

LE TOMBEAU DE COUPERIN

MAURICE RAVEL

HAUTBOIS et COR ANGLAIS

I. Prélude

(★) **HAUTBOIS** **Vif.** ♩ = 92

COR ANGLAIS
(2^d Hautbois)

COR A. **pp**

mp

p

2 **3**

mp

HAUTB.

mf **f** **ff**

V. S.

(★) *Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.*

HAUTBOIS

4

p

1^a

2^a

5

sf

5

p

SOLO

6

pp

4

7

2

Trp.

COR A. SOLO

p

mf

f

8

f

4

pp

Prenez le 2^d HAUTB.

9

4

Prenez le COR A.

4

III. Menuet

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

COR ANGLAIS

pp

1

2

mp

3

4

mp

p

SOLO

1^a

2^a

4

8

pp

p

5

6

vous

HAUTB.

8

2

mf

Ouverture La Scala di Seta

Oboe I

Gioacchino Rossini

Allegro vivace

3
ff > *p dolce*
Andantino

10
p

17
1
Allegro

22
2
p

43

49
3
ff

57
ff

67
4

76
5 6
p

98
p *pp* *pp*

Mendelssohn — Symphony No. 3

OBOE I

447 *sempre cresc.* *f f f ff* *dim. p cresc. ff dim.*

462 *p cresc. f f f* *fff* *p ff dim. cresc.*

N

475 *ff dim. f f f f f f f f* *ff*

cresc. **O** *Assai animato.*

496

495 *ff* *ff*

P **9**

513 *p* *f* *p* *f dim.* *p* *attacca*

1

Andante come I

Vivace non troppo.

2 **1** **20** **Clar.** **A**

34 *cresc.* *f*

44 *f cresc.* *ff*

57

66 *pp* *f* *p* **B** **15** **C**

89 *p* *pp*

95 *pp* **11**

Oboe I

Pulcinella

⑤ *P*

⑥ *f*

⑦ *Soli* *mf* *tr*

⑧ *Larghetto* *Solo* *50* *54* *56* **SERENATA**

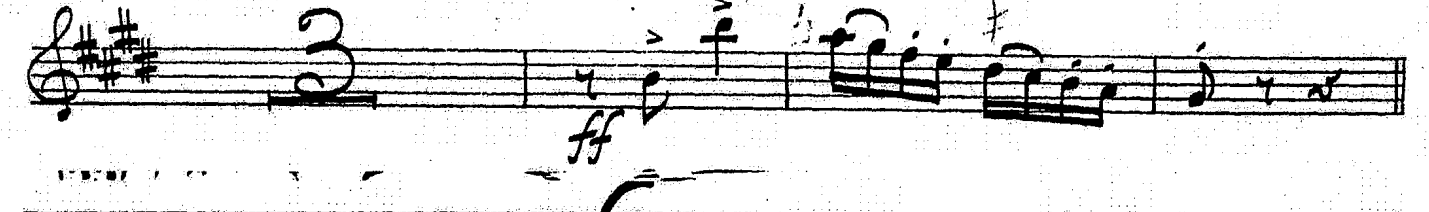
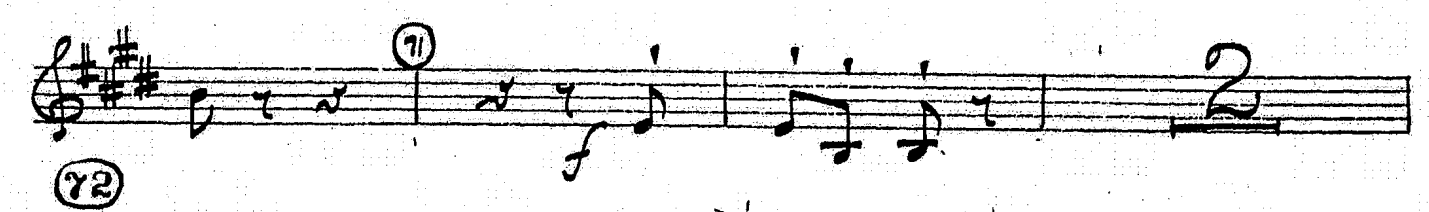
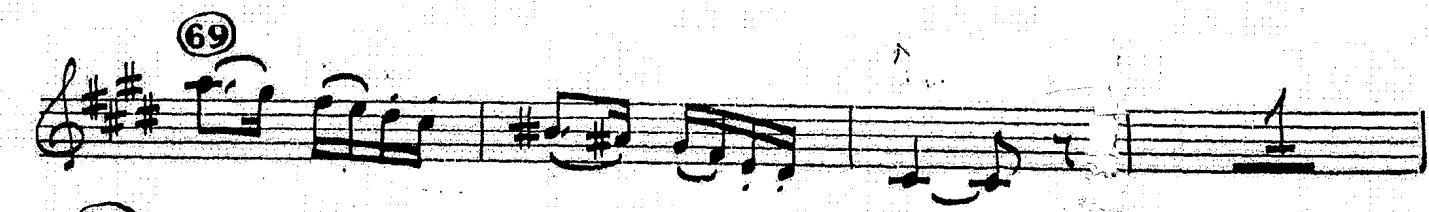
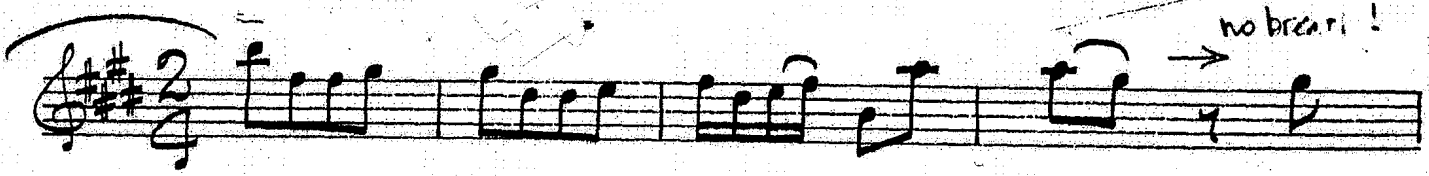
(P)

