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

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DAS SPIEL ALF DER SOPRAN BLOCKFLÖTE

(ODER TENOR - BLOCKFLÖTE)

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Das Spiel Auf Der Sopran Blockflöten Teil II

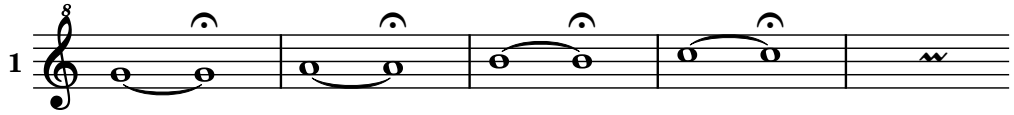
I. Tonbildung und Intonation - Tone production and intonation

'''Singen ist fundament zur Music in allen Dingen.
Wer die Composition ergreifft, muß in seinenSätzen 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 Tom, 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 particularity 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 p roduction 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 istrument.

a) Haltetöne - Long notes



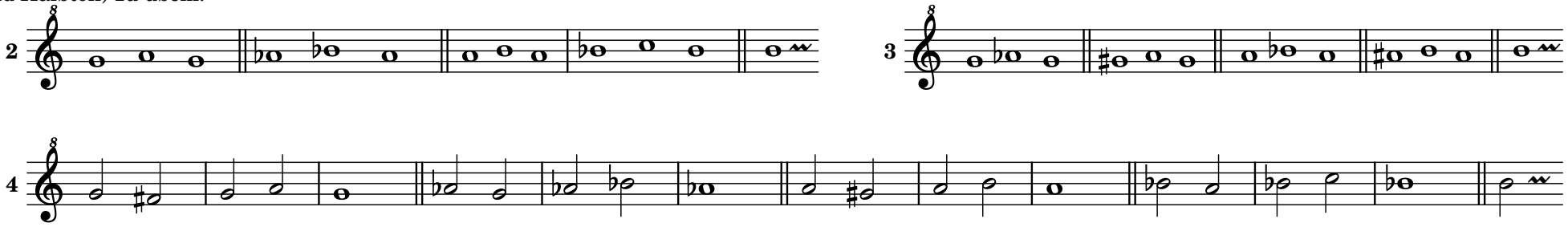
Bei lang ausgehaltenen Tönen is auf gleichmäßiges Strömen der Luft zu achten. Der Atem darf nicht gepreß werden. Die Tonhöle muß völlig konstant bleiben.

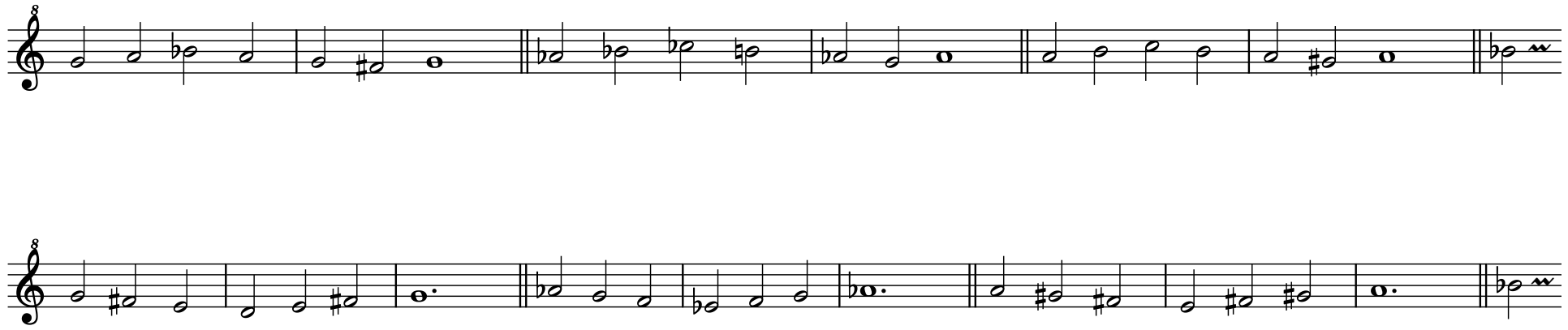
When long notes are played, care should be taken to produce an even flow of air. The flow of air must not be constricted. The pich of the note must remain absolutely constant

b) Verbindung mit Nachbartönen - Joining notes to their neighbours

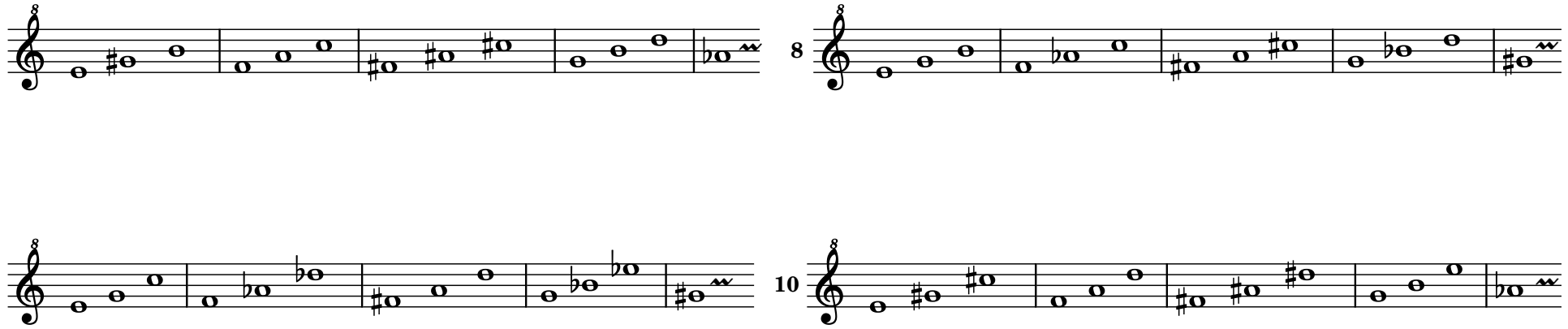
Von jedem Ton aus ist die Verbindung mit dem Nachbarton(Ganzton und Halbton) zu übem.

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





c) Dreiklangs - und Akkordübungen - Triads and brocken chords



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

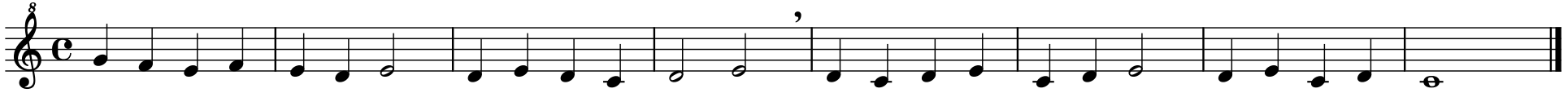
Triad and broken chord exercises in chromatic sequence should first be played as long notes with soft tonguing. Not until the fingerings cease to present any difficulty should broken chords and scale passages be played with a variety of rhythms and articulations. (cp. Capter V)

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 (Anblassible 'do' oder 'du' statt 'dü') ist eine Hilfe zur Erreichung eines klangvollen Tones.

Special care is requerid 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'.

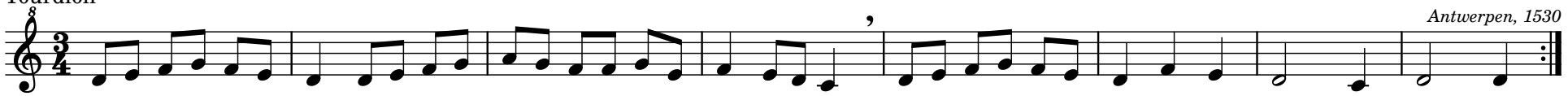
11



Tourdion

12

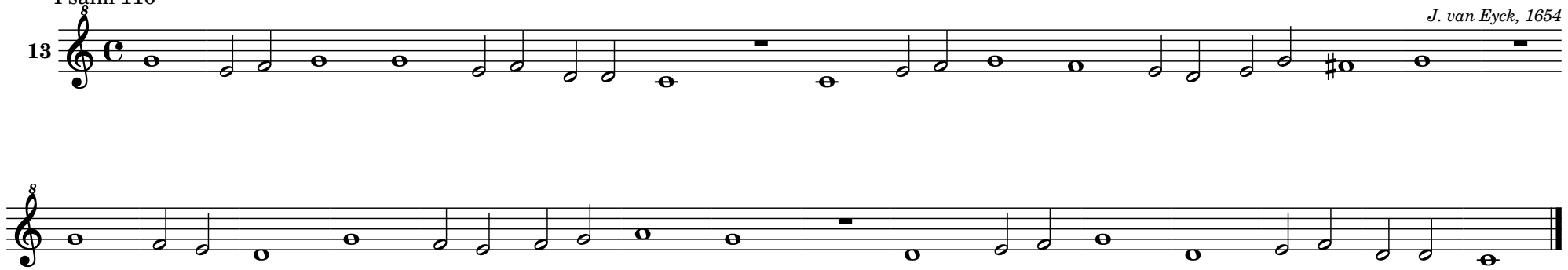
Antwerpen, 1530



Psalm 116

13

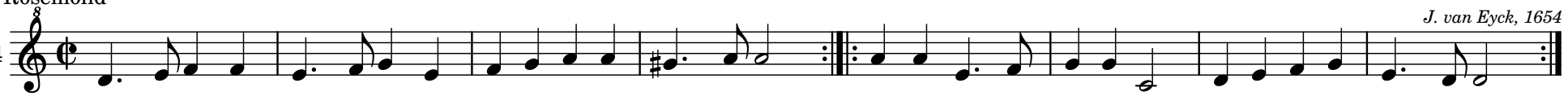
J. van Eyck, 1654

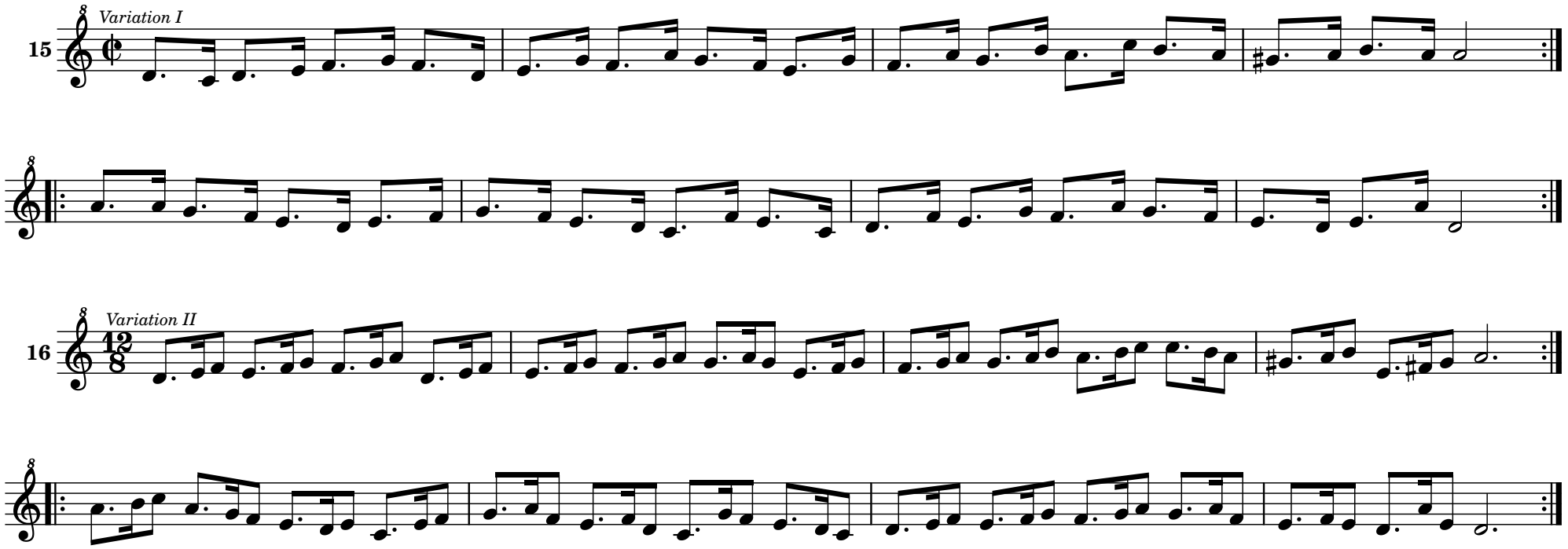


Rosemond

14

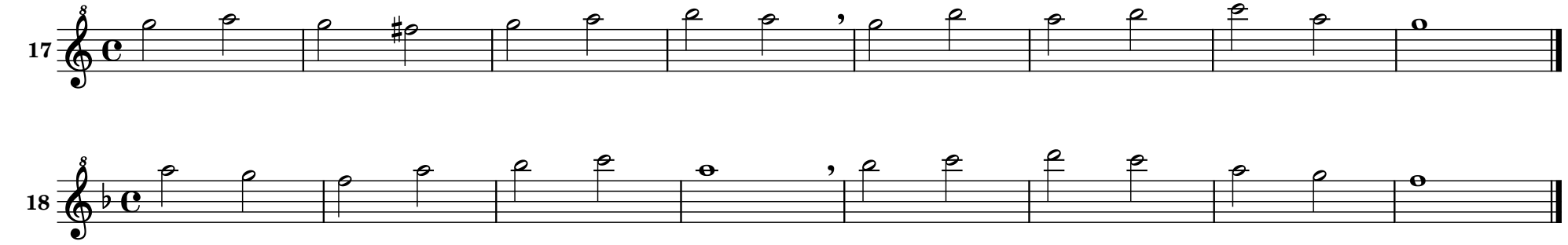
J. van Eyck, 1654





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

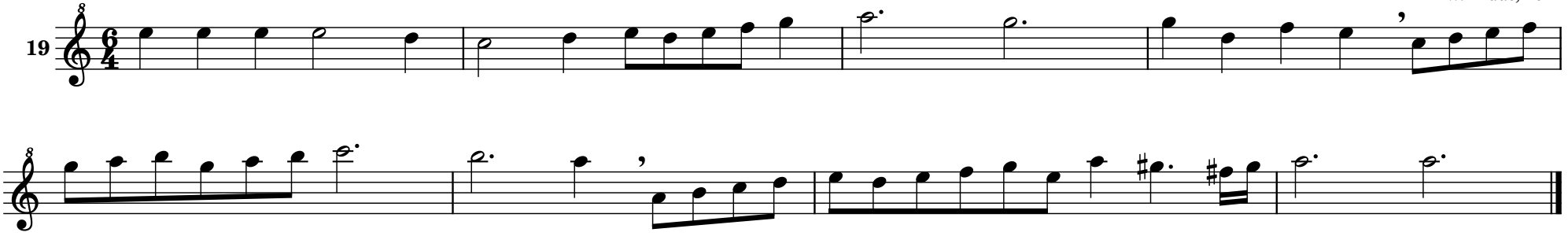
High notes requires a stronger current of air. However, the sound must never become shrill. The opening of the thumb-hole should be limited to a narrow crack.



Tanz

W. Brade, 1621

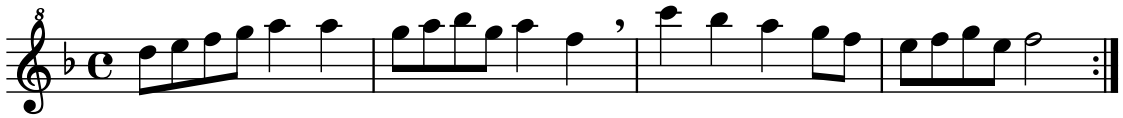
19

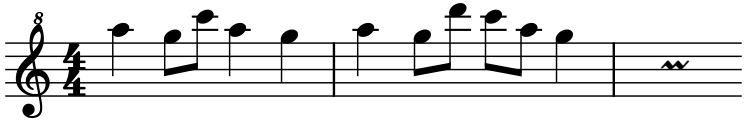


Aus einem Tanz von W. Brade

H. L. Schilling, Suite (Moeck 1502)

20





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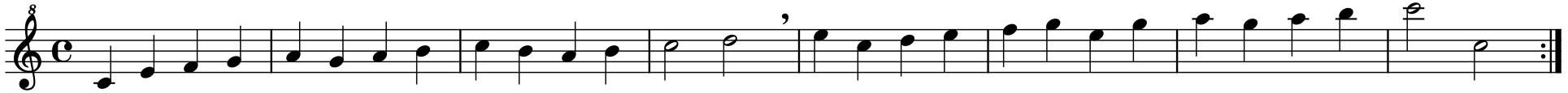

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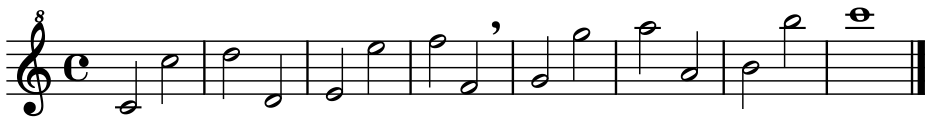
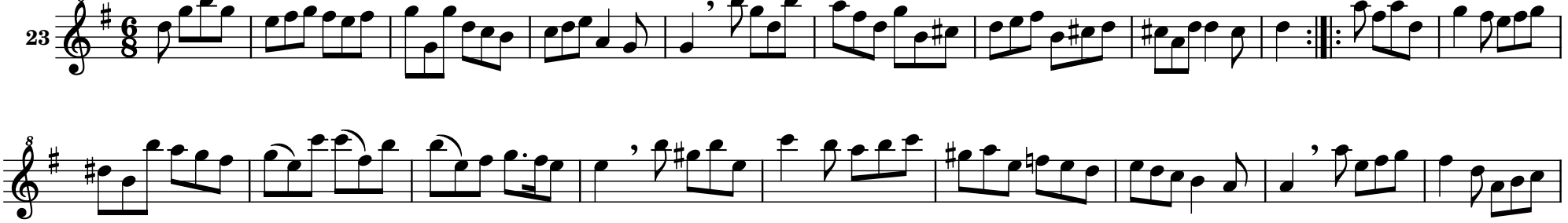


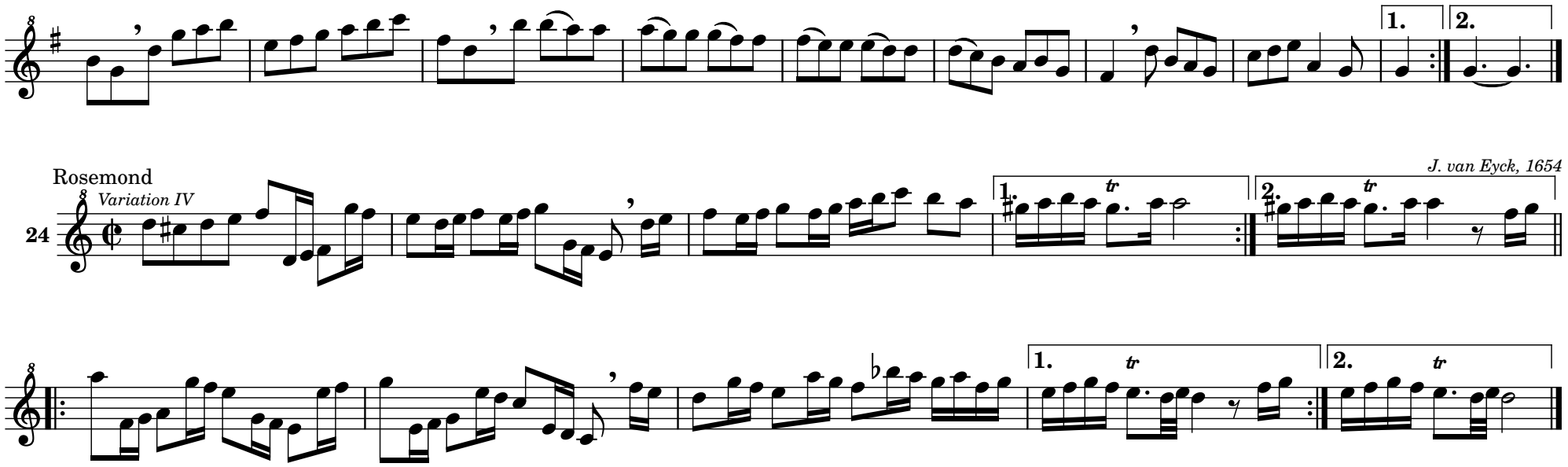
Der Übergang von der tiefen zur hohen Lage muß unmerklich erfolgen.
Movement between the high and low registers must aways be smooth.

Gigue

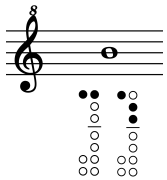
Ch. Dieupart, Suite I (Moeck 1002)

23





II. Griffkombinationen - Combinations of Fingerings



Die Grifftabellen 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 Verzirungen.

In beiden Fällen können unterschiedliche Lösungen erforderlich sein. Es genügt also nicht die Auswahl und Beherrschung nur *eines* older 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 ligenbleibt. Das sollte bei allen Griffverbindungen beachtet werden.

The tables of fingerings for the recorder in C contain alternative fingering for many notes. Thei can be used
1. to improve the intonation;
2. to facilite execution, especially of fast passages, slurs and ornaments.

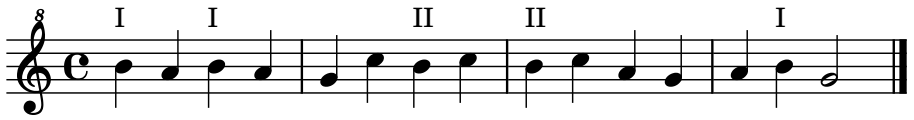
For both of these purposes a different fingering may be necessary under different circunstances. It is therefore not sufficient to choose and learn *one* fingering only, or the most convenient one.

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 raised. As far as be possible at least *one* finger that is covering a hole should always be left where it is.

25



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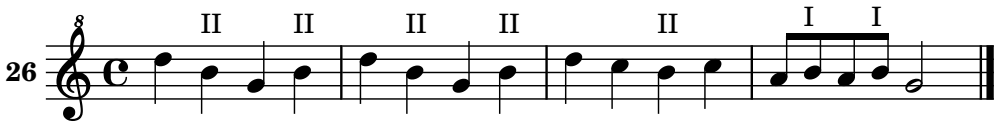

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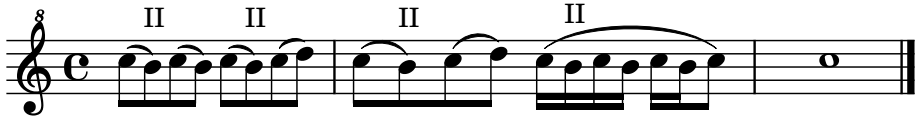
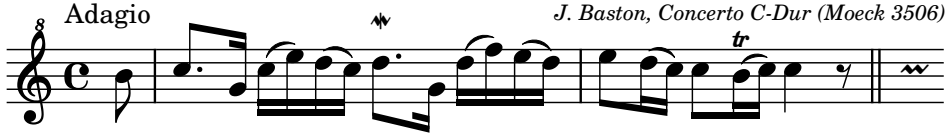


Adagio

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

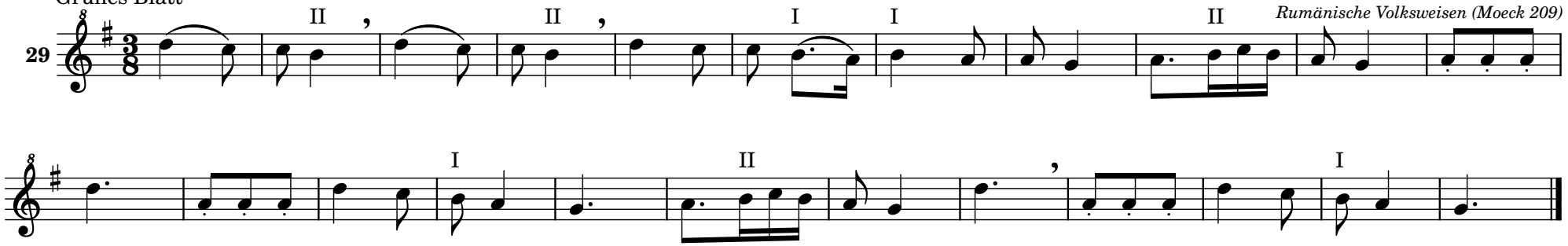
28



Grünes Blatt

Rumänische Volksweisen (Moeck 209)

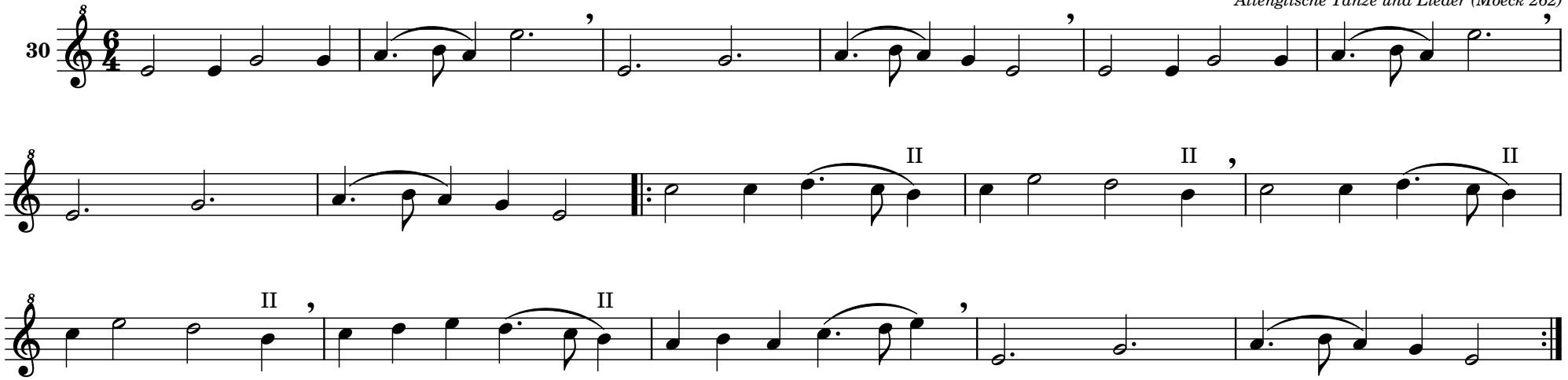
29

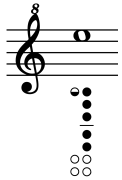


Altkeltischer Tanz

Altenglische Tänze und Lieder (Moeck 262)

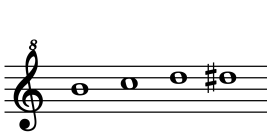
30

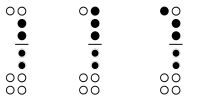




Hilfsgriffe in schnellen Verbindungen mit

Auxiliary fingerings for last movements to and from





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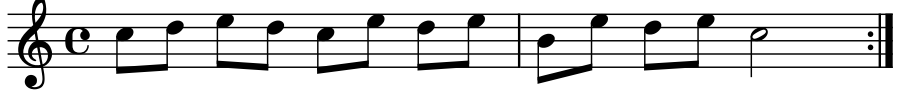

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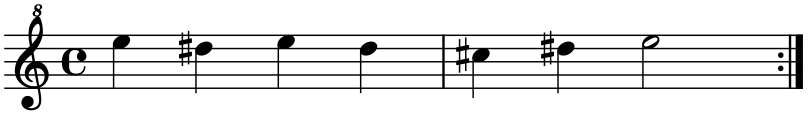
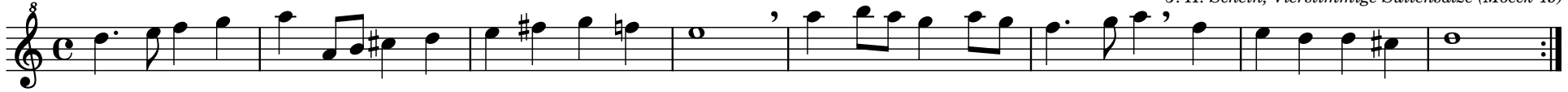
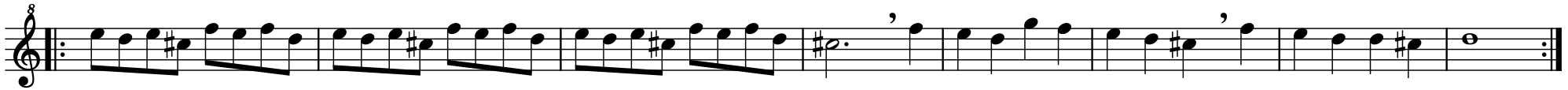


Allemande

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

33

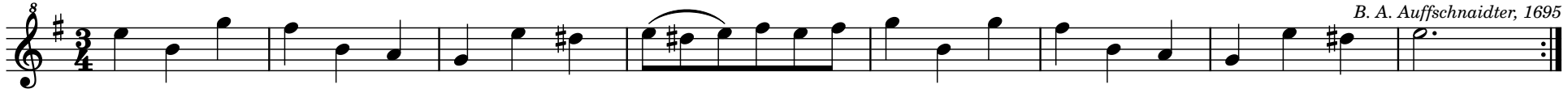


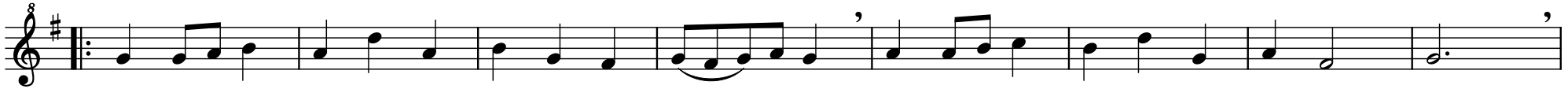


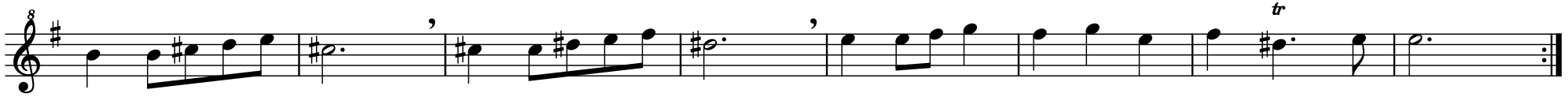
Menuet

B. A. Auffschnaidter, 1695

34





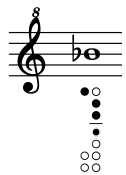


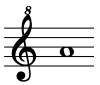
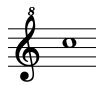
Wilhelmus van Nassouwen

35

J. van Eyck, 1654

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!

