

Ravel - Daphnis et Chloé

The first system of the musical score for "Les Feuilles mortes" is shown. It includes a piano (p) part and a flute (Fl.) part. The piano part begins with a treble clef and a key signature of two sharps (F# and C#). The flute part is marked "p" and "mf". The score includes measures 175 and 176, with a tempo marking "Très lent." and a dynamic marking "Solo". The piano part has a "Cédez" instruction at the beginning. The flute part has a "Retenez" instruction at the beginning. The score is written for a piano and flute, with the piano part in the lower staff and the flute part in the upper staff.

17

PRÉLUDE

À L'APRÈS-MIDI D'UN FAUNE

E.A. TEATRO COMUNALE
FIRENZE - ARCHIVIO MUSICALEMATERIALE
SINFONICO

N°

26

1^{re} et 2^e Flûtes

CLAUDE DEBUSSY

Très modéré
1^{er} SOLO

1^{re} et 2^e FLUTES

3

Andantino ($\text{♩} = 126 - 132$)

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written for a horn (trb) and includes various musical notations and dynamics.

Key features and markings:

- Rehearsal Mark 7:** The score begins with a rehearsal mark labeled "7".
- First Ending (1.):** The first ending is marked with a "1." and includes a first ending bracket.
- Second Ending (2.):** The second ending is marked with a "2." and includes a second ending bracket.
- Section A:** A section labeled "A" in a box, featuring a horn solo (trb) and a dynamic marking of *mp*.
- Section B:** A section labeled "B" in a box, featuring a horn solo (trb) and a dynamic marking of *mp* with a crescendo (*cresc.*) marking.
- Section C:** A section labeled "C" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section D:** A section labeled "D" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section E:** A section labeled "E" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section F:** A section labeled "F" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section G:** A section labeled "G" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section H:** A section labeled "H" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section I:** A section labeled "I" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section J:** A section labeled "J" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section K:** A section labeled "K" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section L:** A section labeled "L" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section M:** A section labeled "M" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section N:** A section labeled "N" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section O:** A section labeled "O" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section P:** A section labeled "P" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section Q:** A section labeled "Q" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section R:** A section labeled "R" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section S:** A section labeled "S" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section T:** A section labeled "T" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section U:** A section labeled "U" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section V:** A section labeled "V" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section W:** A section labeled "W" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section X:** A section labeled "X" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section Y:** A section labeled "Y" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.
- Section Z:** A section labeled "Z" in a box, featuring a horn solo (trb) and a dynamic marking of *f*.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *l_f*

Staff 2: *B^{va}*, *f*, *mf*, *cresc.*, *D*

Staff 3: *rgva*, *f*

Staff 4: *dimin.*

Staff 5: *allarg.*, *1^o*

Beethoven - Overture Leonore n.3

[illegible]

Brahms - Sinfonia n. 4

(All° energico e passionato)

87 *p dolce* *pp* *dim.*

95 *Solo* *P espressivo* *poco cresc.*

100

103 *2*

The musical score consists of four staves of music in G major. The first staff (measures 87-94) features a melodic line with triplets and a dynamic marking of *p dolce*, followed by *pp* and *dim.*. The second staff (measures 95-100) begins with a *Solo* marking and a *P espressivo* dynamic, leading into a *poco cresc.* section. The third staff (measures 100-103) continues the melodic development. The fourth staff (measures 103-104) concludes the passage with a final chord and a *2* marking. The key signature has one sharp (F#).

Orch. B. 2807

Pierino e il lupo

Flauto

ПЕТЯ И ВОЛК
СИМФОННИЧЕСКАЯ СКАЗКА ДЛЯ ДЕТЕЙ

С. Прокофьев

Andantino

8 12

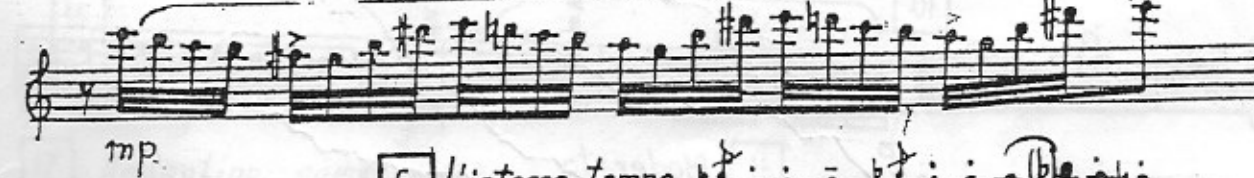
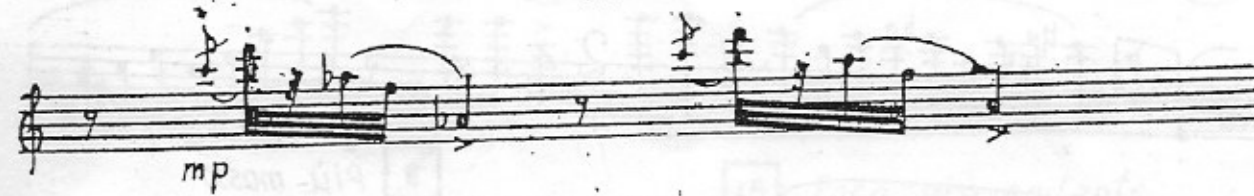
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Allegro

