

**Concertos**

Dvorak	<i>Cello Concerto in B minor, Op. 104, B. 191 (exposition only)</i>	<b><u>OR</u></b>
Schumann	<i>Cello Concerto in A minor, Op. 129. (exposition only)</i>	
Haydn	<i>Cello Concerto No. 2 in D Major, Hob. VIIb/2, Op. 101 (exposition only)</i>	

**Solo excerpts**

Bizet	<i>Carmen</i>	Act 3, No. 24: 11 bars before reh. [46] to reh. [46] (top line)
Handel	<i>Alcina</i>	Act 3, No. 32: beginning to 2 <sup>nd</sup> last note of bar 28
Puccini	<i>Tosca</i>	Act 3: 5 after reh. [9] to reh. [11] (top line)

**Tutti excerpts**

Beethoven	<i>Symphony No. 5 in C minor, Op. 67</i>	Mvt. 2: bars 1-11
Britten	<i>Peter Grimes</i>	Act 2, Interlude 3: 1 bar before [2] to downbeat of 20 bars after [2]
Mendelssohn	<i>A Midsummer Night's Dream</i>	Scherzo: [N] to [O]
Mozart	<i>Symphony No. 35 in D major, K. 385</i>	Mvt. 4: 10 <sup>th</sup> bar of [D] to [E]
Mozart	<i>Die Zauberflöte</i>	Overture: bars 27 to 55 & bars 105 to 127
Schoenberg	<i>Verklärte Nacht, Op. 4 (string sextet ver.)</i>	[R] to 9 bars before [T] (m. 320 – 344)
R. Strauss	<i>Der Rosenkavalier</i>	Act 3: beginning to 1 bar before [5]
R. Strauss	<i>Salome</i>	6 bars before [141] to [144] [314] to [315] Pick up to [316] to 3 bars after [318]
Verdi	<i>Aida</i>	Act 1, Introduction: beginning – 32 (top line) Act 3, 3 <sup>rd</sup> bar of [Y] to 1 bar before [X]
Wagner	<i>Götterdämmerung</i>	Prelude: [14] through downbeat of 10 bars before [15] 3 bars after [15] through downbeat of [16]
Wagner	<i>Die Walküre</i>	Act 2, Scene 4: 7 bars after [75] to downbeat of 5 bars before [76]

*Possible sight reading*



Bizet, Carmen - Act 3, No. 24 (top line)

→

*p* *espress.*  
velles DIVISES.

*p*  
C.B.

1 2 3 4 5 6

→

*poco sf* *dim.* *p* *dim.*

*p*

7 8 9 10 11

46

32. Aria

**Larghetto**

Vc. solo

Bassi

Handwritten musical score for 32. Aria, Larghetto, Vc. solo and Bassi. The score is written in 12/8 time, key of B-flat major (two flats), and consists of five systems of music. The first system is marked with a treble clef and a bass clef. The second system is marked with a treble clef and a bass clef. The third system is marked with a treble clef and a bass clef. The fourth system is marked with a treble clef and a bass clef. The fifth system is marked with a treble clef and a bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system includes a trill (tr.) and a triplet (3). The second system includes a trill (tr.) and a triplet (3). The third system includes a trill (tr.) and a triplet (3). The fourth system includes a trill (tr.) and a triplet (3). The fifth system includes a trill (tr.) and a triplet (3). The score is written in a clear, legible hand.

Handel, Alcina con't.

Basso continuo

18

Handwritten musical notation for measures 18-21. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 12/8. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, containing a similar melodic line with eighth and sixteenth notes and rests. Measure 21 ends with a repeat sign.

22

Handwritten musical notation for measures 22-25. The system consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Measure 25 ends with a repeat sign.

26

Handwritten musical notation for measures 26-29. The system consists of two staves. Measures 26 and 27 feature triplets, indicated by a '3' below the notes. Measures 28 and 29 continue the melodic and harmonic development. A bracket on the right side of the system is labeled 'ad libitum', indicating a section of improvisation.

30

Handwritten musical notation for measures 30-31. The system consists of two staves. Both staves end with a fermata over the final note. The word 'fine' is written below the final note of each staff.

Puccini, Tosca - Act 3, 5 after Reh 9 - Reh 11 (Vc. 1/topline)

*dolce, sostenuto e legato*

1<sup>o</sup>

*PPP*

*dolce e legato*

*rit.*

*p*

**10**

*MENO*

*p*

*dolcissimo espressivo*

*cres.*

*allarg.*

*p*

*cres. ed allarg.*

*f*

*rit.*

*p*

*f*

*rall. e dim.*

**11**

Beethoven - Symphony No. 5, Mvt 2

Violoncello

Andante con moto

*p dolce* *f*

8 *p* *f* *p*

# ACT II

## Interlude III

**Allegro spiritoso** 1 21 18 (Vls) 2

$\text{♩} = 80$

*pp espr* 3

42 3 3

46 3 3 poco cresc 3 molto espr

50 3 3 dim 3 3

54 più dim 3 pp 3 3

58 div 3 3 poco cresc 3 3 tr tr poco cresc 3 3 tr tr

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**VIOLONCELLO e BASSO.**

The first system of the musical score for 'The Swan' from 'The Nutcracker' is shown. It features a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a dynamic of *sf* (sforzando) and a *p* (piano) marking. The melody is characterized by a series of eighth and sixteenth notes, with a crescendo leading to a *sf* (sforzando) marking. The system concludes with a *p* (piano) marking and a *f* (forte) marking.

