

# University of Melbourne Symphonic Ensembles

## 2024 Auditions: Oboe & Cor Anglais

*Please prepare all excerpts of your chosen instrument (but note you may not get asked to perform all excerpts). All excerpts are from principal parts unless stated.*

*Need help preparing for your audition? Here are some suggestions:*

- *Listening to the pieces in their entirety, with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:*
  - <http://imslp.org/>
  - <http://archives.nyphil.org/>
- *Do detailed work first – ensure that all tempos, notes, intervals and rhythms are correct.*
- *Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.*
- *Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.*
- *Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.*
- *Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.*

*Excerpts for educational purposes only*

## **EXCERPT OVERVIEW**

*\*Any rests longer than 2 bars can be observed as a short pause before continuing.*

### **OBOE**

- 1. BRAHMS** Violin Concerto  
Mvt. II 'Adagio', bars 3-32
- 2. BEETHOVEN** Symphony No. 6  
Mvt. III 'Allegro', bars 40-48 **AND** bars 91-122
- 3. RIMSKY-KORSAKOV** Scheherazade  
Mvt. II 'The Legend of the Kalendar Prince', Fig. A - Fig. B
- 4. DVOŘÁK** Cello Concerto (Oboe 2)  
Mvt II 'Adagio, ma non troppo', beginning - bar 9 **AND** Fig. 2 - the key change
- 5. SHOSTAKOVICH** Festive Overture  
6 bars before Fig. 19 - 7 bars after Fig. 20
- 6. STRAVINSKY** The Rite of Spring  
'L'adoration de la terre', Fig. 5 - Fig. 6 **AND** Fig. 9 - Fig. 12

### **COR ANGLAIS**

*\*Whilst the Cor Anglais excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.*

- 1. STRAVINSKY** The Rite of Spring  
'L'adoration de la terre', Fig. 2 - 4 **AND** Fig. 6 - 7
- 2. SHOSTAKOVICH** Symphony No. 8  
Bar 301 (Fig. L) – bar 350 (11 bars after Fig. M)
- 3. SIBELIUS** The Swan of Tuonela  
Bars 5-32

# OBOE

## 1. BRAHMS Violin Concerto Mvt. II 'Adagio', bars 3-32

Adagio  
Tutti  
Fag. Hr. (Solo)  
*p dolce*

8

13 Ob.II *p* *dim.*

20 *p*

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

Detailed description: This is a page of a musical score for the Oboe part of Brahms' Violin Concerto, second movement 'Adagio'. The score is written in 4/4 time and features five staves. The first staff is the Oboe part, starting at bar 3 with a 'Solo' marking and a red bracket. The second staff is for the Flute (Fag.), and the third for the Horn (Hr.). The fourth staff is for the Oboe II (Ob.II), and the fifth for the Violin (Solo-Viol.). The tempo is 'Adagio' and the dynamics range from *mf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings like *p dolce* and *dim.*. A red bracket highlights the Oboe part from bar 3 to bar 11, and another red bracket highlights the Solo-Viol. part from bar 11 to bar 32.

## 2. BEETHOVEN Symphony No. 6 Mvt. III 'Allegro', bars 40-48 **AND** bars 91-122

Lustiges Zusammensein der Landleute

Allegro (♩ = 108)

Viol. I

Fl. I

Fl. I

*p dolce*

*p dolce*

31

*pp*

*p dolce*

Solo

48

*cresc. - - ff*

*sf sf sf sf sf*

83

*sf sf*

*p*

Solo

*cresc. >*

102

*dolce*

*cresc. >*

117

*dolce*

*cresc. - - - p*

13

3

### 3. RIMSKY-KORSAKOV Scheherazade

Mvt. II 'The Legend of the Kalendar Prince', Fig. A - Fig. B

**II.**  
Lento. Recit. *Viol. Cad.* **3** **20** **1** **A** Solo  
Andantino. *rit. dolce ed espressivo assai*  
*espress. molto*  
*a piacere*  
**B** *ten. poco più mosso* **21** **C** *a tempo, un poco più animato*  
*rit. assai a tempo giusto* *f* *p* *f*

### 4. DVOŘÁK Cello Concerto (Oboe 2)

Mvt II 'Adagio, ma non troppo', beginning - bar 9 **AND** Fig. 2 - the key change

Adagio, ma non troppo  $\text{♩} = 108$   
*p* *fz*  
**1** **15** **3** **2** **2** *pp* *rit.*  
FL I

# 5. SHOSTAKOVICH Festive Overture

6 bars before Fig. 19 - 7 bars after Fig. 20

## Shostakovich Festive Overture

Oboe 1 & 2

4

1st & 2nd Oboes

(Clas.) *f*

5 a2 *f*

19 *ff*

20 10 *p*

# 6. STRAVINSKY The Rite of Spring

'L'adoration de la terre', Fig. 5 - Fig. 6 **AND** Fig. 9 - Fig. 12

The image displays a page of musical notation for 'L'adoration de la terre' from Stravinsky's 'The Rite of Spring'. The score is arranged in eight staves, each representing a different instrument or section. The time signature is 2/4. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Red brackets and circles highlight specific figures (5, 6, 9, 10, 11, 12) across the staves. The instruments and sections are labeled as follows:

- Ob. I Solo (Oboe I Solo) - Figure 5, dynamic *f*
- Viol. I (Violin I) - Figure 6, dynamic *tr*
- Fl. (Flute) - Figure 9, dynamic *mf*
- Cor. Ing. (Cor Anglais) - Figure 10
- Ob. II (Oboe II) - Figure 10
- Ob. I Solo - Figure 11, dynamic *f*
- Ob. I Solo - Figure 12, dynamic *mf*

The figures are numbered 5 through 12, with some figures (5, 6, 9, 10, 11, 12) circled in red. The score also includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *mf* (mezzo-forte).

# COR ANGLAIS

## 1. STRAVINSKY The Rite of Spring

'L'adoration de la terre', Fig. 2 - 4 **AND** Fig. 6 - 7

② Solo  
*p* espress.

③ in tempo *p* Solo  
piu mosso

④ ⑤ Ob 1

⑥ Solo (en dehors)  
*mf*

⑦



## 2. SHOSTAKOVICH Symphony No. 8

Bar 301 (Fig. L) – bar 350 (11 bars after Fig. M)

The image shows a musical score for Shostakovich's Symphony No. 8, covering bars 301 to 350. The score is written in a single system with seven staves. The first staff (bar 301) is marked with a box containing the letter 'L' and the word 'Solo', with a red bracket on the left. The dynamic is *p espr.*. The second staff (bar 309) has a dynamic of *espr.*. The third staff (bar 316) has a dynamic of *espr.*. The fourth staff (bar 322) has dynamics of *pp creso.*, *f*, *p creso.*, *cresc.*, and *f*. The fifth staff (bar 329) has dynamics of *cresc.*, *ff*, *dim.*, and *p*. The sixth staff (bar 337) is marked with a box containing the letter 'M' and the tempo change 'Poco più mosso', with a red bracket on the right. It has dynamics of *ril.*, *pp*, and *p*. The seventh staff (bar 345) has a dynamic of *dim.* and a red bracket on the right.

### 3. SIBELIUS The Swan of Tuonela

Bars 5-32

Andante molto sostenuto

4

9 **A** 3 *f* 3 *dim.* *p* 1

16 **B** 2 *ff* *dim.*

21 **C** *mf* 3

25 *f* 3 *dim.* *mf*

29 *p* *dim.* 3

- END -