



PRIMO OBOE CON L'OBBLIGO DELLA FILA

PASSI D'ORCHESTRA

L. v BEETHOVEN Sinfonia n. 3

J. BRAHMS Concerto per violino

J. BRAHMS Sinfonia n. 2

M. RAVEL Le Tombeau de Couperin

R. STRAUSS Don Juan

P.I. ČAJKOVSKIJ Sinfonia n. 4

G. ROSSINI L'italiana in Algeri

G. ROSSINI La scala di seta

G. VERDI Aida: III atto

G. VERDI Rigoletto: II atto

L. V. BEETHOVEN
SINFONIA N° 3 op. 55
"EROICA"

2nd MOVEMENT. Marcia funebre

Adagio assai (♩ = 80)

16 *1st Vin.* *p*

cresc. *p*

17 *p* *cresc.* *f* *p* *sf* *p*

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

18 *Maggiore* *p* *cresc.* *ff*

19 *p* *cresc.* *p*

p

cresc. *f sempre più f* *ff*

sf sf sf 20 *espress.*

3rd MOVEMENT. SCHERZO

Allegro vivace (♩ = 116)

21 *1st Vin.* *pp* *p*

cresc. *ff* *sf*

22 *p* *f sf sf sf p*

23 **TRIO**
P dolce, sempre legato

4th MOVEMENT. FINALE
Allegro molto (♩ = 76)

24 1st Vln. *p dolce* *cresc. sf* *decrease. p*

25 *p* *f* *decrease.* *p*

26 *(ff)* *P poco andante (♩ = 108)* *P con espressione* *sf* *cresc. sf*

27 1st Ctr. *p* *cresc. sf* *p*

cresc.

cresc.

cresc.

J. BRAHMS CONCERTO PER VIOLINO E ORCH. OP. 47

2nd MOVEMENT
Adagio

343 *p* *dolce*

dim. *p*

p

p

Brahms — Symphony No. 2 in D Major
Oboe I

Allegretto grazioso (Quasi Andantino)

p

10 *dolce*

19 *p*

29

Tempo primo

dolce

113 *f* *Viol. I*

124 *rit.* *p* *pp*

p *dolce*

218 *p* *p* *pp* *Solo* *espr.*

229 *dim.* *poco sost.* *p*

Detailed description: This is a page of a musical score for the Oboe I part of Brahms' Symphony No. 2 in D Major. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the tempo marking 'Allegretto grazioso (Quasi Andantino)'. The first system (measures 1-10) starts with a piano (*p*) dynamic and includes a triplet. The second system (measures 11-19) features a *dolce* marking and a first ending bracket. The third system (measures 20-29) continues with piano dynamics and includes a second ending bracket. A section marked 'Tempo primo' begins at measure 30, with a *dolce* marking. Measure 113 is marked with a circled 'C' and a forte (*f*) dynamic. Measure 124 is marked with a circled 'F', a *rit.* (ritardando) marking, and dynamics of *p* and *pp*. The score concludes with a *dim.* (diminuendo) marking, a *poco sost.* (poco sostenuto) marking, and a piano (*p*) dynamic. The part ends with a double bar line and a fermata. The instrument 'Viol. I' is indicated at the end of the 113-measure system.

LE TOMBEAU DE COUPERIN

HAUTBOIS et COR ANGLAIS

M. Ravel

I. Prélude

(*)

Vif. ♩ = 92

HAUTBOIS

COR ANGLAIS
(2^d Hautbois)

Musical score for Hautbois and Cor Anglais (2nd Hautbois). The Hautbois part features a rhythmic pattern of eighth notes with slurs, starting with a *pp* dynamic. The Cor Anglais part is mostly silent in this section.

Musical score for Cor Anglais. It begins with a *pp* dynamic and a first ending bracket. The dynamics shift to *mp* later in the section.

Musical score for Piano. The right hand plays a complex rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment. The dynamic is marked *p*.

Musical score for Piano. This section includes second and third endings, marked with boxed numbers 2 and 3. The dynamics are *p* and *mp*.

Musical score for Hautbois. The dynamics increase from *mf* to *f* and finally *ff* in this section.

V. S.

HAUTBOIS

4

1^a

p

2^a

5

p

SOLO

pp

6

4

7

2

Трп.

COR A. SOLO

p

mf

f

8

f

Prenez le 2^d HAUTB.

4

pp

9

4

Prenez le COR A.

