EDITION PETERS

No. 2276.

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Erster Flötenunterricht.

[illegible] of Julius Eichberg
[illegible] 1917

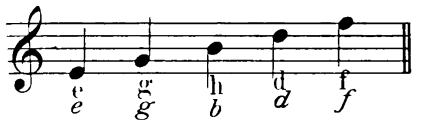
Erster Flötenunterricht.

Die Noten.

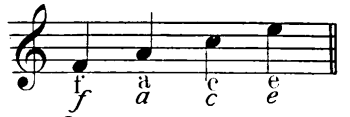
Flute-Method for Beginners.

The Notes.

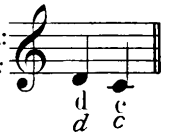
Die 5 Linien: *The 5 lines:*



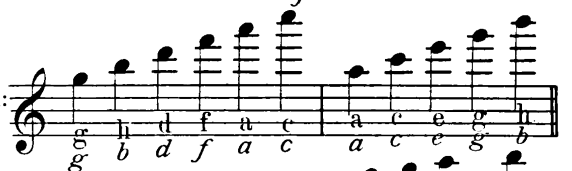
Die 4 Zwischenräume: *The 4 spaces:*



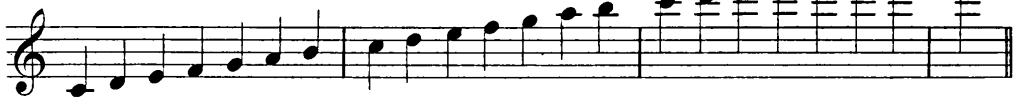
Zwei Noten unter den Linien: *Two notes under the lines:*



über den Linien: *above the lines:*



Tonumfang der Flöte: *Compass of the flute:*

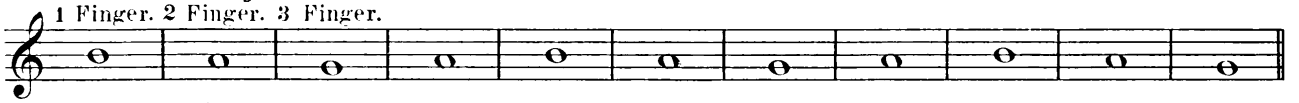


Werth der Noten. *Value of the notes.*

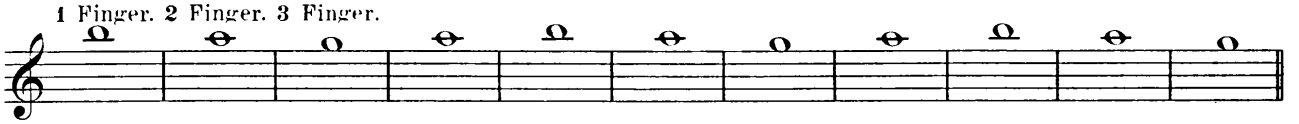
Ganze Note oder $\frac{4}{4}$. *Semi-breve or* $\frac{4}{4}$. Halbe Noten oder $\frac{2}{4}$. *Minims or* $\frac{2}{4}$. Viertel-Noten. *Crotchets.* Achtel-Noten. *Quavers.* Sechszehntel-Noten. *Semiquavers.*

Linke Hand. *Left hand.*

1 Finger. 2 Finger. 3 Finger.

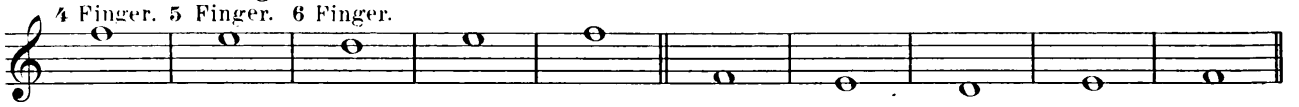


1 Finger. 2 Finger. 3 Finger.

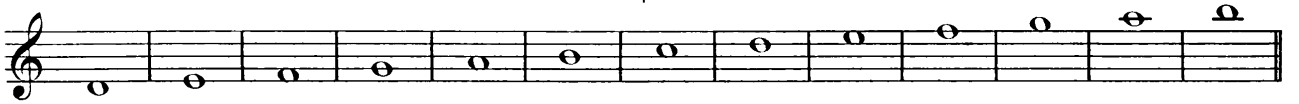


Rechte Hand. *Right hand.*

4 Finger. 5 Finger. 6 Finger.

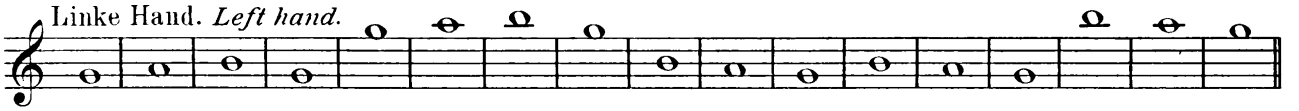


Der Schüler kennt jetzt schon folgende Töne: | The pupil knows already the following notes:

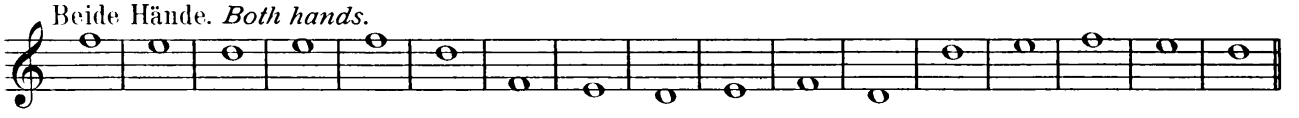


Die ersten Uebungen. | The first exercises.

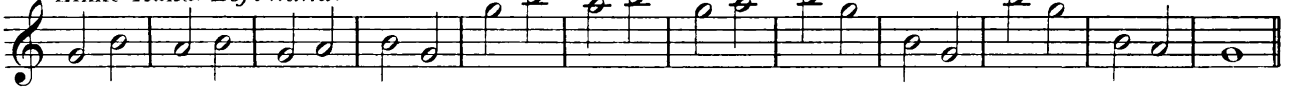
Linke Hand. *Left hand.*



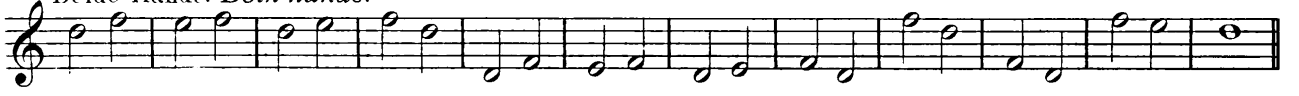
Beide Hände. *Both hands.*



Linke Hand. *Left hand.*

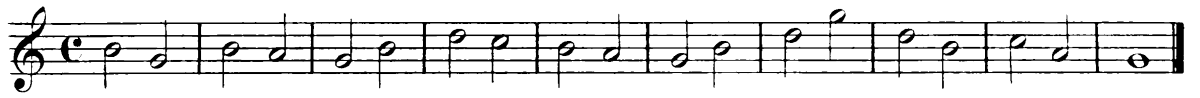


Beide Hände. *Both hands.*



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

№ 1.



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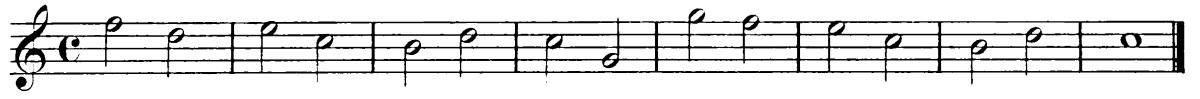
№ 3.



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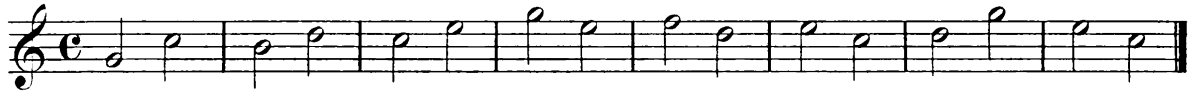

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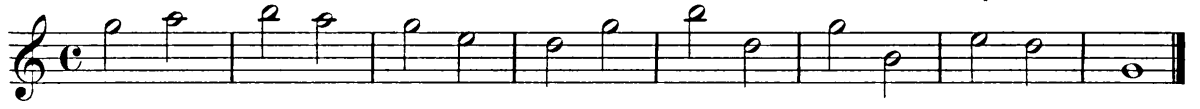

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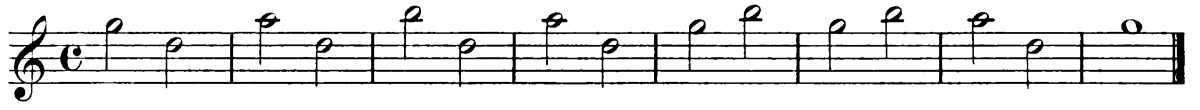
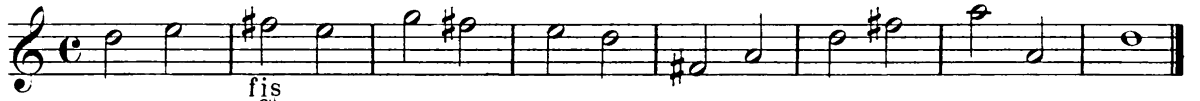


Das Kreuz(♯)erhöht um einen halben Ton. | *A sharp (♯) raises the note a semi-tone.*

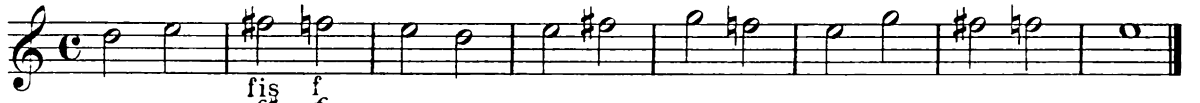
№ 7.



№ 8.

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.*

№ 9.



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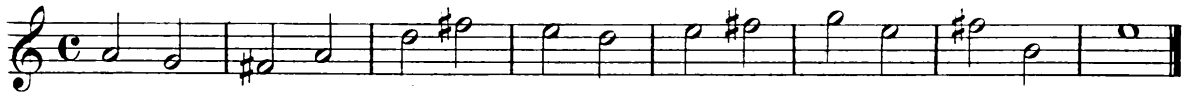

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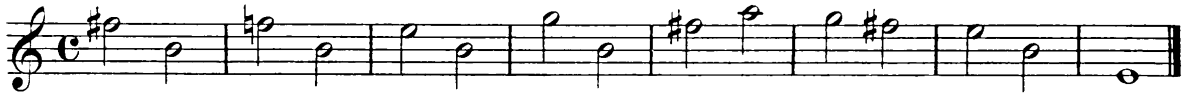

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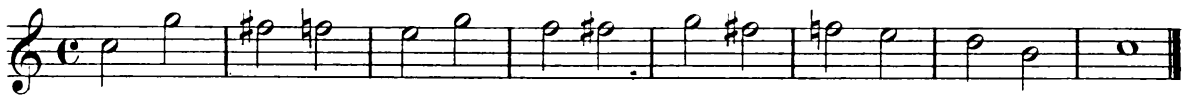

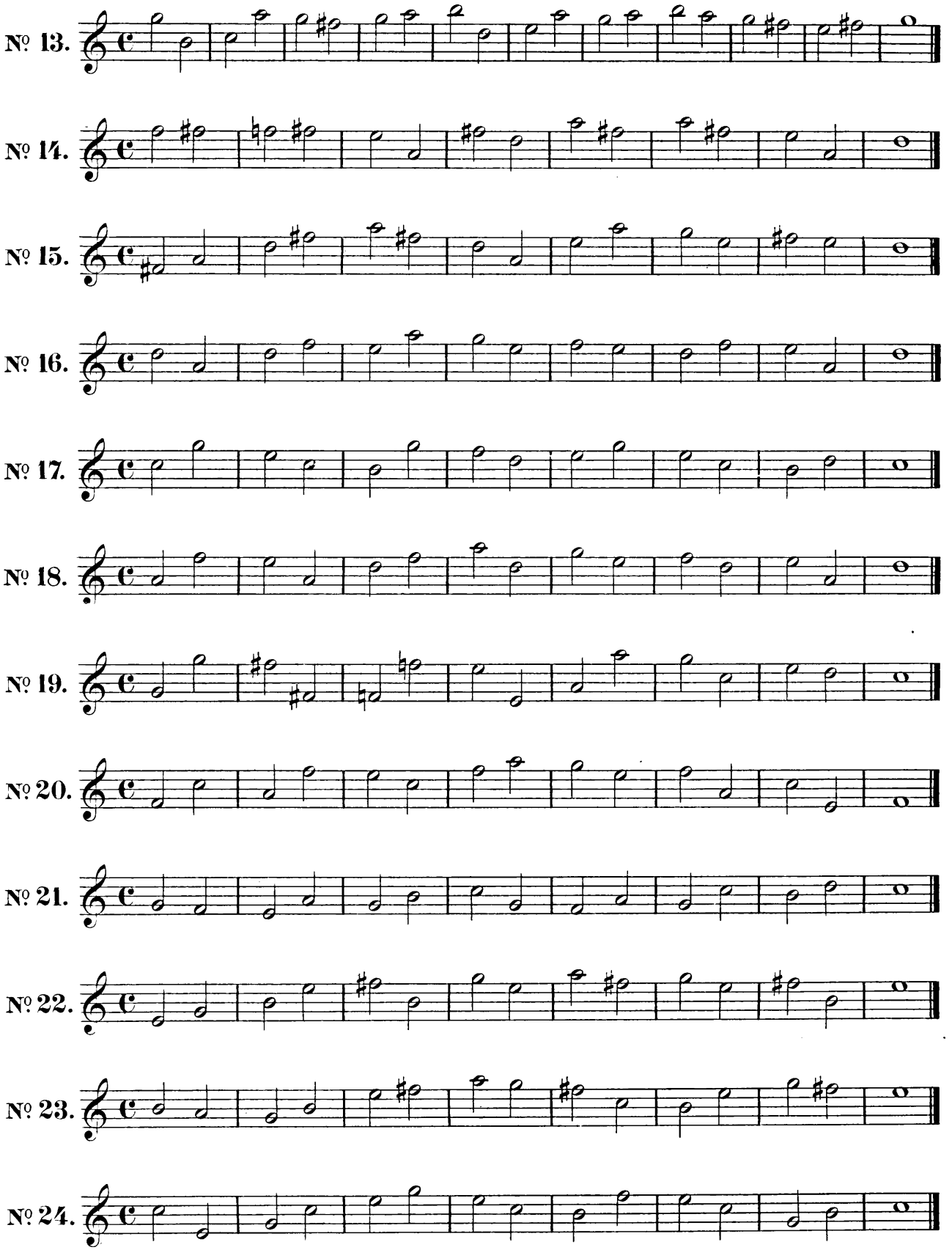
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№ 15.
№ 16.
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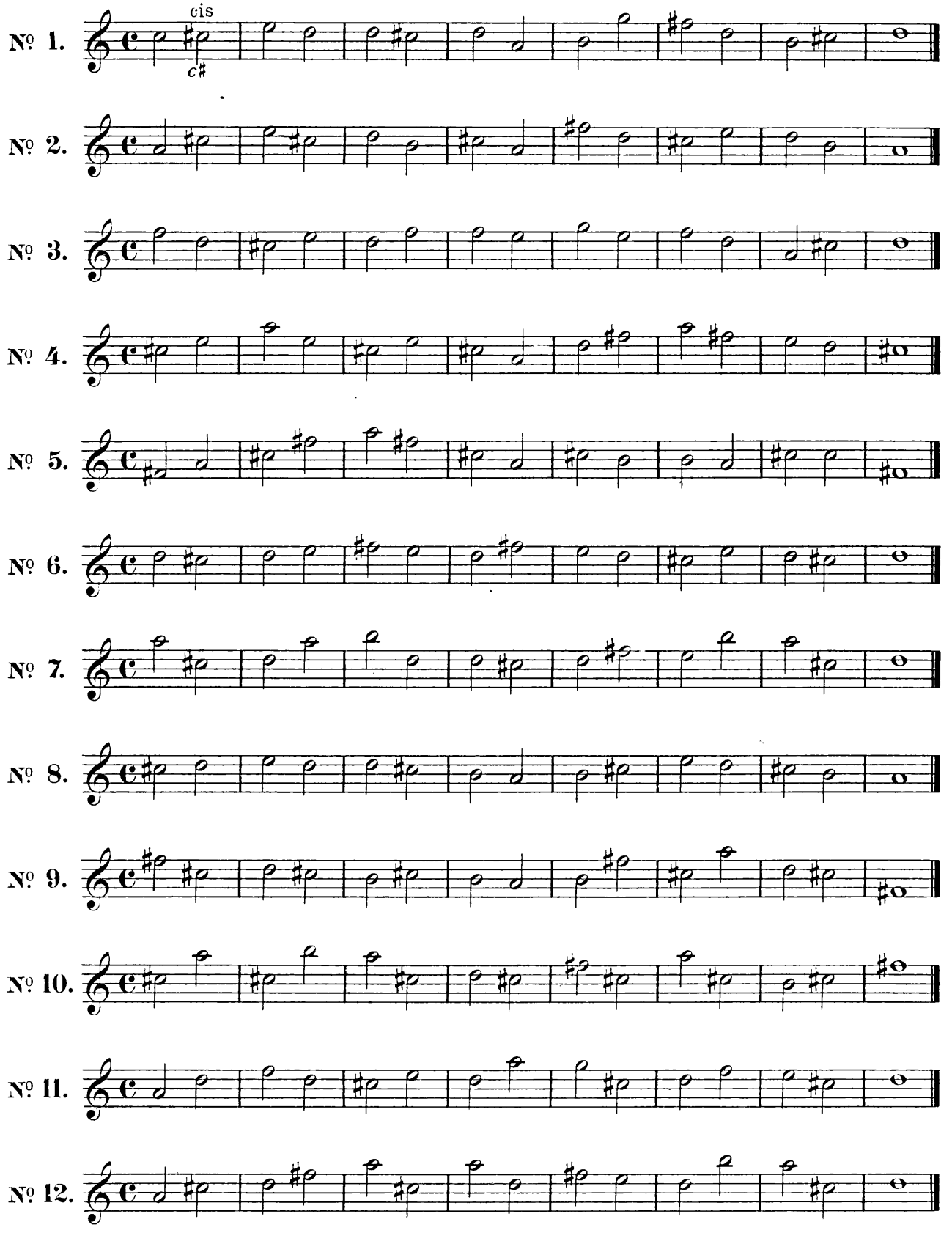
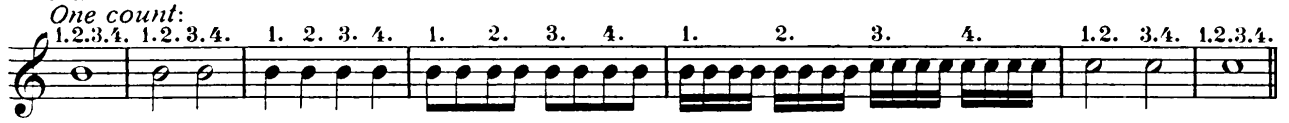
№ 18.
№ 19.
№ 20.
№ 21.
№ 22.
№ 23.
№ 24.

Der Ton Cis. | The note C♯.



Die Takteintheilung. | The division of time.

Man zähle:
One count:



Vorzeichnung: G-dur. *Signature: G-major.*

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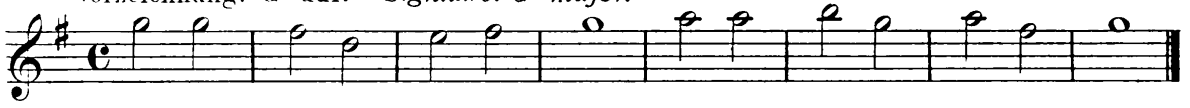

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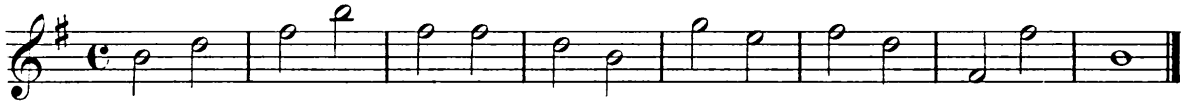

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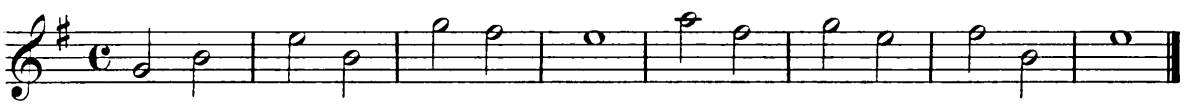

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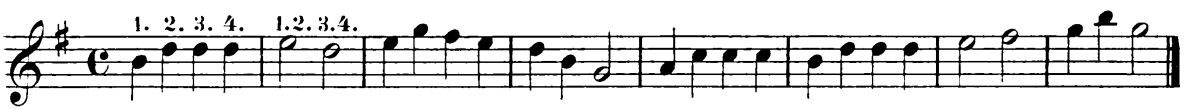

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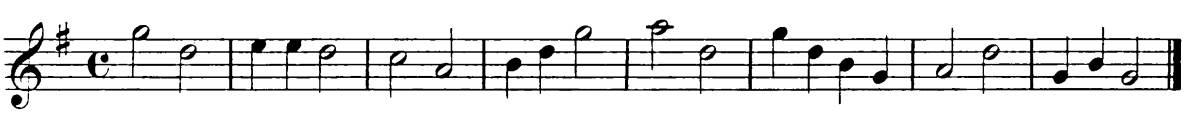

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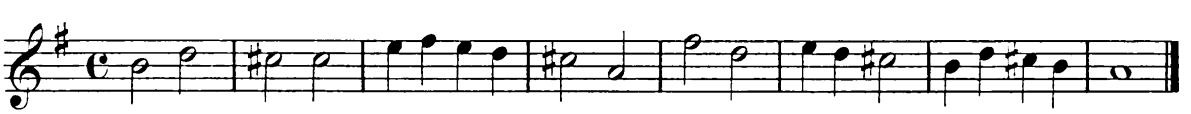

Vorzeichnung: D-dur. *Signature: D-major.*

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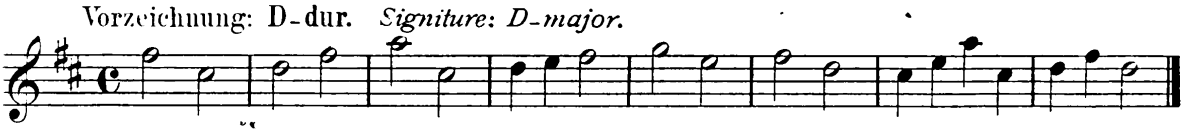

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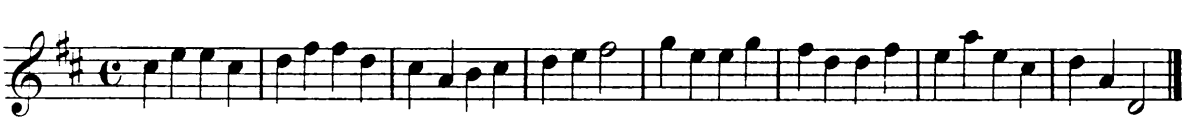

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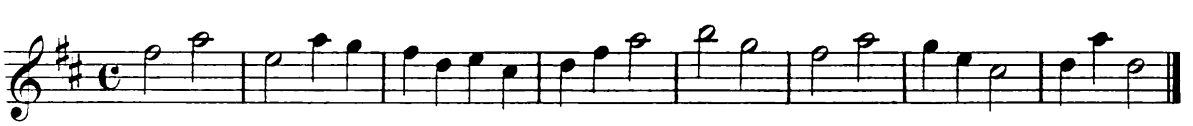

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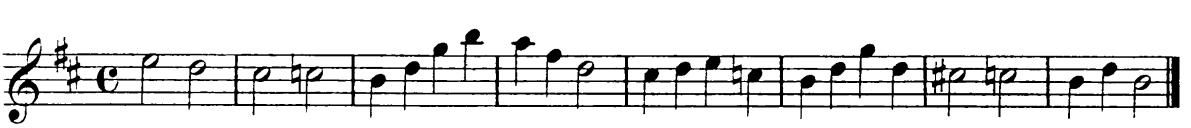

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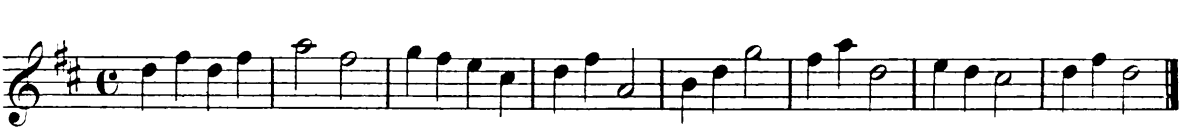
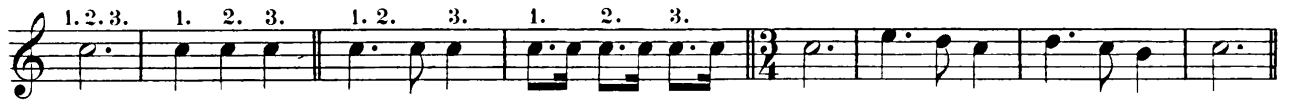
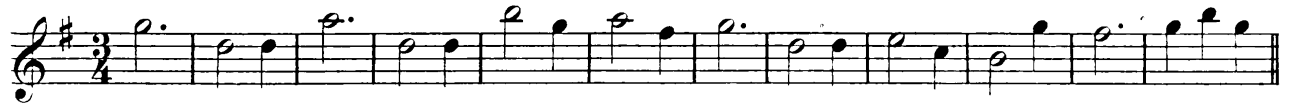
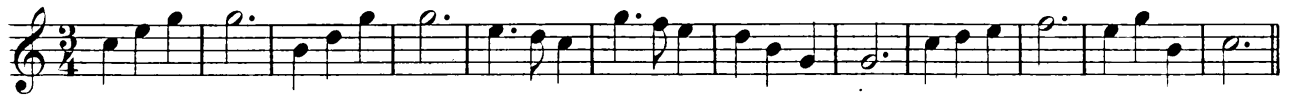


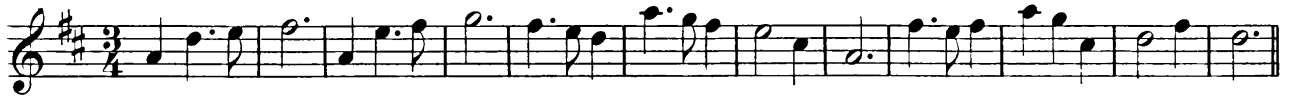
Der Punkt an der Note. | Dot on the note.

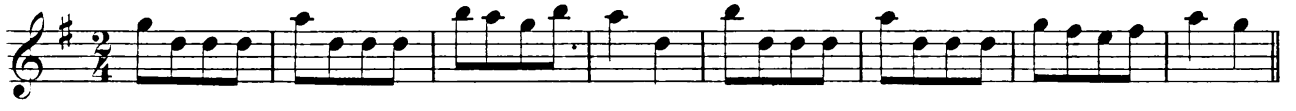


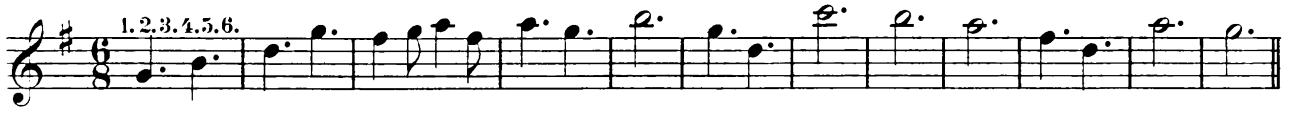
Verschiedene Taktarten. | Different kinds of time.

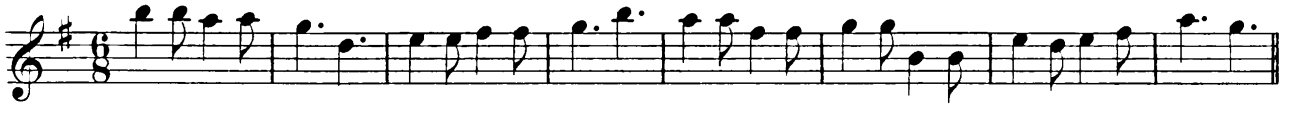


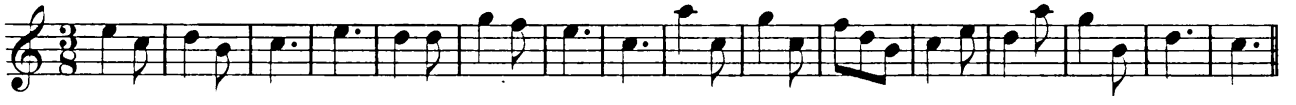


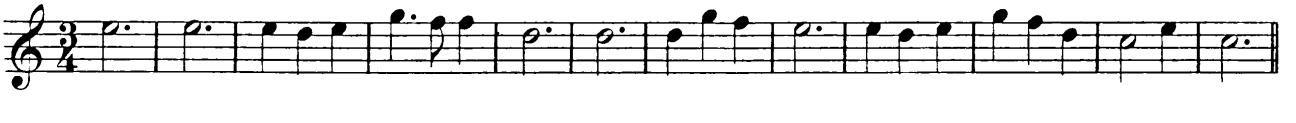


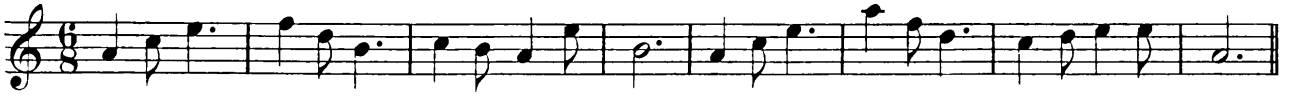


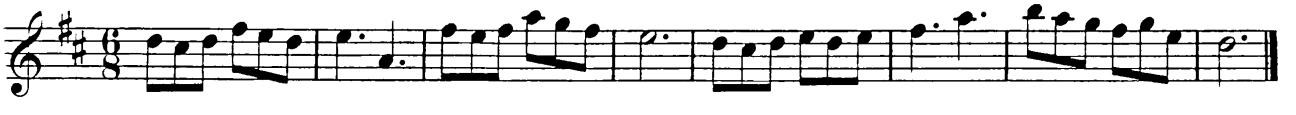




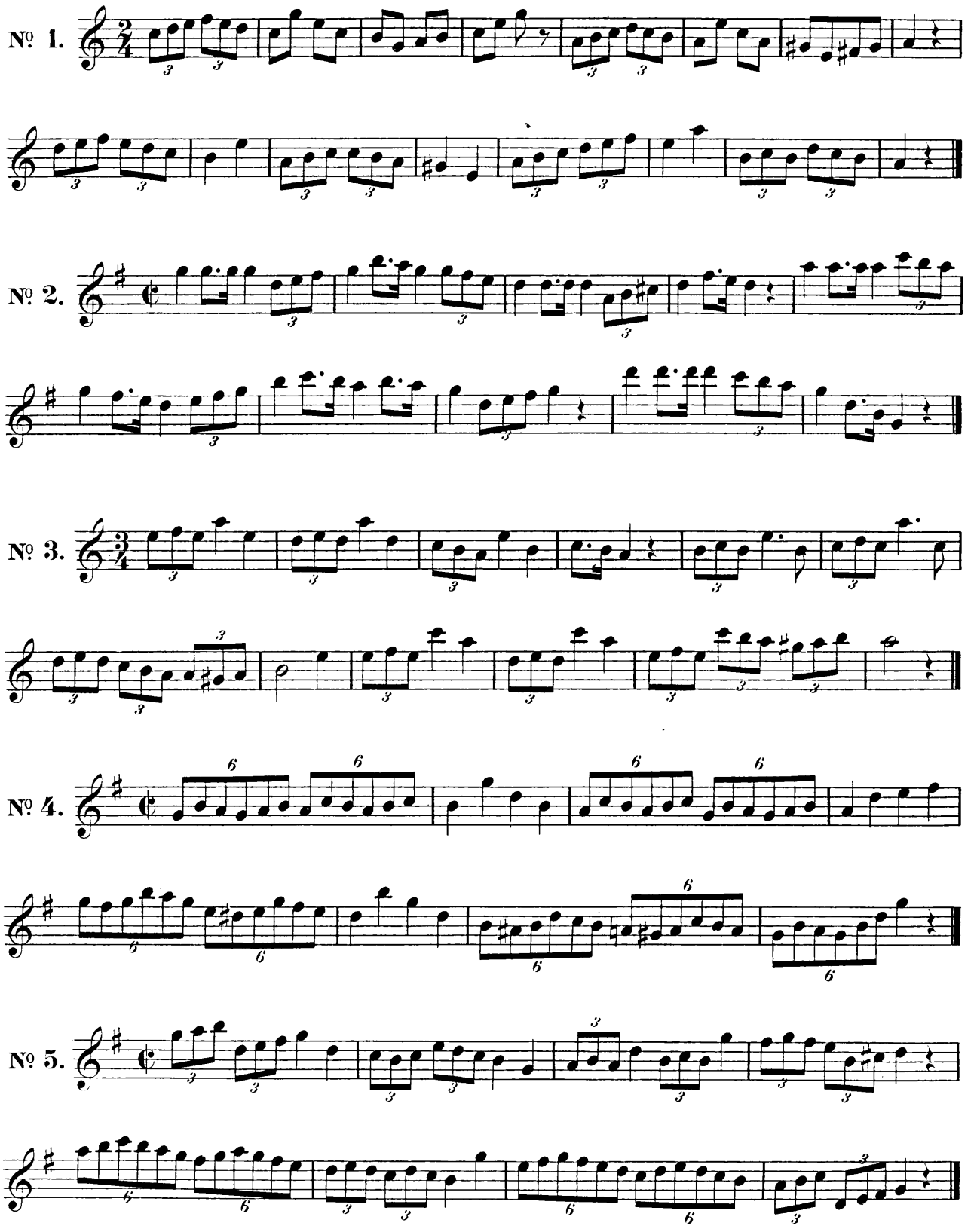






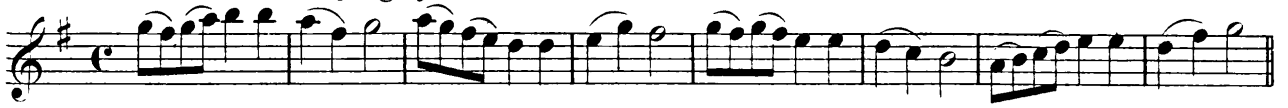


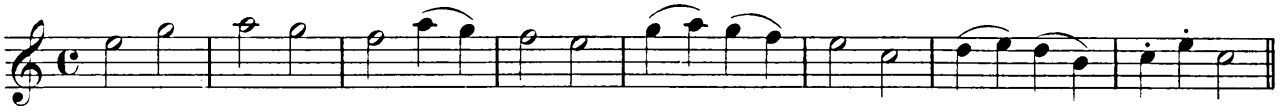
Triolen und Sextolen. | Triplets and sestuplets.

