

Peoria Symphony Orchestra

George Stelluto, Music Director

Principal Oboe Audition Repertoire

The following does not reflect the order of the audition.

SOLO WORK

Mozart	Concerto for Oboe, K. 314	Mvt I: m. 1 – m. 97 (exposition)
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ORCHESTRAL EXCERPTS

Bach	Cantata, BWV 56 <i>Ich will den Kreuzstab gerne tragen</i>	Number 3 Aria: m. 1 – m. 10
Barber	Symphony #1	7 measures before Rehearsal 34 – Rehearsal 36
Beethoven	Symphony #3	Mvt II: Pickup to m. 9 – Rehearsal A Mvt III: m. 7 – m. 28
Brahms	Concerto for Violin, Op 77	Mvt II: m. 3 – m. 32
Debussy	La Mer	Mvt II: Rehearsal 17 – Rehearsal 18 (both lines) Mvt III: 7 m. after Rehearsal 54 to downbeat of 9 m. after Rehearsal 55
Mendelssohn	Symphony #3	Mvt II: Pickup to Rehearsal A – downbeat of 13 m. after Rehearsal C
Ravel	Le Tombeau de Couperin	Mvt I (Prelude): Beginning - Rehearsal 2 Mvt I (Prelude): 5 m. after Reh. 8 - Reh. 9 Mvt III (Menuet): m. 1 – Rehearsal 4 w/ repeats
Rossini	La Scala di Seta Overture	Pickup to m. 6 – Rehearsal 1 fermata Pickup to Rehearsal 2 - Rehearsal 3 downbeat
Schubert	Symphony #9 in C "The Great"	Mvt II: m. 8 – downbeat of m. 30
Shostakovich	Symphony #5	Mvt III: Rehearsal 84 – Rehearsal 85
Tchaikovsky	Symphony #4	Mvt II: Beginning – downbeat of m. 21

Bach

Cantata, BWV 56

Number 3 Aria: m. 1 – m. 10

Ich will den Kreuzstab gerne tragen

Four staves of musical notation for the first ten measures of the aria. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure numbers 4, 7, and 10 are indicated at the start of their respective staves.

Barber

Symphony #1

7 measures before Rehearsal 34 – Rehearsal 36

Four staves of musical notation for the specified section of Barber's Symphony #1. The key signature has four sharps (F#, C#, G#, D#), and the time signature is common time (C). The tempo is marked "Andante tranquillo" with a quarter note equal to 63 (♩ = 63). The first staff is labeled "Ob. 1 Solo" and "mp espr.". Rehearsal marks 34 and 35 are indicated in circles. The second staff has a "mf" dynamic marking. The third staff has "mf" and "espr." markings. The fourth staff has "molto rit." and "a tempo" markings, and ends with "etc.". The notation includes various rhythmic values, including quarter, eighth, and sixteenth notes, and rests.

Beethoven

Symphony #3

Mvt II: Pickup to m. 9 – Rehearsal A

MARCIA FUNEBRE

Adagio assai (♩ = 80)

Viol. I

6

14

cresc. decresc. p

A 17

Viol. I

f p sf p

cresc. f

Beethoven

Symphony #3

Mvt III: m. 7 – m. 28

Allegro vivace (♩ = 116)

6

pp

15

3

pp

pp

27

2

21

2

sempre pp

Brahms

Concerto for Violin, Op 77

Mvt II: m. 3 – m. 32

Adagio

Tutti

Hr.

(Solo)

Fag.

p dolce

8

Ob.II

p

dim.

20

p

28

mf

f

Solo

11

Solo-Viol.

Vivace non troppo.

The musical score is written on a single staff in 2/4 time. It begins with a key signature of one flat (B-flat). The tempo is marked "Vivace non troppo." The score includes several measures of music with various dynamics and articulations. Rehearsal marks A, B, and C are indicated. Measures 1, 15, and 11 are also marked. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include accents and slurs. The score is divided into systems, with measures 1-20, 34-44, 57-66, 89-95, and 11-11.

1 20 Clar. *mf* **A**

34 *cresc.* *f*

44 *f* *cresc.* *ff*

57 *f*

66 **B** 15 *pp* *f* *p* **C** *f*

89 *p* *pp*

95 *pp* 11

Ravel

Le Tombeau de Couperin

Mvt I (Prelude): Beginning - Rehearsal 2

(★) **Vif.** ♩ = 92

HAUTBOIS

COR ANGLAIS
(2^d Hautbois)

pp

1

COR A. *pp* *mp*

p

2

3

mp

Ravel

Le Tombeau de Couperin

Mvt I (Prelude): 5 m. after Reh. 8- Reh. 9

8

f

Prenez le 2^d HAUTB.

4

pp

9

4

Prenez le COR A.

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

COR ANGLAIS

pp

pp

1

2

mp

3

p

4

8

1^a

2^a

pp

p

All^o vivace 3 Andantino a 2 I.

ff *p dolce* *p* *Allegro 15*

SOLO I. 2

p *ff*

Schubert

Symphony #9 in C "The Great"

Mvt II: m. 8 – downbeat of m. 30

Andante con moto

7 Solo

p

decresc.

15 *pp*

25 *ff* *A* *p* *ff* *p*

Shostakovich Symphony #5

Mvt III: Rehearsal 84 – Rehearsal 85

III. **Poco più mosso** ♩ = 72

84 Solo

1. *p*

etc.

Tchaikovsky Symphony #4

Mvt II: Beginning – downbeat of m. 21

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

20 *A* *mf* *f* *1*