Giuseppe Prestini (1877-1955)

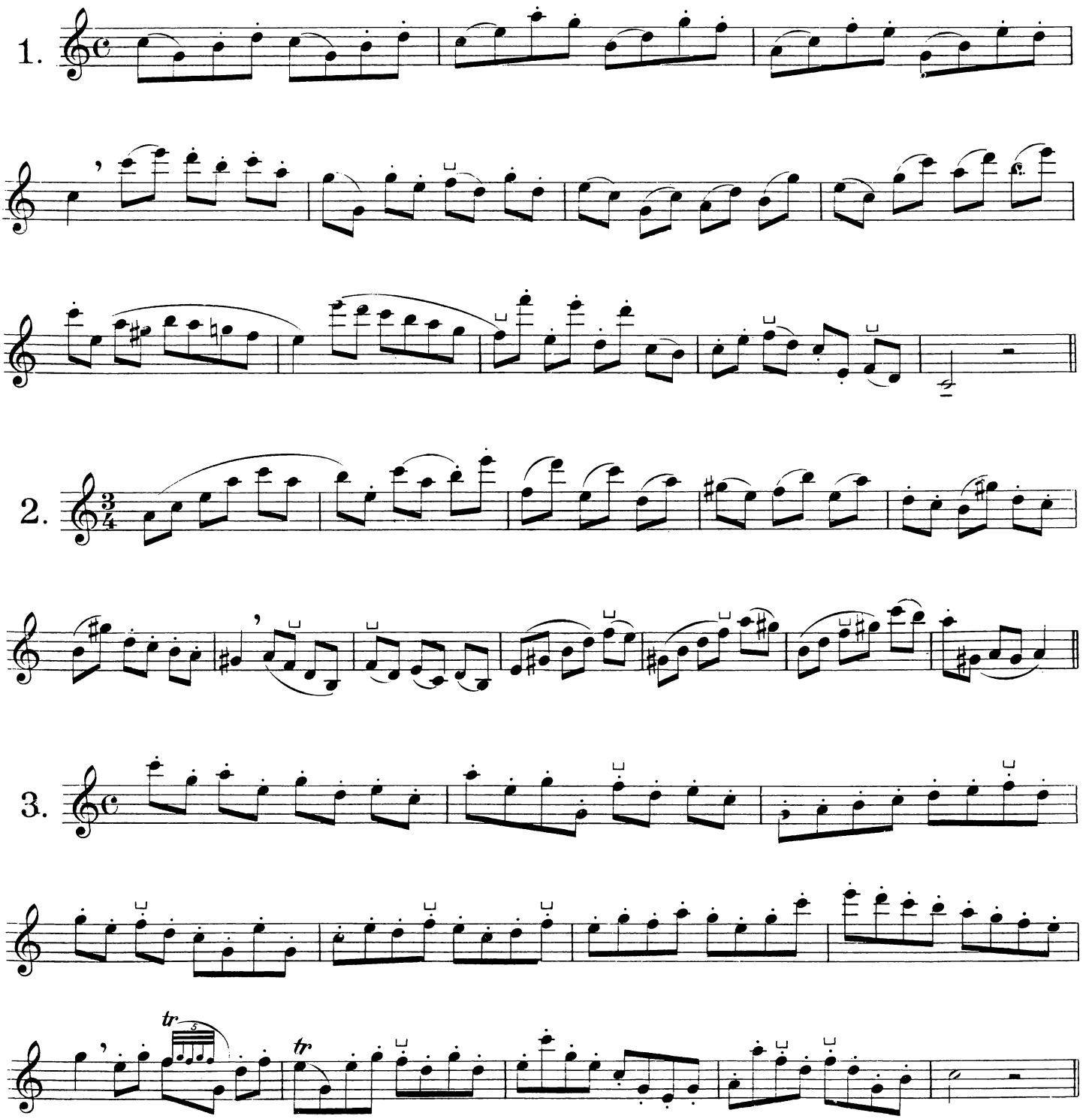
RACCOLTA DI STUDI

PER OBOE

Utili ad un primo e contemporaneo sviluppo dell'agilità e del canto

I.

DUINE



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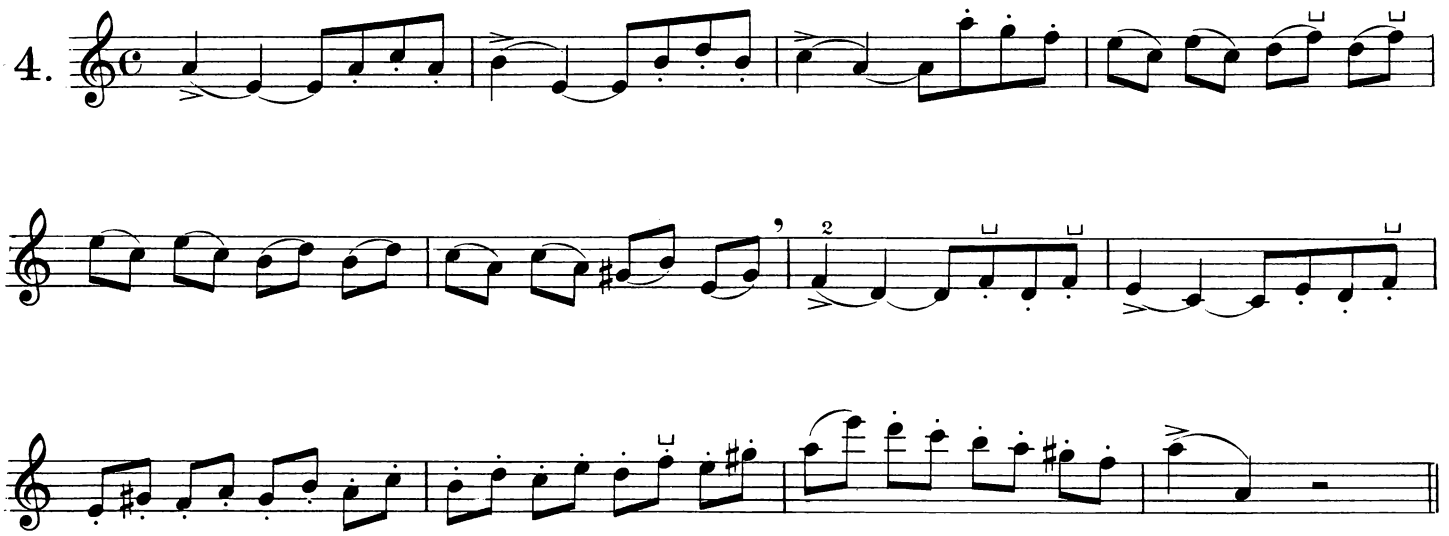
E.R. 219.

RISTAMPA 1977
(Imprimé en Italie)

4.



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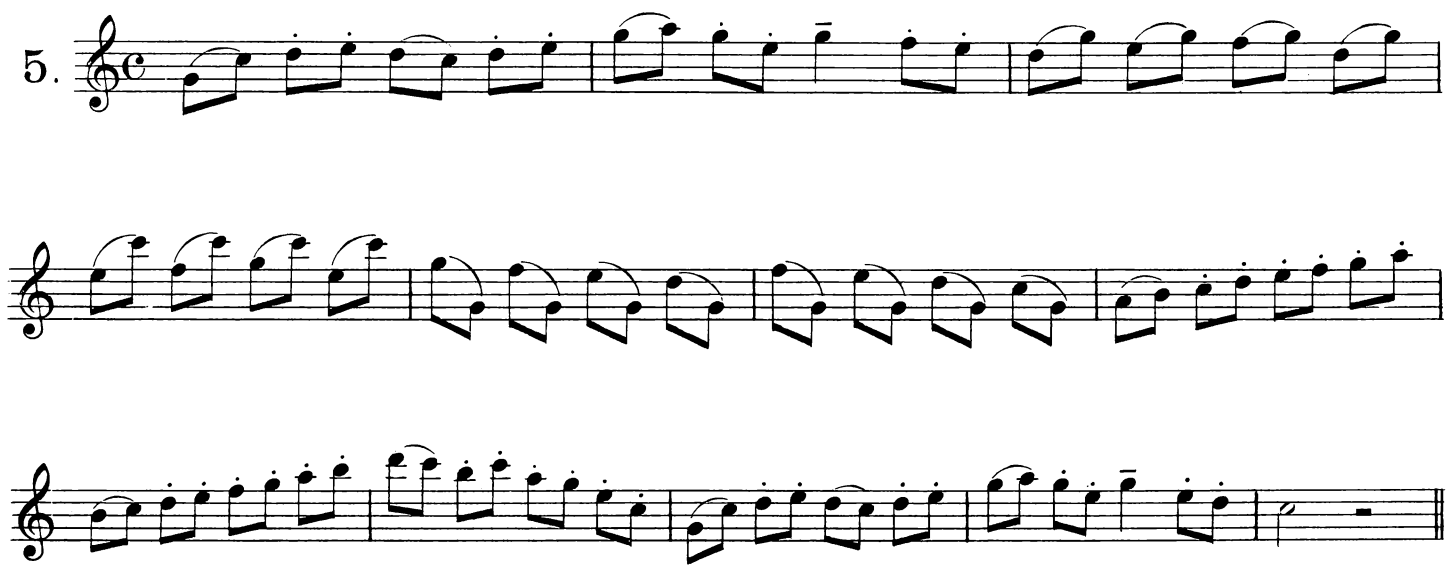

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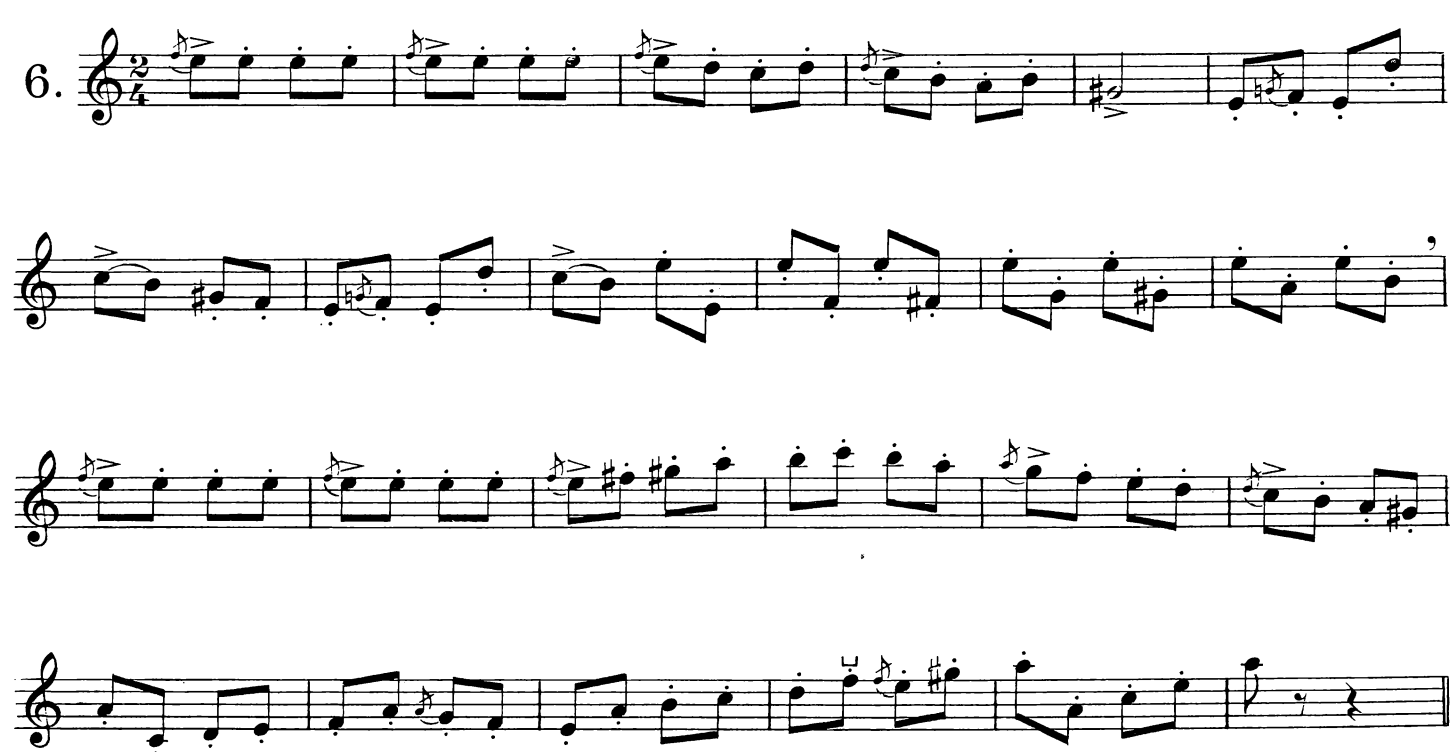
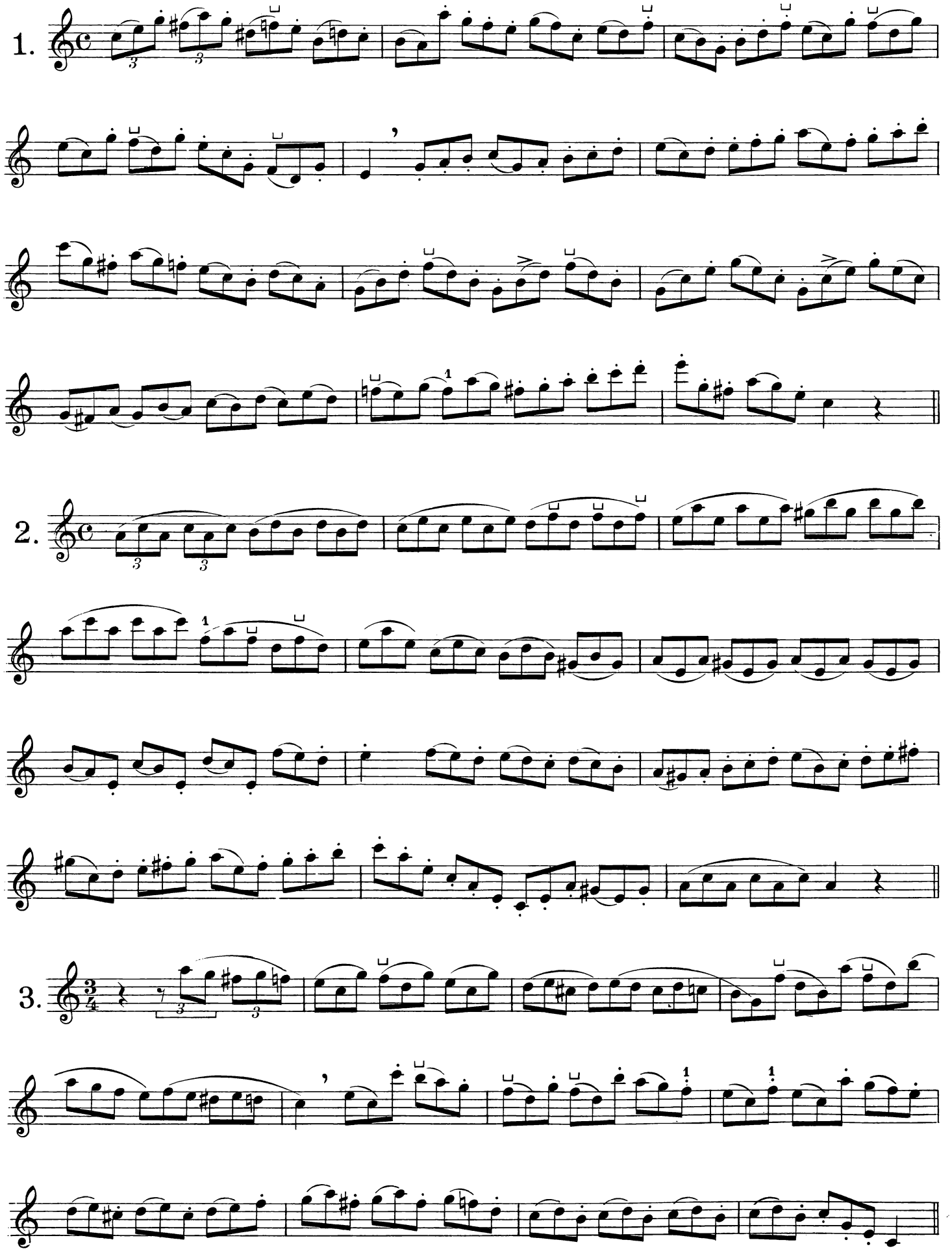
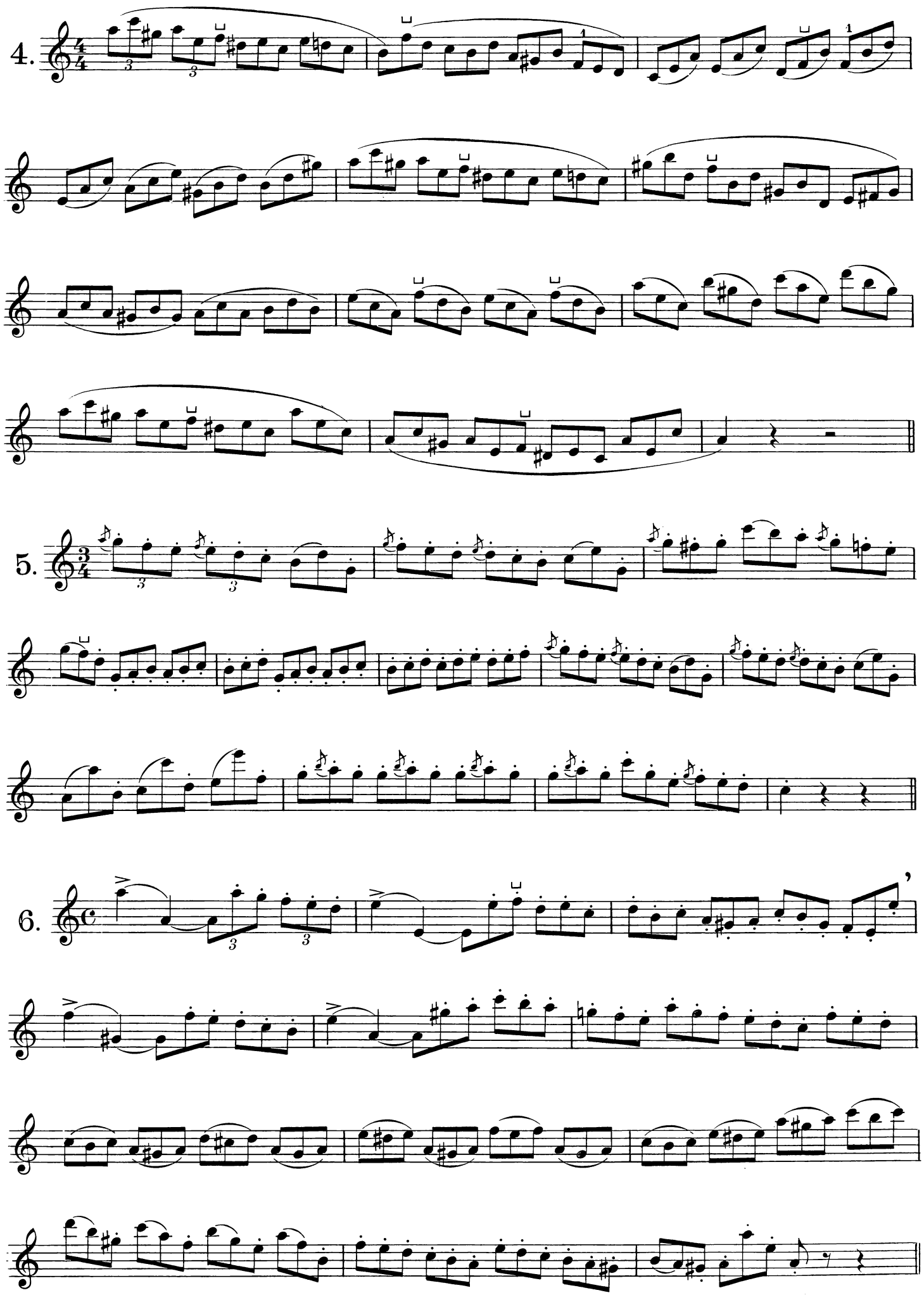


TERZINE





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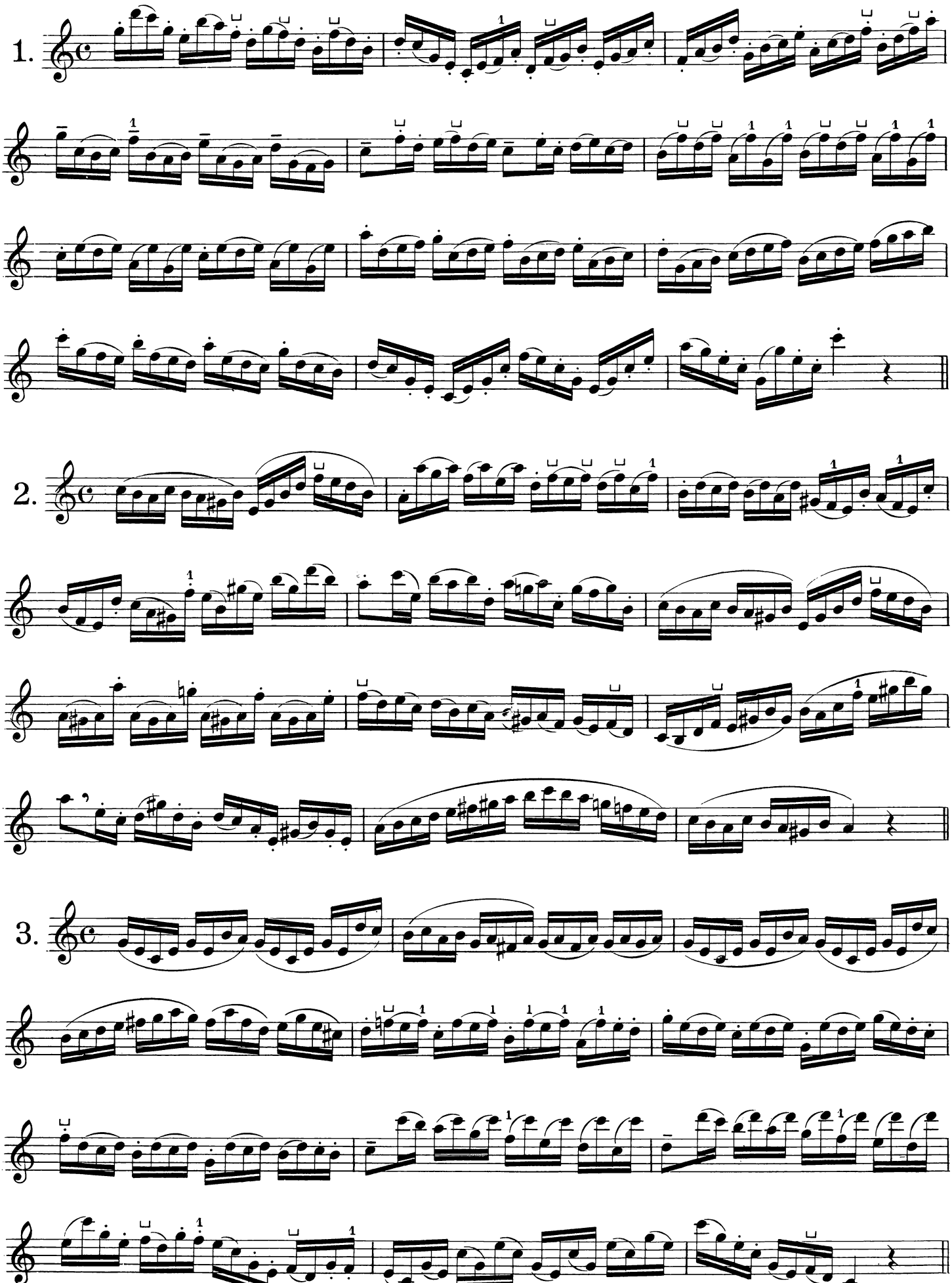
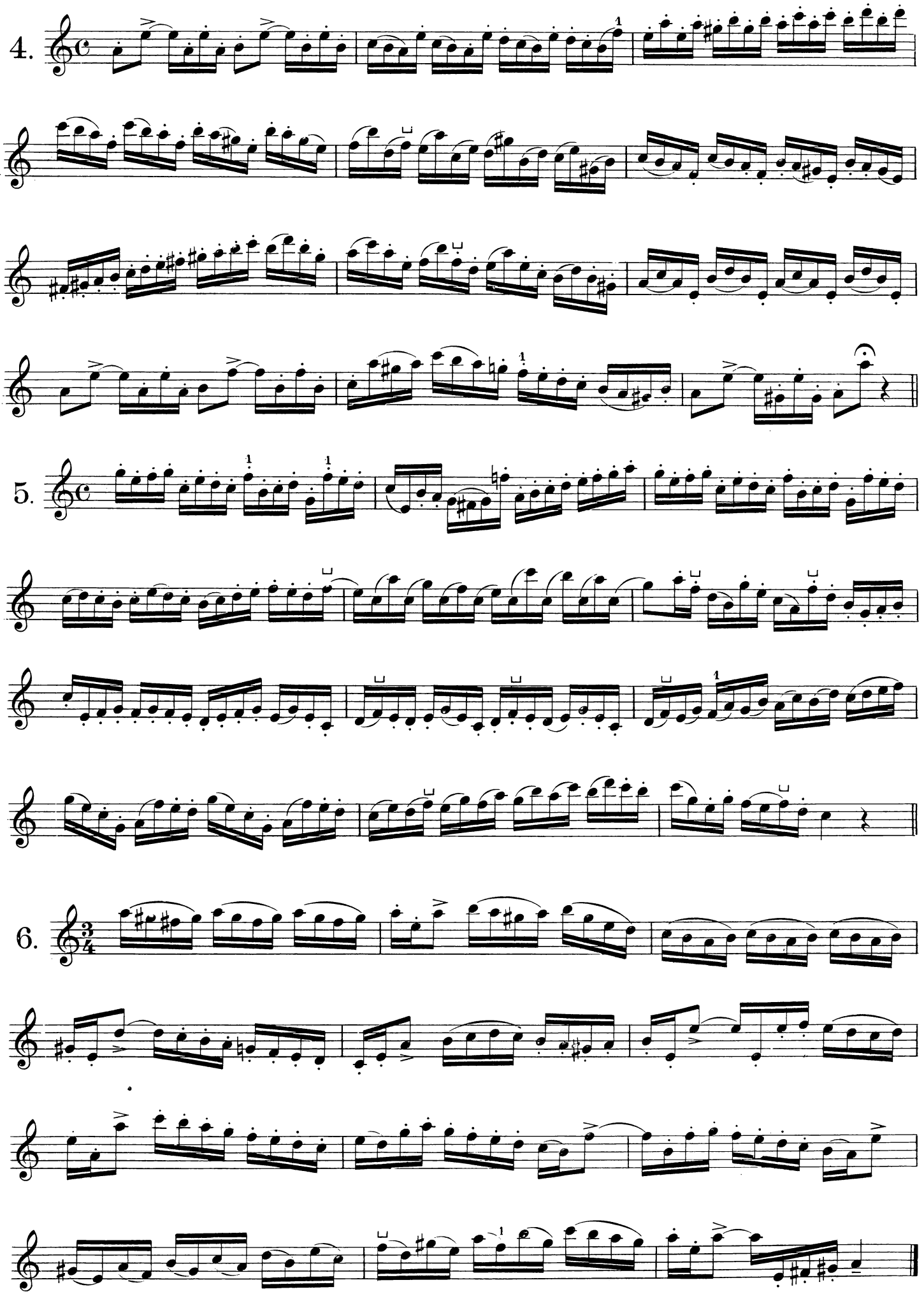
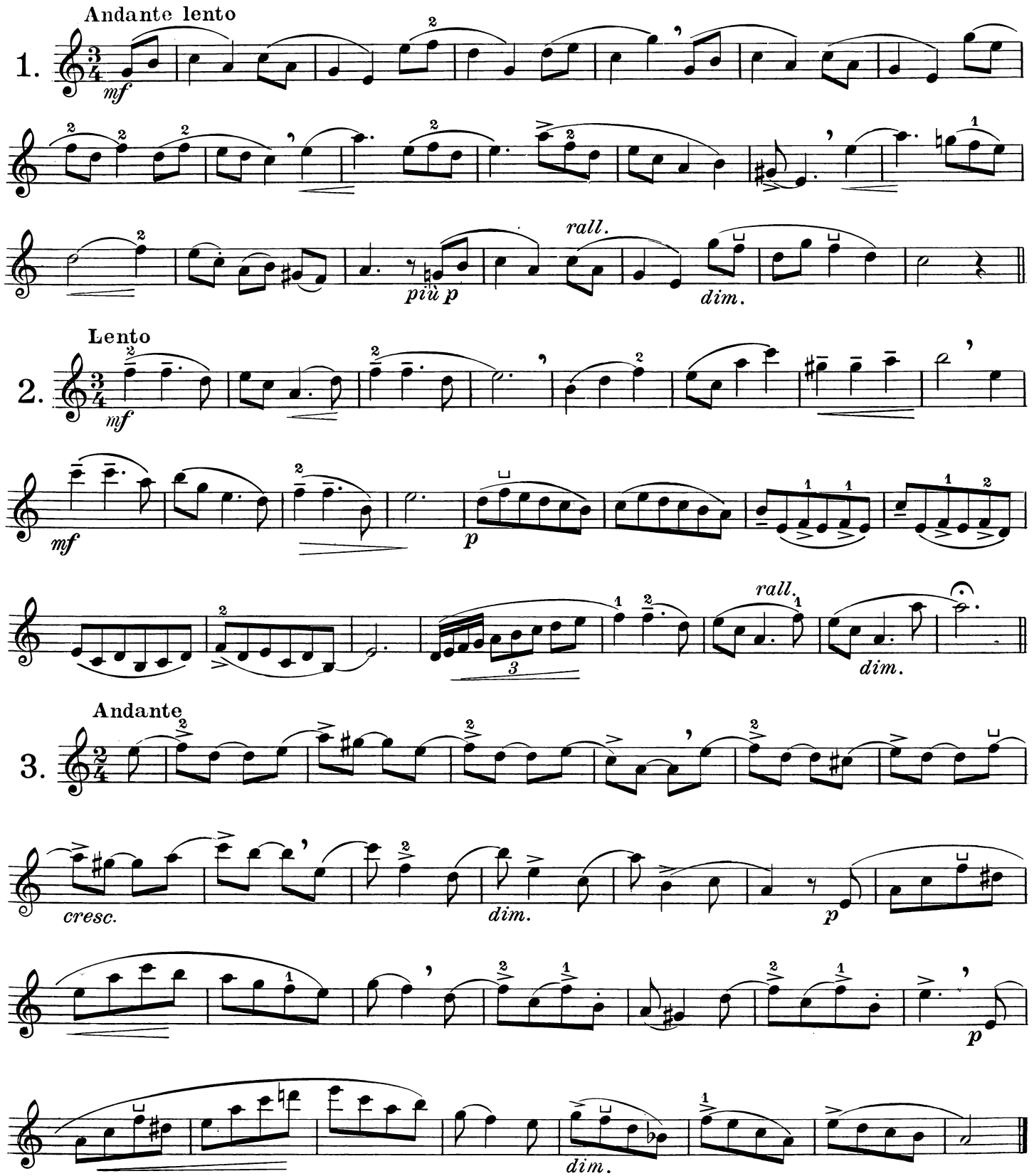



4.
5.
6.

3 ESERCIZI
PER LE POSIZIONI I.a E II.a DEL FA♮

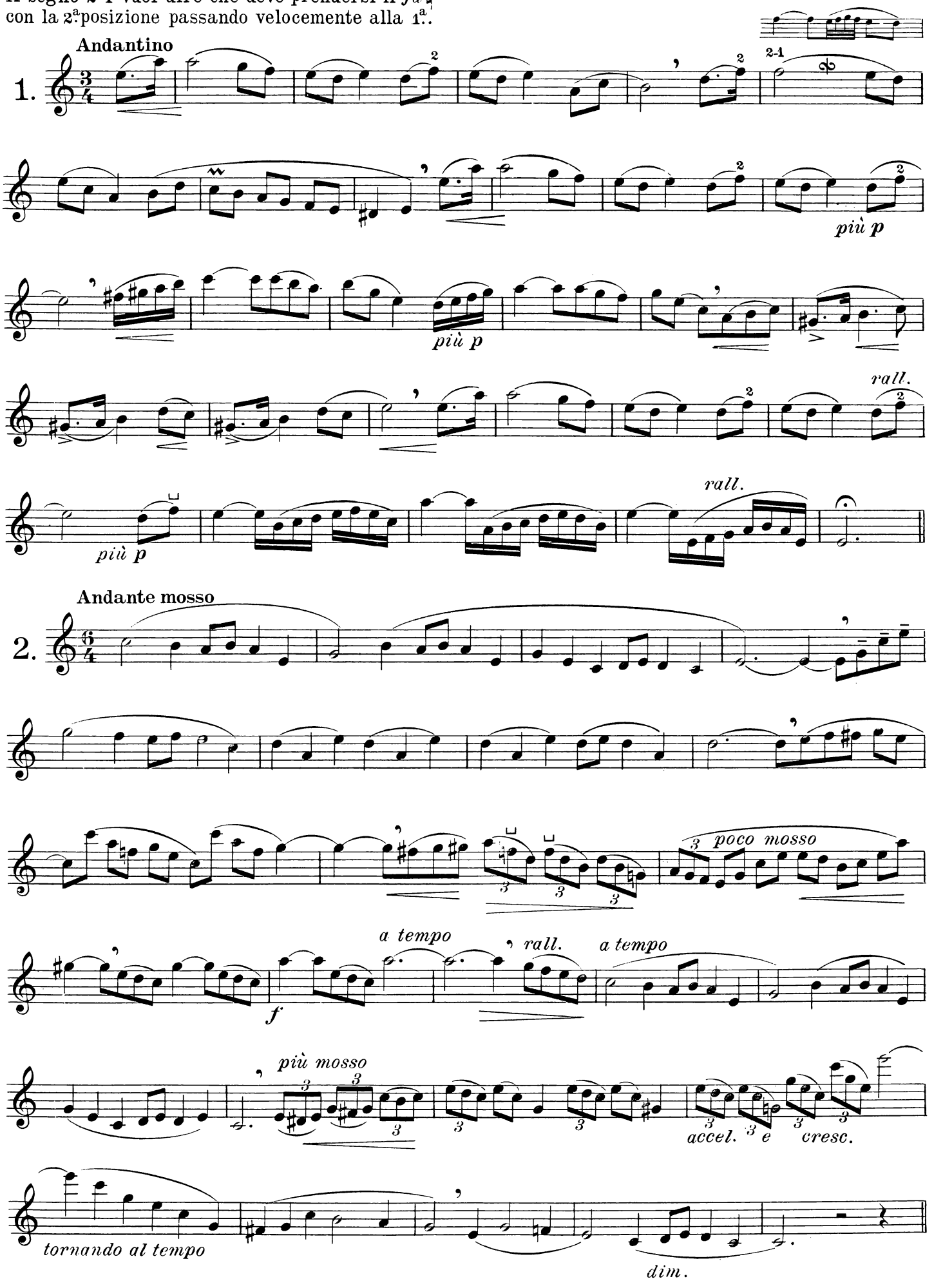
Come per ottenere una buona agilità e rendere più facili i passi, specialmente nella lettura a prima vista, è necessario l'uso della posizione del *Fa* a forchetta (⊔) dove è indicato, così, per avere un canto efficace con suoni uniformi, è necessario invece evitare la posizione del *Fa* a forchetta usando quella segnata (1) o (2) secondo la necessità. Tuttavia si potrà usare anche nel canto il *Fa* a forchetta ma solamente nel *piano*, come indicato negli esercizi seguenti.

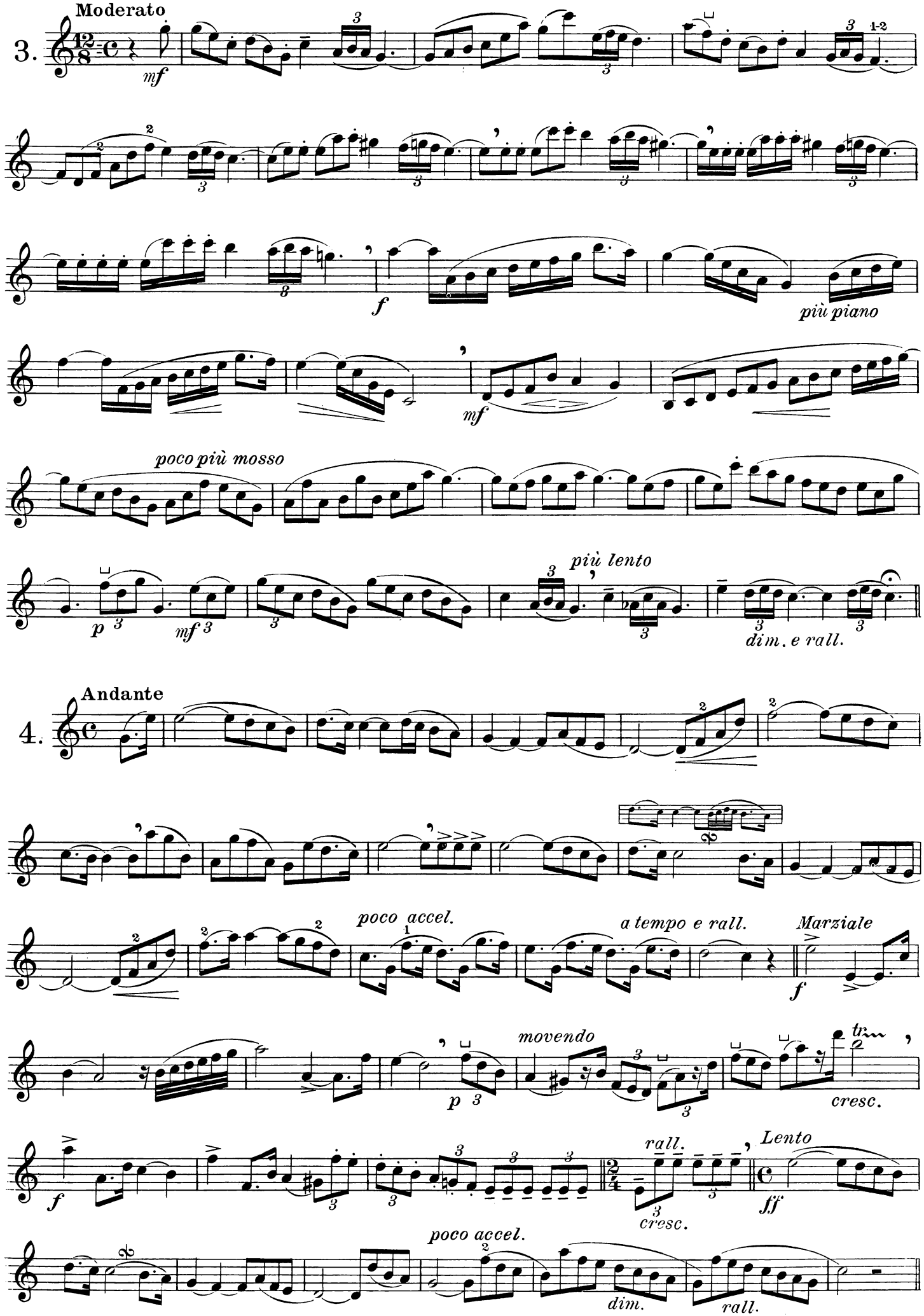
N.B. Il N.o 1 sul *Fa*♮ indica che deve aprirsi la chiave del *Fa*♮ col dito anulare destro.
Il N.o 2 sul *Fa*♮ indica invece che deve aprirsi la doppia chiave del *Fa*♮ col mignolo sinistro.

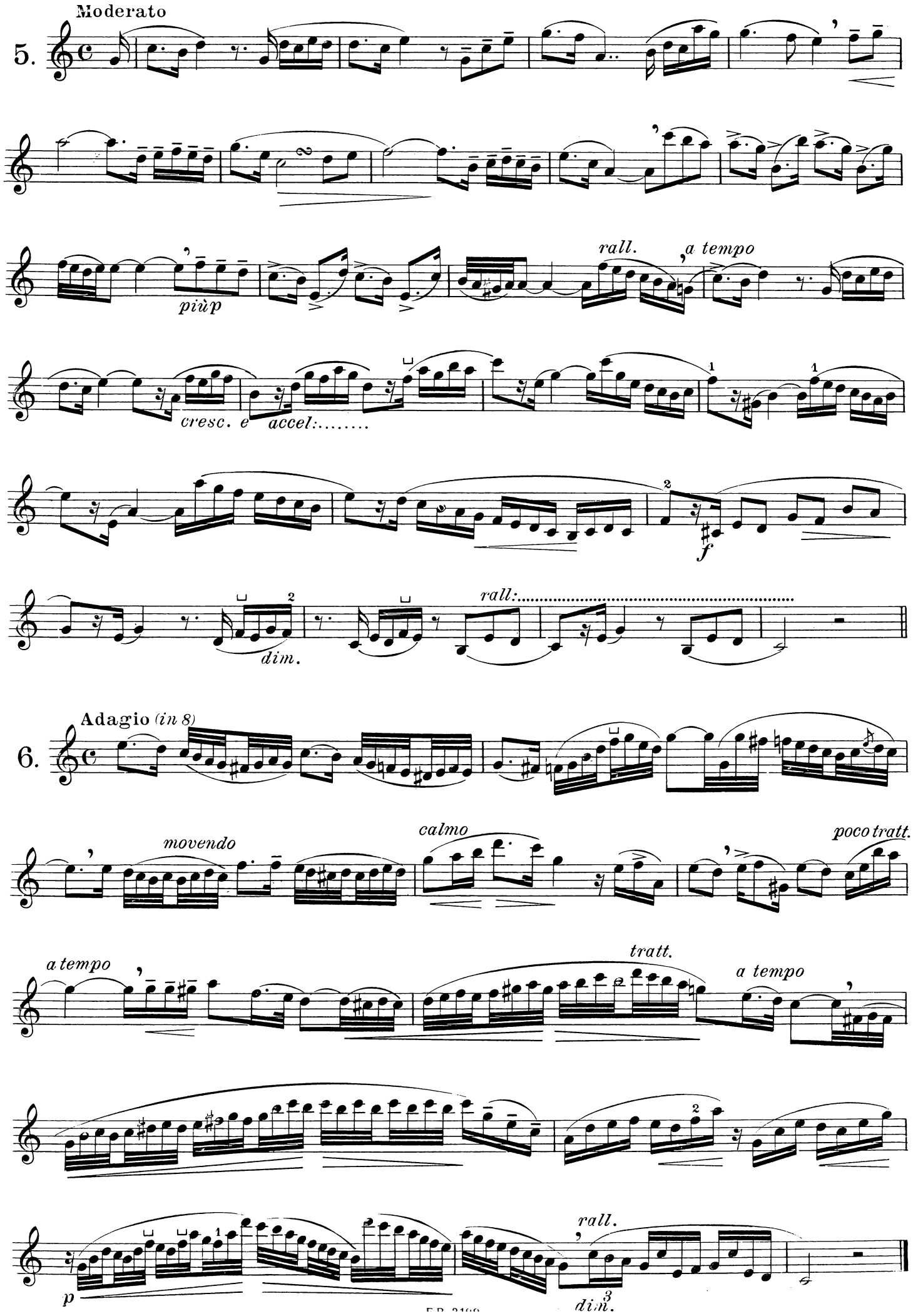


6 STUDI MELODICI

Il segno 2-1 vuol dire che deve prendersi il *fa* ♮ con la 2ª posizione passando velocemente alla 1ª.

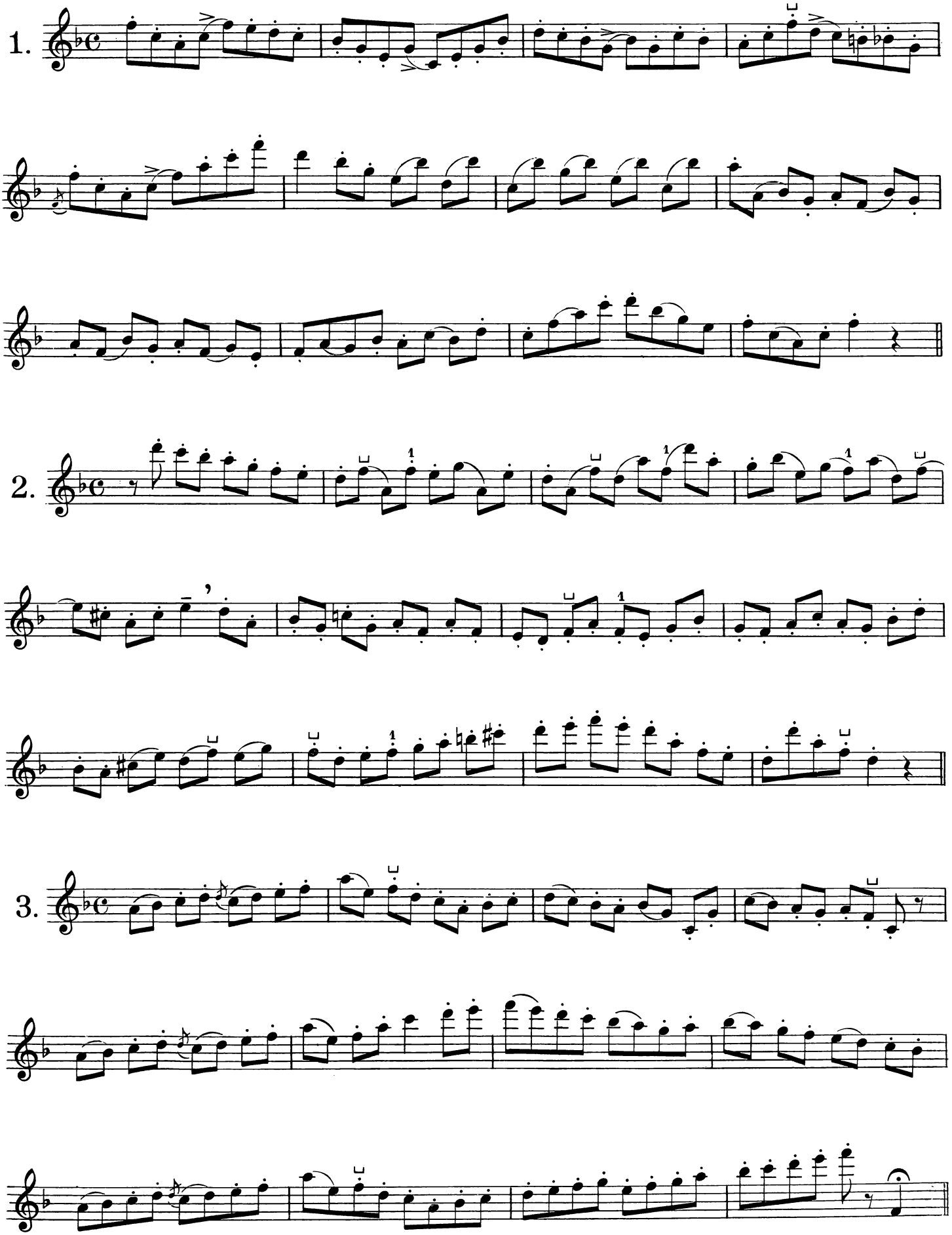


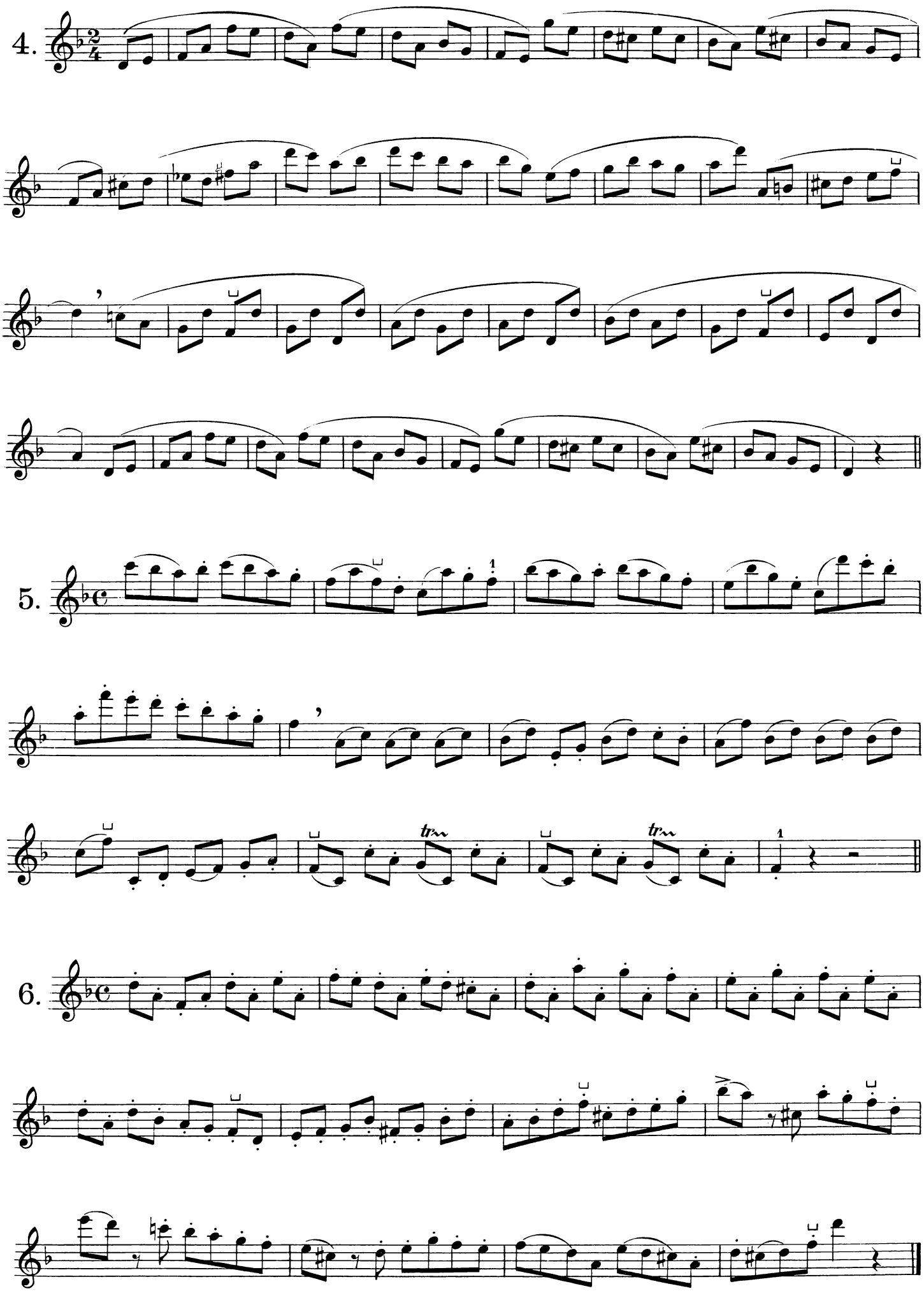

Moderato
3.
mf
f
più piano
mf
poco più mosso
più lento
p
mf
dim. e rall.
Andante
4.
poco accel.
a tempo e rall.
Marziale
f
movendo
p
cresc.
f
rall.
Lento
ff
cresc.
poco accel.
dim.
rall.


Moderato
5.
piùp
cresc. e
accel:.....
rall.
a tempo
dim.
rall:.....
f
Adagio (in 8)
6.
movendo
calmo
poco tratt.
a tempo
tratt.
a tempo
p
rall.
dim.

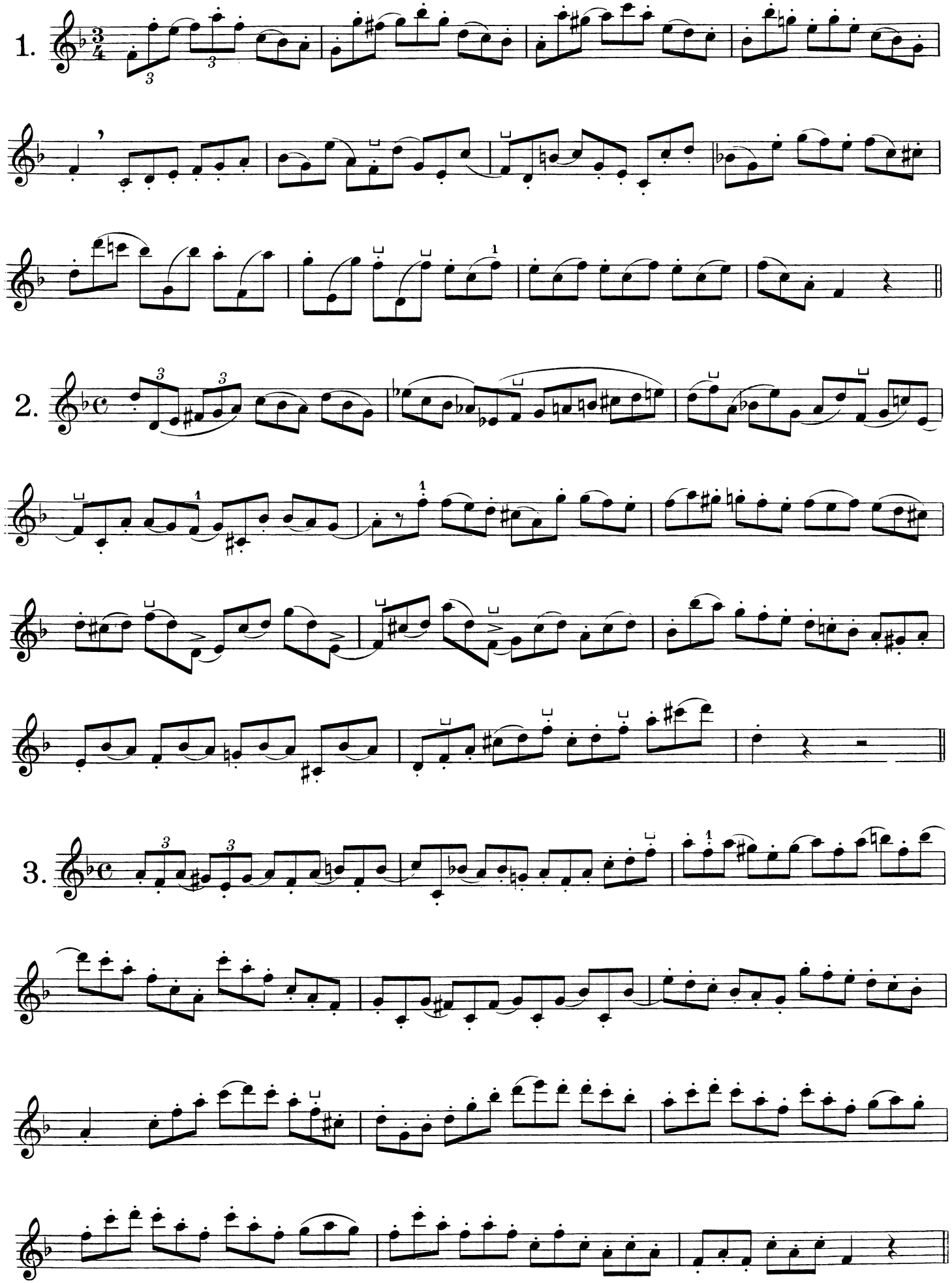
II.

