

Malaysian Philharmonic Orchestra

Cello – Reserve Audition Repertoire (Category 2)

Solo Repertoire:

Two contrasting pieces of own choice

Orchestral Excerpts:

BEETHOVEN

Symphony No. 5: 2nd Movement

- a) Beginning to bar 10
- b) Bar 49 to bar 59
- c) Bar 98 to bar 106
- d) Bar 114 to bar 123

BRAHMS

Symphony No.2: 2nd Movement

- a) Beginning to bar 17 (one after A)

MENDELSSOHN

Midsummer Night's Dream Op.61

- a) Scherzo: Reh C to Reh D
- b) Scherzo: Reh N to Reh O



10 February 2023

Note – If no specific bar numbers or movements are listed, the candidate should prepare the entire work

Beethoven: Symphony No.5: 2nd movement, beginning to bar 10

Beethoven — Symphony No. 5

4

Violoncello e Basso

Andante con moto ♩ = 92

Violoncello e Basso score, beginning to bar 10. The score is in 3/4 time and consists of two staves: Vello (Violoncello) and Cb. (Basso). The Vello part starts with a *p dolce pizz.* dynamic and features a melodic line with slurs and accents. The Cb. part provides a harmonic accompaniment with a *p* dynamic. The score includes dynamic markings such as *f* and *p*, and a *arco* instruction. A bracket indicates a first ending from bar 9 to bar 10, with a 4-measure rest for the Cb. part.

Beethoven: Symphony No.5: 2nd movement, bar 49 to bar 59

Violoncello e Basso score, bar 49 to bar 59. The score is in 3/4 time and consists of two staves: Vello and Cb. The Vello part features a melodic line with slurs and accents, starting with a *f* dynamic and transitioning to *p dolce pizz.* and *f*. The Cb. part provides a harmonic accompaniment with a *f* dynamic. The score includes dynamic markings such as *f*, *p*, and *cresc. f*. A bracket indicates a first ending from bar 48 to bar 49, with a 4-measure rest for the Cb. part.

Beethoven: Symphony No.5: 2nd movement, bar 98 to bar 106

Violoncello e Basso score, bar 98 to bar 106. The score is in 3/4 time and consists of two staves: Vello and Cb. The Vello part features a melodic line with slurs and accents, starting with a *f ff* dynamic and transitioning to *p dolce pizz.* and *pp*. The Cb. part provides a harmonic accompaniment with a *f* dynamic. The score includes dynamic markings such as *f*, *pp*, and *pp*. A bracket indicates a first ending from bar 97 to bar 98, with a 4-measure rest for the Cb. part.

Beethoven: Symphony No.5: 2nd movement, bar 114 to bar 123

114 C unis. arco

118 pp

The image shows a musical score for the second movement of Beethoven's Symphony No. 5, specifically bars 114 to 123. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of two staves. The first staff begins at bar 114 with a 'C' in a box, followed by 'unis. arco'. The music features a series of sixteenth-note chords, each beamed together and connected by a long slur. The second staff begins at bar 118 and continues the same pattern of sixteenth-note chords. The piece concludes at bar 123 with a final chord marked 'pp' (pianissimo).

Brahms: Symphony No.2: 2nd movement, beginning to bar 17 (one after A)

Adagio non troppo

poco f espr.

p

6

12

poco f

dim.

p

dim.

A

Fl. I

4

Midsummer Night's Dream

Ein Sommernachtstraum Op.61, MWV M13

Written 1842. First perf. 14. October 1843 in Neuen Palais Potsdam (near Berlin)

Felix Mendelssohn Conductor

Felix Mendelssohn-Bartholdy

(1809-1847)

70 **C** N° 1: Scherzo. Allegro vivace

78

85

91 **D** 3 **F** *p* *cresc.*

101 *f* *cresc.* *ff*

111 2 **N** *sf* *p*

119 *p*

125

131 *(p)* *cresc.*

136 **O** *sf* *f*