

CONCORSO di PRIMO OBOE con obbligo del secondo e seguenti

AUTORE	PASSI	PAG
L. Van Beethoven	Fidelio	3
H. Berlioz	La damnation de Faust (Menuet des follets)	4
J. Brahms	Concerto per violino e orchestra	5
P. I. Caikovskij	Sinfonia n. 4 (II e III movimento)	6
	Il lago dei cigni	7
G. Mahler	Sinfonia n. 3	8
F. Mendelssohn-Bartholdy	Sinfonia n. 3	9
G. Rossini	La Scala di Seta	10
R. Strauss	Don Juan	11
I. Stravinsky	Pulcinella (serenata)	12
G. Verdi	Aida	13
	Rigoletto	18
	La Forza del Destino	19
R. Wagner	Parsifal	20

Milano, 12/07/2024

L. Van Beethoven: Fidelio

OBOE I

ZWEITER AKT

11. Introdution und Arie

6 Grave

1 1 6 1

f *f* *p* *cresc.* *f*

16 1 3 1

f *sf > p* *p* *cresc. p* *f*

29 6 6 2 1

p *p* *pp* *cresc.* *f*

35 2 3 1 7

Più moto *Poco andante*

43 3 28 18 4 10 29 30

Poco allegro *Adagio* *Adagio cantabile*

81 5 2

Poco allegro

cresc. *dim.* *dolce* *cresc.*

91 *p*

99 6 3

cresc. poco a poco *f* *mf dolce* *p*

106 *cresc. p*

114 7

cresc. *f* *p* *cresc.*

123 2 3 15

f *ff* *dim.*

H. Berlioz: La damnation de Faust (Menuet des follets)

18

Oboe I. (Corno inglese.)

Presto e leggero. (♩ = 144)

ff *mf*

ff *p*

103

p *f* *p*

cresc. molto ff

J. Brahms: Concerto per Violino e orchestra op. 77

4

Oboe I

Adagio
Tutti Hr. (Solo)

Fag. Tutti Hr. (Solo)
p dolce
Ob.II *p* *dim.*
p
mf *p* Solo

Symphonie Nr. 4

Oboe I

Peter Iljitsch Tschaikowsky op. 36

II

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

Detailed description: This block contains the musical notation for the first movement of the Oboe I part. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 8. The second staff starts at measure 9 and ends at measure 17. The third staff starts at measure 18 and ends at measure 18. The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino in modo di canzona' and the dynamics include 'Solo' and 'p semplice, ma grazioso'. There are various articulations such as slurs and accents throughout the piece.

III. SCHERZO

Pizzicato ostinato

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

16

122

Meno mosso

133 *f*

142 *p*

1 2 3

Detailed description: This block contains the musical notation for the third movement of the Oboe I part. It consists of four staves of music. The first staff shows the beginning of the movement with a tempo of 'Allegro' and a 2/4 time signature. It includes section markers A (32 measures), B (28 measures), C (14 measures), and D (28 measures). The second staff starts at measure 122. The third staff starts at measure 133 and is marked 'Meno mosso' and 'f'. The fourth staff starts at measure 142 and is marked 'p'. There are various articulations such as slurs, accents, and dynamic markings throughout the piece.

Mahler — Symphony No. 3 in D Minor

6

1. Oboe.

Zweite Abtheilung.

Nº 2.

Tempo di Menuetto. Grazioso.

pp *zart.*

espress. *poco rit.* *a tempo* 5 *p* *espress.*

pp *p*

pp *poco riten. dtm.* *a tempo* 2

F. Mendelssohn-Bartholdy: Sinfonia n.3

6

Oboe I

Vivace non troppo $\text{♩} = 126$

2 1 16 Cl. I

29 A mf

38 f sf <> sf cresc. ff

50 sf sf sf

60 B 12 VI. I sf sf

81 pp sf p

88 C sf p pp

95 pp 11 f

G. Rossini: La Scala di Seta

Oboe I
Allegro vivace

3
ff >

Andantino

p dolce

10
p

17 **1** *Allegro*

22 **2** *p*

43

49 **3**

R. Strauss: Don Juan op. 20

Allegro molto e con brio

Oboe I.

3

a tempo, ma tranquillo
Solo
p sehr getragen und ausdrucksvoll
cresc.
pp molto *espr.*
dim.
molto

OBOE I

Pulcinella - Ballet

SERENATA

Pergolesi - Stravinskij

① **Larghetto**

②

③

The musical score is written on three staves in treble clef with a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The tempo is marked 'Larghetto'. The first measure is circled with the number 1. The second measure is circled with the number 2. The third measure is circled with the number 3. The music consists of eighth and sixteenth notes, often beamed together, with various slurs and accents. The piece concludes with a double bar line.

G. Verdi: Aida

OBOE I-II

ATTO 3º

AIDA, G. VERDI

Nº 6

AND^{te} MOSSO **A** *Meno Mosso* **B**

OBOE 1º

OBOE 2º

32 *hilf* *uns*
soccorri a *noi*

26 *hilf* *uns*
soccorri a *noi*

24

C *AND^{te} MOSSO* ♩ = 92

Frieden und ver - - gessen
e pace forse e ob - blio

legg.

ich seh dich nimmer dar!
mai più ti rive - drò

OBOE I-II

dim. e dolciss.
lunga

D *Lo Stesso Tempo* ♩ = 92
espress.
pp

E
ppp *f*
ich seh dich nimmer- dar.
mai più ti rive - drò

lunga

OBOE I-II

CANTO

- dar nim - mer - dar.....
più no mai più.....

espress. *p*

.....ich seh' dich nimmer dar nim - mer - dar
.....non ti ve - drò non ti ve - drò mai più

p

pp *con forza* *dim.*
O.....Va - ter land ich seh' dich nimmer - dar.....
Oh.....pa - tri mai mai più ti ri - ve - drò.....ah.....

pp

1

OBOE I-II

S ANDANTE

p **14** Ent flie - hen!
fug - gi - re *con espress.*

This system shows the first staff of music. It begins with a piano (*p*) dynamic and a hairpin crescendo. The tempo is marked **S** ANDANTE. The lyrics are "Ent flie - hen! fug - gi - re". The music features a melodic line with slurs and a triplet of eighth notes. The second system continues with a similar melodic line and triplet patterns.

This system continues the melodic line from the previous system, featuring several triplet patterns of eighth notes. The dynamics include accents and hairpins.

T Lo stesso movimento

18 **12**

This system begins with a tempo change to **T** Lo stesso movimento. It contains measures 18 and 12. The music continues with triplet patterns and slurs.

G. Verdi: Rigoletto, Scena e Duetto

Oboe I

23

69 **Andantino** (♩=80)
mosso
1 3
p con espress.

74
3 3 3 3
allarg.

78 *il cor par-lò*
10 3 3 3 3 3
p espress.

91 *forza qui mad-dusse*
10 12 115 3 3 3
mf

117 3 3 3 3 3 3
ff
Piú mosso (♩=92)
16 *ah*

G. Verdi: La Forza del Destino, Sinfonia

Oboe I

2 **B** **ANDANTINO**
p dolce con espressione

C **AND.^{te} MOSSO**
VUOTA 8 *p*

D **PRESTO come prima**
f

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MM

R. Wagner: Parsifal, Atto 3

HOBUE I

256 (Molto tranquillo) *Sehr ruhig ohne Dehnung* (dolciss. ed espressivo) *sehr zart u. ausdrucksvoll*

VI.1

p

p *p*

257 8

p

4 258 9 259

piu p

