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 pleasurably 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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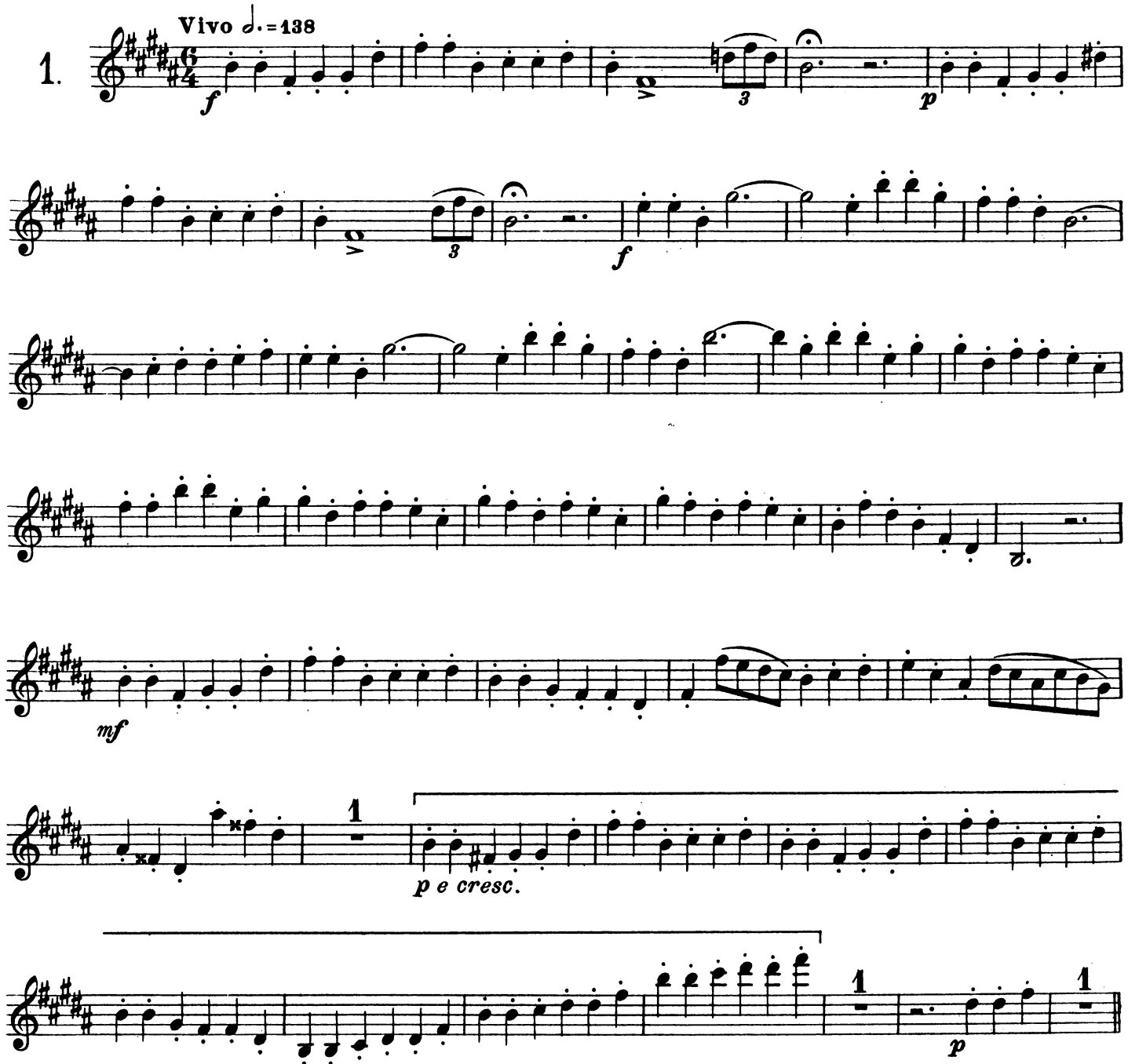
Giuseppe Prestini

12 STUDIES

on chromatic harmony

FOR OBOE

(*ERNEST. CHAUSSON* - SINFONIA)



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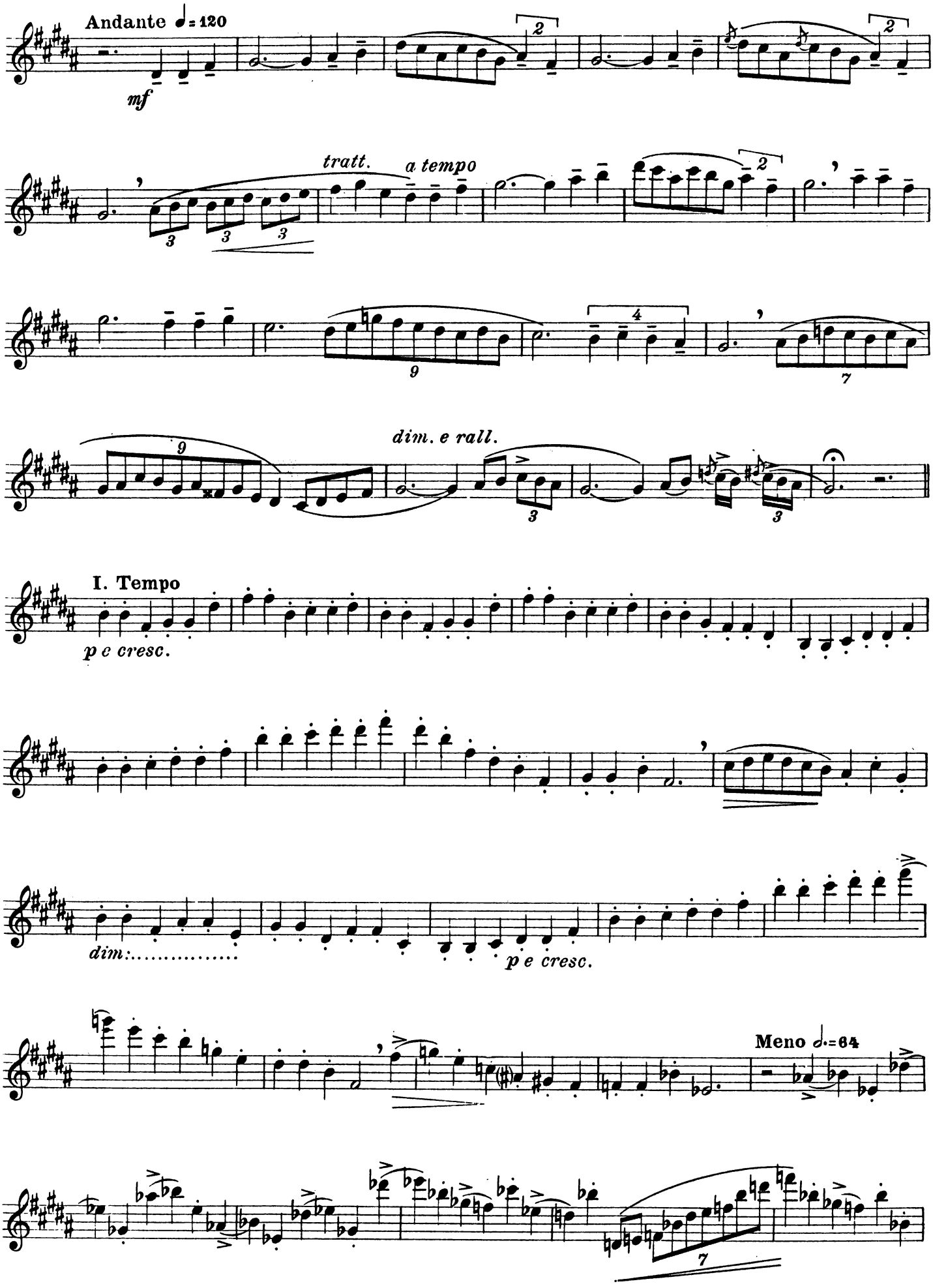
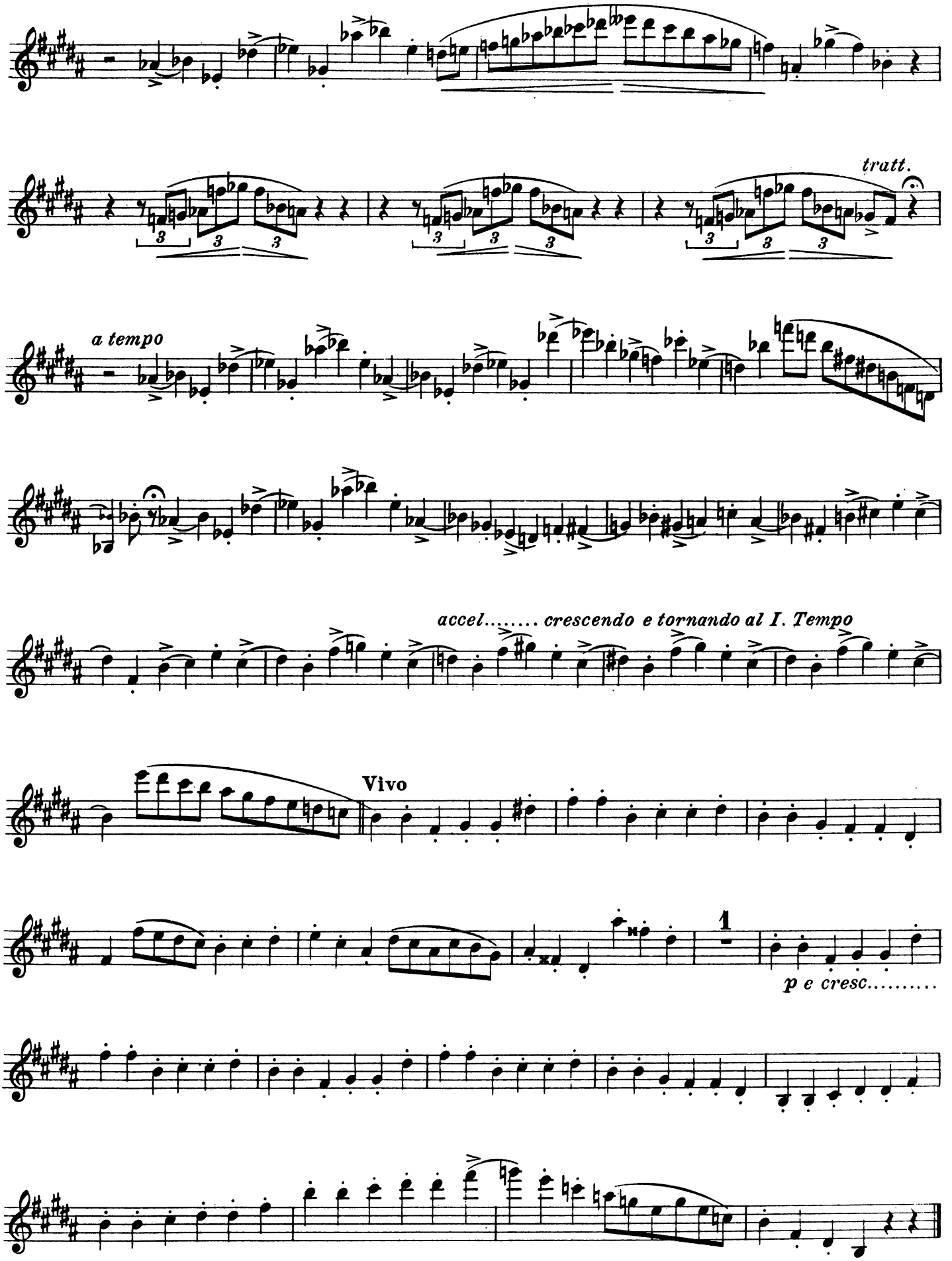
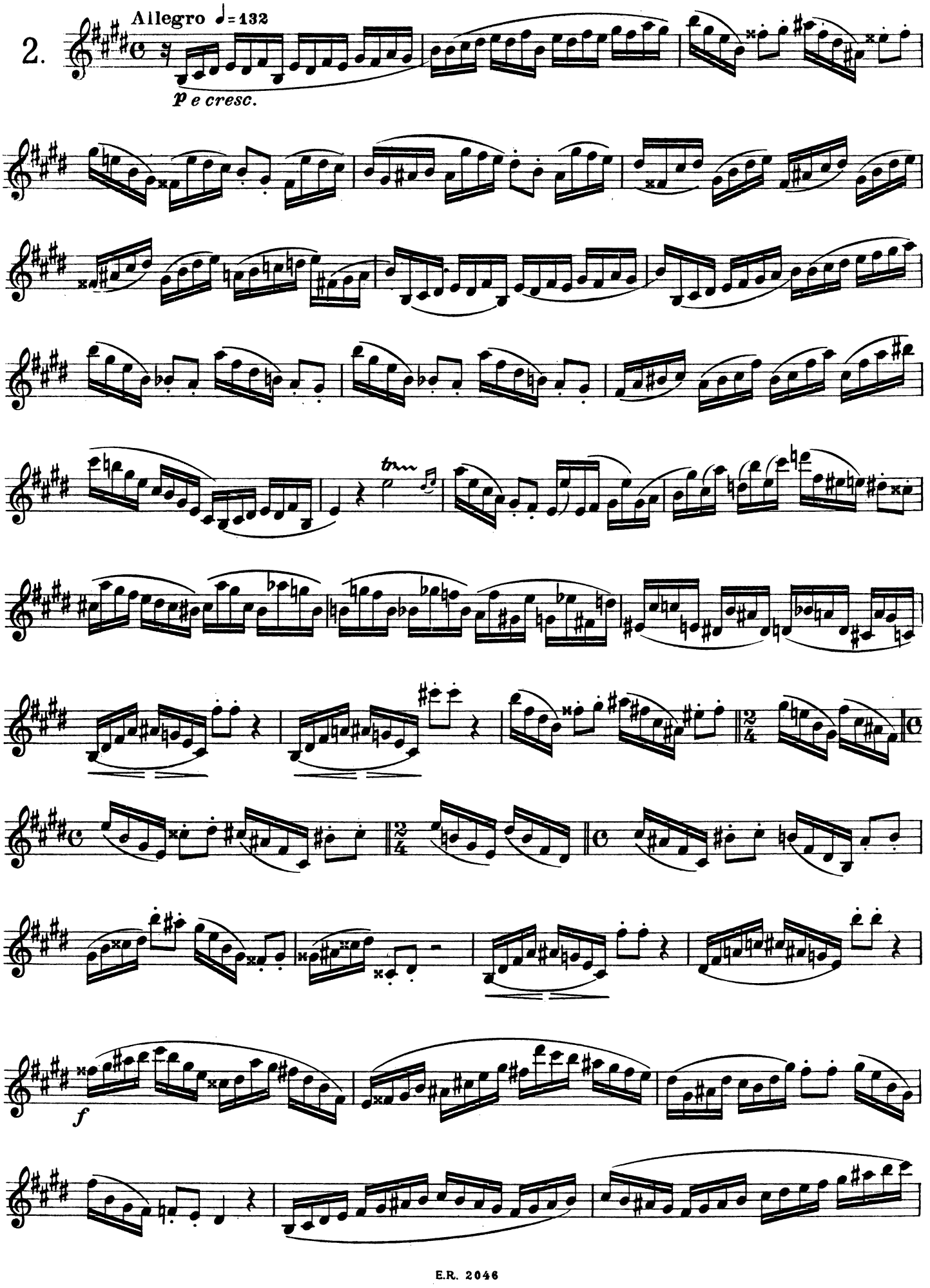

Andante ♩= 120
mf
tratt.
a tempo
dim. e rall.
I. Tempo
p e cresc.
dim:.....
p e cresc.
Meno ♩.=64

