

Grand Trio
Concertante for
THREE FLUTES
Composed and Dedicated to
J. Cunn, Esq^{re}
BY
RAFAEL DRESSLER.
Op. 64

Ent. Sta. Hall.

Price 6/-

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TRIO.

f fz fz p

f fz fz fz fz

fz fz p

fz fz fz fz

fz fz

Cres fz f fz fz

fz fz

ff f f pp f f pp

fz p

fz p pp dolce

Flauto Primo

3

fz *p*
fz *fz*
fz *fz* *fz*
fz *fz* *p* *p*
fz *fz* *fz* *fz* *p*
p *f* *p*
pp *1ma* *2da*
pp
pp *f*
fz *fz* *dim* *p*

f *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz*

fz *fz*

p

f *ff*

fz *p*

fz *fz* *fz* *f* *fz* *tr*

Gres *fz* *fz* *fz* *f* *fz*

fz *fz* *fz*

Gres *f* *f* *pp*

f *f* *pp* *dolce* *fz* *p*

Flauto Primo

5

sf *p*
sf *p*
f *sf*
pp *sf* *sf*
sf *sf*
sf *p* *sf* *p*
f *sf* *sf* *sf* *sf* *p*
p *f* *sf* *p*
dim.
pp *ppp* *Cres.* *sf* *sf*
ff

Minuetto.
ALLEGRETTO

Minuetto. ALLEGRETTO. Musical score for Flauto Primo, 3/4 time, G major. Dynamics include *p*, *fz*, *f*, *ff*, and *p*. The piece concludes with a double bar line.

Trio.

Trio. Musical score for Flauto Primo, 3/4 time, G major. Dynamics include *p dolce*, *f*, *fz*, and *p*. The piece concludes with a double bar line and the initials "M.D.C."

ANDANTE.

ANDANTE. Musical score for Flauto Primo, 2/4 time, G major. Dynamics include *p dolce* and *fz*. The piece concludes with a double bar line.

The musical score for Flauto Primo, page 7, consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of dynamics and articulations, including *fx*, *p*, *pp*, *ppp*, *rit.*, and *dolce*. The notation includes many slurs, ties, and accents, indicating a highly melodic and expressive piece. The first staff begins with a *fx p* dynamic, followed by a *fx* dynamic. The second staff includes a *dolce* marking. The third staff features a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff includes a *fx p* dynamic. The sixth staff has a *pp* dynamic. The seventh staff includes a *ppp* dynamic. The eighth staff has a *fx p* dynamic. The ninth staff includes a *pp* dynamic. The tenth staff ends with a *ppp rit.* dynamic and a double bar line.

RONDO.
ALLEGRETTO

The musical score is written for the first flute (Flauto Primo) in G major and 6/8 time. It is a Rondo in Allegretto tempo. The score consists of 12 staves of music. The key signature has one sharp (F#) and the time signature is 6/8. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The dynamics include piano (p), forte (f), fortissimo (fz), and pianissimo (pp). There are also markings for accents and slurs. The piece concludes with a final flourish on the last staff.

This musical score for Flauto Primo, page 9, consists of 12 staves of music in G major (one sharp). The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), and *fz* (forzando). Articulations like accents and staccato marks are used throughout. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a single system, with each staff representing a different flute part in the ensemble.

p

fz

fz

fz

fz

fz

f

fz

fz

fz

fz

pp *Cres.*

ff

fz

fz

p

pp

fz

fz

ff

fz

fz

fz

fz

PUBLICATIONS.

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FLUTE & PIANO-FORTE.

