

SSO/SP OBOE-ENGLISH HORN AUDITION 2025

Whether you are auditioning for SSO and/or SP, the audition is the same, as described below. This year there will be 4-5 oboes in SSO (with 1-2 doubling English horn) and 2 oboes plus 1 EH in SP in fall quarter.

Each new student (undergrad or grad), or anyone else who did not play in SSO or SP last year, should begin their audition by playing a portion of a solo piece of their choice (2-3 minutes maximum). Members of SSO and/or SP in 2024-25 will begin their audition directly with the excerpts and not play a solo piece. Anyone who played in SSO and/or SP prior to Fall 2024, but did not play in either orchestra last year, should begin their audition with a solo piece.

The solo oboe piece will be followed by the oboe excerpts in this pdf. Everyone should plan to play excerpts 1-5, which are marked in red. Anyone auditioning on English horn should also prepare excerpts 6-7, which are marked in blue. The EH excerpts would be played after the oboe excerpts.

Follow all markings regarding articulation, dynamics, etc. You might be asked to play only portions of some of the excerpts, or to skip some entirely. If that does happen, it's likely to be for a positive reason or in order to stay on schedule and is not something to be concerned about.

Bring your own copies of the excerpts, either on a tablet like an iPad or printed on paper. Music for the excerpts will not be provided for you at the audition.

Be ready to play scales at your audition. There is no set number of scales to be prepared. If you know major and minor scales, then plan to play at least one of each; if you know only major scales, you won't be required to play minor scales. The audition will be an opportunity for you to demonstrate whether you know only major scales, or major and minor, and how many of each. Whichever scales you are asked to play, play them the same way that you learned to play them at school or with your private instructor. Play as many octaves as you can of each scale – typically 2 octaves on oboe. A chromatic scale may also be requested.

To conclude your audition, you will be asked to sight-read a piece of music.

The audition should last around 10 minutes.

NOTES

1) Although all students interested in orchestra are strongly encouraged to prepare the excerpts, it is understood that some may not be able to due to travel plans, health issues, lack of access to one's instrument, or some other reason. If that's the case, email Professor Phillips at <orchestra@stanford.edu> to explain your situation so that an accommodation can be found that will still allow you to audition for orchestra this fall.

2) If unable to learn all of the excerpts, prepare as many of them as you can for the audition.

Oboe 1

Pulcinella

Ballet

Ouverture

Pergolesi-Stravinskij
Edited by Albert Spalding
(revised 1965)

Allegro moderato

The musical score for Oboe 1 in the Pulcinella Overture is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Allegro moderato*. The score consists of seven staves of music. The first staff begins with a red circled '1' and a red bracket, followed by a forte (*f*) dynamic. The second staff starts with a first finger fingering '1' and a 'Solo' marking. The third staff includes a trill (*tr*) and a boxed Roman numeral 'II' with first finger fingerings '1' and '2'. The fourth staff features a trill (*tr*) and a boxed Roman numeral 'III' with a first finger fingering '1'. The fifth staff begins with a forte (*f*) dynamic, includes a boxed Roman numeral 'IV' with a '6' fingering, a boxed Roman numeral 'V' with a 'p' dynamic, and a trill (*tr*). The sixth staff starts with a first finger fingering '4', includes a boxed Roman numeral 'VI' with a '2' fingering, a forte (*f*) dynamic, and a boxed Roman numeral 'VII' with '3' and '2' fingerings. The seventh staff begins with a 'Soli' marking, a mezzo-forte (*mf*) dynamic, and a trill (*tr*). The score concludes with a double bar line.

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B. & H. 19088

2 2 7
[1] *Larghetto*

Oboe 1
Serenata

Musical score for Oboe 1, *Serenata*, measures 1-8. The key signature is B-flat major (two flats). The time signature is 12/8. The tempo is *Larghetto*. The score consists of six staves. Measures 1-8 are marked with box numbers [1] through [8]. There are red handwritten annotations: a '2' in a circle above measure 1, a '7' above measure 3, and a '3' in a circle above measure 8. The word 'Solo' appears above measure 4. The piece ends with a double bar line and a key signature change to D major (two sharps) and a 4/4 time signature.

