



Alexandre Pappas

Greece, athenes

like a aria for oboe horn and cello

About the artist

Alexandros Pappas is a classically trained composer based in Athens, Greece. He holds a Bachelor degree of arts in music composition; he studied Composition and harmony with Prof. Nestor Taylor and many other respected teachers. He has composed several orchestral pieces for audiovisual productions and music to accompany poetic collections. In 2007 he received the 2nd prize in the UNESCO composition challenge (Greece) and in 2008, 2009, 2010, & 2011, he was awarded with several prizes in the international Fundulis Composition Contest in Bolos-Greece. His collaborations include a world premiere performance by the Sphere Ensemble, in Brazil, as well as performances by the Nigun Quartet in Calabria, Italy. He has released several CD s with his works on AMAZON, and selections of his music may be heard also on SOUNDCLLOUD.(mymusicworld)

Qualification: AUTODIDACTE
BACHELOR OF ARTS IN MUSIC-COMPOSITION/IAA/

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-alexandre-pappas.htm>

About the piece



Title: like a aria for oboe horn and cello

Composer: Pappas, Alexandre

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Instrumentation: Oboe and bassoon

Style: Modern classical

Comment: compo.for students/easy/play it ,The musical instruments singing/a cello also in the score

Alexandre Pappas on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

COME-UNA-ARIA

Score

ALEX.PAPPAS
25/2/13

120

Oboe

Horn in F

Solo Cello

6

Ob.

Hn.

S.Vlc.

11

Ob.

Hn.

S.Vlc.

[Title]

2

16

Ob.

Hn.

S.Vlc.

21

Ob.

Hn.

S.Vlc.

26

Ob.

Hn.

S.Vlc.

32

Ob.

Hn.

S.Vlc.

37

Ob.

Hn.

S.Vlc.

42

Ob.

Hn.

S.Vlc.

Moderato

[Title]

4

48

Ob.

Hn.

S.Vlc.

Musical score for measures 48-53. The Oboe part (Ob.) has a melodic line starting with a dotted quarter note, followed by eighth notes and a quarter note. The Horn part (Hn.) has a whole rest followed by a quarter note. The Violoncello part (S.Vlc.) has a quarter note followed by a whole rest and then a complex rhythmic pattern.

54

Ob.

Hn.

S.Vlc.

Musical score for measures 54-59. The Oboe part (Ob.) has a whole rest. The Horn part (Hn.) has a melodic line starting with a quarter note. The Violoncello part (S.Vlc.) has a whole rest followed by a complex rhythmic pattern.

60

Ob.

Hn.

S.Vlc.

Musical score for measures 60-65. The Oboe part (Ob.) has a whole rest followed by a quarter note. The Horn part (Hn.) has a whole rest. The Violoncello part (S.Vlc.) has a melodic line starting with a quarter note.

66

Ob.

66

Hn.

66

S.Vlc.

71

Ob.

71

Hn.

71

S.Vlc.

76

Ob.

76

Hn.

76

S.Vlc.

80

Ob.

Hn.

S.Vlc.

Musical score for measures 80-84. The Oboe (Ob.) part starts with a whole rest, followed by a melodic line. The Horn (Hn.) part also starts with a whole rest, then joins with a similar melodic line. The Violoncello (S.Vlc.) part plays a continuous eighth-note accompaniment pattern.

85

Ob.

Hn.

S.Vlc.

Musical score for measures 85-89. The Oboe (Ob.) part has a melodic line with a repeat sign. The Horn (Hn.) part has a rhythmic pattern of eighth notes followed by a melodic line. The Violoncello (S.Vlc.) part has a simple harmonic accompaniment.

