



Primo Flauto con l'obbligo del secondo e seguenti

PROGRAMMA

- W. A. Mozart Concerto in Re magg. K 314 Primo e Secondo movimento (riduzione per flauto e pianoforte);
- F. Martin Ballade per flauto e pianoforte
- esecuzione dei seguenti passi d'orchestra:
- J. S. Bach Aria n. 58 - Passione secondo Matteo
- L. van Beethoven Leonora Ouverture n.3
Sinfonia n. 3 - "Eroica"
- V. Bellini Norma - Casta Diva
La Straniera – Atto II Aria di Isoletta
Il Pirata – n.25 - Scena ed Aria
- G. Bizet Carmen – Intermezzo atto III°
- J. Brahms Sinfonia n.1
Sinfonia n. 4 - IV tempo
- G. Donizetti Lucia di Lammermoor - Scena della pazzia
- C. Debussy Prelude à l'Après midi d'un Faune
- A. Dvořák Sinfonia n. 8 - IV tempo
- F. Hèrold/Lanchbery La Fille mal Gardée – balletto
- F. Mendelssohn Sogno di una notte di mezza estate - Scherzo
- S. Prokofiev Sinfonia n. 1 "Classica"
Pierino e il lupo
- G. Puccini Manon Lescaut Atto I e Atto II
- M. Ravel Daphnis et Cloè
- G. Rossini Guglielmo Tell – Sinfonia
- C. Saint-Saëns Il Carnevale degli animali – "Volière"
- R. Strauss Salomè - Danza dei sette veli
Sinfonia domestica
Der Rosenkavalier
- I. Stravinskij Pètrouchka
- G. Verdi Rigoletto – atto I "Caro nome"
Aida - inizio atto III°

J. S. Bach

Passione secondo Matteo

Nr. 58 Arie (Aus Liebe will mein Heiland sterben)

Solo

6

10

A

(Fine)

Detailed description: This is a musical score for a solo arie. It consists of three staves of music, all in treble clef. The first staff begins with a treble clef, a 3/4 time signature, and a 'Solo' marking. The music is written in G major (one sharp) and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several ornaments (trills) indicated by a stylized 'S' symbol. The second staff starts with a measure rest '6'. The third staff starts with a measure rest '10' and includes a boxed letter 'A' above a specific note. The piece concludes with the instruction '(Fine)'.

Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 72 a

Adagio [♩ = 60-63]

Musical score for the Adagio section, measures 11 to 38. The music is in 3/4 time. It begins with a *ff* dynamic, followed by a *p dim.* marking. The melody features long, sweeping lines with many slurs. Measure 11 is marked with a **11**. Measures 20, 23, and 31 are boxed. Measure 33 is also boxed. Dynamics include *pp* and *p*. There are several triplet markings (3) throughout the section. The section ends with a double bar line.

Tempo I (Allegro) [♩ = 120-132]

Musical score for the Tempo I section, measures 279 to 351. The music is in 4/4 time. It begins with a *p dolce* dynamic and a *Solo* marking. The melody is characterized by long, sustained notes with a *cresc.* marking. Measure 279 is boxed. Measure 291 is boxed. Measure 301 is boxed. Measure 308 is boxed. Measure 329 is boxed. Measure 335 is boxed. Measure 341 is boxed. Measure 348 is boxed. Measure 351 is boxed. Dynamics include *p dolce*, *cresc.*, and *fp*. There are several triplet markings (3) and a first ending bracket (1) in measure 335. The section ends with a double bar line.

L.v.BEETHOVEN - Sinfonia n. 3

Viol. I

70 *p* *cresc. sf* *p* *f*

88 *sf* *f* *f*

107 *sf* *cresc.* *f* *ff* Bässe Ob.

147 *cresc. f* Fl. II

169 *f* *f* *ff* *p* *cresc. sf*

183 *p* *cresc.* *p*

193

199 *sf* *sf* *sf* *ff*

211 *sempre f* Fl. II *sf sf sf*

232 *sf sf sf sf sf sf sf sf sf sf sf*

247 D

258 *p* *p dolce* *cresc. sf* *p* *p*

279 11 Va. 15 Viol. I Ob. *f* *p sf sf* E

V. BELLINI

FLAUTO I.

