

Fall 2023

**Cello Audition
Excerpts**

**Please contact Dr. Gary Lewis at
gary.lewis@colorado.edu with any questions or for additional
information concerning audition materials.**

Fall 2023 CU Orchestras Audition Excerpts

All string musicians will be responsible for 1) the excerpts below **AND** 2) a short solo work or etude you feel best demonstrates your ability.

- Beach: Gaelic Symphony, mvt. III (pickup to A - m.39; solo)
- Beach: Gaelic Symphony, mvt. IV (8 b4 L - 9 after L)
- Rachmaninoff: Symphonic Dances, mvt. I (pickup to 5 - 9)
- Rachmaninoff: Symphonic Dances, mvt. I (14 - 17)
- Rachmaninoff: Symphonic Dances, mvt. II (4 b4 43 - 44)
- Rachmaninoff: Symphonic Dances, mvt. III (92 - end; upper voice)

Symphonie in Emoll.

(Gaelic.)

Violoncello.

Mrs H. H. A. BEACH, Op. 32.

Allegro con fuoco. (♩. = 120.)

I.

pp

poco a poco crescendo

ff

pizz.

f

mf

2. a.

sf

p

dim.

pp

arco

sf

p

cresc.

f

3.

sempre f

rit.

a tempo

2.

sf

Violoncello.

p *mf* *p* *mf* *p*

mf *f* *mf*

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

arco
cresc. f

sempre f sf p

1. G. 1. 1 pizz. pp

arco

poco cresc. So. pp

sempre pp

cresc. poco a poco

ppm cresc. ff f

sempre ff

con tutta forza

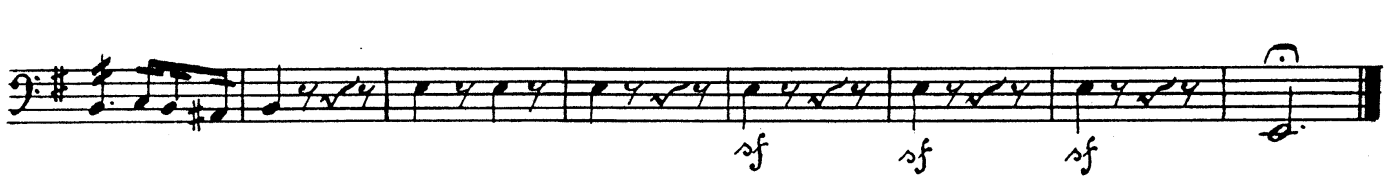
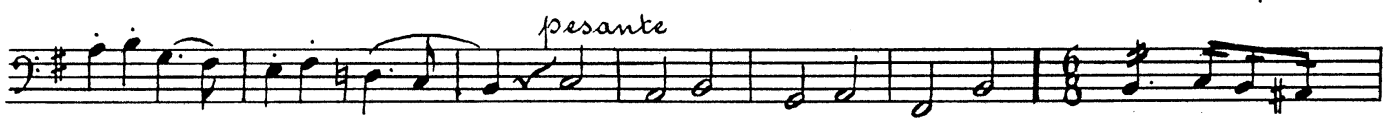
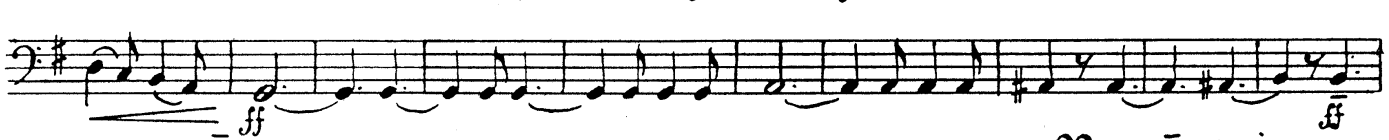
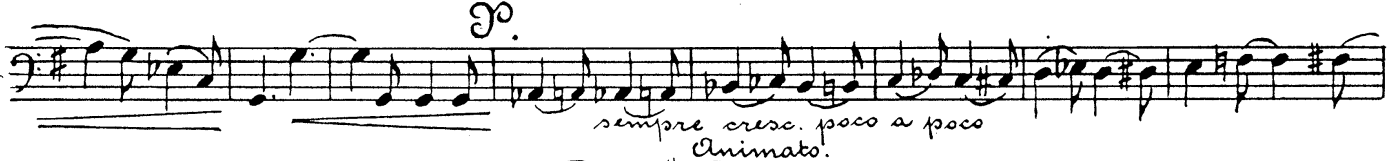
sf sf sf f non legato. sfz

rall. p pp pp G. D.

