



SAN FRANCISCO
OPERA

Principal Cello
Audition Repertoire
June 9-13, 2025

I. Solo Repertoire

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

II. Excerpt Repertoire – Provided tempi are approximate

- | | | |
|----------------|---------------------------------------|---|
| 1. Beethoven | <i>Fidelio</i> , Op.72 | Act II, No. 14 Quartett: m106 to m127 |
| 2. Mozart | <i>Don Giovanni</i> , K.527 | Act III, No. 13**; obligato |
| 3. Puccini | <i>Manon Lescaut</i> , SC 64 | Intermezzo: [2] to [4] |
| 4. Puccini | <i>Tosca</i> , SC 69 | Act III: four after [9] to [11]**; 1° |
| 5. Stravinsky | <i>The Rake's Progress</i> , K078 | Act I, scene 1: three after [59] to [63]; solo |
| 6. Strauss | <i>Die Frau ohne Schatten</i> , Op.65 | Act II, scene 2: six after [66] to eight after [68]; solo |
| 7. Strauss | <i>Der Rosenkavalier</i> , Op.59 | Act III, Einleitung: beginning to [4] |
| 8. Strauss | <i>Salome</i> , Op.54 | pickup to [316] to [317] |
| 9. Tchaikovsky | <i>Eugene Onegin</i> , Op.24 | Act II, scene 2, No. 17** |
| 10. Verdi | <i>Un ballo in maschera</i> | Act III, No. 7: [5] to end; solo |
| 11. Verdi | <i>Don Carlos</i> | Act III, Parte Prima: twelve before [A] to [A]; solo |
| 12. Verdi | <i>Rigoletto</i> | Act II, No. 9: [123] to end; solo |
| 13. Verdi | <i>Requiem</i> | No. 3, Offertorio: beginning to m28** |
| 14. Wagner | <i>Götterdämmerung</i> , WWV 86D | Vorspiel: three after [15] to [16] |
| 15. Wagner | <i>Lohengrin</i> , WWV 75 | Act III, scene 3: beginning to [44] |
| 16. Wagner | <i>Tristan und Isolde</i> , WWV 90 | Act I, Einleitung: sixteen before [B] to seven after [B] |
| 17. Wagner | <i>Die Walküre</i> , WWV 86B | Act II, scene 4: [75] to seven before [76] |
| 18. Wagner | <i>Die Walküre</i> , WWV 86B | Act I: twelve after [8] to thirty after [8]**; solo 1 |

Bowings, fingerings, and other editorial markings at the candidate's discretion

*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

Haydn Cello Concerto No. 2 in D Major Exposition

Edition:
Maurice Gendron

Allegro moderato

10 11

26

31

34

37

39

42

44

46

8 a. ad libitum

p *f* *mf* *f* *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* *mf* *f* I II I II III II I

63 *dim.* *p*

65 *f*

67 *f*

69 V★)

71 *mf* II

75 *cresc.*

e) ossia

Bowings, fingers, and other editorial markings at the candidate's discretion

(Komm, süßes Kreuz)

A

(Solo)

B (Wird mir
mein Leiden)

Bach Matthäuspassion, BWV 244 continued (2 of 2)

28

30

32

(Solo)

34

37

(Komm, süßes Kreuz)

39

41

43

45

48

(Solo)

50

53

Bowings, fingers, chord voicings, and other editorial markings at the candidate's discretion

1.

Beethoven

Fidelio, Op.72

Act II, No. 14 Quartett

Più moto.

f *ff*

f *ff* *sf*

sf sf sf sf sf sf cresc. sf sf sf sf sf

Un poco sostenuto.

2. Mozart Don Giovanni, K.527 No. 13 "Batti, batti"

Andante grazioso,
Vcl. obbligato

The image displays a musical score for the violin obbligato part of the minuet "Batti, batti" from Mozart's Don Giovanni, K. 527. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked "Andante grazioso". The piece begins with a piano (*p*) dynamic. The music consists of a continuous, flowing eighth-note pattern, often grouped in pairs and connected by slurs. The dynamics progress from piano to *sfz* (sforzando) and finally to *f* (forte) with a *cresc.* (crescendo) marking. The score concludes with a final cadence in 6/8 time.

2.

Mozart

Don Giovanni, K.527

continued (2 of 2)

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first nine staves feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The final staff includes a dynamic marking of *pp* (pianissimo) and ends with a fermata.

3.

Puccini

Manon Lescaut, SC 64

Intermezzo

Musical staff 1: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and dynamics. It begins with a *ff* dynamic and a *tutta forza sostenendo* marking. It concludes with a *pp* dynamic and a *soffavoce* marking.

(2) *ff* *tutta forza sostenendo* *pp* *soffavoce*

Musical staff 2: Continuation of the melodic line from staff 1, featuring triplets and a *movendo* marking.

movendo

Musical staff 3: Continuation of the melodic line, featuring a *cresc.* marking and a *mf* dynamic, ending with a *sostenendo* marking.

cresc. *mf* *sostenendo*

Musical staff 4: Continuation of the melodic line, featuring a *cresc. sempre* marking, a *movendo* marking, and a measure marked with a circled (3).

cresc. sempre *movendo* (3)

Musical staff 5: Continuation of the melodic line, featuring a *sostenendo* marking and a *f* dynamic, ending with a *movendo* marking.

sostenendo *f* *movendo*

Musical staff 6: Continuation of the melodic line, ending with a *fff* dynamic and a measure marked with a circled (4).

