

Bearbeitungen für Holzbläserquintett

Flöte – Oboe – Klarinette – Horn – Fagott

Für alle Liebhaber der Bläserquintetts wurde folgende Sammlung von Ausschnitten aus Bearbeitungen für Holzbläserquintett zusammengestellt. Damit können alle Stücke angespielt und ausprobiert werden.

Die Besetzung des Holzbläserquintettes erweist sich durch die Klangvielfalt und Variationsmöglichkeiten ihrer fünf verschiedenen Instrumente geradezu als prädestiniert, großbesetzte Werke auch dem Bereich der Kammermusik zugänglich zu machen.

So können Werke, die normalerweise nur mit einem großen Orchester in einem großen Konzertsaal aufgeführt werden, auch in kleinerem und flexibleren Rahmen dargebracht werden.

Einige Arrangements wie z.B. das der Zauberflöte verstehen sich auch in der Tradition unzähliger Harmoniemusiken des 18. und 19. Jahrhunderts, die ebenso den Anspruch hatten, auch demjenigen eine Oper näher zu bringen, der nicht die Möglichkeit hat, das Opernhaus zu besuchen.

Sie finden hier jeweils Partitur und Stimmen, bei einigen Werken auch nur das Stimmenmaterial.

Die Bläserquintett-Arrangements von Joachim Linckelmann erscheinen derzeit bei drei Verlagen:

Bärenreiter (www.baerenreiter.com)

Sikorski (www.sikorski.de)

edition pocket orchestra (www.pocket-orchestra.de)

Arrangements for woodwind quintet

Flute – Oboe – Clarinet – Horn – Bassoon

This collection of excerpts of arrangements for woodwind quintet has been compiled for the aficionado of this ensemble, to enable them to test and try the pieces before adding them to the repertoire.

The instruments of the Woodwind quintet, each with their own characteristic timbre and the varied combinations possible seem predestined as a vehicle for bringing large orchestral works into a chamber music setting.

Works, which usually can only be performed with a large orchestra in a concert hall can now be performed in smaller and more flexible settings.

Some arrangements such as that from the "Magic Flute" continue the tradition of countless "Harmoniemusiken" i.e. wind ensembles of the 18th and 19th centuries, whose aim was to bring opera works to the "man on the street" who did not have the chance to visit the opera house.

You will find here scores as well as instrumental parts, though from some works only parts are available.

The arrangements for woodwind quintet by Joachim Linckelmann are currently published by three publishing houses:

Bärenreiter (www.baerenreiter.com)

Sikorski (www.sikorski.de)

edition pocket orchestra (www.pocket-orchestra.de)

Komponist / composer	Werk / Piece	Verlag / Publisher	Seite / Page
Beethoven, L. v.	Ouvertüre zu „Coriolan“	Bärenreiter	BA 8601 2
Bizet, G.	L'Arlesienne, Suite Nr. 1	Bärenreiter	BA 8604 3
Debussy, C.	Children's corner	Bärenreiter	BA 6876 5
Grieg, E.	Peer-Gynt-Suite Nr. 1	Bärenreiter	BA 8603 8
Mozart, W. A.	Ouvertüre zu „Die Zauberflöte“	Bärenreiter	BA 6872 11
Mozart, W. A.	Sinfonie g-moll KV 550	Bärenreiter	BA 8602 12
Mozart, W. A.	Sinfonie C-Dur („Jupiter“) KV 551	edition pocket orchestra	EP 5108 13
Mussorgsky, M.	Bilder einer Ausstellung	Bärenreiter	BA 6879 14
Mussorgsky, M.	Die Nacht auf dem kahlen Berg	edition pocket orchestra	EP 5107 15
Prokofjew, S.	Suite aus „Romeo und Julia“	Sikorski	H.S. 2396 17
Prokofjew, S.	Peter und der Wolf	Sikorski	H.S. 2397 16
Puccini, G.	„Crisantemi“	edition pocket orchestra	EP 5101 18
Puccini, G.	Drei Menuette	edition pocket orchestra	EP 5102 18
Rossini, G.	Ouvertüre zu „Der Barbier von Sevilla“	Bärenreiter	BA 6873 19
Schubert, F.	Streichquartett D810 „Der Tod und das Mädchen“	edition pocket orchestra	EP 5106 20
Schubert, F.	Winterreise (Originallage Tenor-Fassung)	edition pocket orchestra	EP 5109 22
Verdi, G.	Ouvertüre zu „Die Macht des Schicksals“	Bärenreiter	BA 6878 24
Verdi, G.	Ouvertüre zu „Nabucco“	Bärenreiter	BA 6875 24

