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Sammlung wichtiger Passagen aus der
Opern- und Konzertliteratur

TEST PIECES FOR ORCHESTRAL AUDITIONS FLUTE / PICCOLO

Excerpts from the Operatic and Concert Repertoire

In Zusammenarbeit mit der Deutschen
Orchestervereinigung e. V. (DOV)
herausgegeben von

Compiled in cooperation with the
Deutsche Orchestervereinigung e. V. (DOV)
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C. F. PETERS

FRANKFURT/M. · LEIPZIG · LONDON · NEW YORK

Vorwort

Seit langem besteht in Orchestern und an den ausbildenden Hochschulen der Wunsch nach einer praktischen und leicht zugänglichen Ausgabe der bei einem Probespiel vorgelegten Orchesterstellen. Von einem Orchestermusiker wird erwartet, daß er neben der Sololiteratur seines Instrumentes insbesondere das Repertoire der Opern- und Konzertliteratur kennt und beherrscht. Für die vorliegende Ausgabe wurden jene Passagen zusammengestellt, deren Beherrschung unabdingbare Voraussetzung für die Aufnahme in ein Orchester ist. Im Unterschied zu den in großer Fülle vorhandenen „Orchesterstudien“ konzentriert sich die Sammlung auf das in der Probespiel-Praxis übliche Material. Sie bildet somit eine Grundlage für die praxisorientierte Ausbildung des Orchesternachwuchses; dem praktizierenden Musiker dient sie darüber hinaus zur wiederholten Übung schwieriger Stellen.

Angeregt wurde das Projekt vom Deutschen Musikrat und den Musikhochschulen. Die Auswahl der Orchesterstellen beruht auf einer statistischen Erhebung der Deutschen Orchestervereinigung (DOV) sowie auf der langjährigen Berufserfahrung der einzelnen Herausgeber als Orchestermusiker und Hochschulpädagogen.

Der gesamten Serie liegen folgende Editionsprinzipien zugrunde:

Der originale Notentext und die originalen Metronomzahlen wurden unverändert übernommen; Zusätze der Herausgeber stehen in eckigen Klammern. Taktzahlen, Richtziffern oder Studierbuchstaben sind dem Orchestermaterial entsprechend wie folgt wiedergegeben:

$\boxed{132}$ = Taktzahl $\textcircled{15}$ = Richtziffer \boxed{F} = Studierbuchstabe

Auslassungen am Anfang, in der Mitte oder am Schluß einer Passage sind durch quergestellte Schrägstriche gekennzeichnet.

Selbstverständlich sollten die hier vorgelegten Passagen auch stets im Gesamtzusammenhang der jeweiligen Komposition gesehen werden. Das Partiturstudium und das Hören der Werke seien daher als wichtige Ergänzung empfohlen.

C. F. Peters, Frankfurt
B. Schott's Söhne, Mainz

Preface

For many years orchestras and conservatories have wanted a practical and easily accessible edition of the orchestral passages required at auditions. An orchestral musician is expected to know and to have mastered not only the solo literature of his instrument but especially the opera and concert repertoire as well. The present edition contains those passages which a musician is expected to have at his or her command before being accepted into an orchestra. Unlike the many existing "orchestral studies", this collection focuses on the material commonly used in auditions. It thus forms a foundation for the practical training of young orchestral musicians, and serves professional musicians as a means of practicing difficult passages.

This project was initiated at the behest of the German Music Council and the German conservatories. It is based on statistical studies carried out by the German Union of Orchestras and on many years of professional experience gained by the editors themselves, all of whom are members of orchestras and conservatory staffs.

The following editorial principles underlie the entire series:

The original text of the music and the original metronome marks have been taken over without modification; editorial additions are enclosed in square brackets. Measure numbers and rehearsal numbers or letters have been included from the orchestral material as follows:

$\boxed{132}$ = measure number $\textcircled{15}$ = rehearsal number \boxed{F} = rehearsal letter

Cuts at the beginning, middle or end of a passage are indicated by intervening slashes.

It goes without saying that the passages included here should always be viewed in the overall context of the piece in question. To augment these studies we strongly advise studying the scores and listening to the music.

C. F. Peters, Frankfurt
B. Schott's Söhne, Mainz

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Orchester-Probespiel für Flöte

Herausgegeben von Christoph Dürichen und Siegfried Kratsch

Matthäus-Passion

Arie: Aus Liebe will mein Heiland sterben

J. S. Bach

[♩ = 56]

5

8

11

(Fine)

Konzert für Orchester

IV. Intermezzo interrotto
Allegretto [♩ ca. 114]

Adagio espansivo

Béla Bartók

140

p

Quasi cadenza

rubato

più volte ad lib.

rall.