mf

3



Pierino e il lupo

Handwritten musical score for Pierino e il lupo, measures 8-13. The score is written on a single staff in G major (one sharp) and 2/4 time. Measure 8 begins with a bracketed measure number '8' and a dynamic marking 'f con brio'. It features a series of eighth notes and a half note. Measure 9 is marked 'f Più mosso' and includes a '4 acceler.' marking. Measure 10 is marked '10.' and 'P'. Measure 11 is marked '11 Moderato' and '4 rit.'. Measure 12 is marked '12' and 'PP'. Measure 13 is marked '13 Allegro, ma non troppo' and 'ff'. The score includes various musical notations such as slurs, ties, and dynamic markings.

8 *f con brio*

9 *f Più mosso* 4 *acceler.*

10 *P*

11 *Moderato* 4 *rit.*

12 *PP*

13 *Allegro, ma non troppo* *ff*

St. Matthew's Passion Aria. Coro I. Aus Liebe will mein Heiland sterben

Flute and Soprano

 $\text{♩} = 92$

①

②

Fine *p*

①

②

SYMPHONIE CLASSIQUE

Serge PROKOFIEFF
Op. 25

I

Allegro



II

Larghetto

Fl. I

31

pp molto dolce

tr

pp

32

6

IV Finale

$\text{♩} = 84$

Molto vivace

1

5

47

pp

ff subito

50

pp

51

pp

p

se
divietta
piccolo

FLI-8010

59 *pp*



63

mp marcato *p* *p*

[illegible]

① ТАДРОКБИДОН

Doğru Soru
R₁

67

68

pp

pp

[illegible]

67 *pp*

68 *pp*

69 *pp* *f* *f*

70 *p*

71 *p* *f*

72 *ff* *f* *cresc.*

73 *f* *ff* *mp scherzando* Solo

74 3 4 *v.l.*

75 *p scherzando* *f* *ff* *f*

76 *ff* *ff* *ff*

di - mi - nu - en - do

Fl. I Solo

Petruschka.

ПЕТРУШКА.

Pétrouchka.

Flauto grand I.

Картина Первая.
МАСЛЕНИЦА.

Erstes Bild.
Karneval.

Premier Tableau.
Carnaval.

Игорь Стравинский
Igor Stravinsky.

ФОКУСЪ.

Taschenspielerei.

Le tour de passe-passe.

30 Lento. Viol. I. 31 Cadenza ad lib. ma non accel.

6 p

L'istesso tempo.

32 p

trio II

1 Solo

3

mp cantabile

mp cantabile

mf

Concerto in Es

„Dumbarton Oaks“

Igor Strawinsky

II. Allegretto $\text{♩} = 112$

Solo
ben marc.

© 1938 B. Schott's Söhne, Mainz. Mit freundlicher Genehmigung.

Edition Peters

Sinfonia domestica

Richard Strauss
op. 53

Etwas gemächlich $\text{♩} = 176$

Abdruck mit freundlicher Genehmigung von Bote & Bock, Berlin.

Edition Peters

LA
senza
follia delle su
mignolo do# dx
25

Mendelssohn - Sogno di una notte di mezza estate
Scherzo

Foro

(Allegro vivace)

330 *5* *P*

341 *sempre stacc.*

347 *V*

353

359 *Q*

365 *cresc.* *dim.*

371

377 *2* *pp*

He Geist! Wo geht
die Reise hin?
attacca

Orch. B. 281

Lizenz Nr. 472 - 185/294/59
Druck: VEB Messe- und Musikalienverlag, Leipzig III/18/187

NORMA

SCENA IV. e CAVATINA

37 Andante sostenuto assai

SOLO

(VIOLINI)

p

Lento

Wilhelm Tell

Ouverture

Andante [♩ = 56-60]

Gioacchino Rossini

Cor. anglais

Solo

180

186

194

200

204

207

211

214

217

221

1
20
Flute I

Carmen Suite No. 1

Georges Bizet

Nº 3 Intermezzo. (Prelude to Act III)

Andantino quasi Allegretto. (♩ = 88.)

