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Anweisung zum Flötenspiel

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2. Abschnitt

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2^{ter} ABSCHNITT.

Tonleitern, Vorübungen und kleine Musikstücke für zwei Flöten in verschiedenen Tonarten.

1. ABTHEILUNG, in D dur und H moll.

SECTION II.

Gammes, Exercices préparatoires et petits morceaux pour deux Flûtes, dans divers modes.

1^{re} DIVISION, en Ré majeur & Si mineur.

2^d SECTION.

Scales, Preparatory Exercises and Short Melodies for 2 Flutes, in different Keys.

1st DIVISION, in D Major and B Minor.

a) Tonleiter und Vorübungen in D dur.

Anmk 1) Jeder Ton der in der Folge dieses Werchens mit ganzen Noten aufgestellten diatonischen Tonleitern soll zur Bildung des Tons vier langsame Viertel aus gehalten werden. Dabei muss der Ton leise beginnen, bis zur Mitte stärker und von da bis zum Ende schwächer werden, wie dieses Zeichen <> lehrt.
Anmk 2) Die Durtonleiter ist zur Ersparrung des Raumes nur aufwärts notirt, sie soll aber auch ab- oder rückwärts geübt werden. *)

a) Gamme et Exercices préparatoires en Ré.

Note 1) Chaque ton des gammes diatoniques en rondes doit être filé, c'est-à-dire il faut le soutenir comme 4 noires longues, pour former un bon son. Le son doit commencer piano, augmenter jusque vers la moitié et diminuer vers la fin, comme il est indiqué par ce signe <>
Note 2) Pour épargner de l'espace on n'a donné la gamme majeure qu'en montant, mais il faut l'exercer aussi en descendant. *)

a) Scale and preparatory Lessons in D major.

Observ: 1) Each tone of the diatonic Scales in semi-brevés, occurring in the course of this work, is to be sustained for 4 slow crotchets. At the same time the tone must begin softly, increasing in force to the middle, and diminishing from thence to the end, as shown by this mark <>
Observ: 2) The Major Scale is given only ascending, in order to save room, but it is also to be practised backwards. *)

Tonleiter. Gamme. Scale.

The musical notation consists of three staves. The first staff shows a scale in D major with markings for 'Unvollst. Octave' (imperfect octave) and 'Vollst. Octave' (perfect octave). The second staff shows preparatory exercises with markings for 'Seccunden' (seconds) and 'Takt' (measure). The third staff shows further exercises with markings for 'Seccunden' and 'Takt'.

*) Später werden sämtliche Tonleitern ihrer Ordnung nach aufgestellt, und es wird einiges über ihre Beschaffenheit bemerkt.
**) Eine Octave vom Grundtone der Tonart ist vollständig, wenn sie eine Tonfolge von der ersten bis zur achten Tonstufe erreicht, also hier von d bis wieder d.
***) Der Punkt über oder unter einer Note bedeutet, daß die Note kurz abgestoßen werden soll, z.B. Schreibart Ausführung Die Übungen N^o 2 und 4 sind mit verschiedenen Binde- und Abstoßungszeichen zu üben.

*) Dans le cours de cet ouvrage nous donnerons toutes les gammes dans leur ordre et nous dirons quelque chose de leur nature.
**) Une octave est parfaite, quand elle renferme une succession de tons du 1^{er} jusqu'au 8^{me} degré, comme ici de Ré à Ré.
***) Le point signifie que la note doit être détachée, p.e. Manière de écrire Exécution En faisant les exercices N^o 2 et 4, il faut employer les différentes manières du coulé et du détaché.

*) In a further part of this volume a Table of Scales, systematically arranged, will be found, with some remarks respecting their nature.
**) An Octave, beginning with the Key-note, is perfect if containing a succession of tones from the 1st to the 8th degree; in the above example from D to D.
***) A Dot, placed over or under a note, shows that it must be played short and pointed. For Ex. Written Played The Exercises N^o 2 and 4 are to be practised with different articulations, (i.e. with different sorts of slurs and staccatos.)

Bis hier her wird der Schüler bei jedem Takte Athem geholt haben; man muß aber auch den Athem so eintheilen lernen, daß er, wenn nicht Pausen vorkommen, mehrere Takte hindurch ausreicht und es darf dieses nicht immer nach Willkür geschehen, sondern es soll größtentheils nur dort Athem genommen werden, wo in einem Tonstück das Ende eines Einschnitts oder einer Periode sichtbar oder fühlbar wird. i Zeichen, wo am schicklichsten Athem zu nehmen ist; j Zeichen, wo der Anfänger im Nothfall Athem nehmen kann.

Jusqu'ici l'élève aura respiré à chaque mesure, mais il faut apprendre que l'haléine suffisse pour plusieurs mesures, dans les cas où il n'y a pas des pauses. La respiration n'est pas arbitraire, elle est permise seulement aux endroits où l'on voit où sent la fin d'un dessin mélodique ou d'une période. Le signe (i) indique où l'on peut le mieux respirer, et le signe (j) où l'on peut respirer en cas de besoin.

Until now the pupil will have respired at each bar; but he must also learn to let respiration take place in such a way, that, if no rests occur, he can hold out for several bars, as, in general, breath should only be taken where the end of a section or period in a melody is seen or felt. This mark (i) shows the best place for respiring, and this (j) where the Beginner may, in case of need, take breath.

3.) 4.)

sc.

5.) *Terzen. Tierces. Thirds.*
Die linke F. Klappe.
Petite Clef du Fa.
Short F Key.

6.) *Quarten. Quartes. Fourths.*

7.) *Quinten. Quintes. Fifths.*

8.) *Sexten. Sixtes. Sixths.*

9.) *Septimen. Septièmes. Sevenths.*

6 4 7 0

10) *Octaven [Octaves] (Octaves)*

11.)

