



Principal Cor Anglais/No.3 Oboe

Audition Booklet, February 2025

In order to apply for this position, Candidates will need to register on [MusicalChairs](#) and **apply via the 'Apply via musicalchairs'** button to complete a short information form. Candidates will then follow the below application and audition process: **The deadline to complete the form on MusicalChairs is Monday 3rd March.**

The **BBC National Orchestra of Wales** aims to make the appointment process for its orchestral vacancies inclusive, transparent and accessible to players at all stages in their careers. Subject to operational capacity, all candidates who meet the minimum application criteria will have the opportunity to play to the panel and will be given a fair hearing according to the process below.

Minimum application criteria: completion of, or near completion of, reputable classical music training (e.g. a music degree or equivalent).

Stage 1: All candidates are invited to complete the online application form on Musical Chairs. This will be anonymously assessed by the BBC NOW Orchestra Management Team. Candidates will then progress to **Stage 2, 3** or **4**, based on pre-determined criteria. Candidates who evidence on the online application form a significant level of professional orchestral experience will be invited to progress to **Stage 3** and candidates who evidence an exceptional level of professional orchestral experience in equivalent positions will be invited to progress to **Stage 4**. All other candidates will progress to **Stage 2**.

Stage 2: Candidates who progress to Stage 2 are required to send a short video submission consisting of the Stage 2 excerpts – Dvorak Symphony no.9, Strauss Ein Heldenleben, de Falla The Three Cornered Hat and Kodaly Dances of Galanta – as detailed in this booklet. The panel will hear the audio only. Successful candidates will be invited to progress to **Stage 3**.

Stage 3: Live audition; the requirements of this audition are laid out in this booklet and include an accompanied piece, excerpts, and sight reading. Live auditions will be held in one round and will be screened. Candidates in Stage 3 may also be asked to play the stage 2 excerpts. Candidates successful at **Stage 3** will progress to **Stage 5**.

Stage 4: Candidates will be invited for a patch of assessed guest work in the orchestra in the relevant position. Candidates then may be invited to perform a live audition to the panel (equivalent to Stage 3) at a mutually convenient time, and, if successful, will progress to **Stage 5**.

Stage 5: Candidates will be invited for trial dates of work with the orchestra. Trial dates will include relevant sitting up, as appropriate and where necessary. Candidates will be assessed throughout the trial stage and feedback may be given/requested at any point in the trial. BBC NOW have the ambition that all trials will be completed in a timely manner, whilst ensuring opportunities for relevant candidates to demonstrate their skills across a broad range of repertoire.

Assessment criteria

Musicianship (to include musical understanding of works performed, approaches to style, phrasing, and harmony)

Technical accomplishment (to include intonation, rhythmic stability and accuracy, and clarity of articulation)

Live Audition Dates

We will be holding live auditions in Cardiff and audition dates will be communicated via MusicalChairs.

This role does not attract visa sponsorship. Candidates who are not able to evidence their right to work in the UK will not be considered for this role. It remains the candidate's responsibility:

- A) to ensure they can demonstrate they hold valid documentation proving their eligibility to working in the UK required throughout the recruitment process including any trial period(s) before an offer of employment.
- B) to ensure they can demonstrate they hold valid documentation proving their eligibility to commence the BBC role on the commencement date.

We will carry out right to work checks prior to any work taking place and reserve the right to cancel offers of work where right to work cannot be evidenced by the candidate.

Criteria for live auditions:

- **Musicianship** (to include musical understanding of works performed, approaches to style, phrasing and harmony)
- **Technical accomplishment** (to include intonation, rhythmic stability and accuracy and clarity of articulation)

If you have any access requirements for the audition, or require the materials in an alternative format, please email Eleanor Hall, Orchestra Administrator eleanor.hall@bbc.co.uk

Stage 2 - to be recorded in the following order:

Cor Anglais

Dvorak: Symphony No.9 "From the New World" – 2nd Movement

Strauss: Ein Heldenleben – The Hero's Adversaries and The Hero's Retirement from this World and Completion

M. de Falla: The Three-Cornered Hat – The Miller's Dance

2nd Oboe

Kodaly – Dances of Galanta at **crotchet = 145**

Stage 3

n.b. Candidates in Stage 3 may also be asked to play the stage 2 excerpts.

