Altès

Method for the Boehm Flute, Part 1

CONTENTS

Preface. The Rudiments of Music. Drawing and Description of the Boehm Flute: Manner of Holding the Flute: Position of the Player: Production of Tone.

LESSON I.

Exercise, No. 1: Tonguing on the syllable *Tu*: Exercise, No. 2: Position and use of the first finger of the left hand.

Fingering of the Scale of C. (Middle and Lower Registers): Exercises, Nos. 3 and 4. Melodic Exercise and Variations I & II (No. 5).

LESSON II.

Exercise, No. 1. (Half Notes): Melodic Exercise (No. 2): Theme and Variations, I-IV, (Half-Notes, Quarter-Notes, Quarter Rests).

LESSON III.

Exercise, No. 1. (Half-Notes and Rests). Melodic Exercise (No. 2): Theme and Variations I-V (introducing Dotted Half-Notes).

LESSON IV.

Exercise, No. 1. (Three Quarter Time). Melodic Exercise (No. 2): Theme and Variations I-III, (introducing Dotted Quarters, Quarter and Eighth Rests).

LESSON V.

Lower Notes: Exercises, Nos. 1 and 2. Melodic Exercise (No. 3): Theme and Variations, I, II: Exercise, No. 4: Exercise, No. 5 (Scale). Exercise, No. 6 (Scale): Melodic Exercise (No. 7).

LESSON VI.

Equality of Tone and Perfect Intonation. Exercises, Nos. 1, 2, 3 (Octaves): Melodic Exercise, No. 4. Exercise, No. 5 (Detached and Tied Notes), and No. 6 (Scale): Melodic Exercise, No. 7 (Sixteenth Notes).

LESSON VII.

Exercise, No. 1. (Three-eight Time): Exercise, No. 2 (Scale): Melodic Exercise, No. 3; (Allegrètto), Exercise, No. 4 (Triplets): Exercise, No. 5 (Scale): Melodic Exercise, No. 6 (Triplets).

LESSON VIII.

Scale and Arpeggio in C Major. Exercises, Nos. 1-4: Exercise, No. 5 (Scale progressing in intervals of a third): Exercises, Nos. 6, 7: Melodic Exercise, No. 8 (Inversions).

LESSON IX.

Key of G Major (Scale and Arpeggio in G Major): Exercises, Nos. 1-8: Melodic Exercise, No. 9.

LESSON X.

Key of D Major (Scale and Arpeggio in D Major): Exercises, Nos. 1-8: Melodic Exercise, No. 9.

LESSON XI.

Key of F Major (Scale and Arpeggio in F Major): Exercises, Nos. 1-8: Melodic Exercise, No. 9.

LESSON XII.

Key of B flat Major (Scale and Arpeggio in B flat Major): Exercises, Nos. 1-6: Melodic Exercise, No. 7.

LESSON XIII.

Key of A Major (Scale and Arpeggio in A Major): Exercises, Nos. 1-5: Melodic Exercise, No. 6 (Theme and Variations).

LESSON XIV.

Key of E flat Major (Scale and Arpeggio in E flat Major): Exercises, Nos. 1-6: Melodic Exercise, No. 7, (Canzonetta).

LESSON XV.

Studies in Chromatic Scales on C and A.

Table of the General Compass of the Flute (Ordinary Fingering), for Lower, Middle and Upper Octaves.

Scales and Arpeggios in all Major Keys with Sharps (followed by Chromatic Scales on C and A).

Scales and Arpeggios in all Major Keys with Flats (followed by Chromatic Scales on A and C).

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THE FLUTE

This instrument, which up to the time of Theobald Boehm had remained imperfect in many respects, has now, thanks to the skill of certain manufacturers and to the systems invented by Boehm and others, been rendered as perfect, true and even in its entire tonal compass as could be desired.

Theobald Boehm, born in Munich in 1794, was one of the great flute players of his time and a prolific composer for his instrument. His first attempts to construct a flute with ringed keys and conical boring were made in Munich, Germany, (1832) with the object of doing away with the imperfections of the old-style flute and securing purity and equality of tone. In a general way, the result was successful, though not entirely so. It was not until 1847, after innumerable unsuccessful trials that Boehm finally succeeded in producing a flute of cylindrical bore which did away once and for all with the former shortcomings of the instrument.

This Boehm system flute (so named after its inventor) has since come into extensive use in France, England, Germany and America and has practically taken the place of all other systems devised for the flute.

The material used for the manufacture of the flute has the greatest influence upon its tonal quality. In former days, varied experiments were made in this respect and flutes were built of rubber, ivory, crystal-glass and even from a composition of wax and amber; but these results were all unsatisfactory and finally the makers returned to their former methods of employing some variety of hard wood such as grenadilla or cocoa. Flutes are also made of silver and German silver; these instruments are very popular in France.

Rittershausen, of Berlin, one of the best-known modern flute makers, has built flutes of 18-karat gold which possess a very soft and agreeable tone. (One of the best toned flutes I ever heard was made of vulcanite, but this material is said to be rather unreliable and a good instrument made of this material is rather an exception.—The Translator.)

While there has always been a very decided difference of opinion regarding silver flutes, the increased use of such instruments during recent years by foremost soloists and orchestra players seems to indicate that a decided change in their favor has taken place. The claim that their extreme metallic quality of tone forms too shrill a contrast to the rest of the wood-wind instruments is offset by the opinion of many prominent players who deny this and the greatest possible argument in their favor consists in their undisputed and very remarkable easy speaking qualities. The latter qualities make the silver flute particularly desirable for pupils and amateurs.

A large class of players on the other hand insists that it is most advisable that every musician should provide himself with a grenadilla or cocoa wood flute at the very start. All players, however, whether partial to the wood or silver flute agree that it is quite impractical for a flutist to use a wooden flute for the orchestra and a silver one for solo performances as the method of tone-production on two such instruments is very different.

Boehm system flutes are made with an open and a closed G sharp key, (See charts for both instruments) and players who are considering a change from the old to the Boehm system flute will do well to acquire an instrument with a closed G sharp key because the transition is materially easier. This method though principally designed for the Boehm system flute can also be used with equally good results for the ordinary system flute. (See charts for flutes with 8, 10, 11 and 13 keys.)

CONSTRUCTION OF THE FLUTE.

The ordinary flute with eight or more keys, as a rule, is made in four and sometimes in five parts; the head, barrel or tuning-slide, long middle-joint or two joints and foot-joint.

Present-day military bands employ flutes pitched in F, D flat and E flat, the latter at times known as the F flute. In orchestras the C or concert flute is used.

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HOW TO PUT THE FLUTE TOGETHER.

Put the joints together carefully in such a way that the finger holes and embouchure (the mouth-hole) are in a straight line. The latter (mouth-hole) should be turned in a slightly outward direction. The foot-joint must be arranged in such a way that the little finger may reach the lowest keys easily.

CONSTRUCTION OF THE BOEHM FLUTE.

The Boehm flute is made in three parts, the *head* or *mouthpiece*, the *middle* and the *foot-* or *end-joint*. The *embouchure* (mouth-hole) is placed in the head piece and the top end of the latter also contains the cork or stopper. In order to preserve this from early decay, a metal plate should be placed at the end to prevent any possible penetration of water.

The *middle joint* contains the major part of the mechanism, which includes the covers for the holes for three fingers of the right and those for three fingers of the left hand, the G sharp, the C and B flat keys—the first-named of these is worked with the little finger and the last two with the thumb of the left hand. In addition, this joint contains the B flat key or lever (index finger of the right-hand) and the two keys for the C to D and C sharp to D sharp trills (second and third fingers respectively of the right hand.)

Many flutes are fitted with a C instead of a B flat key but it is of such slight utility that it may well be dispensed with, whereas the B flat key (as we shall see later on) is of incalculable service to the players.

The *foot-joint*, the keys of which are worked with the little finger of the right hand, is provided with the E flat or D sharp, C sharp, C and B keys.

As many flutes are built only to include the low *C* and the B key is used exclusively for the low *B*, this latter key is generally missing.

As already mentioned, two varieties of Boehm flutes are built, differing externally from each other, the one with an open and the other with a closed G sharp key.

HOW TO HOLD THE ORDINARY FLUTE.

The flute is taken hold of by both hands in such a way that the upper part of the middle joint (of the instrument) will come to rest upon the lower part of the third joint of the first finger of the left hand about an inch above the hole for that finger.

Place the embouchure (mouth-hole) against the hollow of the chin, near the under lip, and the thumb of the right hand against the instrument, nearly under the hole for the first finger.

Hold the flute almost in a horizontal position, the foot-joint slightly declining.

The pupil should apply himself to the study of an easy and graceful position. In sitting or standing the body must be erect, head up and steady, and the chest thrown out, to ease the action of the lungs.

POSITION OF THE FINGERS ON THE ORDINARY FLUTE.

Left Hand.

1. 1st finger, arched.
2. 2nd finger, arched.
3. 3rd finger nearly straight; not arched as much as the other fingers.

The little finger should be held above the G sharp key, ready to open same when required.

The thumb to rest gently against the side of the instrument, just above the B flat key.

Right Hand.

1. 1st finger, slightly arched.
2. 2nd finger, to be arched considerably more.
3. 3rd finger, slightly arched.

The little finger held above the D sharp key, ready to open that or the other foot keys. The thumb as mentioned above.

HOW TO HOLD THE BOEHM FLUTE.

Correct holding of the Boehm flute is of utmost importance for good tone-production and the gaining of equalized, technical skill.

Above all, the pupil must hold the head and body upright and keep the arms away from the body, in

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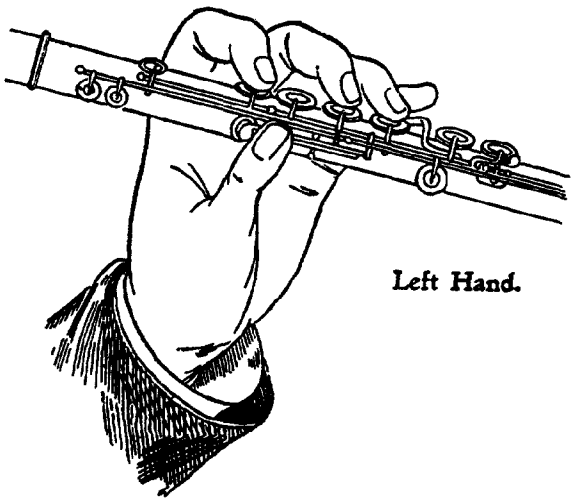
order that the action of the respiratory organs may not be interfered with in any way. The weight of the body must rest mainly on the left foot and the right foot (turned in a slightly outward direction) must be advanced a little.

The flute must be held in such a way by both hands that the middle joint will come to rest on the lower part of the forefinger of the left hand, while the thumb holds the instrument. The upper joint of the flute must be held in a slightly raised and the lower in a somewhat slanting downward direction. Following this the pupil must try to place his left hand fingers in their correct positions. The index-finger belongs to the second cover of the upper part of the middle-joint, the middle finger to the fourth and the third finger, to the fifth cover.

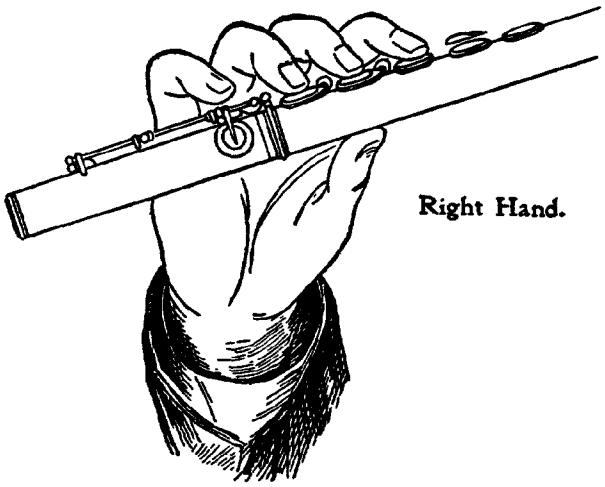
It should be noted that the second cover, which is connected with the first one, shuts the same simultaneously, the fourth cover shuts the third, and the fifth, the sixth one. The little finger of the left hand must always be held over the G sharp key. The thumb of the right hand supports the lower part of the middle joint and the first, second and third fingers cover the last three covers. The little finger of the right hand must always be held over the E flat or D sharp.

The fingers must rest easily on the covers and keys and when raised, must not be removed too far from same. The same amount of care must be exercised to raise the fingers to an equal height and put them down again in their original arched position on the covers or keys, touching the latter *only* with the tips of the fingers.

CORRECT HAND POSITIONS FOR THE BOEHM FLUTE.



Left Hand.



Right Hand.

EMBOUCHURE (MOUTHPIECE) AND PRODUCTION OF SOUND.

The embouchure (mouthpiece) must be placed against the edge of the lower lip where the red part of the latter begins. At most, the lip should cover only one-fourth of the hole.

The head in turn, should be firmly placed against the lower lip in order to gain the greatest amount of power and certainty in playing the instrument.

After establishing this position, the student must press the lips somewhat broadly towards the corners of the mouth and as soon as he is ready to produce a tone, the tongue which has been placed against the lips must be drawn back and as the breath is blown into the embouchure, the syllable *Too* or the letter *T* must be pronounced.

After this, the E flat or D sharp key is to be opened with the little finger of the right hand while the rest of the fingers remain inactive. In this way the tone C sharp



will be produced. It should be started *pp* (*pianissimo*) increased to *f* (*forte*) and after this, decreased again to *pp* (*pianissimo.*) In order to produce a tone of fine and even quality, the breath should not be blown

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into the instrument by fits and starts. It is quite important that it should pass evenly and without the slightest strain from the chest into the embouchure. The tone must neither be sharpened during *crescendo* nor flattened during a *decrescendo.*

It should be mentioned again that the embouchure of the flute is to be turned in a slightly outward direction as in this manner a clearer, more musical and voluminous tone can be produced. However, this alone will not suffice. Assuming that the pupil be possessed of the qualities necessary for the making of an artist, it will depend upon him in the main, to develop the essential needs through perseverance and persistent study.

In order to avoid the sound of escaping breath while playing and to prevent the disturbing effect which this produces upon the listener, the player should pay strict attention to correct placing of his lips.

After producing the tone C sharp several times in the above-described manner, proceed to the next nearest tone on the ordinary flute by closing the first hole with the index finger of the left hand and opening the C key with the index finger of the right hand. By closing the second cover of the middle joint on the Boehm flute with the index finger of the left hand (which cover simultaneously closes the first one) the sound of C natural



will be produced. Continuing in the same manner and according to this principle the student should try all the tones down to lower C



practice each one of these carefully and refrain from attempting the higher tones until his lip is surer, and he can produce the lower tones with clear and pure quality.

INTERPRETATION.

Almost anyone can acquire a fine clear tone and brilliant technical skill after long years of practice and perseverance, but if artistic taste and temperament be wanting, the listener, while likely to admire the technical skill of the player, will fail to be impressed as he should be, because the playing is devoid of warmth.

Artistic interpretation is possible only for him who will use his tone and finished technic as means to an end, and who understands how to interpret all the sentiments and passionate feelings of a composition to best and most artistic advantage. The interpretation of a piece of music should show what the composer has endeavored to express in sounds. It is therefore necessary that the player should be thoroughly acquainted with the contents of a composition, that he should understand its style and purpose thoroughly and in this way be able to communicate to his hearers the impression which the composition has made upon himself.

Whenever the student is not capable of giving a correct interpretation of whatever studies or solos he may have in hand, the teacher by playing the compositions for him, should explain the pupil's shortcomings, suggest improvements, give examples of phrasing and frequently illustrate how apparently unimportant parts may be made interesting through the introduction of skillful effects.

While in the majority of cases, every composer will provide his works with the necessary signs of interpretation, suggesting how his composition is to be played, it stands to reason that every artist will introduce effects, according to his own individual liking and it is on this account that no specified or fixed rules can be laid down in regard to interpretation since so very much depends upon the character of the composition itself.

In order to acquire good taste, it is not only necessary for a pupil to assimilate the teachings of his instructor, but he must also listen to good music whenever possible and seek to attend the concerts and recitals of leading performers.

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SINGLE DOUBLE AND TRIPLE TONGUING.

When two or more notes are not specially tied with a slur, they must be separated through motions of the tongue. These motions can be executed in various ways according to the demands of the music.

The principal varieties of tonguing are known as single, double and triple tonguing.

In single tonguing each tone must be tongued separately with the tip of the tongue striking against the *palate* behind the top row of teeth and withdrawing same again quickly, at the same time pronouncing the syllable *Too* or the letter *T* softly.

Soft *staccato* shown in notation by dots and slurs above or below the notes can be acquired by using the letter *D* instead of the syllable *Too* or the letter *T*.



Single tonguing can be used only in slow passages and the mode of using it in groups such as triplets, sextuplets, etc. is invariably the same.

Wherever single tonguing does not suffice for the production of quick passages, double tonguing is used. This is an admirable aid and the student cannot be urged too strongly to be sure to acquire complete command of double tonguing through the most exacting practice. When once acquired, with necessary proficiency, the most difficult passages can be executed with ease and with far more endurance than would be possible with single tonguing. Whereas each tone necessitates a double motion of the tongue, forward and backward in single tonguing besides the pronunciation of the syllable *Too* or letter *T*, double tonguing with its forward and backward motions, combined with the dissyllable *dee-gay* produces a tone for each syllable.

Triplets are produced *staccato* with the help of the syllable *dee-gay-day*, so that the first note of the triplet falls on *dee*, the second on *gay* and the third one on *day*.

The author chooses the soft tonguing *dee—gay* and *dee-gay-day* for two reasons. They cause the tongue very little exertion and through them a note may be sustained much longer.

For those who may have used other syllables in the production of double and triple tonguing, I offer the following varieties.

DOUBLE TONGUING.

Tuc-key, duc-key, du-keh, du-ke, tuc-ka, too-tle, tu-ku, tay-gay, tee-kay, tee-kee, cat-tay and *ket-tay.*

TRIPLE TONGUING.

Tuc-key-tee, tu-keh-tu, keh-tu-keh, tuk-ka-ter, tu-ka-tu, tee-kee-tee, tay-kay-tay and tu-ku-tu.

The pupil must practice double-tonguing daily and in the beginning confine himself to one tone Later on, when a fair degree of certainty in double-tonguing has been acquired, let him practise it in scales and take care that each individual tone is heard evenly and equally clear, so that the difference between single- and double-tonguing is barely perceptible.

A variety of studies for single- and double-tonguing has been included in this method.

BREATHING

Correct breathing is of utmost importance for the final mastery of artistic execution and although specific rules can hardly be laid down, since much depends upon the demands of the individual composition, and breath-taking must be governed thereby, a few hints and directions may serve to aid the student towards acquisition of the proper mode of breathing.

It is by no means necessary to play as many notes as possible with one breath. The aim should be to take breath at the right moment without interrupting the musical phrasing and without interfering with the execution of a piece. Breath must always be taken quite naturally and should never be noticed by the listener. It should be taken either at the end of a phrase or in the middle thereof, or after some little subdivision, such as may be found almost every phrase. For instance,



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breath must never be taken after, but always before an up-beat. It must also be avoided at the end of a measure unless same closes a phrase or a pause affords the necessary opportunity for doing so. In rapid passages extending throughout several measures without interruption, it is best to take breath after the first note of a measure. However, in order to avoid any dragging of tempo, the note, after which breath has been taken, must lose a little of its real time-value and the momentary break between this first and second note must serve for taking the necessary breath. It is also allowable in particularly difficult cases to alter the original phrasing as provided by the composer, in favor of a more convenient division of breath, providing, of course, that the performance will not suffer thereby.

A number of exercises in this method have been provided with little signs, ❩ intended as a practical aid for students in pointing out the proper places where breath should be taken.

THE Bb–LEVER–KEY, THE C AND Bb–KEYS AND ARTISTIC OR AUXILIARY FINGERING ON THE BOEHM FLUTE

In his article "The Construction of the Boehm Flute" the author has already pointed out the great advantages offered by the Bb lever-key and can only add that not only through this, but the C and Bb keys as well, the execution of complicated and intricate passages is simplified to a very great extent. When simultaneously closed, the C and Bb keys, as a rule, are referred to as the Double-key.

As may be observed on the Boehm Flute Chart of Fingering, A sharp and B flat in the two lower octaves, are taken with different fingering.

This tone may be fingered with the index finger of both the left and right hand, also with the index finger of the left hand and the double-key or, in place of these, with the Bb lever-key, stopped by the index finger of the right hand.

The first-mentioned fingering requires more strength than the two others. This is particularly noticeable in technical passages as the right index-finger must frequently close three combined covers at the same time.

Owing to this, the student should finger the A sharp or B flat with the double-key only, or with the Bb lever-key. When overblowing the tone while using this same fingering, E sharp or F in the third octave can be produced.

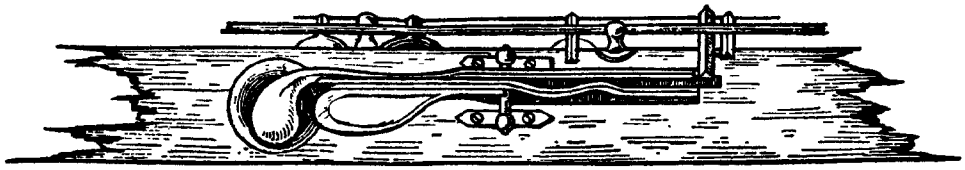
The student should also bear in mind that all the tones on the flute, excepting those for which the thumb-key is not used, as well as the tone B in all three octaves and the high F sharp, can be produced with the aid of the C- and the double-key.

In flat-keys, with their frequent recurrence of the tone B flat, it is advisable to use the double-key and the change from that to the C-key must be effected very skillfully; for instance, the connection of B flat and C flat with the aid of the double-key, must be done without the slightest extra sounds of any kind. It will be the teacher's duty to instruct the pupil just how and when the gliding from one key to the other is to be prepared.

In the following example, the first seven notes are fingered with the double-key and the change to C must occur not at *B* but at *D*.



For the sharp-keys, the double-key can also render valuable assistance, but a certain amount of experience will be necessary before it can be used to fullest and best advantage. As this double-key is frequently fitted to the Boehm-Flute in a very unpractical manner, the author advises a model such as shown in the following illustration.



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In addition to the ordinary fingering, a number of so-called artistic or auxiliary fingerings is used for the higher tones of the Boehm flute, with the aid of which the most rapid runs and passages imaginable can be played with astonishing perfection and ease. These auxiliary fingerings, which the student will find on the fingering-charts, are used in the third octave, including the eight tones from *D* to *A*. They are produced through fingering a fifth below the tone overblowing; for instance, to blow D, the fingering for G in the second octave, must be used. To use these auxiliary fingerings to best effect requires very reliable lipping, as a player deficient in this respect will easily overblow a tone where such is entirely out of place.

However, the auxiliary fingerings must be used only when the execution of difficult passages is impossible with the ordinary fingerings or when the use of the auxiliary fingering will improve the passages materially, both as to their tonal perfection and effect.

It is a remarkable fact that these auxiliary fingerings are ignored entirely by a large number of flutists. The modern orchestra literature is particularly rich in examples for which the auxiliary fingerings are practically indispensable and to mention just a few, such works as the Franz Liszt "Polonaise," scored for orchestra by Muller-Berghaus, Ambroise Thomas' "Mignon" overture and "The Bartered Bride" Overture by Smetana, are exceedingly difficult to play without them.

GENERAL REMARKS.

USE OF THE CORK IN THE HEADPIECE OF A FLUTE AND PICCOLO

In some way, a mistaken idea is prevalent among many flute players, that the function of the cork is to raise or lower the pitch of the instrument. It is not placed in the headpiece with this purpose, but to equalize the scale of the instrument and enable perfect intonation. While the position of the cork does not affect the lower and the first half of the second octave, the slightest change in its position will affect the third octave to a very considerable extent. If moved too near the embouchure, it will cause the notes of the third octave to be too sharp, as compared with those of the first and second and if moved too far in the opposite direction, it will cause them to be too flat. Consequently, to adjust the cork properly, a careful, comparative test should be made between the notes of the third and those of the first and second octave and in case of necessity, altering the position of the cork until a perfect adjustment of all the notes has been obtained.

KEEPING THE INSTRUMENT IN ORDER.

The instrument should be handled with great care at all times, as the very best and most perfect instrument may be damaged or completely ruined through carelessness.

To begin with; The flute must never be laid away until it has been taken apart and every section cleaned and thoroughly dried with either a swab or a piece of soft silk.

Second: The joints, whether of cork or thread, must always be kept well greased. This also applies to the tuning-slide which should be greased occasionally. (The best kind of grease for this purpose put up in a neat wooden box, can be obtained from the publisher of this work.)

Third: Be careful to keep a little oil under the point of each spring, as well as on the screw upon which the key works. This can easily be done by taking the smallest quantity possible on the point of a small pen-knife and distributing it wherever necessary.

Fourth: Always keep a piece of chamois skin in your case for cleaning all particles of dust, possible finger-marks, etc. from the instrument after using it.

Fifth: If any of the keys do not work properly, take out the screw carefully with a screw-driver and clean it, as well as the pipe of the key, with a piece of wash-leather; but avoid taking off any more keys than are absolutely necessary.

Sixth: If a pad does not cover, or if a spring should break, have the damage repaired at once by an experienced instrument maker.

Seventh: Never take hold of the instrument at the foot-joint, but always towards the middle, where it can be equally balanced. For want of attention in observing this simple precaution many a fine instrument has been ruined, through having the peg, which fits into the foot-joint, broken off.

Eighth: By giving strict attention to the above simple rules, any well-constructed instrument will need very little in the way of repairs.

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HOW TO PRACTISE.

A certain amount of time should be devoted to regular daily practice. It is better to practise regularly every day, for even a shorter space of time, than to neglect doing so for several days at a stretch.

The Scales: At least one quarter of the time, which the student has set aside for daily practice, should be devoted to scales.

Difficult Passages: When meeting with difficult passages, the student must not become discouraged, but rather remember that difficulties have been invented to be overcome and that if approached with the right spirit and determination, they will vanish much sooner than expected.

Position and Appearance while Playing. When performing, the player should hold his instrument gracefully and carry himself with quiet dignity, and always adopt a natural pose; any technical difficulties to be overcome or any exertion necessary in the course of tonal production must not be noticeable, and a favorable impression must be created upon the listener at all times through the player's apparent ease of execution and natural manner.

The student should beware of indulging in unnecessary movements of the head from side to side, or wiggling of the body and he should particularly refrain from raising the shoulders and inflating his cheeks, a laughable mannerism indulged in by many as a means of increasing the expressive eloquence of their performance.

Tuning. To play the flute in an orchestra capably or to accompany the voice requires considerable skill and experience. The best of players, however, are sometimes negligent, and frequently take their places in the orchestra at the very last moment. If required to start playing without delay, the instrument, not being warmed sufficiently, will be out of tune (flat in pitch). Even if the entire orchestra were to tune the instruments lower, it would hardly remedy the evil, as in a very short time, the flute, after becoming thoroughly warmed, would sound considerably higher and the instruments would before long be completely "out of tune" again. A conscientious artist should not only be punctual, but always arrive in good time to allow of warming, regulating, and tuning his instrument before the performance.

Musical Terms. It is very important that the student memorize the list of *Principal Words used in Modern Music* and their meaning, contained on another page. The majority of these words are of constant occurrence in all musical compositions and should be thoroughly understood from the very start.

SPECIAL REMARKS.

While methods and instructive works are highly essential for pupils engaged in the study of any musical instrument, the task of learning from such a book without the assistance of a teacher is not only tedious and difficult but also unproductive of good results in the majority of cases. Not all pupils are able to understand the contents of an instructive work, regardless of how simple or practical it may be, and in many cases, the methods are rather too complicated for a beginner.

But no matter how excellent a method may be, it will never be entirely comprehensible to a pupil and to succeed as he should, he will always require the practical demonstrations, suggestions and explanations of an experienced teacher. In such a case, the teacher will simply use the method as a textbook for his explanations.

The main object in presenting this work has therefore been to provide the necessary instructive material in concise, clear and progressive form not only for use with a teacher but at the same time to offer as much thorough and valuable advice for the purposes of self-instruction as possible.

Take Care to Avoid the Following Faults:

1. Wasting of breath.
2. Spluttering with the tongue.
3. Direct breathing with the chest.
4. Uncertainty of lipping, i. e., unsteadiness of tone.
5. Nodding with the head, which disturbs the lipping.
6. Loud and audible breathing while playing.
7. Swaying motions of the body, especially of the arms, which interferes with the fingering.
8. Raising the fingers too high from the instrument, half an inch being more than sufficient.
9. Beating time with the feet; in short, anything which will interfere with precise and fluent execution.

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The Rudiments of Music

By

PAUL DE VILLE and GUSTAV SAENGER

No art, science or branch of industry can be successfully mastered or acquired, unless the strictest and most thorough attention is paid to the rudiments or elementary principles.

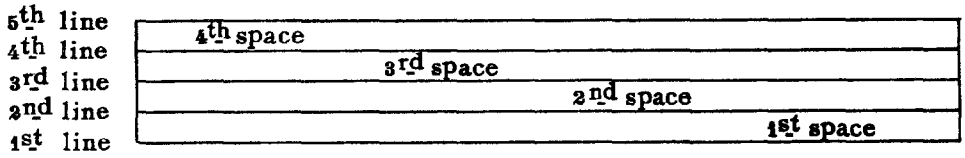
Music is the art of combining sounds in a manner agreeable to the ear and, broadly speaking, is divided into two parts:– I) Melody and II) Harmony.

Melody is a pleasing succession of musical sounds, arranged in such a fashion that the ear can readily understand and remember them in their proper order.

Harmony is the combination of musical sounds, which, by their spontaneous union, serve to form chords for the support and effectiveness of the melody.

NOTATION

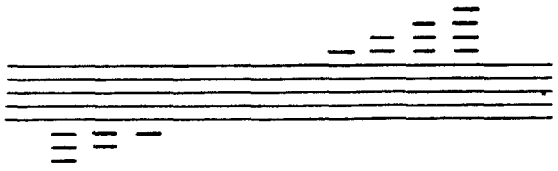
Music is written upon five the five lines and in the intervening four spaces of a system known as "the staff."



The characters employed for this notation are called notes and are named like the first seven letters of the alphabet.

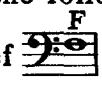
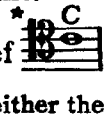
As shown in the above illustration the lines and spaces are counted upwards, the lowest being called the first line or space.

When the instrument requires a greater compass than the staff contains, small lines called Leger lines are added below the staff for the lower and above the staff for the upper notes, e.g..



