

AALBORG SYMPHONY ORCHESTRA
CHIEF CONDUCTOR: JOSHUA WEILERSTEIN
CONDUCTOR EMERITUS: MICHAEL SCHØNWANDT
ARTISTIC AND MANAGING DIRECTOR: CATHARINA ROOS BILSBÅK

**SECOND OBOE, WITH OBLIGATION TO PLAY
PRINCIPAL OBOE AND ENGLISH HORN, AS REQUIRED
AUDITION: MONDAY, 8 JUNE 2026
AUDITION REQUIREMENTS**

First Round

Mozart: Oboe concerto in C major, KV 314 – 1st movement
(bars 1-97, without cadenza)

Orchestral excerpts played on Oboe:

Brahms: Symphony no. 1 in C minor, op. 68 – 1st movement + 2nd movement
Dvorak: Symphony no. 2, op. 70 – 2nd movement

Second Round

Mozart: Oboe concerto in C-major, KV 314 – 2nd movement
(bars 1–50, without cadenza)

Orchestral excerpts on Oboe and English horn

Oboe

Ravel: Rhapsodie espagnole
Mendelssohn: Symphony no. 3 in A minor – 2nd movement; Vivace

English horn

Bizet: Carmen
Verdi: Otello

Third Round

Orchestral excerpts on Oboe

Rimsky-Korsakov: Scheherazade, op. 35
Brahms: Violin Concerto in D major, op.77 – 2nd movement – Adagio
Ravel: Tombeau de Couperin – Prélude

Ensemble excerpts together with the Oboe section, playing 2nd Oboe

J.S. Bach: Brandenburg Concerto no. 1 in F major BWV 1046
3rd movement: Allegro – bars 1-17
4th movement: Menuet + Trio
Nielsen: Symphony no 3 - 3rd movement
Brahms: Symphony No. 2, Op. 73 - 2nd movement, bars 19 - 26
Mendelssohn: Symphony no. 3 in A minor – 1st movement; Andante con moto
Bartok: Concerto for Orchestra – 2nd movement
Mahler: Symphony no. 1 – 3rd movement (Fig. 5 - 6)
Brahms: Haydn Variations - Theme

A piano accompanist will be provided, and the piano will be tuned to 442 Hz.

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We ask that candidates discard audition materials after the audition date.

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First Round

Sinfonie Nr. 1

c-Moll/C minor

Johannes Brahms
op. 68

1. Satz

Un poco sostenuto [♩ = 92]

27 I. *(ff)* *sf* *p* *espr.*

30

Detailed description: This block contains the musical notation for measures 27 through 30 of the first movement. It is written in C minor, 6/8 time. Measure 27 begins with a first ending bracket labeled 'I.' and a fortissimo (*ff*) dynamic. The melody features a descending eighth-note scale. Measure 28 continues the scale. Measure 29 has a dynamic of *sf* (sforzando) and a piano (*p*) dynamic. Measure 30 features a dynamic of *espr.* (espressivo) and a crescendo leading to a double bar line. The notation includes various articulations like slurs and accents.

2. Satz

Andante sostenuto [♩ = 76 ↓ 92]

Vla. 17 I. *) *espr.* *cresc.*

22 38 *legato* *p dolce*

41 *p*

Detailed description: This block contains the musical notation for measures 17 through 41 of the second movement. It is written in C minor, 3/4 time. Measure 17 is marked 'Vla.' (Viola) and 'I. *)' with an *espr.* (espressivo) dynamic. Measures 18-21 feature a crescendo (*cresc.*). Measure 22 begins with a dynamic of *p dolce* (piano dolce). Measure 38 is marked with a *legato* instruction. Measure 41 ends with a dynamic of *p* (piano). The notation includes various articulations like slurs and accents.

*) Die Bögen in den Takten 17 bis 21 werden in der Praxis oft durch portato ersetzt.
Bars 17 to 21: The slurs are often ignored in favour of a portato execution.

A. Dvorak: Symphony No. 2, Op. 70
2nd movement, bars 1-9

Poco Adagio

p legato. *pp* *p* *p dim.* *pp*

1

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Second Round

Ravel: Rhapsodie espagnole, 4th mvt - Feria

Oboe II

Assez animé

6 **1** 7 **2** Cl. 8

HAUTB. **3** 6 vous HAUTB. **4** 1

p < *mf* > *mf*

p

5

mf < > *pp*

1 3

6

mf *ff*

ff p

7

HAUTBOIS

Musical score for Hautbois, measures 7 and 8. The score is written in treble clef with a 7/8 time signature. Measure 7 is marked with a box containing the number 7. The music begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second half of the measure. Measure 8 is marked with a box containing the number 8. The melody continues with similar rhythmic patterns, including a triplet of eighth notes. The score concludes with a double bar line and a box containing the number 4, indicating the end of a phrase or section.