5

pp

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Sinfonie Nr. 3

4. Satz (Finale)

Es-Dur/E^b major („Eroica“)

L. van Beethoven
op. 55

Allegro molto [♩ = 126-144]

171

ff

p

179

cresc.

sf

p

187

cresc.

p

193

Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 72 a

Adagio [♩ = 60-63]

Musical score for the Adagio section (measures 1-33). The music is in 3/4 time with a tempo of 60-63 beats per minute. It begins with a *ff* dynamic, followed by a *p dim.* marking. The first staff contains measures 1-11, with dynamics *pp* and *p*. The second staff (measures 12-23) features triplets and is marked *stacc. e pp*. The third staff (measures 24-33) continues with triplets and dynamics *p* and *pp*.

Tempo I (Allegro) [♩ = 120-132]

Musical score for the Tempo I section (measures 279-351). The tempo changes to 120-132 beats per minute. The section begins with a *Solo* marking and a *p dolce* dynamic. The first staff (measures 279-301) features a melodic line with dynamics *p dolce* and *Tempo I*. The second staff (measures 302-308) continues the melody with *p dolce*. The third staff (measures 309-328) includes a *Viol. Solo* section with a *cresc.* marking. The fourth staff (measures 329-335) features a *fp* dynamic. The fifth staff (measures 336-341) continues with a *1* fingering. The sixth staff (measures 342-348) features triplets. The seventh staff (measures 349-351) concludes with a *pp* dynamic.

No. 3. *quasi Allegretto*
Andantino quasi allegretto

Andantino quasi allegretto
Andantino quasi allegretto

L'Arlésienne

Suite Nr. 2

III. Menuett

Andantino quasi allegretto [♩ = 72]

Georges Bizet

2 *pp*

7 *pp* *p*

12

16 *pp*

21 *pp* *cresc.*

26 *sf* *dim.* *pp*

31 *pp* *poco ff* *p*

36 *cre - - scen - - do cre - -*

40 *- - scen - - do molto f*

Carmen

Ballettmusik

Georges Bizet

Andantino molto (♩ = 66 - 72)

Solo

2

pp so zart als möglich

6

9

12

15

18

poco più mosso

pp

21

poco a poco accel. e. cresc. -

24

27

30

33 Allegretto [molto]
mf

36 accelerando

39 cresc. molto

42

45

Allegro vivo [♩ = 80-84]
77 f cresc. accel.

83

90 Presto [♩ = 100-104]
1

97 sempre cresc.

104 ff più ff e più presto

111 ff furioso tr. tr.

3. Akt 1. Bild
Vorspiel

Carmen

Georges Bizet

Allegretto quasi Andantino [♩ = 60-72]

Solo

pp dolcissimo

① *ppp*

tr ② *p* *p cresc.*

③ *mf dim.* *pp dim.* *pp smorz.*

Sinfonie Nr. 1 c-Moll/C minor

4. Satz

Più Andante [♩ = 60-63]

Johannes Brahms
op. 68

38 *f sempre e passionato*

Sinfonie Nr. 4 e-Moll/E minor

4. Satz

Allegro energico e passionato [♩ = 66-76]

Johannes Brahms
op. 98

95 *pp dim.* Solo *espr.*

98 *poco cresc.*

101

Doktor Faust

Erstes Bild Cortège

Tempo di Walzer vivace [♩ = 176-192]

Ferruccio Busoni

Musical score for 'Erstes Bild Cortège' in 3/4 time. It consists of three staves of music. The first staff begins with a circled measure number 13 and a dynamic marking of *mf*. The second staff begins with a circled measure number 14, a 'Solo' instruction, and a dynamic marking of *dolce legg.* The music features intricate sixteenth-note patterns and triplets.

Erstes Bild

Tempo di Polacca [♩ = 76]

Musical score for 'Erstes Bild' in 3/4 time. It consists of three staves of music. The first staff begins with a circled measure number 80 and a dynamic marking of *p*. The second staff begins with the instruction 'sempre stacc.' and continues with triplets. The third staff begins with a circled measure number 81 and a dynamic marking of *mf*. The music is characterized by frequent triplets and staccato articulation.

