

Carlo BESOZZI

28 STUDI per OBOE

New Edition
Nuova Edizione

Transposed to several Keys
Trasportati in più Tonalità

Preface

In 1967 two publishers printed their own version of Besozzi's 28 Studies for Oboe. The British publisher De Wolfe –without mentioning the editor– did so under the title *Twenty Eight Studies for Oboe*, and assigned the authorship to Alessandro Besozzi. (Source W). At the same time, the Dutch publisher Molenaar presented Jaap Stotijn's version of the *28 Études pour hautbois*, this time assigned to Carlo Besozzi. (Source S).

Three of the Studies –Be1, Be4 and Be6– were already known, since the German publisher André had included them in a substantially modified version of Joseph-François Garnier's famous *Méthode raisonnée pour le hautbois*. This German edition, dated 1877, was under the responsibility of Paul Wieprecht, who included these three Studies without citing the authorship. (Source G).

Over the last half century many oboists have tried to find the original document, or documents, that served as source for these three editions. Bruce Haynes, Jan Grimbergen, Alfredo Bernardini, Geoffrey Burgess and some others have made a systematic research to find this score, without it being found. An aura of mystery surrounds these Studies.

The relationship between this three preserved editions is complex. W and S are so closely related that there is no doubt that they share a common origin. On the other hand, G is different enough to allow for the possibility that a different source was used.

In any case, none of the three editions had a scientific purpose. They sought to show the music from a practical point of view. The indications of dynamics, agogics, ligatures and trills were modified according to the criteria of each editor. Likewise, the three editions present more important modifications: removing and adding whole measures or passages, changing the length of some notes, etc. And, probably, some of the studies have been transported to other keys. There are several explanations for all these interventions: the banal need to avoid sheet steps, the different morphology of the oboe in the 18th and 19th-20th centuries, and simply the accumulated and corrected errors in each source.

It is difficult to imagine that two different sources –but with extremely similar texts– arrived in England and Holland in the same year of 1967 or 1966. There are therefore three possible hypotheses:

- 1.- Two copies of the same source arrive in England and Holland: an original and a set of photographs, or two sets of photographs from the same source, or handwritten copies. And each of the publishers produces its volumes independently.
- 2.- De Wolfe publishes the Studies and Molenaar produces its own version based on them.
- 3.- Molenaar publishes the Studies and De Wolfe produces its own version based on them.

None of the hypotheses can be ruled out until new archival information appears. Generally the source W contains fewer errata than S. But there are also a few cases where S seems more correct than W. In any case, several of the many mistakes shared by W and S probably are attributable to the original source used. This seems to eliminate the possibility that this was Besozzi's own autograph. The source used by G seems to belong to another branch of the *stemma*, but by presenting only three studies it is difficult to reach definitive conclusions.

The attribution of authorship is also a matter of debate. G presents them anonymously, W ascribes them to Alessandro and S ascribes them to Carlo. Since Alessandro and Carlo Besozzi, despite belonging to different generations, lived and composed for many decades simultaneously, it is difficult to exclude Alessandro as the author. However, the style of the Studies seems to correspond better to a later language, and therefore assignable to Carlo. The frequent jumps of more than an octave seemed to be equally characteristic of his style. What

seems out of the question is the unique authorship of the Studies, since many of them share common compositional features: the tendency to abruptly re-expose the initial material after 4 or 8 bars of the second section. The inclination to use the resource that we could call *petite reprise*, the harmonic progressions, the use of pedal notes, etc.

The two main purposes of this edition are to correct the text and to present a new version of these Studies in various keys. Unfortunately an original source has not yet appeared and, waiting for this moment, the current edition has limited itself to adding a new layer of modifications, equally debatable therefore. Bars have been added, others have been removed, and one or another reading has been chosen when W, S (and G) differed. Likewise, if a passage or note has been deemed incorrect in all sources, it has been modified according to similar passages. W has been considered the main source, but sometimes the apparent tendency by W to over-correct makes the reading of S more plausible. The readings of G have their own elegance, to the extent that Be6 study has been edited in two versions: the first following mainly G, and the second based primarily on W&S.

Ligatures have generally been removed from this edition. Many of them seem to be more in accordance with the wishes of the previous modern publishers than with those of Besozzi. Only in five cases (Be1, Be6, Be18, Be23 and Be28) have ligatures been presented for the entire Study, since they seem to reflect the original text. In the rest of the Studies, the ligatures found in W&S have been included only for the first staff, in order to get a general idea, but without wanting to force the performer - hautboy or oboe - to respect them.

As mentioned above, each Study is edited in two or more alternative keys. Not because it is assumed that they were all transported by W&S, but to extend the didactic purpose of this edition. Actually, the standard 18th century oboe range suggests that many of the Studies have been preserved in their original key, even in the unusual E major or F minor. The first version of each Study in this edition is in the key found in W.

The layout of this edition is intended to be printed on both sides.

This edition owes a lot to many people, especially to my teacher Jan Grimbergen –who made me know and study this music and so many other works–, and to Alfredo Bernardini –a vast source of wisdom and knowledge–. Without the immense generosity of both of this Bruce Haynes' pupils, this edition would not have been possible.

Joseba Berrocal Bilbao, July 2020

Critical Apparatus

Sources

W

TWENTY EIGHT STUDIES FOR OBOE | Alessandro Besozzi. |
Parma 1700. † Turin 1775. | Copyright 1967 by De Wolfe
Ldt; 80/82 Wardour Street, London, W.1.
38 p. Plate number: CP.12.76.

S

Carl Besozzi | 28 Études pour Hautbois | herzien van frazering
en nuancering door | Jaap Stotijn | UITGAVE –
VERLAG – EDITION MOLENAAR N.V.
VORMERVEER-HOLLAND.
32 p. Plate number: 06 553 60. Copyright 1967.

G

GARNIER | STUDIENWERK | FÜR DIE OBOE | unter
Zugrundelegung der Oboeschule und mit teilweiser |
Benutzung älterer Meister, sowie Beilagen über Finger=
| und Trillertabelle versehen und herausgegeben | von |
PAUL WIEPRECHT | Op. 7 | JOHANN ANDRÉ,
OFFENBACH/ M. | EDITION ANDRÉ Nr. 521.
87 p. + Fingering Chart. Plate number: 12233. [c. 1877].
G Only includes 3 studies: Be1, Be4 & Be6.

