

# KALMUS

## PRÉLUDE

MAJETEK  
FAKŮŠKÉHO HUDEBNÍHO FON  
v Praze

1<sup>re</sup> et 2<sup>e</sup> Flûtes

CLAUDE DEBUSSY

Très modéré  
1<sup>er</sup> SOLO

*p* douce et expressif

COR I. II.

1<sup>er</sup> FL. SOLO

*a* 9

The musical score is written for two flutes (1<sup>re</sup> and 2<sup>e</sup>) and includes vocal lines. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into two systems. The first system includes a vocal line with lyrics: "p - ce - sen - do". The second system includes a vocal line with lyrics: "p - ce - sen - do". The piano accompaniment is marked with dynamics such as *p* and *f*, and includes performance instructions like "douce et expressif" and "léger et expressif". There are also markings for "1<sup>er</sup> SOLO" and "2<sup>e</sup> SOLO".

Edwin J. Kalmus  
Publisher of music  
New York, N.Y.

1<sup>re</sup> et 2<sup>e</sup> FLÛTES

Measures 1-3 of the first and second flute parts. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first flute part features a melodic line with slurs and accents, while the second flute part provides harmonic support with chords and some melodic fragments. Measure 3 includes a dynamic marking of *p*.

Measures 4-6 of the first and second flute parts. The first flute part continues with a melodic line, marked with *mf* and *f*. The second flute part has a more active role with slurs and accents. Measure 6 includes a dynamic marking of *p*.

Measures 7-9 of the first and second flute parts. The first flute part features a complex melodic line with many slurs and accents, marked with *f*. The second flute part has a similar melodic line. Measure 9 includes a dynamic marking of *f*.

Measures 10-12 of the first and second flute parts. The first flute part has a melodic line with slurs and accents, marked with *p*. The second flute part has a more active role with slurs and accents. Measure 12 includes a dynamic marking of *mf*.

Measures 13-15 of the first and second flute parts. The first flute part has a melodic line with slurs and accents, marked with *f*. The second flute part has a more active role with slurs and accents. Measure 15 includes a dynamic marking of *p*.

Measures 16-18 of the first and second flute parts. The first flute part has a melodic line with slurs and accents, marked with *p*. The second flute part has a more active role with slurs and accents. Measure 18 includes a dynamic marking of *mf*.

5 Toujours en animent

cre - scen - do

4 En animent

retenu

FLAUTO I



Scherzo  
aus dem Sommernachtstraum

1698

Felix Mendelssohn Bartholdy, Op. 61 Nr. 1

Allegro vivace

Orch. B. 281  
M. B. 117 \* 1

291 *p*

300

305 *cresc.*

318 *f*

330 *f* 5 *P*

341 *sempre stacc.*

347

353

358

359 *Q* *V*

365 *cresc.* *dim.*

371 *pp*

377 *pp* 2

He Geist! Wo geht  
die Reise hin?  
*affacca*

# SYMPHONIE Nr. 4

in G-dur

SYMPHONICKÝ ORCHESTR  
Československý národní divadlo  
Prága

ANTONÍN DVOŘÁK, op. 88

## Flöte 1

I

Allegro con brio  $\text{♩} = 138$

The musical score for Flute 1 consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo and dynamics are indicated as 'Allegro con brio' and 'pp'. The score contains various musical notations including notes, rests, slurs, and dynamic markings. Measure numbers 9, 10, 20, 30, 40, 50, 60, 70, 80, and 90 are clearly marked. Performance instructions such as 'Kl. 1/2', 'pizz f', and 'cresc.' are included. The score concludes with a double bar line at measure 90.

IV

Allegro ma non troppo  $J = 116$  [20] A  $J = 108$  8 B 8 [50] 4  $f$

16 2 6 8 [60]  $ff$   $J = 116$

$J = 126$   $p$   $ff$   $dim.$   $p$   $pp$   $pp$   $cresc.$   $pp$   $ff$   $fz$

[80] [70] [60] [50] [40] [30] [20] [100]

# DAPHNIS ET CHLOE

## SUITE II



FILHARMONIE BOHUSLAVA MARTINU  
DUM UMENI  
760 27 ZLIN

1<sup>re</sup> & 2<sup>e</sup> FLUTES et Pic

3<sup>me</sup> PARTIE *seul*

153

*ff*

Alto 154

Maurice Ravel  
edited by Clinton F. Nieweg

*Accordi* *Delmi des fragments Symphoniques 2<sup>e</sup> Serie*

155

*Lento*

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A 6754

170 *hib.* *mf*

171 <sup>10</sup> Fl. *pp*

172 *Lent*

173 *Très ralenti* *pp*

174 *au Mouvt!* *Solo* *mf*

175 *Cédez* *pp* *pic Fl.* *mf* *ote Fl.*

176 *Retenez* *Très lent.* *Solo* *pp* *expressif et souple*

177 *mf*

178 *au Mouvt!* *f*

179 *Retenu légèrement* *f*

180 *Rall.* *ppp*

181 *Retenez* *ppp*

182 *Presserz* *ff*

183 *ff*

1610



# Overture Nr. 3 zur Oper Leonore (Fidelio).

SIMFONICKÝ ORCHESTR

BAITVA NÁRODNÍ FODNIK

Adagio.