Zweites Bild

Tempo di Polacca [♩ = 76]

Musical score for 'Zweites Bild' in 3/4 time. It consists of two staves of music. The first staff begins with a circled measure number 43, a circled number 5, and a dynamic marking of *p*. The second staff begins with a circled number 8 and a dynamic marking of *f*. The music features complex rhythmic patterns with many triplets.

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Prélude à l'après-midi d'un faune

Très modéré [♩ = 84-92]

Claude Debussy

p
doux et expressif

21 *p*
légèrement et expressif

24 *p*

27 Fl.II

28 *f* *dim.* *p*

*) Das ♯ fehlt in der Erstaussgabe! In the first edition this ♯ is lacking.

Coppélia

Ballett in 3 Akten

1. Akt
Nr. 1 Prélude

Léo Delibes

Andante Solo

161 *acc.* *Solo*

164 *rall.* *vivo*

166 *rall.* *animato*

Sinfonie Nr. 8

G-Dur/G major

4. Satz

Allegro ma non troppo [$\text{♩} = 120$]

Solo

Antonín Dvořák
op. 88

Musical score for the 4th movement of Sinfonie Nr. 8, measures 75-88. The score is written for a solo instrument in G major. It features a series of eighth-note patterns with slurs and accents. Measure 75 starts with a piano (*p*) dynamic. Measure 81 includes first and second endings. Measure 84 has a fortissimo (*ff*) dynamic. Measure 88 has a piano (*p*) dynamic and includes first and second endings. The score ends with a double bar line.

Sinfonie Nr. 9

e-Moll/E minor
(„Aus der Neuen Welt“)

1. Satz

Allegro molto [$\text{♩} = 136$]

Antonín Dvořák
op. 95

Musical score for the 1st movement of Sinfonie Nr. 9, measures 149-369. The score is written for a solo instrument in E minor. It features a series of eighth-note patterns with slurs and accents. Measure 149 starts with a piano (*p*) dynamic. Measure 311 includes a second ending (II.) and a tempo change to [$\text{♩} = 112$]. Measure 317 includes a first ending (I.) and a piano (*p*) dynamic. Measure 323 has a piano (*p*) dynamic and a crescendo (*cresc.*). Measure 369 includes a second ending (II.) and a tempo change to [$\text{♩} = 100$]. The score ends with a double bar line.

Orpheus

Pantomime (Reigen seliger Geister)

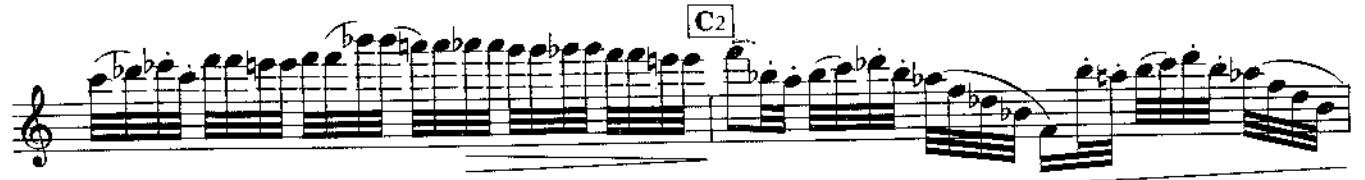
Christoph W. Gluck

Lento [$\text{♩} = 48$]

*) Urtext-Fassung

Sinfonische Metamorphosen
nach Themen von Carl Maria von Weber

Paul Hindemith



Mit Genehmigung des Verlages SCHOTT MUSIK INTERNATIONAL, Mainz.
Edition Peters

31647

Tänze aus Galanta

Allegro vivace [♩ = 152]

Zoltán Kodály

534*) *mf poco a poco cresc.*

537

542 *tr* *sf ff sf*

547 *sf* 551 *sfp leggiero*

553 *cresc. poco a poco*

*) Diese Passage wird auch von der Piccoloflöte (klingend 8^{va}) geblasen
This passage is also played by the piccolo flute, sounding an octave higher.

