

PRACTICAL INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.



PART III.

STRINGS AND WOOD-WIND COMBINED.



LONDON
AUGENER & Co.



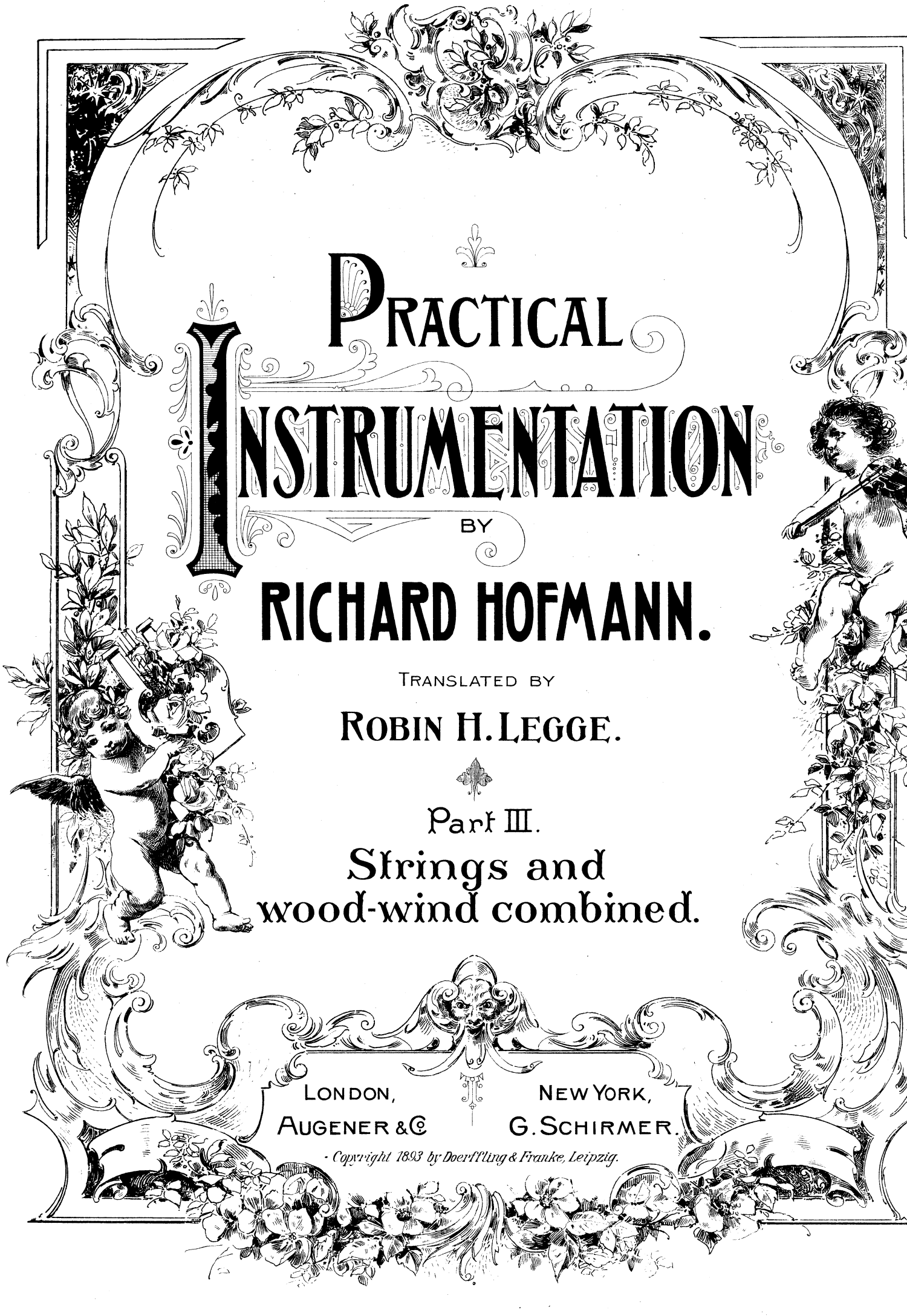


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PART III.

Strings and wood-wind combined.

The combination of strings and wood-wind as an independent orchestral body can be used in chorales in slow progressing and sustained harmonies as well as in single chords, as will be seen below.

Exercise I.

Strings and wood-wind.