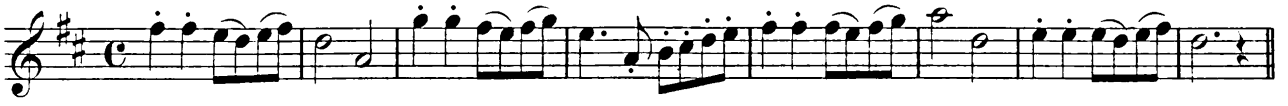


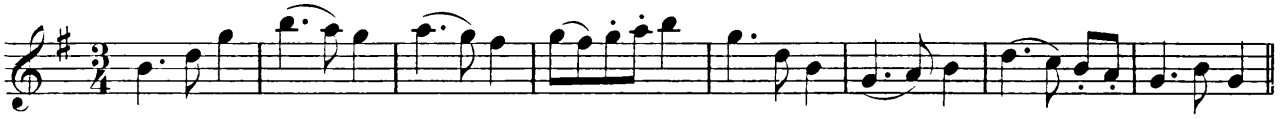
Bindungen. | Ties.

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

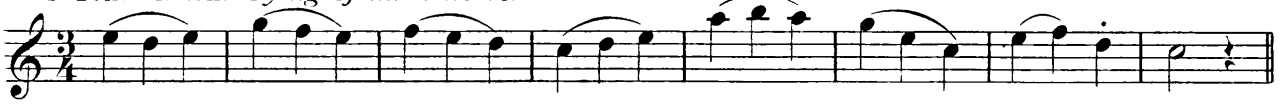


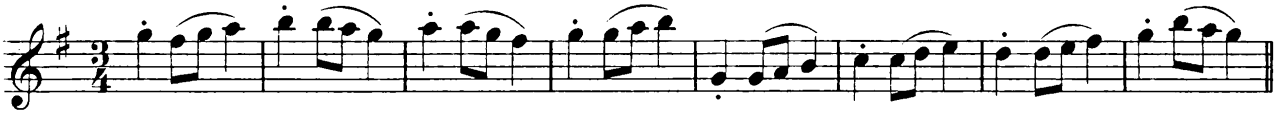


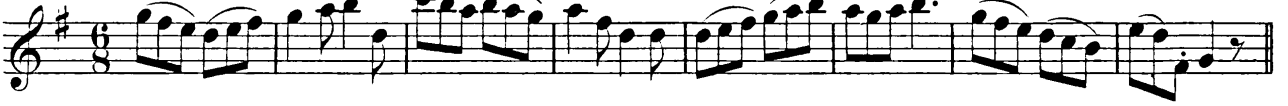




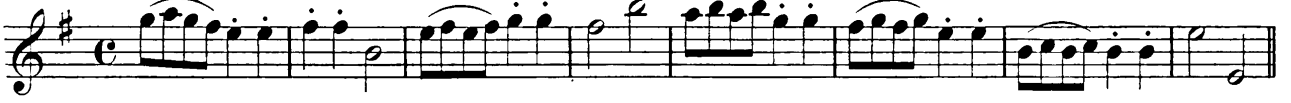
3 Töne binden. *Tying of three notes.*

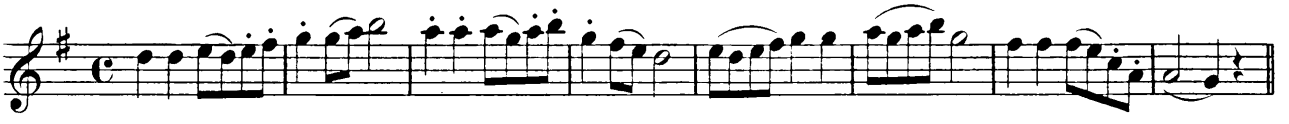


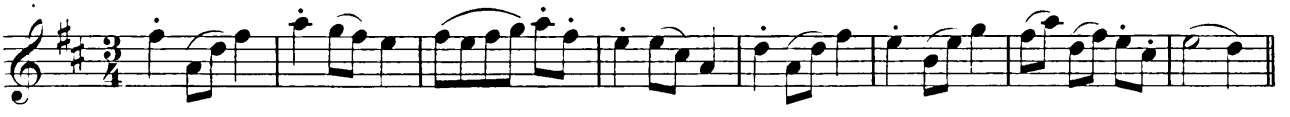




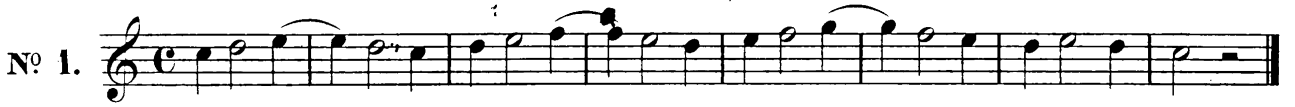
4 Töne binden. *Tying of four notes.*

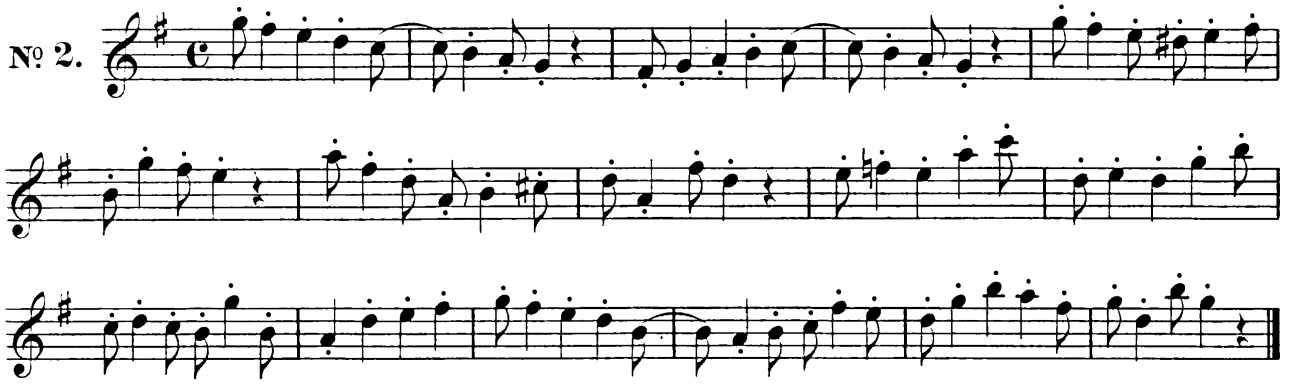


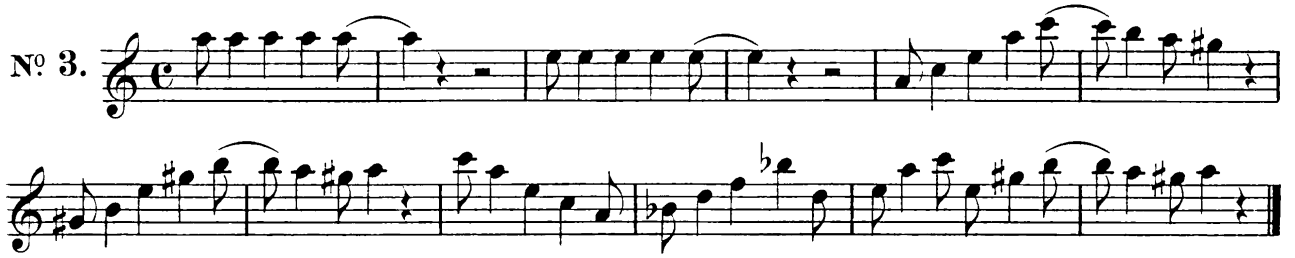


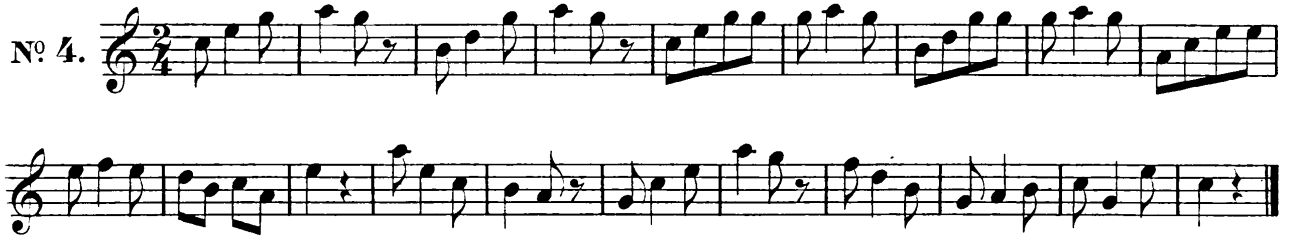


Syncopirte Noten. | Syncopated notes.

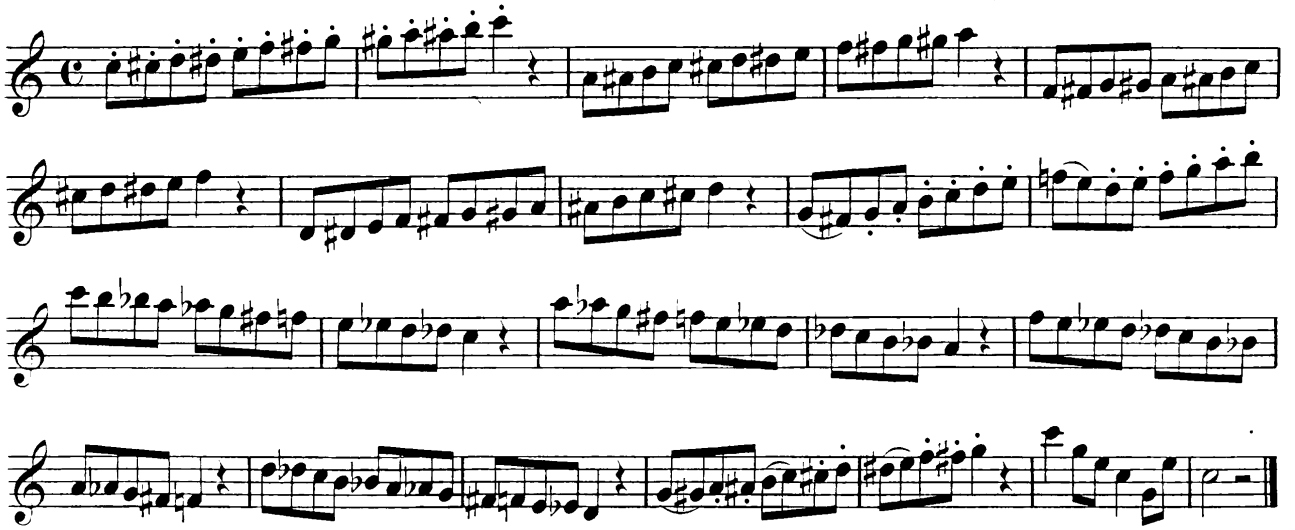






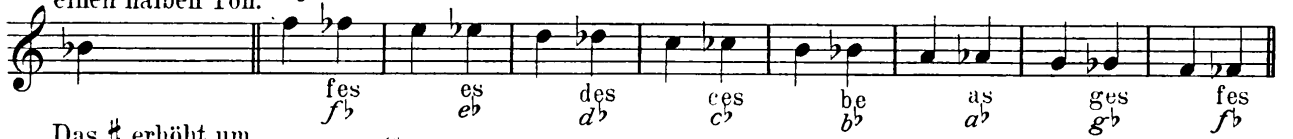


Chromatische Läufe. | Chromatic passages.

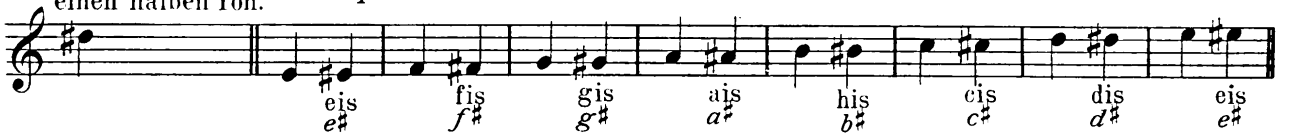


Versetzungszeichen. | Chromatic signs.

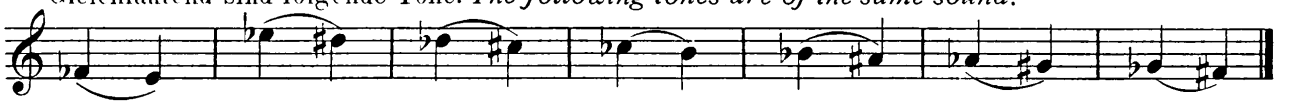
Das ♭ erniedrigt um einen halben Ton. *A flat (♭) lowers a note a semi-tone.*



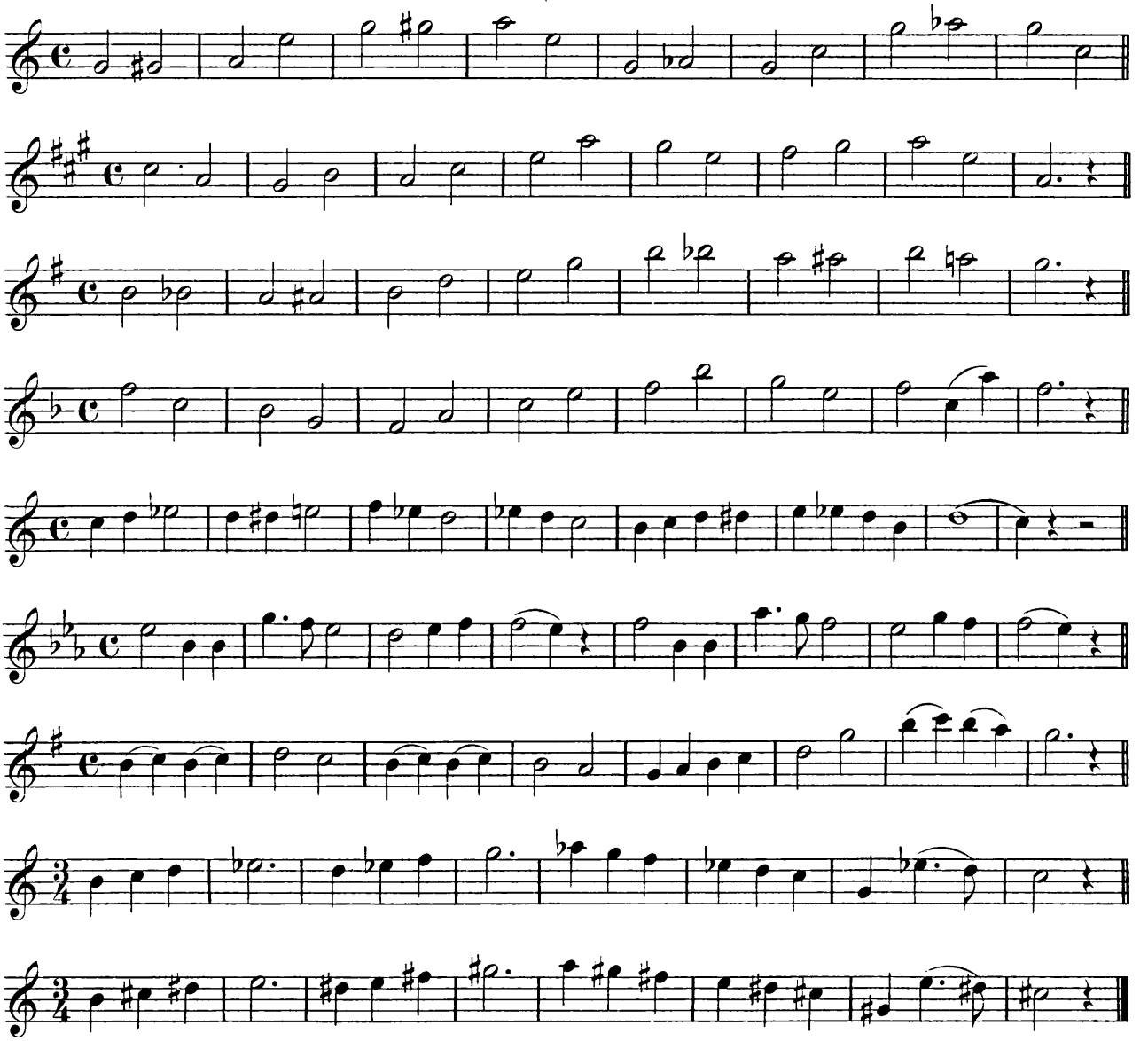
Das ♯ erhöht um einen halben Ton. *A sharp (♯) raises a note a semi-tone.*



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



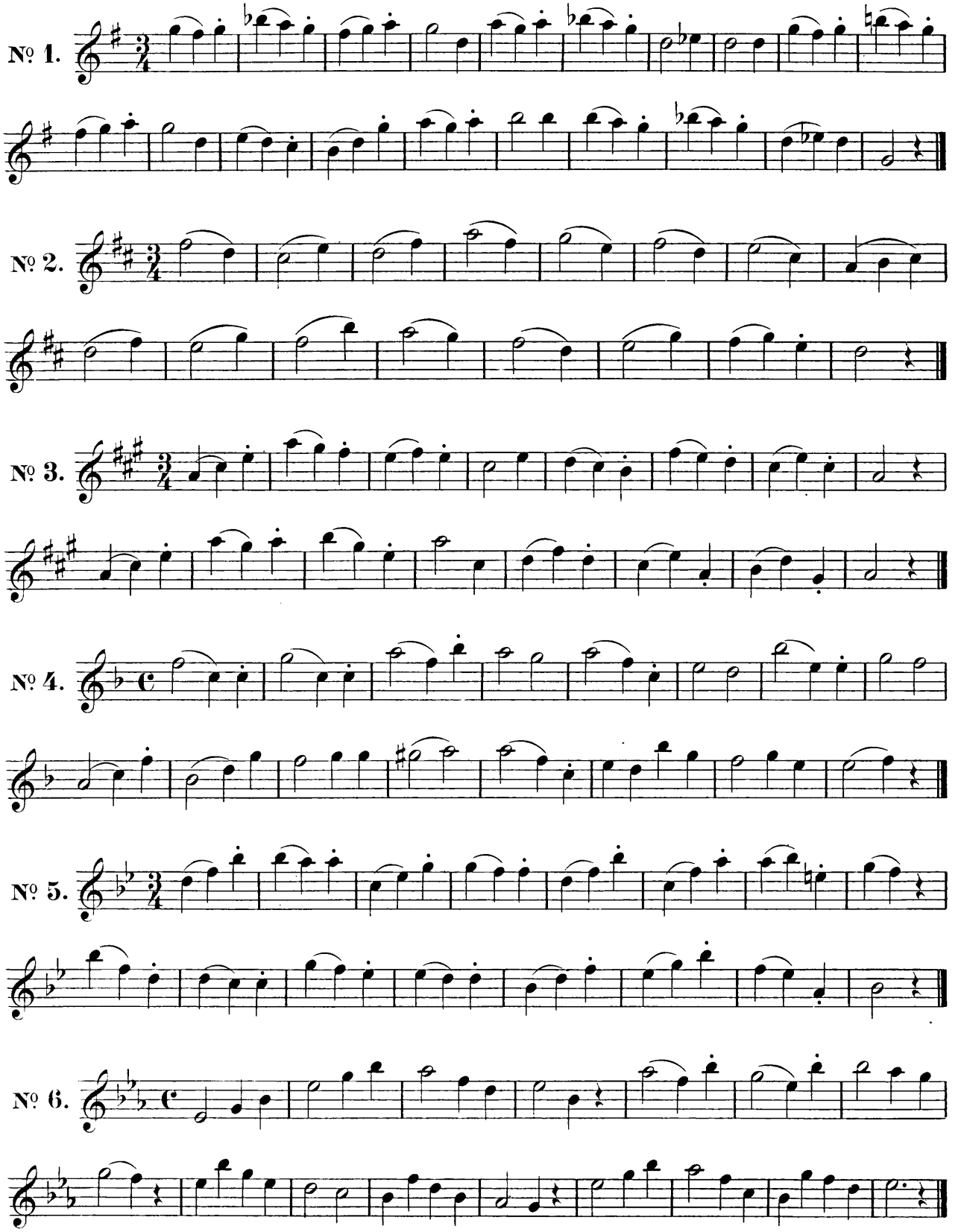
Beispiele. | Examples.

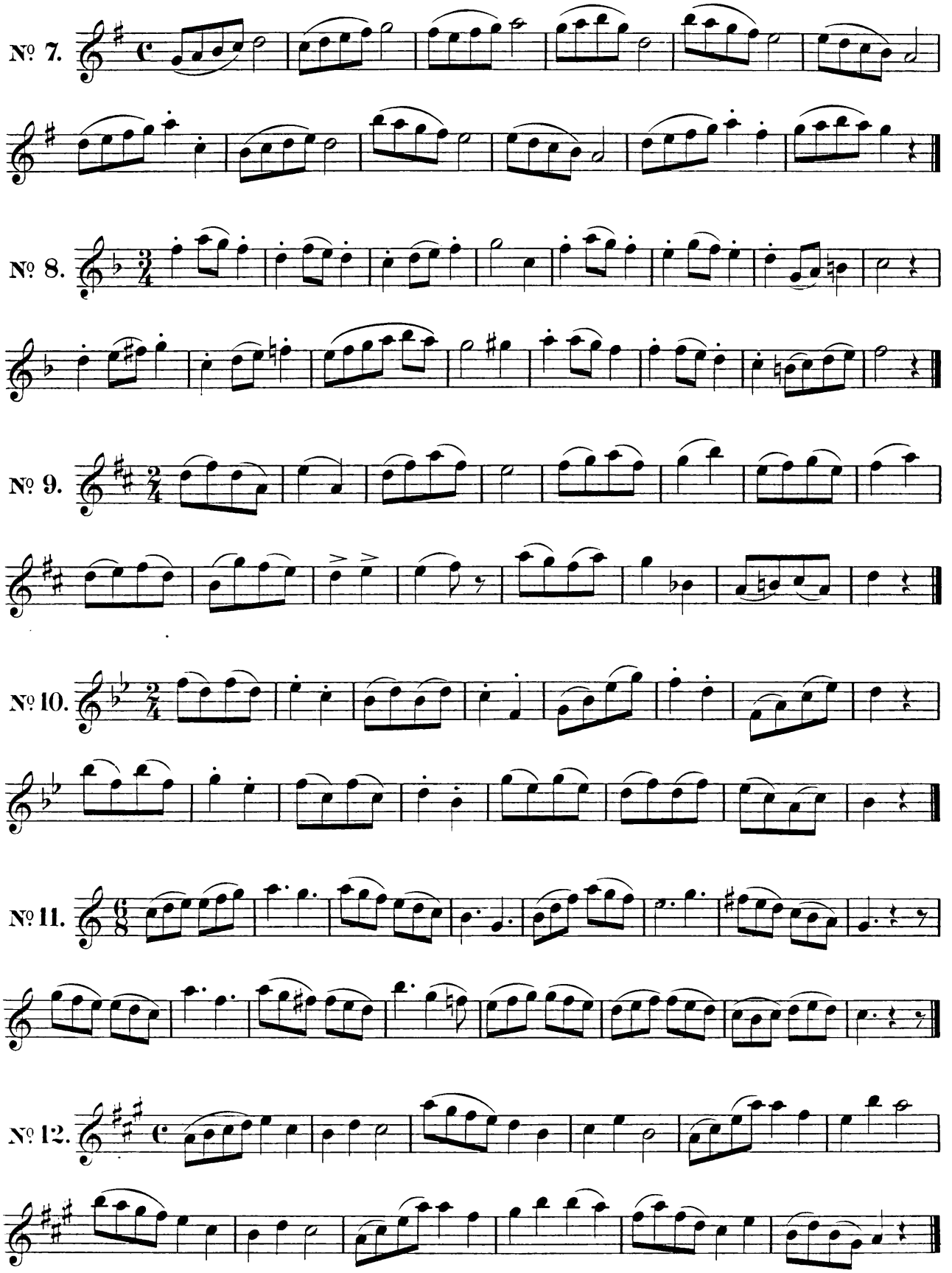


Leichte Uebungen

in den bisher kennen gelernten Tönen.

Easy exercises in notes already learnt.

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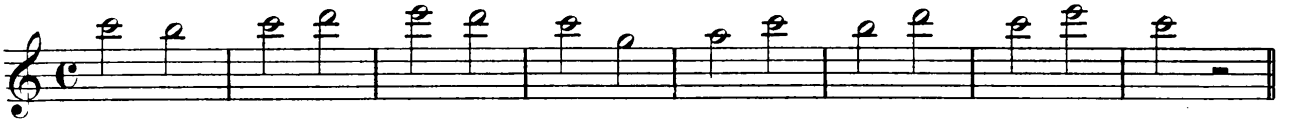
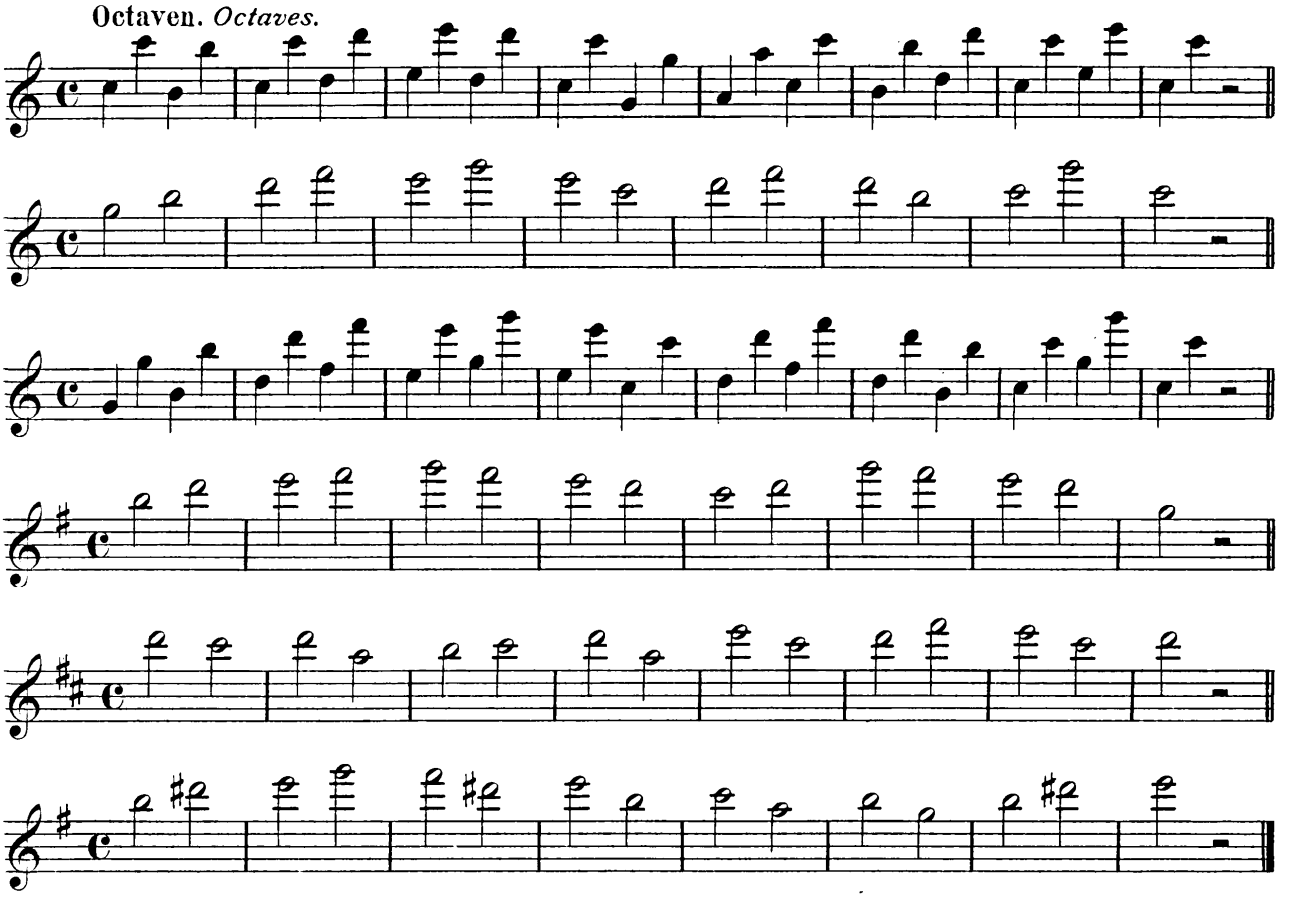
Höhere Töne. | Higher notes.

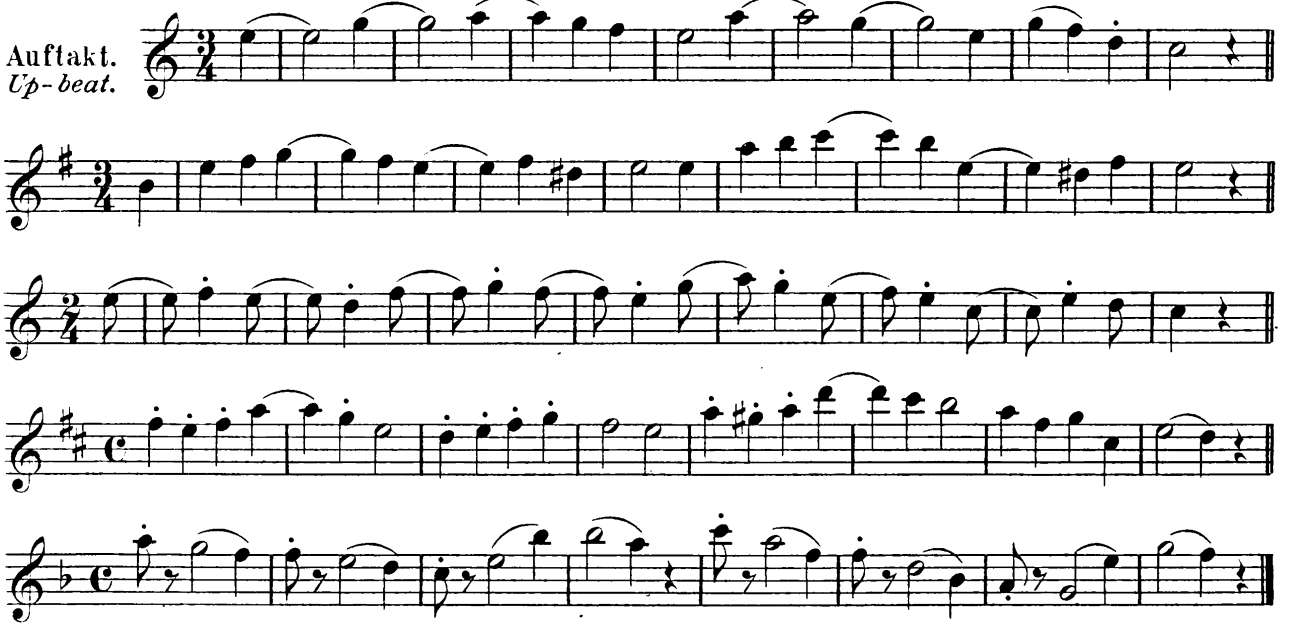


Octaven. *Octaves.*

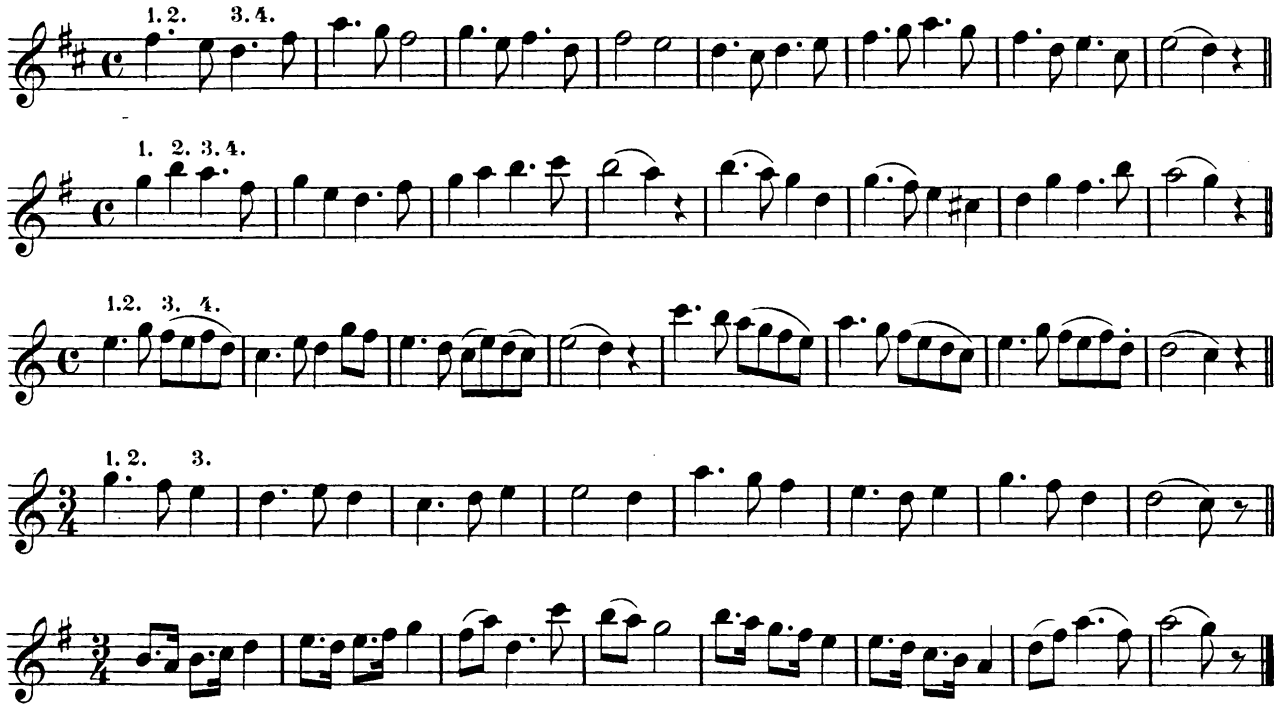


Bindungen. | Ties.