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Sinfonie Nr. 9
D-Dur/D major

1. Satz

Plötzlich bedeutend langsamer und leiser (Lento, Misterioso) [♩ = 69-76]

Gustav Mahler

377 *f* *dim.* *pp* *espress.* *pp*

381 *pp sempre*

385 *cresc.* *f cresc.* *p subito*

338 *triumm*

Ein Sommernachtstraum

Scherzo

Felix Mendelssohn Bartholdy
op. 61

Allegro vivace [♩ = 80-96]

338

344

351

357

364

cresc. *dim.*

371

377

pp

Die Zauberflöte

1. Akt Nr. 8 Finale

Andante [♩ = 84-92]

W. A. Mozart
KV 620

Solo 160
p

163

166

177

181

194

201

Papageno 207

2. Akt
Nr. 13 Arie des Monostatos

Allegro [$\text{♩} = 126 - 144$]

The musical score for the Arie des Monostatos is written in treble clef with a 3/4 time signature. It begins with the instruction *sempre pianissimo*. The score consists of six staves of music. The first staff contains measures 1 through 6. The second staff starts at measure 7 and includes a section marked with a 4-measure rest. The third staff starts at measure 11 and includes a section marked with a 5-measure rest and a 3-measure rest. The fourth staff starts at measure 29 and includes a section marked *mf*. The fifth staff starts at measure 35. The sixth staff starts at measure 40 and includes a section marked *mf*. The score ends at measure 50 with a double bar line and repeat sign.

*) Artikulation T. 46 und 48 in der Neuen Mozart-Ausgabe:
In the "Neue Mozart-Ausgabe" bars 46 and 48 have the phrasing:

A small musical notation showing the phrasing for measures 46 and 48, with a double bar line and repeat sign.

Nr. 21 Finale
Marsch

Adagio [$\text{♩} = 84 - 100$]

The musical score for the Finale Marsch is written in treble clef with a common time signature. It begins with the instruction *Solo*. The score consists of three staves of music. The first staff contains measures 362 through 364. The second staff starts at measure 365. The third staff starts at measure 368. The score ends at measure 368 with a double bar line and repeat sign.

Don Giovanni

1. Akt

Arie: Fin ch'han dal vino
(„Champagner“-Arie)W. A. Mozart
KV 527Presto [$\text{♩} = 116-132$]

Musical score for Don Giovanni, Act 1, Aria "Fin ch'han dal vino" (Champagner-Arie) by W. A. Mozart, KV 527. The score is in G minor, 2/4 time, and consists of ten staves of music. It features various dynamics (f, p, [f], [P]), trills (tr), and slurs. Measure numbers 7, 14, 22, 30, 38, 47, 55, 63, and 71 are indicated at the start of their respective staves.

78 *f* *p* *tr*

85 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

96 *tr*

104 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

114 *fp* *fp* *fp*

123 *tr* *f* *p* *fp*

130 *f* *p* *fp*

138 *cresc.* *f*

146 *tr*

153

Peter und der Wolf

Sergej Prokofieff
op. 67

Der Vogel

Allegro ♩ = 176

mf

f

mf

cresc.

f

Andantino ♩ = 96

f con brio

f

Daphnis et Chloé

2^{ème} Suite

Maurice Ravel

Lent ♩ = 50

Fl. I

pp

Fl. II

pp

[Fortsetzung
nächste Seite]

Très lent [$\text{♩} = 66$]

(176) 2 Solo *p* expressif et souple

(177) *mf*

Retenu légèrement

f

(178) au Mouv^t *rall.* *ppp*

(179) *retenu* *f* *p* *pp* *ff* au Mouv^t

* In der Erstausgabe e''' statt eis'''! The first edition has E b instead of E #

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Boléro

Maurice Ravel

Tempo di Bolero moderato assai [$\text{♩} = 72$]

2 *ppkl.* Trommel

pp

(1)

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31647

Donna Diana

Ouverture

Sehr gehalten

So rasch und leicht
als möglich [$\text{♩} = 138$]

Emil N. von Reznicek

f *mf* *p leggierissimo* *poco f* *f* *p* *f* *p cresc.* *ff* *p con grazia, leggiero*

Wilhelm Tell

Ouverture

Andante [♩ = 56-60]

Gioacchino Rossini

Cor. anglais Solo

2

180

186

Cor. anglais

194

1

200

204

207

1

211

214

217

tr

tr

221

1. Aufzug
Cavatine des Figaro

Der Barbier von Sevilla

Allegro vivace [♩ = 132-144]

Gioacchino Rossini

ff

39 *p*

43

48

53 *f*

Ouverture

Die diebische Elster

Allegro con brio [♩ = 152-168]

Gioacchino Rossini

88 *pp*

92

96 *p*

100 *pp*

104

108 *pp cresc. poco a poco*

112 *mf cresc.* *ff*

Le Carnaval des Animaux

Nr. 10 Volière

Camille Saint-Saëns

Moderato grazioso [$\text{♩} = 84$]

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *p* and a first ending bracket labeled '2'. The second and third staves continue the melodic line. The fourth staff contains a first ending bracket labeled '1'. The fifth staff features a second ending bracket labeled '2' and includes a triplet of eighth notes. The sixth staff contains a third ending bracket labeled '3' and a long, sweeping melodic line. The seventh and eighth staves continue the melodic development. The ninth staff contains a fourth ending bracket labeled '4'. The final staff concludes with a dynamic marking of *ppp*.