- a.* (1, 2, 3 wood-wind instruments.)
 1 wood-wind 1 flute: treble and Viol. I in unison or higher 8ve
 2 wood-wind 2 clar.: (alto and tenor) or (treble and bass)
 3 wood-wind 1 flute: (treble), 2 clar. (alto and tenor)
 2 clar.: (alto and tenor), 1 basson (bass) or
 2 clar. (treble and alto), 1 basson (tenor)
- Cf. Part I, Exercise Ia, Example *a, b, c*, small string-band.
- b.* (4 wood-wind instruments.)
 2 clar., 2 bas., cf. Part II, Exercise Ib, Example 1c
 1 flute, 2 clar., 1 bas., cf. Part II, Exs. Ic, Example 2c
 1 flute, 1 ob., 1 clar., 1 bas., cf. Pt. II, Exs. 1c, Exam. 2e
- Cf. Part I, Exercise Ia, Example *a, b, c, d*, small string-band
- c.* (5 wood-wind instruments.)
 1 flute, 2 clar., 2 bas., cf. Part II, Exs. IIa, Exam. 1a or 2a
 1 fl., 1 ob., 2 clar., 1 bas., cf. Pt. II, Exs. IIa, Exam. 1b or 2b
 2 flutes, 2 clar., 1 bas., cf. Part II, Exs. IIa, Exam. 1d or 2e
 1 flute, 1 oboe, 1 clar., 2 bas., cf. Pt. II, Exs. IIa, Exam. 1f
- Cf. Part I, Exercise Ia, Example *a, b, c, d*, small string-band
- d.* (6 wood-wind instruments.)
 2 flutes, 2 clar., 2 bas., cf. Part II, Exs. IIIa, Exam. 1a or 2a
 2 oboe, 2 clar., 2 bas., cf. Part II, Exs. IIIa, Exam. 1b or 2c
 1 fl., 1 ob., 2 clar., 2 bas., cf. Pt. II, Exs. IIIa, Exam. 1c or 2b
- Cf. Part I, Exercise Ia, Example *a, b, c, d*, small string-band
- e.* (7 wood-wind instruments.)
 2 fl., 1 oboe, 2 clar., 2 bas., cf. Part II, Exs. IVa, Exam. 1a
 1 fl., 2 oboe, 2 clar., 2 bas., " " " " " " 1b or 2a
 2 fl., 2 oboe, 2 clar., 1 bas., " " " " " " 2b
 2 fl., 1 oboe, 2 clar., 2 bas., " " " " " " 2c
 2 fl., 2 oboe, 1 clar., 2 bas., " " " " " " 2d
 1 fl., 2 ob., Engl.-h., bas. clar., 1 bas. doub. bas. cf. Pt. II, Exs. IVa, Ex. 3a
 2 fl., 2 cl., basseth, 1 bas. cl., 1 bas. doub. bas. cf. Pt. II, Exs. IVa, Ex. 3b
- In *f* or *ff* with string-orch. Cf. also
 Part I, Exercise Ic, Example *a, b, c, d*,
- f.* (8 wood-wind instruments.)
 2 fl., 2 ob., 2 cl., 2 bas., cf. Part II, Exs. Va, Exam. 1a, 1b or 2a
 2 fl., 2 ob., 2 cl., 2 bas., cf. Part II, Exs. Va, Exam. 1c or 1d
- Cf. Part I, Exs. Ia, Exam. *a, b, c, d* and
 " " " " Ic, " " " "
- g.* (9 wood-wind instruments.)
 2 fl., 2 ob., 2 clar., 2 bas. doub. bas., cf. Part II, Exs. VIa, Exam. *a*
 1 fl., 2 ob., Engl.-h., 2 cl. bas. clar., 2 bas., cf. Pt. II, Exs. VIa, Exam. *b*
 2 fl., 2 ob., 2 cl., 1 bas. cl., 1 bas. doub. bas., cf. Pt. II, Exs. VIa, Exam. *c*
- In *f* and *ff*, cf. Part I, Exs. Ic, Exam. *a, b, c, d* and
- h.* (10 wood-wind instruments.)
 2 fl., 2 ob., 2 cl. bas. clar., 2 bas. doub. bas., cf. Pt. II, Exs. VIIa, Exam. *a* or *b*
 2 fl., 2 ob., 2 cl. bas. clar., 2 bas. doub. bas., cf. Pt. II, Exs. VIIa, Exam. *a, b* or *c*
- Cf. Part I, Exs. Ia, Exam. *b, c* and
 In *f* or *ff*, cf. Part I, Exs. Ic, Exam. *a, b, c, d* and
- (11 wood-wind instruments.)
 2 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. VIIIa, Exam. *a*
 1 picc., 1 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. VIIIa, Exam. *b*
- Cf. Part I, Exs. Ia, Exam. *c, d* and
 In *f* and *ff* cf. Pt. I, Exs. Ib, Exam. *a, b, c, d* and
- (12 woodwind instruments.)
 1 picc., 2 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. IXa, Exam. *a*
 1 picc., 1 fl., 2 ob., Engl.-h., 2 cl. bas. clar., basseth, 2 bas. dcub. bas., cf. Part II, Exs. IXa, Exam. *b*
- In *f* or *ff* cf. Pt. I, Exs. Ic, Ex. *a, b, c, d* and

These combinations should be noted with those which occur in practice. In the full score the wood-wind instruments are placed above the strings, as a glance at the following examples in score will show.

Remarks concerning the combination of the wood-wind and strings with regard to the character of tone.

In the previous part we have shown how the strengthening of the weaker and the fining down of the stronger registers of the wood-wind were effected. Here we propose to do the same for the wood-wind and strings in combination.

The entire compass of the flute and oboe combines with the tones of the violin in unison in all registers, whereby the colours of the various registers of the flute and oboe almost disappear. The deep and middle register of the flute gain in power and richness by the union with the violin in unison; the higher and highest registers in brilliancy and sharpness. The flute unites well, too, with the violin in octaves, but the flute must play the higher octave, except under special circumstances.

The deep and middle registers of the oboe are rather weakened by conjunction with the violin in unison, but the tone of both instruments together becomes fuller and rounder; the higher register gains in strength.

The compass of the clarinet combines well with the various registers of the violoncello, viola and violin. And the deep and middle registers of the clarinet can be strengthened by the violoncello in unison, the deep register of the former gaining a more powerful and rich tone, and the middle becoming fuller and sharper. If the deep and middle registers of the clarinet are strengthened by the viola in unison, the tone is very full, but there is not so much power and expression as when clarinet and violoncello play in the same pitch. The middle and high registers of the clarinet are of good effect when combined with the violin in unison, yet the latter would be in danger generally of being overpowered in *f* passages, unless a number of instruments are used. The combination of clarinets and violoncello, or violin in the octave, is sometimes met with.

The tone of the English-horn combines advantageously in its entire register with the viola in unison, and with certain of the higher tones of the violoncello; but the effect is not so good when the violin is employed. Very rarely indeed is this instrument utilised in conjunction with these stringed instruments in unison; in unison or, indeed, in the octave, the oboe or bassoon are better.