The Critical Apparatus makes reference to the first of the
various studies under the same number.

Measure numbers make reference to this edition.

Be1

G: “Etude XII”. “Etude 12 ist nach G=moll und A=moll
transponieren”.
S: “Allegro moderato”
9.- *db'* in G.
13.- Not present in S; duplicated M 12. Vide G.
23.- Not present in G.
30-34.- Not present in S; they are present in W and G.
43.- Last note with trill in G.
47.- *b'* in G.
52.- *eb*” in G.
60.- Retired 4 measures between M 61 and M 62. Vide G.
77.- *eb*” in G.
84-85.- *d*” in G. *db*” in W and S.
85.- 1st notes in S: *d*”-*bb'-c*”-*d*”-*eb*”.
86-88.- *d*” in G.
91.- 3rd note *a'* in S and W.
96-97.- *db*” in G instead of *d*”. Added as optionals.
103.- 1st notes in W and S: *a*”-*a'-c'*-*a'*. We follow G.
105-106.- 1st notes in W and S: *apoggiatura*. We follow G.
107.- G does not have repeat sign.

Be2

7.- Trill added.
30.- Added.
32.- Triplets in S, instead of the usual rhythm of the M 3.

Be3

S: “Allegretto”
29.- 2nd note *eb*” in S.
34.- *e* lacks natural sign in S.

Be4

G: In G minor. “Etude VII”. “Etude 8 ist nach F=moll und
E=moll zu transponieren”.
12.- *bb'-db*”-*bb'-ab'-g'-f* in W and S. We follow G, transposed.
33.- Not present in G.
44.- Added from G.
47.- Added from G.
50.- Added from G.
54-60.- Not present in G.
54.- 4th note *eb*” in W.
63-64.- *a'* naturals in S.
86-89.- Not present in G.

Be5

S: “Moderato”.

Be6, version G

G: “Etude XIV”. “Etude 14 ist nach G=dur und As=dur zu
transponieren”.

Be6, version W & S

9.- Tie for the *d*” in W.
10.- Tie for the *e*” in W.
11.- Tie for the *a'* in W.
13.- 1st notes in W: *g#'-b'-b#'-c#*”-*cx*”-*d#*”-*e*”-*f#*”.
23.- Ties for the *f#'* and for the *e*” in W.
24.- Tie for the *d*” in W.
24-25.- 3rd *c#*” in W and S, changed to *e*”. We follow G.
27.- 5th note *e'* in W and S, changed to *f#'*. We follow G.

Be8

S: “Moderato”.
6.- Last note *e*” in W and S. Changed to *f#*”, vide M 5 and 7.
12.- *e'* optional in W.
16.- *g*”-*f#*” in W.

Be9

S: “Allegretto”.
8.- 1st note *a*” in W and S.
13.- 1st note *g#'* in W.
20.- 1st note *f#*” in W.

Be10

S: “Allegretto”.
6.- 1st notes: *c#*”-*a*”-*b'-c#*” in W and S. Changed to *c#*”-*a'-c#*”-
d”.
60.- No trill sign in W.

Be11

S: “Allegretto”.
60.- Added.
25-26.- Without trill in W.

Be12

20 and 65.- 2nd note *g#*” in W and S.
25.- Added.
34.- Last note optional *b* in W and S.
43.- Added.

- Be13
S: "Moderato".
27.- 1st notes: dotted quaver and demiquaver in W. We follow S.
40.- No trill sing in W.
- Be14
S: "Moderato".
1-3, and all other similar measures.- Rhythm systematically wrong in S.
31.- *ab*" in W and S.
50.- Added.
58.- Added repeat sing; vide M 17.
- Be15
43.- Last note *d*" in W.
58.- 2nd note *a*' in W and S.
- Be16
S: "Adagio".
24.- 9th-11th notes: Two demisemiquavers and semiquaver in W.
33.- Trill in last note in S. Last note in W: quaver with trill.
- Be17
4.- Trill added, vide M 4.
13.- 3rd note *e#*" in S.
36.- 7th note: *f#*" in W and S.
49.- 3rd note *a#*" in S.
52 and 54.- Trill added, vide M 13 and 15.
- Be18
Slurs from S.
6.- Duplicated in W.
23.- 2nd note *d#*" in W and S.
36.- Duplicated in W.
43.- Duplicated in W.
- Be19
Slurs from S.
13.- 3rd note *f#*' in W.
24.- 1st note *d#*" in W.
34.- 5th note *a*' in W and S.
- Be20
S: "Allegretto".
49 and 51.- 2nd note *do#*" in W and S.
- Be21
S: "Allegro".
4.- Grace note *d*" *natural* in W.
- Be22
36.- Last notes *g#*"-*f#*"-*e*" in S.
- Be23
Slurs from S.
18.- 16th note *g*" in W.
18.- 17th note without trill.
19-20.- no trills in W.
20.- 1st note *f*" in W.
- Be24
6.- Added.
7.- Last note *re*" in S.
8.- 2nd note *lab*' in S.
11-12.- *ab*" in S.
15.- Repeated two times in S.
26.- 1st-3rd notes: three semiquavers in W and S. We follow M 22.
55.- Last notes in S: *eb*"-*d*"-*c*"-*bb*'.
57.- 1st note *eb*" in S; vide M 62.
73.- *eb*" in W and S.
80.- 1st notes in W: *ab*'-*g*'-*f*'.
90-91.- Added.
97.- Added.
101-102.- Added.
- Be25
S: "Moderato".
53.- Mistake in W: natural sing for the 2nd *b*' instead for the following *a*'.
53.- Last note *f*" in S.
58.- 1st note *g*' in S.
61.- dotted half note in S and W.
73.- 5th and 9th notes *f*" in S.
- Be26
4.- In W: Same rhythm as M 32.
12.- 1st note *bb*' in W and S.
39-40.- Repeated two times in S.
- Be27
S: "Allegretto".
27.- 1st note *g*" in S.
57.- 1st note *bb*' in S.
63-66.- Added.
- Be28
22.- Last *d*" without natural sing in W and S.

