



ASSOCIATE PRINCIPAL & SECTION CELLO 2023 MASTER REPERTOIRE LIST

Jaap van Zweden
Music Director

Peter W. May and Oscar L. Tang
Co-Chairmen

Deborah Borda
Linda and Mitch Hart President
and CEO

All candidates for both the Section and Associate Principal positions should prepare the list below:

Solo Repertoire

- | | |
|----------|---|
| Concerto | First movement from a standard concerto of player's choice (with cadenzas) |
| Bach | Prelude from any unaccompanied Suite |
| Bach | One additional movement (non-Prelude) of player's choice from ANY unaccompanied Suite |

Orchestral Repertoire

- | | |
|-------------|---|
| Beethoven | Symphony No. 5, mvt. 2, m. 1-10, m. 49-59, m. 98-106 (theme and first two variations) |
| Brahms | <i>Haydn Variations</i> , Variation 5
Symphony No. 2, mvt. 2, beginning to 1 m. before Letter A
Symphony No. 3, mvt. 3, beginning through m. 16 |
| Bruckner | Symphony No. 7, mvt. 1, beginning through m. 23 |
| Debussy | <i>La Mer</i> , 2 m. before reh. 9 to 7 m. after reh. 9 (top divisi) |
| Mahler | Symphony No. 5, reh. 4 to reh. 6 |
| Mozart | Symphony No. 40, mvt. 1, m. 114-134; mvt. 4, m. 49-62 and m. 229-236 |
| Prokofiev | <i>Romeo & Juliet</i> , Suite No. 1, "Romeo & Juliet," 4 m. after reh. 54 to 8 m. after reh. 55 |
| Schoenberg | <i>Verklärte Nacht</i> , Cello I, m. 310-344 |
| Smetana | <i>Bartered Bride</i> Overture, beginning to 4 m. after Letter A |
| Strauss | <i>Ein Heldenleben</i> , beginning to 1 ½ m. after reh. 2 (top divisi) and reh. 12 to 7 m. after reh. 13 |
| Tchaikovsky | Symphony No. 4, mvt. 1, 13 m. after Letter A to 21 m. after Letter A and Letter L to 3 m. after Letter N; mvt. 2, m. 21 to Letter A |
| Verdi | <i>Requiem</i> , Offertorio |

Chamber Music

- | | |
|----------|---|
| Schubert | C major Quintet, Opus 163, mvt. 1, Cello II |
|----------|---|

**Sightreading may be asked for in the final round.
The New York Philharmonic tunes to A-442.**



Jaap van Zweden
Music Director

Peter W. May and Oscar L. Tang
Co-Chairmen

Deborah Borda
*Linda and Mitch Hart President
and CEO*

ASSOCIATE PRINCIPAL REPERTOIRE

In addition to the previous list, candidates who wish to be considered for the Associate Principal position should prepare the following:

Solo Repertoire

- | | |
|--------|--|
| Dvorak | Concerto in B minor, Op. 104 (entire concerto with cadenzas) |
| Haydn | Concerto in D major, Op. 101 (entire concerto with cadenzas) |

Orchestral Repertoire

- | | |
|-------------|--|
| Beethoven | Prometheus, Act II solo (1 m. before Andante quasi Allegretto – 16 m. after Andante quasi Allegretto) |
| Brahms | Piano Concerto. No. 2 in B flat major, Op. 83, 3 rd movement: beginning to m. 9, letter D to end |
| Mendelssohn | A Midsummer Night's Dream, Scherzo: pickup to 1 m. after Letter C to Letter D, pickup to 1 m. after Letter N to Letter O |
| Mozart | Don Giovanni, Act I: "Batti, batti, bel Masetto" obbligato solo |
| Puccini | Tosca, Act III solo (5 m. after Reh. 9 – 1 m. after Reh. 11), top divisi |
| Strauss, R. | Don Quixote: Theme, Variation 5, and Finale |
| Strauss, R. | Der Bürger als Edelmann
Mvt 1: Beginning to reh. 9, pickup to reh. 16 to end of movement
Mvt 9: Reh. 84 to reh. 89 |

