



THUNDER BAY
SYMPHONY
ORCHESTRA

Section Cello Audition Repertoire

1. Solos

1. One movement from the Bach unaccompanied Cello Suites.
2. The first movement exposition from a Major Concerto chosen by the candidate.

2. Orchestral Excerpts

- | | | | |
|-----|-------------|--|------------------|
| 1. | Beethoven | Symphony No.5 | II. (1 to 10) |
| 2. | Beethoven | Symphony No.5 | II. (48 to 70) |
| 3. | Beethoven | Symphony No.5 | II. (97 to 106) |
| 4. | Brahms | Symphony No.2 | II. (1 to 32) |
| 5. | Mendelssohn | Symphony No.4 "Italian" | I. (25 to 55) |
| 6. | Mendelssohn | Midsummer Night's Dream | Scherzo (C to D) |
| 7. | Mendelssohn | Midsummer Night's Dream | Scherzo (N to O) |
| 8. | Mozart | Symphony No.35 | IV. (57 to C) |
| 9. | Mozart | Symphony No.41 | II. (61 to End) |
| 10. | Prokofiev | Symphony No.1 "Classical" | I. (I to M) |
| 11. | Schoenberg | Verklärte Nacht Op.4
(violoncello I original version) | (E to E+26) |
| 12. | Wijeratne | Two Pop Songs | 1. (6 to 65) |
| 13. | Wijeratne | Two Pop Songs | 2. (95 to 140) |

3. Sight reading may be required

Beethoven Symphony #5

2nd movement

Andante con moto ♩: 92

1. Vello
Cb. *p dolce pizz.*
p *f* *p* arco

9 unis.
v

2. 48 Vello
Cb. *f* *p dolce pizz.*
f *p* *f*

57 Vello unis.
Cb. *v* arco *cresc.* *f* *p* Viol. I *p* *cresc. f* *p* *f* *p*

3. 97 Vello
Cb. *f* *ff* *p dolce pizz.*
f *p*

102 *pp*
pp

Brahms Symphony #2

2nd movement

4. **Adagio non troppo**

poco f espr.

p

6

12 *poco f* *dim.* *p* *dim.* **A** Fl. I 4

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

29 *p*

Mendelssohn Italian Symphony

1st movement, mm25-55

5.

22 *arco* *p* *arco* 1

31 1

41 **Bässe** *p* *cresc.*

47 *mf* *f* *ff*

Mendelssohn Midsummer Night's Dream

Scherzo, C-D

6.

The image shows a page of musical notation for Mendelssohn's Scherzo from Midsummer Night's Dream. The score is written for piano in bass clef with a key signature of one flat. It consists of four systems of two staves each. The first system includes dynamic markings such as *f*, *sf*, *pizz.*, *p*, and *pp*. A blue bracket highlights measures 18, 19, and 20. The second system continues the piece. The third system features a *pp* marking. The fourth system includes measure numbers 21 and 22, and dynamic markings *p*, *arco*, and *cresc.*. A second blue bracket highlights measures 23, 24, and 25.

Mendelssohn - Midsummer Night's Dream: Scherzo, N to O

7.

The image shows a musical score for Mendelssohn's Scherzo, measures N to O. The score is written for piano and consists of four systems of staves. The first system (measures N-1 to N-4) features a treble clef with a piano (*p*) dynamic and a *pizz.* marking. The second system (measures N-5 to N-8) continues with a piano (*p*) dynamic. The third system (measures N-9 to N-12) includes a *cresc.* marking. The fourth system (measures N-13 to N-16) features a forte (*f*) dynamic, a *arco* marking, and a *cresc.* marking. Blue brackets highlight the first measure of the first system and the final measure of the fourth system. The letter 'N' is placed above the first measure of the first system, and the letter 'O' is placed above the final measure of the fourth system.

8.

