

HINDEMITH

Fünf Stücke

für Streichorchester
for String Orchestra
Partitur / Score

CON 75



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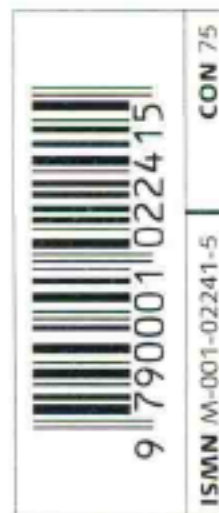
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Edition Schott

Concertino

Paul Hindemith

1895 – 1963

Fünf Stücke

für Streichorchester
for String Orchestra

opus 44/4

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ISMN M-001-02241-5

Stimmen erhältlich / Parts available

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Concertino – Leicht spielbare Orchestermusik

Concertino – Easy Orchestral Music

Concertino – Musique d'orchestre facile

Tommaso Albinoni

Sinfonia G-Dur
für Streichorchester, 2 Oboen
und 1 Fagott ad lib.
CON 1

Carl Philipp Emanuel Bach

1. Orchester-Sinfonie, WQ 183/1
für Streicher, 2 Flöten, 2 Oboen,
Fagott, 2 Hörner und B.c.
CON 6

Johann Sebastian Bach

Ricercare a 6
aus dem Musikalischen Opfer,
BWV 1079
für Streichorchester
CON 11

Wilhelm Friedemann Bach

Sinfonie D-Dur, Falck 64
für Orchester
CON 12

Francesco Barsanti

Ouvertüre
für Streicher und B.c.
CON 186

Béla Bartók

Skizzen und Bagatellen
für Streichorchester
CON 15

Tänze aus Siebenbürgen

Für Streichorchester
CON 16

Ludwig van Beethoven

12 Contretänze
für Orchester
CON 19

Luigi Boccherini

Sinfonie D-Dur
für Streichorchester; 2 Hörner
in D ad lib.
CON 27

Concerto Es-Dur

für Violoncello und Orchester
CON 244

Joseph Bodin de Boismortier

Sonate a-Moll, op. 34/6
für 3 Melodie-Instrumente
oder Streichorchester und B.c.
CON 31

Marc-Antoine Charpentier

Suite für Streichorchester
CON 35

Arcangelo Corelli

Concerto grosso
(Weihnachtskonzert), op. 6/8
für 2 Violinen, Violoncello,
Streicher und B.c.
CON 36

La Follia, op. 5/12

15 Variationen über die Sarabande
„Aria della Follia“ von Giovanni
Stefani 1622
CON 38

Michelle Corrette

Concerto e-Moll, op. 4/6
für Querflöte, 2 Violinen und B.c.
CON 39

Evaristo Felice Dall'Abaco

Concerto, op. 2/5
für 2 Violinen, Viola und B.c.
CON 41

Karl Ditters von Dittersdorf

Sinfonie D-Dur, (Krebs Verz. Vak.)
für Orchester
CON 43

Francesco Durante

Concerto I f-Moll
per 2 Violini, Viola e Basso
(Violoncello/Kontrabass ad lib.)
CON 47

Ferenc Farkas

Choreae Hungaricae
Tänze des ungarischen Barock
für Kammerorchester
CON 50

Andrea Gabrieli

Ricercari a quattro Nos. II, III, e V
für beliebige Instrumente
(chorisch oder solistisch)
CON 56

Ricercari a quattro Nos. VI e VII
für 2 Violinen, Viola und Violoncello
(chorisch oder solistisch)
CON 57

Harald Genzmer

Divertimento giocoso
für 2 Holzbläser (Fl./A.-Bfl./Ob.)
und Streichorchester
CON 61

Sinfonietta seconda

für Streichorchester
CON 246

Konzert

für 3 Trompeten und Streichorchester
CON 249

André Ernest Modeste Grétry

Ballettmusik
aus „La Rosière republicaine“
für Streicher und Bläser
CON 65

Georg Friedrich Händel

Concerti grossi, op. 6
für 2 Violinen, Streichorchester und B.c.
Nr. 1 G-Dur CON 67
Nr. 2 B-Dur CON 66

Joseph Haydn

Sinfonia Nr. 19 D-Dur (Hob 1:19)
für Streicher und Bläser (Oboe I, II,
Hörner I, II in D)
CON 69

Hans Werner Henze

**Zwei Deutschlandsberger
Mohrentänze**
für Blockflöten, Gitarre, Schlagzeug,
Streichquartett und Streichorchester
CON 203

