

6 BEETHOVEN "SINFONIA N° 3" II<sup>mo</sup> mov  
Oboe I

Marcia funebre

Adagio assai

Viol. I

6

13

38

48

60

74

83

90

100

124

*p* *cresc.* *decresc.* *p* *f* *p* *sf* *p*

*sf* *p* *cresc.* *f* *p* *Maggiore* *mp* *cresc.*

*cresc.* *ff* *sf* *sf* *sf* *p* *3* *cresc.*

*p* *cresc.* *f* *sempre più forte* *ff* *sf* *sf*

*sf* *sf* *f*

*ff* *sf* *2* *sf*

140

Musical staff 140-147. Treble clef, key signature of two flats. The staff contains a series of sixteenth-note patterns with slurs and accents. Dynamic markings include *sf* at the end of the staff.

148

148 *sf* **E<sub>1</sub>** 2 *p* 10 *ff* Viol. I

Musical staff 148-157. Treble clef. Includes a fermata over measure 148. Dynamic markings: *sf*, *p*, *ff*. A "Viol. I" entry is indicated above the staff.

168

168 *p* **F** 4 *cresc. decresc.*

Musical staff 168-177. Treble clef. Dynamic markings: *p*, *cresc. decresc.*

180

180 *p* 4 *p* *cresc. sf > p* 1

Musical staff 180-192. Treble clef. Dynamic markings: *p*, *p*, *cresc. sf > p*

193

193 *cresc.* *cresc.* *p* *cresc.* *f* *p* **G**

Musical staff 193-202. Treble clef. Dynamic markings: *cresc.*, *cresc.*, *p*, *cresc.*, *f*, *p*

200

200 1 *f* *sf > p* *cresc.* **H** 5 *f*

Musical staff 200-214. Treble clef. Dynamic markings: *f*, *sf > p*, *cresc.*, *f*

215

215 *pp* 6 *p* *cresc.* *p* *cresc.* *p* 1

Musical staff 215-231. Treble clef. Dynamic markings: *pp*, *p*, *cresc.*, *p*, *cresc.*, *p*

232

232 *espressivo* 6 *pp* *sf* *p*

Musical staff 232-241. Treble clef. Dynamic markings: *espressivo*, *pp*, *sf*, *p*

Scherzo

Allegro vivace

6 *p* 3 *p*

Musical staff 19-28. Treble clef, 3/4 time signature. Dynamic markings: *p*, *p*

19 2

Musical staff 29-38. Treble clef, 3/4 time signature. Dynamic markings: *p*

BEETHOVEN SINFONIA N. 6<sup>a</sup> III mov.

6

Oboe I

Lustiges Zusammensein der Landleute

Allegro *in 1* Fl. I *p dolce*

17 Fl. I *p dolce*

34 *pp* Solo *p dolce*

46 *cresc.* *ff* *sf*

56 *sf sf sf sf sf sf sf sf*

68 *sf sf sf sf*

82 A *sf sf* Solo *1 5*

96 *cresc.* *dolce*

106

*cresc.*

116

*dolce* **13**

136

1 2 3 4 5

Cor. I

*cresc.* *p*

146

3 1

*cresc.*

158

sempre più stretto **3** a tempo Allegro

*f* *in?* *sf sf sf sf sf sf sf*

172

*sf sf sf sf sf sf sf sf sf sf sf*

187

*sf ff*

195

*sempre più forte ff p*

Sinfonia No. 1 (Brahms)

OBOE I

J. Brahms

Andante sostenuto  
Viol. I

8 Viol. I

Solo



4 BRAHMS "CONCERTO PER VIOLINO" II mov. Oboe I

Adagio

Tutti

Hr.

(Solo)

Fag. Tutti Hr. (Solo) *p dolce*

8

13 Ob.II *p* *dim.*

20 *p*

28 *mf* *p* Solo 11 Solo-Viol.