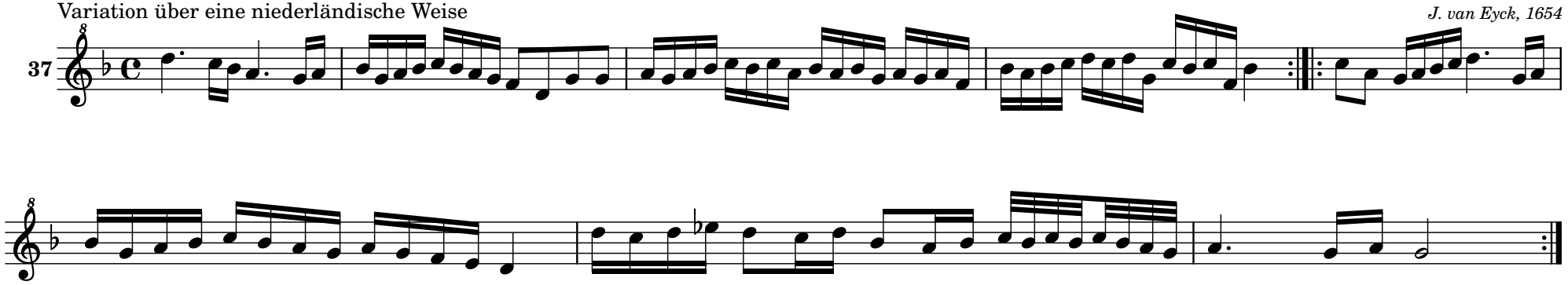
Menuett

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

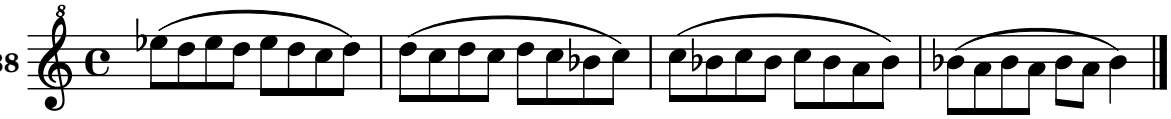
36

37 Variation über eine niederländische Weise

J. van Eyck, 1654



Übung - Exercise



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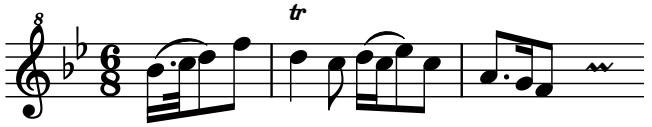
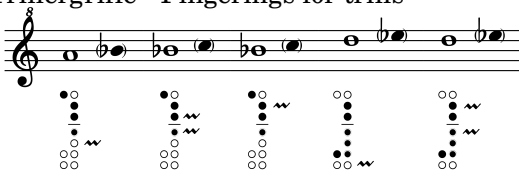
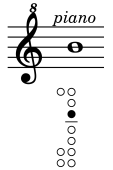


Trillergriffe - Fingerings for trills



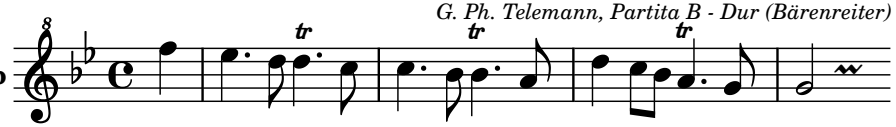
Durch die Anwendung etwas zu hoher Griffe ist die Möglichkeit gegeben, die betreffenden Töne leiser zu spielen, z. B. in Schlußwendungen auf unbetonten, Zählzeiten.

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

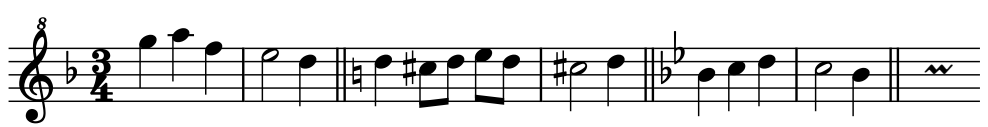


39b

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

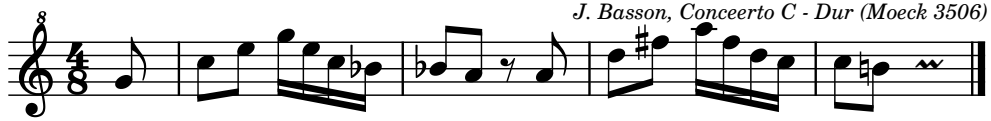


40



41

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

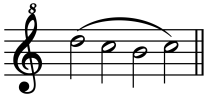


III. Artikulation - Articulation

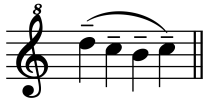
''Die Zunge ist das eigentliche Mittel, wondurche die Töne auf der Flöte lebhaft voretragen werden können. Sie ist zur musikalischen Aussprache höchst nöthing; und verrichtet eben das, der Bogenstrich bey der Violine thut.'' *Johann Joachim Quantz*

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 not is tongued.



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

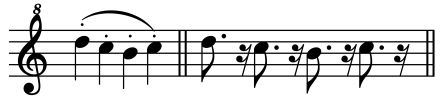


und iher Zwischenstufen ist der Vorwurf eines monotonen Klanges leicht zu entkräften.

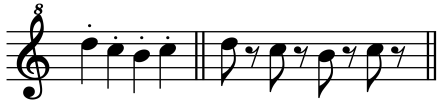
Um ein Stück seinem Charakter entsprechend weidergeben zu können, müssen die verschieden Artikulationsarten beherscht und sinngemäß angewendet werden. Niemals sollte ein Stück durchgehend in der gleichen Anblasart gespielt werden (außer bei Úbungen), wohl aber kann *eine* Art vorherrschend sein.

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 a made of the various types of articulation

non legato: leicht abgesetzt / slightly shortened



staccato : gestoßen, kurz abgesetzt / considerably shortened



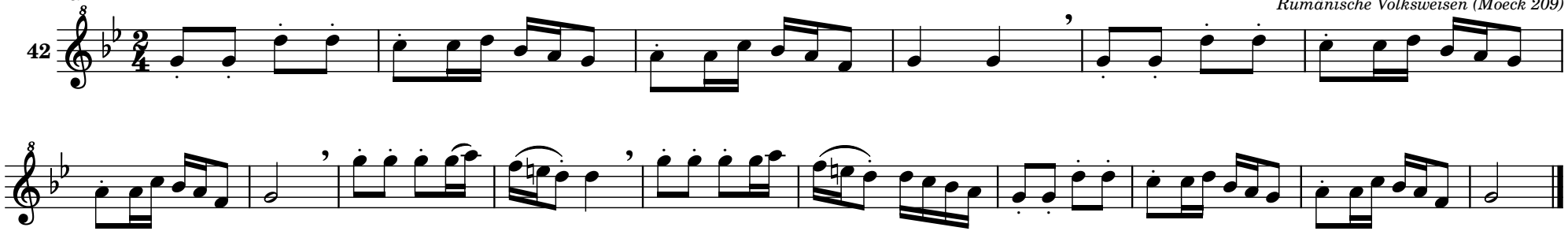
and of their intermediaries stages.

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 pratice), though *one* sort of articulation may be predominant.

Vorweigend staccato - Mainly staccato

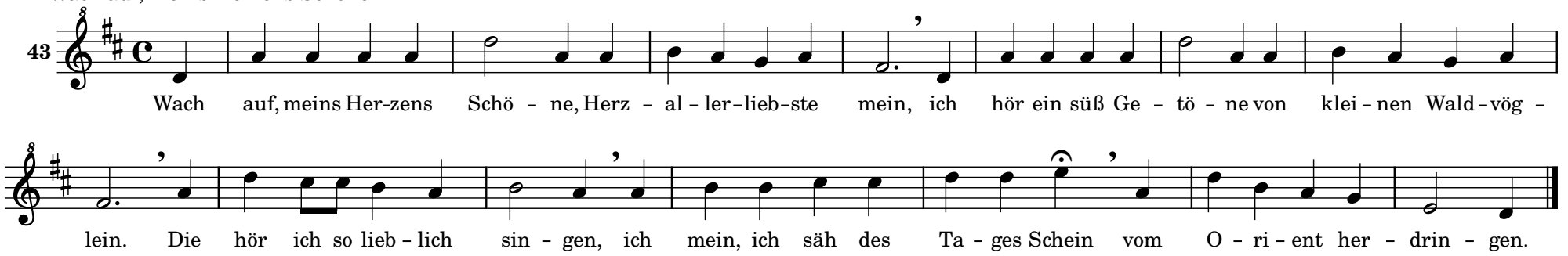
Tanz

Rumänische Volksweisen (Moeck 209)



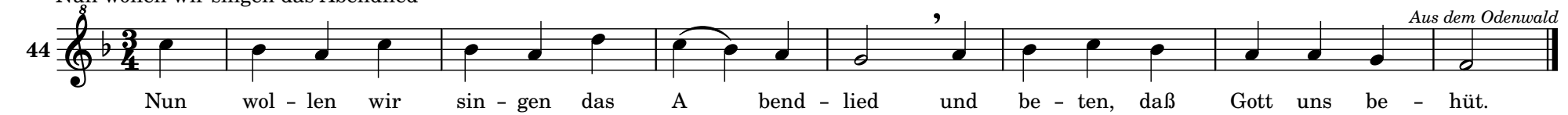
Vorweigend non legato - Mainly non legato

Wach auf, meins Herzens Schöne



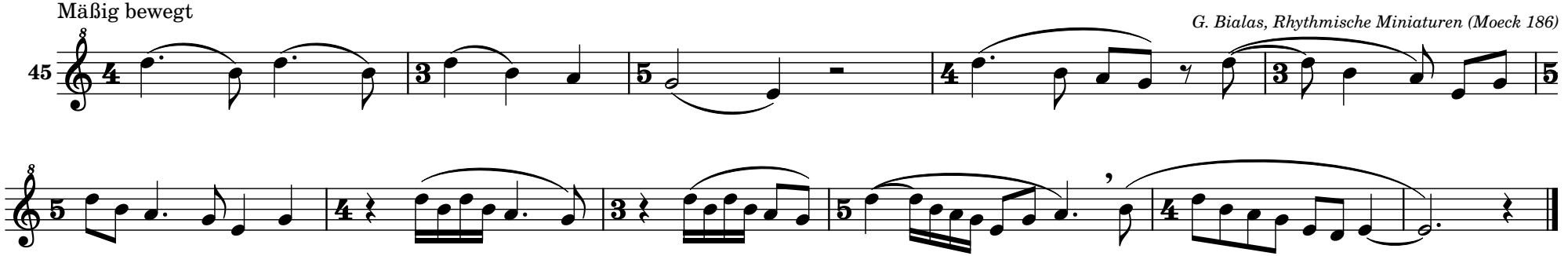
Vorweigend portato - Mainly portato

Nun wollen wir singen das Abendlied



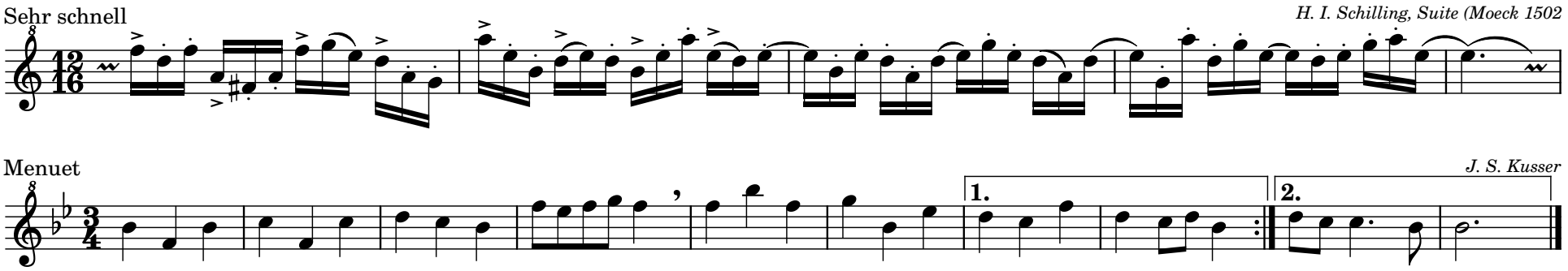
Vorweigend legato - Mainly legato

Mäßig bewegt



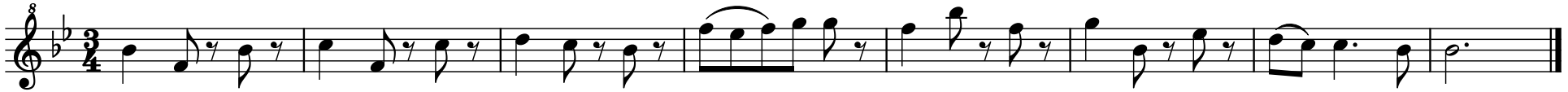
Genaue Artikulationsbezeichnungen für Blockflöte sind fast nur in neuer Musik zu finden. In alter Musik sind die Angaben meist auf Bindungen beschränkt. Hier ist es also Aufgabe des Spielers, die richtige "Aussprache" zu finden.

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.



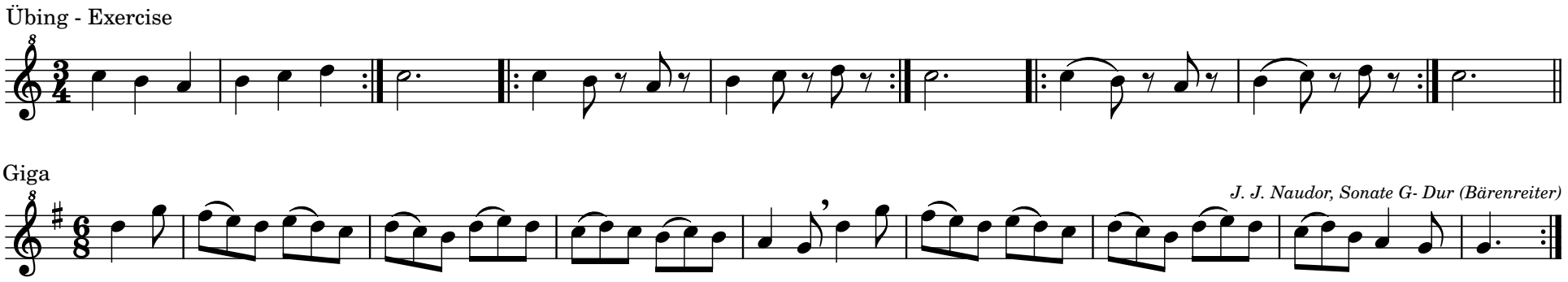
Um die Viertelnoten des Menuettes nicht alle gleich erscheinen zu lassen, muß die erst in ihrem vollen Wert ausgehalten, solltem die anderen dagegen abgekürzt und durch entsprechende Pausen ergänzt werden. *Ausführung* etwa:

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 Blockflóte 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 Hervoheben 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.



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.

Ph. H. Erlebach, 1693

Air Bourrée

50

Ausführung etwa:
As played (approximately):

Menuet

Ch. Dieupart, Suite II (Moeck 1003)

51

Gigue

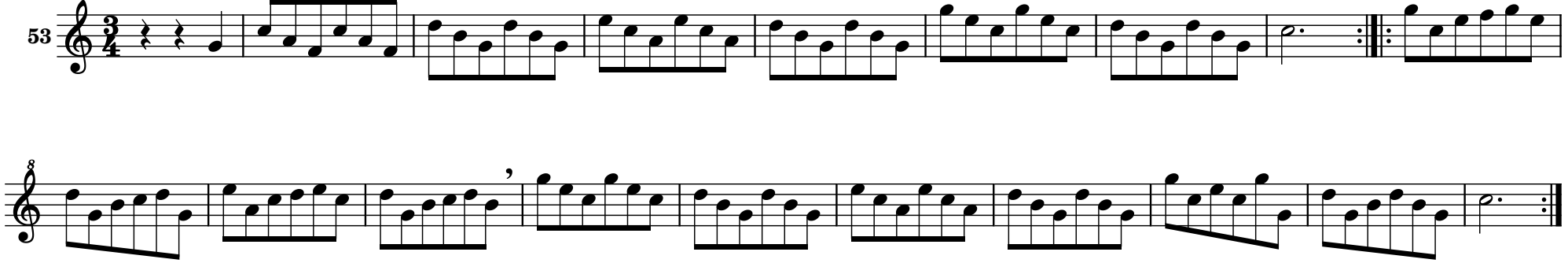
G. F. Händel, Neun Sätze aus "Almira" (Moeck 1034)

52

Variation über "Wat zal men op den avond doen"

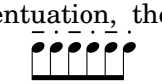
J. von Eyck, 1654

53



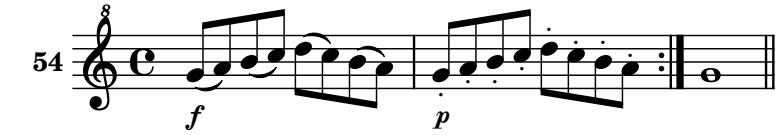
Es darf nicht der Eindruck eines 6/8 Taktes mit den Schwerpunkten auf der ersten und vierten Zähzeit entstehen. *Ausführung* etwa , um falsche Betonung zu vermeiden.

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

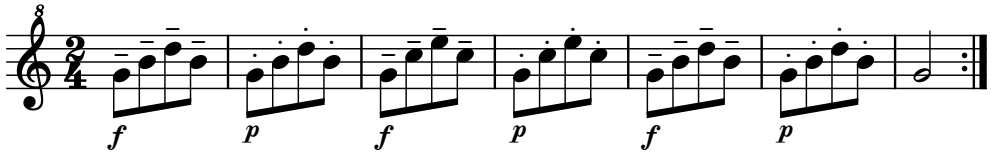
The listener should not receive the impression of 6/8 time with an accent on the first and fourth beats. To avoid false accentuation, therefore, the above piece should be played approximately as follow: 

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

54



55

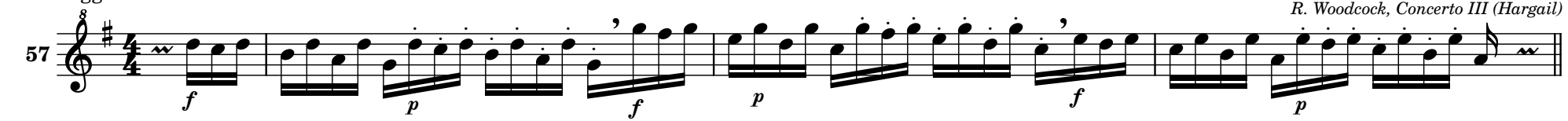


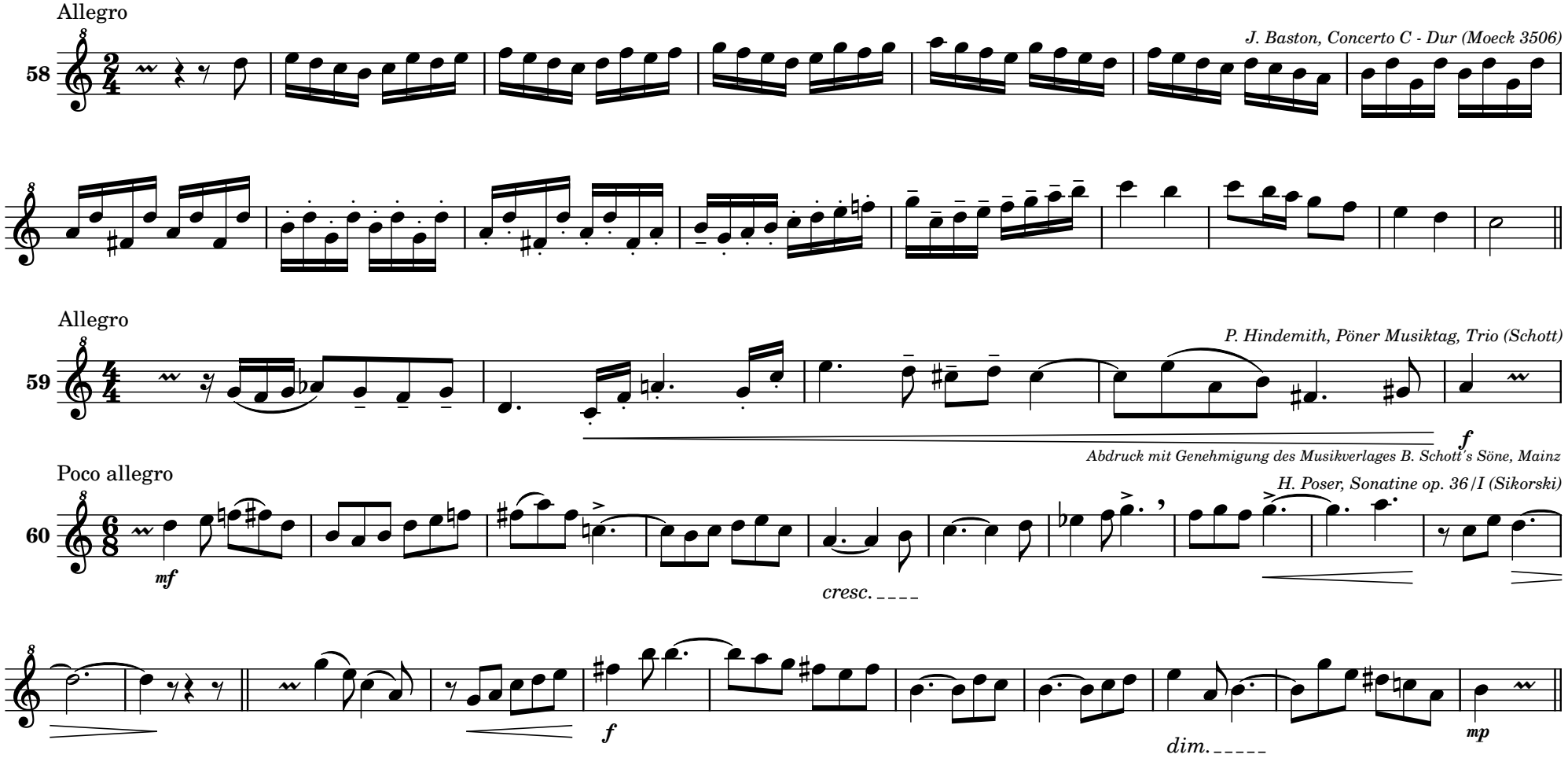
56

Leggiero

R. Woodcock, Concerto III (Hargail)

57





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

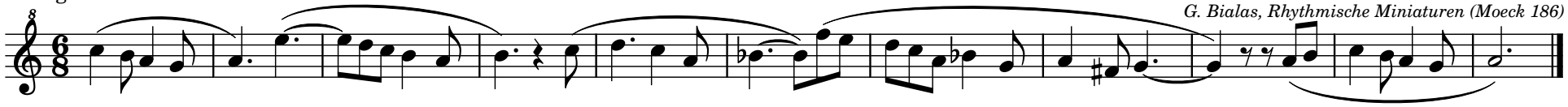
R. Valentine, Sonata III (Lienau)

61

Ruhig

G. Bialas, Rhythmische Miniaturen (Moeck 186)

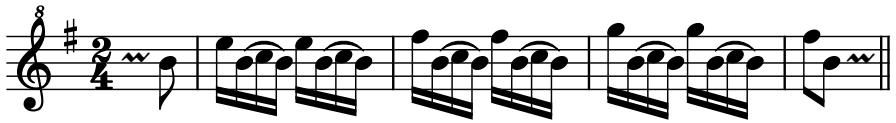
62



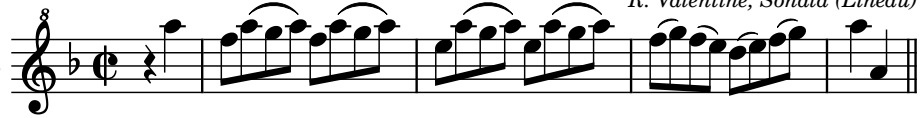
Wechselnoten werden meist gebunden gespielt - Alternating notes are generally slured.

R. Valentine, Sonata (Lineau)

63



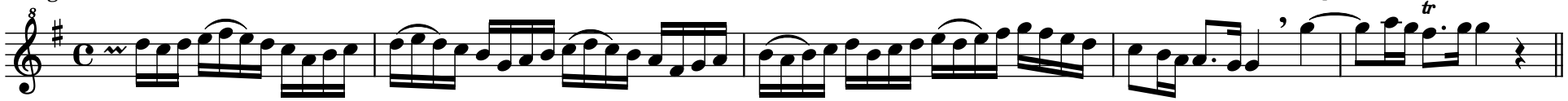
64



Allegro

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

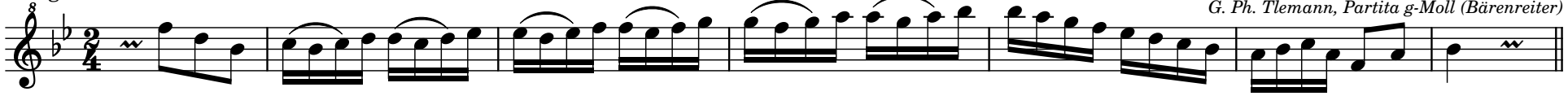
65



Allegro

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

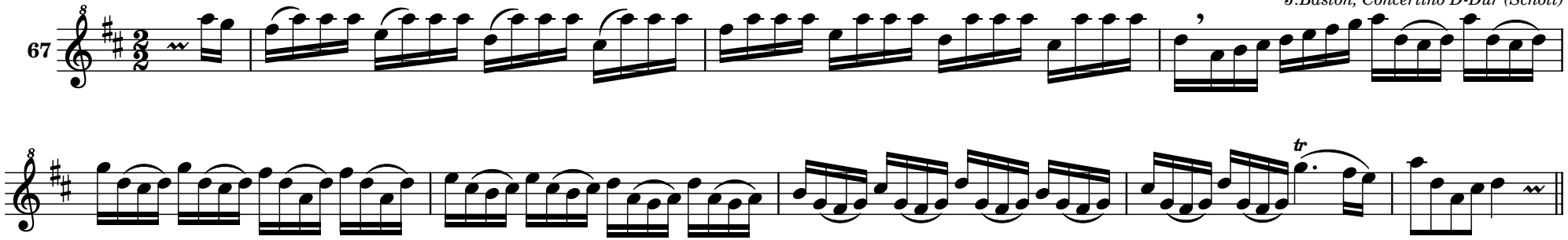
66



Allegro

J.Baston, Concertino D-Dur (Schott)

67

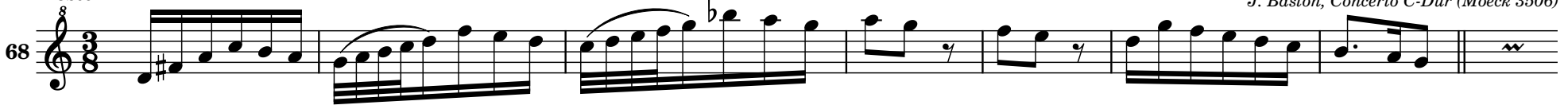


Schnelle Tonleiterfolgen können am besten gebunden ausgeführt werden.

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

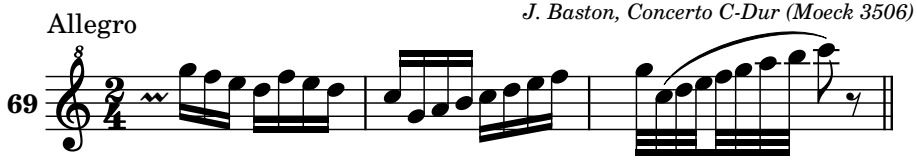
Presto

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



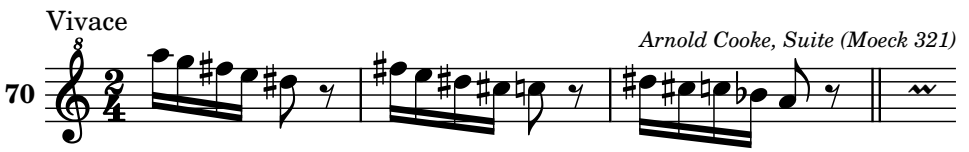
Allegro

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



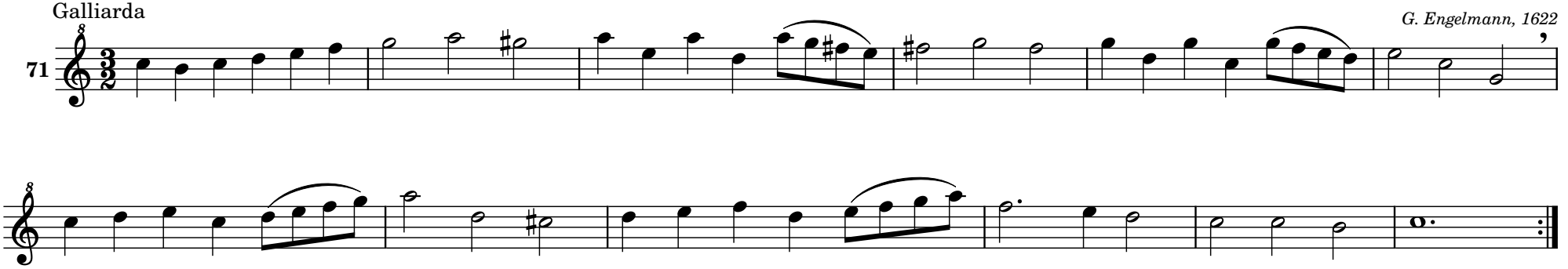
Vivace

Arnold Cooke, Suite (Moeck 321)



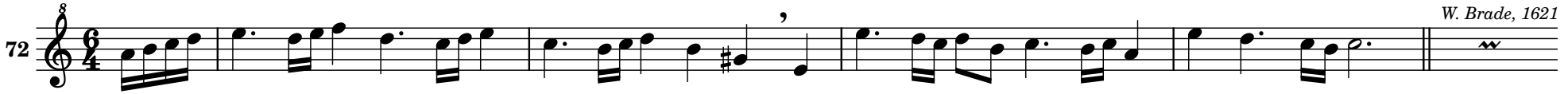
Galliarda

G. Engelmann, 1622

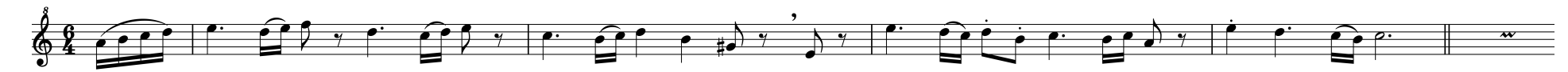


Tanz

W. Brade, 1621



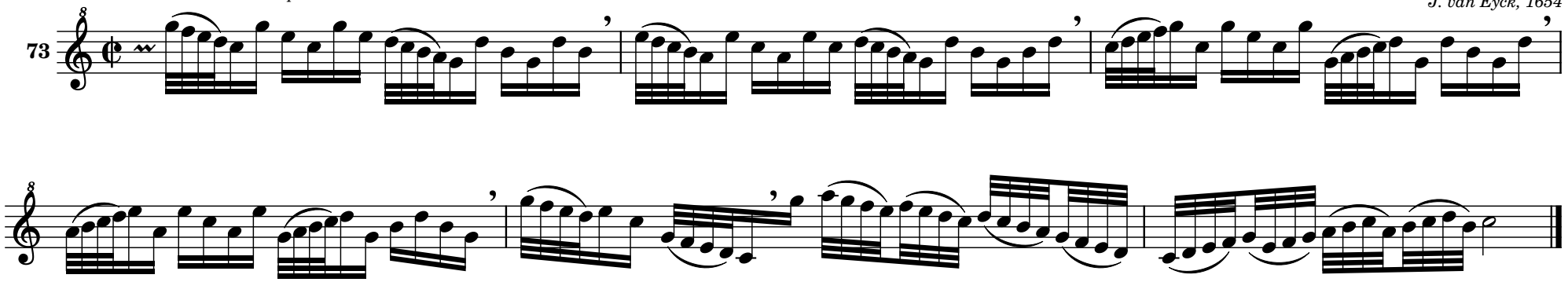
Ausführung - As played:



Variation über ''Wat zal men op den avond doen''

J. van Eyck, 1654

73



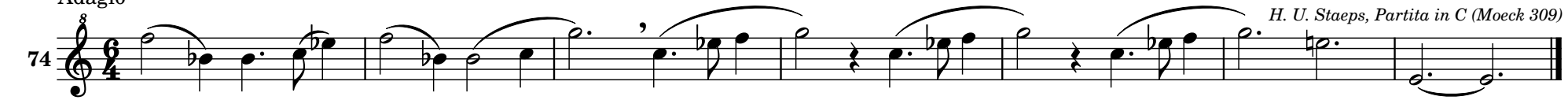
Bei schwierigen Griffverbindungen erleichtert die Artikulationssilbe 'dü-lü' die saubere Ausführung der Bindung.

