

SIGISMUND TODUȚĂ



CONCERTO

for Oboe, English Horn/Oboe D'Amore and String Orchestra

*Concert pentru oboi, corn englez / oboi d'amore flaut
și orchestră de coarde*



MUSICA
COLORIS
EDITION

Original Edition
Coltrane's
Music

Preocuparea lui Toduță pentru genul concertant a avut ca rezultat atât lucrări dedicate unor instrumente soliste (pian, flaut și oboi), cât și concerte pentru orchestră de coarde, scrise în spirit neobaroc. Între ele stă un concert destinat unei combinații instrumentale mai puțin obișnuite, mai precis suflători și baterie.

Compus între 1985 și 1989, Concertul pentru oboi și orchestră de coarde i-a fost dedicat lui Aurel Marc, cel care a consemnat și istoria cronologică în două etape a acestei lucrări. O versiune inițială a fost interpretată în primă audiție absolută la 16 aprilie 1986 de către Aurel Marc, acompaniat de Orchestra Filarmonică „Dinu Lipatti” din Satu Mare, dirijată de Béla Hary. Au urmat revizuirile, în special în ștима solistică, ce au dus la a doua variantă, prezentată public pe 29 septembrie 1989 la Cluj-Napoca, în interpretarea aceluiași Aurel Marc și a Orchestrei Filarmonice de Stat „Transilvania”, dirijată de Emil Simon. Prezenta partitură este o reeditare a versiunii finale a Concertului, după ediția apărută la Arpeggione în 2001.

Sucesiunea celor trei părți ale Concertului se distanțează de cea tradițională utilizată de compozitor în lucrările tripartite anterioare, aici favorizat fiind tempoul lent: *Recitativo – Arioso – Finale* ne arată de la bun început preferința pentru caracterul cvasi-improvizatoric și cantabil, lucru cu multiple consecințe. De exemplu, partea I începe cu o lungă cadență solistică, *parlando rubato*, a oboiului, în care auzim ecouri ale lucrărilor anterioare pentru acest instrument. Partea a II-a permite solistului să aleagă între corn englez și oboe d’amore, în felul acesta exploatându-se sonoritatea mai intimă și catifelată a acestor instrumente. În sfârșit, partea a III-a contrastează puternic cu atmosfera meditativă și lirică de până acum, prin caracterul său exuberant și energetic.

Toduță's catalogue of concertos includes works for solo instruments (piano, flute and oboe), as well as works for string orchestra, written in neo-Baroque style. Between them stands a concerto scored for a less common combination, namely winds and percussion.

Composed between 1985 and 1989, the Concerto for Oboe and String Orchestra was dedicated to Aurel Marc, who also gave an account about the two-phase chronological history of the piece. The first version was performed on the 16th of April 1986, by Marc and the Orchestra of the Dinu Lipatti Philharmonic in Satu Mare, conducted by Béla Hary. Revisions followed, mostly in the oboe part, that led to the second and final version, publicly performed on the 29th of September 1989 in Cluj-Napoca, with Marc, the Orchestra of the Transylvania State Philharmonic and conductor Emil Simon. The current score is the second printed edition of the final version of the Concerto, after the one released by Arpeggione in 2001.

The succession of the movements no longer follows the traditional one used by the composer in the previous three-movement works and favours the slow tempo: *Recitativo – Arioso – Finale* clearly shows the preference for the quasi-improvisatory and cantabile character, a choice with several consequences. For example, the first movement opens with a long solo cadenza, in *parlando rubato* style, where one hears echoes of earlier oboe works composed by Toduță. The second movement allows the soloist to choose between the English horn and the oboe d’amore, in this way exploiting also the more intimate and soft timbre of these instruments. Finally, the third movement brings a sharp contrast to the lyrical and meditative mood, through its exuberant, energetic character.

Nota editorului

Noua ediție se bazează pe partitura revizuită și îngrijită de oboistul Aurel Marc, publicată la Editura Arpeggione în 2001, cu câteva adăugiri și corecturi preluate din manuscrisul original. Deși aceasta este, conform mărturiei interpretului, ultima ediție aprobată de compozitor, am efectuat câteva corecturi de text exclusiv în partitura de orchestră, având ca sursă manuscrisul primei versiuni, reducția pentru oboi și pian realizată de compozitor, precum și știmizele corectate de acesta. Toate aceste documente, puse la dispoziție de Fundația „Sigismund Toduță”, au fost esențiale pentru clarificarea și corectarea erorilor din ediția tipărită.

Știma instrumentului solist include atât versiunea pentru corn englez, cât și cea pentru oboi d’amore a părții a II-a, fiecare variantă conține modificările de registru specifice ambitusului fiecărui instrument, realizate de compozitor în colaborare cu Aurel Marc. În ediția publicată, partea a III-a prezintă variante alternative ale materialului muzical pentru instrumentul solist, realizate de oboistul Aurel Marc și aprobate de compozitor, notate în partitură prin portative *ossia*. Aceste variante sunt, de regulă, mai dificile decât materialul original iar pentru a facilita lectura partiturii am realizat două versiuni ale ultimei părți: prima conține exclusiv textul original, iar cea de-a doua (*versiunea ossia*) reunește doar materialul notat în portativele *ossia*.

Glosar de termeni și simboluri muzicale

←—————→ : *ritenuto* / *accelerando*
←-----→ : *poco ritenuto* / *poco accelerando*

Relațiile dinamice în scriitura lui Sigismund Toduță

ppp → *pp* → *molto p* → *ben p* → *p* → *poco p* → *poco mp* → *mp* → *mf* → *poco mf* → *poco f* → *f* → *ben f* → *ff* → *fff*

più/meno: o treaptă mai puternică sau mai slabă decât cea anterioară

assai: se întărește indicația dinamică sau de tempo

quasi: dinamica este subordonată unei voci diferite (de obicei indică o voce secundară)

Mulțumiri

Pe parcursul procesului de revizuire a partiturii, am beneficiat de sprijinul unor persoane remarcabile, ale căror informații și sugestii valoroase au fost esențiale pentru redactarea acestei ediții.

- **Mihai Ghircoiaș** - cercetător și curator al colecției de manuscrise deținute de Fundația „Sigismund Toduță”, care a oferit acces și clarificări importante asupra surselor originale.
- **Oana Andreica** – muzicolog profesor la Academia Națională de Muzică „Gheorghe Dima” din Cluj-Napoca, care a contribuit cu informații prețioase la editarea și prefața acestei ediții.
- **Aurel Marc** – fost profesor de oboi la Academia Națională de Muzică „Gheorghe Dima” din Cluj-Napoca, căruia i-a fost dedicată această partitură și care a avut o legătură apropiată cu compozitorul.

Editor's Note

The new edition is based on the revised and carefully prepared score by oboist Aurel Marc, published by Arpeggione Publishing in 2001, with several additions and corrections taken from the original manuscript. Although this is, according to the performer's testimony, the last edition approved by the composer, I have made a few text corrections exclusively in the orchestral score, using as sources the manuscript of the first version, the oboe and piano reduction made by the composer, as well as the parts corrected by him. All these documents, provided by the Sigismund Toduță Foundation, were essential in clarifying and correcting the errors in the printed edition.

The solo instrument part includes both the English horn and Oboe d'amore versions of the second movement, each containing register modifications specific to the range of each instrument, made by the composer in collaboration with Aurel Marc. In the published edition, the third movement presents alternative versions of the musical material for the solo instrument, created by oboist Aurel Marc and approved by the composer, notated in the score using ossia staves. These versions are generally more challenging than the original material, and to facilitate score reading, I have prepared two versions of the final movement: the first contains only the original text, while the second (the ossia version) includes exclusively the material notated in the ossia staves.

Glossary of Musical Terms and Symbols

←—————→ : ritenuto / accelerando
←-----→ : poco ritenuto / poco accelerando

Dynamic relationships in Sigismund Toduță's writing

ppp → *pp* → *molto p* → *ben p* → *p* → *poco p* → *poco mp* → *mp* → *mf* → *poco mf* → *poco f* → *f* → *ben f* → *ff* → *fff*

più / meno: one degree stronger or weaker than the previous one

assai: reinforces the indication and signals its immediate execution

quasi: somewhat, an indication subordinate to another (usually indicates a secondary voice)

Acknowledgments

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- **Oana Andreica** - musicologist, professor at "Gheorghe Dima" National Academy of Music in Cluj-Napoca, who contributed with valuable information to the editing and preface of this edition.
- **Aurel Marc** - former oboe professor at the 'Gheorghe Dima' National Academy of Music in Cluj-Napoca, to whom this score was dedicated and who had a close connection with the composer."

