

No 8050.284



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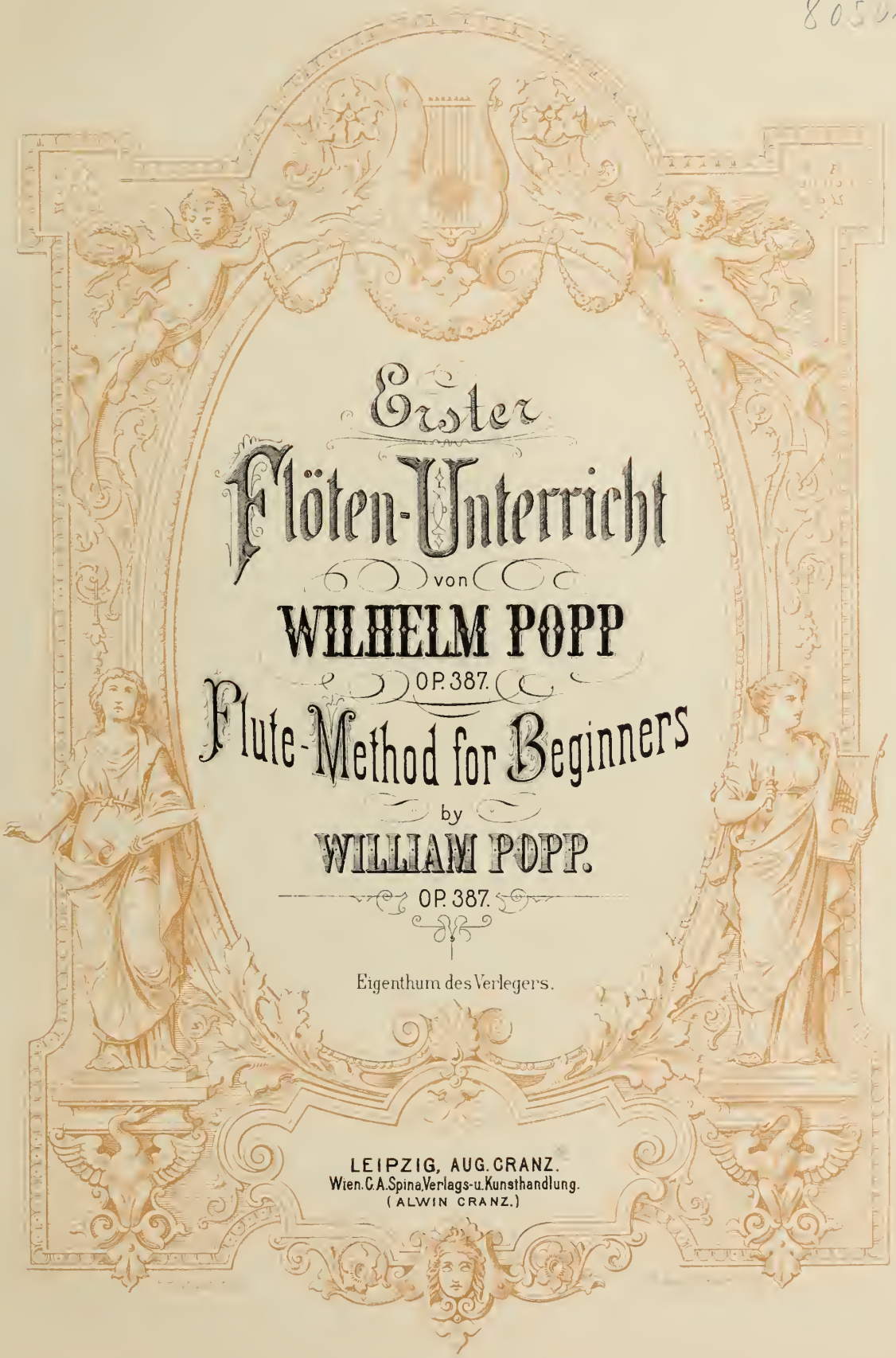
No. 2276.

8050.284

POPP

Erster Flötenunterricht.

8050-284



Erster
Flöten-Unterricht
 von
WILHELM POPP
 OP. 387.
Flute-Method for Beginners
 by
WILLIAM POPP.
 OP. 387.

Eigenthum des Verlegers.

LEIPZIG, AUG. GRANZ.
 Wien. C.A. Spina-Verlags- u. Kunsthandlung.
 (ALWIN GRANZ.)

In die Edition Peters aufgenommen.

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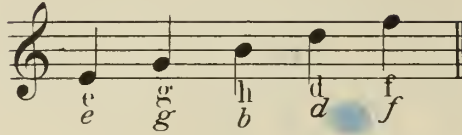
Erster Flötenunterricht.

Flute-Method for Beginners.

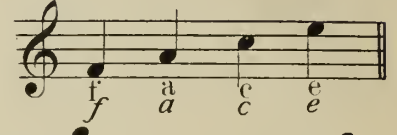
Die Noten.

The Notes.

Die 5 Linien:
The 5 lines:



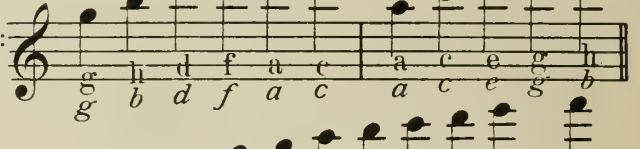
Die 4 Zwischenräume:
The 4 spaces:



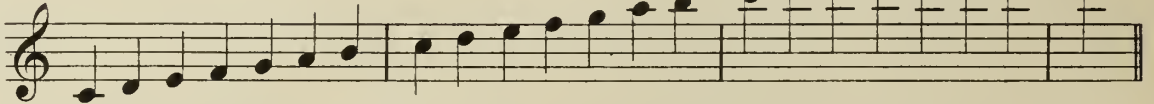
Zwei Noten unter den Linien:
Two notes under the lines:



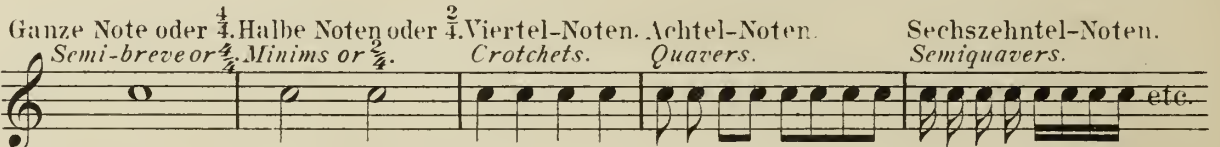
über den Linien:
above the lines:



Tonumfang der Flöte:
Compass of the flute:



Werth der Noten.
Value of the notes.



Linke Hand. *Left hand.*
1 Finger. 2 Finger. 3 Finger.



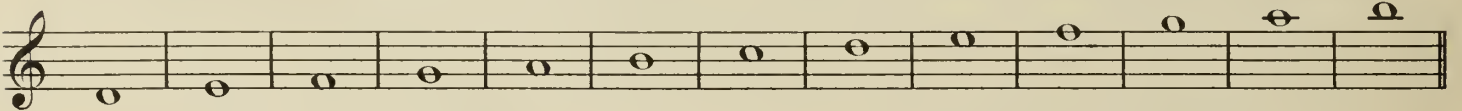
1 Finger. 2 Finger. 3 Finger.



Rechte Hand. *Right hand.*
4 Finger. 5 Finger. 6 Finger.



Der Schüler kennt jetzt schon folgende Töne: | The pupil knows already the following notes:



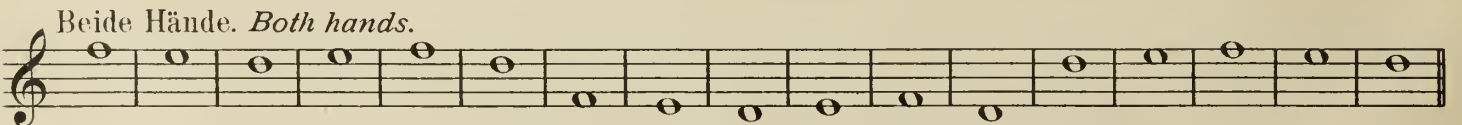
Die ersten Uebungen.

The first exercises.

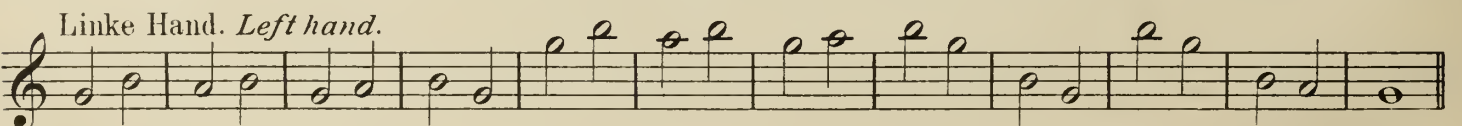
Linke Hand. *Left hand.*



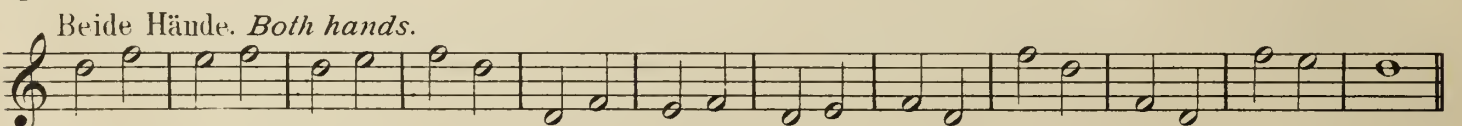
Beide Hände. *Both hands.*



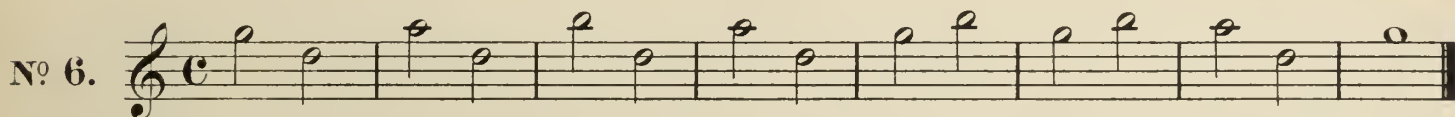
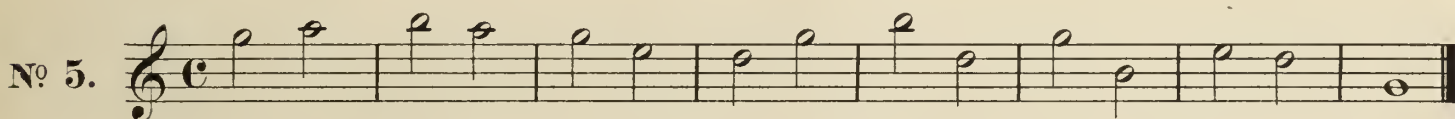
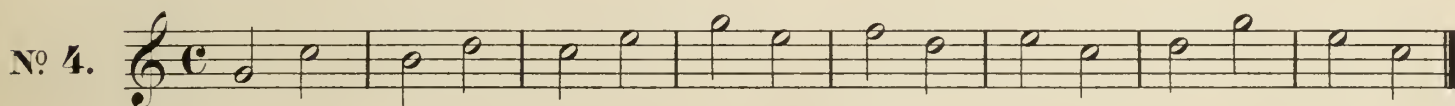
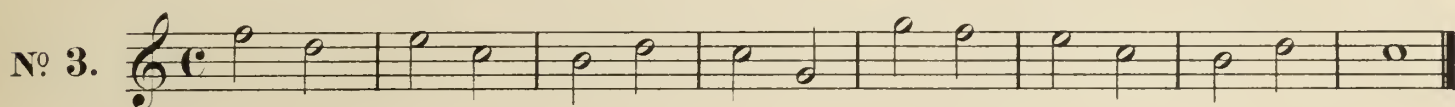
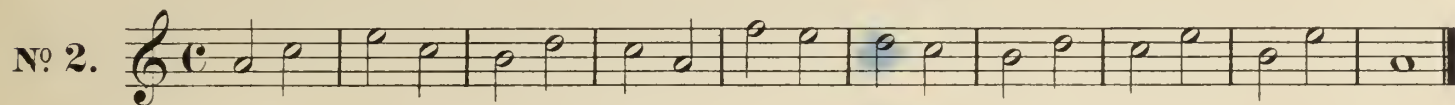
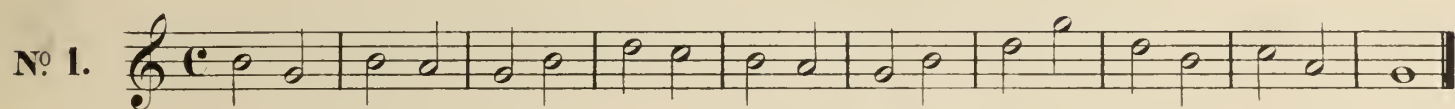
Linke Hand. *Left hand.*



Beide Hände. *Both hands.*

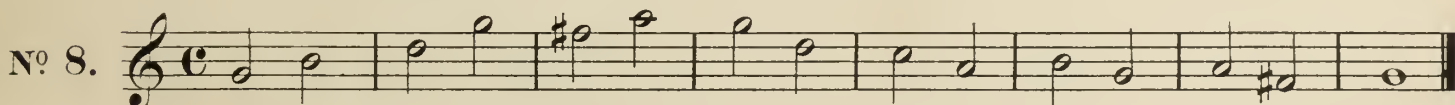
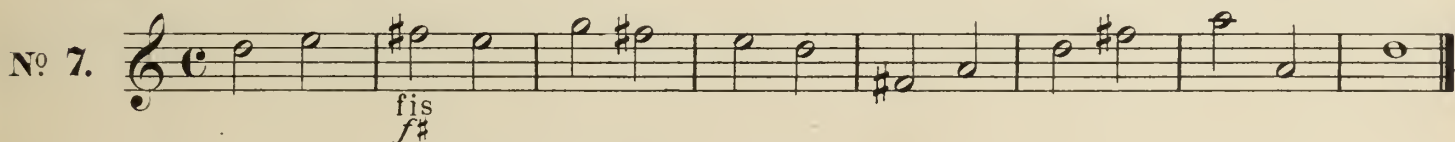


Uebungen in den bis jetzt bekannten Tönen. Exercises in the notes already known.



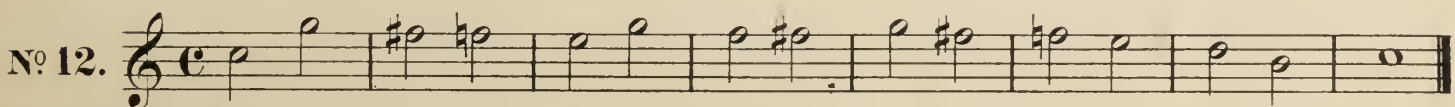
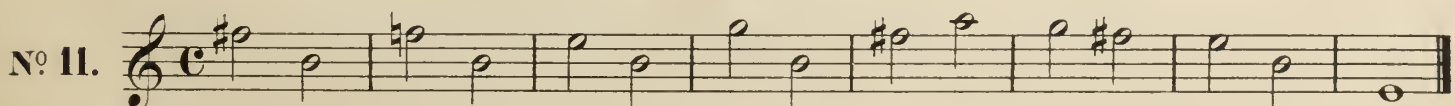
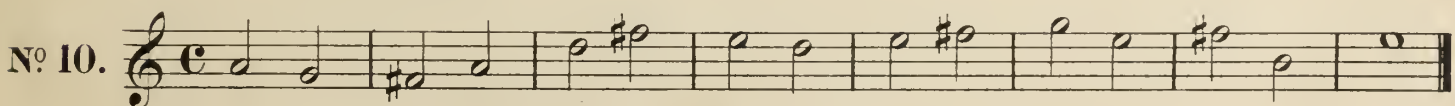
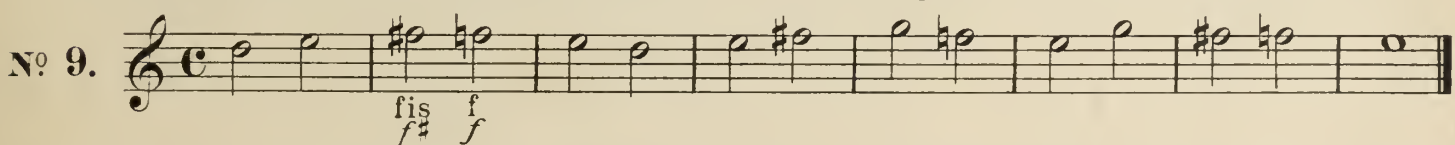
Das Kreuz(♯)erhöht um einen halben Ton.

