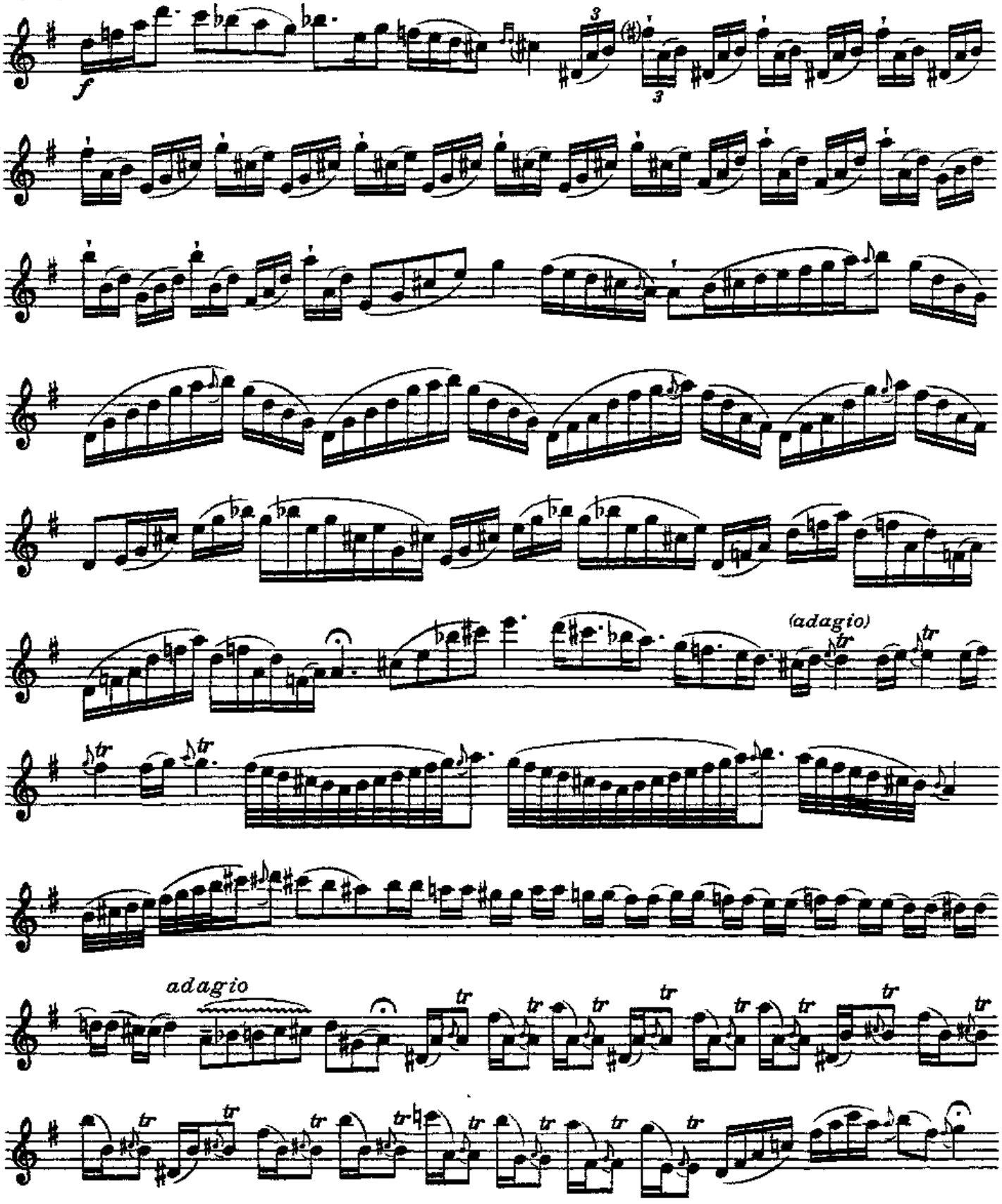
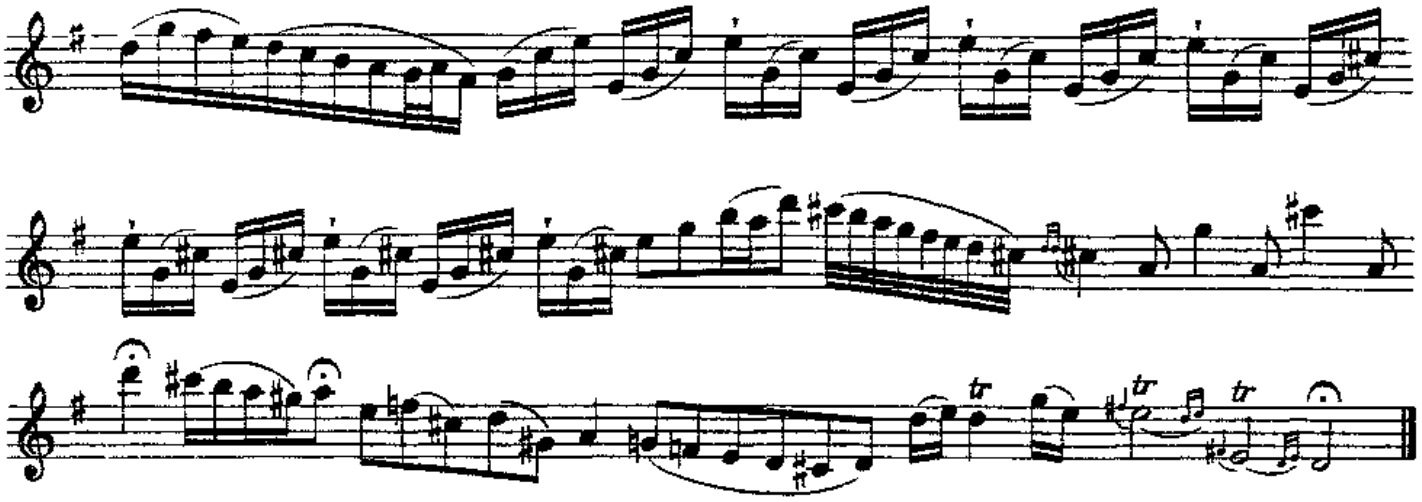
Flute

1

Fantasia

Unbekannter Meister des 18. Jahrhunderts



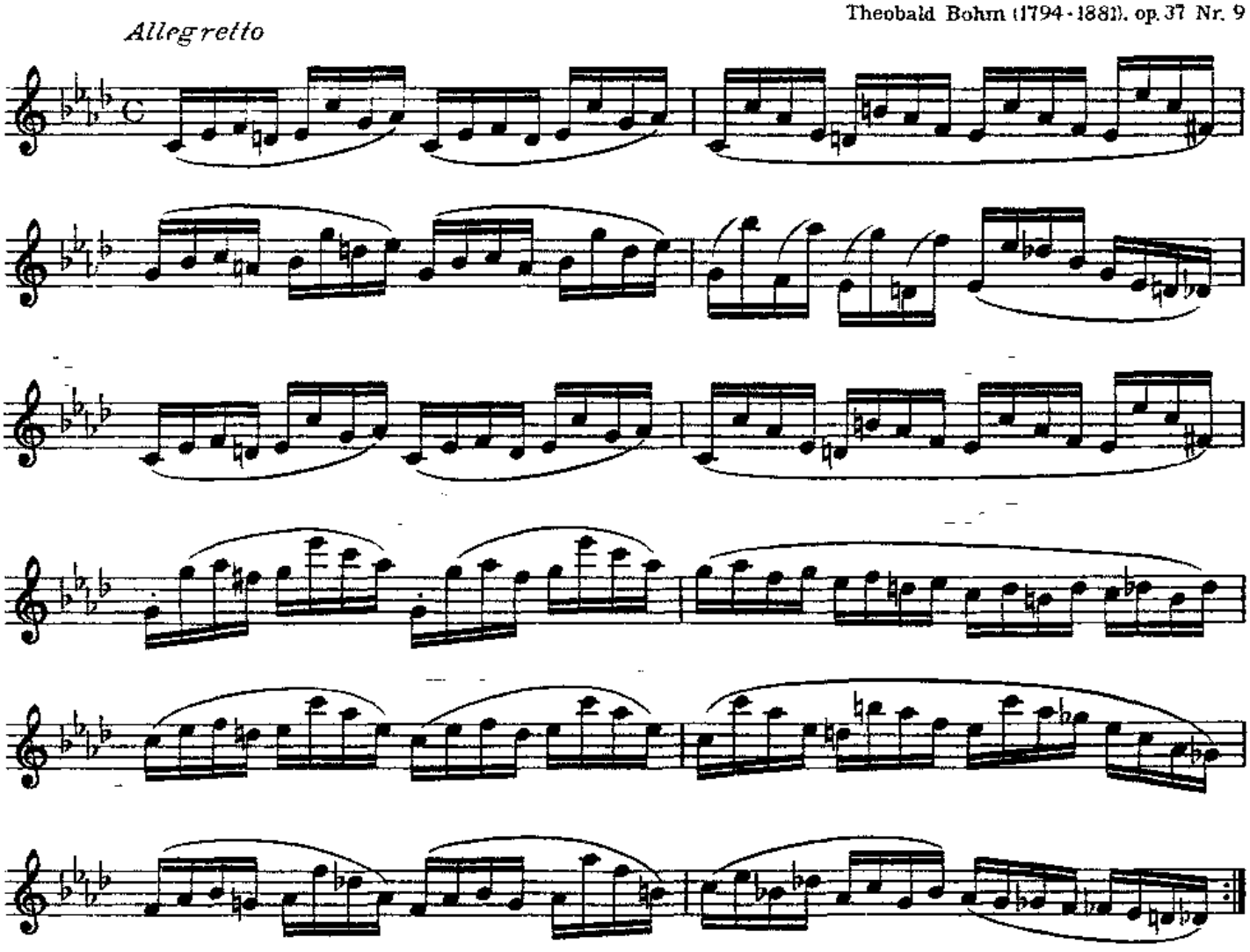


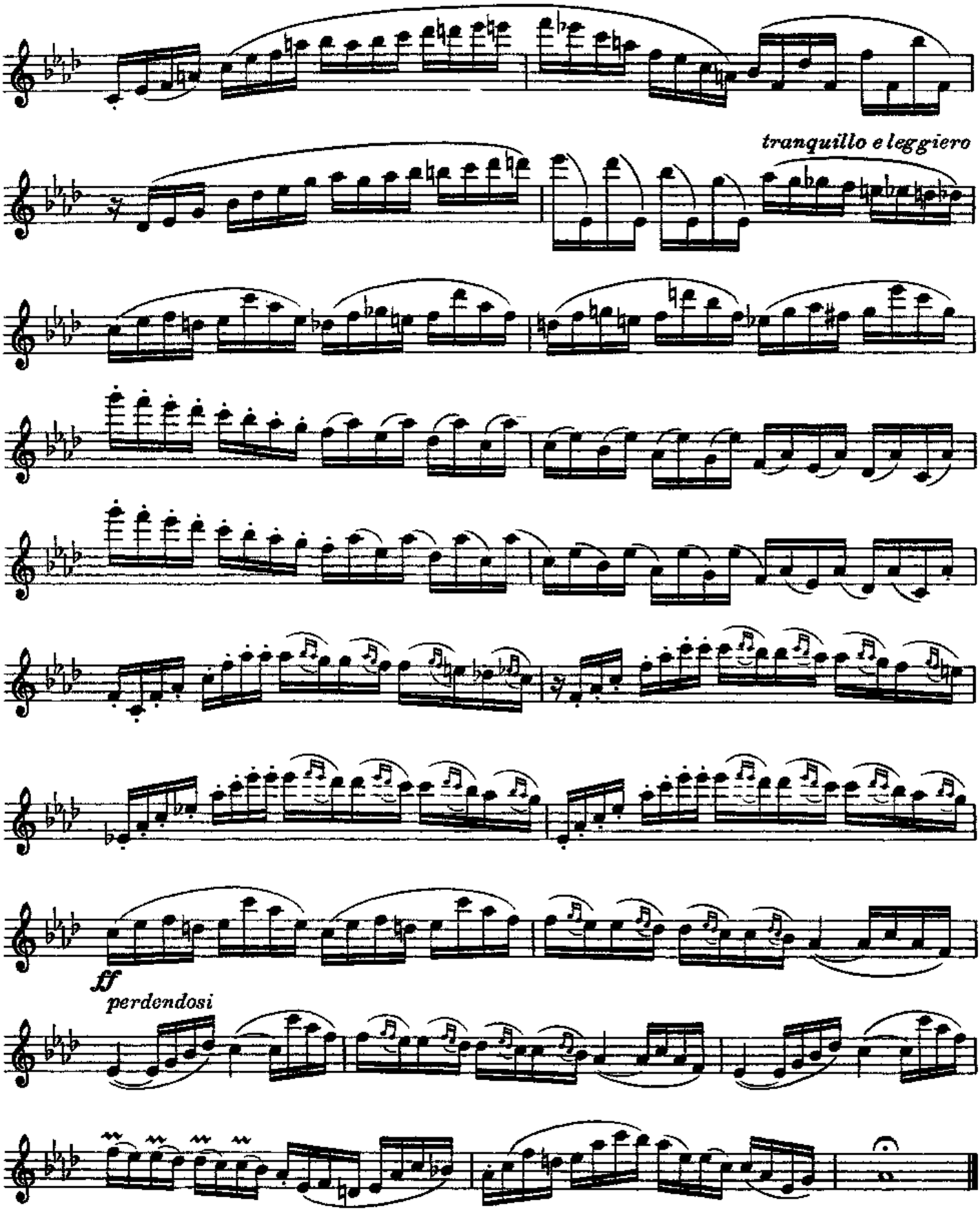
Bemerkung zu Nr. 1

Diese Komposition ist improvisiert im Stile einer Kadenz vorzutragen. Durch langsames Öffnen der Klappen und intensiv ausgeführtes Vibrato wird bei den mit einer Wellenlinie bezeichneten Tönen die Wirkung eines Glissando erreicht, das als reizvolle Verzierung die vorliegende Komposition beleben soll. Als Zählwert sind 8-tel oder 16-tel anzuwenden.

2

Theobald Böhm (1794-1881), op. 37 Nr. 9





Bemerkung zu Nr. 2

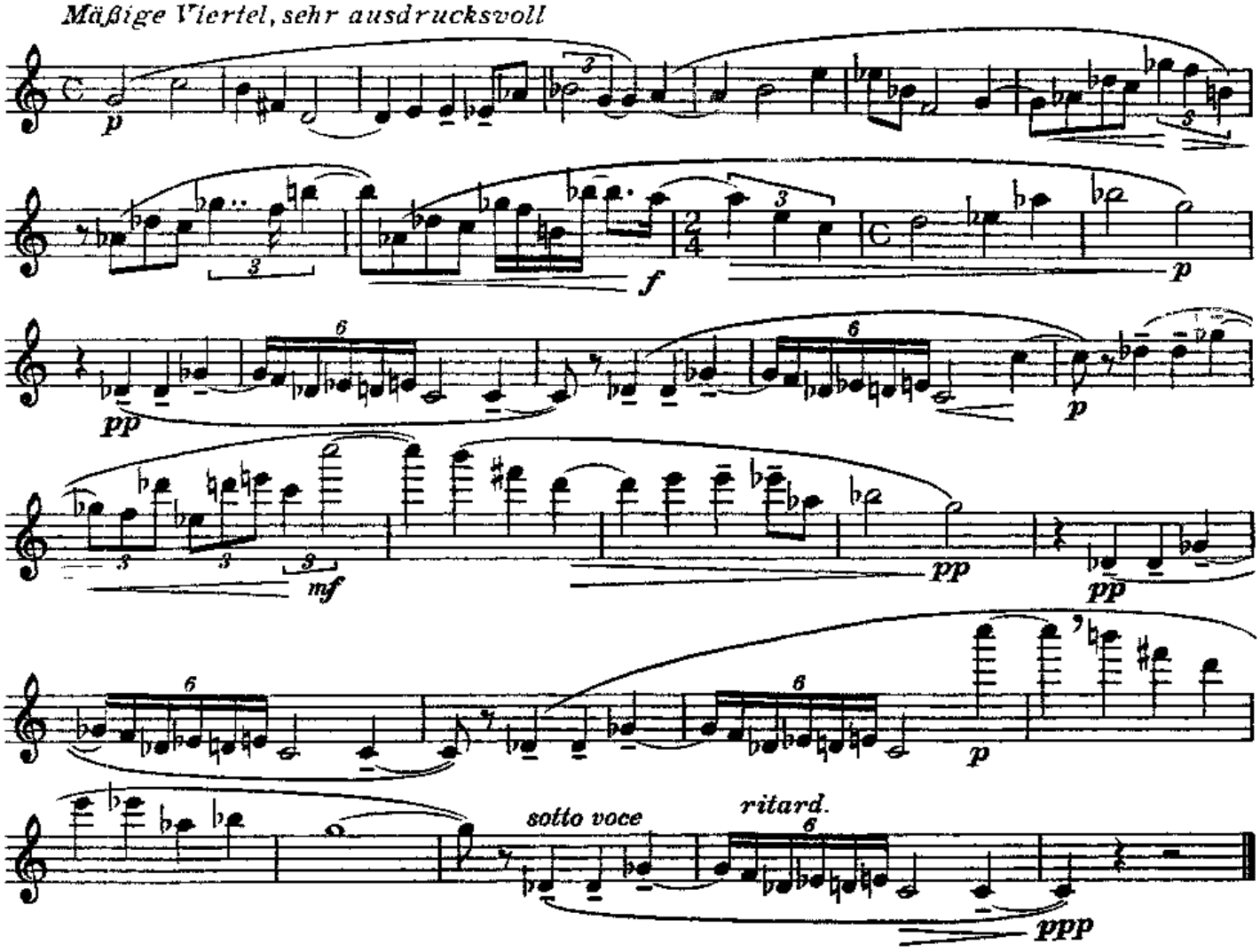
Für das Studium der Etüden, die vornehmlich die technischen Fertigkeiten und die Ausdauer des Bläsers steigern sollen, sei auf die im 2. Band der Flötenstudien angegebene Übweise hingewiesen. Ausgehend von der Sicherheit der Ansprache und des Klingens jeden Tones, sind die Studien in Hinsicht auf Dynamik, Artikulation und rhythmische Veränderungen so variabel wie möglich zu gestalten.

3

Elegie

Peter Herrmann (geb. 1941)

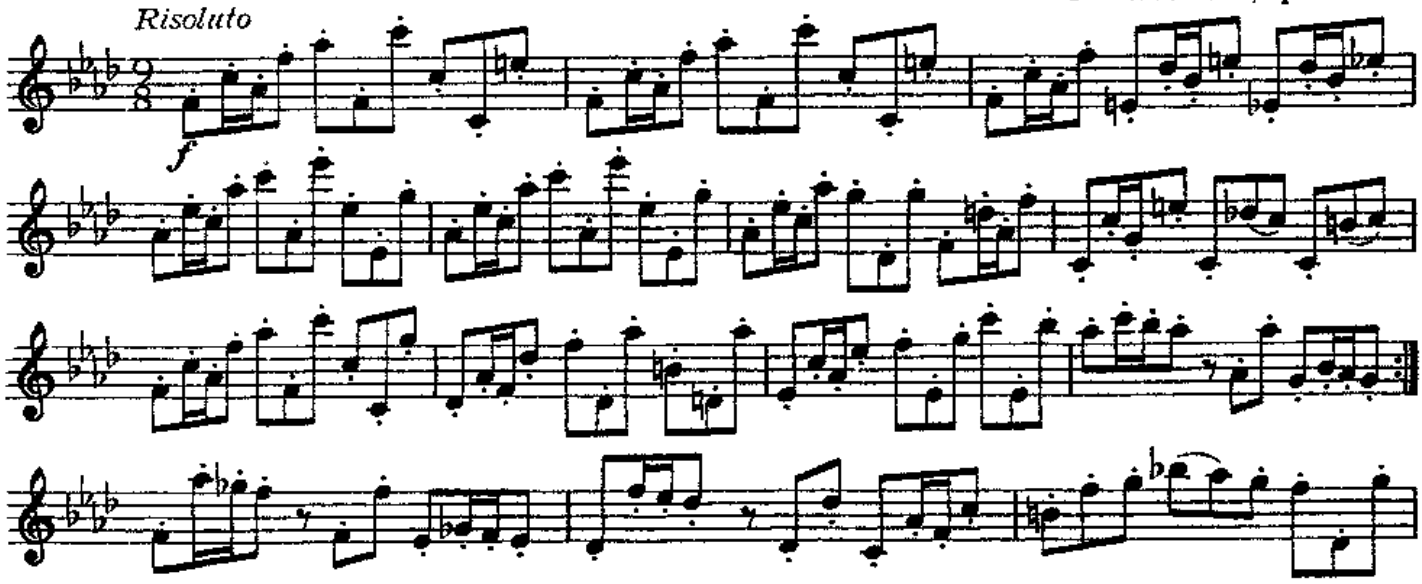
Mäßige Viertel, sehr ausdrucksvoll

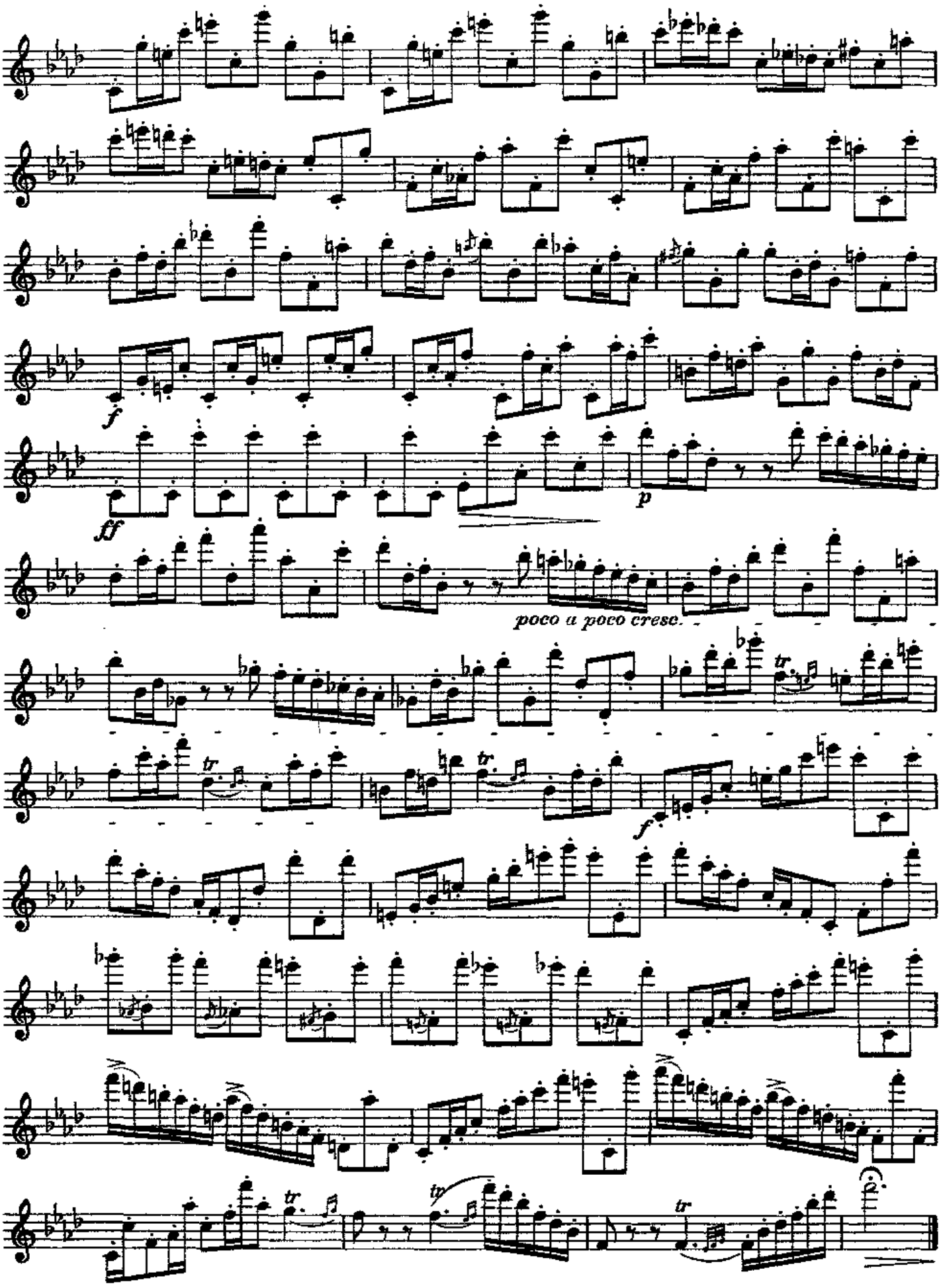


4

Theobald Böhm, op. 37 Nr. 10

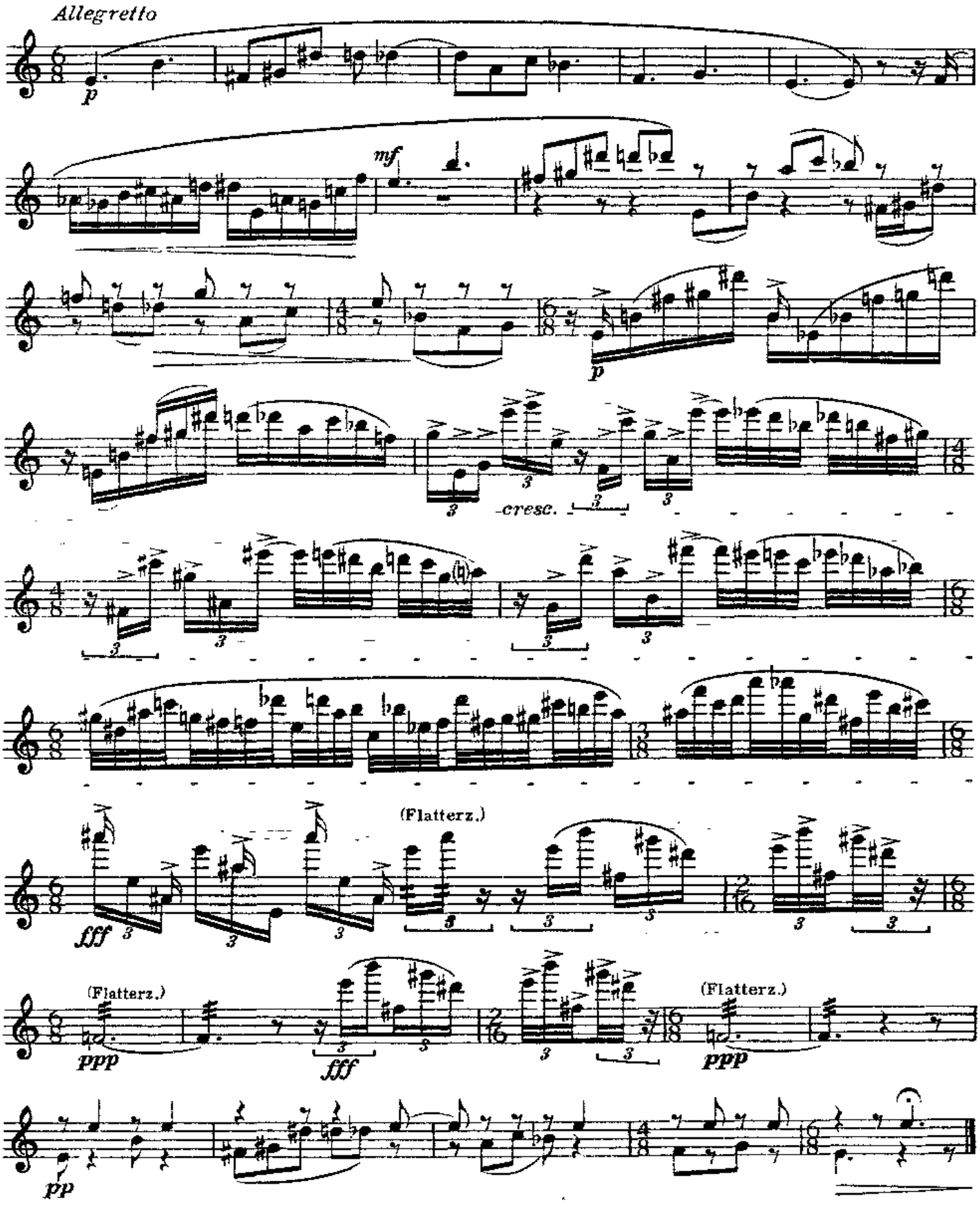
Risoluto




f
ff
p
poco a poco cresc.
tr
f
tr
tr
tr

Caprice

Peter Herrmann

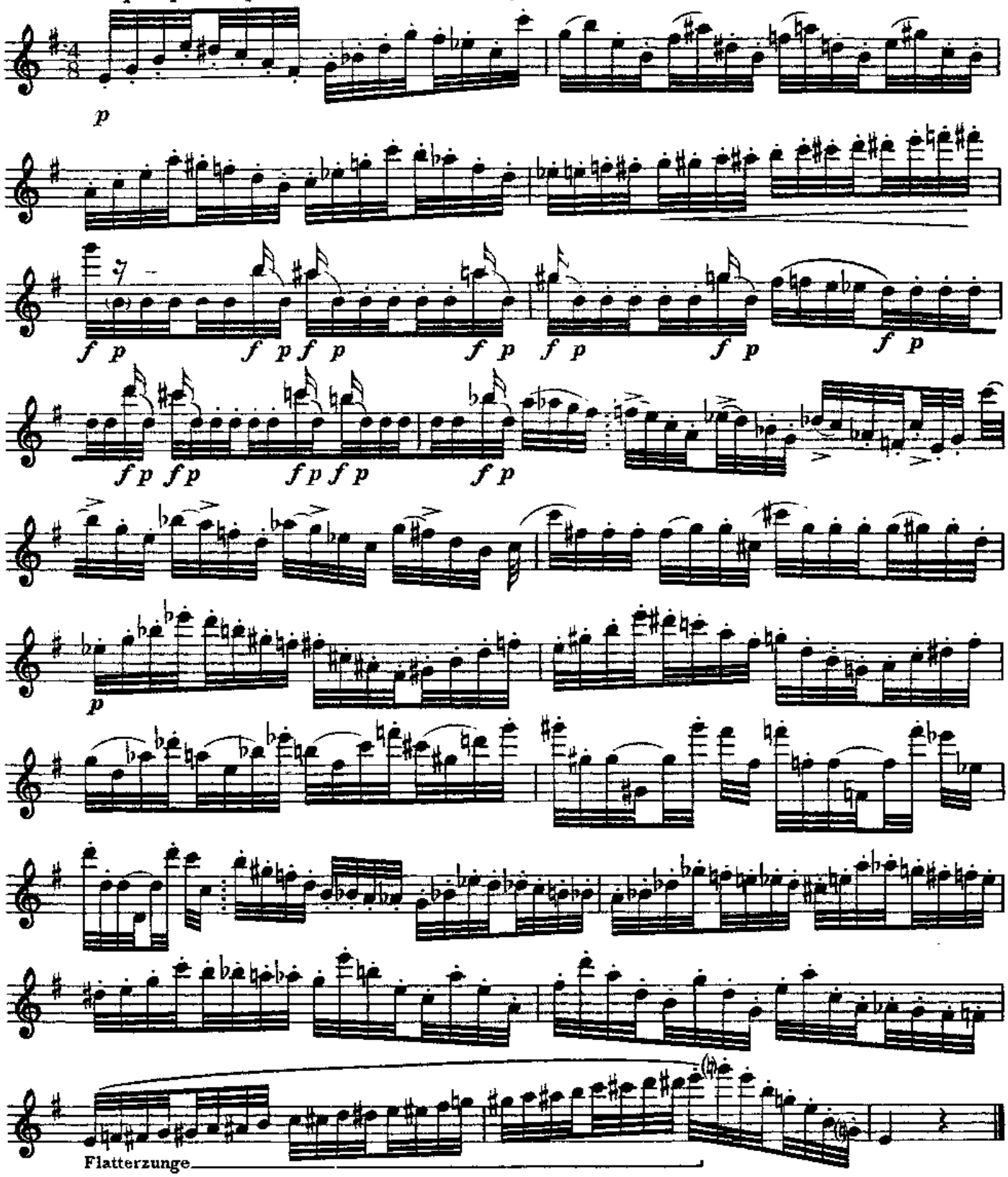


Caprice

Moto perpetuo

Il più presto possibile (so rasch als möglich)

