



Oboe

This list may be used to select:

- A program of works for VCE Music Performance Units 3 and 4 Outcome 1 and end-of-year performance examination where the student has selected to perform as a soloist
- One work that will be used as the starting point for a Focus Area in VCE Music Investigation where the student has selected to perform as a soloist. This work must be performed in the Music Investigation end-of-year performance examination.

General information

Information about Editions, Alternative Works and Equipment is available in the Introduction to the VCE Music *Prescribed list of notated solo works*.

Note that other editions of specific works that are equivalent to the listed edition may be used.

There are no additions or deletions to this list of works.

Study design requirements

Music Investigation

Compliance requirement

For students who select to perform the end-of-year performance examination as a soloist, the Focus Area selected for Unit 3 Outcome 1 must be based on, and, the examination program must include one work selected from either the *Prescribed list of notated solo works* for the instrument selected or Section A of the *Prescribed list of group works*.

Other information

This list must be used in conjunction with information provided in the:

- Introduction to the VCE Music *Prescribed list of notated solo works*
- *VCE Music Study Design*, Music Investigation Units 3 and 4
 - selection of instrument and program
 - Unit 3 Outcome 1 and Outcome 3
 - Unit 4 Outcome 3
 - end-of-year performance examination, description and conditions for students who have selected to perform as a soloist
- Music Investigation examination criteria and sample examination material.

Music Performance

Compliance requirements

For students who select to perform as a soloist for Units 3 and 4 and select Oboe as their instrument, **all** solo works performed for Units 3 and 4 Outcome 1 and **all** works performed in the end-of-year performance examination must be selected from this list or be approved as alternative works.

The program for the Music Performance end-of year performance examination for Oboe must consist of at least four works. The program must include at least:

- two works which are examples of music composed since 1910
- one unaccompanied work
- two works with piano accompaniment.

Each title listed constitutes one work. Where a work comprises several movements, more than one movement may be performed unless otherwise specified. These movements together will count as one work.

Repeats, cadenzas and tutti passages are optional. Accompanists are not required to play all bars of the introduction or lengthy passages following the conclusion of the solo part.

Ornamentations and embellishments are encouraged in the Baroque works.

Categories

- Unaccompanied works composed since 1910
- Unaccompanied works composed prior to 1910
- Accompanied works composed since 1910
- Accompanied works composed prior to 1910
 - Baroque and Classical
 - Romantic.

Other information

This list must be used in conjunction with information provided in the:

- Introduction to the *VCE Music Prescribed list of notated solo works*
- *VCE Music Study Design*, Music Investigation Units 3 and 4
 - selection of instrument and program
 - Unit 3 Outcome 1
 - Unit 4 Outcome 1
 - end-of-year performance examination, description and conditions for students who have selected to perform as a soloist
- Music Performance examination criteria and sample examination material.

Sample programs

Sample programs are provided as advice only. The works need not be performed in the order listed. Sample programs for Oboe are provided at the end of this list.

Oboe

Unaccompanied works composed since 1910

| Composer | Title | Publisher | Duration |
|-------------------|--|----------------------------------|--|
| ASTON, P | <i>Three Pieces</i> , either 1 and 3 or 2 and 3 or complete | Novello | nos 1 and 3 – 2:20, nos 2 and 3 – 3:15, and complete – 5:35 |
| BARRETT, J | <i>Black Stick</i> | Reed Music: www.reedmusic.com | 2.30 |
| BRITTEN, B | <i>6 Metamorphoses after Ovid for Oboe Solo</i> | Boosey and Hawkes | |
| DAVIDSON, Lachlan | <i>One for Mum</i> | Reed Music | |
| GIPPS, Ruth | <i>Piper of Dreams</i> , op. 12 (b) | Tickerage Press June Emerson | 3:35 |
| JACOB, G | <i>Seven Bagatelles for Solo Oboe</i> , any two or more | Oxford University Press | no. 1 – 0:55, no. 2 – 0:45, no. 3 – 1:35, no. 4 – 1:25, no. 5 – 0:35, no. 6 – 1:25, no. 7 – 1:30 |
| KRENEK, E | Sonatina for oboe solo, either movements 1 and 2 or movements 2 and 3 or complete work | Rongwen Music | nos 1 and 2 – 2:30, nos 2 and 3 – 2:30, complete work – 5:00 |
| ORLOVICH, M | <i>Flight of Fancy</i> | Reed Music: www.reedmusic.com | |
| TOMASI, H. | <i>Four Evocations</i> , any one | Alphonse Leduc | no. 1 – 2:15, no. 2 – 2:00, no. 3 – 3:00, no. 4 – 2:00 |
| WOLSCHINA, R | <i>Puccini Studie</i> , page 32 (nach La Boheme) from Musick für Oboe, Solo Studien, Zietgenossische | Deutscher Verlag für Musick | 1:15 |