12.)

15.)

b) *Tonleiter und Vorübungen* in *B moll.* *Tonleiter.*
 b) *Gamme et Exercices préparatoires* en *Si mineur.* *Gamme.*
 b) *Scale and Preparatory Exercises* in *B minor.* *Scale.*

Vorübungen. Exercices préparatoires. Preparatory Exercises.

1.) *linke F Klappe*

linke F Klappe

c) *kleine Tonstücke*
für zwei Flöten.

Anmk. Die erste Stimme ist für den Schüler bestimmt, die zweite spielt der Lehrer und wechselt nur, wenn es für die Fortschritte des Schülers passend scheint.

e) *Petits Morceaux*
pour deux Flûtes.

Note. La première partie est destinée pour l'écolier, et la seconde pour le maître, qui peut changer les parties s'il le jugera à propos.

e) *Short Lessons*
for two Flutes.

Observ. The first part is to be played by the Pupil, the second by the Master, who may change parts if he thinks it conducive to the progress of the Student.

Poco Allegro. *)

Flauto Primo.

N^o 1.

Flauto Secondo.

Wiederholungszeichen.
Signe de répétition ou Renvoi.
Mark of Repetition.

Endzeichen
Couronne
Pause

*) Poco, un poco, ein wenig. [un peu] (A little) Allegro. All^o. Lebhaft. [Animé gai] (lively)

***) piano. leise, schwach. [Avec peu de voix ou de son.] (soft)

Moderato *)

N^o 2.

Musical score for N^o 2, Moderato. It consists of two systems of two staves each. The first system includes fingerings (1, 2, 3, 4) and a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking.

Freut euch des Lebens. [Chanson allemande.] (A German Song.) v. Nägeli.

Poco Allegretto **)

N^o 5.

Musical score for N^o 5, Poco Allegretto. It consists of two systems of two staves each. The first system includes fingerings (1, 2, 3, 4, 5, 6) and a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking.

*) Moderato, mässig [Un peu moins vif que l'Allegro] Moderately quick.
 etwas schnell. Die Bewegung steht zwischen dem Andante und Allegro.
 **) Allegretto, } moins animé que l'Allegro. Le mouvement est entre l'Andante et l'Allegro.
 Not so quick as Allegro. The Movement is between the Andante and Allegro.

N^o 4. *Andante* *)
 Tema con Variazioni **)

Var. 1.

Var. 2.

N^o 5. *Andante*.

*) *Andante* } gehend. Die Bewegung hält die Mitte zwischen dem Allegro und dem Adagio.
 } Mouvement gracieuse, entre l'Adagio et l'Andante.
 } A movement somewhat slow and sedate, between the Allegro and Adagio.

**) Tema. } Hauptgedanke. } mit } Veränderungen.
 } Thème, sujet } con } avec } Variations.
 } Theme or Subject } with } Variations.

***) >, ^ } Accentzeichen. Die Note erhält mehr Nachdruck.
 } Signes d'accentuation qui indiquent que la note doit être jouée avec emphase et beaucoup de force.
 } These marks show an emphasis or stress on the note.

De l'Opéra, Robert le Diable de Meyerbeer.

N^o 6. *Moderato*

N^o 7. *Allegretto.*

*) *Der kurze Vorschlag (mit einem Querstrich) wird sehr schnell ausgeführt.*
 Quand l'appoggiatura est marquée de cette manière, il faut lui donner le moins de valeur possible.

This short appoggiatura with a stroke across is played very quick to the first note of the part accompanying.

*) Forte. Stark. [Fort] (Loud.)

***) Fine. Ende. [Fin] (End)

+*) *Rallentando* ^{50%} *oder Ritardando, nach und nach zögernd im Zeitmaß.*
 En rallentissant.
Slacken the time by degrees

++) *Dal Segno, vom Zeichen. [Reprenoz au Signe.] (Repeat from the Sign.)*

Schreibart
 Écrit
 Written
 Ausführung
 Exécution
 Played.

Allegretto

N^o 8. Tema con Variazione.

Var. 1.

Var. 2.

**) Bei der Wiederholung wird das, was von der Zahl Eins aus eingeklammert ist, weg gelassen und dafür der Takt mit der Zahl Zwei gespielt.
En reprenant au Signe, la mesure enformée par le chiffre 1 est omise, est celle avec le chiffre 2 substituée.
On repeating from the Sign, the bar enclosed by the figure One is omitted, and that with the figure Two substituted.*

Anmk. Schwerere Musikstücke können vor der Hand ausgelassen und erst später vorgenommen werden.

Note. Les morceaux, qu'on trouvera trop difficiles, peuvent être omis et repris quelque temps plus tard.

Observ. These Lessons, which should be found to be yet too difficult, may be left out for a while, and learnt at a later period.

De l'Opéra „ Il Barbieri di Seviglia" de Rossini.

N° 9.

Allegro.

p

* - , Weniger kurz abgestoßen. [Joué moins détaché.] (Played less pointed.)

The musical score consists of ten systems of staves. The first system has four staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *f* (forte). Tempo markings include *rallent.* (rallentando) and *a Tempo*. There are also performance instructions in French and German.

*) a Tempo, *im Zeitmaße* [Indique, qu'il faut reprendre la marche du mouvement] (*In strict time.*)

{ Schreibart
 Abréviation
 Written
 *} Ausführung
 Exécution
 Played.

The legend includes two small musical examples. The first example shows a treble clef with a G-clef and a key signature of one sharp (F#), with the notes G, A, B, C, D, E, F#, G. The second example shows a bass clef with a G-clef and a key signature of one sharp (F#), with the notes G, A, B, C, D, E, F#, G.

All^o moderato.

N^o 10.