Arpa

Solo

pp

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1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1

Salome

Richard Strauss
op. 54

Etwas ruhiger

[♩ = 48]



Salomes Tanz

Ziemlich langsam

Abbastanza moderato

hervortretend [♩ = 76]

Etwas zögernd.
rallentandoviel bewegter
molto mosso [♩ = 144]



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GIOVANNA DE GUZMAN · LE QUATTRO STAGIONI · M.^o VERDI.
I VESPRI SICILLANI L'ESTATE

Flauto et Ottavino

FLAUTO.

ALL.^o GIUSTO.

OTTAVINO.

The musical score is arranged in four systems, each consisting of two staves. The top staff is for the Flauto (Flute) and the bottom staff is for the Ottavino (Piccolo). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALL.^o GIUSTO.' (Allegretto giusto). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include 'P' (piano) and '1' (first ending). The first system shows the Flauto playing a melodic line with triplets and the Ottavino playing a rhythmic pattern. The second system continues the Flauto melody with a 'P' marking. The third system shows the Flauto playing a more complex melodic line with many beamed notes. The fourth system shows the Flauto playing a descending melodic line with a 'P' marking.

GIOVANNA DE GUZMAN
I VESPRISICILIANI

LE QUATTRO STAGIONI
L'AUTUNNO

M^o VERDI.

Flauto e Ottavino.

All^o vivace.

FLAUTO.

OTTAVINO.

Musical score for Flute and Piccolo, measures 72-78. The score is written for Flute (FLAUTO) and Piccolo (OTTAVINO) in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked 'All^o vivace.' The dynamics are marked 'pp' (pianissimo) at measure 72. The score shows a melodic line for the Flute and a supporting line for the Piccolo. Measure 78 is marked with a box containing the number 78.

2^{da} VARIAZIONE.

All^o moderato.

Musical score for Flute and Piccolo, measures 91-98. The score is written for Flute (FLAUTO) and Piccolo (OTTAVINO) in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked 'All^o moderato.' The dynamics are marked 'f' (forte) at measure 91. The score shows a melodic line for the Flute and a supporting line for the Piccolo. Measure 91 is marked with a box containing the number 91.

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that appears to be a personal or working draft, with some ink bleed-through and handwritten annotations.

- Staff 1:** Features a melodic line with many beamed sixteenth notes. A box containing the number "92" is placed above the staff, followed by the word "Solo." and a piano (*p*) dynamic marking.
- Staff 2:** Continues the melodic line with similar rhythmic patterns.
- Staff 3:** Similar to the previous staves, with dense sixteenth-note passages.
- Staff 4:** Includes a handwritten word "piano" in the left margin. The notation continues with beamed notes.
- Staff 5:** Contains a crescendo marking "cres." followed by a series of dashes indicating a gradual increase in volume.
- Staff 6:** Ends with a final melodic phrase, a crescendo marking "cres.", and a double bar line. A large bracket is drawn on the right side of the staff.

(Andantino) *Lo stesso movimento* ♩ = ♩ *prec.*

I. *prall.* *pp* *cresc. e accel. a poco a poco*

II. *pp*

Allegro sost. ♩ = 132 I. *f* *p* *string.*

Allegretto I. *tr* *p*

Andantino affettuoso ♩ = 58 *rall.* *affrett.* *poco rit.*

(1) a) I. *p*

Andante lento ♩ = 52 I. *ppp* *dim. e allarg. sempre*

Andante calmo ♩ = 54 *tr* *p*

Allegretto moderato ♩ = 144 *p*

II. *ppp* *3* *3* *3*

Allegretto ♩ = 100 *Ott.* *ppstacc.* *3* *3* *3*

I. *ppstacc.* *3* *3* *3*

(1) Talvolta il brano a-b si esegue mezzo tono sotto.

(Andantino)

Lo stesso movimento $\text{♩} = \text{♩} \text{ prec.}$

I. *prall.* *pp* *cresc. e accel. a poco a poco*

II. *pp*

string.

BOHÉME

Allegro sost. $\text{♩} = 132$ I. *f* *p*

Allegretto I. *tr* *p*

Andantino affettuoso $\text{♩} = 58$ *rall.* *affrett.* *poco rit.*

Andante lento $\text{♩} = 52$ I. *ppp* *dim. e allarg. sempre*

II. *ppp*

Andante calmo $\text{♩} = 54$ *tr* *p*

Allegretto moderato $\text{♩} = 144$ *p*

Allegretto $\text{♩} = 100$ Ott. *pp stacc.*

I. *pp stacc.*

(1) Talvolta il brano a-b si esegue mezzo tono sotto.