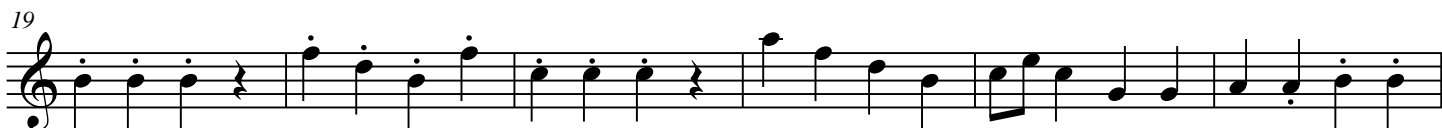
COME-UNA-ARIA

Oboe

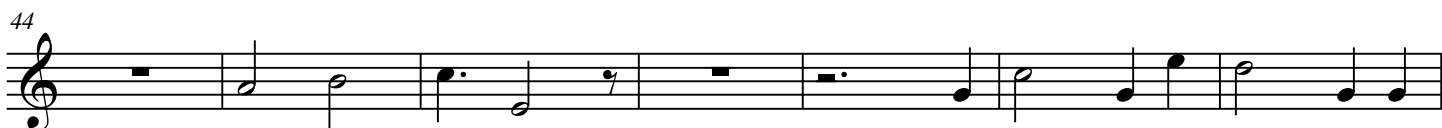
ALEX.PAPPAS

25/2/13

120



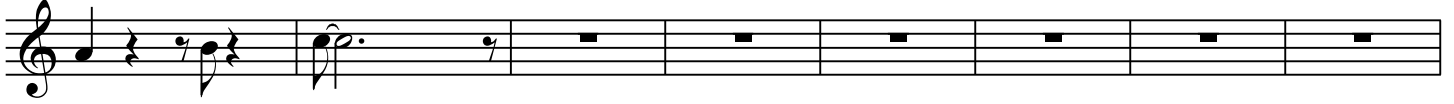
Moderato



[Title]

2

51



59



66



73



80



86



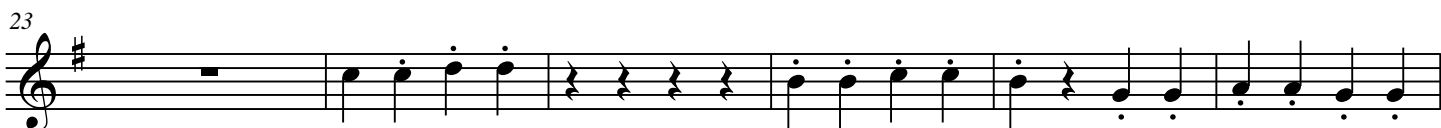
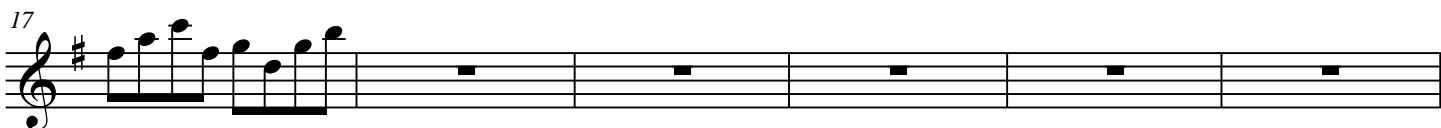
COME-UNA-ARIA

Horn in F

ALEX.PAPPAS

25/2/13

120



2

Moderato

47

54

61

68

75

81

87

This image displays a page of musical notation for a piece titled "[Title]", marked with a tempo of "Moderato". The page number "2" is indicated in the top left corner. The notation is presented in a single staff in G major (one sharp). The piece is divided into measures, with measure numbers 47, 54, 61, 68, 75, 81, and 87 marking the beginning of new lines. Measures 47-53 consist of whole rests. Measures 54-60 contain an eighth-note melody. Measures 61-67 are again whole rests. Measures 68-74 feature a section with repeat signs and a final eighth-note flourish. Measures 75-80 show a melodic phrase with a repeat sign. Measures 81-86 include a fast eighth-note run followed by a more gradual melody. Measures 87-93 conclude with a final melodic phrase and a double bar line.

COME-UNA-ARIA

Solo Cello

ALEX.PAPPAS

25/2/13

120



7



14



20



26



32



38



Moderato

44

