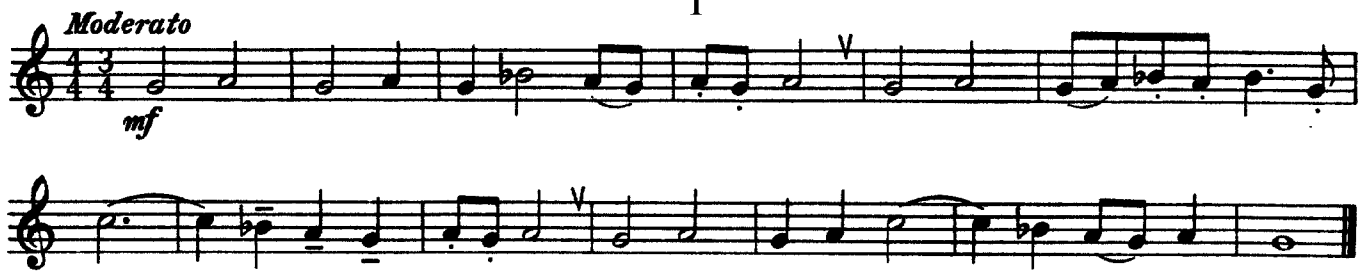
Flute Studies in Old and Modern Styles, Part 1

Siegfried Thiele

1



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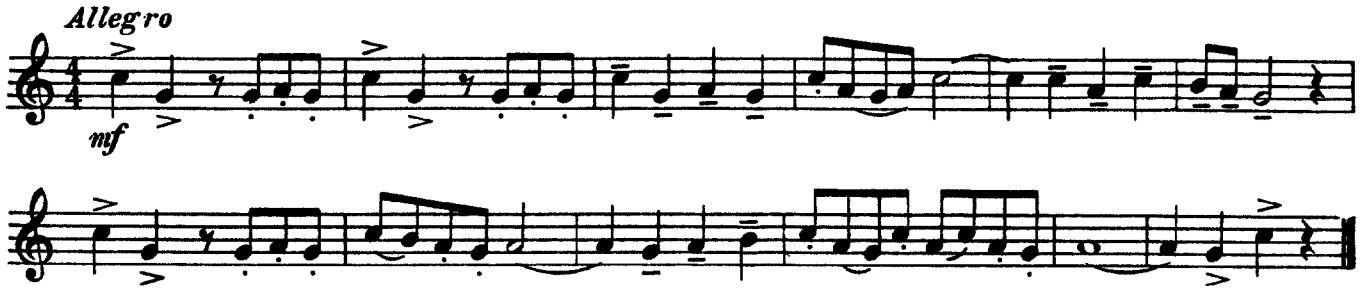

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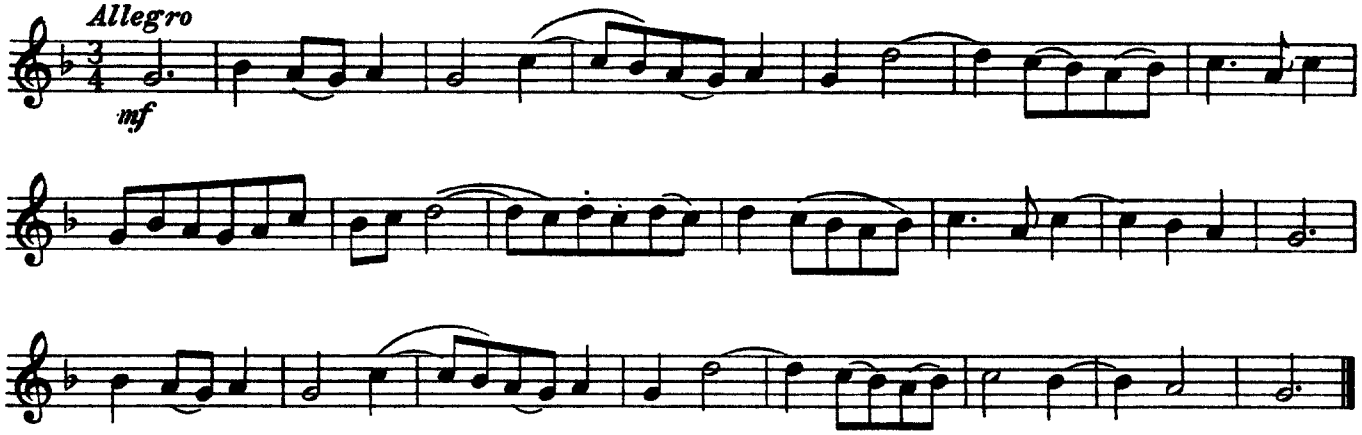

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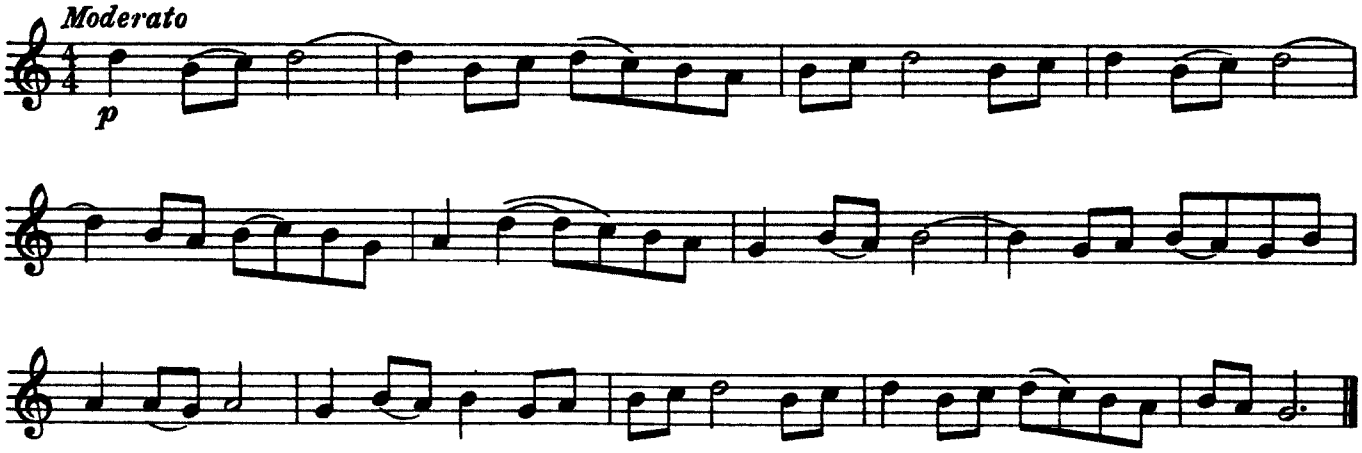
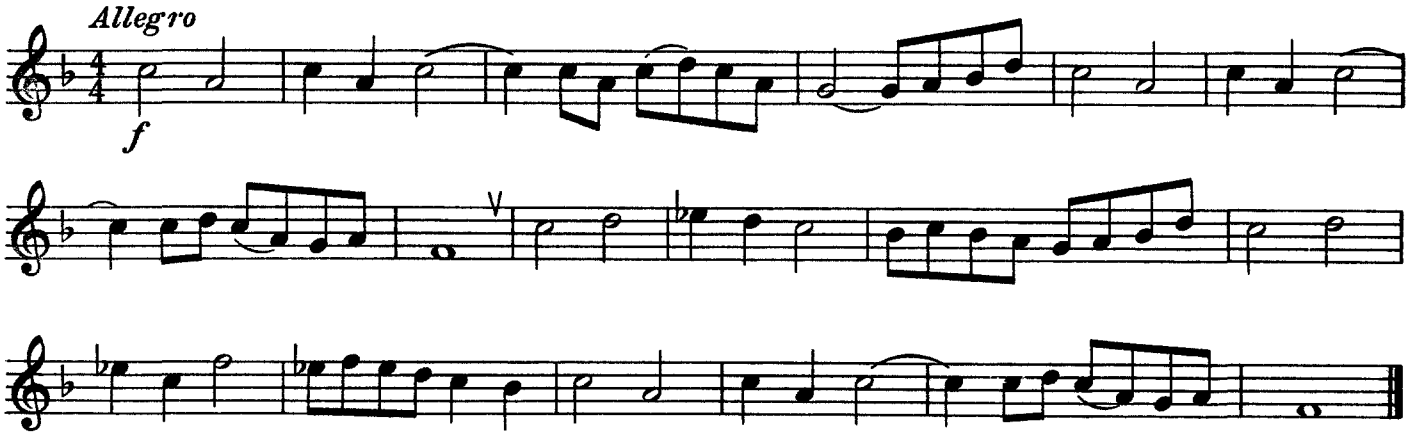


5

Allegro

f

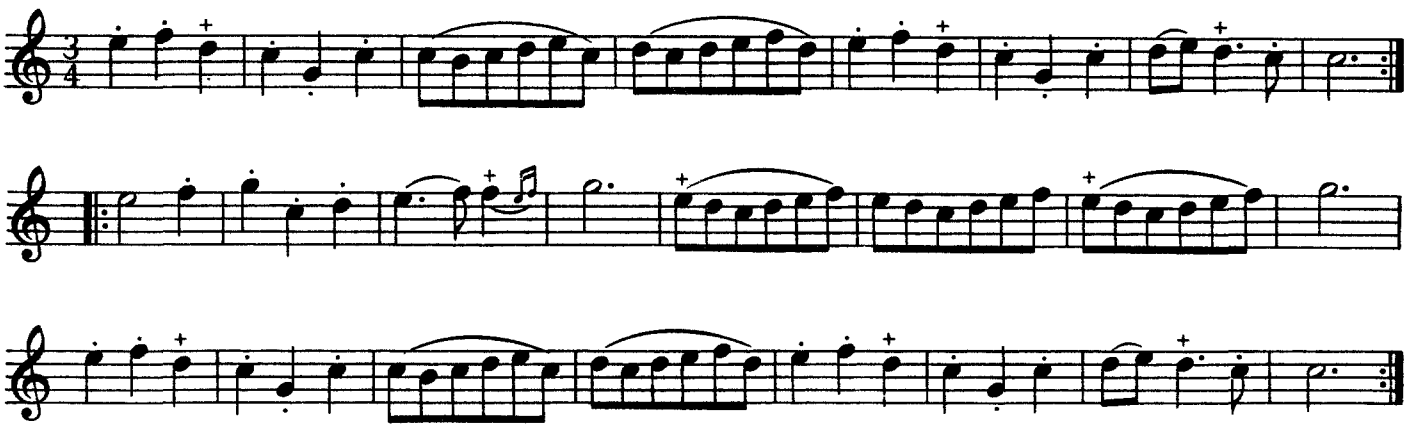


auch 8va zu spielen

6

Menuett [1]

Anonymous



auch 8va zu spielen

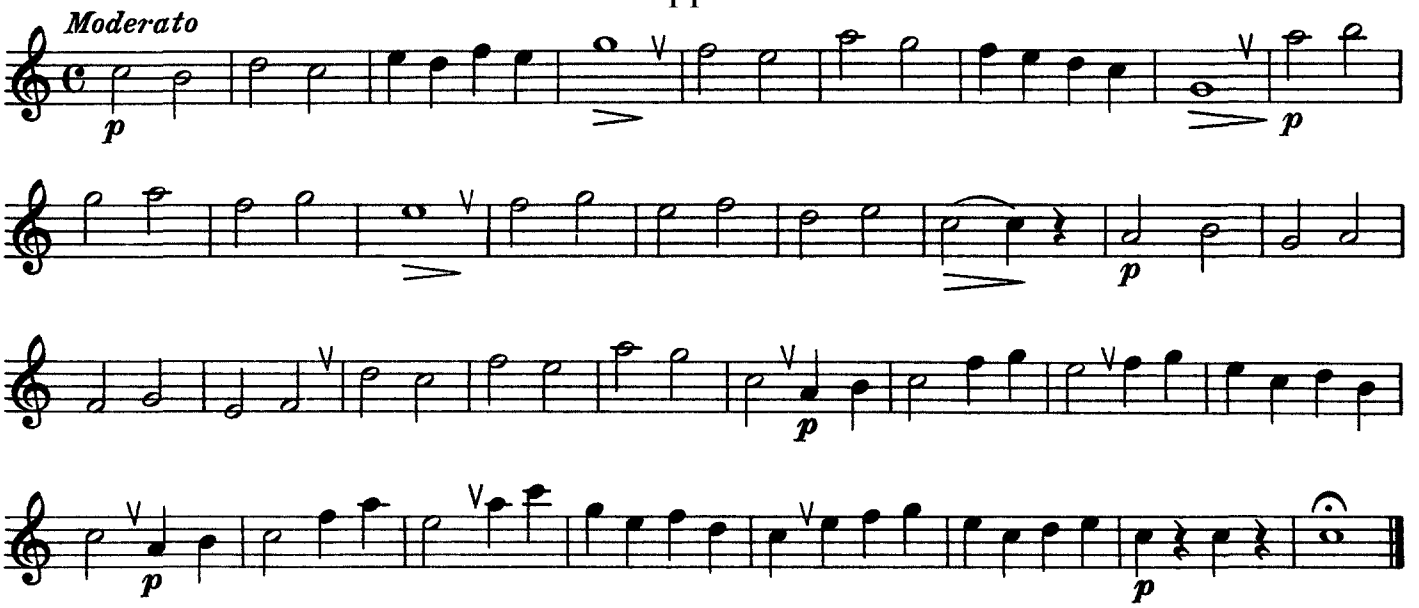
[1] Das + bedeutet einen Triller. Doch kann für dieses Zeichen auch eine Abart des Trillers, Doppelschlag, Praller (von oben) oder Mordent gespielt werden.

7

Giuseppe Gariboldi

Moderato

p

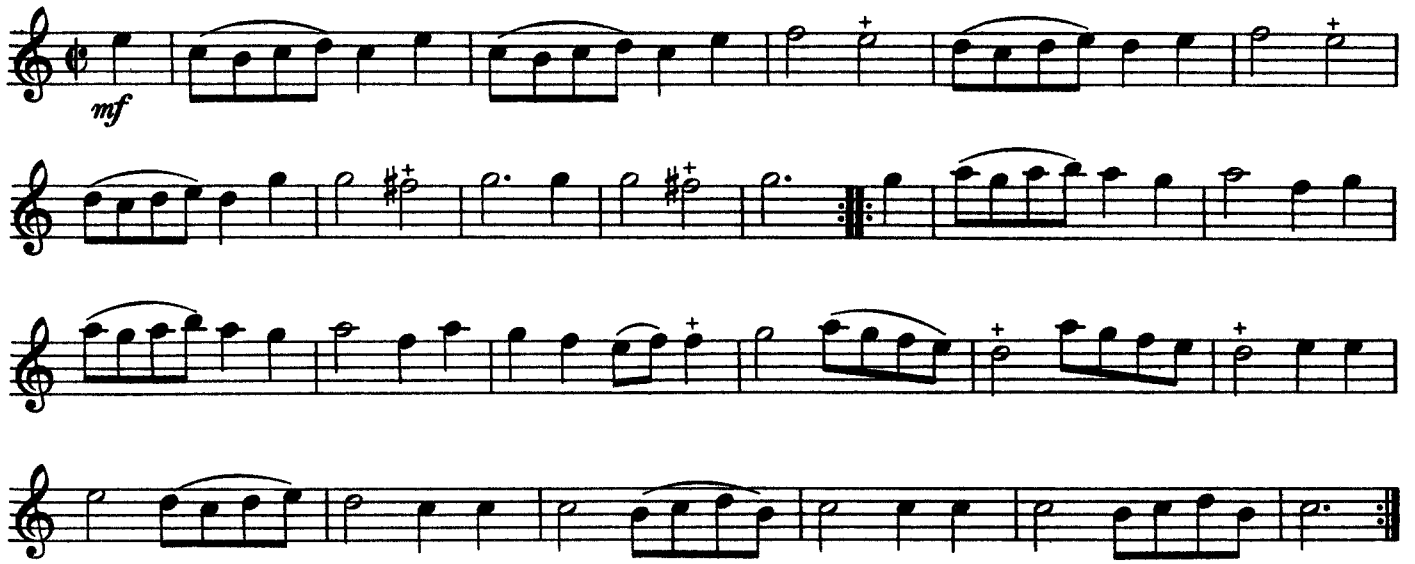


auch 8va zu spielen

8

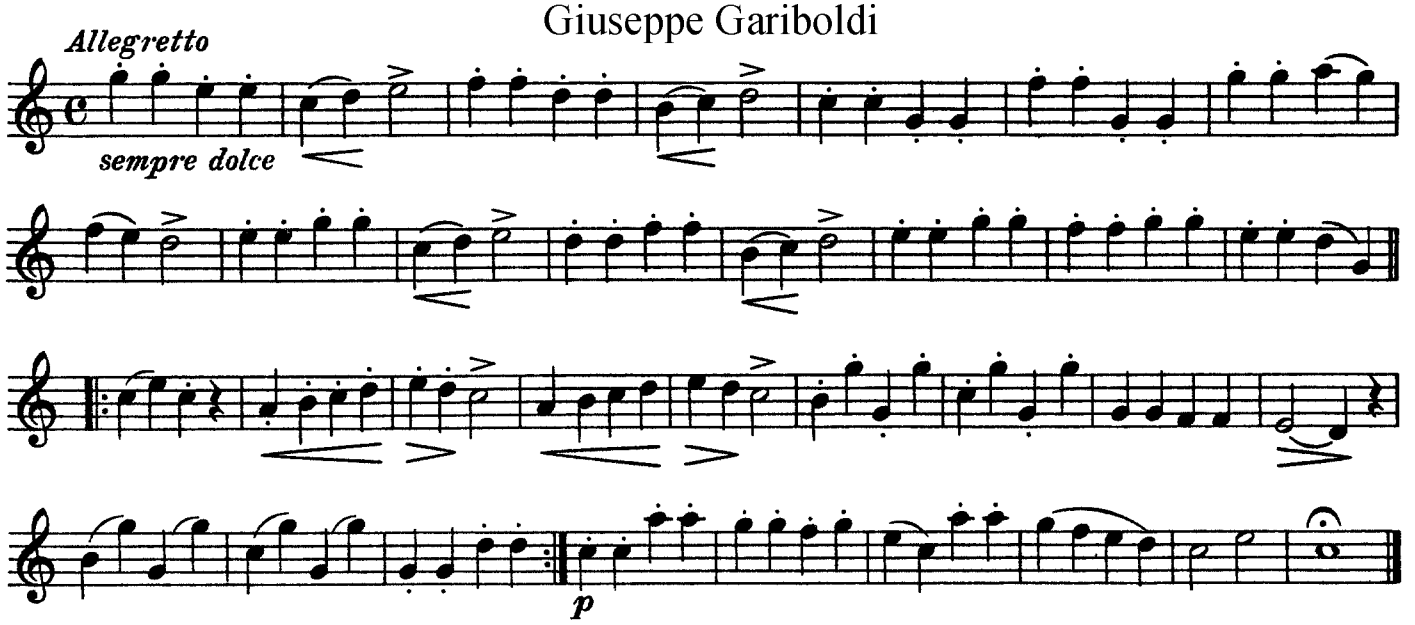
Rigaudon

Anonymous



9

Giuseppe Gariboldi

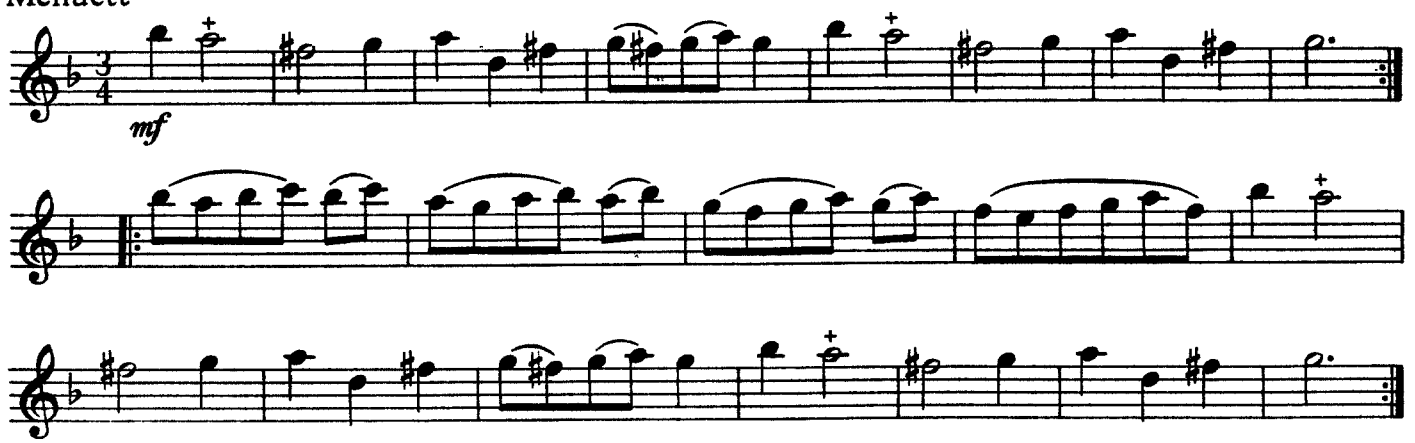


auch 8va zu spielen

10

Menuett

Anonymous



11

Dorisch

Johannes Weyrauch (1897)

Moderato und auch allegro

mf

Transponiere c dorisch: usw.

12

Ruth Wanger

Allegro

mf *(f)*

p

mf

p *mf*

auch 8va zu spielen

Nach lydisch f, es und b transponieren:

13

Rigaudon

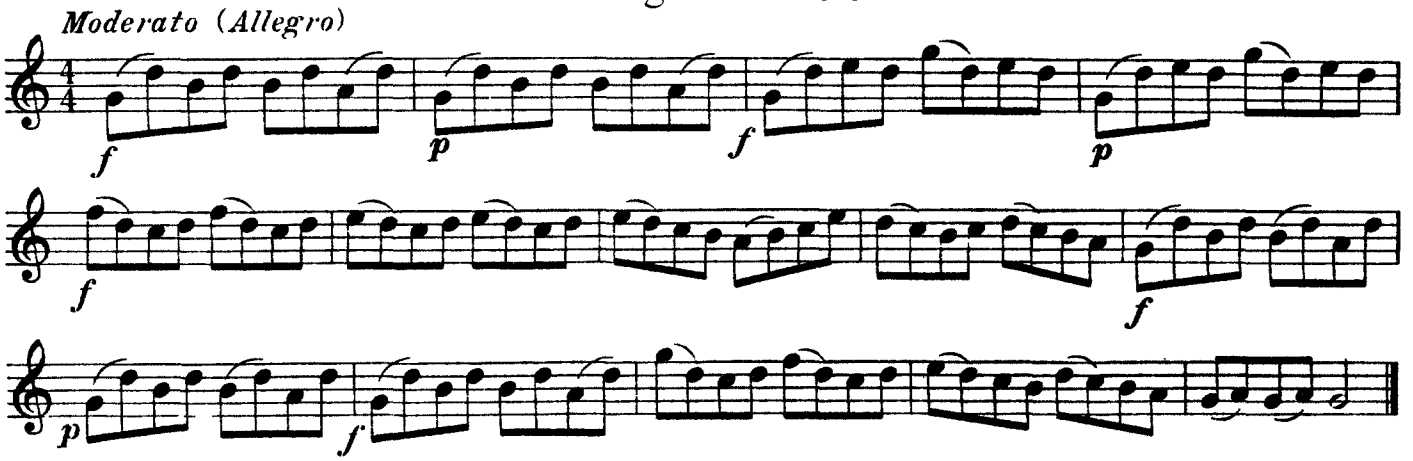
Anonymous

f

p

f

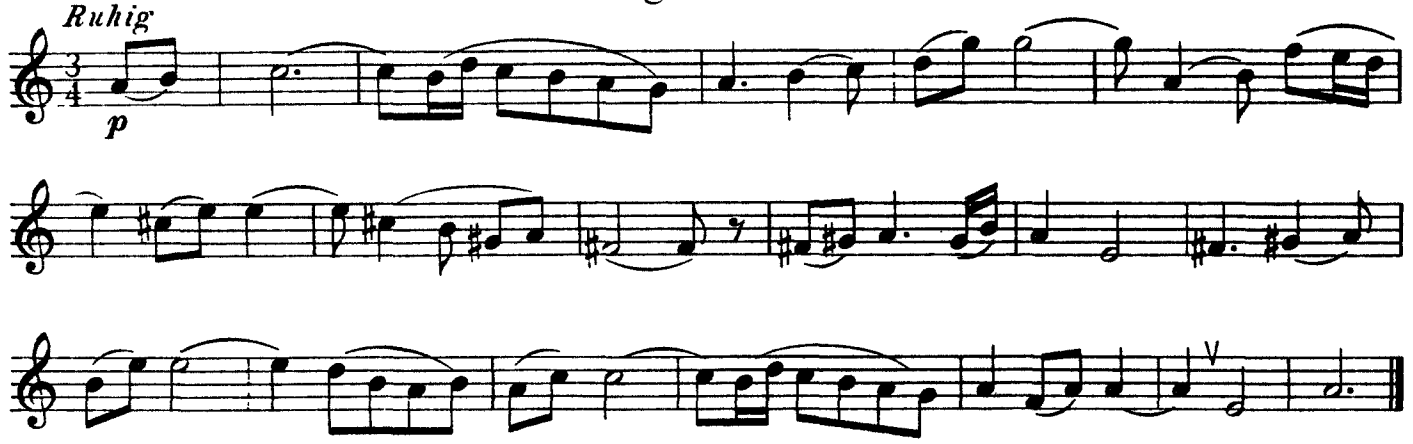
14
Siegfried Thiele



auch 8va zu spielen, in As-Dur, in F-Dur und in verschiedenen Artikulationen.

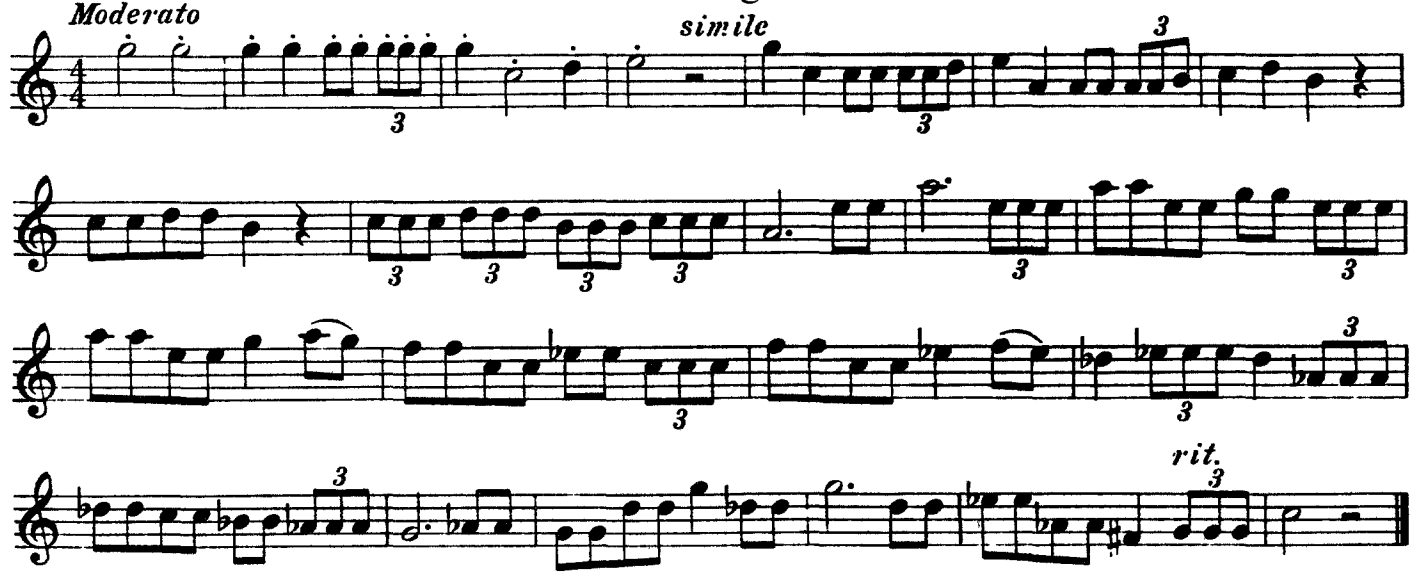
Spiele ferner folgende Varianten:

15
Siegfried Thiele



auch 8va zu spielen

16
Ruth Wagner

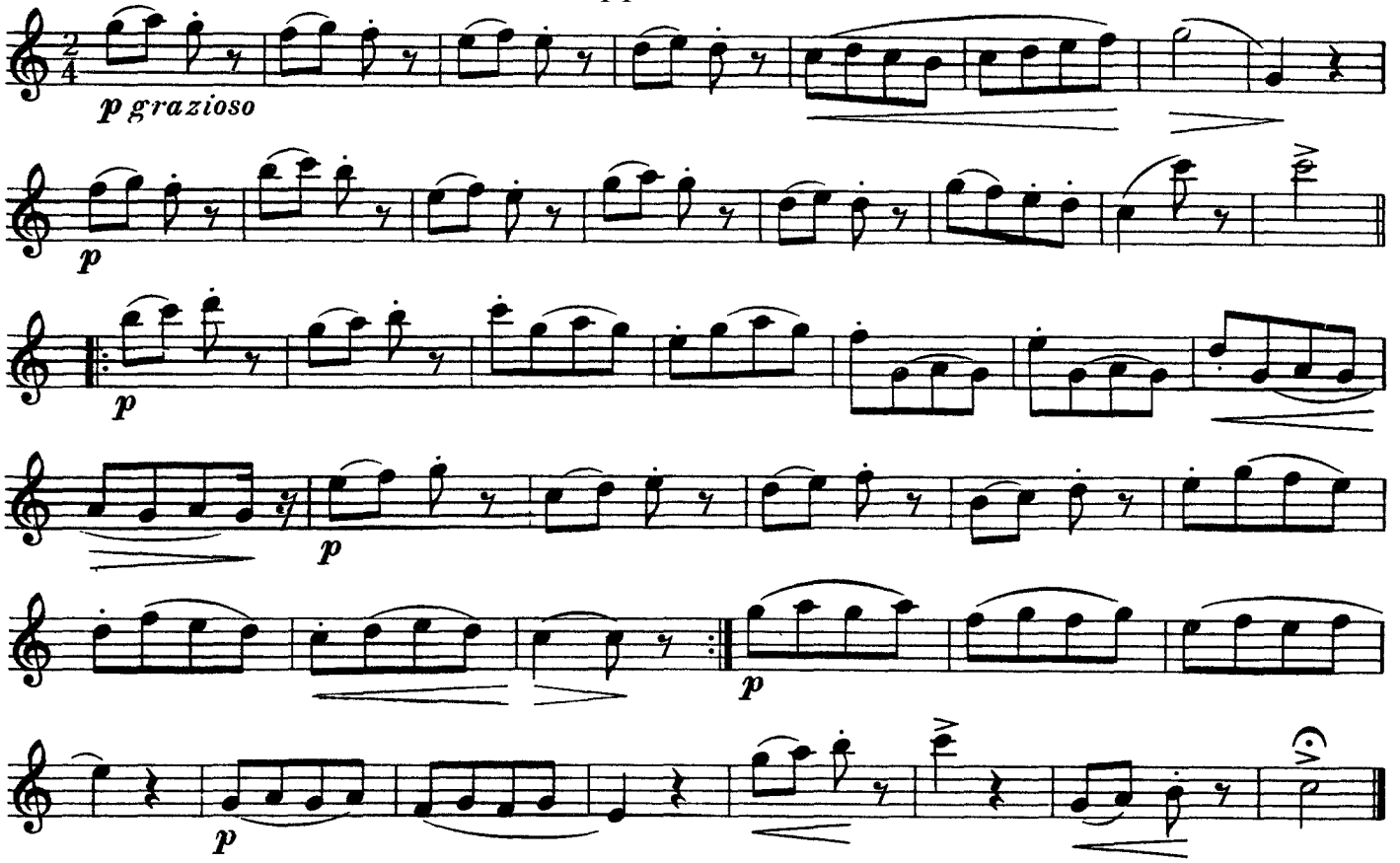


Spiele in verschiedenen Stärkegraden und Anstoßarten: (⌒ ⌒ ⌒ - - - - . . .)

17

Moderato

Giuseppe Gariboldit

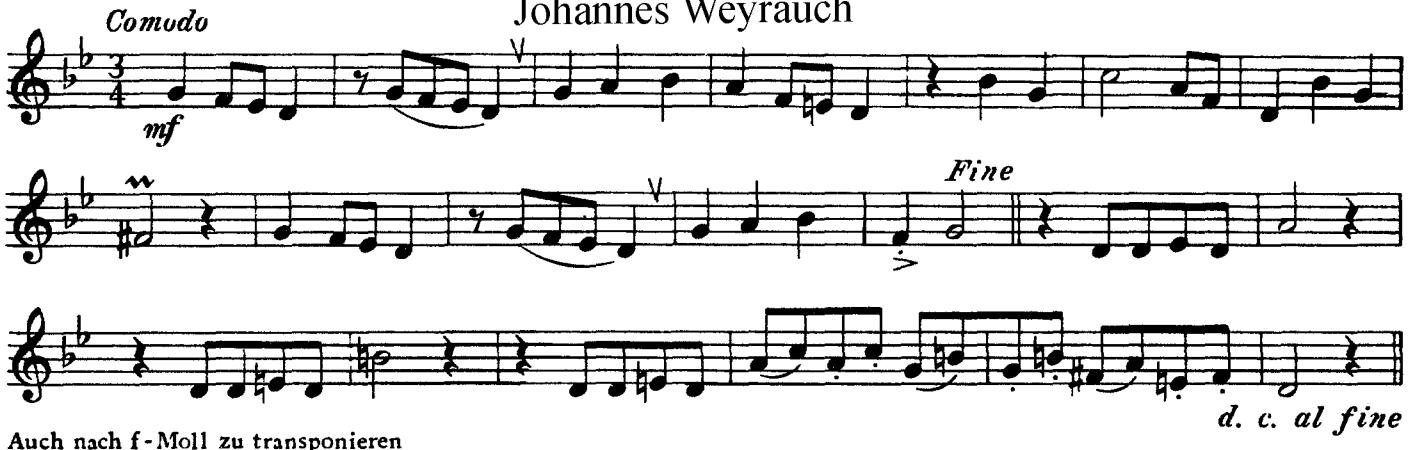


18

Tanz

Comodo

Johannes Weyrauch



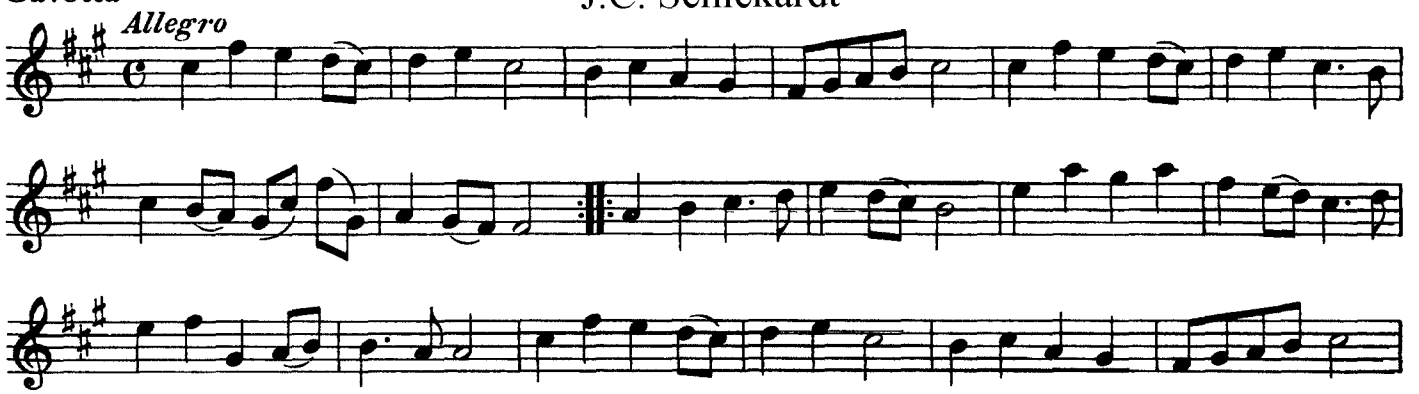
Auch nach f-Moll zu transponieren

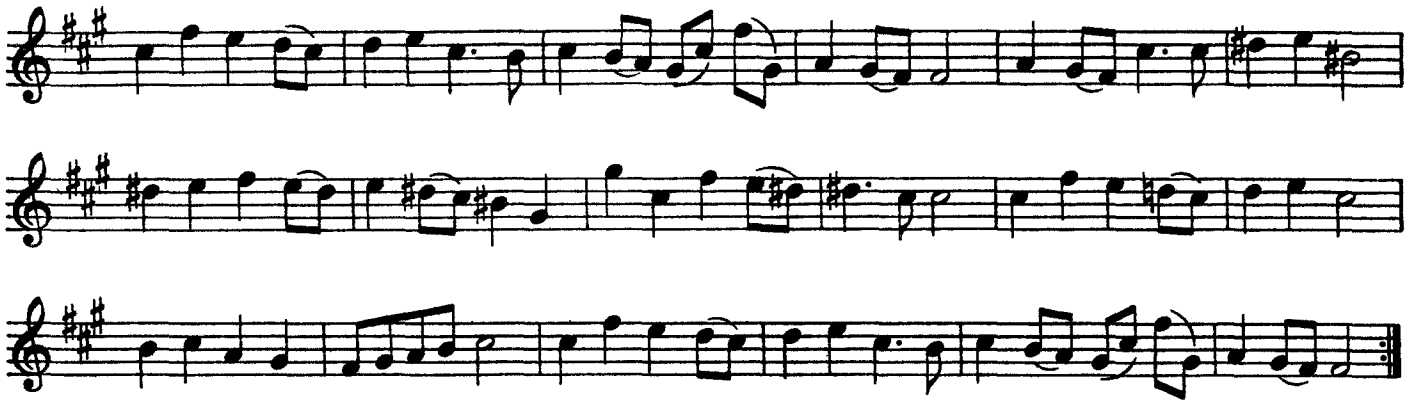
19

Gavotta

Allegro

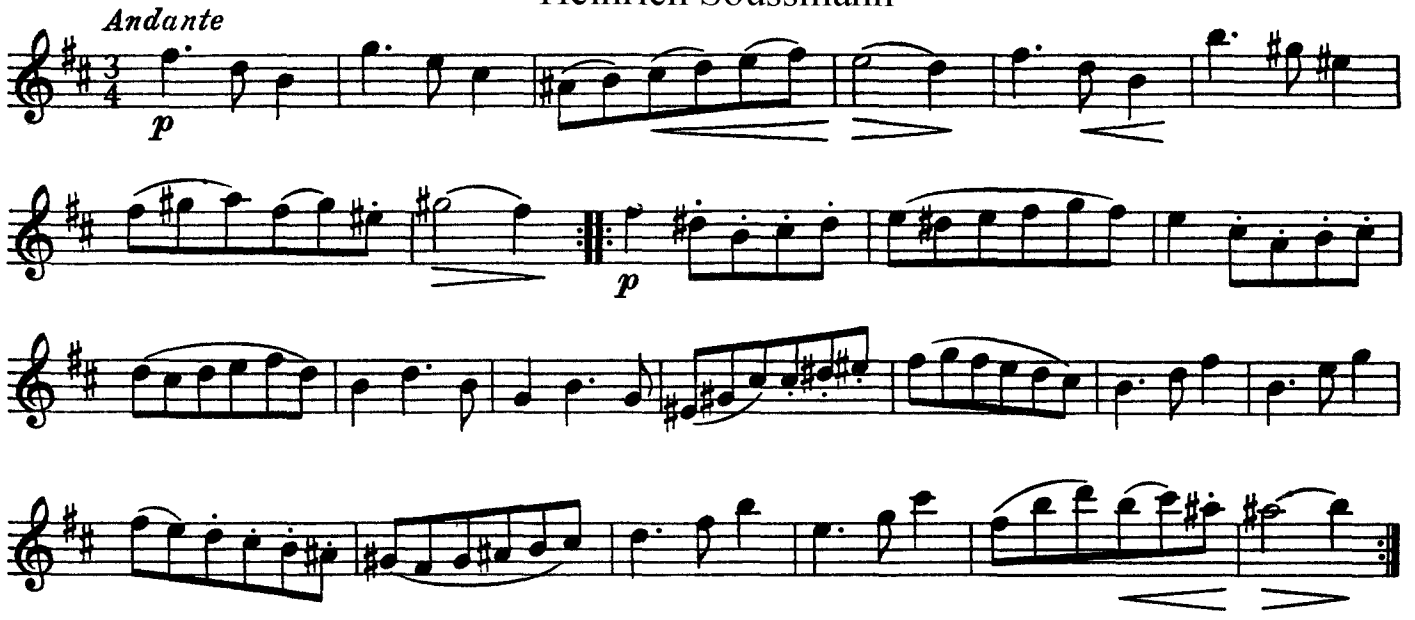
J.C. Schickardt





20

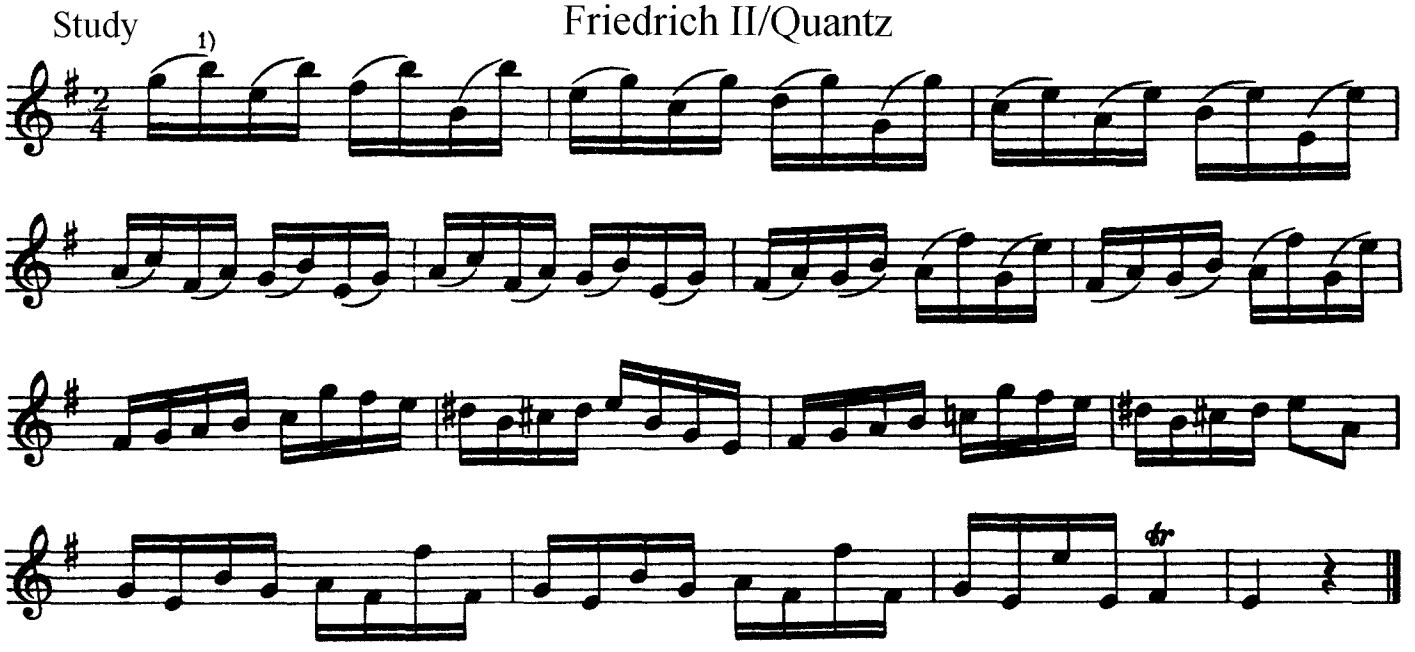
Heinrich Soussmann



21

Study

Friedrich II/Quantz

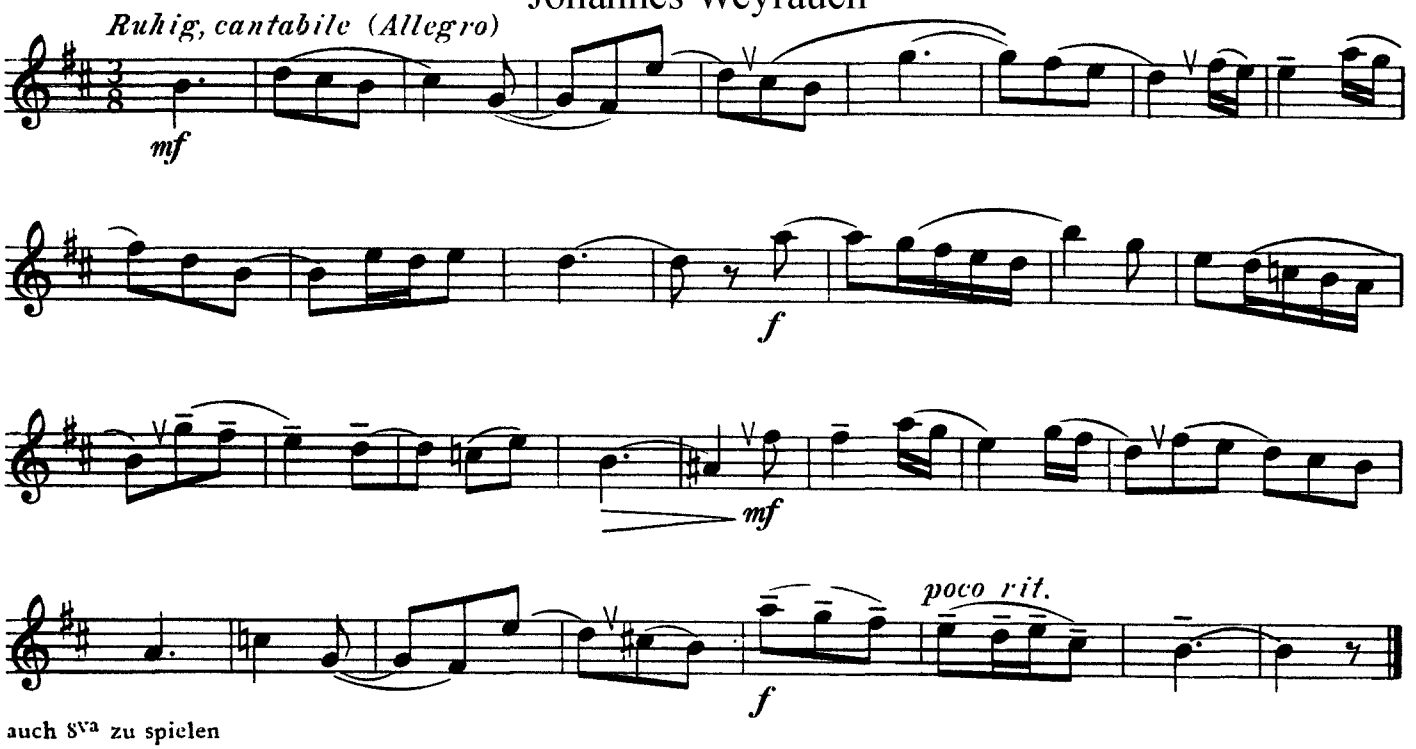


auch 8va zu spielen

1) Die Zweier-Bindungen werden nach der Aufführungspraxis der Musik des 18. Jahrhunderts so gespielt, daß die erste Note stärker und länger, dafür die zweite dementsprechend kürzer und leiser ausgeführt wird.