Unaccompanied works composed prior to 1910

| Composer | Title | Publisher | Duration |
|-----------------------------|--|------------------|--|
| BESOZZI, C | 28 <i>Études pour Hautbois</i> , any one of nos 16, 17, 24, 25, 26, or 27. | Molenaar | no. 16 – 3:10, no. 17 – 1:50, no. 24 – 2:10, no. 25 – 2:55, no. 26 – 1:40, no. 27 – 1:40 |
| BROD, H | 20 <i>Études & 6 Sonate</i> , vol. 2, page 48, ‘Sonate 5’ either Maestoso or Andante | Alphonse Leduc | Maestoso – 3:30, Andante – 2:10 |
| BROD, H | 20 <i>Études & 6 Sonate</i> , vol. 2, page 35, ‘Sonate 3’ either Allegretto con brio or Adagio | Alphonse Leduc | Allegretto – 3:30, Adagio – 4:00 |
| DEVIENNE, F, ed. PIERLOT | ‘Six Sonatas’, Book I, any movement/s, Sonata no. 1: 2 or 3; Sonata no. 2: 2 or 3; Sonata no. 3: 2 or 3 | Billaudot | no. 1:2 – 2:30, 3 – 4:10, no. 2:2 – 4:30, 3 – 5:00, no. 3:2 – 3:00, 3 – 3:55 |
| FERLING, W, ed. PIERLOT | 48 <i>Studies</i> , op. 31, any of nos 1 and 2, 9 and 10, 27 and 28, 37 and 38 | Billaudot | nos 1 and 2 – 3:45, nos 9 and 10 – 4:20, nos 27 and 28 – 3:55, nos 37 and 38 – 2:30 |
| TELEMANN, G.P. | Fantasias (originally for flute) without bass, no. 2: A minor, Grave and Vivace or Adagio and Allegro | Bärenreiter | 2:05 and 1:40 respectively |
| TELEMANN, G P | Fantasias (originally for flute) without bass, no. 4: Bb, Andante and Allegro | Bärenreiter | 3:10 |
| TELEMANN, G P | Fantasias (originally for flute) without bass, no. 6: D minor, Dolce and Allegro | Bärenreiter | 3:05 |

Accompanied twentieth and twenty-first century works

| Composer | Title | Publisher | Duration |
|-----------------|--------------------|------------------|-----------------|
| ABBOTT, Katy | <i>Autumn Song</i> | Reed Music | |

| Composer | Title | Publisher | Duration |
|-----------------|---|-------------------------|--|
| BERKELY, L | Sonatina | Chester | |
| DRING, M. | <i>Italian Dance</i> | Arcadia | 2:00 |
| GREGSON, E | Oboe sonata, any movement/s | Emerson | no. 1 – 3:10, no. 2 – 4:15, no. 3 – 4:10 |
| GROVLEZ, G | Sarabande and Allegro | Alphonse Leduc | 5:00 |
| HEAD, Michael | Siciliana for oboe and harpsichord or piano | Emerson | |
| HINDEMITH, P | Sonata for oboe and piano, either movement I or II | Schott | no. I – 4:00, no. II – 6:20 |
| IBERT, J | <i>Escales</i> | Alphonse Leduc | 2:00 |
| JACOB, G | Sonatina, either movements 1 and 2 or 3 and 4 | Oxford University Press | nos 1 and 2 – 4:20, nos 3 and 4 – 4:55 |
| KEECH, D | <i>Conversation and Chaser</i> | Cramer | 4:00 |
| POULENC, F | Sonata for oboe and piano, any movement/s | Chester | no. 1 – 4:20, no. 2 – 4:40, no. 3 – 5:00 |
| RICHARDSON, A | Roundelay | Emerson (44) | 3:50 |
| RICHARDSON, A | Aria and Allegretto | Chester | |
| SAINT-SAËNS, C | Sonata, op. 166, any movement/s | Durand or Peters | no. 1 – 3:40, no. 2 – 5:25, no. 3 – 2:40 |
| WILSON, J | Tango in D | Camden | |