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

Adagio

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

74

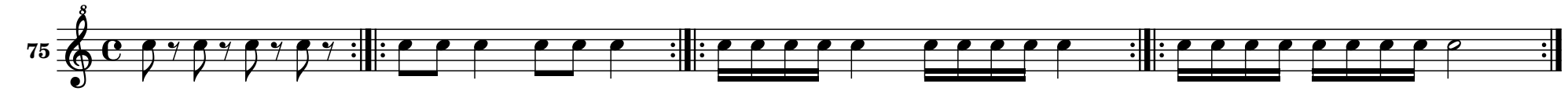


Doppelzunge, Schnelle Tonwiederholungen gewinnen an Präzision durch die sogenannte "Doppelzunge" (Artikulationssilbe 'dü-ge', 'te-ke' oder "di-ge") wobei abwechselnd Zungenspize und Zungenrücken den Luststrom begerezen.

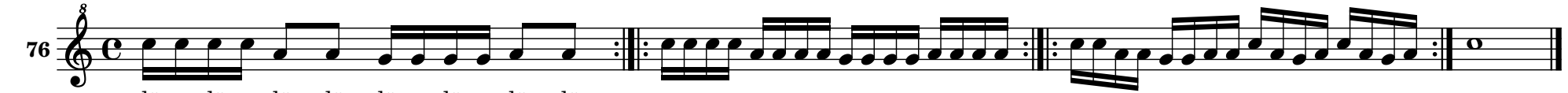
Double tonguing. Quickly repeated notes gain precision from the use of "double tonguing", which causes the current of air to be stopped alternately by the tip and back of the tongue. The articulation syllables for double tonguing are 'du-ge', 'te-ke', or 'di-ge'.

Übung - Exercise

75



76



77 Sehr lebhaft

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

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

78 Lebhaft und leicht

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

dü dü-ge dü-ge dü-ge

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

79 Vivace

H. Genzmer, Quartettino (Schott)

dü-ge-dü-ge-dü

80 Air (Modo 3)

J. van Eyck,1654

dü dü-ge dü dü-ge dü dü-ge dü dú-ge dü

81 Pavane de la Bataille

Phalèse, Tänze des 16. Jahrhunderts (Moeck 3601)

dü-ge-dü-ge dü dü, dü-ge-dü-ge dü dü

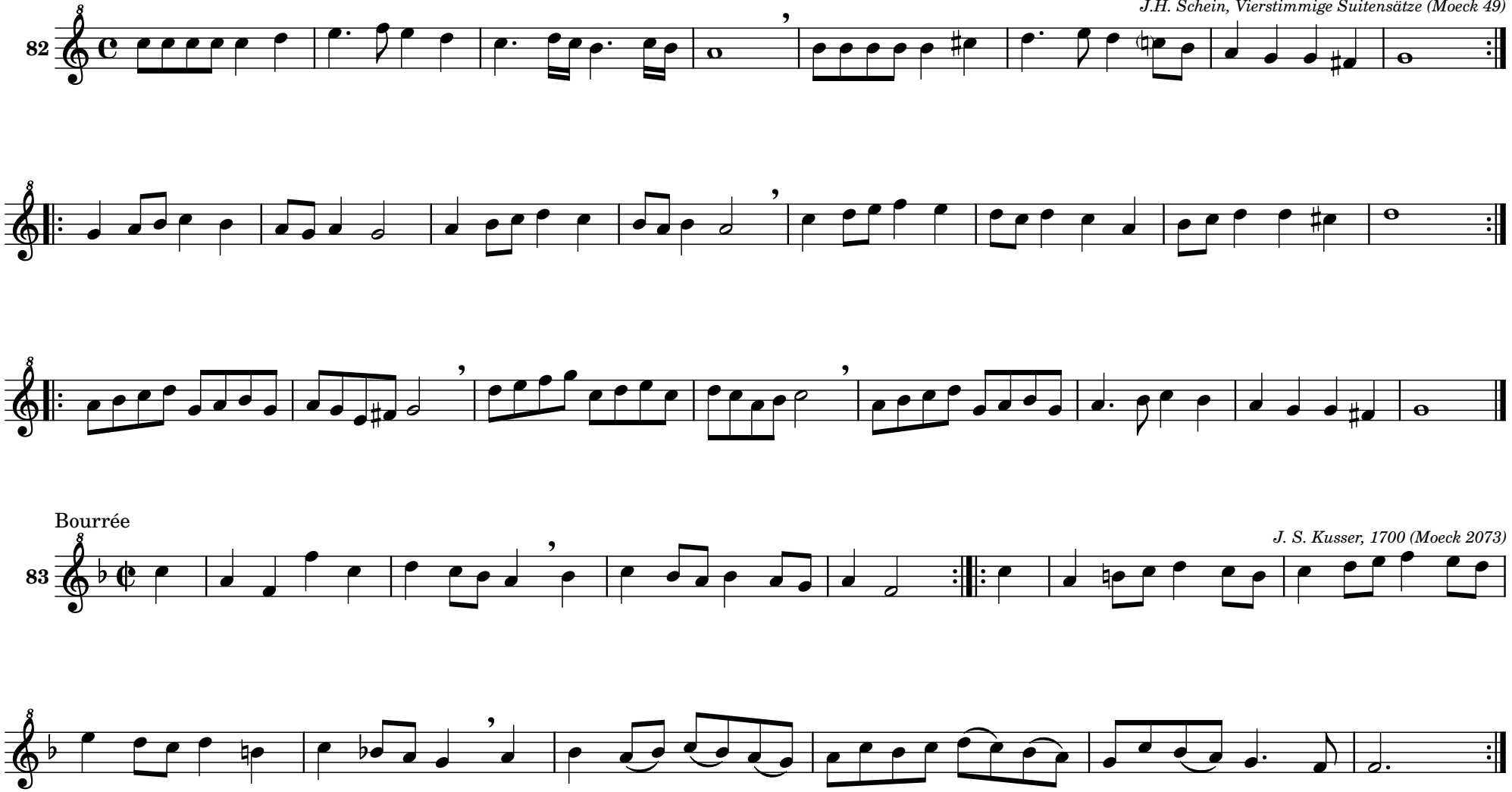
IV. Takt und Rhythmus - Time and Rhythm

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

Allemande

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

82



Bourrée

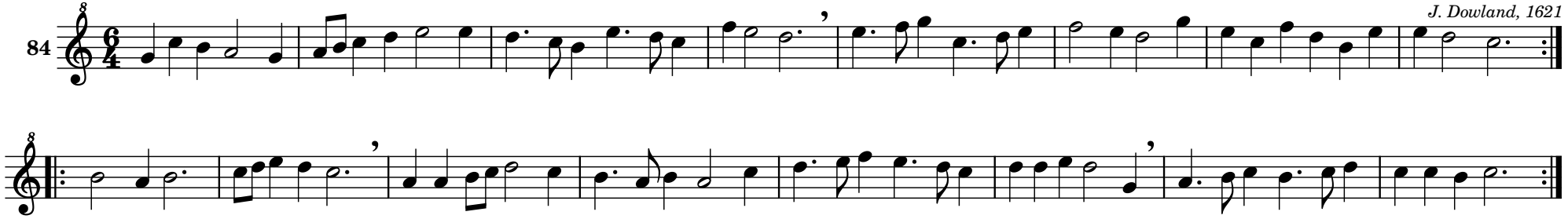
J. S. Kusser, 1700 (Moeck 2073)

83

Volta

84

J. Dowland, 1621

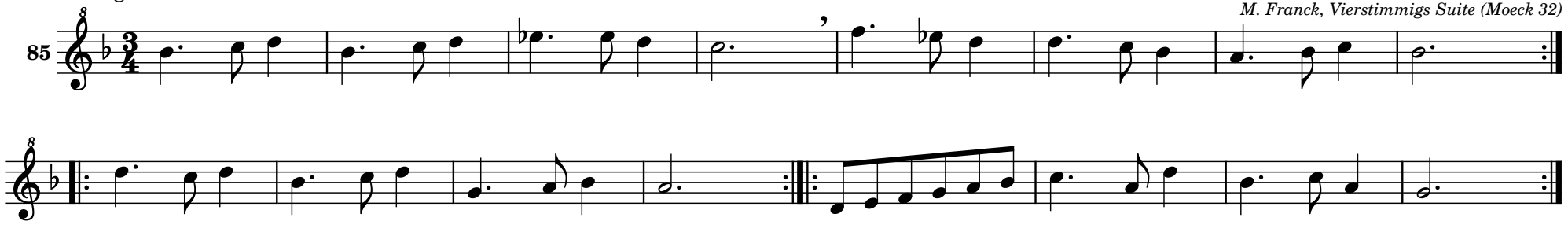


Ungerade Täktarten - Triple Times 3/8, 3/4, 3/2, 9/8, 5/4, 7/4, 11/8 etc.

Aufzug

85

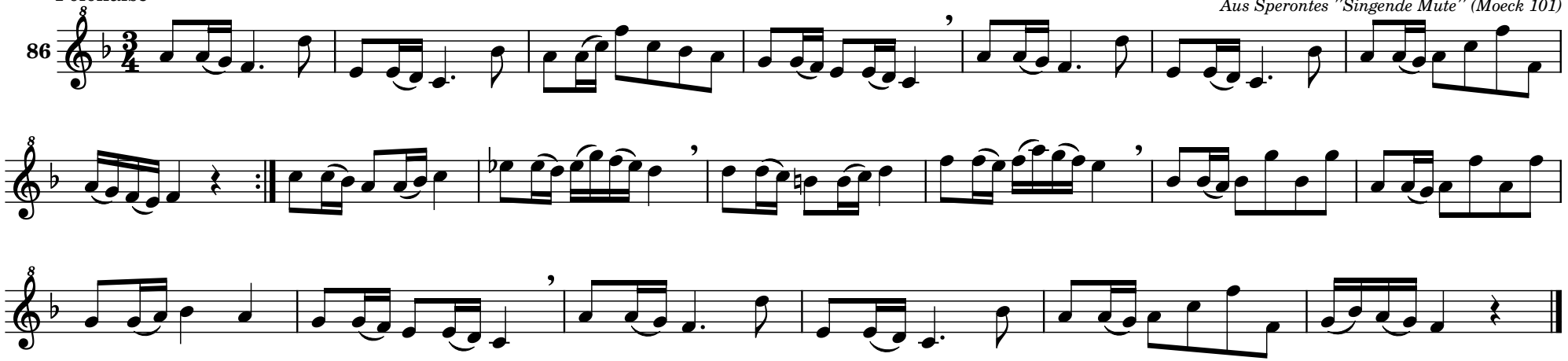
M. Franck, Vierstimmigs Suite (Moeck 32)



Polonaise

86

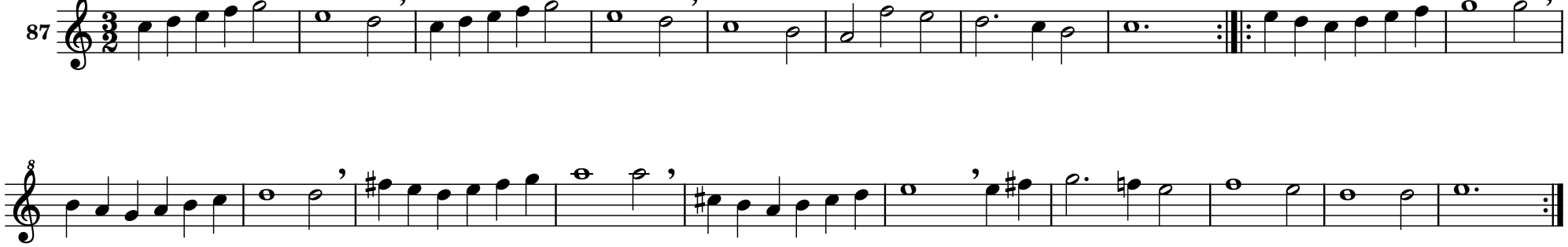
Aus Sperontes ''Singende Mute'' (Moeck 101)



Intrada

P. Peuerl,Zwei Suiten (Moeck 24)

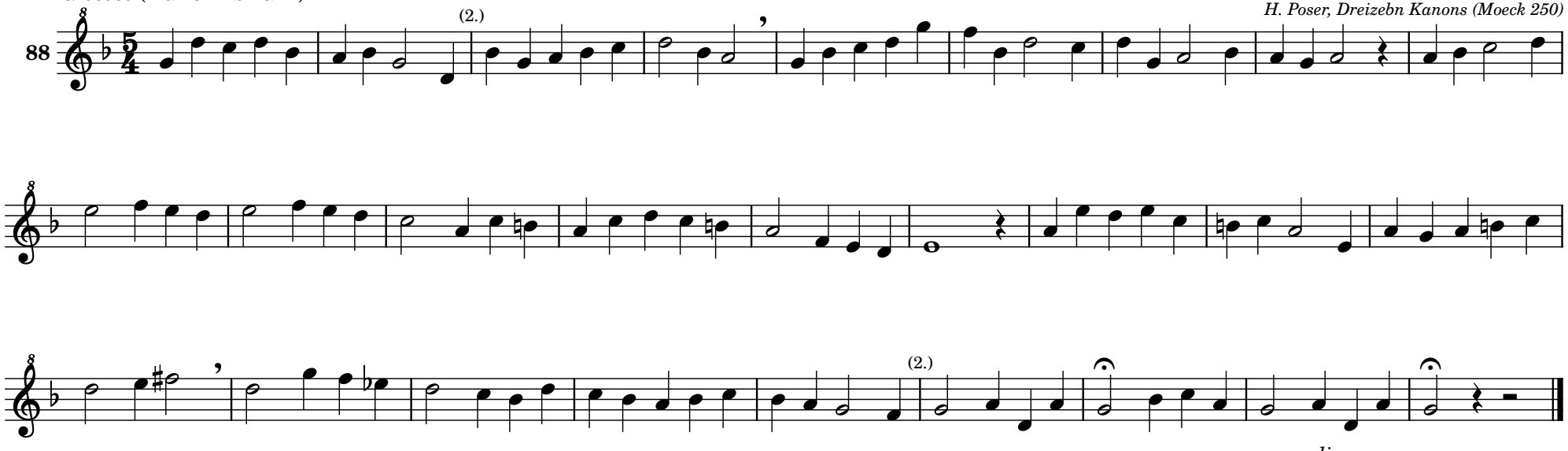
87



Giocoso (Harlekins Tanz)

H. Poser, Dreizebn Kanons (Moeck 250)

88

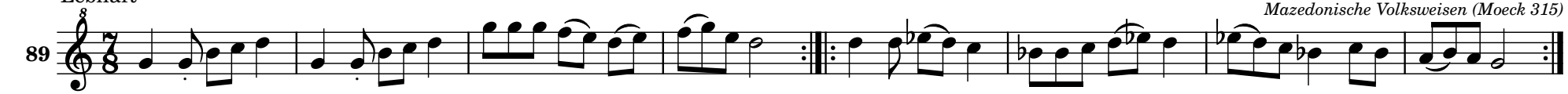


dim.

Lebhaft

Mazedonische Volksweisen (Moeck 315)

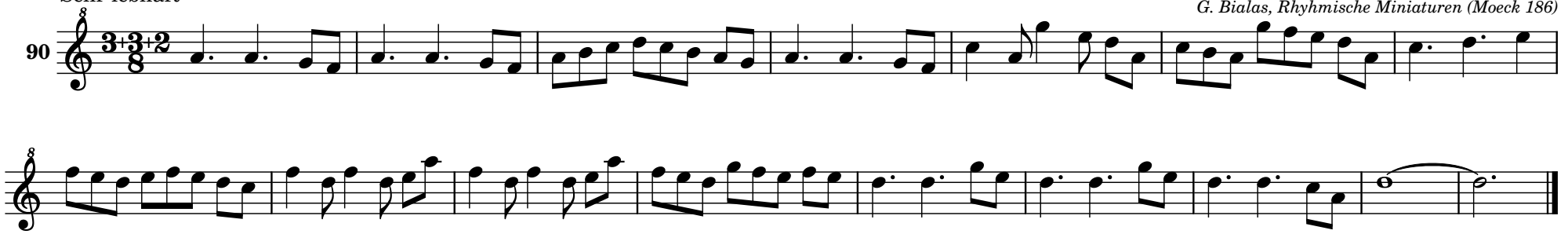
89



Sehr lebhaft

G. Bialas, Rhyhmische Miniaturen (Moeck 186)

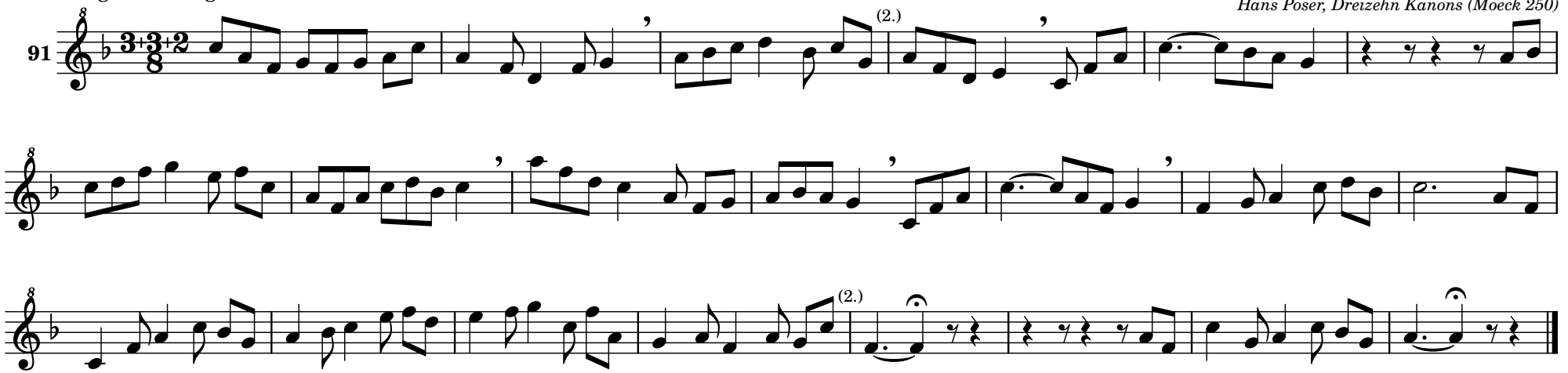
90



Allegro (Die Jagd)

Hans Poser, Dreizehn Kanons (Moeck 250)

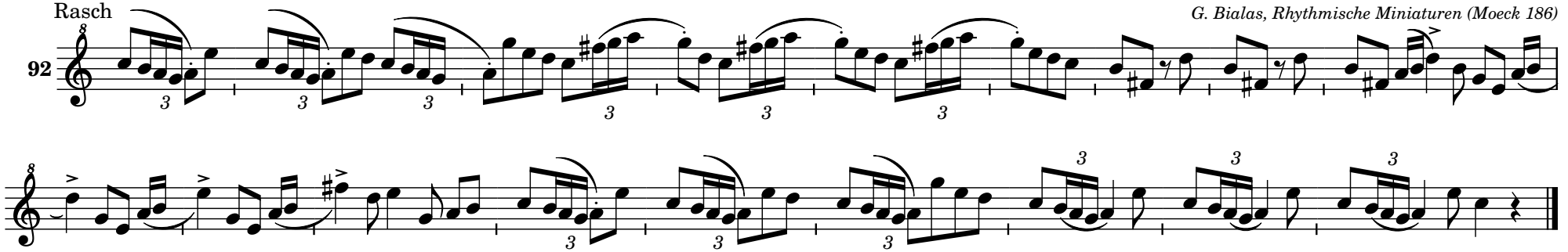
91



Rasch

G. Bialas, Rhythmische Miniaturen (Moeck 186)

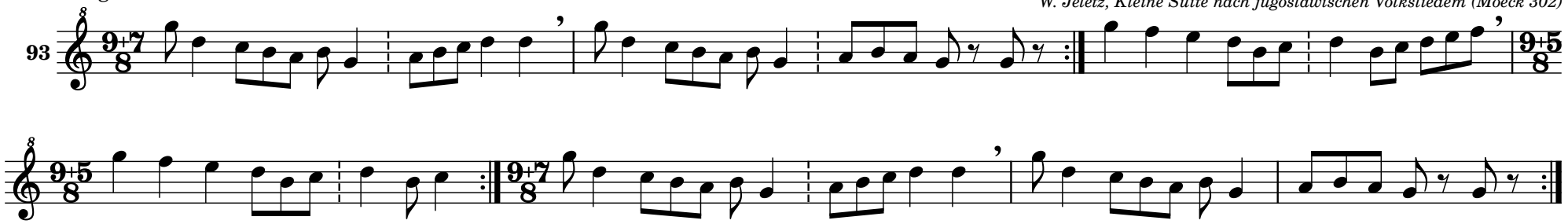
92



Allegro

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

93

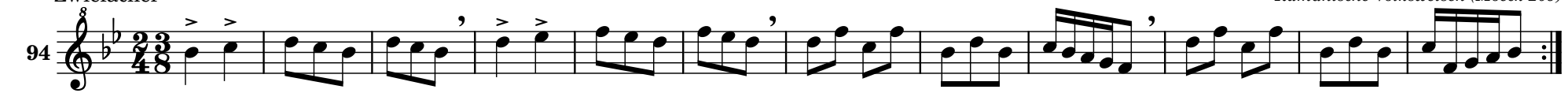


Taktweschsel - Changes of time

Zwiefacher

Rumänische Volksweisen (Moeck 209)

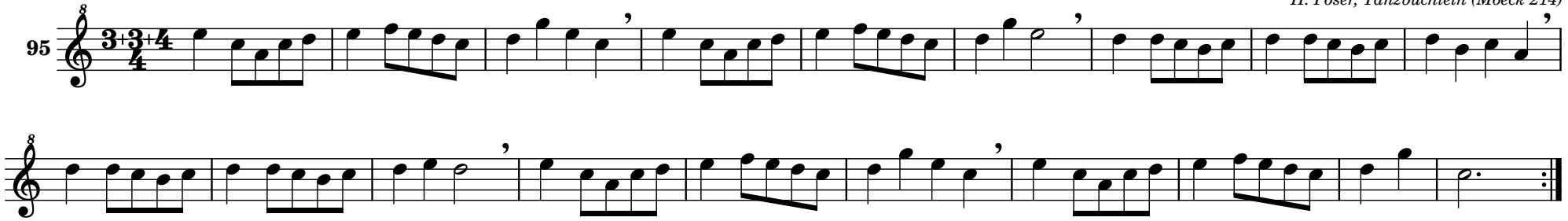
94



Zwiefacher. Ländlertempo

H. Poser, Tanzbüchlein (Moeck 214)

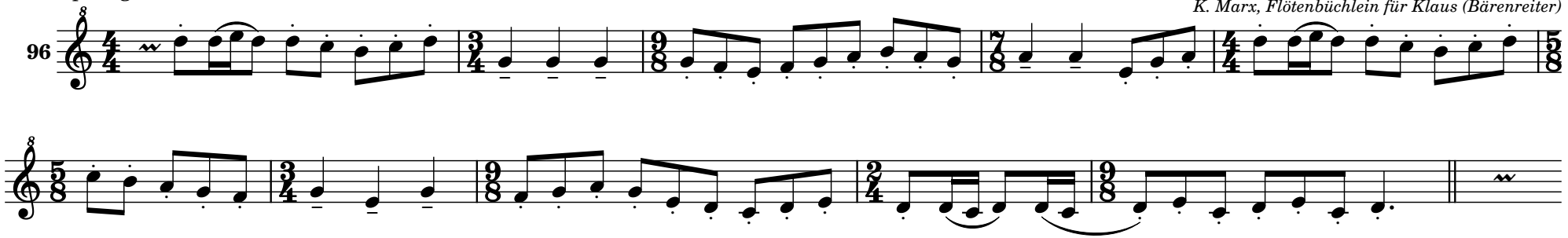
95



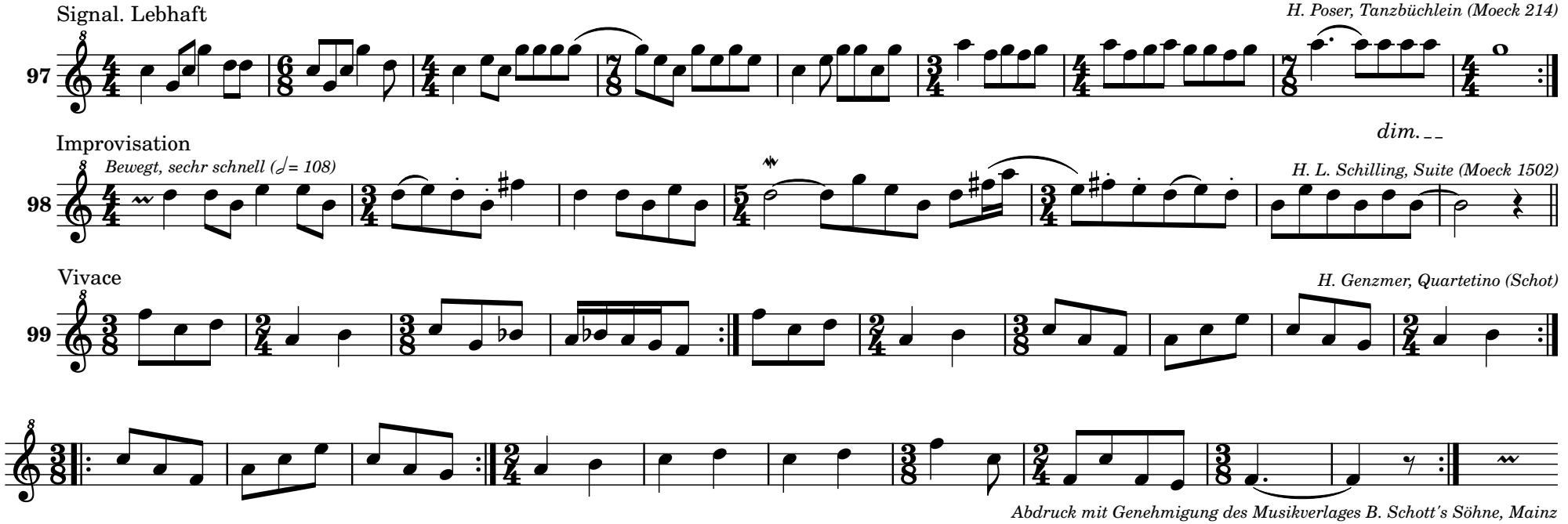
Sprungtanz

K. Marx, Flötenbüchlein für Klaus (Bärenreiter)

96

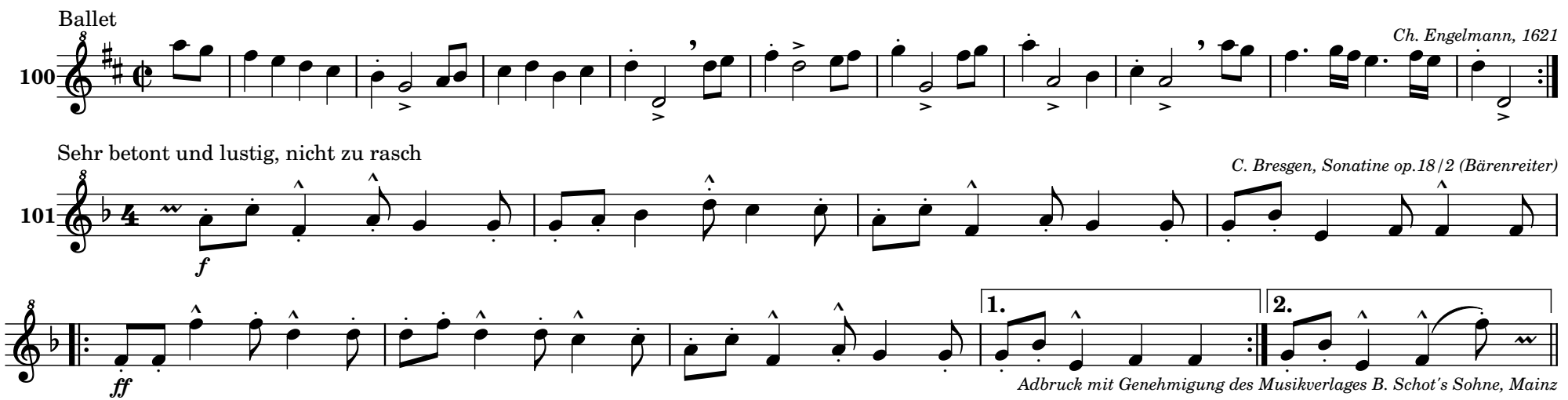


Abdruck mit Genehmigung des Bärenreiter - Verlages, Kasselund Basel



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

Verschiebung der Schwerpunkte. Shifting of accents



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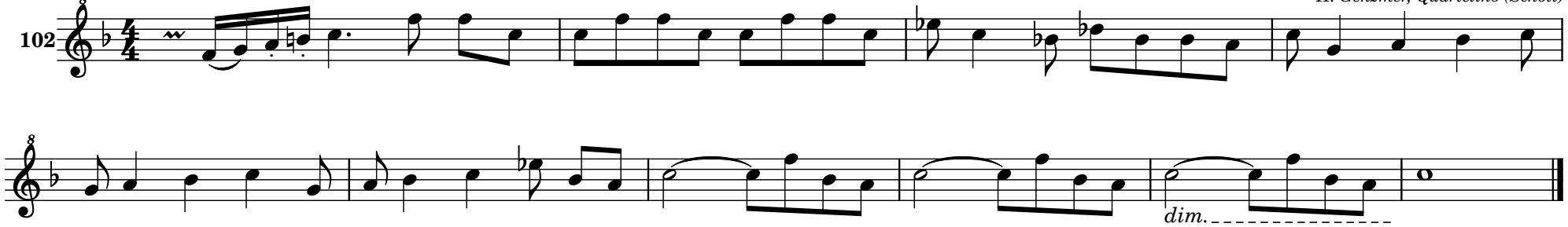
Giocoso

