

A-682 147

Meyerbeer

12.50
1880 118



Orchester-Studien für FLÖTE.

Eine Sammlung der bedeutendsten Stellen für Flöte
aus
Opern, Symphonien und andern Orchesterwerken
zusammengestellt
von

WILHELM BARGE,

1ster Flötist am Gewandhaus- u. Theater Orchester zu Leipzig.

9. Hefte. Heft 1.

(In einem Bde. zusammen 15 M.)

Pr. à 2,25 no.

Neue Auflage.

Eigentum des Verlegers.

New edition.

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Amsterdam:
Seyffardt'sche Buchhandlung
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New York:
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6 & 8 Fourth Ave.

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SEMPER BONA
PIANOFORTE MUSICA
ROMA
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ORCHESTER - STUDIEN für Flöte von W. Barge. Heft 1.

Aus der Oper: „Robert der Teufel“ von Meyerbeer.*)

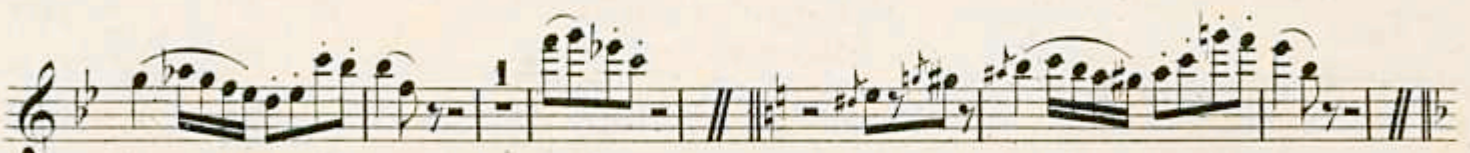
Roberto il Diavolo

INTRODUCTION.

Andante maestoso.



Allegro moderato.



Allegro con moto.



Nº 3. FINALE.

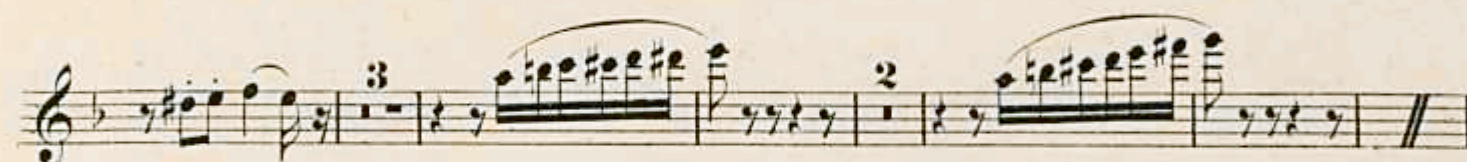
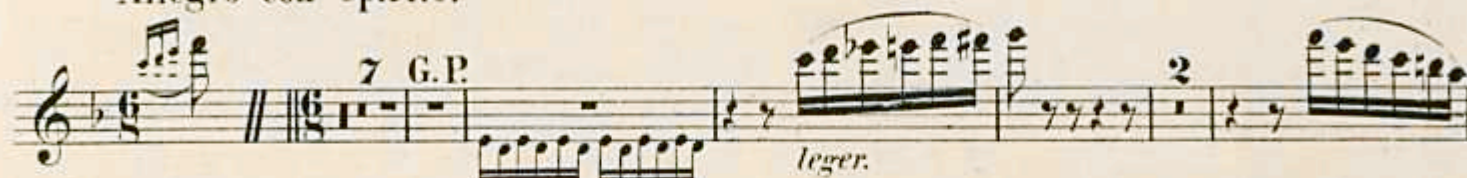
Allegro.



*) Mit gültiger Bewilligung der Schlesinger'schen Buch- und Musikalienhandlung in Berlin.



Allegro con spirito.



Zweiter Act.

Nº 4.

Andantino.



Allegretto.

Viol.