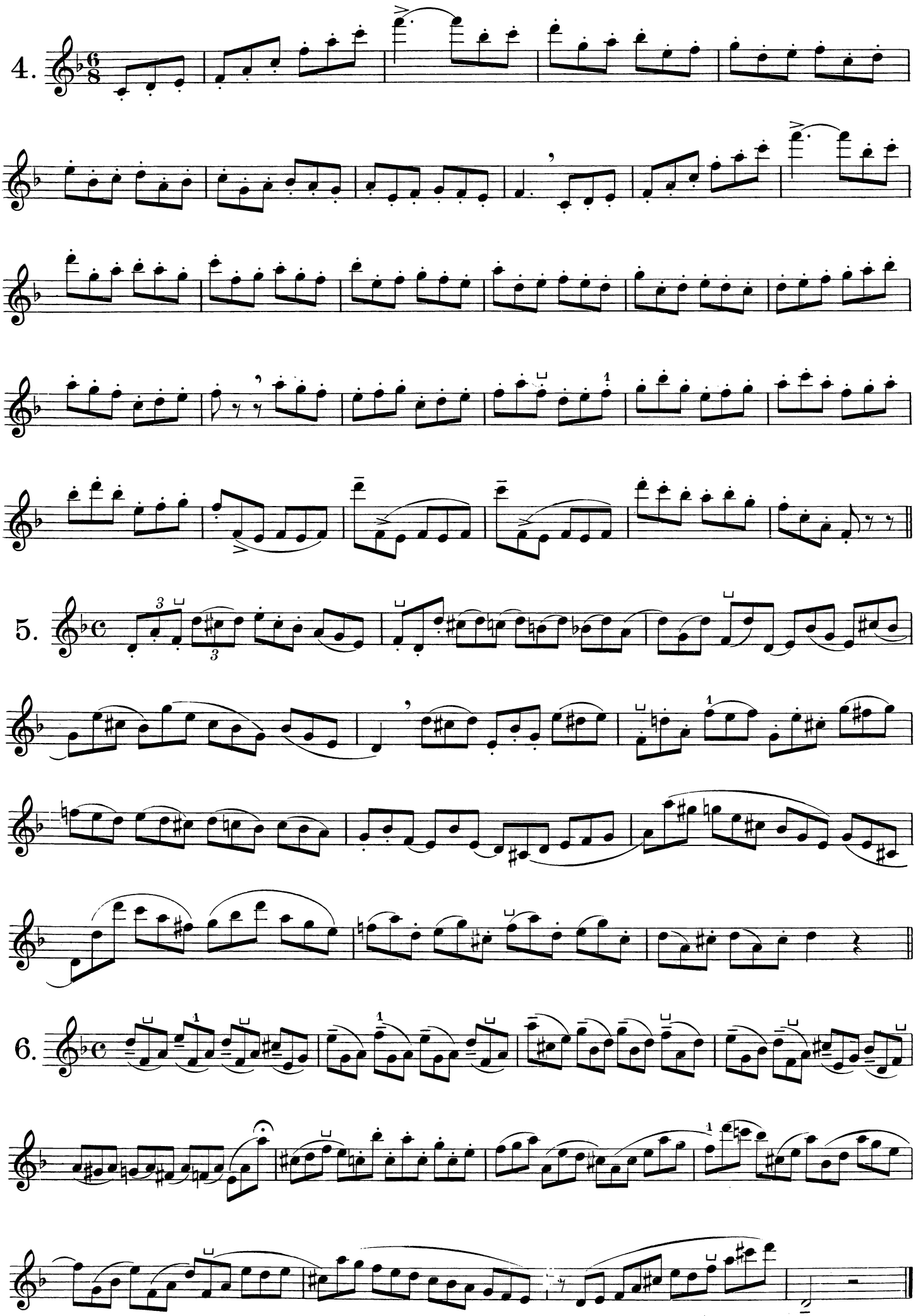
DUINE



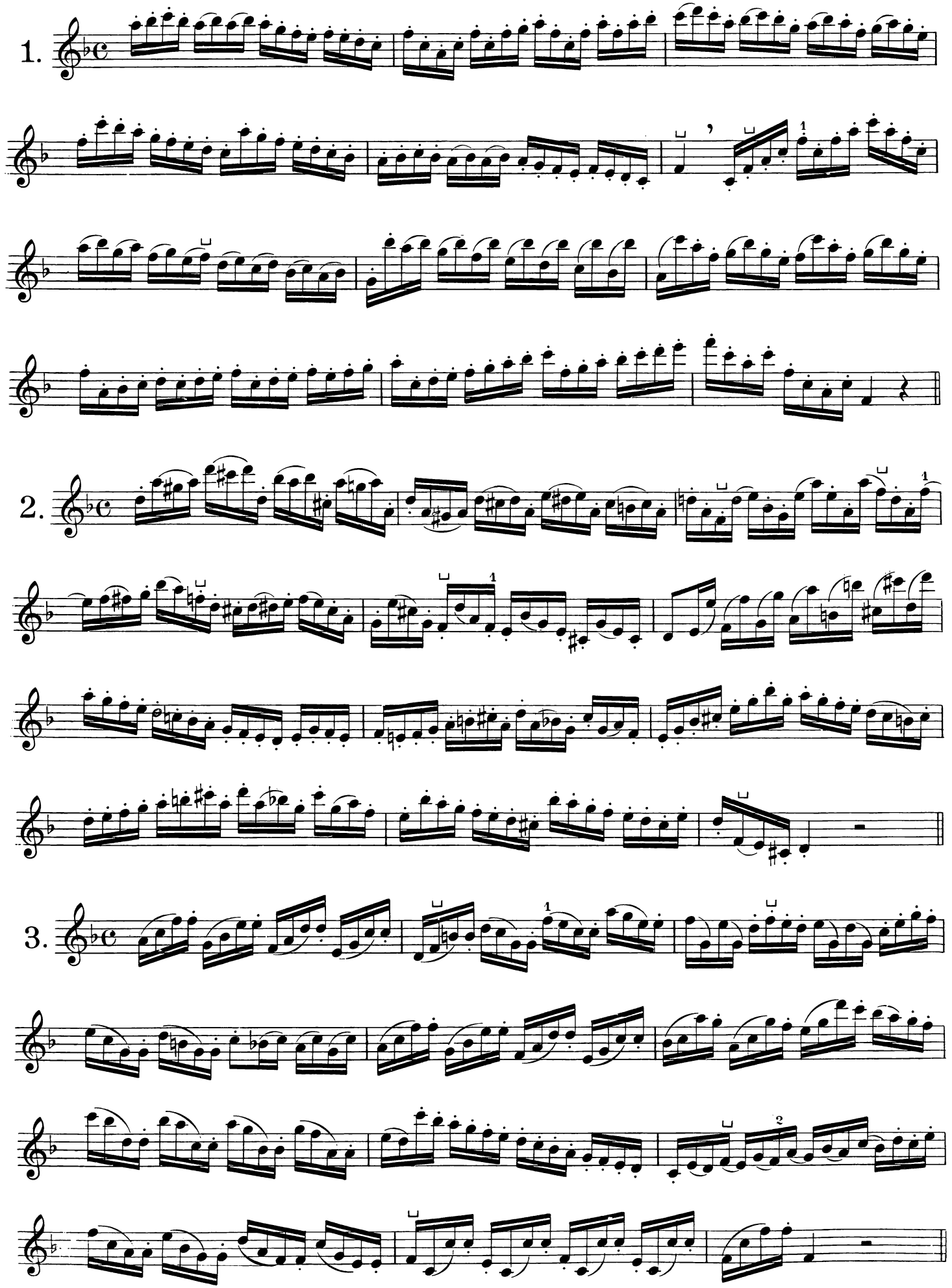

4.
5.
6.

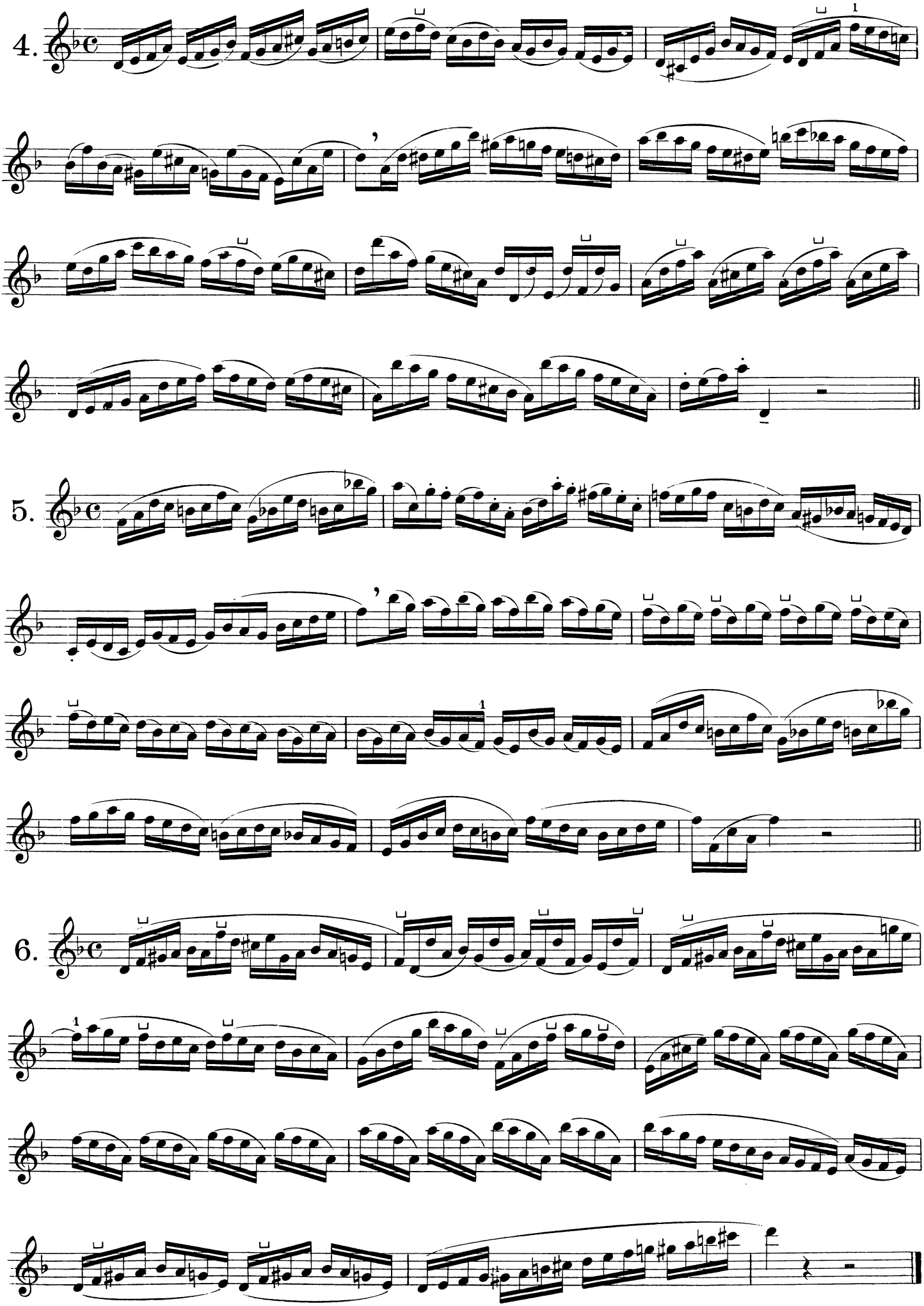
TERZINE




4.
5.
6.

QUARTINE

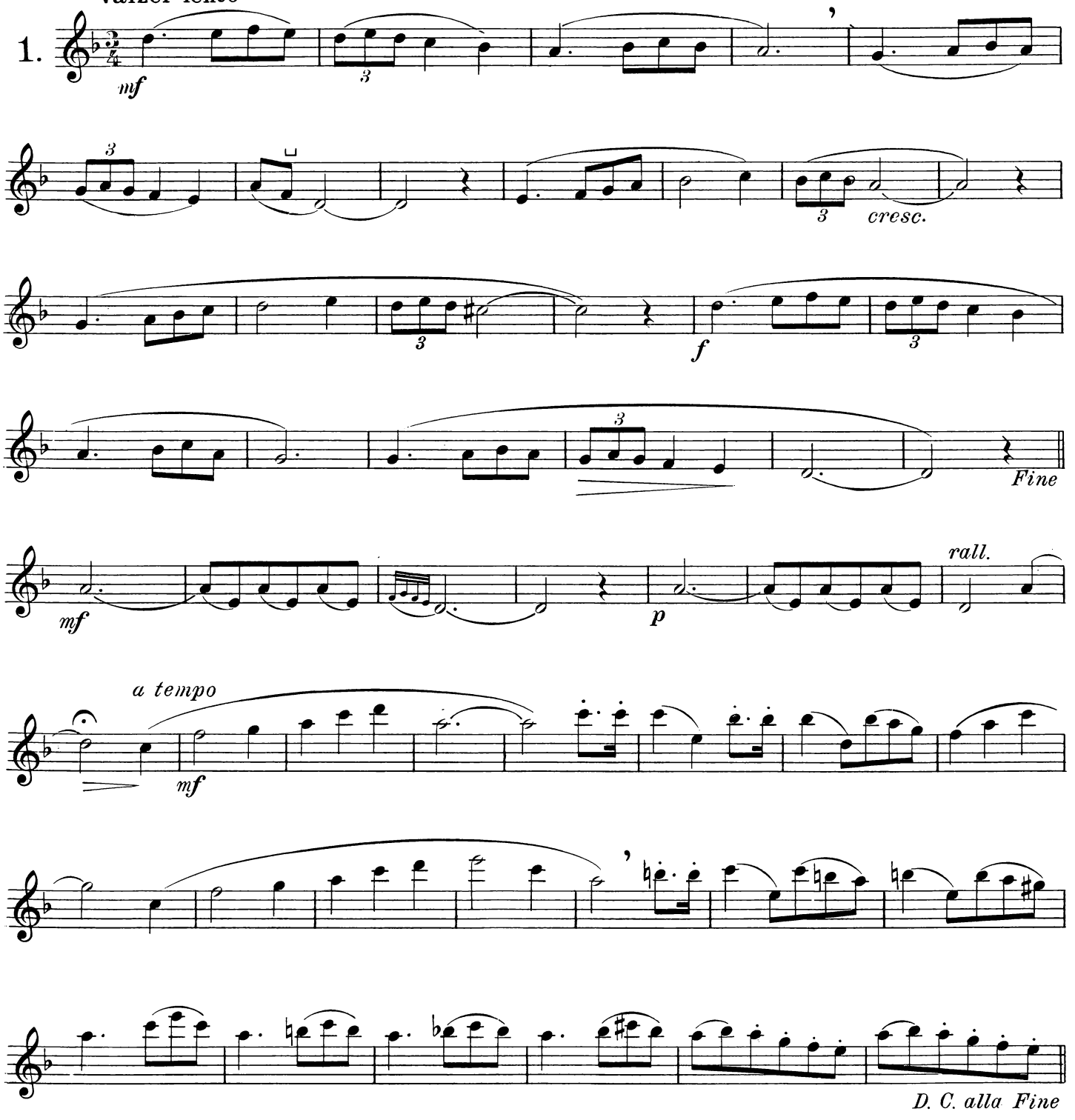




6 STUDI MELODICI

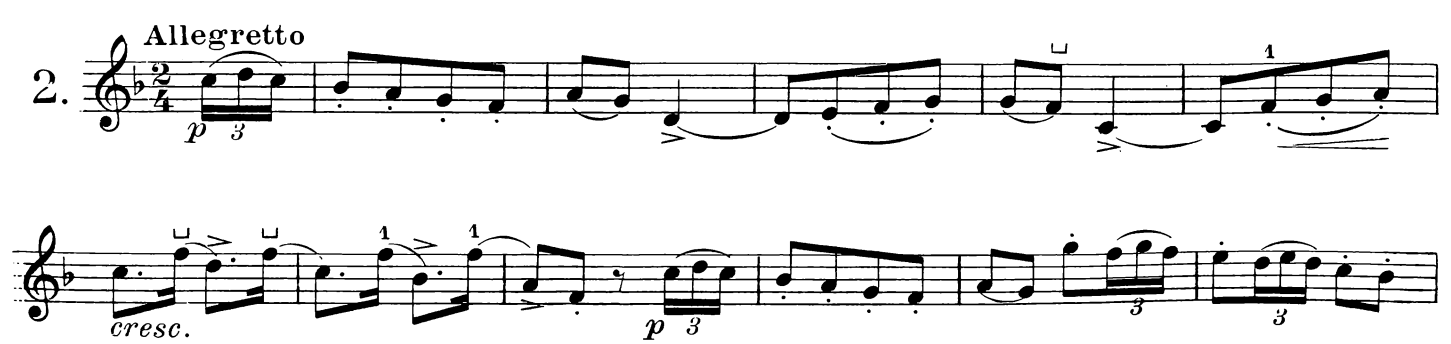
CANZONE
Valzer lento

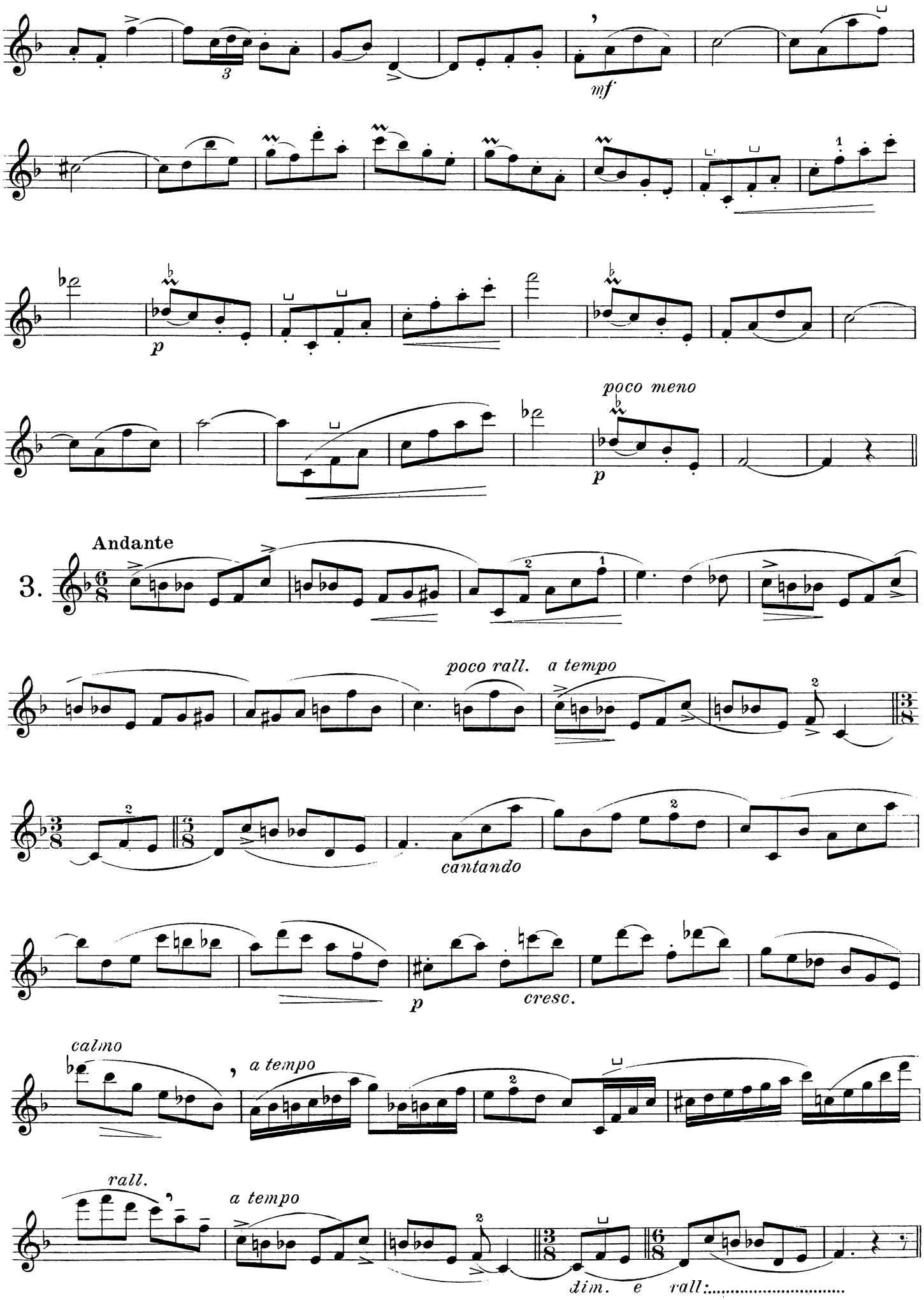
1.



Allegretto

2.




mf
p
poco meno
p
Andante
3.
poco rall.
a tempo
cantando
p
cresc.
calmo
a tempo
rall.
a tempo
dim. e rall:

SCHERZO

4. (in 1).

mf

p

mf

f

5. Andante

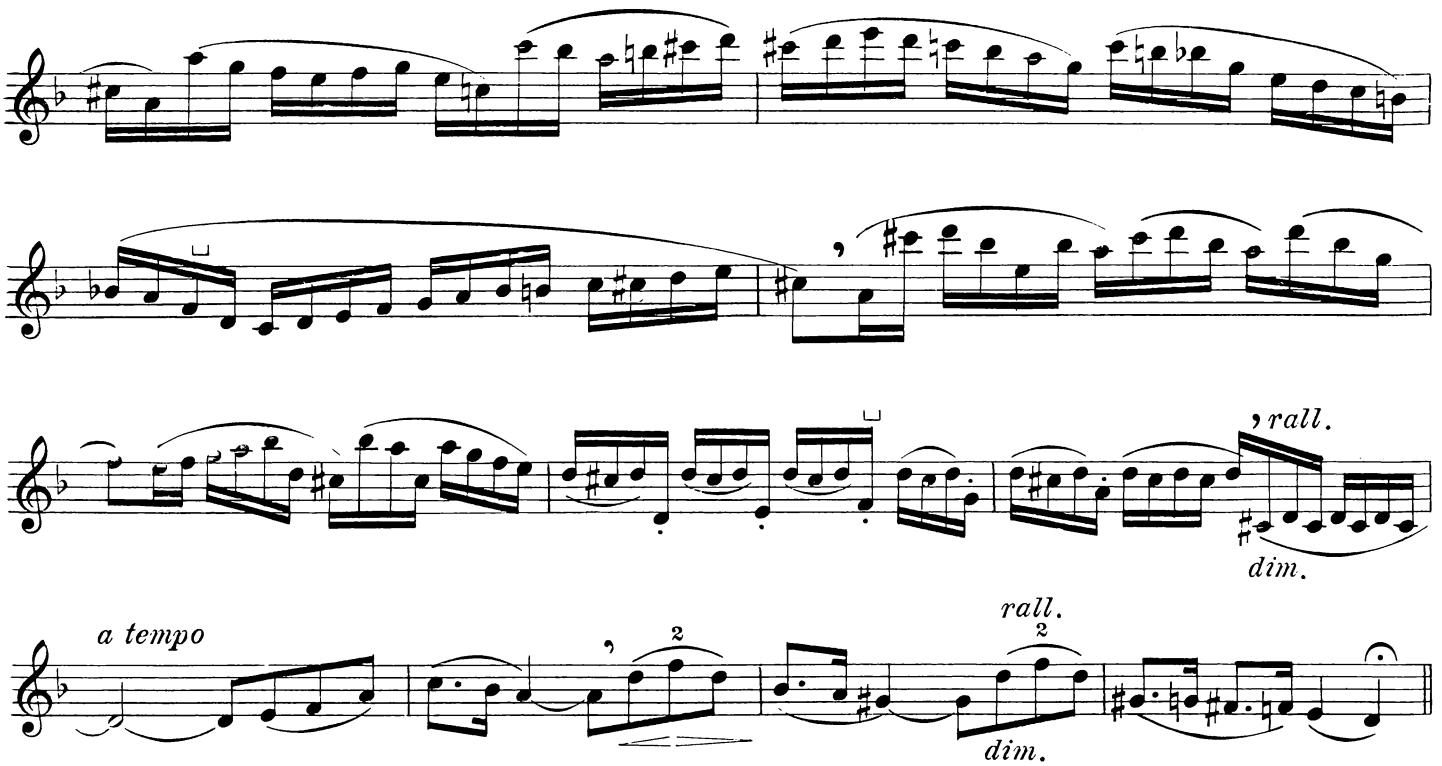
mf

dim.

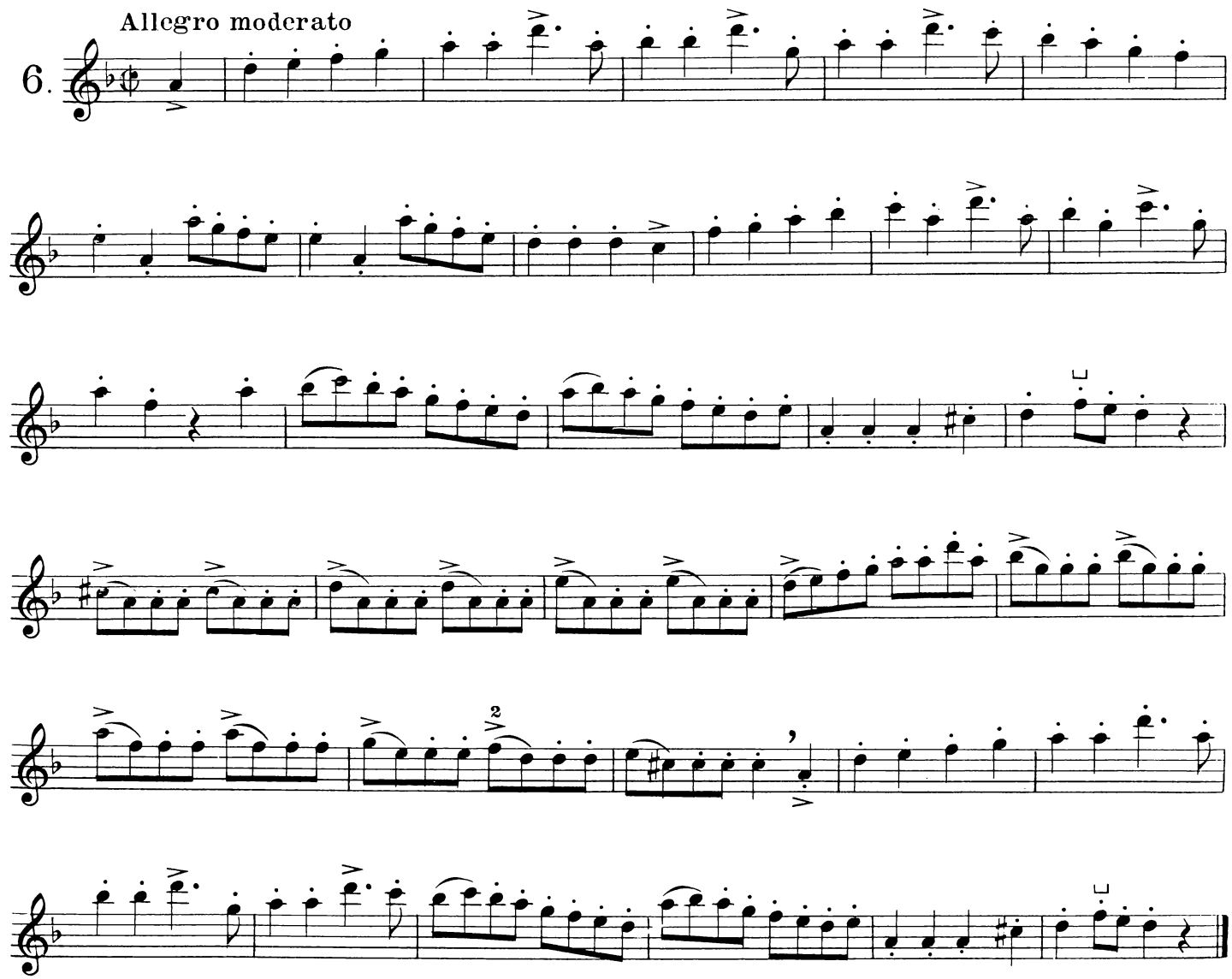
rall.

a tempo

tranquillo

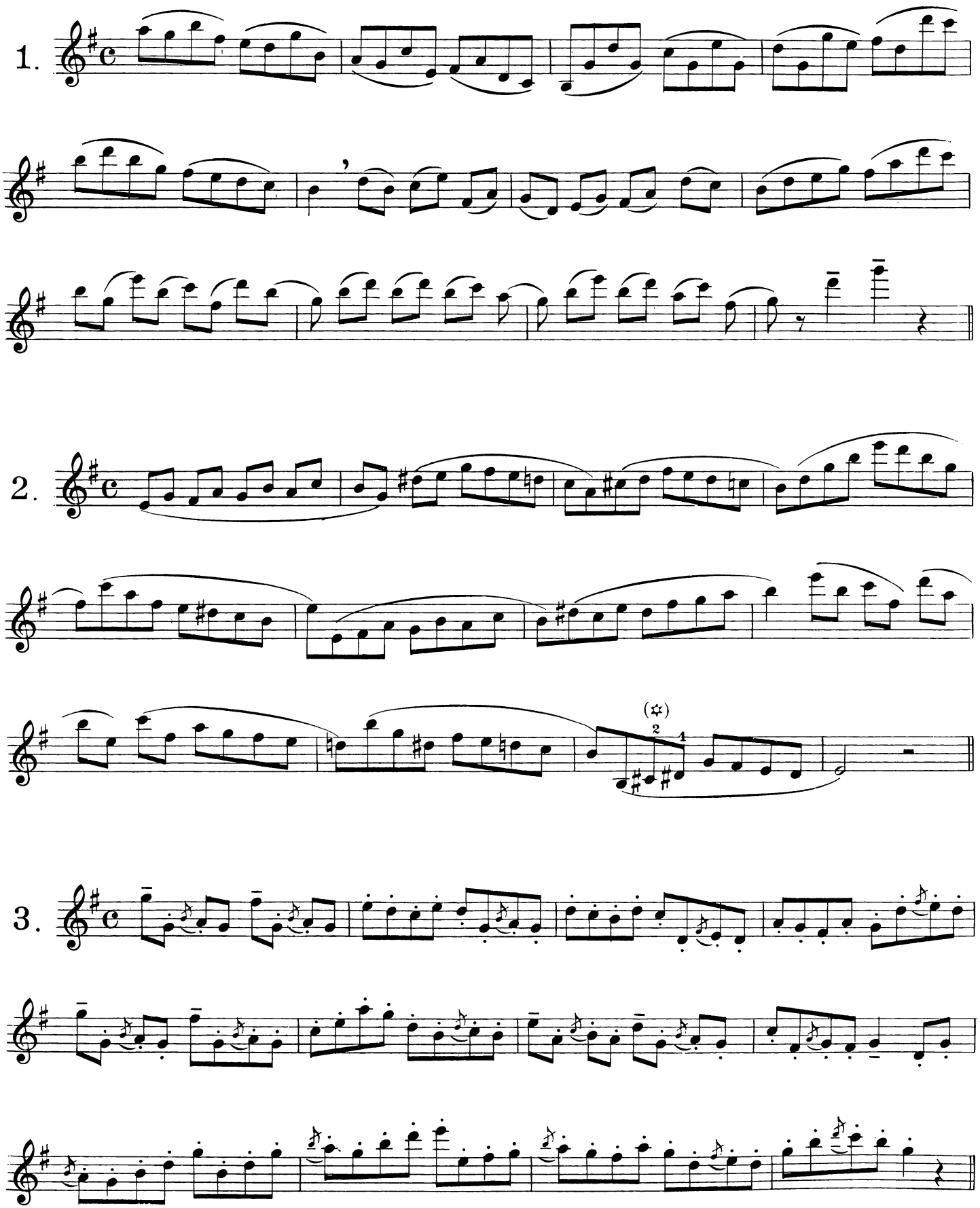


6. Allegro moderato

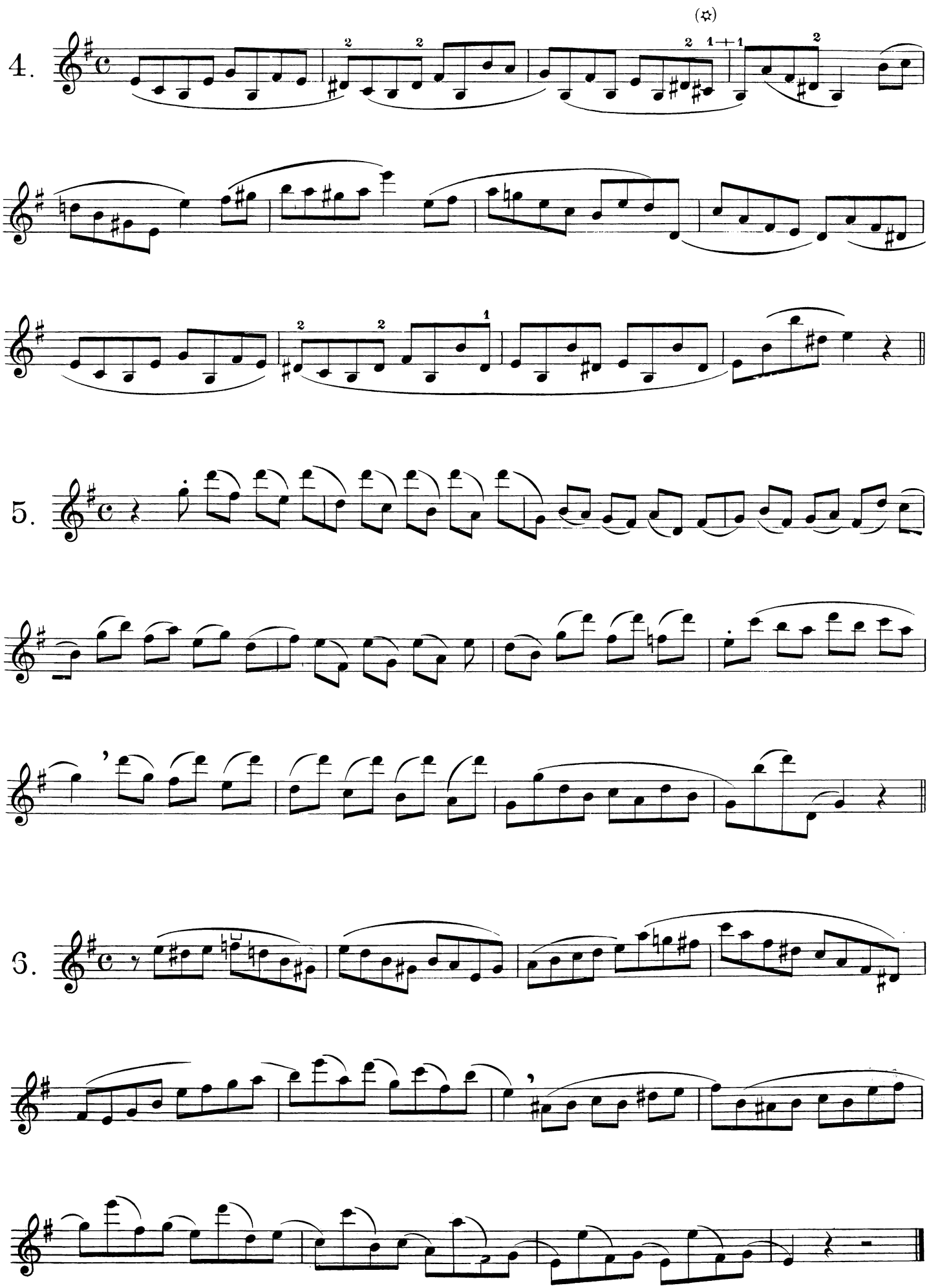


III.

DUINE



(✡) Usare la doppia chiave di *Do* ♯ col mignolo sinistro, liberando il mignolo destro che aprirà la 1.ª di *Re* ♯.

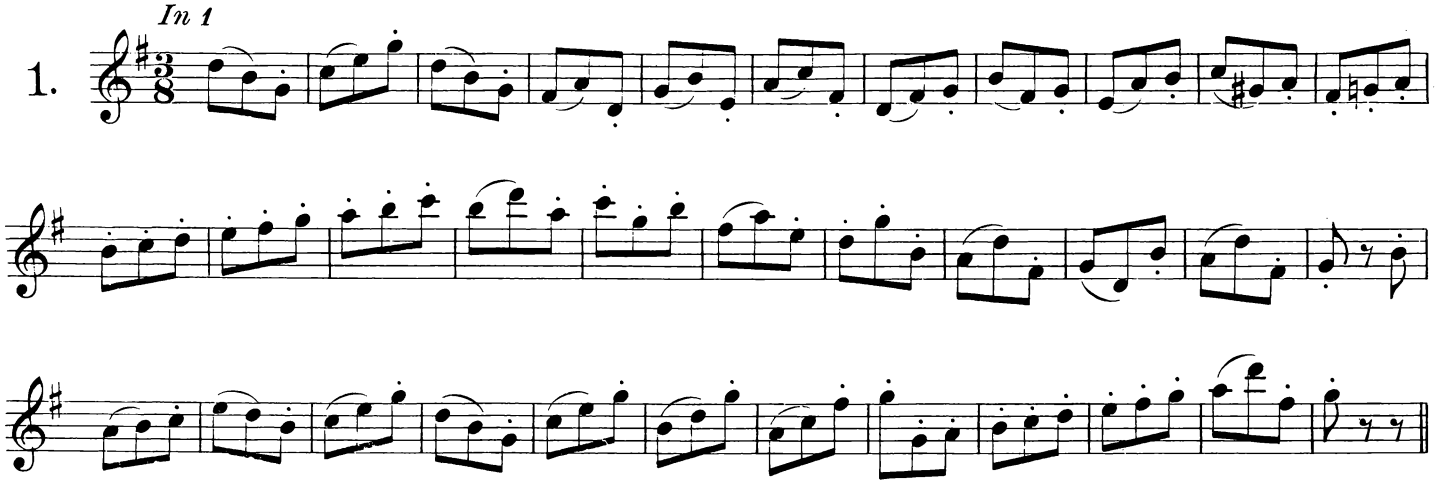


(✡) 1+1 Scivolare dalla 1ª pos. di *Do* ♯ alla 1ª pos. di *Si* ♮.

TERZINE

In 1

1.



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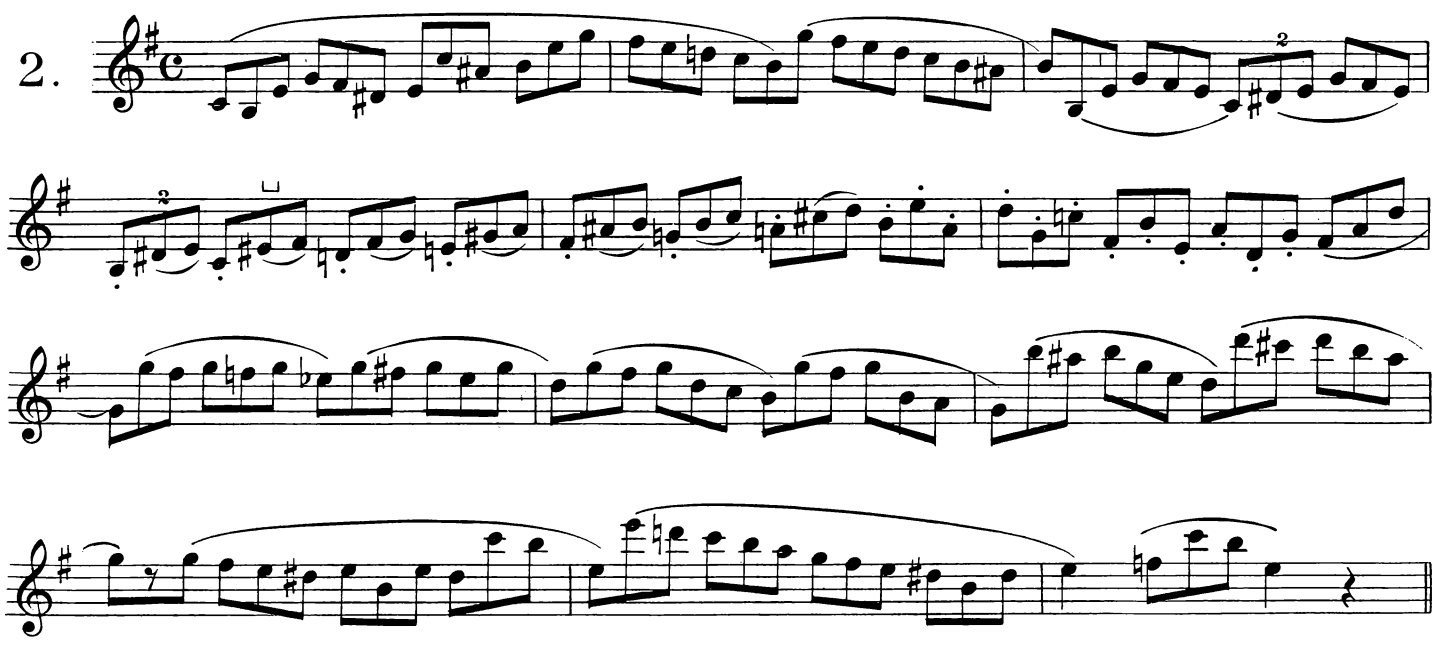

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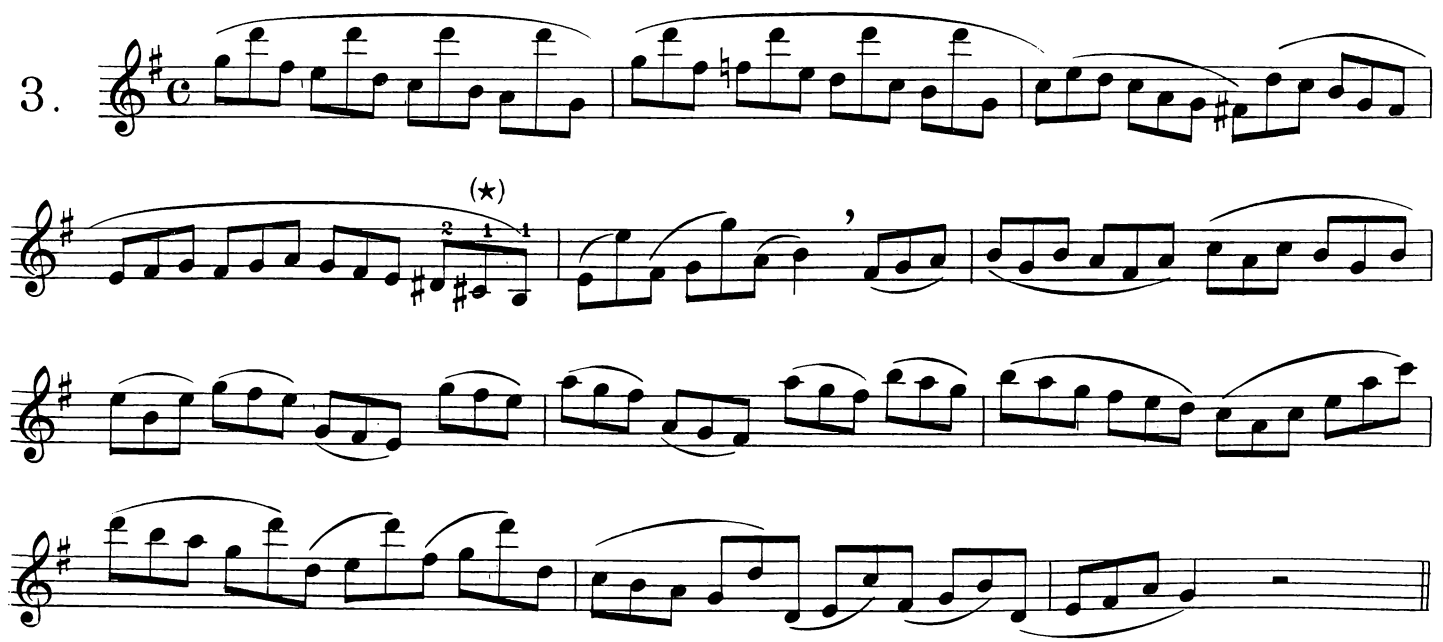
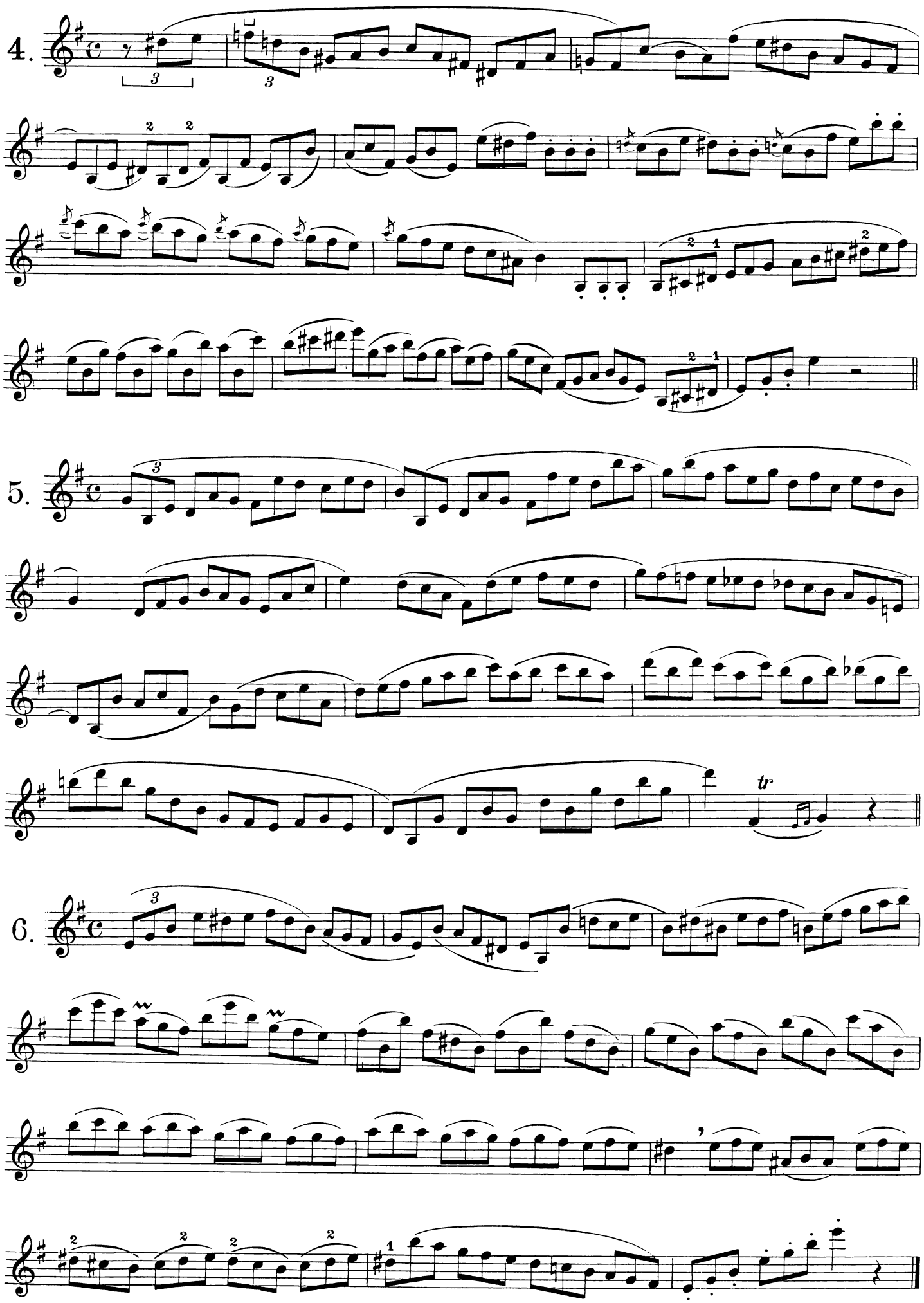
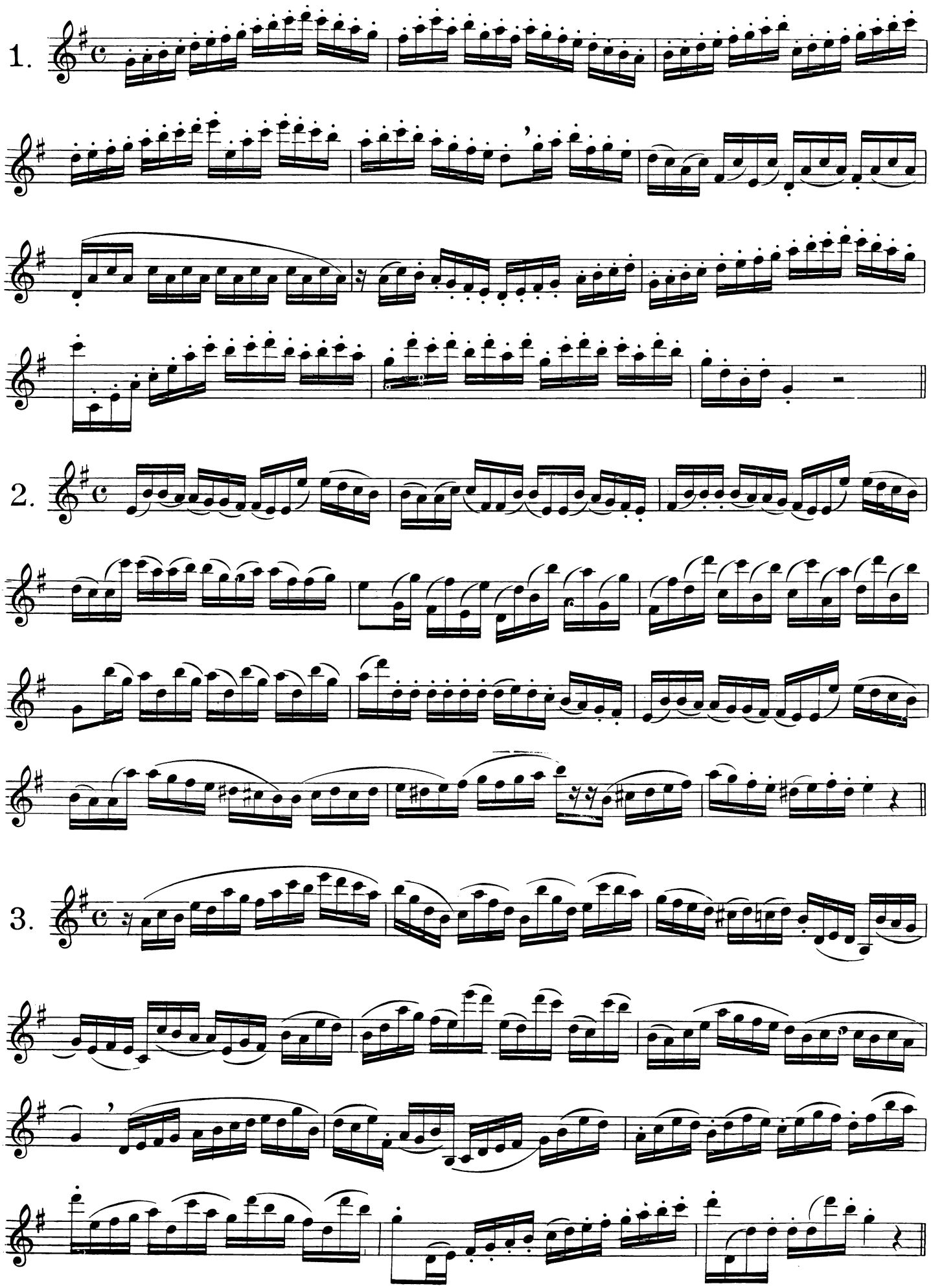


(★) Scivolamento dalla 1ª posiz. del *Do*♯ alla 1ª posiz. del *Si* grave.


4.
5.
6.
tr

QUARTINE



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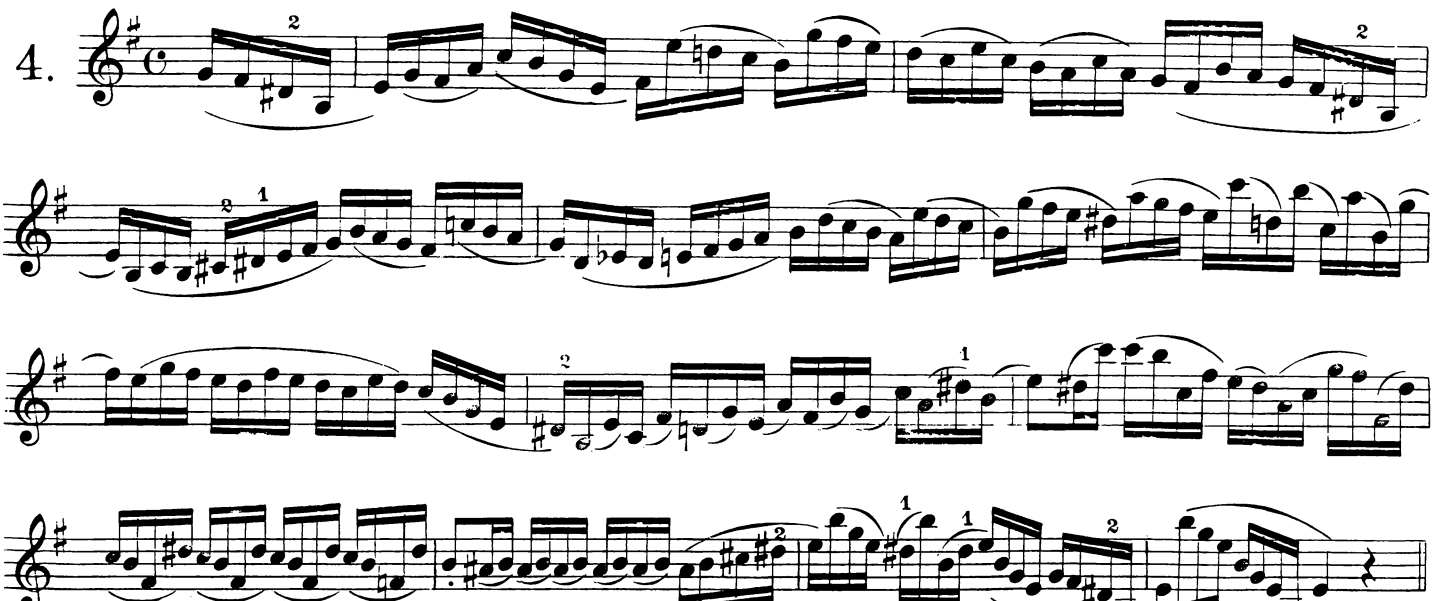

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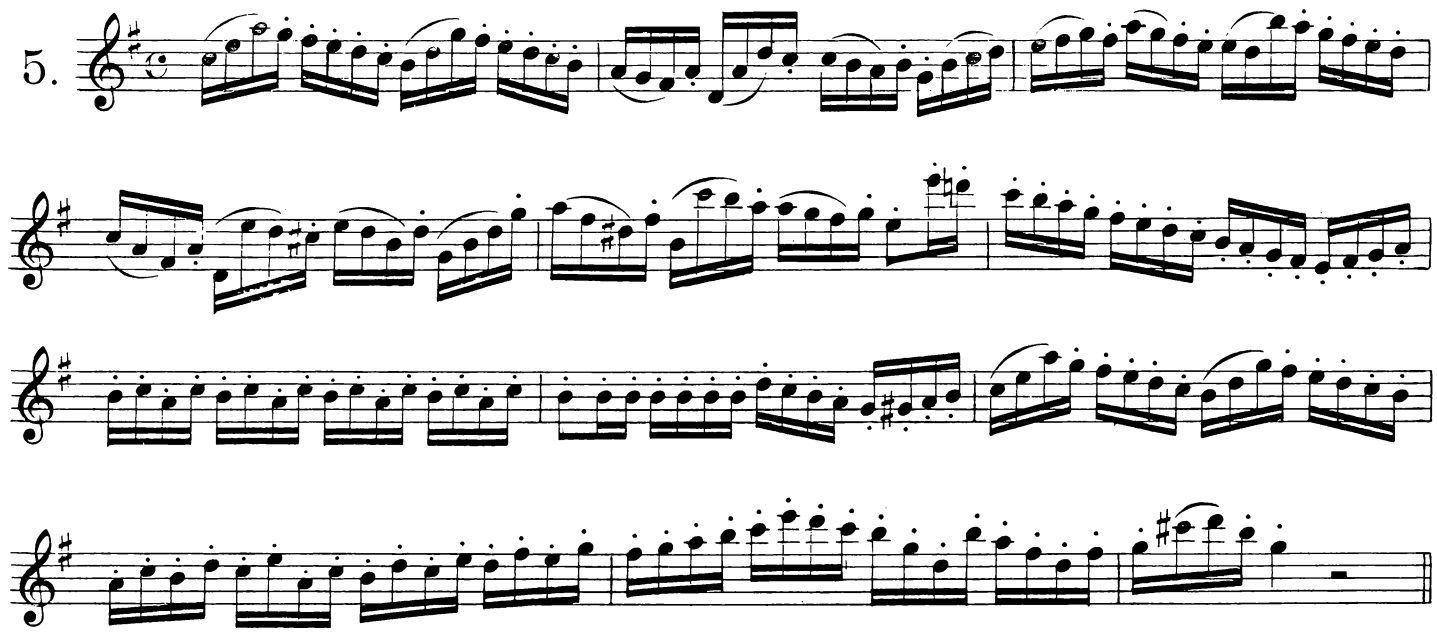

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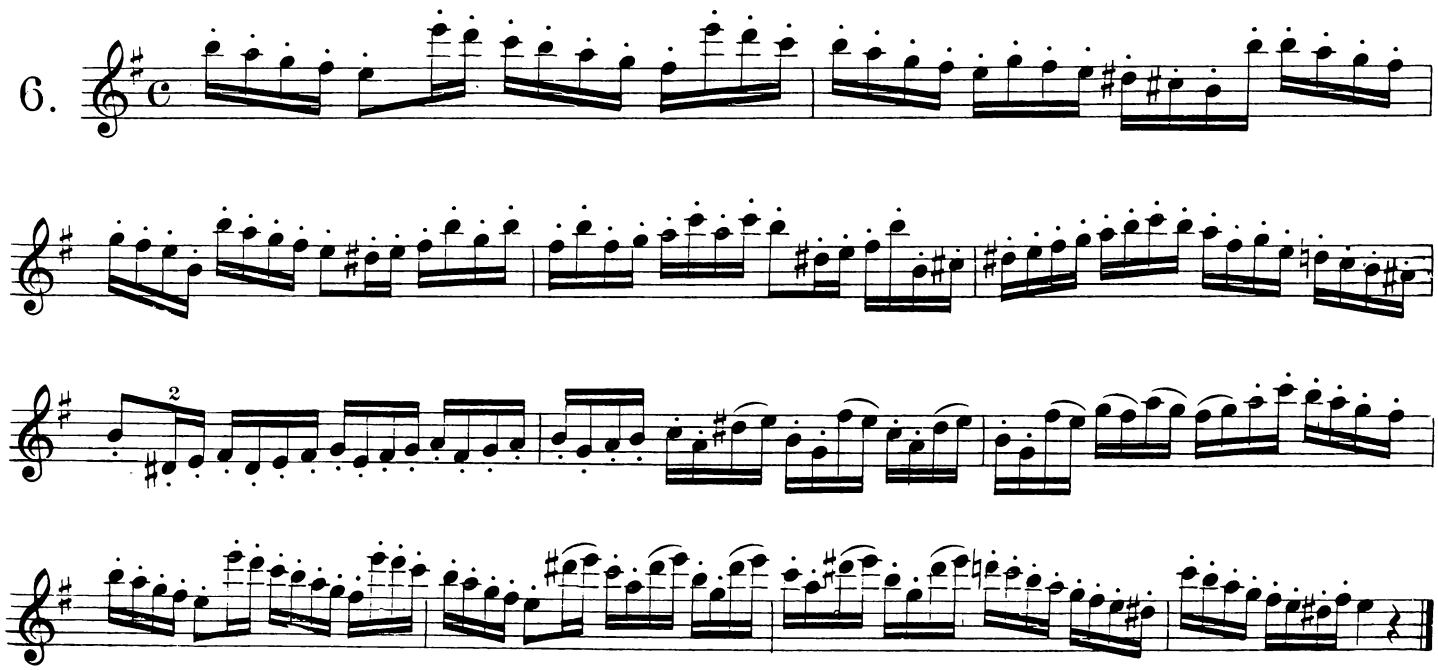


6 STUDI MELODICI

1.