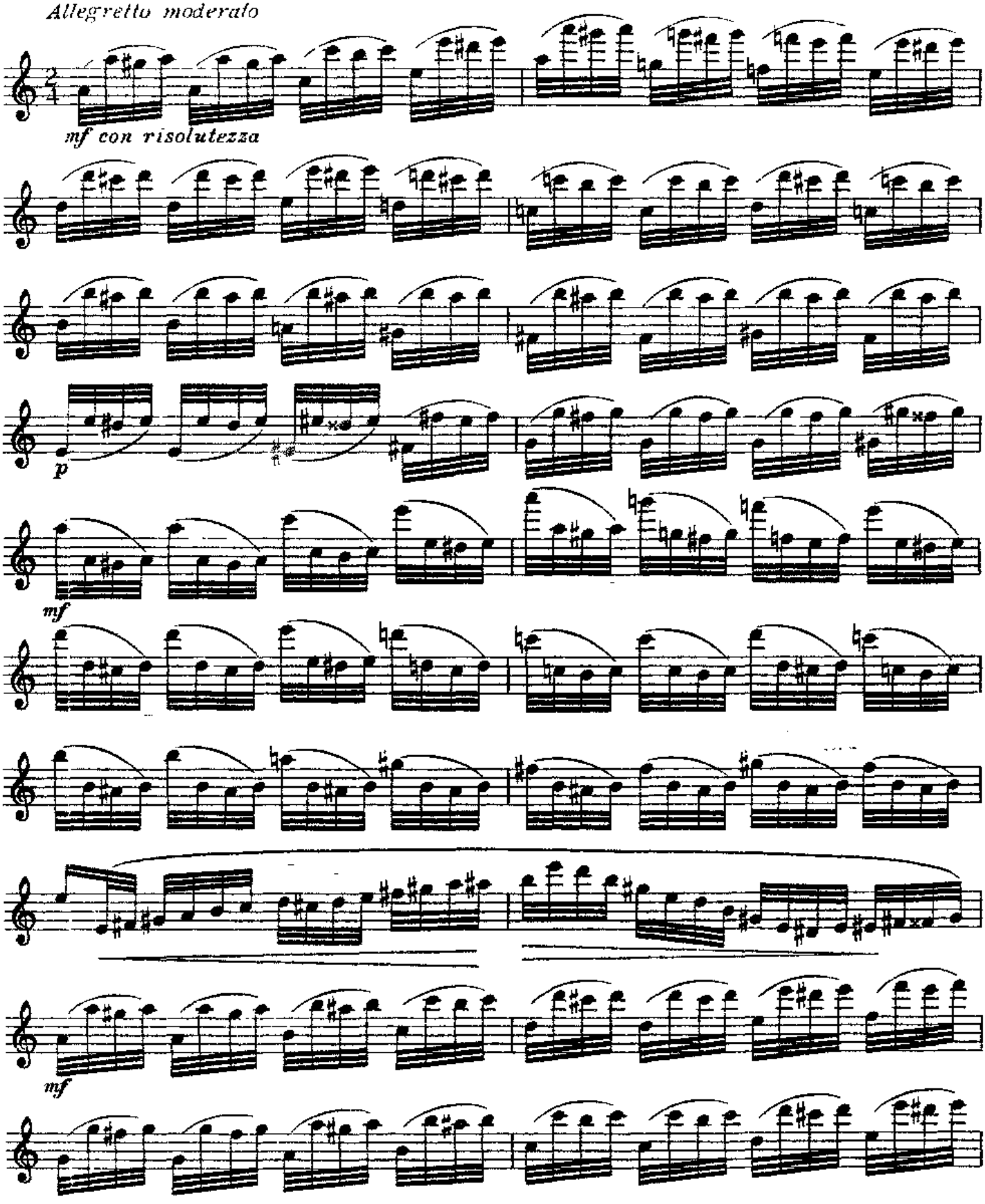
Sigfrid Karg-Elert (1877-1933), op.107 Nr. 14

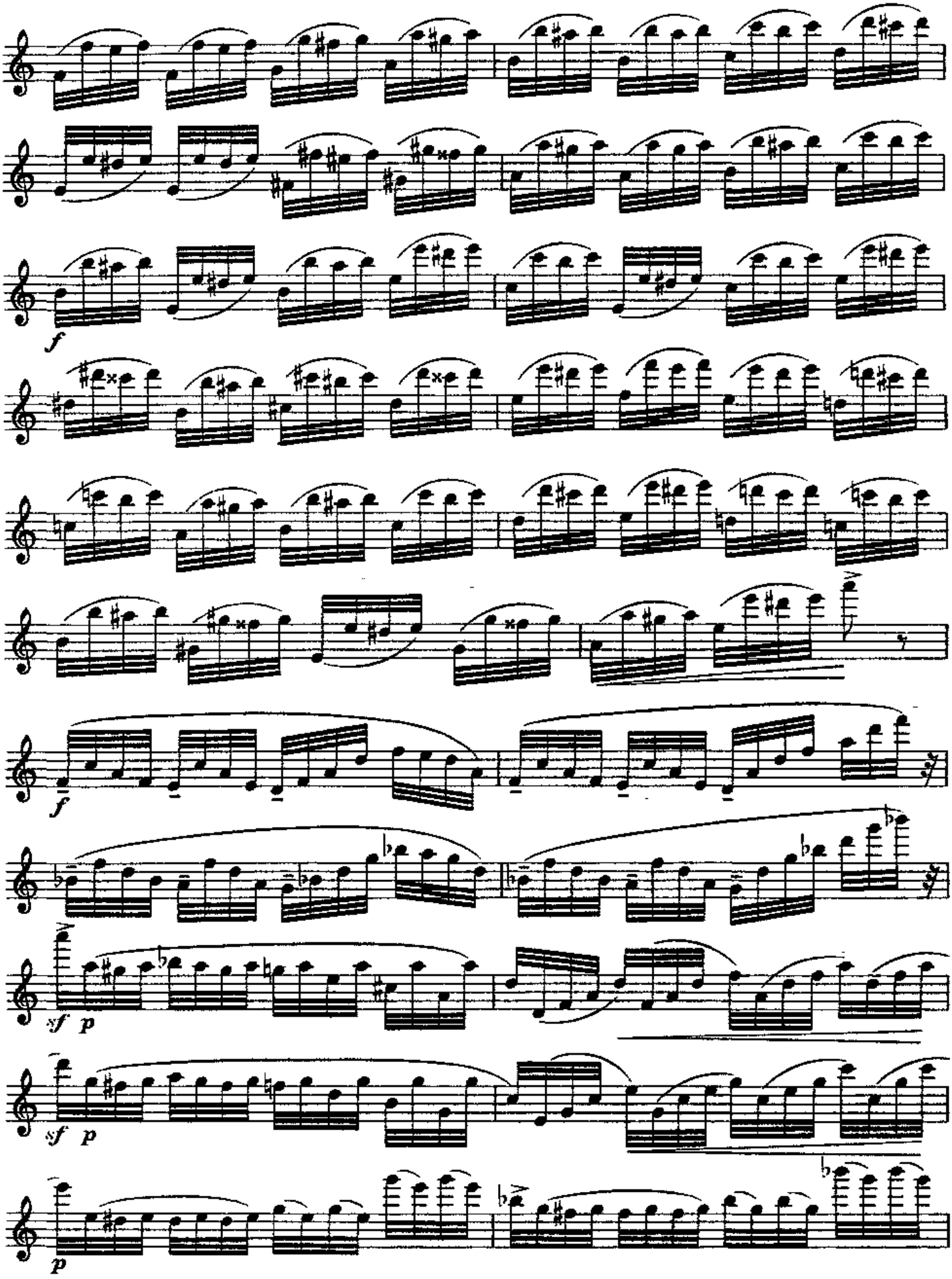


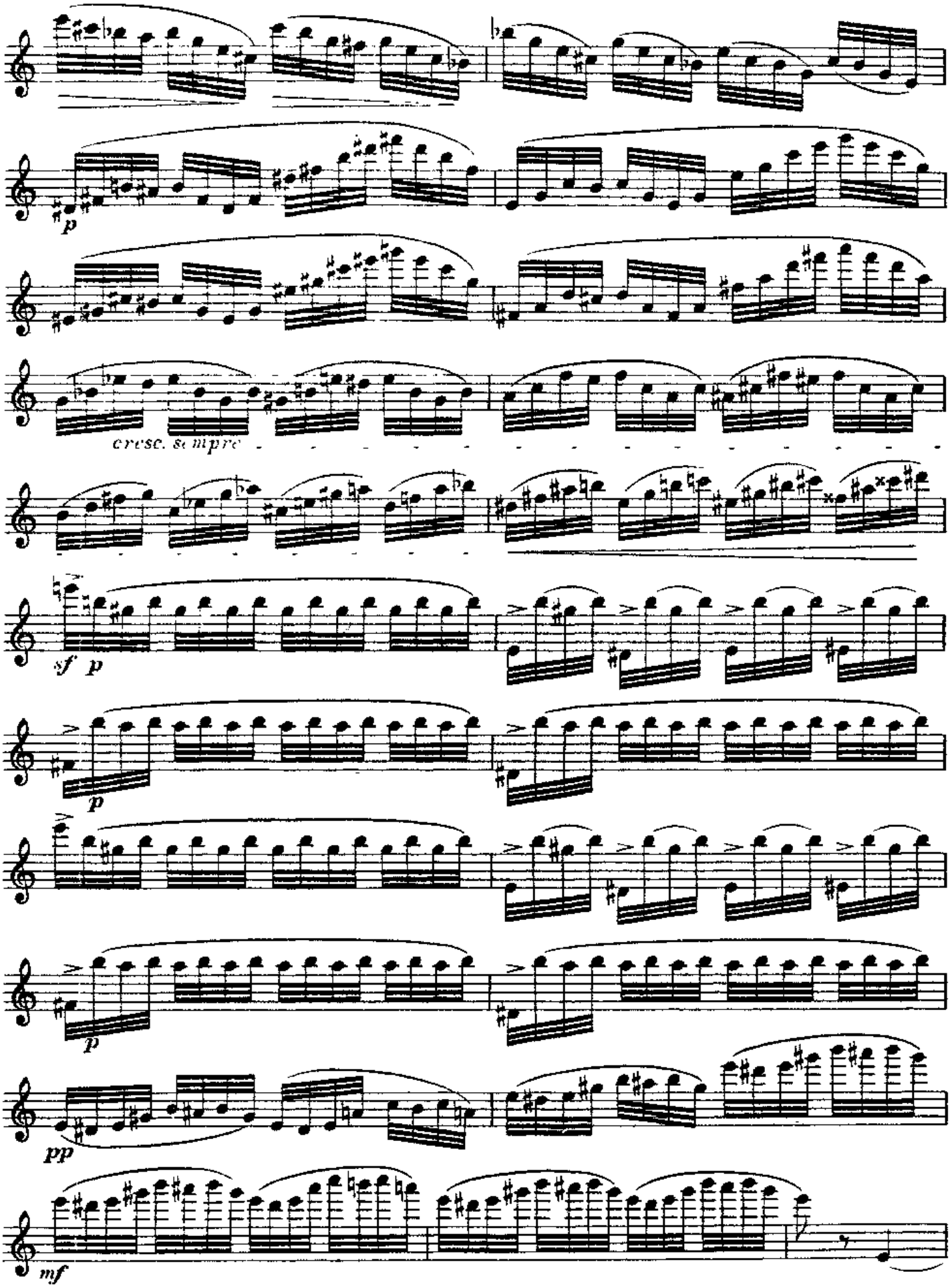
7

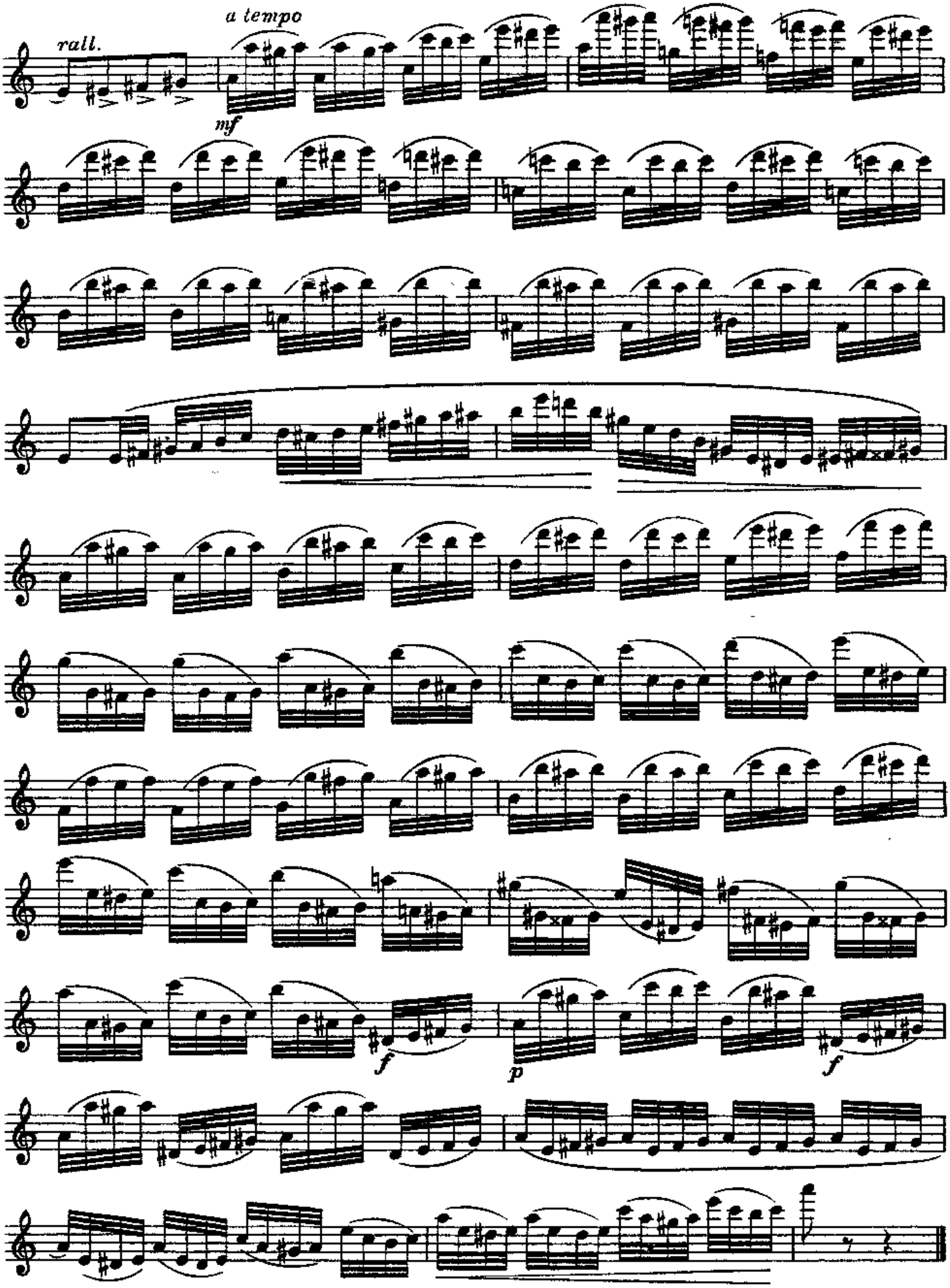
Ernesto Köhler (1849-1907), op. 75 Nr. 6

