

**Johnstown Symphony Youth Orchestra**  
**June 3, 2023 Oboe Auditions**

This audition will consist of three parts:

**1. Excerpts from solo repertoire**

Select two contrasting excerpts of 1-2 minutes each. (ex: fast/slow) Both can come from the same movement, or they can come from completely different pieces. Because of time, you will not get through entire movements – instead, please select small portions of music and prepare them to a high level.

**2. Sight-reading**

You will be given 8 measures of music to play that you have never seen before. Take 30 seconds to mentally go over this excerpt (especially rhythm), then do your best. Remember, correct rhythms are just as important as correct notes.

**3. Excerpts from our Fall 2023 repertoire**

All music is available below.

*Excerpt #1*

Holst, Mars

- rehearsal 4 to rehearsal 5

*Excerpt #2*

Holst, Mars

- rehearsal 9 to the end

*Excerpt #3*

Star Wars, Main Title

-m31 to 56

*Excerpt #4*

Star Wars, Main Title

-m113 to 152

*Excerpt #5*

Frozen, part 1

- m17 to 27

*Excerpt #6*

Frozen, part 1

- pickup notes to m90 to m112

*Optional English Horn excerpt* (prepare this if you would like to be considered for English Horn as well as oboe)

Holst, Mars

- all notes between rehearsal 1 and rehearsal 3

To clarify: When you add up solo selections (2) with excerpts from the season (6 or 7), you are responsible for preparing 8 or 9 short excerpts.

Strategies:

If you have a private teacher, you should schedule several lessons with them between now and June 3<sup>rd</sup>. If you do not have a private teacher, this would be a perfect time to begin lessons. Or, at the very least, play a handful of mock auditions for JSYO friends.

A recording of Mars is available here:

<https://www.youtube.com/watch?v=cXOanvv4plU>

A recording of Star Wars, Main Title is available here:

<https://www.youtube.com/watch?v=54hoKbTWon4>

A recording of Frozen 2 is available here:

<http://media.lucksmusic.com/mp3/39185.mp3>

Most of the excerpts happen in the middle of movements. You should listen from the beginning of each in order to hear the selections in their full context. (Feel free to make a note of the time when each of the excerpts begins so you can easily go back to these specific spots.)

Before you play one note, you should listen several times. Besides right notes and rhythms, the audition committee also listens for things like style, articulation, and appropriateness of the tempo – all things where recordings can help. Many of these excerpts have challenging rhythms, so practicing with a metronome is essential. (For these, about 90% of your playing should be with a metronome.)

If you have any questions, contact Mr. Anderson ([david.anderson.jsyo@gmail.com](mailto:david.anderson.jsyo@gmail.com)).

Oboes 1 & 2

7

2  
50  
fff  
fff

55  
3

60

65  
4  
Excerpt #1  
1 7  
f  
f

77  
ff  
ff

81  
3  
5

Oboes 1 & 2

4  
121

fff

4

fff

fff

fff

Detailed description: This system contains measures 121 to 124. It is written for two staves in 4/4 time. The music features a melodic line in the upper staff and a supporting line in the lower staff. The dynamic marking is *fff* (fortississimo) throughout. A repeat sign is present at the end of measure 124.

132

8

6

f

f

Detailed description: This system contains measures 132 to 135. It is written for two staves. A circled number '8' is written above the first staff in measure 132. A circled number '6' is written below the second staff in measure 134. The dynamic marking is *f* (forte). There are fermatas in measures 132 and 134.

144

9

1

Excerpt #2

Detailed description: This system contains measures 144 to 148. A circled number '9' is written above the first staff in measure 144, with a diagonal slash through it. A circled number '1' is written below the second staff in measure 144. The text 'Excerpt #2' is written above the first staff in measure 145. The music is written for two staves with various articulations.

149

f

f

Detailed description: This system contains measures 149 to 153. It is written for two staves. The dynamic marking is *f* (forte) in both staves. The music features a complex melodic line with many accidentals.

154

cresc.

cresc.

Detailed description: This system contains measures 154 to 157. It is written for two staves. The dynamic marking is *cresc.* (crescendo) in both staves. The music continues with a complex melodic line.

158

10

Detailed description: This system contains measures 158 to 162. A circled number '10' is written above the first staff in measure 158. The music is written for two staves with a complex melodic line.

Oboes 1 & 2

162 *(sempre cresc.)*

163 *(sempre cresc.)*

165

*fff*

169

11

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

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

*simile*

175

177

12

*all. al Fine.*

*fff*

8

# STAR WARS

## Suite for Orchestra

### I. Main Title

OBOE 1

JOHN WILLIAMS

**Maestoso**

**L'istesso** ( $\text{♩} = \text{♩}$ )

*sfz* *marc.* *poco rall.*

*sfz > f a tempo*

*f* *mf*

*legato*

*poco rall.* *a tempo*

From the Lucasfilm Ltd. Production - A Twentieth Century Fox Release STAR WARS  
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STAR WARS: Suite for Orchestra - 2

Oboe 1

48

48

53

56

56

*> mf*

*dim. poco a poco*

65

65

*poco rall.*

*p*

*pp*

70

70

*poco Più Mosso e Più Agitato*

5

79

79

*mf*

*ff*

6

85

85

*ff*

3

88

88

*molto rall. e cresc.*

*ff*

5

89 *Presto*

97

97

*f*

3

100

100

*A La Marcia*

3

*f*

106

106

3

110

Oboe 1

Excerpt #4

113 *mf*

117 **118** *ff*

122 *mp*

127 **130** L'istesso (♩ = ♩) *mp*

136

140

144 *poco meno* *rall.* *f* **148** *a tempo*

149

151 **152**

155

159 **160** Un Poco Meno *Brillante* *mf* *ff*

Lake Geneva Symphony Orchestra  
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# Music from FROZEN II

PART 1  
Oboe

Arranged by JOHNNIE VINSON

"Vuelie"  
Moderate Tempo

Musical staff for "Vuelie" starting at measure 1. The tempo is "Moderate Tempo". The music begins with a dynamic marking of *f* and includes accents. It concludes with a dynamic marking of *sfp* and a hairpin indicating a decrease in volume.