22

Johannes Weyrauch

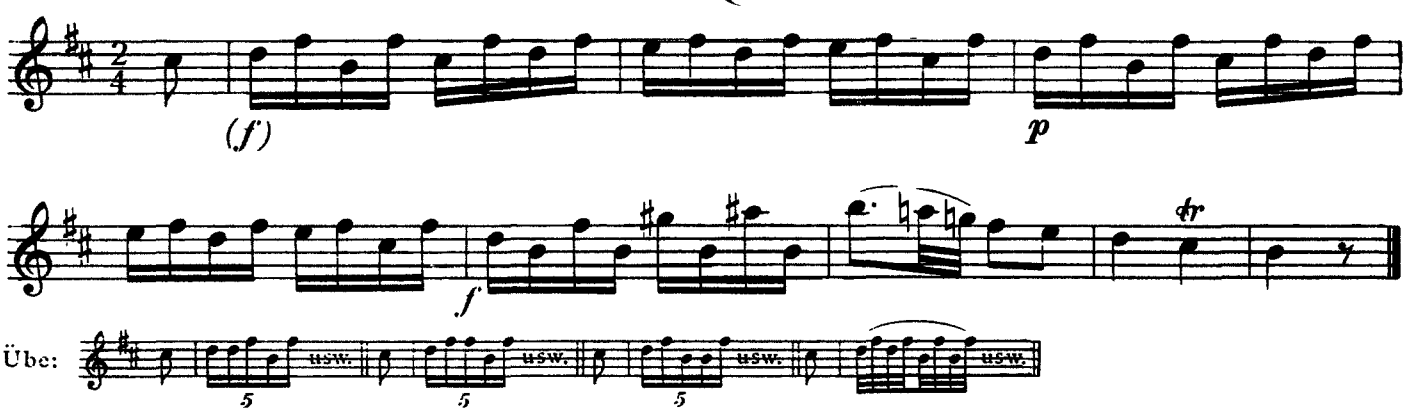


auch 8va zu spielen

23

Study

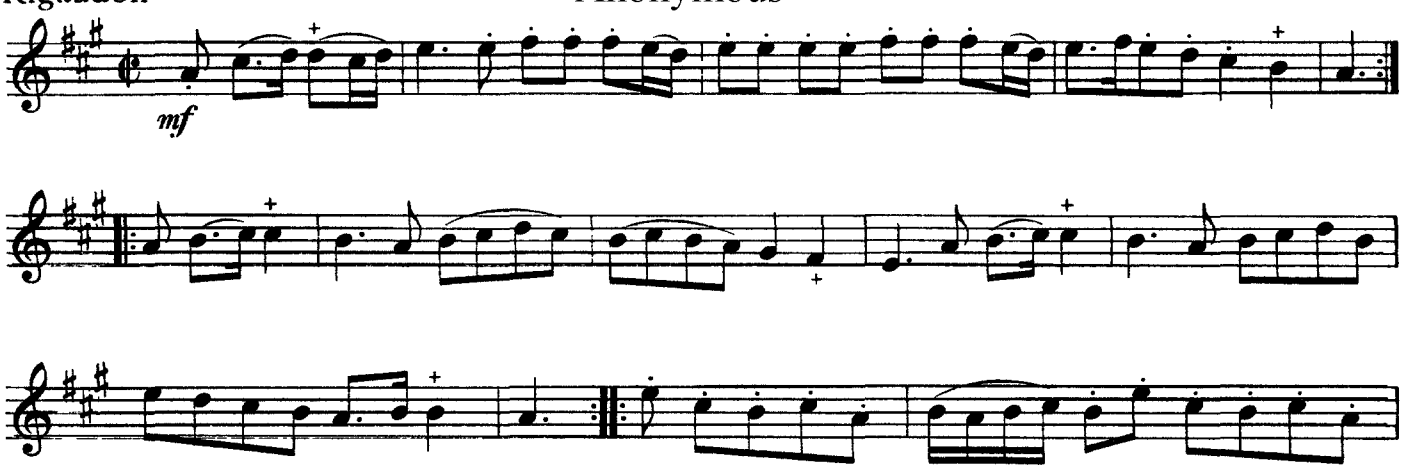
Friedrich II/Quantz

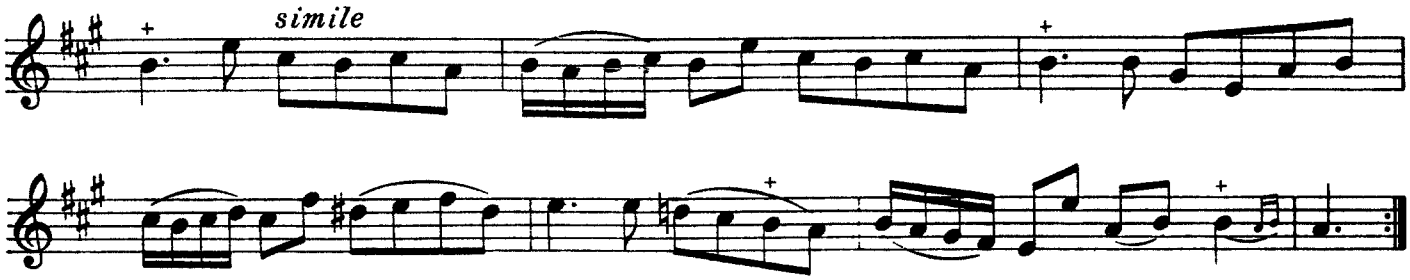


24

Rigaudon

Anonymous

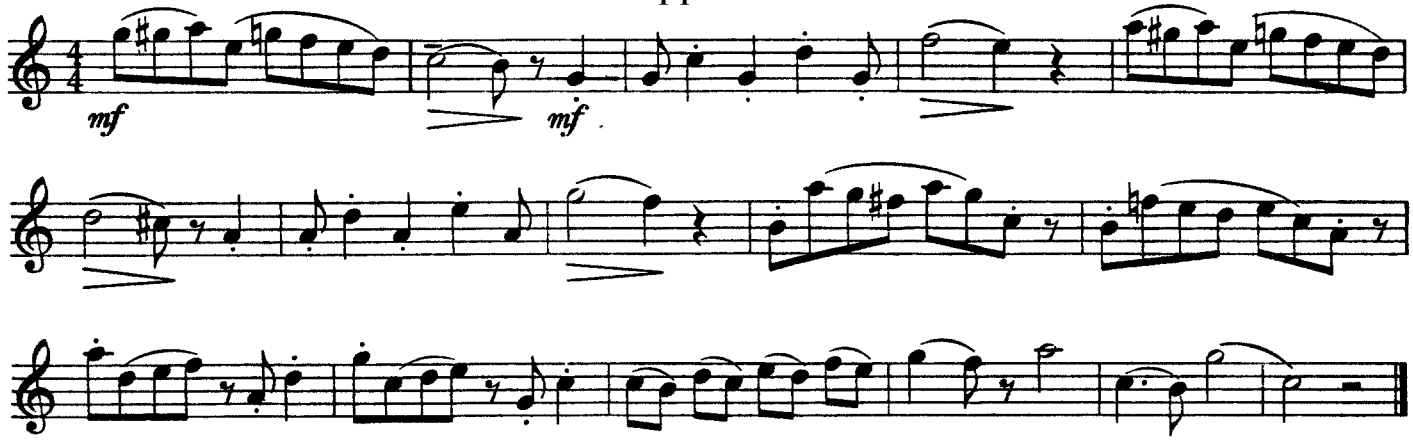




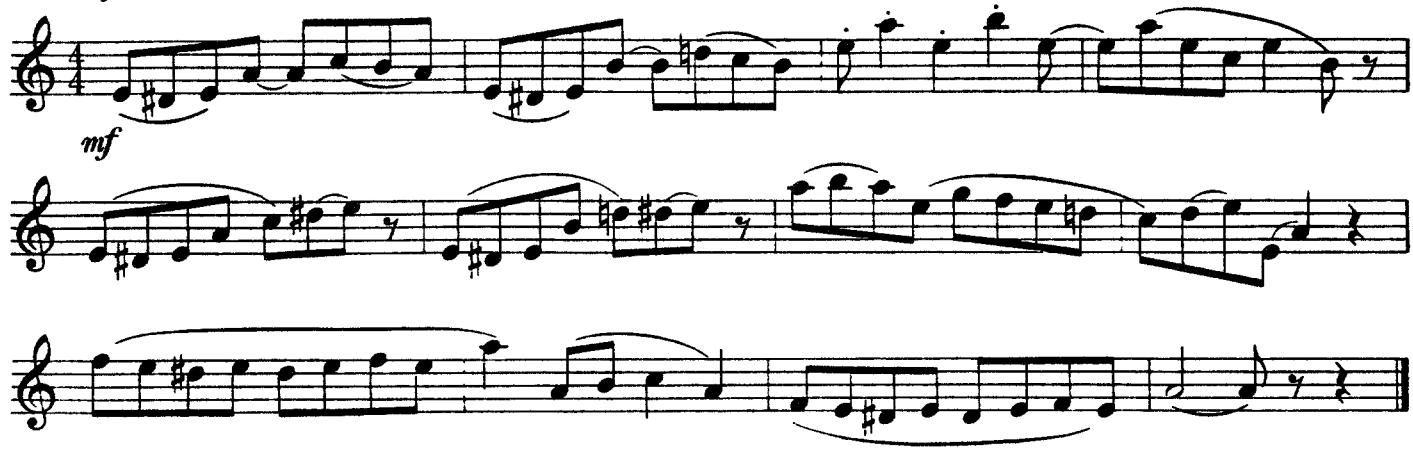
25

Giuseppe Gariboldi

Study a.



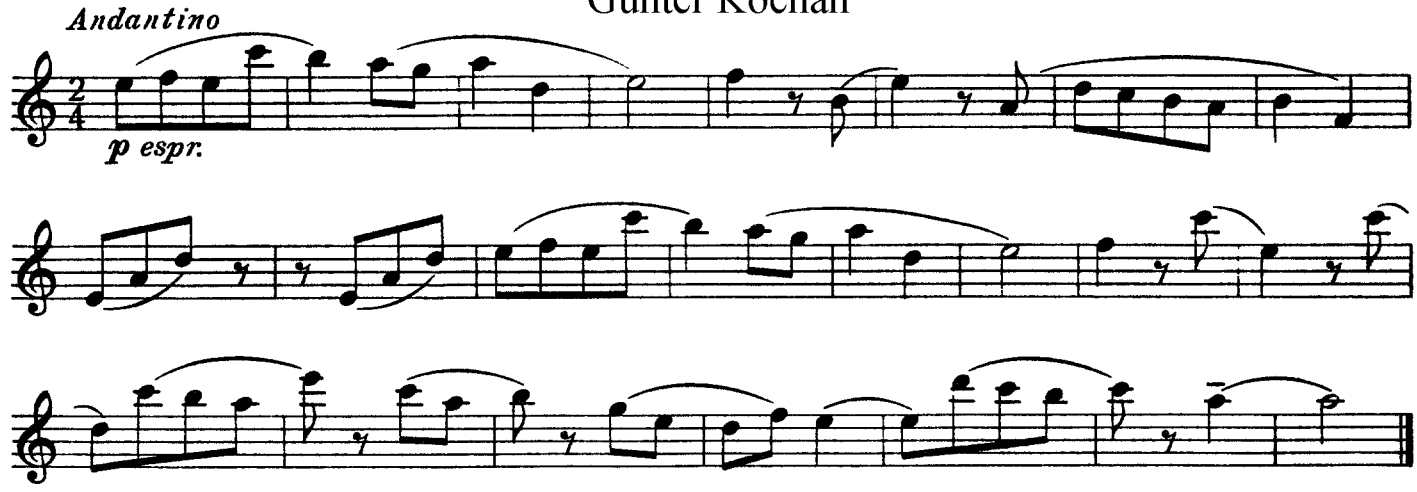
Study b.



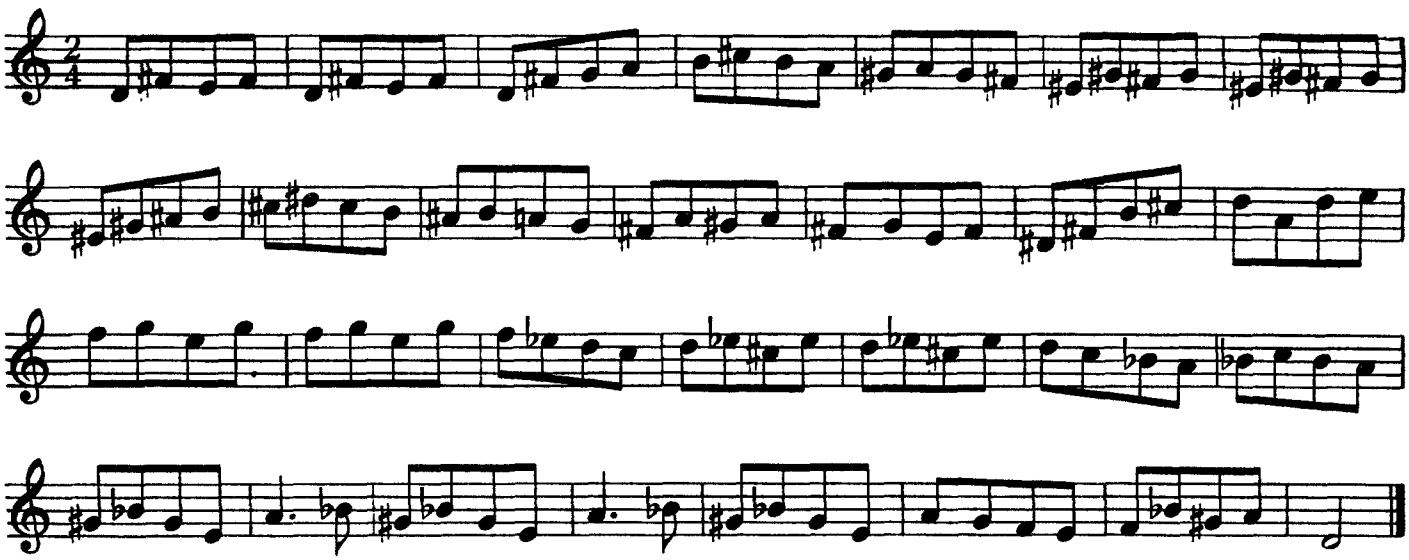
Die Studien Nr. 25 a und b auch 8va spielen.

26

Günter Kochan

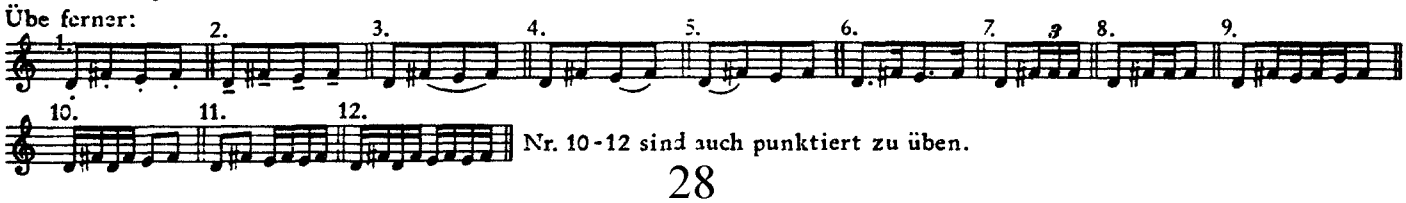


27
Ruth Wagner



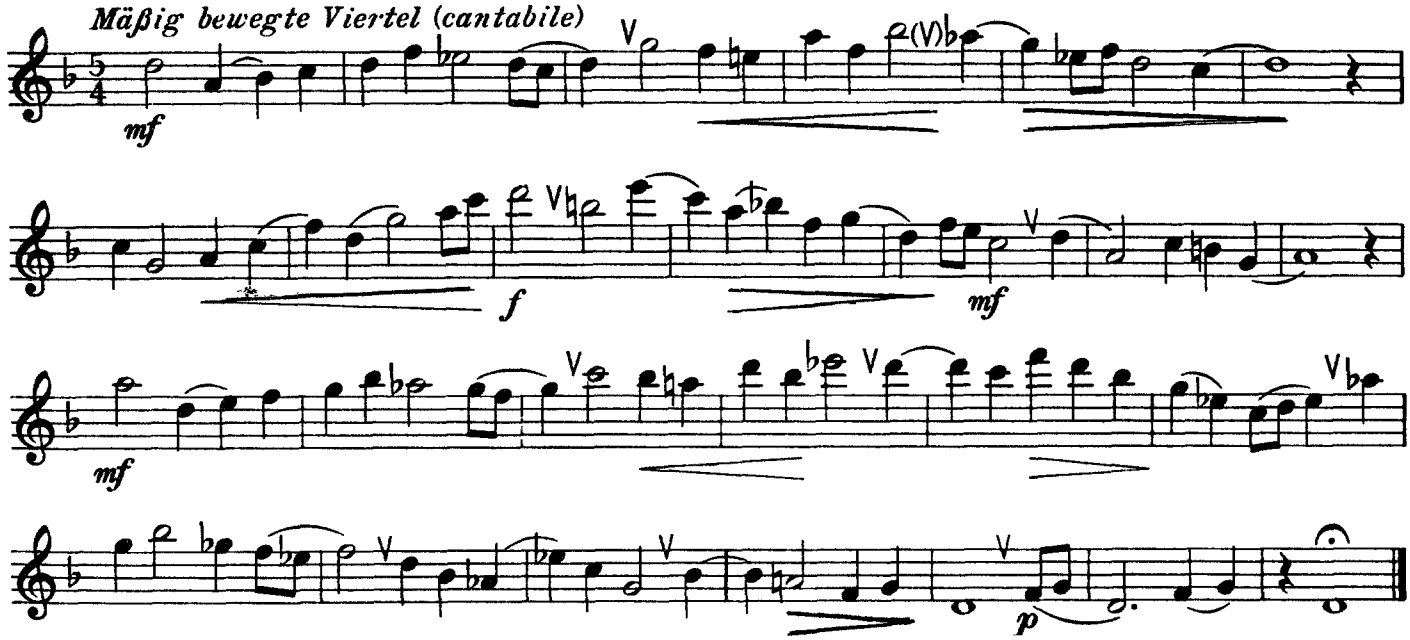
auch 8va zu spielen

Übe ferner:

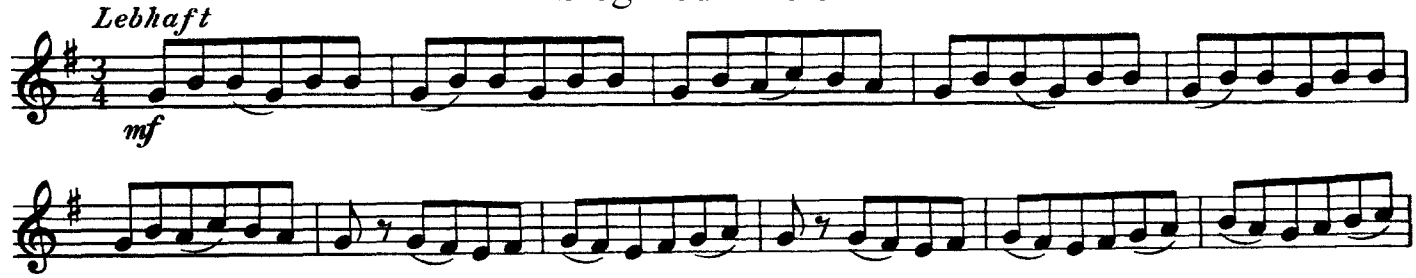


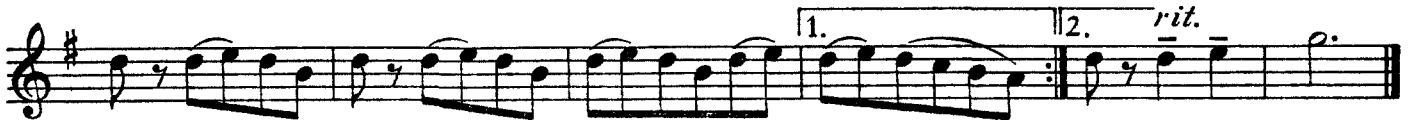
Nr. 10-12 sind auch punktiert zu üben.

28
Johannes Wayrauch



29
Siegfried Thiele

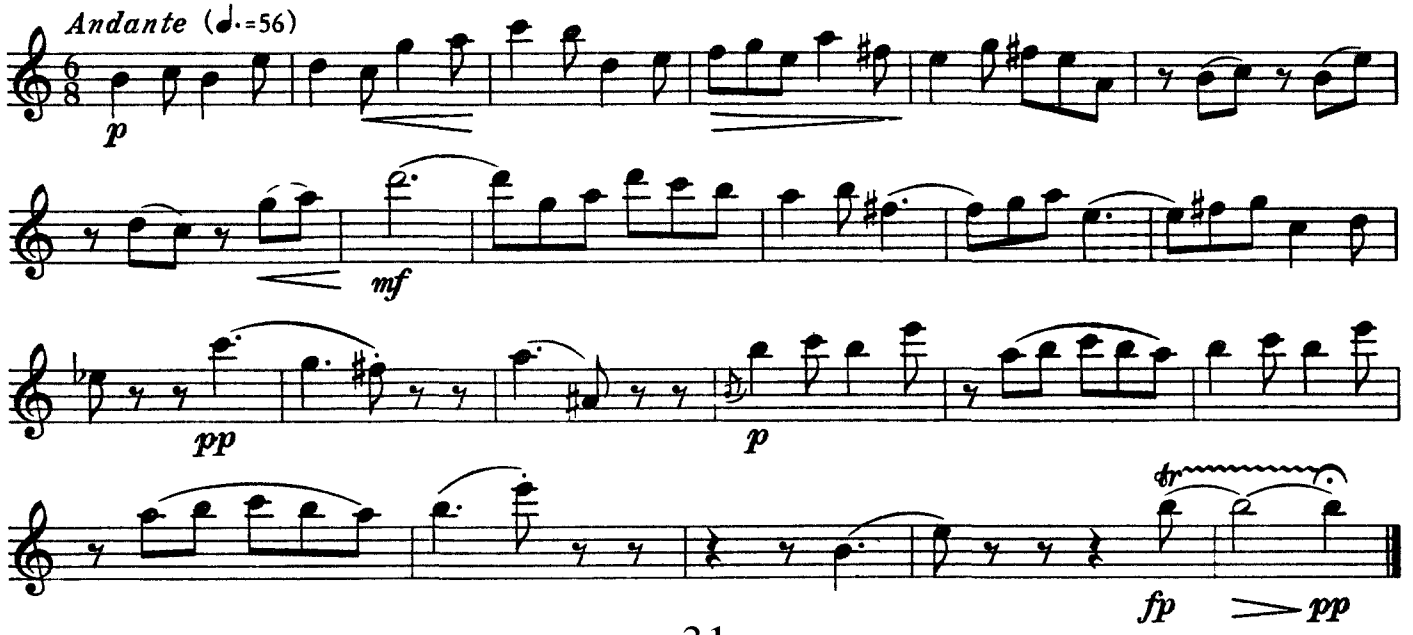




auch 8va und punktiert spielen, nach A-Dur transponieren.

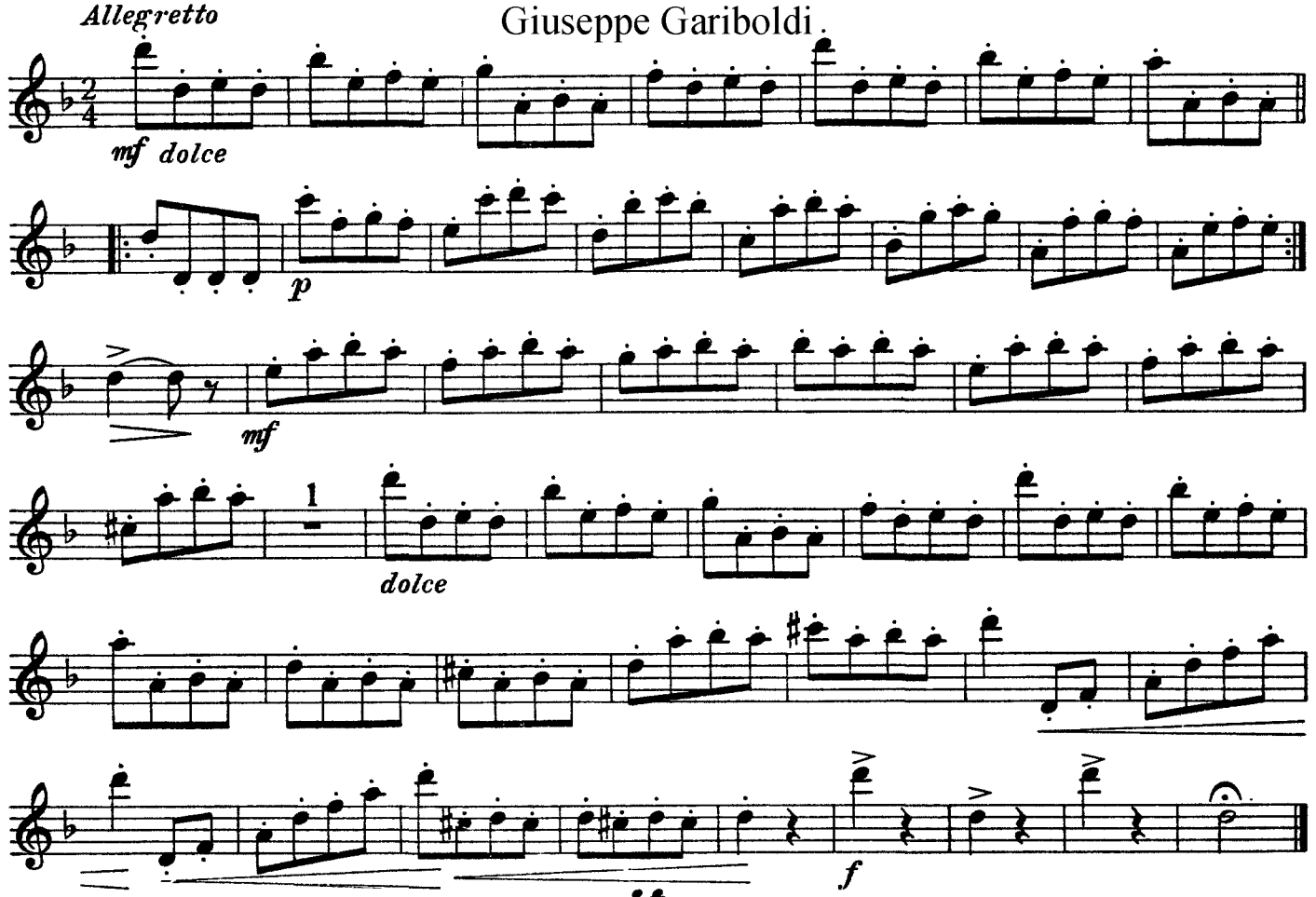
30

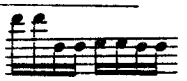
Kleine Romanze — Günter Kochan



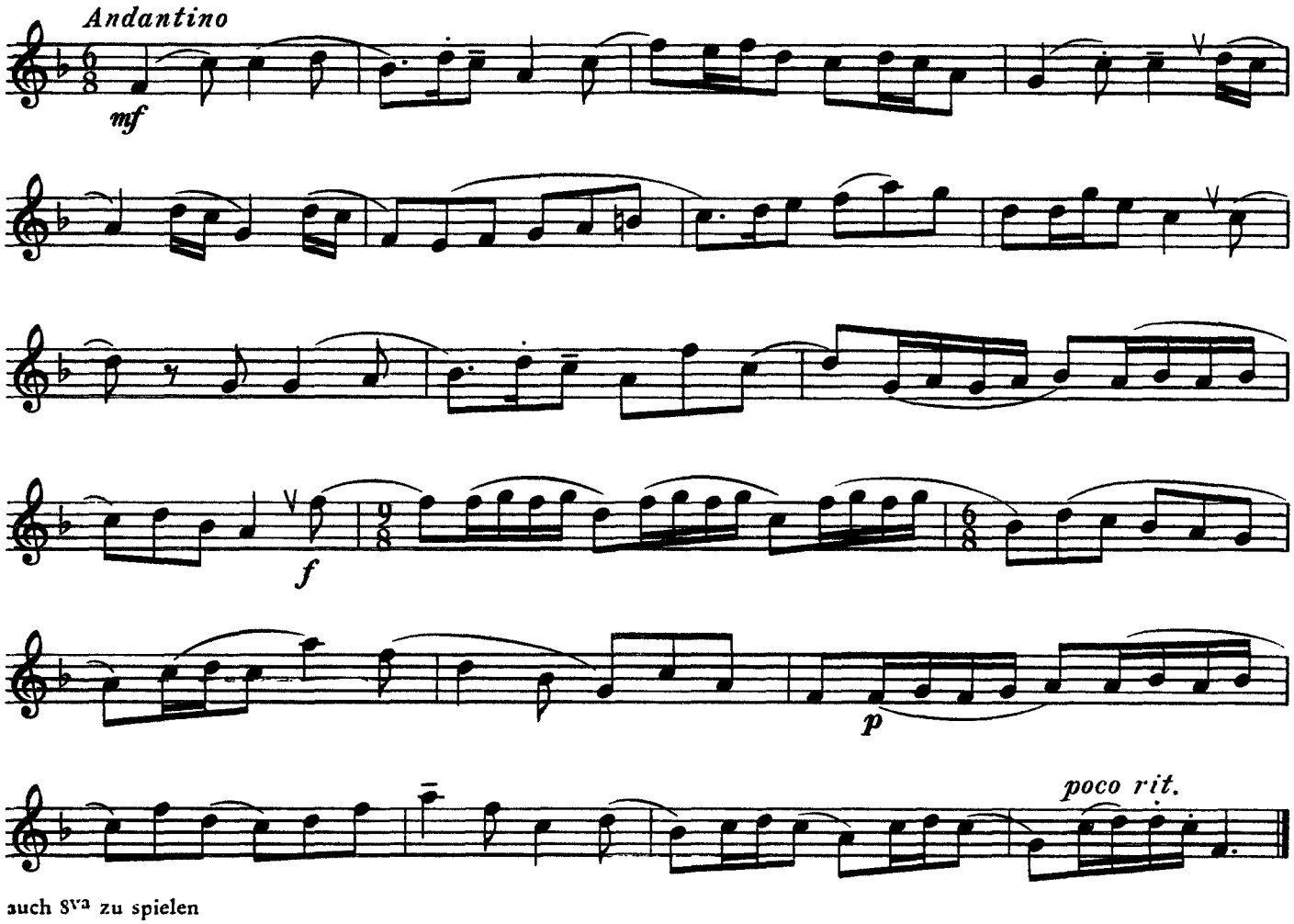
31

Allegretto — Giuseppe Gariboldi.



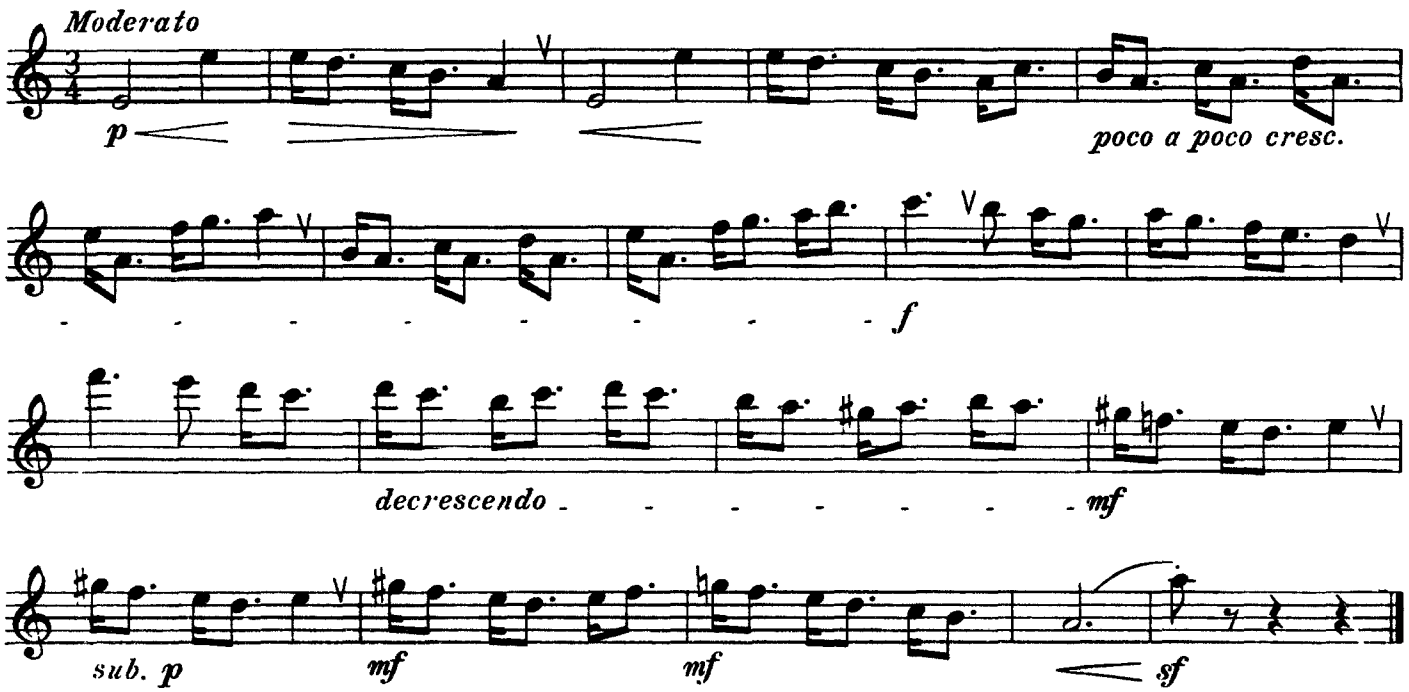
auch legato (taktweise) und punktiert spielen. Übe ferner:  usw.

32
Johannes Weyrauch



auch 8va zu spielen

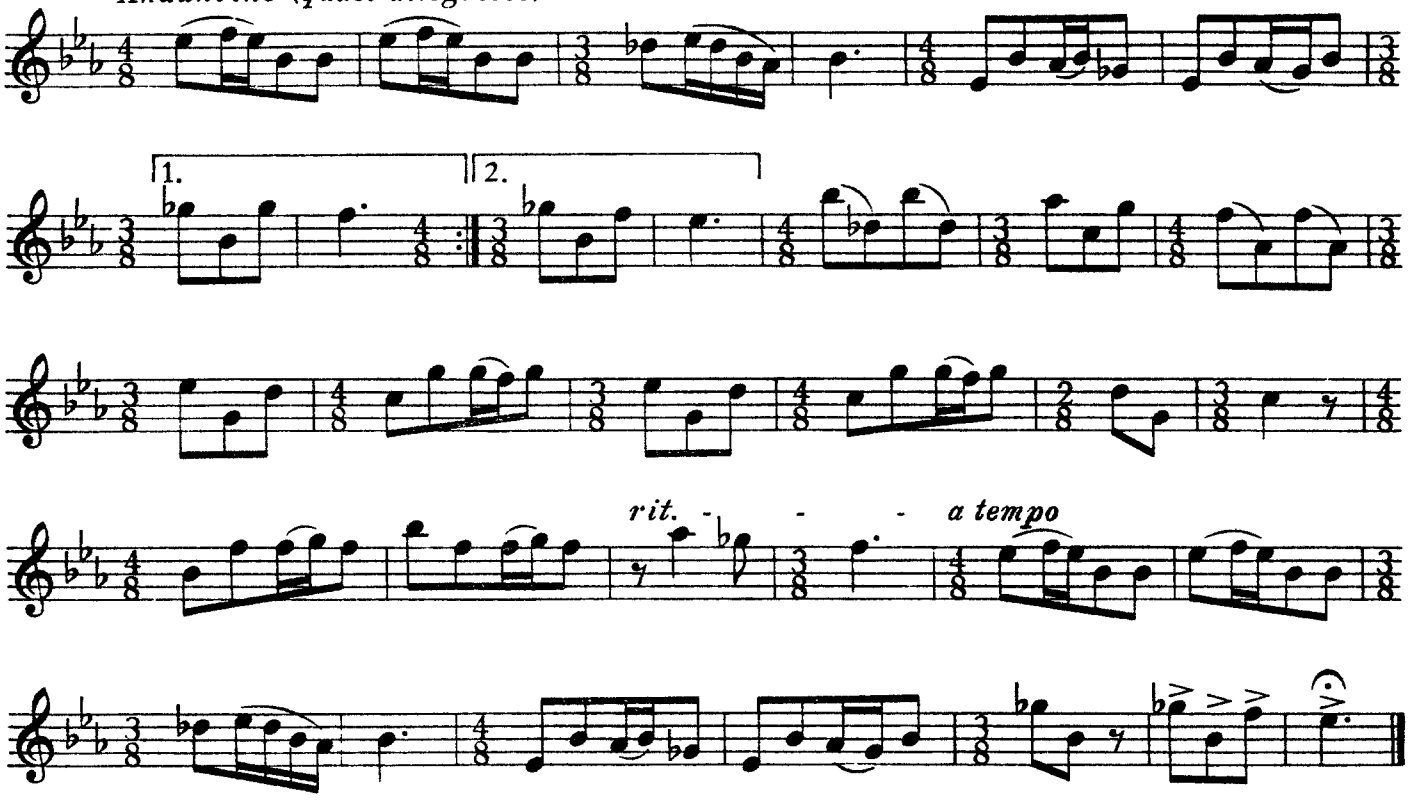
33
Gyula Dávid



34

Ruth Wagner

Andantino (quasi allegretto)

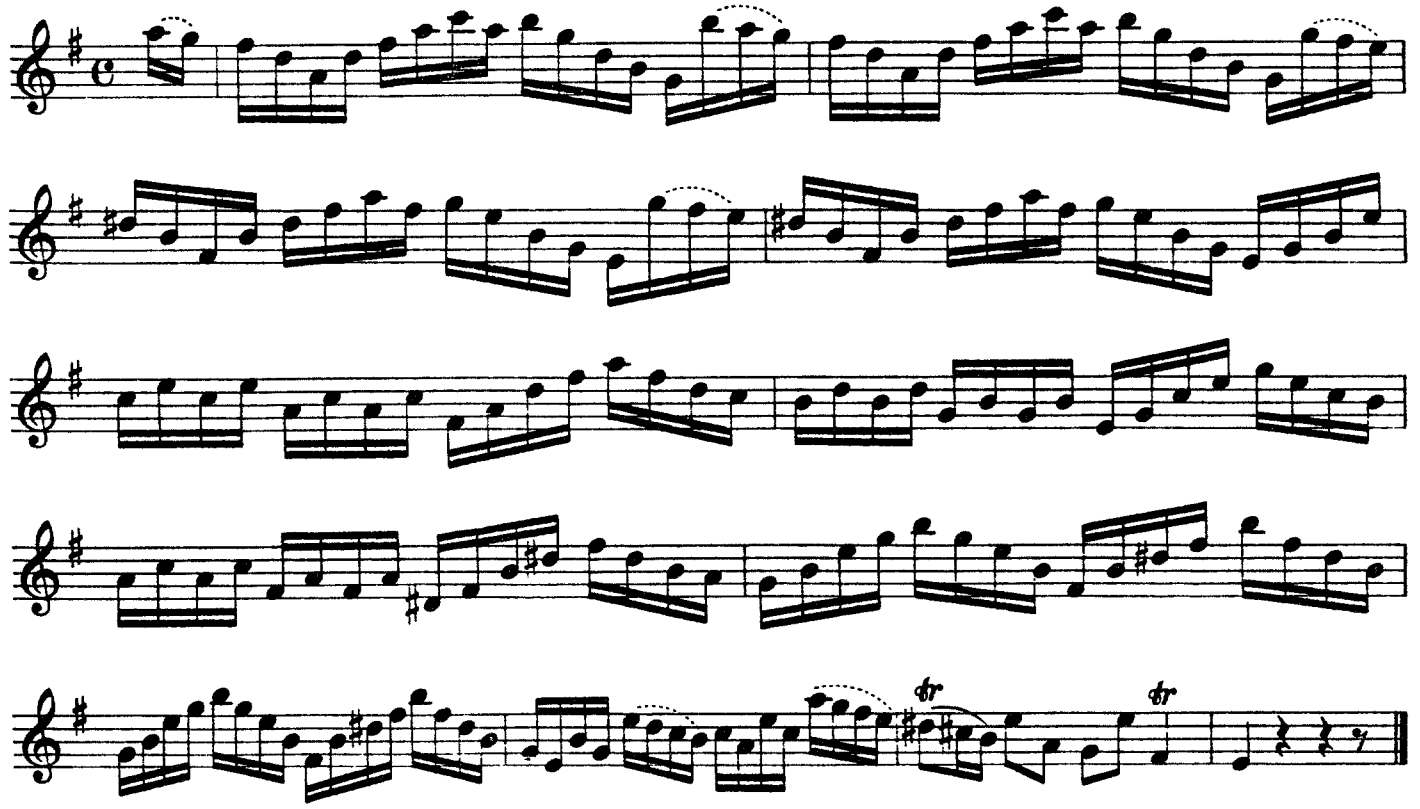


auch 8va zu spielen

35

Friedrich II/ Quantz

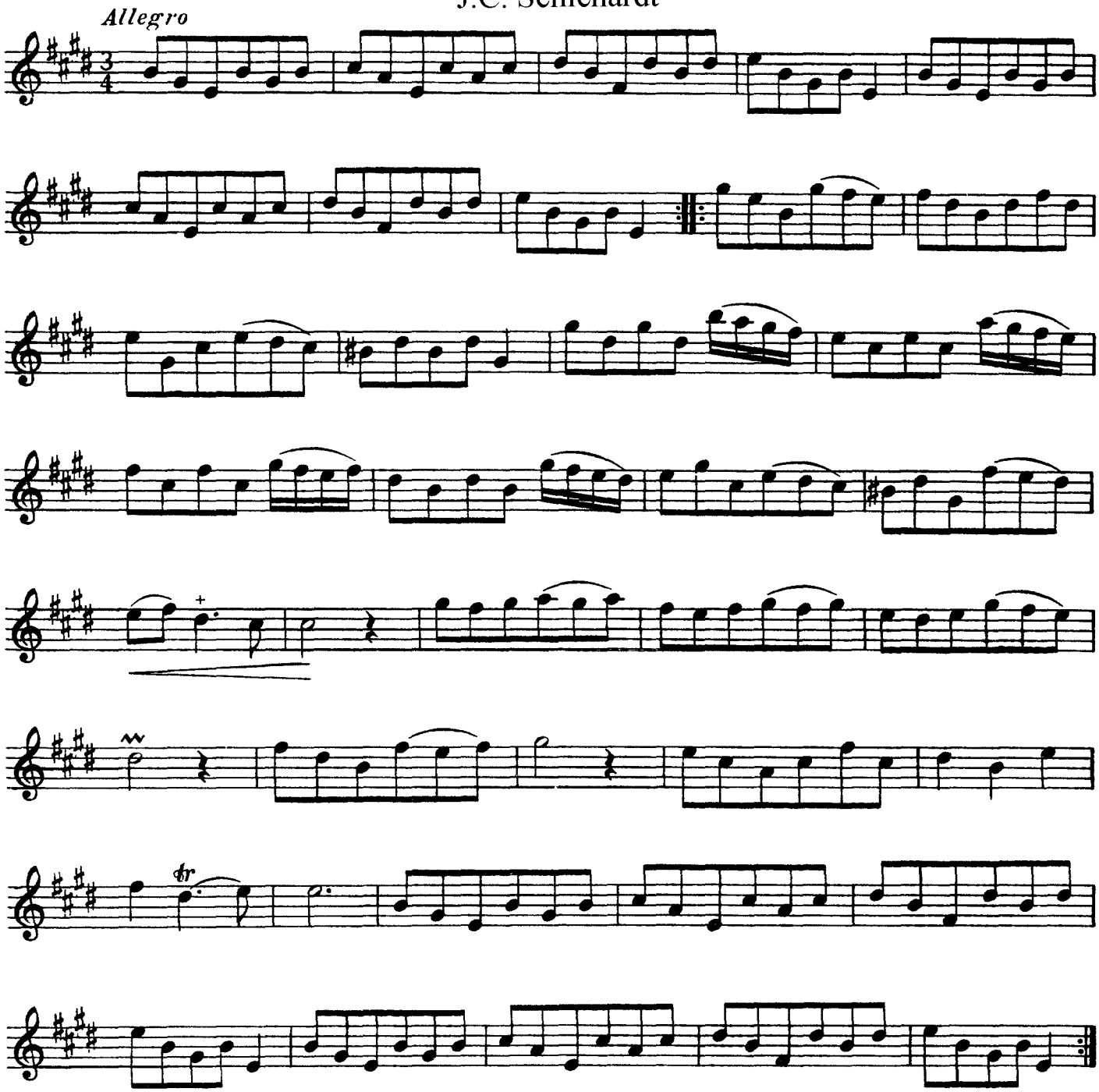
Study



Übe: alles gestoßen (tö; dö; Kö-tö; tö-kö; punktiert; legato; versuche verschiedene Artikulationsmöglichkeiten. (Übe 8va) Gestalte diese Studie zu einem schön klingenden Allegrosatz.

36

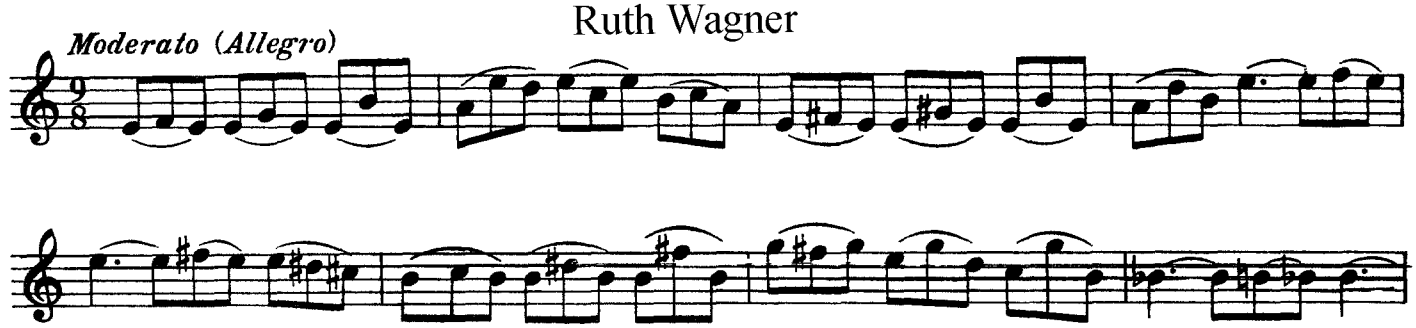
J.C. Schichardt

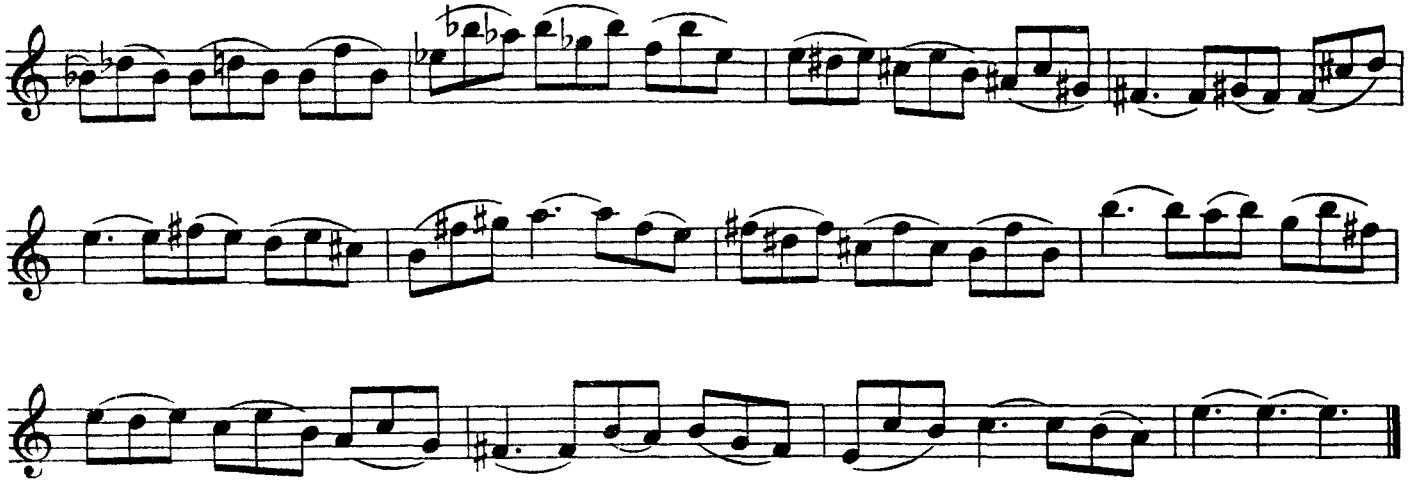


Versuche auch andere Artikulationen.

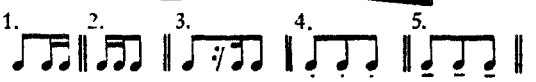
37

Ruth Wagner



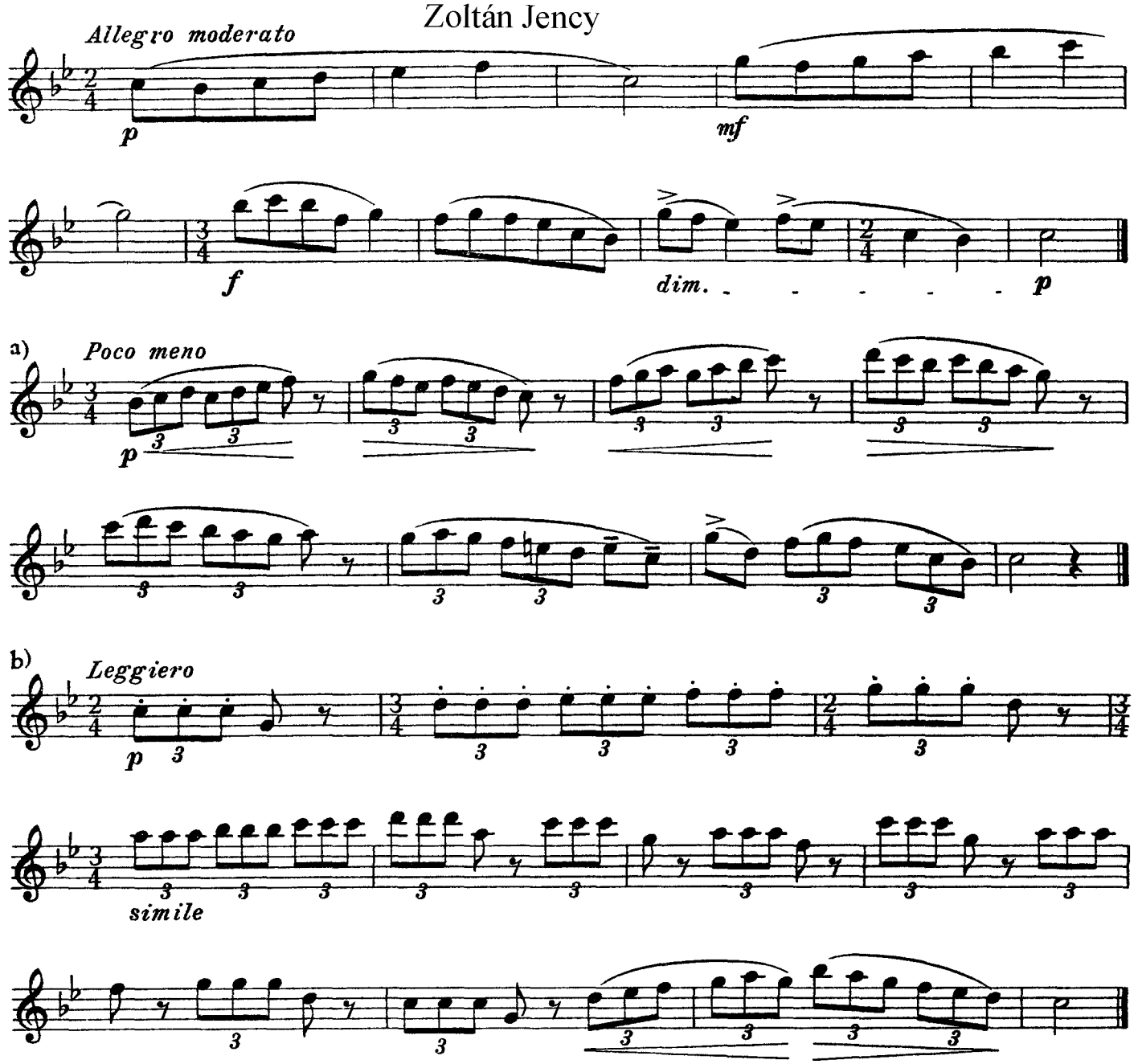


Spiele verschiedene Stärkegrade; 8va und folgende Varianten:

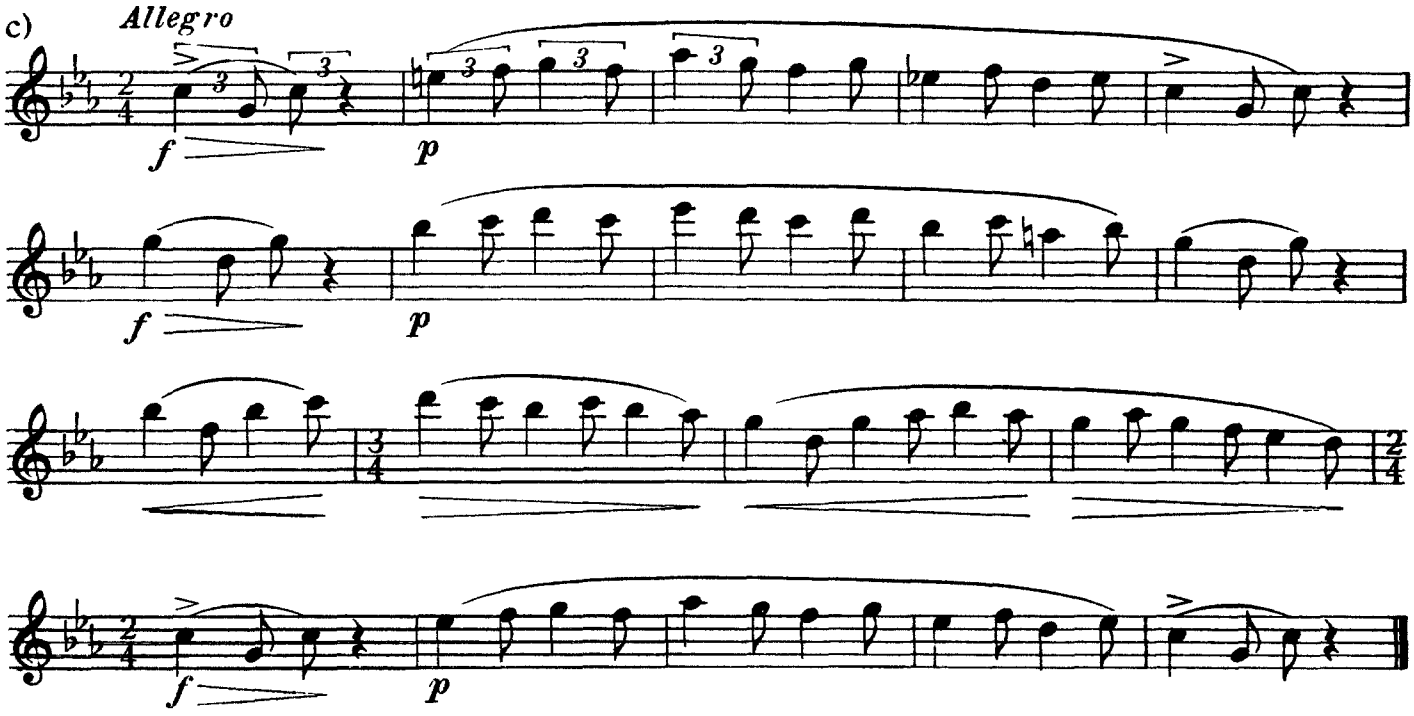


38

Zoltán Jency



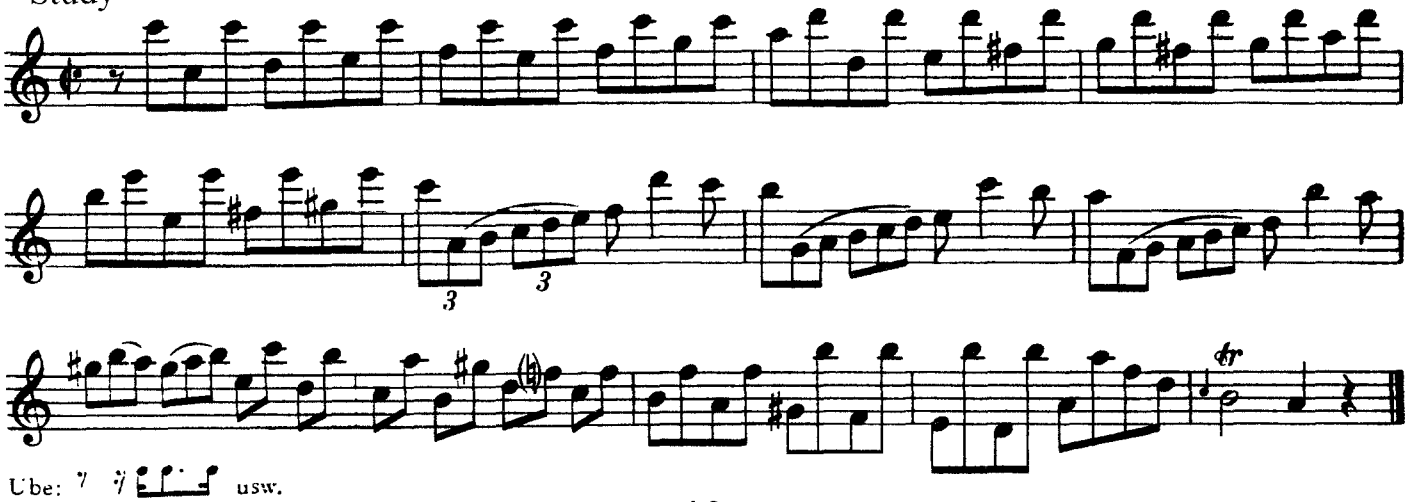
c) *Allegro*



39

Friedrich II/Quantz

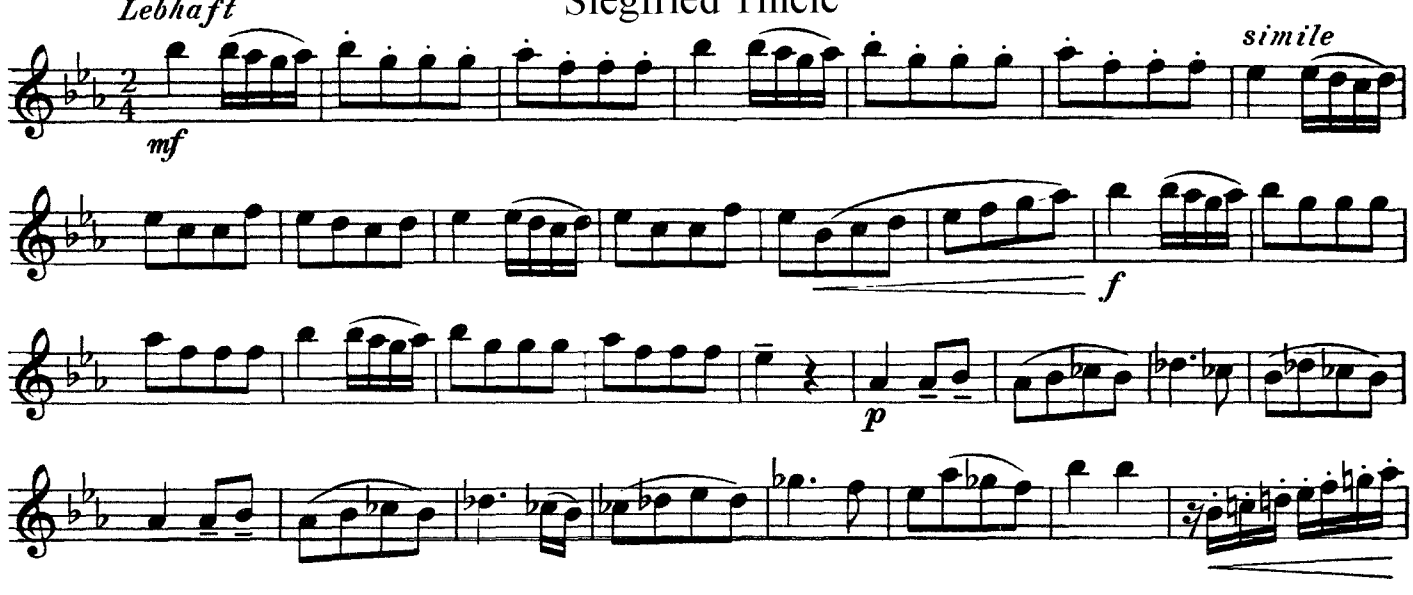
Study

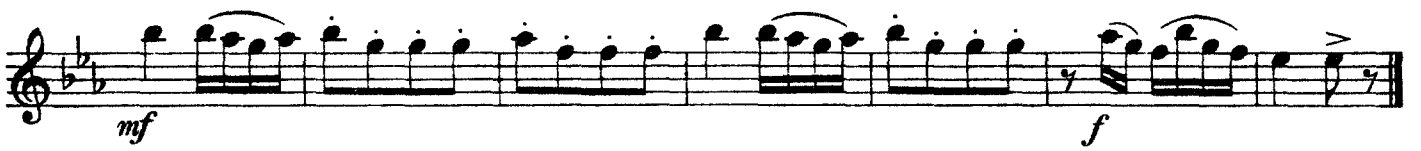


Übe: usw.