Allegretto moderato




f
f
sf p
sf p
p

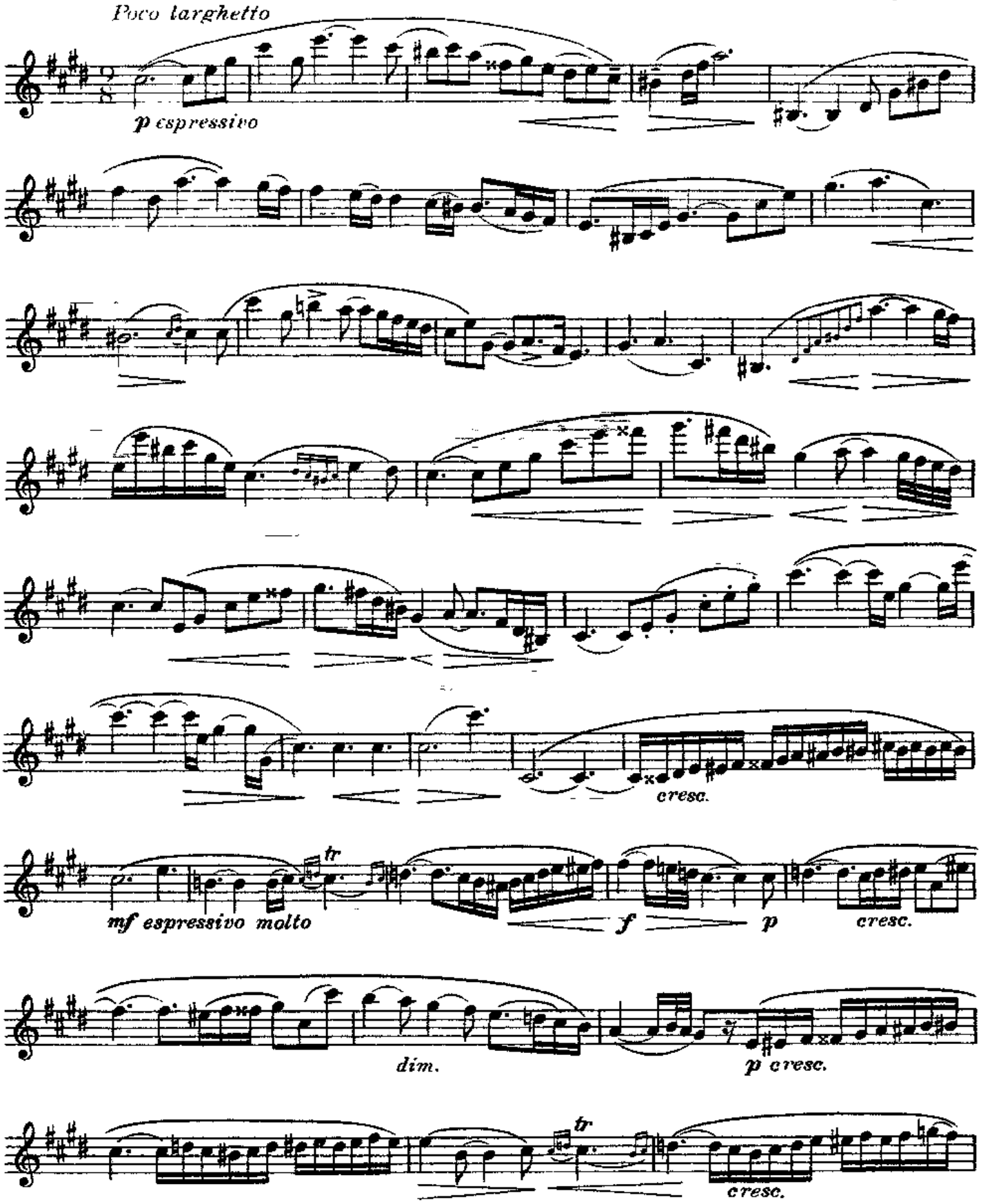

p
cresc. sempre
sf p
p
p
p
pp
mf

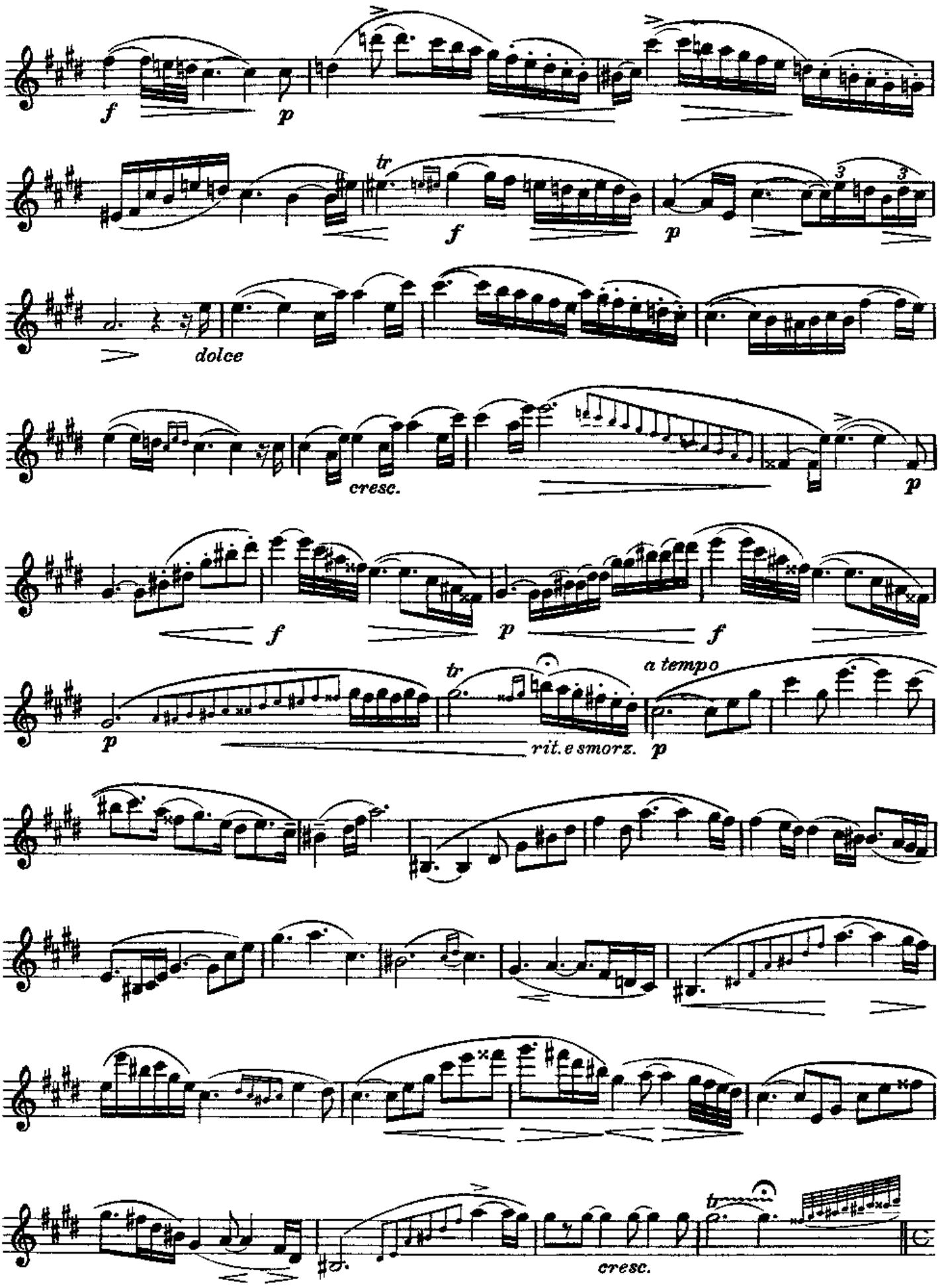

rall.
a tempo
mf
f
p
f

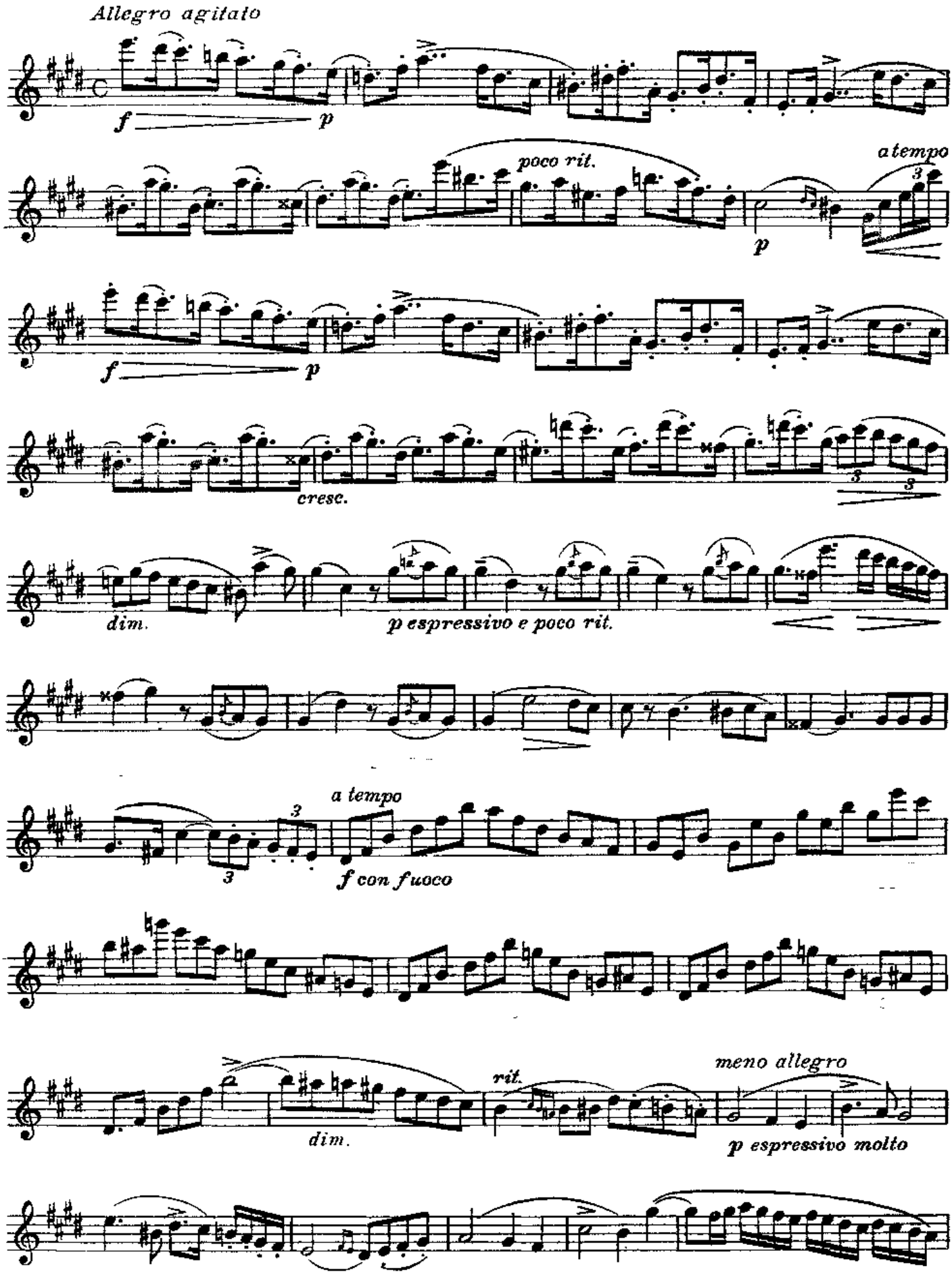
8

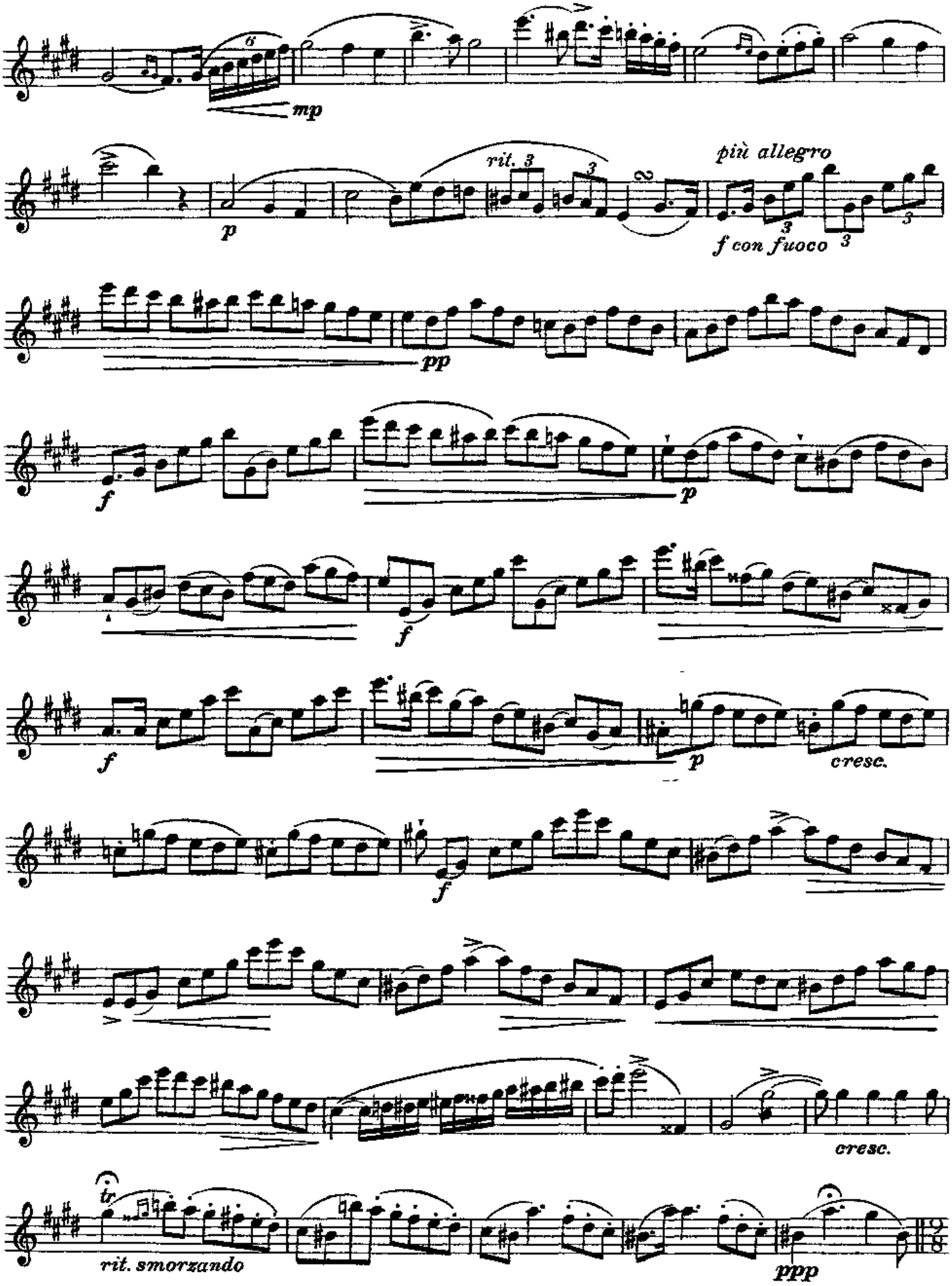
Divertissement

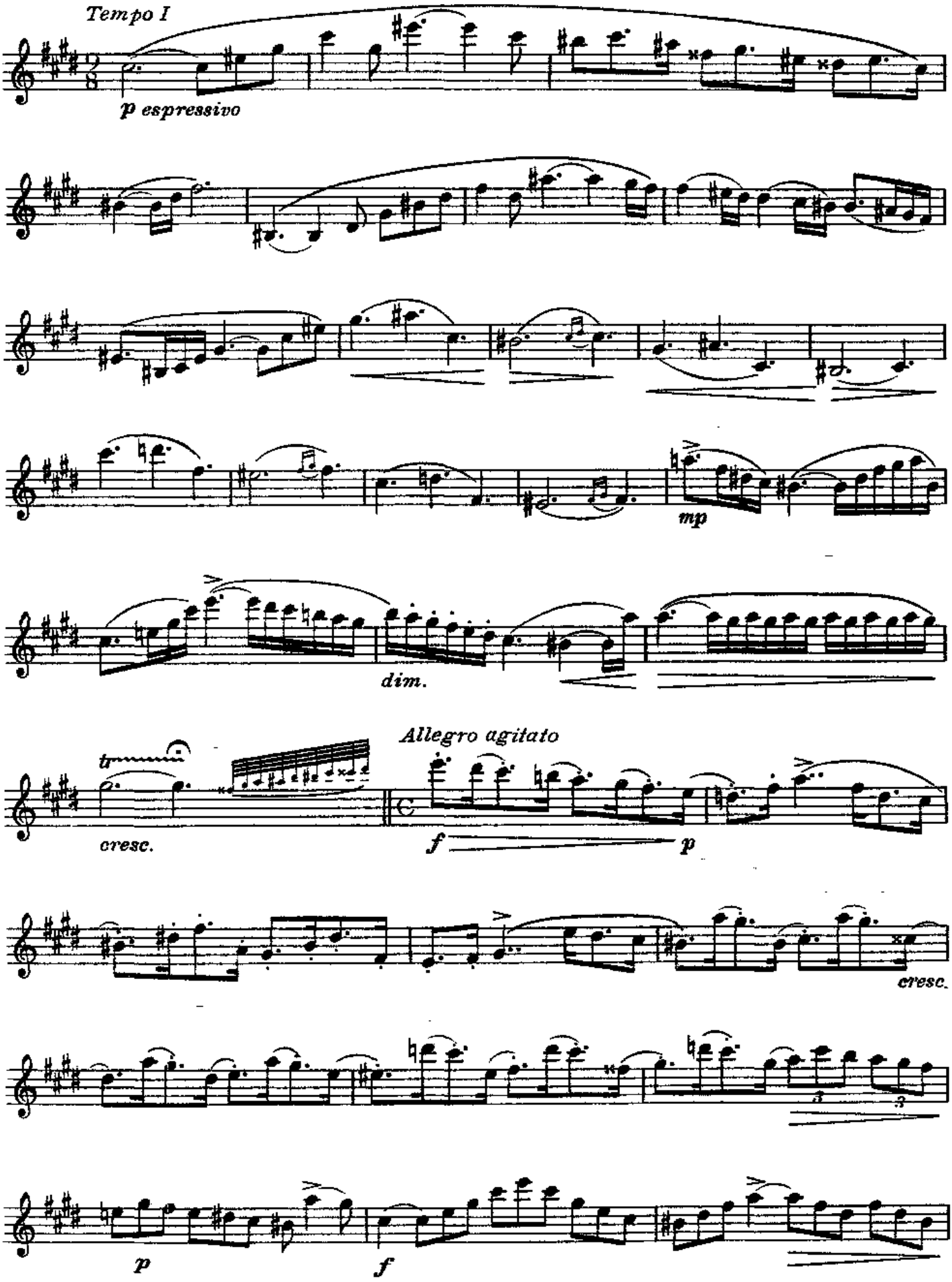
Friedrich Kuhlau (1786-1832), op. 63 Nr. 6

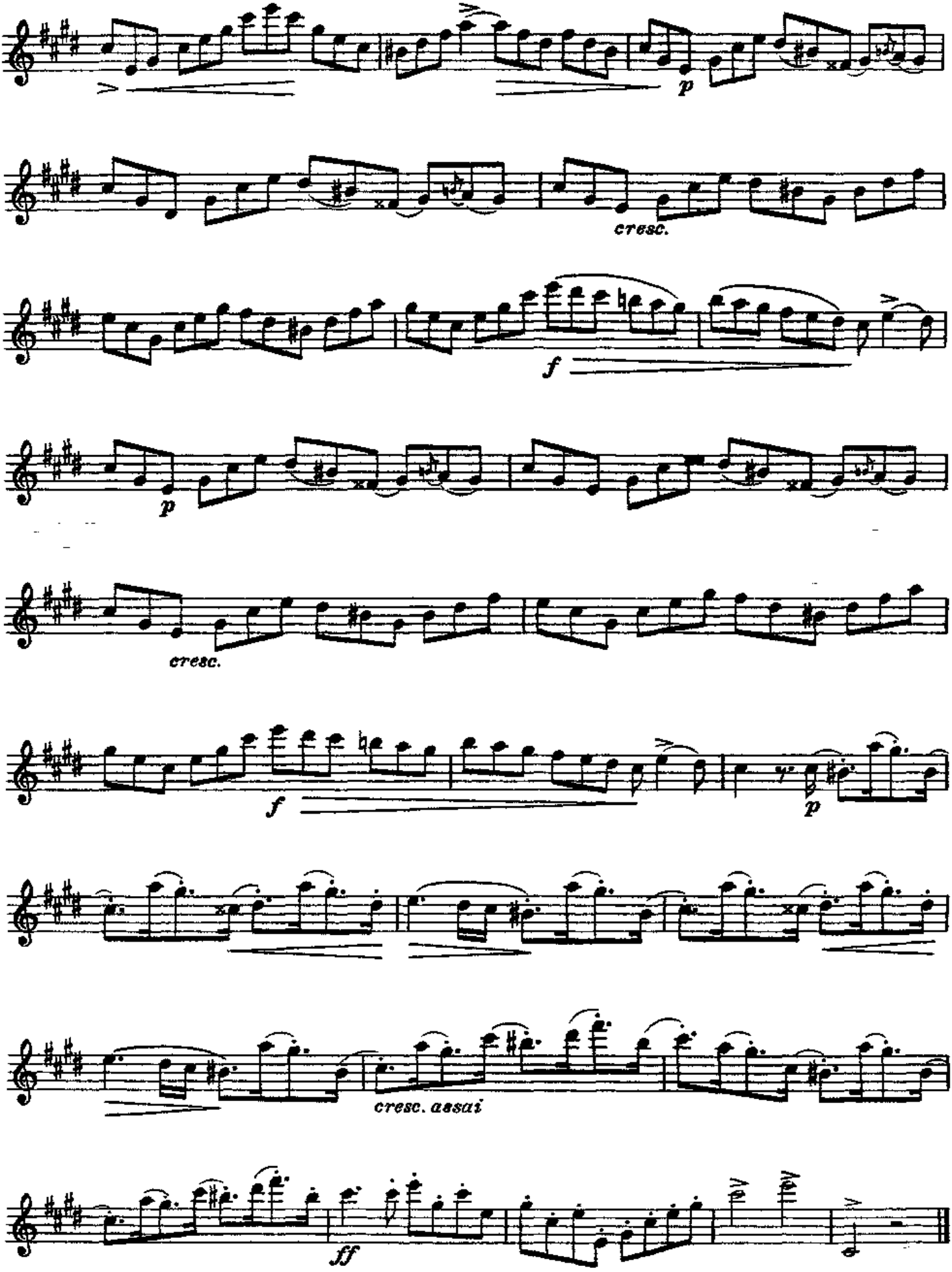



f
p
tr
f
p
3
3
dolce
cresc.
p
f
p
f
p
tr
rit. e smorz.
a tempo
p
tr
cresc.


Allegro agitato
f
p
poco rit.
a tempo
p
f
p
cresc.
dim.
p espressivo e poco rit.
a tempo
f con fuoco
dim.
rit.
meno allegro
p espressivo molto

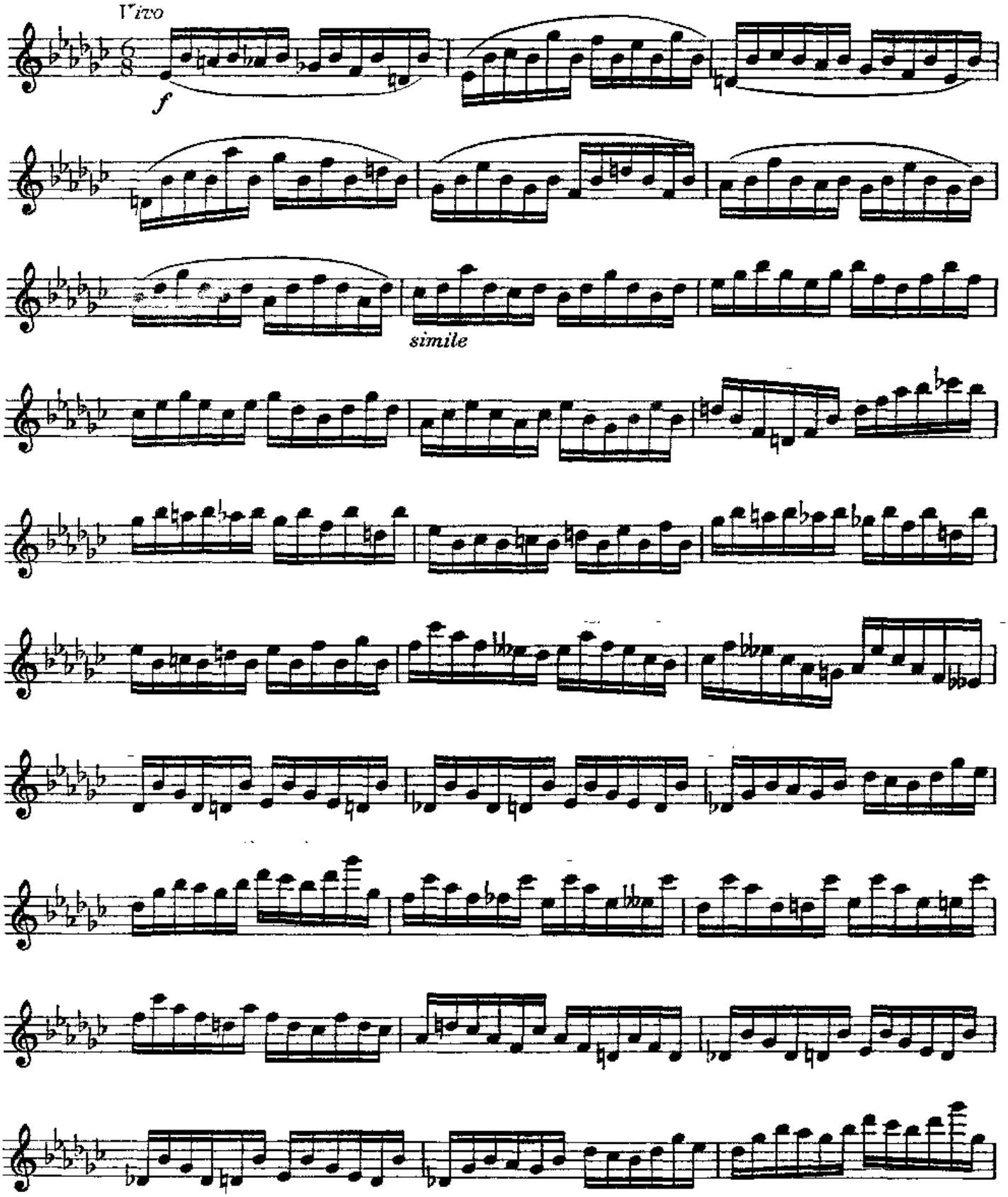

mp
p
rit.
più allegro
f con fuoco
pp
f
p
f
f
p
cresc.
f
cresc.
tr
rit. smorzando
ppp

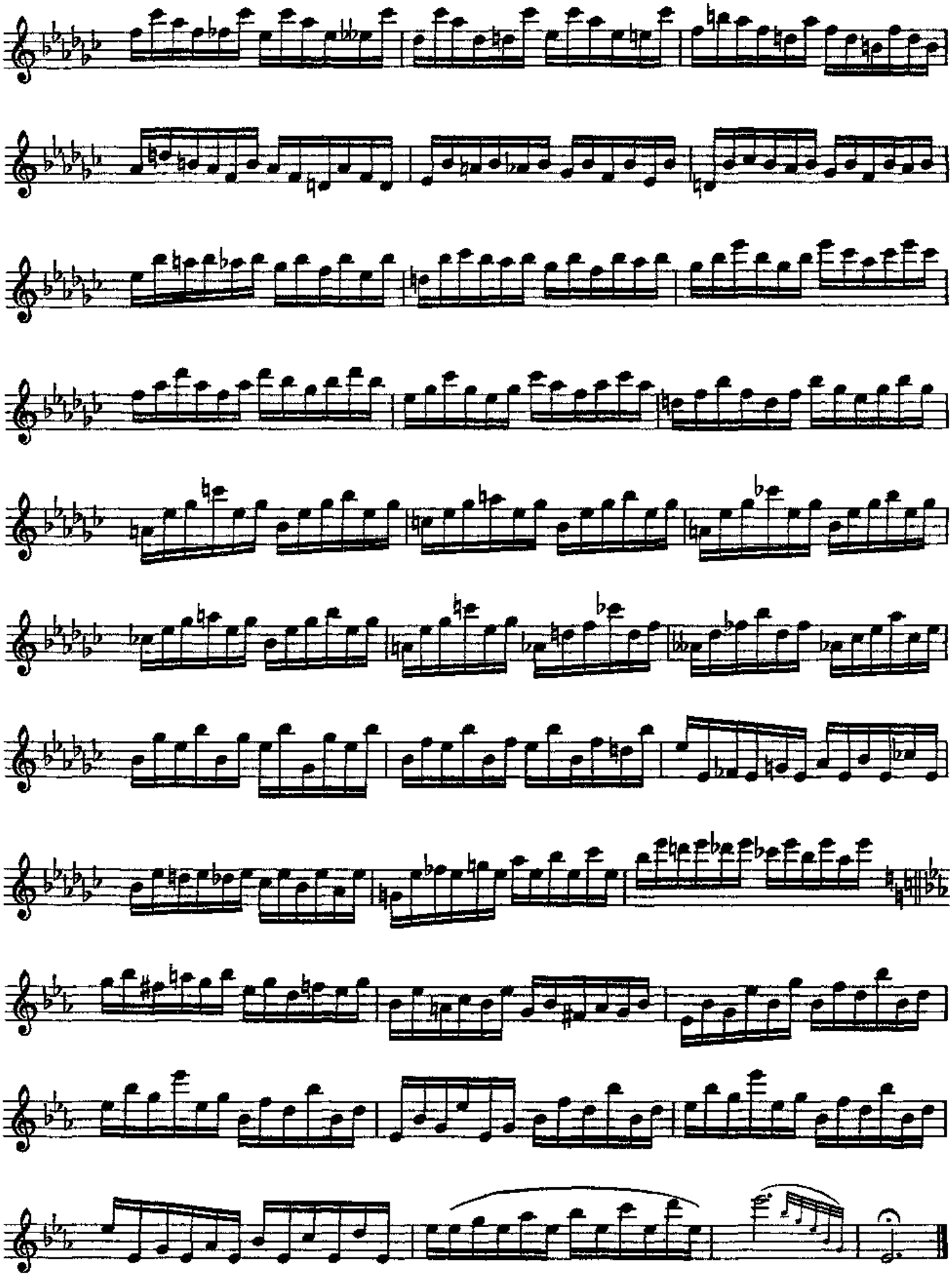

Tempo I
p espressivo
mp
dim.
tr
cresc.
Allegro agitato
f
p
cresc.
p
f


p
cresc.
f
p
cresc.
f
p
cresc. assai
ff

9

Theobald Boehm, op. 26 Nr. 14

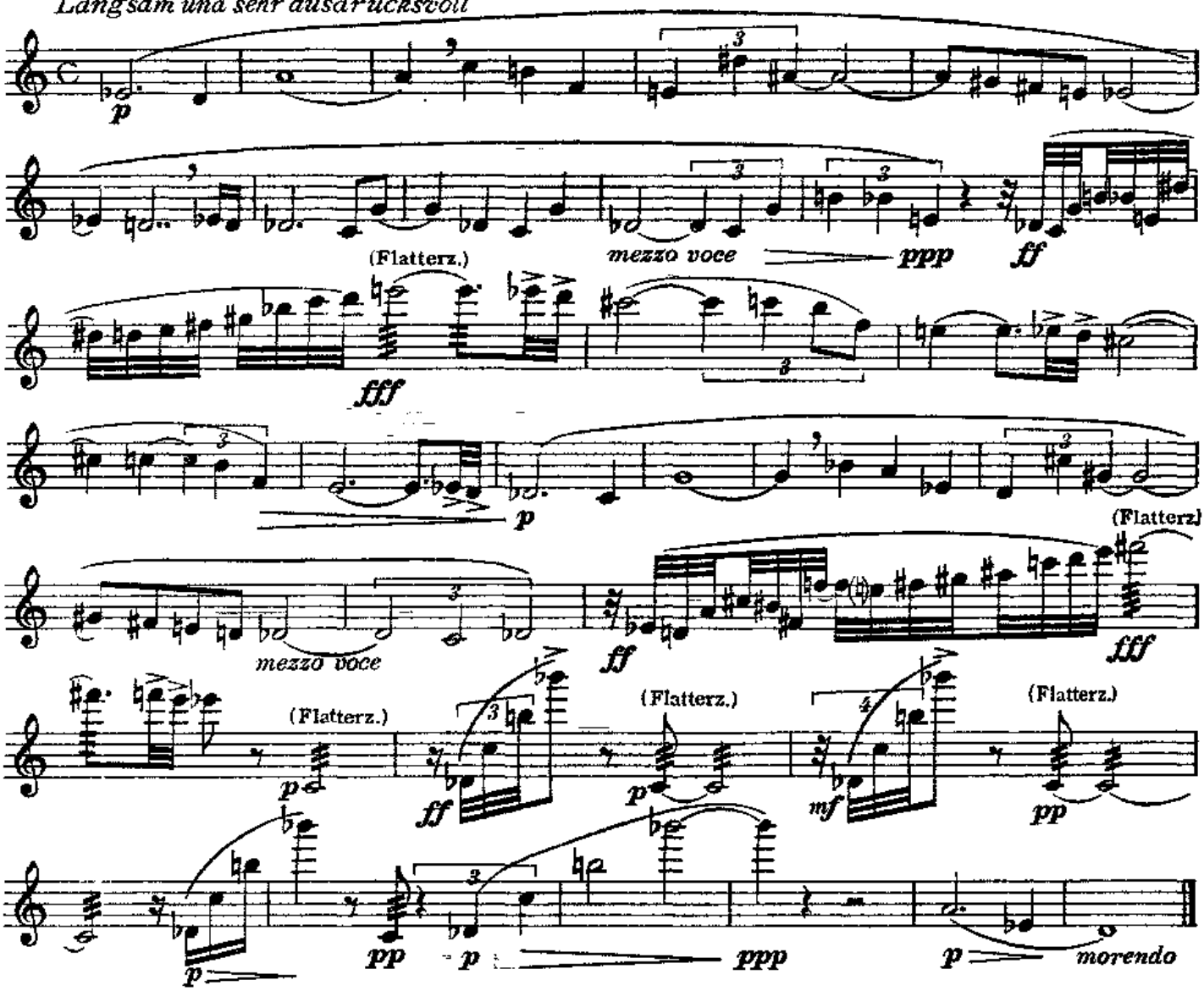




10

Peter Herrmann

Langsam und sehr ausdrucksvoll

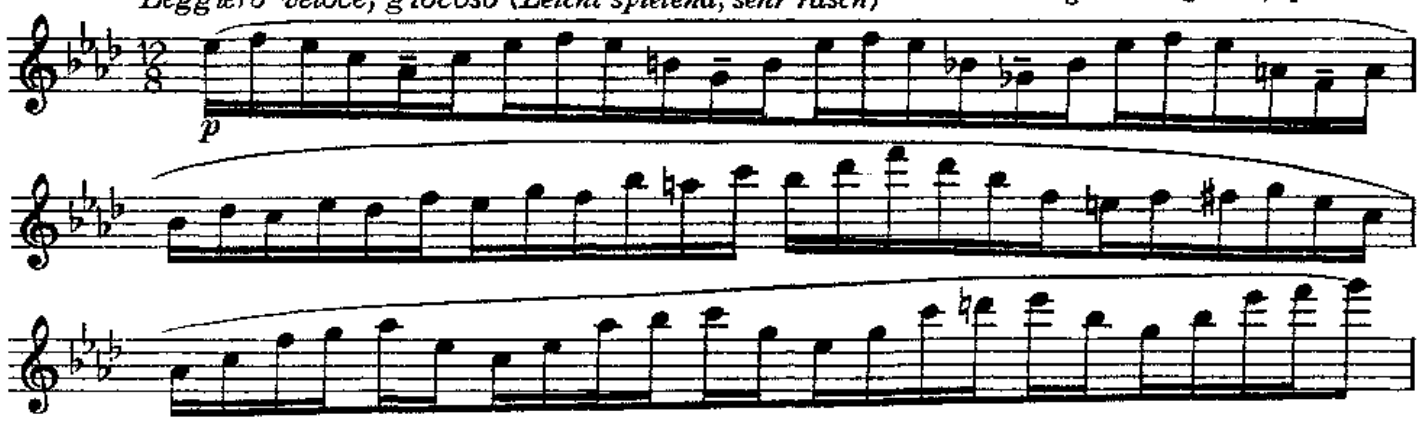


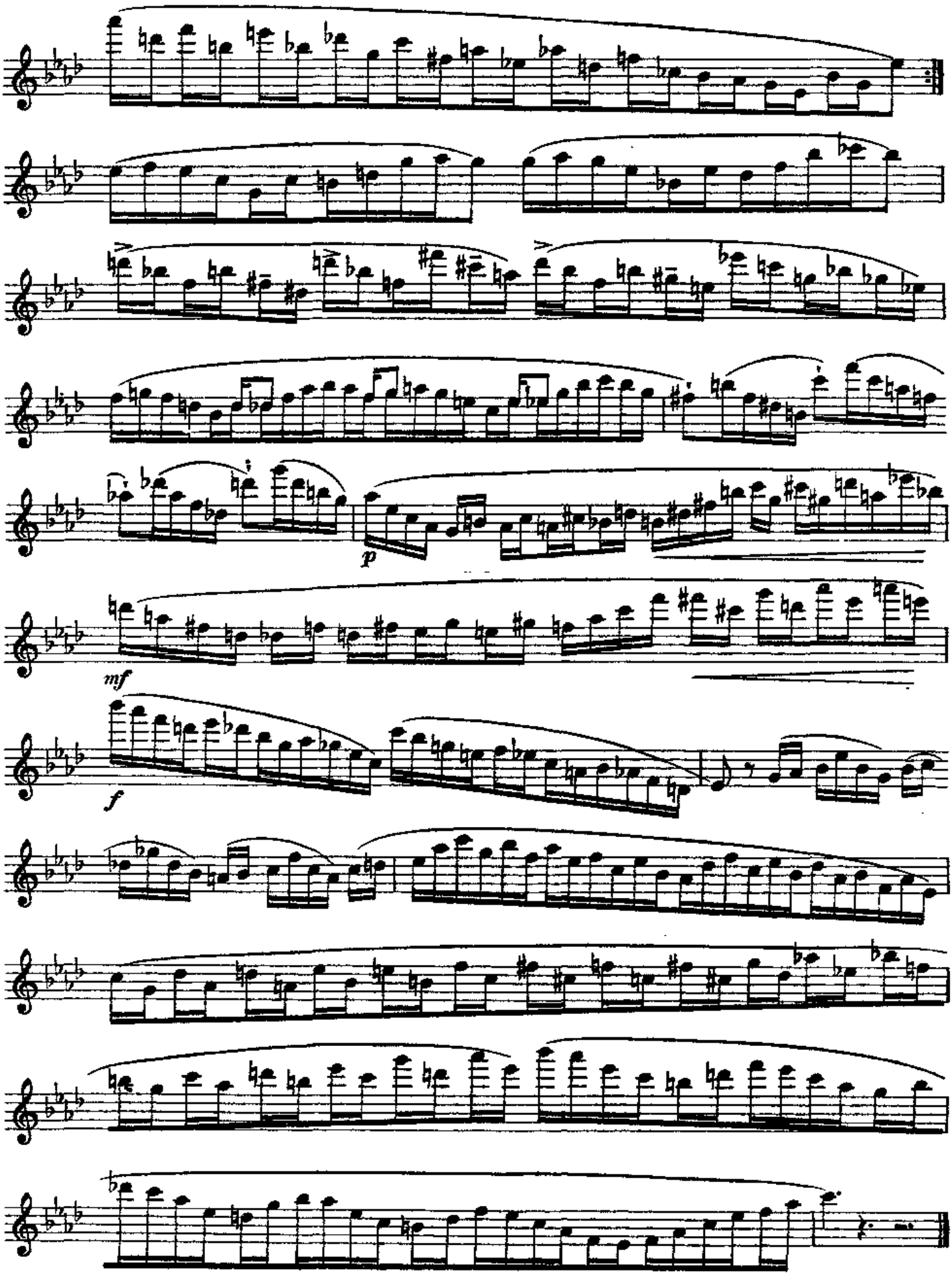
11

Caprice

Leggiero veloce, giocoso (*Leicht spielend, sehr rasch*)