NORMA

SCENA IV. e CAVATINA

37 *Andante sostenuto assai*
SOLO
(VIOLINI) *p*

Lento

LA STRAVIERA

X. Scena e Aria Isoletta

BELLINI 31

Andante sostenuto

(Archi) *ff*

Solo *p*

tr

a piacere stent. *ten.*

a piacere stentando *tr*

44 *Recitativo* *9* *che più richiedo?*

45 *Solo* *Andante sostenuto assai* *Recit.º* *nozze il*

a tempo *giorno era pur questo!*

Recit. *8* *ancor giuri d'a-mar-mi* *46* *I. Tempo*

ff

47 *Ah! se non m'ami* *per-chè per-chè si dolcean' cor*

pp

48 *solo*

p 3 3 3 3 3

A chi

IL PIRATA

BELLINI

58

66 *Andante sostenuto*

67

68

69 *Allegro*

70

Maestoso

Allegro

J. BRAHMS

SINFONIA N° 1

IV. TEMPO
Più andante

Solo

f sempre e appassionato

J. BRAHMS

SINFONIA N° 4

IV. TEMPO
Allegro energico
e appassionato

I.

pp dim.

Solo

espress. poco cresc.

f

I.II.

ff

LUCIA DI LAMMERMOOR
G. DONIZETTI

LENTO *AND.^{te}*

4 *Eccola!* **5** *p*

24 *string.* **3**

a tempo

Un gelo mi serpeggia nel sen.

Vacilla il piè! **6** si presso la fonte meco t'as-sidi...

LUCIA

FLAUTO

f *f* *p*

This system shows the beginning of the piece for Lucia and Flauto. Both parts start with a series of sixteenth-note runs. The Flauto part has a dynamic marking of *f* (forte) and the Lucia part has a dynamic marking of *p* (piano). The key signature is two flats (B-flat and E-flat) and the time signature is 3/4.

This system continues the sixteenth-note runs for both instruments. The Flauto part has a dynamic marking of *f* and the Lucia part has a dynamic marking of *p*. There are some handwritten annotations above the notes, possibly indicating fingerings or breath marks.

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Claude Debussy
Prelude to the Afternoon of a Faun

1^{re} et 2^e Flûtes

Très modéré
1^{re} SOLO

p doux et expressif

Measures 1-4 of the first flute solo. The music is in D major and 3/8 time. It features a melodic line with triplets and slurs, accompanied by a piano accompaniment of chords.

COR

1 1^{re} FL. SOLO

p

Measures 5-8. Measures 5-7 feature the horn part with a melodic line. Measure 8 begins the second flute solo. The piano accompaniment continues with chords.

Measures 9-12 of the first flute solo. The melodic line continues with slurs and triplets. The piano accompaniment consists of chords.

2 1^{re} SOLO

p cre - scen - do *f* 1 *p* léger et expressif

Measures 13-16. Measures 13-15 contain the piano accompaniment with the vocal line "cre - scen - do" and a first flute solo. Measure 16 begins the second flute solo. The piano accompaniment features a melodic line with triplets.

1^{re}

Measures 17-20 of the first flute solo. The melodic line continues with slurs and triplets. The piano accompaniment consists of chords.

Debussy — Prelude to the Afternoon of a Faun

1^{re} et 2^e FLÛTES

2

1^{re} et 2^e FLÛTES

3 CLAR. FL. SOLO

4 En animant

5 Toujours en animant

cre - scen - do

Sinfonie

G-Dur op.88

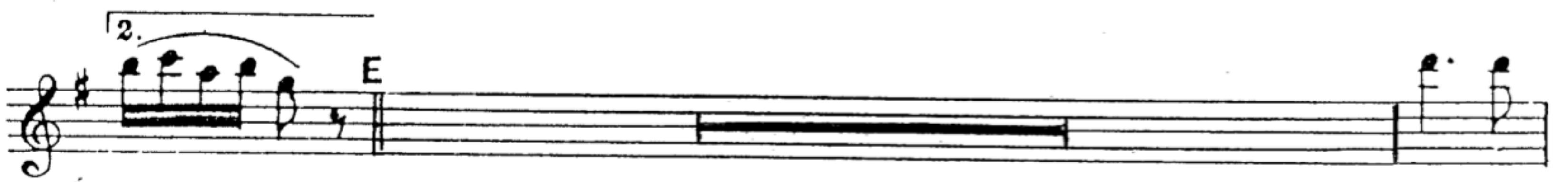
FLAUTO I

ANTONÍN DVORÁK.

IV.

Allegro ma non troppo.

SOLO.



LAFILLE MACBARDÉE ACT 2

134 *celan* *Fig.* 16 135 7 *Un poco più vivo*

Str. *(OBOE) cue only*

Solo

mp *rall.* *p*

Solo ANDANTE CANTABILE

No 25 *(Solo)* *mp* *molto espress*

136 *a tempo*

a piacere *langsam* *p* *dolciss*

con tenerezza

Più Mosso 137 7

rit

No 25 (cont)

- FLUTE -

ACT 2

Violins

Rall.