**Sightreading may be asked for in the final round.
The New York Philharmonic tunes to A-442.**

Beethoven: Symphony no. 5

Movement 2: m. 1-10, m. 49-59, m. 98-106

Violoncello

Andante con moto $\text{♩} = 92$

Vollo. p dolce pizz. f p arco

9 unis. f p

48 Vollo. f p dolce pizz. f

57 Vollo. unis. p arco cresc. f p

97 Vollo. f ff p dolce pizz. p

102 pp pp

Brahms
Haydn Variations

Cello

Var. V

Vivace $\vee$ $\vee$ $\vee$ η $\vee$ $\vee$ η

206 *sf* *legg.* *sf* *p* *sf* *p* *f*

212 *pp* *legg.* *pp* *legg.* *sf*

218 *sf* *sf* *f* *pp* 1

224 *pp* *f* *f* *p* *p*

231 *pp* *sempre*

238 *pizz.* *pizz.*

245 *I* *arco* *f* *f* *p* *p*

251 *pp* *legg.* *pp* *legg.*

257 *pp* $\vee$ $\vee$ *pizz.*

Cello

Brahms: Symphony no. 2

Movement 2, Beginning - 1 m. before A

Adagio non troppo

poco f espr.

6

12

poco f

dim.

p

dim.

A

Fl. I

4

The image shows a musical score for the Cello part of Brahms' Symphony no. 2, Movement 2. The score is written in bass clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. The tempo is marked 'Adagio non troppo'. The score is divided into three systems. The first system starts with a bracketed section marked 'poco f espr.' and ends with a bracketed section marked 'p'. The second system starts with a bracketed section marked 'poco f' and ends with a bracketed section marked 'dim.'. The third system starts with a bracketed section marked 'p' and ends with a bracketed section marked 'dim.'. The score includes various musical notations such as slurs, ties, and dynamic markings. A section marked 'A' is indicated by a box containing the letter 'A'. The score ends with a section marked 'Fl. I' and a measure marked '4'.

Brahms: Symphony no. 3
Movement 3

Cello

Poco Allegretto
mezza voce

espress.

7

14

Bruckner: Symphony no. 7
Movement 1

Violoncello

Allegro moderato
lang gezogen

2

10

p, poco a poco cresc

gezogen

dim.

20

1

The image shows a page of a musical score for the Violoncello part of Bruckner's Symphony no. 7, Movement 1. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of five staves of music. The first staff begins with a bracketed section marked 'Allegro moderato' and 'lang gezogen'. The second staff has a measure marked '10'. The third staff has a measure marked 'p' and 'poco a poco cresc'. The fourth staff has a measure marked 'gezogen' and a measure marked 'dim.'. The fifth staff has a measure marked '20' and a measure marked '1'.

Cello

Debussy: La Mer

2 m. before Reh. 9 - 7 m. after Reh. 9 (top divisi)

Un peu plus mouvementé

9

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

p *sfp* *mf* *f* *p*

16 *très rythmé* *velles* 5-6

p *sfp* *mf* *f* *ff* *dim.*

p *mf* *sf* *f* *ff* *dim.*

p *pizz.* *pp*

Mahler: Symphony no. 5
Movement 1

Cello

87 *pizz.* 1 4 *arco* *gehörtener*
92 *pp*
96 *espr.*
101 *espr.*
106 *espr.*
112 *pp*
117 *sempre pp*
122 *pp*
127 *pp*
132 6

Mozart: Symphony 40
Movement 1

Cello

111

118

123

129

134

This block contains the musical notation for measures 111 through 134 of the first movement of Mozart's Symphony 40, specifically for the Cello part. The notation is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). Measure 111 begins with a rest, followed by a series of eighth and sixteenth notes. Measure 118 features a trill. Measure 123 has a trill. Measure 129 is a continuous eighth-note line. Measure 134 ends with a double bar line and a repeat sign.

