

PROPRIETÀ  
DAINI BIXIO  
FLAUTISTA



Nr. 1500

# SCHINDLER

Weg zur Virtuosität

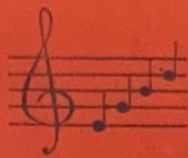
The way to attain a perfect execution

I



Flöte solo





PROPRIETÀ

DAINI BIXIO

FLAUTISTA



**FRITZ SCHINDLER**  
**WEG ZUR VIRTUOSITÄT**  
**40 TÄGLICHE STUDIEN FÜR DIE FLÖTE**  
zur Ausbildung des Tones, der Technik und des Vortrages

I. Teil  
E. B. 1500


II. Teil  
E. B. 1501

THE WAY TO ATTAIN  
**A PERFECT EXECUTION**  
**40 DAILY STUDIES FOR THE FLUTE**  
for the Cultivation of Tone, Technique and Expression

Translated into English by Albrecht Winzenried, Biel

Ist Part  
E. B. 1500

IInd Part  
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Eigentum der Verleger für alle Länder

**BREITKOPF & HÄRTEL**  
**LEIPZIG**



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## Zur Einleitung.

Unsere Zeit mit ihrem fiebernden Pulsschlage ist eine Zeit des Wettlaufs, der Konkurrenz. Gerade auf dem Gebiete der Musik hat dieses Wort eine unumstößliche Geltung, und Jeder, der nur offenen Blick besitzt, wird wohl selbst zu beurtheilen vermögen, wie sehr sich das Wort bewahrheitet!

Das Ziel, welches heute die echte, virtuose Künstlerschaft zu erreichen hat, ist ein sehr weites. Doch wenn der Weg auch dornenvoll, ist das hohe Ideal der Kunst wohl »des Schweißes der Edlen werth«. Der junge Künstler beherzige nur das Wort des Altmeisters Goethe:

»Drum übe dich nur Nacht und Tag,  
Und du wirst sehn, was das vermag!«

Das Virtuositentum im Gebiete der Instrumentalmusik hat die Technik nach und nach auf eine solche Höhe getrieben, dass das, was einst als schwer galt, heute vielleicht die ersten Sprossen des höheren Könnens bedeutet. Man werfe nur einen Blick auf die Orchesterpartituren früherer großer Meister! Wie bescheiden sind da die Grenzen gesteckt, in denen sich die Kunst des Ausführenden zu bewegen hat, und wie wenig Rücksicht nimmt die heutige Komposition auf Schwierigkeit und Ausführbarkeit des Tonstückes.

Speziell für die Flöte ist das heutige künstlerische exekutive Erfordernis im Vergleich zu vergangenen Zeiten ein ganz enormes.

Die Werke, die früher dem Flötisten dazu verhelfen, ein Virtuos zu werden, sind theilweise veraltet, und so glaube ich einem Bedürfnisse der Zeit mit der Herausgabe dieses Werkes zu genügen.

Es war des Verfassers Bestreben, nur solche Übungen zu wählen, deren sorgfältigstes Studium es dem Flötisten ermöglicht, die höchste Stufe der heut geforderten Virtuosität auf dem nächsten Wege zu erreichen. Sowohl dem Anfänger wie dem Fortgeschrittenen werden die Übungen dienen, und ihm das nöthige tägliche Übungsmaterial in ausreichendem Maße bieten\*).

Meines Wissens ist ein derartiges Werk nach Form, Auswahl und Zweck der Übungen bislang nicht erschienen, und reichlich würde ich belohnt sein, wenn es mir vergönnt wäre, meine Bestrebungen verstanden und gewürdigt zu sehen.

So übergebe ich denn mein Werk der Öffentlichkeit; möge seine Aufnahme eine freundliche und nutzbringende sein, und möge es dazu beitragen, dem schönen Instrumente, dessen süßer Wohlklang eines großen Königs Herz erfreute, neue Freunde zu den alten zu werben!

\*) Schülern, welche die Elementarstufe noch zu überwinden haben, empfiehlt der Verfasser die ganz ausgezeichnete »Flötenschule« von Wilhelm Barge (Leipzig, bei Rob. Forberg).

Dresden, im Juni 1894.

## Introduction.

Our time with its feverish pulsation is a time of racing and competition. Especially in the domain of music the truth of this remark is incontestable, as any one with a free judgement and a clear sight will be able to judge for himself.

The goal which now-a-days a virtuoso has to attain is a very high one. But however thornful the way to it may be, the high ideal of art is well worth the contest of the worthy.

May the young artist impress himself with the words of the old master Goethe who says:

»You need but practise night and day  
and you will see what effect this may have.«

In the domain of instrumental music, proficiency of execution has, by degrees, been driven to such a height, that that which once was considered to be difficult, forms now perhaps only the first steps that lead to mastery. To prove this, we need but cast a look on our old masters' partitions for orchestra. How narrow are there the limits within which the player can show his skill! And how little regard does modern composition pay to the difficulty and possibility of execution of the piece of music.

Especially for the flute the artistical exigence of our days is enormous, in comparison to that of past times.

The compositions which formerly established the mastery of the performer are partly obsolete, and therefore I hope to answer a demand of our times by publishing this work.

It was the study of the author, only to choose such exercises, which, if carefully studied, will enable the flutist to arrive at the highest degree of virtuosity by the shortest way. These exercises will be of service to the beginner, as well as to the advanced student, and will most amply supply him with the necessary daily material for practising\*).

As far as I know, no such work has appeared yet, with regard to form, choice, and view of the exercises, and I should consider myself richly rewarded, if those exercises would find the understanding and appreciation they deserve.

So I shall submit my work to the public. May it meet with a friendly acceptance, and contribute to gain new friends to an instrument whose sweet tones rejoiced the heart of a great king!

\*) To scholars who have still to overcome the elementary degree, the composer recommends the most excellent »School for the Flute« by William Barge (Leipzig, Rob. Forberg, Ed.).

Dresden, June 1894.

Fritz Schindler.



## Allgemeine Rathschläge.

### Haltung.

Die Haltung des Spielers entspreche jederzeit den allgemeinen Anstandsregeln. Haltung und Spiel mögen sich immer durch wohlthuende Ruhe sowie Natürlichkeit auszeichnen, und auf jegliche Maniertheit und Blasirtheit verzichten.

Man bemühe sich, nachfolgende unschöne Geberden und schädliche Angewöhnungen zu vermeiden:

Hin- und Herwiegen des Oberkörpers, spec. des Kopfes,  
Verdrehen der Augen,  
Verziehen der Gesichtsmuskeln,  
Hinaufziehen der Schultern und Ellenbogen,  
Heruntersinken der Flöte aus der nothwendigen horizontalen Lage,  
Krampfhaftes Auflegen der Finger und Anpressen des Instrumentes an das Kinn.

NB. Namentlich bei Neueinstudirung eines Stückes und bei schwierigen Stellen wird krampfhaftes Auflegen der Finger und Anpressen der Flöte bemerkbar. Ersteres beeinträchtigt stark die Entwicklung der Technik, letzteres verhindert die Entfaltung eines schönen, vollen Tones.

Strebt der Spieler Geduld und Ausdauer an, prüft er sich fortwährend auf das rechte Maß, wird es ihm gelingen, sich die Eigenschaften anzueignen, welche den gebildeten Künstler auszeichnen.

### Athmen.

Der Spieler athme ruhig, möglichst tief und unhörbar. Das Spiel gewinnt dadurch an Einheit und Sicherheit. Hastiges, hörbares Athmen wirkt auf den Hörer peinlich und beängstigend und raubt dem Spieler die nothwendige Ruhe.

Das Athmen geschehe nicht an beliebiger Stelle eines Musikstückes, vielmehr wird es durch den zu Gehör zu bringenden musikalischen Gedanken bedingt; es ist demnach Musikalisch-Zusammengehöriges in einem Athem vorzutragen.

Die Stellen, welche sich in den nachfolgenden Übungen zum Athmen eignen, sind durch das Zeichen V kenntlich gemacht.

### Reinheit des Tones.

Absolute Reinheit des Spiels ist Hauptfordernis des ausübenden Künstlers. Da der Flötist keinen fertigen Ton, wie ihn die Tasteninstrumente gewähren, vorfindet, sondern denselben selbst bilden muss, beachte er zur Erzielung der Reinheit der Töne Folgendes:

Jeder Ton bedingt eine andere Mund- und Lippenstellung; der Spieler muss den Ton vollständig in seiner Gewalt haben; ohne jegliche Beihilfe, nur durch den Ansatz sei er befähigt, den Ton in allen Nüancen rein erklingen zu lassen\*).