⑨

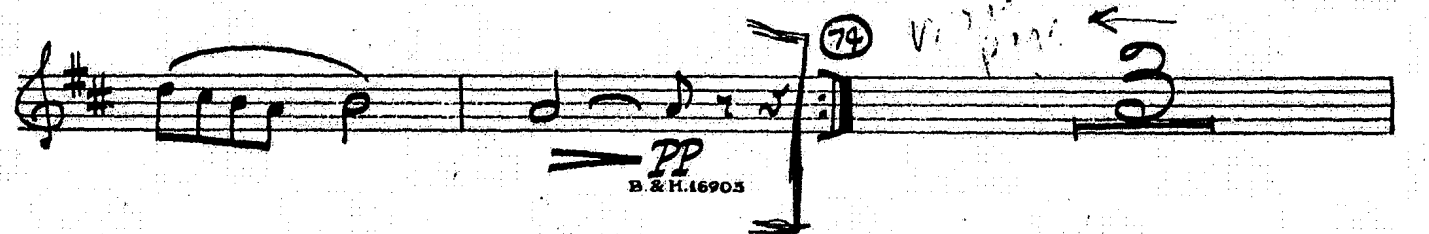
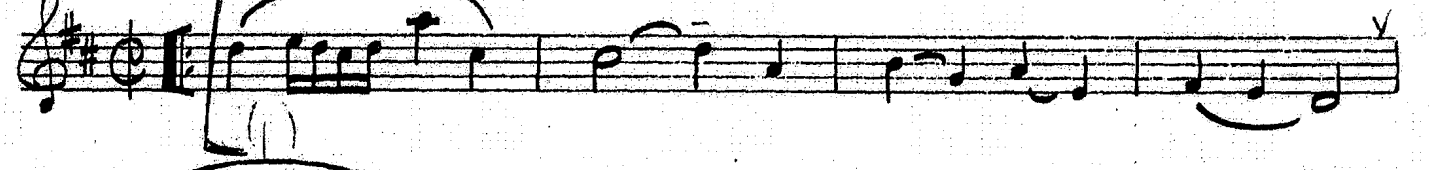
⑩ *(P)* *(pp)*

Solo *Violon* *P*

⑪ ⑫ ⑬



6
73 *st. sud* **GAVOTTA CON DUE VARIAZIONE**
All. Mod. $\text{♩} = 2$



SOLO
dolce

75 *re. 1.*

76 2

Var. 1a
Allegretto 77 120

78 *tr*

79 *f*

80

(P)