40

Siegfried Thiele

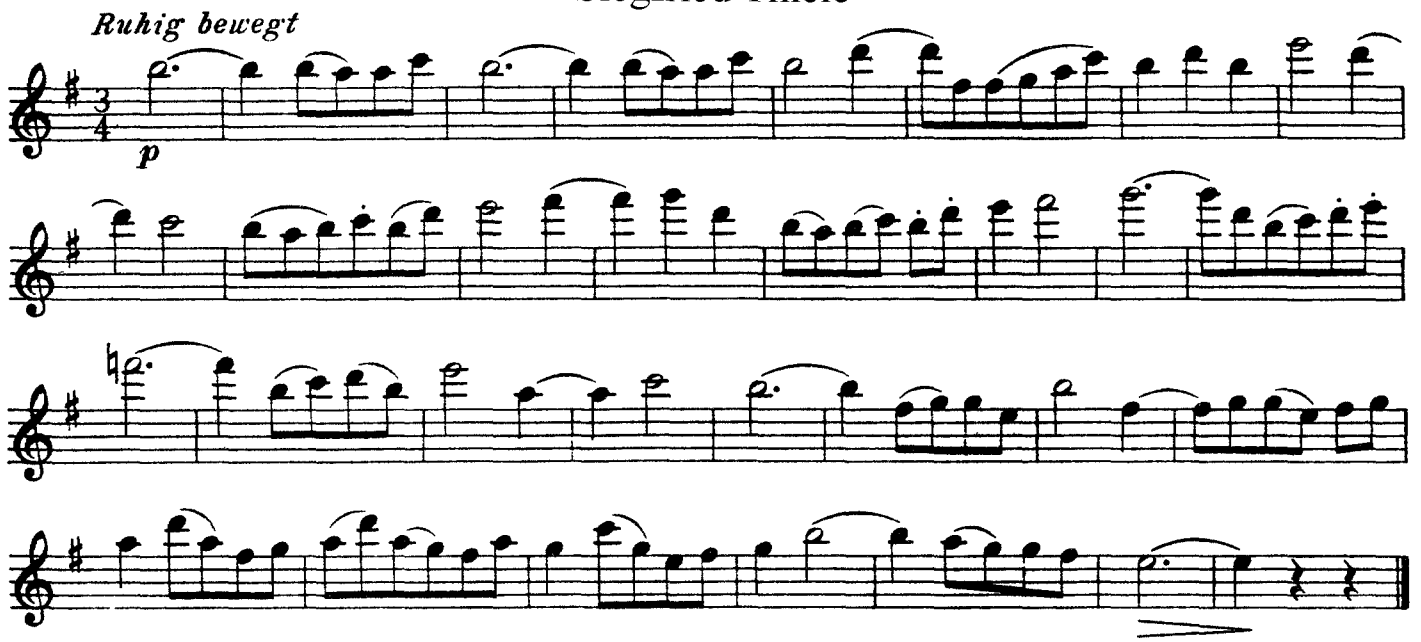




Nach E- F- und C-Dur transponieren

41

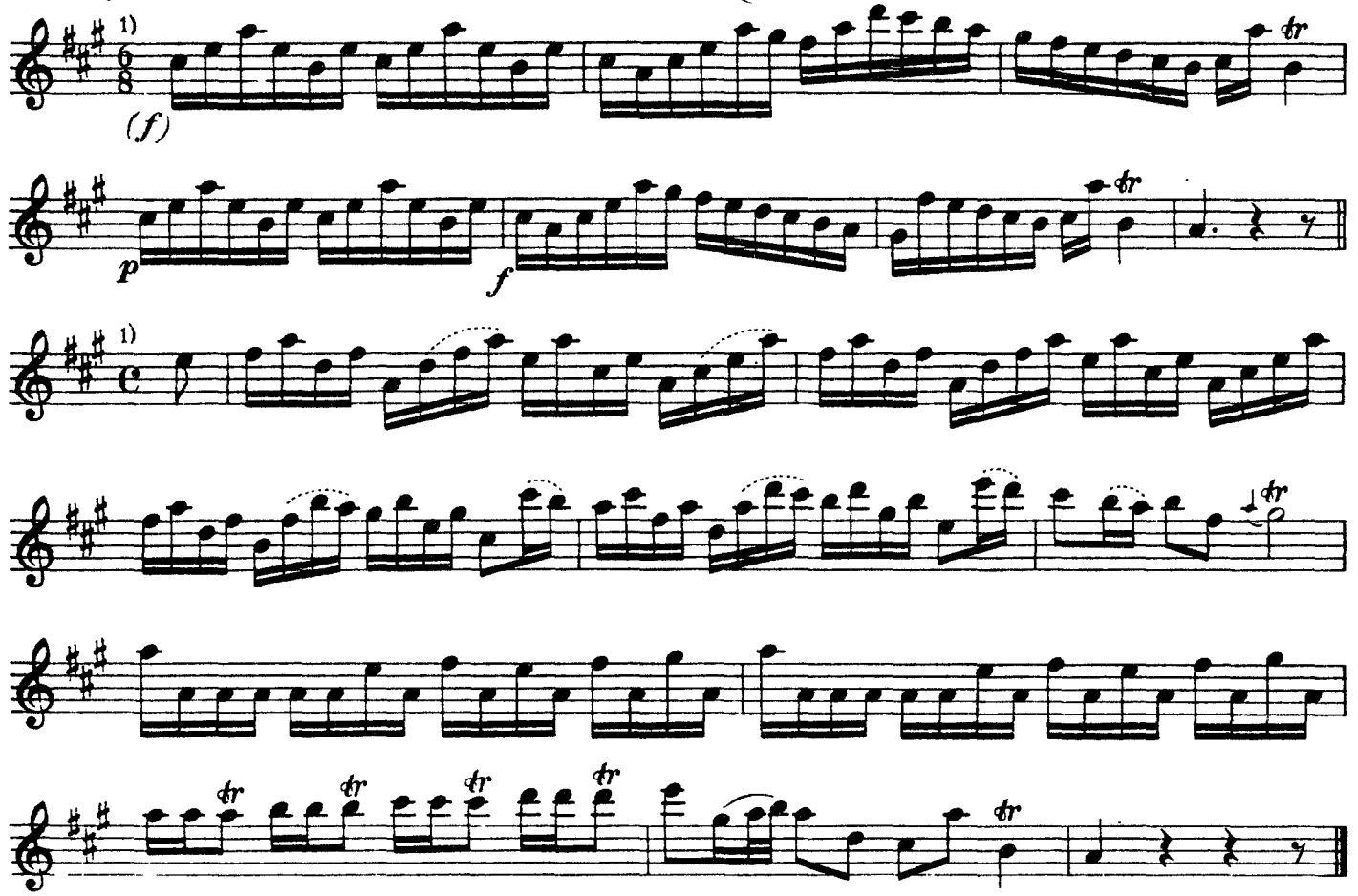
Siegfried Thiele



42

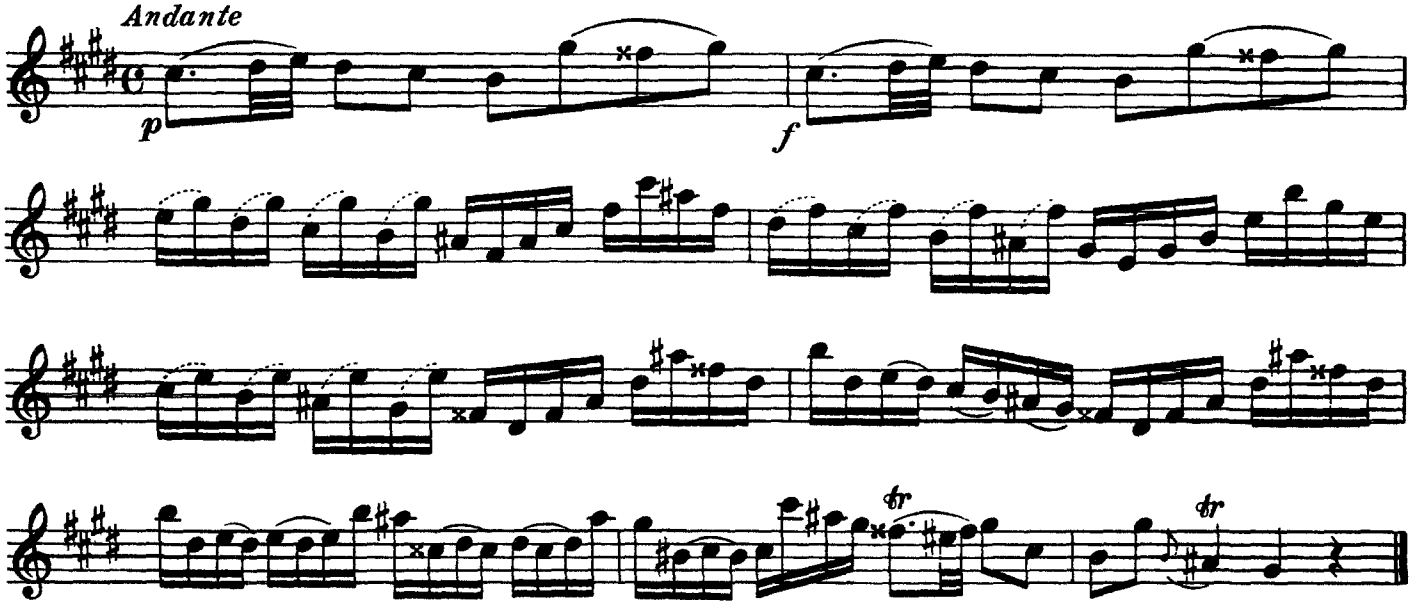
Study

FriedrichII/Quantz

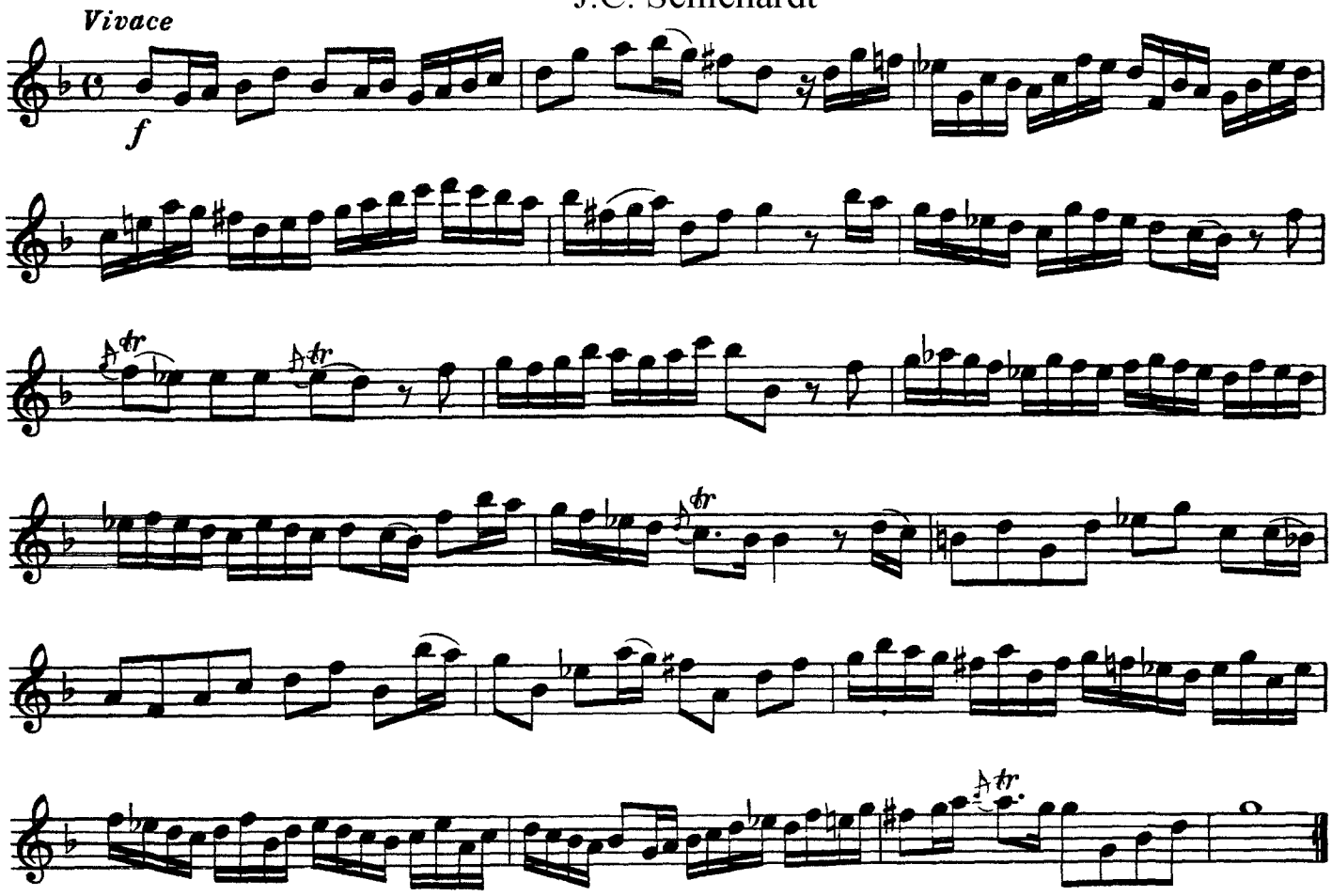


1) Auch in As-Dur zu üben

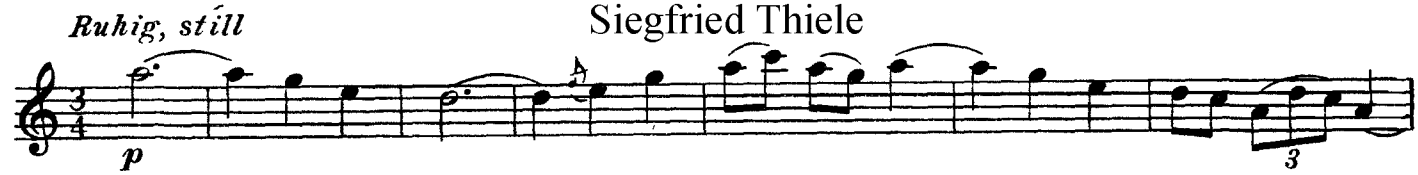
43
Friedrich II/Quantz

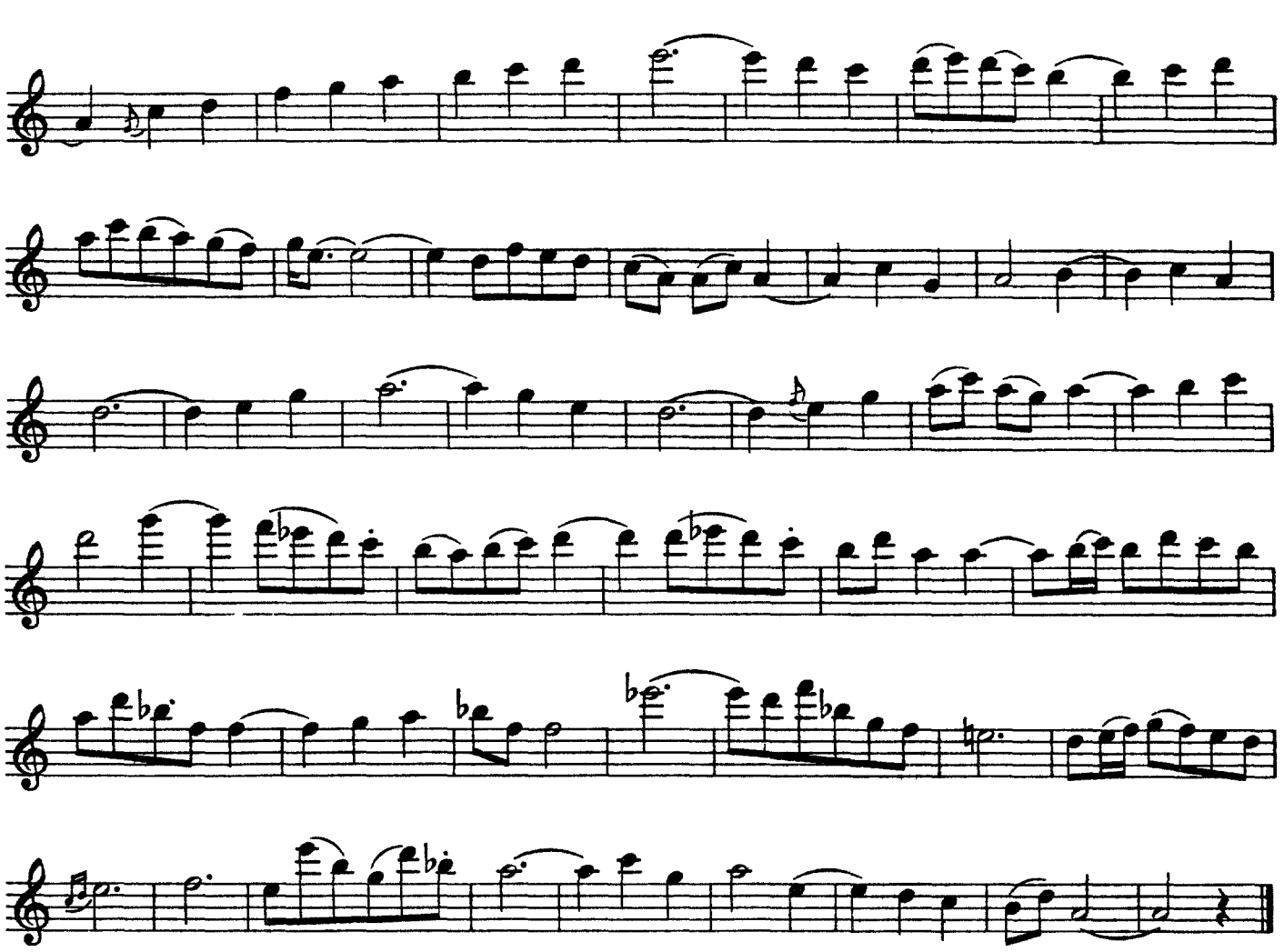


44
J.C. Schichardt



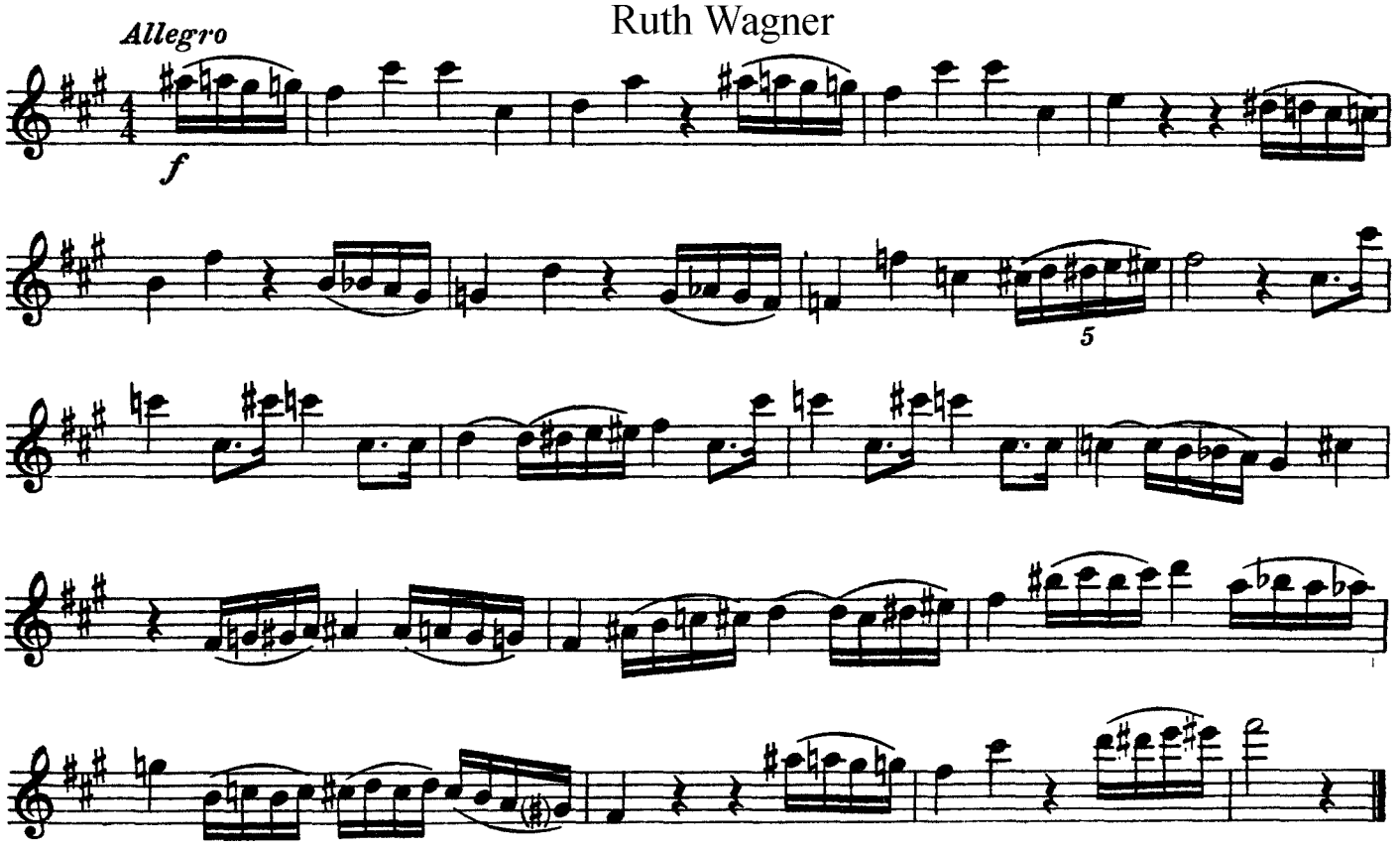
45
Siegfried Thiele



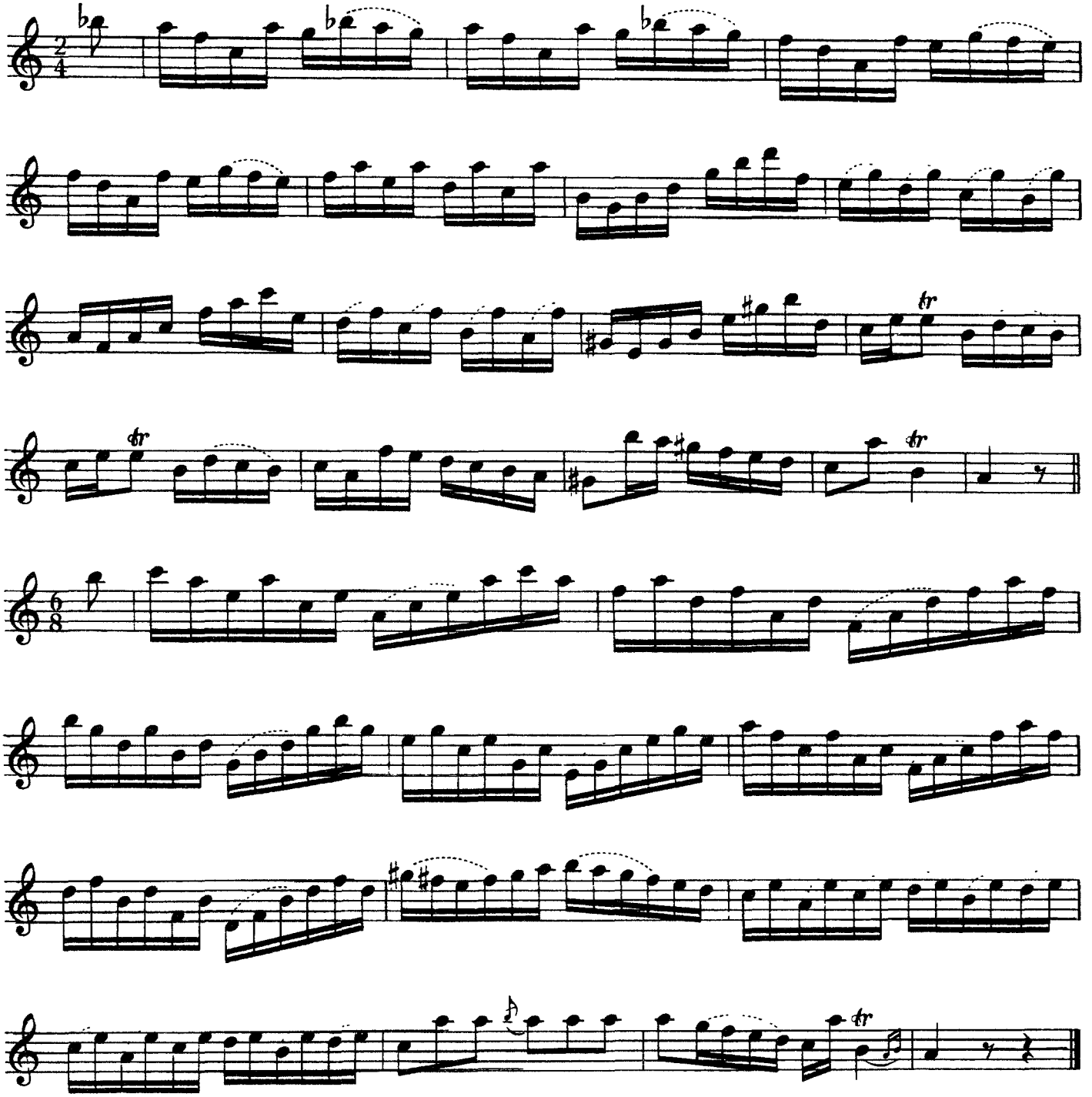


46

Ruth Wagner

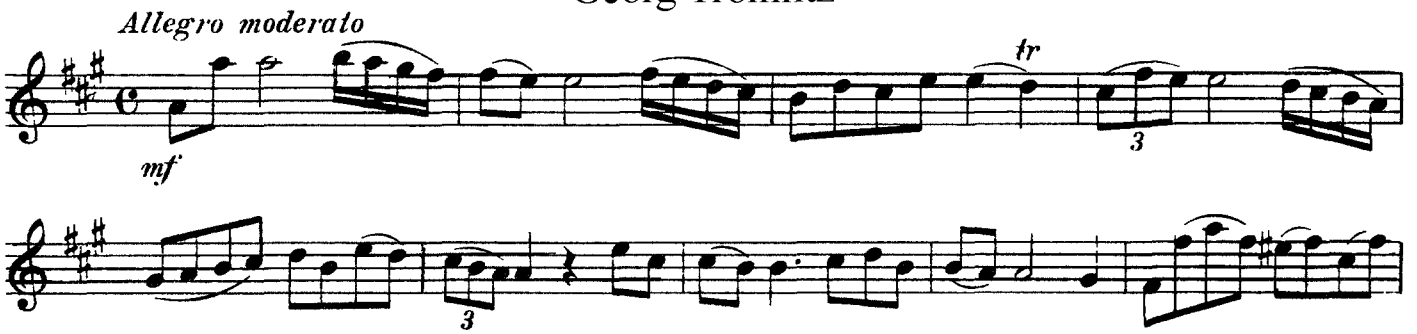


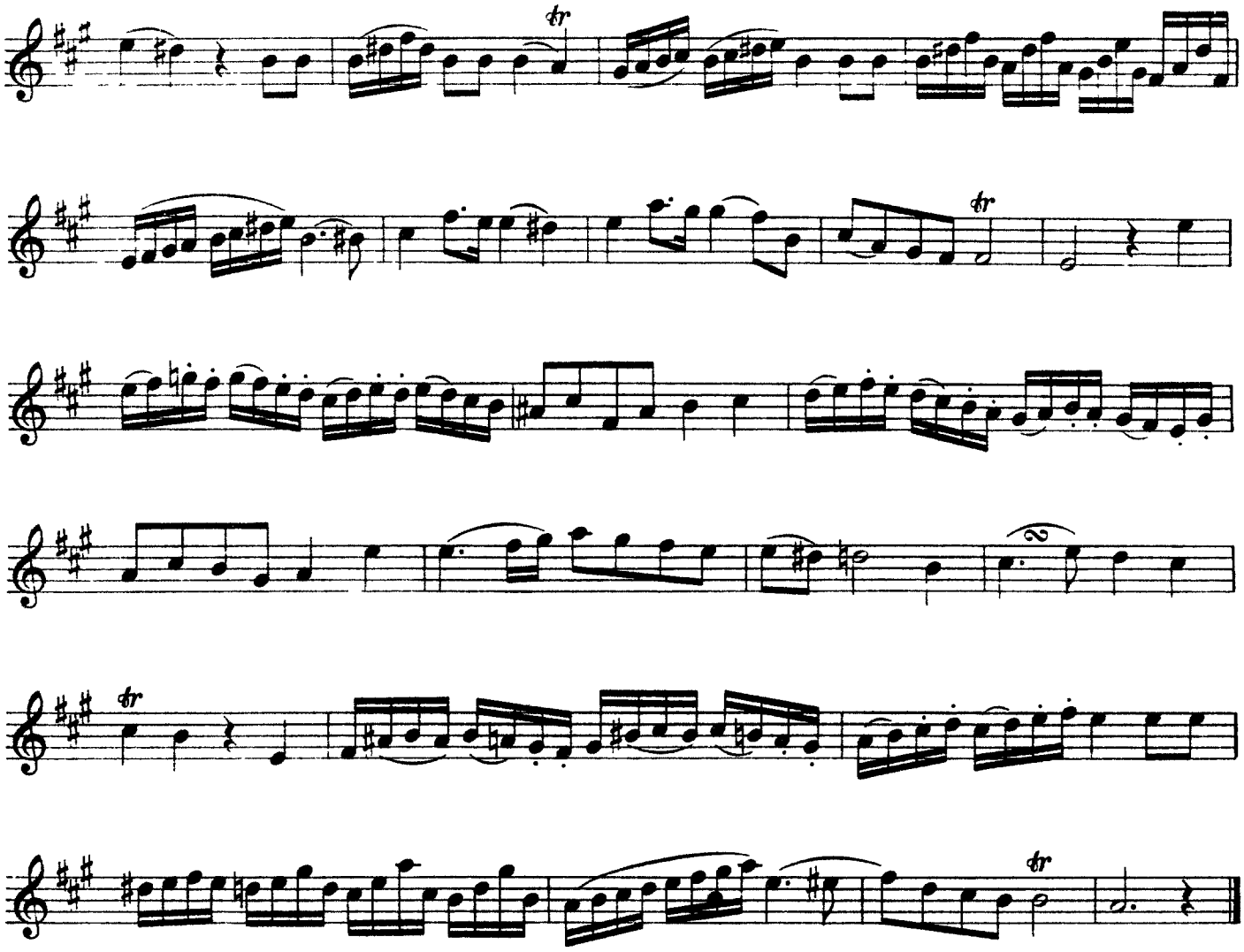
47
Friedrich II/Quantz



Siehe Bemerkungen zu Nr. 35

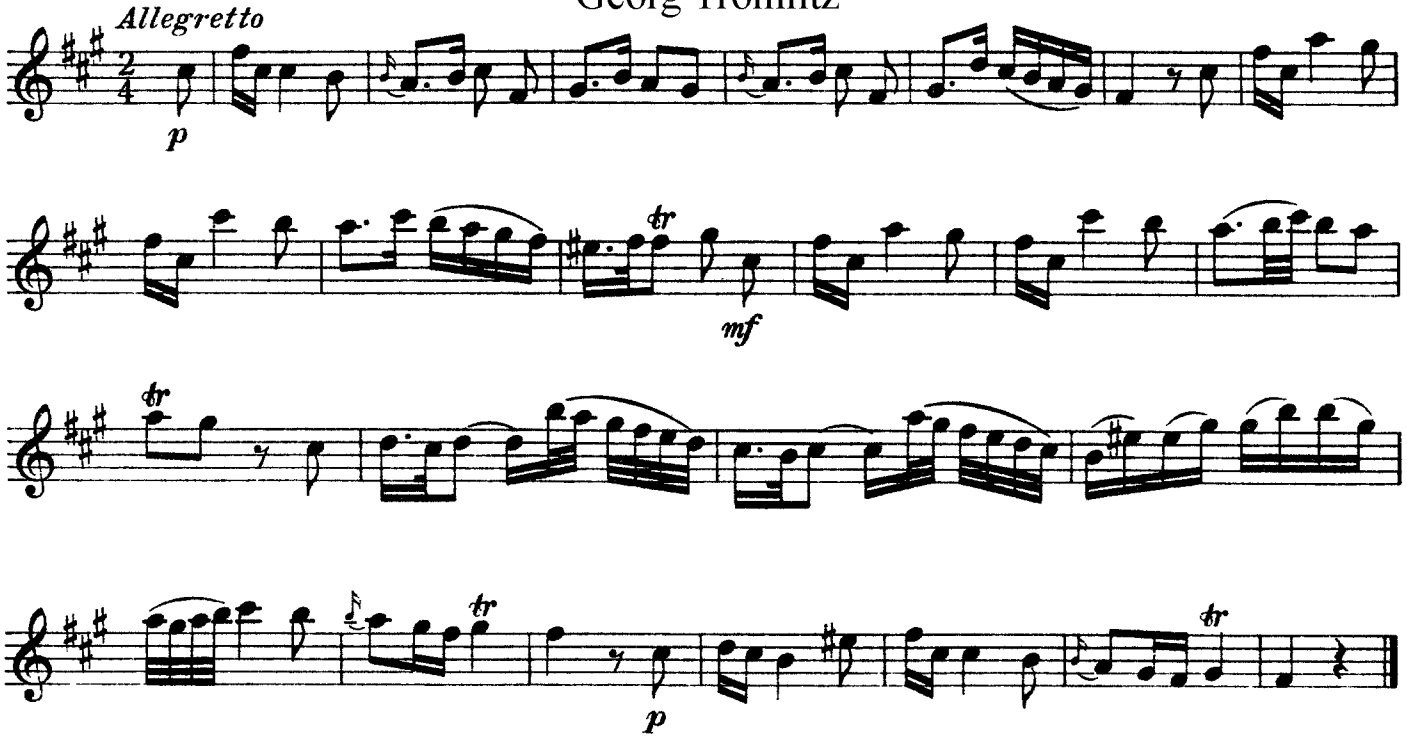
48
Georg Tromlitz





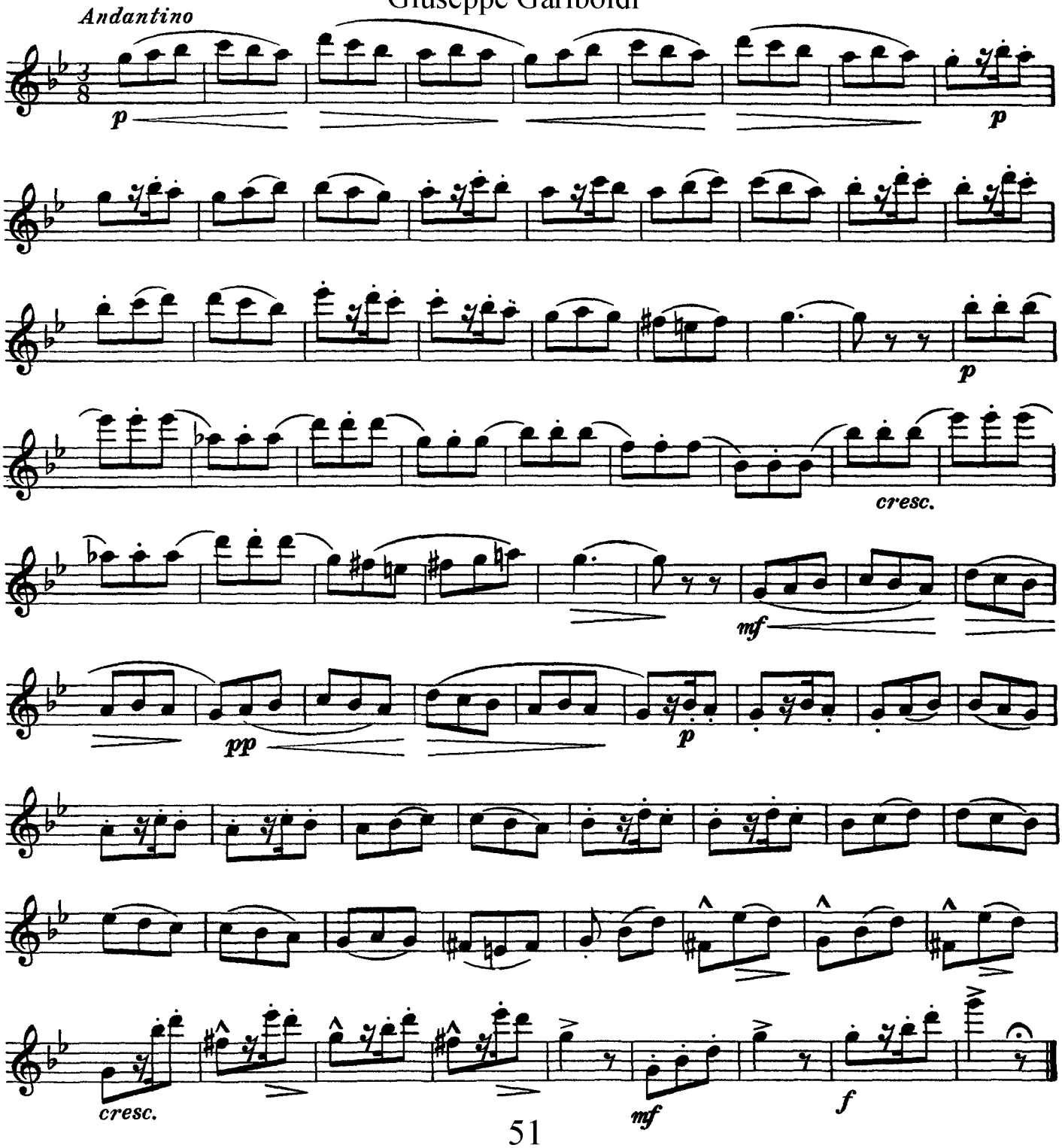
49

Georg Tromlitz



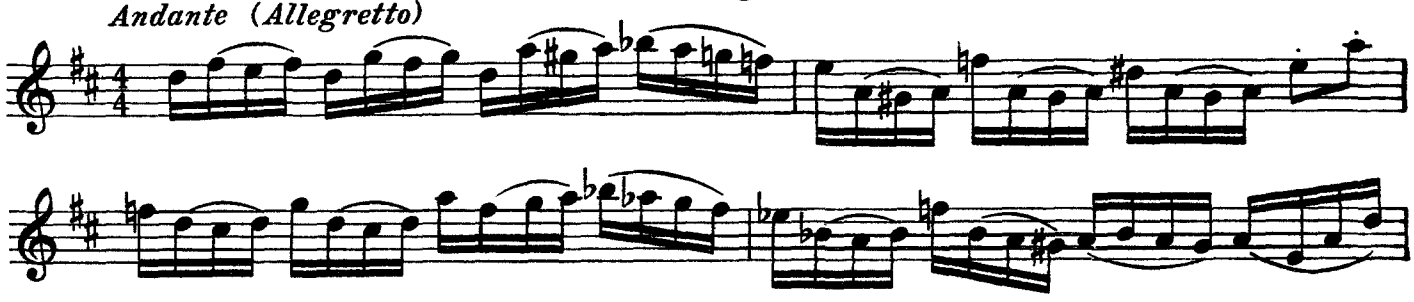
50

Giuseppe Gariboldi

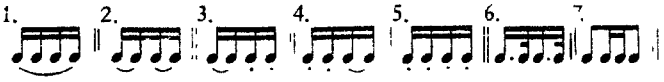


51

Ruth Wagner



auch 8va zu spielen

ferner: 