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- 1st version: 16 April 1986; Aurel Marc – Oboe; Orchestra Filarmonicii „Dinu Lipatti” din Satu Mare;
Conductor : Béla Hary
- 2nd version: 29 September 1989, Aurel Marc – Oboe; Orchestra Filarmonicii de Stat „Transilvania” din Cluj-Napoca; Conductor : Emil Simon

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ORCHESTRA

Solo Oboi, Corn englez sau Oboi d'amore

Vioara I : 4 Pupitre, 8 executanți

Vioara II : 4 Pupitre, 8 executanți

Viola : 3 Pupitre, 6 executanți

Violoncel : 2 Pupitre, 4 executanți

Contrabas : 1 Pupitru, 2 executanți

ORCHESTRA

Solo Oboe, English Horn or Oboe d'amore

Violin I : 4 Pults, 8 players

Vioara II : 4 Pults, 8 players

Viola : 3 Pults, 6 players

Violoncel : 2 Pults, 4 players

Contrabas : 1 Pult, 2 players

Partitură netranspozitorie

SCORE in C

Music & Color's Edition

CONCERTO

for Oboe, English Horn / Oboe d'Amore and String Orchestra

I. Recitativo

Sigismund Toduță

edited by Ștefan Diaconu

Rar, doinind
(Quasi cadenza)

Oboe

Violin I

Violin II

Viola

Violoncello

Contrabass

Ob.

poco mf *mf* *p sub.* *smorzando*

Ob.

poco f *p*

Un poco agitato

Ob.

esitando *mf* *poco mf*

Ob.

un poco meno *p* *pp* *mf*

esitando *un poco agitato*

Ob.

agitato *f* *ben.f* *sf* *sf* *calando*

A ♩ = c. 66 ♩ = 69

Ob. *pp* *mf*

Vln. I P. 1 *con sord.* *pp* *p* *mf* *cantabile*

Vln. I P. 2 *con sord.* *pp* *p* *mf* *sfp*

Vln. I P. 3 *con sord.* *pp* *p* *poco mf* *p* *mf* *cantabile*

Vln. I P. 4 *con sord.* *pp* *p* *poco mf* *p* *mf* *cantabile*

Vln. II P. 1 *con sord.* *pp* *p* *poco mf* *p* *mf* *cantabile*

Vln. II P. 2 *con sord.* *pp* *p* *poco mf* *p* *mf* *cantabile*

Vln. II P. 3 *con sord.* *pp* *p* *poco mf* *p* *mf* *cantabile*

Vln. II P. 4 *con sord.* *pp* *p* *poco mf* *p* *mf* *cantabile*

Vla. *con sord.* *p*

Vc. *con sord.* *p*

♩ = 66

Ob. *poco mf* *mf*

Vln. I P. 1 *con sord.* *p*

Vln. I P. 2 *con sord.* *p*

Vln. I P. 3 *con sord.* *p*

Vln. I P. 4 *con sord.* *p*

Vln. II P. 1 *con sord.* *p*

Vln. II P. 2 *con sord.* *p*

Vln. II P. 3 *con sord.* *p*

Vln. II P. 4 *con sord.* *p*

Vla. *con sord.* *p*

Vc. *con sord.* *p*

B

♩ = 69 ♩ = 72 ♩ = 76

Ob. *poco f*

Vln. I P. 1.2 *ben f*

P. 3.4 *ben f*

Vln. II P. 1.2 *mf* *div.* *unis.* *div.*

P. 3.4 *mf* *poco f*

Vla. *mf* *div.* *unis.* *poco f*

Vc. P. 1 *mf* *poco f*

P. 2 *mf* *poco f*

Cb. *con sord.* *mf* *poco f*

♩ = 66 *esitando* *fluente*

C Un poco movendo ♩ = 69

Ob. *f* *sf*

Vln. I P. 1.2 *senza sord.* *mf*

P. 3.4 *senza sord.* *mf*

Vln. II P. 1.2 *senza sord.* *f*

P. 3.4 *senza sord.* *f*

Vla. *senza sord.* *mf* *f*

Vc. P. 1 *senza sord.* *mf*

P. 2 *senza sord.* *mf*

Cb. *senza sord.* *mf*

Ob. *scintillante*

Vln. I *unis.*

Vln. II P. 1.2 P. 3.4 *div.*

Vla.

P. 1

Vc. P. 2

Cb.

f

6 6 12 6 7

Ob. **D** *ben declamato*

Mouvendo ♩ = 72 - 76

♩ = 80

f *più f*

3

Vln. I P. 1.2 *poco f* 6 6 6 6 *sf secco* *sf secco* *sf secco* *div.*

Vln. I P. 3.4 *poco f* 6 6 6 6 *sf secco* *sf secco* *sf secco* *div.*

Vln. II P. 1.2 *poco f* *tr* *pizz.* *arco* 3 *sf secco* *sf secco* *sf secco* *div.*

Vln. II P. 3.4 *poco f* *tr* *pizz.* *arco* 3 *sf secco* *sf secco* *sf secco* *div.*

Vla. P. 1.2 *poco f* *tr* *pizz.* *arco* 3 *sf secco* *sf secco* *sf secco* *div.*

Vla. P. 3 *poco f* *tr* *pizz.* *arco* 3 *sf secco* *sf secco* *sf secco* *div.*

Vc. *unis.*

16 $\text{♩} = 80$

Ob. *sf*

P. 1.2 *sf secco*

Vln. I *f*

P. 3.4 *sf secco*

Vln. II *sf secco*

P. 3.4 *sf secco*

Vla. P. 1.2 *sf secco*

Vla. P. 3 *sf secco*

unis. *f*

unis. *f*

unis. *poco f*

unis. *poco f*

unis. *poco f*

unis. *poco f*

18 $\text{♩} = 72$ *molto ampio* $\text{♩} = 69$ *agitato*

Ob. *poco f*

Vln. I *p*

P. 3.4 *p*

Vln. II *div. sfp*

P. 3.4 *div. sfp*

Vla. *mf*

unis. *f secco*

unis. *f secco*

unis. *f secco*

Ob. 20 *più f* *ff* 3 *tr* *Senza misura Quasi cadenza*

P. 1.2 *più f* 3 *f sf*

Vln. I P. 3.4 *più f* 3 *f sf*

Vln. II P. 1.2 *più f* 3 *f sf*

P. 3.4 *più f* 3 *f sf*

Vla. *più f* 3 *f sf*

Ob. 221 *calmandosi poco a poco.....*

Ob. 24 **F** **Tempo I** ♩ = 66 *poco f* *mf* *p* *smorzando* **Poco meno mosso** ♩ = 63

Vln. I P. 1 *con sord. div. p pp ppp >*

P. 2 *con sord. div. p pp ppp >*

Vln. II P. 3 *con sord. p pp ppp >*

P. 4 *con sord. p pp ppp >*

P. 1.2 *con sord. p pp ppp >*

P. 3.4 *con sord. p pp ppp >*

II. Arioso

♩ = 69

English Horn
(Oboe d'amore)

Violin I P. 1.2
P. 3.4

Violin II P. 1.2
P. 3.4

Viola

Violoncello P. 1
P. 2

Contrabass

senza sord.

mf *p* *pp*

div.

mf *p* *pp*

pizz.

mf *p* *pp*

4

♩ = 66

E. Hn.

Vln. I P. 1.2
P. 3.4

Vln. II P. 1.2
P. 3.4

Vla.