The bass-clarinet is less often used, but it combines well with violoncello, and, in unison, with viola.

The bassoon, whose compass is similar to that of the violoncello, except that it has the low *b* natural, is also very effective and often used. Its middle and high register combines well with the viola in unison, as often occurs in practice. The deep register may be used with the double bass in unison or octaves, the bassoon playing the higher notes. Occasionally the bassoon and violin occur together in octaves.

A very strong and rich tone-colour may be obtained by playing a *cantilena* passage on violins, viola (*G*- and *D*-string) and violoncello in unison, and clarinets (in the deep and middle registers) and bassoons. When the higher strings and clarinets play a melody in the deep register, and the violoncellos, bassoons, bass-clarinet and double-bass play an octave lower, the tone is still more powerful.

For the doubling of the wood-wind in unison or in octaves see Part II.

The following exercises show the use to be made of these instruments.

1. Each of the forementioned instruments can be used for every purpose, whether of use or ornament.
2. A melody can be strengthened in three octaves or in unison.
3. The bass is generally rendered in unison or octaves by the violoncellos or basses, but exceptions may occur — as when the lowest part is given out by some other string or wood-wind instrument.
4. The 2nd violin and viola, clarinets, oboes or bassoons are often used for the middle parts, but also frequently undertake independent parts.
5. Each string or wood-wind instrument may enter alone, in 2, 3 or more parts, in unison or octaves, or in several parts.
- 6 and 7. One or more stringed and wood-wind instruments can be used together in unison or octaves, in the first case especially when playing a melody.

8. One, two or more strings may combine with one or all of the wood-wind, or vice versa.

9. All the strings and wood-wind can play homophonically or polyphonically.

The following examples in score show the majority of the various effective means of utilizing strings and wood-wind together. The contrasts in tone-colour are to be noticed in these examples. Dissonant passing and changing notes may be employed here with more freedom than before but discretion must be used. (Cf. Part. VII.)

Exercise I.

Arrange small pianoforte pieces for strings and wood-wind: the following are adapted for such a purpose.

Kuhlau, op. 88. No. 2, rondo.

Mozart, Sonata III, C, 2nd movement, andante cantabile, *F*.

" " V, C, 2nd " " " *F*.

" " VI, C, 2nd " adagio, *A-flat*.

" " IX, *A \flat* , 1st " theme and variations 1, 2, 4.

Beethoven, Sonata, op. 2. No. 2, 2nd movement and 3rd movement. (Scherzo.)

" " op. 13, 2nd movement.

" " op. 14. No. 1 and 2, 2nd movement.

Mendelssohn, Song without words No. 4, 6, 12, 13, 19, 20, 27, 30.

Rob. Schumann, Album for the Young. No. 20.

Franz Schubert, op. 33. Deutsche Tänze 1, 2, 3, 4, 7, 8, 9, 10, 12.

" " op. 94. Moments musical, 1, 2, 3, 6.

Rob. Volkmann, op. 24, pt. 1, No. 1; pt. II, No. 4, 6.

A. Jensen, op. 17, pt. 1. 'Froher Wanderer'.

Score examples.
Strings and wood-wind in various groups.

1. Gluck, Overture 'Iphigenia' (in Aulis).
Allegro moderato.

Flauto.
Violino I.
Violino II.
& Viola.
Ob.
Fg.
Corni.
Vel.
C.B.
Timp.

2. Haydn, Symphony in G.
(No. 4. Peter's Ed.) 1st movement.
Vivace assai.

Flauto I.
Oboe I.
Violino I.
Violino II.

3. Haydn, Symphony in C.
(No. 5. Peter's Ed.) 2nd movement.

Flauto I.
Oboi.
Violino I.

4. Haydn, Symphony in E \flat (No. 1. Peter's Ed.) 2nd movement.
Andante.

Flauto I.
Oboi.
Violino I.

5. Haydn, Symphony in D (No. 3. Peter's Ed.) 2nd movement.

Andante.

Flauto I. *pp*

Oboe I.

Fagotto I. *pp*

Violino I. *pp*

sempre pp

sempre pp

sempre pp

Ob. II.

6. Beethoven, Symphony in E♭ (No. 3.) Eroica.

Allegro vivace.

Flauti. *p*

Oboi. *p*

Violino I. *p*

cresc.

cresc.

cresc.

p

7. Haydn, Symphony in G (No. 8. Peter's Ed.) 1st movement.

Allegro.

Flauto I. *p dolce* *pp*

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Violoncello. *p* *pp*

8. Mendelssohn, Overture 'Meeresstille' (A calm sea).

Allegro.

Flauti. *p*

Fagotto I. *pp Solo.*

Violoncello. *pp*

Contrabasso. *pp*

9. Schumann, Symphony in B \flat . 1st movement.

Allegro molto vivace.

Clarinetti in B \flat . *p*

Fagotti. *pp*

Viola. *pp*

10. Mozart, Symphony in B \flat . 4th movement.

Presto.

Flauto I. *p*

Oboi. *pp*

Violino I. *p*

Violino II. *pp*

11. Schubert, Symphony in C. No. 7. 2nd movement.

Andante.

Clarinetto I in A. *pp*

Fagotto I. *pp*

Violino I. *pp*

Violoncello. *pp*

Contrabasso. *pp*

12. Haydn, Symphony in D. (No. 2. Peter's Ed.) 4th movement.

Allegro spiritoso.

Flauto I. *p*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pp*

Contrabasso. *pp*

13. Mendelssohn, Scherzo from 'A Midsummer Night's Dream'.

Allegro vivace.

