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# 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.



8 Hefte. N<sup>o</sup> 2.

Pr. M. 2,25 no.

Neue Auflage.

Eigentum des Verlegers.

New edition.

LEIPZIG, CARL MERSEBURGER.

Amsterdam  
Seyffardt'sche Buchhandlung  
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# ORCHESTER-STUDIEN für FLÖTE

von

W. BARGE. Heft II.



Arie aus: „L'Allegro il Penseroso“ von Händel.

Andante.

*p* *mf* *pp cresc.*

*cresc.* *f* *pp*

*cresc.* *f*

*pp* *dim.* *p*

*pp*

*cresc.* *tr* *tr*

**TUTTI** *f* *dim.* *p*

Sopr. *ad lib.*

Fl.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff features a complex accompaniment with sixteenth-note patterns and slurs.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a similar accompaniment. Dynamic markings *p*, *mf*, and *p* are placed below the bass staff.

Third system of musical notation. A large slur spans across both staves. The bass staff has a dense sixteenth-note accompaniment. A dynamic marking *f* is at the end of the system.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff has a sixteenth-note accompaniment. Dynamic markings *p*, *cresc.*, and *f* are present. The word **TUTTI** is written above the bass staff.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a sixteenth-note accompaniment. Dynamic markings *p*, *cresc.*, and *mf* are present.

Sixth system of musical notation. The treble staff has a melodic line with trills (*tr*). The bass staff has a sixteenth-note accompaniment with trills (*tr*).

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff features a complex accompaniment with sixteenth-note patterns and slurs. A red circular stamp is located on the right side of this system.



Second system of musical notation, consisting of two staves. The lower staff includes a dynamic marking of *p* (piano) near the end of the system.

Third system of musical notation, consisting of two staves. The lower staff features a trill marked with "tr" and a dynamic marking of *f* (forte).

Fourth system of musical notation, consisting of two staves. The lower staff includes trills marked with "tr" and dynamic markings of *f* and *p*.

Fifth system of musical notation, consisting of two staves. The lower staff includes a trill marked with "tr" and a dynamic marking of *f*.

Sixth system of musical notation, consisting of two staves. The lower staff includes a dynamic marking of *f* and a second ending bracket labeled "2".

mf p mf p

f p

tr tr tr tr tr

cresc.

pp

ad lib.

pp

Fine. Larghetto. 20

Aus dem 3<sup>ten</sup> Violin-Concert von Lotto.  
Moderato

Aus dem Scherzo Op.19 von Goldmark.  
Allegro.

Aus dem Oratorium „Die Schöpfung“ von Haydn.  
EINLEITUNG.

Largo. SOLO

SOLO

Zweiter Theil.  
Nº 9. ARIE.

Moderato.

The musical score is written for voice and piano. It begins with a *SOLO* marking for the voice part. The piano accompaniment starts with a *TUTTI* marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *fz* (forzando) and *f* (forte). There are also markings for *SOLO* and *TUTTI* throughout the piece. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of ten staves, with the first two staves being vocal lines and the remaining eight staves being piano accompaniment.

Dritter Theil.  
Nº 15.  
Largo.

Fl. I.  
Fl. II.  
Fl. III.

*cantabile fz f p*

*fz fz fz fz*

*f p p p*

*fz p fz p fz p*



Aus der **Fantasie** für Clavier (Solo) Chor und Orchester von Beethoven.  
Moderato.



Aus dem Ballet „Ein orientalischer Traum.“  
Allegro.



Aus der Musik zu **Preciosa** von C.M.von Weber.

**OUVERTURE.**

*Allegro moderato.*

*p* *f* *ten.* *SOLO* *dolce* *Allegro con fuoco.*

Aus N<sup>o</sup> 3. MELODRAM.

*Moderato grazioso.*

*p SOLO* *Fl.* *Viol.* *a piacere*



Aus N<sup>o</sup> 4. BALLET.

Presto.



Aus N<sup>o</sup> 46. MELODRAM.

Scherzando.



Aus N<sup>o</sup> 5. Zigeuner-Chor.

Moderato

Picc. I.



Aus N<sup>o</sup> 6 LIED.  
Larghetto.

Singstimme.

Flöte.

*a piacere*

N<sup>o</sup> 9. BALLETT.  
Andante

Aus der **Sinfonia eroica** von L.van Beethoven.  
Allegro con brio.

*sf* *pp* *p*  
*sfz*  
 SOLO.  
*dolce* *cresc.* *pp* *cresc.*  
*f* *sf* *cresc.*  
*sf* *espress. cresc. decresc.* *p*  
 Adagio.  
*p* *dolce*  
*cresc. ff* *p* *cresc.* *scen.* *do*  
*p*  
*cresc.* *f* *f* *sf* *sf*  
*marcato* *tr*

*ff* *p* *cresc.*  
*decresc.* *p* *p* *cresc.*

Scherzo.  
 Allegro vivace.

*p* *p dolce sempre legato*

FINALE.  
 Allegro molto.

*ff* *p* *cresc.* *cresc.* *p*  
*tutto staccato*  
*p dolce* *cresc. sf*

*energico*

*p* *sf* *sf*

*Poco Andante*

*p* *cresc.* *decresc.*

*Presto.* *decresc.* *pp*

*ff*

Aus der **Leonore-Ouverture** von L.van Beethoven.

*Adagio*

*ff* *p* *dim.* *pp* *p*

*stacc. e pp*

*p* *pp*

*Allegro.*

*ff*

SOLO  
*p dolce* *cresc.* *p*

*cresc.* *pp*

*sempre pp*

SOLO  
*colla parte* Tempo I  
*p dolce*

Tempo I  
*colla parte* *p dolce*

*cresc.* 6 Viol. *ppp* Fl. Solo *cresc.*

*sp*

1

3

*pp*

*pp*

fp cresc. sf

p cresc. sf



pdim.