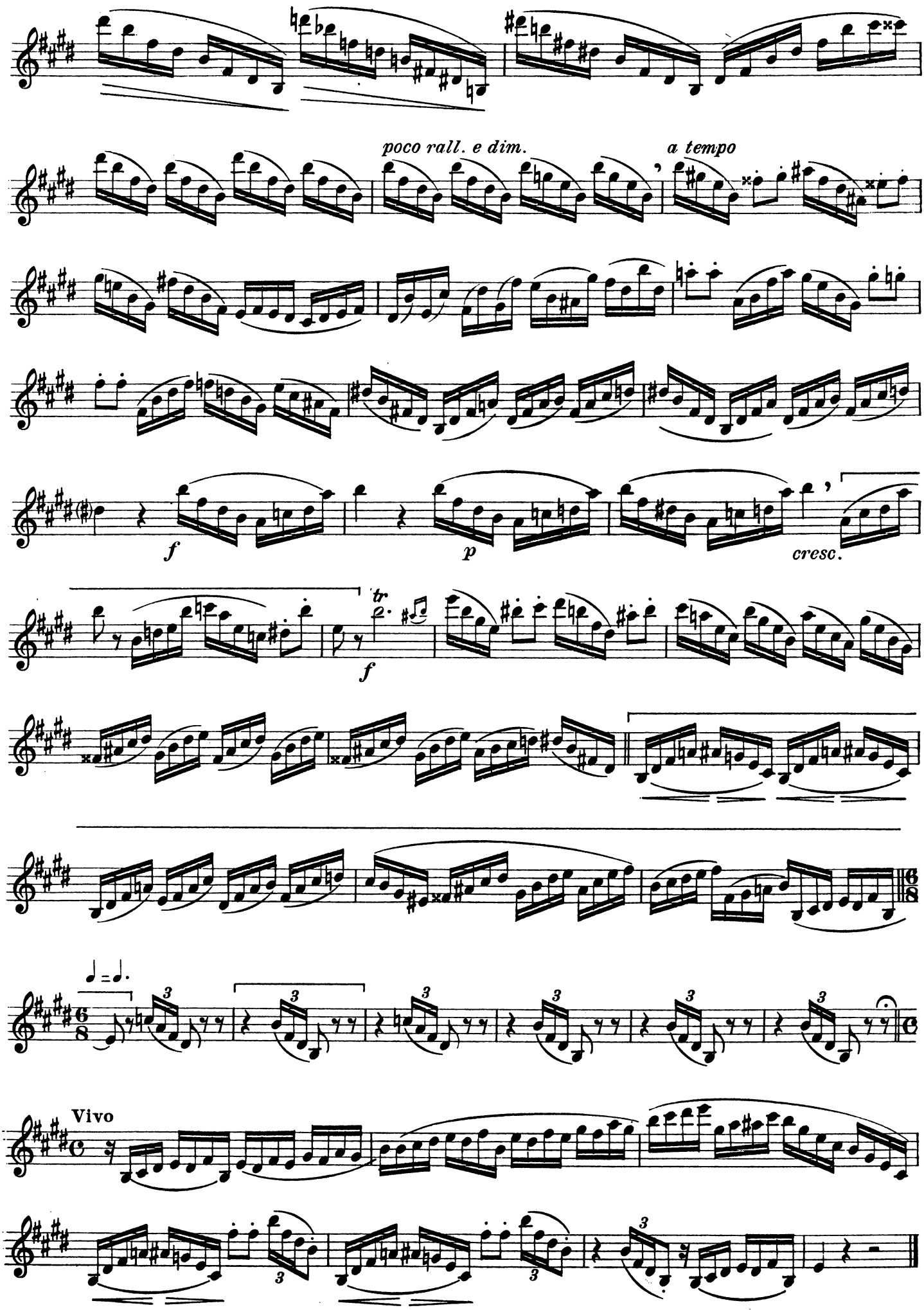

tratt.
a tempo
accel..... crescendo e tornando al I. Tempo
Vivo
1
p e cresc.....

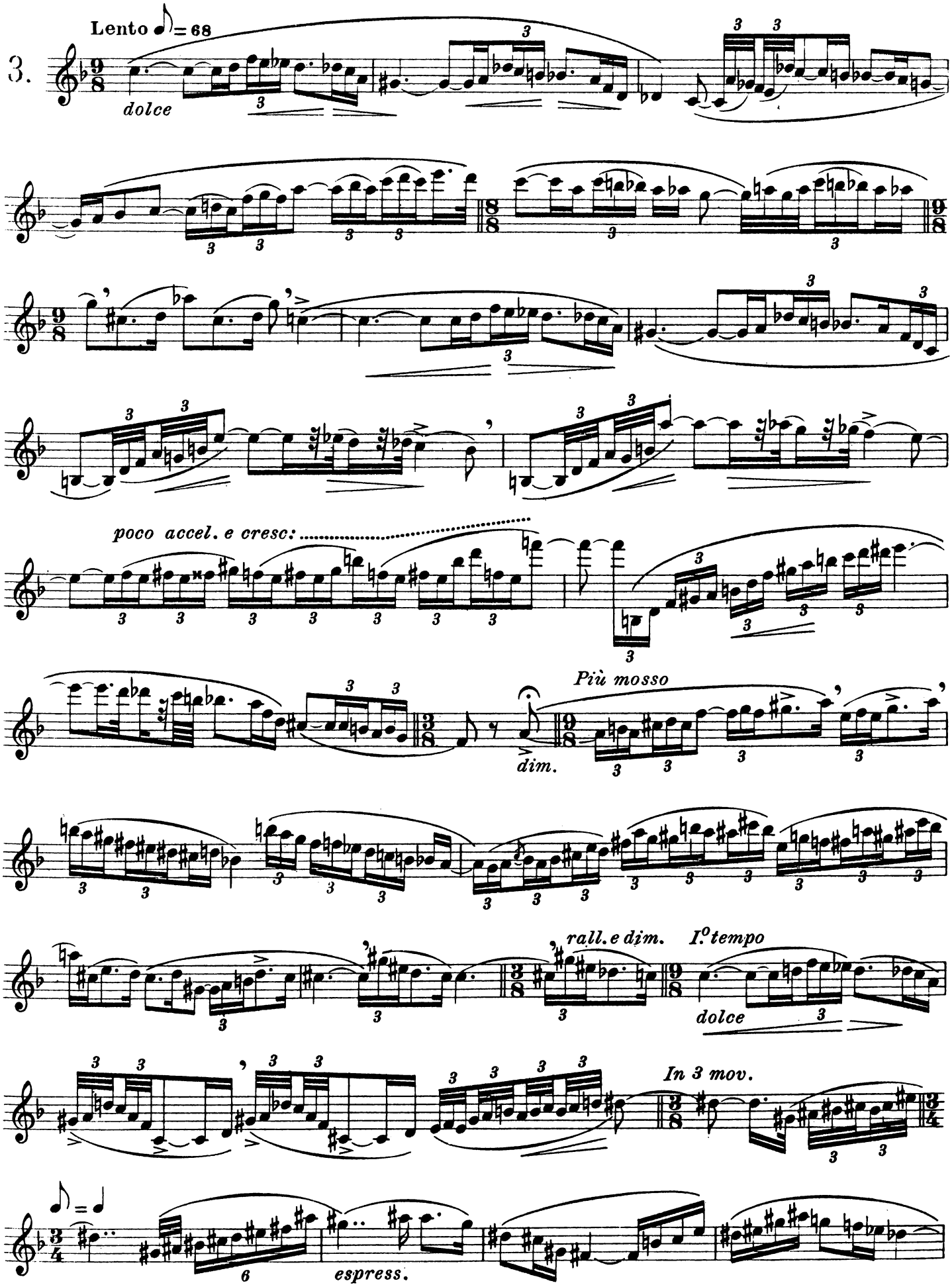
2. Allegro ♩= 132

p e cresc.



f


poco rall. e dim.
a tempo
f
p
cresc.
tr
f
Vivo



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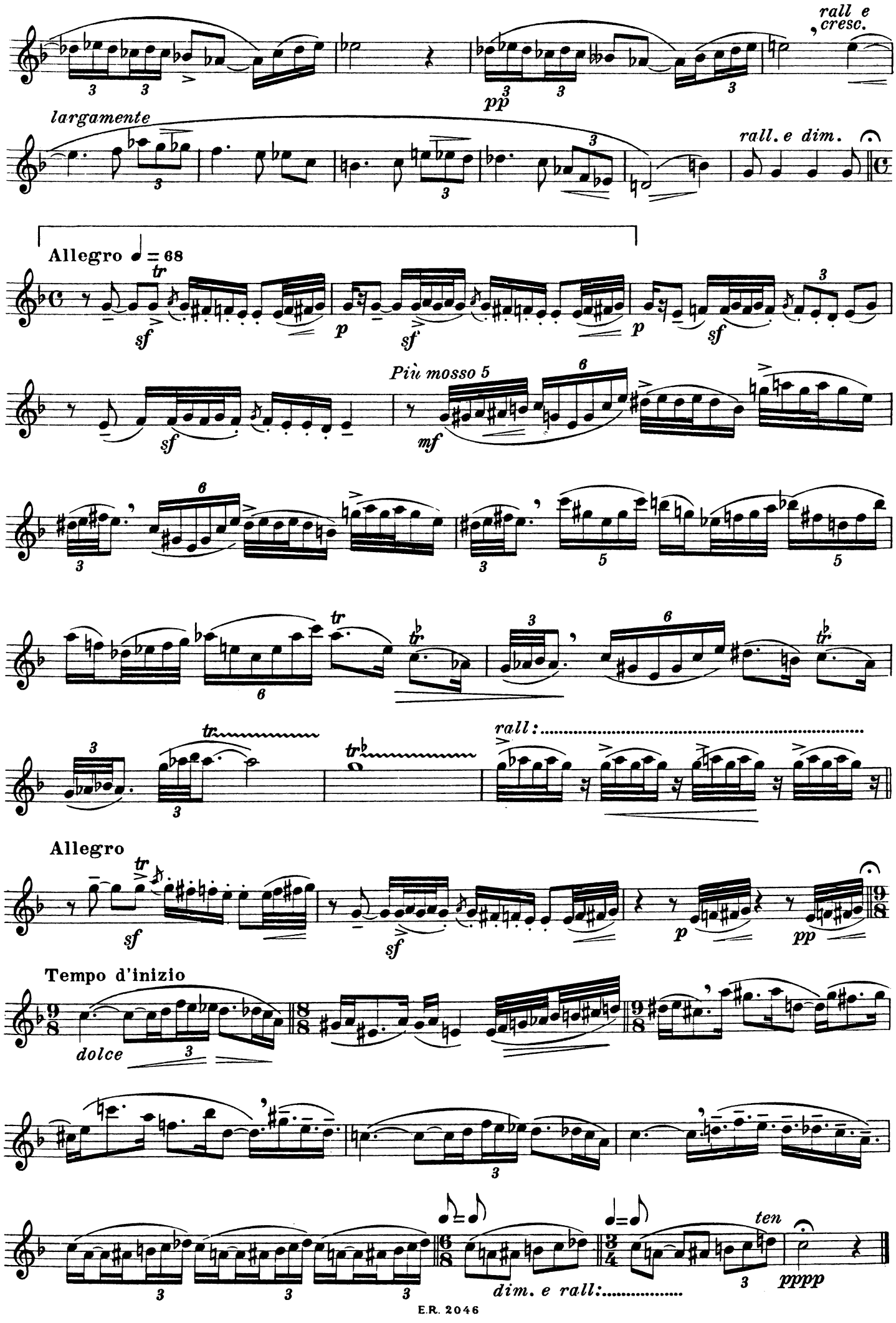
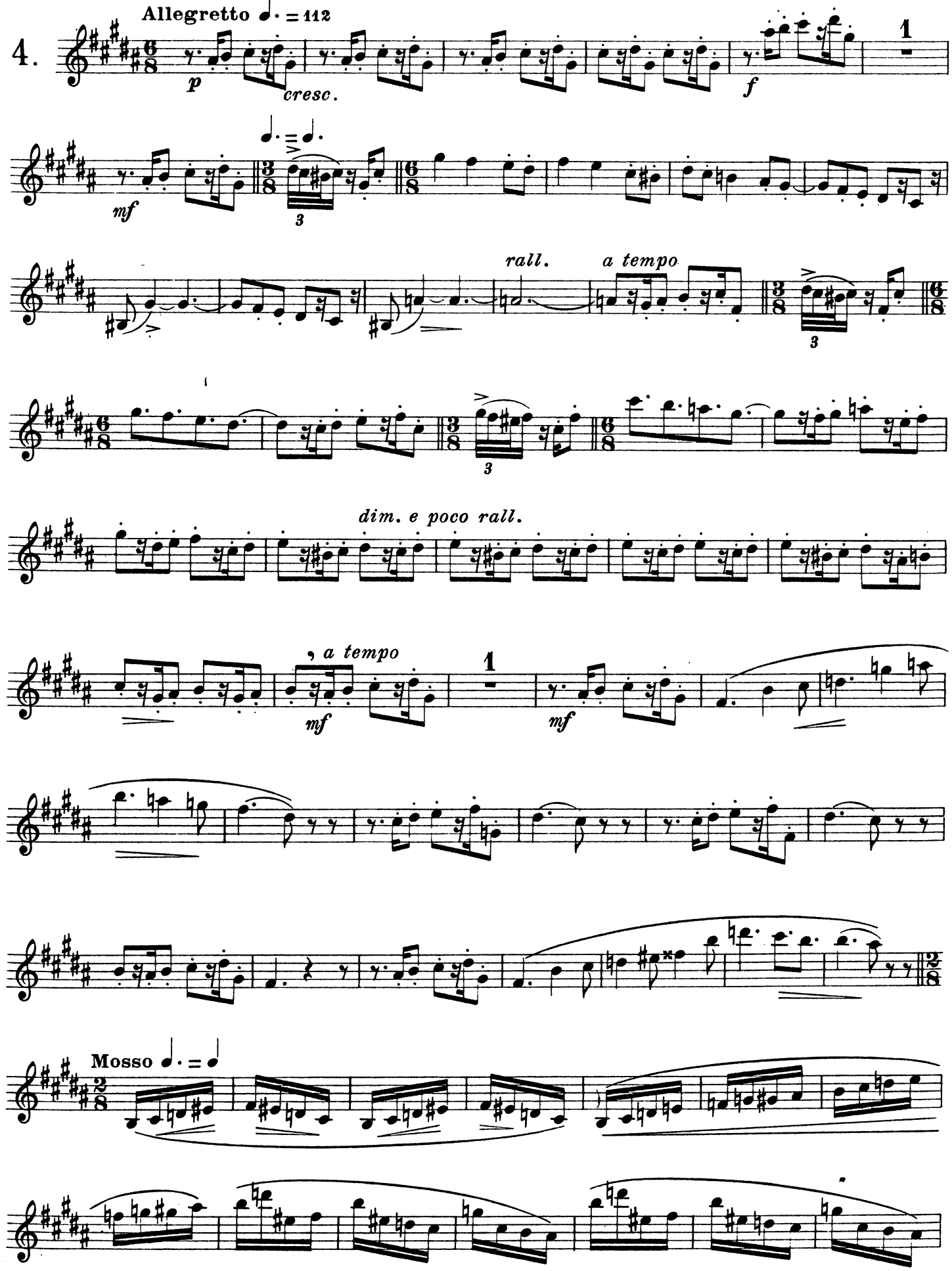
E.R. 2046


rall e cresc.
pp
largamente
rall. e dim.
Allegro ♩ = 68
sf
p
sf
p
sf
Più mosso 5
mf
rall:
Allegro
sf
sf
p
pp
Tempo d'inizio
dolce
dim. e rall:
ten
pppp



