

HELMUT MÖNKEMEYER

DAS SPIEL  
ALF DER  
SOPRAN  
BLOCKFLÖTE

(ODER TENOR - BLOCKFLÖTE)

TEIL II  
ILSE HECHLER

HOHE SCHULE

ADVANCED SCHOOL  
OF RECORDER PLAYING

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EDITION MOECK Nr. 2033

A stylized, high-contrast illustration of two hands playing a recorder. The hands are rendered in white and black against a dark olive green background. The recorder is shown in black with white highlights. The composition is dynamic, with the hands and instrument extending from the right side towards the center.



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# DAS SPIEL ALF DER SOPRAN BLOCKFLÖTE

(ODER TENOR - BLOCKFLÖTE)

TEIL II

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## Hohe Schule Des Blockflötenspiels

ADVANCED SCHOOL OF RECORDER PLAYING

Edition Moeck Nr. 2002

MOECK VERLAG . CELLE



# Das Spiel Auf Der Sopran Blockflöten Teil II

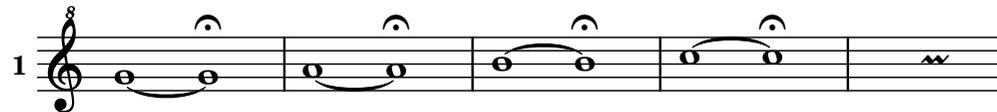
## I. Tonbildung und Intonation - Tone production and intonation

*''Singen ist fundament zur Music in allen Dingen.  
Wer die Composition ergreift, muß in seinen Sätzen singen.  
Wer auf Instrumenten spielt, muß des Singens Künd seyn...''*  
George Philipp Telemann

In zahlreichen Zitaten ist die enge Verbindung zwischen dem Singen und dem Instrumentenspiel ausgesprochen worden. Diese enge Verbindung gilt für das Blockflötenspiel in besonderem Maße, bildet doch der Atem – wie beim Singen – sowohl die Grundlage der Tonerzeugung als auch das Mittel zur Gleiderung des musikalischen Ablaufes. Atem und Tonbildungsübungen sollten daher am Beginn jeder Beschäftigung mit dem Instrument stehen. Anzustreben ist ein runder, tragfähiger Ton, der in allen Lagen der Flöte ausgeglichen ist.

Numerous authors haven spoken of the close similarity between singing and the playing of an instrument. This is particularly true of recorder playing, where the breath – as in singing – is both the means by which the sound is produced and the means whereby the music is divided into sentences and phrases. Therefore, whenever the recorder is played, breathing and tone production exercises should come first. One should aim to produce a round tone the carries well and is of even quality throughout the compass of the instrument.

### a) Haltetöne - Long notes



Bei lang ausgehaltenen Tönen ist auf gleichmäßiges Strömen der Luft zu achten. Der Atem darf nicht gepreß werden. Die Tonhöhle muß völlig konstant bleiben.

When long notes are played, care should be taken to produce an even flow of air. The flow of air must not be constricted. The pitch of the note must remain absolutely constant

### b) Verbindung mit Nachbartönen - Joining notes to their neighbours

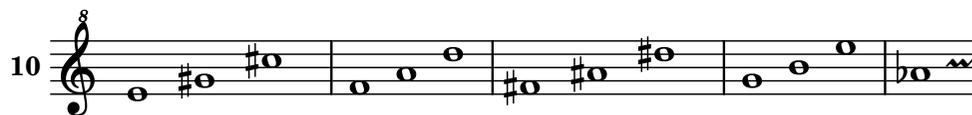
Von jedem Ton aus ist die Verbindung mit dem Nachbarton (Ganzton und Halbton) zu üben.

Beginning on every note of the instrument, one should practice moving to and from the neighbouring notes (whole tone and semi-tone).





c) Dreiklangs - und Akkordübungen - Triads and broken chords



Dreiklangs und Akkordübungen in chromatischer Folge zunächst in lang ausgehaltenen Tönen üben mit weichem Anstoß. Erst wenn die Griffverbindungen mühelos beherrscht werden, sind Akkord und Tonleiterfolgen in verschiedenen Rhythmisierungen und Artikulationsarten zu üben. (Vgl. Kapitel V)

Triad and broken chord exercises in chromatic sequence should first be played as long notes with soft tonguing. Not until the fingerings cease to present any difficulty should broken chords and scale passages be played with a variety of rhythms and articulations. (cp. Chapter V)

d) Extreme Lagen - Extreme registers

Besondere Sorgfalt erfordern die tiefen Töne, die an Intensität nicht abnehmen dürfen. Sie müssen mit weichem Anstoß und wenig Druck geblasen werden, damit der Ton nicht in die obere Oktave überspringt. Die Vorstellung dunkler Vokale (Anblasse 'do' oder 'du' statt 'dü') ist eine Hilfe zur Erreichung eines klangvollen Tones.

Special care is required by the low notes, which must not lose intensity. To prevent them from breaking into the octave above, they should be tongued softly and played with gentle pressure. Thinking of dark vowels helps one to produce a sonorous tone; it is therefore better to think of the articulation syllable as 'do' or 'du' instead 'di'.



Tourdion

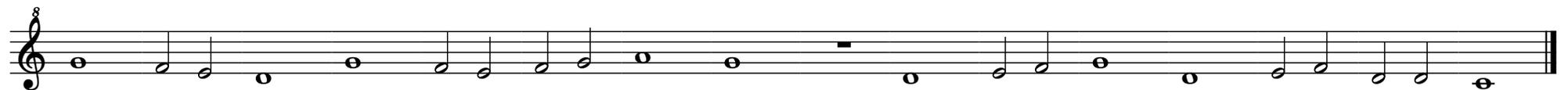
12

Antwerpen, 1530

Psalm 116

13

J. van Eyck, 1654



Rosemond

14

J. van Eyck, 1654

8  
15 *Variation I*

16 *Variation II*

Hohe Töne erfordern eine stärkere Anblasintensität. Der Klang darf niemals schrill werden. Die Öffnung des Daumenloches ist auf einen kleinen Spalt zu begrenzen.

High notes requires a stronger current of air. However, the sound must never become shrill. The opening of the thumb-hole should be limited to a narrow crack.

17

18

Tanz

W. Brade, 1621

19

Aus einem Tanz von W. Brade

H. L. Schilling, Suite (Moeck 1502)

20

21

22

Der Übergang von der tiefen zur hohen Lage muß unmerklich erfolgen.  
Movement between the high and low registers must always be smooth.