Paul Hindemith

Spielmusik, op. 43/1
für Streichorchester, Flöten und Oboen
CON 79

Suite französischer Tänze

für kleines Orchester
CON 76

Plöner Musiktag-Suite

für Orchester (Flöte, Oboe ad lib.,
Klarinette in B, Horn in F, 2 Trompeten
in B, Posaune, Schlagzeug ad lib.,
Vl., Vlc., Kb. ad lib)
CON 78

Tuttifantchen-Suite

für kleines Orchester
CON 77

Keith Jarrett

Elegy
für Violine und Streichorchester
CON 248

Hans-Martin Linde

Konzert
für Blockflöten und Streichorchester
CON 247

Jean Baptiste Lully

Le Bourgeois Gentilhomme
für Kammerorchester
CON 92

Francesco Manfredini

Concerto grosso C-Dur
(Weihnachtskonzert), op. 3/12
für 2 Violinen, Violoncello,
Streichorchester und Cembalo
CON 94

Philipp Mohler

Shakespeare-Suite
Tanzsätze von Zeitgenossen
William Shakespeares
für Streicher, Holzbläser (2 Ob., 2 Fag.)
und Cembalo, Laute ad lib.
CON 97

Leopold Mozart

Sinfonia di caccia
für Orchester
CON 100

Wolfgang Amadeus Mozart

Sinfonie B-Dur (Haager-Sinfonie)
(KV 22)
für Streichorchester, 2 Oboen
und 2 Hörner in F
CON 102

Sinfonie G-Dur (Lambacher Sinfonie)

für Orchester
CON 104

Sinfonie G-Dur (KV 124)

für Streichorchester, 2 Oboen
und 2 Hörner in G ad lib.
CON 105

Johann Christoph Petz

Ouvertüren-Suite a-Moll
für Streicher, Bläser ad lib. und B.c.
CON 114

Krzysztof Penderecki

3 Stücke im alten Stil
nach Filmmusiken zu
„Tagebuch von Saragossa“
für Streichorchester
CON 241

Franz Xaver Richter

Sinfonia con fuga g-Moll
für Orchester
CON 123

Antonio Salieri

Sinfonie Nr. 19 D-Dur
für Orchester
CON 128

Carl Stamitz

Orchester-Quartett C-Dur
(chorisch oder solistisch)
CON 140

Quartetto concertante G-Dur

(chorisch oder solistisch)
CON 139

István Szelenyi

Kleine Suite
für vierstimmigen Geigenchor
oder 4 Geigen
CON 148

Georg Philipp Telemann

Concerto a-Moll
für 2 Altblockflöten, 2 Oboen,
2 Violinen und B.c.
CON 152

Concerto polonois

für Streicher und B.c.
CON 153

Guiseppe Torelli

Konzert, op. 6
für Streichorchester
CON 157

Antonio Vivaldi

Concerto ripieno C-Dur (PV 27)
für Streichorchester und B.c.
CON 178

Concerto madrigalesco (PV 86)

für Streicher und B.c.
CON 166

Eberhard Werdin

Festliche Musik
für 2 Instrumentalchöre
(Streicher und Blechbläser)
CON 169

Georg Christoph Wagenseil

Symphonie D-Dur
für 2 Violinen, Basso und Cembalo
CON 167

Friedrich Zehm

Rhythmophonie
für Orchester
CON 170

Bernd Alois Zimmermann

Rheinische Kirmestänze
für 13 Bläser
CON 176

Friedrich Zipp

Musik für Orchester
(Streicher, Blockflöten, Schlagwerk)
CON 171

Paul Hindemith

1895 – 1963

Fünf Stücke

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opus 44/4

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Fünf Stücke

Paul Hindemith, op. 44^{IV}

1 Langsam

Viol. I

Viol. II

Vla.

Vcl.

Kb.

p *mf* *p*

pp *mf* *pp*

A

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*



First system of a musical score, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features various dynamics including *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.



Second system of a musical score, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features various dynamics including *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. A box labeled 'B' is positioned above the second staff.



Third system of a musical score, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features various dynamics including *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *pp* (pianissimo). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

2 **Langsam**

Viol. I
f

Viol. II
f

Vla.
f

Vcl.
f

Kb.
f

A

p *f*

p *f*

p *f*

p *f*

p *f*

First system of musical notation, measures 1-4. The score consists of five staves. The first staff is in treble clef, and the others are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

Schnell

Second system of musical notation, measures 5-8. The tempo is marked **Schnell**. The score consists of five staves. The first staff is in treble clef, and the others are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The dynamic marking **f** (forte) is present at the beginning of each staff.