CLEFS

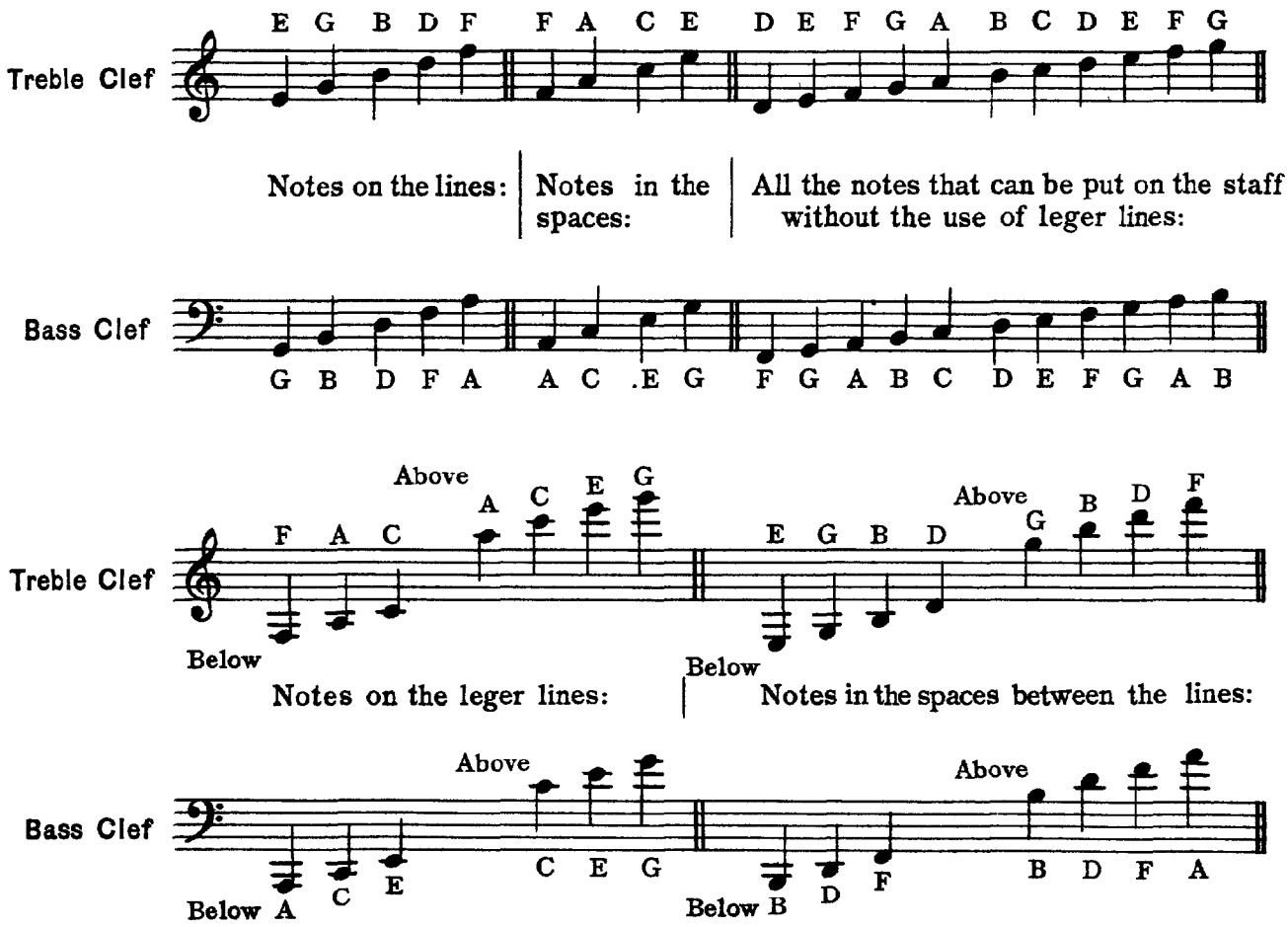
For general and practical uses the following four clefs are the most important:

Treble or G Clef  Bass or F Clef  Alto or C Clef  Tenor or C Clef 

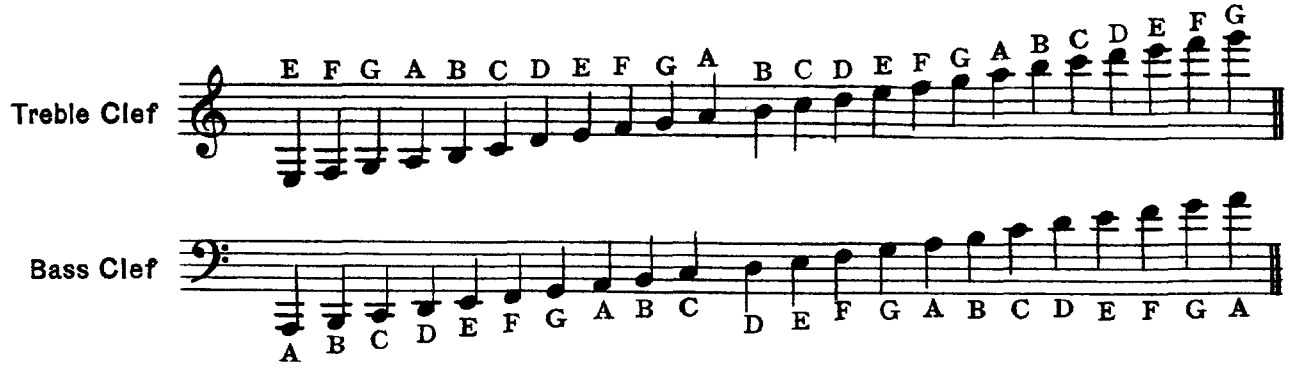
* The C-clef is variously called the Tenor-, Alto-, and Soprano-clef according to its position on either the 4th, 3rd or 1st line of the staff.

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These clefs are placed at the beginning of the staff, upon different lines, according to the instruments for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the name of the notes. In this country the Alto-clef is mostly used for the Viola; the Tenor-clef occurs in the music for 'Cello, Bassoon, Trombone, and is of special use to Horn players, in cases where transposition of a part becomes necessary.



THE NOTES IN CONTINUOUS SUCCESSION



It will be observed that in continuous scales a note of the same name may occur several times, but always in a different position.

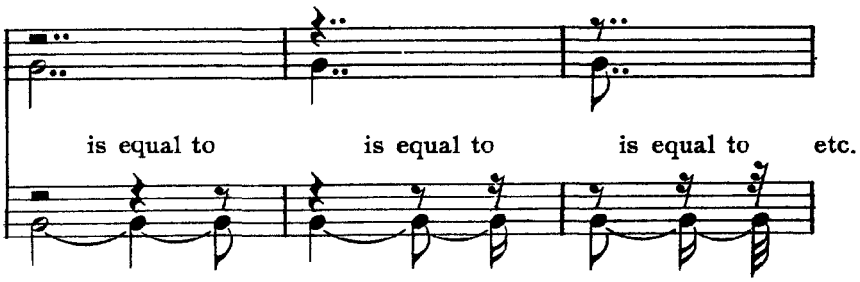
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THE DOT

A dot, placed after a note or rest, increases the value or duration of that note or rest one half of its original value, as shown in the following examples:

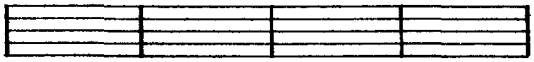


When two dots are placed after a note or rest, the second dot has half the value of the first, as shown below:



THE BAR

Music is divided into systematic sections by means of vertical lines drawn through the staff, thus:



The space (contents) between two such lines is called a measure. Each measure contains an equal value of notes or rests, governed by "the time" indicated at the com - mencement of the piece. (See next sections).

Double bars are used to divide a piece of music into two, three or more sections and are always put at the end of a part or the piece itself.



When dots are placed on one side of the double bar, the part on the same side as the dots is to be repeated. When dots are placed on both sides of the double bar, both parts are to be repeated.

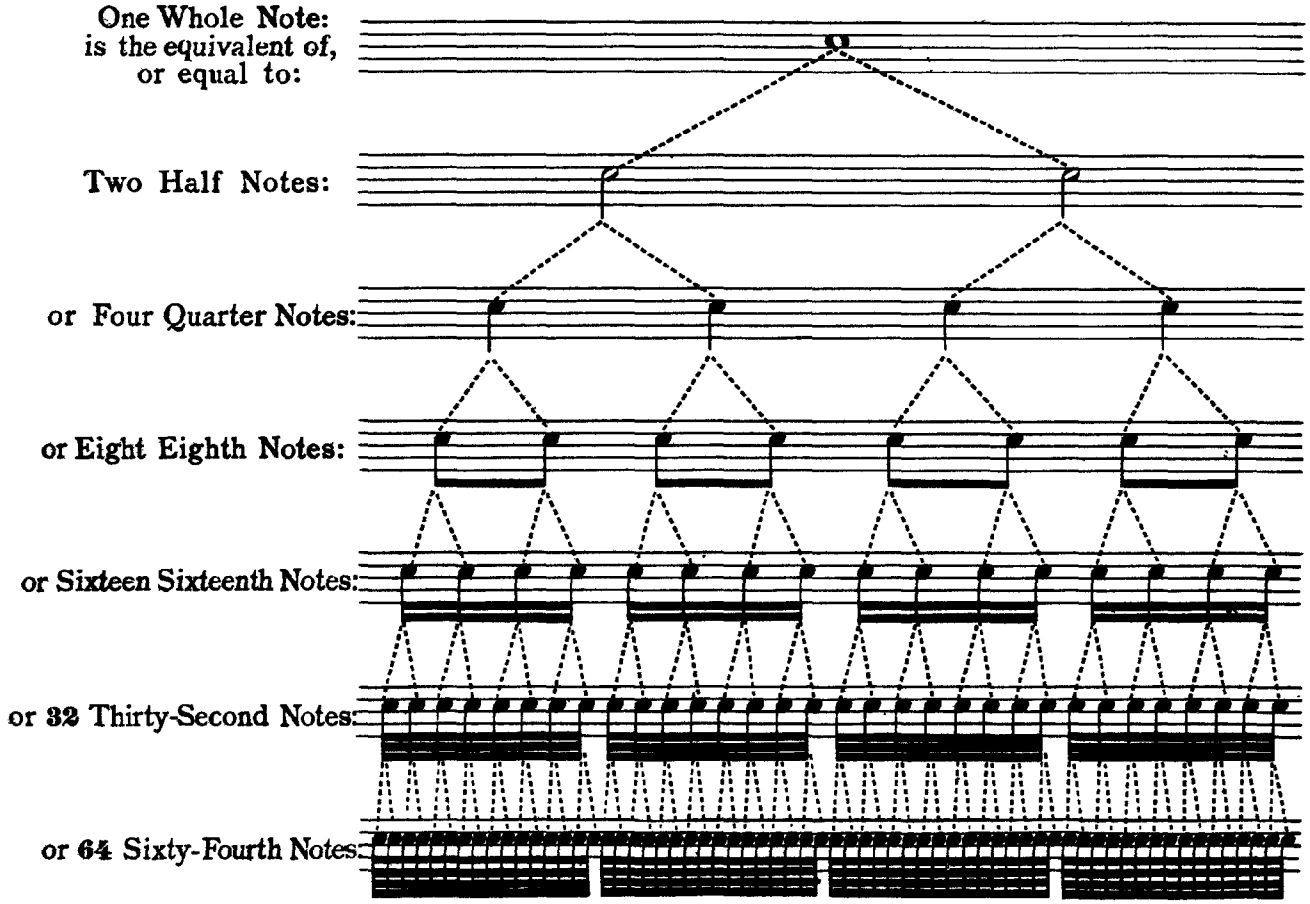
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NOTES AND RESTS

Their form and time-value

The time-value (duration) of a note or rest is determined by the form of same, as illustrated in the following table:

TABLE

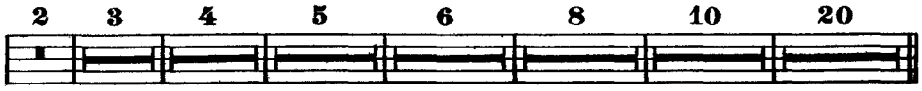


RESTS

Characters indicating a temporary suspension of time while playing are called rests. These rests correspond exactly with all the above-mentioned note varieties, both in name and time-values.



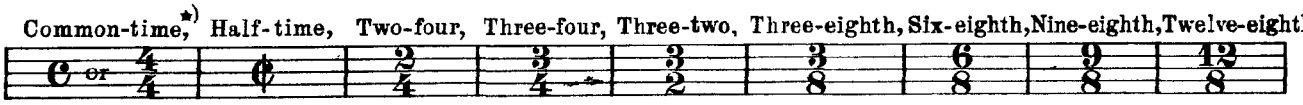
Rests beyond the extent of a single measure are indicated by numbered abbreviations as follows:



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TIME

The following combinations of figures are used to indicate the different kinds of time in general use.



*) The figure **C** is more generally used than $\frac{4}{4}$. Either one indicates Common Time.

The *Upper-Figure* designates how many counts or beats in a measure.

The *Lower-Figure* designates *what kind of a note or rest* (or equivalent,) is necessary to fill such a count or beat. In this way Common or Four-Quarter time has four beats or counts to a measure and each count must be taken up by either a quarter note or rest (or equivalent.)

The following examples will show the manner of counting some of the various kinds of time:

EXAMPLES



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SHARPS, FLATS AND NATURALS

In order to alter the tone or pitch of a note, characters called Sharps and Flats are used. A Sharp(♯) placed before a note, raises it a half tone. A Flat(♭) placed before a note, lowers it a half tone.

The Natural (♮) restores the note, which has been changed by the ♯ or ♭, to its former position.

The Double Sharp (𝄪) raises a note a half tone higher than a simple ♯ would raise it.

The Double Flat (𝄫) lowers a note a half tone lower than a simple ♭.

The ♮♯ and ♮♭ brings the note, which has been raised by the 𝄪 or lowered by the 𝄫, back again by a half tone.

When Sharps or Flats are placed at the commencement of a piece, immediately after the clef, thus:  or  they are called the Signature, and designate the key the piece is in.

When so placed, they affect all notes throughout the piece bearing the same name as the lines or spaces on which they are placed. For example, a sharp placed on the fifth line:  which is F, (in the Treble clef), signifies that *all* the F's, whether high or low, are to be played sharp, except when contradicted by a natural.

Besides being used for the signature of a piece, sharps and flats are introduced in musical compositions, and are then called Accidentals. An Accidental ♯, ♭ or ♮ placed before a note, affects all the following notes of the same name in that measure *only*.

THE TIE, SLUR, TRIPLETS, ETC.

The Tie is a curved line placed over or under two notes, occupying the same line or space; it indicates that the first note only is played, and the sound prolonged for the value of the second note as follows:

Notation:  Effect: 

The Slur is a curved line placed over or under two or more notes, occupying different positions on the staff, and signifying that they are to be played in a smooth and connected manner.

Example: 

Notes with Dots, or Dashes placed over or under them, are to be played short and distinct; this is termed: *staccato.*

Example:

Written:  Played: 

When marked with the Dash, they are played *very* short and distinct.

Example:

Written:  Played: 

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THE TRIPLET

When the figure $\overset{\frown}{3}$ and a slur are placed over or under a group of three notes, the group is termed a *Triplet*, and the three notes are played in the time of two notes of the same value.

Examples:



THE SEXTOLE

When the figure $\overset{\frown}{6}$ and a slur are placed over or under a group of six notes, the group is termed a *Sextole*, and the six notes are played in the time of four of the same value.

Examples:



THE PAUSE 𝄐 OR HOLD

A Pause (𝄐) placed over a note or rest, signifies that its duration may be prolonged at the pleasure of the conductor or performer, the counting being interrupted in the meantime.

Example:



When this sign $<$ is met with, it signifies that the sound of the notes under which it is placed must gradually be increased from soft to loud; the word *crescendo* or *cresc.* is also used to indicate the same.

When the sign is reversed, $>$ it signifies that the sound must diminish from loud to soft. The word *diminuendo* or *dim.* is also used to indicate the same thing. The joining of both signs $<>$ indicates a gradual increase and decrease of tone.

The letters *D.C.* (abbreviation of Da Capo) placed at the end of a piece or at a double bar, signify to repeat from the beginning and play as far as the double bar marked with a pause 𝄐 or to wherever the word *Fine* (the end) is found. For instance:



Fine.

When the Sign 𝄋, or the words *Dal Segno* (abbreviated *D.S.*) are met with at the end of a part, or the composition, it signifies to repeat from where a former similar sign 𝄋 is placed, and play to the end indicated by the pause, or the word *Fine*, placed at the double bar.

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When the figures 1 and 2 or 1st and 2nd are placed at a double bar, thus:



they signify that in repeating the strain, (indicated by the dots at the double bar) the part marked 1 is omitted, and the part marked 2 is played in its place.

The Sign *8va*, followed by a wavy line or dots, signifies that the notes over which it is placed must be played an octave higher.

Example:

written: 

played: 

When placed under the notes, they are to be played an octave lower. The word *loco* means to play as written.

When a note, occupying an unaccented part of a measure is to be emphasized in particular, it is designated by either of the following signs: *fz* or *sf*, ∧ or >.

Example:



When a note of long duration is placed between two notes of shorter time duration thereby making the weaker part of the measure the stronger, such deviation from the regular accent is called *Syncopation*.

Examples:



ABBREVIATIONS

For the sake of economizing space, the following abbreviations are sometimes used.

Written:

Played:



Written:

Played:



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This character 𝄋, placed after a group of notes, or in the following measure, indicates that the same group or measure is to be repeated.



Bis.— This term signifies that the measure or measures included within the same curved line drawn over or under the measure are to be played twice, before proceeding to the next measure, or measures.

INTERVALS

The distance of any note from its fundamental note, or Tonic, is called an Interval. As seven different notes are used in musical notation, it follows that there is an equal number of intervals as follows:



THE MODES AND THEIR SIGNATURES

There are two Modes: the Major and Minor. In the Major mode, there are two tones from the first note (the tonic) to the third.



In the Minor mode, there are but one and one half tones, from the *tonic* to the *third*.

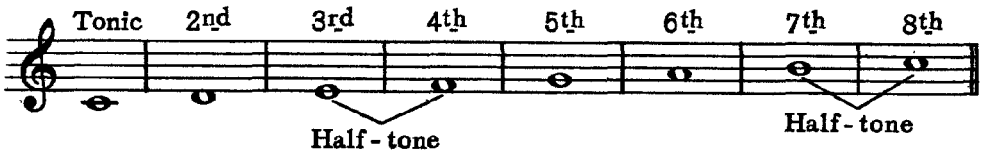


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DIATONIC SCALES

In the following Scale of C Major (or natural Scale, because there are no sharps or flats in it), it will be observed that the half or semitones occur between the 3rd and 4th, and 7th and 8th degrees of the Scale.

SCALE OF C MAJOR



Every Major Scale, no matter upon which note it is started, is formed in this manner; hence the necessity of sharps and flats.

Every *Major* Scale has its *Relative Minor* Scale, found one third below the *Major*.

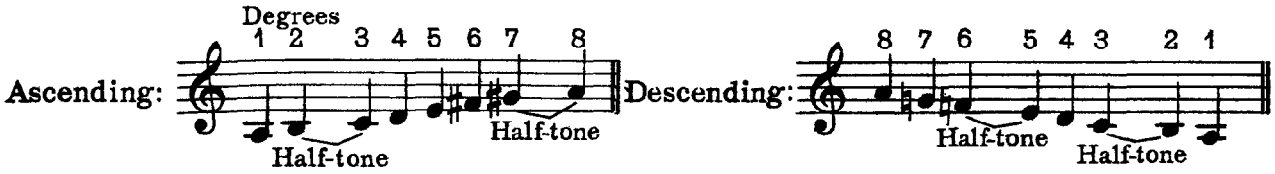
SCALE OF C MAJOR



In the *ascending melodic* Minor Scales the half tones occur between the second and third, and seventh and eighth degrees of the scale; in *descending*, between the fifth and sixth, and second and third.

The Minor Scale always bears the *same signature* as its Relative Major Scale, and the difference in its intervals is made by adding extra sharps or naturals wherever necessary instead of writing them at the signature.

SCALE OF A MINOR (Relative of C Major)



THE HARMONIC MINOR SCALE

The Harmonic Minor Scale differs from the Melodic, in so far, that only its 7th degree is raised by an accidental, and this raised interval remains for both the ascending and descending scale.

THE HARMONIC SCALE OF A MINOR



* Interval of a *tone* and a *semitone*

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TABLE OF KEYS WITH SHARPS AND THEIR SIGNATURES

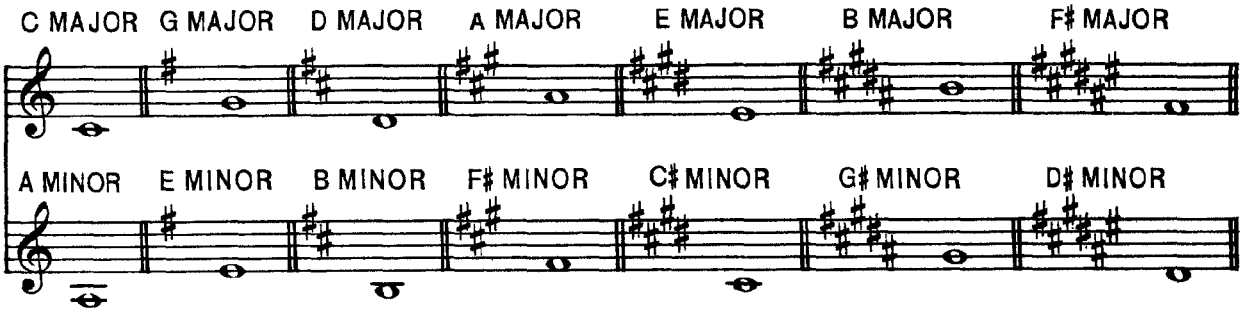
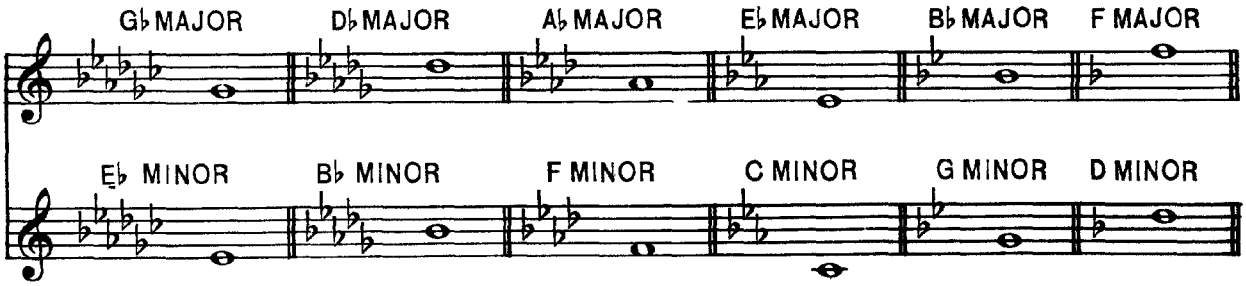


TABLE OF KEYS WITH FLATS AND THEIR SIGNATURES



CHROMATIC SCALE

The Chromatic Scale proceeds entirely in half tones.

Ascending, with Sharps.



Descending, with Flats.



TRANSPOSITION OF THE KEYS

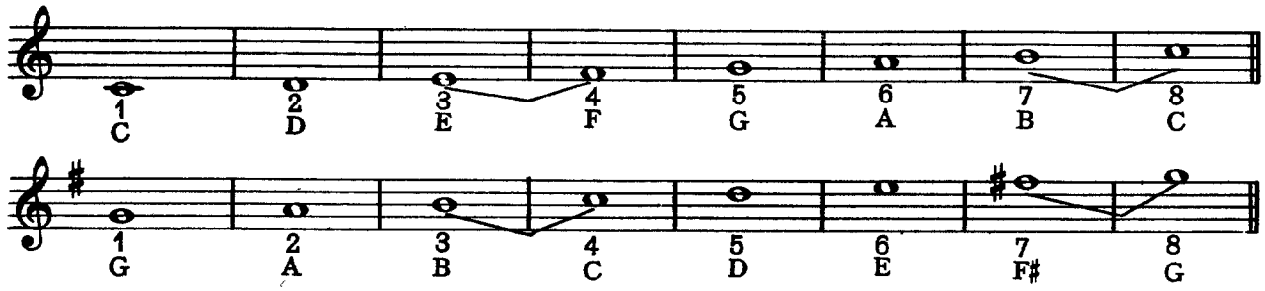
When C is taken as 1, the scale or key is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be *Transposed.* As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for the sound is called the *Key-Note.* Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D, and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

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MAJOR KEYS

In transposing the Major Scale the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another letter is also the same and cannot be changed, thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters, so as to preserve the proper order of the intervals.

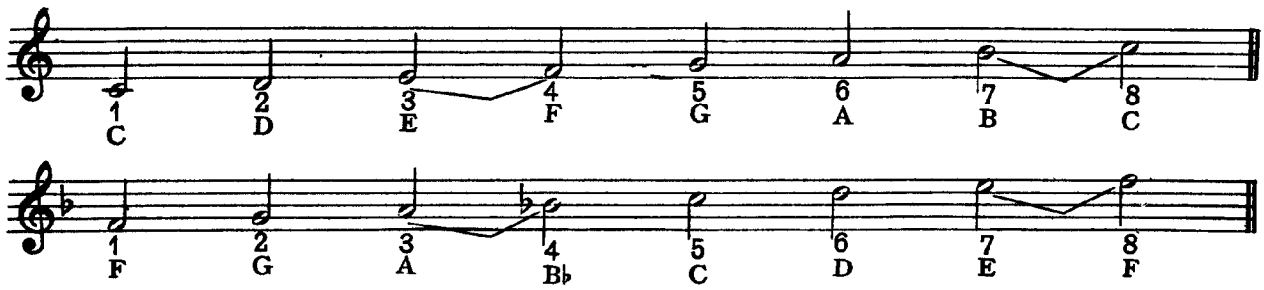
First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions by sharps, viz. the fifth above or the fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C, hence it is 1 of the new scale (key of F) The order of intervals must be the same in the flat keys as in the sharp; hence the B must be made flat.

Transposition by flats from C to F, a fourth higher, or a fifth lower.

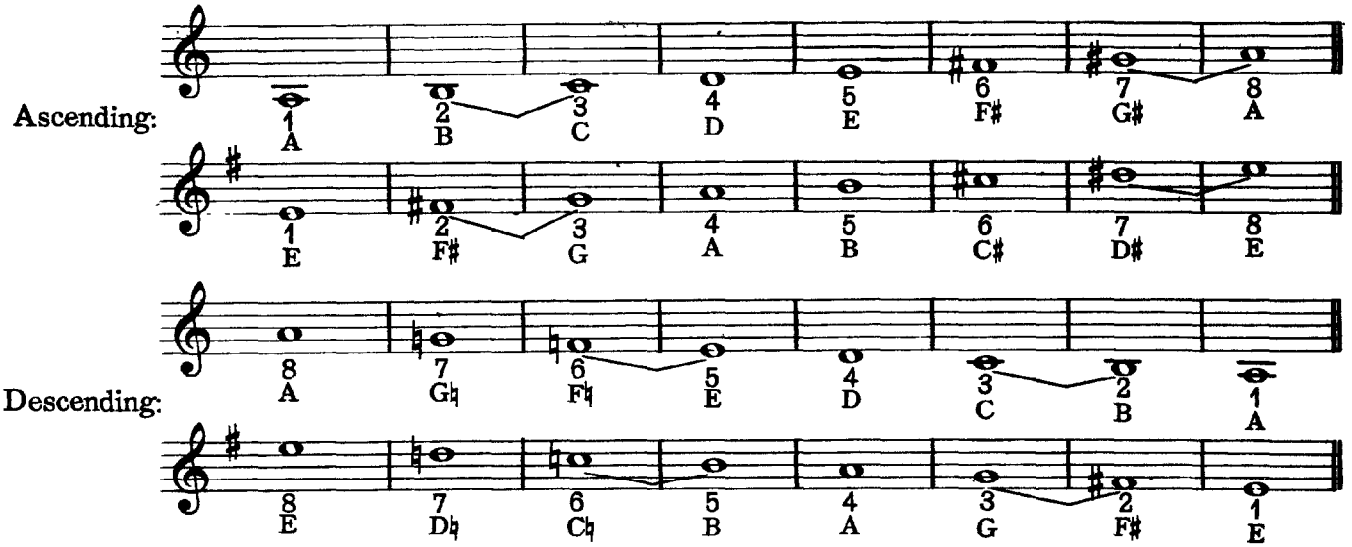


MINOR KEYS

In transposing the *Minor Scale,* the order of the intervals, or tones and semitones while *ascending,* must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *semitone* from 2 to 3, a *tone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, a *semitone* from 7 to 8. While *descending,* the interval from 8 to 7 must be a *tone,* from the 7 to 6 a *tone,* from 6 to 5 a *semitone,* from 5 to 4 a *tone,* from 4 to 3 a *tone,* from 3 to 2 a *semitone,* from 2 to 1 a *tone.*

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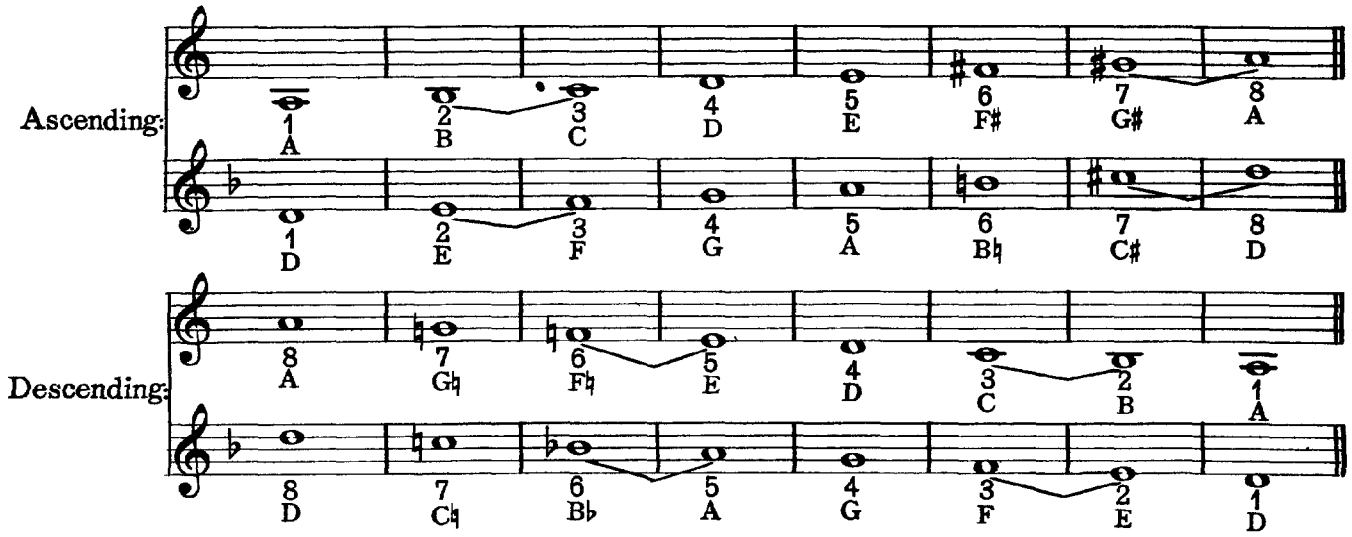
First transposition by sharps from A to E, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions of minor keys, with the aid of sharps.

To transpose the scale with the aid of flats, we take the fourth (instead of the fifth) of every new scale. D is the fourth of A hence it is 1 of the new scale (Key of D Minor. The order of intervals must be the same in the flat, as in the sharp Keys.

Transposition by flats from A to D, a fourth higher or a fifth lower.



MUSICAL TERMS FOR INDICATING VARIETIES OF TONAL SHADING

p means *piano,* softly.

pp means *pianissimo,* very softly.

f means *forte,* loud.

ff means *fortissimo,* very loud.

mf means *mezzoforte,* moderately loud.

cresc. or  means *crescendo,* increasing the sound.

dim. decresc. or means *diminuendo, decrescendo,* diminishing the sound.

sf, rf or > means *sforzando, rinforzando,* sharply accentuated.

fp means *forte-piano,* loud and immediately soft again.

