

University of Melbourne Symphonic Ensembles

2026 Auditions: Oboe & Cor Anglais

Please prepare all excerpts of your chosen instrument as instructed. Note you may not get asked to perform all excerpts. All excerpts are from principal parts unless stated otherwise.

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.

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

- *Listen 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.*

EXCERPT OVERVIEW

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

OBOE

1. **BORODIN** Polovtsian Dances from *Prince Igor*
No. 17, Fig. A – Fig. B
2. **BRAHMS** Violin Concerto in D major
Mvt II, bars 3 – 32
3. **STRAUSS** Don Juan
Fig. L - 2 bars after Fig. N
4. **TCHAIKOVSKY** Symphony No. 4
Excerpt 1 Mvt II, bars 1 – 21
Excerpt 2 Mvt III, bars 133 - 145
5. **ROSSINI** Overture to *La scala di seta*
Beginning – 2nd bar of Fig. 3

COR ANGLAIS

1. **DVOŘÁK** Symphony No. 9 ‘New World’
Mvt II, bars 7-18
2. **STRAUSS** Till Eulenspiegel
Excerpt 1 Fig. 17 - Fig. 18
Excerpt 2 1 bar after Fig. 30 - Fig. 31
3. **RODRIGO** Concierto de Aranjuez
Mvt. II, Adagio Beginning - Fig. 5

Excerpts for educational purposes only

Oboe

1. **BORODIN** Polovtsian Dances from *Prince Igor*
No. 17, Fig. A – Fig. B

№ 17. ПОЛОВЕЦКАЯ ПЛЯСКА СЪ ХОРОМЪ.

Introduzione.
Andantino.

dolce *pp*

p con espress. e dolce

mf

Oboe

2. BRAHMS Violin Concerto in D major Mvt II, bars 3 – 32

Adagio
Tutti Hr. (Solo)
Fag. p dolce

8

13 Ob.II p dim.

20 p

28 Solo Solo-Viol. 11

mf f

Detailed description: This is a page of a musical score for the Oboe part of the second movement of Brahms' Violin Concerto in D major. The tempo is marked 'Adagio' and the dynamics range from 'p dolce' to 'mf'. The score includes parts for Flute (Fag.), Horn (Hr.), Oboe II (Ob.II), and Violin (Solo-Viol.). The Oboe II part is the primary focus, with various articulations and dynamics. A large bracket spans from bar 3 to bar 32, with a '11' indicating a measure rest. The key signature has one flat (B-flat), and the time signature is 4/4.

3. STRAUSS Don Juan Fig. L - 2 bars after Fig. N

a tempo, ma tranquillo
Solo
p sehr getragen und ausdrucksvoll

L 3

M

espr.

cresc.

dim.

pp molto espr. molt'

dim. ppp espr. dim.

N molto tranq. 4 3 string. a tempo

pp f ff

Detailed description: This is a page of a musical score for the Oboe part of Strauss' 'Don Juan', specifically the section between Figure L and Figure N. The tempo is 'a tempo, ma tranquillo'. The score includes various dynamics such as 'p', 'pp', 'ppp', 'espr.', 'cresc.', 'dim.', 'molto espr.', and 'molto'. It features several measures with first, second, and third endings. A large bracket spans from Figure L to Figure N. The key signature has one sharp (F#), and the time signature is 3/4. The Oboe part is marked 'Solo' and 'sehr getragen und ausdrucksvoll'.

Oboe

4. TCHAIKOVSKY Symphony No. 4

Excerpt 1 Mvt II, bars 1 – 21

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

20 *A*

mf *f*

1

Excerpt 2 Mvt III, bars 133 - 145

Meno mosso

133

f

142

p

1 2 3

Oboe

5. ROSSINI Overture to *La scala di seta* Beginning – 2nd bar of Fig. 3

Allegro vivace

The musical score is written in treble clef with a common time signature (C). It begins with a 3-measure rest, followed by a first ending bracket. The tempo is marked *Andantino*. The first measure is marked *ff* with an accent (>), and the second measure is marked *p dolce*. The score continues with various dynamics including *p* and *ff*. It features several triplet markings (3) and first/second ending brackets (1, 2, 3). The tempo changes to *Allegro* at the end of the first ending. The piece concludes with a final *ff* dynamic and a double bar line.

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. **DVOŘÁK** Symphony No. 9 'New World'
Mvt II, bars 7-18

Largo.
Englisch Horn. (Corno inglese.)
Solo.

p *p* *pp* 2

Cor Anglais

2. STRAUSS Till Eulenspiegel

Excerpt 1 Fig. 17 - Fig. 18

Musical score for Excerpt 1, Fig. 17 - Fig. 18. The score is written for two staves. The first staff begins with a *ff* dynamic marking. A bracketed section starting at measure 17 is marked *ruhiger.* and *pp*. The second staff begins with a *wütend* marking and a first ending bracket. The piece concludes with a *pp* dynamic marking.

Excerpt 2 1 bar after Fig. 30 - Fig. 31

Musical score for Excerpt 2, 1 bar after Fig. 30 - Fig. 31. The score is written for five staves. The first staff begins with a *mf* dynamic marking and includes a first ending bracket starting at measure 30. The second staff begins with a *f* dynamic marking and includes a *cresc.* marking. The third staff begins with a *mf* dynamic marking and includes a *cresc.* marking. The fourth staff begins with a *f* dynamic marking and includes a *ff* dynamic marking. The fifth staff begins with a *ff* dynamic marking and includes a *ff* dynamic marking. The piece concludes with a *ff* dynamic marking.

Cor Anglais

3. RODRIGO Concierto de Aranjuez Mvt II, Adagio Beginning - Fig. 5

In 8 $\text{♩} = 80$ II

Adagio ($\text{♩} = 44$)

Guitarra

Cor. inglese

p dolce

mf

poco cresc.

p

f

Ob. 1

tr.

The image shows a musical score for the Cor Anglais part of the second movement of the Concierto de Aranjuez by Rodrigo. The score is in G major (one sharp) and 8/8 time. It is marked 'Adagio' with a tempo of 44 quarter notes per minute. The score is divided into seven measures, each with a handwritten number in a box: 1, 2, 3, 4, 5, 6, and 7. The first measure is marked 'p dolce' and features a guitar part and a cor anglais part. The second measure is marked 'mf' and features a cor anglais part. The third measure is marked 'poco cresc.' and features a cor anglais part. The fourth measure is marked 'p' and features a cor anglais part. The fifth measure is marked 'f' and features a cor anglais part. The sixth measure is marked 'f' and features a cor anglais part. The seventh measure is marked 'f' and features a cor anglais part. The score includes various musical notations such as slurs, ties, triplets, and trills. There are also some handwritten annotations in blue ink, including '26' above the fourth measure and '33' above the sixth measure. The score is enclosed in large square brackets on the left and right sides.

- END -