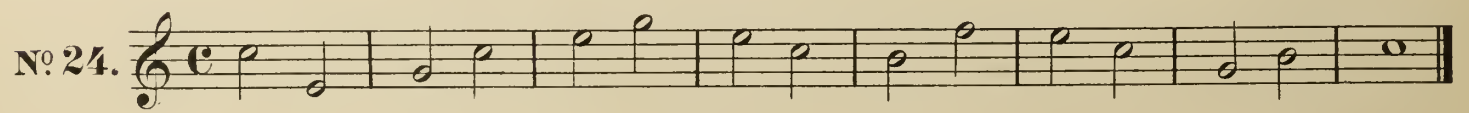
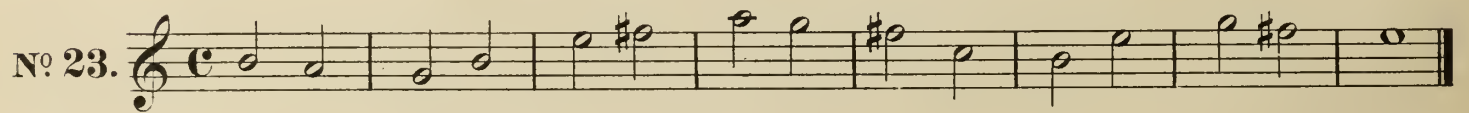
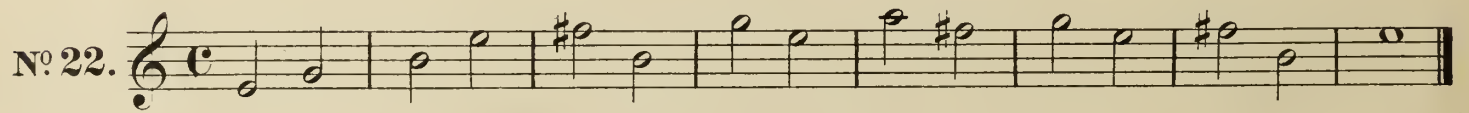
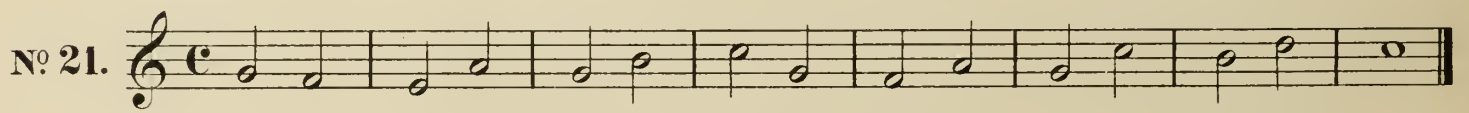
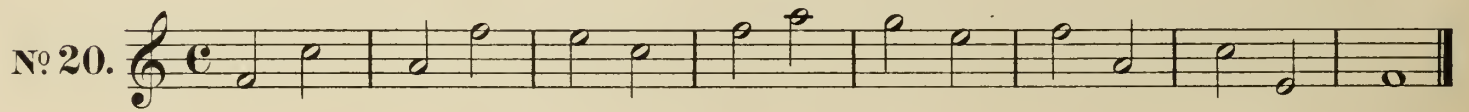
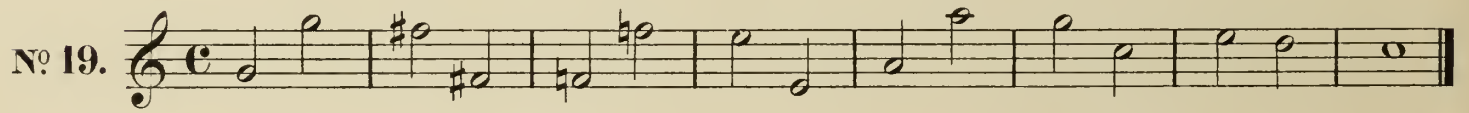
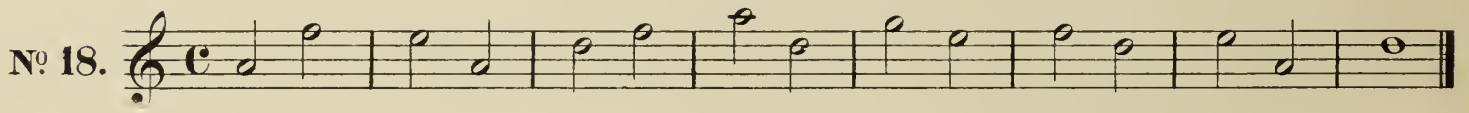
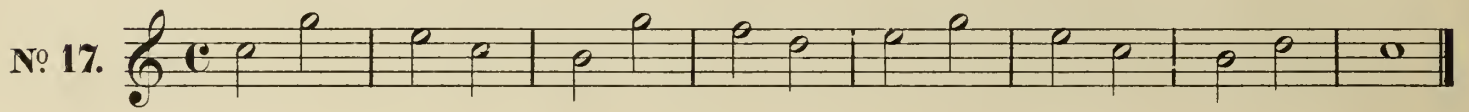
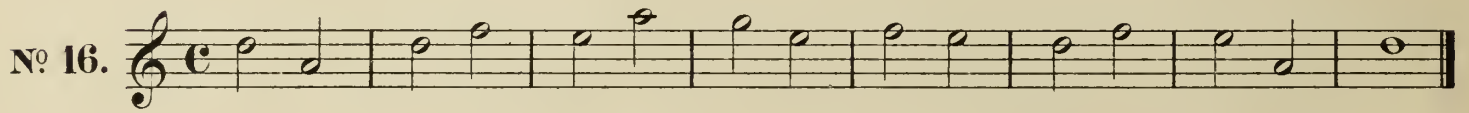
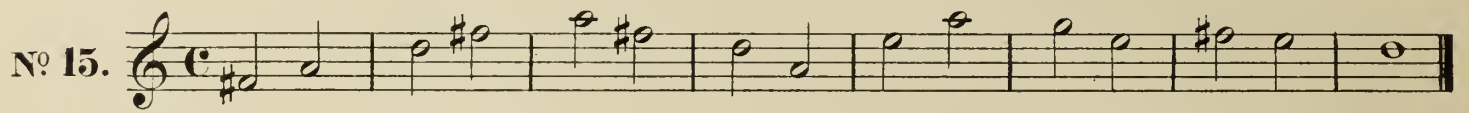
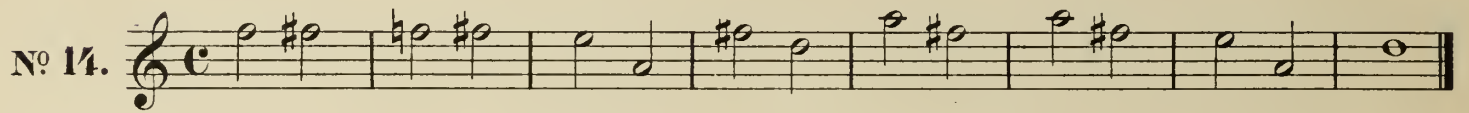
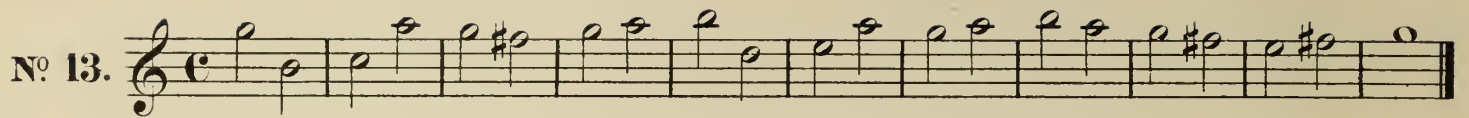
A sharp (♯) raises the note a semi-tone.



Das Be-Quadrat (Wiederherstellungszeichen) bringt die Note wieder in ihre ursprüngliche Lage.

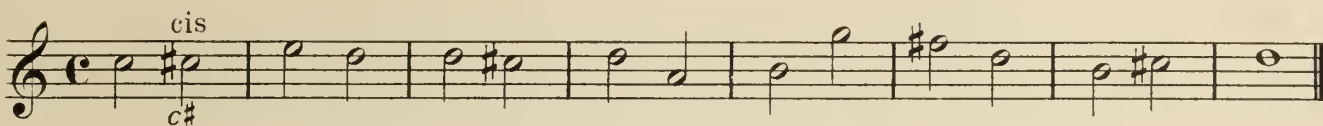
The natural (contra dicting-sign) brings the note back again to its original condition.

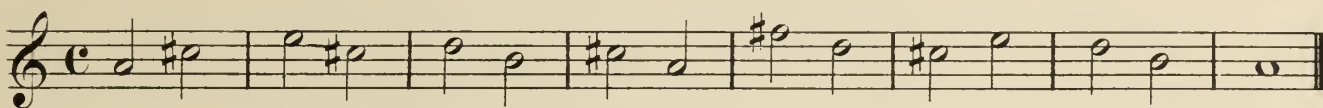


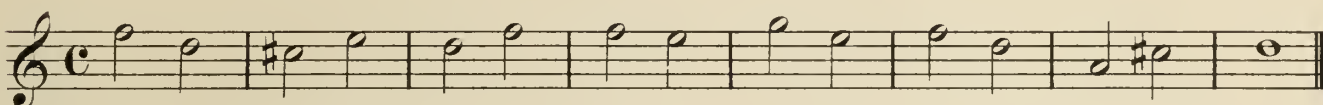


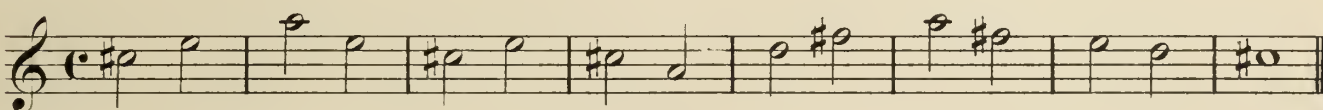
Der Ton Cis.

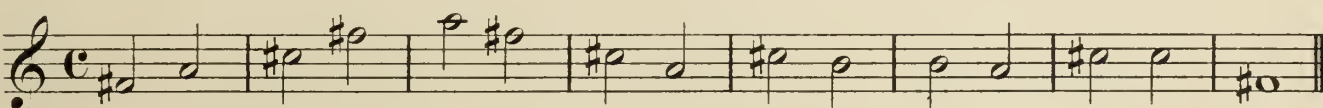
The note C#.

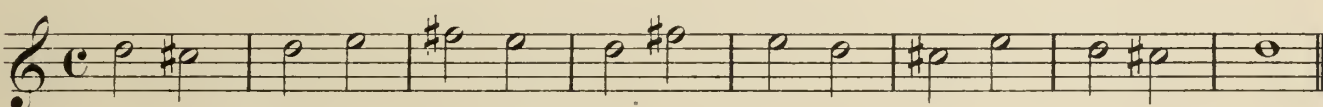
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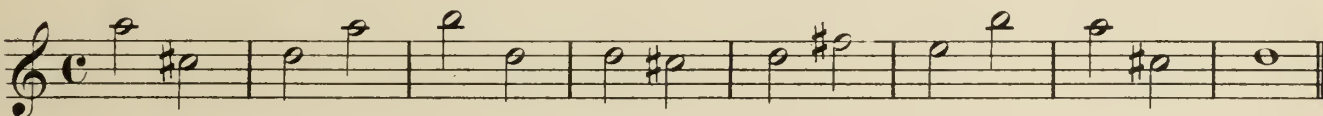
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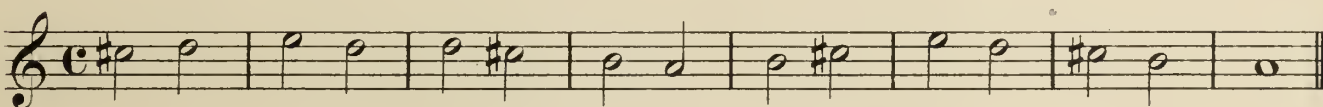
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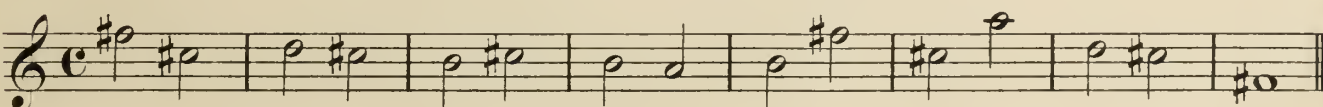
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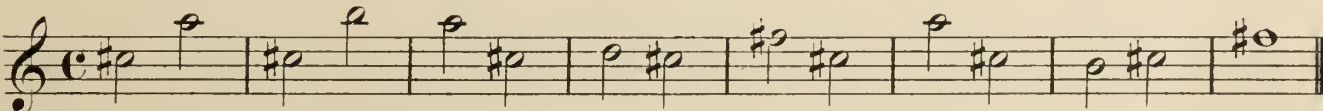
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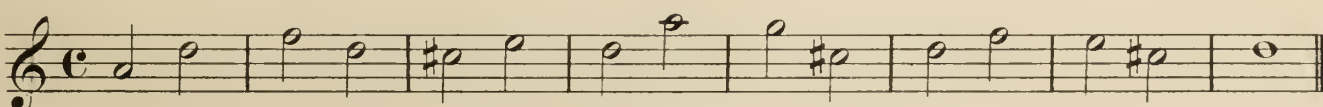
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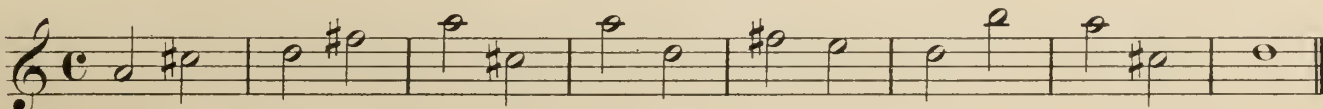
Nº 7. 

Nº 8. 

Nº 9. 

Nº 10. 

Nº 11. 

Nº 12. 

Die Takteintheilung.

The division of time.

Man zähle:
One count:

1.2.3.4. 1.2.3.4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1.2. 3.4. 1.2.3.4.

Vorzeichnung: G-dur. Signiture: G-major.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Nº 5.

Nº 6.

Vorzeichnung: D-dur. Signiture: D-major.

Nº 7.

Nº 8.

Nº 9.

Nº 10.

Nº 11.

Der Punkt an der Note.

Dot on the note.

1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

This block contains two musical staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a sequence of notes with and without dots, illustrating the concept of a dot on a note. Above the staff, there are four groups of numbers: '1. 2. 3.', '1. 2. 3.', '1. 2. 3.', and '1. 2. 3.', which likely correspond to different rhythmic patterns or exercises. The second staff is in bass clef with a 2/4 time signature and continues the sequence of notes with and without dots.

Verschiedene Taktarten.

Different kinds of time.

This block contains a single musical staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It shows a sequence of notes in various rhythmic values, including quarter, eighth, and sixteenth notes, illustrating different time signatures and rhythmic patterns.

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1. 2. 3. 4. 5. 6.