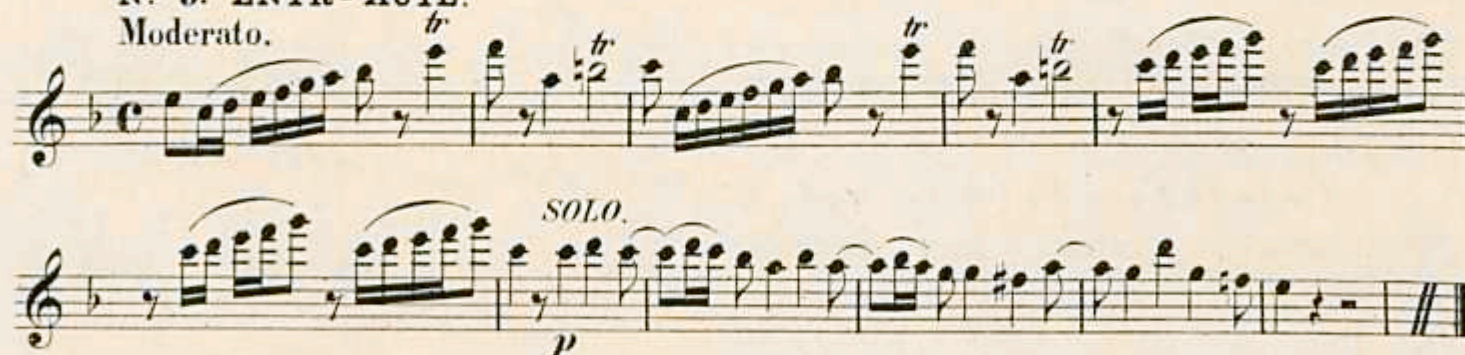
SOLO.



Dritter Act.

Nº 9. ENTR' ACTE.

Moderato.



Nº 10.

Andante.





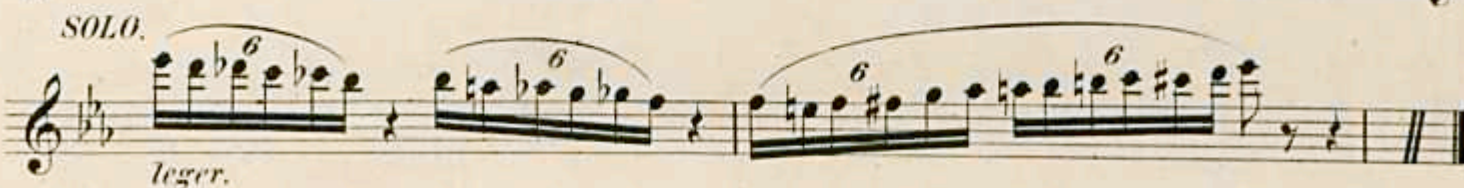
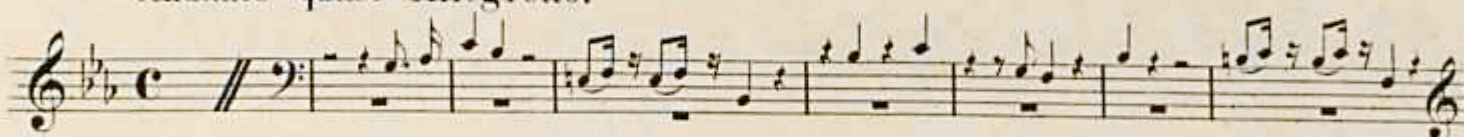
No 11.

Allegretto moderato.