Sigfrid Karg-Elert, op. 107 Nr. 17

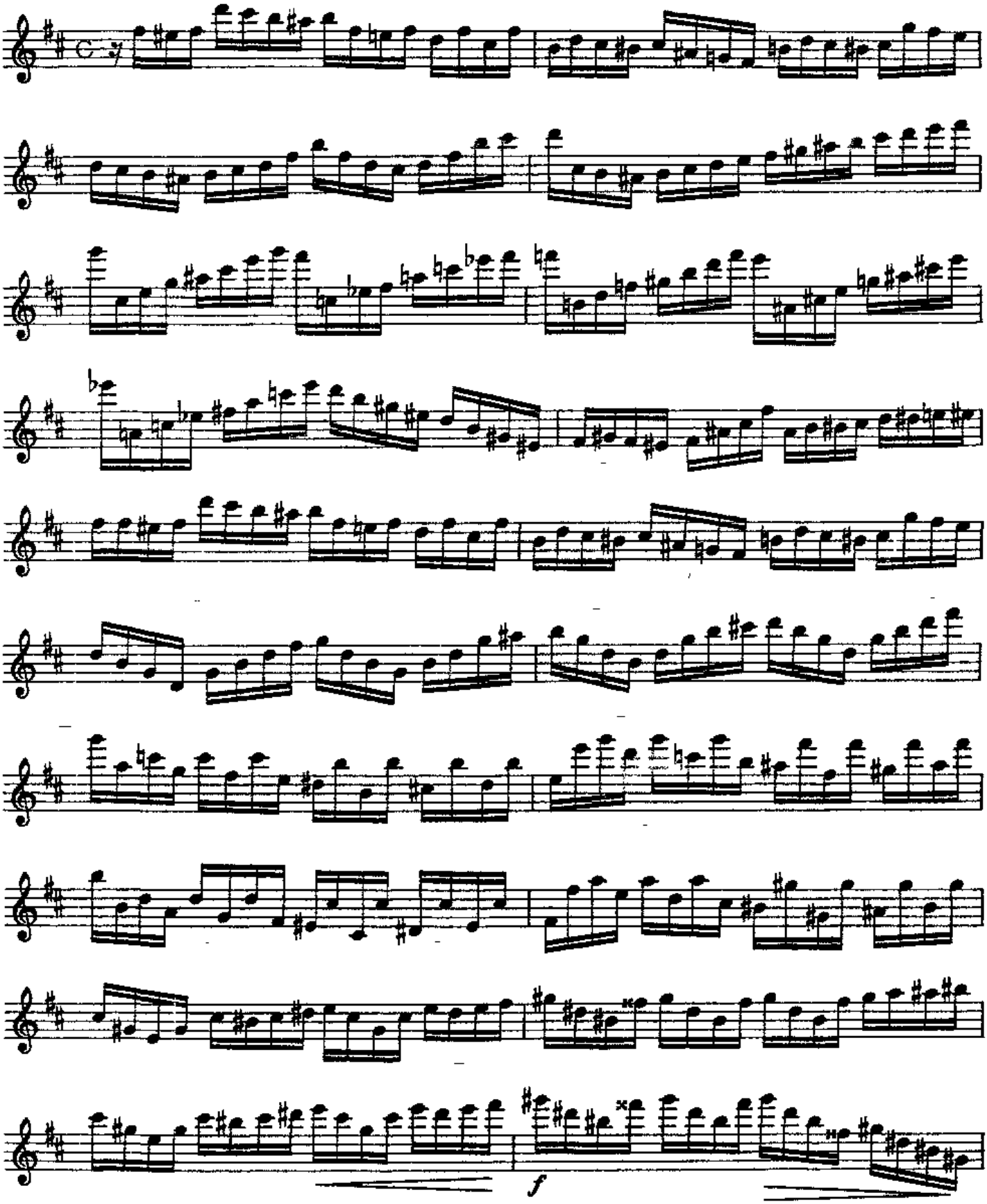



p
mf
f

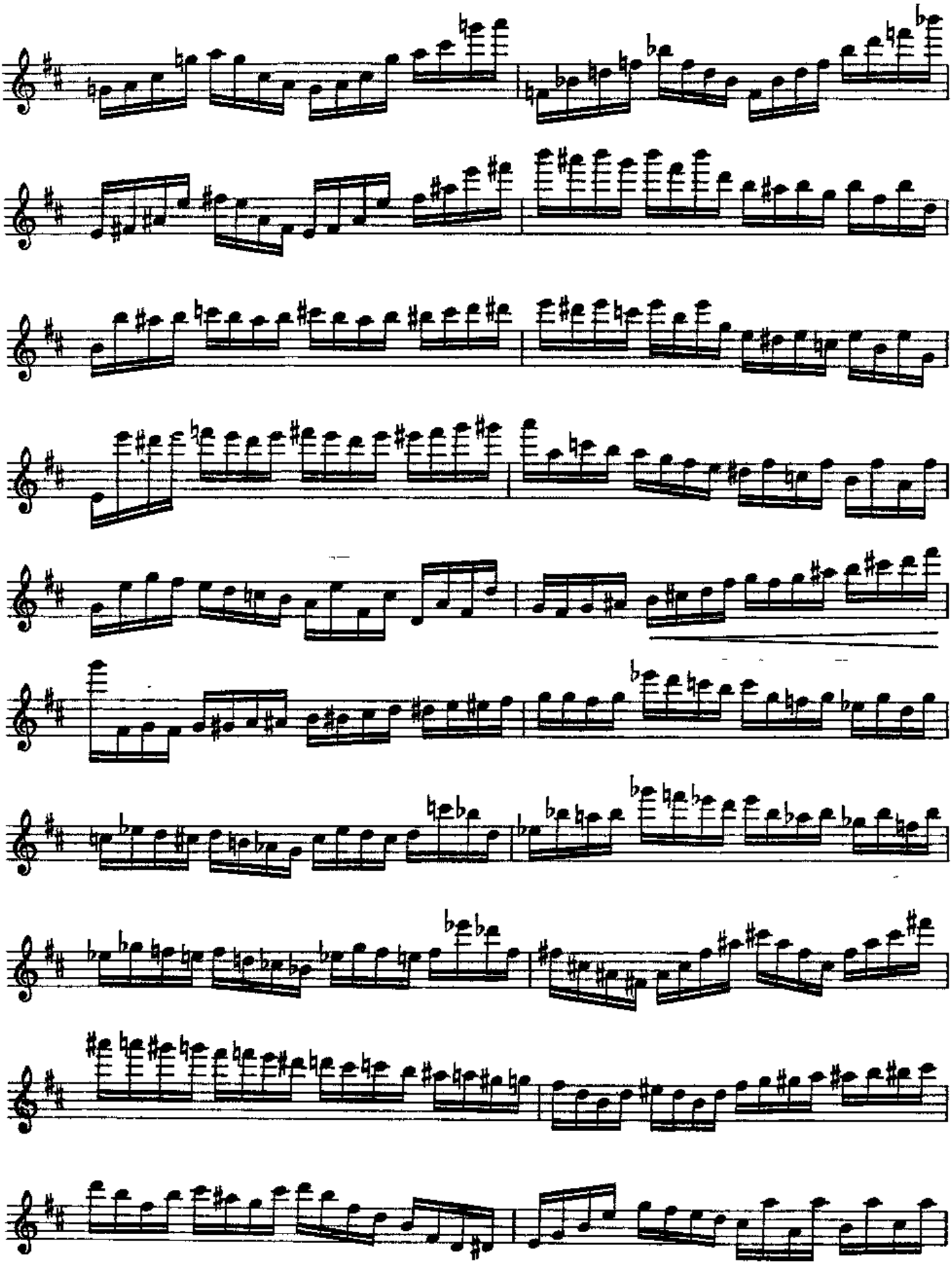
12

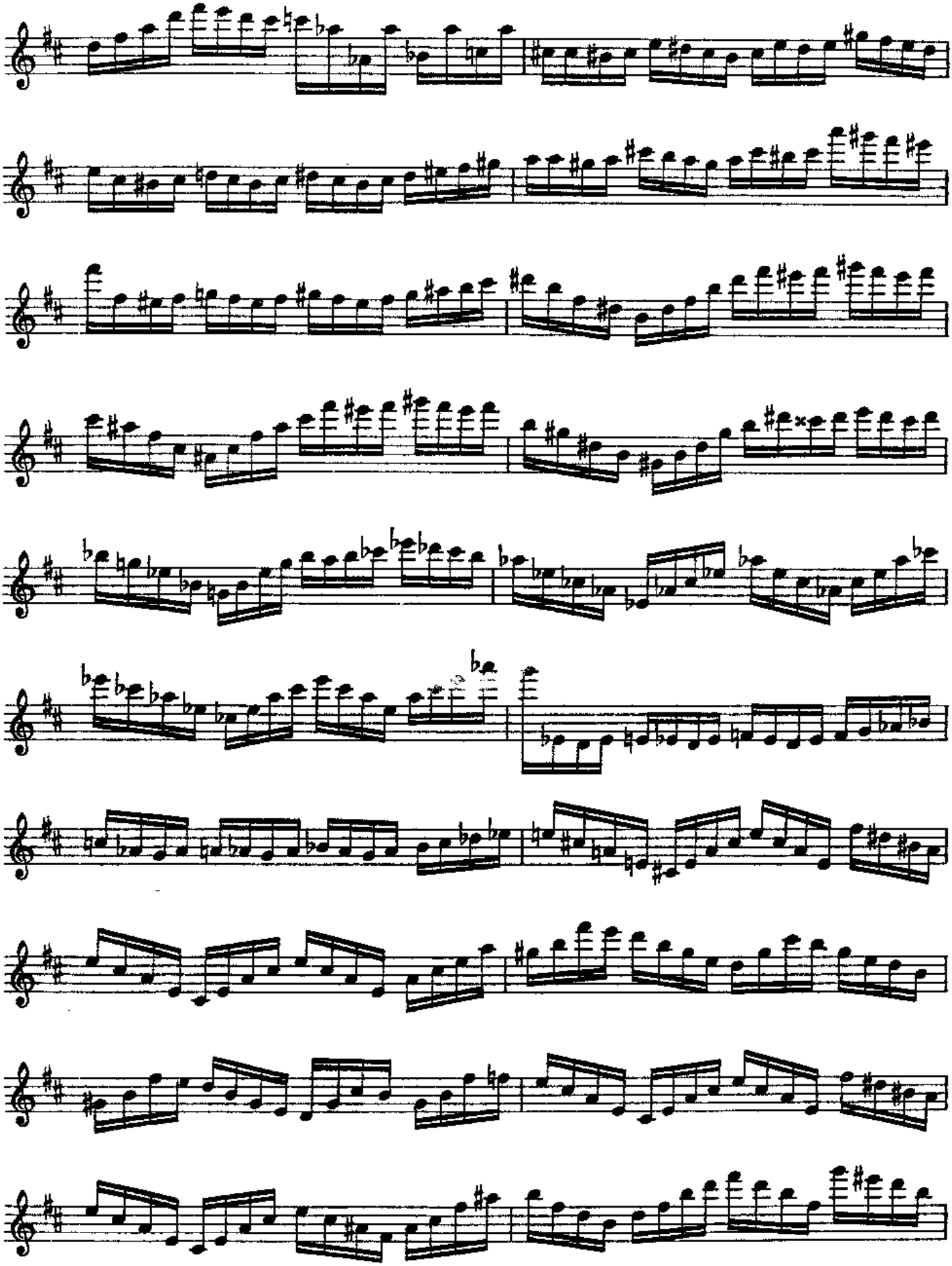
Allegretto mosso [1]

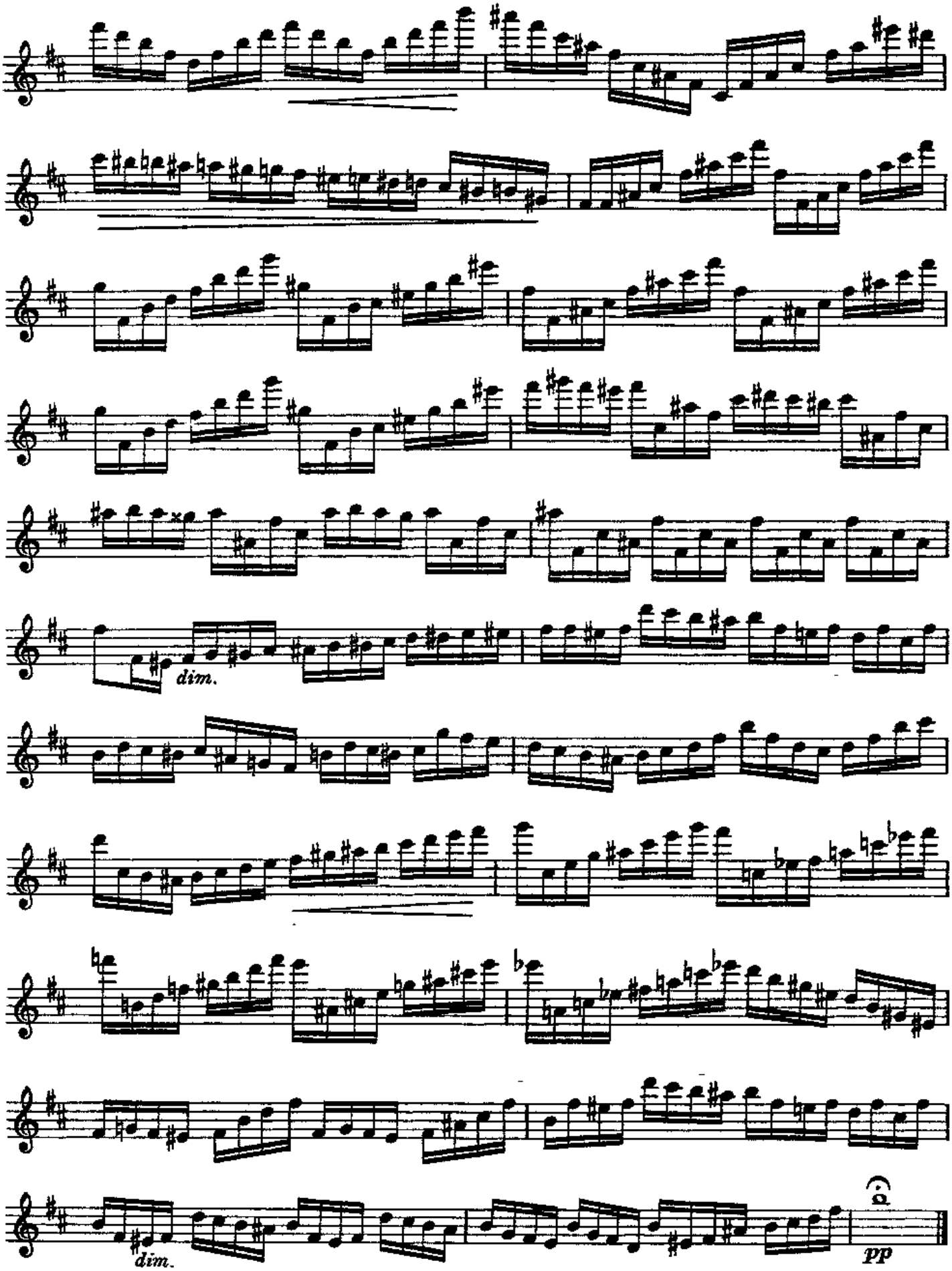
Ernesto Köhler, op. 75 Nr. 26



[1] Original im punktierten Rhythmus

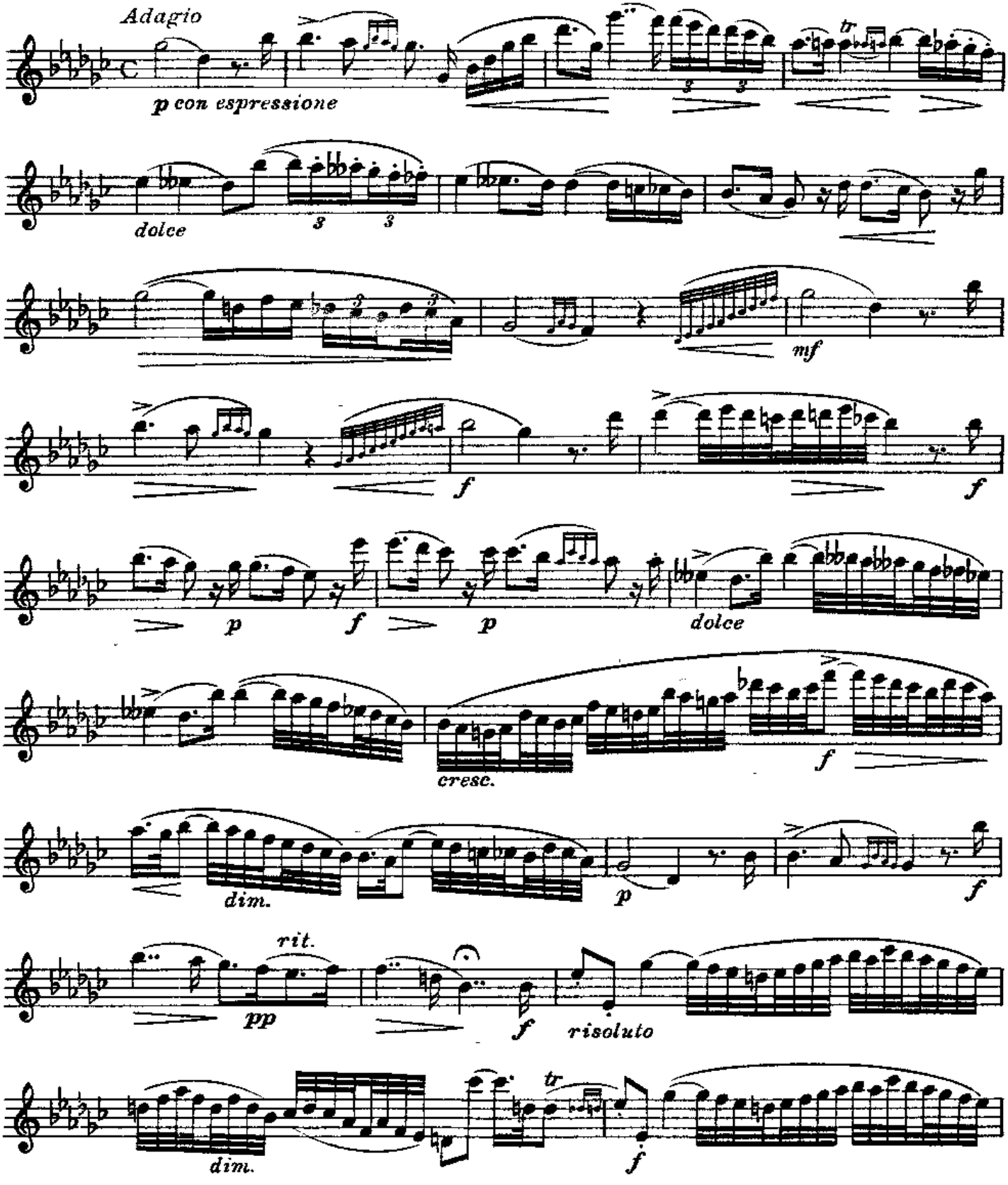




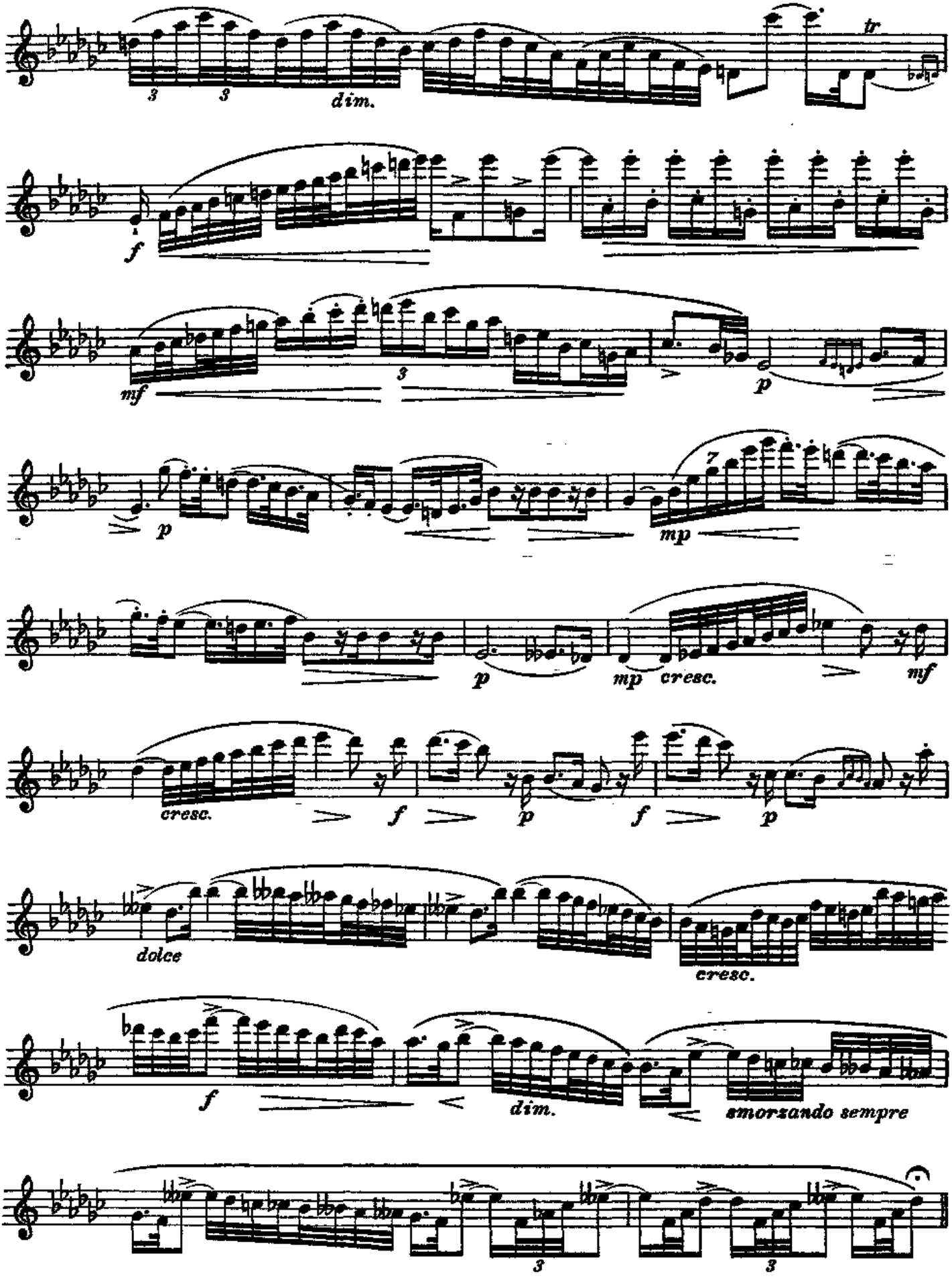

dim.
dim.
pp

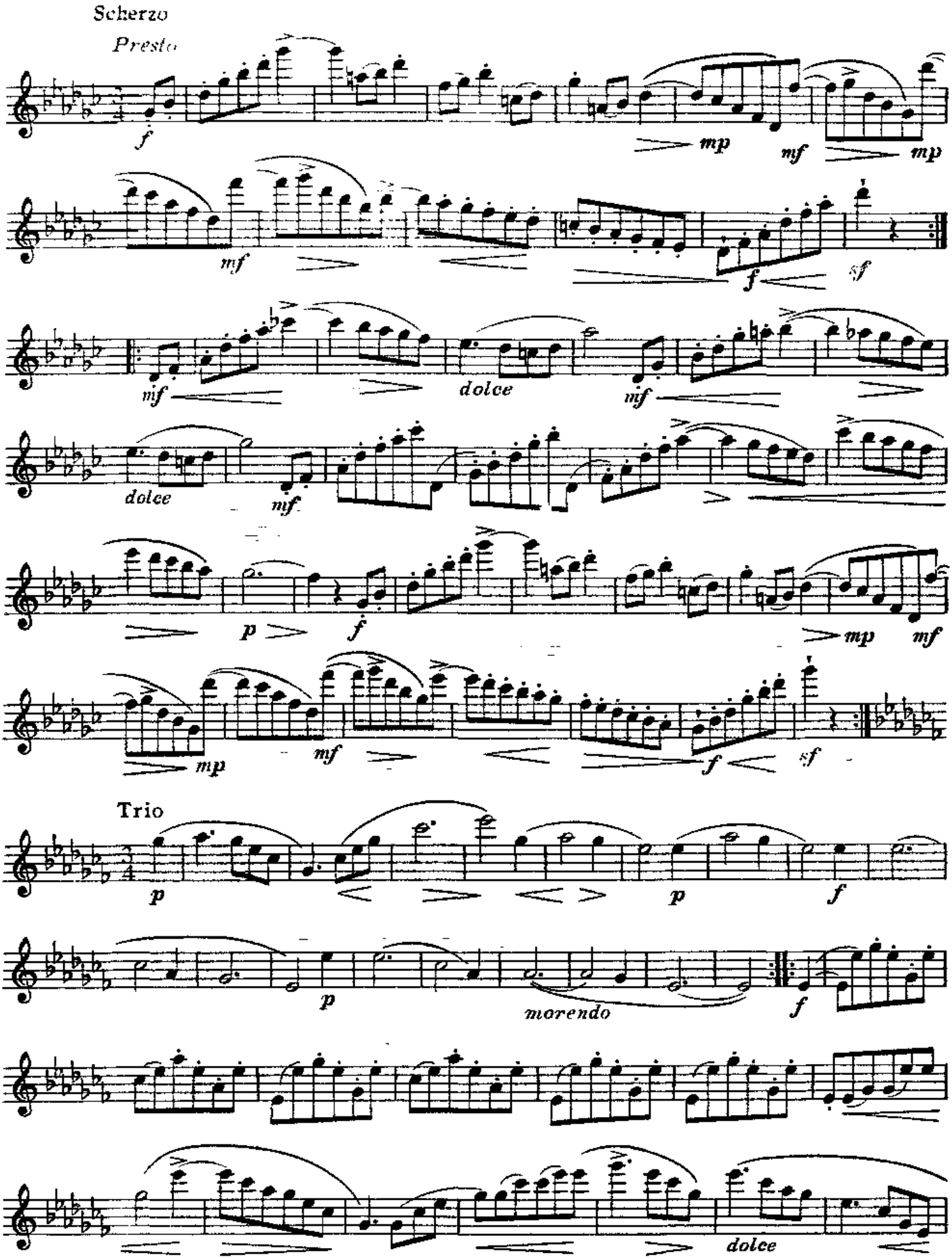
Divertissement

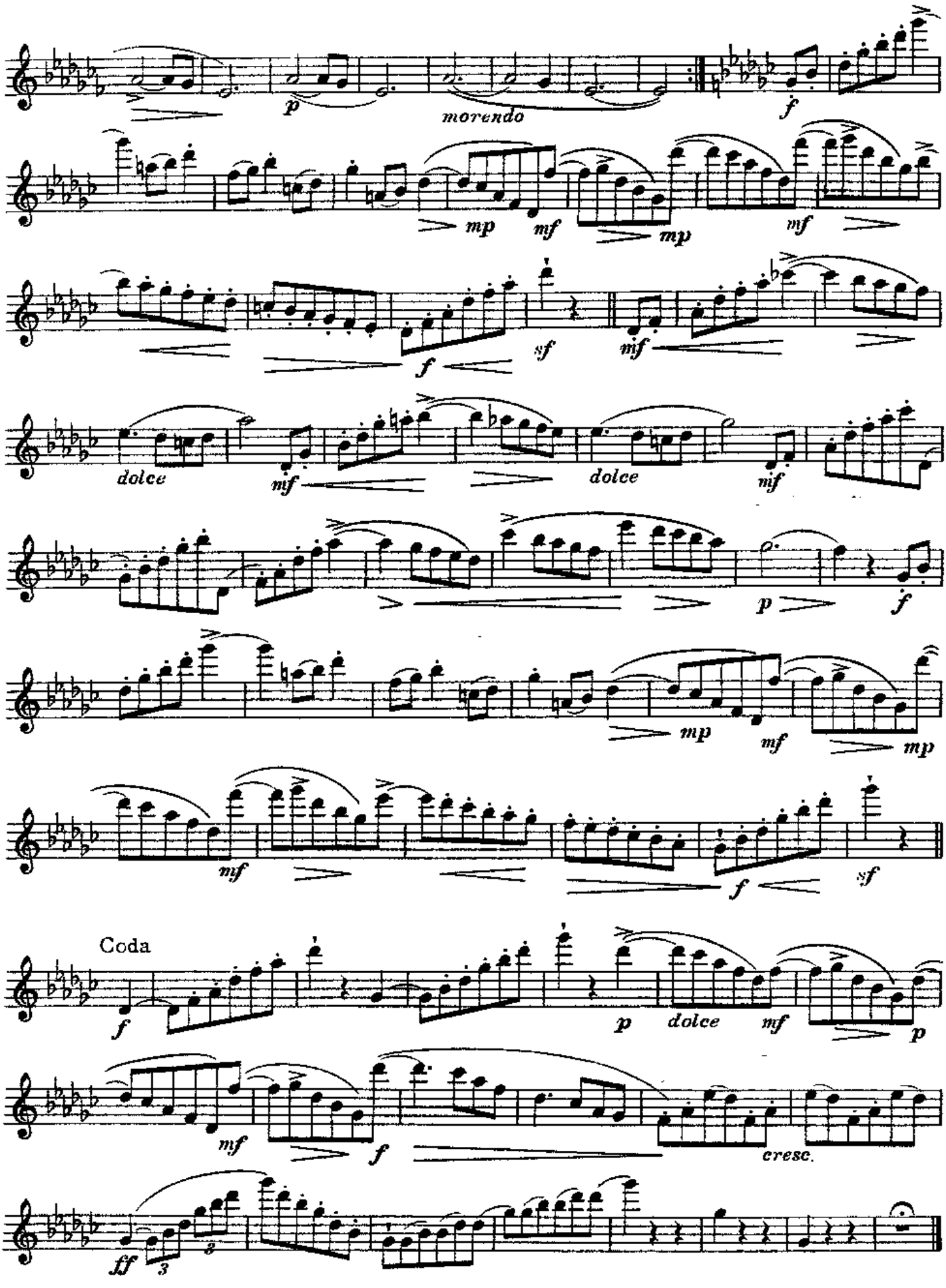
Friedrich Kuhlau, op. 68 Nr. 5



Original in G-Dur


tr
dim.
f
mf
p
mp
cresc.
dolce
smorzando sempre


Scherzo
Presto
f
mp
mf
mp
mf
f
sf
mf
dolce
mf
dolce
mf
p
f
mp
mf
mp
mf
f
sf
Trio
p
p
f
p
morendo
f
dolce

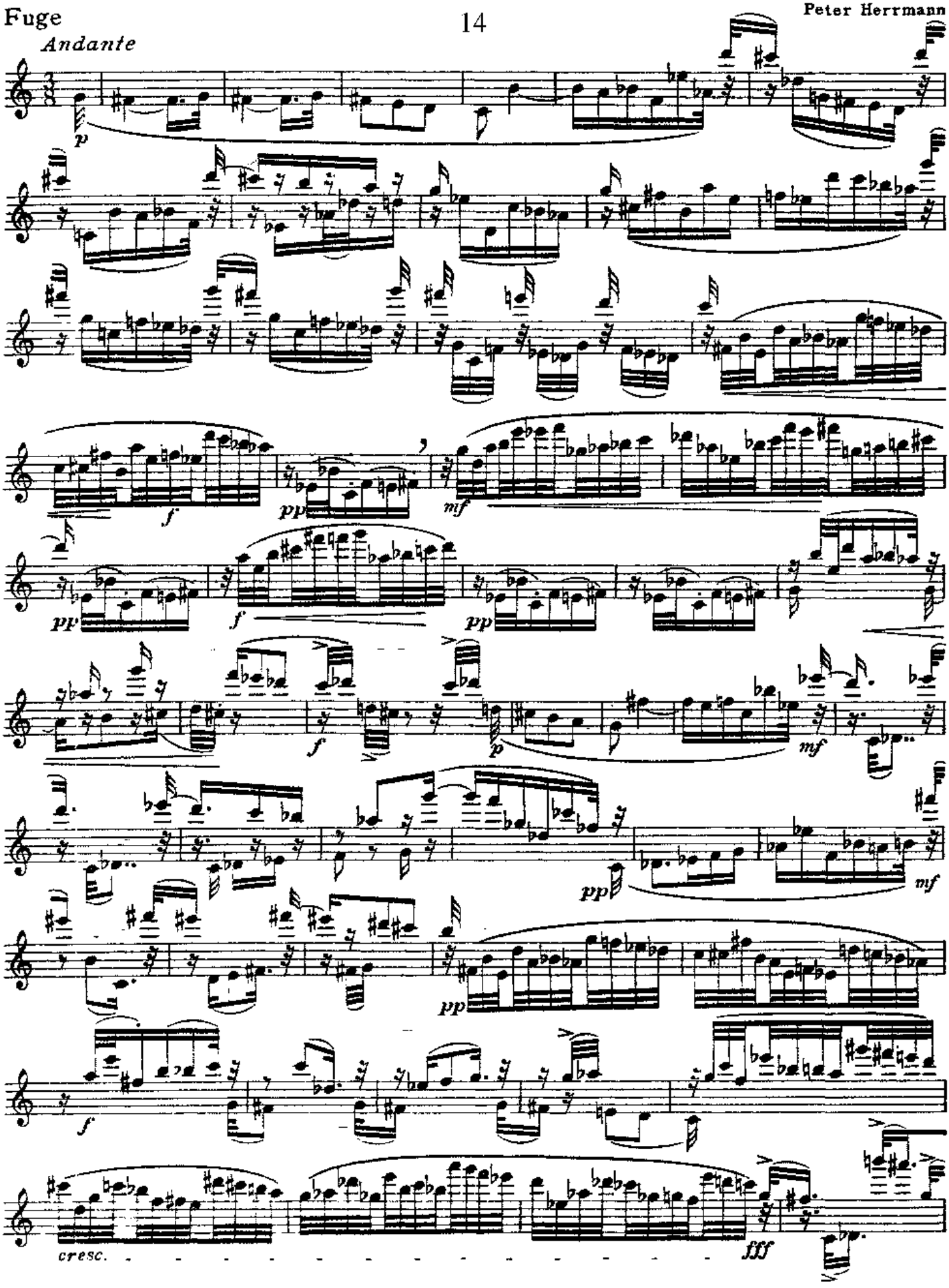

p
morendo
f
mp
mf
mp
mf
f
sf
mf
dolce
mf
dolce
mf
p
f
mp
mf
mp
mf
f
sf
Coda
f
p
dolce
mf
p
mf
f
cresc.
ff