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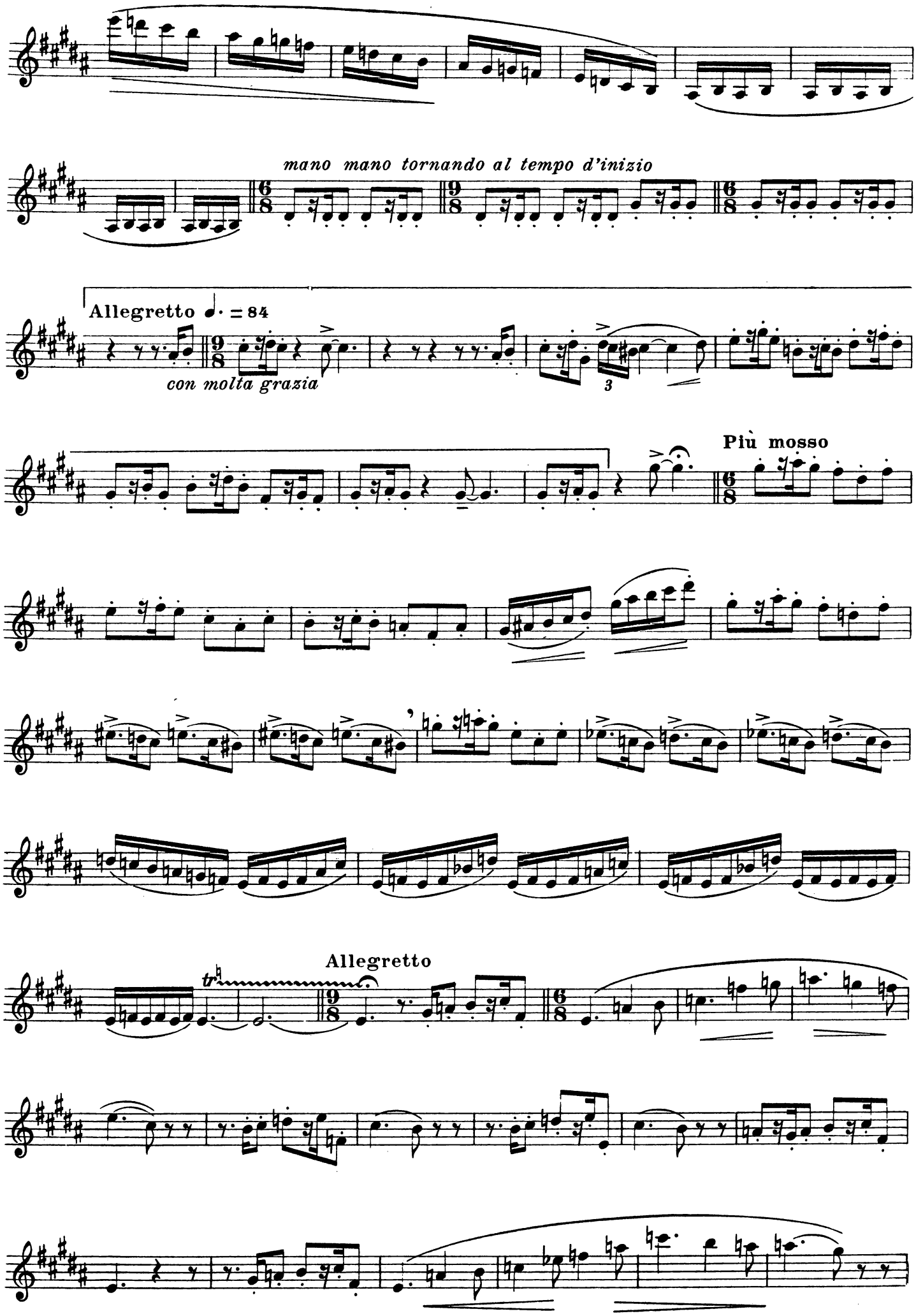
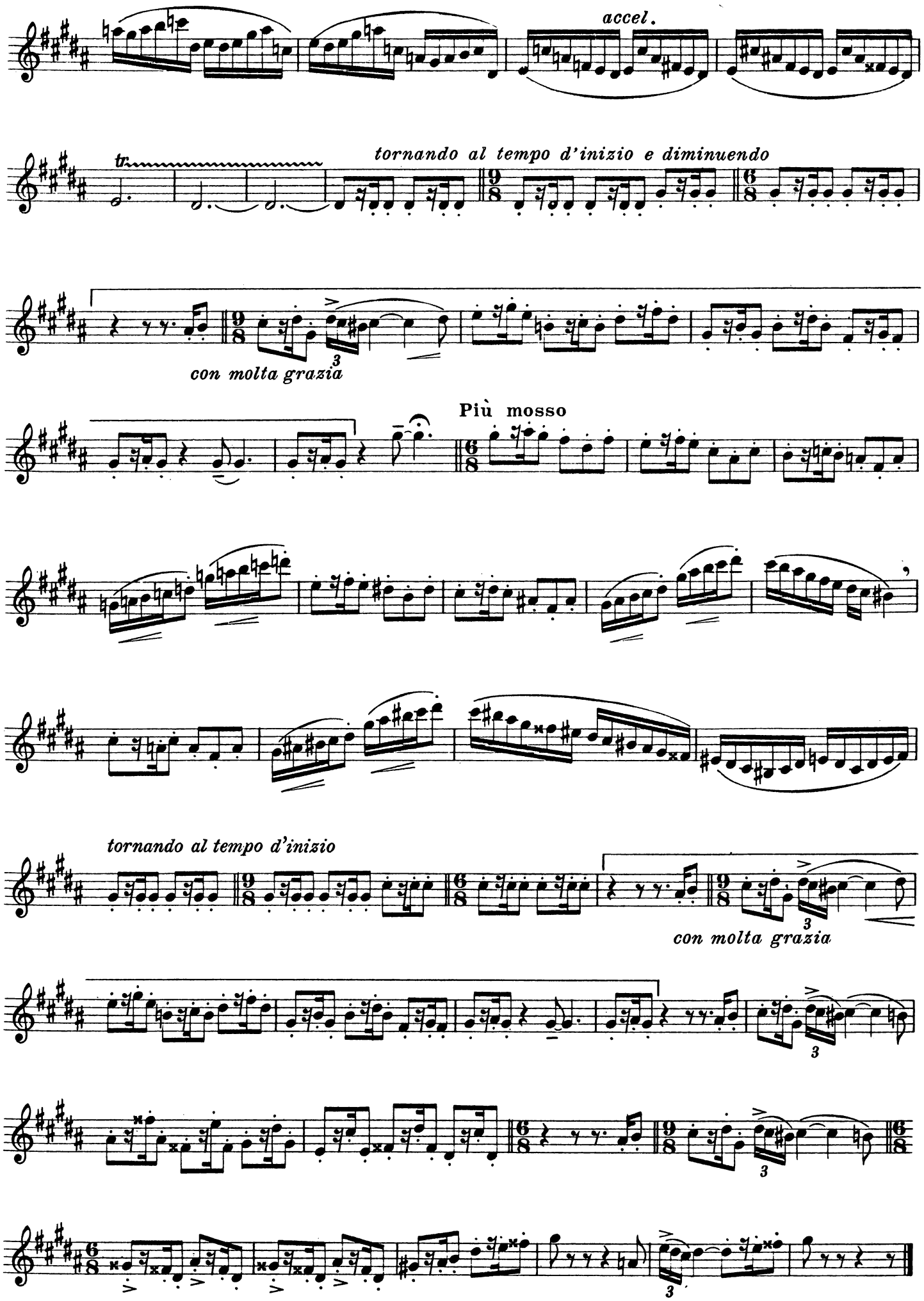
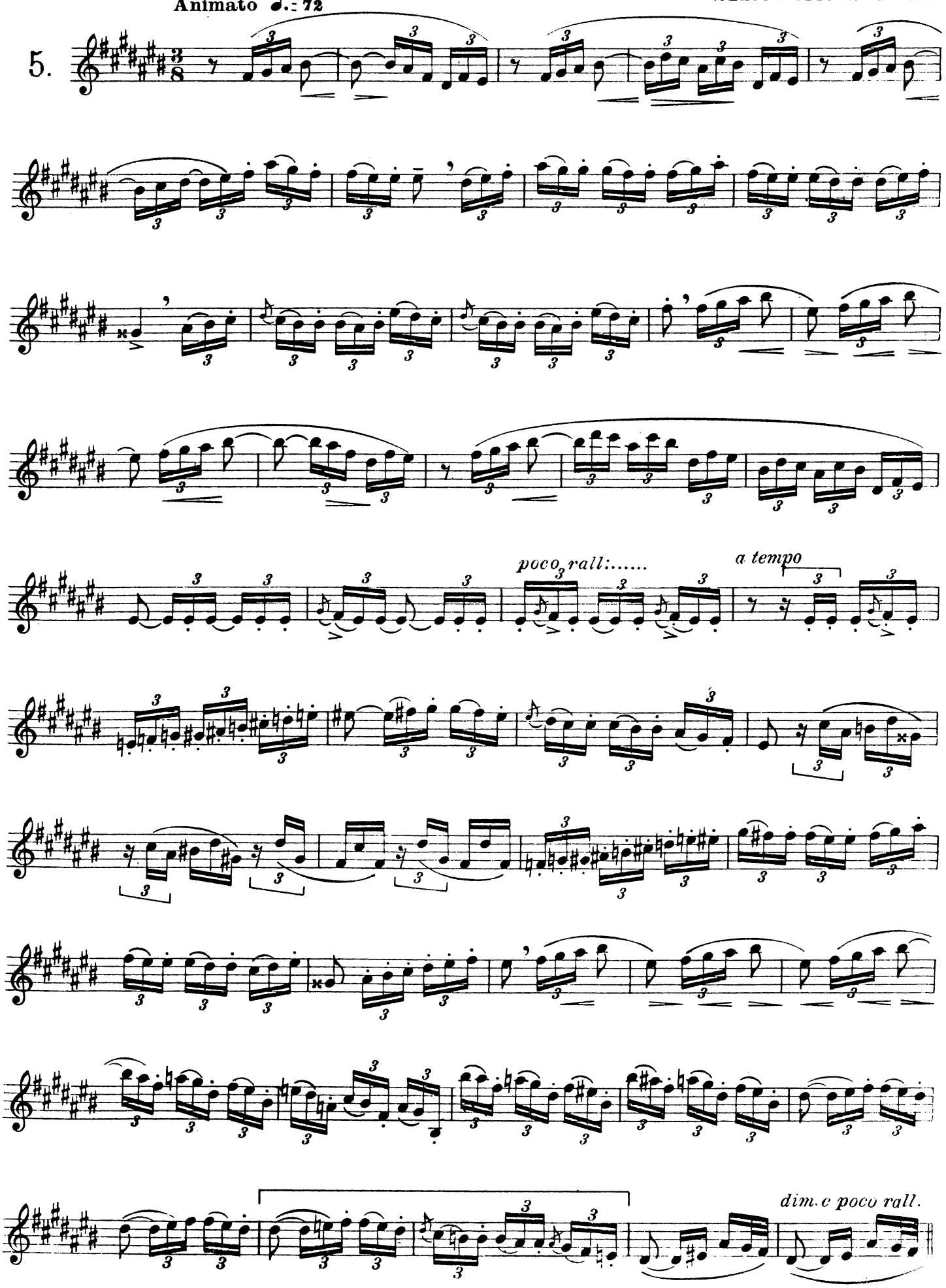

mano mano tornando al tempo d'inizio
Allegretto ♩. = 84
con molta grazia
3
Più mosso
Allegretto
tr


accel.
tr
tornando al tempo d'inizio e diminuendo
con molta grazia
Più mosso
tornando al tempo d'inizio
con molta grazia

(CLAUDE DEBUSSY - LA MER)

Animato ♩.= 72

5.



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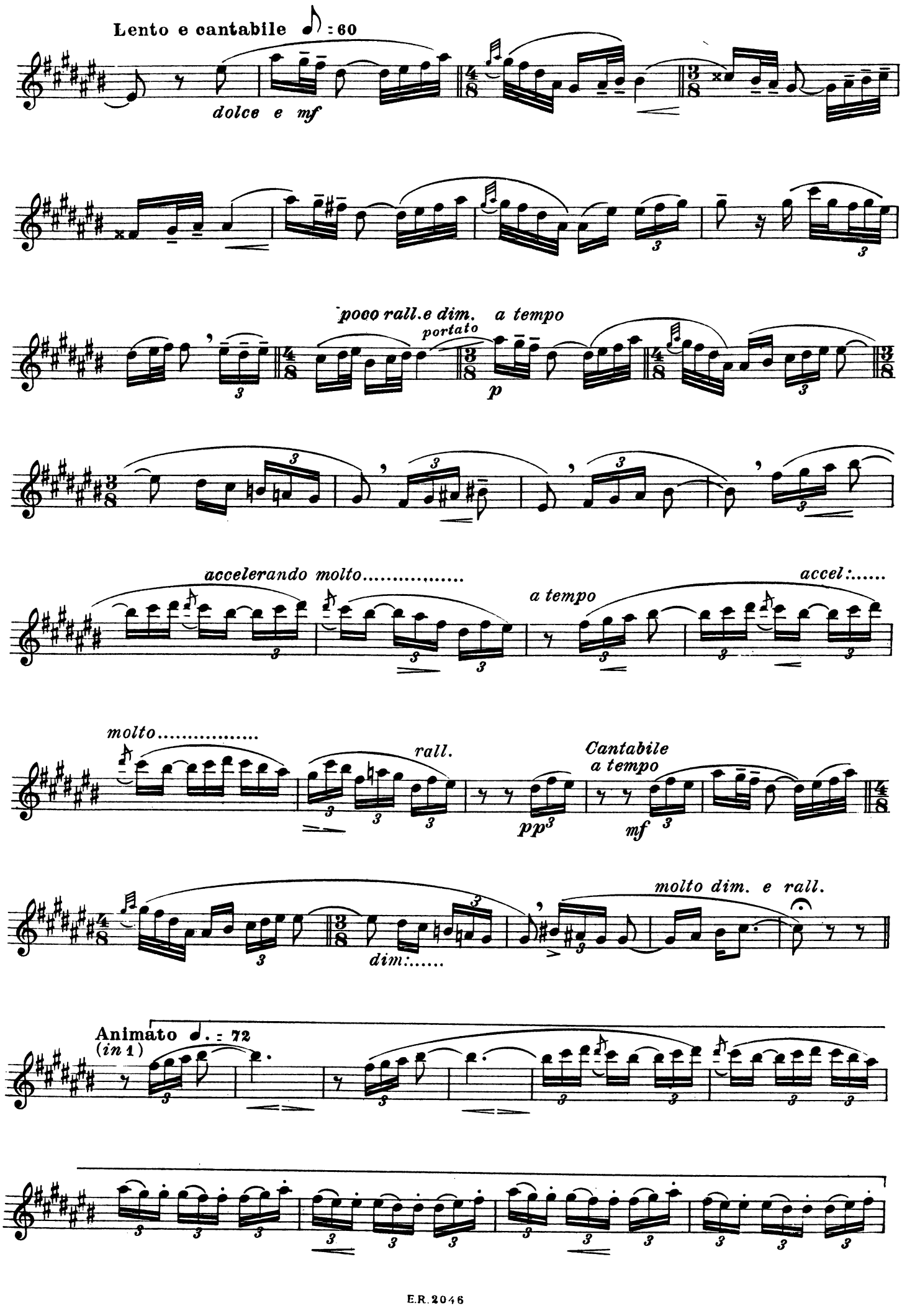
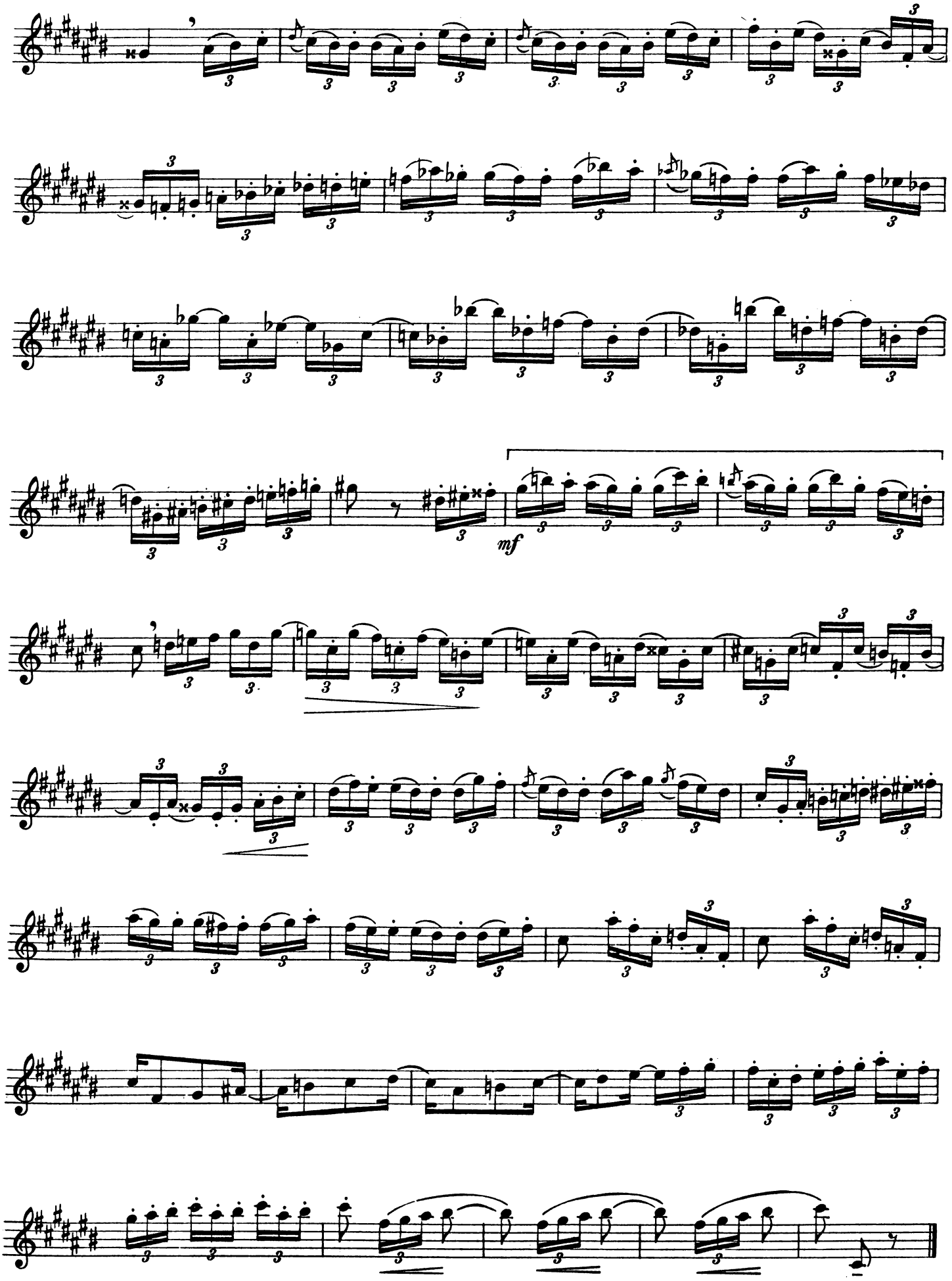
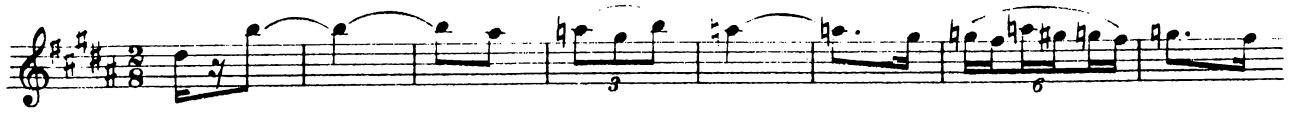