28 Studi per l'Oboe

Allegro

Carlo Besozzi

1
F minor

7

13

18

23

28

33

39

44

51

56

61

66

71

76

82

87

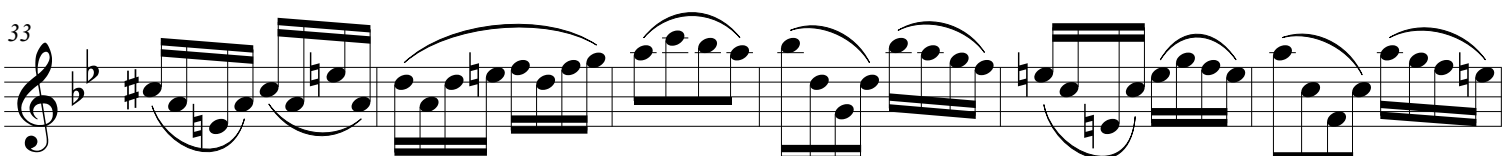
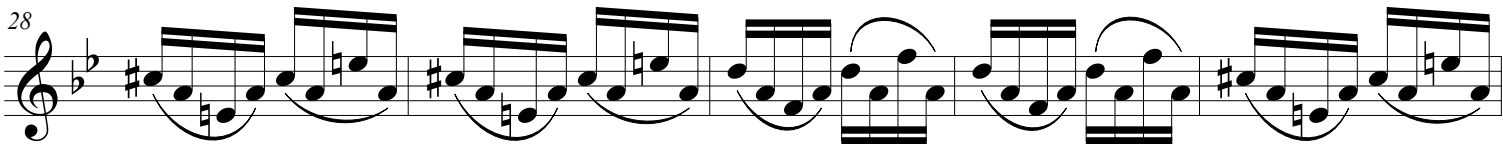
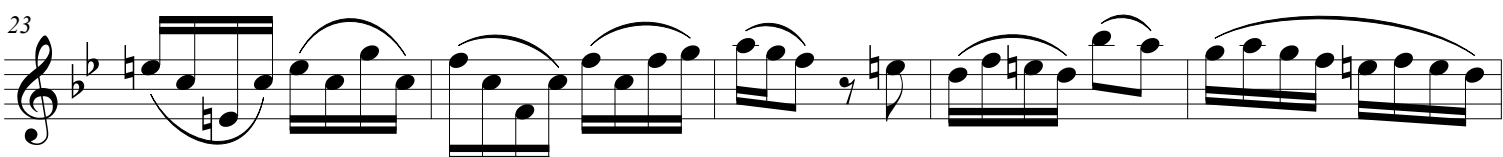
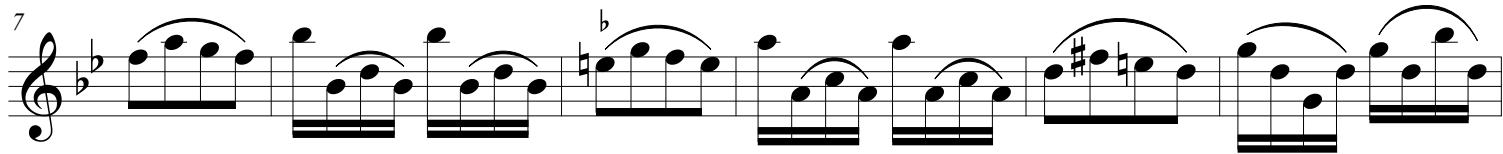
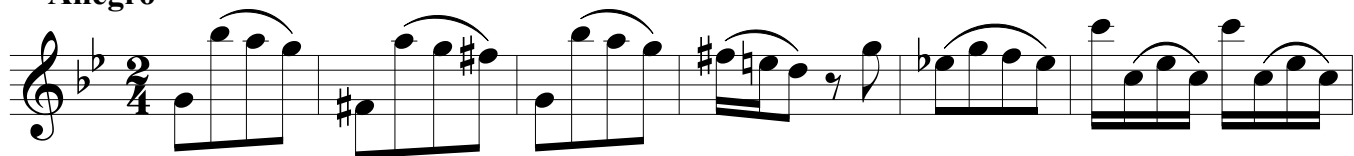
93

98

103

Allegro

1
G minor



51

Musical staff 51: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, starting with a sharp sign on the first note.

56

Musical staff 56: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties.

61

Musical staff 61: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including a sharp sign on the first note.

66

Musical staff 66: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, ending with a trill (*tr*) on the final note.

71

Musical staff 71: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including a grace note (*y*) on the first note.

76

Musical staff 76: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including trills (*tr*) on the 3rd and 5th notes.

82

Musical staff 82: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including a grace note (*y*) on the first note and flats (*b*) on the 4th and 5th notes.

87

Musical staff 87: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including a grace note (*y*) on the 7th note.

93

Musical staff 93: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including flats (*b*) on the 4th and 6th notes.

98

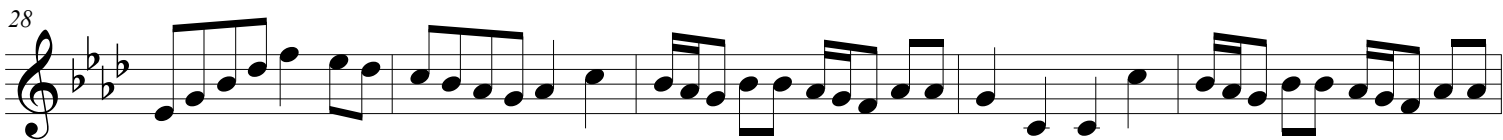
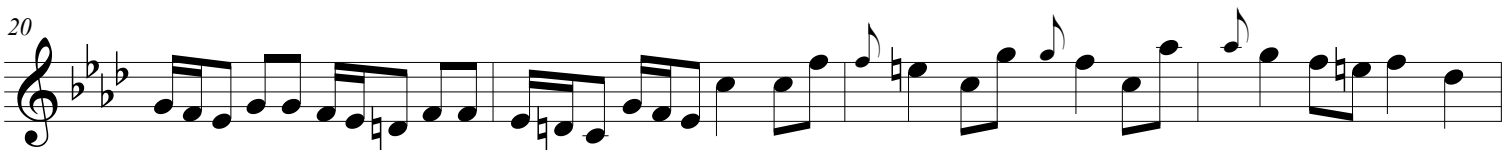
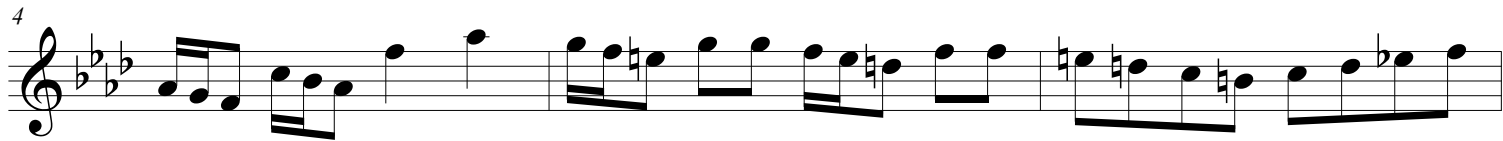
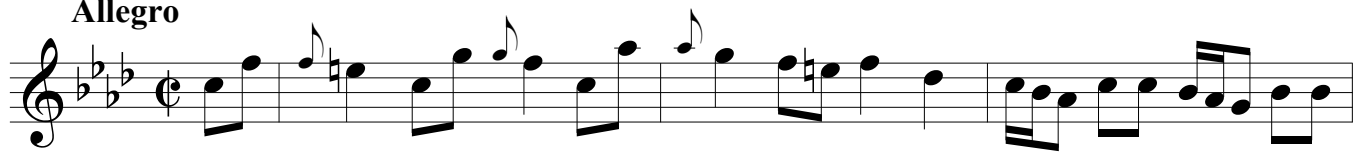
Musical staff 98: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, including sharp signs on the 4th and 6th notes.