NB. Durch beharrliches, genaues Prüfen mittels des Gehörs wird sich die zu jedem Tone nöthige Lippenstellung und dadurch Reinheit und vornehme Klangschönheit des Tones mit der Zeit von selbst einstellen.

### Tonbildung.

Tonbildung ist der wichtigste Zweig des Flötenspiels. Der Bläser, welcher über einen schönen, gesunden Ton verfügt, wird immer einen nachhaltigen Eindruck hervorrufen; er besitzt eine sichere Grundlage, und alle vorkommenden Schwierigkeiten werden von ihm viel leichter überwunden, als von dem mit einem kleinen, gepressten versagenden Tone Behafteten. Mag Letzterer über eine ganz respectable Technik verfügen, auch sonstige gute Eigen-

\*) Durch die Mannigfaltigkeit der verschiedenen Griffarten kann die Reinheit der Töne, namentlich in der dreigestrichenen Oktave, wesentlich unterstützt werden.

## General Advices.

### Carriage.

The carriage of the player must always be directed by the general rules about gracefulness. Posture and play should always be distinguished by a natural ease and quiet, and the player should desist from any mannerism.

He should endeavour to avoid the following unbeautiful gestures and bad habits:

balancing of the upper body (especially the head),  
turning of the eyes,  
distortion of the muscles of the figure,  
shrugging of the shoulders and drawing up of the elbows,  
lowering of the flute and changing its necessary horizontal position,  
convulsive applying of the fingers and pressing of the instrument against the chin.

NB. Especially when studying a new piece and at difficult passages, the fingers are often convulsively applied and the flute is pressed against the chin. The first is disadvantageous to the development of mechanical skill, and the second prevents the formation of a beautiful and full tone.

Great patience and perseverance, a continual attention to the right measure, are indispensable on the part of the player, to succeed in the attainment of those qualities which distinguish the superior artist.

### Breathing.

The player must breathe quietly, very deeply, and inaudibly. This will greatly improve the unity and security of playing. A hasty and audible breathing has a painful and nervous effect on the hearer, and only excites the player.

It is not allowed to breathe at any place of a piece of music. The place where the player has to breathe is conditioned by the musical idea that is to be brought to hearing; that which musically belongs together, must therefore be played in one breath.

In the following exercises the places where the player must breathe, are marked by the sign V.

### Purity of tone.

Absolute purity of play is a chief exigence that is required of the performing artist. The flutist not finding any finished tone, as keyed instruments offer it, is obliged to form it himself, and it will be very advantageous to him, if, for the purpose of attaining purity of tone, he observes the following:

Every tone conditions another position of the mouth and lips. The player must have the tone completely in his power; he must, without any other help, by the way of putting the instrument to the mouth only, be enabled to form the tone in all its shades\*).

NB. By a continual minute examination, by means of hearing, the player will, by and by, find out which is the right position of the lips for the formation of each tone, and, by this means, he will in time succeed in producing a pure and very fine tone.

### Tone-Formation.

Tone-formation is the most important branch of flute-playing. The blower who disposes of a beautiful and healthy tone, will never fail to make a deep impression. He is in possession of a good foundation, and he will overcome with much more ease the occurring difficulties than he whose tone is pressed and failing. The latter may have a very great mechanical pro-

\*) The purity of tone can be essentially supported by the manifoldness of the various stops, especially in the third octave above the middle C.



schaften besitzen: sein Spiel wird nie von ähnlichem Erfolge begleitet sein.

Sämmtliche Töne des Instrumentes seien möglichst ausgeglichen. Man bemühe sich, die charakteristische Klangfarbe der verschiedenen Register zur Geltung zu bringen, wobei alle Töne sicher und mühelos anzusprechen haben.

Der Klang der tiefen Lage sei voll, kräftig, weittragend, doch nie forcirt. Die Klangfarbe ähnele dem edlen Klange eines Waldhorns. Das Piano dieser Töne sei nie hohl, flau oder matt.

In der Mittellage gebe man die Töne lieblich, sanft, doch voll. Die Höhe ist hell, weittragend und lieblich zu blasen, im Forte nie spitz und unschön, im Piano leicht und sicher ansprechend.

### Binden und Stossen der Töne.

Das Binden eines Tones an den andern bis zur größten Entfernung hat nur durch Lippendruck, durch gehöriges Wechseln des Ansatzes zu geschehen und erheischt anstrengendes sorgfältigstes Studium.

Alle Bindungen müssen in allen Nüancen leicht, sicher und unmerklich gelingen, ohne zwischen den zu bindenden Tönen die geringste Lücke hörbar werden zu lassen.

Bindungen in allen Entfernungen begegnet man häufig in Etüden, Concertstücken etc. Der große Meister Anton Bernhard Fürstenau soll es verstanden haben, die Bindungen unvergleichlich schön auszuführen.

Bei keinem Instrumente ist ein gut ausgeführtes Stakkato von solch glänzender Wirkung begleitet, wie bei der Flöte. Es lohnt sich demnach wohl, diesen Zweig möglichst auszubilden. (Vergleiche auch Barge »Flötenschule« Seite 37.)

Die Zungenbewegungen hierbei seien sehr leicht; vor allen Dingen strebe man, was durch langsames Üben erreicht werden kann, Ebenmäßigkeit, zumal in den tiefen Lagen an.

Für vorkommende Stakkatostellen wähle man die die Stelle am besten charakterisirenden entsprechenden Stakkatoarten.

Bei den nachfolgenden Übungen ist das Stakkatospiel nicht eher vorzunehmen, bis im Legatospiel genügende Sicherheit erreicht ist.

### Über das Üben.

Der Übende stelle sich eine tägliche Aufgabe, die so groß sei, dass er sich mit den verschiedenen Theilen derselben längere Zeit zu beschäftigen vermag. Sie sei so lange seine ausschließliche Beschäftigung, bis er sie in jeder Beziehung vollkommen gelöst.

Das tägliche Pensum hat sich sowohl auf edle, reine Tongebung (wobei besonders richtiges Athmen zu erstreben ist), sowie das Gebiet der Technik (hier ist zu beachten, dass Tonleitern, Läufe, Verzerrungen etc. rein, leicht, amüthig, klangschön und musikalisch zu Gehör gebracht werden müssen) zu erstrecken.

NB. Gesangsstellen gebe man mit Empfindung, edlem Tone, geschmackvoll und vornehmer charakteristischer Vortragsweise wieder.

Die Übungszeit ist wohl auszunützen; man studire zielbewusst und mit Ausdauer.

Zuerst wolle man immer langsam üben, und nicht eher zu einem schnelleren Zeitmaß übergehen, bis sich solches von selbst ergibt.

Alle Vortragszeichen lasse man zunächst unberücksichtigt, spiele alles mit gleichmäßig schöner, starker Tongebung, wobei jede einzelne Note kraftvoll herauszuheben ist.

Die Stellen, welche sich zum Athmen eignen, versehe man mit entsprechenden Zeichen.

Man übe nur immer stückweise, etwa 2—3 Zeilen, bis sich ein musikalischer Einschnitt vorfindet; vorkommende schwere Stellen nehme man einzeln vor.

Um das Spiel recht modulationsfähig zu gestalten, wähle man immer denjenigen Griff, dessen Klang die betreffende Stelle am bezeichnendsten charakterisirt, bei schwierigen Stellen den Griff, welcher sich am leichtesten dem nachfolgenden anschmiegt; doch ist hierbei zu beachten, dass das Gesetz für Reinheit und Noblesse des Tones das höhere ist.

iciency or other good qualities, yet his play will never make impression.

All tones of the instrument must be equalized as much as possible. The player must take care to make the most of the characteristic colour of tone of the different registers, whereby every tone must come out surely and easily.

The sound of the deep position must be full, strong, sustained, but never forced. The colour of sound must resemble that of the French horn. The piano of these tones must never be hollow, dull, or flat. In the middle position the tones should come out lovely, softly, yet fully.

The high tones must be clear, sustained, and lovely. The forte must never be shrill and unbeautiful, the piano light and agreeable.

### Binding of tones and Staccato-playing.

The binding of one tone to another unto the greatest distance, is to be done by pressure of lips only, and a proper change of the position of the lips. It requires a strained and very careful study.

All bindings in all their different shades must come out easily, surely and imperceptibly; not the least gap should be heard between the two tones to be bound.

Bindings in all distances are often found in concertos, studies etc. The great master, Anton Bernhard Fürstenau, is said to have been able to make bindings uncomparably beautiful.

