

MSO Academy

CELLO – ROUND 2

Orchestral excerpts

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BRAHMS Symphony No.4 in E minor, Op.98

Second movement

EXCERPT 1 Andante moderato [$\text{♩} = 76$]

38 *f* *p esp.* **C**

42 *f*

47 *p* *dim.*

51 *f*

55 *p* *f* **1**

MAHLER Symphony No,2 in C minor ('Resurrection')

Second movement

EXCERPT 1 Andante moderato. Sehr gemächlich

Andante moderato
Sehr gemächlich

1

geth. *p* *grazioso* *stacc.*

pp *pp* *espress.* *pp* *pizz.*

2 *gliss.* *gliss.* *pp espress.* *p* aber deutlich

3 *gliss.* *gliss.* *pp* *pp*

3 nur 3 Spieler Nicht eilen *ppp*

(3 Spieler) *ppp* nur 3 Spieler *ppp*

Alle mit spring. Bog. *ppp* *Alle mit spring. Bog. arco* *ppp*

MAHLER Symphony No,2 in C minor, cont.

sempre *ppp*

sempre *ppp*

2da

pp

1a 2da sempre *ppp* 1a

sempre *ppp*

1a

Etwas drängend

1a

sf *mf* *sf* *p*

mf *sf*

MAHLER Symphony No.5 in C sharp minor

First movement

EXCERPT 1 Wieder etwas gehaltener [$\text{♩} = 66$]

87 *pizz.* *f* 1 ④ *arco* *pp*

92

98 *espr.*

101 *espr.*

106

112

117 ⑤ *pp* *sempre pp*

122

127 *sf*

132 ⑥ *pizz.* *p* 2

BARTÓK Concerto for Orchestra

V. Finale

EXCERPT 1 Poco meno mosso [$\text{♩} = 120$] [previous tempo Presto]

The musical score is arranged in two systems. The first system contains the first violin part (Ist. Vln.) and the first two staves of the piano accompaniment. The second system contains the remaining four staves of the piano accompaniment. The score includes various musical notations such as dynamics (p, mf, f, mp), articulation (pizz., Gliss.), and performance instructions (poch. rall., a tempo, con sord.). Measure numbers 292, 300, 309, 317, 325, 333, 339, 344, 349, and 356 are indicated in boxes. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs, and changes in meter and key signature.

BARTÓK Concerto for Orchestra, cont.

EXCERPT 2 [tempo as at end of previous excerpt; ♩ = 132 at bar 384]

1

378

384 Tempo I (Presto)

pp

394

f

cresc.

402

408

413

418

sempre ff

426

pizz

433 II

f

p

arco

mp

441

p

2

END OF ORCHESTRAL EXCERPTS