Cor Anglais Requirements:

Pasculli: Hommage to Bellini (with Piano): Opening to bar 45

Berlioz: Le Carnaval Romain

Dawson: Negro Folk Symphony – 2nd movement

Debussy: Nocturnes

Debussy: La Mer

Mahler: Kindertotenlieder

Ravel: Daphnis and Chloe

Ravel: Piano Concerto in G Major

Respighi: Pines of Rome

Rodrigo: Concierto De Aranjuez

Rossini – William Tell Overture

Shostakovich – Symphony No.8

Stravinsky: The Rite of Spring – Introduction and Ritual Action of the Ancestors

First Oboe Excerpts:

Brahms: Violin Concerto – 2nd Movement

Mahler: Symphony No.3 – 2nd Movement

Second Oboe Excerpts:

Barber Violin Concerto: 3rd Movement at **crotchet = 192**

Bartok Concerto for Orchestra: 2nd Movement

Berlioz La Damnation de Faust: Scene XII (Minuet des follets)

Brahms Variations on a theme by Haydn

Dvorak Symphony No.7: 2nd Movement

Dvorak Cello Concerto: 2nd Movement

Shostakovich Symphony No.10: 2nd Movement

Smetana Bartered Bride Overture

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Stage 2 Excerpts

n.b. Candidates in Stage 3 may also be asked to play the Stage 2 excerpts.

Largo ♩ = 52

4

Vlins.

Solo

p

9

p

12

15

pp *f*

Clar.

19

12

36

p *f*

40

p *dimin. pp*

Etwas langsamer.

3 6 6 14 5

15 *ff*

sfz 1 6

sfz 8 16 8 17 Flöte.

Detailed description: The image shows a page of musical notation for the Cor Anglais part of Richard Strauss's 'Ein Heldenleben'. The tempo is marked 'Etwas langsamer.' (Somewhat slower). The music is in 3/4 time and B-flat major. The first staff begins with a 3-measure rest, followed by a sixteenth-note triplet (marked '3') and a sixteenth-note sextuplet (marked '6'). The second staff starts at measure 15 with a fortissimo (*ff*) dynamic and features a series of sixteenth-note patterns with slurs. The third staff continues with a sforzando (*sfz*) dynamic and includes a first ending bracket (marked '1') and another sextuplet (marked '6'). The fourth staff concludes with a sforzando (*sfz*) dynamic, a second ending bracket (marked '2'), and a section for the Flute (marked 'Flöte.') starting at measure 17. Measure numbers 3, 6, 14, 5, 15, 1, 6, 8, 16, 8, and 17 are indicated throughout the score.

98 (♩ = 66) *sfz*

4 *dim.* *p* *hervortretend* 99 (Solo)

12

16 100

20 *allmählich immer ruhiger*

25 *R* 101 *dim.* *pp* 5

1870 - 1940

Solo (♩ = 80)

f > *p* *cresc.*

5 *f* *ff* *Stacc.*

The musical score is written for Cor anglais in 3/4 time. The first staff begins with a tempo marking of 'Solo (♩ = 80)'. The music starts with a half note followed by eighth notes, then moves into a series of triplet eighth notes. A dynamic marking of *f* > *p* is placed below the first few notes, and a *cresc.* marking is placed below the triplet section. The second staff starts with a measure number '5' and features sixteenth-note runs with a dynamic marking of *f*. This is followed by a *ff* marking and a *Stacc.* instruction. The piece concludes with a series of triplet eighth notes and a final half note.

1. *1.2. Cl. in A* 265 270

2. 450

455 460

465

470

475

3. 510

Stage 3 Excerpts

n.b. Candidates in Stage 3 may also be asked to play the Stage 2 excerpts.

Moderato **Lentamente**

4

6

accel.

tr

9

con anima

11

3

16

con passione

20

affrett.

