

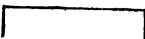
# INTRODUCTION

The aim of these Studies is to make the performer familiar with certain characteristic and difficult passages that are to be found when performing in the orchestra.

It has thus been my intention, concerning the passages chosen for presentation, to compose a Study that leads to overcoming these difficulties by the insertion of a carefully chosen segment of the passage.

Simultaneously, while reflecting that the difficulties encountered today by the performer are not only of a technical nature, but also often of a rhythmic, melodic or harmonic nature — that is, difficulties created by contemporary usage that are still little used — I have chosen characteristic rhythms, arpeggios and new scales, such, for example, as the passage by Vito Frazzi, which, based on its chromatic harmonies, presents an unusual progression of rigorously alternating tone and half-tones, making the scale void of any tonality, yet leading us pleasurable to the desired tonality.

## NOTICE

The passages marked with  are extractions from the first oboe part of the work indicated at the beginning of the respective Study.

*August 1939*

GIUSEPPE PRESTINI

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Giuseppe Prestini

12 STUDIES  
on chromatic harmony  
FOR OBOE

(ERNEST CHAUSSON - SINFONIA)

1. *Vivo*  $\text{d} = 138$

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E.R. 2046

Andante  $\text{d} = 120$

*mf*

*tratt.* *a tempo*

*dim. e rall.*

I. Tempo  
*p e cresc.*

*dim.....* *p e cresc.*

Meno  $\text{d} = 84$



2. Allegro  $\text{d}=132$

*p e cresc.*

*trill.*

$\text{f}$

The sheet music consists of ten staves of musical notation for piano, arranged vertically. The key signature is A major (three sharps). The time signature varies throughout the piece.

- Staff 1:** Starts with a dynamic of **f**. Includes performance instructions: *poco rall. e dim.* and *a tempo*.
- Staff 2:** Starts with a dynamic of **f**.
- Staff 3:** Starts with a dynamic of **p**.
- Staff 4:** Starts with a dynamic of **cresc.**
- Staff 5:** Starts with a dynamic of **f**.
- Staff 6:** Contains a measure with a bracket over it.
- Staff 7:** Contains a measure with a bracket over it.
- Staff 8:** Time signature changes to  $\frac{6}{8}$ . Includes a tempo instruction: *Vivo*.
- Staff 9:** Time signature changes to  $\frac{12}{8}$ .
- Staff 10:** Time signature changes back to  $\frac{6}{8}$ .

## (CLAUDE DEBUSSY - PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE)

Lento ♩ = 68

3. *dolce*

*poco accel. e cresc.*

*Più mosso*

*dim.*

*rall. e dim. 1° tempo*

*dolce*

*In 3 mov.*

*espress.*

*rall. e cresc.*  
*largamente*  
*rall. e dim.*

**Allegro**  $\text{d} = 68$   
*tr*  
*sf* *p* *sf* *p* *sf*

*Più mosso* 5  
*sf* *mf*

*6* *3* *5* *5*

*b* *tr* *tr* *3* *6* *tr*

*rall. ....*  
*3* *tr* *tr* *b* *tr* *b*

**Allegro**  
*tr*  
*sf* *sf* *p* *pp*

**Tempo d'inizio**  
*dolce* *3* *8* *9* *8* *9* *8*

*3*

*ten*  
*3* *dim. e rall:.....* *3* *pppp*

(GIUSEPPE MARTUCCI - NOVELLETTA - Op. 82 N. 2)

4. Allegretto  $\text{d} = 112$

*p* *cresc.* *f*

*mf* *rall.* *a tempo* *3*

*dim. e poco rall.*

*mf* *a tempo* *1* *mf*

*Mosso*  $\text{d} = \text{d}$



*mano mano tornando al tempo d'inizio*

Musical score page 9, measures 3-4. Treble clef, key signature of four sharps. Measure 3: Sixteenth-note patterns. Measure 4: Eight-note patterns.

