

Flöte
A-B

**Test-Version! Endgültige
Fassung nach Erprobungsphase.
Korrekturvorschläge und Wünsche
bitte an info@saxlehrer.de**

Jörg Sommerfeld

Addizio!

Zusatzstimmen

**Bläserunterricht in
Klassen, Gruppen und
Ensembles**

Diese Zusatzstimmen passen zu den Anfängerspielsätzen des Unterrichtsmaterials

Addizio! Bläserunterricht in Klassen, Gruppen und Ensembles

Sie eignen sich zum Beispiel für Kinder mit Vorkenntnissen in Anfängerbläserklassen, für ältere Schüler in Kinderbesetzungen oder für gemeinsame Konzerte einer Anfängerbesetzung zusammen mit einem Jugendorchester. Die Noten enthalten oktavversetzte Stimmen der Anfängernoten, neue Oberstimmen oder auch ergänzende Zusatzmelodien.

Alle Seitenzahlen und Umbrüche entsprechen den gedruckten Ausgaben, daher entstanden an einigen Stellen Leerräume.

Flöte

A-B

1 Drei erste Lieder

J. S.

A

B

B

C

2 Die Schnecke

J. S.

A

Sehr langsam

3 Schwalben

J. S.

A

4 Rauf und runter

J. S.

Musical notation for Flöte, A-B, section 4. It consists of two staves, A and B, each with five horizontal lines. Both staves show a continuous sequence of eighth notes. Staff A starts on the second line from the bottom, and staff B starts on the fourth line from the bottom.

5 Eis für alle!

J. S.

Musical notation for Flöte, A-B, section 5. It consists of two staves, A and B, each with five horizontal lines. Both staves show a continuous sequence of eighth notes. Staff A starts on the second line from the bottom, and staff B starts on the fourth line from the bottom.

Musical notation for Flöte, A-B, section 6. It consists of two staves, A and B, each with five horizontal lines. Both staves show a continuous sequence of eighth notes. Staff A starts on the second line from the bottom, and staff B starts on the fourth line from the bottom.

6 Rock in acht Takten

J. S.

Musical notation for Flöte, A-B, section 6. It consists of two staves, A and B, each with five horizontal lines. Both staves show a continuous sequence of eighth notes. Staff A starts on the second line from the bottom, and staff B starts on the fourth line from the bottom.

Musical notation for Flöte, A-B, section 6. It consists of two staves, A and B, each with five horizontal lines. Both staves show a continuous sequence of eighth notes. Staff A starts on the second line from the bottom, and staff B starts on the fourth line from the bottom.

7 Schneck im Haus

Trad.
J. S.

Musical notation for two parts, A and B, for flute. Both parts are in G clef and common time. Part A consists of a continuous sequence of eighth notes. Part B consists of a continuous sequence of sixteenth notes.

8 Gehen und Stehen

J. S.

Musical notation for two parts, A and B, for flute. Both parts are in G clef and common time. Part A consists of a continuous sequence of eighth notes. Part B consists of a continuous sequence of sixteenth notes.

9 Wirbelwind

J. S.

Musical notation for two parts, A and B, for flute. Both parts are in G clef and common time. Part A starts with a dynamic instruction "Schnell!" above the staff. Both parts consist of a continuous sequence of eighth notes.

10 Mach mal Pause!

J. S.

Musical notation for exercise 10. Two staves, A and B, in G clef, 4/4 time, and B-flat key signature. Staff A has notes on the first, third, and fifth lines. Staff B has notes on the second, fourth, and sixth lines.

Musical notation for exercise 10. Two staves, A and B, in G clef, 4/4 time, and B-flat key signature. Staff A has notes on the first, third, and fifth lines. Staff B has notes on the second, fourth, and sixth lines.

11 Eislaufen

J. S.

Musical notation for exercise 11. Two staves, A and B, in G clef, 4/4 time, and B-flat key signature. Staff A has notes on the first, third, and fifth lines. Staff B has notes on the second, fourth, and sixth lines.

Musical notation for Flute parts A and B, measures 1-8. Both parts are in G clef and B-flat key signature. Part A starts with a sustained note followed by eighth-note pairs. Part B starts with eighth-note pairs followed by sustained notes.

12 Merrily We Roll Along

Trad.

Arr.: J. S.

Musical notation for Flute parts A and B, measures 9-16. Both parts are in G clef and B-flat key signature. Part A consists of eighth-note pairs. Part B consists of eighth-note pairs followed by sustained notes.

Musical notation for Flute parts A and B, measures 17-24. Both parts are in G clef and B-flat key signature. Part A consists of eighth-note pairs. Part B consists of eighth-note pairs followed by sustained notes.