Somewhat Faster [9] "Some Things Never Change"

Musical staff for "Some Things Never Change" starting at measure 9. The tempo is "Somewhat Faster". The music begins with a dynamic marking of *mf non stacc.*

Musical staff for "Some Things Never Change" starting at measure 12. The music begins with a dynamic marking of *mp*. A handwritten note "Excerpt #5" with an arrow points to measure 17, which is boxed. The music ends with a dynamic marking of *f* and accents.

Musical staff for "Some Things Never Change" starting at measure 18. The music continues with various rhythmic patterns.

Musical staff for "Some Things Never Change" starting at measure 22. It features a triplet of eighth notes. The music concludes with dynamic markings of *mf* and *p*, and a *rit.* (ritardando) hairpin.

[28] Shuffle Rock (♩ =  $\sqrt[3]{\text{♩}}$ )

[32] "Into The Unknown"

Musical staff for "Shuffle Rock" (measures 28-31) and "Into The Unknown" (measures 32-35). "Shuffle Rock" starts with a dynamic marking of *mp*. "Into The Unknown" starts with a dynamic marking of *mf* and a 4-measure rest.

Musical staff for "Shuffle Rock" and "Into The Unknown" starting at measure 37. It features triplet eighth notes. The music concludes with a dynamic marking of *mf* and a hairpin.

[44]

Musical staff for "Shuffle Rock" and "Into The Unknown" starting at measure 42. It features triplet eighth notes. The music concludes with a dynamic marking of *f*.

[52]

Musical staff for "Shuffle Rock" and "Into The Unknown" starting at measure 48. It features triplet eighth notes. The music concludes with a dynamic marking of *cresc. poco a poco*.

VUELIE  
From FROZEN  
Written by FRODE EJLHEIM and CHRISTOPHE BECK  
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SOME THINGS NEVER CHANGE • INTO THE UNKNOWN • LOST IN THE WOODS • SHOW YOURSELF  
From FROZEN II

Audio Demo

PART 1  
Oboe

Suddenly Slower

58 Ballad, Moderately Slow, in 2 (Even 8ths)

55 *ff* 3 *f* smoothly

Musical staff 55-62: Treble clef, key signature of two flats. Starts with a triplet of eighth notes, followed by a half note, a quarter note, and a dotted half note. Dynamics range from fortissimo (ff) to forte (f). A hairpin crescendo is shown.

63 *mp* *f* *mf* smoothly

66 "Lost In The Woods" 74

Musical staff 63-73: Treble clef, key signature of two flats. Features a half note, a quarter note, and a dotted half note. Dynamics include mezzo-piano (mp), forte (f), and mezzo-forte (mf). A hairpin crescendo is shown.

76 82 3

Musical staff 76-81: Treble clef, key signature of two flats. Consists of eighth notes and quarter notes. Ends with a triplet of eighth notes.

85 *mp* *f* 90 Excerpt #6

Musical staff 85-91: Treble clef, key signature of two flats. Includes a handwritten '4' above the staff and a handwritten 'f' below. Dynamics range from mezzo-piano (mp) to forte (f). A hairpin crescendo is shown.

92

Musical staff 92-97: Treble clef, key signature of two flats. Consists of eighth notes and quarter notes.

98

Musical staff 98-105: Treble clef, key signature of two flats. Consists of eighth notes and quarter notes.

106 *mf* *p* 113 Faster 6

*rit.*

Musical staff 106-112: Treble clef, key signature of two flats. Dynamics range from mezzo-forte (mf) to piano (p). Includes a hairpin decrescendo and a tempo change to 'Faster'.

119 "Show Yourself" 7 *f* 127 *non stacc.*

Musical staff 119-130: Treble clef, key signature of two flats. Dynamics range from forte (f) to non-staccato (non stacc.).

131 *ff* 135

Musical staff 131-137: Treble clef, key signature of two flats. Dynamics range from fortissimo (ff). Includes a hairpin decrescendo.

138 *f* 141 3

Musical staff 138-145: Treble clef, key signature of two flats. Dynamics range from forte (f). Includes a triplet of eighth notes.

146 *ff* *rit.* *fp* *ff* 147

Musical staff 146-152: Treble clef, key signature of two flats. Dynamics range from fortissimo (ff) to fortissimo-piano (fp) and back to fortissimo (ff). Includes a hairpin decrescendo and a hairpin crescendo.

# THE PLANETS

suite for large orchestra

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LIBRARY

GUSTAV HOLST  
(1874-1934)

## I Mars, the Bringer of War

*Allegro.*

English Horn Excerpt (Optional)

1

26 1. Horn.

36

42

54

59

64

77

91

94

*pp* *cresc.* *mf dim.*

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

*ff sempre cresc.* *fff*

*fff*

*f*

*f cresc.* *ff*

(d=d)