

UCLA ORCHESTRAS FALL AUDITIONS 2022-23: LIST D

CELLO

Please prepare the following for your audition.

SOLO REPERTOIRE

BACH Two contrasting movements from any of the Cello Suites.

ORCHESTRAL REPERTOIRE

BEETHOVEN Symphony No. 8: Trio (mm. 45-78; with repeats)

BRAHMS Symphony No. 3: I. m. 70 (with pickup) through m. 100

MENDELSSOHN Midsummer Night's Dream Scherzo: 1 m. after N (with pickup) to O

R. STRAUSS Till Eulenspiegel: Fig. 10 to 1 mm. before Fig. 11; Fig. 30 to downbeat of Fig. 32

COLERIDGE-TAYLOR Ballade, Op. 33: 1 before Fig. 16 to Fig. 17; 1 before Fig. 18 to End of 8 mm. after Fig. 19

Score: <https://babel.hathitrust.org/cgi/pt?id=uc1.l0098707664&view=1up&seq=78> (VPN required)

Recording: <https://www.youtube.com/watch?v=AviCultcN9Q>

Composer information: https://en.wikipedia.org/wiki/Samuel_Coleridge-Taylor

Score notes: <https://babel.hathitrust.org/cgi/pt?id=uc1.l0098707664&view=1up&seq=78>

(VPN required)

Sightreading may be requested.

Beethoven — Symphony No. 8

Violoncello u. Kontrabaß

6

Tempo di Menuetto (♩=126)

The musical score is written for Violoncello or Kontrabaß in 3/4 time, with a tempo of 126 beats per minute. It consists of several systems of music, each with a grand staff (treble and bass clefs).

- Measures 7-12:** The first system shows a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *p*, *cresc.*, and *f*.
- Measures 13-20:** The second system continues the melodic development. Dynamics include *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *pizz.*, *p*, and *dimin.*.
- Measures 21-28:** The third system features a change in texture with *arco* and *pizz.* markings. Dynamics include *pp*, *pp*, *pp*, *pp*, *cresc.*, and *cresc.*.
- Measures 29-36:** The fourth system shows a build-up in intensity. Dynamics include *f*, *più f*, *ff*, *ff*, *sempre ff*, and *sempre ff*.
- Measures 37-44:** The fifth system includes a repeat sign and first/second endings. Dynamics include *unis.*, *f*, *ff*, and *Fine*.
- Measures 45-50:** The final system shows a concluding passage with triplets. Dynamics include *p*, *pizz.*, *p*, and *cre*.

Additional markings include *arco*, *pizz.*, *sf*, *pp*, *ff*, *sempre ff*, *unis.*, and *Fine*.

Beethoven — Symphony No. 8
Violoncello u. Kontrabaß

50

1. 2.

scen - - - do p

54

cre - - - scen - - -

59

do f arco p cre - - - scen - - - do p

pizz.

64

cresc. - - - sf - - - sf p cresc. - - - sf - -

cresc. - - - sf - - - sf p cresc. - - - sf - -

69

- - - - - sf p cresc. sf p

- - - - - sf p cresc. sf p

74

cresc. sf p dimin. - - - pp

cresc. sf p dimin. - - - pp

Menuetto da capo al Fine

Brahms — Symphony No. 3 in F Major

'Cello

8

I. Allegro Con Brio

pizz.

arco

49 *pp* *p dolce* **D**

55 *cresc.* *f*

60 *p* *cresc.* *f* *sf*

65 *mf* *sf* *sf* *sf* *f* *sf*

70 *sf* *1.* *2.* *più f*

73 *ff* *f agitato* **E**

78 *ben marc.*

82

86 *cresc.* *f* *mf* **F**

91 *dim.* *p* *dim.*

96 *f*

Marco *sf*
p cresc. sf sf p f

N *p pizz.*

cresc. cresc.

O *f f* *p arco* *p*

P *pizz.* *pp*

sempre più pp

din.

arco pizz. *pp*

He Geist! Wo geht
die Reise hin?
attaca

Violoncello

Richard Strauss (1864–1949)
Till Eulenspiegel's Merry Pranks Op. 28 (1895)

6 before Fig. 10 – 1 before Fig. 11

(♩. = c. 106)

The musical score is written for Violoncello in bass clef with a key signature of one flat (B-flat). The tempo is marked as c. 106 (♩. = c. 106). The score consists of five staves of music. The first staff (measures 6-9) is in 6/8 time and features a forte (ff) dynamic. The second staff (measures 10-13) includes a 3/4 time signature change and also features a forte (ff) dynamic. The third staff (measures 14-16) continues in 6/8 time with a forte (ff) dynamic. The fourth staff (measure 17) concludes with a decrescendo (dim.) and a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings (ff, dim., p) and a final double bar line.

5 10

9

14

17

ff

ff

ff

ff

dim. p

Violoncello

Richard Strauss (1864–1949)
Till Eulenspiegel's Merry Pranks Op. 28 (1895)

Fig. 30 – downbeat of Fig. 32

(♩. = c. 106)

30

ff *mf*

f *cresc.*

ff *ff*

31 *molto marcato* *ff*

ff

ff

32 *ff*

Violoncello

Samuel Coleridge-Taylor (1875–1912)

Ballade in A Minor, Op. 33 (1898)

1 before Fig. 16 – Fig. 17

Tranquillo et Molto Espressivo

16

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

Violoncello

Samuel Coleridge-Taylor (1875–1912)
Ballade in A Minor, Op. 33 (1898)
1 before Fig. 18 – end of 8 after Fig. 19

Moderato, ma con passione

poco rall.
pizz.

18

arco

mp

f *mp* 19

f *dim.* *pp*

cresc. *mf*