This block contains a single musical staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It shows a sequence of notes in various rhythmic values, including quarter, eighth, and sixteenth notes, illustrating different time signatures and rhythmic patterns. Above the staff, there are six numbers: '1. 2. 3. 4. 5. 6.', which likely correspond to different rhythmic patterns or exercises.

This block contains a single musical staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It shows a sequence of notes in various rhythmic values, including quarter, eighth, and sixteenth notes, illustrating different time signatures and rhythmic patterns.

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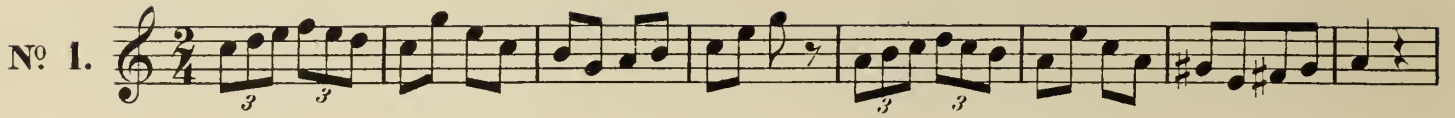
This block contains a single musical staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It shows a sequence of notes in various rhythmic values, including quarter, eighth, and sixteenth notes, illustrating different time signatures and rhythmic patterns.

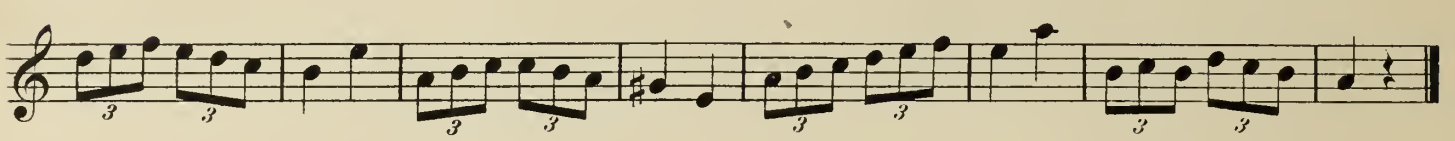
This block contains a single musical staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It shows a sequence of notes in various rhythmic values, including quarter, eighth, and sixteenth notes, illustrating different time signatures and rhythmic patterns.

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Triolen und Sextolen.

Triplets and sestuplets.

Nº 1. 



Nº 2. 



Nº 3. 



Nº 4. 



Nº 5. 



Bindungen.

Ties.

2 Töne binden. *The tying of two notes.*

This section contains four staves of music demonstrating two-note ties. The first staff is in 2/4 time with a key signature of one sharp (F#). The second staff is in 2/4 time with a key signature of one sharp. The third staff is in 2/4 time with a key signature of two sharps (F# and C#). The fourth staff is in 3/4 time with a key signature of one sharp. Each staff shows various rhythmic patterns where two notes are tied together, often with slurs and accents.

3 Töne binden. *Tying of three notes.*

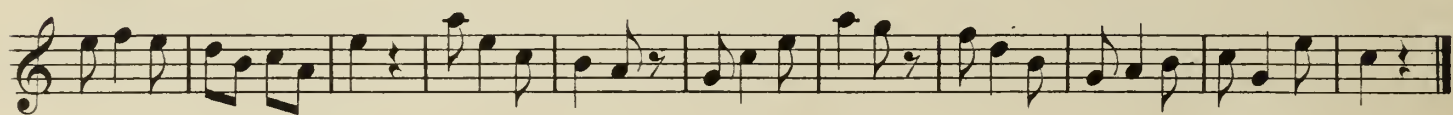
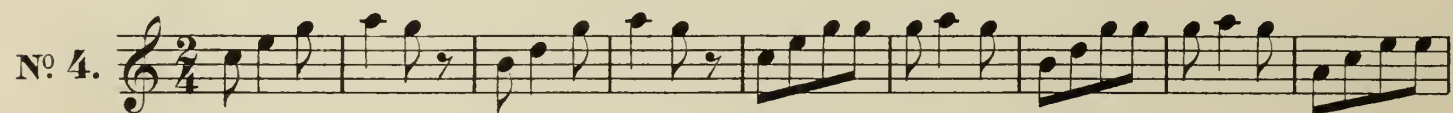
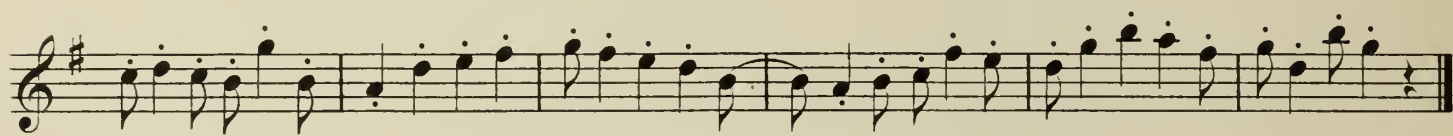
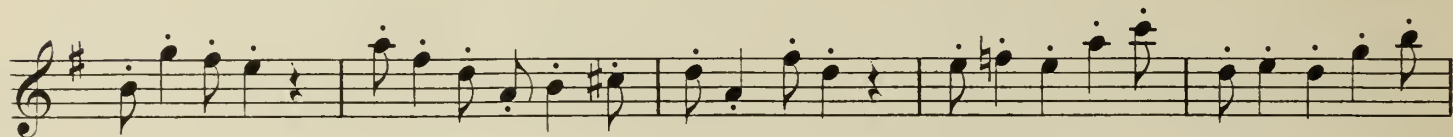
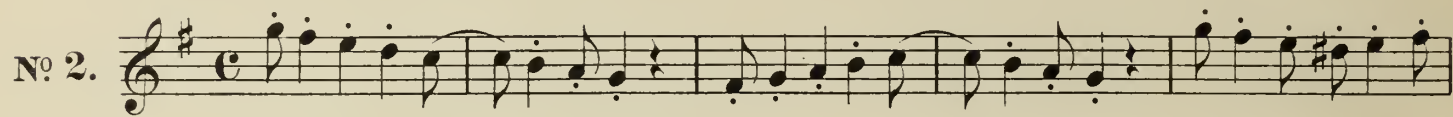
This section contains three staves of music demonstrating three-note ties. The first staff is in 3/4 time with a key signature of one sharp. The second staff is in 3/4 time with a key signature of one sharp. The third staff is in 6/8 time with a key signature of one sharp. Each staff shows various rhythmic patterns where three notes are tied together, often with slurs and accents.

4 Töne binden. *Tying of four notes.*

This section contains four staves of music demonstrating four-note ties. The first staff is in 2/4 time with a key signature of one sharp. The second staff is in 2/4 time with a key signature of one sharp. The third staff is in 3/4 time with a key signature of one sharp. The fourth staff is in 6/8 time with a key signature of one sharp. Each staff shows various rhythmic patterns where four notes are tied together, often with slurs and accents.

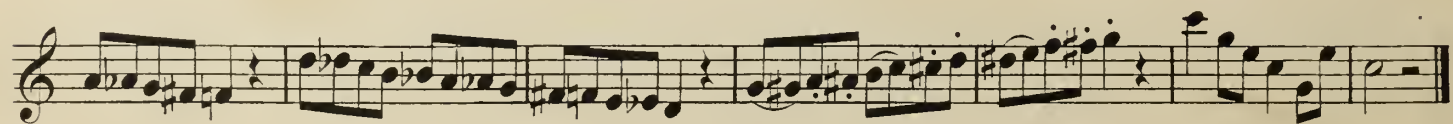
Syncopirte Noten.

Syncopated notes.



Chromatische Läufe.

Chromatic passages.



Versetzungszeichen.

Chromatic signs.

Das \flat erniedrigt um einen halben Ton. *A flat (b) lowers a note a semi-tone.*

f_b es_b des_b ces_b be_b as_b ges_b fes_b

Das \sharp erhöht um einen halben Ton. *A sharp (#) raises a note a semi-tone.*

eis_# fis_# gis_# ais_# his_# cis_# dis_# eis_#

Gleichlautend sind folgende Töne: *The following tones are of the same sound:*

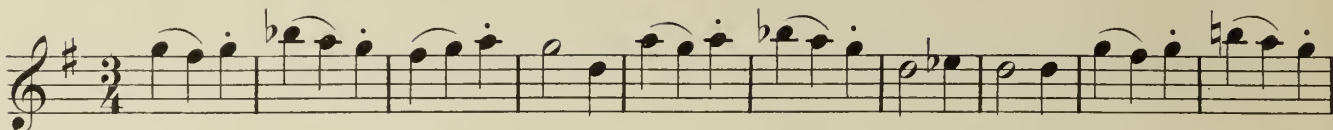
Beispiele.


Examples.

Leichte Uebungen


in den bisher kennen gelernten Tönen.

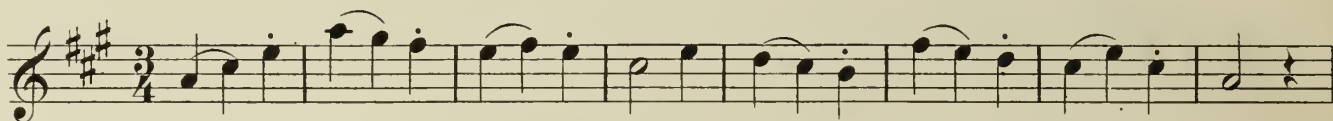
Easy exercises in notes already learnt.

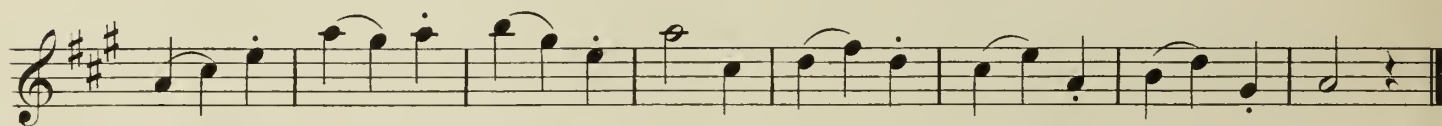
No 1. 



No 2. 



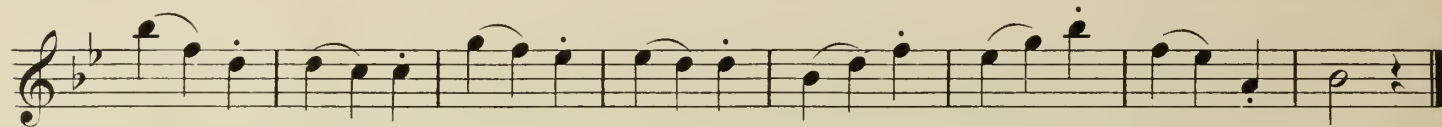
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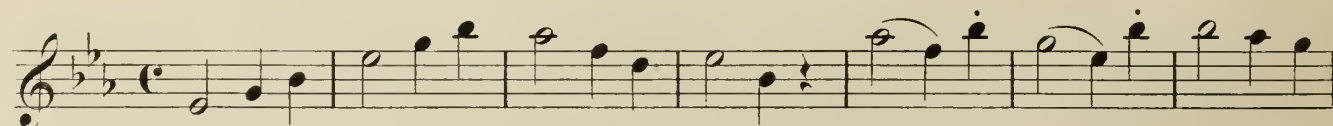


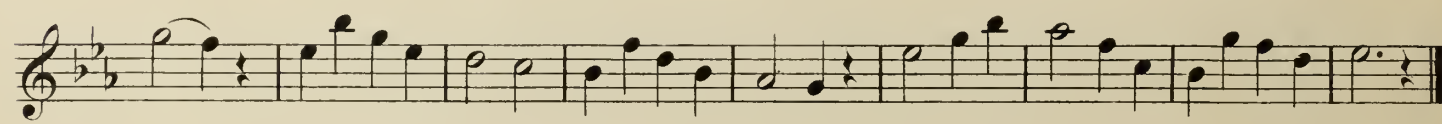
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No 5. 



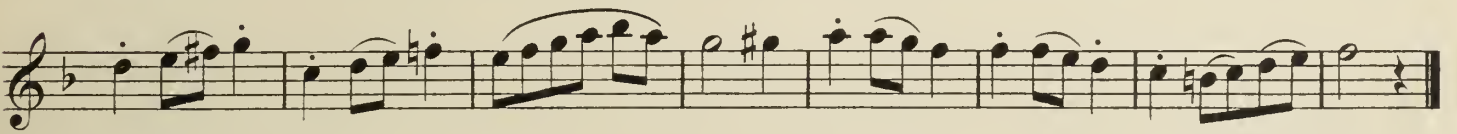
No 6. 



Nº 7. 




Nº 8. 

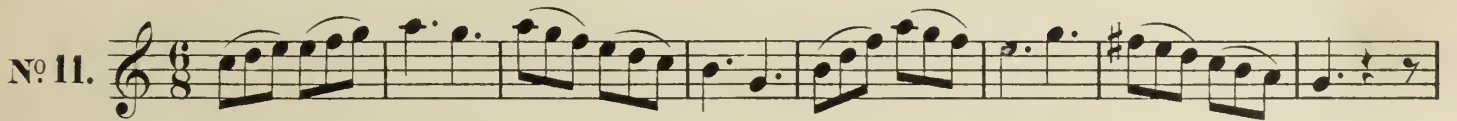


Nº 9. 



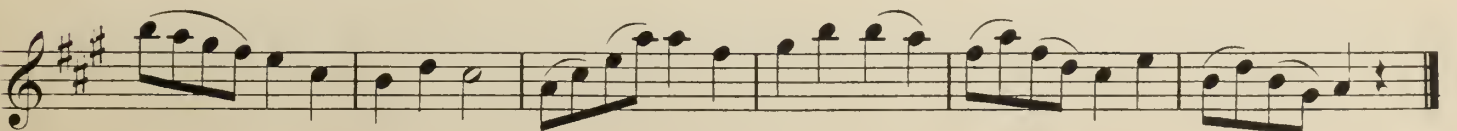
Nº 10. 



Nº 11. 



Nº 12. 



Höhere Töne.

Higher notes.

A single musical staff in C major, common time, showing notes placed on the upper part of the staff (lines 4, 5, and 6) to demonstrate higher tones.

Octaven. Octaves.

A single musical staff in C major, common time, showing notes placed on the lower part of the staff (lines 1, 2, and 3) to demonstrate octaves.

A single musical staff in C major, common time, showing notes placed on the upper part of the staff to demonstrate octaves.

A single musical staff in C major, common time, showing notes placed on the lower part of the staff to demonstrate octaves.

A single musical staff in G major, common time, showing notes placed on the upper part of the staff to demonstrate octaves.

A single musical staff in G major, common time, showing notes placed on the lower part of the staff to demonstrate octaves.

A single musical staff in G major, common time, showing notes placed on the upper part of the staff to demonstrate octaves.

Bindungen.

Ties.

Auftakt.
Up-beat.

A musical staff in 3/4 time, G major, showing notes connected by ties to demonstrate the concept of 'Ties'.

A musical staff in 3/4 time, G major, showing notes connected by ties to demonstrate the concept of 'Ties'.

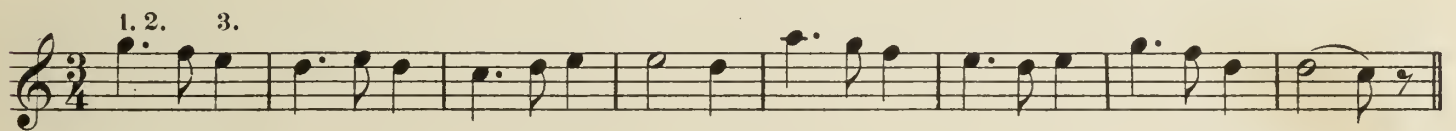
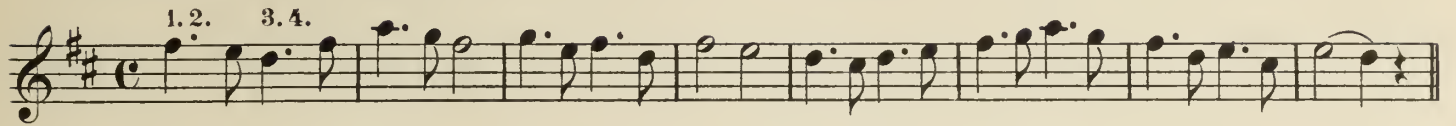
A musical staff in 3/4 time, G major, showing notes connected by ties to demonstrate the concept of 'Ties'.