Violoncello.

Andante. 4.

1. *piizz.* Tempo I.



Alla Siciliana. (♩ = 40.)

II.

8. 9. 2. 3. rall.

p *mf* *ppp*

pesorall. a tempo.

Allegro vivace. (♩ = 132.) *piizz.*

1. *sempre pp.*

cresc. *mf* *arco* *piizz.* *p*

cresc. *mf* *f*

1. 2. 3.

dim. *pp* *pp*

1.

2. 3.

pp *pp* *mf*

arco

cresc. *f* *fp*

6.

sempre cresc. *ff*

piizz.

dim. *p* *piu dim.* *pp*

2. 1.

arco

pp

mf

p *cresc.*

E. pizz. *f* *p* *cresc.* *arco*

ff *dim.* *sempre dim.* *p* *pizz.* 1.

1. *pp* 1. *pp* 2. *f* *arco* *pp* 1. 2. 3. 4. *cresc.* 6.

pp *pizz.* *cresc.* *mf* *poco a poco più animato* *arco*

f 1. *sf* 12/8

Tempo I. *f* *pizz.*

pp *pp* *sempre div. e pp*

pp

sempre pp 1. 2.

3. 4. 5. *arco*

cresc. *mf*

pizz. *p.* *dim.* *p*

cresc. *più cresc.* *f*

Allegro vivace. 1. *pp* *rall.* *sempre pp*

2. *pp* *sempre pp*

Lento con molto espressione. (♩ = 72.) III.

1. *ppizz.*
f *dim.* *mf* *p*

5. *p* *dim.*

4. *Vial. Solo:* *rit. molto. a tempo. pizz.* *arco*
 5. *con tutta forza* *#* *mf* *p* *ppp*

19. *Solo. Violoncello A.* *ben espr.*
Violoncello pizz. A. *sempre pp.*

23. *p* *mf* *cresc.* *f* *p*
p *dim.* *ppp*

27. *1.* *2.* *3.* *mf*
div. *pizz.* *arco* *pizz.*
arco *p*

32. *cresc.* *ff* *mf*
cresc. *f* *arco*

36. *ben espress.* *p* *rit.*
pizz. *arco* *dim.* *ppp*

Violoncello.

Piu mosso (♩ = 84.)

Musical score for Violoncello, page 9. The score consists of 13 staves of music in G major, 3/4 time. It includes various dynamics (f, ff, p, sf, pp, mf, mf espressivo), articulations (pizz., arco), and performance instructions (cresc. molto, marcato ma piano, ritard.). Measure numbers 33, 6, and 8 are indicated. The piece concludes with a 4-measure rest followed by a 1-measure ritardando.

a tempo
Solo Viol.: *rit.* *arco* *pp* *rit.*

f. a tempo. *a tempo.* *rit.* *pp* *mf* *Dim.*

ppp *poco rall.* *f* *(♩ = 72.)*

mf *sempre cresc.* *f* *cresc. molto* *fff*

poco a poco dim. *mf*

ppp *rall.* *pp* *(♩ = 66.)*

arco *più tranquillo.* *sostenuto*
p espr. *dolcissimo.*

Solo: *mf espressivo*

Unis: *ppp*

pp *ppp* *lunga.* *ppp* *lunga.* *ppp*

Violoncello.

Allegro di molto. (♩ = 132.)

IV.

ff

1. 2. 3. 4. senza cresc.

sf pp

1. 2.

3. 4. 5. 6. poco cresc.

1. 2. 3. 4. 5. 6. cresc.

f

ff non legato.

ff

13. ff

dim. sempre dim.

pp

cresc. f

ff dim. 2. rall.

Violoncello.

Poco più lento (♩ = 100.)

p. cantabile *espr.*

mf *f* *pp*

dim. *ppp*

pp *marcato* *f*

dim. *più dim.* *pp*

ppp *rit.* *Tempo I.* (♩ = 132.) *arco*

f *2.*

ff *6.* *sempre f*

ppp *pp*

arco p. *non legato.*

ff *ff* *sf*

The musical score is written for a cello in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a tempo marking of 'Poco più lento' at 100 beats per minute. The music is characterized by a mix of dynamics, including piano cantabile, mezzo-forte, piano, and fortissimo. There are several triplet markings and expressive markings like 'espr.' and 'rit.'. A significant tempo change occurs in the sixth staff, marked 'Tempo I.' at 132 beats per minute, with the instruction 'arco'. The score concludes with a series of fortissimo notes and a final dynamic marking of 'sf'.

f *poco a poco cresc.* *p* *mf espr.* *marcato* *cresc.* *ff* *dim. molto*

Violoncello.