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Grace Notes

THE APPOGGIATURA

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written in this fashion:  its value is one-half of the following note.

When crossed by a small line, as shown herewith:-  its value is but one fourth of that of the following note.

Examples



There is also a double appoggiatura composed of two grace notes, the first of one degree below, and the second one degree above the principal note.

Examples



THE GRUPPETTO OR TURN

The gruppetto or turn is composed of three grace notes placed between two notes or after a principal note. The turn is marked thus ∞.

A small sharp placed under some of the signs thus: ∞ indicates the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: ∞ the upper grace note must be sharpened; or in case of a sharp above and below the sign ∞, the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

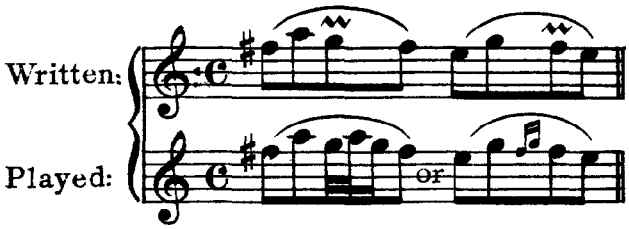
Examples



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THE PASSING SHAKE

The passing shake, often written ~~, must be played quickly and daintily in the following manner.



THE SHAKE OR TRILL

The shake or trill, marked *tr*, consists in the alternate repetition of the note marked with the note in the next degree above it.

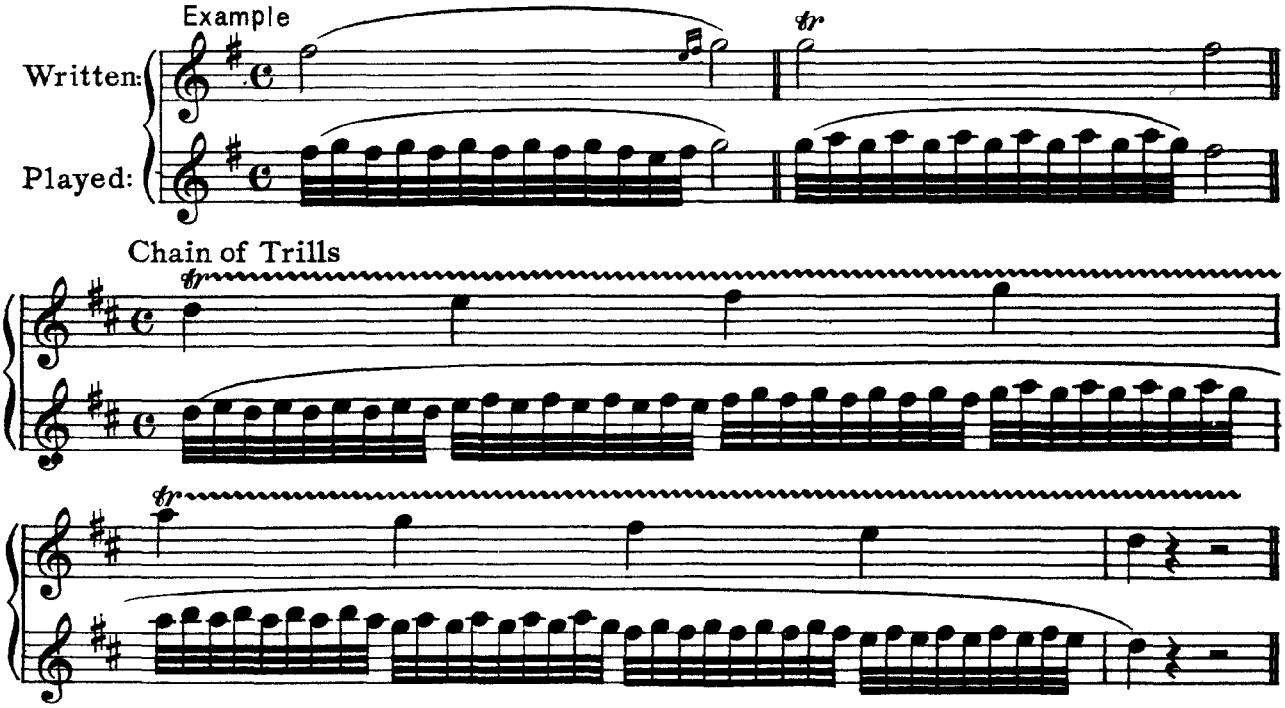
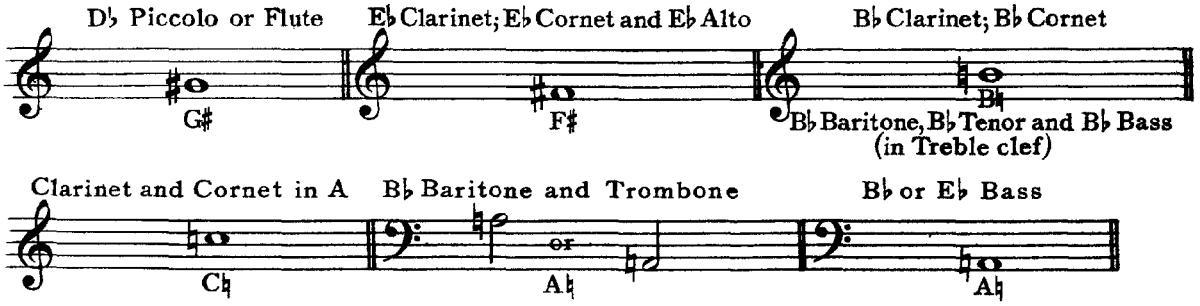


TABLE OF INTERVALS ON VARIOUS INSTRUMENTS TO CORRESPOND WITH A♮

On the Piano or Organ 

WIND INSTRUMENTS

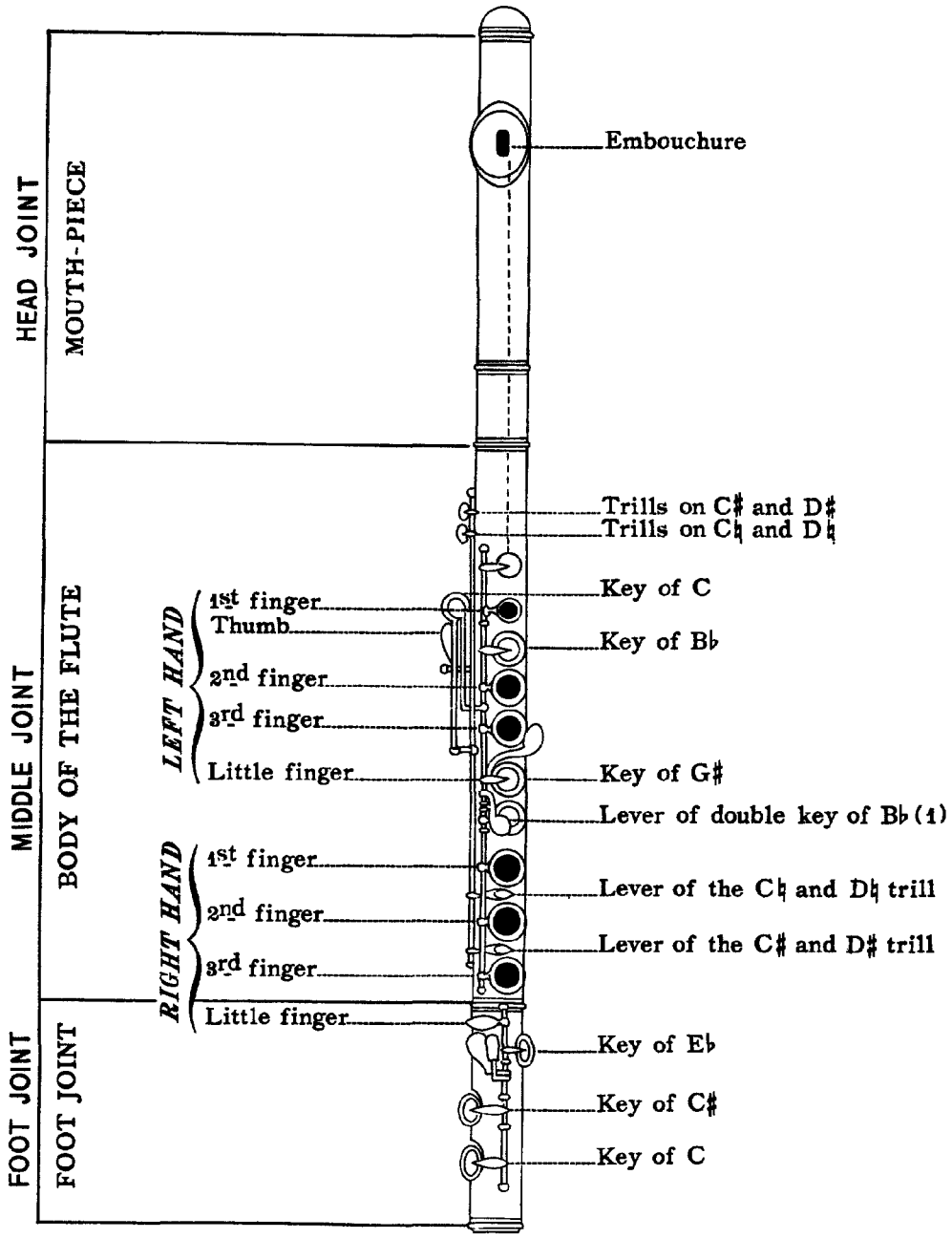


The C Clarinet, C Cornet, and all Instruments in C, will sound the same A as the Piano or Organ.

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DRAWING AND DESCRIPTION OF THE BOEHM FLUTE

FIG. 1.



1st FOOT JOINT. Keys, C C♯ and E♭ worked by the little finger of the right hand.
2nd Middle Joint or BODY OF THE FLUTE: 3 ventages or keys for the three fingers of the right hand: G♯ key (for the little finger of the left hand,) 3 ventages or keys for the three fingers of the left hand: C and B♭ keys worked by the thumb of the left hand.
3rd Double key of B♭ (by the first finger of the right hand), trill key of C♮ and D♮ (by the second finger of the right hand), and trill key of C♯ and D♯ (by the third finger of the right hand).
4th HEAD JOINT (upper joint) MOUTH-PIECE.
5th How to put the three parts together: Draw a straight line from the outer edge of the mouthpiece through the middle of the keys (see Fig. 1), and bring the pillar which supports the mechanism of the middle joint in a line with the C♯ key of the footjoint. (see Fig. 1).

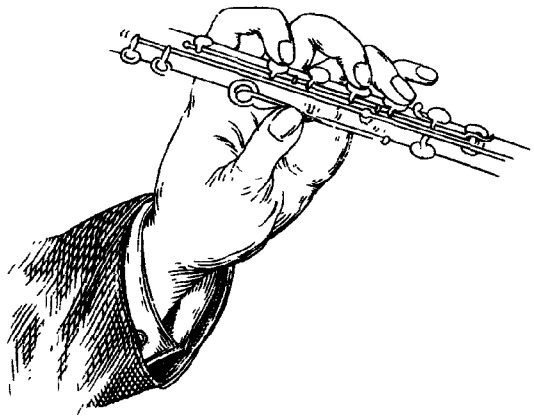
(1) On some Flutes this lever presses the C key instead of B♭. It is then called the Lever of the Double key of C.

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MANNER OF HOLDING THE FLUTE

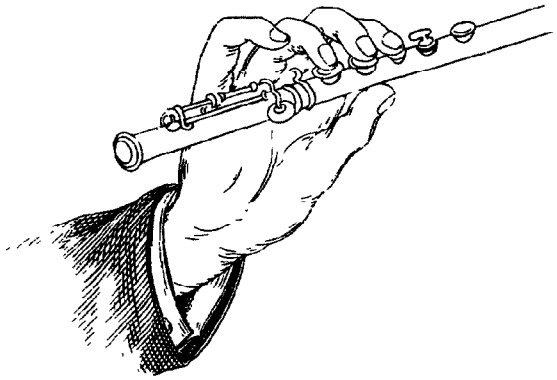
1st Rest the Flute against the 3rd joint of the first finger of the left hand, place the thumb, slightly curved, upon the C key and the fingers, slightly curved, upon their respective keys or ventages, always keeping the little finger above the G♯ key. Ex:

FIG. 2. *(LEFT HAND)*



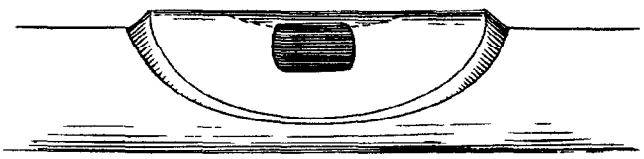
2nd Support the Flute with the thumb of the right hand, so that it lies between the first and second fingers, place the three fingers upon their respective keys or ventages, slightly curved, and keep the little finger in position above the E♭ key. Ex:

FIG. 3. *(RIGHT HAND)* (1)



3rd Rest the Flute against the lower lip, in such a way that the latter covers one quarter of the embouchure. Ex:

FIG. 4.



The scrupulous observation of this embouchure position must be insisted upon. It may seem to beginners that the tone is more easily produced by covering half or three quarters of the mouthpiece, but this defective method does not secure the real fullness of tone the instrument is capable of giving. The tone thus produced is thin, and destroys the character of the flute timbre, which should be in turn sweet, mellow, full and sonorous. The other extreme of leaving the mouthpiece entirely uncovered withholds the amount of air necessary to the full development of tonal power.

The Flute should always be held rigorously immobile and parallel to the lips. If this rule is not followed the pupil is never certain of his embouchure, nor can he rely upon a perfect intonation. This is proved by the fact, which may be practically demonstrated, that the tone flattens when the embouchure is diminished, and is raised in pitch when it is extended.

(1) These positions, it should be observed, ought to be taken without the least stiffness or contraction; that is, by adopting motions most natural to the conformation of the hand, for example, by closing the hands lightly so that the thumb and first two fingers of each hand meet; the exact movement of the positions illustrated above is obtained.

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POSITION OF THE FLUTE PLAYER

Stand erect, but not stiffly, allowing the weight of the body to rest upon the left leg, with the right foot slightly advanced, and the arms away from the body, so as to admit of perfect freedom in respiration; incline the head a little to the right and place the fingers lightly upon the instru - ment, since otherwise the flexibility and independence, necessary to play the Flute well, cannot be acquired. When inclining the head, depress the instrument so that it is kept in a position par- allel with the lips. Ex:

FIG. 5.



Once the above position is well understood, the pupil should raise his fingers, excepting the little finger of the right hand, always remembering that the Flute is generally held at two points of support, which are the lip and the third joint of the first finger of the left hand, and supported by the thumb and little finger of the right hand placed upon the E♭ key.

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THE PRODUCTION OF TONE: ITS POINT OF EMISSION

In order to direct the stream of air into the embouchure after placing the Flute against the lower lip (see fig. 4, page 19), expand the lips, thus bringing them close together; then, after thrusting forward the tongue to the inner edge of the lips, never going beyond this, impart to it in the act of withdrawing, a short and rapid movement approximating the pronunciation of the syllable *Tu*. This is called an articulation. Whether the sound be short or prolonged, it must always be initiated with the syllable *Tu*.

There are several methods of tonguing or articulation; that which is represented by the syllable *Tu* is termed single-tonguing (1)

IMPORTANT OBSERVATION. ***Insist upon the absolute immobility of the pupil. Any movement, whether of the head, body or arms (foward or backward), impairs the production of sound, since it necessarily causes displacement of the embouchure.***

INVARIABLE RULE. ***The tongue and fingers only should be moved.*** (2)

LESSON I

All the open ventages give C sharp. As this note is produced with hardly any effort, we shall make it the subject of our first exercise in order to obtain a good *embouchure* and a good position with the least exertion. The tonguing (3) on the syllable *Tu*, should be well accented, and the exercise repeated until both position and tone are satisfactory.

2 BEATS TO A MEASURE



*) The pupil should not confine himself to the repeats found in the exercises, but should repeat each one some 10 or 20 times if rapid progress is desired. (This observation does not apply to the *melodic exercises*).

Exercise in the position and use of the first finger of the left hand



(1) Teachers differ as to the syllables which should be used to express the various tonguings. While one represents the *single-tongue* by the syllable *Tu*, others advocate *Te* or *Ti*. Our opinion is that, properly speaking, articulation only represents a syllable by approximation. Hence, conforming to custom, we have selected the syllables most commonly used, viz: those which seem best to indicate the various motions which the tongue undergoes in the different articulations possible on the *Flute*. We have adopted the vowel *u* as a basis of pronunciation because we believe that in endeavoring to pronounce the syllables *Tu, Tudu, Tuku*, a neater and more distinct articulation is attained than with the syllables *Te, Tede, Teke*, and *Ti, Tidi, Tiki*. This observation, it should be understood, refers to the *French pronunciation* of those syllables.

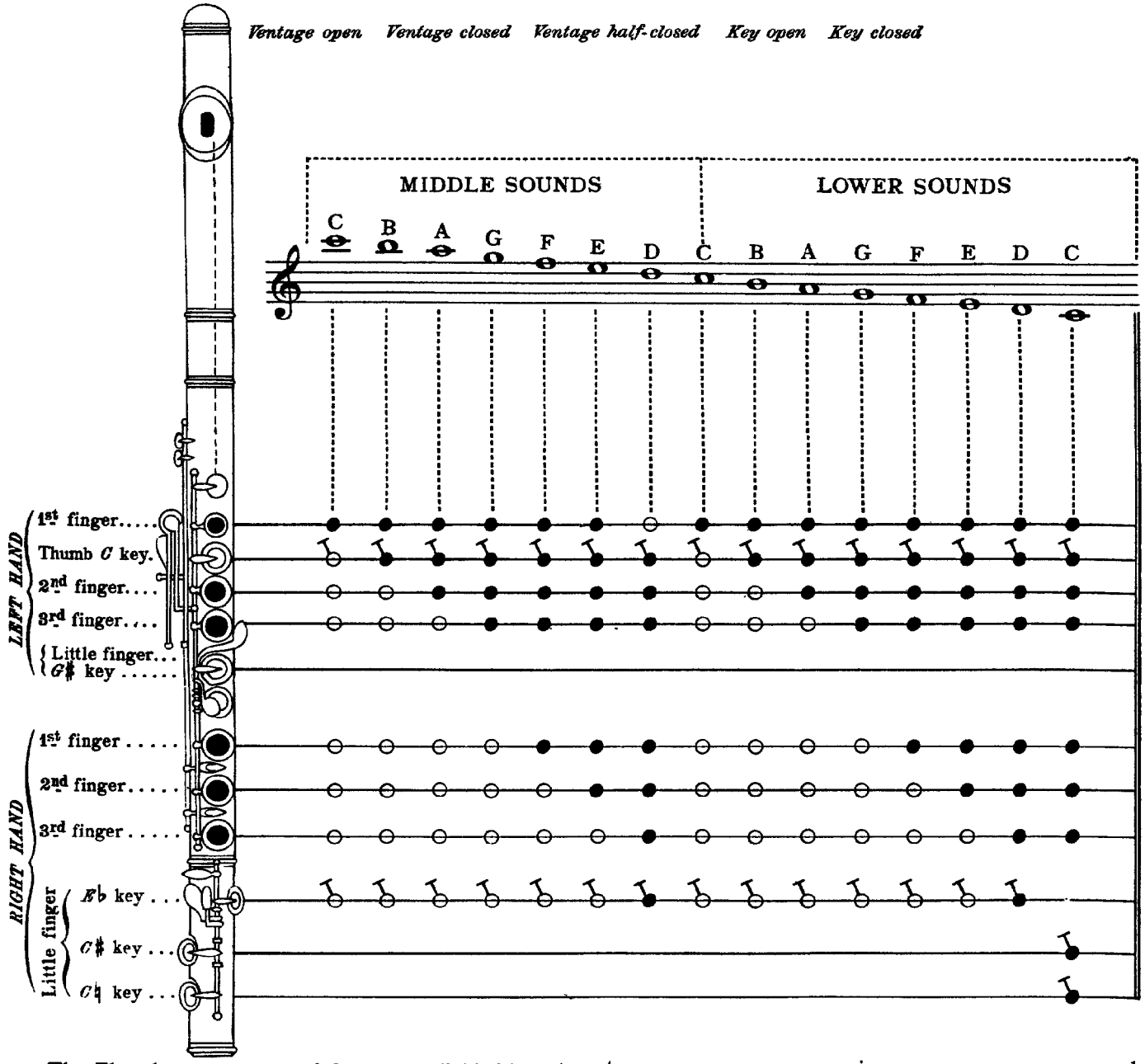
(2) 1st Puffing out the cheeks is both injurious and ridiculous: 2nd: the air should come from the chest, never from the throat, and 3rd: the stomach should not move during respiration, and respiration capable of producing any noise whatever should be avoided. These faults are so *unnatural* that I should not have mentioned them had I not observed them in some pupils.

(3) I strongly recommend that teachers insist upon this point if they do not wish their pupils, after laborious study, to find themselves altogether wanting in articulation; above all they should scrupulously watch that the accentuation given to the syllable *Tu* be proportionate to the length of the sound, so that the *attack of the note*, that is, the *impulse given by the tongue*, is never weaker or stronger than the sound, however *prolonged that may be*. (This last fault is often met with among flute players.) All the exercises are to be played with the *natural tone*, that is to say, without any nuances, (neither Forte nor Piano), and with constant regard for purity and perfect intonation.

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Fingering of the Scale of C

MIDDLE AND LOWER REGISTERS



The Flute has a compass of 3 octaves, divided into the 1st octave, *lower sounds*; 2nd octave, *middle sounds*; 3rd octave, *upper sounds*.

EXERCISE *for giving each finger its proper position.* (see Figs. 2 and 3).— A measure's rest is placed after each note in order to give the pupil time to make sure of the position of his fingers, therefore exact that as soon as one note has been played, the next fingering shall be taken; determine, during this pause; whether the position is good.

The pupil cannot be too often encouraged, during the course of these first lessons, to revert to this exercise, which will rapidly conduce to a perfect position, without which it is impossible for him to play well.



We have used the middle register (2nd octave) for this exercise, because it is easier to produce than the lower register. The same fingering applies to both octaves, which circumstance favors increased facility in producing the lower notes when the pupil comes to them, because he can then devote his undivided attention to the quality of his tone.

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Key of C Major

2 Beats to a measure $\left(\frac{2}{2}\right.$, or 2, or $\left.\text{¢}\right)$ Whole Notes

Allegro ($\mathbb{d}$ = 100)(1)

No 4



(*) The comma is used as a sign of respiration.

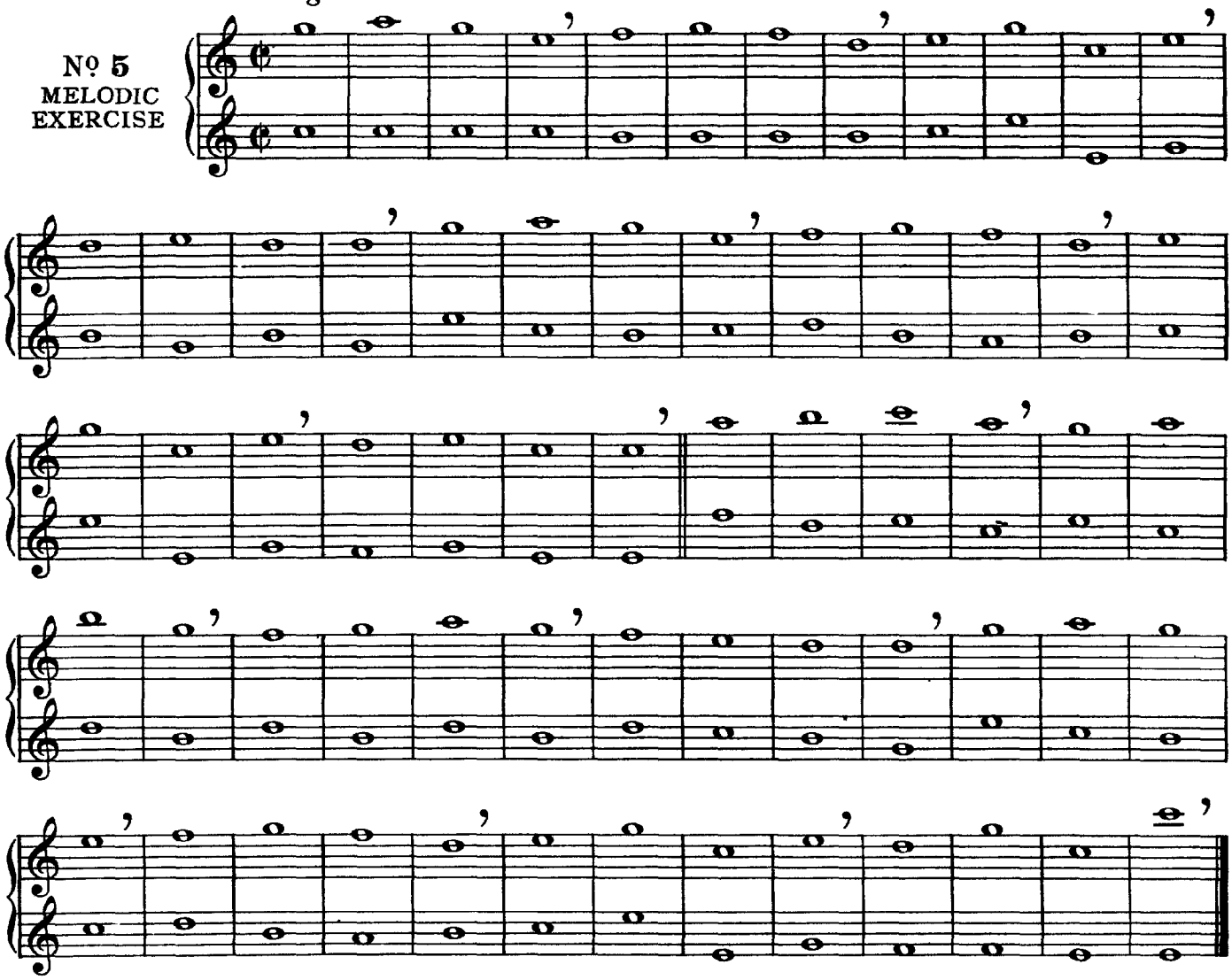
The pupil should breathe at the places marked, to accustom himself to recognize the structure of a musical phrase. It is, of course, understood that these marks do not occur where there are rests, since rests indicate natural pauses; the comma is used only when a phrase is too long to admit of its execution in one breath. The teacher may add commas for pupils who are obliged to take breath more frequently.

THEME

(Whole Notes)

Allegro ($\mathbb{d}$ = 100)

No 5
MELODIC
EXERCISE



(1) As the pupil progresses, the *tempi* of these exercises may be proportionately increased. Should he be unable to attempt them at the tempos indicated in the beginning, they may be taken more slowly.

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VARIATION I (Half Notes)



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VARIATION II (Half-measure Rests)



The length of each lesson makes it clear that a single hour of instruction will not suffice to do it justice; therefore each lesson should be satisfactorily mastered before the next is taken up.

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Lesson II

Allegro (♩ = 120) (Half notes)

Nº 1



THEME

Allegro (♩ = 120) (Half notes)

Nº 2
MELODIC
EXERCISE



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VARIATION I (Quarter notes)



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VARIATION II (Quarter rests)



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VARIATION III



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VARIATION IV



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Lesson III



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VARIATION II (Dotted half-notes)



VARIATION III



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VARIATION IV



VARIATION V



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Lesson IV

3 Beats to a measure (Three quarters)

Allegretto (♩= 116)



THEME

Allegretto (♩= 116)



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VARIATION I



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VARIATION II (Dotted quarter)



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VARIATION III (Quarter and Eighth Rests)



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Altès

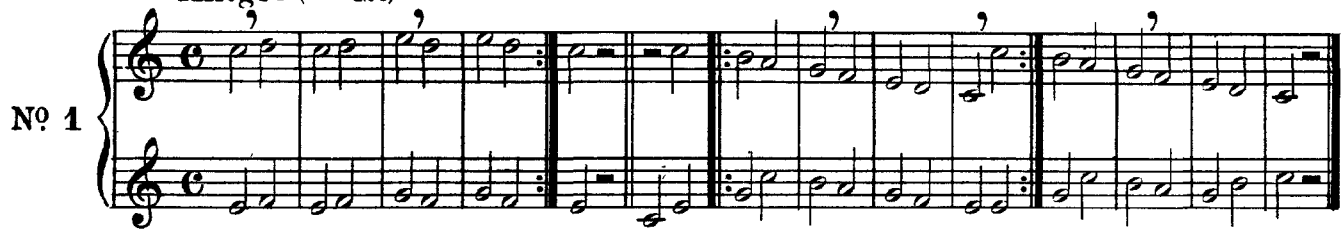
Method for the Boehm Flute, Part 2

Lesson V

LOWER NOTES

To produce the lower notes, the lips of the pupil should be pressed together, and held more loosely than for the middle notes. To produce the upper notes, the lips should be pressed together even more firmly than for the middle notes.

Allegro (♩ = 126)



SCALE



THEME

Allegro (♩ = 126)



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VARIATION I



VARIATION II
Un poco meno vivo



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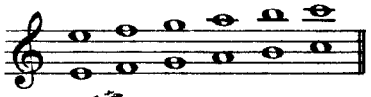


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Lesson VI

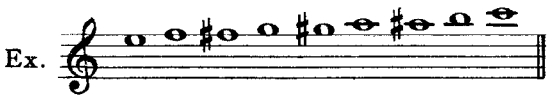
EQUALITY OF TONE AND PERFECT INTONATION

I have already remarked that the two octaves beginning from low e to c

Ex. 

are fingered identically. If the strength of the air-stream of the breath were the same for both octaves, the tonal fullness of the second octave would suffer. The tone would be a hybrid mixture of both octaves, or would be thin in comparison with that of the first octave alone. Intonation would not be perfect, but would tend to be somewhat flattened. In order to secure full tonal volume and the exact pitch the instrument is capable of, the tones of the second octave must be stronger than those of the first; yet without any hint of stronger accentuation.

Rule.—The air-stream for the second octave must possess a greater degree of velocity than that needed to produce the lower notes, so that both octaves, whose fingerings are indentically the same, may have

Ex. 

the homogeneity that ensures equality and perfect intonation. The student must see to it that this increase of velocity does not constitute a nuance, but only contributes to equality of tone.(1)

I cannot too strongly recommend the teacher to insist on the scrupulous observation of this rule, whose importance it is needless to insist upon.

OCTAVES



(1) To attain the desired result without exertion, it must not be forgotten that the lips should be pressed together more firmly for the medium register than for the lower.

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Dots above or below notes indicate that the notes are to be *detached,* in a manner more short and abrupt than hitherto observed.

A curved line placed above or below a number of notes,

Example: 

called a slur, indicates that all the notes included within it are to be connected; in other words, *played* with but one articulation.

Detached and Tied Notes

Allegretto (♩ = 88)

SCALES

No 5



No 6



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Sixteenth Notes

Allegretto (♩ = 88)

Nº 7
MELODIC EXERCISE









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Lesson VII

Three-Eighth Time

Allegretto (♩. = 66)





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Allegretto (♩. = 66)

Nº 3
MELODIC EXERCISE



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If the student is to derive any benefit from the lessons which follow, these seven preliminary lessons must be rendered in an entirely satisfactory manner. If necessary, they should be repeated again and again, until the *embouchure* is perfect, and position and fingering beyond reproach.

