



THUNDER BAY
SYMPHONY
ORCHESTRA

Principal 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

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|-----|-------------|--|------------------|
| 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. | Prokofiev | Symphony No.1 "Classical" | I. (I to M) |
| 10. | Schoenberg | Verklärte Nacht Op.4
(violoncello I original version) | (E to E+26) |
| 11. | Tchaikovsky | Symphony No.6 | II. (1 to 24) |
| 12. | Wijeratne | Two Pop Songs | 1. (6 to 65) |

3. Orchestral Solos

- | | | | |
|-----|--------------|--|------------------|
| 13. | Brahms | Piano Concerto No.2 | III. D to end |
| 14. | Rossini | William Tell Overture | (1 to 48) |
| 15. | Shostakovich | Symphony No.1 | IV. [36] to [40] |
| 16. | Trew | Come Closer, "Little Sister
Sets the Treehouse on Fire" | (17 to 31) |

Beethoven Symphony #5

2nd movement

Andante con moto ♩ = 92

1. 

9 unis. 

2. 

57 Vello unis. 

58 Cb. arco cresc. f p cresc. f p f p 

3. 

102 

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 musical score consists of four systems of two staves each. The first system (measures 6-10) includes dynamics *f*, *pizz.*, *p*, and *pp*, and the instruction *arco*. A blue bracket highlights measures 6 through 10. The second system (measures 11-15) continues the rhythmic patterns. The third system (measures 16-18) features a *p* dynamic. The fourth system (measures 19-21) includes dynamics *p* and *cresc.*, and the instruction *arco*. A blue bracket highlights measures 19 through 21. Measure numbers 21 and 22 are printed below the staff in the fourth system.

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

7.

The musical score is divided into four systems, each with a piano (p) and violin (v) part. The piano part is written in bass clef, and the violin part is in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various dynamics such as *p*, *f*, *arco*, and *cresc.*, as well as articulations like *pizz.* and *acc.*. A blue bracket highlights the first measure of the piano part in the first system, and another blue bracket highlights the first measure of the violin part in the fourth system. The letter 'N' is written above the first measure of the piano part, and the letter 'O' is written above the first measure of the violin part. The score ends with a double bar line and repeat signs.

8. 49 Musical score for bassoon part, measures 49-106. The score is in bass clef with a key signature of one sharp (F#). It features various dynamics including *sf*, *f*, *fp*, *sfp*, *p*, and *sf*. There are blue brackets highlighting a triplet in measure 57 and a section starting at measure 106 labeled 'C'. Measure numbers 49, 59, 65, 74, 83, 91, 98, and 106 are indicated at the start of their respective staves. A blue bracket highlights a triplet in measure 57. A blue bracket highlights a section starting at measure 106 labeled 'C'. Dynamics include *sf*, *f*, *fp*, *sfp*, *p*, and *sf*. A section labeled 'B' is marked above measure 65. A section labeled 'C' is marked above measure 106.

Prokofieff Classical Symphony

1st movement, I-M

Allegro con brio ♩ = 100

9.

The musical score for page 9 of the first movement of Prokofiev's Classical Symphony consists of five staves. The top staff is for the first violin, marked *p* and **I unis**. The second staff is for the second violin, marked *p*, *cresc.*, *f*, and *ff tutta forza*. The third staff is for the viola, marked *marcato*, *ff*, and *marcato*. The fourth staff is for the cello, marked *ff* and *ff*. The fifth staff is for the double bass, marked *ff*, *p con brio*, and **M_v**. The score includes various musical notations such as slurs, accents, and dynamic markings.

10.

ohne Dämpfer. **E**
pp rit. *p espress.* *p*
sf *sf* *sf* *p cresc. e accel.* *steigernd*
Lebhafter.
ff *sf*
rit. *p* **Etwas belebter.**
pp *p* **Etwas zurückhaltend.**
dim. *p* **Wieder belebter.**
pp **Etwas zurückhaltend.**

Tchaikovsky Symphony No.6, mvt.2
(measures 1 to 24)

11.

Allegro con grazia

The musical score consists of six staves of music, numbered 1 through 24. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegro con grazia".

Measure 1: *mf*, triplet of eighth notes.

Measure 2: *mf*, triplet of eighth notes.

Measure 3: *f*, triplet of eighth notes.

Measure 4: *ff*, triplet of eighth notes, *gliss.* (glissando).

Measure 5: *mf*, triplet of eighth notes.

Measure 6: *mf*, triplet of eighth notes.

Measure 7: *mf*, triplet of eighth notes.

