



# TAPIS D'ORIENT

Opérette en 3 actes de J. Burgmeier



Grande Fantaisie par  
E. TAVAN

## 1<sup>ère</sup> PARTIE

### HAUTBOIS

Allegretto

HAUTBOIS

1  
p

cres. p

3 <sup>à 2</sup> p f

Même mouvement  
3 f 2 p 1

1  
cres.

<sup>à 2</sup> rall. f 1.<sup>o</sup> a tempo p

cres.

<sup>à 2</sup> f 1.<sup>o</sup>

rall. 1 1.<sup>o</sup> mf

**A Allegro**  
2 p

mf

f tr rall. tr

# HAUTBOIS

Tempo di Mazurka

6 *p* *rall.* 2 *a 2* *mf*

a Tempo I<sup>o</sup>

*f* *tr* *tr*

*più lento*

Andantino

1 *Solo a tempo* *dolce* 3

*cres.* *rit.*

*a tempo*

Même mouvement

*mf*

*cres.* *rit.* *dolce* 3

*a tempo*

*cres.*

*f* *rall.* *ff* *mf* *a tempo*

*rall.* *dim.* 3

HAUTBOIS

Tempo di Marcia moderato

Repli <sup>3</sup>

1<sup>o</sup> <sup>3</sup> *f* *tr*

*tr* *dim.* *pp* <sup>5</sup>

Marcia vigoroso

<sup>1</sup> *f* *cres.* <sup>a.2</sup>

*mf* *cres.*

*f* *mf* *cres.* <sup>a.2</sup>

*ff*

*ff*

Più lento

<sup>10</sup> *Repli* *ff* *Long*

2<sup>ème</sup> PARTIE

HAUTBOIS

Mouv.<sup>t</sup> de Valse modéré

HAUTBOIS

a Tempo

1<sup>o</sup>  
*p* *cres.*

*f*

1<sup>o</sup>  
*mf* *cres.*

Un poco rit.

*f* *a 2*

un poco rit.

*mf* *f* *a 2*

a tempo

*mf* *cres.*

rall.

*f*

a tempo

*ff* *rall.* *1* *4/8*

Andante

Repli

1<sup>o</sup>  
*p*

*cres.*

HAUTBOIS

*f* *dim.* *f* *3* *1°*

*f* *3* *1°* *2*

*pp* *rit.* *Allegretto* *mf* *3*

*3*

*3* *cres.*

*f* *a2*

*mf* *mf* *f* *3*

*3* *3*

*rall.* *1*

HAUTBOIS

All<sup>o</sup>. moderato

1<sup>o</sup>  
mf

cres. mf

p mf

p

f p 1<sup>o</sup>

cres. f

a2 p 1<sup>o</sup> scherz.

cres. p

cres. f a2

rall.



All.<sup>o</sup> moderato

The musical score is written for a single Hautbois part. It begins with a treble clef and a 2/4 time signature. The tempo is marked "All.<sup>o</sup> moderato". The first staff starts with a dynamic marking of *mf* and features a series of eighth notes with accents and slurs. The second staff continues this melodic line. The third staff introduces a dynamic of *cres.* followed by *f* and includes a first ending bracket labeled "a 2". The fourth staff features a complex rhythmic pattern with a dynamic of *f* and includes a first ending bracket. The fifth staff continues the melodic development. The sixth staff features a series of chords with a dynamic of *f*. The seventh staff includes a *rall.* marking and a *a tempo* marking. The eighth staff features a first ending bracket labeled "1" and a dynamic of *f*. The ninth staff concludes the piece with a final cadence.