With no instrument a well executed staccato-playing has such a decided effect as with the flute. It is therefore well worth the trouble to cultivate this branch especially. Compare also Barge »School for the Flute.« page 37.

The movements of the tongue must be very light. Symmetry before every other thing must be aimed at, especially in the deep position. It can be attained by practising very slowly.

For places where staccato-playing is required, those sorts of staccato-playing which are most characteristic to the places named, should be chosen.

In the following exercises, staccato-playing should not be begun, till the player has acquired a sufficient dexterity in legato-playing.

### Remarks about practising.

The player should choose a daily task for himself which is great enough to occupy him a pretty long time. He should not do anything else till he has done it completely in every respect.

The daily task must comprehend tone-formation, (whereby great attention must be paid to breathing) as well as technical skill. (Here it is to be observed that scales, running-passages, embellishments etc. must come out pure, easy, lovely, and beautiful).

NB. Singing-passages must be played with sentiment, taste, and a noble, characteristic style of execution.

The time for practice must be well employed; the player must study sensibly and with perseverance.

At first, he must begin to practise slowly, and only by degrees pass on to a quicker measure.

At first, no attention must be paid to the signs of execution; every thing must be played with an equal, strong, and beautiful tone, whereby every single note must be distinctly heard.

The places which are favourable for breathing must be marked with signs.

The practice must be done by pieces, 2 or 3 lines at a time, until a section is complete. Difficult passages must be singled out.

To make the play as melodious as possible, that stop should be made use of whose tone is most characteristic to the passage in question; if the passage be difficult, great attention must be paid to the passing on to the next passage. However purity and nobleness of tone go before every other consideration.



Nachdem bisher angegeben worden, wie das Stück gewissermaßen in Detail zu studieren ist, suche man nunmehr denselben alle inwohnenden musikalischen Feinheiten abzulauschen. Man vergesse jedoch nie, dass Technik nur Mittel zum Zweck ist, und befließige sich einer originellen Auffassungsweise unter gehöriger Berücksichtigung des dynamischen Elementes, ohne dabei ins Extrem zu gerathen und die Grenzen des natürlich Schönen zu überschreiten.

Die tägliche Übungsdauer sei 3 bis 4 Stunden; diese Übungszeit schreiben auch einige der hervorragendsten modernen Meister und Virtuosen par excellence, wie Wilhelm Barge, Lehrer am Königl. Konservatorium zu Leipzig, Königl. Sächs. Kammervirtuos Albin Bauer, Max Schwedler, Primflötist am Leipziger Gewandhaus, ihren Schülern vor.

Eine vierstündige Übungszeit theile man ungefähr folgendermaßen ein:

Vormittag.	Nachmittag.
$\frac{1}{2}$ Stunde Tonstudien.	$\frac{1}{2}$ Stunde technische Studien.
$\frac{1}{2}$ Stunde technische Studien.	$\frac{1}{2}$ Stunde Etuden.
$\frac{1}{2}$ Stunde Etuden.	1 Stunde Vortragsstück.
$\frac{1}{2}$ Stunde Vortragsstück.	

### Allgemeine Bildung.

Der Flötist ist als Künstler nicht denkbar ohne eine umfassende allgemeine Bildung. Dieselbe hat sich zunächst auf eine allgemeine musikalische Bildung zu erstrecken.

Hierbei ist unumgänglich nothwendig: Gründliche Ausbildung in theoretischen Fächern, Vervollkommnung im Klavierspiel etc.

Vor allen Dingen versäume er nicht, so viel wie möglich gute Musik anzuhören und unter großen Meistern der Kunst sich Ideale zu suchen.

Aber auch sonstige Aneignung allgemeiner Bildung in Kunst und Wissenschaft sei ihm erringenswerthes Ziel.

„Es ist eben“, wie Robert Schumann sagt, „des Lernens kein Ende.“

### Zum richtigen Gebrauch dieses Werkes.

Um aus vorliegendem Werke den richtigen Nutzen zu ziehen, beherzige man Folgendes:

Man nehme nur zwei, höchstens drei Übungen täglich vor (eine Tonstudie, zwei technische Studien), verweile aber bei jeder genügend lange Zeit.

Bevor man an das Studium einer Nummer gehe, mache man sich mit den dazugehörigen Vorübungen bekannt, die analog den Übungen zu behandeln und am Schlusse der betreffenden Übung sind.

Die ebenfalls am Schlusse verzeichneten Variationen der betreffenden Übungen sind mit gleicher Gründlichkeit zu studiren.

Die Übungen wurden mit verschiedenartigen Vortrags- und Phrasirungszeichen versehen. Man fasse das nicht so auf, als müsse jeder Takt verschieden nuancirt und phrasirt sein, vielmehr ist jeder anders bezeichnete Takt eine Übungsvorschrift für die ganze Übung.

Sämmtliche Übungen sind auswendig zu blasen, indem man am besten im Zimmer auf und ab geht; man benutze die Gelegenheit, das Transponiren zu erlernen.

Um Raum zu ersparen, ist die Transposition von der Durtonart nach der gleichnamigen Molltonart nur durch ein über der Durterz angebrachtes Versetzungszeichen angedeutet. In ähnlicher Weise sind die übrigen Transpositionen angezeigt.

Die nachfolgenden Übungen beherrschen den ganzen Umfang der Flöte.

Wenngleich die Ausführung in den tiefen und namentlich in den höchsten Lagen eine außerordentlich schwierige ist, wolle man doch aufs Außerste bemüht sein, auch hier möglichstes Ebenmaß in der Wiedergabe zu erreichen.

After knowing how a musical piece is to be studied in its particularities, the player must now try to find out all its peculiar innate fineness.

He must never forget that technical skill is only one means to attain the chief aim. He must therefore make it his study to get an original conception of the composition, and at the same time make allowance for the dynamic elements, without going into extremes, but keep within the limits of that which is naturally beautiful.

The daily time for practice should be 3-4 hours. This is the time which some of the greatest modern masters and pre-eminent virtuosos prescribe also to their pupils f. i. Mr. William Barge, teacher at the Royal Conservatory at Leipzig, Mr. Albin Bauer, Royal »Kammer-Virtuos« at Dresden, Mr. Max Schwedler, first flutist at the »Gewandhaus« at Leipzig.

A four hours' time of practice should be divided in the following manner:

forenoon.	afternoon.
$\frac{1}{2}$ hour for tone-formation.	$\frac{1}{2}$ hour technical studies.
$\frac{1}{2}$ hour technical studies.	$\frac{1}{2}$ hour »Etudes«.
$\frac{1}{2}$ hour »Etudes«.	1 hour concertos.
$\frac{1}{2}$ hour concertos.	

### General Instruction.

The flutist as an artist is not conceivable without an extensive general instruction. The latter must in the first place extend to a general musical schooling.

Hereby a thorough training in the theoretical branches, perfection in piano-playing etc. is indispensable.

It is very important for him to hear good music, as often as he possibly can, as our great masters of art should be his inspirers.

But besides that, too, he should endeavour to gain a general instruction in art and science. As Robert Schumann said »there is no end of learning«.

### Remarks on the right Use of this Work.

To make the right use of this work, the following should be considered:

The student should only take two, at most three exercises a day (one for tone-formation and two for technical studies); but then he should take a sufficient time for each exercise.

Before beginning with the study of one number, he must get over the preparatory exercises belonging to it; they are to be treated analogically to the exercises, and will be found at the end of the corresponding exercise.

The variations at the end of each exercise, too, must be studied with the same thoroughness.

The exercises have been provided with different signs for execution and phrasing. This does not mean that every bar must be played with different shade; on the contrary, every bar with different signs, is meant for a direction of practice for the whole exercise.

All exercises must be blown by heart; the best is to do so, walking up and down the room. This is a good chance to learn transposing.

In order to save room, the transposition from the major scale to the homologous minor scale, is only indicated by a sign, placed over the major third. The other transpositions are indicated in a similar way.

The following exercises command the whole compass of the flute.

However great the difficulties of execution may be in the deep, and especially in the highest positions, yet, the player should do his utmost to attain here, too, symmetry of execution.



Das Zeitmass sei ein sehr langsames, um möglichste Athmungsdauer anzustreben, was durch fortgesetztes Studium dieser und folgender Übungen zu erreichen ist.

Ich habe es mir speziell in nachfolgenden Tonstudien zur Aufgabe gemacht, die Auswahl so zu treffen, dass Ausbildung und Befestigung des Tones, das Prüfen auf seine Reinheit, richtiges Athmen mit vollkommener Sicherheit erreicht werden muss.