Sinfonie Nr. 1

B-Dur/B^b major
(„Frühlingssinfonie“)

Robert Schumann
op. 38

1. Satz

Allegro molto vivace [♩ = 120]

Musical score for the first movement of Schumann's Symphony No. 1, measures 177-182. The score is in B-flat major and 2/4 time. It features a melodic line with various dynamics including *f* and *p*, and a *Solo* marking. The tempo is *Allegro molto vivace* with a quarter note equal to 120 beats per minute. Measure numbers 177 and 182 are indicated. The word *leggiero* is written below the second staff.

4. Satz

Allegro animato e grazioso [♩ = 104-112]

Musical score for the fourth movement of Schumann's Symphony No. 1, measures 25-234. The score is in B-flat major and 3/4 time. It features a melodic line with various dynamics including *cresc.*, *f*, *p*, and *ritard.*. The tempo is *Allegro animato e grazioso* with a quarter note equal to 104-112 beats per minute. Measure numbers 25, 29, 172, 174, 233, and 234 are indicated. The word *Solo* is written above the first staff. The word *Cadenza in tempo* is written above the second staff. The word *Andante Corni* is written above the third staff. The word *un poco ritard.* is written above the fourth staff. The word *a tempo* is written above the fifth staff. The word *ritard.* is written above the sixth staff. The word *cresc.* is written below the seventh staff. The word *f* is written below the eighth staff. The word *p* is written below the ninth staff. The word *p* is written below the tenth staff. The word *cresc.* is written below the eleventh staff. The word *f* is written below the twelfth staff.

Die verkaufte Braut

Ouverture

Vivacissimo [♩ = 132-144]

Bedřich Smetana

Musical score for the Overture of Smetana's The Bartered Bride, measures 6-96. The score is in B-flat major and 2/4 time. It features a melodic line with various dynamics including *f*, *mf*, and *cresc.*. The tempo is *Vivacissimo* with a quarter note equal to 132-144 beats per minute. Measure numbers 6 and 96 are indicated. The word *f* is written below the first staff. The word *mf* is written below the second staff. The word *cresc.* is written below the third staff.

A musical score for piano, consisting of ten staves of music. The score is written in treble clef with a key signature of one flat (B-flat). The measures are numbered as follows: 98, 104, 110, 116, 168, 172, 221, 222, 227, 249, 252, 263, 320, and 324. The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note passages. Dynamics are indicated throughout, including *ff* (fortissimo), *f* (forte), *p* (piano), and *sf* (sforzando). There are two specific markings, 'A' and 'B', enclosed in boxes. 'A' is located above measure 98, and 'B' is located above measure 221. A '6' is written above measure 252. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

416 *p cresc.* *f cresc.*

421 *ff sf sf sf*

426 *f f f f ff*

432

437 *ff*

444

Don Juan

Allegro molto con brio [♩ = 96-100]

Richard Strauss
op. 20

ff ff

ff

fff

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Till Eulenspiegels lustige Streiche

Immer sehr lebhaft [♩ = 92-100]

Richard Strauss
op. 28

Musical score for 'Till Eulenspiegels lustige Streiche'. The score consists of two staves. The first staff begins with a circled number 6 and a dynamic marking of *f*. The second staff ends with a circled number 7 and a dynamic marking of *p*. A *cresc.* marking is placed between the two staves.

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Tod und Verklärung

Largo [♩ = 56]

Richard Strauss
op. 24

Musical score for 'Tod und Verklärung'. The score consists of two staves. The first staff begins with a circled letter A and a dynamic marking of *pp dolce*. The second staff begins with a circled letter C and a dynamic marking of *pp dolce*. A circled number 1 is placed above the second staff. A circled number 3 is placed below the second staff. A circled number 1 is placed above the second staff. A circled number 3 is placed below the second staff. A circled number 1 is placed above the second staff. A circled number 3 is placed below the second staff.