103

Musical staff 103: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with slurs and ties, ending with a double bar line and repeat sign.

Allegro

2
F minor



2 **Allegro**
G minor

4

7 *tr*

11

15 *tr*

20

24

28

33

38

Based on BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967
BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.). Wormerveer: Molenaar, 1967

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Allegro (Gigue)

3
F minor

5

9

14

19

24

29

34

39

Allegro (Gigue)

3
G minor

5

9

14

19

24

29

34

39

Based on BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967
BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.). Wormerveer: Molenaar, 1967

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Allegro

4
F minor

8

16

24

31

39

47

54

62

69

77

85

93

4 *Allegro*
 G minor

8

16

24

31

39

47

54

62

69

77

85

93

Based on GARNIER, J-F. *Studienwerk für die Oboe*. (Wieprecht, ed.). Offenbach: André, [1877]

BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967

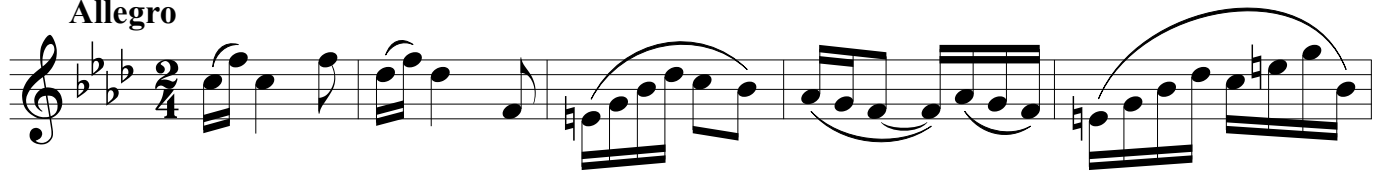
BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.). Wormerveer: Molenaar, 1967

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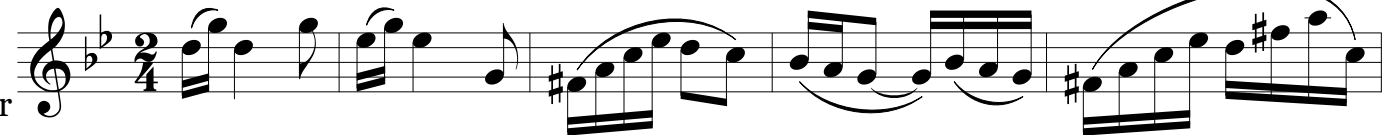
Allegro

5
F minor



Allegro

5
G minor



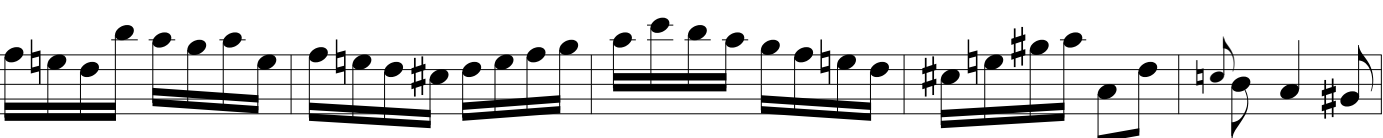
Musical notation for measures 5-10. The key signature is G minor (two flats) and the time signature is 2/4. The music features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 7 and a sixteenth-note triplet in measure 9.

6



Musical notation for measures 11-15. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 12 and a quarter-note triplet in measure 14.

11



Musical notation for measures 16-20. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 17 and a quarter-note triplet in measure 19.

16




Musical notation for measures 21-25. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 22 and a quarter-note triplet in measure 24.

21



Musical notation for measures 26-31. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 27 and a quarter-note triplet in measure 29. A repeat sign is present at the end of measure 31.

27




Musical notation for measures 32-37. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 33 and a quarter-note triplet in measure 35.

32



Musical notation for measures 38-42. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 39 and a quarter-note triplet in measure 41.

38



Musical notation for measures 43-47. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 44 and a quarter-note triplet in measure 46.

43



Musical notation for measures 48-52. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 49 and a quarter-note triplet in measure 51.