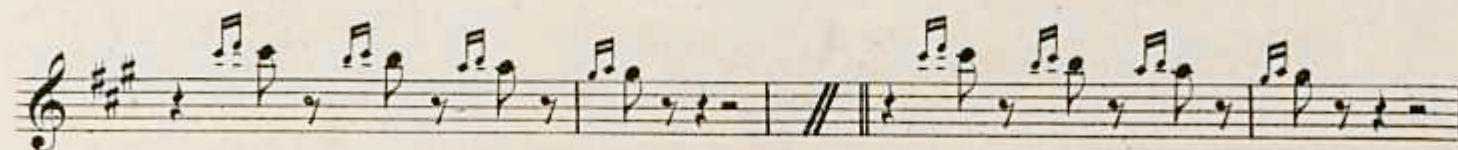
No 12. DUO.

Andante quasi Allegretto.





Andantino.



Aus der Oper: „Tell“ von Rossini.

OUVERTURE.

Allegro.

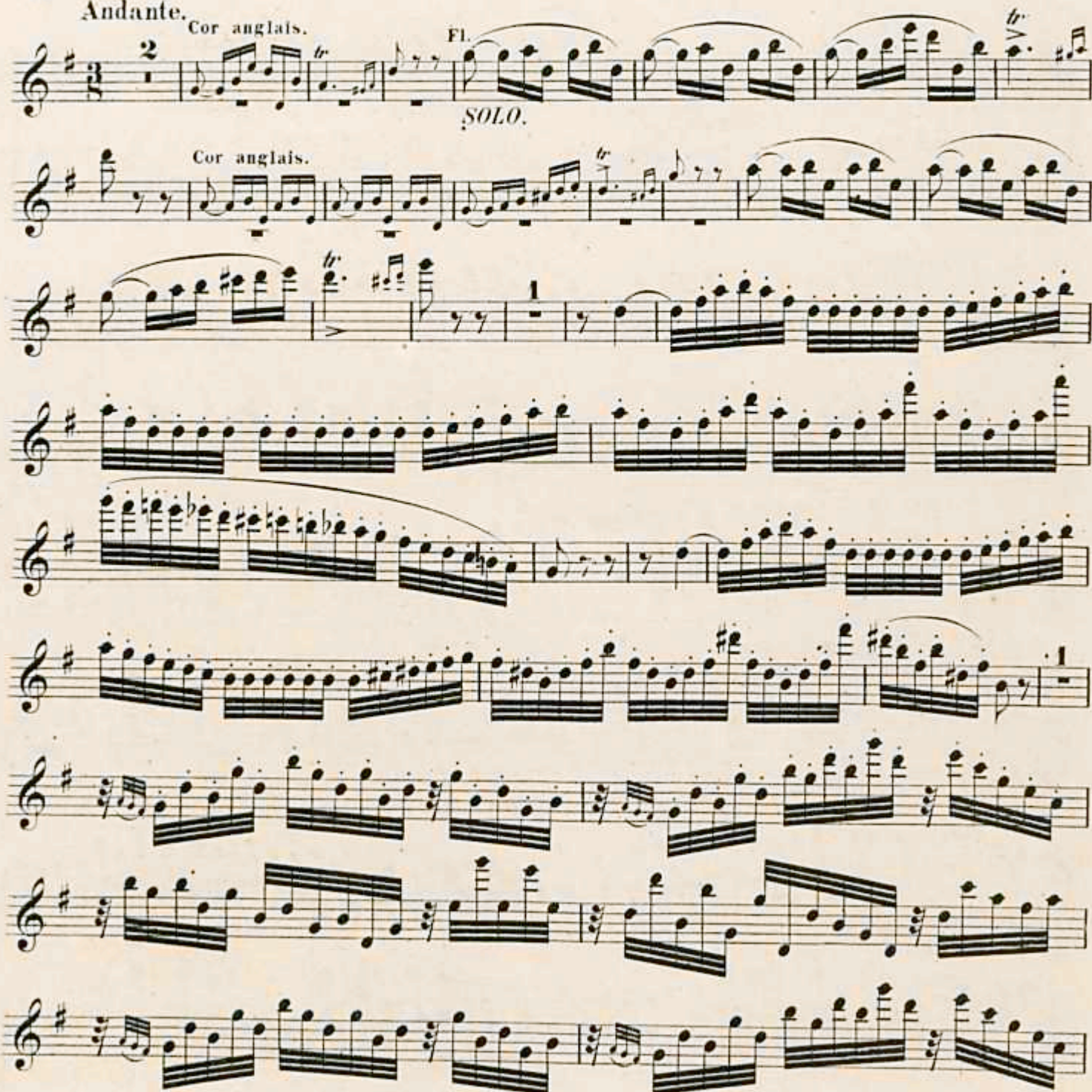


Andante.