Ott.

I.

f

f

cresc.

a tempo

Ott. all'8^a sotto

I. e Ott.

p

f

a)

a)

cresc.

ff

a)

a)

Andante mosso ♩ = 40

Solo

p

ATTO II.

Tempo di Gavotta *molto moderato*
Flauto sul palco

p

poco rall.

a tempo

poco rall.

a tempo

pp

poco rit.

rall.

a tempo

Ott. (in Orch.)

ppp

Andante sostenuto ♩ = 52

I. II. III. ten.

ten.

ppp

3

3

SYMPHONY No. 1

ROBERT SCHUMANN, Op. 38
(1810 - 1856)

Andante un poco maestoso ($\text{♩} = 66$) *un poco ritard.*

2 Flauti *p* 1. Solo *p*

a tempo *pp* **Allegro molto vivace** ($\text{♩} = 120$) 1. Solo *sf* *p* *leggero*

Allegro animato $\text{♩} = 100$ *ff* *sf*

cresc. *f* *f*

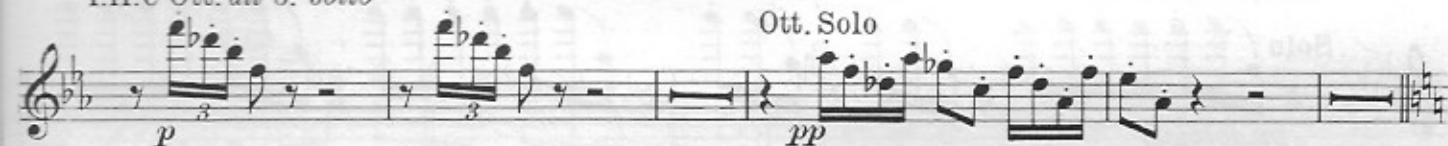
Andante *ritard.* 1. Solo *pp* *Cadenza* *in tempo* *a tempo* *un poco ritard.* *p*

cresc. *f* *f* *mf*

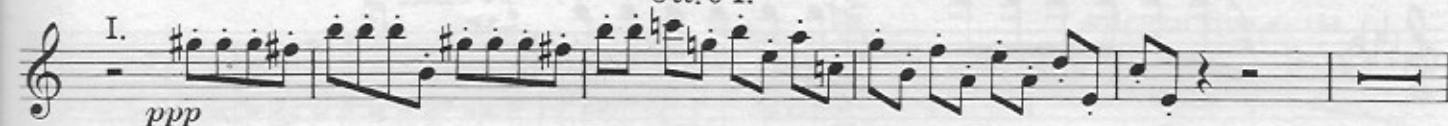
cresc. *cresc.* *f*

I.II.e Ott. all'8^a sotto

Ott. Solo

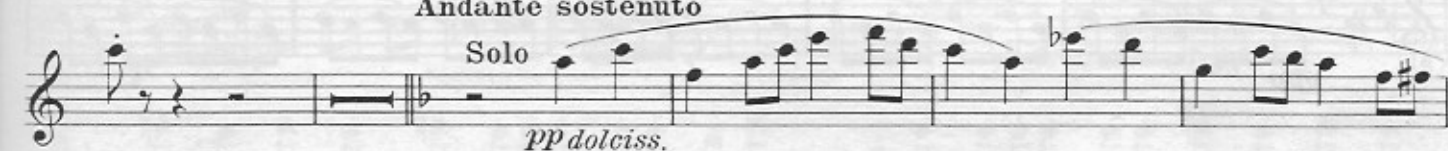


Ott. e I.



Andante sostenuto

Solo

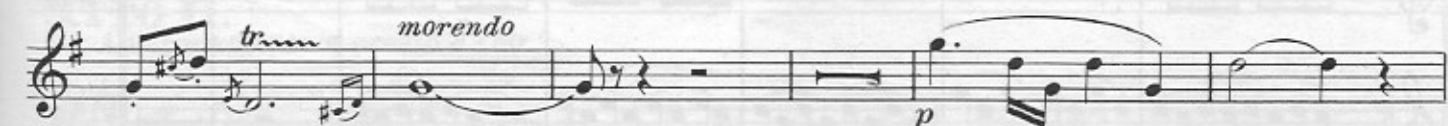


ATTO III.

VERDI - AIDA

Andante mosso ♩ = 76

Solo



REQUIEM VERDI

AGNUS DEI

Andante ♩ = 84

Andante 84

I. *p dolciss.*

II. *p dolciss.*

III. *pp* *p dolciss.*

LUX AETERNA

Allegro moderato ♩ = 88

I.

pp

pp dolciss. con calma senza affrett.

dolciss.

dolciss.