138

TEMPO I^o

f

mf

f

ben cantabile

a piacere Solo

139

A TEMPO

f

Langsam

mp

molto espress

6

3

MODERATO E DRAMATICO

26

(b)

ff

140

p

Ein Sommernachtstraum

Scherzo

Allegro vivace [♩ = 80-96]

Felix Mendelssohn-Bartholdy
op. 61

338

344

351

357

364

371

377

SINFONIA CLARICA

Larghetto $\text{♩} = 54$

4 A 8 B *pp* molto dolce *pp*

pp *pp*

C 6 D 2 1 E *mp* *mf* *p* *mp*

Molto vivace $\text{♩} = 152$

IV

1 5 A *pp* *pp* *ff* subito *p*

pp *ff* *p* *f* subito *pp*

pp

p *f* *f* di - mi

K

mp marcato *p* *p* *p*

pp *p* *pp* *ff*

PETER AND THE WOLF

SERGEI PROKOFIEFF, Op. 67
(1891 - 1953)

Allegro ♩ = 176

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A dynamic marking of *mf* is placed below the first measure. The staff continues with a series of eighth notes, a triplet of eighth notes, and a half note.

Musical staff 2: Treble clef. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The staff continues with a series of eighth notes, a triplet of eighth notes, and a half note.

Musical staff 3: Treble clef. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A dynamic marking of *f* is placed below the first measure, and a dynamic marking of *mf* is placed below the second measure. The staff continues with a series of eighth notes, a triplet of eighth notes, and a half note.

Musical staff 4: Treble clef. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A dynamic marking of *f* is placed below the first measure, and a dynamic marking of *mf* is placed below the second measure. The staff continues with a series of eighth notes, a triplet of eighth notes, and a half note.

cresc.

f *poco* **Andantino** ♩ = 92 *pp* *mp*

p

mp **Allegro** ♩ = 176 *f con brio*

f

f

f

Allegro, ma non troppo ♩ = 152-160 *f* *dim.*

Allegro ♩ = 160 *pp*

Allegretto ♩ = 116 *P espress* *pp* *P espress*

p

Moderato ♩ = 104

p

Vivo ♩ = 152

f *giocoso e con brio*

p

p ————— *f*

mp ————— *pp* *pp*

Andante ♩ = 63

mf

mf

mf

Poco più mosso ♩ = 112

p

mf

The image shows a musical score for two staves. The top staff begins with a treble clef and contains a series of eighth-note chords, many of which are beamed together and have a '7' written below them. A trill-like ornament is marked above the first few notes with the annotation 'tr mm'. The bottom staff also begins with a treble clef and contains similar eighth-note chords, also marked with '7' below them. The piece concludes with a final chord marked 'mp' and a fermata symbol.

FLAUTO I^o

MANON LESCAUT

G. PUCCINI

ATTO 1^o

The musical score for Flauto I consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a *Lento* tempo marking and a *p* dynamic. The music is marked *col canto SOLO* and includes a first ending bracket with a repeat sign. The second staff continues the melodic line with a *poco rit.* marking. The third staff is marked *A Tempo*. The fourth and fifth staves continue the melodic development with various articulations and dynamics.

FLAUTO 1º

MANON LESCAUT
G. PUCCINI

ATTO 2º

ALL^{to} MOD^{to} *Solo* *p*

dim. **3** il cala- mistro presto,

(1) *Solo* *p* *CRESE.* *p*

tr 1 2 3 4 5 6

tr *tr* *tr* *tr* *tr* *tr* *tr*

pp *pp*

(2) quà la giun- chiglia

ppp dim: *pp grazioso*

6 no? tanto meglio! Geronte o - v'è

p

f *pp*

rit. 1 *(3)^a Tempo Solo*

rall. *a Tempo*

cres. *f*

Maurice Ravel
VAPHNIS et CHLOE'
II. Suite

1^{re} et 2^e Flauto

173 *Très ralenti* *pp* *Cédez*

174 *au Mouv!* *Solo* *Cédez très peu* *au Mouv!* *mf* *p*

175 *P^{te} FL.* *G^{de} FL.* *Retenez* *176* *Très lent.* *Solo* *p* *expressif et souple*

177 *mf* *f*

Retenu légèrement

178 *au Mouv!* *ppp* *f* *p*

Retenez *179* *au Mouv!* *Pressez* *ff*

Gioachino Rossini
GUGLIELMO TELL

Flauto I.^o

Pastorale

Sinfonia

Andante. (♩ = 78)
2 Engl. II.

Engl. II.

F 1

1 G

tr.

tr.

Allegro vivace. (♩ = 162)

16 17 H 1

Viol. pp

THE CARNIVAL OF THE ANIMALS

N°10 Volière
Moderato grazioso

CAMILLE SAINT-SAENS
(1835-1921)

Fl. 1

p

2

3

ppp

The musical score is written for a single Flute 1 part. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as 'Moderato grazioso'. The score consists of ten staves of music. The first staff starts with a dynamic marking of *p* and a fingering of 2. The music features a series of sixteenth-note patterns, often beamed together, with various articulations and slurs. There are several trills and grace notes throughout. The score includes a triplet of eighth notes on the fourth staff. The piece concludes with a dynamic marking of *ppp* on the tenth staff.