Cor anglais.

Fl.

SOLO.





Nº I..

Allegro vivace.



Allegro.



10 *Dritter Act.*
BALLET.
Allegro vivo.

Musical score for Ballet, Allegro vivo, measures 1-24. The score is written for a single melodic line in treble clef, 2/4 time. It features a series of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *sf* (sforzando) and *p* (piano). The key signature has one sharp (F#). The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

Allegretto.

Musical score for Ballet, Allegretto, measures 25-36. The score is written for a single melodic line in treble clef, 3/4 time. It features a series of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *sf* (sforzando) and *p* (piano). The key signature has two sharps (F# and C#). The piece concludes with a double bar line.

Vierter Act.
Nº 18.
Andantino.

Fl. I.
 Fl. II.

Nº 19. FINALE.
Allegro.

ff



Aus der Oper: „**Fra Diavolo**“ von Auber.

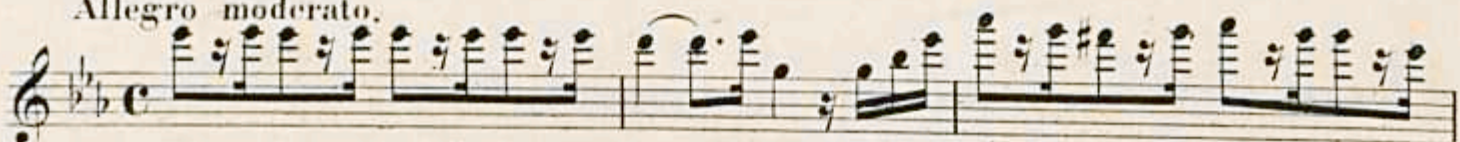
OUVERTURE.

Allegro maestoso.



Nº 3.

Allegro moderato.



Allegro assai.

p

SOLO.

cresc.

Nº 5.
Allegro vivace.