Allegretto

leggero

f

leggero

2.

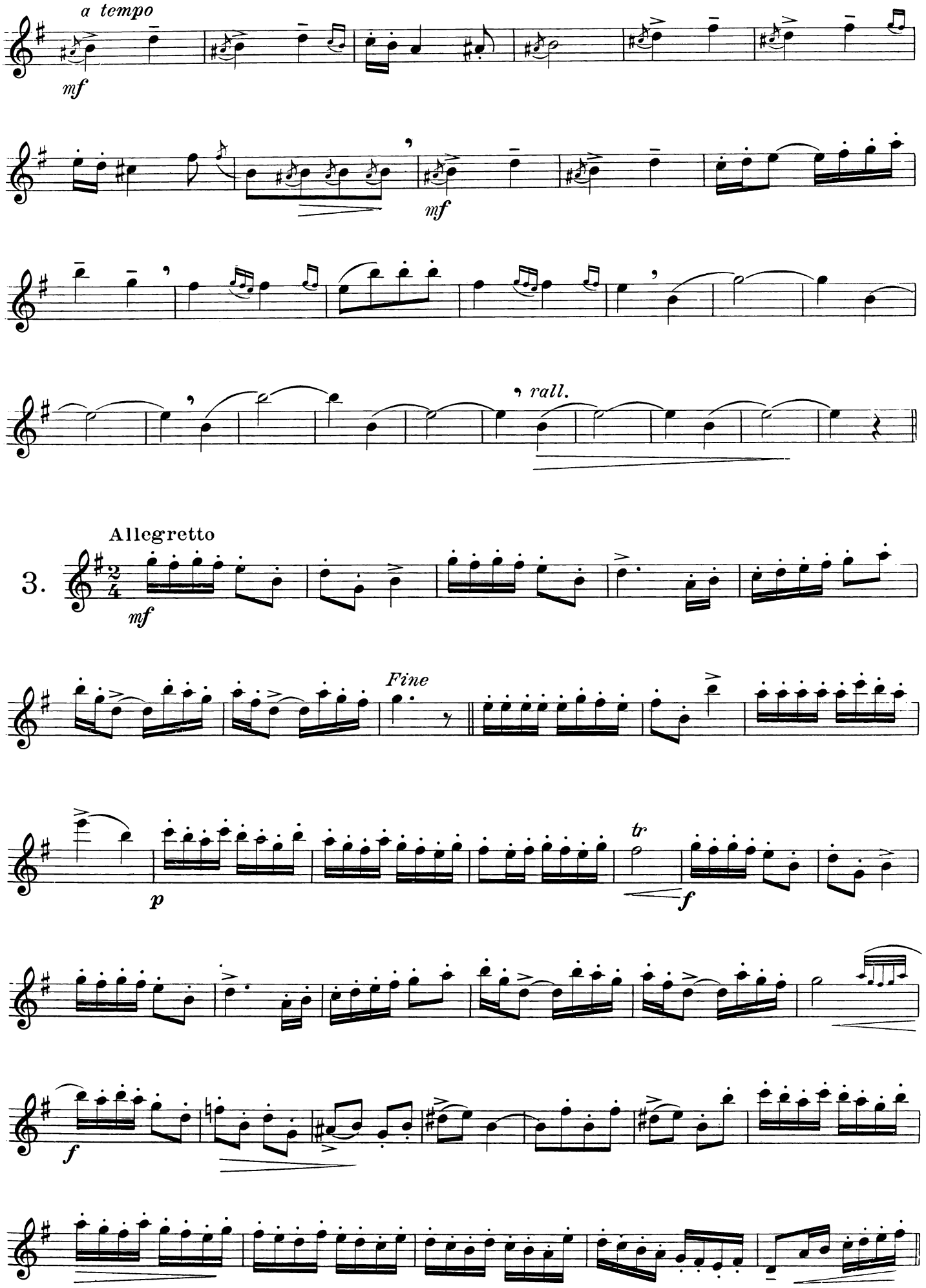
Andante mosso

dolce

dim.

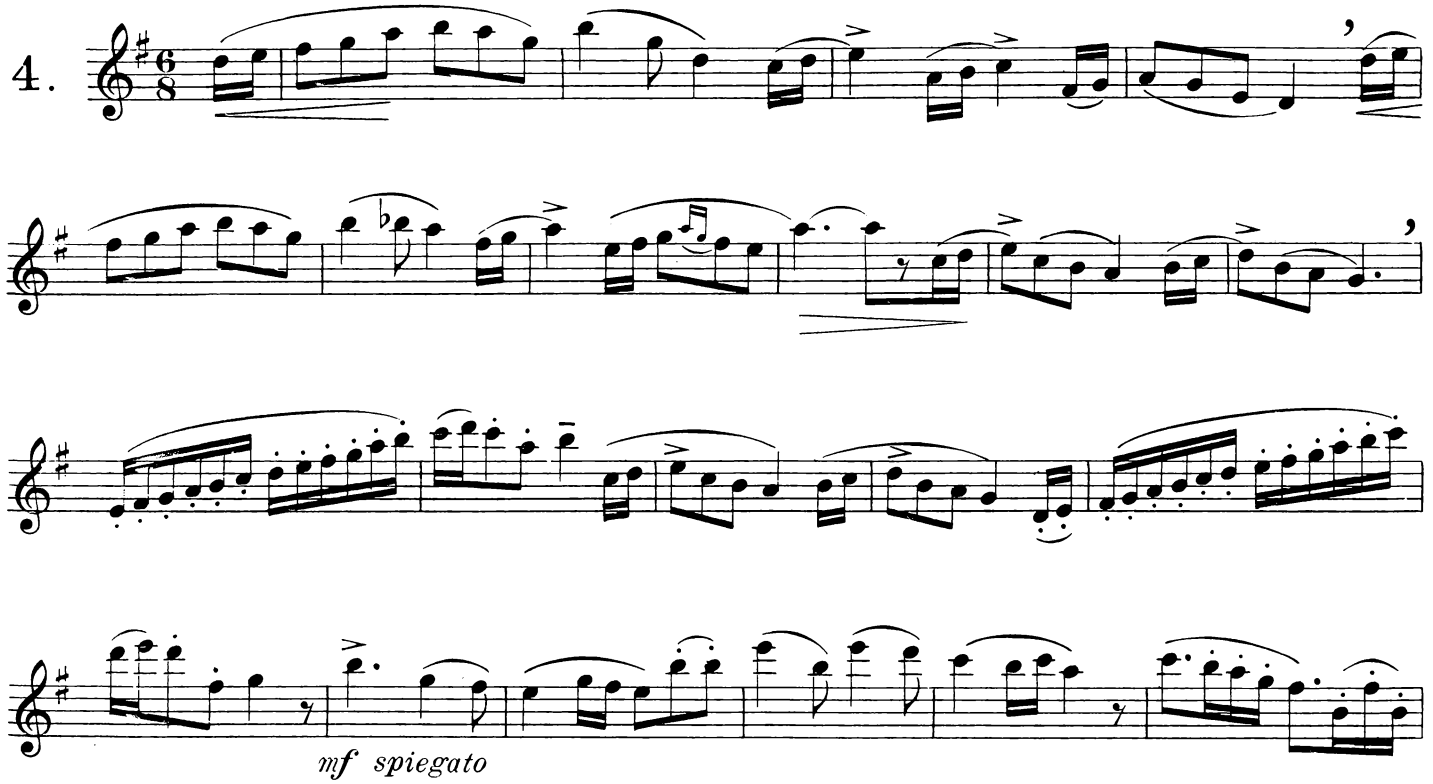
pp

rall.

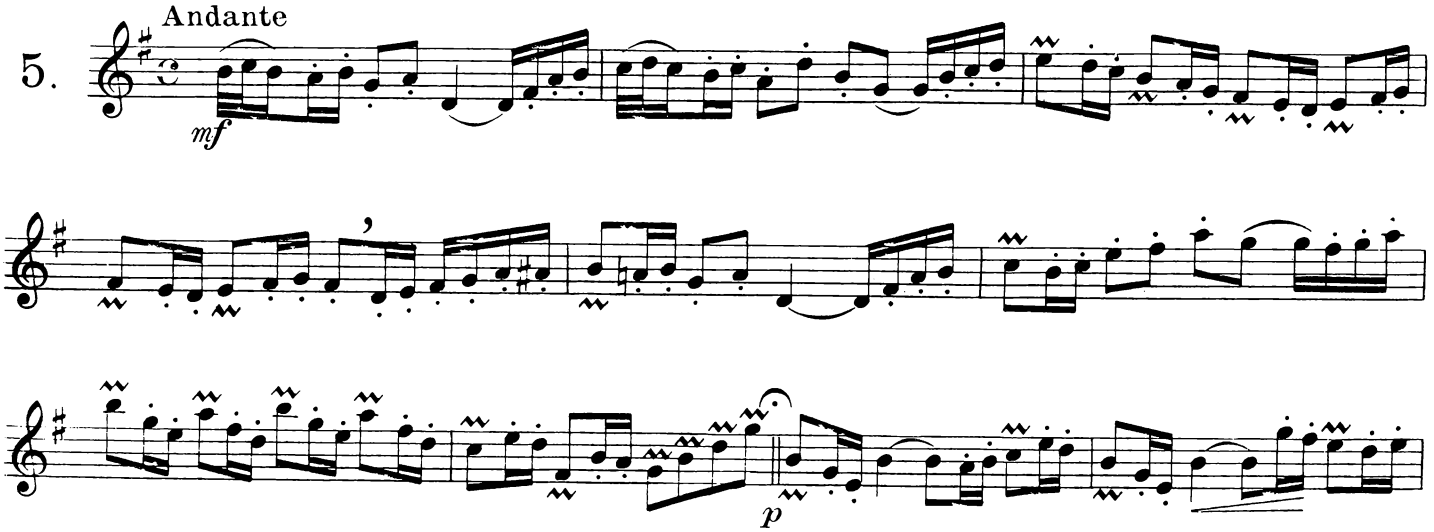

a tempo
mf
mf
rall.
Allegretto
3.
mf
Fine
p
tr
f
f
D.C. alla Fine

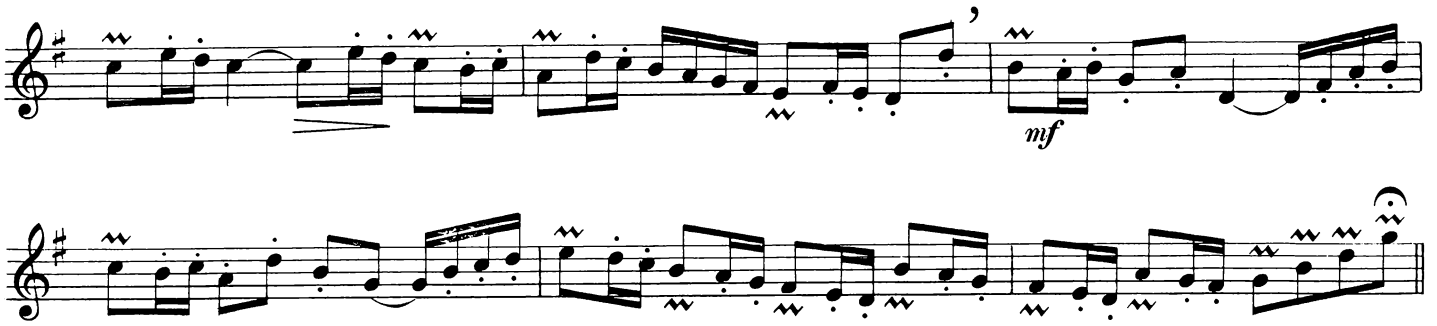
Moderato

4.



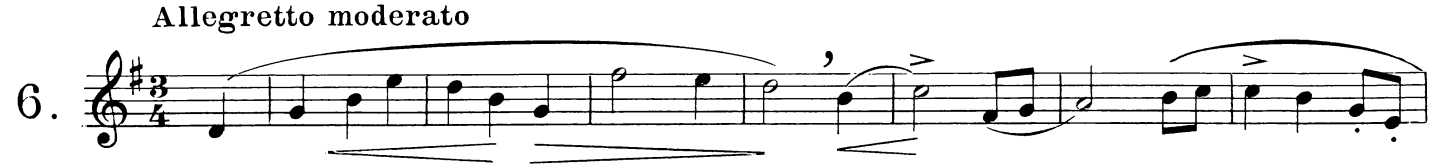
5. Andante

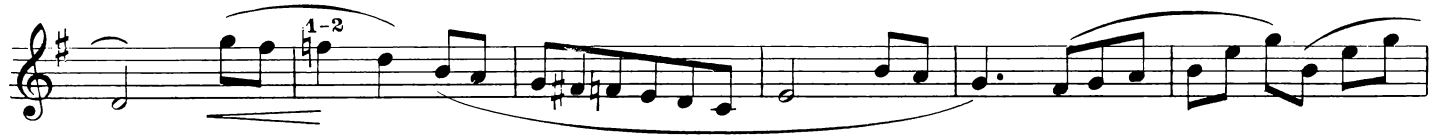


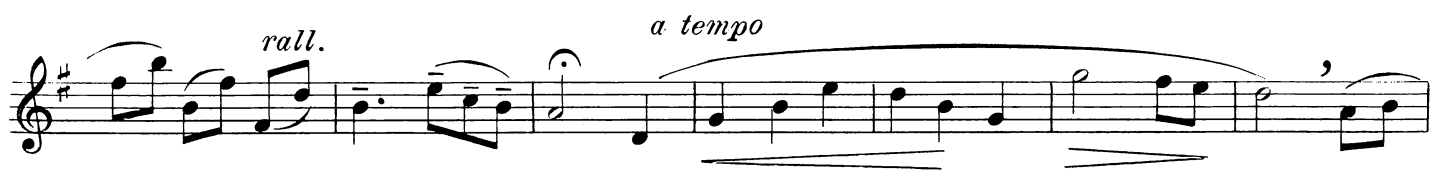


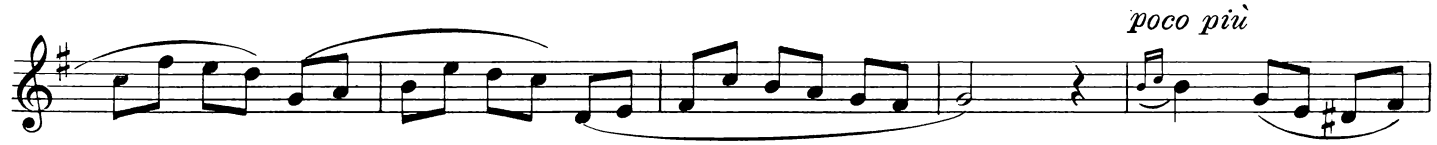
Allegretto moderato

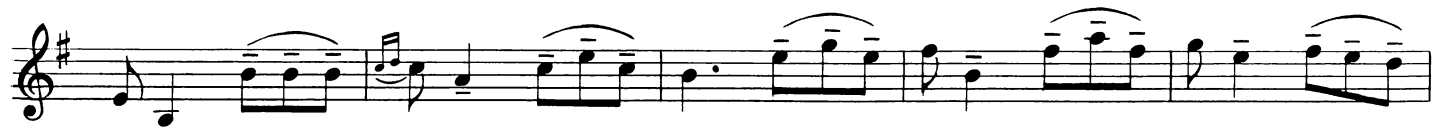
6.

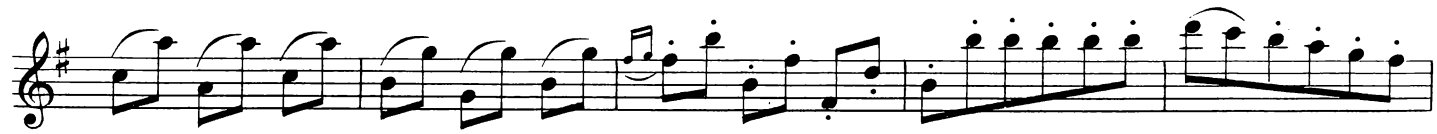


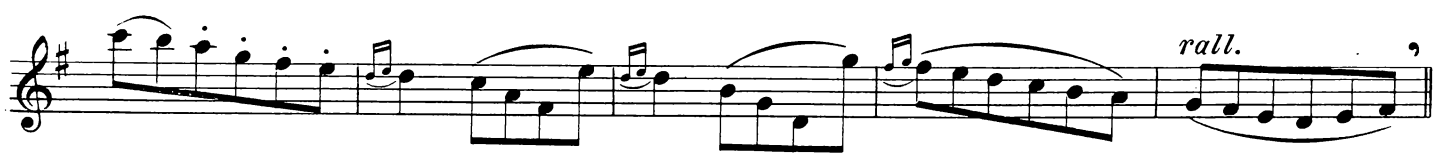


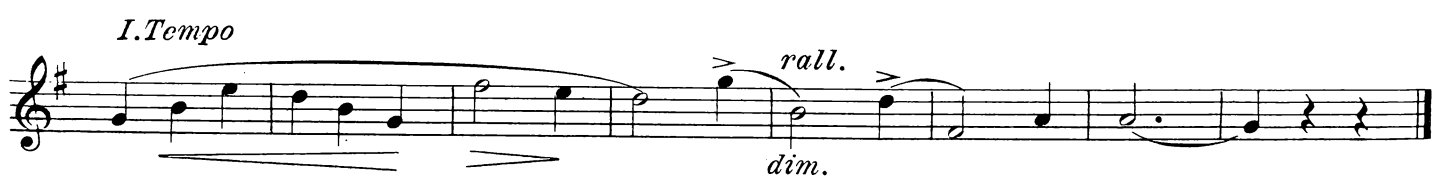












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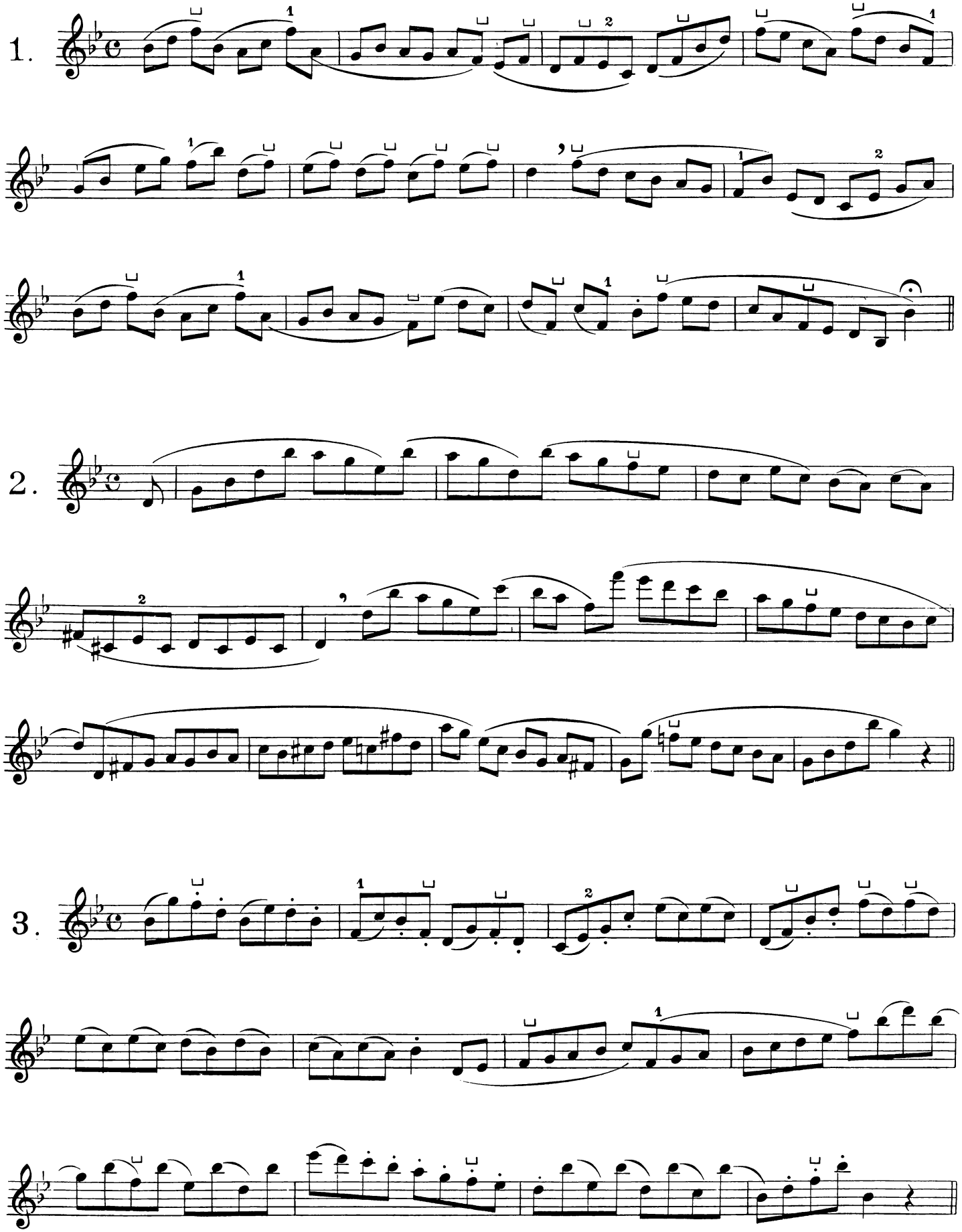
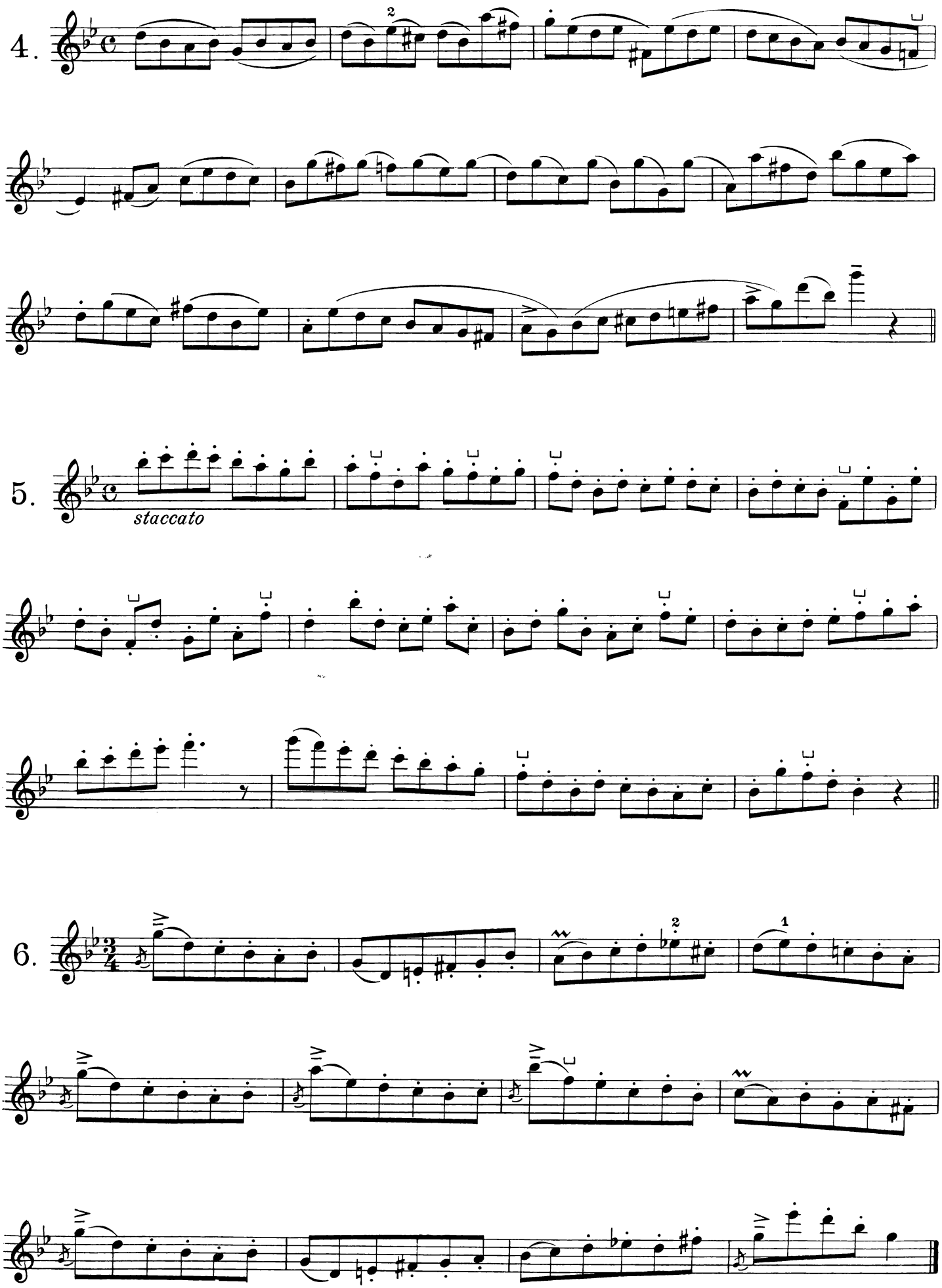
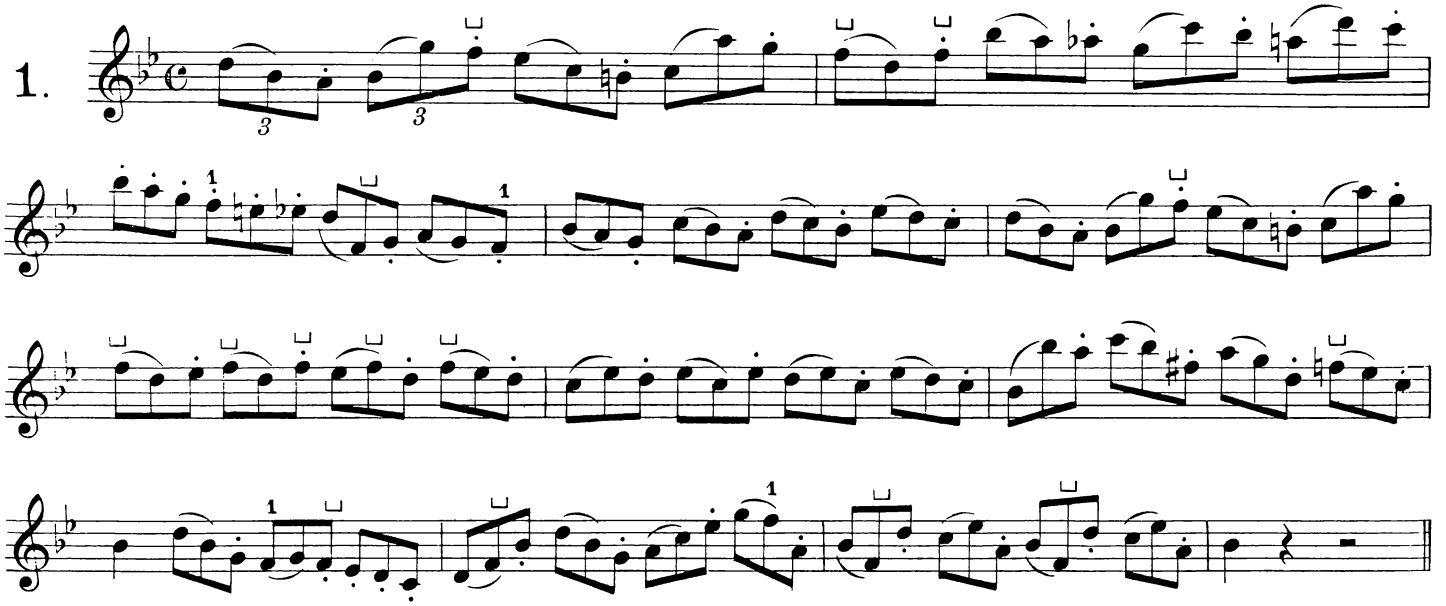
DUINE



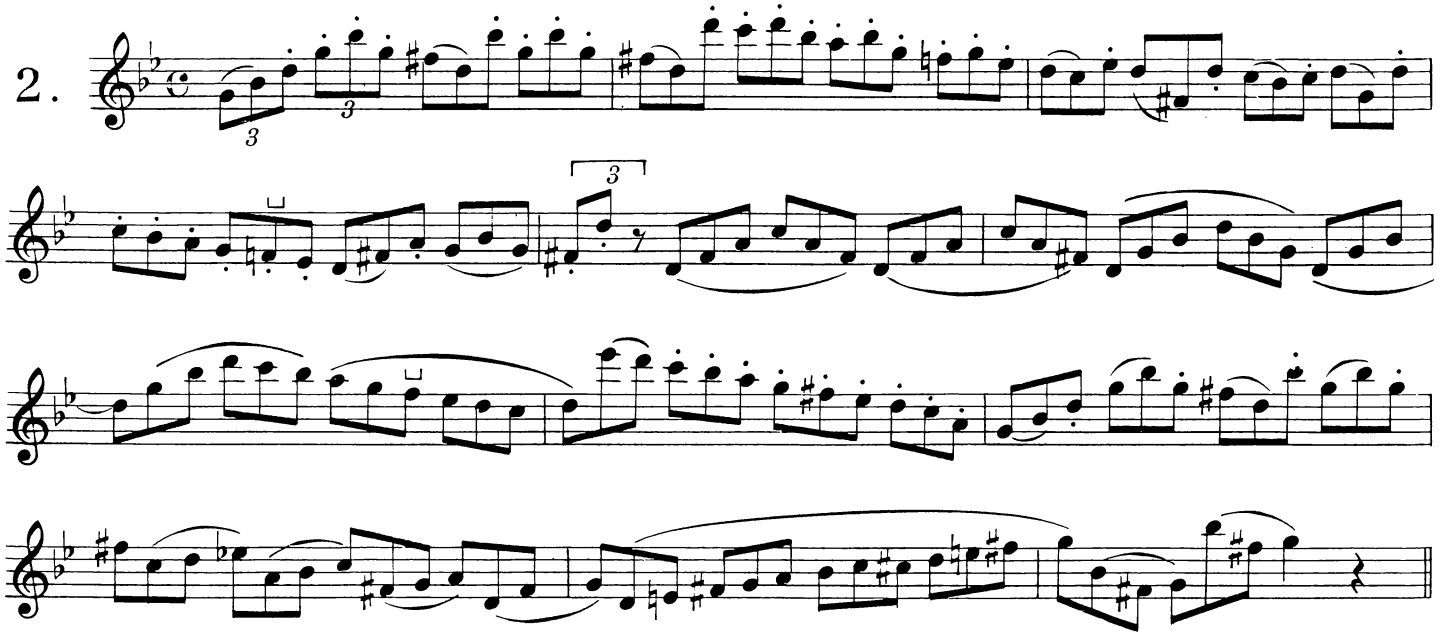

4.
5.
staccato
6.

TERZINE

1.

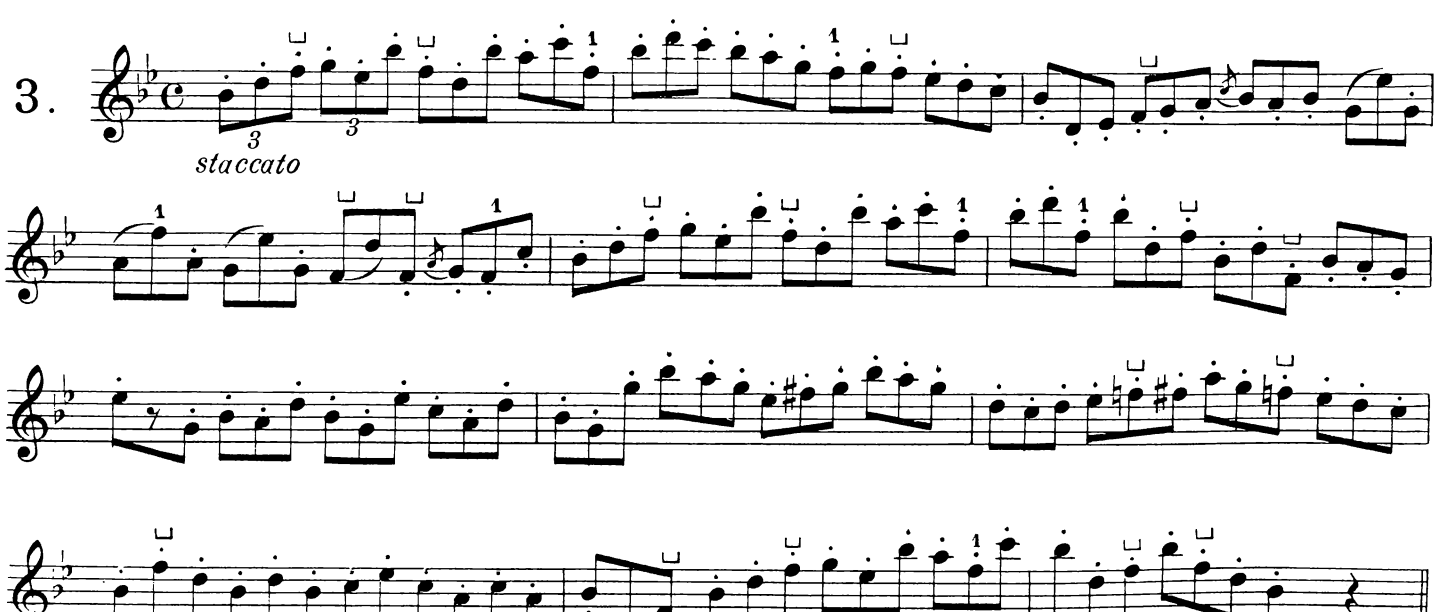


2.



3.

staccato



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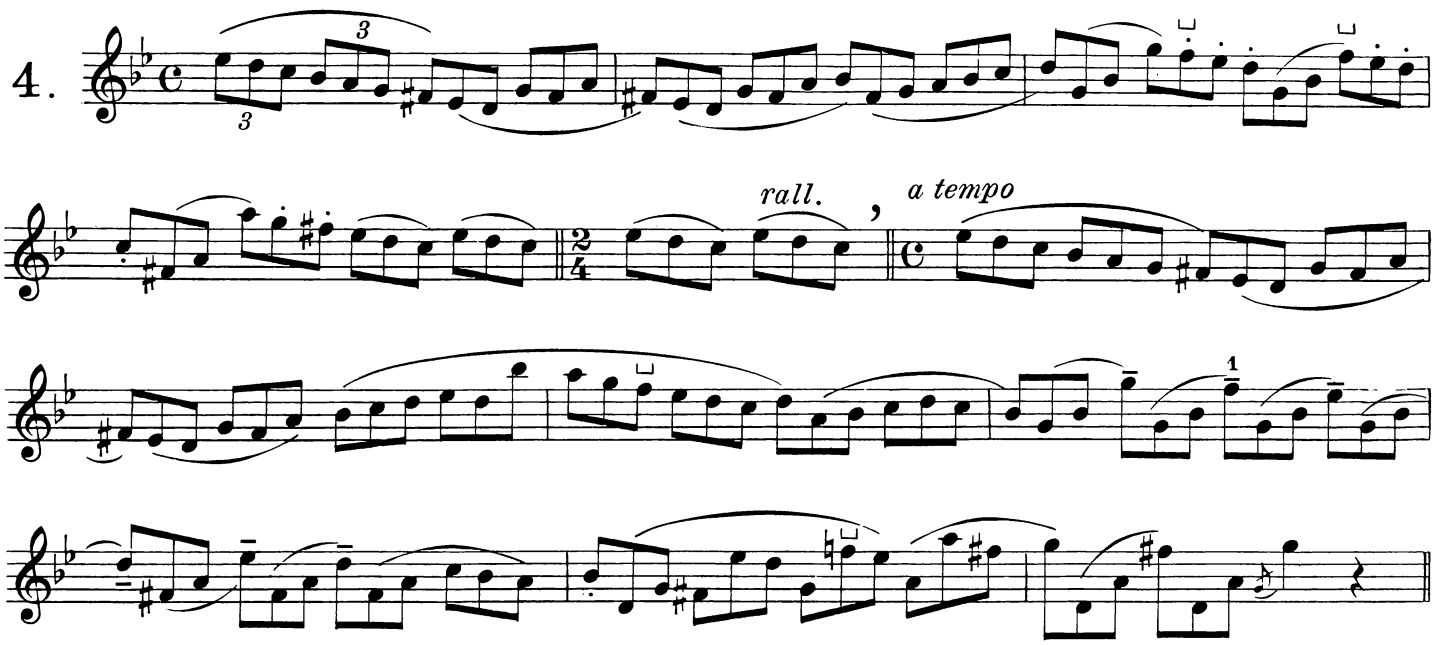

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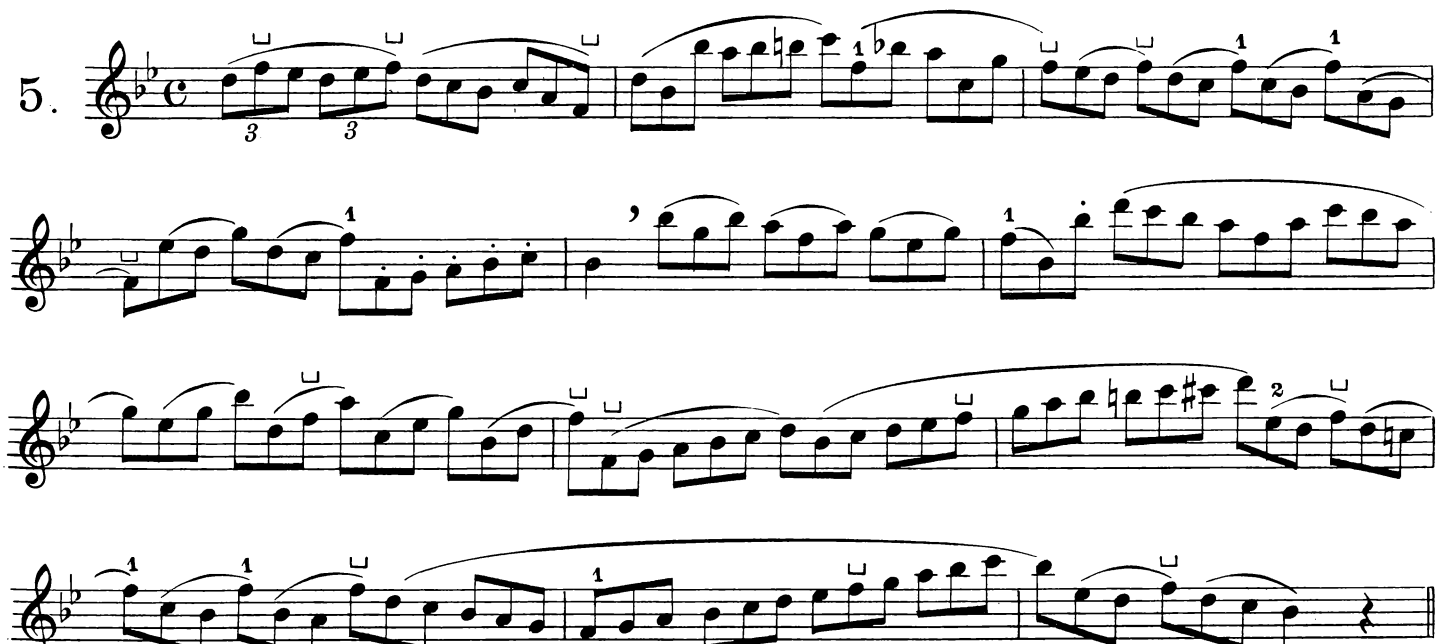

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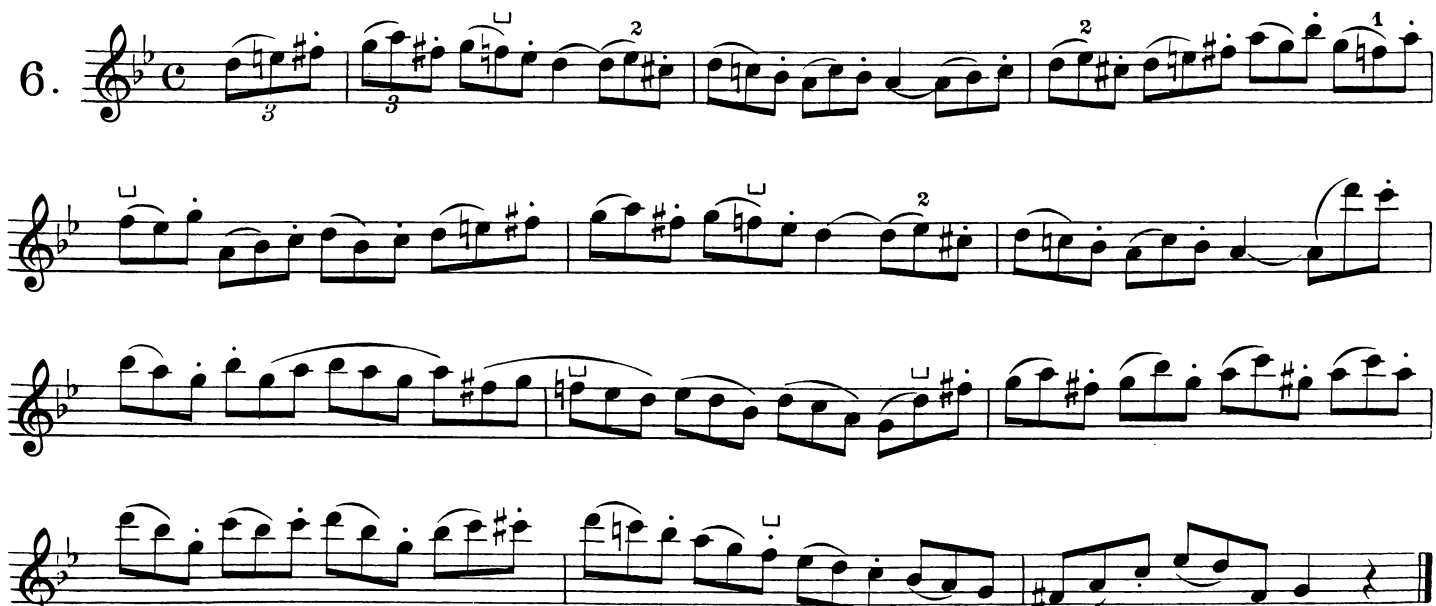
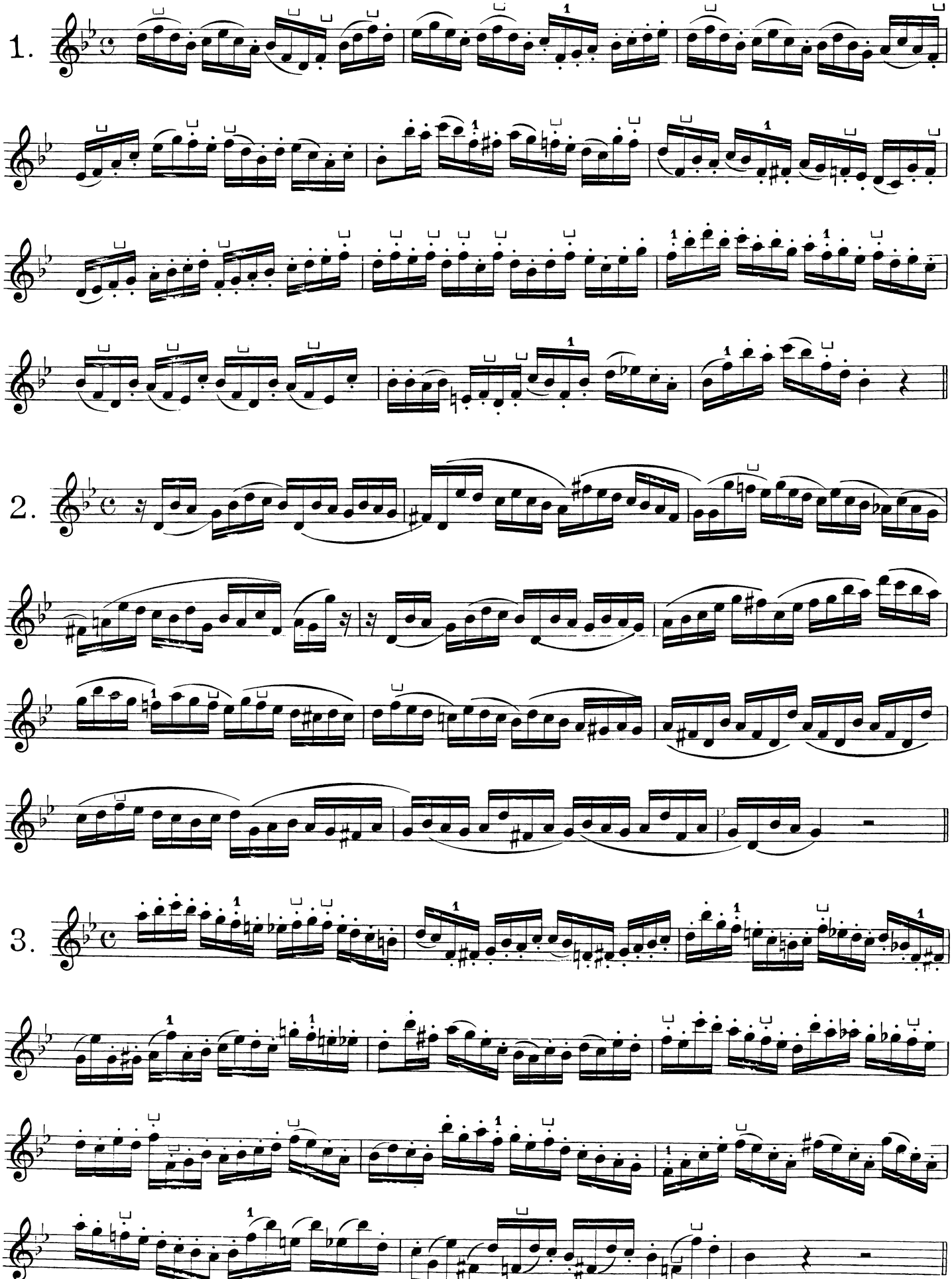


QUARTINE



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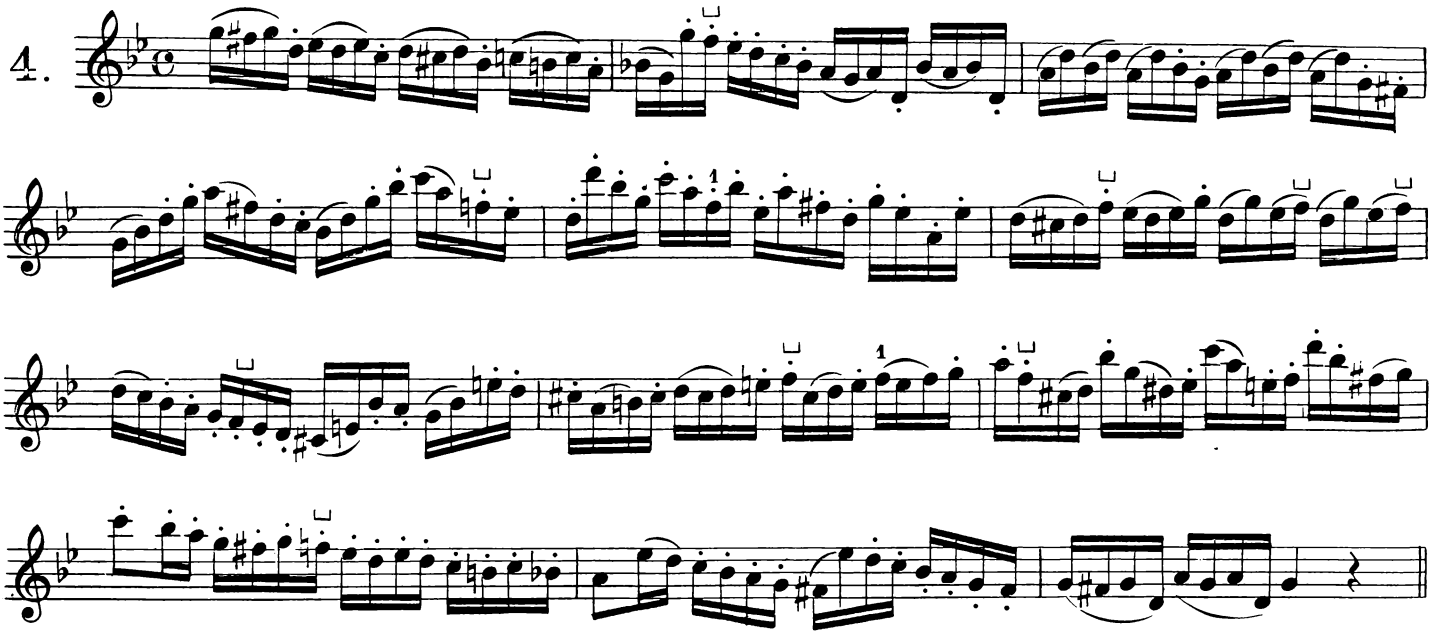

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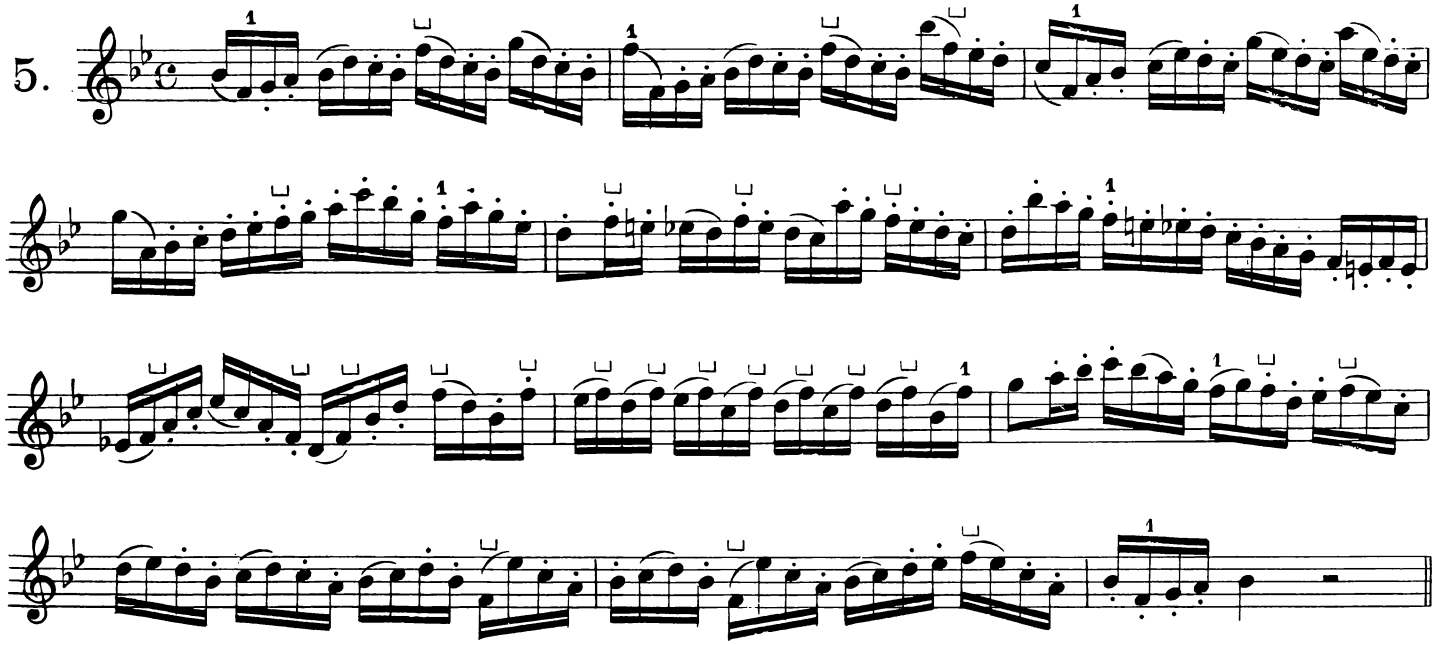