Vc.

div.

ppp *pp*

div.

ppp *pp*

ppp *pp*

ppp *pp*

A

♩ = 69

E. Hn. $\text{♩} = 66$
espress.

P. 1.2 *div., P. 1*
p *unis.* *ben p*

Vln. I P. 3.4 *ben p*

Vln. II P. 1.2 P. 3.4 *div.*
p *ben p*

Vla. P. 1 P. 2 *div.*
p *ben p*

Vc. *unis.*
p

E. Hn. **B** $\text{♩} = 69$
ben f

Vln. I P. 1.2 P. 3.4 *div.*
p *poco mf* *mf*

Vln. II P. 1.2 P. 3.4 *div.*
p *poco mf* *mf* *unis.*

Vla. P. 1 P. 2 *unis.*
p *poco mf* *mf* *div.*

Vc. *mf*

13 **C** *fluyente* $\text{♩} = 66$ *calando* $\text{♩} = 63$

E. Hn. *poco f* *mf*

Vln. I P. 1.2 P. 3.4 *div.* *poco sf* *ben mf* *mf* *unis.*

Vln. II P. 1.2 P. 3.4 *unis.* *poco sf* *ben mf* *mf*

Vla. P. 1 P. 2 *div.* *poco sf* *ben mf* *mf* *p* *div.*

Vc. *poco sf* *ben mf* *mf* *div.*

Cb. *arco* *ben mf* *mf*

17 **D** *Poco meno mosso* $\text{♩} = 63$ *espress.* *a tempo* $\text{♩} = 66$

E. Hn. *p* *poco mf* *3*

Vla. *pp* *pp* *p* *3*

P. 1 *pp* *pp* *unis.* *p* *div.* *unis.*

Vc. *pp* *pp* *div.* *p* *div.*

Cb. *S. 1 pizz.* *pp* *arco* *p*

E pochiss. animando $\text{♩} = 76 - 80$ **F** a tempo giusto $\text{♩} = 72$

E. Hn. *mf* *poco f* *sf* *unis.*

Vln. I *unis.* *espress.* *poco f* *p* *pp*

Vln. II *poco mf* *ben mf* *poco f*

Vla. *poco mf* *ben f* *poco f*

P. 1 *poco mf* *ben mf* *poco f*

Vc. *poco mf* *ben mf* *poco f*

P. 2 *unis.* *div.* *unis.* *poco f*

Cb. *a 2, arco* *poco mf* *ben mf* *poco f* *arco*

G un poco movendo $\text{♩} = 69$ animando poco a poco **G** Slanciando $\text{♩} = 76$ ben declamato

E. Hn. *pp* *poco p* *mf* *poco f*

Vln. I P. 1.2 P. 3.4 *div.* *pizz.* *pp* *ben p* *poco mf* *arco* *mf* *più mf*

Vln. II P. 1.2 P. 3.4 *div.* *pizz.* *pp* *ben p* *poco mf* *arco* *mf* *più mf*

Vla. *pizz.* *pp* *ben p* *poco mf* *div. unis.* *arco* *mf* *più mf*

Vc. P. 1 P. 2 *div.* *pizz.* *pp* *ben p* *poco mf* *arco* *mf* *più mf*

Cb. *pizz.* *pp* *ben p* *poco mf* *arco* *mf* *più mf*

26 **Con slancio** ♩ = 80 H ♩ = 84

E. Hn. *f* *ben f*

Vln. I P. 1.2 P. 3.4 *poco f* *ben f*

Vln. II P. 1.2 P. 3.4 *poco f* *ben f* *unis.* *div.* *sf*

Vla. *poco f* *div.* *ben f* *sf*

Vc. P. 1 P. 2 *poco f* *ben f* *sf*

Cb. *poco f* *ben f* *sf*

29 *ben rit.*.....

E. Hn. *ben rit.*

Vln. I P. 1.2 P. 3.4 *div.* *sf*

Vln. II P. 1.2 P. 3.4 *div.* *unis.* *div.* *sf*

Vla. *unis.* *sf*

Vc. P. 1 P. 2 *div.* *sf*

Cb. *sf*

I **Tranquillo** $\text{♩} = 56$
ben cantando

E. Hn. *mf* *p* *p* *più mf*

P. 1
P. 2 *pp* *p*

Vln. I
P. 3 *con sord. leggerissimo* *pp* *pp* *unis.* *p*

P. 4 *div.* *pp* *p*

Vln. II P. 1.2 *con sord. leggerissimo* *pp* *p*

P. 3.4 *pp* *p*

Vla. *con sord. leggerissimo* *pp* *3*

Vc.

E. Hn. *poco f* *f*

P. 1
P. 2 *mf*

Vln. I
P. 3 *div.* *unis.* *mf*

P. 4 *mf*

Vln. II P. 1.2 *div.* *mf*

P. 3.4 *mf*

Vla. *mf* *mp* *3* *3*

Vc. *unis. con sord.* *mf*

J $\text{♩} = 63$
senza sord.
sul pont., non vibr.

P. 1.2
ppp

Vln. I

P. 3.4
senza sord.
sul pont., non vibr.
ppp

Vln. II

P. 1.2
ppp

P. 3.4
senza sord.
sul pont., non vibr.
ppp

Vla. **P. 1.2**
P. 3
senza sord.
sul pont., non vibr.
ppp

Vc.
div. P.1
pp

$\text{♩} = 60$

K **Quasi cadenza, molto rubato**
stancando

E. Hn.
poco f

P. 1.2
ord.
sfp — *mf*

Vln. I

P. 3.4
ord.
sfp — *mf*

Vln. II

P. 1.2
ord.
sfp — *mf*

P. 3.4
unis. ord.
sfp — *mf*

Vla. **P. 1.2**
P. 3
div. ord.
sfp — *mf*

Vc.
unis. pizz.
poco sfp

Cb.
pizz.
poco sfp

a tempo

43 *smorzando* **L** **Tranquillo** $\text{♩} = 56$
ben cantando

E. Hn. *sf* *mf*

Vln. I P. 1.2 *div.* *arco, sul pont. leggerissimo* *pp*
P. 3.4 *pp*

Vln. II P. 1.2 *arco, sul pont. leggerissimo* *pp*
P. 3.4 *pp*

Vla. P. 1.2 *arco leggerissimo* *pp*
P. 3 *arco, sul pont. leggerissimo* *pp*

Vc. *pp*

Cb. *pp*

46 *molto ampio* **M**
poco f

E. Hn. *p più mf* *poco f*

Vln. I P. 1.2 *mf* *ord.* *ben f*
P. 3.4 *mf* *div.* *unis.* *ben f*

Vln. II P. 1.2 *arco, sul pont. leggerissimo* *mf* *ord.* *ben f*
P. 3.4 *arco, sul pont. leggerissimo* *mf* *ord.* *ben f*

Vla. P. 1.2 *mf*
P. 3 *mf*

Meno mosso

E. Hn. 48

Vln. I P. 1.2 P. 3.4

Vln. II P. 1.2 P. 3.4

Vla. P. 1.2 P. 3

Vc.

Cb.

sf

div.

f

sf

sf

sf

f

sf

sf

sf

ord.

sf

sf

sf

arco

poco f

arco

p

N

E. Hn. 51 $\text{♩} = 66$ *espress.*

Vln. I P. 1 P. 2 P. 3 P. 4

Vln. II P. 1.2 P. 3.4

Vla. P. 1.2 P. 3

poco p

pp

pp

pp

pp

pp

pp

ben p

poco mf

poco mf

poco mf

poco mf

div. con sord.

div. con sord.

div. con sord.

div. P.1 con sord.

arco

arco

6 7

$\text{♩} = 69$

Quasi cadenza, assai rubato

The musical score for page 16 of Sigismund Toduta's Concerto for Oboe in C. The section is titled "Quasi cadenza, assai rubato". The score is written for Oboe (E. Hn.) and a string quartet (Violins I and II, Viola, and Violoncello). The Oboe part begins at measure 54 and features a melodic line with dynamic markings *ben mf*, *poco f*, and *poco f*. The string parts are divided into Violins I (P. 1, P. 2), Violins II (P. 1.2, P. 3.4), Viola (P. 1.2, P. 3), and Violoncello (P. 1, P. 2). The strings play a rhythmic accompaniment with dynamic markings *mf* and *poco sf*. The Viola and Violoncello parts are marked *con sord.* (with mutes). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The tempo is *assai rubato*. The time signature is 6/4.