Scherzino

Musical score for *Scherzino*, measures 9-13. The key signature is D major (two sharps). The time signature is 4/4. The tempo is *leggiere*. The score consists of four staves. Measures 9-13 are marked with box numbers [9] through [13]. Measure 9 is marked 'Solo' and 'f'. Measure 10 is marked 'p'. Measure 11 is marked '4'. Measure 12 is marked 'p' and 'fl.'. Measure 13 is marked 'mf'. The piece ends with a double bar line and a key signature change to D major (two sharps) and a 4/4 time signature.

4

Gavotta

con due variazioni

158 Allegro moderato

Measures 158-161 of the Gavotta. Measure 158 starts with a piano (*p*) dynamic. Measure 159 includes a triplet of eighth notes marked *pp* and a *Solo* section marked *dolce*. Measure 160 features a trill (*tr*) and a mezzo-forte (*mf*) dynamic. Measure 161 ends with a piano (*p*) dynamic and a final chord marked with a 4.

Variazione Ia

162 Allegretto

Measures 162-166 of the Variazione Ia. Measure 162 starts with a mezzo-piano (*mp*) dynamic. Measure 163 includes a trill (*tr*). Measure 164 features a trill (*tr*) and a mezzo-forte (*mf*) dynamic. Measure 165 includes a trill (*tr*). Measure 166 ends with a trill (*tr*) and a final chord marked with a 4.

Der wunderbare Mandarin

Pantomime in einem Akt
nach einem Libretto von Menyhért Lengyel
op. 19

Béla Bartók
(1881–1945)

Allegro, $\text{♩} = 120$

2 *ff*

1

2

2

2

$\text{♩} = 112$

3

3

f — *sf* *sempre simile* 1

72 1 1

5 73 3 *cresc.*

poco allargando

74 *a tempo*, $d = 132$ *ff* **E** *)

*) The stage version continues at **[F]**. From this point to the end of **[74a]** for concert version only.
 Die Bühnenversion wird ab **[F]** fortgesetzt. Ab hier bis Ende **[74a]** nur für die Konzertsfassung.

74 a

The musical score for Oboe 1, measures 74-77, is written on three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in 3/2 time, with a key signature change to one sharp (F#) for the first measure, then back to one flat (B-flat) for the remainder. The notation includes various note values, rests, and slurs. A red bracket is placed at the end of the third staff, indicating the end of the concert version.

End of the concert version / Ende der Konzertfassung

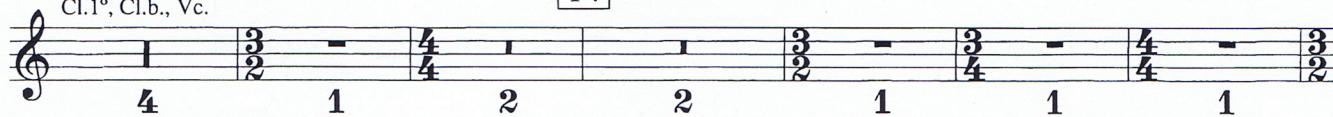
Ob. 3° / *English horn*

Rubato poco rit. a tempo agitato (quasi più mosso) a tempo, poco rit.

13

Cl.1°, Cl.b., Vc.

