

## 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 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

2<sup>nd</sup> Movement (four excerpts)

a)

Andante con moto

*p dolce* *f*

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

b)

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

50 *f* *p* *cresc.*

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

c)

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

100 *pp*

104 *pp* *pizz.*

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

3<sup>rd</sup> Movement

**Poco Allegretto**  
*mezza voce*

*espress.*

7

14

**A**

23

*dolce*

30

*dim.* *dolce*

35

31

# 4. Debussy

## La Mer – 1<sup>st</sup> 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* *f* *ff* *dim.*

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

**En animant**

*pizz.* *arco* *pizz.*

*p* *pp* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

*p* *pp* *pp* *p cresc.*

*pizz.* *arco* *pizz.*



*f* *p*  
*p* *espr. p* *cresc.*  
*rapidamente* *ff*  
*sfz* *pp tranquillo*  
*fz*

## 6. G. Mahler

Symphony № 9 in D major

2<sup>nd</sup> Movement

Noch etwas frischer

*ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *pizz.*

490 *f* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Allmählich etwas eilend, doch nie überhitzt

496 *sf* *sf* *ff* *pizz.* *arco*

502 *sf* *sf* *ff* *arco* *pizz.*

509 *ff* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *tr.*

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.*

348 353  

*ff* 359

355 

*ff* 364

360 

*dim.* *p* 369

365 

*cresc.* 377

368 

*f espr.* 384

373 

*ff* 384 *accel.*

379 

*ff*

385 

*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.

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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blank to facilitate page turns*

# 10. Brahms

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

a) **Andante** (♩ = 84)

**System 1 (Measures 1-4):** Solo cello part: *mp espress.*, *f*. Other parts: *pizz.*, *p*, *mf* arco.

**System 2 (Measures 5-8):** Solo cello part: *mp*, *p*. Other parts: *pizz.*, *p*.

**System 3 (Measures 9-13):** Solo cello part: *p*. Other parts: *p*, *cre - scen - do*, *mf* arco.

**System 4 (Measures 14-19):** Solo cello part: *solo*, *p*, *dolce*. Other parts: *gli altri unis.*, *pizz.*, *p*, *arco*.

**System 5 (Measures 20-27):** Solo cello part: *dolce*, *pizz.*, *pp*. Other parts: *p*, *dolce*, *pp*. **rit. in tempo**. **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 *mf*

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

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

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 right hand part features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The left hand part provides a more melodic and harmonic accompaniment, with some notes held across measures. The score includes various dynamic markings: *sf* (fortissimo piano) at the beginning of the first system, *cresc.* (crescendo) in the fourth measure of the sixth system, and *f* (forte) in the fifth measure of the sixth system. The sixth system concludes with a large closing bracket on the right side. The overall texture is dense and rhythmic, typical of a cello's role in a symphony.

## 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 musical score for the cello part of Verdi's Rigoletto, Act 2, Aria "Cortigiani, vil razza dannata". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system is marked "UNO SOLO" and "p". The second system is marked "GLI ALTRI" and "PIZZ.". The third system is marked "ARCO". The fourth system is marked "PIZZ.". The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also dynamic markings like "p" and "PIZZ." (pizzicato) and "ARCO" (arco).

First system of musical notation for the cello excerpt, featuring a melodic line in the upper staff and a rhythmic accompaniment 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 rhythmic patterns.

Fourth system of musical notation for the cello excerpt, which includes vocal lyrics.

ell'è per me. Pietà, pietà, signori, pietà, signori, pie -

Fifth system of musical notation for the cello excerpt, including the word "Pietà" and the instruction "ARCO".

- tà.

ARCO

### 13. Adams

#### Chamber Symphony – 1<sup>st</sup> Movement

38 ♩ = 124 - 126

43

48

53

57

60

64

68

72