**Allegretto**  $\text{d} = 84$   
*con molta grazia*

Musical score page 9, measures 5-6. Treble clef, key signature of four sharps. Measure 5: Sixteenth-note patterns. Measure 6: Eight-note patterns.

**Più mosso**

Musical score page 9, measures 7-8. Treble clef, key signature of four sharps. Measure 7: Sixteenth-note patterns. Measure 8: Eight-note patterns.

Musical score page 9, measures 9-10. Treble clef, key signature of four sharps. Measure 9: Sixteenth-note patterns. Measure 10: Eight-note patterns.

Musical score page 9, measures 11-12. Treble clef, key signature of four sharps. Measure 11: Sixteenth-note patterns. Measure 12: Eight-note patterns.

Musical score page 9, measures 13-14. Treble clef, key signature of four sharps. Measure 13: Sixteenth-note patterns. Measure 14: Eight-note patterns.

**Allegretto**

Musical score page 9, measures 15-16. Treble clef, key signature of four sharps. Measure 15: Sixteenth-note patterns. Measure 16: Eight-note patterns.

Musical score page 9, measures 17-18. Treble clef, key signature of four sharps. Measure 17: Sixteenth-note patterns. Measure 18: Eight-note patterns.

Musical score page 9, measures 19-20. Treble clef, key signature of four sharps. Measure 19: Sixteenth-note patterns. Measure 20: Eight-note patterns.

*accel.*

*tornando al tempo d'inizio e diminuendo*

*con molta grazia*

*Più mosso*

*tornando al tempo d'inizio*

*con molta grazia*

Animato  $\text{d} = 72$ 

(CLAUDE DEBUSSY - LA MER)

5.

*poco rall.....*      *a tempo*

*dim. e poco rall.*

Lento e cantabile  $\text{d} = 60$



18

19

20

21

22

23

24

25

26

27

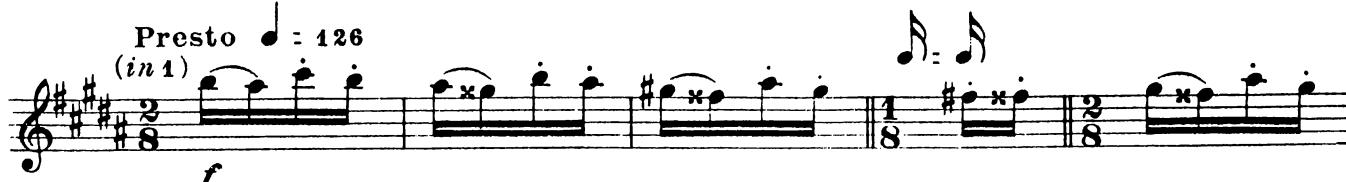
28

In this study close attention must be paid to the fact that the eighth notes and the sixteenth notes contained in the measures marked  $\frac{3}{8}$  have the same value as the eighth and sixteenth notes in the measures marked  $\frac{1}{8}$  or  $\frac{2}{8}$  and should be played accordingly.

Thus it would be erroneous, for example, to interpret the measures No.1 to No.8 in the following manner:



(LUIGI MANCINELLI - SCENE VENEZIANE)

6. **Presto**  $\bullet : 126$   
(in 1) 

N. 1 

N. 8 

tr.

<sup>3</sup>

tr.

tr.

tr.

tr.

tr.

tr.

tr.

**Più vivo**

*f*

1

2

3

4

5

6

I. *Tempo*

7

8

9

10

*f e deciso*

To give the execution of these passages from "Cleopatra" rapidity of movement is of considerable difficulty. If the following fingerings, furnished for the Lorée oboe or Lorée type, are observed, it will be greatly facilitated.

I. Quintuplet      to be played as if written an octave lower      with the addition of the middle portamento key (left thumb)

II. Quintuplet

III. Quintuplet

Tempo di Scherzo  $\text{d} = 72$

(LUIGI MANCINELLI - CLEOPATRA)

7.

