

Scales for Sinfonietta and Concert Orchestras

Cello

C major ♩ = 60

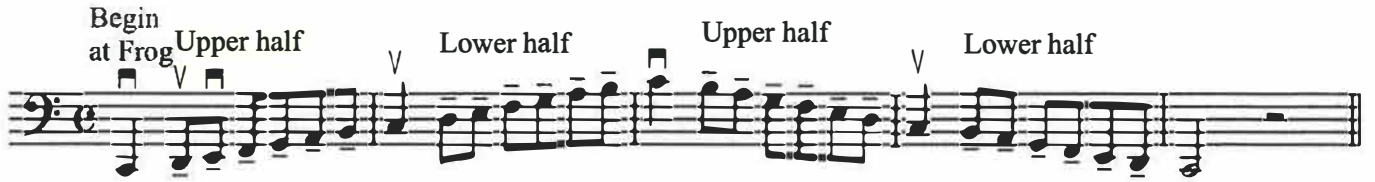
Begin at Frog

Upper half

Lower half

Upper half

Lower half



The C major scale is written on a bass clef staff in common time. It is divided into four measures: the first two measures are the 'Upper half' (C4 to G4) and the last two are the 'Lower half' (F3 to C4). The first measure is marked 'Begin at Frog' with a downward bowing symbol. The scale is played with a mix of eighth and sixteenth notes.

D major ♩ = 80



The D major scale is written on a bass clef staff in common time. It consists of eight measures of eighth and sixteenth notes, starting on D4 and ending on D4.

E flat major ♩ = 60

W.B.



The E flat major scale is written on a bass clef staff in common time. It consists of eight measures of eighth and sixteenth notes, starting on E3 and ending on E3. The first measure is marked 'W.B.' (with bow).

F major ♩ = 80



The F major scale is written on a bass clef staff in 3/8 time. It consists of eight measures of eighth and sixteenth notes, starting on F3 and ending on F3. The scale is marked with numerous downward bowing symbols.

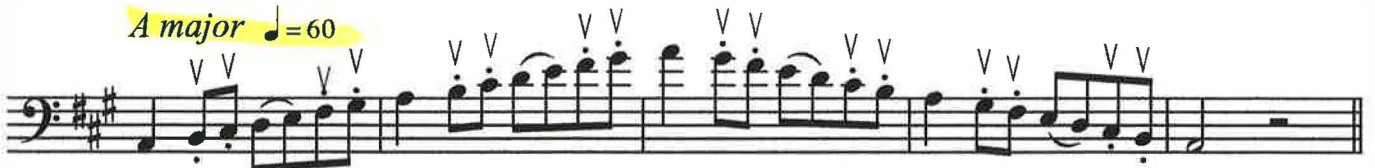
G major ♩ = 60

Martelé



The G major scale is written on a bass clef staff in common time. It consists of eight measures of eighth and sixteenth notes, starting on G3 and ending on G3. The scale is marked 'Martelé' and features many downward bowing symbols.

A major ♩ = 60



The A major scale is written on a bass clef staff in common time. It consists of eight measures of eighth and sixteenth notes, starting on A3 and ending on A3. The scale is marked with many downward bowing symbols.

B flat major ♩ = 60



The B flat major scale is written on a bass clef staff in common time. It consists of eight measures of eighth and sixteenth notes, starting on B2 and ending on B2.

Youth Orchestra Cello

Audition Excerpt

I of 2

Tips for Preparing Excerpt 1 (cello)

Tchaikovsky: Symphony No. 5, Movement 1

1. Listen to a recording (and multiple times). This excerpt comes very near the beginning of Tchaikovsky's Symphony No. 5 (1st movement). Listen for articulation and especially which parts of the phrase are accompanying other instruments. When you practice, try to hear those other instruments in your head.
2. Steady tempo. Hear the strong beats underneath you and push the syncopations against them. Use a metronome. Practice at various speeds (not always at performance tempo). It will be easy to rush the exciting, louder phrases.
3. Pay close attention to bow distribution. It will affect your phrase shapes and articulations. Be very aware of where you are in the bow for the various articulations and dynamics. Sometimes the bow direction actually makes the dynamics harder—pay close attention to the phrase shape and make your bow obey it.
4. Practice slowly. Play the 16th note passages slowly and carefully, for perfect intonation. Do not be in a hurry to play at performance tempo.

Allegro con anima, ♩ = 84

15 *divisi*
f *ff* *fff*

19 *V*

24 *molto espress.* ♩ = 72
sfp *mf* *f*

29 *V*
p *mf* *ff* *mp* *sf* *mp*

36 *V* *V* *V* *V*
ff *mp* *ff* *largamente* *string.*

END

Youth Orchestra Cello

Audition Excerpt

2 of 2

Tips for Preparing Excerpt 2 (cello) Berlioz: Roman Carnival Overture

1. Listen to a recording (and multiple times). Again, listen for articulation and especially which parts of the phrase are accompanying other instruments. When you practice, try to hear those other instruments in your head. Also try to learn the harmonies that accompany this beautiful melody—by listening to recordings, and having the harmonies in your head, you'll have better intonation and phrase shape.
2. This excerpt is very much about tone, so pay close attention to the color and vibrancy of each note as you practice. Vibrato is important.
3. Steady tempo. Think in subdivisions. Use a metronome. Practice at various speeds (not always at performance tempo). Make sure you can speak the rhythms before you try playing them.
4. Again, pay close attention to bow distribution. It will affect your phrase shapes and articulations. Be very aware of where you are in the bow for the various articulations and dynamics.
5. Practice slowly and in small chunks. Do not be too eager to play at performance tempo.

Andante sostenuto ♩ = 52

6

11

17

20

24

p *f* *p* *mf*

poco cresc.

mf

mp

cresc. *f* *dim.*

p