



Audition Excerpts

Cello

Ensembles:

Bishop Orchestra
Alexander Orchestra
Marcus String Orchestra

NB – if you are ONLY applying for placement in the Marcus String Orchestra (entry level students) please only prepare the Marcus Excerpt.

****For all other applicants, please prepare the excerpts for the two orchestras based on your ensemble selection. (Your selection appears in your letter)**

STRINGS OPTION 1: Bishop / Alexander – you will need to prepare both the Bishop and the Alexander excerpts.

STRINGS OPTION 2: Alexander / Marcus – you will need to prepare both the Alexander and the Marcus excerpts.

Release Date: Monday April 30, 2018

Citadel

Cello

Marcus String Orchestra Cello

Stephen Chin

Allegro $\text{♩} = 160$

5 *f* *p*

9 *f*

13 **A**

17 *p*

21 **B**

25 *mf*

29 **C**

33 *f*

37 **D**

42 **E**

48 *p* *p*

52 **F**

mp

Symphony No. 8 - Dvorak

4th movement

10

VIOLONCELLO.

CODA.
 ♦ *Molto vivace.*
pizz.
p

arco
ff fz

poco rit.
fpp

a tempo
pizz.
p

arco
ff fz fz fz fz

pp

IV.

Allegro ma non troppo.
 18 2 Timp.

mp

ft dim. p p

ft f p dim. fpp

ff

2nd x only

For Dvorak (Alexander): "The dynamics are fundamental to this excerpt, contrasting from Forte to Pianissimo. Please also keep in mind that the "Fz" markings could be emphasised with vibrato rather than with a bite from the bow - perhaps a bit of both will create the desired effect. Have a listen to a couple of recordings to help inform your decisions and practice with repeats. Above all, I look forward to hearing your sound!"

Symphony No. 5 - Tchaikovsky
2nd movement

Violoncello

The musical score for Violoncello includes the following markings and instructions:

- Staff 27:** *sostenuto*, *mp*, *p*, *pp*
- Staff 31:** *p*, *mf*, *Tempo I*, *dolce molto espr.*, *animando*
- Staff 36:** *f*, *mf*, *sostenuto*, *Poco più animato*, *ff*
- Staff 41:** *riten.*, *sostenuto*, *Tempo I*, *animando*, *pp*, *f*
- Staff 48:** *riten.*, *animando*, **C** *Poco più mosso*, *con desiderio*, *cresc. poco a poco*
- Staff 55:** *fff*, *ff*, *f*, *Tempo I*, *animando*, *riten.*, *Più animato*, *riten.*, *Poco meno*
- Staff 62:** *mf*, *p*, *sempre p*, *Moderato con anima*
- Staff 68:** *pizz.*, *arco*, *p*
- Staff 76:** **D**, *mf*
- Staff 82:** **E**, *mf*
- Staff 89:** **F**, *f*, *mf*, *f*, *cresc.*
- Staff 96:** *stringendo*, *fff*
- Staff 99:** *Tempo precedente*, *fff*, *6*, *6*, *6*, *12*, *12*, *6*, *12*, *6*

For Tchaikovsky (Bishop): "It would be helpful for any students learning this excerpt to familiarise themselves with at least a couple of recordings. The tempo fluctuations should be clear, without losing a sense of pulse, hence the importance of hearing how different musicians approach this passage. Also equally important are the dynamics and the lines and slurs over notes. Having said that, try not to make it sound contrived... It's very hearty music!"