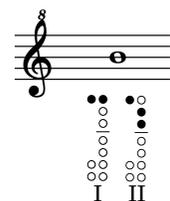
Gigue

Ch. Dieupart, Suite I (Moeck 1002)

23



## II. Griffkombinationen - Combinations of Fingerings



Die Griffstabellen für Blockflöte in - C - enthalten für viele Töne mehrere Vorschläge. Diese sollen als Hilfe dienen

1. bei der Intonation;
2. bei Griffverbindungen, besonders bei schnellen Tonfolgen, Bindungen und Verzierungen.

In beiden Fällen können unterschiedliche Lösungen erforderlich sein. Es genügt also nicht die Auswahl und Beherrschung nur *eines* oder des bequemsten Griffes.

I in Verbindung mit  vor allem bei Bindungen und Trillem, nicht bei lang ausgehaltenen Tönen.

II in Verbindung mit  vor allem bei Bindungen und Trillem, nicht bei lang ausgehaltenen Tönen.

II in Verbindung mit  damit beim Wechsel wenigstens *ein* Finger liegenbleibt. Das sollte bei allen Griffverbindungen beachtet werden.

The tables of fingerings for the recorder in C contain alternative fingering for many notes. They can be used

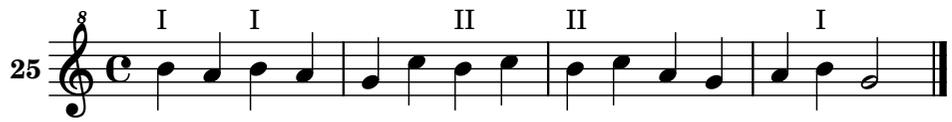
1. to improve the intonation;
2. to facilitate execution, especially of fast passages, slurs and ornaments.

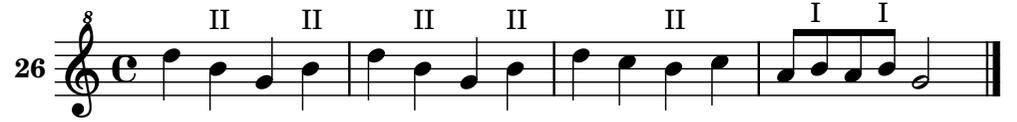
For both of these purposes a different fingering may be necessary under different circumstances. It is therefore not sufficient to choose and learn *one* fingering only, or the most convenient one.

I. in connection with  especially for slurs and trills; not for long notes.

II. in connection with  especially for slurs and trills; not for long notes.

II in connection with...  so that at least one finger need not be raised. As far as possible at least *one* finger that is covering a hole should always be left where it is.

25 

26 

27 

28 *Adagio*  *J. Baston, Concerto C-Dur (Moeck 3506)*

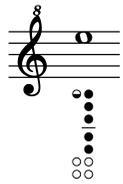
29 *Grünes Blatt*  *Rumänische Volksweisen (Moeck 209)*



30 *Altkeltischer Tanz*  *Altenglische Tänze und Lieder (Moeck 262)*

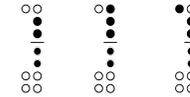
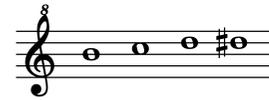






Hilfsgriffe in schnellen Verbindungen mit

Auxiliary fingerings for last movements to and from



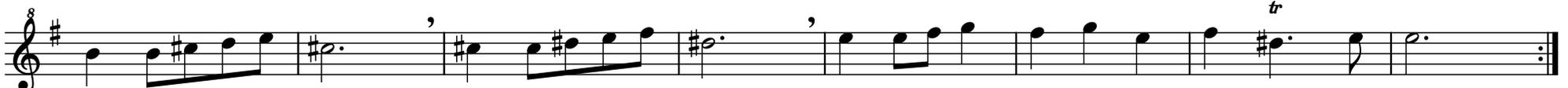
Allemande

*J. H. Schein, Vierstimmige Suitensätze (Moeck 49)*



Menuet

*B. A. Aufschneider, 1695*



Wilhelmus van Nassouwen

J. van Eyck, 1654

35

8 *Variation*

Hilfsgriff für schnelle Verbindungen mit und besonders in Verzierungsfiguren. *Nicht* für ausgehaltene Melodietöne!  
 Auxiliary fingering for fast movement from an to and especially in decorative figures. *Not* for long melodic notes!

Menuett

G. F. Händel, Sieben Spielstücke (Moeck 261)

36

Variation über eine niederländische Weise

J. van Eyck, 1654

37

Übung - Exercise

38

39

Trillergriffe - Fingerings for trills

Durch die Anwendung etwas zu hoher Griffe ist die Möglichkeit gegeben, die betreffenden Töne leiser zu spielen, z. B. in Schlußwendungen auf unbetonten, Zählzeiten.

By using fingerings that are a little sharp it is possible to play the notes more softly than otherwise, e. g. at endings and unstressed beats.

39b

G. Ph. Telemann, Partita B - Dur (Bärenreiter)

40

41

J. Basson, Concerto C - Dur (Moeck 3506)

### III. Artikulation - Articulation

*"Die Zunge ist das eigentliche Mittel, wodurch die Töne auf der Flöte lebhaft vortragen werden können. Sie ist zur musikalischen Aussprache höchst nöthig; und verrichtet eben das, der Bogenstrich bey der Violine thut."*  
 Johann Joachim Quantz

Da die Blockflöte zu den Instrumenten gehört, die dynamisch wenig Differenzierungsmöglichkeiten haben, ist die Pflege eines sorgsam artikulierten Spiels besonders notwendig. Durch Anwendung der verschiedenen Anblasmöglichkeiten

*legato*: gebunden, ohne neuen Anstoß / slurred, only the first note is tongued.



*portato*: breit, getragen, aber ohne Bindung / broadly; though not slurred, the notes have their full value



und ihrer Zwischenstufen ist der Vorwurf eines monotonen Klanges leicht zu entkräften.

Um ein Stück seinem Charakter entsprechend wiedergeben zu können, müssen die verschiedenen Artikulationsarten beherrscht und sinngemäß angewendet werden. Niemals sollte ein Stück durchgehend in der gleichen Anblasart gespielt werden (außer bei Übungen), wohl aber kann *eine* Art vorherrschend sein.

As the recorder is an instrument of limited dynamic range, particular attention should be paid to articulation. The sound of a recorder need not be monotonous if full use is made of the various types of articulation

*non legato*: leicht abgesetzt / slightly shortened



*staccato*: gestoßen, kurz abgesetzt / considerably shortened



and of their intermediaries stages.

