

# **Stipendium - Probespiel Noten**

18. Januar 2026, 9:30 - 18:00 Uhr

Für Holzbläser:

## **Flöte, Probespiel - Noten**

1. James Newton Howard, Fantastic Beasts - Takt 2-62
2. Edward Grieg, March of The Dwarfs - 31-47
3. Gustav Holst, Mars - Takt 67-90
4. Marianna Martines, Sinfonia in C-Dur - Takt 35-48
5. Shostakovich, Symphony No.10 - Takt 7-30, 132-148, 163-180  
(Bitte nur 1 Stelle aussuchen)

## **Oboe, Probespiel - Noten**

1. James Newton Howard, Fantastic Beasts - Takt 11-60
2. Edward Grieg, March of The Dwarfs - 32-47
3. Gustav Holst, Mars - Takt 67-90
4. Marianna Martines, Sinfonia in C-Dur - Takt 35-48
5. Shostakovich, Symphony No.10 - Takt 7-30, 132-148, 163-180  
(Bitte nur 1 Stelle aussuchen)

## **Klarinette, Probespiel - Noten**

1. James Newton Howard, Fantastic Beasts - Takt 11-54
2. Edward Grieg, March of The Dwarfs - Takt 22-54
3. Gustav Holst, Mars - Takt 67-90
4. Marianna Martines, Sinfonia in C-Dur - Takt 1-15
5. Shostakovich, Symphony No.10 - Takt 7-31, 132-148, 163-180  
((Bitte nur 1 Stelle aussuchen))

## **Fagott, Probespiel - Noten**

1. James Newton Howard, Fantastic Beasts - Takt 46-54
2. Edward Grieg, March of The Dwarfs - Takt 31-47
3. Gustav Holst, Mars - Takt 67-82
4. Marianna Martines, Sinfonia in C-Dur - Takt 1-15
5. Shostakovich, Symphony No.10 - Takt 35-66, 87-110  
(Bitte nur 1 Stelle aussuchen)

Concert selections from the motion picture

# Fantastic Beasts and Where to Find Them

Featuring Hedwig's Theme, Main Titles, Macusa Headquarters, Newt's Friend, and End Titles

1st BASSOON

Composed by James Newton Howard

Arranged by Patrick Roszell

Contains "Hedwig's Theme" by John Williams

"Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*)"  
by John Williams

**Mysteriously**



"Main Titles" - by James Newton Howard

[11] **Massive!**

(♩ = ♪)



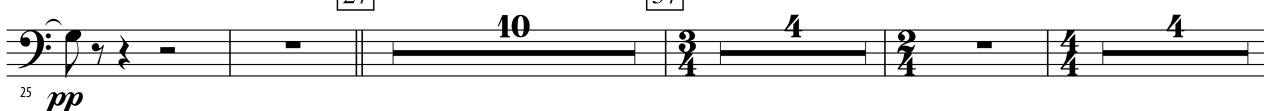
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"Macusa Headquarters" - by James Newton Howard

[27] **Light, playful**

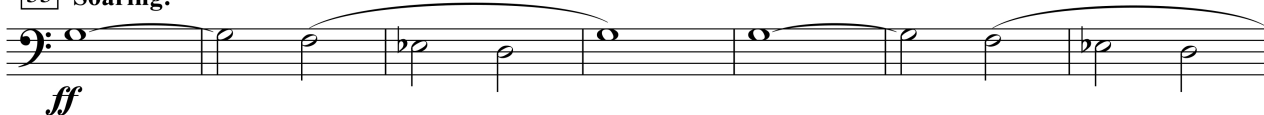
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[46]



[55] **Soaring!**

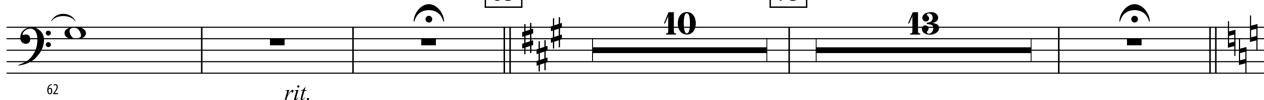


"Newt's Friend" - by James Newton Howard

**Tenderly**

[65]

[75]



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# March of the Dwarfs

Lyric Suite, Op. 54, No. 4

BASSOON

By Edvard Grieg

Arranged by Michael Story (ASCAP)

Moderately, with strict rhythm

1-2 3-10 11-21 22 23 *mp*

24 25 26 27 28 29 30 *poco a poco cresc.* *f*

31 32 33 34 35 36 37

38 39 40 41 42 43 44 *ff*

45 46 47 48 49 50 51 *f*

52 53 54 55-60 61-62 *mp* To Coda

63 64 65 66 67 68 69 70 71 *Slowly*

72-79 80 81 82 83 84 85 86 *mf* *poco a poco accel.*

87 88 89 90 91 *Tempo I* 5 *D.S. al Coda*

92-95 96 *Coda* 4 *sfz*

Bassoons (Grade 4/5)