Lento e cantabile ♪ : 60
dolce e mf
poco rall. e dim.
a tempo
portato
p
accelerando molto.....
a tempo
accel:.....
molto.....
rall.
Cantabile
a tempo
pp
mf
molto dim. e rall.
dim:.....
Animato ♩. : 72
(in 1)

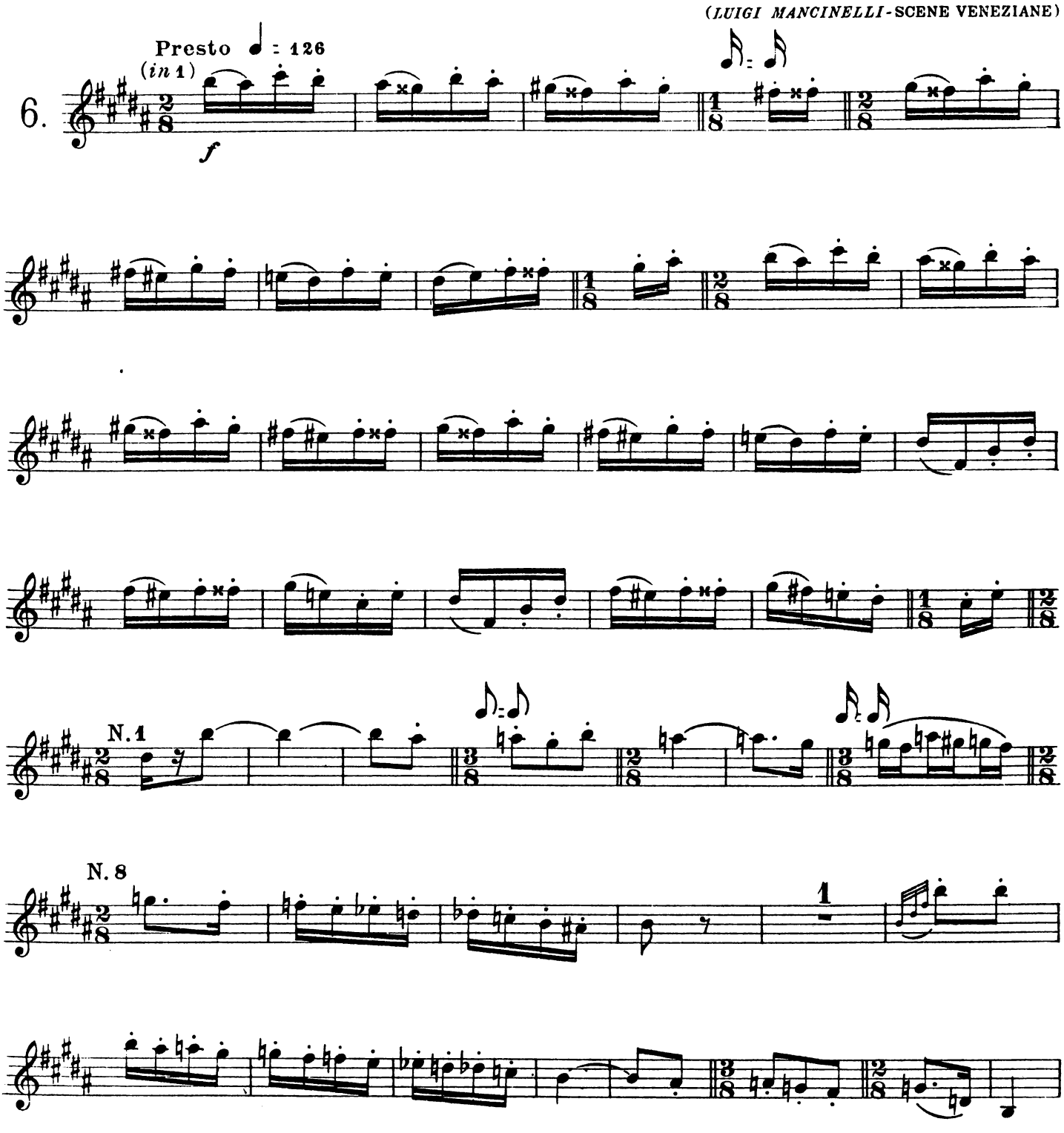

mf

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)



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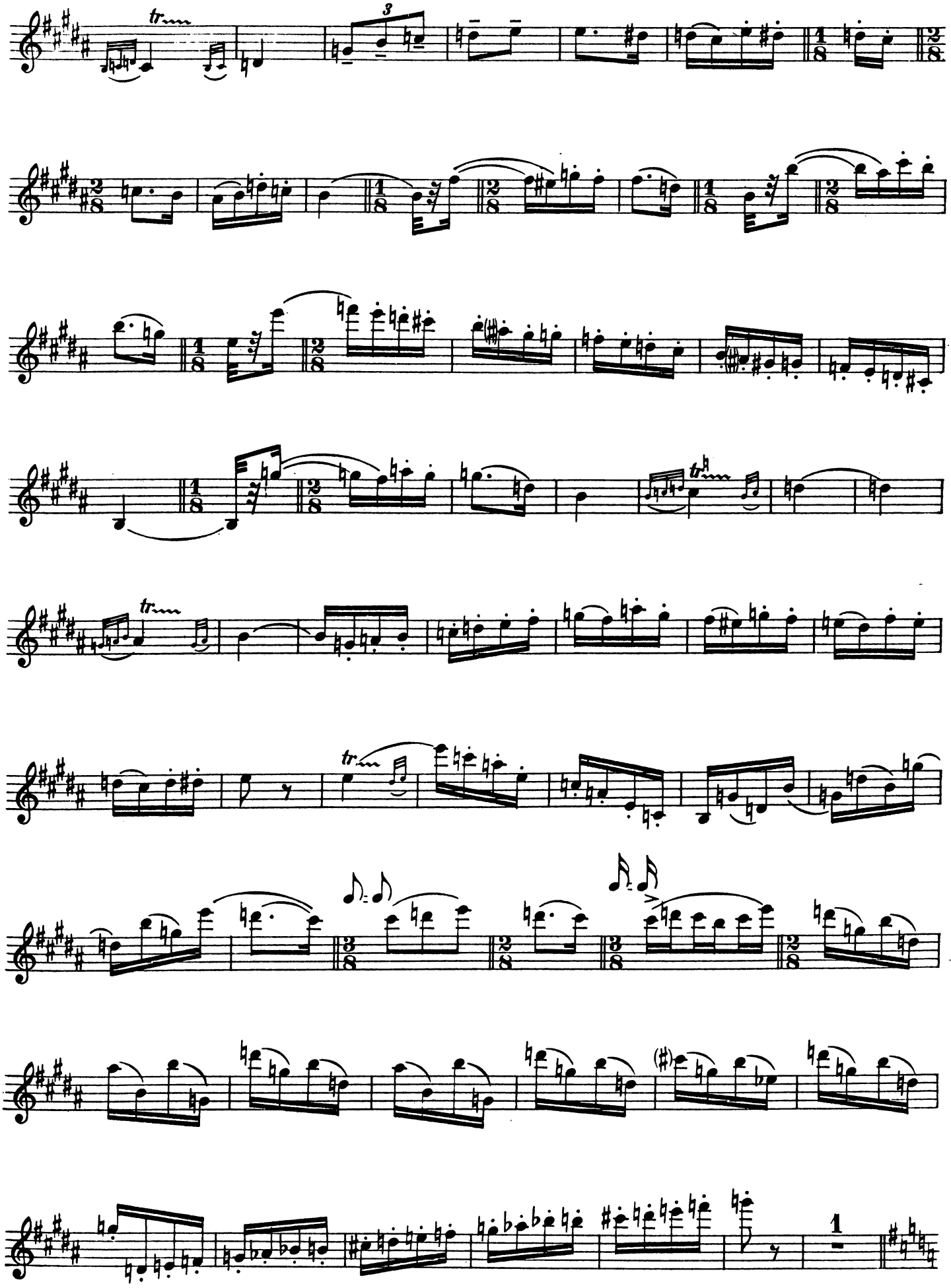
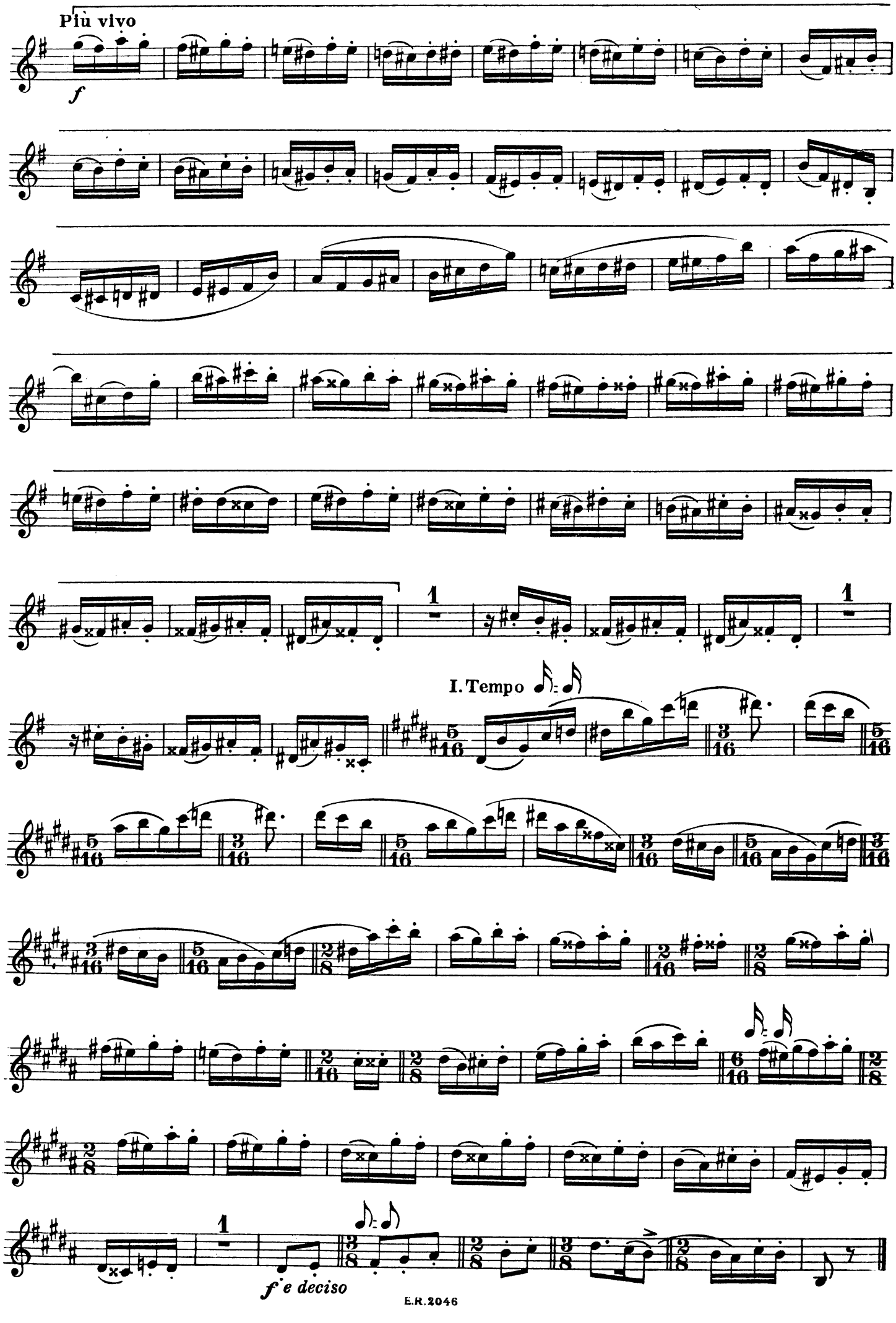
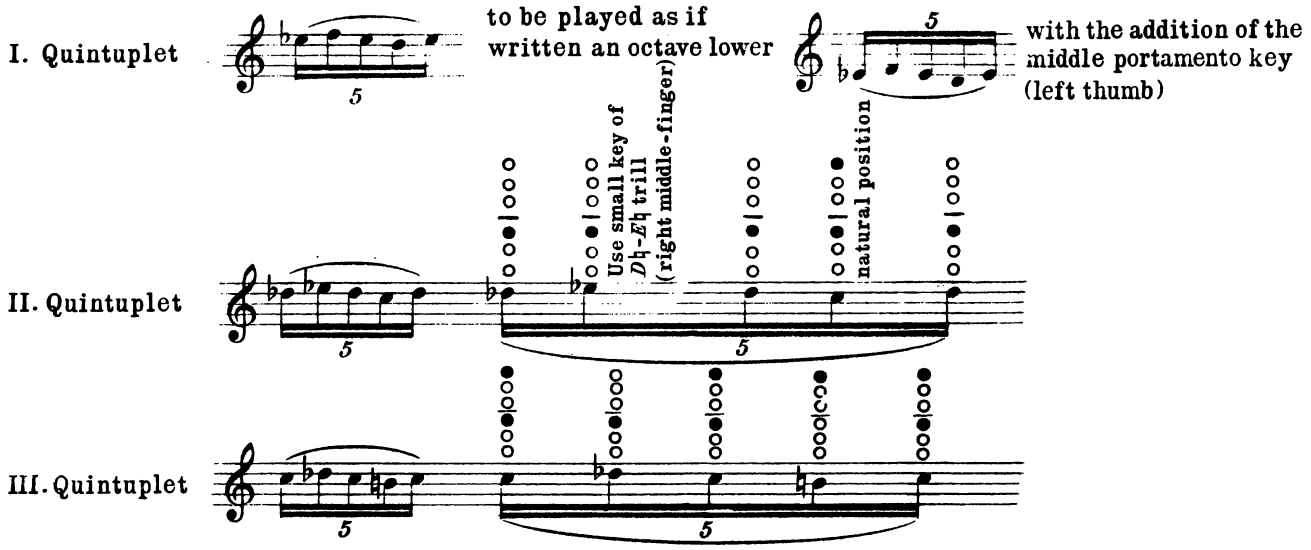


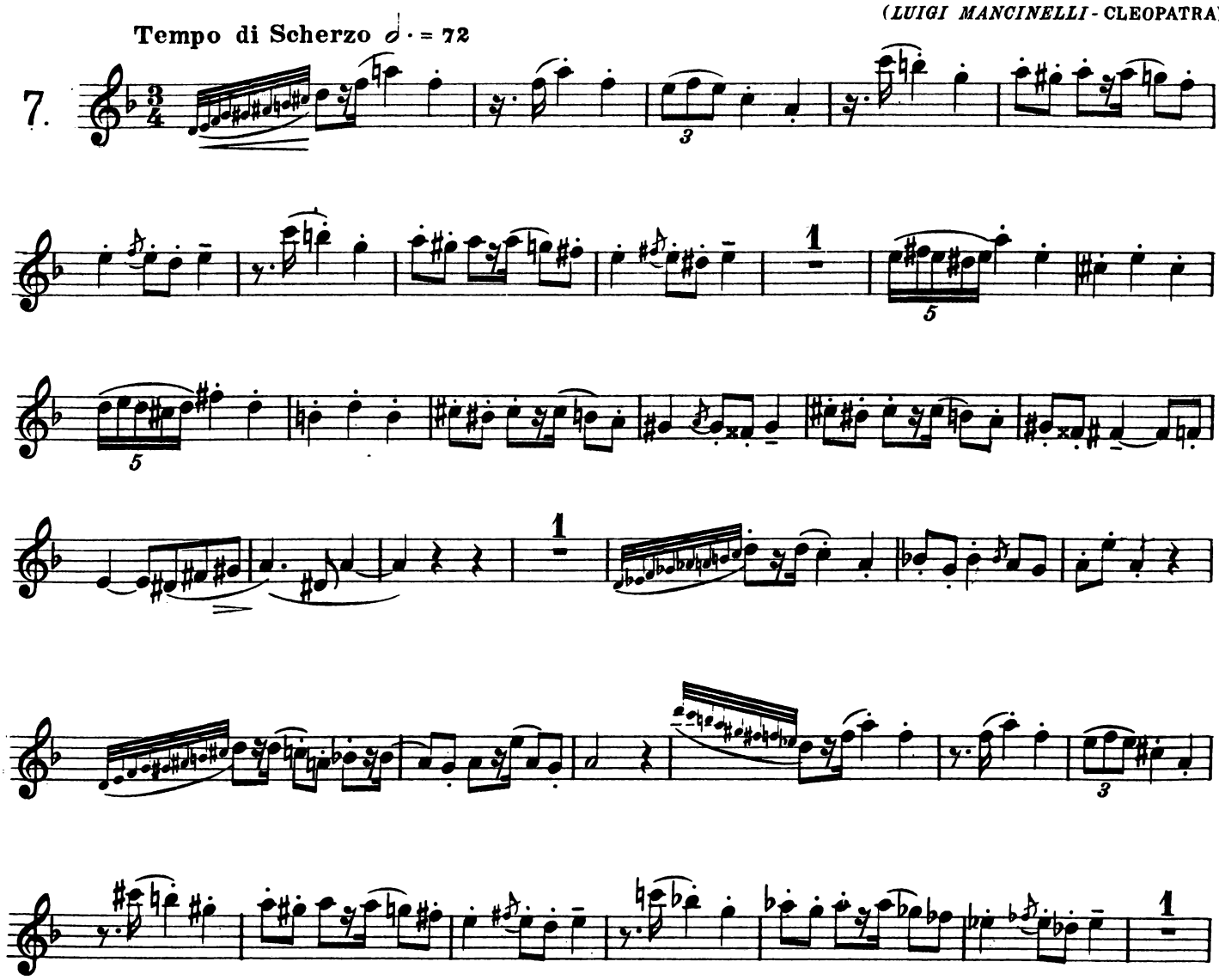

Più vivo
f
1
I. Tempo
1
f e deciso

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.



