

UTAH SYMPHONY

CLASSICALLY CHARGED

THIERRY FISCHER, MUSIC DIRECTOR

PRINCIPAL OBOE AUDITION

September 12th & 13th, 2021

REPERTOIRE LIST

CONCERTI

Mozart Concerto in C Major Mvt. I & II

ORCHESTRAL REPERTOIRE (ALL EXCERPTS ARE 1ST OBOE PARTS)

Bach	Cantata No. 56	Mvt. III. <i>Endlich...</i>	mm. 1 – 10
Barber	Concerto for Violin	Mvt. II	mm. 1 – 14
Beethoven	Symphony No. 3	Mvt. II Mvt. II Mvt. II Mvt. III Mvt. III Mvt. III	mm. 8 – 16 mm. 36 – 56 mm. 69 – 101 mm. 7 – 28 mm. 80 – 115 mm. 203 – 220
Brahms	Concerto for Violin	Mvt. II	mm. 3 – 32
Brahms	Symphony No. 1	Mvt. I Mvt. II Mvt. II	mm. 29 – 33 mm. 17 – 23 mm. 38 – 43
Debussy	<i>La mer</i>	Mvt. II Mvt. II	Reh [17] to Reh [18] Reh [25] through 5 bars after Reh [25]
Mahler	<i>Das Lied von der Erde</i>	Mvt. II Mvt. II Mvt. II	Beginning to Reh [3] 5 bars after Reh [15] to 3 bars before Reh [17] 5 bars after Reh [19] to end
Mendelssohn	Symphony No. 3	Mvt. II Mvt. II	mm. 32 – 67 mm. 83 – 100
Ravel	<i>Le Tombeau de Couperin</i>	No. 1 "Prelude" No. 1 "Prelude" No. 2 "Forlane" No. 3 "Menuet"	Beginning to Reh [3] 6 bars after Reh [8] to Reh [9] Reh [6] to Reh [8] (with repeat) Beginning to Reh [4] (all repeats)
Rossini	<i>La Scala di Seta</i>		Beginning to downbeat of Reh [3]
Shostakovich	Symphony No. 1	Mvt. III	Beginning to Reh [1]
Stravinsky	<i>Pulcinella</i> Suite	Mvt. II Mvt. VI	Reh [8] to Reh [10] Theme and Variation 1a
Tchaikovsky	Symphony No. 4	Mvt. II Mvt. III	mm. 1 – 21 mm. 133 – 144

Possible Sight Reading

ORCHESTRAL REPERTOIRE (ALL EXCERPTS ARE 1ST OBOE PARTS)

Bach

Cantata No. 56

Mvt. III. *Endlich...*

mm. 1 – 10

3. Aria

Endlich, endlich wird mein Joch wieder von mir weichen müssen. Da krieg'ich in dem Herren Kraft, da hab ich Adlers Eigenschaft, da fahr ich auf von dieser Erden und laufe sonder matt zu werden. O gescheh es heute noch!

4

7

10

Barber

Concerto for Violin

Mvt. II

mm. 1 – 14

Andante ♩ = 92

2

mp espr.

6

11

1

Beethoven

Symphony No. 3

Mvt. II

mm. 8 – 16

Adagio assai (♩ = 80)

6 Viol. I

p

14

cresc. decresc. p

f p

17 Viol. I

p

cresc. f

Beethoven Symphony No. 3 Mvt. II mm. 36 – 56

Viol. I

41 A 17

Ob. II

B

54

cresc. decresc. p

f p sf p

cresc. f

p sf p

p

cresc.

f p

f sf p

Beethoven Symphony No. 3 Mvt. II mm. 69 – 101

Maggiore

69 C

80

86

96

p

cresc.

ff sf sf sf sf

p

cresc.

p

f sempre più f ff sf sf sf sf

f

Minore

Viol. I

12

Viol. I

4

Beethoven Symphony No. 3 Mvt. III mm. 7 – 28

Allegro vivace (♩ = 116)

Viol. I

18

pp

pp

Beethoven Symphony No. 3 Mvt. III mm. 80 – 115

A

79

91

104

p

cresc. ff

sf

sf

3

Beethoven Symphony No. 3 Mvt. III mm. 203 – 220

203 *p dolce, sempre legato* *f*

216 *p* Hr. I *s f*

Brahms Concerto for Violin Mvt. II mm. 3 – 32

Adagio Tutti Hr. (Solo) *p dolce*

8 *p*

13 Ob. II *p* *dim.*

20 *p*

28 *mf* *p* Solo Solo-Viol.

Brahms Symphony No. 1 Mvt. I mm. 29 – 33

15 5 A 2 Klar. Fl. *ff* *sf p espr.*

30 4 Allegro *ff*

Brahms Symphony No. 1 Mvt. II mm. 17 – 23

Andante sostenuto Viol. I 8 Solo *espr.*

18 *cresc.* 3 A 8

Brahms

Symphony No. 1

Mvt. II

mm. 38 – 43

Viol. I

35

41

B

p dolce legato

p

p

Debussy

La mer

Mvt. II

Reh [17] to Reh [18]

Allegro (dans un
rythme très souple)

16

Animé

17

HAUTB. Solo

Fl.

8

7

p

p

p

p

p

p

f

18

f

f

Debussy

La mer

Mvt. II

Reh [25] through 5 bars after Reh [25]

25 *au Mouvt*
Solo

26 *velle*

Mahler

Das Lied von der Erde Mvt. II

Beginning to Reh [3]

Etwas schleichend. Ermüdet.

