

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

CONTRABASS

Please prepare the following for your audition.

SOLO REPERTOIRE

BACH Two contrasting movements from a cello suite.

ORCHESTRAL REPERTOIRE

BEETHOVEN Symphony No. 9: IV. m. 92 to B

BERLIOZ Symphonie fantastique: IV. B to F

MOZART Symphony No. 39: I. mm. 14–25, 40–96; IV. mm. 105–137

Sightreading may be requested.

Beethoven — Symphony No. 9

Violoncello e Contrabasso

Mov. IV

18

Allegro assai $\text{♩} = 80$



102



112



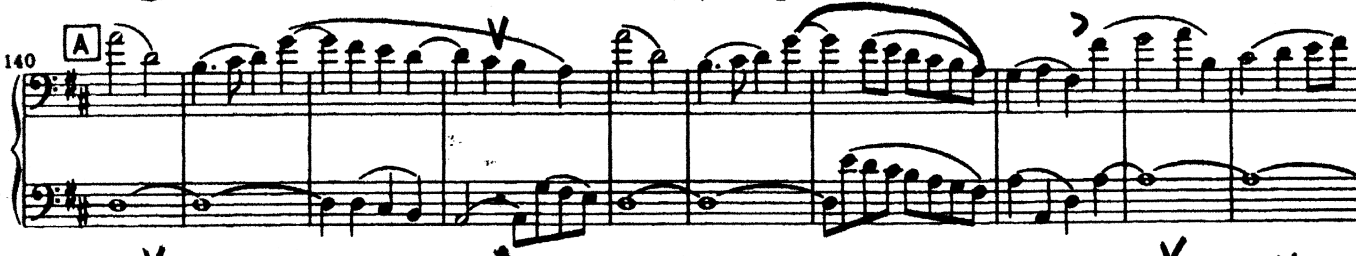
122



131



140



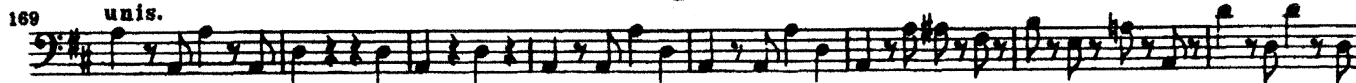
150



160



169



Berlioz: Symphonie Fantastique IV

Marche au supplice

Der Gang zum Hochgericht The procession to the stake

Allegretto non troppo (♩=72)

pizz.

div. a 4 *pp*
pizz.

pp

50

f

f

unis.
arco

f ff > dim.

p

mf

f

dim.

dim.

p

pp

f

dim.

p

51

ff

f

dim.

p

ff

ff

ff

52 pizz.

mf

dim.

arco

53

pp

p

f

ff

6

Basso

W. A. MOZART
Sinfonie in Es/E flat major

KV 543

Vollendet Wien, 26. Juni 1788

in 8 **Adagio** I

6 10 13 16 19 20 26 39 49 58 66 *ten.* 75

etc.

Allegro

82 ♩ ♩ V

89 ♩ V ♩ V ♩ V

95 ♩ V

1 2 3 4 5

sf *p*

Detailed description: This musical score is written for three staves in bass clef with a key signature of two flats. The first staff, measures 82-88, begins with a half note, followed by eighth notes, and ends with a quarter note. It includes accents and a crescendo hairpin. The second staff, measures 89-94, contains sixteenth-note runs with accents and a crescendo hairpin. The third staff, measures 95-100, continues the sixteenth-note runs, followed by a large bracket, then a half note, and finally five dotted half notes numbered 1 through 5. Dynamics include *sf* and *p*.

Basso

9

95

101

108 5 Viol. I

119

125

130

136

20

Viol. I

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

CELLO

Please prepare the following for your audition.

SOLO REPERTOIRE

BACH Two contrasting movements from a cello suite.

ORCHESTRAL REPERTOIRE

MOZART Symphony No. 40: I. mm. 115–138

TCHAIKOVSKY Symphony No. 6: II. Beginning (with repeat) to Letter A

BRAHMS Symphony No. 4: II. mm. 41–55

Sightreading may be requested.

