NAU Spring 2025 Oboe Ensemble Placement Excerpts

1. **Bach - Wedding Cantata (Nr. 7 Arie - mm. 1-60)**
2. **Beethoven - Symphony 3 Mvmt II, Eroica (mm. 8-16)**
3. **Rimsky-Korsakov - Scheherezade (Mvmt II reh A - B)**
4. **Stravinsky - Pulcinella Suite (variation 1a with repeat)**
5. **Tchaikovsky - Symphony 4 (Mvmt II mm. 1-21)**

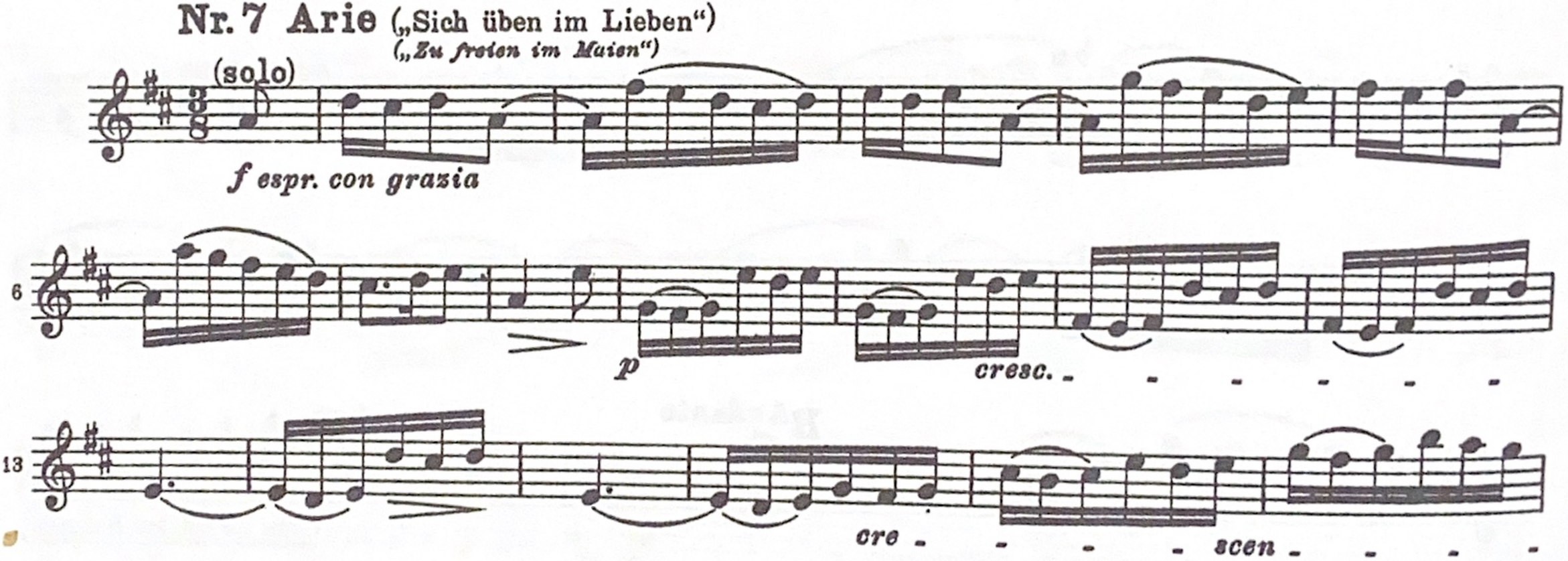
English Horn (optional)

1. **Roman Carnival Overture - 14 measures before [1] to 3 measures after [1]**

Excerpt 2: 7. "Sich üben im Lieben," bars 1-60; suggested tempo ♩= 54-56

It is important that this aria sound poised and dance-like. Do not be late getting off the ties on time. The opening 8th pickup should have an up inflection – robust and even folk-like. All the 8ths should sound buoyant and colorful. This aria is an endurance challenge!

The edition provided is inauthentic, but musically solid.