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Sinfonia domestica

Etwas gemächlich [♩ = 176]

Richard Strauss
op. 53

Musical score for 'Sinfonia domestica'. The score consists of four staves. The first staff begins with a dynamic marking of *mf hervortretend* and ends with a circled number 23 and a dynamic marking of *f*. The second staff begins with a circled number 8 and a dynamic marking of *cresc.*. The third staff begins with a circled number 8 and a dynamic marking of *ff*. The fourth staff begins with a circled number 8 and a dynamic marking of *ff* and ends with a circled number 24.

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Salome

Richard Strauss
op. 54

Etwas ruhiger
[♩ = 48]

227 *pp* < *mf*

Salomes Tanz
Ziemlich langsam
Abbastanza moderato

hervortretend [♩ = 76]

D *marcato f*

Etwas zögernd.
rallentando

p

E *f* *dim.*

F *p*

G *pp*

H

p

viel bewegter
molto mosso [♩ = 144]

R I. II. *pp* III.

First system of musical notation, featuring a treble and bass clef. The music includes various note values, slurs, and dynamic markings. A box containing the letter 'S' is positioned below the first measure.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and a first ending bracket labeled '1.' at the end of the system.

Third system of musical notation, featuring complex rhythmic patterns and slurs.

Fourth system of musical notation, marked with a box containing the letter 'T'. It includes dynamic markings for *f molto espr.*, *tr*, and *mf*.

Fifth system of musical notation, marked with a box containing the letter 'U'. It includes trills (*tr*) and other musical ornaments.

Sixth system of musical notation, concluding the page. It includes a trill (*tr*) and a dynamic marking of *dim. p*.

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Josephs Legende

Richard Strauss
op. 63

Poco ritard. (103) etwas mässiger [♩ = 72-84]

p espr.

cresc.

(104) *dim.* - - *f*

(105) *mf* *f*

tr.

(106) *mf* *f*

poco accel.

(107) *dim.* - - *p* *f*

tempo primo

(108) *pp* *cresc.*

f *p*

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Der Rosenkavalier

Richard Strauss
op. 59

1. Aufzug

Kadenz des Flötisten

Tempo di Menuetto [$\text{♩} = 88$]

1. Fl. 230

2. Fl.

f *accel.* *cresc.*

ff *ff*

231

f

f

232

dim. *p*

[Fortsetzung nächste Seite]

Lebhaft
Vivo [♩ = 100]

3. Aufzug

Einleitung und Pantomime

So schnell als möglich
Vivace possibile [♩ = 92]

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Deuxième donne
Variation IV

Jeu de cartes

Igor Strawinsky

78
ben marcato

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Petruschka

Igor Strawinsky

Vivace M.M. ♩ = 138

Solo
f ben marcato

2 3
f

3 3
ff

cres - cen - do *fff* [Fortsetzung nächste Seite]

60 Cadenza Solo Poco più mosso [♩ = 60]

p

5

più p

61

poco

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Concerto in Es

„Dumbarton Oaks“

Igor Strawinsky

II. Allegretto ♩ = 112 Solo
 ben marc.

47

(b)

48

(b)

49

pp

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Mignon

Ambroise Thomas

Ouverture

Andantino *Solo*
p
dim.
 Andante [$\text{♩} = 96$] *Solo*
pp *p* *dim.*
 (2)
pp espr.
un poco riten.
dim. *p* *pp*

Moderato Tempo di Polacca (4)
 [$\text{♩} = 96$]
mf
 1
mf
f *dim.*
 (5)
p *f* *p* *f*
 2 1

p *f* *dim.* *p* ⑥

ff *dim.* *p*

f

f *sempre cresc.*

⑪ *ff*

⑫ *ff*

p *cresc.* *f*

ff

Solo

Schwanensee

Nr. 23 Pas de six

Variation I

Allegro [♩ = 120-132]

Peter I. Tschaikowsky

62 *mf*

68

74 *cre - - - scen - - - do f*

79 *diminuendo p cre - - - scen - - - do*

84 *f*

89

Aida

3. Akt
1. Szene

Giuseppe Verdi

Andante mosso [♩ = 76]

Falstaff

3. Akt
Erster Teil

Giuseppe Verdi

Allegro

Rigoletto

1. Akt

Arie der Gilda: Caro nome

Giuseppe Verdi

Allegro assai moderato [♩ = 69-76]

Die Meistersinger von Nürnberg

2. Aufzug

7. Szene („Prügelszene“)

Etwas schneller [♩ = 76-84]

Richard Wagner

f

poco a poco dim.

