

# Concerto for Oboe and Strings

Domenico Cimarosa

## Introduction

arr. Paul De Bra

(based on version by Arthur Benjamin)

$\text{♩} = 60$  **Larghetto**

Acc. 1 *mp*

Acc. 2 *pizz.*

Acc. 3 *p* *pizz.*

Acc. 4 *p*

Bass *p*

Detailed description: This section contains the first four staves of the score. Acc. 1 plays a rhythmic pattern of eighth notes with a *mp* dynamic. Acc. 2 and 3 play a similar pattern with *pizz.* (pizzicato) markings. Acc. 4 and Bass play a simple harmonic accompaniment of quarter notes with a *p* dynamic.

5

I *f* *mf* *f*

II *f* *arco*

III *mf*

IV *mf*

B *mf*

Detailed description: This section contains staves 5 through 9. Violin I has a dynamic range from *f* to *mf* to *f*. Violin II and III play with *f* and *mf* dynamics, with *arco* markings. Violin IV and Bass play with a *mf* dynamic. A first ending bracket labeled '8' spans the first two measures of this section.

Concerto for Oboe and Strings

9

Musical score for measures 9-12, featuring five staves: I (Oboe), II (Violin I), III (Violin II), IV (Viola), and B (Cello/Double Bass). The key signature is two flats (B-flat major or D-flat minor). Measure 9 starts with a dynamic of *mf*. Measure 10 has dynamics of *p*, *mf*, and *p*. Measure 11 has dynamics of *p*, *mf*, and *p*. Measure 12 has a dynamic of *p*. A circled cross symbol is present in measure 12 on the B staff.

13

Musical score for measures 13-16, featuring five staves: I (Oboe), II (Violin I), III (Violin II), IV (Viola), and B (Cello/Double Bass). The key signature is two flats. Measure 13 has a dynamic of *f*. Measure 14 has dynamics of *mf*, *p*, *f*, and *mf*. Measure 15 has dynamics of *mf*, *p*, *f*, and *mf*. Measure 16 has a dynamic of *mf*. A circled cross symbol is present in measure 16 on the B staff.

Concerto for Oboe and Strings

17

I

II

III

IV

B

*p*

*pp*

*p*

20

I

II

III

IV

B

*ad lib.*

*rit.*

Concerto for Oboe and Strings

23 *a tempo*

I *a tempo*

II *p*

III *pizz.*  
*p*

IV *p*

B *p*

26

I *f* *p*

II

III

IV *(non legato)*

B *(non legato)*

Musical score for measures 29-32, featuring five staves: I (Oboe), II (Oboe), III (Violin), IV (Violin), and B (Cello/Double Bass). The key signature is two flats (B-flat major or D-flat minor). The score includes dynamic markings such as *mf*, *cresc.*, *f*, and *p*. The Oboe I part has a *f* marking with a hairpin and a *p* marking with a hairpin. The Oboe II part has a *mf* marking with a hairpin and a *p* marking with a hairpin. The Violin III part has a *mf* marking with a hairpin and a *p* marking with a hairpin, and the word *arco* is written above the staff. The Violin IV part has a *mf* marking with a hairpin and a *p* marking with a hairpin. The Cello/Double Bass part has a *mf* marking with a hairpin.

Musical score for measures 33-36, featuring five staves: I (Oboe), II (Oboe), III (Violin), IV (Violin), and B (Cello/Double Bass). The key signature is two flats. The score includes dynamic markings such as *pp*, *cresc.*, and *p*. The Oboe I part has a *cresc.* marking with a hairpin. The Oboe II part has a *pp* marking with a hairpin, a *cresc.* marking with a hairpin, and a *p* marking with a hairpin. The Violin III part has a *pp* marking with a hairpin and a *cresc.* marking with a hairpin. The Violin IV part has a *pp* marking with a hairpin and a *cresc.* marking with a hairpin. The Cello/Double Bass part has a *p* marking with a hairpin and a circled 8 marking above the staff.

Concerto for Oboe and Strings

36

I *f* *p*

II *f* *p* *pp* *cresc.* *p*

III *f* *p* *pp*

IV *f* *p*

B *f* *p*

39

I *poco a poco cresc. al fine* *mf* rit. molto rit.


II *poco a poco cresc. al fine* *mf*

III *poco a poco cresc. al fine* *mf*

IV *poco a poco cresc. al fine* *mf*

B *poco a poco cresc. al fine* *mf*

PDB 22/8/18

All bass parts in  8a are also played by the fourth voice and can be omitted when the bass does not sound nice with high notes.

Acc. 1

# Concerto for Oboe and Strings

Domenico Cimarosa

arr. Paul De Bra

## Introduction

(based on version by Arthur Benjamin)

$\text{♩} = 60$   
Larghetto

*mp*

5

*f* *mf* *f*

9

*mf*

15

*f*

18

*p*

21 *ad lib.* *rit.* *a tempo*

24

*f* *p*

28

*mf* *cresc.* *f*

32

*p* *cresc.*

36

*f* *p*

39 *rit.* *molto rit.*

*poco a poco cresc. al fine* *mf*

PDB 22/8/18

Acc. 2

# Concerto for Oboe and Strings

Domenico Cimarosa

arr. Paul De Bra

## Introduction

(based on version by Arthur Benjamin)

$\text{♩} = 60$  **Larghetto**  
pizz.

**p**

5 **f** *arco*

10 **p** **mf** **p** **mf** **p** **f** **mf**

16 **pp**

21 *a tempo* **p**

26 **mf**

30 **p** **pp** *cresc.* **p**

35 **f** **p** **pp** *cresc.* **p**

39 *rit.* *molto rit.* **mf**  
*poco a poco cresc. al fine*

PDB 22/8/18



# Concerto for Oboe and Strings

Domenico Cimarosa

arr. Paul De Bra

## Introduction

(based on version by Arthur Benjamin)

$\text{♩} = 60$  *Larghetto*  
pizz.

1 *p*

5 *arco*  
*mf* *p*

10 *mf* *p* *f* *mf*

16 *p*

20 *a tempo* *pizz.*  
*p*

25

29 *arco*  
*mf* *p* *pp* *cresc.*

34 *f* *p* *pp*

38 *rit.* *molto rit.*  
*poco a poco cresc. al fine* *mf*

Acc. 4

# Concerto for Oboe and Strings

Domenico Cimarosa

arr. Paul De Bra

## Introduction

(based on version by Arthur Benjamin)

$\text{♩} = 60$   
Larghetto

*p* *mf*

7 *p*

13 *mf*

17 *p*

23 *a tempo* *(non legato)* *p* *mf*

31 *p* *pp* *cresc.* *f* *p*

37 *rit. molto rit.* *poco a poco cresc. al fine* *mf*

PDB 22/8/18

Basson

# Concerto for Oboe and Strings

Domenico Cimarosa

arr. Paul De Bra

## Introduction

(based on version by Arthur Benjamin)

$\text{♩} = 60$  *Larghetto*

8 *p* *mf*

7 *p*

12 *mf*

17

*a tempo*  
23 *p* *(non legato)*

28 *mf*

33 *p* *f* *p*

38 *rit.* *molto rit.* *poco a poco cresc. al fine* *mf*

PDB 22/8/18

All bass parts in  $\text{⊖}8a$  are also played by the fourth voice and can be omitted when the bass does not sound nice with high notes.