13 Feierlich

J. S.

Musical score for Flöte, A-B, section 13 Feierlich. The score consists of two staves, A and B, in common time (indicated by a '4') and a key signature of one flat (indicated by a 'b'). Staff A begins with a sustained eighth note followed by a sixteenth-note rest. Staff B begins with a quarter note followed by a sixteenth-note rest. Both staves continue with a series of eighth-note patterns: a pair of eighth notes followed by a sixteenth-note rest, repeated four times. The music concludes with a final pair of eighth notes followed by a sixteenth-note rest.

14 Erste Fanfare

J. S.

Musical score for Flöte, A-B, section 14 Erste Fanfare. The score consists of two staves, A and B, in common time (indicated by a '4') and a key signature of one flat (indicated by a 'b'). Both staves begin with a sustained eighth note followed by a sixteenth-note rest. This pattern repeats five times. The music concludes with a final sustained eighth note followed by a sixteenth-note rest.

15 Die Welle

J. S.

A musical score for two flutes, labeled A and B. The music is in 4/4 time with a key signature of one flat. Both parts begin with eighth-note patterns. Part A starts with a series of eighth-note pairs (two pairs per measure), followed by a measure of sixteenth notes, another measure of eighth-note pairs, and so on. Part B follows a similar pattern but with different note values, primarily eighth and sixteenth notes. The score consists of two staves: the top staff for part A and the bottom staff for part B. The music concludes with a final measure where both parts end on a sixteenth-note rest.

16 Filibuster's Music

J. S.

Musical score for Flöte, A-B, page 12, section 16. The score consists of two staves, A and B, each with four measures. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 1: Staff A has eighth-note pairs (one note up, one note down) on the first, third, and fourth strings. Staff B has eighth-note pairs on the first, second, and third strings. Measure 2: Staff A has eighth-note pairs on the first, second, and third strings. Staff B has eighth-note pairs on the first, second, and third strings. Measure 3: Staff A has eighth-note pairs on the first, second, and third strings. Staff B has eighth-note pairs on the first, second, and third strings. Measure 4: Staff A has eighth-note pairs on the first, second, and third strings. Staff B has eighth-note pairs on the first, second, and third strings.

17 Zweite Fanfare

J. S.

Allegretto

A

B

A

B

A

B

18 ABC, die Katze lief im Schnee

Trad.

Arr.: J. S.

Musical score for Flute parts A and B. Both parts are in 4/4 time, key signature of B-flat major (two flats). Part A starts with a sustained note followed by a sixteenth-note pattern. Part B starts with a sustained note followed by an eighth-note pattern. The music consists of two staves, A and B, each with a treble clef and a key signature of B-flat major (two flats).

Continuation of the musical score for Flute parts A and B. Both parts continue with their respective patterns. The music consists of two staves, A and B, each with a treble clef and a key signature of B-flat major (two flats).

19 Taler, Taler, du musst wandern

Trad.

Arr.: J. S.

Andante

Musical score for Flöte, A-B. The score consists of two staves, A and B, each with a treble clef and a key signature of one flat. The time signature is common time (4/4). The music is in a simple folk style with eighth-note patterns. Staff A starts with a series of eighth-note pairs, while staff B follows with a different pattern. The arrangement is attributed to J. S. (Johann Sebastian Bach).

Continuation of the musical score for Flöte, A-B. The score continues with two staves, A and B, in common time (4/4) with a key signature of one flat. The music maintains its simple folk style with eighth-note patterns. The arrangement is attributed to J. S. (Johann Sebastian Bach).

Flöte, A-B

20 Ist ein Mann in' Brunn' gefallen

Trad.

Arr.: J. S:

A **A** $\text{♩} = 100$

B **f**

Fine

B **p**

D.C. al Fine

21 Beats

J. S.

A

B

B

C

D

E

W

F

A B

G

H

**22 Summ, summ, summ,
Bienchen summ herum**

J=100

A

A B

**Trad.
Arr.: J. S.**

B

p <f> p p <f> p p <f> p p <f> p

p <f> p p <f> p p <f> p p <f> p

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Musical score for two voices, A and B, showing measures 1-10. The music is in common time and consists of ten measures. The vocal parts are as follows:

- Voice A:** Starts with a melodic line featuring eighth-note pairs and sixteenth-note patterns. Measures 1-3: eighth-note pairs (A, B, C, D). Measures 4-5: sixteenth-note patterns (E, F, G, H). Measures 6-7: sustained notes (I, J). Measures 8-9: eighth-note pairs (K, L, M, N). Measure 10: sustained note (O).
- Voice B:** Provides harmonic support with sustained notes and eighth-note chords. Measures 1-3: sustained notes (A, B, C). Measures 4-5: eighth-note chords (D, E, F). Measures 6-7: sustained notes (G, H). Measures 8-9: eighth-note chords (I, J, K). Measure 10: sustained note (L).