52

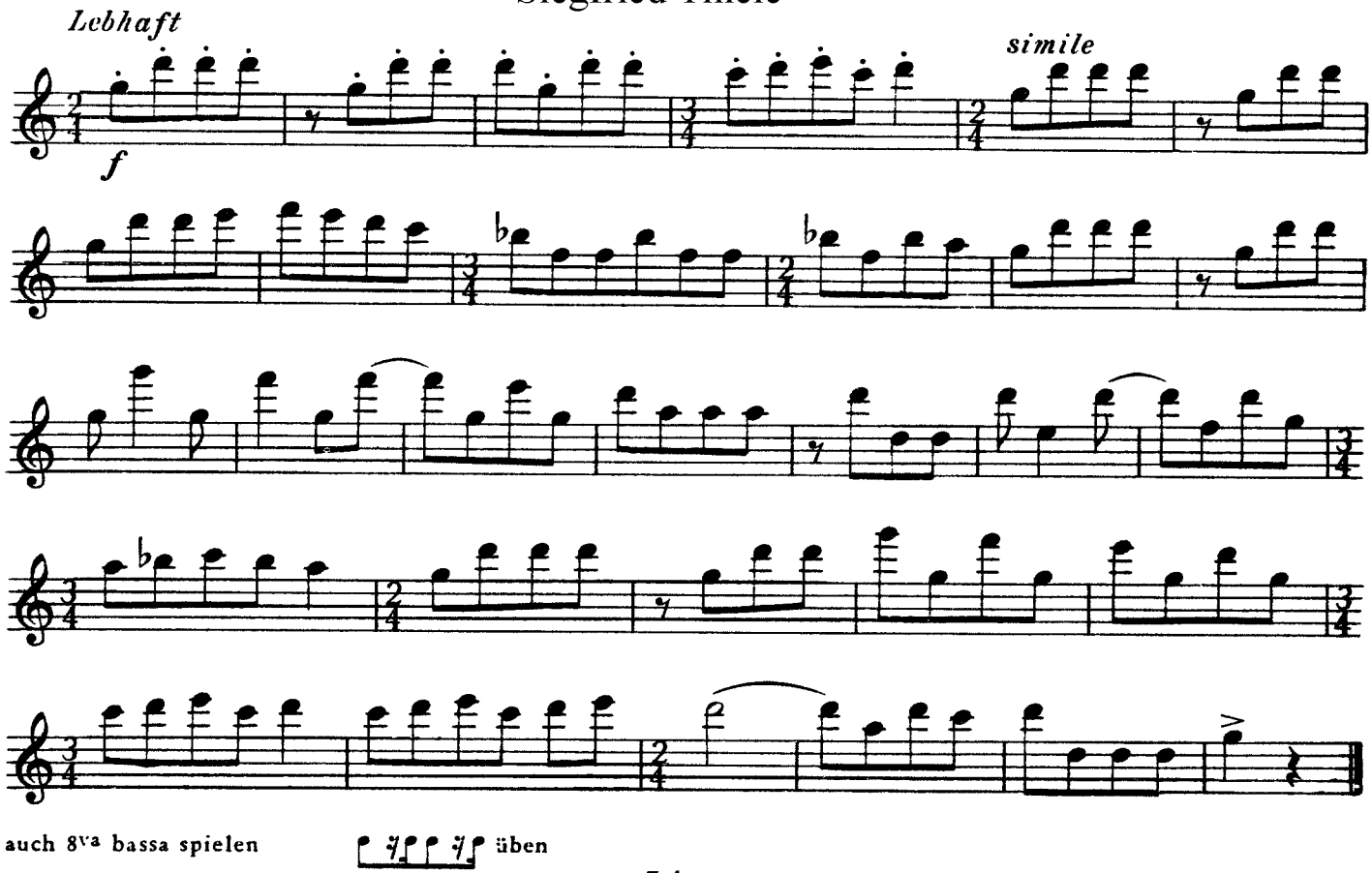
Friedrich II/Quantz

(Allegro)