Allmählich ruhiger

più p

61 *p* Sehr ruhig 1. Solo *pp staccatissimo*

Götterdämmerung

1. Aufzug

3. Szene

[♩ = 96]

Richard Wagner

82 *p*

p

f [Fortsetzung nächste Seite]

Probespielstellen
für Piccoloflöte

Sinfonie Nr. 9

d-Moll/D minor

4. Satz

Allegro assai vivace [♩ = 84]

Ludwig van Beethoven
op. 125

Alla Marcia

343 *pp*

348

354 **H** *sempre pp*

360

365

370 *pp*

376

382 *poco cresc.*

388 **I**

394

Piccoloflöte

399

poco f

405

411

piu f

418

f piu f

422

ff

428

Carmen

3. Akt 1. Bild

Introduktion

Allegretto moderato [$\text{♩} = 96$]

Georges Bizet

4

pp

7

pp

Coppélia

2. Akt

Nr. 14 Musik der Automaten

Allegro [$\text{♩} = 96-116$]

Léo Delibes

The musical score consists of ten staves of music for Piccoloflöte. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked Allegro with a metronome marking of quarter note = 96-116. The score begins with a dynamic marking of *f* (forte) and includes several slurs and accents. Measure numbers are indicated in boxes: 5, 7a, 10, 12, 17, 22, 78, 83, and 88. The piece concludes with a double bar line and repeat slashes.

Piccoloflöte

93

98

Nachtstücke und Arien

Nachtstück III

Vivace ♩ = 144

Hans Werner Henze

ff

30

f sub.

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Nobilissima Visione

II. Marsch und Pastorale

Lebhaft $\text{♩} = 100$

Paul Hindemith

The musical score is written for Piccoloflöte in 3/4 time. It begins with a piano (*pp*) dynamic. The first staff contains measures 1 through 10. Measure 11 is circled and marked with a repeat sign. The second staff continues from measure 11. The third staff contains measures 12 and 13, with measure 12 circled. The fourth staff continues from measure 13. The fifth staff contains measures 14 through 17. The sixth staff contains measures 18 through 21. The seventh staff contains measures 22 through 25. The eighth staff contains measures 26 through 29. The ninth staff contains measures 30 through 33. The tenth staff contains measures 34 through 37, ending with a double bar line. Dynamic markings include *pp*, *p*, *mf*, and *f*. There are also slurs, accents, and a triplet in the first staff.

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Sinfonietta

3. Satz

Con moto [$\text{♩} = 116$]

Leoš Janáček

42 *mf* 4 3 9

58 *f* 3 3

66 *dim.* 1 5 1 *mf* *cresc.* *accel.*

71

74 *f* 166

168 7 19 7

*) Die 1980 erschienene Partitur von Barvík/Zimmermann notiert *ces* statt *c* in T. 42 und 70.
 The edition by Barvík/Zimmermann, published in 1980, has *c flat* as top note in bars 42 and 70.

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Tänze aus Galanta (Zoltán Kodály)

siehe Seite 12

Die Zauberflöte

2. Akt

Nr. 13 Arie des Monostatos

Wolfgang Amadeus Mozart

KV 620

Allegro [$\text{♩} = 126-144$]

sempre pp

7

8 4 5

21

3

mf p

30


mf

35

40

45

8

*) Artikulation T. 48 und 48 in NMA: 

Die Kluge

3. Szene

Carl Orff

[$\text{♩} = 152$]

p

4

26 4

2 4 3 4

9

57

pp

59

4

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Piccoloflöte

Klavierkonzert G-dur

1. Satz

Allegro [♩ = 112-120]

Maurice Ravel

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3. Satz

Mouvt de Marche [♩ = 116]

Ma Mère l'Oye

Maurice Ravel

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Rapsodie Espagnole

II. Malagueña

au Mouvt (Assez Lent)

14 Assez animé

Maurice Ravel

[♩ = 84]

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Daphnis et Chloé

2^{ème} Série

Maurice Ravel

Lent [♩ = 50]

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Scheherazade

4. Satz

Vivo [♩ = 88]

Nikolai Rimsky-Korsakow

Die diebische Elster

Ouverture

Allegro [$\text{♩} = 152-168$]

Gioacchino Rossini

212 *p leggiero*

218 *p poco cresc.*

344 *p leggiero*

348 *p poco cresc.*

Die seidene Leiter

Ouverture

Allegro [$\text{♩} = 132$]

Gioacchino Rossini

202 *p*

206

211

Semiramis

Ouverture

Allegro [$\text{♩} = 138$]

Gioacchino Rossini

132 *p*

136

140 *f*

190

194

321

325

* T.190/191 Eulenburg-Partitur

pp

1. Aufzug Der Barbier von Sevilla

Cavatine des Figaro Gioacchino Rossini
All^o vivo [$\text{♩} = 132-144$]

9

11

28

32

37

f

mf cresc.

ff

Sinfonie Nr. 9

Es-Dur/E^b major

2. Satz Dmitri Schostakowitsch
Adagio [$\text{♩} = 66$] op. 70

296 Solo

298

p

morendo

3. Satz
Presto [$\text{♩} = 116$]

9

p

cresc.