*) *Schreibart* *Ausführung*

Ein Triller besteht aus seinem Hauptnote und dem ersten leitendigen Tone darüber. Es werden diese beiden Tone möglichst schnell aber gleichmässig mit einander abgewechselt, und am Ende der Nachschlag angehängt. Der Triller kann verschiedenartig angefangen und geendigt werden. z. B.

Triller ohne Nachschlag

Die besten Griffe für die verschiedenen Triller sind in der am Ende beigefügten Triller-Tabelle zu finden.

*) *Écrit* *Exécution*

Un trille se forme par le battement alternatif, égal et vite de deux notes, l'une qui porte ce signe tr, et qui est nomée la note principale, l'autre qui est d'un ton ou d'un demi ton audessus.

On peut commencer et terminer le trille en différentes manières, par exemple.

Triller ohne Nachschlag

Suite de trilles sans terminaison

Les trilles les plus usités se trouvent dans la Tablature de trilles, au fin de cet ouvrage.

*) *Written* *Played*

A Shake consists of the principal note, and the tone or semitone above. Both notes must be played quick, alternate even and distinct, and at the end the resolution must be added. The Shake may be begun and ended in different ways.

Chain of Shakes without turns or resolutions

Chain of Shakes without turns or resolutions.

For the best fingering of the various kinds of shakes see the Table of Shakes at the end of this Work.

*) crescendo { oder
 ou < { zunehmend; der Ton soll nach und nach stärker werden.
 or } signifie, quil faut augmenter graduellement le volume du ton.
 signifies that the sound is to be gradually increased.

2. ABTHEILUNG,
in G dur und E moll.

2^{de} DIVISION,
en Sol Majeur & Mi Mineur.

2^d DIVISION,
in G Major & E Minor.

a) Tonleiter und Vorübungen
in G dur.
Tonleiter.

a) Gamme et Exercices préparatoires
en Sol Majeur.
Gamme.

a) Scale and Preparatory Exercises
in G Major.
Scale.

Vorübungen Exercices préparatoires. Preparatory Exercises.

1.)

2.)

3.)

4.)

5.)

6.)

7.)

8.)

b) Tonleiter und Vorübungen
in E. moll.
Tonleiter.

b) Gamme et Exercices préparatoires
en Mi Mineur.
Gamme.

b) Scale and Preparatory Exercises
in E. Minor.
Scale.

Musical notation for the scale and preparatory exercises, consisting of two staves with notes and slurs.

Four numbered exercises (1-4) for two flutes, featuring various rhythmic patterns and slurs.

c) kleine Tonstücke
für zwei Flöten.

c) Petits Morceaux
pour deux Flûtes.

c) Short Lessons
for two Flutes

Musical notation for 'N° 1' from 'Der Freischütz', including tempo markings like 'Adagio' and dynamic markings like 'p'.

* Adagio, langsam.
**) Der lange Vorschlag (ohne Querstrich) nimmt größtentheils die Hälfte der Zeit seiner folgenden Note weg. x. B. Schreibart: [Musical notation] Ausführung: [Musical notation]
Bei punktierten Noten nimmt er zwei Drittheile weg. x. B. Schreibart: [Musical notation] Ausführung: [Musical notation]
***) Der Doppelschlag zwischen zwei Noten hat den ihm vorhergehenden Ton zum Hauptton. Schreibart: [Musical notation] Ausführung: [Musical notation]

*) Adagio - Lent, posément
**) Les notes de grace longues qui ne sont pas traversées d'une ligne oblique valent en général la moitié de la note forte. Écrit: [Musical notation] Exécuté: [Musical notation]
Si la note forte est pointée les petites notes en valent deux tiers. Écrit: [Musical notation] Exécuté: [Musical notation]
***) Le double (∞) a pour sa note forte celle qui le précède immédiatement. Écrit: [Musical notation] Exécuté: [Musical notation]

*) Adagio - Slow
**) The time given to the long appoggiatura (without a stroke across) is generally one half that of the principal note. Written: [Musical notation] Played: [Musical notation]
If the principal note be dotted, it then borrows two thirds of its value. Written: [Musical notation] Played: [Musical notation]
***) The turn (∞) has for its principal note the note immediately preceding it. F. i. Written: [Musical notation] Played: [Musical notation]

Poco Allegretto

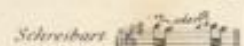
N^o 2.

De l'Opéra „L' Ambassadrice“ de Auber.

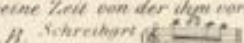
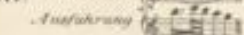
Allegretto.

N^o 3.

*) „Der Pralltriller.“

Schreibart 
Ausführung 

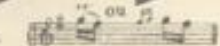

***) Der Nachschlag nimmt seine Zeit von der ihm vorhergehenden Note weg. z. B.

Schreibart 
Ausführung 

***) Diminuendo, abnehmend, allmählich vom Forte ins Piano übergehend.

Anmk. Ausführlichere Belehrung über die Verzierungen findet man in meinen Studien für die Flöte mit besonderer Berücksichtigung der gebräuchlichsten Verzierungsarten, als Vor- und Nachschläge, Triller und Pralltriller &c. Bonn bei F. J. Mompour.

*) „Le mordant.“

Ecrit 
Exécutⁿ 

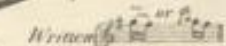
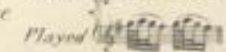
**) Les notes d'agrémens derrière la note forte empruntent leur valeur de cette note forte.

Ecrit 
Exécutⁿ 

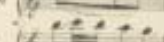

***) Diminuendo. En diminuant, passant de forte au piano.

Note. Voyez aussi: Etudes pour la Flûte composées pour faire connaître les notes de grâces, les agrémens, le double, le trille, le mordant &c par le même Auteur. Bonn chez Mompour.