1 *molto espress.*

2 *pp*

*Etwas zurückhaltend.
mit großem Ausdruck*

3 *molto espress.* **4** *1 Fließend.*

Mahler

Das Lied von der Erde Mvt. II

5 bars after Reh [15] to 3 bars before Reh [17]

16 *espress.* *sf* *molto espress.*

17 *espress.*

Mahler

Das Lied von der Erde Mvt. II

5 bars after Reh [19] to end

Drängend. 19 Tempo I. subito. Fag. 20

molto espress. molto espress. sf

1 Rit. 3

Mendelssohn Symphony No. 3

Mvt. II

mm. 32 – 67

Vivace non troppo. 1 20 Clar. A

cresc. cresc. ff

34 44 57 66 B 15 C

Mendelssohn Symphony No. 3

Mvt. II

mm. 83 – 100

66 B 15 C

89 95 11

(★) **Vif.** ♩ = 92

HAUTBOIS

COR ANGLAIS
(2^d Hautbois)

pp

1

COR A. *pp* *mp*

p

2 **3**

mp

8

f *pp*

Prenez le 2^d HAUTB. 4

9

4

Prenez le COR A.

The image displays a musical score for the second movement, "Forlane", from Maurice Ravel's "Le Tombeau de Couperin". The score is written for piano and consists of four systems of staves.

The first system begins with a bracket labeled **2^a** and a box containing the number **6**. The right-hand staff is marked **SOLO** and **p** (piano). The left-hand staff has a **p** dynamic marking. The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the musical phrase, maintaining the same dynamics and melodic lines.

The third system is marked with a box containing the number **7** and a **pp** (pianissimo) dynamic marking. The melody in the right hand becomes more intricate, with many beamed sixteenth notes.

The fourth system begins with a box containing the number **8**. It includes first and second endings, labeled **1^a** and **2^a** respectively. The first ending leads back to the beginning of the section, while the second ending concludes the piece. A final measure is marked with a **7** (seven-measure rest).

Ravel

Le Tombeau de Couperin

No. 3 "Menuet"

Beginning to Reh [4] (all repeats)

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

COR ANGLAIS

First system of the musical score. The Hautbois part (treble clef) begins with a solo marked *pp*. The Cor Anglais part (treble clef) enters in measure 3. The key signature is one sharp (F#) and the time signature is 3/4.

Second system of the musical score. The Hautbois part continues with a melodic line. A first ending bracket labeled **1** spans measures 7 and 8, leading to a repeat sign.

Third system of the musical score. The Hautbois part continues. A dynamic marking of *mp* appears in measure 11. The Cor Anglais part remains mostly silent.

Fourth system of the musical score. The Hautbois part continues. A dynamic marking of *p* appears in measure 14. A third ending bracket labeled **3** spans measures 15 and 16, leading to a repeat sign.

Fifth system of the musical score. The Hautbois part continues. A dynamic marking of *pp* appears in measure 17. A first ending bracket labeled **1^a** spans measures 18 and 19, leading to a second ending bracket labeled **2^a** which spans measure 20. A fourth ending bracket labeled **4** spans measures 17 and 18, leading to a repeat sign. The Cor Anglais part has a dynamic marking of *p* in measure 18.

All^o vivace **3** **Andantino** *a 2* **I.** ***ff*** ***p dolce***

I. ***p*** ***3*** ***3*** ***3*** ***1*** **Allegro** **15**

SOLO I. ***p*** ***2*** ***3***

Shostakovich Symphony No. 1

Mvt. III

Beginning to Reh [1]

Lento $\text{♩} = 76$ **solo** ***p espr.***

5 ***cresc.*** ***dim.***

9 ***1*** ***4*** ***2*** ***4***

14 ***1*** ***4*** ***2*** ***4***

⑧ *Larghetto*
Solo

SERENATA

The musical score consists of four staves of music in 12/8 time, key of B-flat major. The first staff begins with a bracketed measure 8, marked with a circled 8, *Larghetto*, and *Solo*. The melody is written in treble clef with a key signature of two flats. The second staff continues the melody, marked with a circled 9 and a piano (*P*) dynamic. The third staff continues the melody, marked with a circled 9. The fourth staff concludes the passage, marked with a circled 10 and a piano (*P*) dynamic, ending with a double bar line and a fermata. A large number '2' is written below the final measure of the fourth staff.

(73)

All^o Mod.^{to}

GAVOTTA CON DUE VARIAZIONE

Musical score for Gavotta, measures 73-76. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written on a single staff. Measure 73 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. Measure 74 continues the melody with a quarter note D5, an eighth note E5, a quarter note F#5, and a half note G5. Measure 75 features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. Measure 76 ends with a quarter note D5. The piece concludes with a double bar line.

Solo

dolce

Var. 1a (77)
Allegretto

Musical score for Variation 1a, measures 77-80. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written on a single staff. Measure 77 starts with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. Measure 78 continues the melody with a quarter note D5, an eighth note E5, a quarter note F#5, and a half note G5. Measure 79 features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. Measure 80 ends with a quarter note D5. The piece concludes with a double bar line.

Tchaikovsky Symphony No. 4 Mvt. II mm. 1 – 21

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

20

mf

f

1

Tchaikovsky Symphony No. 4 Mvt. III mm. 133 – 144

Meno mosso

133

f

142

p

1

2

3