Diese Sammlung wird ständig erweitert. Besuchen Sie www.pocket-orchestra.de, dort können Sie sich immer über den aktuellen Stand und über Neuerscheinungen informieren.

Viel Vergnügen beim Ausprobieren dieser Bearbeitungen!

This collection is constantly being expanded. Please visit www.pocket-orchestra.de to learn more about new editions and the current list of arrangements available.

Have fun trying out and playing these arrangements!

Corno in Fa / F

Coriolan-Ouvertüre

Ludwig van Beethoven

Bearbeitung / Arrangement: Joachim Linckelmann

Allegro con brio (♩ = 100)

Musical staff 1: Treble clef, common time. Measures 1-6. Fingerings: 2, 1, 2, 1, 2. Dynamics: *ff*, G.P., G.P.

Musical staff 2: Treble clef, common time. Measures 7-10. Fingerings: 1, 5, 1, 5. Dynamics: G.P., *f*. Markings: A, G.P.

Musical staff 3: Treble clef, common time. Measures 11-16. Fingerings: 1, 1. Dynamics: *f*, G.P., *p cresc.*

Musical staff 4: Treble clef, common time. Measures 17-26. Dynamics: *ff*

Musical staff 5: Treble clef, common time. Measures 27-33. Markings: B, *sf*, *sf*

Musical staff 6: Treble clef, common time. Measures 34-44. Dynamics: *sf*

Musical staff 7: Treble clef, common time. Measures 45-50. Fingerings: 5. Dynamics: *p cresc. poco a poco*

Musical staff 8: Treble clef, common time. Measures 51-60. Fingerings: 1. Dynamics: *ff*, *p*

Musical staff 9: Treble clef, common time. Measures 61-66. Dynamics: *cresc.* Marking: 3

Corno

L'Arlesienne

1. Prélude

Allegro deciso ♩ = 104

Suite No. 1

Georges Bizet (1838-1875)
Bearbeitung / Arrangement: Joachim Linckelmann

in Fa

6 *ff*

12

24 *pp*

31 *Animez* 34 *p* *cresc.*

37 *f* *p* *cresc.* *f* *pp* *poco a poco cresc. molto*

43

48 *Andantino* (♩ = 84) *ff* *p espress.*

2. Minuetto

Allegro giocoso ♩ = 184

in Fa

10 *ff*

3. Adagietto

Adagio (♩ = 40)

in Fa

8 *pp*

15 *pp* *dim.* *cresc.*

4. Carillon

Allegretto moderato (♩ = 104)

in Mi

cuivrez

9 *ff* 3

18 *p* *cresc.* 4

28 *ff* 4

37 *p poco sf* *dim. molto* *pp* *poco a poco cresc.*

44 *p* *cresc.* *f cresc.* *ff*

51

2. Jimbo's Lullaby

Assez modéré (♩=96)

Musical score for 'Jimbo's Lullaby' in 2/4 time. The score consists of four staves of music. The first staff starts with a 4-measure rest followed by a 3-measure rest, then a series of notes with dynamics *pp* and *pp*. The second staff begins at measure 13, featuring dynamics *p*, *pp*, *ppp*, and *pp*. The third staff starts at measure 20, with dynamics *pp*, *sempre pp*, and *pp*. The fourth staff begins at measure 31, marked 'un peu plus mouvementé', and includes dynamics *marqué* and *p*. The piece concludes with a double bar line and a wavy line.

