

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 *mf p* Solo 11 Solo-Viol.

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

56 Solo 6 Solo-Viol. 9 Solo-Viol. *calando*

Tempo I Tutti 2

78 *dolce p*

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

102 Fl. I Viol. I 6 *pp*

Allegro giocoso, ma non troppo vivace
Solo-Viol. Solo 5 Tutti *f ben marc. sf*

113 Solo A *p*

Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

Oboe I

Un poco sostenuto

f legato

8 *f p*

15 5 **A** 2 Klar. Fl. *ff* *sf Pespr.*

30 4 Allegro *ff*

40 3 *f*

53 2 *piu f*

64 **B** *ff* *mf cresc.*

74 *f sf*

83 *ff*

91 **C**

99 *p* 4

Brahms — Symphony No. 1 in C Minor

Oboe I

Andante sostenuto

Viol. I 8 Viol. I Solo *espr.*

19 *cresc.* 3 **A** 8

35 Viol. I **B** *p dolce legato*

41 *p* 4 1 *p*

50 *p* *sf sf sf sfp sf f*

56 1 *f f p* 1

63 **C** Viol. I 1 *dim.* *pp* 2 *pp* *f*

74 **D** 2 *f dim.* *f* *pp* 2 *p*

86 **E** 3 *espr.* *cresc.* *f*

96 **F** 1 5 1 4 *f* *mf* *p* *p dolce*

114 Fl. I 5 *pp* *pp*

Debussy — La Mer

HAUTBOIS

4

N° 2 — Jeux de vagues

Allegro (dans un rythme très souple) **16** Animé

17 HAUTB. Solo

18

19 Assez animé

20

12

21

8

22

au Mouvt
vous

9

Debussy — La Mer

HAUTBOIS

Cédez
HAUTB.

23

Measures 23-24. The score is for the Horn (HAUTB.). Measure 23 starts with a forte (*f*) dynamic and continues with a mezzo-forte (*mf*) dynamic. The music consists of eighth-note patterns in both hands. Measure 24 contains two measures of rests, with first and sixth endings indicated by the numbers '1' and '6' in boxes.

24

von solo

HAUTB.

Measures 24-25. Measure 24 begins with a 'von solo' instruction and a 'léger' marking. The dynamic is *pp*. Measure 25 starts with a *p* dynamic. Measure 26 contains two measures of rests, with first and sixth endings indicated by the numbers '1' and '6' in boxes. Measure 27 begins with an 'Animez' instruction and a *p* dynamic.

25

au Mouvt

Solo

Measures 25-26. Measure 25 is a solo passage for the Horn, marked 'Solo' and starting with a *p* dynamic. It features triplet eighth-note patterns. Measure 26 contains two measures of rests, with first and sixth endings indicated by the numbers '1' and '6' in boxes.

26

vella

Measures 26-27. Measure 26 begins with a *p* dynamic and continues with a *p* dynamic. It features eighth-note patterns in both hands. Measure 27 contains two measures of rests, with first and sixth endings indicated by the numbers '6' and '6' in boxes.

27

en serrant

HAUTB.

Measures 27-28. Measure 27 starts with a *p cresc.* dynamic. The music consists of eighth-note patterns in both hands. Measure 28 contains two measures of rests, with first and sixth endings indicated by the numbers '6' and '6' in boxes.

Measures 28-29. Measure 28 continues with a *f* dynamic. The music consists of eighth-note patterns in both hands. Measure 29 contains two measures of rests, with a first ending indicated by the number '2' in a box.

III - Dialogue du vent
et de la mer

Debussy — La Mer

HAUTBOIS

50

mf f molto cresc.

Detailed description: This system contains measures 50, 51, and 52. Measure 50 starts with a mezzo-forte (mf) dynamic. Measure 51 features a crescendo leading to fortissimo (ff). Measure 52 is marked 'molto cresc.' and includes a 2-measure rest, an 8-measure rest, and a 6-measure rest.

51 52

f ff

Detailed description: This system contains measures 51 and 52. Measure 51 starts with fortissimo (f) and reaches fortissimo (ff). Measure 52 includes rests of 2, 8, and 6 measures.

53

Retenu
vons

au Mouvt
Altos

HAUTB.

4 pp p p expressif mf dim.

Detailed description: This system contains measures 53, 54, and 55. Measure 53 is marked 'Retenu' and 'vons' with a 4-measure rest and piano-piano (pp) dynamic. Measure 54 is marked 'au Mouvt' and 'Altos' with piano (p) dynamic. Measure 55 is marked 'HAUTB.' and includes dynamics 'p expressif', 'mf', and 'dim.'. The music features triplets and slurs.