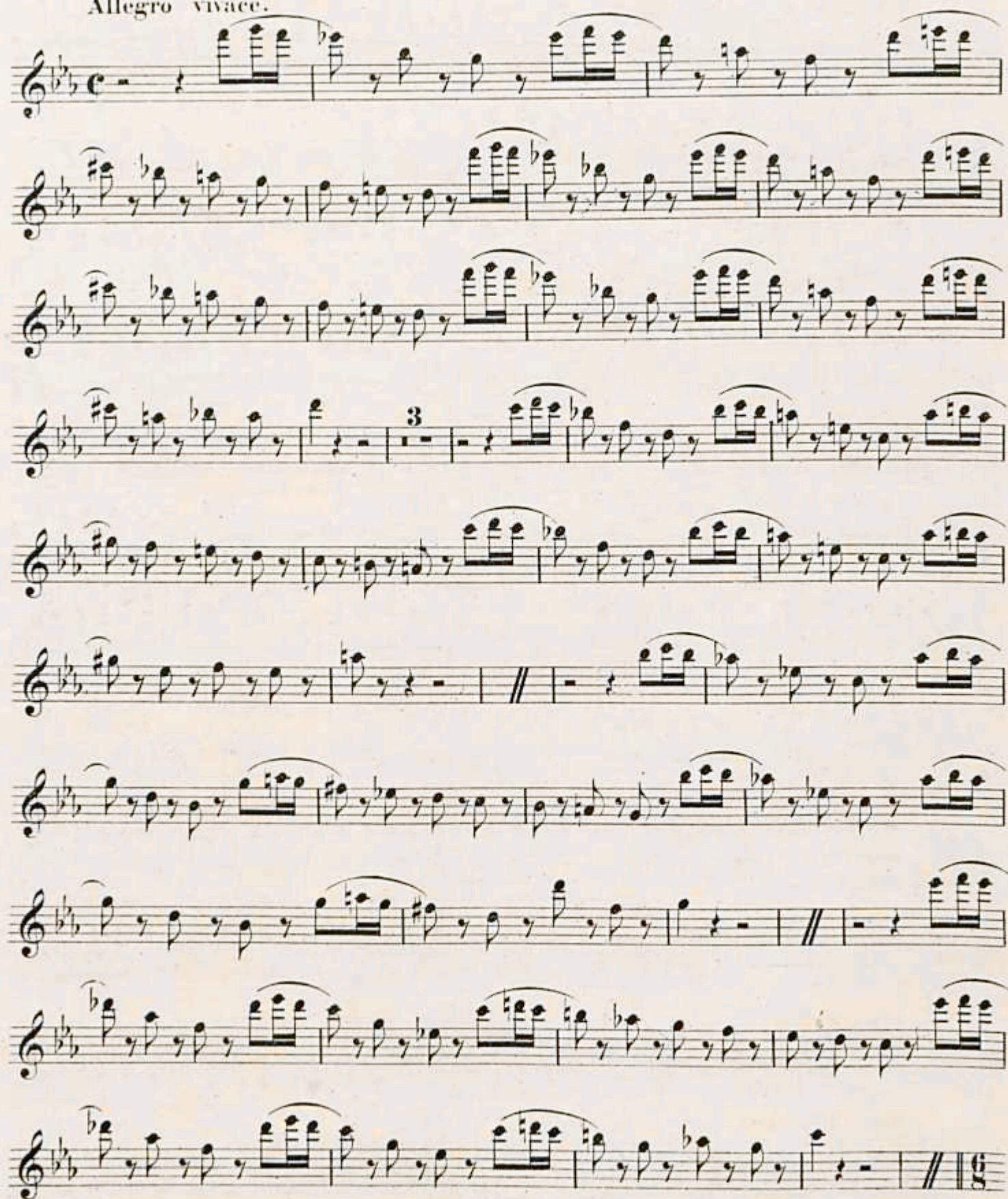
p

cresc.

f

Nº 6. FINALE.

Allegro vivace.





Aus der Oper: „Euryanthe“ von C. M. v. Weber.

Nº 1.

Moderato maestoso.



Nº 5. CAVATINE.

Andantino.



Fl. I.

Fl. II.



Nº 8. ARIE.

Allegro.

SOLO.



Nº 9. FINALE.

Allegretto.





Zweiter Act.

Nº 12. ARIE.

Larghetto non lento.



Dritter Act.

SCENE und CAVATINE.

Largo.

Fag.



Nº 21. LIED mit CHOR.

Allegretto.

Fl. I.

Fl. II.

scherzando

Aus der Oper: „Der Templer und die Jüdin“ von H. Marschner. *)

Nº 2.

Allegretto.

p

p

dim. e ritard.

*) Mit gütiger Bewilligung der Hofmeister'schen Musikalienhandlung in Leipzig.

fp dim. e ritard. *p* *p* *f*

Nº 5.
Animato.

p *SOLO.* *f* *dim.*

Allegro agitato.

pp rit. *mf*

Nº 10.
Allegretto.

p

Aus N^o 11.
Allegretto.
SOLO.





Allegro furioso.



Aus N^o 12.

Allegro con fuoco.



Dritter Act.

Nº 13.

Allegro.

cre -

scen *do*

f *ff*

cresc.

Nº 16. DUETT.

Allegro agitato, ma non presto.

cresc. *fp*

Aus der Oper: „Dinorah“ von Meyerbeer.*)

Nº 3.

