

MSO Academy

CELLO – ROUND 1

Orchestral excerpts

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Set work:

HAYDN Cello Concerto No. 1 (first movement exposition)

or

HAYDN Cello Concerto No. 2 (first movement exposition)

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MOZART Die Zauberflöte, KV.620

Overture

EXCERPT 1 Allegro [♩ = 80]

16 **Allegro** *7* *Viol. I* *(Vc.)*

28 *sf* *p* *f* *p* *f* *p* *sfp*

33 *Vc. e B.* *p* *sf* *p* *sf* *p* *f* *p* *f* *p* *simile*

38 *f* *sf* *sf*

44 *sf* *sf* *simile*

49 *sf* *sf*

BRAHMS Symphony No. 3 in F, Op. 90

Second movement

EXCERPT 4 Poco allegretto [$\text{♩} = 72$]

mezza voce
espress.

7

14

23 **A**
dolce

30
dim. *dolce*

35

39 **B** 1
p legg.

VERDI *Messa da Requiem*

3. Offertorio

EXCERPT 5 *Andante mosso* [$\text{♩} = 58$]

The musical score consists of five systems of staves. The first system (measures 1-8) features a piano part in the bass clef and an organ part in the treble clef. Dynamics include *p* and *pp*. The second system (measures 9-18) includes markings for *dolce*, *un poco marcato*, and *ppp*. The third system (measures 19-28) features *più marcato*, *f*, and *ppp*. The fourth system (measures 29-38) is marked *cantabile*. The fifth system (measures 39-48) concludes with a double bar line and a fermata over a whole note, with a '2' above it. The key signature is B-flat major (two flats) and the time signature is 4/4.

R. STRAUSS *Symphonia Domestica*, Op.53

First movement
EXCERPT 1 Langsam

55 Langsam. *getragen*
p *pp* *cresc.* *mf*

56
dim. *p* *p*

accelerando
sfz *f*

accel.

ritard. 57 *erstes Zeitmass (langsam.)*
mf 1

EXCERPT 2 Sehr lebhaft und lustig

143 *sehr lebhaft und lustig*
ff *sfz* (mit springendem Bogen)
ff *dim.*

145 *(gewöhnlich)*
p *f* (mit grosser Bravour) *cresc.*

146 *ff* *ff*

147 *ff* *ff* *sfz*

148

149 *ff* *ff* *ff* *ff*

150 *ff* *marcato*

151 *ff*

152 *ff* *ff*

Detailed description: This musical score excerpt consists of ten staves of music, numbered 143 to 152. The music is written in bass clef with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout. Performance instructions include *(mit springendem Bogen)* (with springing bow), *(gewöhnlich)* (usual), and *(mit grosser Bravour)* (with great bravura). The score includes several triplet markings (indicated by a '3' over a group of notes) and a '6' over a group of notes in measure 152. The music concludes with a final *ff* marking.

END OF ORCHESTRAL EXCERPTS