Brahms — Violin Concerto in D Major

Oboe I

4

Adagio
Tutti Hr. (Solo)
Fag. p dolce

8

13 Ob.II p dim.

20 p

28 Solo 11 Solo-Viol. mf f

46 Tutti Solo 1 2 Tutti Solo 2 poco Tutti
p dolce a - - poco - più largamente Viol. I Solo-Viol. calando Viol. I mf

55 Solo 6 9 2 Solo-Viol. f

Tempo I Tutti
78 dolce p

89 Solo 3 3 Solo-Viol. mp cresc. - - - Fl. I p

102 Solo 6 Viol. I pp

Allegro giocoso, ma non troppo vivace

Solo-Viol. Solo 5 Tutti f ben marc. sf

13 Solo A p

Brahms — Symphony No. 1 in C Minor

Oboe I

Andante sostenuto

Viol. I

8 Viol. I

Solo

espr.

18

cresc.

3 A 8

35

B

p dolce legato

41

p

50

p

sf

sf

sf

sf

sf

sf

f

56

1

f

f

p

1

63

C

Viol. I

1

dim.

pp

pp

f

74

D

2

f dim.

f

pp

p

86

E

3

espr.

cresc.

f

96

F

1

5

f

mf

p

1

4

p dolce

114

F1. I

5

pp

pp

Brahms — Symphony No. 3 in F Major

4

Oboe I

Poco Allegretto

Vcl.

17 **A** Viol. I

Musical staff 1: Oboe I part, measures 17-18. Includes dynamic marking 'p' and rehearsal mark 'A'.

Musical staff 2: Oboe I part, measures 29-30. Includes dynamic marking 'mpespress.' and rehearsal mark 'B'.

Musical staff 3: Oboe I part, measures 45-46. Includes dynamic marking 'p' and 'dolce', and rehearsal mark 'C'.

Musical staff 4: Oboe I part, measures 54-55. Includes dynamic marking 'dolce' and rehearsal mark 'D'.

Musical staff 5: Oboe I part, measures 74-75. Includes dynamic marking 'p' and rehearsal mark 'E'.

Musical staff 6: Oboe I part, measures 86-87. Includes dynamic marking 'p' and 'lunga', and rehearsal mark 'F'.

Musical staff 7: Oboe I part, measures 108-109. Includes dynamic marking 'pespress.' and rehearsal mark 'G'.

Musical staff 8: Oboe I part, measures 118-119. Includes dynamic marking 'dolce' and rehearsal mark 'H'.

Musical staff 9: Oboe I part, measures 136-137. Includes dynamic marking 'p' and rehearsal mark 'I'.

Musical staff 10: Oboe I part, measures 143-144. Includes dynamic marking 'f' and rehearsal mark 'I'.

Musical staff 11: Oboe I part, measures 155-156. Includes dynamic marking 'p'.

Beethoven — Symphony No. 3

Oboe I

4

II

MARCIA FUNEBRE

Adagio assai (♩=80)

6 Viol. I

14 *cresc. decresc. p* 17 Viol. I *f p sf p cresc. f*

41 *p sf = p* 2 Ob. II **B** *p cresc.*

54 *f p < p f sf = p* 3 3

69 **Maggiore** *p cresc. ff sf sf sf sf* 2 **C**

80 *p cresc. p*

86 *p cresc.*

96 *f sempre più f ff sf sf sf sf* **Minore** Viol. I 12 Viol. I 1 4

130 **D** *ff sf sf* 2

143 *sf sf sf* **E** 2

153 *p ff* 10 Viol. I 3 **F** Fag. I *p*

177 *cresc. decresc. p* 3 Viol. I *p cresc. sf = p* 1

193 *cresc.* **G** *p f p* 1

Beethoven — Symphony No. 3

Oboe I

202 *f sf p cresc. f pp* **H** **4** Viol. I

217 *p cresc. p cresc. p espr.* **5** **1** Viola

233 *pp sf p* **5** Viol. I

SCHERZO

Allegro vivace (♩ = 110)