Retardez un peu pendant ces 4 mesures

4 54 4

vons

1er HAUTB.

pp pp

Detailed description: This system contains measures 54 and 55. Measure 54 is marked 'Retardez un peu pendant ces 4 mesures' and 'vons' with a 4-measure rest and piano-piano (pp) dynamic. Measure 55 is marked '1er HAUTB.' and includes piano-piano (pp) dynamics. The music features triplets and slurs.

Reprenez peu à peu le Mouvt

p p p

Detailed description: This system contains measures 55, 56, and 57. Measure 55 is marked 'Reprenez peu à peu le Mouvt' and piano (p). Measures 56 and 57 continue with piano (p) dynamics. The music features slurs and triplets.

Retenu

più p pp più pp

Detailed description: This system contains measures 57, 58, and 59. Measure 57 is marked 'Retenu' and 'più p'. Measure 58 is marked 'pp'. Measure 59 is marked 'più pp'. The music features slurs and triplets.

55 Cédez pendant ces 4 mesures

au Mouvt

pp

Detailed description: This system contains measures 59, 60, and 61. Measure 59 is marked '55 Cédez pendant ces 4 mesures' and piano-piano (pp). Measure 60 is marked 'au Mouvt'. Measure 61 continues with piano-piano (pp) dynamics. The music features slurs and triplets.

p

7

Detailed description: This system contains measures 61 and 62. Measure 61 is marked 'p'. Measure 62 is marked '7' and ends with a double bar line. The music features slurs and triplets.

M

Mahler — Symphony No. 3 in D Minor

1. Oboe.

Zweite Abtheilung.
Nº 2.

Tempo di Menuetto. Grazioso.

Handwritten '1' in the top left corner.

pp zart.

espress.

poco rit.

a tempo

pp

p

a tempo

poco riten. dim.

p

Poco rit. a tempo

mf

poco rit. a tempo

p

3 L'istesso

tempo (wie früher)

f

Sempre l'istesso tempo. (wie früher)
Etwas bewegter.

p

fp

fp

Sempre l'istesso tempo (wie früher)

ff

ff

Poco riten.

pp

1

Detailed description: This is a page of a musical score for the first oboe part of the second section of Mahler's Symphony No. 3. The score is written in D minor and 3/4 time. It consists of ten staves of music. The first staff begins with a handwritten '1' in the top left corner. The tempo is marked 'Tempo di Menuetto. Grazioso.' and the dynamics range from pianissimo (pp) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some handwritten annotations, including a bracket around the first two staves and another around the fourth and fifth staves. The score concludes with a 'Poco riten.' marking and a final measure.

MAHLER - DAS LIED VON DER ERDE

II. DER EINSAME IM HERBST.

Etwas schleichend. Ermüdet.

molto espress.

1

2

pp

2

Etwas zurückhaltend.
mit großem Ausdruck

3

2

p

4

1 Fließend.

2

Detailed description: The image shows a page of musical notation for the second movement of Mahler's 'Das Lied von der Erde'. It consists of four staves of music. The first staff begins with the instruction 'Etwas schleichend. Ermüdet.' and a '2' below the first measure. The second staff has a '2' above the fifth measure and 'pp' below the eighth measure. The third staff has a '2' above the first measure. The fourth staff starts with a '3' above the first measure, followed by '2' above the second measure, 'p' above the third measure, and '4' below the fourth measure. The instruction 'Etwas zurückhaltend. mit großem Ausdruck' is placed above the fourth measure. The fourth staff ends with a '1' above the eighth measure and 'Fließend.' above the ninth measure, with a '2' below the final measure. There are also boxed numbers 1, 2, 3, and 4 scattered throughout the score, likely indicating fingering or specific measures.

VI. DER ABSCHIED.

Schwer:

1 *sfp* *p* *sf* *p* *sfp*

2 *sfp* *sf* *espress.* *sfp* *sf*

3 *veloce* *ff* *sfp* *sf* *p* **Fließend. Im Takt.**

4 **Tempo I.** *p* *sf* *p*

Klar.

5 *ff* *p* *pp* *pp* *ff* *espress.*

Poco accel.

6 *sf* *ff*

A tempo. 7 **Sehr mäßig. (wie vorher)** *p* *sf* *p* *sf* *p*

Klar.

8 *tr* *s* *tr* *s* *tr* *s* *sf*

9 *sf* *p* 1 2

Mendelssohn — Symphony No. 3

OBOE I

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

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

475 *ff dim. f f f f f ff* *ff* *Assai animato.*

488

495 *ff* *ff* *9*

513 *Andante come I* *p p f dim. p* *1* *attacca*

Vivace non troppo. *f* *f* *mf* *20* *Clar. 20* *A*

84 *cresc.* *f*

44 *f cresc.*

57

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

89 *p* *pp*

95 *pp* *11*

Maurice Ravel
Le Tombeau de Couperin

HAUTBOIS et COR ANGLAIS

I. Prélude

(★) Vif. ♩ = 92

HAUTBOIS

COR ANGLAIS
(2^d Hautbois)

1

COR A. pp mp

p

2 3

7 mp

HAUTB. mf f ff

V. S.

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

Ravel — Le Tombeau de Couperin

HAUTBOIS

4

p

1ª

2ª

5

p

SOLO

6

pp

7

2

Trp.

COR A. SOLO

p

mf

f

8

f

4

pp

Prenez le 2^d HAUTB.

9

4

Prenez le COR A.

HAUTBOIS

III. Menuet

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

COR ANGLAIS

pp

1

2

mp

3

p

4

SOLO

pp

p

1^a

2^a

4

5

6

Vous

HAUTB.

mf

8

2

HAUTBOIS

7 *ff* *poco dim.* *f*

8 *pp* SOLO

10 11 Fl. HAUTB. *mp*

12 SOLO *pp*

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

14 *f* *mf*

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

R. STRAUSS
DON JUAN

Oboe I.

a tempo ma tranquillo
Solo
sehr getragen und ausdrucksvoll

19 20 21 22 23 24 25 26 27 28 29 30

espr.
cresc.
dim.
pp
molto espr.
molto
dim. ppp
espr.
dim.
string.
atempo
pp
molto dim.
ff
ff
ff
marcato
string.
a tempo giocoso
p
pp
mf
mf
p
pp

Sinfonie Nr. 4 f-Moll/F minor

Peter Tschaikowsky
op. 36

2. Satz
Andantino in modo di canzone [♩ = 63]

1. *P semplice ma grazioso*

7 *P*

15 *P*

3. Satz Scherzo
Allegro meno mosso [♩ = 104]

133 *f*

139

Aida

~~1. Akt 1. Szene~~

~~Romanze des Radames
(„Celeste Aida/Holde Aida“)~~

Giuseppe Verdi

~~Andantino [♩ = 74]~~

~~*p espress.*~~

~~*ff*~~

~~*p espress.*~~

~~*ff*~~

~~2. Akt Finale
Ballabile (Tanz)~~

~~Allegro [♩ = 160]~~

~~Più mosso~~

~~*mf stacc. legg.*~~

~~*f*~~

G. Rossini: Overture "Semiramide"

575 *Vivace*
p cresc.

576 *Andantino* *rall.*

I *p*

p

577 *Allegro* *p*

578 *f*

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

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

Musical score for measures 580-581. The score consists of five staves of music. Measure 580 begins with a treble clef, a 7/8 time signature, and a dynamic marking of *p*. It features a melodic line with trills and triplets. Measure 581 continues the melodic line, also starting with a treble clef and a 7/8 time signature, and a dynamic marking of *p*. The piece concludes with a double bar line. Dynamic markings include *mf* and *f* in later staves.

G. Rossini: Overture "La Scala di Seta"

Musical score for measures 582-583. The score consists of seven staves of music. Measure 582 begins with a treble clef, a common time signature, and a tempo marking of *Andantino* and a dynamic marking of *pdolce*. It features a melodic line with a trill. Measure 583 continues the melodic line, starting with a treble clef and a dynamic marking of *p*. The piece concludes with a double bar line. Dynamic markings include *mp* and *ad lib.*

I Obs. II 956 C. Ang.

(Gypsies and a Rake Vendor) Più mosso (♩ = 138)

(The Scuffle) Meno mosso (♩ = 100)

Oboe Solo 957 C. Ang. Solo 958

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

Igor Strawinsky: Pulcinella (Suite)

Allegro moderato (♩ = 80) I. Sinfonia

Oboe Solo 960

II. Serenata

(a) Larghetto (♩ = 54-56)

961

(b)

(c)

III. Scherzino

(a) (♩ = 112)

962

leggero

(b)

mf

Allegro (♩ = 96)

963 Solo

IV. Tarantella

964 *mf* Solo

♩ = 88

V. Toccata

965 *mf* Solo

Allegro (♩ = 120)

VI. Gavotta

966 *dolce*

Allegro moderato (♩ = 50-56)

tr

pp

(VARIAZIONE I)

967 *tr*

Allegretto (♩ = 100)

ŠOSTAKOVIČ - SINFONIA N. 10

IV TEMPO
Andante (♩ = 126)

Solo
P dolce

cresc. *f* 4

dim. 4 4 4 4 *p*

f *p*

6 8 9 8

The musical score consists of five staves of music in G major, 9/8 time. The first staff begins with a *Solo* marking and a *P dolce* dynamic. The second staff features a *cresc.* (crescendo) leading to a *f* (forte) dynamic, with a '4' below the staff. The third staff contains six groups of four sixteenth notes, marked with *dim.* (diminuendo) and ending with a *p* (piano) dynamic. The fourth staff starts with a *f* dynamic and ends with a *p* dynamic. The fifth staff concludes the section with a *p* dynamic and a final flourish. The score is enclosed in large square brackets at the beginning and end.