



No. 2276.

POPP

Erster Flötenunterricht.

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:



Tomumfang der Flöte:
Compass of the flute:



Werth der Noten:
Value of the notes:

Ganze Note oder $\frac{1}{2}$ Halbe Noten oder $\frac{2}{4}$ Viertel-Noten.	Achtel-Noten.	Sechszehntel-Noten.
Semi-breve or $\frac{2}{2}$ Minims or $\frac{2}{2}$.	Crotchets.	Semiquavers.

Linke Hand. *Left hand.*

1 Finger. 2 Finger. 3 Finger.



1 Finger. 2 Finger. 3 Finger.

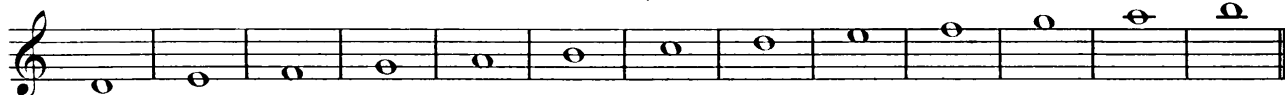


Rechte Hand. *Right hand.*

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.

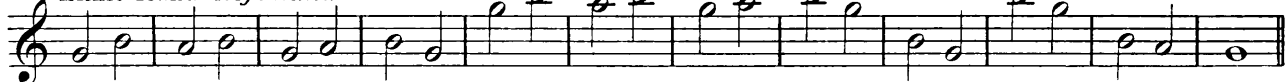
Linke Hand. *Left hand.*



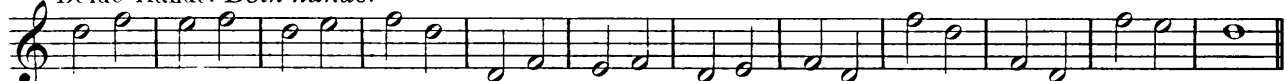
Beide Hände. *Both hands.*



Linke Hand. *Left hand.*



Beide Hände. *Both hands.*





Der Ton Cis.

The note C#.

Nº 1. Musical staff 1: Treble clef, C major, 12 notes including cis and c#.

Nº 2. Musical staff 2: Treble clef, C major, 12 notes.

Nº 3. Musical staff 3: Treble clef, C major, 12 notes.

Nº 4. Musical staff 4: Treble clef, C major, 12 notes.

Nº 5. Musical staff 5: Treble clef, C major, 12 notes.

Nº 6. Musical staff 6: Treble clef, C major, 12 notes.

Nº 7. Musical staff 7: Treble clef, C major, 12 notes.

Nº 8. Musical staff 8: Treble clef, C major, 12 notes.

Nº 9. Musical staff 9: Treble clef, C major, 12 notes.

Nº 10. Musical staff 10: Treble clef, C major, 12 notes.

Nº 11. Musical staff 11: Treble clef, C major, 12 notes.

Nº 12. Musical staff 12: Treble clef, C major, 12 notes.

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.

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

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.

Verschiedene Taktarten.

Different kinds of time.

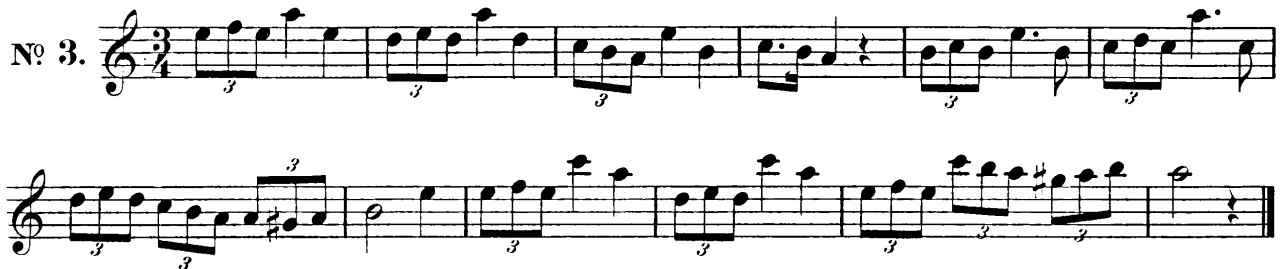
1. 2. 3. 4. 5. 6.