s. Bemerkungen zu Nr. 35 Original in F-Dur

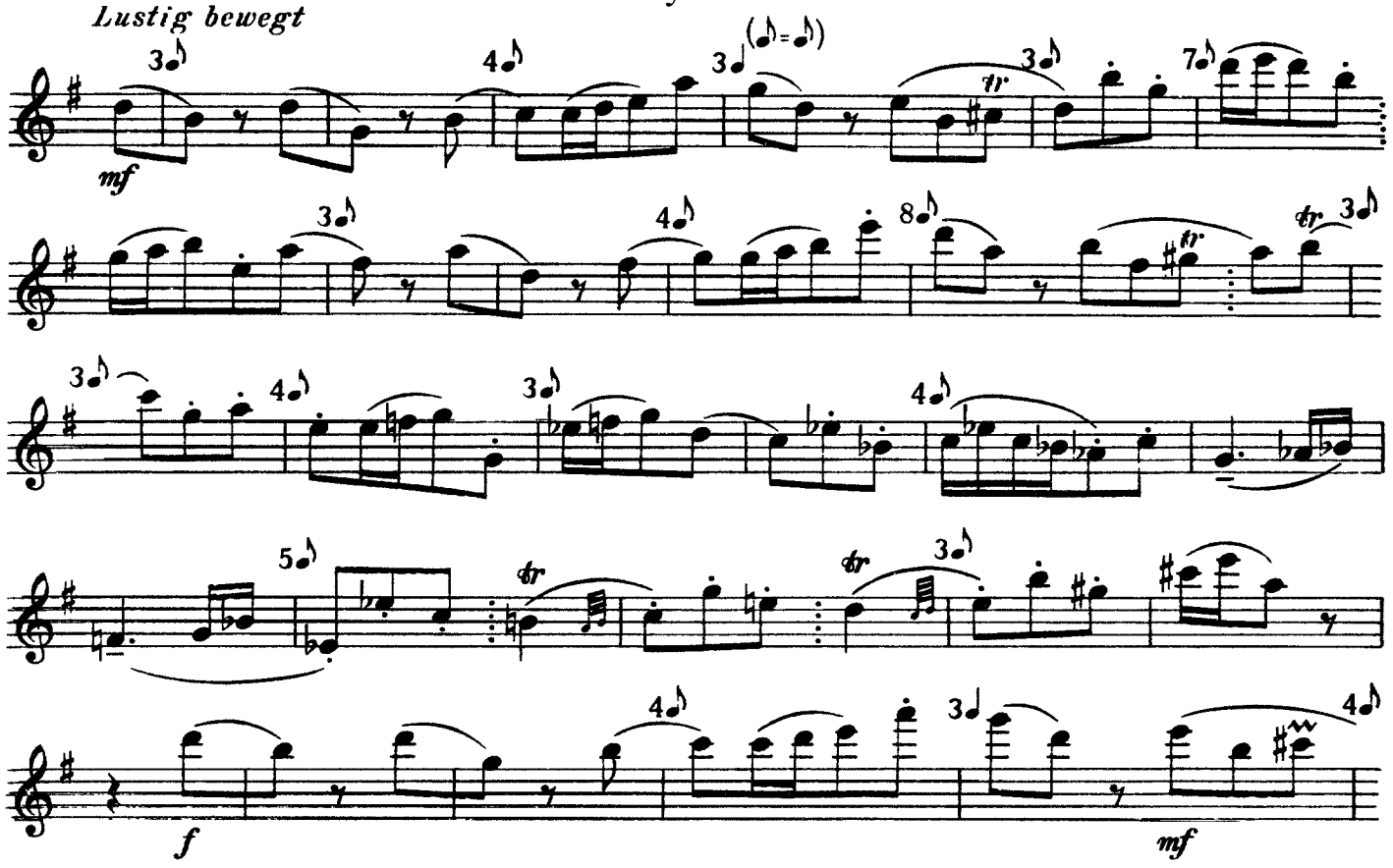
53

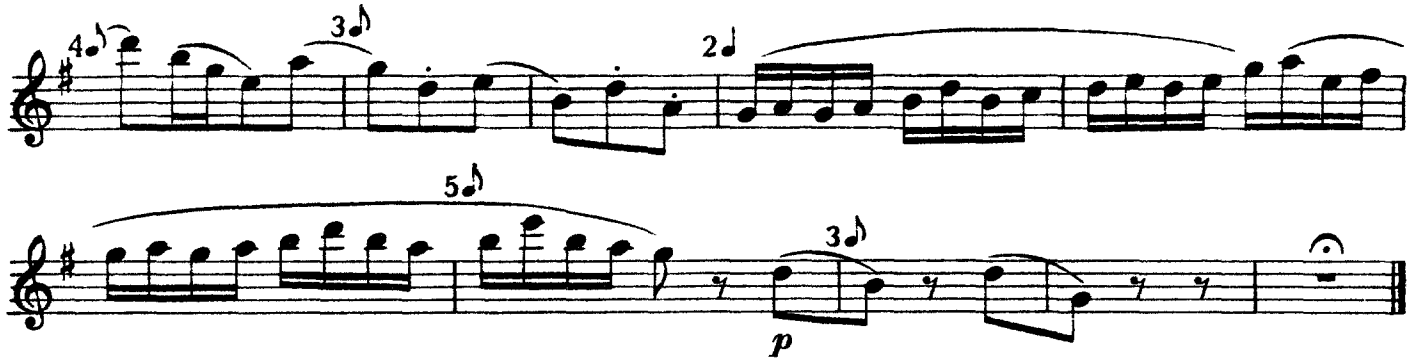
Siegfried Thiele



54

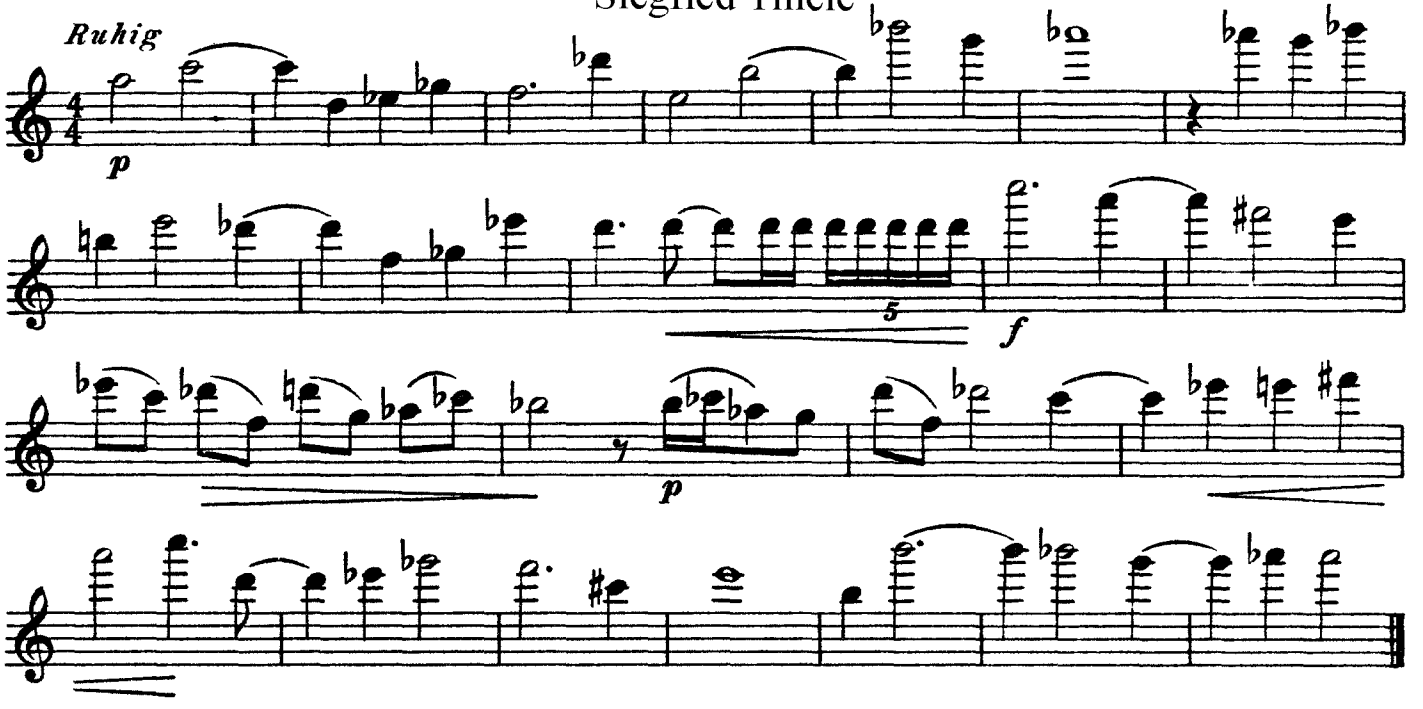
J. Weyrauch





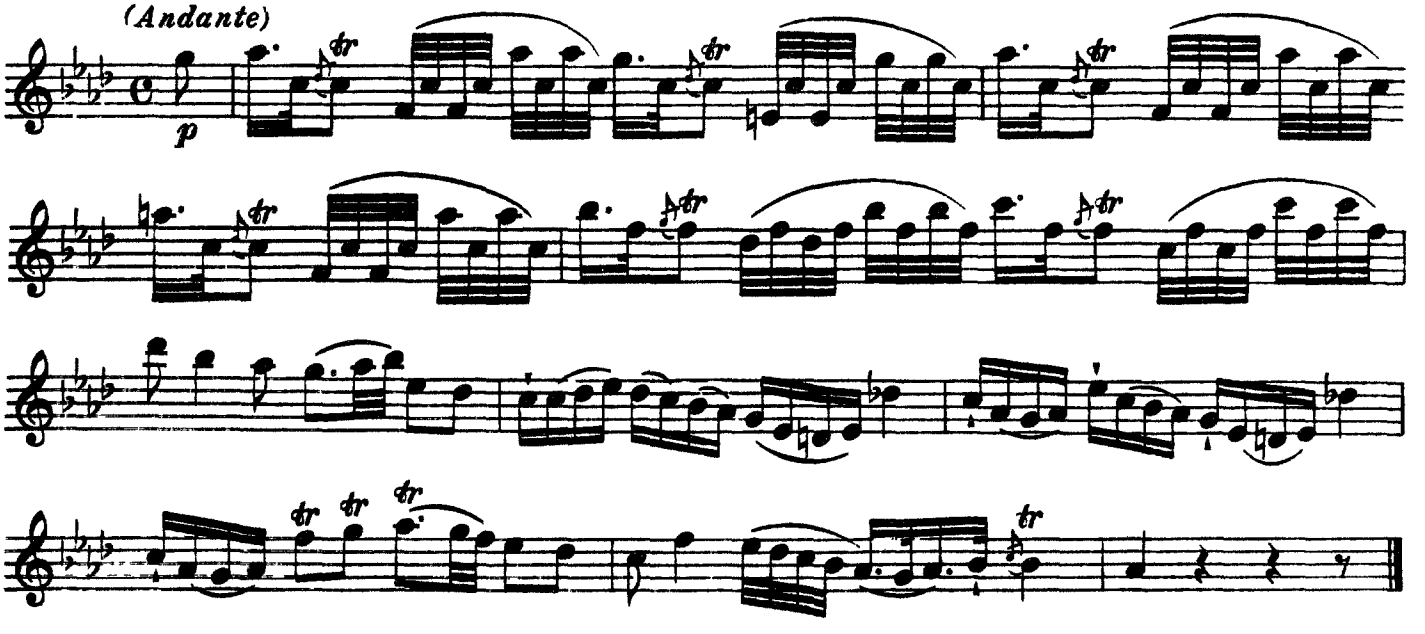
55

Siegfied Thiele

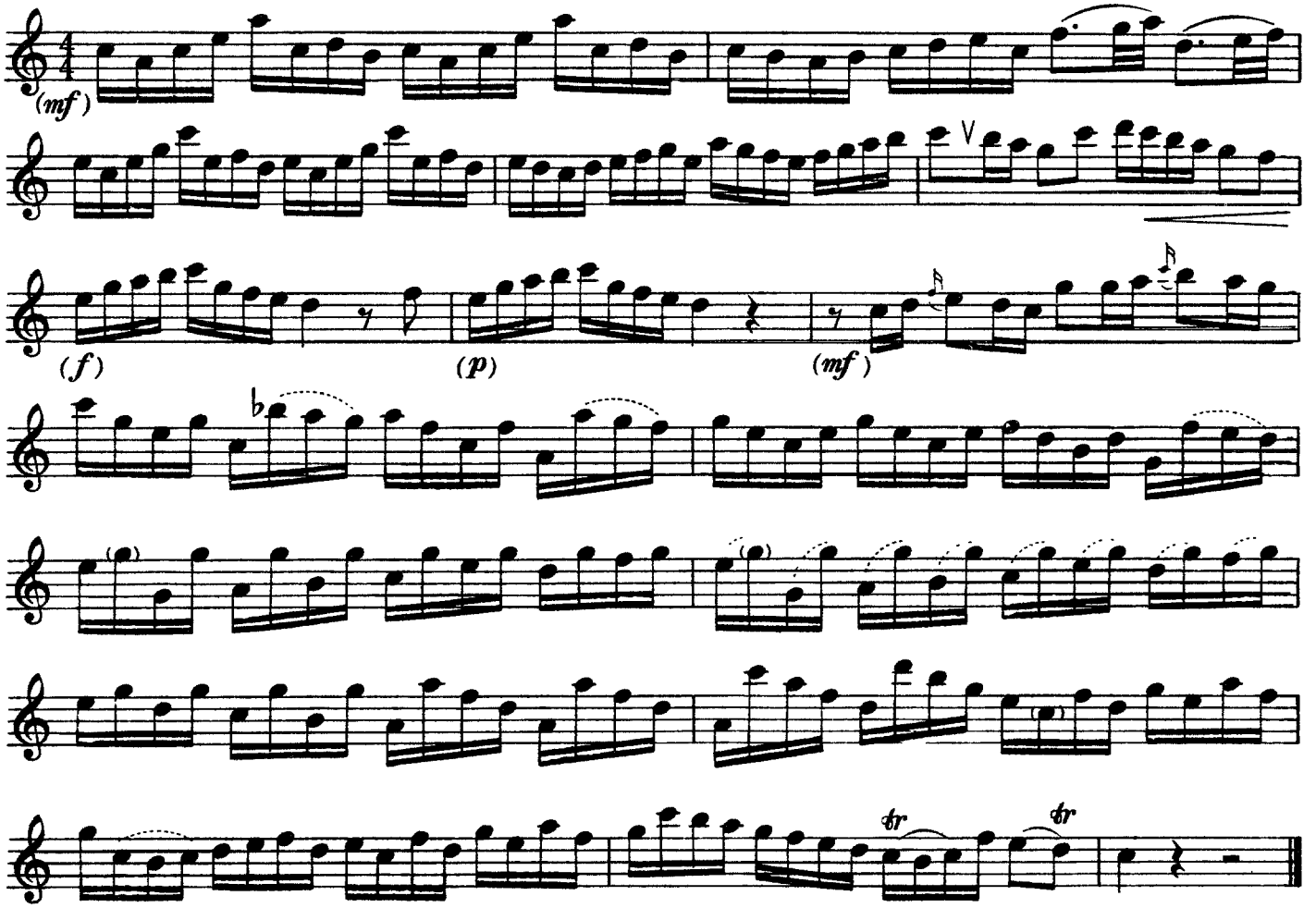


56

Friedrich II/Quantz

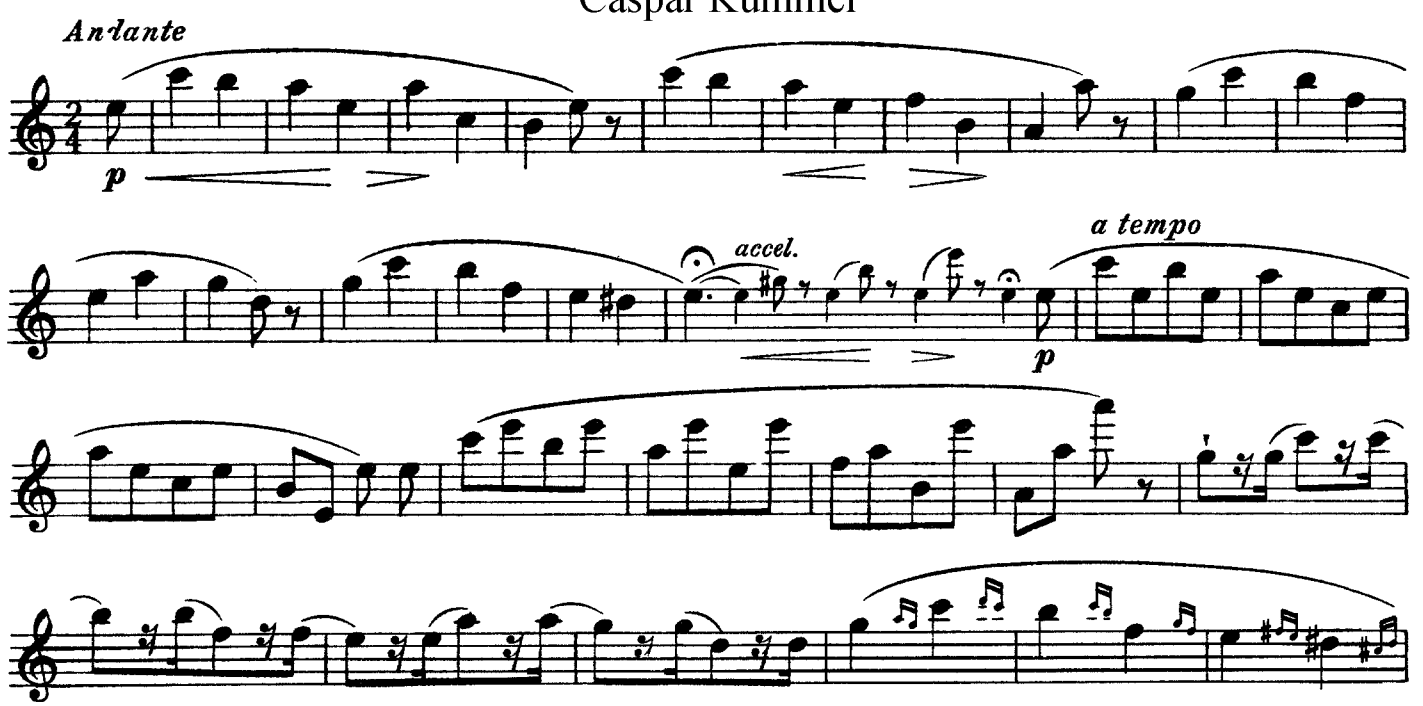


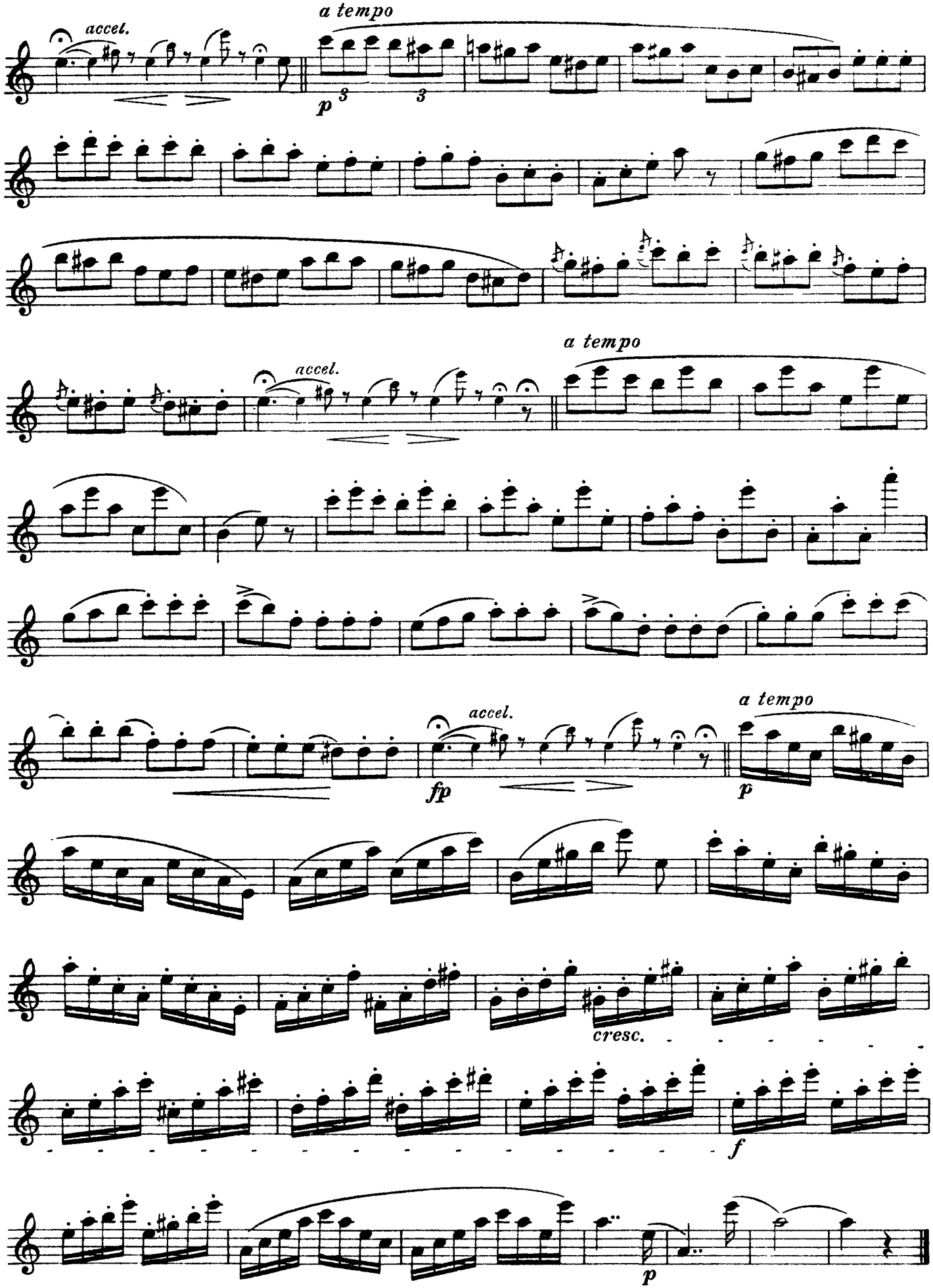
57
Friedrich II/Quantz



siehe Bemerkungen zu Nr. 35

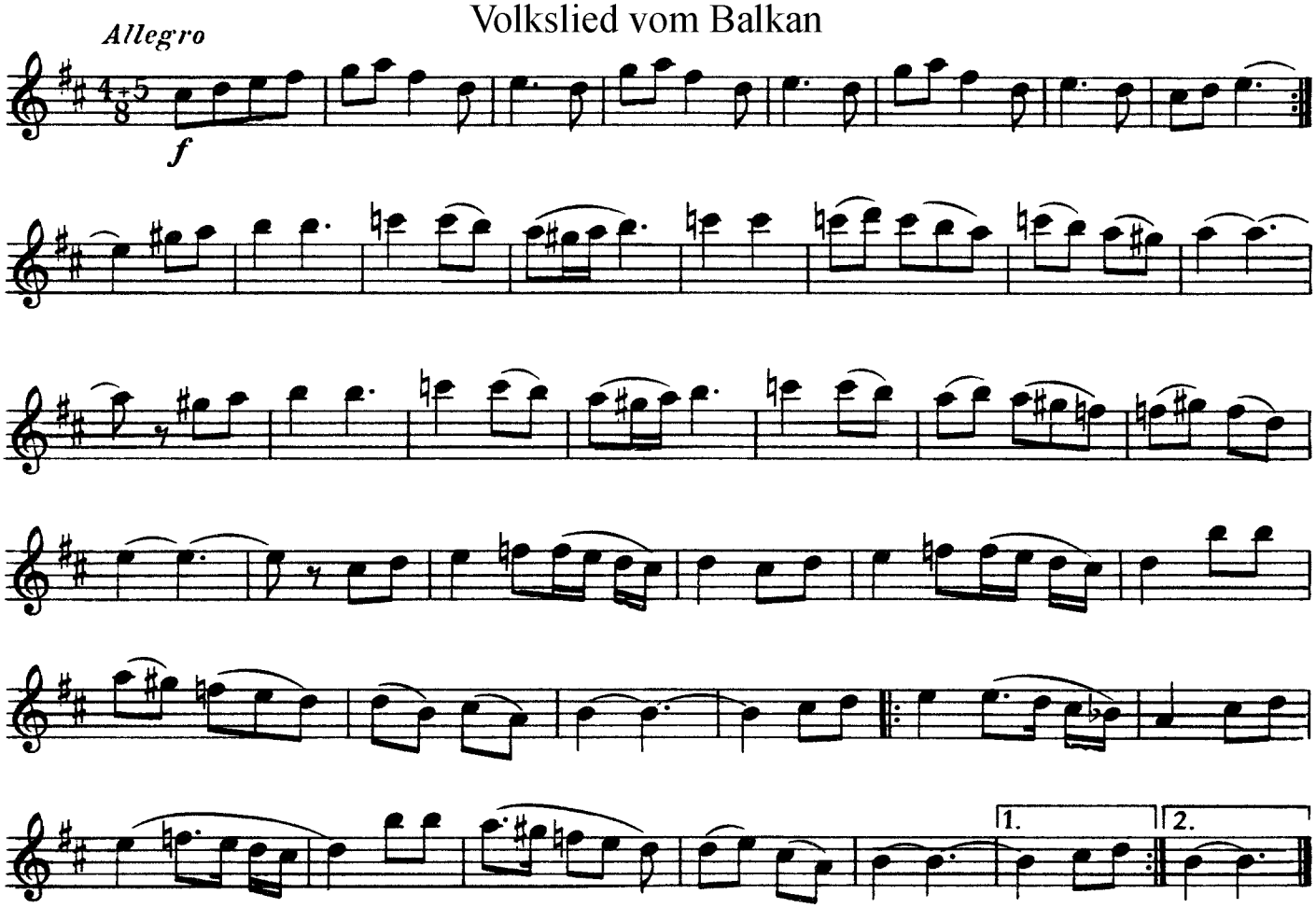
58
Caspar Kummer




accel.
a tempo
p
3
3
a tempo
accel.
a tempo
fp
accel.
p
cresc.
f
p

59

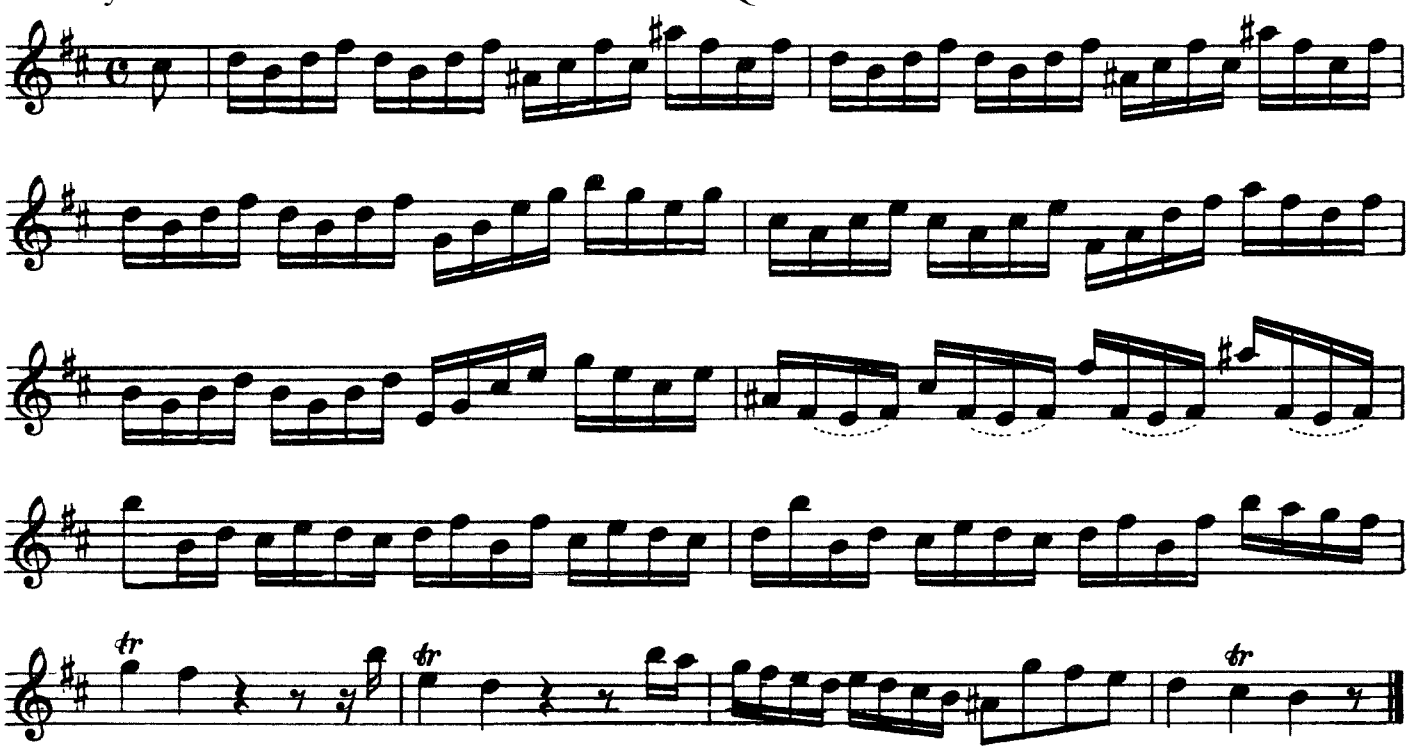
Volkslied vom Balkan



60

Study

Friedrich II/Quantz



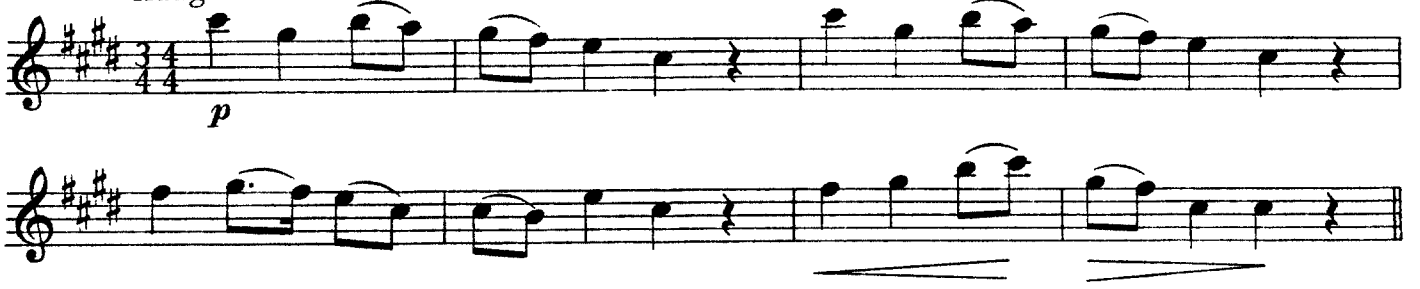
61

Zoltán Jeney

Variationen über ein ungarisches Volkslied

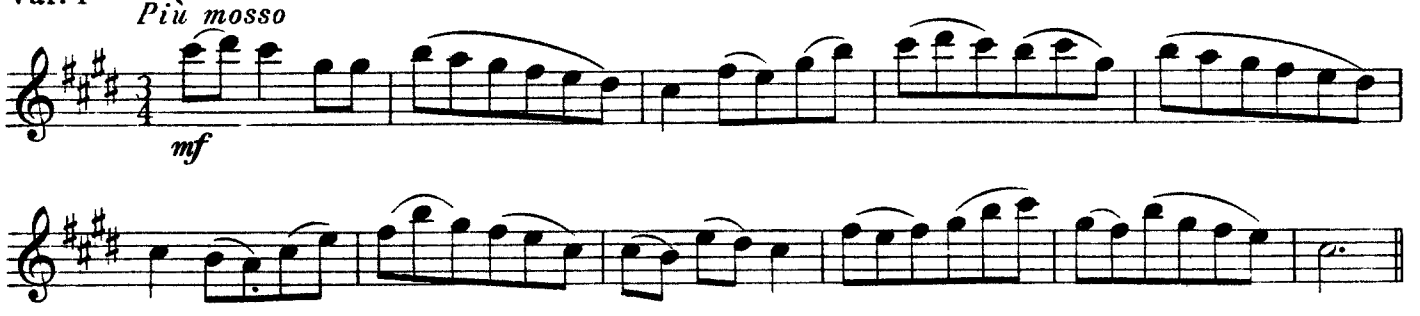
Thema

Adagio



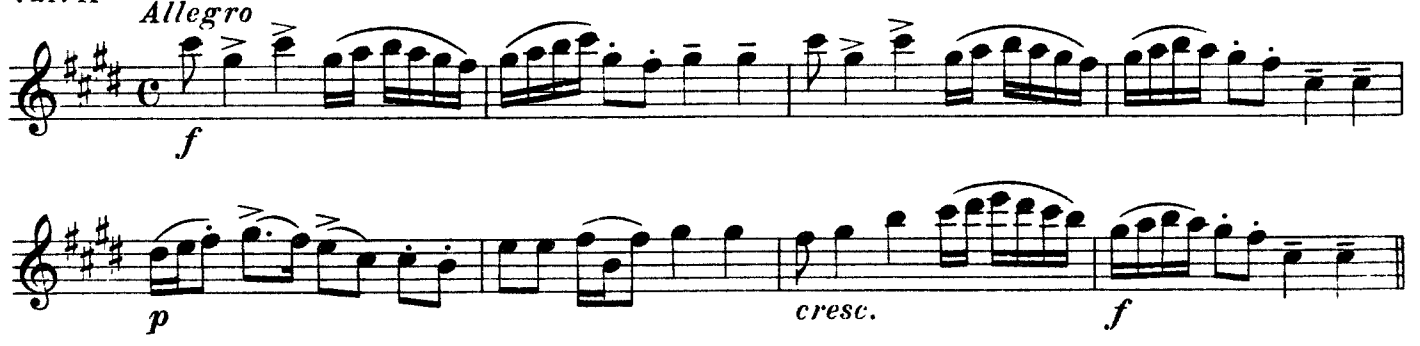
Var. I

Più mosso



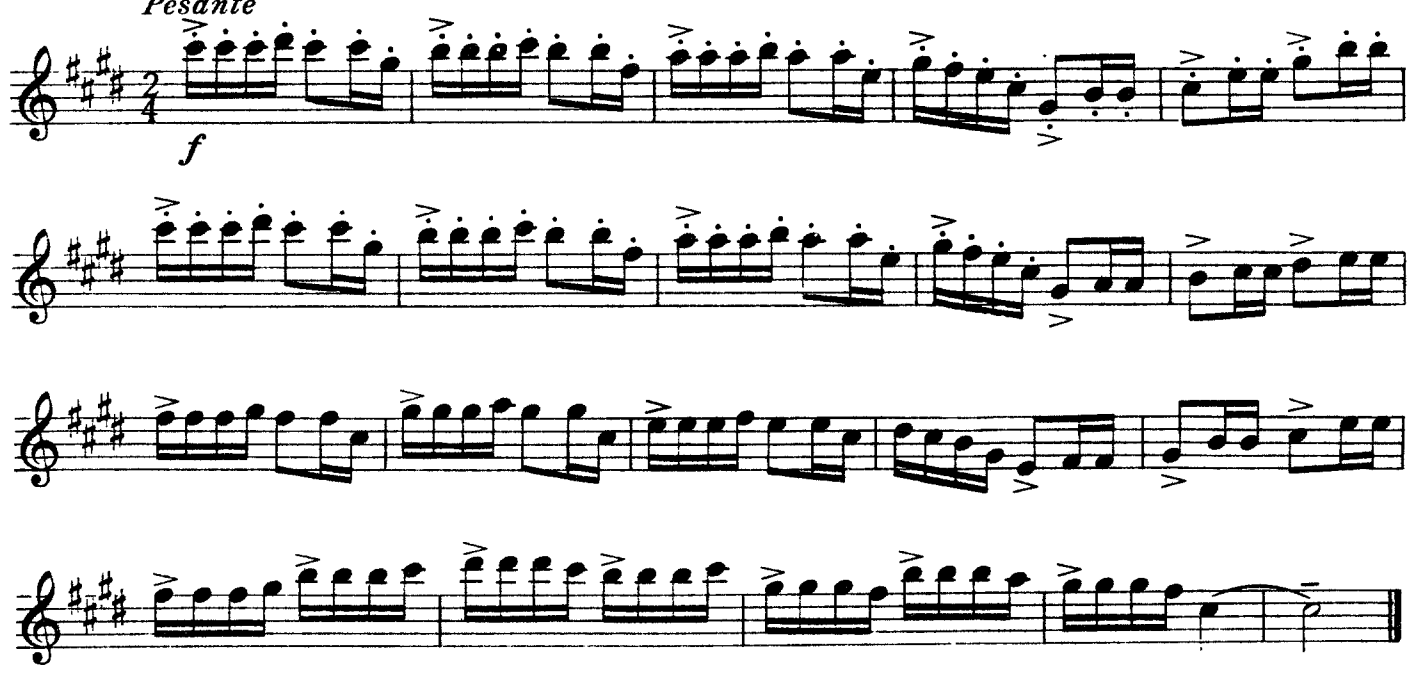
Var. II

Allegro



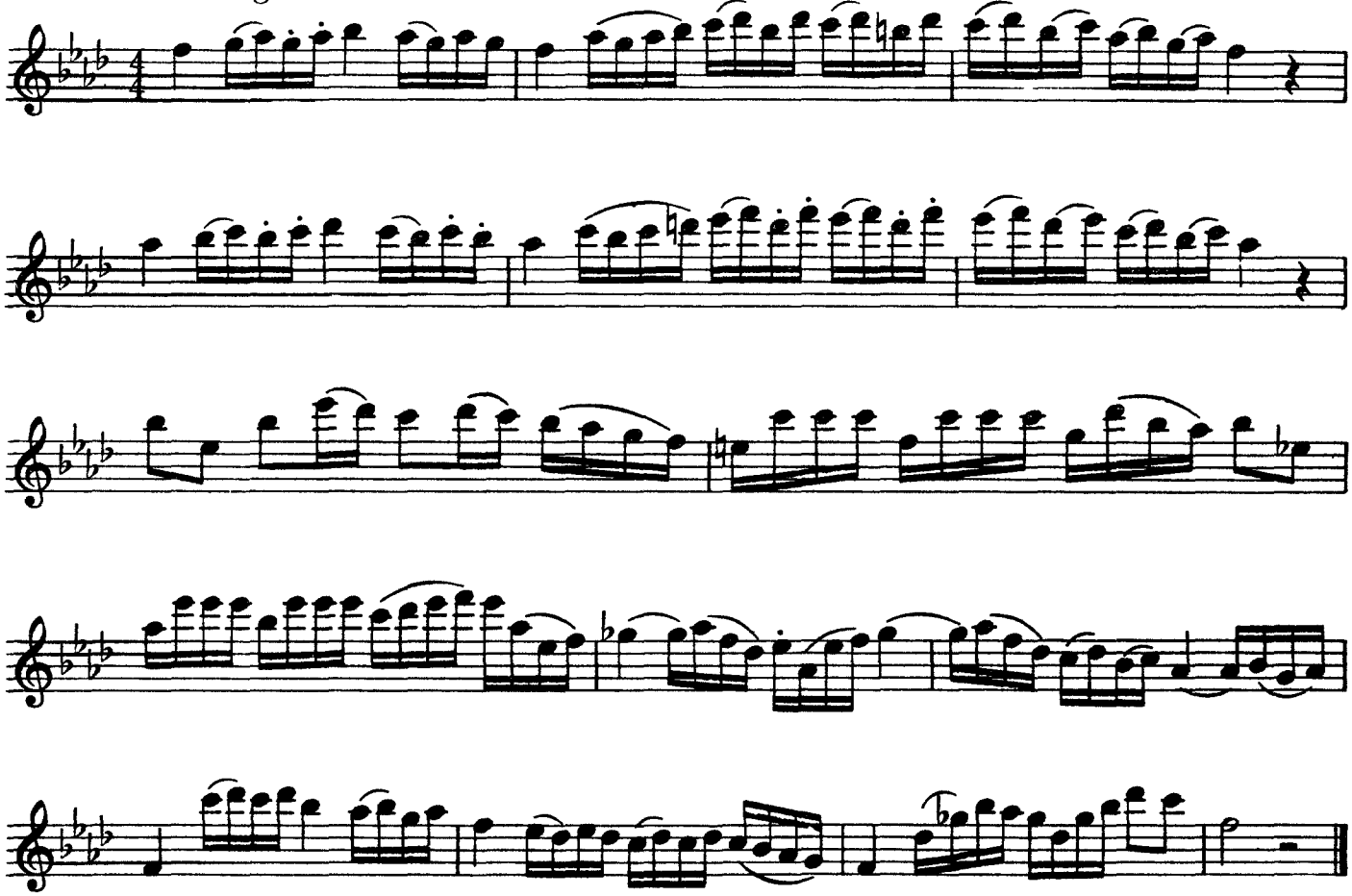
Var. III

Pesante



62
Ruth Wagner

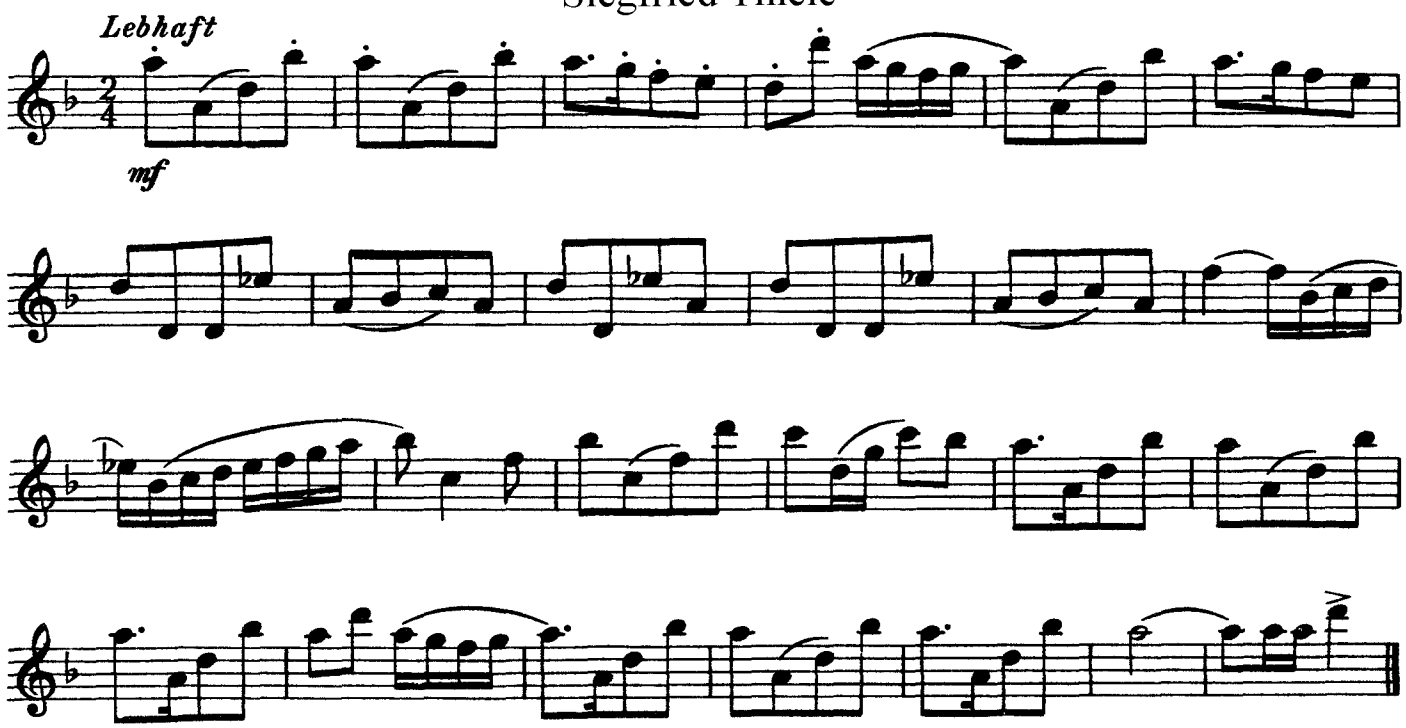
Poco allegro



63
Siegfried Thiele

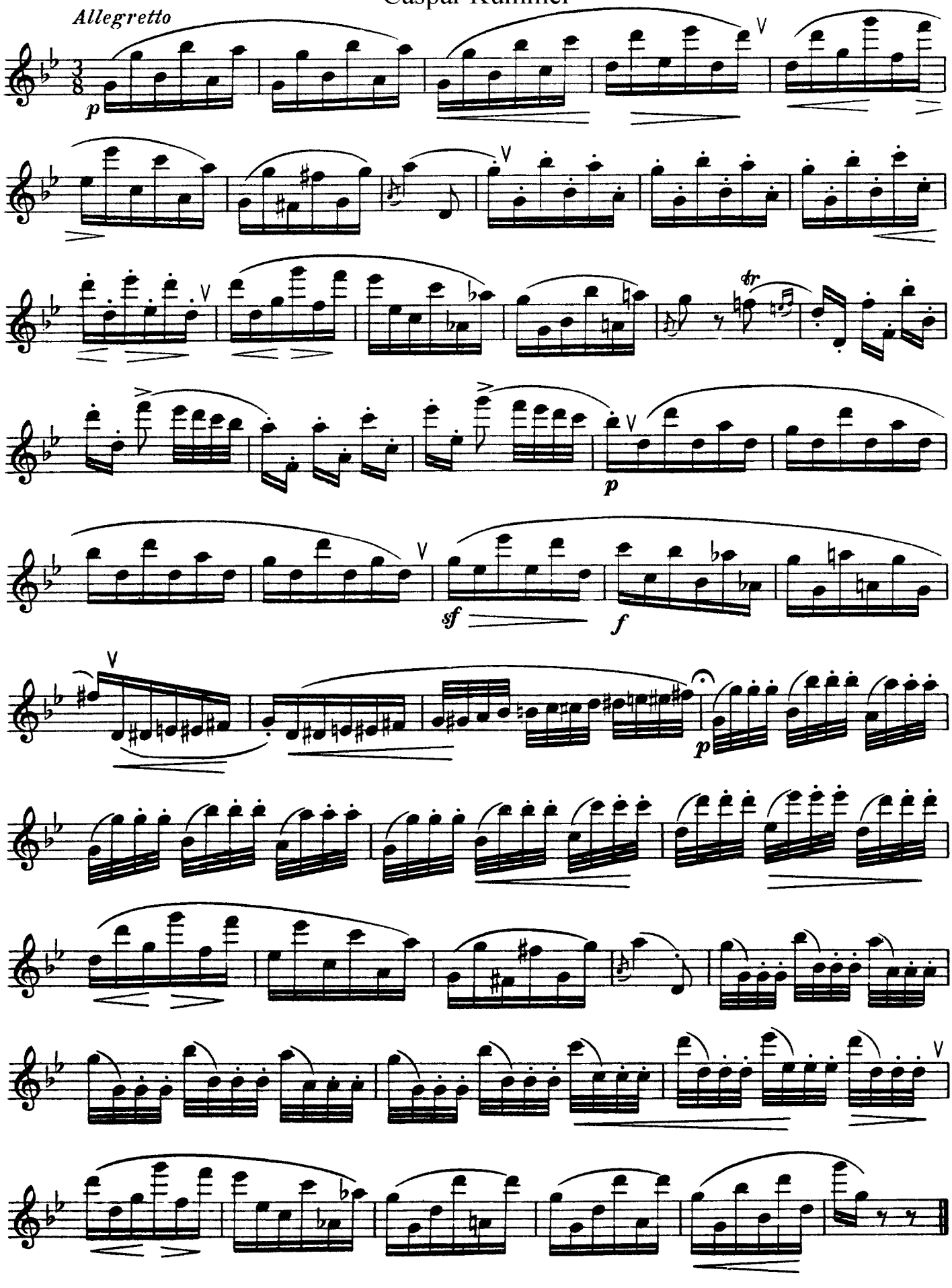
Lebhaft

mf

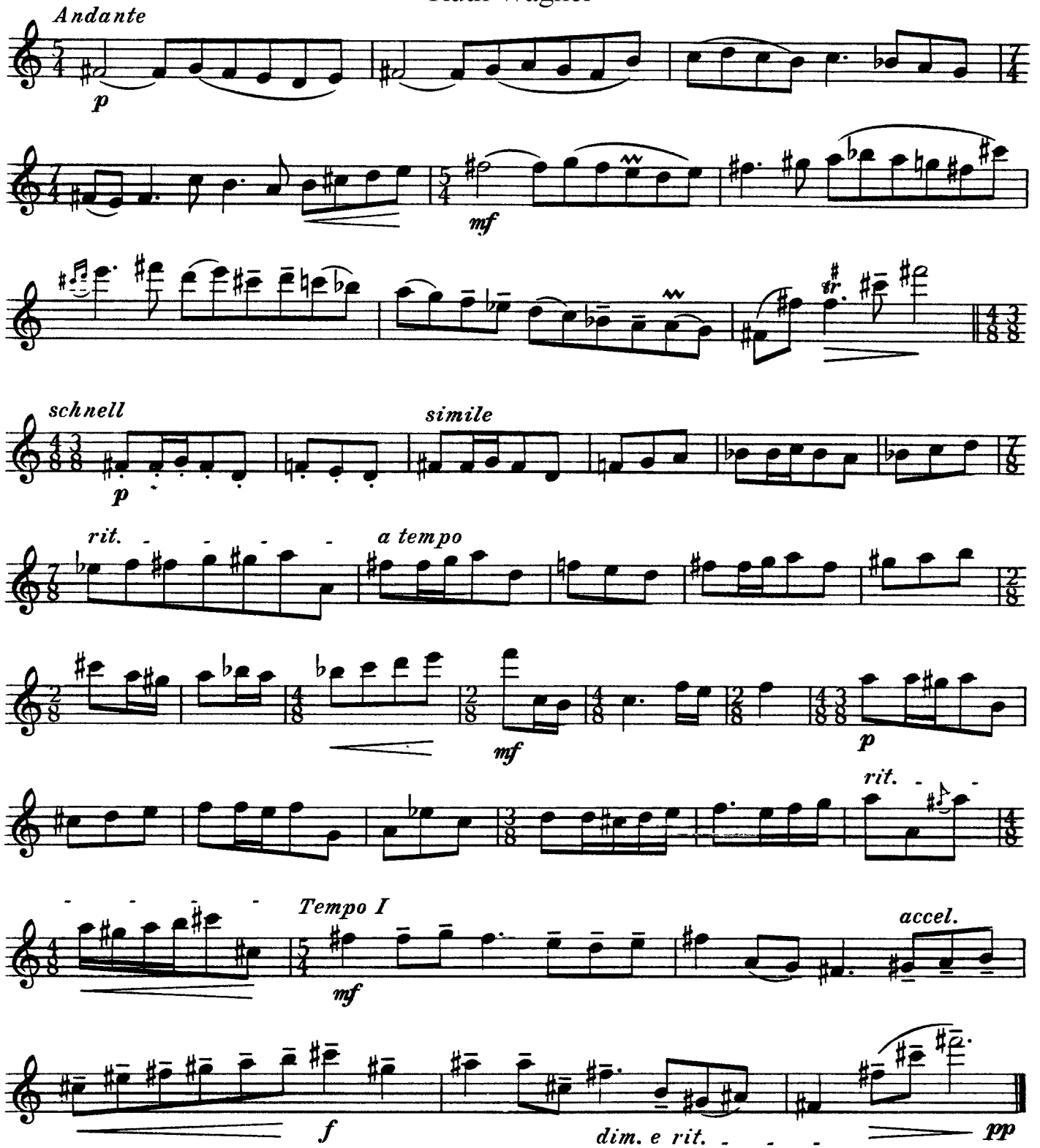


64

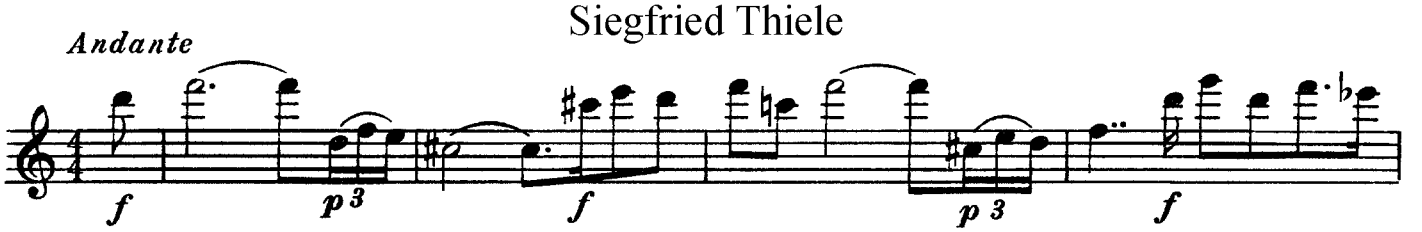
Caspar Kummer

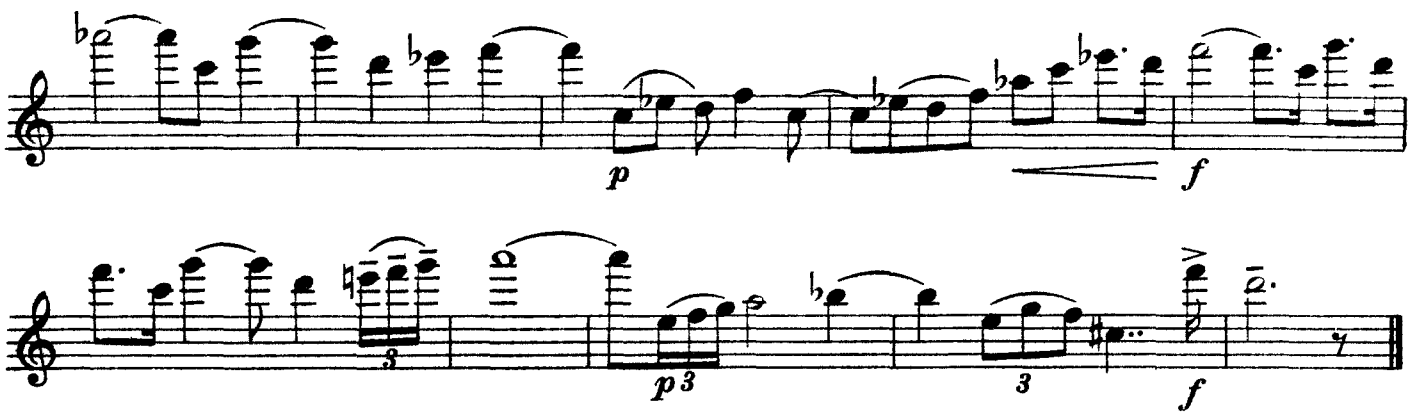


65
Ruth Wagner

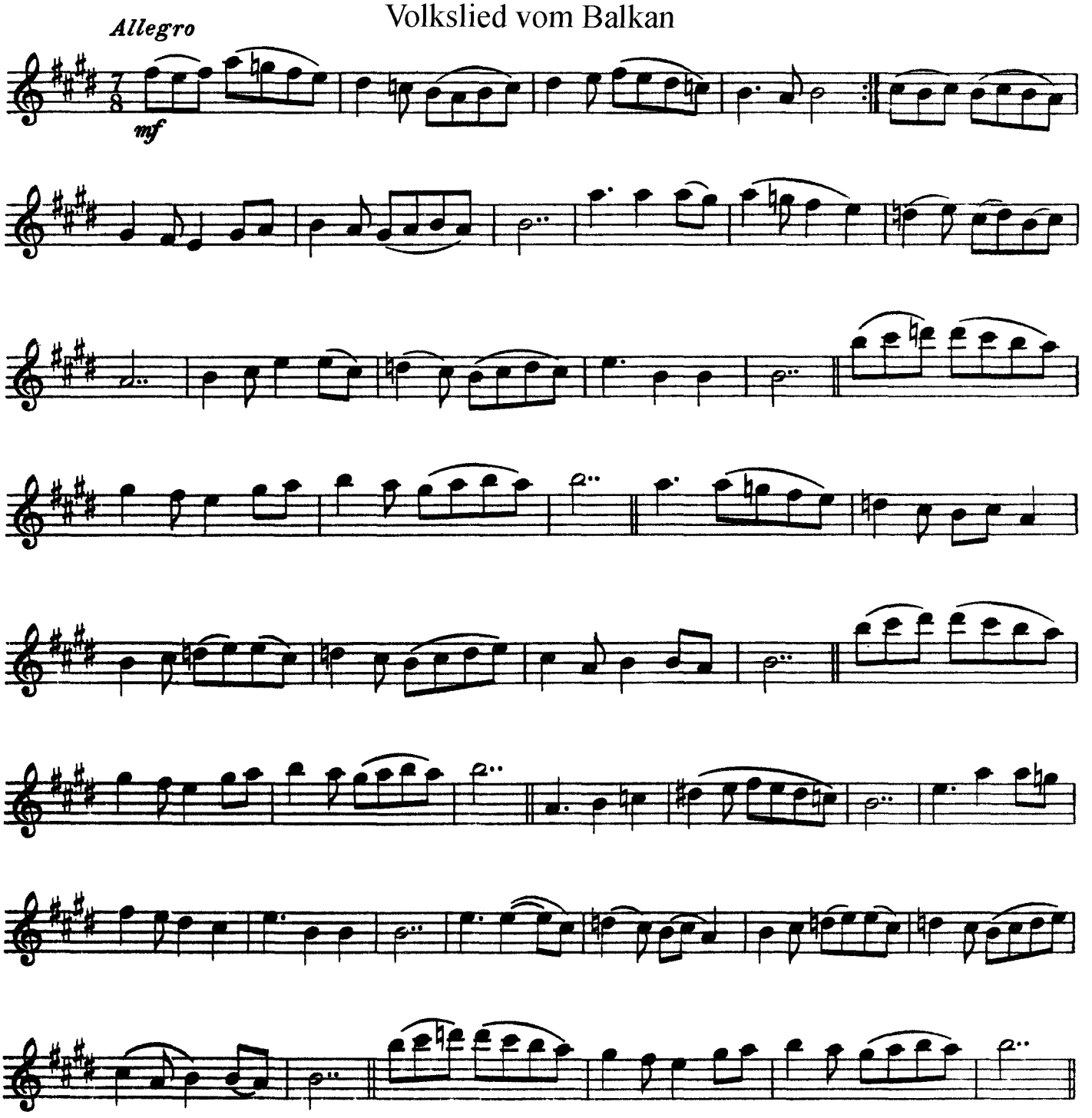


66
Siegfried Thiele





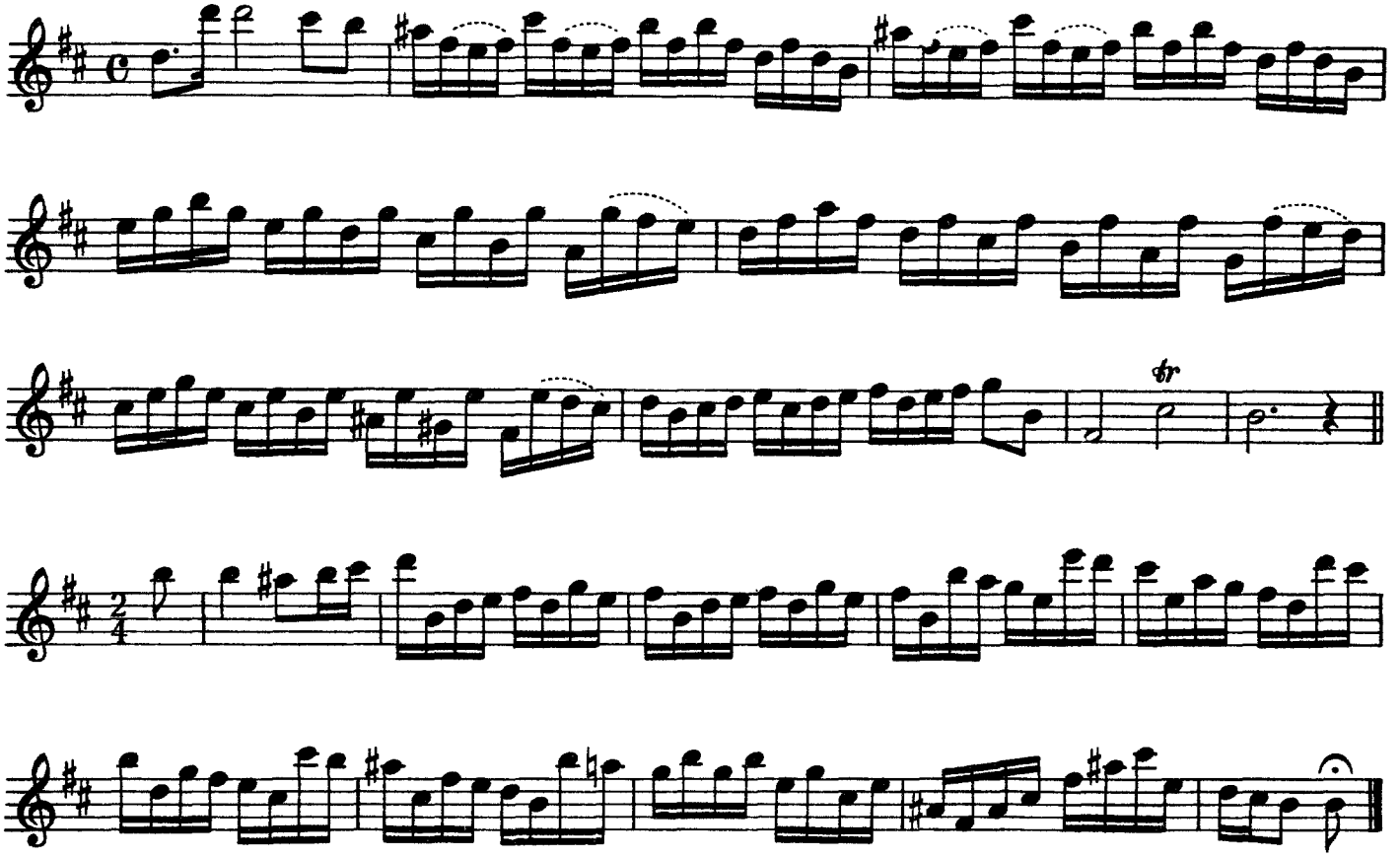
67
Volkslied vom Balkan



68

Friedrich II/Quantz

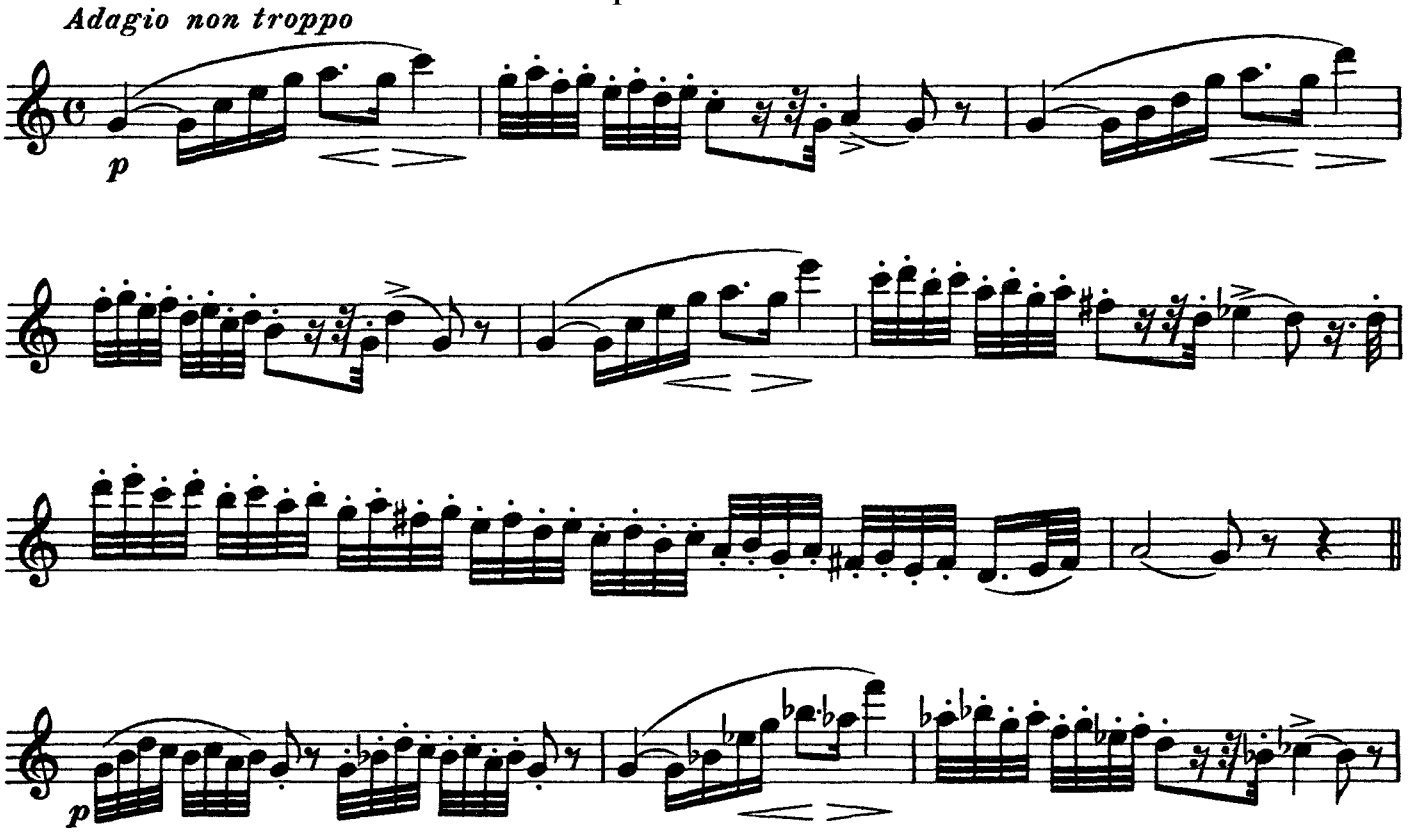
(Allegro)

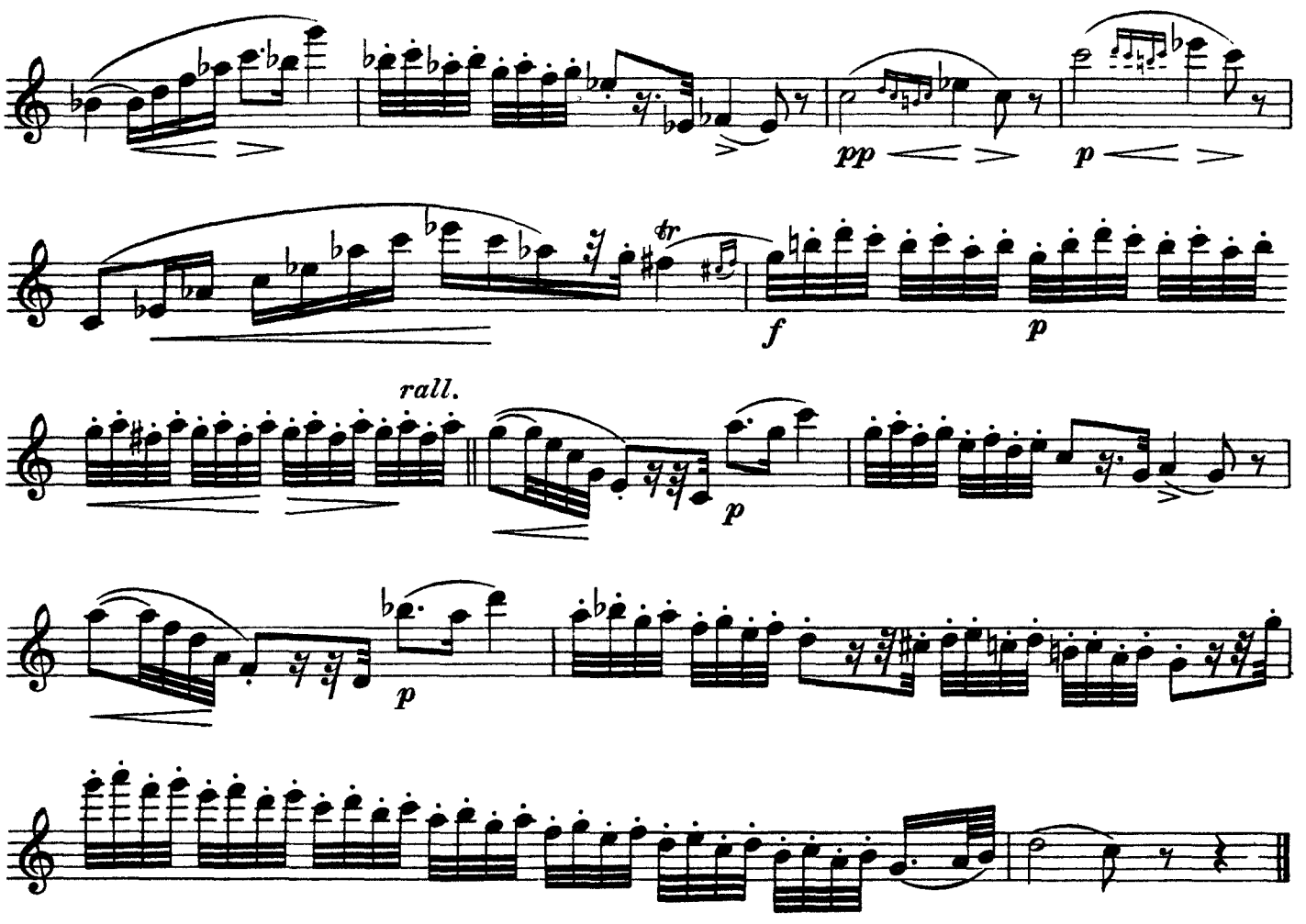


69

Caspar Kummer

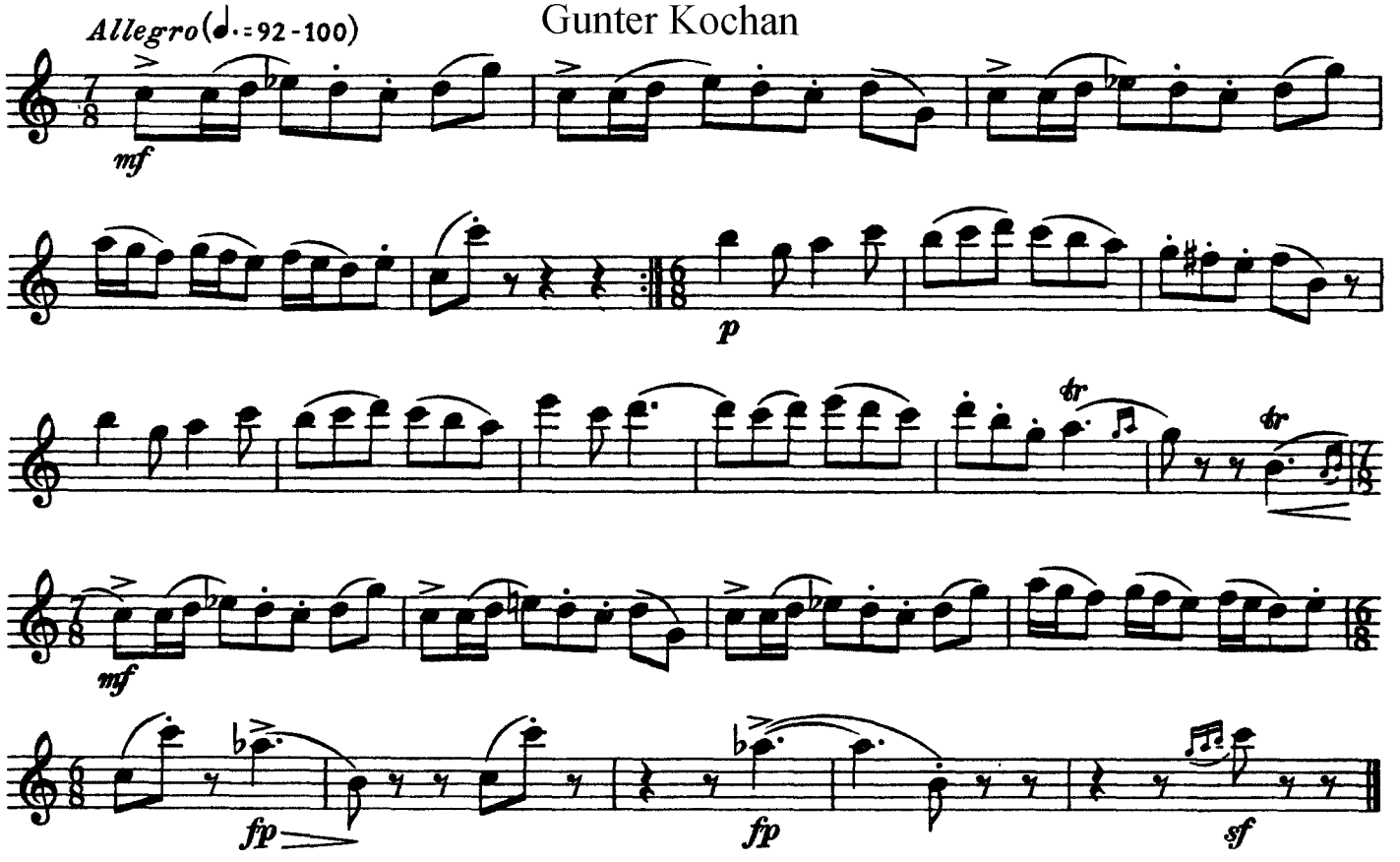
Adagio non troppo





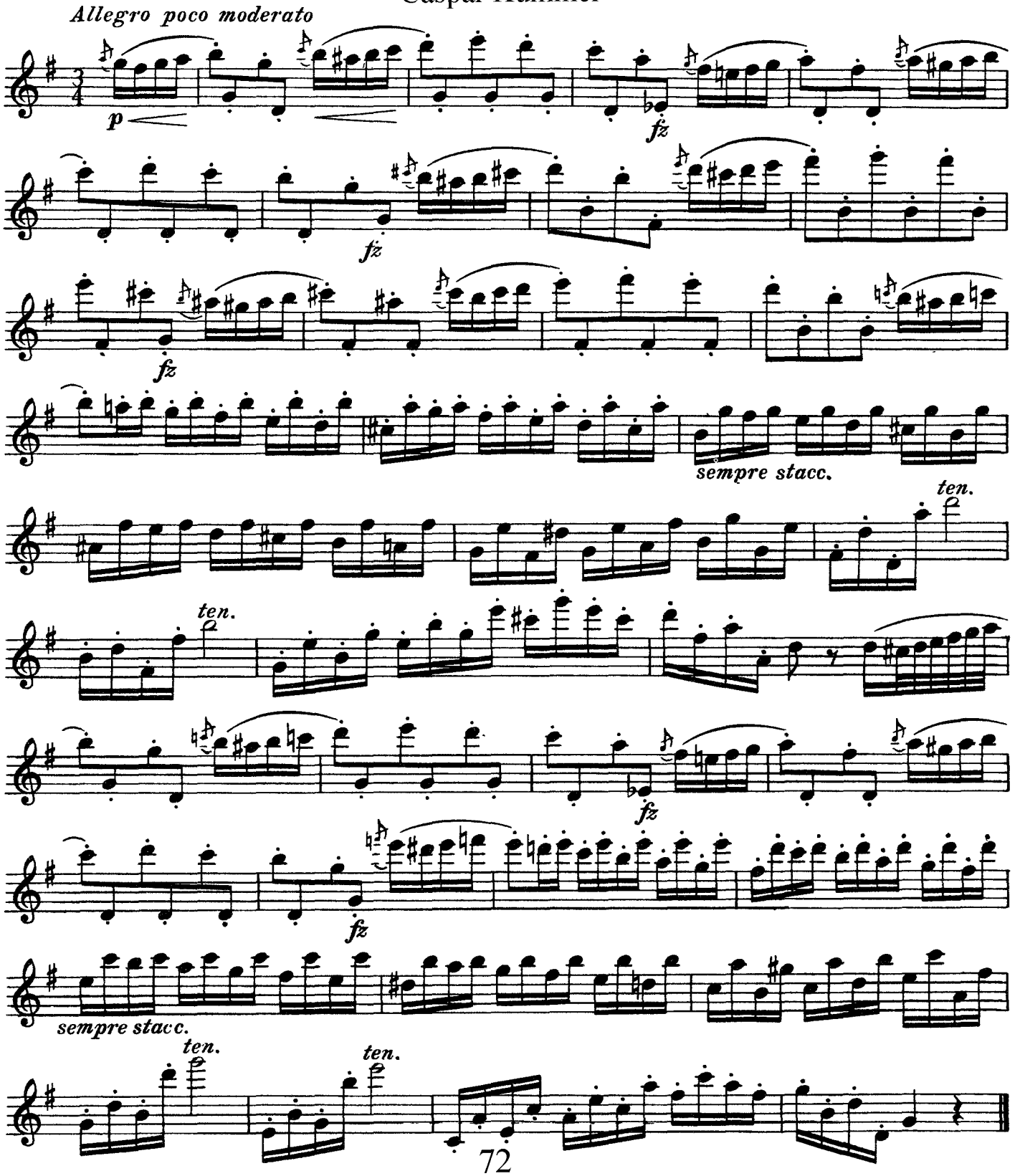
70

Gunter Kochan



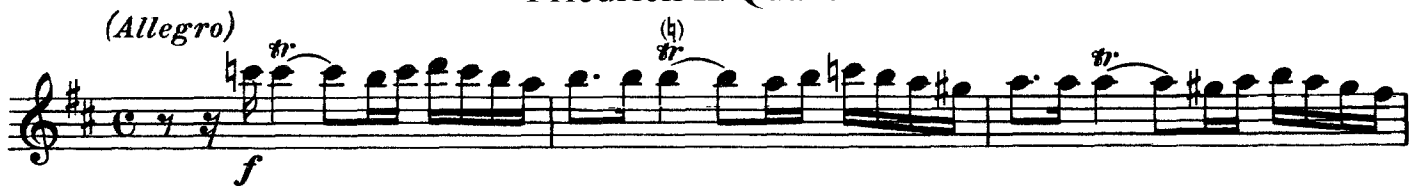
71

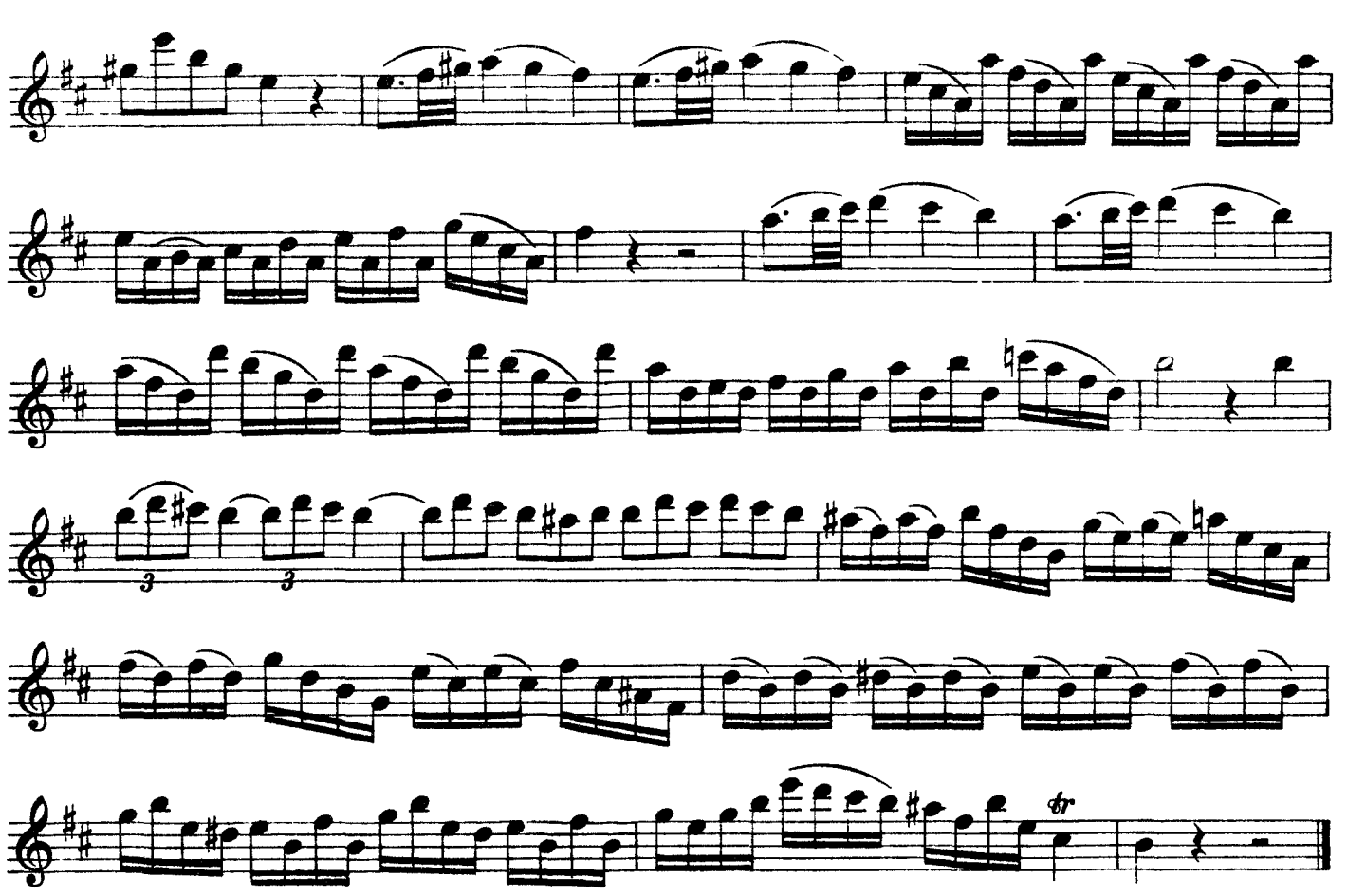
Caspar Kummer



72

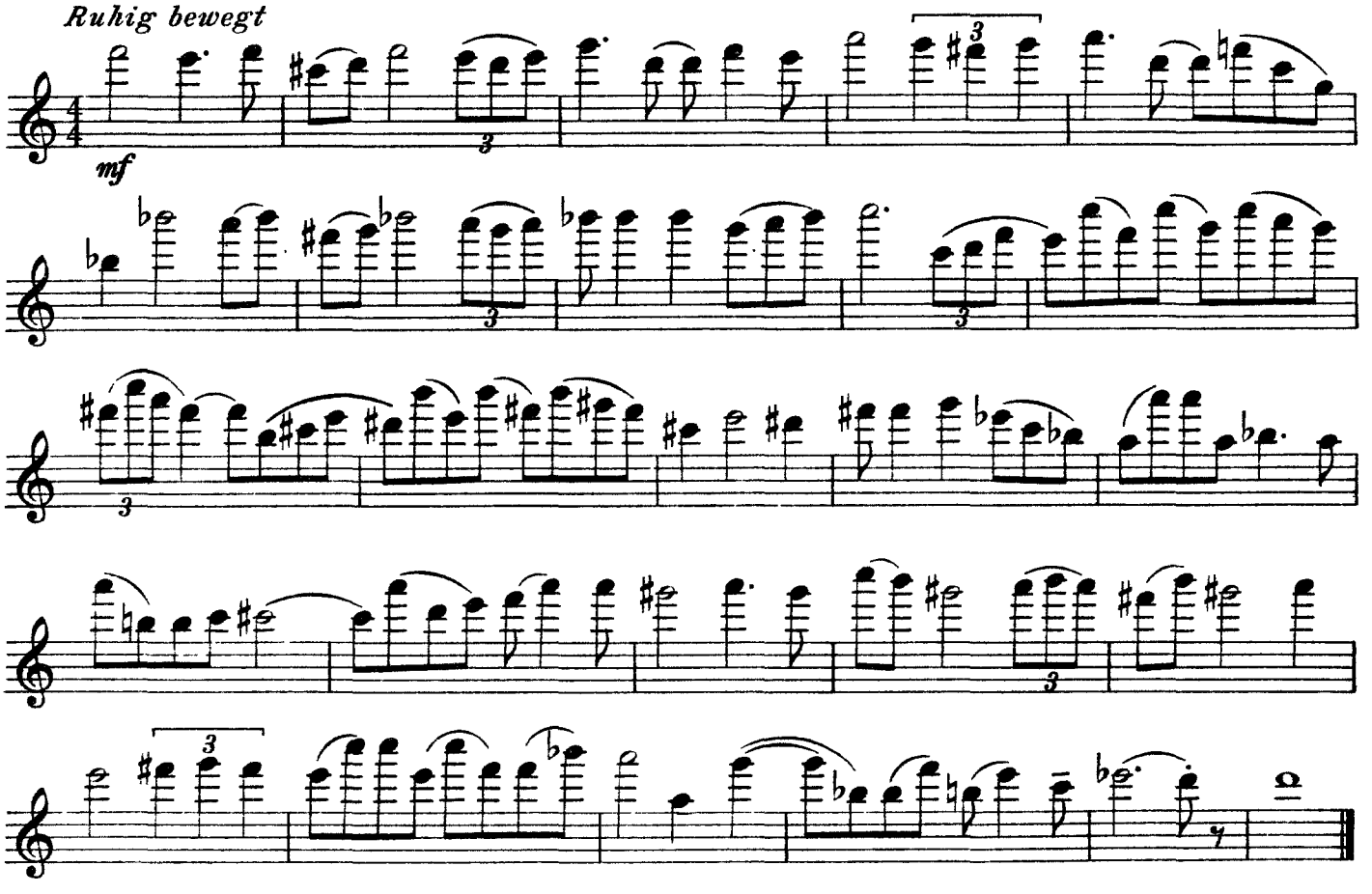
Friedrich II/Quantz





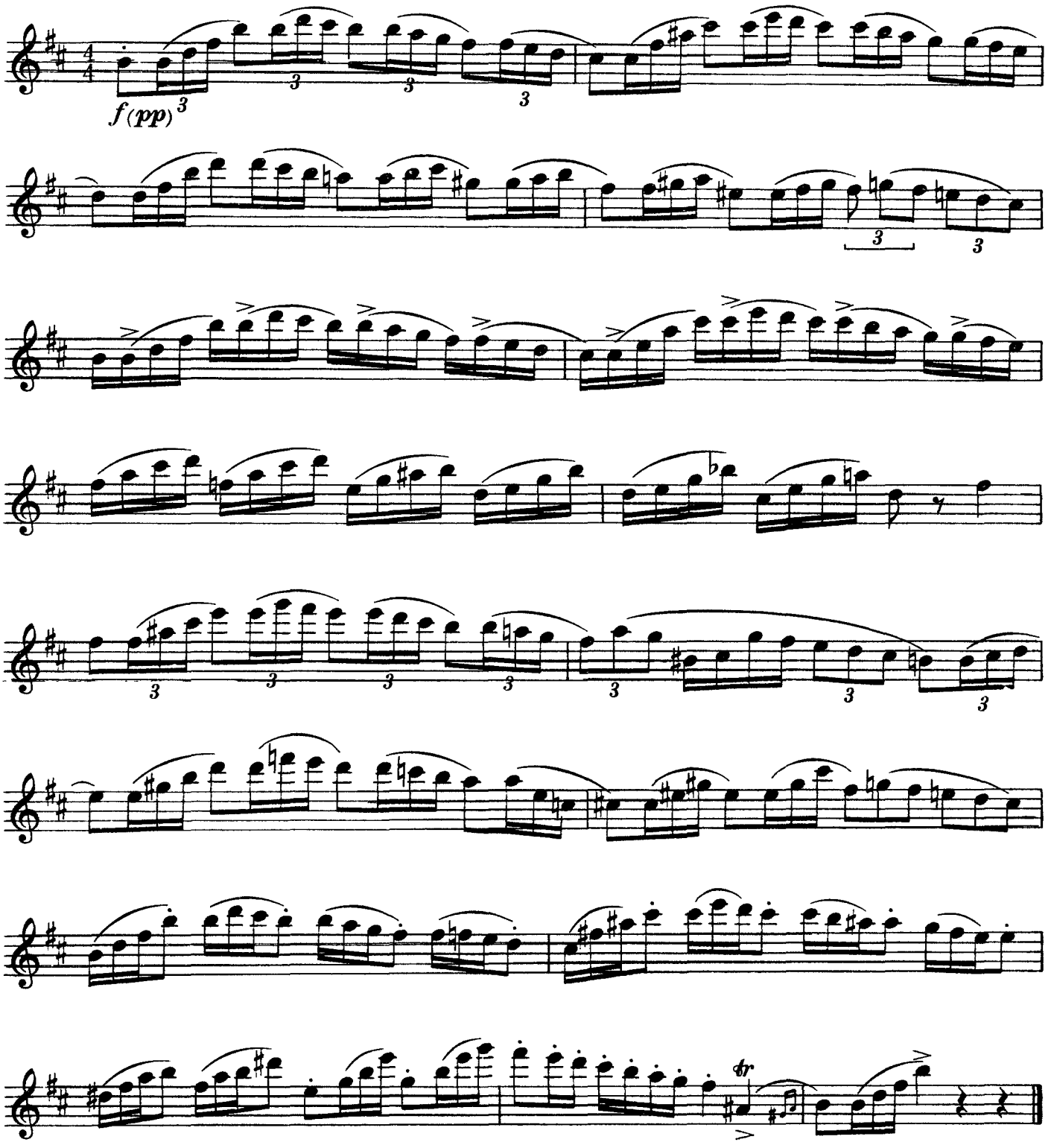
73

Siegfried Thiele



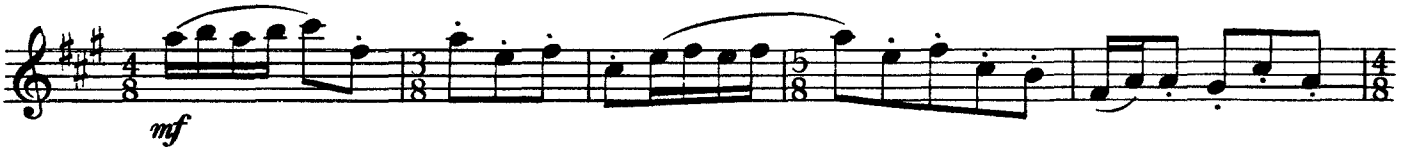
74
Giulio Briccialdi

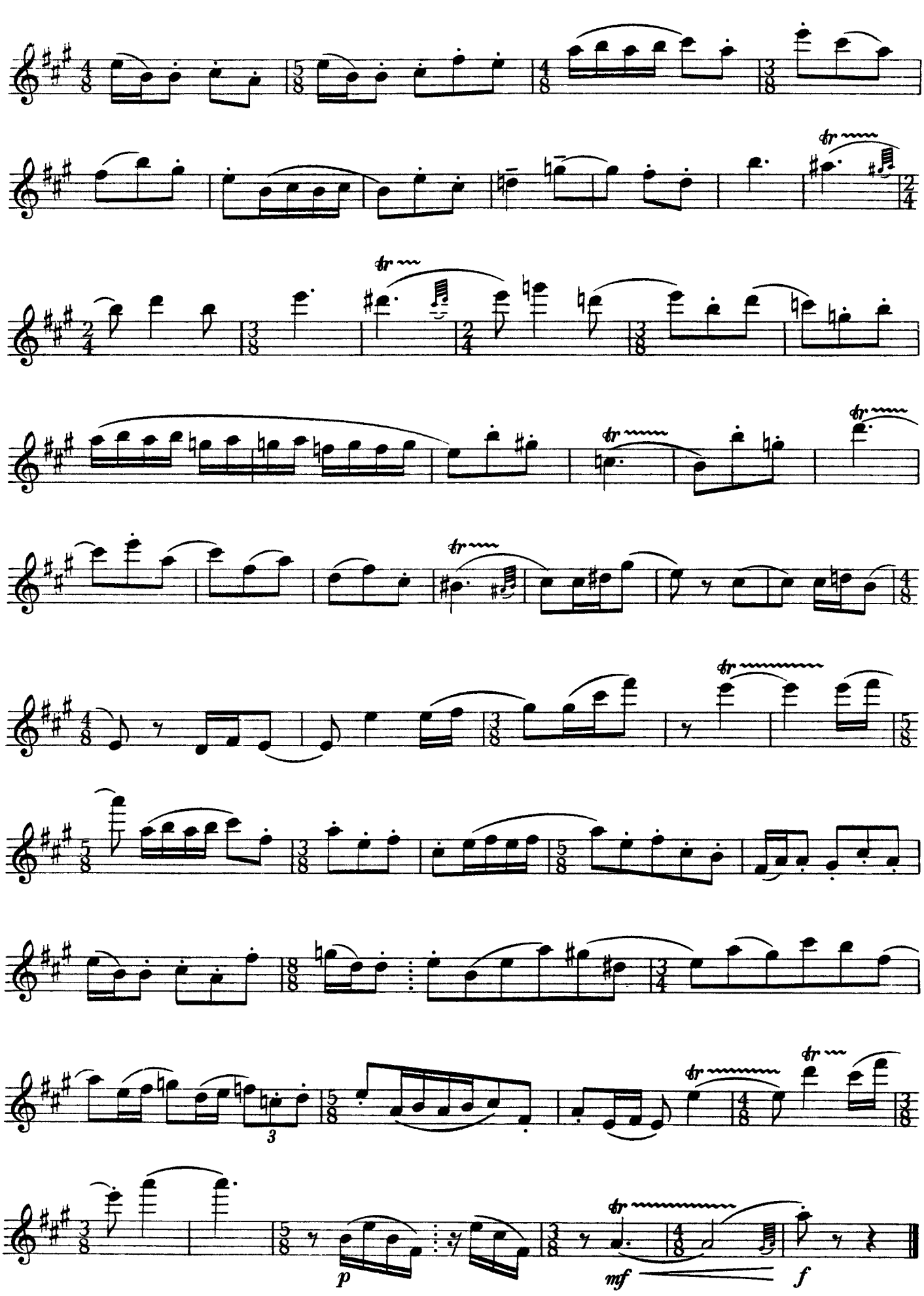
Andante mosso



75
Johannes Weyrauch

Bewegte Achtel (scherzando)

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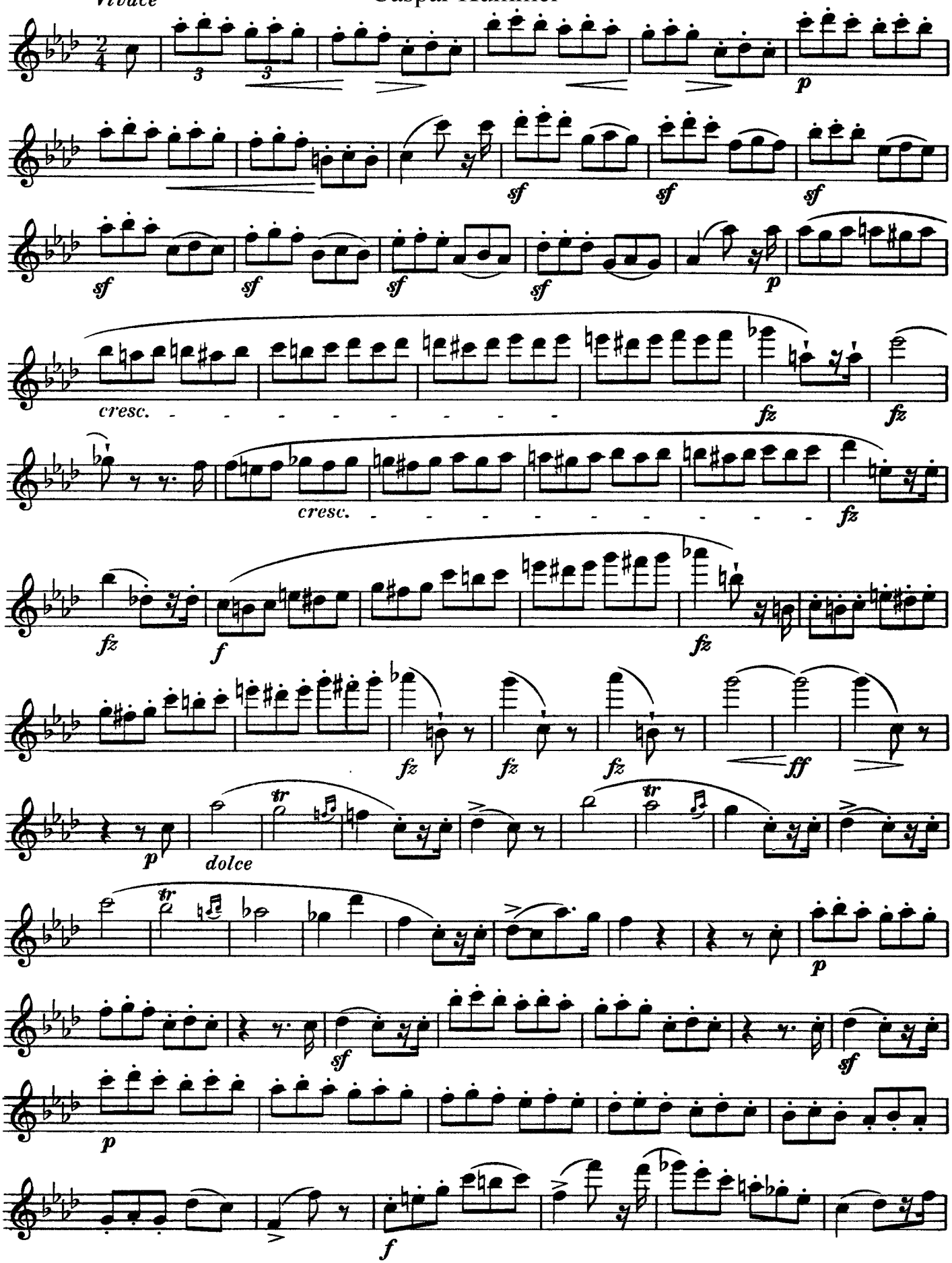
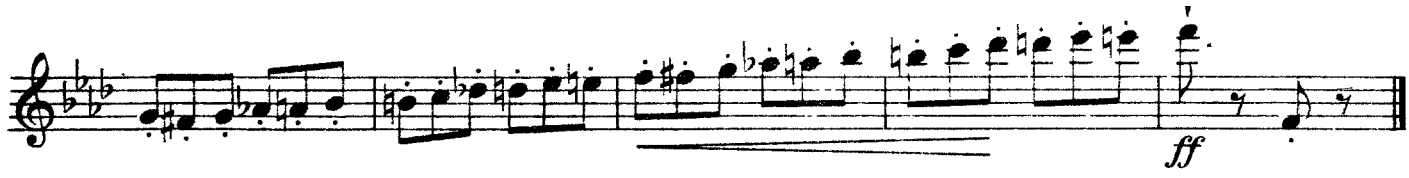
p
mf
f