Mendelssohn: Symphony no. 3, A-minor

Oboe I

Vivace non troppo

mf *cresc.*

pp *sf* *p* *pp* *pp*

p *pp* *p* *sf* *pp*

English horn

Carmen

2. Akt

Nr. 16 Duett Carmen-Don José

Andante [♩ = 69]

Georges Bizet

89 E.Hr. *p espress.*

90 *Andantino* *dim.*

94 *mf espress.* *dim.*

molto *ppp* *ppp*

Edition Peters

31640

English horn

Otello

4. Akt
(Anfang)

Andante [♩ = 78]

Giuseppe Verdi

dolce
E.Hr. Solo *p*
3 *ten.*
1
3 *ten.*
A 1
3
cresc.
dim.
p.

Third Round

Rimsky-Korsakov: Scheherazade, op. 35

Lento. Recit.

Andantino.

Solo

Viol. Cad. 20

rit. dolce ed espressivo assai

express. molto

a piacere

rit. assai

ter. B poco più mosso

Violin Concerto II - Adagio

BRAHMS

Adagio
Tutti Hr. (Solo)
Fag. *p dolce*

8

13 Ob. II *p* *dim.*

20 *p*

28 *mf* *p* Solo

The image shows a page of musical notation for the second movement of Brahms' Violin Concerto. It features five staves of music. The top staff is for the Flute (Fag.), marked 'Tutti' and 'Hr. (Solo)', with dynamics 'p dolce'. The second staff is for Oboe II (Ob. II), marked 'p' and 'dim.'. The third and fourth staves are for the Violin, both marked 'p'. The fifth staff is for the Violoncello (Cello), marked 'mf' and 'p', and labeled 'Solo'. The music is in a 2/4 time signature and a key signature of two flats (B-flat major or D-flat minor). The tempo is 'Adagio'. The page number '15' is at the bottom.

Le Tombeau de Couperin

I - Prélude

RAVEL

HAUTBOIS

Vif. $\text{♩} = 92$

pp

1

pp *mp*

p

2

**Ensemble excerpts together with
the oboe section, playing 2nd Oboe**

Brandenburgisches Konzert Nr. 1 Brandenburg Concerto No. 1

F-Dur / F major
BWV 1046

Johann Sebastian Bach

Third Movement: Bars 1 - 17

Oboe II

3. Allegro

5

11

16

Fourth Movement: Menuet & Trio

4. Menuet

10

BA 5201

Oboe II

17

Trio

9

20

Menuet da capo

Nielsen: Symphony no. 3 - Third movement

1
Ob.
2
3
p
f *p*
f *p*

1
Ob.
2
3
p
f *p*
f *p*

1
Ob.
2
3
p
f *p*
f *p*

1
Ob.
2
3
p
f *p*
f *p*

poco rit.

1
Ob.
2
3
dim.
dim. *ppp*
dim. *ppp*

Brahms: Symphony No.2, Op. 73 in D Major;

2nd movement, bars 19 - 26

Oboe II

Adagio non troppo

The musical score for Oboe II consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The tempo is marked "Adagio non troppo". The first staff contains measures 19-21, with dynamics *pp* and *mf*. The second staff contains measures 22-24, with dynamics *mf* and *p*. The third staff contains measures 25-26, with a dynamic of *p*. The fourth staff contains measures 27-28, with a dynamic of *dim.* and a first ending bracket. The score includes various musical notations such as slurs, ties, and dynamic markings.

Vcl. *pp*

7 *mf* *p* Fl. 1

16 **A** *p* Hr. I

22 *dim.* Fl. 1

Oboe II

Felix Mendelssohn
Symphony No. 3 in A Minor, Op. 56 (Scottish)

Andante con moto

Musical staff 1: Oboe II part, measures 1-9. Dynamics include *p*, *sf*, and *p*.

Musical staff 2: Oboe II part, measures 10-29. Dynamics include *sf*, *p*, *dim.*, *pp*, and *p*. Rehearsal mark 2 is above measure 22.

Musical staff 3: Oboe II part, measures 30-38. Dynamics include *sf molto cresc.*, *f*, *cresc.*, *p*, *cresc.*, *f*, *p*, and *cresc.*. Rehearsal mark A is above measure 32.

Musical staff 4: Oboe II part, measures 39-50. Dynamics include *f*, *cresc.*, *ff*, *sf*, and *p*. Rehearsal mark 2 is above measure 48.

Musical staff 5: Oboe II part, measures 51-60. Dynamics include *p*, *sf*, *dim.*, *p*, and *p*. Rehearsal mark 4 is above measure 58.

Bartok: Concerto for Orchestra

2

2nd MOVEMENT (Gioco delle Coppie)

(a) Allegretto scherzando (♩ = 74)

I
818
II

(b) (Tempo I)

Mahler: Symphony no. 1 Third Movement (Fig. 5 - 6)

Second Oboe

5

zurückhaltend, aber ausdrucksvoll, subito

1. Ob. Solo

pp rit.

p a tempo Ziemlich langsam

2. Ob. Solo

pp rit.

p subito

6

ZM 2405

J. Brahms: Variations on a Theme by Haydn, Op. 56^a

THEME

291

I *Andante* *ten. ten.*

II *p* *ten. ten.* *f*