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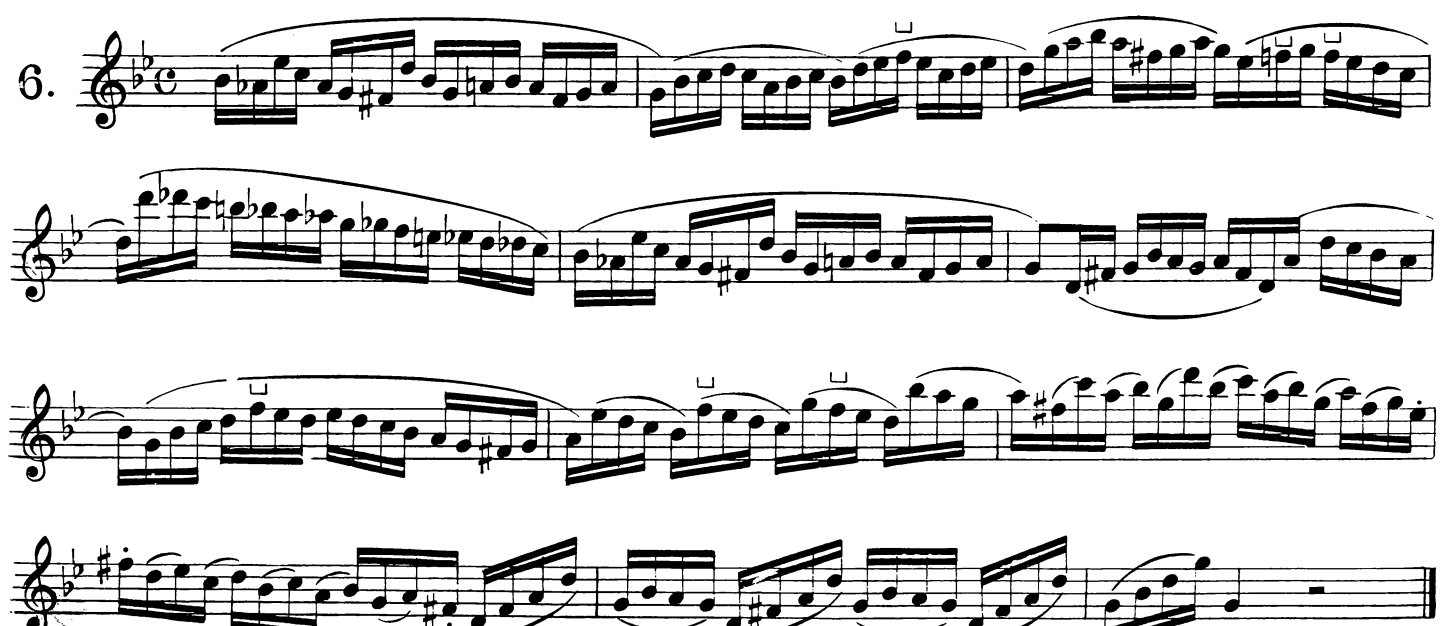
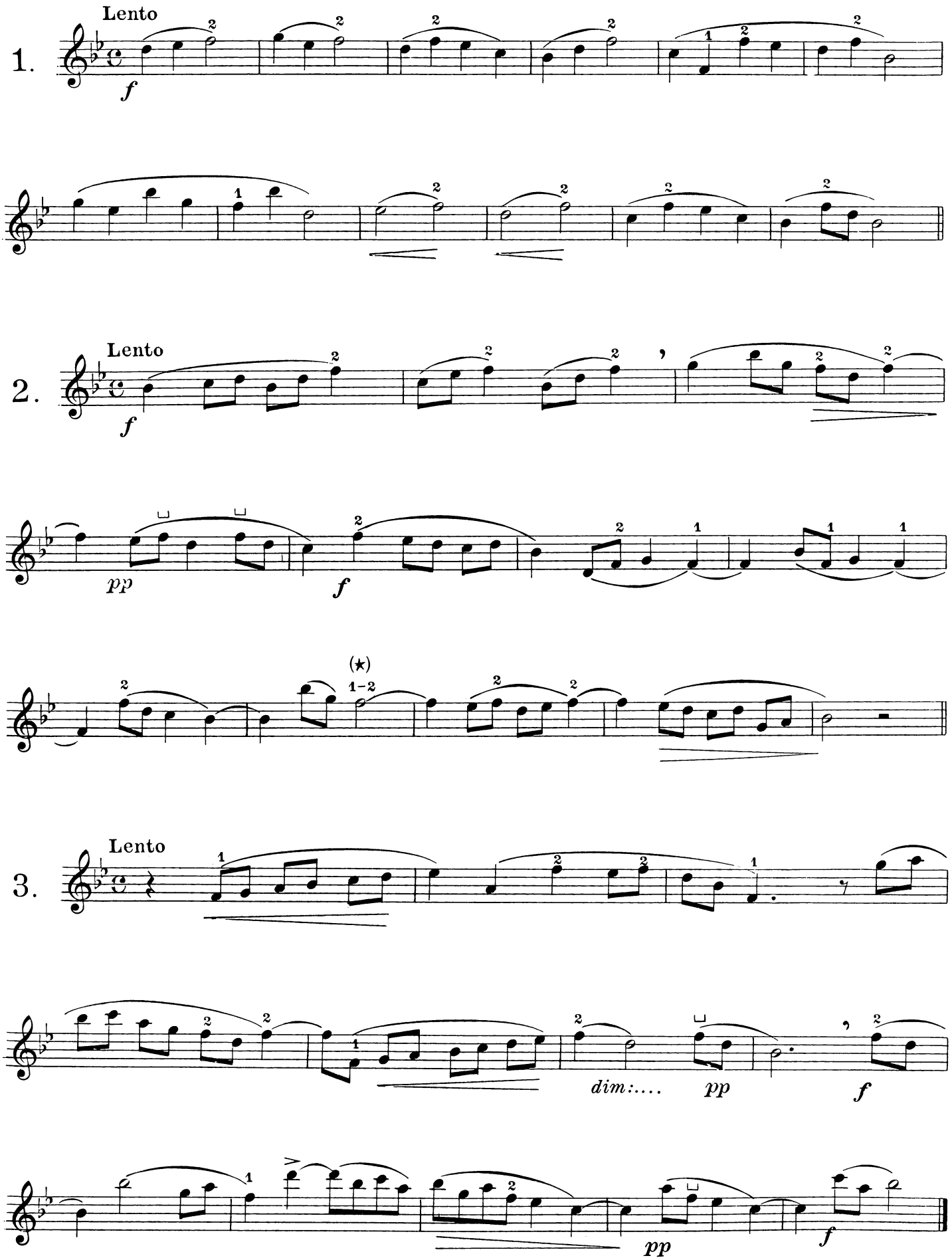
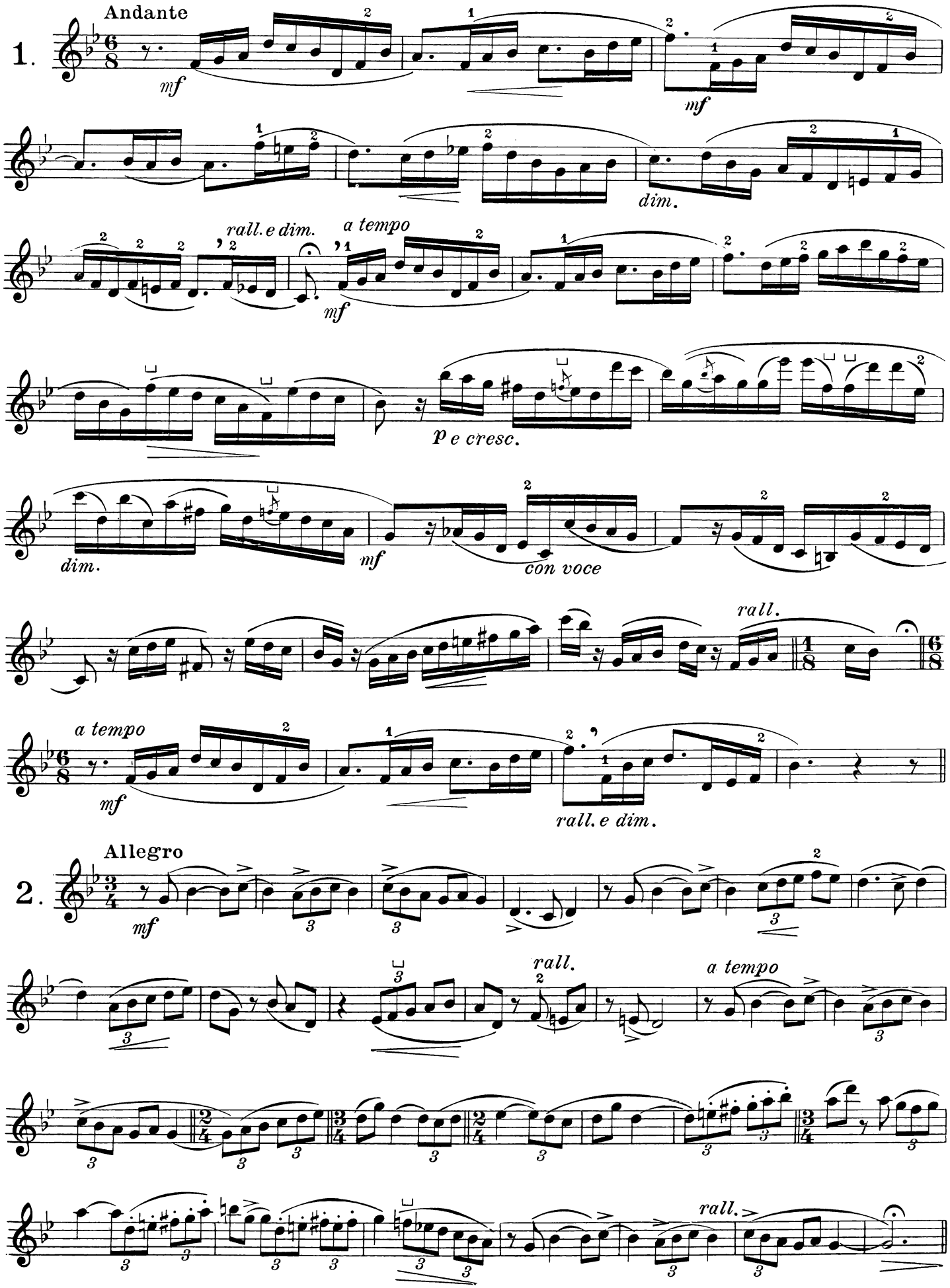


3 MELODIE PER LA POSIZIONE DEL *Fa* ♮ NEL CANTO



(★) Prendere il *Fa* ♮ con la 1ª posiz. passando subito alla 2ª

6 STUDI MELODICI



Allegretto

3.

pstacc.

mf

f *p*

Andante

4.

mf con voce spiegata

più p

cresc.

meno forte

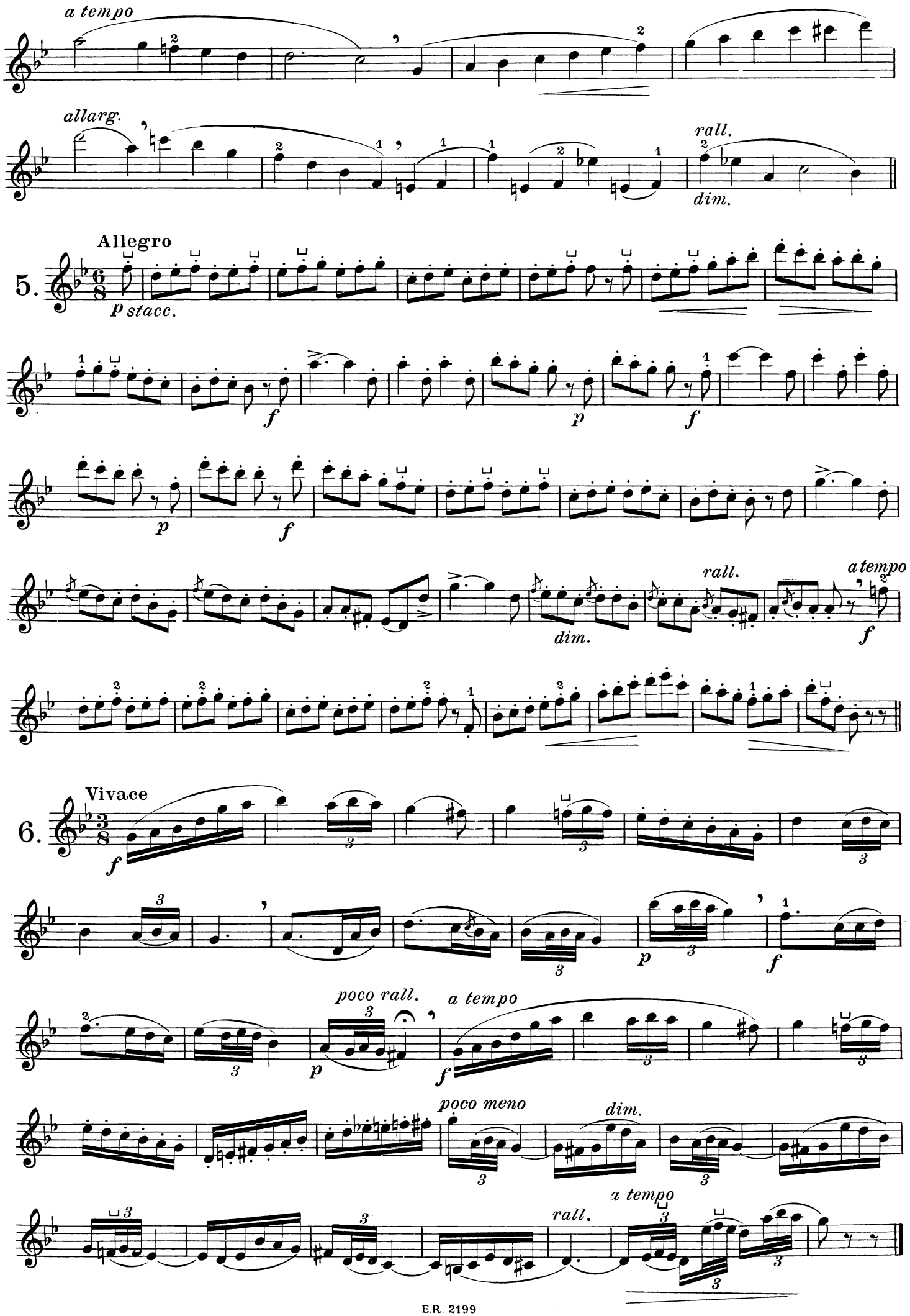
cresc.

(★)

rall.

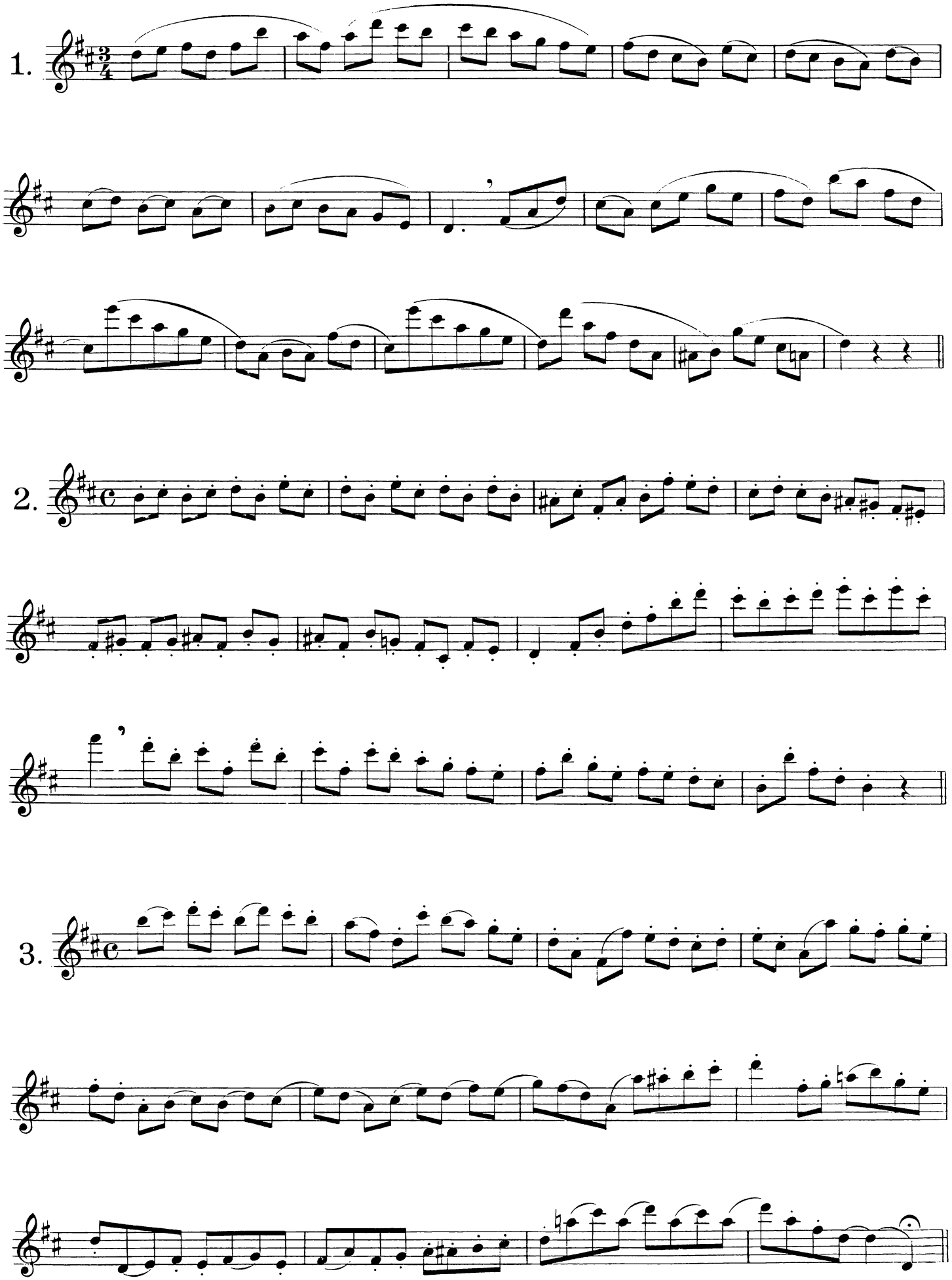
f

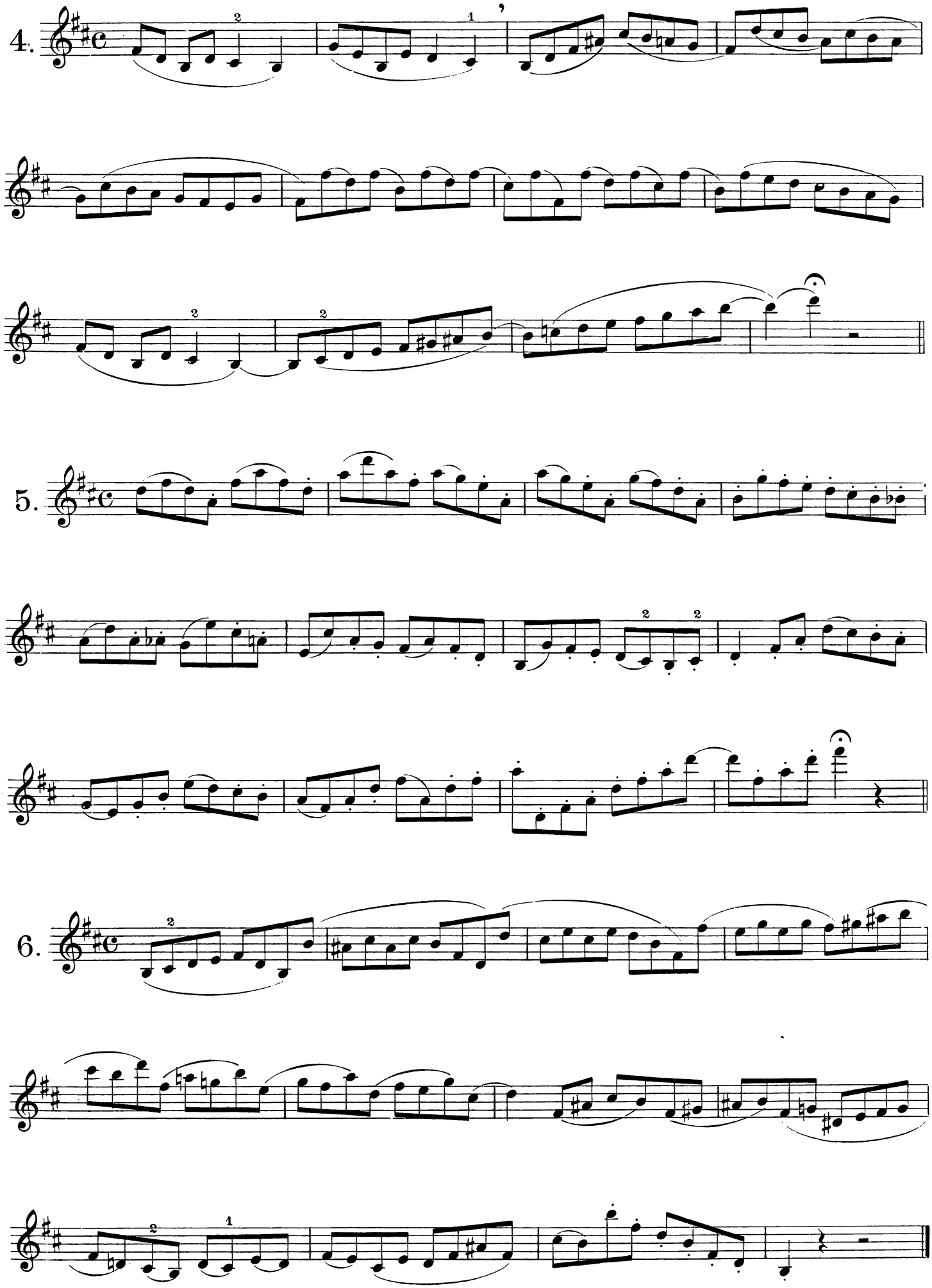
(★) Prendere il *Mi* ♭ con la 1ª posiz. cambiando subito con la 2ª per poter scendere al *Re* ♭, ciò sempre per evitare la forchetta del *Fa* ed avere tutti i suoni eguali.


a tempo
allarg.
rall.
dim.
Allegro
5.
p stacc.
f
p
f
p
f
dim.
rall.
a tempo
f
Vivace
6.
f
p
f
poco rall.
a tempo
p
f
poco meno
dim.
rall.
a tempo

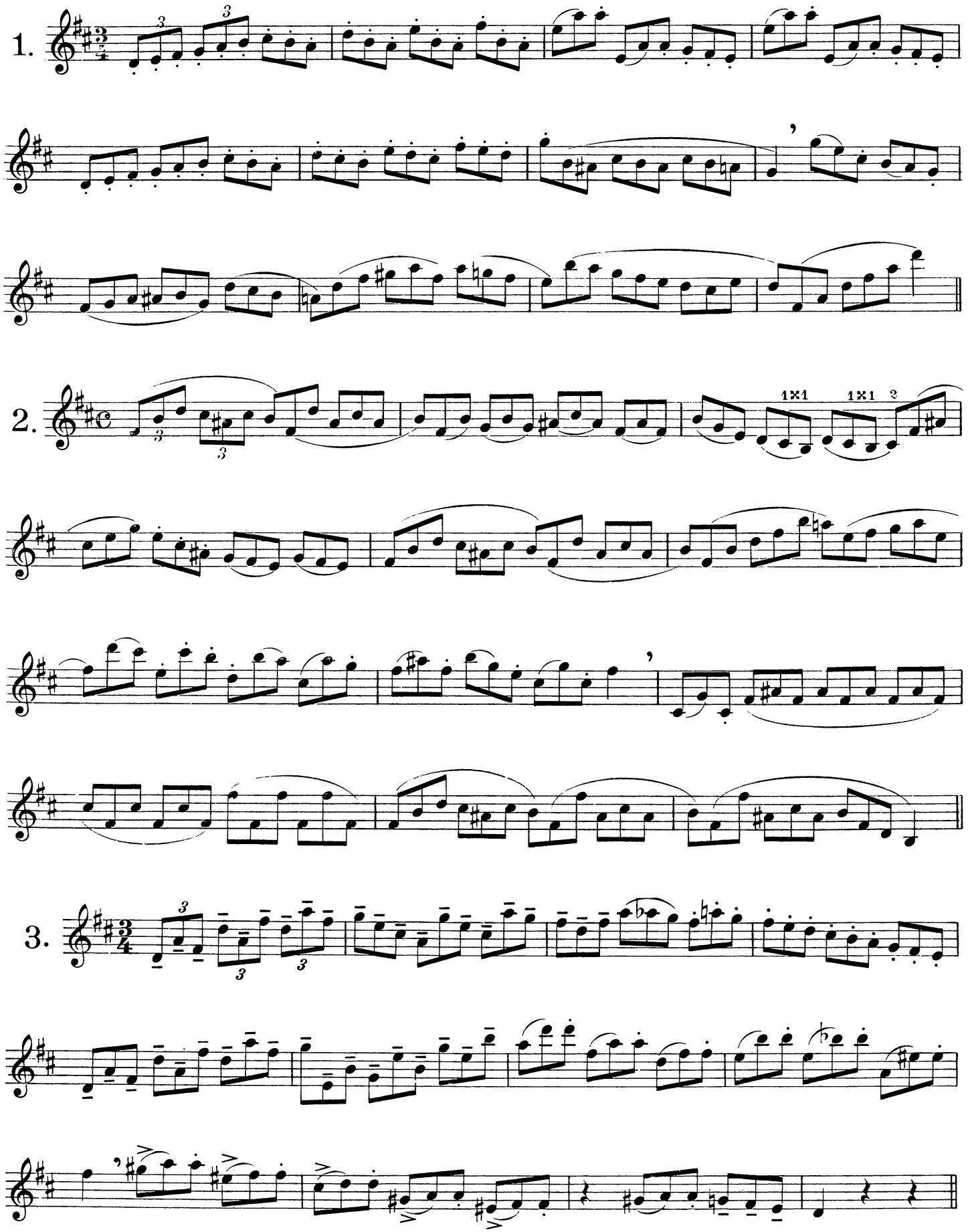
V.

DUINE

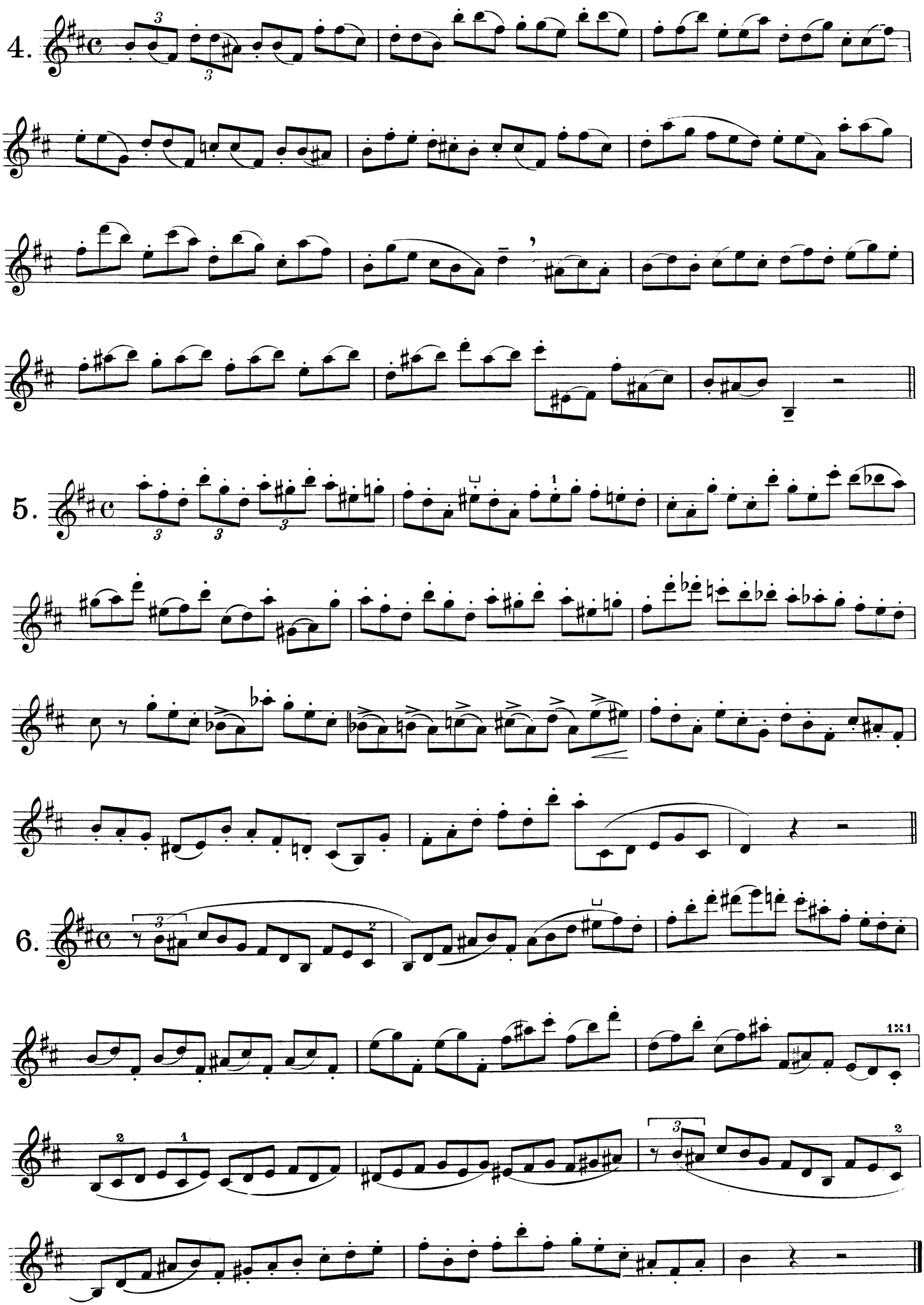



4.
5.
6.

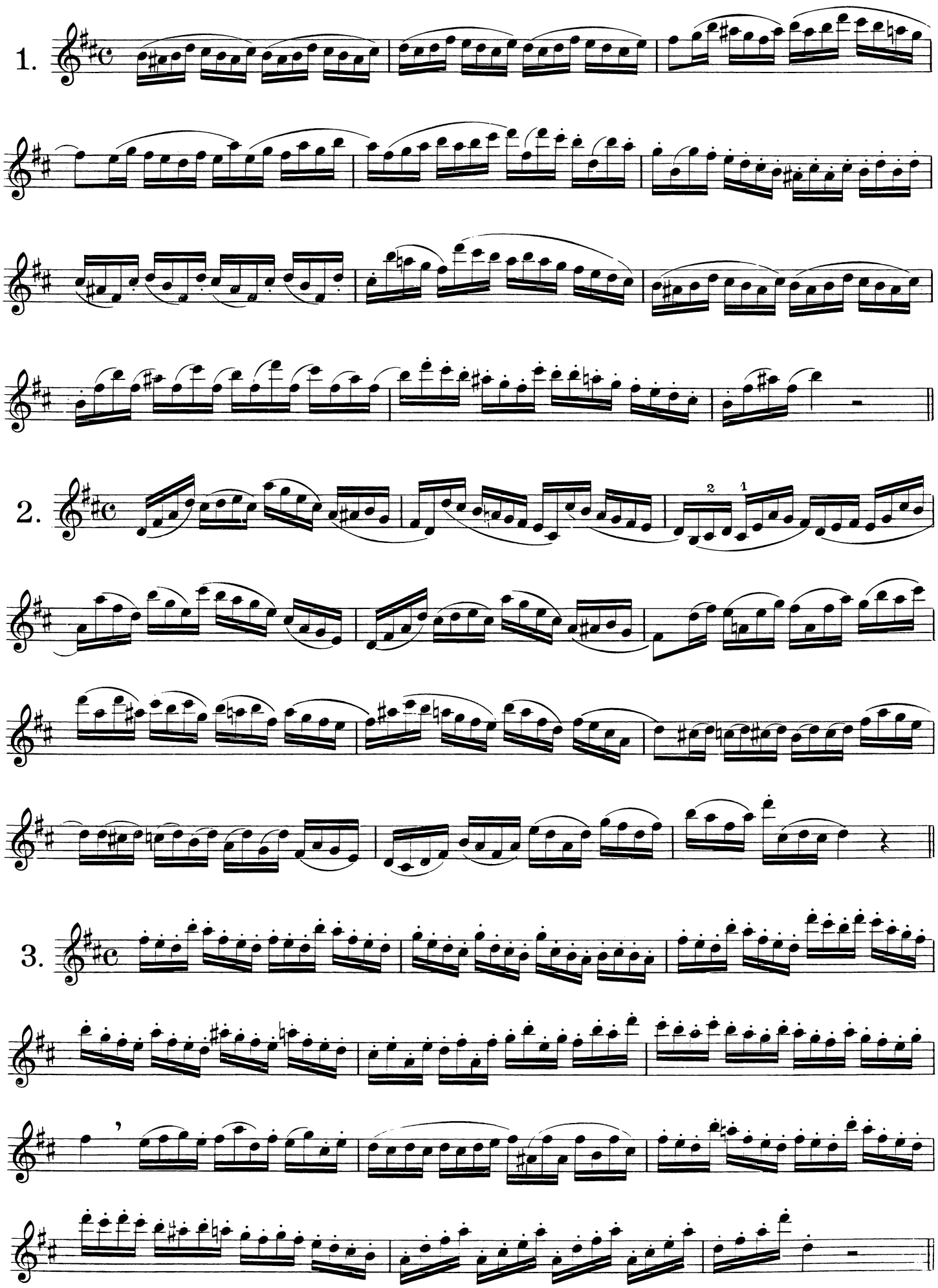
TERZINE

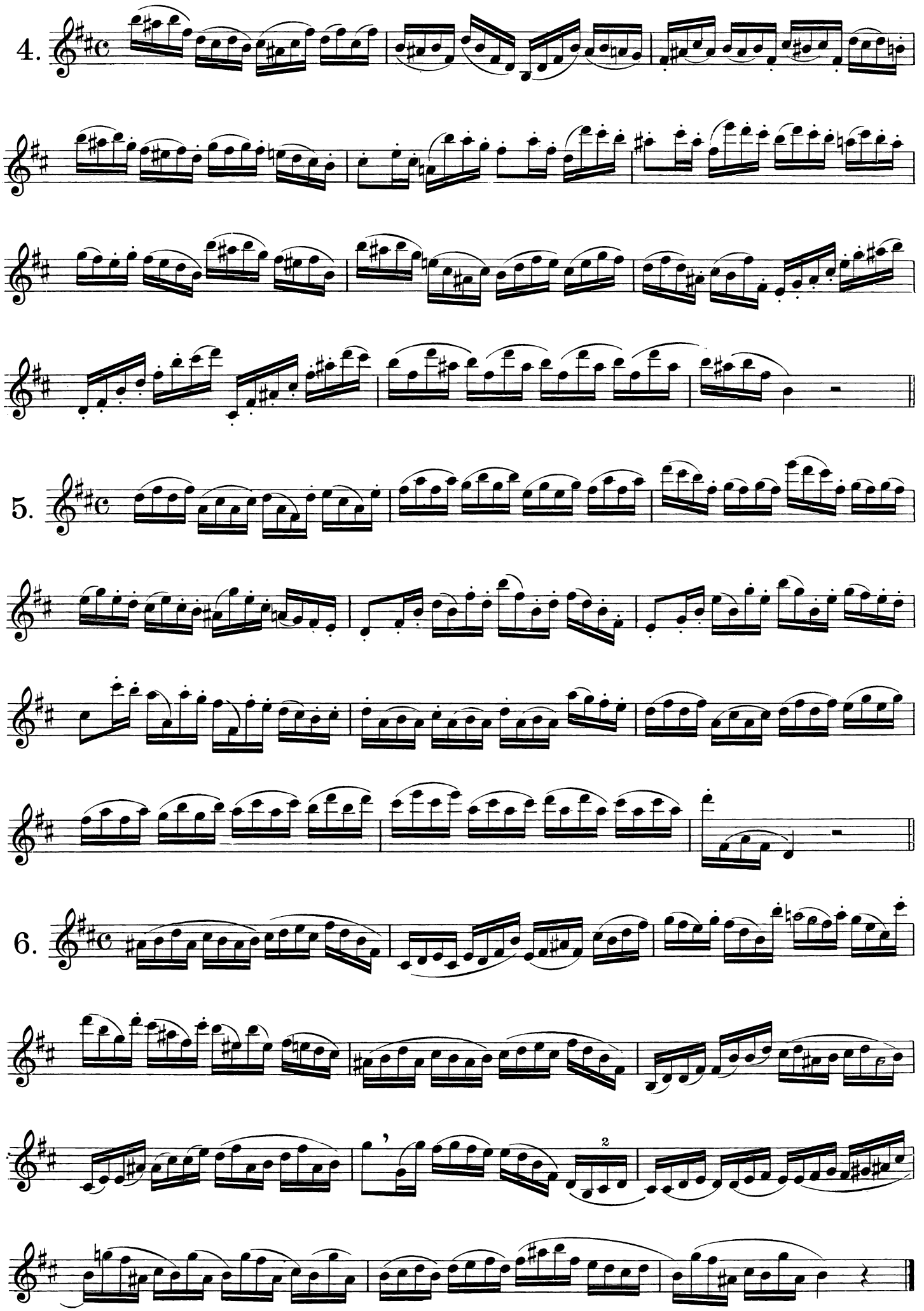


N.B. Nei passaggi dal *Si♮* al *Do♯* o dal *Do♯* al *Si♮* gravi si troverà segnata la **2ª** posizione sul *Do♯*. Sarà bene però fare gli stessi passi con la **1ª** posiz. per il *Do♯* allo scopo di abituarsi a scivolare sulle chiavi, come dovrebbe fare chi avesse uno strumento senza la detta doppia del *Do♯*. Il segno **1x1** indica lo slittamento del dito.


4.
5.
6.

QUARTINE

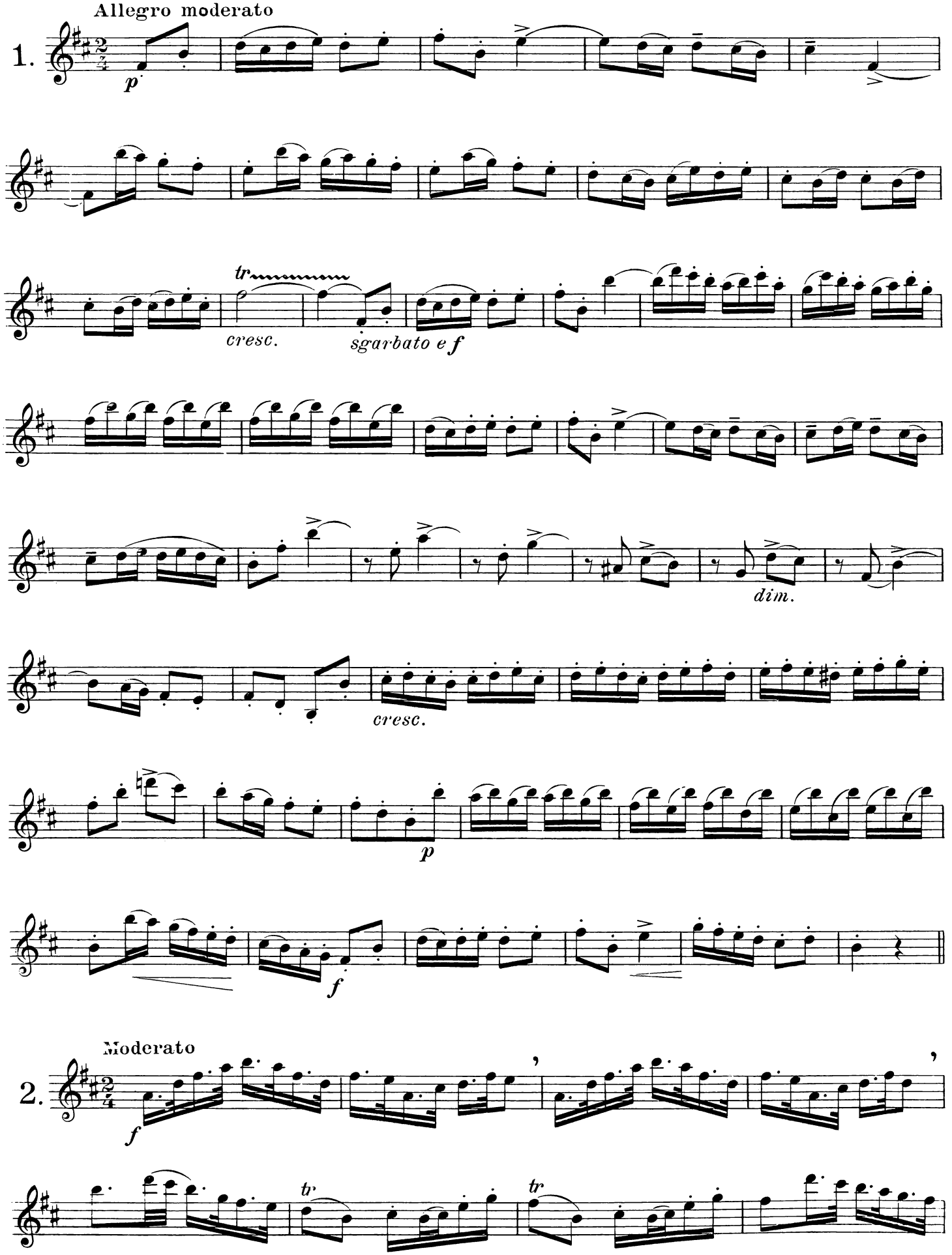



4.
5.
6.
2

6 STUDI MELODICI

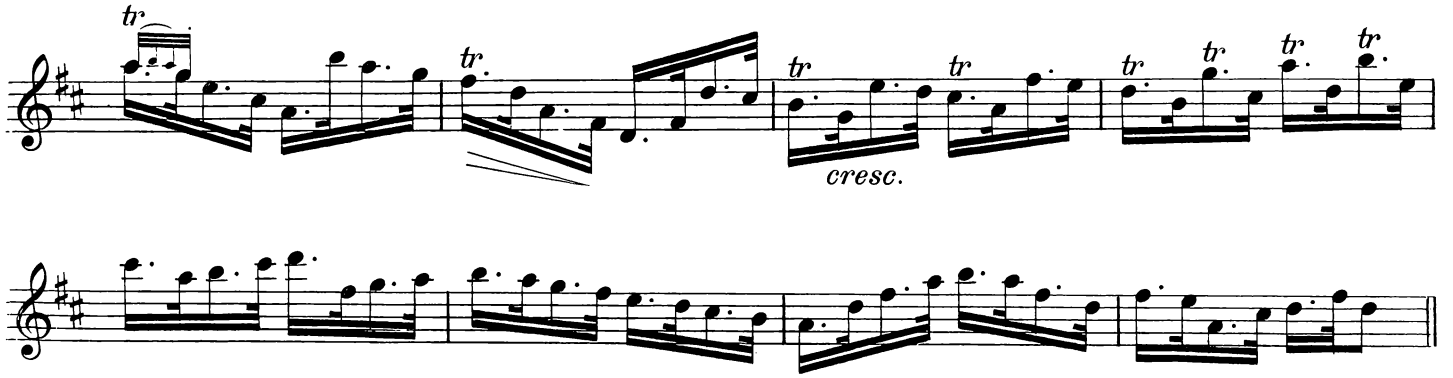
Allegro moderato

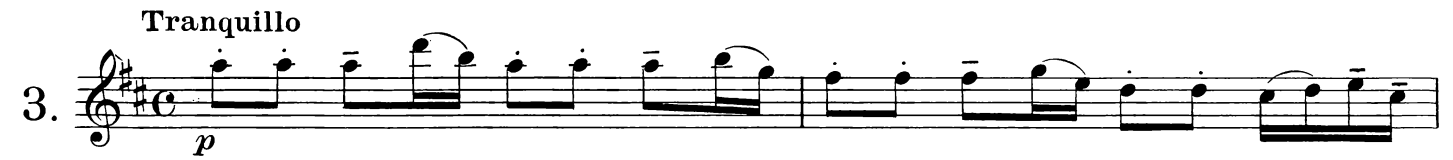
1.

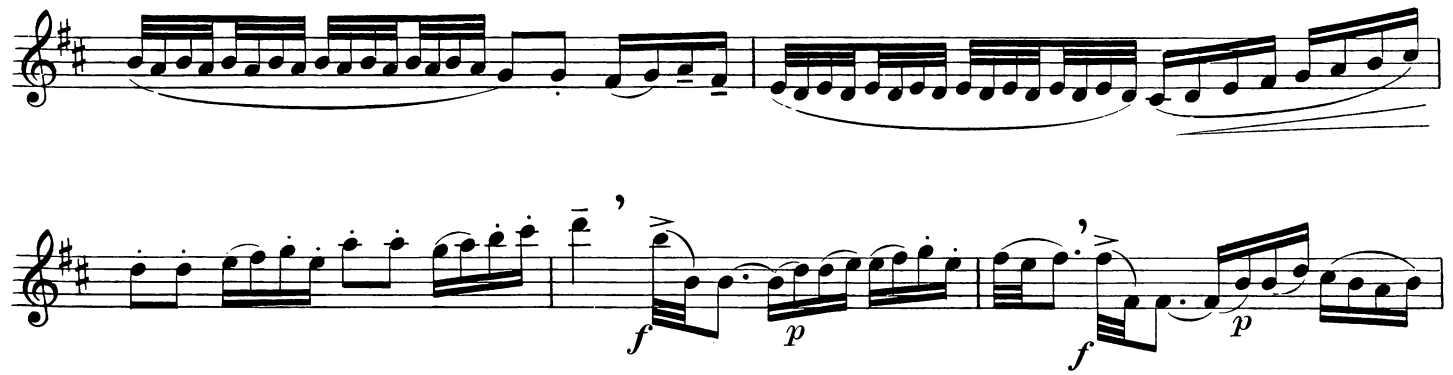


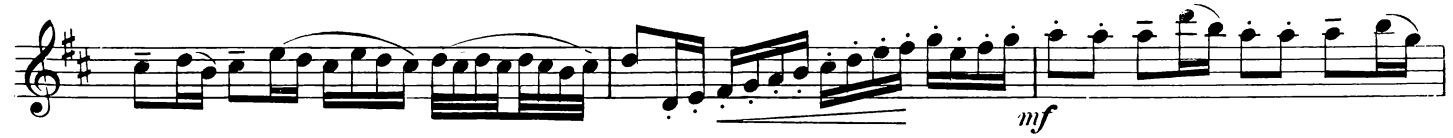
Moderato

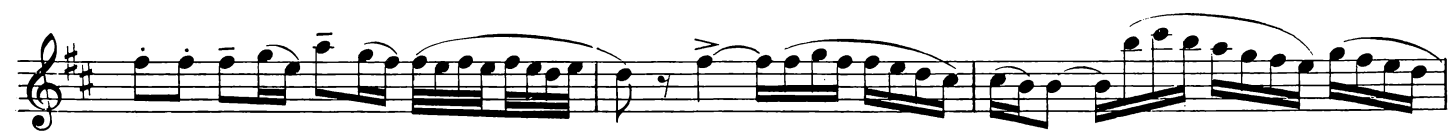
2.

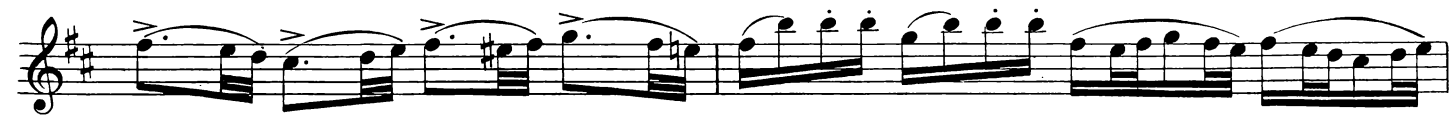

tr
tr
tr
cresc.
tr
tr
tr
tr

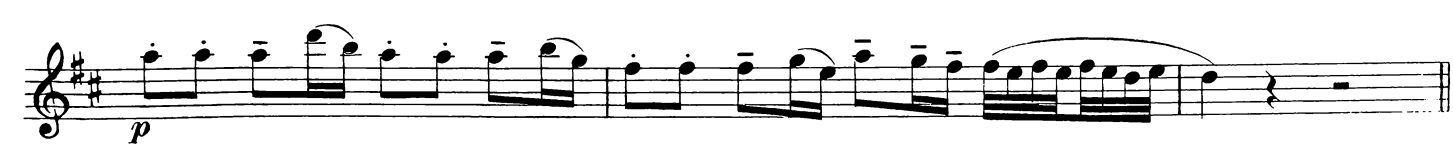

Tranquillo
3.
p


f
p
f
p


mf






p

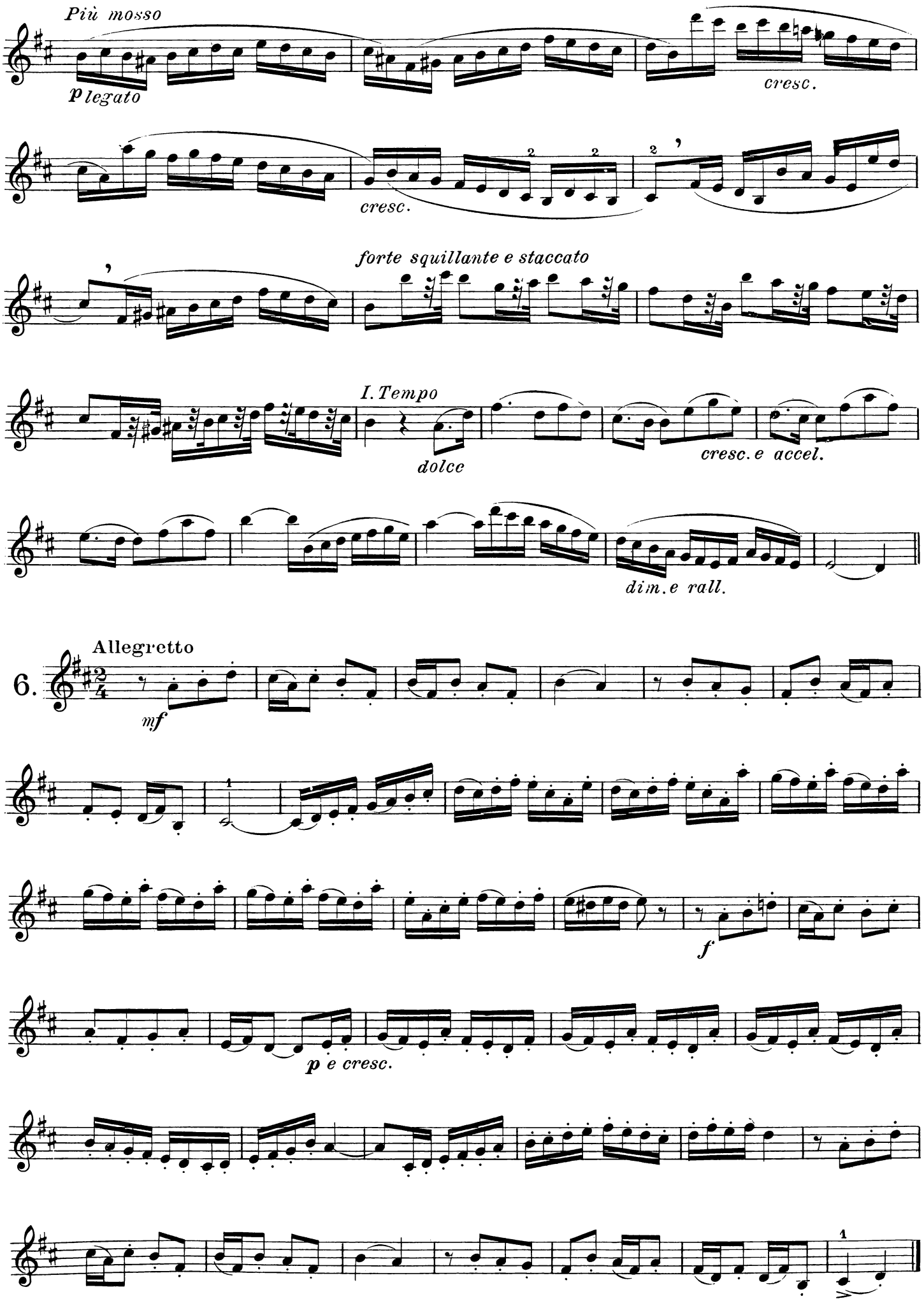
CADENZA

4.

f *più p* *più lento* *a tempo* *f deciso* *cantando* *ten.* *ten.* *più lento* *p* *a tempo* *mf* *mf* *più piano e lento* *a tempo deciso e forte* *dim.*

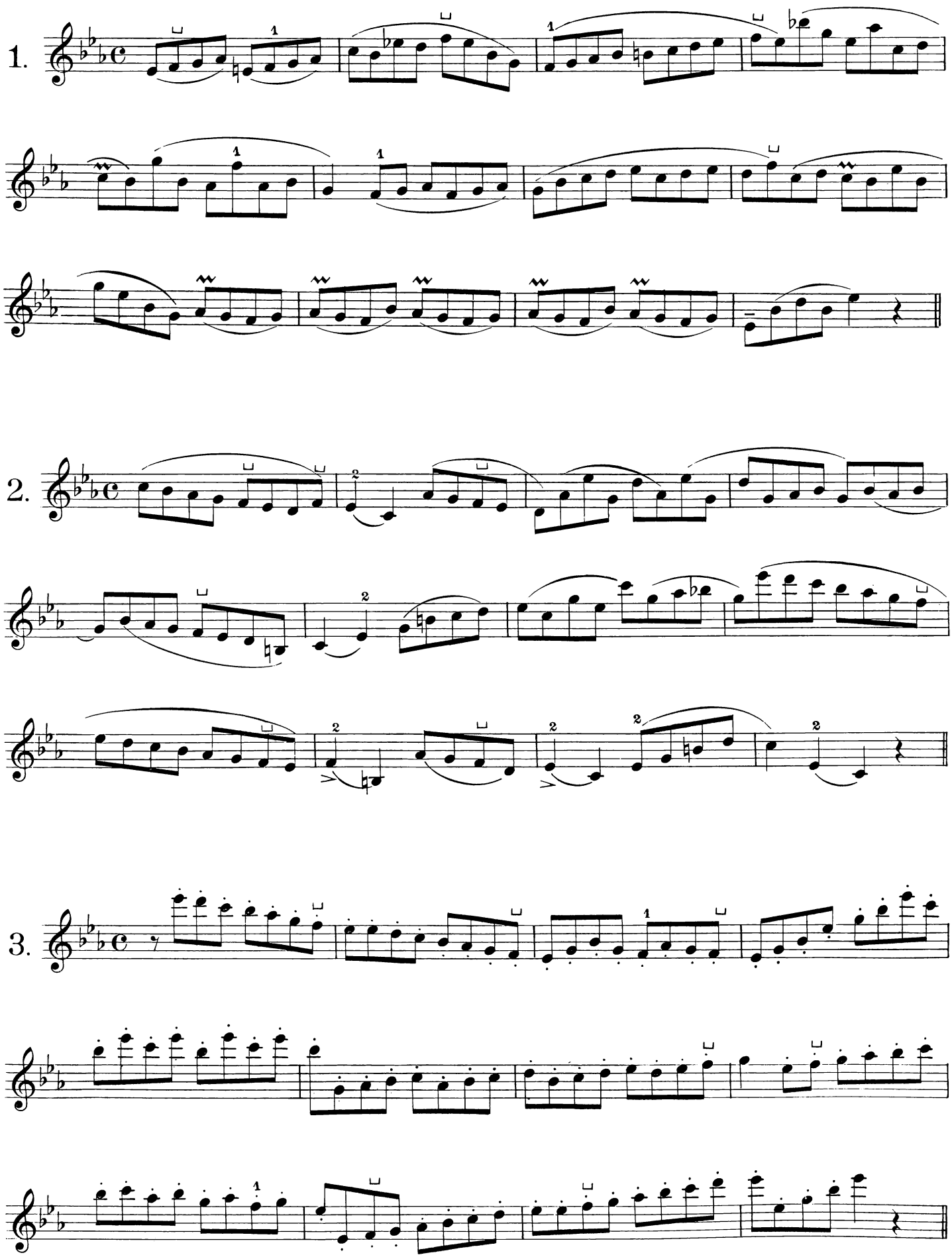
5. Andante lento

dolce


Più mosso
p legato
cresc.
cresc.
forte squillante e staccato
I. Tempo
dolce
cresc. e accel.
dim. e rall.
6.
Allegretto
mf
f
p e cresc.