Salomes Tanz.

1. gr. Flöte.

Sehr schnell und heftig.

Richard Strauss.

The musical score for the first flute part of 'Salome's Dance' by Richard Strauss is presented across ten staves. The piece begins with the tempo marking 'Sehr schnell und heftig.' and the dynamic 'ff'. The first staff includes fingerings 10, A, 5, and B, and a 'Hob.' (Horn) marking. The second staff features dynamics 'mf' and 'dim.', and the tempo marking 'calando'. The third staff is marked 'Ziemlich langsam.' and includes dynamics 'p' and 'pp'. The fourth staff has a '3' marking and a 'C' (Crescendo) marking. The fifth staff is marked 'D' and '(hervertretend)' with a dynamic of 'f'. The sixth staff includes a '5' marking and the tempo marking 'etwas zögernd'. The seventh staff is marked 'a tempo' and 'p'. The eighth staff has a dynamic of 'f'. The ninth staff is marked 'dim.' and 'p'. The tenth staff concludes with a '1' marking and a change in time signature to 5/4.

1. gr. Flöte.

G *pp* (hervortretend)

H *p*

sehr gemessen *p* *I poco accelerando* *p*

wieder im früheren Zeitmass

f sfz *dim.* *p* *accel.* *wieder a tempo* *f sfz* *dim.* *pp* *f sfz* *dim.* *fp* *wieder a tempo*

dim. pp *L* *p*

M *p* *5* *mf* *2* *etwas lebhafter.* *N* *ff sfz*

wieder ruhiger *f sfz* *dim.* *p* *4* *0* *7*

P *etwas lebhafter* *ff*

ppp *1 calando* *1 p*

wieder erstes Zeitmass (ziemlich langsam) *R* *1 Hob.* *3* *3* *ritard.* *accel.*

8 11 5 4

R. Strauss

Flauto

Sinfonia Domestica op. 53

Scherzo

mf

f

loco

loco

47

Operette Rosenkavalier

Erster Aufzug.

Flauto I grand.

Strawss "

226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243

pp *pp* *pp* *Tempo di Menuetto* $\text{♩} = \text{♩ des } \frac{2}{4}$

dasselbe Zeitmass. l'istesso tempo.

accelerando *fp* *cresc.* *ff*

poco accelerando *poco calando*

dim. *p* *mf cresc.* *f* *dim.*

dasselbe Zeitmass, etwas getragen. l'istesso tempo, un poco sostenuto.

Der Tenor

gi - lo di fuo-co a. P. apr. *cresc.*

etwas breiter und plump. in poco meno mosso. *ziemlich fliessend. con moto.*

etwas breit (und sehr gesanglich.) un poco allargando (e molto cantabile) *Baron*

Rosenkavalier R. Strauss

251 *Lebhaft.*
Vivo.

ff

252

f *cresc.* *ff sfz*

253

12/8

Detailed description: The musical score consists of four staves of music. The first staff begins at measure 251 with a dynamic marking of *ff*. The tempo is marked *Lebhaft. Vivo.*. The music is in a 3/4 time signature and a key signature of two flats. The second staff continues the melodic line. The third staff starts at measure 252 and includes a dynamic marking of *f*. The fourth staff starts at measure 253 and includes dynamic markings of *cresc.* and *ff sfz*. The piece concludes with a double bar line and a final chord marked with a 12/8 time signature.

PETROUCHKA

1st Flute

First Part

IGOR STRAWINSKY

Vivace, ♩ = 138

Solo

f ben marc.

f

ff

cres - cen - do

f marc.

ff

1st Flute

51 *sim.* *f*

52 53 *f*

54 *f*

55 *f* *crescendo*

56 57 58 *Lento*, ♩ = 50 59

60 Solo (Cadenza) *ff* Poco più mosso, ♩ = 60

61 *a tempo*, *più p* *p* 62 63

mp cantabile

G. VERDI

RIGOLETTO (Chusid)

4. SCENA E DUETTO (GILDA - RIGOLETTO)

Moderato $\text{♩} = 6$

43 *per cagion vostra è so - - - - - lo*

SOLO $\text{♩} = 72$

52 *pp dolce* *ff*

6. SCENA ED ARIA (GILDA)

Allegro assai moderato $\text{♩} = 80$

SOLO *p dolce*

5

8

Allegro moderato $\text{♩} = 70$

41 *pp dolciss.*

14

17

RAZL

ANDANTE MOSSO ♩ = 76

FLAUTO 1°

FLAUTO 2°

trm *morendo*

15

*hif uns hif
soccorri a*

AMENO MOSSO ♩ = 60

*uns
noi!*

10

pp

3