Caspar Kummer

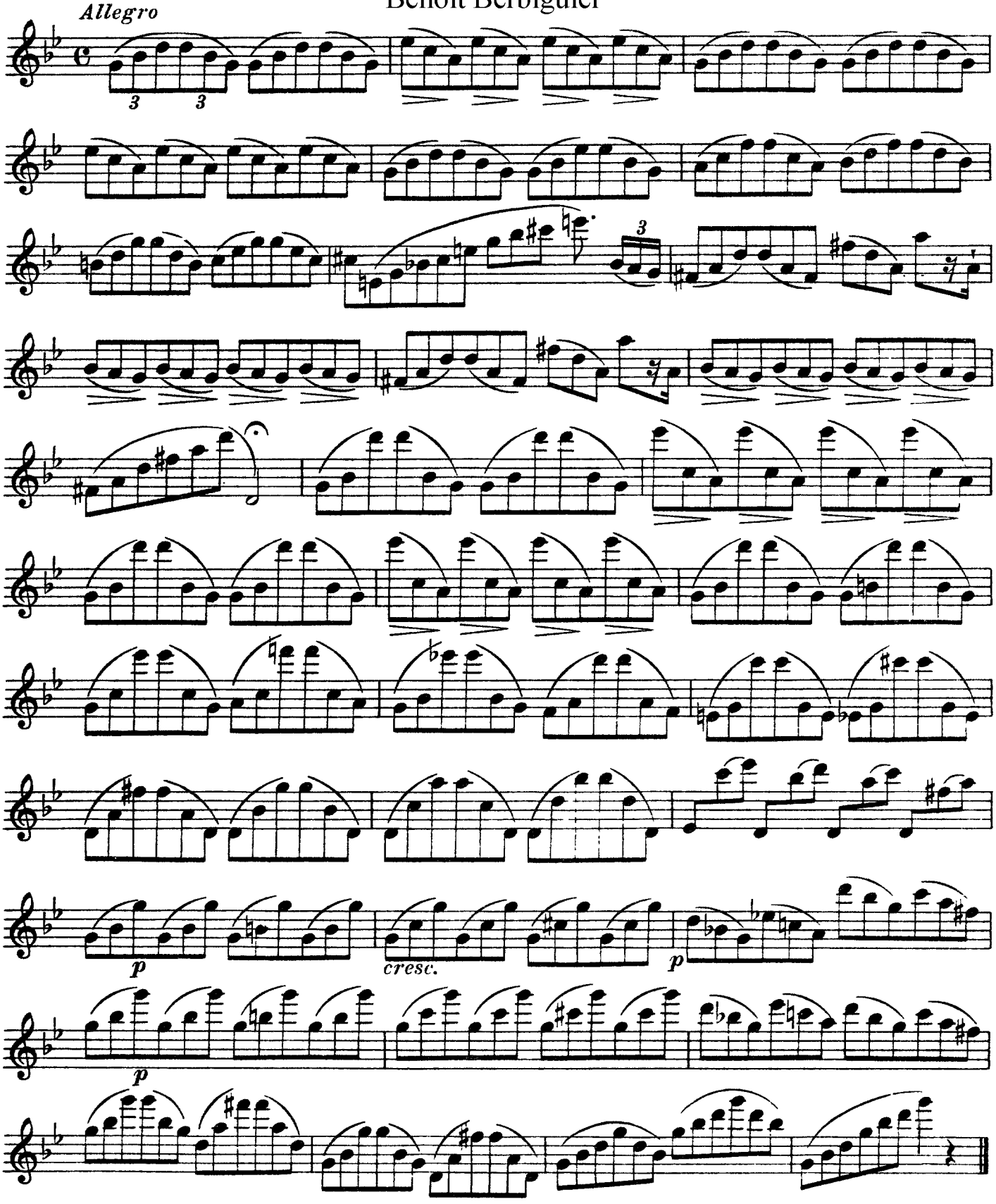
Vivace



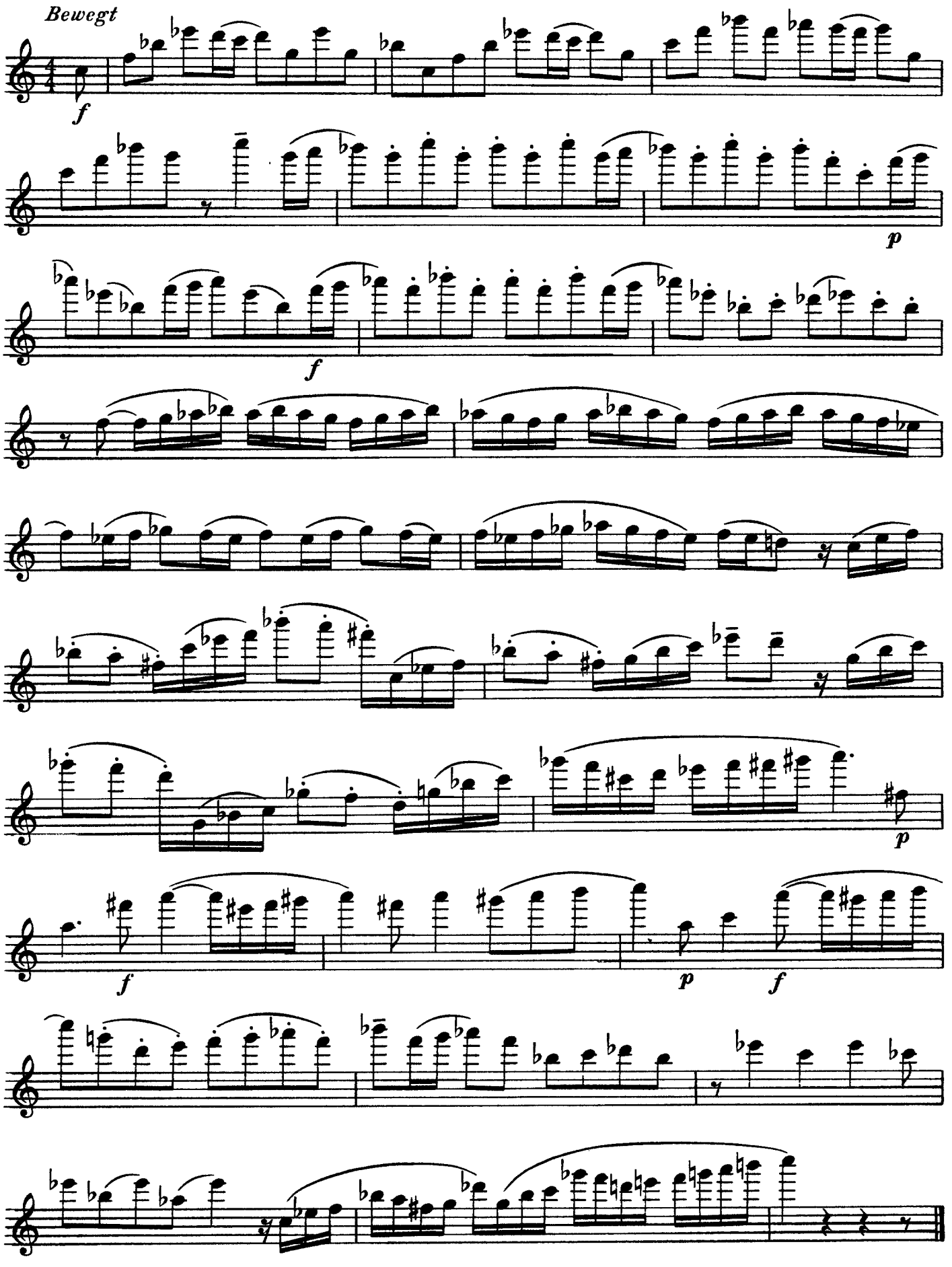


77

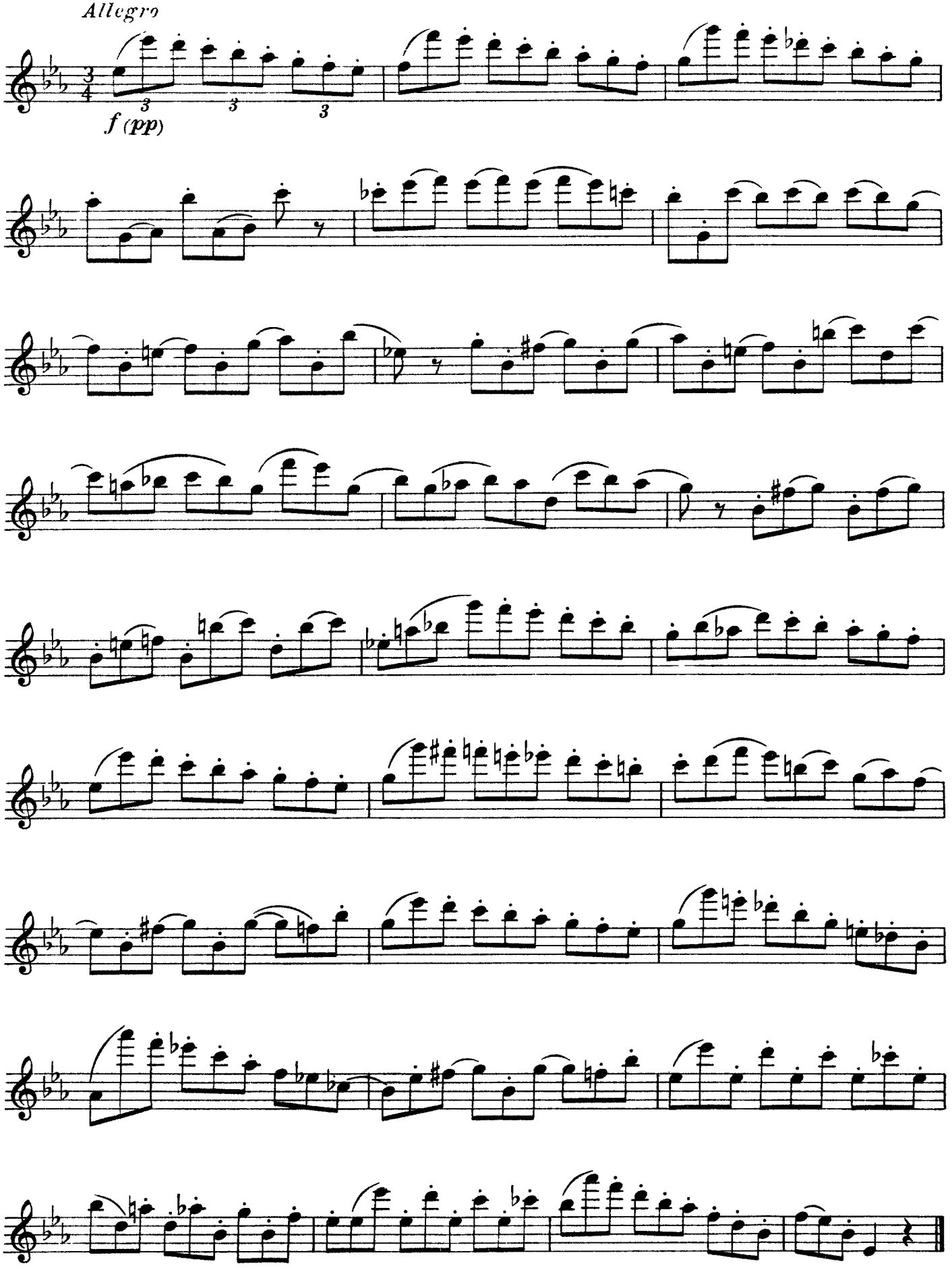
Benoit Berbiguier



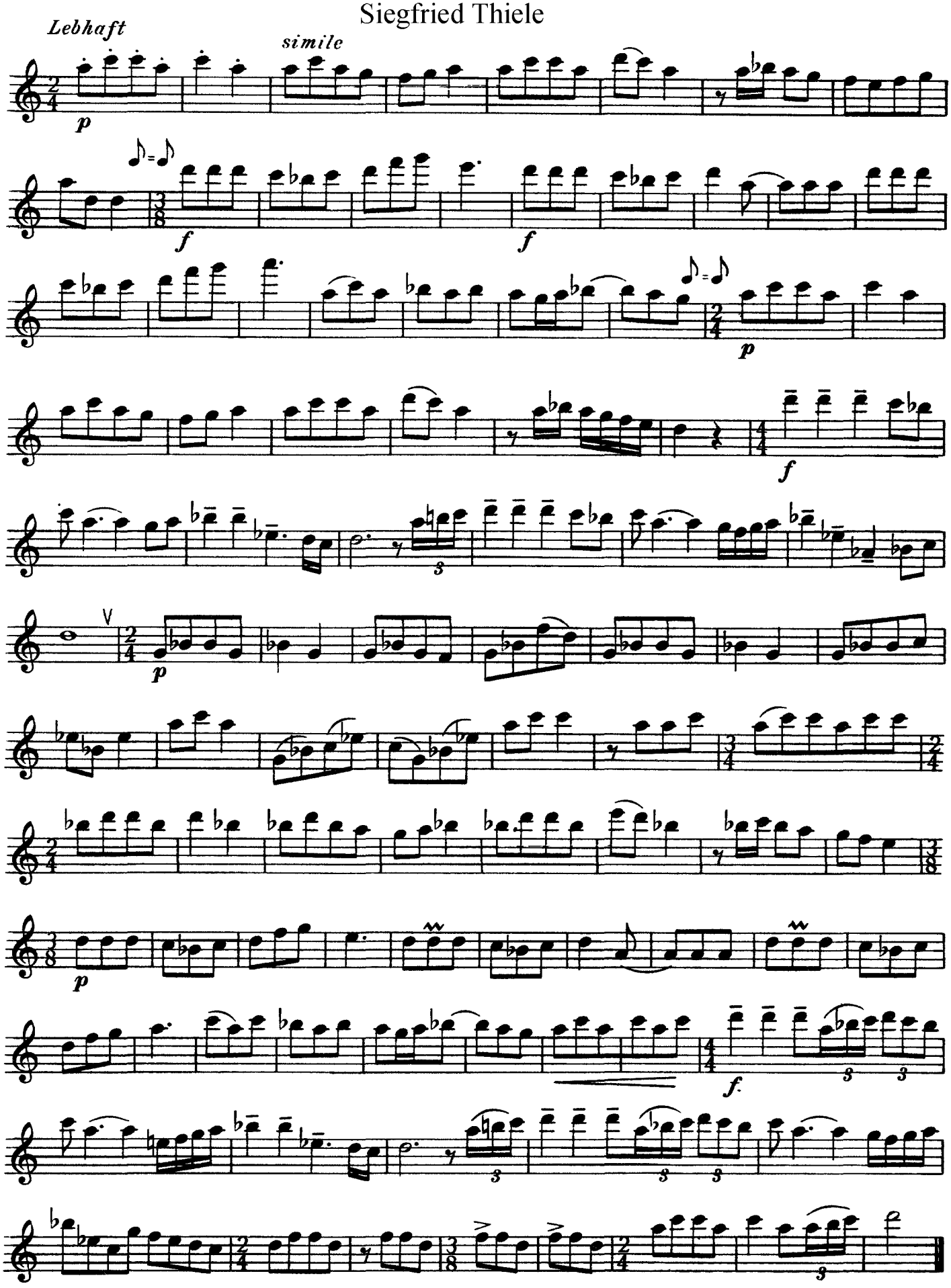
78
Siegfried Thiele



79
Giulio Briccialdi



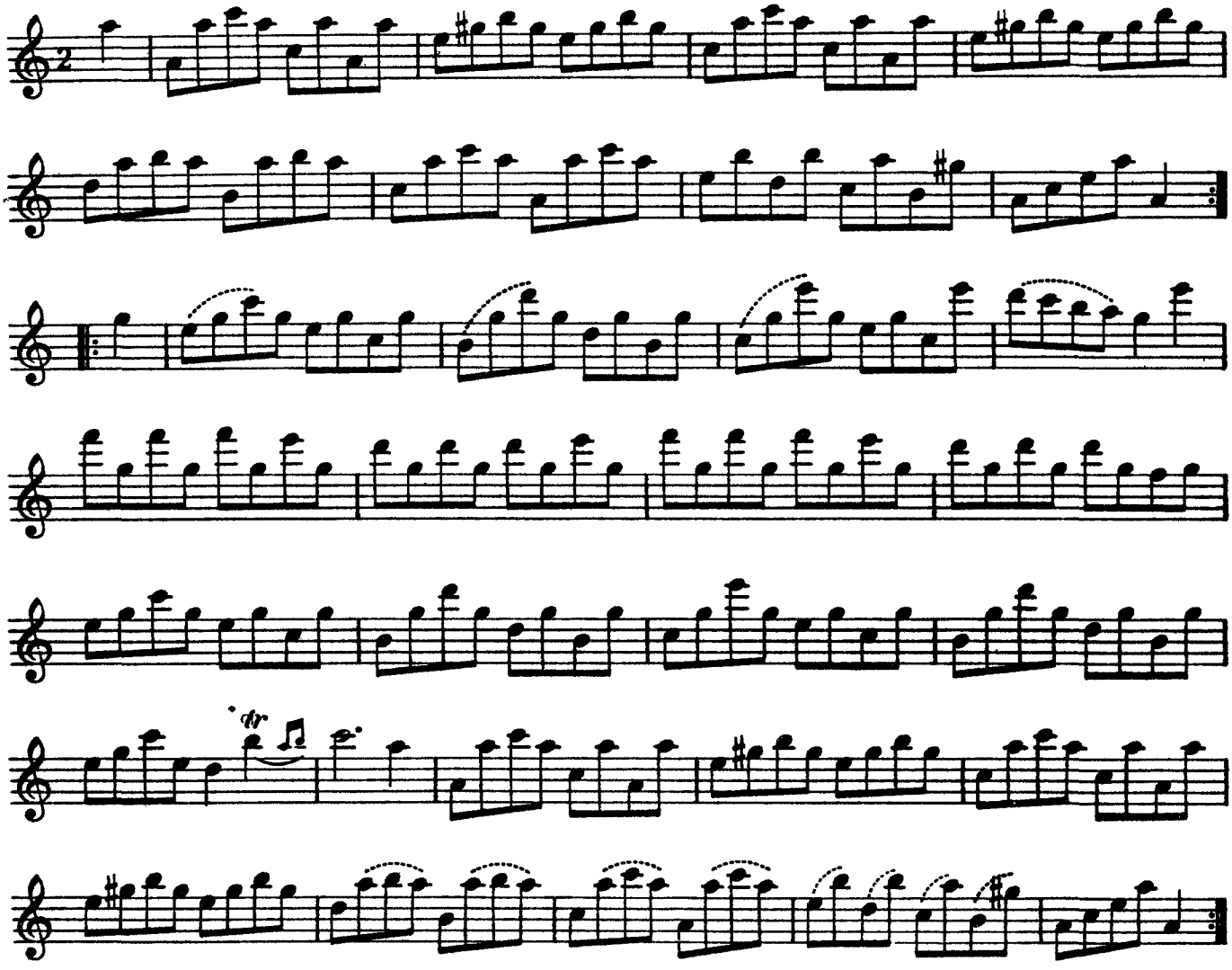
80
Siegfried Thiele



81

Unbekamter Meister des 18

Fantasia [1)]

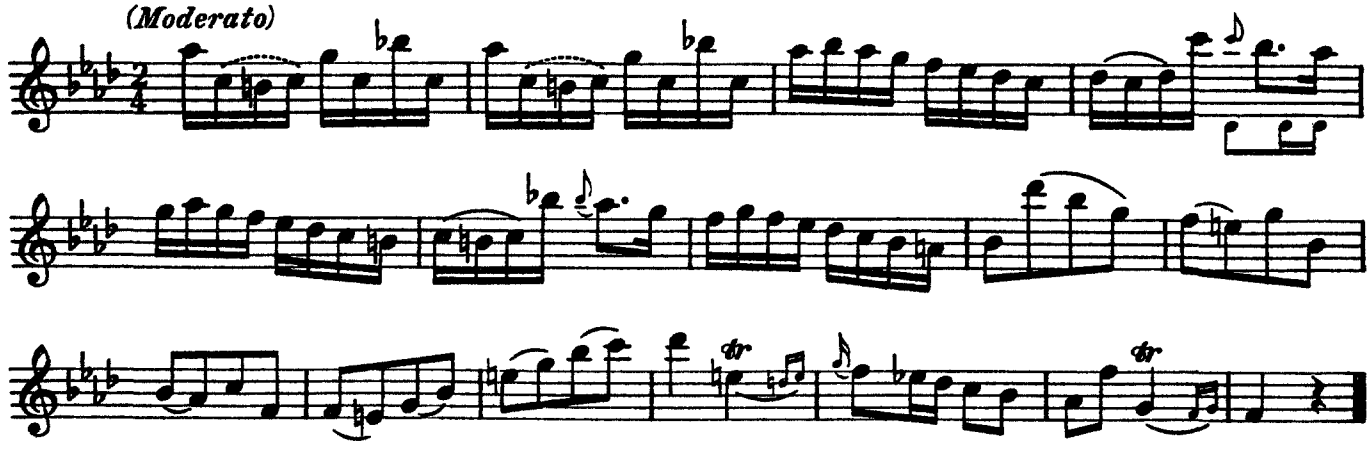


Studiere diese Fantasia auswendig; s. auch Bemerkung zu Nr. 19. Transponiere nach as-Moll

82

Study

Friedrich II/Quantz

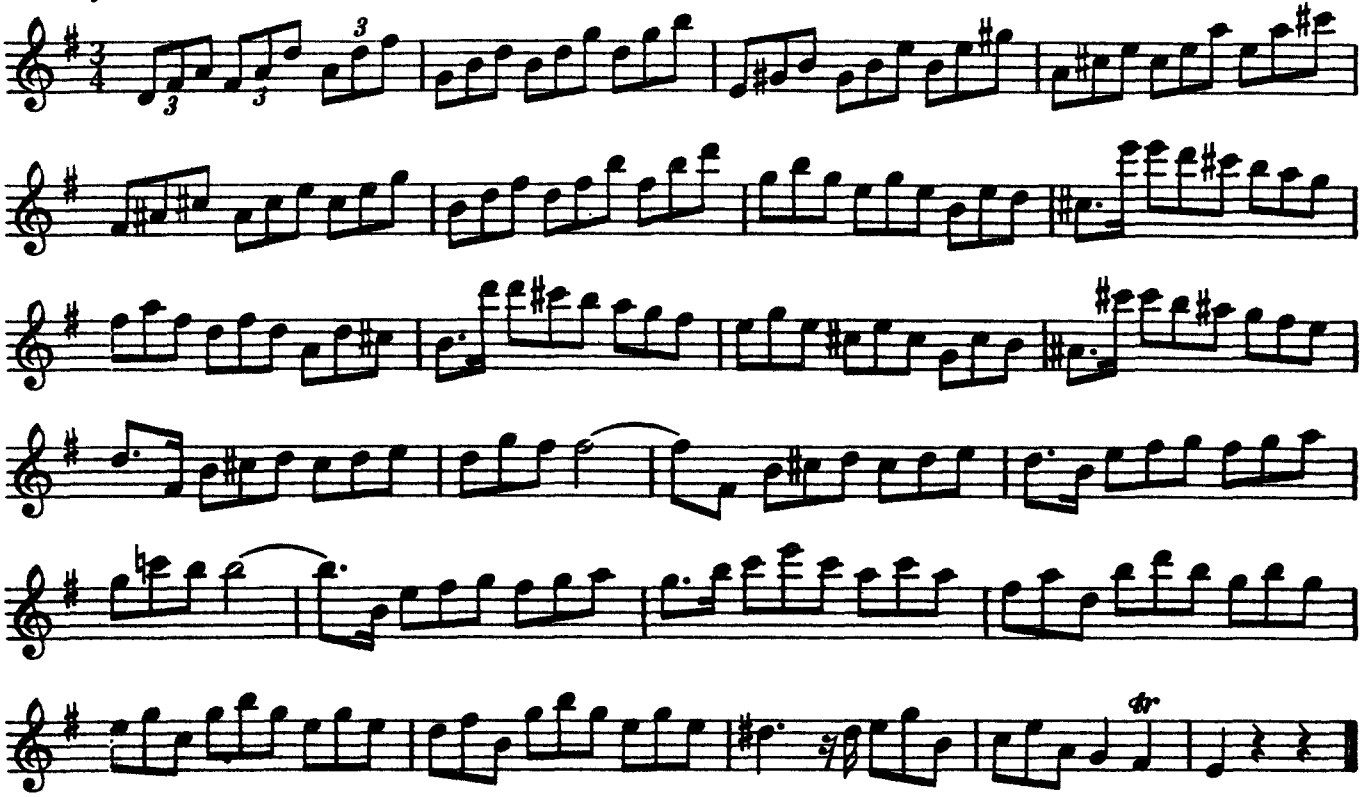


s. Bemerkung zu Nr. 19

83

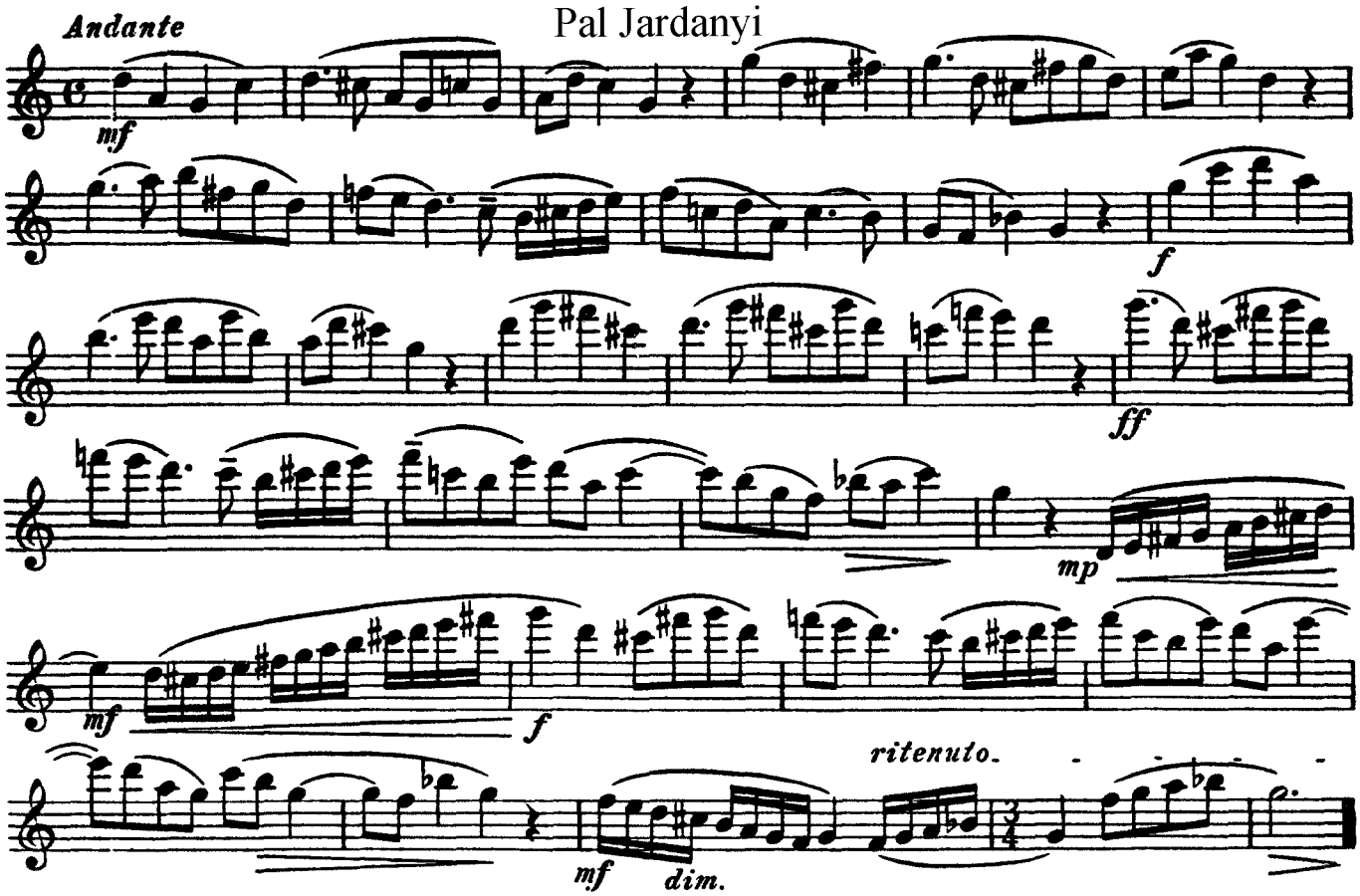
Study

Quantz/ Friedrich II



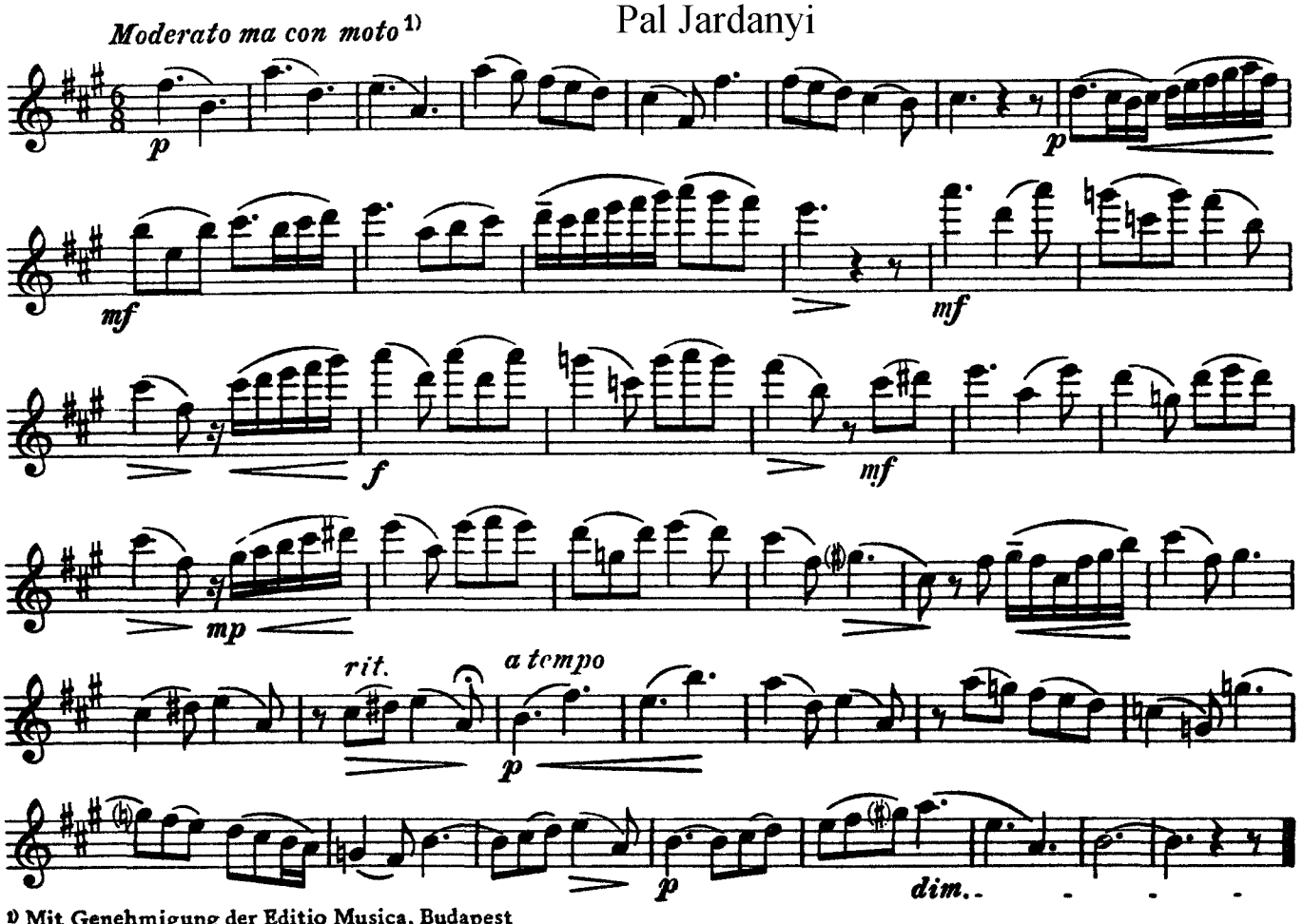
84

Pal Jardanyi



85

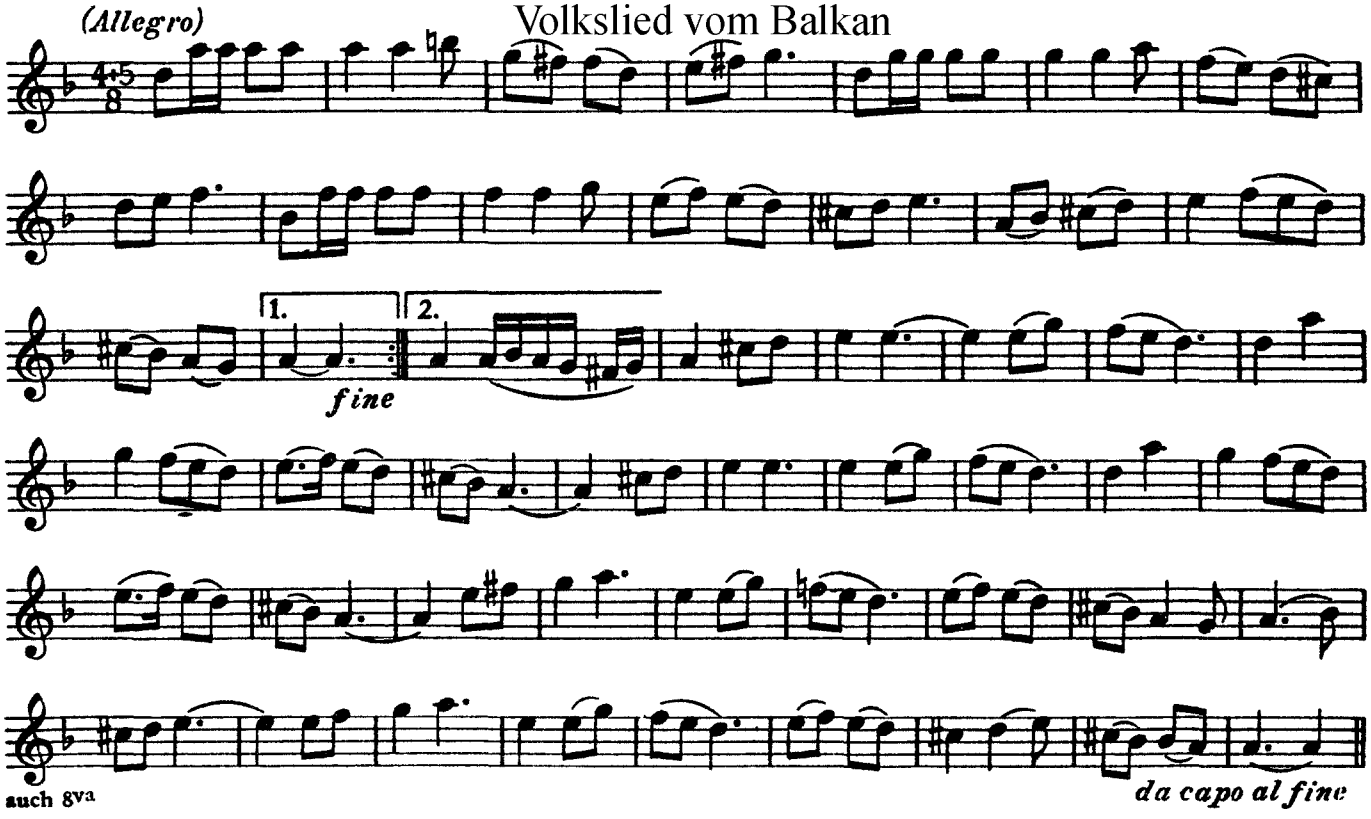
Pal Jardanyi



1) Mit Genehmigung der Editio Musica, Budapest

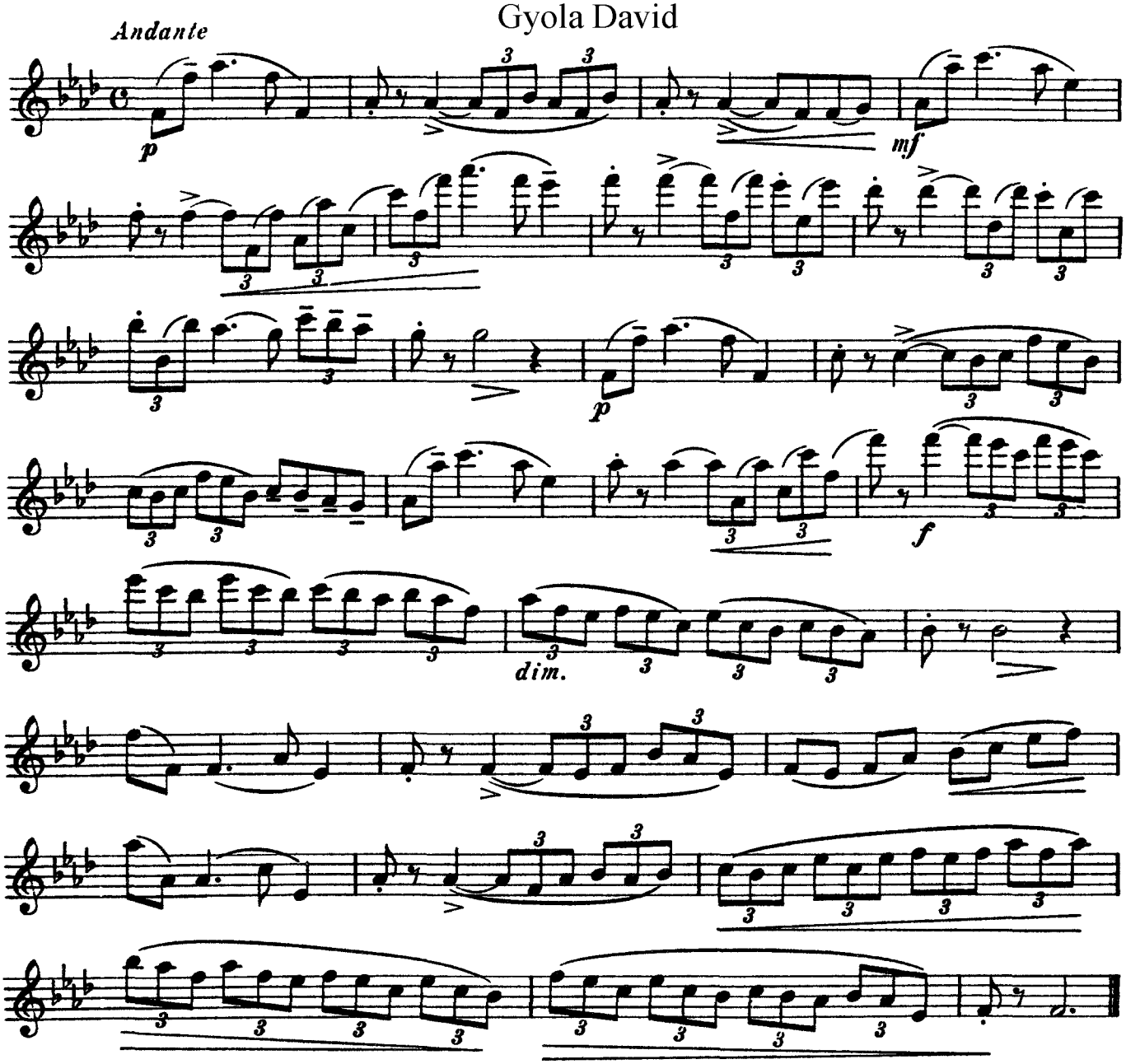
86

Volkslied vom Balkan



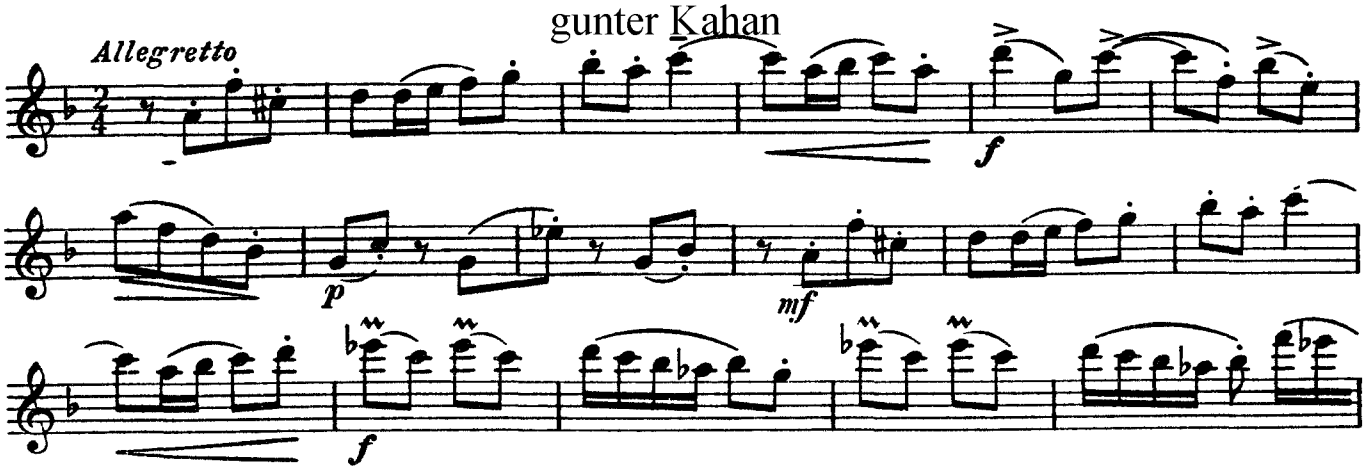
87

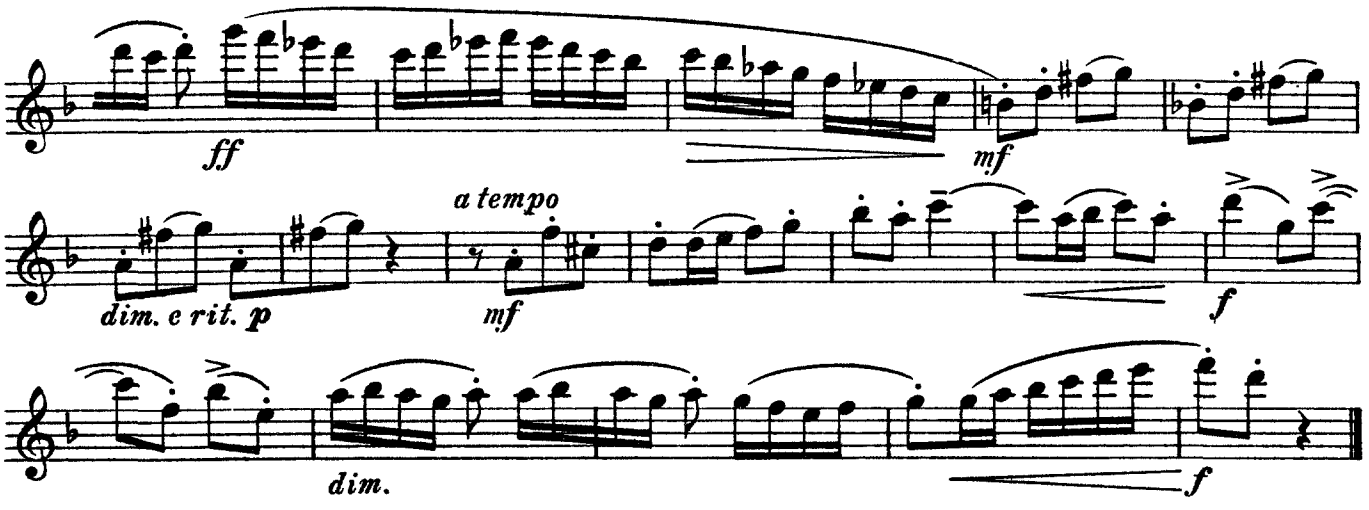
Gyola David



88

gunter Kahan

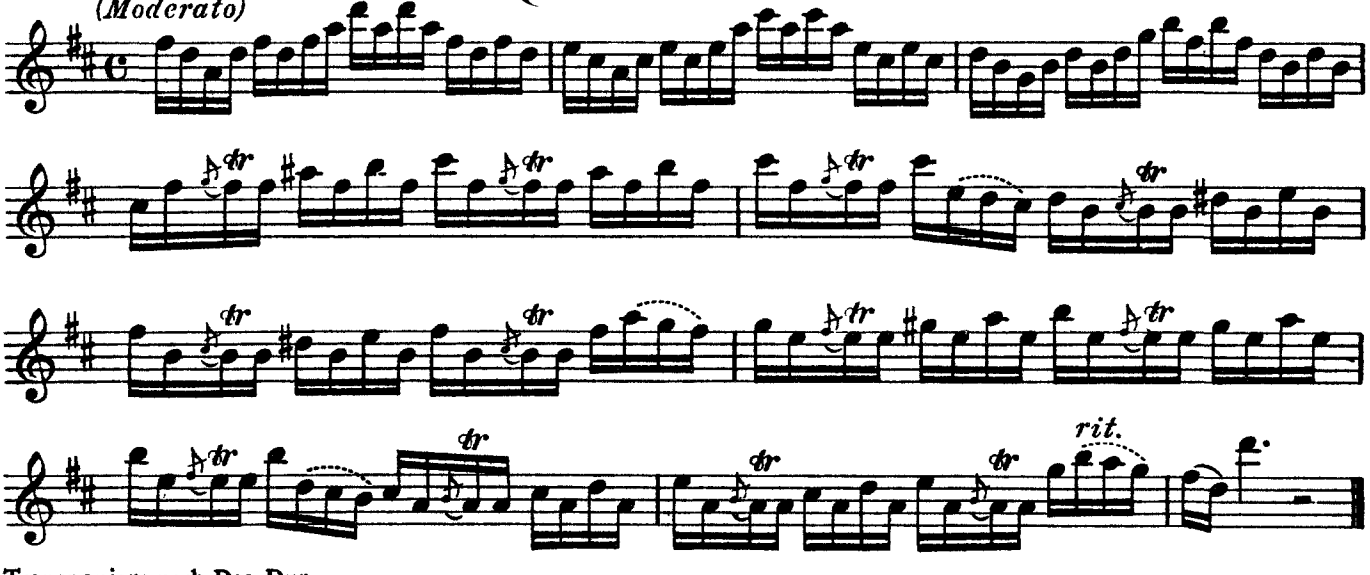




89

Study

Quantz/Friedrich II

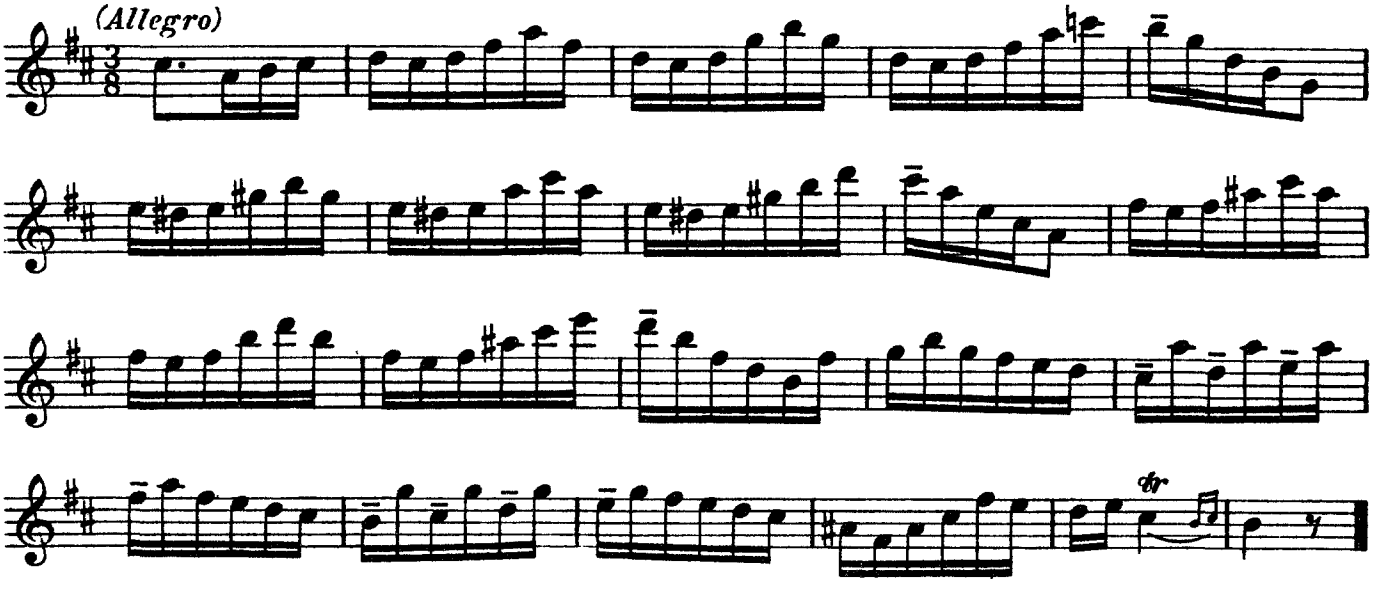


Transponiere nach Des-Dur

90

Study

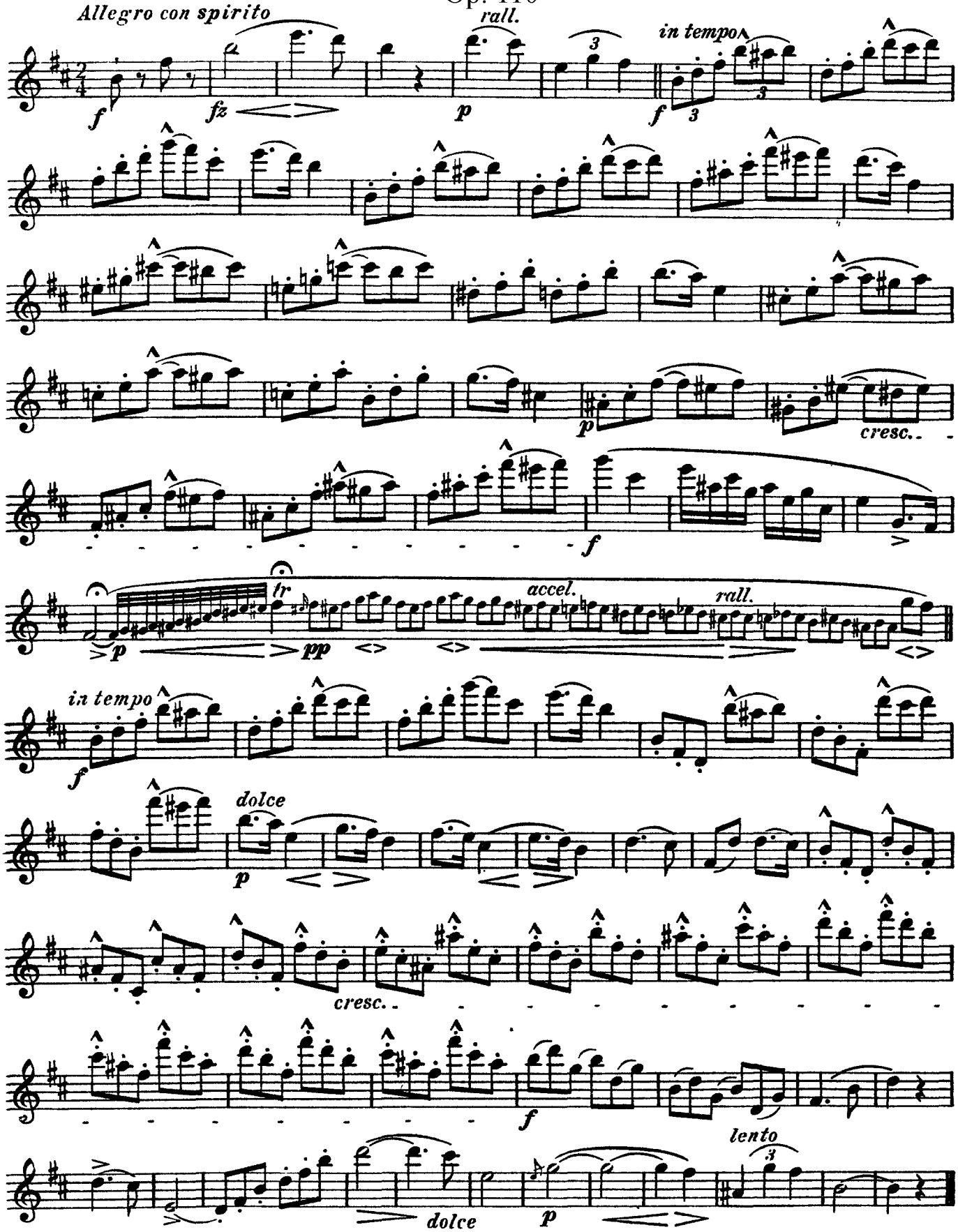
Quantz/Firedrich II



91

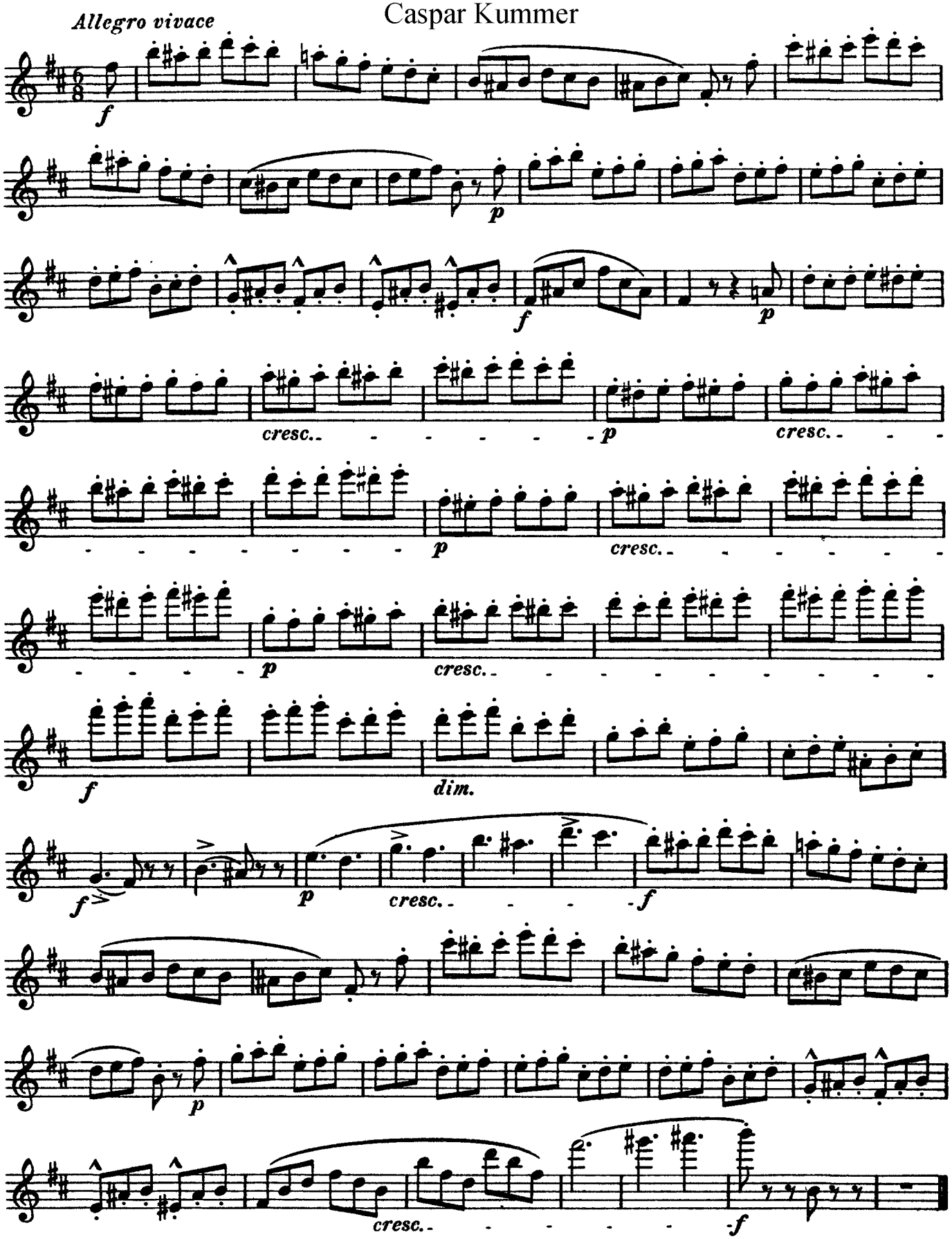
Caspar Kummer

Op. 110



s. Bemerkung zu Nr. 27

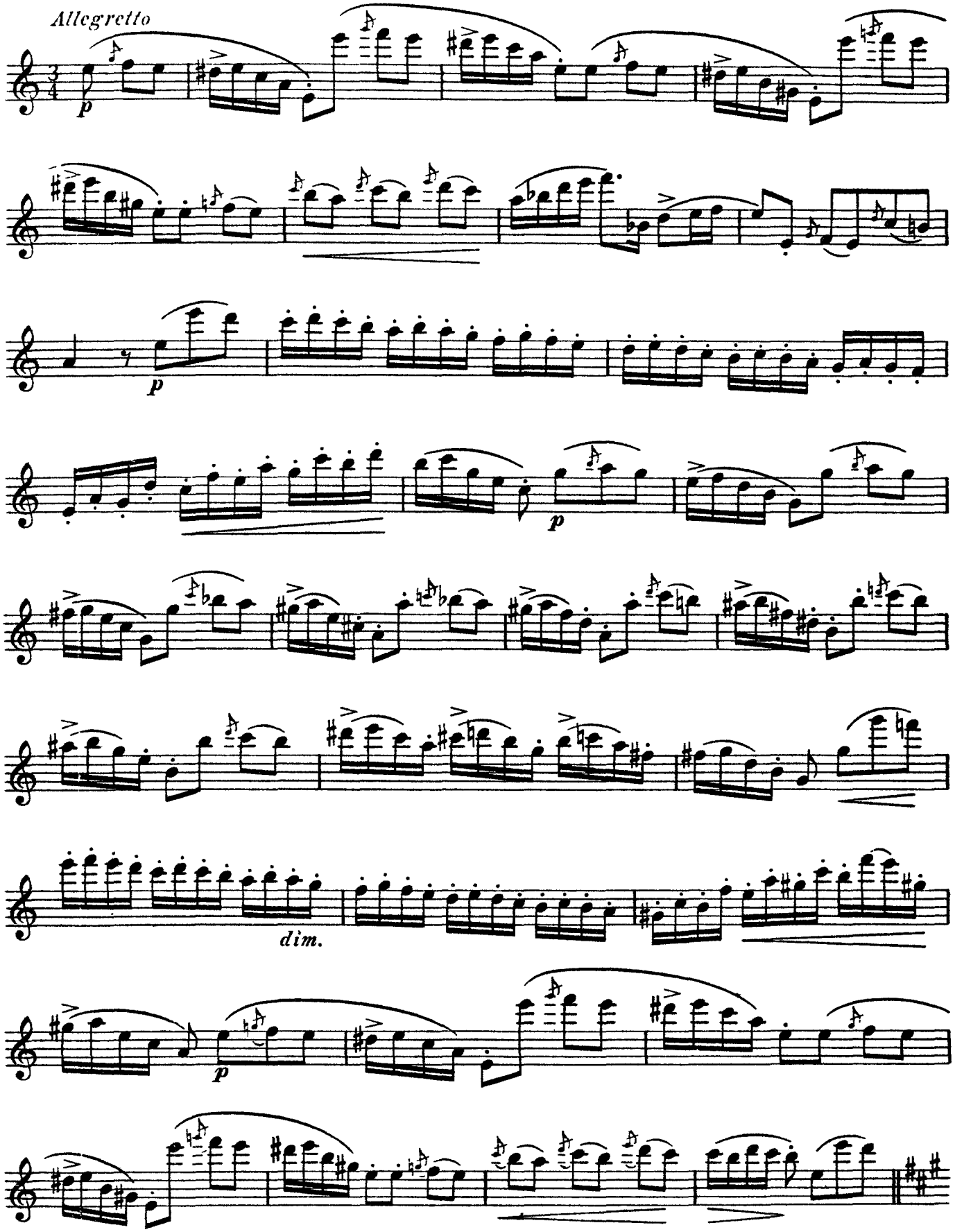
Caspar Kummer

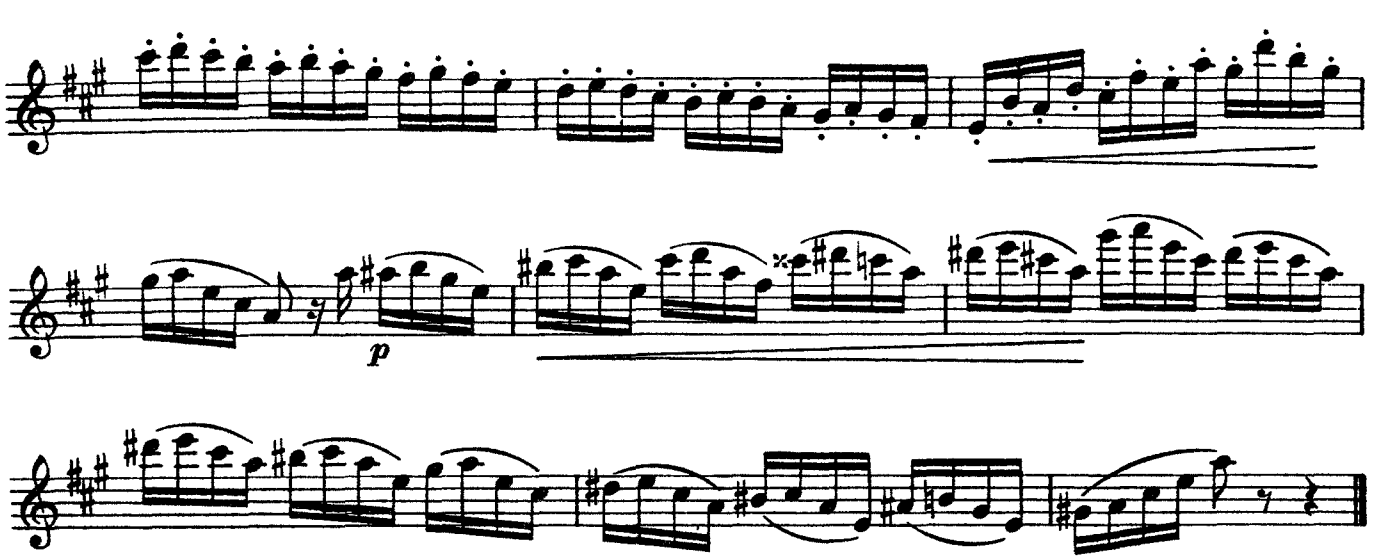


auch legato und piano üben!