3. Serenade for the doll

Allegretto ma non troppo (♩=132)

Musical score for 'Serenade for the doll' in 3/4 time. The score consists of three staves of music. The first staff starts with a 5-measure rest followed by a 3-measure rest, then notes with dynamics *pp*, *f*, *pp*, and *p*. The second staff begins at measure 15, marked 'poco a poco crescendo'. The third staff starts at measure 24, marked 'un peu retenu a tempo', and includes dynamics *f*, *f*, and *p*. The piece concludes with a double bar line and a wavy line.

4. The snow is dancing

Modérément Animé (♩=108)

Musical score for 'The snow is dancing' in 4/4 time. The score consists of two staves of music. The first staff starts with a 6-measure rest followed by a 5-measure rest, then notes with dynamics *pp*, *p*, *mp*, and *piu p*. The second staff begins at measure 19, with dynamics *mp* and *p*. The piece concludes with a double bar line and a wavy line.

5. The little Shepherd

Très modéré (♩=54) plus mouvementé (♩=69) au mouvt. cédez

3 2

p *più p* *pp* *ppp*

11 au mouvt. cédez

p *ppp*

Detailed description: This block contains the musical notation for 'The little Shepherd'. It consists of two staves of music. The first staff starts with a tempo of 'Très modéré' (♩=54) and a 3-measure rest, followed by a 2-measure rest. The tempo then changes to 'plus mouvementé' (♩=69). The music features a melodic line with various dynamics including *p*, *più p*, *pp*, and *ppp*. The instruction 'cédez' appears twice. The second staff begins at measure 11 with a tempo change to 'au mouvt.' and continues with a melodic line and dynamics *p* and *ppp*.

6. Golliwog's cake walk

Allegro giusto (♩=104-112)

3 1

sf G.P. *p* *f* *p* *f* *p* *pp*

10 *sf* *p* *f*

18 *f* *sf* *p cresc.*

24 *f* *ff* *p* *p*

33 *f* *ff* *p* *p* *f* *ff*

41 *p* *p* *p* *pp* *<pp>*

Detailed description: This block contains the musical notation for 'Golliwog's cake walk'. It consists of six staves of music. The tempo is 'Allegro giusto' (♩=104-112). The first staff has a 3-measure rest followed by a 1-measure rest, then a melodic line with dynamics *sf*, *p*, *f*, *p*, *f*, *p*, and *pp*. The instruction 'G.P.' is present. The second staff (measure 10) features a rhythmic pattern with dynamics *sf*, *p*, and *f*. The third staff (measure 18) continues the rhythmic pattern with dynamics *f*, *sf*, and *p cresc.*. The fourth staff (measure 24) has dynamics *f*, *ff*, *p*, and *p*. The fifth staff (measure 33) has dynamics *f*, *ff*, *p*, *p*, *f*, and *ff*. The sixth staff (measure 41) has dynamics *p*, *p*, *p*, *pp*, and *<pp>*. The instruction 'un peu moins vite' appears at the end.

Horn in E

Peer Gynt Suite Nr. 1

I. Morgenstimmung

Edvard Grieg

Bearbeitung / Arrangement: Joachim Linckelmann

Allegretto pastorale ♩ = 60

2

5

12

6

A

24

B

33

C

41

D

tranquillo

p *mp* *pp* *f* *più f* *ff* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f* *ff* *p*

Andante doloroso ♩ = 50

II. Åses Tod

III. Anitras Tanz

Tempo di Mazurka ♩ = 160

IV. In der Halle des Bergkönigs

Alla marcia e molto marcato ♩ = 138

Musical notation for measures 1-5. Measure 1 has a treble clef, a common time signature, and a key signature of one sharp (F#). Dynamics include *pp* and *fp*. There are breath marks (+) and accents (>) throughout.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. Dynamics include *pp*, *fp*, and *pp*. There are breath marks (+) and accents (>).