To give a piece its proper character, the player must be in full command of the various types of articulation and be able to use them appropriately. A piece should never be played throughout with the same articulation (except for practice), though *one* sort of articulation may be predominant.

*Vorwiegend staccato - Mainly staccato*

Tanz Rumänische Volksweisen (Moeck 209)

*Vorwiegend non legato - Mainly non legato*

Wach auf, meins Herzens Schöne

43

Wach auf, meins Herzens Schöne, Herz - al - ler - lieb - ste mein, ich hör ein süß Ge - tö - ne von klei - nen Wald - vög - lein. Die hör ich so lieb - lich sin - gen, ich mein, ich sah des Ta - ges Schein vom O - ri - ent her - drin - gen.

Detailed description: This musical score is for the song 'Wach auf, meins Herzens Schöne'. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece starts at measure 43. The melody is characterized by a mix of quarter and eighth notes, with some slurs and accents. The lyrics are: 'Wach auf, meins Herzens Schöne, Herz - al - ler - lieb - ste mein, ich hör ein süß Ge - tö - ne von klei - nen Wald - vög - lein. Die hör ich so lieb - lich sin - gen, ich mein, ich sah des Ta - ges Schein vom O - ri - ent her - drin - gen.'

*Vorwiegend portato - Mainly portato*

Nun wollen wir singen das Abendlied

44

Nun wol - len wir sin - gen das A bend - lied und be - ten, daß Gott uns be - hüt.

*Aus dem Odenwald*

Detailed description: This musical score is for the song 'Nun wollen wir singen das Abendlied'. It is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The piece starts at measure 44. The melody is characterized by a mix of quarter and eighth notes, with some slurs and accents. The lyrics are: 'Nun wol - len wir sin - gen das A bend - lied und be - ten, daß Gott uns be - hüt.' The piece is attributed to 'Aus dem Odenwald'.

*Vorwiegend legato - Mainly legato*

Mäßig bewegt

45

*G. Bialas, Rhythmische Miniaturen (Moeck 186)*

Detailed description: This musical score is for the piece 'Mäßig bewegt' by G. Bialas. It is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece starts at measure 45. The melody is characterized by a mix of quarter and eighth notes, with some slurs and accents. The piece is attributed to 'G. Bialas, Rhythmische Miniaturen (Moeck 186)'. The score shows various rhythmic patterns and articulation marks.

Genaue Artikulationsbezeichnungen für Blockflöte sind fast nur in neuer Musik zu finden. In alter Musik sind die Angaben meist auf Bindungen beschränkt. Hier ist es also Aufgabe des Spielers, die richtige "Aussprache" zu finden.

Exact articulation marks for the recorder are found almost exclusively in modern music. In old music slurs are almost the only articulation marks which appear. In such a case, therefore, it is up to the player to find the right articulations.

Sehr schnell H. I. Schilling, Suite (Moeck 1502)

Menuet J. S. Kusser

Um die Viertelnoten des Menuettes nicht alle gleich erscheinen zu lassen, muß die erst in ihrem vollen Wert ausgehalten, solltem die anderen dagegen abgekürzt und durch entsprechende Pausen ergänzt werden. *Ausführung* etwa:

To prevent the crochets of this minuet from sounding all alike, the first one in each bar should be given its full value while the others should be shortened and supplemented by corresponding rests. The above piece would be played approximately as follow:

Betonungen können auf der Blockflöte nur begrenzt durch unterschiedliche Tonstärke dargestellt werden; sie müssen hauptsächlich durch verschiedene Tondauer deutlich gemacht werden. Durch abwechselnd breites und kurzes Stoßen sowie durch Bindungen ist ein Hervorheben der Schwerpunkte möglich.

Stresses can be produced on the recorder only to a small extent by playing louder or softer. They therefore have to be indicated mainly by changes in the *duration* of notes. The stresses in a piece of music can be brought out by holding the accentuated notes to their full value and shortening the others, or by using slurs.

Übing - Exercise

Giga J. J. Naudor, Sonate G- Dur (Bärenreiter)

Auch die Leichtigkeit des Auftaktes und der letzten Noten eines Taktes erreicht man durch kurzes und weiches Stoßen der betreffenden Töne.

Up-beats and the last notes of a bar can also be made to sound light if they are played short and are tongued softly.

### Air Bourrée

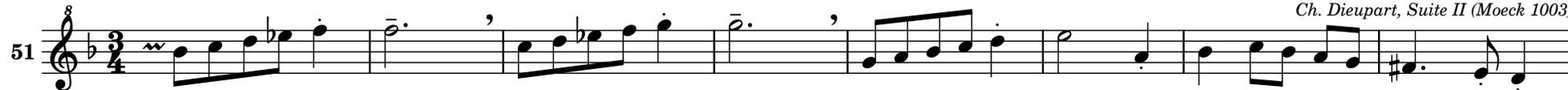
Ph. H. Erlebach, 1693

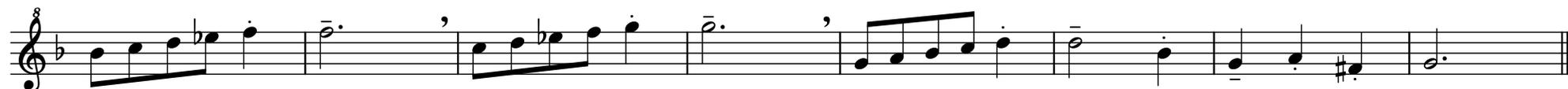
50 

 *Ausführung etwa:  
As played (approximately):* 

### Menuet

Ch. Dieupart, Suite II (Moeck 1003)

51 



### Gigue

G. F. Händel, Neun Sätze aus "Almira" (Moeck 1034)

52 



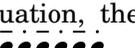


Variation über "Wat zal men op den avond doen"

J. von Eyck, 1654

53

Es darf nicht der Eindruck eines 6/8 Taktes mit den Schwerpunkten auf der ersten und vierten Zähzeit entstehen. *Ausführung* etwa , um falsche Betonung zu vermeiden.

The listener should not receive the impression of 6/8 time with an accent on the first and fourth beats. To avoid false accentuation, therefore, the above piece should be played approximately as follow: 

*Echo*, *crescendo* und *decrescendo* können ebenfalls durch sorgsam abgestufte Artikulation wiedergegeben werden.

*Echos*, *crescendo* and *decrescendo* can also be suggested by carefully graduated articulation.