Allegretto molto moderato.

Allegretto gracioso.

*) Mit gütiger Bewilligung der Schlesinger'schen Buch- und Musikalienhandlung in Berlin

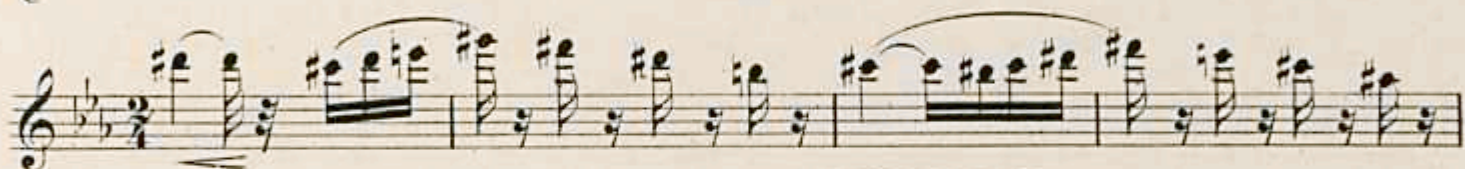
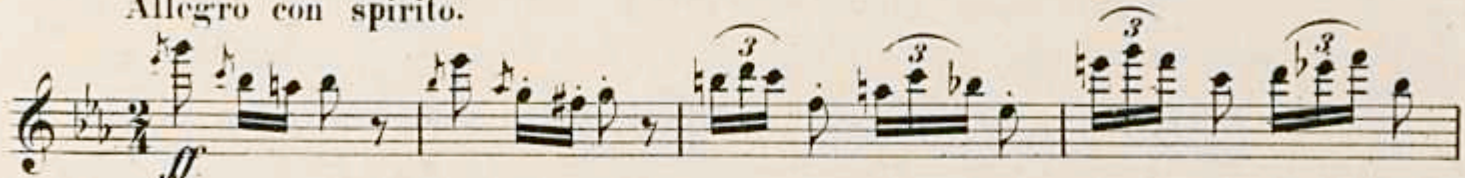


Aus N^o 7.

Allegro moderato.



Allegro con spirito.



Aus N^o 8.

Andantino quasi Allegretto.



Aus N^o 11.
Allegretto ben moderato.



Allegro con spirito.



Aus N^o 15.
Allegretto ben moderato.



Un poco piu lento.



Dritter Act.

N^o 15^{bis}.

Allegro moderato.





Aus N^o 18.
Andante quasi Allegretto.



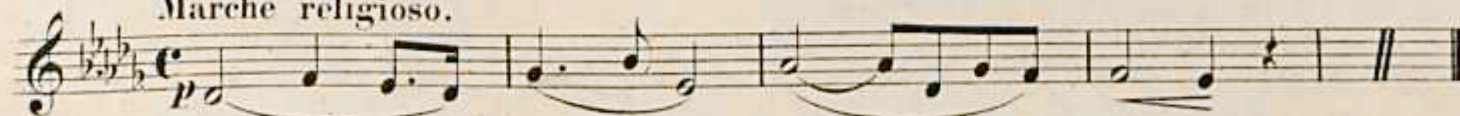
N^o 20.
Andante cantabile.



Aus N^o 21.
Allegro con spirito.



Marche religioso.



Aus derselben Oper.



Aus N^o 2.
Allegro moderato. SOLO.



Aus N^o 2 bis.

Presto.

N^o 8.
Allegretto quasi Allegro.

Fl. I.

Picc.

N^o 15.

Allegro molto moderato.

SOLO.

Picc.



Aus der Oper „Die Zauberflöte“ von Mozart.

OUVERTURE.

Allegro.





Aus N^o 9. FINALE.
Andante.