46 Tutti 1 Solo 2 Tutti Solo 2 *poco* Tutti *mf*  
*p dolce* Viol. I Viol. I

55 *a - - poco - più largamente* Solo 6 Solo-Viol. 9 Solo-Viol. *calando*

78 Tempo I *dolce* 3 *p* Tutti 2

89 Solo 3 *p* *mp cresc.* 3 *p*

102 Fl. I Viol. I *pp*

# Claude Debussy

(Saint-Germain-en-Laye 1862 - Paris 1918)

## Prélude à l'après-midi d'un faune (1894)

oboe

*Très modéré*  
Solo  
*p* *expressif* *p cresc.* *p cresc.*

*En animant*  
*doux et expressif* *cre - - - - - scen - - - - -*

*mf* *p*

*P expressif et très soutenu* *mf* *p cresc.*

*pp très doux* *ppp*

*Un peu plus animé*  
Solo *p* *f* *p* *f* *pp*

*1<sup>o</sup> mouv.*  
*p doux et expressif*

Solo  
*p doux et expressif* *p*

M. RAVEL

# Le tombeau de Couperin (1917)

oboe

Les petites notes, dans toute cette suite, doivent être attaquées sur le temps (\*)

## I PRELUDE Vif (♩ = 92)

Solo

## II FORLANE Allegretto (♩ = 96)

Solo

(\*) Gli abbellimenti di questa suite si dovranno eseguire tutti sul battere



II

Solo

pp

II U

Solo

p

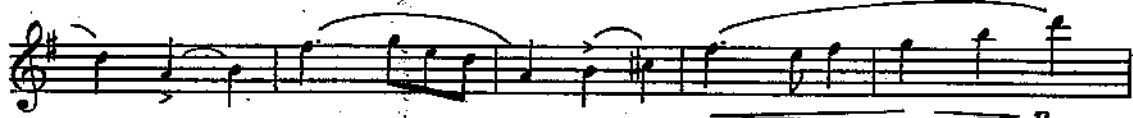
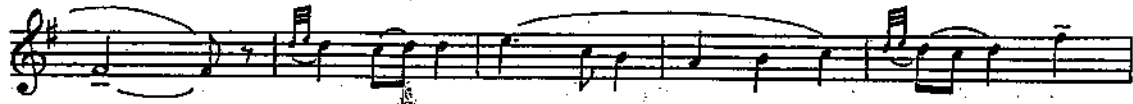
pp

pp

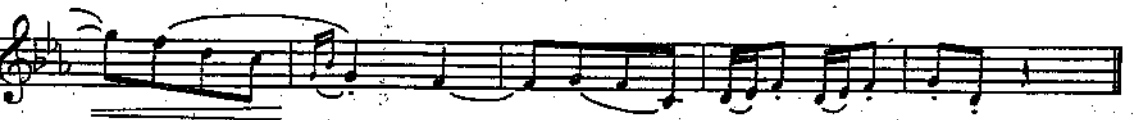
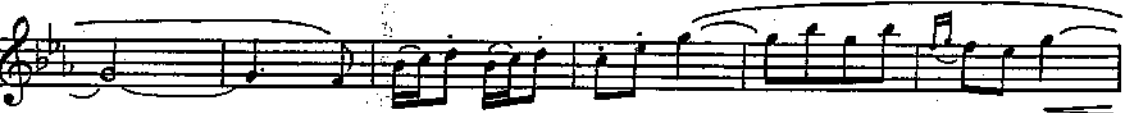
III MENUET  
Allegro moderato (♩ = 120)

Solo

pp



IV RIGAUDON (*Assez vite* ♩. 120)  
*Moins vite*



# LA SCALA DI SETA

Gioacchino Rossini

## Ouverture

Andantino  $\text{♩} = 76$

6

*p dolce*

9

*p* *mp*

15

*ad lib.*

18

[∞]

37

$\text{♩} = 144$   
*p*

41

41

45

45

50

50

# G. Rossini: Overture "L'Italiana in Algeri"

579 *Andante* *a2* *f* *Solo* *p*

580 *p* *p*

581 *p*

*mf* *mf*

*mp* *p* *f* *a2*

# G. Rossini: Overture "La Scala di Seta"

582 *Andantino* *p dolce*

*mp*

*ad lib.*

583 *p*

## El amor brujo (1915)

per gentile concessione di J. & W. CHESTER/EDITION WILHELM HANSEN - London editore proprietario