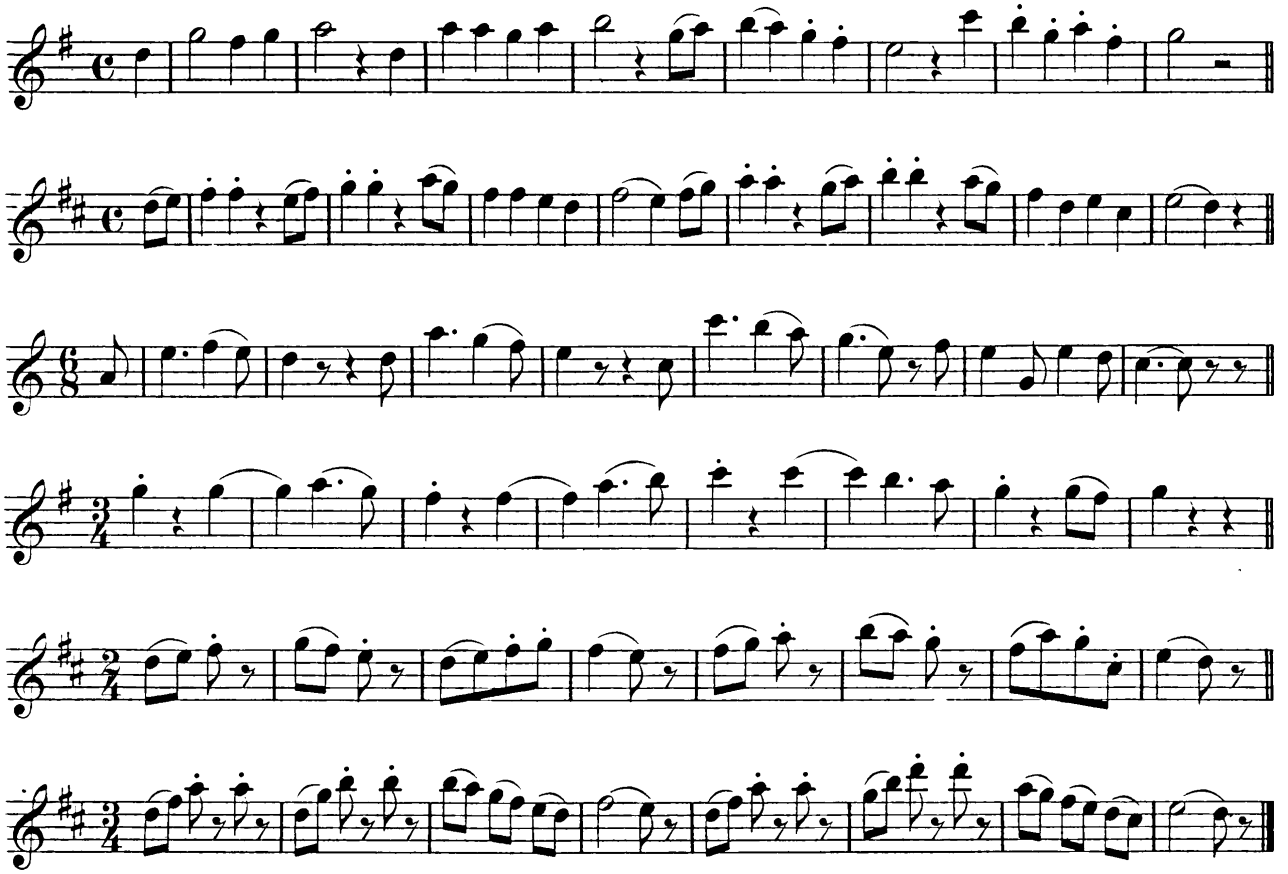
Auftakt.
Up-beat.



Uebungsstücke mit punktirten Noten. | Exercises with dotted notes.

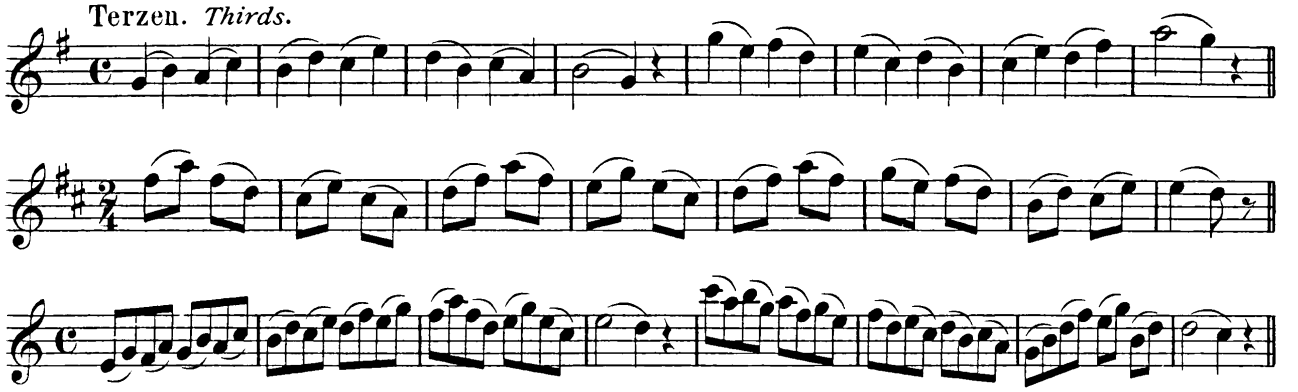


Uebungsstücke mit Pausen. | Exercises with rests.

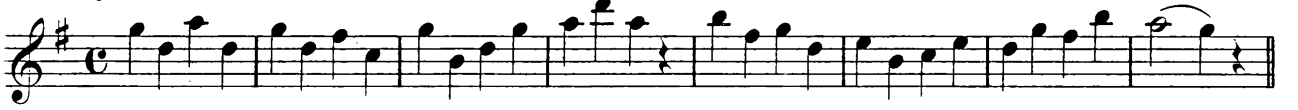


Uebungen in verschiedenen Intervallen. | Exercises in different intervals.

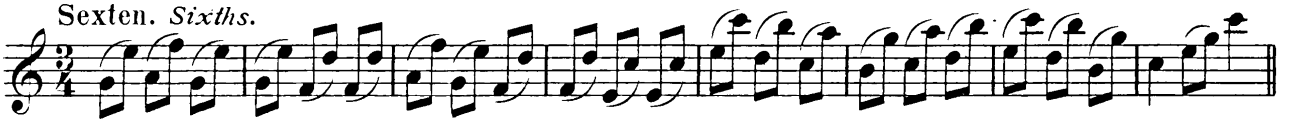
Terzen. *Thirds.*



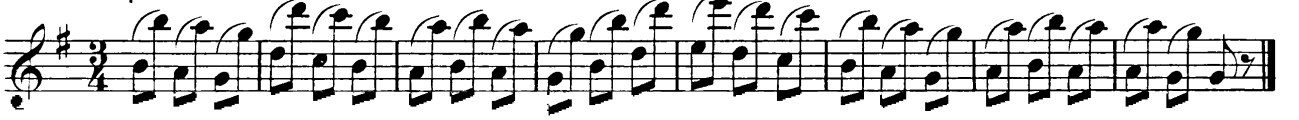
Quarten und Quinten. *Fourths and Fifths.*



Sexten. *Sixths.*

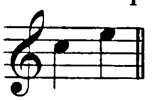


Octaven. *Octaves.*

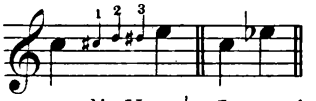


Dur-und Moll-Tonarten.

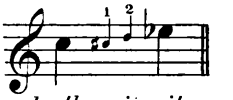
Es giebt zwei Tongeschlechter, welche Dur- und Moll— genannt werden. Man erkennt sie zunächst an ihrer Terz, welche bei einer Dur-Tonart **gross**, dagegen bei einer Moll-Tonart **klein** sein muss. Der Unterschied zwischen einer grossen und kleinen Terz besteht darin, dass zwischen der grossen Terz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



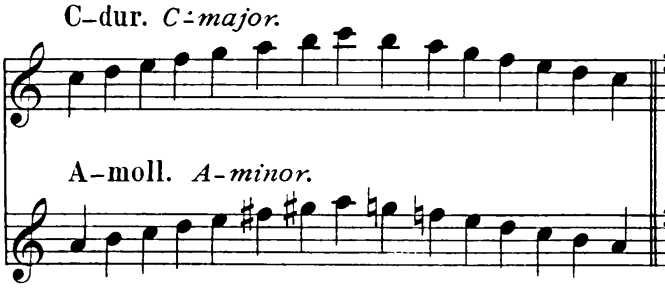
Ferner wird bei den Dur-Tonarten nur die Vorzeichnung berücksichtigt, während bei den Moll-Tonarten die **6.** und **7.** Stufe aufwärtsgehend erhöht werden muss. Z. B.

Major-and Minor-Keys.

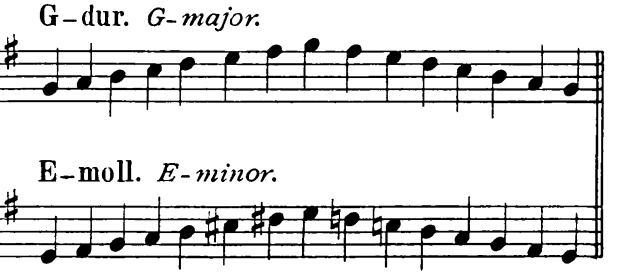
Two different kinds of keys exist, which are called Major and Minor. One recognizes them firstly by their thirds, which are larger in major, and smaller in minor. The difference between a major and minor third consists of one semi-tone; the semi-tones lying between a major third are three in number,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



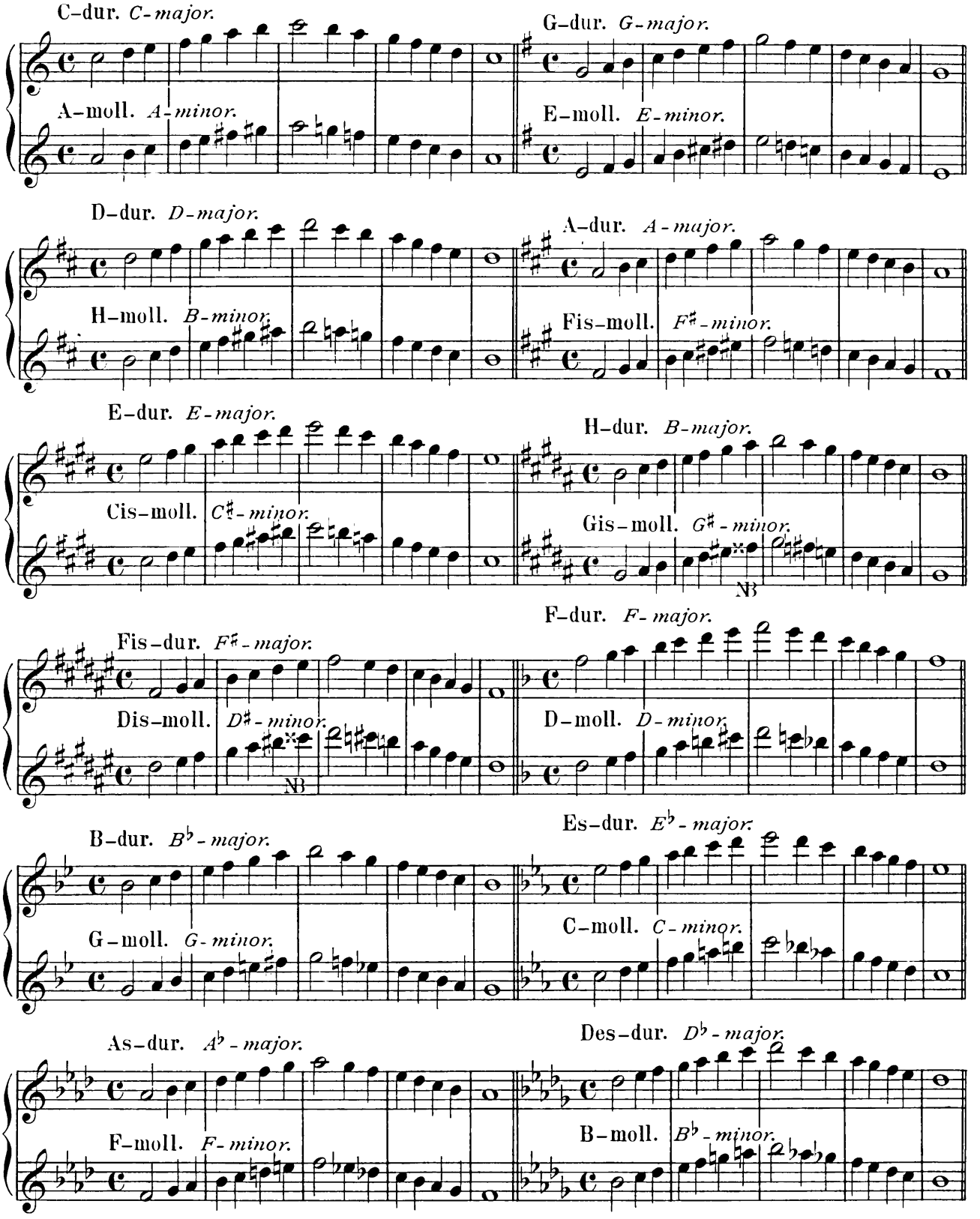
G-dur. *G-major.*



A-moll. *A-minor.*

E-moll. *E-minor.*

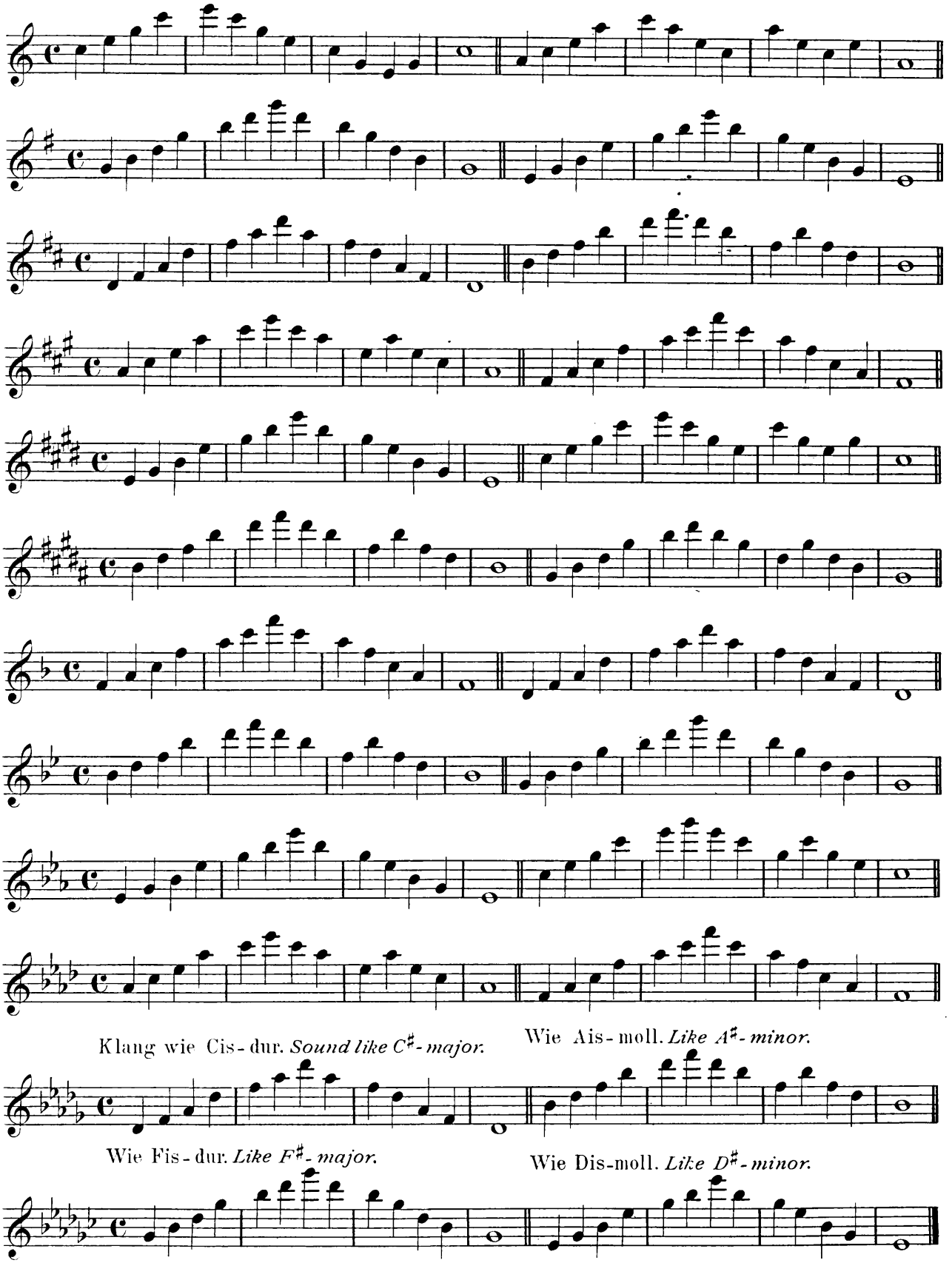
Sämmtliche Tonarten in Dur und Moll. | All keys in major and minor.



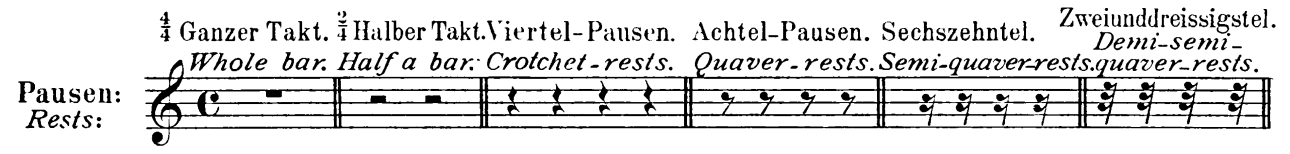
NB. Das Doppelkreuz (×) erhöht um 2 halbe Töne. Die Note heisst: fisis, oder Doppelfis und ist gleichlautend mit ebenso mit

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

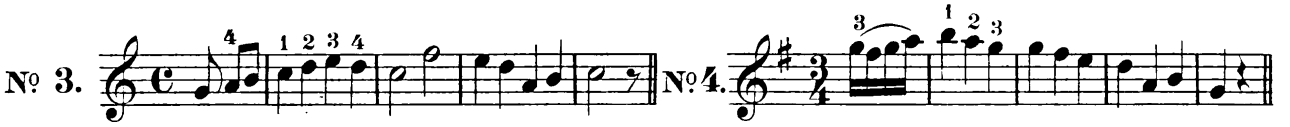
Uebungen im Dreiklang. | Exercises in the triad.

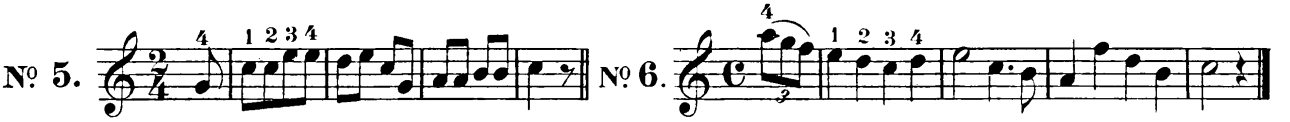


Auftakt und Pausen. | „Before the bar" or upward beat and rests.

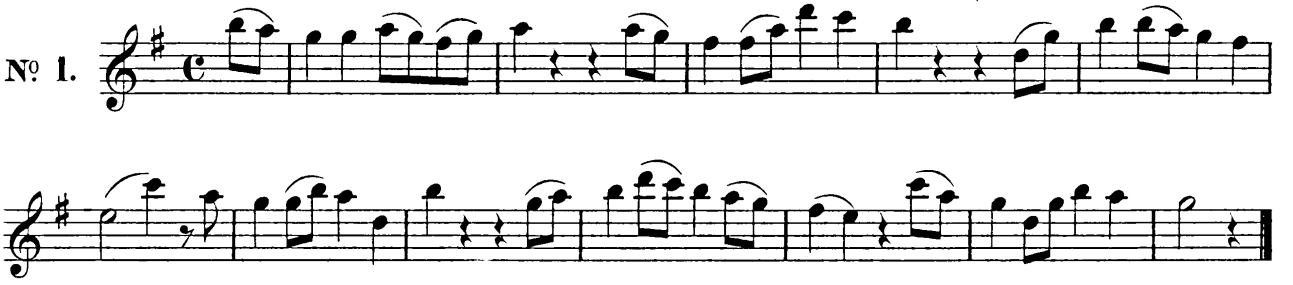


Auftakt. *Before the bar or upward beat.*

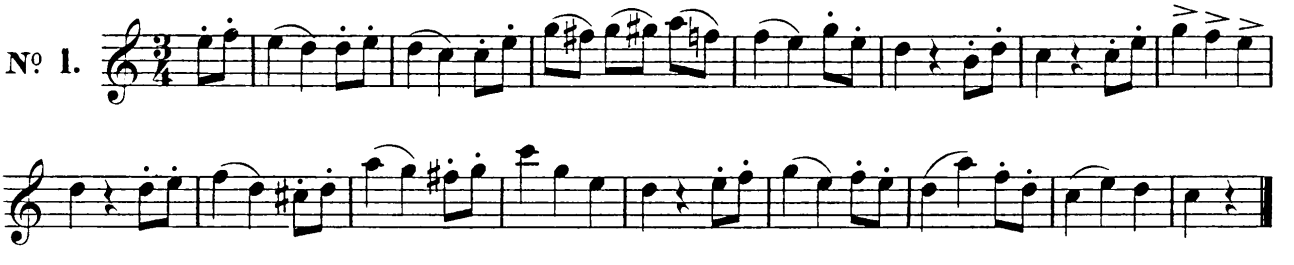


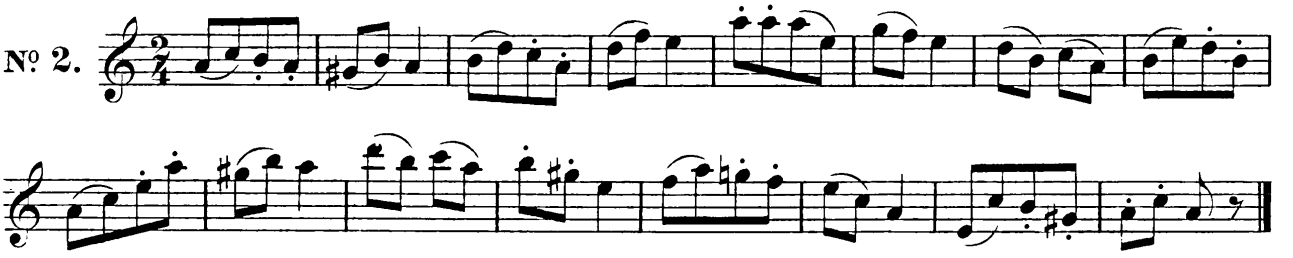


Uebung mit Anwendung des Auftaktes und der Pausen. | **Exercise with the employment of notes before the bar, and rests.**



Uebungen in Dur-und Molltonarten. | Exercises in major- and minor-keys.





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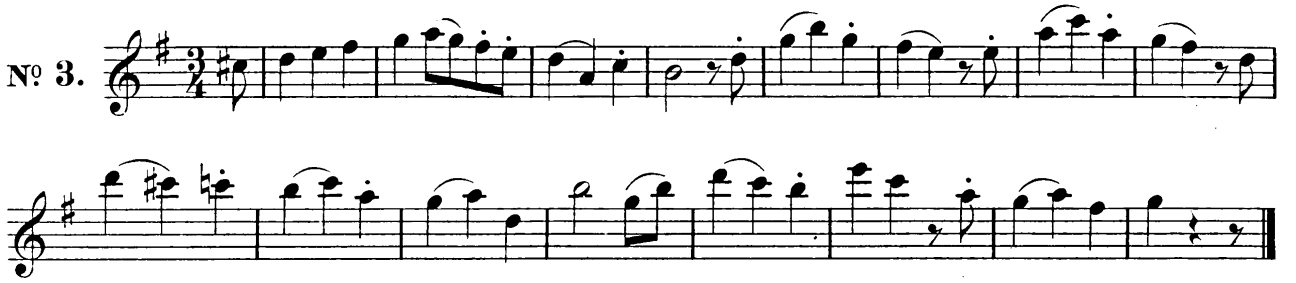

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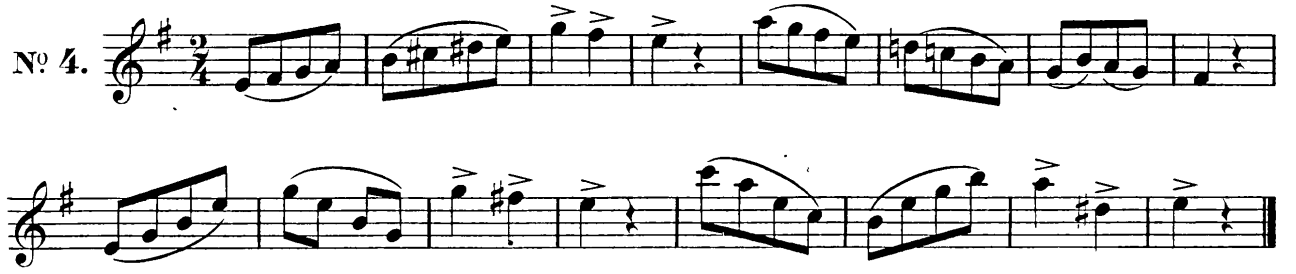

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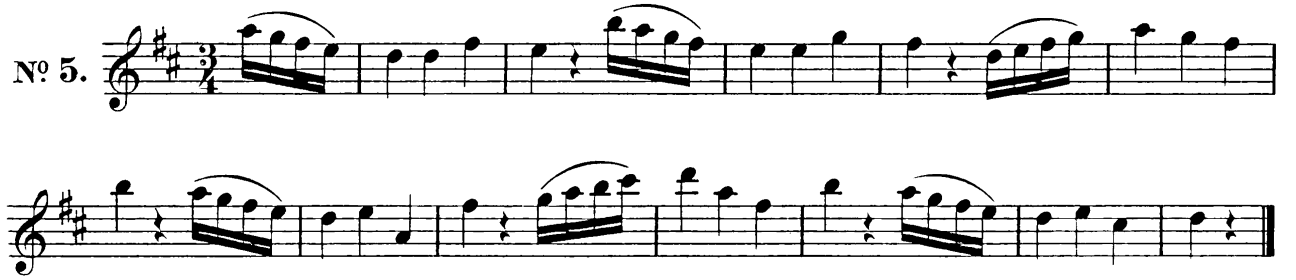

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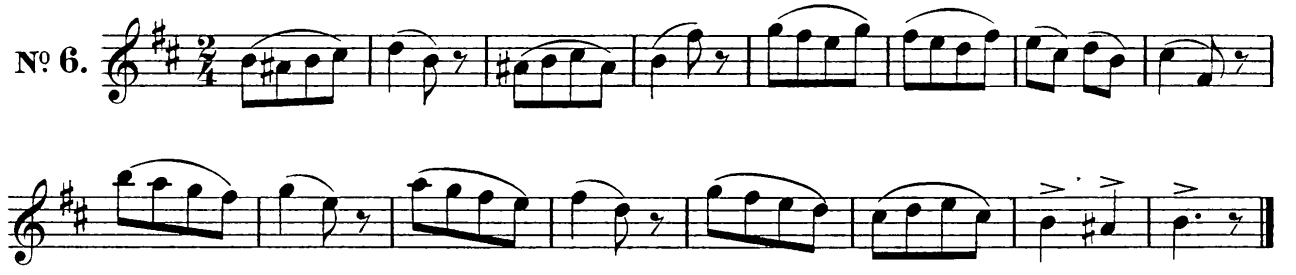

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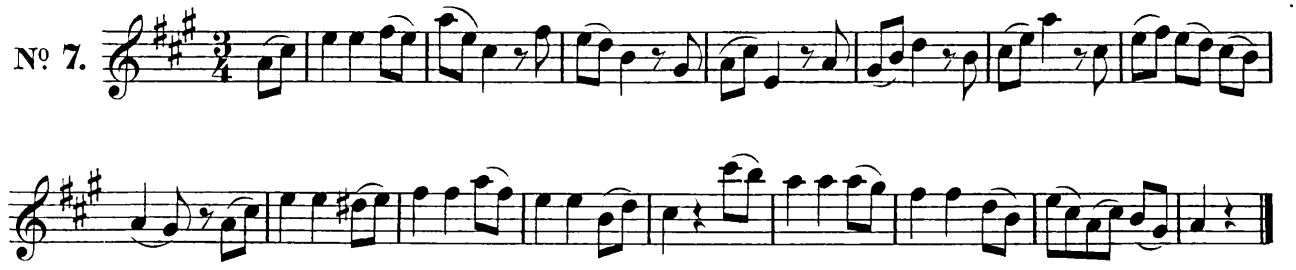

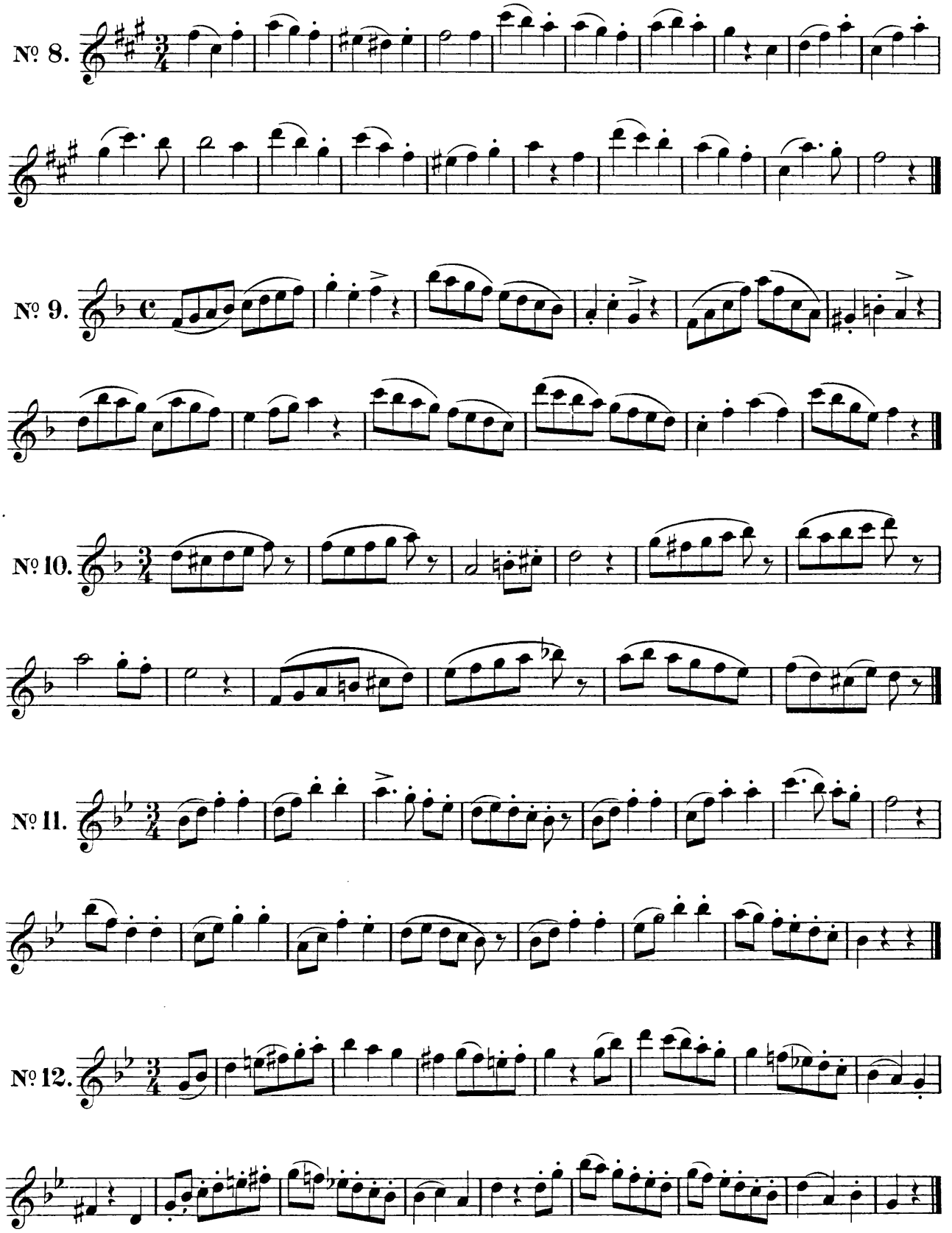
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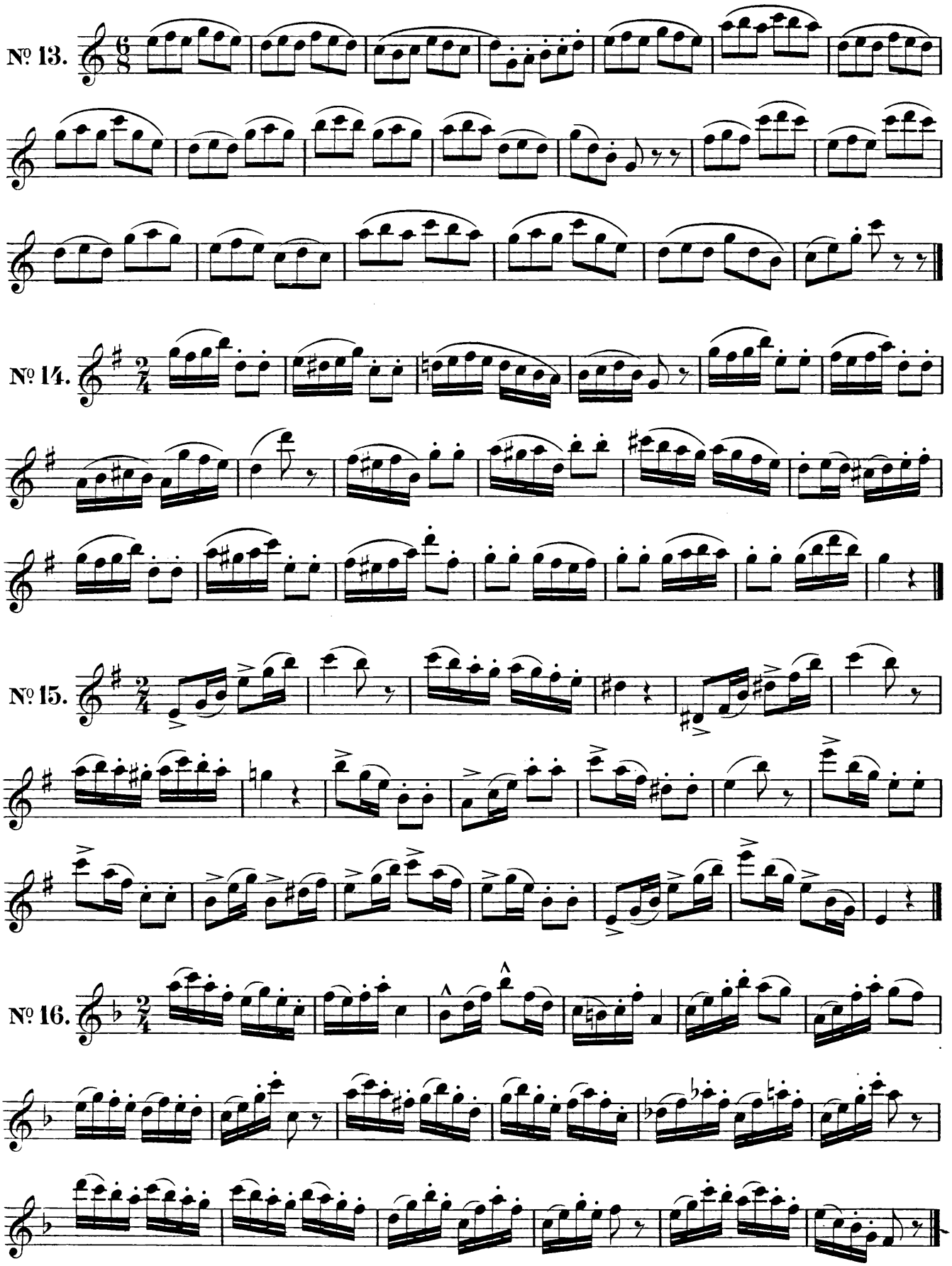
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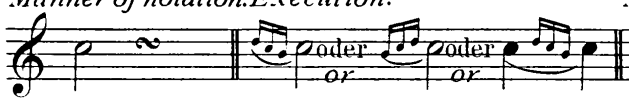
№ 16.