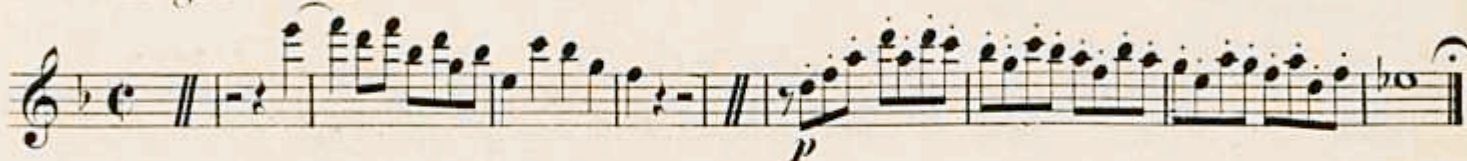


N^o 14.
Allegro.





Aus N° 15. ARIE.
Allegro assai.



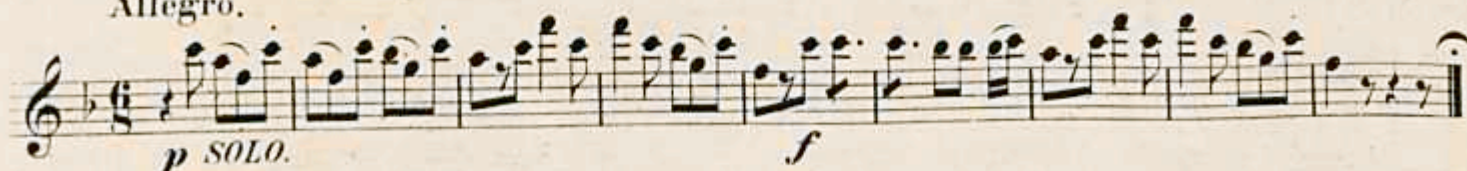
Aus N° 18. ARIE.
Andante.



Aus N° 21. ARIE.
Andante.



Allegro.

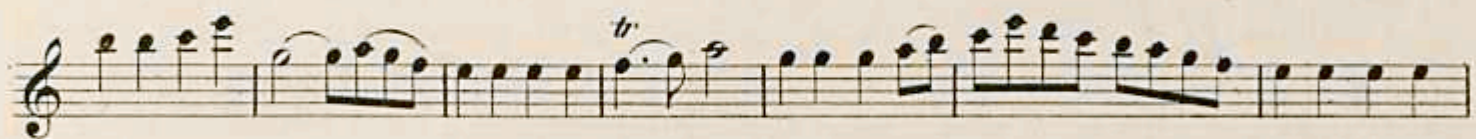
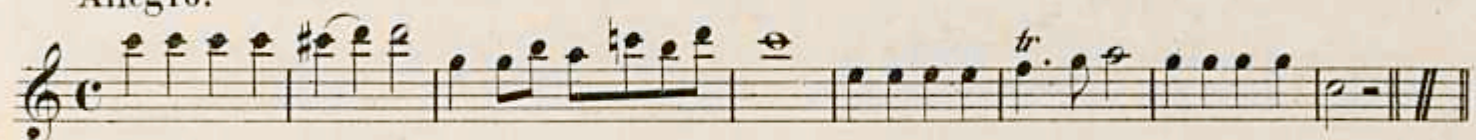


Aus N° 22. FINALE.
Adagio.

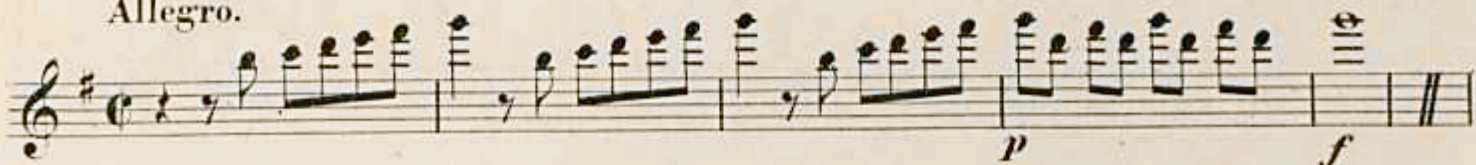




Allegro.