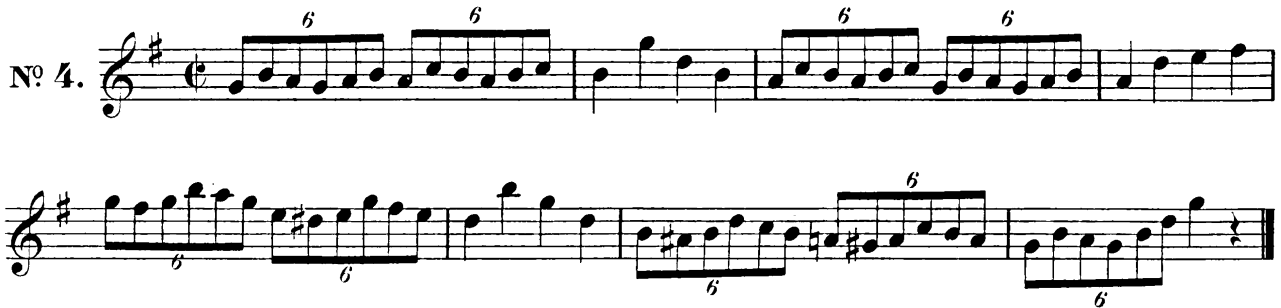
Triolen und Sextolen.

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 the tying of two notes. The first staff is in C major, common time (C), and features a sequence of eighth-note chords with ties between the notes of each chord. The second staff is in C major, common time, showing a sequence of quarter notes with ties. The third staff is in C major, common time, with eighth-note chords and ties. The fourth staff is in C major, 3/4 time, with quarter notes and ties.

3 Töne binden. *Tying of three notes.*

This section contains three staves of music demonstrating the tying of three notes. The first staff is in C major, 3/4 time, with quarter notes and ties. The second staff is in C major, 3/4 time, with eighth-note chords and ties. The third staff is in C major, 6/8 time, with eighth-note chords and ties.

4 Töne binden. *Tying of four notes.*

This section contains three staves of music demonstrating the tying of four notes. The first staff is in C major, common time, with eighth-note chords and ties. The second staff is in C major, common time, with eighth-note chords and ties. The third staff is in C major, 3/4 time, with quarter notes and ties.

Syncopirte Noten.

Syncopated notes.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Chromatische Läufe.

Chromatic passages.

Versetzungszeichen.

Chromatic signs.

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

fes
f \flat es e \flat des d \flat ces c \flat be b \flat as a \flat ges g \flat fes f \flat

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

eis e \sharp fis f \sharp gis g \sharp ais a \sharp his b \sharp cis c \sharp dis d \sharp eis e \sharp

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. 



Nº 3. 



Nº 4. 



Nº 5. 



Nº 6. 





Höhere Töne.

Higher notes.

A single musical staff in treble clef with a common time signature (C). It contains a sequence of notes and chords, including some triplets and sixteenth notes.

Octaven. Octaves.

A single musical staff in treble clef with a common time signature (C). It contains a sequence of notes and chords, including some triplets and sixteenth notes.

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A single musical staff in treble clef with a common time signature (C). It contains a sequence of notes and chords, including some triplets and sixteenth notes.

Bindungen.

Ties.

Auftakt.
Up-beat.

A single musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes with ties, starting with an up-beat.

A single musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes with ties.

A single musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes with ties.

A single musical staff in treble clef with a common time signature (C). It contains a sequence of notes with ties.

A single musical staff in treble clef with a common time signature (C). It contains a sequence of notes with ties.

Uebungsstücke mit punktirten Noten. |

Exercises with dotted notes.



Uebungsstücke mit Pausen. |

Exercises with rests.



Uebungen in verschiedenen Intervallen.

Exercises in different intervals.

Terzen. *Thirds.*

Three staves of musical notation for thirds exercises. The first staff is in G major (one sharp) and common time (C). The second staff is in G major and 2/4 time. The third staff is in C major and common time. Each staff contains a sequence of eighth notes and quarter notes, with some notes beamed together to show intervals.