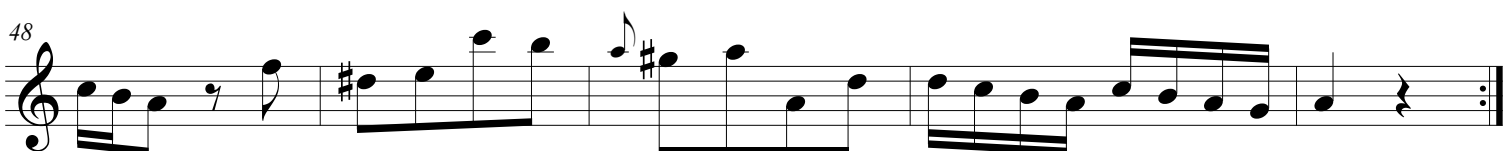
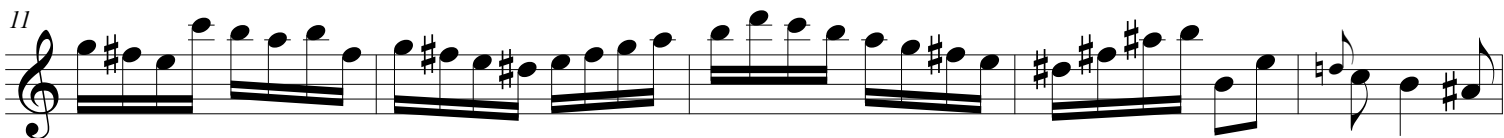
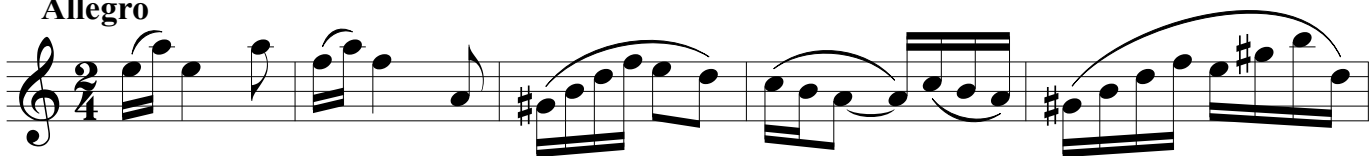
48



Musical notation for measures 53-57. The music continues with a melodic line, featuring a sixteenth-note triplet in measure 54 and a quarter-note triplet in measure 56. The piece concludes with a repeat sign at the end of measure 57.

Allegro

5
A minor



Based on BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967
BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.), Wormerveer: Molenaar, 1967

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Andante

6
A major

The musical score is written for Oboe in A major (three sharps) and 6/8 time. It begins with a treble clef and a common time signature. The tempo is marked 'Andante'. The piece consists of 28 measures, organized into 14 staves. The notation includes various rhythmic figures such as triplets, sextuplets, and sixteenth-note runs, as well as trills and slurs. The key signature remains A major throughout. The score concludes with a double bar line and repeat dots.

Based on GARNIER, J-F. *Studienwerk für die Oboe*. (Wieprecht, ed.). Offenbach: André, [ca. 1877]

BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967

BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.), Wormerveer: Molenaar, 1967

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6 *Andante*

A major

4

6

8

10

12

15

18

20

22

24

26

28

Based on BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.), Wormerveer: Molenaar, 1967

BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967

GARNIER, J-F. *Studienwerk für die Oboe*. (Wieprecht, ed.). Offenbach: André, [1877]

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6

Andante

B flat major

The musical score is written for Oboe in B-flat major, marked Andante. It consists of 28 measures across 14 staves. The piece begins with a melodic line in the first staff, followed by a series of rhythmic exercises in the subsequent staves. These exercises include eighth and sixteenth note patterns, often grouped in triplets and sextuplets. Trills and slurs are used to indicate phrasing and articulation. The score concludes with a final cadence in the 28th measure.

Based on GARNIER, J-F. *Studienwerk für die Oboe*. (Wieprecht, ed.). Offenbach: André, [1877]

BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.), Wormerveer: Molenaar, 1967

BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967

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Allegro

7

A major

The image displays a musical score for Oboe, consisting of ten staves of music. The key signature is A major (three sharps) and the time signature is 2/4. The tempo is marked 'Allegro'. The score begins with a treble clef and a key signature of three sharps. The first staff (measures 1-6) features a melodic line with eighth notes and triplets. The second staff (measures 7-11) includes trills and eighth-note patterns. The third staff (measures 12-16) continues with eighth-note runs. The fourth staff (measures 17-21) features trills and eighth-note patterns. The fifth staff (measures 22-26) shows eighth-note runs with some accidentals. The sixth staff (measures 27-32) includes trills and eighth-note patterns. The seventh staff (measures 33-38) features a repeat sign followed by eighth-note patterns with triplets. The eighth staff (measures 39-44) continues with eighth-note runs and triplets. The ninth staff (measures 45-49) shows eighth-note runs with trills. The tenth staff (measures 50-54) features eighth-note runs with trills. The eleventh staff (measures 55-60) includes trills and eighth-note patterns. The twelfth staff (measures 61-66) shows eighth-note runs with trills. The thirteenth staff (measures 67-72) features eighth-note runs with trills and ends with a double bar line.

7 **Allegro**
B flat major

7 *tr*

12 *tr tr*

17 *tr tr tr tr tr*

22

27 *tr*

33 3 3 3

39 3 3 3

45

50 *tr*

55 *tr tr tr*

61

67 *tr tr*

7
G major

Allegro

7
12
17
22
27
33
39
45
50
55
61
67

7 **Allegro**
F major

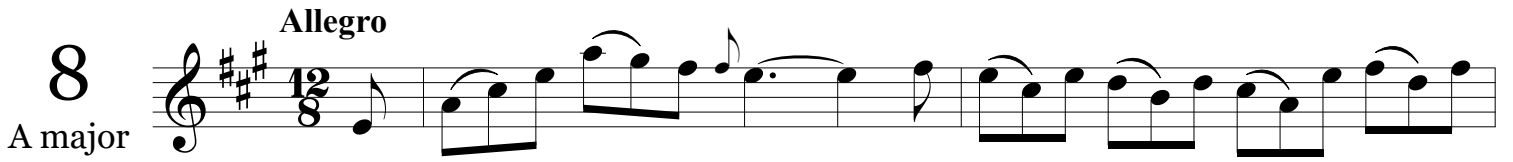
7
12
17
22
27
33
39
45
50
55
61
67

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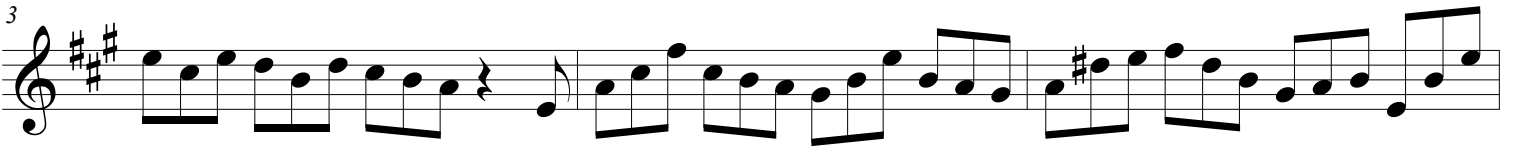
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8 Allegro
A major