VI.

DUINE



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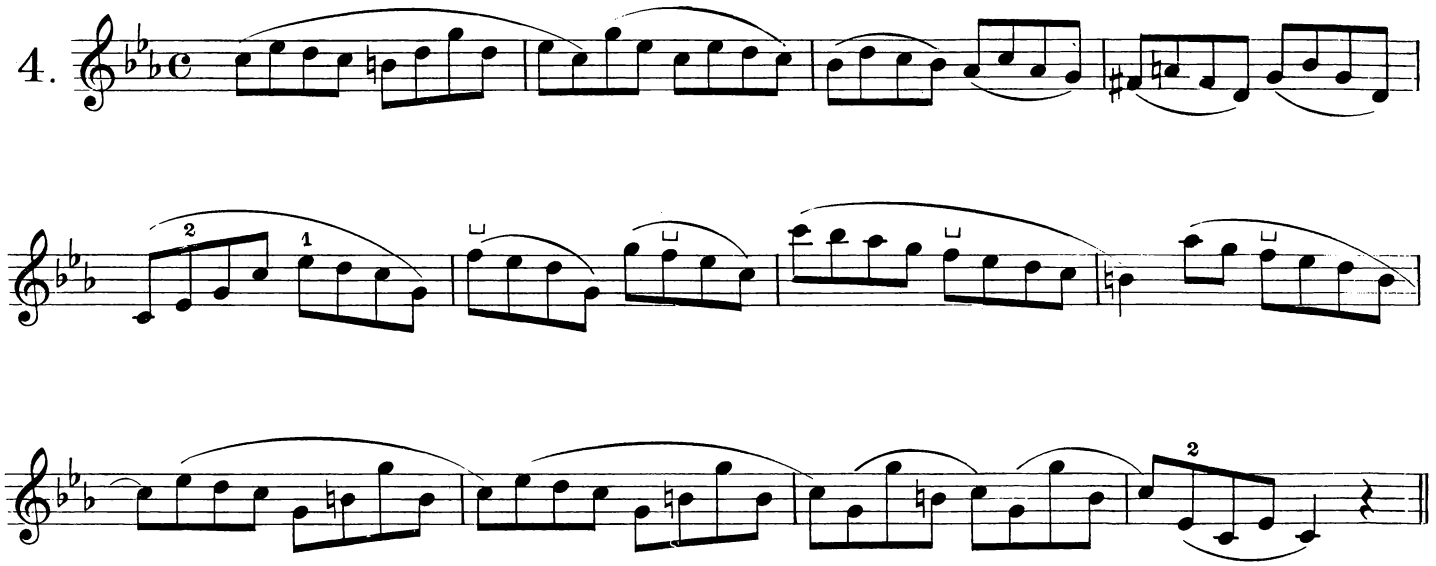

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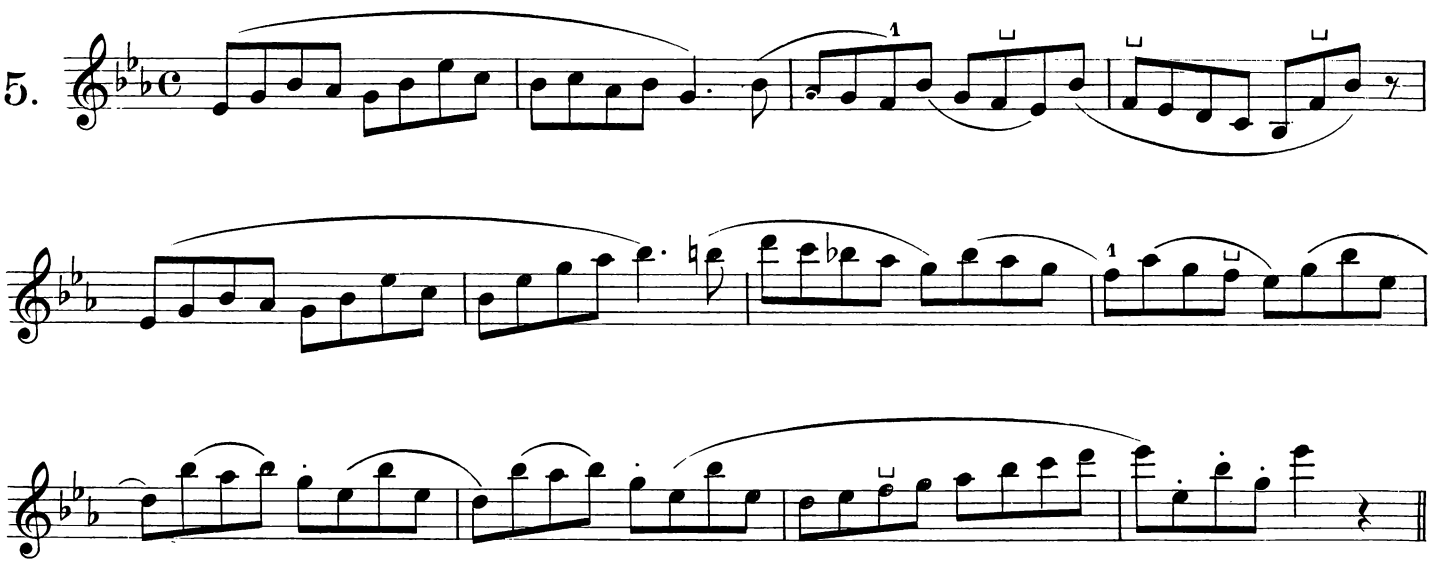

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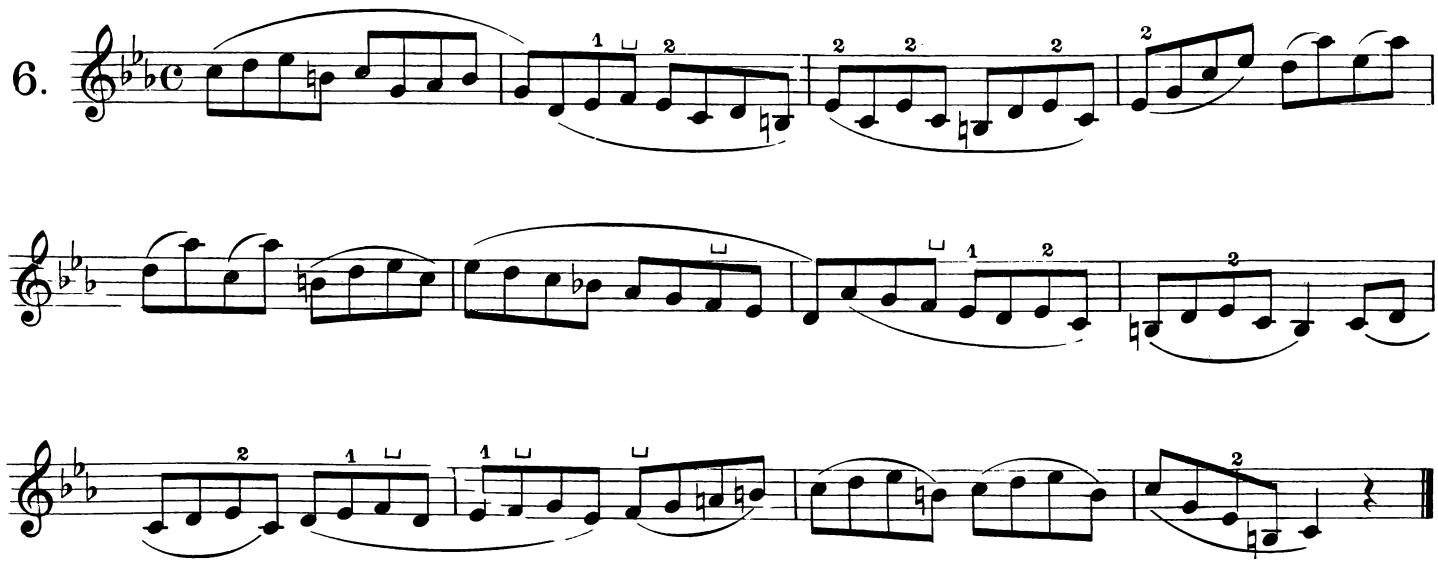
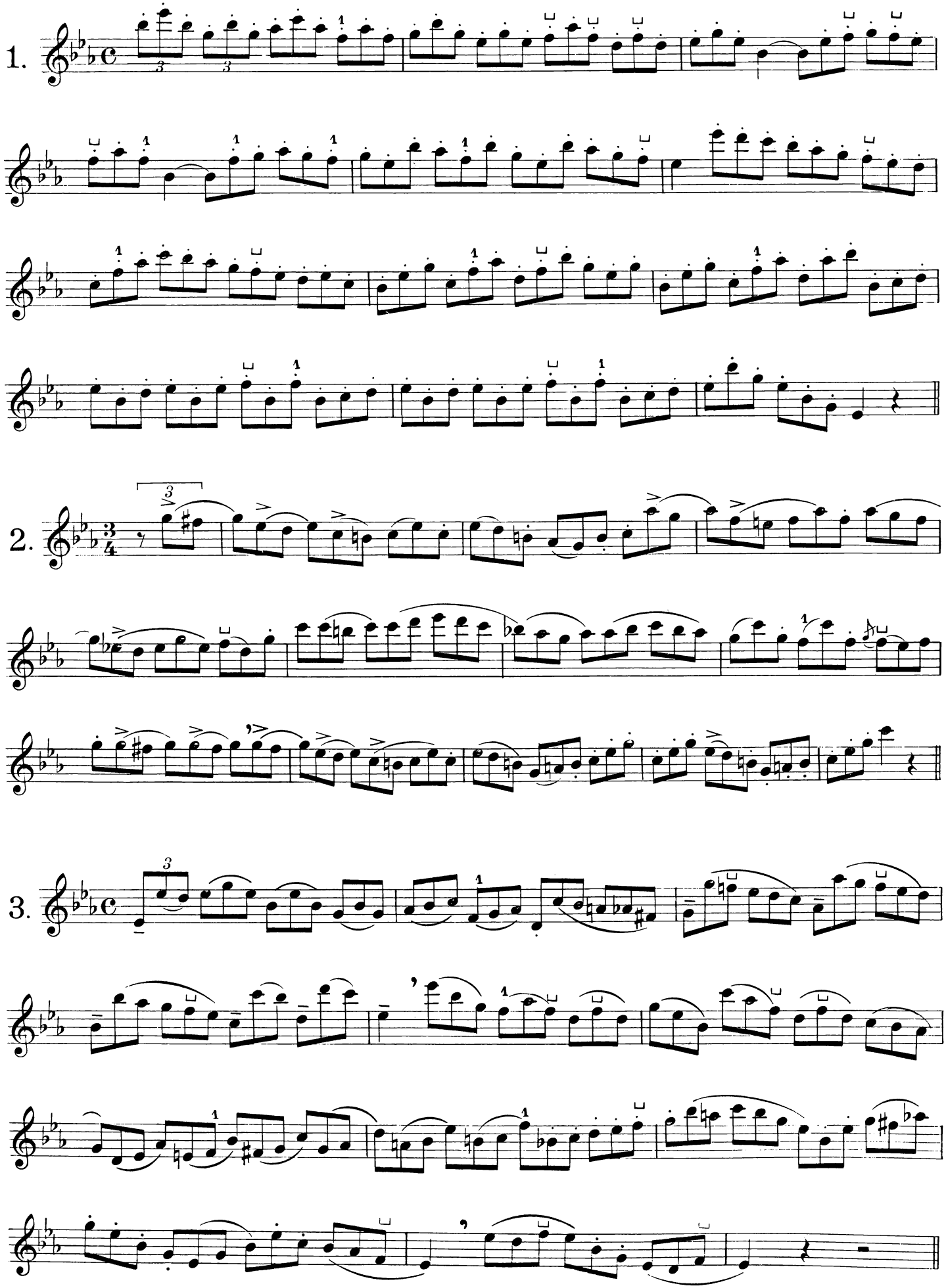
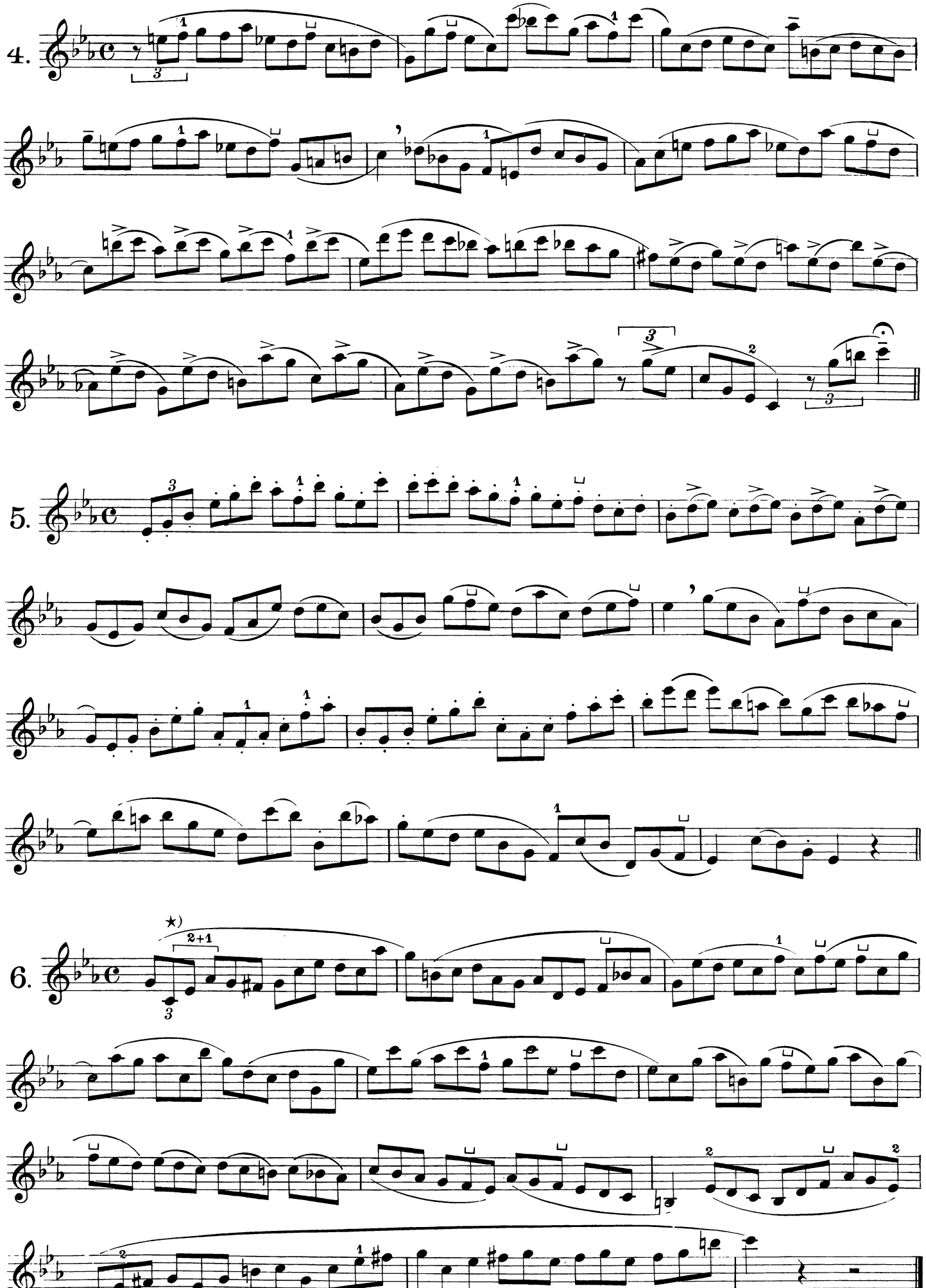


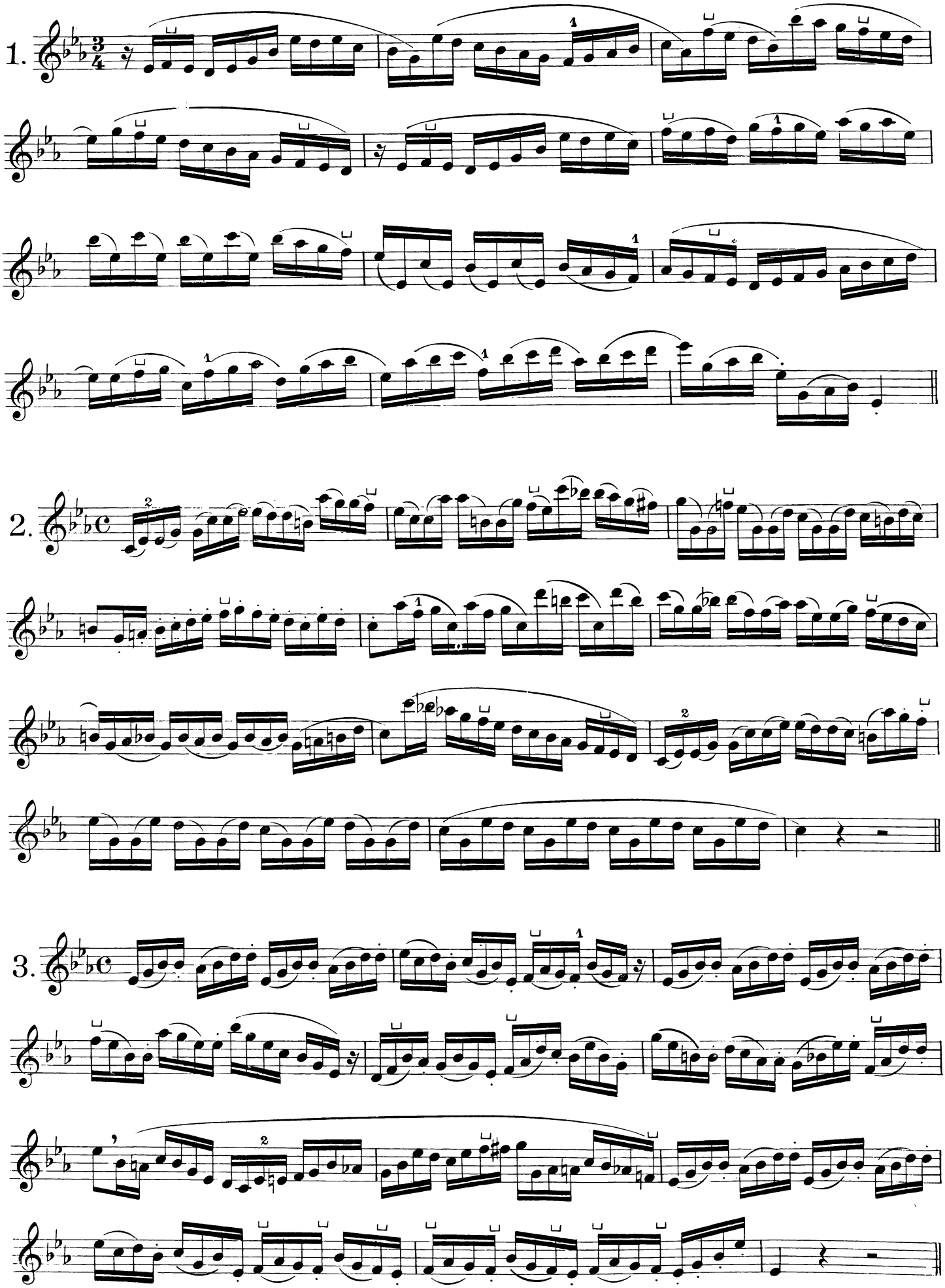
TERZINE





★) Aprire contemporaneamente col mignolo sinistro la doppia del *Mi*♭ e la chiavetta del *La*♭

QUARTINE



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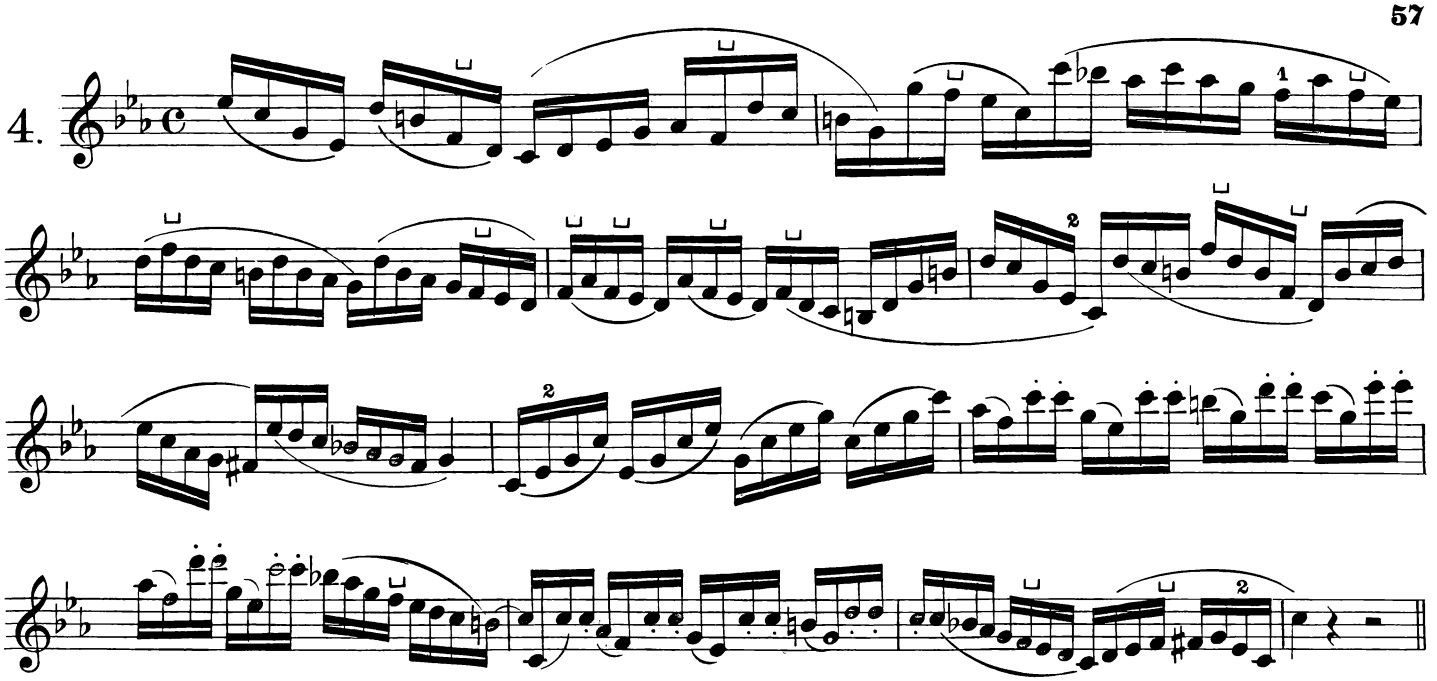

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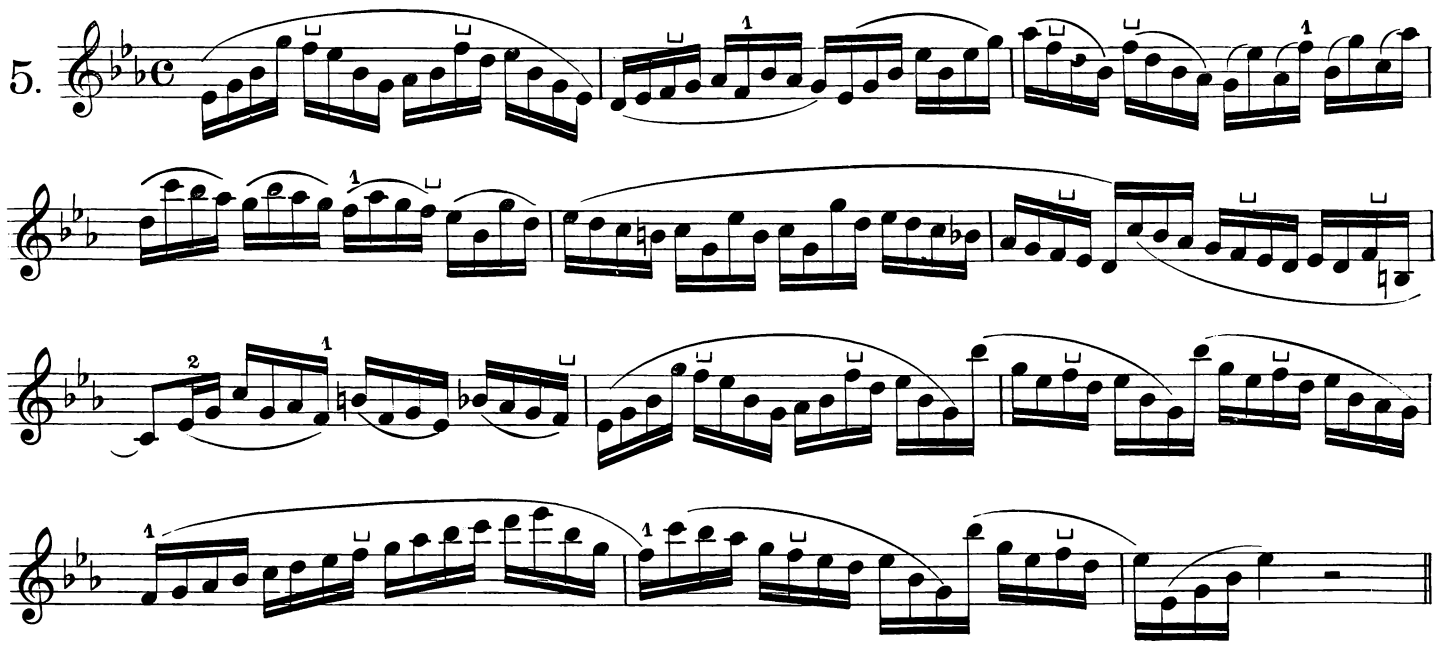

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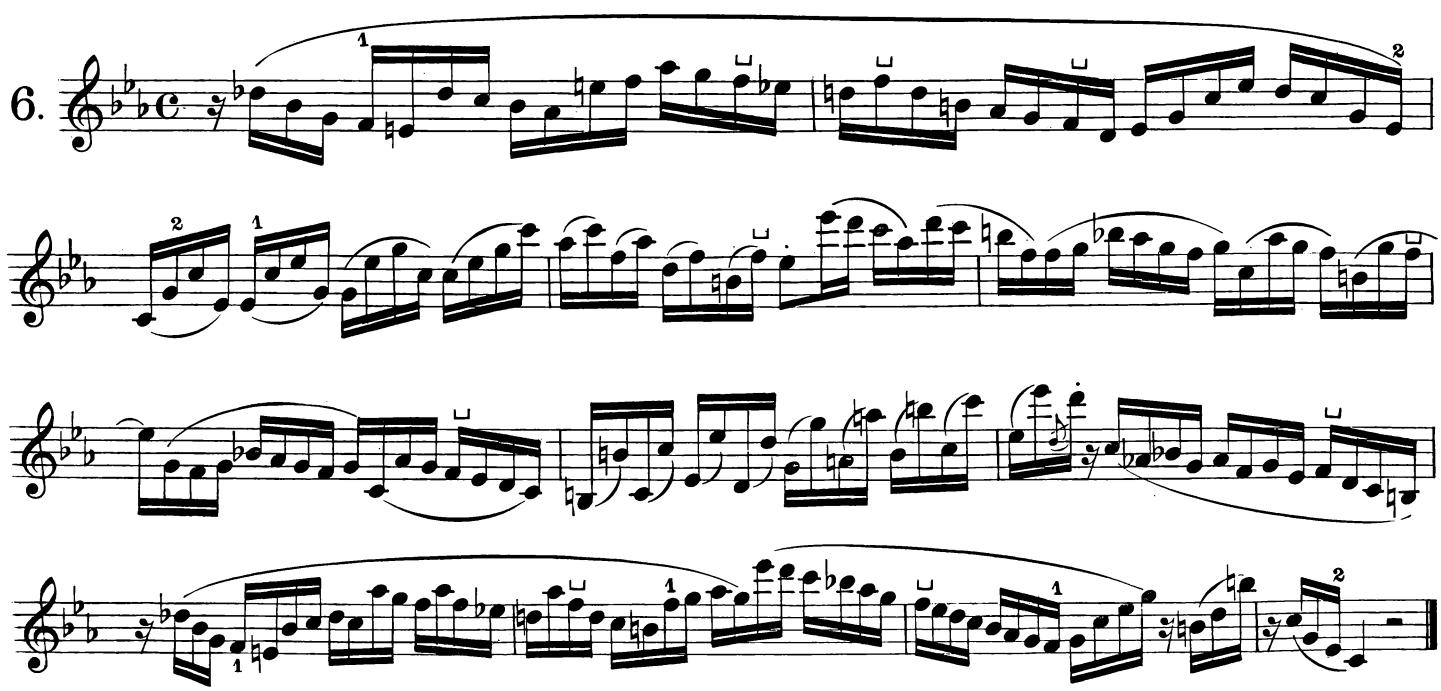
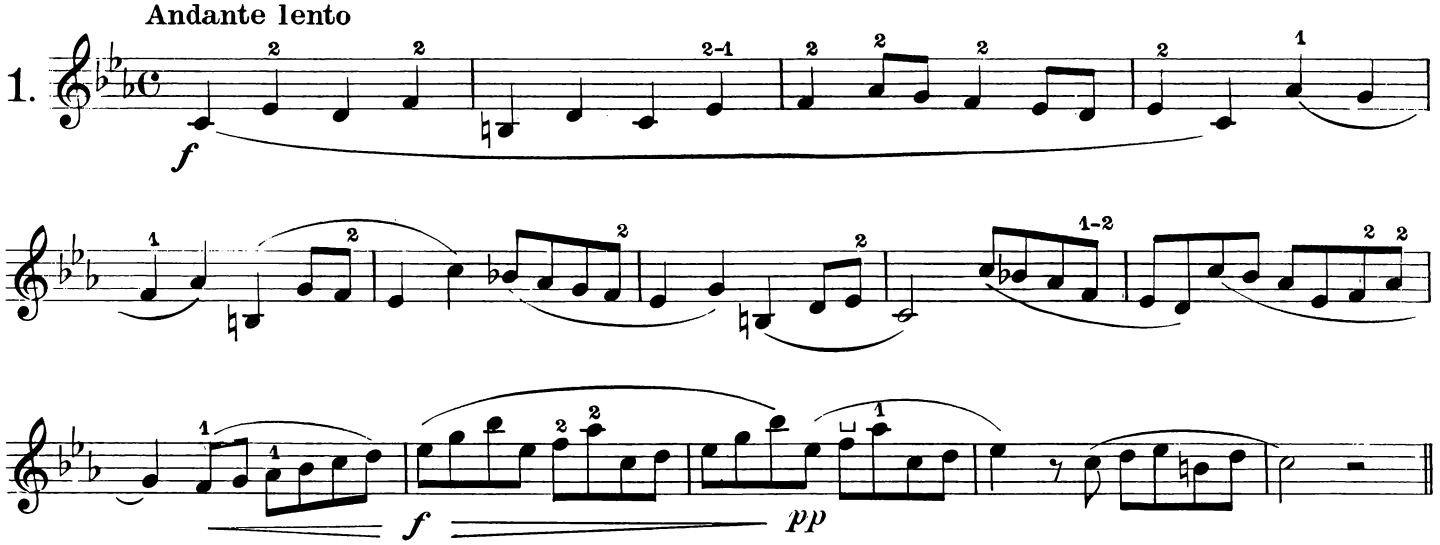


4 Melodie per l'uso delle chiavi doppie del *Fa♭, La♭* e *Mi♭ (Sol♯* e *Re♯)* e per il passaggio veloce sopra una stessa nota dalla 1ª alla 2ª posizione o viceversa, indicato **1-2** o **2-1**.

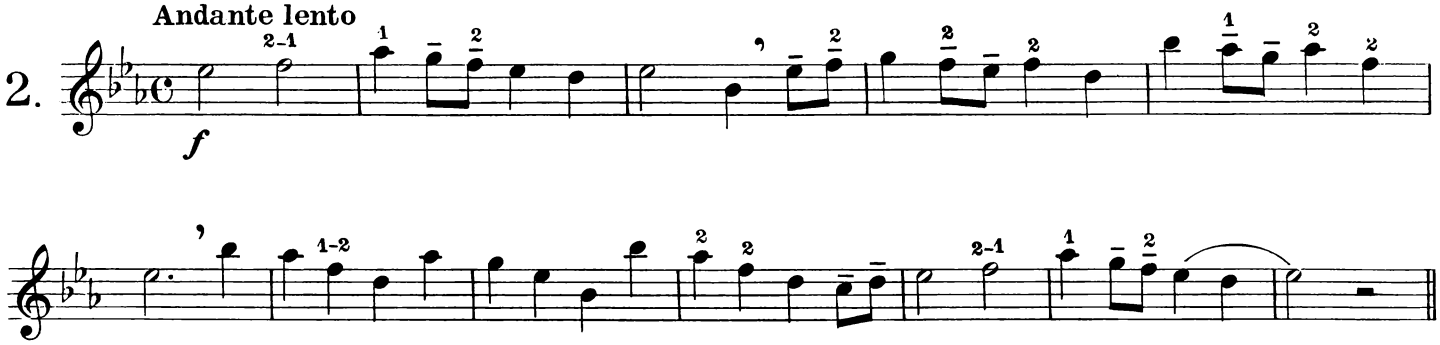
Andante lento

1.



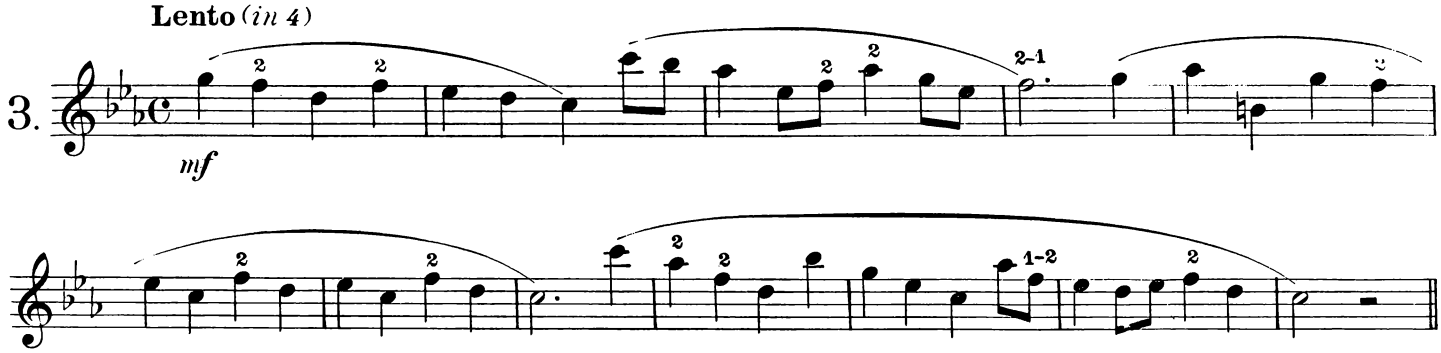
Andante lento

2.



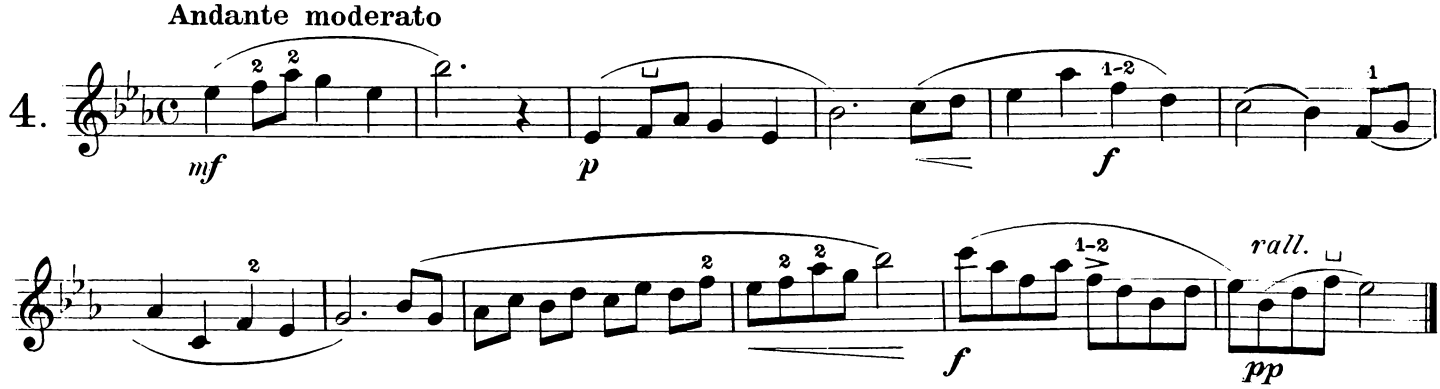
Lento *(in 4)*

3.



Andante moderato

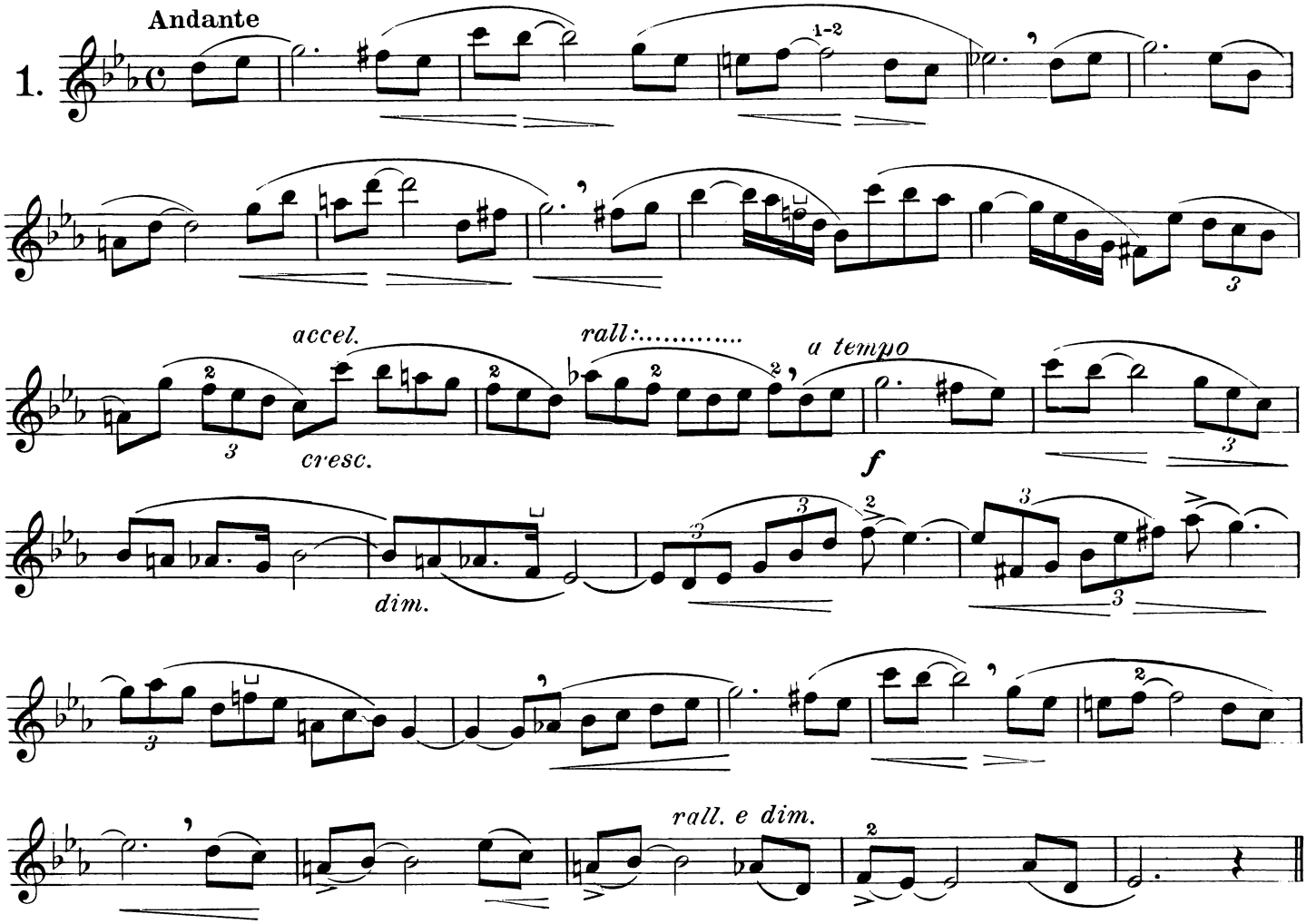
4.



6 STUDI MELODICI

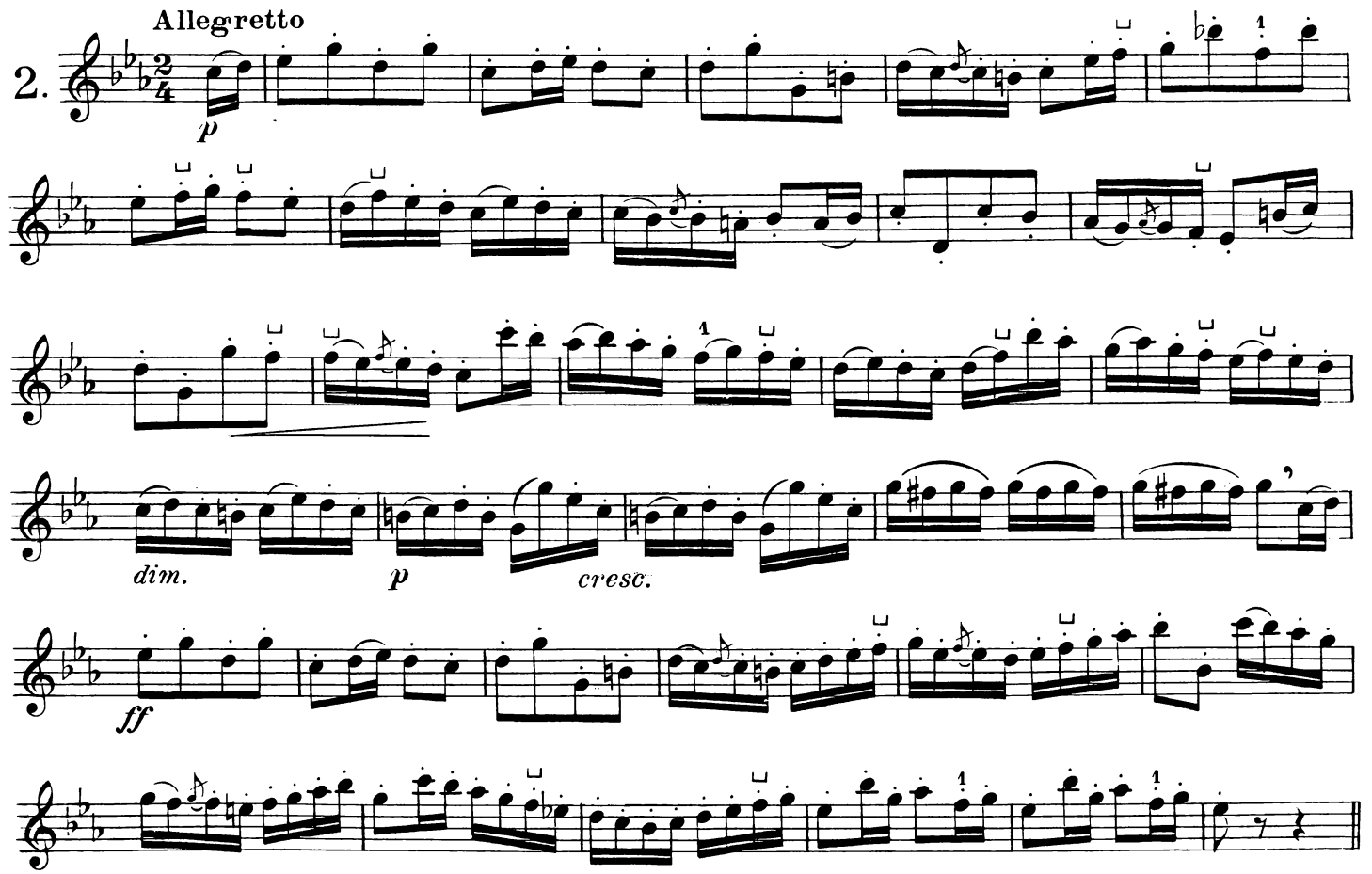
Andante

1.



Allegretto

2.



Andante

3.

mf

dim.

poco rall.

dim:.....

a tempo poco mosso

cresc:.....

rall:.....

cresc.

a tempo

f

rall.

dim.

Mosso

4.

mf

dim.

rall.

f

Andante mosso

5.

canto spiegato

poco rall. *a tempo*

poco accel. e cresc.

rall.

a tempo *poco accel.*

rall.

Moderato

6.

f *dim.*

f

movendo

p

ritorna al tempo

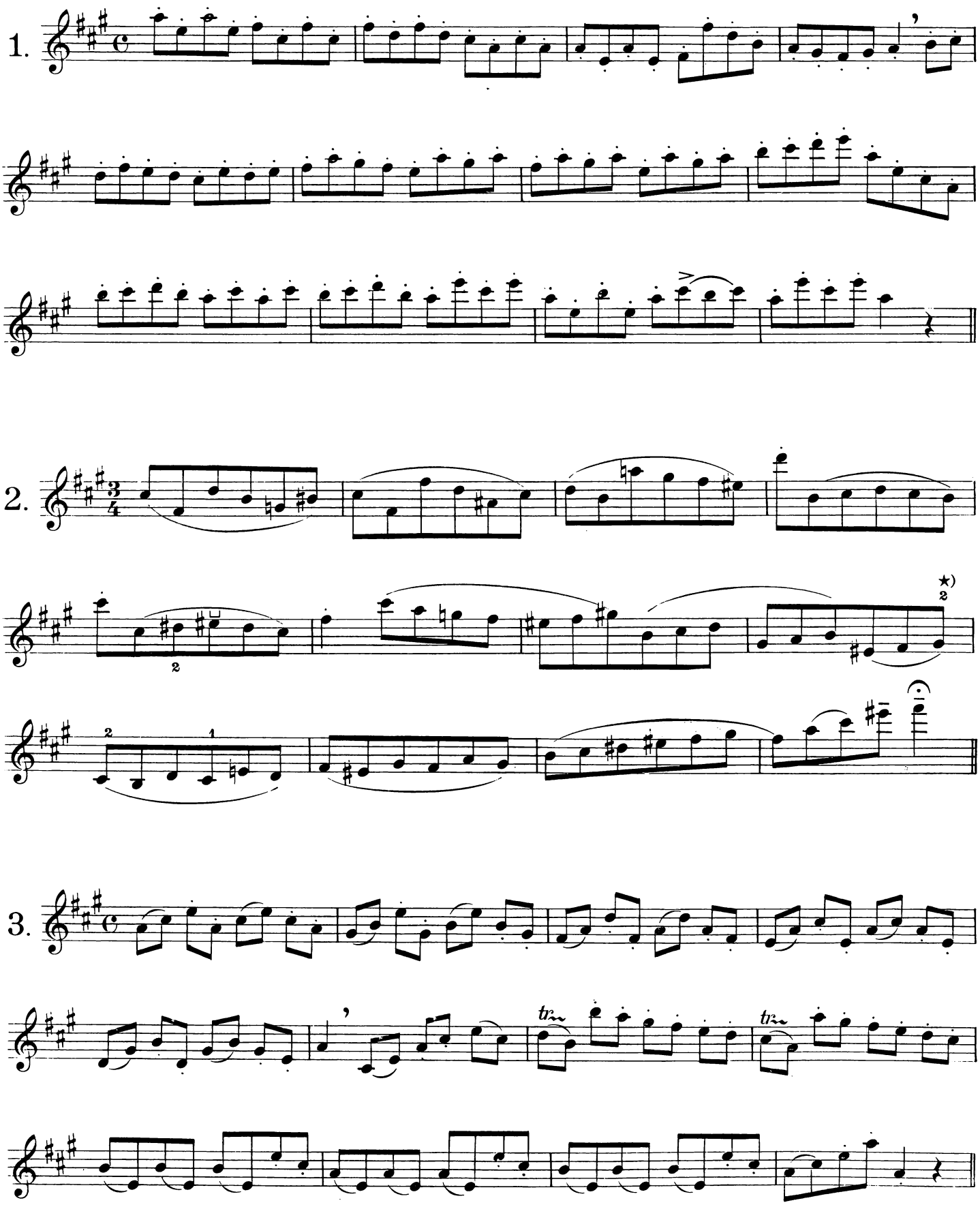
f *dim.*

rall. *dim.*

f *rall.* *dim.*

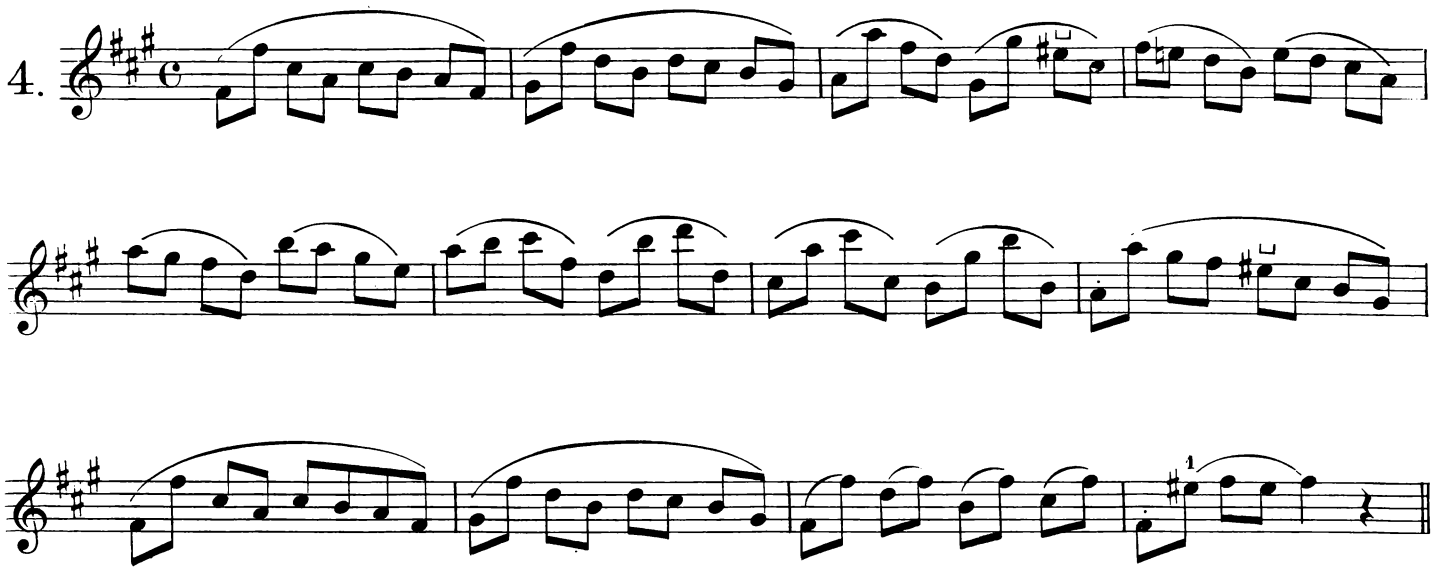
VII.

DUINE



★) La doppia del *Sol*♯ al dito indice destro.

4.