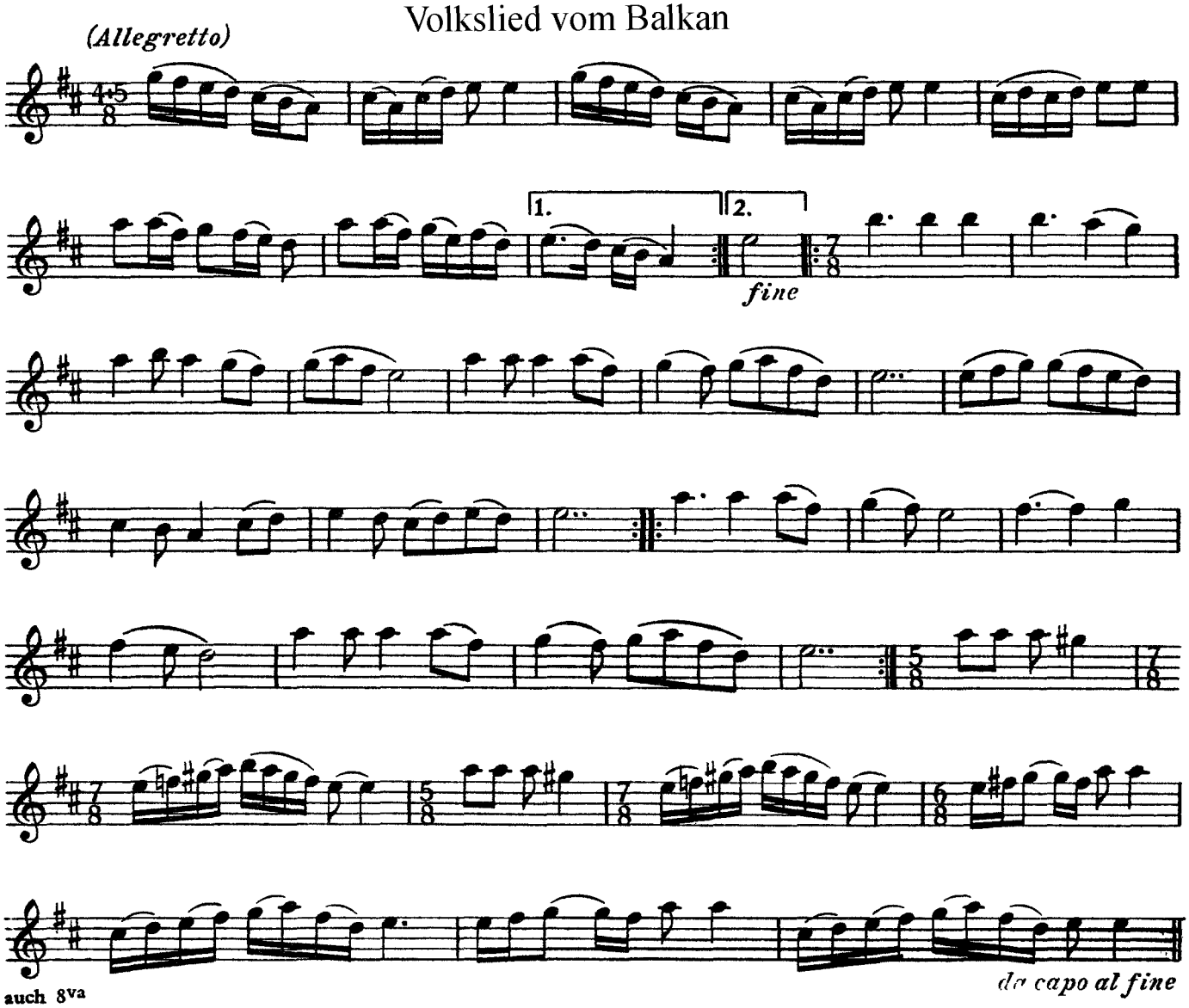
93

Caspar Kummer

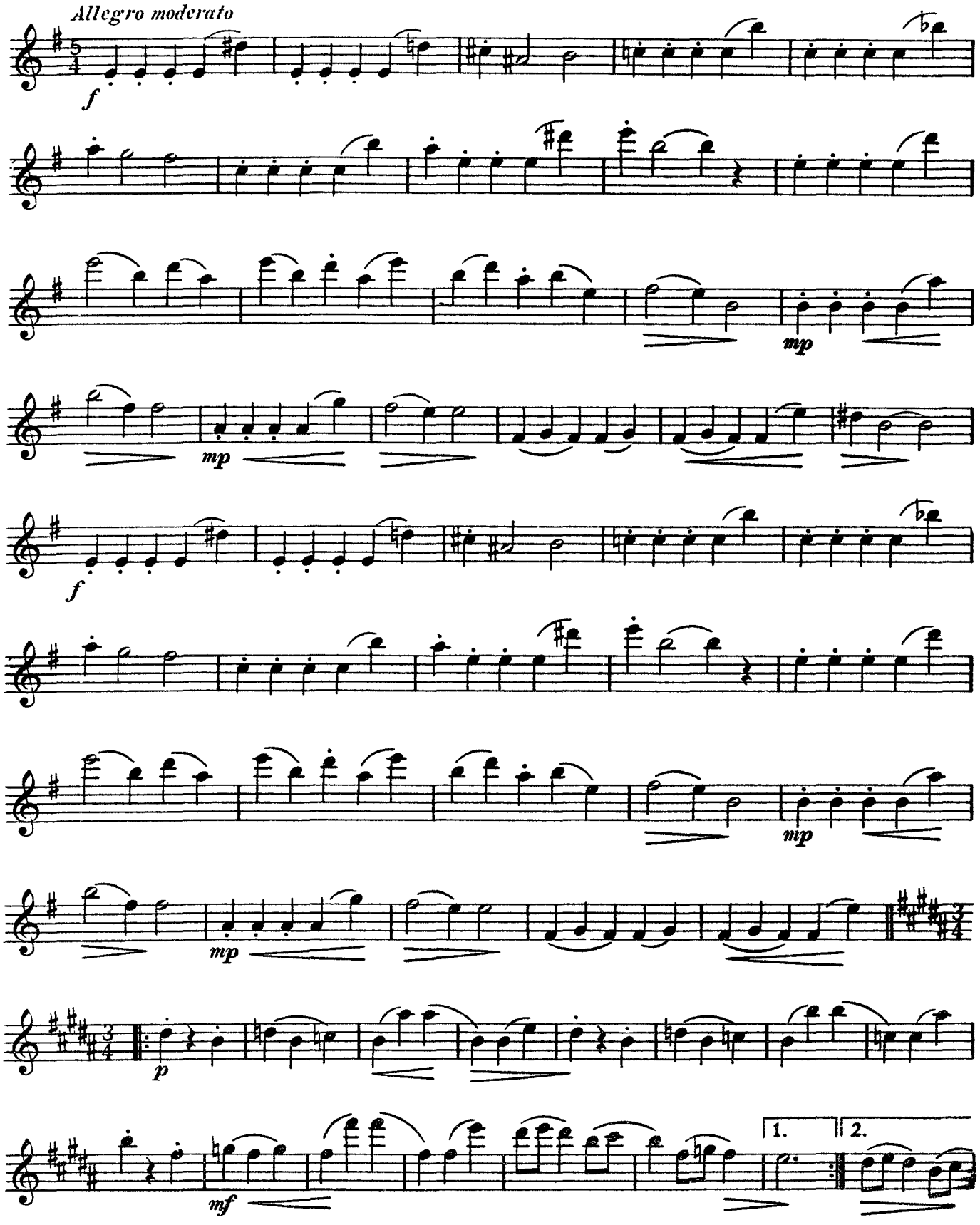


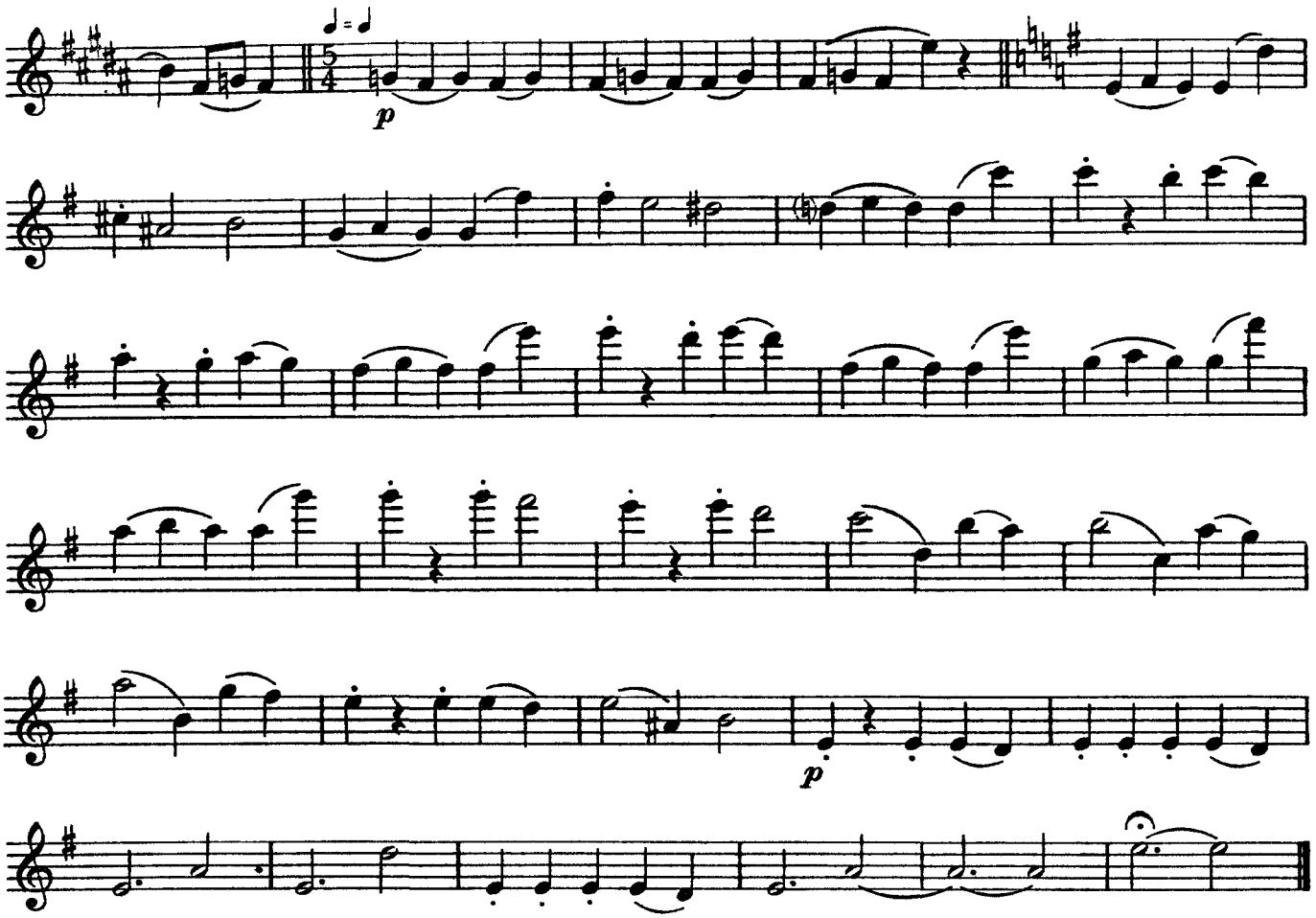


94
Volkslied vom Balkan



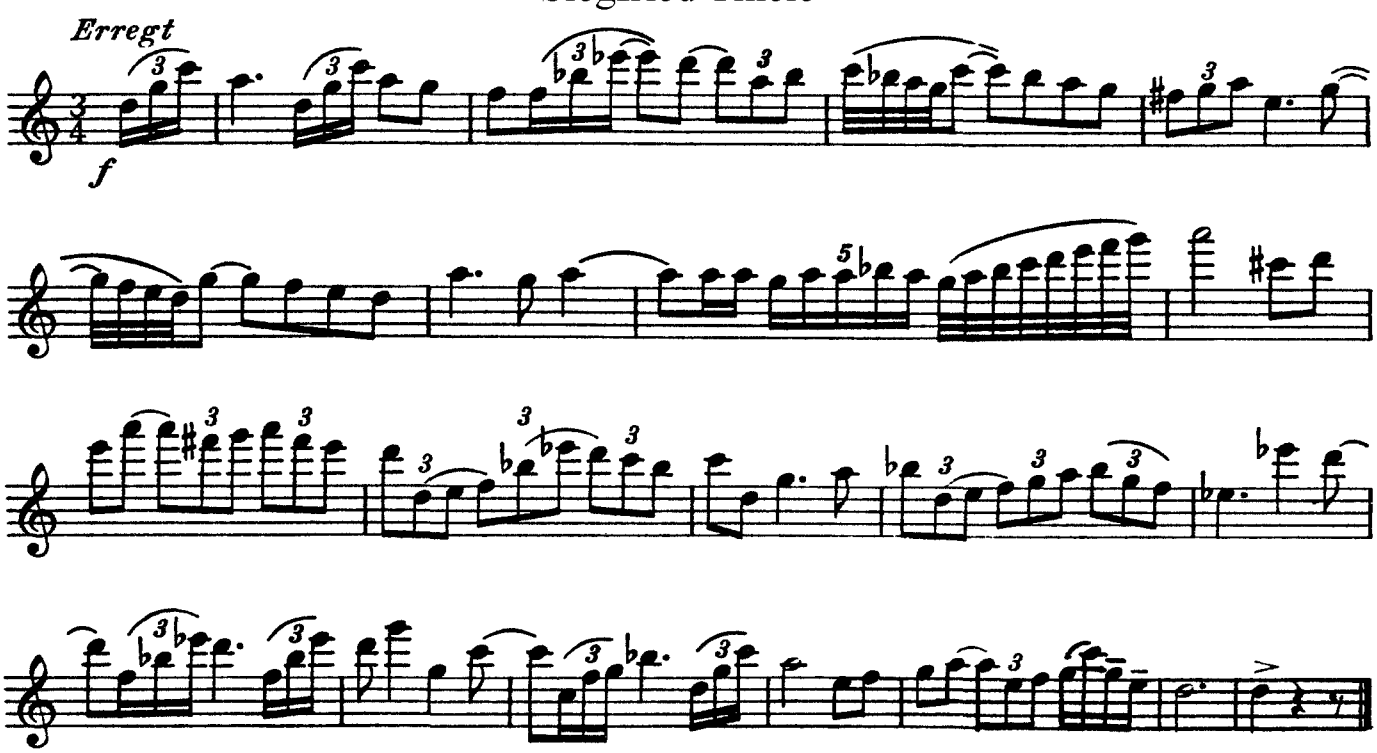
95
Gyula David





96

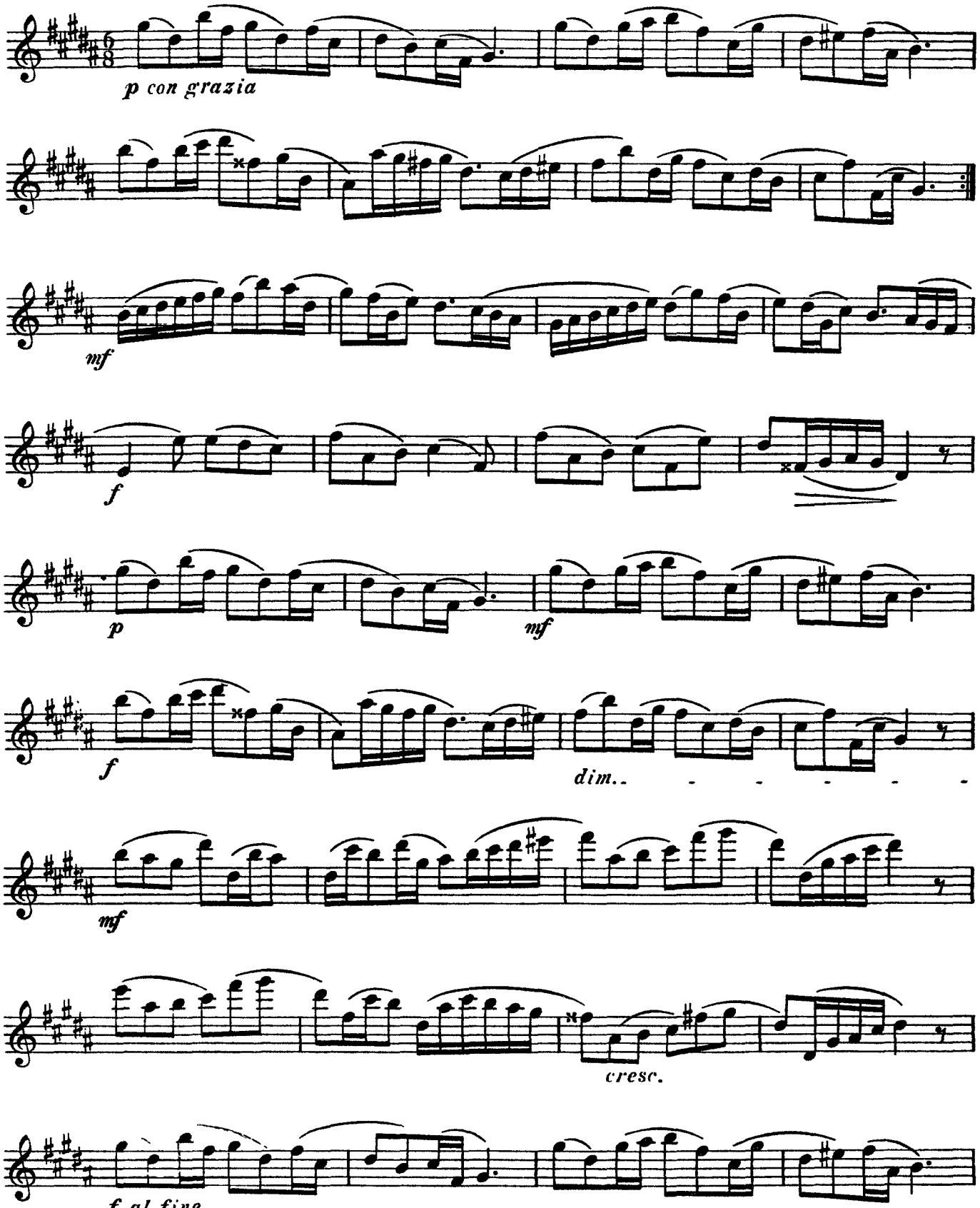
Siegfried Thiele

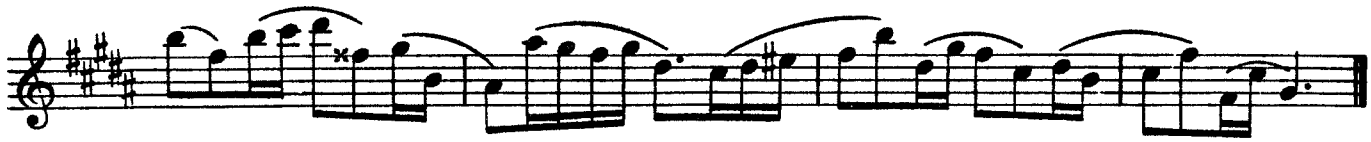


Studiere diese Studie auswendig

97

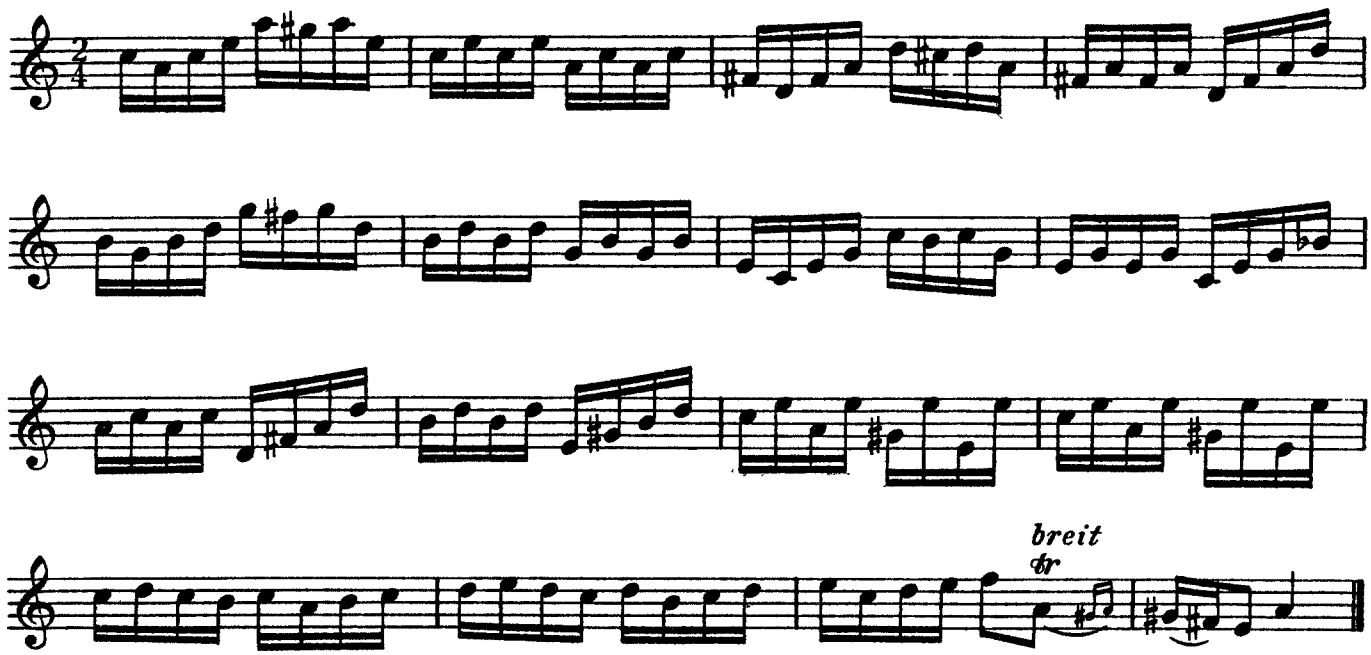
Pal Jardanyi





98

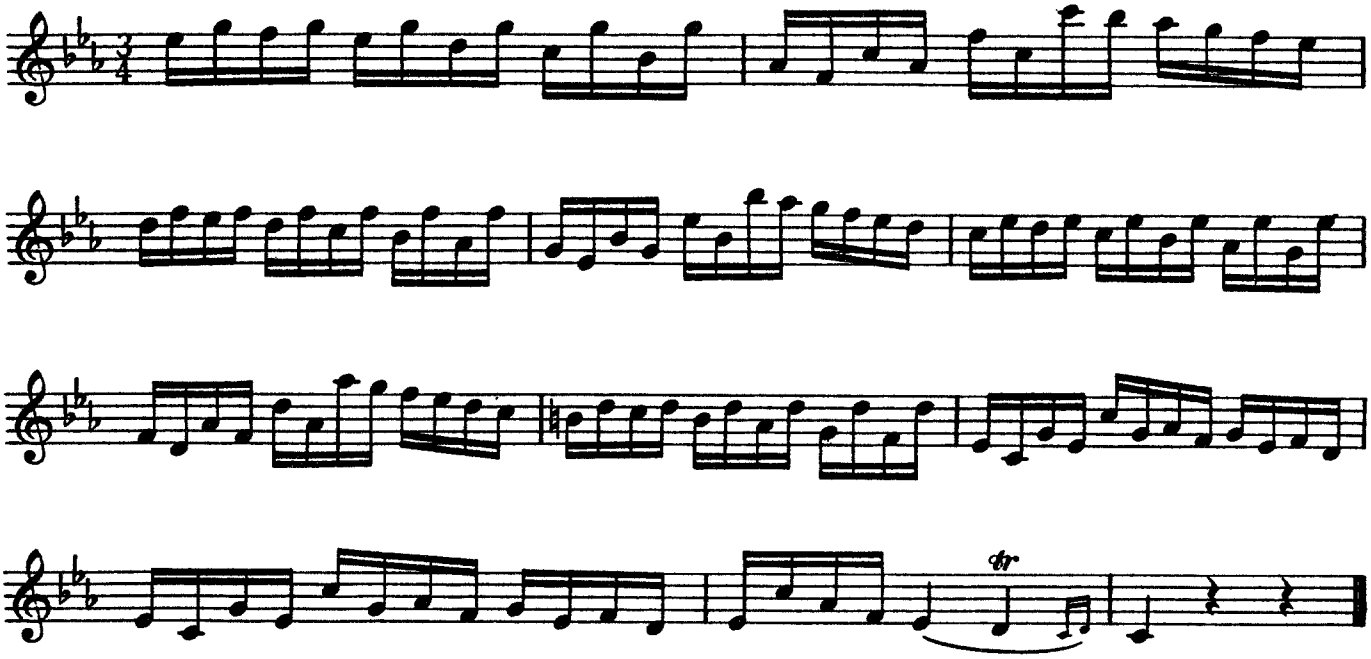
Study — Quantz/Friedrich II



Originaltonart e-Moll

99

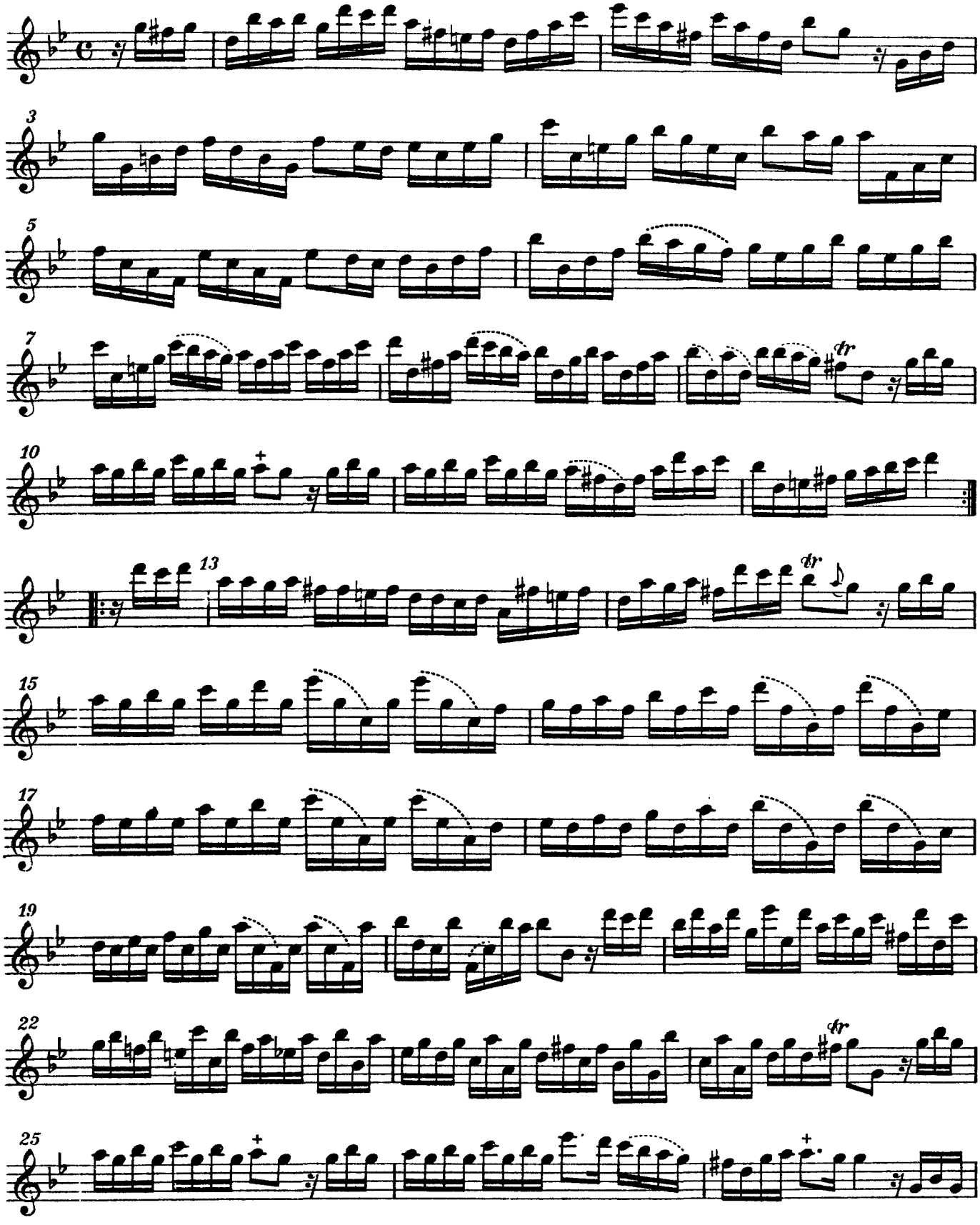
Study — Quantz/Friedrich II

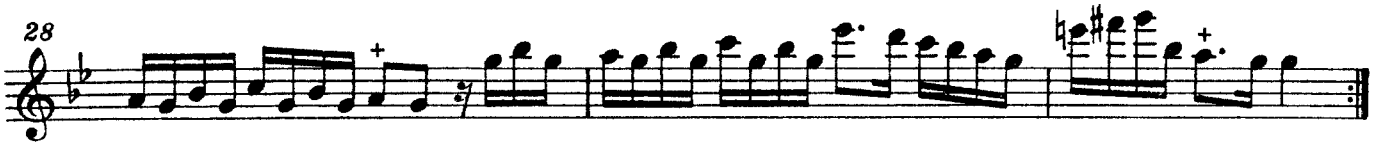


Originaltonart e-Moll

100
Meister de 18 Jahrhunderts

Allemande





Bemerkung zu Nr. 20 (Allemande)

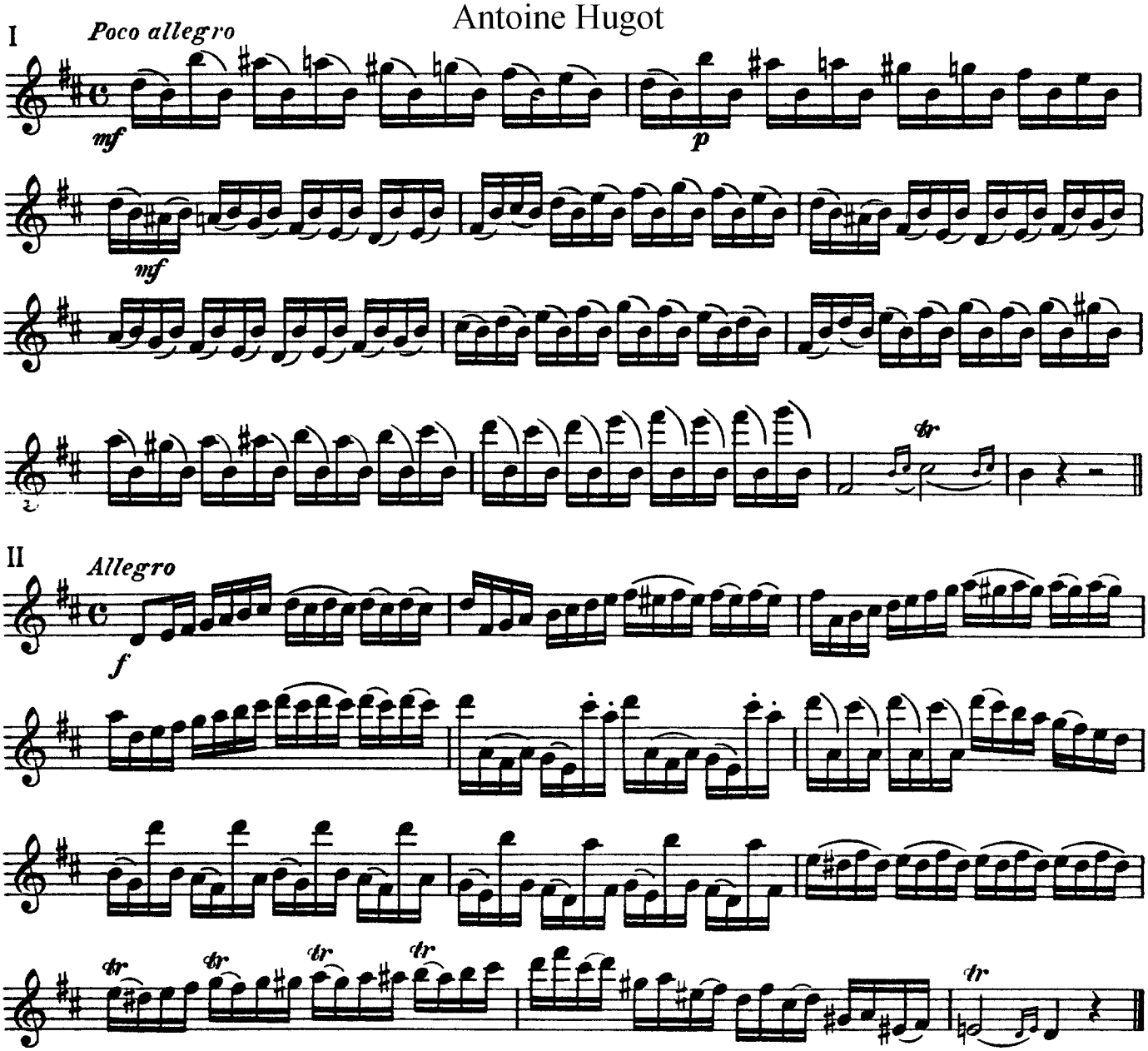
In dieser Allemande tritt die latente Mehrstimmigkeit besonders reizvoll auf. Wenn es am Anfang dieses Satzes Motivteile sind, die sich wie Frage und Antwort voneinander abheben und doch zusammengehören, so sind es ab Takt 15 und weiter aufsteigende Sekundschritte, die hervorgehoben werden müssen, da sie die melodische Entwicklung bestimmen und mit den als Orgelpunkt wirkenden Tonwiederholungen eine latente Zweistimmigkeit ergeben.

In den Takten 21 bis 24 erreicht die melodische und harmonische Spannung ihren Höhepunkt; die nach oben gehende Linie bildet mit der nach unten laufenden jeweils eine selbständig geführte Stimme. Durch betont lebendigen Anstoß jedes Tones werden diese Takte als Höhepunkt hervorgehoben.

Hinweise über den Vortrag einer Allemande gibt uns Johann Mattheson (1681-1764) in seinem Werk *Der vollkommene Kapellmeister*: „Die Allemande nun ist eine gebrochene, ernsthaffte und wol ausgearbeitete Harmonie, welche das Bild eines zufriedenen oder vergnügten Gemüths trägt, das sich an guter Ordnung und Ruhe ergetzet."

