

Concours Cor Anglais Solo / Second Hautbois partagés

Vendredi 13 Octobre 2023

➤ **1^{ère} épreuve :**

- A. PASCULLI : Omaggio a Bellini pour cor anglais et piano.
- Un ou deux traits d'orchestre joués au hautbois.

➤ **2^{ème} épreuve :**

- W.A. MOZART : Concerto pour hautbois KV314, 1^{er} mouvement sans cadence.
- Un ou deux traits d'orchestre joués au cor anglais.

➤ **Finale :**

- Traits d'orchestre joués au hautbois et au cor anglais.

Certains extraits pourront être joués avec des membres du pupitre ou avec un accompagnement piano.

Liste traits d'orchestre (*Pour chacun des extraits, jouer la musique entre crochets de couleur rouge*)

Hautbois :

- M. RAVEL : Tombeau de Couperin : Prélude et menuet (hautbois 1).
F. MENDELSSOHN : Symphonie écossaise, 2nd mouvement: vivace non troppo (hautbois 1).
J. BRAHMS : Variations sur un thème de Haydn (hautbois 2).
G. MAHLER : 1ere symphonie, 3^{ème} mouvement (hautbois 2).
G. MAHLER : 3eme symphonie, 2nd mouvement, Tempo di menuet (hautbois 1).
B. BARTOK : Concerto pour orchestre, 2nd mouvement, Giocco delle coppie (hautbois 2).
A. DVORAK : Concerto pour violoncelle, 2nd mouvement (hautbois 2).

Cor anglais :

- M. RAVEL : Concerto en sol, 2nd mouvement.
H. BERLIOZ : Ouverture du Carnaval romain.
H. BERLIOZ : La Damnation de Faust, air de Marguerite.
A. DVORAK : Symphonie N°9 du nouveau monde, 2nd mouvement.
D. CHOSTAKOVITCH : Symphonie N°8 Adagio
J. SIBELIUS : Le cygne de Tuonela.
I. STRAVINSKY : Le Sacre du printemps.
C. FRANCK : Symphonie en ré mineur, 2nd mouvement.

Première épreuve



Omaggio a Bellini

1

Antonio Pasculli (1842 – 1924)

ModeratoEnglisch Horn
Cor anglais

3

5 *lentamente*

6 *con anima*

10 *con passione*

17

21 *affrett.* *rall.*

25 *rall.*

28 *a piacere*

32

36

39 *cresc.* *dim.*

45 *allegro* *accel.* *adagio*

55 *voce piena*

58 **Adagio**

61 *rall.*

65

69

74

76 **Allegretto**

78

80 *f*

82

FH 3357

84

affrett.

86 cresc. accel. ff mf

89 mosso pp p

91

93 mp

95

97 mf

99

101

103 f

106 cresc. ff

FH 3357

Omaggio a Bellini

Antonio Pasculli (1842 – 1924)

Moderato

Englisch Horn
Cor anglais

Klavier
Piano

The musical score consists of six staves of music. The top staff is for the Englisch Horn (Cor anglais), starting with a dynamic *p*. The second staff is for the Klavier (Piano), with both treble and bass staves. The third staff continues the piano part. The fourth staff begins with a dynamic *r.H.* (right hand). The fifth staff starts with a dynamic *l.H.* (left hand). The sixth staff concludes the piece with a dynamic *p*.

Performance instructions include:

- celerissime*: Very fast (celerissime).
- 8va*: An octave higher (8va).
- lentamente*: Slowly (lentamente).
- accel.*: Accelerate (accel.).
- con anima*: With feeling (con anima).

9

11

15

con passione

18

Musical score for piano, four staves, measures 21-27.

Measure 21: Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs. Pedal: sustained notes. Dynamics: *affrett.* Measure 22: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal: sustained notes. Dynamics: *pp*. Measure 23: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal: sustained notes. Dynamics: *rall.* Measure 24: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal: sustained notes. Measure 25: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal: sustained notes. Measure 26: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal: sustained notes. Measure 27: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Pedal: sustained notes. Dynamics: *rall.* *volti subito*

a piacere

28

30

32

34

36

trem.

ppp

cresc.

cresc.

accel.

dim.

dim.

(8va)

pp morendo

accel. poco a poco

45

allegro

48

accel.