(left-right page break is authentic)

19

- do

f

mf

A

26

p

33

mf

41

f

B

grazioso

48

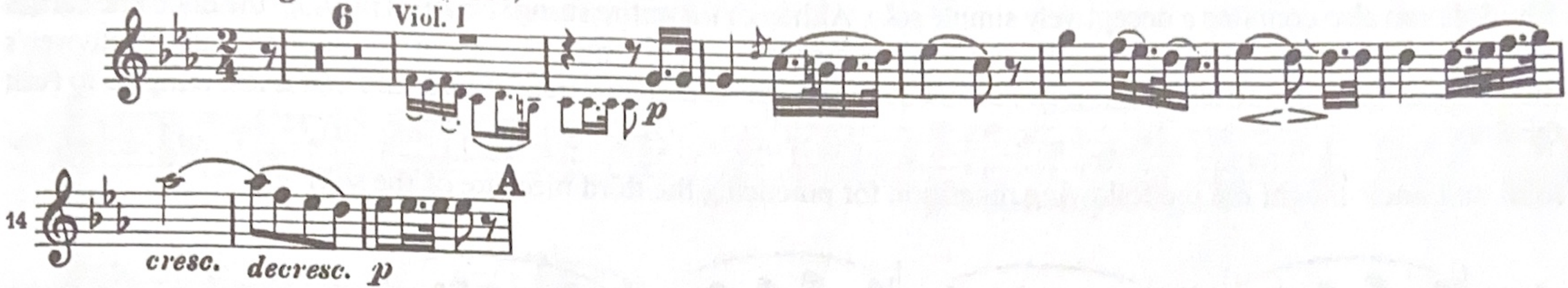
cre -

54

- - - - - - - - - *scen* - - - - - - - - *do*

MARCIA FUNEBRE

Adagio assai (♪=80)