23 Almeria

J. S.

A

B

A

B

A schnell

f

f

A

B

A

B

B

mf

mf

A

B

C

A

B

A

B

24 Auf der Mauer

trad.

Arr.: J. S.

A

B

=100

A

B

25 Gaillarde

nach einem
flämischen Tanz aus dem 16. Jhd.
Arr. J. S.

$\text{♩} = 144$

A

B

f

f

A

B

p

A musical score for Flute A and Flute B. The score consists of two staves. The top staff is labeled 'A' and the bottom staff is labeled 'B'. Both staves begin with a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures by vertical bar lines. Measure 1: Both staves play eighth-note patterns. Staff A has a dynamic marking 'f' below it. Measure 2: Both staves play eighth-note patterns. Staff B has a dynamic marking 'f' below it. Measure 3: Both staves play eighth-note patterns. Measure 4: Both staves play eighth-note patterns. Measure 5: Both staves play eighth-note patterns. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns. Staff A has a dynamic marking 'p' below it. Measure 9: Both staves play eighth-note patterns. Staff B has a dynamic marking 'p' below it.

26 La Plata

J. S.

J. S.

A

B

p

A

B

p

A

B

p

A

B

p

B

mf

A

B

mf

Musical score for Flute parts A and B, measures 1-5. The score consists of two staves, A and B, in G clef, common time, and a key signature of one flat. Measure 1: Part A has eighth-note pairs (F#-G, C-D, G-A), part B has a whole rest. Measure 2: Part A has eighth-note pairs (F#-G, C-D, G-A), part B has a half note (B). Measure 3: Part A has eighth-note pairs (F#-G, C-D, G-A), part B has a half note (B). Measure 4: Part A has eighth-note pairs (F#-G, C-D, G-A), part B has a half note (B). Measure 5: Part A has eighth-note pairs (F#-G, C-D, G-A), part B has a half note (B). Measure 6: Both parts have a half note (B). Measure 7: Both parts have a half note (B). Measure 8: Both parts have a half note (B).

27 Drei Chinesen mit 'nem Kontrabass

Trad.
Arr.: J. S.

Musical score for Flute parts A and B, measures 1-5. The score consists of two staves, A and B, in G clef, common time, and a key signature of one flat. Measure 1: Part A has a half note (B), part B has a half note (B). Measure 2: Part A has a half note (B), part B has a half note (B). Measure 3: Part A has a half note (B), part B has a half note (B). Measure 4: Part A has a half note (B), part B has a half note (B). Measure 5: Part A has a half note (B), part B has a half note (B).

Musical score for Flute parts A and B, measures 1-5. The score consists of two staves, A and B, in G clef, common time, and a key signature of one flat. Measure 1: Part A has a half note (B), part B has a half note (B). Measure 2: Part A has a half note (B), part B has a half note (B). Measure 3: Part A has a half note (B), part B has a half note (B). Measure 4: Part A has a half note (B), part B has a half note (B). Measure 5: Part A has a half note (B), part B has a half note (B).

28 Minimal

J. S.

A

B

A

C

J. S.

29 Meine Biber haben Fieber

Trad.

Arr.: J. S.

Swing $\text{♩} = 110$

A

B

A

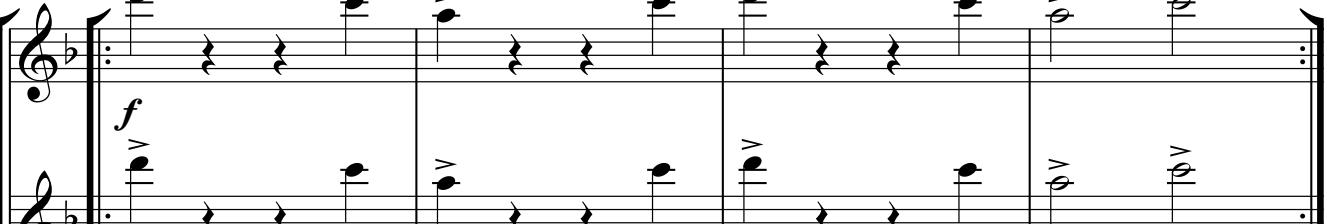
B

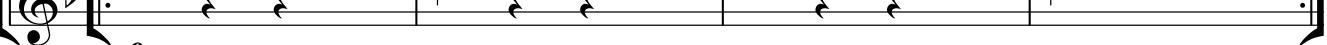
A Swing $\text{♩} = 120$
nur Wdh.