Measure 8: *mf*, triplet of eighth notes.

Measure 9: *mf*, triplet of eighth notes.

Measure 10: *mf*, triplet of eighth notes.

Measure 11: *mf*, triplet of eighth notes.

Measure 12: *mf*, triplet of eighth notes.

Measure 13: *sempre mf*, triplet of eighth notes.

Measure 14: *sempre mf*, triplet of eighth notes.

Measure 15: *sempre mf*, triplet of eighth notes.

Measure 16: *mf*, triplet of eighth notes.

Measure 17: *mf*, triplet of eighth notes.

Measure 18: *mf*, triplet of eighth notes.

Measure 19: *mf*, triplet of eighth notes.

Measure 20: *mf*, triplet of eighth notes.

Measure 21: *mf*, triplet of eighth notes.

Measure 22: *f*, triplet of eighth notes.

Measure 23: *f*, triplet of eighth notes.

Measure 24: *f*, triplet of eighth notes.

12. (page 1 of 3)

Two Pop Songs on Antique Poems

1. 'A Letter from the After-life'

Non rubato
quarter note = 120-126

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 **60**

61

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

Brahms - Piano Concerto No.2, mvt.3
(D to the end)

13. (page 1 of 2)

Tempo I
Tutti

Vcell. I Solo **D**

Vcell. II, III *p dolce*
p div.
pizz. *mf arco* *f* *p*

70

Solo
dolce
p pizz.

75

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

79

Brahms - Piano Concerto No.2, mvt.3

13. (page 2 of 2)

Violoncell

9

The musical score for the Violoncell part, measures 83-93, is presented in three systems. The first system (measures 83-87) features a melodic line in the right hand and a supporting bass line in the left hand. The right hand starts with a *p* dynamic and includes a *doce* marking. The left hand includes *pizz.* markings. A box containing the letter 'E' is positioned above the right hand staff. The second system (measures 88-92) is marked *Solo* and includes dynamics such as *p*, *cresc.*, *f*, *dim.*, *rit.*, *mf*, and *p dim.*. It also features *arco* and *pizz.* markings. The third system (measures 93-96) is marked *Più Adagio* and includes dynamics *pp*, *ad lib.*, *pizz.*, and *arco*. The score concludes with a fermata over the final notes.

14.

Guillaume Tell William Tell Overture

Violoncell.

Gioacchino Rossini

1. Violoncell solo.

Andante. (♩=54)

espress.

7

*Vcl.5.

16

dolce

22

1 A

pp

29

*Vcl.5.

p

36

espr.

44

Allegro. (♩=108)

unis.

Shostakovich - Symphony No.1, mvt.4
[36] to [40]

15.

Adagio. $\text{♩} = 24$. **Violoncello.**

[35] Cello solo

[36] *Largo*. $\text{♩} = 63$. *Con sord.*

P molto espr.

pp

[37]

cresc.

pp

pizz.

pp

[38] Cello solo

poco f

pp

poco

[39]

cresc.

pp

[40] *senza sord.*

tutti Celli
arco

The musical score is arranged in four systems. The first system (measures 35-36) shows the Cello solo part in bass clef and the Violoncello part in treble clef. The second system (measures 37-38) continues the Cello solo in treble clef and the Violoncello part in bass clef. The third system (measures 39-40) shows the Cello solo in treble clef and the Violoncello part in bass clef. The score includes various dynamics such as *p*, *pp*, *poco f*, and *cresc.*, as well as performance instructions like *senza sord.* and *arco*.

"Little Sister Sets the Treehouse on Fire" from Come Closer

Bars 18 - 31

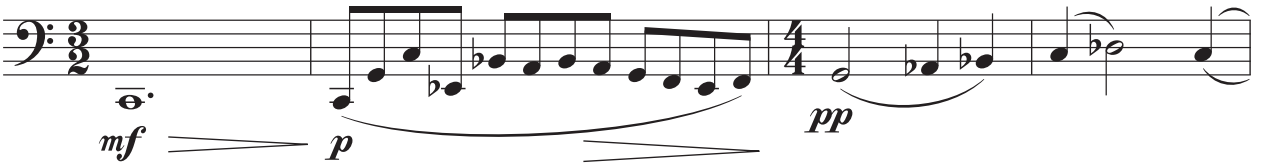
Ryan Trew

16.

Reflectively ♩ = 80

Sonore. Senza Espressione ♩ = 60

Cello



mf *p* *pp*

Vc.



poco accelerando

Vc.



Più Mosso ♩ = 76

sul pont.

n