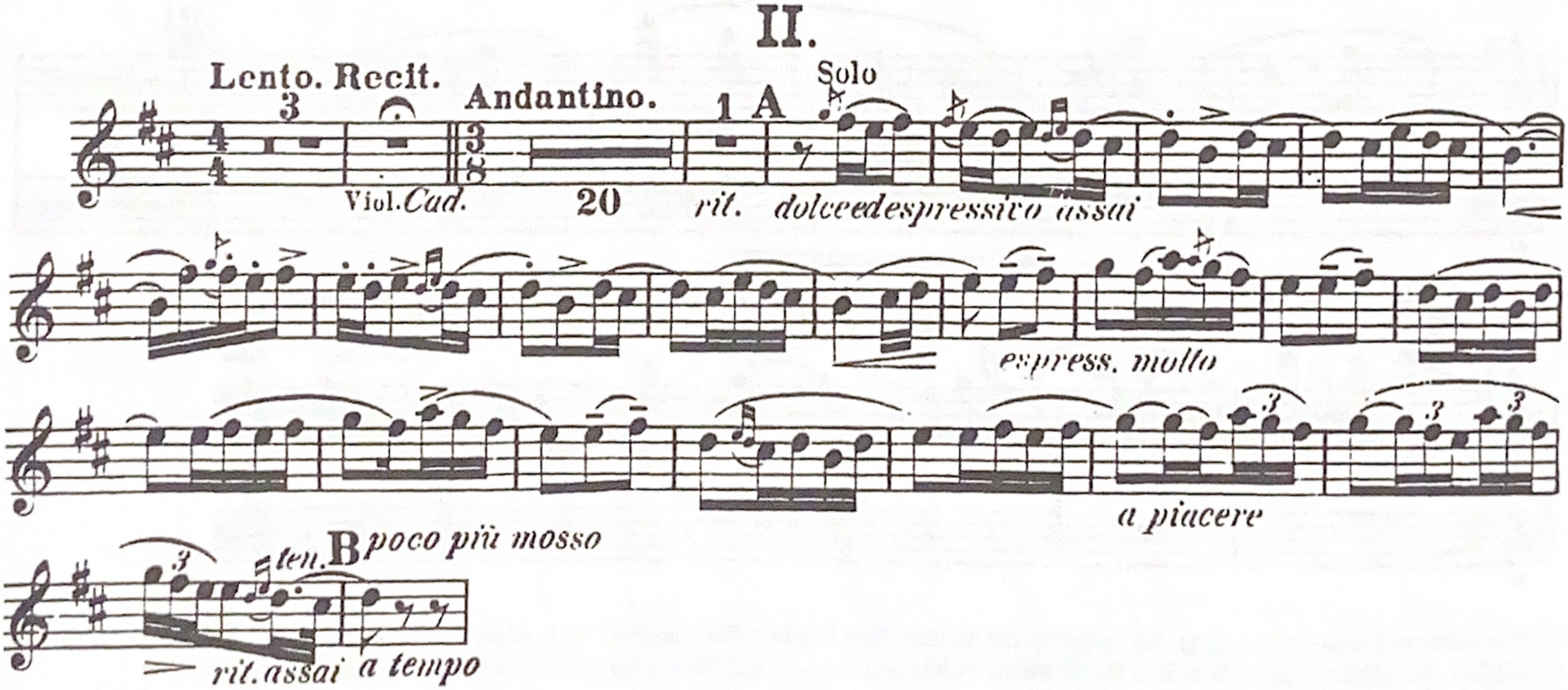


SCHEHERAZADE

NICOLAI RIMSKY-KORSAKOV
(1844-1908)

Excerpt 1: Mvt. 2, [A]-[B]; ♪= 112

This solo is, like the entire composition, episodic. Rimsky-Korsakov indicated ♪ =112, but soloists here are generally given wide latitude. You might try a tempo as fast as ♪ =132. The character is quicksilver – first lyrical and graceful, then playful and highly characterized, finally, broader and more heroic. Do not allow your dynamics to be too relentlessly loud – take every opportunity to bring them down. You might try a *subito* ***p*** 4 measures before [B] to give yourself room for the last big crescendo. Few orchestral warhorses allow you as much interpretive freedom.



SYMPHONY NO. 4 IN F MINOR

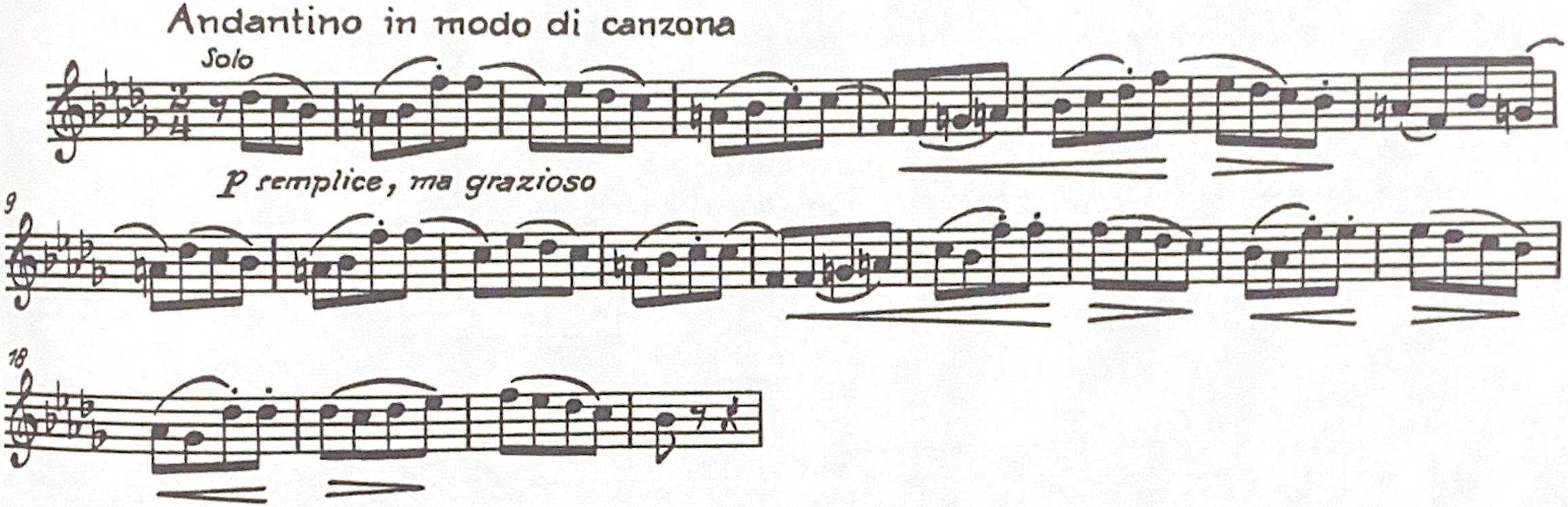
PIOTR ILYITCH TCHAIKOVSKY
(1840-1893)