Viol. I *pp* **4** **3**

18 *pp* Viol. I

31 **18** Viola Viol. II *sempre pp* **2** **15** Viol. I

79 *p*

91 **A** *cresc. ff sf sf*

104 **3**

119 *p f sf sf p* **B** **1**

131 *p p p* **1** **1**

142 *p* **5** **2** *cresc.* Viol. I

159 *ff f f f f f* **1.** **1** **2.**

Beethoven — Symphony No. 3

Oboe I

6

TRIO

171 Hr. I *p* 4 15 Viol. I

203 *f* *p dolce, sempre legato*

216 Hr. I *p* 12 19 Hr. I *f*

259 1. *pp* *f* 2. 8 Viol. I *p*

282 Viol. I *p* 3 20

317 Viola Viol. II *sempre pp* 15 Viol. I

347 *p* *cresc.*

361 *ff* *f* *f*

373 *p* 3

Alia breve (♩=116)

389 *f ff* *p* 1 *p*

401 *p* 1 *p* 5 Viol. I

419 *p* *cresc.* *ff* *f* *f*

CODA

433 Hr. I *p cresc.* *f* *ff* *ff* *ff*

Beethoven — Symphony No. 3

8

Oboe I

Viol. I

310 *ff*

325 *sf*

339 *sf sf* **Poco Andante** ($\text{♩} = 108$) *p con espress. sf*

354 *cresc. sf > p* *cresc. sf > p*

367 *cresc.* *p < >*

375 *cresc.* *p < >*

383 **F** *ff sf sf sf sf sf*

391 *sf sf sf sf* **G** *p cresc.*

402 *p cresc. p cresc. f sempre più f* Viol. I

420 **Fl. I** **Presto** ($\text{♩} = 116$) *ff* Viol. IV, I VI VI *ff*

437 *sf sf sf sf sf sf*

447 *sf sf sf sf sf sf sf*

455 *sf sf sf sf sf sf sempre più f ff*

464

Beethoven — Symphony No. 9

6

Oboe I

II

Viol. I *pp* *cresc.* G.P. Viol. I *cresc.*

151 *f* *f* *ff* *ff*

165 *f* *f* *ff* *ff*

177 Ritmo di tre battute Fag. I *p* *sempre p*

191 Timp. *p* *p* *p*

203 *p* *dim.*

219 *pp* *sempre pp*

234 Ritmo di quattro battute *pp* *sempre pp*

248 *pp* *pp* *cresc.* *più cresc.* *f*

266 *più f* *ff*

279 *f* *f* *f* *f*

292 *f* *f* *f* *f* *fp* *p*

308 *p cresc.* *dim.* *p cresc.* *ff*

338

345 *p* *p* Viol. I

Measures 151-345 of the Oboe I part. The score includes various dynamics such as *pp*, *f*, *ff*, *p*, *dim.*, *cresc.*, *più cresc.*, and *ff*. It features several musical markings: **E** (measures 191-192), **F** (measures 248-249), **G** (measures 266-267), **H** (measures 292-293), **I** (measures 308-309), and **K** (measures 345-346). The piece is in 3/4 time and includes a section with a three-beat rhythm (measures 177-190) and a section with a four-beat rhythm (measures 234-247). The key signature is one flat (B-flat major or D minor).

Beethoven — Symphony No. 9

Oboe I

Viol. I
358 *cresc.* *f* *f* *f* *f* 1

372 *f* *f* *f* *f* 2 *pp* *sempre pp* 3 G.P.

Viol. I *pp* 1. 3 (388) 2. G.P. Viol. I *pp* *cresc.*

391 Viol. I Fl. I *ff* *p cresc.* *stringendo il tempo*

408 *Presto* $\text{♩} = 116$ *ff* *f* *f* *f* *p*

419 1. 2. Viola, Vcllo. 6 Clar. I *p cresc.*

438 11 Viol. I *p*

456

466 *cresc.* *p* *cresc.*

475 M 1 2 3 4 5 6 7 8 1 2 3 4 5 6 *pp* *cresc.* *f*

490 1. 2. *p* *sempre staccato* *cresc.*

499 *f* *dim.* *p cresc.*

510 1 2 3 4 5 6 7 8 *ff* *dim.* *sempre*

524 *p* *pp* *poco ritard.* *Molto vivace* $\text{♩} = 118$ Archi 1 Timp. 2 G.P. G.P. G.P. G.P.

Johann Sebastian Bach
Brandenburg Concerto No. 2
In F Major, BWV 1047

Oboe

1.

4

7

11

14

17

20

24

27

31

35

39

42

46

50

54

58

64

67

70

73

76

80

84

87

3. Aria

Molt' adagio

Oboe

Soprano

Violoncello
Violone
Organo (bez.)

