

Mus. p. 9 18/1987 (2)

# STUDIEN

für die

## FLÖTE

nebst einer willkürlichen Pianoforte-Begleitung

*mit besonderer Berücksichtigung der in neuern Zeit am  
gebräuchlichsten Verzierungsarten, als: For- und Nachschläge,*

**Doppelschläge, Triller und Pralltriller.**

*Zur weitem Ausbildung schon etwas vorgeübter*

**FLÖTENSPIELER**

VON

**CASPAR KUMMER.**

*Herzogl. S. Coburg-Gothaisch. Kammermusikus.*

**97<sup>tes</sup> Werk.**

N<sup>o</sup> 226.

*Eigenthum des Verlegers  
Eingetragen in das Archiv der Union*

Preis.  $\left\{ \begin{array}{l} \text{mit Pfte 1 Thlr. 12 \frac{1}{2} Sgr.} \\ \text{Flöte allein 6 Sgr.} \\ \text{Pfte allein 27 \frac{1}{2} Sgr.} \end{array} \right.$

**Bonn bei F.J. Moupour**

# Nº 1. Die Vorschläge.

Der lange Vorschlag

Der kurze Vorschlag

Schreibart.

Ausführung.

The first system shows two staves. The top staff, labeled 'Schreibart', contains the written musical notation for the 'Der lange Vorschlag' and 'Der kurze Vorschlag' exercises. The bottom staff, labeled 'Ausführung', shows the same exercises with performance markings such as accents (>) and slurs.

Allegretto.

The main score for 'Nº 1' is in 3/4 time and consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The score includes various dynamics such as *p* (piano), *f* (forte), *p dol.* (piano dolce), *cres.* (crescendo), and *coll.* (collato). There are also articulation marks like accents and slurs. The piece concludes with a final *f* dynamic.

Nº 2 . Doppelvorschläge (Schleifer) und Nachschläge .

Schreibart .

Ausführung .

Nachschläge .

Doppelvorschläge .



The 'Schreibart' section consists of two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It contains two measures of music, each with a slur over a series of eighth notes. The second staff is a bass clef with the same key signature and time signature, containing two measures of music with a similar rhythmic pattern. The 'Ausführung' section follows, also in two staves, with the first staff being a treble clef and the second a bass clef. Both staves contain two measures of music, each with a slur over a series of eighth notes, mirroring the 'Schreibart' section.

Allegretto con moto .

Nº 2 .



The main musical score for 'Nº 2' consists of ten staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It begins with a dynamic marking of *p*. The second staff continues the melody with a dynamic marking of *f*. The third staff has a dynamic marking of *p* and includes the instruction 'a tempo.' above the staff. The fourth staff has a dynamic marking of *f* and includes the instruction 'rallent:' below the staff. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *p* and includes the instruction 'Fine . p dol.' below the staff. The score concludes with a double bar line and a repeat sign.

dim .

D. S.  
al Fine .

Schreibart .

Ausführung .

This section shows the notation for the 'Schreibart' (writing style) and 'Ausführung' (execution) of the exercise. The 'Schreibart' part consists of a single staff with a sequence of notes, each marked with a double slur (two '2's) above it. The 'Ausführung' part shows the corresponding piano accompaniment with chords and slurs.

Adagio Cantabile .

Nº 5 .

This section contains exercise Nº 5, marked 'Adagio Cantabile'. It features a single staff with a melodic line. The notation includes various slurs, accents, and dynamic markings such as 'p' (piano) and 'dol.' (dolce). The exercise is characterized by double slurs on the notes.

Allº brillante .

Nº 4 .

a tempo .

dim: poco rallent :

cres - - - cen - - - do . f

This section contains exercise Nº 4, marked 'Allº brillante'. It features a single staff with a highly rhythmic and technically demanding melodic line. The notation includes many slurs, accents, and dynamic markings such as 'f' (forte), 'dim: poco rallent' (diminuendo, a little slowing down), and 'cres - - - cen - - - do . f' (crescendo, then fortissimo). The exercise is characterized by double slurs on the notes.

Nº 5. Doppelschläge zwischen zwei Noten.

Schreibart.

Three staves of musical notation. The top staff shows a sequence of notes with slurs and '2' markings above them. The middle and bottom staves show more complex rhythmic patterns with slurs and '2' markings.

Ausführung.

Allº con brio.

Multiple staves of musical notation for the 'Ausführung' section. It includes dynamic markings such as *p*, *cres*, *f*, and *mf*. Performance instructions like *rallent:* and *a tempo.* are present. The notation features complex rhythmic patterns with slurs and '2' markings.

Nº 6. Doppelschläge auf punktirten Noten .

Schreibart .

Ausführung .

The 'Schreibart' (writing style) shows a sequence of notes with slurs and accents, illustrating the intended phrasing. The 'Ausführung' (performance) shows the same notes with slurs and accents, but with a more rhythmic and dynamic approach, including double strokes and slurs.

Alla Polacca poco moderato .

Nº 6 .

*p scherzando.*

*dim:*

*rallent: a tempo.*

*p cres*

*f p*

Flauto .

7.

Nº 7. Der Pralltriller (Schneller), mit der Hilfsnote von oben .

Der Pralltriller auch Mordent (Beisser) mit der Hilfsnote von unten .

Schreibart .

Ausführung .

The first exercise is presented in two parts: 'Schreibart' (writing style) and 'Ausführung' (performance). The 'Schreibart' part consists of three staves of music, each showing a different way to notate the trill with an upper auxiliary note. The 'Ausführung' part shows the performance of the trill on a single staff, with the auxiliary note clearly indicated above the main notes.

Allegro .

Nº 7.

The second exercise is an 'Allegro' piece. It consists of eight staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. The piece is characterized by rapid trills with an upper auxiliary note. The notation includes various dynamic markings such as *f* (forte) and *p* (piano), as well as accents and slurs. The piece concludes with a final cadence.

Flauto .  
Nº 8. 9. und 10. Der Triller .

Schreibart.

Ausführung.

Trillerketten.

Allº. poco moderato.

Nº 8.

*dol. mf*

*p*



This musical score for Flute consists of ten staves of music. The notation includes various dynamics such as *f*, *ff*, *pp*, *p*, and *fz*. Trills are indicated by the letters 'tr' above notes. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by frequent trills and slurs. The key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp (F#). The score concludes with a *p* dynamic marking.

N.º 9.

This musical score is for a flute piece, numbered 9. It consists of ten staves of music. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked 'All.<sup>o</sup> con gravita.' (Allegro con gravitas). The dynamics range from piano (p) to fortissimo (fz). The score includes several trills (tr) and slurs. The lyrics 'cres cen do. f leggiero.' are written below the fourth staff. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Flauto .

All.<sup>o</sup>. non tanto .

N.º 10.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'All.<sup>o</sup>. non tanto' and the dynamics start at 'p'. The music is characterized by frequent trills (tr) and slurs. The second staff continues the piece, with dynamics ranging from 'p' to 'ff'. The third staff includes a 'rallent:' marking and a 'dol.' section. The fourth staff is marked 'a tempo.' and 'mf'. The fifth staff features a 'p' dynamic and an 'ad libitum.' section with a wavy line indicating improvisation. The sixth and seventh staves continue the 'a tempo.' section with 'mf' dynamics. The eighth staff has a 'f' dynamic and a 'dol.' section. The ninth staff is marked 'a tempo.' and 'mf'. The tenth staff concludes the piece with a 'f' dynamic and ends with a double bar line.

Fine .