Quarten und Quinten. *Fourths and Fifths.*

One staff of musical notation for fourths and fifths exercises in G major (one sharp) and common time (C). It consists of a sequence of quarter notes and half notes.

Sexten. *Sixths.*

One staff of musical notation for sixths exercises in G major (one sharp) and 3/4 time. It consists of a sequence of eighth notes and quarter notes.

Octaven. *Octaves.*

One staff of musical notation for octaves exercises in G major (one sharp) and 3/4 time. It consists of a sequence of eighth notes and quarter notes, with some notes beamed together to show intervals.

Dur- und Moll-Tonarten.

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:

ist eine grosse Terz
is a major third

ist eine kleine Terz
is a minor third

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.

Major and Minor-Keys.

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:

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

C-dur. *C-major.*G-dur. *G-major.*

Four staves of musical notation showing scales for C major, G major, A minor, and E minor. Each staff shows the ascending and descending scales with appropriate accidentals.

A-moll. *A-minor.*E-moll. *E-minor.*

Sämtliche 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. B^b-major. Es-dur. E^b-major.
 G-moll. G-minor. C-moll. C-minor.

As-dur. A^b-major. Des-dur. D^b-major.
 F-moll. F-minor. B-moll. B^b-minor.

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

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

Uebungen im Dreiklang.

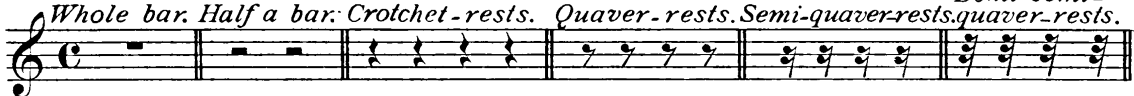
Exercises in the triad.

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. $\frac{2}{4}$ Zweiunddreissigstel.
Whole bar. Half a bar. Crotchet-rests. Quaver-rests. Semi-quaver-rests. quaver-rests.
 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.

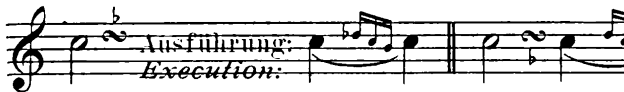
Verzierungen.

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

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.



Ornaments.

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.



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 labeled 'Schreibart: Notation:' and shows a treble clef with a trill symbol 'tr' over a note, followed by a turn symbol 'O' and another trill. The bottom system is labeled 'Ausführung: Execution:' and shows a piano accompaniment with a trill on the right hand and a turn on the left hand.

Beispiele.

Examples.

Nº 1. Musical notation for example No. 1, showing a trill on a note followed by a turn.

Musical notation for example No. 2, showing a trill on a note followed by a turn.

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

Nº 2. Musical notation for example No. 2 with notes *d-es, d-e* written below. A trill is shown on the note *d*.

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

 Musical notation for example No. 3 with notes *d-e* written below. A trill is shown on the note *d*.

Nº 3. Musical notation for example No. 3, showing a trill on a note followed by a turn.

h-cis, b-c#

 Musical notation for example No. 4 with notes *a-b, a-bb* written below. A trill is shown on the note *a*.

Nº 4. Musical notation for example No. 4, showing a trill on a note followed by a turn.

 Musical notation for example No. 5 with notes *h-cis, b-c#* written below. A trill is shown on the note *h*.