Musical notation for measures 11-16. Measure 11 is marked with an '11'. Dynamics include *fp*. There are breath marks (+) and a triplet of eighth notes in measure 15.

Musical notation for measures 17-21. Measure 17 is marked with a '17'. Dynamics include *fp* and *pp*. There are breath marks (+) and accents (>).

Musical notation for measures 22-33. Measure 22 is marked with a '22'. A box labeled 'A' is placed above measure 25. Dynamics include *pp*. There is a fermata in measure 33.

Musical notation for measures 34-39. Measure 34 is marked with a '34'. Dynamics include *p cresc. e stretto poco a poco*. There are accents (>) throughout.

Musical notation for measures 40-48. Measure 40 is marked with a '40'. A box labeled '4' is placed above measure 42. Dynamics include *f* and *cresc.*. There are accents (>) throughout.

Musical notation for measures 49-55. Measure 49 is marked with a '49'. A box labeled 'B Più vivo' is placed above measure 49. Dynamics include *ff*. There are accents (>) throughout.

Musical notation for measures 56-60. Measure 56 is marked with a '56'. Dynamics include *ff*. There are accents (>) throughout. The piece ends with a double bar line and a wavy line.

Corno in Mi^b/E_s

Die Zauberflöte

The Magic Flute KV 620 Ouverture

W. A. Mozart (1756-1791)

Bearbeitet von/Arranged by Joachim Linckelmann

Adagio

Musical notation for measures 1-8. Measure 1 starts with a dynamic of *sf*. Measures 5, 7, and 8 have first endings marked with a '1' above the staff. Dynamics *sfp* are indicated in measures 5 and 7.

Musical notation for measures 9-15. Measure 9 starts with a dynamic of *p*. Measures 11 and 12 have first endings marked with a '1' above the staff. Dynamics *sfp*, *sf*, *sfp*, and *p* are indicated throughout the passage.

Musical notation for measures 16-26. Measure 16 is marked **Allegro**. Measure 17 includes the instruction '7 cl.' (clarinet). The passage features a series of sixteenth-note patterns.

Musical notation for measures 27-30. This section consists of continuous sixteenth-note passages. Dynamics *p*, *f*, *p*, *f*, *p*, *f*, and *p* are indicated.

Musical notation for measures 31-35. Measure 31 starts with a dynamic of *p*. Measure 32 has a dynamic of *sfp*. Measure 34 has a dynamic of *p*. Measure 35 ends with a dynamic of *f*.

Musical notation for measures 36-44. Measure 36 starts with a dynamic of *p*. Measure 37 has a dynamic of *f*. Measure 38 has a dynamic of *p*. Measure 39 has a dynamic of *f*. Measure 44 has a first ending marked with a '1' above the staff.

Musical notation for measures 45-52. Measure 45 has a first ending marked with a '1' above the staff. Measure 52 has dynamics of *sf* and *sf*.

Musical notation for measures 53-59. Measure 53 has a dynamic of *p*. Measure 59 has a dynamic of *f*.

Musical notation for measures 60-63. Measure 60 has a dynamic of *f*.

Musical notation for measures 64-71. Measure 64 has a dynamic of *f*. Measure 71 has a second ending marked with a '2' above the staff.

Corno in Fa / F

Sinfonie

in g - in G minor

Wolfgang Amadeus Mozart

KV 550

Bearbeitung / Arrangement: Joachim Linckelmann

Molto Allegro

13

8^{va} Ob.

19

31

2

41

1

G.P.

48

4

1

59

cresc.

f

Andante

p

tr

6

sf sf p

1

13

2

20

2

f p

MENUETTO
Allegretto

Corno

First staff of music for Menuetto, starting with a treble clef and a 3/4 time signature. The first measure contains a whole note with a dynamic marking of *f*.

