

Beethoven Symphony No. 3.

Oboe I

MARCIA FUNEBRE

Adagio assai (♩ = 80)

6 Viol. I

6 Viol. I

A 17 Viol. I

2 Ob. II B

3

Maggiore 2

30

86

96

3 12 1 4 Viol. I

OBOE II

DVOŘÁK: SYMPHOONY No. 7

II

Ob. 2

Poco adagio ♩ = 56

1

p legato pp p p dim. pp

TCHAIKOVSKY - SYMPHONY N° 4.

II

*
Andantino in modo di canzona

Solo

p semplice, ma grazioso

1

mf

f

mf

f

ff

dim.

Don Juan

Strauss

Oboe I.

a tempo, ma tranquillo
Solo

p sehr getragen und ausdrucksvoll

espr.

cresc.

dim.

pp *molto espr.*

molto

dim. ppp

espr.

dim.

a tempo

pp

molto dim.

ff

agitato

ff

f

pp *marc.*

a tempo giocoso

string.

p

ppp

p

mf

mf

p

ppp

Brünnas Vln concerto 2nd movement

Oboe I

4

Adagio

Tutti

Hr.

(Solo)

Fag.

uo.

p dolce

dim.

Solo

Solo-Viol.

Tutti

Solo

Tutti

Solo

poco

Tutti

p dolce

a - poco - più largamente

Viol. I

Solo-Viol.

calando

Viol. I

mf

Tempo I

Tutti

dolce

p

Solo

mp cresc.

Fl. I

Viol. I

pp

LA SCALA DI SETA

OBOE I. e II.

G. ROSSINI
Rev. di R. DE GUARNIERI

All^o vivace

Andantino

I.

3

ff

p dolce

p

I.

Allegro 15

SOLO I.

2

3

4

a 2

5 5 6

Detailed description: This is a page of musical notation for Oboe I and II. It begins with a treble clef and a common time signature. The first section is marked 'All^o vivace' and features a triplet of eighth notes. The tempo then changes to 'Andantino' with a '2' below it, and the dynamics are marked 'ff' and 'p dolce'. The notation includes various ornaments, slurs, and dynamic markings like 'p'. A first ending bracket labeled '1' leads to a section marked 'Allegro 15'. A 'SOLO I.' section follows, marked with a '2' in a box. The score continues with several lines of sixteenth-note passages, marked with a '3' in a box. A '4' in a box marks the beginning of a section with a 'p' dynamic and 'a 2' marking. The piece concludes with a final line containing a '5' in a box, a '5' in a box, and a '6' in a box.

D 46

183

3

LE TOMBEAU DE COUPERIN

MAURICE RAVEL

HAUTBOIS et COR ANGLAIS

I. Prélude

TOUTE REPRODUCTION PAR L'AUTOGRAPHIE OU LA COPIE SERA RIGOREUSEMENT POURSUIVIE.

(*)

Vif. ♩ = 92

HAUTBOIS

COR ANGLAIS
(2^d Hautbois)

Musical score for Hautbois and Cor Anglais (2nd Hautbois). The Hautbois part starts with a *pp* dynamic. The Cor Anglais part is mostly silent in this section.

Musical score for Cor Anglais (1st part). It begins with a first ending bracket labeled '1'. The dynamics range from *pp* to *mp*. There is a *nc* marking above the staff.

Musical score for Piano (1st part). The piano part features a *p* dynamic.

Musical score for Piano (2nd part). It includes a second ending bracket labeled '2' and a third ending bracket labeled '3'. The dynamics include *mp*.

Musical score for Hautbois (2nd part). The dynamics range from *mf* to *ff*.

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DUBLIN 2.

OVERTURE
to the opera

Playing time 6 Min.

"THE BARTERED BRIDE"
(Prodaná nevěsta)

Bedřich Smetana

OBOE I

Vivacissimo.

The musical score for Oboe I consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Vivacissimo.' and the dynamic is 'ff'. The first staff contains measures 85-88, ending with the instruction 'sf non legato'. The second staff contains measures 89-90, with dynamics 'sf' and 'mf', and the instruction 'cre - scen'. The third staff contains measures 91-94, with dynamics 'ff' and 'sf', and the instruction 'do'. The fourth staff contains measures 95-98, with dynamics 'sf' and 'p'. The fifth staff contains measures 99-102, with dynamics 'p' and '1', and the instruction '20'.