H. Genzmer, Quartetino (Schott)

102

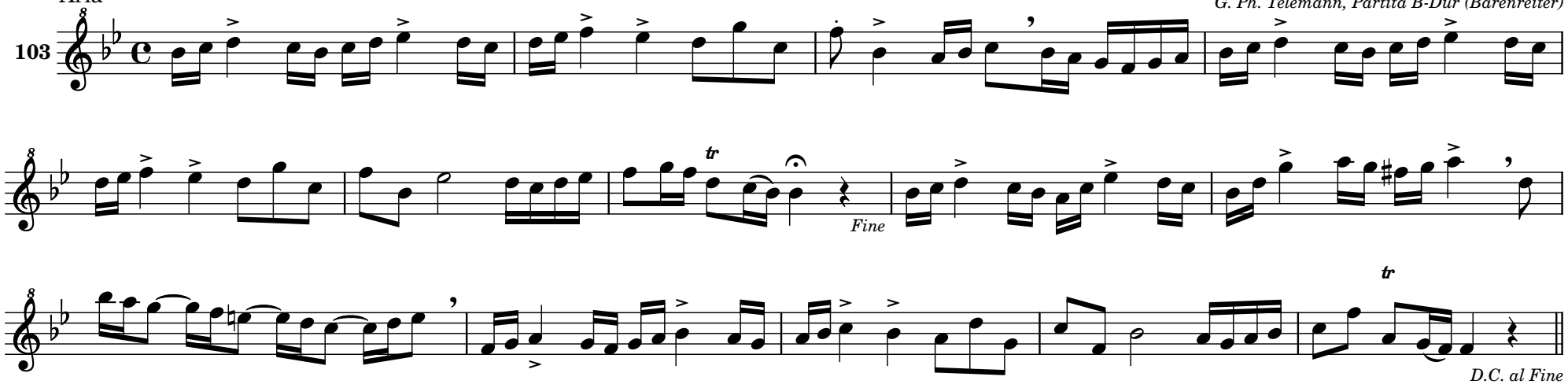


Abdruck mit Gnehmigung des Musikverlages B. Schott's Shöne, Mainz

Aria

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

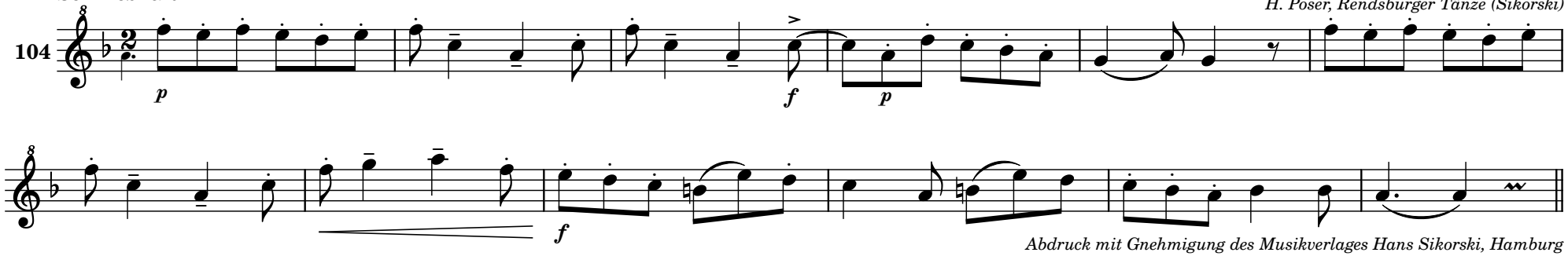
103



Sehr lebhaft

H. Poser, Rendsburger Tänze (Sikorski)

104



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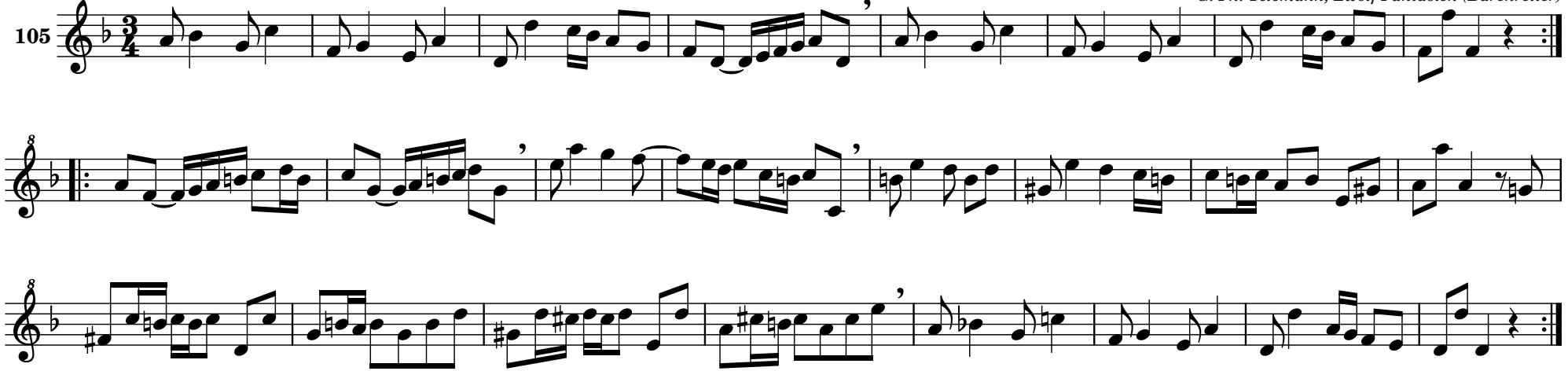
Allegro (Original e-Moll)

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

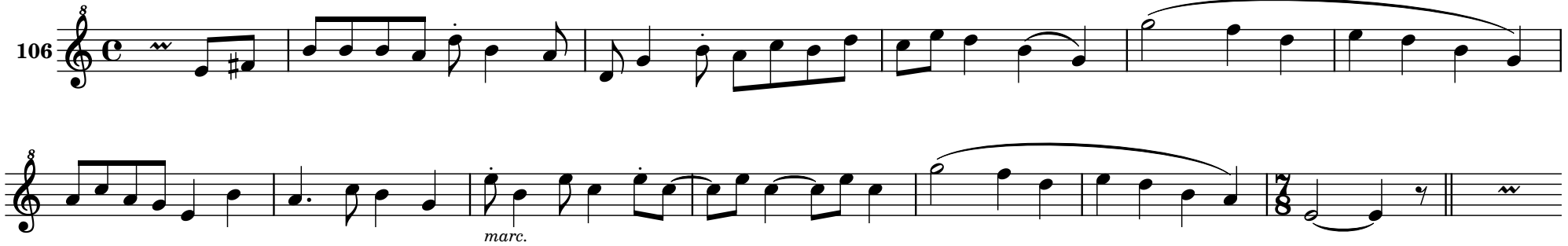
105



Lebhaft

C. Bresgen, Sonatine (Schott)

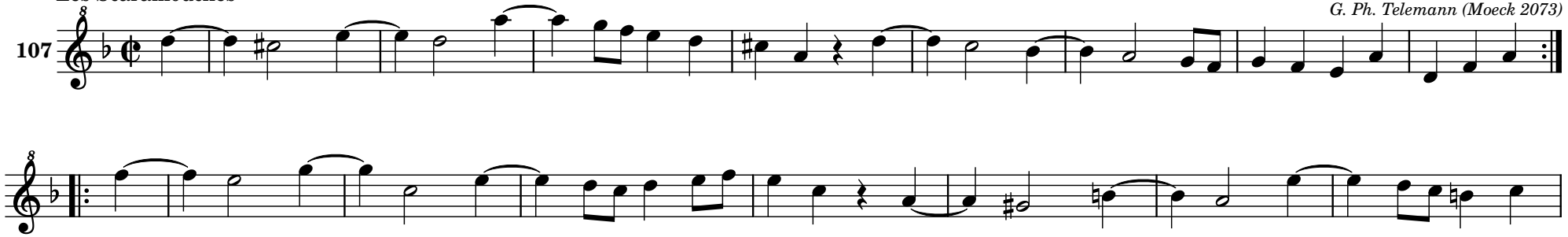
106

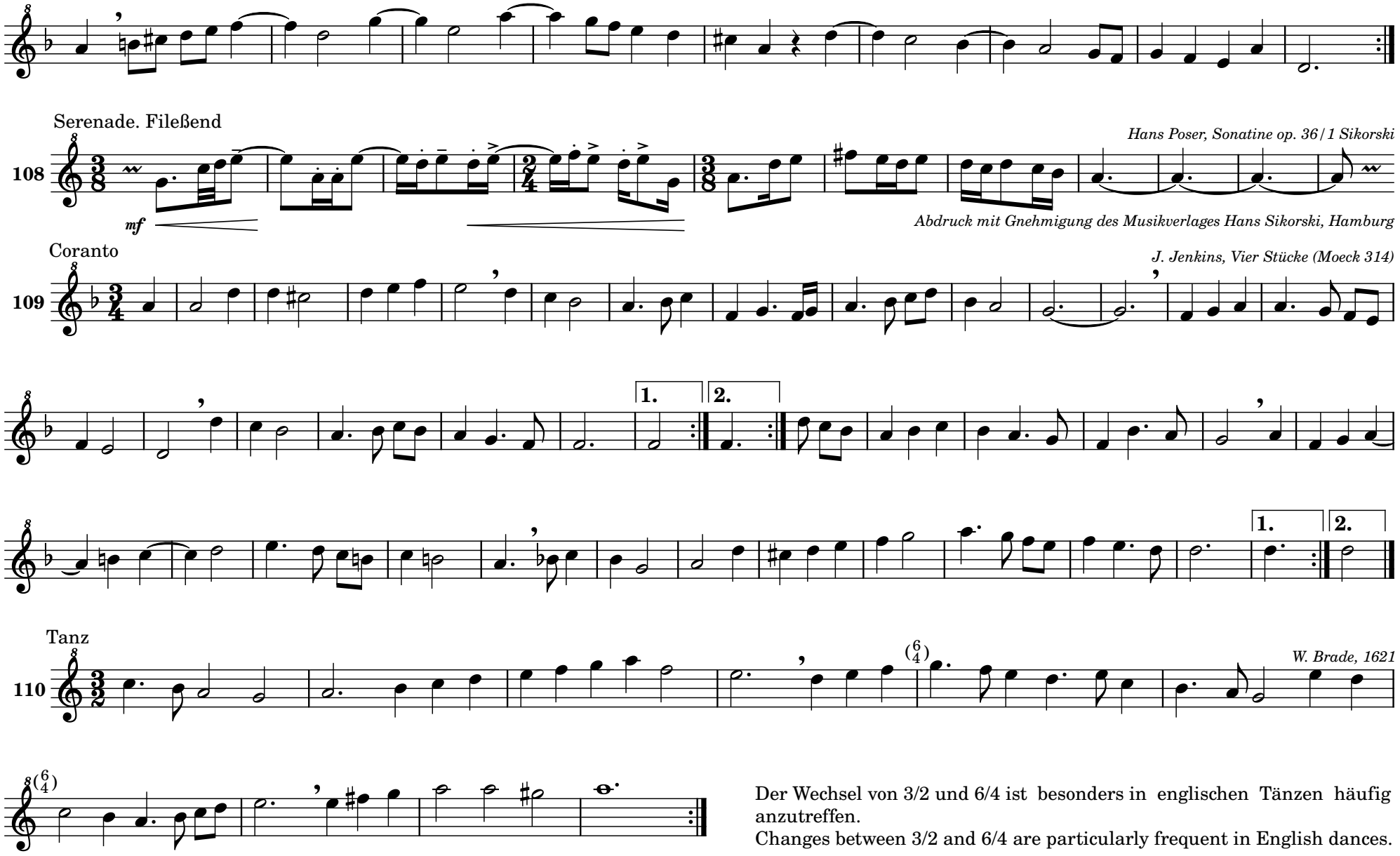


Les Scaramouches

G. Ph. Telemann (Moeck 2073)

107



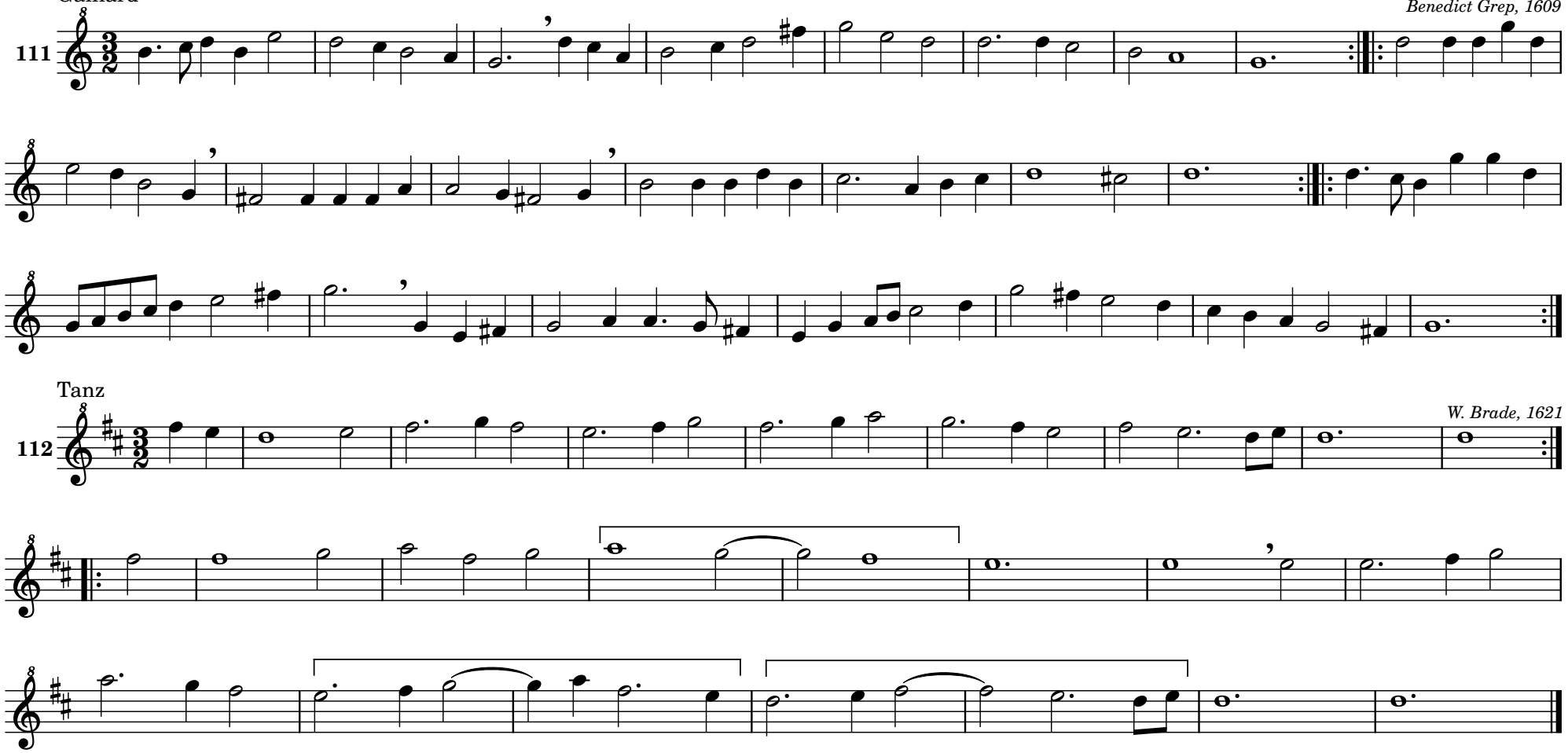


Der Wechsel von 3/2 und 6/4 ist besonders in englischen Tänzen häufig anzutreffen.
Changes between 3/2 and 6/4 are particularly frequent in English dances.

Galliard

Benedict Grep, 1609

111



Tanz

W. Brade, 1621

112

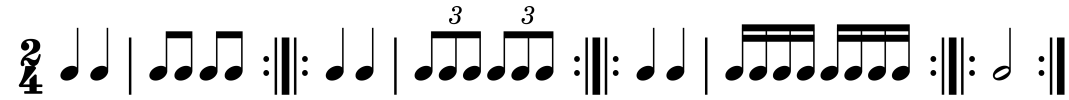
⌜ ⌝ = Großtakte: drei Schwerpunkte innerhalb von zwei Takten als Steigerungsmittel.

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



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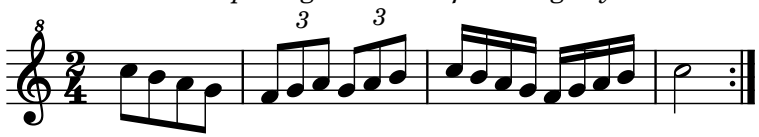
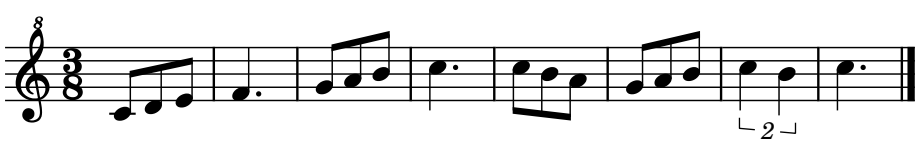
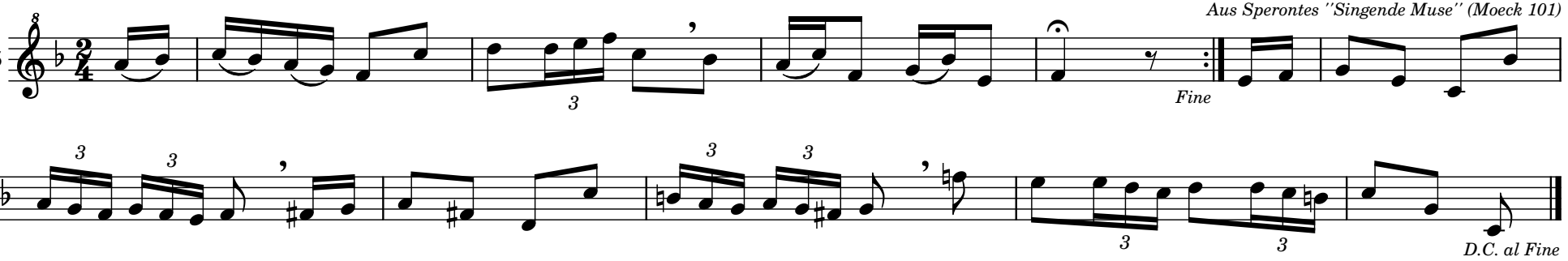


114



Aus Sperontes ''Singende Muse'' (Moeck 101)

115

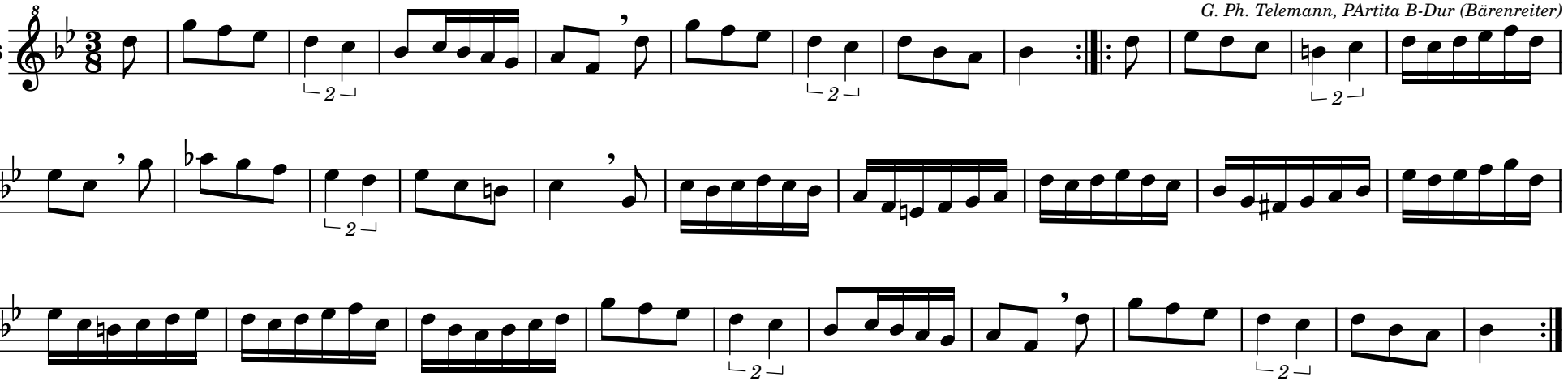


Ganze Takte als Zähleinheit / Whole Bars as single beats.

Allegro

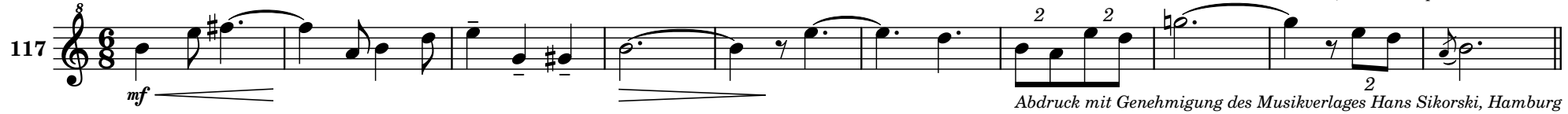
G. Ph. Telemann, PArtita B-Dur (Bärenreiter)

116



Poco allegro

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



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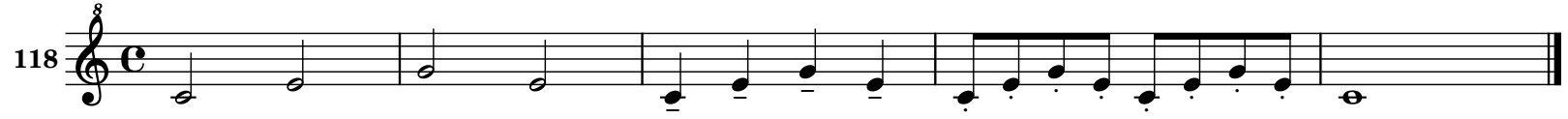
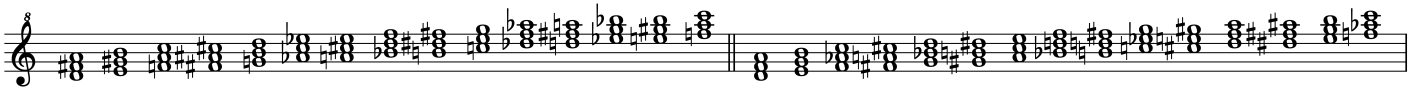
V. Tägliche Übungen - Daily Exercises

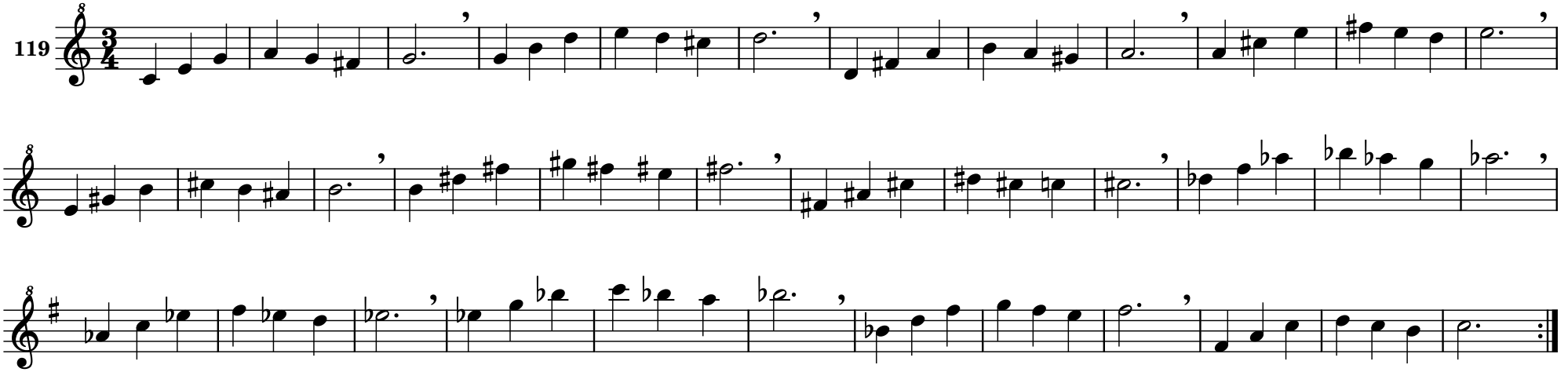
Dreiklangsübung - Triads



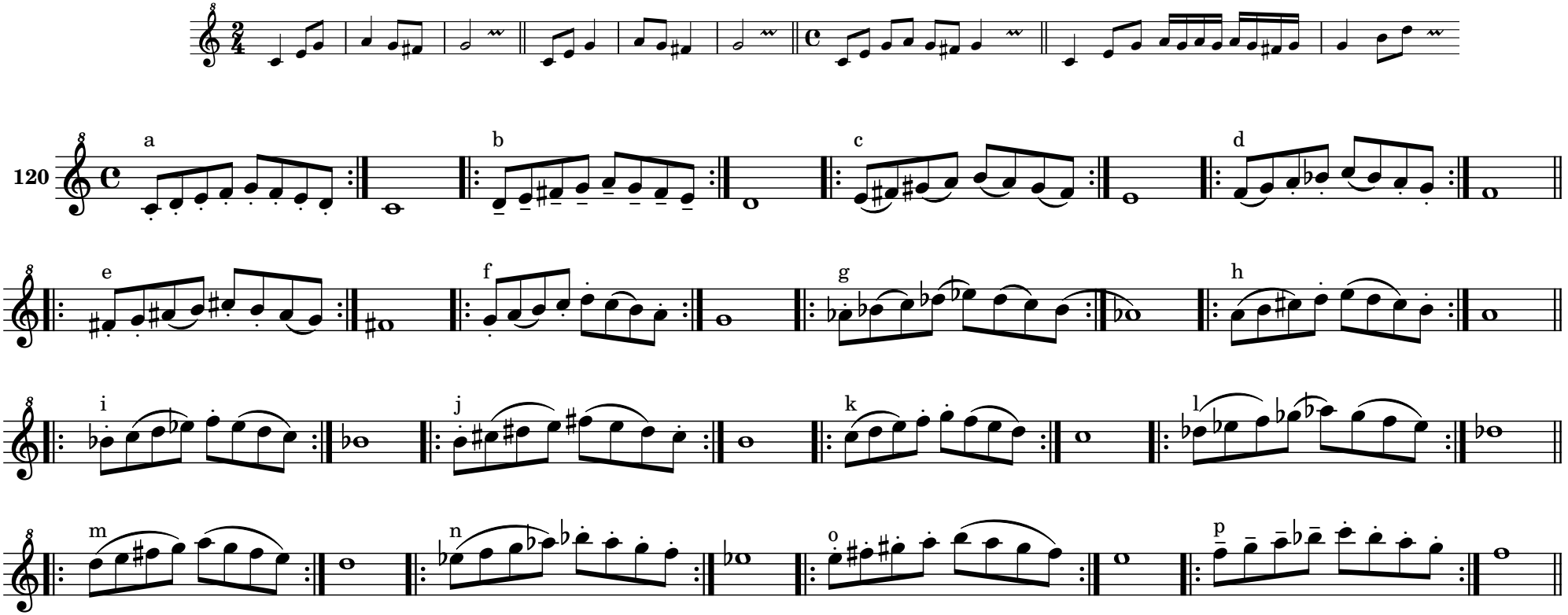
In allen Dur und Molltonarten zu spielen / To be played in all major and minor keys



Dreiklänge in allen Tonarten - Triads in all keys

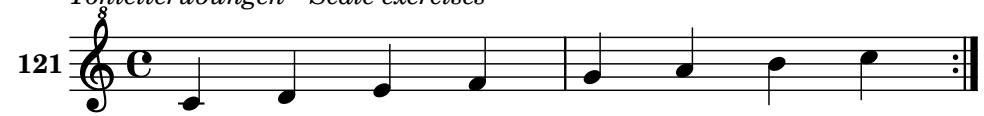


Varianten

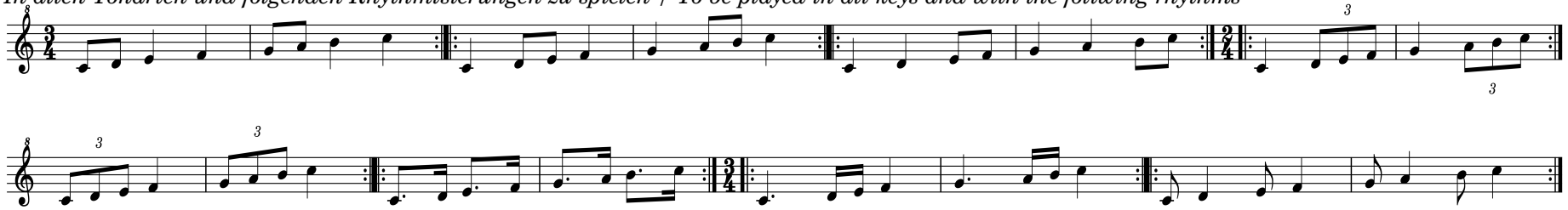


Jede Artikulationsart ist in jeder Tonart zu üben / Practice all the aarticulations in each key.