Second staff of music for Menuetto, starting at measure 10. It contains a double bar line with repeat dots, followed by a whole note with a dynamic marking of *f*.

Third staff of music for Menuetto, starting at measure 19. It contains a whole note with a dynamic marking of *f* and a first ending bracket labeled '4' above it.

FINALE
Allegro assai

First staff of music for Finale, starting with a double bar line and a common time signature. It contains a whole note with a dynamic marking of *f* and a first ending bracket labeled '1' above it.

Second staff of music for Finale, starting at measure 10. It contains a whole note with a dynamic marking of *f* and a first ending bracket labeled '1' above it.

Third staff of music for Finale, starting at measure 22. It contains a whole note with a dynamic marking of *f* and a first ending bracket labeled '2' above it.

Corno in Fa

Sinfonie in C

W. A. Mozart

Allegro vivace

KV 551

Bearbeitung / Arrangement: Joachim Linckelmann

First staff of music for Sinfonie in C, starting with a treble clef and a common time signature. It contains a whole note with a dynamic marking of *f* and a first ending bracket labeled '2' above it.

Second staff of music for Sinfonie in C, starting at measure 10. It contains a whole note with a dynamic marking of *f* and a first ending bracket labeled '2' above it.

Third staff of music for Sinfonie in C, starting at measure 17. It contains a whole note with a dynamic marking of *p* and a first ending bracket labeled '9' above it.

Fourth staff of music for Sinfonie in C, starting at measure 25. It contains a whole note with a dynamic marking of *p* and a first ending bracket labeled '9' above it.

Bilder einer Ausstellung

Pictures at an Exhibition

Corno in Fa / F

Promenade

Modest Mussorgsky (1839-1881)

bearbeitet von / arranged by Joachim Linckelmann

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

Clar.

5

9

14

f

mf

f

mf

p

f

Nr. 2 Il vecchio Castello

Das alte Schloß • The old Castle

Andante
con sord.

p

7

12

20

1-7

2

3

4

5

6

7

2

1-10

2

3

4

5

6

25 7 8 9 10 senza sord. 8

Nr. 7 Limoges. Le marché. (*La grande nouvelle*)
 Der Marktplatz von Limoges • The Market-place at Limoges

Allegretto vivo, sempre scherzando

Corno in Fa / F

Eine Nacht auf dem kahlen Berg

Modest Mussorgsky
 Bearbeitung / Arrangement: Joachim Linckelmann

Allegro feroce Fl., Clar.

Suite aus Romeo und Julia

Suite from Romeo and Juliet

für Holzbläserquintett / for woodwind quintet

Bearbeitet von / arranged by:
Joachim Linckelmann

Sergej Prokofjew
Sergei Prokofiev
(1891 - 1953)

1. Volkstanz • Folk Dance

Allegro giocoso ♩ = 120

7 1 8

20 2 8 Clar. 3

34

2. Szene • Scene

Allegretto ♩ = 126

23 11 Fl. 24

19

26 25 8 26 11

pp *mp* *cresc.* *f* *mf*

3. Madrigal

Andante tenero ♩ = 52

29 2 5 6

18 30 4 poco più mosso poco rit. a tempo 2 31 Tempo I

pp *mp* *dim.* *mf* *espress.*

4. Montagues und Capulets • Montagues and Capulets

36 Andante $\text{♩} = 50$

13 38 Allegro pesante

22 39

Corno in Fa / F

Peter und der Wolf
Peter and the WolfBearbeitet von / arranged by:
Joachim LinckelmannSergej Prokofjew
Sergei Prokofiev
(1891 - 1953)Andantino $\text{♩} = 92$ für Holzbläserquintett / for woodwind quintet

Horn in E

Corno

Crisantemi

Giacomo Puccini (1858 - 1924)