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



Variazione 1a

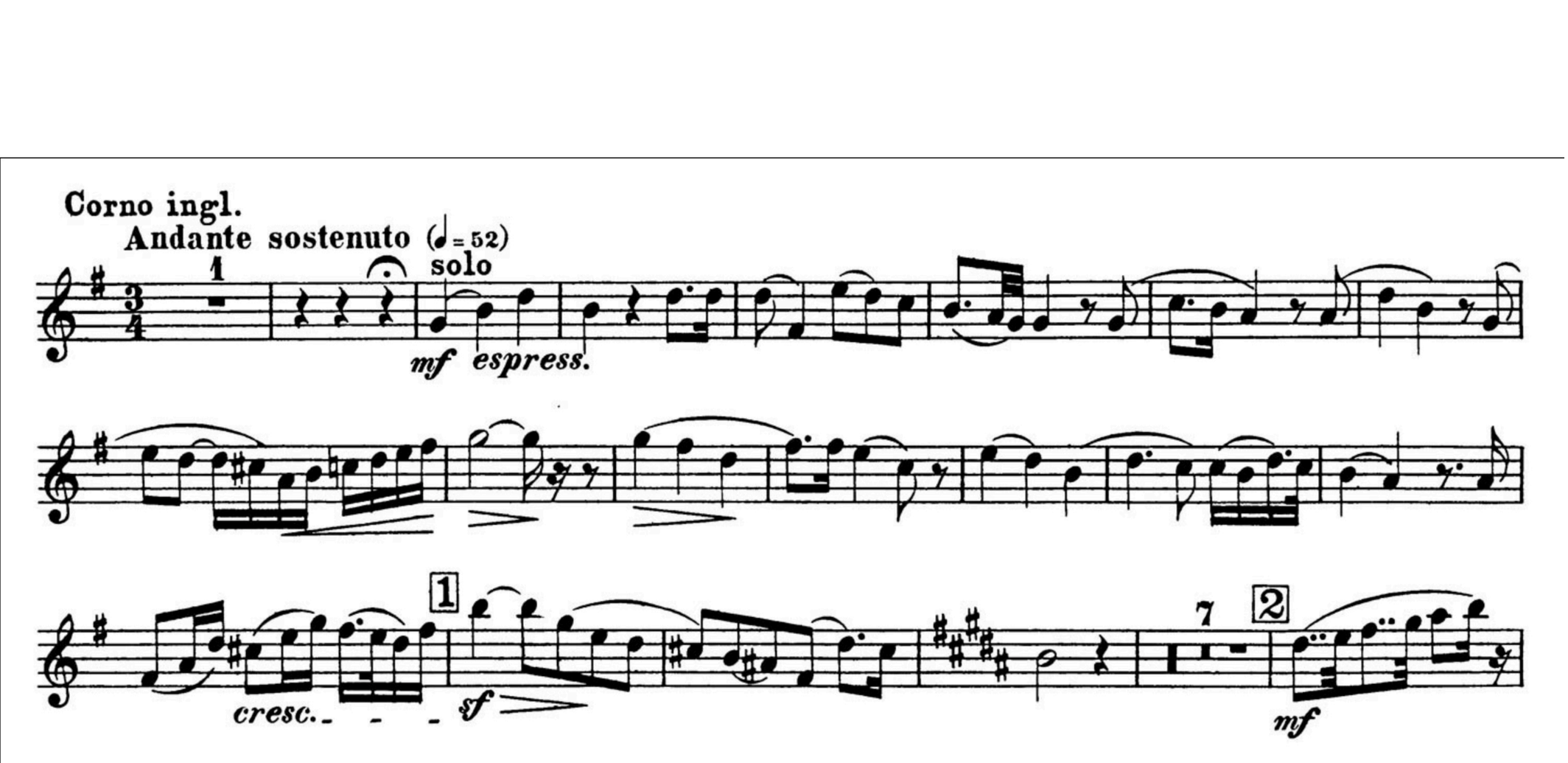
77 **Allegretto,** ♩. = 100

78

79

80

414-41189

attacca

Optional English Horn: