

Tchaikovsky — Piano Concerto No. 1 in Bb Minor

Oboe I

Tempo I

611 *Fl. I* *p* *p cresc.*

626 *mf* *p* *p cresc.* *mf cresc.*

639 *ff* *ff* *ff*

654

Andantino semplice *Viol. pizz.* *Pfte.* *rit.* *a tempo* *Pfte.*

16 3 *p*

27 *p dolce*

48 *pp. molto espr.* *cresc.* *mf* *p*

59 *Prestissimo* *T* 6 *p*

93 3 15 *U* 19 *Pfte.*

135 *ff* *Quasi Andante* *rit.* *Tempo I* *Pfte.* *espr.*

157 *f*

Allegro con fuoco *Viol. I* *Fl. I* *Klar. I* *Viol.*

20 *mf* *f* *p*

28 *Bässe* *ff*

12 *Poco meno mosso* *a tempo* *Poco meno* *Tempo I* *16*

4 7 10 19

Bedrich Smetana
The Bartered Bride Overture

Oboe II.

Vivacissimo.

ff

85 Clar. II. 86 mf

cre - - scen - - do

ff f

f f f p

p p

20 p cresc.

ff f f f f f

f f f f f f f f f f f f f f f

13

60 61 Cor anglais 62

4 2 *ff* *p*

> sf *f* *sf* *ff*

Mussorgsky/Ravel - Pictures at an Exhibition
VII. Limoges-Le Marché

Allegretto vivo, sempre scherzando

63

1 *f* *mf*

64

p *f* *f* *p*

65

mf *f* *ff* 1

Musical score for Oboe I-II, measures 65-66. The score is written in two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *mf*, *f*, and *P subito*.

Musical score for Oboe I-II, measures 66-67. The score is written in two staves. The key signature changes to one flat (B-flat), and the time signature is 3/4. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *f* and *mp*.

Musical score for Oboe I-II, measures 67-68. The score is written in two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *f* and *mp*.

Musical score for Oboe I-II, measures 68-69. The score is written in two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *f*, *ff*, and *mf*.

Musical score for Oboe I-II, measures 69-70. The score is written in two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *f* and *ff*.

Musical score for Oboe I-II, measures 70-71. The score is written in two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The first staff contains a melodic line with slurs and accents. The second staff contains a rhythmic accompaniment. Dynamics include *mf*. A first ending bracket labeled '1' is present in the second staff.

Dvorak - Symphony no. 7

II

Poco adagio $\text{♩} = 56$

p legato *pp* *p* *p dim.* *pp*

A *f dim.* *pp* *p* *fz dim.* *p* *pp*

2 **1** **9** **B** *f* *pp* *pp* *pp* *mf* *dim.*

pp *mf* *dim.* *pp* *pp* *f* *ff*

C **3** *dim.* *p* *pp* *f*

1 *dim.* *p* *f* *ff* *dim.* *p*

4 *p* *ff* *p* *f* *pp*

13 *ff* *fz* *fz* *fz* *fz* *fz* *fz* *ff* *ff* *ff* *ffz* *p dim.*

8 *pp* *p* *cresc.* *f* *f* *pp* **2**

Brahms — Symphony No. 2 in D Major

Oboe II

Viol. II
400 *ff* *poco f*
415 *cresc.* *f cresc.* *ff* *fp* **L**
427 *p dolce* **14** **M** Ob. I *cresc. molto*
451 *f* *dim.* *p* *un poco string. ritard.* *in tempo, ma più tranquillo* **8** **7** **8** **5** Viol. I
486 Viol. I *mf* *f dim.*
494 *poco rit.* *p* *in tempo, sempre tranquillo* **9** Ob. I Hr. Ob. I Klar. *espr.* *cresc.*
511 *f* *dim.* *p* **4** Viol. I

Adagio non troppo

Vcl. *pp*
7 *mf* *p* Fl. I
A
16 Hr. I *p*
22 *dim.* Fl. I **2**

Mozart PC21

Oboe II

4

Andante

Viol. I

5 *sfp* *sfp*

15 5 3 3 6

30 *pp* 3

37 7 10

60 Pno. *f* 3 *sfp* *sfp* *sfp* *sfp* 11

81 Ob. I Viol. I *p* 5

93 *cresc.* *p* *p* *cresc.* *p* *p*

100 *pp*

Dvorak - Symphony no. 7

II

Poco adagio $\text{♩} = 56$

p legato *pp* *p* *p dim.* *pp*

A *f dim.* *pp* *p* *fz dim.* *p* *pp*

2 **1** **9** **B** *f* *pp* *pp* *pp < mf* *dim.*

pp < mf *dim.* *pp* *pp* *f* *ff*

C **3** *dim.* *p* *pp* *f*

1 *dim.* *p* *f* *ff* *dim.* *p*

4 *p* *ff* *p* *f* *pp*

13 *ff* *fz fz fz fz fz fz* *ff* *ff* *ff* *ff < ffz > p dim.*

8 *pp* *p* *cresc.* *f* *f* *pp* **2**

Debussy — Nocturnes

2

Hautbois *Hautb. solo*

pp *p* *expressif*

pp 2

7 *Un peu animé* 8 *1^o Tempo* Cor Anglais

13 3 4

Oboë

9 10

p *piu p* *pp* 8 7

Animé et très rythmé. Cor Anglais

No. II. Fêtes.

6 7

Alto.

Oboë

p 3 3 3

Debussy — Nocturnes

Hautbois.

Col 1^o

①

p *p* *p* *cresc.*

retenu *a tempo*
Harpe solo

3 1

②

Un peu plus animé
Cor anglais.

Hautbois

f

Col 1^o

Suivez

2

Col 1^o

③

5

Debussy — Nocturnes

Hautbois.

4

Corno English

Oboë

Col 1^o

Col 1^o

5

4

solo

p

3

3

p

4

5

cresc... en... do

f. sempre cresc.

molto cresc.

Debussy — Nocturnes

Hautbois

The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *f* and *ff*.

Expressif un peu en dehors.

The second system begins with measure 6, circled in red. It features a piano (*pp*) dynamic in the first measure, followed by a *p* dynamic. A triplet of eighth notes is marked with a '3'. The system concludes with a double bar line and the instruction *Cat. 12*.

The third system continues from the previous system, with measure 7 circled in red. It includes a *p* dynamic followed by a *f* dynamic. A measure with a '6' is also present.

The fourth system starts with a dashed line and the marking *8a*. It contains a piano (*p*) dynamic and a *p cresc.* instruction. Triplet markings are visible in the upper staff.

The fifth system begins with measure 9, circled in red. It features a *molto cresc* instruction. The system ends with two measures marked with a percentage symbol (%).

The sixth system contains a *f* dynamic marking. It concludes with a circled measure number '1'.

Debussy — Nocturnes

Hautbois

Modéré

6

f *f* *ff*

10

18

Trompettes en Fa

Flaut.

p peu à peu cresc.

11

12

1

mf

molto cresc.

13

f col 12

Debussy - Prélude à l'après-midi d'un

Faune

2

Oboe II

Même mouv^t et très soutenu

55 4 Ob. I *cresc.* *f*

62 *pp subito*

65 *cresc.* *mp cresc. molto*

68 *mf* *f*

71 *mf* Mouvt du Début 7 4 Un peu plus animé 1

84 Ob. I *pp* 6 1^{er} mouv^t 4

90 dans le mouv^t plus animé 3 retenu 1 Dans le 1^{er} mouv^t avec plus de longueur 8 Retenu 1

103 a tempo 2 Très retenu 1 Très lent et très retenu jusqu'à la fin 1 4

43 44 45

3 8 6

Mussorgsky/Ravel - Pictures at an Exhibition
Promenade

Tranquillo

46 47

p

Ob.

46 47

p poco cresc.

mf f

pp

V. Ballet des Poussins dans leurs Coques

Scherzino. Vivo leggero

(→)

48 *pp*

49

50 *cresc.*

51 *f*

52 *ff* Trio 8 53 *pp* Ob. 1°

54 *ff*

pp

55

55a

55b

55c

cresc.

55d

1

First system of musical notation for Oboe I-II, consisting of two staves. The music features eighth and sixteenth notes with various rests.

Second system of musical notation for Oboe I-II, consisting of two staves. It includes dynamic markings: *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also slurs and accents over the notes.

VI. Samuel Goldenberg und Schmuyle

Third system of musical notation, starting at measure 56. It is marked *Andante*. The system includes a *Cor anglais* part and a piano accompaniment. Measure 57 is also indicated.

Fourth system of musical notation, starting at measure 58. It is marked *mf* (mezzo-forte). The system includes an *Ob.* (Oboe) part and a piano accompaniment.

Fifth system of musical notation, starting at measure 59. It is marked *mf*. The system includes an *Ob.* part and a piano accompaniment. Measures 2 and 3 are also indicated.