*) „The Transient shake“

Written 
Played 

**) The resolution borrows its value from the note preceding it. Written


Played 

***) Diminuendo, decreasing, passing gradually from the Forte to the piano.

Observ. For further information on the subject of Graces see the Author's Studies for the Flute, with particular regard to the ornaments most in use, as Appoggiaturas, Resolutions, Shakes, transient Shakes &c. an English version of which will be shortly published.

De l'Opéra „Cenerentola” de N. Isouard.



Andantino mosso. *)



Nº 4.



*) Andantino, ein wenig bewegter als das Andante. Mosso, bewegt.

*) Andantino, un peu plus ému que l'Andante. Mosso, agité, ému.

*) Andantino, a little quicker than Andante. Mosso, agitated, moved.

**) Doppelter Vorschlag. *Schreibart*  *Ausführung* 

**) Note d'agrément double. *Ecrit*  *Exécuté* 

**) Slur, or double grace note. *Written*  *Played* 

***) sforzando, sehr stark, gilt nur für den einzelnen Ton.

***) sforzando, renforçant, ne se rapporte qu'à la note ainsi marquée.

***) sforzando, forcing, only that particular note which is thus marked, is to be played with emphasis.

De l'Opéra „Les Huguenots” de Meyerbeer.

*Allegro con moto. *)*

N^o 5.

- *) Con moto, *mit Bewegung, beschleunigend.*
Avec vivacité, accélérant
With vivacity, in an agitated style, very brisk.
- ***) Attacca, *fallt ein, sogleich zum nächsten Tempo.*
Commencez immédiatement le mouvement prochain.
Commence directly the following movement.

Allegro.

N° 6.

Allegro.

*) sempre staccato. { *immer abgestossen.*
toujours détaché.
always detached, distinct.


De l'Opéra „Guillaume Tell” de Rossini.

Allegretto grazioso.)*

N^o 7.

Tema con Variationi.

*) Grazioso. { *anmuthig.*
avec grâce.
graciel.

**)  *Ruhzeichen, Fermate, Halt. Die Note oder Pause mit diesem Zeichen wird etwas länger, als ihr Werth besagt, ausgehalten.*
Point d'orgue La note (la pause ou le soupir) au dessus de la quelle se trouve ce signe, est soutenue un peu plus qu'à ordinaire.
A Pause renders the note or rest, over which it is placed, a little longer.

Var.

dolee *)

*) dolee. } *sant, agréable,*
avec beaucoup de douceur et d'élégance.
softly, sweetly.

De l'Opéra .. Robert le Diable de Meyerbeer.

N° 8. *Andantino.* *p dol.*

poco rall. *sp* *atempo.* *dol.*

pp *)

p

rall.

a tempo.

*) pianissimo, sehr leise.

Anmerkung.

Man muss sich in der Folge befeis-
gen, auch längere Perioden als solche
die bis hierher bezeichnet wurden, oder
mehrere Einschnitte hintereinander,
so wie lang auszuhaltende Töne und
ausgeführtere Passagen mit einem
Athemnehmen vorzutragen.

*) pianissimo, avec très-peu de son.

Observation.

Désormais l'élève doit avoir soin
d'exécuter avec une seule respiration
des périodes plus longues que les pré-
cédentes, ainsi que plusieurs phrases
de suite, des sons soutenus filés et des
passages élaborés.

*) pianissimo, very soft.

Remark.

The Student should now apply himself to
play with one respiration, not only periods
longer than those hitherto marked, but also
such notes, as are to be sustained for some
time and passages of a more elaborate na-
ture.

5. ABTHEILUNG.
in C dur und A moll.

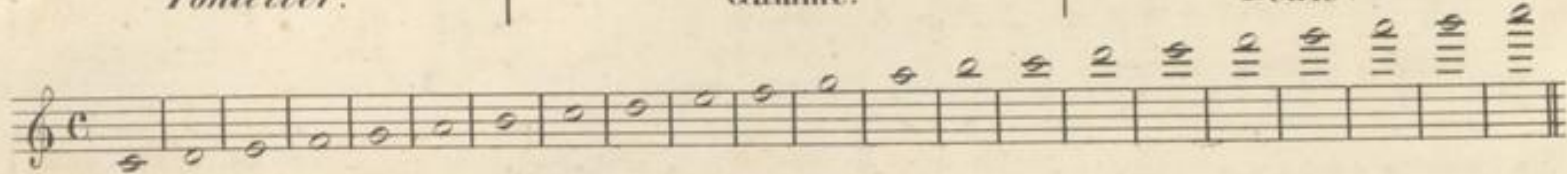
5^{me} DIVISION
en Ut Majeur & La Mineur.

5^d DIVISION
in C Major & A Minor.

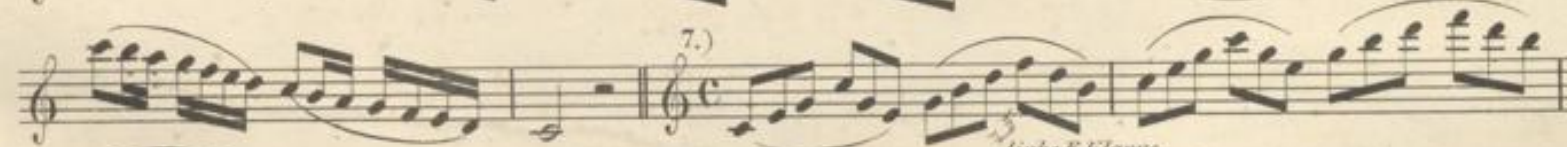
a) Tonleiter und Vorübungen
in C dur.
Tonleiter.

a) Gamme et Exercices préparatoires
en Ut Majeur.
Gamme.

a) Scale and Preparatory Exercises
in C Major.
Scale.