This musical score is for the 4th movement of Mozart's Symphony #35, measures 49-106. It is written in bass clef with a key signature of one sharp (F#). The score consists of eight staves of music. Measure numbers 49, 59, 65, 74, 83, 91, 98, and 106 are indicated at the beginning of their respective staves. The music features various dynamics including *f*, *sf*, *fp*, *p*, and *sfz*. There are also articulation marks such as accents and slurs. A blue bracket highlights a triplet of eighth notes in measure 53, and another blue bracket highlights a section of the score from measure 104 to 106, which is marked with a 'C' above the staff.

Mozart Symphony #41

2nd movement, 61- End

9.

60

p

f

ff

fp *fp*

cresc. *f* *p*

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

Prokofieff Classical Symphony

1st movement, I-M

Allegro con brio ♩=100

10.

I unis

p

p *cresc.* *f*

ff *tutta forza*

marcato *ff* *marcato*

L *ff* *ff*

ff *p* *con brio*

Mv

11.

ohne Dämpfer. **E**

pp *pp rit.* *p espress.* *p*

f *f* *f* *p cresc. e accel.*

Lebhafter.

ff *f* *f*

rit. *p* *p*

Etwas belebter.

Etwas zurückhaltend.

pp *p*

Wieder belebter.

dim. *p* *p*

Etwas zurückhaltend.

pp

12. (page 1 of 3)

Two Pop Songs on Antique Poems

1. 'A Letter from the After-life'

5 Violin II cues bar 5

Vln. I

I sent my soul...

p cantabile, espress.

9

pp sub.

14

16

p poco a poco cresc.

20

mf

26

(vln)

27 Drammatico

Vla.

3

Violoncello

12. (page 2 of 3)

Two Pop Songs on Antique Poems
1. 'A Letter from the After-life'

131

33 *poco f* *p sub.* ✓

39 *f* 41

42

45 *siu.*

48 *fp*

12. (page 3 of 3)

Violoncello

Two Pop Songs on Antique Poems

1. 'A Letter from the After-life'

52 *f* *sf* **53** *Aggressivo*

(see performance notes concerning the notation of this passage)

54 *sf*

56 **57** *ff*

58 *sf* **60**

61

64 *p* **65** *Delicato*

Two Pop Songs on Antique Poems
2. 'I Will Not Let You Go'

93 **Rall.**
arco

pp **Rit.**

98 **A tempo, energico**

sub. ff sempre sost.

101 **102**

f legato, poco cresc.

Two Pop Songs on Antique Poems
2. 'I Will Not Let You Go'

13. (page 2 of 3)

103

ff *p* — (*molto*) — *ff*

More insistent

106

sf

dance-like

109

110

p — *f* — *ff*

113

114 Dolce, yearning

f — *mf sost.*

118

122 Metronomic

poco f — *mf* — *ff*

13. (page 3 of 3)

Two Pop Songs on Antique Poems
2. 'I Will Not Let You Go'

(2+2+3+3)

123 pizz. arco pizz. arco

126 *ff* *sonore, ritmico sf*

127 $\frac{5}{4}$ (2+2+2+2+2) *sf* *meno f* *sf*

131 *sf* *sf*

135 Am⁷ Bbm⁷ Cm⁷ Dm⁷ *p* *(f)* *sf* *ff* *sf*

138

139 *fff*

141 **Desolate, con rubato** $\text{♩} = c.72$ *p lontano*

The image shows a musical score for the piece 'I Will Not Let You Go'. It consists of five staves of music in bass clef, 10/8 time signature. The first staff (measures 123-126) features a sequence of chords and notes with dynamics like 'brillante', 'sf', and 'ff sonore, ritmico sf'. The second staff (measures 127-130) is in 5/4 time and includes dynamics 'sf', 'meno f', and 'sf'. The third staff (measures 131-134) continues the rhythmic pattern with 'sf' dynamics. The fourth staff (measures 135-138) includes chord changes (Am7, Bbm7, Cm7, Dm7) and dynamics 'p', '(f)', 'sf', and 'ff'. The fifth staff (measures 139-141) is marked 'Desolate, con rubato' and 'p lontano', with a tempo of approximately 72 bpm. A blue bracket highlights the first measure of the fifth staff.