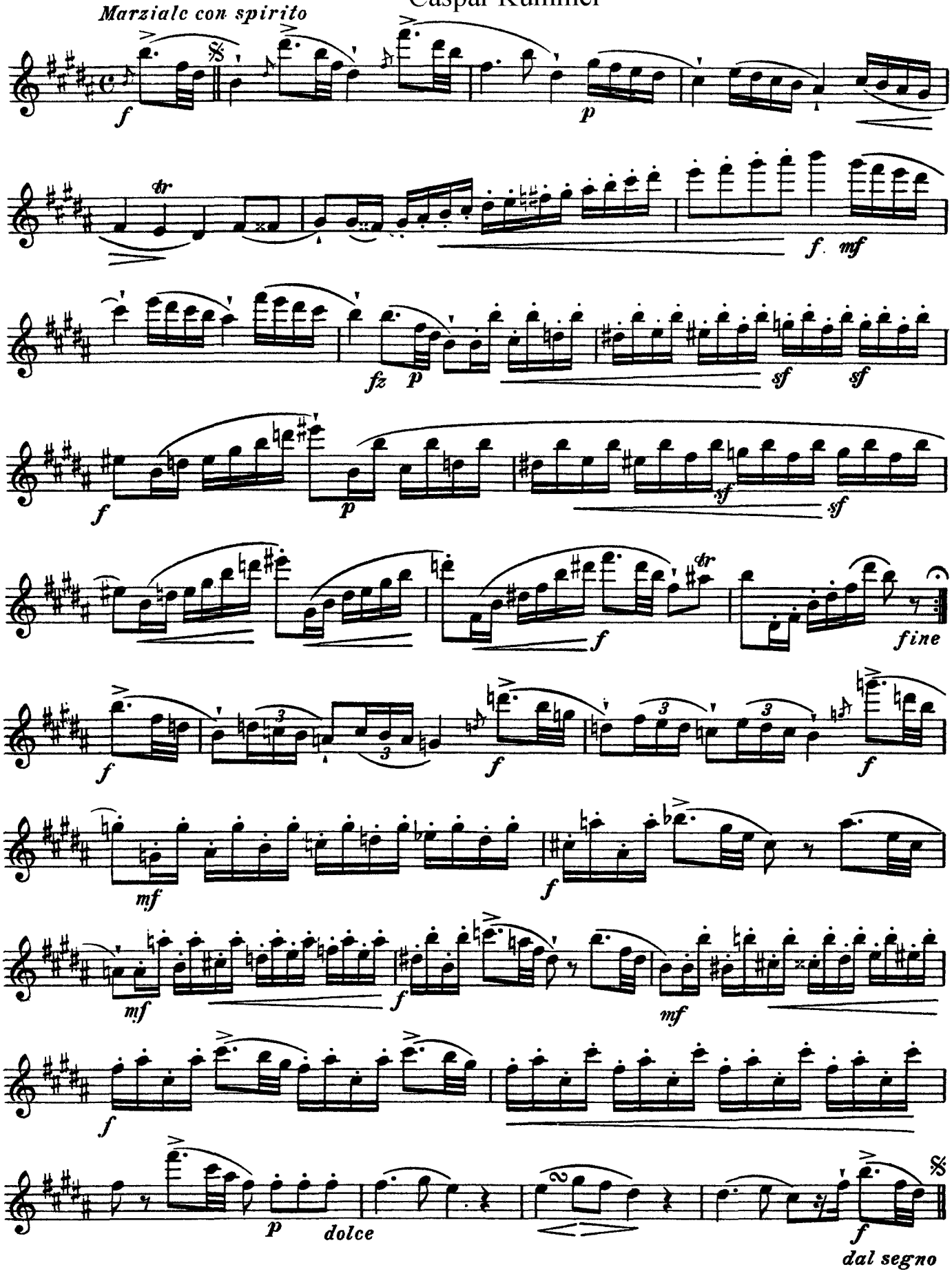
101

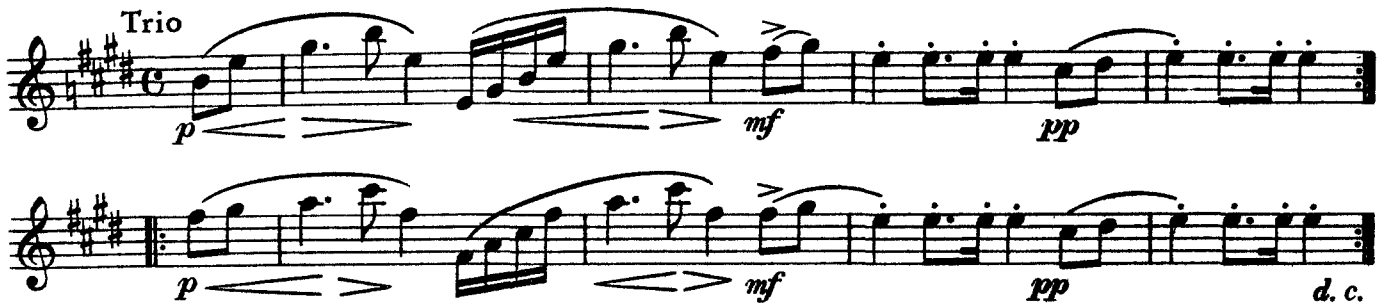
Antoine Hugot



102

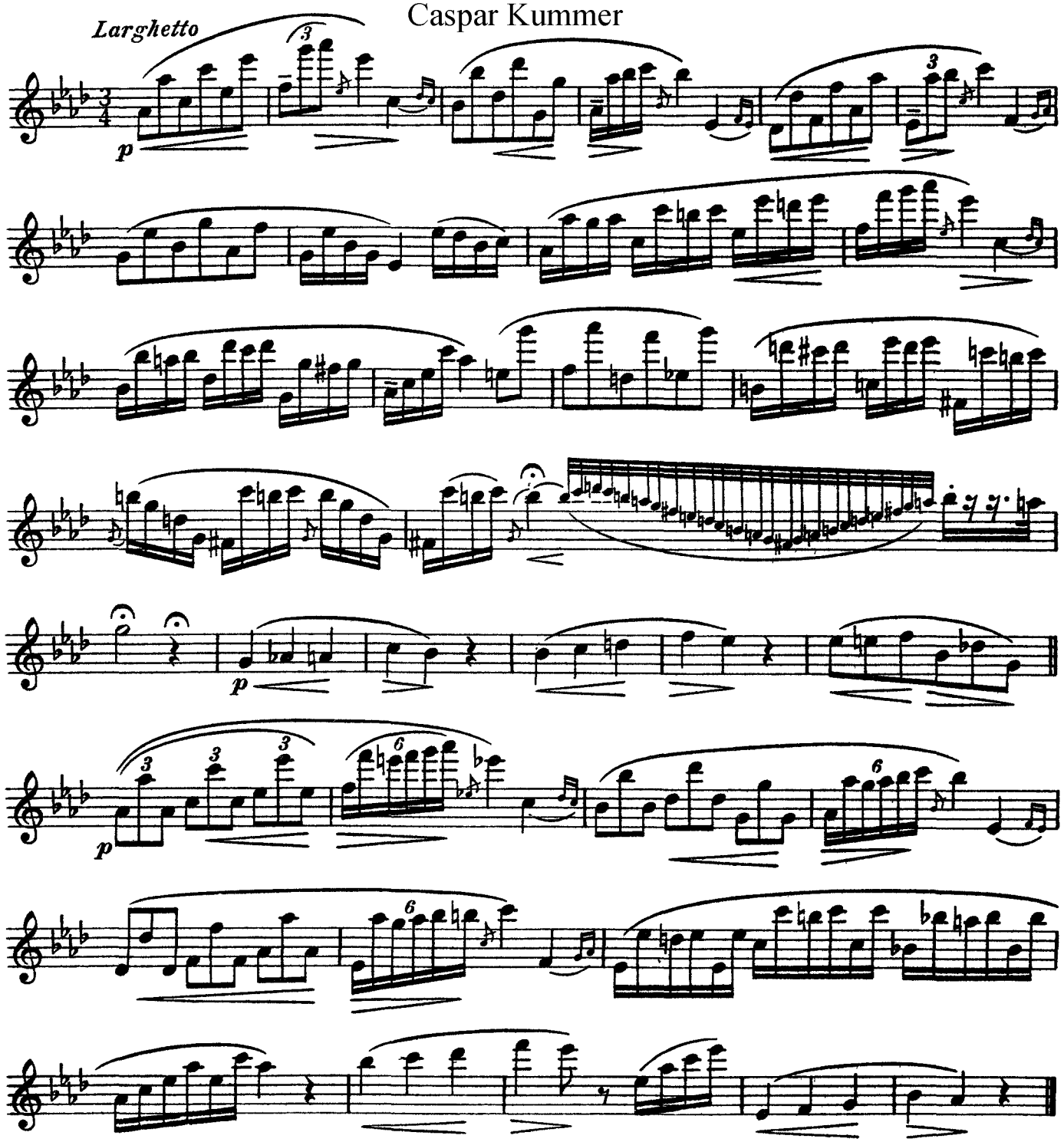
Caspar Kummer





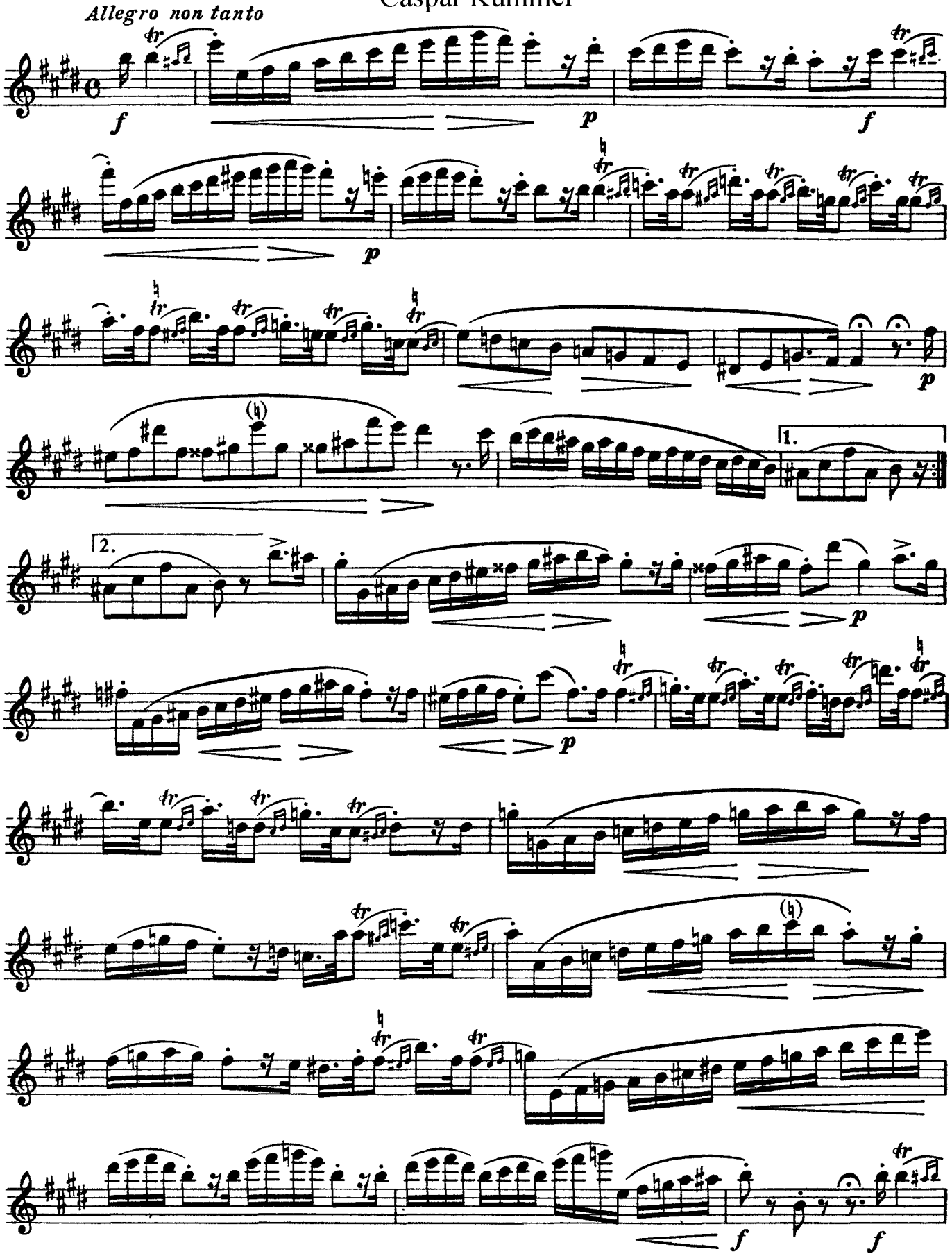
103

Caspar Kummer

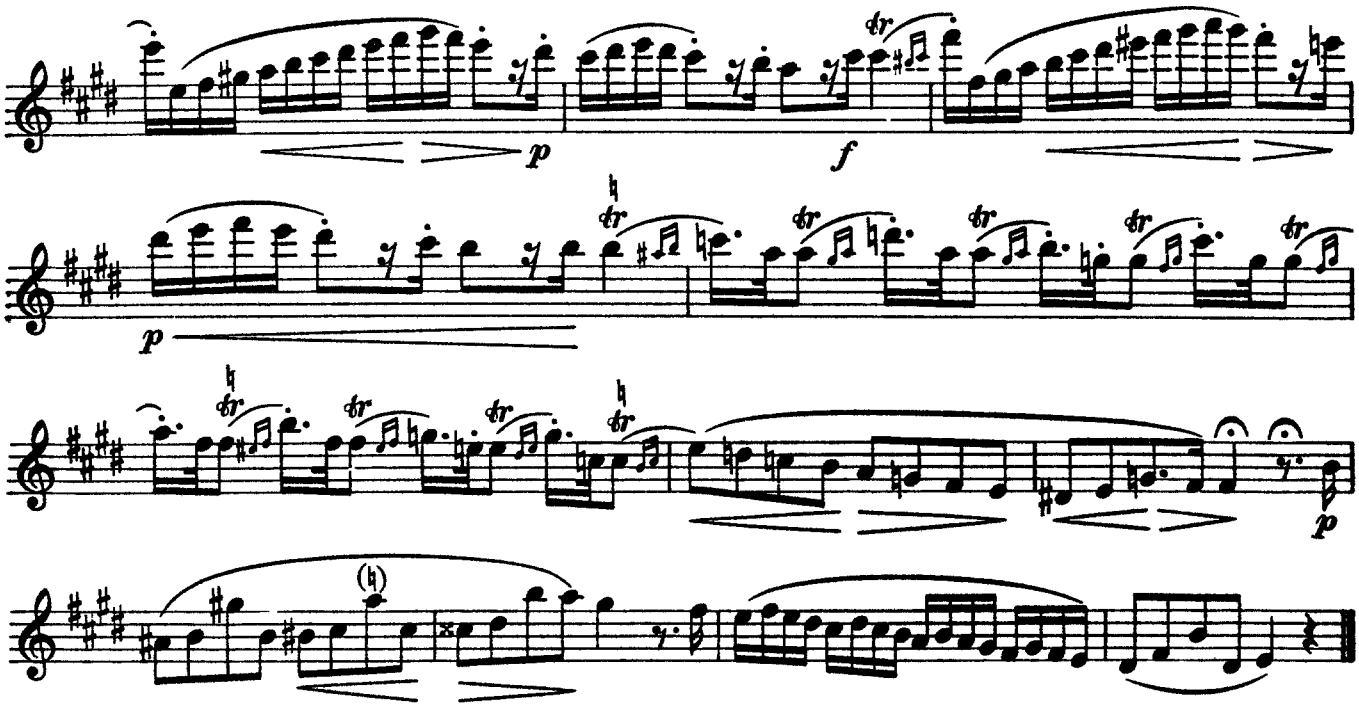


104

Caspar Kummer



Beginne die Triller mit der oberen Nebennote

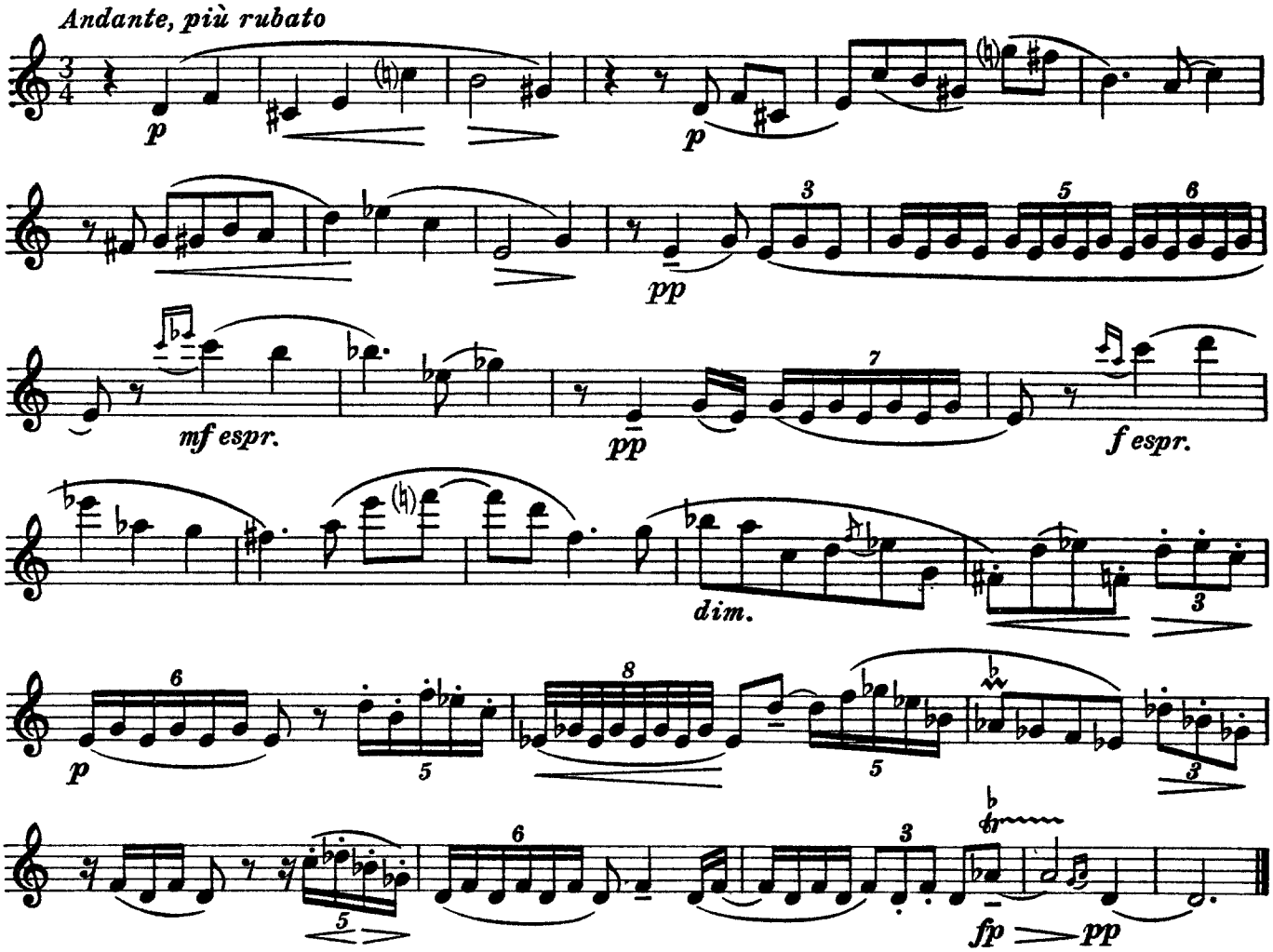


105

Improvisation

Gunter Kochan

Andante, più rubato



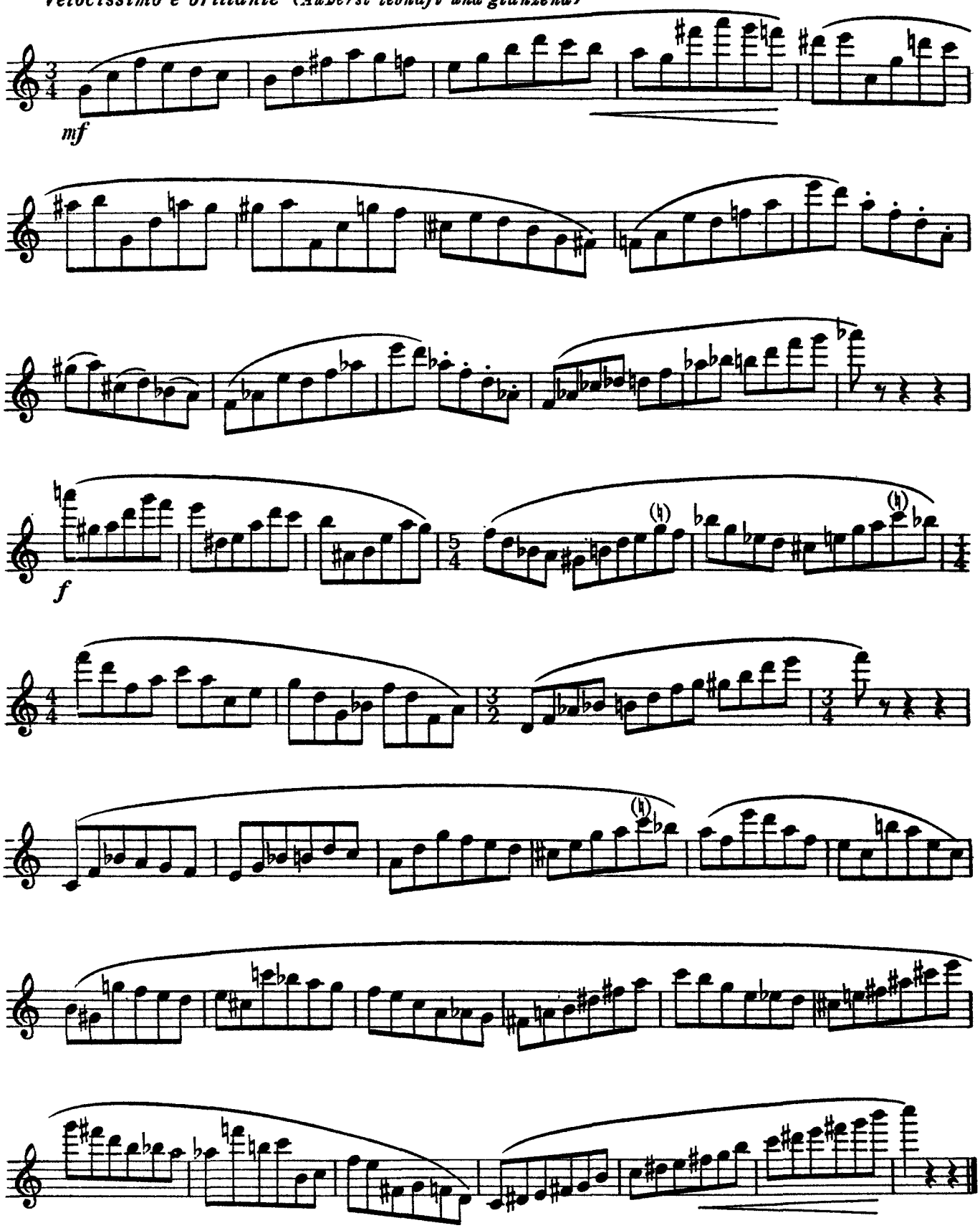
Studiere diese Studie auswendig

106

Sigfried Karg-Elert

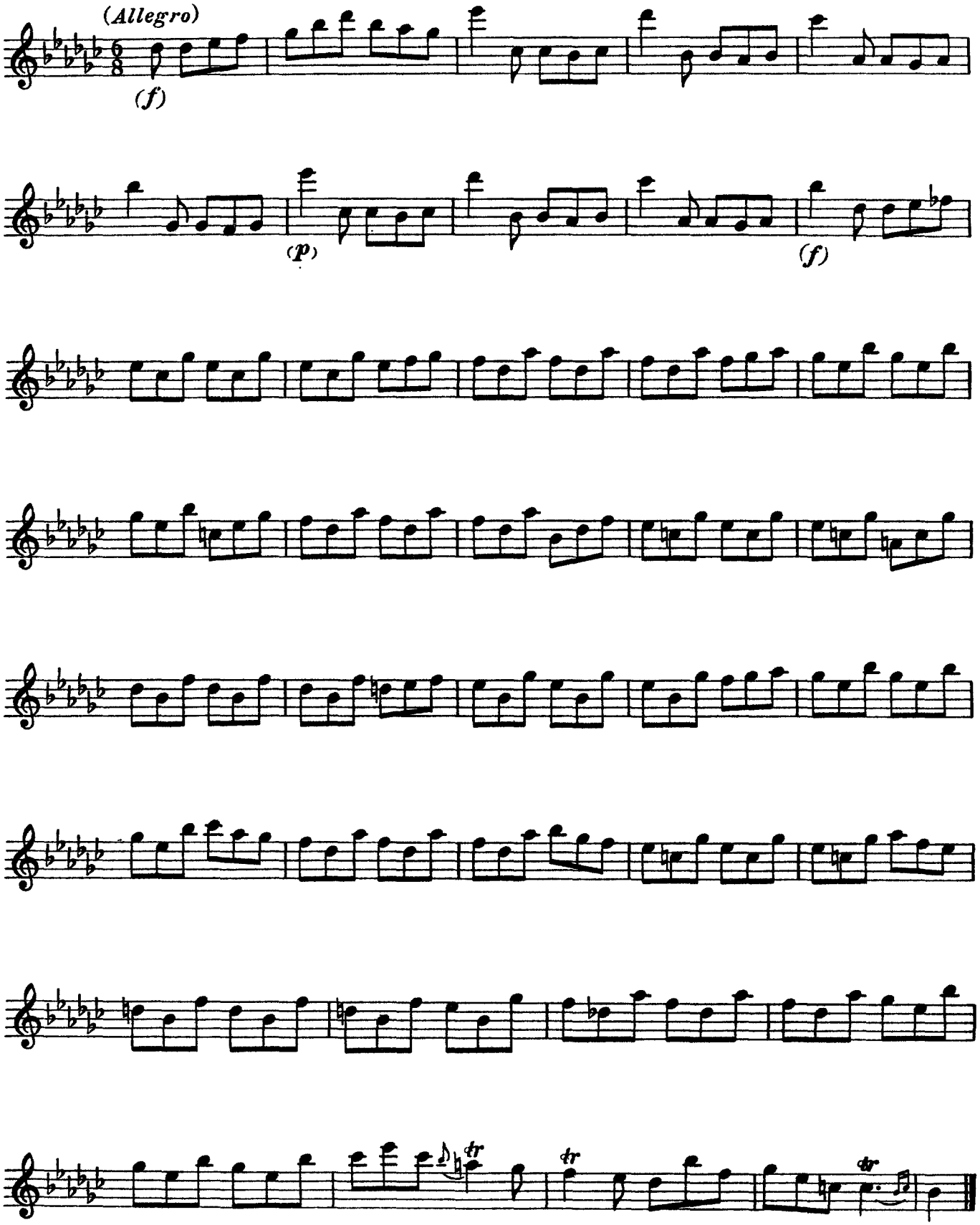
Caprice

Velocissimo e brillante (Äußerst lebhaft und glänzend)



107

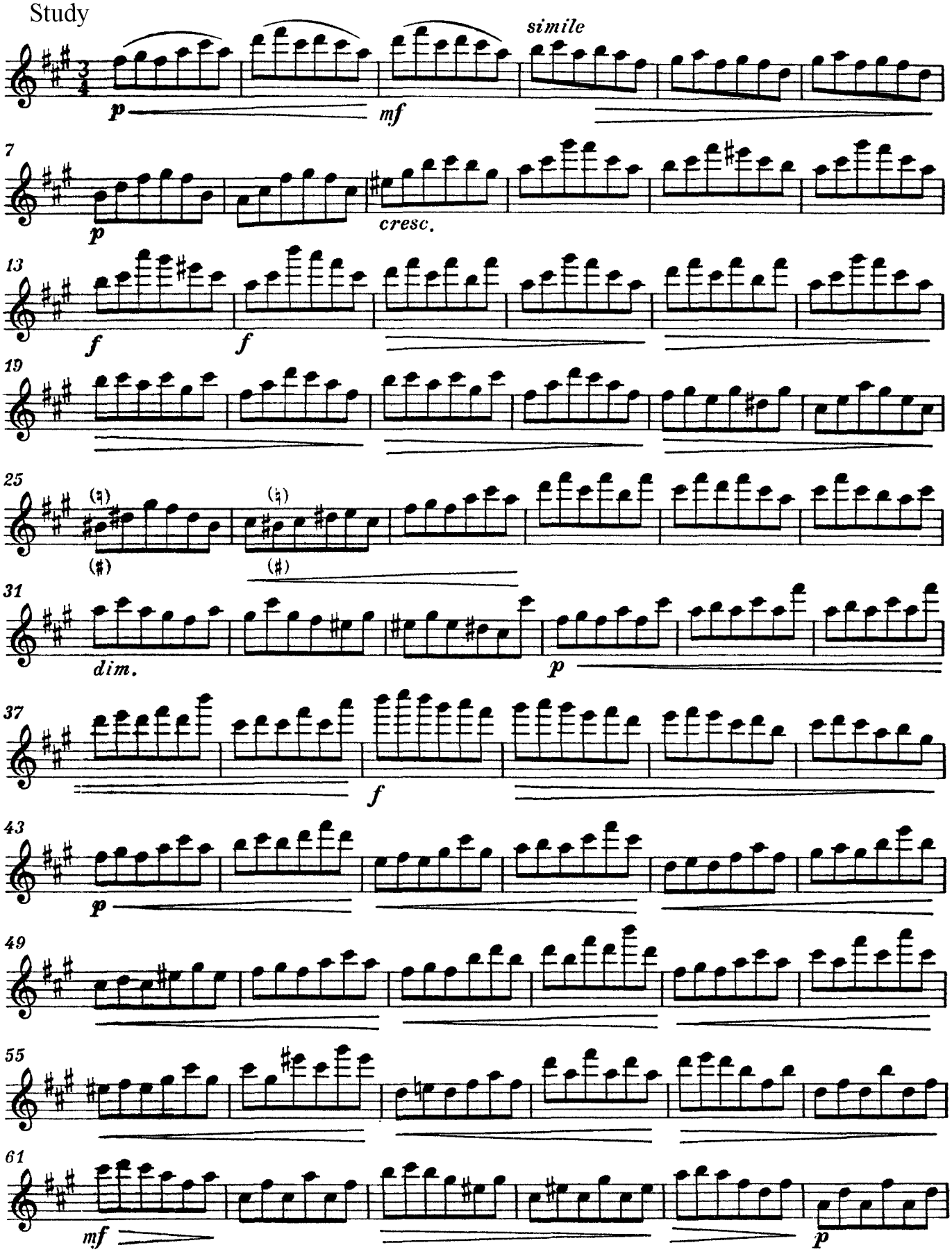
Quantz/Friedrich II



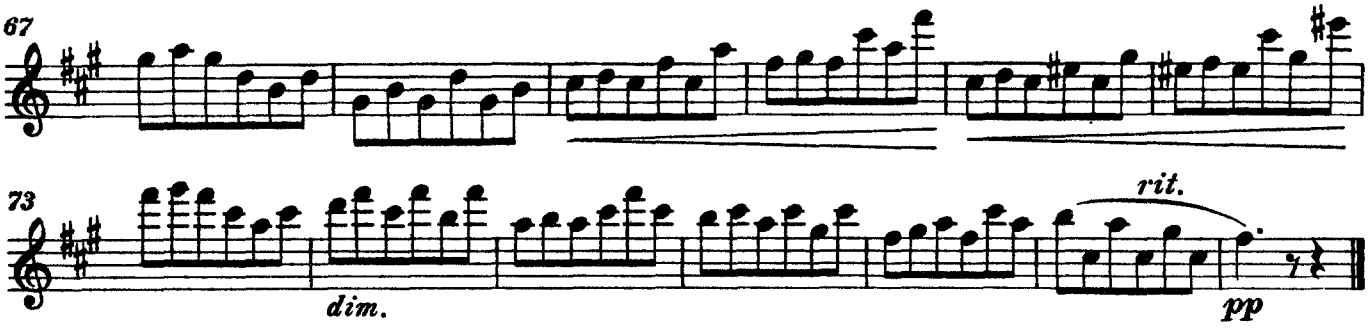
108

Adolf Terschak

Study



[1]) Die Studie wurde von C-Dur nach fis-Moll übertragen

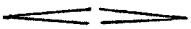


Die für diese Studie angegebene Übweise soll nach Möglichkeit auch auf andere Etüden übertragen werden, um so nicht nur das Stoffmaterial weitgehend auszunutzen, sondern um die verschiedenen Aufgaben in tonlicher und technischer Hinsicht täglich zu üben.

Übe in langsamem Tempo:

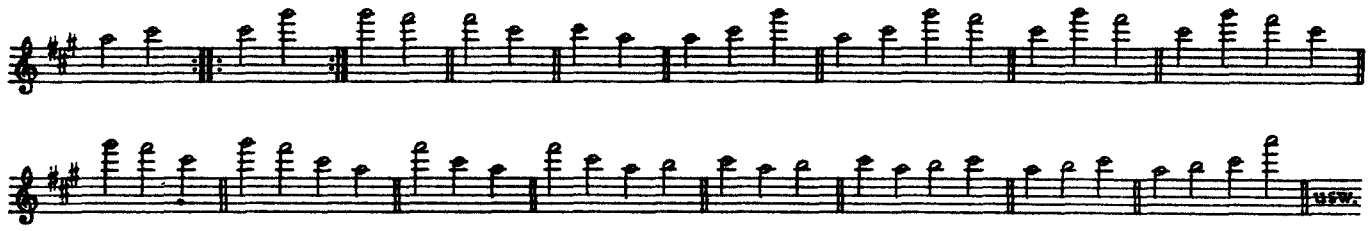
1. jeden Ton mit klangvollem Zwerchfellstoß (he);
2. mit Zwerchfell und Artikulation der Silben tö oder dö.
3. Übe als Tonstudie in halben oder ganzen Noten,

a) in einem bestimmten Stärkegrad, ohne und mit Vibrato,

b) mit 

c) die einzelnen Töne *fp*, *f*, *p* u. ä.

d) legato oder staccato in nach und nach schnellerem Tempo, wie hier als Beispiel Takt 12 und 13 angeführt ist:



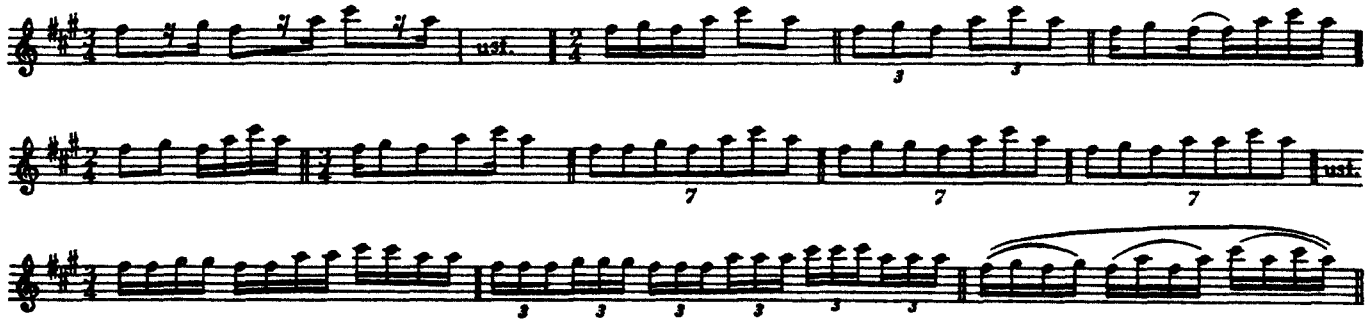
4. Spiele die Etüde:

a) mit Betonung der 1. 3. 5. (usf.) Note,

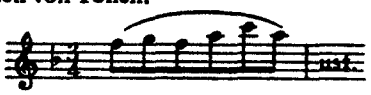
b) mit besonderer Betonung der ersten, bzw. bei der ersten und weniger der dritten Note,

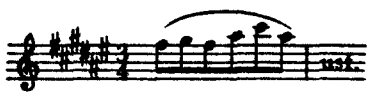
c) spiele die Etüde, wie sie notiert ist, und beachte außer den rhythmischen die melodischen Akzente.

5. Rhythmisiere die Studie, z. B.



6. Binde und stoße verschiedene Gruppen von Tönen.

7. Übe diese Etüde in F-Dur:  (Takt 25 26♮)

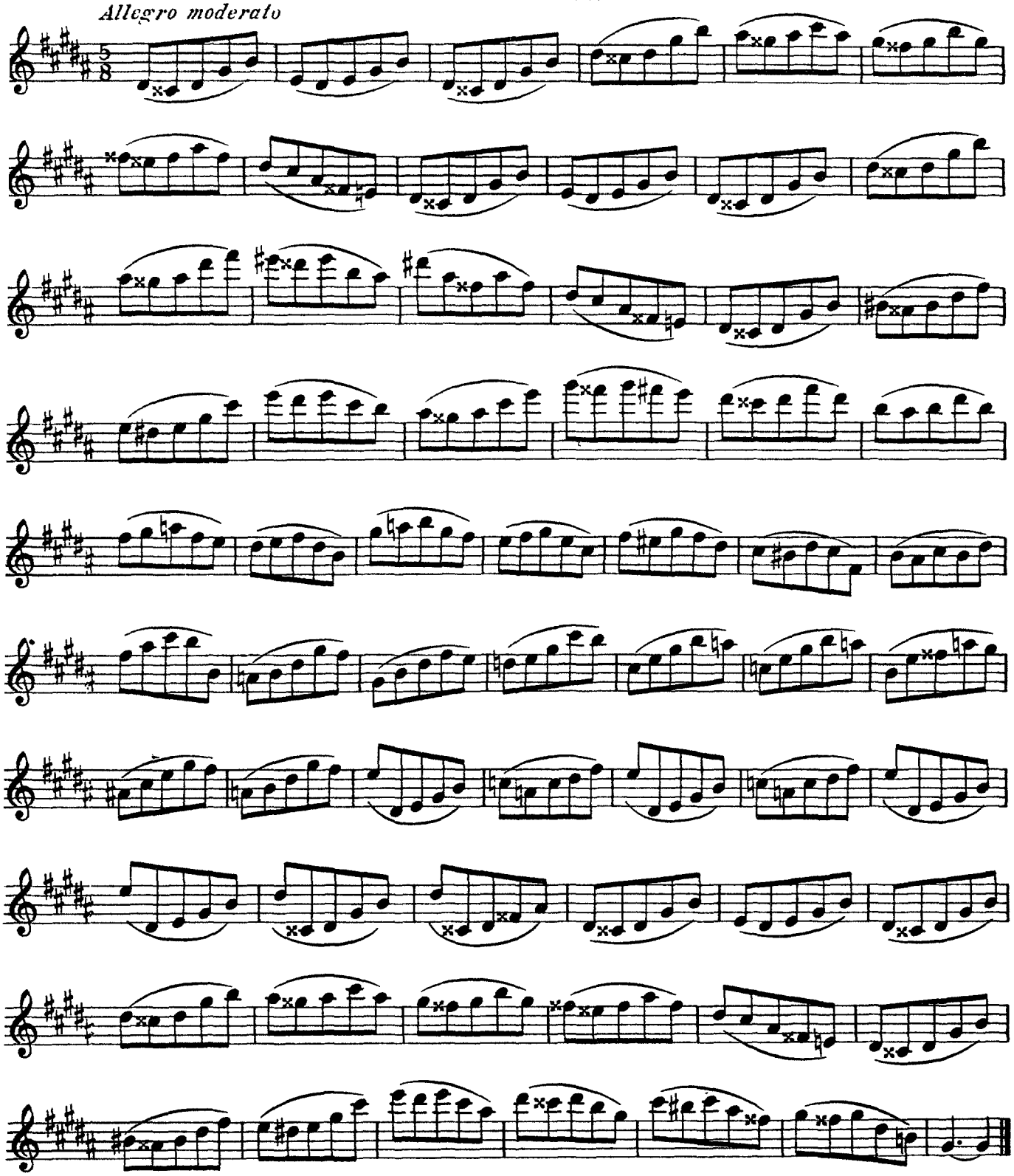
und Fis-Dur:  (Takt 25 26♯)

8. Spiele jeden geeigneten Text 8va.
9. Verwandle diese Studie durch kurzes, klingendes Staccato in ein Grazioso; spiele non legato ein barockes Allegro; ironisiere durch Staccatissimo.

109

N. Platonow

Allegro moderato

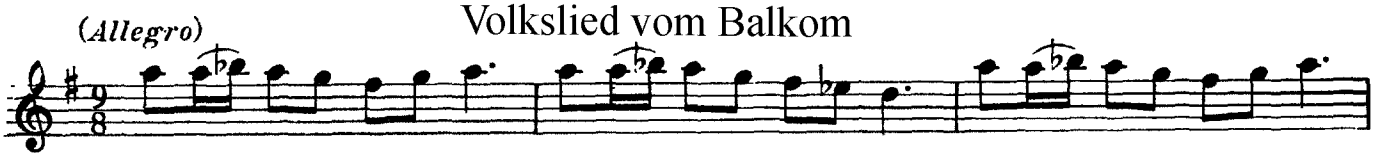


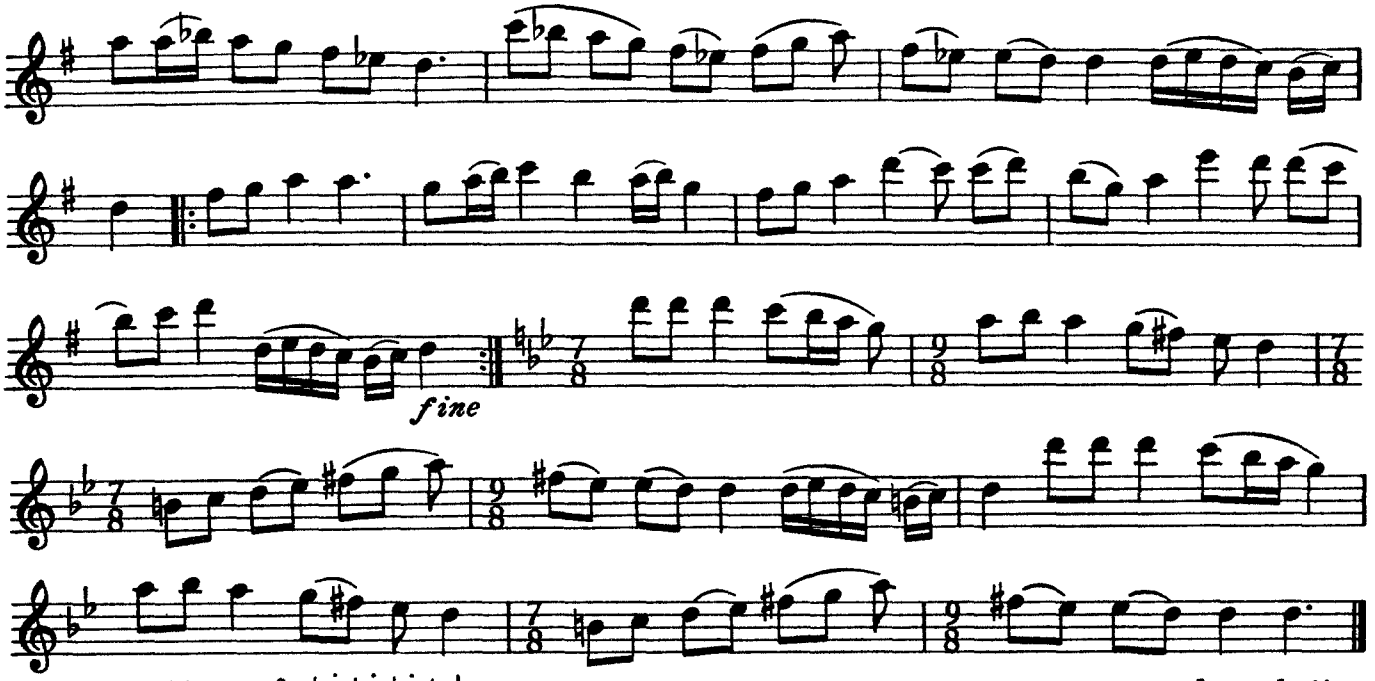
Um gleichwertige Achtel zu erreichen, denke man sich den dritten Ton jeder Quintole als Auftakt:

110

Volkslied vom Balkom

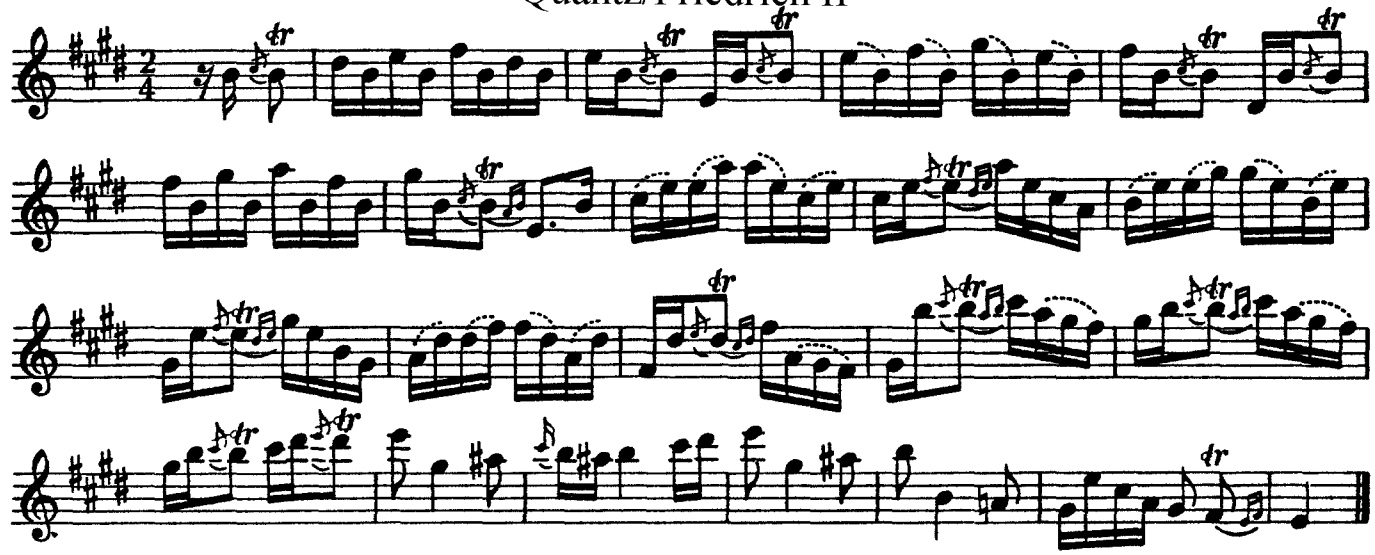
(Allegro)





111

Quantz/Friedrich II



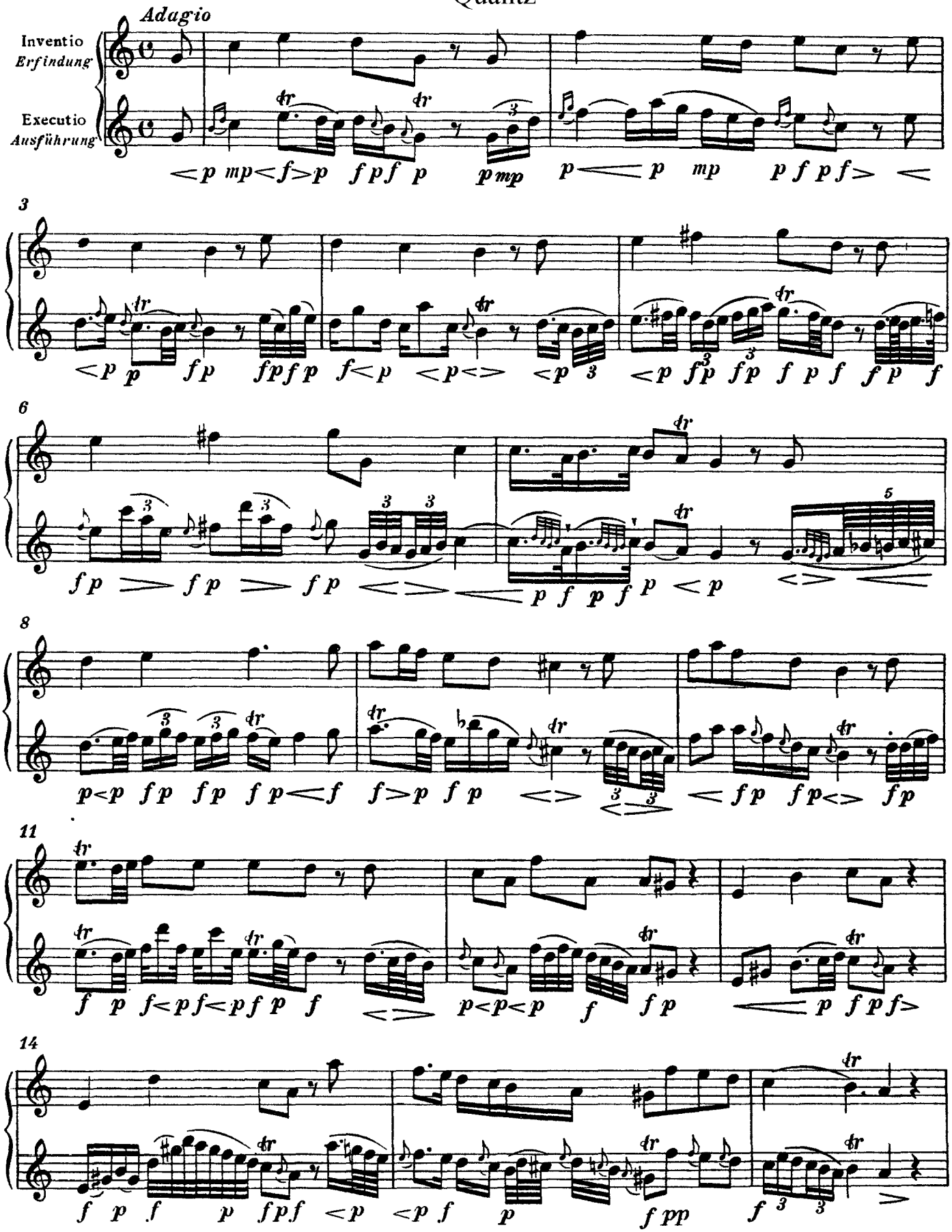
Das folgende Adagio, S. 30, von Johann Joachim Quantz aus dem „Versuch einer Anweisung die Flûte traversière zu spielen" (1752) ist ein Musterbeispiel eines diminuierten Adagios im sog. „galanten" Stil. Die dynamischen Angaben stammen von Quantz und wurden vom Herausgeber in die uns geläufigen Zeichen übertragen.
Das Beispiel zeigt uns, mit welcher Lebendigkeit der Solospieler zu Quantz' Zeit wie schon in der barocken Musizierpraxis die motivischen Details belebte und „Licht und Schatten" durch sie ausdrückte. Der Flötist findet in diesem Adagio eine ausgezeichnete Übung, der allerdings vorbereitende Tonstudien vorausgehen müssen, „um sich im Spielen also gleichergestalt sich des verlierenden Piano, und der wachsenden Stärke des Tones als der Zwischenfarben (+mezze tinte) zu bedienen, weil diese Mannigfaltigkeit, zum guten Vortrage in der Musik, unentbehrlich ist" (Quantz).
Dieses Adagio sollte oft in den Übungsstoff eingefügt werden, um so das Gefühl für die Dynamik und Betonung dieser Musik zu festigen.

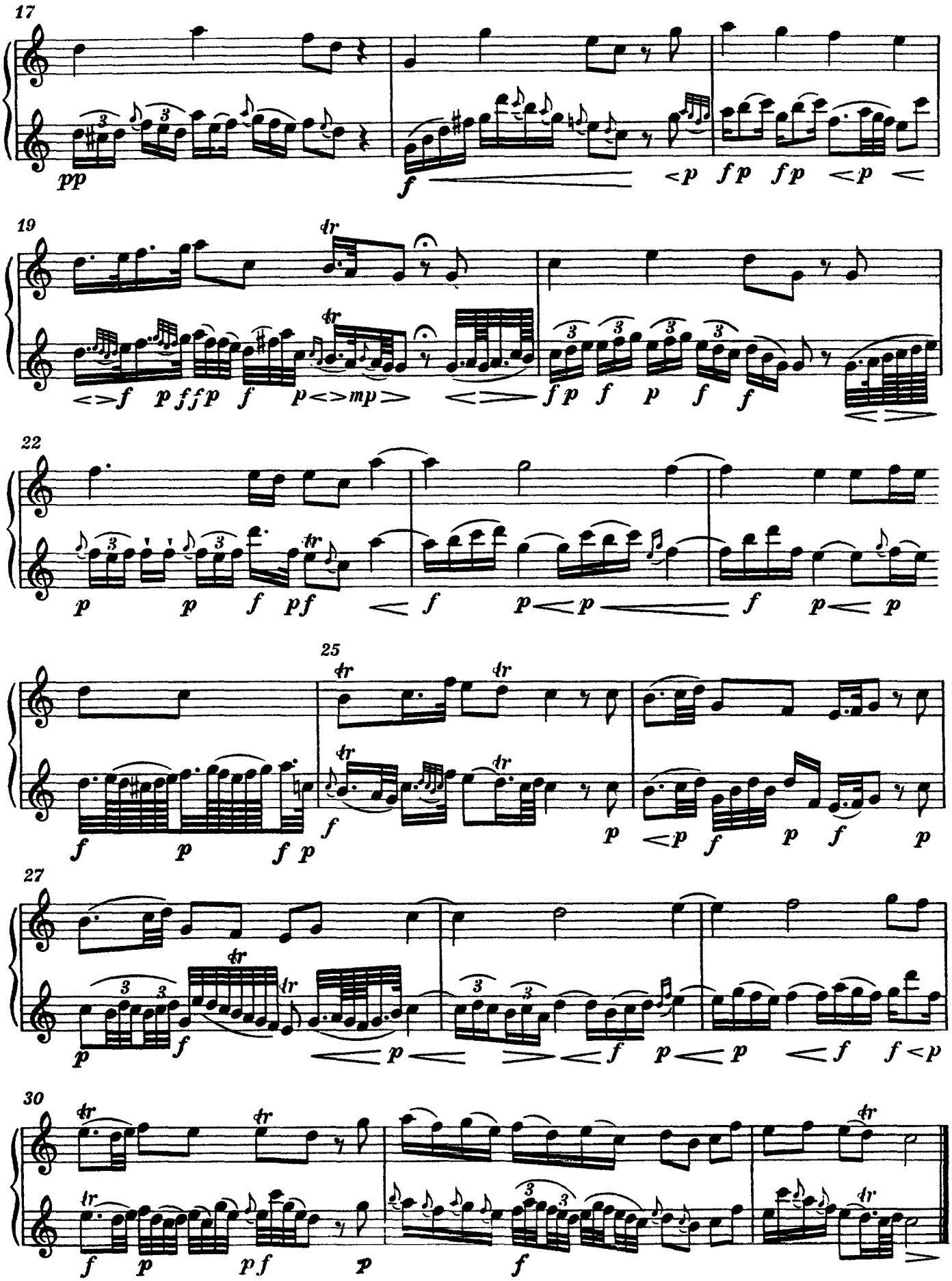
+ Mittelklang

Ausführung der Verzierungen:

z. B. Takt 1, 2, 3, 15; 3, 15, = 3, 6, 9 1, 2, 10, 15 = „durchgehende" Vorschläge
„anschlagende" Vorschläge

Quantz

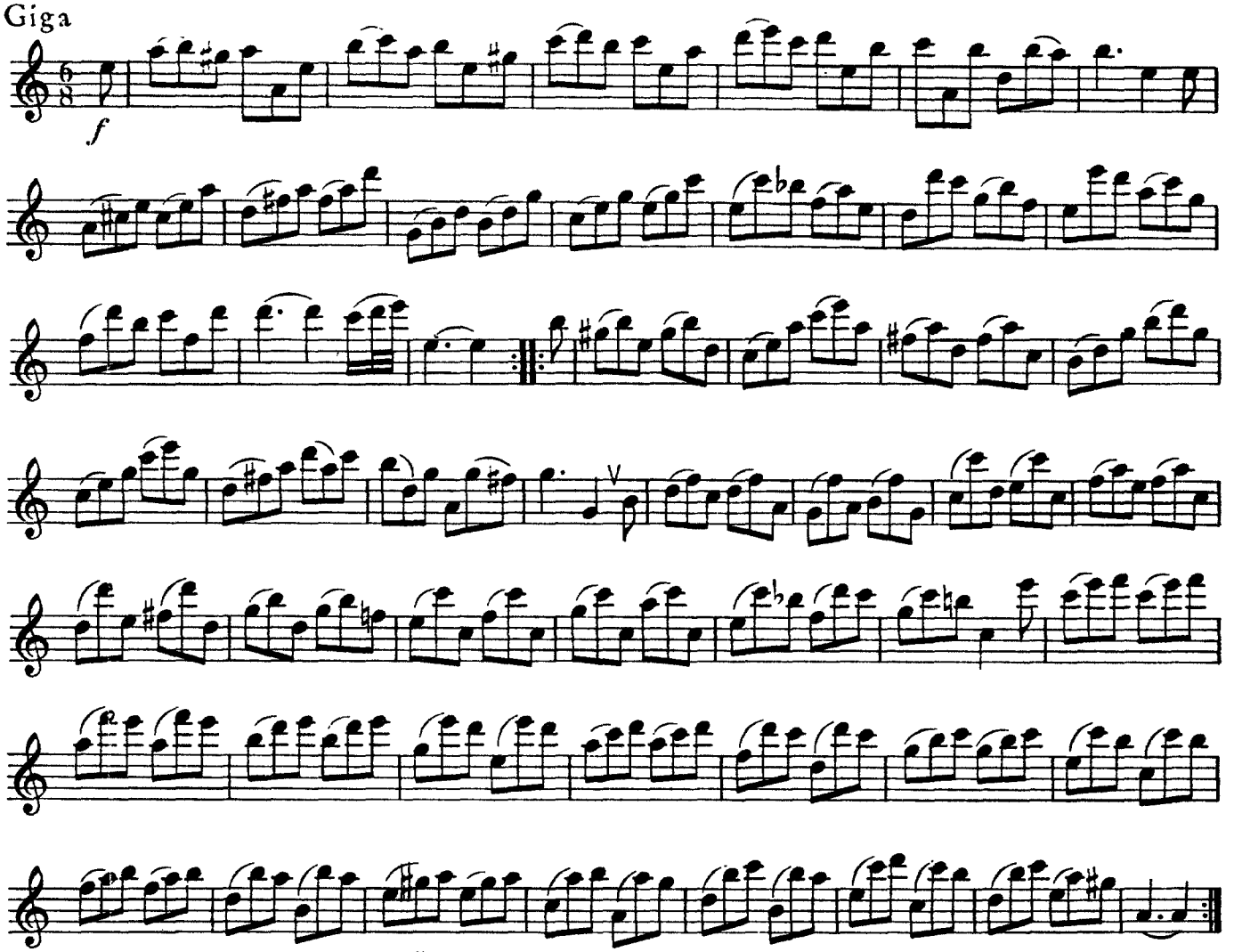



17
19
22
25
27
30

113

Meister des 18 Jarhunderts

Giga

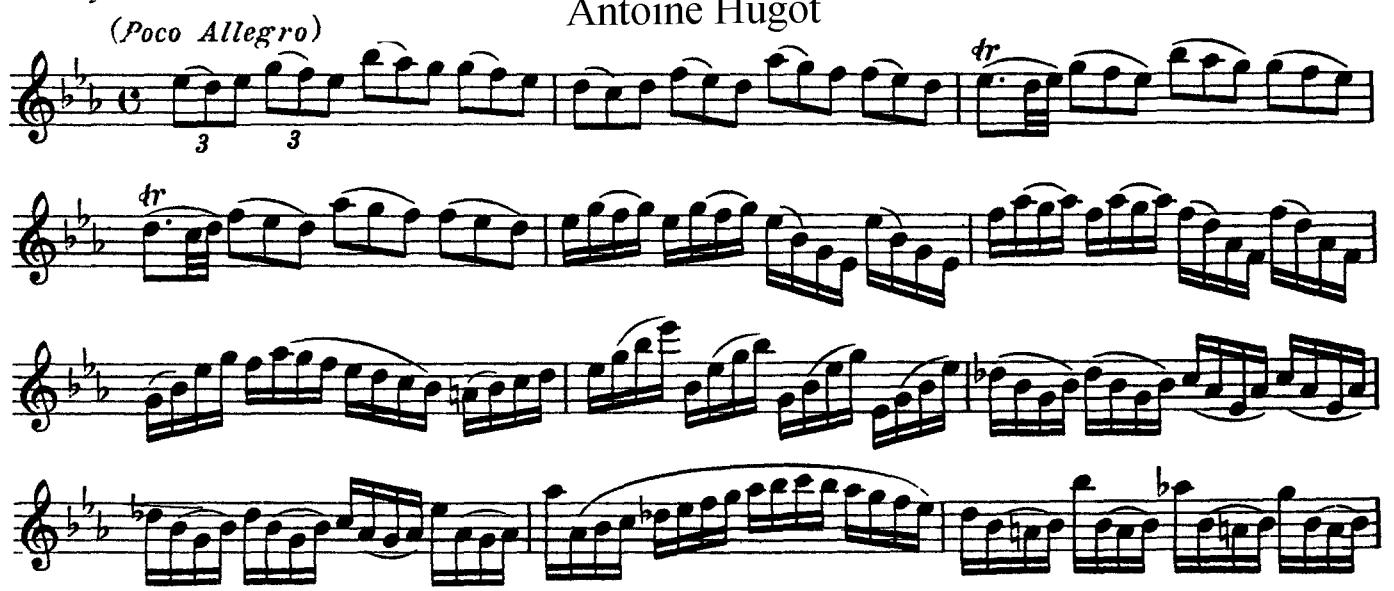


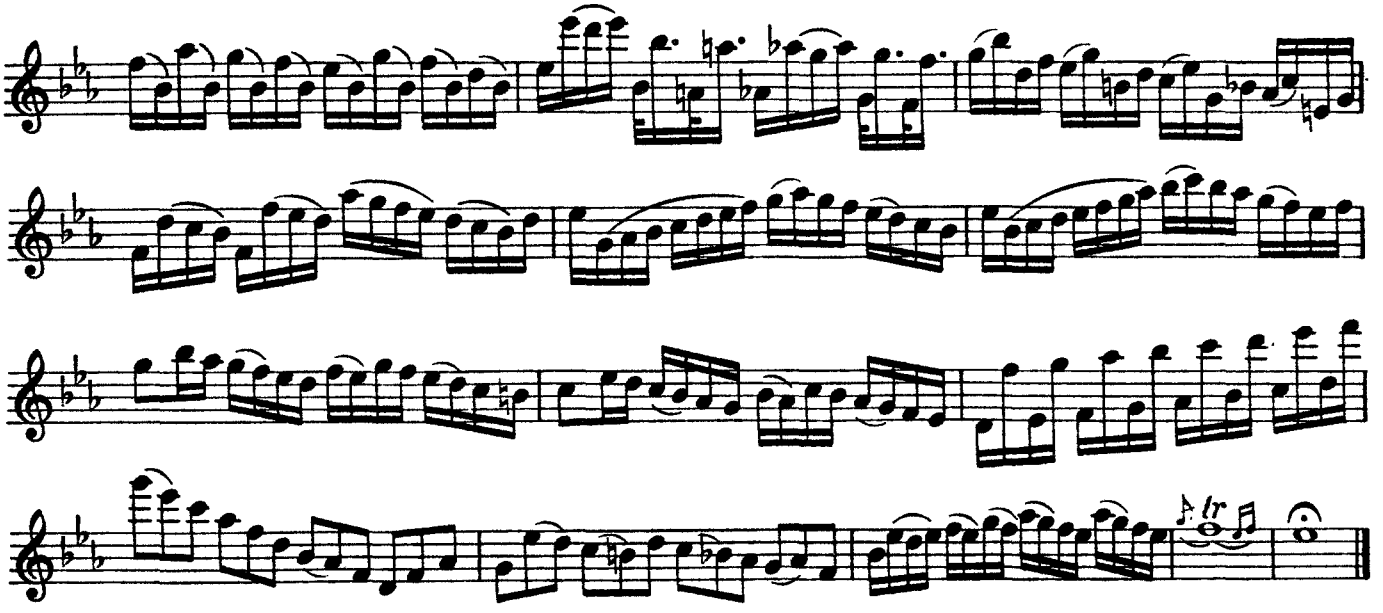
Studiere diese Giga auswendig; übe:

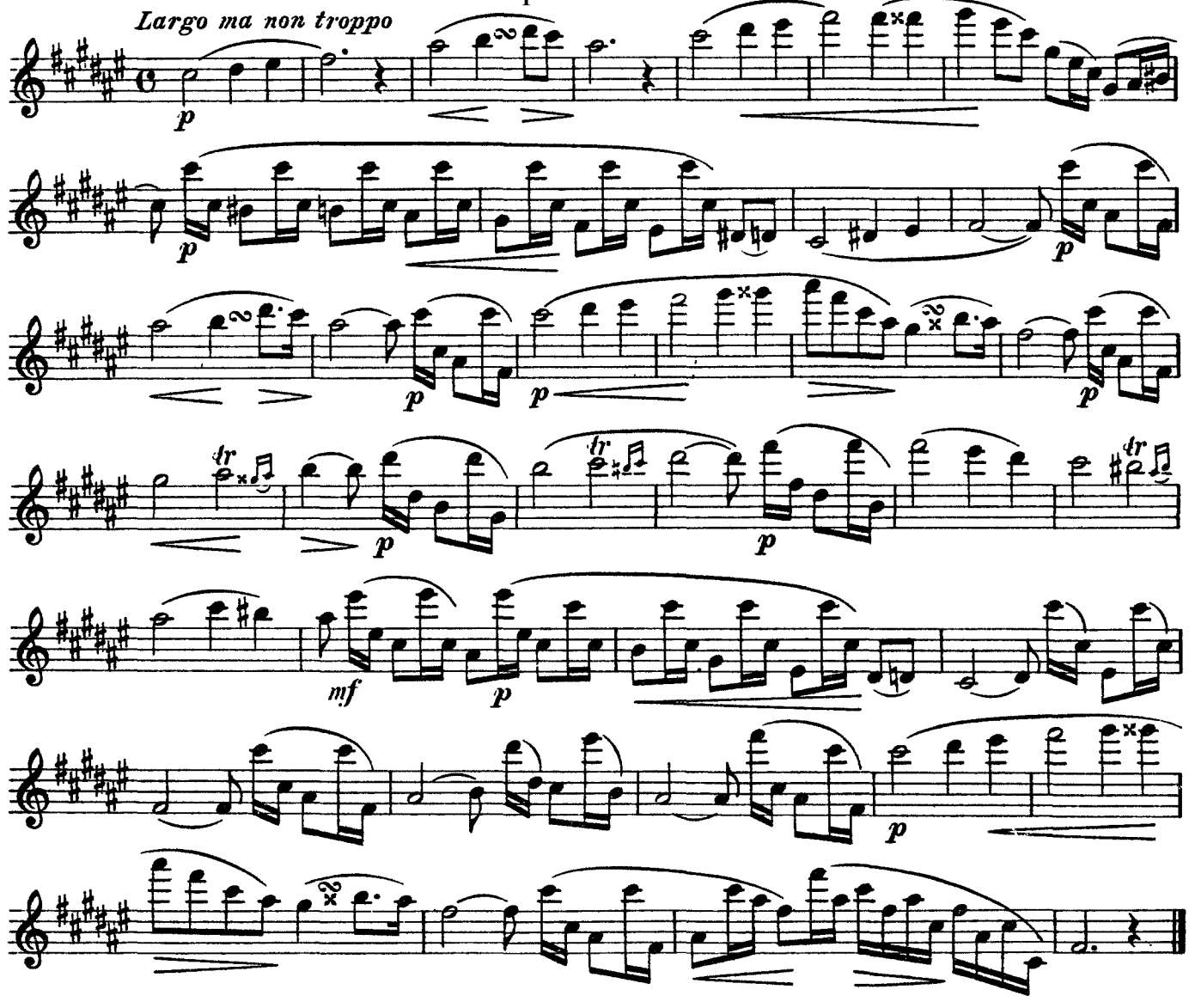
114

Antoine Hugot

Study





115

Caspar Kummer