24

rall.

27 *rall.*

30 *a piacere*

33

36 *ppp*

39 *ppp* *cresc.*

42 *accel.* *ppp* **Allegro brillante**
17

Corno ingl.
Andante sostenuto (♩ = 52)
solo

mf espress.

cresc. - - - f

mf

cresc. - - - f

mf

poco cresc. - - -

f pp

p cresc. f

Ob. II 3

II (Hope in the Night)

Andante ♩ = 69
3

8

12 *poco a poco cresc.*

17 *(cresc.) poco a poco dim.*

21 *(dim.)* **Z** *f*

No. II
Fêtes

Animé et très rythmé.

2

6

1 Bass

Oboe

Cor Angl.

15

3

1

Un peu plus animé.

7

15

3

3

Cors en Fa.

Cor Angl.

15

3

14 Terzino

The musical score consists of three staves in 6/8 time. The first staff begins with a dynamic marking of *f* and contains measures 1 through 6. The second staff contains measures 7 through 12, with a dynamic marking of *pp* starting at measure 10. The third staff contains measures 13 and 14, with the word *cresc.* above measure 13 and *dim.* above measure 14. The key signature is one flat (B-flat), and the time signature is 6/8.

Très lent $\text{♩} = 105$

pp **1** *pp* *expressif et soutenu*

5 *più pp*

10 *p* *p* *p* *p*

12 **12** *p* *expressif* *più pp*

15 *Très modéré* $\text{♩} = 104$ *p* *très expressif et soutenu* *p*

20 *Retenu* *dim.* *più p* **14**

25 *Allegro* $\text{♩} = 105$ *léger* **23** *léger* *p* *p*

29 *mf* *pp* **25**

Schwer, dumpf (♩ = 66)

6

10

19

Etwas bewegter

34

39

cresc. molto

50

Etwas bewegter

63

rit.

Wieder wie zu Anfang

67

rit.

morendo

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mf *C. A. Solo*
p très expressif *rubato*

134 *mf expressif*

f

135 *Solo* *p expressif* *Fl.*

136 *Assez lent.* *f rubato* *7*

137 *Hrb.* *C. A.* *f*

138 *fp* *ff* *3* *au Mouv!* *Rall.*

139 *Animé* *mf* *Solo* *mf très expressif* *rubato*

140 *Lent* *3* *Fl.*

Detailed description: This is a page of a musical score for the Cor Anglais part of 'Daphnis and Chloe' by Maurice Ravel. The score consists of eight staves of music, numbered 133 to 140. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by its expressive and rubato nature. Measure 133 starts with a mezzo-forte (*mf*) dynamic and a 'C. A. Solo' marking. The first staff contains measures 133 and 134, with dynamics *p très expressif* and *rubato*. The second staff (134) has *mf expressif*. The third staff (134-135) features a forte (*f*) dynamic. The fourth staff (135) is marked 'Solo' and *p expressif*, with a 'Fl.' marking. The fifth staff (136) is marked 'Assez lent.' and *f rubato*, with a '7' marking. The sixth staff (137) has a 'Hrb.' marking and a forte (*f*) dynamic. The seventh staff (138) shows dynamics *fp* and *ff* with a triplet of eighth notes, and tempo markings 'au Mouv!' and 'Rall.'. The eighth staff (139) is marked 'Animé' and *mf*, with a 'Solo' marking and dynamics *mf très expressif* and *rubato*. The final staff (140) is marked 'Lent' and features a triplet of eighth notes and a 'Fl.' marking.

COR ANGLAIS

SUITE II

MUSIC LIBRARY

3^{me} PARTIE

Début des *Fragments Symphoniques* (2^e Série)

Maurice Ravel
edited by Clinton F. Nieweg

158 154 155 *Lent* $\text{♩} = 50$
velles

156

C. A.
pp

157 158 159

160 vi. 161

162

163

COR ANGLAIS

mf *diminuez*

164

165

f

dim.

166

1 167 3

ff *cresc.*

cresc.

168

ff

169

dim.