13. Mendelssohn, Scherzo from 'A Midsummer Night's Dream'.
Allegro vivace.

Flauti.
Ob. Cl. Fg.
Viol. I & II.
Viola.
Violonc.
&
Contrab.

p
p
p

Fl. H.
2 Cl.

14. Weber, Overture 'Der Freischütz.'

Molto vivace.

Molto vivace.

Clar. I
in B \flat .

p dolce

Violino I.

p dolce

Violino II.

p

Viola.

p

Violone.
&
Contrab.

p

15. Mendelssohn, Symphony in A mi.

Allegro non poco agitato.

Clar. I
in A.

Viol. I.

Viol. II.

Viola.

Violonc.
&
Contrab.

pp

pp

pp

pp

pp

16. Haydn, Symphony in G. (No. 4. Peters Ed.) 3rd movement.

Menuetto. (Trio.)

Mendelsohn. (1110.)

The image shows a page of a musical score for Mendelsohn's 'Mendelsohn. (1110.)'. The score is for five instruments: Fagotto I., Violino I., Violino II., Viola., and Violoncello & Contrabbasso. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is marked 'p' (piano). The Fagotto I. part starts with a melodic line in the bass clef. Violino I. and Violino II. are in the treble clef. Viola. is in the alto clef. Violoncello & Contrabbasso is in the bass clef. The score is written on five staves, with the first staff for Fagotto I. and the others for the string instruments. The music is in G major and 4/4 time. The first staff (Fagotto I.) has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129

17. Haydn, Symphony in G. (No. 4. Peter's Ed.) 3rd movement.

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

18. Haydn, Symphony in G. (No. 4. Peter's Ed.) 1st movement.

Allegro.

Flauto I.

Oboi.

Violino I.

Violino II.

Viola.

C.B.

19. Liszt, 'Faust' Symphony ('Gretchen' movement II).

(By permission of Schubert & Co., Leipzig.)

Andante soave.

Solo.

Flauto.

Clarineti in A.

Fagotti.

Violino II.

Violino.

Viola.

pp

poco rall.

a tempo

20. Brahms, Symphony No. 2 in D.

(By permission of N. Simrock, Berlin.)

Allegretto grazioso.

Oboe I.

Clarineti in A.

Fagotti.

Violoncello.

pizz.

D. & F. 3

21. Haydn, Symphony in D. (No. 3. Peter's Ed.) 2nd movement.

9

Andante.

Fagotti.

Violino I.

Violino II.

Violoncello & Contrabasso.

22. Haydn, 'Creation' No. 29.

Largo.

Flauto I.

Flauto II & III.

Violino I.

Violino II.

Violoncello & Contrabasso.

23. Weber, Introduction to the air 'Wehen mir Lüfte zu' from 'Euryanthe'.

Larghetto non lento.

Flauti.

Clarineti in B \flat .

Fagotti.

Viola.

molto legato

D. & F. 3

24. Haydn, Symphony in G., (No. 4. Peter's Ed.) 4th movement.
Allegro di molto.

25. Haydn, Symphony, Minuet.
Allegretto.

26. Beethoven, Symphony in F, No. 8.
Allegro vivace con brio.

27. Beethoven, Symphony *E♭*-ma. No. 3. 4th movement.
Poco Andante.

Flauto I. *ff* *p* *cresc.* *p*

Fagotto I. *ff* *p* *cresc.* *p*

Violino I. *cresc.* *p*

Violino II. *cresc.* *p*

Viola. *cresc.* *p*

Violoncello & Contrabbasso. *cresc.* *p*

28. Haydn, 'Creation'.

Clarinet. I. in B♭. *p*

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *p*

decrease. *pp*

beut die Flur“ a.d. „Schöpfung.“

29. Beethoven, 'Leonore' overture No. 3.
Andante con moto.

Clarineti in B♭. *dolce*

Fagotti. *dolce*

Violino I. *dolce* *pp*

Violino II. *dolce* *pp*

Viola. *dolce* *pp*

Violoncello & Contrabbasso. *pizz.* *p*

30. Weber, 'Oberon' overture

Allegro.

Oboi. *p dolce*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello & Contrabasso. *pp*

31. Mozart, E♭ symphony. (Satz IV.)

Allegro.

Clarinetten in B♭. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Violoncello. *p*

32. Beethoven, 'Fidelio', Act I, No. 3.

Andante sostenuto.

Clarinetten in C. *div.*

Viola. *sempre p cresc.*

Marzelline. *div.*

Violoncelli. *sempre p cresc.*

Contrab. *pizz. cresc.*

Corn. *p*

Mir ist so wunderbar, es engt das Herz mir ein, er liebt mich, es ist klar, — ich werde glücklich, glücklich sein.

mf p cresc. mf > p cresc. mf > p cresc. mf > p

pizz. a 2.

33. Meyerbeer, 'L'Africaine', Act V.

Andante cantabile.

Clarineti
in C.

Fagotti.

Violino I & II.

Viola.

Violoncello.

34. Haydn, Symphony in D (2nd movement).

Andante.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabasso.

35. Mozart, 'Le Nozze di Figaro', overture.

Fagotti.

Violino I & II.

Viola.

Violoncello
&
Contrabasso.

36. Wagner, 'Rheingold' (full score pag. 137).

Fagotti.

Clarinetto III
in A.

Clarinetto basso
in A.

Fafner.

Violoncello.

Contrabasso.

Glaub mir, mehr als Frei - a frommt glei - ssendes Gold auch.

37. Haydn, 'Creation' (part III, No. 30).

Allegro.



Flauto I.

Oboi.

Violino I & II.

Viola.

Adam.

Violoncello & Contrabasso.

