



# Jordan High School Orchestra

“Excellence Lives Here”

27500 Fulshear Bend Dr., Fulshear, Texas 77441

[www.jordanorchestra.org](http://www.jordanorchestra.org)



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## 2021-2022 AUDITION REPERTOIRE

### PLEASE READ THE FOLLOWING:

Welcome to the Jordan High School Orchestra program! For you to experience a successful audition please be mindful of the following:

- All orchestra assignments are based on a person's musical potential, knowledge, technique, and overall musicianship. **Your character and work ethic matters just as much as how well you play your instrument.** Therefore, your current orchestra teacher's recommendation carries significant weight in determining the appropriate level orchestra for you to participate next year.
- **You only have one opportunity to audition.** Prepare your repertoire with your private lesson teacher and practice your audition material every day.
- **Membership in each orchestra changes every year.** Do not assume that just because you are already in the top group that you will stay in the top group. **YOU ARE THE ORCHESTRA.** You determine how well the orchestra will be based on your ability to go above and beyond the basic requirements.
- Maintain a positive attitude! **Jordan Orchestra only works when people practice.** Your mindset determines your potential and reality to be successful in orchestra.
- **Jordan desires musicians that are committed to learning—not just competition or trying to attain 100% all the time.** You will be challenged. You should expect to fail at times and learn from mistakes. You will receive a well-rounded music education that is immersed in theory, aural skills, and performance. And you will have fun creating and performing music with your friends!
- **You decide what orchestra level you want to audition for next year.**
- **Prepare your audition music with mindful practice and careful attention to detail.**
- **Private lessons are strongly encouraged.**
- **All current Jordan Orchestra musicians must learn the audition material as this counts as 50% of your Spring Final Examination grade.** You must prepare, at bare minimum, the audition material that is listed for your current Jordan Orchestra assignment. For example, Sinfonia musicians must prepare Sinfonia audition material—NOT any other orchestra level audition material.
- Audition videos may be uploaded starting April 19<sup>th</sup> on the Jordan Orchestra website ([www.jordanorchestra.org](http://www.jordanorchestra.org))
- Audition videos and Google are due by **Friday, April 23<sup>rd</sup> at 11:59 p.m. LATE AUDITION VIDEOS ARE NOT ACCEPTABLE.**
- **All audition results are at the sole discretion of the music director—not the student, parent, nor the private lesson teacher.** Complaints and/or bullying the director about results will not be entertained.



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## HOW TO PREPARE FOR YOUR AUDITION

- **Listen to recordings of the orchestra excerpts.**
- **Study the audition material with your private lesson teacher.**
- Practice slowly at first and then gradually build-up speed to required audition tempo.
- Record and listen to yourself every day.
- **Use a tuner and drone to develop accurate pitch.**
- **Practice with a metronome.**
- Concentrate on your sound, vibrato, bow control, dynamics, and rhythm.
- Review your audition material every day.
- Practice in front of a mirror and pay attention to your instrument posture and body.
- **Make sure that your instrument is in good playing condition: strings are functional, bow hair is fresh, and rosin works well.**
- Mark in fingerings to help remind you of hand position.
- Breathe.
- Smile!
- Perform your audition for your family before you record your final performance.
- Make sure that you allow ample time to record and review your audition before you submit your video online.
- **Do your best!**
- *REMEMBER:* This audition shows your current technique and musicianship as well as your musical potential. We want you to do well!



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## JORDAN ORCHESTRA LEVELS

CAMERATA	PHILHARMONIA	LYRICA	SINFONIA
<p>*May compete at UIL Evaluation</p> <p>*After school sectionals/rehearsals may be necessary (seasonal)</p> <p>*UIL Solo/Ensemble participation encouraged</p> <p>*Performs at all concerts</p> <p>*Private Lessons <b>encouraged</b></p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals/rehearsals may be necessary (seasonal)</p> <p>*UIL Solo/Ensemble participation encouraged</p> <p>*Performs at all concerts</p> <p>*Private Lessons <b>very strongly</b> encouraged</p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals and rehearsals required</p> <p>*Symphony Orchestra (full orchestra) participation required in Spring semester</p> <p>*UIL Solo/Ensemble participation expected</p> <p>*Performs at all concerts</p> <p>*All-Region, Area, All-State auditions encouraged</p> <p>*Private Lessons <b>expected</b></p>	<p>*Competes at UIL Evaluation</p> <p>*After school sectionals and rehearsals required</p> <p>*Symphony Orchestra (full orchestra) participation required in Spring semester</p> <p>*UIL Solo/Ensemble participation expected</p> <p>*Performs at all concerts</p> <p>*All-Region, Area, All-State auditions expected</p> <p>*State Honor Orchestra Competitive</p> <p>*Private Lessons <b>expected</b></p>