Während des Übens dieser sehr anstrengenden Übungen, hat man öfters kleine Pausen einzuschalten.

The measure must be a very slow one, so as to promote great duration of breathing, which may be attained by a continual study of these and the following exercises.

In the following tone-studies, I have made it a special task to make such a choice of exercises, as will secure perfection in culture and consolidation of tone, examining of its purity and proper breathing.

While practising those very fatiguing exercises, little pauses must often be made.

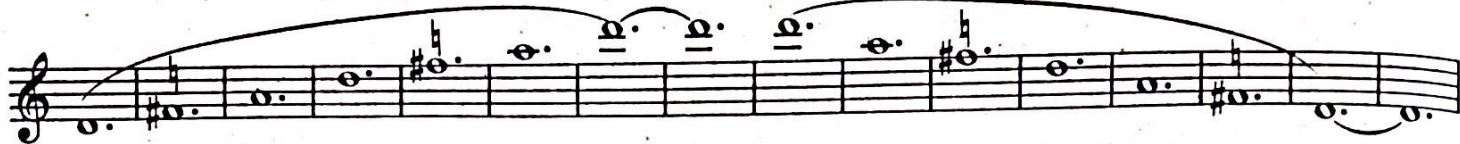
\*) Nach jedem Bogen athme man tief ein.  
 \*\*) Jede gegebene Nüancirung gilt für die ganze Nummer.  
 \*\*\*) Das Versetzungszeichen über oder unter der Note zeigt die nach der Durtonart zu spielende Molltonart an.

\*) After each slur breathe deeply  
 \*\*) Each nuance given is applicable to the whole exercise.  
 \*\*\*) The sign for transposition over or under the note indicates the minor scale to be played after the major scale.



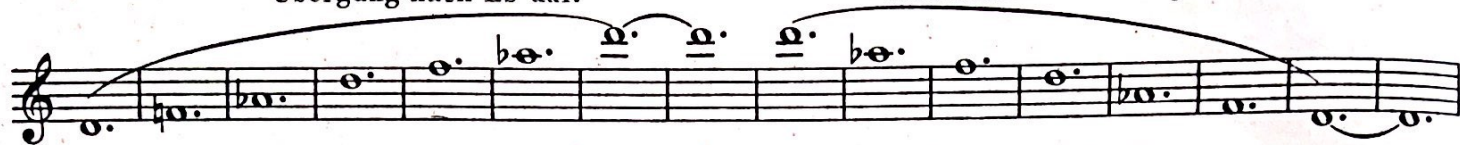
D-dur- d-moll.

D-major- d-minor.



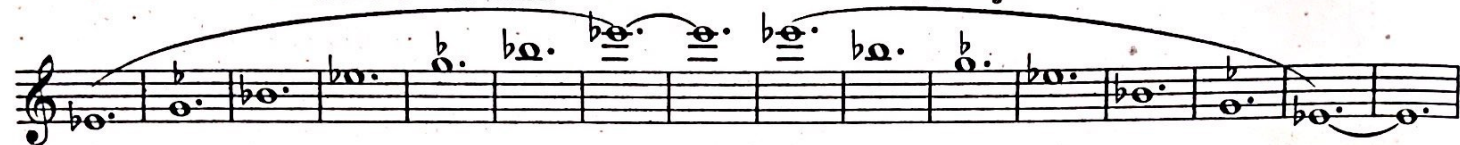
Übergang nach Es-dur.

Modulation to Eb-major.



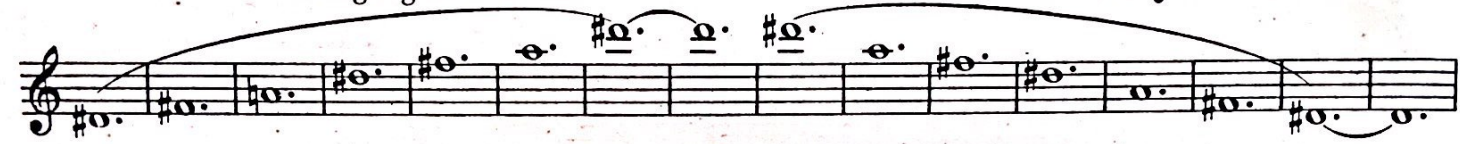
Es-dur- es-moll.

Eb-major- eb-minor.



Übergang nach E-dur.

Modulation to E-major.



E-dur- e-moll.

E-major- e-minor.



Übergang nach F-dur.

Modulation to F-major.



F-dur- f-moll.

F-major- f-minor.



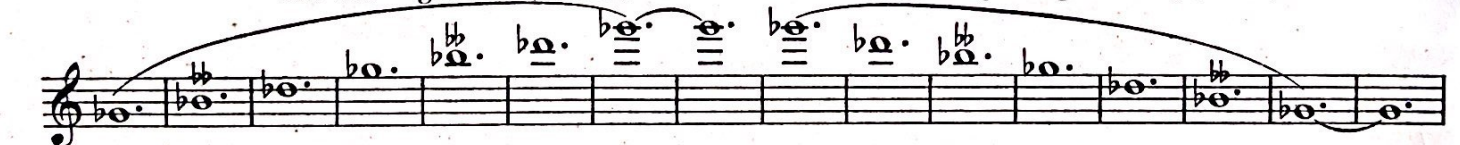
Übergang nach Ges-dur.

Modulation to Gb-major.



Ges-dur- ges-moll(fis-moll).

Gb-major- gb-minor(f#-minor).



Übergang nach G-dur.

Modulation to G-major.



G-dur- g-moll.

G-major- g-minor.









## Tonleitern.

Das tägliche fleissige Studium der Dur-, Moll- und chromatischen Tonleitern in den verschiedensten Arten bietet die beste Garantie zur Erlangung einer nie versagenden soliden Technik.

Anfänger wie Fortgeschrittene mögen jedoch zunächst ein möglichst langsames Zeitmass einhalten, und erst dann zu einem schnelleren übergehen, wenn sämtliche Tonleitern sauber, in allen Lagen tonlich ausgeglichen, möglichst rein erklingen.

Anton Bernhard Fürstenau sagt: „Wer sämtliche Skalen ebenmässig und rein bläst, hat einen grossen Schritt zur Meisterschaft gethan.“

Tonleitern sind, wie Alles, was man studirt hat, auswendig zu spielen.

## Scales.

The daily and diligent study of the major, the minor, and the chromatic scales is the best means to attain a solid and never failing mechanical proficiency of execution.

Beginners as well as advanced students, must at first observe a very slow measure, and not pass on to a quick one, until all the scales are perfectly even and pure in tone.

Anton Bernhard Fürstenau says: “He who is able to play all the scales symmetrically, has made a great step towards mastership”

Scales as well as any other thing that is studied, are to be played by heart.

a) *f* legato

b) *mf* staccato

c) *p* leggiero

d) *p* portamento

e) *f*

f) *f* dim. *f* dim. *mf* dim.

g) *mf*

h) *mf* dim. *p* dim. *p* dim.

i) *p*

\*) In der ersten Zeit wiederhole man jeden Takt viermal.

\*\*) Jede gegebene Phrasirung und Nüancirung gilt für die ganze Nummer.

\*) At first, every bar is to be repeated four times.

\*\*) Each nuance and mark of phrasing given is applicable for the whole exercise.



The image displays a page of musical notation, likely a score for a single instrument. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The first staff includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The notation is highly complex, featuring numerous accidentals (sharps, flats, naturals) and slurs across the staves. The music appears to be a single melodic line with intricate rhythmic patterns and frequent chromaticism. The staves are arranged vertically, with the first staff at the top and the twelfth at the bottom.



Nachfolgende Vorübung ist durch sämtliche Tonarten durchzuführen; man spiele sie langsam, mit starker Tongebung, sehe auf grosse, aber leichte Fingerbewegungen. Obiges gilt für alle Vorübungen.

The following preparatory exercise must be executed in all the different keys; it must be played slowly, with a strong tone; a great but easy movement of the fingers is a chief thing. This observation may be applied to all preparatory exercises.

### Vorübung.

### Preparatory Exercise.



Variation I.\*)

Zur Ausbildung des Stakkato.  
Wiederholung jeder einzelnen Note.

To improve staccato playing.  
Repetition of each single note.

Variation II.

Variation III.

Nº 2ª

Harmonische Molltonleitern.

Harmonic Minor Scales.

\*) Sämmtliche Variationen sind in allen gegebenen Nuancierungen und Phrasirungen zu üben.

\*) All the Variations must be practised in all the different varieties of intonation and phrasings.