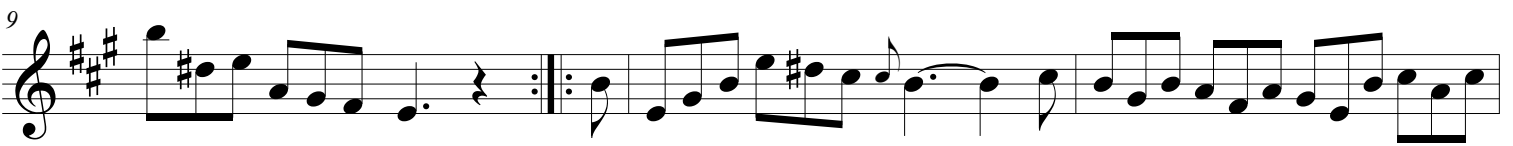
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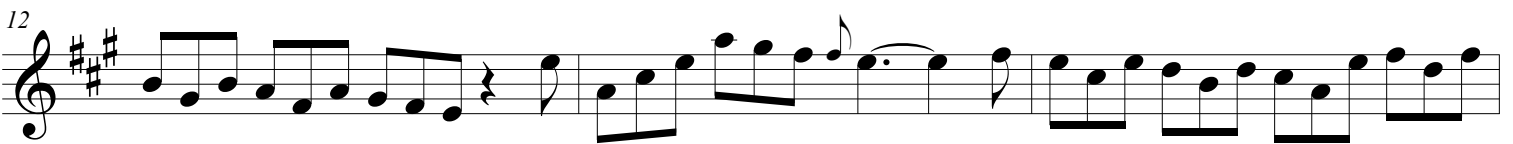
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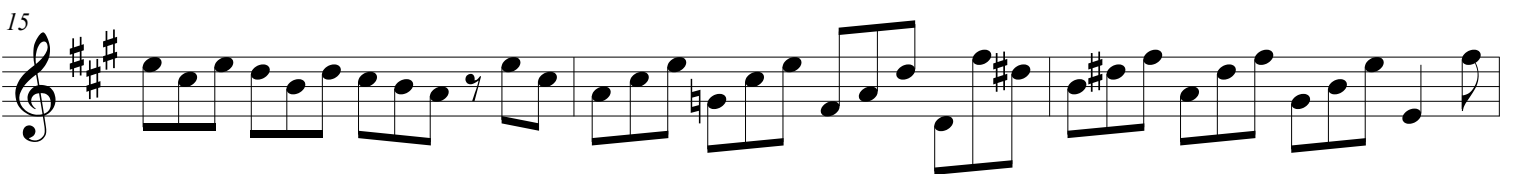
9



12



15



18



8 **Allegro**
B flat major

3

6

9

12

15

18

8 **Allegro**
C major

3

6

9

12

15

18

Allegro

9
A major

6

11

16

21

27

33

39

44

49

53

57

9 **Allegro**
B flat major

6
11
16
21
27
33
39
44
49
53
57

Allegro

9
G major

6

11

16

21

27

33

39

44

49

53

57

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10 *Allegro* *tr.*
A major

6
11
16
21
27
32
37
42
46
51
55
60

10 *Allegro* *tr*
B flat major

6
11
16
21
27
32
37
42
46
51
55
60

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Allegro

10

G major

6

11

16

21

27

32

37

42

46

51

55

60

Allegro

tr

10

F major

6

11

16

21

27

32

37

42

46

51

55

60

tr

tr

11 *Allegro*
A major

7
13
19
25
31
37
43
49
55
61
67

Allegro

11

B flat major

7

13

19

25

31

37

43

49

55

61

67

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11 *Allegro*
G major

7
13
19 *tr* *tr*
25 *tr* *tr* *tr*
31 *tr*
37
43
49
55
61 *tr* *tr* *tr* *tr*
67 *tr* *tr*