Allegro.



Allegro.

Three staves of music in 3/4 time, marked Allegro. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff also has piano (*p*) and forte (*f*) dynamics. The third staff begins with a piano (*p*) dynamic.

Aus der Oper: „Der Nordstern“ von Meyerbeer. *)

Letzter Act. FINALE.

Andantino.

Three staves of music in 3/4 time, marked Andantino. The first staff is marked SOLO and *f con brio*, with an *ad lib.* section. The second staff is marked *dolce con espressione*. The third staff is marked *Le même mouvement.*

Allegro molto moderato.

Three staves of music in 3/4 time, marked Allegro molto moderato. The first staff is marked Canto. The second staff is marked Fl. I. and *con brio*. The third staff is marked *pp*.

*) Mit gütiger Bewilligung der Schlesinger'schen Buch- und Musikalienhandlung in Berlin.

The musical score consists of six systems of two staves each. The notation includes various dynamics and performance instructions:

- System 1:** Dynamics include *ff*, *p*, *f*, and *p*. The right hand features complex arpeggiated figures.
- System 2:** Dynamics include *ff*, *p*, *f*, and *p*. The left hand has a steady eighth-note accompaniment. A *cresc.* marking is at the start, and *dim.* appears in the right hand.
- System 3:** The instruction *elargissez le mouvement* is written above the first staff. Dynamics include *ppp* in both hands.
- System 4:** The instruction *cresc. e string.* appears above the right hand. The music features triplet patterns in both hands.
- System 5:** Dynamics include *f* and *f*. The right hand has triplet patterns, while the left hand has a more complex rhythmic pattern.
- System 6:** The system concludes with a double bar line in both hands.

Canto.

Fl. I

Fl. II.

f

pp

ff

p

f

The musical score is written for three parts: Canto (voice), Fl. I (Flute I), and Fl. II (Flute II). The time signature is 2/4. The key signature has one flat (B-flat). The score is divided into four systems. The first system shows the Canto part with a melodic line and the two flutes with more complex, rhythmic patterns. The second system continues the Canto melody and the flute accompaniment. The third system features more intricate flute work with many triplets. The fourth system shows a dynamic shift, starting with *pp* (pianissimo) and moving through *ff* (fortissimo), *p* (piano), and *f* (forte) throughout the system. The Canto part is mostly melodic with some rests, while the flutes provide a dense, rhythmic accompaniment.

p
f
p
cresc.
p
cresc.

dim.
cresc.
dim.
cresc.

pp
dim.
Un peu plus lent.
ppp
dim.
ppp

cresc.
ralentissez davantage
Pressez le mouvement.

Canto.

Fl. I

Fl. II.

f

pp

ff

p

f

p

f

p

cresc.

cresc.

dim.

cresc.

dim.

cresc.

ppp

dim.

un peu plus lent.

ppp

ppp

dim.

ppp

ralentissez davantage

Pressez le mouvement.

The first system of the musical score consists of two systems of staves. The first system has a single treble staff with a melodic line featuring eighth and sixteenth notes, and a grand staff (treble and bass) with a complex accompaniment of sixteenth-note chords and triplets. The second system continues the melodic line and the accompaniment, ending with a double bar line and a repeat sign.

Allegretto moderato.

The second system of the musical score consists of two systems of staves. The first system has a single treble staff with a melodic line featuring eighth and sixteenth notes, and a grand staff (treble and bass) with a complex accompaniment of sixteenth-note chords and triplets. The second system continues the melodic line and the accompaniment, ending with a double bar line and a repeat sign.

con brio

musical score for piano and voice, page 35. The score is in D major and 4/4 time. It features a vocal line and a piano accompaniment with complex arpeggiated figures. Performance markings include *f*, *marquez bien*, *cresc.*, and *ad lib.*