The image displays a musical score for piano, consisting of 12 staves of chromatic scales. Each staff is labeled with a letter and its corresponding minor key name. The scales are written in treble clef with a 7/8 time signature. The dynamics range from piano (*p*) to fortissimo (*ff*).

- Staff 1: d) d-moll. d-minor. Dynamics: *p*, *p*, *f*, *f*.
- Staff 2: e) dis-moll. d#-minor. Dynamics: *f*, *p*, *ff*, *f*, *p*.
- Staff 3: f) e-moll. e-minor. Dynamics: *p*, *p*, *f*.
- Staff 4: g) f-moll. f-minor.
- Staff 5: h) fis-moll. f#-minor.
- Staff 6: g-moll. g-minor.
- Staff 7: gis-moll. g#-minor.
- Staff 8: a-moll. a-minor.
- Staff 9: b-moll. bb-minor.
- Staff 10: (unlabeled)
- Staff 11: (unlabeled)
- Staff 12: (unlabeled)



h-moll.  
b-minor.

c-moll.  
c-minor.

Vorübung.

Preparatory Exercise.

Besondere Schwierigkeiten bereitet der übermässige Sekund-Schritt; man nehme ihn unter Anwendung obiger Regeln einzeln vor.

Great difficulties are occasioned by the augmented second; it must be practised singularly and according to the rules named above.

Übermässiger Sekund-Schritt in h-moll.  
Augmented second in b-minor.

c-moll. c-minor. \*\*)

cis-moll. c#-minor.

d-moll. d-minor.

dis-moll. d#-minor. \*)

e-moll. e-minor.

f-moll. f-minor.

fis-moll. f#-minor.

g-moll. g-minor.

gis-moll. g#-minor.

a-moll. a-minor.

b-moll. bb-minor.

Variation.

a) p

b) p f

c) f etc.

\*) Jeder Takt wird viermal wiederholt.  
\*\*) Wie oben.

\*) Every bar to be repeated four times.  
\*\*) As above.







Vorübung.\*)



Preparatory Exercise.\*)



Variation I.

Variation II.

\*) Hier möchte es nicht unangebracht sein, junge Componisten darauf hinzuweisen, dass Tremolostellen in Terzen und Quarten, wie sie Meyerbeer in der „Afrikanerin“; neuerdings Verdi in „Othello“ und Leoncavallo in „Bajazzo“ angewandt haben, theilweise und in gewissen Lagen misslich sind.

\*) Here, it might not be misplaced to draw the attention of young composers to the fact that tremulo passages in thirds and fourths, as have been made use of by Meyerbeer in the „African“; and recently by Verdy in „Othello“ and Leoncavallo in „Bajazzo“; are partly intricate, especially in certain positions.

Stellen wie  oder gar  etc. etc.

Passages like this  or even like this  etc. etc.

bleiben schwer und lassen sich in der vom Componisten gedachten Leichtigkeit nicht ausführen.

are difficult and cannot be executed with the easiness thought of by the composer.



Chromatische Tonleitern.

Chromatic Scales.

Chromatische Figuren, die sich in der Flötenliteratur überall vorfinden, sind bei guter Ausführung, welche besonders durch Ebenmässigkeit und abgerundete Tongebung bedingt ist, von glänzendster Wirkung.

Chromatic figures are to be found very often in compositions for the flute. When played well, especially with symmetry and a beautiful round tone, they are very effectful indeed.

The musical score consists of ten staves of music, each containing a chromatic scale exercise. The exercises are labeled a) through j) and include various dynamic markings and articulations:

- a)** *f con bravura*: A chromatic scale starting on G4, moving up and then down.
- b)** *p lusingando*: A chromatic scale starting on G4, moving up and then down, with a *v* (accrescendo) marking.
- c)** *p*: A chromatic scale starting on G4, moving up and then down, with a *v* marking.
- d)** *f*: A chromatic scale starting on G4, moving up and then down, with a *p* marking.
- e)** *f*: A chromatic scale starting on G4, moving up and then down, with a *p* marking.
- f)** *p*: A chromatic scale starting on G4, moving up and then down, with a *v* marking.
- g)** *p*: A chromatic scale starting on G4, moving up and then down, with a *v* marking.
- h)** *cresc.*: A chromatic scale starting on G4, moving up and then down, with a *f* marking.
- i)** *f*: A chromatic scale starting on G4, moving up and then down, with a *mf* marking.
- j)** *mf*: A chromatic scale starting on G4, moving up and then down, with a *f* marking and a *dim.* (diminuendo) marking.





*f* etc.

Variation I.

a) *p leggiero* *mf*

b) *p*

*f* *decresc.* etc.

*mf* *dimin.*

*p* *f* *p* etc. etc.

*mf* etc.

Variation II.

a) *f* *con bravura* *f* b) *p*

*fz* etc.

a) *f* *f* *bp*

*fz* etc.



Nº 5.

Tonstudie.

Tone-Study.

The musical score consists of ten staves of music, each beginning with a treble clef and a common time signature. The first staff is marked with dynamics *a) f* and *b) mf*. The second staff is marked with *c) p* and *d) p < f*. The third staff is marked with *e) f > p*. The remaining staves contain various musical notations including slurs, ties, and dynamic markings such as *f*, *mf*, *p*, and *f*. The music features a variety of intervals and chord structures, with some staves showing complex voicings and fingerings.

## Kurzer Vorschlag.

Der kurze Vorschlag, auf dem guten Takttheil einsetzend, muss mit möglichster Schnelligkeit an die ihm folgende Note gebunden werden; die Ausführung desselben wie aller Verzierungen geschehe mit Leichtigkeit, klanglich von der Hauptnote durch zierliche und duftige Tongebung unterscheidbar. Man bedenke, dass die Verzierungen nur zur Ausschmückung der Melodie da sind.

Die Ausführung der dabei vorkommenden Zwei- und dreissigstel sei rund und geläufig.

## Short Appoggiatura (beat).

The short appoggiatura setting in on the good part of measure, must be bound with the greatest possible rapidity to the following note. Its execution, as well as that of other embellishments must be done with ease. With respect to tone, it must be distinguished from the chief note, by an elegant, sweet tone. However, the player must not forget that embellishments are only ornaments of the melody.

The execution of the 32<sup>ths</sup> must be round and fluent.

The musical score is divided into three sections labeled a), b), and c).  
 Section a) consists of four staves of music, starting with a forte (*f*) dynamic. It features a melodic line with various ornaments, including slurs and accents, and includes a 32nd-note ornament.  
 Section b) consists of two staves of music, marked *p leggiero*. It features a rhythmic pattern of sixteenth notes with slurs.  
 Section c) consists of two staves of music, marked *f<sup>3</sup> pp*. It features a rhythmic pattern of sixteenth notes with slurs and dynamic markings.

\*) Man athme auf dem Taktstrich.

\*) Breathe between the bars.



This musical score consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *fz* (forzando), *mf* (mezzo-forte), *p* (piano), and *d* (decrescendo). The score includes several slurs and accents, and some notes are marked with a 'v' for vibrato. The key signature changes from one sharp (F#) to one flat (Bb) across the piece. The music is written in a single melodic line on a grand staff.

This page of musical notation, numbered 24, contains 12 staves of music. The notation is written in a single system across the staves. The first staff begins with a 'v' marking above the first measure, indicating a violin part. The music is characterized by frequent dynamic markings, including 'fz' (forzando) and 'p' (piano), which are placed below the notes. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, often beamed together. There are also several instances of slurs and accents. The key signature and time signature are not explicitly shown but are implied by the notation. The overall style is that of a classical or romantic-era violin score.



Vorübung.

Preparatory Exercise.

Variation.

## Triller.

## Trills (Shakes).

Unter allen Verzierungen ist der Triller in seinen verschiedenen Arten die beliebteste, schönste, am häufigsten auftretende. Es lohnt sich demnach wohl, denselben schön, leicht, ebenmässig, rein und lebhaft ausführen zu lernen. Macht doch auf keinem Instrumente als auf der Flöte der Triller bei guter Ausführung einen so schönen Effekt.

Eine vollkommene Ausführung des Trillers ist ebenfalls nur durch grosses Studium zu erreichen, da die rechte Wirkung desselben eben in der gleichmässigen, deutlichen, reinen Ausführung liegt.

Sämmtliche Finger, namentlich die beiden kleinen sowie der Daumen der linken Hand, müssen einzeln und zwar so lange geschult werden, bis deren Bewegungen vollkommen gleichmässig sind. Der Ton darf dabei nie gepresst klingen; die Fingerbewegungen seien gross aber leicht; denn alle Schwerfälligkeit wirkt auch hier störend.