4

7

Seuf-zer, Trä-nen, Kum-mer, Not-, Seuf-zer,

10

Trä-nen, ängst-lichs Seh-nen, Furcht und Tod- na-gen mein be-klemm-tes

13

Herz, ich emp-fin-de Jam-mer, Schmerz. Seuf-zer, Trä-nen, Kum-mer, Not-, Kum-mer,

Richard Strauss Don Juan, Op.20

Oboe I.

Allegro, molto con brio.

The score is written for Oboe I and consists of ten staves of music. The tempo is *Allegro, molto con brio.* The key signature is two sharps (F# and C#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *f*, *cresc.*, and *p*. There are also performance instructions like *tranqu.*, *fiabile*, *molto vivo*, *mp un poco marcato*, *calando poco*, *ppp dolce*, *pp weich*, and *mf espr.*

Dynamic markings include: *ff*, *f*, *f cresc.*, *ff*, *fff*, *ff*, *tranqu.*, *fiabile*, *p*, *mp un poco marcato*, *p cresc.*, *calando poco*, *ff*, *sfzpp*, *tranquillo*, *dim.*, *ppp dolce*, *pp weich*, *cresc.*, *mf*, *mf espr.*, and *pp*.

Articulations and markings include: accents, slurs, and fingerings (1, 2, 3). There are also markings for *molto vivo*, *fiabile*, and *tranquillo*.

Section markers A, B, and D are present. A double bar line with repeat dots is at the end of the first system. A bracket labeled B is at the end of the sixth system. A section marker D is at the start of the eighth system.

Staff numbers 10, 11, 12, 13, and 14 are indicated at the bottom of the score.

Oboe I.

a tempo, ma tranquillo
Solo

p sehr getragen und ausdrucksvoll

M
espr.

cresc. *dim.*

pp *molto espr.* *molto*

dim. ppp *espr.* *dim.*

N *molto tranqu.* *pp* *molto dim.* *string.* *a tempo* *f* *ff*

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

ff *marcato* *ff* *ff*

ff *marc.* *ff* *ff* *string.*

a tempo, giocoso

p *pp* *mf* *mf*

p *pp*

Oboe I.

Lento. Recit. **Andantino.** **1 A** Solo

Viol. Cad. 20 *rit. dolce ed espressivo assai*

espress. molto

a piacere

B *ten. poco più mosso* **C** *a tempo, un poco più animato*

rit. assai a tempo giusto *f* *p* *f* Solo

rit. **D** **Allegro molto. Molto moderato. Tempo giusto.** (Allegro molto.)

f dim. *pp* *mon* *colla parte* 6

Recit. **E** **Tempo giusto.** **Allegro molto.** **G.P.** 27 1

f dim. *p* *f* **Recit.** **Moderato assai.** *rit.*

Cad. ad lib. colla parte

Tempo giusto. (Allegro molto.) **G** **Tromba (B)** 3

a tempo *rit. a tempo* *rit.* *f* 1 2 3 4

Cad. ad lib. *Cad. ad lib.*

Vivace scherzando. 4 *pp* *cresc.* *p* *tr.* 2 *tr.* *pp*

cresc. 4 *pp* *cresc. poco* 11

Mahler 1

1. Oboe
III. Satz

Feierlich und gemessen, ohne zu schleppen

1 2 (1. Fag.) 5 (Tuba) 3
pp *ppp* *pp* *ppp* *pp* *ppp* *pp*
 etwas hervortretend
 etwas hervortretend
 Zurückhaltend (rit.)
 aber ausdrucksvoll

5 a Tempo. Ziemlich langsam
psubito

6 Nicht schleppen, rit. a Tempo.
 Mit Parodie 7 1
pp *pp*
 (1. Viol.) *p*

8 Poco riten. Nicht schleppen
pp *pp* *pp* *pp*
 3 *pp*

8 1 a Tempo hervortreten.
ppress.

9 10 Sehr einfach und schlicht, wie eine Volkswaise
p *pp* *ppp* *p*
 10 (1. u. 2. Clar.)