30 Get That Jazz

M.: Felix Janosa

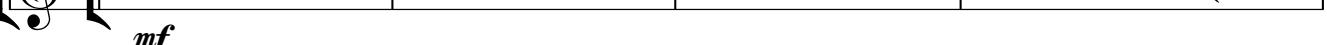
Arr. J. S.

A 

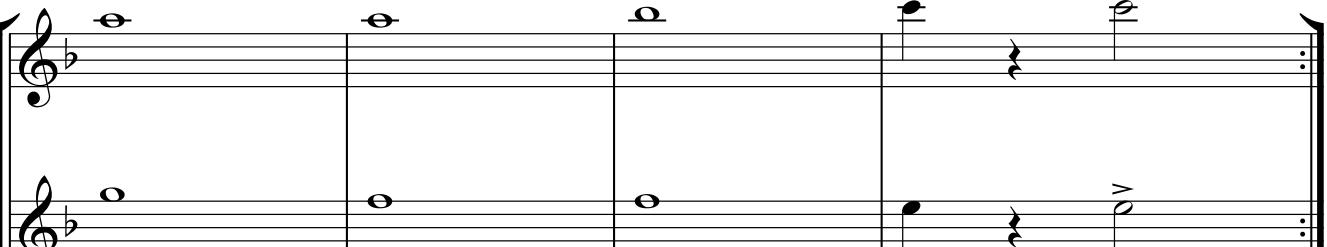
B 

B nur Wdh.

A 

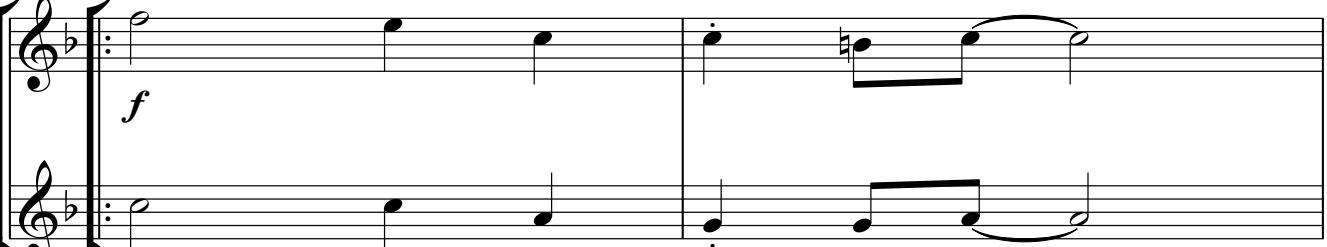
B 

nur Wdh.

A 

B 

C

A 

B 

A

B

31 Basic Blues

J. S.

Swing $\text{♩} = 100$

A

B

A

B

A

B

32 Wer will fleißige Handwerker sehn

Trad.

Arr.: J. S.

A

B

B

B

f

f

33 Grün, grün, grün sind alle meine Kleider

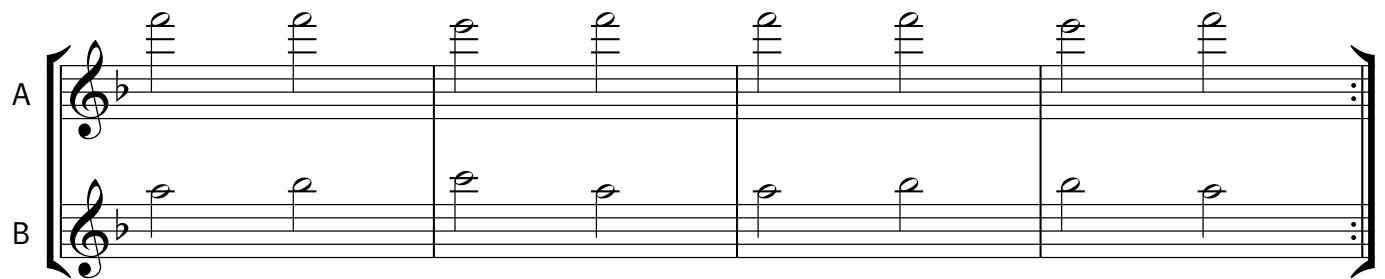
trad.

Arr.: J. S.

Musical score for Flute A and Flute B. The key signature is one flat. The tempo is 110 BPM. The music consists of two staves. Flute A starts with eighth-note pairs (two pairs) followed by eighth-note groups of three (three groups). Flute B starts with eighth-note pairs (two pairs) followed by eighth-note groups of three (three groups). Both staves end with a single eighth note.

Section A of the musical score. The key signature is one flat. The dynamic instruction "nur Wdh." is placed above the first measure of Flute A. Both staves consist of eighth-note pairs (two pairs) followed by eighth-note groups of three (three groups).