Nº 5. Musical notation for example No. 5, showing a trill on a note followed by a turn.

h-cis, b-c#

fis-gis, f#-g#

gis-a, g#-a

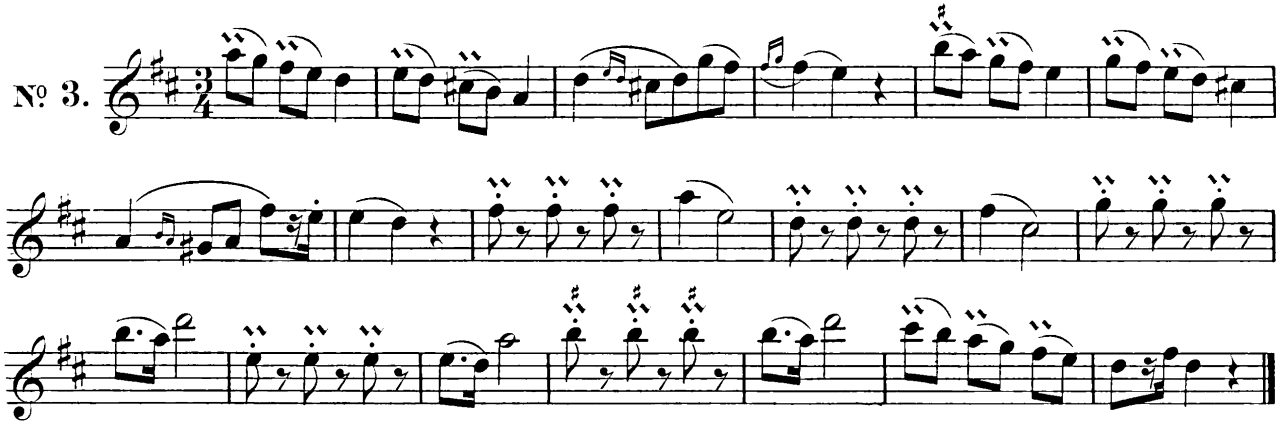
 Musical notation for example No. 5 with notes *h-cis, b-c#* written below. A trill is shown on the note *h*.

Stücke mit Verzierungen.

Movements with ornamentations.

No 1.  Musical notation for No 1, measures 1-8. The piece is in G major and common time. It features a melody with various ornaments, including mordents and grace notes, and a bass line with sixteenth-note patterns.

No 2.  Musical notation for No 2, measures 1-8. The piece is in B-flat major and 3/4 time. It features a melody with various ornaments, including mordents and grace notes, and a bass line with sixteenth-note patterns.

No 3.  Musical notation for No 3, measures 1-8. The piece is in D major and 3/4 time. It features a melody with various ornaments, including mordents and grace notes, and a bass line with sixteenth-note patterns.

No 4.  Musical notation for No 4, measures 1-8. The piece is in G major and 3/4 time. It features a melody with various ornaments, including mordents and grace notes, and a bass line with sixteenth-note patterns.

Nº 5.

ohne Nachschlag.
without turn.

Nº 6.

Nº 7.

Trillerkette, ohne Nachschlag. Chain of shakes without turn.

Nº 8.

Nº 9.

Nº 10.

Nº 11.

Fermate oder Halt.
Pause or hold.

Nº 12.

Triller-Uebungen.

Shake-exercises.

Triller-Uebungen. | Shake-exercises.

The first section consists of six staves of musical notation. Each staff contains a sequence of notes with trills (tr) and shakes (tr) indicated above them. The exercises progress through various keys and intervals.

Der lange Vorschlag.

Long appoggiatura.

Schreibart:
Notation:

Musical notation for the 'Schreibart' (Notation) of Der lange Vorschlag, showing a long appoggiatura on a note.

Ausführung:
Execution:

Musical notation for the 'Ausführung' (Execution) of Der lange Vorschlag, showing the performance of the long appoggiatura.

Schreibart:
Notation:

Musical notation for the 'Schreibart' (Notation) of Long appoggiatura, showing a long appoggiatura on a note.

Ausführung:
Execution:

Musical notation for the 'Ausführung' (Execution) of Long appoggiatura, showing the performance of the long appoggiatura.

A final musical staff showing a complex sequence of notes and rests, likely a continuation of the exercises.

Uebungsstücke.

Exercises.

Andante.

Nº 1.

Allegretto.

Nº 2.

Lento.

Nº 3.

Allegro moderato.

Nº 4.

Vortrags - Stücke.

Pieces.

Allegro non troppo.

Nº 1.