1. *p* *pp*

sempre pp

K.

poco cresc. *p* 1. 2. 3.

4. 5. 6. *cresc.* *f*

v

v *S.*

sempre f *pizz.* *mf*

sempre dim. *rall.* *pp* (d = 100.)

p *poco a poco cresc.*

mf

arco
pp
p^o espr.
mf
3.
dim.
f
pp
arco.
sempre pp
ben tranquillo
poco a poco rall.-----
Tempo I.
marc.
pp
poco cresc.
3.
poco a poco cresc.
p
sempre cresc.
non legato.
f
sempre cresc.
ff
1.

1. 2. 3. 4.

sf p *poco a poco cresc.*

più cresc.

6. *rit. con gran forza.*

Ritmo di tre battute. ($\text{♩} = 100.$) *ff*

sempre molto tenuto e ff

sempre ff

Ritmo di due battute. *con passione e poco a poco accel.*

Tempo I. *fff*

1. *Q.*

sempre con tutta forza.

R. 3. *fff*

3. 3. *non legato*

1. 1. *sempre fff*

'CELLO

AM
3106

S. RACHMANINOFF

SYMPHONIC DANCES

OPUS 45

Revised Version



Belwin Mills Publishing Corp.

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950 13th Street
Denver, Colorado 80204

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SYMPHONIC DANCES

Cello

Non allegro

I *div.*

The musical score for Cello consists of eight staves of music, each with various performance instructions and annotations:

- Staff 1:** Starts with a measure rest of 9 measures, followed by a first ending bracket labeled '1'. Dynamics include *ff* and *div.*
- Staff 2:** Dynamics include *ff* and *molto marcato*.
- Staff 3:** Starts with a second ending bracket labeled '2'. Dynamics include *ff* and *dim.*. Annotations include *non div.* and *Woo*.
- Staff 4:** Dynamics include *mf*, *f*, *dim.*, and *mf*. Annotations include *SO* and *←*.
- Staff 5:** Dynamics include *cresc.*, *ff*, and *dim.*. Annotations include *←*.
- Staff 6:** Dynamics include *p* and *pp*. Performance instructions include *pizz.* and *arco*. Ends with a triplet of three measures.
- Staff 7:** Dynamics include *f* and *p*. Annotations include *Emph. pp*, *clarinet*, and *pizz.*
- Staff 8:** Dynamics include *p*. Starts with a first ending bracket labeled '1' and ends with a final measure rest of 1 measure.

Cello

arco
f *(mp)* *f* *mf* *dim.* *p* *f*

dim. *p* *pizz.*

arco
f *sf* *espr.* *cresc.* *p* *cresc.*

f *p* *cresc.* *f* *marcato*

mf *ff*

pizz. *p* *dim.* *arco* *pizz.* *pp*

arco
poco a poco rall. *Lento*

Clarinete
 4 12 5 1 2 13 4 Horn 3 1 1
Clarinet

norm

3-3-4-1-3-1

4

Cello

1 1 14

mf con espressione

dim. p cresc. f dim. p mf

15

mf dir. p f molto espressivo

16

dim. p cresc. mf

dim. p mf dim.

17

pp pp p

N. VIB a tempo piu mosso Bassoon pizz. v.l.

mf poco a poco accel.

Cello

Tempo I
arco

Handwritten musical notation for the first staff of the Cello part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamic markings include *cresc.*, *f*, *mp*, and *cresc.*. A handwritten bracket groups the *f* and *mp* sections.

Handwritten musical notation for the second staff of the Cello part, consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both are in 2/4 time. The music features eighth and sixteenth notes. Dynamic markings include *ff*, *mf*, and *pizz.*. There are handwritten annotations: "1 3 1 4 n v n" above the first measure, "1 4 2 b i b i" above the second measure, and "div." on the left side. A large handwritten bracket spans across both staves.

Woodwinds

18 unis

Handwritten musical notation for the first staff of the Woodwinds part. It starts with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is primarily eighth notes. Dynamic markings include *p* and *vib*.

Handwritten musical notation for the second staff of the Woodwinds part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *mf*. There are handwritten annotations: "1 19 arco v" above the first measure, "v" above the second measure, and a circled *p* with arrows pointing to it.