Ihr E - le - men - te, de - ren Kraft stets neu - e Formen zeugt, stets neu - e Formen zeugt.

38. Liszt, 'Les Preludes'.

Allegretto pastorale.



Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrab.

39. Beethoven, 'Leonore' overture No. 3.

Allegro.



Flauto.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.



cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

40. Beethoven, Symphony in A, No 7.
Allegretto.

Flauto I. *p dolce*

Oboe I. *p dolce*

Fagotto I. *p dolce*

Violino I. *p*

Violino II. *pizz. p* *sempre stacc.*

Viola. *p*

Violoncello & Contrabasso. *pizz. p* *sempre stacc.*

41. Mozart, 'Il Seraglio'.

Presto.

Flauto picc. *f*

Fagotti. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello & Contrabasso. *f*

Ob. & Cl. *f*

Corn. & Tromp. *f*

42. Berlioz, 'Harold' symphony (Serenade).

(By permission of Breitkopf & Härtel, Leipzig.)

Allegro assai. **Solo.**

Flauto picc. *mf*

Oboi. *mf*

Clarineti in C. *mf*

Fagotto. *mf*

Viola. *mf* div.

43. Beethoven, 'Coriolanus', overture.

Allegro con brio.

Flauto I.

Oboe I.

Clarinetto I in B \flat .

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

First system of musical notation (measures 1-6). The score is in C major, 4/4 time. It features a piano introduction with a rising melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cresc.* and *p cresc.*

Second system of musical notation (measures 7-12). The piano introduction continues with more complex rhythmic patterns and melodic development. Dynamics include *cresc.*, *p*, and *p cresc.*

44. Schubert, Symphony in C, No. 7.

Allegro vivace.

Third system of musical notation (measures 13-18). This system marks the beginning of the main body of the movement. It includes staves for Oboe, Clarinetti in C, Fagotto, Violino I & II, Viola, and Violoncello. The tempo is *Allegro vivace*. Dynamics include *pp*.

45. Beethoven, Symphony in *E* (Eroica).

Allegro molto.

46. Mendelssohn, 'Hymne of Praise', No. 6.

Allegro un poco agitato.

schläfst, ste-he auf von den Tod-ten, ste-he auf von den Tod-ten! Ich will dich er-leuch-ten. Tromb.

C.B.

47. Beethoven, Cmi Pianoforte concerto.

Allegro con brio.

Oboi. *p con espress.*

Clarinetti in B \flat . *p con espress.*

Fagotti. *p con espress.*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

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

48. Beethoven, 'Egmont', overture.

Flauto. *Sostenuto.*

Oboe I. *p*

Clarinetti in B \flat . *p*

Fagotti. *p*

Violino I & II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

p *sf* *p* *p* *p* *p*

49. Mozart, 'Le Nozze di Figaro'.

Presto.

Flauti.

Oboi.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

50. Mendelssohn, 'A calm sea', overture.

Moito Allegro vivace.

Flauti.

Clarineti in A.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabbasso.

51. Mendelssohn, 'A Midsummer night's dream (Nocturne).

21

Andante tranquillo.

Flauto I. *pp*

Flauto II. *pp*

Oboi.

Clarineti in A. *pp*

Violino I. *p*

Violino II. *dim.*

Viola. *p*

Violoncello & Contrabbasso. *pizz. pp*

52. Cherubini, 'Lodoiska', overture.

Allegro molto.

Flauti. *p*

Oboi. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrab. *p*

54. Schubert, C major, symphony No. 7.

Andante.

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and consists of 12 measures. The instrumentation includes:

- Violins I and II:** Play a melody of eighth and sixteenth notes, with a crescendo marking in the final measure.
- Viola:** Plays a similar melodic line to the violins, also with a crescendo marking.
- Cello and Double Bass:** Play a steady eighth-note accompaniment, with a crescendo marking.
- Piano:** Features a complex, rapid sixteenth-note accompaniment in the right hand and a simpler eighth-note accompaniment in the left hand. A crescendo marking is present in the final measure.
- Trumpet:** Enters in the final measure with a single note, marked "Tromb." and "cresc.".

 The score is written on a grand staff with a key signature of one flat (B-flat) and a common time signature of 2/4.

55. Schubert, Cmajor, symphony No. 7.

Andante.

Oboi.

Clarinetti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

56. Mozart, 'Il Seraglio', overture.
Presto.

Oboi.

Clarinetti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

57. Cherubini, 'Les deux Journées', overture.
Andante sostenuto.

Flauto.
Oboe.

Clarinetto.
Fagotto.

Violino I.

Violino II.

Viola.

Violoncello & Contrab.

58. Cherubini, 'Anacreon', overture.

Allegro.

Flauti.

Oboi.

Clarineti
in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabasso.

D. & F. 3

59. Schubert, C major, symphony No. 7.
Allegro vivace.

Flauti. *p*

Oboi. *p* *pp*

Clarineti in C. *a 2.* *pp*

Fagotti. *p* *pp* Cor. I in C.

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Violoncello & Contrabasso. *p* *pp*

60. Cherubini, 'Les deux Journées', overture.

Allegro. *p*

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

cresc.

cresc.

cresc.

a 2. *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

Langsam.

D. & F. 3

64. Wagner, 'Rheingold' (full score pag. 43).

Flauto picc. *p*

Flauto I, II & III. *p*

Oboi. *p*

Clarineti in B \flat . *p*

Fagotto I, II & III. *a 3.*

Viola. *p*

Violoncello. *p_{a 4.}*

Contrabassi. *p_{a 4.}*

65. Schubert, Unfinished symphony.

Andante con moto.