Section B of the musical score. The key signature is one flat. The dynamic instruction "nur Wdh." is placed above the first measure of Flute A. Both staves consist of eighth-note pairs (two pairs) followed by eighth-note groups of three (three groups).



34 Soul City Blues

J. S.

A nur Wdh.
 B nur Wdh.
f

A
 B

A
 B

A
 B

35 Hey, hello, bonjour, guten Tag!

Trad.

1. =100

2..

3..

Arr.: J. S.

A

B

Auf Zeichen:

A

B

36 Come And Go To That Land

Trad. Gospel

Arr.: J. S.

A

1. =112
Swing

A

B

Musical score for Flöte, A-B. The score consists of two staves, A and B, each with five lines and a fourth line. Both staves begin with a treble clef and a key signature of one flat. The first measure contains eighth-note pairs (A: eighth note, sixteenth note; B: eighth note, sixteenth note). The second measure contains eighth-note pairs (A: eighth note, sixteenth note; B: eighth note, sixteenth note). The third measure contains eighth-note pairs (A: eighth note, sixteenth note; B: eighth note, sixteenth note). The fourth measure contains eighth-note pairs (A: eighth note, sixteenth note; B: eighth note, sixteenth note). The fifth measure contains eighth-note pairs (A: eighth note, sixteenth note; B: eighth note, sixteenth note). The sixth measure contains eighth-note pairs (A: eighth note, sixteenth note; B: eighth note, sixteenth note). The letter 'B' is enclosed in a box above the staff.

Continuation of the musical score for Flöte, A-B. The score consists of two staves, A and B, each with five lines and a fourth line. Both staves begin with a treble clef and a key signature of one flat. The first measure contains quarter notes (A: f, B: f). The second measure contains quarter notes (A: f, B: f). The third measure contains quarter notes (A: f, B: f). The fourth measure contains quarter notes (A: f, B: f). The fifth measure contains quarter notes (A: f, B: f). The sixth measure contains quarter notes (A: f, B: f). The seventh measure contains quarter notes (A: f, B: f). The eighth measure contains quarter notes (A: f, B: f). The ninth measure contains quarter notes (A: f, B: f). The tenth measure contains quarter notes (A: f, B: f). The eleventh measure contains quarter notes (A: f, B: f). The twelfth measure contains quarter notes (A: f, B: f). The thirteenth measure contains quarter notes (A: f, B: f). The fourteenth measure contains quarter notes (A: f, B: f). The fifteenth measure contains quarter notes (A: f, B: f). The sixteenth measure contains quarter notes (A: f, B: f). The sixteenth measure concludes with a fermata over the B staff.

37 Old Mac Donald

Trad.

Arr.: J. S:

đ=70

A

B

mf

Musical score for two staves (A and B) showing measures 1-4. Staff A starts with dynamic *f*, followed by eighth-note pairs. Staff B starts with dynamic *f*, followed by eighth-note pairs. Measures 2-4 show dynamics *p* and crescendo markings.

Musical score for two voices, A and B, showing measures 1-10. The score consists of two staves. Staff A (top) has a treble clef and a key signature of one flat. Staff B (bottom) has a treble clef and a key signature of one flat. Measures 1-9 show eighth-note patterns for both voices. Measure 10 shows sixteenth-note patterns for both voices. Dynamic markings 'mf' are placed above the notes in measures 1 and 10.

38 Trinidad

J. S.

 $\text{♩} = 130$

Musical score for Flute parts A and B. The score consists of two staves. Staff A starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a continuous eighth-note pattern. Staff B starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It also features a continuous eighth-note pattern. The music is divided into measures by vertical bar lines.

Continuation of the musical score. The section begins with a measure containing a single eighth note followed by a fermata. This is followed by a series of eighth-note patterns. The first measure of the continuation is labeled 'A' in a box above the staff. The subsequent measures show a repeating pattern of eighth notes. The music is divided into measures by vertical bar lines.