I. MOLTO ALLEGRO

Mozart — Symphony No. 40

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2

VIOLONCELLO e BASSO

IN 2

105 *p*

114 *V* *spicc.*

120 *V*

128

131 *C*

136 *Viol. I* *6* *Vcll.*

145 *Bassi* *f*

154

160 *D* *Viol. I* *4* *p*

173 *f*

180 *1* *p* *f*

192

197

VIOLONCELLO

II

Allegro con grazia

Violoncello score for the second movement of Tchaikovsky's Symphony No. 6 in B Minor, Op. 74 (Pathétique). The score is in B minor, 5/4 time, and consists of 43 measures. It features various dynamics, articulations, and performance instructions.

Measures 1-12: *mf*, *f*, *ff*, *gliss.*

Measures 13-15: *sempre mf*, *Poco Rit.*

Measures 16-20: *mf*, *p*, *pizz.*

Measures 21-24: *mf*, *f*, *pizz.*

Measures 25-28: *p*, *arco*, *pizz.*, *arco*

Measures 29-33: *mp*, *mf*, *arco*, *pizz.*, *arco*

Measures 34-37: *arco*, *pizz.*, *arco*, *f*, *mf*

Measures 38-43: *f*, *mf*, *p*

Violoncello part of Brahms' Symphony No. 4 in E Minor, page 7. The score is written in E minor (three sharps) and 4/4 time. It consists of nine staves of music, numbered 17 through 55. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Key performance instructions include *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *arco* (arco), *div.* (divisi), and *espr.* (espressivo). There are also first and second endings marked with '1' and '2'. A section marked 'B' appears at measure 29, and a section marked 'C' with a 'V' (Vibrato) marking appears at measure 38. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulations.

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

CONCERTMASTER

Please prepare the following in addition to the solo and orchestral repertoire for music major section violin.

SOLO REPERTOIRE

First movement exposition of a 19th or 20th century concerto of your choice (no accompaniment)

ORCHESTRAL REPERTOIRE

TCHAIKOVSKY Swan Lake Suite: Black Swan Pas de Deux (Andante)

Sightreading may be requested.

CONCERTMASTER SOLO

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Tchaikovsky — Swan Lake, Op. 20

45

Andante. molto aspersi.

Violini I. II.

Alti Violini

mf

f

mf

ff

V.S.

26

Viol. Solo.

Violini I.

26 sul c.

Tchaikovsky — Swan Lake, Op. 20

Violini I

17

Viol. Solo. p 2nd viol. dimando

Viol. Solo. zitt. zall. molto. pizz.

Alto: Violini f pizz. dim.

Allegro. f pizz.

Alto: Violini I Allegro pizz. V.S.

END

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

PRINCIPAL CONTRABASS

Please prepare the following in addition to the solo and orchestral repertoire for music major section bass.

SOLO REPERTOIRE

First movement exposition of a standard repertoire concerto of your choice (no accompaniment)

ORCHESTRAL REPERTOIRE

GINASTERA Variaciones concertantes: Variation XI

Sightreading may be requested.

Variaciones Concertantes

Adagio molto espressivo (♩ = 56)

solo *p* *mf* A. Ginastera

cedendo *p dolce* *3* *f esaltato* *poco precipitato* *rall.* *mf* *a tempo*

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

PRINCIPAL CELLO

Please prepare the following in addition to the solo and orchestral repertoire for music major section cello.

SOLO REPERTOIRE

First movement exposition of a standard repertoire concerto of your choice (no accompaniment)

ORCHESTRAL REPERTOIRE

ROSSINI Guillaume Tell: Overture. mm. 1-23, 43-48

ROQUE CORDERO *Ocho Miniaturas* for Small Orchestra (1948); principal cello Mvt. II. *Meditación* (complete)

Score: https://issuu.com/peermusicclassical/docs/ocho_miniaturas_score

Recording: <https://www.youtube.com/watch?v=12lwGDbZ4Ew>

Composer information: https://en.wikipedia.org/wiki/Roque_Cordero

DMA dissertation: "An Analysis of Two Works for Orchestra: Adagio Trágico and Ocho

Miniaturas by Panamanian Composer Roque Cordero" by Carlos Espinosa- Machado (2015): https://kuscholarworks.ku.edu/bitstream/handle/1808/19441/EspinosaMachado_ku_0099D_13833_DATA_1.pdf;sequence=1

Sightreading may be requested.

