

SAN FRANCISCO OPERA

Principal and Section Cello Repertoire List and Music June 26-29, 2023

All Candidates Solo Repertoire (Section and Principal)

a. Haydn	Cello Concerto No.2 in D major, Hob.VIIb:2	Exposition; m29 to m77
b. Bach	<i>Matthäuspassion</i> , BWV 244	No. 66 "Komm, süßes Kreuz"

All Candidates Excerpt Repertoire (Section and Principal) – Provided tempi are approximate

1. Beethoven	<i>Fidelio</i> , Op.72	Act II, No. 14 Quartett: m106 to m127
2. Puccini	<i>Manon Lescaut</i> , SC 64	Intermezzo: [2] to [4]
3. Strauss	<i>Der Rosenkavalier</i> , Op.59	Act III, Einleitung: beginning to [4]
4. Strauss	<i>Salome</i> , Op.54	pickup to [316] to [317]
5. Tchaikovsky	<i>Eugene Onegin</i> , Op.24	Act II, scene 2, No. 17**
6. Verdi	<i>Requiem</i>	No. 3, Offertorio: beginning to m28**
7. Wagner	<i>Götterdämmerung</i> , WWV 86D	Vorspiel: three after [15] to [16]
8. Wagner	<i>Lohengrin</i> , WWV 75	Act III, scene 3: beginning to [44]
9. Wagner	<i>Tristan und Isolde</i> , WWV 90	Act I, Einleitung: sixteen before [B] to seven after [B]
10. Wagner	<i>Die Walküre</i> , WWV 86B	Act II, scene 4: [75] to seven before [76]

Principal Cello ONLY – Additional Repertoire

11. Mozart	<i>Don Giovanni</i> , K.527	Act III, No. 13**; obligato
12. Puccini	<i>Tosca</i> , SC 69	Act III: four after [9] to [11]**; 1°
13. Stravinsky	<i>The Rake's Progress</i> , K078	Act I, scene 1: three after [59] to [63]; solo
14. Strauss	<i>Die Frau ohne Schatten</i> , Op.65	Act II, scene 2: six after [66] to eight after [68]; solo
15. Verdi	<i>Un ballo in maschera</i>	Act III, No. 7: [5] to end; solo
16. Verdi	<i>Don Carlos</i>	Act III, Parte Prima: twelve before [A] to [A]; solo
17. Verdi	<i>Rigoletto</i>	Act II, No. 9: [123] to end; solo
18. Wagner	<i>Die Walküre</i> , WWV 86B	Act I: twelve after [8] to thirty after [8]**; solo 1

Candidates may use their own fingerings/bowings

*Solo Repertoire possibly accompanied in Finals and any Super Finals round(s)

**Possible Chamber Music and Sightreading in Finals/Super Finals round(s), subject to change

San Francisco Opera tunes to A=440Hz

Haydn Cello Concerto No. 2 in D Major Exposition

Edition:
Maurice Gendron

Allegro moderato

10 11

26

mf

31

34

37

39

42

44

46

8 a. ad libitum

p

f

mf

p

Haydn

Cello Concerto No. 2 in D Major

continued (2 of 2)

52 *mf*

56 *meno forte* *f* II I

59 *p* *mf* *p* *mf* II

61 *f* I II I *mf* *f* I II I II III II I

63 *dim.* *p*

65 *f*

67 *f*

69 V★)

71 *mf* II

75 *cresc.*

*) ossia

(Komm, süßes Kreuz)

A

(Solo)

B

(Wird mir
mein Leiden)

28

30

32

(Solo)

34

37

(Komm, süßes Kreuz)

39

41

43

45

48

(Solo)

50

53

1.

Beethoven

Fidelio, Op.72

Act II, No. 14 Quartett

$\text{♩} = \text{c. } 132$ Più moto.

f *ff* *sf* *cresc.* *sf* *sf* *sf* *sf* *sf*

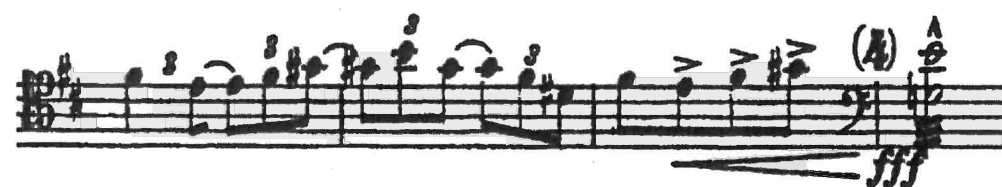
Un poco sostenuto.

2.

Puccini

Manon Lescaut, SC 64

Intermezzo

 $\text{♩} = 63$ 

3. Strauss Der Rosenkavalier, Op.59 Act III, Einleitung

So schnell als möglich.
♩ = 90-96 *Vivace possibile*

ff

ff

mf

p

dim. - - - pp

p

dim. - - - pp

p

dim. - - - pp

4

4. Strauss Salome, Op.54 pickup to [316] to [317]

♩ = 56-66

zus.

f

7

5. Tchaikovsky Eugene Onegin, Op.24 Act II, scene 2, No. 17**

$\text{♩} = \text{c. } 63$

The musical score is written for a single melodic line in 18/18 time. It consists of four staves of music. The key signature has one sharp (F#). The tempo is marked as $\text{♩} = \text{c. } 63$. The dynamics and markings are as follows:

- Staff 1: *p molto espress.*, *mf*, *p*
- Staff 2: *mf*, *mf*, *f*
- Staff 3: *più f*, *mf*
- Staff 4: *rit.*, *di tempo*, *f*

6.