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Allegro

12
A major

Allegro

12

B flat major

6

12

18

24

31

39

45

51

57

63

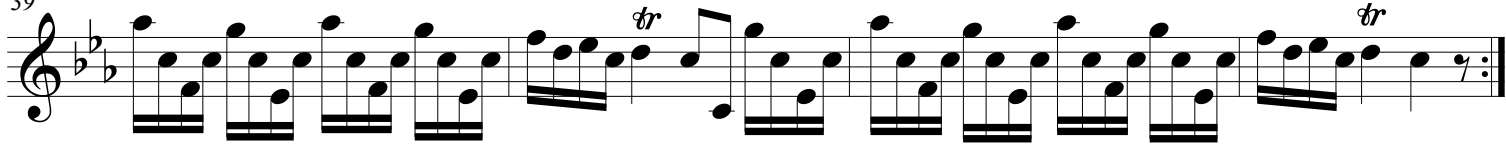
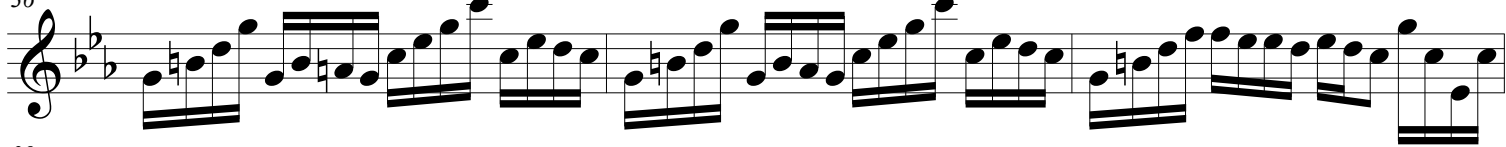
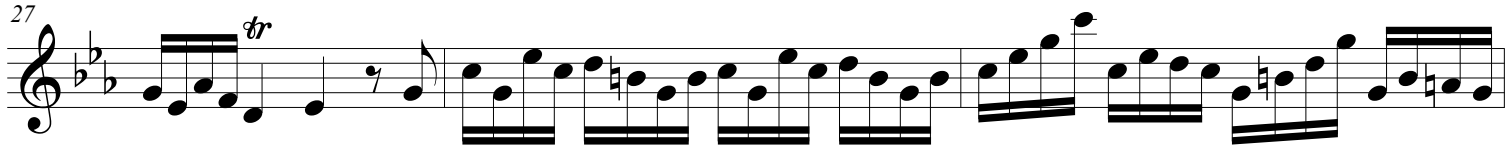
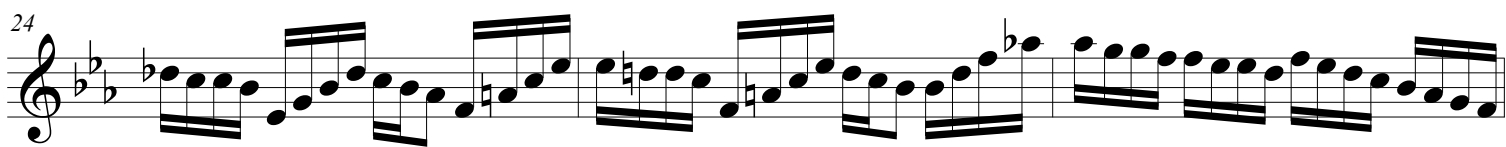
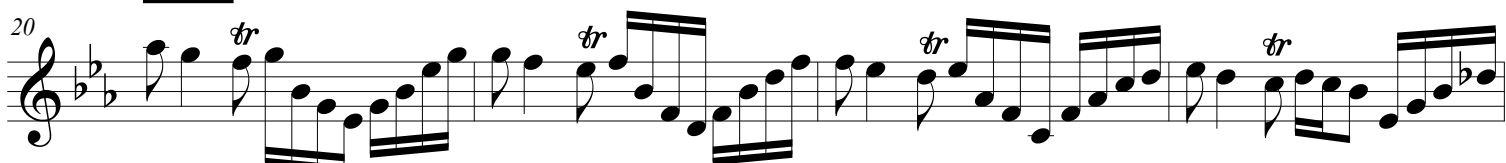
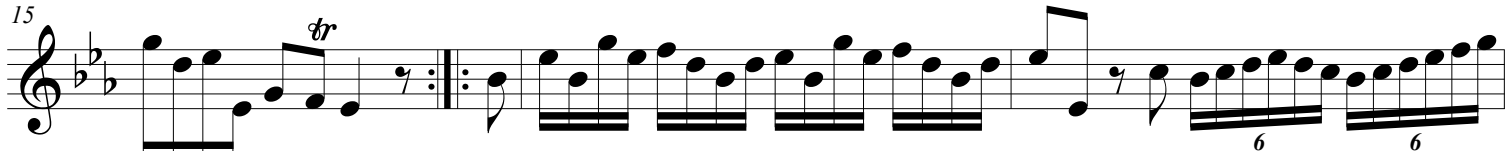
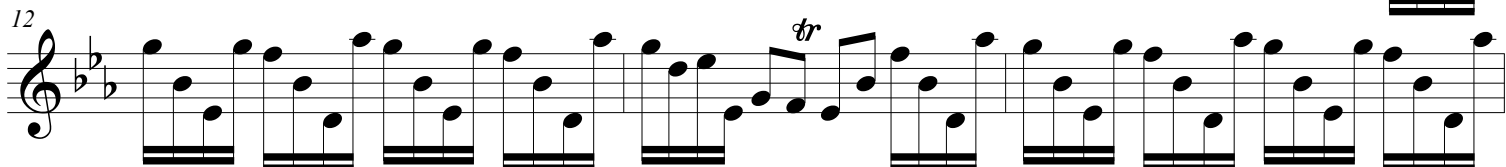
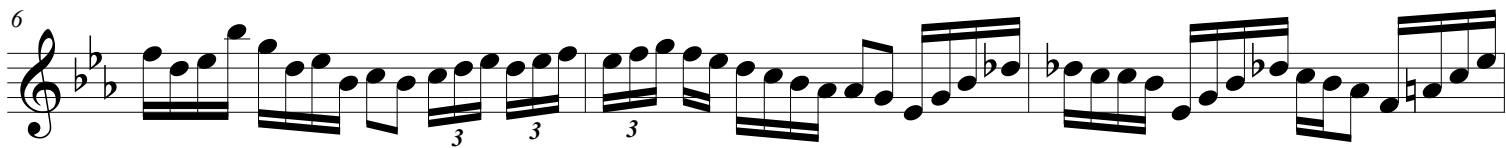
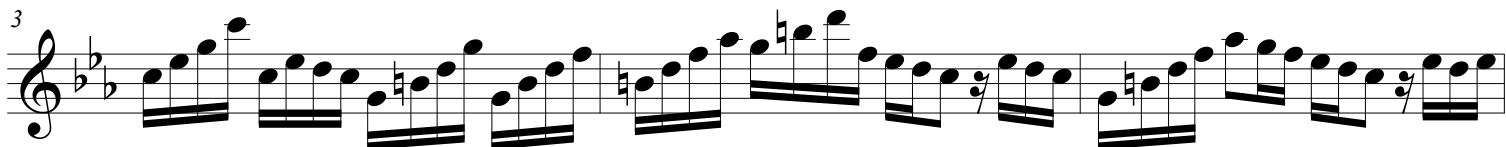
69

