

Oboe 1

Concerto stilizzato

paraphrase on a motif by Brahms

PARTE PRIMA: “CADENZA”

Tamás Beischer-Matyó

The first system of the musical score begins with the tempo marking "Adagio" and a metronome indication of a quarter note equal to 60 beats per minute. The time signature is common time (C). The key signature has one flat (B-flat major or D minor). The music starts at measure 22, which contains a whole rest. Measure 23 is labeled "Cadenza" and also contains a whole rest. Measure 24 features a trill on a half note G4, marked with a hairpin from *ppp* to *ff*. Measure 25 continues the trill, also marked with a hairpin from *ppp* to *ff*. Measure 26 has a half note B-flat4 with a forte (*ff*) dynamic. Measure 27 has a half note A4 with a forte (*ff*) dynamic. Measure 28 has a whole rest.

PARTE SECONDA: “FORMA-SONATA”

Allegro con brio ♩ = 180 (♩. = 60)

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35 40 3

ff ff ff ff pp

C. a., Bsn. 1

45

D. bsn., S. pno., D. b.

p

50

mf f

55 2

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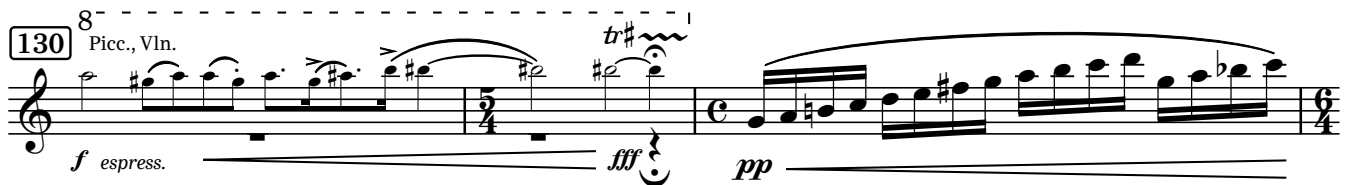
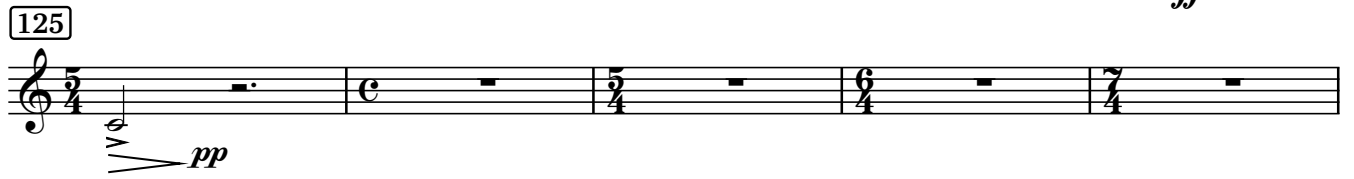
Musical score for Oboe 1, measures 75-115. The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *ff*, *f molto espressivo*, *f espressivo*, *f*, *ff*, *ff grandioso*). It also includes tempo markings (*poco ritard.*, *Sostenuto*, *allarg.*, *a tempo*) and rehearsal marks (75, 80, 85, 90, 95, 100, 105, 110, 115). The score is written for Oboe 1 and includes parts for Flute, Clarinet, Bassoon, Harp, and Piano.

Rehearsal marks: 75, 80, 85, 90, 95, 100, 105, 110, 115.

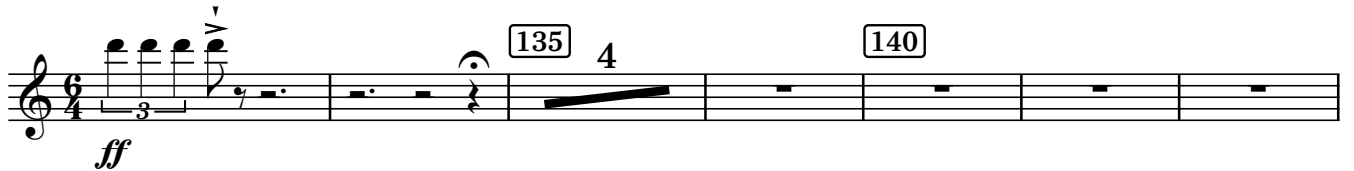
Dynamic markings: *f*, *ff*, *f molto espressivo*, *f espressivo*, *f*, *ff*, *ff grandioso*.

Tempo markings: *poco ritard.*, *Sostenuto*, *allarg.*, *a tempo*.

Instrumental parts: Fl., Fl., Cl., Bsn., Hp., S. pno.



molto rall. a tempo



(senza rall.) accel. al $\text{♩} = 180$ (a tempo)



PARTE TERZA: "LIED"

[185] subito Adagio molto $\text{♩} = 60$ ($\text{♩} = \text{♩}$)

allargando



Sheet music for a piano piece, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score includes various musical symbols like bar lines, repeat signs, and articulation marks. The piece is marked with a tempo of *And.te* (Andante) and a key signature of one flat. The notation is written for a single melodic line, likely for the right hand, with some passages marked with *mf* and *f*. The score includes various musical symbols like bar lines, repeat signs, and articulation marks. The piece is marked with a tempo of *And.te* (Andante) and a key signature of one flat. The notation is written for a single melodic line, likely for the right hand, with some passages marked with *mf* and *f*.

Figure 1 shows a musical score for "The Song of the Lark" by S. Prokofiev. The score is in 3/4 time and consists of 10 staves. It features a melody line with various musical notations including notes, rests, and dynamic markings. The score is divided into sections: "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", "rsk. a tempo", and "rsk. a tempo". The score is written for a single melodic line, likely for a voice or a single instrument.

PARTE QUINTA: "CONCLUSIONE"