Musical score for No. 1, Allegro non troppo. The piece is in G major and 2/4 time. It begins with a mezzo-forte (*mf*) dynamic. The first staff contains the initial melody. The second staff features a first ending (1.) marked *dim.* and a second ending (2.) marked *mf*. The third and fourth staves continue the melody with dynamics ranging from *mf* to *f*.

Moderato.

Nº 2.

Musical score for No. 2, Moderato. The piece is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff features a first ending (1.) marked *mf* and a second ending (2.) marked *f*. The fifth staff concludes with a piano (*p*) dynamic and a *dim.* marking.

Allegretto.

Nº 3.

Musical score for No. 3, Allegretto. The piece is in G major and 6/8 time. It begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff features a *cresc.* marking and a mezzo-forte (*mf*) dynamic.

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*

f

f

Moderato.

No 9. *mf*

mf *p*

mf *f*

mf *f* *f*

mf

Allegro moderato.

Nº 10. *dolce*

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

Moderato.

Nº 11. *f* *mf* *cresc.*

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

Adagio.

Nº 12. *p* *mf* *p* *f* *mf*

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

Musical score for No. 4, measures 1-10. The score is in treble clef, common time (C), and features a melody of eighth and sixteenth notes with various articulations and dynamics. The first measure is marked *mf*. The piece concludes with a double bar line and repeat dots.

No 5.

Musical score for No. 5, measures 1-10. The score is in treble clef, common time (C), and features a melody of eighth and sixteenth notes with various articulations and dynamics. The first measure is marked *f*. The piece concludes with a double bar line and repeat dots.

Nº 6. *mf*

The musical score for No. 6 is written in C major and common time. It consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The music is characterized by a steady eighth-note pattern. The second staff includes a repeat sign. The third and fourth staves continue the eighth-note pattern with various articulations. The fifth staff features a dynamic marking of *f*. The sixth staff concludes the piece with a final cadence.

Nº 7.

The musical score for No. 7 is written in D major and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature, with a dynamic marking of *p*. The music is characterized by a steady eighth-note pattern. The second staff includes a dynamic marking of *mf*. The third staff includes a dynamic marking of *p*. The fourth staff includes a dynamic marking of *f*. The sixth staff concludes the piece with a final cadence.

No 8.

No 9.

Nº 10. *mf*

f

dim. mf

Nº 11. *mf*

f

mf

Nº 12. *mf*

p *mf*

Nº 13. *mf*

dim. *dim.* *mf*

Nº 14. 

Nº 15. 

№ 16.

№ 16. Musical score for six staves, featuring a continuous eighth-note pattern with various melodic lines and slurs.

№ 17.

№ 17. Musical score for six staves, featuring a continuous eighth-note pattern with various melodic lines, slurs, and dynamic markings (*f*, *p*, *mf*).

Nº 18.  *p* *leggiero*

 *mf* *p*


 *mf*


 *mf*


 *p*


 *mf* *f*


Detailed description: This block contains the first six systems of musical notation for exercise No. 18. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system begins with a piano (*p*) dynamic and the instruction *leggiero*. The piece features a continuous eighth-note pattern with various articulations, including slurs and accents. Dynamics fluctuate throughout, with a mezzo-forte (*mf*) section in the second system, a piano (*p*) section in the fifth system, and a forte (*f*) section in the sixth system. The notation includes numerous slurs, accents, and dynamic markings.


Nº 19.  *p* *legato*

 *mf*

 *p* *mf*

 *mf*

 *mf*

 *mf*

Detailed description: This block contains the first six systems of musical notation for exercise No. 19. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piece begins with a piano (*p*) dynamic and the instruction *legato*. It consists of a continuous eighth-note pattern with slurs. The dynamics vary, including mezzo-forte (*mf*) and piano (*p*) sections. The notation is characterized by long, flowing slurs over the eighth-note runs.

Nº 20. *dolce*

mf

Nº 21. *f*

p

mf

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.



The first system of music for D major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The second system of music for D major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The third system of music for D major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.

H-moll.
B-minor.



The first system of music for B minor, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The second system of music for B minor, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.

A-dur.
A-major.



The first system of music for A major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The second system of music for A major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The third system of music for A major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.

Fis-moll.
F#-minor.