Verdi

Requiem

No. 3, Offertorio

Andante mosso
♩. = 60-69

p *p* *dolce* *un poco marcato* *ppp* *p* *più marcato* *f* *ppp*

7.

Wagner

Götterdämmerung, WWV 86D

Vorspiel

♩ = 84

p dolce *p* *ausdrucksvoll. (espressivo)* *cresc.* *più cresc.* *f* *più f* *etwas zurückhaltend. (un poco riten.)* *16* *a tempo* *ff molto ten.*

8.

Wagner

Lohengrin, WWV 75

Act III, scene 3

$\text{♩} = 77$

p *p*

simile *p*

cresc.

43 *fp*

p

p

44 *p*

9.

Wagner

Tristan und Isolde

Act I, Einleitung

♩ = 86-92

p cresc.

f *più f* *ff*

meno f *sempre più f* *f*

f *più f*

ff *dim.*

10.

Wagner

Die Walküre, WWV 86B

Act II, scene 4

♩ = 104-112

75 *con sord.* *dolce*

p

mf *p*

cresc.

11. Mozart Don Giovanni, K.527 Act III, No. 13**; obligato

Andante grazioso,

Vcl. obligato

The musical score is written for Violoncello (Vcl.) in bass clef, 2/4 time, and B-flat major. It consists of 12 staves of music. The tempo is marked 'Andante grazioso'. The score begins with a piano (*p*) dynamic. The music features a continuous eighth-note pattern, often beamed in groups of four. There are several trills and grace notes throughout. The dynamics vary, including *sf* (sforzando) and *f* (forte). The key signature has one flat (B-flat). The score ends with a *cresc.* (crescendo) marking and a final *f* (forte) dynamic. The time signature changes to 6/8 at the very end.

11.

Mozart

Don Giovanni, K.527

continued (2 of 2)

Musical score for Don Giovanni, K.527, page 11, continued (2 of 2). The score is in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first nine staves feature continuous sixteenth-note passages, often with slurs. The tenth staff concludes with a final flourish and a double bar line, with a *pp* (pianissimo) marking below it.

12.

Puccini

Tosca, SC 69

Act III; 1°

dolce, sostenuto e legato

1.^o
2.^o
3.^o
4.^o
BASSI

4 VIOLONCELLI SOLI DIVISI

Io lascio al mondo, una persona cara

pp legato

pp legato

pp legato

Io lascio al mondo, una persona cara

ppp

ppp

ppp

ppp

Consen- tite ch'io le scriva un sol

Consen- tite ch'io le scriva un sol

12.

Puccini

Tosca, SC 69

continued (2 of 4)

dolce e legato

molto? *p*

rit.

rit.

rit.

molto?

10

p

p

p

p

pizz.

12.

Puccini

Tosca, SC 69

continued (3 of 4)

MENO

p *dolcissimo espressivo*

MENO

cres. *allarg.* *p* *cres. ed allarg.* *f*

cres. *allarg.* *p* *cres. ed allarg.* *f*

PIZZ.

12.

Puccini

Tosca, SC 69

continued (4 of 4)

First system of musical notation, measures 12-15. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features five staves: two treble staves, two bass staves, and a double bass staff at the bottom. The first two measures (12-13) are marked with a piano (*p*) dynamic and include a *rit.* (ritardando) marking with a checkmark. The third measure (14) is marked with a forte (*f*) dynamic. The fourth measure (15) is marked with a *rall. e dim.* (rallentando e diminuendo) marking. The double bass staff has a *pp* (pianissimo) marking in measure 12 and a *f* (forte) marking in measure 14.

Second system of musical notation, measures 16-17. The system begins with a repeat sign (II). The score continues with the same five-staff arrangement. The first measure (16) is marked with a piano (*p*) dynamic. The second measure (17) is marked with a *pp* (pianissimo) dynamic and includes a *Pizz.* (pizzicato) marking. The double bass staff has a *pp* (pianissimo) marking in measure 17.

13.

Stravinsky

The Rake's Progress, K078

Act I, scene 1

 $\text{♩} = \text{c. } 60$

307 Solo

310 60

313 *mf*

316 61

318

321 62

324

327 63

14. Strauss Die Frau ohne Schatten, Op.65 Act II, scene 2

Sole

10

mf

mf

dim.

p

67

p molto espr.

68

p

cresc.

ANDANTE
5^o SOLO

p espressivo *a piacere a tempo* *pp allarg.....*

dolce

morendo marcato *p* *allarg.*

a tempo

6

p *del l'ore mi - e' fu - ga - ci...*

p *f* *ppp* *f* *ppdim.*

che mai più non vedrà,

p *f* *ff* *p* *allarg.* *pp*

Ahi... mai più ve - drà!

16.

Verdi

Don Carlos

Act III, Parte Prima

Three staves of musical notation in bass clef, 2/4 time. The first staff begins with a forte (*f*) dynamic, a bowing mark (*arco*), and a *pp* (pianissimo) marking. It contains several measures with slurs and accents. The second staff continues the melody with a *pp* marking. The third staff concludes the passage with a final note marked with a fermata.

17.

Verdi Rigoletto Act II, No. 9

UNO SOLO

p

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

p

- tà.

18.

Wagner

Die Walküre, WWV 86B

Act I; solo I

Solo I.

I. *p* *ppp* *p* *p*

II. *p* *ppp* *pp*

III. *p* *ppp*

IV. *p* *ppp* *pp*

V. *p* *ppp*

I. *p* *ppp*

II. *p* *ppp*

III. *p* *ppp*

IV. *p* *ppp*

V. *p* *ppp*

dolce *dolce*

gab mir der

pp