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Lesson VIII

SCALE AND ARPEGGIO OF *C* MAJOR

An arpeggio is a *broken chord*, that is to say, a chord whose individual notes are sounded one after the other.



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Nº 4



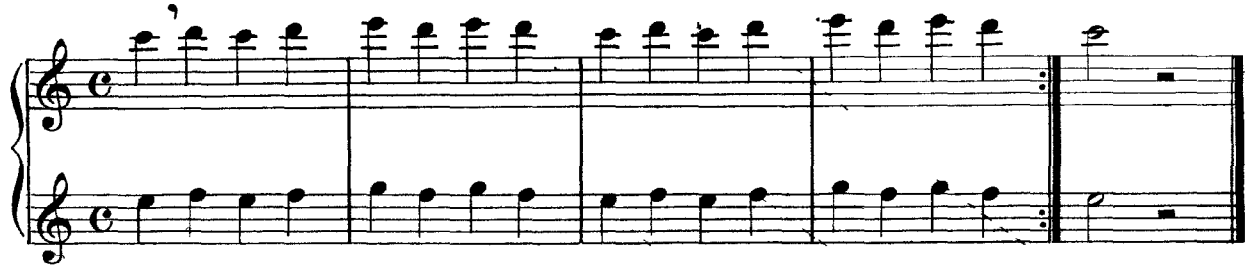
SCALE progressing in intervals of a Third

Nº 5

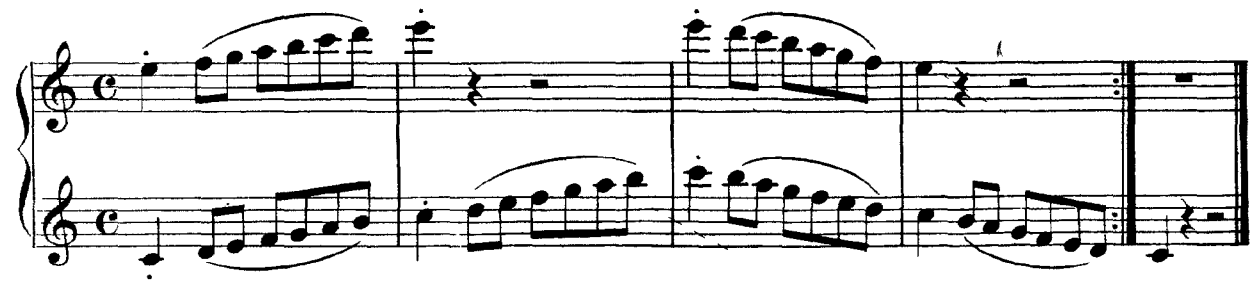




Nº 6



Nº 7



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Allegro (♩ = 152) INVERSIONS

Nº 8
MELODIC
EXERCISE



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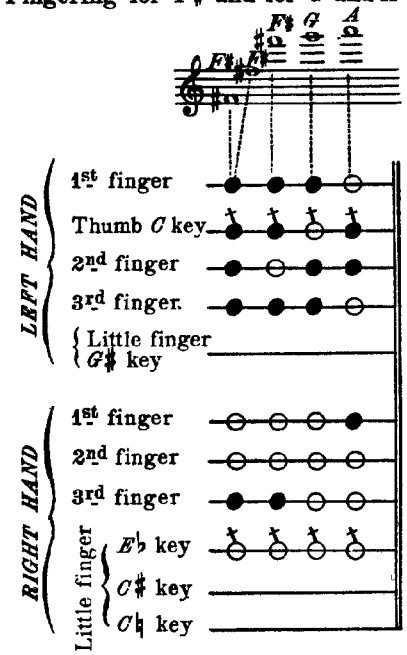
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Lesson IX

KEY OF *G* MAJOR

(Alteration of *F* by the ♯)

Fingering for *F*♯ and for *G* and *A*



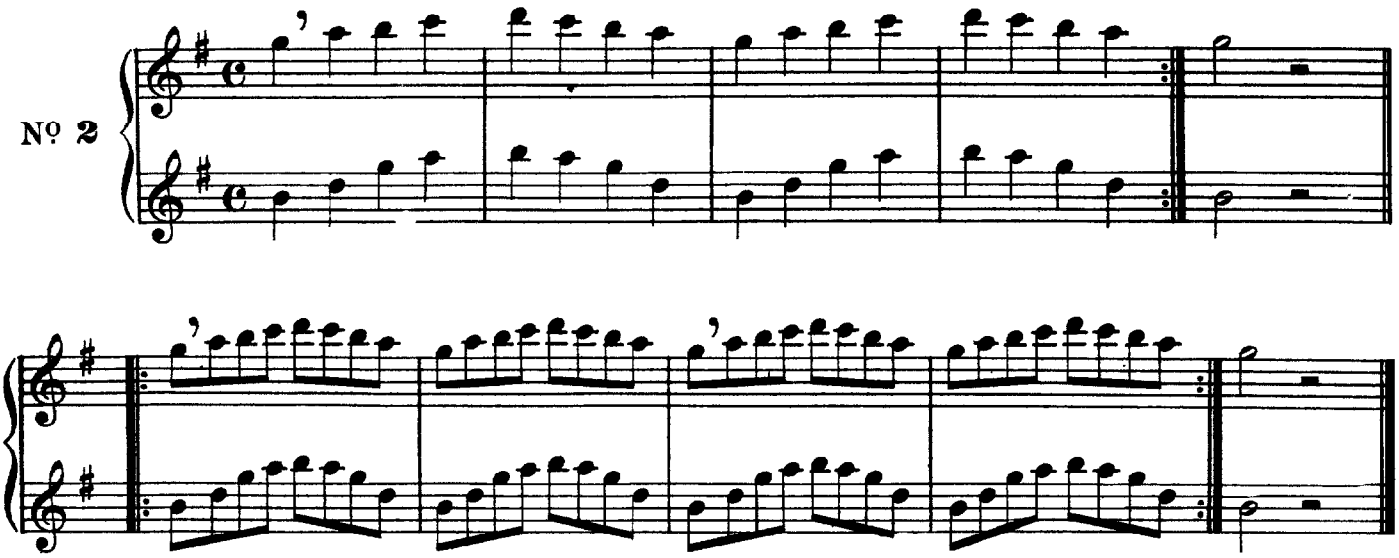
SCALE AND ARPEGGIO IN *G* MAJOR

(♩ = 152)

Nº 1



Nº 2



(1) It is indispensable to have the position of sharps and flats always present in the memory. The following is an easy method of memorization, bearing in mind the fact that the sharps occur in the order given:

1	2	3	4	5	6	7
F,	*C,*	*G,*	*D,*	*A,*	*E,*	*B.*

Learn these letters by heart. Repeating them backwards, you will obtain the position of the flats, as follows:

Example: Order of sharps. 1 2 3 4 5 6 7 — *F, C, G, D, A, E, B* — 7 6 5 4 3 2 1 Order of flats.

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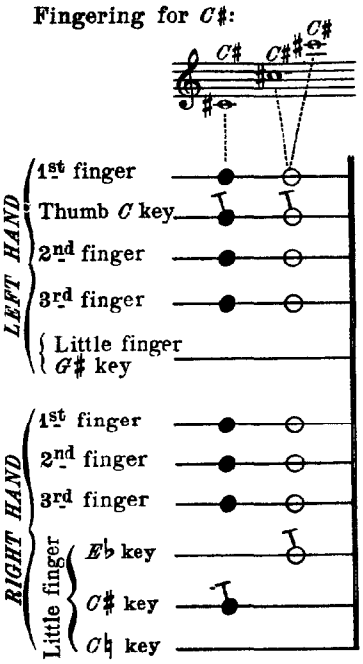
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Lesson X

KEY OF *D* MAJOR



SCALE AND ARPEGGIO IN *D* MAJOR









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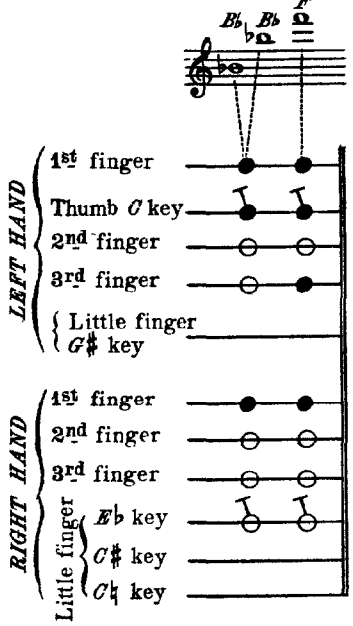


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Lesson XI

KEY OF *F* MAJOR

Fingering for *B♭* and *F:*



SCALE AND ARPEGGIO IN *F* MAJOR

No. 1



No. 2





No. 3





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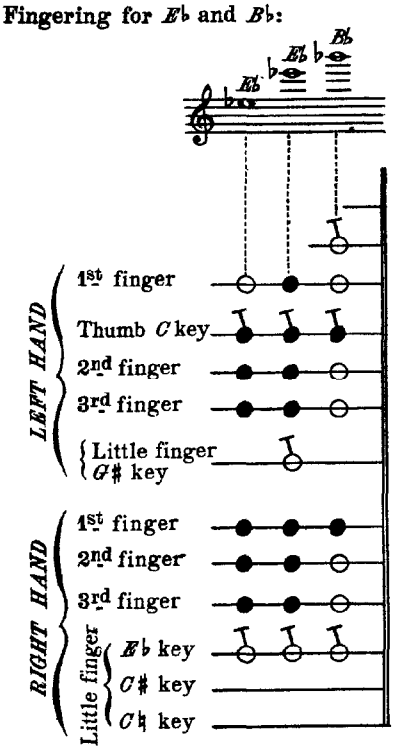


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Lesson XII

KEY OF *B♭* MAJOR

Fingering for *E♭* and *B♭*:



SCALE AND ARPEGGIO IN *B♭* MAJOR

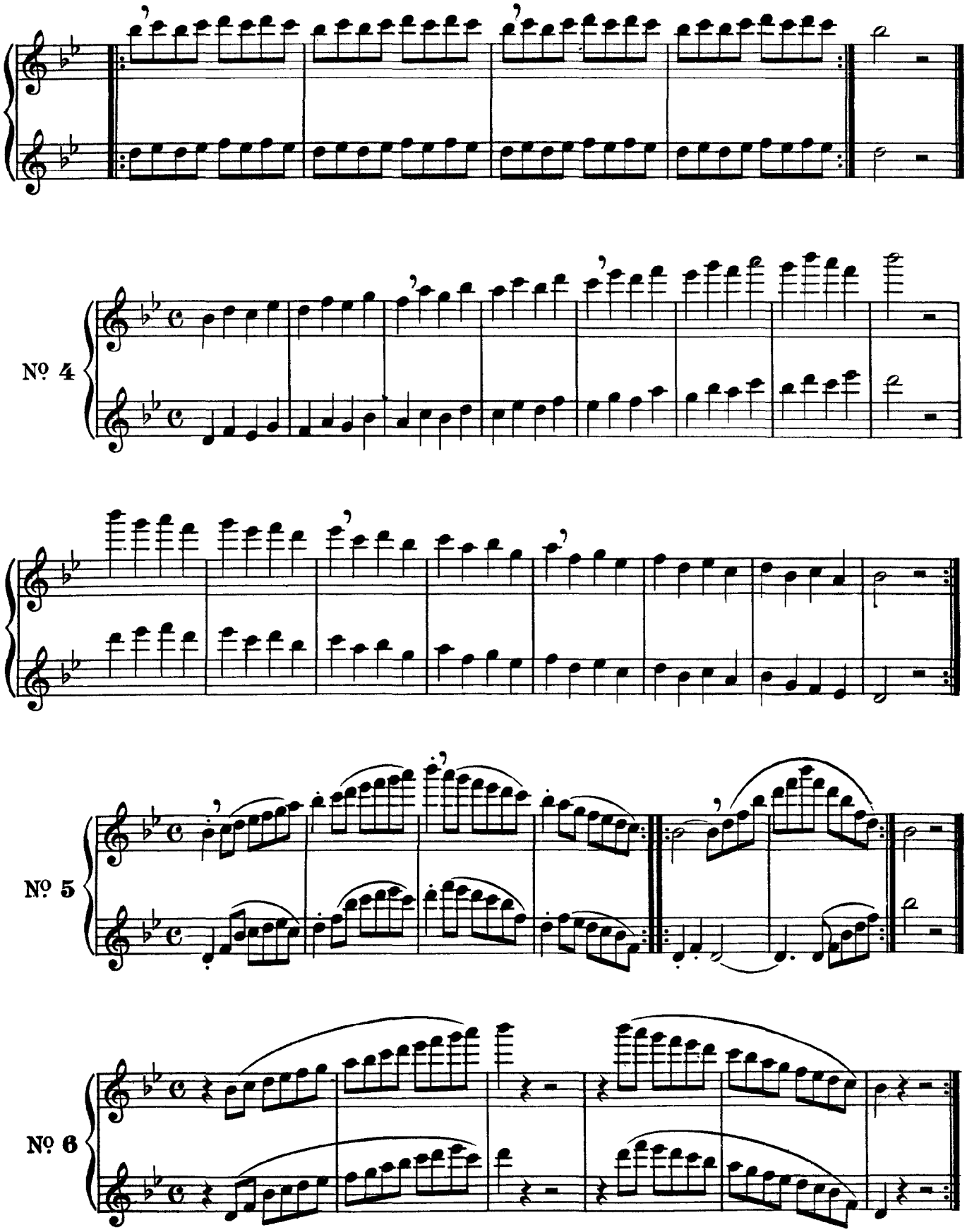








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Lesson XIII

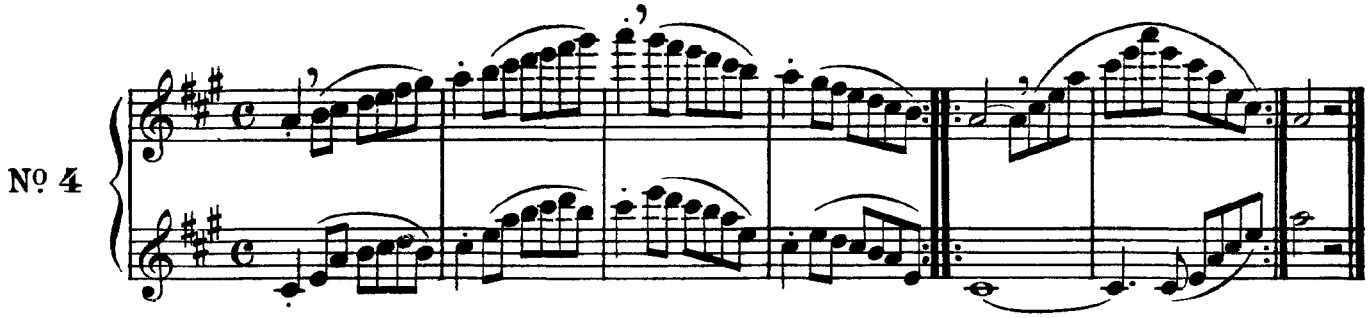
KEY OF *A* MAJOR

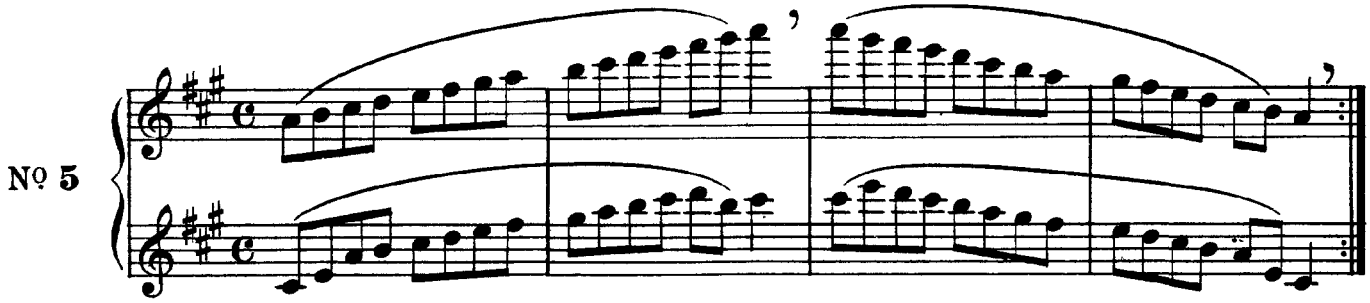
SCALE AND ARPEGGIO IN *A* MAJOR



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THEME





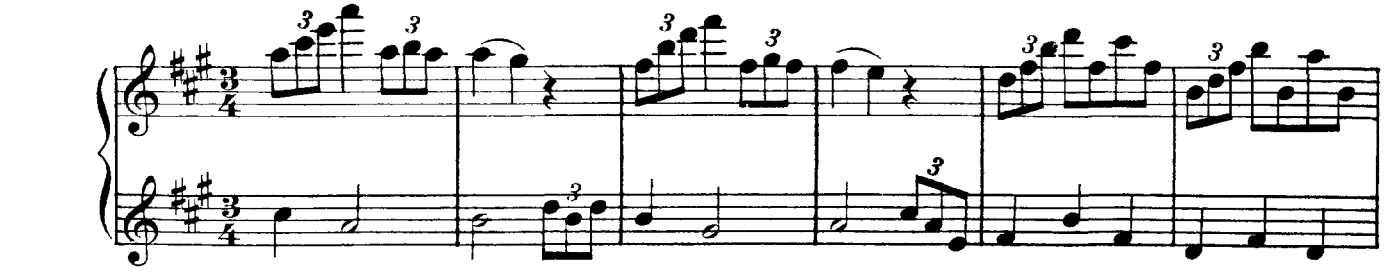


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VARIATION I



VARIATION II



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Lesson XIV

KEY OF *E♭* MAJOR



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Andantino (♩. = 88) CANZONETTA (Section One)

Nº 7.
MELODIC
EXERCISES



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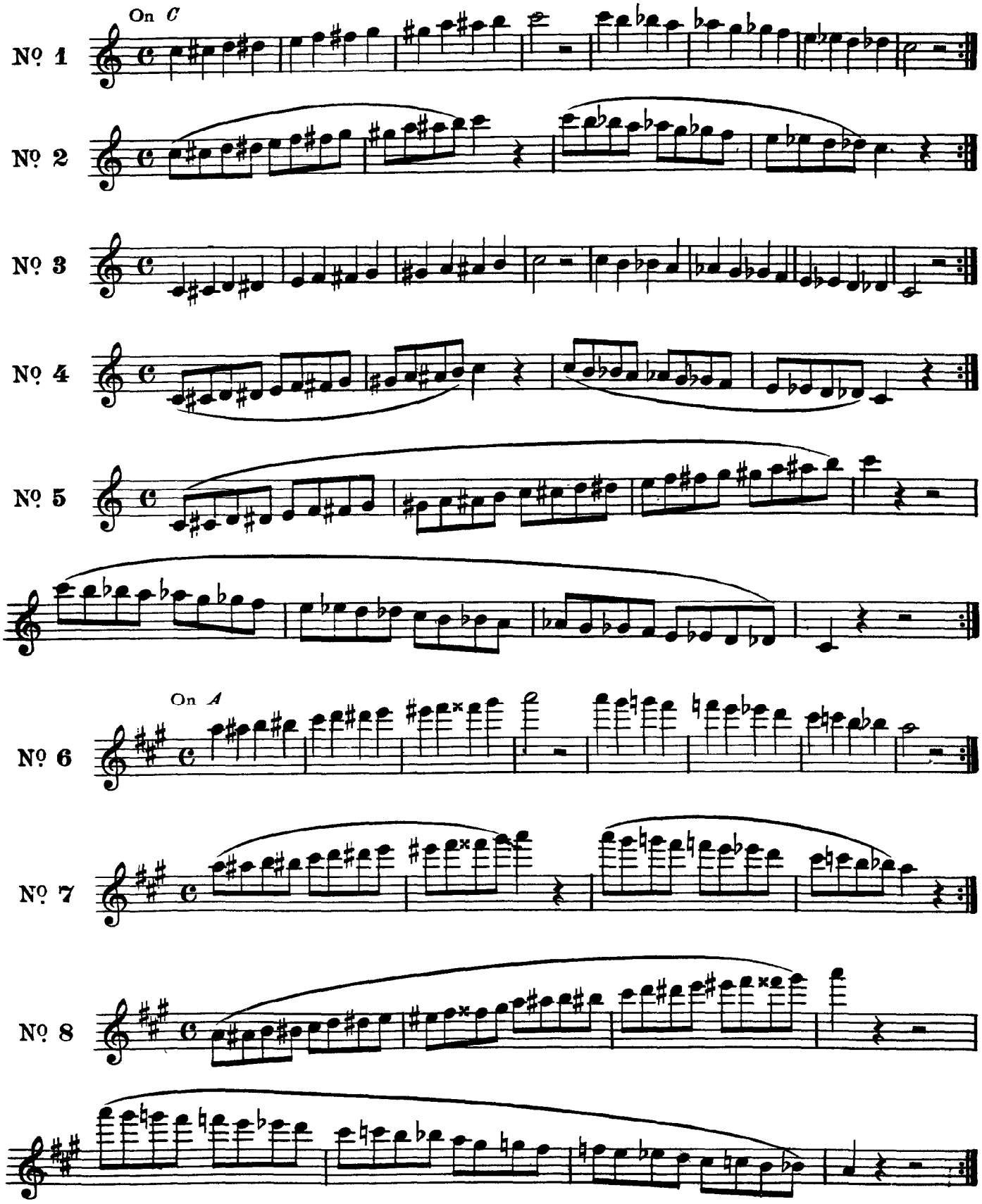
(Section Two)



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Lesson XV

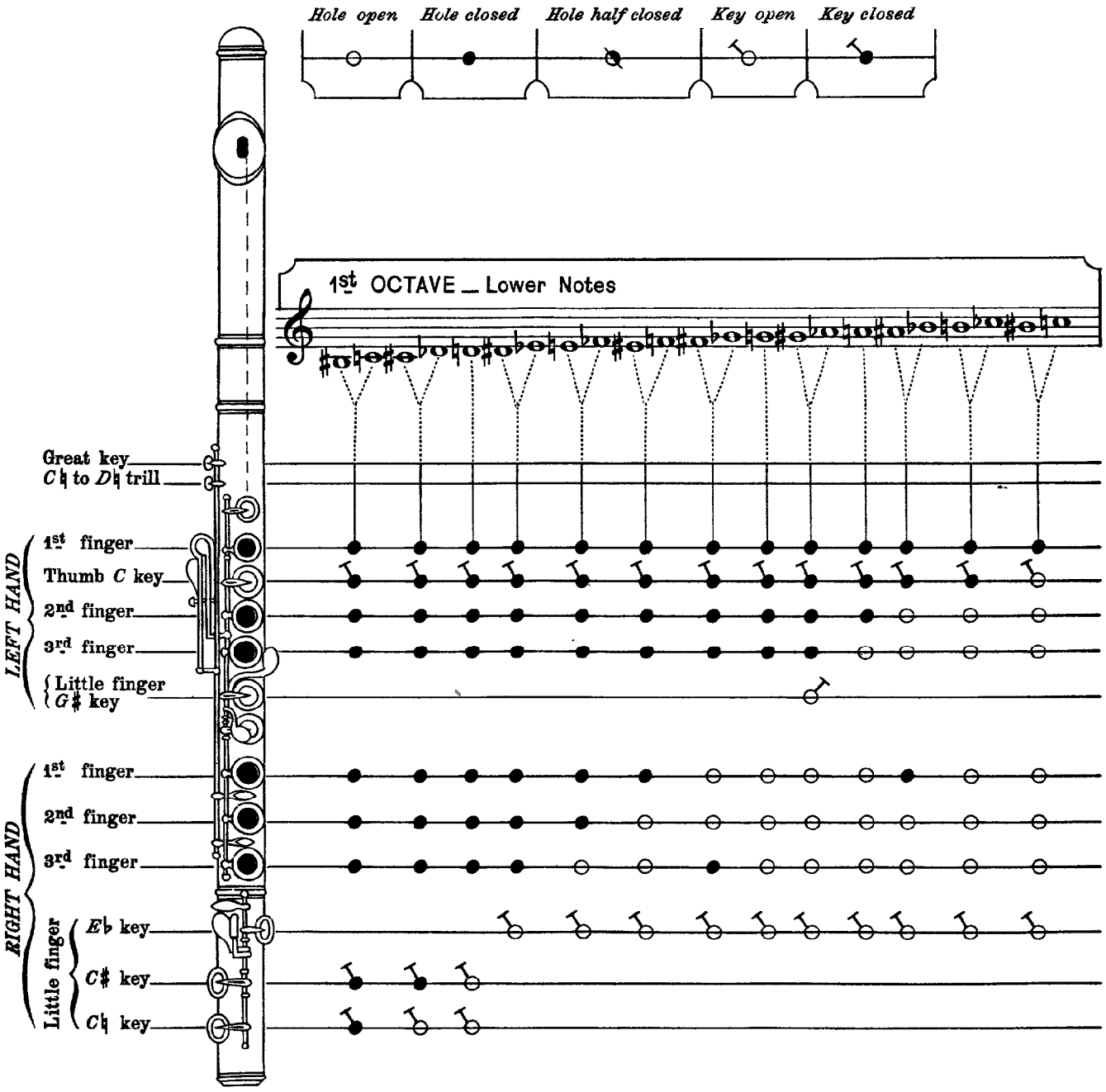
STUDIES IN CHROMATIC SCALES ON *C* AND *A*



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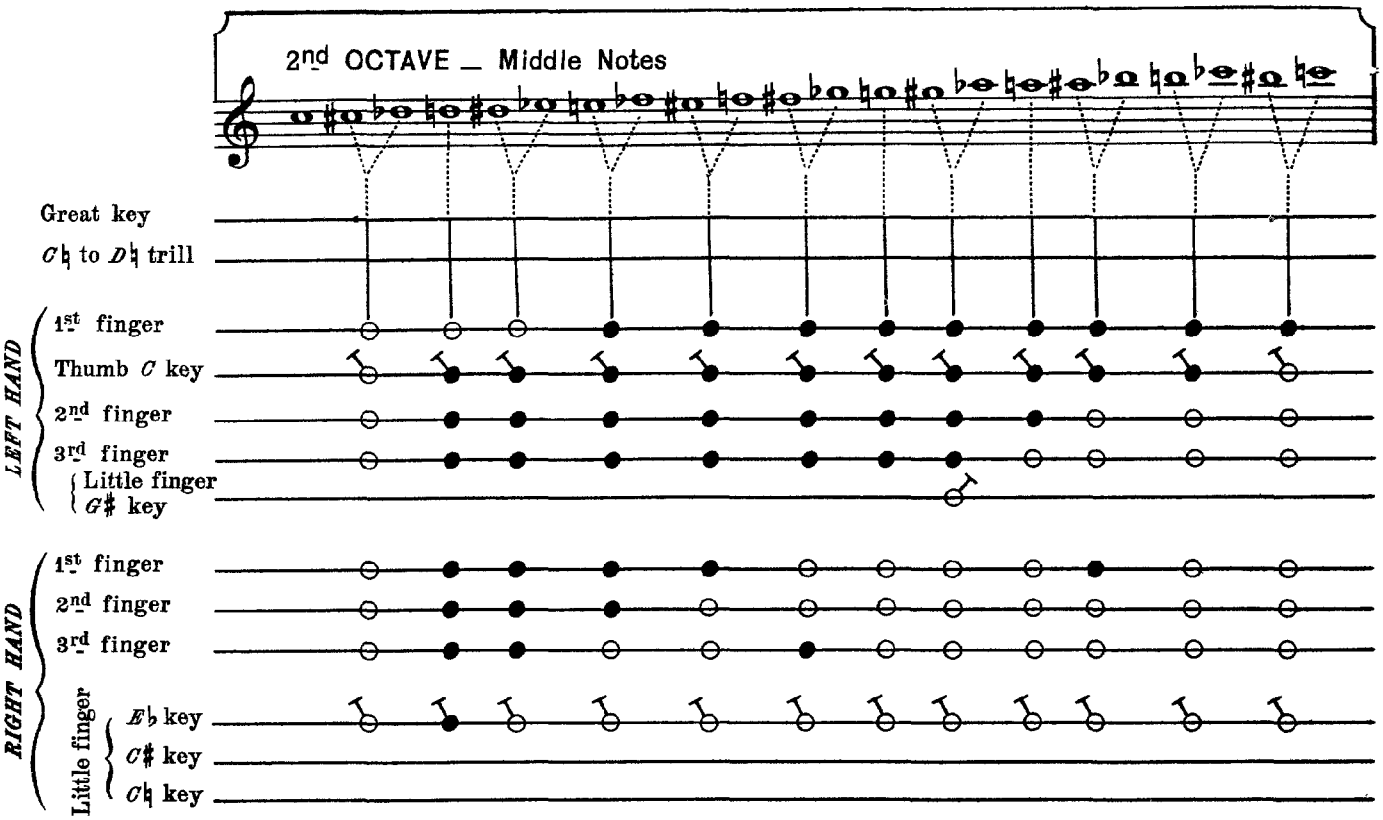
TABLE OF THE GENERAL COMPASS OF THE FLUTE

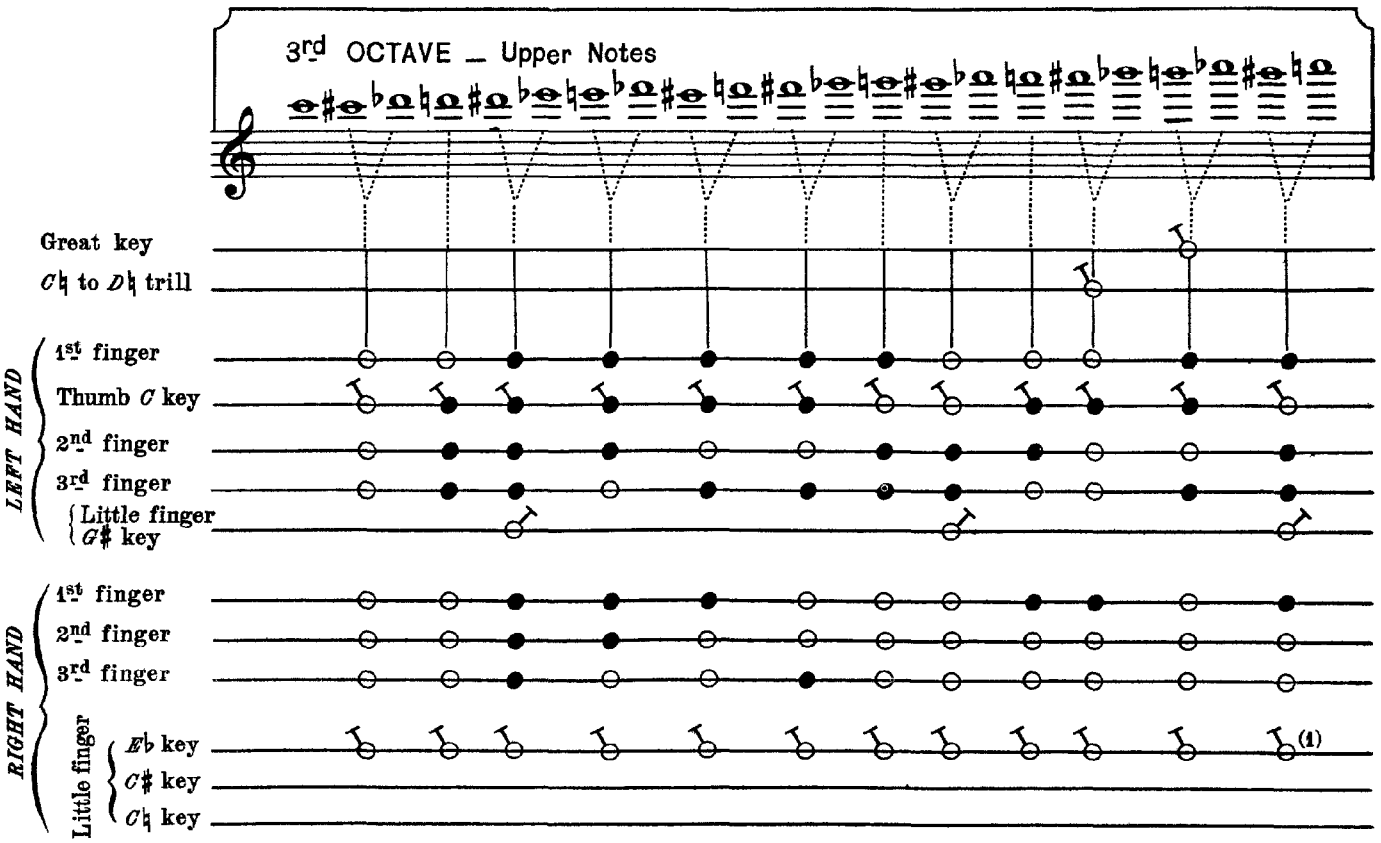
ORDINARY FINGERING (1)



(1) In presenting a *complete table* of the customary fingering for the general compass of the flute at this stage, instead of at the beginning of the method, I call attention to the fact that there remain only two additional fingerings to learn (upper *B*♮ and *C*♮), the others having been taught in the course of the exercises preceding. A table of fingering should be consulted only when a certain note, demanding a special fingering, compels the student to do so. Bearing this in mind, he will find it much easier to learn and remember the fingerings he requires.

