



2025 OBOE & ENGLISH HORN AUDITIONS SOLO & EXCERPT REQUIREMENTS

Please prepare the following:

OBOE

1. J. Strauss II: *Die Fledermaus* Overture, Oboe 1, Mvmt. IV, Allegro, bars 150-165/rehearsal 8 to rehearsal 9 (page 2)
2. Rimsky-Korsakov: *Scheherazade*, Mvmt. IV (page 2)
 - a. Oboe 2, Rehearsal B to Rehearsal C.
 - b. Oboe 2, 16 bars before Rehearsal L to downbeat of 9th bar of L.

If you are also auditioning for Wind Ensemble, please prepare to play:

Holst: First Suite in Eb, Chaconne, bar 16 to 8 bars before Rehearsal C (page 3)

ENGLISH HORN (OPTIONAL)

If you are interested in playing English horn but do not have an instrument, please play these on oboe for the audition.

1. Respighi: Fountains of Rome, Rehearsal 18 to Rehearsal 19 (page 4)
2. Tchaikovsky: *Romeo and Juliet*, Rehearsal G to 13 bars before H (page 4)
3. Rimsky-Korsakov: *Scheherazade*, Mvmt. III, 10 bars before Rehearsal M to the 4th bar of M.

AUDITION GUIDELINES

The following guidelines are offered to help you prepare the best possible audition:

1. Written metronome markings are meant as a basic guide.
2. Listen to several recordings of the works from which your required excerpts are taken. This will give you a general idea of tempo and style, and provide context for each excerpt.
3. Play mock auditions for your teacher or friends before playing the Charlottesville Symphony audition. This can help you work out issues related to nervousness and will give you a good preview of what the audition experience might feel like.
4. Try recording yourself playing your excerpts. Listen to your recordings and be critical of your performances. You might find that you become your own best teacher!

On audition day:

1. Symphony auditions are not “blind” so please dress as you would for an interview or important meeting.
2. Arrive in time to unpack and tune before entering the audition room. Be ready to play once you walk through the doors.
3. Remember that the people listening to your audition have taken plenty of auditions themselves and understand how difficult they can be. Try to remain relaxed and give it your best shot!

Good luck!

J. Strauss: Die Fledermaus Overture
Oboe 1

d. 63

Rimsky-Korsakov: Scheherazade, Mvt. IV
Oboe 2

d. 88 in 1

d. 88

Scheherazade, Mvt. IV, excerpt 2 (Please note: $\frac{2}{8}$ bar = $\frac{6}{16}$ bar. ♩ s are longer in $\frac{2}{8}$ bars.)

FIRST SUITE IN E $\flat$

for Military Band

GUSTAV HOLST

Op.28, No.1

revised and edited by
COLIN MATTHEWS**1st & 2nd Oboe****1. CHACONNE****Allegro moderato**

15 *pp* **A** *cresc.* *mf* *f* *cresc.* **B** *Brillante* *ff* *ff* **C** *1. Solo* *p* *3* *3* *3* **D** *16* **E** *7* *a2* *p* *cresc. poco a poco* **F** *Maestoso* *ff* *rit.al fine*

ENGLISH HORN EXCERPTS

**If no EH is available, please play on oboe.

Respighi: Fountains of Rome

54

18 La fontana di Villa Medici al tramonto. And^{te}

Solo
p espressivo

p *dim.*

19 *Meno mosso*

Tchaikovsky: Romeo and Juliet, Fantasy Overture

54

G **SOLO**
mf espress.

13 **H**

Rimsky-Korsakov: Scheherazade, Mvt. III

40

dolce

p *pp*

M

ff allarg. assai

al tempo