2 170 4 171 3

cl.

Detailed description: This page of a musical score for Cor Anglais contains measures 164 through 171. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo and dynamics are marked with 'mf', 'diminuez', 'f', 'dim.', 'ff', and 'cresc.'. Measure 164 features a melodic line with a 'p' dynamic and a '6' marking. Measure 165 is marked 'f'. Measure 166 includes a 'dim.' marking and a '1' marking. Measure 167 has a '3' marking and 'ff cresc.' dynamic. Measure 168 is marked 'ff'. Measure 169 is marked 'dim.'. Measure 170 has a '2' marking. Measure 171 has a '4' marking and a '3' marking. The score concludes with a 'cl.' marking.

6 Solo (♩ = 48)

p espressivo

6 12345
count

6

7

11 *p*

16 8 *f*

21 9 *tr* *m* 3

tr

Tempo di marcia (♩ = 63)

The musical score is written for Cor Anglais in 4/4 time, marked 'Tempo di marcia' with a tempo of 63 quarter notes per minute. The key signature is one sharp (F#). The score consists of six staves of music, numbered 1 through 20. The first staff begins with a dynamic marking of *p* (piano) and features a series of eighth notes with a slur and a fermata. The second staff continues the melodic line with a slur and a fermata, including a triplet of eighth notes. The third staff, starting at measure 19, changes the key signature to three flats (Bb, Eb, Ab) and includes a dynamic marking of *p* followed by *mf* (mezzo-forte). The fourth staff continues the melodic line with a slur and a fermata, including a triplet of eighth notes. The fifth staff continues the melodic line with a slur and a fermata, including a triplet of eighth notes. The sixth staff, starting at measure 20, continues the melodic line with a slur and a fermata, including a triplet of eighth notes.

Adagio ♩ = 44

p dolce

4

12

mf *poco cresc.*

13 *Più tranquillo*

pp Bassoon *pp*

① 5

②

Andantino (♩ = 60) ♩ = 76

Solo

p

11

22

27

33

39

45

L Solo ♩ = 56
p espress.

6

12

18 *cresc.*

22 *pp cresc.*

26 *p cresc.* *cresc.* *f* *cresc.*

30 *ff* *dim.*

35 *p* *rit.* **M** *Poco più mosso* ♩ = 72

40 *pp* *p*

46 *dim.*

Detailed description: This is a page of a musical score for the Cor Anglais part of Shostakovich's Symphony No. 8. The score is written in a single system with ten staves. It begins with a 'Solo' marking and a tempo of ♩ = 56. The first staff (measures 1-5) starts with a dynamic of *p espress.* and features several triplet markings. The second staff (measures 6-11) continues the melodic line. The third staff (measures 12-17) includes a *cresc.* marking. The fourth staff (measures 18-21) has a *cresc.* marking and a change to 3/4 time. The fifth staff (measures 22-25) starts with *pp cresc.* and changes to 5/4 time. The sixth staff (measures 26-29) has *p cresc.*, *cresc.*, *f*, and *cresc.* markings. The seventh staff (measures 30-34) features *ff* and *dim.* markings. The eighth staff (measures 35-39) begins with *p*, includes a *rit.* marking, and transitions to a new section marked **M** *Poco più mosso* ♩ = 72. The ninth staff (measures 40-45) has *pp* and *p* markings. The tenth staff (measures 46-50) ends with a *dim.* marking.

1.

in tempo

2 Solo *P espress.*

3 in tempo Solo

4

5 Oh 1

6 Solo *len dehors.*
mf

7 Solo
f

8

9

10 *dim.*

2.

Solo

11

12 tempo I

Cor anglais

Ritual Action of the Ancestors

Stravinsky

Musical score for Cor Anglais in Stravinsky's 'Ritual Action of the Ancestors'. The score consists of three staves. The first staff is marked with measure numbers 129 and 130, and includes the instruction 'Solo' and 'p'. The second staff is marked with measure number 131 and includes the instruction 'p'. The third staff is marked with measure number 131 and includes the instruction 'simile'. The score features various musical notations including triplets, slurs, and dynamic markings.

