

SECTION PRINCIPAL CELLO EXCERPTS

Tuesday 19th May, 2026

Haydn Cello Concerto in D major: first movement, no cadenza
and

Dvořák OR Schumann Cello Concerto: first movement, exposition only

Orchestral Excerpts – Tutti

1	W. A. Mozart	Die Zauberflöte (The Magic Flute): Overture
2	Beethoven	Symphony № 5
3	Brahms	Symphony № 3
4	Debussy	La Mer
5	R. Strauss	Don Juan
6	G. Mahler	Symphony № 9

Orchestral Excerpts – Solos

7	R. Strauss	Metamorphosen
8	J. S. Bach	Johannespassion (St. John Passion)
9	Brahms	Piano Concerto № 2
10	W. A. Mozart	Don Giovanni
11	Beethoven	Die Geschöpfe des Prometheus
12	Verdi	Rigoletto
13	Adams	Chamber Symphony

N. B. Some excerpts may have had multiple bars rest removed for the sake of expediency. Bowings and slurs are the choice of the candidate and may be changed. In the case of any divisi sections, play the top part.

Orchestral Excerpts – Tutti

1. W. A. Mozart

Die Zauberflöte (The Magic Flute), K.620: Overture

Allegro

The image shows a musical score for the Cello part of the Overture to Die Zauberflöte by Wolfgang Amadeus Mozart. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of seven staves of music, with measure numbers 30, 34, 38, 42, 46, and 50 indicated at the beginning of their respective staves. The dynamics are marked with *p* (piano), *sf* (sforzando), *f* (forte), and *sfp* (sforzando piano). A *simile* marking is used at measure 46. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with occasional rests and accents.

2. Beethoven

Symphony № 5 in C minor, Op. 67

2nd Movement (four excerpts)

a)

Andante con moto

p dolce *f*

8 *p* *f* *p* *p* *cresc.* *f* *p* *f* *p*

Viol. I

b)

37 *pp* *sempre pp* *cresc.* *f* *f* *p dolce*

50 *f* *p* *cresc.*

58 *f* *p* *cresc.* *f* *p* *f* *p* *pizz.*

Viol. I

c)

93 *cresc.* *f* *p dolce*

100 *pp* *pizz.*

104 *pp*

cont.

d)

111

arco

f

117

122

pp

1-8 2 3 4 5 6 7 8 9

sempre pp

f

3. Brahms

Symphony № 3 in F major, Op. 90

3rd Movement

Poco Allegretto
mezza voce

espress.

7

14

A

23

dolce

30

dim. *dolce*

35

39

4. Debussy

La Mer – 1st movement

Un peu plus mouvementé (69 = ♩)

9

16 *très rythmé*
velles 5-6

1-2 3-4 5-6 7-8 9-10-11-12 13-14 15-16

p *sfz* *p* *mf* *f* *p*

mf *mf* *f* *ff* *dim.*

p *pizz.* *arco* *pizz.* *arco* *p cresc.*

p *pp* *pizz.* *pp* *pizz.* *arco* *pp* *p cresc.*

p *pp* *pizz.* *pp* *pizz.* *arco* *pp* *p cresc.*

Orchestral Excerpts – Solos

7. R. Strauss

Metamorphosen, TrV 290 (2 excerpts)

a)

Adagio ma non troppo

8 10 7* 18 21 26

p *sfz* *p espr.* *p*

*: Please observe a brief pause before continuing.

b)

Più allegro

343 345 *ff* (cont.)

cresc.

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348 353

ff 359

355 364

dim. *p*

360 369

cresc.

365 377

f espr.

368 384

ff accel.

373 390

ff

379 390

ff

385 390

ff *sfz*

390 Adagio, tempo primo

ff *sfz*

8. Beethoven

Die Geschöpfe des Prometheus, Op. 43

Act 2, No. 5

Vel. Solo.

decresc

Andante quasi Allegretto.

dolce

pizz

p

arco

f

sf

p

1

1

cresc.

cresc.

sf

p

cresc.