Vorübungen. Exercices préparatoires. Preparatory Exercises.



*) Es werden zuweilen, wie in diesem Beispiel die Töne ganz zart, ohne Zungenstoß, nur durch den Hauch angegeben.
*) Quelque fois les sons sont articulés très-piano, sans aucun coup de langue, à l'aide de l'aspiration seule.
*) Sometimes, as in this Exercise, the notes are articulated very softly, without any tonguing, merely by means of Aspiration.

b) *Tonleiter und Vorübungen*
in A moll.
Tonleiter.

b) *Gamme et Exercices préparatoires*
en La Mineur.
Gamme.

b) *Scale and Preparatory Exercises*
in A Minor.
Scale.

Vorübungen. Exercices préparatoires. Preparatory Exercises.

Es ist bei dieser Tonleiter in mechanischer Hinsicht einerlei, ob die halben Töne mit Kreuzen oder Beem, oder mit beiden vermischt, dargestellt sind.
*) *Quant à la difficulté mécanique de cette gamme c'est la même chose si les semi tons soient diésés ou bémolisés ou l'un à l'autre alternativement.*
With regard to the mechanical difficulty it is of no moment, whether the Semitones are marked with Sharps or Flats, or with both promiscuously.

c) *Kleine Tonstücke*
für zwei Flöten

c) *Petits Morceaux*
pour deux Flûtes.

c) *Short Lessons*
for two Flutes.

All^o moderato. De l'Opera, „Les deux Journées“ de Cherubini.

N^o 1.

The musical score is written for two flutes in 3/4 time. It begins with a forte (f) dynamic in the first staff and a piano (p) dynamic in the second staff. The piece is marked 'All^o moderato'. The score consists of five systems of two staves each. The first system contains the initial melody and accompaniment. The second system includes a 'bis' marking above the first staff. The third system includes a 'bis*' marking above the first staff. The fourth system includes a 'p cres.' marking above the first staff. The fifth system concludes the piece with a double bar line and a final chord.

* Bis, *avvimal.* [Deux fois] (Twice over.)

Jeh klage dir, o Echo hier [Chanson allemande.] (A German Song.)

Andante

N^o 2. *p* Tema con Var.

Tinke Klappe
Grande Clef
Lele Key

Var 1. *dol.*

p *crec.* — — — — — *cen* — — — — — *do*

f *p dol.*

Der Doppelschlag zwischen der Note und dem Punkt.

* Le doublé entre une note et un point.
The Turn between a Note and a Dot.

Schreibart.
Ecrit
Writen
Ausführung
Execution
Played

Var. 2.

Musical notation for the first system of Var. 2. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is common time (C). The music features a melodic line in the treble with slurs and a bass line with chords and rests. Dynamic markings include *dol.* and *p*. There are asterisks marking specific measures.

Musical notation for the second system of Var. 2. It consists of two staves. The top staff has a repeat sign followed by a melodic line. The bottom staff has a corresponding bass line. A *Fine.* marking is present in the middle of the system. Dynamic marking *p* is also present.

Musical notation for the third system of Var. 2. It consists of two staves. The top staff has a melodic line with slurs. The bottom staff has a bass line. A *dal Segno* marking is present at the end of the system. Dynamic marking *p* is also present.

Var. 5.

Musical notation for the first system of Var. 5. It consists of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is common time (C). The music features a melodic line in the treble with slurs and a bass line with chords and rests. Dynamic markings include *dol.* and *p*. There are asterisks marking specific measures.

Musical notation for the second system of Var. 5. It consists of two staves. The top staff has a melodic line with slurs. The bottom staff has a corresponding bass line. A *dal Segno* marking is present at the end of the system. Dynamic marking *p* is also present.

Andante poco Adagio.

N^o 3.

All^o ma non troppo^{*)} De l'Opéra, "Der Freischütz" de C.M. de Weber.N^o 4.

^{*)} ma non troppo, aber nicht zu viel. [Mais pas trop] (But not too much)

^{**}) Octava. 8^{va} — (Leigt an, daß die Noten eine Octave oder um acht Töne höher gespielt werden sollen, und zwar bis zu der Stelle, welche mit loco am Orte, bezeichnet ist.
Les notes, qui se trouvent au-dessous de ce signe, doivent être jouées un octave plus haut, jusqu'à le mot „loco“ —
Indicates, that the notes are to be played an octave higher, till the Student comes to „loco“ meaning: in its place)

loco

Andante cantabile*) *De l'Opéra „Romeo und Julia“ de Bellini.*

N° 5.

*) Cantabile, sangbar. [Chantant] (In a singing style)

* *)	Weniger abgetrennt:	Schreibart		Ausführung	
	Moins détaché.	Ecrit		Execution	
	Less detached.	Written		Played.	

*** Ad libitum } nach Belieben; Der Spieler ist nicht an die strenge Takteintheilung gebunden. Größtentheils wird dabei die Bewegung verzögert.
 Le joueur n'est pas obligé d'observer strictement le temps. En général le mouvement se ralentit un peu.
 At will. The performer is left at liberty as to the time. In general the movement grows a little slower (retarding.)

espress. *)

in tempo.

rall

in tempo.

lusingando **)

pp

pp

p

*) *Espressivo, ausdrucksvoll.* [Avec expression] (With expression)
 **) *Lusingando, einschmeichelnd.* [Lusinant] (Soothingly)

a) Tonleiter und Vorübungen
in D moll.
Tonleiter.

b) Gamme et Exercices préparatoires
en Ré Mineur.
Gamme.

b) Scale and Preparatory Exercises.
in D Minor.
Scale.