75

13

C minor

Andante



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Andante

13

D minor

3

6

9

12

15

20

24

27

30

33

36

39

14 *Allegro*
C minor

6
12
17
21
27
34
40
47
54
59

14 *Allegro*
 D minor

6
 12
 17
 21
 27
 34
 40
 47
 54
 59

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Allegro

15 C minor

6

11 *tr*

17

22 *tr* *tr*

29

34

39

44 *tr*

50

56

62

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15 *Allegro*
D minor

6

11

17

22

29

34

39

44

50

56

62

Andante

16
E major

4

7

10

13

16

20

23

26

29

32

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Allegro

16 F major

4

7

10

13

16

20

23

26

29

32

17
E major

Allegro

5

11

17

22

32

38

43

49

55

59

64

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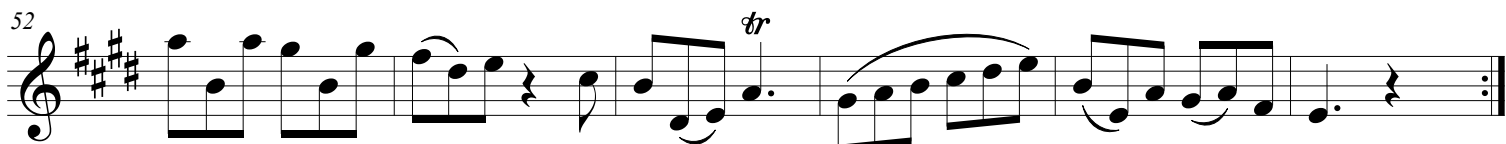
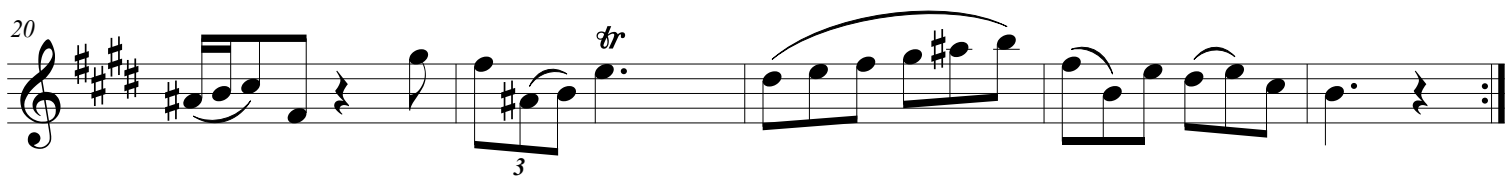
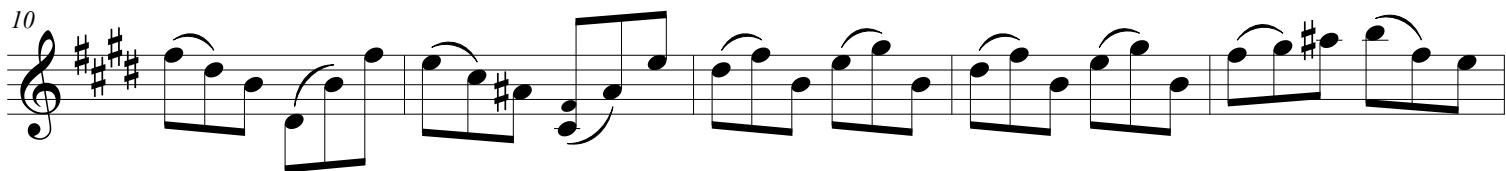
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17 **Allegro**
F major

5
11
17
22
28
32
38
43
49
55
59
64

18
E major

Allegro



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18 *Allegro*
F major

5

10

15

20

25

31

36

42

47

52

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19 *Andante*
E major

5

9

12

16

20

23

26

30

33

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19 *Andante*
F major

5

9

12

16

20

23

26

30

33

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Allegro

20

E major

Allegro

20
F major

Allegro

20

D major

Andante *tr*

21

E major

6

11

16

21

26

33

38

44

50

56

61

66

71

76

Andante

tr

21

F major

6

11

16

21

26

33

38

44

50

56

61

66

71

76

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21 *Andante* *tr*

G major

6

11

16

21

26

33

38

44

50

56

61

66

71

76

22 Adagio
E major

5
10
15
20
25
32
38
44
49
54
59

22 **Adagio**
F major

5
10
15
20
25
32
38
44
49
54
59

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23 *Adagio*
 E flat major

3

5

7

9

12

15

17

19

21

23

25

23 *Adagio*
F major

3
5
7
9
12
15
17
19
21
23
25

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23 Adagio

E major

Allegro

24
E flat major

7

15

20

25

30

36

42

48

55

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59

63

67

73

78

83

87

91

96

101

Allegro

24
E major

The musical score consists of ten staves of music in E major (three sharps) and 2/4 time. The tempo is marked 'Allegro'. The piece begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff (measures 1-6) features a steady eighth-note pattern. The second staff (measures 7-14) introduces sixteenth-note patterns and rests. The third staff (measures 15-19) continues with sixteenth-note runs. The fourth staff (measures 20-24) features a melodic line with slurs and accents. The fifth staff (measures 25-29) continues the melodic development. The sixth staff (measures 30-35) shows a more complex rhythmic pattern with sixteenth notes. The seventh staff (measures 36-41) includes trills (tr) and a repeat sign. The eighth staff (measures 42-47) features a steady eighth-note pattern. The ninth staff (measures 48-54) includes slurs and accents. The tenth staff (measures 55-60) concludes with a melodic line.

59

63

67

73

78

83

87

91

96

101

Allegro

24 F major

8

15

20

25

30

36 tr

42

48

55

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59

63

67

73

78

83

87

91

96

101

Allegro

25
E flat major

5

9

13

17

21

25

29

34

38

42

46

50

54

57

62

67

71

75

79

83

Allegro

25

F major

5

9

13

17

21

25

29

34

38

42

46 *tr* *tr* *tr*

50

54

57 *tr* *tr*

62

67

71

75

79 *tr*

83 *tr*

Detailed description: This musical score is a single melodic line in a minor key, spanning ten staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Trills are indicated by the 'tr' symbol above notes in measures 46, 57, 79, and 83. The piece concludes with a double bar line and repeat dots in the final measure of the tenth staff.

Allegro

26

E flat major

5

10

14

19

25

29

33

38

43

46

51

26 *Allegro*
F major

5
10
14
19
25
29
33
38
43
46
51

Moderato

27

E flat major

The image shows a musical score for Oboe, titled "Moderato" and numbered "27". The key signature is E flat major. The score is written in a single staff with a treble clef and a 6/8 time signature. The music consists of 63 measures, with measure numbers 6, 11, 16, 20, 25, 31, 37, 42, 47, 53, 58, and 63 marked at the beginning of their respective lines. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills. There are also dynamic markings like *tr.* (trill) and *b* (basso). Some measures contain triplets, indicated by a "3" above the notes. The piece concludes with a double bar line and repeat dots.

Moderato

27 F major

6

11

16

20

25

31

37

42

47

53

58

63

Moderato

27
D major

6
11
16
20
25
31
37
42
47
53
58
63

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Adagio

28

D major

3

The musical score is written for a single oboe part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio'. The score is divided into measures, with measure numbers 3, 5, 7, 9, 11, 14, 16, 18, 20, 22, 24, and 26 indicated at the start of their respective staves. The music is characterized by intricate rhythmic figures, including frequent use of trills (tr) and complex sixteenth-note passages. The piece concludes with a double bar line and repeat dots at the end of the final staff.

28 *Adagio*
C major

3
5
7
9
11
14
16
18
20
22
24
26

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