LA VEILLEE

Tranquillo e misterioso (♩ = 72)

oboe

Musical score for the first section, featuring a piano solo. The score consists of five staves. The first staff begins with a 7/8 time signature and includes a triplet of eighth notes. Dynamics include *f*, *mf*, and *pp*. The second staff has a 2/4 time signature. The third staff includes accents and dynamics *ff* and *pp*. The fourth staff has a 3/4 time signature and includes a triplet of eighth notes and a quintuplet of eighth notes. The fifth staff includes a quintuplet of eighth notes and a *morendo* marking. The section concludes with a *p* dynamic.

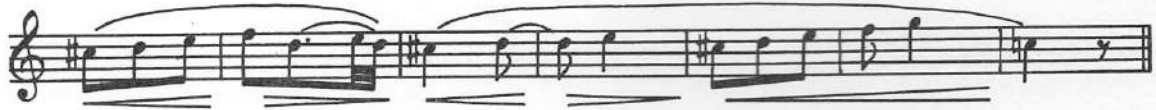
PANTOMIME  
Tranquillo (♩ = 50)

Musical score for the Pantomime section, marked *Tranquillo*. It consists of two staves. The first staff is marked *dolce e molto espress.* The second staff includes a triplet of eighth notes and a *f cresc.* marking.

DANSE DU JEU D'AMOUR  
Allegretto mosso (♩ = 60)

Musical score for the Dance du Jeu d'Amour section, marked *Allegretto mosso*. It consists of three staves. The first staff is marked *dolce, espress.* and includes a *Solo* marking. The second staff includes a *pp* dynamic and a 3/4 time signature. The third staff includes a 6/8 time signature, a *p* dynamic, and a trill. The fourth staff includes a triplet of eighth notes, a trill, and a *Solo* marking with the instruction *dolce*.





**corno inglese**

nell'esecuzione da concerto sostituisce la parte vocale

(Allegretto mosso  $\text{♩} = 76$ )  
Poco meno mosso

Solo



dolce molto espress.

con espressione crescente



poco rit.

a tempo

f

# El sombrero de tres picos, balletto completo (1919)

per gentile concessione di J. & W. CHESTER/EDITION WILHELM HANSEN - London editore proprietario

**oboe**

I PARTE

Allegretto mosso ( $\text{♩} = 50$ )



p cresc.

f



ff

ff cresc.

Moderato ( $\text{♩} = 100$ )



f stacc.

fff

mf

fpp

$\text{♩} = 92$



ff

p



Solo

mf

I Obs.  
II  
956  
C. Ang.

(Gypsies and a Rake Vendor)

(The Scuffle)

Più mosso (♩ = 138)

Meno mosso (♩ = 100)

Oboe Solo  
957 *sf*

C. Ang. Solo  
958 *f*

959 (a) Oboe *f* (b) C. Ang. *f*

Igor Strawinsky: Pulcinella (Suite)

Allegro moderato (♩ = 80)

I. Sinfonia

Oboe Solo *tr*  
960

II. Serenata

(a) Larghetto (♩ = 54-56)

961

(b)

(c)

III. Scherzino

(a) (♩ = 112)

962 *f* *leggiero*

(b)

*mf*

Allegro (♩ = 96)

963

*Solo*

## IV. Tarantella

964

*mf*

*Solo*

♩ = 88

## V. Toccata

965

*mf*

*Solo*

Allegro (♩ = 120)

## VI. Gavotta

966

Allegro moderato (♩ = 50-56)

*dolce*

*tr*

(VARIAZIONE I)

967

Allegretto (♩ = 100)

*tr*

*tr*

(VARIAZIONE II)

Allegro più tosto moderato (♩ = 88)

968

VIII.(a) Minuetto

Molto moderato (♩ = 88)

969

(b) Finale

Allegro assai (♩ = 144)

970

Interlude

Igor Strawinsky: Orpheus

(♩ = 56)

971

Air de Danse

Grave (♩ = 62)

rallentando

Un poco meno mosso (♩ = 96)

972