# JORDAN ORCHESTRA AUDITION CRITERIA

CAMERATA	PHILHARMONIA	LYRICA	SINFONIA
<p><b>INTONATION:</b> Student demonstrates need to review fundamentals in playing; basic posture and correct fingering patterns to work on pitch accuracy. Student demonstrates need for mastering accurate pitch and fingering patterns. Shifting is rigid and hinders accurate pitch.</p> <p><b>RHYTHM:</b> Student is developing a strong sense of rhythmic pulse.</p> <p><b>TONE QUALITY:</b> Student demonstrates need to work on "core" sound in order to overcome thin tone quality. Vibrato is non-existent and/or developing.</p> <p><b>FLUENCY:</b> Fluency in playing needs improvement: no stopping and starting within a passage.</p> <p><b>SCALES:</b> Student knows one-octave major scales and some two-octave major scales with developing intonation.</p> <p><b>MUSIC READING:</b> Student demonstrates developing ability to read music correctly with accurate pitch and correct rhythm.</p> <p><b>MUSICIANSHIP:</b> Student is learning how to interpret a piece with dynamics and articulations.</p> <p><b>CITIZENSHIP:</b> Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p><b>REHEARSAL ETIQUETTE:</b> Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p><b>PRIVATE LESSONS:</b> Enrollment in private lessons is highly encouraged.</p> <p><b>ACADEMIC PROGRESS:</b> Must demonstrate passing grades in all classes (70% or higher) in order to participate in UIL and Solo &amp; Ensemble Contest. Student involvement in UIL Evaluation and Solo &amp; Ensemble Contest is expected.</p>	<p><b>INTONATION:</b> Student is developing accurate intonation with only a few minor errors. Excellent left hand fingering technique. Demonstrates loose and smooth left hand shifting motion.</p> <p><b>RHYTHM:</b> Demonstrates strong understanding of steady rhythmic pulse. Accurate reading of rhythmic values.</p> <p><b>TONE QUALITY:</b> Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is developing. Bow changes are coordinated with finger changes.</p> <p><b>FLUENCY:</b> Excellent left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece.</p> <p><b>SCALES:</b> Student is proficient in two-octave major scales up to four sharps and four flats with near perfect intonation.</p> <p><b>MUSIC READING:</b> Student demonstrates proficiency with reading music correctly with accurate pitch and rhythm.</p> <p><b>MUSICIANSHIP:</b> Developing the ability to perform printed dynamics and printed articulations without verbal reminder from director. Demonstrates growing ability to perform musically—student does not just perform notes, but interprets the dynamics, rhythms and phrasing.</p> <p><b>CITIZENSHIP:</b> Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p><b>REHEARSAL ETIQUETTE:</b> Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p><b>PRIVATE LESSONS:</b> Enrollment in private lessons is strongly encouraged.</p> <p><b>ACADEMIC PROGRESS:</b> Must demonstrate passing grades in all classes (70% or higher) in order to participate in UIL and Solo &amp; Ensemble Contest. Student involvement in UIL Evaluation and Solo &amp; Ensemble Contest is expected.</p>	<p><b>INTONATION:</b> Near perfect intonation with only a few minor errors.</p> <p><b>RHYTHM:</b> Demonstrates strong understanding of steady rhythmic pulse. Accurate reading of rhythmic values.</p> <p><b>TONE QUALITY:</b> Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is evident.</p> <p><b>FLUENCY:</b> Excellent left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece. Shifting is fluent and "scoops" are absent in playing.</p> <p><b>SCALES:</b> Student is proficient in two-octave major scales. Student also performs some three-octave major scales up to three sharps and three flats with near perfect intonation.</p> <p><b>MUSIC READING:</b> Student possesses ability to read advanced rhythms, symbols, and terms accurately.</p> <p><b>MUSICIANSHIP:</b> Demonstrates the ability to perform printed dynamics, phrasing and printed articulations without verbal reminder from director.</p> <p><b>CITIZENSHIP:</b> Meets classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative.</p> <p><b>REHEARSAL ETIQUETTE:</b> Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p><b>PRIVATE LESSONS:</b> Enrollment in private lessons is expected.</p> <p><b>ACADEMIC PROGRESS:</b> Must demonstrate passing grades in all classes (70% or higher). Must prove capable of turning in orchestra assignments and playing tests on time. Student highly encouraged to audition for Region. Student involvement in Region auditions, UIL Evaluation and Solo &amp; Ensemble Contest is expected.</p>	<p><b>INTONATION:</b> Accurate intonation is expected.</p> <p><b>RHYTHM:</b> Demonstrates extremely strong rhythmic pulse.</p> <p><b>TONE QUALITY:</b> Tone is rich and full; there is "core" to the sound. Bow is parallel to the bridge. Vibrato is constant, rich, even, full, and capable of producing different speeds/widths.</p> <p><b>FLUENCY:</b> Superb left hand fingering technique. Bow changes are coordinated with finger changes. No stopping and starting within a passage. Student has complete control of the piece. Shifting is fluent and "scoops" are absent in playing.</p> <p><b>SCALES:</b> Student is proficient in all two-octave major and minor scales. Student also performs all 12 three-octave major scales with accurate intonation.</p> <p><b>MUSIC READING:</b> Student possesses ability to read advanced rhythms accurately. Student is fluent in foreign music terminology.</p> <p><b>MUSICIANSHIP:</b> Demonstrates the ability to perform printed dynamics, phrasing and printed articulations without verbal reminder from director.</p> <p><b>CITIZENSHIP:</b> Exceeds classroom expectations: A team player, demonstrates support of the director and other students, highly motivated to excel, turns in assignments on time, and demonstrates initiative and perseverance at all times.</p> <p><b>REHEARSAL ETIQUETTE:</b> Student is early to rehearsals, arrives prepared knowing music ahead of full group rehearsals, no talking during rehearsals, marks music the first time asked, brings music binder and pencil to rehearsal 100% of the time.</p> <p><b>PRIVATE LESSONS:</b> Enrollment in private lessons is expected.</p> <p><b>ACADEMIC PROGRESS:</b> Must demonstrate passing grades in all classes (70% or higher). Must prove capable of turning in orchestra assignments and playing tests on time. Student excels in all facets of music. Must have ability to work to All-State potential and participate in several functions throughout the year that may require travel (festivals, state competitions, Midwest Clinic, school tours, Solo &amp; Ensemble Contest, Region, etc.). Student involvement in Region auditions, UIL Evaluation and Solo &amp; Ensemble Contest is expected.</p>