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Die verkaufte Braut

Ouverture

Vivacissimo [♩ = 132-144]

Bedřich Smetana

Die Fledermaus

Ouverture

Allegro [♩ = 144-160]

Johann Strauß

Sinfonie Nr. 4

f-Moll/F minor

3. Satz Scherzo

[Allegro] Meno mosso [♩ = 104]

Petr I. Tschaikowsky
op. 36

162 *ff*

167 *Tempo I* [♩ = 132] 194 *p*

195 *p*

201

Der Troubadour

2. Akt 1. Szene

Coro di Zingari e Canzone

Allegro [♩ = 92]

Giuseppe Verdi

f 1 *tr*

3 *tr* *tr*

6 *p*

10

Falstaff

Giuseppe Verdi

1. Akt 2. Teil

Allegro vivace [$\text{♩} = 108-120$]
p brillante

7

13

19

Detailed description: This block contains the musical score for the Piccolo part of Falstaff, measures 7 through 19. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *p brillante*. The score consists of three staves of music. The first staff starts at measure 7, the second at measure 13, and the third at measure 19. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Measure 19 ends with a double bar line and repeat dots.

Othello

Giuseppe Verdi

1. Akt

Allegro [$\text{♩} = 120$]

21

23

25

32

35

36

39

41

pp

p

f

p

f

p

pp leggiero

Detailed description: This block contains the musical score for the Piccolo part of Othello, measures 21 through 41. The music is in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *pp*. The score consists of seven staves of music. The first staff starts at measure 21, the second at measure 23, the third at measure 25, the fourth at measure 32, the fifth at measure 36, the sixth at measure 39, and the seventh at measure 41. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several triplets and dynamic markings: *pp*, *p*, *f*, *p*, *f*, *p*, and *pp leggiero*. Measure 41 ends with a double bar line and repeat dots.

Rheingold

3. Szene

Mäßiges Zeitmaß [♩ = 92–108]

Richard Wagner

442 *f* *dim.* *p*

444 *cresc.* *f* *p cresc.*

450

Sehr schnell [♩ = 152]

644 *f* *p*

646 *p*

658 *f* *tr* *ff*

Wieder ganz schnell [♩ = 152–160]

851 *f* *tr* *piu f* *ff*

Belebend [♩ = 108–116]

942 *ff*

Die Walküre

3. Akt 3. Szene

Mäßig bewegt [♩ = 84]

Richard Wagner

695 *p*

I

II

697

p *cresc.* *poco* *a* *poco*

Detailed description: This system contains measures 697 to 700. The upper staff features a melodic line with eighth notes and rests. The lower staff provides a harmonic accompaniment with eighth notes. Dynamic markings include *p*, *cresc.*, *poco*, *a*, and *poco*.

699

poco *a* *poco* *cresc.*

stacc.

Detailed description: This system contains measures 699 and 700. The upper staff continues the melodic line with eighth notes. The lower staff has rests in measure 699 and then enters with a melodic line in measure 700. Dynamic markings include *poco*, *a*, *poco*, and *cresc.*. A *stacc.* marking is placed above the first note of measure 699.

701

cresc.

stacc.

Detailed description: This system contains measures 701 and 702. The upper staff has rests in measure 701 and then enters with a melodic line in measure 702. The lower staff provides a harmonic accompaniment with eighth notes. Dynamic markings include *cresc.* and *stacc.*. A *bb* marking is placed above the first note of measure 702.

703

f *più f* *ff*

Detailed description: This system contains measures 703 to 705. The upper staff features a melodic line with eighth notes. The lower staff provides a harmonic accompaniment with eighth notes. Dynamic markings include *f*, *più f*, and *ff*.

706

ff *dim.* *dim.*

Detailed description: This system contains measures 706 to 708. The upper staff features a melodic line with eighth notes and slurs. The lower staff provides a harmonic accompaniment with eighth notes. Dynamic markings include *ff*, *dim.*, and *dim.*.