

N<sup>o</sup> 7 of the

# Complete Collection

of the

## GRAND SOLOS

for the

# F L U T E.

Composed by

## FREDERIC KUHLAU.

FIRST SET dedicated to G. A. SCHNEIDER.

THIRD SET dedicated to N. PETERSEN.

1<sup>st</sup> Number: Grand Fantasia Op. 54 in D. 3/4

7<sup>th</sup> Number: Divertimento Op. 68 in G. 2/4

2<sup>d</sup> D<sup>o</sup> D<sup>o</sup> Op. 54 G. Minor 3/4

8<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 68 in D. 2/4

3<sup>d</sup> D<sup>o</sup> D<sup>o</sup> Op. 54 in C. 3/4

9<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 68 in B. Major 2/4

SECOND SET dedicated to T. LOU.

FOURTH SET dedicated to M<sup>r</sup>. PARISSA.

4<sup>th</sup> Number: Grand Solo Op. 57 in F. 3/4

10<sup>th</sup> Number: Divertimento Op. 68 in E. Flat 2/4

5<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 57 A. Minor 3/4

11<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 68 in G. 2/4

6<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 57 in G. 3/4

12<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 68 C<sup>o</sup> Minor 2/4

FIFTH SET dedicated to M. C. H. WIEHE.

13<sup>th</sup> Number: Fantasia, or Grand Solo Op. 95 in G. 2/6

14<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 95 E. Minor 2/6

15<sup>th</sup> D<sup>o</sup> D<sup>o</sup> Op. 95 in D. 2/6

EDITED BY

## ANTOINE FARRENC.

Printed at the

Price 2/6

LONDON.

ASHDOWN & PARRY, (Successors to WESSEL & C<sup>o</sup>)

18. HANOVER SQUARE.

The following are published by WESSEL & C<sup>o</sup> in elegant Editions, edited by A. FARRENC.

KLAVIS Twentytwo Grand Concertante DUEETS for TWO FLUTES.

KLAVIS Sixteen Grand Concertante DUEETS for PIANO and FLUTE.

KLAVIS SEVEN TRIOS for 3 FLUTES, ONE QUARTETT for 4 FLUTES & a Grand TRIOS for 2 FLUTES & PIANO.

FLAÛTO

THIRD SET DEDICATED TO N. PETERSEN.

SEVENTH NUMBER of the COMPLETE COLLECTION of the GRAND SOLOS.

COMPOSED BY

FREDERIC KUHLAÛ.

ADAGIO.

The first staff of music begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, some beamed together, with a slur over the first few measures.

The second staff continues the melodic line with more complex rhythmic patterns, including triplets and slurs. A 'tr' (trill) marking is present above a note.

The third staff shows further development of the melody with slurs and triplets. A 'tr' marking is also visible.

The fourth staff continues with slurs and triplets, maintaining the melodic flow.

The fifth staff features a series of slurs over groups of notes, with some triplets.

The sixth staff continues the melodic progression with slurs and triplets.

The seventh staff shows a continuation of the melodic line with slurs and triplets.

The eighth staff includes a 'Cres.' (Crescendo) marking at the beginning and a 'Dim.....' (Diminuendo) marking towards the end of the staff.

The ninth staff features a triplet of eighth notes, followed by a slur and a '6' marking above a note.

pp Ritard

FLAUTO

*Con Espressione.*

*Con Grazia.*

*ALLA  
POLACCA.*

*Espressivo.*

*Cres.* *Dim.* *f*

*Cres.* *p*

FLAUTO.

*p* *Dolce.*

*mf*

*Ten.*

*Dim.*

*Ritard.* *p* *Espressivo.*

*Cres.*

The image shows a page of musical notation for a flute. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a *Dolce.* marking. The second staff continues with a mezzo-forte (*mf*) dynamic. The third staff includes a *Ten.* (Tension) marking. The fourth staff features a *Dim.* (Diminuendo) marking. The fifth staff has a *Ritard.* (Ritardando) marking and a *p* dynamic, followed by an *Espressivo.* marking. The sixth staff ends with a *Cres.* (Crescendo) marking. The notation includes various rhythmic values, slurs, and fingerings (e.g., 3, 6, 3, 6, 6, 3). The key signature has one flat (B-flat), and the time signature is 2/4.

FLAUTO.

*Dim.*

*A Tempo.*

*Dim ..... e ..... Ri ..... tard. .... Dolce.*

*mf*

*Dolce.*

*f*

*p* *p Con Grazia.*

*Smorz ..... e ..... Ritard.*

*6*

*6*

*FINE.*