



## Oboe

*As an oboist in the U.S. Army Bands, you will perform in concert band, woodwind quintet, and ceremonial band. You may also be asked to perform on English horn when a piece of literature calls for it. Since oboe is not typically found in a marching band, it is particularly useful for oboe players to double on another instrument such as clarinet or saxophone. This is not required, however, and in many cases oboists who do not double will supplement the percussion section by playing cymbals during parades.*

## Audition Requirements

### **Part 1: Prepared Music**

This is your time to show off your unique talents and skills. We are looking for musicians who are versatile and who have experience in many different styles of music. You should prepare at least three selections of contrasting styles to emphasize your technical, musical, and stylistic ability. These selections can be excerpts from classical solo repertoire, concert band or orchestra literature, or even jazz standards. In total, you should have between 5-10 minutes of music prepared.

**Active duty applicants will prepare six of the provided excerpts for this portion of the audition.**

### **Part 2: Music Preparation**

This portion of the audition judges how well you can quickly prepare music as if you were called to sub on a gig with short notice. The evening prior to your audition, you will be given a packet of music of various styles. You will be responsible for preparing the music by your scheduled audition time.



**U.S. ARMY**

# U.S. ARMY BANDS

## Oboe Audition Excerpts

*Choose a minimum of six selections from the following list, each from a different category:*

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### Solo

**Mozart:** *Oboe Concerto, mvt. 1*  
(excerpt of exposition; m. 32 to m.71)

**Vaughan Williams:** *Oboe Concerto*  
(beginning to rehearsal B)

### Marches

**Sousa:** *Hands Across the Sea* (mm. 80 to end)

**Fillmore:** *His Honor*  
(Introduction and 1<sup>st</sup> strain with repeats)

### Technical Excerpts

**Ravel:** *Le Tombeau de Couperin:*  
*Prelude*  
(beginning – #2)

**Rossini:** *La Scala di Seta* (Opening Solo  
beginning to #3)

**Copland:** *Variations on a Shaker Melody*  
(circle 3 to 5)

### Chamber Excerpts

**Malcolm Arnold:** *Divertimento, mvt.1*  
(pickup to reh. A – reh. E)

**Piazzolla/arr. Jeff Scott:**  
*Libertango*  
(beginning - letter B, no slower than 170 bpm)

### Lyrical Excerpts

**Brahms:** *Violin Concerto in D Major, mvt. 2*  
(mm. 3–32)

**Tchaikovsky:** *Symphony No. 4, mvt. 2*  
(m. 1 to m. 21)

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To learn more and submit your audition request today:  
[bands.army.mil/careers](https://bands.army.mil/careers)

1. **Mozart:** *Oboe Concerto, mvt. 1 (excerpt from exposition)* Applicants may use preferred edition and articulations

Oboe

## Concerto for Oboe

K.314

W. A. Mozart

The image displays a musical score for the Oboe part of the first movement of Mozart's Oboe Concerto, K.314. The score is written in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'p' (piano). The score consists of eight staves of music, with measure numbers 39, 43, 48, 56, 61, 66, and 70 indicated at the beginning of their respective staves. The music features various articulations, including trills (tr), slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line at the end of the eighth staff.

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*For audition purposes only*

2. **V. Williams:** *Oboe Concerto* (excerpt from beginning to letter B)

Allegro moderato  $\text{♩} = 88$   
cantabile

1  
Orchestra *p*

Cadenza

Tempo

*p cresc.*

**A**

*f*

*p*

2

3. Ravel: *Le Tombeau de Couperin: Prelude (beginning to 2)*

Vif. ♩ = 92

pp

1

pp mp

p

2

4. Rossini: *La Scala di Seta (opening solo to block 3)*

Andantino

3

ff > p dolce

10

p

17

1

Allegro

22

15

2

p

43

3

49

3



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5. Copland: Variations on a Shaker Melody – (rehearsal mark 3 to 5)

Rehearsal mark 3: *mp* A trifle faster (♩ = 80)

Rehearsal mark 4: *f* a2

Rehearsal mark 5: *mf* 2 I Solo

6. Brahms: Violin Concerto in D Major, mvt. 2 (m. 3-32; eighth note = 56)

Adagio

Rehearsal mark 3: *p dolce* (Solo)

Rehearsal mark 8: *p*

Rehearsal mark 13: *p* Ob.II *dim.*

Rehearsal mark 20: *p*

Rehearsal mark 28: *mf* *f* Solo



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7. Tchaikovsky: Symphony No. 4, mvt. 2 (m. 1 to m. 21; quarter note = 56)

Andantino in modo di canzona

*Solo*

*p semplice, ma grazioso*

8. Sousa: Hands Across the Sea (m. 71 to end; half note = 118)

*p - ff*

*div.*

(1x )

9. Fillmore: His Honor (Intro and 1<sup>st</sup> strain with repeats; half note = 160)

*ff* *ffz* *pp* *ff* *ff*



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10. Arnold: *Divertimento*, mvt. 1 (pickup to letter A – letter E)

Allegro energico ♩ = 138 (A)

*f*

(B)

(C)

*p*

*p*

*pp*

(D)

*ff*



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11. Piazzolla/arr. Jeff Scott: *Libertango* (beginning to letter C, no slower than quarter = 170)

**Presto**

*f*

**A**

*mf*

*f*

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