

## ODU Symphony Orchestra 2023-2024 Season

### String Excerpts

Please find and prepare ALL the bracketed excerpts for your instrument among the pages below (generally 2 excerpts per instrument).

**Violinists** are asked to choose either Violin 1 excerpts or Violin 2 excerpts. If you are interested in playing in the First Violin section, please prepare the Violin 1 excerpts, as these pieces will be included in our season, so you will have a head start on learning the music. **Note that your choice does not necessarily guarantee your seating placement.**

If any passages are beyond your ability, you are still encouraged to audition and play as much as you are able.

All excerpts are from Percy Grainger's *Molly on the Shore* and Franz Liszt's *Piano Concerto No. 2 in A Major*. All are highly encouraged to listen to professional recordings of both pieces with part in hand, studying such aspects as:

- Tempo\*
- Rhythm
- Tone
- Articulation
- Phrasing

\*Your tempo should be in the ballpark of indicated markings, but **always prioritize accuracy over speed.**

Molly on the Shore -  
by Percy Grainger

**1st FIDDLE. (Violino 1mo)**

Violin I

Printed by the Government Printer, London, W.

**Allegro agitato assai.**

Pfte.

*ff*

*pizz.* *arco*

*pizz.* *arco*

*p*

*E 4*

*tr*

*sf*

START

Un poco più mosso.

*ff*

*G.P.*

*ff*

*measured*

*1 F 1 tempo.*

*G.P.*

*ff*

*(sul A)*

END

*fff*

*ff*

*ff* *violente*

Tempo del  
Andante. *G* Allegro moderato.

*dolce espress.*

2<sup>nd</sup> "Molly on the Shore" 2<sup>nd</sup> FIDDLE. (Violino 2<sup>do</sup>) by Percy Grainger  
Violin II

55 *louden*  
(*crasso.*)

60

65

70

75 *marked and short*  
(*marc. e stacc.*)

80 *louden*  
(*crasso.*)

85 *richly*  
(*sonore*)

*mp (or mf)*

90

95

100

105

110

115

120

*louden hugely bit by bit*  
(*poco a poco crasso, molto*)

*G res.*

*heavy*  
(*pesante*)

*arco*

*div.*

*pp*

*ppp*

*END*

*Violino II*



Liszt — Piano Concerto No. 2 in A Major

**START**  
(Allegro)

**Violine II.**

*p poco a poco cresc.*

*più cresc.*

**M Marziale, un poco meno Allegro.**

**END**

**N Un poco animato.**

*f marc.*

*pizz.*

*arco*

**Un poco meno mosso.**

*pizz.*

*arco*

*cresc.*

*un poco riten.*

*Pfte*

*Cad.*

5

1

3

9

1

8

15

-4-2 "Molly on the Shore"  
-1-2- by Percy Grainger

VIOLA

*mp*  
*mf*  
*stacc. ma pesante*  
*cresc.*  
*pizz.*  
*espress. e marc.*  
*arco*  
*ff*  
*fff*  
*mf (or f)*  
*ff pesante*  
*p*  
*marc. and stacc.*  
*f cresc.*  
*pizz.*  
*f*  
*arco*  
*pp*  
*ppp*  
*p poco a poco*

**START**  
**END**

10 35 45 50 55 60 65 70 75 80 85 90 95 100 105 110

## 2

**Allegro agitato assai.**

[illegible]

2 "Molly on the Shore"  
- by Percy Grainger

VIOLONCELLO

45

pizz.

arco

50

pizz.

55

cresc.

mf (or f)

60

arco

f pesante

65

START

70

mf espressivo e legato

75

pizz.

80

sempre cresc.

cresc.

85

arco

f espress.

90

95

END

pp



2 Liszt - Piano Concerto No. 2 in A Major  
Violoncell.

**Allegro agitato assai.**

The image shows a page of musical notation for a string quartet. It consists of multiple staves, each with a different instrument part. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *f*, *p*, *ff*, and *pp* are used throughout. Tempo markings include *Allegro moderato*, *Andante*, and *Allegro moderato*. There are also markings for *div. pizz.*, *arco*, *pizz.*, *arco*, *unis.*, *START*, *E 9*, *G.P.*, *F 1*, *7*, *3*, *6*, *2*, *3*, *10*, *Cad.*, *espress.*, *dolce*, *in tempo breit, largm.*, *Solo*, *Tutti pizz.*, *cresc.*, and *pp*. The notation is written in a style typical of 19th-century musical manuscripts.



# PERCY ALDRIDGE GRAINGER.

## BRITISH FOLK - MUSIC SETTINGS.

### № 1. "MOLLY ON THE SHORE." Irish Reel.

For String Band, Full Orchestra, or Theatre Orchestra.

To the original 4 String parts (2 Violins, Viola, Cello) can be added *any* or *all* of the following: 1 or 2 Flutes, Piccolo, 1 or 2 Oboes, 1 or 2 Clars, 1 or 2 Bassoons, 1 to 4 Horns, 1 or 2 Trumpets or Cornets, 1 to 3 Trombones, Tuba, Xylophone, Glockenspiel, Celesta, Resonaphone (by Hawkes & Son, London.) or Mirimbaphone or Bells, Drums, percussion, Double-basses.

Compressed Full Score, Piano Conductor, Violin Solo Conductor, & Violin & Piano duet are also out.

My special arrangement of "Molly" for "Pianola" Solo (TL 22081) published by the Orchestrille Co., London, can be played together with any or all of the string, wind and percussion parts, either in orchestral or chamber music performances. P. A. G.

\*It's correct that **5** occurs in the 6th bar. If the other string parts are not marked "Revised Edition" please correct their first 6 bars from your cues.

**PRESTO.** M. M. ♩ = between 112 & 132

**DOUBLE-BASSES.**

Viol. I.

Cello

Viola

START

p stacc.

20

25

30

pizz.

mp cresc.

35

arco

stacc.

f

mf

sim.

40

long

stacc.

f

mf cresc.

END

Franz Liszt  
 Piano Concerto No. 2 in A Major  
 Kontrabaß. (Double Bass)

Adagio sostenuto assai.



L'istesso tempo.



Allegro agitato assai.



Liszt — Piano Concerto No. 2 in A Major

Kontrabaß. (Double Bass)

2

(CONTINUE)

**F 1** *ff*

**END 25** **Tempo del Andante.**

**6**

**G Allegro moderato.** *dolce* *sempre pizz.*

**10** **2** *pizz.* *p*

**3** *pizz.* *p cresc.* **H 15** **16** **17** *Cad.* *Vcl.*

**18** **19** *arco* *in tempo* **3** **8**

*poco rall.* *mf* *dim.*

**5** **I** **Allegro deciso.** *ff marcato*

**Cad.**

*f marcato*

*pizz.* *p*

*arco* **3** **3** **2**

*f marcato*

**1**