11 zart gesungen
psubito

12

13 Wieder etwas bewegter, wie im Anfang
poco rit. *ppp*
 1 (Fl.)

14 15 (Fl.)
p *pp* *p*

16 Plötzlich viel schneller
f *äußerst rhythmisch.*

17 Tempo I.
poco rit. *ppress.* *riten.*
 2 (1. Fl.)

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

6

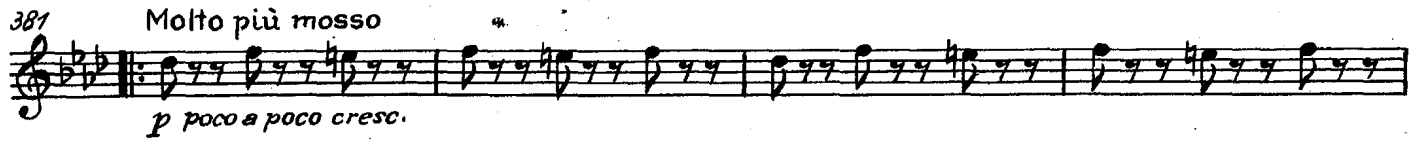
Oboe 1

373 *p cantabile*

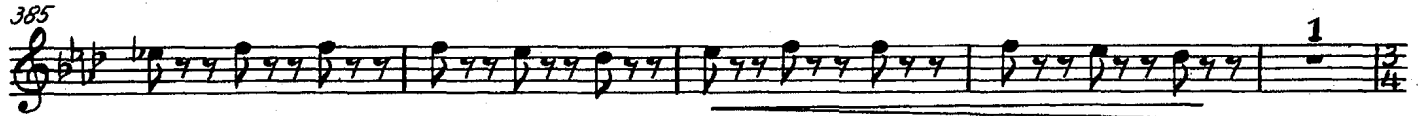


381 *Molto più mosso*

p poco a poco cresc.



385



390 *ff*



395



403 *fff*

Più mosso. Allegro vivo



414



II

Andantino in modo di canzona

Solo

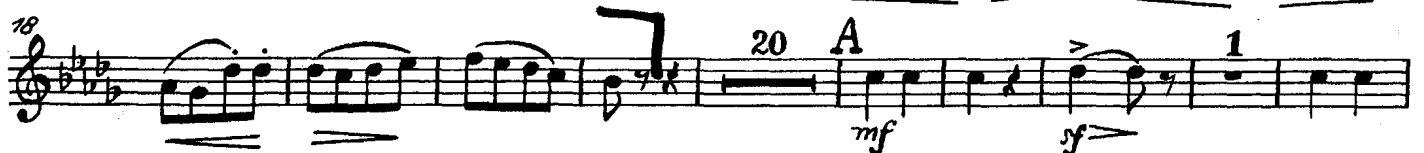


p semplice, ma grazioso

9



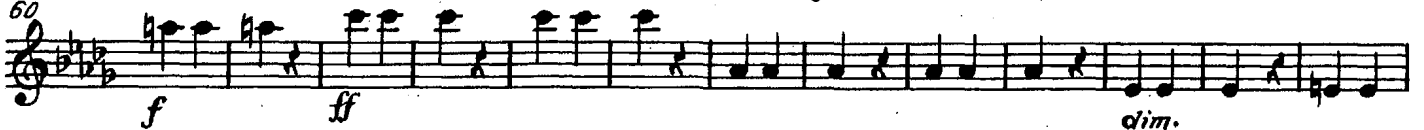
18 *mf* *sf*



20 *mf cresc.*



47 *f* *ff* *dim.*



Oboe 1

III. SCHERZO
Pizzicato ostinato

Allegro A 32 B 28 C 14 D 28 *Viol. 1 pizz.*

16

122

133 *Meno mosso*
f

142
p

152
cresc.

161 *f ff* *Fl. 1* *Tempo I*
14

185 *F (Klar. 1) (Kl. Fl.)* *p* *G*
9 4 *p* 11

218 *118 Viol. 1 pizz.*
2

346 *H* *pp* *p* *più f*
1 2 2

358 *mf* *f*
2 2 I *b*

371
cresc.

Overture to Colas Breugnon - Kabalevsky/trans.

Hunsberger

1st & 2nd Oboes

Fast. One beat per bar. Half note = 116-120

8

cresc. *ff*

9

a2 *f*

10

cresc.

11

b

12

sff

13

6 2 *a2* *f*

15

sf *mf*

16

cresc.

17

b

18

cresc. *sff* 3