51

adagio

54

58

Adagio

61 *rall.*

65 *p sensibile*

68

69

71 *trem.*

FH 3357

72

legg. sim.

74

cresc. poco

75

76 **Allegretto**

mf

78

p

cresc.

80

f

mf *p*

82

cresc. poco

84

p

86

affrett.

cresc.

88

ff *mf* *pp*

f *mp* *pp*

10

90 *messo*

p

Measure 90: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note chords. Dynamic: *p*. Measure 91: Treble staff continues sixteenth-note patterns with grace notes. Bass staff continues eighth-note chords.

92

Measure 92: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note chords. Dynamic: *p*. Measure 93: Treble staff continues sixteenth-note patterns with grace notes. Bass staff continues eighth-note chords.

94

mp

Measure 94: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note chords. Dynamic: *mp*. Measure 95: Treble staff continues sixteenth-note patterns with grace notes. Bass staff continues eighth-note chords.

96

Measure 96: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note chords. Dynamic: *mf*. Measure 97: Treble staff continues sixteenth-note patterns with grace notes. Bass staff continues eighth-note chords.

98

mf

Measure 98: Treble staff has sixteenth-note patterns with grace notes. Bass staff has eighth-note chords. Dynamic: *mf*. Measure 99: Treble staff continues sixteenth-note patterns with grace notes. Bass staff continues eighth-note chords.

100

Deuxième épreuve

Oboe principale

Concerto

KV 314 (285^d)

Wolfgang Amadeus Mozart

Allegro aperto

Tutti *)

*) Zur Bedeutung von *Solo* und *Tutti* vgl. Vorwort./Regarding the meaning of *Solo* and *Tutti* cf. Preface.

**) Siehe Vorwort./Cf. Preface.

Oboe principale

3

54

58

61

65

Ossia:

68

72

Tutti

Solo

fp

76

83

Ossia:

87

90

fp

94

Tutti

Oboe principale

Musical score for Oboe principale, page 4, featuring ten staves of music. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp. Measure 98 starts with a dynamic *p* and ends with *f*. Measure 102 also starts with *p* and ends with *f*. Measure 105 is labeled "Solo *tr*" and includes six eighth-note triplets marked with a "3". Measures 110 and 115 show continuous eighth-note patterns. Measure 118 features a "Tutti" section followed by a "Solo" section. Measure 123 includes three trills. Measures 128 and 132 show eighth-note patterns with grace notes. Measure 136 concludes the page.

140

Ossia:

143

146

150

156

160

163

166

170

173

179

^{*)} Hier ist eine Kadenz zu spielen. / A cadenza should be played here.

Concerto

KV 314 (285^d)

Wolfgang Amadeus Mozart

Klavierauszug von / Piano reduction by Martin Schelhaas

Allegro aperto

Tutti *)

Oboe
principale

Musical score for Oboe principale and Pianoforte. The oboe part starts with a forte dynamic (f) and consists of eighth-note patterns. The piano part starts with a forte dynamic (f) and consists of sixteenth-note patterns. The score is in common time.

5

Musical score for Oboe principale and Pianoforte. The oboe part has dynamics p and f. The piano part has dynamics p and f. The score is in common time.

9

Musical score for Oboe principale and Pianoforte. The oboe part has a dynamic p. The piano part has a dynamic p. The score is in common time.

13

Musical score for Oboe principale and Pianoforte. The oboe part has a dynamic fp. The piano part has a dynamic fp. The score is in common time.

*) Zur Bedeutung von Solo und Tutti vgl. Vorwort./Regarding the meaning of Solo and Tutti cf. Preface.

Musical score for piano, four staves, measures 16-25.

Measure 16: Treble clef. Dynamics: *fp*. Measures show eighth-note patterns with grace notes and sixteenth-note figures in the bass.

Measure 19: Treble clef. Measures show eighth-note patterns with grace notes and sixteenth-note figures in the bass.

Measure 22: Treble clef. Dynamics: *f*. Measures show eighth-note patterns with grace notes and sixteenth-note figures in the bass.

Measure 25: Treble clef. Dynamics: *p*, *f*, *p*. Measures show eighth-note patterns with grace notes and sixteenth-note figures in the bass.