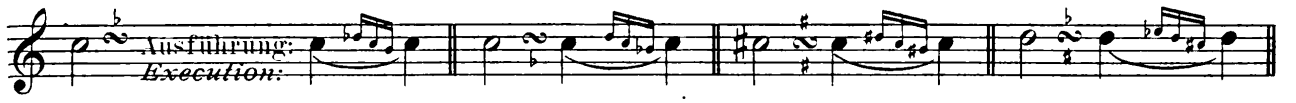
Verzierungen.

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 ♭ über oder unter der betreffenden Note angegeben. Z. B.



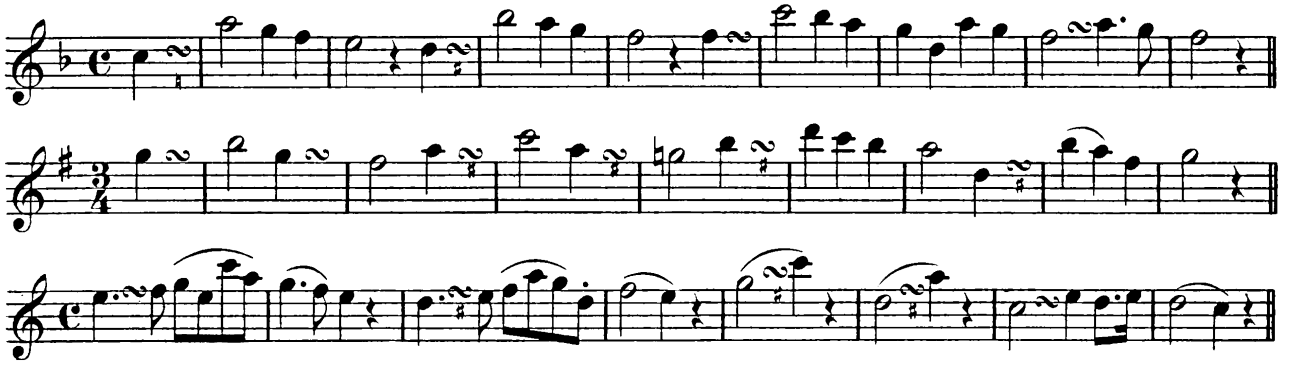
Ornaments.

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

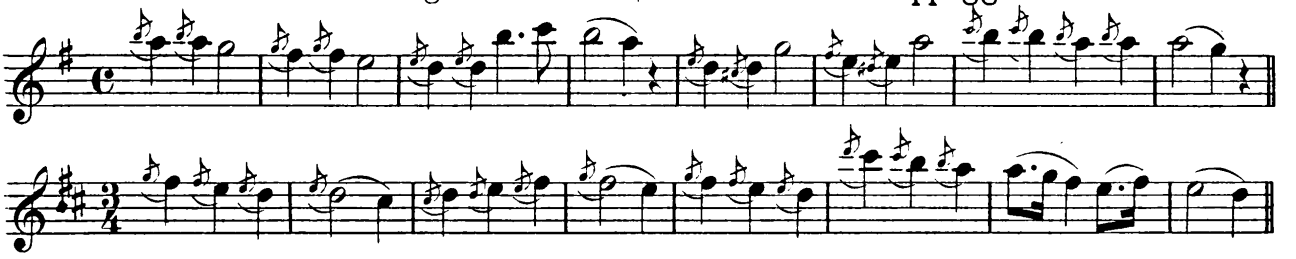
Schreibart. Ausführung.
Manner of notation. Execution.

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:

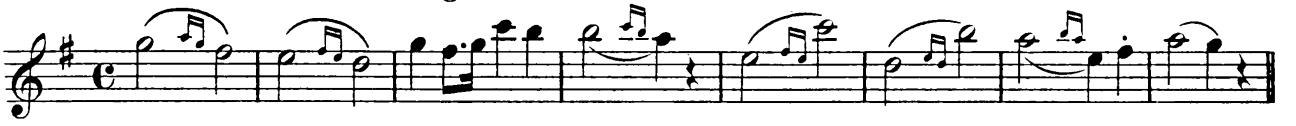
Beispiele. | Examples.



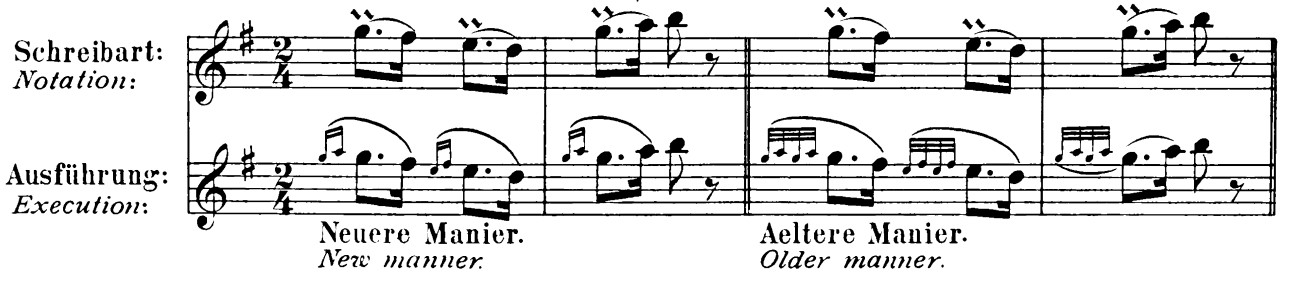
Der Vorschlag. | The Appoggiatura.



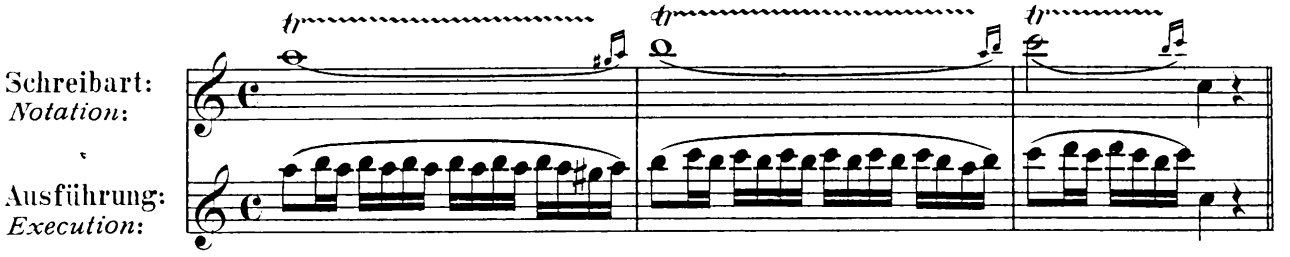
Der Nachschlag. | The After-beat.



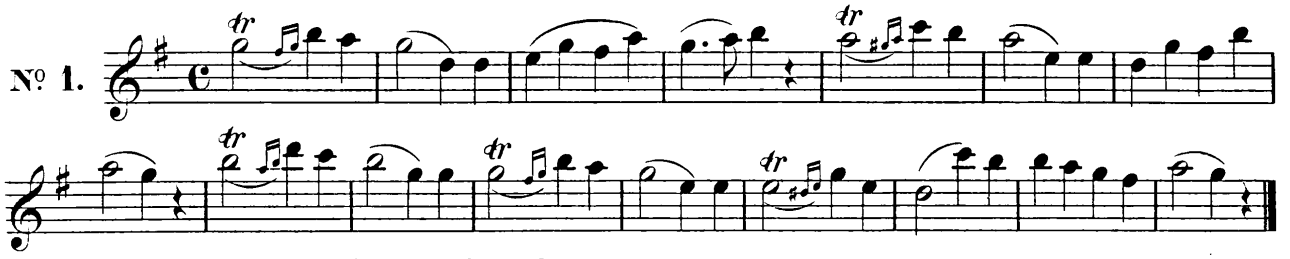
Der Pralltriller. | The Mordent.



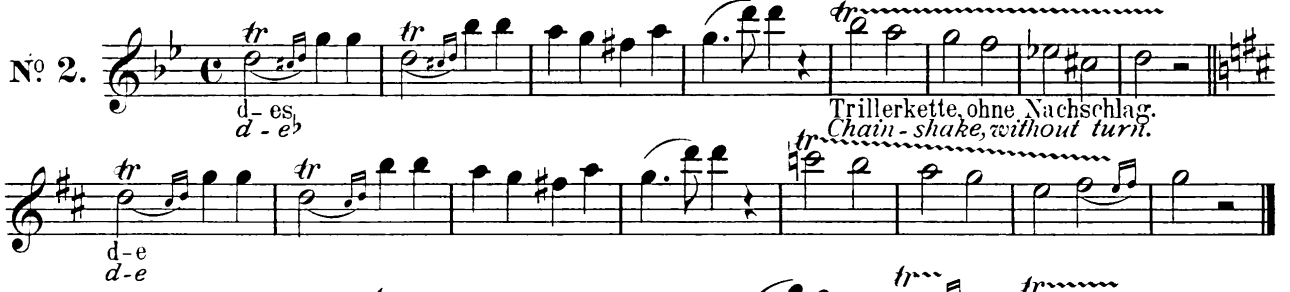
Der Triller mit Nachschlag. | Shake with turn (after-beat.)

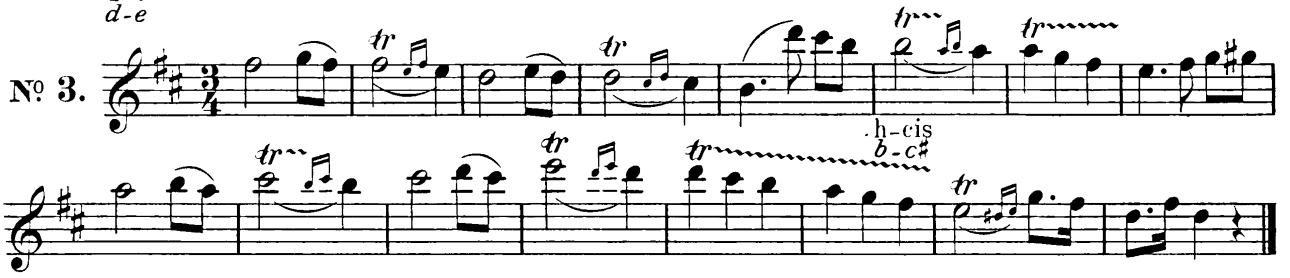


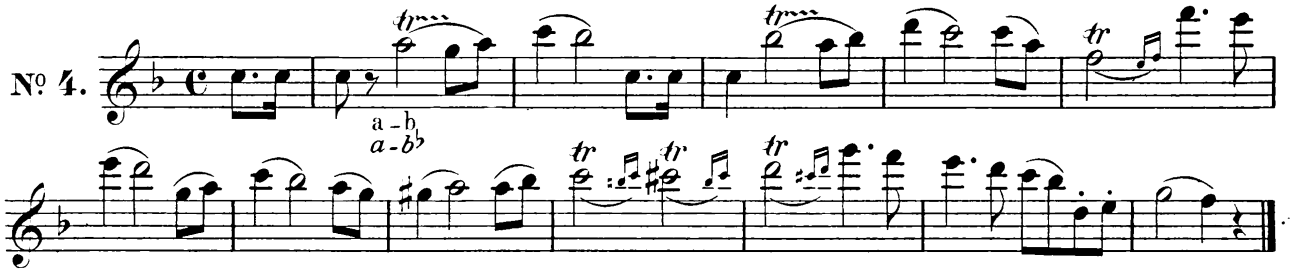
Beispiele. | Examples.

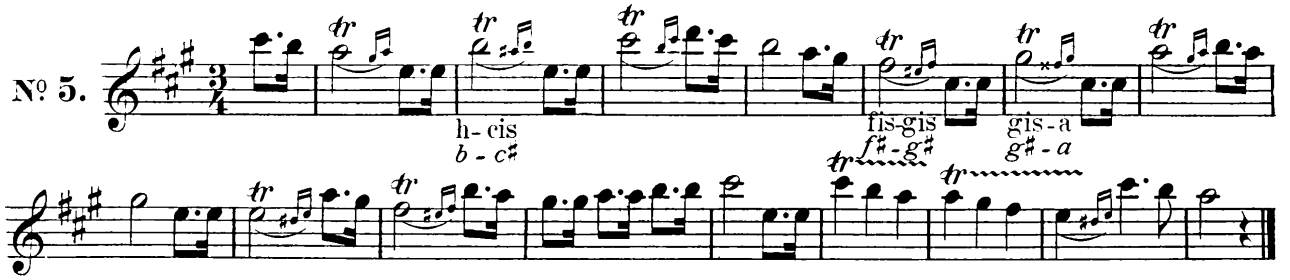


Die Vorzeichnung ist beim Triller zu berücksichtigen. *The signiture has to be regarded with the shake.*



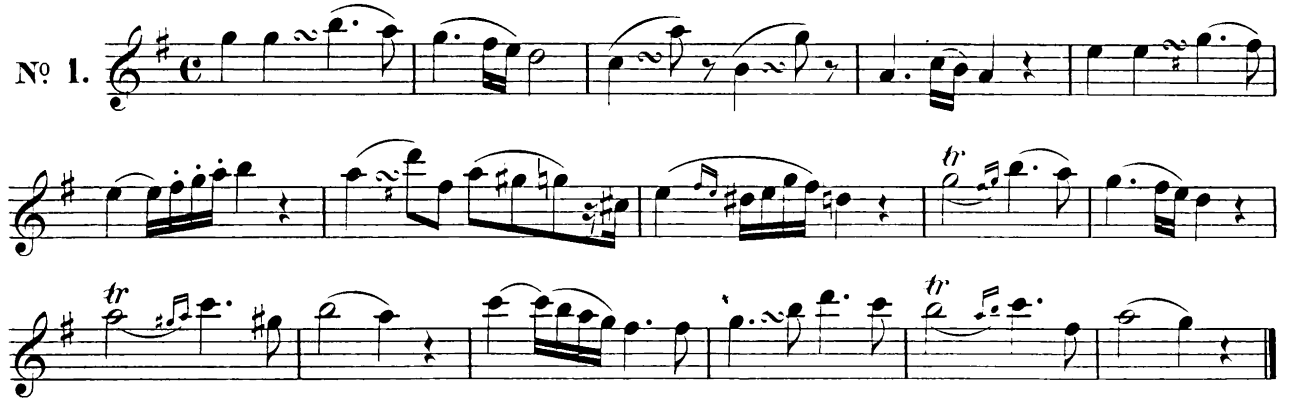




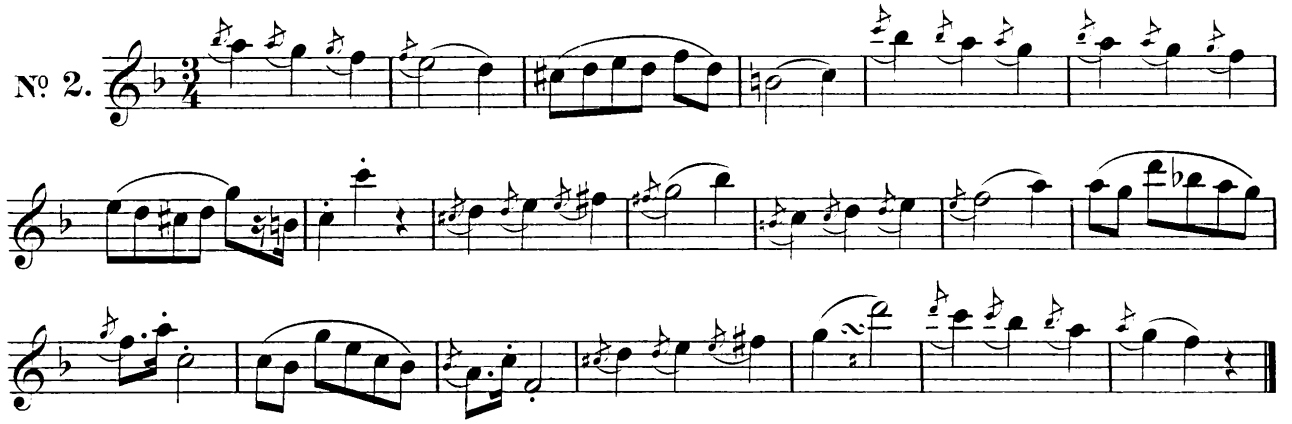


Stücke mit Verzierungen. | Movements with ornamentations.

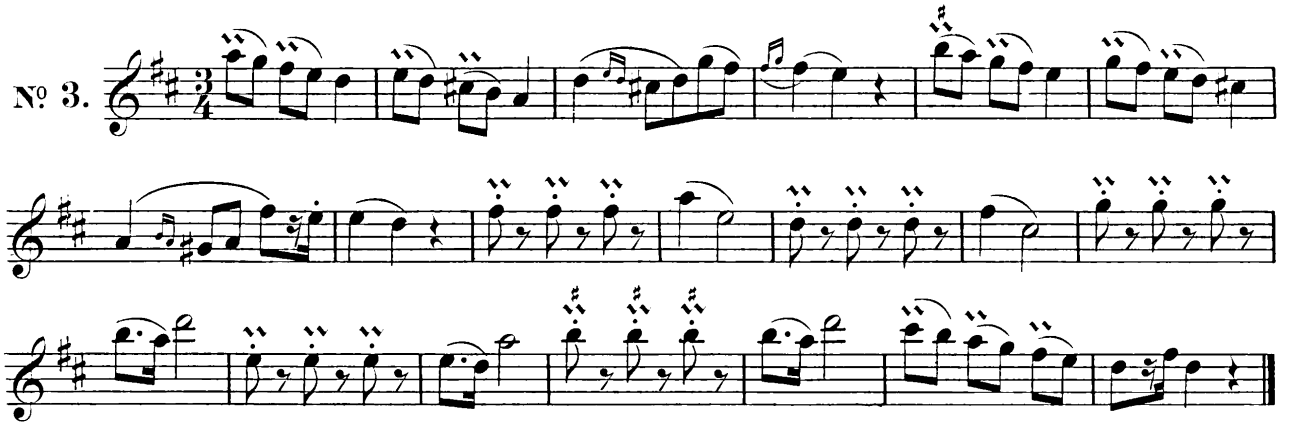
No. 1.



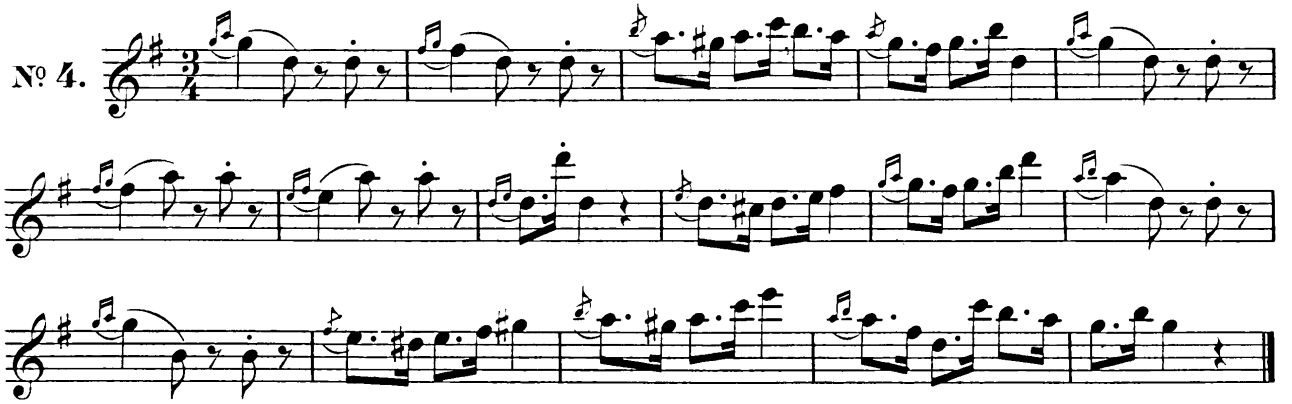
No. 2.

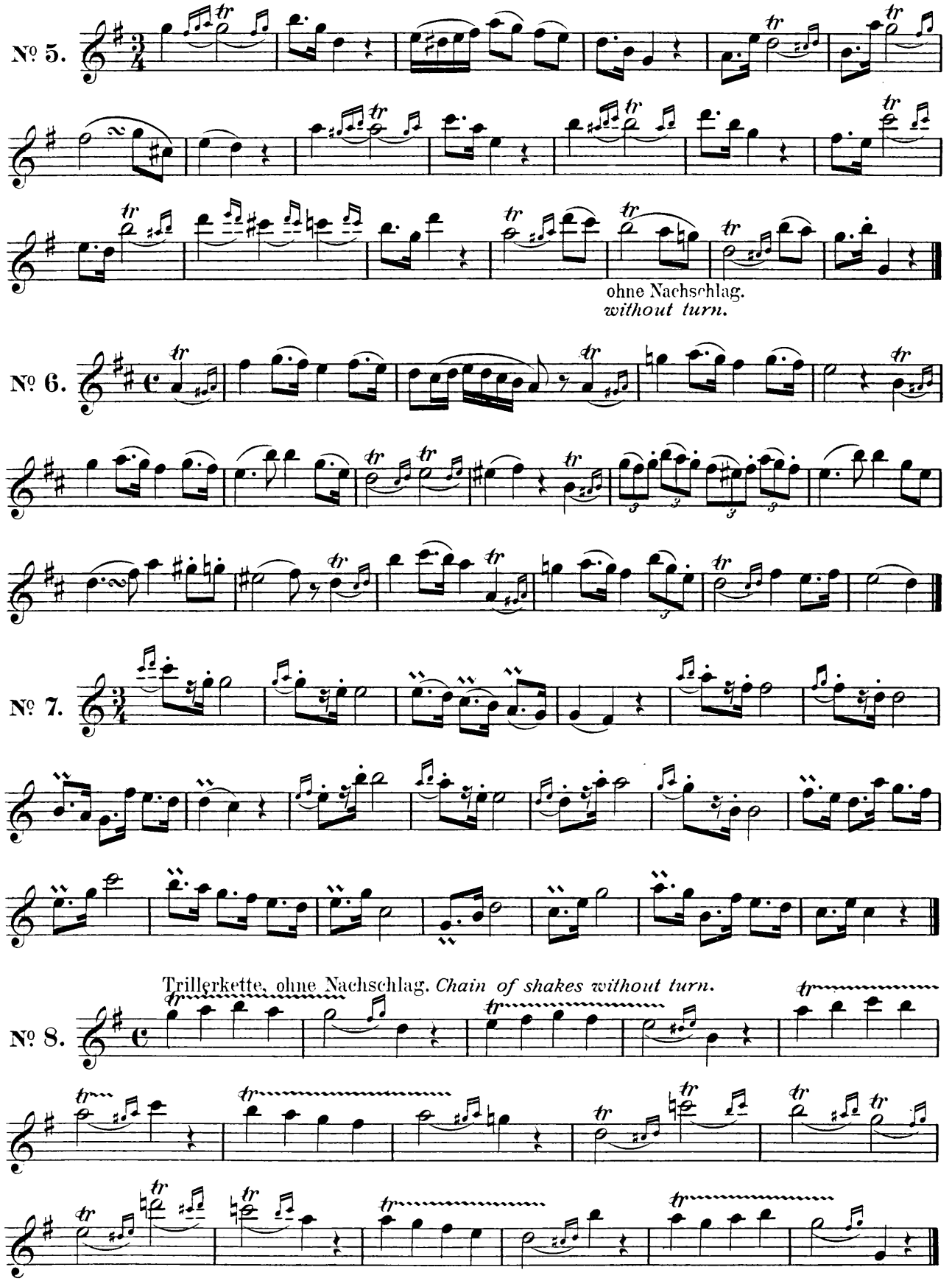


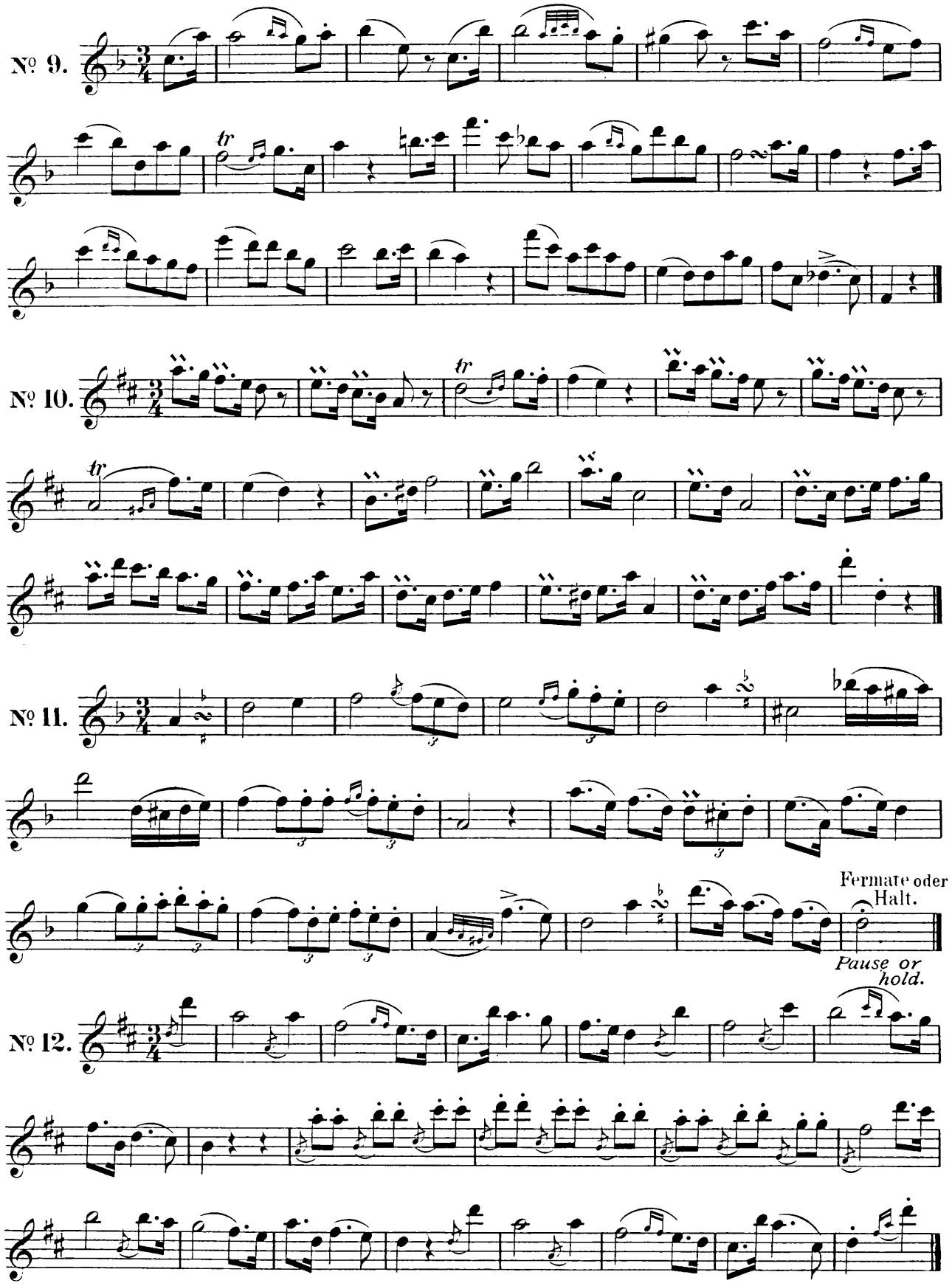
No. 3.



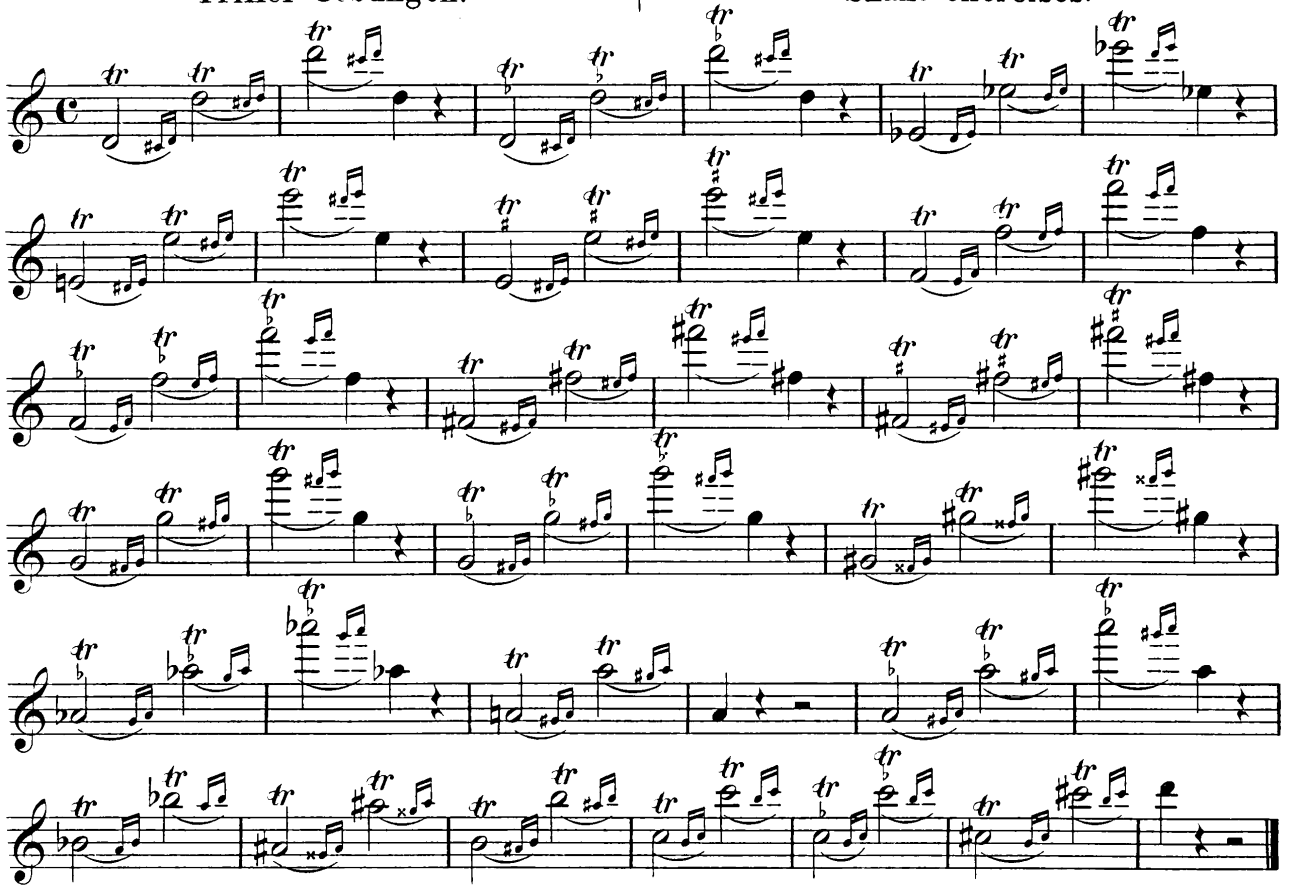
No. 4.