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(1) There are Flutes upon which this note, upper C♮, is difficult to produce. This can be overcome by modifying the fingering, thus: *Close the E♭ key.*

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SCALES AND ARPEGGIOS IN ALL THE MAJOR KEYS WITH SHARPS

followed by Chromatic Scales on *A* and *C*

The study of scales is very important; hence if the student wishes to familiarize himself rapidly with the mechanism of the instrument he must make them a *daily study*.

C major

Allegro (𝅗𝅥 = 112)



G major



D major



A major



E major



B major



F♯ major



C♯ major



Chromatic scale of A

(𝅗𝅥 = 112)



Chromatic scale of C



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SCALES AND ARPEGGIOS IN ALL THE MAJOR KEYS WITH FLATS

followed by Chromatic Scales on *A* and *C*

C major

Allegro (♩ = 112)



F major



B♭ major



E♭ major



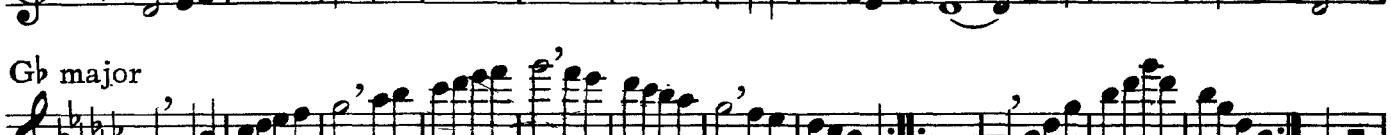
A♭ major



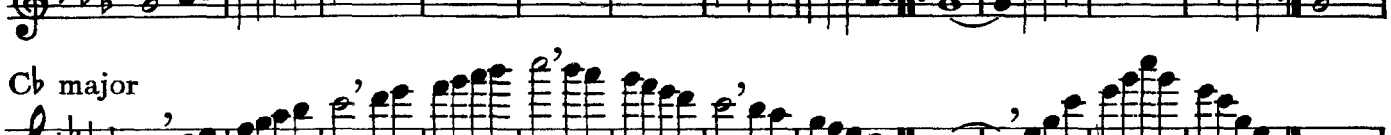
D♭ major



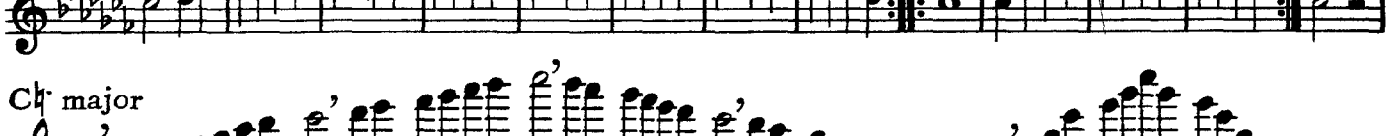
G♭ major



C♭ major



C♮ major



Chromatic scale of A

(♩. = 88)



Chromatic scale of C



END OF PART ONE

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Meinem lieben Vater und Lehrer

CHRISTIAN JOACHIM ANDERSEN

in Verehrung und Dankbarkeit.

24 grosse ETÜDEN

für

Flöte

von

Joachim Andersen.

Op. 15. Pr. 6 M. netto.

Eingeführt a. d. königl. Hochschule zu Berlin. (Herr Kammervirtuos H. Gantenberg.)
„ „ königl. Conservatorium zu Dresden. (Herr Professor Fürstenau.)
„ „ königl. Conservatorium zu Leipzig. (Herr W. Barge.)
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„ „ Musikconservatorium zu Hamburg etc. (Herr W. Tieftrunk.)

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HAMBURG, MAX LEICHSSENRING.

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F. W. Gerbrechts Nachf. Oscar Brandstetter Leipzig.

№ 1.

Allegro moderato. M.M. ♩ = 112.

Joachim Andersen, Op. 15.



Max Leichssenring, Hamburg.

M. 421 L.

Stichu. Druck v. F.W. Gadrechts Nachf., Oscar Brandstetter, Leipzig.



BIBLIOTHECA REGIA HAVNIENSIS

Nº 2.




mf
p
dim.
pp
cresc.
mf
cresc.
f
dim.
p
mf
f

№ 3.

Allegro con brio. M. M. ♩. = 69.



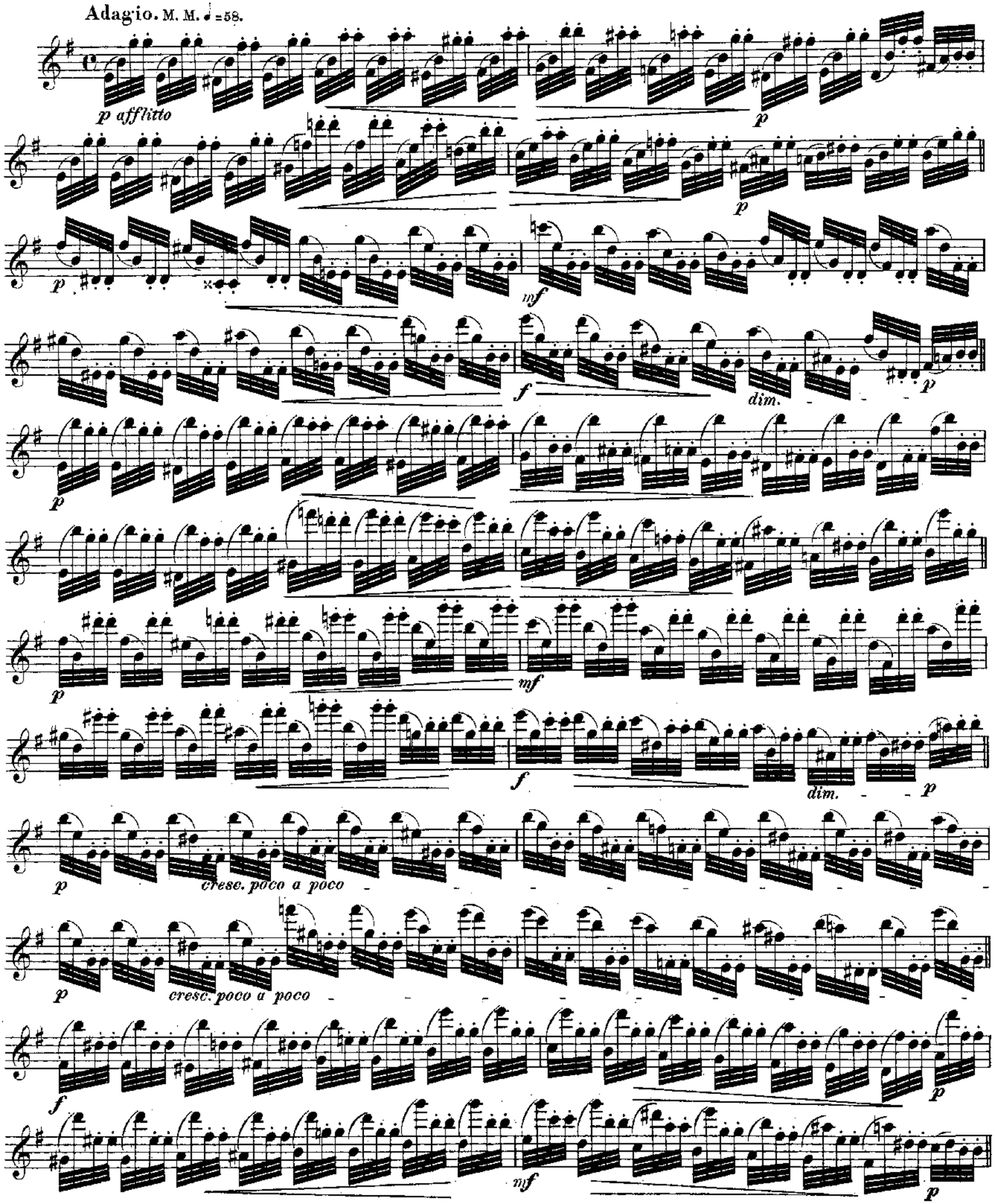

mf
p
f
ff
dim.
p
p
mf
cresc.
p
dim.
pp
cresc. poco a poco
cresc.
f
mf
f
ff

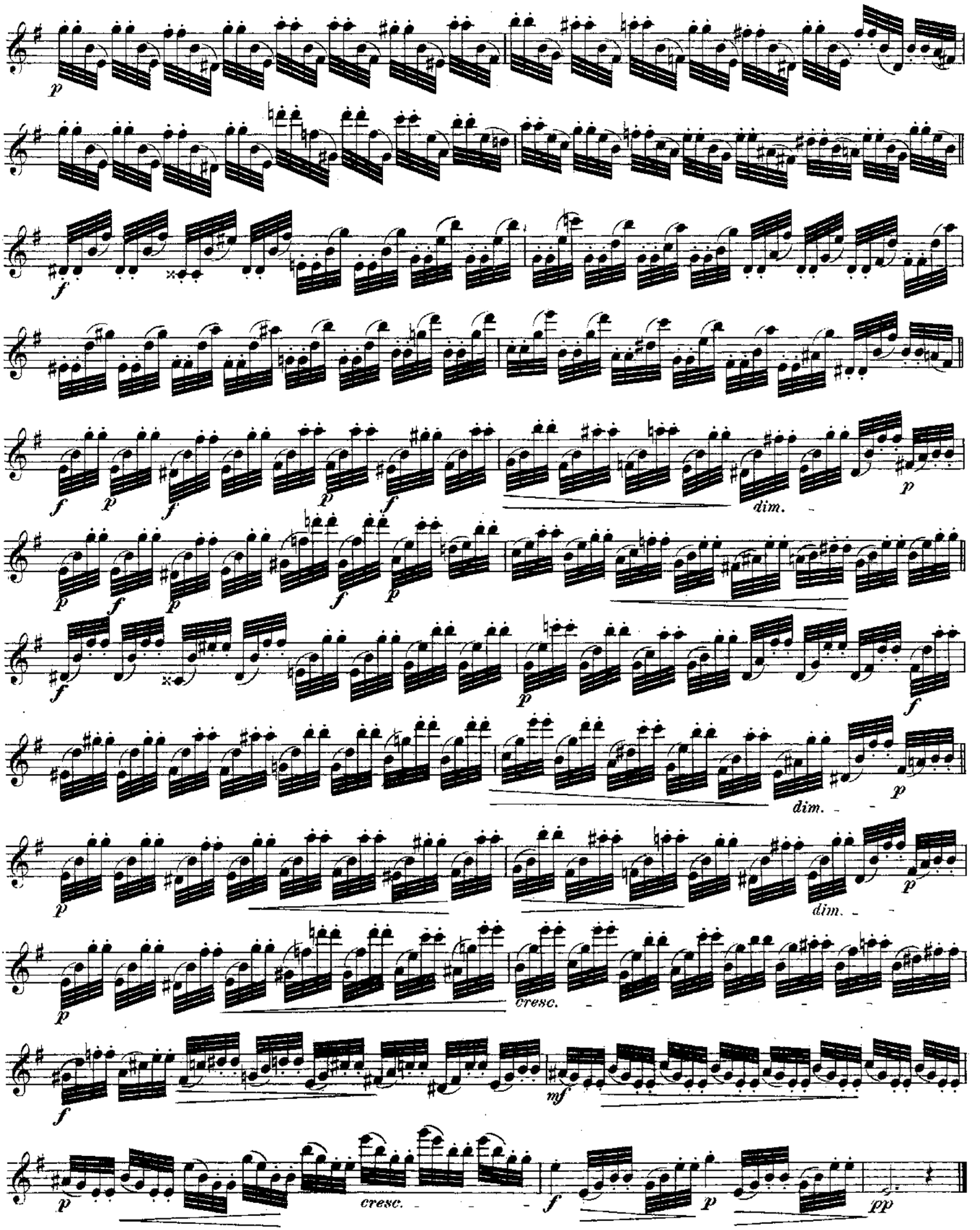
№ 4 a


Adagio. M. M. ♩ = 58.
p afflitto
p
p
mf
f
dim.
p
p
mf
f
dim.
p
p
cresc. poco
a
poco
p
cresc. poco
a
poco
f
p
mf
p


p
f
p
f
p
f
dim.
p
f
p
f
p
f
p
f
dim.
p
p
dim.
p
cresc.
f
mf
p
cresc.
f
p
pp

Nº 4b


Adagio. M. M. ♩=58.
p afflitto
p
p
p
mf
f
dim.
p
p
mf
p
f
dim.
p
p
cresc. poco a poco
p
cresc. poco a poco
f
p
f
mf
p


p
f
f p f p f
dim.
p
p f p f p
f p
f
dim.
p
p
dim.
p
p
cresc.
f
mf
p
cresc.
f
p
pp

№ 5.


Allegro animato. M. M. ♩ = 120.
f con alterezza
marc.
1.
2.
dim.
cresc.
f
f
marc.
p
cresc.
f


marc.
f
marc.
marc.
f
f

№ 6.


Moderato. M. M. ♩ = 96.
f barocco
p
cresc. poco a poco
f
p
f marc.
più lento. con abbandono
M.M. ♩ = 84.
p
inf
p
mf
p
cresc.


p
mf
tr
p
tr
p
cresc.
f
f
p
f
tr
p
f
tr
f
mf
f
p
mf
p
tr
mf
tr
p
tr
cresc.
p
mf
tr
p
mf
cresc.

Tempo I.

f barocco

p

f

p

f

p

cresc. poco a poco

f

p

p

f marc.

No 7.

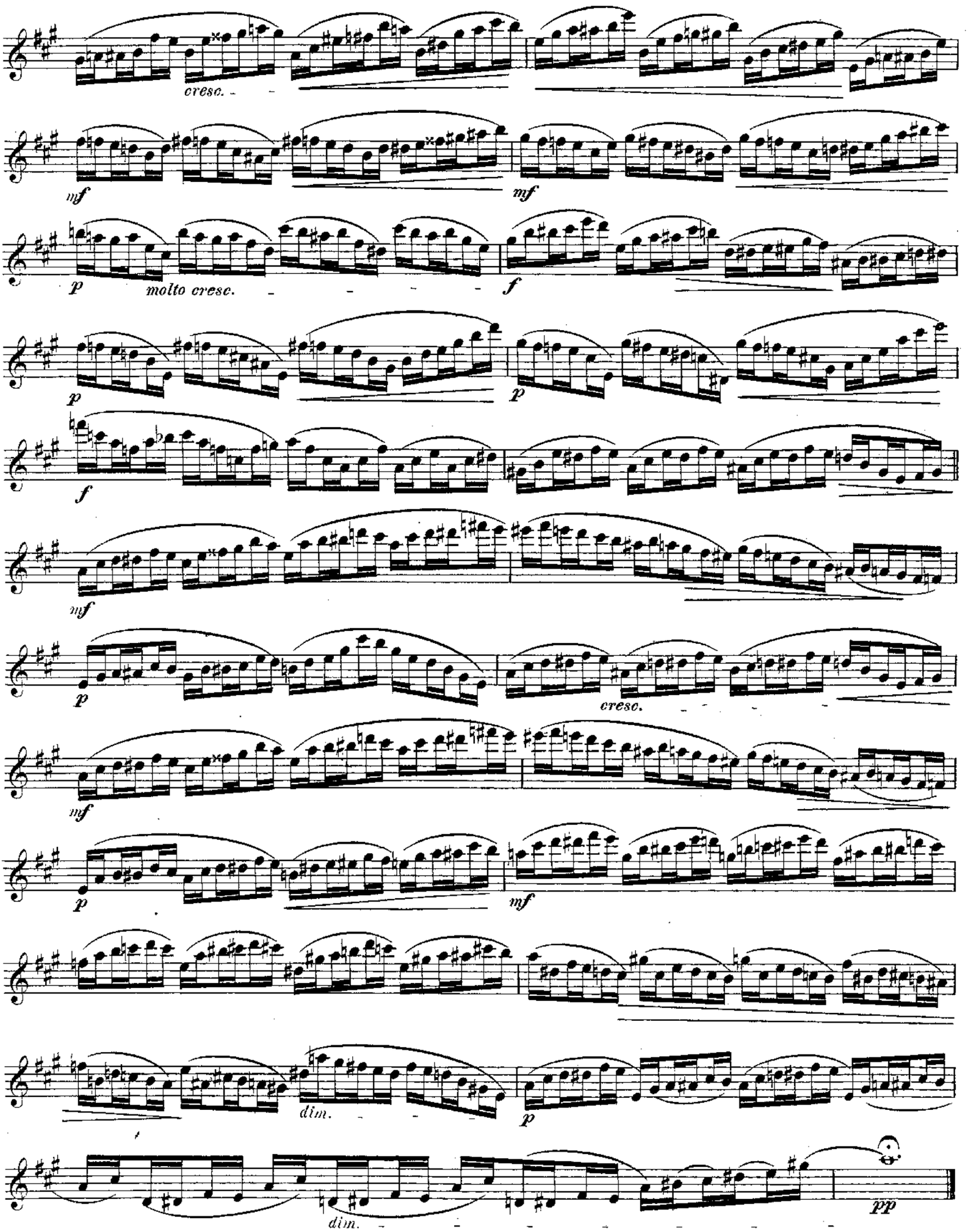
Andantino. M. M. ♩ = 76.

mf con dolcezza

p

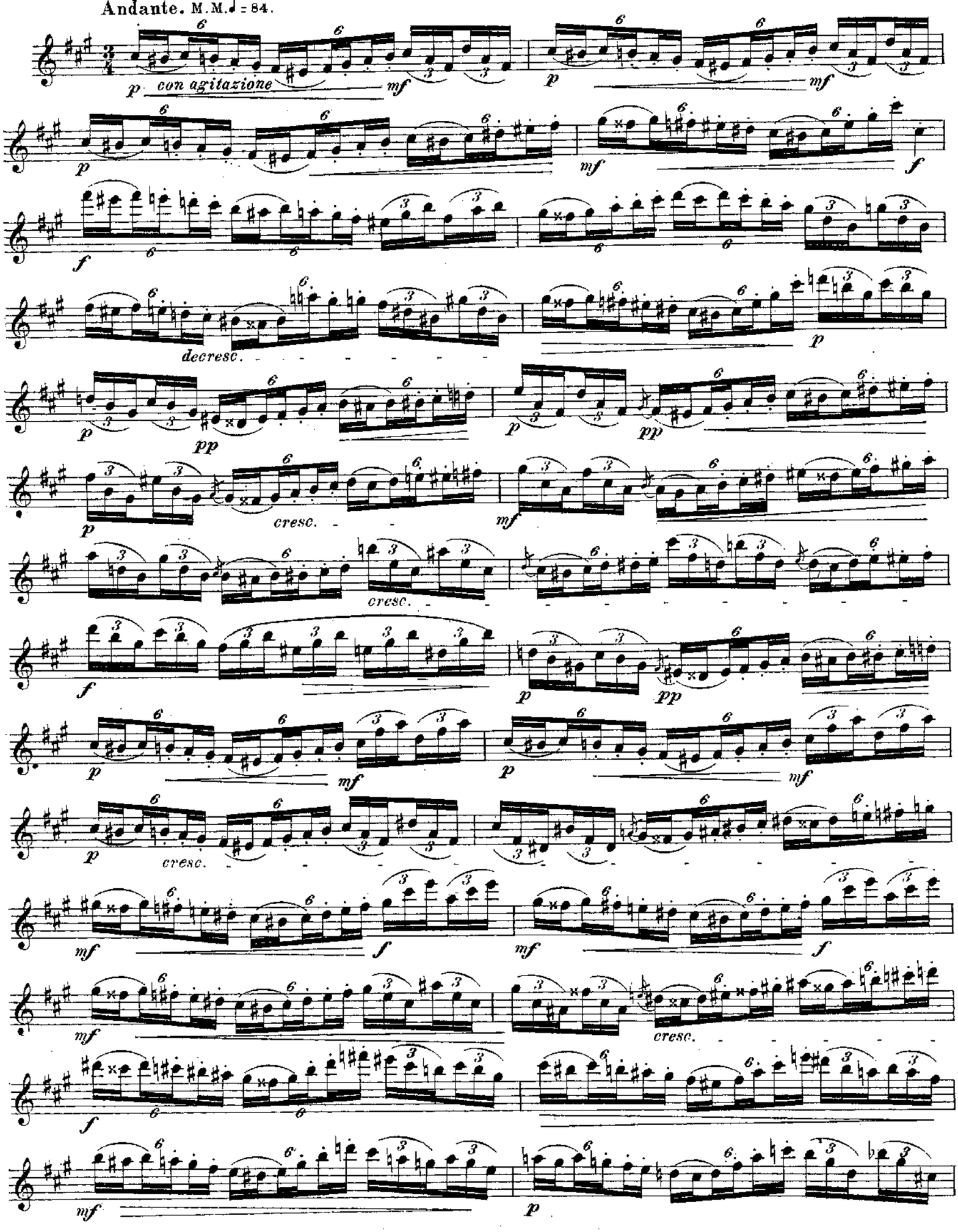
cresc.

mf


cresc.
mf
mf
p
molto cresc.
f
p
p
f
mf
p
cresc.
mf
p
mf
dim.
p
dim.
pp

№ 8.

Andante. M.M.♩ = 84.

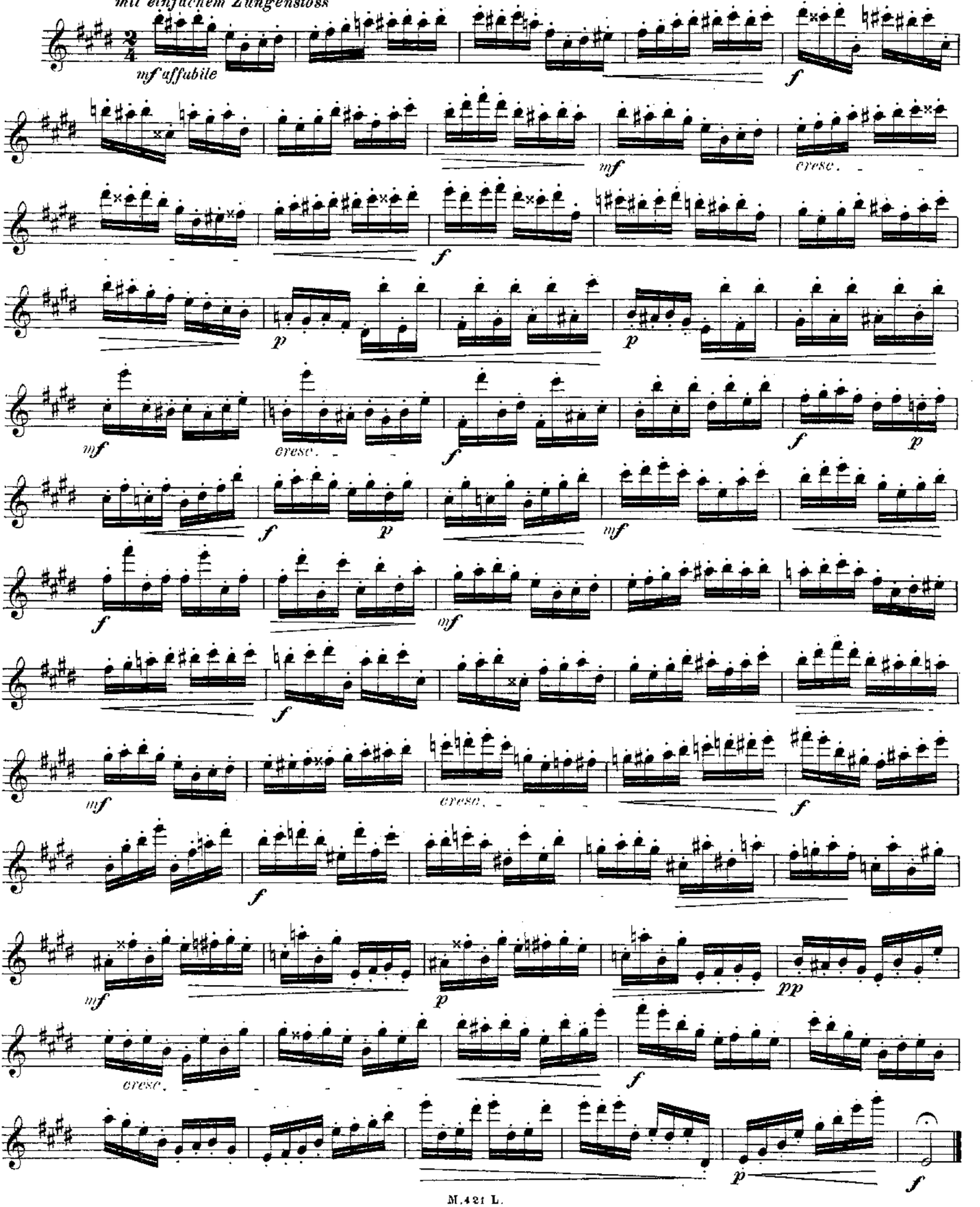



pp
p
pp
mf
decresc.
p
pp
cresc.
p
mf
p
mf
p
mf
f
f
decresc.
p
p
pp
mf
p
mf
mf
p
mf
pp
pp
cresc.
mf
p
p

N° 9a

Allegretto giocoso. M.M. ♩ = 92.

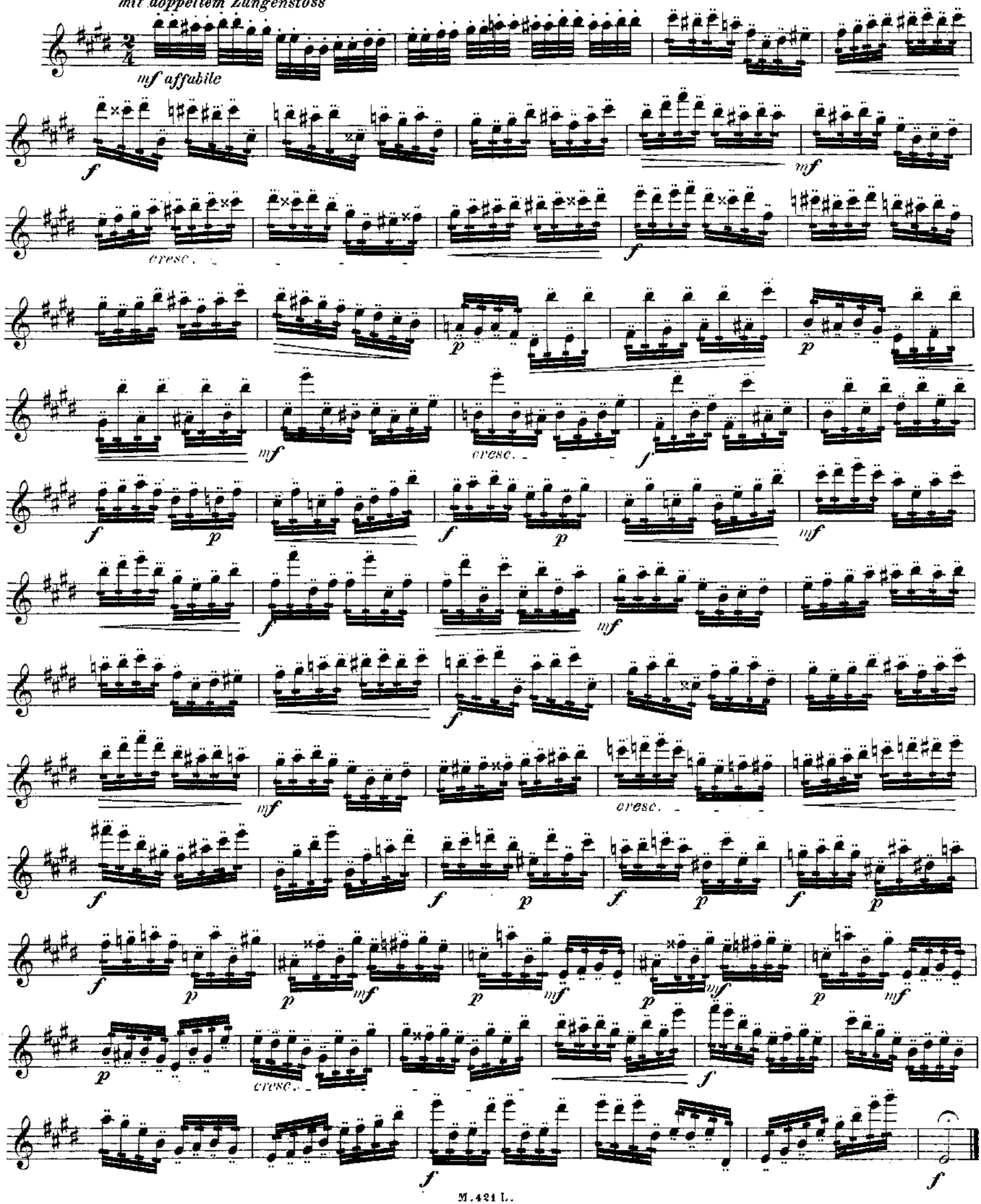
mit einfachem Zungenstoss



No 9b

Allegretto giocoso. M.M. ♩ = 92.