54

55

56

Leggiero

R. Woodcock, Concerto III (Hargail)

57

Allegro

58 *J. Baston, Concerto C - Dur (Moeck 3506)*

Allegro

59 *P. Hindemith, Pöner Musiktag, Trio (Schott)*

Poco allegro

60 *H. Poser, Sonatine op. 36/I (Sikorski)*

*mf* *cresc.-----* *f* *dim.-----* *mp*

Abdruck mir Genehmigung des Musikverlages Hans Sikorski, Hamburg.

*Bindebogen* werden als *Artikulationszeichen* (Nr. 59) und als *Phrasierungszeichen* (Nr. 60) verwendet. Im letzteren Falle dient der Bogen zur Gliederung des musikalischen Ablaufes. Es sollen also keineswegs alle Noten gebunden gespielt werden, wohl aber im *legato* - Charakter.

*Slurs* are used as *articulation* marks (No. 59) and as *phrasing* marks (No. 60). In the latter case the slurs serve to punctuate the music. Not by any means should all the notes be slurred, through they should be *legato* in character.

Andante

R. Valentine, Sonata III (Lienau)

61

Musical notation for exercise 61, Andante, R. Valentine, Sonata III (Lienau). The piece is in 3/4 time with a key signature of one flat. It features a series of slurred eighth-note patterns.

Ruhig

G. Bialas, Rhythmische Miniaturen (Moeck 186)

62

Musical notation for exercise 62, Ruhig, G. Bialas, Rhythmische Miniaturen (Moeck 186). The piece is in 6/8 time with a key signature of one flat. It features a series of slurred eighth-note patterns.

Wechselnoten werden meist gebunden gespielt - Alternating notes are generally slurred.

R. Valentine, Sonata (Lienau)

63

Musical notation for exercise 63, R. Valentine, Sonata (Lienau). The piece is in 2/4 time with a key signature of one sharp. It features a series of slurred eighth-note patterns.

64

Musical notation for exercise 64, R. Valentine, Sonata (Lienau). The piece is in 2/4 time with a key signature of one flat. It features a series of slurred eighth-note patterns.

Allegro

J. Ch. Pepush, Sonata III (Moeck 1021)

65

Musical notation for exercise 65, Allegro, J. Ch. Pepush, Sonata III (Moeck 1021). The piece is in 2/4 time with a key signature of one sharp. It features a series of slurred eighth-note patterns and a trill (tr) at the end.

Allegro

G. Ph. Telemann, Partita g-Moll (Bärenreiter)

66

Musical notation for exercise 66, Allegro, G. Ph. Telemann, Partita g-Moll (Bärenreiter). The piece is in 2/4 time with a key signature of one flat. It features a series of slurred eighth-note patterns.

Allegro

J. Baston, Concertino D-Dur (Schott)

67

Musical notation for exercise 67, Allegro, J. Baston, Concertino D-Dur (Schott). The piece is in 3/8 time with a key signature of two sharps. It features a series of slurred eighth-note patterns.

Continuation of musical notation for exercise 67, J. Baston, Concertino D-Dur (Schott). The piece is in 3/8 time with a key signature of two sharps. It features a series of slurred eighth-note patterns and a trill (tr) at the end.

Schnelle Tonleiterfolgen können am besten gebunden ausgeführt werden.

Fast scale passages are easiest to play and are most effective when slurred.

68 *Presto* *J. Baston, Concerto C-Dur (Moeck 3506)*

69 *Allegro* *J. Baston, Concerto C-Dur (Moeck 3506)*

70 *Vivace* *Arnold Cooke, Suite (Moeck 321)*

71 *Galliarda* *G. Engelmann, 1622*

72 *Tanz* *W. Brade, 1621*

Ausführung - As played:

73

Bei schwierigen Griffverbindungen erleichtert die Artikulationssilbe 'dü-lü' die saubere Ausführung der Bindung.

The joining of difficult fingerings which ought really to be slurred can be facilitated by using the articulation syllable 'dü-lü'.

Adagio

74

H. U. Staeps, Partita in C (Moeck 309)

Doppelzunge, Schnelle Tonwiederholungen gewinnen an Präzision durch die sogenannte "Doppelzunge" (Artikulationssilbe 'dü-ge', 'te-ke' oder 'di-ge') wobei abwechselnd Zungenspitze und Zungenrücken den Luststrom begerezen.

Double tonguing. Quickly repeated notes gain precision from the use of "double tonguing", which causes the current of air to be stopped alternately by the tip and back of the tongue. The articulation syllables for double tonguing are 'du-ge', 'te-ke', or 'di-ge'.

Übung - Exercise

75

dü - ge dü - ge dü-ge-dü, dü-ge-dü; dü-ge dü-ge-dü, dü-ge-dü-ge-dü; dü-ge dü-ge dü-ge dü-ge-dü.

76

dü-ge dü-ge dü dü, dü-ge dü-ge dü dü

Sehr lebhaft

C. Bresgen, Sonatine op. 18/1 (Bärenreiter)

Musical notation for 'Sehr lebhaft' in G minor, 3/4 time, starting at measure 77. The melody features eighth and sixteenth notes with some accents.

Abdruck mit Genehmigung des Bärenreiter - Verlages, Bassel und Basel.

Lebhaft und leicht

K. Marx, Zwölf Variationen über "Nun laube, Lindlein, laube (Bärenreiter)

Musical notation for 'Lebhaft und leicht' in G minor, 3/4 time, starting at measure 78. The melody is rhythmic with eighth notes and includes the lyrics 'dü dü-ge dü-ge dü-ge'.

Abdruck mit Genehmigung des Bärenreiter - Verlages, Bassel und Basel.

Vivace

H. Genzmer, Quartettino (Schott)

Musical notation for 'Vivace' in G minor, 2/4 time, starting at measure 79. The melody is fast and rhythmic with eighth notes and includes the lyrics 'dü-ge-dü-ge-dü'.

dü-ge-dü-ge-dü

Continuation of the musical notation from the previous block, showing further rhythmic patterns.

Air (Modo 3)

J. van Eyck, 1654

Musical notation for 'Air (Modo 3)' in G minor, 3/4 time, starting at measure 80. The melody is slower and features a mix of eighth and sixteenth notes with the lyrics 'dü dü-ge dü dü-ge dü dü-ge dü dü-ge dü'.

dü dü-ge dü dü-ge dü dü-ge dü dü-ge dü

Pavane de la Bataille

Phalèse, Tänze des 16. Jahrhunderts (Moeck 3601)

Musical notation for 'Pavane de la Bataille' in G minor, 3/4 time, starting at measure 81. The melody is characterized by a steady eighth-note rhythm with the lyrics 'dü-ge-dü-ge dü dü, dü-ge-dü-ge dü dü'.

dü-ge-dü-ge dü dü, dü-ge-dü-ge dü dü

Continuation of the musical notation for 'Pavane de la Bataille', showing further rhythmic patterns.