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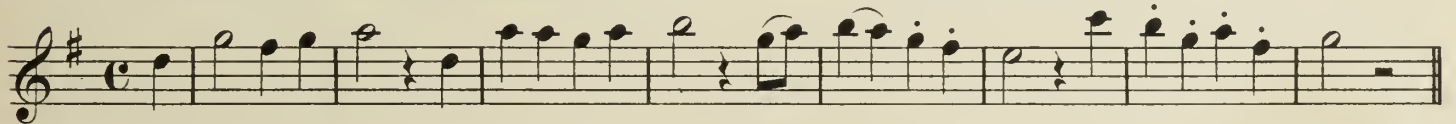
Übungsstücke mit punktierten Noten. |

Exercises with dotted notes.



Übungsstücke mit Pausen. |

Exercises with rests.



Uebungen in verschiedenen Intervallen.

Exercises in different intervals.

Terzen. *Thirds.*

Quarten und Quinten. *Fourths and Fifths.*

Sexten. *Sixths.*

Octaven. *Octaves.*

Dur- und Moll-Tonarten.

Major and Minor-Keys.

Es giebt zwei Tongeschlechter, welche Dur- und Moll— genannt werden. Man erkennt sie zunächst an ihrer Terz, welche bei einer Dur-Tonart **gross**, dagegen bei einer Moll-Tonart **klein** sein muss. Der Unterschied zwischen einer grossen und kleinen Terz besteht darin, dass zwischen der grossen Terz **3** halbe Töne und zwischen der kleinen Terz nur **2** halbe Töne liegen. Zum Beispiel:

Two different kinds of keys exist, which are called Major and Minor. One recognizes them first-ly by their thirds, which are larger in major, and smaller in minor. The difference between a major and minor third consists of one semi-tone; the semi-tones lying between a major third are three in number, between a minor however only two. For instance:


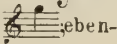
Ferner wird bei den Dur-Tonarten nur die Vorzeichnung berücksichtigt, während bei den Moll-Tonarten die **6.** und **7.** Stufe aufwärtsgehend erhöht werden muss. Z. B.


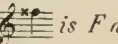
In major-keys one considers only the signiture, but in minor-keys the sixth and seventh degree has to be raised ascending. For instance:

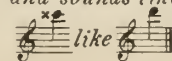
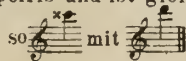
Sämmtliche Tonarten in Dur und Moll.

All keys in major and minor.

C-dur. C-major.		G-dur. G-major.	
A-moll. A-minor.		E-moll. E-minor.	
D-dur. D-major.		A-dur. A-major.	
H-moll. B-minor.		Fis-moll. F#-minor.	
E-dur. E-major.		H-dur. B-major.	
Cis-moll. C#-minor.		Gis-moll. G#-minor.	
Fis-dur. F#-major.		F-dur. F-major.	
Dis-moll. D#-minor.		D-moll. D-minor.	
B-dur. Bb-major.		Es-dur. Eb-major.	
G-moll. G-minor.		C-moll. C-minor.	
As-dur. Ab-major.		Des-dur. Db-major.	
F-moll. F-minor.		B-moll. Bb-minor.	

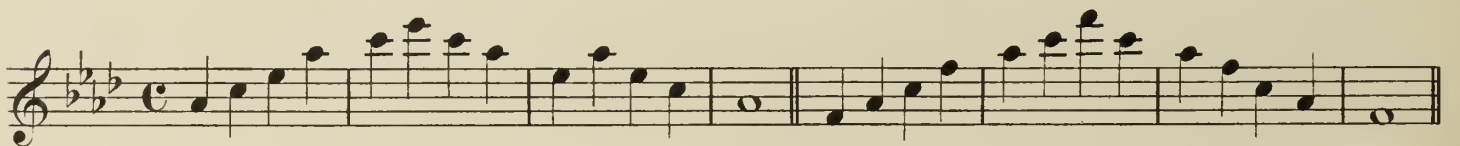
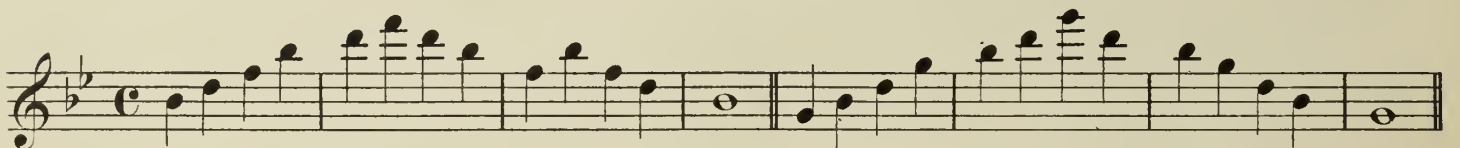
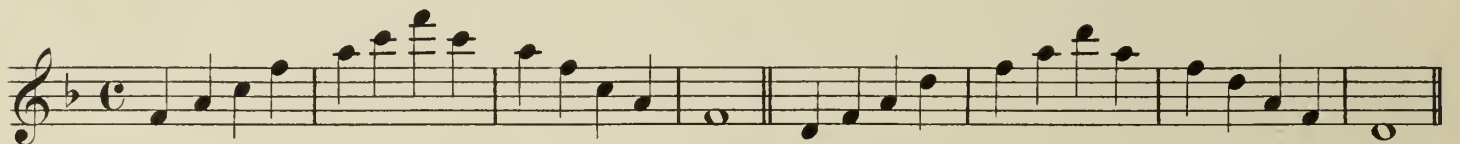
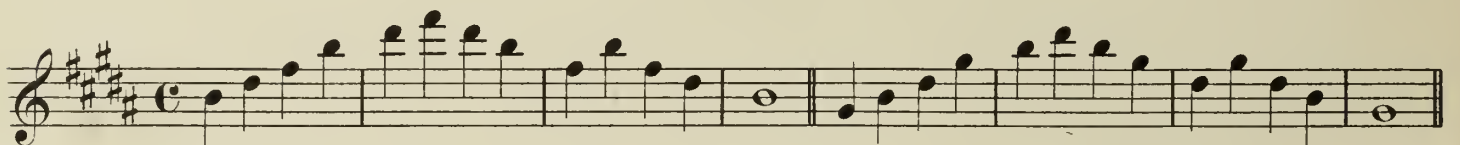
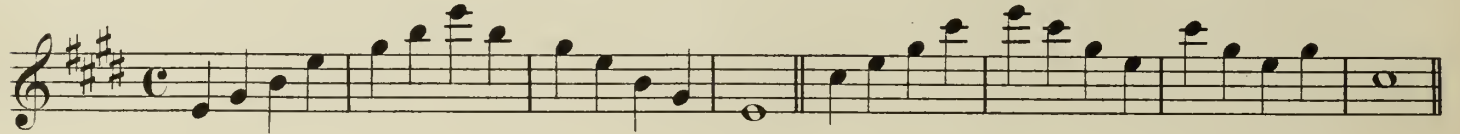
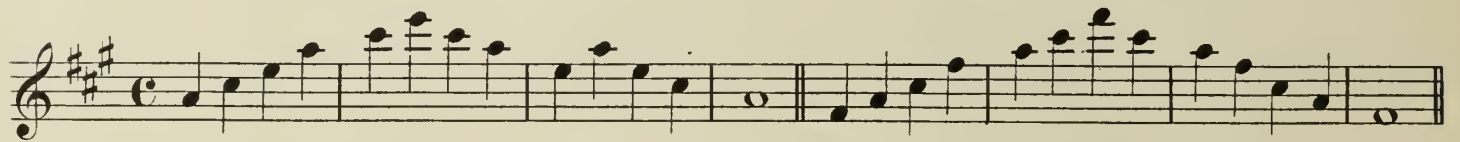
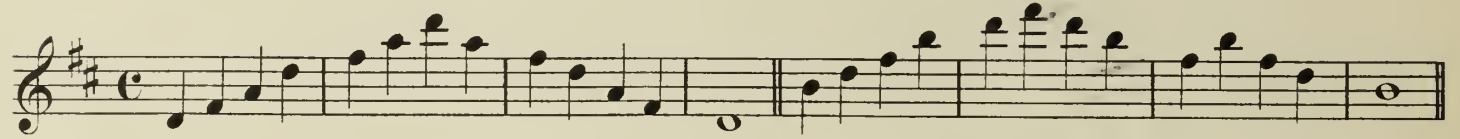
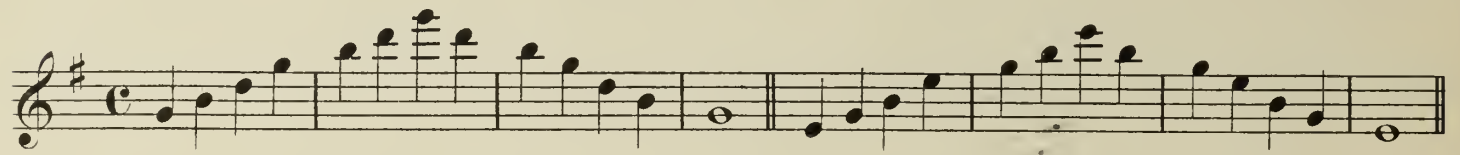
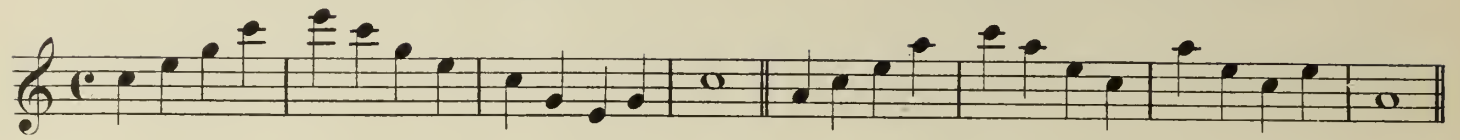
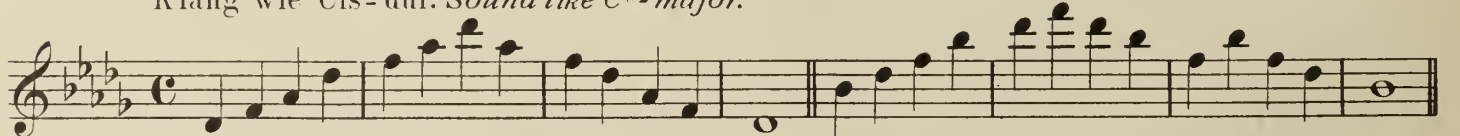
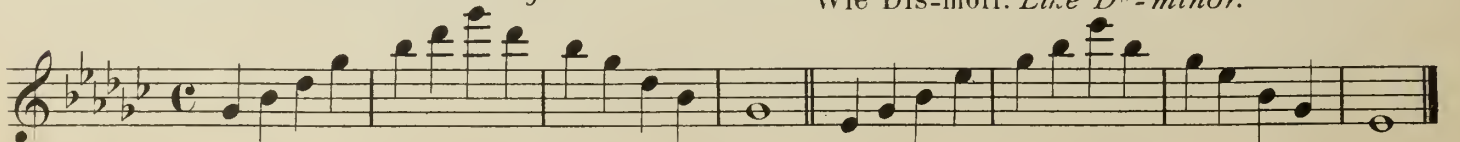
NB. Das Doppelkreuz (x) erhöht um 2 halbe Töne. Die Note  heisst: fisis, oder Doppelfis und ist gleichlautend mit  eben-

NB. A double-sharp (x) raises a note two semi-tones. The note  is F double-sharp and sounds like . In the same way



Uebungen im Dreiklang.

Exercises in the triad.

Klang wie Cis-dur. *Sound like C[#]-major.*Wie Ais-moll. *Like A[#]-minor.*Wie Fis-dur. *Like F[#]-major.*Wie Dis-moll. *Like D[#]-minor.*

Auftakt und Pausen.

„Before the bar“ or upward beat and rests.

$\frac{4}{4}$ Ganzer Takt. $\frac{3}{4}$ Halber Takt. Viertel-Pausen. Achtel-Pausen. Sechszehntel. $\frac{1}{32}$ Zweiunddreissigstel.
Whole bar. Half a bar. Crotchet-rests. Quaver-rests. Semi-quaver-rests. quaver-rests. Demi-semi-

Pausen:
Rests:

Auftakt. Before the bar or upward beat.

Nº 1. Nº 2.

Nº 3. Nº 4.

Nº 5. Nº 6.

Uebung mit Anwendung des Auftaktes und der Pausen.

Exercise with the employment of notes before the bar, and rests.

Nº 1.

Uebungen in Dur- und Molltonarten.

Exercises in major- and minor- keys.

Nº 1.

Nº 2.


Nº 3. 

Nº 4. 

Nº 5. 

Nº 6. 

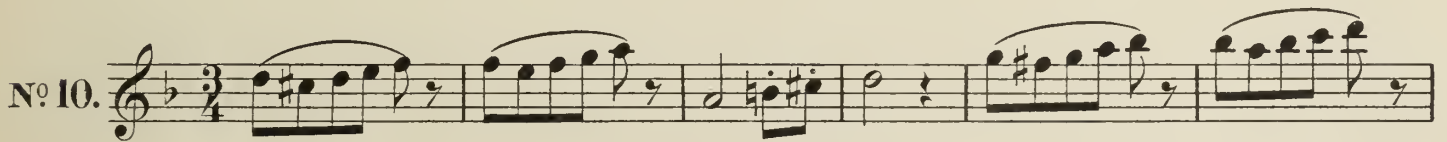
Nº 7. 

Nº 8. 



Nº 9. 



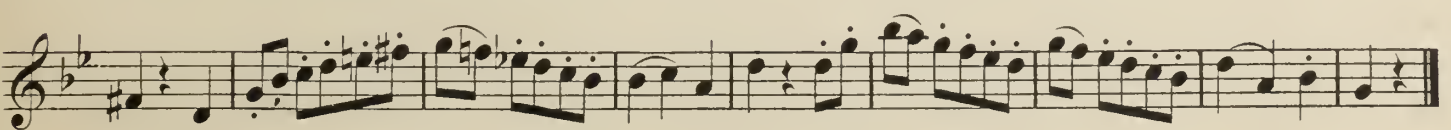
Nº 10. 



Nº 11. 



Nº 12. 



Nº 13. 

Nº 14. 

Nº 15. 

Nº 16. 

Verzierungen.

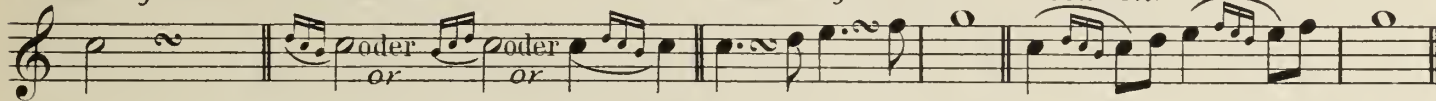
Ornaments.

Der Doppelschlag ist eine aus 3 kleinen Noten bestehende Figur, welche entweder vor oder nach einer Hauptnote ausgeführt wird.

The turn is a figure, consisting of three notes, which is executed either before or after a principal note.