<i>Berbiguier.</i>	Sonata Op: 43. - - - 5. 0. ^{s d}
_____	Fourth Thème Op: 48. - - 3. 6.
_____	Sixth - - D ^o - Op: 60. - - 5. 0.
_____	Fantasia with Di Piacer Op: 65. 4. 0.
_____	Grand Fantasia on Two - -
	Thèmes from Der Freischütz
	Op. 77. being N ^o 1. of Euterpe's
	Gifts. - - - - - 4. 0.
<i>Dressler.</i>	Original Thème with Vars.
	Op: 65. Euterpe's Gifts N ^o 2. - 4. 0.
<i>D' Raul.</i>	Fantasia for Flute and - -
	Piano Forte Concertante -
	ded. to C. Nicholson Esq ^r . - 5. 0
_____	Andante for Flute & Piano.
	Forte Concertante ded. to
	G. Rudall Esq ^r . - - - 5. 0.
<i>Farrenc.</i>	Favorite Thème with - -
	Vars. Op. 4. - - - 3. 6.
<i>Gabrielsky.</i>	Favorite Thème with Vars. -
	Obligato acc ^t for Piano - -
	Forte Op: 37. - - - 3. 6.
<i>Hummel J.N.</i>	Introduction & Air, - - -
	with Vars. Op. 102. - - - 4. 0.
_____	Sonata Op: 64. - - - 4. 0.
<i>Nicholson.</i>	Favorite Airs with ad lib:
	acc ^t by R. Cudmore - -
	N ^o 1. Polacca - - - 2. 6.
	- 2. Mamma Mia &
	- - Twilight - - - 2. 6.
	- 3. Favorite Air with Vars. - 2. 6.
	- 4. Polacca - - - 2. 6.
	- 5. The Summer is com -
	- ing and Ah! Perdona. - 2. 6.
<i>Steüp.</i>	Rode's Air with Vars. - 2. 6.
_____	Nymph of the Danube - - 2. 6.
<i>Tipper.</i>	Fantasia with Ye Banks &
	Braes, ded. to C. Nicholson. 3. 6.
<i>Tulou.</i>	Fra quei soavi palpiti -
	from Tancredi - - - 2. 6.
<i>Weiss.</i>	"Va! gia varcasti" from Il
	Crociato and "Sara l'alma
	Delusa" from Ricciardo e
	Zoraide Op: 98 - - - 3. 0.

FLUTE SOLOS.

<i>Berbiguier.</i>	Sonata Op. 43. - - - 2. 6. ^{s d}
<i>Dressler.</i>	Brilliant Fantasia Op. 60. 2. 6.
<i>Kreith.</i>	Celebrated Solos N ^{os} 1 to
	8 each - - - 2. 6.
_____	Twenty four Divertimentos 4. 0.
_____	Thème and 12 Waltzes - - 2. 0.
<i>Steüp.</i>	Rode's Air with Vars. - - 1. 6.
<i>Weiss.</i>	Favorite Airs, Marches & -
	Duets from Il Crociato in -
	Egitto for 1 or 2. Flutes in
	2 Books - being N ^o 1 of -
	Dramatic Flowers - each - - 3. 0.

2 FLUTES.

<i>Berbiguier.</i>	Favorite Thème Op. 50. - 2. 6.
<i>Devienne.</i>	Pleyel's Duets Books -
	1 & 2. each - - - 5. 0.
<i>Dressler.</i>	Three Grand Concertante
	Duets ded. to G. Rudall Esq ^r .
	Op. 67. - 10 th Set - - - 9. 0.
<i>Nicholson.</i>	Three Concertante Duets - -
	ded. to J. Crosse Esq ^r . - 7. 6.

3 FLUTES.

<i>Dressler.</i>	Grand Trio Concertante ded:
	to I. Winn Esq: Op: 64. - - 6. 0.
<i>Nicholson.</i>	Six Favorite Airs. - - - 4. 0.
	Glorious Apollo. French Air
	French Air. Blue Bells of Scot ^d .
	My Lodging is on. Here's a Health.

2. FLUTES & PIANO-FORTE.

<i>Berbiguier.</i>	Favorite Thème with - -
	Vars Op. 50. - - - 3. 6.
<i>Tulou.</i>	Fra quei Soavi Palpiti - -
	from Il Tancredi. - - - 2. 6.

EUTERPE'S GIFTS For Flute & Piano Forte.

N ^o 1.	Grand Fantasia on the Thèmes - -
	Bacchanalian Song & Finale in
	Der Frieschütz by Berbiguier - - 4. 0.
N ^o 2.	Original Thème with Vars.
	Op. 65. by Dressler. - - - 3. 6.

NB. It is intended to admit in this Series, such compositions only, as are decidedly of a first rate character, and which may be presumed interesting to Amateurs.