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# CAMERATA

## CELLO

**All tempi, bowings, shifting, dynamics, and articulations must be observed.**

**SCALES:** Please perform each scale with the metronome audible.

- Two-octave G major scale. Quarter note=70. Legato bow, one quarter note per pitch.
- Two-octave B-flat major scale. Quarter note=70. Legato bow, one quarter note per pitch.

### ETUDE

- Alwin Schroeder: *Etude #9*. Entire. Quarter note=86-90. Perform without metronome.

### EXCERPT

- Woodruff: *Adoration*. Quarter note=120. Measures 1-57. Perform without metronome.

# Jordan Orchestra Audition Scales

G major  $\text{♩} = 70$

Cello

Vc.

B-flat major  $\text{♩} = 70$

Vc.

Vc.

E-flat major  $\text{♩} = 70$

Vc.

Vc.

A major  $\text{♩} = 60$

Vc.

Vc.



$\downarrow = 86-90$

9. *Camérata*



Cello

$\text{♩} = 120$

Adoration

BUD WOODRUFF

Allegro  $\text{♩} = c. 120$

YAS156



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# PHILHARMONIA

## CELLO

**All tempi, bowings, shifting, dynamics, and articulations must be observed.**

**SCALES:** Please perform each scale with the metronome audible.

- Two-octave E-flat major scale. Quarter note=70. Legato bow, one quarter note per pitch.
- Two-octave B<sup>b</sup> major scale. Quarter note=70. Legato bow, one quarter note per pitch.

### ETUDE

- Dotzauer: *Etude Op. 120, No. 2*. Entire. Dotted quarter note=66-70. Perform without metronome.

### EXCERPT

- Richard Meyer: *A Keltic Feast*. Dotted quarter note=100. Measures 1-22. Perform without metronome.