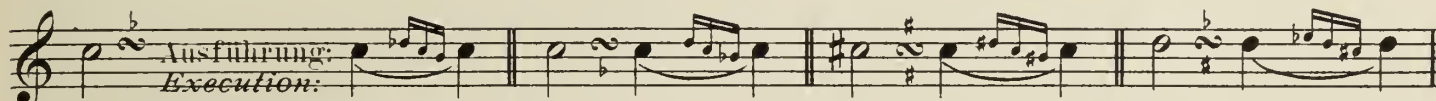
Schreibart. Ausführung.
Manner of notation. Execution.

Schreibart. Ausführung.
Manner of notation. Execution.



Will man bei Ausführung eines Doppelschlages ein in demselben befindliches Intervall erhöht oder erniedrigt haben, so wird es durch # oder b über oder unter der betreffenden Note angegeben. Z. B.

If it be desirable to raise or lower an interval, connected with the turn, this has to be marked above or underneath the respective note, for instance:



Beispiele.

Examples.



Der Vorschlag.

The Appoggiatura.



Der Nachschlag.

The After-beat.



Der Pralltriller.

The Mordent.

Schreibart:
Notation:

Ausführung:
Execution:



Neuere Manier.
New manner.

Aeltere Manier.
Older manner.

Der Triller mit Nachschlag.

Shake with turn (after-beat.)

Schreibart:
Notation:

Ausführung:
Execution:

The notation shows two systems. The top system is the 'Schreibart' (Notation), featuring a treble clef, a common time signature (C), and a series of notes with trill ornaments (tr) and a 'turn' symbol. The bottom system is the 'Ausführung' (Execution), showing the same notes with a dense, rapid trill pattern underneath, indicating the actual performance technique.

Beispiele.

Examples.

Nº 1. Musical notation for Example 1, showing a melodic line with trills and a turn.

Musical notation for Example 1, showing the execution of the trills with a dense, rapid pattern.

Die Vorzeichnung ist beim Triller zu berücksichtigen. *The signature has to be regarded with the shake.*

Nº 2. Musical notation for Example 2, including fingerings: *d-es, d-e^b*. It features a trill chain without a turn.

Trillerkette, ohne Nachschlag.
Chain-shake, without turn.

Musical notation for Example 2, showing the execution of the trill chain.

Nº 3. Musical notation for Example 3, including fingerings: *d-e* and *d-e*. It features a trill chain with a turn.

Musical notation for Example 3, showing the execution of the trill chain with a turn.

Nº 4. Musical notation for Example 4, including fingerings: *a-b* and *a-b^b*. It features a trill chain with a turn.

Musical notation for Example 4, showing the execution of the trill chain with a turn.

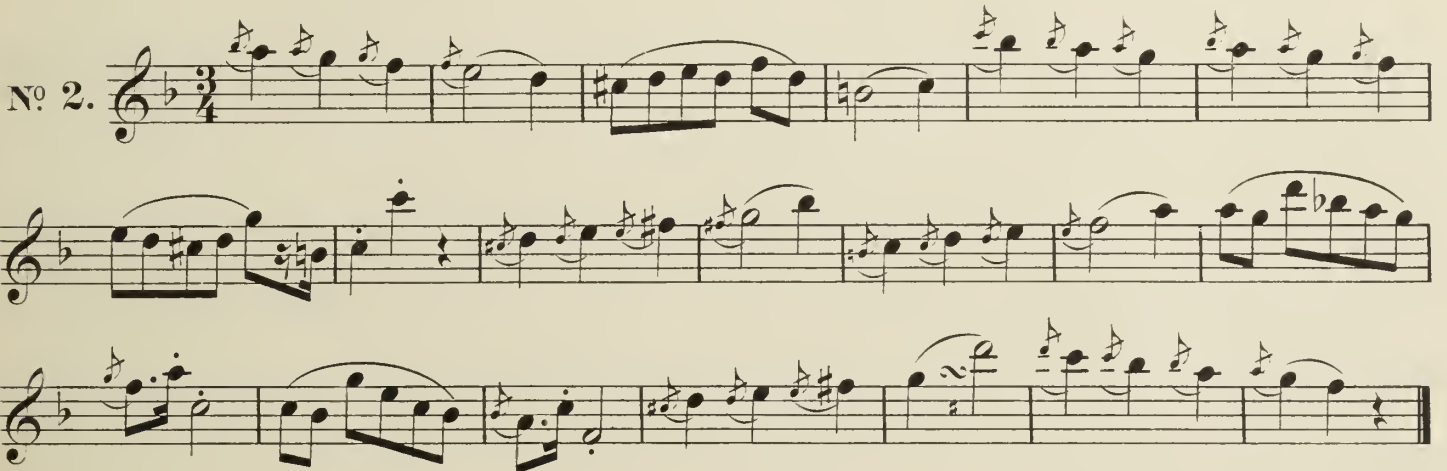
Nº 5. Musical notation for Example 5, including fingerings: *h-cis*, *b-c[#]*, *fis-gis*, *f[#]-g[#]*, *gis-a*, and *gis-a*. It features a trill chain with a turn.

Musical notation for Example 5, showing the execution of the trill chain with a turn.

Stücke mit Verzierungen.

Movements with ornamentations.

Nº 1.  Musical notation for No. 1, measures 1-12. The piece is in C major and common time. It features a melodic line with various ornaments, including mordents and trills, and a bass line with sixteenth-note patterns.

Nº 2.  Musical notation for No. 2, measures 1-12. The piece is in B-flat major and 3/4 time. It features a melodic line with various ornaments, including mordents and trills, and a bass line with sixteenth-note patterns.

Nº 3.  Musical notation for No. 3, measures 1-12. The piece is in D major and 3/4 time. It features a melodic line with various ornaments, including mordents and trills, and a bass line with sixteenth-note patterns.

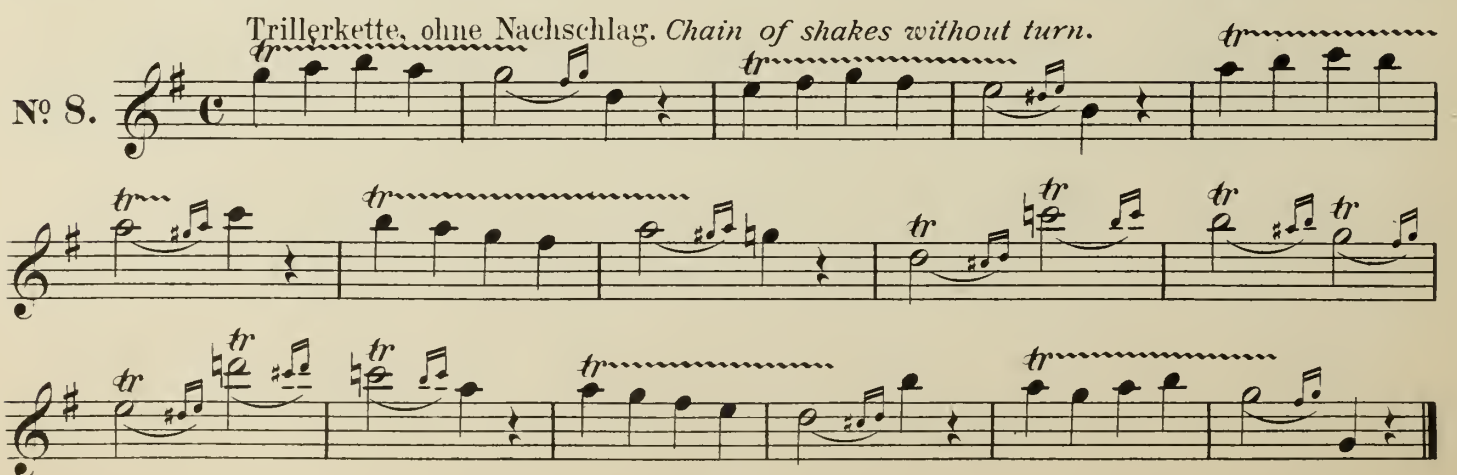
Nº 4.  Musical notation for No. 4, measures 1-12. The piece is in D major and 3/4 time. It features a melodic line with various ornaments, including mordents and trills, and a bass line with sixteenth-note patterns.

Nº 5. 

ohne Nachschlag.
without turn.

Nº 6. 

Nº 7. 

Nº 8. 

Trillerkette, ohne Nachschlag. Chain of shakes without turn.

Nº 9.

Nº 10.

Nº 11.

Fermate oder Halt.
Pause or hold.

Nº 12.

Triller-Uebungen.

Shake-exercises.

Triller-Uebungen. Shake-exercises.

Der lange Vorschlag.

Long appoggiatura.

Schreibart:
Notation:

Ausführung:
Execution:

Schreibart:
Notation:

Ausführung:
Execution:

Uebungsstücke.

Exercises.

Andante.

Nº 1.

Allegretto.

Nº 2.

Lento.

Nº 3.

Allegro moderato.

Nº 4.

Vortrags - Stücke.

Pieces.

Allegro non troppo.

Nº 1. *mf*

1. *dim.* 2. *mf*

mf

Moderato.

Nº 2. *p* *mf* *f*

1. *mf* 2. *f*

p *mf* *f*

mf *p* *dim.*

Allegretto.

Nº 3. *p* *mf* *f* *p*

p *mf* *f* *p*

cresc. *mf*

Larghetto.

Nº 4.

p *mf* *p* *mf*

Allegro marcato.

Nº 5.

f *f* *p* *p* *mf*

Lento e cantabile.

Nº 6.

p *mf* *dim.* *dolce* *p*

Larghetto.

Nº 7. *dolce*

p *mf* *f* *p*

dim. *dolce*

mf *p*

Allegro risoluto.

Nº 8. *f*

Moderato.

Nº 9. *mf*

mf *f* *p*

mf *f* *f*

mf *f* *f*

mf

Allegro moderato.

Nº 10. *dolce*

mf *mf* *f* *dolce* *p*

Moderato.

Nº 11.

f *mf* *cresc.* *f* *mf* *dim.*

Adagio.

Nº 12.

p *mf* *p* *f* *mf* *p* *mf* *senore* *p* *dim.*

Andantino.

Nº 13. 

Lamentoso.

Nº 14. 

Allegretto.

Nº 15. 

Finger-Uebungen.

Finger-exercises.

