

Longy Conservatory Orchestra

Audition Repertoire 2011 - 2012

Oboe

In addition to the following excerpts, all players should prepare an excerpt of a solo work demonstrating technical skill and lyrical ability no more than 5 minutes in length.

Brahms: Symphony no. 1	Mvt. II: 10 before A - 1 before C
Ravel: Le Tombeau de Couperin	Mvmt. 1: m. 1 - 14
Beethoven: Symphony no. 3	Mvt. II: Beginning - 15 after B
Rossini: La Scala di Seta Overture	Pickup to m. 6 - m. 53

Brahms - Symphony #1 - Mvt II C minor

Oboe I

Andante sostenuto

Viol. I 8 Viol. I Solo
espr.

18 3 A 8
cresc.

35 B
p dolce legato

41 4 1 p p

50 p sf sf sf sfp sf f

56 1 f f p

63 C Viol. I 1 2 pp f
dim.

74 D 2 2 f dim. f pp p

86 E 3 espr. cresc. f

96 F 1 5 1 4 p mf p dolce

114 Fl. I 5 pp pp

LE TOMBEAU DE COUPERIN

Maurice Ravel

Edited by Clinton F. Nieweg
and Nancy M. Bradburd

HAUTBOIS et COR ANGLAIS

I. Prélude

(★) **HAUTBOIS**

Vif. ♩ = 92

COR ANGLAIS (2^d Hautbois)

pp

1

COR A.

pp *mp*

p

2 *clia* **3**

mp

HAUTB.

mf *f* *ff*

(★) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

Beethoven - Symphony #3 Mvt II

OBOE I.

MARCIA FUNEBRE.

Adagio assai.

This page contains a handwritten musical score for Oboe I, consisting of ten staves of music. The score is annotated with various performance instructions and dynamics. Key features include:

- Staff 1:** Starts with a bracketed section of 7 measures. Dynamics include *cresc.* and *f*.
- Staff 2:** Features a section of 19 measures. Dynamics include *decresc.*, *p*, *cresc.*, *f*, *p*, and *f*. Includes the annotation "ben".
- Staff 3:** Includes a section of 2 measures. Dynamics include *p*, *cresc.*, *f*, and *p*. Includes the annotation "ben".
- Staff 4:** Includes a section of 3 measures. Dynamics include *p*, *f*, and *sf*. Includes the annotation "ben".
- Staff 5:** Includes a section of 2 measures. Dynamics include *cresc.*, *ff*, *f*, *f*, and *p*. Includes the annotation "ben".
- Staff 6:** Contains the lyrics "cre - - - - - scen - - - - - do". Dynamics include *p* and *cresc.*. Includes the annotation "ben".
- Staff 7:** Includes a section of 15 measures. Dynamics include *f*, *sempre più f*, *ff*, *sf*, *f*, *f*, and *f*. Includes the annotation "scale to".
- Staff 8:** Includes a section of 2 measures. Dynamics include *ff* and *f*. Includes the annotation "180".
- Staff 9:** Includes a section of 11 measures. Dynamics include *p*, *ff*, *mf*, and *f*. Includes the annotation "173".
- Staff 10:** Includes a section of 1 measures. Dynamics include *cresc.*, *decresc.*, *p*, *cresc.*, *f*, and *p*. Includes the annotation "185".
- Staff 11:** Includes a section of 1 measures. Dynamics include *cresc.*. Includes the annotation "186".

All^o vivace

Andantino

a 2

I.

The first system of musical notation consists of three staves. The top staff begins with a treble clef, a 3/4 time signature, and a large number '3' above it. The tempo is marked 'Andantino' and 'a 2'. The first measure is marked with a dynamic of *ff*. The second measure is marked with a dynamic of *p dolce*. The first ending is marked 'I.' and spans measures 1 through 10. The bottom two staves contain accompaniment, with the bottom staff featuring triplets in measures 9 and 10.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, marked with a dynamic of *a 2*. It includes a first ending bracket labeled '1' that spans measures 11 through 15. The tempo marking 'Allegro 15' is placed at the end of the system. The bottom staff provides accompaniment.

The third system of musical notation consists of two staves. The top staff is marked 'SOLO I.' and '2', indicating a solo section for the first ending. It begins with a dynamic of *p* and spans measures 16 through 25. The bottom staff provides accompaniment.

The fourth system of musical notation consists of two staves. The top staff continues the solo melody from the previous system, spanning measures 26 through 35. The bottom staff provides accompaniment.