# IV. Takt und Rhythmus - Time and Rhythm

Gerade Taktarten - Duple times 2/8, 2/4, 4/8, 4/4 (C), 2/2 (C), 6/8, 6/4, 12/8, 12/4, etc.

## Allemande

*J.H. Schein, Vierstimmige Suitensätze (Moeck 49)*



## Bourrée

*J. S. Kusser, 1700 (Moeck 2073)*



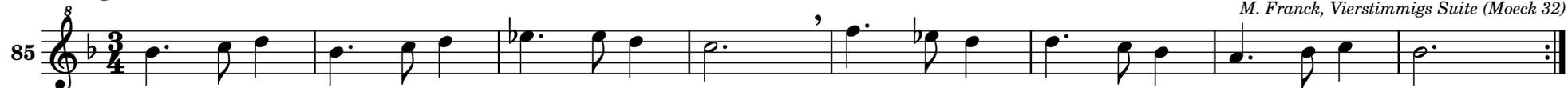
Volta

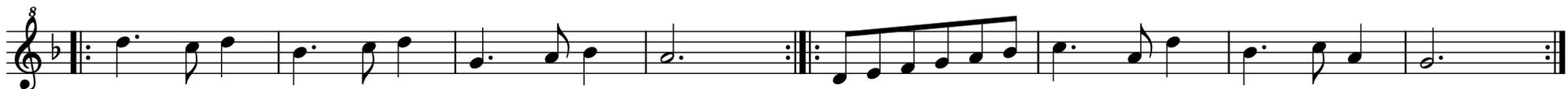
84  *J. Dowland, 1621*



Ungerade Taktarten - Triple Times 3/8, 3/4, 3/2, 9/8, 5/4, 7/4, 11/8 etc.

Aufzug

85  *M. Franck, Vierstimmigs Suite (Moeck 32)*



Polonaise

86  *Aus Sperontes "Singende Mute" (Moeck 101)*



Intrada

P. Peuerl, Zwei Suiten (Moeck 24)

87

Giocoso (Harlekins Tanz)

H. Poser, Dreizehn Kanons (Moeck 250)

88

dim. ....

Lebhaft

Mazedonische Volksweisen (Moeck 315)

89

Zusammengesetzte Takte - Mixed times

Sehr lebhaft

G. Bialas, Rhythmische Miniaturen (Moeck 186)

90

Musical notation for 'Sehr lebhaft' in 3+3+2 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is 'Sehr lebhaft'. The notation includes eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

Allegro (Die Jagd)

Hans Poser, Dreizehn Kanons (Moeck 250)

91

Musical notation for 'Allegro (Die Jagd)' in 3+3+2 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is 'Allegro'. The notation includes eighth and sixteenth notes, with some beamed eighth notes and accents. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

Rasch

G. Bialas, Rhythmische Miniaturen (Moeck 186)

92

Musical notation for 'Rasch' in 3+3+2 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is 'Rasch'. The notation includes eighth and sixteenth notes, with many triplets indicated by a '3' below the notes. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

Allegro

W. Jeletz, *Kleine Suite nach jugoslawischen Volksliedern* (Moeck 302)

93

94

95

Detailed description: This block contains the first three staves of music. The first staff (measure 93) starts in 9/8 time and changes to 9/5 in the second measure. The second staff (measure 94) continues in 9/5 and changes to 9/8 in the second measure. The third staff (measure 95) continues in 9/8. The music consists of eighth and sixteenth notes with various rests and accents.

Taktwechsel - Changes of time

Zweifacher

Rumänische Volksweisen (Moeck 209)

94

Detailed description: This block contains the first staff of music for measure 94. It is in 2/4 time and changes to 3/8 in the second measure. The music features eighth notes and quarter notes with accents.

Zweifacher. Ländlertempo

H. Poser, *Tanzbüchlein* (Moeck 214)

95

Detailed description: This block contains the first staff of music for measure 95. It starts in 3/4 time and changes to 3/8 in the second measure. The music consists of eighth and sixteenth notes.

96

Detailed description: This block contains the second staff of music for measure 96. It continues the piece from the previous staff, maintaining the 3/8 time signature.

Sprungtanz

K. Marx, *Flötenbüchlein für Klaus* (Bärenreiter)

96

Detailed description: This block contains the first staff of music for measure 96. It starts in 4/4 time and changes to 3/4, 3/8, 7/8, 4/4, and 5/8 in subsequent measures. The music features eighth and sixteenth notes with accents.

97

Detailed description: This block contains the second staff of music for measure 97. It continues the piece from the previous staff, maintaining the 5/8 time signature.

Abdruck mit Genehmigung des Bärenreiter - Verlages, Kassel und Basel

Signal. Lebhaft

H. Poser, Tanzbüchlein (Moeck 214)

97

Musical notation for 'Signal. Lebhaft' in treble clef, 4/4 time signature. The piece consists of a single melodic line with various rhythmic patterns and rests. The key signature is one sharp (F#).

Improvisation

Bewegt, sehr schnell ( $\text{♩} = 108$ )

*dim.*...

H. L. Schilling, Suite (Moeck 1502)

98

Musical notation for 'Improvisation' in treble clef, 4/4 time signature. The piece features a single melodic line with a variety of rhythmic values and rests. The key signature is one sharp (F#).

Vivace

H. Genzmer, Quartettino (Schot)

99

Musical notation for 'Vivace' in treble clef, 3/8 time signature. The piece consists of a single melodic line with a variety of rhythmic patterns and rests. The key signature is one sharp (F#).

Continuation of the musical notation for 'Vivace', showing a repeat sign and a final cadence.

Abdruck mit Genehmigung des Musikverlages B. Schott's Söhne, Mainz

Verschiebung der Schwerpunkte. Shifting of accents

Ballet

Ch. Engelmann, 1621

100

Musical notation for 'Ballet' in treble clef, 4/4 time signature. The piece features a single melodic line with accents and dynamic markings.

Sehr betont und lustig, nicht zu rasch

C. Bresgen, Sonatine op.18/2 (Bärenreiter)

101

Musical notation for 'Sehr betont und lustig, nicht zu rasch' in treble clef, 4/4 time signature. The piece features a single melodic line with accents and dynamic markings.

Continuation of the musical notation for 'Sehr betont und lustig, nicht zu rasch', showing a first and second ending.