(LUIGI MANCINELLI - CLEOPATRA)

Tempo di Scherzo ♩. = 72



(★) *Rapidissimo* ♩. = 120

mf

eco e rall.

I. Tempo di Scherzo

poco rall.

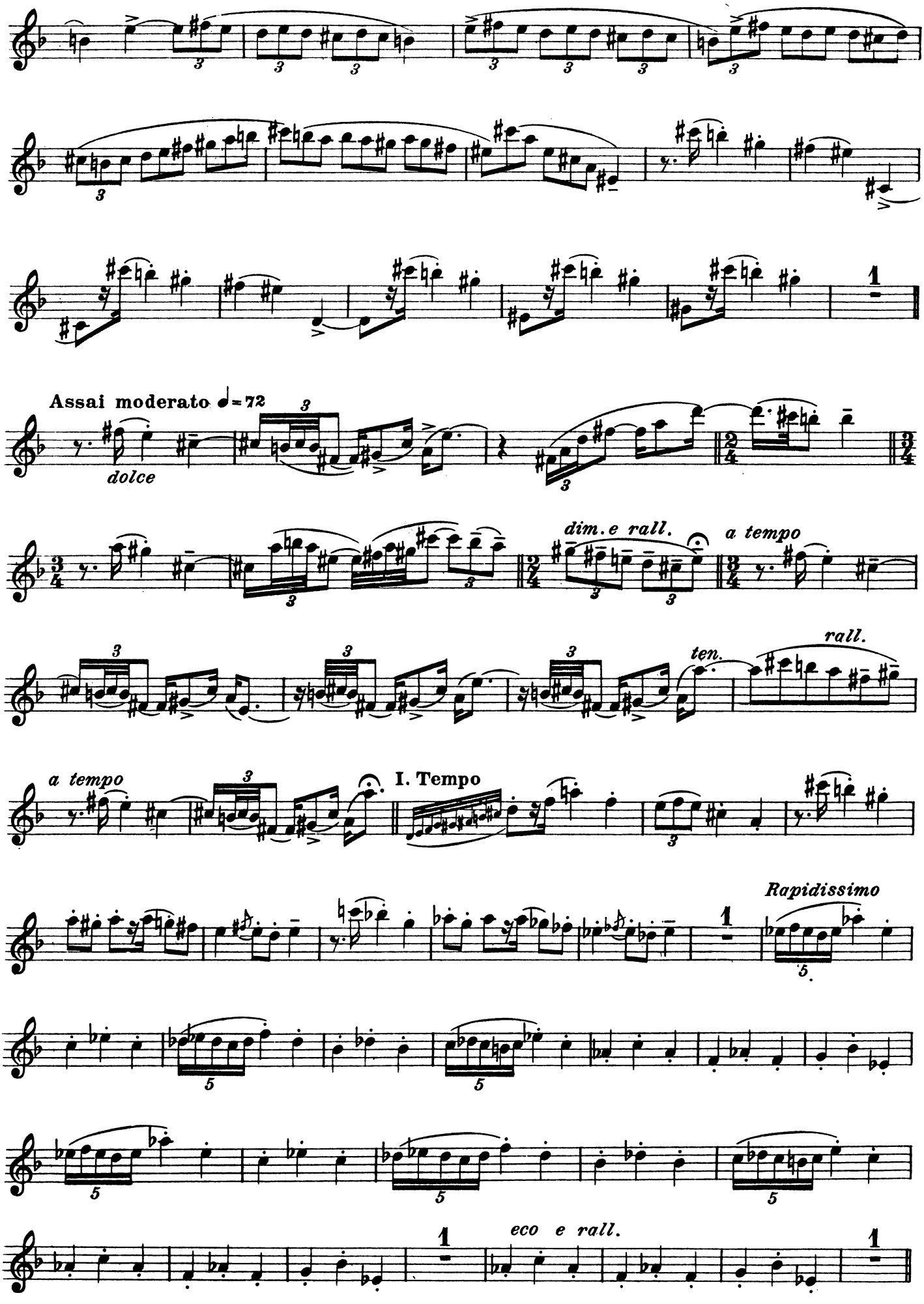
a tempo

poco tratt.

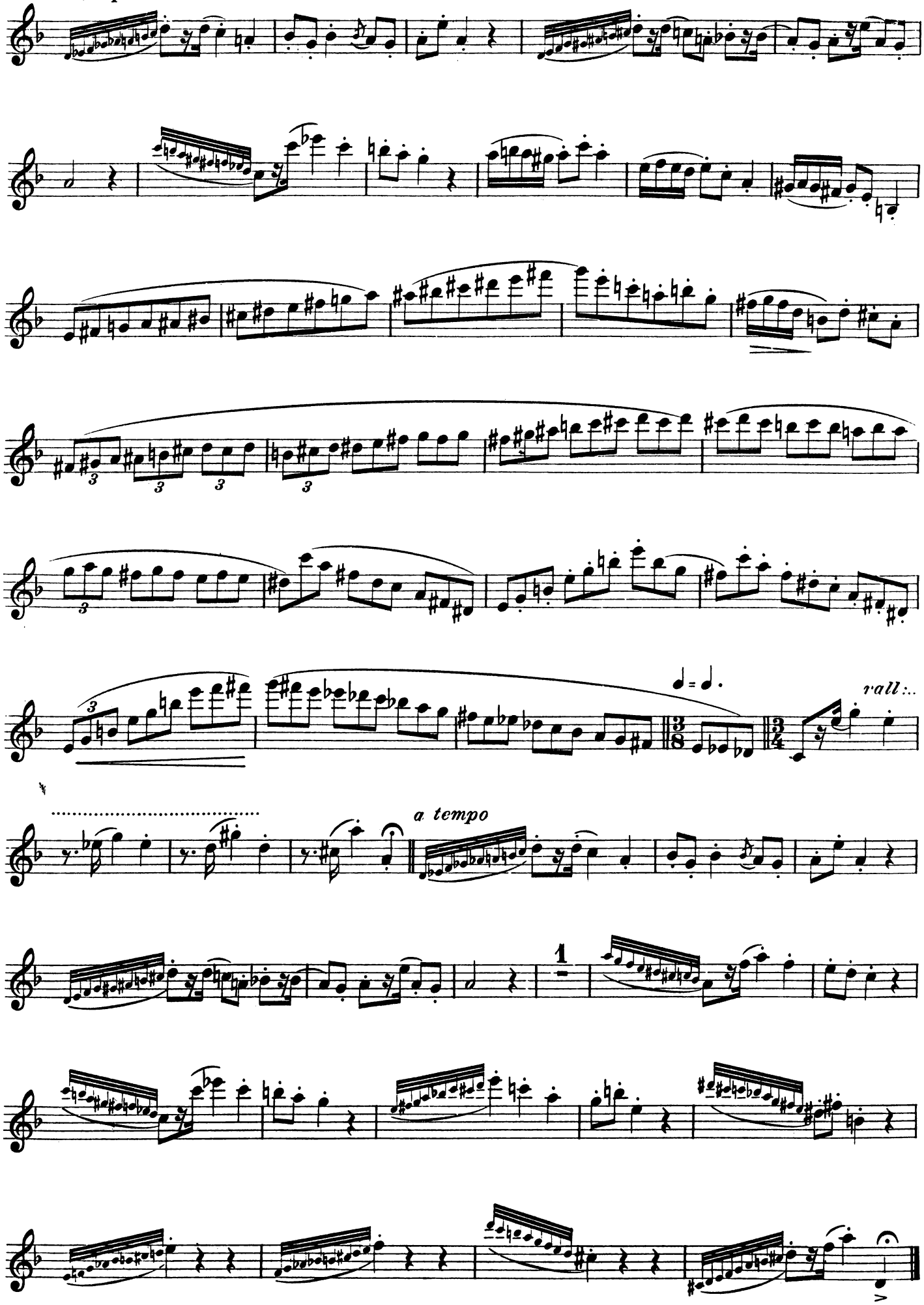
più p

a tempo

(★) Use the positions indicated earlier.

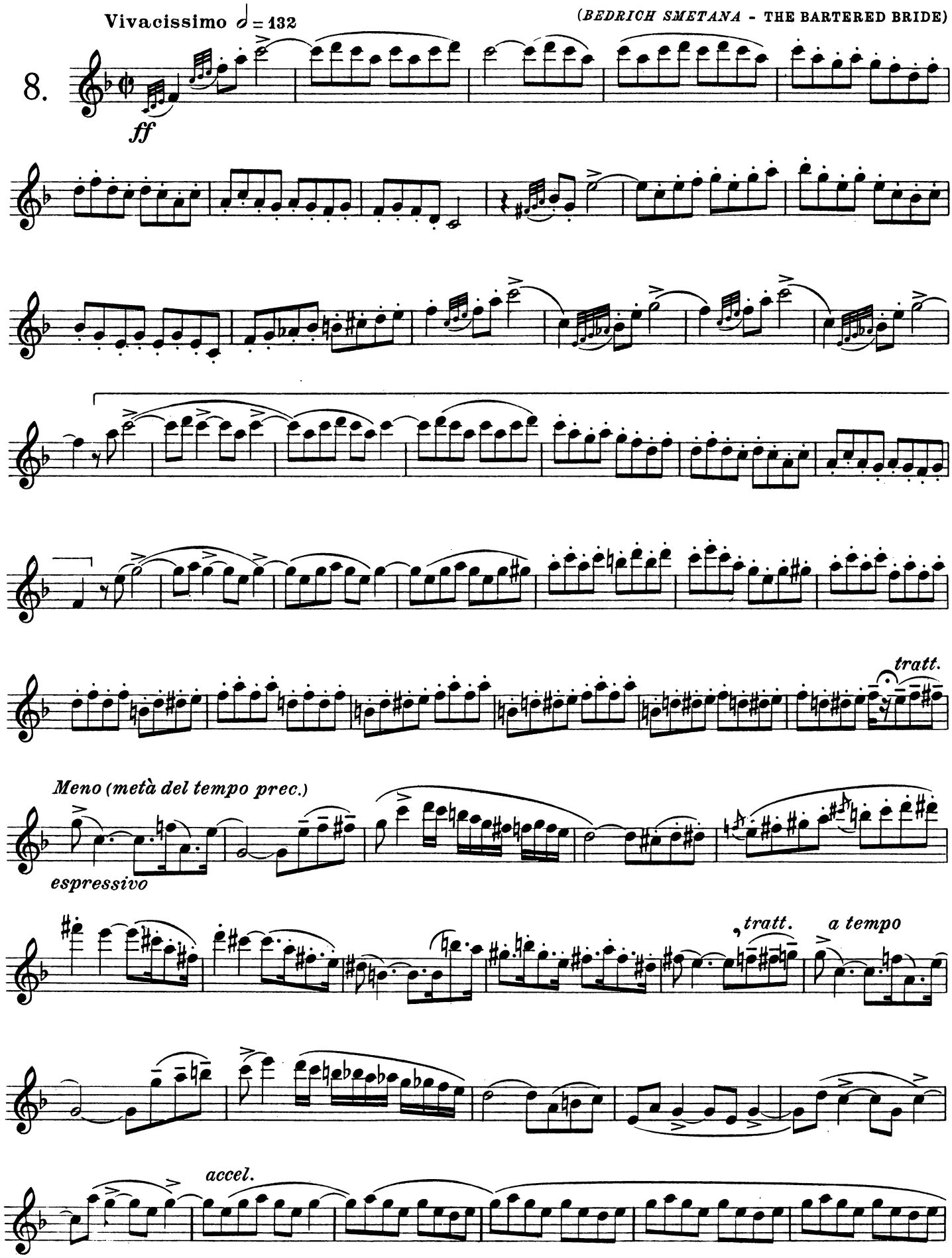

Assai moderato ♩= 72
dolce
dim. e rall.
a tempo
ten.
rall.
a tempo
I. Tempo
Rapidissimo
eco e rall.

I. Tempo di Scherzo



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)



