

Set A

UNIVERSITY OF ALABAMA

LARGE ENSEMBLE

AUDITION EXCERPTS

Oboe

Allegro - 4th Mvt.

Fl. Klar. Solo

110 121

p *p* *dim.*

Claude Debussy
Prelude to the Afternoon of a Faun

Très modéré.

1 FL.

3 *p* 5

HAUTB. *p* *expressif.*

p *cres.* *cres.* *do.* *f* 7 1

En animant.

2

4 HAUTB. SOLO.

doux et expressif. *cres.* *cres.* *do.*

Toujours en animant.

5

mf *p* *cresc.* *mf* *f*

SYMPHONY NO. 4 IN F MINOR

PIOTR ILYITCH TCHAIKOVSKY
(1840-1893)

Excerpt 1: Mvt. 2, bars 1-21; suggested tempo ♩ = 58-63

As my mentor Richard Woodhams once pointed out, the slow folk-like melody Tchaikovsky wrote in the Andantino is one of those nice instances where phrasing can truly follow the shape of the rise and fall of the notes. Play it *con moto*, in a full, voice-like manner, without over-emphasizing the lifts at the ends of the phrases.

Some advocate doing this in one breath, but that can be a long haul – breathing at the mid-point is perfectly acceptable. If one takes a breath after the first note of measure 9, however, it must be well-prepared by broadening the previous 3 notes. It would not hurt to delay the diminuendo that Tchaikovsky wrote in measure 19, waiting until after the F in the next measure to do so.

II

① Andantino in modo di canzona
Solo
p semplice, ma grazioso

9

18

Excerpt 2: Mvt. 3, bars 133-144; suggested tempo ♩ = 100-108

The tricky solo in the Scherzo is almost always requested on auditions. Playing a full throttle octave A out of the blue requires a reed with real stability. Make sure it really crows a C! You also need to practice catching the end of the preceding string pizzicato section exactly with your first note. They are moving like lightning – counting in one is always precarious under pressure.

I was taught the following exercise to prepare the turn. As the exercise suggests, it is critical to place the E and D after the turn, exactly on the second half of the beat.

a) b) c)

(To best prepare you for the abrupt entrance, the provided piano accompaniment begins 7 bars before your entrance at 133.)

② Meno mosso
f

133

142

SYMPHONY NO. 3

BEETHOVEN

Some conductors play a strict dotted rhythm; some double dot it.

(The piano accompaniment begins with the violin cue in bar 7.)

MARCIA FUNEBRE Adagio assai (♩ = 80)

6 Viol. I

14 *cresc. decresc. p*

Excerpt 2: Mvt. 2, bars 36-56; ♩ = 80

The suggestions from Excerpt 1 apply here as well. In bar 55, the first F# should be an 8th note.

(The piano accompaniment begins on the downbeat of the bar in which you enter, 20 after [A].)

14 *cresc. decresc. p* A 17 Viol. I *f p sf* *cresc. f*

41 *p sf > p* B *p cresc.*

54 *f p < p*

Excerpt 3: Mvt. 2, bars 69-101 (Maggiore); ♩ = 80

Similar to the many Bach examples, be sure to support your line coming out of the long tied notes in bars 70 and 93. There should be a 2-bar slur over bars 80-81.

69 *p cresc. ff sf sf sf sf* C

80 *p cresc. p*

86 *p cresc.*

96 *f sempre più f ff sf sf sf sf*

SYMPHONY NO. 1 IN C MINOR

JOHANNES BRAHMS
(1833-1897)

Excerpt 1: Mvt. 1, middle of bar 27 through 33; suggested tempo ♩ = 104-112

The first excerpt is often requested by committees to show both great dynamic range and reliable pitch slurring to the high D. There is no composer quite like Brahms for demanding both size and flexibility of tone, particularly above the staff. The greatest efficiency is needed from your reeds without sacrificing breadth.

Don't make much of the diminuendo in measure 31; your line should sustain all the way to the C on the following downbeat.

(The piano accompaniment begins in the middle of 27; your solo begins on the downbeat of 29.)

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

30

Excerpt 2: Mvt. 1, bars 121-146; suggested tempo ♩ = 116-120

The following excerpt (and the corresponding moment later in the movement) are quite thickly orchestrated; you will have to play out beyond the marked dynamics. Any lack of stability in your reed will cause the high B and C to spread or sound glassy.

121 *p espr.* *cresc.* *p* *espr.*

131 *espr.*

141 *dim.* 6

Excerpt 3: Mvt. 1, bars 394-418; suggested tempo ♩ = 116-120

The comments for excerpt 2 apply here as well.

394 *p espr.* *cresc.* *f*

402 *p* *p espr.*

412 *p*

Excerpt 4: Mvt. 2, bars 15-23; suggested tempo ♩ = 58-60

This solo should sound serene and unforced, with breadth rather than loud dynamics. Although the B in measure 22 is the highest note, the phrase should sustain through to the D# in the following measure. Keep your support and line up.

(The piano accompaniment begins 2 bars before the bar in which you enter.)

Andante sostenuto

Viol. I

8 Viol. I

Solo

espr.

18 *cresc.*

Excerpt 5: Mvt. 2, bars 37-43; suggested tempo ♩ = 58-60

One of the most famously awkward solos in Brahms is this solo in C# minor. One would benefit from an exercise in that key in broken thirds such as:

Play it first at half tempo and work it gradually to ♩ = 58. The opening G# should be clearly but discreetly attacked. Do not sneak in on a "ha." One should try to adjust one's reed so that the thumb octave G's and G#'s hold themselves well without aid, but adding the middle finger, ring finger, and C key on the right hand can give one stability on this note.

Be aware that the accompaniment is displaced from the beat by a 16th-note syncopation, and it would be particularly helpful to practice your alignment with the piano reduction (and study the score!).

(The piano accompaniment begins 2 bars before [B].)

Viol. I

35

p dolce legato

[B]

41

p

Excerpt 6: Mvt. 4, bars 132-142; suggested tempo ♩ = 76-80

The *p* in bar 5 is *subito!*

132

p dolce

s

p

dim.

141

sf

sf

sf

mf

ENGLISH HORN

De Falla - Three Cornered Hat : II. Miller's Dance

(1)

1 Solo.

$\text{♩} = 132 (4)$

(C.A.) f p

3 3 5 6 4

3 3 3

3 3 3

stacc.

cresc. f ff

2

Respighi : Pines of Rome : IV. Pines of the Appian Way $\text{♩} = 108-74$

(1)

SOLO

4/4

p

5 3

19

3 3

p mf

SOLO

3

20