Bearbeitung von / Arrangement by Joachim Linckelmann

Andante Mesto **rit.**

5 **rall.** **rit.**

9 **rit.**

14 **rall.** **rit.**

18 **un poco afrett.** **allarg.**

cresc. molto

EP 5101

© Copyright 2001 by Joachim Linckelmann – edition pocket orchestra

Horn in F

Tre Minuetti

Minuetto I

Giacomo Puccini (1858 - 1924)

Bearbeitung von / Arrangement by Joachim Linckelmann

Moderato **1.**

Fl., Ob. **8^{va}**

10 **2.**

18 **1.** **4** **Fine**

EP 5102

© Copyright 2001 by Joachim Linckelmann – edition pocket orchestra

Corno in Mi/E

Il Barbiere di Siviglia

Der Barbier von Sevilla • The Barber of Seville Ouverture

Gioacchino Rossini (1792-1868)

Bearbeitet von/Arranged by Joachim Linckelmann

Andante maestoso

1 2

Ob. 8

ff *ff*

9

p *f* *p*

12

17

p *f* *p* *f* *p*

20

dim. *pp* *ff*

25 Allegro vivace

p

29

33

3

p

40

Streichquartett d-moll

D810

in der Fassung für Bläserquintett

Franz Schubert

Bearbeitung / Arrangement: Joachim Linckelmann

Allegro

Andante con moto

SCHERZO
Allegro molto

Corno

6

15

8

29

2

2

40

49

3

4

62

ff

Trio

15

Presto

6

6

8

25

9

41

pp cresc.

f

ff

53

f

decresc.

p

ff

60

1.

2.

1

3

1

5

Corno in Fa / F

Winterreise

op. 89

Erste Abteilung
I. Gute Nacht

Franz Schubert

Bearbeitung / Arrangement: Joachim Linckelmann

Mäßig

Musical score for Corno in Fa, Erste Abteilung I. Gute Nacht, measures 1-40. The score is in 2/4 time and consists of four staves. The first staff starts with a first ending bracket (1) and a fermata. The second staff continues with dynamics *fp* and *pp*, and a second ending bracket (2). The third staff starts with a third ending bracket (3) and dynamics *fp*. The fourth staff continues with dynamics *fp* and a second ending bracket (2). The piece concludes with a wavy line.

V. Der Lindenbaum

Mäßig

Musical score for Corno in Fa, V. Der Lindenbaum, measures 1-30. The score is in 3/4 time and consists of four staves. The first staff starts with a third ending bracket (3) and dynamics *ppp*. The second staff continues with dynamics *pp*. The third staff starts with a first ending bracket (1) and dynamics *pp*. The fourth staff continues with dynamics *pp* and concludes with a wavy line.

XXI. Das Wirtshaus

Sehr langsam

10 *pp* *cresc.* *p* *pp*

15 *cresc.*

20 *cresc.*

26 *cresc.*

4

1

XXII. Mut

Ziemlich geschwind, kräftig

16 *f* *p* *p*

28 *f* *p*

43 *p* *mf* *f*

57 *mf* *f*

2 3 5 3 2 2 6 2

La forza del destino

Ouverture

Giuseppe Verdi (1813 - 1901)

Bearbeitet von / Arranged by Joachim Linckelmann

Allegro **Allegro agitato e presto**

in Mi / E

f *G.P.* *G.P.* *pp* Clar.

p

Tempo I (Allegro)

f *f* *G.P.* *G.P.*

Andantino

p

BA 6878

© 1997 by Bärenreiter-Verlag, Kassel

Corno in Re/D

Nabucco

Ouverture

Giuseppe Verdi (1813-1901)

Bearbeitet von/Arranged by Joachim Linckelmann

Andante

p maestoso

ff

p *pp* *poco accel.*

Allegro

poco rall. *stacc. e sotto voce* *p*

cresc. poco a poco *dim.*

BA 6875

© 1997 by Bärenreiter-Verlag, Kassel