Oboe 1

Violin Concerto, Mov 2

Brahms

Musical score for Oboe 1 in Brahms' Violin Concerto, Movement 2. The score is marked 'Adagio' and includes the instruction 'Tutti Hr. (Solo)'. The score consists of five staves. The first staff is marked with measure numbers 8, 13, and 20, and includes the instruction 'p dolce'. The second staff is marked with measure number 20 and includes the instruction 'p'. The third staff is marked with measure number 28 and includes the instruction 'mf'. The fourth staff is marked with measure number 28 and includes the instruction 'p'. The fifth staff is marked with measure number 28 and includes the instruction 'Solo' and 'Solo-Viol.'. The score features various musical notations including slurs, ties, and dynamic markings.

II.

Tempo di Menuetto. Sehr mässig.

Ja nicht eilen!

Grazioso

6

espress. poco rit. a tempo 5

pp

crotchet = 192

1.

9 *f meno*

2.

145 12 2 Ob. 1 6 13 6

155 3 3 3 3 7 *ff brillante*

168 15 Hn. 1 3 3 3 3 *mf*

172 3 3 3 *sff sf sf* 2

182 3 3 3 3 *ff sff*

II. Giuoco delle coppie

Allegretto scherzando ♩ = 74 [♩ = 94]

Béla Bartók

Ob. II

p *f* *p*

25 29 33 37 42 181 183 188 192

f *mf* *p* *mf*

sempre stacc.

cresc. - - - - - *f*

p

f *mf* *p* *mf*

sempre stacc.

cresc. - - - - - *f*

Detailed description: This is a page of a musical score for Oboe II, measures 25 to 192. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The dynamics range from piano (*p*) to fortissimo (*f*), with mezzo-forte (*mf*) also used. There are several crescendos and decrescendos indicated by hairpins. The instruction *sempre stacc.* (always staccato) is used in several places. Measure numbers 25, 29, 33, 37, 42, 181, 183, 188, and 192 are marked in boxes. The key signature has one sharp (F#).

Presto e leggiero. (♩=144)

ff mf

p

103

p f p

Moderato. Presto. Moderato. Presto.

cresc. molto ff f f

Oboe 2

Variations on a theme by Haydn

Brahms

Chorale St. Antoni
Andante *ten. ten.*

7 *p* *f* *p* *pp* *f* *dim. smorz.*

Oboe 2

Symphony No, Mvt 2

Dvorak

II

Poco adagio $\text{♩} = 56$

p legato *pp* *p* *p dim.* *pp* 1

Oboe 2

Cello Concerto: 2nd Movement

Dvorak

2. Satz
Adagio ma non troppo [$\text{♩} = 52$]

Antonín Dvořák
op. 104

Ob. II

p *f* 8 5

Ob. II

32 *p cresc.*

33 *f* *f espressivo*

34 *fp cresc.* *f* *ff*

35 *p cresc.* *ff* *2*

Detailed description: This page of a musical score for Oboe 2 covers measures 32 to 35. The music is written in treble clef with a key signature of one sharp (F#). Measure 32 begins with a dynamic of *p cresc.* and features a long, sweeping melodic line with various ornaments and slurs. Measure 33 starts with a dynamic of *f* and includes the instruction *f espressivo*. Measure 34 contains a trill marked with a circled '34' and a flat sign, with dynamics ranging from *fp cresc.* to *ff*. Measure 35 begins with *p cresc.* and ends with a dynamic of *ff* and a fermata over a whole note, with a '2' written below the staff. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

1.

81 Ob. II

ff

chr tons

c-bb

E D C# B

G A A

D# E

Chrom.

82

83 14

2.

ГОВОЙ II

95 13 96 3 Ob. I Ob. II

13

3

Ob. I

Ob. II

fresc.

97 9

98 ff

Vivacissimo.

ff

85 Clar. II.

mf

65 Basses 86

cre - - scen - - do *ff* *f*

p

20 *p* *f* *cresc.*

13