14



a tempo

agitato (come sopra) a tempo, poco rit. a tempo

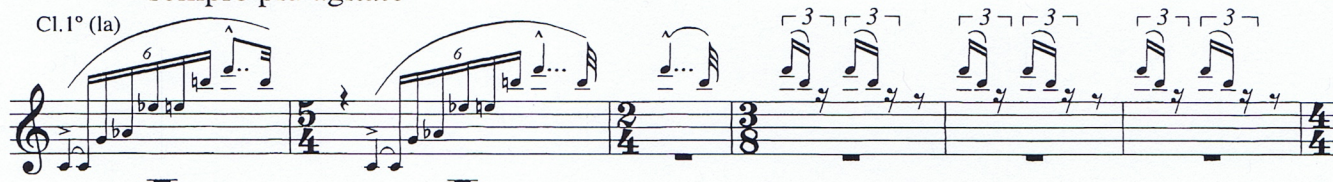
15

Cl.2°



sempre più agitato

Cl.1° (1a)

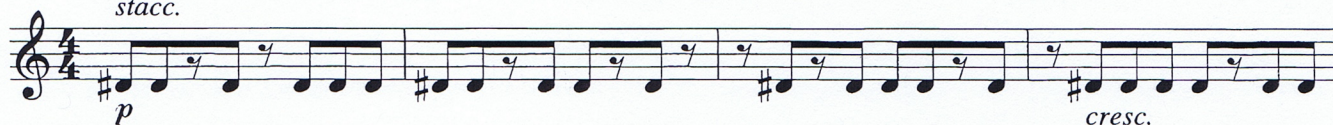


16

Più mosso, ♩ = 150

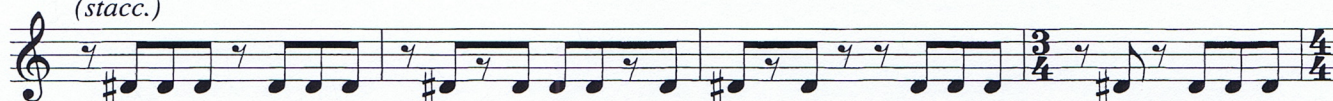
poco string.

stacc.



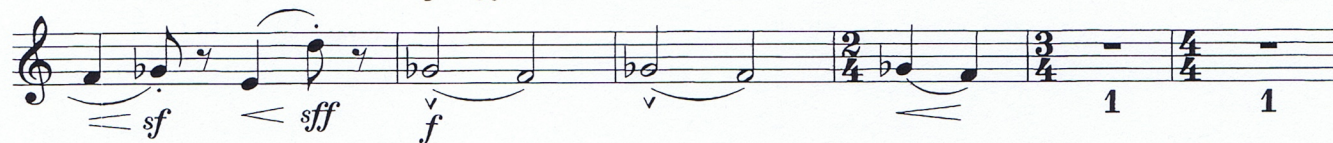
(poco string.)

(stacc.)

*English horn*

17

Comodo, ♩ = 96

Più lento,
♩ = 66poco ritard. Comodo,
♩ = 96

18



molto rit. a tempo rall. molto Quasi a tempo (tranquillo), $\text{♩} = 84$ molto rit.

19 a tempo, $\text{♩} = 92-96$ molto ritard. al 20 Lento, $\text{♩} = 58$

Ob. 1°

Più mosso, $\text{♩} = 72-76$ poco a poco accel. — — — — —

1 2 *mf* *cresc.*

(poco a poco accelerando) — — — — — 21 Vivace, $\text{♩} = 132-120$

ff *f* Sostenuto, 22 $\text{♩} = 80$

Cl. 1° (sib) poco rit.

a tempo, $\text{♩} = 100$ rit. al. $\text{♩} = 80$ poco rit. $\text{♩} = 69$ poco rit. Più mosso, 23 $\text{♩} = 116$

Meno mosso, $\text{♩} = 88$ accelerando ritard. molto $\text{♩} = 60$ a tempo, $\text{♩} = 104$ Meno mosso, $\text{♩} = 70$

Più mosso, Meno mosso, $\text{♩} = 104$ $\text{♩} = 66$ $\text{♩} = 100$ ritard. a tempo, $\text{♩} = 66$

24 Cl. (sib)