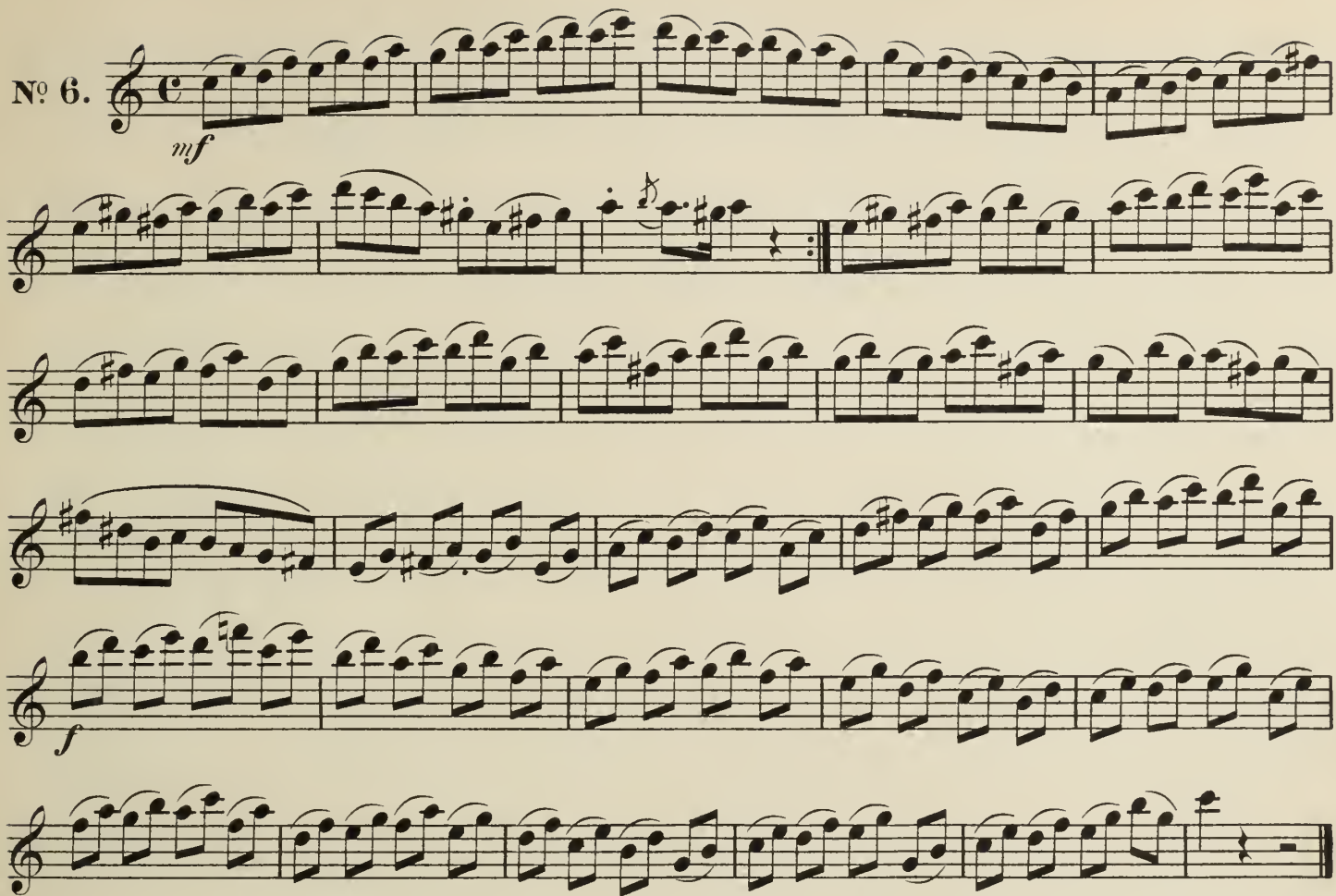
Nº 1. *mf*

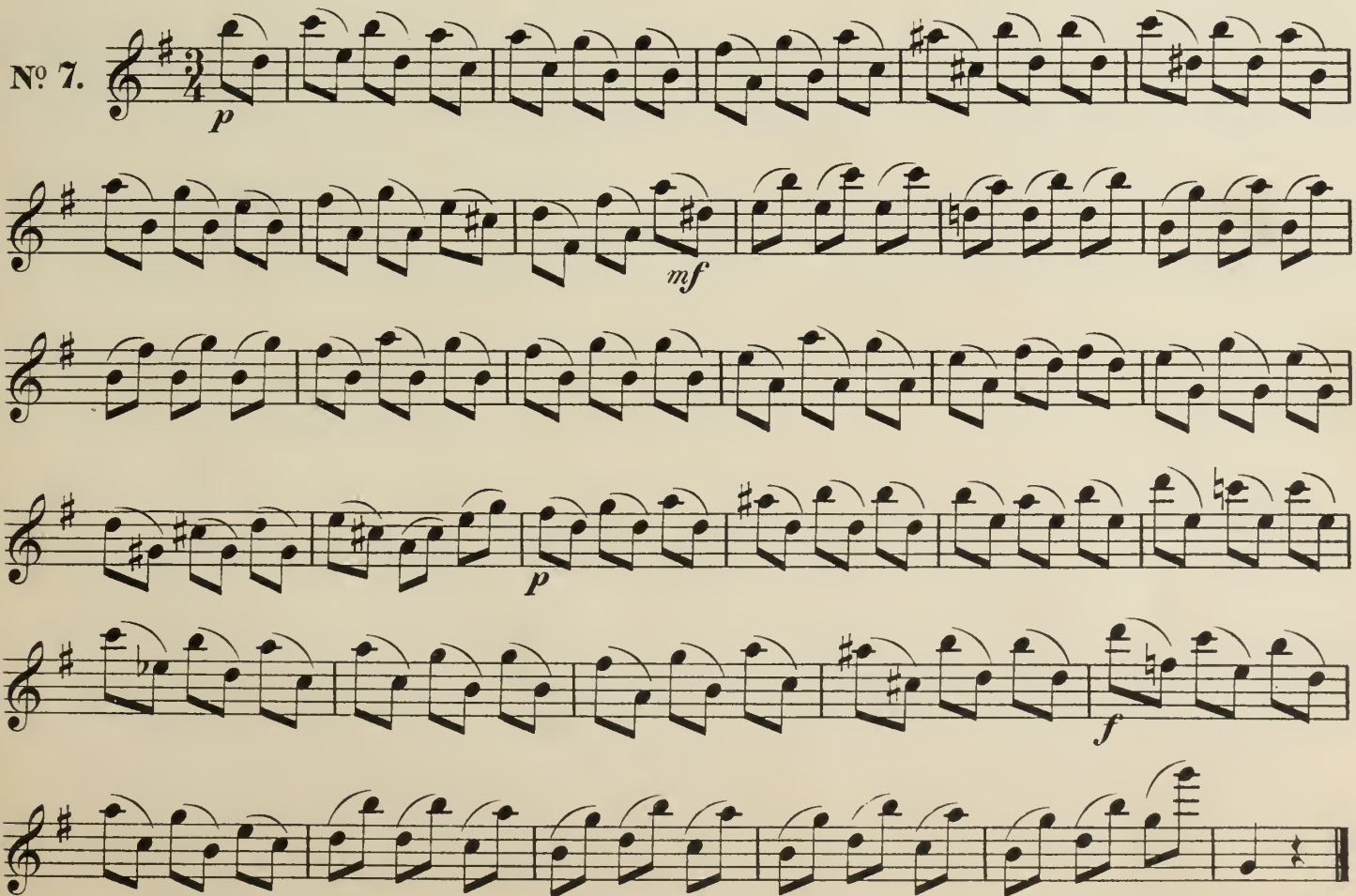
Nº 2. *mf*

Nº 3. *mf*

Nº 4. *mf*

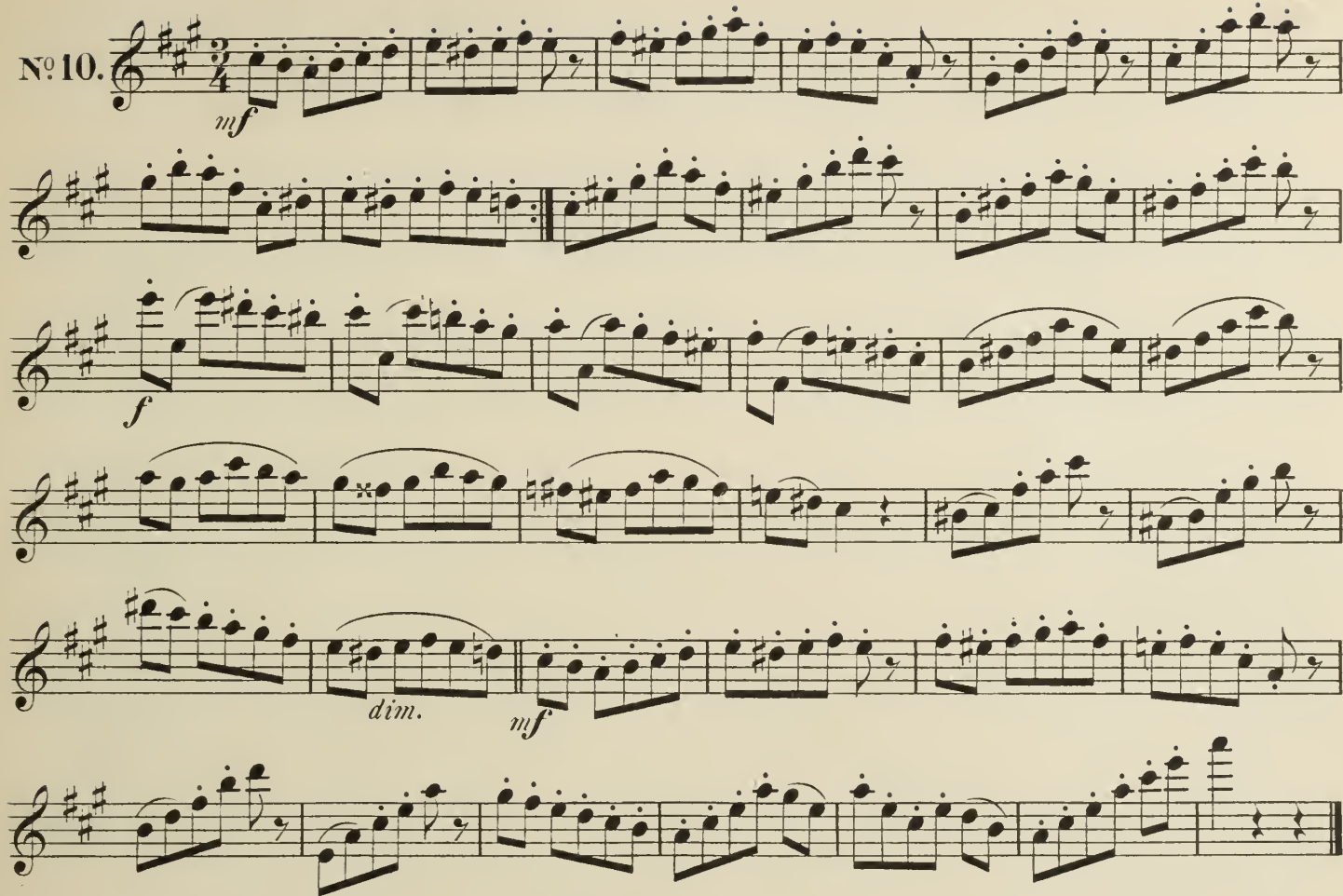
Nº 5. *f*

Nº 6.  Musical score for No. 6, C major, common time, *mf* dynamics. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a *mf* dynamic marking. The music features a continuous eighth-note pattern with various melodic lines and rests.

Nº 7.  Musical score for No. 7, D major, 3/4 time, *p* and *mf* dynamics. The score consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a *p* dynamic marking. The music features a continuous eighth-note pattern with various melodic lines and rests.

Nº 8.

Nº 9.

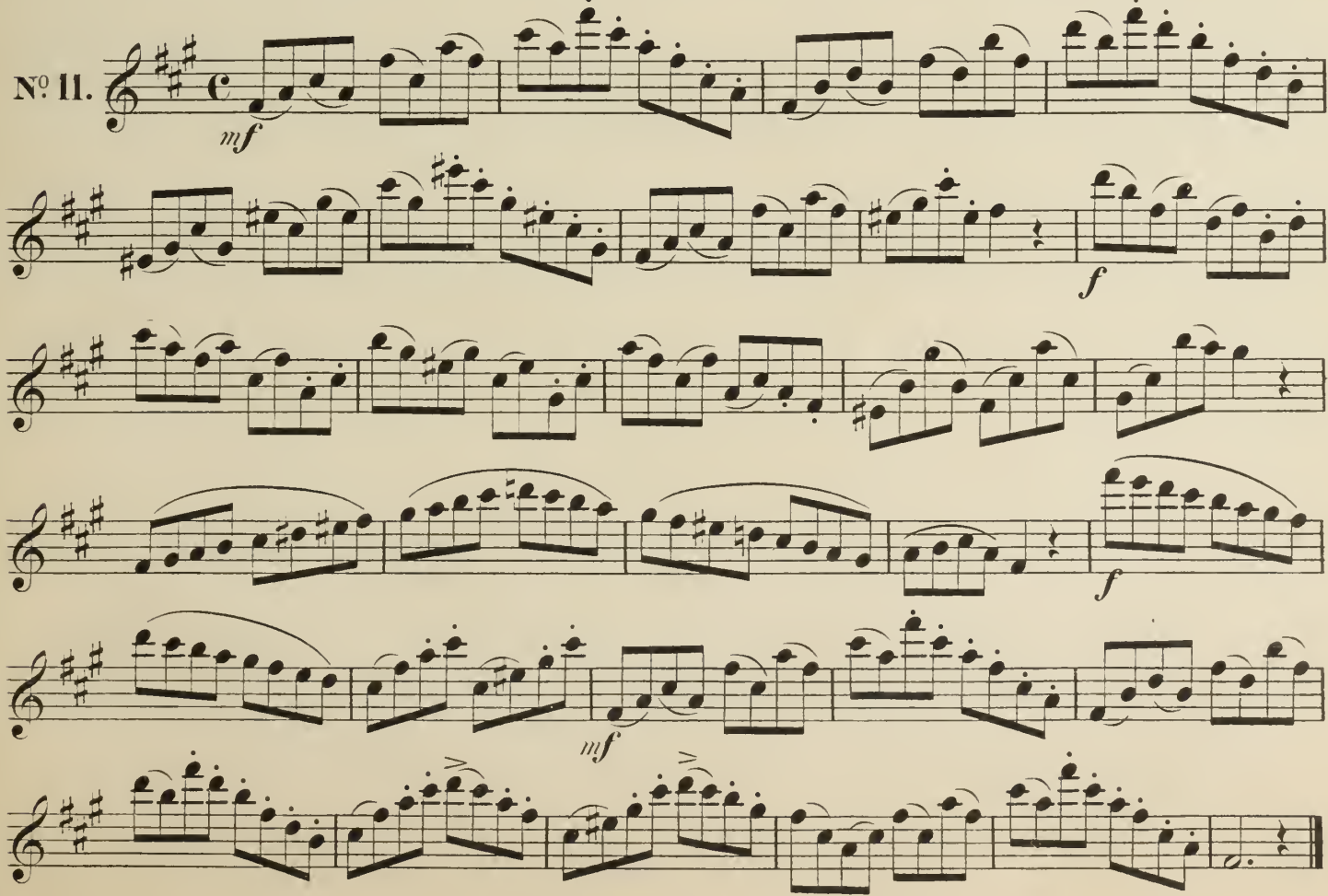
Nº 10. 

mf

f

dim. *mf*

Detailed description: This block contains the first ten measures of piece No. 10. It is written for a single melodic line in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first measure features a quarter note followed by a dotted quarter note. The melody is characterized by eighth-note patterns and slurs. A forte (*f*) dynamic is introduced in the third measure. The piece concludes with a decrescendo (*dim.*) leading to a mezzo-forte (*mf*) dynamic in the final measure.

Nº 11. 

mf

f

mf

Detailed description: This block contains the first ten measures of piece No. 11. It is written for a single melodic line in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piece begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth-note patterns with frequent slurs. A forte (*f*) dynamic is reached in the fourth measure. The piece ends with a mezzo-forte (*mf*) dynamic.

Nº 12.

mf

p

mf

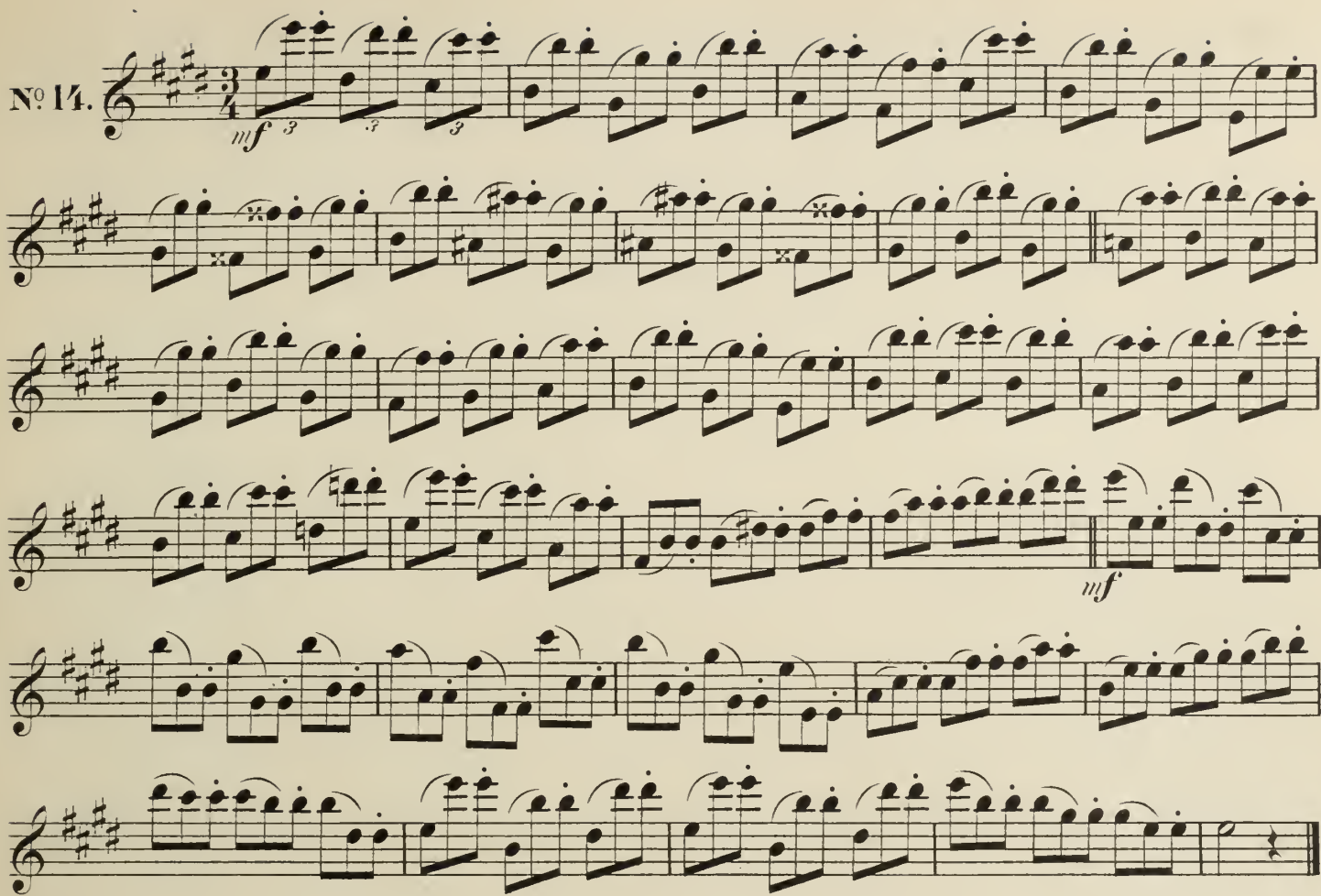
Nº 13.

