

Second Oboe Audition List 2024

Solo

- I. Exposition from the first movement of the following concerto (without accompaniment):
Mozart: Oboe Concerto

II. Orchestral Excerpts - First Oboe parts

- Ravel: Le Tombeau de Couperin
Mvt. 1
Rossini: La Scala di Seta
Overture
Brahms: Concerto for Violin
Mvt. 2
Stravinsky: Pulcinella Suite
Serenata

III. Orchestral Excerpts - Second Oboe parts

- Prokofiev: Classical Symphony
2nd movement
Wagner: "Prelude" to Die Meistersinger
mm. 120 - 157
Dvorak: Symphony 7
Mvt. 2
Bartok: Concerto for Orchestra
Mvt. 2
Mendelssohn: Symphony 3
Mvt. 2
Brahms: Variations on a Theme of Joseph Haydn
Theme: mm. 1-29 with repeats
Brahms: Symphony 2
Mvt. 2

Orchestral Excerpts - First Oboe parts

Ravel: Le Tombeau de Couperin

Mvt. 1

(★) **Vif.** ♩ = 92

HAUTBOIS

COR ANGLAIS
(2^d Hautbois)



1

COR A. *pp* *mp*



p



2 3

7 *mp*



8

f Prenez le 2^d HAUTB. 4 *pp*



9

4 Prenez le COR A.



Rossini: La Scala di Seta

Overture

Andantino

ff > *p dolce*

3

10 *p*

17 *Allegro* 1

22 15 *p* 2

43

49 3

Detailed description: This is a musical score for the Overture to Rossini's opera 'La Scala di Seta'. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of 'Andantino'. It starts with a triplet of eighth notes, followed by a dynamic marking of 'ff' (fortissimo) and an accent (>). A large bracket spans the first two staves, with the dynamic marking 'p dolce' (piano dolce) written below it. The second staff continues the melody with a dynamic marking of 'p' (piano). The third staff features a change in tempo to 'Allegro' and includes first and second endings. The fourth staff starts at measure 15 and includes a second ending. The fifth staff continues the rhythmic pattern. The sixth staff ends with a third ending and a large closing bracket.

Brahms: Concerto for Violin

Mvt. 2

Adagio

Tutti Hr. (Solo)

p dolce

8

13 Fag. Ob.II *p* *dim.*

20 *p*

28 *mf* *p* Solo 11 Solo-Viol.

Detailed description: This is a musical score for the second movement of Brahms' Violin Concerto. It is in 4/4 time and marked 'Adagio'. The score is for multiple instruments: Violin (Solo), Horn (Hr.), Flute (Fag.), and Oboe (Ob.II). The first staff is for the Violin, starting with a dynamic marking of 'p dolce' (piano dolce). The second staff is for the Flute and Oboe, with a dynamic marking of 'p' (piano) and a 'dim.' (diminuendo) marking. The third staff continues the woodwind parts. The fourth staff is for the Violin, with a dynamic marking of 'p' (piano). The fifth staff starts at measure 28, marked 'mf' (mezzo-forte) and 'p' (piano), and includes a 'Solo' marking and a measure rest of 11 measures. The movement concludes with a 'Solo-Viol.' marking.

Stravinsky: Pulcinella Suite

Serenata

II
SERENATA

8 LARGHETTO SOLO

9

10

12 13

Solo

14

15

Detailed description: This image shows a page of musical notation for the second movement, 'Serenata', from Stravinsky's Pulcinella Suite. The score is written for a single instrument, likely a flute, in a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'LARGHETTO' and the performance instruction is 'SOLO'. The music consists of six staves of notation. Measure 8 is the first measure on the page. Measures 9, 10, 12, 13, 14, and 15 are marked with their respective measure numbers in boxes. The notation includes various rhythmic values, slurs, and dynamic markings. The piece concludes with a double bar line and a key signature change to one flat (B-flat) in the final measure (15).

Orchestral Excerpts - Second Oboe parts

Prokofiev: Classical Symphony

2nd movement

Larghetto $\text{♩} = 54$ **II**

4 A 8 B 3 - 3 C 7 D 2 2

p *pp* *p* *mp*

E *ff senza dim.* *p subito*

F *mf dolce* *pp*

G 2 6 **H** 1 *mp* *pp* *pp*

pp *pp* *pp*

I *p* *p* *mf* *mf*

p *mf* *p* *mf*

J *p* *mf* *p* *cresc.* *mf* 8

Wagner: "Prelude" to Die Meistersinger
mm. 120 – 157 **PLAY THE SECOND PART (lower line)**

noch bewegter

im massigen Hauptzeitmaass.
sehr kurz

cresc.

2

ausdrucksvoll.
molto cresc.

p immer stacc.

stacc.

1

p

cresc.

f *tr*

p 1

molto cresc. *f* dim.

p

p poco cresc.

stacc.

sempre un poco cresc.

sempre un poco cresc.

molto cresc.

ff

tr *tr* *tr*

p

Dvorak: Symphony 7
Mvt. 2

Poco Adagio .

p legato. *pp* *p* *p dim.* *pp*

Bartok: Concerto for Orchestra
Mvt. 2

1st Bsn.

25

p *f*

33

p *f* *mf*

sempre stacc.

41

f *ff*

cresc.

tornando - al _Tempo I

181

pp *f* *mf* *p*

189

mf *p* *sempre stacc.*

cresc.

198 1 1 5 205 1

f

Pochiss rit. a tempo

Mendelssohn: Symphony 3

Mvt. 2

Vivace non troppo

1 2 4 11 13 19 20 34 42 56 64 90 97 115 135 144 156 168 184 195 202 210 217 223 229 240 265

f *mf* *cresc.* *ff* *pp* *dim.* *sempre ff* *pp* *attacca*

Clar. Ob. 1 Hr.

A B C D E

Brahms: Variations on a Theme of Joseph Haydn

Theme: mm. 1-29 with repeats

Oboe II

Chorale St. Antoni
Andante *ten. ten.*

p *f* *p* *pp* *f* *dim. smorz.*

1. 2.

Detailed description: This is a musical score for Oboe II, titled 'Chorale St. Antoni'. It is in 2/4 time and marked 'Andante'. The key signature has two flats (B-flat and E-flat). The score consists of four staves. The first staff begins with a dynamic of *p* and a tempo marking of *ten. ten.* (ritardando). It features a melodic line with a crescendo to *f*. The second staff starts at measure 7 with a dynamic of *p* and ends with *pp*. The third staff starts at measure 16 with a dynamic of *f*. The fourth staff starts at measure 23 and ends with a *dim. smorz.* (diminuendo and sforzando) marking. The piece concludes with two first endings, labeled '1.' and '2.', which lead to a final cadence.

Brahms: Symphony 2

Mvt. 2

16

Hr. I *p* *dim.* Fl. I

22

Detailed description: This is a musical score for Horn I, measures 16-22. The key signature has three sharps (F#, C#, G#). The score consists of two staves. The first staff starts at measure 16 and features a melodic line with a dynamic of *p*. The second staff starts at measure 22 and features a melodic line with a dynamic of *dim.* (diminuendo). The piece concludes with a first ending marked 'Fl. I'.