

**Oboe I**

**Aloys Fleischmann**

**Clare's Dragoons**

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# Clare's Dragoons

Thomas Davis  
(1810-1845)

Aloys Fleischmann  
(1910-1992)

Tempo di Marcia Allegro (♩ = 126)

19 10 13 ①

45

50 ② Animando poco a poco

55 4

63 1 a2 7

67 ③ Con Brio f 3 6 7

71 trmn 5 6

75 sempre f

79 a2 f 6 6 6

82

85

89

93

97

103

107

111

114

⑦ **Tempo Primo ma sempre Con Brio** (♩ = 126)  
**10**

126 **8** **12** **9** **2**  
*mf*

145 **2**  
*p* *mf*

150 *a2* **10** **5**  
*f*

160 *a2*  
*f* *più f*

166 **6** **11**  
*subito mf* *poco*

171 *a poco cresc.* *a2*  
*f*

178 **12** **Animato**  
*f*

184

191 **13** **5** **2** *Poco accelerando* *a2*  
*f*

202 **14** **Piu Mosso** (♩ = 138)  
*ff*

208

Musical staff for measures 208-213. The staff contains eighth-note patterns with slurs and ties.

214

2

a2

*f* *cresc.*

Musical staff for measures 214-220. Measure 214 is a whole rest. Measures 215-220 contain eighth-note patterns with slurs. Dynamics include *f* and *cresc.*

221

1

**Sempre animando**

15

*piu f*

Musical staff for measures 221-226. Measure 221 is a whole rest. Measures 222-226 contain half-note patterns with slurs. Dynamics include *piu f*. A circled number 15 is above the staff.

227

a2

Musical staff for measures 227-232. Measures 227-232 contain eighth-note patterns with slurs and ties. A dynamic marking *f* is present.

233

**Presto** (♩ = 92)

a2

*ff*

5

5

5

5

Musical staff for measures 233-237. Measures 233-237 contain eighth-note patterns with slurs and ties. Dynamics include *ff*. Four circled numbers 5 are placed above the staff.

238

Musical staff for measures 238-242. Measures 238-242 contain eighth-note patterns with slurs and ties. A circled number 11 is placed below the staff.

243

Musical staff for measures 243-250. Measures 243-250 contain eighth-note patterns with slurs and ties. The key signature changes to D major at the end of the staff.

251

16

**Moderato** (♩ or ♩. = 80)

15

17

16

*sfz*

Musical staff for measures 251-282. Measures 251-252 contain eighth-note patterns. Measures 253-267 are whole rests. Measures 268-282 contain eighth-note patterns. Dynamics include *sfz*. Circled numbers 16, 15, 17, and 16 are placed above the staff.

283

18

8

**Rilasciando**

6

rit.

3

19

1

a tempo

8

Musical staff for measures 283-288. Measures 283-288 are whole rests. Dynamics include *rit.* and *a tempo*. Circled numbers 18, 19, and 1 are placed above the staff. Numbers 8, 6, 3, 1, and 8 are placed below the staff.

309 (20) **4**  
Musical notation for measures 309-315. Includes a 4-measure rest, a triplet of eighth notes marked *p*, and a dynamic change to *mf*.

316 (21)  
Musical notation for measures 316-323. Dynamic marking *mp*.

324  
Musical notation for measures 324-329. Dynamic marking *cresc.*

330 (22) **11**  
Musical notation for measures 330-343. Includes a 11-measure rest.

344 (23) **8** **1**  
Musical notation for measures 344-355. Includes a 1-measure rest, a 12/8 time signature change, and a dynamic marking *mp*.

356 (24) *mf* *cresc.*  
Musical notation for measures 356-365. Dynamic markings *mf* and *cresc.*

360  
Musical notation for measures 360-363.

364  
Musical notation for measures 364-366.

**Animando**  
367 *f*  
Musical notation for measures 367-369. Dynamic marking *f*.

370 **1** *più f*  
Musical notation for measures 370-373. Includes a 1-measure rest and dynamic marking *più f*.

373 *mf* *a2* **1**

376 **(25) Vivace** (♩ = 92) *pp* \*

381 *sfz p* *sfz p* *sfz* **1**

386 *p* *a2* **(26)** *p* < >

391 **2** *p* *tr* *p* **(27)** **1** *mp* *mp*

399 *mf* *cresc.*

404 **(28)** *f* *a2* **2**

409 *f* **(29)** **8** **(30)** *p*

420 *mf*

423 *p* **1**

\*This doubling of the chorus was written into the score by the composer. It is not part of the original conception, but a modification designed to meet particular unsatisfactory performance circumstances.

427 **31** *mp* *f* *tr* *a2* *f*

432 **2** *a2* **32** *f*

439 *f* *a2*

**33** *Listesso tempo* *ff* *a2* 5 4

446 *a2* 3 10 12 8

450 **34** *sempre ff*

454 5

457 **35** *Con Brio* *tr* *sfz f* 3 3

461 *b* *tr* *a2* *b* *più f*



466 *sempre cresc.* **(36)** Adagio quasi recitativo *sfz*

471 **Largamento**

477 **Subito animando** (♩ = 108) *mp* *mf*

481 **accelerando** *f* **(38)**

486 **a tempo** *mf* *mf*

490 *mf* *f*

494 **(39) Marciale**

498

502 **(40)** *f*

511 (41)

*f* *ff* *f*

515

*ff* *f*

518

*cresc.*

522 (42) Trionfale (♩ = 100)

*ff*

527

*ff*

532 (43)

*cresc.* *ff*

536

*ff*

539

*ff*

544 (44)

*ff* *molto rit.*

548

*fff*