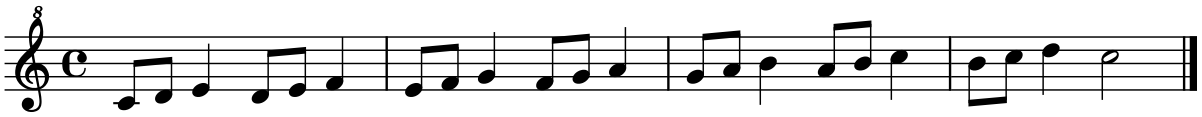
Tonleiterübungen - Scale exercises



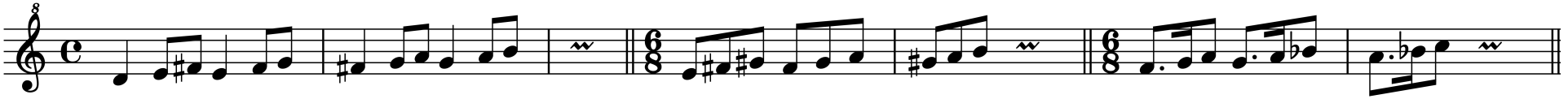
In allen Tonarten und folgenden Rhythmisierungen zu spielen / To be played in all keys and with the follwing rhythms



122



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



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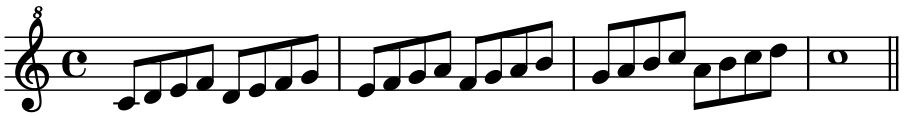

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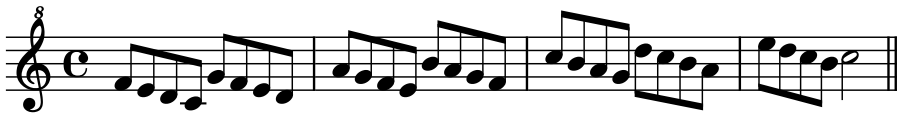
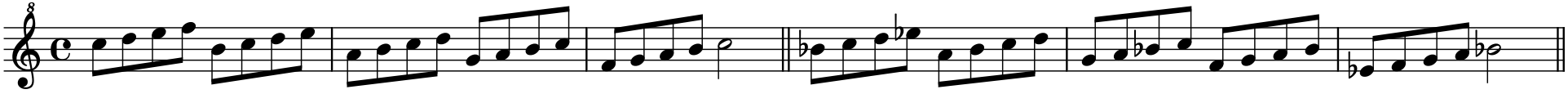
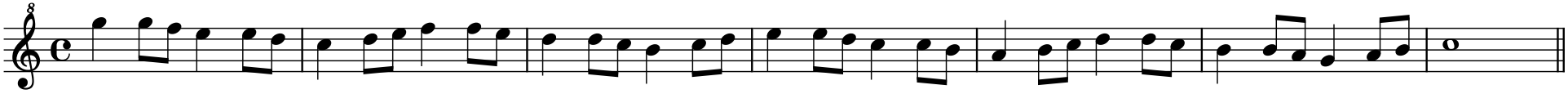
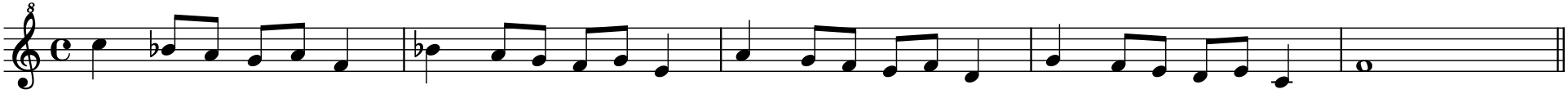
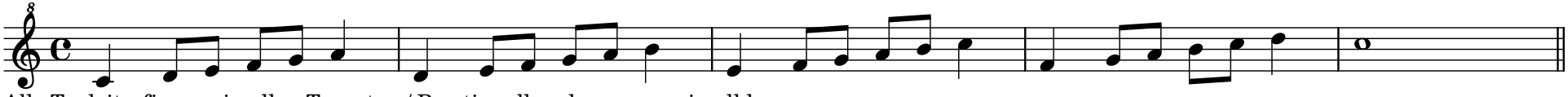


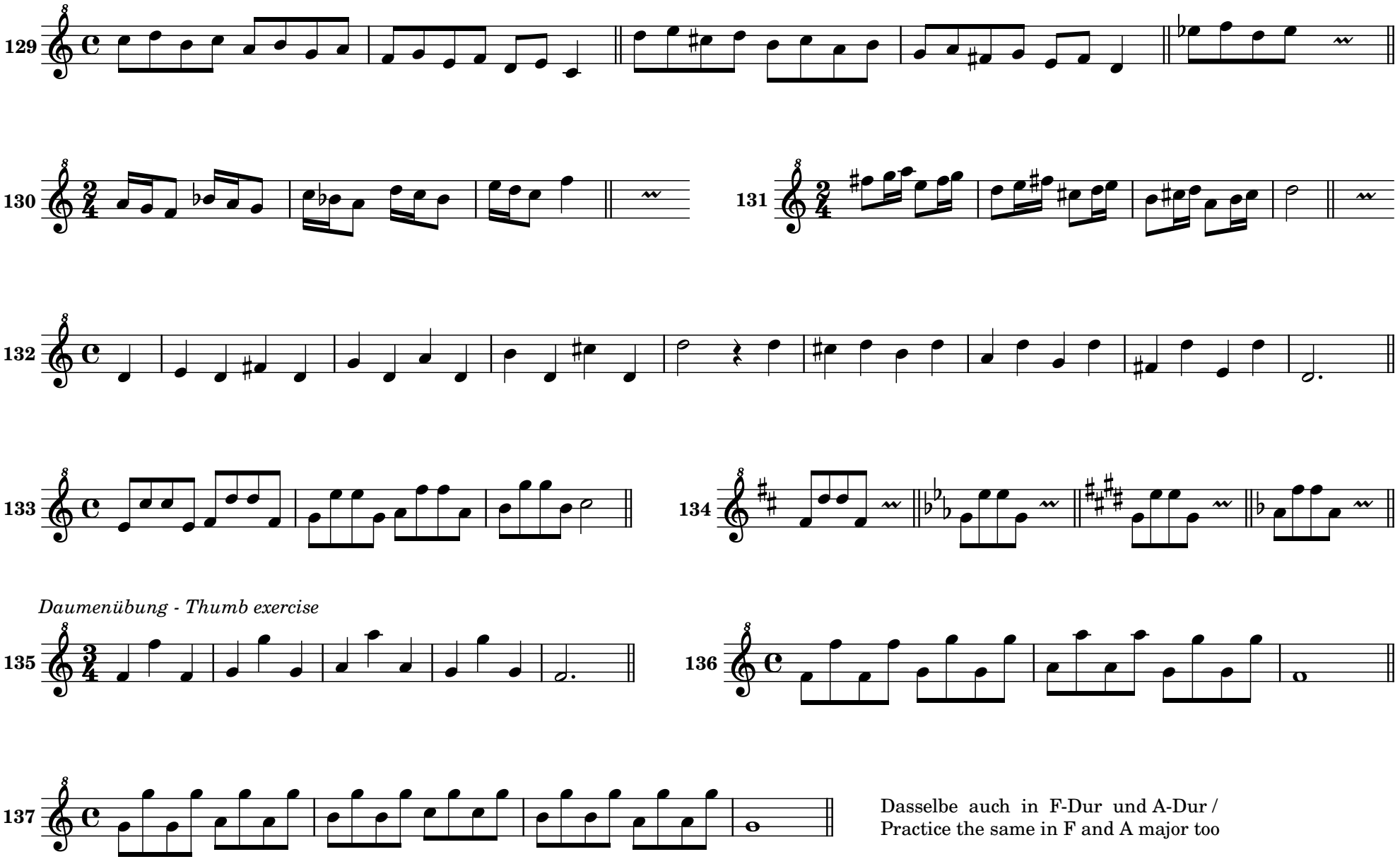




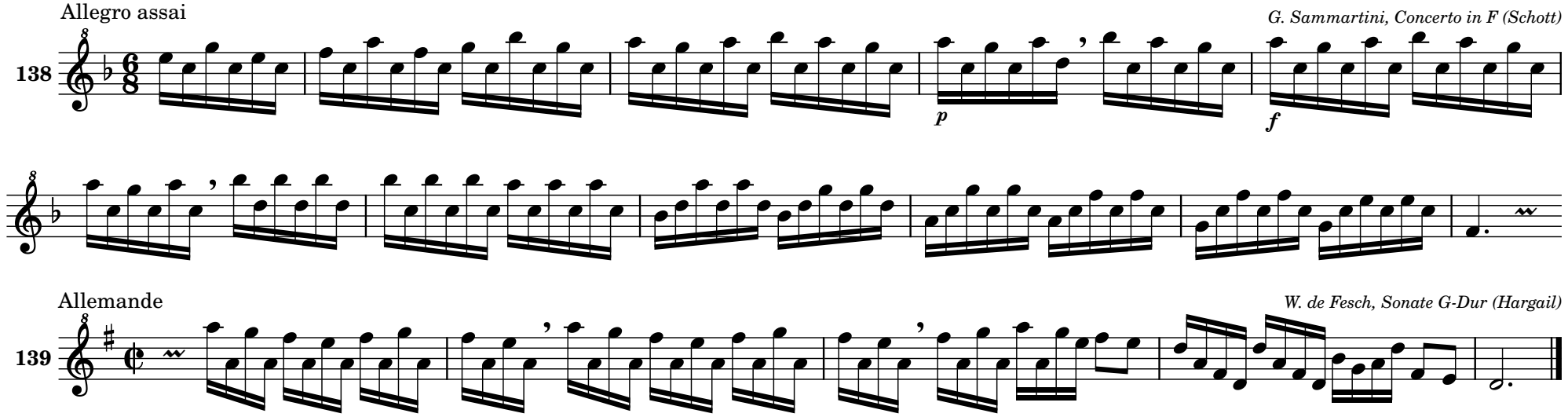




Alle Tonleiterfiguren in allen Tonarten / Practice all scale passages in all keys



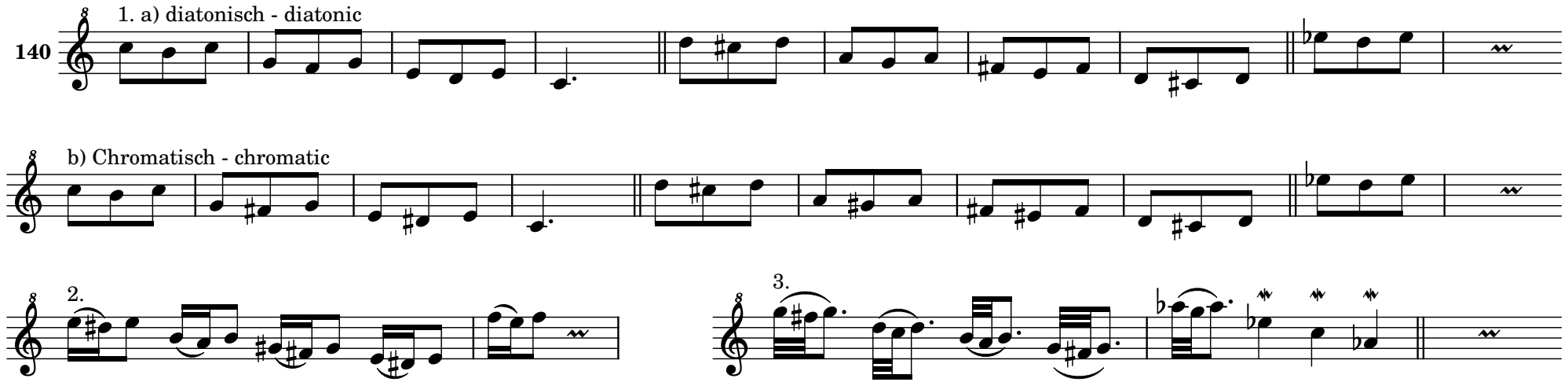
Dasselbe auch in F-Dur und A-Dur /
Practice the same in F and A major too



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

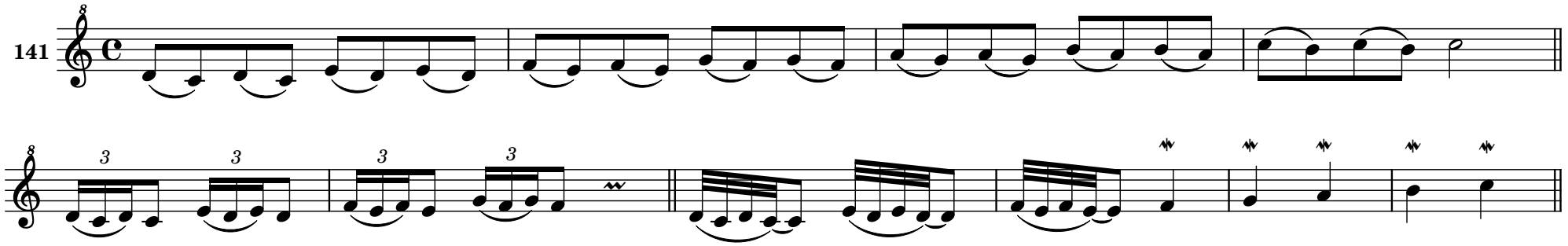
Mordent 𝆖. Wechsel mit der unteren Nebennote. Von jedem Dreiklangston aus in allen Dur- und Moll-Tonarten.

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



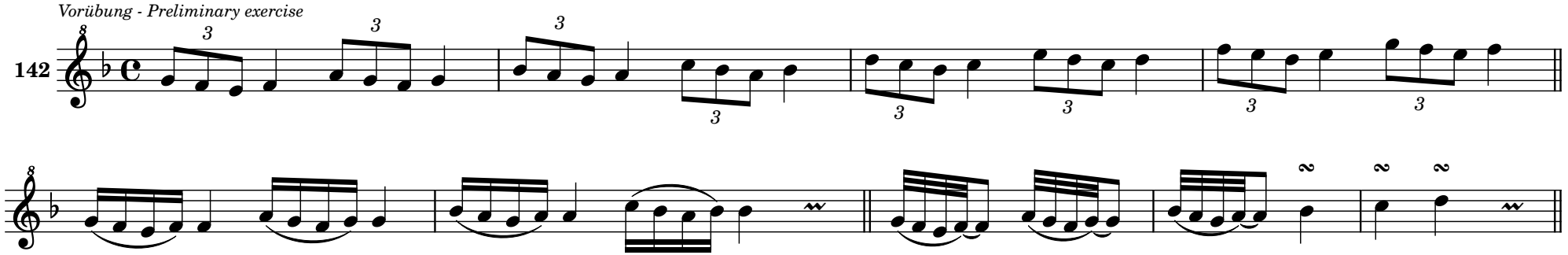
Pralltriller - Passing shake (𝆖, 𝆗𝆖)

Vorübung in allen Tonarten - Preliminary exercise in all keys



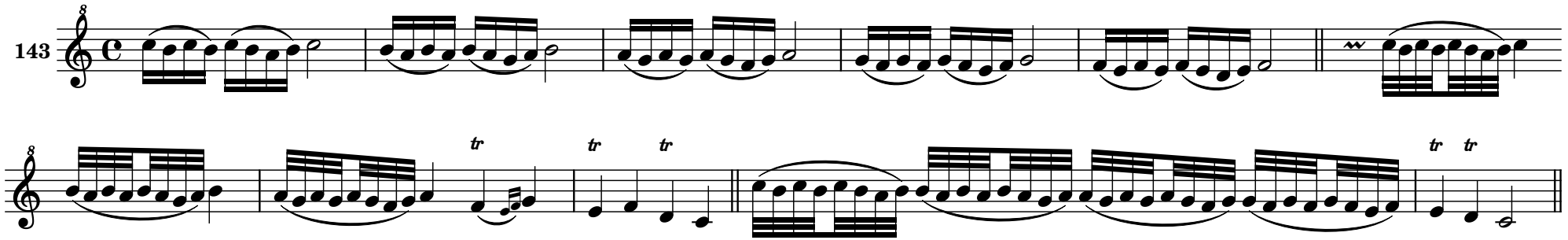
Doppelschlag - Descending turn (∾, 𝄲)

Vorübung - Preliminary exercise



Triller - Trill (tr, +, 𝆓, 𝆓)

Vorübung - Preliminary exercise



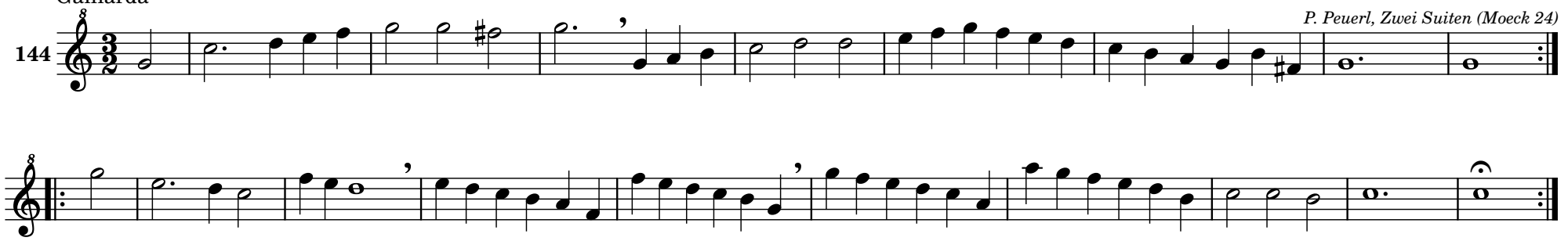
VI. Spielstücke in verschiedenen Tonarten - Pieces in various keys

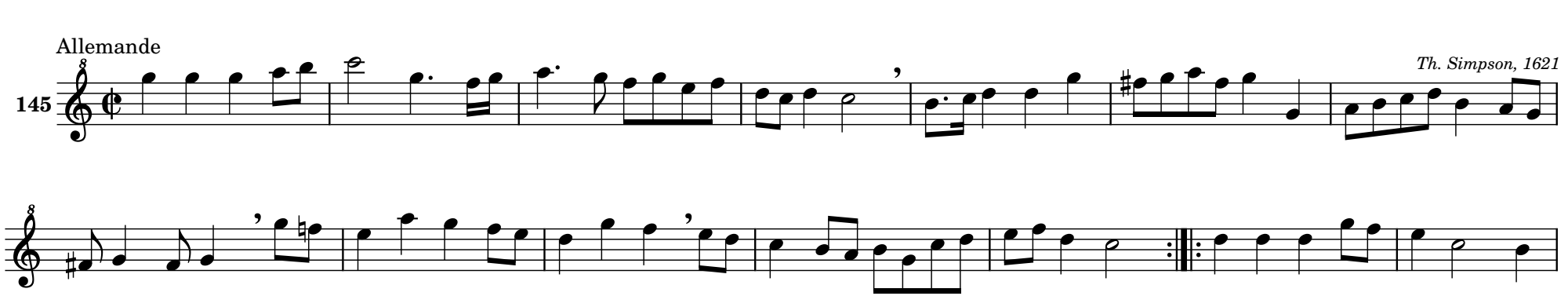
a) Tonleitern und Tonleiterausschnitte - Scales and parts of scales

Galliarda

144

P. Peuerl, Zwei Suiten (Moeck 24)

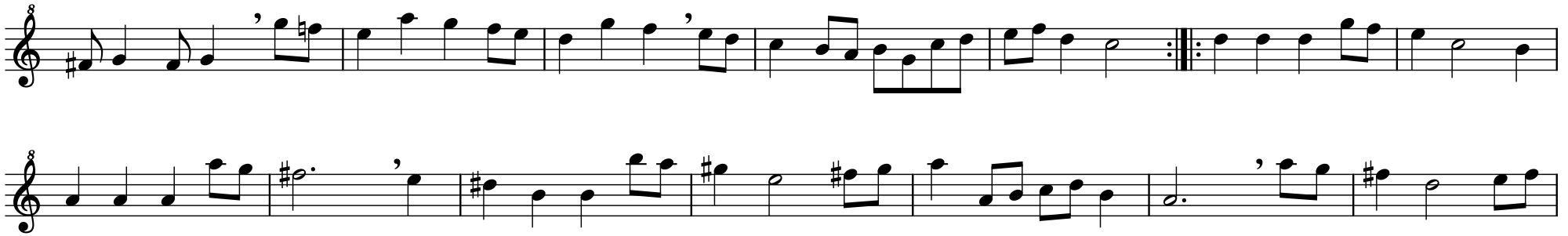


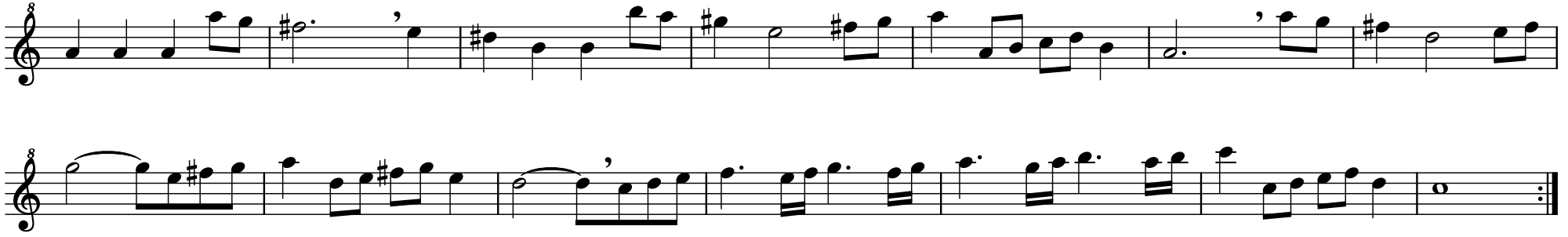


Allemande

145

Th. Simpson, 1621

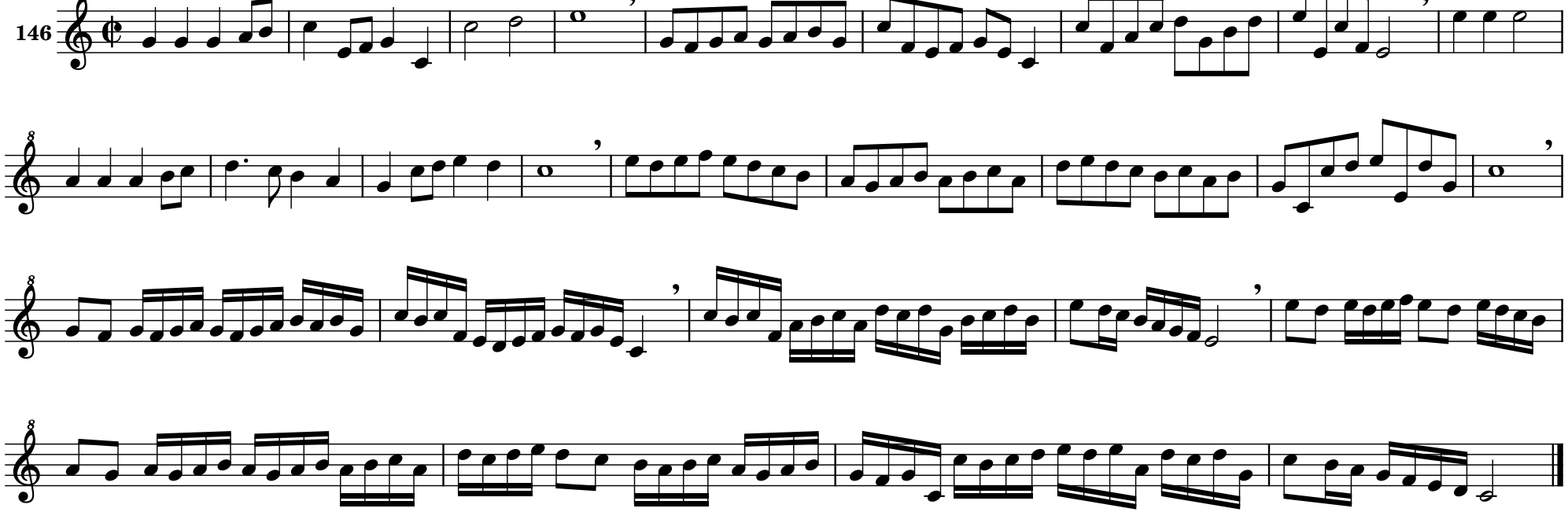




Courante

J. van Eyck, 1654

146

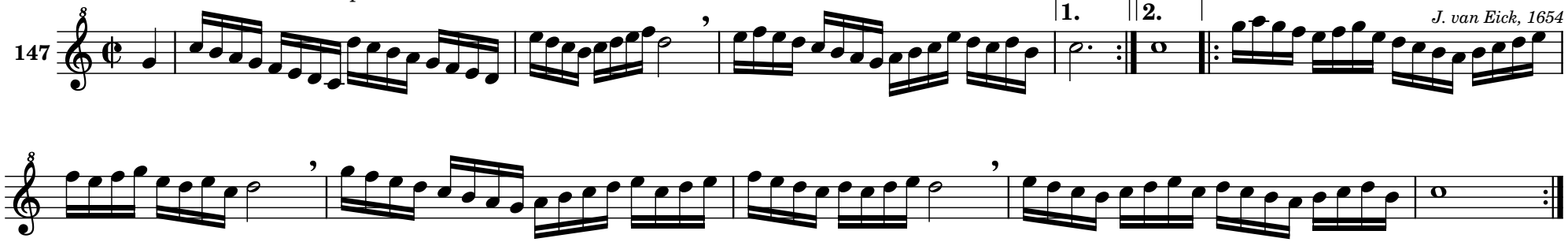


Variation über "Wat zal men op den avond doen"

147

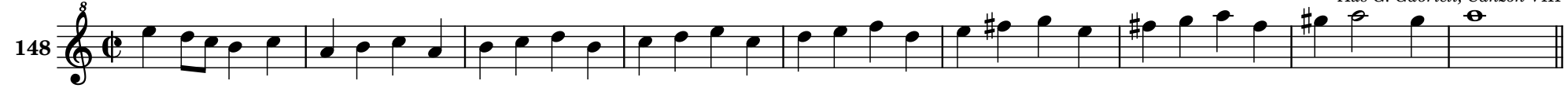
1. 2.

J. van Eick, 1654



Aus G. Gabrieli, Canzon VIII

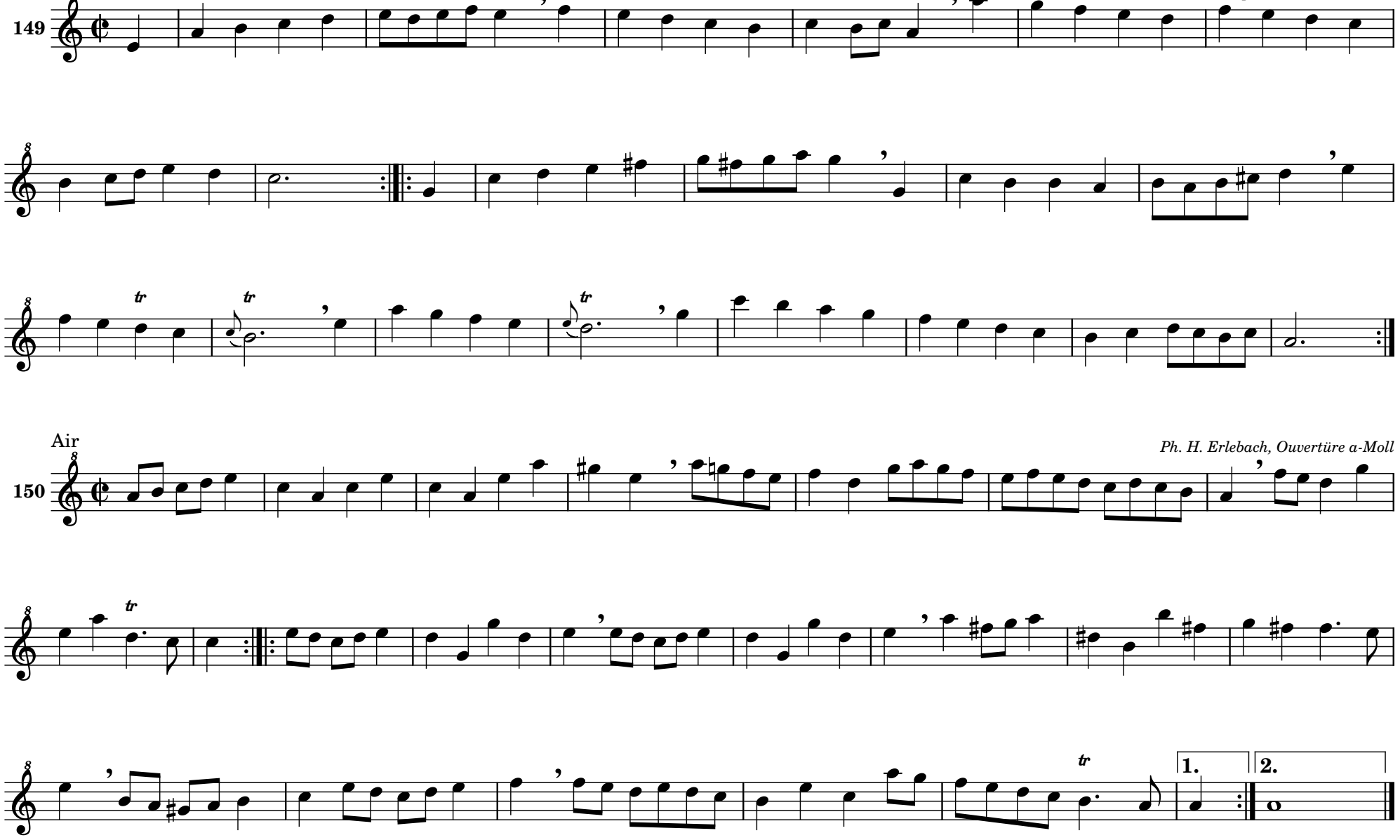
148



Bourrée

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

149



Air

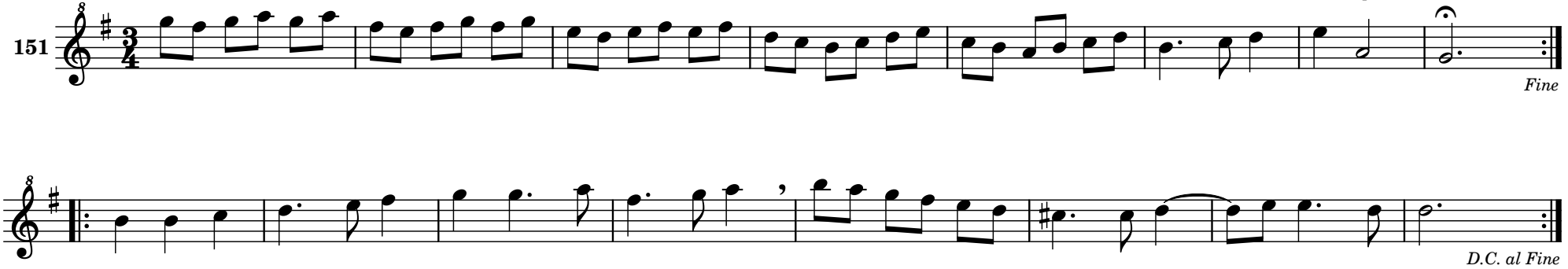
Ph. H. Erlebach, Ouvertüre a-Moll

150

Menuett en Rondeau

Ch. Dieupart, Suite I (Moeck 1002)

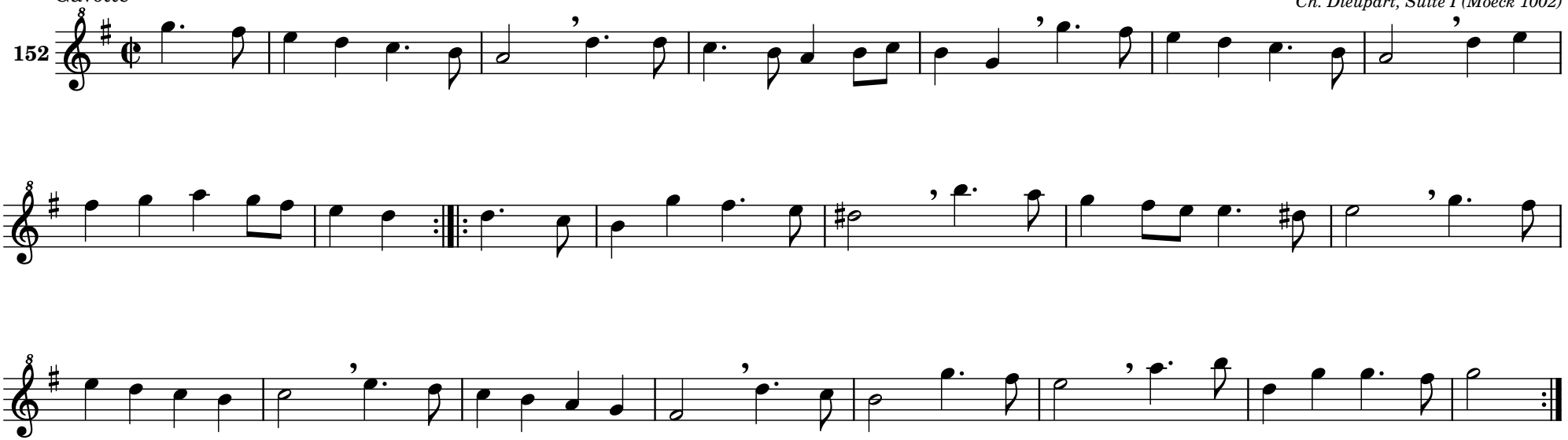
151



Gavotte

Ch. Dieupart, Suite I (Moeck 1002)

