

UCLA ORCHESTRAS FALL AUDITIONS 2022–23: 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.* *pp* *dim.* *ppp* *rit. molto*

Più Adagio

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

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

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

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

Violoncello

9

4/4

E

Tutti

pizz. *p* *dolce*

Solo

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

4

Più Adagio

pp *-pizz.* *arco* *ad lib.* *pizz.* *arco* *pp*

Beethoven: Symphony No. 5 (2nd movement)

Violoncello u. Kontrabaß

Andante cōn moto (♩ = 92)

Vc. Kb. *p dolce pizz.* *f* *p* *arco*
 9 unis. *f* *p* *pizz.* *p* *cresc. f* *p* *f* *p*
 23 *pizz.* *ff* *arco* *sempre ff*
 35 *sf* *sf* *pp* *sempre p* *cresc.*
 48 Vc. Kb. *f* *f* *p dolce pizz.* *f*
 57 Vc. unis. *p* *arco* *cresc. f* *p* *cresc. f* *p* *f* *p*
 71 Vc. Kb. *pizz.* *pizz.* *ff* *arco* *ff*
 81 unis. *sf* *sf* *pp* *Vc.*
 90 *cresc.*
 97 Vc. Kb. *f* *ff* *p dolce pizz.* *p*

The score is written for Violoncello (Vc.) and Kontrabaß (Kb.). It begins with a tempo marking of 'Andante cōn moto' and a metronome indication of 92 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures 9, 23, 35, 48, 57, 71, 81, 90, and 97 marked at the beginning of new staves. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include *pizz.* (pizzicato), *arco* (arco), and *sempre* (sempre). The score includes various musical notations such as slurs, ties, and repeat signs.

102

pp

pp

107

pizz.

arco

pp

114

C *uni.* *arco*

arco

118

pp

124

1 2 3 4 5 6 7 8 9

sempre pp

f

Fl. I

p

Bethoven: Symphony No. 5

Violoncello u. Kontrabaß

(3rd Movement)

7

68 *f*

82 *sf sf sf sf*

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

109 Vc. *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 (3rd Movement)
Violoncello u. Kontrabaß

Tempo di Menuetto (♩=126)

The musical score is written for Violoncello and Kontrabaß. It begins with a tempo marking of 'Tempo di Menuetto' and a metronome indication of 126 beats per minute. The key signature has two flats (B-flat major). The score is divided into systems of two staves each. Measure numbers 7, 13, 21, 29, 37, and 45 are indicated at the start of their respective systems. The score includes various dynamics such as *f*, *sf*, *p*, *cresc.*, *dimin.*, *pp*, *ff*, *più f*, *sempre ff*, and *pizz.*. Articulations like *arco* and *pizz.* are also present. There are repeat signs with first and second endings at measures 13-14 and 37-38. The piece concludes with a 'Fine' marking at the end of the second ending at measure 45.

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* *cresc.* *sf* *p*

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

Brahms: Symphony No. 2 (1st movement)

828 *dim. pp dim.* *pp perdendosi*

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

350 **K** *cant.*

359 *p*

370 *pizz.*

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

390 *f*

398 *marc.* *ff* *poco fesp.*

408 *cresc.*

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

6

Brahms:
Symphony No. 2Violoncello (2nd movement)

Adagio non troppo

*poco f espr.**p*

6

12

*poco f**dim.**p**dim.*

A

Fl. I

4

28

*p**dim.**p cresc.*

29

p

VOLONCELLES

7

au Mouvt arco

arco
DIV. *p* arco
p *pizz.* *p* *pizz.* 2 *p espress.* *mf appassion.* arco
mf

più p *cresc.*
pizz.

8

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

Retenu a Tempo

arco
sfz *sfz* *sfz* *p e molto dim.* *pp* 1

Un peu plus mouvementé

9

1-2 3-4 5-6 7-8 9-10-11-12 13-14-15-16
p *sfz* *mf* *f* *p*
très rythmées *mf* *f* *p*
p *sfz* *mf* *f* *p*

Debussy — La Mer
VIOLONCELLES

Orchestra Musician's
CD-ROM LIBRARY

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Violoncelle 1 and 2 staves. Measures 1-4. Dynamics: *mf*, *sf*, *f*, *ff*, *dim.*. The first two staves have a bracket on the left. The third staff has a *p* dynamic at the beginning.

Violoncelle 1 and 2 staves. Measures 5-8. Section: **En animant**. Dynamics: *p*, *pizz.*, *arco*, *pp*, *pizz.*, *arco*, *p cresc.*. The first two staves have a bracket on the left. The third staff has a *p* dynamic at the beginning.

Violoncelle 1 and 2 staves. Measures 9-12. Section: **10 au Mouvt**. Dynamics: *DIV. en 2*, *molto cresc.*, *f*, *sfz*, *pizz.*, *p*. The first two staves have a bracket on the left. The third staff has a *p* dynamic at the beginning.