(4) *fff*

4.

Puccini

Tosca, SC 69

Act III; 1°

dolce, sostenuto e legato

1°
2°
3°
4°
BASSI

Io lascio al mondo, una persona cara

pp legato

pp legato

pp legato

Io lascio al mondo, una persona cara

ppp

ppp

ppp

ppp

Consente ch'io le scriva un sol

Consente ch'io le scriva un sol

4.

Puccini

Tosca, SC 69

continued (3 of 4)

MENO

p dolceissimo espressivo

MENO

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

p *f*

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

f *f*

f

PIZZ.

4.

Puccini

Tosca, SC 69

continued (4 of 4)

Musical score for measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass).
Measure 1: Soprano and Alto parts begin with a half note G4, marked *p*. The piano accompaniment starts with a half note G2, marked *pp*.
Measure 2: Soprano and Alto parts move to A4, marked *rit.*. The piano accompaniment moves to A2, marked *rit.*.
Measure 3: Soprano and Alto parts move to B4, marked *f*. The piano accompaniment moves to B2, marked *f*.
Measure 4: Soprano and Alto parts move to C5, marked *rall. e dim.*. The piano accompaniment moves to C3, marked *rall. e dim.*.
Dynamics: *p* (piano), *pp* (pianissimo), *f* (forte), *rit.* (ritardando), *rall. e dim.* (rallentando e diminuendo).

11

Musical score for measures 5-6. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass).
Measure 5: Soprano and Alto parts begin with a half note G4. The piano accompaniment starts with a half note G2.
Measure 6: Soprano and Alto parts move to A4. The piano accompaniment moves to A2.
Dynamics: *pp* (pianissimo).
Performance instruction: *PIZZ.* (Pizzicato) is indicated for the piano accompaniment in measure 5.

5. Stravinsky The Rake's Progress, K078 Act I, scene 1

307 Solo

310 60

313 *mf* V

316 61

318

321 62

324 V

327 63

Detailed description: This image shows a page of musical notation for a solo cello part. The score is in 6/8 time and begins with a key signature of one flat (B-flat). The music is written on a single staff with a treble clef. It consists of eight lines of music, each starting with a measure number. The first line is marked 'Solo'. The second line contains a rehearsal mark '60'. The third line is marked with a dynamic of 'mf' and a 'V' (accents) above the notes. The fourth line contains a rehearsal mark '61'. The fifth line is marked with a 'V' above the notes. The sixth line contains a rehearsal mark '62'. The seventh line is marked with a 'V' above the notes. The eighth line contains a rehearsal mark '63'. The notation includes various rhythmic values, slurs, and accents.

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6.

Strauss

Die Frau ohne Schatten, Op.65

Act II, scene 2

Solo

mf

10

mf

dim.

p

87

p molto espr.

88

p

cresc.

7.

Strauss Der Rosenkavalier, Op.59

Act III, Einleitung

So schnell als möglich.
Vivace possibile

8.

Strauss Salome, Op.54

pickup to [316] to [317]

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

p molto espress. *mf* *p*

mf *mf* *f*

più f *mf*

rit. *d:tempo* *f*

ANDANTE
5^o SOLO
p espressivo *pp allarg.....* *a piacere a tempo*

dolce

morendo marcate *p* *allarg.*

a tempo

6

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

p

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

che mai più non vedrà.

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

Ahl..mai più ve.drà!

11.

Verdi

Don Carlos

Act III, Parte Prima



12.

Verdi Rigoletto Act II, No. 9

EXO SOLO

6

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

- tà.

13.

Verdi Requiem No. 3, Offertorio

Andante mosso (♩.66)

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

14.

Wagner Götterdämmerung, WWV 86D Vorspiel

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

15.

Wagner

Lohengrin, WWV 75

Act III, scene 3

This musical score consists of eight staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic and features several triplet markings. The second staff includes a *simile* marking and a piano (*p*) dynamic. The third staff is marked with a crescendo (*cresc.*). The fourth staff is marked with a fortissimo-piano (*fp*) dynamic and contains the measure number 43. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff is marked with a piano (*p*) dynamic. The eighth staff concludes the passage with the measure number 44 and a piano (*p*) dynamic.

16.

Wagner

Tristan und Isolde

Act I, Einleitung

p cresa.

f *più f* *ff*

> meno f *sempre più f* *f*

f *più f* *dim.*

B

17.

Wagner

Die Walküre, WWV 86B

Act II, scene 4

75 *con sord.* *dolce*

p

mf *p* *cresc.*

18.

Wagner

Die Walküre, WWV 86B

Act I; solo I

Solo I.

1. *p* *ppp* *p* *p*

II. *p* *ppp* *pp*

III. *p* *ppp*

IV. *p* *ppp* *pp*

V. *p* *ppp*

II. *dolce* *gab mir der*

III. *dolce*

IV. *pp*

V. *pp*