9. J. S. Bach

Johannespassion (St. John Passion), BWV 245

Aria (alto): Es ist vollbracht! (viola da gamba solo to be played on cello)

Molt' adagio

3

6

8

10

12

15

17

19

tr Voice

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10. Brahms

Piano Concerto No 2 in B-flat major, Op. 83 – 3rd Movement (2 excerpts)

a) **Andante** (♩ = 84)

System 1: Solo cello (Vc. solo) starts with *mp espress.* and *f*. Other instruments (gli altri) play *p* pizz. and *mf* arco.

System 2: Solo cello continues with *mp* and *p*. Other instruments play *p* pizz. and *p*.

System 3: Solo cello continues with *p*. Vocal parts enter with lyrics: *cre - scen - do*. Other instruments play *p* and *mf* arco.

System 4: Solo cello continues with *p*. Other instruments play *p* pizz. and *p*. A section marked **A** begins.

System 5: Solo cello continues with *p*. Other instruments play *p* pizz. and *p*. Tempo changes to *rit. in tempo*. The system ends with a double bar line and the number 8.

Brahms Piano Concerto № 2 – continued

b)

D Tempo I

71 solo *p dolce* *f* *p*

gli altri *p* *mf*
div. *pizz.* arco

p *mf*

75 *dolce* *p*

p *pizz.* *p*

79 *cre - - - scen - - - do* *mf*

cre - - - scen - - - do *mf*
arco

cre - - - scen - - - do *mf*

83 **E** *dolce*

pizz.

p *pizz.* *p*

(cont.)

SECTION PRINCIPAL CELLO EXCERPTS

87 solo
gli altri unis.
arco cresc.

91 rit. Più Adagio
f > dim. pizz. arco
mf > p dim. pp

95
ad lib. 3 3 pizz. arco
pp

11. W. A. Mozart

Don Giovanni, K.527. Act 1, Aria "Batti, batti, o bel Masetto" (Zerlina, soprano)

Andante grazioso,
Vel. obbligato

p
Vel. e Basso
p

sf *sf*
sf *sf*

(cont.)

The image displays a musical score for the Principal Cello section, consisting of six systems of piano accompaniment. Each system is written for two staves: the upper staff is the right hand and the lower staff is the left hand. The music is in a key with one flat (B-flat major or D minor) and a 6/8 time signature. The first system begins with a forte piano (*sf*) dynamic marking. The subsequent systems show a variety of rhythmic patterns, including sixteenth-note runs and quarter-note accompaniment. The final system includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic marking, ending with a large bracket on the right side of the page.

12. Verdi

Rigoletto – Act 2, Aria “Cortigiani, vil razza dannata” (Rigoletto, baritone)

(Meno mosso) ♩ = 56

UNO SOLO

GLI ALTRI
PIZZ.

ARCO

PIZZ.

The image shows a page of musical notation for the cello part of Verdi's Rigoletto. It consists of four systems of staves. The first system has two staves: the top staff is for the solo cello (UNO SOLO) and the bottom staff is for the other cellos (GLI ALTRI). The solo part begins with a piano (p) dynamic and features a complex, sixteenth-note melodic line with several sixteenth-note rests (marked with a '6' and a dot) and slurs. The other cellos play a simpler, rhythmic accompaniment of eighth notes. The second system continues the solo part with similar melodic patterns. The third system shows the solo part continuing, with the other cellos switching to arco (arco) playing. The fourth system shows the solo part continuing, with the other cellos switching back to pizzicato (PIZZ.) playing. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

First system of musical notation for the cello excerpt, featuring a melodic line in the upper staff and a bass line in the lower staff.

Second system of musical notation for the cello excerpt, including triplets in both staves.

Third system of musical notation for the cello excerpt, continuing the melodic and bass lines.

Fourth system of musical notation, which includes vocal lyrics: "ell'è per me. Pietà, pietà, signori, pietà, signori, pie -"

Fifth system of musical notation, including the lyrics "- tà." and the instruction "ARCO".

13. Adams

Chamber Symphony – 1st Movement

38 ♩ = 124 - 126

43

48 *f*

53 *ff*

57

60 *f*

64 *ff*

68

72