Die Triller sind in einigen Lagen sehr schwer, doch raste man nicht eher, bis auch bei ihnen grösste Gleichmässigkeit erzielt ist.

Es ist durchaus Aufgabe des Spielers, für jede der verschiedensten Arten des Trillers immer die richtigste und geschmackvollste Ausführung zu finden. Man wisse immer, in welche Tonart der Triller gehört, um nach seiner Bestimmung entweder in ganzen oder halben Tönen zu trillern.

Das langsame Studium ist auch hier zuerst dringend nothwendig!

Of all embellishments the trill in all its different kinds is the most popular, the most beautiful, and the most frequent. Therefore it is well worth the while to learn to play it with ease, symmetry, liveliness, and purity. If well executed, the trill makes on no other instrument such a great and beautiful effect, as on the flute.

A perfect execution of the shake can only be attained by a thorough study, because its effect lies in an equal, distinct, pure execution.

All the fingers, and especially the two little ones, and the thumb of the left hand must be schooled singularly, till the movements are perfectly equal. The tone itself must never be pressed, the movements of the fingers must be great but easy; every heaviness is disadvantageous to the effect.

Some of the trills are very difficult, and the player must not rest till the greatest symmetry is attained.

It is a special task of the player, to find out for every one of all the different kinds of shakes, the best and most elegant execution. He must always know to what scale it belongs, so as to be able to play it, as the case may be, in whole tones or half ones.

Slow studying is to be recommended here, too.

The image contains five staves of musical notation, each representing a different trill exercise. The notation includes notes, rests, and trill markings. Dynamics like *f* and *p* are indicated. Some exercises have asterisks or double asterisks above them, corresponding to the footnotes below.

\*) Man athme auf dem Taktstrich.

\*\*) Die vor der Hauptnote befindlichen kleinen Noten zeigen die Töne an, aus welchen der Triller zu bestehen hat.

\*) Breathe at the end of the bar.

\*\*) The little notes before the chief note show the tones of which the trill consists.



The main musical score consists of 11 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff has dynamics *mf* and *f*. The second staff has dynamics *f*, *mf*, and *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with *tr* and *trun*. The score includes first and second endings, with the second ending marked with a double bar line and a repeat sign.

Vorübung.

Preparatory Exercise.

This section shows a detailed view of the preparatory exercise. It consists of two staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). It features a series of eighth notes with accents (>) and slurs. The second staff shows the continuation of the exercise, with the word "etc." appearing at the end of the line. The music is marked with *f* dynamics.

\*) In der höheren Oktave unmöglich.

\*\*) Die Wiederholung eine Oktave höher.

\*) In the higher octave impossible.

\*\*) The repetition an octave higher.

Septimenakkorde.

Septimachords.

The musical score consists of ten staves of music. The first staff (a) begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic, featuring a melodic line with a slur and a fermata. The second staff (b) starts with a fortissimo (*ff*) dynamic and includes a *v b)* marking. The third staff (c) is marked *p legg.* and contains a section with a fermata. The fourth staff (d) starts with a piano (*p*) dynamic and includes a *v d)* marking. The fifth staff (e) starts with a fortissimo (*f*) dynamic and includes a *v e)* marking. The sixth staff (f) starts with a piano (*p*) dynamic and includes a *v f)* marking. The seventh staff (g) starts with a fortissimo (*f*) dynamic and includes a *v g)* marking. The eighth staff (h) starts with a piano (*p*) dynamic and includes a *v h)* marking. The ninth and tenth staves continue the melodic and harmonic development with various dynamics and articulations.

Vorübung.

Preparatory Exercise.

The preparatory exercise consists of two staves. The first staff begins with a fortissimo (*f*) dynamic and features a melodic line with a slur and a fermata. The second staff continues the exercise with a piano (*p*) dynamic and includes a *ste.* marking at the end.

∴) Nach obigem Thema.

∴) According to model above.



Variation I.

a) *f* *f* *f*

b) *p con eleganza* *fz* etc.

Variation II.

a) *p legg.* *fz*

b) *p legg.* *fz* etc.

Variation III.

a) *p* *fz* *fz*

b) *p* *pp legg.* *pp legg.* etc.

Tonstudie.

Nº 9.

Tone-Study.

a) *f* *f* b) *mf* *mf* c) *p* *p*

d) *p* *f* *p* *f* e) *f* *p* *f* *p* f) *p* *mf* *f*

## Gebrochene Akkorde.

## Broken Chords.

Gebrochene Akkorde finden sich am häufigsten in Compositionen für Flöte solo vor, um die dabei fehlenden Harmonieen möglichst zu ersetzen.

Bei guter Ausführung sind Arpeggien von ausgezeichnet schöner Wirkung.

Diese Akkordstellen, gewöhnlich klein gedruckt, betrachte und behandle man als Arabesken, welche dazu sind, die Melodie auszus schmücken und zu tragen.

Die Ausführung derselben sei analog den Verzierungen eine zierliche, leichte und klanglich durch schwächere Tongebung von der Hauptnote zu unterscheidende, damit letztere umsomehr hervortritt.

Die Hauptnoten müssen möglichst zusammenhängend vorgetragen werden, und hat der melodische Fluss bei schwellerer Tongebung, klanglich abgestuft, jederzeit zur Geltung zu kommen.

Man setzt mit den gebrochenen Akkorden gewöhnlich auf dem guten Takttheil ein, spiele sie aber so schnell, dass die nachfolgende Note nur wenig an Werth verliert. Doch kommen auch Fälle vor, (z. B. am Anfang, Ende, oder bei der Überleitung eines Theiles zum andern) bei denen sich langsame Ausführung empfiehlt.

Der gute künstlerische Geschmack wird auch hier das Richtige von selbst finden.

Beim Studium spiele man die Arpeggien ohne jegliche Rücksicht auf Rhythmus möglichst langsam, den betreffenden Akkord öfters wiederholend, mit starker Tongebung.

Auch bei schnellster Ausführung darf dem Ohre keine Note verloren gehen.

Broken chords are most frequently found in compositions for flute solo, to make up as much as possible for the wanting harmonies.

If played well, arpeggiaturas are very effectful.

Those chord-passages, generally in small print, should be considered as arabesques, ornamenting the melody.

The execution as that of all embellishments, must be an elegant and easy one, the tones of the chord must be weaker than that of the chief note, so as to give relief and support to the latter.

The chief notes, when played, must be connected as much as possible, and the melodious flow, in swelling passages properly degraded, must keep its position.

As a rule broken chords set in on the good part of the measure, but must be played so rapidly that the following note loses only very little of its value. There are, however, exceptions (f. i. at the beginning, or at the end, or when passing from one part to another) where a slow execution is to be recommended.

A superior, artistic taste will find here, too, that which is right.

When studying, arpeggiaturas should be played very slowly, without making any allowance for rhythm; the chord in question should often be repeated and played with a strong tone.

The most rapid execution, too, must be so, that no tone is lost to the ear.

The musical score consists of seven staves of music. The first staff is marked 'a)' and contains various arpeggiated chords. The second staff has a dynamic marking 'b) p'. The third staff has dynamic markings 'mf', 'p', 'f', 'mf', and 'p'. The fourth staff has a dynamic marking '(b)'. The fifth staff has a dynamic marking 'b2'. The sixth staff has a dynamic marking 'p'. The seventh staff is marked 'Schluss. Conclusion.'

\*) Die eingeklammerten Noten sind bei der Wiederholung in der höheren Oktave zu spielen.

\*) The notes in parenthesis are to be played in the higher octave, when repeating.



Nº 10<sup>a</sup>

Schluss.  
Conclusion.

Vorübung.

Preparatory Exercise.

\*) Wiederholung in der höheren Oktave bis zum Schluss.  
 \*\*) Wiederholung in der höheren Oktave bis zum Schluss.  
 \*\*\*) Jeder Takt ist viermal zu wiederholen.

\*) The repetition to the conclusion in the higher octave.  
 \*\*) Repeat in the higher octave to the conclusion.  
 \*\*\*) Each bar to be repeated four times.

## Oktaven.

## Octaves.

Gebundene und gestossene Oktaven finden sich in Compositionen oft vor. Eine gute Ausführung bedingt auch hier zuerst langsames Studium.

Auf die Bildung des ersten Tones der Oktave verwende man viel Sorgfalt, er muss sicher, schön und mit Leichtigkeit ertönen, soll ihm der zweite ebenso folgen.

Legato-octaves, as well as staccato-octaves frequently occur in compositions. A good execution conditions here, too, a slow study.