Vorübungen. Exercices préparatoires Preparatory Exercises.

c) Kleine Tonstücke
für zwei Flöten.

c) Petits Morceaux.
pour deux Flûtes

c) Short Lessons.
for two Flutes

Hier sitzt ich auf Rosen mit Veilchen bekränzt [Chanson allemande] (German Air)

tempo 1^{mo}

Var. 1.

p *f* *pp* *rall.* *dol.*

tempo 1^{mo}

p *dol.*

Var. 2.

p

1 2

1 2

f

Adagio.

N^o 2.

All^o non tanto *)

N^o 5.

*) Non tanto. nicht zu sehr. [Pas trop.] (Not too much, moderately)

***) Tenuto. gehalten. [Soutenu.] (Sustain the note to its full length)

First system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains several measures of music with dynamic markings 's', 'p', and 'p'.

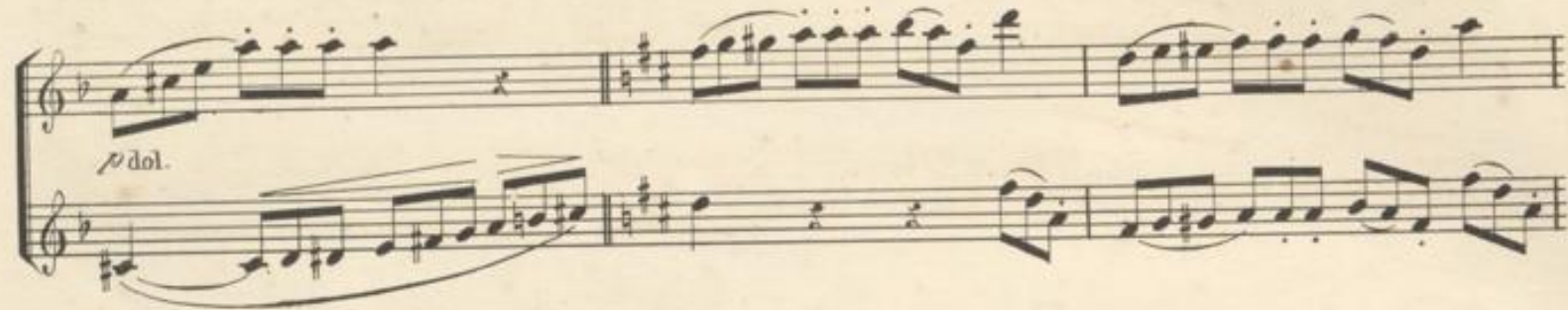
Second system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains several measures of music with a dynamic marking 'p dol.'

Third system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains several measures of music.

Fourth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains several measures of music.

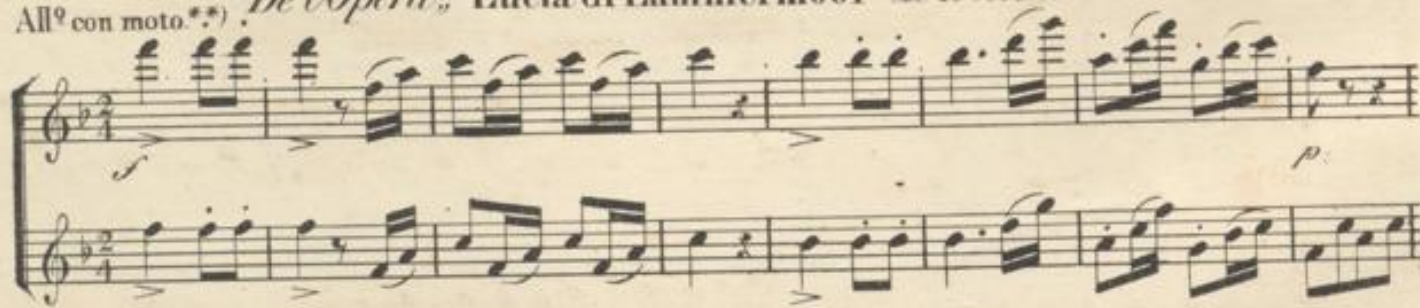
Fifth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains several measures of music with a dynamic marking 'p'.

Sixth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains several measures of music. The bottom staff has a tenor clef and the word 'ten.' written below it.



All^o con moto.**) *De l'Opéra, Lucia di Lammermoor de Donizetti.*

N^o 4.



Dieses Zeichen bedeutet, daß die ihm vorhergehende Noten-Gruppe noch einmal gespielt werden soll.
 *) X. } Ce signe indique, qu'il faut répéter (jouer encore une fois) le groupe précédent.
 Signifies that, the group of notes, preceding it, is to be played over again.
 Con moto. mit Bewegung. [Avec émotion agitation.] (With agitation.)

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking 'p' is present at the beginning of the first measure.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and ties. The lower staff continues the accompaniment. A dynamic marking 'p' is present at the beginning of the first measure.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has an accompaniment with a long horizontal line above it. A dynamic marking 'p' is present at the beginning of the first measure.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has an accompaniment. A dynamic marking 'p' is present at the beginning of the first measure.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has an accompaniment. A dynamic marking 'p' is present at the beginning of the first measure.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff has an accompaniment. A dynamic marking 'p' is present at the beginning of the first measure.

Musical score for a piece on page 46. The score consists of eight systems of two staves each. The first system shows a treble staff with a complex, fast-moving melodic line and a bass staff with a simpler accompaniment. The second system continues this texture, with a dynamic marking *f* (fortissimo) appearing in the bass staff. The third system features a treble staff with a melodic line and a bass staff with a more active accompaniment, marked with *p* (piano). The fourth system shows a treble staff with a melodic line and a bass staff with a more active accompaniment, marked with *p* and *cres* (crescendo). The fifth system features a treble staff with a melodic line and a bass staff with a more active accompaniment, marked with *f* and *cres*. The sixth system features a treble staff with a melodic line and a bass staff with a more active accompaniment, marked with *f* and *cres*. The seventh system features a treble staff with a melodic line and a bass staff with a more active accompaniment, marked with *f* and *cres*. The eighth system features a treble staff with a melodic line and a bass staff with a more active accompaniment, marked with *f* and *cres*. The score concludes with a double bar line and repeat signs.

