

# OBOE EXCERPTS PACKET

## CONCORDIA COLLEGE ENSEMBLE AUDITIONS 2026 - 2027

### Audition Information (read carefully)

Included in this packet are all of the materials that you are responsible for preparing for ensemble auditions in August. There are no required solo pieces that you will select, just scales and excerpts from wind band and orchestral literature. Listed below are the scales that you will play, followed by two tiers of excerpts.

Here is how this works\_- **Everyone will prepare & play scales and Tier 1 excerpts.** However, to be considered for Concordia Band and Concordia Orchestra, Tier 2 level excerpts are also required.

*\*\*\*Sight-reading will also be included, but that will be provided for you at the very end of the actual audition.*

Interested in playing English horn in an ensemble? Prepare the included excerpt listed at the end of this packet. This is only a requirement if you'd like to be considered to play English horn.

### Notes for preparation

- 1) **Find & listen to professional ensemble recordings of these excerpts in the context of the piece they are from.** This is the most helpful thing you can do for yourself at the beginning of any kind of audition preparation.
- 2) Follow all articulation & dynamic markings written on page.
- 3) For the wind band & orchestral excerpts, I have included suggested tempo markings. However, these are goal tempos. It is better to play something cleanly & accurately a little under tempo if needed, as opposed to messy & inaccurate at a tempo beyond your control.
- 4) For excerpts, play from red mark to red mark. Do not play cues from other instruments written in rests, only the provided oboe part.
- 5) Have any questions about fingerings, tempo, style, trills, recording suggestions? It is totally allowed to ask for guidance as you prepare this summer! Please email me at [ktracz@cord.edu](mailto:ktracz@cord.edu) should you want any clarification or advice.

**Happy Practicing! :)**

## SCALES

Chromatic Scale



The image shows a chromatic scale written on two staves. The top staff contains an ascending scale from middle C (C4) to the highest C (C6), with each note marked with a sharp sign (#). The bottom staff contains a descending scale from the highest C (C6) down to middle C (C4), with each note marked with a flat sign (b). The notes are written as half notes.

\*\*\* **SLUR** on the way up, **TONGUE** on the way down

F major



The image shows an F major scale written on two staves. The top staff contains an ascending scale from F4 to F6, with notes marked with a flat sign (b) for Bb and a sharp sign (#) for C#. The bottom staff contains a descending scale from F6 down to F4, with notes marked with a flat sign (b) for Bb and a sharp sign (#) for C#. The notes are written as half notes.

D minor



The image shows a D minor scale written on two staves. The top staff contains an ascending scale from D4 to D6, with notes marked with a sharp sign (#) for E# and a flat sign (b) for Fb. The bottom staff contains a descending scale from D6 down to D4, with notes marked with a sharp sign (#) for E# and a flat sign (b) for Fb. The notes are written as half notes.

\*\*\* **SLUR** on the way up, **TONGUE** on the way down

**TIER 1 EXCERPTS**

Serenade for Winds, Op. 44 - mvt. I  
Antonín Dvořák

Quarter note - 92 bpm

**Moderato quasi Marcia. I.** Anton Dvořák, Op.44.

The musical score is written for a single melodic line in 2/4 time, key of B-flat major. It begins with a **f** dynamic and includes several trills (*tr*). The first staff is highlighted with a red bracket. The second staff starts with a **p** dynamic. The third staff features a **cresc.** dynamic leading to a **f** dynamic, with a section labeled **A** and a first ending bracket labeled **1**. The fourth staff continues with **f** and **ff** dynamics, including trills. The fifth staff concludes with a **fp** dynamic and a section labeled **B1**, which is circled in red.

First Suite in E-flat for Military Band, mvt. I  
Gustav Holst

Quarter note - 82 bpm

C 7

1<sup>st</sup> Solo. *p*

a 2.

D 16 E 7 *p* *cres. poco a poco*

Lincolnshire Posy, mvt. IV The Brisk Young Sailor  
Percy Grainger

Quarter note - 96 bpm

The image shows a musical score for a Baritone Solo. It consists of four staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 'Quarter note - 96 bpm'. The score includes several performance markings: 'a 2' (accents) above the first staff, '17' in a box above the second staff, '7' above the third staff, '25' in a box above the fourth staff, 'I Solo' above the fifth staff, and 'mf' (mezzo-forte) below the fifth staff. A red bracket highlights the measure containing the boxed number '25'. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The fourth staff ends with a red bracket. The fifth staff begins with a boxed number '34' and ends with 'a 2'.

Symphony no. 9, mvt. II  
Ludvig Van Beethoven

DOTTED HALF NOTE - 120 bpm (Feeling whole bar as one beat)

The image displays a musical score for the second movement of Beethoven's Symphony No. 9. The score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music, numbered 177 to 248. The first staff (177) is marked 'Ritmo di tre battute' and 'Fag. I'. The second staff (191) is marked 'Timp.' and 'E'. The third staff (203) is marked '1' and '3'. The fourth staff (219) is marked '3'. The fifth staff (234) is marked 'Ritmo di quattro battute'. The sixth staff (248) is marked 'F' and '1' and '3'. The score includes various dynamic markings such as *pp*, *p*, *sempre p*, *dim.*, *sempre pp*, *sempre pp*, *pp*, *cresc.*, *più cresc.*, and *f*. There are also articulation marks like accents and slurs. A red bracket highlights a dotted half note in measure 177. A red bracket highlights a triplet of eighth notes in measure 248. A box labeled 'E' is placed above the first measure of the second staff, and a box labeled 'F' is placed above the first measure of the sixth staff.

**TIER 2 (prepare to be considered for placement in top ensembles)**

Symphony no. 1, mvt. II  
Johannes Brahms

Quarter note - 44 bpm

Viol. I

Andante sostenuto

8 Viol. I

Solo

espr.

18

cresc.

3 A 8

Viol. I

B

p dolce legato

35

41

p

4

1

p

Detailed description: This image shows a page of a musical score for Violin I, measures 18 through 41. The score is in G major (one sharp) and 4/4 time. The tempo is 'Andante sostenuto'. The key signature is G major. The score is divided into four systems. The first system (measures 18-34) begins with a 'Solo' marking and 'espr.' (espressivo). A red bracket highlights measures 30-34. The second system (measures 35-40) features a 'cresc.' (crescendo) marking and a boxed 'A' above measure 38. The third system (measures 41-44) features a 'p dolce legato' marking and a boxed 'B' above measure 42. A red bracket highlights measures 41-44. The score includes various musical notations such as slurs, ties, and dynamic markings.

Concerto for Orchestra, mvt. II (second oboe part)  
Béla Bartók

Quarter note - 86 bpm

## II. GIUOCO DELLE COPPIE

Allegretto scherzando

7 9 6 17 1 4

Ist Bsn. etc.

Ist Bsn.

25 *p* *f*

33 *p* *f* *mf*

33 *sempre stacc.*

41 *cresc.* *f*

ENGLISH HORN

New World Symphony, mvt. II  
Dvořák

Quarter note - 36 bpm (feel subdivision of eighths)

**Largo.**  
**Englisch Horn. (Corno inglese.)**  
6 Solo.

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a whole rest followed by a quarter note G4. The tempo is marked 'Largo.' and the instrument is 'Englisch Horn. (Corno inglese.)'. A '6 Solo.' marking is present. The music features a series of eighth-note patterns with slurs and accents. Dynamics include *p* (piano) and *pp* (pianissimo). The second staff begins with a measure number '13' and continues the eighth-note patterns with slurs and accents. The dynamics include *pp* and *f* (forte).