Aus der Ouvertüre „Anacreon“ von Cherubini.  
Largo assai.

SOLO dolce

Allegro.

pp cresc poco a

poco sf

sf p

Aus der Suite N<sup>o</sup> 1 von Fr. Lachner.  
Allegro non troppo.

MENERET.  
Allegro non troppo.

MENUETTO.  
Allegro non troppo.

Aus der Ouverture „Die Abenceragen“ von Cherubini.

Largo.  
*dolce*

Allegro con spirito. *f* > *p*

*ppleggiero*

Aus dem **Concerte** für Piano N<sup>o</sup> 8. D.moll von Mozart.  
Prestissimo.

*SOLO*

*p*

Aus dem Entre-Act zu „Joseph in Egypten“ von Mehul.  
Allegro.

*SOLO*

Aus der Oper: „Die Entführung aus dem Serail“ von Mozart.

Nº 4.

*pp*

*p*

Nº 11. ARIE.  
Allegro maestoso.

*pp*

*SOLO*

*SOLO*

*fp fp fp*

*fp fp fp fp fp fp*

*p*



Nº 14.  
Allegro.

The musical score is written for piano in 2/4 time, marked Allegro. It consists of six systems of two staves each. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with a double bar line at the end of the sixth system.

Aus der **Passionsmusik** nach dem **Evangelisten Matthaeus** v.J.S.Bach.  
**Nº 9.**

*Recit.*  
Fl. I.

Fl. II.

## Nº 10. ARIE.

Fl. I.

Fl. II.

*p*

*f*

*p*

*p*

First system of musical notation, consisting of two staves. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. A dynamic marking of *f* (forte) is present in the second measure of the lower staff.

Second system of musical notation, consisting of two staves. The music continues with intricate patterns. Dynamic markings of *p* (piano) are visible in the lower staff towards the end of the system.

Third system of musical notation, consisting of two staves. The notation is dense with many sixteenth notes and rests.

Fourth system of musical notation, consisting of two staves. A dynamic marking of *f* (forte) is present in the lower staff.

Fifth system of musical notation, consisting of two staves. A dynamic marking of *p* (piano) is present in the lower staff.

Sixth system of musical notation, consisting of two staves. The system concludes with double bar lines in both staves.

## Nº 58. ARIE.

SOLO

Musical score for Arie No. 58, Solo. The score is written in 3/4 time and consists of a vocal line and a piano accompaniment. The vocal line is marked "Sop." and the piano part is marked "p". The score is divided into eight systems, each with two staves. The first system shows the vocal line and the piano accompaniment. The second system shows the vocal line and the piano accompaniment. The third system shows the vocal line and the piano accompaniment. The fourth system shows the vocal line and the piano accompaniment. The fifth system shows the vocal line and the piano accompaniment. The sixth system shows the vocal line and the piano accompaniment. The seventh system shows the vocal line and the piano accompaniment. The eighth system shows the vocal line and the piano accompaniment.

This page of musical notation, numbered 27, contains six systems of music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and trills. The piece concludes with a double bar line at the end of the sixth system.

Aus der Symphonie D-dur N<sup>o</sup> 4. von Haydn.  
Presto.

Andante.

*SOLO*

*pp stacc.*

*sempre pp*

*p*

*dim.* *pp* *ff*

**MENUETTO.**

**Allegretto. TRIO. SOLO**

**3** *p*

*p* *Fag.*

*p*

**FINALE.**  
*Vivace. a 2*

*f*

*p*

*dim.* *pp*

*ff*

Aus der Symphonie Es-dur N<sup>o</sup> 3. von Haydn.  
Vivace assai.

*f*

*sf*

*ff SOLO*

*p* *f* *f* *f*

*sf* *sf* *sf* *sf* *sf*

*sf* *dim.*

*p* *f* *SOLO* *p*

*p* *f* *p*

Adagio. *SOLO* *p* *tr.*

*SOLO*

*p* *mf* *dim.* *p*

*dim.* *pp* *p*

*sf* *dim.* *p*

*cresc.* *più f* *f*

*Vivace. SOLO*

*p* *p*

*f*

*f* *f*

Aus der Oper „Cosi fan tutte“ von Mozart.  
**OUVERTURE.**  
 Presto.

*p* *SOLO*

*p*



**Nº 12.**  
Allegro

**Nº 19. FINALE.**  
Andante.

**Allegro.**

*sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *f*

**Nº 20. ARIE.**

*Allegretto.*

*sf* *sf* *sf*

**Nº 23.**

*Allegro.*

*sf* *sf* *sf* *Presto.*  
*p*

*sf*

**Nº 26.**

*Presto.*

*p* *f*

*f*

*cresc.*  
**Nº 31.**

*Allegro.*

*p* *SOLO*

Aus der Symphonie D-dur N<sup>o</sup> 2. von Haydn.  
Allegro.

*p*  
*SOLO*  
*p*  
 Andante.  
*f* *p*  
*p* *p* *sf*  
*p* *mf* *p*  
*p* *sf*  
*p* *più largo* *a tempo*  
*più largo* *p*  
*cre - scen - do* *sf* *f*  
*p*  
*dim.* *pp*

Aus der Ouvertüre: „Der Wasserträger“ von Cherubini.  
Allegro.



*p*

*dol.*

*cresc.*

*f* *dol.*

*dol.* *p*

*dol.*

*cresc.* *f*

*p* *dol.*