^{*)} Fortissimo, sehr stark [Très fort] (Very loud)

5. ABTHEILUNG,
in A dur und Fis moll.

5^{me} DIVISION,
en La Majeur et Fa^z Mineur.

5th DIVISION,
in A Major & F^z Minor.

a) Tonleiter und Vorübungen
in A dur.
Tonleiter.

a) Gamme et Exercices préparatoires
en La Majeur.
Gamme.

a) Scale and Preparatory Exercises
in A Major.
Scale.

Vorübungen. Exercices préparatoires. Preparatory Exercises.

1.) 2^{de} volta 8^{va}

2.) 2^{de} volta 8^{va}

3.)

4.)

5.)

6.)

7.)

8.)

b) *Tonleiter und Vorübungen*
in Fis moll.

Tonleiter.

b) *Gamme et Exercices préparatoires*
en Fa \sharp mineur.

Gamme:

b) *Scale and Preparatory Exercises*
in F \sharp minor.

Scale.

Musical notation for the scale and preparatory exercises in F# minor. The top staff shows the scale in both hands. The bottom staff shows the preparatory exercises.

Vorübungen. Exercices préparatoires. Preparatory Exercises.

Musical notation for the preparatory exercises, numbered 1, 2, 3, and 4. Each exercise is shown in two staves (treble and bass clef).

b) *Kleine Tonstücke*
für zwei Flöten.

c) *Petits Moreaux*
pour deux Flûtes.

c) *Short Lessons*
for two Flutes.

Andante cantabile.

Tema con Variazioni.

van Beethoven.

N^o 1.

sempre piano e dol.

Musical notation for the first piece, 'Kleine Tonstücke für zwei Flöten'. It shows the main melody and accompaniment in two staves.

Var. 1.

Var. 2.

* Volti Subito, wende schnell um [Tournez vite] (Turn over quickly)

De l'Opéra „Les Huguenots“ de Meyerbeer.

**) Rondoletto poco Allegretto.*

N^o 2.

**) Rondo. } ein Tonstück, dessen Haupt-thema mehrmals in gewissen Absätzen wiederkehrt;
 } Morceau de musique, dont le sujet se répète en certaines périodes.
 } a Composition in which the subject is repeated at certain periods, and by which it is ended.*

*Rondoletto. } ein kleines Rondo.
 } petit Rondo.
 } A short Rondo.*

First system of musical notation, two staves with treble clefs. The music features a melody with slurs and accents, set in a key with three sharps (F#, C#, G#).

Second system of musical notation, two staves with treble clefs, continuing the melodic line with slurs and accents.

Third system of musical notation, two staves with treble clefs, showing a change in texture with more complex figures and slurs.

Fourth system of musical notation, two staves with treble clefs, featuring a *con espress.* marking. The music includes slurs and accents.

Fifth system of musical notation, two staves with treble clefs, with a *p* dynamic marking. The music includes slurs and accents.

Sixth system of musical notation, two staves with treble clefs, concluding the piece with a double bar line. The music includes slurs and accents.

Andantino

N° 3.

p *cantabile.*

cres

Freudvoll und Leidvoll. [Chanson allemande.] (A German Song.)

v. Reichardt

Moderato.

Nº 4.

Tema con Var.

Var. 1.

p *dol.*

Var. 2.

p
con espress.

6. ABTHEILUNG,
in B dur und G moll.

6^{me} DIVISION,
en Si b Majeur & Sol Mineur.

6th DIVISION,
in B flat Major & G Minor.

a) *Tonleiter und Vorübungen*
in B dur.
Tonleiter.

a) *Gamme et Exercices préparatoires*
en Si b Majeur.
Gamme.

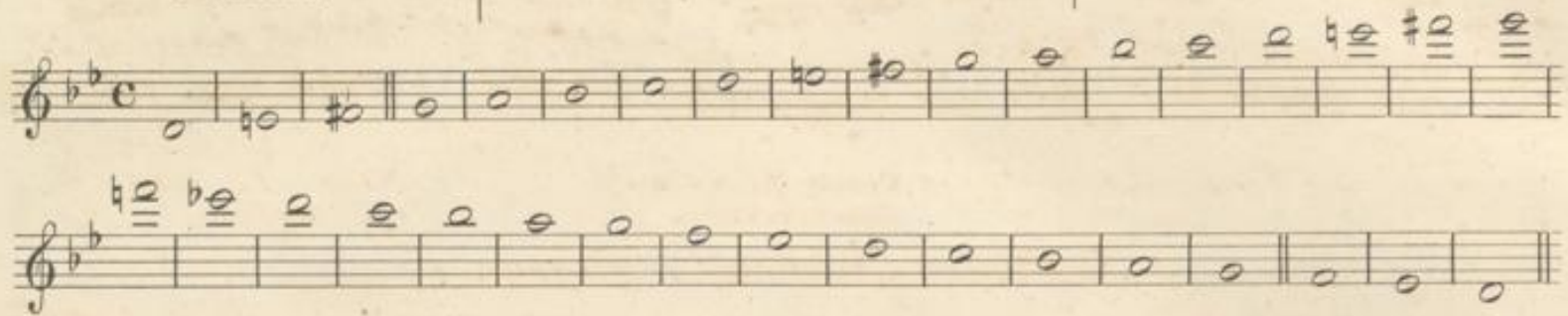
a) *Scale and Preparatory Exercises*
in B flat Major.
Scale.



b) *Tonleiter und Vorübungen*
in G. moll.
Tonleiter.

b) *Gamme et Exercices préparatoires*
en Sol Mineur.
Gamme.

b) *Scale and Preparatory Exercises*
in G. Minor.
Scale.