№ 5.
ohne Nachschlag.
without turn.
№ 6.
№ 7.
Trillerkette, ohne Nachschlag. Chain of shakes without turn.
№ 8.


№ 9.
№ 10.
№ 11.
Fermate oder Halt.
Pause or hold.
№ 12.

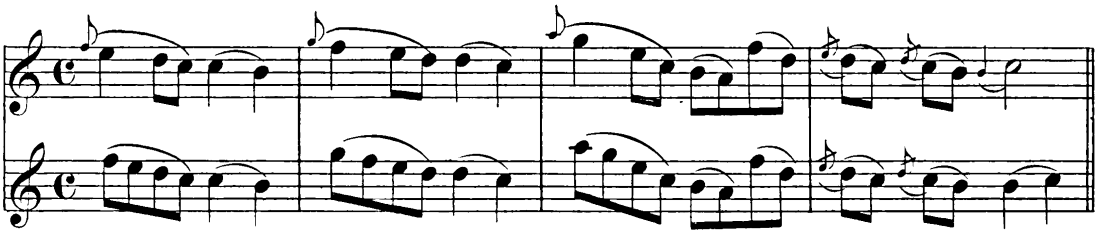
Triller-Uebungen. | Shake-exercises.



Der lange Vorschlag. | Long appoggiatura.

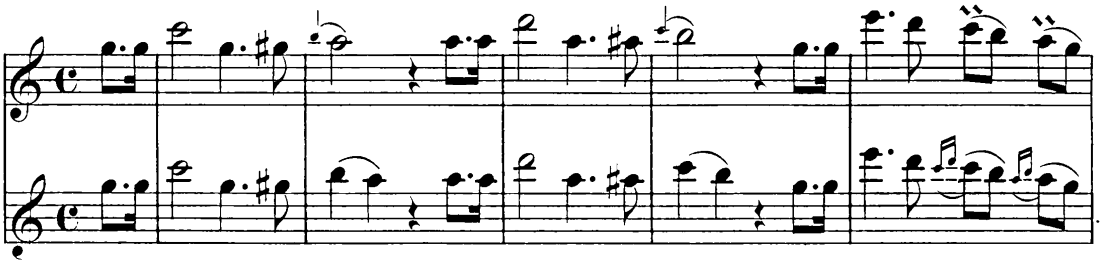
Schreibart:
Notation:

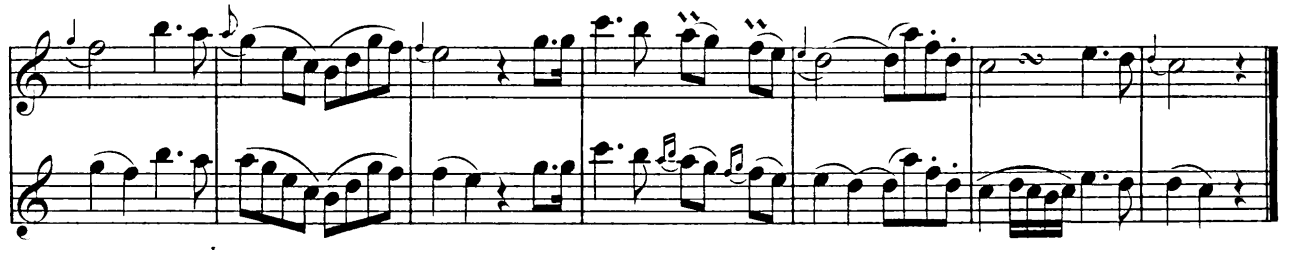
Ausführung:
Execution:



Schreibart:
Notation:

Ausführung:
Execution:

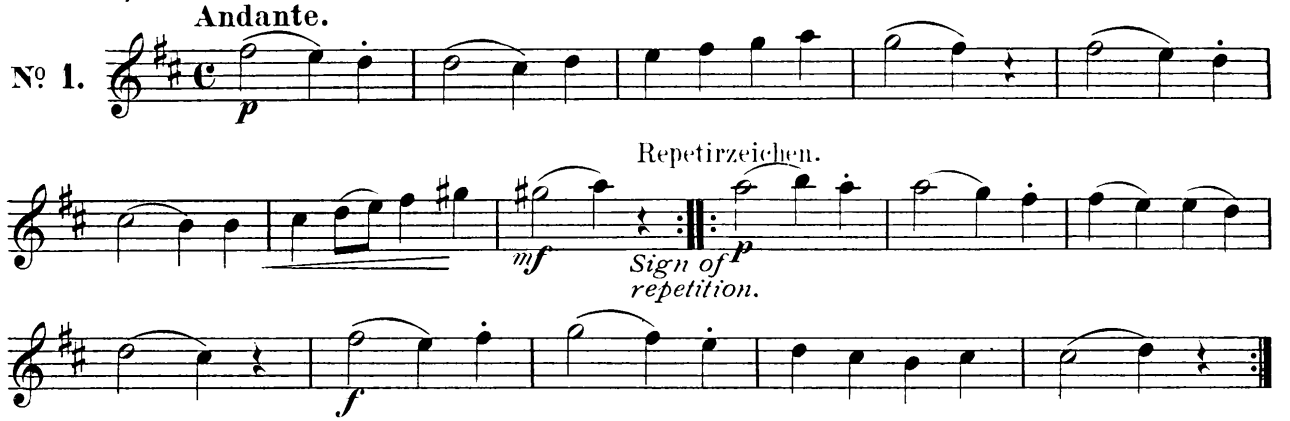




Uebungsstücke. | Exercises.

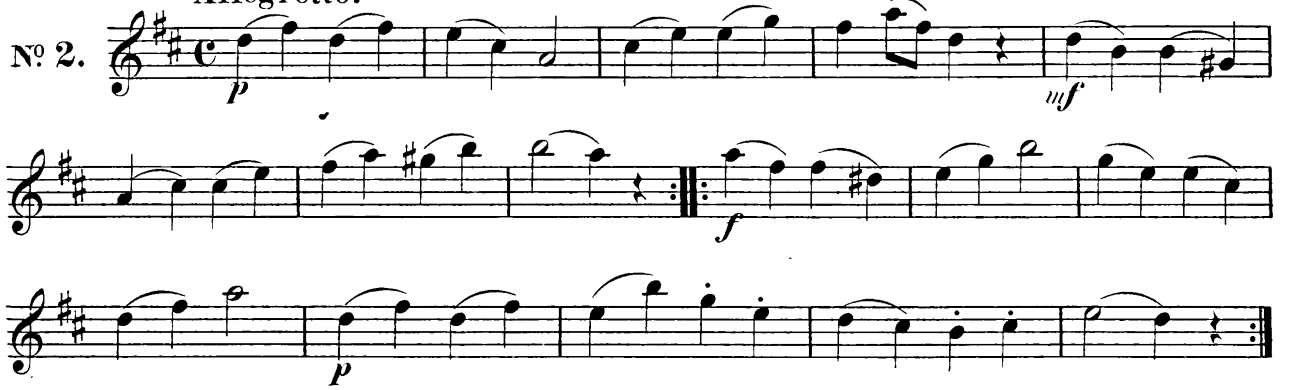
Andante.

№ 1.



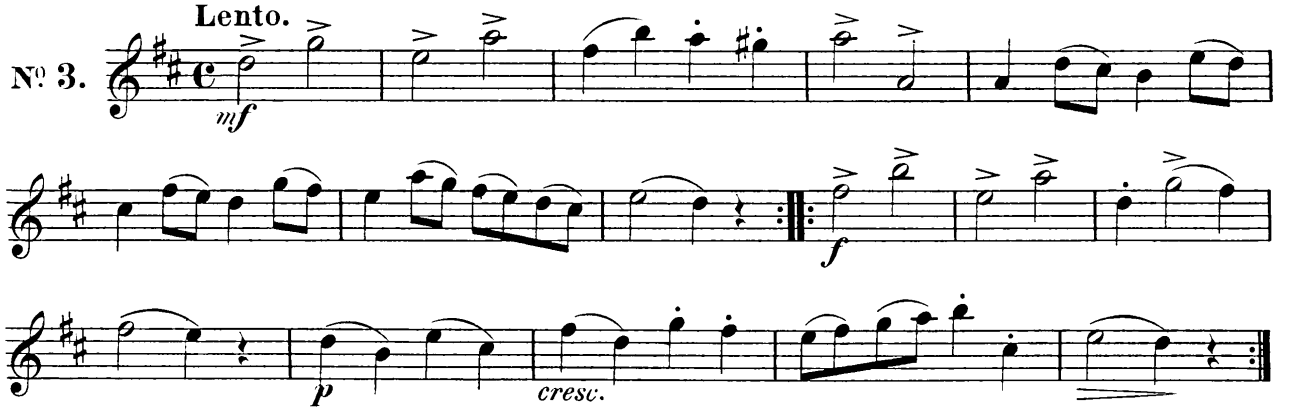
Allegretto.

№ 2.



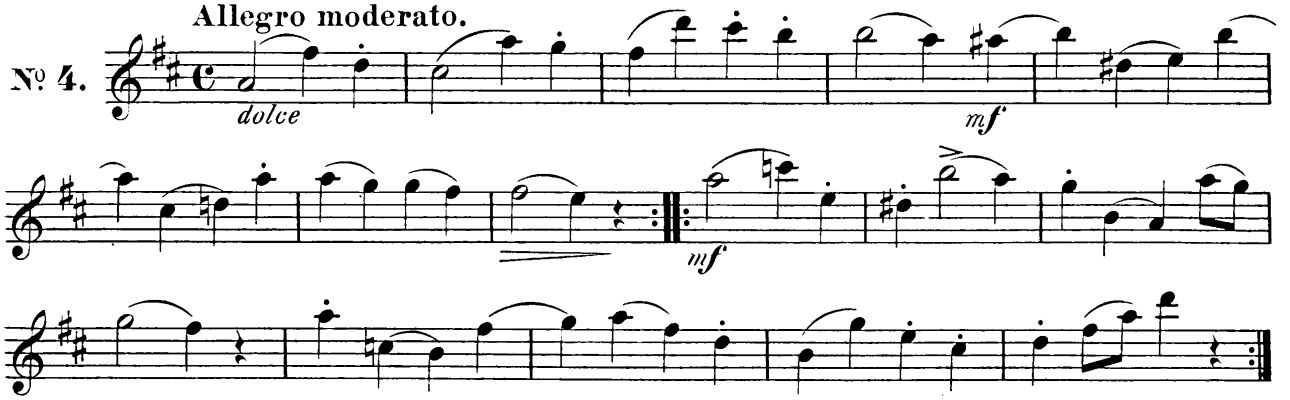
Lento.

№ 3.



Allegro moderato.

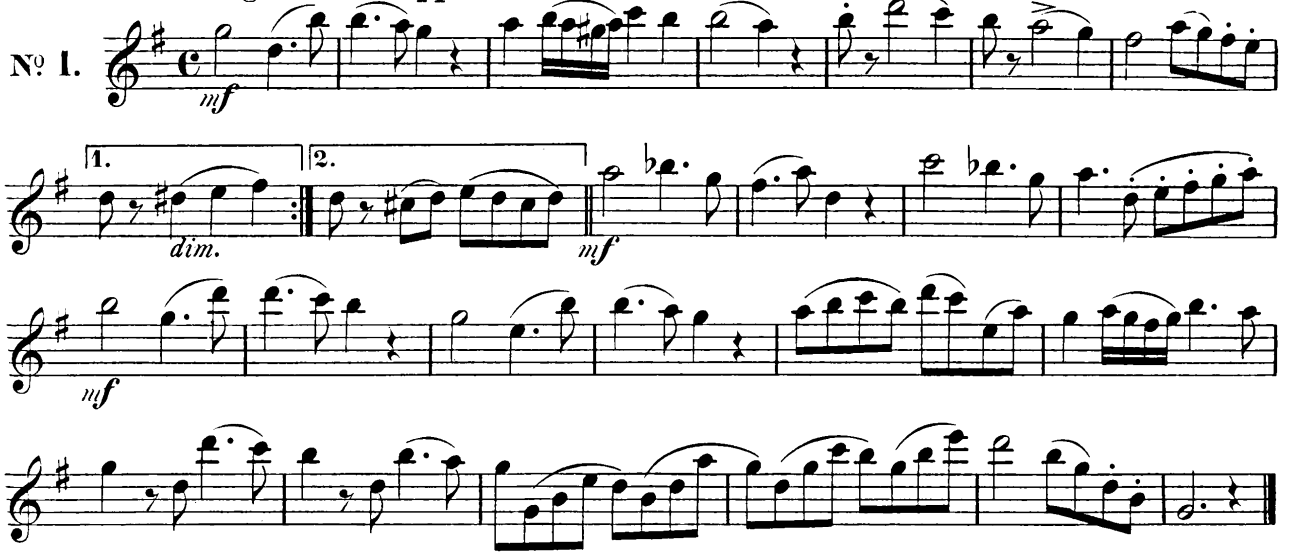
№ 4.



Vortrags-Stücke. | Pieces.

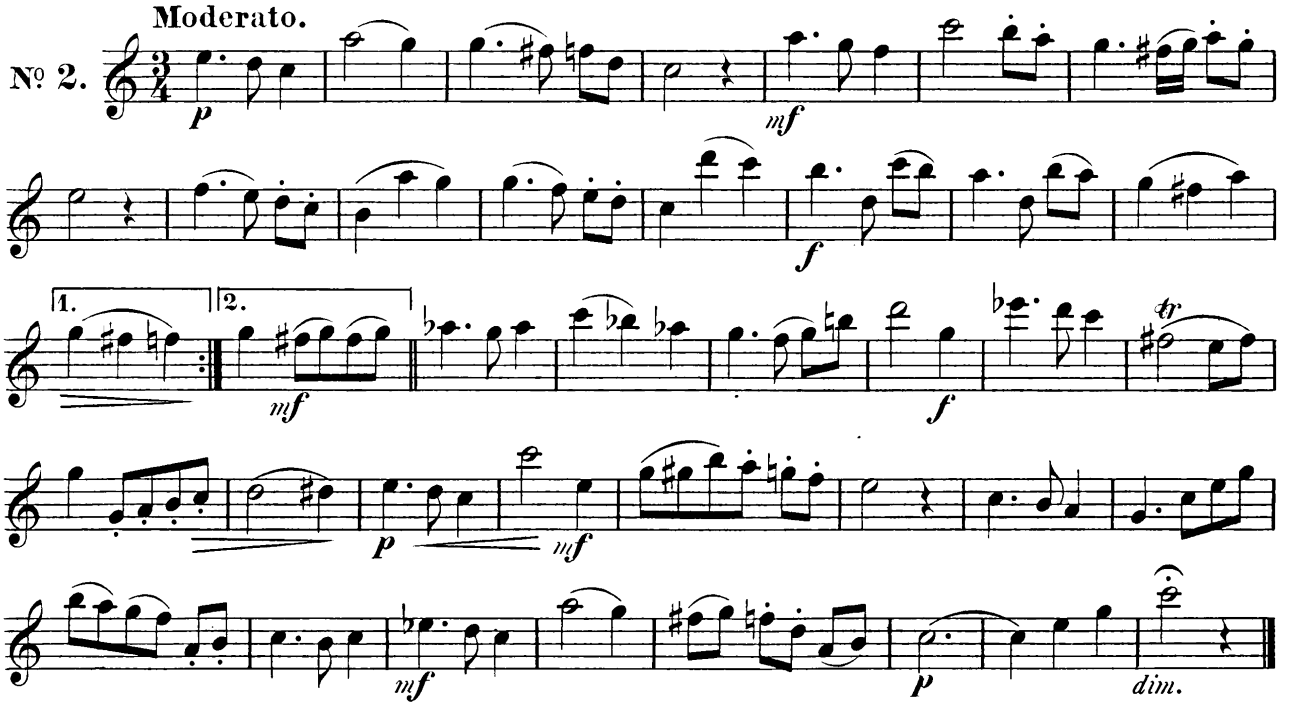
Allegro non troppo.

No 1.



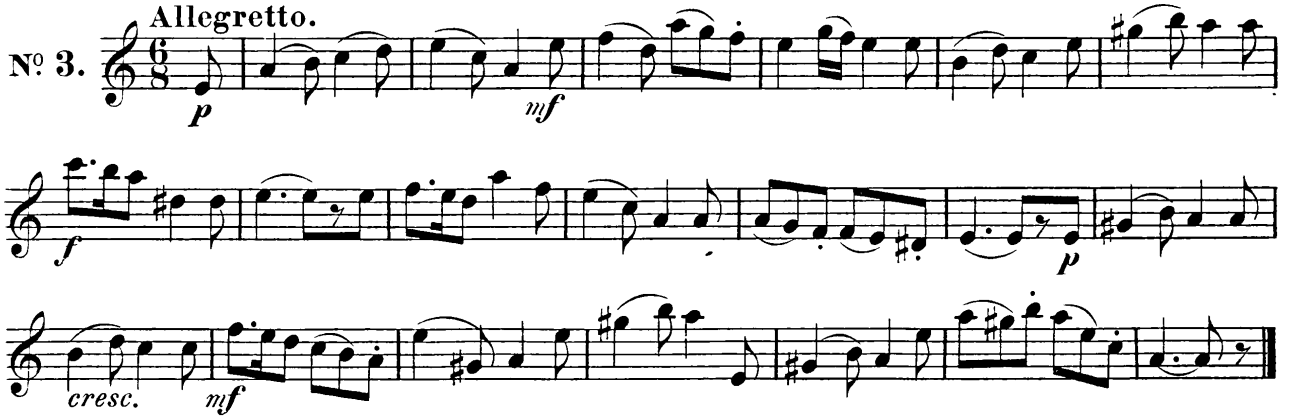
Moderato.

No 2.

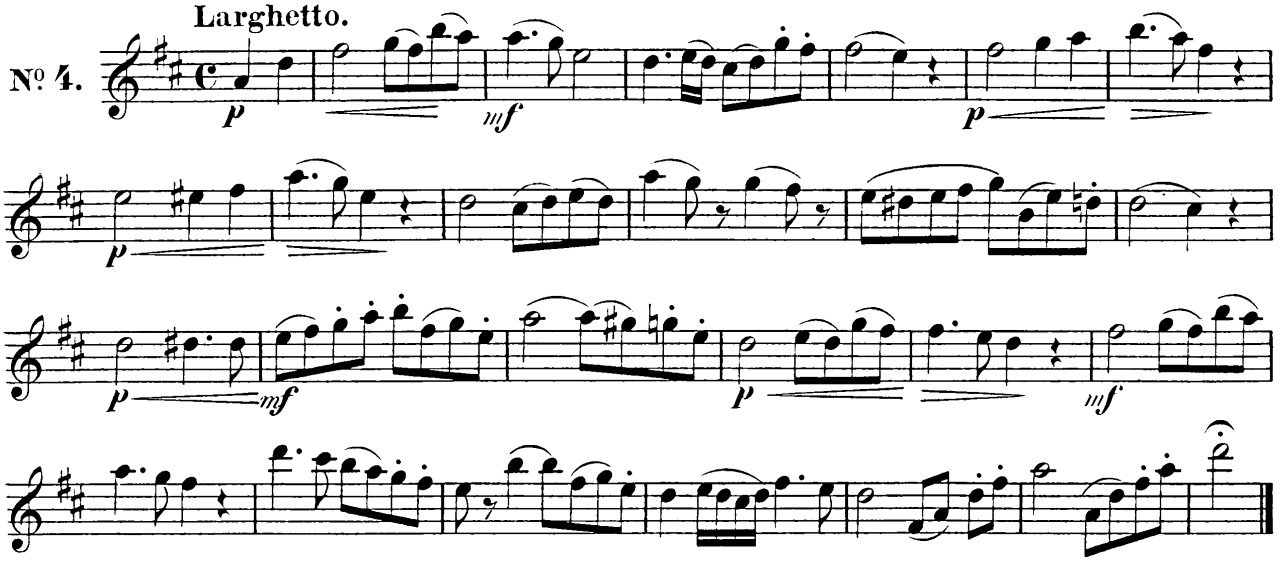


Allegretto.

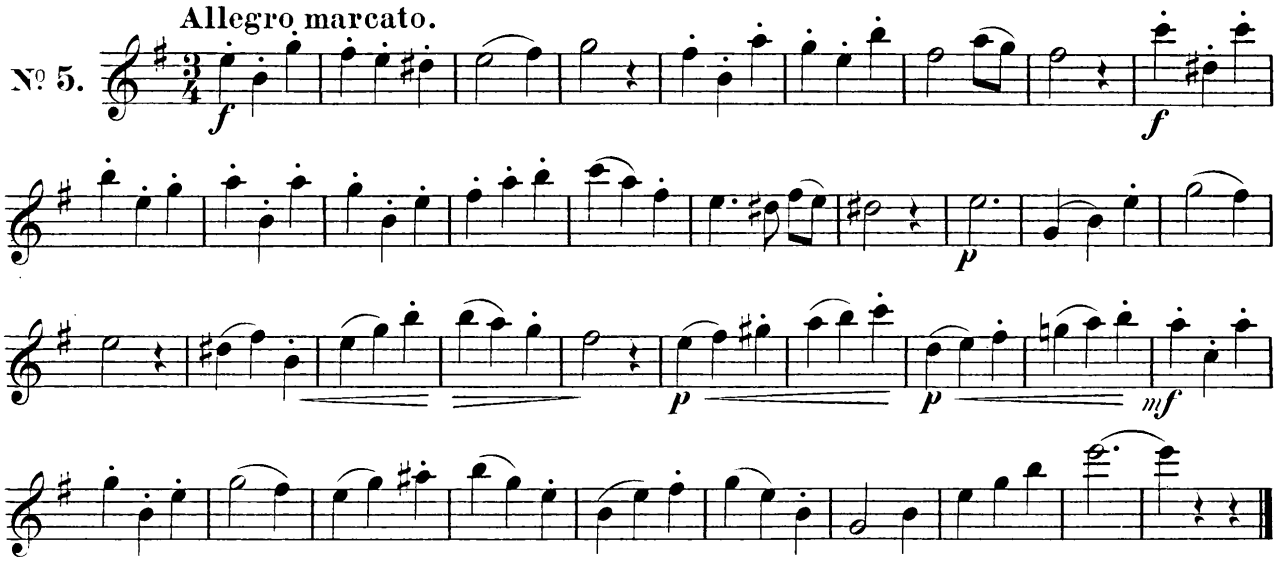
No 3.



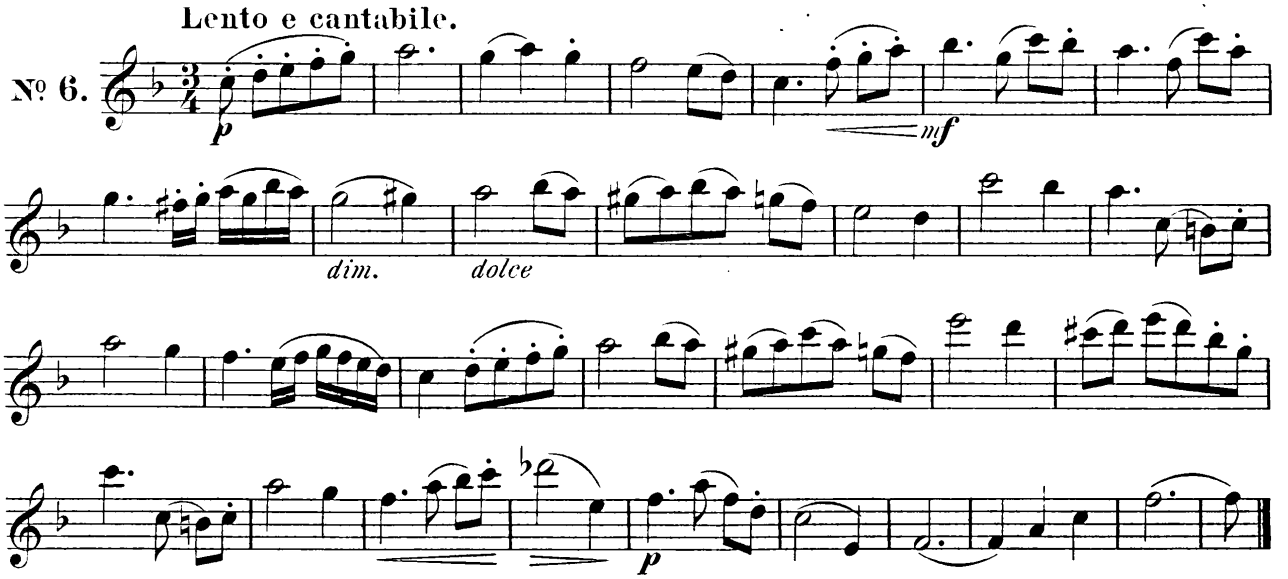
Larghetto.



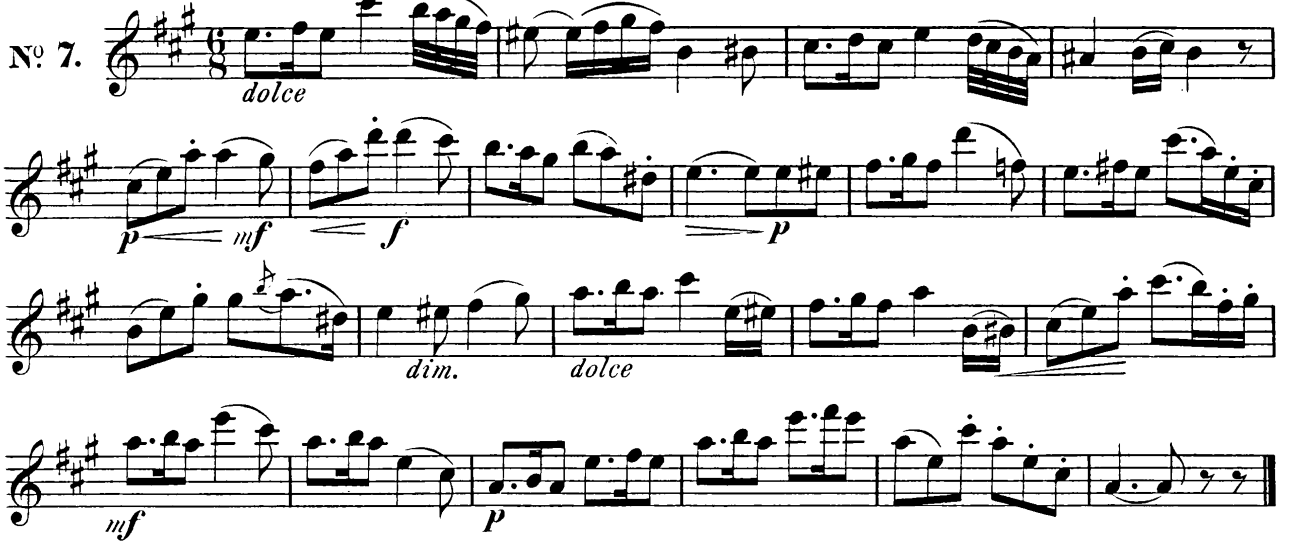
Allegro marcato.



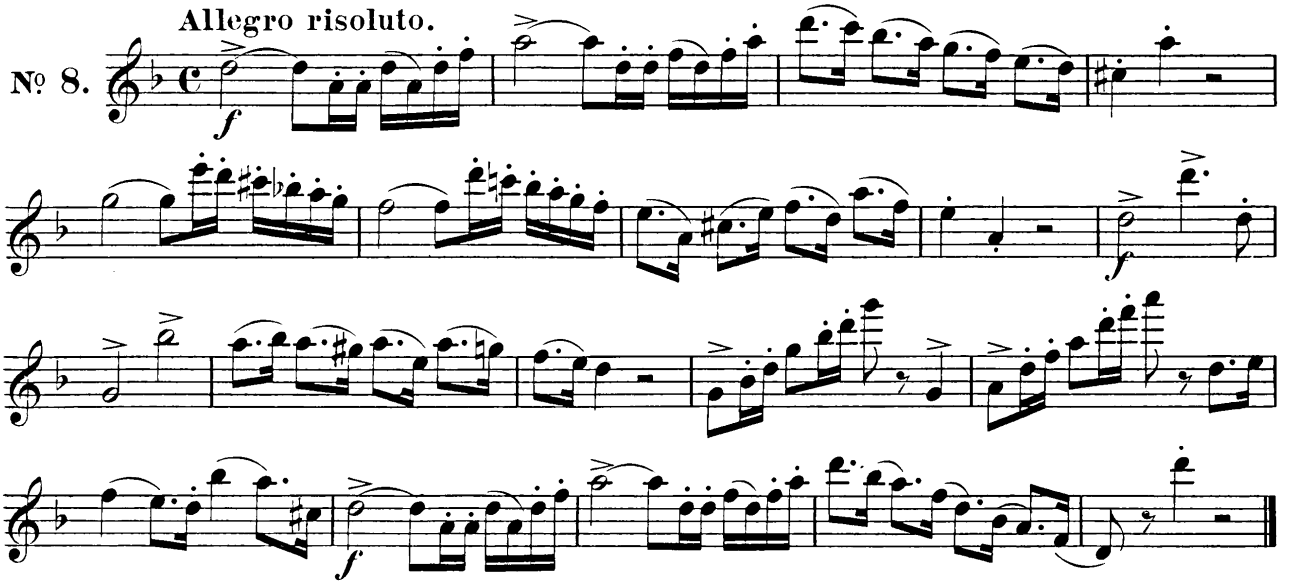
Lento e cantabile.



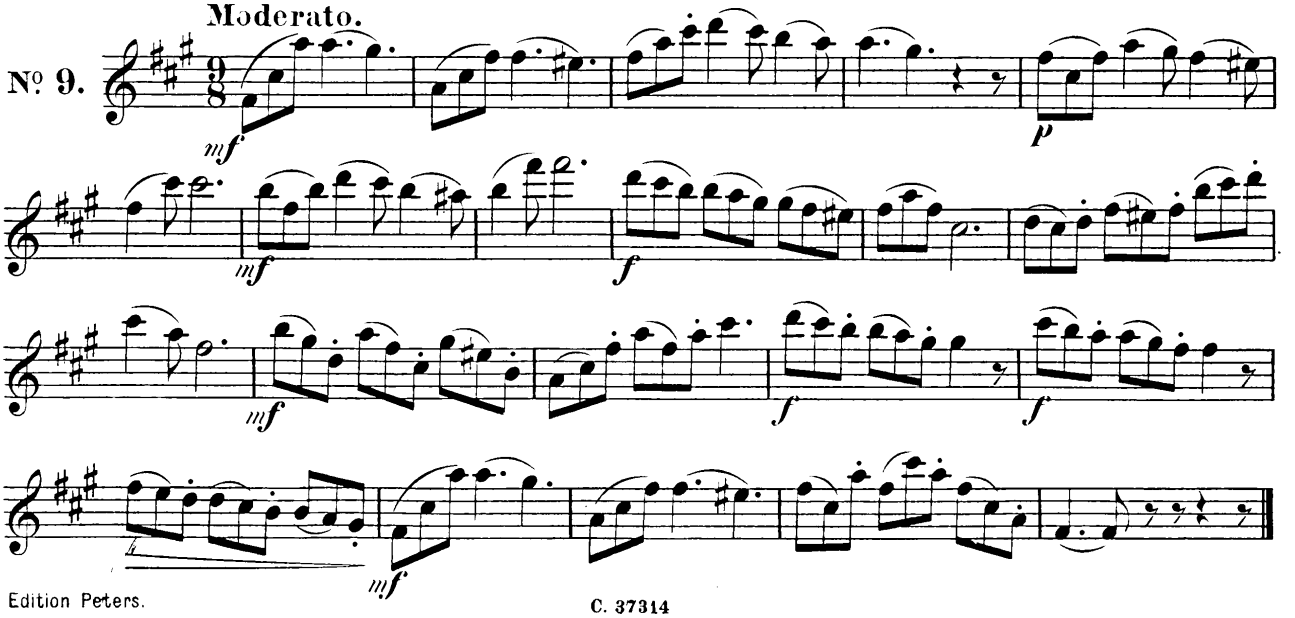
Larghetto.



