

Peabody Conservatory

Oboe Audition Repertoire 2009-2010

All excerpts, except for English Horn, are taken from the oboe I part to each piece.

Bach: Magnificat in D, BWV 243	3. Quia respexit humilitatem - entire movement (play Oboe d'amore I solo on oboe)
Beethoven: Symphony No. 3, "Eroica"	Mvmt. II: mm.8-16 (9 before A to A) mm.69-79 (10 before C through 1st measure of C) Mvmt. III: mm.7-28 mm.80-115 (13 before A through 23 after A)
Dvorak: Symphony No. 8	Mvmt. II: mm.37-64 (10 before C through 7 after D)
Mahler: Symphony No. 4	Mvmt. III: 4 before #6 through 6 before #7
Rossini: Overture to "La Scala di Seta"	m.4 through downbeat of #3
Tchaikovsky: Symphony No. 4	Mvmt. II: mm.1-21 (beginning through 21 before A) Mvmt. III: m.133 to downbeat of m.145

English Horn

Berlioz: Roman Carnival Overture	14 before #1 through 1st measure of #4
Dvorak: Symphony No. 9	Mvmt. II: measures 7-18

2. Et exsultavit spiritus meus < Soprano II - Solo > *tacet*

Et exsultavit spiritus meus in Deo salutari meo.

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz A „Vom Himmel hoch“: *tacet*

BACH: MAGNIFICAT

3. Quia respexit humilitatem < Soprano I - Solo >

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent

Oboe d'amore I - Solo

Adagio

1) Die in einigen Sätzen von J. S. Bach vorgeschriebene Besetzung mit Oboe d'amore ist möglichst beizubehalten. Falls keine Oboe d'amore zur Verfügung steht, kann die Partie aber auch— wie in der Es-dur Fassung— von der Oboe übernommen werden.

10

qui - a re - spe - xit hu - mi - li - ta - tem,

13

hu - mi - li - ta - tem an - cil - lae su - ae:

16

ec - ce, ec - ce,

19

ec - ce, ec - ce, ec - ce e - nim ex hoc be - a - tam, ec - ce e - nim ex hoc be -

22

a - tam, be - a - - - tam me di - cent, be - a - - - tam me - a - - - tam me di -

Beethoven: Symphony # 3 "Eroica", II. Mt.

Marcia funebre

Adagio assai

Viol. I

6

13

17

60

74

p

cresc. *decresc.* *p*

f *sf* *p*

ff *sf* *sf* *sf* *sf* *p*

cresc.

Maggiore

III Mt.

Scherzo

Allegro vivace

Viol. I

6

19

60

83

94

106

p

p

sf *sf*

cresc. *ff*

A

III Mt.

Dvořák: Symphony #8, II. Mvt.

Musical score for Dvořák's Symphony #8, II. Mvt. measures 35-70. The score consists of six staves of music. Measure numbers 35, 40, 45, 50, 55, 60, 65, and 70 are indicated. Dynamics include *fz*, *p*, *pp*, *f*, *mp*, and *ff*. There are several triplets and slurs. A section starting at measure 45 is marked with a 'C' and a '1' above the staff. A section starting at measure 55 is marked with a 'D' above the staff. The key signature changes from two flats to one flat and one sharp.

Chavez: Symphony #4, III. Mvt.

Musical score for Chavez's Symphony #4, III. Mvt. measures 5-7. The score consists of two staves of music. Measure numbers 5, 6, and 7 are indicated. Performance instructions include "5 Zurückhaltend. Klagend.", "6 Langsam (wie zuletzt)", and "7 Etwas drängend". Dynamics include *p* and *dim.*. There are slurs and accents. The key signature changes from one sharp to one flat. The first staff is marked "1. Horn" and the second staff is marked "1. Clar.".

ТРАЙКОВСКИЙ: СИМФОНИЯ №4, II мvt.

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

20 A

mf *sf*

1

III мvt.

Meno mosso

f

133

142

p

1 2 3

ENGLISH HORN

BELLOZ: "ROMAN CARNIVAL" OVERTURE

1 solo
mf espress.

cresc. - - - sf

mf

cresc. - - - > sf

mf

poco cresc. - - -

< sf m: 3

Ob. II 3

sf

DROEHL: SYMPHONY # 9, II. MOV.

6 Solo
English Horn (Corno inglese.)

p

pp

f

2