

**OKANAGAN SYMPHONY ORCHESTRA  
PRINCIPAL CELLO AUDITION  
OCTOBER 5, 2026**

**AUDITION REPERTOIRE LIST**

**SOLO REPERTOIRE**

Exposition of the first movement from one of the following concertos:

|         |  |
|---------|--|
| Haydn   | Concerto No. 2 in D, Hob. VIIb/2 Op. 101 |
| Schuman | Concerto in a minor, Op. 129             |
| Dvorak  | Concerto in b minor, Op. 104             |

**ORCHESTRAL SOLOS**

|              |                               |                                     |
|--------------|-------------------------------|-------------------------------------|
| Brahms       | Piano Concerto no. 2          | 3rd mvt. D - end                    |
| Haydn        | Symphony no. 31 "Horn Signal" | 4th mvt. Variation 2 (with repeats) |
| Rossini      | William Tell Overture         | 1 - 48 (top line)                   |
| Shostakovich | Symphony no. 1                | 4th mvt. Reh. [36] - [40]           |

**ORCHESTRAL EXCERPTS**

|           |                          |  |
|-----------|--------------------------|--|
| Beethoven | Symphony no. 5           | 2nd mvt: 1 - 10/ 49-59/ 98-106/ 114 - 123<br>3rd mvt: 1 - 18 / 140 - 218   |
| Brahms    | Symphony no. 2           | 2nd mvt: 1 - 15  |
| Coulthard | Symphony no. 1           | 1st mvt: Reh. [3] - [4]<br>3rd mvt: 4 before [32] - 1 before [35]<br><b>*For Coulthard: Use printed tempos<br/>for reference</b> |
| Debussy   | La Mer                   | 2 before [9] - 6 after [9] (top line)  |
| Mozart    | Symphony no. 35          | 1st mvt: beginning - letter B<br>4th mvt: 134 - 181  |
| Prokofiev | Romeo and Juliet Suite 1 | 6th mvt: 4 after [54] - 9 after [55]   |
| Strauss   | Don Juan                 | Beginning - D  |

Violoncello

34 Klav. **B** Alle arco  
*f* *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *sf* *f* *f* *fp* *fp* *fp* *fp*

45 *fp* *sf* *f* *fp* *sf* *sf*

52 *sf* *mf* *pizz.* *p* *dim.* *arco* *rit. molto* *pp dim.* *ppp*

59 Più Adagio *pp sempre* *rit.* *dim.*

70 **D** Tempo I Tutti  
 Vcell. I Solo *p dolce*  
 Vcell. II, III *p div.* *pizz.* *f* *p* *mf arco*

75 Solo *dolce* *p* *pizz.*

79 Tutti *cresc.* *mf* *Solo* *cresc.* *mf arco*

Violoncello

83

**E**

Tutti

*p*

*pizz.*

*dolce*

88

Solo

*pizz.*

arco

*cresc.*

*f*

*rit.*

*dim.*

*mf*

*p dim.*

93

Più Adagio

*pp*

-pizz.

arco

*ad lib.*

*pizz.*

arco

*pp*

Violoncello, Basso  
e Fagotto

HAYDN

Symphony No. 31

Mvt. IV - Var. 2 (solo line)

Var. 2

33

Violoncello Solo

Violoncello Basso

37

41

45

# VIOLONCELLO

ROSSINI

William Tell Overture

mm. 1-48 (top solo line)

Andante (♩=54)

1. Violoncello solo  
*espress.*

2. Violoncello solo

3. Violoncello solo  
(Viola I)  
*p*

4. Violoncello solo  
(Viola II)  
*p*

5. Violoncello solo  
*p*

7

\* Vc. 5

\* Vc. 5

VIOLONCELLO

16

*dolce*  
*p*  
*p*  
*p*

22

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

29

*p*  
*pp*  
*pp*  
*pp*

\*Vc. 5

# VIOLONCELLO

36

*espr.*

Vc. 4 Vc. 3

44

*Allegro* (♩=108)

*pp*

*unis.*

SHOSTAKOVICH - Symphony No.1, 4<sup>th</sup> mvt, Figure 36 (Largo) -  
Figure 40

14 Adagio.  $\text{♩} = 24$ .  
Cello solo

Violoncello.  
36 Largo.  $\text{♩} = 55$ . Con sord.

2 Celli

*p molto espr.*

*pp*

37

*cresc.*

*pp*

Altri celli

*pizz.*

*pp*

38 Cello solo

2 Celli

*poco f*

*pp*

*poco*

Altri Celli

Cello solo

39

40 senza sord.

*cresc.*

*pp*

2 Celli

Celli

tutti Cello  
Arco

Violoncello e Basso

BEETHOVEN

Symphony No. 5

Mvt. II: mm. 1-10; mm. 49-59; mm. 98-106; mm.114-123

Andante con moto  $\text{♩} = 92$

The score is divided into several systems:

- Measures 1-10:** Vcllo. and Cb. parts. Vcllo. starts with *p dolce pizz.* and *arco* later. Cb. starts with *p*. Viol. I enters at measure 9 with *f* and *p* dynamics.
- Measures 48-59:** Vcllo. and Cb. parts. Vcllo. has *f* and *p dolce pizz.* markings. Cb. has *f* and *p* markings. Viol. I enters at measure 57 with *f* and *p* dynamics.
- Measures 97-106:** Vcllo. and Cb. parts. Vcllo. has *f ff* and *p dolce pizz.* markings. Cb. has *f* and *p* markings.
- Measures 114-123:** Vcllo. and Cb. parts. Vcllo. has *f* and *pp* markings. Cb. has *pp* markings.

