

Piccolo

5 Etudes de Jazz

I. Charleston
pour Zez Confrey

Erwin Schulhoff

$\text{♩} = 104$

5 *f* 4 *f*

12 6 *ff* *ff*

23 14 *ff* *ff*

42 13 *ff* *ff*

59 **Meno mosso** 2

2. Blues pour Paul Whiteman

$\text{♩} = 96$

61 18 *pp*

81 9 *pp*

92 24 *p* 6 $\frac{3}{4}$

Piccolo
III. Chanson
pour Robert Stolz

125 $\text{♩} = 108]$ **3** *rit.* **Tempo** **5** **8**

143 *poco rit.* **2** **2** *molto rubato* **A tempo** **3** **10**

161 **17** **5**

184 *rit.* **2** **6** **2**

p > *pp* *mp*

198 *molto rit* **3**

IV. Tango
pour Eduard Koennecke

202 $\text{♩} = 84]$ **8** *f*

213 **13**

227 **3** *f* *mp*

Flute 1

5 Etudes de Jazz

I. Charleston
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$\text{♩} = 104$

f *f*

7 *f* *ff*

18 *ff* *ff*

25 *ff*

34 *p* *f*

41 *ff*

47 *f* *ff*

59 *Meno mosso*

2. Blues
pour Paul Whiteman

61 $\text{♩} = 96$ **13** **2**

mf

79 *pp* *pp*

82 **9** *p*

96 *mp*

104

112 **6**

Flute 1
III. Chanson
pour Robert Stolz

125 $\text{♩} = 108$ rit. Tempo

3

p

133

6

p

143 poco rit. molto rubato A tempo

2 2 3 8

p

161

p

169

3

mp

177

2

f

184 rit.

p > *pp* *p*

191

3 2 3

p molto rit

IV. Tango
pour Eduard Koennecke

202 $\text{♩} = 84]$
4

mp

208

mp

211

f *mf*

[poco rubato]
217

mf

222

mp

225

mp

227

f *mp*

Flute 2

5 Etudes de Jazz

I. Charleston
pour Zez Confrey

Erwin Schulhoff

♩ = 104

f

f *ff*

ff *ff*

ff

p *f*

ff

f

Meno mosso

Flute 2
2. Blues
pour Paul Whiteman

61 $\text{♩} = 96$

15 3

mf *pp*

82 9

pp *p*

97 *mp*

105

113 6

$\frac{3}{4}$

III. Chanson
pour Robert Stolz

125 $\text{♩} = 108$ rit. Tempo

3 5 6

p

143 poco rit. molto rubato A tempo

2 2 3 8

p

161 *p*

169 **3** *mp*

177 *f* **2**

184 *rit.* *p* *pp* *p* *p*

191 **3** **2** **3** *molto rit*

IV. Tango
pour Eduard Koennecke

202 $\text{♩} = 84$ **4** *mp*

208 *f*

212 *mf* **2**

217 *[poco rubato]* **3**

222

mp

Measures 222 and 223 of the Flute 2 part. The music is written in a treble clef with a key signature of one sharp (F#). Measure 222 begins with a half rest, followed by a sixteenth rest and a quarter note F#. The rest of the measure and measure 223 are filled with a continuous sixteenth-note melody. A long slur covers the entire passage. The dynamics are marked *mp* (mezzo-piano).

224

Measures 224, 225, and 226 of the Flute 2 part. Measure 224 starts with a quarter note G# followed by a quarter rest. Measure 225 contains a whole rest. Measure 226 begins with a quarter rest, followed by a quarter note Bb, and then a sixteenth-note melody. A slur is placed over the final notes of measure 226. The dynamics are *mp*.

227

f

mp

3

Measures 227, 228, 229, and 230 of the Flute 2 part. Measure 227 starts with a half note F# and continues with a sixteenth-note melody. Measure 228 continues the sixteenth-note melody. Measure 229 begins with a quarter note G# and a quarter rest. Measure 230 contains a whole rest. A dynamic marking *f* (forte) is at the beginning of measure 227, and *mp* (mezzo-piano) is at the beginning of measure 229. A hairpin crescendo is shown between measures 227 and 229. A triplet of eighth notes is marked with the number '3' above it in measure 229.