O 57 **a tempo** ♩ = 66 **calando assai** ♩ = 63 **lunga** **smorzando**

E. Hn. *poco mf* *poco p* *ben p*

P. 1 *p* *ben p*

P. 2 *p* *ben p*

Vln. I
P. 3 *p* *ben p*

P. 4 *p* *ben p*

Vln. II
P. 1.2 *p* *ben p* *smorzando* *pp*

P. 3.4 *p* *ben p* *smorzando* *pp*

Vla.
P. 1.2 *p* *ben p* *smorzando* *pp*

P. 3 *p* *ben p* *smorzando* *pp*

Vc.
P. 1 *p* *ben p* *smorzando* *pp*

P. 2 *p* *ben p* *smorzando* *pp*

Cb. *pizz.* *ben p* *div. arco* *smorzando* *pizz.* *pp*

III. Finale

Allegro giocoso ♩ = 126

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Oboe:** Single staff at the top, starting with a rest and then playing a melodic line with triplets and a dynamic of *mf*.
- Violin I:** Two staves (P. 1 and P. 2) playing a rhythmic accompaniment with triplets, marked *ben f* and *senza sord.*
- Violin II:** Two staves (P. 1 and P. 2) playing a rhythmic accompaniment with triplets, marked *ben f* and *senza sord.*
- Viola:** Two staves (P. 1 and P. 2) playing a rhythmic accompaniment with triplets, marked *ben f* and *senza sord.*
- Violoncello:** Two staves (P. 1 and P. 2) playing a rhythmic accompaniment with triplets, marked *ben f* and *senza sord.*
- Contrabass:** Single staff at the bottom, playing a rhythmic accompaniment with triplets, marked *ben f* and *senza sord.*

Key performance instructions include:

- Violin I and II:** *senza sord.* (without mutes), *ben f* (very forte), and *div.* (divisi).
- Violoncello:** *arco* (arco) and *ben pp* (very very piano).
- Violin I and II (P. 1 and P. 2):** *arco* (arco) and *pp* (pianissimo).
- Violoncello (P. 1 and P. 2):** *arco* (arco) and *pp* (pianissimo).
- Violoncello (P. 1 and P. 2):** *arco* (arco) and *pp* (pianissimo).

Dynamic markings include *mf*, *sf*, *pp*, and *ppp*. The score also features numerous triplet markings and articulation marks.

C

18

Ob.

3 3 3

ben mf

div.

P. 1.2

Vln. I

P. 3.4

mf

div.

unis.

3

Vln. II

P. 1.2

P. 3.4

div.

3

3

mf

div.

Vla.

P. 1.2

P. 3

div.

unis.

mf

3

3

Vc.

P. 1

pizz.

p

P. 2

pizz.

p

a 2

pizz.

Cb.

p

21

Ob.

poco f

f

6

fp

unis.

pizz.

arco

Vln. I

P. 1.2

mf

sfp

Vln. I

P. 3.4

pizz.

mf

arco

sfp

Vln. II

P. 1.2

P. 3.4

div.

pizz.

arco

poco f

unis.

f

Vla.

P. 1.2

P. 3

div. pizz.

mf

arco

f

Vc.

unis.

pizz.

mf

f

Cb.

pizz.

f

F *Leggiermente scherzando* ♩ = 92

Ob. *poco mf* *p* *mf* *ben.f*

P. 1 *ppp* *ppp*

Vln. I P. 2 *pp* *pp* *ben p*

P. 3.4 *pp* *pp* *p*

Vln. II P. 1.2 *pp* *pp* *p*

P. 3.4 *pp* *pp* *p*

Vla. P. 1.2 *pp* *pp* *p*

P. 3 *pp* *pp* *p*

Vc. *pp* *pp* *p*

← ♩ = 84 **G** *espress.*

Ob. *ppp [sub.]* *ben mf*

P. 1 *p* *p*

Vln. I P. 2 *ppp* *p* *p*

P. 3.4 *ppp [sub.]* *p ampio* *mf* *smorzando*

Vln. II P. 1.2 *ppp [sub.]* *p ampio* *p*

P. 3.4 *ppp [sub.]* *p ampio* *p*

Vla. P. 1.2 *ppp [sub.]* *p* *div.*

P. 3 *ppp [sub.]* *p* *div.*

Vc. *ppp [sub.]* *p* *div.*

Un poco muovendo e fluente

The image shows a page of a musical score for the Oboe Concerto in C by Sigismund Toduta. The page is numbered 24. The tempo and style marking is "Un poco muovendo e fluente". The score includes parts for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Cb.).

The Oboe part (Ob.) starts at measure 37 with a dynamic of *f*. A rehearsal mark "H" is placed above the staff. The Violin I (Vln. I) and Violin II (Vln. II) parts have dynamics of *mf* and *pp* respectively. The Viola (Vla.) part has a dynamic of *mf*. The Cello/Double Bass (Cb.) part has a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, *p*, *pp*, *pizz.*, *poco f*, *div.*, and *a 2*. The word "cantabile" is written above several measures in the string parts. A large blue watermark "MusicalScoreCloud.com" is visible across the page.

♩ = 92 - 96 → ♩ = 100

Ob. 41 *poco f* *f*

P. 1.2 *pizz. leggero* *arco sul tasto* *ord.* *mf* *poco f*

Vln. I *mf* *pizz.* *arco* *mf* *poco f*

P. 3.4 *mf* *poco f*

Vln. II *p [sub.]* *pizz.* *mf* *sf* *poco f*

P. 1.2 *mf* *arco* *mf* *sf* *poco f*

Vla. *pizz. leggero* *arco* *mf* *sf* *poco f*

P. 3 *p [sub.]* *mf* *sf* *poco f*

P. 1 *arco* *p [sub.]* *mf* *poco f* *pizz.*

Vc. *p [sub.]* *sf* *poco f*

P. 2 *p [sub.]* *sf* *poco f* *pizz.*

Cb. *p [sub.]* *sf* *poco f* *pizz.*

I ♩ = 92 - 96
giocoso

Ob. 44
pp *p*

P. 1.2
pppp [sub.] *ppp*

Vln. I
tr#

P. 3.4
pppp [sub.]

Vln. II
pizz. *f* arco *ppp*

P. 3.4
pizz. *f* arco *pppp [sub.]* *ppp*

Vla.
div. P.2 unis. *pppp [sub.]* *ppp*

P. 3
pppp [sub.] *ppp*

Vc.
P. 1 arco *pppp [sub.]* *ppp*

P. 2 arco *ppp*

Cb. arco *ppp*

Ob. 47 *poco mf* *mf* *ben mf* 10 3

P. 1.2 *sul tasto* *fpp* *p* *div.*

Vln. I *sul tasto* *fpp* *p*

P. 3.4 *fpp* *p*

Vln. II *pp* *pp* *p*

P. 3.4 *pp* *p*

Vla. *pp* *p*

P. 1.2 *pp* *p*

P. 3 *pp* *p*

P. 1 *pp* *p*

Vc. *pp* *p*

P. 2 *pp* *p*

Cb. *pizz.* *arco* *pp* *p*

Ob. 50 *poco f*

P. 1.2 unis. div. unis. *mf* 3 *poco sf poco sf*

Vln. I div. unis. div. unis. *mf* 3 *poco sf poco sf*

P. 3.4 *mf* 3 *poco sf poco sf*

Vln. II *mf* *poco sf poco sf*

P. 3.4 *mf* *poco sf poco sf*

Vla. *mf* *poco sf poco sf*

P. 3 *mf* *poco sf poco sf*

P. 1 *mf* 3 *pizz. arco poco sf poco sf*

Vc. *mf* 3 *pizz. poco sf*

P. 2 *mf* 3 *pizz. poco sf*

Cb. *mf* *poco sf*

Detailed description: This page of a musical score for Sigismund Toduta's Concerto for Oboe in C, measures 50-52. The score is arranged in a standard orchestral format with multiple staves. The Oboe (Ob.) part begins at measure 50 with a melodic line marked *poco f*. The string sections (Violins I and II, Violas, and Cellos/Double Basses) provide harmonic support. The Violin I and II parts feature a rhythmic pattern of eighth notes, with some measures marked *div.* (divisi) and *unis.* (unison). The Viola and Cello/Double Bass parts play a similar rhythmic pattern, with the Cello/Double Bass parts marked *pizz.* (pizzicato) in the later measures. The score includes dynamic markings such as *mf* (mezzo-forte) and *poco sf* (poco sforzando). A large blue watermark 'MusicalScore.com' is overlaid diagonally across the page.

J ♩ = 88 → ♩ = 96

Ob. *f*

Vln. I P. 1.2 P. 3.4 *poco sf sf*

Vln. II P. 1.2 P. 3.4 *poco sf sf*

Vla. P. 1.2 P. 3 *poco sf sf*

Vc. P. 1 P. 2 *poco sf sf* unis.