# Mars (abridged)

GUSTAV HOLST  
(arr. Gareth Glyn)

Fast but menacing (♩ = 126)

2

1

*p* *mp*

9

*cresc.* *mf dim.*

15

**A**

*p*

21

*cresc.* *mf cresc.*

27

*f* *f*

33

*f* *f cresc.* *ff*

39

**B**

*fff* 3 3 3

43

1

50

56

Bassoons (Grade 4/5)

2

62 C

*f* 3 3

67

71

75 D

1

80

*cresc. poco a poco*

85

91 E Much broader, and slowing

3 3

*fff*

95

# Sinfonia in C Major

Marianna Martines  
arr. Sarah Freestone

**A** Allegro con spirito



## Bassoons (Grade 4/5)

# Symphony no. 10, 2nd movement

Dmitri SHOSTAKOVICH

*arr. Gareth Glyn & Andrew Smith*

**71 Allegro** (♩ = 120)

small notes optional

ff

10

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of nine measures, each containing a quarter note followed by a quarter rest. The notes are G2, F2, E2, D2, C2, B1, A1, G1, and F1, representing the descending scale of the melody.

19

72

**1**

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a whole rest, followed by a quarter note G2, an eighth rest, and a quarter note G2. This is followed by a half rest, then a quarter note G2, an eighth rest, and a quarter note G2. The pattern continues with quarter notes G2, A2, and B2, each preceded by an eighth rest. The final measure contains a quarter note C3, an eighth rest, and a quarter note C3.

27

73

2

[illegible]

35

44

74

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of eight measures. The notes are: G2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (quarter). The key signature has one sharp (F#), and the time signature is 4/4.

52

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of eight measures. The first six measures each contain a pair of eighth notes, with a quarter rest preceding each pair. The notes in the pairs are: (G2, F2), (E2, D2), (C2, B1), (B1, A1), (G1, F1), and (E1, D1). The seventh measure contains a dotted quarter note G1. The eighth measure contains a dotted quarter note F1. The piece concludes with a double bar line. The dynamic marking *ff* (fortissimo) is placed below the staff, centered under the sixth measure, and another *ff* is placed below the eighth measure.

60

75

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of eight measures. The first three measures are in G minor (one flat) and feature a descending eighth-note pattern: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), and G1 (quarter). The fourth measure is a whole rest. The fifth measure is in D major (two sharps) and features an ascending eighth-note pattern: D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), and D3 (quarter). The sixth measure is a whole rest. The seventh measure is in D major and features a descending eighth-note pattern: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), and D2 (quarter). The eighth measure is a whole rest. The piece ends with a double bar line.

67

1

2

1

5

76

1

1

[illegible]

79



87 [77]



94



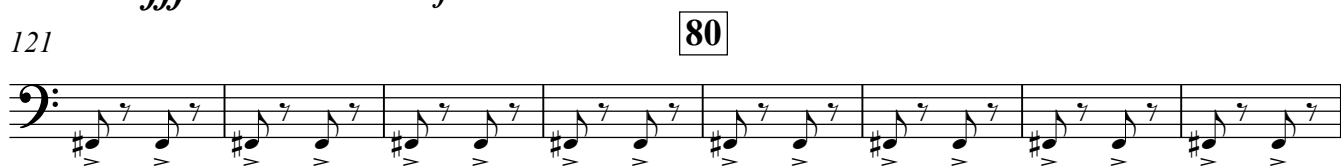
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110



121



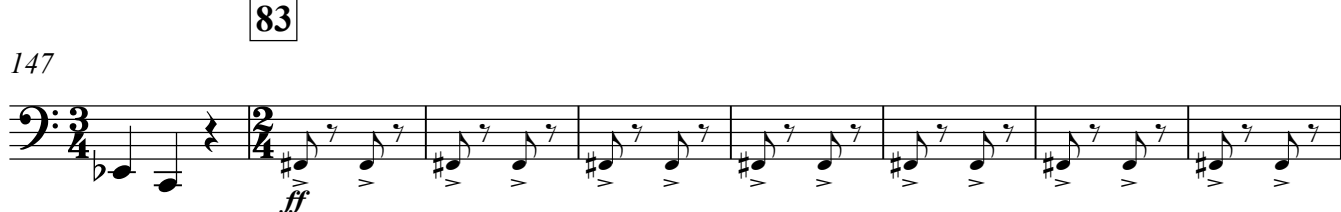
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137



147



155

