

# Concert etude for flute in C and Harp

part form music cycle " PLAY OF THE THOUGHT "

composer: Hristo Tsanov

**A** **Adagio**

Flute *e-Moll*

Arpa *As-Dur*

Arpa *h-Moll*

3

3

6

6

33

Fl.

Arp.

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

*p* *p* *p* *p*

*f* *f* *f* *f*

35

Fl.

Arp.

*p* *p* *p* *p*

*f* *f* *p*

**B** Andante a carezzevole

Fl.

Arp.

Es-Dur

37

fis-Moll

a-Moll

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

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

45

Fl.

Arp.

*f* *p* *f*

*p*

46

Fl.

Arp.

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

**Pochissimo piu mosso**

48

Fl.

Arp.

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

*f* *f* *f*

*p* *p* *p*

*riten.*

This musical score consists of three systems, each with a Flute (Fl.) part and a Harp (Arp.) part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 9/16. Measure numbers 63, 65, and 67 are indicated at the start of each system. The Flute part features melodic lines with slurs and dynamic markings of *sf*, *p*, and *f*. The Harp part provides accompaniment with chords and arpeggiated figures, marked with *f* and *p*. The piece concludes at measure 70 with a final *p* dynamic marking.

**C** *Scherzando*  
E-Dur

Fl. *mf* *f* *p*

Arp. *mf* *p*

68 b-Moll

as-Moll

Fl. *f* *rit.*

Arp. *f*

70

*a tempo*

Fl. *p*

Arp. *p*

71

**A Tempo I.**

(. . . . .)

a-Moll

86

Fl.

Arp.

88

Fl.

Arp.

90

Fl.

Arp.

93

Fl. *D-Dur*

*p*  $\curvearrowright$  *f* *p*  $\curvearrowright$  *f* *p*  $\curvearrowright$  *f*

Arp. *dis-Moll*

*p*  $\curvearrowright$  *sf* *p*  $\curvearrowright$  *sf*

*d-Moll*

*p*  $\curvearrowright$  *sf*

96

Fl. **A1** *A Tempo I. Adagio*

*p*  $\curvearrowright$  *f*

Arp. *p*  $\curvearrowright$  *sf* *f* *p*

*p*  $\curvearrowright$  *p*

*8va*

98

Fl. *f*

Arp. *8va*

129

Fl.

Arp.

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

131

Fl.

Arp.

D-Dur

D-Dur

*p* *f* *p*

Andante a carezzevole

**D**

Fl.

Arp.

B-Dur

b-Moll *p*

H-Dur

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

150

Fl.

*p* < *f*      *p* < *f*      *p* < *f*

Arp.

*p*      *p*      *p*

*f*      *f*      *p*

153

Fl.

Arp.

*p*

*poco a poco accelerando*

154

Arp.

*f*

159 (8va)

Fl. *sf* *p*

Arp. *f* *p*

Detailed description: This system covers measures 159 and 160. The flute part (Fl.) begins at measure 159 with a melodic line that includes a trill and a grace note. A dashed line above the staff indicates an octave transposition (8va) for the first part of the phrase. The harp part (Arp.) provides accompaniment with chords in both hands. Dynamics include *sf* (sforzando) and *p* (piano).

160

Fl. *sf* *p*

Arp. *f* *p*

Detailed description: This system covers measures 160 and 161. The flute part continues the melodic line from the previous system. The harp part continues with chordal accompaniment. Dynamics include *sf* and *p*.

161

Fl. *ff p* *ff p* *f*

Detailed description: This system covers measure 161. The flute part features a series of sixteenth-note patterns with dynamic markings *ff p*, *ff p*, and *f*.

162 d-Moll

Fl. *p*

Arp. *f* *p*

10/16

Detailed description: This system covers measures 162 and 163. The flute part (Fl.) has a melodic line with dynamic marking *p*. The harp part (Arp.) has accompaniment with dynamic markings *f* and *p*. The system concludes with a double bar line and the time signature 10/16.

CADENZA

**E** Tempo ad libitum

Fl. 159 *f*

Fl. 166 *p*

Fl. 169 *p*

Fl. 171 *f* *p* *rit.*

Arp. 171

CODA Allegro con fuoco

Fl. 174 G-moll *f* *p*

Arp. 174 Ges-Dur gis-Moll