Handwritten musical notation for the third staff of the Woodwinds part. It starts with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth notes. Dynamic markings include *f*, *mf*, and *mf*. There are handwritten annotations: "20 v n" above the first measure, "v" above the second measure, and "v" above the third measure.

Handwritten musical notation for the fourth staff of the Woodwinds part. It begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth notes. Dynamic markings include *ff*, *f*, and *cresc.*. There are handwritten annotations: "21 pizz." above the first measure, "1" above the second measure, and "V.S." on the right side.

Cello

Handwritten notes: *div.*, *ff*, *f*, *molto marcato*, *molto marcato*

Handwritten notes: *sff*, *ff*, *Tempo*, *22* *Horas*

Handwritten notes: *dim.*, *mp*, *23*

Handwritten notes: *f*, *dim.*, *mp*

Handwritten notes: *pizz.*, *mp*, *24*, *arco*, *crese.*

Handwritten notes: *ff*, *pizz.*, *p*, *dim.*

Handwritten notes: *div.*, *p*, *arco*, *25*, *arco*, *26*, *sul ponticello*, *pp*

Cello

Handwritten musical score for Cello, measures 25-27. The score is written in bass clef. Measure 25 has a *pp* dynamic. Measure 26 has a *mf* dynamic. Measure 27 has a *p* dynamic. There are handwritten annotations: "marc." above measure 26, and "v n v" above measure 27. A circled *p* is written below measure 26. A large arrow points from the *pp* in measure 25 towards measure 26.

Handwritten musical score, measures 28-30. The score is written in treble clef. Measure 28 has a *dim.* dynamic. Measure 29 has a *p* dynamic. There are handwritten annotations: "v n v n v n v n v" above measures 28-30, and "dim. p" below measure 29. A circled *p* is written below measure 29. A large arrow points from the *dim.* in measure 28 towards measure 29.

Handwritten musical score, measures 31-33. The score is written in bass clef. Measure 31 has a *pizz.* dynamic. Measure 32 has a *Meno mosso* tempo marking. Measure 33 has a *pp* dynamic. There are handwritten annotations: "pizz." above measure 31, "Meno mosso" below measure 32, and "pp" below measure 33. A circled *pp* is written below measure 33. The text "30 DONK RUSH" is written above measure 33.

Handwritten musical score, measures 34-35. The score is written in bass clef. Measure 34 has a *pp* dynamic. Measure 35 has a *pp* dynamic. There are handwritten annotations: "arco" above measure 35, "less" below measure 35, and "arco" below measure 35. A circled *pp* is written below measure 35. The number "29" is written in a box above measure 34.

Cello II

Ardante con moto (Tempo di Valse)

Tempo rubato

3 pizz. a tempo

sforz. dim. P dim. cresc. f

Tempo rubato

1 30 3

a tempo

sforz. dim. P cresc. f

Tempo rubato

3

31 a tempo

f dim. P P

1

2

32 sempre pizz.

pp

poco cresc.

mf

33

1

1

1

pizz

div.

P

dim.

pizz. mf

espressivo arco

mp

cresc.

34

unis pizz.

poco cresc.

dim.

f

pizz

Cello

unis
mf f dim. p dim.

35 arco p pizz. n v cresc. f p pizz. arco n v

n v cresc. f p pizz. arco n v

pizz. arco pizz. arco pizz. p pizz. arco pizz.

unis P accel. dim. P 1 arco mf dim.

37 pizz. p poco cresc. 38

mf cresc. f dim. dim. 39

a tempo meno mosso 3 poco accel.

Cello

arco $\sqrt{49}$ *pp* *pizz.*

accel. *pp* *pizz.* *poco cresc.* *sf* *mf*

unis *dim.* *p* *Vivo* *cresc.* *f* *dim.*

arco *p* *div.* *arco* *cresc.* *sub. P* *cresc.*

unis $\sqrt{51}$ $\sqrt{52}$ *pizz.* *sf* *f*

pizz. $\sqrt{53}$ *arco* $\sqrt{54}$ *pp* *a tempo* *poco meno mosso*

$\sqrt{55}$ *Tempo precedente* *pizz.* *arco* *pizz.* *pp* *p* *mf* *dim.* *p* *pp*



Cello
III

♩ = 100

en 2
Lento assai

Vlms. 56 Allegro vivace
pizz.