B

A B

A B

D.S. al ♂-♂ Coda

Coda

A B

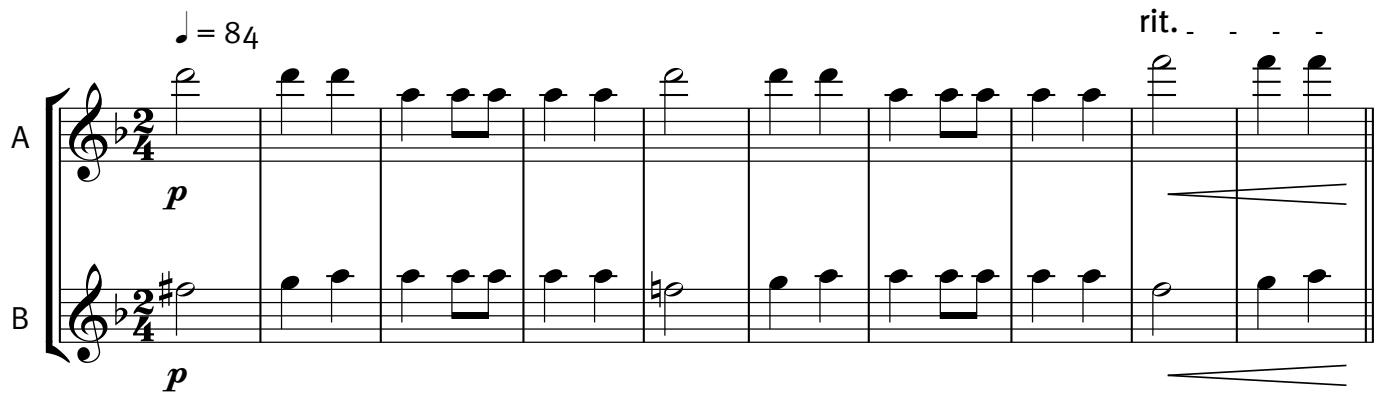
39 Europahymne

M.: Ludwig v. Beethoven (1770-1827)

T.: Friedrich Schiller (1759-1805)

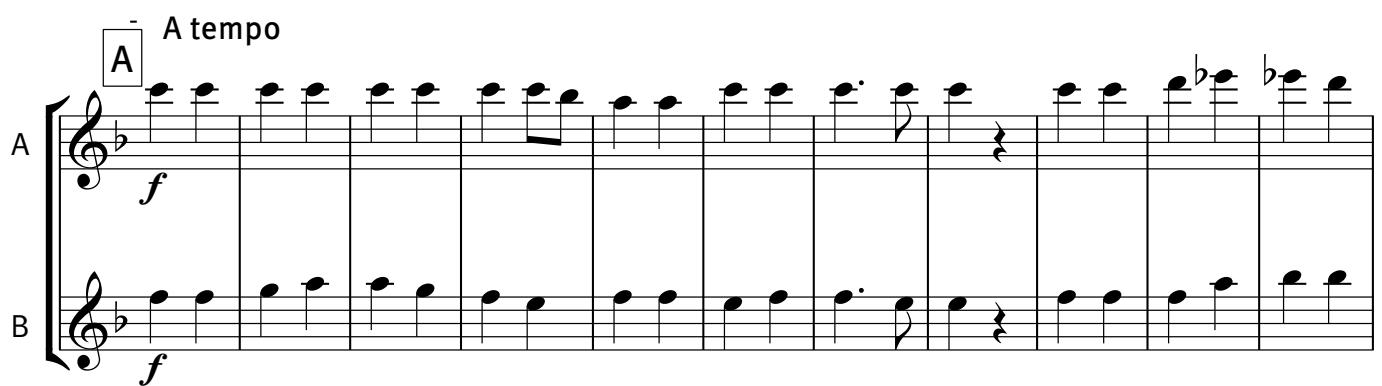
Arr. J. S.

$\text{♩} = 84$

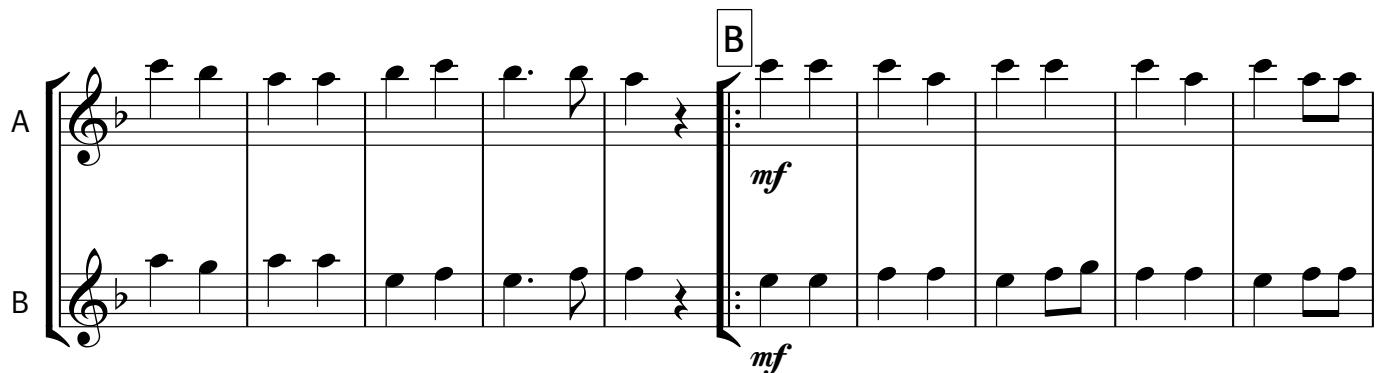
A 

B 

A tempo

A 

B 

B 

Musical score for Flute parts A and B. Both parts are in G clef and common time. Part A starts with eighth-note pairs followed by sixteenth-note patterns, with dynamics *f* and *p*. Part B follows a similar pattern with dynamics *f* and *p*.