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Giocoso

H. Genzmer, Quartettino (Schott)

102

dim.

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Aria

G. Ph. Telemann, Partita B-Dur (Bärenreiter)

103

tr

Fine

tr

D.C. al Fine

Sehr lebhaft

H. Poser, Rendsburger Tänze (Sikorski)

104

p

f

p

f

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Allegro (Original e-Moll)

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

105

The first system of music for 'Allegro (Original e-Moll)' is written on a single staff in treble clef, 3/4 time, and E minor. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a double bar line and repeat dots.

The second system of music continues the melody from the first system. It features a repeat sign at the beginning and includes various rhythmic patterns such as eighth and sixteenth notes. The system ends with a double bar line and repeat dots.

The third system of music continues the melody. It includes a key signature change to E major (one sharp) for a few measures before returning to E minor. The system ends with a double bar line and repeat dots.

Lebhaft

C. Bresgen, Sonatine (Schott)

106

The first system of music for 'Lebhaft' is written on a single staff in treble clef, common time (C), and E major. It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a double bar line and repeat dots.

The second system of music continues the melody. It includes a 'marc.' (marcato) marking and a long slur over several notes. The system ends with a double bar line and repeat dots.

Les Scaramouches

G. Ph. Telemann (Moeck 2073)

107

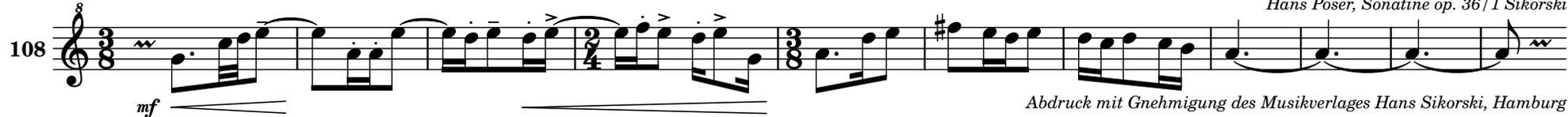
The first system of music for 'Les Scaramouches' is written on a single staff in treble clef, 3/4 time, and E minor. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piece concludes with a double bar line and repeat dots.

The second system of music continues the melody. It includes a repeat sign at the beginning and features various rhythmic patterns. The system ends with a double bar line and repeat dots.



Serenade. Fileßend

Hans Poser, Sonatine op. 36/1 Sikorski



Abdruck mit Genehmigung des Musikverlages Hans Sikorski, Hamburg

Coranto

J. Jenkins, Vier Stücke (Moeck 314)



Tanz

W. Brade, 1621



Der Wechsel von 3/2 und 6/4 ist besonders in englischen Tänzen häufig anzutreffen.

Changes between 3/2 and 6/4 are particularly frequent in English dances.

Galliard

Benedict Grep, 1609

111

Tanz

W. Brade, 1621

112

⌈—————⌋ = Großtakte: drei Schwerpunkte innerhalb von zwei Takten als Steigerungsmittel.

The piece above contains several hemiolae. A hemiola (⌈—————⌋) exists where there are three accents within the course of two bars. Its effect is to raise expression.

Triolen - Duolen - Triplets - duplets

Übung. Exercise

Tonleiter - und Akkordfiguren in folgendem Rhythmus:  
Scale and broken chord passages with the following rhythms

113

114

115

Ganze Takte als Zähleinheit / Whole Bars as single beats.

116 *Allegro*

Poco allegro

H. Poser, Sonatine op. 36/1 (Sikorski)

117

*mf*

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## V. Tägliche Übungen - Daily Exercises

Dreiklangsübung - Triads

118

In allen Dur und Molltonarten zu spielen / To be played in all major and minor keys

Dreiklänge in allen Tonarten - Triads in all keys

119

Varianten

120 a b c d

e f g h

i j k l

m n o p

Jede Artikulationsart ist in jeder Tonart zu üben / Practice all the articulations in each key.

Tonleiterübungen - Scale exercises

121

In allen Tonarten und folgenden Rhythmisierungen zu spielen / To be played in all keys and with the following rhythms

3

3

122 

*In allen Tonarten und folgenden Rhythmisierungen zu spielen / To be played in all keys and with the following rhythms*



123 

124 

125 

126 

127 

128 

Alle Tonleiterfiguren in allen Tonarten / Practice all scale passages in all keys

129 

130 

131 

132 

133 

134 

*Daumenübung - Thumb exercise*

135 

136 

137 

Dasselbe auch in F-Dur und A-Dur /  
Practice the same in F and A major too

Allegro assai

G. Sammartini, Concerto in F (Schott)

138

Allemande

W. de Fesch, Sonate G-Dur (Hargail)

139

Übungen zur Ausführung von Ornamenten - Exercises in the execution of ornaments

Mordent Wechsel mit der unteren Nebennote. Von jedem Dreiklangston aus in allen Dur- und Moll-Tonarten.

Mordent Alternation with the lower auxiliary note. Begin on each note of the triad in all major and minor keys.

140

1. a) diatonisch - diatonic

b) Chromatisch - chromatic

2.

3.

Pralltriller - Passing shake (♯, ♯♯)

Vorübung in allen Tonarten - Preliminary exercise in all keys

141

Doppelschlag - Descending turn (∞, 2)

Vorübung - Preliminary exercise

142

Triller - Trill (tr, +, ♯♯, ♯♯)

Vorübung - Preliminary exercise

143

## VI. Spielstücke in verschiedenen Tonarten - Pieces in various keys

### a) Tonleitern und Tonleiterausschnitte - Scales and parts of scales

#### Galliarda

*P. Peuerl, Zwei Suiten (Moeck 24)*



#### Allemande

*Th. Simpson, 1621*



Courante

J. van Eyck, 1654

146

Musical score for Courante by J. van Eyck, 1654. It consists of four staves of music in C major, 3/4 time. The first staff starts with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line.

Variation über "Wat zal men op den avond doen"

J. van Eick, 1654

147

Musical score for Variation über "Wat zal men op den avond doen" by J. van Eick, 1654. It consists of two staves of music in C major, 3/4 time. The first staff includes first and second endings. The music is characterized by continuous sixteenth-note patterns. The piece ends with a double bar line.

Aus G. Gabrieli, Canzon VIII

148

Musical score for Aus G. Gabrieli, Canzon VIII. It consists of one staff of music in C major, 3/4 time. The music features a steady eighth-note pattern. The piece concludes with a double bar line.

