

Bedrich Smetana
Richard III, Op. 11

Oboe I.

Maestoso quasi Andante.

3 Solo. 1 1 1

p

p

Vcll. Bass. *p* *cresc.*

f *G.P. espr.* 1 2

dim. *p* *rit.* *allegro* *ff*

cresc. *ff*

ffz *fz* *fz* *fz* *fz*

fz *fz* *ffz* *ffz*

ffz *sempre f* *ff* *fz* *fz*

fz *sempre ff* *fz* *fz* *fz* *ffz*

Oboe I.

E Maestoso.

sempre f *f* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *simile*

sempre f

fz *fz fz fz*

Più Allegro vivo.
18

Viol. I.

p *F* *p*

poco a poco cresc.

cresc. *f*

fz sempre cresc.

Tempo I^o maestoso, ma non troppo largamente.

sfz *ff* *fz* *fz* *fz* *fz* *fz* *ffz*

Grandioso.

ff *fz* *fz* *fz* *fz*

ff sempre

con tutta la forza *G1* *G.P. ff* *fz fz*

12

Oboe I.

H Tempo I^o quasi Andante.

con grand espr.

The musical score for Oboe I consists of ten staves of music. The first staff begins with a *pp* dynamic and a *p* dynamic, followed by a *poco a poco cresc.* leading to a *f* dynamic. The second staff features a *p* dynamic and includes triplet markings. The third staff continues the *poco a poco cresc.* and includes a *secco* marking. The fourth staff is marked *Più mosso.* and includes *pp*, *pp*, *ffz*, and *p* dynamics. The fifth staff includes *ffz*, *sfz*, *mf*, *sfz*, and *f* dynamics, with a *sempre marc.* instruction. The sixth staff includes *sempref marcantiss.* and a *K2* key signature change. The seventh staff is marked *Vittorioso.* and includes *con tutta la forza*, *sempre marcantiss.*, and *fz fz* dynamics. The eighth staff includes *ff sempre*. The ninth staff includes *fff* and *dim.* dynamics. The tenth staff includes *G.P.*, *p*, *più p*, *13*, *Viol.*, *f*, *ff*, and *fz* dynamics.

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Oboe II.

Maestoso quasi Andante.

9 Ob.I. *p* *p* 5

A 5 *p* *cresc.* *f* 8

B *p*

cresc. *ff* *ffz* *ffz* *fz* *fz* *fz* *fz*

rit. *Ca tempo*

D *ffz* *fz* *fz* *fz* *fz* *fz* *fz* *sempref* *fz*

E *Maestoso.* *fz* *fz* *fz* *ffz* *sempref* *fz* *fz* *fz*

simile

sempref

F *Piu Allegro vivo.* 2 22 Ob.I. *p*

poco a poco cresc. *cresc.*

f *cresc. sempre* *fz cresc. sempre*