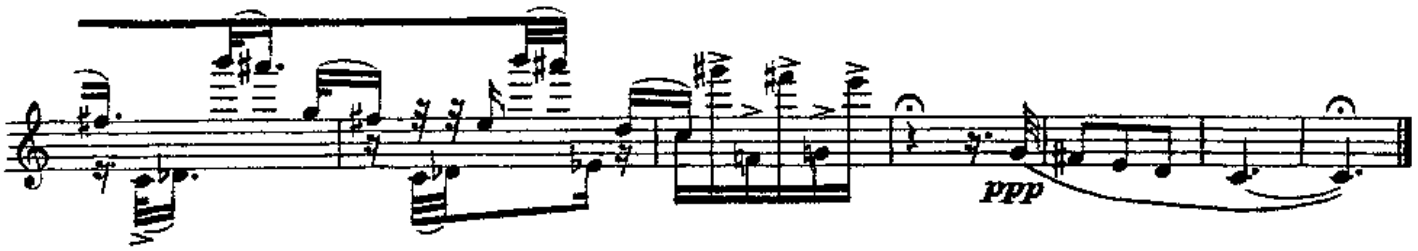
Fuge

14

Peter Herrmann

Andante

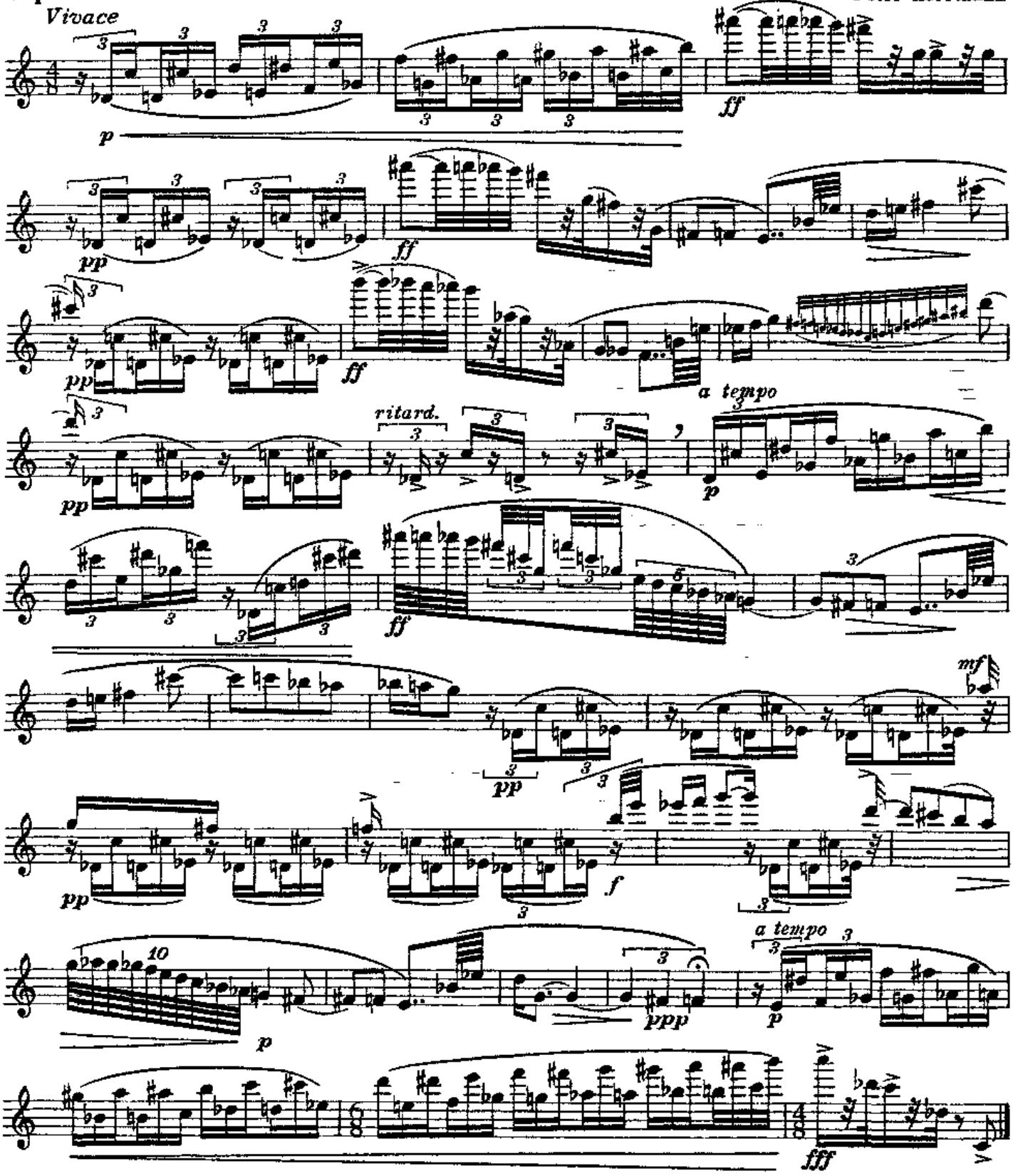




15

Caprice

Peter Herrmann

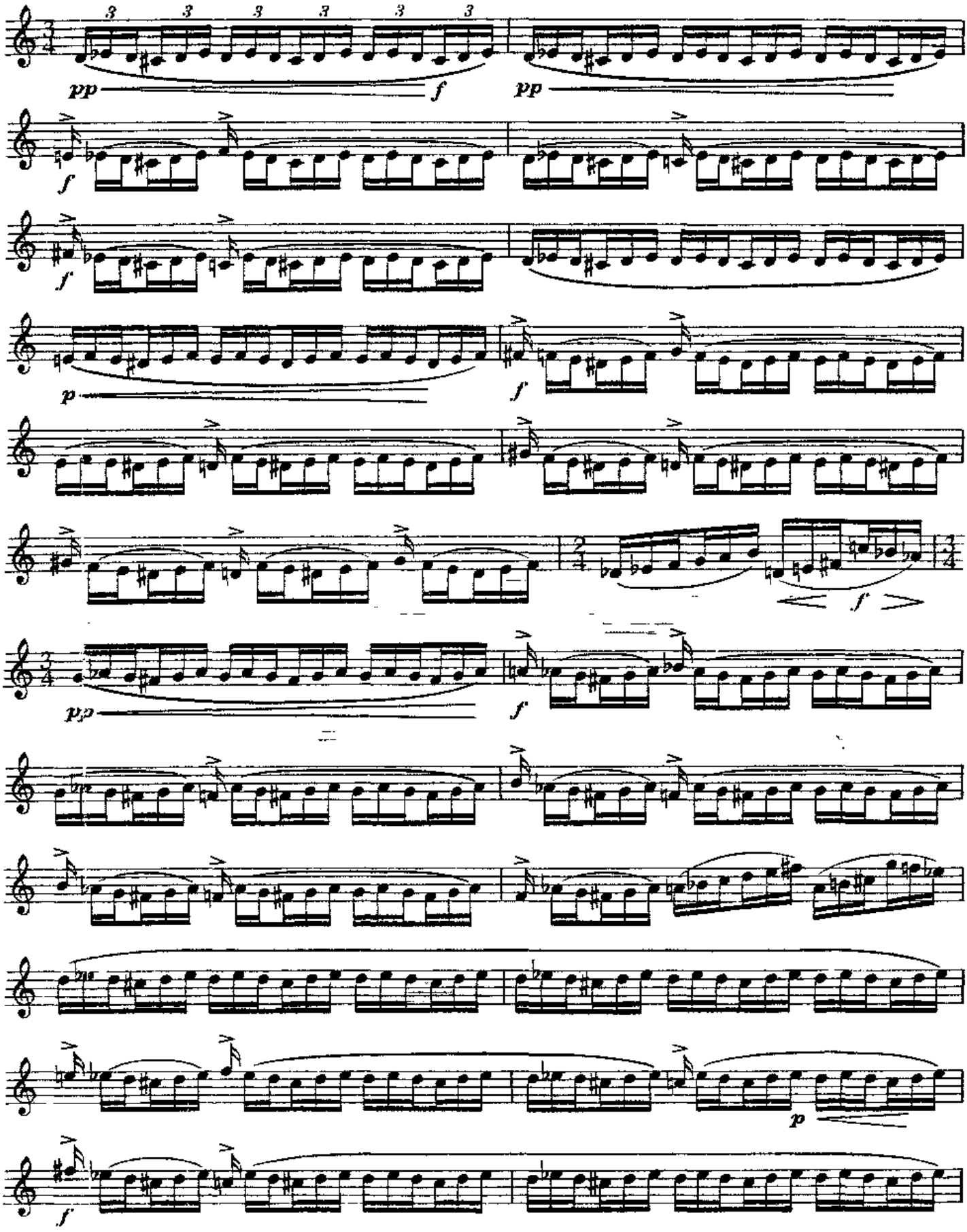


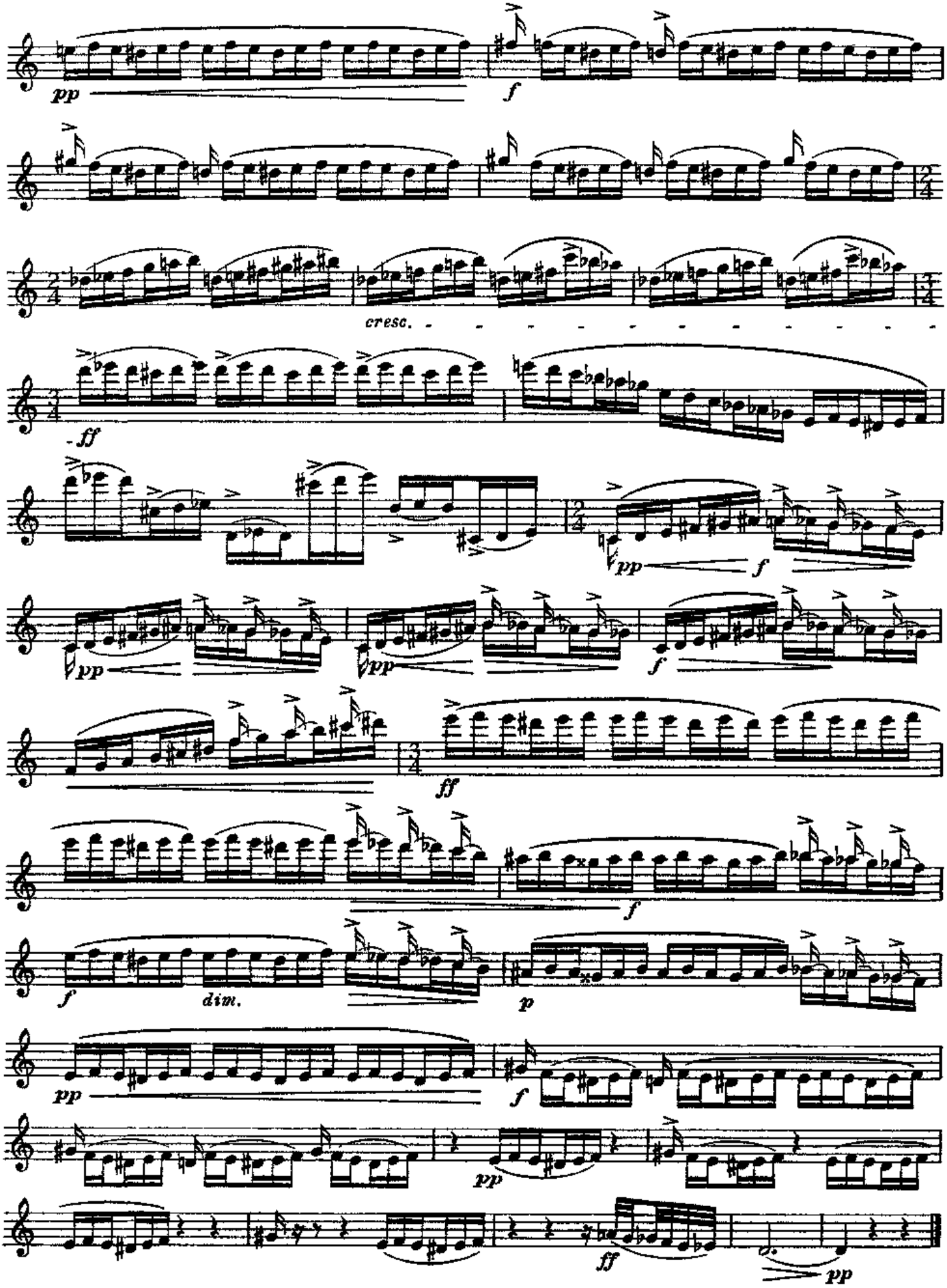
16

Scherzo

Presto

Peter Herrmann

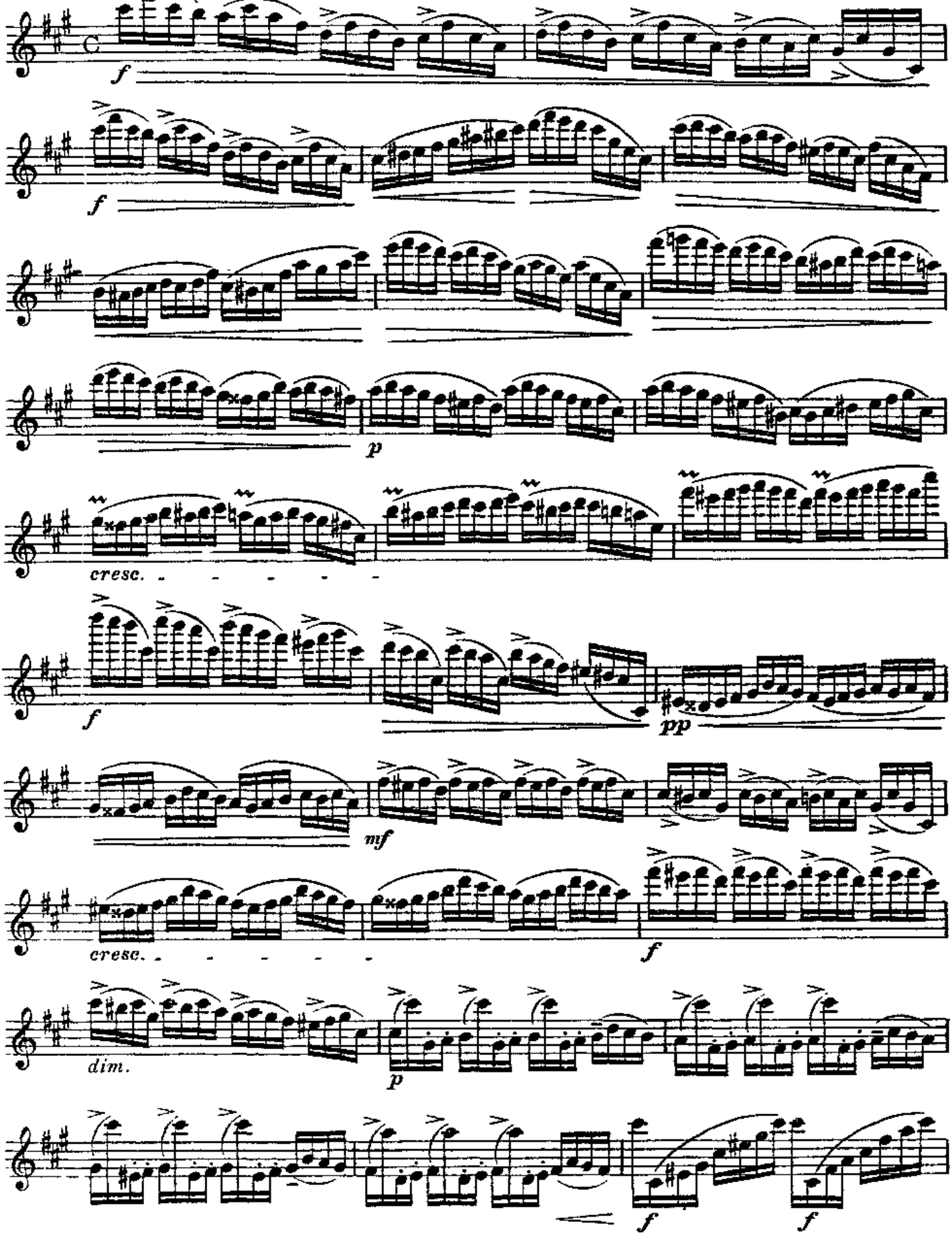


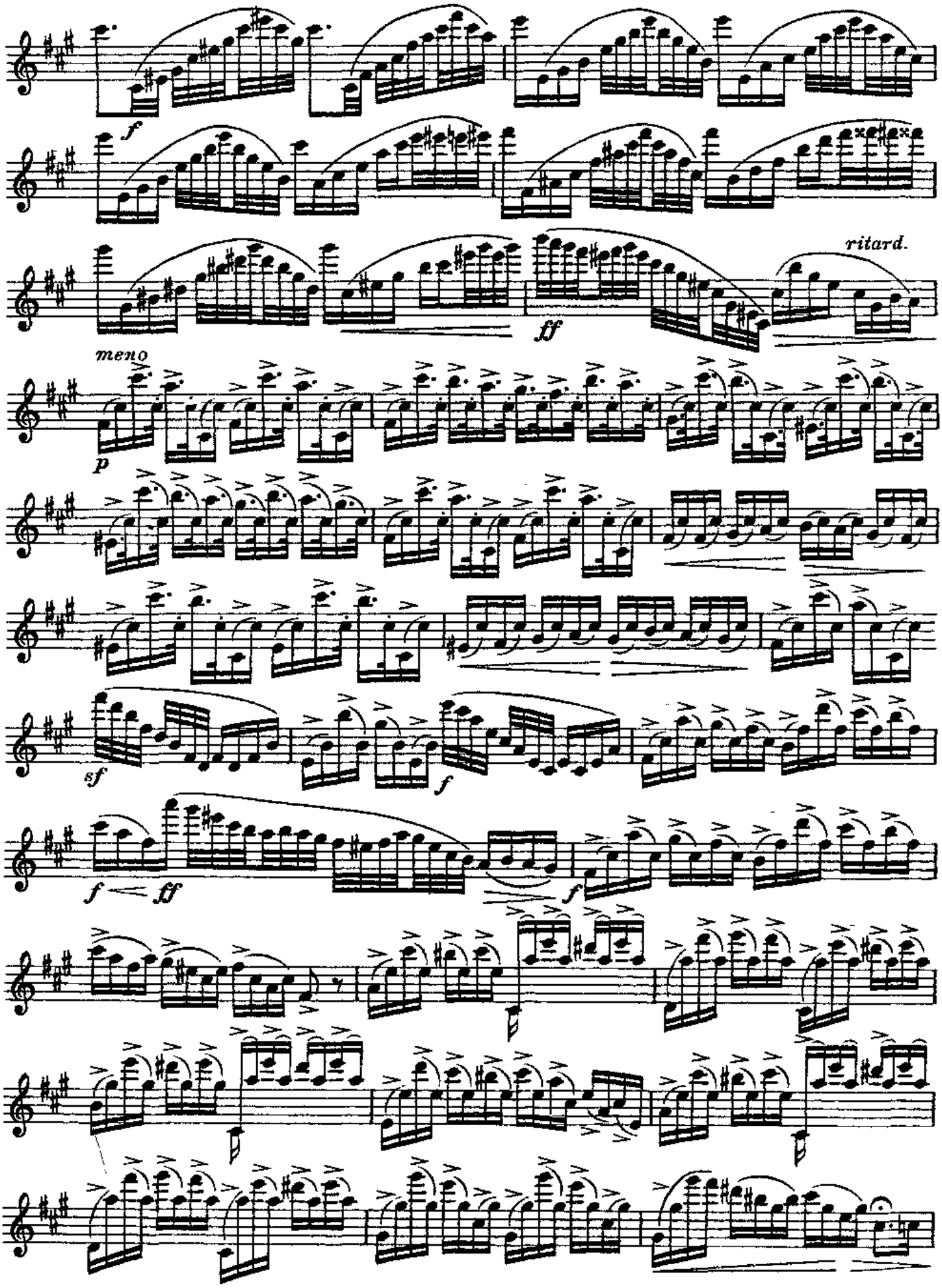

pp
f
cresc.
ff
pp
f
pp
pp
f
ff
f
f
dim.
p
pp
f
pp
ff
pp

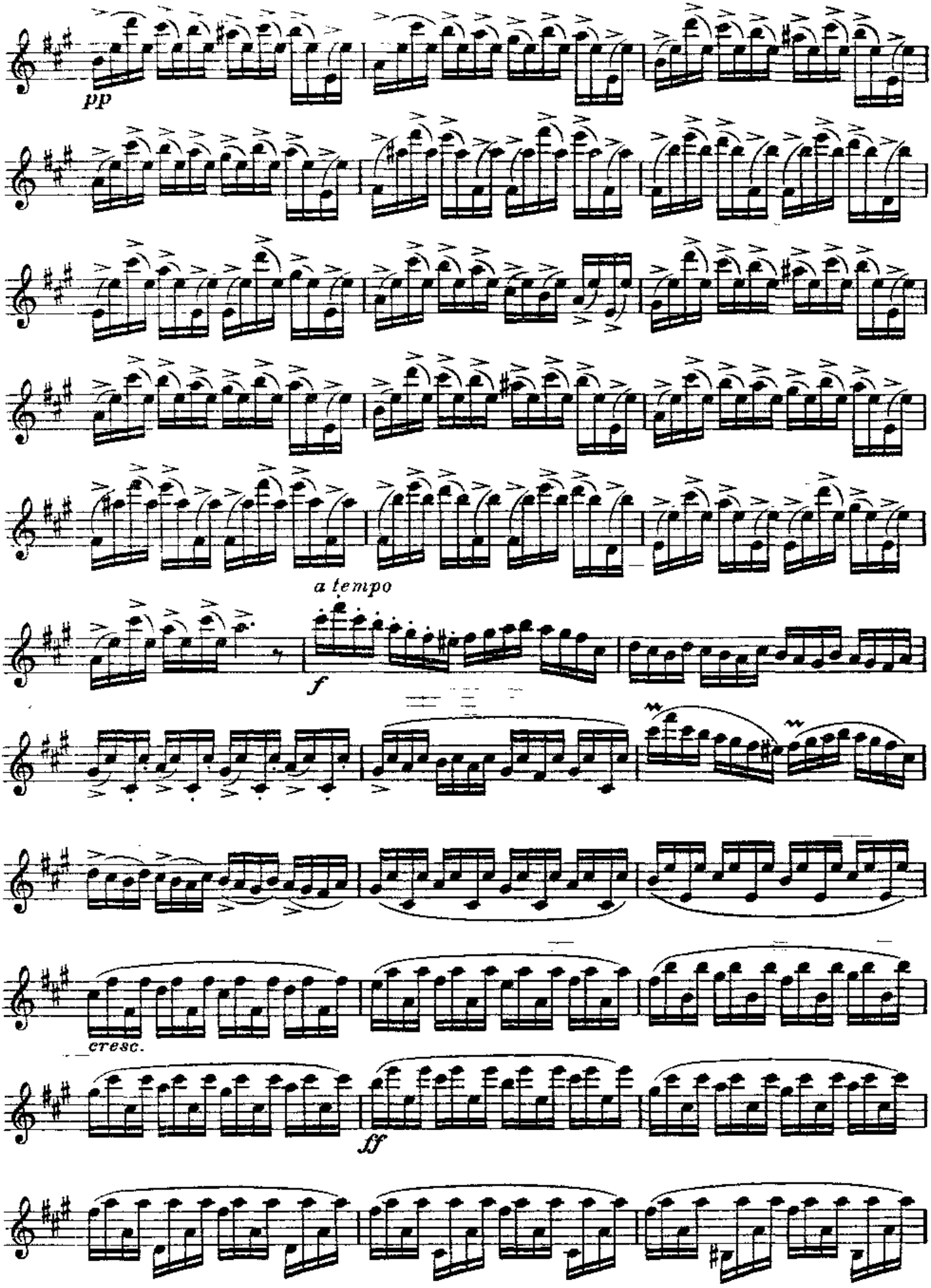
17

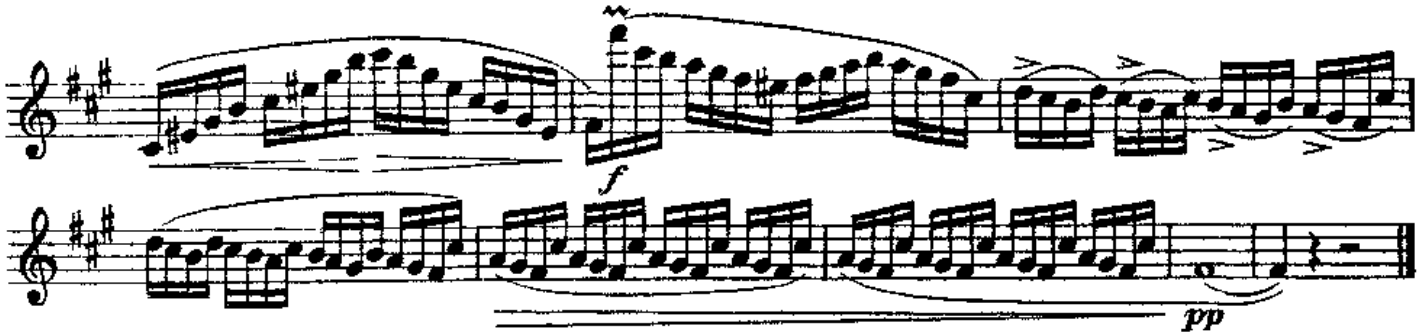
Allegro

nach Adolf Terschak (1832-1901), op.131




f
ritard.
ff
meno
p
sf
f
f
ff
f


pp
a tempo
f
cresc.
ff

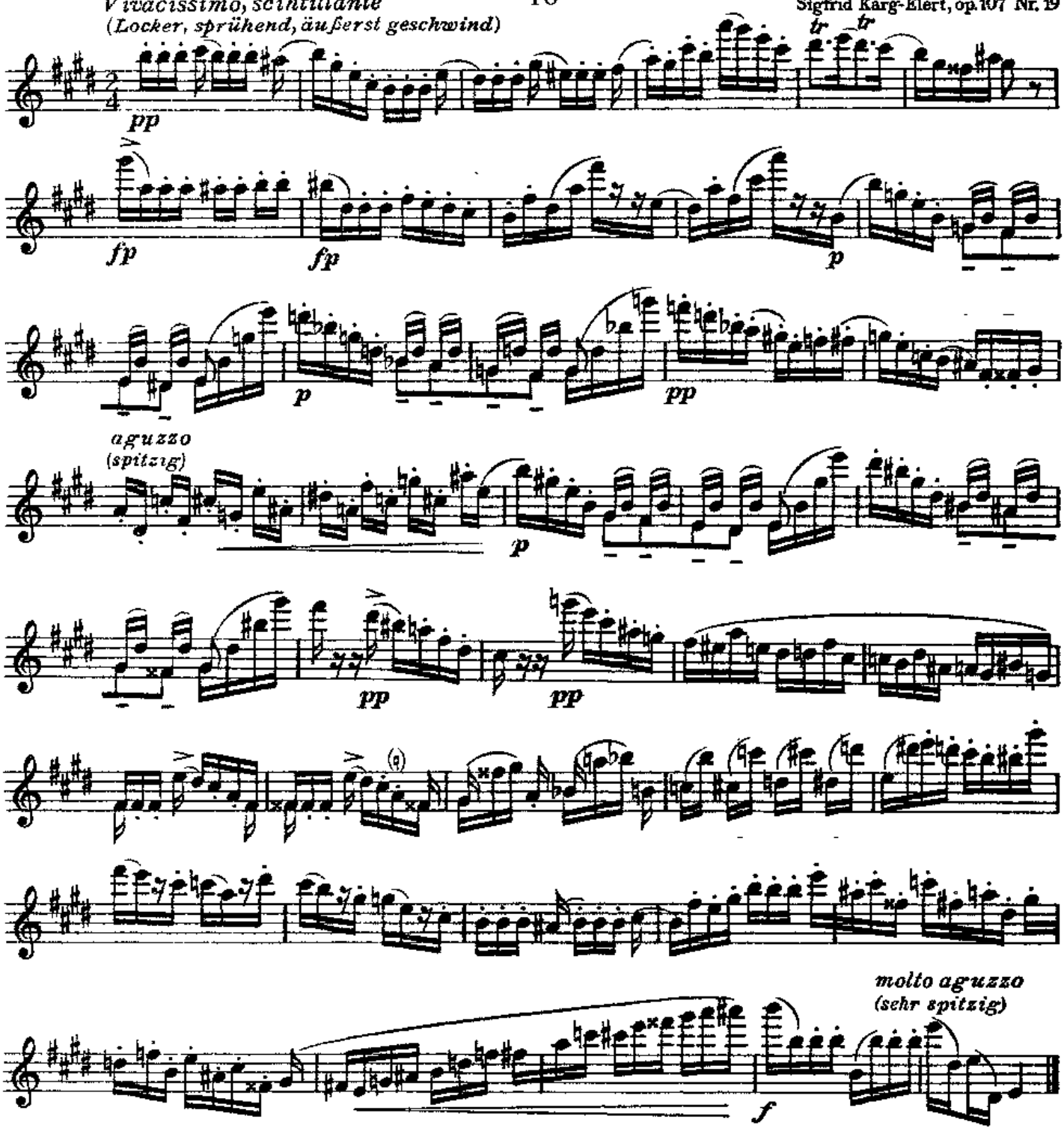


Caprice

18

Sigfrid Karg-Elert, op.107 Nr. 19

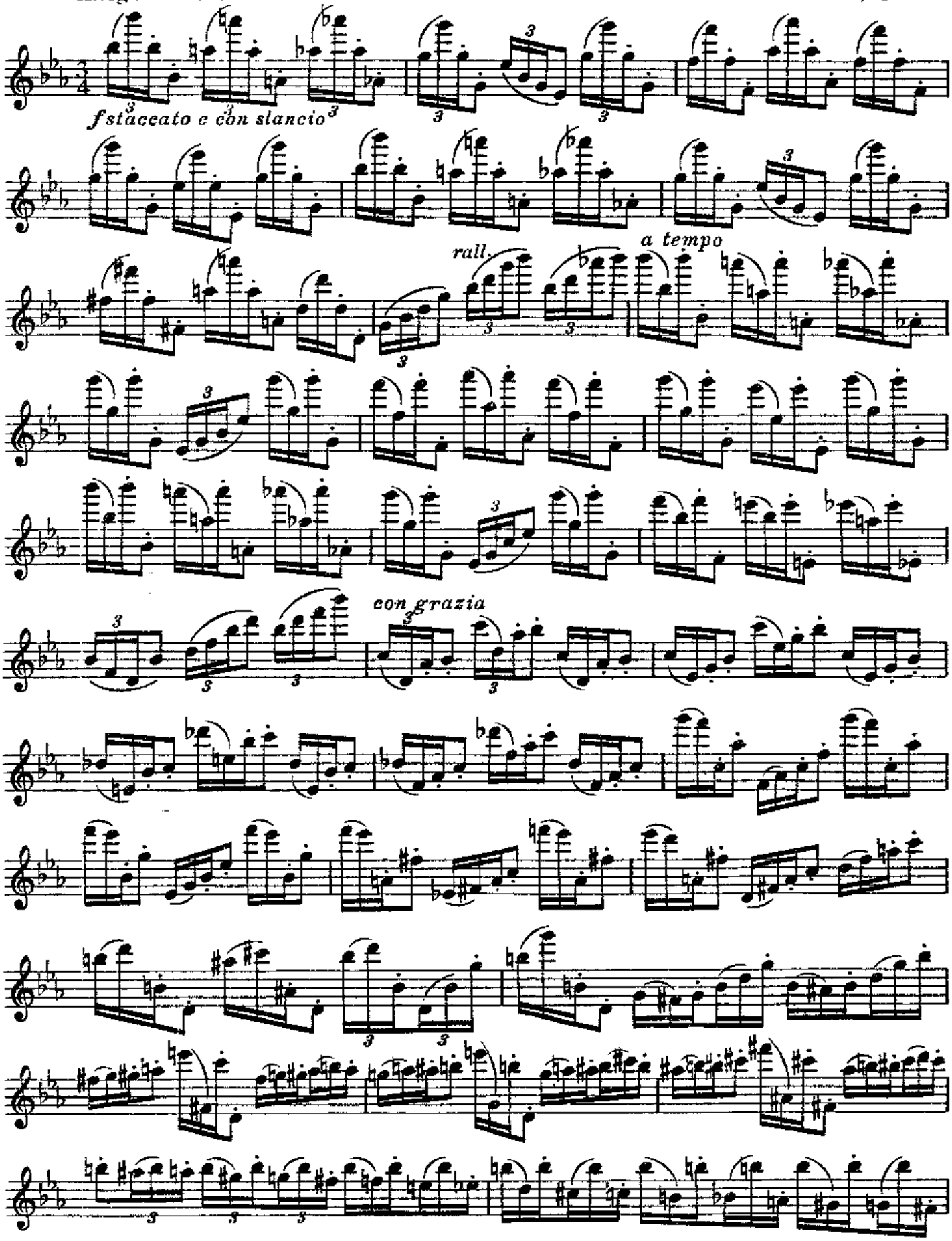
Vivacissimo, scintillante
(Locker, sprühend, äußerst geschwind)