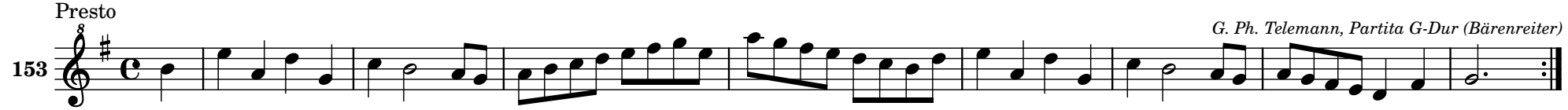
152



Presto

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

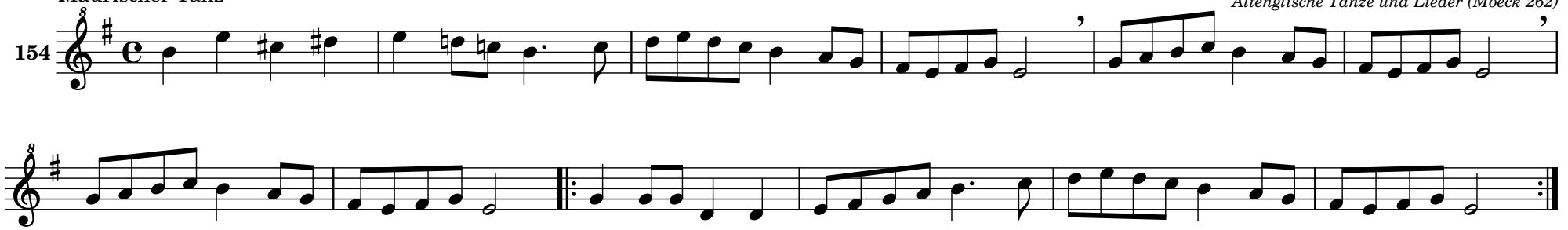
153



Maurischer Tanz

Altenglische Tänze und Lieder (Moeck 262)

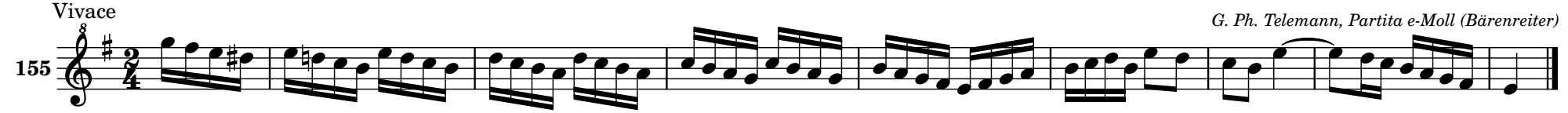
154



Vivace

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

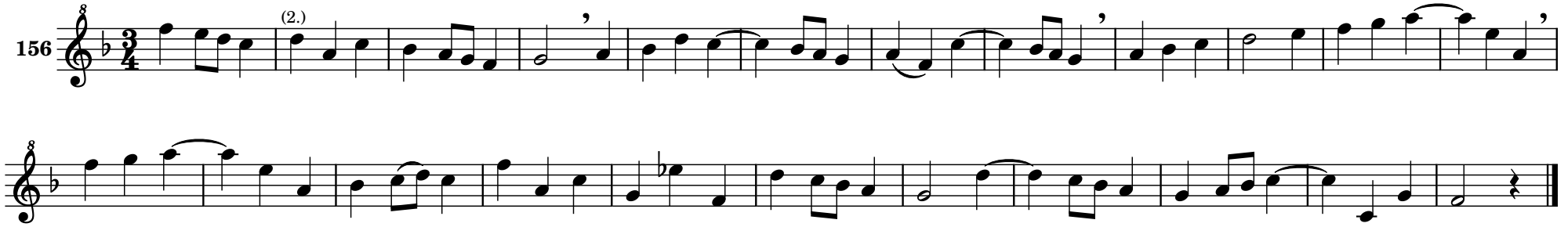
155



Graziöser Walzer

H. Poser, Dreizehn Kanons (Moeck 250)

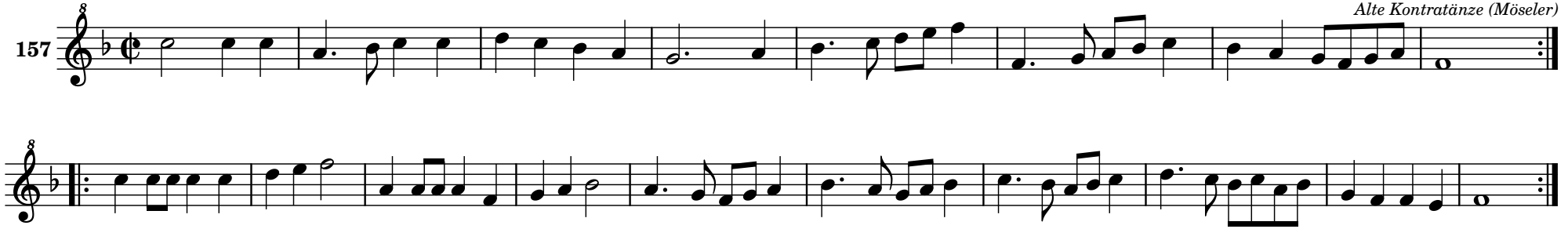
156



Kontratänz

Alte Kontratänze (Möseler)

157

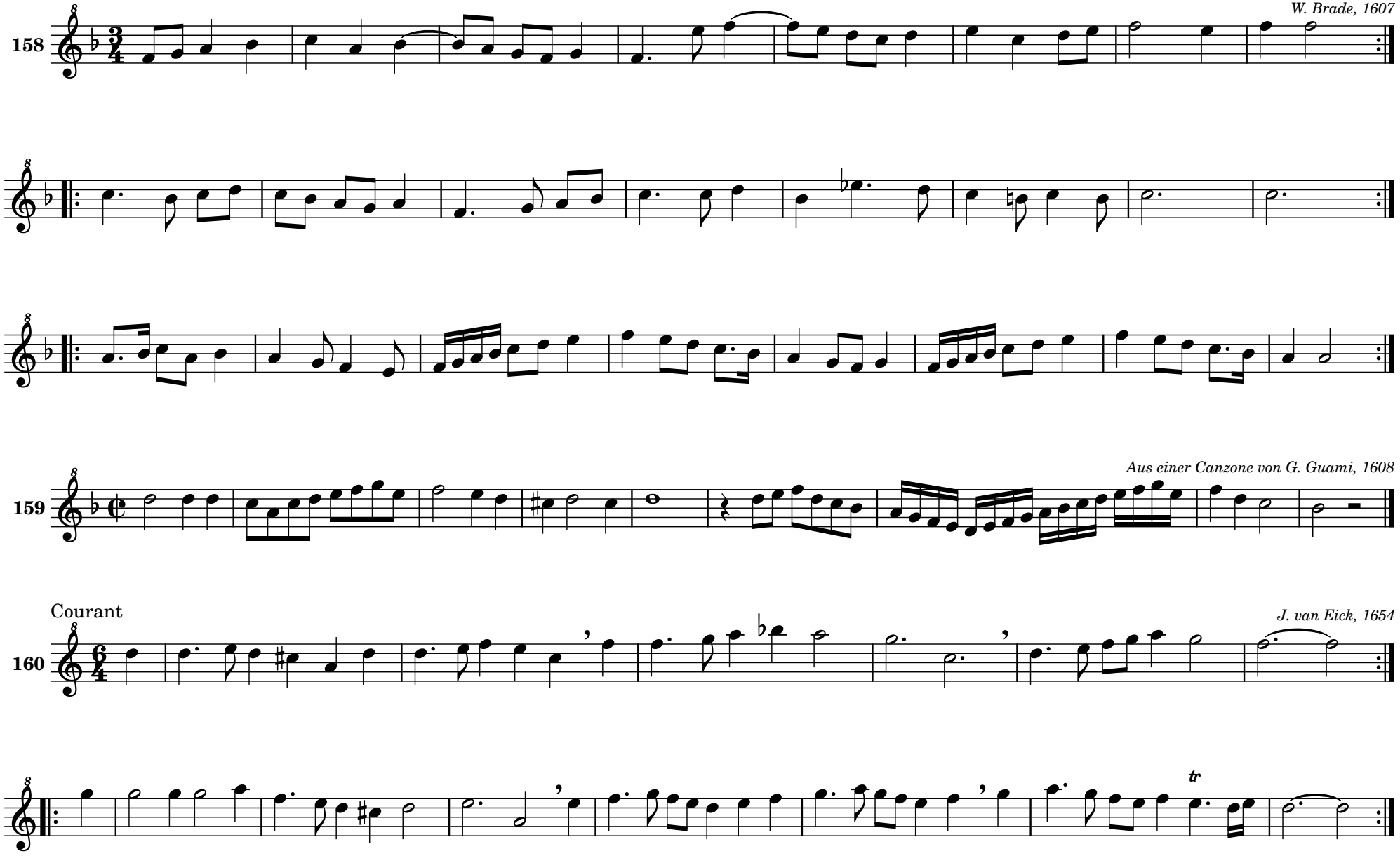


Aus Georg Götsch, Alte Kontratänze, Abdruck mit Genehmigung des Möseler Verlages, Wolfenbütrel und Zürich

Galliard

W. Brade, 1607

158



Aus einer Canzone von G. Guami, 1608

159

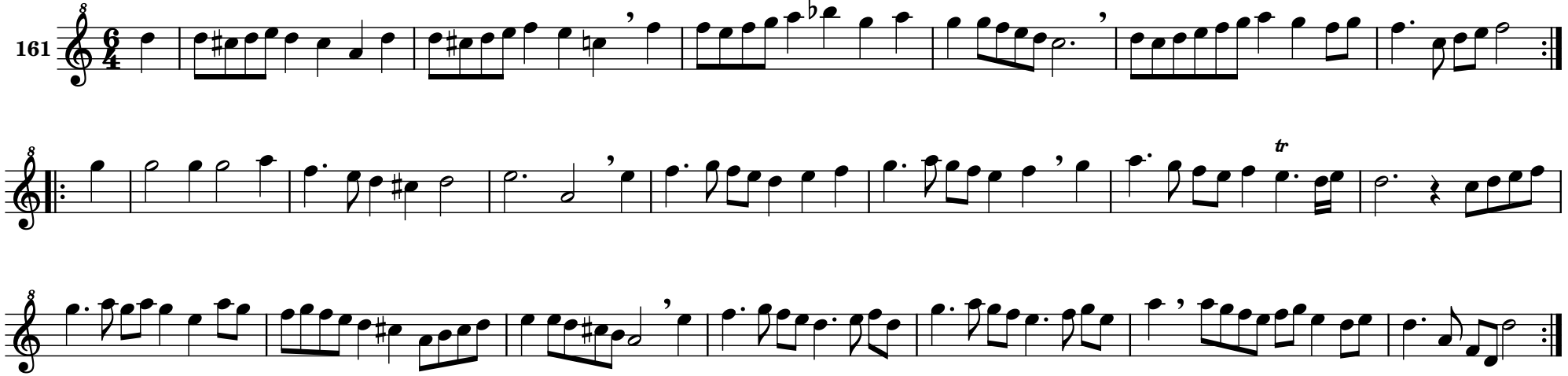
Courant

J. van Eick, 1654

160

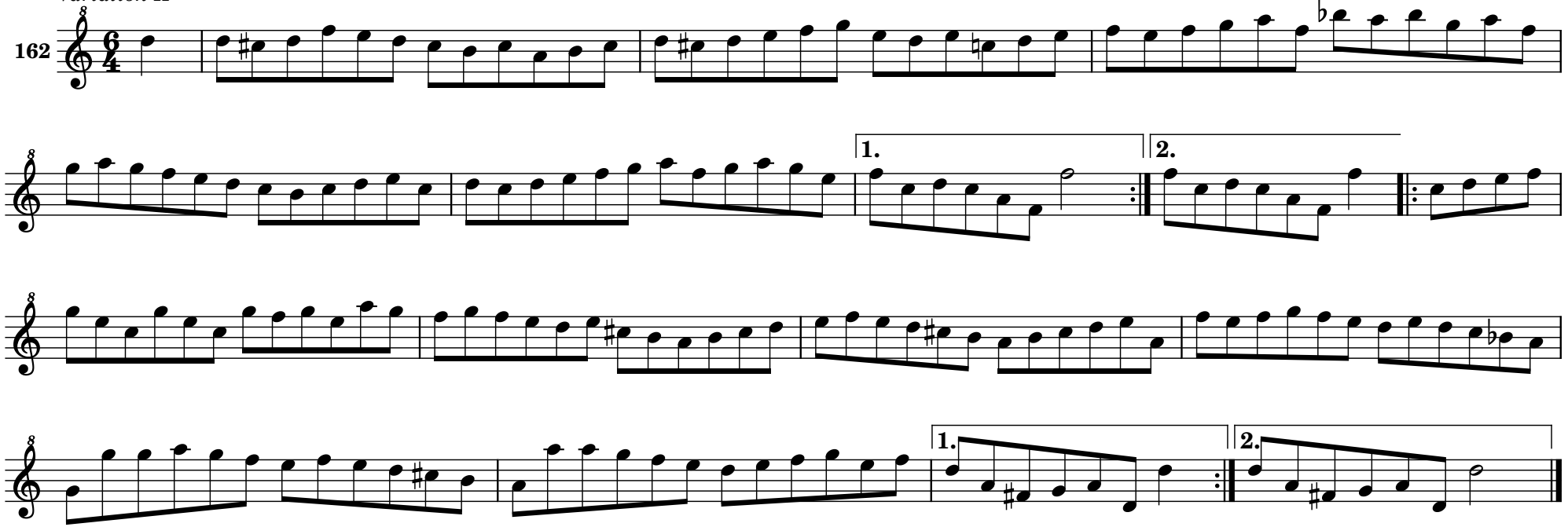
Variation I

161



Variation II

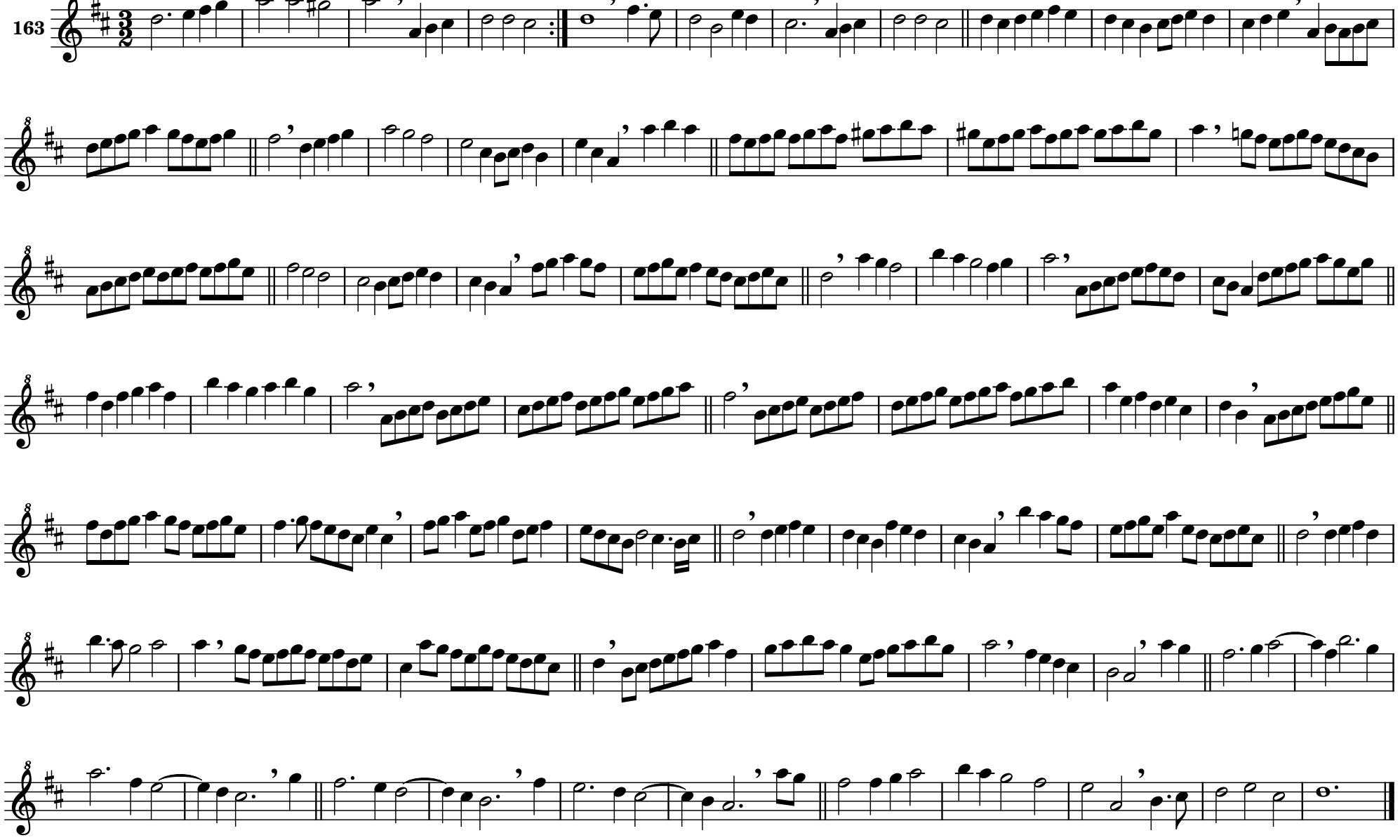
162



Reprinse

''Wie dieslbe von den Frantzösischen Dantzmeistern diminuiret und coloriret werden.''

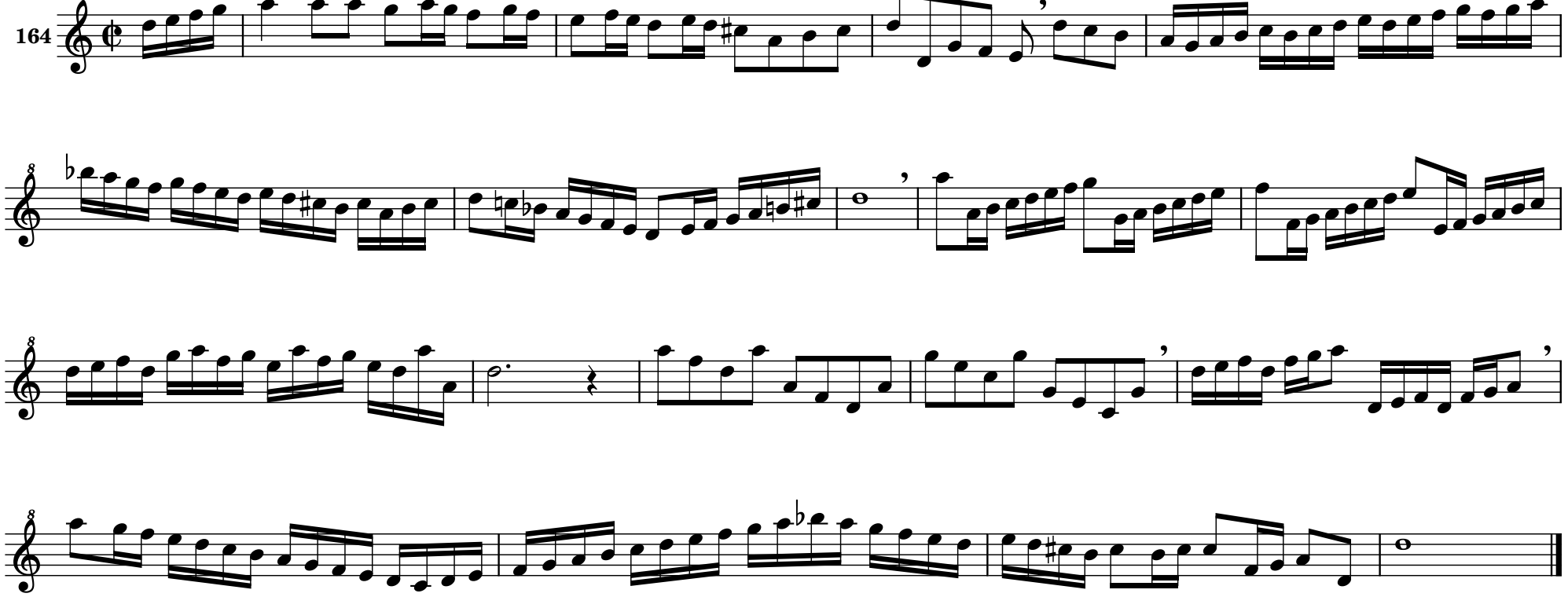
M. Praeterius (1571-1621)



Praeludium

J. van Eick, 1654

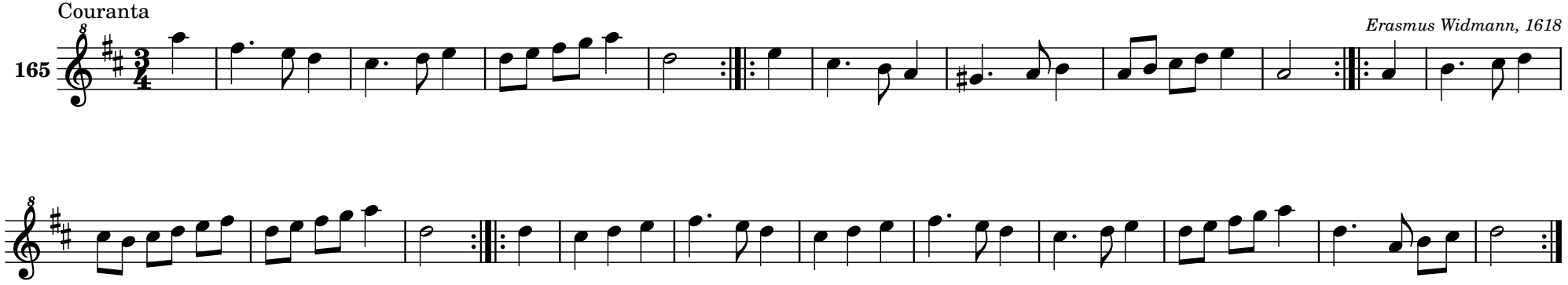
164



Couranta

Erasmus Widmann, 1618

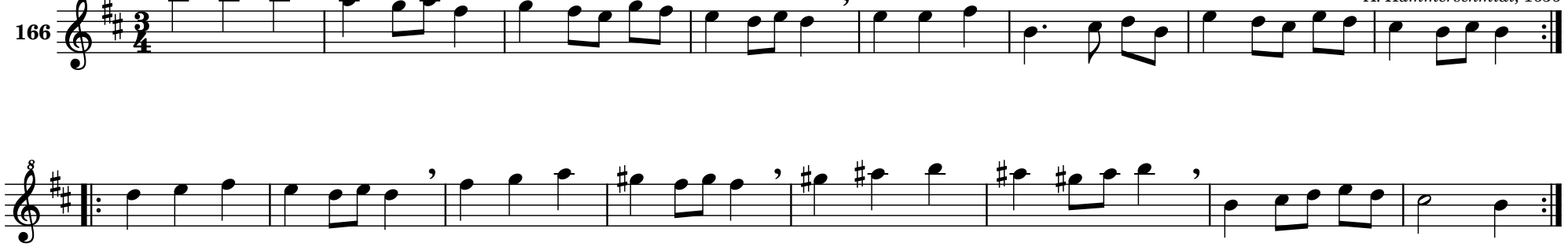
165



Sarabande

166

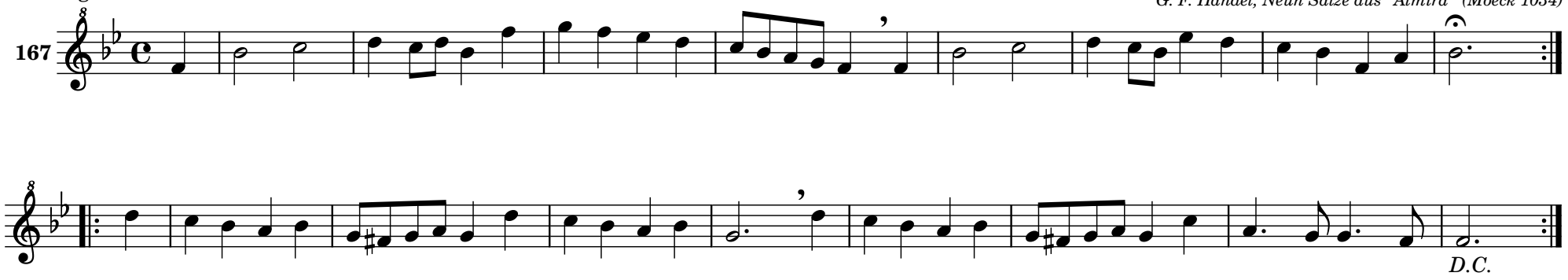
A. Hammerschmidt, 1636



Rigaudon

167

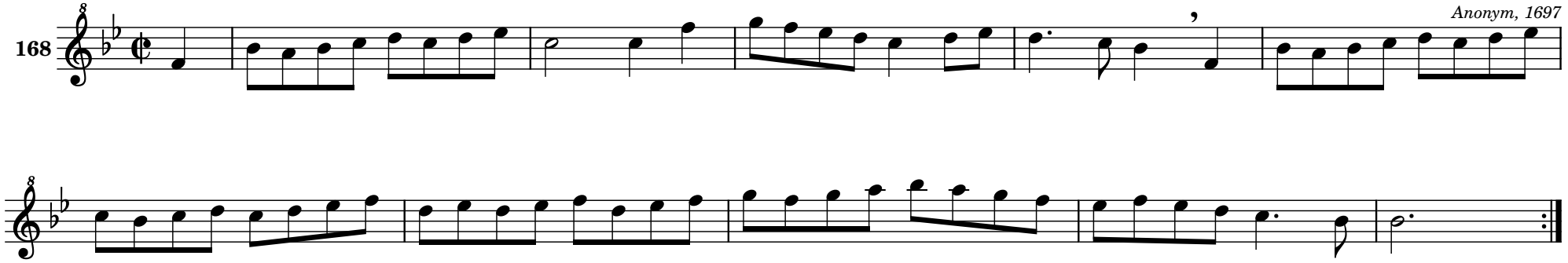
G. F. Händel, Neun Sätze aus "Almira" (Moeck 1034)