Continuation of the musical score. Part A begins with a dynamic *mf*, followed by eighth-note pairs and sixteenth-note patterns. Part B also begins with *mf*. The score concludes with dynamics *ff* and *ff*, and a ritardando (rit.) indicated by a bracket.

40 I Like the Flowers

Vorspiel

Kanon

Trad.
Arr.: J. S.

Swing

A
B

A
B

A
B

A
B

Auf Zeichen:

41 Abendlied

M.: Johann Abraham Peter Schulz 1747-1800

T.: Matthias Claudius 1740-1815

Arr. J. S.

Andante

A

B

A

B

42 Choral

Andante

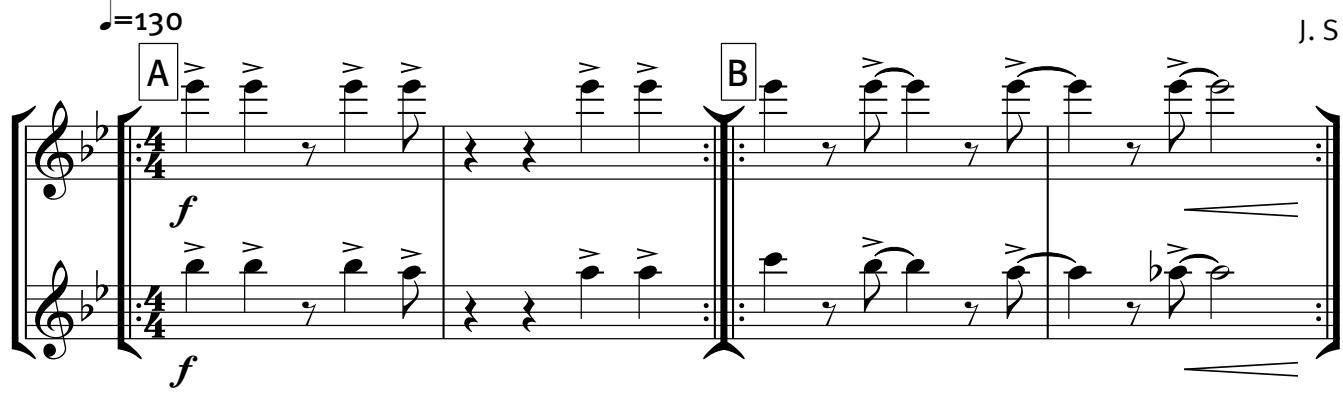
J. S.

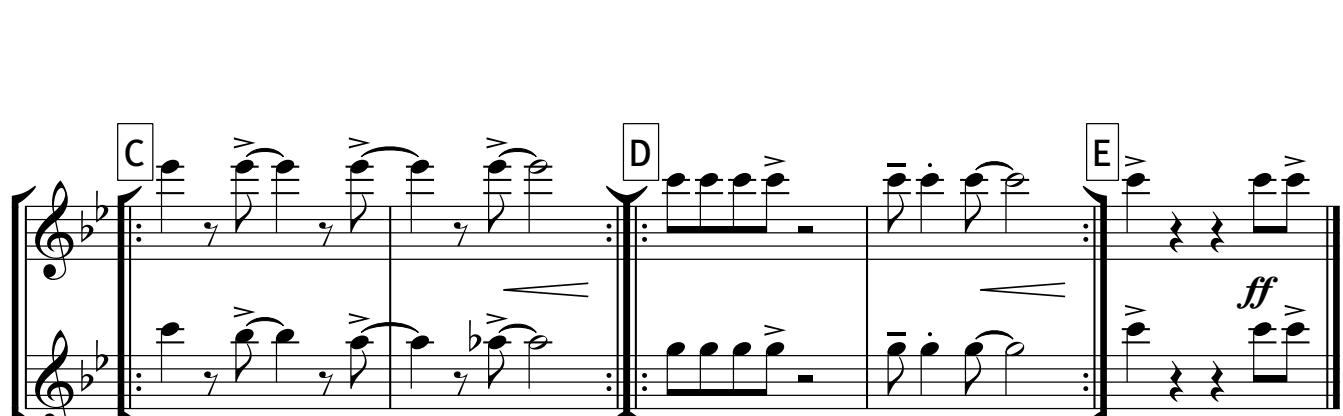
Musical score for Flute parts A and B. The score consists of two staves (A and B) in common time (indicated by a '4'). The key signature is one flat. The music is divided into five measures. Measure 1: Part A has a sustained note followed by a sixteenth-note pattern. Part B has a sustained note followed by a sixteenth-note pattern. Measure 2: Both parts begin with dynamic *mp*, followed by a crescendo to *f*. Measure 3: Both parts begin with dynamic *mp*, followed by a crescendo to *f*. Measure 4: Both parts begin with dynamic *mp*, followed by a crescendo to *f*. Measure 5: Both parts begin with dynamic *mp*, followed by a crescendo to *f*.