Movement 4
Allegro assai

42

50

55

61

223

230

235

This block contains the musical notation for measures 42 through 235 of the fourth movement of Mozart's Symphony 40, specifically for the Cello part. The notation is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). Measure 42 begins with a rest, followed by a series of eighth and sixteenth notes. Measure 50 features a trill. Measure 55 is a continuous eighth-note line. Measure 61 ends with a double bar line and a repeat sign. Measure 223 begins with a rest, followed by a series of eighth and sixteenth notes. Measure 230 features a trill. Measure 235 ends with a double bar line and a repeat sign.

Cello

Prokofiev: Romeo and Juliet, Suite no. 1

4 m. after Reh. 54 - 8 m. after Reh. 55

poco calando loco

poco

54 *Andante pizz.*

dim. *arco* *p* *mp*

mf espress.

55 *p* *mf espress.*

turn for Schoenberg excerpt

Cello 1

Verklärte Nacht

Schoenberg

310 *etwas bewegter*
pp dolce

mf *pp* *dolce* *zurück* *f cresc.*

315 *f* *ff* *rit.* *rit.*

320 *Etwas bewegt.*
p dolce

325 *steigernd.*

330 *beschleunigend*
steigern *cresc.*

Cello

Schoenberg - page two

Handwritten musical score for Cello, Schoenberg - page two. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with slurs and accents. A 'V' mark is placed above the staff. The second staff continues the melodic line with similar rhythmic patterns and a 'V' mark. The third staff starts with a boxed measure number '335' and continues the melodic development, ending with a double bar line and a key signature change to one sharp (F#). The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. It includes the instruction 'molto rit.' (molto ritardando) and a 'V' mark. The fifth staff starts with a boxed measure number '340', a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes the instruction 'H. groß' (Horn large) and 'espr.' (espressivo). The score concludes with a double bar line and a bass clef.

Smetana: Bartered Bride Overture

Vivacissimo

ff *f non legato*

sf *sf* *sf* *sf*

36

ff *sf* *sf*

Viol. 37

I. Solo (3)

ff *sf* *sf* *sf*

sf p subito

sempre p

cresc. *poco a poco cresc.*

ff *sf* *sf* *sf* *sf* *sf*

Cello

Strauss: Ein Heldenleben

Beginning - 1 1/2 m. after Reh. 2

Lebhaft bewegt.

geteilt

pp

cresc.

mf

pizz.

Cello

Strauss: Ein Heldenleben

Reh. 12 - 7 m. after Reh. 13

[illegible]

FIRST EXCERPT: first mvt.

Moderato. (♩ = In movimento di Valse.)
con anima

p espress.

poco cresc.

f

SECOND EXCERPT: first mvt.

ff

p

mf

mf espress.

f

p

THIRD EXCERPT: second mvt.

Tchaik 4- page two

Andantino in modo di canzona.

1

grazioso ①

p arco

espress

p

A

Verdi: Requiem
Offertorio

Cello

Andante mosso (♩. 66)

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

19 *più marcato* *f* *ppp*

30 *cantabile*

38 *2*

49 *f* *p* *dim.*

58 *p* *ancora più p* *Sopr. Solo cantabile dolcissima* *si-gni-fer sen-chus* *cresc. poco a poco*

71 *pizz.* *p* *pp* *Mi-cha-el*

79 *mf*

86 *Allegro mosso* (♩. 152) *arco* *poco allarg.* *1* *p*

97 *mf*

109 *f* *animando* *f*

113 *sempre dim.* *Adagio* (♩. 66) *p*

Beethoven: Prometheus

Act II solo, 1 m. before Andante quasi Allegretto – 16 m. after Andante quasi Allegretto

Violoncello

Nº 5. Adagio.

Vel. Solo.

decreac

The first staff of music is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a large bracket on the left. The notation features a series of eighth and sixteenth notes, some beamed together, with slurs indicating phrasing. The tempo marking 'Vel. Solo.' is above the staff, and 'decreac' (decrescendo) is written at the end of the staff.

