

Oboe Audition Packet

Fall 2025

Please perform the following excerpts below. Excerpts should be performed as indicated and in the order they appear. Please pay close attention to the instructions for specific measures to perform!

Preparation

To best prepare you for your audition, please make sure you do the following:

1. Print out your packet.
2. Identify what the adjudicators will be listening for.
3. Listen to each of the excerpts with your packet in front of you.
4. Identify the role your part has in the music
 - a. EX: Is it a solo? Accompaniment? Is anyone playing with you? If so, who? What are they doing?
5. Mark with a pencil difficult spots that will need attention.
6. Come up with a practice strategy for each excerpt.
 - a. **SLOW AND ACCURATE is better than fast and messy!**

Day of the Audition

1. ARRIVE EARLY! Make sure you know where your audition room is and where you will go to warm up.
2. Auditions are blind, so there is no dress code requirement. Please audition in the outfit you feel most comfortable in.
3. The oboe instructor may meet with the oboe studio beforehand in the lobby at least 20 minutes before the audition. Please make sure you are there before the audition.
4. Cuts may be given out before the audition. If there are any cuts, they will be clearly announced
5. Have your reeds soaked and ready to go BEFORE you walk on stage!
6. Playing a test note or two is fine before you perform your audition. Do not play all your scales, or anything that would identify you.
7. If you have questions during the process, please ask the adjudicator. **Do not ask the judges questions.**
8. The judges will tell you when to start your excerpts.
9. Take your time before you play the next excerpt. Do not jump straight into the next excerpt.

Rimsky-Korsakov, Nikolai

Scheherezade, Op. 35, Movement II, Rehearsal A to Rehearsal B

II.

Lento. Recit. **Andantino.** **1 A** **Solo**

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

Bartók, Bela

Concerto for Orchestra, Movement II, measures 25-44

25

p *f* *mf* *sempre stacc.* **33** **41** *f*

Rossini, Gioacchino

Overture to *La Scala di Seta*, Pickup to Rehearsal 2 to Rehearsal 3

Handwritten musical score for Rossini's Overture to *La Scala di Seta*, measures 22 to 49. The score is written on three staves. Measure 22 is marked with a tempo of 15 and a dynamic of *p*. Measure 43 has a dynamic of *p*. Measure 49 is marked with a dynamic of *p* and a rehearsal mark 3. The key signature is one flat (B-flat).

Ottorino, Respighi

The Pines of Rome, 8 before Rehearsal 3 to Rehearsal 4

Handwritten musical score for Respighi's *The Pines of Rome*, measures 8 before Rehearsal 3 to Rehearsal 4. The score is written on six staves. The key signature is one flat (B-flat). The score includes various dynamics: *mf*, *cresc.*, *f*, and *mf*. There are also handwritten annotations: "1 1" with a circled "1", "cresc.", "mf", "f", and "3". The score includes a tempo of 15 and a rehearsal mark 3. The key signature is one flat (B-flat).