Flauti. *pp*

Oboi. *pp*

Clarineti in A. *pp*

Fagotti. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pizz. pp*

Contrabasso. *pizz. pp*

66. Gounod, 'Faust' (duet No. 18).

Andante.

Flauti. *pp*

Clarineti in B \flat . *pp*

Fagotti. *1.*

Arpa.*)

Violino I. *pp*

Violino II. *pp*

Viola. *div. pp*

Margarethe. *o lass mich. o lass mich! Ich lie - be Dich. ich lie - be Dich so in - nig - lich will sterben für*

Violoncello. *div. pp*

Contrabasso. *pp*

*) See Harp, part VII.

Exercise II.

Arrange a song with accompaniment of strings and wood-wind. If a piece be selected by one of the older composers, care must be taken to orchestrate it in the manner of the master himself. The following may be used for such an exercise:

- Handel**, Messiah, 'Every Valley' (2 flutes, 2 bassoons and strings).
 " " 'How lovely are the messengers' (1 flute, 1 bassoon and strings).
 " " 'I know that my Redeemer liveth' (1 flute, 1 bassoon and strings).
Gluck, 'Orfeo', No. 15 (2 oboes, 2 bassoons and strings).
 " " No. 17 (2 oboes and strings).
 " 'Armida', Act III, Scene IV (1 oboe, 2 clarinets in *C*, 2 bassoons and strings).
 " 'Iphigenie in Tauris', Act I, Scene I (chor of priestesses) (2 oboes, 2 clarinets and string).
Haydn, 'Creation', No. 15 (1 flute, 1 oboe and strings).
Mozart, 'Magic flute', No. 13 (small flute, flute, 2 clarinets in *C*, 2 bassons and strings).
 " " " No. 16 (2 flutes, 2 bassons and strings).
 " " " No. 17 (1 flute, 1 oboe, 1 bassoon, and strings).
 " " " No. 19 (2 oboe, 2 bassons and strings).
Méhul, 'Joseph', No. 7 (1 flute, 2 clarinets in *C*, 1 bassoon and strings).
Weber, 'Oberon', No. 2 (2 flutes, 2 oboe, 2 clarinets in *B♭*, 2 bassoons and strings).
 " " No. 10 (2 flutes, 2 clarinets in *A*, 2 bassoons and strings).
 " " No. 16 (2 flutes, 2 clarinets in *A*, 2 bassoons and strings).
Mendelssohn, 'Elijah', No. 4 (1 flute, 2 clarinets, 2 bassons and strings).
 " " No. 37 (1 oboe and strings).
 " " No. 31 (1 flute and strings).
Schumann, 'Pilgrimage of the Rose', No. 16 (2 oboes, 2 clarinets in *B♭*, 2 bassons and strings).

These and original pieces are recommended for practice in reading from score.

Exercise III.

Arrange some nocturne or similar piece (originally composed for the pianoforte) for a solo wood-wind instrument with accompaniment for strings and wood-wind. In selecting a piece care should be taken that the music will lie well for the solo instrument. Difficult pianoforte passages may be altered in order to make the music more effective; and the key may be changed. The chief part of the accompaniment will fall to the strings, the wood-wind filling in the harmony or for decorative and occasional accompanying figures. If the flute is chosen for the solo, the small flute should be used in the accompaniment; but if the ordinary flute be used here, too, care must be taken to give prominence to the solo instrument. Two flutes are generally used as accompanying instruments, or in *tutti* for the purpose of playing the melody.

If the oboe, clarinet or bassoon is taken as the solo instrument no other of the same instruments appears in the score, generally speaking; if one or other is used, it should be used sparingly. For the capacity and tone of the various instruments cf. text and examples in score in part II.

The following pieces may serve for such arrangements:

Field , Nocturne in <i>E♭</i> .	Mendelssohn , 'Spring song' from 'Songs without words'.	Schubert , Ave Maria.
" " " <i>B♭</i> .		Mozart , Adagio from the Clar.-Quintet.
Schumann , 'Träumerei'.	Gade , Album leaf No. 1.	Kullak , op. 92, No. 1.
" 'Abendlied'.	" Aquarellen op. 19, No. 1.	Isidor Seiss , op. 2, No. 3.
" 'Schlummerlied'.	Döhler , Nocturne op. 24 in <i>D♭</i> .	Mayer , Italian Romance.

In modern music the two classes of instruments are rarely used throughout a whole piece. It is hardly necessary to give further examples, since strings and wood-wind occur together in the later exercises and their use is shown in the following examples in score.

1. Beethoven, Violin Concerto (2nd movement).
Larghetto.

2. Mendelssohn, Violin Concerto (1st movement).
Allegro ma non troppo.

3. Mendelssohn, Violin Concerto (1st movement).

4. Beethoven, Violin Concerto (1st movement).
Allegro ma non troppo.

Clarineti
in A.

Fagotti.

Violino Solo.

Violoncello
&
Contrabbasso.

Measures 10-15 of the musical score for 'L'Espresso' by Debussy. The score is for Clarinets in A, Bassoons, Violin Solo, and Violoncello/Double Bass. Measures 10-15 show a complex texture with woodwinds playing chords and the violin playing a melodic line. The double bass is mostly silent, with a pizzicato entry in measure 15.

5. Mendelssohn, Violin Concerto (1st movement).
Allegro ma non troppo.

Flauti.
Clarineti
in A.
Fagotti.
Violino Solo.
Violoncello
&
Contrabasso.

6. Beethoven, Violin Concerto (1st movement).
Allegro ma non troppo.

Fagotto I.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello
&
Contrabasso.

7. Mendelssohn, Violin Concerto (3rd movement).
Allegro molto vivace.

Clarineti
in A.
Fagotti.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello
&
Contrabasso.