♩ = 96 - 100 → ♩ = 104 → **K** ♩ = 112

Ob. *sfp*

Vln. I P. 1.2 P. 3.4 *p f*

Vln. II P. 1.2 P. 3.4 *p mf f*

Vla. P. 1.2 P. 3 *p mf f*

Vc. P. 1 P. 2 *p f*

Cb. *f*

Poco esitando
scintillante

precipit..... ♩ = 116 - 120

Ob. 58

Vln. I P. 1.2 P. 3.4

Vln. II P. 1.2 P. 3.4

Vla. P. 1.2 P. 3

Vc. P. 1 P. 2

Cb.

f

div.

pizz.

arco

sfpp

sf

div.

pizz.

arco

sfpp

sf

div.

sfpp

sf

sfpp

sf

L

Ob. 61

Vln. I P. 1 P. 2 P. 3 P. 4

Vln. II P. 1 P. 2 P. 3 P. 4

Vla. P. 1.2 P. 3

Vc. P. 1 P. 2

sfpp

sfpp

sfpp

unis.

mf

div.

pp

♩ = 96

cantabile e affettuoso

M

64

Ob. *mf* *affettuoso* *poco f*

Vln. I P. 1.2 *ppp* *affettuoso* *div.*

Vln. I P. 3.4 *ppp* *affettuoso*

Vln. II P. 1.2 *ppp* *affettuoso*

Vln. II P. 3.4 *ppp* *affettuoso*

Vla. P. 1.2 *ppp* *affettuoso*

Vla. P. 3 *ppp*

[♩ = 88]

N

quasi corno inglese

ben cantando

Ob. *f*

Vln. I P. 1.2 *unis.*

Vln. I P. 3.4 *poco mf*

Vln. II P. 1.2 *poco mf*

Vln. II P. 3.4 *poco mf*

Vla. P. 1.2 *poco mf*

Vla. P. 3 *poco mf*

Vc. *unis.* *pizz.* *arco* *p* *poco mf*

Cb. *pizz.* *arco* *p* *poco mf*

77 **P**

Ob. *ben f* *sf* *sf*

P. 1.2 unis. gettato *tr* *mf* *sf* *sf* *p* *pizz.*

Vln. I unis. gettato *tr* *mf* *sf* *sf* *p* *pizz.*

P. 3.4 unis. gettato *tr* *mf* *sf* *sf* *p* *pizz.*

Vln. II unis. gettato *tr* *mf* *sf* *sf* *p* *pizz.*

P. 3.4 unis. gettato *tr* *mf* *sf* *sf* *p* *pizz.*

P. 1.2 unis. gettato *tr* *mf* *pizz. energico* *ff* *arco* *ff*

Vla. unis. gettato *tr* *mf* *pizz. energico* *ff* *arco* *ff*

P. 3 unis. gettato *tr* *mf* *pizz. energico* *ff* *arco* *ff*

P. 1 arco gettato *tr* *mf* *pizz. energico* *ff* *div. arco, sul pont.* *tr* *sf*

Vc. arco gettato *tr* *mf* *pizz. energico* *ff* *div. arco, sul pont.* *tr* *sf*

P. 2 arco gettato *tr* *mf* *pizz. energico* *ff* *div. arco, sul pont.* *tr* *sf*

Cb. *ff* *sf*

80

Ob.

P. 1.2

Vln. I

P. 3.4

Vln. II

P. 1.2

P. 3.4

Vla.

P. 3

P. 1

Vc.

P. 2

Cb.

unis. arco

ff *cresc. sempre*

ff *cresc. sempre*

ff *cresc. sempre*

ff *cresc. sempre*

passare a l'ord

passare a l'ord

passare a l'ord

cresc. sempre

cresc. sempre

cresc. sempre

Tempo primo (♩ = 126)
staccato sempre

83

Ob. *poco f* *f*

Vln. I P. 1.2 *sf* *poco mf*
P. 3.4 *arco* *pizz.*

Vln. II P. 1.2 *sf* *mf* *poco mf* *unis.*
P. 3.4 *pizz.* *arco* *pizz.*

Vla. P. 1.2 *sf* *mf* *poco mf* *unis.*
P. 3 *pizz.* *arco* *pizz.*

Vc. P. 1 *sf*
P. 2

Cb. *sf*

87

Ob. *ben. f*

Vln. I P. 1.2 *mf* *p sub.*
P. 3.4 *arco* *div.* *unis.* *div.* *unis.* *div.* *p sub.*

Vln. II P. 1.2 *mf* *p*
P. 3.4 *div. arco* *div. arco* *p*

Vla. P. 1.2 *mf* *p*
P. 3 *div. arco* *div. arco* *p*

R **Meno mosso** ♩ = 112

Ob. *mf* 3 3 *ben mf* *pp* *ben mf* *ben mf* *p* *ben mf*

P. 1.2 *ben mf* *ben mf* *pp*

Vln. I *unis.* *ben mf* *ben mf* *p*

P. 3.4 *ben mf* *ben mf* *p* *mf*

Vln. II P. 1.2 P. 3.4 *p* 3 3 3 3 *mf[sub.]* *div.*

Vla. P. 1.2 P. 3 *div.* 7 *ben mf* *ppp* *ben mf* *pp* *mf[sub.]*

Vc. P. 1 P. 2 *ben p* 3 *mf* *ppp* *mf* *ppp* *mf[sub.]*

Ob. *f sf* *p* *cantabile* *poco sf*

P. 1 P. 2 *p* 3 3 *pp* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

Vln. I *pp* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

P. 3 P. 4 *f sub.* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

Vln. II P. 1 P. 2 *p* *f sub.* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

Vln. II P. 3 P. 4 *p* *f sub.* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

Vla. P. 1.2 P. 3 *div.* *unis. gettato tr* *pp sub.* *ben sfp* *unis. gettato tr* *tris*

Vc. P. 1 P. 2 *p* *ben f* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

Cb. *ben f* *a 2 leggiero* *pp sub.* *ben sfp* *div. gettato tr* *div. gettato tr*

più f *più f*

102 **T**

Ob. *ben f*

P. 1 *ben tenuto*
f *f* *ben.f* *poco ff*

P. 2 *ben tenuto*
f *f* *ben.f* *poco ff*

Vln. I
P. 3 *ben tenuto*
f *f* *ben.f* *poco ff*

P. 4 *ben tenuto*
f *f* *ben.f* *poco ff*

Vln. II
P. 1 *ben tenuto*
f *più.f* *ben.f* *ff*

P. 2 *ben tenuto*
f *più.f* *ben.f* *ff*

P. 3 *ben tenuto*
f *più.f* *ben.f* *ff*

P. 4 *ben tenuto*
f *più.f* *ben.f* *ff*

Vla.
P. 1.2 *f* *f* *ben.f* *poco ff*

P. 3 *f* *f* *ben.f* *poco ff*

Vc.
P. 1 *f* *ben tenuto* *f* *ben.f* *poco ff*

P. 2 *f* *ben tenuto* *f* *ben.f* *poco ff*

Cb. *div. ben tenuto a 2*
f *ben.f* *poco ff*

U
106 **Tempo I** ♩ = 126

Ob. *mf* *ben mf*

Vln. I
P. 1 *ben pp* *pp* *pp*
P. 2 *pp*
P. 3 *pp* *pp* *pp*
P. 4 *pp*

Vln. II
P. 1 *pp* *ben pp* *pp* *pp*
P. 2 *pp*
P. 3 *pp* *pp* *pp*
P. 4 *pp*

Vla. P. 1 *pp* *pp* *ben pp*
P. 2 *pp*
P. 3 *pp* *ben pp*

Vc.
P. 1 *ben pp* *pp* *pp* *ben pp* *pp*
P. 2 *ben pp* *pp* *pp* *ben pp* *pp*

Cb. S. 1 *ben pp* *pp*

Ob. 123 $\text{W} = 132$

Vln. I P. 1.2 P. 3.4

Vln. II P. 1.2 P. 3.4

Vla. P. 1.2 P. 3

P. 1

Vc. P. 2

Cb.

div. arco marc. 3

mf sf

tr

mf

arco tr

mf

secco

mf

div.

mf sf

f sf

sf sf sf

f sf sf

f sf sf

ff

ff

a 2 pizz.

