



# EMF Audition Excerpts 2025

## Oboe

(English Horn, if applicable)

Please prepare **ONE** excerpt to record for your audition. You should select the excerpt that best demonstrates your level of playing.

If you would like to offer English Horn as a doubling instrument also prepare **ONE** relevant excerpt **IN ADDITION** to your excerpt for Oboe.

We encourage you to play this excerpt to your tutor prior to submitting your recorded audition.

Everyone **MUST** submit an excerpt along with your application materials. This is one important step that is used in order to place you in the ensemble that best fits you and your level of playing.

To prepare the selected excerpt to the best of your ability, take time to find out some background about each work. It is important to listen to a recording of the orchestral work from which the excerpt has been taken. Not only will this make it more interesting for you when preparing the excerpt, but it will assist you in understanding the style in which it is usually performed.

Excerpts are a very important part of the process. This process helps the Festival Director and panel understand your approach to music-making and assess your musical knowledge. Look carefully at all the tempo, dynamic and articulation markings, and consider them when you are preparing an excerpt for submission. Any metronome markings are provided only as an indication. Aim for accuracy, beauty of sound, precise rhythm, and good intonation. Don't forget to seek the guidance of a teacher (either private or school).

The excerpts provided are of varying difficulty. Select the excerpt for submission that will be your best representation of your current level of playing.

## Oboe

**Rossini:** The Italian Girl in Algiers – bar 8-15 of Andante, Figure 82, Figure 86 (as marked).

**Ouverture**  
Andante [♩ = 76]

**Gioacchino Rossini**

**I. Solo.**

**f** **pp**

**11**

**82**

**Allegro** [♩ = 138]

**pp**

Ausführungsvorschlag:  
Suggestion for performance:

**86**

**Mozart:** Piano Concerto No. 25 – 1<sup>st</sup> Mvt., Allegro Maestoso, bars 353-372.

**Allegro** ♩=84

**325**

**p**

**358**

**363**

**369**

**Rimsky-Korsakov:** Capriccio Espagnol – 4<sup>th</sup> Mvt., Bars 16-20, 2 bars after Figure N-8 bars after Figure O.

Allegretto  $\text{♩} = 69$

*a tempo* **Solo.** *dolce* *Cadenza (V) Harfe. a tempo*

**M 2** *Clar.* **14** **N 2** *mf* *dim.*

*mf* **Solo** *p* *mf* **3** **0**

### Optional English Horn (if applicable)

**Dvořák:** Symphony No. 9 – 2<sup>nd</sup> Mvt., bars 7-18 (as marked).

Handwritten annotations: *Largo* (♩ = 38 - 46)

Printed text: Antonín Dvořák op. 95

Instrumentation: 6 E.Hr.

Dynamic markings: *p*, *pp*, *f*

Bar numbers: 10, 15

The score is for the English Horn part of the second movement of Dvořák's Symphony No. 9. It begins with a *Largo* tempo marking and a handwritten note indicating a tempo of 38-46 beats per minute. The music is in a key with three flats and a common time signature. The first system shows bars 7-9, starting with a *p* dynamic. The second system (bars 10-12) continues the melodic line. The third system (bars 13-15) features a *pp* dynamic marking. The fourth system (bars 16-18) ends with a *f* dynamic marking and a repeat sign.

**Rossini:** William Tell Overture, bars 176-226 (as marked).

Handwritten annotations: *Andante* (♩ = 50), *p dolce*, *p*, *dim.*

Printed text: Gioacchino Rossini

Instrumentation: E.Hr.

Dynamic markings: *p dolce*, *p*, *dim.*

Bar numbers: 176, 179, 194, 198, 202, 206, 210, 214, 223

The score is for the English Horn part of the William Tell Overture by Rossini. It begins with an *Andante* tempo marking and a handwritten note indicating a tempo of 50 beats per minute. The music is in a key with one sharp and a 3/4 time signature. The first system (bars 176-178) starts with a *p dolce* dynamic. The second system (bars 179-181) includes a *p* dynamic marking. The third system (bars 182-184) continues the melodic line. The fourth system (bars 185-187) features a *p* dynamic marking. The fifth system (bars 188-190) continues the melodic line. The sixth system (bars 191-193) features a *p* dynamic marking. The seventh system (bars 194-196) continues the melodic line. The eighth system (bars 197-199) continues the melodic line. The ninth system (bars 200-202) continues the melodic line. The tenth system (bars 203-205) continues the melodic line. The eleventh system (bars 206-208) continues the melodic line. The twelfth system (bars 209-211) continues the melodic line. The thirteenth system (bars 212-214) continues the melodic line. The fourteenth system (bars 215-217) continues the melodic line. The fifteenth system (bars 218-220) continues the melodic line. The sixteenth system (bars 221-223) continues the melodic line. The seventeenth system (bars 224-226) ends with a *dim.* dynamic marking and a repeat sign.