8. Mendelssohn, Violin Concerto (3rd movement.)

Allegro molto vivace.

Flauti.

Clarineti in A.

Fagotti.

Violino Solo.

pleggiato
pizz.

Violino I.

p
pizz.

Violino II.

p
pizz.

Viola.

p
pizz.

Violoncello & Contrabbasso.

p
pizz.

9. Mendelssohn, Violin Concerto (3rd movement.)

Allegro molto vivace.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Violino Solo.

cresc.

Violino I.

cresc.

Violino II.

Viola.

Violoncello & Contrabbasso.

a 2.

f *pizz.*

10. Schubert, B minor (unfinished) symphony.

Allegro moderato.

Flauti. *pp*

Clarineti in A. *pp*

Cor. *pp*

Violoncello. *Solo. p*

Fag. *pizz. pp*

Contrabasso. *pp*

11. Schubert, B minor (unfinished) symphony.

Allegro moderato.

Clarineti in A. *pp*

Viola. *pp*

Violoncello. *Solo. p*

Contrabasso. *pp*

12. Wagner, 'Tannhäuser', overture.

(By permission of A. Fürstner, Berlin).

Andante maestoso.

Clarineti in A. *p*

Fagotti. *p*

Viola. *Solo. p*

Violoncello. *p*

Contrabasso. *p*

13. Haydn, 'Creation' (No. 21.)

Andante.

Flauto. *Solo. p*

Violino I. *pizz. p*

Violino II. *pizz. p*

Viola. *pizz. p*

Violoncello & Contrabasso. *pizz. p*

Raphael. *Auf*

14. Bizet, 'Carmen', Act III, No. 19.

Allegretto moderato.

Solo.

Flauti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

pizz.

pp

pp

pizz.

pizz.

15. Mendelssohn, Symphony. e.

Allegro moderato.

Solo.

Flauto.

Oboe.

Clarineti in B \flat .

Fagotti.

Violino I & II.

Viola.

Violoncello & Contrabasso.

cresc.

sf

p

cresc.

cresc.

cresc.

pp

pp

a 2.

pp

16. Beethoven, Eroica symphony.
4th movement.

Allegro.

Flauto.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p

p

pizz. a 2.

p

tr

3

3

3

3

arco

17. Beethoven, 'Leonora', overture No. 3.

Allegro.

Flauto.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

per cresc.

fp

p

dolce semplice

19. Beethoven, 'Fidelio', overture.

Flauto.

20. Haydn, 'Seasons', No. 17.

Oboe.

jeden A - derzweig durchströmet und in

21. Haydn, Symphony in D, No. 10.

Menuett. (Trio.)

Oboe I. *p dolce*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *a 2. p*

22. Gade, 'In the Highlands', overture.

(By permission of Breitkopf & Härtel, Leipzig.)

Allegro moderato.

Solo.

Oboe I. *dolce*

Fagotti. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Violoncello. *fp*

Contrabasso. *fp*

pizz.

Fl. *p*

Clar. I. *p*

pizz.

arzo

pizz.

23. Wagner, 'Tannhäuser' (full score 380). (By permission of Ad. Fürstner, Berlin.)

Sehr gehalten.

Flauto III.

Flauto I & II.

Oboi.

Clarineti in B \flat .

Violino I.

sehr ausdrucksvoll

pp

p

p

pp

24. Beethoven, Septet.

Adagio cantabile.

Clarinetto in B \flat .

pe dolce

Violino.

p

Viola.

p

Violoncello & Contrabasso.

p

p

tr

tr

Fag.

25. Brahms, C minor, symphony, op. 68.

(By permission of N. Simrock, Berlin.)

Andante sostenuto.

Oboe I. *p dolce*

Clarinetto I in A. *p dolce*

Violino I. *p dolce*

Violino II. *p dolce*

Viola. *p dolce*

Violoncello & Contrabbasso. *p dolce*

p

26. Weber, Jubilee overture.

Presto assai.

Clarinetto in A. *con anima*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *p*

27. Weber, 'Preciosa' No. 3.

Allegro.

Clarinetto solo in B♭.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

28. B. Crussel, op. 5, Clarinet-Concerto (F minor).
Andante pastorale.

Clarinetto solo in B \flat .

Violino I.

Violino II.

Viola.

Violoncello.

Contrabbasso.

29. Mendelssohn, A minor symphony.
Vivace non troppo.

Clarinetto in B \flat .

Violino I.

Violino II.

Viola.

Violoncello.

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. It is a solo for the first violin, with piano accompaniment. The score is in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score is for a single violin and piano. The violin part is marked 'Solo.' and the piano part is marked 'pp' (pianissimo). The score is in French. The title 'The Swan' is written in French as 'Le Cygne'. The score is for a single violin and piano. The violin part is marked 'Solo.' and the piano part is marked 'pp' (pianissimo). The score is in French. The title 'The Swan' is written in French as 'Le Cygne'.

31. Lumbye, 'Traumbilder', Fantasie.

Moderato.

Solo.

Clarinetto in A.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

*) These notes (o) are harmonics (see part I).

32. Beethoven, 'Prometheus', ballet (No. 14).

Adagio.

Oboe.

Corno Bassetto.

Violino I & II.

Viola.

Violoncello & Contrabbasso.

33. Wagner, 'Götterdämmerung' (full score pag. 181).

Nicht zu schnell.

Clarinetto basso in B♭.

Fagotti I, II & III.

Violino I & II.

Viola.

Brunhilde.

Violoncello.

Angst und Furcht fesseln dich Ar-me

44 34. Beethoven, D major symphony No. 2.