FLAUTO I.

L. van Beethoven, Op. 72.

The image displays a musical score for Flauto I, consisting of ten staves of music. The score begins with a treble clef and a 3/4 time signature. The tempo is marked 'Adagio.' and the dynamics range from *pp* (pianissimo) to *fff* (fortissimo). The score includes various musical notations such as slurs, ties, and articulation marks. A section starting at measure 35 is marked 'Allegro.' and features a 'cresc.' (crescendo) marking. A section starting at measure 69 is marked 'sempre *fff*' (always fortissimo). The score concludes with a final measure marked *sfp* (sforzando piano) and a 'B' section marking.

FLAUTO I.

121 *p dol.*

134 *cresc.* *p* 1 2 3 4 5 6

149 *cresc.* *pp* *sempre pp*

160 *cresc.* *ff*

171 *f* 1 2 3 4 5 6 7 8 9 10 11

192 *f* 3 8 3

220 *ff* *p* *ff* *p*

238 *ff* *p* *cresc.* *f* *D* 1 2 1

259 *p* *cresc.* *f* *ff* 2 1

272 *Tromba Solo* *Tempo I.* *ff* *cresc.*

294 *Tromba Solo* *Tempo I.* *colla parte* *E1 p dol.* *ff* *cresc.* 12

308 *Solo* *cresc.* *fp*

337 1

344

351 *ppp* 1 2 3 4 5 6 7 8 9 *p cresc.*

373 *ff* *sempre ff*

386 1 2 *sf sf sf sf sf*

397 *sf sf* 16 *p cresc.*

422 *sempre pp*

435 *pp*

446 *cresc.* **H**

458 *ff*

472 *ff* *cresc. sf p*

486 *cresc. sf* *p dim.*

I. STRAVINSKI

RYÁK OHLAVÁK - svita

9 Variation de l'oiseau de feu

$\text{♩} = 76$

9

10

11

12

13

14

15

16

*sempre cresc.*

Dynamics: *p*, *mf*, *mp*, *sff*, *f*

Articulation: accents, slurs, breath marks

Technical markings: trills, triplets, breath marks

17 *f* trill

18 *mp* trill

Ronde des princesses

1 *a tempo*  $\text{♩} = 72$

2 *p dolce*  $\text{♩} = 92$

3 *Poco meno mosso*

4 *Cor. I*

5 *Fl. II poco rall.*

6 *rall.*  $\text{♩} = 72$

7 *mf*

8 *pp Solo*

9 *p*

10 *mf*

G. POSSINI

V. TELL - प्रधान

133

139  $\text{7 } \overset{F}{\underset{B}{\flat}}$   $\text{2 } \overset{F}{\underset{B}{\flat}}$   $\text{2 } \overset{F}{\underset{B}{\flat}}$   $\text{7 } \text{splo}$   $\text{2}$

167  $\text{2}$

176 *Andante.* ( $\text{♩} = 76$ )  $\text{2 } \overset{F}{\underset{B}{\flat}}$   $\text{H}$

186 *Encl. H.*

194  $\text{F } \text{1}$

200

204

207  $\text{1 } \text{G}$

211

214

217 *tr* *stacc* *tr*



Grosse Flöte.

Allegro vivace. (♩ = 152)

222

ff

ppp

16

H

245

ff

ppp

254

ff

261

ff

269

ppp

15

292

ff

299

ff

24

307

ff

24

340

Viol. I.

ff

350

ff

360

ff

368

15

OBOE I

Allegro

Allegro

Tempo I.

25 10 26

27

28

29

sempre f

30

31 10 32 10 33

34

35

dolce cantando 36

37

38

39

sf

P. Hindemith

Symphonische Metamorphose  
(3. Refa)

Sobor

mf

f

Handwritten musical notation on a staff, featuring a melodic line with various notes and rests.

Handwritten musical notation on a staff, featuring a melodic line with various notes and rests.

Handwritten musical notation on a staff, featuring a melodic line with various notes and rests.

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Handwritten musical notation on a staff, featuring a melodic line with various notes and rests.

Handwritten musical notation on a staff, featuring a melodic line with various notes and rests.

*mf*

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.