Vorübungen. Exercices préparatoires. Preparatory Exercises.

1.)

2.)

3.)

4.)

5.)

In dieser Tonfolge wird das F nicht mit der Blappe, sondern mit der Gabel gegriffen. z. B.

* Dans ces traits on ne prend pas le Fa avec la clef, mais avec la fourchette. P. e.

In this succession of notes, the F is not produced with the key, but with the fingering P. i.



6.)

c) *Kleine Tonstücke*
für zwei Flöten.

e) *Petits Morceaux*
pour deux Flûtes.

c) *Short Lessons*
for two Flutes

De l'Opéra „ Othello ” de Rossini.

N^o 1.
Larghetto

*) **Largo** { *breit, langsam,*
Très-lentement **Larghetto** { *minder breit und langsam, meist im Tempo des Andante, aber sanft dahinfließend.*
Slow, solemn. *Moins lentement que le Largo, généralement dans le temps de l'Andante, mais coulant doucement.*
Not quite so slow as Largo, generally like the Andante, but softly flowing.

De l'Opéra „Der Zweikampf“ de Herold.

N^o 2.

Allegretto.

The musical score is written for two staves, likely piano and violin. It is in the key of B-flat major and 2/4 time. The main piece is marked 'Allegretto' and begins with a piano (*p*) dynamic. The first system shows the piano part with a melodic line and the violin part with a rhythmic accompaniment. The second system continues the main piece, featuring a forte (*f*) dynamic marking. The third system shows the piano part with a melodic line and the violin part with a rhythmic accompaniment. The fourth system continues the main piece, featuring a forte (*f*) dynamic marking. The fifth system shows the piano part with a melodic line and the violin part with a rhythmic accompaniment. The sixth system continues the main piece, featuring a forte (*f*) dynamic marking. The variation, labeled 'Var.', is marked with a piano (*p*) dynamic and features a more complex melodic line in the piano part and a rhythmic accompaniment in the violin part. The variation ends with a piano (*pp*) dynamic marking.

Var.

First system of musical notation, consisting of two staves with treble clefs and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

Second system of musical notation, consisting of two staves with treble clefs and a key signature of one flat. The music continues with similar rhythmic complexity and slurs.

Third system of musical notation, consisting of two staves with treble clefs and a key signature of one flat. It includes performance markings "ad lib." and "ten.".

Fourth system of musical notation, consisting of two staves with treble clefs and a key signature of one flat. The music features a large slur across the top staff.

Fifth system of musical notation, consisting of two staves with treble clefs and a key signature of one flat. It includes performance markings "p" and "rall.".

Largo ma non troppo.

Nº 3.

INTRODUZIONE.*)

Musical score for the introduction of 'Les Huguenots'. It consists of two systems of staves. The first system has a treble clef and a 6/8 time signature. The second system has a bass clef and a 6/8 time signature. Dynamics include *p*, *sf*, and *p*. The piece concludes with a double bar line.

De l'Opéra., Les Huguenots de Meyerbeer.

Allegretto.

Musical score for the main piece 'Les Huguenots'. It consists of four systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 3/4 time signature. The third system has a treble clef and a 3/8 time signature. The fourth system has a bass clef and a 3/8 time signature. Dynamics include *p*, *ten.*, *rall.*, and *un poco ritenuto**)*. The piece concludes with a double bar line.

*Introduzion. Einleitung [Introduction] (Introduction)

** Ritenuto. {
 zurückgehalten im Tempo
 Diminuant la vitesse du mouvement.
 Keeping back, diminishing the quickness of a movement.

in tempo

bis

ad lib. in tempo

Alla breve ma Presto.*)

N^o 4

Fuga.

*) Alla breve { *nach kurzer Art (Zweisweiteltakt)*
 { *Mesure de deux temps, dont la rouge ne vaut qu'une blanche etc.* } ma Presto { *aber sehr schnell.*
 { *A quick species of common time.* } { *Mais très vite;*
 { *but very quick,*

The first system consists of two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and some eighth-note figures. The key signature has two flats.

The second system continues the piece. The upper staff has a melodic line with some triplet-like figures. The lower staff has a more active accompaniment with eighth-note patterns. Dynamics like *p* and *f* are present.

The third system shows further development of the melodic and harmonic themes. The upper staff has a more active melodic line. The lower staff continues with accompaniment. Dynamics include *p*, *f*, and *tr.* (trills).

The fourth system features a melodic line with some grace notes in the upper staff. The lower staff has a dense accompaniment with many sixteenth notes. Dynamics include *p* and *f*.

The fifth system continues with a melodic line in the upper staff and a complex accompaniment in the lower staff. Dynamics include *p* and *f*.

The sixth system is the final system on the page, showing a melodic line in the upper staff and a complex accompaniment in the lower staff. Dynamics include *f* and *tr.*

Two staves of musical notation in G major (one flat). The top staff features a melodic line with eighth-note patterns and slurs. The bottom staff provides a harmonic accompaniment with chords and eighth-note figures.

Two staves of musical notation. The top staff continues the melodic line with some triplet markings. The bottom staff features a more active accompaniment with sixteenth-note patterns.

Two staves of musical notation. The top staff has a melodic line with some rests. The bottom staff continues the accompaniment with eighth-note patterns.

Two staves of musical notation. The top staff has a melodic line with some rests. The bottom staff continues the accompaniment with eighth-note patterns.

Two staves of musical notation. The top staff has a melodic line with some rests. The bottom staff continues the accompaniment with eighth-note patterns.

Two staves of musical notation. The top staff has a melodic line with some rests. The bottom staff continues the accompaniment with eighth-note patterns.