

Konzert N° 2

Oboe & Piano

Arr.: Bertrand Moren

Eugen Reiche

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Konzert N° 2

E♭ Major

Eugen Reiche

Arr.: Bertrand Moren

Allegro maestoso (♩ = 108)

Oboe

Piano

f

4

7

10

13

ff

Musical score for measures 16-20. The system consists of a vocal line and a piano accompaniment. The vocal line has a whole rest in measures 16-19 and a half note G4 in measure 20, marked with a forte *f* dynamic. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (tr) in measure 17. The key signature has two flats (B-flat and E-flat).

A

Musical score for measures 21-24. The system consists of a vocal line and a piano accompaniment. The vocal line has a half note G4 in measure 21, followed by eighth and sixteenth notes in measures 22-24. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (tr) in measure 21. The key signature has two flats (B-flat and E-flat).

Musical score for measures 25-28. The system consists of a vocal line and a piano accompaniment. The vocal line has a half note G4 in measure 25, followed by eighth and sixteenth notes in measures 26-28. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (tr) in measure 25. The key signature has two flats (B-flat and E-flat).

Musical score for measures 29-31. The system consists of a vocal line and a piano accompaniment. The vocal line has a half note G4 in measure 29, followed by eighth and sixteenth notes in measures 30-31. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (tr) in measure 29. The key signature has two flats (B-flat and E-flat).

Musical score for measures 32-35. The system consists of a vocal line and a piano accompaniment. The vocal line has a half note G4 in measure 32, followed by eighth and sixteenth notes in measures 33-35. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (tr) in measure 32. The key signature has two flats (B-flat and E-flat).

35

Measures 35-38 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and features a melodic line with some grace notes. The piano accompaniment also starts with a forte (*f*) dynamic and includes several triplet figures in the right hand. The dynamic changes to mezzo-forte (*mf*) and the tempo marking *espress.* (espressivo) is indicated. The system concludes with more triplet figures in the piano part.

39

B

Measures 39-42 of the musical score. This system is marked with a section letter 'B' in a box. The vocal line begins with a piano (*p*) dynamic and a *dolce* (sweet) marking. The piano accompaniment also starts with a piano (*p*) dynamic and *dolce* marking, featuring triplet figures in the right hand. The system ends with a final triplet figure in the piano part.

43

Measures 43-46 of the musical score. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active right hand with sixteenth-note patterns and chords, while the left hand provides a steady harmonic foundation. The dynamic remains mezzo-forte (*mf*).

47

Measures 47-50 of the musical score. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand. The system concludes with a final measure of the piano part.

51

Measures 51-54 of the musical score. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a mezzo-forte (*mf*) dynamic. The system concludes with a final measure of the piano part.

Measures 55-59 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment is in the right hand, featuring a series of chords and a melodic line. The left hand features a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat).

Measures 60-64 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment is in the right hand, featuring a series of chords and a melodic line. The left hand features a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat). A box labeled 'C' is present above the vocal line in measure 64.

Measures 65-69 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment is in the right hand, featuring a series of chords and a melodic line. The left hand features a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat). The word "energico" is written below the vocal line in measure 65 and below the piano accompaniment in measure 66.

Measures 70-73 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment is in the right hand, featuring a series of chords and a melodic line. The left hand features a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat). The word "ad lib." is written above the vocal line in measure 70. The word "p" is written below the piano accompaniment in measure 72.

Measures 74-78 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment is in the right hand, featuring a series of chords and a melodic line. The left hand features a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat).

77

80

D

83

86

89

Measures 93-97. The vocal line begins with a recitative-like melody marked *mf*. The piano accompaniment features a complex texture with a triplet in the bass line and a *f* dynamic marking.

Measures 98-101. The vocal line continues with a melodic phrase. The piano accompaniment includes a *f* dynamic marking and a crescendo leading to a *f* dynamic.

Measures 102-104. The vocal line is marked *ad lib.*. The piano accompaniment features a *p* dynamic marking and a crescendo.

Measures 105-108. The piano accompaniment is marked *p* and includes a *dim.* (diminuendo) marking.

Measures 109-112. The vocal line is marked *p espress.*. The piano accompaniment also includes a *p espress.* marking.

112

115

118

121

124

G

poco string.

Measures 127-130. The score is in G major (one sharp). Measure 127: Treble clef has a whole rest; Bass clef has a half note G. Measure 128: Treble clef has a half note G; Bass clef has a half note G. Measure 129: Treble clef has a half note G; Bass clef has a half note G. Measure 130: Treble clef has a half note G; Bass clef has a half note G. Dynamics: *ff* and *energico* are marked above the treble staff in measure 129. *ff* is marked above the bass staff in measure 130.

Measures 130-133. The score is in G major. Measure 130: Treble clef has a half note G; Bass clef has a half note G. Measure 131: Treble clef has a half note G; Bass clef has a half note G. Measure 132: Treble clef has a half note G; Bass clef has a half note G. Measure 133: Treble clef has a half note G; Bass clef has a half note G. Dynamics: *ff* is marked above the bass staff in measure 130.

a tempo

Measures 133-136. The score is in G major. Measure 133: Treble clef has a half note G; Bass clef has a half note G. Measure 134: Treble clef has a half note G; Bass clef has a half note G. Measure 135: Treble clef has a half note G; Bass clef has a half note G. Measure 136: Treble clef has a half note G; Bass clef has a half note G. Dynamics: *mf dolce* is marked above the treble staff in measure 133. *mf* is marked above the bass staff in measure 133. *tr* is marked above the treble staff in measure 134.

Measures 136-139. The score is in G major. Measure 136: Treble clef has a half note G; Bass clef has a half note G. Measure 137: Treble clef has a half note G; Bass clef has a half note G. Measure 138: Treble clef has a half note G; Bass clef has a half note G. Measure 139: Treble clef has a half note G; Bass clef has a half note G. Dynamics: *p* is marked below the bass staff in measure 136. *tr* is marked above the treble staff in measure 137.

Measures 139-142. The score is in G major. Measure 139: Treble clef has a half note G; Bass clef has a half note G. Measure 140: Treble clef has a half note G; Bass clef has a half note G. Measure 141: Treble clef has a half note G; Bass clef has a half note G. Measure 142: Treble clef has a half note G; Bass clef has a half note G. Dynamics: *f pesante* is marked above the treble staff in measure 139. *mf* is marked above the bass staff in measure 139. A box containing the letter 'H' is placed above the treble staff in measure 141.

142

144

146

148

I

p espress.

legato

p con ped.

150

Measures 151-152. The score is in G major (one sharp) and 4/4 time. Measure 151 features a long melodic line in the right hand, a continuous eighth-note accompaniment in the left hand, and a bass line with chords. Measure 152 continues the melodic and accompaniment patterns.

Measures 153-154. Measure 153 continues the melodic and accompaniment patterns. Measure 154 introduces a new melodic motif in the right hand, while the left hand accompaniment remains consistent.

Measures 155-156. Measure 155 continues the melodic and accompaniment patterns. Measure 156 introduces a new melodic motif in the right hand, while the left hand accompaniment remains consistent.

Measures 157-158. Measure 157 continues the melodic and accompaniment patterns. Measure 158 introduces a new melodic motif in the right hand, while the left hand accompaniment remains consistent.

Measures 159-160. Measure 159 continues the melodic and accompaniment patterns. Measure 160 introduces a new melodic motif in the right hand, while the left hand accompaniment remains consistent.

156

pp

157

pp

158

cresc.

159

cresc.

160

cresc.

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