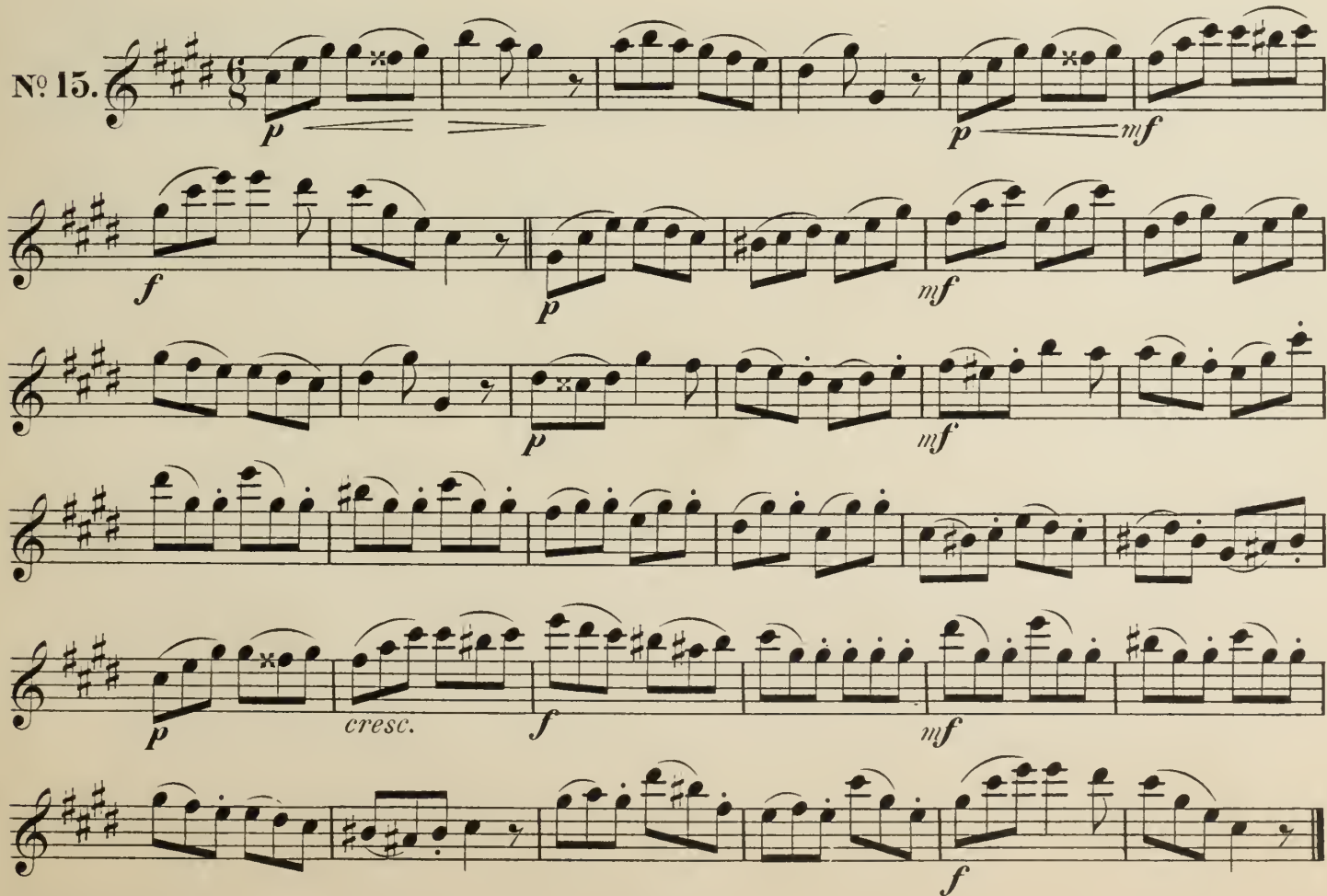
mf

dim.

dim.

mf

Nº 14. 

Nº 15. 

Nº 16.

Musical score for No. 16, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music features a continuous eighth-note pattern with various phrasings and slurs.

Nº 17.

Musical score for No. 17, consisting of six staves of music. The key signature is two flats (Bb) and the time signature is common time (C). The music features a continuous eighth-note pattern with various phrasings, slurs, and dynamic markings (*f*, *p*, *mf*).

Nº 18. *p*³ *leggiero*

mf *p*

*mf*³

mf *f*

Nº 19. *p* *legato*

mf

p *mf*

Nº20. *dolce*

Nº21. *f*

Nº 22. *mf*

f

mf

Nº 23. *leggiero*

f

Tägliche Uebungen.

Daily exercises.

Im Anfange langsam, dann immer schneller zu üben.
To be practised slowly at first, afterwards quicker and quicker.

C-dur.
C-major.

A-moll.
A-minor.

Kreuz-Tonarten.

Keys in sharps.

G-dur.
G-major.

E-moll.
E-minor.

D-dur.
D-major.

H-moll.
B-minor.

A-dur.
A-major.

Fis-moll.
F#-minor.

E-dur.
E-major.

Cis-moll.
C \sharp -minor.

H-dur.
B-major.

Gis-moll.
G \sharp -minor.

Fis-dur.
F \sharp -major.

Dis-moll.
D \sharp -minor.

Be- Tonarten.

Keys in flats.

F-dur.
F-major.

D-moll.
D-minor.

B-dur.
B²-major.

G-moll.
G-minor.

Es-dur.
E²-major.

C-moll.
C-minor.

First system of musical notation for C minor scale, showing the first four measures with a treble clef, common time signature, and a key signature of two flats (Bb and Eb). The notes are C, D, Eb, F, G, Ab, Bb, C, with slurs and accents over the notes.

Second system of musical notation for C minor scale, showing the next four measures of the scale.

As-dur.
A^b-major.

First system of musical notation for A-flat major scale, showing the first four measures with a treble clef, common time signature, and a key signature of three flats (Bb, Eb, Ab). The notes are Ab, Bb, C, D, Eb, F, G, Ab, with slurs and accents over the notes.

Second system of musical notation for A-flat major scale, showing the next four measures of the scale.

Third system of musical notation for A-flat major scale, showing the final four measures of the scale.

F-moll.
F-minor.

First system of musical notation for F minor scale, showing the first four measures with a treble clef, common time signature, and a key signature of two flats (Bb and Eb). The notes are F, G, Ab, Bb, C, D, Eb, F, with slurs and accents over the notes.

Second system of musical notation for F minor scale, showing the next four measures of the scale.

Gleichlautend mit Cis-dur. Sounding like C[#]-major.

Des-dur.
D^b-major.

First system of musical notation for D-flat major scale, showing the first four measures with a treble clef, common time signature, and a key signature of three flats (Bb, Eb, Ab). The notes are Db, Eb, F, G, Ab, Bb, C, Db, with slurs and accents over the notes.

Gleichlautend mit Ais-moll. Sounding like A[#]-minor.

B-moll.
B^b-minor.

First system of musical notation for B-flat minor scale, showing the first four measures with a treble clef, common time signature, and a key signature of three flats (Bb, Eb, Ab). The notes are Bb, C, Db, Eb, F, G, Ab, Bb, with slurs and accents over the notes.

Gleichlautend mit Fis-dur. Sounding like F[#]-major.

Ges-dur.
G^b-major.

First system of musical notation for G-flat major scale, showing the first four measures with a treble clef, common time signature, and a key signature of four flats (Bb, Eb, Ab, Db). The notes are Gb, Ab, Bb, C, Db, Eb, F, Gb, with slurs and accents over the notes.

Gleichlautend mit Dis-moll. Sounding like D[#]-minor.

Es-moll.
E^b-minor.

First system of musical notation for E-flat minor scale, showing the first four measures with a treble clef, common time signature, and a key signature of three flats (Bb, Eb, Ab). The notes are Eb, F, G, Ab, Bb, C, Db, Eb, with slurs and accents over the notes.

Chromatische Tonleiter.

Chromatic scale.

Nº 1.



Nº 2.



Nº 3.



Nº 4.



Die Doppelzunge.

Man hat auf der Flöte zweierlei Zungenstoss-Arten, nämlich den einfachen Stoss und den Doppelzungen-Stoss. Ersterer entsteht dadurch, dass man in die Flöte spricht: ta ta ta, wodurch, so oft die Zunge von hinten nach vorne geht, stets nur ein Stoss entsteht. Hält man aber einen Ton aus und spricht dabei in die Flöte: di-ke. di-ke, so wird ein Abstoss mit der Zunge nach vorwärts und ein zweiter Abstoss nach rückwärts entstehen. Diese Doppelzungen-Stossart gewährt eine grosse Ausdauer in den schnellsten Passagen, während beim einfachen Stoss die Zunge bald ermüdet. Man übe im Anfang die Doppelzunge sehr langsam und spreche die beiden Sylben dike sehr deutlich aus.

The Double-Tongue.

Two kinds of tongue-strokes exist on the Flute, the single tongue-stroke and the double tongue-stroke. The former is produced by speaking into the flute the words: tah, tah, tah, by doing this, only one stroke is originated, whenever the tongue moves from the back to the front. If one sustains a tone however, and speaks at the same time into the flute: de-kay, de-kay, a repulsion of the tongue to the front, and a second to the back will be issued. This kind of double tongued-stroke offers a great power of endurance even in the most rapid passages, whereas the tongue soon gets tired with the single stroke. One should practise the double-stroke at first very slowly and pronounce the two syllables „De-kay“ very distinctly.

di-ke di-ke
de-kay de-kay

di-ke di-ke
de-kay de-kay

di-ke di-ke
de-kay de-kay

di-ke di-ke di-ke
de-kay de-kay de-kay

di-ke di-ke di-ke
de-kay de-kay de-kay

di-ke di-ke
de-kay de-kay

di-ke di-ke
de-kay de-kay

di-ke di-ke
de-kay de-kay

di-ke di-ke
de-kay de-kay

Uebungen mit Doppelzunge.

Exercises with double-tongued-stroke.

Nº 1.

di-ke ta, di-ke ta, di-ke ta
de kay tah, de kay tah, de kay tah

ta ta
tah tah

Nº 2.

sempre staccato

di-ke di-ke
de kay de kay

Nº 3.

ta di-ke ta di-ke
tah de kay tah de kay

Nº 4.

ta di-ke
tah de kay

ta di-ke
tah de kay



No.	Klavier zu 2 Händen.
1820	Bach, J. S., Sämtliche Werke. — Album.
276	Bach, Ph. E., 6 Sonaten (Bülow).
297	Beethoven, Sämtliche Sonaten. — Sämtl. Stücke, Rondos etc.
298	— Sämtl. Variationen (Köhler).
144	— Sämtl. Conc. u. Fant., Op. 80.
758	— Leichteste Comp. (Köhler).
196	— Sämtl. Sinfonien (Horn).
490	— Septett, Op. 20.
1300	— 6 Quartette, Op. 18 (Rösler).
1301	— Romanzen & Polonaisen.
2172	— Serenade, Op. 8.
371	— Lieder (Kirchner).
1824	— Album.
146	Chopin, Sämtl. Werke (Scholtz).
145	Clementi, Sonaten (Köhler).
1101	— Sämtl. Sonatinen (do.).
184	— Preludes & Exercises.
1896	Cramer, Etuden.
1962	Diabelli, Sonaten, Op. 151.
274	— Sonatinen, Op. 168.
491	Dussek, Sonaten und Stücke.
1059	— Sonatinen, Op. 20.
1827	Field, 17 Nocturnes (Köhler).
1963	— Asdur-Concert.
1333	Gluck, Album.
1139	Grieg, Vier Stücke, Op. 1.
1269	— Poet. Tonbilder, Op. 3.
2164	— Humoresken, Op. 6.
1482	— Lyrische Stückchen, Op. 12.
1270	— Concert, Op. 16.
1470	— Tänze u. Volksweisen, Op. 17.
1870	— Aus dem Volksleben, Op. 19.
1871	— Ballade, Op. 24.
2151	— Albumblätter, Op. 28.
2152	— Improvisata, Op. 29.
4	— Neue lyrische Stückchen, Op. 38.
1821	— Suite in 5 Sätzen, Op. 40.
713	— Klavierstücke nach eigenen Liedern, Op. 41.
484	Händel, Compositionen (Köhler).
197	— Album.
1303	Haydn, Sämtl. Sonaten (Köhler).
1822	— Compositionen.
275	— 12 berühmte Sinfonien (Horn).
714	— Quartett-Sätze.
1961	— Album.
1148	Hummel, Sonaten und Stücke.
1317	— Concerte (Am. & Hm.).
2196	— Septett.
1463	Jensen, Wanderbilder, Op. 17.
1465	— Etuden, Op. 32.
1040	— Serenade, Op. 32 No. 9.
1313	Kirchner, Aquarellen, Op. 21.
1969	— Walzer, Op. 23.
2033	Köhler, Kinder-Uebungen, Op. 218.
715	— Kinderfreund, Op. 243.
372	— Praktische Klavierschule, Op. 300.
1382a	— Schule der linken Hand.
1318	Knllau, Sonatinen (Köhler).
1416	— Rondos (Roitzsch).
2096	Lanner-Album (Beliebte Walzer).
2134	Loeschhorn, Etuden, Op. 38 u. 52.
2135a	— Klavier-Technik.
2135b	— Tonleiterschule.
1705	— Kinder-Etuden.
1707	— Klassisches Jugend-Album.
1709	— Romantisches Jugend-Album.
1783	Mendelssohn, Smtl. Compositionen.
1773	— Sinfonien.
486	— Lieder.
6	— Duette.
273	— Märsche.
765	— Album.
198	Mozart, Sämtl. Sonaten.
1305	— Sämtl. Stücke (Köhler).
1823	— Smtl. Variationen (do.).
1320	— 7 Concerte (Dörffel).
279	— 6 berühmte Sinfonien (Horn).
2198	— Quartett- und Quintett-Sätze.
277	— Album.
2175	Müller, Caprices.
488	— Instructive Uebungsstücke.
150	Reinecke, Serenaden für die Jugend.
151/4	Scarlati, 18 Stücke (Bülow).
1307	Schmitt, Jac., Sonatinen, Op. 248, 249.
1309	Schubert, Sämtl. Sonaten.
1310	— Sämtl. Stücke.
1311	— Sämtl. Tänze.
126	— Lieder (Wittmann).
726	— Octett und Quintette (Stark).
1383	— Quartette (Jadassohn).
1825	— Sinfonie Cdur (Ulrich).
1176	— Sämtl. Stücke (Jadassohn).
1177	— Polonaisen (Jadassohn).
107a	— Album.
489	Schumann, Sämtl. Werke.
1826	— Quintett, Sinfonien.
375	— Lieder.
1322	Spindler, Frisches Grün, Op. 5.
1314	— Wellenspiel, Op. 6.
1885	Wagner, Kaisermarsch (Ulrich).
1967	Weber, Sämtl. Compositionen.
1884	— Album.
1835	Wieck, Pianoforte-Studien.
396	Wohlfahrt, Volks-Klavierschule.
763	Alte Klaviermusik.
1968	Ballet-Album.
2114	Etuden-Album.
1233	Garofan-Album.
2044	Liederschatz ohne Worte.
	Melodien-Album. (Köhler).
	Menuett-Album (do.).
	Pianoforte-Album.
	Rondo-Album.
	Sonaten-Album.
	Sonatinen-Album.
	Transcriptionen-Album.

No.	Ouverturen zu 2 und 4 Händen.
	Beethoven. — Bellini, Rossini. — Gluck, Haydn, Mehul, Paër. — Mendelssohn. — Mozart. — Schubert, Spohr. — Schumann. — Suppé. — Wobor. — Ouverturen-Album.
	Klavierauszüge zu 2 u. 4 Händen (ohne Text.)
	Matthäus-Passion. — Fidelio. — Egmont. — Norma. — Nachtwandlerin. — Puritaner. — Romeo. — Johann von Paris. — Heimliche Ehe. — Orpheus. — Mossias. — Schöpfung. — Jahreszeiten. — Zar. — Waffenschmied. — Undine. — Wildschütz. — Paulus. — Elias. — Sommernachtsstraum. — Walpurgisnacht. — Lobgesang. — Athalia. — Antigone. — Oedipus. — Entführung. — Don Juan. — Figaro. — Zauberflöte. — Requiem. — Barbier. — Jessonda. — Freischütz. — Oberon. — Euryanthe. — Preciosa. — Nachtlager. — Paradies und Peri. — Genoveva. — Manfred. — Faust.
	No.
	Klavier zu 4 Händen.
285	Bach, J. S., Orgelcomp. u. Suiten.
910	Beethoven, Original-Compositionen.
985/86	— Sinfonien.
987/88	— Violin- und Violoncell-Sonaten.
989/90	— Streich- und Klavier-Trios.
991	— Streichquartette und Quintette.
11	— Klavierquintett und Sextette.
992	— Septett.
1921/4	— Concerte.
1323	Chopin, Walzer, Mazurkas etc.
1872	Clementi, Sonaten.
1005	Diabelli, Sonatinen.
1439	Gade, Märsche, Op. 18.
1483	Grieg, Symphonische Stücke, Op. 14.
1484	— Sigurd Jorsalfar, Op. 22.
2056	— Peer Gynt, Op. 23.
2156	— Norwegische Tänze, Op. 35.
1058	— Walzer-Capricen, Op. 37.
186	Händel, Fugen.
993/94	Haydn, Sinfonien.
725	— Trios und Quartette.
1325	Hummel, Sonaten und Nocturno.
1062	— Septett.
1006	Kalliwoda, Walzer, Op. 27 und 169.
728	Kiel, Kleine Sonaten, Op. 6.
1382b	Knllau, Sonatinen.
1011	Lanner-Album (Beliebte Walzer).
2136	Loeschhorn, Tonbilder, Op. 51.
1716	— Kinderstücke, Op. 182.
1717/21	Mendelssohn, Sinfonien.
1722	— Octett, Quintette, Quartette, Trios, Concerte.
1723	— Lieder und Gesänge.
1723	— Lieder ohne Worte.
1784	— Märsche.
12	Mozart, Sämtl. Original-Compos.
187	— Sinfonien.
995	— Trios.
996	— Klavierquartette und Quintett.
997/98	— Streich-Quartette und Quintett.
999	— Concerte.
2132	Saint-Saëns, 4 Poèmes symphoniques.
2165	Schmitt, Jac., Sonatinen, Op. 208, 209.
155	Schubert, Original-Compositionen.
749	— Sämtl. 16 Märsche.
787	— Sämtl. Polonaise.
719	— Sämtl. Tänze.
720/23	— Lieder.
752	— Sonaten.
724	— Stücke.
769/70	— Duos und Trios.
771/72	— Quatuors und Quintuors.
773	— Octett, Op. 166.
127	— Cdur-Sinfonie.
766/68	— Tragische, Bdur u. Hmoll-Sinf.
1485	— Rosamunde.
2347	Schumann, Original-Compositionen.
2348	— Sinfonien.
1042	— Quartette, Quintett, Concert.
1108	Spohr, Nocturne, Op. 34.
188a	Wagner, Kaisermarsch.
188b	Weber, Smtl. Original-Compositionen.
1064	— Compositionen, Op. 21, 52, 65, 72.
1330	— Concertstück, Op. 79.
1430	Wohlfahrt, Kinderfreund, Op. 87.
1978	Melodien-Album, 3 Bde.
	Pianoforte-Album.

