

L. V. BEETHOVEN
SINFONIA N°3 op. 55
"EROICA"

2nd MOVEMENT. Marcia funebre

Adagio assai (♩ = 80)

16 *1st Vin.* *p*

cresc. *p*

17 *p* *cresc.* *f* *p* *sf* *p*

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

18 *Maggiore* *p* *cresc.* *ff*

19 *p* *cresc.* *p*

cresc. *f sempre più f* *ff*

20 *sf sf sf* *espress.*

3rd MOVEMENT. SCHERZO

Allegro vivace (♩ = 116)

21 *1st Vin.* *pp* *p*

cresc. *ff* *sf*

22 *p* *f sf sf sf p*

23 **TRIO**
P dolce, sempre legato

4th MOVEMENT. FINALE
Allegro molto (♩ = 76)

24 1st Vln. *p dolce* *cresc. sf* *decrease. p*

25 *p* *f* *decrease. p*

26 *(ff)* *P poco andante (♩ = 108)* *P con espressione sf* *cresc. sf*

27 1st Clt. *p* *cresc. sf* *p*

cresc.

cresc.

cresc.

— J. BRAHMS CONCERTO PER VIOLINO E ORCH. OP. 47 —

2nd MOVEMENT
Adagio

343 *p* *dolce*

dim. *p*

p

p

LE TOMBEAU DE COUPERIN

HAUTBOIS et COR ANGLAIS

M. Ravel

I. Prélude

(*) *Vif.* ♩ = 92

HAUTBOIS

COR ANGLAIS (2^d Hautbois)

pp

COR A. pp mp

p

2 3

7

mp

HAUTB. mf f ff

V. S.

HAUTBOIS

4

1^a

p

2^a

5

p

SOLO

pp

6

4

7

2

Trp.

COR A. SOLO

p

mf

f

8

f

Prenez le 2^d HAUTB.

4

pp

9

4

Prenez le COR A.

II. Forlane

Allegretto. ♩ = 96

1

Musical notation for measures 1-5. Measure 1 is marked with a circled '1'. Dynamics include piano (*p*) and accents.

mf

Musical notation for measures 6-10. Dynamics include mezzo-forte (*mf*) and accents.

2^a 6 SOLO *p*

Musical notation for measures 11-15. Measure 11 is marked with a circled '6'. Dynamics include piano (*p*) and accents.

Musical notation for measures 16-20. Dynamics include accents.

7 *pp*

Musical notation for measures 21-25. Measure 21 is marked with a circled '7'. Dynamics include pianissimo (*pp*) and accents.

1^a 8 2^a 7

Musical notation for measures 26-30. Measure 26 is marked with a circled '8'. Dynamics include accents.

HAUTBOIS

III. Menuet

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

COR ANGLAIS

pp

pp

1

2

poco

mp

3

p

4

SOLO

1^a

2^a

4

pp

p

8

5 6 VOUN HAUTB. *mf*

7 *ff* *poco dim.*

8 9 SOLO *pp*

10 11 Fl. HAUTB. *mp*

12 SOLO *pp*

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

14 *f* *mf*

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

HAUTBOIS

5 Moins vif

SOLO

Musical notation for measures 5 and 6. Measure 5 features a piano part with a forte (*ff*) dynamic. Measure 6 begins with a piano part marked *pp* and includes the instruction "Prenez le Cor A.".

6

Musical notation for measure 6, showing a piano part with a *pp* dynamic and a *rit.* (ritardando) marking.

Cor A. SOLO

pp

Musical notation for measure 6, featuring a Cor A. SOLO part with a *pp* dynamic.

7

Musical notation for measure 7, showing a piano part with a *pp* dynamic.

8

Musical notation for measure 8, featuring a piano part with a *p* dynamic.

p

9

10

Cl.

vous

8 4
Prenez le 2^d HAUTOB.

Musical notation for measures 9 and 10. Measure 9 includes the instruction "Prenez le 2^d HAUTOB." and a dynamic of *p*. Measure 10 features a Clarinet (Cl.) part with the instruction "vous".

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

Oboe 1

II

Andantino in modo di canzona

Solo

p semplice, ma grazioso

III. SCHERZO

Pizzicato ostinato

Meno mosso

f

p

1 2 3

Gioacchino Rossini (1792-1868)
LA SCALA DI SETA (1812)
SINFONIA

Andantino

p dolce

p

3 3 3

This section of the score is written for a single melodic line in treble clef. It begins with a dynamic marking of *p dolce*. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. A long slur covers the first two lines. The third line contains three triplet markings over groups of three notes. The section concludes with a double bar line.

Allegro

p

This section of the score is written for a single melodic line in treble clef. It begins with a dynamic marking of *p*. The tempo is marked *Allegro*. The music consists of a continuous stream of eighth and sixteenth notes, with various accidentals (sharps, naturals, and flats) throughout. A long slur covers the first two lines. The section concludes with a double bar line.

3. Akt 2. Szene
[„Nil-Arie“ der Aida]

Verdi: Aida

Andante mosso

C Ob. Solo

p

rall.

1

p

dim. dolciss.

lunga

p *espress.*

pp

pp

f

espress.

p

acc.

G

Aida: ...pa-tri-a mi-a mai più... ti ri-ve-drò!

Edition Peters

31640

Rigoletto

2. Akt

Nr. 10 Duett Gilda-Rigoletto

Giuseppe Verdi

Andantino mosso [♩ = 84 - 88]

Solo

espress.

p

allarg.

espress.