

## **Greensboro Symphony Youth Orchestra : CELLO Audition Orchestral Excerpt 2016**

The attached excerpt is from *Egmont Overture* by Beethoven, a piece recently performed by Greensboro Symphony Youth Orchestra. Only the section in brackets will be asked for at the audition.

### **The panel will be listening for the following:**

- That you have listened to the piece, understand how your part fits in, and are playing with awareness of musical context.
- That you are comfortable in the keys, clefs, and positions involved.
- That you observe bowings, articulations, dynamics, and all other markings, in a manner appropriate for orchestral playing.
- That you have spent time on and practiced the excerpt to the best of your present technique, even if you do not get every note.

### **To prepare, you are encouraged to:**

- Listen to recordings of the works, available free on Spotify, YouTube, or also downloadable from iTunes/Amazon as MP3s or CDs
- Locate where in the piece this excerpt happens and use both the printed music and a reference recording to learn how it should sound.
- Seek guidance from your private teacher.

VIOLONCELLO e BASSO.

L. van Beethoven, Op. 84.

Sostenuto ma non troppo.  
*marcato*

First section of the score, marked *Sostenuto ma non troppo, marcato*. The music is in 3/2 time and features a cello and bass line. Dynamics include *f*, *p*, *pp*, and *sf*. Fingerings and bowing directions are indicated throughout.

Allegro.

Second section of the score, marked *Allegro*. The music is in 3/4 time. Dynamics include *cresc.* and *sf*. Fingerings and bowing directions are indicated throughout.

Third section of the score, marked *Allegro*. The music is in 3/4 time. Dynamics include *sf* and *p*. Fingerings and bowing directions are indicated throughout.

Fourth section of the score, marked *Allegro*. The music is in 3/4 time. Dynamics include *cresc.* and *sf*. Fingerings and bowing directions are indicated throughout.

Fifth section of the score, marked *Allegro*. The music is in 3/4 time. Dynamics include *sf* and *unis.*. Fingerings and bowing directions are indicated throughout.

Sixth section of the score, marked *Allegro*. The music is in 3/4 time. Dynamics include *sf* and *ff*. Fingerings and bowing directions are indicated throughout.