The first system of music for F# minor, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The second system of music for F# minor, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.

E-dur.
E-major.



The first system of music for E major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.



The second system of music for E major, consisting of a single treble clef staff with a C-clef. It features a series of eighth notes ascending and then descending, all grouped under a single slur.

Cis-moll.
C#-minor.

The first system of the C# minor scale, consisting of two staves. The top staff shows the ascending scale with slurs over each measure. The bottom staff shows the descending scale with slurs over each measure.

The second system of the C# minor scale, continuing the ascending and descending lines from the first system.

H-dur.
B-major.

The first system of the B major scale, consisting of two staves. The top staff shows the ascending scale with slurs over each measure. The bottom staff shows the descending scale with slurs over each measure.

The second system of the B major scale, continuing the ascending and descending lines from the first system.

The third system of the B major scale, continuing the ascending and descending lines from the first system.

Gis-moll.
G#-minor.

The first system of the G# minor scale, consisting of two staves. The top staff shows the ascending scale with slurs over each measure. The bottom staff shows the descending scale with slurs over each measure.

The second system of the G# minor scale, continuing the ascending and descending lines from the first system.

Fis-dur.
F#-major.

The first system of the F# major scale, consisting of two staves. The top staff shows the ascending scale with slurs over each measure. The bottom staff shows the descending scale with slurs over each measure.

The second system of the F# major scale, continuing the ascending and descending lines from the first system.

The third system of the F# major scale, continuing the ascending and descending lines from the first system.

Dis-moll.
D#-minor.

The first system of the D# minor scale, consisting of two staves. The top staff shows the ascending scale with slurs over each measure. The bottom staff shows the descending scale with slurs over each measure.

The second system of the D# minor scale, continuing the ascending and descending lines from the first system.

Be- Tonarten.

Keys in flats.

F-dur.
F-major.

Musical notation for F major, first system. Treble clef, common time signature. The melody consists of eighth notes with slurs, starting on F4 and ascending to C5.Musical notation for F major, second system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to C5.Musical notation for F major, third system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to C5.

D-moll.
D-minor.

Musical notation for D minor, first system. Treble clef, common time signature. The melody consists of eighth notes with slurs, starting on D4 and ascending to A5.Musical notation for D minor, second system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to A5.

B-dur.
B[♭]-major.

Musical notation for B-flat major, first system. Treble clef, common time signature. The melody consists of eighth notes with slurs, starting on Bb4 and ascending to F5.Musical notation for B-flat major, second system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to F5.

G-moll.
G-minor.

Musical notation for G minor, first system. Treble clef, common time signature. The melody consists of eighth notes with slurs, starting on G4 and ascending to D5.Musical notation for G minor, second system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to D5.

Es-dur.
E[♭]-major.

Musical notation for E-flat major, first system. Treble clef, common time signature. The melody consists of eighth notes with slurs, starting on Eb4 and ascending to Bb5.Musical notation for E-flat major, second system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to Bb5.Musical notation for E-flat major, third system. Treble clef, common time signature. The melody continues with eighth notes and slurs, ascending to Bb5.

C-moll.
C-minor.

As-dur.
A²-major.

F-moll.
F-minor.

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

Des-dur.
D²-major.

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

B-moll.
B²-minor.

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

Ges-dur.
G²-major.

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

Es-moll.
E^b-minor.

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

Übungen 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

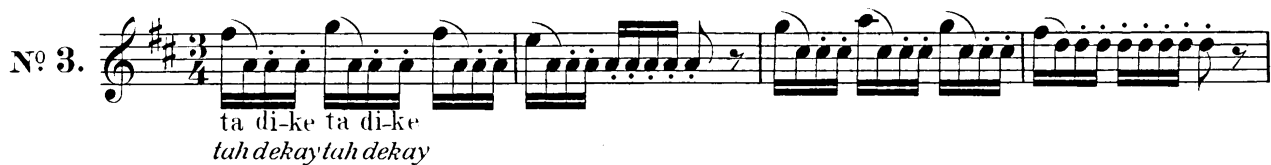


Nº 2. 

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