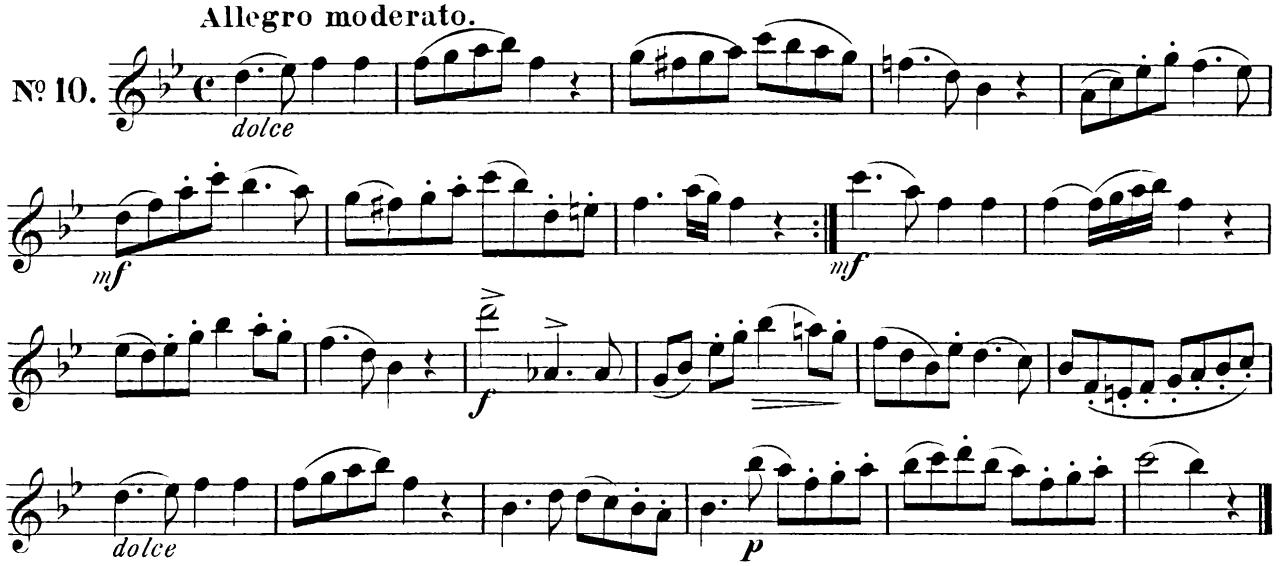
Allegro risoluto.



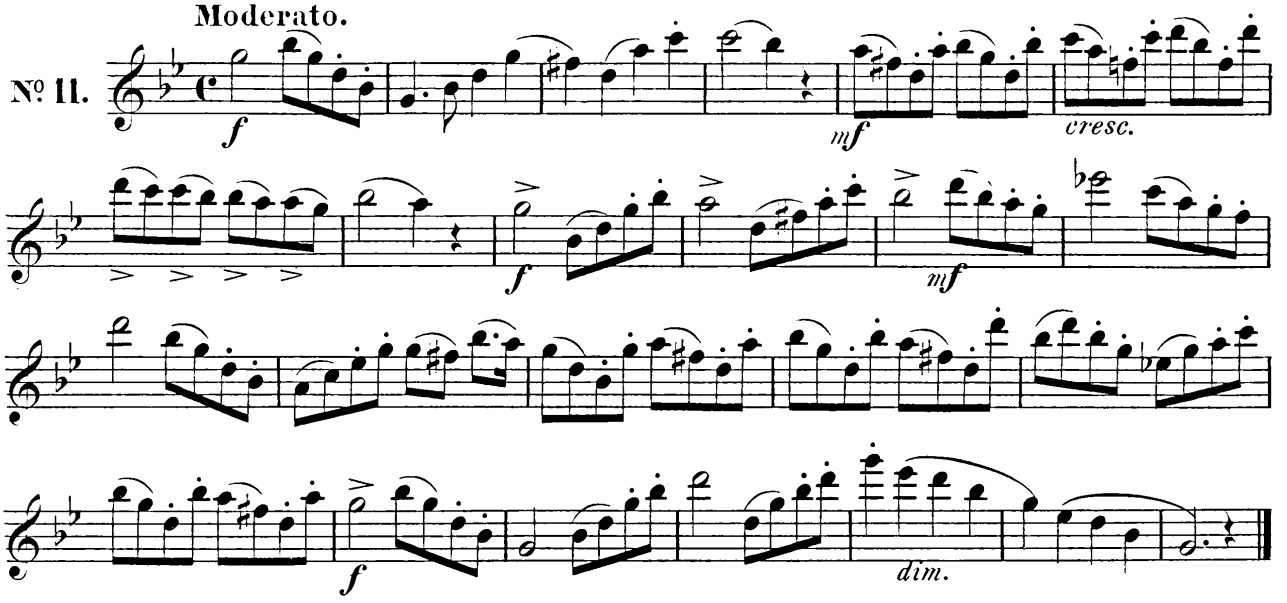
Moderato.



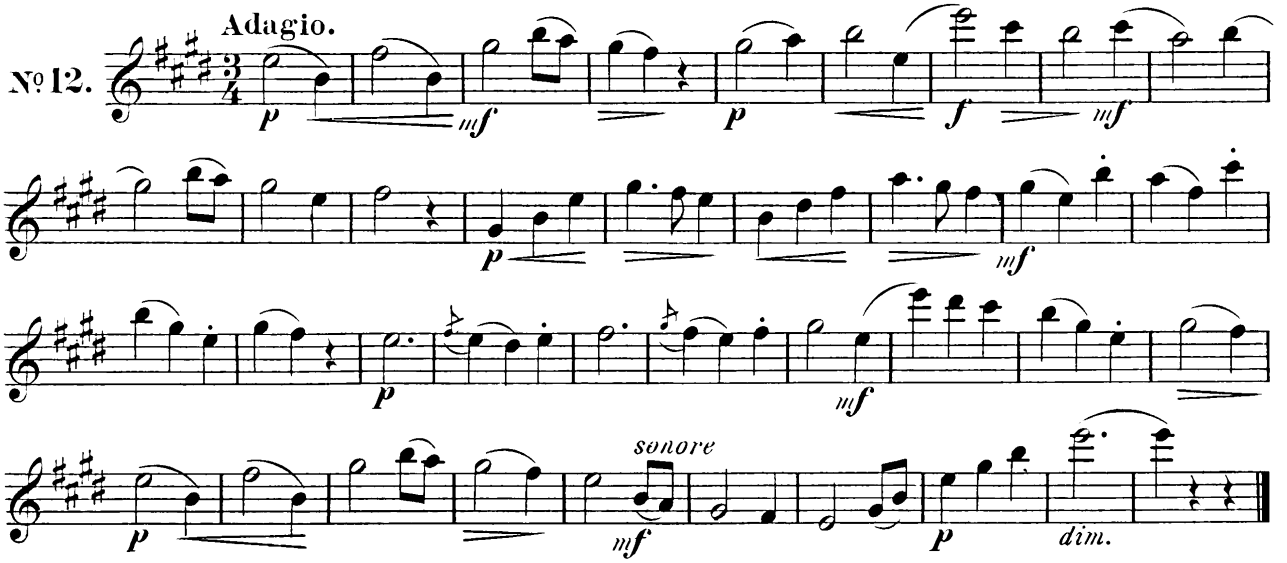
Allegro moderato.



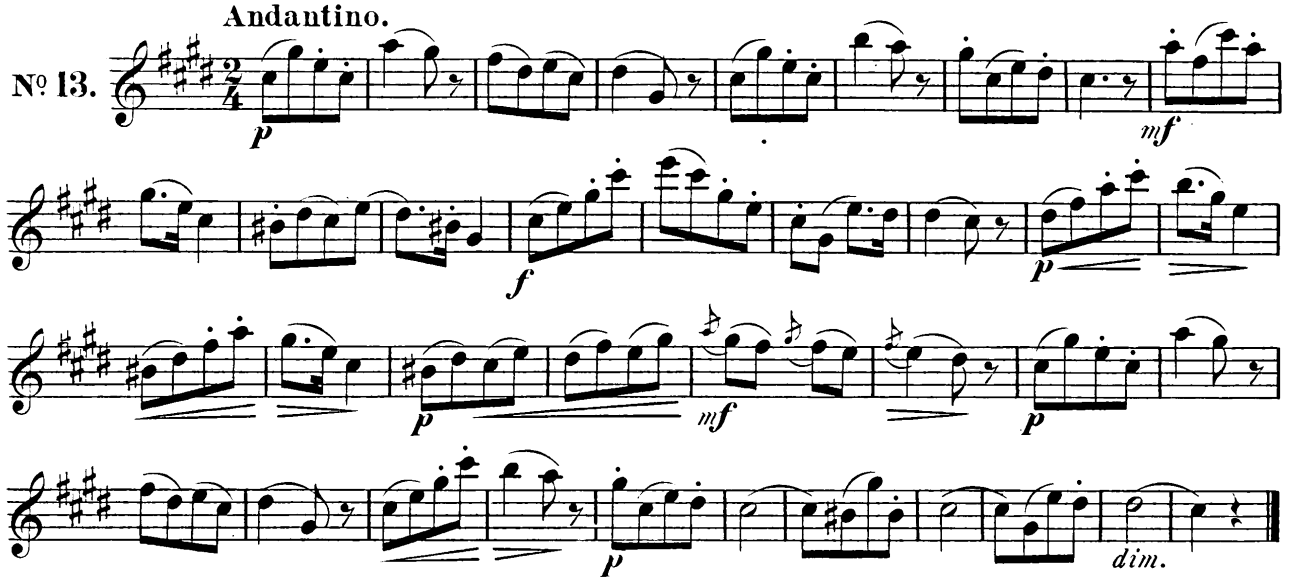
Moderato.



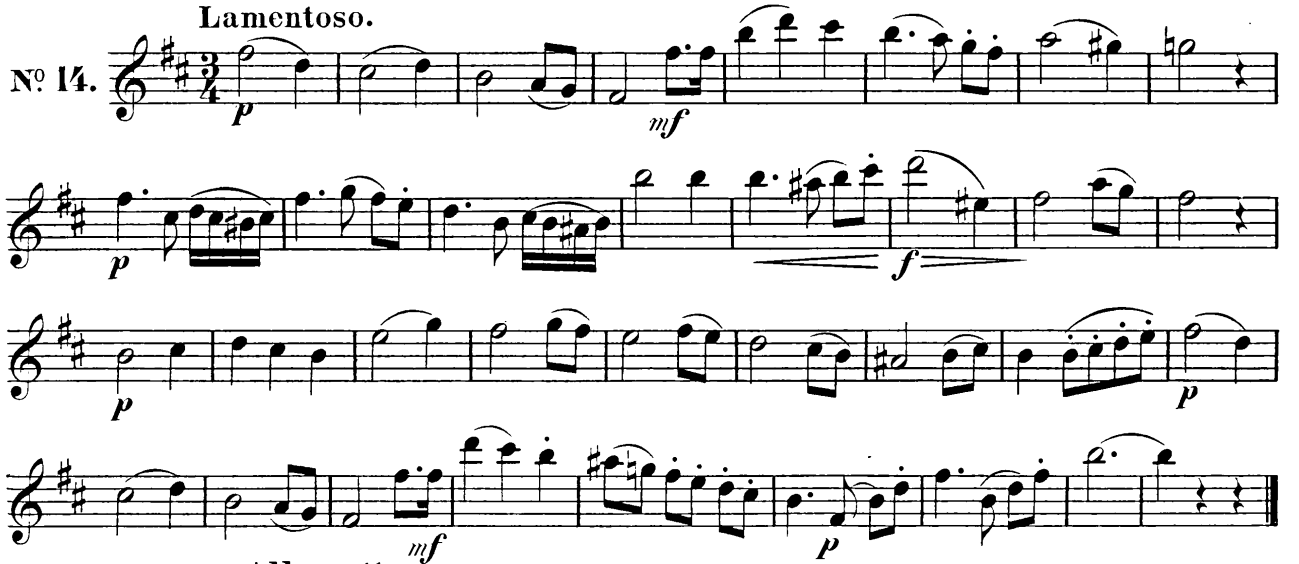
Adagio.



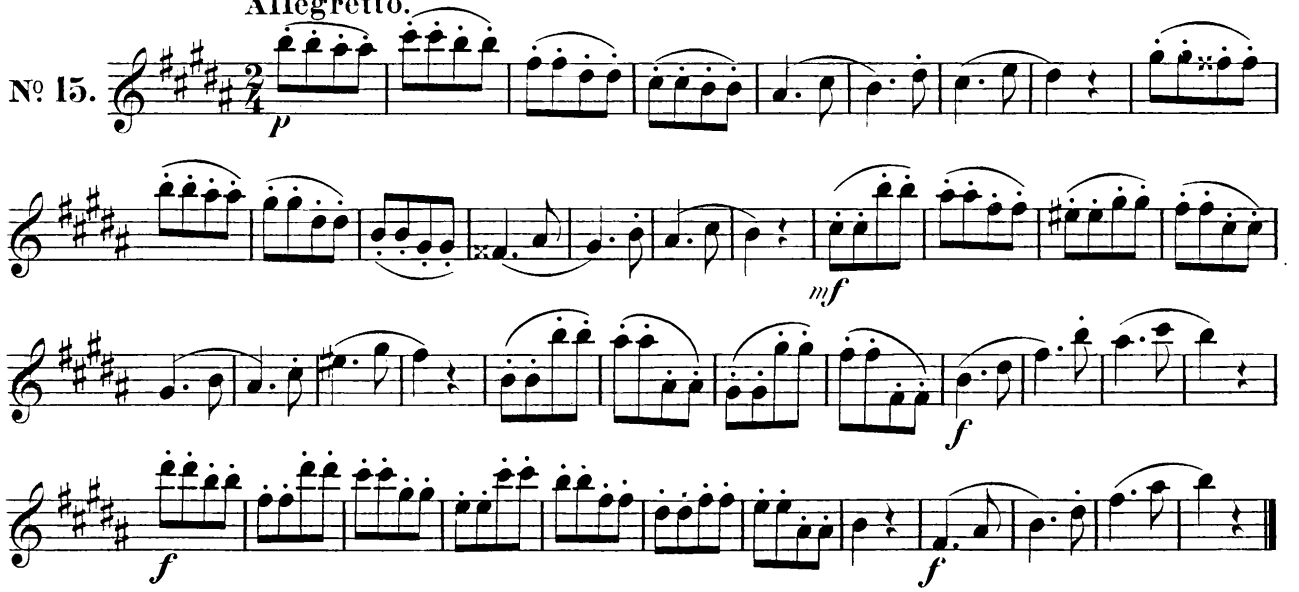
Andantino.



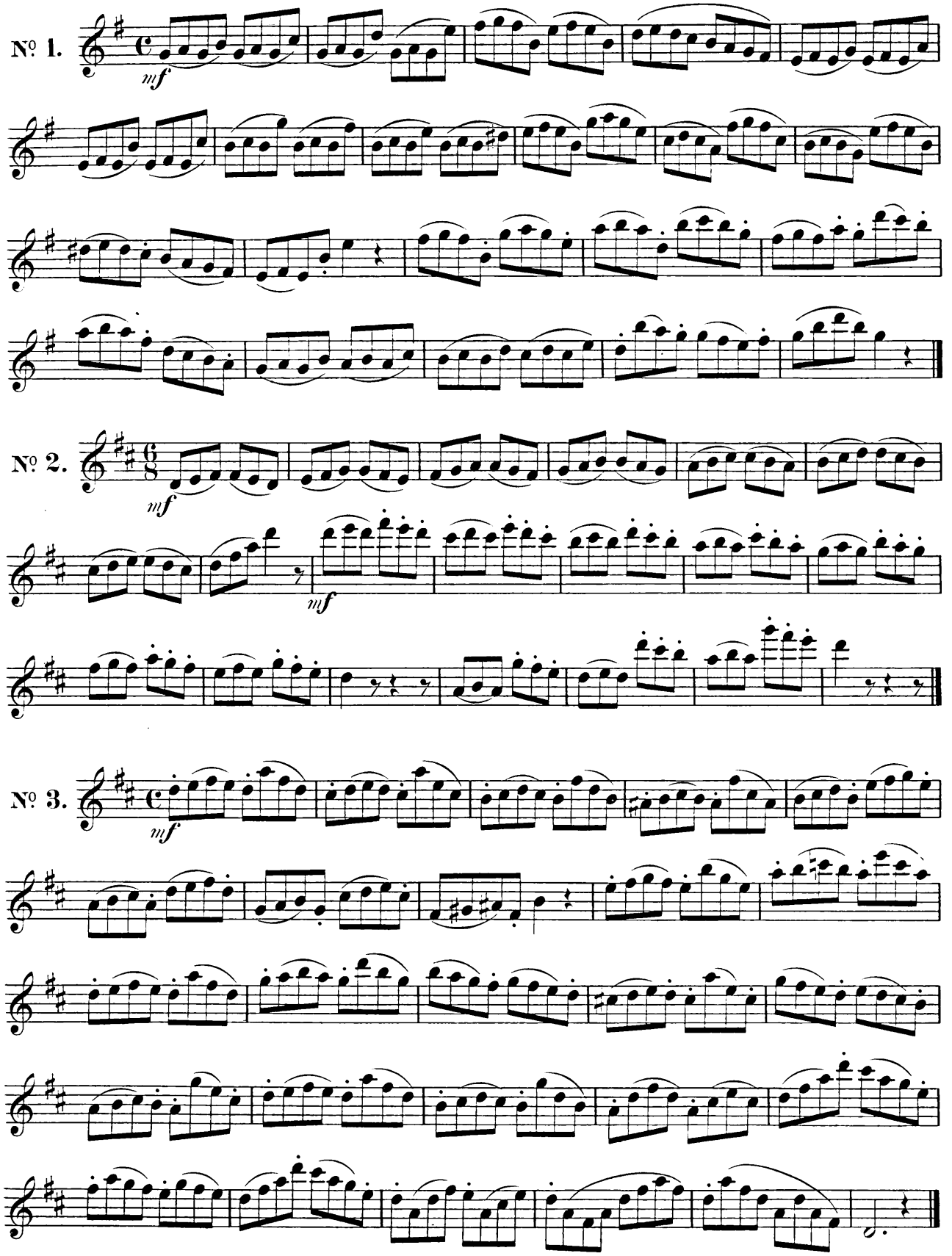
Lamentoso.

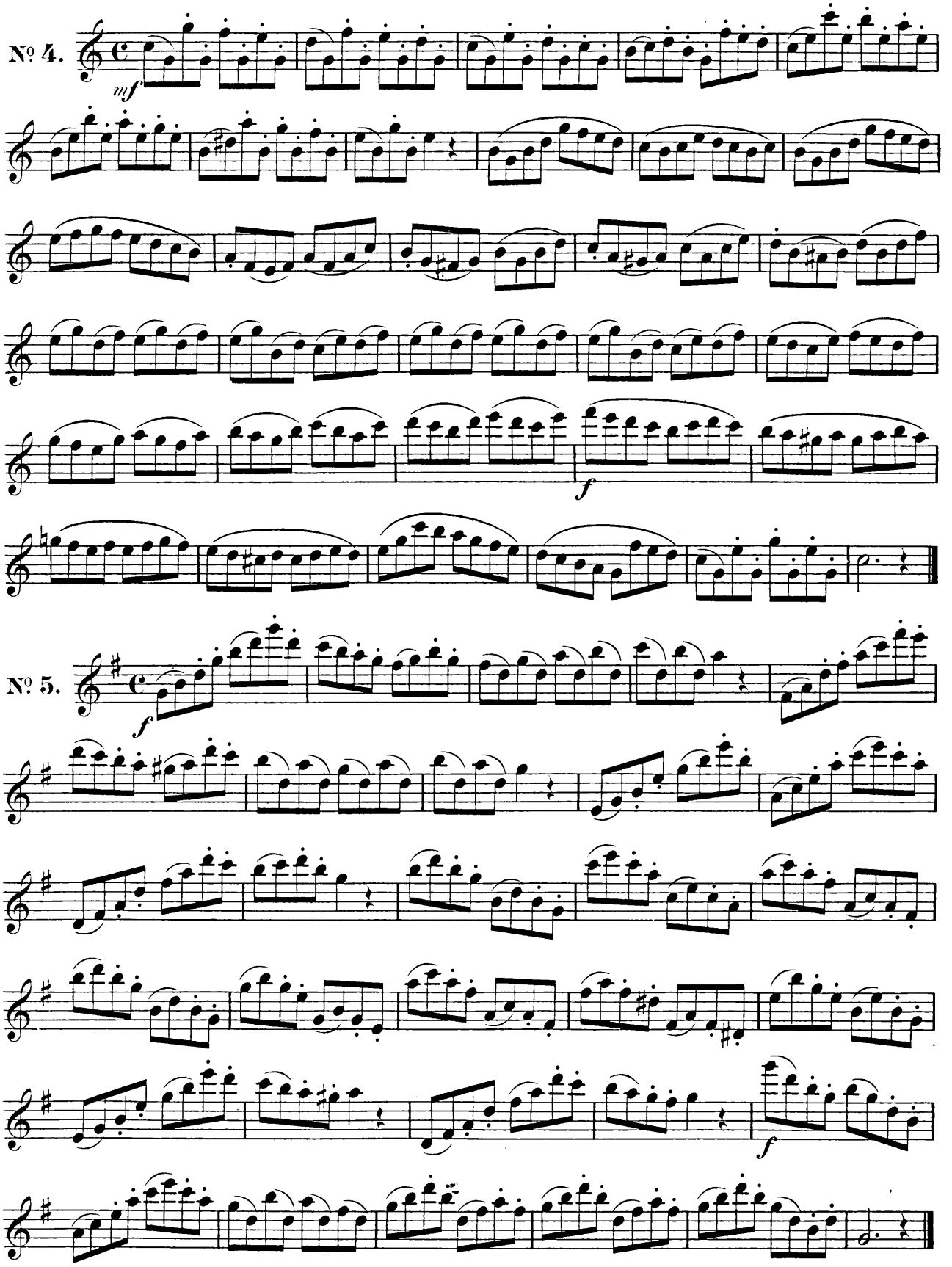


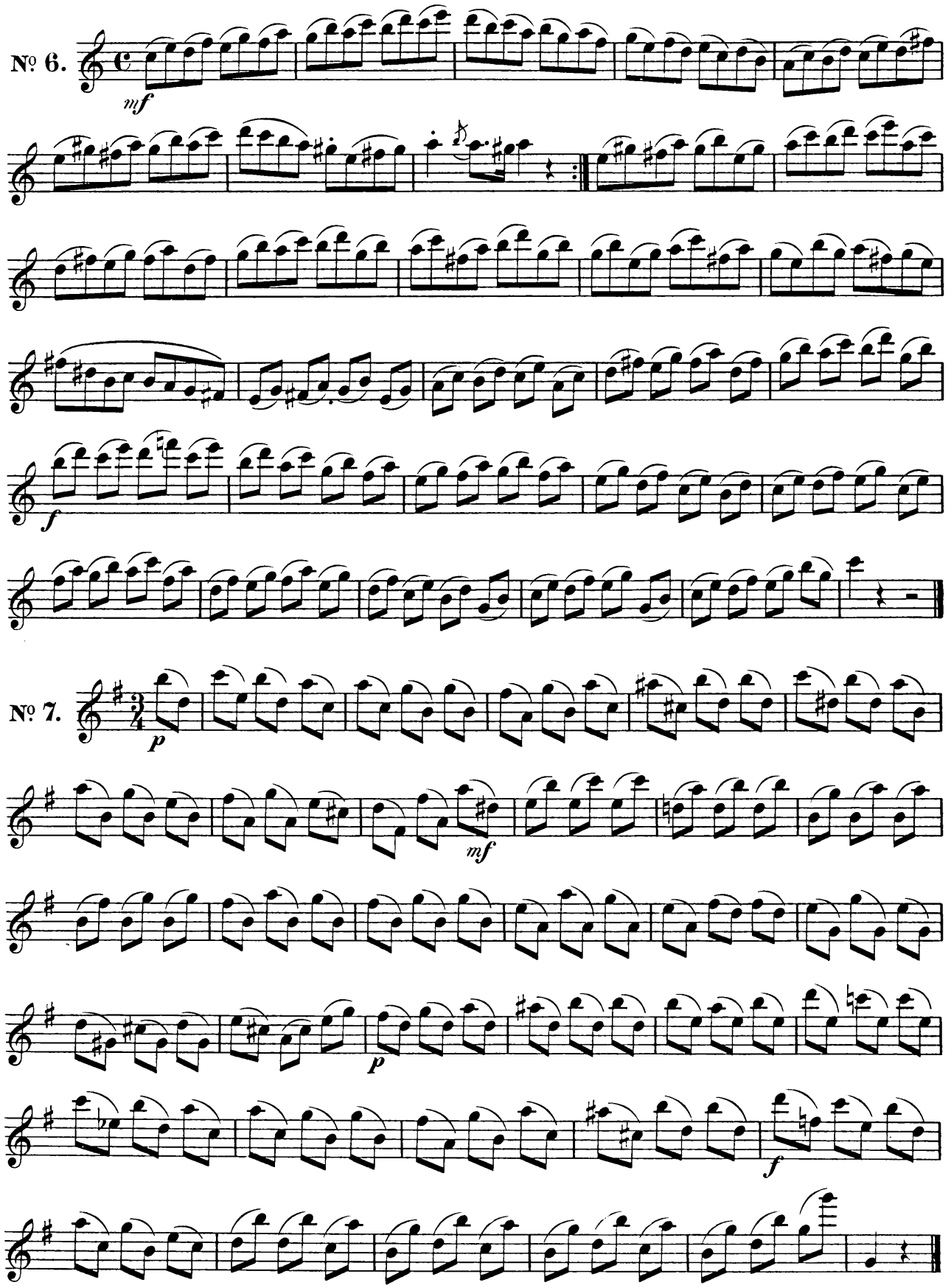
Allegretto.

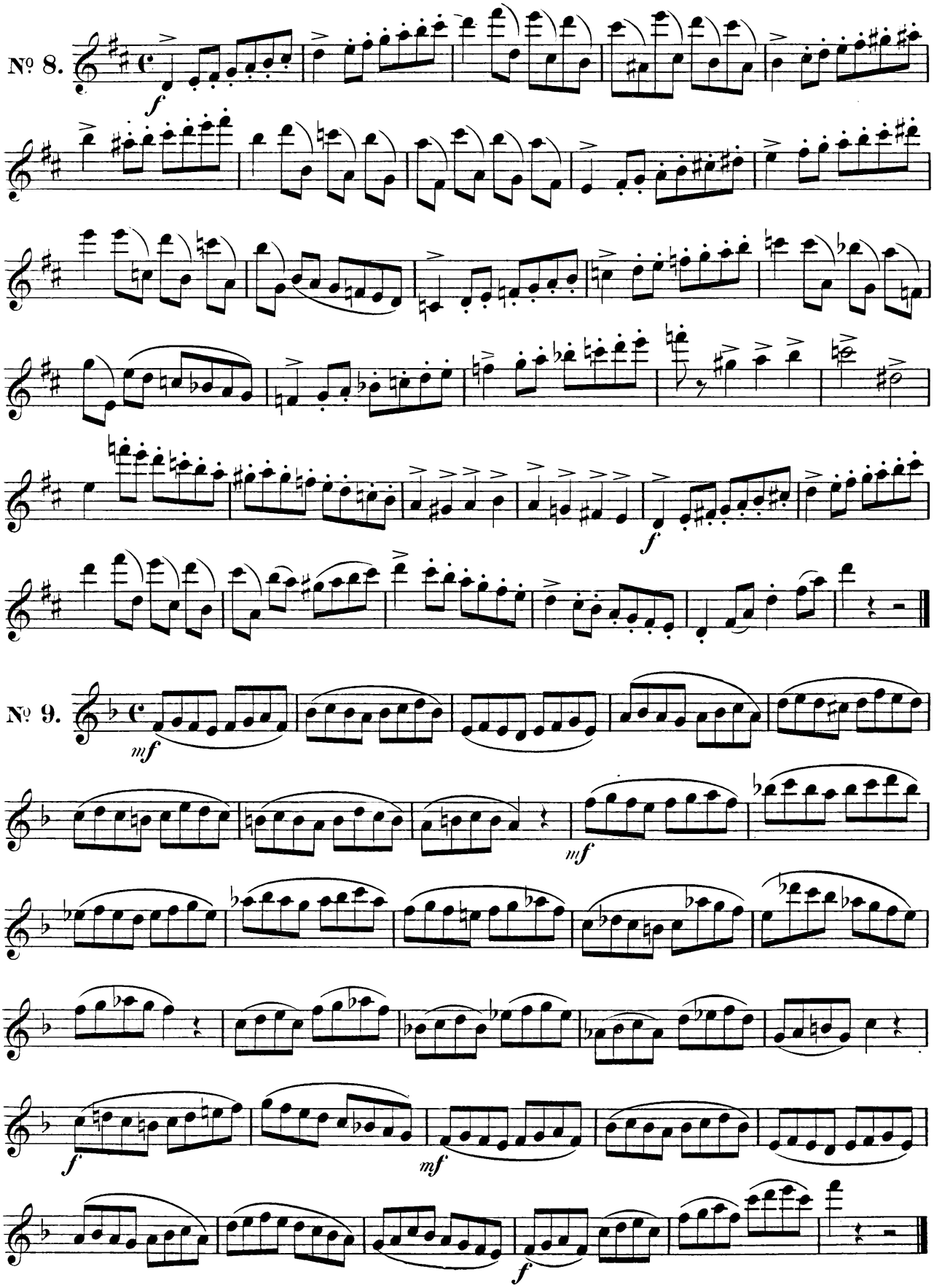


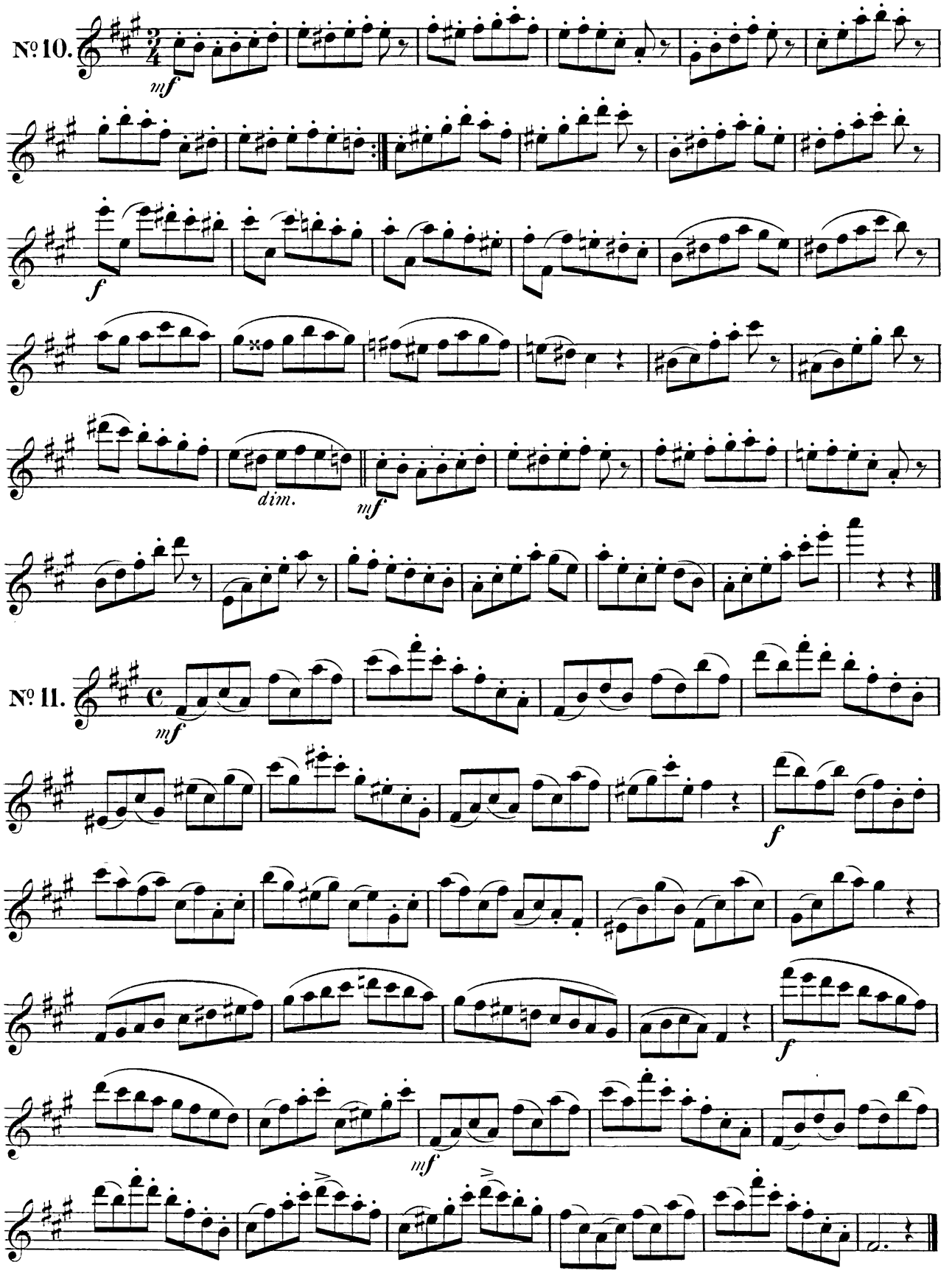
Finger-Uebungen. | Finger-exercises.