Ob. 126 $\text{W} = 138$

Vln. I P. 1.2 P. 3.4

Vln. II P. 1.2 P. 3.4

Vla. P. 1.2 P. 3

Vc. P. 1 P. 2

Cb.

div.

sf sf

sf sf

sf sf

sf sf

unis. pizz. div.

sf sf

sf sf

unis. pizz. div.

ff sf sf

a tempo giusto

Ob. **X** 129 *f* *ff* *ff assai*

P. 1.2 *f* *pizz.* *arco*

Vln. I P. 3.4 *f* *pizz.* *arco*

P. 1 *f* *(pizz.)* *arco*

Vln. II P. 2 *f* *(pizz.)* *arco*

P. 3 *f* *(pizz.)* *arco*

P. 4 *f* *(pizz.)* *arco*

P. 1 *f* *(pizz.)*

Vla. P. 2 *f* *(pizz.)*

P. 3 *f* *(pizz.)*

Vc. P. 1 *ff* *arco*

P. 2 *ff* *arco*

S. 1 *ff* *arco*

Cb. S. 2 *ff* *arco*

132 *tr* *tr* *tr* *tr* **Mosso** ♩ = 133 *quasi gliss.*

Ob. *ben. f*

P. 1.2 *pizz.* *f*

Vln. I

P. 3.4 *pizz.* *f*

P. 1 *pizz.* *f* *arco* *f*

Vln. II

P. 2 *pizz.* *f* *arco* *f*

P. 3 *pizz.* *f* *arco* *f*

P. 4 *pizz.* *f* *arco* *f*

P. 1 *pizz.* *ff* *arco* *ben. f* *pizz.* *f*

Vla. P. 2 *pizz.* *ff* *arco* *ben. f* *pizz.* *f*

P. 3 *pizz.* *ff* *arco* *ben. f* *pizz.* *f*

P. 1 *arco* *ben. f* *div. pizz.* *f*

Vc.

P. 2 *arco* *ben. f* *div. pizz.* *f* *unis.*

S. 1 *pizz.* *f* *f*

Cb.

S. 2 *pizz.* *f* *f*

a tempo

139

Z

Ob.

mf *p* *ff* *sf*

Vln. I

P. 1.2

ben. ff *3* *3* *div.* *sf* *unis. pizz.* *sf*

Vln. II

P. 3.4

ben. ff *3* *3* *div.* *sf* *unis. pizz.* *sf*

P. 1

ben. ff *3* *3* *sf* *pizz.* *sf*

P. 2

ben. ff *3* *3* *sf* *pizz.* *sf*

P. 3

ben. ff *3* *3* *sf* *pizz.* *sf*

P. 4

ben. ff *3* *3* *sf* *pizz.* *sf*

Vla. P. 1

ben. ff *3* *3* *sf* *pizz.* *sf*

Vla. P. 2

ben. ff *3* *3* *sf* *pizz.* *sf*

P. 3

ben. ff *3* *3* *sf* *pizz.* *sf*

Vc. P. 1

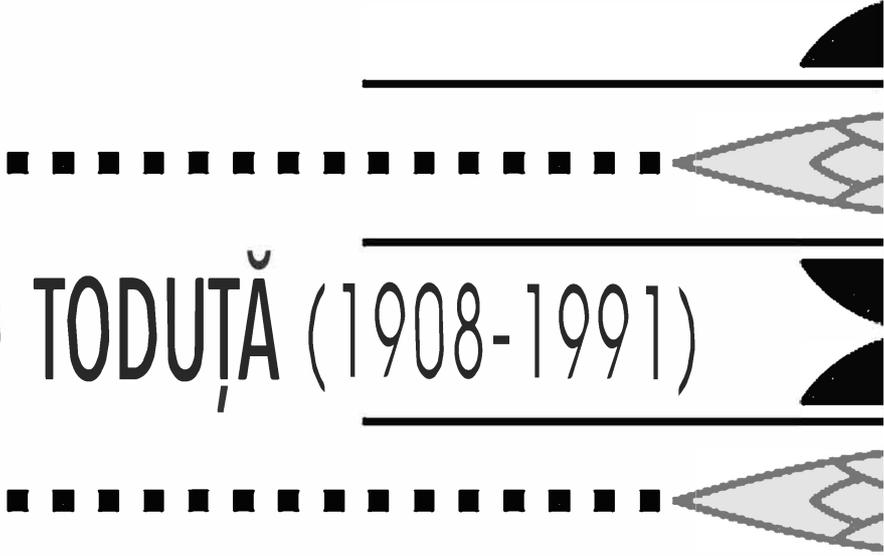
ben. ff *3* *3* *sf* *pizz.* *sf*

Vc. P. 2

ben. ff *3* *3* *sf* *pizz.* *sf*

Cb.

arco *ben. ff* *3* *3* *sf* *pizz.* *sf*



SIGISMUND TODUȚĂ (1908-1991)

CONCERTO FOR OBOE, ENGLISH HORNE/OBOE D'AMORE
AND STRING ORCHESTRA (1989)

*CONCERT PENTRU OBOI, CORN ENGLEZ/OBOI D'AMORE
ȘI ORCHESTRĂ DE COARDE (1989)*



Oboe & English Horn



Oboe &
English Horn

CONCERTO

for Oboe, English Horn / Oboe d'Amore and String Orchestra

I. Recitativo

Sigismund Toduță

edited by Ștefan Diaconu

Rar, doinind
(Quasi cadenza)

Oboe

pp *p* *poco mf* *pp* *poco mf* *mf* *p sub.* *smorzando* *Un poco agitato* *poco f* *p* *esitando* *mf* *poco mf* *un poco meno* *p* *esitando* *pp* *un poco agitato* *mf* *agitato* *f* *6* *ben f* *6* *6* *sf* *sf* *calando* *6/4*

A $\text{♩} = c. 66$

1 $\text{♩} = 69$

pp mf

4 $\text{♩} = 66$

poco mf mf

6

B $\text{♩} = 69$ $\text{♩} = 72$ $\text{♩} = 76$

6 *poco f* *poco f*

8 $\text{♩} = 66$ *esitando* *fluente* f *tr* sf

C *Un poco movendo* $\text{♩} = 69$

10 f

12 *scintillante*

Movendo $\text{♩} = 72 - 76$ **D** $\text{♩} = 80$

13 f *ben declamato* *più f*

16 $\text{♩} = 80$ *tr* sf

4

Sigismund Toduta - Concerto for Oboe - Oboe & English Horn

E $\text{♩} = 72$
molto ampio

Senza misura
Quasi cadenza

calmandosi poco a poco.....

F Tempo I $\text{♩} = 66$

Poco meno mosso $\text{♩} = 63$

II. Arioso

$\text{♩} = 69$

English Horn

Vln. I P. 1.2

A

$\text{♩} = 69$

un poco mouvendo ♩ = 69
animando poco a poco.....

23 dolce

pp poco p mf

3

G Slanciando ♩ = 76
ben declamato

Con slancio ♩ = 80

poco f f

H ♩ = 84
6 ben f

29 ben rit..... 1

I Tranquillo ♩ = 56
ben cantando

33 mf più mf poco f

J ♩ = 63
Vln. I P. 1.2

37 f Vln. I P. 3.4 ♩ = 60

K Quasi cadenza, molto rubato
slanciando

41 poco f 5 6 6 6

42 a tempo f sf smorzando 6

L **Tranquillo** $\text{♩} = 56$
ben cantando

mf *più mf* 6

M *molto ampio* **Meno mosso**
Ve.

poco f *sf*

N $\text{♩} = 66$
espress.

poco p 6 7

$\text{♩} = 69$

mf *ben mf*

Quasi cadenza, assai rubato

poco f *poco f* 3

O **a tempo** $\text{♩} = 66$ **calando assai.....**
 $\text{♩} = 63$ *lunga* *smorzando*

poco mf *poco p* *ben p*

21 *poco f* *f* *fp*

D 24 *ff*

E 27 *ben sf*

F *Leggiermente scherzando* ♩ = 92

31 *poco mf* *p* *mf*

33 *ben f* *pp* [sub.] *ben mf*

G ♩ = 84 *espress.*

36 *f*

H **Un poco muovendo e fluente** $\text{♩} = 92 - 96$

39 **1** *poco f* **5**

Detailed description: Musical staff 39-42. Starts with a whole rest. Then a series of eighth notes with wavy lines above them, indicating a tremolo or vibrato effect. A bracket under the first five notes is labeled '5'. The dynamic is *poco f*. An arrow above the staff points to the right.

$\text{♩} = 100$ **I** $\text{♩} = 92 - 96$ *giocoso*

43 *f* *pp*

Detailed description: Musical staff 43-45. Staff 43 starts with a dynamic of *f* and contains eighth notes with wavy lines. Staff 44 continues with eighth notes and a quarter rest. Staff 45 starts with a dynamic of *pp* and contains eighth notes with wavy lines. A first ending bracket labeled 'I' spans the end of staff 44 and the beginning of staff 45. An arrow above the staff points to the right.

46 *p* *poco mf* *mf* **10**

Detailed description: Musical staff 46-47. Staff 46 starts with a dynamic of *p* and contains eighth notes. Staff 47 continues with eighth notes and a deceleration hairpin. A deceleration hairpin is labeled *poco mf*. A dynamic change to *mf* occurs. A bracket under the last ten notes is labeled '10'. An arrow above the staff points to the right.