29

f

f

tr

32 Solo tr

Solo tr

p

36

Solo tr

40

f

43

46

Tutti

49

Solo

53

57

tr

61

fp *fp*

65

68

BA 4856a

71

fp

74

tr

Tutti

77

Solo

p

fp

81

fp

fp

84

Musical score page 10, measures 84-85. The top staff consists of two measures of eighth-note patterns with grace notes. The middle staff consists of two measures of eighth-note chords. The bottom staff consists of two measures of eighth-note chords.

87

Musical score page 10, measures 87-88. The top staff consists of two measures of sixteenth-note patterns with grace notes. The middle staff consists of two measures of eighth-note chords. The bottom staff consists of two measures of eighth-note chords.

90

Musical score page 10, measures 90-91. The top staff consists of two measures of eighth-note patterns with grace notes. The middle staff consists of two measures of eighth-note chords. The bottom staff consists of two measures of eighth-note chords.

93

Musical score page 10, measures 93-94. The top staff consists of two measures of sixteenth-note patterns with grace notes. The middle staff consists of two measures of eighth-note chords. The bottom staff consists of two measures of eighth-note chords.

96 *tr*

Tutti

97 *f*

98

p

p

99

101

f

p

f

102

104

tr

tr

tr

Solo *tr*

105

107

p

tr

111

tr

115

3

119

Tutti

f

122 Solo

This image shows four staves of a musical score. The top staff is soprano, the second is alto, and the bottom is bass. Measure 122 starts with a dynamic *p*. Measure 126 begins with a dynamic *tr*. Measure 130 starts with a dynamic *fp*. Measure 133 starts with a dynamic *fp*.

126 *tr*

130

133 *fp*

136

139

143

146

149 tr

Tutti

153 Solo

p

fp

156

fp

f

159

162

Musical score page 162. The top staff shows a continuous pattern of sixteenth-note groups. The bottom staff shows eighth-note chords with grace notes, separated by vertical bar lines.

Musical score page 165. The top staff shows eighth-note patterns with dynamic markings "fp" and "tr". The bottom staff shows eighth-note chords.

Musical score page 168. The top staff shows eighth-note patterns with a dynamic marking "fp". The bottom staff shows eighth-note chords.

Musical score page 171. The top staff shows eighth-note patterns with a dynamic marking "fp". The bottom staff shows eighth-note chords.

174 Tutti

177 Cadenza

181

185

*) Hier ist eine Kadenz zu spielen. / A cadenza should be played here.

Traits d'orchestre

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MAURICE RAVEL

2^e HAUTBOIS ~~2^e HAUTBOIS~~

I. Prélude

The musical score consists of six staves of music. The top staff is for Hautbois, marked 'Vif. ♩ = 92' and 'pp'. The second staff is for Cor Anglais, also marked 'pp'. The third staff is for Hautbois, marked 'pp'. The fourth staff is for Cor Anglais, marked 'mp'. The fifth staff is for Hautbois, marked 'p'. The sixth staff is for Cor Anglais, marked 'mp'. There are several red markings: a red bracket labeled '2' covers the second and third measures of the Cor Anglais part; a red bracket labeled '3' covers the fourth and fifth measures of the Cor Anglais part; and a red bracket labeled '1' covers the first measure of the Cor Anglais part. There are also handwritten markings: 'G.' with a wavy arrow pointing to the Cor Anglais staff; 'Hautb.' with a wavy arrow pointing to the Hautbois staff; and 'mf' with a wavy arrow pointing to the Cor Anglais staff. Measures 1-4 are in common time, while measures 5-6 are in 6/8 time.

(*) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

Durand & Cie Editeurs.

D. E. 9812

Paris, 4, Place de la Madeleine.

HAUTBOIS

4

5

6

7

8

9

Trp.

COR A. SOLO

mp

mf

f

f

pp

Prenez le 2^d HAUTB.

4

Prenez le COR A.

D. & F. 9812

HAUTBOIS

III.. Menuet

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS

*pp**pp*

COR ANGLAIS



Continuation of the musical score. The Hautbois part continues in 2/4 time, dynamic *pp*. The Cor Anglais part continues in 3/4 time. The score consists of six staves of music.

Continuation of the musical score. The Hautbois part continues in 2/4 time, dynamic *pp*. The Cor Anglais part continues in 3/4 time, dynamic *mp*. The score consists of six staves of music.