Andante quasi Allegretto.

dolce

dolce

The second staff of music is in treble clef with a key signature of two flats and a common time signature. It begins with the tempo marking 'Andante quasi Allegretto.' and the dynamic marking 'dolce' (softly). The notation consists of a series of eighth and sixteenth notes, some beamed together, with slurs indicating phrasing.

The third staff of music is in treble clef with a key signature of two flats and a common time signature. It continues the melodic line with eighth and sixteenth notes, some beamed together, and slurs indicating phrasing.

The fourth staff of music is in bass clef with a key signature of two flats and a common time signature. It begins with a large bracket on the left. The notation features a series of eighth and sixteenth notes, some beamed together, with slurs indicating phrasing. The dynamic marking 'f' (forte) is written below the staff, and 'p' (piano) is written below the staff. The staff ends with a double bar line and a first ending bracket marked '1'.

Movement 3, Beginning to m. 9

Violoncell I Solo

Violoncell II III

Andante (M. M. 81)

Tutti

mp *espress.*

div. p

p *pizz.*

f

mf *arco*

p *pizz.*

Vcell. I Solo

Vcell. II

Vcell. III

p

cresc.

cresc.

cresc.

Brahms: Piano Concerto. No. 2 in B flat major, Op. 83
Movement 3, letter D to end

Vcell. I Solo

Vcell. II, III

Tempo I

Tutti

D

p dolce

p div.

pizz.

mf arco

p

dolce

p

pizz.

Tutti

cresc.

mf

mf arco

E

Tutti

dolce

p

pizz.

pizz.

Solo

rit.

cresc.

f

dim.

rit.

mf

p dim.

Più Adagio

ad lib.

-pizz.

arco

pizz.

arco

pp

pp

Mendelssohn A Midsummer Night's Dream
Scherzo: pickup to 1 m. after Letter C to Letter D

65

f *pizz.* *arco* *pp*

76

84

91

f *pizz.* *arco* *pp*

Mendelssohn: A Midsummer Night's Dream
Scherzo: Pickup to 1 m. after Letter N to Letter O

295 N *p* pizz.

304 *p*

312 *cresc.*

320 O *f* *f* *p* *arco* *cresc.* *V* 4 4

Mozart: Don Giovanni
Act I, "Batti, batti, bel Masetto" obbligato solo

Nº 13. Aria.

Andante grazioso,
Vcl.obligato

The musical score is written for Violoncello (Vcl.obligato) in the key of B-flat major (two flats) and 2/4 time. It consists of 56 measures, divided into 11 staves. The tempo is 'Andante grazioso'. The score begins with a piano (*p*) dynamic. The first staff (measures 1-5) features a continuous eighth-note pattern. The second staff (measures 6-10) includes a first ending bracket labeled '1' over measures 8-9. The third staff (measures 11-15) continues the eighth-note pattern. The fourth staff (measures 16-20) includes a breath mark (*v*) over measure 19. The fifth staff (measures 21-25) includes a fortissimo (*sf*) dynamic marking under measure 24. The sixth staff (measures 26-30) includes a fortissimo (*sf*) dynamic marking under measure 29. The seventh staff (measures 31-35) includes a second ending bracket labeled '2' over measures 33-34. The eighth staff (measures 36-40) continues the eighth-note pattern. The ninth staff (measures 41-45) includes a third ending bracket labeled '3' over measures 43-44. The tenth staff (measures 46-50) continues the eighth-note pattern. The eleventh staff (measures 51-56) includes a crescendo (*cresc.*) marking under measure 55 and a fortissimo (*f*) dynamic marking under measure 56. The score concludes with a final cadence in measure 56.