# Jordan Orchestra Audition Scales

Cello G major  $\text{♩} = 70$

Vc. 5

Vc. 9 B-flat major  $\text{♩} = 70$

Vc. 13

Vc. 17 E-flat major  $\text{♩} = 70$

Vc. 21

Vc. 25 A major  $\text{♩} = 60$

Vc. 27

A-flat major  $\text{♩} = 60$

Vc. 29

Vc. 31

METRONOME MUST BE ON WHEN PERFORMING SCALES

$J. = 66-70$

# 36. Philharmonia

Dotzauer, Op. 120, No 2

*Allegro* *simile*

*f* U.H.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

CELLO - 3

134 Tempo I

Musical staff 134-138. Measure 134 starts with a *p* dynamic. Measure 138 ends with a *mf* dynamic and a *div.* (divisi) marking. The staff contains a series of notes with a slight upward curve.

Musical staff 139-143. Measure 142 is boxed. A handwritten tempo marking  $\text{♩} = 100$  is written above the staff. Measure 143 has a *sim.* (sforzando) dynamic. The staff contains a series of notes with a slight downward curve.

Musical staff 144-148. The staff contains a series of notes with a slight downward curve.

Musical staff 149-153. The staff contains a series of notes with a slight downward curve.

Musical staff 154-158. Measure 155 is boxed. The staff contains a series of notes with a slight downward curve. A *ff* dynamic is written below the staff.

Musical staff 159-162. Measure 163 is boxed. The staff contains a series of notes with a slight downward curve.

Musical staff 164-168. Measure 165 has a *div.* (divisi) marking. The staff contains a series of notes with a slight downward curve.

Musical staff 169-173. Measure 171 is boxed. The staff contains a series of notes with a slight downward curve. A *p* dynamic is written below the staff. Handwritten numbers 1, 2, 3, 4 are written above the notes.

Musical staff 174-178. Measure 176 has a *cresc.* (crescendo) marking. Measure 178 has a *4/4 pos.* marking. The staff contains a series of notes with a slight downward curve. Handwritten numbers -4, 0, 1, -1, 2, 3, 4, -1, 3, 4 are written above the notes.

Musical staff 179-183. Measure 181 is boxed. The staff contains a series of notes with a slight downward curve. A *f* dynamic is written below the staff. A *sempre ff* dynamic is written below the staff.

CELLO - 4

2 -4 2 -3 4 -4

184 185 186 187 188

189 190 191 192 193

194 195 196 197 4th pos.

198

199 200 201 202

204 205 206 207 208 4th pos.

-4

209 210 211 212 213 1st pos.

214

215 216 217 218 f

219 220 221 222 223

224

225 226 227 228 div

229 230 231 232 233



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# LYRICA

## CELLO

**All tempi, bowings, shifting, dynamics, and articulations must be observed.**

**SCALE:** Please perform the scale with metronome audible.

- Three-octave A major scale. Quarter note=60. Sixteenth notes. Slur two beats.

### ETUDE

- Dotzauer: *Etude Op. 120, No. 8*. Entire. Dotted quarter note=70. Perform without metronome.

### EXCERPTS

- Dello Joio: *Choreography*. Quarter note=120-124. Measures 1-44. Perform without metronome.
- Dvorak: *Symphony No. 9, IV. Movement*. Quarter note=132. Cut indicated on score. Perform without metronome.



# Jordan Orchestra Audition Scales

Cello G major  $\text{♩} = 70$

1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. 5

4 3 2 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. B-flat major  $\text{♩} = 70$

1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. 13

4 3 2 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. E-flat major  $\text{♩} = 70$

1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. 21

4 3 2 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. A major  $\text{♩} = 60$

1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Vc. 27

4 3 2 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

2

Jordan Orchestra Audition Scales

A-flat major  $\text{♩} = 60$

Vc. 29

Vc. 31

METRONOME MUST BE ON WHEN PERFORMING SCALES

*♩ = 70*

# 38. Lyrica

Dotzauer, Op. 120, N<sup>o</sup> 8

**Allegro**

*f* Pt.

*ff* *mf* *f* *mf* *ff* *f* *mf* *cresc.* *f* *p*

The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of ten staves of music. The first staff is marked 'Allegro' and 'f Pt.'. The second staff has a dynamic marking of 'ff'. The third staff has 'mf'. The fourth staff has 'f'. The fifth staff has 'mf'. The sixth staff has 'ff'. The seventh staff has 'f'. The eighth staff has 'mf'. The ninth staff has 'cresc.' and 'f'. The tenth staff has 'p' and is crossed out with a large 'X'.

# CHOREOGRAPHY

## Three Dances for String Orchestra

$\text{♩} = 120-124$

Violoncello

\* only chord to be played divisi

**Allegro scherzando**

NORMAN DELLO JOIO

**I**

Measures 1-40 of the Violoncello part, including dynamics (ff, mf, p), articulations (pizz., arco), and fingerings.