Marche

168

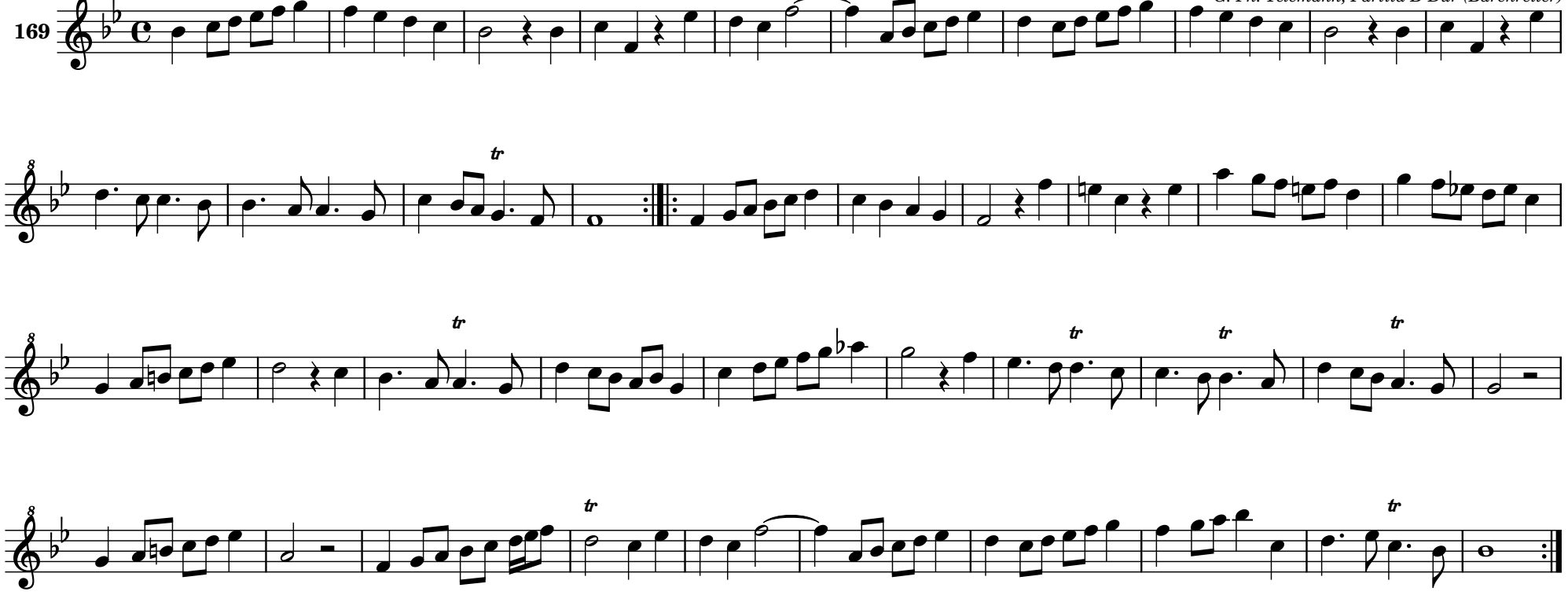
Anonym, 1697



Presto

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

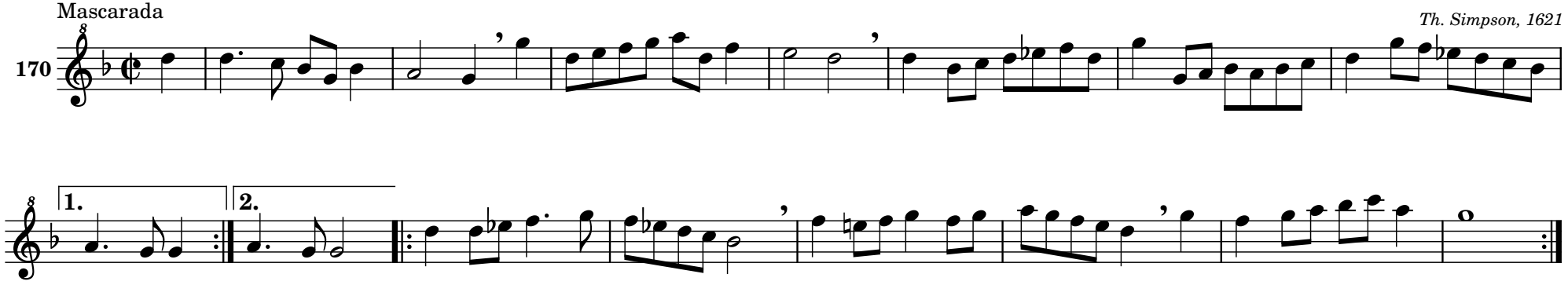
169



Mascarada

Th. Simpson, 1621

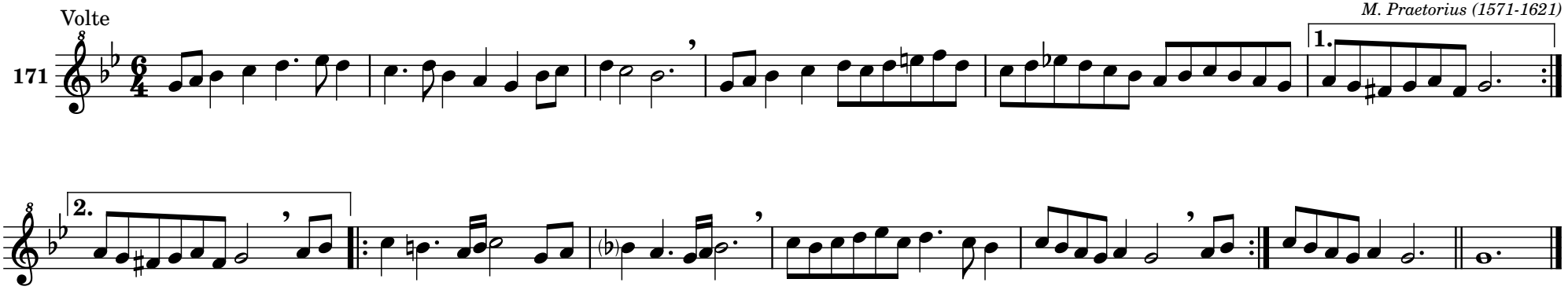
170



Volte

M. Praetorius (1571-1621)

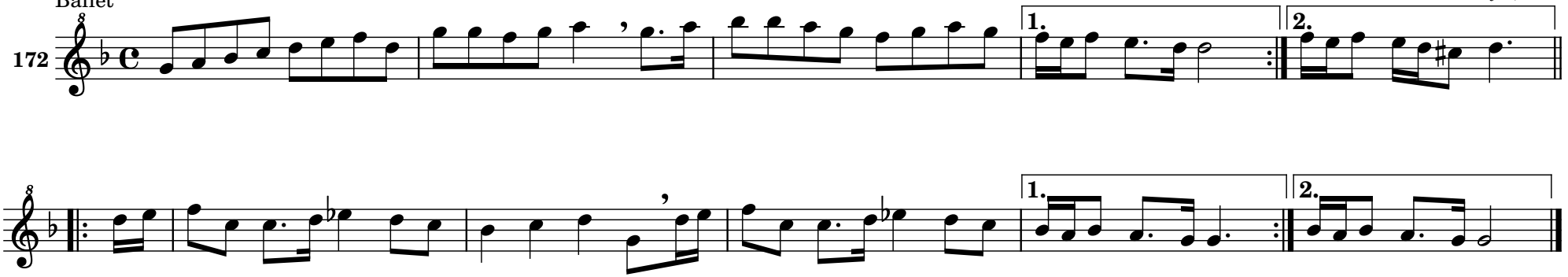
171



172

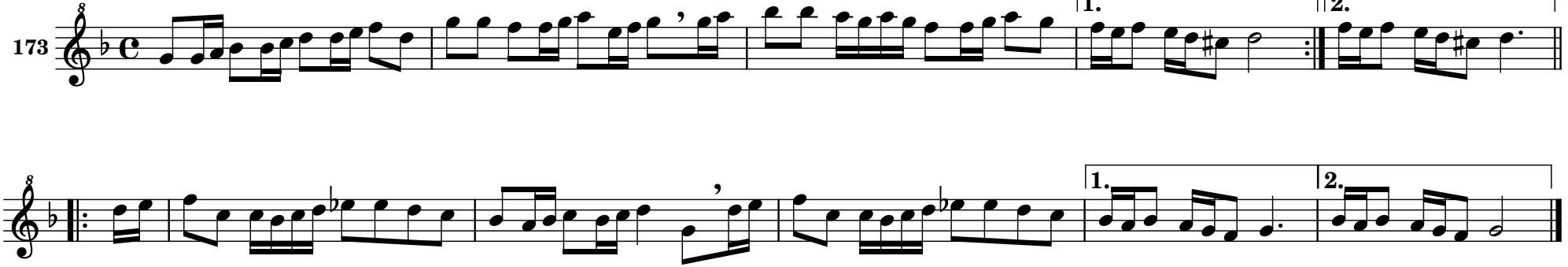
Ballet

J. van Eyck, 1654

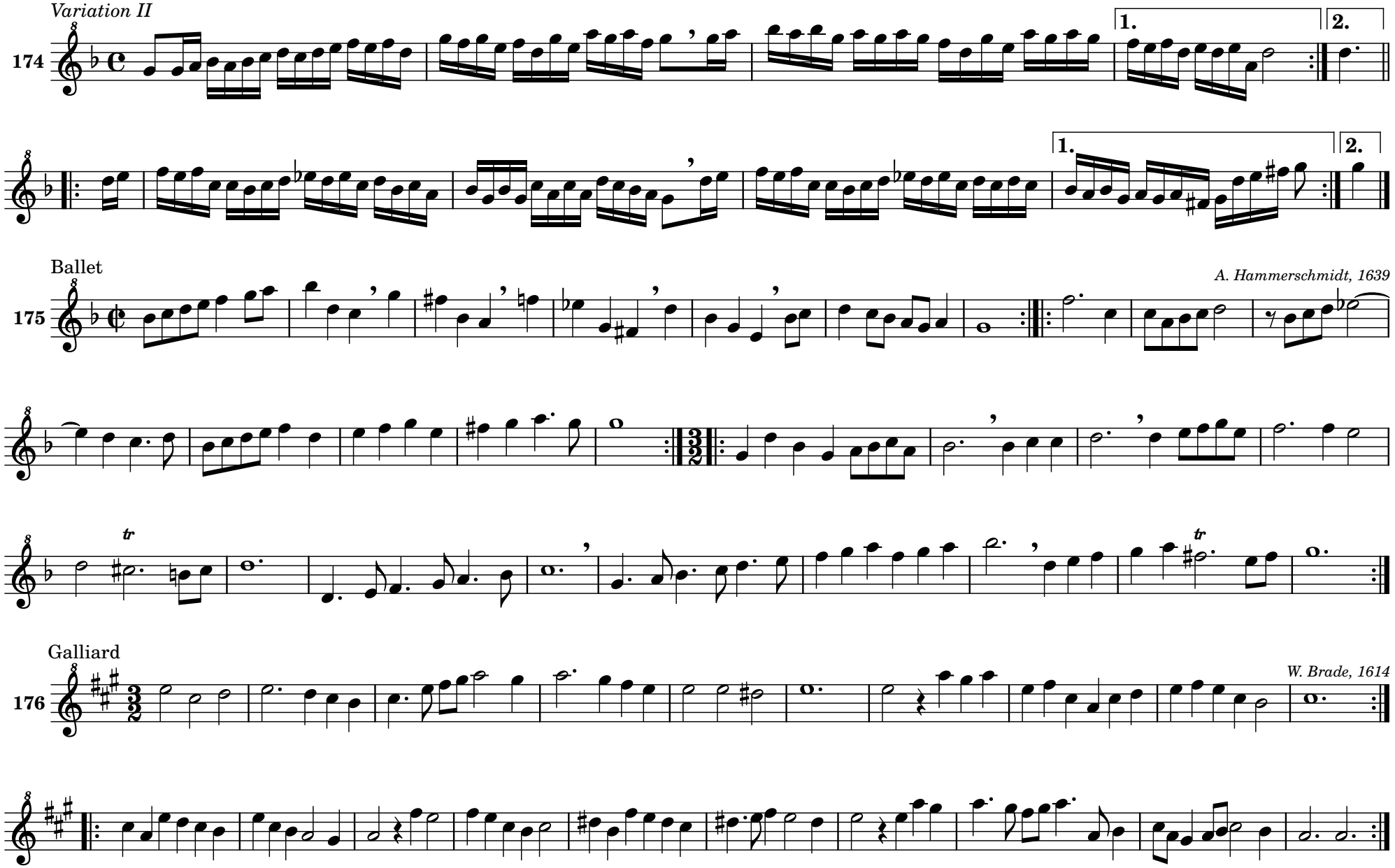


Variation I

173



Variation II



Ballet

A. Hammerschmidt, 1639

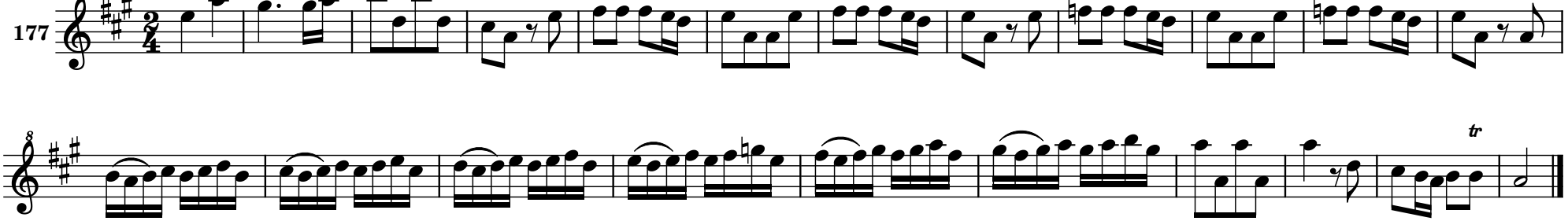
Galliard

W. Brade, 1614

Allegro

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

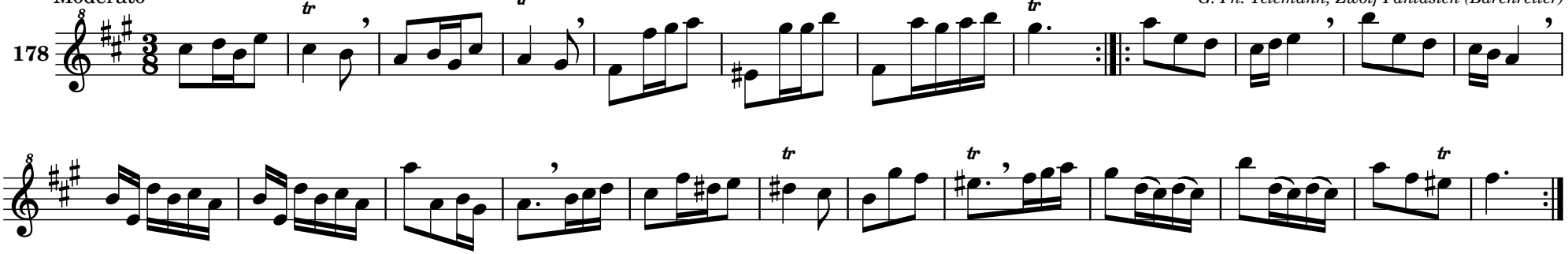
177



Moderato

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

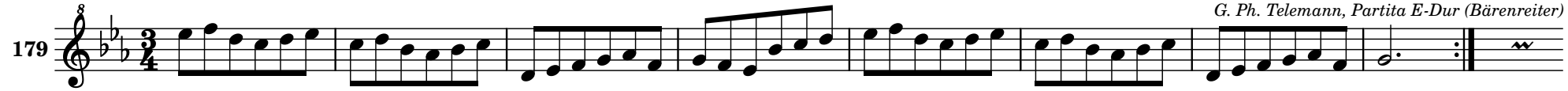
178



Tempo di Minue

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

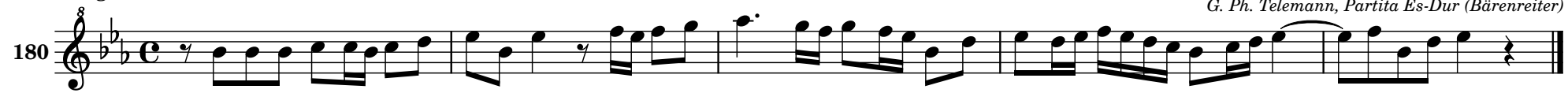
179



Allegro

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

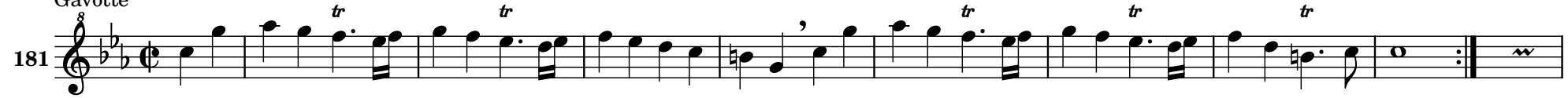
180



Gavotte

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

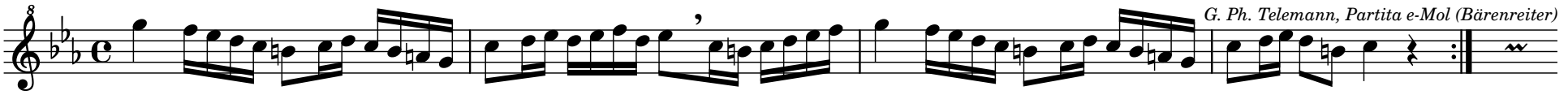
181



Vivace

182

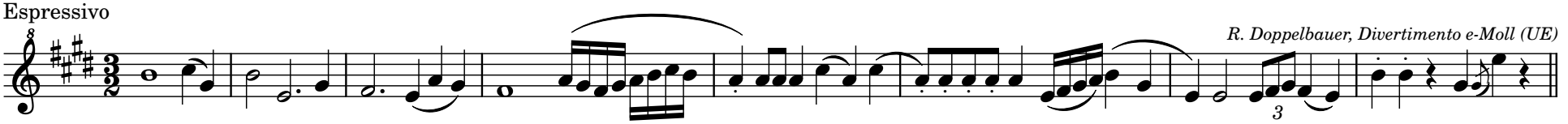
G. Ph. Telemann, Partita e-Mol (Bärenreiter)



Espressivo

183

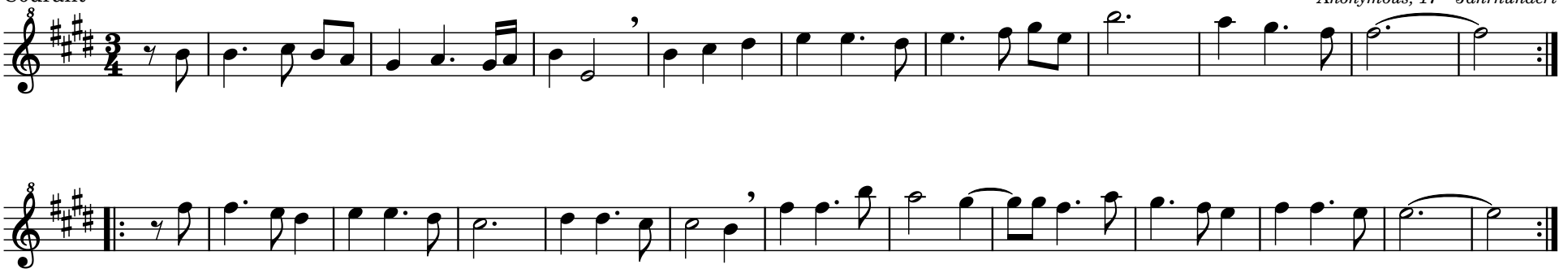
R. Doppelbauer, Divertimento e-Moll (UE)



Courant

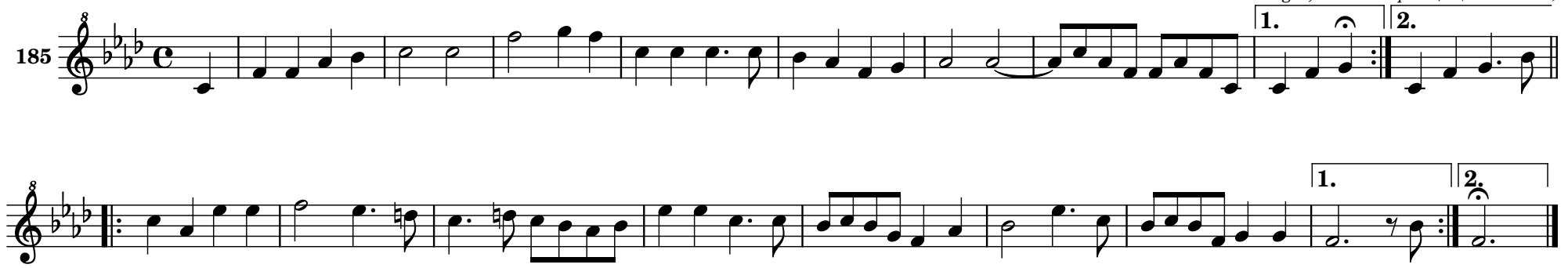
184

Anonymous, 17Th Jahrhundert



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

185

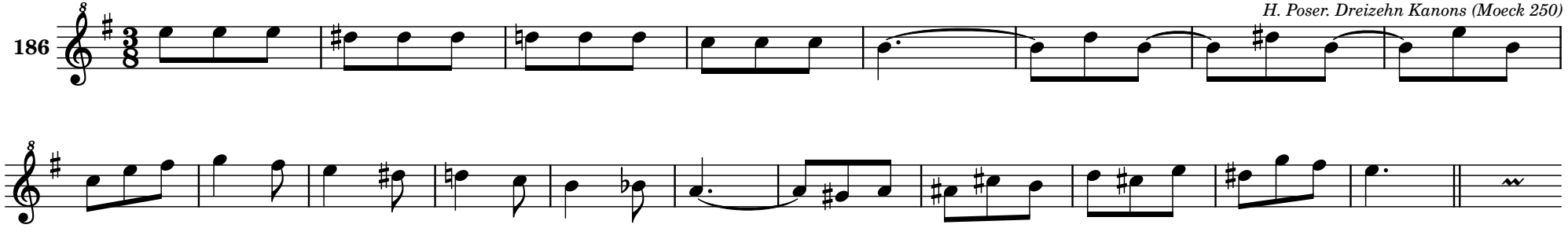


Abdruck mit Genehmigung des Bärenreiter Verlages, Kassel und Basel

b) Chromatik - Chromaticism

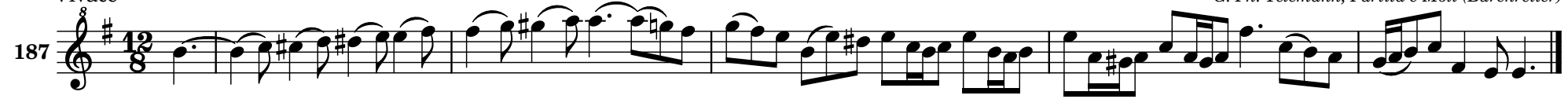
Con moto

H. Poser. Dreizehn Kanons (Moeck 250)



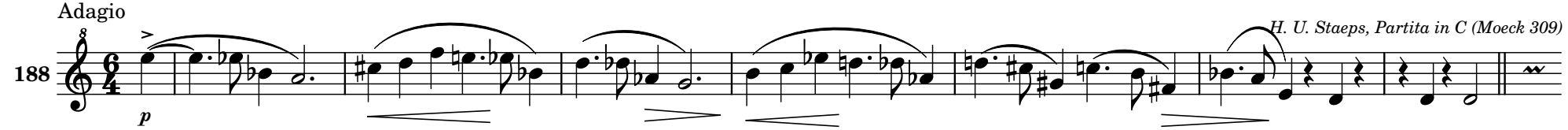
Vivace

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



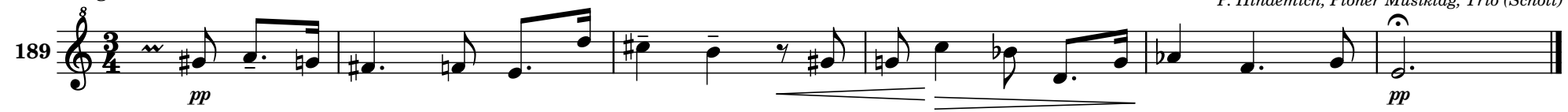
Adagio

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



Adagio

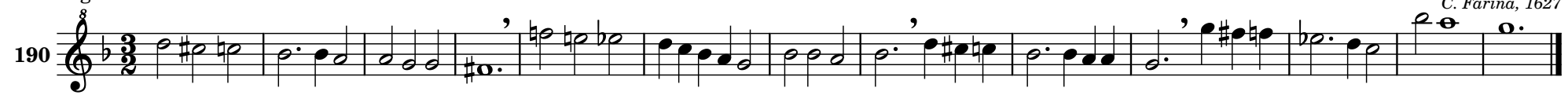
P. Hindemich, Plöner Musiktag, Trio (Schott)



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

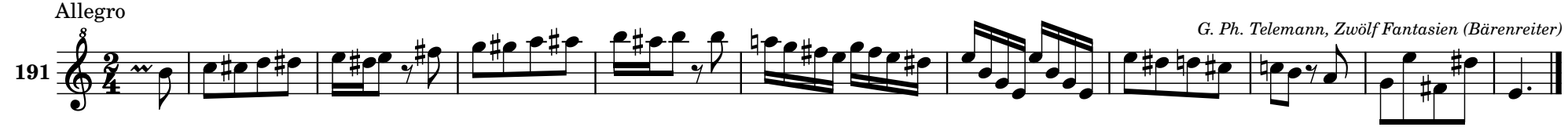
Gagliarda

C. Farina, 1627



Allegro

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

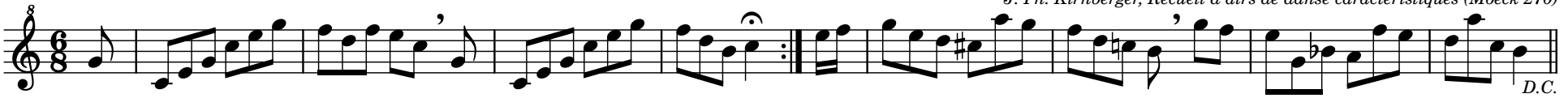


c) Akkorde - Broken chords

Fanfare

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

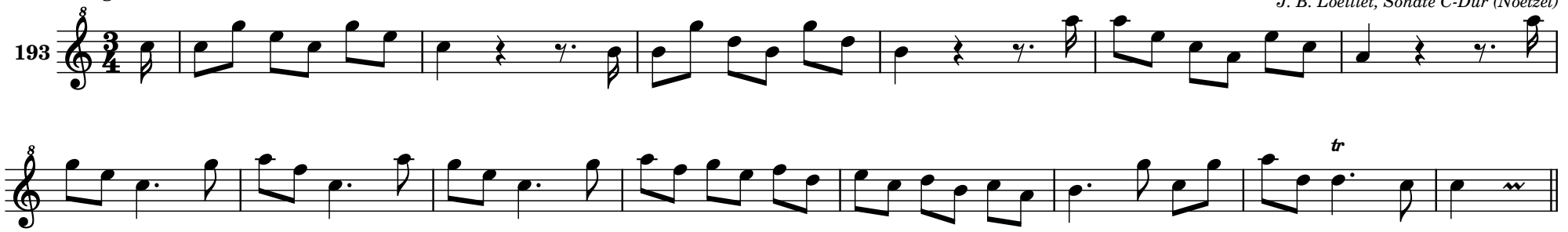
192



Allegro

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

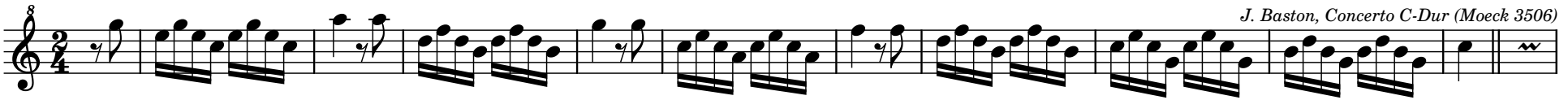
193



Allegro

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

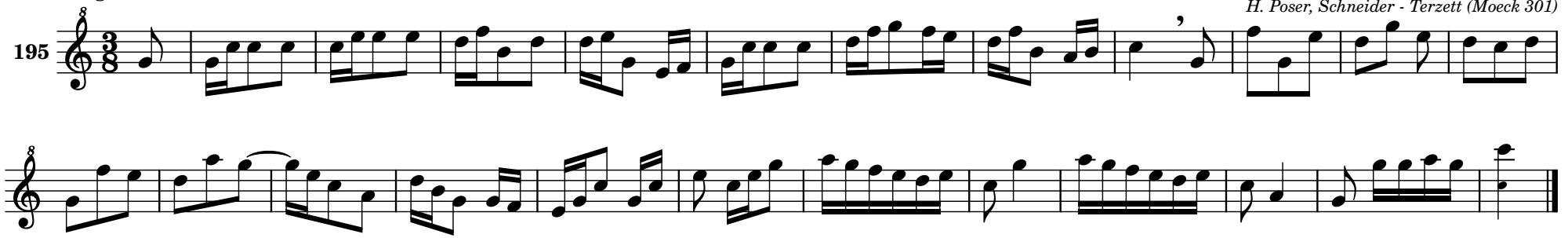
194



Allegro alla tedesca

H. Poser, Schneider - Terzett (Moeck 301)

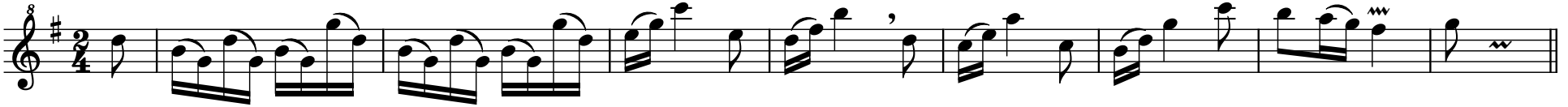
195



Allegro

R. Valentine, Sonata II (Linau)

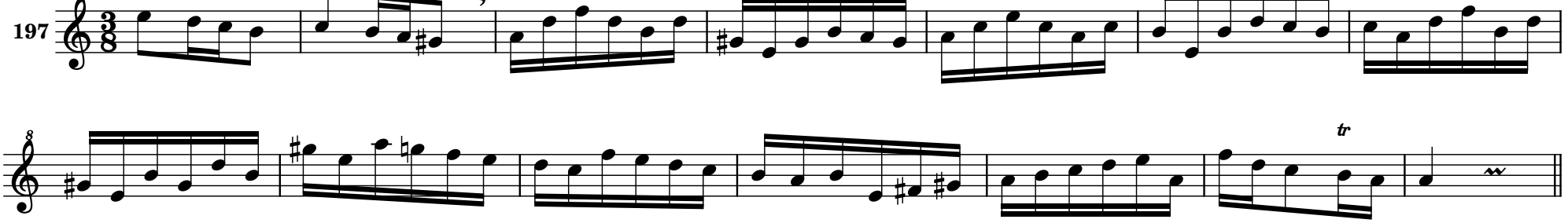
196



Presto

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

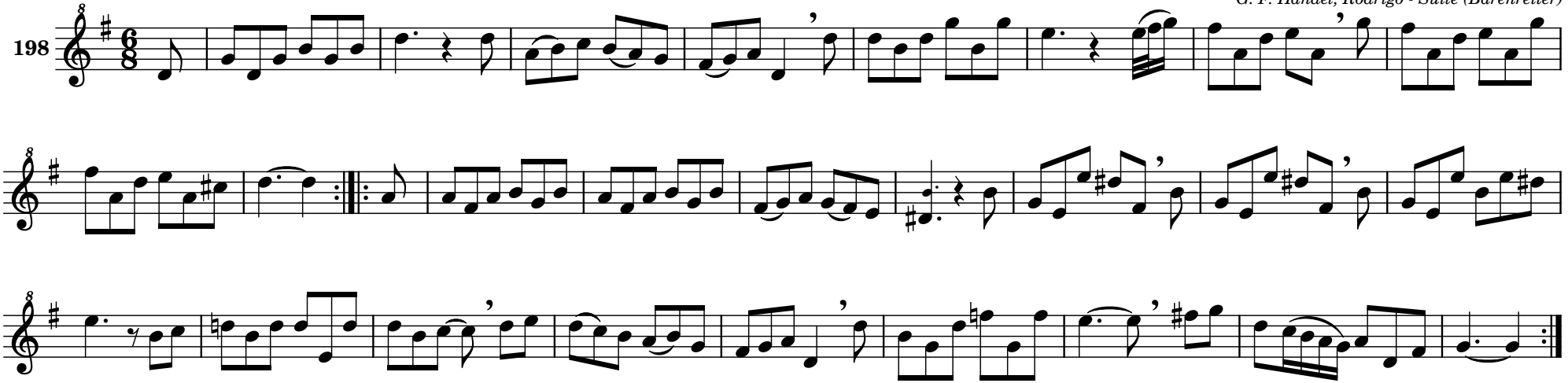
197



Gigue

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

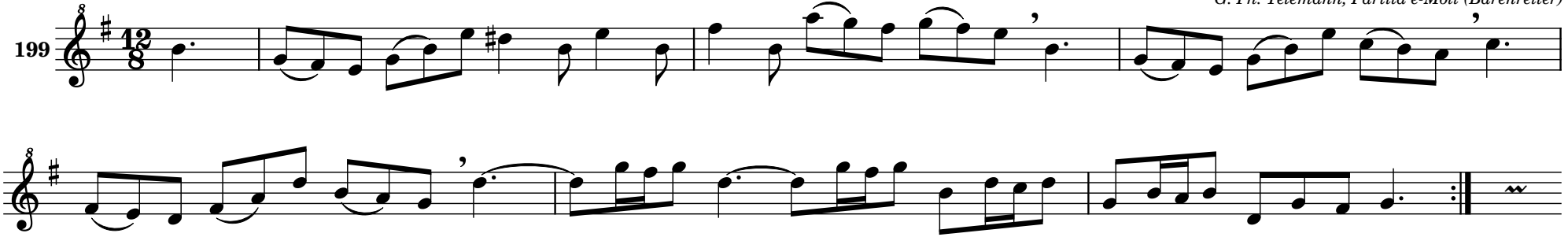
198



Vivace

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

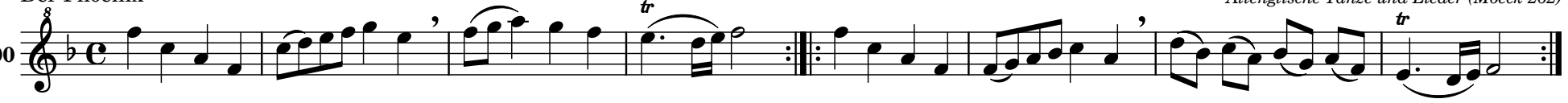
199



Der Phoenix

Altenglische Tänze und Lieder (Moeck 262)