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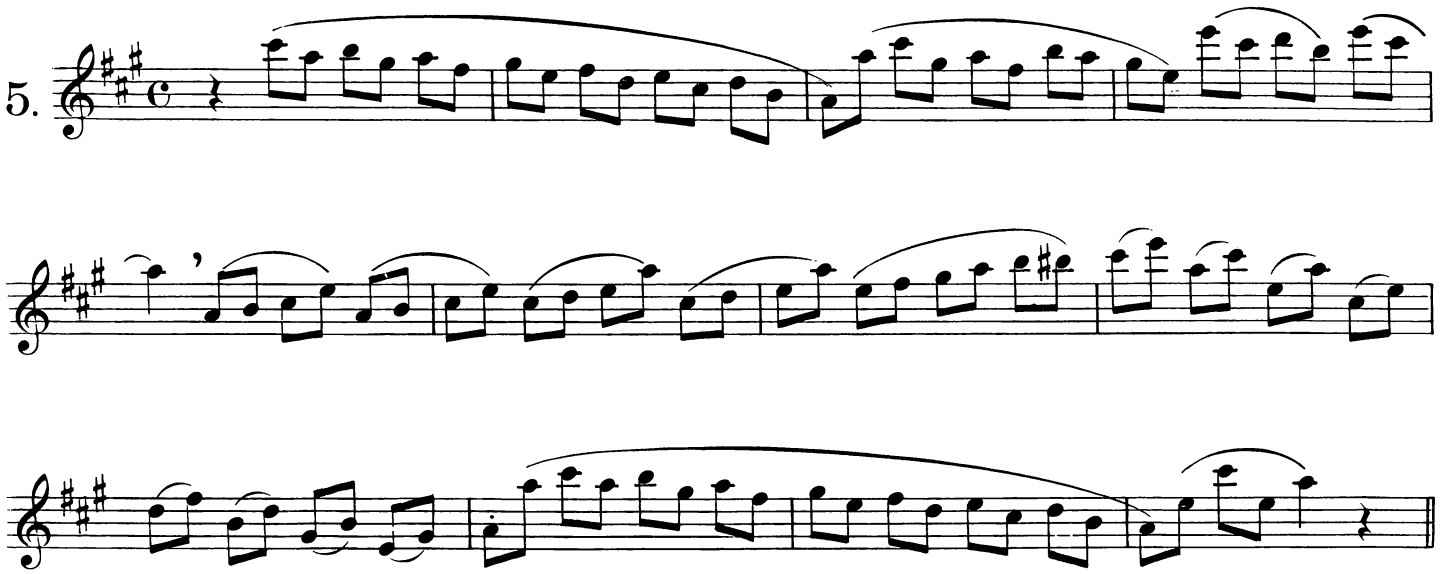

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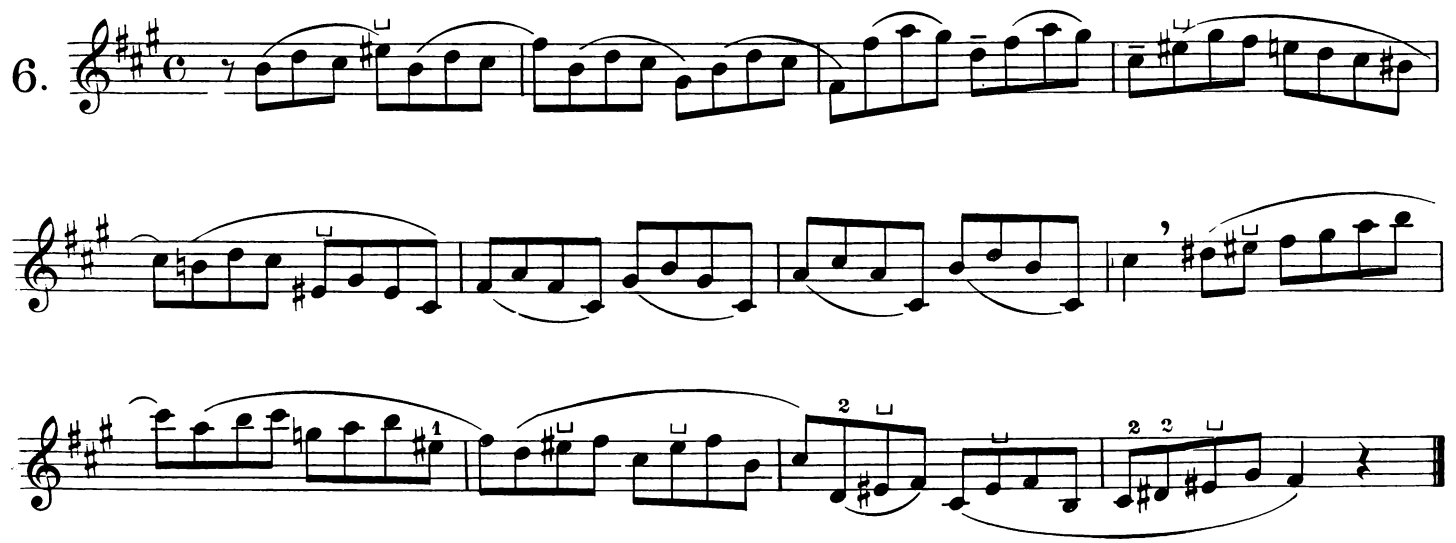
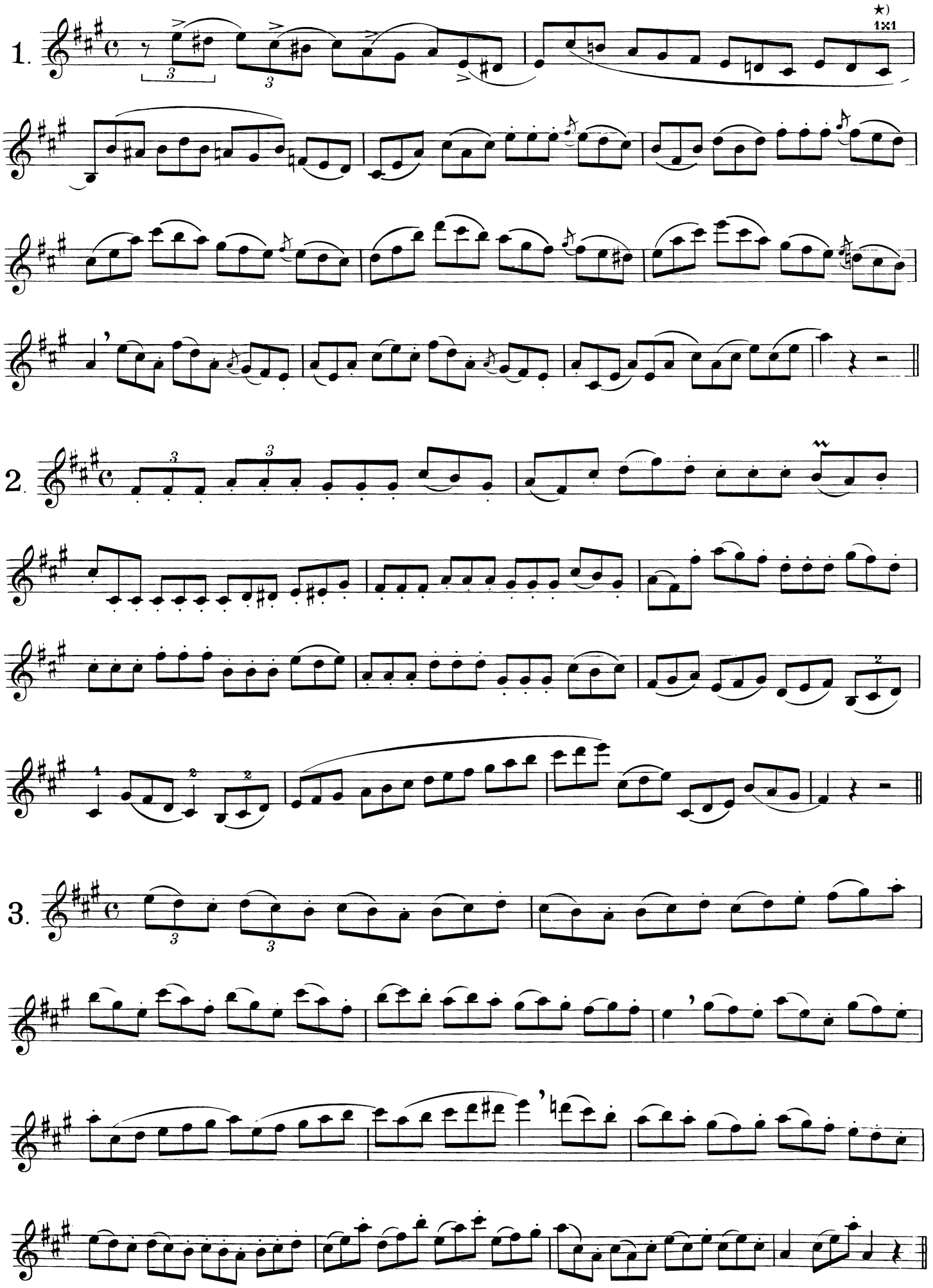
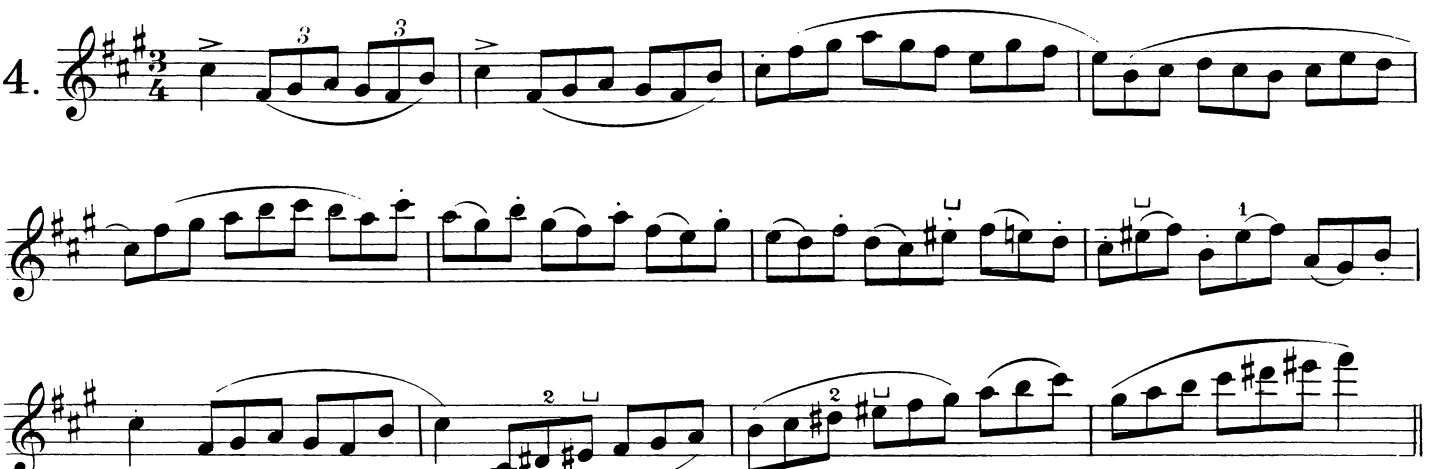


TERZINE



★) **1x1** scivolamento dalla 1ª pos. di *Do* ♯ alla 1ª pos. di *Si* ♮.

4.



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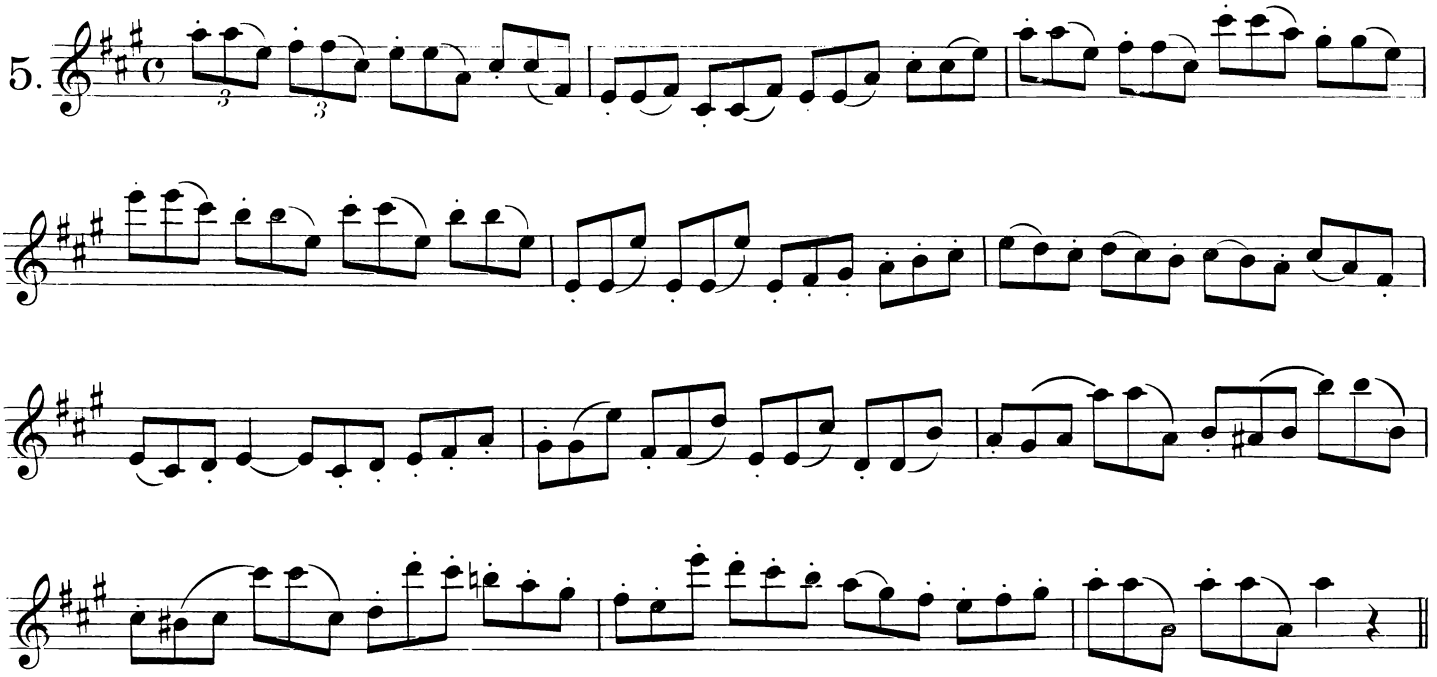

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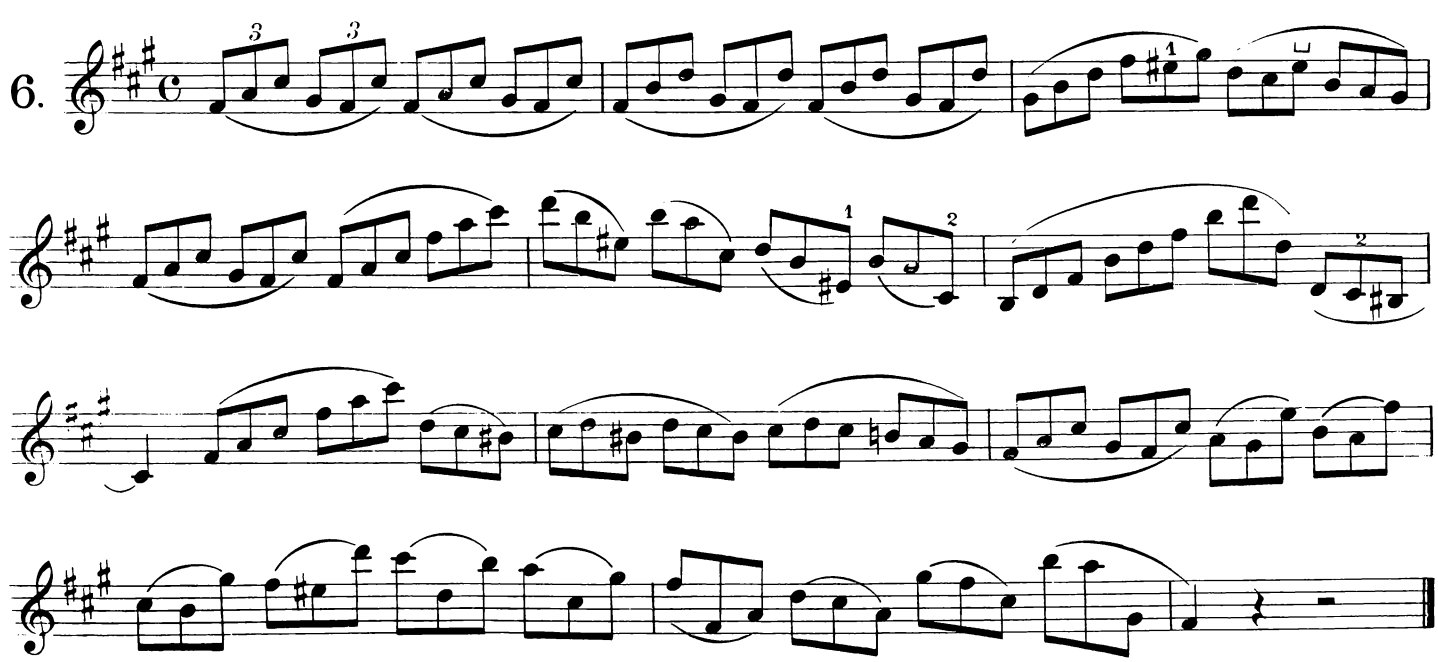
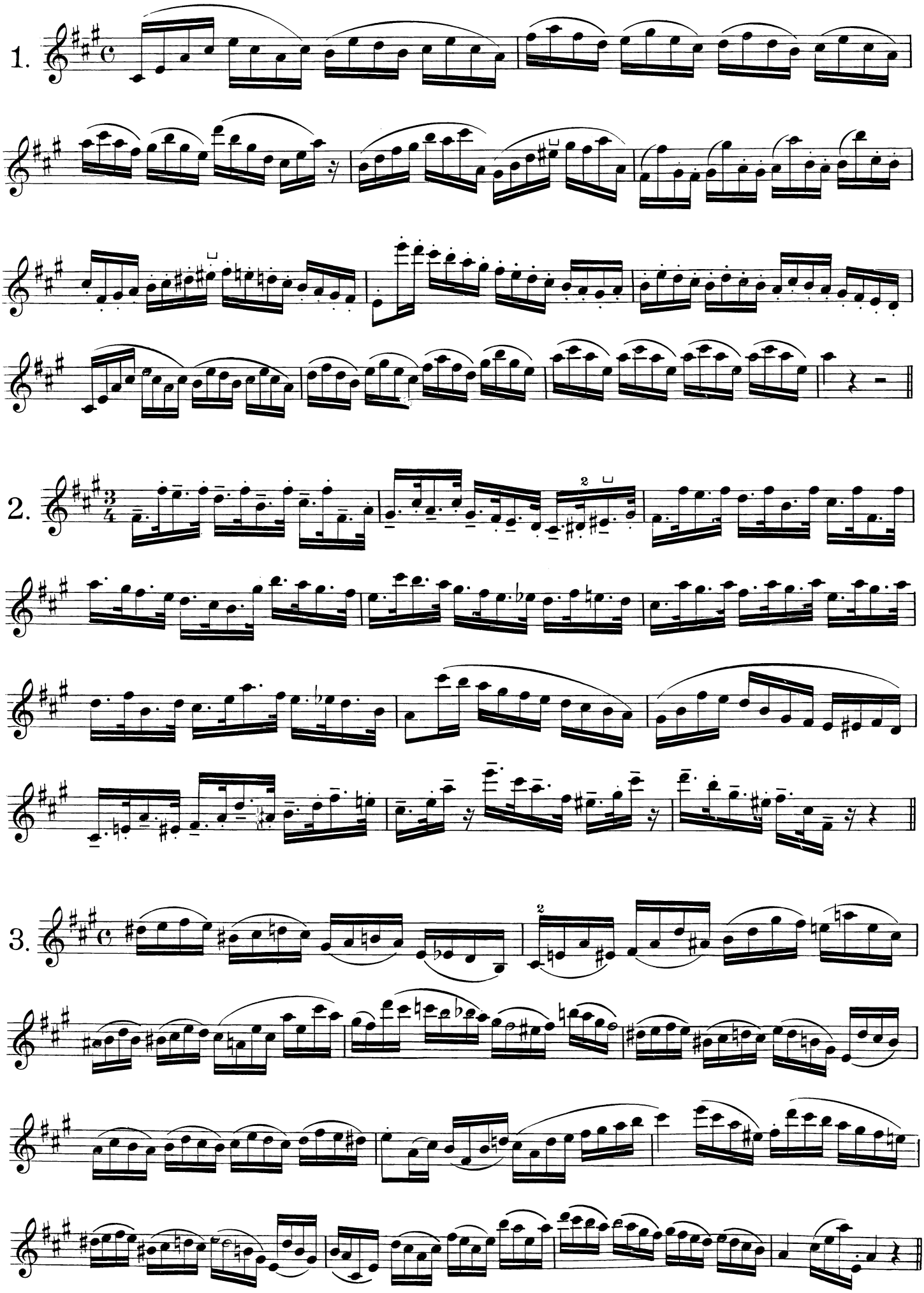


QUARTINE



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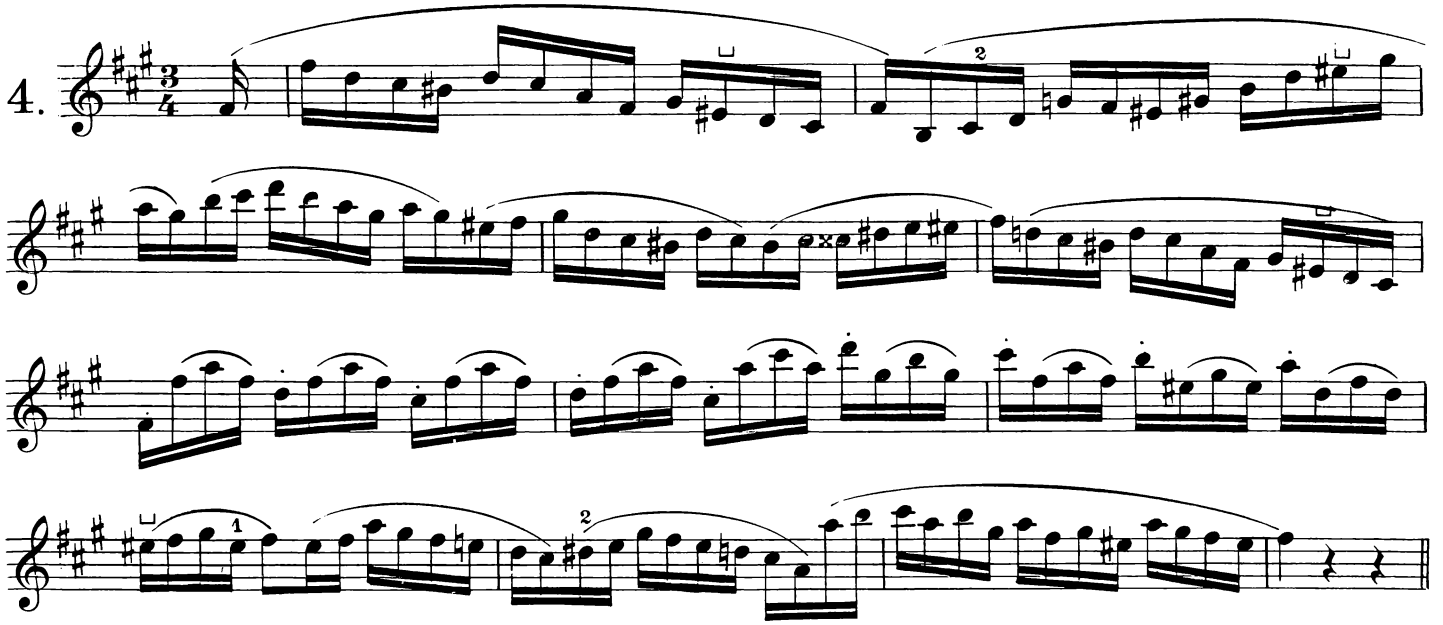

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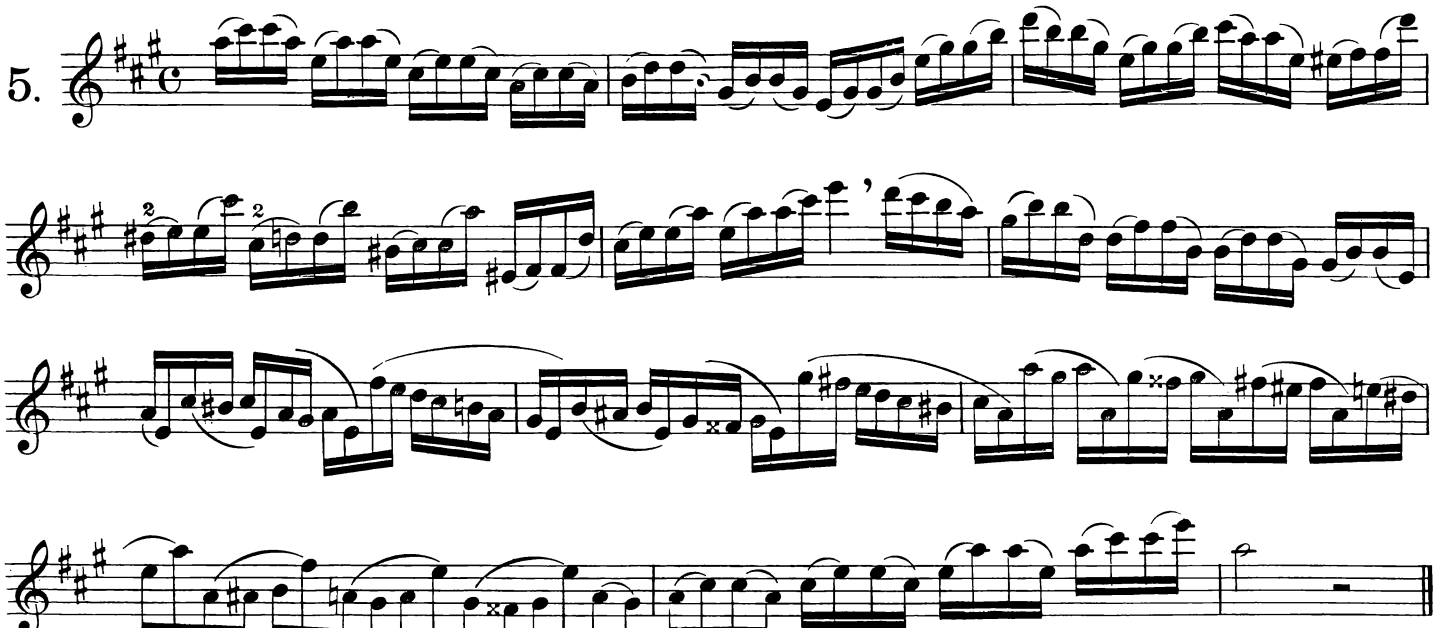

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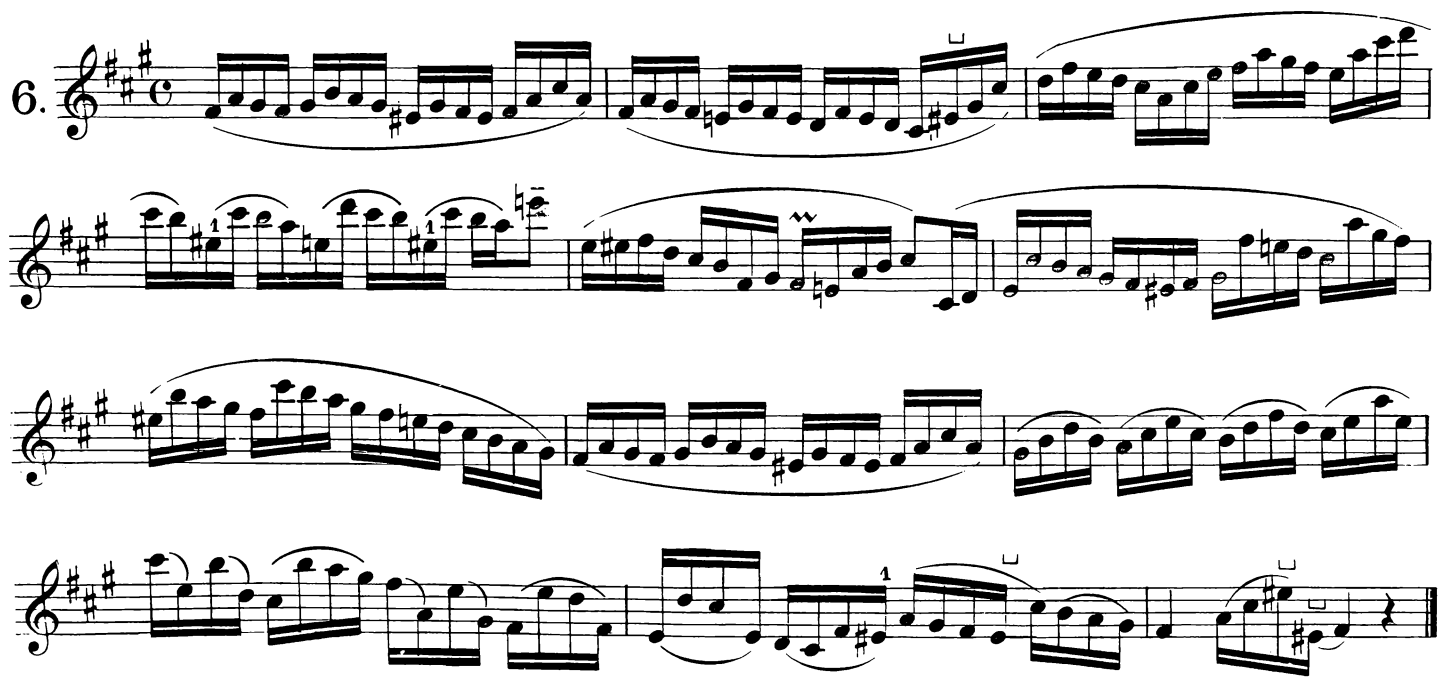
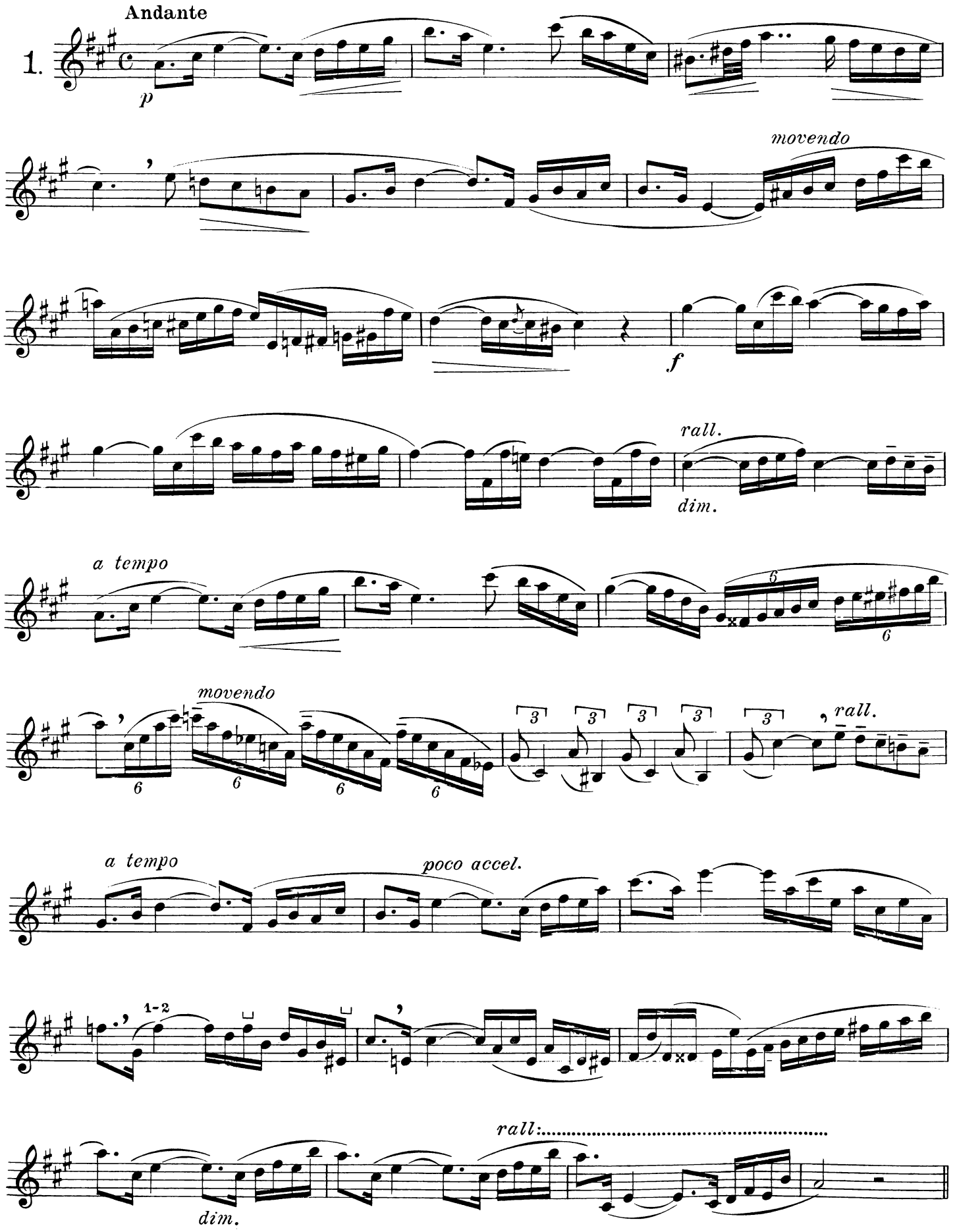
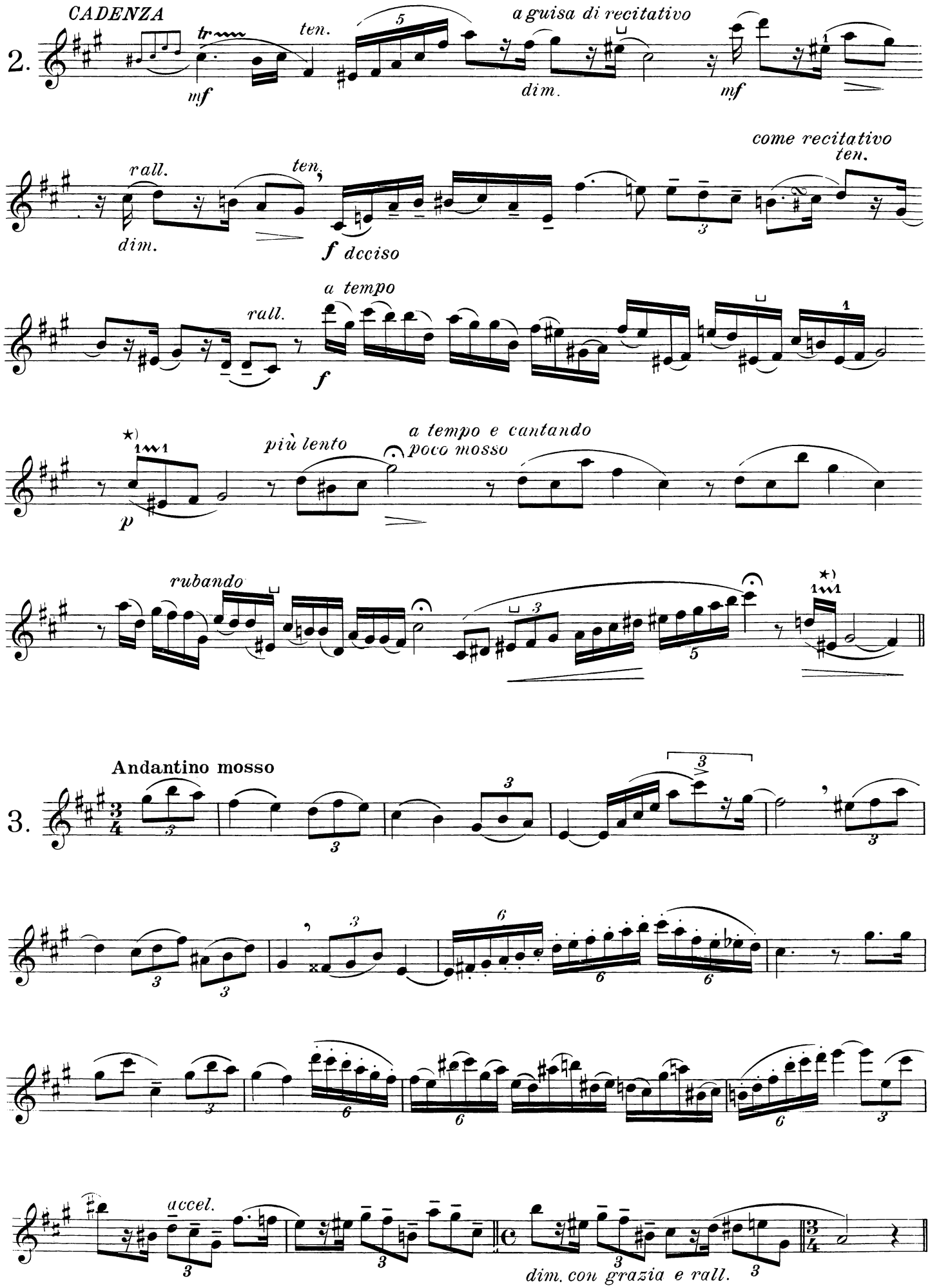
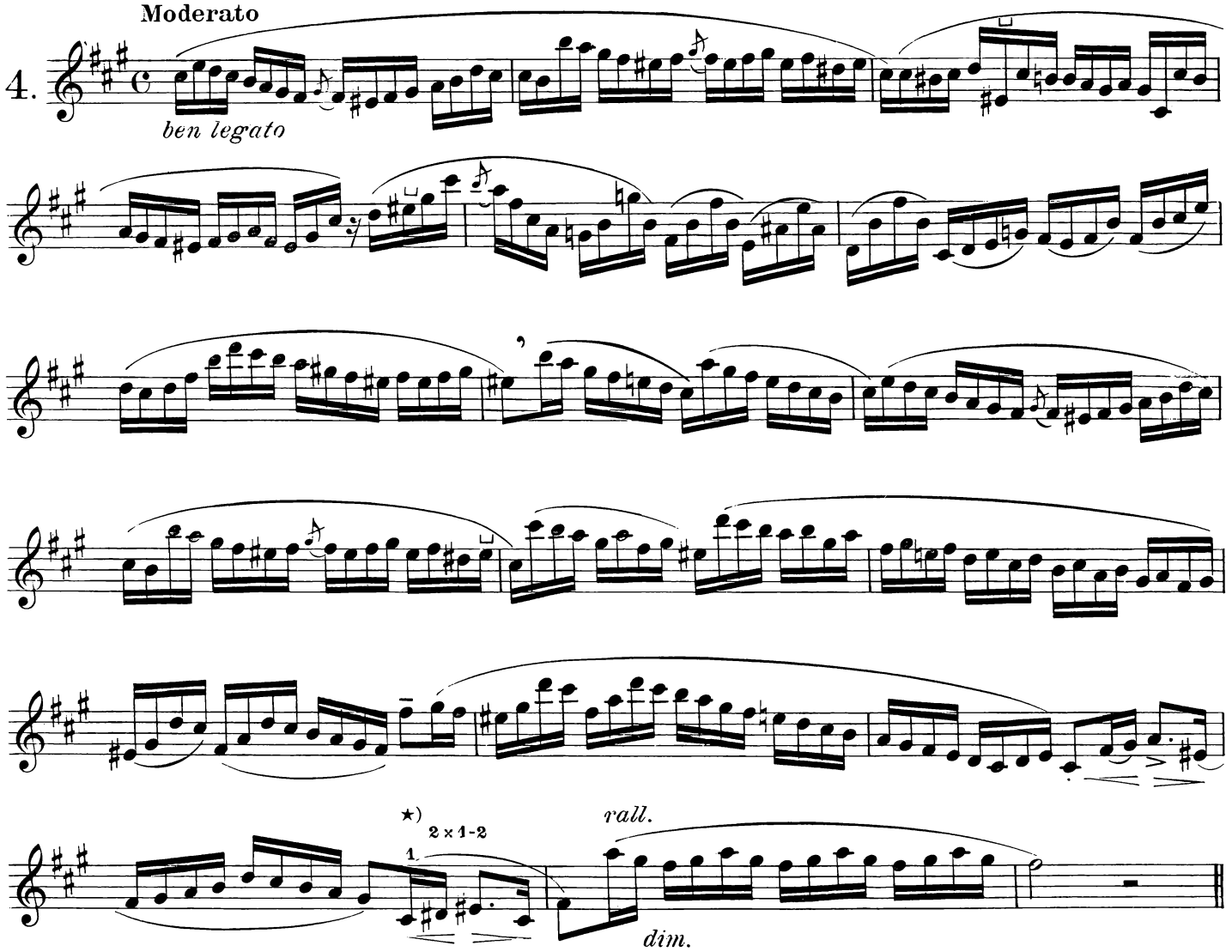
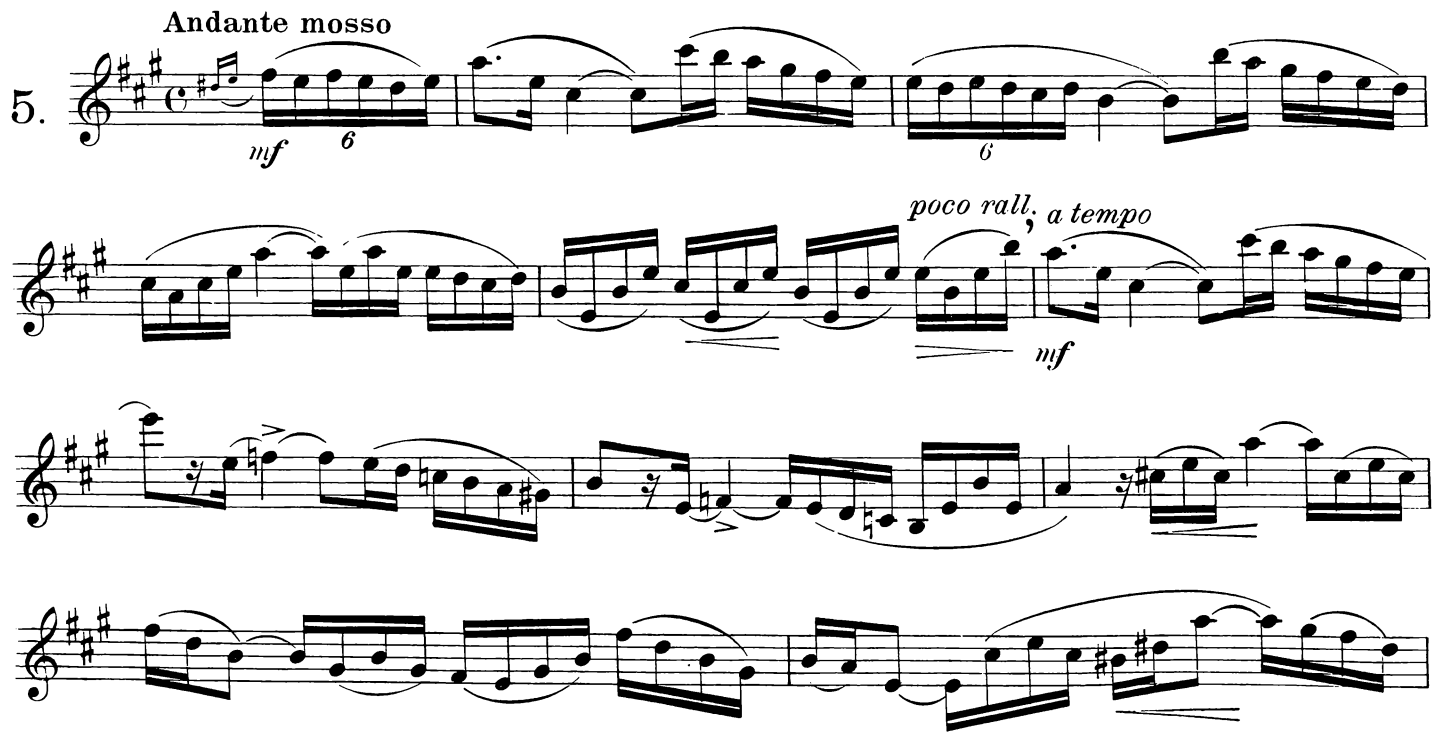


6 STUDI MELODICI

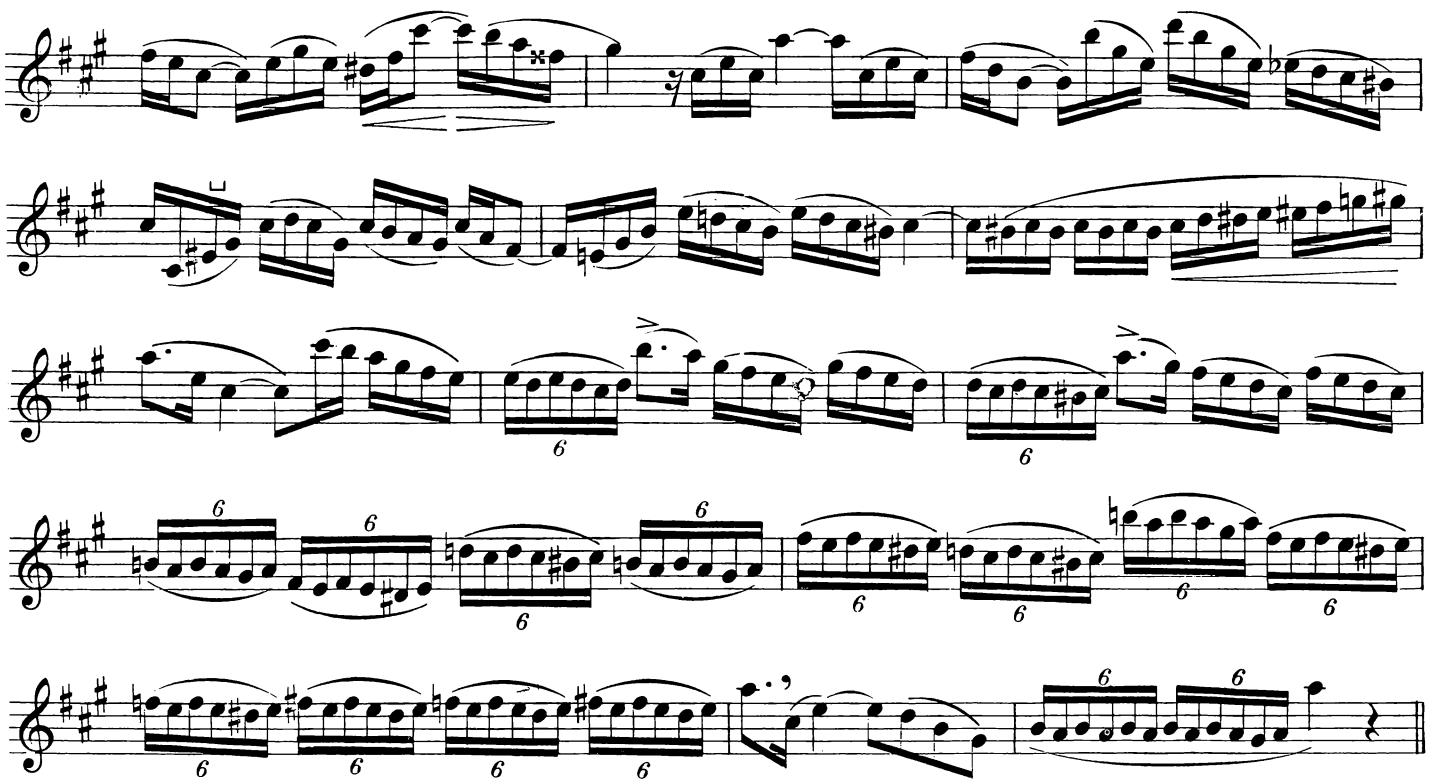



CADENZA
2.
tr
ten.
mf
a guisa di recitativo
dim.
mf
come recitativo
ten.
rall.
dim.
ten.
f dcciso
a tempo
rall.
f
più lento
a tempo e cantando
poco mosso
p
rubando
Andantino mosso
3.
accel.
dim. con grazia e rall.



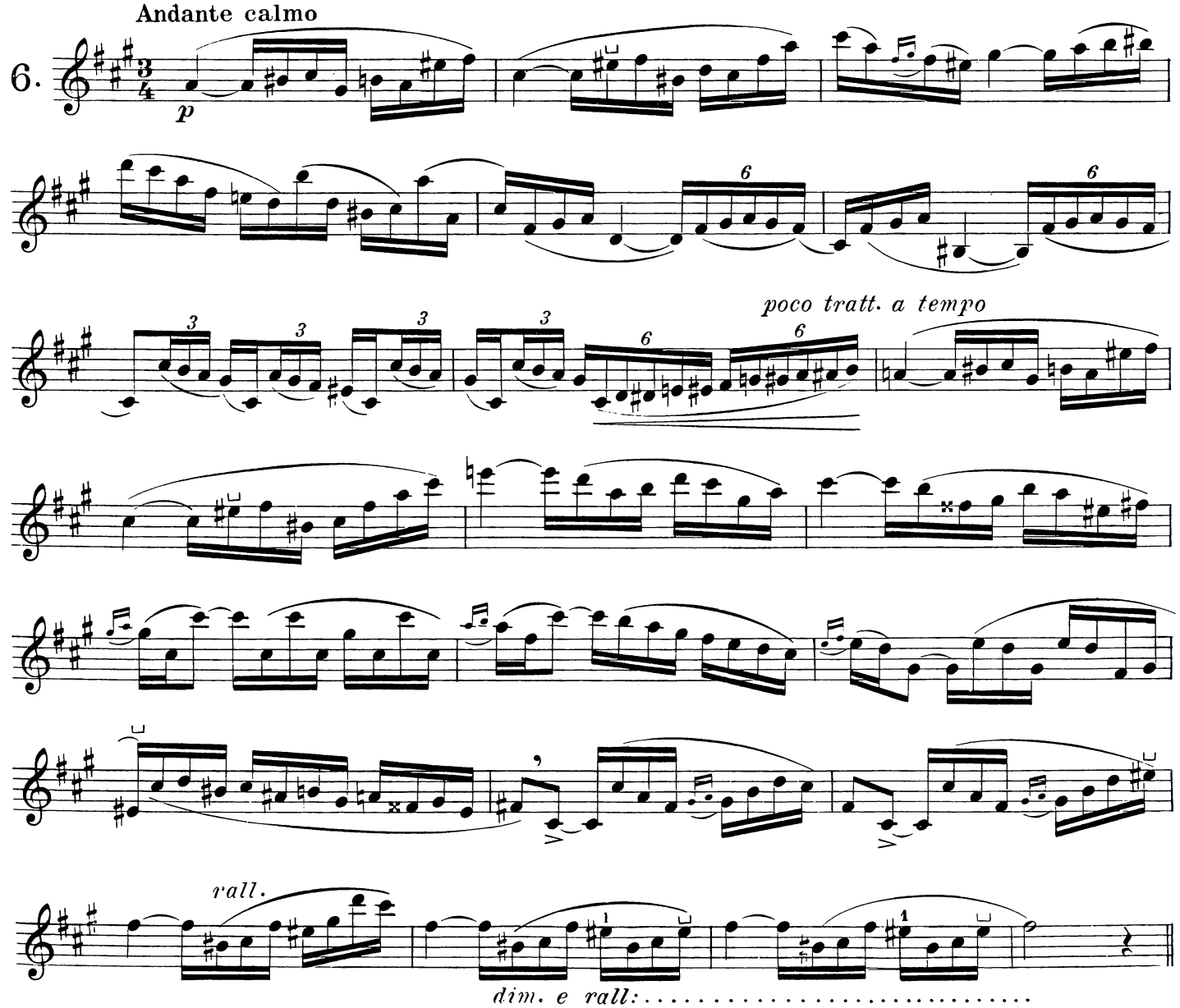


★) In questa battuta, essendo necessario per l'accento avere un *Mi* ♯ sonoro come non lo darebbe la posizione a forchetta, si adoperi la seguente diteggiatura: Prendere il *Do* ♯ grave con la 1ª, il *Re* ♯ con la 2ª, da questa scivolare sul *Mi* ♯ 1ª posizione e durante il valore del punto passare velocemente sulla 2ª posizione per poter poi legare *Mi* ♯ – *Do* ♯.



Andante calmo

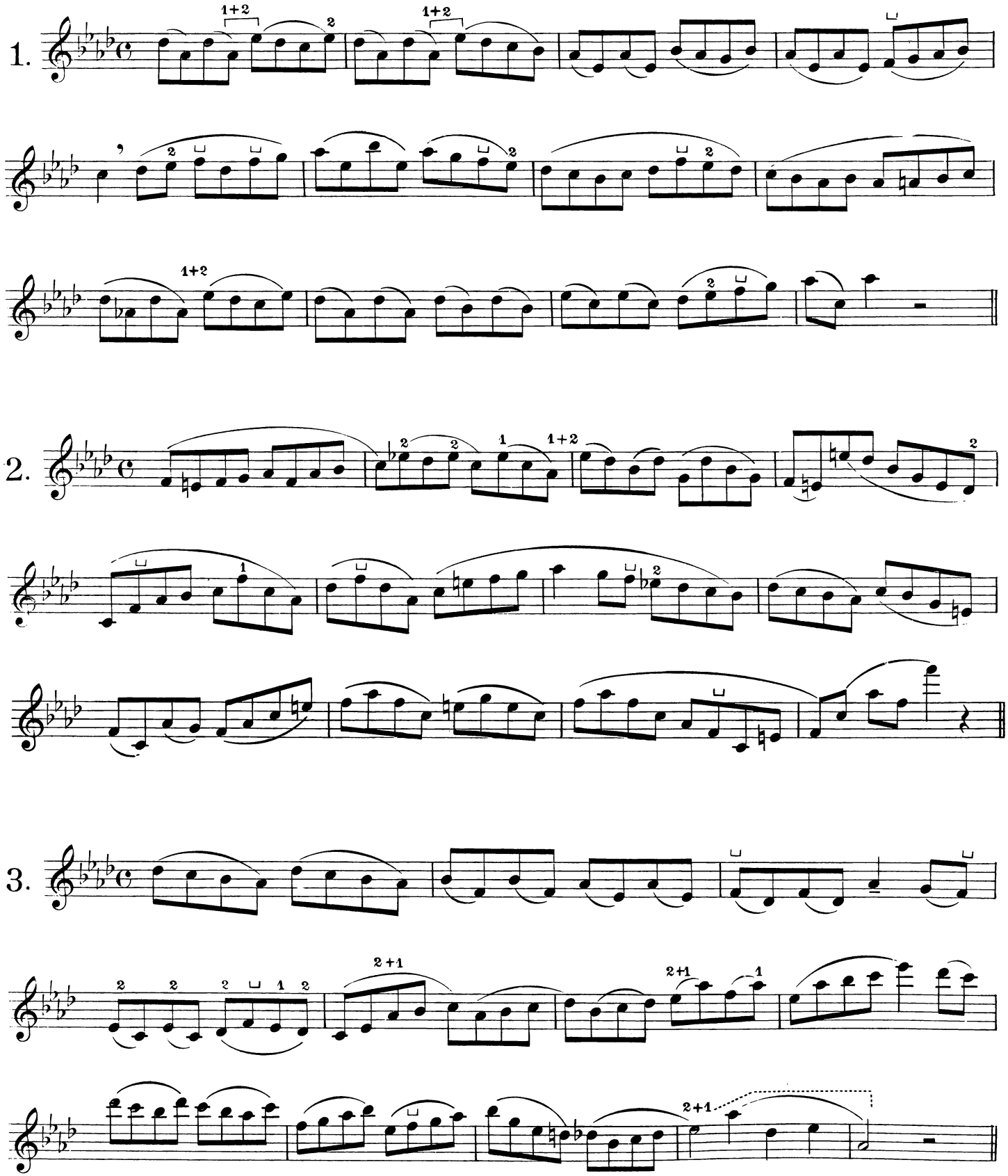
6.



VIII.

DUINE

Il segno 1+2 o 2+1 indica di prendere col mignolo sinistro la chiave del *La*♭ e la doppia del *Mi*♭ assieme.