Allegro molto. Solo. *decresc. pp*

Fagotto I. *fp*

Violino I. *fp* *p*

Violino II. *fp* *p* *pp*

35. Beethoven, 'Leonore', overture, No. 2.

Solo. *pp sempre stacc.*

Flauto I. *pp* *p*

Fagotto I. *pp* *p*

Violino I. *pp* *p*

Bass 8^a

36. Weber, 'Der Freischütz', overture.

Allegro feroce.

Flauto picc. I. Solo. *tr*

Flauto picc. II. Solo. *tr*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello *p*

Contrabasso. *p*

37. Haydn, C major symphony (No. 5, Peter's Edition).

Allegro.

Flauti. *p*

Oboi. *p*

Fagotti. *p*

Violino I. *p*

38. Haydn, G major symphony (No. 4, Peter's Edition).

Andante.

Flauto I. *p*

Oboe I. *p*

Violino I. *p*

Violino II. *p*

39. Haydn, 'Creation', No. 21.

Andante.

Flauto. *p*

Fagotto. *p*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Violoncello & Contrabasso. *pizz.* *p*

Die

40. Weber, 'Preciosa'.

Moderato.

Flauto. Solo. *p*

Oboe. Solo.

Fagotto. Solo.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pp*

41. Schubert, Unfinished symphony.

Allegro moderato.

Oboe I. *pp*

Clarinetto I in A. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pizz.* *pp*

Violoncello & Contrabasso. *pizz.* *pp*

42. Schubert, 'Rosamunde', overture.

Andante.

Oboe I. *3*

Clarinetto I in C. *3*

Fagotto. *3*

Viola. *3*

Violoncello & Contrabasso. *a 2.* *p*

Viol. I & II. *3*

43. Haydn, D major symphony.

Menuetto. (Trio.)

Oboe I. *p dolce*

Fagotto I.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p* a 2.

44. Beethoven, Pastoral symphony.

Oboe I. *p*

Clarinet. I. in B \flat .

Fagotto. *p*

Violino I. *pp*

Violino II. *pp*

Allegro.

45. Mozart, E \flat symphony.

Flauto I.

Fagotto I.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p* a 2.

Allegro.

cresc. *dolce*

Andante.

D. & F. 3

48. Mozart, 'Titus', overture.

Allegro.

Flauto I.

Oboe I.

Fagotti.

Violino I.

Violino II.

49. Mozart, 'Titus', overture.

Allegro.

Flauti.

Oboe I.

Clarinetti in B♭.

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

50. Haydn, D major symphony.

Menuetto. (Trio.)

Oboe I.

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

51. Mendelssohn, 4 minor symphony.

Allegro vivacissimo.

Clarineti in A. *Solo.* *pp*

Fagotto. *Solo.*

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso. *a 2.*

espress.

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

52. Haydn, 'Creation', part III, No. 32.

Adagio.

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *a 2.* *p*

fz *fz p*

fz *fz p*

fz *fz p*

fz *fz*

53. Mendelssohn, Hymn of Praise (score pag. 56).

Allegretto un poco agitato.

Oboe I.

Clarineti in B \flat .

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

pp

p *pizz.*

p *pizz.*

p *pizz.*

p *pizz.*

Solo.

p *cresc.* *sf* *dim.* *p*

Solo.

p *pizz.* *cresc.* *sf* *dim.* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

a 2. pizz.

cresc. *p*

54. Wagner, 'Die Walküre'.

(Sieglinde schreitet zum Schlafgemach.)

Oboe I.

Corno inglese.

Fagotto I & II.

Fagotto III.

Violino II.

Viola.

Violoncello & Contrabasso.

ausdrucksvoll *f* *p* *cresc.* *più f*

f *p* *cresc.* *più f*

f *p* *cresc.* *più f*

f *p* *cresc.* *più f*

p *cresc.*

p

55. Wagner, 'Lohengrin' (Scene II).

Mässig langsam.

Flauto II.

Oboe I.

Corno inglese.

Fagotti.

Violino I.

Violino II.

Viola.

Männerchor.

Violoncello & Contrabasso.

p

p

p

pizz. *pp* *pp* *pp*

pizz.

pizz.

pizz. *Seht hin!*

56. Mozart, 'Il Flauto Magico', overture.

51

Allegro.

Flauto I.

Clarinet. I.
in B \flat .

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello.

57. Schubert, C major symphony No. 6.

Allegro.

Flauto I.

Oboi.

Clarineti
in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabbasso.

58. Mozart, 'Il Flauto Magico', overture.

Allegro.

Flauto I. *p*

Oboe I. *p*

Fagotto I. *p*

Violino I. *p* *f* *p* *f* *p* *f*

Violino II. *p* *f* *p* *f* *p* *f*

Viola. *p* *f* *p* *f* *p* *f*

59. Beethoven, Symphony in F.

Allegro vivace con brio.

Flauto. *p dolce*

Oboe. *p dolce*

Fagotto. *p dolce*

Violino I. *p* *pizz.* *ritard.*

Violino II. *p* *pizz.* *ritard.*

Viola. *pizz.* *pizz.*

Violoncello & Contrabbasso. *p* *a 2.* *ritard.*

60. Liszt, Piano Concerto in E♭. (2nd movement.)

(By permission of C. Simon, Berlin.)

53

Quasi Adagio.

Flauto. Solo. *dolce espress.*

Oboe.

Clarinetto in A. Solo. *dolce*

Pianoforte. *tr.* *con sord.* *p*

3 Violino I.

Violoncello.

espress. *tr.* *dolce espress.*

Solo. *dolce espr.* *poco a poco riten.* *molto smorz.*

dolce espr.