Accompanied works composed prior to 1910*Baroque and Classical*

| Composer | Title | Publisher | Duration |
|-----------------------------------|---|-----------------------------|--|
| ALBINONI, T | Concerto in D minor, op. 9 (no. 2), either movements 1 and 2 or 2 and 3 | International Music Company | no. 1 – 3:55, no. 2 – 5:00, no. 3 – 3:00 |
| BACH, C P E | Sonata in G minor, either movements 1 and 2 or 2 and 3 | Breitkopf and Hartel | no. 1 – 1:55, no. 2 – 2:10, no. 3 – 3:00 |
| BACH, J S | Sonata in G minor (originally for flute) (BWV 1020), movement 1 | International Music Company | 4:40 |
| CIMAROSA, Domenico, arr. BENJAMIN | Concerto for oboe, either movements 1 and 2 or 3 and 4 | Boosey and Hawkes | no. 1 – 2:40, no. 2 – 2:00, no. 3 – 2:25, no. 4 – 2:10 |
| HANDEL, G F | Sonata in C minor, any two contrasting movements | Peters | no. 1 – 1:35, no. 2 – 2:00, no. 3 – 1:30, no. 4 – 1:00 (with repeats) (own ornamentation and articulation) |
| HANDEL, G F | Sonata in G minor, movements 1 and 2 or 3 and 4 | Peters | movements nos 1 and 2 – 3:55 or movements nos 3 and 4 – 1:55 minutes (own ornamentation and articulation) |
| MARCELLO, A | Concerto in D minor, either movements 1 and 2 or 2 and 3 | Musica Rara | nos 1 and 2 – 7:15, nos 2 and 3 – 5:50 (Bach's or own ornamentation) |
| SAMMARTINI, G | Sonata for oboe and bass continuo in G major, op. XIII no. 4, any two contrasting movements | Schott | no. 1 – 2:35, no. 2 – 2:35, no. 3 – 0:55, no. 4 – 2:10 (with ornamented repeats) |
| TELEMANN, G P | Sonata in G minor from <i>Methodical Sonatas for Treble Recorder</i> , any two contrasting movement/s | Bärenreiter | no. 1 – 1:40, no. 2 – 2:49, no. 3 – 2:16, no. 4 – 2:20 |

| Composer | Title | Publisher | Duration |
|------------|--|-----------|--|
| VIVALDI, A | Concerto in D minor, FVII/1, either movements 1 and 2 or 2 and 3 | G Ricordi | no. 1 – 3:50, no. 2 – 2:05, no. 3 – 3:05 |
| VIVALDI, A | Concerto in A minor, FVII/5, either movements 1 and 2 or 2 and 3 | G Ricordi | no. 1 – 3:50, no. 2 – 2:45, no. 3 – 3:4 |

Accompanied works composed prior to 1910

Romantic

| Composer | Title | Publisher | Duration |
|--------------|---|-----------------------------|--|
| BARTHE, A | <i>Couvre Feu</i> | Emerson | 2:35 |
| DONIZETTI, D | Sonata in F | Peters | 5:00 (complete) |
| NIELSEN, C | <i>Fantasiestucke</i> , op. 2, 'Romanze' and 'Humoresque', either or both | W Hansen | no. 1 – 3:00, no. 2 – 2:20 |
| SCHUMANN, R | <i>Three Romances</i> , op. 94, any one | Peters or Henle | no. 1 – 2:50, no. 2 – 3:00, no. 3 – 3:40 |
| SCHUMANN, R | Adagio and Allegro, op. 70, either or both | International Music Company | no. 1 – 3:40, no. 2 – 4:45 |

Sample programs**No 1**

| | | |
|----------------|--|-------------------------|
| MARCELLO, A | Concerto in D minor, movements 2 and 3 | Accompanied pre 1910 |
| SAINT-SAENS, C | Sonata op. 166, movement 1 | Accompanied pre 1910 |
| TOMASI, H | No. 3 from <i>Four Evocations</i> | Unaccompanied post 1910 |
| KEECH, D | <i>Conversation and Chaser</i> | Accompanied post 1910 |

No 2

| | | |
|-------------|---|--|
| VIVALDI, A | Concert in D minor, movements 1 and 2 | Accompanied pre 1910 [Baroque and Classical] |
| SCHUMANN, R | 'Romance No. 3' from <i>Three Romances</i> op. 94 | Accompanied pre 1910 [Romantic] |
| ASTON, P | <i>Three Pieces</i> , Nos 2 and 3 | Unaccompanied Post 1910 |
| GROVLEZ, G | Sarabande and Allegro | Accompanied post 1910 |