II. Forlane

Allegretto. ♩ = 96

1

mf

2^a 6 SOLO p

7 pp

1^a 8 2^a 7

HAUTBOIS

III. Menuet

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

COR ANGLAIS

pp

pp

1

2

poco

mp

3

4

SOLO

pp

1^a

2^a

4

8

5 6 VOUN HAUTB. *mf*

7 *ff* *poco dim.*

8 9 SOLO *pp*

10 11 Fl. HAUTB. *mp*

12 SOLO *pp*

13 Cor A SOLO *pp* *expressif* *p* *poco cresc.* HAUTB. *mp*

14 *f* *mf*

15 *pp* *pp* *Molto rall.*

HAUTBOIS

5 Moins vif

SOLO

Musical notation for measures 5 and 6. The top staff is in treble clef and the bottom in bass clef. Measure 5 starts with a forte (*ff*) dynamic. Measure 6 begins with a piano (*pp*) dynamic and includes the instruction "Prenez le Cor A." written below the staff.

6

Musical notation for measure 6, showing a melodic line in the top staff and a sustained chord in the bottom staff. A hairpin crescendo is visible in the bottom staff.

Cor A. SOLO

pp

Musical notation for measures 6 and 7. The top staff continues the melodic line, and the bottom staff has a sustained chord. Measure 7 begins with a piano (*pp*) dynamic.

7

Musical notation for measure 7, showing a melodic line in the top staff and a sustained chord in the bottom staff.

8

Musical notation for measure 8, showing a melodic line in the top staff and a sustained chord in the bottom staff. A piano (*p*) dynamic is indicated at the end of the measure.

p

9

10

Cl.

vous

8 4
Prenez le 2^d HAUTOB.

Musical notation for measures 9 and 10. Measure 9 is mostly empty. Measure 10 contains a chordal texture in the top staff and a melodic line in the bottom staff. The instruction "Prenez le 2^d HAUTOB." is written in the bottom staff.

R. STRAUSS : DON JUAN

Oboe I.

a tempo, ma tranquillo
L 3 Solo
p sehr getragen und ausdrucksvoll

M
espr.

cresc. *dim.*

6 *pp* *molto espr.* *molto*

3 *dim. ppp* *espr.* *dim!*

N *molto tranq.* 4 *pp* *molto dim.* 3 *string.* *f* *ff* *a tempo*

5 *ff* 4 *agitato* Solo *f*

0

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Oboe 1

II

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

III. SCHERZO

Pizzicato ostinato

Meno mosso

f

733

742

p

1 2 3

Gioacchino Rossini (1792-1868)
L'ITALIANA IN ALGERI (1813)

SINFONIA

Andante

The Andante section begins in 3/4 time. The first staff features a melody starting with a half note G4, followed by eighth notes A4, B4, and C5, with triplets of eighth notes. The second staff continues with a similar melodic line, including a triplet of eighth notes and a half note G4. The third staff shows a bass line with a half note G2, followed by eighth notes A2, B2, and C3, with triplets of eighth notes. The section concludes with a half note G2.

Allegro

The Allegro section is in common time. The first staff starts with a half note G4, followed by eighth notes A4, B4, and C5, with triplets of eighth notes. The second staff continues with a similar melodic line, including a triplet of eighth notes and a half note G4. The third staff shows a bass line with a half note G2, followed by eighth notes A2, B2, and C3, with triplets of eighth notes. The section concludes with a half note G2.

Gioacchino Rossini (1792-1868)

LA SCALA DI SETA (1812)

SINFONIA

Andantino

p dolce

The Andantino section consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is marked *p dolce*. It features a melodic line with a long slur over the first two measures, followed by eighth-note patterns. The second staff continues the melody with some rests. The third staff contains a complex rhythmic pattern with triplets. The fourth staff concludes the section with a final cadence.

Allegro

p

The Allegro section consists of four staves of music. It begins with a treble clef and a 3/4 time signature, marked *p*. The music is characterized by a steady eighth-note rhythm. The first staff starts with a rest followed by a melodic entry. The second and third staves continue the rhythmic pattern with various melodic lines. The fourth staff concludes the section with a final cadence.

3. Akt 2. Szene
[„Nil-Arie“ der Aida]

Verdi: Aida

Andante mosso

Ob. Solo

p

rall.

dim. dolciss.

lunga

p espress.

pp

f

espress.

p

acc.

pp

Aida: ...pa-tri-a mi-a mai più... ti ri - ve - drò!

Edition Peters

31640

Rigoletto

2. Akt

Nr. 10 Duett Gilda-Rigoletto

Giuseppe Verdi

Andantino mosso [♩ = 84 - 88]

Solo

espress.

p

allarg.

espress.