Continuation of the musical score. The Hautbois part continues in 2/4 time, dynamic *p*. The Cor Anglais part continues in 3/4 time. The score consists of six staves of music.

Continuation of the musical score. The Hautbois part continues in 2/4 time, dynamic *pp*. The Cor Anglais part continues in 3/4 time. The score consists of six staves of music.

Continuation of the musical score. The Hautbois part continues in 2/4 time, dynamic *mf*. The Cor Anglais part continues in 3/4 time. The score consists of six staves of music.

HAUTBOIS

9

7 ff poco dim. f

8 SOLO 8 pp

9

10

11 Fl. HAUTB. mp

12 SOLO 1 2 4 pp

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

14 f mf

15 Molto rall. 2 1 pp pp 5

OBOE I

3

F. MENDELSSOHN : Symphonie écossaise, 2nd mouvement: vivace non troppo.

Vivace non troppo. $\text{d} = 128$.

20 *cresc.* A

34 *cresc.*

44 *cresc.*

57

66 B 15 C

89

95 11

pp

p

pp

Johannes Brahms
Variations on a Theme by Haydn, Op. 56a

Oboe II

Chorale St. Antoni
Andante

ten. ten.

p *f*

p *pp*

f

dim. smorz.

1. 2.

G. MAHLER : Symphonie n°1, 3ème mouvement

3. Satz

Feierlich und gemessen, ohne zu schleppen

1 **2** **3** 1. Ob.

8 10

23 **4** 1. Ob.

4 2

33 Zurückhaltend rit. **5** a tempo
Ziemlich langsam
pp aber ausdrucksvooll

40 **2** *pp > ppp* *pp < p subito*

44 **6** Mit Parodie
Nicht schleppen VI. I rit. **7** a tempo

52 **4** *pp* *pp*

56 **3** **8** poco rit. **1** **8** **12** **9** a tempo
Nicht schleppen

Sehr einfach und schlicht wie eine Volksweise ($\text{♩} = 72$)

83 **10** 1. Ob. **11** **12**

Mahler — Symphony No. 3 in D Minor

6

1.Oboe.

Zweite Abtheilung.
Nº 2.

Tempo di Menuetto. Grazioso.

The musical score consists of two staves of music for the oboe. The top staff begins with a dynamic of *pp*. The first measure ends with a fermata over the last note. The second staff begins with *espress.*, followed by a measure with *poco rit.* and another with *a tempo*. The measure ending with *a tempo* is highlighted with a red bracket. The number "5" is placed above the first note of this measure. The final measure of the staff begins with *pp*. The bottom staff continues from the first measure of the second staff, starting with *espress.* The entire section is in common time (indicated by a '4' with a '#'). Measure numbers 6 and 7 are indicated above the staves.

2nd OBOE

B. BARTOK : Concerto pour orchestre, 2nd mouvement

II. GIUOCO DELLE COPPIE

1.84 Allegro scherzando

1.84 Allegro scherzando

1st Bsn. etc.

Phrak

p

m p

6 17 1 4

33 sempre stacc.

41 f

45 TACET

159

1st Ob.

165

6 173 1 4

Poco rit. 40

1st Bsn. etc.

OBOE II

A. DVORAK : Concerto pour violoncelle, 2nd mouvement

II

Adagio, ma non troppo $\text{♩} = 108$

p

5

fz

4

1 15 poco accel. Tempo I.

3 2 *fl* 2 *rit.*

pp

H 1598a

Oboe, Corno Inglese

8

OBOE CORNO I.

12 f > 4 Solo p espressivo

6

7 > p

8 9

2 pp 10 5

4

Römischer Carneval

Ouverture

Le Carnaval Romain A Roman Carnival

Ouverture Overture

Oboe II = Corno inglese

H. Berlioz, Op. 9

Allegro assai con fuoco (♩=456)



Corno ingl.

Andante sostenuto (♩=52)

solo

mf *espress.*

Musical score for Corno ingl. part, measures 1-28. The score is in 2/4 time, key signature of one sharp. Measure 1 starts with **f**. Measures 1-28 show a continuous solo line with various dynamics and articulations. A red bracket highlights the first 12 measures. Measure 12 ends with a dynamic **cresc.** followed by **f**. Measures 13-28 are numbered 1 through 28 above the staff. Measure 28 ends with **mf**.

