



announces openings for:

*** * * CELLO * * ***
(Principal)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4-5 concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list
Reports to: Music Director and Personnel Managers
Length of Season: September to May
Audition Date: Scheduled as Requested or Needed
 Please contact staff members to schedule an audition:

Winds / Brass / Percussion:	Beth	beth@spsorchestra.org
Strings:	Monica	monica@spsorchestra.org

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- * Several prepared excerpts (listed below) that are assigned to demonstrate musician's preparation ability (Excerpts are available online via IMSLP or www.orchestraexcerpts.com, along with recorded examples.)
 - * Number of audition rounds will be determined by the number of qualified candidates.
 - * A pre-screening may occur depending on the number of qualified candidates.
 - * Candidates may be asked to sight read
 - * Final round may include non-blind audition and an interview with the Audition Committee.

CELLO

Solo: Exposition of the first movement of any standard cello concerto.

Excerpts: All candidates must prepare the following excerpts. Audition Committee will choose which excerpts are played.

Orchestral Excerpts:

Beethoven	Symphony No. 5	Movement II: mm. 1-10, mm. 49-59, mm. 98-106
Brahms	Symphony No. 2	Movement II: mm. 1-15
Debussy	<i>La Mer</i>	2 m. before Reh. 9 to 6 m. after Reh. 9 (top line only)
Mendelssohn	<i>A Midsummer Night's Dream</i>	Scherzo: Rehearsal N-O
Mozart	Symphony No. 35	Movement IV: mm. 134-181
R. Strauss	<i>Don Juan</i>	Beginning to 4 m. before Rehearsal D
Tchaikovsky	Symphony No. 4	Movement II: m. 21 to Rehearsal A
Verdi	Messa da Requiem	Offertorio: mm. 1-34

Orchestral Solos:

Brahms	Piano Concerto No. 2	Movement III: Rehearsal D to the end
Rossini	<i>William Tell</i>	Overture: Beginning to m. 48 (top line only)
Tchaikovsky	<i>Swan Lake: Suite</i>	No. 4 (Scene), 2 m. before Reh. 6 – end of mvmt.

1. Beethoven: Symphony No. 5, Mvt. II

A. mm. 1-10

Andante con moto ♩ = 92

9

Vcllo

Cb.

p dolce pizz.

f

p

arco

unis.

f

p

B. mm. 49-59

48

Vcllo

Cb.

p dolce pizz.

f

p

f

57

Vcllo

Cb.

arco cresc.

f

p

4

Viol. I

p

cresc. f

p

f

p

unis.

C. mm. 98-downbeat of 106

97

Vcllo

Cb.

f ff

p dolce pizz.

p

102

pp

pp

2. Brahms: Symphony No. 2, Mvt. II, Beginning through 2 measures before A

Adagio non troppo

poco f espressivo

5 *p*

10 *poco f* *dim.*

15 *p* *dim.* *p* **A** 5

Breitkopf OB 16101

3. Debussy: *La Mer*, 2 measures before [9] to 6 measures after [9]. Top line only

Un peu plus mouvementé

1-2 3-4 5-6 7-8 9-10-11-12 13-14 15-16

p *sfz* *p* *mf* *f* *p*

16 *très rythmé* *v*

9

mf *mf* *f* *ff* *dim.*

mf *mf* *f* *ff* *dim.*

p

En animant

p *pizz.* *arco* *pizz.*

pp *pp* *pp* *p cresc.*

pizz. *arco* *pizz.*

p *pp* *pp* *p cresc.*

pizz. *arco* *pizz.*

10 **au Mouvt**

DIV. en 2 *molto cresc.* *f sfz* *pizz.*

arco *arco* *pizz.*

4. Mendelssohn: *Midsummer Night's Dream*, Scherzo, N to O

This musical score is for the Scherzo from Mendelssohn's *Midsummer Night's Dream*, covering measures N to O. It is written for piano in 3/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into four systems, each with a grand staff (treble and bass clefs).