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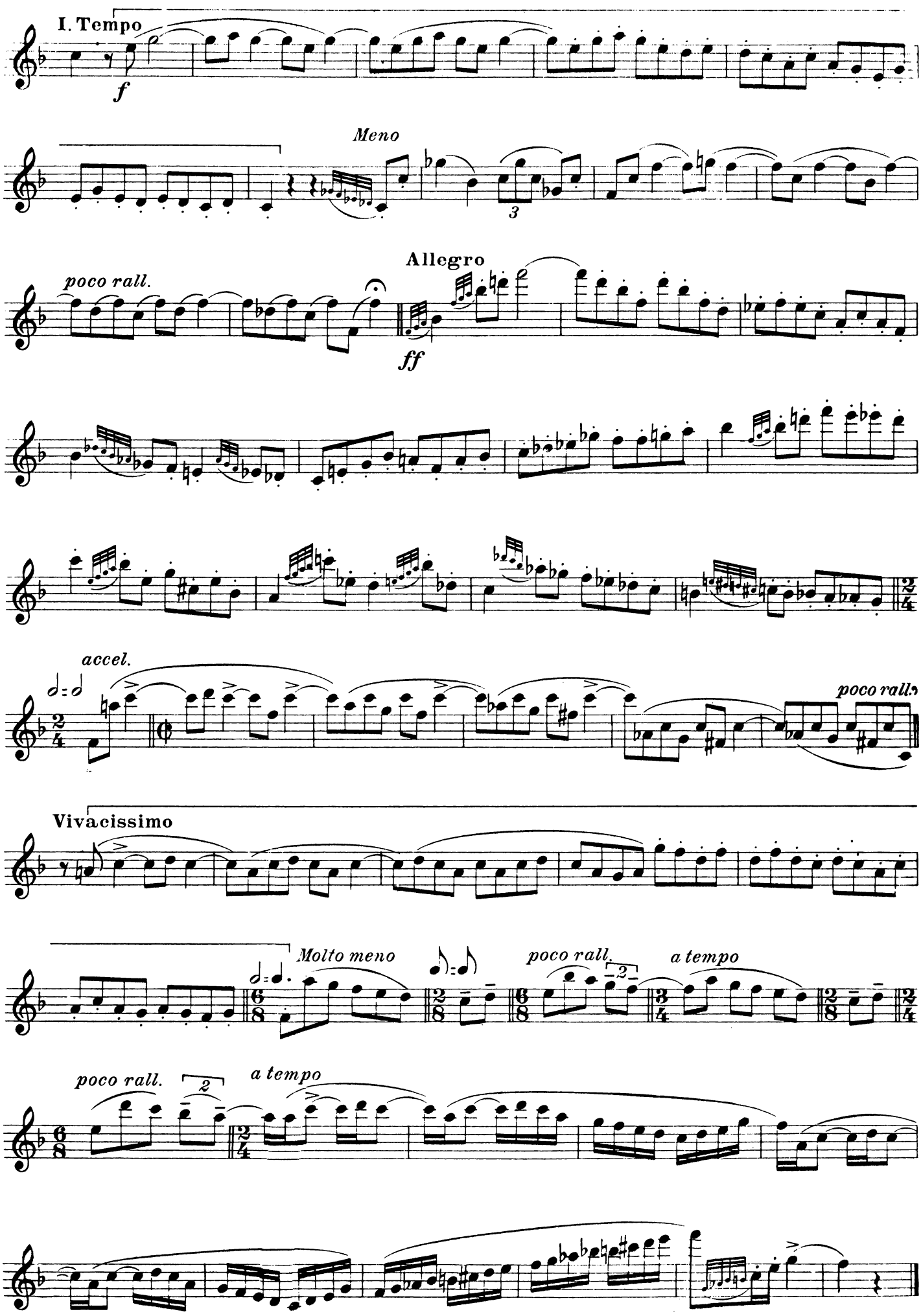
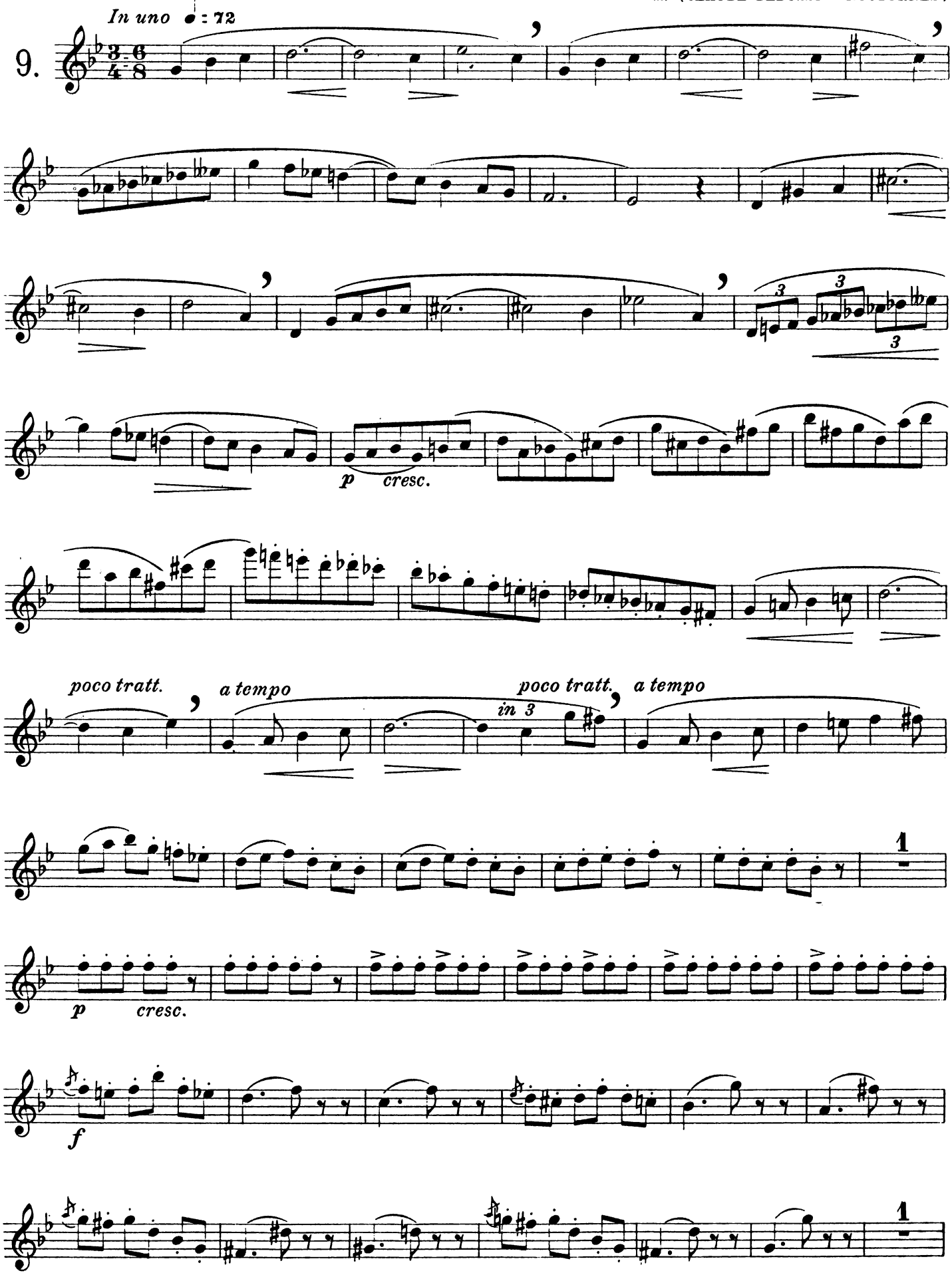

I. Tempo
f
Meno
3
Allegro
poco rall.
ff
accel.
poco rall.
Vivacissimo
Molto meno
poco rall.
2
a tempo
poco rall.
2
a tempo

(1) (*ANTONIN DVŘÁK* - SYMPHONY "FROM THE NEW WORLD")

(2) (*CLAUDE DEBUSSY* - NOCTURNES)



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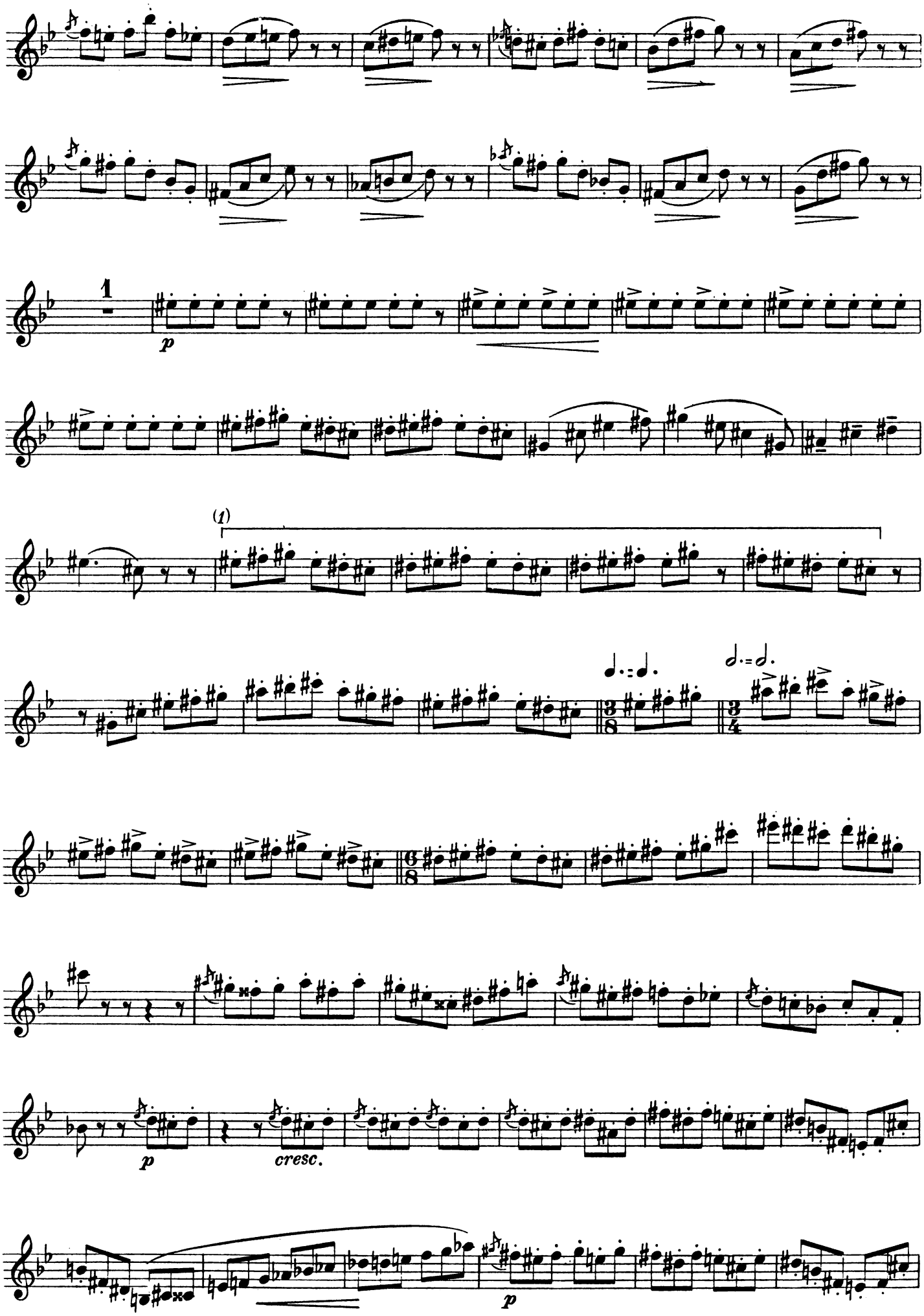
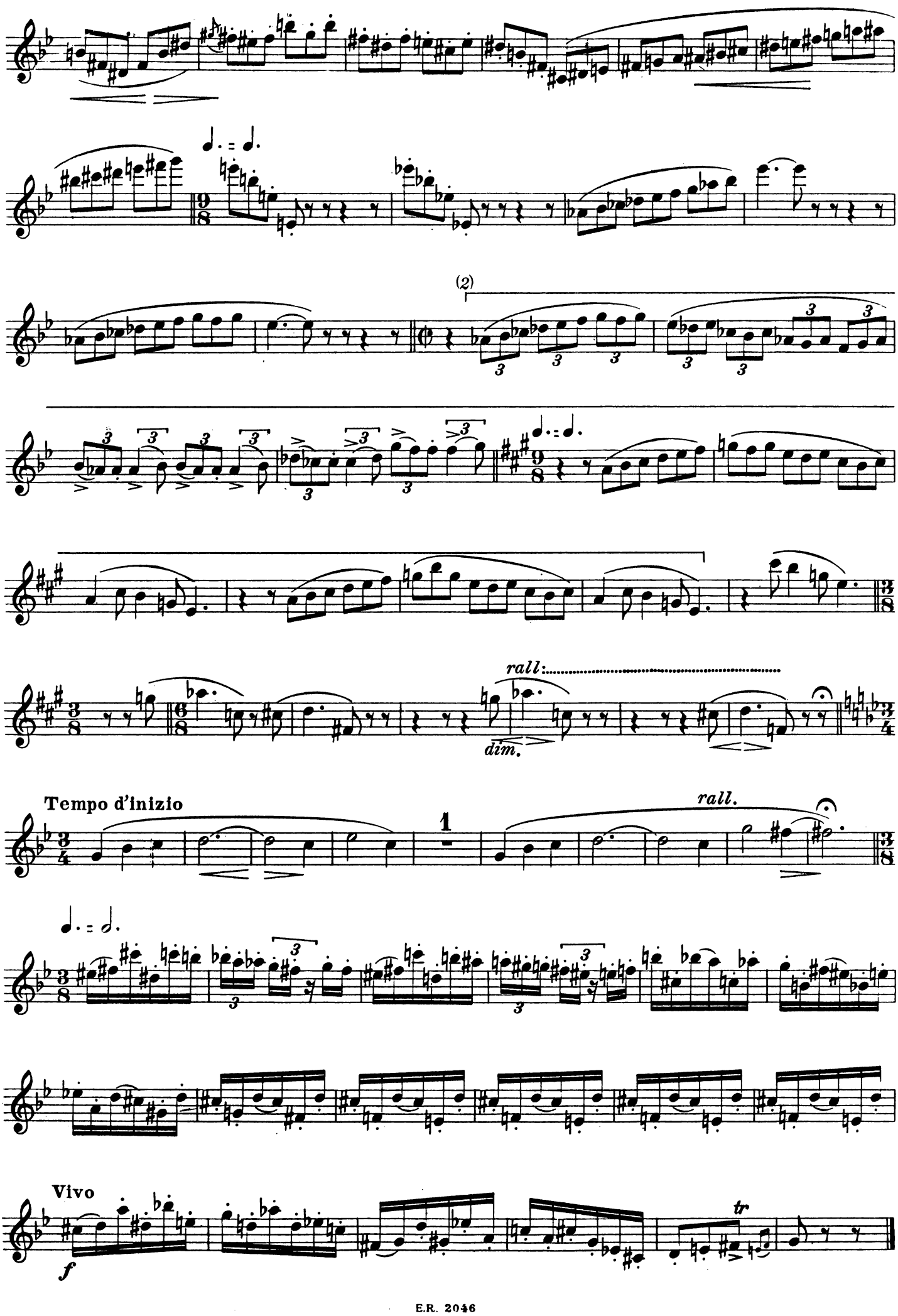
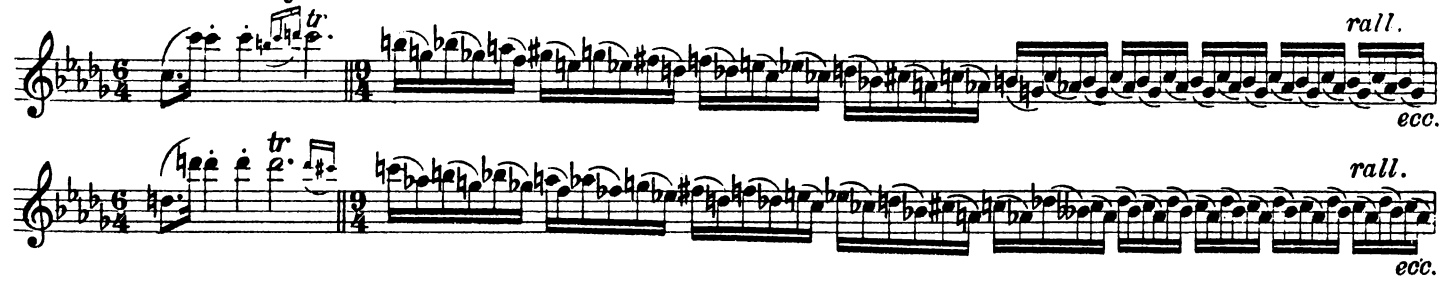