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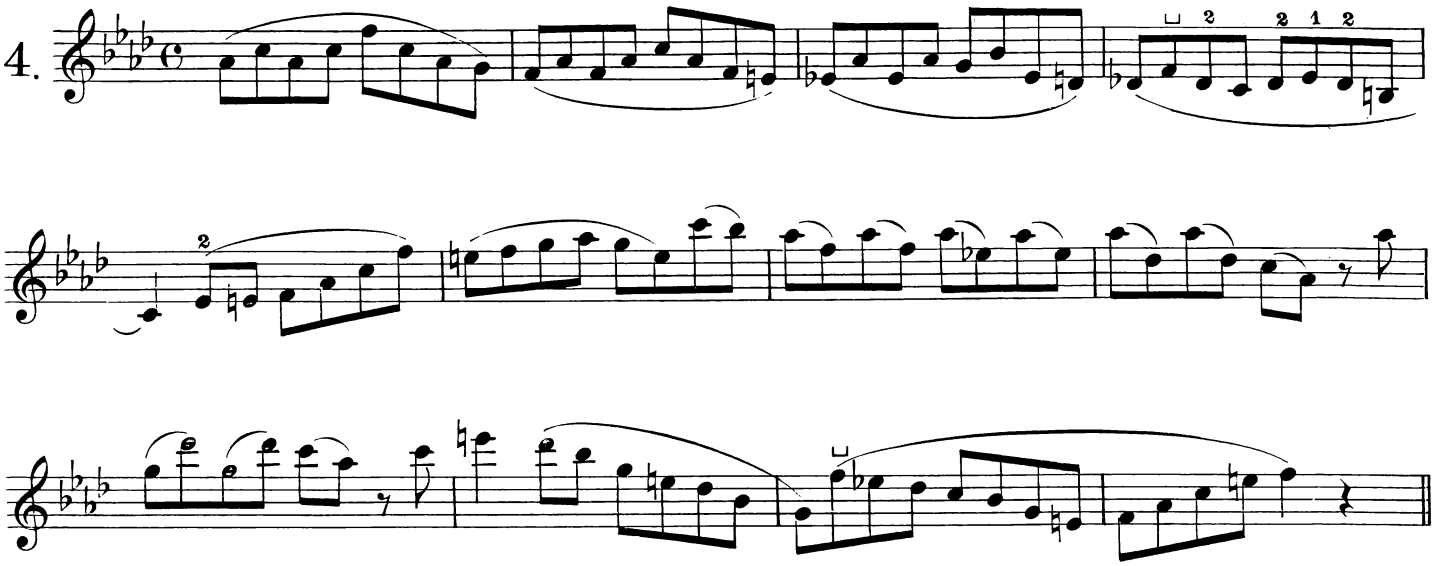

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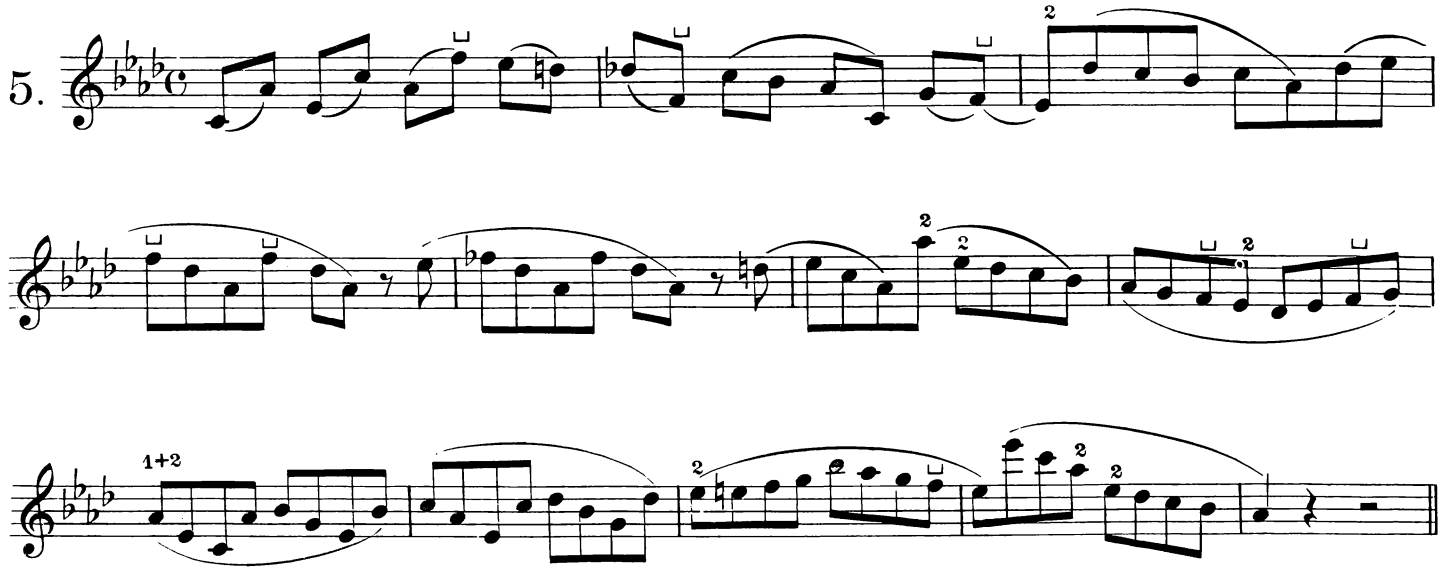

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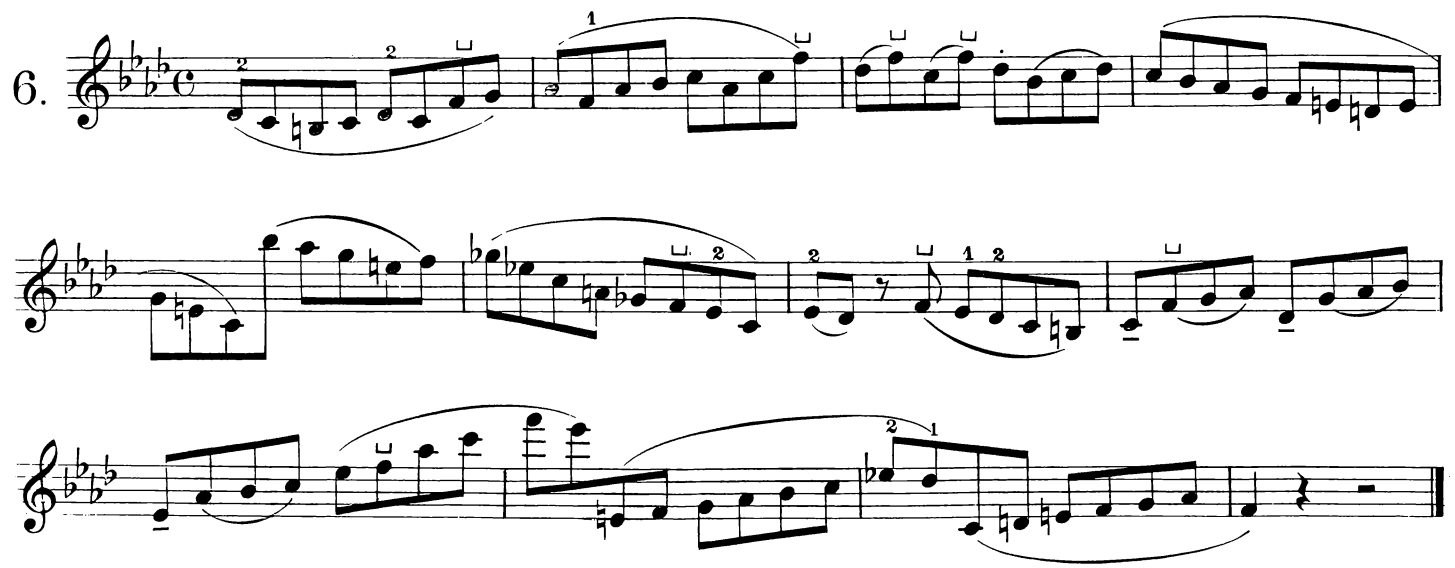
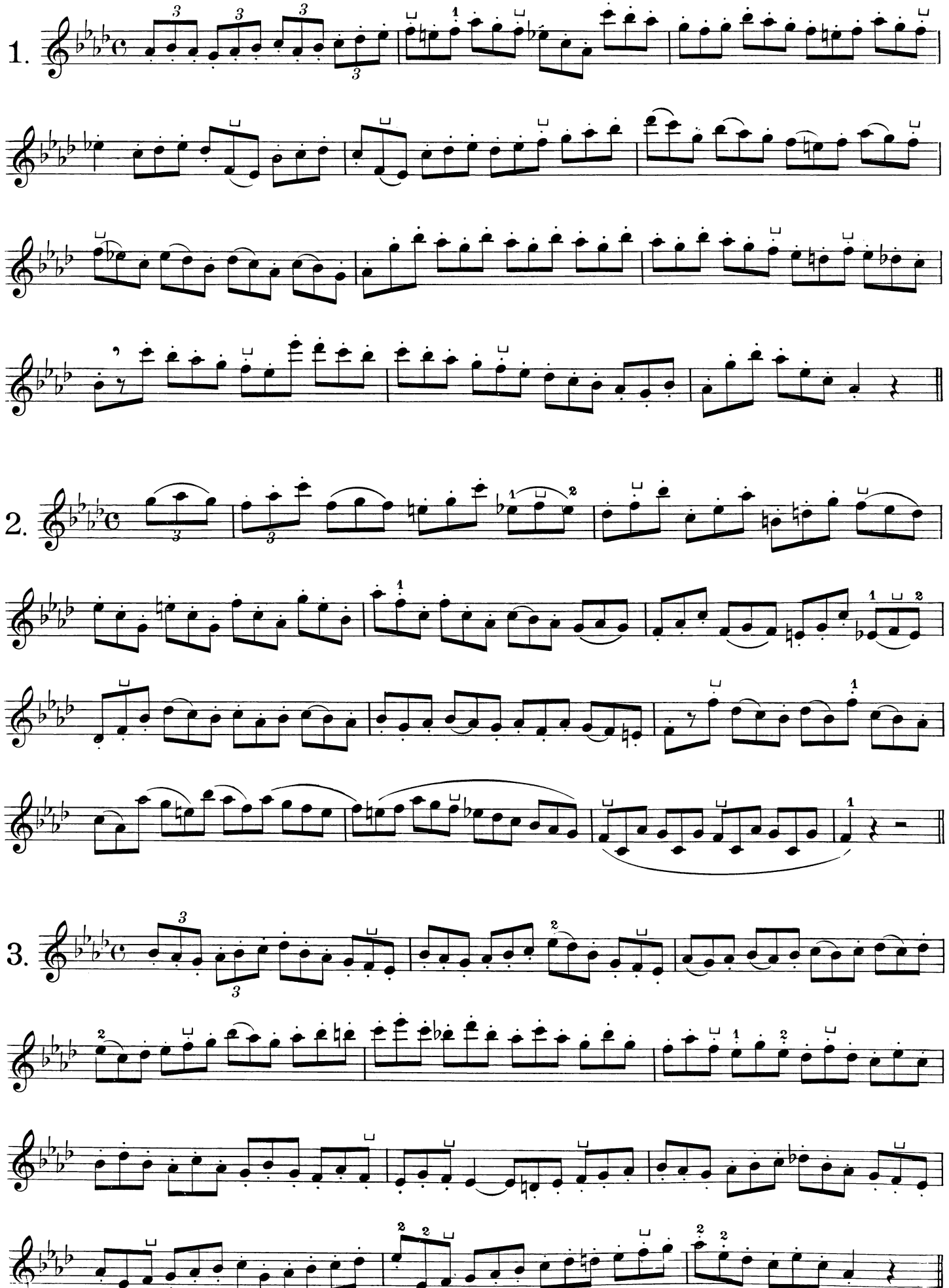
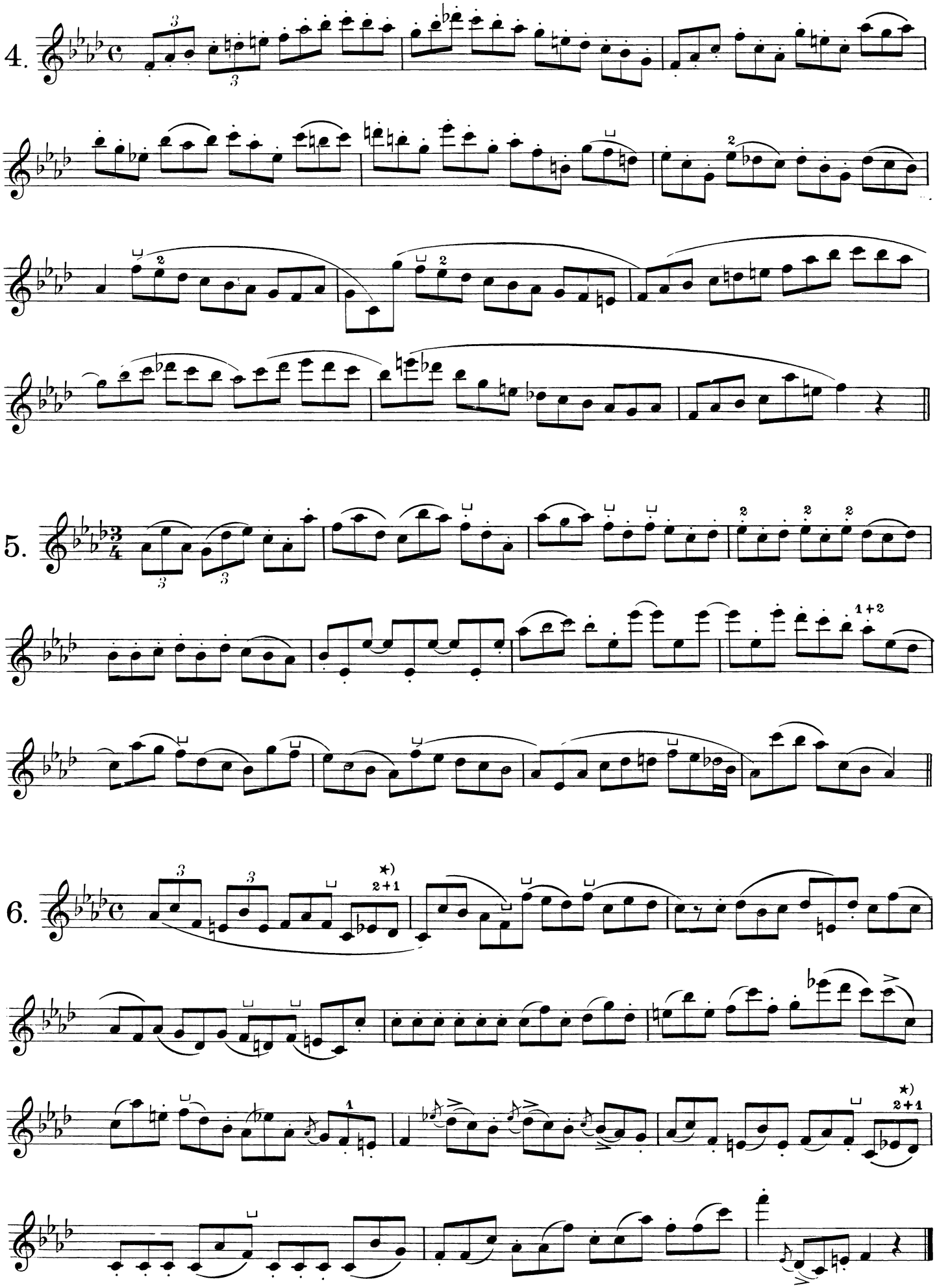


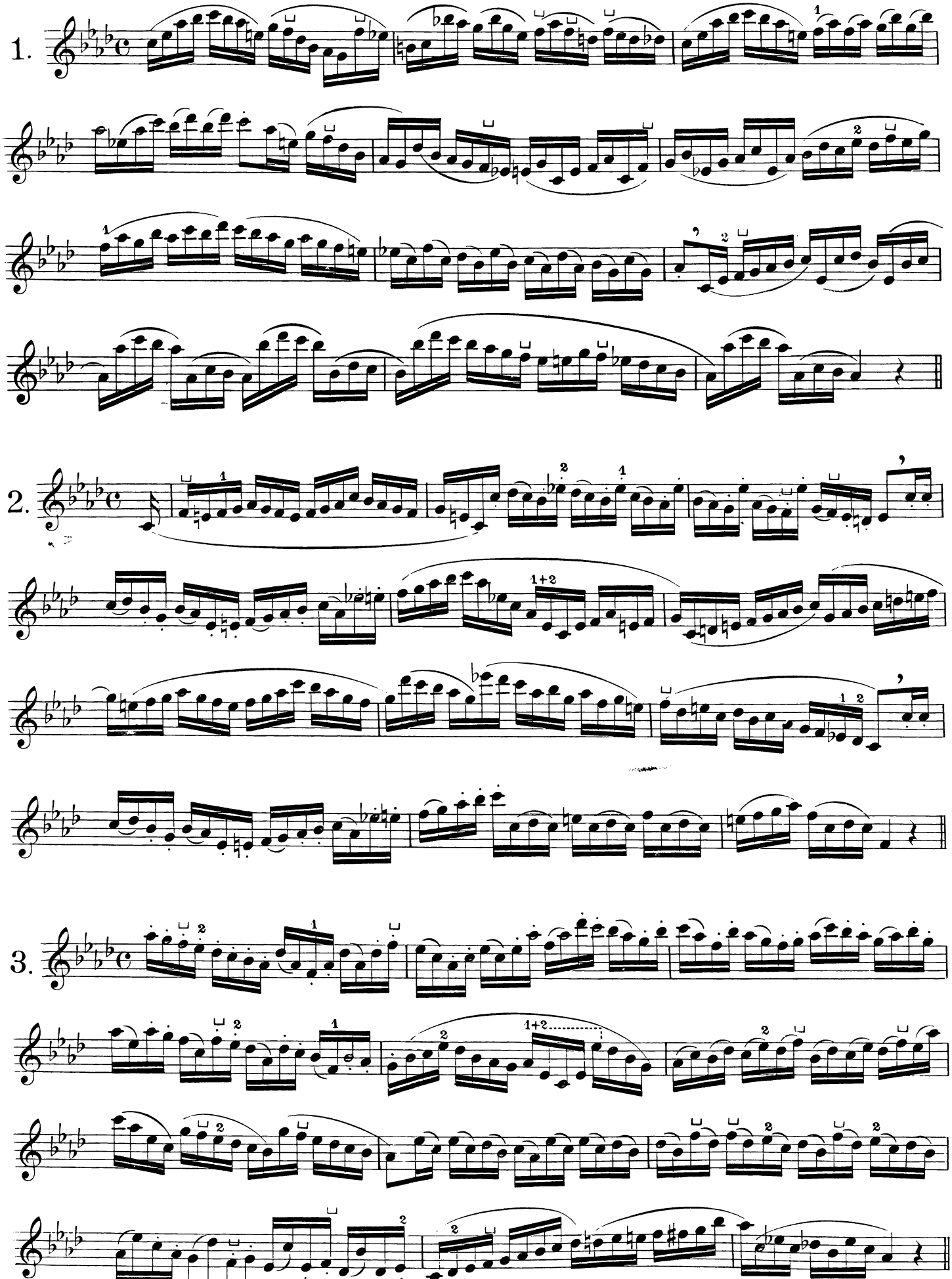
TERZINE





Scivolare col mignolo dal *Re*♭ al *Do*♮.

QUARTINE



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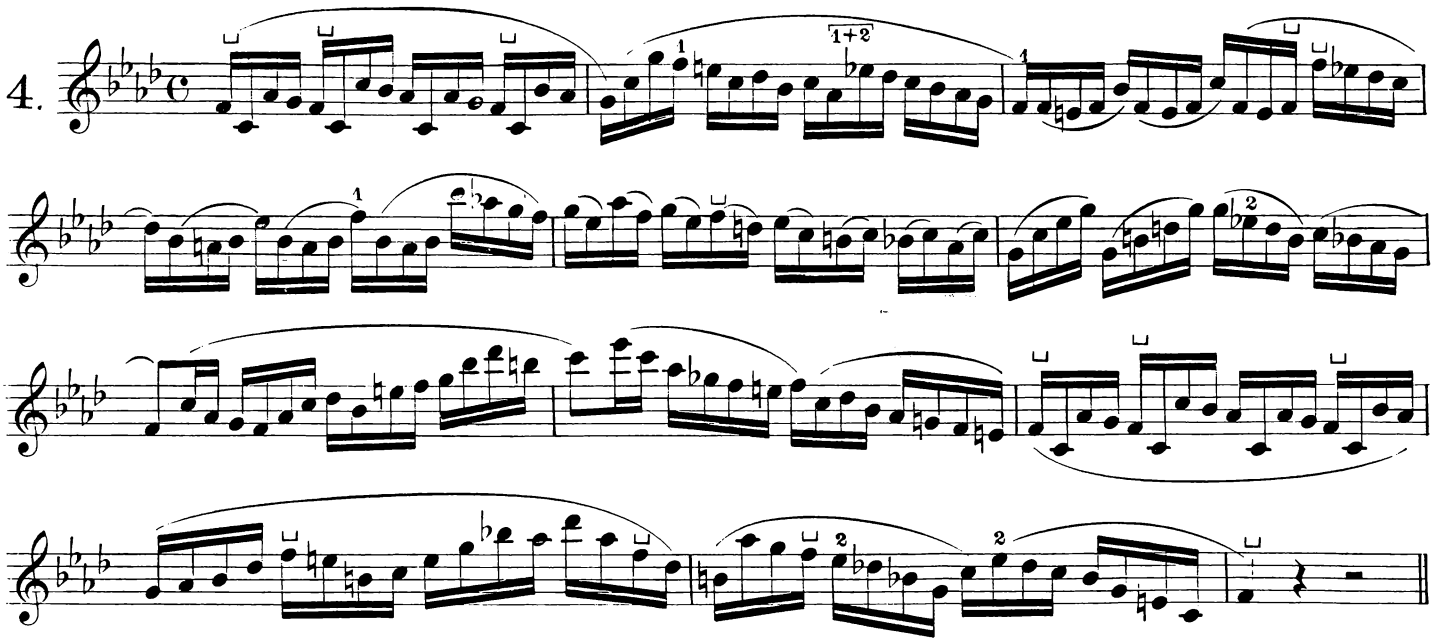

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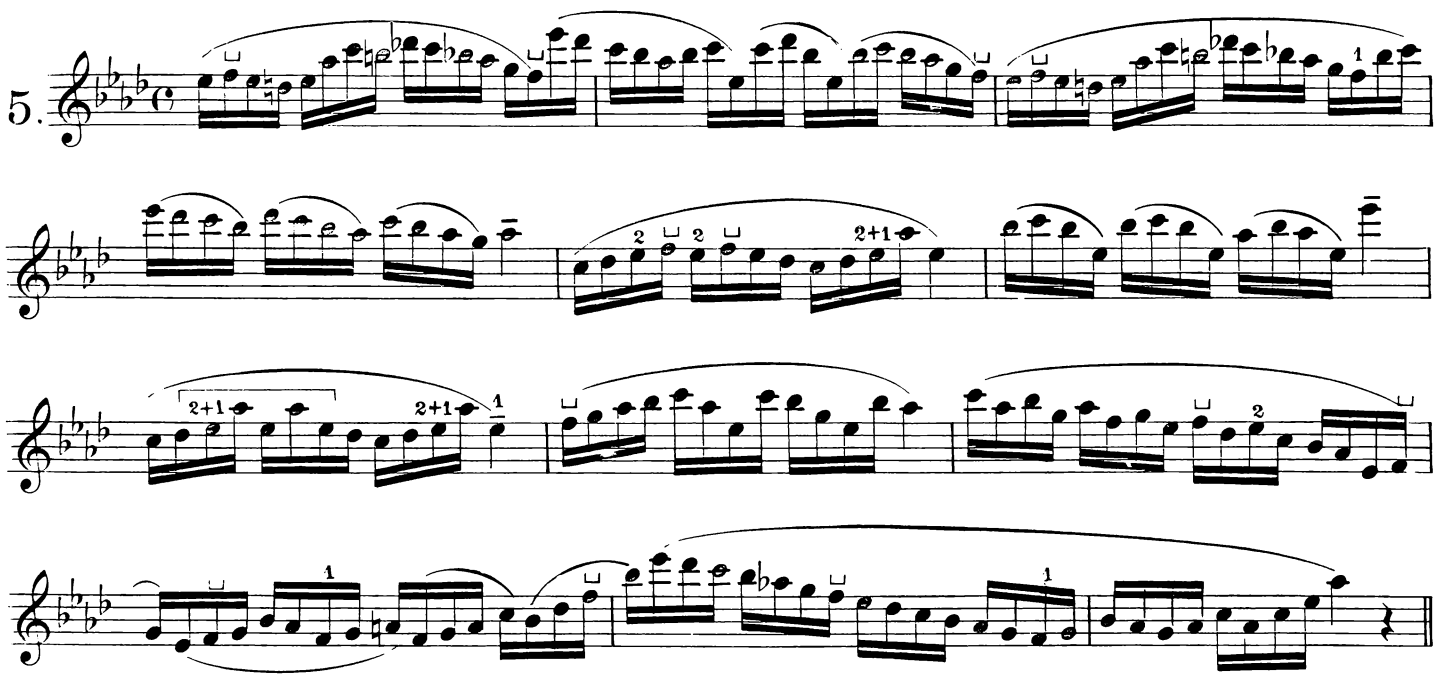

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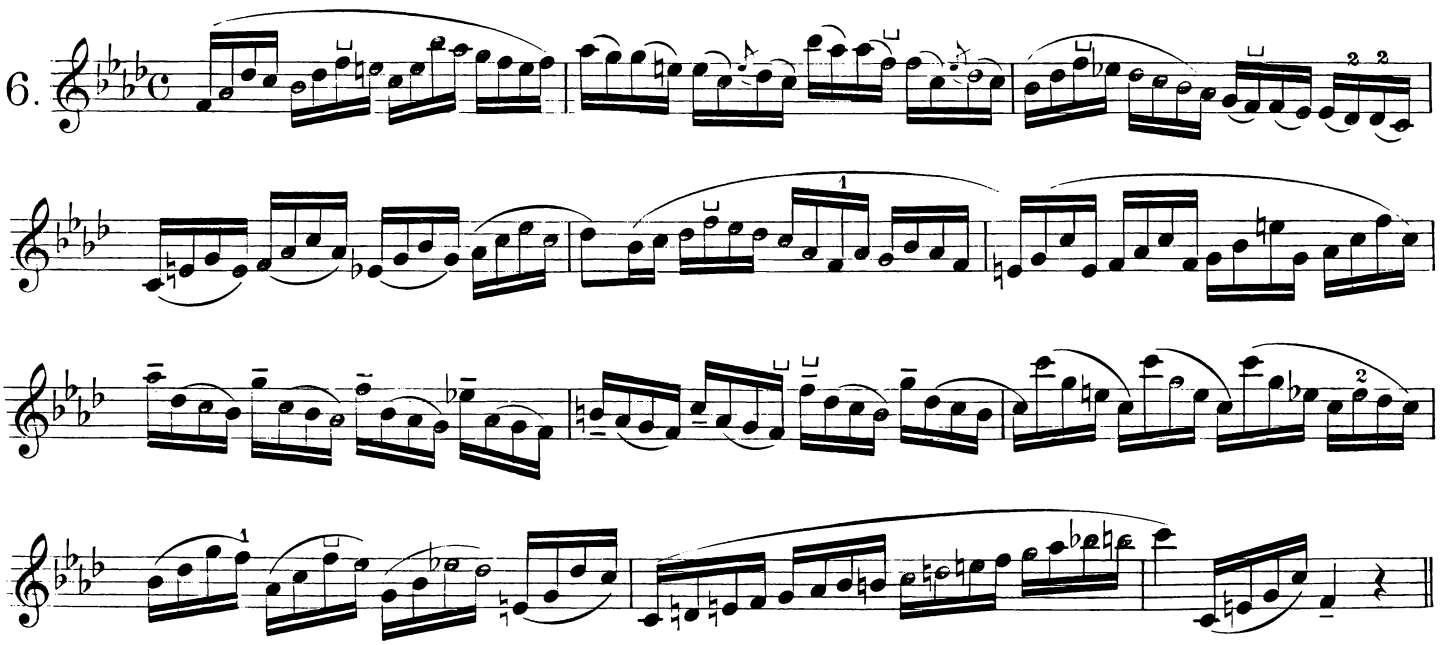


4 MELODIE

1. Esercizio per l'esclusione del *Fa♮* a forchetta nel canto.

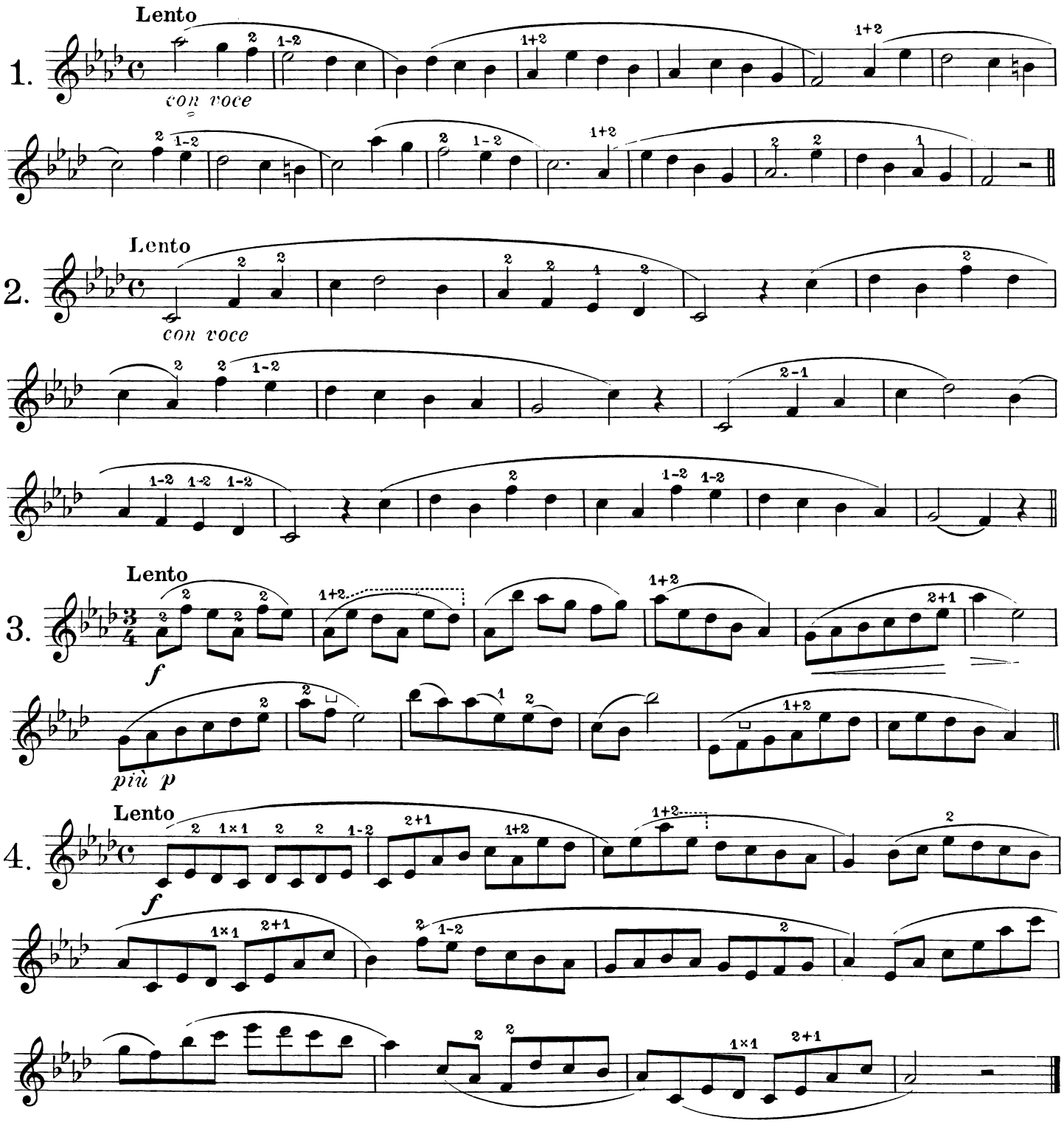
2. Impiego delle posizioni **1+2** o **2+1**, ossia contemporanea apertura col mignolo sinistro delle due chiavi di *La♭* *(Sol♯)* e *Mi♭* *(Re♯)*

3. Uso della posizione per scivolare dal *Re♭* **1ª** posizione grave al *Do* **1ª** posizione grave, che segneremo **1 × 1.**

4. Passaggio dalla **1ª** alla **2ª** posizione sulla stessa nota, assai utile per esclusione del *Fa♮* a forchetta, che segneremo **1-2** o **2-1.**

5. Uso della doppia del *La♭* *(Sol♯)* col dito indice **destro.** (2)

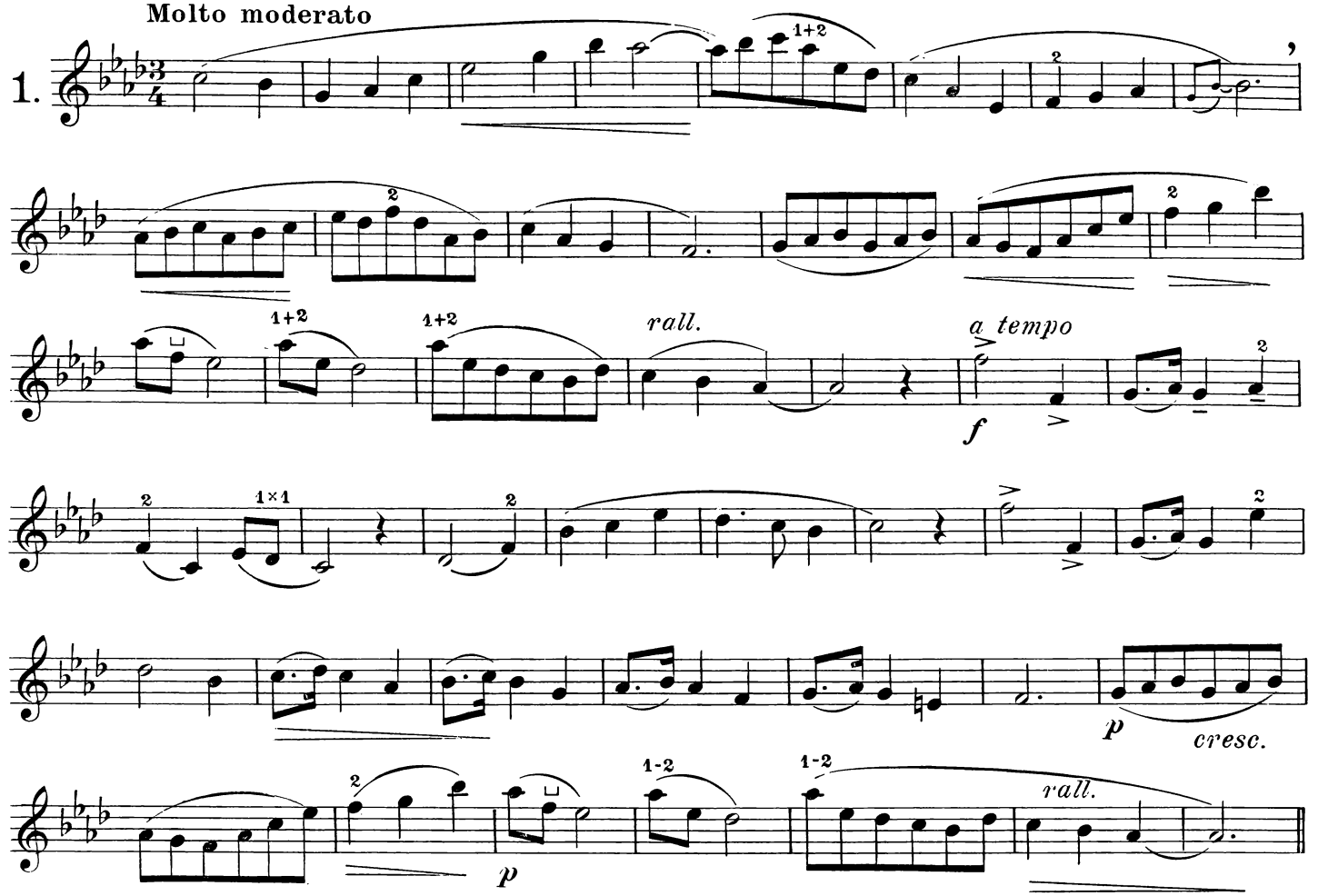
6. Uso della doppia del *Re♭* *(Do♯)* mignolo sinistro. (2)



6 STUDI MELODICI

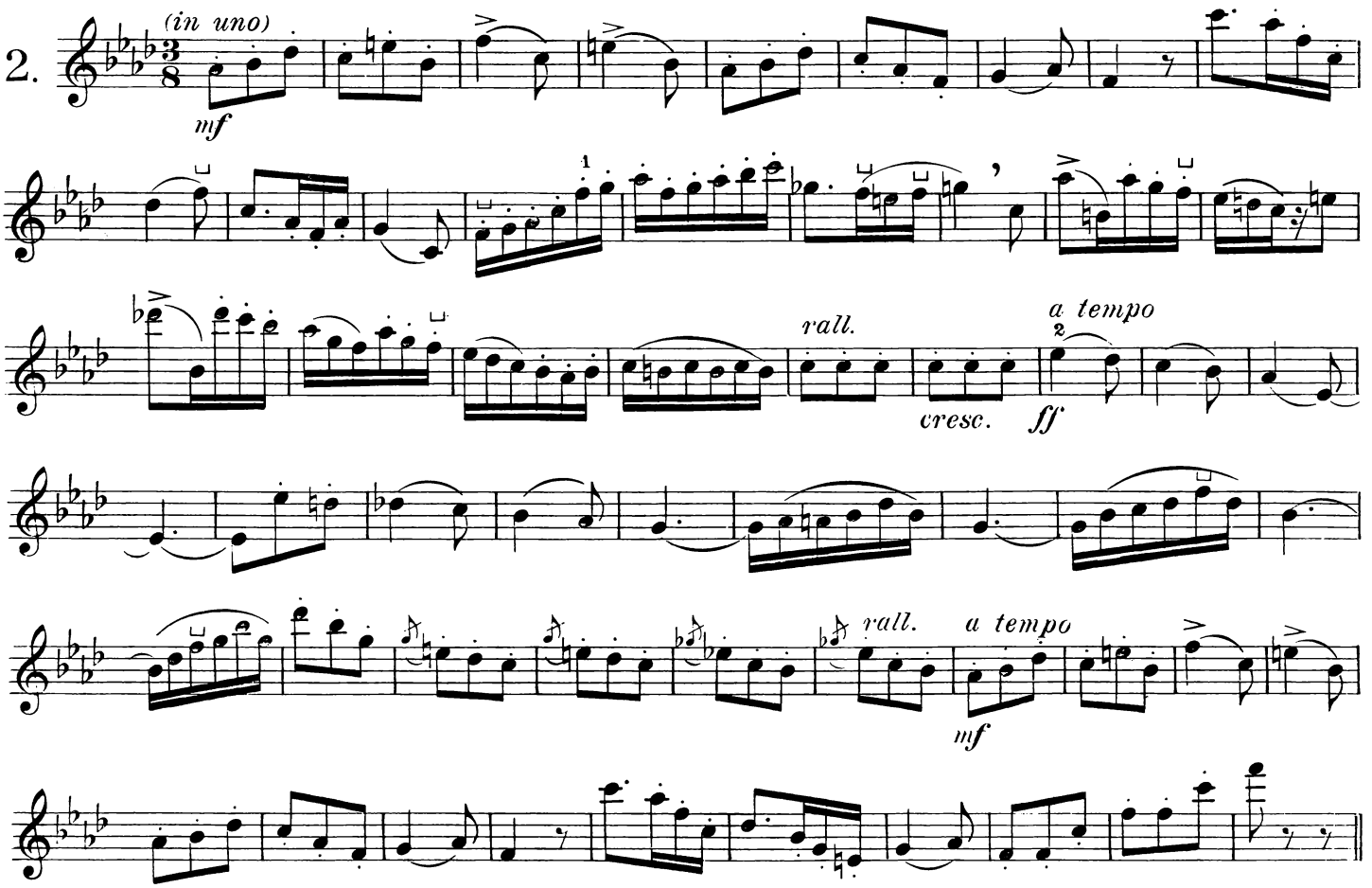
Molto moderato

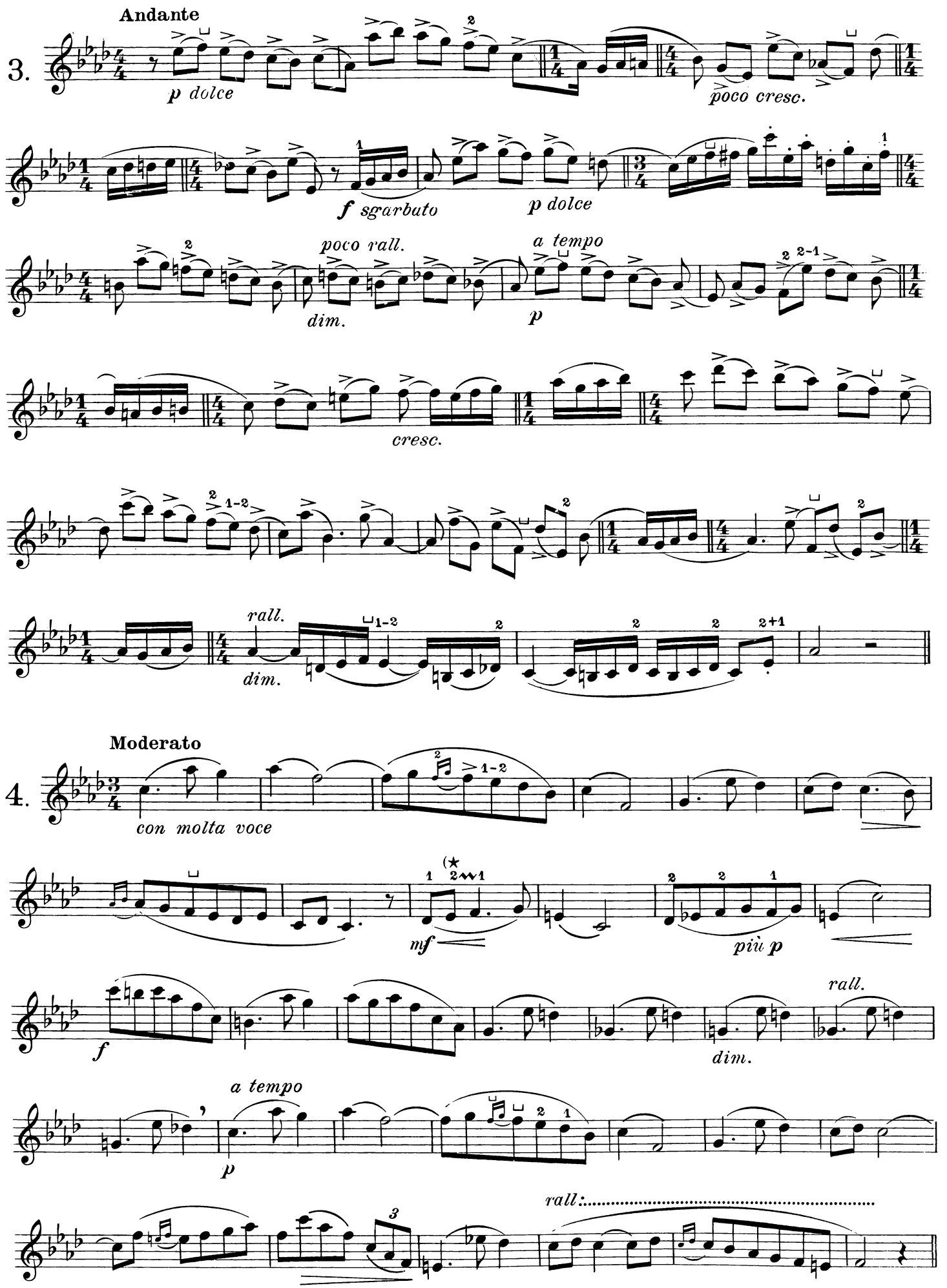
1.



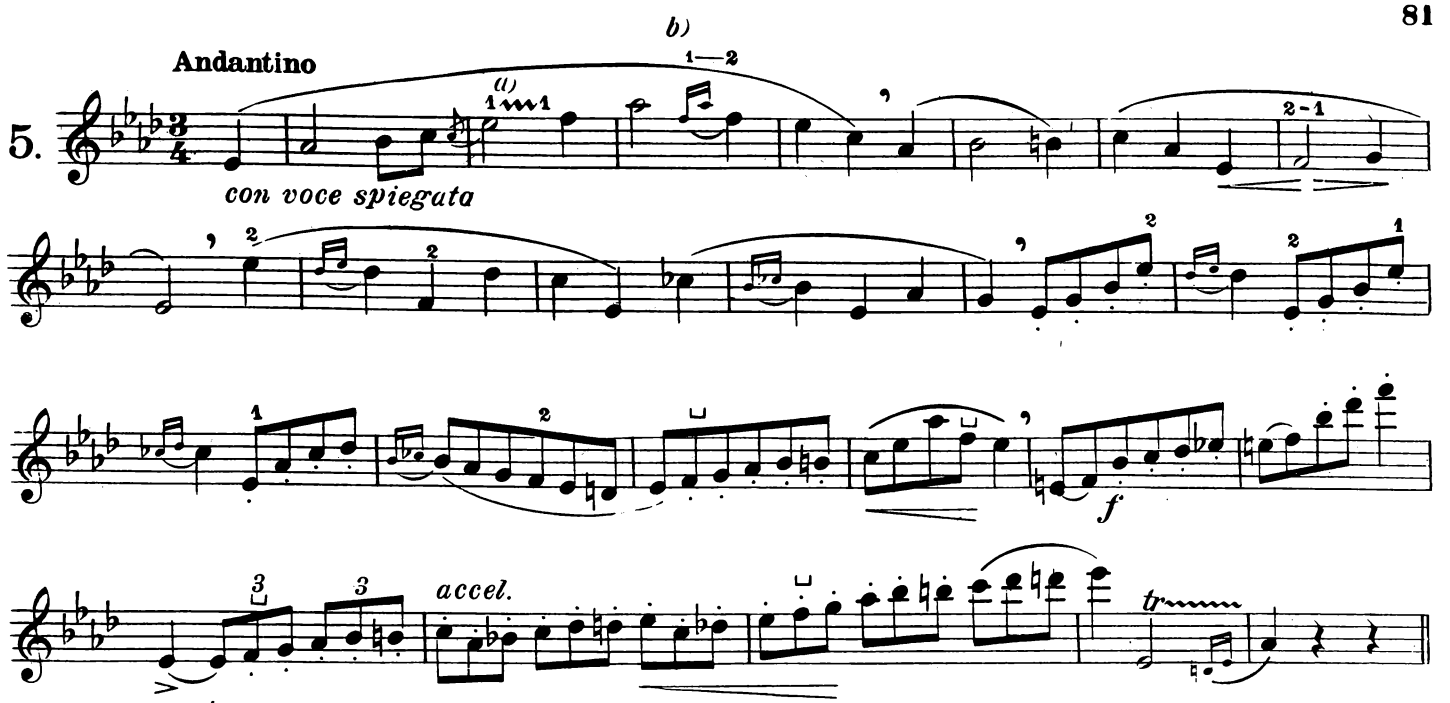
SCHERZO

2.

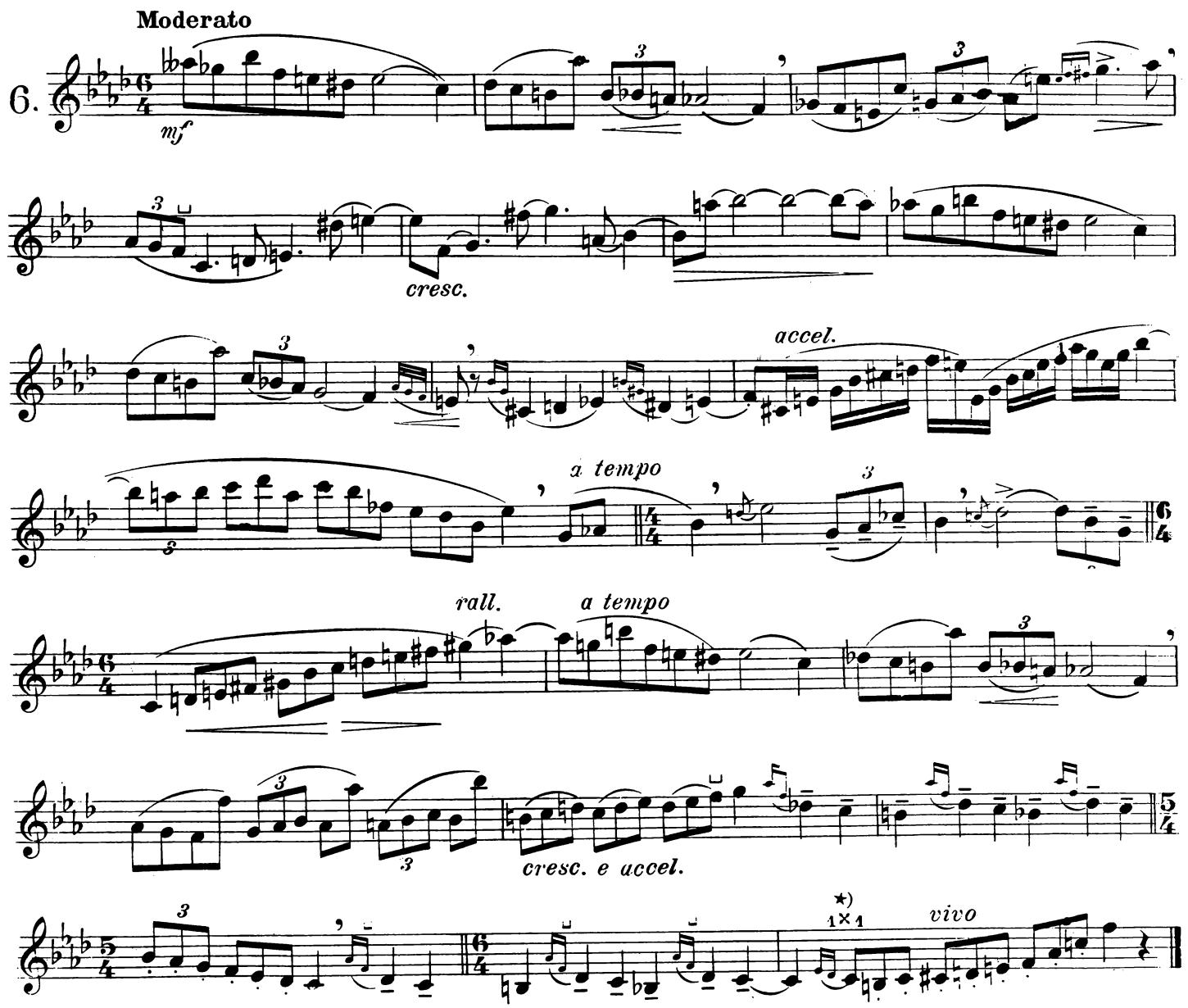




★) Scivolare dalla posizione 2.ª del *Mi*♭ alla posizione 1.ª del *Fa*♮ per evitare la forchetta nel *Fa* (⊔). ed avere il portamento.



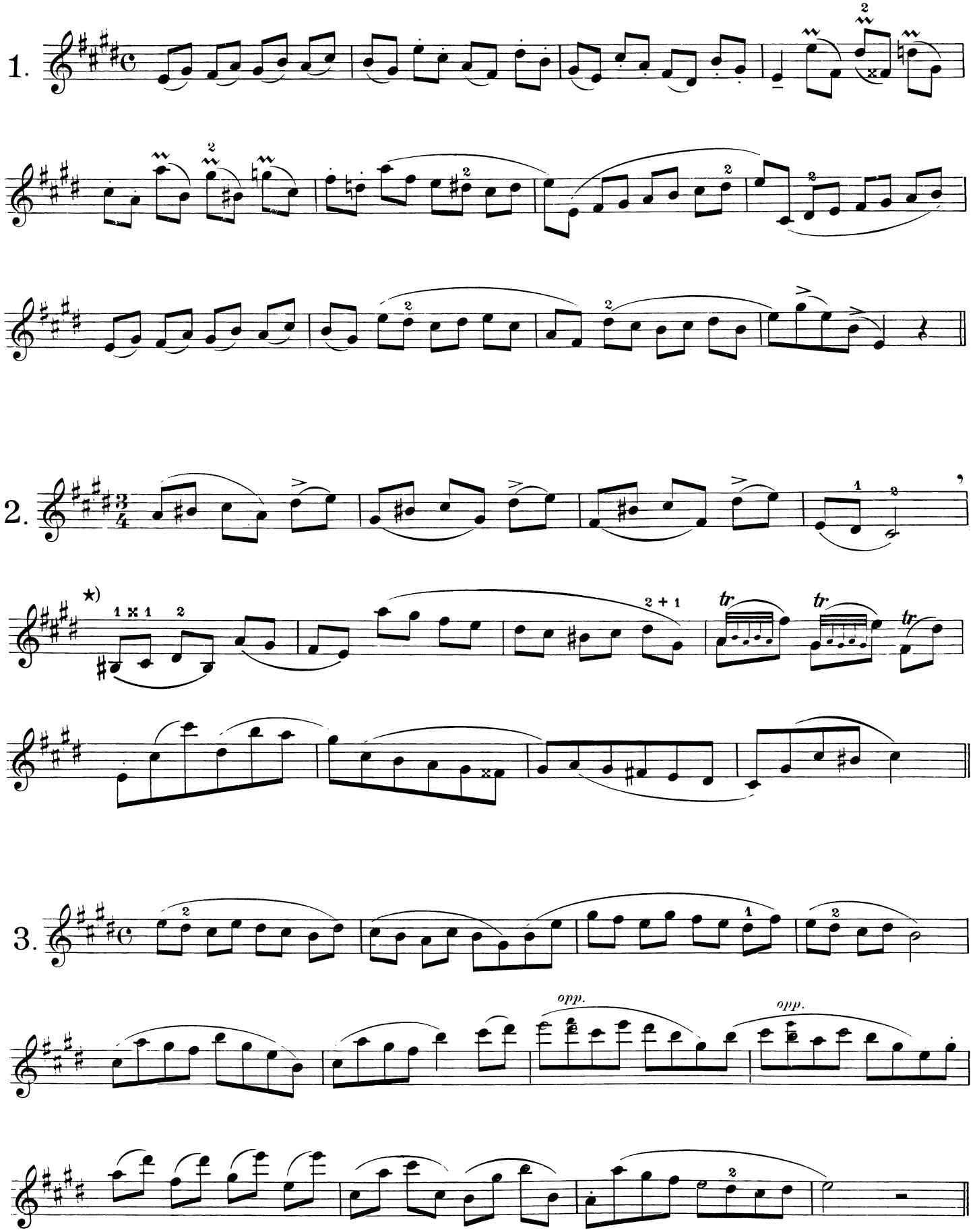
a) Posizione a portamento che in questo caso può fare.
b) Prendere il *Fa* ♮ con la 1.ª posizione e passare alla 2.ª durante il suo valore per poter scendere al *Mi* ♭.



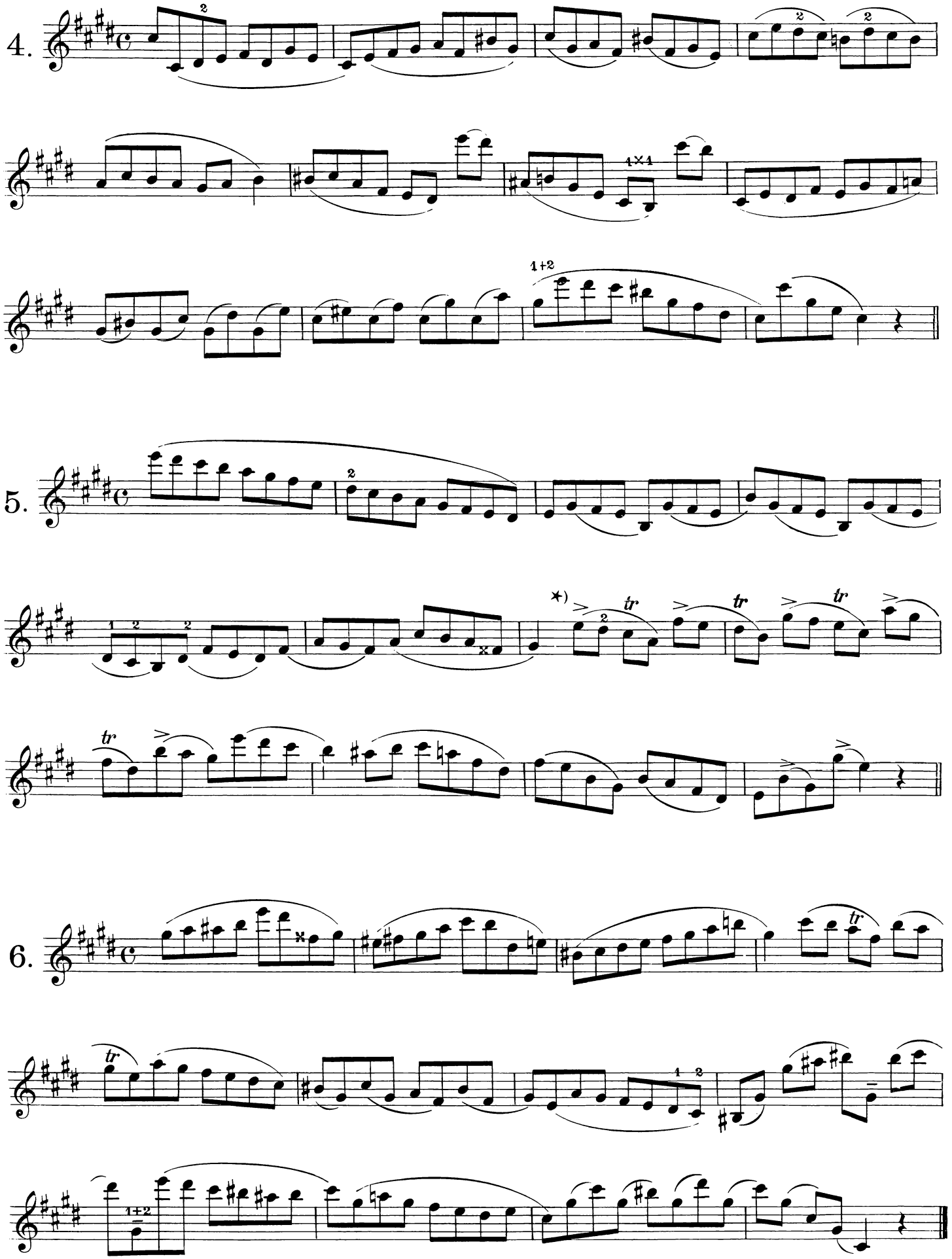
★) Scivolare dalla 1.ª posizione del *Re* ♭ grave alla 1.ª posizione del *Do* ♮.

