

# **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.

**Nr. 7 Arie („Sich üben im Lieben“)**  
(„Zu frohen im Maien“)

(solo)

*f espr. con grazia*

6

*p* *cresc.*

13

*cre - - - - - scen - - - - -*

The image shows a musical score for a solo aria. It consists of three staves of music in treble clef, with a key signature of two sharps (D major) and a 3/8 time signature. The first staff starts with a pickup note on the 8th bar line, followed by a series of eighth notes with ties. The second staff begins at bar 6 and features a dynamic change to piano (p) and a crescendo (cresc.) marking. The third staff begins at bar 13 and includes a dynamic change to piano (p) and a crescendo (cresc.) marking. The score is annotated with performance instructions such as 'f espr. con grazia', 'p', 'cresc.', and 'cre - - - - - scen - - - - -'. The page number '6' is written at the start of the second staff, and '13' is written at the start of the third staff.

(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)

6 Viol. I



# 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.

**II.**

**Lento. Recit.** 3 **Andantino.** 20 **Solo** 1 A **rit. dolce ed espressivo assai**

**espress. molto**

**a piacere**

**rit. assai a tempo** **B poco più mosso**

# 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

Andantino in modo di canzona

*Solo*

*P semplice, ma grazioso*

9

18

# Variazione 1a

77 Allegretto, ♩. = 100

Musical notation for measures 77 and 78. Measure 77 begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of eighth and sixteenth notes, some beamed together, with slurs and accents. A handwritten *mf* is written below the first measure. Measure 78 continues the melodic line with similar rhythmic patterns and slurs.

78

Musical notation for measure 78. The notation continues from the previous measure. A handwritten *p* is written below the first measure. A trill is indicated above a note in the middle of the measure with the handwritten word *tr*. A handwritten *mf* is written below the measure.

79

Musical notation for measure 79. The notation continues with slurs and accents. A trill is indicated above a note with the handwritten word *tr*. A handwritten *mf+* is written below the first part of the measure, and a handwritten *mf-* is written below the second part.

80

Musical notation for measure 80. The notation continues with slurs and accents. A trill is indicated above a note with the handwritten word *tr*. A handwritten *mp* is written below the first part of the measure, and a handwritten *f* is written below the second part.

*echo*

Musical notation for measure 81. The notation continues with slurs and accents. A handwritten *echo* is written above the first part of the measure. The measure ends with a double bar line and a 4/4 time signature.

# Optional English Horn:

Corno ingl.  
Andante sostenuto (♩ = 52)  
solo

*mf espress.*

*cresc. - - - f*

*mf*