



EMF Audition Excerpts 2026

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

Allegro (♩ = 138)

82

Ausführungsvorschlag:
Suggestion for performance:

86

Mozart: Piano Concerto No. 25 – 1st Mvt., Allegro Maestoso, bars 353-372.

Allegro (♩ = 84)

325

p

358

363

369

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

Allegretto $\text{♩} = 69$

a tempo Solo. Cadenza(V) Harfe. *a tempo*
1 7
dolce
M 2 Clar. 14 N 2
3 *mf* *dim.*
mf
Solo *p*
mf 3 0
p

J.S. Bach: Brandenburg Concerto No. 3 – 3rd Mvt., As written.

Allegro $\text{♩} = 86$

p *mf*

R. Strauss: Serenade for Winds, Op. 7., Bars 39-51.

39 **Andante** ♩=76-80

p *con espress.*

44 *cresc.* ----- *ff*

48

Optional English Horn (if applicable)

Dvořák: Symphony No. 9 – 2nd Mvt., bars 7-18 (as marked).

Handwritten annotation: $(\text{♩} = 38 - 46)$

Composer: Antonín Dvořák, op. 95

Tempo: Largo

Instrument: 6 E.Hr.

Dynamics: *p*, *pp*, *f*

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

Handwritten annotation: $(\text{♩} = 50)$

Composer: Gioacchino Rossini

Tempo: Andante

Instrument: E.Hr.

Dynamics: *p dolce*, *p*, *dim.*

Other markings: *tr mmm*, *NYOS - YES REPEAT*

Berlioz: Roman Carnival Overture, Beginning to 3 bars after rehearsal 1.

Corno ingl.
Andante sostenuto (♩ = 52)
solo

mf espress.

cresc. - - - f

mf

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante sostenuto' with a quarter note equal to 52 beats per minute. The first staff begins with a first ending bracket over the first two measures, followed by the instruction 'mf espress.'. The second staff continues the melodic line. The third staff features a first ending bracket over measures 1-2, a dynamic marking 'cresc. - - - f' with a hairpin, and a second ending bracket over measures 7-8, which concludes with a 'mf' dynamic marking. The score includes various musical notations such as slurs, ties, and articulation marks.