Great care must be taken to form the first tone of the octave; it must sound surely, beautifully, and easily, if the second shall sound alike.

The musical score consists of four exercises, each with two staves of music:

- Exercise a):** Features a melodic line with eighth-note patterns and a bass line with vertical strokes. It includes a dynamic marking *f* and a slur over the first staff.
- Exercise b):** Features a melodic line with eighth-note patterns and a bass line with eighth-note patterns. It includes a dynamic marking *p legg.* and a slur over the first staff.
- Exercise c):** Features a melodic line with eighth-note patterns and a bass line with eighth-note patterns. It includes a dynamic marking *p* and a slur over the first staff.
- Exercise d):** Features a melodic line with eighth-note patterns and a bass line with eighth-note patterns. It includes a dynamic marking *p* and a slur over the first staff.



The musical score on page 33 consists of 12 staves of music, arranged in six systems of two staves each. The notation is primarily in treble clef. The first system (staves 1-2) begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second system (staves 3-4) continues with the same key signature and dynamic. The third system (staves 5-6) introduces a key signature change to two flats (Bb, Eb) and a dynamic marking of *mf*. The fourth system (staves 7-8) maintains the two-flat key signature and *mf* dynamic. The fifth system (staves 9-10) features a dynamic marking of *p* and a key signature change to one sharp (F#). The sixth system (staves 11-12) concludes with a key signature of two flats (Bb, Eb) and a dynamic marking of *p*. The music is characterized by intricate rhythmic patterns, including sixteenth and eighth notes, and frequent use of slurs and accents.

This page of musical notation consists of 18 staves. The first staff is a single melodic line. The subsequent 17 staves are arranged in pairs, each pair containing a treble clef staff and a bass clef staff. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The key signature changes from one flat to two flats, and then to one flat. The piece concludes with a double bar line and repeat dots.



A series of ten musical staves, each containing a complex exercise. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, and a variety of accidentals (sharps, flats, and naturals) across different staves. The notation is dense and technical, typical of a preparatory exercise for advanced students.

Vorübung.

Preparatory Exercise.

Three musical staves labeled a), b), and c). Each staff shows a rhythmic exercise with accents (^) and slurs. Staff a) is in 3/4 time and features eighth-note patterns. Staff b) continues the exercise with similar patterns. Staff c) includes the word "etc." and shows a continuation of the exercise with slurs and accents.

Variation I.

Musical notation for Variation I, consisting of two staves. The first staff contains measures a) through e), and the second staff contains measures f) through g). Dynamics include *p*, *cresc.*, *f*, and *decresc.* The notation features various rhythmic patterns and slurs.

Variation II.

Musical notation for Variation II, consisting of two staves. The first staff contains measures with dynamics *p legg.* and *f*, and the second staff contains measures with dynamics *f* and *p*. The notation includes slurs and accents.

Variation III.

Musical notation for Variation III, consisting of two staves. The first staff contains measure a) with dynamics *p legg.* and the second staff contains measure b) with dynamics *f* and *p*. The notation includes slurs and accents.

Nº 12.

Doppelschläge.

Dieselben müssen rund, deutlich, leicht gespielt werden. Die letzte kleine Note wird etwas ausgehalten; man studire vorsichtig, damit sich keine falschen Noten einschleichen.

Double Appoggiaturas.

They must be played roundly, distinctly and easily; the last little note to be kept a little longer. Study carefully so as to avoid a slipping in of wrong notes.

Musical notation for Doppelschläge and Double Appoggiaturas, consisting of four staves. The first two staves are labeled a) and the last two are labeled b). Dynamics include *f* and *p legg.* The notation features complex rhythmic patterns and slurs.



The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes the instruction *p legg*. The second staff has a *p* dynamic and includes markings for *b)* and *o) p*. The third staff features *p* and *f* dynamics with accents (*v*). The fourth staff continues with *p* and *f* dynamics and accents. The fifth staff includes *c)*, *d)*, *f*, and *p* dynamics with accents. The sixth staff has *p* and *f* dynamics with accents. The seventh staff includes *p*, *f*, *e) p*, and *mf* dynamics. The eighth staff starts with *ff* dynamics. The ninth staff begins with *mf* and *p* dynamics. The tenth staff concludes with a first ending and a second ending marked with a double bar line and a repeat sign.

\*) Die Wiederholung in der höheren Oktave.

\*) The repetition in the higher octave.

Variation I.

Variation II.

Variation III.

Variation IV.



Tonstudie.

Nº 13.

Tone-Study.

The musical score consists of ten staves of music, each containing exercises labeled a) through j). The exercises are written in treble clef with a common time signature (C).  
- **Staff 1:** Exercise a) starts with a forte (f) dynamic, followed by a mezzo-forte (mf) section. It features a sequence of notes with various accidentals (sharps and flats) and slurs.  
- **Staff 2:** Exercise b) begins with a mezzo-forte (mf) dynamic and includes notes with flats and sharps.  
- **Staff 3:** Exercise c) starts with a piano (p) dynamic and features notes with flats.  
- **Staff 4:** Exercise d) includes dynamic markings of piano (p) and forte (f), with notes having flats and sharps.  
- **Staff 5:** Exercise e) features dynamic markings of piano (p) and forte (f), with notes having sharps and flats.  
- **Staff 6:** Exercise f) includes dynamic markings of piano (p) and forte (f), with notes having sharps and flats.  
- **Staff 7:** Exercise g) starts with a forte (f) dynamic and includes notes with sharps and flats.  
- **Staff 8:** Exercise h) features notes with sharps and flats.  
- **Staff 9:** Exercise i) features notes with sharps and flats.  
- **Staff 10:** Exercise j) features notes with sharps and flats.

Synkopen.

Syncofes.

Jeder Synkope gebe man einen entsprechenden Accent, um sie dann im Decrescendo weiter klingen zu lassen.

Every syncopated note must have a certain accent, and then sound on decrescendo.

The musical score is divided into ten staves, each containing a different rhythmic exercise. The exercises are labeled with letters and dynamic markings:

- Staff 1:** Labeled 'a) p' at the beginning and 'mf' and 'f' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 2:** Labeled 'b) f' at the beginning and 'ff', 'mf', and 'f' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 3:** Labeled 'c) p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 4:** Labeled 'p' at the beginning and 'f' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 5:** Labeled 'p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 6:** Labeled 'p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 7:** Labeled 'p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 8:** Labeled 'p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 9:** Labeled 'p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.
- Staff 10:** Labeled 'p' at the beginning and 'p' later. It features a series of eighth notes with accents and decrescendo markings.



The main musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a melodic line with various intervals and a bass line with chords. The second staff continues the melodic line with some chromaticism. The third staff shows a more complex texture with overlapping lines. The fourth staff concludes the main piece with a final cadence.

Variation I.

Variation I consists of two staves of music. The first staff is marked with a piano (*p*) dynamic and includes dynamic markings for crescendo (*cresc.*), fortissimo (*f*), and decrescendo (*decresc.*). It features sixteenth-note patterns and slurs. The second staff continues the variation, ending with the word "etc." and a fermata.

Variation II.

Variation II consists of four staves of music. The first staff is marked with fortissimo (*f*) and includes dynamic markings for decrescendo (*decresc.*). The second staff continues with fortissimo (*f*) and piano (*p*) dynamics. The third staff features piano (*p*) and fortissimo (*f*) dynamics. The fourth staff concludes with fortissimo (*f*) and ends with "etc." and a fermata.

## Pralltriller.

## Transient Shakes.

Pralltriller werden schnell an die nächste Note gebunden; sie erklingen rund, geläufig.

Transient shakes must be rapidly bound to the next note; they must sound roundly and fluently.

The musical score is written in treble clef with a 3/4 time signature. It consists of ten staves of music. The first staff (a) starts with a dynamic of *p* and includes a trill marked with an asterisk (\*). The second staff (b) begins with a dynamic of *f*. The third staff (c) starts with a dynamic of *p legg.* and includes a trill marked with a 'v'. The fourth staff (d) begins with a dynamic of *f* and includes a trill marked with a 'v' and a dynamic of *mf*. The fifth staff (e) starts with a dynamic of *p* and includes a trill marked with a double asterisk (\*\*). The sixth staff (f) begins with a dynamic of *f* and includes a trill marked with a triple asterisk (\*\*\*). The remaining staves (7-10) continue the musical exercises with various trills and shakes, some marked with 'b)' and 'c)'.

\*) Ausführung: 

\*) Execution: 

\*\*\*) Die Wiederholung eine Octave tiefer.

\*\*\*) The repetition an octave deeper.