Mozart - Symphony No. 35, Mvt 4

Violoncello und Kontrabaß

134

142

151

160

168

177

**E**

The image displays a musical score for the Violoncello and Kontrabaß parts of the fourth movement of Mozart's Symphony No. 35. The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music, each beginning with a measure number. The first staff (134) features a melodic line with slurs and a piano (*p*) dynamic. The second staff (142) continues the melodic development. The third staff (151) shows a more rhythmic passage. The fourth staff (160) features a series of sixteenth-note patterns. The fifth staff (168) includes a triplet of sixteenth notes. The sixth staff (177) concludes the section with a forte (*f*) dynamic and a final note marked with a bold 'E'.

# Ouverture zur Oper „Die Zauberflöte“

'Cello & Bass

W. A. Mozart, Werk 620

**Adagio**

Viol. I *ff* *p* *sfp* *sfp*

Violoncello *p*

**Allegro** 7

Viol. I *sfp* *sfp*

Violoncello *p* *f* *p* *f* *p* *f* *p* *f*

**Tutti**

**A** *p* *f* *sf* *sf*

**B** 5 **FLI**

**Allegro** Viol. I

Violoncello *p*

**Tutti** *p*

**C** *f*

11 **Fag. I** *p* *f* *p* *f* *p*

Violoncello *p* *f* *p* *f* *p*

Fag. I

Schoenberg - Verklärte Nacht (string sextet version)

1. Violoncello.

**R** Etwas bewegt.

*p*

*steigernd*

*steigern*

*beschleunigend cresc.*

*cresc.*

*ff*

*ff*

*fff* *molto rit.*

*fff*

*gross*

*espr.* *f* *f*

# Dritter Aufzug.

## Einleitung und Pantomime.

### Violoncello.

So schnell als möglich.

*Vivace possibile*

mit Dämpfer.

*ff*

*ff* *mf* *p*

*dim.* *pp*

*p*

*dim.* *pp*

*p* *dim.* *pp*

*pizz.* *mf* *dim.* *p*

*1 arco* *p* *2* *1* *5* *pp*

R. Strauss, Salome - 6 bars before Reh 141 - Reh 144

*bedeutend langsamer* ( $\frac{4}{4}$ ), *aber immer noch sehr bewegt*

All. *sfz* *(hervortretend)* *fff* *mit äusserster Leidenschaft*

141 *ff* *ff*

142 *ff* *accelerando* *ff*

143 *wieder früheres Zeitmass* *ff* *accelerando* *ff*

*sehr lebhaft* *2* *3* *ff* *sfz* *sf*

144

R. Strauss, Salome - Reh 314 - 315 and pick up to Reh 316 - 3 bars after Reh 318

**Ziemlich langsam.**

(Viertel)

314

$$ff$$
***ff***

*fp*

*cresc.* . . . .

315

(ff)

316

 $f$ 

317

*ff*

*acceler.*

318

$$\dim. - f$$

*dim. . . p espr.*

*cresc.*

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# ATTO PRIMO

## Introduzione, Scena e Romanza

Nº1.

*N.B. Quando i Violoncelli sono Dieci bisogna dividerli così:*

3. Primi - 3. Secondi - 4. Terzi

**Allegro assai moderato**

**DIVISI IN NUMERO EGUALE**

*P legato*

*P legato*

*P legato*

*Bald naht der Bote, der es uns verkündet.  
Fra breve un messo recherà il ver.*

*p*

*p*

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 12/8. The vocal line has lyrics: "Heil dem Er. kornen!" and "Oh lui fe. li. ce!". Dynamic markings include *pp* (pianissimo) and *p* (piano).

Second system of musical notation, continuing the three-staff arrangement. It features various musical notations including slurs, accents, and ties across the vocal, piano, and bass parts.

Third system of musical notation, concluding the piece. It includes dynamic markings such as *dim.* (diminuendo), *morendo*, and *dim. sempre* (diminuendo sempre) across the vocal, piano, and bass parts.

Verdi - Aida, Act 3, No. 6

**3** Aida's Vater, der Äthiopier  
d'Aida il padre e degli Etiopi il **Y** **Allegro.**  
Fürst.  
Rä!

*ff*

*pp* col canto *ff* *pp*

*ff* *pp e stacc.*

*f*

*pp* **X**

VIOLONCELLO.

14 *Sehr ruhig. (Molto tranquillo.)*  
Con.sord.  
*pp*

1 *senza Sord.*  
*pp*

*morendo*  
*pp*

15 9 *p Viol.I.*

*p dolce* *p* *ausdrucksvoll. (espressivo)* *cresc.*

*più cresc.*

16 *etwas zurückhaltend. (un poco riten.)* *a tempo*  
*f* *più f* *ff molto ten.*

Violoncello .

*arcel.* 3

Schweig und schrecke die Schlummernde nicht. *dolce*  
Taistoi et n'éveille pas l'endor - mie!

*p*

*p* *cresc.*

*mf* *p*

76

*p* *cresc.* *più f* *ff* *f* *più f*