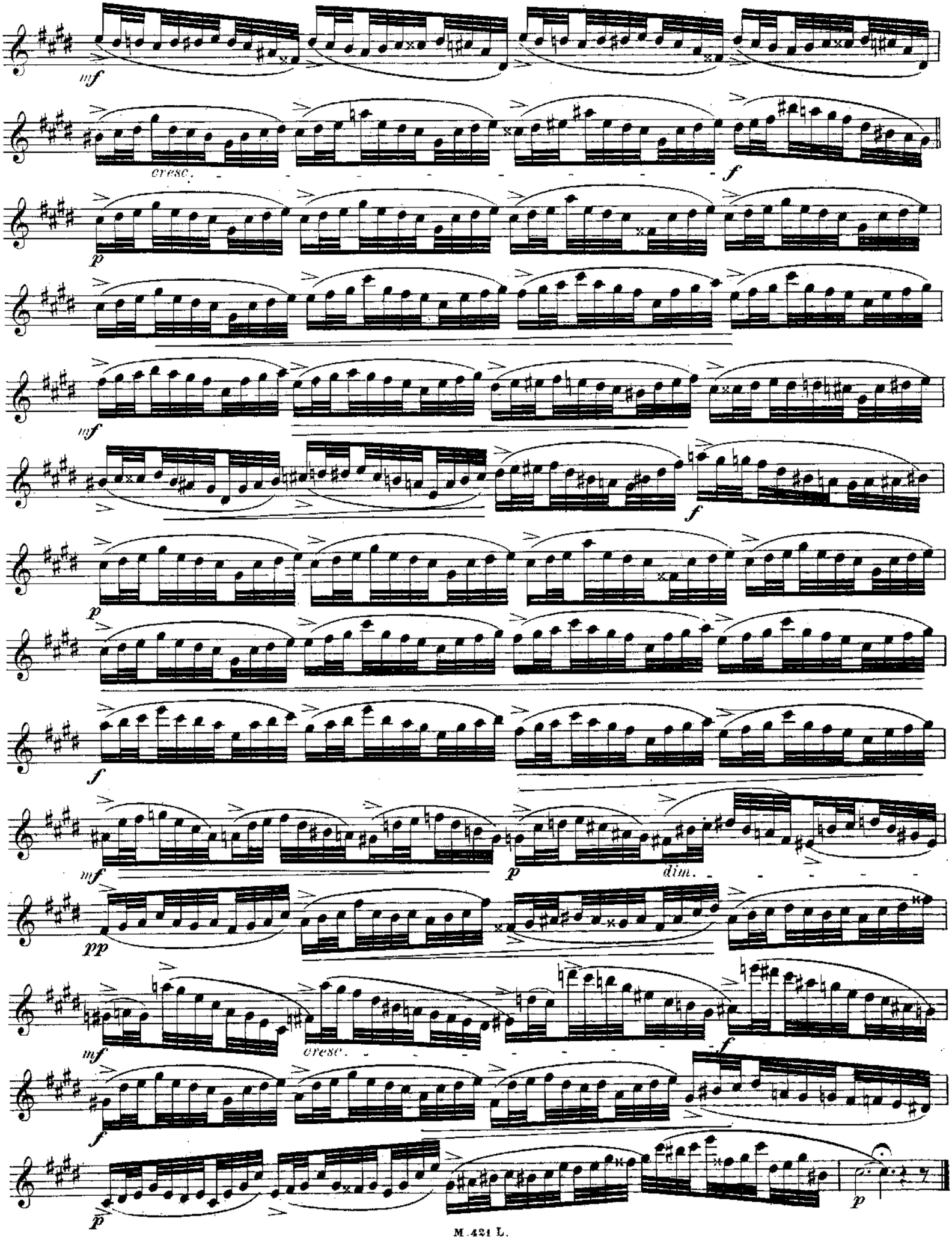
mit doppeltem Zungenstoss



Nº 10.

Andante assai. M. M. ♪ = 108.




mf
cresc.
f
p
mf
f
p
f
mf
p
dim.
pp
mf
cresc.
f
f
p

N° 11.




cresc.
f
p
cresc.
f
mf
p
cresc.
f
mf
cresc.
p
cresc.
f
1.
2.
f
p
cresc.
p
f
p
f
1.
2.
mf
cresc.
p
cresc.
f
mf
cresc.
p
cresc.
f

№ 12.

Presto molto. M.M. ♩. = 138.




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

Nº 13.

Allegro con fuoco. M.M. ♩= 132.




cresc.
cresc.

№ 14.


Allegretto moderato. M.M. ♩. = 69.
mf con sentimento
pp
mf
cresc.
f
p
f
p
f
p
f
mf
pp
mf
cresc.
f
p
cresc.
f
p
cresc.
f
f
p
mf
pp
mf
cresc.

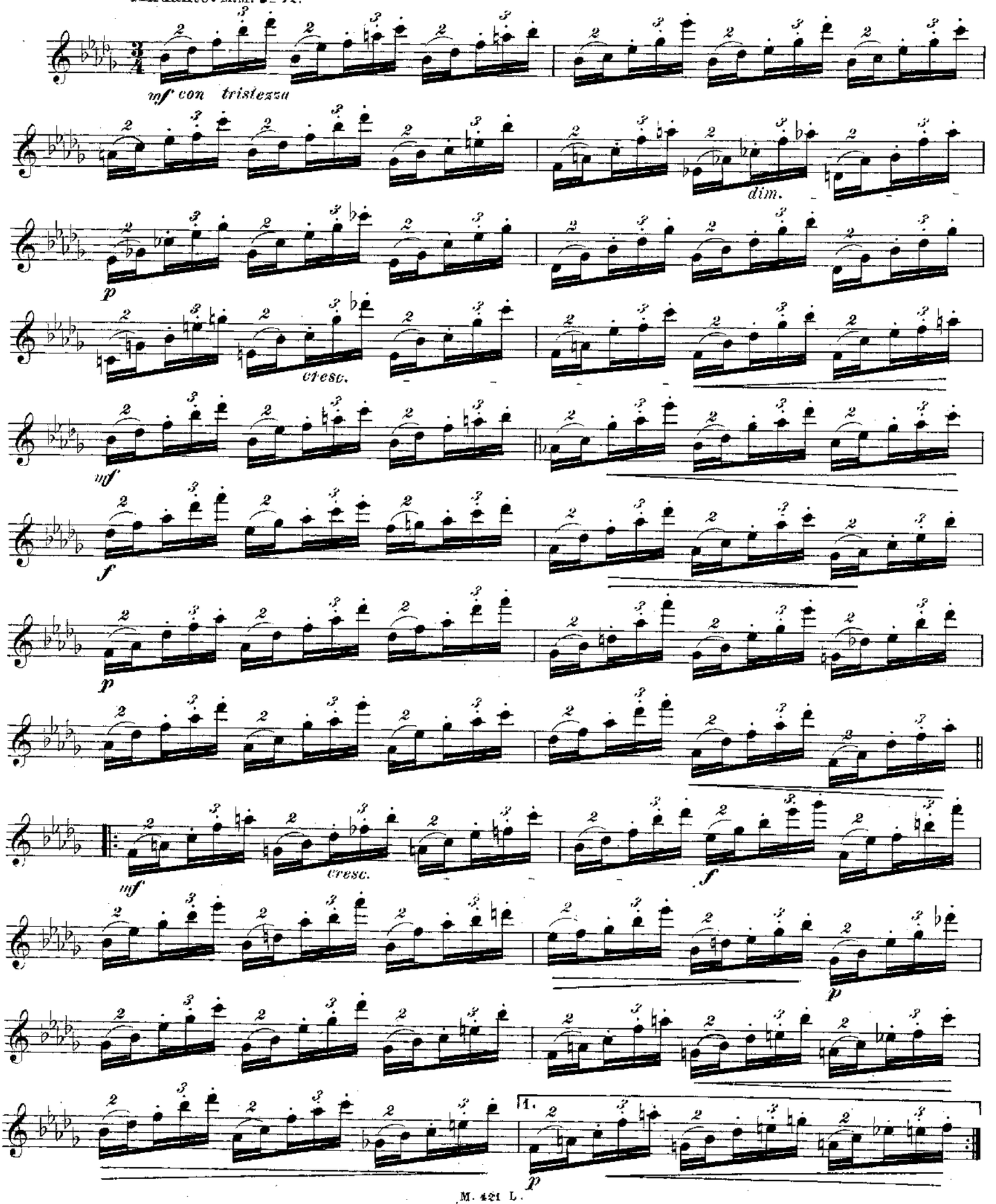

f
p
f
p
f
p
f
mf
pp
mf
cresc.
f
f
mf
p
pp
p
f
mf
p
pp
p
mf
p
cresc.
f
dim.
p

Nº 15.


Allegro. M. M. ♩ = 104.
p con allegrezza
cresc. poco a poco
f
p
cresc. poco a poco
f
marcato
leggiero
marcato
leggiero
f
p
f
p
p
p
mf
p
cresc.
mf
f


ff
p
ff
p
ff
p
p
cresc. poco a poco
f
p
cresc. poco a poco
f
ff
f
mf
p
cresc.
p
cresc.
mf
p
f

№ 16.




2.
p
mf
dim.
p
cresc.
mf
f
p
p
dim.
pp
cresc.
f
p
p
pp

№ 17.


Moderato. M. M. ♩ = 84.
auch staccato auszuführen
pp animato
cresc. poco a poco
f
decresc.
pp
cresc.
f
ff
1.
2.
mf
p
cresc.
molto decresc.
pp
cresc. poco a poco
f
decresc.
pp


cresc.
mf
dim.
pp
cresc.
mf
cresc.
f
mf
f
p
f
decresc.
pp
cresc.
pp
cresc.
f
dim.
pp

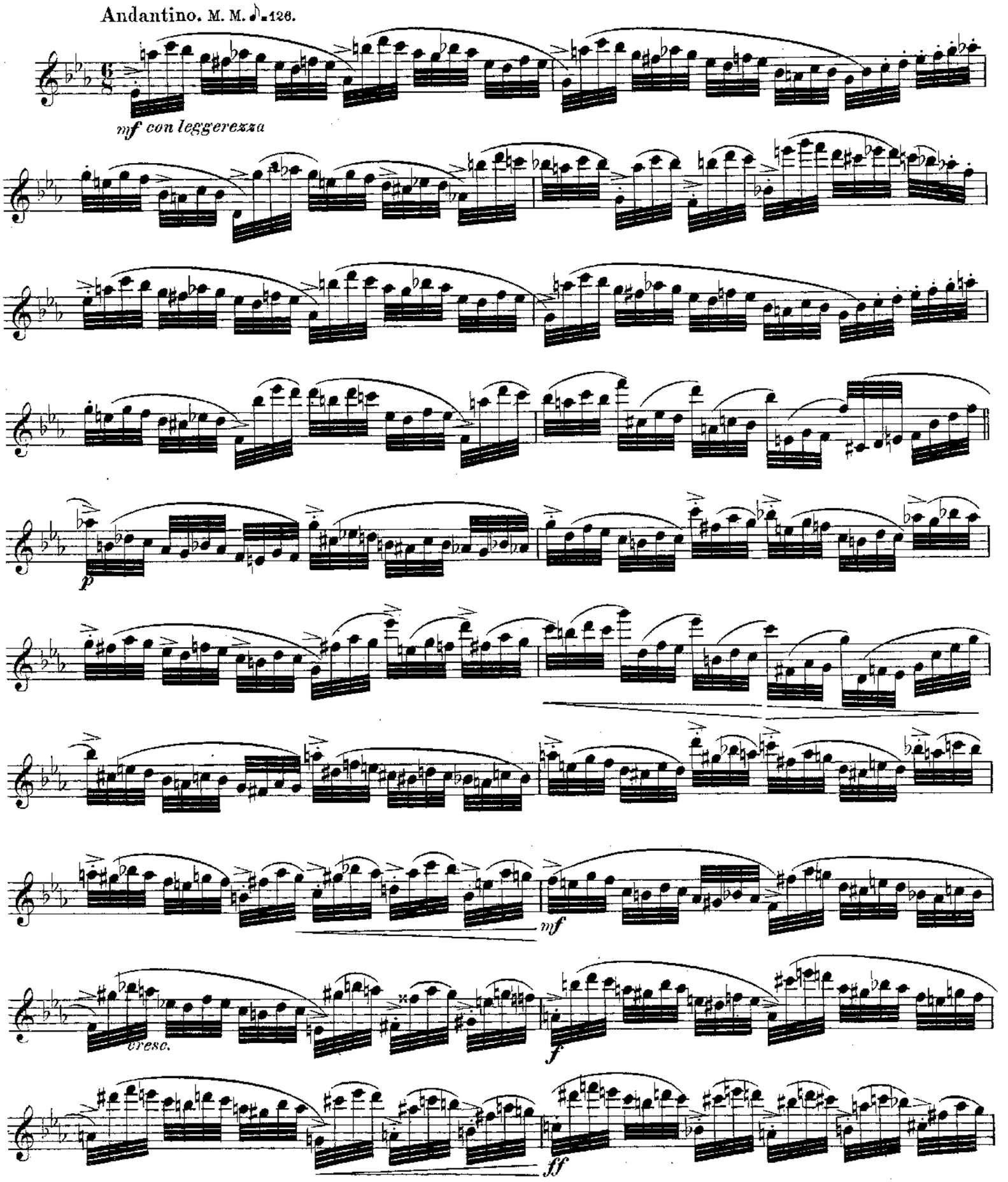
№ 18.

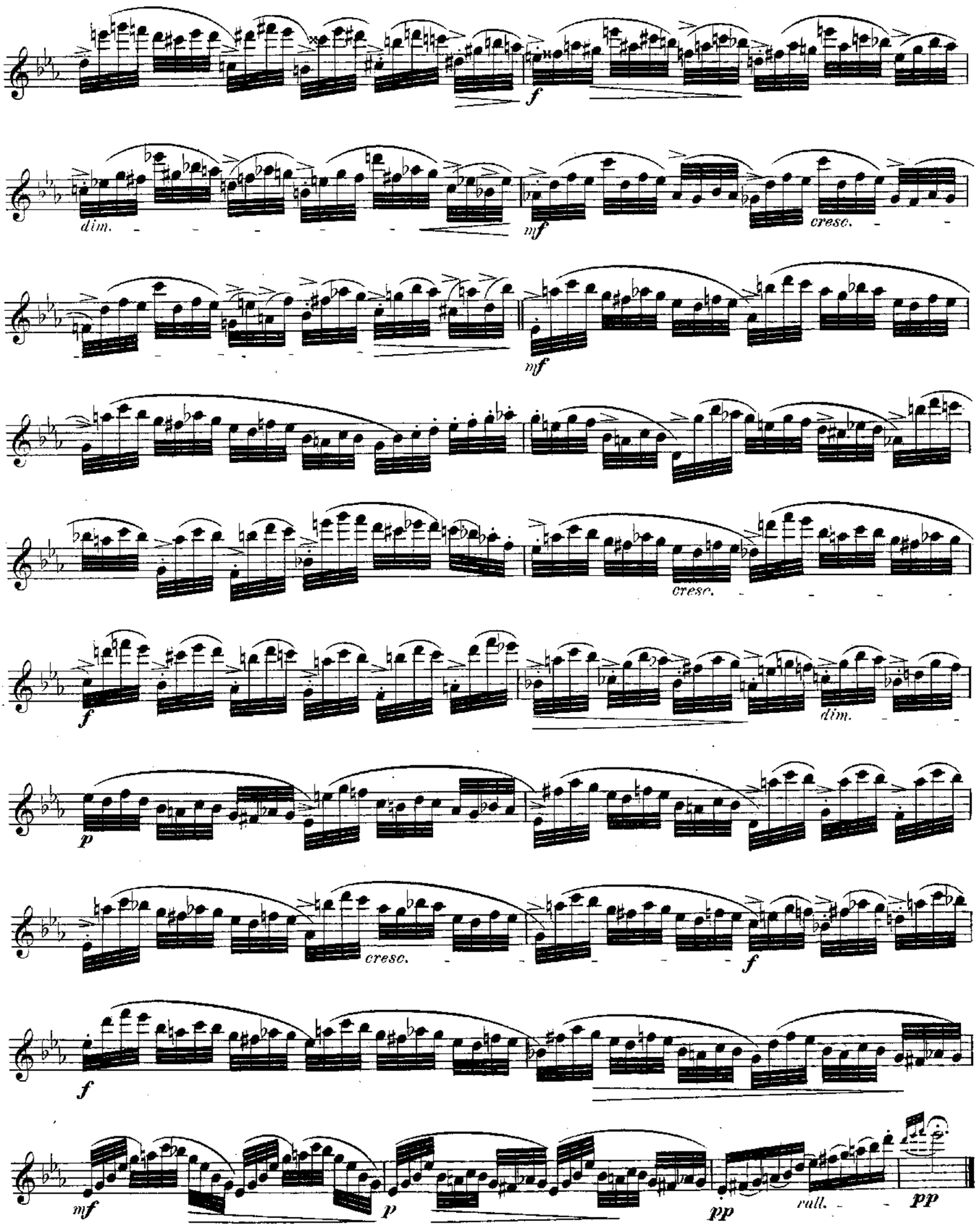
Presto. M. M. ♩.=112.




cresc.
cresc.
f
p
cresc.
f
p
f
a Tempo primo
stentando ma non troppo
dim.
f bizzaro
p
mf
f
p
f
pp
cresc.
mf
f
ff
p
cresc.
f
f
ff

№ 19.




f
dim.
mf
cresc.
mf
cresc.
f
dim.
p
cresc.
f
f
mf
p
pp
rall.
pp

№ 20.


Allegro stretto. M. M. ♩= 144.
staccato 3
p con fermezza
f
p
cresc.
f
f
mf
f
f


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

№ 21.


Allegretto. M. M. ♩=100.
mf carezzando
f
cresc.
mf
f
f
p
p
f
p
f
cresc.
p
f
pp
f
pp
f
ff
p
cresc. poco a poco
f
p
f


cresc.
cresc.
cresc. poco a poco

Nº 22.




mf
p
cresc.
p
cresc.
f
p
cresc.
f
dim.
p
p
p
cresc.
ff
ff
ff

№ 23.

Moderato con vivezza. M.M. ♩ = 76.




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

Nº 24.

Allegro con fuoco. M.M. ♩ = 84.

alla breve

ff con impeto

ff

p

cresc.

f

ritard. non troppo

meno Allegro con gravita
M.M. ♩=112.

mf

p

mf


mf
f
mf
f
p
mf
f
mf
f
p
mf
f
mf
p
mf
cresc.
f
cresc.
ff
stringendo

Tempo I.

alla breve

ff *con impeto*

marcato

p *ff* *p*

p *cresc.*

p

cresc.

p

cresc.

f *p*

f *p* *f* *p* *cresc.*

f con brio

rall.

staccato

M.M. ♩ = 112. *a tempo meno Allegro.*

f con festività


ff
ff
accellerando
Stretto.
poco
a
poco
ff
con fuoco.
ff
ff
Fine.

Herrn F. Waterstraat

Professor am kaiserlich russischen Conservatorium der Musik in St. Petersburg

freundschaftlichst zugeeignet.

24 STUDIEN

in

DUR UND MOLL

für die

FLÖTE

von

JOACHIM ANDERSEN.

Op. 21.

Pr. M. 3,50.

London, Ent. Stat. Hall.

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déposé.

Herrn F. Waterstraat

Professor am kaiserlich russischem Conservatorium der Musik in St Petersburg freundschaftlichst zugeeignet.

24 Studien in allen Dur-und Moll-Tonarten.

1.

Joachim Andersen, Op. 21.

Moderato.



2.

Allegro ma non troppo.



BIBLIOTECA REGIA

3.

Allegretto.



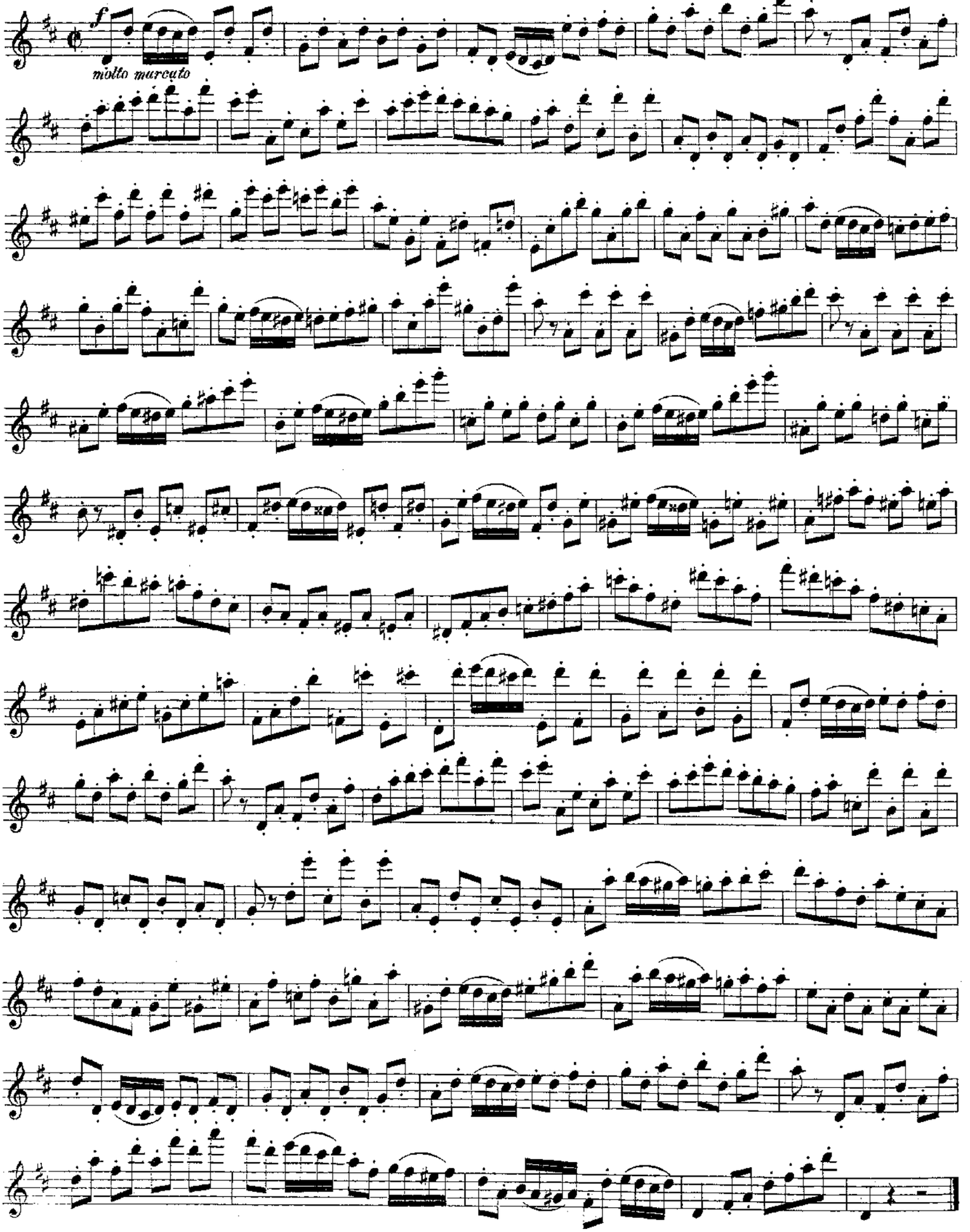
4.

Andante con moto. (Schwedisches Volkslied.)



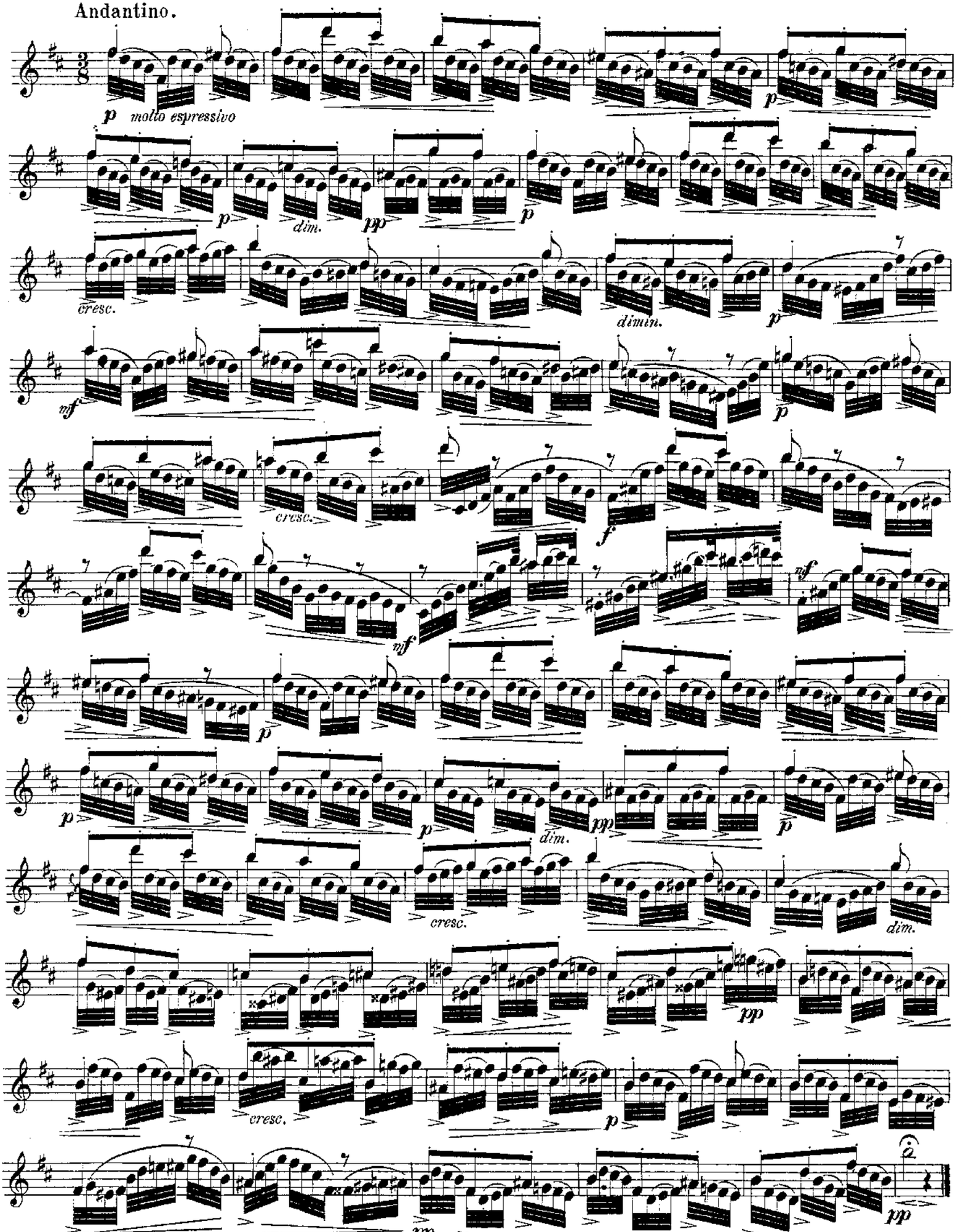
5.

Moderato.



6.

Andantino.


p molto espressivo
p
dim.
pp
p
cresc.
dimin.
p
mf
p
cresc.
f
mf
p
p
dim.
pp
p
cresc.
dim.
pp
cresc.
p
pp
pp

7.

Moderato assai.



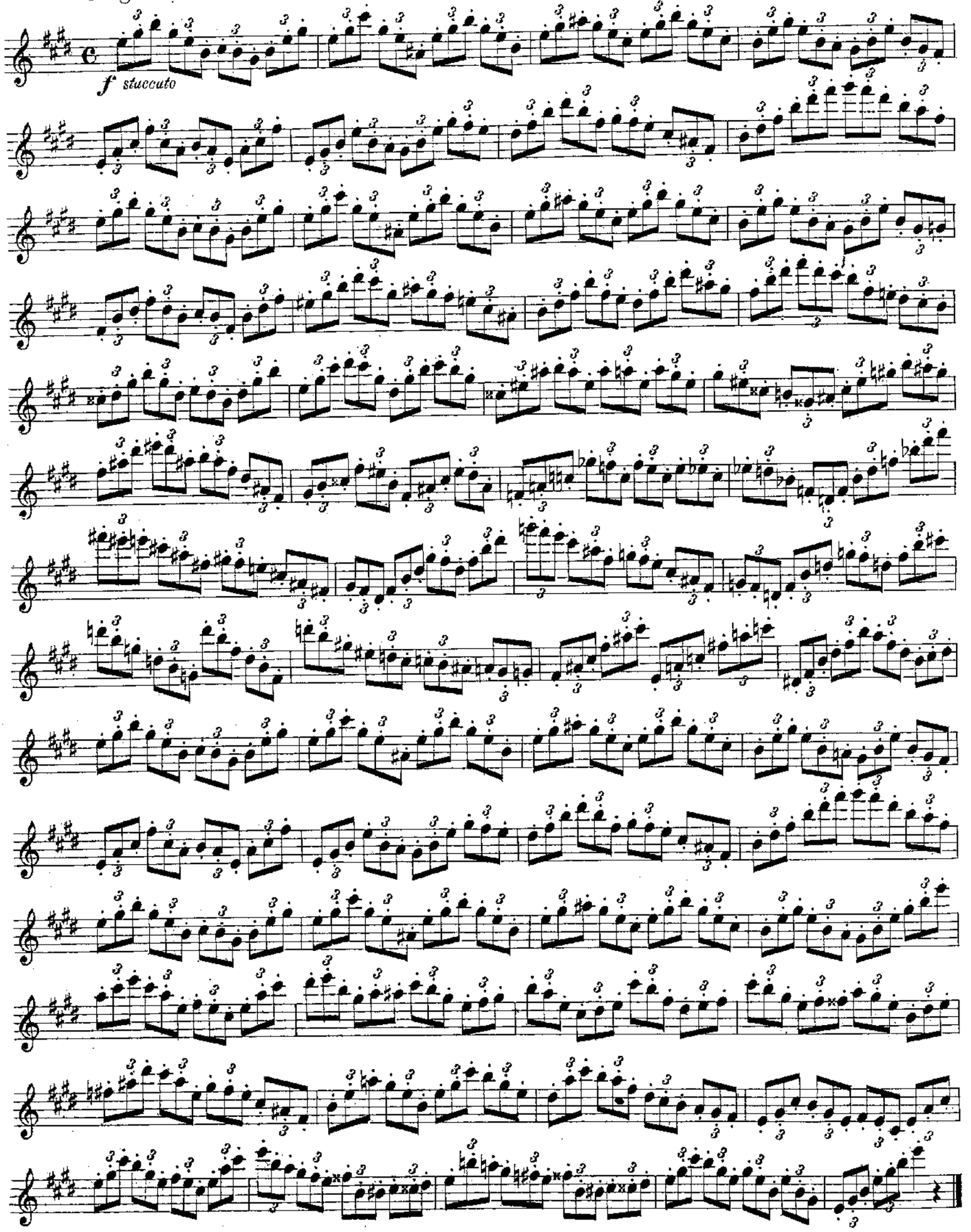
8.

Andante sostenuto.



9.

Allegro moderato.