IX.

DUINE

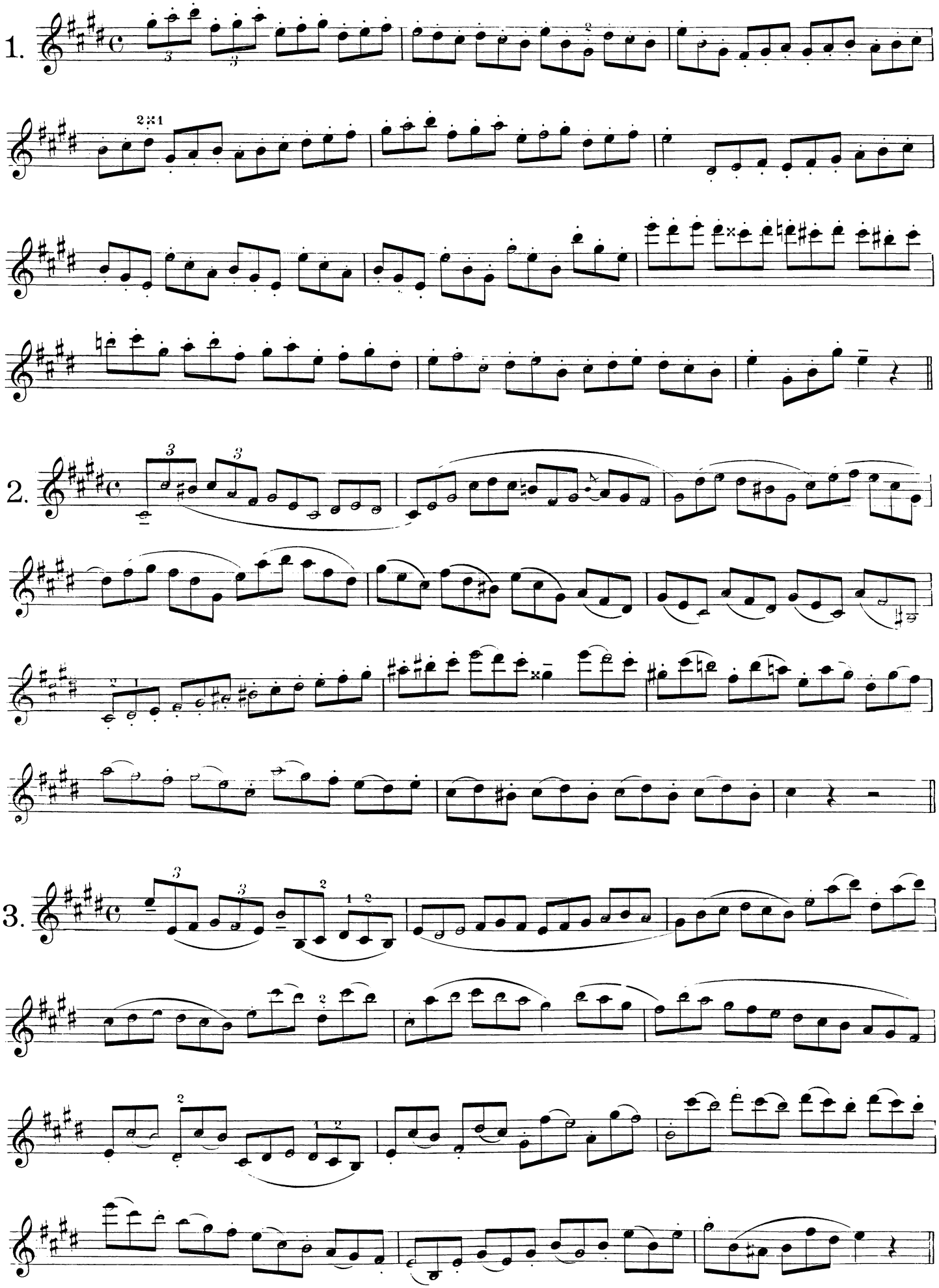


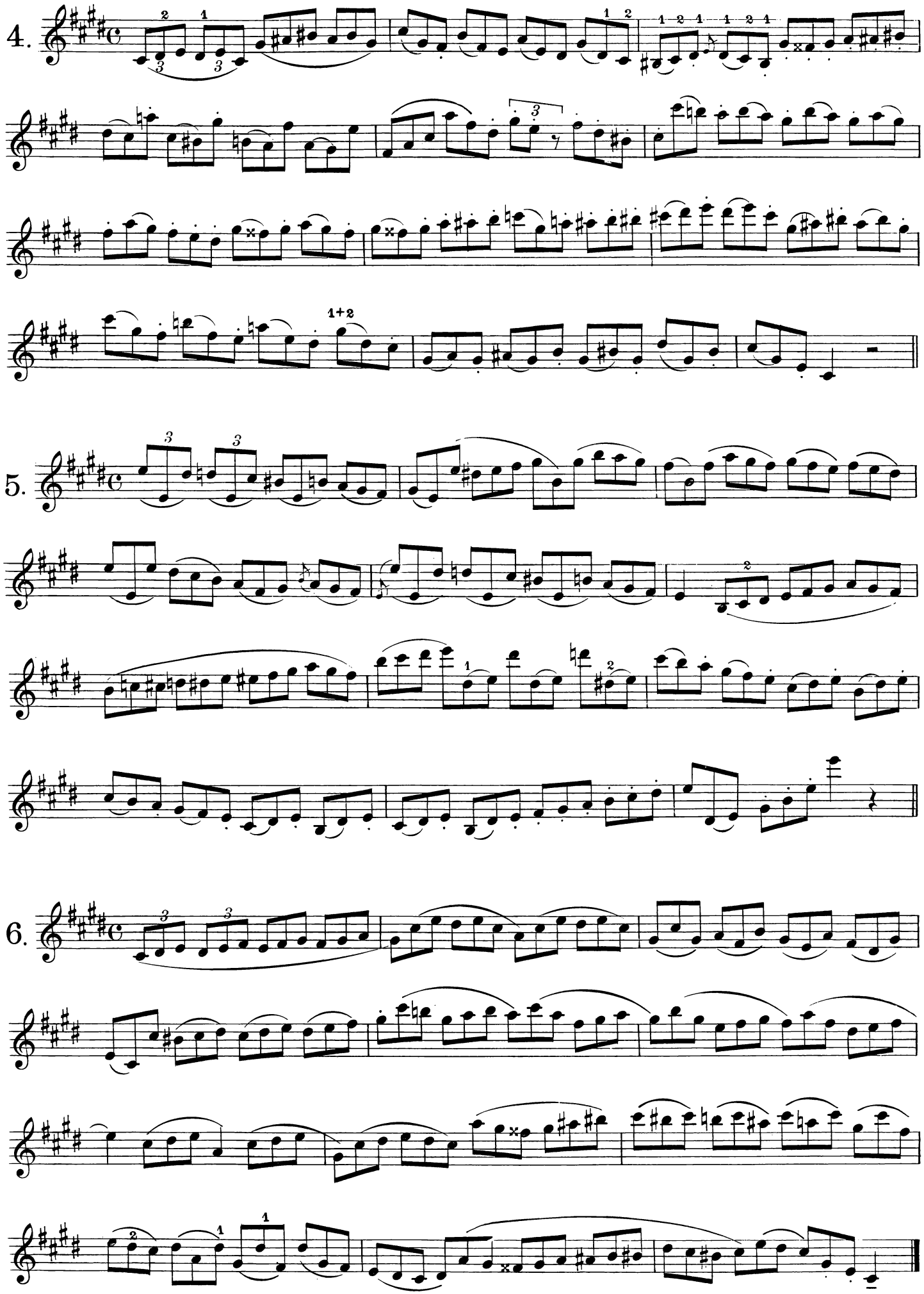
★) Il segno 1×1 indica la posizione per scivolare da *Si*♯ a *Do*♯.



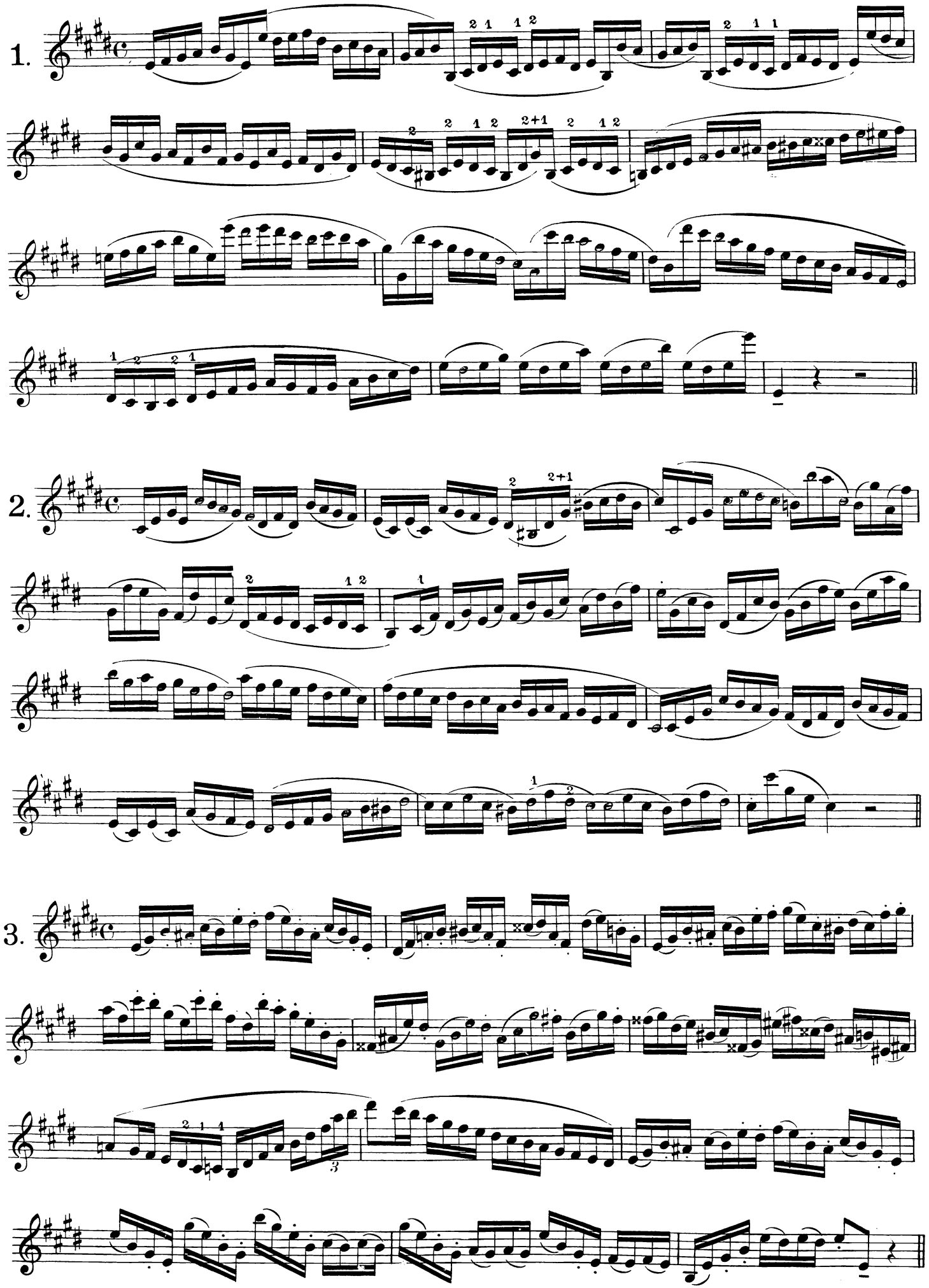
*) Conservare il trillo di 5 note come al N.° 2.

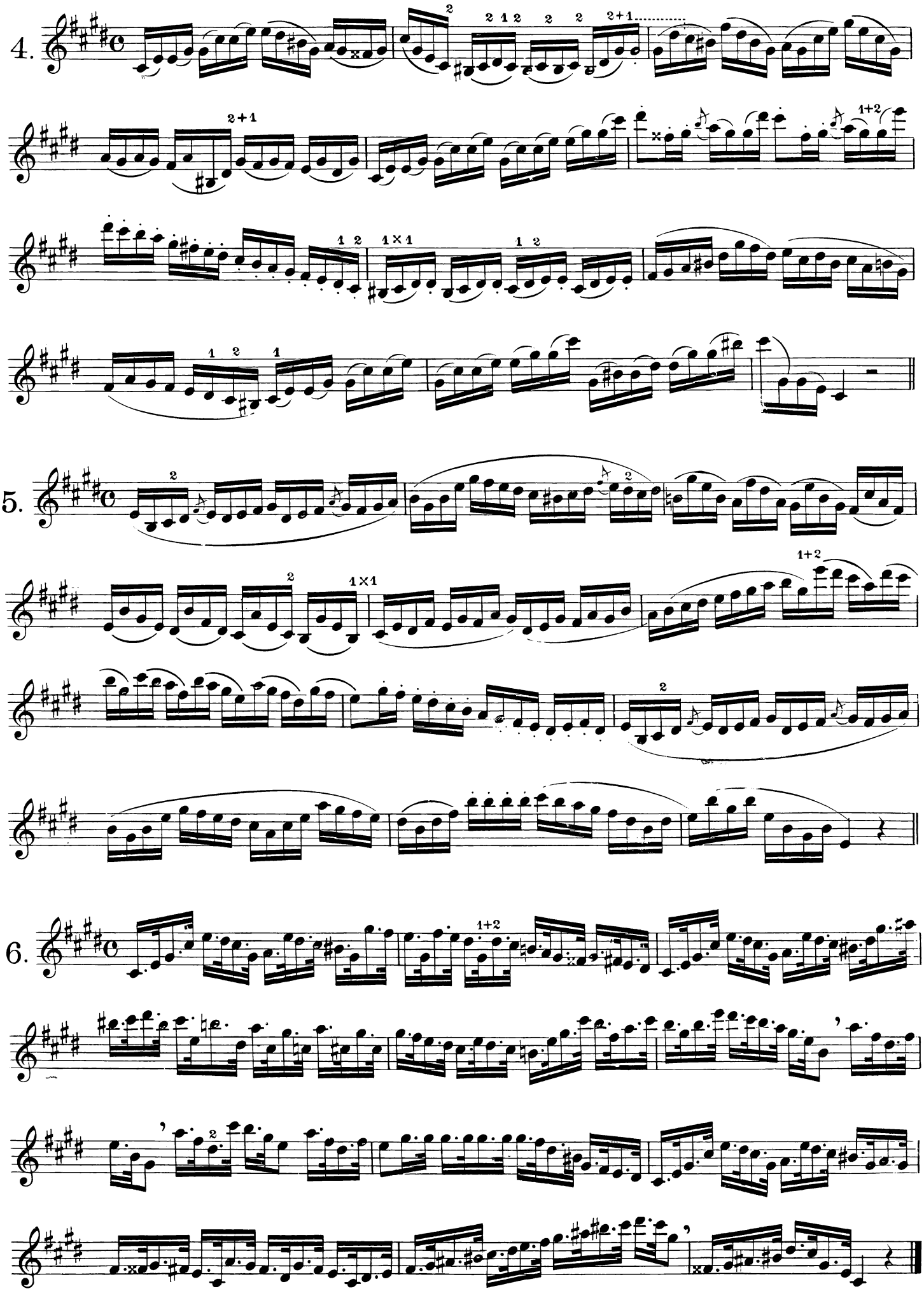
TERZINE



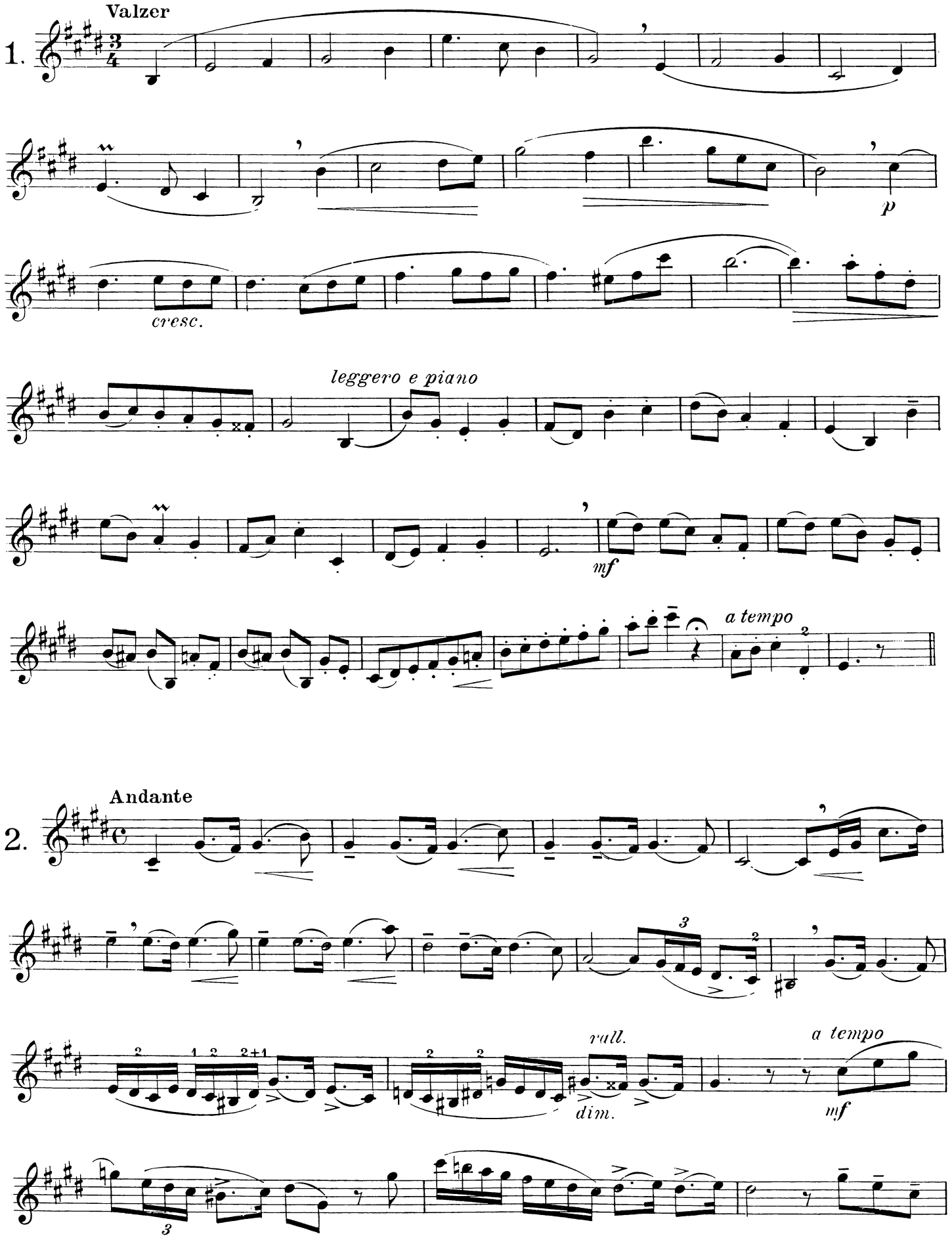

4.
5.
6.

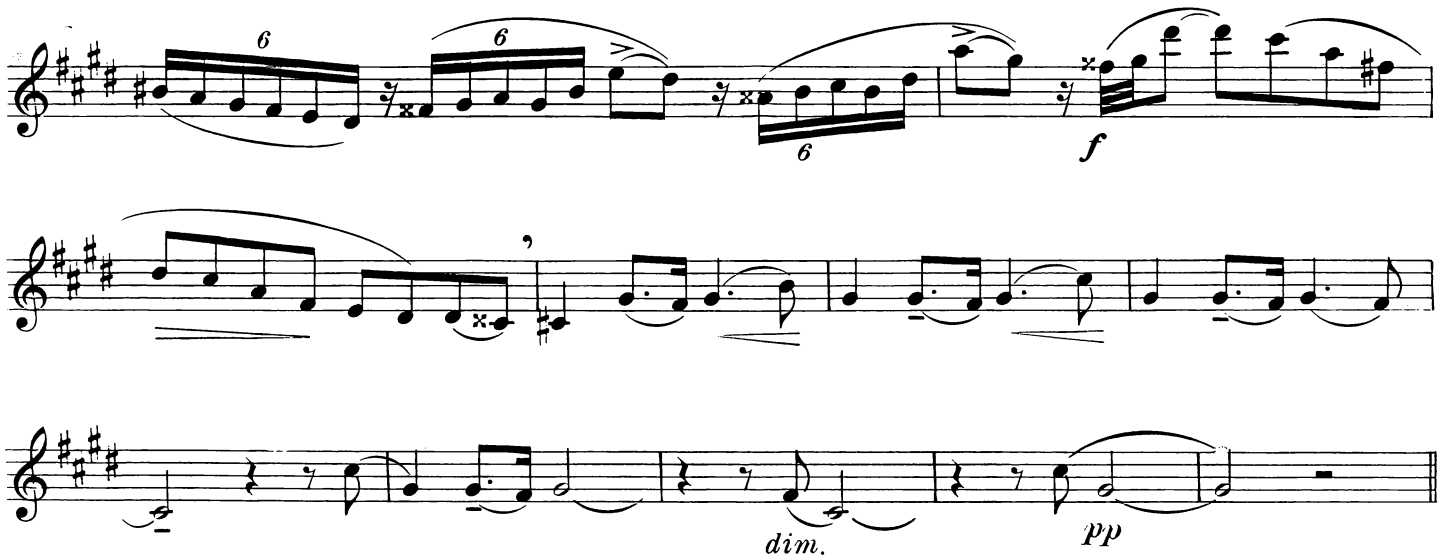
QUARTINE



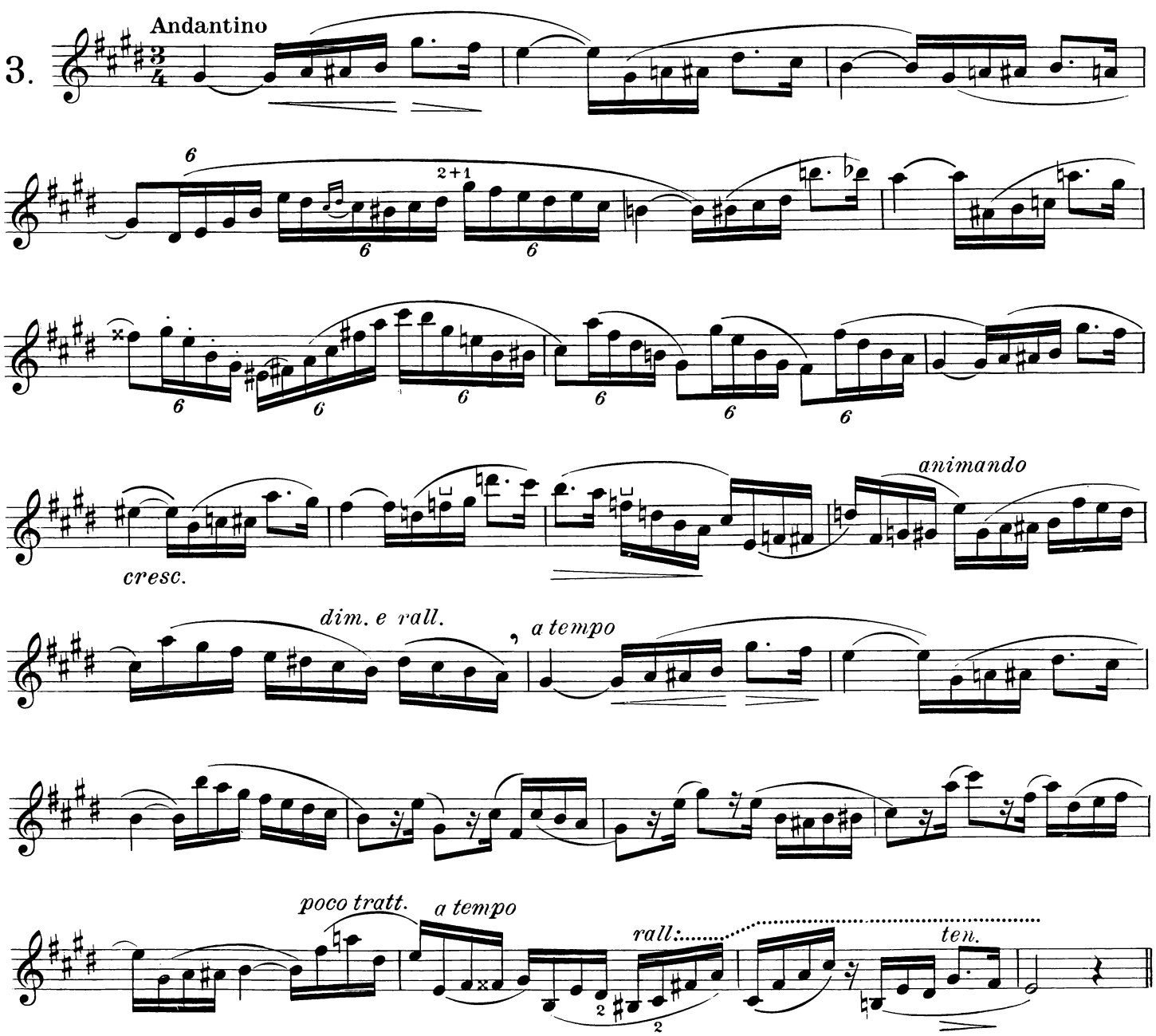

4.
5.
6.

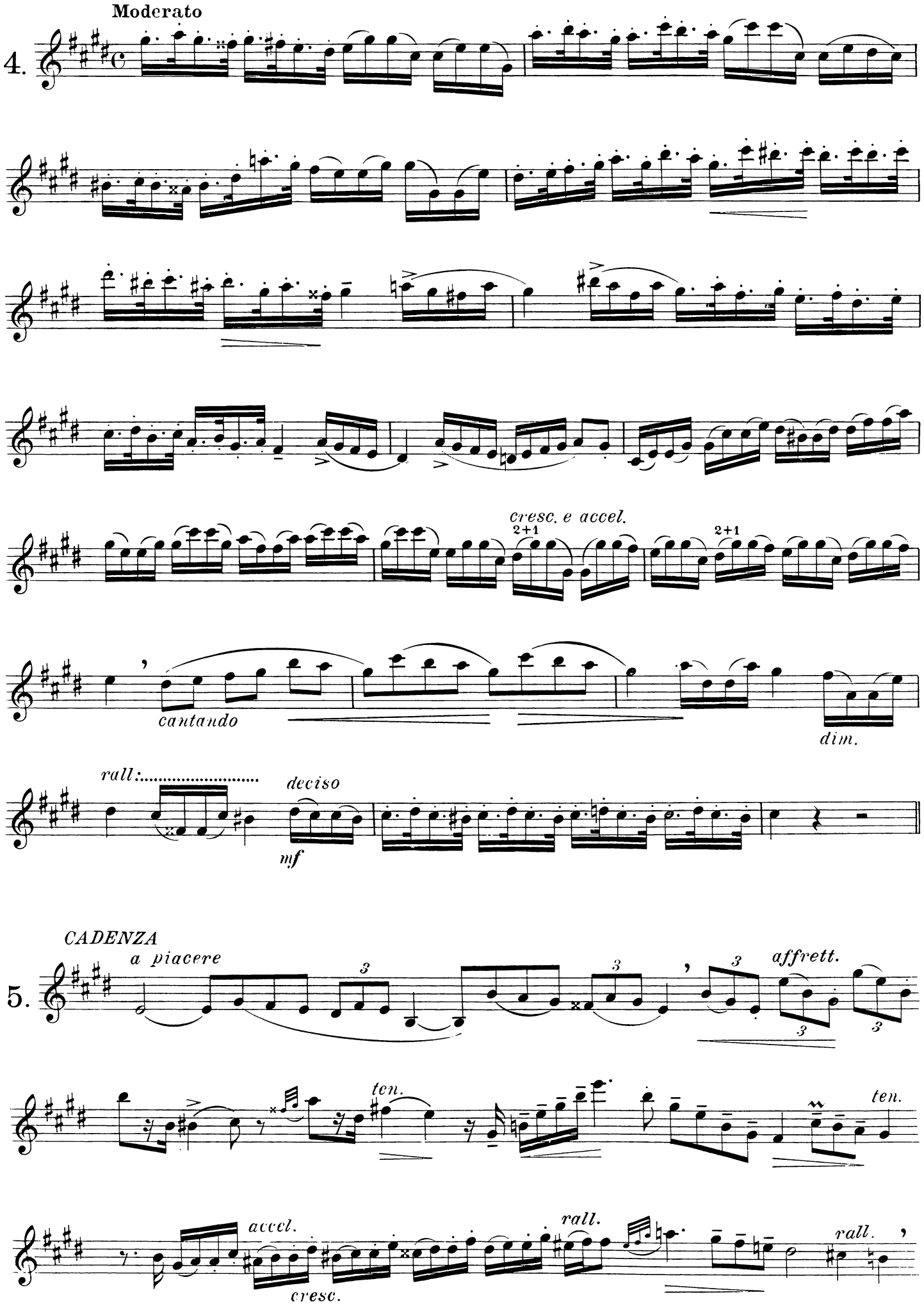
6 ESERCIZI MELODICI

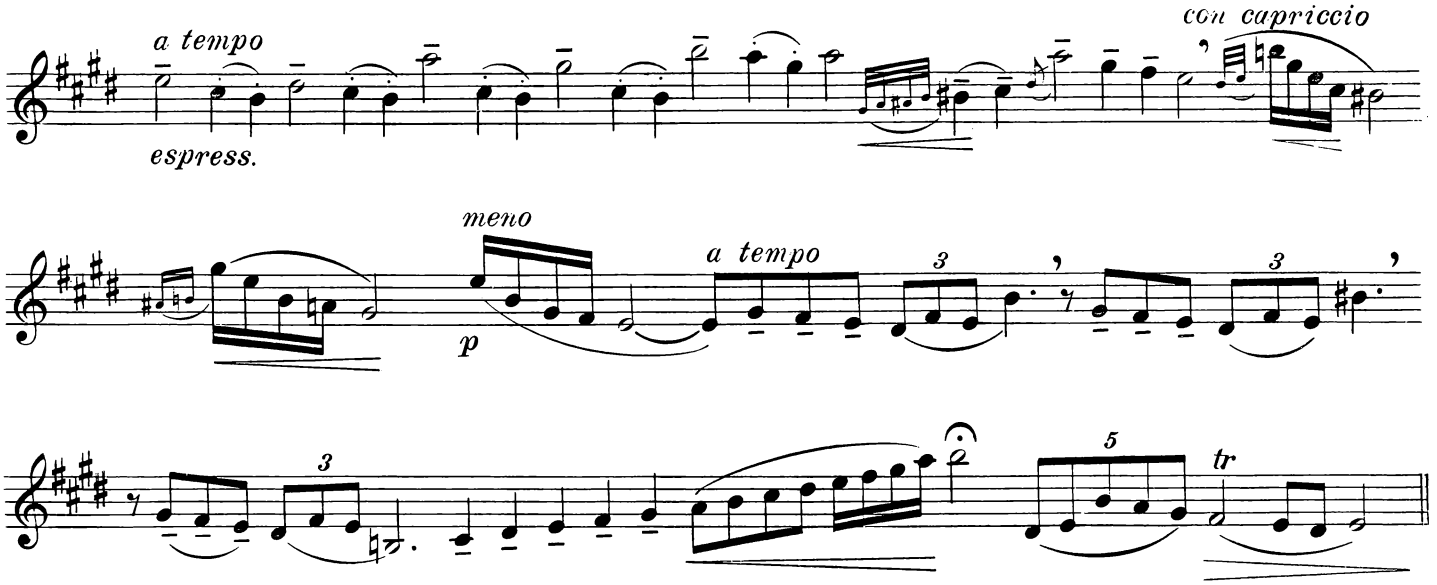



6
6
6
f
dim.
pp

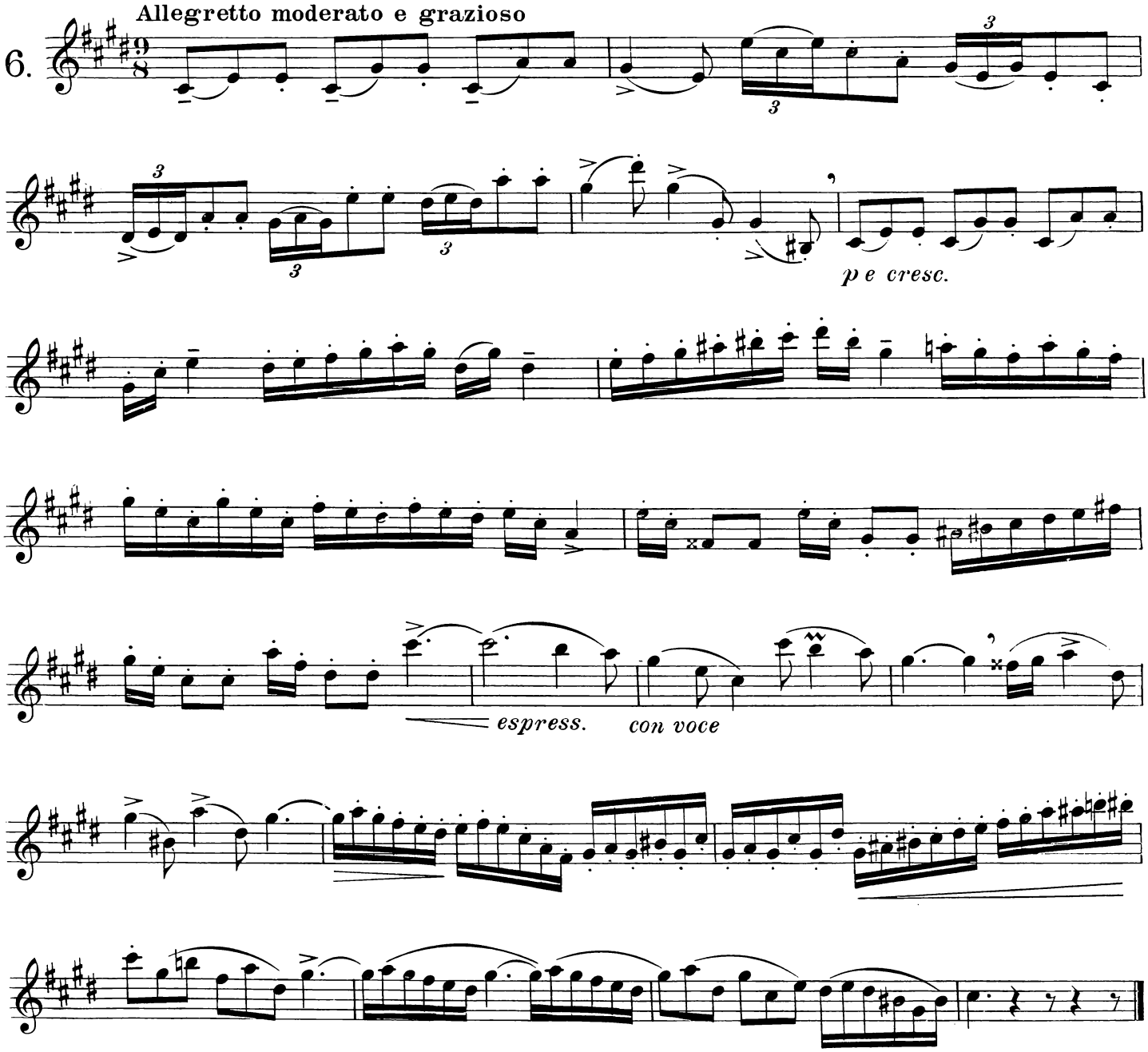
3.


Andantino
6
2+1
6
6
6
6
6
6
6
cresc.
animando
dim. e rall.
a tempo
poco tratt.
a tempo
rall.
ten.

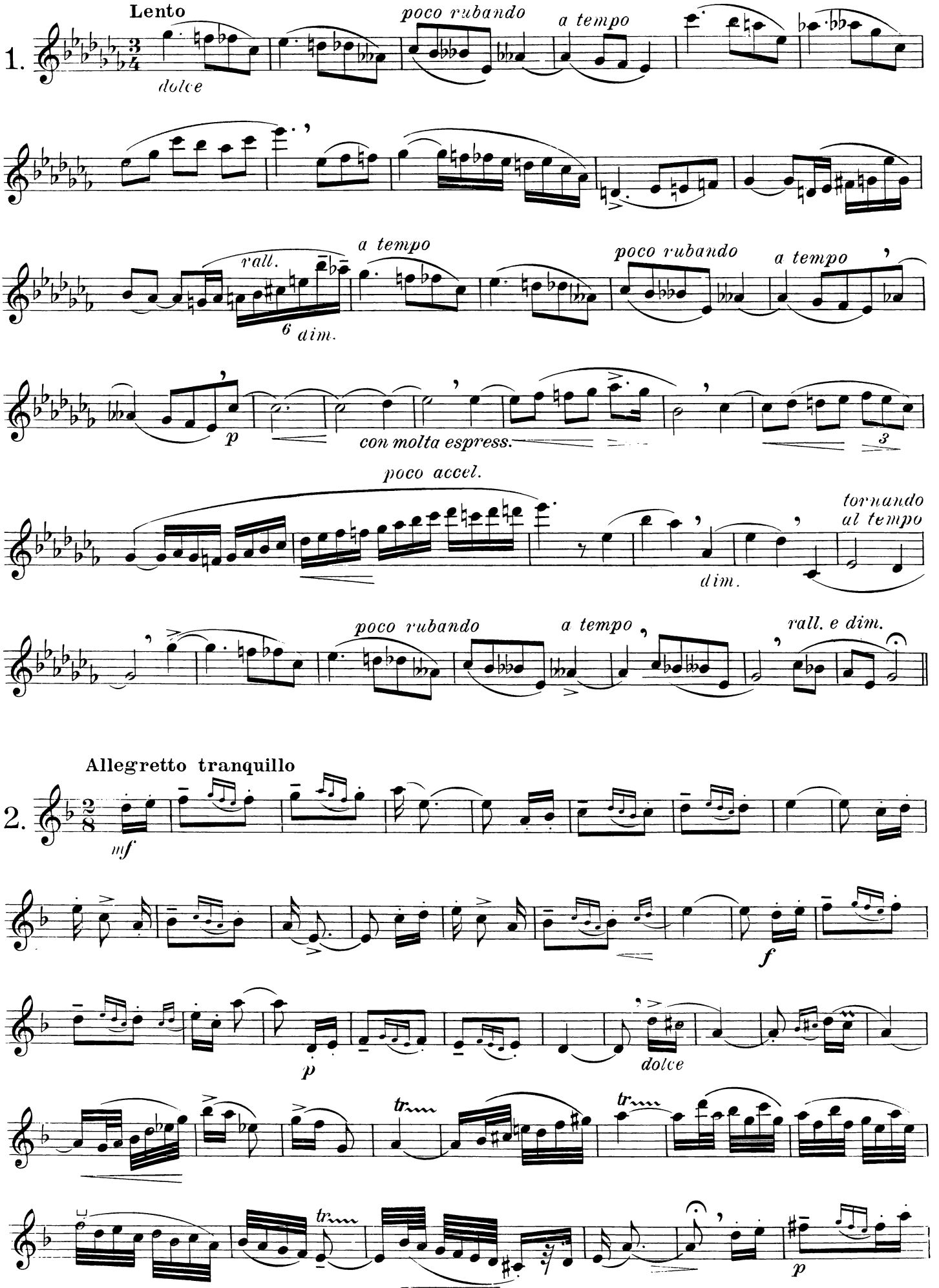

Moderato
4.
cresc. e accel.
2+1
2+1
cantando
dim.
rall:.....
deciso
mf
CADENZA
a piacere
5.
affrett.
ten.
ten.
accel.
cresc.
rall.
rall.

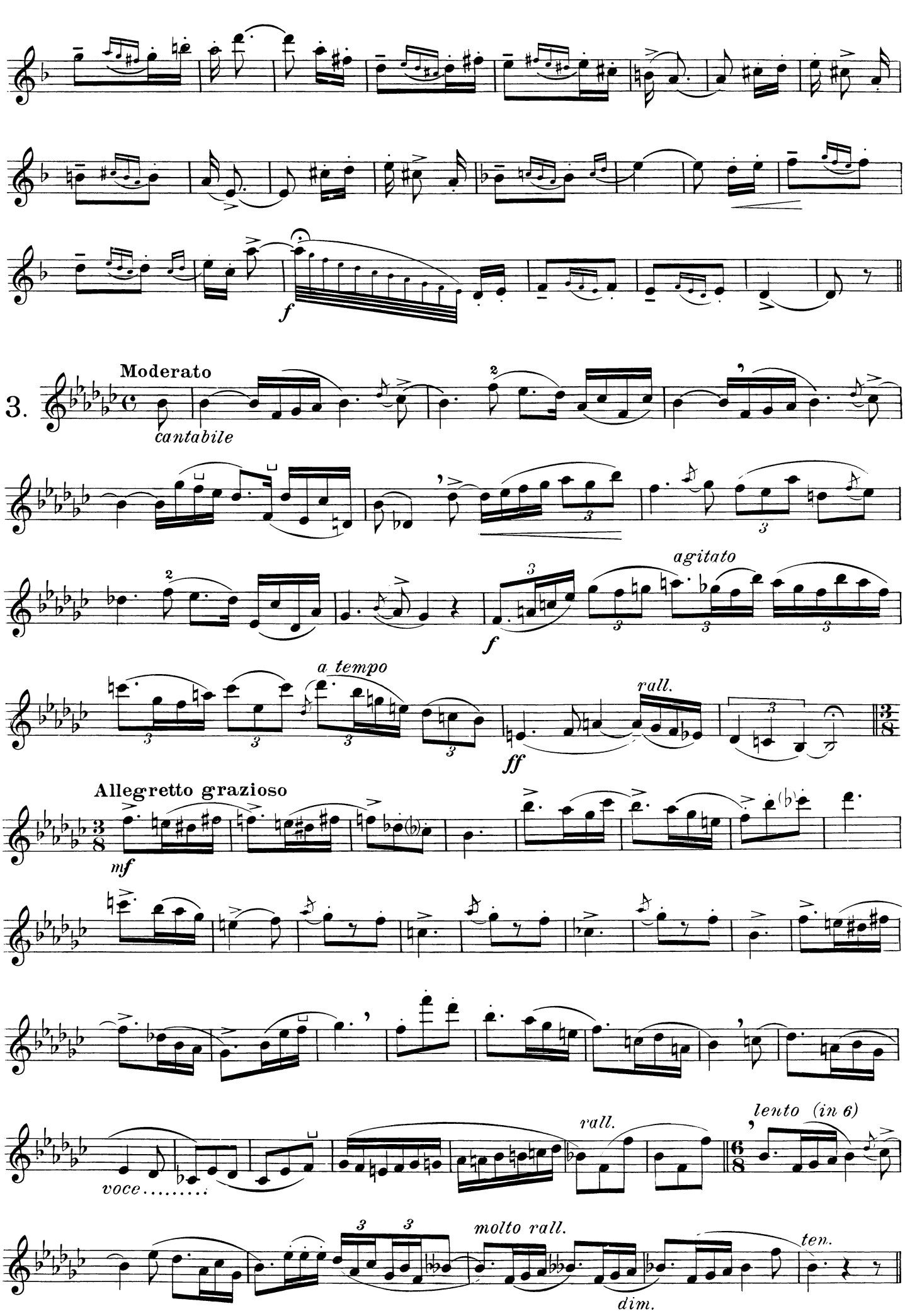


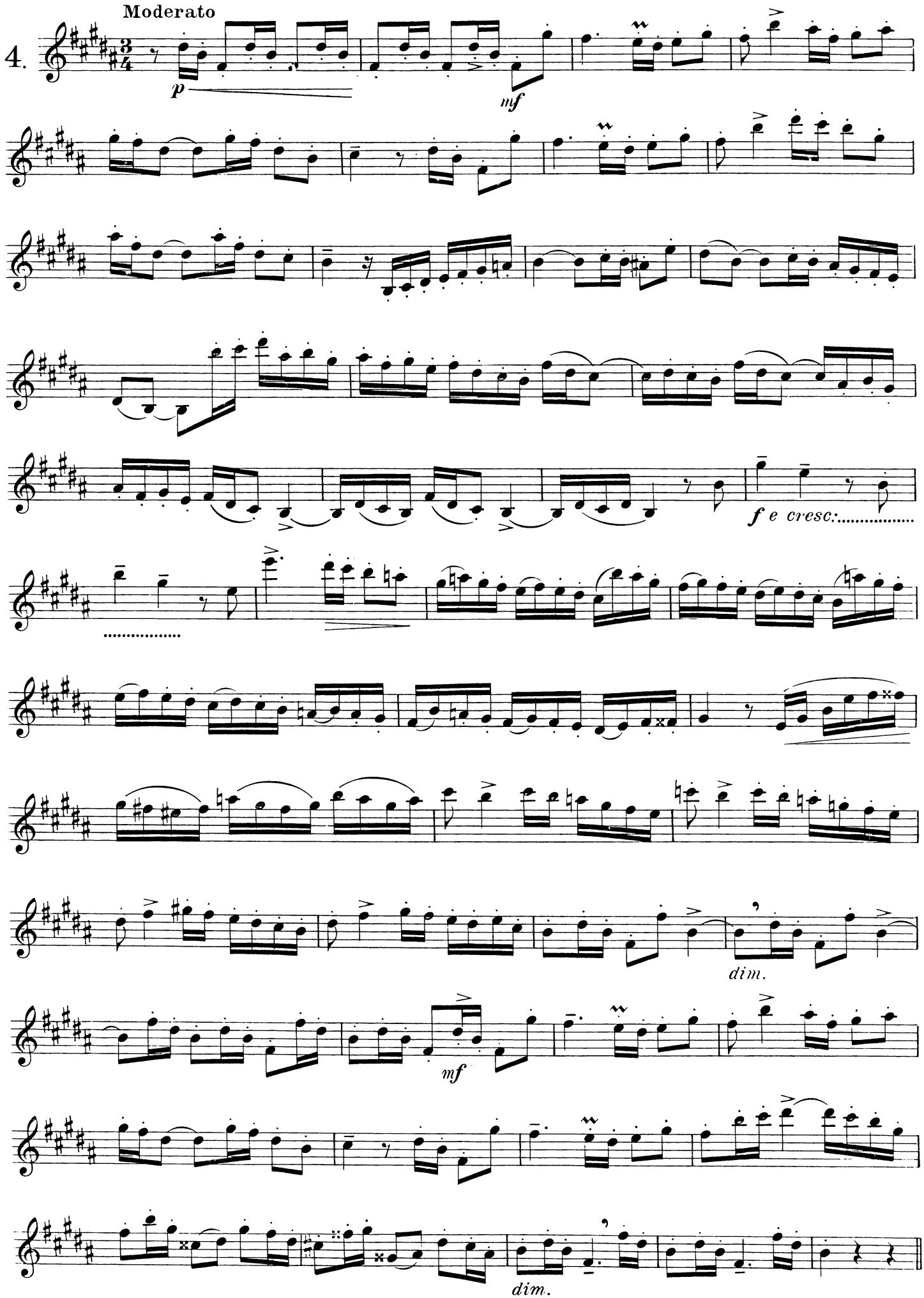
6. **Allegretto moderato e grazioso**

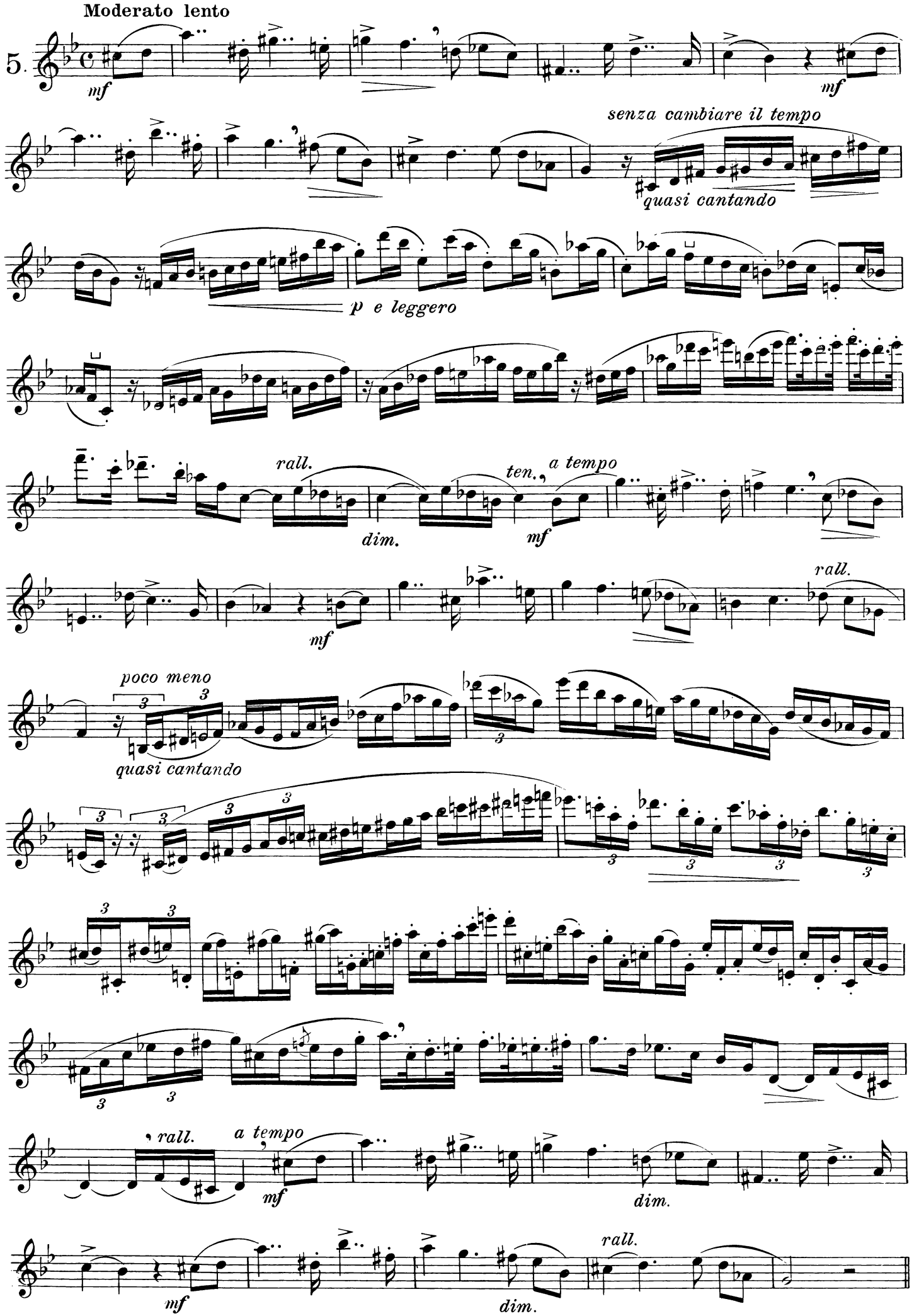


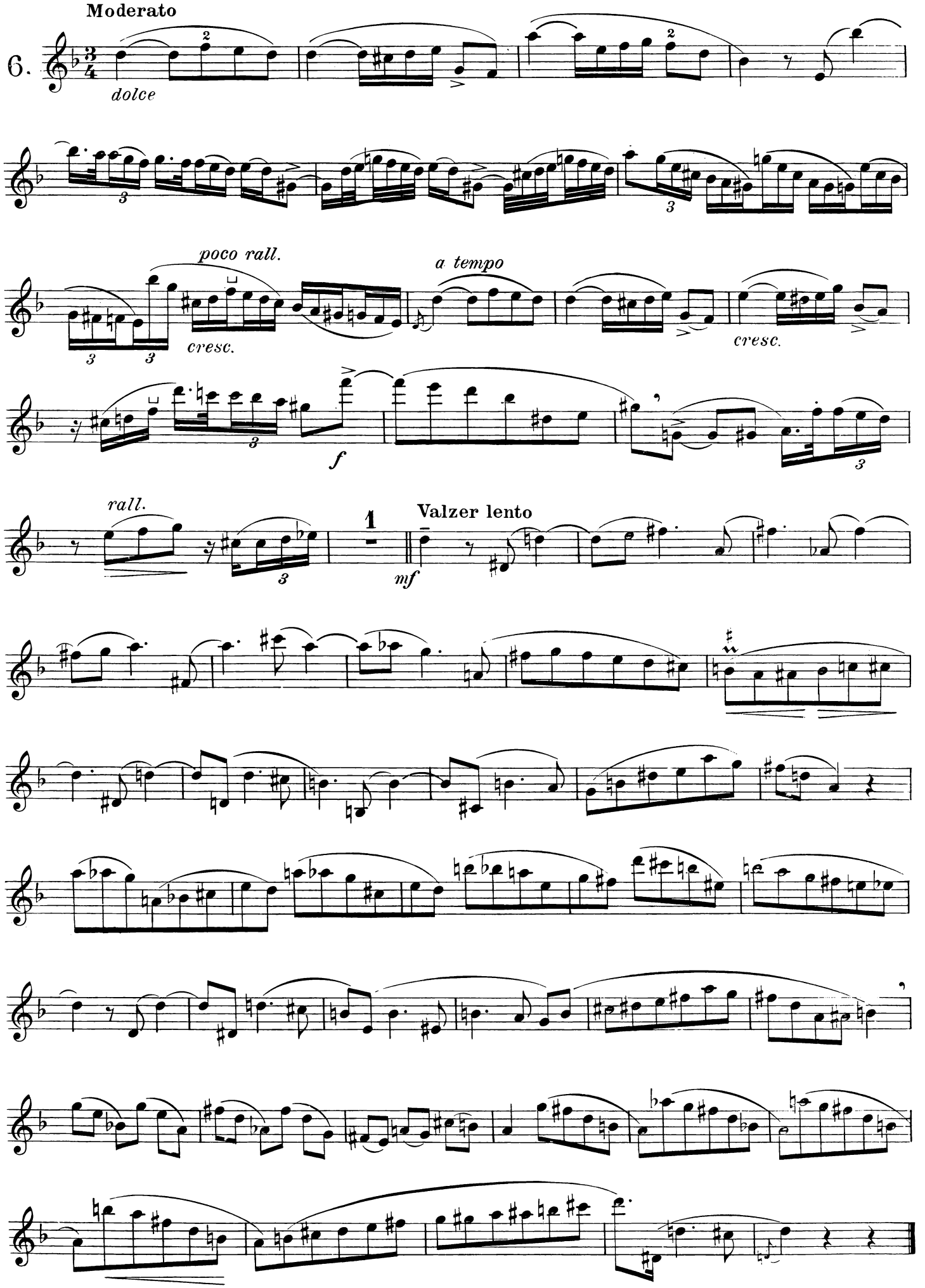
6 ESERCIZI SU SPECIALI DIFFICOLTÀ




f
3.
Moderato
cantabile
agitato
f
a tempo
rall.
ff
Allegretto grazioso
mf
rall.
lento (in 6)
voce
molto rall.
dim.
ten.


Moderato
4.
p
mf
f e cresc.
dim.
mf
dim.


Moderato lento
5.
mf
senza cambiare il tempo
quasi cantando
p e leggero
rall.
ten.
a tempo
dim.
mf
rall.
poco meno
quasi cantando
rall.
a tempo
mf
dim.
mf
dim.
rall.


Moderato
6.
dolce
poco rall.
cresc.
a tempo
cresc.
f
rall.
1
Valzer lento
mf