1
p
(1)
cresc.
p

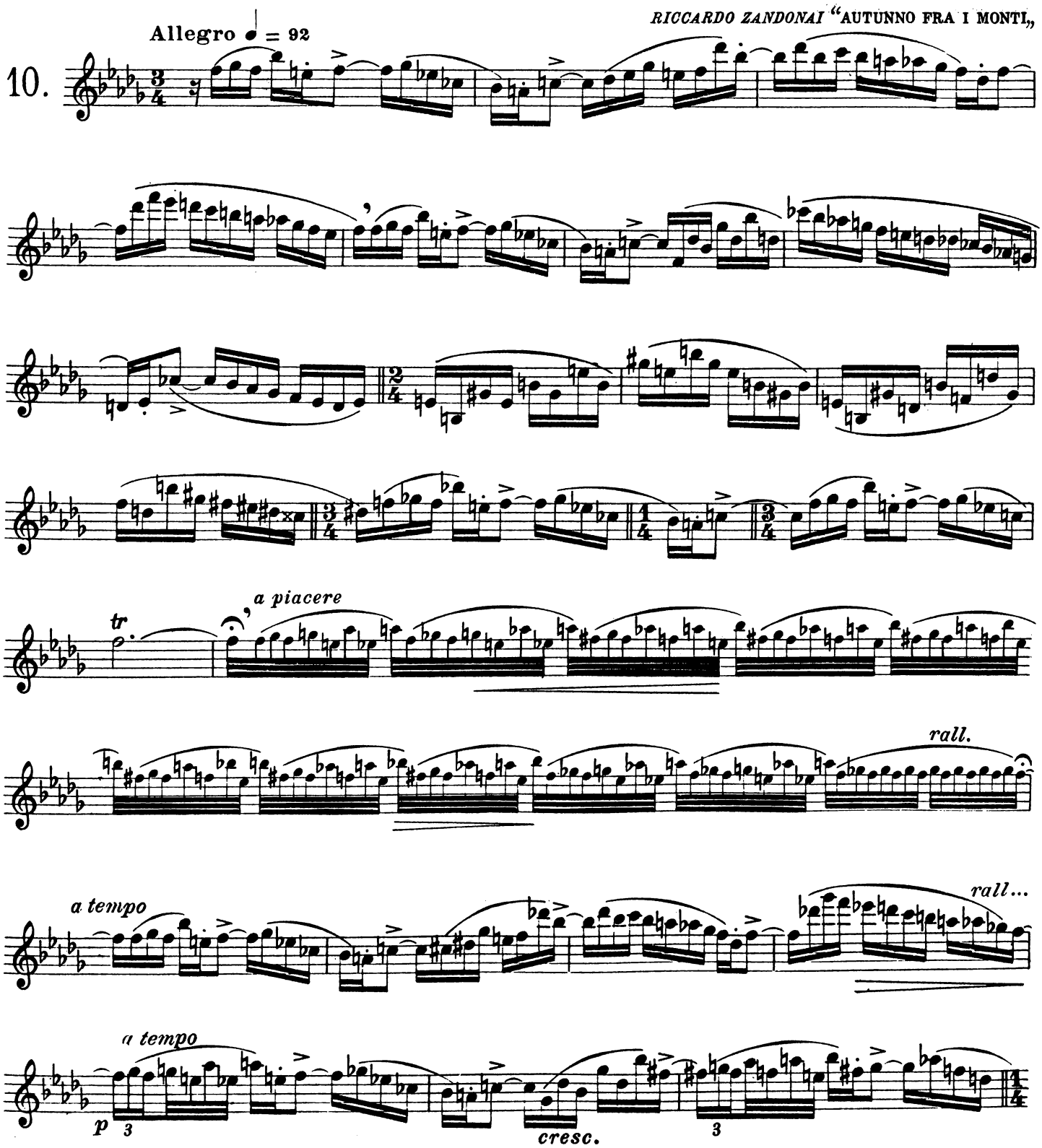

(2)
rall:
dim.
Tempo d'inizio
rall.
Vivo
f
tr

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



RICCARDO ZANDONAI "AUTUNNO FRA I MONTI,,

10. Allegro ♩ = 92



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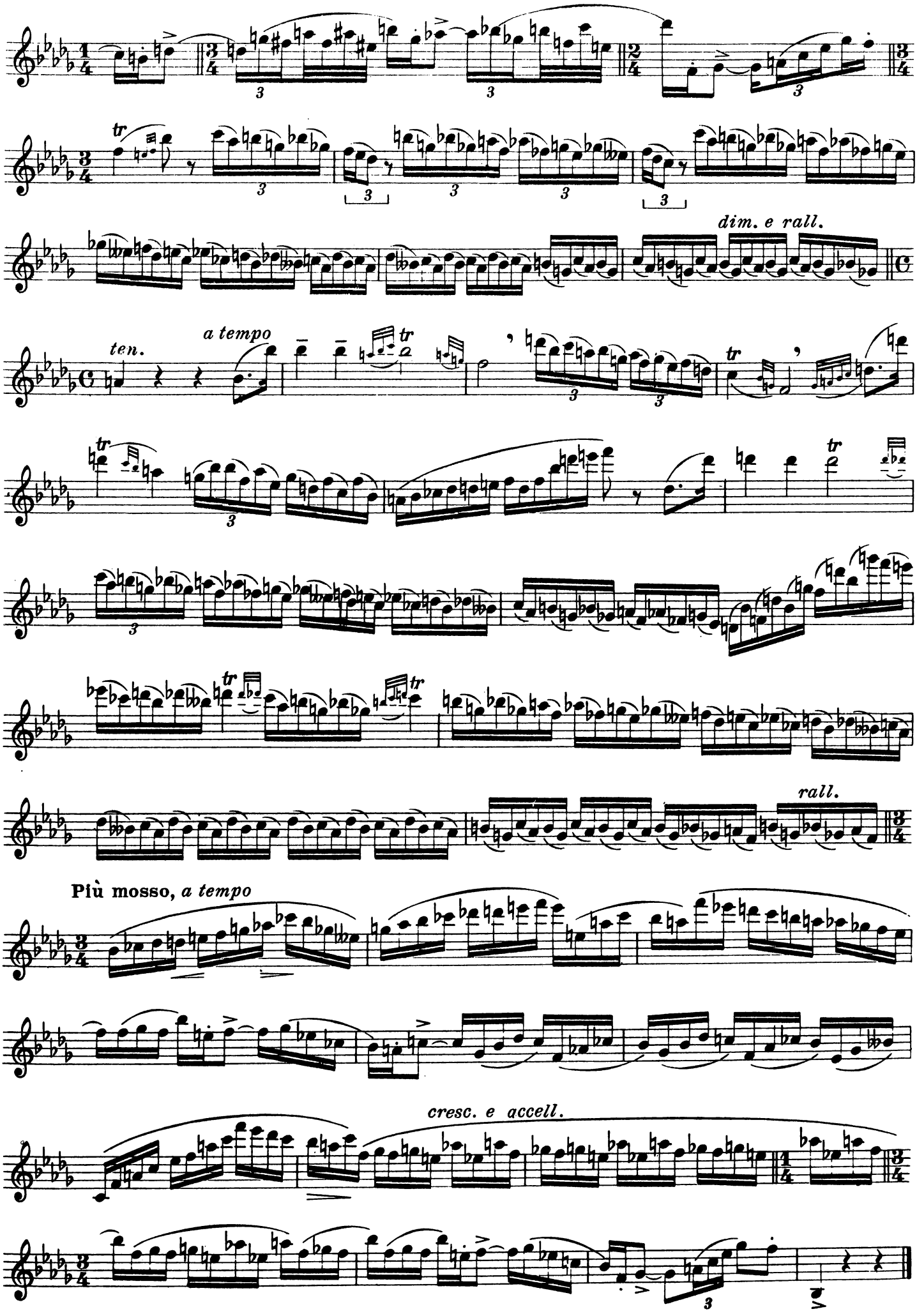
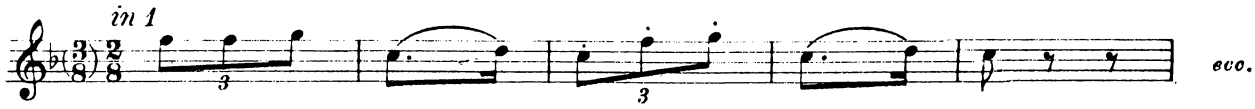
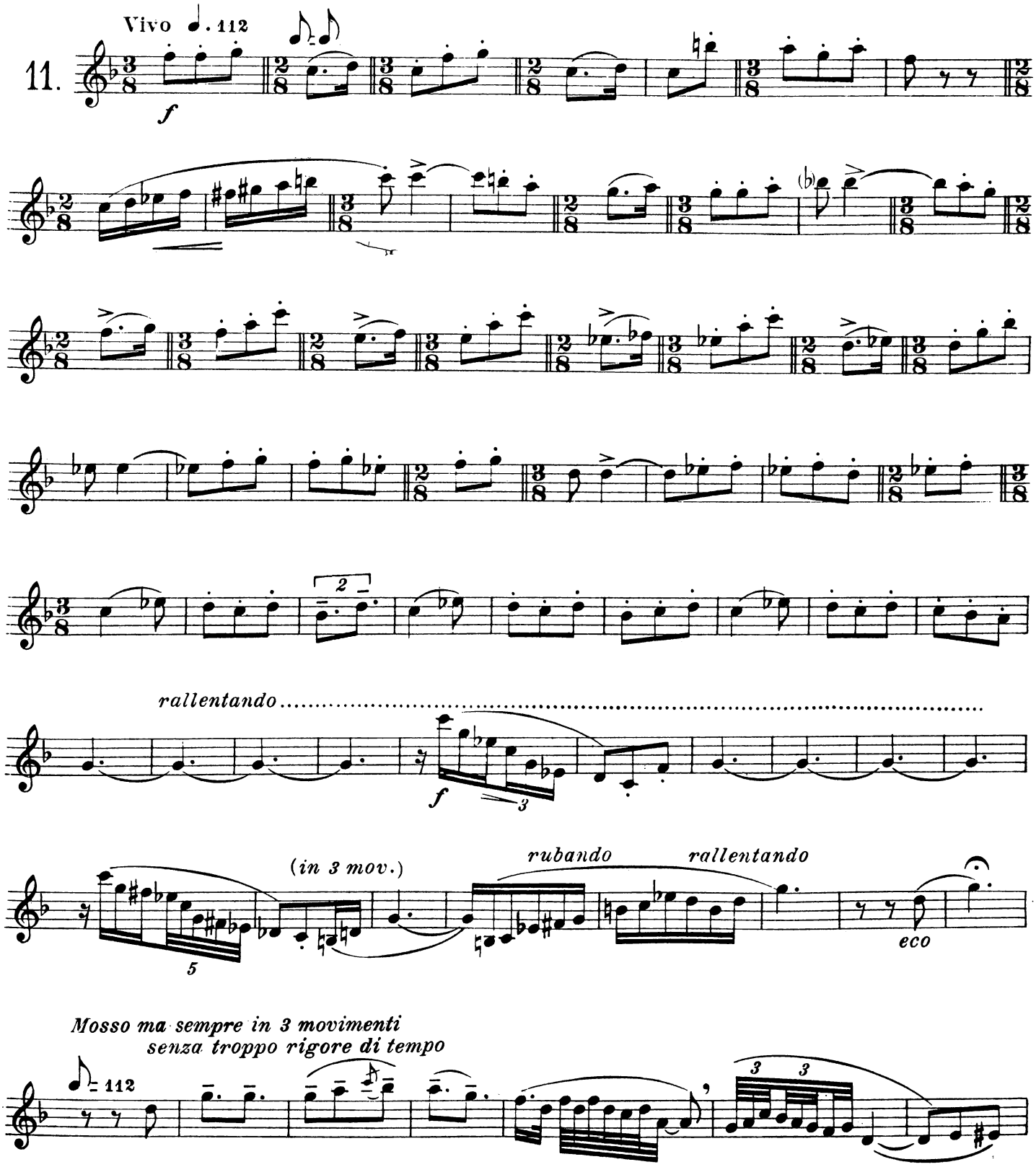

dim. e rall.
ten.
a tempo
rall.
Più mosso, a tempo
cresc. e accell.

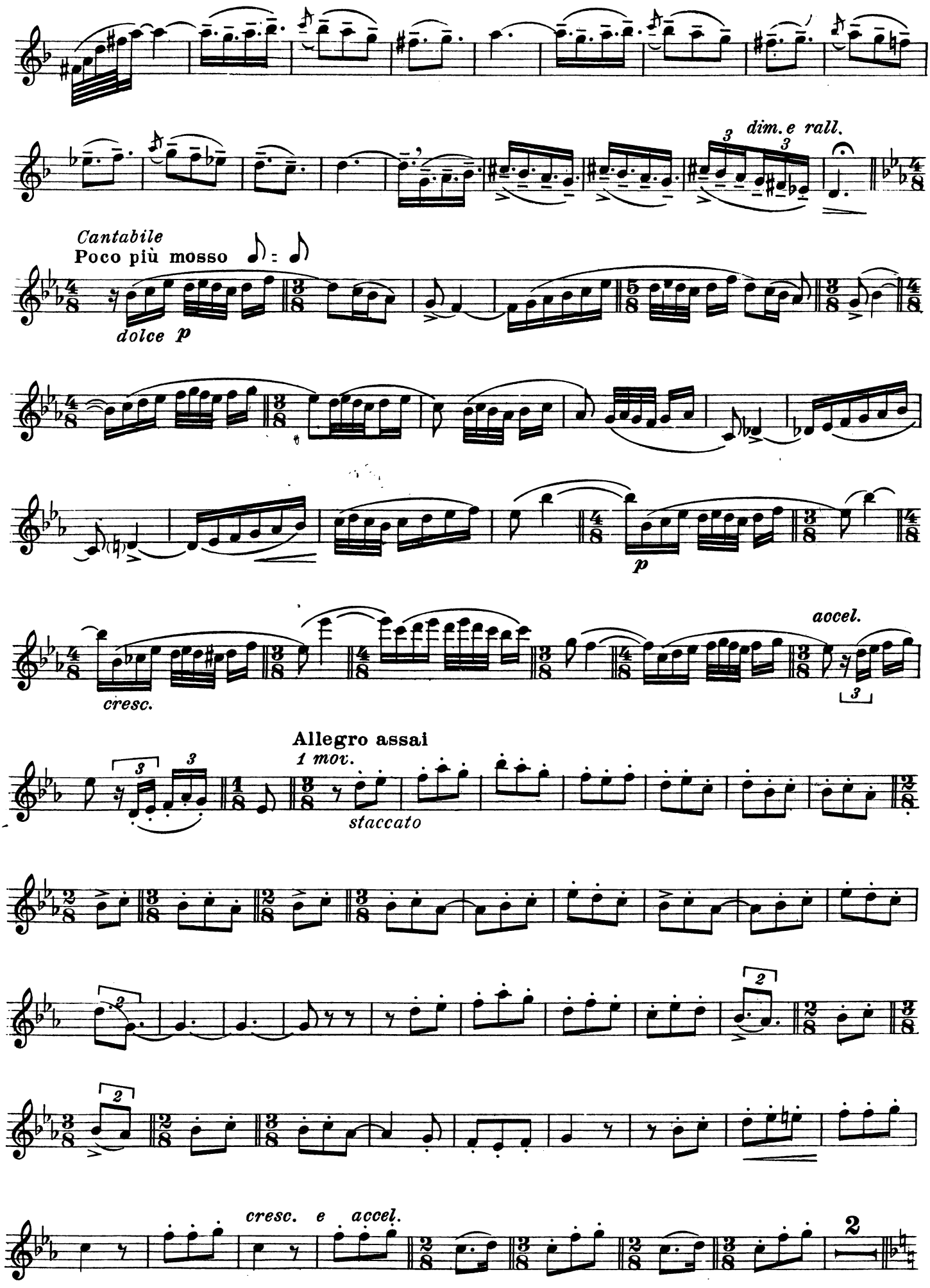
In this study also (as in the preceding No. 6) the eighth note in $\frac{3}{8}$ has the same value as in $\frac{2}{8}$. It is, therefore, a mistake to perform it as follows:

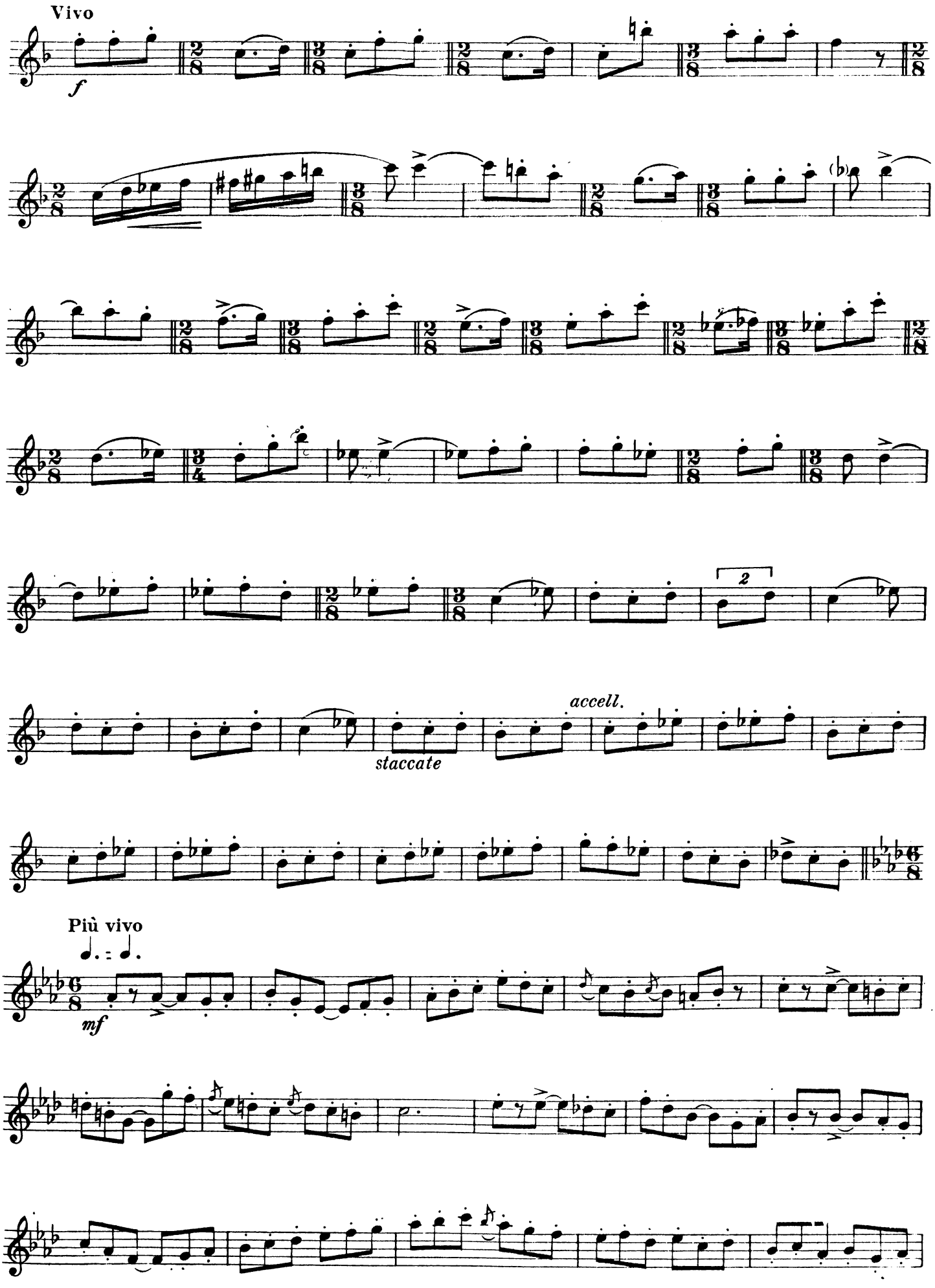


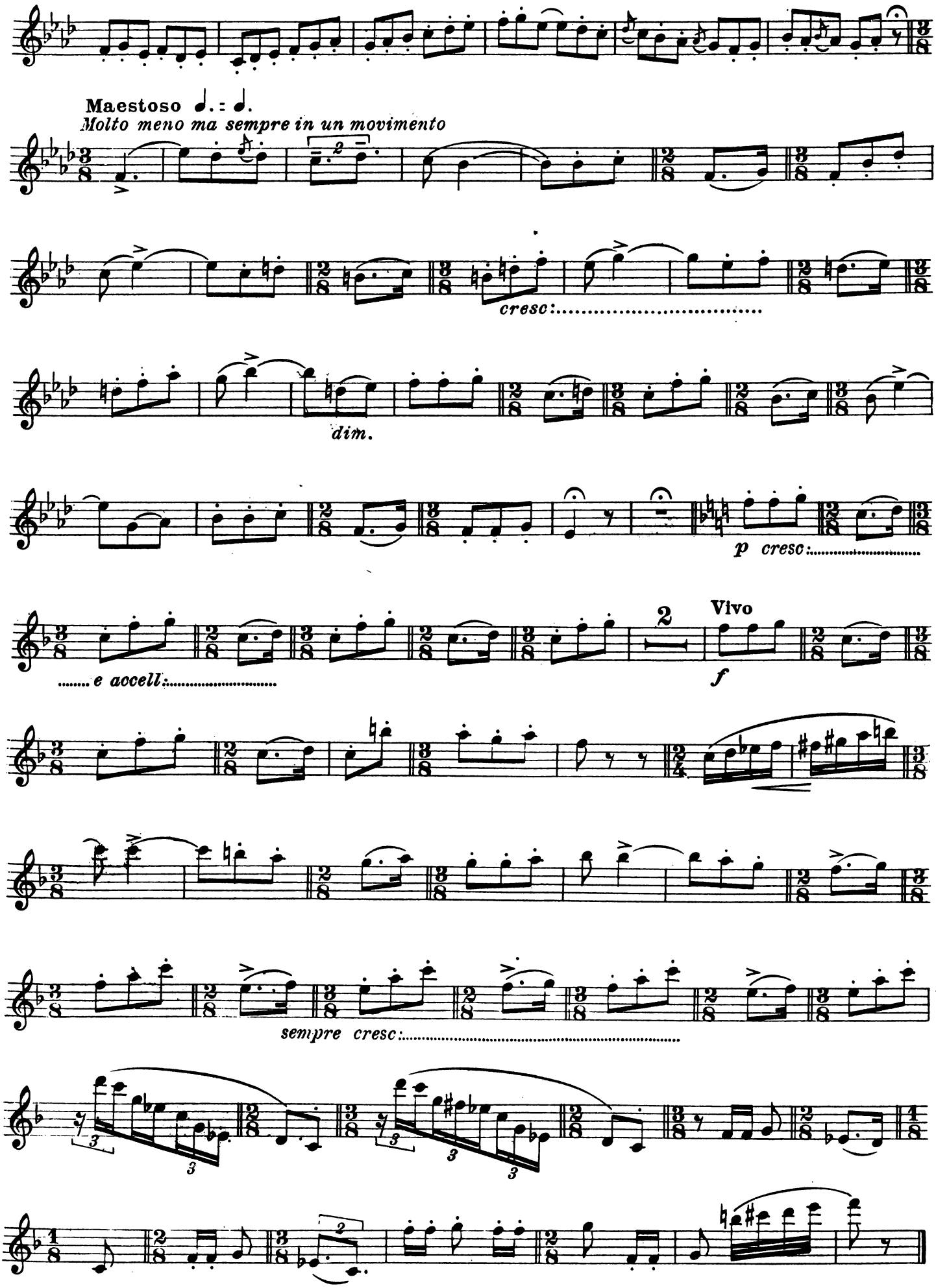
RITMI CARATTERISTICI

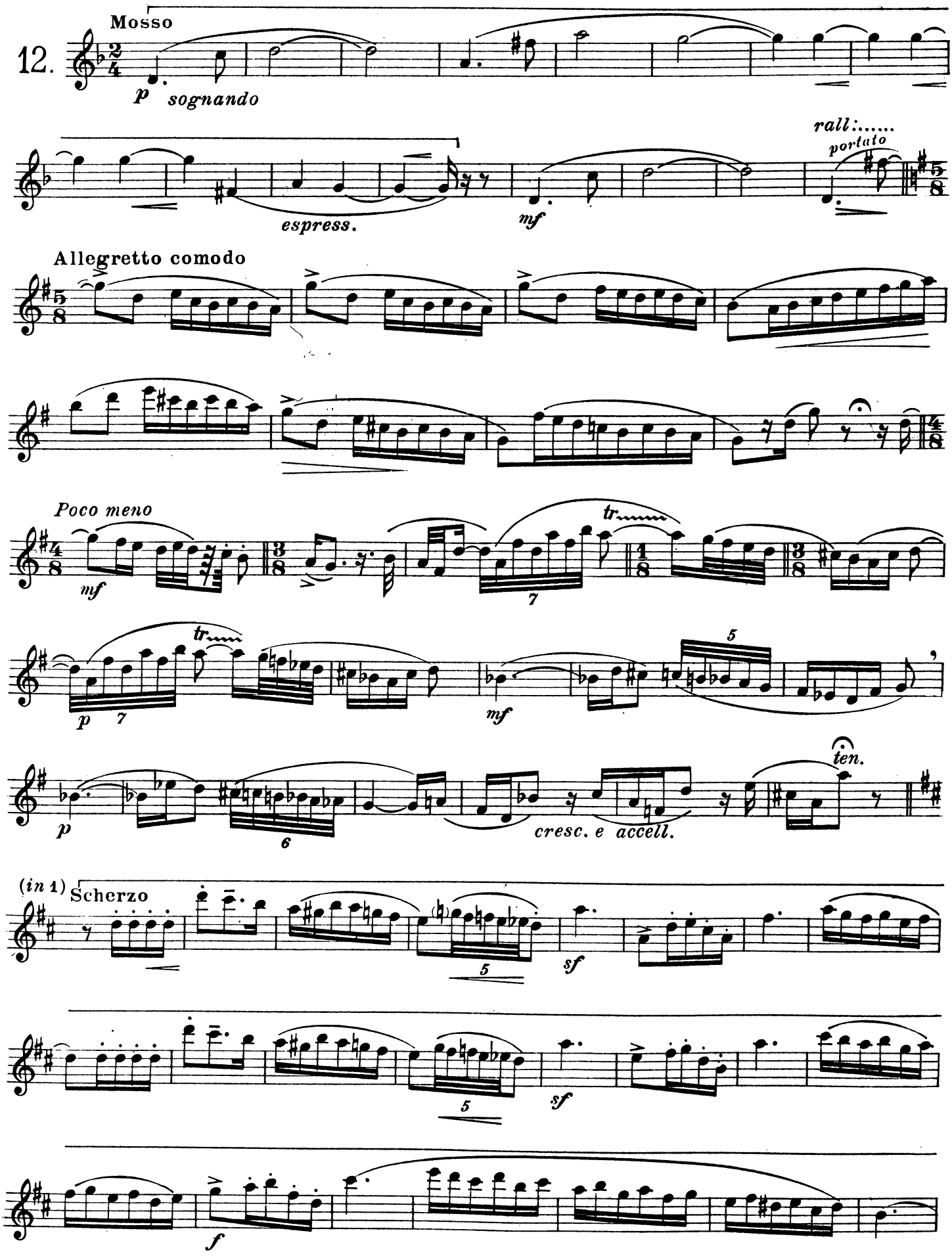
11.




dim. e rall.
Cantabile
Poco più mosso
dolce p
p
cresc.
accel.
Allegro assai
1 mov.
staccato
cresc. e accel.


Vivo
f
staccate
accell.
Più vivo
mf


Maestoso
Molto meno ma sempre in un movimento
cresc:
dim.
p cresc:
e accell:
2
Vivo
f
sempre cresc:



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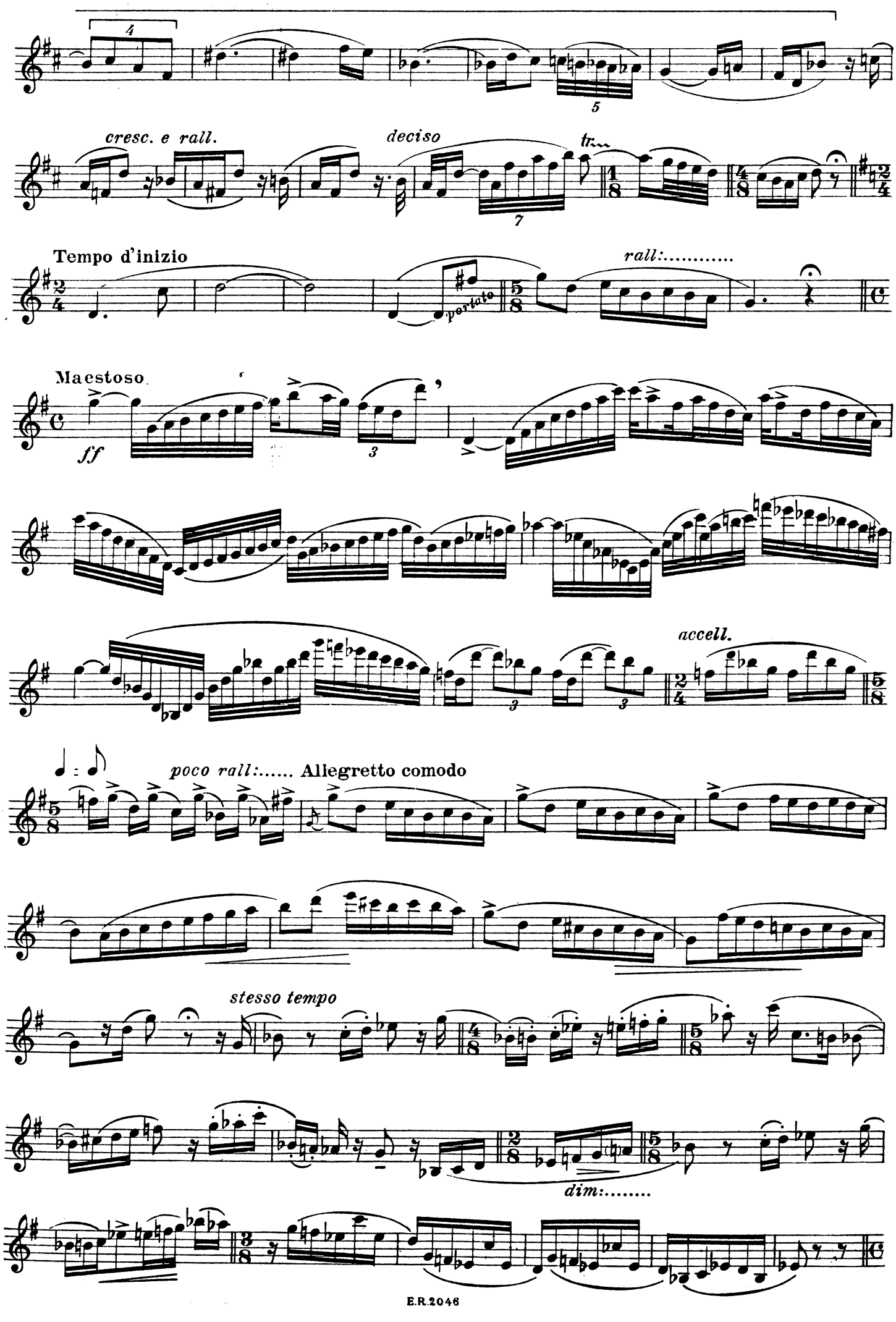
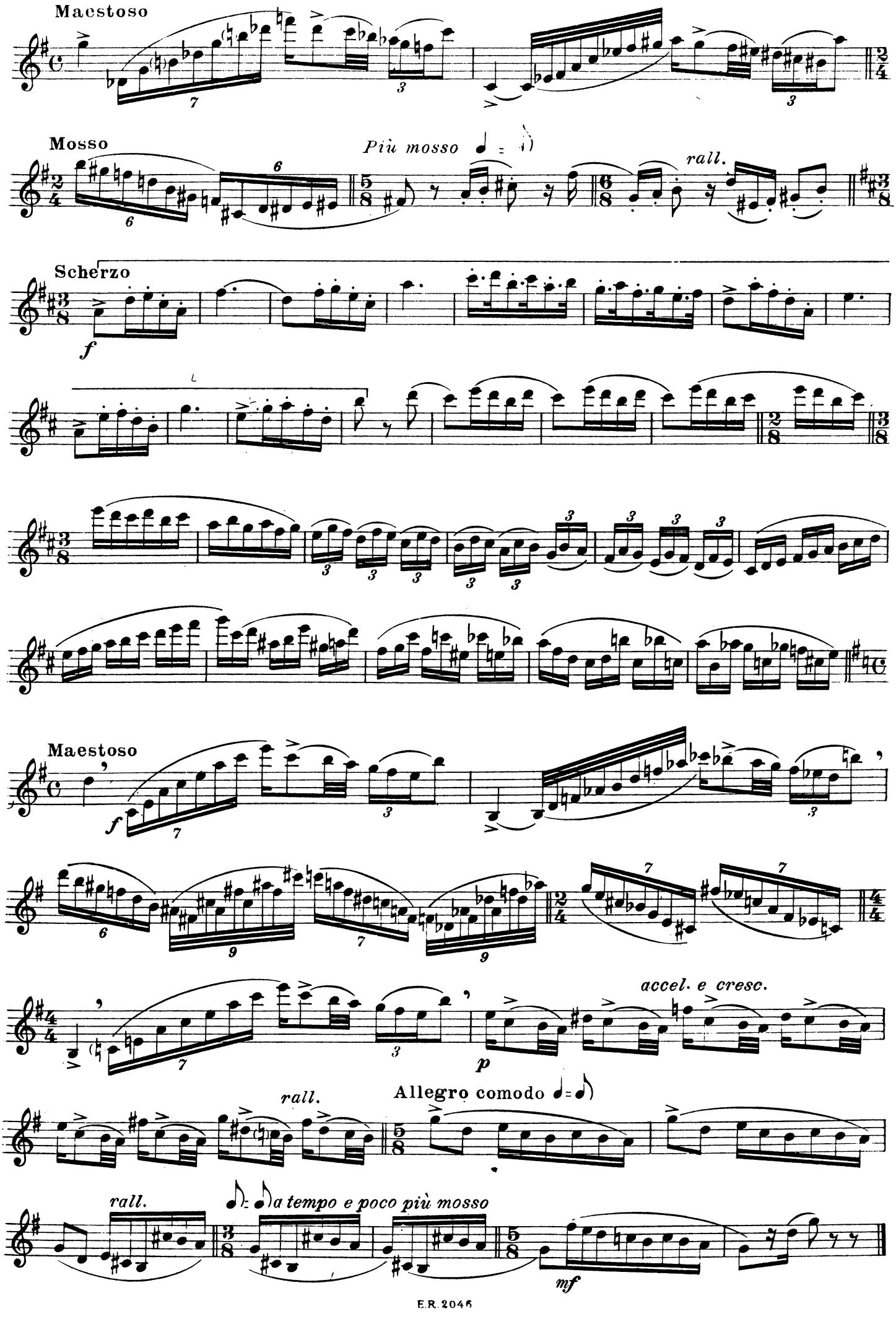

cresc. e rall.
deciso
tr
Tempo d'inizio
rall:.....
portato
Maestoso
ff
accell.
poco rall:..... Allegretto comodo
stesso tempo
dim:.....


Maestoso
Mosso
Più mosso
rall.
Scherzo
f
Maestoso
f
accel. e cresc.
p
rall.
Allegro comodo
rall.
a tempo e poco più mosso
mf