- System 1 (Measures N to P):** The right hand features a rapid sixteenth-note scale. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando) at the beginning, *p* (piano), and *pizz.* (pizzicato).
- System 2 (Measures P to Q):** The right hand continues the scale. The left hand's accompaniment changes to a more complex pattern. Dynamics include *p* and *cresc.* (crescendo).
- System 3 (Measures Q to R):** The right hand continues the scale. The left hand's accompaniment changes again. Dynamics include *cresc.* and *f* (forte).
- System 4 (Measures R to O):** The right hand continues the scale. The left hand's accompaniment changes. Dynamics include *f*, *p*, and *arco* (arco).

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat, and the time signature is 3/4. The piece is in the key of B-flat major or D minor.

5. Mozart: Symphony No. 35, Mvt. IV, mm. 134 - 181

This musical score is for the bassoon part of the fourth movement of Mozart's Symphony No. 35. It covers measures 134 through 181. The key signature is one sharp (F#), and the time signature is 3/4. The score is written on a single staff with a bass clef. It begins with a large bracket on the left side, indicating the start of the section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *p* (piano) at measures 139 and 178, *f* (forte) at measure 152, *sf* (sforzando) at measures 178 and 179, and *fp* (fortissimo piano) at measure 181. The score is divided into systems, with measure numbers 134, 139, 147, 152, 158, 163, 168, 173, and 178 placed at the beginning of their respective lines. The notation includes many slurs and ties, indicating phrasing and melodic lines. The final measure, 181, ends with a double bar line.

134

139 *p*

147

152 *f*

158

163

168

173

178 *sf sf p fp*

Allegro molto con brio

[illegible]

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f *p* *espr. p* *cresc.* *rapidamente* *ff* *sfz* *pp tranquillo*

7. Tchaikovsky: Symphony No. 4, Mvt. II, measure 21 to A

p *arco* *p grazioso* *espr.* *mf*

8. Verdi: Requiem, No. 3, Offertorio, Beginning through measure 34

Andante mosso (♩ = 66)

9 *p* *dolce* *un poco marcato* *ppp* *p*

19 *più marcato* *f* *ppp*

30 *cantabile* 34

1. Brahms: Piano Concerto No. 2, Mvt. III, D to the end

Tempo I

D

Vcell. I Solo

Vcell. II, III

p dolce

p div.

pizz

f

p

arco

Solo

dolce

p

pizz.

Tutti

cresc.

mf

cresc.

mf

arco

70

75

79

Violoncell

9

83

E Tutti *dolce*

p *pizz.*

88

Solo

arco *cresc.* *f* *rit.* *dim.* *rit.* *mf* *p dim.*

93

Più Adagio

pp *-pizz.* *arco* *ad lib.* *pizz.* *arco* *pp*

2. Rossini: *William Tell* Overture, Beginning to measure 48. Top line only

Andante. (♩=54)

1. Violoncell solo.

espress.

2. Violoncell solo.

(Viola I.)

3. Violoncell solo.

(Viola II.)

4. Violoncell solo.

5. Violoncell solo.

7

* Vel. 5.

* Vel. 5.

Die mit * bezeichneten kleinen Noten werden nur dann mitgespielt, wenn die angegebenen Instrumente nicht besetzt sind.

Violoncell.

3

16/

dolce

p

p

p

p

22/

pp

pp

pp

pp

pp

pp

29/

p

pp

pp

pp

pp

*Vcl. 5.

36/ *espr.*

Vcl. 4. Vcl. 3.

44/ *Allegro. (♩ = 108)*

unis. 19

pp.

unis. 19

pp

unis. 19

pp

unis. 19

pp

unis. 19

65

Viol. II.

Fl.

Viol. I

Clar.

78

pp

cresc.

89

f

ff

96

Tchaikovsky — Swan Lake Suite, Op. 20a

10

Violoncelli

Solo con sordino *Solo ritenuto* **6** **Tempo I** *con molto espressione*

p *Altri* *pizz.* *pp*

poco cresc. *poco cresc.* *mf* *poco f* *riten.* *p* *Solo* *Tutti pizz.* *pp*