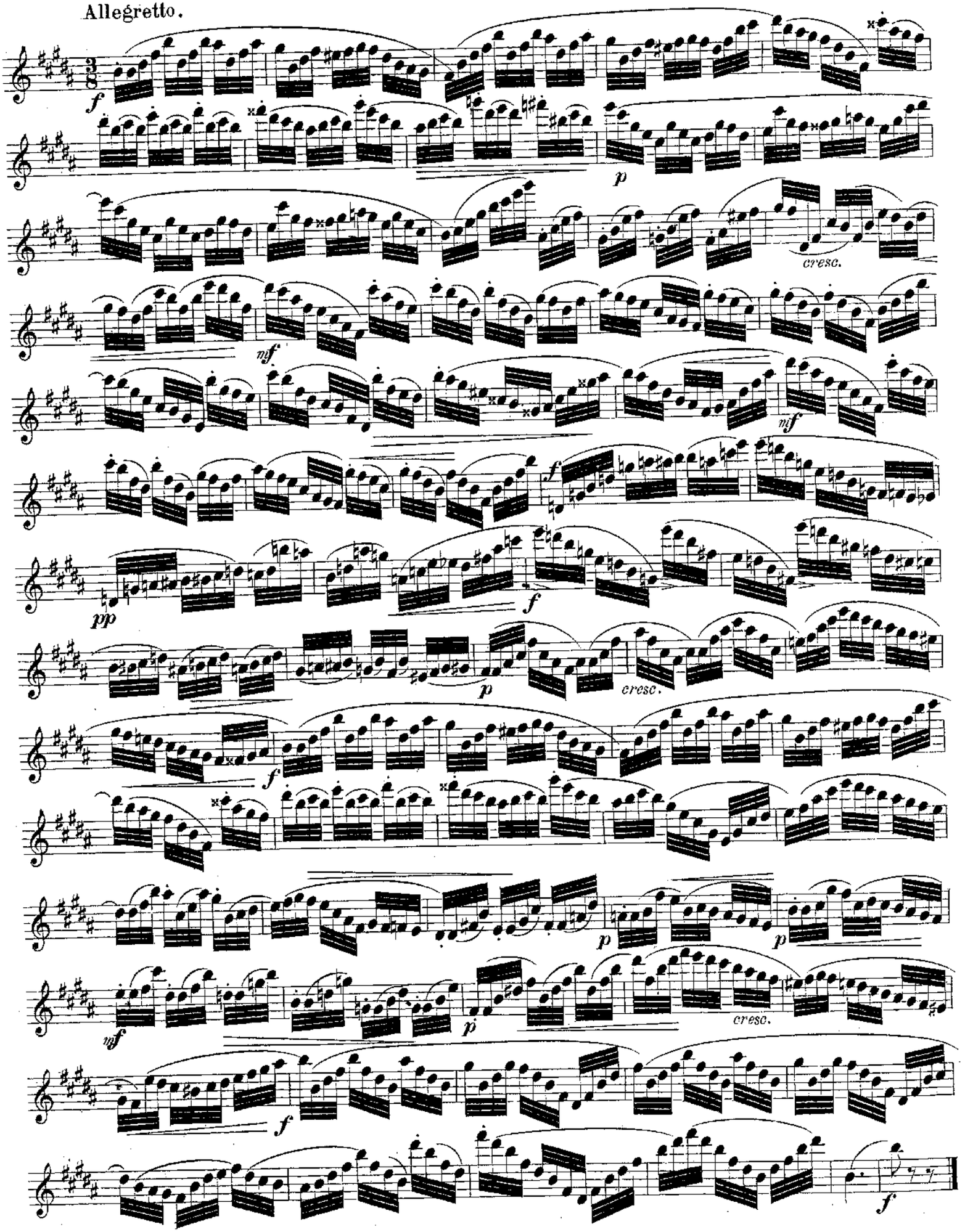
10.

Andante cantabile. (Romanza.)



11.

Allegretto.



12.

Allegro giusto.



13.

Andante. (Pastorale.)



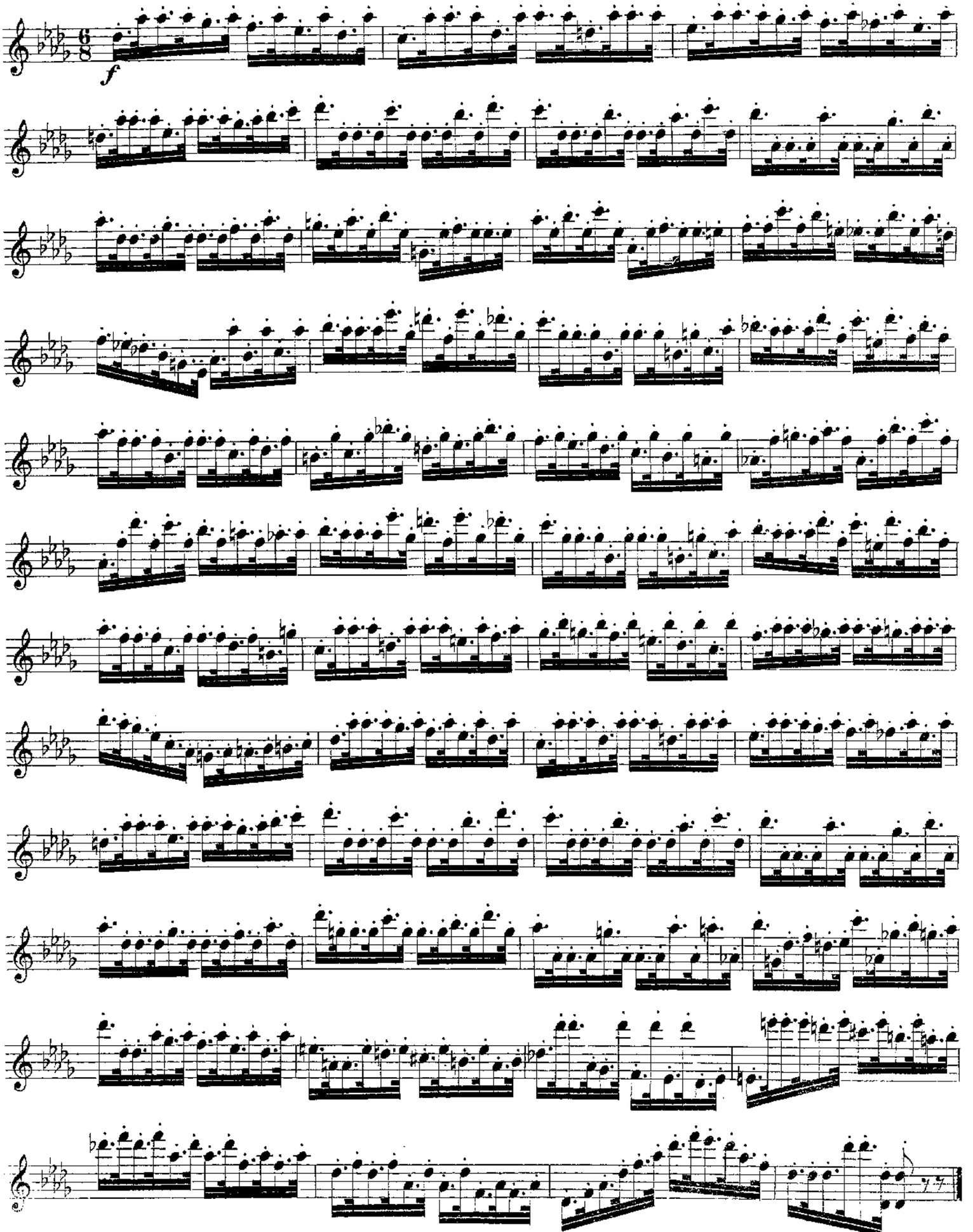
14.

Andantino.



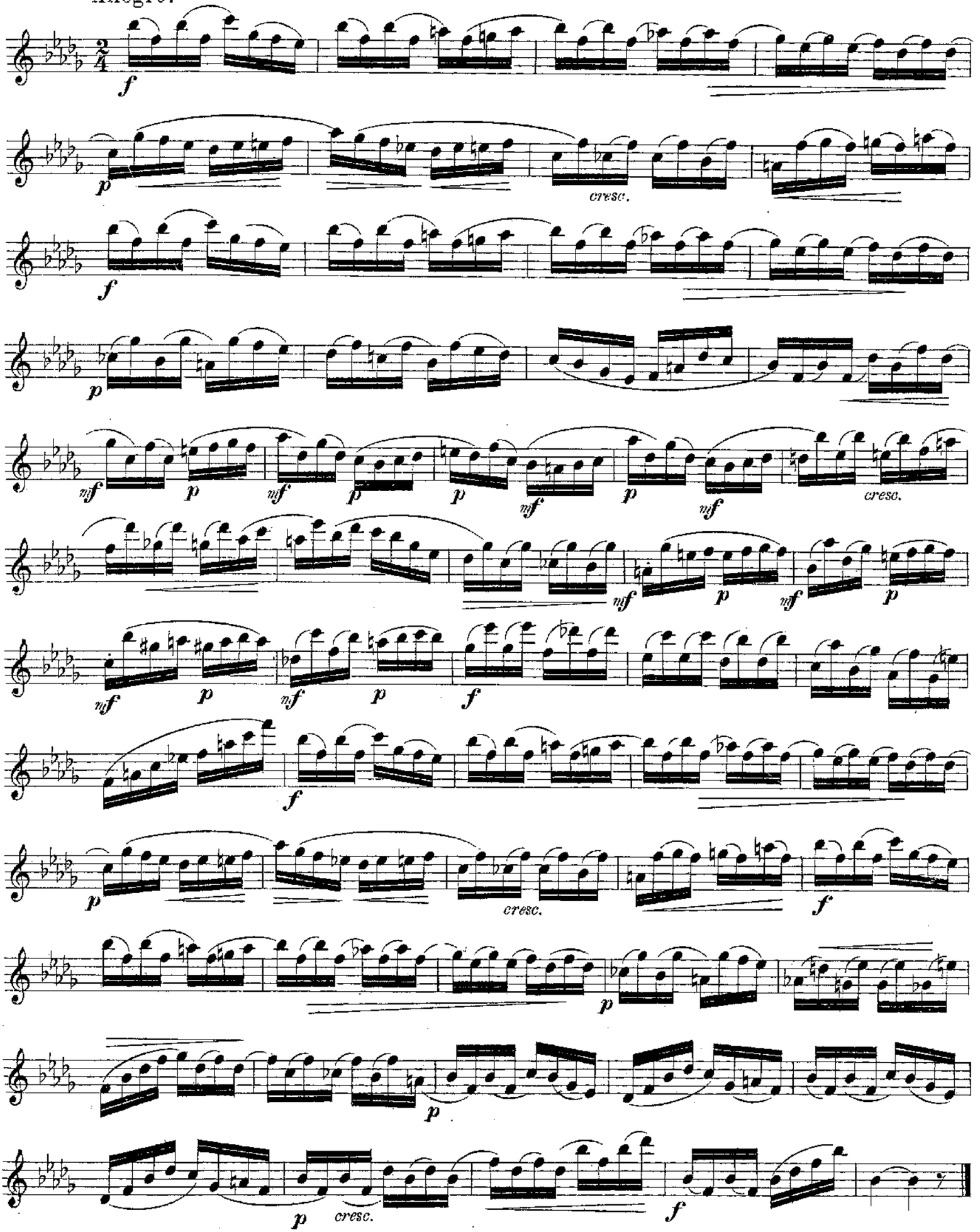
15.

Allegretto.



16.

Allegro.



17.



18.

Allegro.


mf
p
mf
Fine
p
mf
f
p
mf
f
p
mf
f
p
cresc.
p
mf
f
mf
p
mf
f
p
cresc.
f
D.C. al Fine.

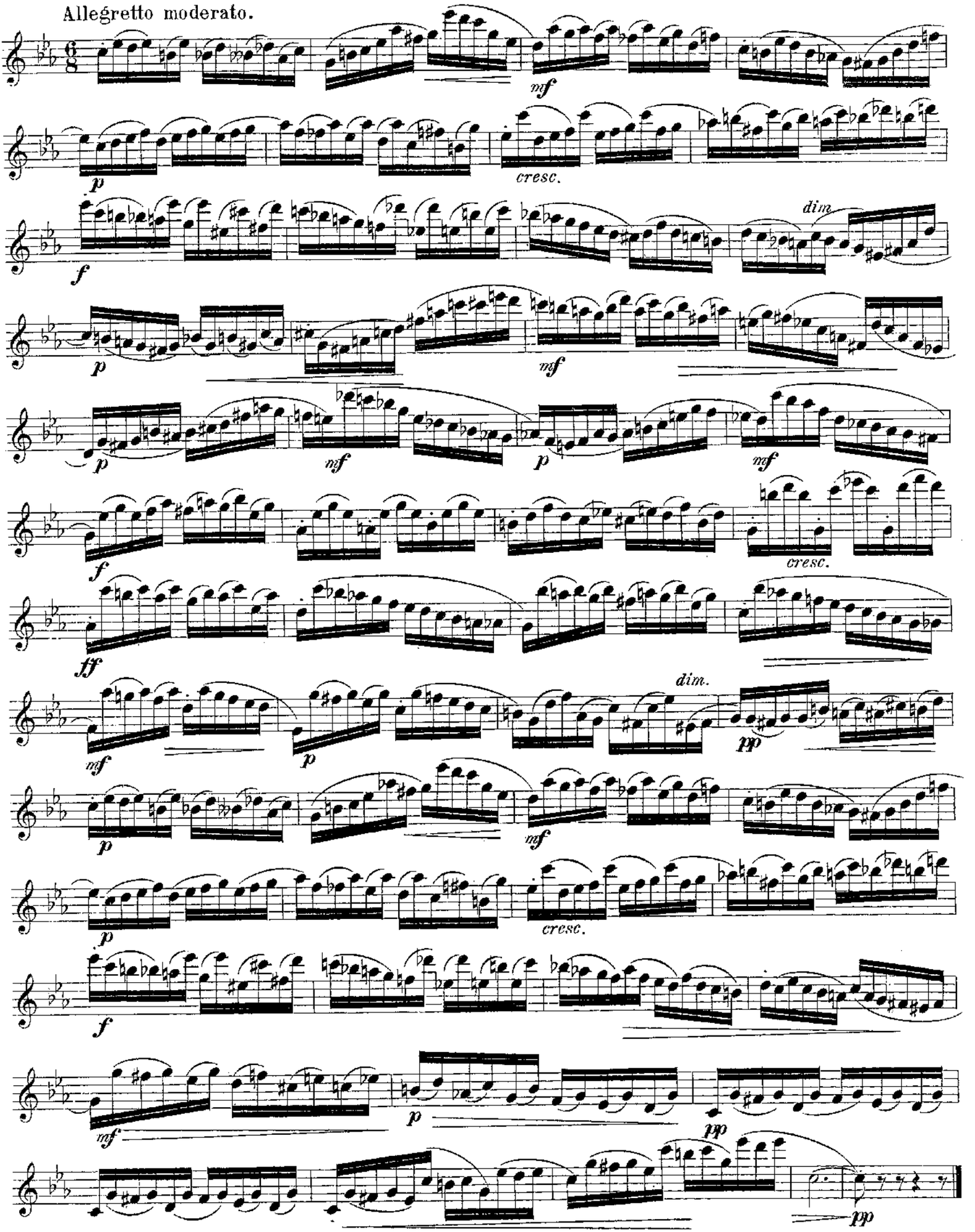
19.

Allegro molto.



20.

Allegretto moderato.



21.

Moderato.


f
ff
f
fff
f
mf
p
mf
cresc.
f
mf
cresc.
f
mf
cresc.
ff
f
ff
f
ff
f
mf
f
mf
f
mf
f
mf
f

22.

Presto.



23.

Andante con moto.



24.

Allegro con fuoco.



Herrn J. DUMON

Professor am Conservatorium der Musik in Brüssel

verehrungsvoll zugeeignet.

26 KLEINE CAPRICEN

für die FLÖTE

componirt

von

Joachim Andersen.

Op. 37.

Eigenthum des Verlegers für alle Länder

KOPENHAGEN & LEIPZIG.
Wilhelm Hansen, Musik-Verlag.

XXVI kleine Capricen

für die Flöte.

Joachim Andersen, Op. 37.

Moderato. M. M. ♩ = 116.

1.

mf *p* *mf* *p* *f* *p*

cre - - scen - - - do - - - f p cre - -

scen - - - do - - - f p cre - -

- scen - - do f

mf p

cre - - scen - - do - - - f

Andantino. M. M. ♩ = 80.

2.

p *p*

mf p p

Fine. *f*

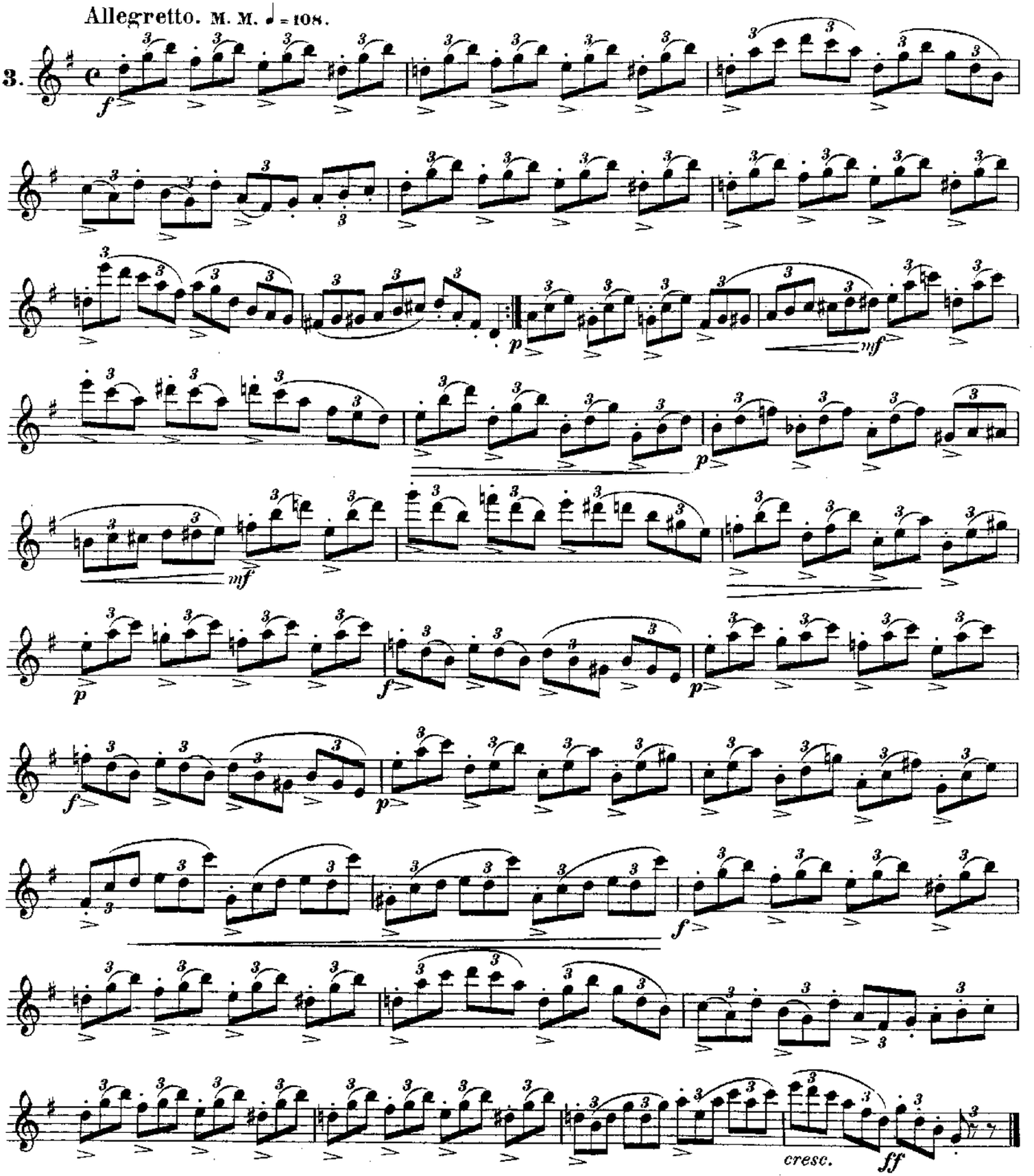
p *f*

p *D. C. al Fine.*

Eigenthum des Verlegers für alle Länder. Wilhelm Hansen. Kopenhagen & Leipzig. 10313

Allegretto. M. M. ♩ = 108.

3.



Allegro. M. M. ♩ = 138.

4.





Moderato. M. M. ♩= 100.

5.



Andante. M. M. ♩= 76.

6.

p dolce

pp *cre - - scen -*

do - - poco - - a - poco - - -

f *pp*

mf *p*

p *mf* *rall.* *pp*

Allegretto. M. M. ♪= 138.

7.

f *p* *f* *p* *f* *f* *p* *f* *p* *f*

f

1. 2. *p*

f *p*

f

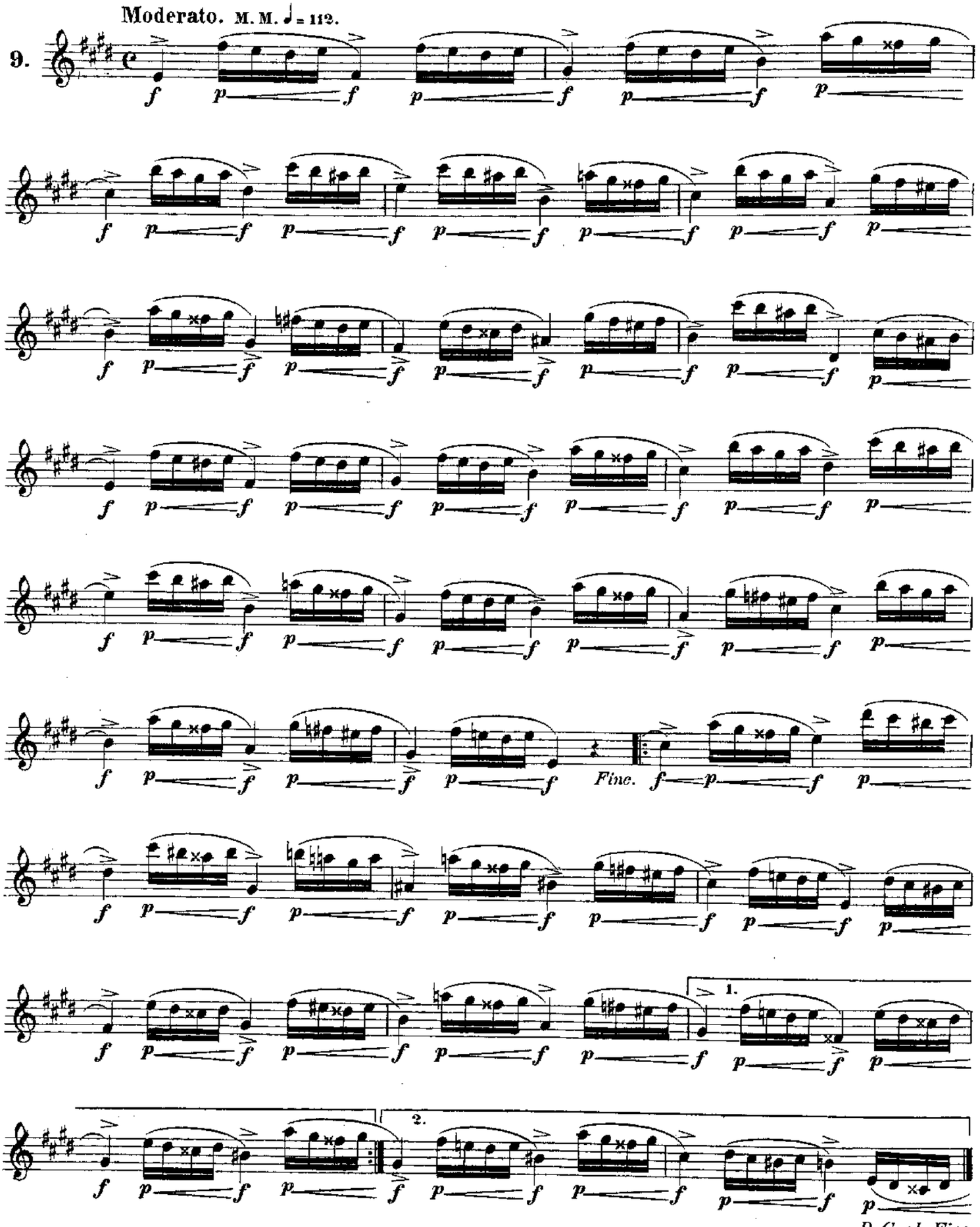
p *mf* *p*

mf *p*


cresc.
Adagio. M. M. ♩= 66.
8.
p cantabile
mf
pp
rall.
a tempo
rall.

Moderato. M. M. ♩ = 112.

9.



Andante. M. M. ♪= 126.

10.




Vivo. M. M. ♩ = 120.
II.

Andantino. M. M. ♩ = 88.

12.



Moderato. M. M. ♩ = 108.

13.



Allegro. M. M. ♩ = 120.

14.

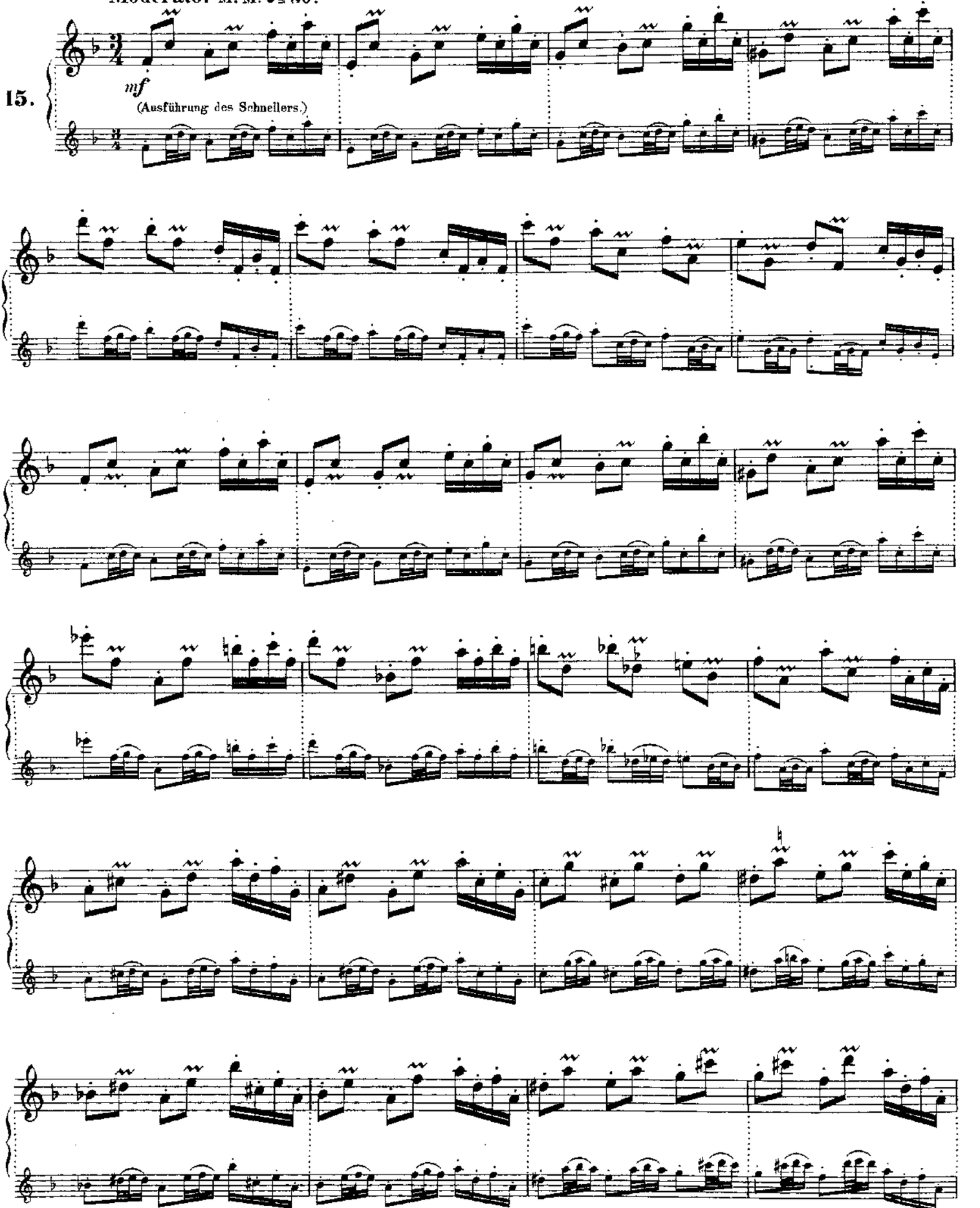


Moderato. M. M. ♩= 80.

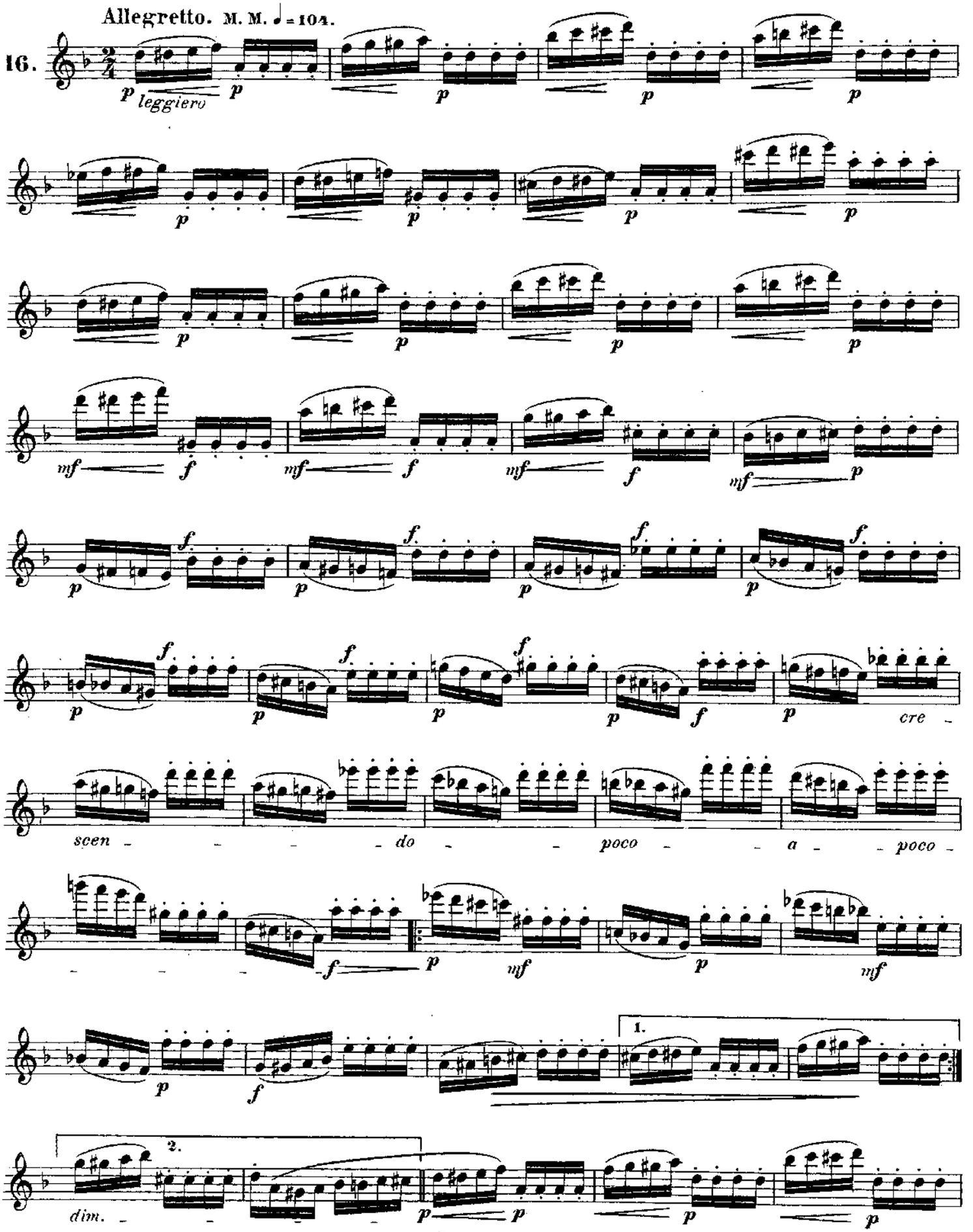
mf

15.