Corno inglese

21

QUATRIÈME PARTIE
Scène XV
Romance

Andante un poco lento ($\text{♩} = 50$)
 Solo

Cor
anglais

poco riten. A a tempo

poco riten. tempo I, un poco animato

C

8 1 B 5 3 1

Symphonie Nr. 9

(Aus der Neuen Welt)

e-moll

Englisch Horn

Antonin Dvořák op. 95
herausgegeben von Christian Rudolf Riedel

I tacet

Largo $\text{J}=52$ 6

Solo

p

II

11

pp f p pp

16

f p

2 A 13

Corno inglese

Fl., Ob., Cl.

246 [31] 8

254 C. ingl. ff

[K]

258 [32]

264 [33]

270

275 cresc. molto

280 Adagio ♩ = 80

[34] 12 ffff

298 sf

[35] = 56 solo p espr.

304

309 [36]

Corno inglese

5

313

318

cresc.

37

322

pp cresc.

f

326

p cresc.

f

cresc.

331

ff

dim.

rit.

38 Poco più mosso ♩ = 72

336

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The Swan of Tuonela

Legend

ENGLISH HORN (Solo)

Jean Sibelius

Andante molto sostenuto.

The musical score consists of six staves of music for English Horn Solo. The key signature is A major (no sharps or flats). The time signature varies between common time (indicated by '4') and 3/4. The dynamics and performance instructions include:

- Staff A:** Dynamics: *f*, *3*, *dim.*, *p*. Measure numbers: 1, 3, 5, 7, 9, 11.
- Staff B:** Dynamics: *ff*, *3*, *dim.*. Measure numbers: 1, 3, 5, 7, 9, 11.
- Staff C:** Dynamics: *mf*, *3*. Measure numbers: 1, 3, 5, 7, 9, 11.
- Staff D:** Dynamics: *f*, *3*, *dim.*, *mf*. Measure numbers: 1, 3, 5, 7, 9, 11.
- Staff E:** Dynamics: *ff*, *3*, *mf*. Measure numbers: 1, 3, 5, 7, 9, 11.
- Staff F:** Dynamics: *p*, *3*, *dim.*. Measure numbers: 1, 3, 5, 7, 9, 11.

Unverkäufliches Mietmaterial

Breitkopf & Härtel

Wiesbaden · Leipzig · Paris

Weiterverleihen, Abschreiben,
Fotokopieren usw. verboten

Orc.B. 1354.

Breitkopf & Härtel, Wiesbaden · Leipzig · Paris
Printed in Germany

ENGLISH HORN (Solo)

D *p dolce*

pp *poco a poco cresc.*

Poco a poco meno moderato.

E *a tempo*
ff *dim.* *p*

Meno moderato.

pp *dim.* *pp* *p espress.*

cresc. *f*

F *Poco allargando al -*
dim. *p* *p - cresc.*

Tempo I. *pp* 1 G 8 Viol. *PPP cresc.* H *dolcissimo*

I *dim. molto*

8

1967

THE RITE OF SPRING

(Le Sacre du Printemps)

Ballet for Orchestra

PREMIÈRE PARTIE

I. STRAVINSKY

CORNO INGLESE

ADORATION DE LA TERRE

Lento

Colla parte

1 1 1 1 1 1 1 1 1 1

in tempo 2 3 3 3 3 3 3 3 3

3 6 3 3 3 3 3 3 3 3

4 3 1 5 3 3 3 3 3 3

6 3 3 3 3 3 3 3 3 3

4 3 1 5 3 3 3 3 3 3

6 3 3 3 3 3 3 3 3 3

7 3 Solo 1 5 6 9 1

Clar. picc. 5 5 5 5 5 5 5 5 5

1 3 1 5 6 10

Corno Inglese I

Solo

11

12 tempo I 1 2 3 4 1 2 3

ENGLISH HORN

C. FRANCK : Symphonie en ré mineur, 2nd mouvement

Allegretto. 40 *Vivace*

II

A *Cor ang. solo.*
cantabile.

B

C 4 *Vivace*

6 B 9 C 4 *Vivace* 3

Cor ang. espress.

p cresc. p

D

cresc. f dim.