Gioacchino Rossini
William Tell Overture

Violoncell.

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo.

3. Violoncell solo. (Viola I.) *p*

4. Violoncell solo. (Viola II.) *p*

5. Violoncell solo. *p*

7. *Vel. 5.*

8. *Vel. 5.*

Violoncell.

3

16/

dolce

p

p

p

p

[illegible]

4

36/

espr.

Vol. 4.

Vol. 3.

The musical score for 'The Rose Tree' is presented on five staves. The first staff features a melodic line with a trill and a grace note, marked 'espr.' (espressivo). The second staff contains two dynamic markings, 'Vol. 4.' and 'Vol. 3.', indicating changes in volume. The third, fourth, and fifth staves provide harmonic support with various musical notations, including eighth and sixteenth notes, rests, and accidentals. The score is written in a key with one sharp (F#) and a common time signature (C).

44

Allegro. (♩ = 108)

unis. 19

unis. 19

pp

unis. 19

pp

unis. 19

pp

unis. 19

pp

Fl.

[illegible]

78 **B**

pp *cresc.*

89 12 13 14 C

ff - - - *ff*

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The melody concludes with a half note B4 and a quarter note A4. The score is marked with a forte dynamic (*ff*) and includes a repeat sign at the end.

96



Roque Cordero (c. 1917–2008)
Ocho Miniaturas for Small Orchestra (1948)
mvt. II Meditación

Largo ♩ = 46

Solo

7

mp *espress.* *mf* *p* *mf* *p* *mf*

f *mf* *f* *mf* *f* *rall. molto* *ff*

accelerando

a tempo

13

mp *dolce* *mp* *p* *mp* *3* *ret.* *pp*

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

PRINCIPAL VIOLA

Please prepare the following in addition to the solo and orchestral repertoire for music major section viola.

SOLO REPERTOIRE

First movement exposition of a standard repertoire concerto of your choice (no accompaniment).

Sightreading may be requested.

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

VIOLA

Please prepare the following for your audition.

SOLO REPERTOIRE

BACH Two contrasting movements of a Cello suite.

ORCHESTRAL REPERTOIRE

BRAHMS Symphony No. 2: II. Letter C to m. 55

MAHLER Symphony No. 5: III: Fig. 19 to m. 541; Fig. 21 to downbeat of m. 609; m. 641 - 661

MOZART Symphony No. 40: IV. mm. 125-132, mm. 147-205

ELLINGTON "Harlem": *Letter I – Letter K*

Score: https://issuu.com/scoresondemand/docs/harlem_arr_peress_27667

Recording: <https://www.youtube.com/watch?v=FIRdvFfpDIA> (Maurice Peress, conductor; Roland Hanna, piano; Jimmy Heath, saxophone; American Symphony Orchestra)

Composer information: https://en.wikipedia.org/wiki/Duke_Ellington

Work information:

<https://www.youtube.com/watch?v=uNqhz0j7mTI> (mini-documentary about "Harlem")

https://en.wikipedia.org/wiki/Harlem_%28Ellington%29

Sightreading may be requested.

Brahms — Symphony No. 2 in D Major Orchestra Musician's
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6

Bratsche

501 pizz.

506 cresc.

511 dim. p dim.

517 1

Adagio non troppo

div. poco f

6 Vcl.

div. unis.

14 1 p dim. 8 Fl. I p cresc.

29 f dim. p

[B] L'istesso tempo, ma grazioso

2 Klar. I Viol. I

pp dim.

41 pizz. f dim. p pp

45 p espr. cresc.

[C]

49 f poco f cresc.

51 f poco f cresc.