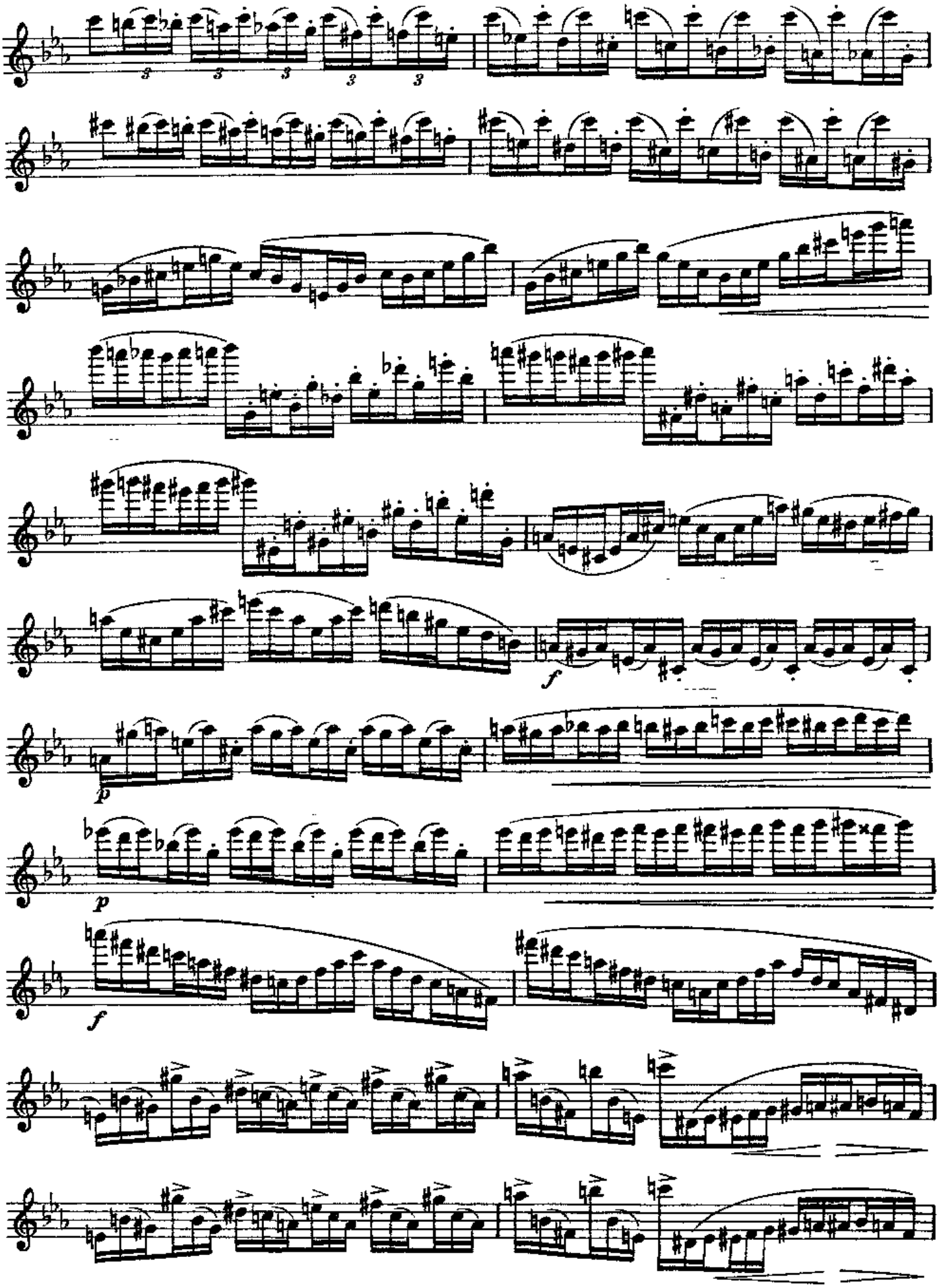


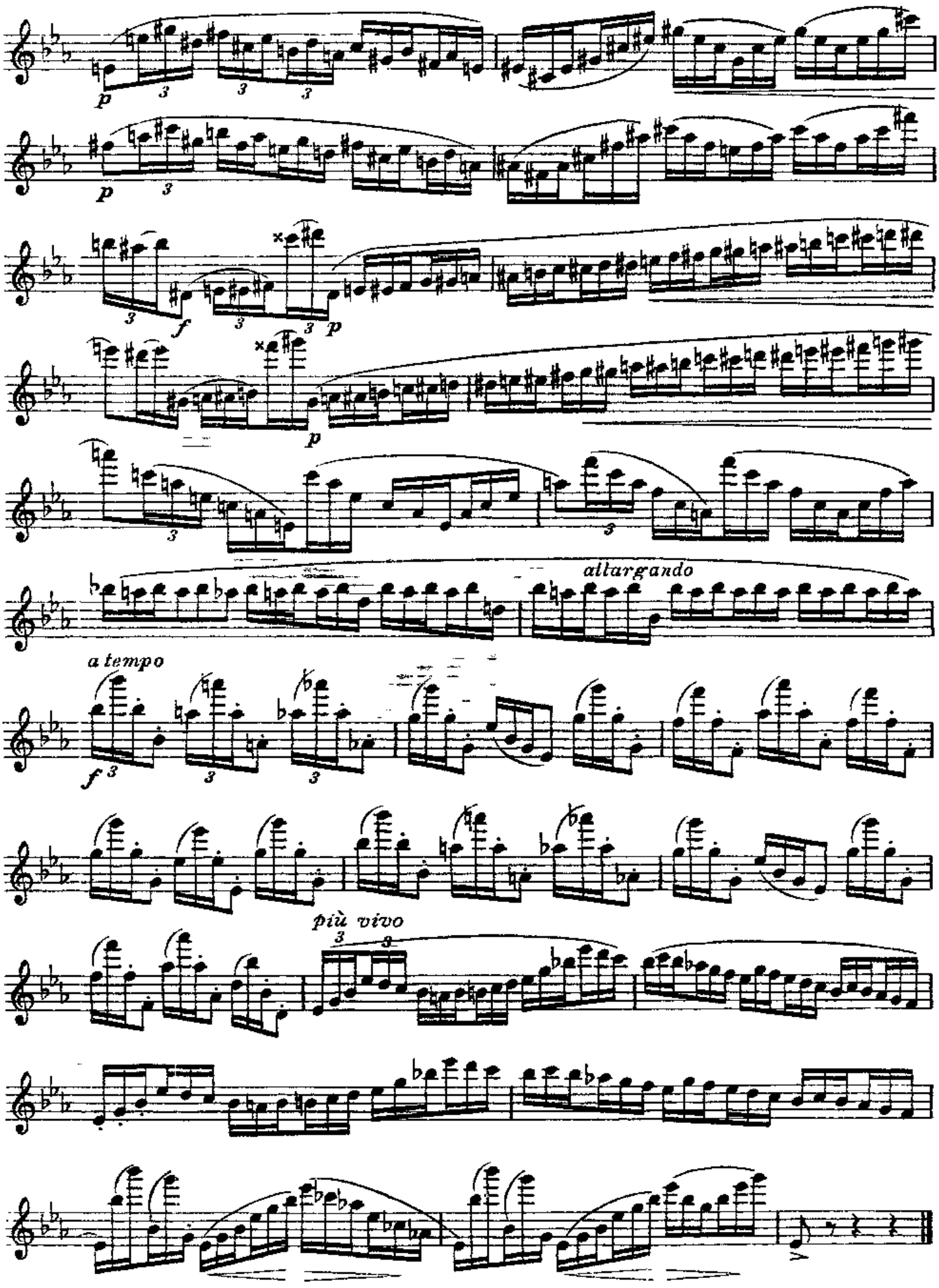
19

Allegro mosso

Ernesto Köhler, op.75 Nr.4





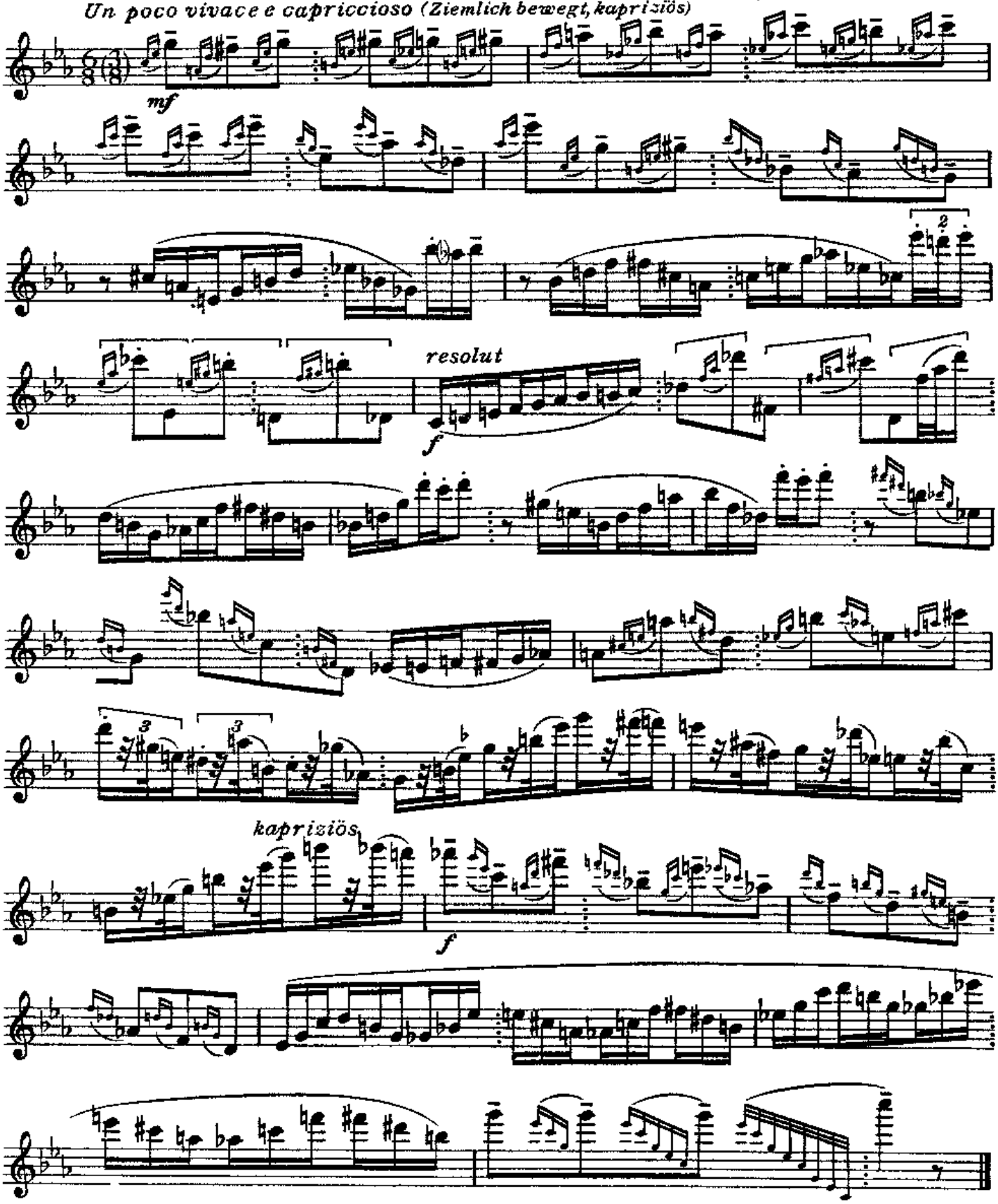

p
f
p
p
allargando
a tempo
più vivo

20

Caprice

Sigfrid Karg-Elert, op. 107 Nr. 25

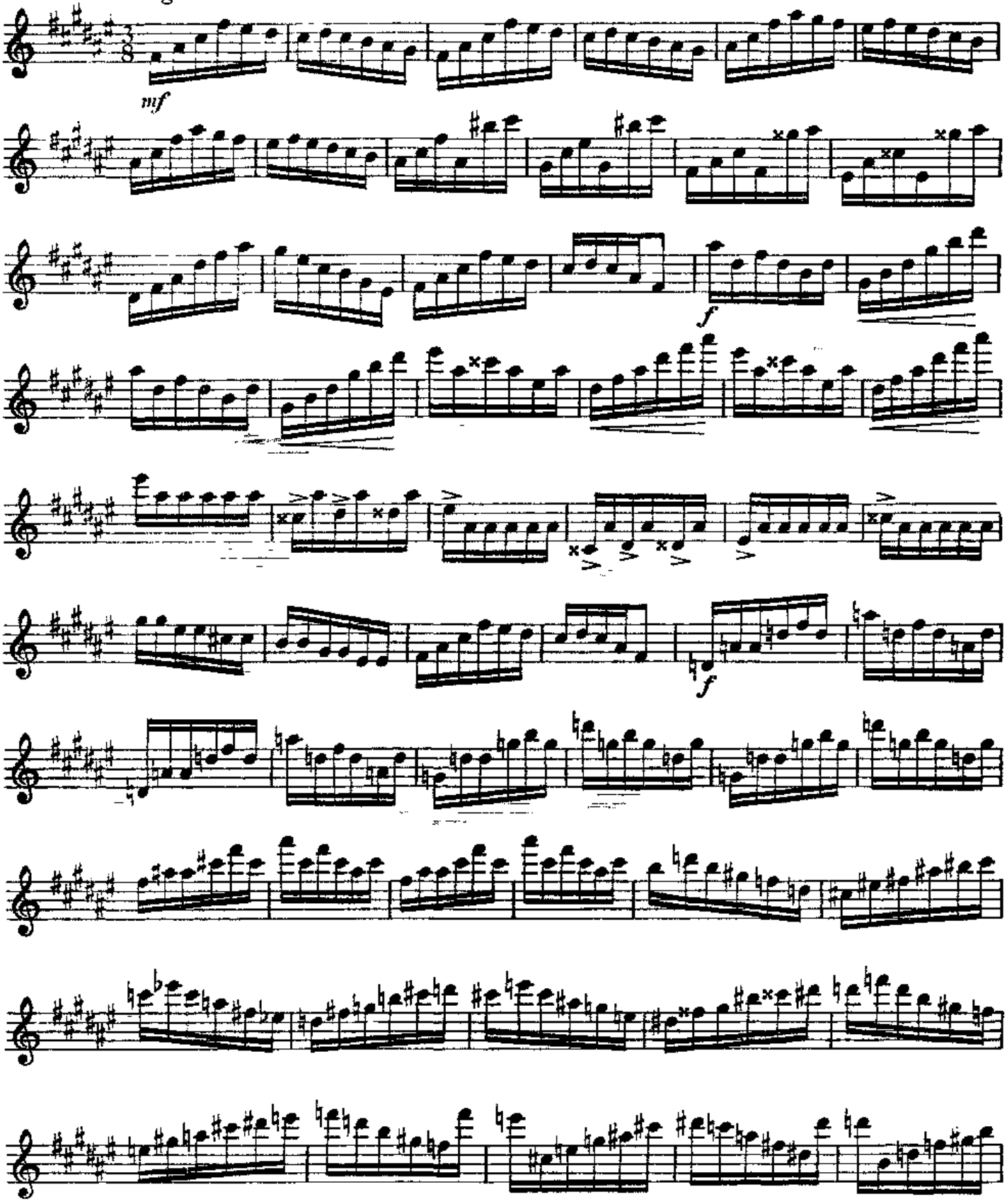
Un poco vivace e capriccioso (Ziemlich bewegt, kapriziös)

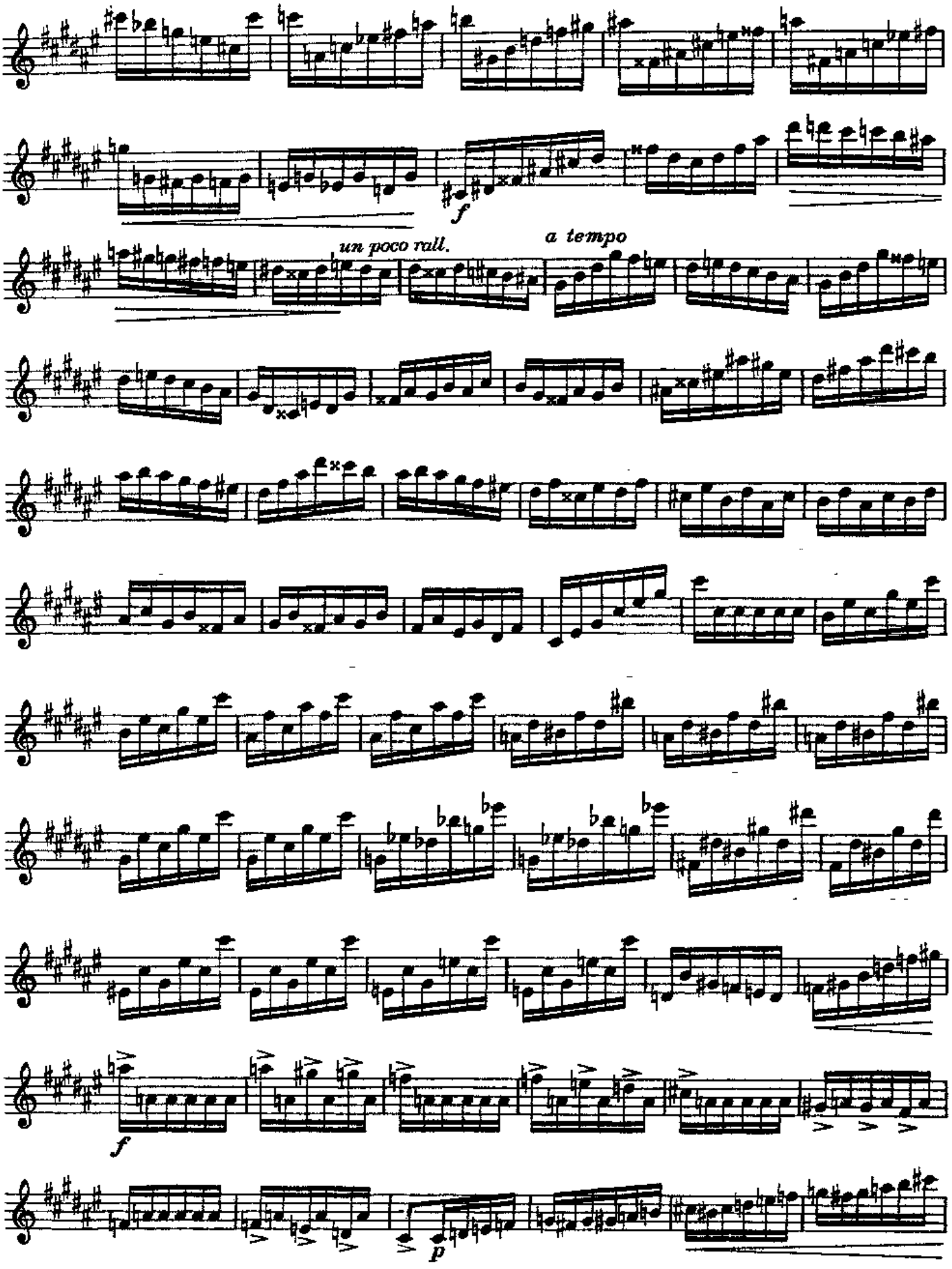


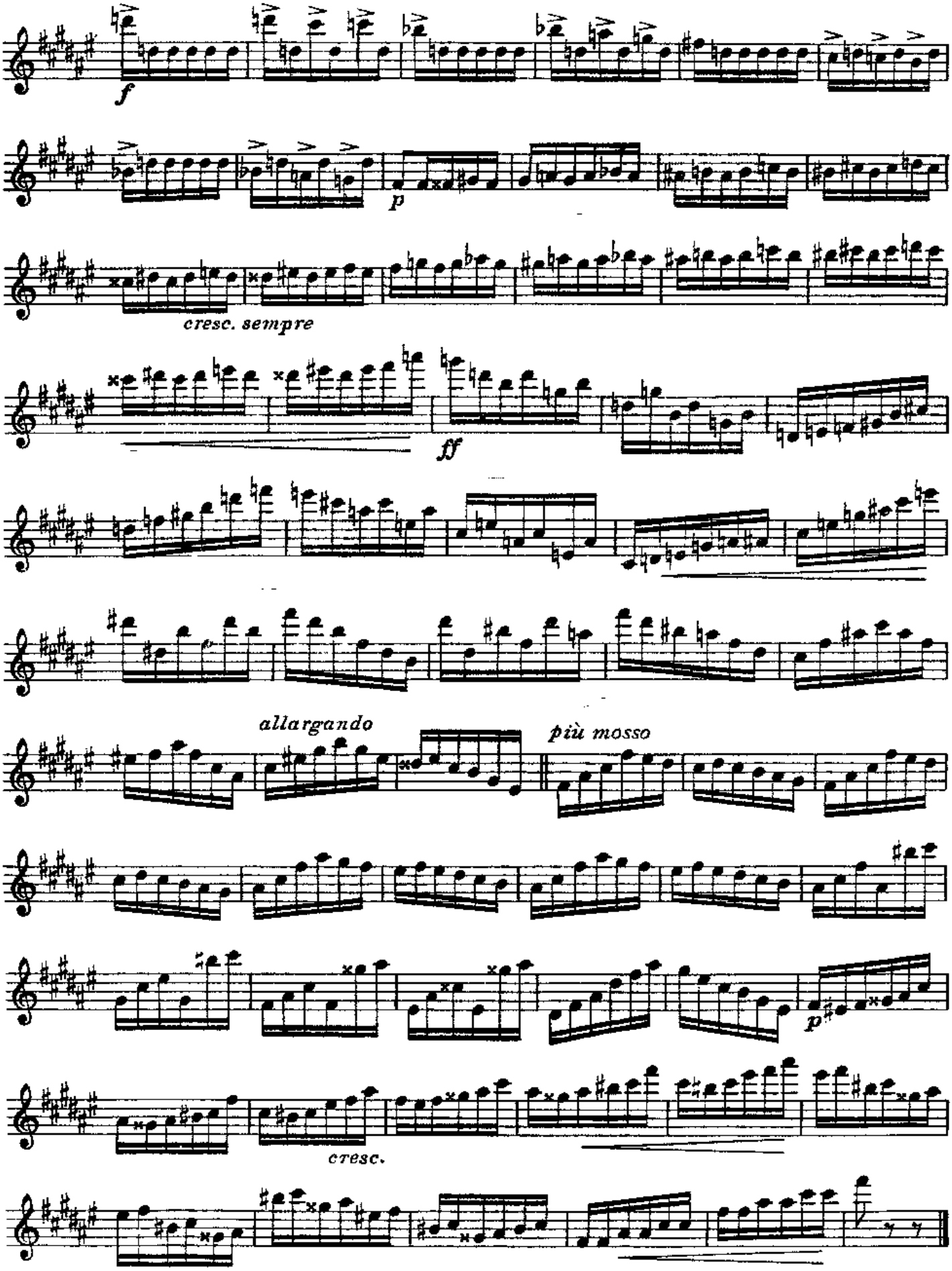
21

Ernesto Köhler, op.75 Nr.11

Allegro molto vivace



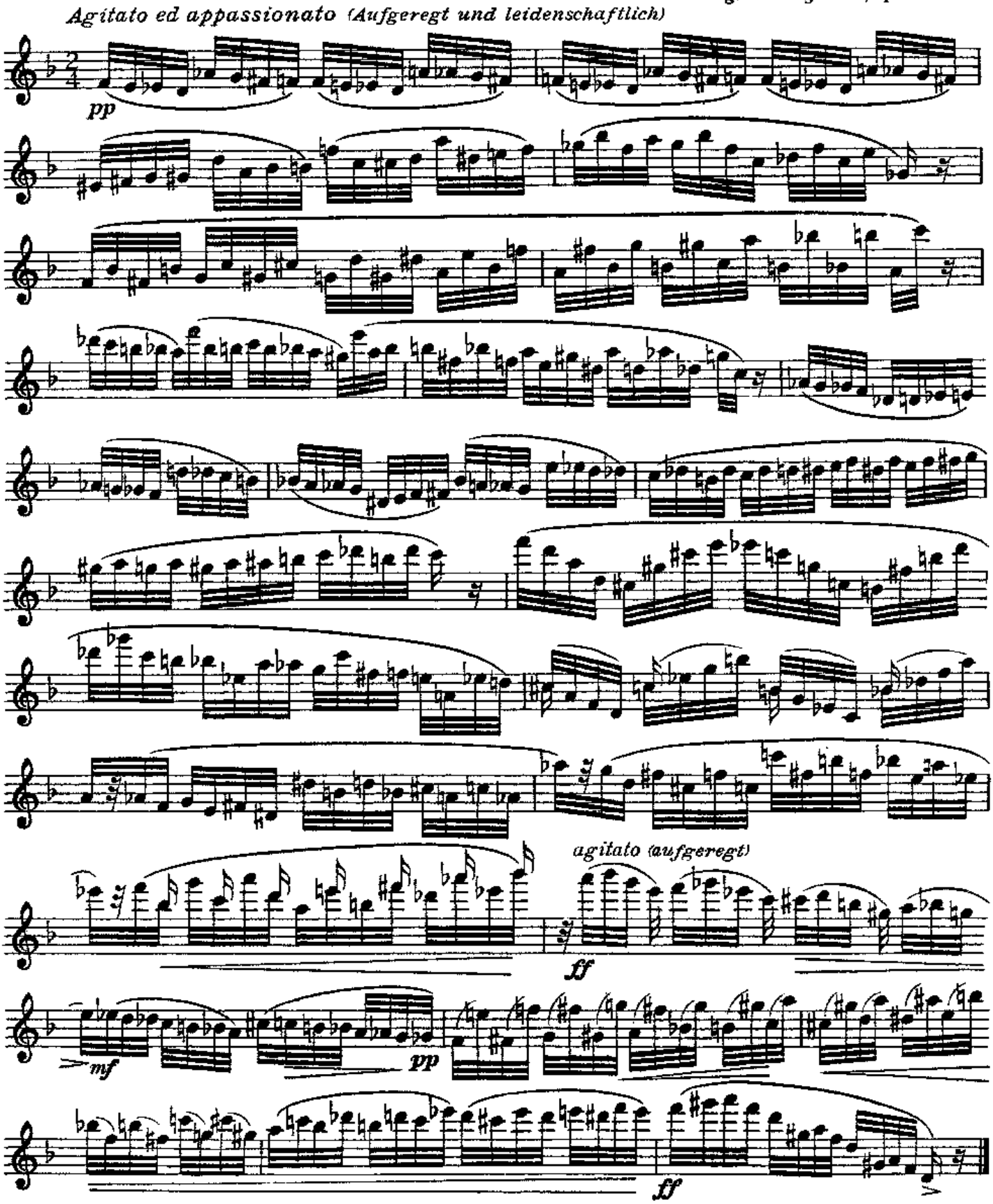

f
un poco rall.
a tempo
f
p


f
p
cresc. sempre
ff
allargando
più mosso
p
cresc.