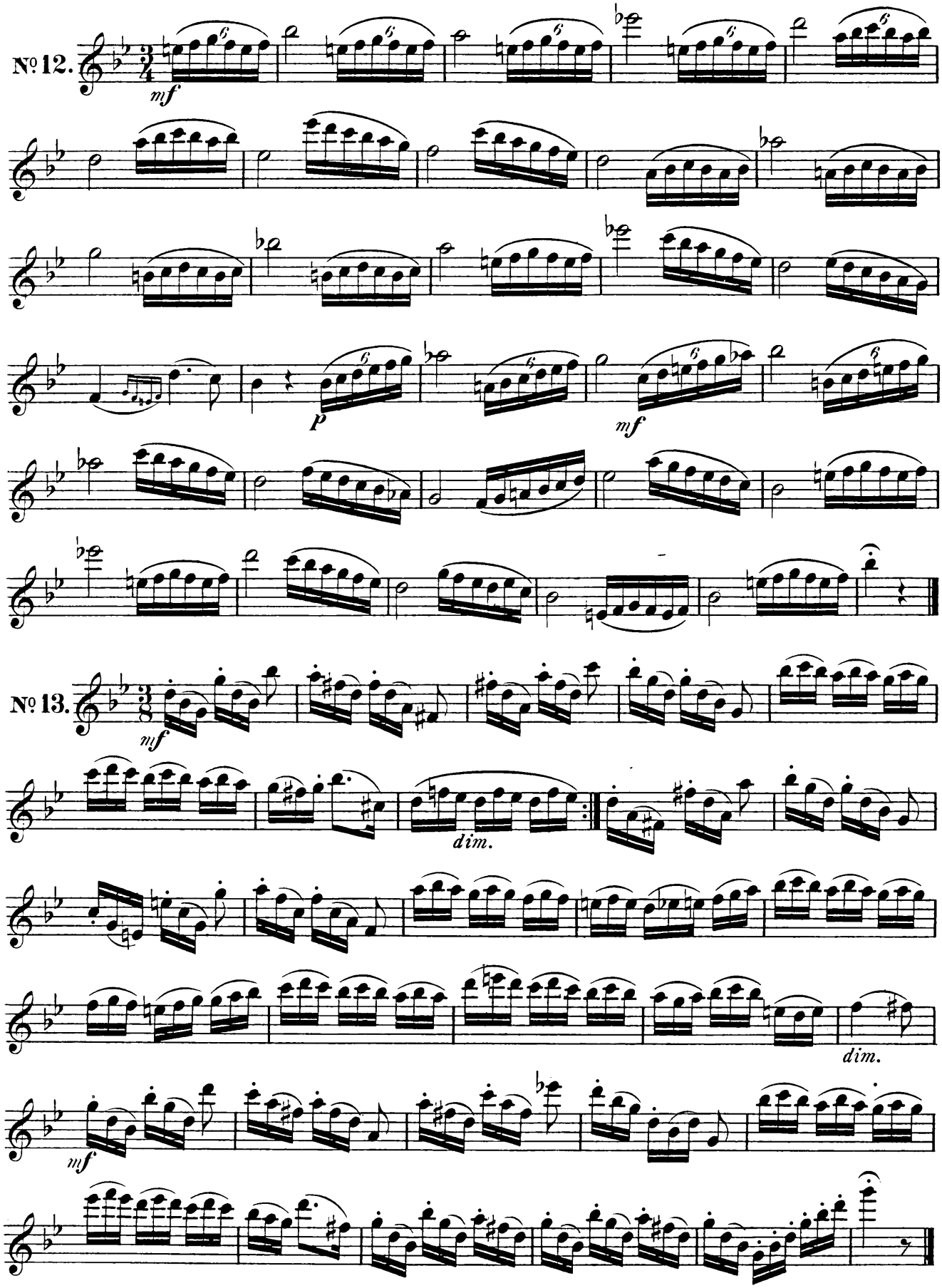



№ 4.
mf
f
№ 5.
f
f


№ 6.
mf
f
№ 7.
p
mf
p
f


№ 8.
№ 9.


No 10.
mf
f
dim.
mf
No 11.
mf
f
mf
f


№ 12.
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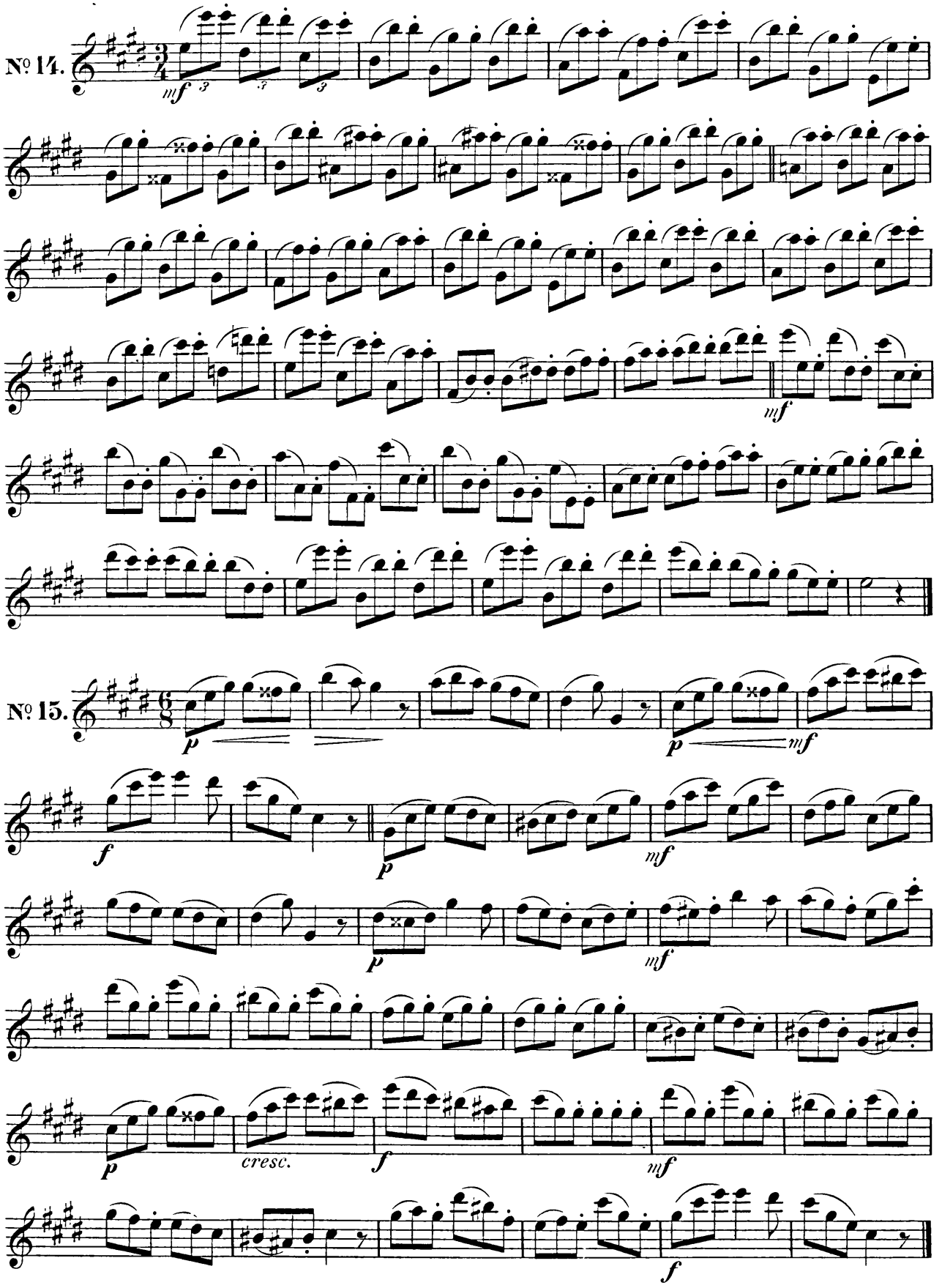
p
mf
№ 13.
mf
dim.
dim.
mf


№ 14.
mf
mf
№ 15.
p
mf
f
p
mf
p
mf
p
cresc.
f
mf
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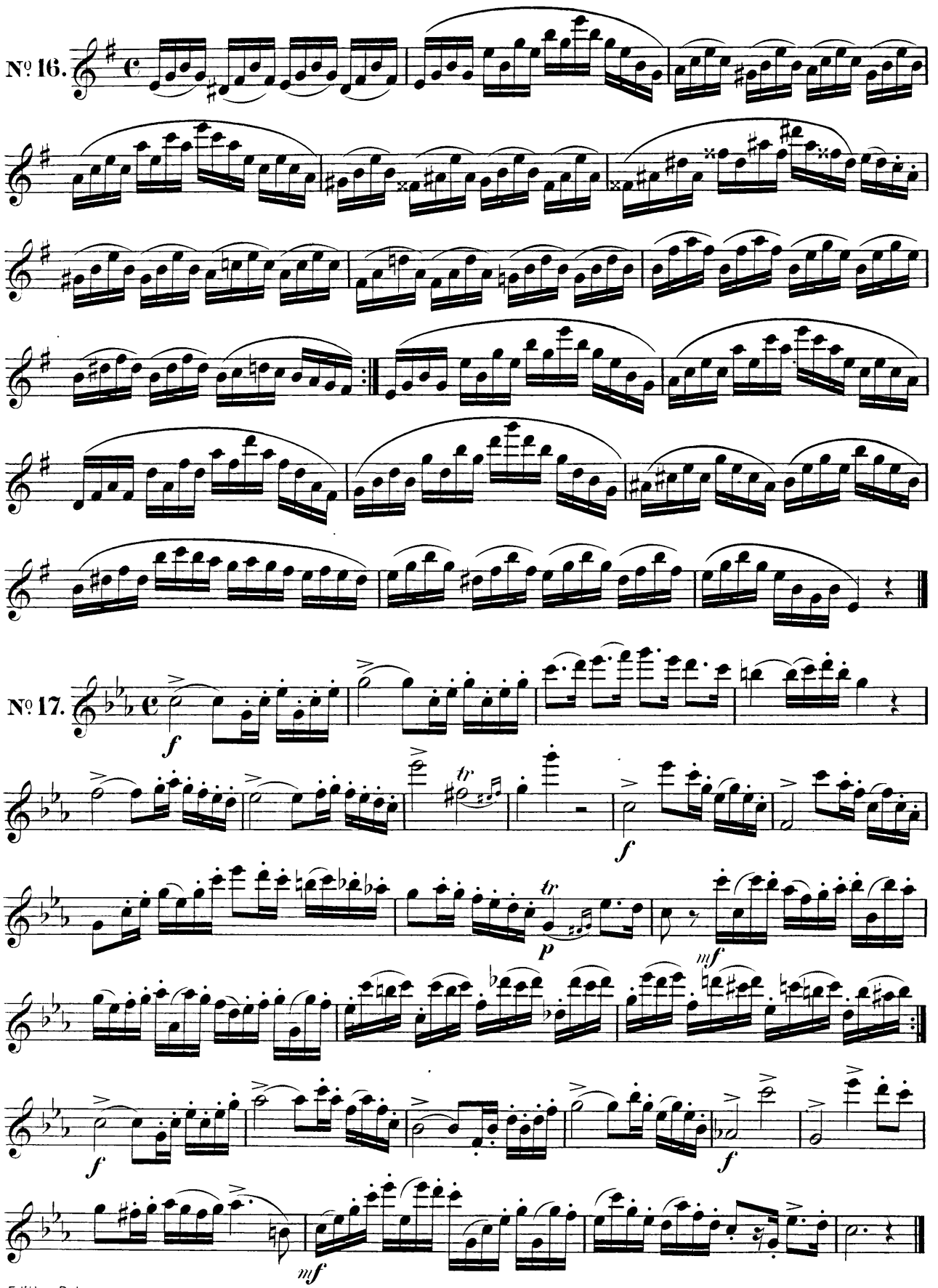
No. 16.
No. 17.
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tr
p
mf
f
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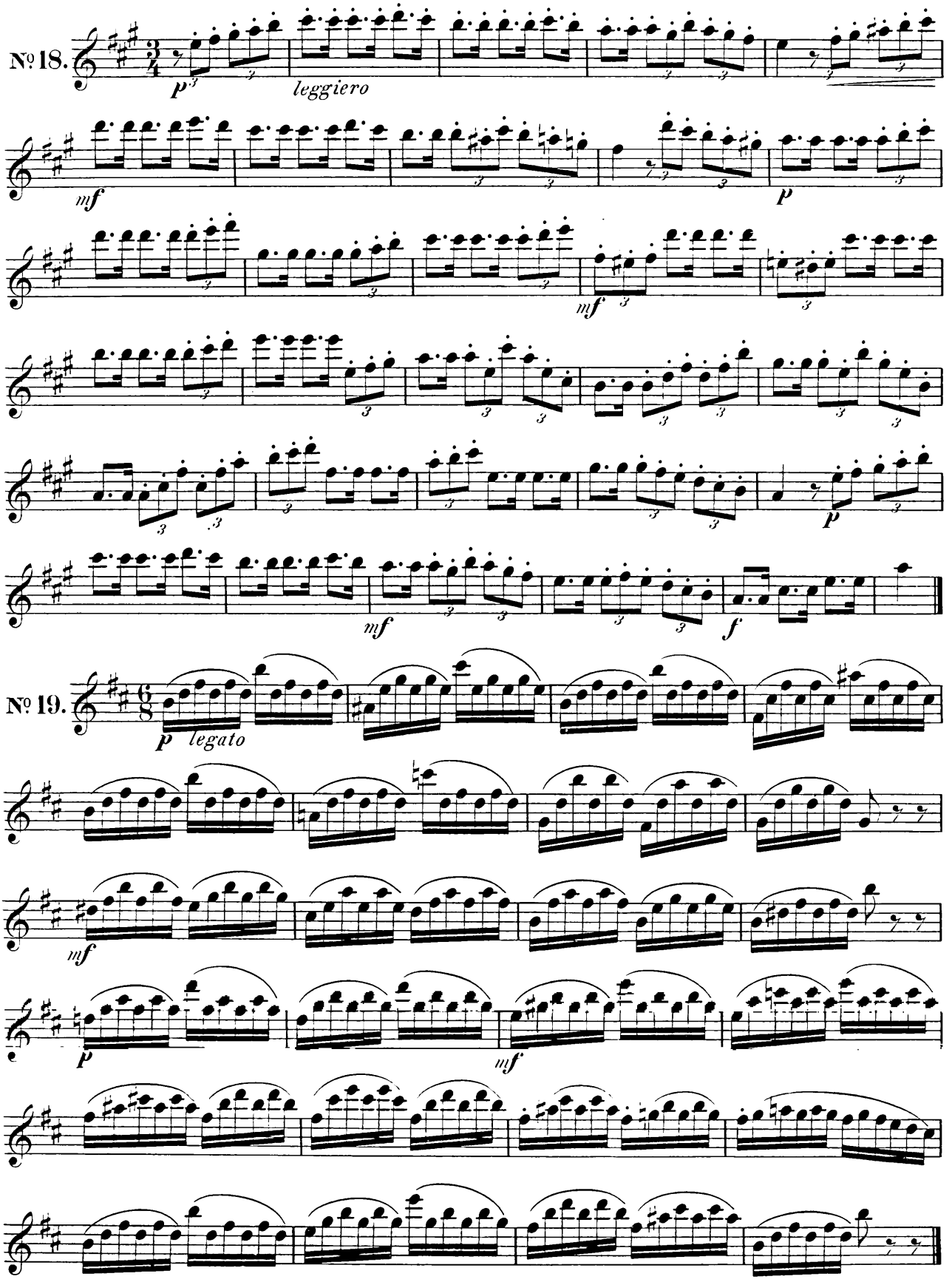
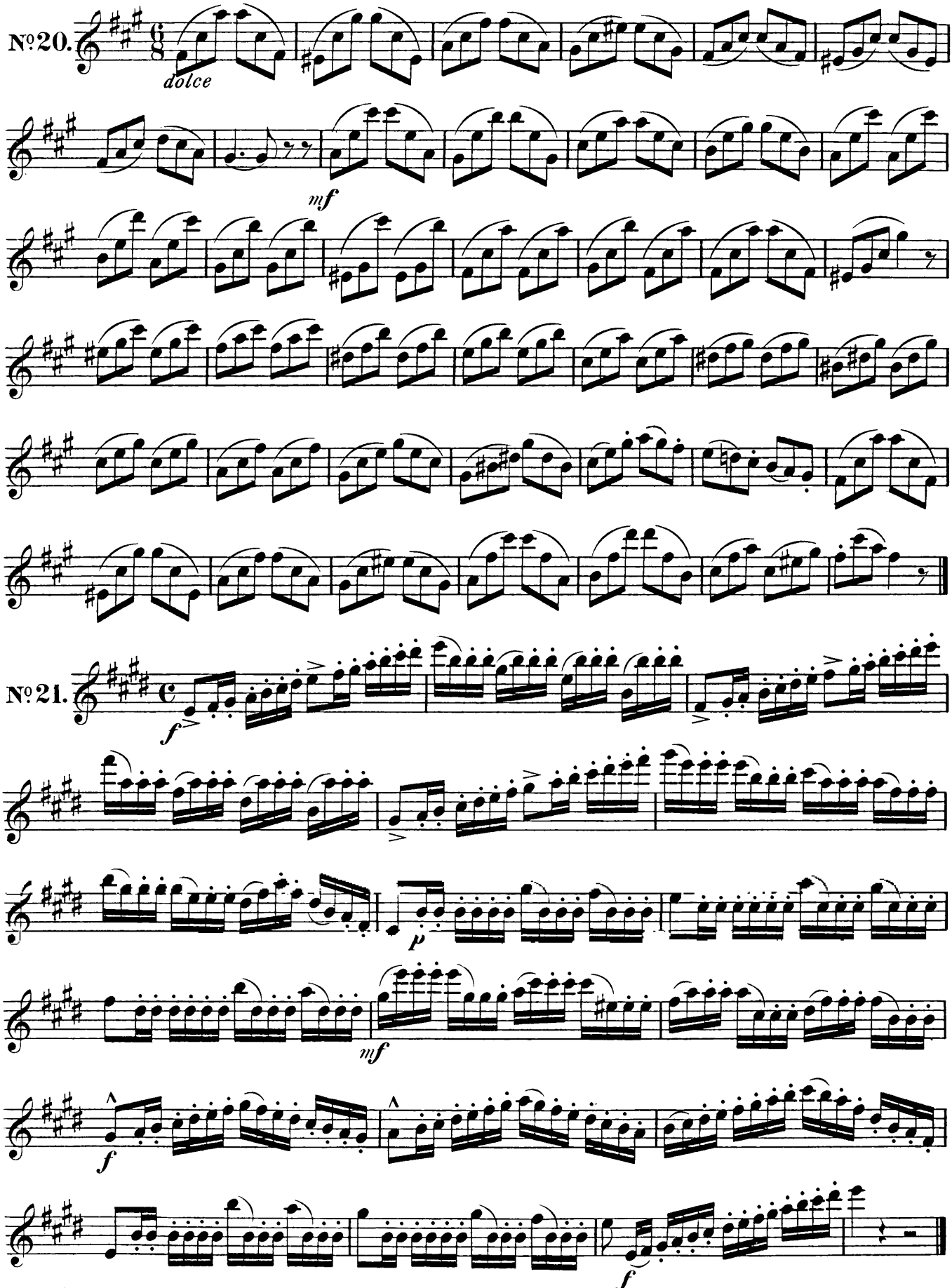
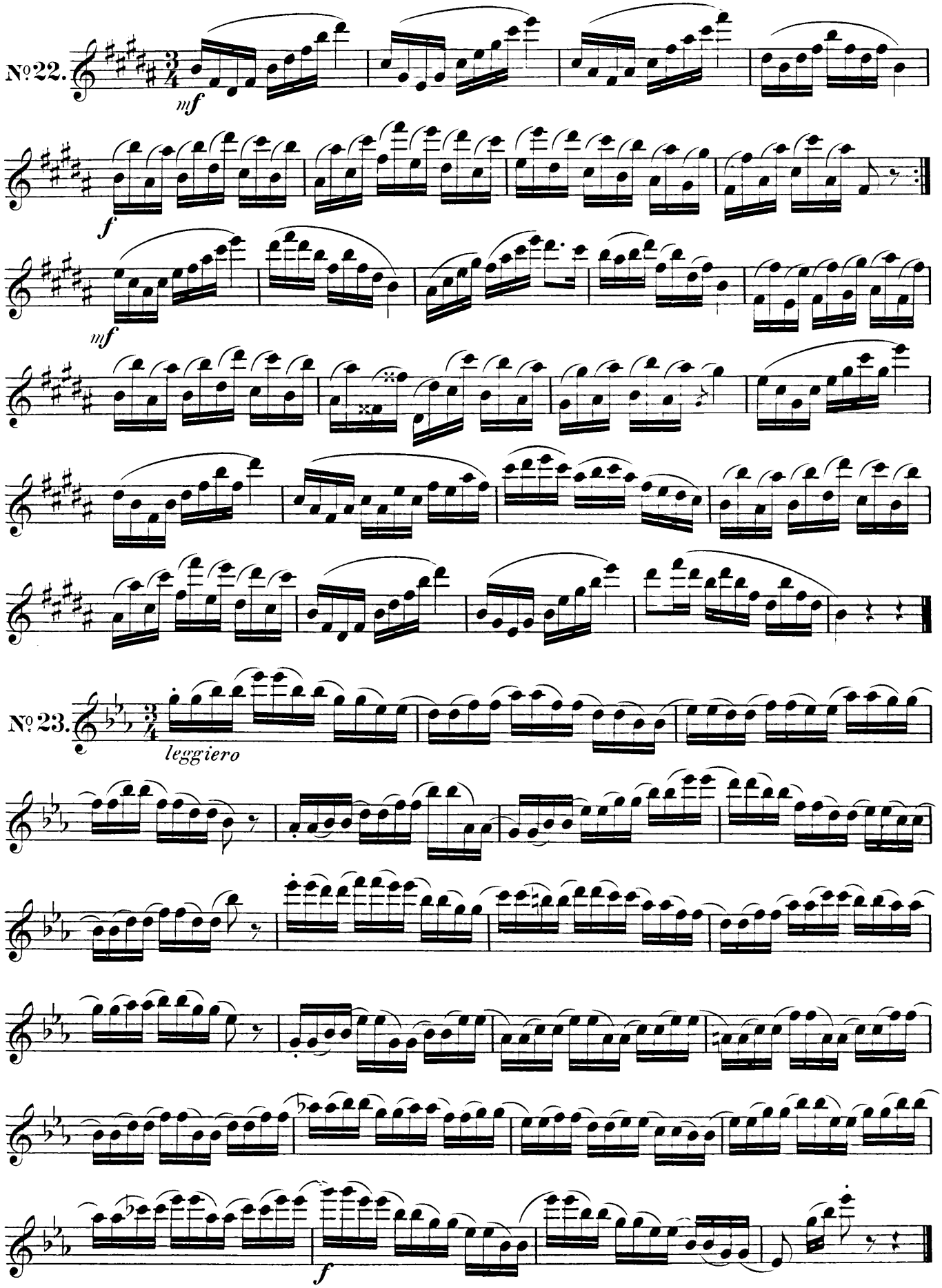

№ 18.
leggiero
№ 19.
legato

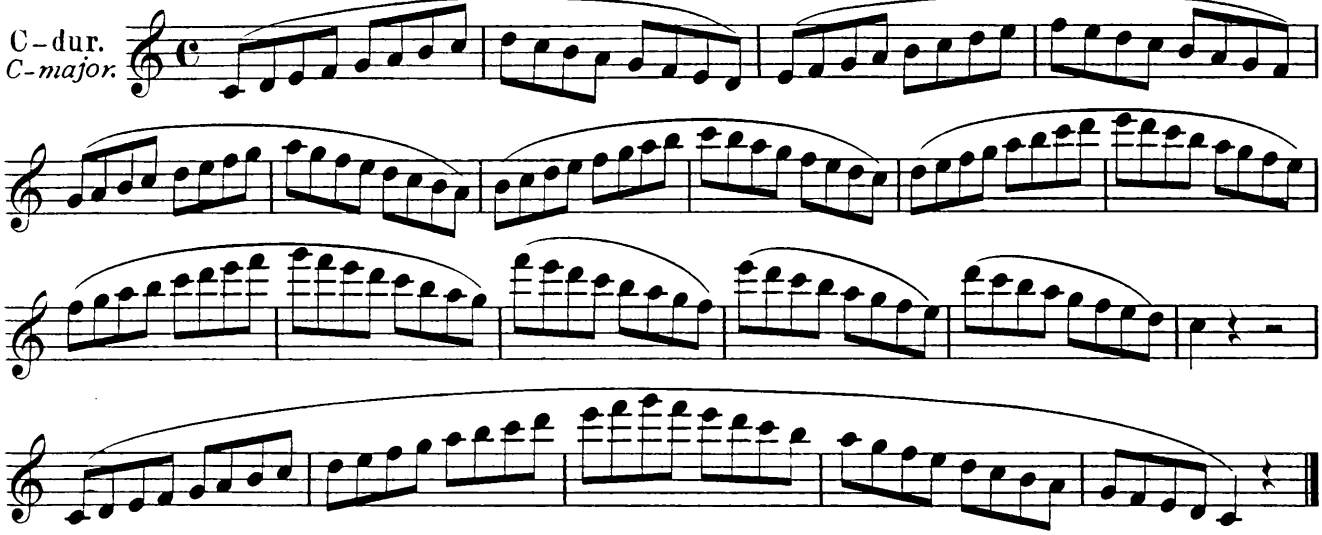

No 20.
dolce
mf
No 21.
f
p
mf
f
f


No 22.
mf
f
mf
No 23.
leggiero
f

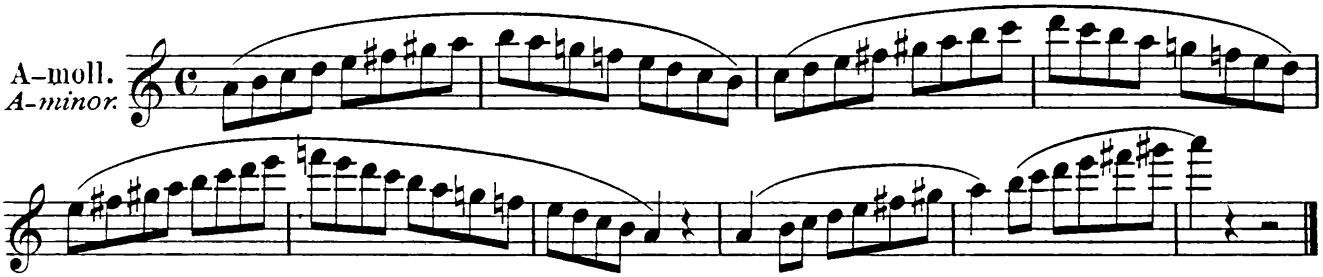
Tägliche Uebungen. | Daily exercises.

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

C-dur.
C-major.

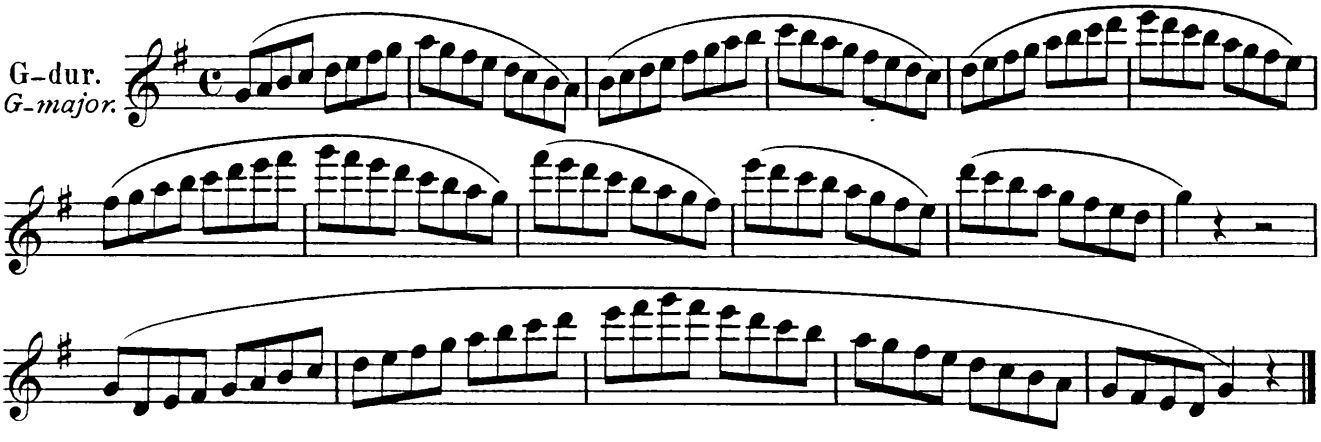


A-moll.
A-minor.

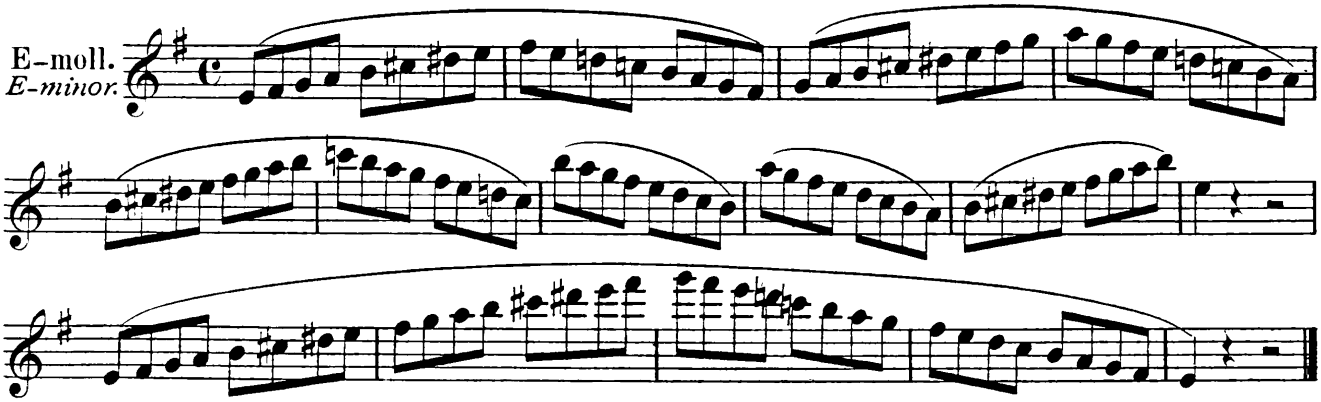


Kreuz-Tonarten. | Keys in sharps.

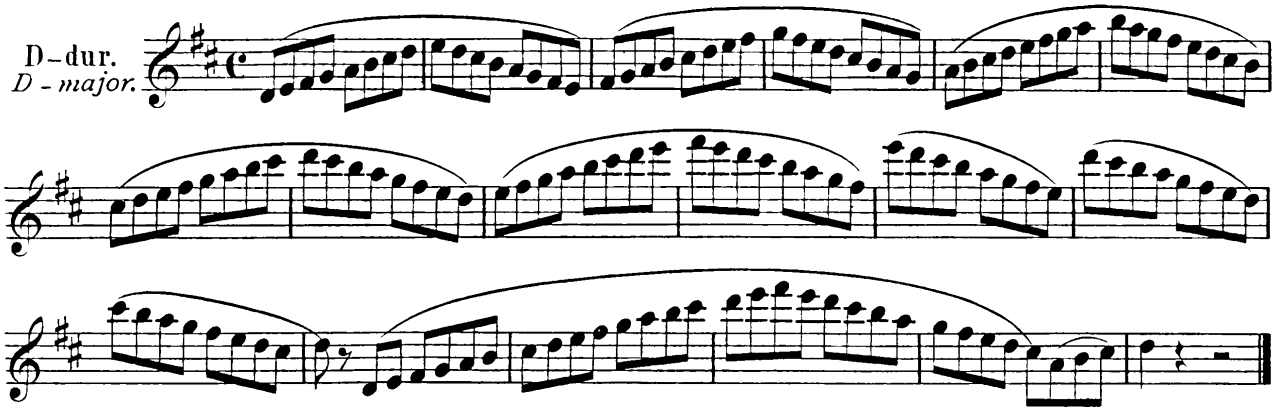
G-dur.
G-major.



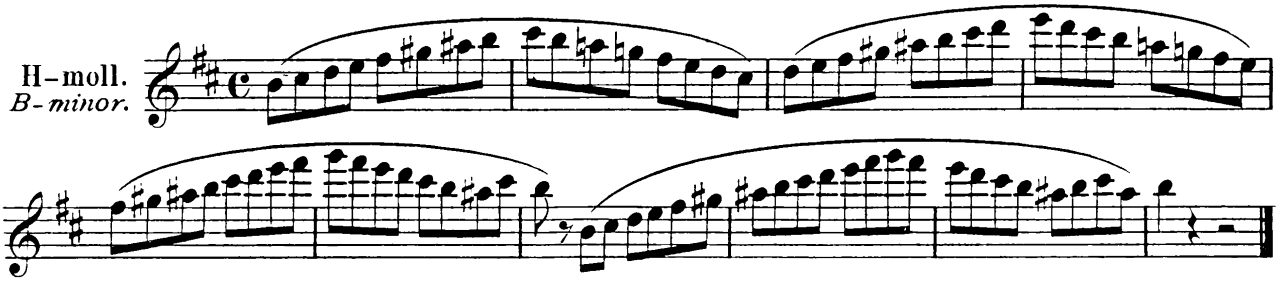
E-moll.
E-minor.