54 *f* *fp* *dim.*

D 57 *p* *cresc.* *f* *fp*

61 *dim.* *dolce* *p* *cresc.*

67 *pizz.* *p*

71 *arco* *p*

75 *poco f*

79 *f dim.* *p* *dolce dim.* *2* *un.* *p cresc.* *f*

86 *f*

F 89 *f*

93 *f* *f*

97 *1* *pp* *mp* *sf* *sf* *p* *p*

MAHLER SYMPHONY NO. 5: 3RD MOVEMENT

Handwritten musical score for the 3rd movement of Mahler's Symphony No. 5. The score is written on ten staves, each beginning with a measure number in a box. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance instructions and dynamics are written throughout the score.

Measure numbers in boxes: 496, 505, 515, 522, 528, 534, 541, 554, 559, 563, 569, 575.

Performance instructions and dynamics include:

- a2 arco*
- sf* (sforzando)
- p* (piano)
- cresc.* (crescendo)
- f* (forte)
- ff* (fortissimo)
- pizz.* (pizzicato)
- IN 1* (first ending)
- arco* (arco)
- p espr.* (piano espr.)
- sfp* (sforzando piano)
- unmerklich* (unmerklich)
- drängend* (drängend)
- accelsf* (accelerando sf)
- sempre ff* (sempre fortissimo)
- drängend* (drängend)
- fff* (fortississimo)

Other markings include circled numbers 18, 19, 20, 21, 22, and various articulation marks like *acc.* (accents) and *sfz* (sforzando).

MAHLER #3: 3RD MVT. (CONT.)

Handwritten musical score for Mahler's 3rd Symphony, 3rd Movement (Continued). The score is written on ten staves, each beginning with a measure number in a box. The key signature is B major (two sharps). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in German and English provide performance instructions.

Measures and markings:

- 584: *fff*, *mf*, *2*
- 590: *fff*, *mf*
- 595: *ff*, *mf*, *23*, *sf*
- 600: *mf*, *sf*, *p*, *cresc.*, *nicht rit.*
- 605: *mf*, *sf*, *p*, *fff*, *24* *Wieder zum Tempo I zurückkehrend*
- 611: *fff*, *unmerklich etwas einhaltend*, *consord.*
- 630: *MUTE OFF*, *Kräftig (Tempo I)*, *ohne Dämpfer*, *14*, *sf*, *ff*
- 637: *p*, *sf*, *ff*, *25* *Vorwärts drängend*
- 645: *ff*, *sf*
- 651: *sf*, *fff*
- 657: *fff*, *ff*
- 662: *26*, *meno*, *pp*, *poco*

IV. ALLEGRO ASSAI

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Mozart — Symphony No. 40

VIOLA

2

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with measures 107 through 199 indicated on the left. The music is in a key with one flat (B-flat) and a common time signature (C). The vocal line is written on the upper staves, and the piano accompaniment is on the lower staves. The piano part includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p*, *f*, *pp*, and *ff*. There are also handwritten annotations like "IN 2", "C", "D", "ff, marc.", and "ten.".

Letter I – Letter K

I Moderato. Swing it!

1 Moderato. Swing it!

mp 3 3 3 3 3 3

f 3 3 3 3 3 3

fff 3 3 3 3 3 3

J

K

UCLA ORCHESTRAS FALL AUDITIONS: LIST C

VIOLIN

Please prepare the following for your audition.

SOLO REPERTOIRE

MOZART Concerto 3, 4 or 5: I. exposition; II. exposition

ORCHESTRAL REPERTOIRE

BEETHOVEN Leonore Overture No. 3: mm. 37–141

BRAHMS Symphony No. 2: IV. mm. 78 – 122

ELGAR Enigma Variations: Fig. 15 – Fig. 17

TCHAIKOVSKY Nutcracker: Overture. 5m. after Letter F to end

Sightreading may be requested.

2

pt.

Allegro

Violine I

IN 2

37

pp

47

cresc. poco a poco

57

f

ff ON - FULL BOW

66

sempre ff

71

76

81

86

91

p sub. f sub. p sub. f sub.

100

ff spicc. p f p f p sfz sfz sfz

109

sfz ON sfz sfz sfz sfz f sub.

116

B

2

espr.