22

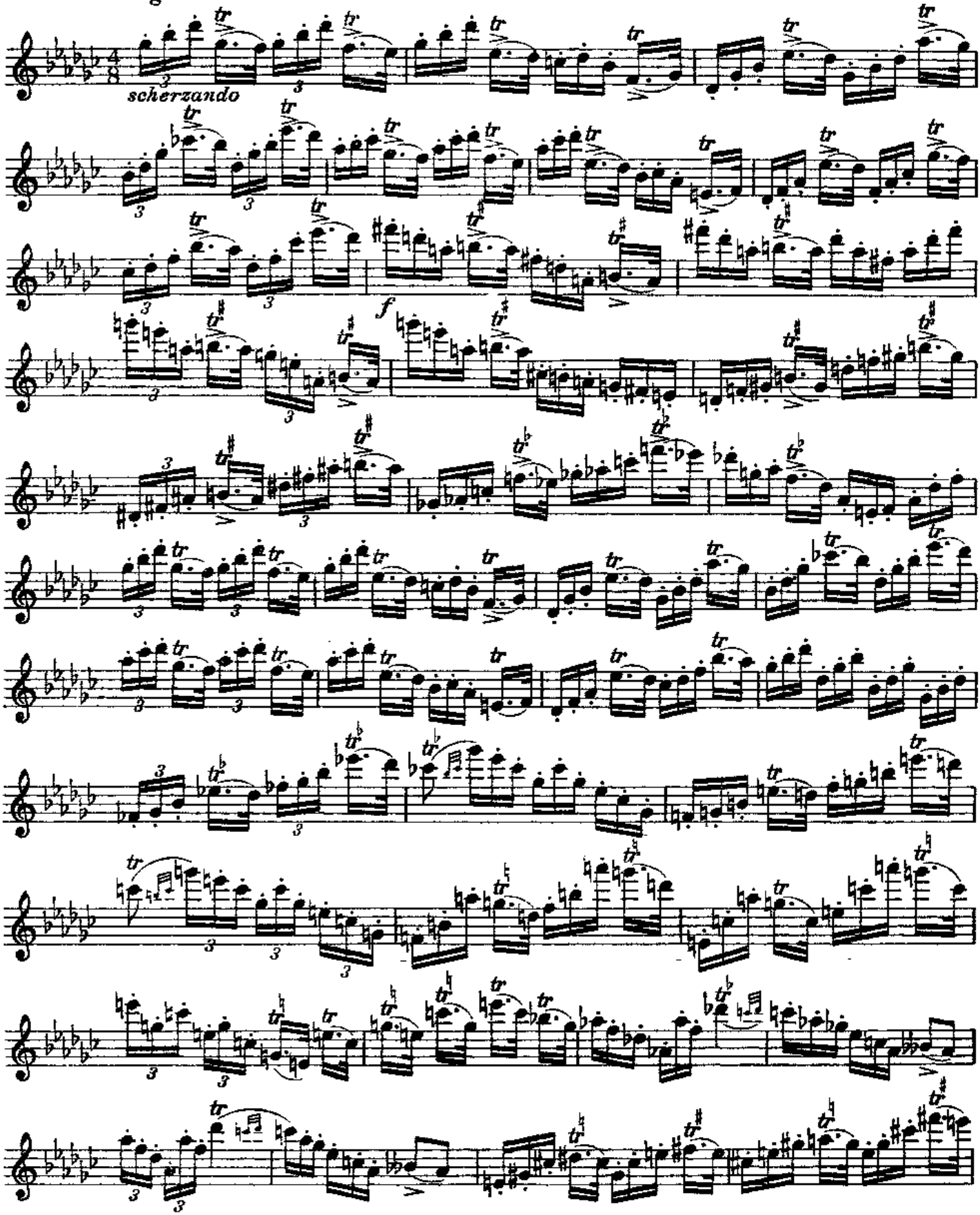
Caprice

Sigfrid Karg-Elert, op.107 Nr. 22

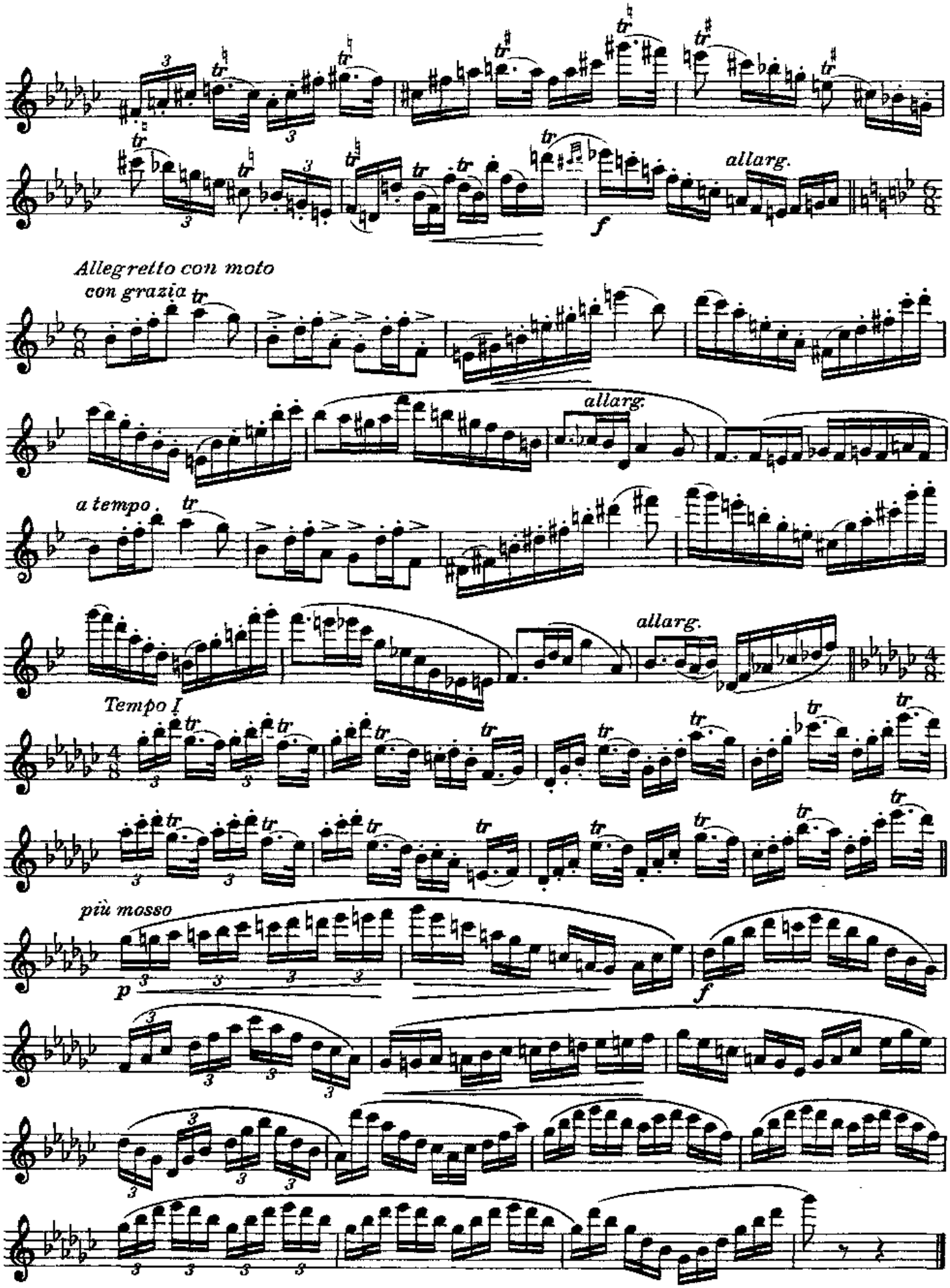


Allegretto mosso

Ernesto Kohler, op.75 Nr. 25



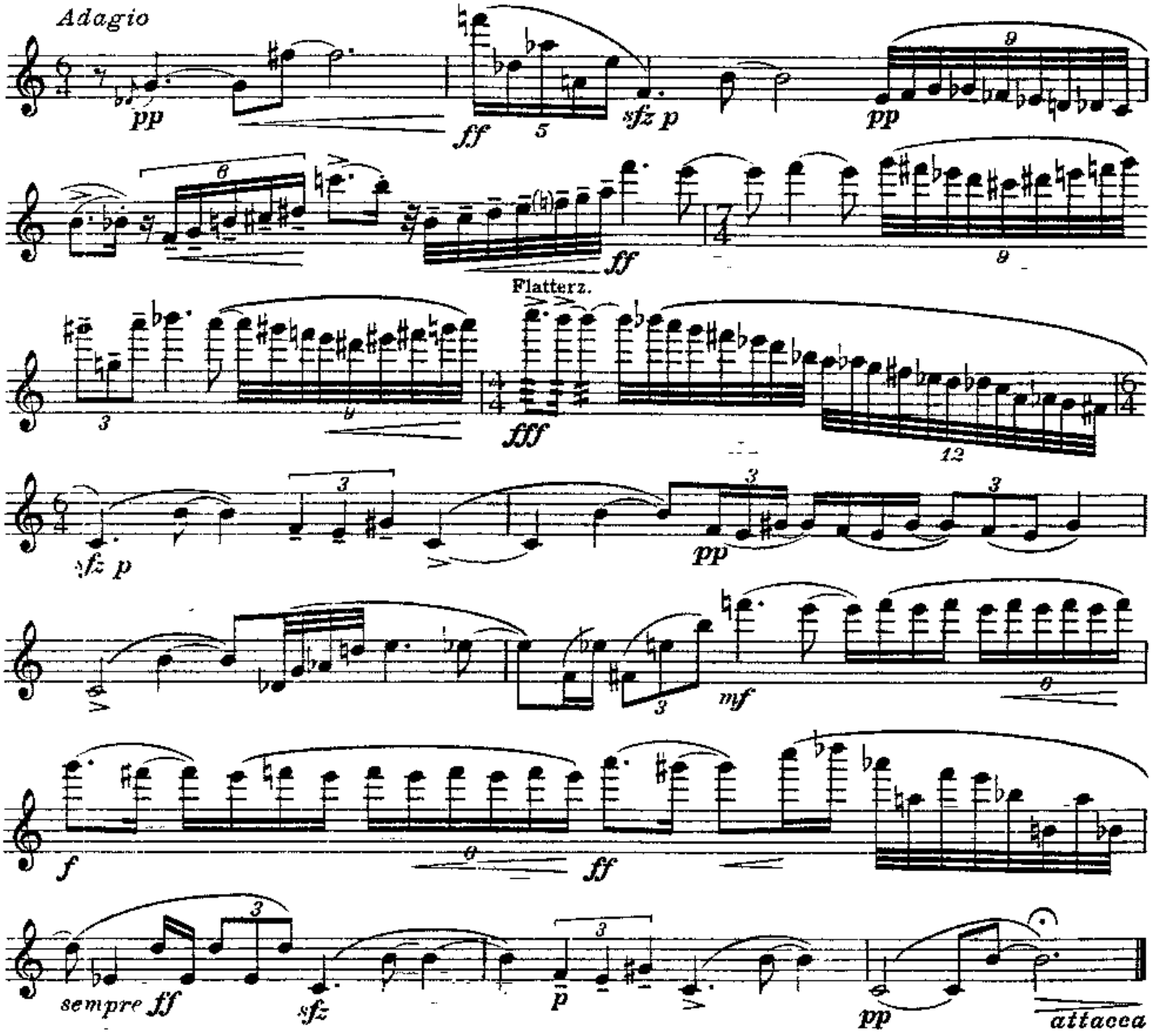
Diese Etüde wurde um einige Takte gekürzt.


allarg.
Allegretto con moto
con grazia
allarg.
a tempo.
allarg.
Tempo I
più mosso

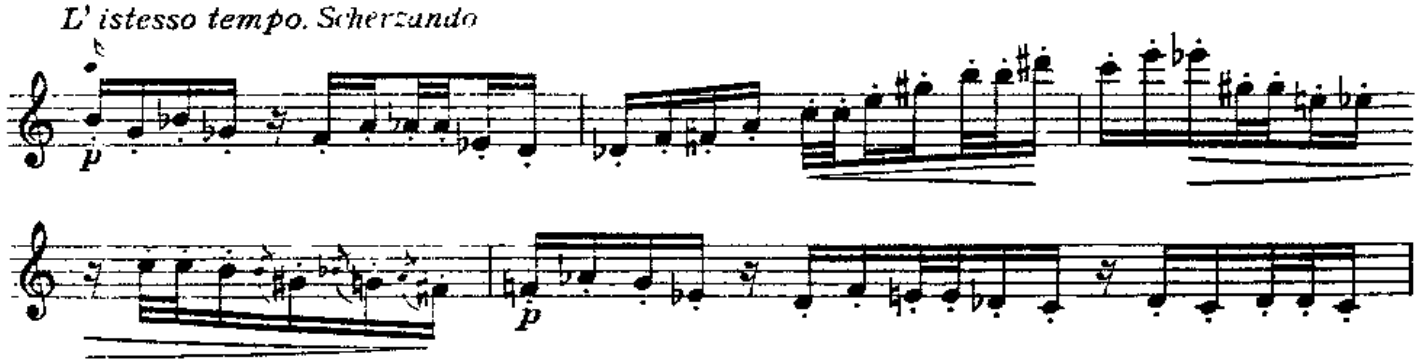
24

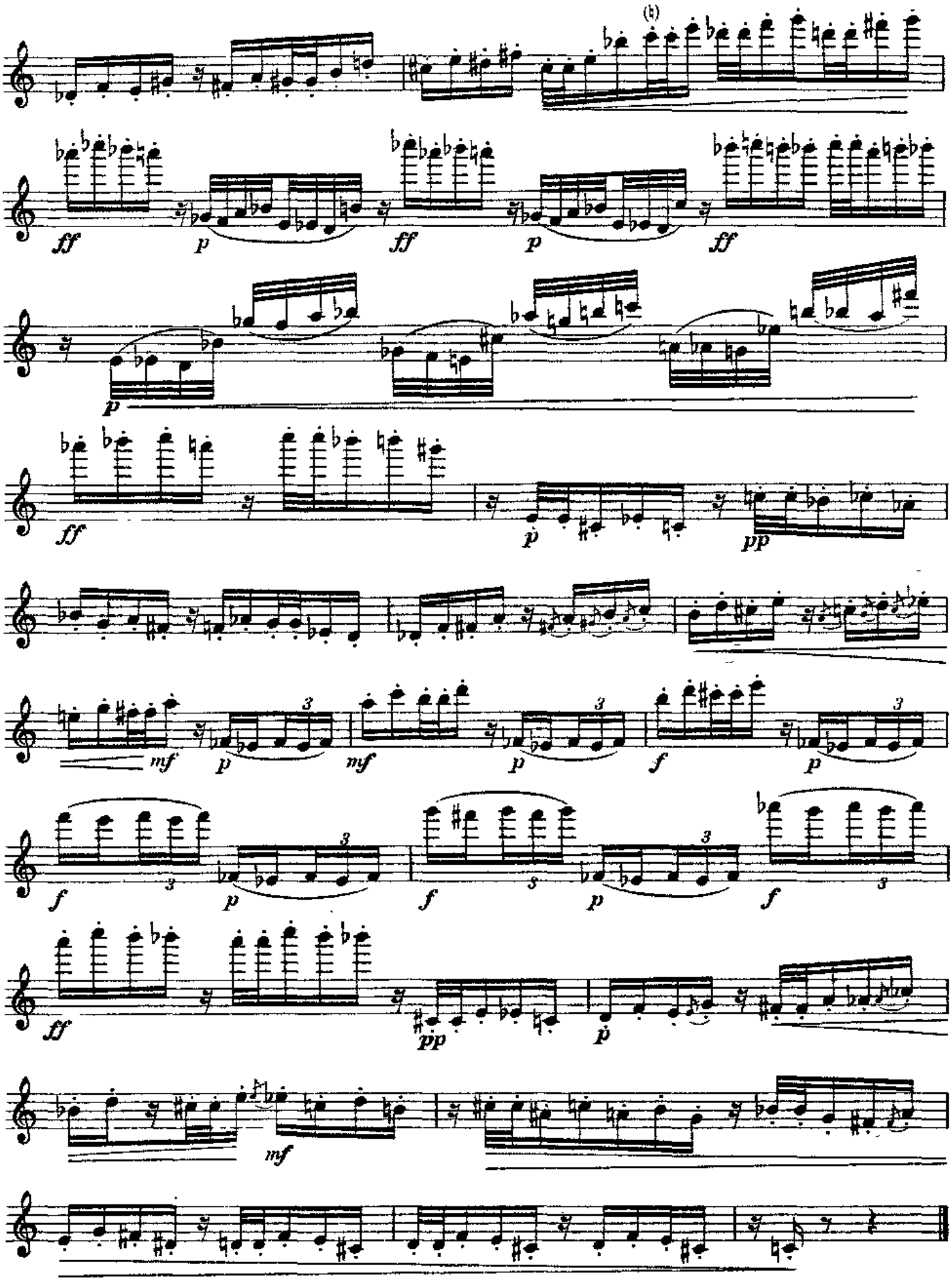
I

Fritz Geißler (geb. 1921)