Mozart: Don Giovanni

Act I, "Batti, batti, bel Masetto" obbligato solo (continued)

61

4

65

69

73

5

77

81

85

6

89

93

96

pp

The musical score is written for a single melodic line in bass clef. The key signature has one flat (B-flat). The tempo and meter are not explicitly stated but are implied by the rapid sixteenth-note passages. The score is divided into measures, with measure numbers 61, 65, 69, 73, 77, 81, 85, 89, 93, and 96 marked at the beginning of their respective staves. There are four measures per staff. The music is characterized by fast, continuous sixteenth-note runs, often grouped by slurs. Some measures include ties between staves. A box with the number '4' is above the first staff, '5' is above the fourth staff, and '6' is above the seventh staff. The piece ends with a double bar line and a piano (pp) marking.

Puccini: Tosca

Act III solo (5 m. after Reh. 9 - 1 m. after Reh. 11)

9 *AND^{te} Lento*

1 Un sacer dote i vostri cenni at - **2** tende.

dolce, sostenuto e legato

ppp

dolce e legato

rit.

10

MENO

dolcissimo espressivo

cres. allarg. p

cres. ed allarg. f

rit.

rall. e dim.

11 *AND^{te} LENTO*
Appassionato molto

8 e un passo sfiorava la rena...

Strauss: Don Quixote
Theme

Mässig. Solo.

(hervortretend)

grazioso

13

mf dim. p mf dim. pp

Strauss: Don Quixote
Variation 5

Var. V. *sempre*
Solo. Sehr langsam.

p *Frei declamierend, sentimental im Vortrag.*

48 *f* *p* *pp* *f* *pp*

dim. *mf* *f*

49 *cresc. e accelerando* *molto*

Erstes Zeitmass. 50 *Schnell.*

rit. e dim. *pp* *sehnsüchtig* *quasi Cadenza* *ff* *molto appassionato*

molto rit. *wieder erstes Zeitmass.*

51 *cresc.*

pp *f* *p* *cresc.*

dim. *pp*

Strauss: Don Quixote
Finale

75 *f* *dim.*

76 *p* **Finale. (sehr ruhig)**
espr.

cresc. *f*

77 *sf*

78 *agitato* *etwas drügend* *ff*

zurückhaltend 79 *sehr ruhig* *p* *molto espr.*

80

81 *immer ruhiger werden*

82 *abnehmend* *allmählich immer mehr* *dim.* *pp*

The musical score is written for a piano and features a variety of musical notations. It includes measures 75 through 82. The key signature is one sharp (F#), and the time signature is 3/4. The score is characterized by its dynamic range, starting with a forte (f) in measure 75 and ending with a pianissimo (pp) in measure 82. The tempo and mood are indicated by markings such as 'Finale. (sehr ruhig)' and 'abnehmend'. The score also includes many fingering numbers (1-5) and articulation marks like slurs and accents. A double bar line with a repeat sign is present at the end of measure 82.

Strauss: Der Bürger als Edelmann
Movement 1, Beginning to Reh. 9

[Schnell, Metr. $\text{♩} = 138$ *Molto allegro.* (Jourdain - der Bürger)

p sfz

1

mf sfz sfz

2

sfz sfz p

3

cresc.

4

f sfz

5

p

dim. pp

Strauss: Der Bürger als Edelmann
Movement 1, Beginning to Reh. 9 (continued)

6 *cresc.*

7 *cresc.* *ff*

breit $\text{♩} = \text{den } \frac{3}{4}$ (*largamento*)

8 *molto accelerando*

9 *tempo primo, schnell (Allegro con spirito)*

Mvt 1, pickup to reh. 16 to end of movement

12 Allegretto. Andante 4/4

7 13 5 14 6 15 5

16 *p espr.* *mf espr.*

17 *dim. - pp*

6

Strauss: Der Bürger als Edelmann
Movement 9, Reh. 84 - Reh 89

[84 Andante. $\text{♩} = \text{♩ des } \frac{3}{4}$

p espr.

cresc.

85 *f dim.* *p*

86 *cresc.* *f* *dim.*

87 *etwas zurückhaltend (poco ritenuto)* *p* *dim.*

88 *poco calando* *p* *poco accelerand*

89 Moderato. *pp* *leggiero*