Third system of musical notation, measures 9-12. The score consists of five staves. The first staff is in treble clef, and the others are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The dynamic marking **p** (piano) is present at the beginning of each staff.

1.

2.

B

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in bass clef with a key signature of one sharp (F#). The fourth and fifth staves are in bass clef with a key signature of one flat (Bb). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

The second system of musical notation consists of five staves. The first four measures (measures 5-8) are marked with a piano (*p*) dynamic. The last two measures (measures 9-10) are marked with a forte (*f*) dynamic. The music continues with various note values and rests, showing a clear dynamic contrast between the two halves of the system.

The third system of musical notation consists of five staves. The first four measures (measures 11-14) are marked with a mezzo-forte (*mf*) dynamic. The last two measures (measures 15-16) are marked with a piano (*p*) dynamic. The music continues with various note values and rests, showing a clear dynamic contrast between the two halves of the system.

3 Lebhaft

Viol. I

Viol. II

Vla.

Vcl.

Kb.

A



The first system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The first staff contains several measures with slurs and accents, including a measure with a 'V' and a flat. The second staff continues the melodic line with slurs and accents. The third staff is a piano accompaniment with eighth and sixteenth notes. The fourth and fifth staves provide a bass line with eighth notes and rests.



The second system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The first staff contains several measures with slurs and accents, including a measure with a 'V' and a flat. The second staff continues the melodic line with slurs and accents. The third staff is a piano accompaniment with eighth and sixteenth notes. The fourth and fifth staves provide a bass line with eighth notes and rests. A box labeled 'B' is present above the fourth staff in the fifth measure.



The third system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The first staff contains several measures with slurs and accents, including a measure with a 'p' (piano) marking. The second staff continues the melodic line with slurs and accents. The third staff is a piano accompaniment with eighth and sixteenth notes. The fourth and fifth staves provide a bass line with eighth notes and rests.



First system of a musical score. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with eighth and sixteenth notes, including a triplet. A box labeled 'C' is placed above the fifth measure. The second staff is empty. The third staff is in alto clef with a key signature of one sharp and contains a melodic line with eighth notes and rests. The fourth and fifth staves are empty.



Second system of the musical score. It consists of five staves. The top staff continues the melodic line from the first system, featuring dynamic markings *f* (forte) and accents. The second staff is empty. The third staff continues the melodic line from the first system, also featuring dynamic markings *f* and accents. The fourth and fifth staves are empty.



Third system of the musical score. It consists of five staves. The top staff begins with a *pp* (pianissimo) dynamic marking and contains a melodic line with eighth notes and rests. The second staff is empty. The third staff begins with a *pp* dynamic marking and contains a melodic line with eighth notes and rests. The fourth and fifth staves are empty.

D

System D contains measures 1 through 6. The first staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, including accents and slurs. The second staff (treble clef) is empty. The third staff (alto clef) continues the melodic line with eighth and sixteenth notes, also marked with a forte (*f*) dynamic. The fourth and fifth staves (bass clef) are empty.

System D continues with measures 7 through 12. The first staff (treble clef) starts with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (treble clef) also begins with a piano (*p*) dynamic and features a similar melodic line. The third staff (alto clef) continues the melodic line with eighth and sixteenth notes, marked with a piano (*p*) dynamic. The fourth and fifth staves (bass clef) continue the melodic line with eighth and sixteenth notes, also marked with a piano (*p*) dynamic.

E

System E contains measures 13 through 18. The first staff (treble clef) begins with a melodic line marked with a piano (*p*) dynamic. The second staff (treble clef) continues the melodic line with eighth and sixteenth notes. The third staff (alto clef) continues the melodic line with eighth and sixteenth notes. The fourth and fifth staves (bass clef) continue the melodic line with eighth and sixteenth notes.

First system of musical notation, measures 1-5. The system consists of five staves. The first two staves are in treble clef, the third is in alto clef, and the last two are in bass clef. The key signature has one flat (B-flat). Dynamics include *f* (forte) and *p* (piano). The notation includes various note values, rests, and articulation marks like accents and slurs.

Second system of musical notation, measures 6-10. The system consists of five staves, continuing the instrumentation from the first system. The key signature remains one flat. The notation features a variety of note values and rests, with some measures containing slurs.

Third system of musical notation, measures 11-15. The system consists of five staves. A section marker 'F' is placed at the beginning of the first staff. The key signature changes to two flats (B-flat and E-flat). Dynamics include *f* (forte). The notation includes various note values, rests, and articulation marks.