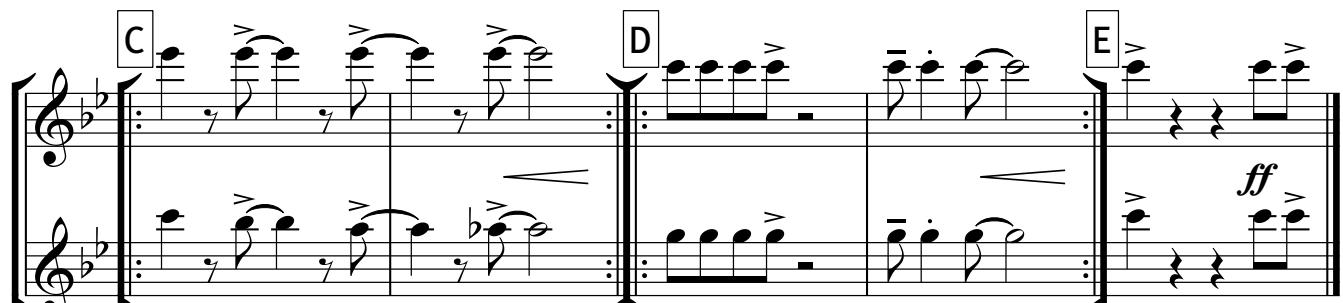
Musical score for Flute parts A and B. The score consists of two staves (A and B) in common time (indicated by a '4'). The key signature is one flat. The music is divided into five measures. Measure 6: Both parts play a sixteenth-note pattern. Measure 7: Both parts play a sixteenth-note pattern. Measure 8: Both parts play a sixteenth-note pattern. Measure 9: Both parts play a sixteenth-note pattern. Measure 10: Both parts play a sixteenth-note pattern. The score ends with a fermata over the final note.

43 Montuno

J.S.

A 

B 

C 

D 

E 

F 

44 Pavane

M.: Thoinot Arbeau (1519-1595)

Arr. J. S.

A

B

A

B

B

A

B

Pop-Ballade

45 Berlin Radio Song

J. S.

A **A** $\text{♩} = 93$

B

A

B

B

A

B

D.C. al Coda

Coda

46 The Mug Of Brown Ale

trad.

Arr.: J. S.

The musical score consists of two staves, A and B, for flute. Staff A starts with a dynamic of *mf* and a tempo of =88 . It features a unique rhythmic pattern where each measure contains four groups of three eighth-note strokes, each group separated by a vertical bar line. Staff B begins with a dynamic of *mf* and follows the same rhythmic pattern as Staff A. The music is written in common time (indicated by a 'C') with a key signature of one flat (B-flat). The score is arranged for two flutes, with parts A and B alternating in a repeating cycle.

Musical score for Flöte, A-B. The score consists of two systems of music, each with two staves: A (top) and B (bottom). Both staves use treble clef and a key signature of one flat. The music is in common time.

System 1:

- Staff A:** The first measure shows a dynamic *f*. The subsequent measures show a continuous eighth-note pattern of eighth-note heads and stems pointing up, separated by vertical bar lines.
- Staff B:** The first measure shows a continuous eighth-note pattern of eighth-note heads and stems pointing down, separated by vertical bar lines.

System 2:

- Staff A:** The first measure shows a continuous eighth-note pattern of eighth-note heads and stems pointing up, separated by vertical bar lines. The second measure begins with a dynamic *v*.
- Staff B:** The first measure shows a continuous eighth-note pattern of eighth-note heads and stems pointing down, separated by vertical bar lines. The second measure begins with a dynamic *v*.

47 Durch die Straßen

M.: Richard Rudolf Klein (1921-2011)

T.: Lieselotte Holzmeister

Arr. J. S.

Andante

A

B

A

B

48 Stern über Bethlehem

Alfred Hans Zoller (1928-2006)

Arr. J. S.

A

B

49 Rudolph, the Red-Nosed Reindeer

♩=65 Swing

Johnny Marks (1909-1985)

Arr. J. S.

A

B

A

B

C

A

B