No.	Klavier zu 4 Händen.
285	Bach, J. S., Orgelcomp. u. Suiten.
910	Beethoven, Original-Compositionen.
985/86	— Sinfonien.
987/88	— Violin- und Violoncell-Sonaten.
989/90	— Streich- und Klavier-Trios.
991	— Streichquartette und Quintette.
11	— Klavierquintett und Sextette.
992	— Septett.
1921/4	— Concerte.
1323	Chopin, Walzer, Mazurkas etc.
1872	Clementi, Sonaten.
1005	Diabelli, Sonatinen.
1439	Gade, Märsche, Op. 18.
1483	Grieg, Symphonische Stücke, Op. 14.
1484	— Sigurd Jorsalfar, Op. 22.
2056	— Peer Gynt, Op. 23.
2156	— Norwegische Tänze, Op. 35.
1058	— Walzer-Capricen, Op. 37.
186	Händel, Fugen.
993/94	Haydn, Sinfonien.
725	— Trios und Quartette.
1325	Hummel, Sonaten und Nocturno.
1062	— Septett.
1006	Kalliwoda, Walzer, Op. 27 und 169.
728	Kiel, Kleine Sonaten, Op. 6.
1382b	Knllau, Sonatinen.
1011	Lanner-Album (Beliebte Walzer).
2136	Loeschhorn, Tonbilder, Op. 51.
1716	— Kinderstücke, Op. 182.
1717/21	Mendelssohn, Sinfonien.
1722	— Octett, Quintette, Quartette, Trios, Concerte.
1723	— Lieder und Gesänge.
1723	— Lieder ohne Worte.
1784	— Märsche.
12	Mozart, Sämtl. Original-Compos.
187	— Sinfonien.
995	— Trios.
996	— Klavierquartette und Quintett.
997/98	— Streich-Quartette und Quintett.
999	— Concerte.
2132	Saint-Saëns, 4 Poèmes symphoniques.
2165	Schmitt, Jac., Sonatinen, Op. 208, 209.
155	Schubert, Original-Compositionen.
749	— Sämtl. 16 Märsche.
787	— Sämtl. Polonaise.
719	— Sämtl. Tänze.
720/23	— Lieder.
752	— Sonaten.
724	— Stücke.
769/70	— Duos und Trios.
771/72	— Quatuors und Quintuors.
773	— Octett, Op. 166.
127	— Cdur-Sinfonie.
766/68	— Tragische, Bdur u. Hmoll-Sinf.
1485	— Rosamunde.
2347	Schumann, Original-Compositionen.
2348	— Sinfonien.
1042	— Quartette, Quintett, Concert.
1108	Spohr, Nocturne, Op. 34.
188a	Wagner, Kaisermarsch.
188b	Weber, Smtl. Original-Compositionen.
1064	— Compositionen, Op. 21, 52, 65, 72.
1330	— Concertstück, Op. 79.
1430	Wohlfahrt, Kinderfreund, Op. 87.
1978	Melodien-Album, 3 Bde.
	Pianoforte-Album.

No.	2 Klaviere zu 4 Händen.
2200	Bach, 2 Concerte, Cdur und Cmoll.
1982	Clementi, Original-Sonaten.
1327	Mozart, Original-Compositionen.
	2 Klaviere zu 8 Händen.
1406/8	Beethoven, Septett, Sinfonien.
1730	Beethoven, Mozart, Weber, Ouvert.
1785	Mendelssohn, Ouverturen.
2363	— Märsche.
2364	Schumann, Sinfonien.
1226	— Ouverturen.
	Wagner, Kaisermarsch.

No.	Violine allein.
228	Bach, Sonaten.
283	Florillo, 36 Etuden (Hermann).
1381	Gavinies, Etuden (Hermann).
181	Hermann, Violinschule.
2031	— Etuden für Anfänger.
2127	— Tonleiter und Lagenschule.
284	Kreutzer, 40 Etuden.
1819	Mazas, Etudes.
281	Rode, 24 Capricen.
2211	— 12 Etuden.
2118	Melodien-Album.

No.	2 Violinen.
1986	Gebauer, Dnos faciles.
1082	Hauptmann, Duos, Op. 2.
1083	Jansa, Duos, Op. 46, 74, 81.
1084	Kalliwoda, Duos, Op. 178—181.
1955/8	Mazas, Duos, Op. 33, 39, 60, 61.
1776	Mendelssohn, Lieder ohne Worte.
1085	Pleyel, Op. 8, 48, 59 (David).
2205	Schubert, Lieder.
2365	Schumann, Lieder.
1086	Spohr, Op. 3, 9, 39, 67, 148, 150, 153.
1087	Viotti, Duos, Cah. I—XIII.
1987/9	Melodien-Album.
2117	Ouverturen-Album.

No.	Klavier und Violine.
13a	Bach, Sämtliche Werke.
15b	Beethoven, Smtl. Sonaten (David).
189	— Sämtl. Variat. u. Rondos (do.).
748a	— Concert, Op. 61 und Romanzen.
1411	— Sämtl. Violoncell-Sonaten arr.
1336	— Sämtl. Streich-Trios (Hermann).
1337	— Quartette, Op. 18 (Hermann).
2229	— Septett, Op. 20.
393	— Sinfonien.
494	— Berühmte Ouverturen.
1915/7	Bellini, Rossini, Ber. Ouverturen.
1340	Chopin, Walzer, Mazurkas, Nocturnes.
2210	Grieg, Sonate, Op. 8.
2176	— Violoncell-Sonate, arrangirt.
287/88	— Brantzug, Carneval, Lied. r.
190	Hauptmann, Sonat., Op. 5 u. 23.
1331	Haydn, Sämtl. Sonaten (David).
1332	— 6 Sinfonien (Hermann).
1090	— 6 Quartette (do.).
1091	Kalliwoda, Walzer, Op. 103.
1382c	Kreutzer, Concert 13, 14, 18, 19.
1092/93	Lanner-Album. (Beliebte Walzer)
1731	Laub, Romane und Polonaise.
1733	Mendelssohn, Concert.
1734	— Lieder und Gesänge.
1735	— Lieder ohne Worte.
1736	— Berühmte Ouverturen.
1786	— Märsche.
14	Mozart, Sämtl. Sonaten.
2193	— 2 Concerte, A und Esdur.
1333	— 4 Sinfonien (Hermann).
1334	— 3 Quartette, 3 Quintette.
392	— Berühmte Ouverturen.
1094	Rode, Air varié.
1095	— Concert 4, 6, 7, 8 (Hermann).
1341	Rust, Sonate (David).
156a	Schubert, Sonatinen (David).
156b	— Duos, Op. 70, 159, 160, 162 (David).
157/60	— Lieder (Hermann).
1412	— Märsche (do.).
2366/8	Schumann, Compositionen.
2369	— Sinfonien.
1096	Spohr, Polonaise, Op. 40.
1097	— 6 Salonstücke, Op. 145.
1098	— Concert 2, 6, 7, 8, 11 (David).
1449	Suppé, Berühmte Ouverturen.
1099	Tartini, Sonaten.
1100	Viotti, Concert 22, 23, 28, 29 (Herm.).
191	Weber, Sämtl. Sonaten (David).
394	— Berühmte Ouverturen.
1413	Klassische Stücke.
729	Melodien-Album.

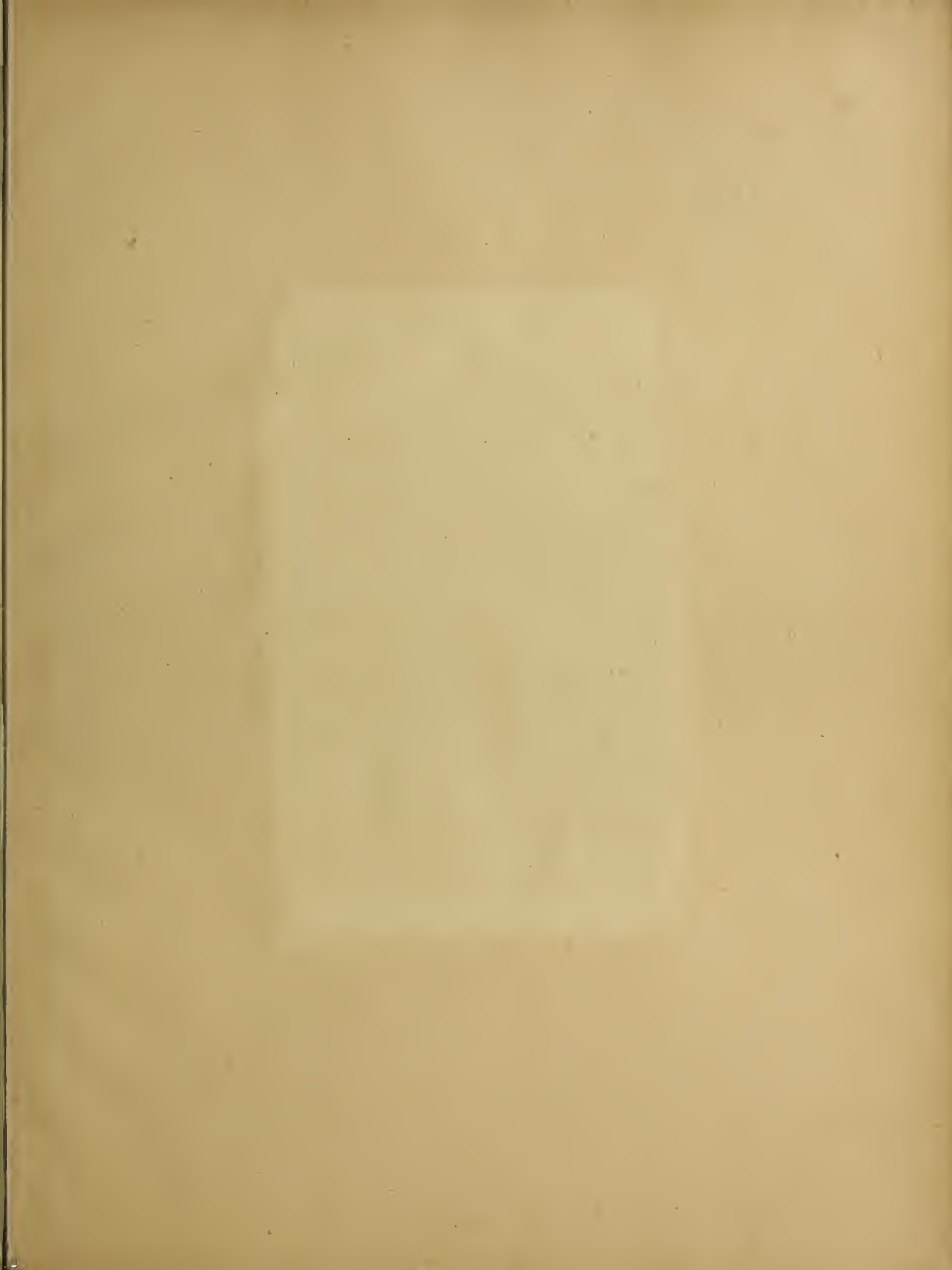
No.	Violoncell solo.
238a	Bach, 6 Sonaten.
2077	Dotzauer, 12 Uebungsstücke.
1417	Grützmacher, Etuden, Op. 38.
2107	Kummer, Studien, Op. 106.

No.	Klavier und Violoncell.
239	Bach, 3 Sonaten.
748	Beethoven, Sämtl. Sonaten.
1928a	Chopin, Sonate, Op. 65, Polonaise, Op. 3.
1918	— Transcriptionen (Walzer etc.).
1996/7	Coltnermann, Duos, Op. 13 u. 15.
2157	Grieg, Sonate, Op. 36.
1995	Hummel, Sonate.
1995	Mendelssohn, Compositionen.
1735	— Lieder ohne Worte.
1738	Mozart, Sonate.
2140	Romberg, Concerte.
2023	— Nationallieder u. Concertstücke.
2373	Schumann, Compositionen.
2374	— Concert.
1418	Klassische Stücke.
2181	Lieder mit Piano und Violoncell.
730	Melodien-Album.

No.	Trios.
237	Bach, Trios f. 2 Violinen u. Klavier.
231	— Concert f. 2 Violinen u. Klavier.
166	Beethoven, Klavier-Trios.
194	— Streich-Trios u. Serenado.
192	Haydn, Klavier-Trios.
753	Hummel, Klavier-Trios.
1740	Mendelssohn, Klavier-Trios.
193	Mozart, Klavier-Trios.
2206	— Symp. concert. f. Viola, V. u. P.
1077	Reissiger, Klavier-Trios.
167	Schubert, Klavier-Trios.
2377	Schumann, Klavier-Trios.
1473	Weber, Klavier-Trio.

No.	Quartette.
195	Beethoven, Streichquartette.
2192	Dittersdorf, Streichquartett.
15	Haydn, Streichquartette.
1741	Mendelssohn, Klavierquartette.
1742	— Streichquartette.
272	Mozart, Klavierquartette.
161/7	— Streichquartette.
168	Schubert, Streichquartette.
2379	Schumann, Streichquartette.
2380	— Klavierquartett, Op. 47.
2177	Weber, Klavierquartett.

No.	Quintette.
599	Beethoven, Streichquintette.
1422	Hummel, Klavierquintett.
1743	Mendelssohn, Streichquintette.
1819	Mozart, Streichquintette.
2381	Schubert, Klavier- u. Streichquint.
	Schumann, Klavierquintett, Op. 41.
	Orgel.
240/7	Bach, Orgelwerke.
2178	— Album (progressiv).
1744	Mendelssohn, Orgelwerke.
383	Orgel-Album (progressiv).
2086	Praeludien-Album.
	Harmonium.
384	Album I—X. (Stapf und Bibl.)
	Flöte.
234/5	Bach, Sonaten, Fl. u. P.
2018	Händel, Sonaten, Fl. u. P.
2066	Haydn, Violin-Sonaten, arr.
1775	Mendelssohn, L



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