arco *sf* 2 2 5 Cello

arco *pp* *sff* *p* *cresc.* *f*

div. *sff* *pesante* 57 4 4

unis *p* *sff* *ff* *f* *marcato* 58 *div.* *v n v* *4.0.3*

59 1 *v v* 1

f 60 *div.* *sf* 3 2

pizz. *sfz* *p* *arco* *pp* 61 *div.* *pizz.* *sf*

pizz. *Unis.* *mf* *cresc.* *sfz*

14

Cello

62 *div.* *unis* *p* *sf* *1* *(arco)* *p cresc.*

arco *div.* *f* *arco* *f* *p cresc.* *f* *f* *p cresc.* *f*

unis *p* *dim.* *pp* *pizz.* *p* *pizz.*

64 *p* *p* *4* *2* 65 *1 Tpt.*

pizz. *Celli* *1* *2* *1* *a Vln. pizz.*

66 *arco* *V Celli* *mf* *cresc.* *f* *dim.*

pizz. *div. P* *pizz.* *dim.* *p* *67*

unis *arco* *V* *mf unis* *dim.*

68 *mf* *dim.* *cresc.* *f*

mf *pizz.* *f* 69 *dim.*

f *mf* *arco* *dim.* *p*

70 *f* *Lento assai. Come prima.*

f *ff* *L'istesso tempo*

6 *f* *mf marcato*

71 *mf* *mf*

72 *mf* *tremolo*

73 *pp* *div.* *tremolo* *pp* *primordial ooze*

unis pizz. *L'istesso tempo ma agitato* *1 Vlns.*

P *Vlns., Vla.* *(turn)* *P*

68-7-

Cello

Measures 74 and 75. The score is written in bass clef with a key signature of two flats. Measure 74 contains a dynamic marking of *f* and *div.* (divisi). Measure 75 contains a dynamic marking of *f* and *dim.*. There are also markings for *dim.* and *p* in the first system. A handwritten *pp.* and *D^b* are present in the second system. Boxed measure numbers 74 and 75 are visible.

Measures 76 and 77. The score is written in bass clef with a key signature of two flats. Measure 76 contains a dynamic marking of *f* and *cresc.*. Measure 77 contains a dynamic marking of *f* and *dim.*. There are also markings for *cresc.* and *dim.* in the first system. A handwritten *(b)* is present in the second system.

Measures 78 and 79. The score is written in bass clef with a key signature of two flats. Measure 78 contains a dynamic marking of *f* and *unis*. Measure 79 contains a dynamic marking of *f* and *espress.*. There are also markings for *dim.* and *tip* in the first system. A handwritten *II* is present in the second system.

Measures 80 and 81. The score is written in bass clef with a key signature of two flats. Measure 80 contains a dynamic marking of *pp*. Measure 81 contains a dynamic marking of *p*. There are also markings for *f* and *p* in the first system. Boxed measure number 77 is visible.

Measures 82, 83, 84, and 85. The score is written in bass clef with a key signature of two flats. Measure 82 contains a dynamic marking of *p* and *cresc.*. Measure 83 contains a dynamic marking of *f*. Measure 84 contains a dynamic marking of *dim.*. Measure 85 contains a dynamic marking of *p*. There are also markings for *cresc.* and *dim.* in the first system.

Cello

78 *p* *divisi in 4* *f* *p* *sf* *ff* *ff* *dim.*

80 *mf* *dim.* *p* *poco cresc.* *dim.*

pp *divisi in 3* *poco cresc. dim.* *pp* *p poco cresc.* *dim.*

81 *Sul G* *Allegro vivace* *dim.* *perdendo* *perdendo* *(time)*

Cello

4 1 82 unis pizz. pp

1 arco pp f

83 LIGHTER f dim.

84 pizz. pp div. pp

3 1 1 85 unis arco f

length! sf sf

2 2 pizz. mf dim.

Cello

1 87 3 *pizz.*
sf *mf* *dim.*

arco
P (*P*)

88
mf *mf* *f*

P *P* *P* *cresc.* 89

sf

mp *sf* *mf* *pizz.* 90

cresc. *f* 91

arco *f* *ff* 92

ff *vs.*

Cello

93

ff

div.

94

unis

sf marcato

div.

unis

pizz.

arco

sf

arco

sf

95

unis pizz.

arco

f

ff

1

96 Poco meno mosso

ff *ff* molto marcato

arco

97

ff *ff*

98

ff molto sforz. *mf*

pizz. *arco*

dim.

cresc.

99

f *f* *mf marc.*

div. *marcato div.* *unis*

100

f *ff*

marcato *a tempo*

101

mf *cresc.*

ff *ff* *ff*

div.