The fifth system of musical notation consists of two staves. The top staff continues the solo melody from the previous system, spanning measures 36 through 45. The bottom staff provides accompaniment.

The sixth system of musical notation consists of two staves. The top staff continues the solo melody from the previous system, spanning measures 46 through 52. It begins with a third ending bracket labeled '3'. The bottom staff provides accompaniment.

Ravel - Tombeau de Couperin, mvt. 1: beginning to figure 9.

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HAUTBOIS et COR ANGLAIS

I. Prélude

(★)
HAUTBOIS

Vif. $\text{♩} = 92$

COR ANGLAIS
(2^d Hautbois)

pp

1

COR A. *pp* *mp*

p

2

3

mp

HAUTB.

mf *f* *ff*

(★) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

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V. S.

— 1 — | — 3 —

Rossini – La Scala di Seta Overture: beginning to m. 53.

All^o vivace
3

Andantino
a 2

I.
p dolce

I.
p

a 2

1 **Allegro 15**

SOLO I. **2**
p

3

Fall 2011 Chamber Music Placement Auditions

This September will mark the start of what I trust will be a wonderful experience for you at Longy; the opportunity to develop alongside supportive and dedicated fellow students and to study with an outstanding and committed faculty will hopefully be one of the most important events in your musical and artistic life. With its emphasis on close, supportive, and thoughtful collaboration, the chamber music model informs everything we do at Longy.

Since Longy's founding nearly one hundred years ago by Boston Symphony oboist Georges Longy, chamber music has played a central and important role. As the newest members of the Longy community, you soon will become part of this rich and vital tradition. I look forward to welcoming you in the fall and getting to know you, musically and personally.

~ Wayman Chin, Dean of the Conservatory and Chair of Chamber Music

All incoming instrumentalists are expected to have a placement audition for chamber music, whether or not their curricular program requires ensemble participation during the fall semester or for the academic year. Auditions will be held during the Orientation period, which will begin on Thursday, August 30th. At Orientation, you will be given a specific audition day and time; please bring to your audition a completed copy of the chamber music profile/questionnaire sheet – this profile/questionnaire will be distributed to you at Orientation.

Chamber music coaching occurs on Monday, Wednesday, and Friday from 3 PM to 5 PM. Students enrolled in conservatory chamber music ensembles are expected to keep these six hours free until their coaching assignment and coaching time is determined. (Groups arrange their own rehearsal schedule.)

Be prepared to play the following at your placement audition:

1. An excerpt from a solo piece of your choice (please keep to three to five minutes in length)
2. Chamber music excerpts as follows:
 - Violinists:
 - Beethoven: Quartet in G major, op. 18, no. 2, first movement, mm. 1-20.
 - Haydn: Quartet in Eb major, op. 33, no. 2, "Joke," fourth movement, mm. 1-28.
 - Schubert: Piano Quintet in A major, D. 667, "Trout," fourth movement, mm. 1-20.
 - Violists:
 - Dvorak: Piano Quintet in A major, op. 81, second movement, "Dumka," mm. 5-12; 16-24.
 - Beethoven: Quartet in C major, op. 59, no. 3, fourth movement, mm. 1-15.
 - Beethoven: Piano Quartet in Eb major, op. 16, second movement, mm. 56-64.
 - Cellists:
 - Schubert: Piano Trio No. 1 in Bb major, D. 898, second movement, mm. 3-13.
 - Dvorak: Piano Quintet in A major, op. 81, first movement, mm. 3-16.
 - Beethoven: Quartet in G major, op. 18, no. 2, fourth movement, mm. 1-28.
 - Pianists and Collaborative Pianists:
 - Dvorak: Piano Quintet in A major, op. 81, Scherzo-Furiant, mm. 9-57.
 - Mendelssohn: Piano Trio in C minor, op. 66, second movement, m. 1-12.
 - Mozart: Piano Trio in E major, K. 542, first movement, mm. 1-34.
 - Double Bassists:
 - Excerpts from **two** major chamber works for your instrument, **reflecting contrasting styles**
 - Woodwind and Brass players:
 - Excerpts from **two** major chamber works for your instrument, **reflecting contrasting styles**
 - Classical Guitar:
 - Excerpts from **two** major chamber works for your instrument, **reflecting contrasting styles**

N.B.: All students will be asked to do some sight-reading at their audition.

Chamber Music Placement Auditions Woodwinds & Brass

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- All students will be asked to do some sight-reading at their audition.