This page contains ten staves of musical notation for a single melodic line. The notation is written on a grand staff (treble clef). The music is highly rhythmic, featuring many sixteenth and thirty-second notes. The key signature changes throughout the piece, including one with two sharps (F# and C#) and one with two flats (Bb and Eb). The notation includes repeat signs and first/second endings, indicating a complex structure. The overall style is characteristic of a technical exercise or a short piece from a 19th-century manuscript.

This section contains five staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are several repeat signs (double bars with dots) throughout the piece. The overall texture is dense and technical.

Vorübung.

Preparatory Exercise.

This section contains three staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (*f*). The music features a series of rhythmic patterns with accents (>) above the notes. The second staff continues with similar patterns, also marked with a forte dynamic (*f*). The third staff concludes the exercise with a series of rhythmic figures and ends with the word "etc.".

Variation I.

This section contains two staves of musical notation for Variation I. The first staff starts with a treble clef and a 3/4 time signature. It is divided into sections labeled a) through d). Section a) begins with a piano dynamic (*p*). Section d) ends with a crescendo marking (*cresc.*). The second staff continues with sections e) through i). Section e) begins with a forte dynamic (*f*). Section h) is marked *legg.* (leggiero), and section i) is marked *decresc.* (decrescendo). The piece ends with "etc.".

Variation II.

This section contains one staff of musical notation for Variation II. It begins with a treble clef and a 3/4 time signature. The music starts with a piano dynamic (*p*) and features a series of rhythmic patterns. The piece concludes with a forte dynamic (*f*).



b)

*f* etc.

Variation III.

a)

*p* *f*

b)

*dim.* *p*

c)

*f*

d)

*f* etc.

Variation IV.

a)

*p* *f*

b)

b)

c)

c)

d)

d)

e)

e)

f)

*legg.* etc.

Variation V.

a)

*p* *f*

b)

b)

c)

c)

d)

d)

e)

e)

f)

*legg.* etc.

## Dreiklänge mit Wechselnoten.

## Triads with changing-tones.

Die Ausführung dieser Nummer sei ebenmässig,  
klangschön.

The execution of this number must be symmetrical,  
and beautiful in tone.

a) *f*

b) *p*

c) *f*

d) *p*

e) *p leggiero* — *fz p*

*fz p*



The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* *p*, followed by *mf* and *p*. The second staff starts with *f*, then *mf* and *ff*. The third staff has a marking *e)* above a slur. The fourth staff has *f)* above a slur and *v g)* above a slur. The fifth staff has *h)* above a slur and *i)* above a slur. The sixth staff has *k)* above a slur. The seventh staff has a *v* marking above a slur. The eighth staff has a *v* marking above a slur. The ninth staff has a *v* marking above a slur. The tenth staff has a *v* marking above a slur. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

*f*

Variation I.

a) *p legg.* *fz* b) *p*

Variation II.

a) *ff con bravura* b) *p* c) *f* d) *p*

Nº 17.

Tonstudie.

Tone-Study.

a) *f* b) *mf* c) *p* d) *p* *f* *p* *f* e) *f* *p*

Nº 18.

Akkordfiguren.

Chord-Figures.

Beim Stakkato wie Legato haben sämtliche Töne sicher, schön und rein anzusprechen.

In staccato-playing as well as in legato-playing every tone must be beautiful, pure, and pleasing.

The musical score consists of ten staves of music, organized into four groups labeled a, b, c, and d. Each group contains two staves. The notation includes various chords, melodic lines, and dynamic markings such as *f*, *p*, *legg.*, and *p*. The key signature changes throughout the piece, featuring sharps and flats. The music is written in a style typical of 19th-century pedagogical materials, with clear articulation and dynamic control indicated.



A musical score for piano, consisting of 12 staves of notation. The music is written in a single melodic line on a grand staff. The key signature is B-flat major (two flats). The score is divided into sections labeled c), d), and e). Dynamic markings include *c) p*, *fs*, *f*, *p*, *d) f*, *e) p*, *mf*, and *ff*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the twelfth staff.

This page of musical notation consists of 12 staves, each containing a line of music. The notation is written in a standard staff format with a treble clef. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several accidentals, such as sharps (#) and flats (b), scattered throughout the score. The overall style is that of a classical or romantic-era string quartet score. The notation is dense and detailed, with many notes and stems visible on each staff.

Variation I.

*p legg.*  
*fz*  
*p* etc.

Variation II.

a) *p legg.* *fz*  
b) *p* *fz* etc.

Variation III.

a) *f con fuoco*  
b) *f* etc.

Variation IV.

a) *p legg.* *fz* etc.

Variation V.

a) *con fuoco* *ff* *fz*  
b) *ff* *fz* etc.



# Akkordfiguren.

# Nº 19.

# Chord-Figures.

Sprünge und Bindungen müssen mit Leichtigkeit gelingen. Man sehe auf ausgeglichene Tongebung.

Skips and bindings to be done with ease. Great care to be taken to equalize the tones.

\*) In der ersten Zeit wiederhole man jeden Takt viermal.

\*) At first, every bar is to be repeated four times.

Musical score for the first section, consisting of four staves. The first staff begins with a dynamic marking of *fz p*. The second staff includes markings for *fz f* and *p f*. The notation is dense with sixteenth and thirty-second notes, often beamed together, and includes various accidentals and slurs.

Vorübung.

Preparatory Exercise.

Musical score for the preparatory exercise, consisting of six staves. It features rhythmic exercises with various note values and slurs. Dynamic markings include *f* and *p*. The exercises are labeled with 'a)' and 'b)' at various points. The final staff ends with the word 'etc.'

Variation I.

Musical score for Variation I, consisting of two staves. The notation features melodic lines with slurs and accents. Dynamic markings include *p legg.*. The second staff ends with the word 'etc.'

Variation II.

Musical notation for Variation II, consisting of two staves. The first staff contains measures a) and b), and the second staff contains measure c). Dynamics include *fz p legg.*, *fz p*, *fz p*, *fz f*, and *p f*. The piece concludes with "etc."

Variation III.

Musical notation for Variation III, consisting of two staves. The first staff begins with *ff con fuoco*. The piece concludes with "etc."

Variation IV.

Musical notation for Variation IV, consisting of two staves. The first staff contains measures a) and b), and the second staff contains measures c), d), and e). Dynamics include *fz p*, *fz p*, *fz p*, *fz f*, *p f*, *p f*, and *p*. The piece concludes with "etc."

Variation V.

Musical notation for Variation V, consisting of one staff. The first staff contains measures a), b), and c). Dynamics include *p legg.* and *p legg.*. The piece concludes with "etc."

Variation VI.

Musical notation for Variation VI, consisting of two staves. The first staff contains measures a) and b), and the second staff contains measure c). Dynamics include *fz p legg.*, *fz p*, *fz p*, and *fz f*. The piece concludes with "etc."

Variation VII.

Musical notation for Variation VII, consisting of one staff. Dynamics include *ff con fuoco*. The piece concludes with "etc."



## Melodienoten mit Trillerbegleitung.

Ähnlichen Stellen, wie sie Nummer 20 bringt, begegnet man zwar nicht sehr oft, doch ist es nöthig, dieselben korrekt wiedergeben zu vermögen.

Die Melodienoten müssen mit möglichster Schnelligkeit zum Triller übergehend, rhythmisch zusammenhängend vorgetragen werden. Jede derselben ist klanglich herauszuheben.

Der begleitende Triller erklinge durchaus gleichmässig, möglichst ununterbrochen, und hebe sich von den Melodienoten durch schwächere Tongebung ab.

## Melody with Trill-Accompaniment.

Passages like those in N<sup>o</sup> 20 do not occur very often, however, it is necessary for the flutist to be able to play them correctly.

The player must with great rapidity pass from the notes of the tune on to the trills; the former must be rhythmically connected, and prominent in tone.

The accompanying trill must be perfectly even, as continual as possible, and weaker in tone than the notes of the tune.

The musical score is written for a single instrument, likely a flute, in a 2/4 time signature. It consists of ten staves of music. The first staff is marked 'a) f' and the second 'b) p leggiero'. The third staff is marked 'c) p'. The music features a melody with trills and a continuous trill accompaniment. Dynamics include f, p, mf, and p. The score ends with a first ending bracket.

\*) Man athme auf dem Taktstrich.

\*) Breathe at the end of the bar.

Vorübung.

Preparatory Exercise.

Variation.

\*) Die Wiederholung eine Oktave höher.

\*) The repetition an octave higher.

Ende des ersten Theiles.

End of the first part.