# Dvorak: Symphony 9, IV. Movement

$\text{♩} = 132$

VIOLONCELLO

*ff* *cresc.* *ff*

*fff* *Poco meno mosso* *pp* *ppp*

*in tempo* [Tempo I] *pp* *mf*

*dim.* **START**

*molto* *fz cresc.* *mf* *mp* *dim.* *mp* *dim.* *p*

*Un poco sostenuto*

*pp* *ppp* *dim.* *pp* *poco 3 string.*

**END**



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# SINFONIA

## CELLO

**All tempi, bowings, shifting, dynamics, and articulations must be observed.**

**SCALE:** Please perform the scale with the metronome audible.

- Three-octave A-flat major scale. Quarter note=60. Sixteenth notes. Slur two beats.

### ETUDE

- Duport: *Etude*. First page. Quarter note=110-116. Perform without metronome.

### EXCERPTS

- Dvorak: *Symphony No. 9, IV. Movement*. Quarter note=132. Cut indicated on score. Perform without metronome.
- Tchaikovsky: *Symphony No. 4, IV. Movement*. Quarter note=124. Cut indicated on score. Perform without metronome.

# Jordan Orchestra Audition Scales

Cello G major  $\text{♩} = 70$

1 2 3 4 1 2 3 4

Vc. 5

4 1 2 3

Vc. 9 B-flat major  $\text{♩} = 70$

1 2 3 4 1 2 3 4

Vc. 13

4 2 1 2

Vc. 17 E-flat major  $\text{♩} = 70$

1 2 4 0 1 2 3 4

Vc. 21

1 2 3 4

Vc. 25 A major  $\text{♩} = 60$

1 2 3 4 1 2 3 4

Vc. 27

3 3 1 2

A-flat major  $\text{♩} = 60$

Vc. 29

Vc. 31

METRONOME MUST BE ON WHEN PERFORMING SCALES



DUPORT

58  $\text{♩} = 110-116$

157. Sinfonia

Duport

**Allegro**

The musical score is written for a single instrument, likely a violin or viola, and is organized into ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings (mf, f, p, dr). Fingerings and bowings are indicated throughout. The piece concludes with a double bar line and a fermata.

# Dvorak: Symphony 9, IV. Movement

13

$\text{♩} = 132$

VIOLONCELLO

*ff* *cresc.* *ff*

*fff* *poco meno mosso* *pp* *dim.* *START* *ppp*

*in tempo [Tempo 1]* *pp* *mf*

*mf*

*0 3 4 2 - 3 - 2 4 2 - 1 3 4 1 2 4*

*mollo* *mf* *dim.* *mf* *dim.* *mp* *dim.* *p* *f* *dim.*

*Un poco sostenuto*

*pp* *pp* *poco 3 string.*

*END*

# Tchaikovsky Symphony 4

## Violoncello

18

$\text{♩} = 124$

Handwritten musical score for Violoncello, Tchaikovsky Symphony 4, page 18. The score consists of ten staves of music in bass clef with a key signature of one flat. It includes various musical notations such as dynamics (*ff*, *f*, *ff*), articulation (accents, slurs), and fingerings. Above the staves are numerous handwritten annotations including rhythmic patterns (e.g., 3 2-3 2 1-3 2 1-1, x4 x2-4 x2 1), fingering numbers (e.g., 4 3 2 1, 1 2 3 4), and other performance instructions (e.g., "4th pos", "D", "V", "N", "ff", "f"). The music features a mix of eighth and sixteenth notes, often beamed together, with some triplet markings.

Violoncello

Handwritten annotations: 1 3 1 2 4 - 1 2 3 R Q

Dynamic markings: *mf*, *f*, *ff*, *pp*, *riten.*, *Tempo I*

Tempo marking: *Andante*

Rehearsal mark: 9

The image shows a page of a musical score for the Cello. The score consists of ten staves. The first two staves are in bass clef, and the remaining eight staves are in alto clef. A large 'X' is drawn across the entire page, crossing out all the musical notation. Handwritten annotations at the top left include the sequence '1 3 1 2 4 - 1 2 3' and 'R Q'. Dynamic markings such as *mf*, *f*, *ff*, and *pp* are scattered throughout. A tempo marking of *Andante* appears on the eighth staff, and a rehearsal mark '9' is at the bottom right. The word 'Violoncello' is at the top center, and the page number '19' is at the top right.