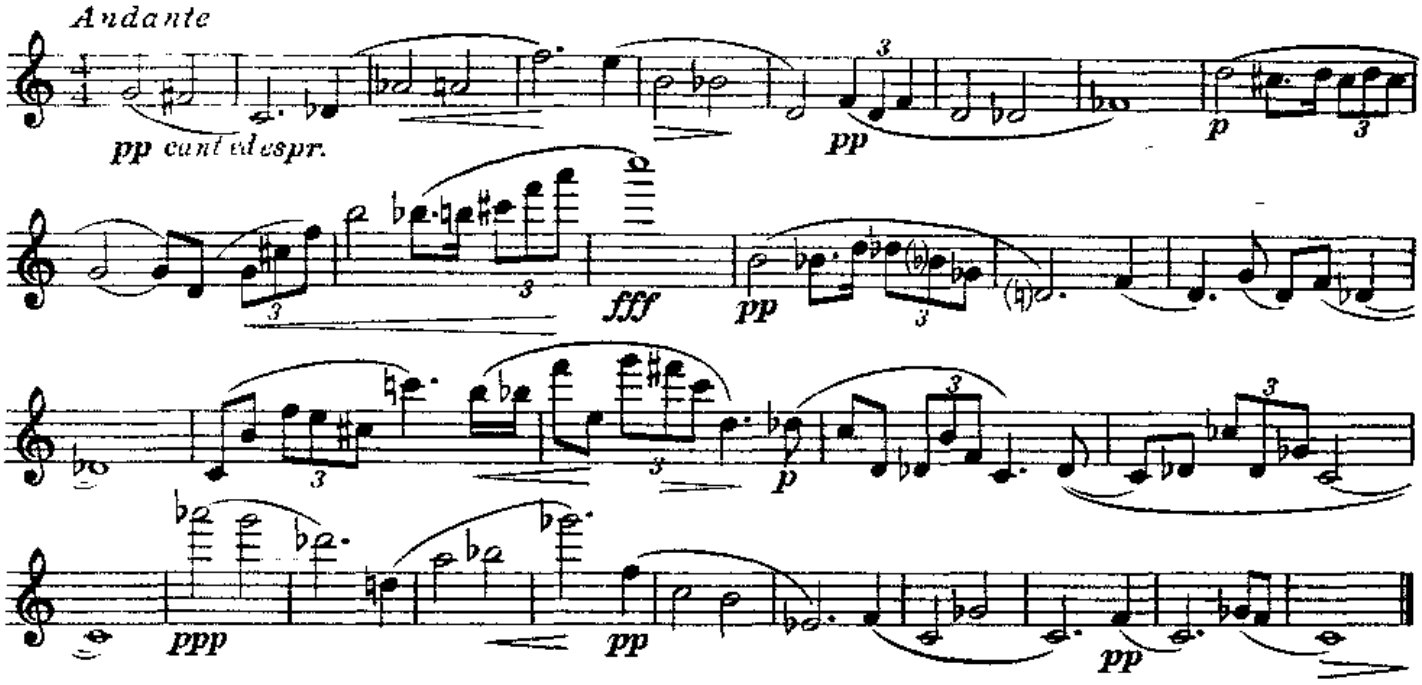


II

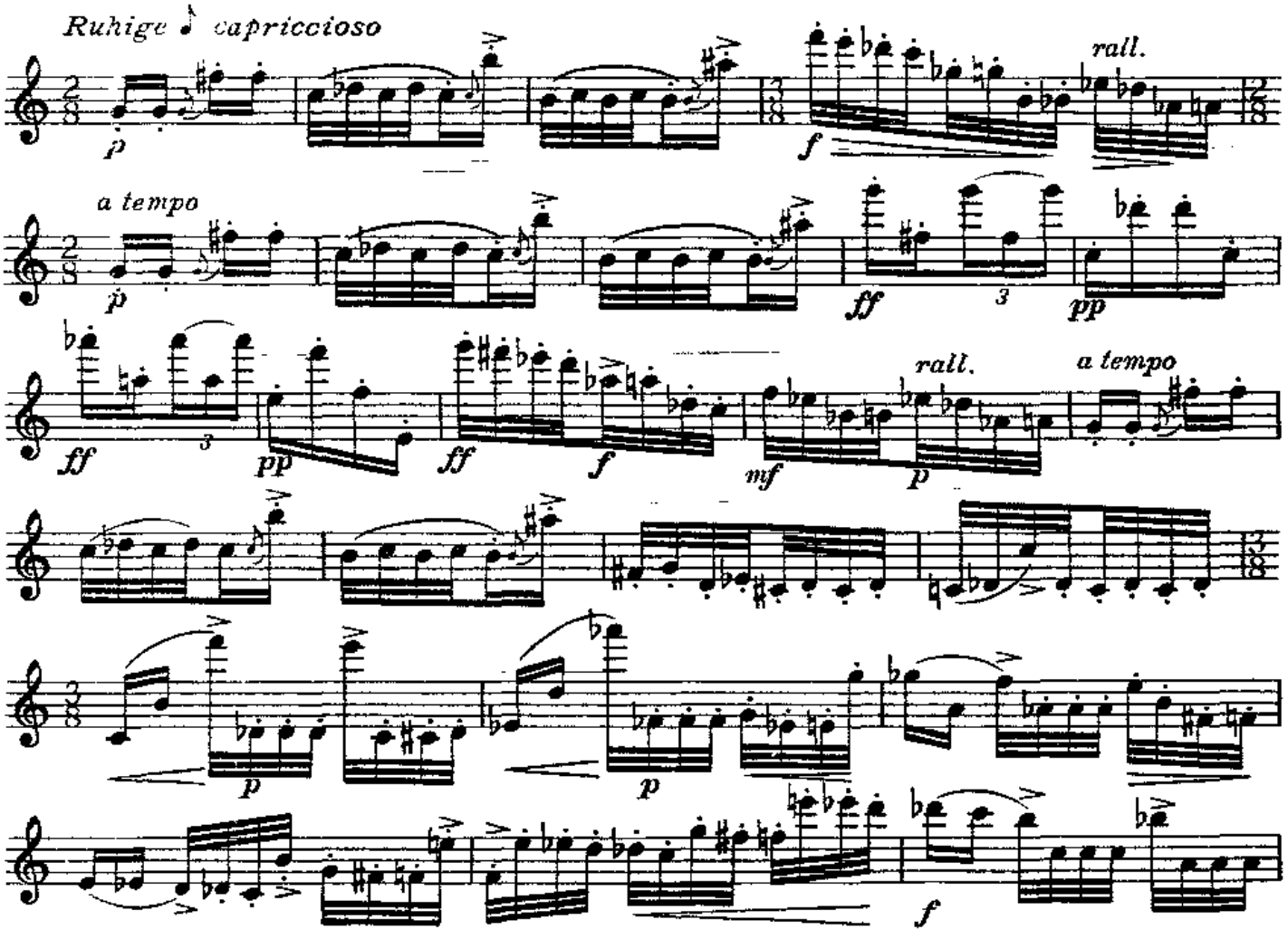


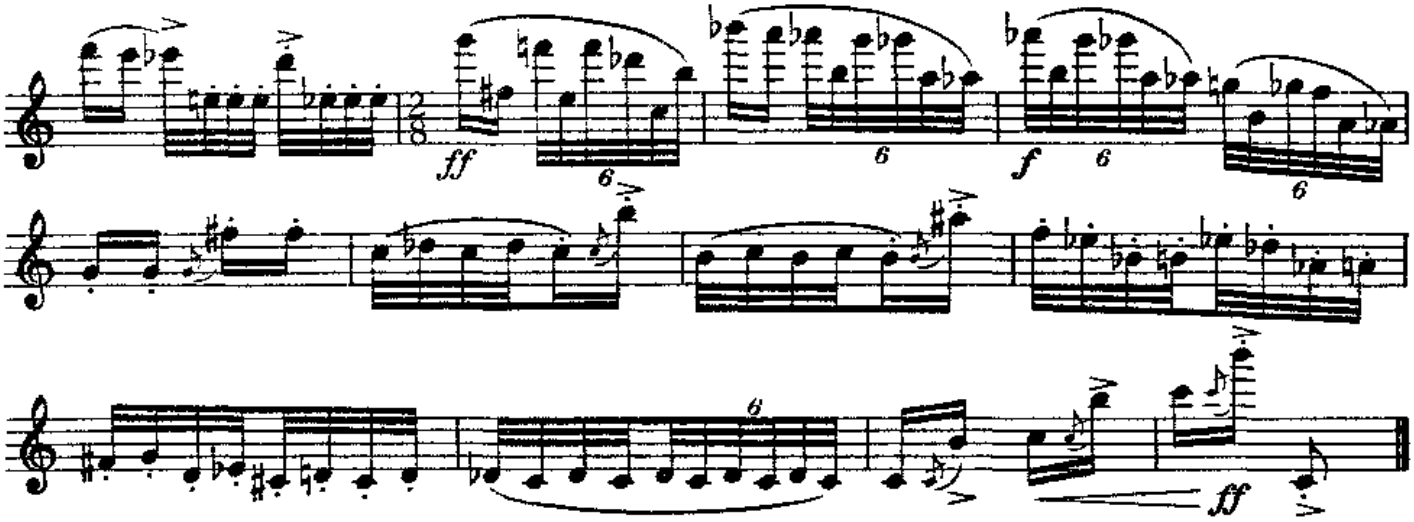

(b)
ff
p
ff
p
ff
p
ff
p
pp
mf
p
mf
p
f
p
f
p
f
p
f
ff
pp
p
mf

III

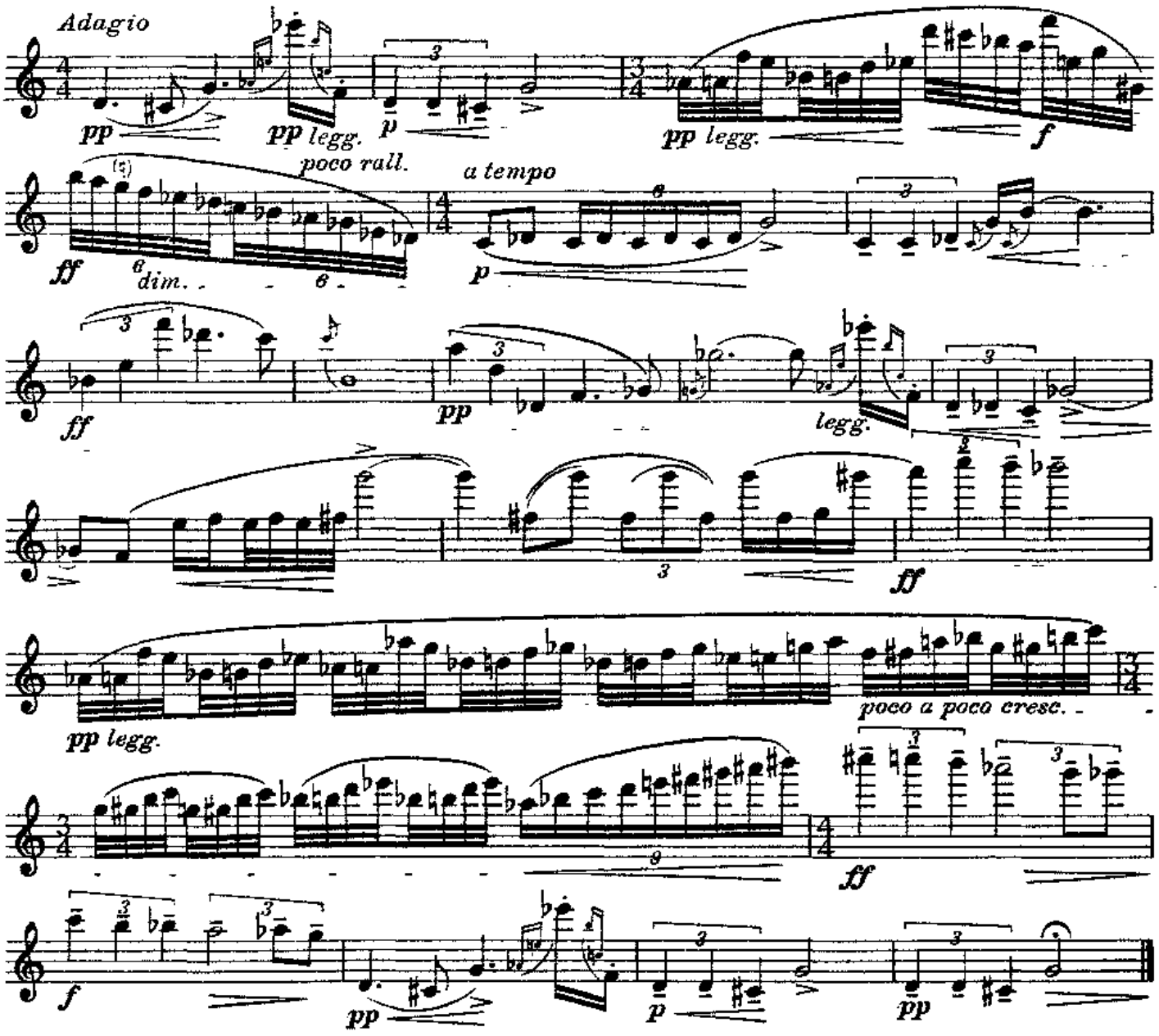

Andante
pp cant'ed espr.
pp
p
fff
pp
p
ppp
pp
pp

IV

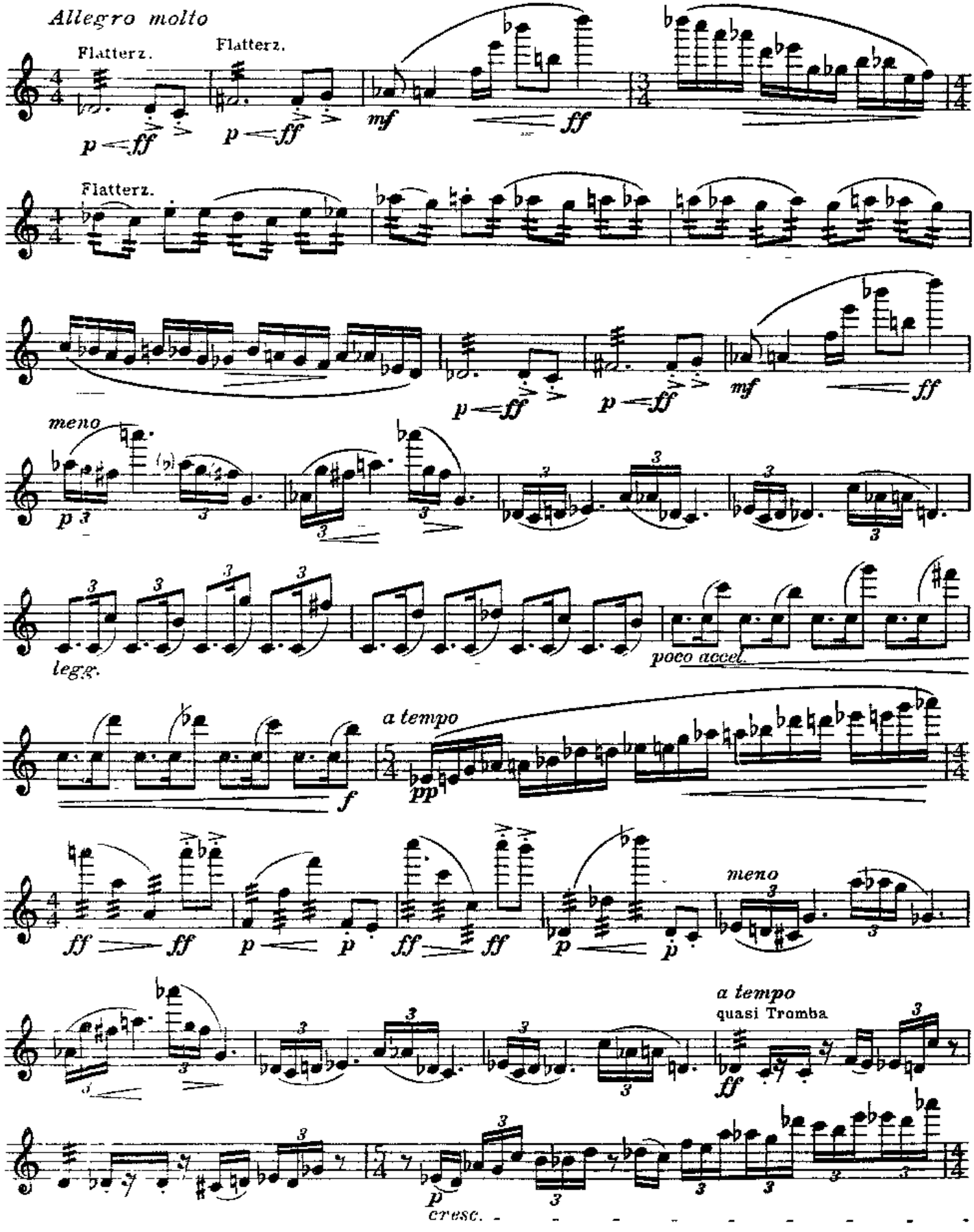

Ruhige capriccioso
p
rall.
f
a tempo
p
ff
pp
ff
pp
ff
f
mf
rall.
p
a tempo
p
p
f

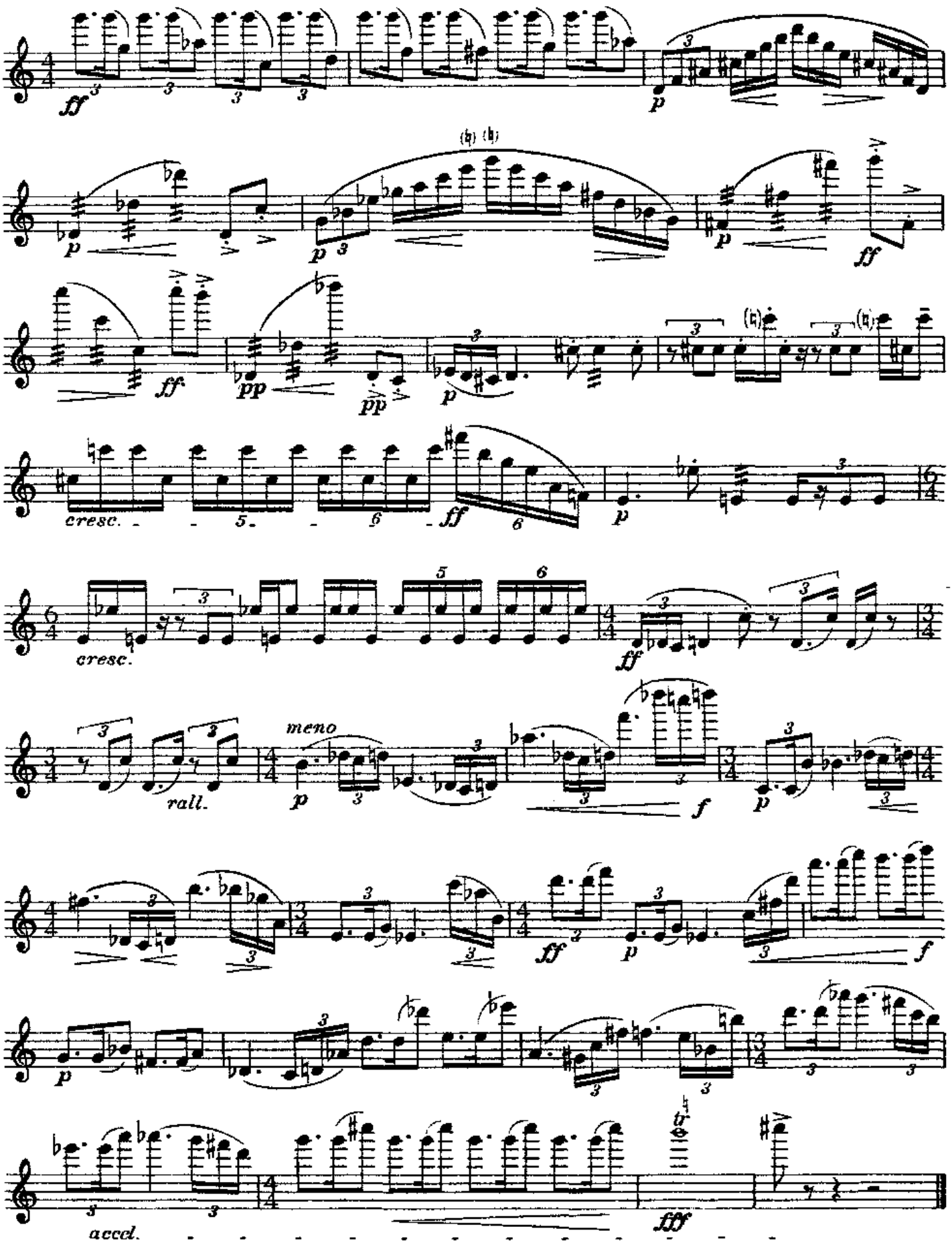

ff
6
f
6
6
6
ff

V


Adagio
pp
pp legg.
p
pp legg.
f
poco rall.
a tempo
ff
dim.
p
ff
pp
legg.
ff
pp legg.
poco a poco cresc.
ff
f
pp
p
pp

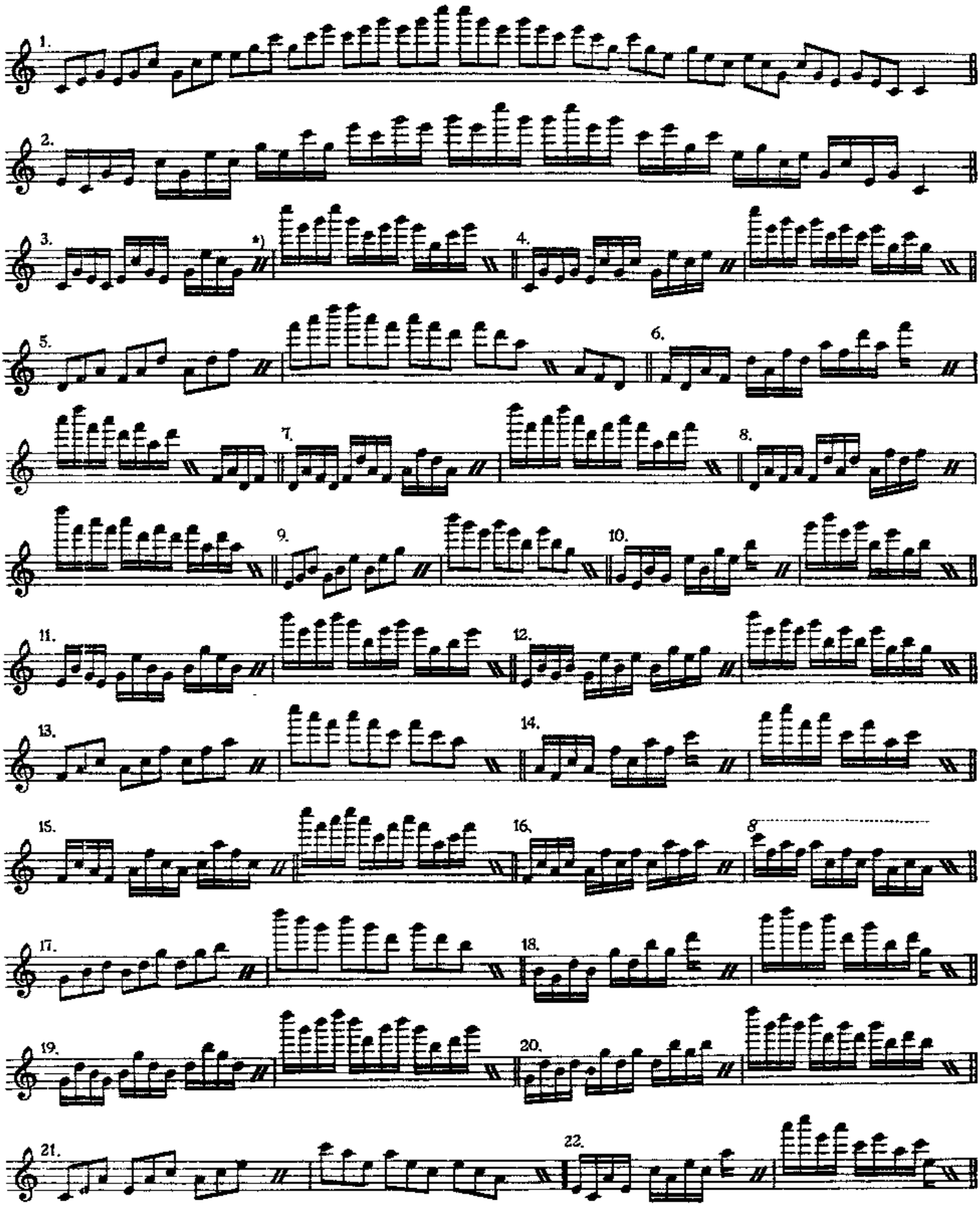
VI


Allegro molto
Flatterz.
Flatterz.
Flatterz.
meno
legg.
poco accel.
a tempo
meno
a tempo
quasi Tromba
cresc.

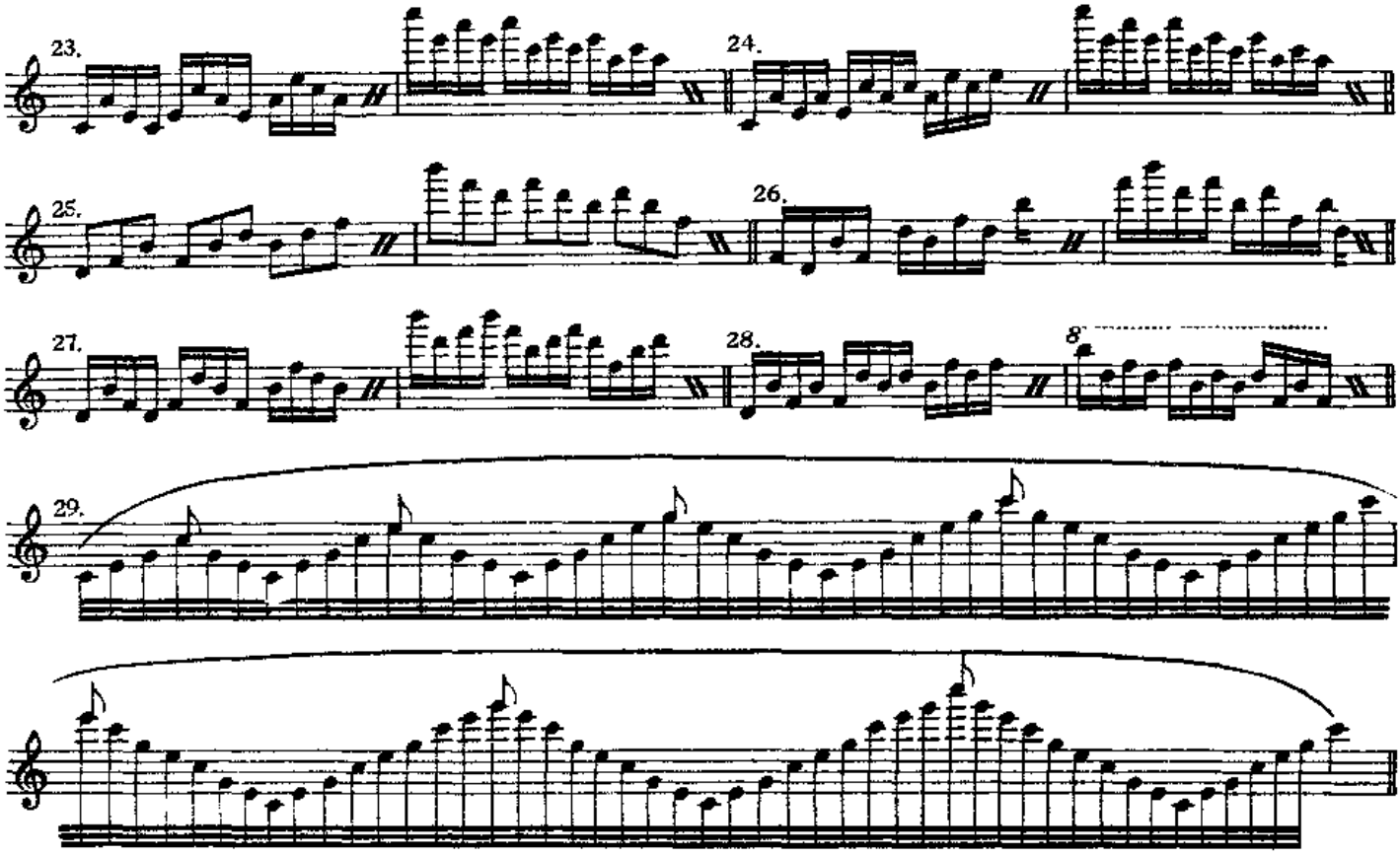

ff
p
pp
ff
cresc.
cresc.
ff
p
rall.
meno
p
f
p
ff
p
f
p
accel.
fff

Anhang

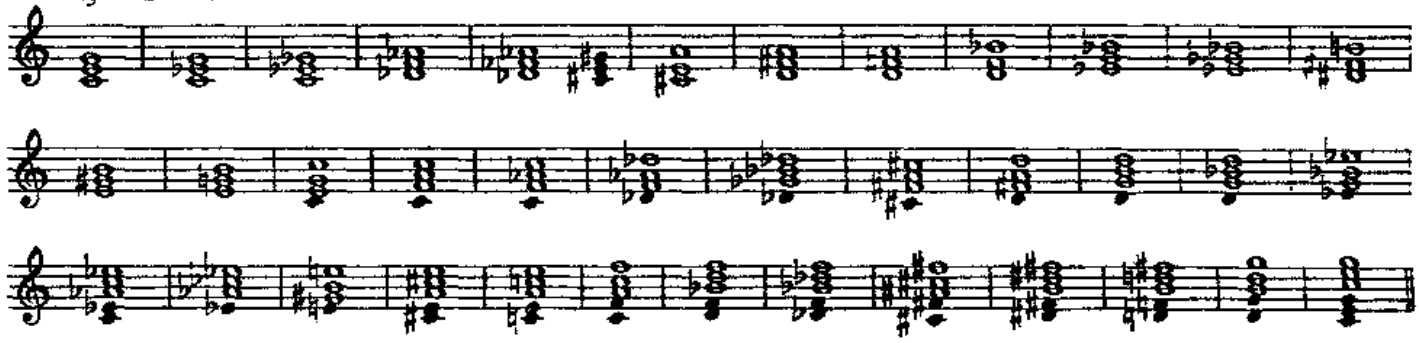
Vorschläge für Akkordstudien, die in allen Tonarten, verschiedenen Artikulationen und in rhythmischen Veränderungen zu üben sind.



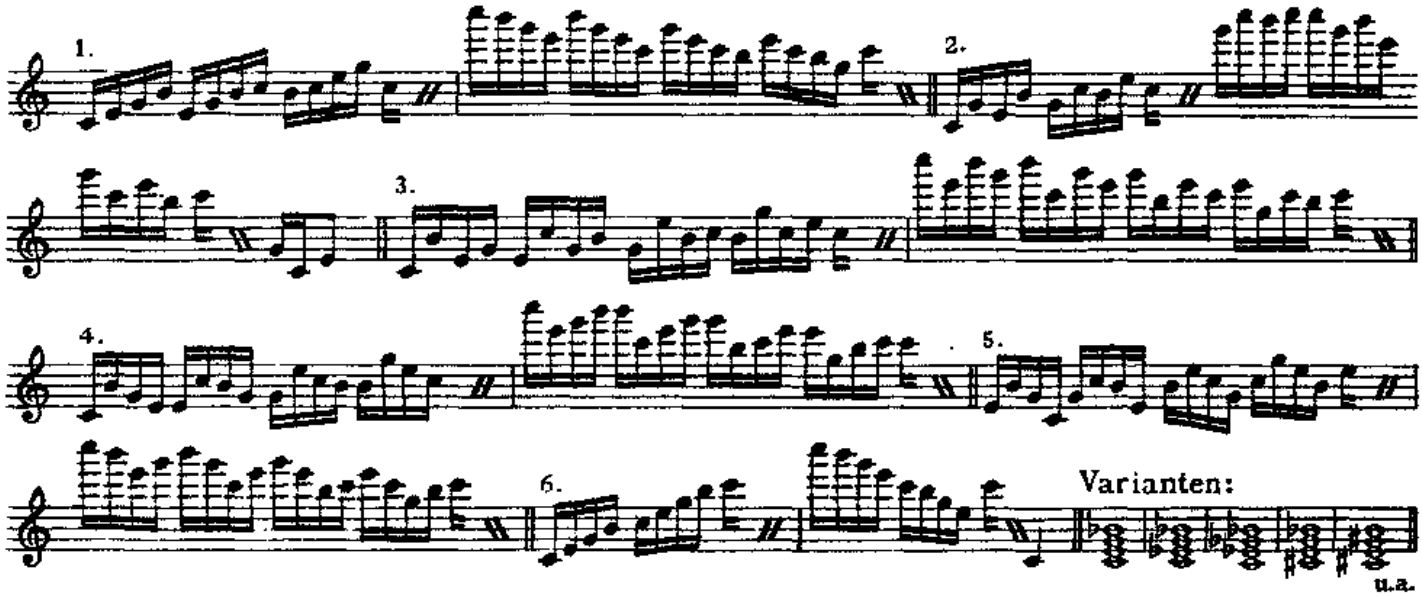
*)Die zwischen den einzelnen Figuren eingefügten Zeichen (// \\) verkörpern symbolisch die sequenzartige Fortführung der angegebenen Notengruppen.

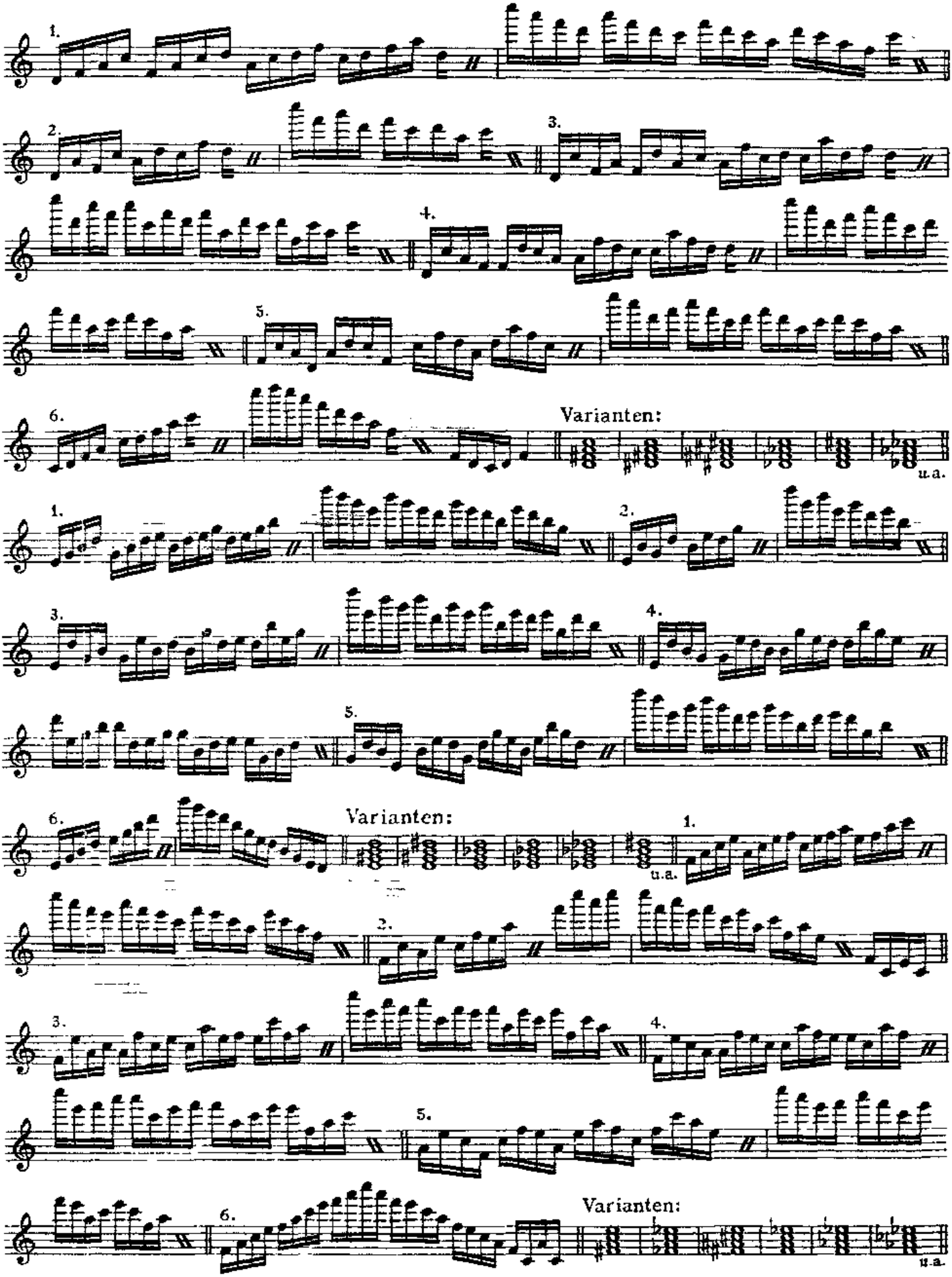


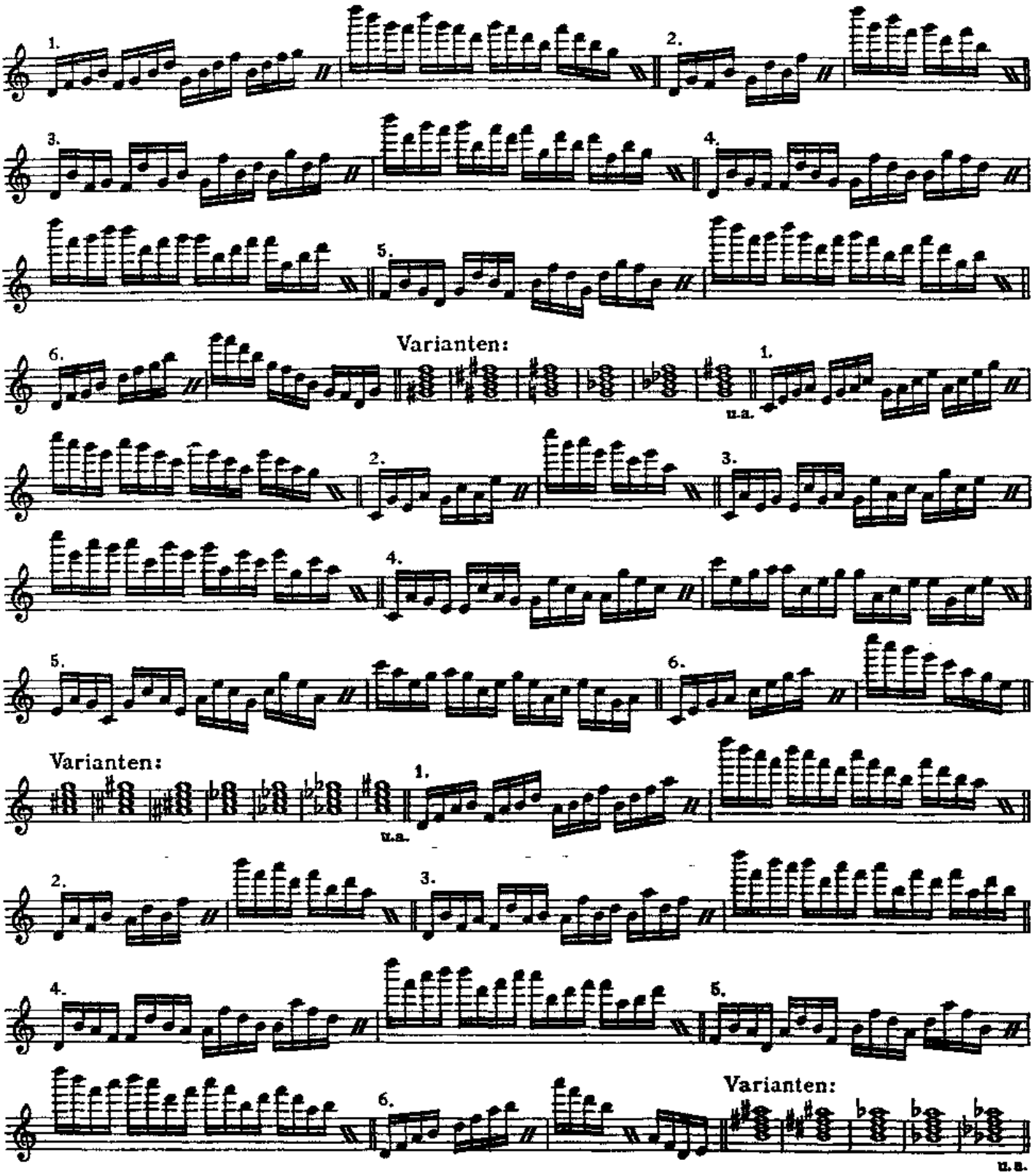
Übungs - Schema



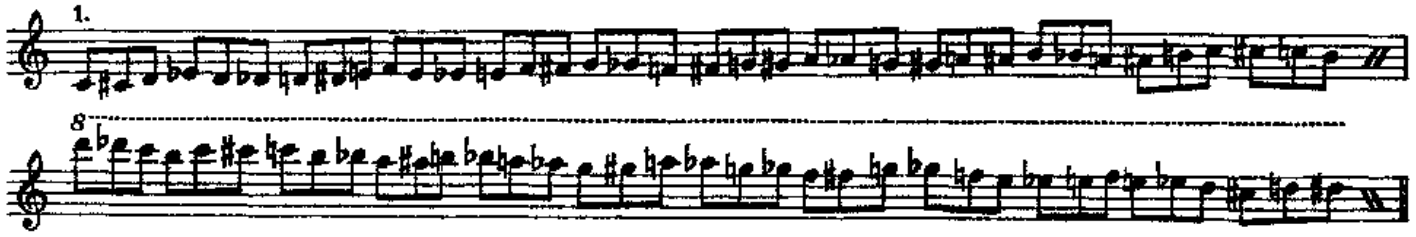
Septakkorde

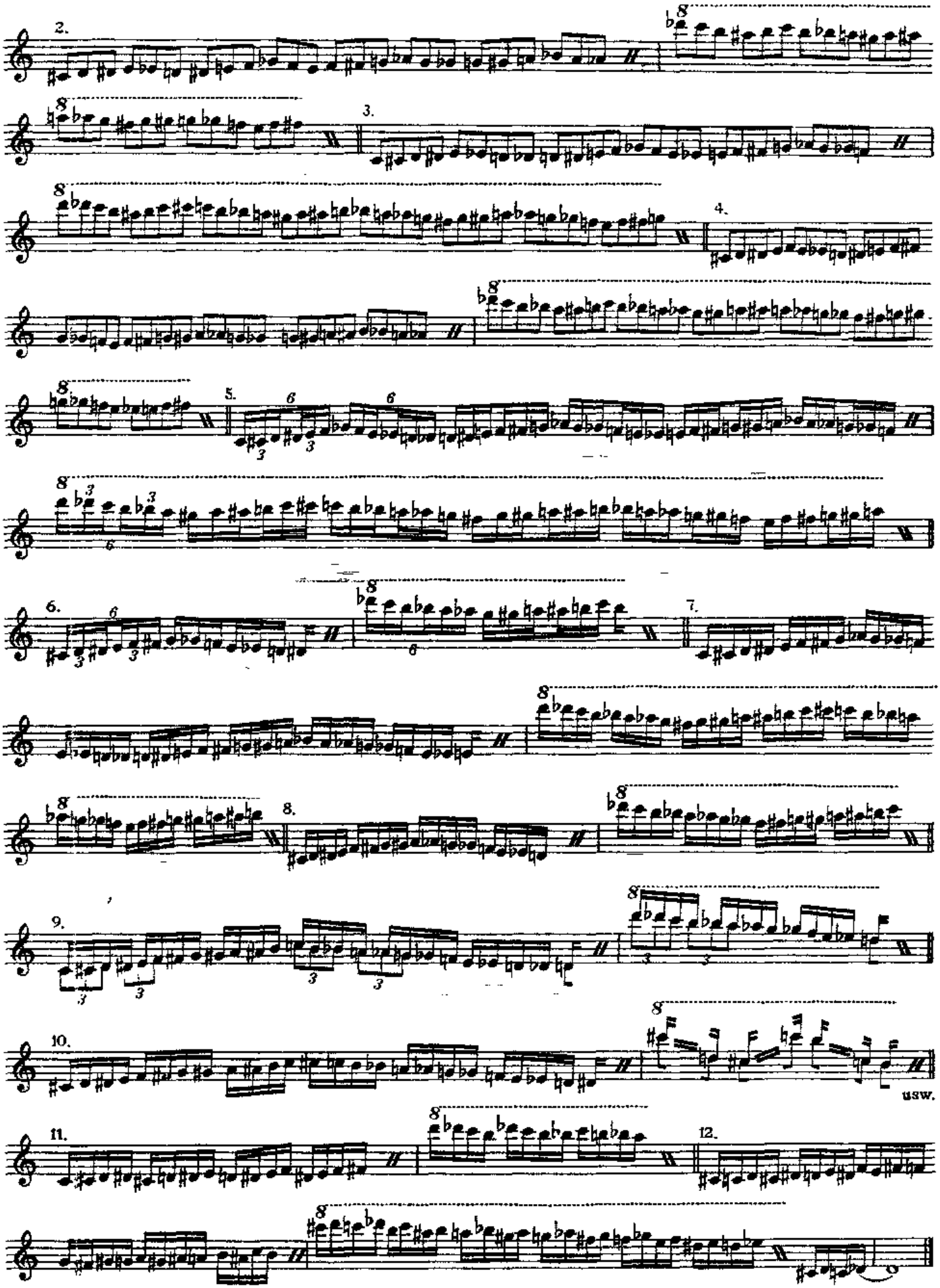



1.
2.
3.
4.
5.
6.
Varianten:
u.a.
1.
2.
3.
4.
5.
6.
Varianten:
u.a.
1.
2.
3.
4.
5.
6.
Varianten:
u.a.



Chromatische Studien




2.
3.
4.
5.
6.
7.
8.
9.
10.
usw.
11.
12.