48 *ben mf* **3**

Detailed description: Musical staff 48-49. Staff 48 starts with a dynamic of *ben mf* and contains eighth notes with accents. Staff 49 continues with eighth notes and a triplet of eighth notes labeled '3'. An arrow above the staff points to the right.

50 *poco f*

Detailed description: Musical staff 50-51. Staff 50 starts with eighth notes and a dynamic of *poco f*. Staff 51 continues with eighth notes and a triplet of eighth notes. An arrow above the staff points to the right.

J $\text{♩} = 88$

52 *f* **6**

Detailed description: Musical staff 52-53. Staff 52 starts with a dynamic of *f* and contains eighth notes with a triplet labeled '3'. Staff 53 continues with eighth notes and a sextuplet labeled '6'. An arrow above the staff points to the right.

$\text{♩} = 96$ $\text{♩} = 96 - 100$

54 **6**

Detailed description: Musical staff 54-55. Staff 54 starts with a dynamic of *f* and contains eighth notes with a sextuplet labeled '6'. Staff 55 continues with eighth notes and a deceleration hairpin. An arrow above the staff points to the right.

K $\text{♩} = 112$ *fr* *Poco esitando* *scintillante* *precipit.....*

56 $\text{♩} = 104$ *sfp* *f* **6**

Detailed description: Musical staff 56-57. Staff 56 starts with a dynamic of *sfp* and contains eighth notes with a sextuplet labeled '6'. Staff 57 continues with eighth notes and a dynamic change to *f*. The tempo is marked $\text{♩} = 104$. The performance instruction is *Poco esitando scintillante precipit.....*. An arrow above the staff points to the right.

59 $\text{♩} = 116 - 120$ L

62 $\text{♩} = 96$
cantabile e affettuoso M **1** *mf*

66 *poco f* **3** **3**

N $\text{♩} = 88$
quasi corno inglese
ben cantando **f** *p*

71 $\text{♩} = 96$ O *fr^b tr^{b}* **f** *mf*

74 $\text{♩} = 112$ *poco f* **3**

76 *ben f* *sf* *sf* P **4**

Tempo primo (♩ = 126)

staccato sempre

Q

83 *poco f* *f*

Musical staff 83-85: Treble clef, 4/4 time. Measures 83-85 feature triplet eighth notes. Dynamics range from *poco f* to *f*. A large slur covers measures 83-85.

86 *ben f*

Musical staff 86-88: Treble clef, 4/4 time. Measures 86-88 feature triplet eighth notes. Dynamics range from *ben f* to *f*. A large slur covers measures 86-88.

89 *mf*

Musical staff 89-91: Treble clef, 4/4 time. Measures 89-91 feature triplet eighth notes. Dynamics range from *mf* to *f*. A large slur covers measures 89-91.

R

Meno mosso ♩ = 112

92 *ben mf* *pp* *ben mf* *ben mf* *p* *ben mf*

Musical staff 92-94: Treble clef, 4/4 time. Measures 92-94 feature eighth notes with slurs. Dynamics range from *ben mf* to *pp* and back to *ben mf*.

S

95 *f sf* *p* *poco sf* *p*

cantabile

Musical staff 95-97: Treble clef, 4/4 time. Measures 95-97 feature eighth notes with slurs. Dynamics range from *f sf* to *p* and *poco sf*. The word *cantabile* is written above the staff.

T

99 *sf* *p* *ben p* *ben p* *ben f*

Musical staff 99-101: Treble clef, 4/4 time. Measures 99-101 feature eighth notes with slurs. Dynamics range from *sf* to *p* and *ben f*. A triplet of eighth notes is marked in measure 101.

U

Tempo I ♩ = 126

106 *mf* *ben mf*

Musical staff 106-108: Treble clef, 4/4 time. Measures 106-108 feature triplet eighth notes. Dynamics range from *mf* to *ben mf*. A large slur covers measures 106-108.

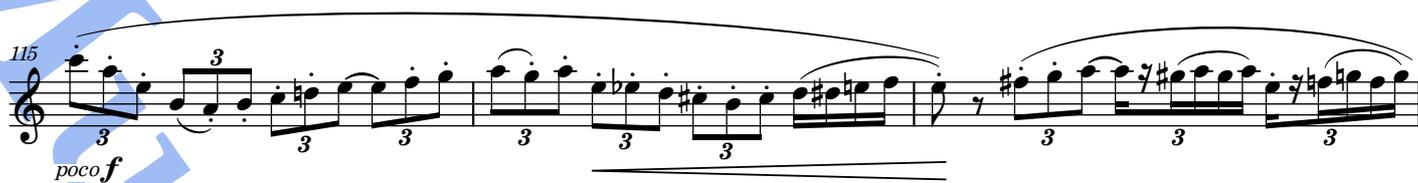
110 *mf*

Musical staff 110-112: Treble clef, 4/4 time. Measures 110-112 feature triplet eighth notes. Dynamics range from *mf* to *f*. A large slur covers measures 110-112.

112 *ben mf* *sfp*

Musical staff 112-114: Treble clef, 4/4 time. Measures 112-114 feature triplet eighth notes. Dynamics range from *ben mf* to *sfp*. A large slur covers measures 112-114.

115 *poco f*



V Un poco muovendo ♩ = 126

118 *ben f*



Muovendo e animato ♩ = 126

121 *ben f sf*



W ♩ = 132

124 *sf*



127 *f sf*



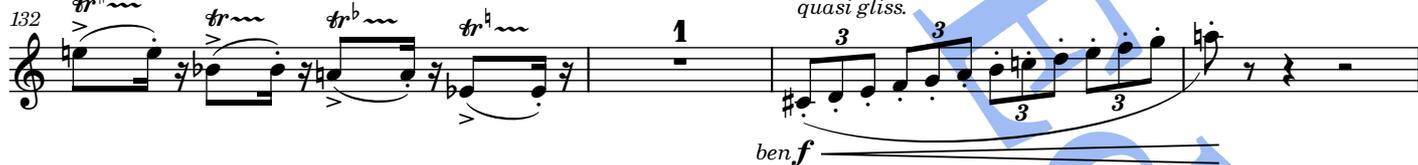
X a tempo giusto

129 *f ff assai*



Mosso ♩ = 133

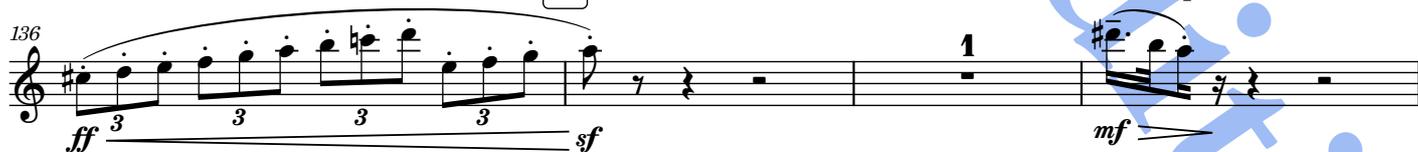
132 *ben f* *quasi gliss.*



Y

a tempo

136 *ff sf mf*



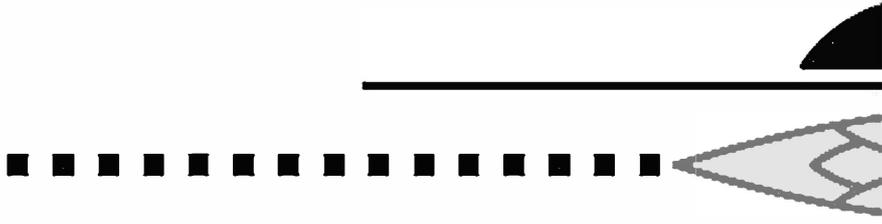
Z

140 *p ff sf*

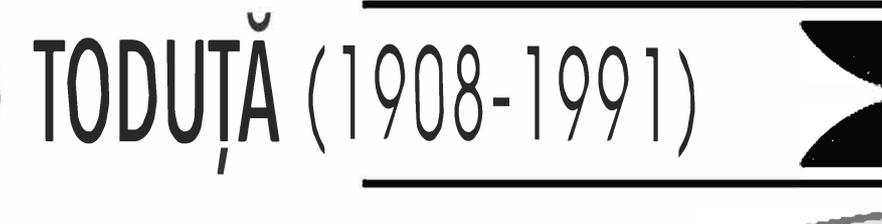


Music &

Colorado
Education



SIGISMUND TODUȚĂ (1908-1991)



CONCERTO FOR OBOE, ENGLISH HORNE/OBOE D'AMORE
AND STRING ORCHESTRA (1989)

*CONCERT PENTRU OBOI, CORN ENGLEZ/OBOI D'AMORE
ȘI ORCHESTRĂ DE COARDE (1989)*



Oboe (ossia) & Oboe d'Amore



Oboe (ossia) &
Oboe d'Amore

CONCERTO

for Oboe, English Horn / Oboe d'Amore and String Orchestra

II. Arioso

Sigismund Toduță
edited by Ștefan Diaconu

Oboe d'Amore
Vln. I P. 1.2

♩ = 69

♩ = 66

pp

A

♩ = 69

5

p

7

♩ = 66
espress.

p *p* *poco p*

B

♩ = 69

10

7

C

♩ = 66

flaute

12

ben. f *poco f*

D

calando

♩ = 63

Poco meno mosso

♩ = 63
espress.