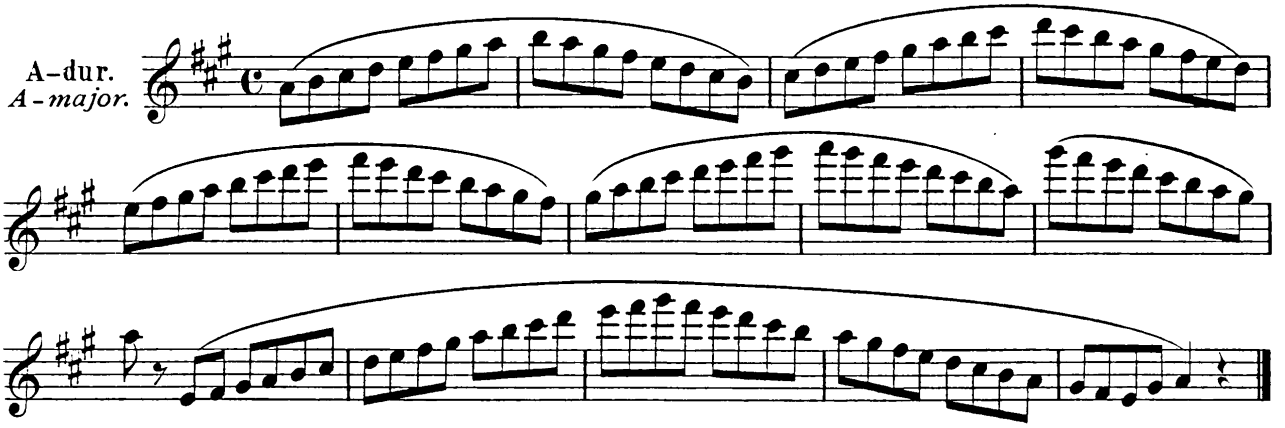
D-dur.
D-major.



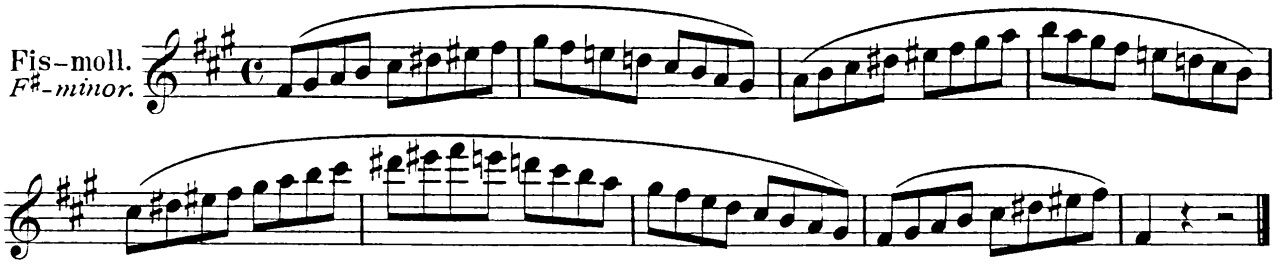
H-moll.
B-minor.



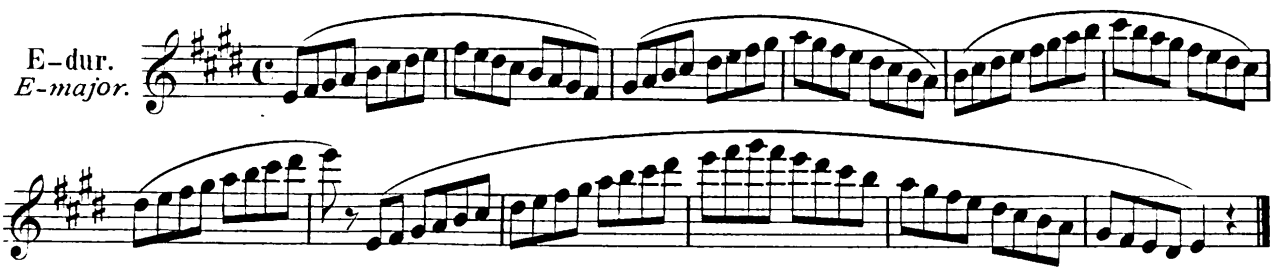
A-dur.
A-major.

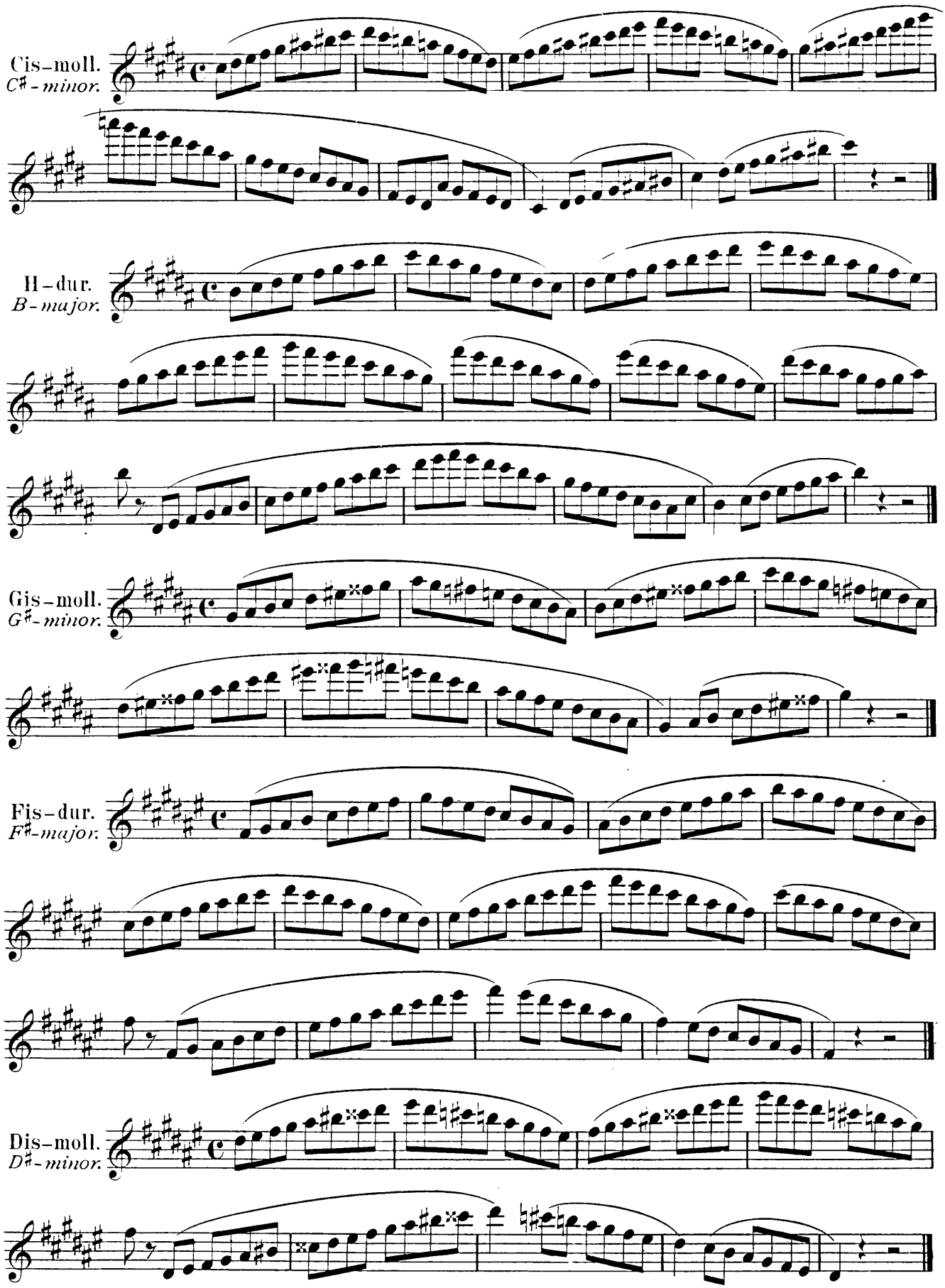


Fis-moll.
F♯-minor.



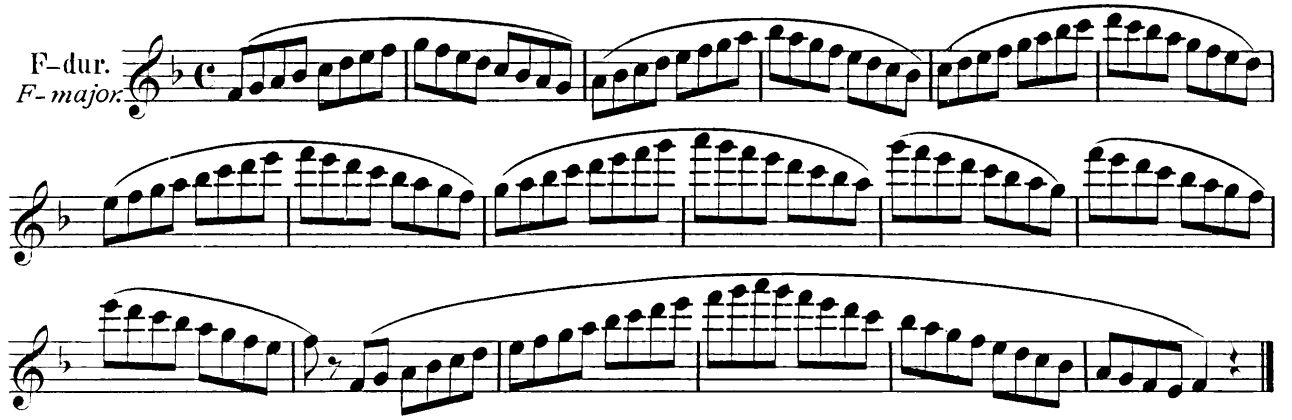
E-dur.
E-major.



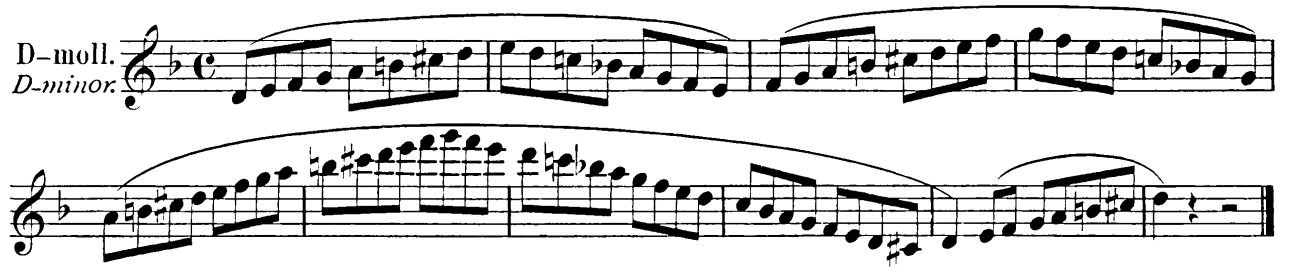

Cis-moll.
C♯-minor.
H-dur.
B-major.
Gis-moll.
G♯-minor.
Fis-dur.
F♯-major.
Dis-moll.
D♯-minor.

Be-Tonarten. | Keys in flats.

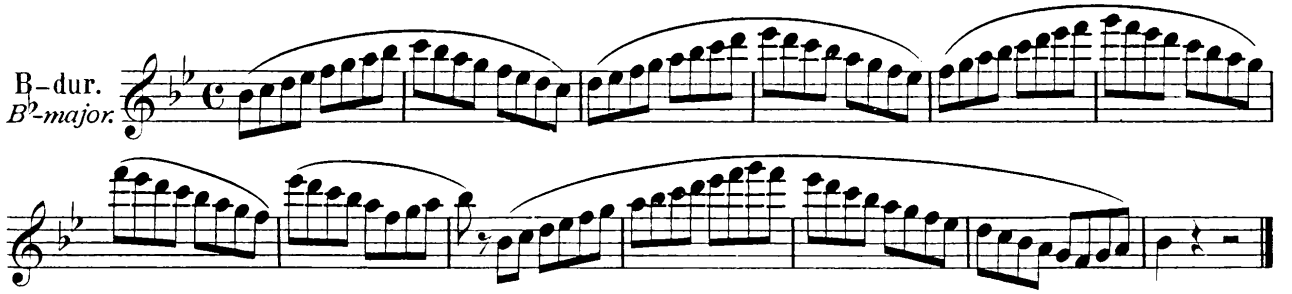
F-dur.
F-major.



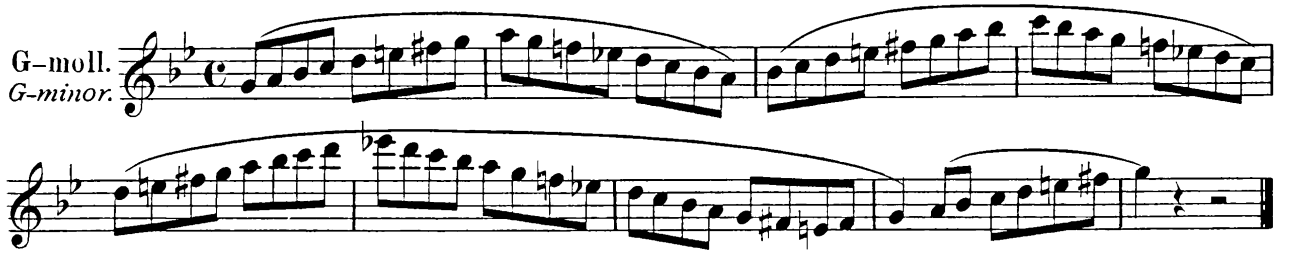
D-moll.
D-minor.



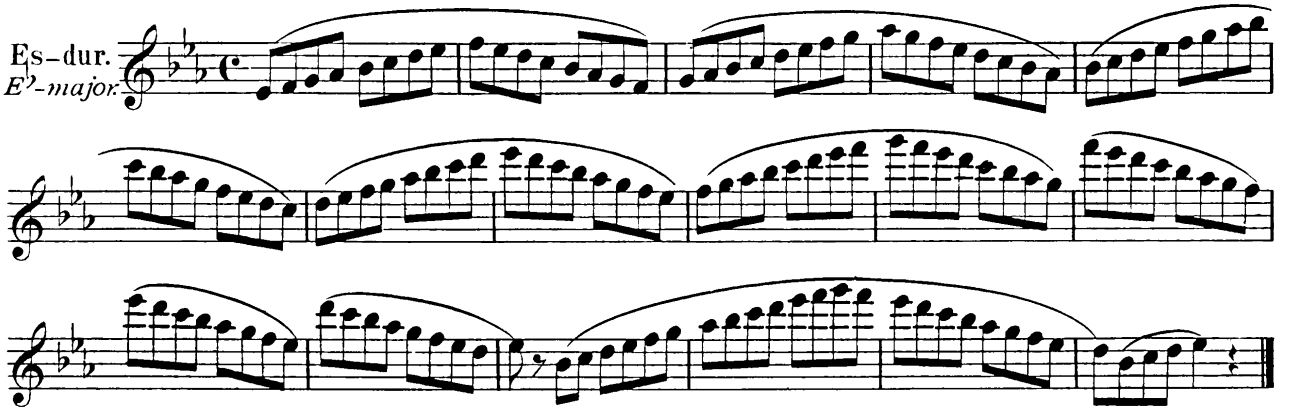
B-dur.
B♭-major.



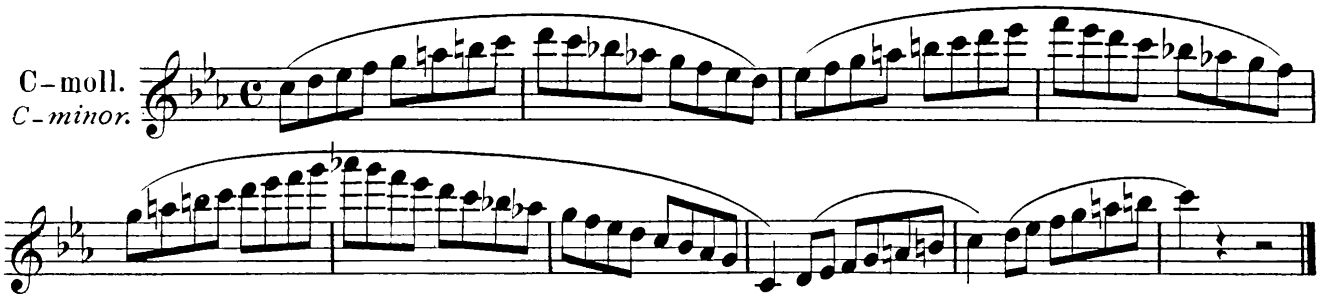
G-moll.
G-minor.



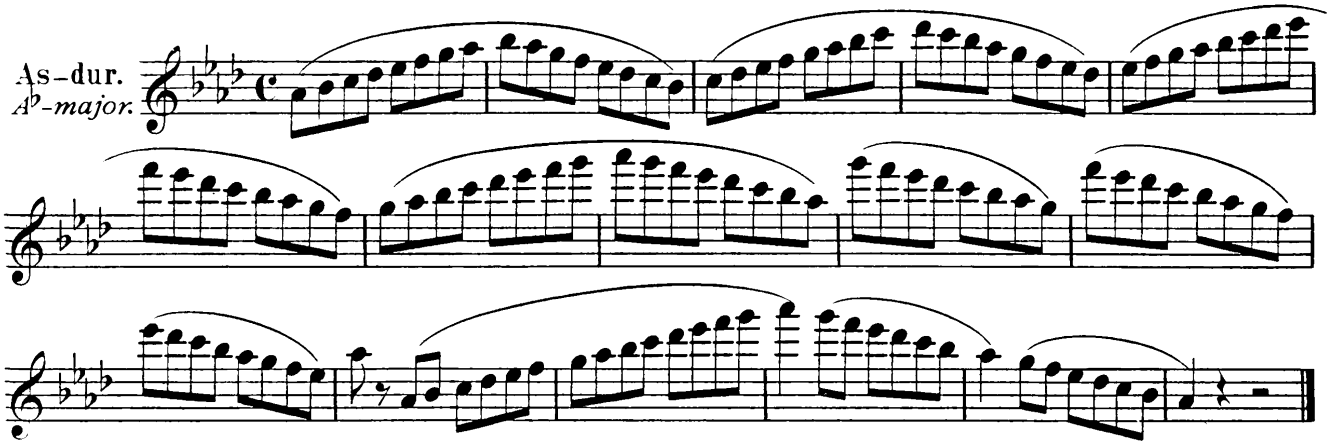
Es-dur.
E♭-major.



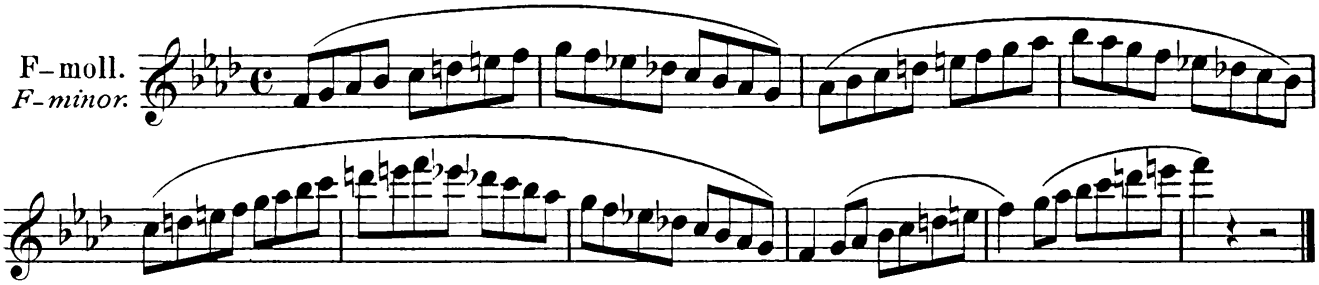
C-moll.
C-minor.



As-dur.
A♭-major.

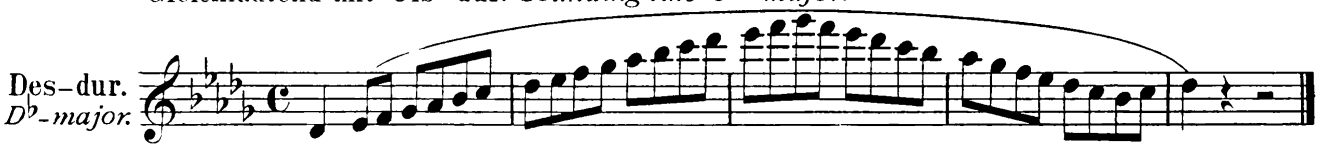


F-moll.
F-minor.



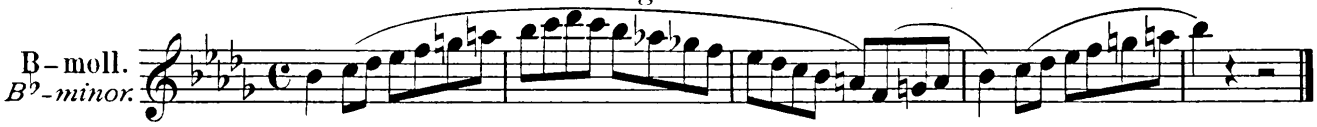
Gleichlautend mit **Cis-dur.** *Sounding like C♯-major.*

Des-dur.
D♭-major.



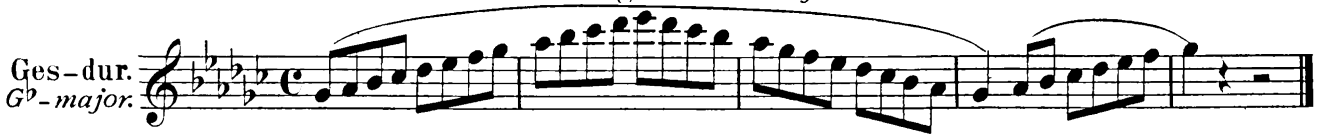
Gleichlautend mit **Ais-moll.** *Sounding like A♯-minor.*

B-moll.
B♭-minor.



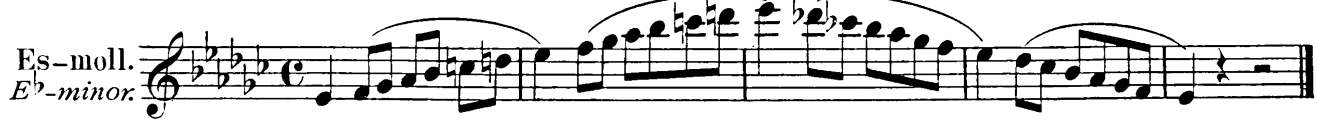
Gleichlautend mit **Fis-dur.** *Sounding like F♯-major.*

Ges-dur.
G♭-major.

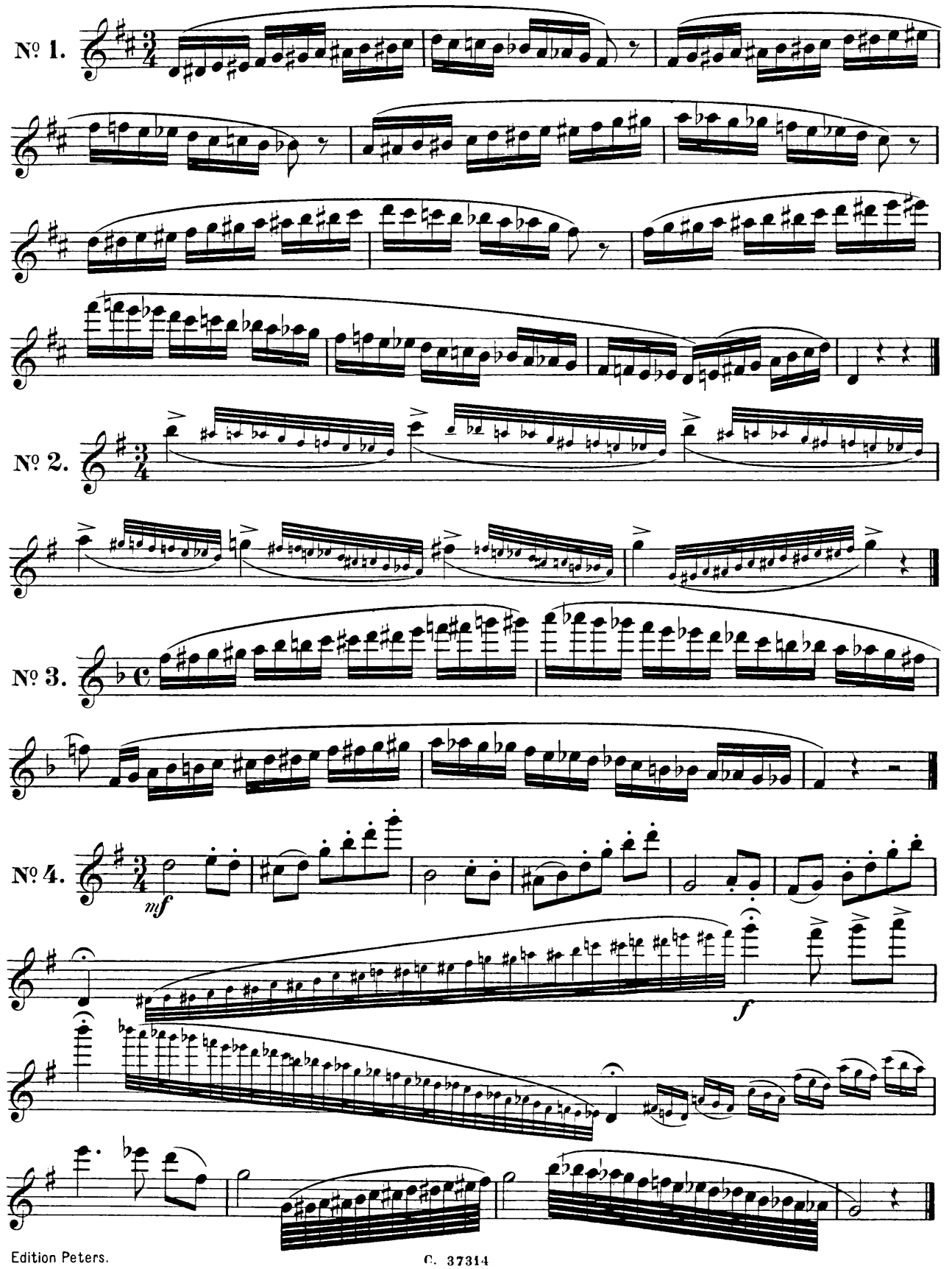


Gleichlautend mit **Dis-moll.** *Sounding like D♯-minor.*

Es-moll.
E♭-minor.



Chromatische Tonleiter. | Chromatic scale.

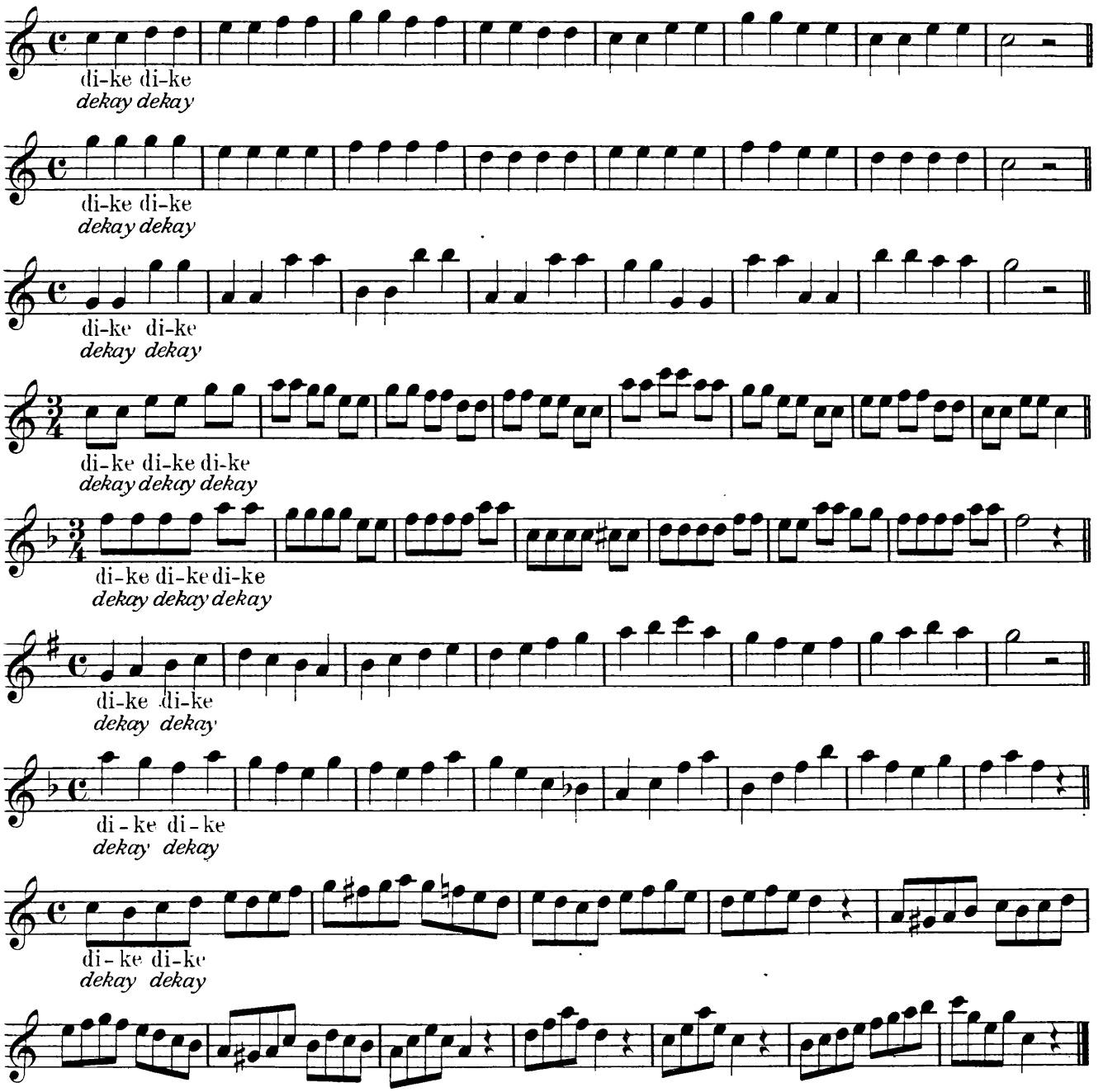
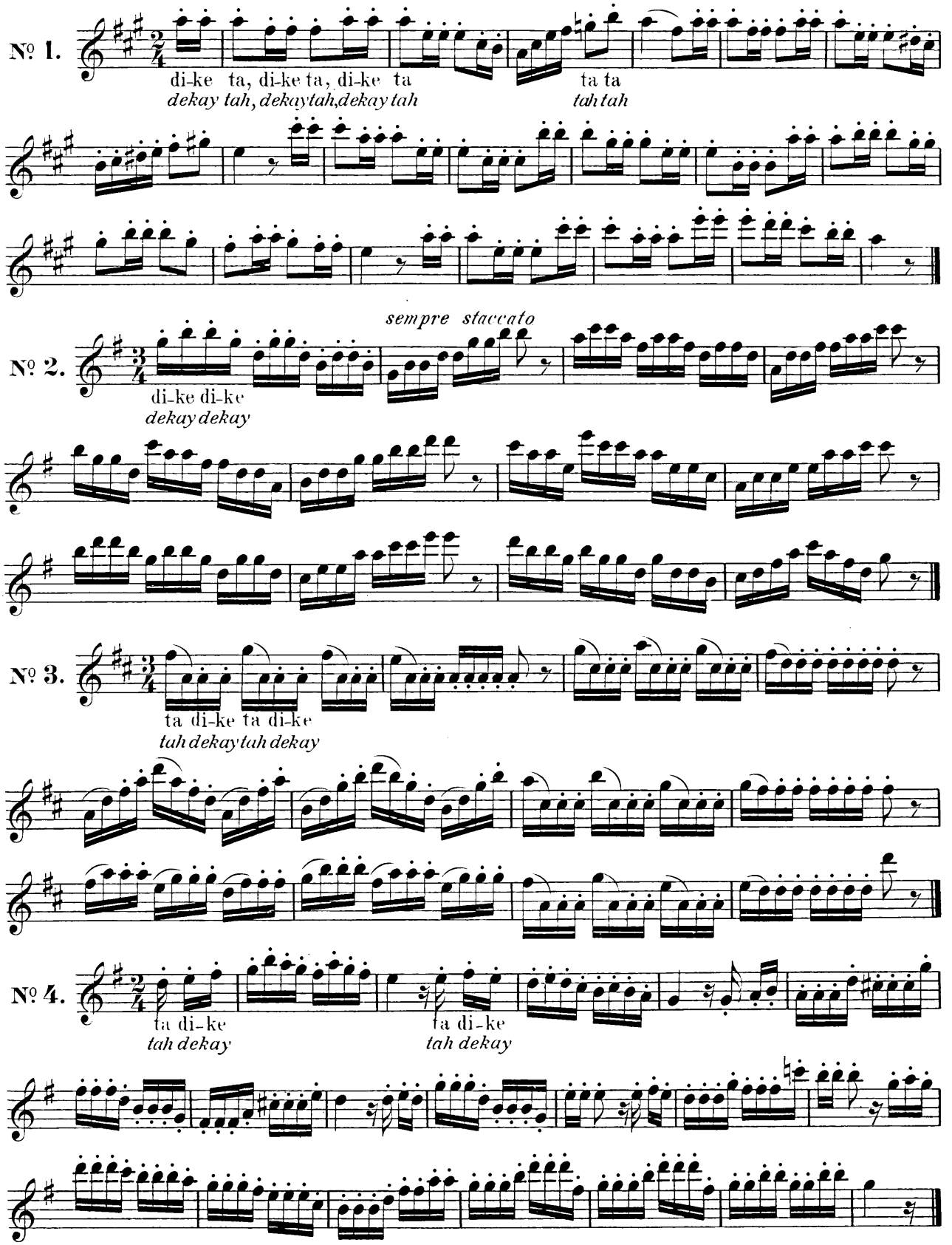


Die Doppelzunge.

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 syllabes „De-kay" very distinctly.



Uebungen mit Doppelzunge. | Exercises with double-tongued-stroke.