(\*) *Rapidissimo*  $d = 120$

*mf*

*eco e rall.*

**I. Tempo di Scherzo**

*poco rall.*

*a tempo*

*poco tratt.*

*più p*

*a tempo*

3 3 3 3 3 3 3 3

*dolce*

*dim. e rall.* *a tempo*

*rall.*

*a tempo*

*I. Tempo*

*Rapidissimo*

*5* *5* *5*

*eco e rall.* *1*

## I. Tempo di Scherzo

*a tempo*

>

I advise those oboists who have a slow staccato when playing this passage first with the orchestra to slur the first two notes in every group of eight, and then, if this is not sufficient, slur the first two in every group of four in order not to reduce the speed. As a rule, in rapid staccato passages it is always better to resort to slurring rather than to slow down.

(BEDRICH SMETANA - THE BARTERED BRIDE)

Vivacissimo  $\text{d} = 132$

8.

*ff*

*Meno (metà del tempo prec.)*

*espressivo*

*tratt.* *a tempo*

*accel.*

*I. Tempo* *f*

*Meno*

*poco rall.* *ff* *Allegro*

*accel.* *poco rall.*

*Vivacissimo*

*Molto meno* *poco rall.* *a tempo*

*poco rall.* *a tempo*

(1) (ANTONIN DVÓŘAK - SYMPHONY "FROM THE NEW WORLD")

(2) (CLAUDE DEBUSSY - NOCTURNES)

*In uno* ♩ : 72

9.

1      2      3      4      5      6      7      8      9

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1

*p*

(1)

*d.-d.*

*cresc.*

*p*

Tempo d'inizio

*rall.*

*dim.*

*Vivo*

*f*

This study is intended as an exercise for the following cadenza for oboe solo in "Autumn in the Mountains" by R. Zandonai.

rall.  
ecc.

rall.  
ecc.

**Allegro** ♩ = 92      *RICCARDO ZANDONAI "AUTUNNO FRA I MONTI,"*

10.

*a piacere*

*rall.*

*a tempo*

*rall...*

*a tempo*

*p* 3      *cresc.*      3

dim. e rall.

*a tempo*

*ten.*

*rall.*

*cresc. e accell.*

*Più mosso, a tempo*

In this study also (as in the preceding No. 6) the eighth note in  $\frac{3}{8}$  has the same value as in  $\frac{2}{8}$ . It is, therefore, a mistake to perform it as follows:

## RITMI CARATTERISTICI

*Cantabile*  
*Poco più mosso*  $\text{dolce } p$ 
  
 $3 \dim. e rall.$ 
  
*allegro assai*  
*1 mov.*  
*staccato*
  
*cresc. e accel.*

**Vivo****Più vivo***mf*

A musical score page featuring ten staves of music for a solo instrument. The music is primarily in 3/8 time, with occasional changes to 2/8 and 4/8. The key signature varies between G major and F major. The score includes dynamic markings such as *Maestoso*, *Molto meno ma sempre in un movimento*, *cresc.*, *dim.*, *p cresc.*, *Vivo*, *f*, *e accell.*, and *sempre cresc.*. The notation includes various note heads, stems, and bar lines, with some measures containing three or four measures of music per staff.

12. *Mosso*

*p sognando*

*rall..... portato*

*espress.* *mf*

*Allegretto comodo*

*Poco meno*

*mf*

*p 7* *mf* *tr.*

*cresc. e accell.* *ten.*

*(in 1) Scherzo*

*sf*

*sf*

*f*

4

*cresc. e rall.*

*deciso*

*tr.*

*rall.....*

**Tempo d'inizio**

**Maestoso.**

*ff*

*accell.*

*poco rall:..... Allegretto comodo*

*stesso tempo*

*dim:.....*

E.R.2046

## Maestoso



## Moso



## Scherzo