15

mf *p*

18 **a tempo** ♩ = 66
poco mf
3

19 **E** **pochiss. animando** ♩ = 76 - 80
mf *poco f*

21 **F** **a tempo giusto** ♩ = 72
sf
un poco muovendo ♩ = 69
animando poco a poco.....
dolce
pp *poco p*
3

24 **G** **Slanciando** ♩ = 76
ben declamato
mf *poco f*

26 **Con slancio** ♩ = 80
f
6

28 **H** ♩ = 84
ben f
ben rit......
1

33 **I** **Tranquillo** ♩ = 56
ben cantando
mf *più mf* *poco f*

37 **J** ♩ = 63
Vln. I P. 1.2
f
♩ = 60
Vln. I P. 3.4
3

K Quasi cadenza, molto rubato *slanciando* b

41 *poco f*

L *a tempo*

42 *f* *sf* *smorzando*

L Tranquillo $\text{♩} = 56$ *ben cantando*

44 *mf* *più mf*

M *molto ampio* *Meno mosso* *Vc.*

47 *poco f* *sf*

N $\text{♩} = 66$ *espress.*

51 *poco p*

$\text{♩} = 69$

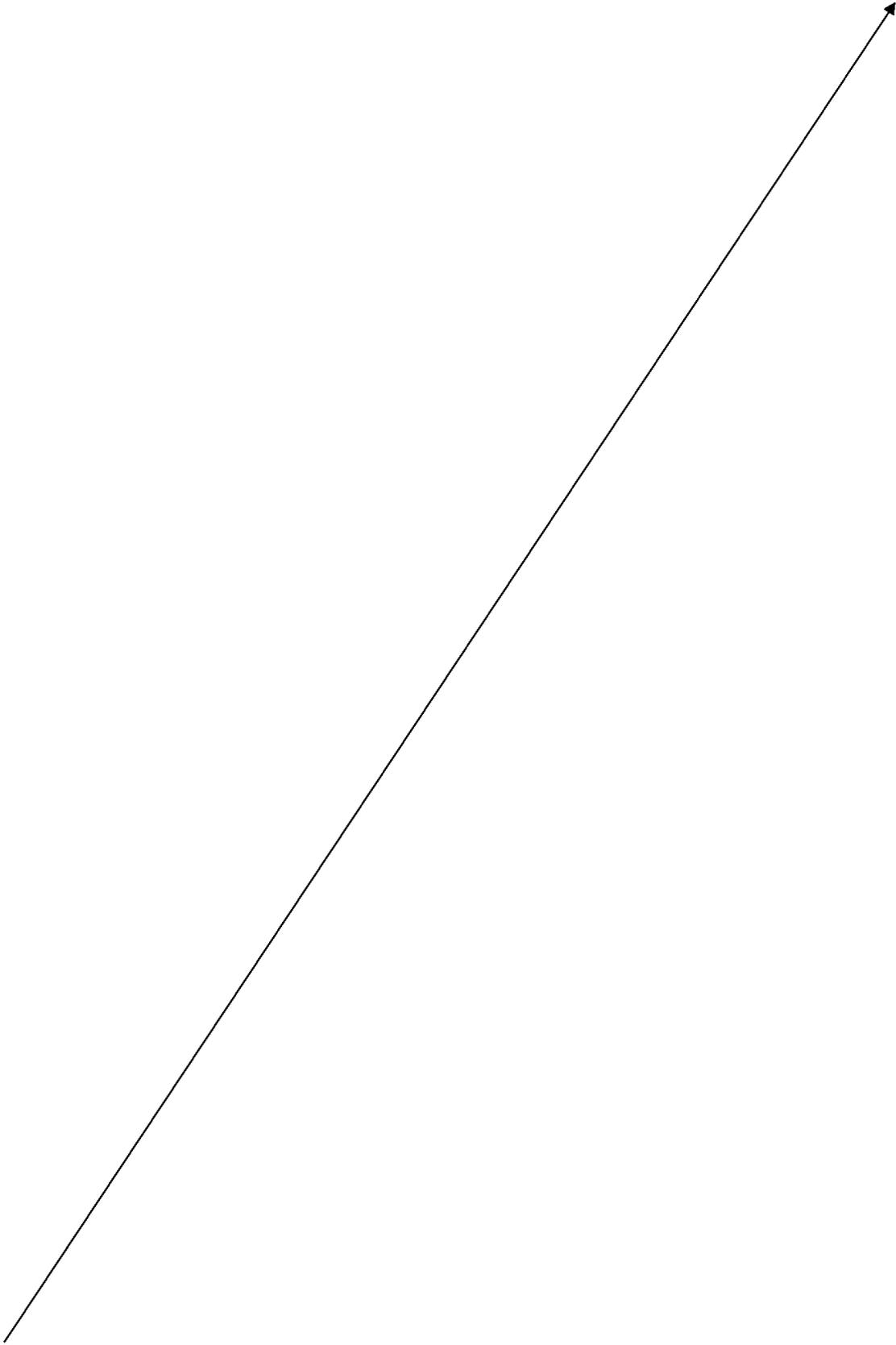
53 *mf* *ben mf*

Quasi cadenza, assai rubato

55 *poco f* *poco f*

O *a tempo* $\text{♩} = 66$ *calando assai* $\text{♩} = 63$ *lunga* *smorzando*

57 *poco mf* *poco p* *ben p*



21 *poco f* *f* *fp*

D 24 *ff*

E 27 *ben sf*

F *Leggiermente scherzando* ♩ = 92

31 *poco mf* *p* *mf*

G ♩ = 84 *espress.*

33 *ben f* *pp [sub.]* *ben mf*

36 *f*

H Un poco muovendo e fluente $\text{♩} = 92 - 96$

39 **1**

poco f

5

$\text{♩} = 100$

43 **I** $\text{♩} = 92 - 96$

f *pp* *giocoso*

46

p *poco mf* *mf*

10

48

ben mf

3

50

poco f

J $\text{♩} = 88$

52 *f*

3 6

$\text{♩} = 96$ $\text{♩} = 96 - 100$

54 *f*

6

56 $\text{♩} = 104$

K $\text{♩} = 112$
tr *Poco esitando*
scintillante *precipit.....*

6 *sfp* *f*

59 $\text{♩} = 116 - 120$

L

62 $\text{♩} = 96$
cantabile e affettuoso

M

1 *mf*

66 *poco f*

3 3

N $\text{♩} = 88$
quasi corno inglese
ben cantando

68 *f* *p*

71 $\text{♩} = 96$

O *tr* *b*

f *mf*

74 $\text{♩} = 112$

poco f

3

76 **P**

ben f *sfp* *sfp*

4

Tempo primo (♩ = 126)

staccato sempre

Q

83 *poco f* *f*

86 *ben f*

89 *mf* *6*

R

Meno mosso ♩ = 112

92 *ben mf* *pp* *ben mf* *ben mf* *p* *ben mf*

S

95 *f* *sf* *p* *cantabile* *poco sf* *p*

T

99 *sf* *p* *ben p* *ben p* *ben f*

U

Tempo I ♩ = 126

106 *mf* *ben mf*

110 *mf*

112 *ben mf* *sfp*

115 *poco f*

V Un poco muovendo ♩ = 126

118 *ben. f*

Muovendo e animato ♩ = 126

121 *ben. f* *marc.* *sf*

W ♩ = 132

124 *sf*

127 *f sf*

X a tempo giusto

129 *f* *ff* *ff assai*

132 *ben. f* *Mosso* ♩ = 133 *quasi gliss.*

Y *quasi gliss.* *a tempo*

136 *ff* *sf* *mf*

Z

140 *p* *ff* *sf*