



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

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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) |

Beethoven Symphony #5

2nd movement

Andante con moto ♩ = 92

1. 

9 unis. 

2. 

57 Vello unis. 

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

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

29 *p*

Mendelssohn Italian Symphony

1st movement, mm25-55

5.

22 *p* *arco* *arco* *p* **1**

31 **1** **1** **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*, with a blue bracket under measures 6-10. The second system (measures 11-15) continues the texture. The third system (measures 16-18) features a *p* dynamic. The fourth system (measures 19-21) includes dynamics *p*, *arco*, and *cresc.*, with a blue bracket under measures 19-21. A measure rest for 21 measures is indicated between measures 18 and 19.

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 

59 **B**

65 *fp fp f sfz sfz p*

74 *sfz p*

83

91 *f p f*

98 *p f p f*

106 **C** *p sfz*

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.

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

11.

Allegro con grazia

mf

mf

f

6

ff

gliss.

9

mf

13

sempre mf

1. 1.

16

mf

pù f

21

mf

f

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

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*