Violine I

126 *pp cresc. p cresc.*

138 *pp sub. sempre pp*

145 *sempre staccato*

154 *cresc.*

163 *ff sf sf*

169 *sf sf sf sf sf sf f f*

175 *f p f dim.*

184 *p dim. pp ff C*

193 *p ff p*

205 *ff p*

216 *p ff p*

226 *cresc. 1*

Detailed description: This page contains the musical score for Violine I, measures 126 to 226. The score is written on ten staves. It begins with a piano (pp) dynamic and a crescendo (cresc.) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A bracketed section starting at measure 138 is marked 'sempre pp'. A 'sempre staccato' marking appears at measure 145. The score includes several dynamic changes, such as from piano (p) to fortissimo (ff), and from fortissimo (ff) to piano (p). A 'dim.' (diminuendo) marking is present at measure 175. A 'C' marking, likely indicating a C-clef or a specific performance instruction, is found at measure 184. The piece concludes with a final crescendo (cresc.) and a first ending bracket (1) at measure 226.

Orchestra Musician's **Brahms — Symphony No. 2 in D Major**
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Violine I

11

This musical score for Violin I covers measures 78 to 146 of Brahms' Symphony No. 2 in D Major. The tempo is marked *largamente*. The score is written in D major and 4/4 time. It begins with a large bracket on the left side of the first staff, indicating a first ending. Measure 78 starts with a *mp* dynamic and an *arco* instruction. The music features a series of eighth-note patterns with a *cresc.* marking. Measure 86 begins with a *p* dynamic and continues the eighth-note patterns. Measure 92 shows a *f* dynamic with a *cresc.* marking. Measure 99 features a *sf* dynamic and a triplet of eighth notes. Measure 105 continues with a *f* dynamic and a triplet. Measure 111 has a *ben marc.* marking. Measure 116 begins with a *p* dynamic and a *pizz.* instruction. Measure 121 continues with a *p* dynamic. Measure 127 features a *p* dynamic and a *cresc.* marking. Measure 135 begins with a *p* dynamic and an *arco* instruction. Measure 140 continues with a *f* dynamic and a triplet. Measure 146 ends with a *p* dynamic and a triplet. The score includes various musical notations such as slurs, ties, and dynamic markings.

C *largamente*
arco
78 *mp* *cresc.*
86 *p* *cresc.*
92 *f* *cresc.* **D**
99 *sf* *f*
105 *f* *sf* *sf* *p*
111 *f* *ben marc.*
116 *p* *pizz.* **E**
121 *p*
127 *p* *cresc.*
135 *arco* *p cresc.* **F** *f*
140 *f*
146 *p* *F1.*

V.
(R. P. A.)

VIOLINO PRIMO.

15 *Moderato.*

sul G.
largo

mf *largo* *dim.* *espress.* *dim.*

16

dim. *pp* *pizz.* *arco* *pp*

17

cresc. *p* *ten.* *f* *dim.* *p*

18

p *dim.* *pizz.* *arco* *pp* *dim.* *pp*

VI.

(Ysobel.)

19 *Andantino.*

pp *2* *Viola.* *2*

20

2 *3* *Viola Solo.* *2* *mf* *f*

21

22

divisi. *dim. molto* *dim.* *rit. lunga.* *2* *rit. lunga.*

Tchaikovsky — Nutcracker Suite, Op. 71a

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4

Violino I

Violino I score for Tchaikovsky's Nutcracker Suite, Op. 71a, measures 134-176. The score is written for Violino I and includes various musical notations such as dynamics, articulation, and performance instructions.

Measures 134-141: *cantabile*, *pizz.*, *p*, *grazioso*, *p*.

Measures 142-149: *cresc.*, *f*, *arco*, *mf*, *cantabile*, *p*.

Measures 150-156: *grazioso*, *p*, *grazioso*, *p*, *mp*, *mp*.

Measures 157-162: *f*, *f*, *pp*, *pp*.

Measures 163-168: *cresc.*, *cresc.*, *ff*, *ff*.

Measures 169-175: *sempre ff*, *sempre ff*.

Measures 176: *pizz.*, *pizz.*.