Bourrée

G. F. Händel, *Sieben Spielstücke (Moeck 261)*

149

Musical score for Bourrée by G. F. Händel, measures 149-158. The piece is in C major and 3/4 time. The score consists of three staves of music. The first staff (measures 149-152) features a melodic line with eighth and sixteenth notes. The second staff (measures 153-156) includes a repeat sign and a key signature change to D major. The third staff (measures 157-158) concludes with a trill (tr) and a repeat sign.

Air

Ph. H. Erlebach, *Ouverture a-Moll*

150

Musical score for Air by Ph. H. Erlebach, measures 150-158. The piece is in A minor and 3/4 time. The score consists of three staves of music. The first staff (measures 150-153) features a melodic line with eighth and sixteenth notes. The second staff (measures 154-157) includes a trill (tr) and a key signature change to C major. The third staff (measures 158) concludes with a trill (tr) and two endings (1. and 2.).

Menuett en Rondeau

Ch. Dieupart, Suite I (Moeck 1002)

151  *Fine*



*D.C. al Fine*

Gavotte

Ch. Dieupart, Suite I (Moeck 1002)

152 



Presto

G. Ph. Telemann, Partita G-Dur (Bärenreiter)

153 

Maurischer Tanz

*Altenglische Tänze und Lieder (Moeck 262)*



Vivace

*G. Ph. Telemann, Partita e-Moll (Bärenreiter)*



Graziöser Walzer

*H. Poser, Dreizehn Kanons (Moeck 250)*



Kontratänz

*Alte Kontratänze (Möseler)*



*Aus Georg Götsch, Alte Kontratänze, Abdruck mit Genehmigung des Möseler Verlages, Wolfenbüttel und Zürich*

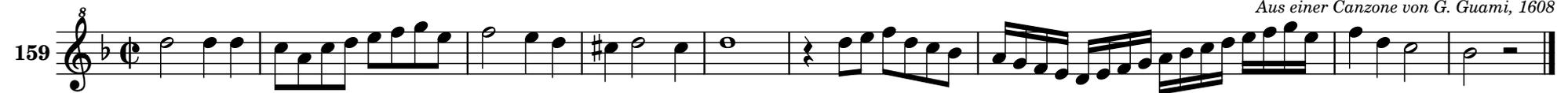
Galliard

W. Brade, 1607

158 



Aus einer Canzone von G. Guami, 1608

159 

Courant

J. van Eick, 1654

160 



Variation I

161  Musical staff 1 for Variation I, starting at measure 161. It features a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody consists of eighth and sixteenth notes, with some rests and accidentals (sharps and flats).

 Musical staff 2 for Variation I. It continues the melody from the first staff, featuring a trill (tr) in the final measure.

 Musical staff 3 for Variation I, concluding the variation with a double bar line and repeat dots.

Variation II

162  Musical staff 1 for Variation II, starting at measure 162. It features a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody consists of eighth and sixteenth notes, with some rests and accidentals (sharps and flats).

 Musical staff 2 for Variation II, featuring first and second endings (1. and 2.) indicated by bracketed lines above the staff.

 Musical staff 3 for Variation II, continuing the melody.

 Musical staff 4 for Variation II, concluding the variation with first and second endings (1. and 2.) indicated by bracketed lines above the staff.

Reprinse

"Wie diesbe von den Frantzösischen Dantzmeistern diminuiret und coloriret werden."

M. Praeterius (1571-1621)

163

The musical score is written on seven staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music is written in a single melodic line. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes various ornaments and phrasing slurs. The score concludes with a double bar line and repeat dots.

Praeludium

*J. van Eick, 1654*

164

Couranta

*Erasmus Widmann, 1618*

165

Sarabande

A. Hammerschmidt, 1636

166

Musical notation for Sarabande, measure 166. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody consists of eighth and quarter notes with a comma above the eighth note in the fifth measure.

Musical notation for Sarabande, measure 167. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody continues with eighth and quarter notes, including a sharp sign above the eighth note in the fourth measure.

Rigaudon

G. F. Händel, Neun Sätze aus "Almira" (Moeck 1034)

167

Musical notation for Rigaudon, measure 167. Treble clef, key signature of two flats (Bb and Eb), common time signature. The melody features a mix of quarter and eighth notes with a comma above the eighth note in the fifth measure.

Musical notation for Rigaudon, measure 168. Treble clef, key signature of two flats (Bb and Eb), common time signature. The melody continues with quarter and eighth notes, including a sharp sign above the eighth note in the fourth measure.

D.C.

Marche

Anonym, 1697

168

Musical notation for Marche, measure 168. Treble clef, key signature of two flats (Bb and Eb), common time signature. The melody consists of eighth and quarter notes with a comma above the eighth note in the fifth measure.

Musical notation for Marche, measure 169. Treble clef, key signature of two flats (Bb and Eb), common time signature. The melody continues with eighth and quarter notes.

Presto

G. Ph. Telemann, Partita B-Dur (Bärenreiter)

169

Musical score for 'Presto' by G. Ph. Telemann, Partita B-Dur (Bärenreiter). The score consists of five staves of music in G minor, 3/4 time. The first staff starts at measure 169. The second staff contains a trill (tr) over a dotted quarter note. The third staff contains trills (tr) over eighth notes. The fourth staff contains trills (tr) over eighth notes. The fifth staff ends with a double bar line and repeat dots.

Mascarada

Th. Simpson, 1621

170

Musical score for 'Mascarada' by Th. Simpson, 1621. The score consists of two staves of music in G minor, 3/4 time. The first staff starts at measure 170. The second staff contains first and second endings (1. and 2.) marked above the notes.

Volte

171

1. 2.

Ballet

172

1. 2.

Variation I

173

1. 2.