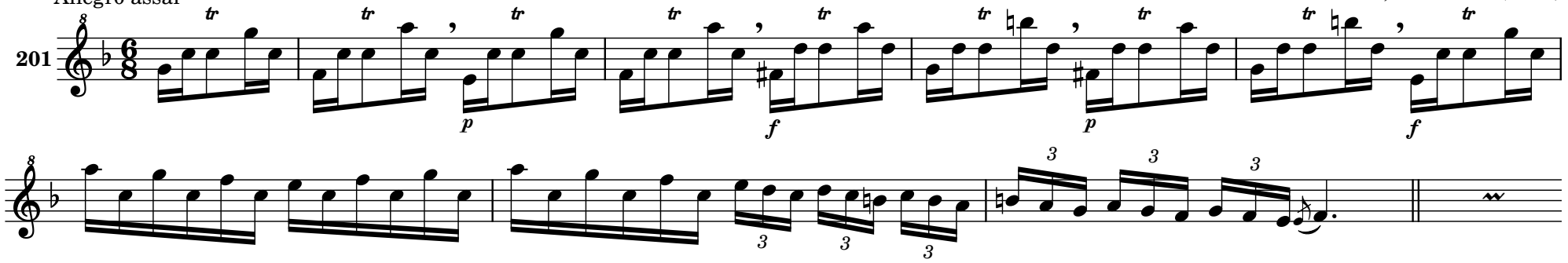
200



Allegro assai

G. Sammartini, Concerto in F (Schott)

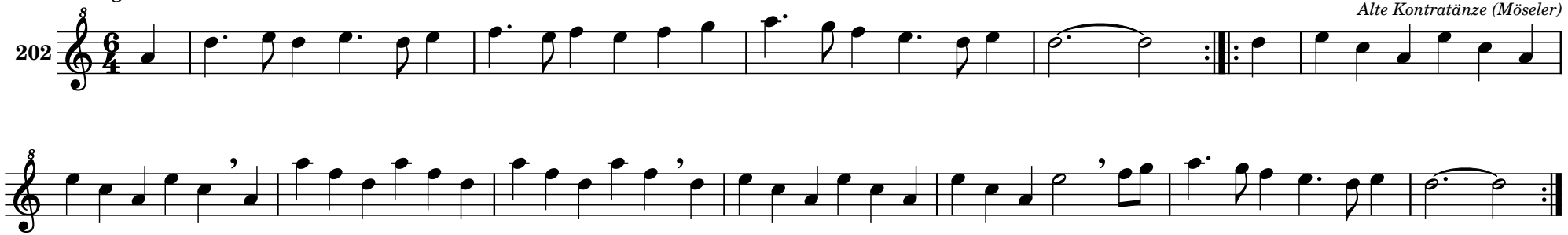
201



Altenglischer Tanz

Alte Kontratänze (Möseler)

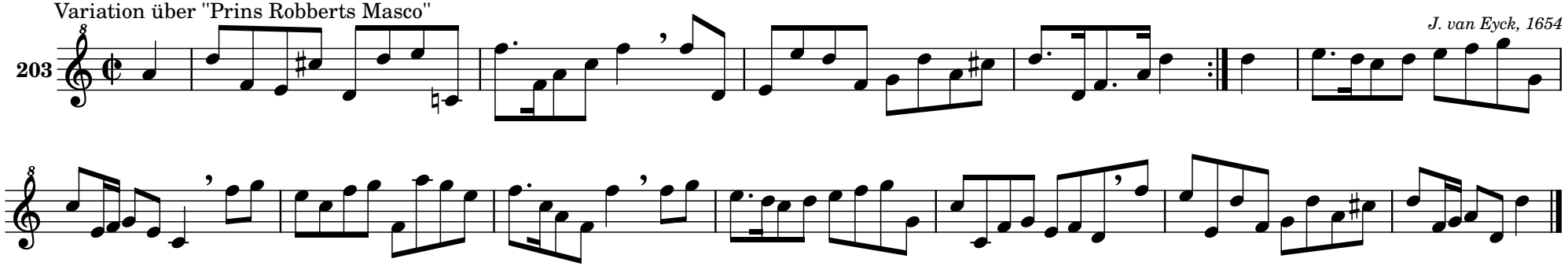
202



Variation über "Prins Robberts Masco"

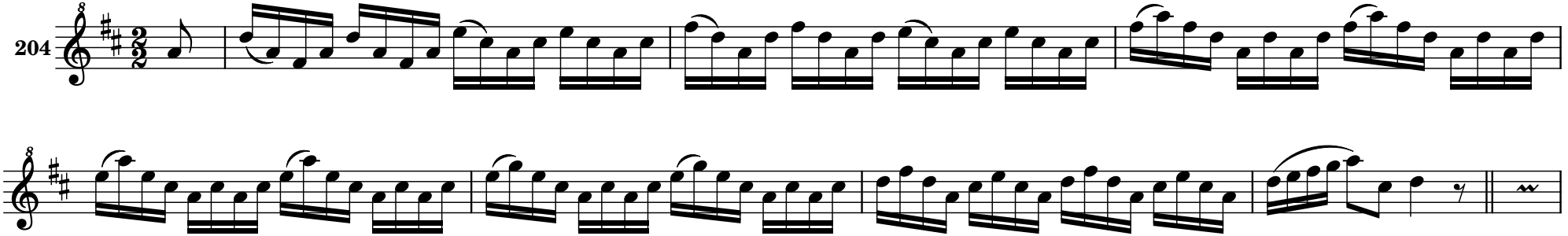
J. van Eyck, 1654

203



Allegro

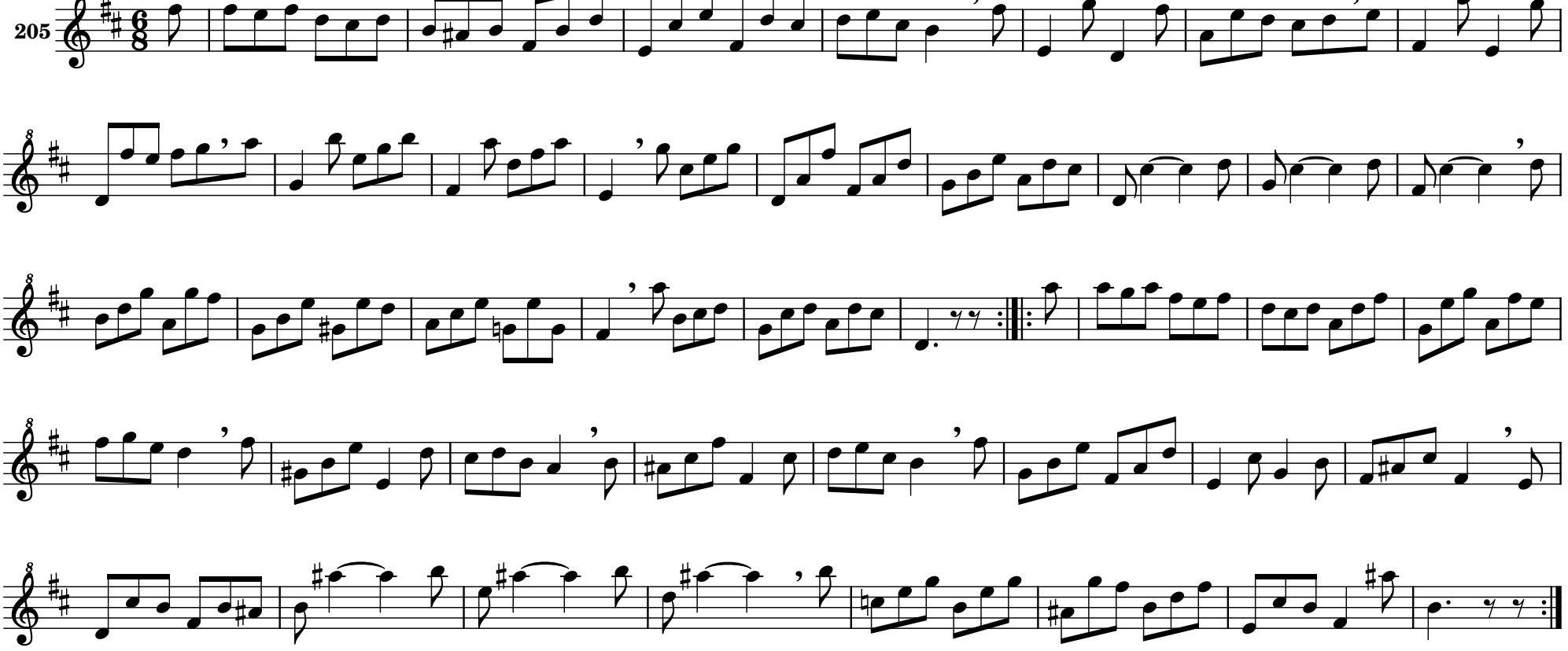
204



Allegro

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

205



Fanfare - Viste

206

J. S. Kusser, 1700

Fine

D.S. al Fine

Hornipipe

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

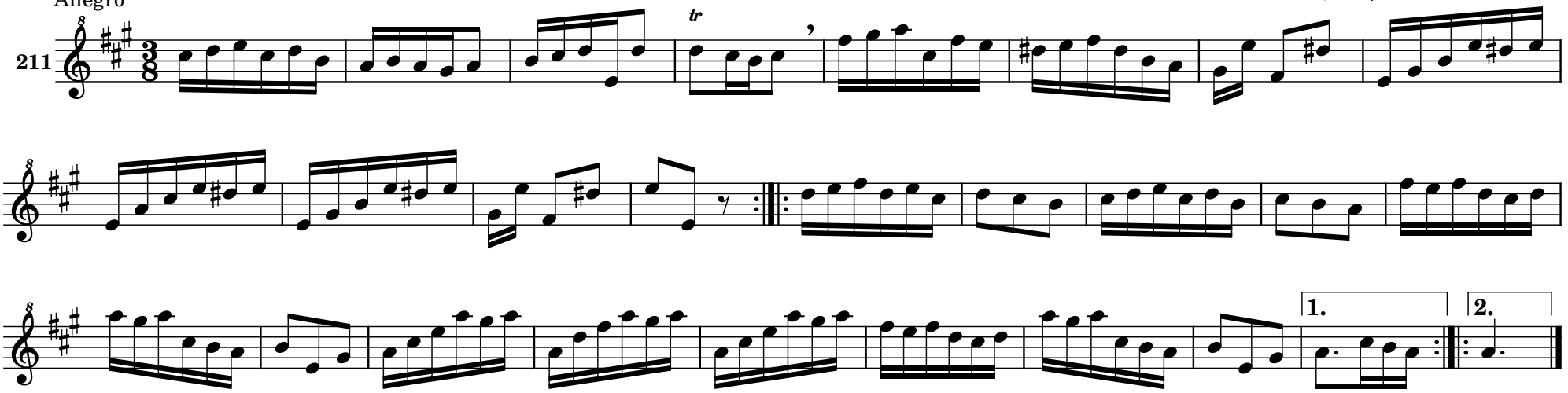
210

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

Allegro

G. Ph. Telemann, Zwölf Fantasien (Bärenreiter)

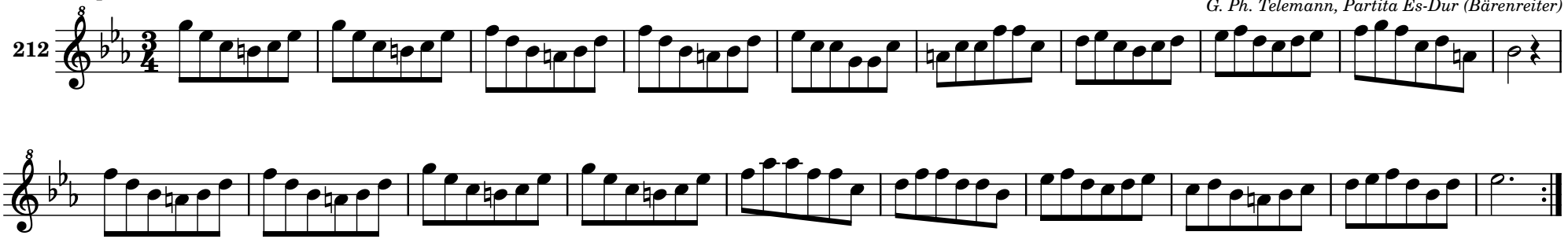
211



Tempo di Minue

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

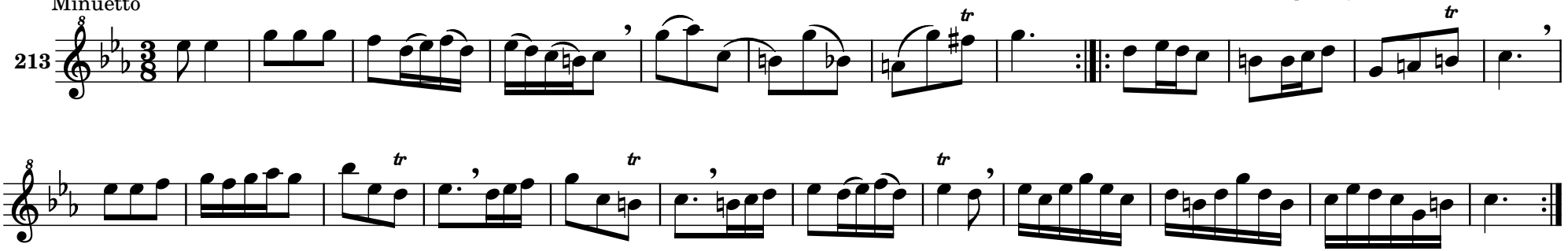
212



Minuetto

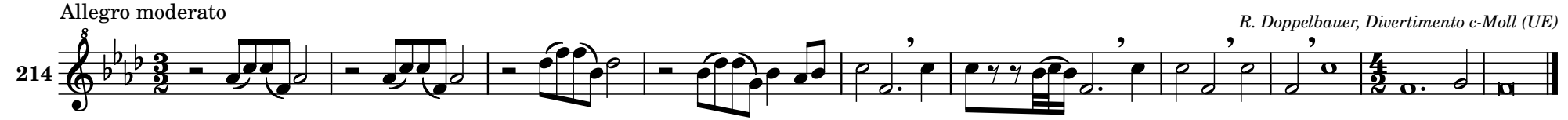
A. Vivaldi, Il pastor fido, Sonata V (Bärenreiter)

213



Allegro moderato

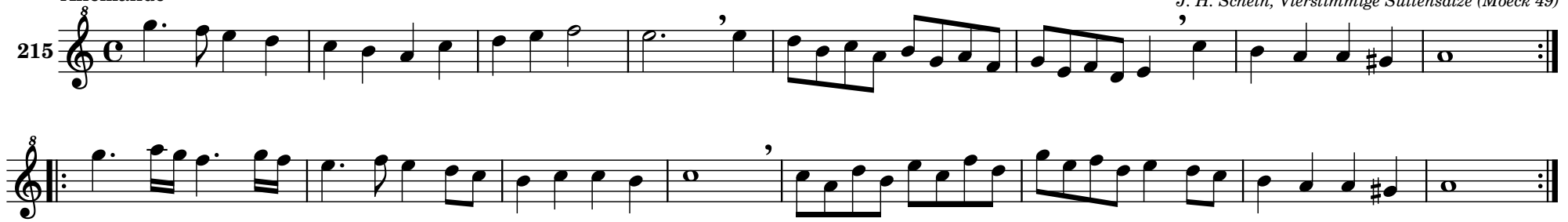
R. Doppelbauer, Divertimento c-Moll (UE)



d) Sprünge - Leaps

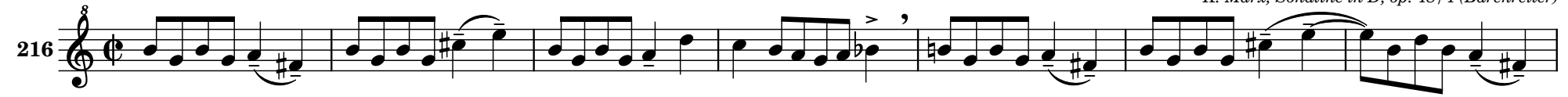
Allemande

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

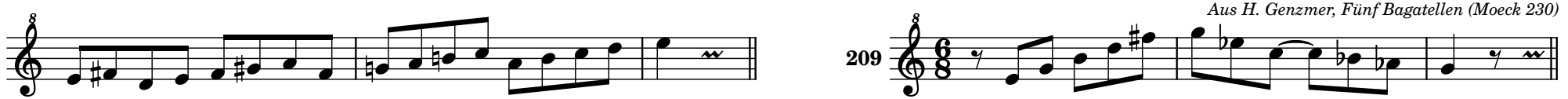


Allegro giocoso

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



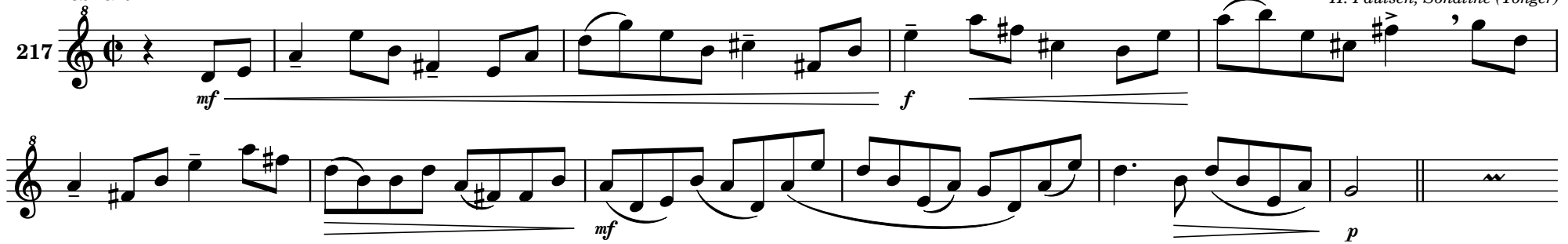
Aus H. Genzmer, Fünf Bagatellen (Moeck 230)



Abdruck mit Genehmigung des Bäremreiter - Verlages, Kassel und Basel

Lebhaft

H. Paulsen, Sonatine (Tonger)

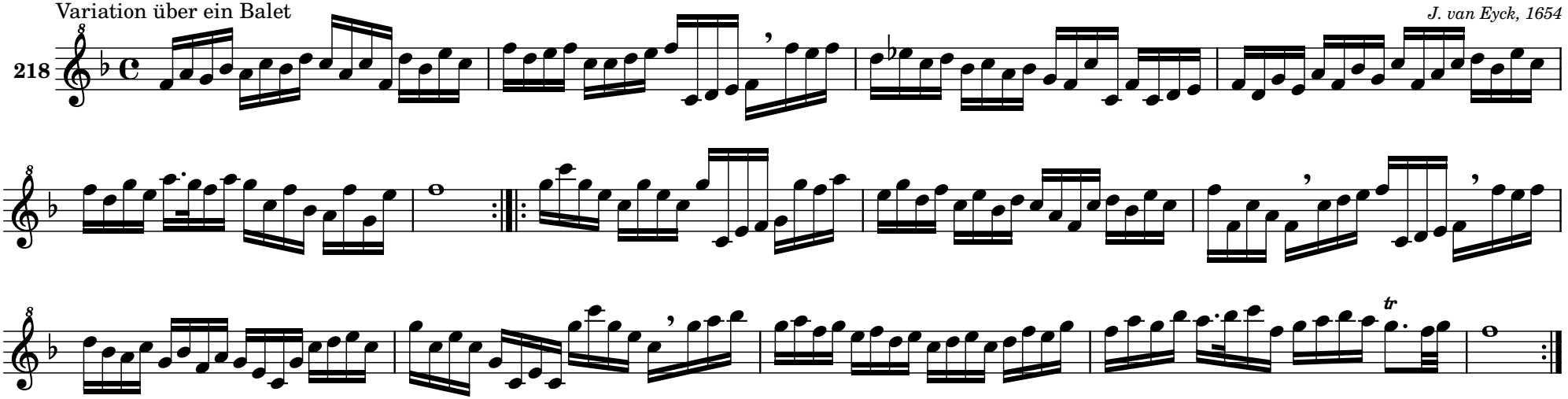


Abdruck mit Genehmigung des Verlages P. J. Tonger, Rodenkirchen / Rhein

Variation über ein Balet

J. van Eyck, 1654

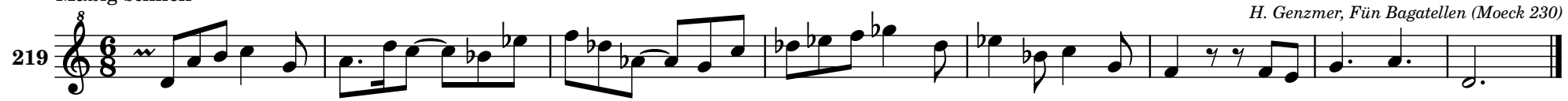
218



Mäßig schnell

H. Genzmer, Fün Bagatellen (Moeck 230)

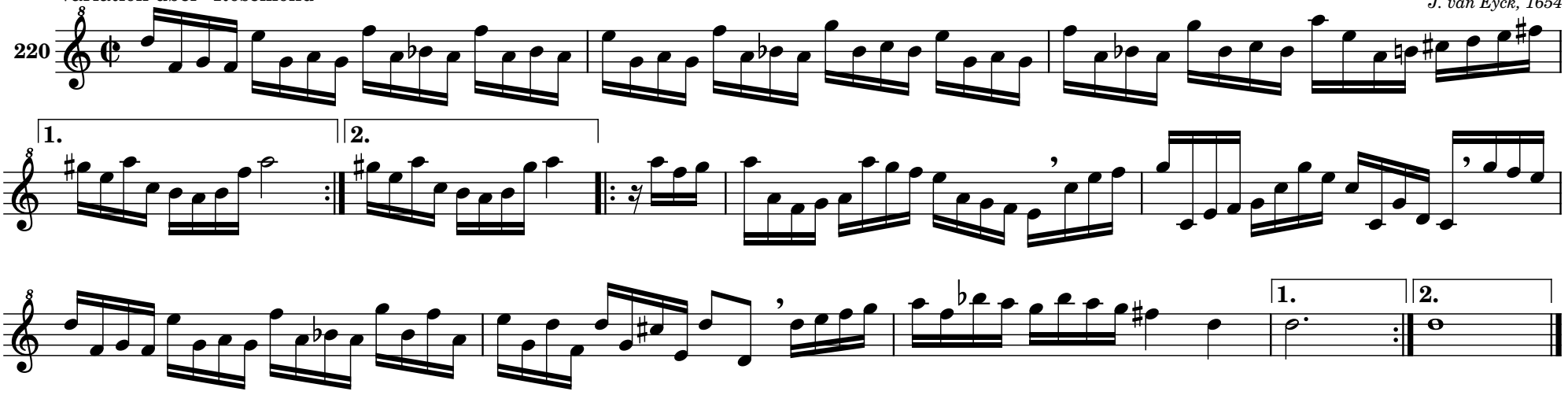
219



Variation über "Rosemond"

J. van Eyck, 1654

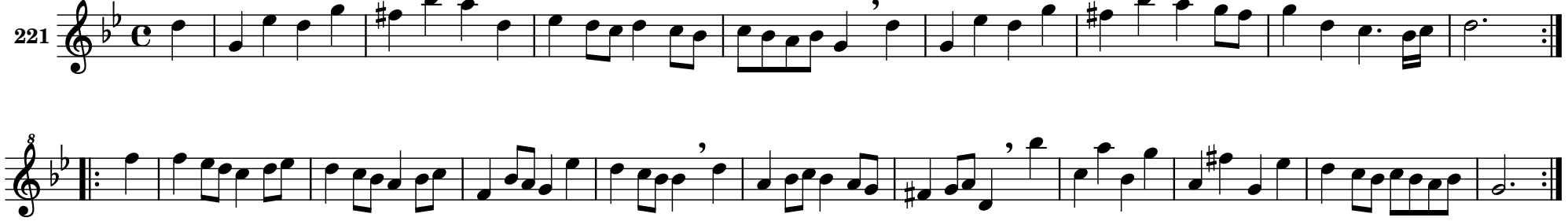
220



Bourrée

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

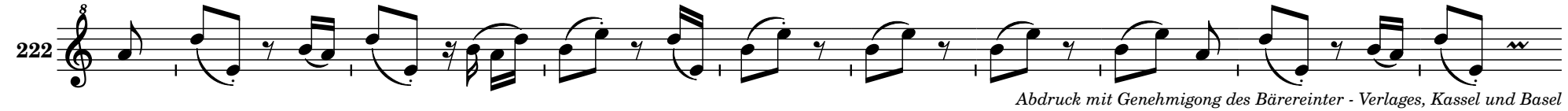
221



An den Pirol

W. Keller, Kleine Vogelpredigt (Moeck 204)

222

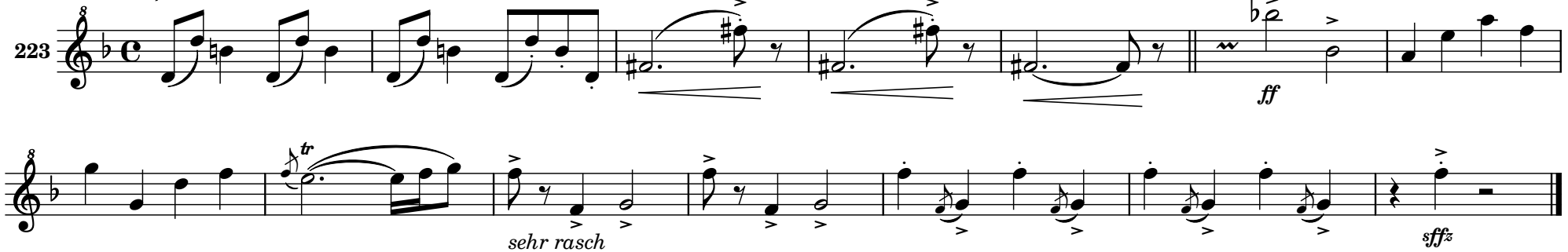


Abdruck mit Genehmigong des Bärereinter - Verlages, Kassel und Basel

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

sehr lebhaft

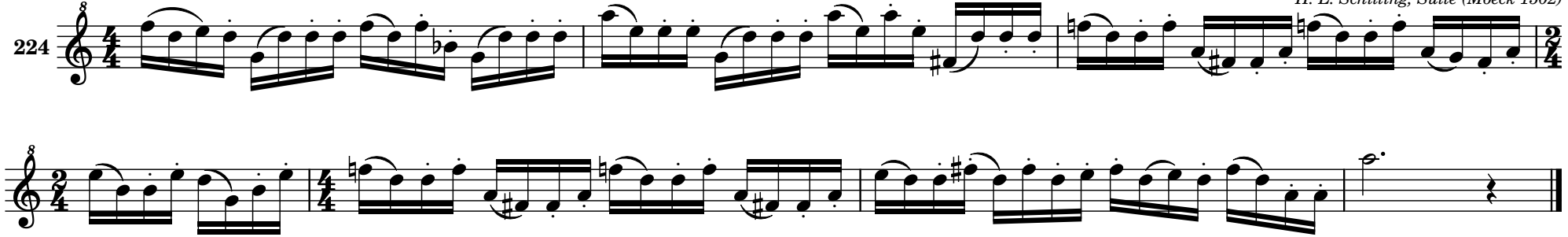
223



Sehr schnell

H. L. Schilling, Suite (Moeck 1502)

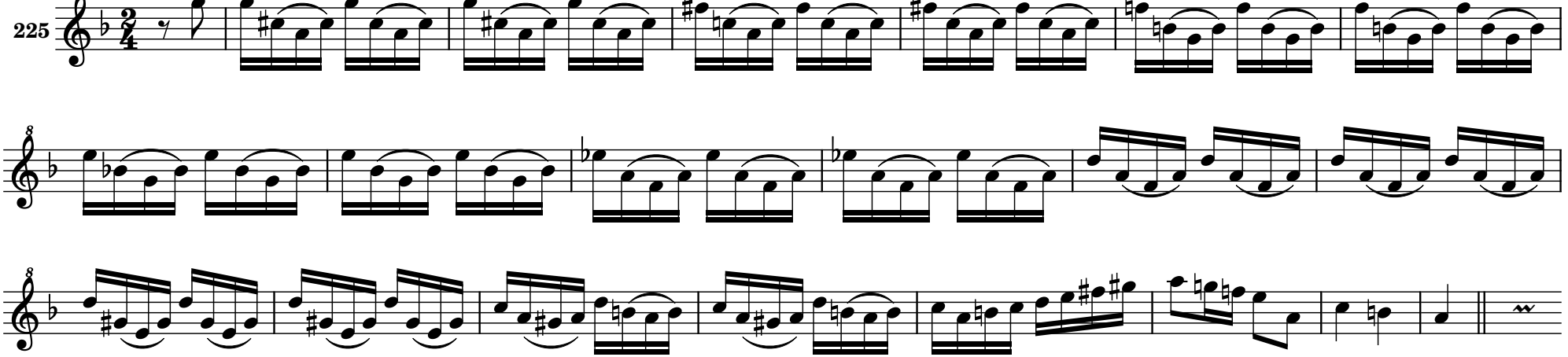
224



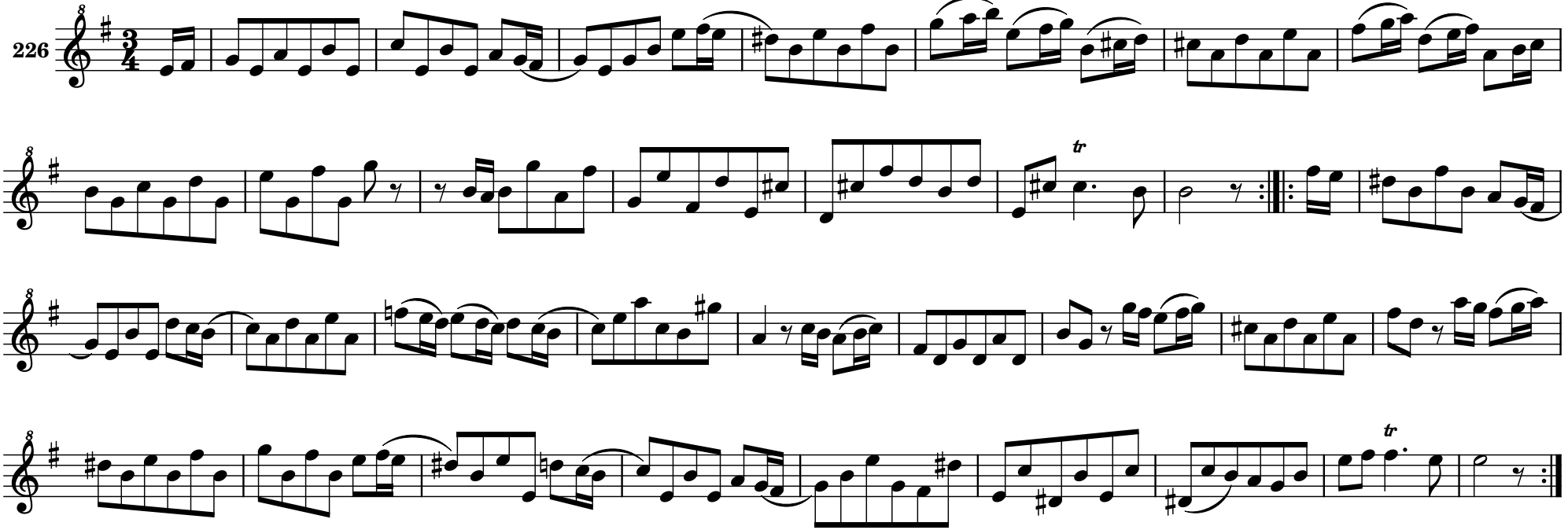
Allegro

G. Sammartini, Concerto in F (Schott)

225



Vivace

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

226