Dynamic markings include *p*, *f*, *pp*, *cresc.*, *ff*, *arco*, *pizz.*, and *dolce*. Performance instructions include *unis.*, *arco*, and *pizz.*

BEETHOVEN

Symphony No. 5

Mvt. III: mm. 1 - 218

Allegro  $\text{♩} = 96$   
unis.

*pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *Corni* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

Violoncello e Basso

68 *f*

82 *sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello **B** Cb. *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Violoncello

BRAHMS

Symphony No. 2

Mvt. II: mm. 1 – 15

Adagio non troppo

The image shows a musical score for the Cello part of the second movement of Brahms' Symphony No. 2. The score is written on three staves. The first staff begins with a bass clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked "Adagio non troppo". The first staff contains measures 1 through 5, with the instruction "poco *f* espr." below it. The second staff contains measures 6 through 11, with a measure number "6" at the beginning. The third staff contains measures 12 through 15, with a measure number "12" at the beginning. The third staff includes the instructions "poco *f*", "dim.", and "p". The music features a melodic line with various articulations, including slurs and accents, and dynamic markings.

# CELLO

# SYMPHONY

JEAN COULTHARD

3

## I

Slow and Expressive

Copyright 57 by B.M. Chalmers Ltd.  
Copyright assigned 1969 to  
BERANDOL MUSIC LIMITED  
All rights reserved. Printed in Canada.

mf  
f  
sf

4 Pizz ARCO Pizz

p pp

arco

mf pp p

5

mp

f p

mf f

6

sf mp

Pizz ARCO

mp

mp molto cresc. f

mp 2

p

29 ritard. a tempo

mp pp

p

div. 4

mf

mf 2 2 2 2

dim e rit.

30 Piu Mosso

p 1 Pizz ? mp 1 ARCO > mf

1 Pizz ? 1

Ben marcato f

div

mf mis.

f 3 3 3 3 3 3

p f

32

molto cresc.

Slower

33 subito p

Musical notation for measures 32-33. The top staff contains a melodic line with triplets and slurs. The bottom staff contains a bass line with chords and slurs. Dynamics include *ff* and *p*.

arco

Pizz

Musical notation for measures 34-35. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with chords and slurs. Dynamics include *mf* and *f*.

34

Musical notation for measures 36-37. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with chords and slurs. Dynamics include *mf* and *f*.

35

Musical notation for measures 38-39. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with chords and slurs. Dynamics include *ff* and *dim*.

36 accel. e crescendo

Musical notation for measures 40-41. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with chords and slurs. Dynamics include *mp* and *f*.

a tempo

Musical notation for measures 42-43. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with chords and slurs.

37

Musical notation for measures 44-45. The top staff contains a melodic line with slurs. The bottom staff contains a bass line with chords and slurs. Dynamics include *p*.

DEBUSSY: La Mer

VIOLONCELLES

2 before Reh. 9 – 6 after Reh. 9 (top line only)

Un peu plus mouvementé

9

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

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

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

En animant

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

*pp* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

*p* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

Wolfgang Amadeus Mozart  
Symphony No. 35

Violoncello und Kontrabaß

D-dur

**Allegro con spirito**

The musical score is written for Violoncello and Kontrabaß in D major (D-dur). It begins with the tempo marking **Allegro con spirito**. The score consists of ten staves of music, with measure numbers 9, 17, 23, 28, 33, 38, 44, 50, 58, and 63 indicated at the start of their respective staves. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *fp* (fortissimo). There are several first endings marked with a '1' and a repeat sign. A section labeled 'A' begins at measure 33, and a section labeled 'B' begins at measure 63. The score includes various musical notations such as slurs, accents, and articulation marks.

Violoncello e Basso

MOZART

Symphony No. 35

Mvt. IV: mm. 134-181

*Presto*

134

139

*p*

147

152

*sf*

158

163

168

173

178

*sf* *sf* *p* *fp*

VI. ROMEO И ДЖУЛЬЕТТА

51 *Larghetto* *con sord.* *div. arco* *uniss.*  
*pp*

*un poco rit.* *un poco espress.* *a tempo* 52 11

*div.* *pp* *div. a. 3*

*pochiss. rit.* *pp* *a tempo* 53 *Inquieto* *senza sord.* *sul pontic.* *mp*

*sul pontic.*

*poco rit.* *a tempo* *mp* *sul pontic.* *poco calando* *toco*

*mf* *dim.*

54 *Andante* *pizz.* *mp*

*p* *arco* *mf espress.*

Violoncelli

53

*p* *mf espress*

*p* *cresc.*

*dim.* *p* *mp*

56

57



# Violoncello

2

*molto Vivo*

*f* *p* *espr.* *p* *cresc.* *rapidamente* *ff* *tranquillo* *ppp* *tranquillo* *sfz* *ppp* *tranquillo* *p* *pp* *pp* *p* *vierfach geteilt* *cresc.* *ppespr.* *cresc.* *dim* *ppespr.* *cresc.* *poco a poco più vivente* *ppespr.* *cresc.* *molto espr.* *f* *espr.* *dim.* *ppespr.* *cresc.* *f*