Variation II

174

Ballet

A. Hammerschmidt, 1639

175

*tr*

Galliard

W. Brade, 1614

176

Allegro  
177 *A. Vivaldi, Il pastor fido, Sonata IV (Bärenreiter)*

Moderato  
178 *G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)*

Tempo di Minue  
179 *G. Ph. Telemann, Partita E-Dur (Bärenreiter)*

Allegro  
180 *G. Ph. Telemann, Partita Es-Dur (Bärenreiter)*

Gavotte  
181 *J. Ph. Kirnberger, Recueil d'airs de danze caractéristiques (Moeck 270)*

Vivace

182

*G. Ph. Telemann, Partita e-Moll (Bärenreiter)*

Espressivo

183

*R. Doppelbauer, Divertimento e-Moll (UE)*

Courant

184

*Anonymous, 17<sup>th</sup> Jahrhundert*

Variation III aus C. Bresgen, Sonatine op. 18/2 (Bärenreiter)

185

*Variation III aus C. Bresgen, Sonatine op. 18/2 (Bärenreiter)*

*1.* *2.*

*Abdruck mit Genehmigung des Bärenreiter Verlages, Kassel und Basel*

b) Chromatik - Chromaticism

Con moto  
186 *H. Poser, Dreizehn Kanons (Moeck 250)*

Vivace  
187 *G. Ph. Telemann, Partita e-Moll (Bärenreiter)*

Adagio  
188 *H. U. Staeps, Partita in C (Moeck 309)*

Adagio  
189 *P. Hindemich, Plöner Musiktag, Trio (Schott)*

Gagliarda  
190 *Abdruck mit Genehmigung des Musikverlages B. Schott's Söhne, Mainz  
C. Farina, 1627*

Allegro  
191 *G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)*

c) Akkorde - Broken chords

Fanfare J. Ph. Kirnberger, Recueil d'airs de danse caractéristiques (Moeck 270)

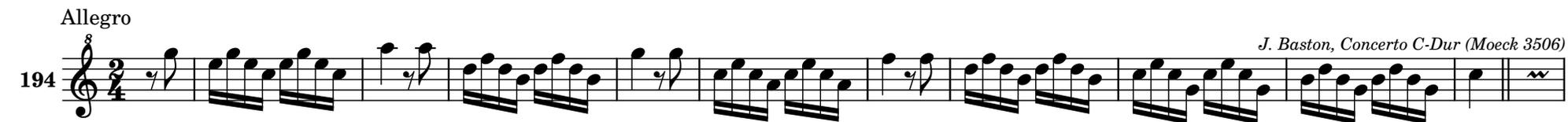
192  D.C.

Allegro J. B. Loeillet, Sonate C-Dur (Noetzel)

193 



Allegro J. Baston, Concerto C-Dur (Moeck 3506)

194 

Allegro alla tedesca H. Poser, Schneider - Terzett (Moeck 301)

195 



Allegro R. Valentine, Sonata II (Linau)

196 

Presto J. Baston, Concerto C-Dur (Moeck 3506)

197

Gigue G. F. Händel, Rodrigo - Suite (Bärenreiter)

198

Vivace G. Ph. Telemann, Partita e-Moll (Bärenreiter)

199

Der Phoenix

Altenglische Tänze und Lieder (Moeck 262)

200

Musical notation for 'Der Phoenix' in C major, 3/4 time. The piece features a melodic line with several trills (tr) and a repeat sign. The key signature has one flat (Bb).

Allegro assai

G. Sammartini, Concerto in F (Schott)

201

Musical notation for 'Allegro assai' in F major, 6/8 time. The piece is characterized by frequent trills (tr) and dynamic markings of piano (p) and forte (f). It includes triplet markings (3) and ends with a fermata.

Altenglischer Tanz

Alte Kontratänze (Möseler)

202

Musical notation for 'Altenglischer Tanz' in F major, 4/4 time. The piece consists of a single melodic line with a repeat sign and a fermata at the end.

Variation über "Prins Robberts Masco"

J. van Eyck, 1654

203

Musical notation for 'Variation über "Prins Robberts Masco"' in C major, 3/4 time. The piece features a melodic line with various rhythmic patterns and a repeat sign.

Allegro

204

Musical score for measures 204-205. The music is in treble clef, key of D major (two sharps), and 3/8 time. It features a continuous eighth-note melody with various rhythmic patterns and slurs. Measure 205 ends with a fermata and a repeat sign.

Allegro

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

205

Musical score for measures 205-210. The music is in treble clef, key of D major (two sharps), and 6/8 time. It features a melody with eighth and sixteenth notes, including slurs and accents. Measure 210 ends with a double bar line and repeat sign.

Fanfare - Viste

206  J. S. Kusser, 1700  
Fine

 D.S. al Fine

Hornpipe

207  H. Purcell, Spielmusik zum "Sommernachtstraum" (Bärenreiter)

Molto allegro

208  H. Poser, Schneider - Terzett (Moeck 301)



Allegro

209  A. Vivaldi, Il pastor fido, Sonata IV (Bärenreiter)

Allegro

210  G. Ph. Telemann, Partita Es-Dur (Bärenreiter)

Allegro

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

211

tr

1. 2.

Tempo di Minue

G. Ph. Telemann, Partita Es-Dur (Bärenreiter)

212

tr

Minuetto

A. Vivaldi, Il pastor fido, Sonata V (Bärenreiter)

213

tr

tr

tr

tr

Allegro moderato

R. Doppelbauer, Divertimento c-Moll (UE)

214

d) Sprünge - Leaps

Allemande

J. H. Schein, Vierstimmige Suitensätze (Moeck 49)

215

Allegro giocoso

K. Marx, Sonatine in D, op. 48/4 (Bärenreiter)

216

Aus H. Genzmer, Fünf Bagatellen (Moeck 230)

209

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Lebhaft

H. Paulsen, Sonatine (Tonger)

217

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Variation über ein Balet

J. van Eyck, 1654

218

Musical score for Variation über ein Balet, measures 218-220. The piece is in C major, common time (C), and 3/4 time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. Measure 218 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is highly active, with frequent sixteenth and thirty-second notes. Measure 219 continues the pattern, including a repeat sign. Measure 220 ends with a trill (tr) and a repeat sign.

Mäßig schnell

H. Genzmer, Fün Bagatellen (Moeck 230)

219

Musical score for Mäßig schnell, measure 219. The piece is in G major, 6/8 time signature. The melody is in a 6/8 time signature and features a mix of eighth and sixteenth notes. The key signature has one sharp (F#). The measure ends with a fermata.

Variation über "Rosemond"

J. van Eyck, 1654

220

Musical score for Variation über "Rosemond", measures 220-222. The piece is in C major, common time (C), and 3/4 time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. Measure 220 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is highly active, with frequent sixteenth and thirty-second notes. Measure 221 includes first and second endings. Measure 222 ends with a first ending and a repeat sign.

Bourrée

G. F. Händel, Neun Sätze aus "Almira" (Moeck 1034)

221

An den Pirol

W. Keller, Kleine Vogelpredigt (Moeck 204)

222

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C. Bresgen, Sonatine op. 18/1 (Bärenreiter)

sehr lebhaft

223

Sehr schnell

H. L. Schilling, Suite (Moeck 1502)

224

Allegro

G. Sammartini, Concerto in F (Schott)

225

Vivace

G. Ph. Telemann, Partita e-Moll (Bärenreiter)

226