6 ○
○
○
—
●
○_A
○

(3) se calante chiu
dere la chiave(3)

RIGOLETTO ATTO I.

113

G. VERDI

Allegro

Andante $\text{♩} = 72$
Solo

 ff
 pp dolce

Allegro vivo $\text{♩} = 138$

Le Ott.

 f
 p

Andantino $\text{♩} = 92$

Solo

 ppp leggero

Allegro vivacissimo $\text{♩} = 144$
 ff pp

Allegro assai mod.^{to} $\text{♩} = 80$

a) Solo

 p dolce

All.^o moderato $\text{♩} = 76$

I. $pdolciss.$

II. $pdolciss.$

N. B. Il brano racchiuso tra a) e b) molte volte si esegue $\frac{1}{2}$ tono sotto.

ORFEO ED EURIDICE - BALLETO

C.W. GLUCK

Poco lento
Solo

mf *cresc.* *f*

p *f*

mf *pp* *cresc.* *p* *pp*

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

f *p*

rit. *p*

Andante
Solo

tr. *tr.* *1* *p*

SYMPHONY NO. 1

4th Movement

Practise making a really big sound here – one which matches the French horns. Top E is usually sharp and in this key it sounds better if it is flat. (It will help to play it flatter if you don't use your D# key.) You would be wise to pull the headjoint out before this solo.

Più andante BRAHMS

38 *f*

I & II

HORNS

SYMPHONY NO. 4

2nd Movement

Don't use excessive vibrato during the opening descending scale. In fact, in an audition, be prepared to be asked not to use vibrato! Observe the use of appoggiaturas in this solo. Try playing with a metronome to avoid pulling it around too much.

Andante moderato BRAHMS

55 *f*

63 *dolce*

67

97 *mf cresc.*

p *pp*

SYMPHONY NO. 9

From the New World, Op. 95

1st Movement

Some testing low solos in the 1st Movement.

DVOŘÁK

Adagio ♩ = 126

I
FLUTES

II

p *fz* *dim.* *p*

15

p *p*

91 **Allegro molto** ♩ = 136

p *fz* *fz*

95

fz *fz*

149 SOLO

p

265 2. SOLO

p *p* *f* *fz*

312 2. SOLO

p

319

p 1. *fz*

326

p *cresc.* *fz*

370 2. SOLO

p

SYMPHONY NO. 3 IN E♭ MAJOR

'Eroica'

2nd Movement: Marcia funebre

BEETHOVEN

Adagio assai

Adagio assai

1. 2.

p *cresc.* *p*

cresc.

f *ff* *decresc.* *p*

a2

1. 2.

cresc. *decresc.* *p*

3rd Movement: Scherzo

Allegro vivace

[illegible]

SYMPHONY NO. 4 IN B $\flat$ MAJOR

1st Movement

BEETHOVEN

Allegro vivace

Allegro vivace

109 Ob. Fl. 1 *p* *sempre p*

117 215 *cresc.* *fp*

219



229



2nd Movement

9

Adagio



15



22



65



68



71



96



3rd Movement: Menuetto

Allegro vivace $\text{♩} = 100$

64



70



SYMPHONY NO. 7 IN A MAJOR

1st Movement

Poco sostenuto (♩ = 69)

BEETHOVEN

2 Fl. *dim.* *p dolce*

pp *cresc.*

Vivace (♩ = 104)

sempre p *cresc.* *p*

f > p *f*

p cresc.

ff *p*

cresc. *f* *p*

2nd Movement

Allegretto (♩ = 76)

p *dim.*

pp *ff* *pp*

SYMPHONIE FANTASTIQUE

I. Rêveries – Passions

The principal flute may suggest that the second player plays one of the groups of semiquavers (sixteenth-notes) so they can take a breath. The usual two groups are marked with a *.

BERLIOZ

Largo ♩ = 56

1 & 2

28 *p dolce* *sf*

30 *p* [*]

32 [*]

34 *cresc.* *f* *p*

71 **Allegro agitato e appassionato assai** ♩ = 132
1. solo

p *poco sf*

79 *sf*

87 *dolce* *cresc. poco a poco* *animez* *cresc.*

95 *animez* *rit.* *a tempo* *p* *poco f > p*

104 *sf* *p* *un poco rit.* *sf*

III. Scène aux Champs

20 **Adagio** (♩ = 84)
Solo

1. *pp* *sf*

26 *cresc. poco a poco* *sf* *sf* *dim.*