

UCLA ORCHESTRAS FALL AUDITIONS: LIST D

PRINCIPAL CELLO

Please prepare the following for your audition.

SOLO REPERTOIRE

BACH Two contrasting movements of a cello suite

A standard repertoire concerto of your choice (1st movement exposition)

NO ACCOMPANIMENT

SOLO EXCERPTS FROM

BRAHMS Piano Concerto No. 2, Op. 83 (3rd movement: measures 1–8; letter D to letter E)

ORCHESTRAL REPERTOIRE

BEETHOVEN Symphony No. 5, Op. 67: II. mm. 1–10, 49–59, 98–106, 114–123; III. Trio

Symphony No. 8, Op. 93: III. Trio

BRAHMS Symphony No. 2, Op. 73: I. mm. 340–371; 386–downbeat of 404;

II. beginning–m. 15, mm. 28–32

DEBUSSY La Mer: 2 measures before #9, play 8 measures, top line

Sightreading may be requested.

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

Più Adagio

59 *pp sempre* *rit.* *dim.*

Brahms: Piano Concerto No. 2 (3rd movement)

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

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

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

Violoncello

4/4 E Tutti dolce

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

4 Più Adagio ad lib. pizz. arco pp

Beethoven: Symphony No. 5 (2nd movement)

Violoncello u. Kontrabaß

Andante con moto (♩ = 92)

The musical score is written for Violoncello (Vc.) and Kontrabaß (Kb.). It consists of several systems of staves, with some systems including parts for Violin I (Viol. I) and Viola. The score is in 3/8 time and features various dynamics and articulations. Key markings include *p dolce pizz.*, *f*, *cresc. f*, *pp*, *sempre p*, *ff*, *arco*, and *sempre ff*. The score is divided into sections marked A and B. The first system (measures 1-8) shows the Vc. and Kb. playing together, with the Kb. marked *p dolce pizz.* and the Vc. marked *p*. The second system (measures 9-22) features Viol. I and Kb., with the Kb. marked *f* and *p*, and Viol. I marked *p* and *cresc. f*. The third system (measures 23-34) shows Viol. I and Kb., with the Kb. marked *pizz.* and *ff*, and Viol. I marked *arco* and *sempre ff*. The fourth system (measures 35-47) features Vc. and Kb., with the Vc. marked *pp* and *sempre p*, and the Kb. marked *sf*. The fifth system (measures 48-56) shows Vc. and Kb., with the Vc. marked *p dolce pizz.* and *f*, and the Kb. marked *f*. The sixth system (measures 57-70) features Viol. I and Kb., with the Kb. marked *p* and *cresc. f*, and Viol. I marked *p* and *f*. The seventh system (measures 71-80) shows Vc. and Kb., with the Vc. marked *pizz.* and *ff*, and the Kb. marked *pizz.* and *ff*. The eighth system (measures 81-88) features Viola and Vc., with the Viola marked *pp* and the Vc. marked *pp*. The ninth system (measures 89-96) shows Vc. and Kb., with the Vc. marked *f ff* and *p dolce pizz.*, and the Kb. marked *f*. The tenth system (measures 97-104) features Vc. and Kb., with the Vc. marked *p* and *ff*, and the Kb. marked *f*. The score includes various articulations such as slurs, accents, and dynamic hairpins.

Violoncello u. Kontrabaß

102

pp

pp

107

pizz.

arco

pp

114

C

arco

118

pp

124

1 2 3 4 5 6 7 8 9

sempre pp

f

p

Fl. I

Bethoven: Symphony No. 5
Violoncello u. Kontrabaß (3^{te} Movement)

68 *f*

82 *sf sf sf sf*

96 **A** *dimin. pp* Vc. Kb. *f > p* pizz. pizz.

109 Vc. Kb. *f > p* *sempre p*

122 *cresc.* unis. arco *f* *ff* Vc. Kb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vc. Kb. **B** *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

6 Beethoven: Symphony No. 8 Violoncello u. Kontrabaß (3rd Movement)

Tempo di Menuetto (♩=126)

The musical score is written for Violoncello or Kontrabaß in 3/4 time, marked 'Tempo di Menuetto' with a tempo of 126 beats per minute. The key signature has one flat (B-flat). The score consists of seven systems of music, each with a double bass staff and a single bass staff. The first system (measures 1-6) begins with a forte (*f*) dynamic and includes markings for *sf*, *p*, and *cresc.*. The second system (measures 7-12) features first and second endings, with dynamics *f* and *sf*. The third system (measures 13-20) includes *pizz.* and *dimin.* markings. The fourth system (measures 21-28) uses *arco* and *pizz.* markings, with dynamics *pp* and *cresc.*. The fifth system (measures 29-36) is marked *sempre ff* and includes *f più f*. The sixth system (measures 37-44) starts with *unis.* and ends with a first and second ending, marked *f* and *Fine*. The seventh system (measures 45-52) begins with a triplet of eighth notes, marked *p* and *pizz.*, and includes a *cre* marking.

50 *scen - - - do* *p* 1. 2.

54 *cre - - - scen - - -*

59 *do* *f* *arco* *p* *cre - - - scen - - - do* *p* *pizz.*

64 *cresc. - - - sf - - - sf* *p* *cresc. - - - sf - - -*

69 *sf* *p* *cresc.* *sf* *p*

74 *cresc.* *sf* *p* *dimin. - - -* *pp*

Brahms: Symphony No. 2 *p sempre* (1st movement)

328 *dim.* *pp dim.* *pp perdendosi*

341 *dim.* Pk. Hr.u.Pos.

350 **K** *cant.*

359 *p* *p*

370 *pizz.*

380 *arco* *cresc.* *quasi riten.* *f* *sf* *ben marc.*

390 *f*

398 *marc.* *ff* *poco fexpr.*

408 *cresc.*

419 *ff* **L** *pizz.* *p*

6 Brahms:
Symphony No. 2

Violoncello (2nd movement)

Adagio non troppo

6

poco f espr. *p*

12

poco f *dim.* *p*

12

p *dim.* *Fl. I* *dim.*

28

p *dim.* *p cresc.*

29

p

VIOLONCELLES

7 au Mouvt arco

arco
DIV. *p* arco
p *pizz.*
p *pizz.*
p espress.
mf appassion. arco
mf

più p *cresc.*
pizz.

8

pp *pp* *pp cresc.*
p pizz. *mf*

Retenu a Tempo

arco
sfz *sfz* *sfz* *p e molto dim.*
arco *pp*

9

Un peu plus mouvementé
p *sfz* *p*
mf *f* *p*
16 *très rythmé*
velles 5-6
9-10-11-12
13-14-15-16