(Ausführung des Schnellers.)






Allegretto. M. M. ♩ = 104.
16.
p leggiero
p
mf
f
cre -
scen - - - - do - - poco - - a - - poco -
dim. - -
1.
2.



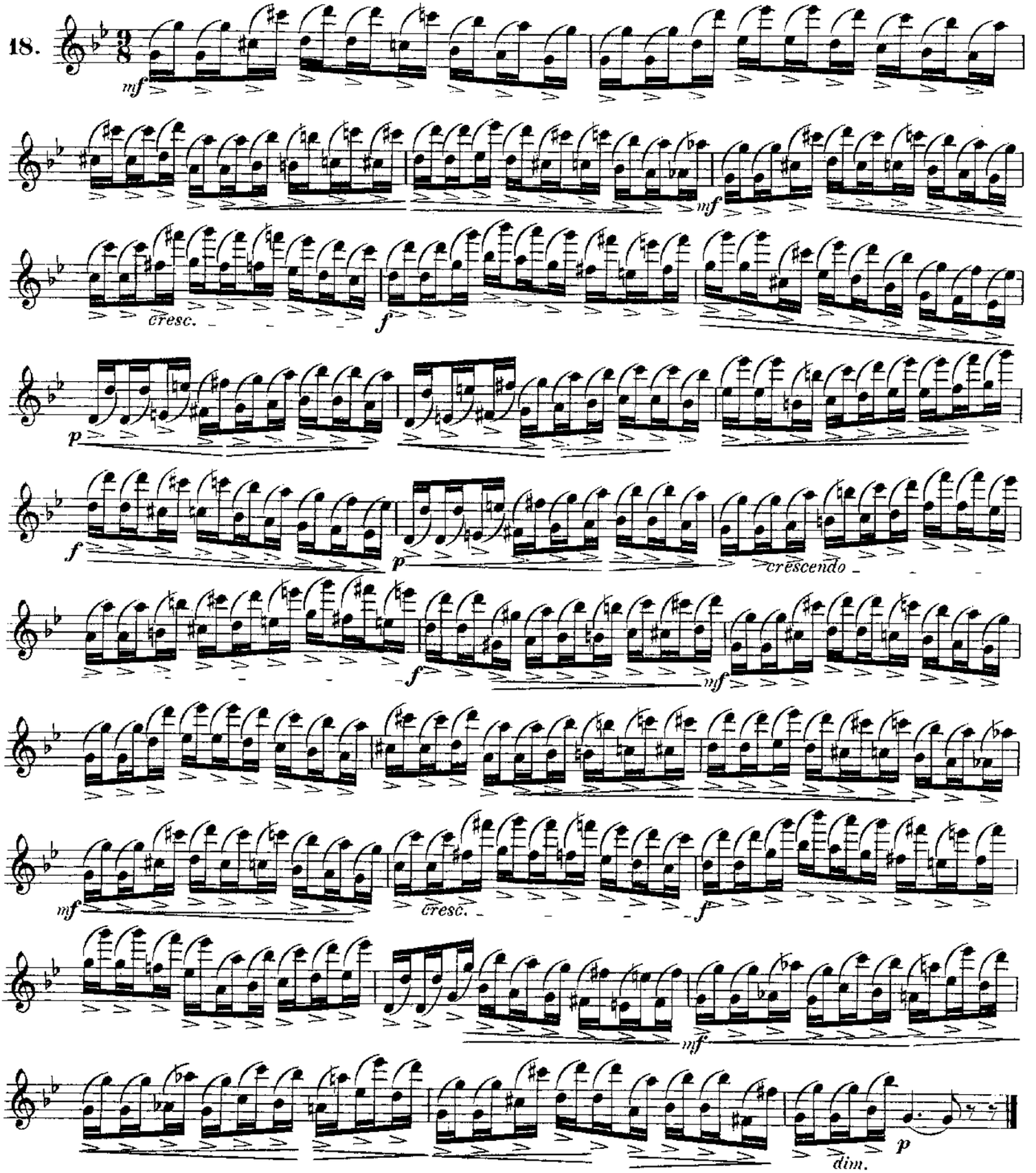
Moderato. M. M. $\mathbb{d}$ = 66.

17.



Adagio. M. M. ♩.= 60.

18.

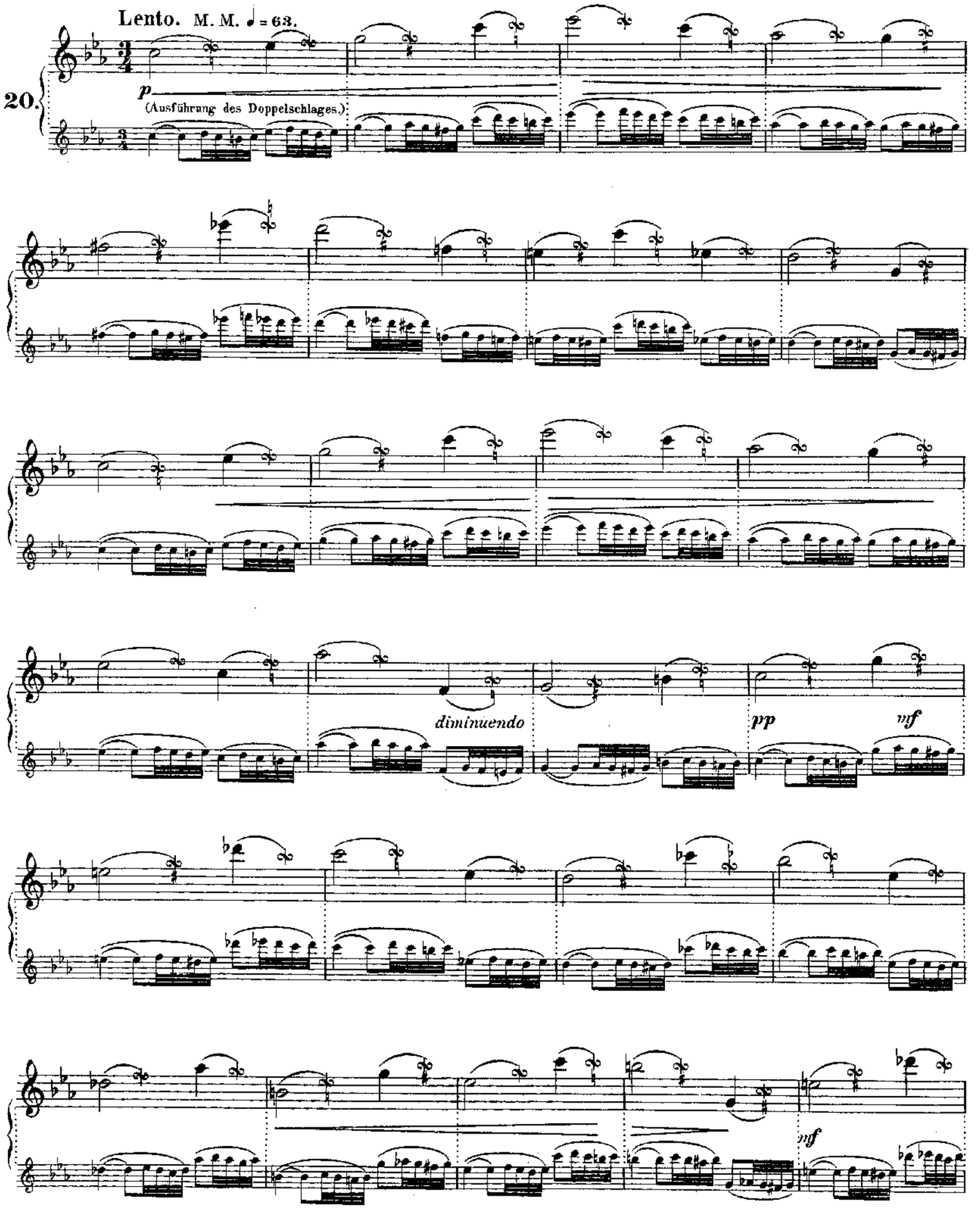


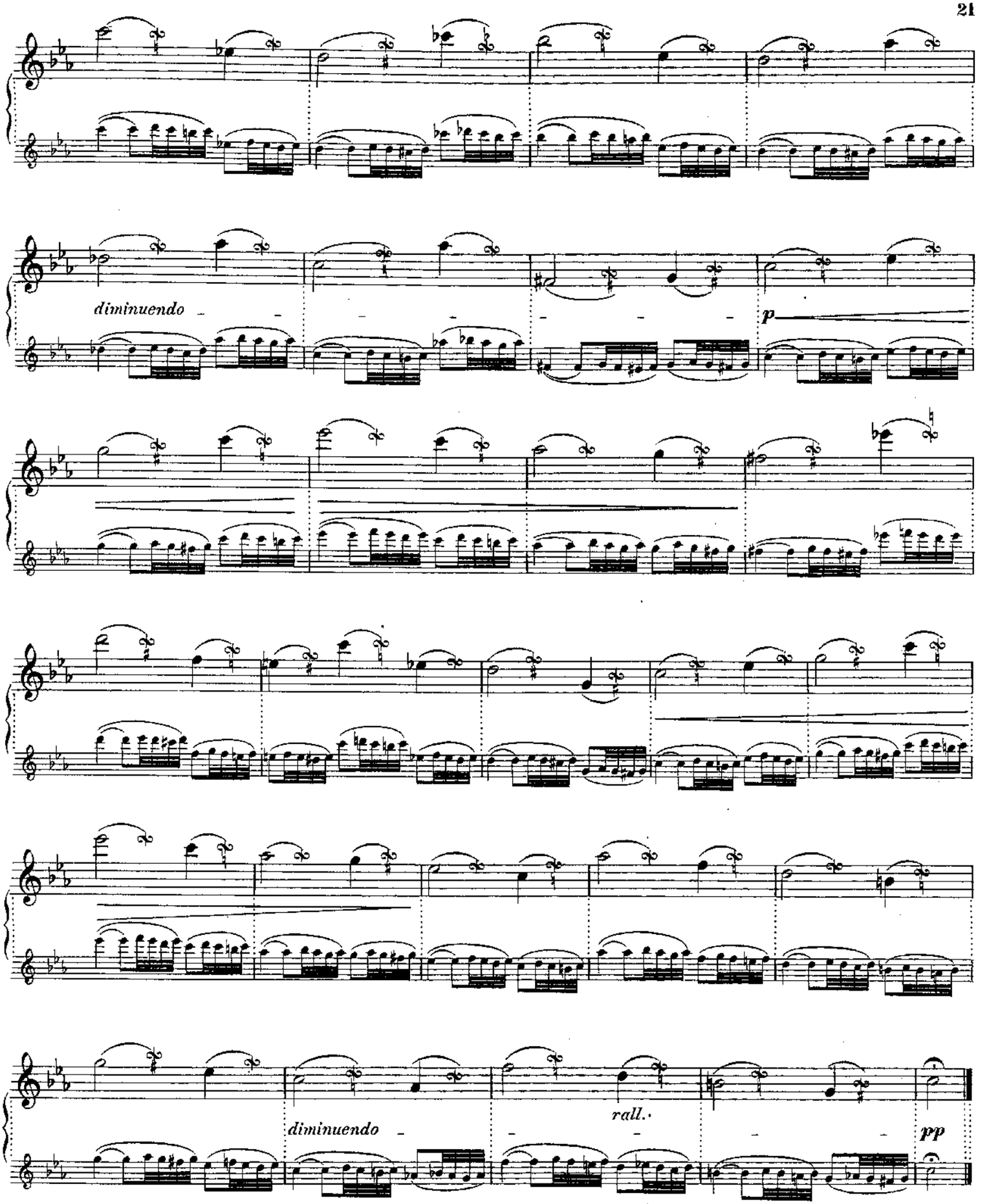
Andante con moto. M. M. 𝅗𝅥= 104.

19.




Fine.
D. C. al Fine.


Lento. M. M. ♩ = 63.
20.
p
(Ausführung des Doppelschlages.)
diminuendo
pp
mf
mf


diminuendo
p
diminuendo
rall.
pp

Moderato. M. M. ♩ = 104.

21.

mf *molto staccato*

f

p

mf

f

Fine.

p

p

crescendo

D.C. al Fine.

Allegro. M.M. ♩ = 120.

22.

p *espressivo*

mf

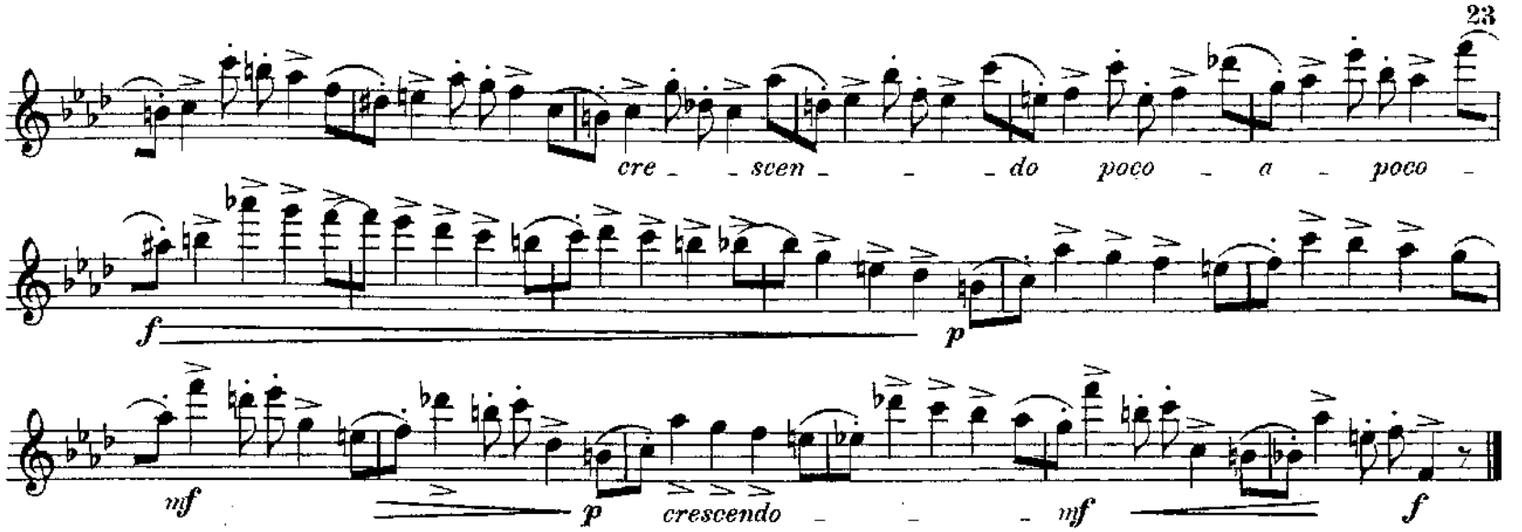
p

f

p

mf

p



Andante. M. M. ♩= 76.

23.



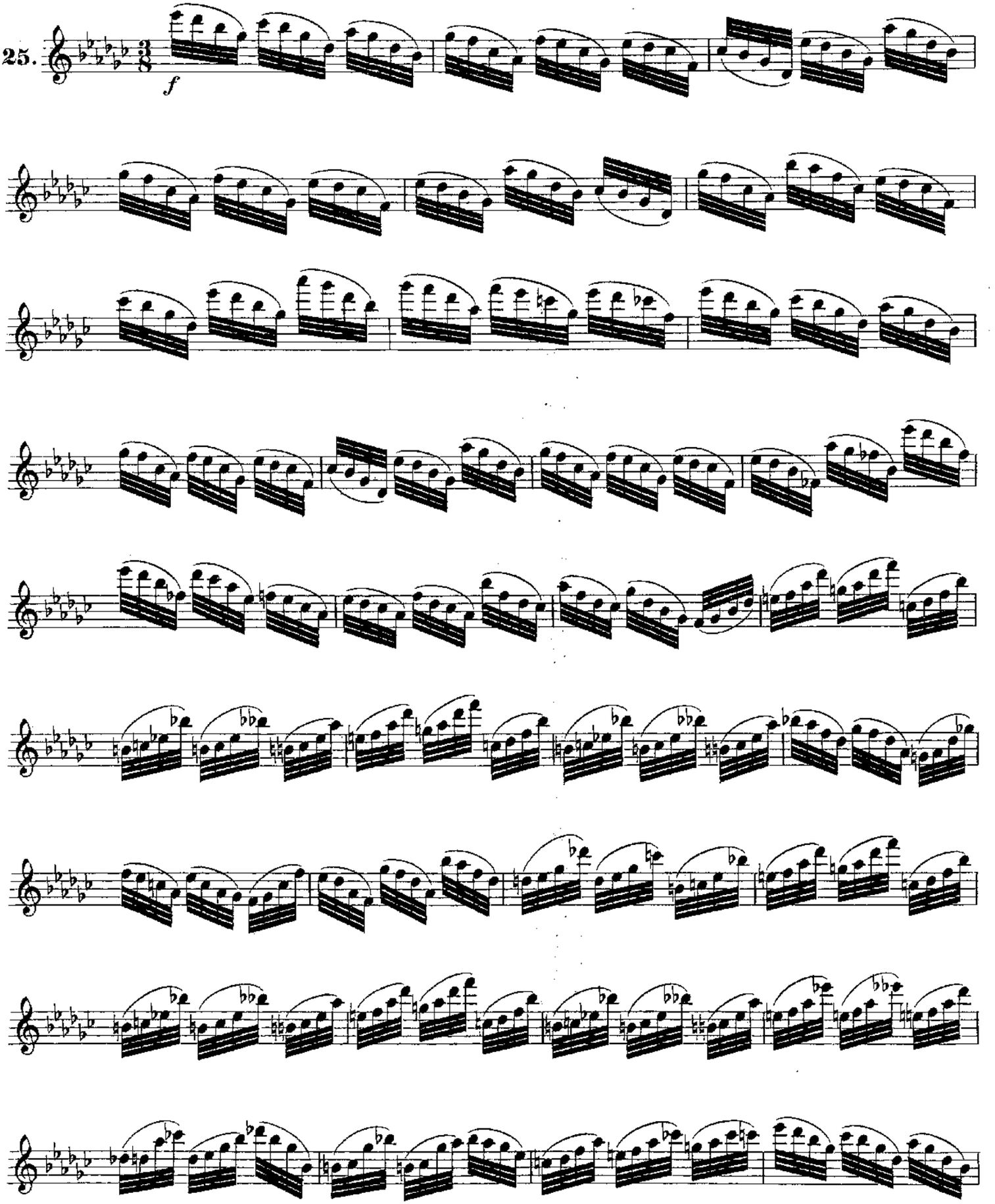
Adagio. M. M. ♩ = 58.

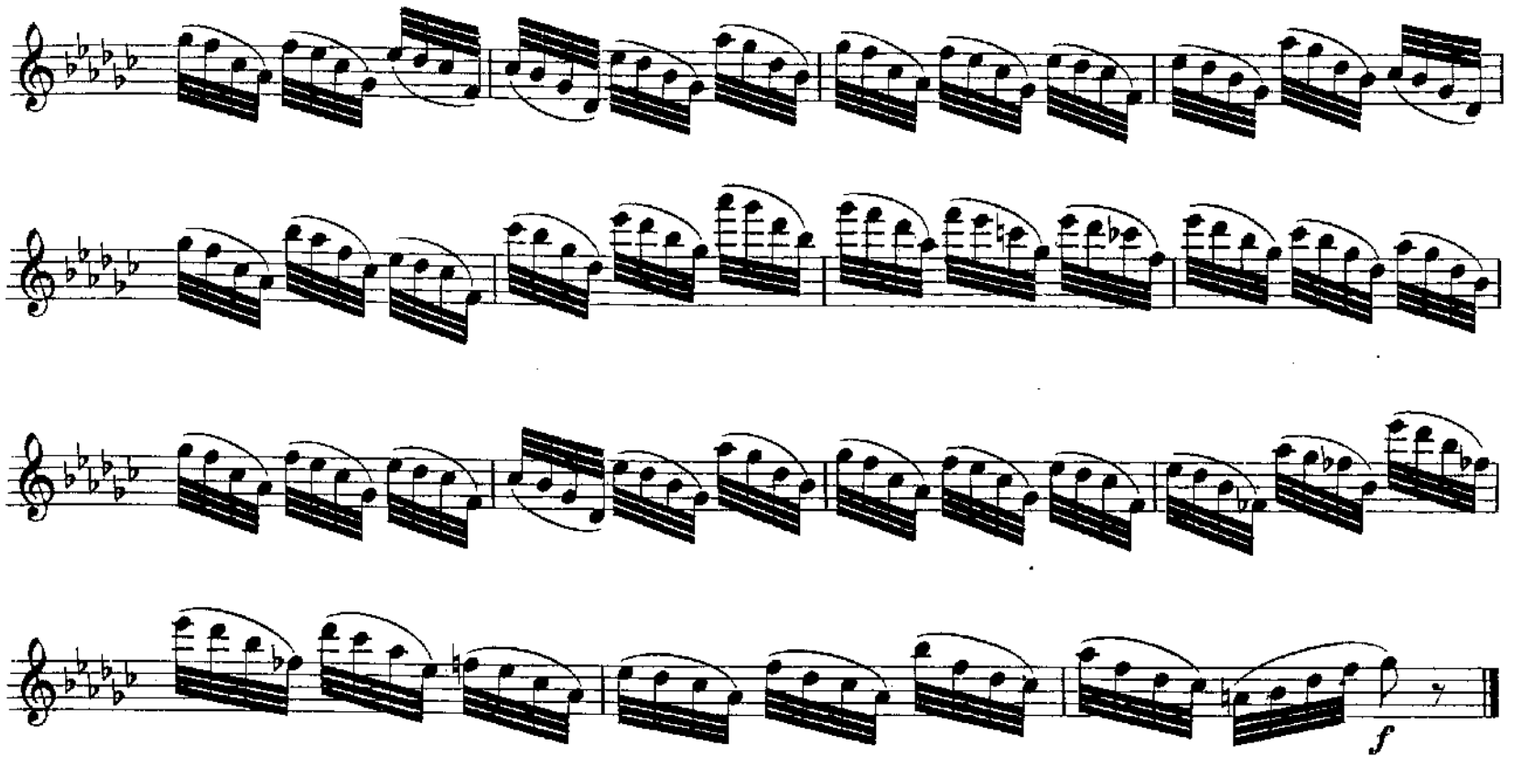



p
rf
mf
cresc.
f
dimnuendo
pp
1.
2.

Andantino. M. M. ♪ = 84.

25.





Presto. M. M. ♩.= 120.

26.



Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.

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Schule der Virtuosität.

24 grosse Studien

für Flöte

von

JOACHIM ANDERSEN.

OP. 60.

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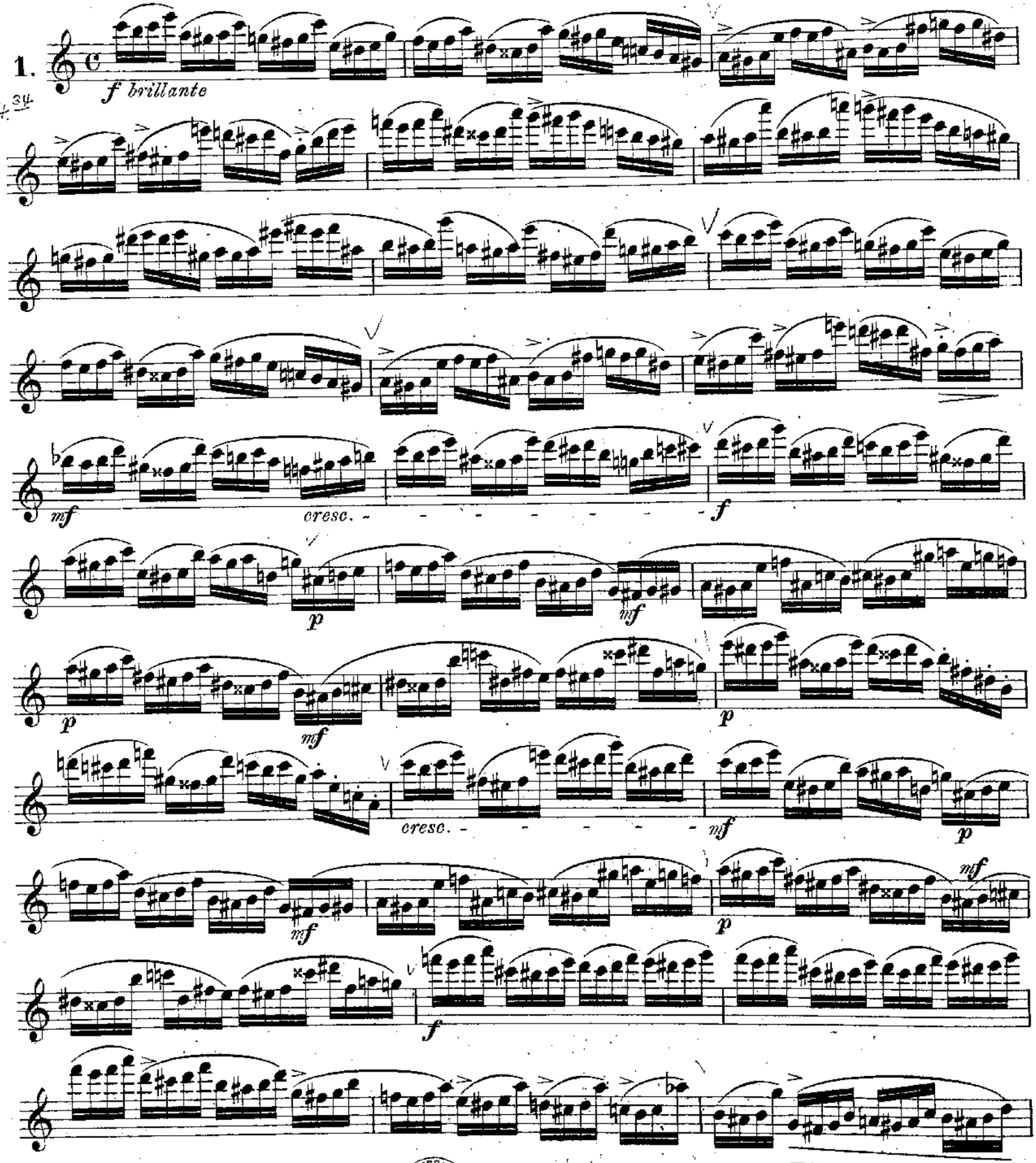
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Theil I.

Allegro con spirito. M.M. ♩= 138.

Joachim Andersen, Op. 60.



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Z. 2232.

mu 7806,1304


cresc.
f
cresc.
ff
p scherz.
cresc.
marc.
p
p
cresc.
marc.
mf
cresc.
f
p


mf
p
mf
f
f
mf
f
p
cresc.
marc.
p
dim.
pp
molto cresc.
mf
cresc.
f brillante


mf
cresc.
f
p
mf
p
mf
p
cresc.
mf
p
mf
f
p
mf
f
p cresc.
f
bis
p cresc.
f
cresc.
ff

Andantino. M. M. ♩ = 76

2.

p espress.

cresc.

mf

p

dim.

pp

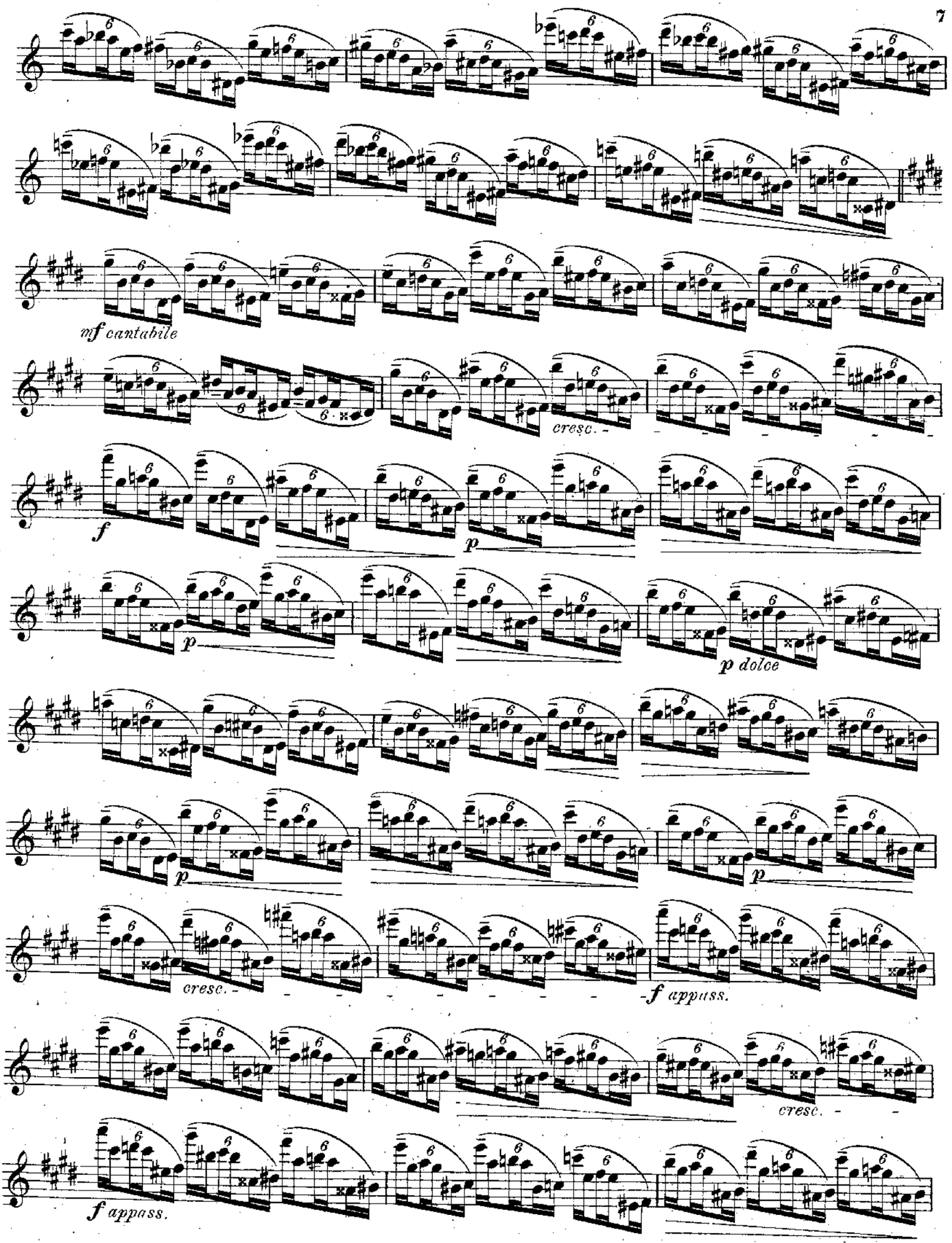
mf

f

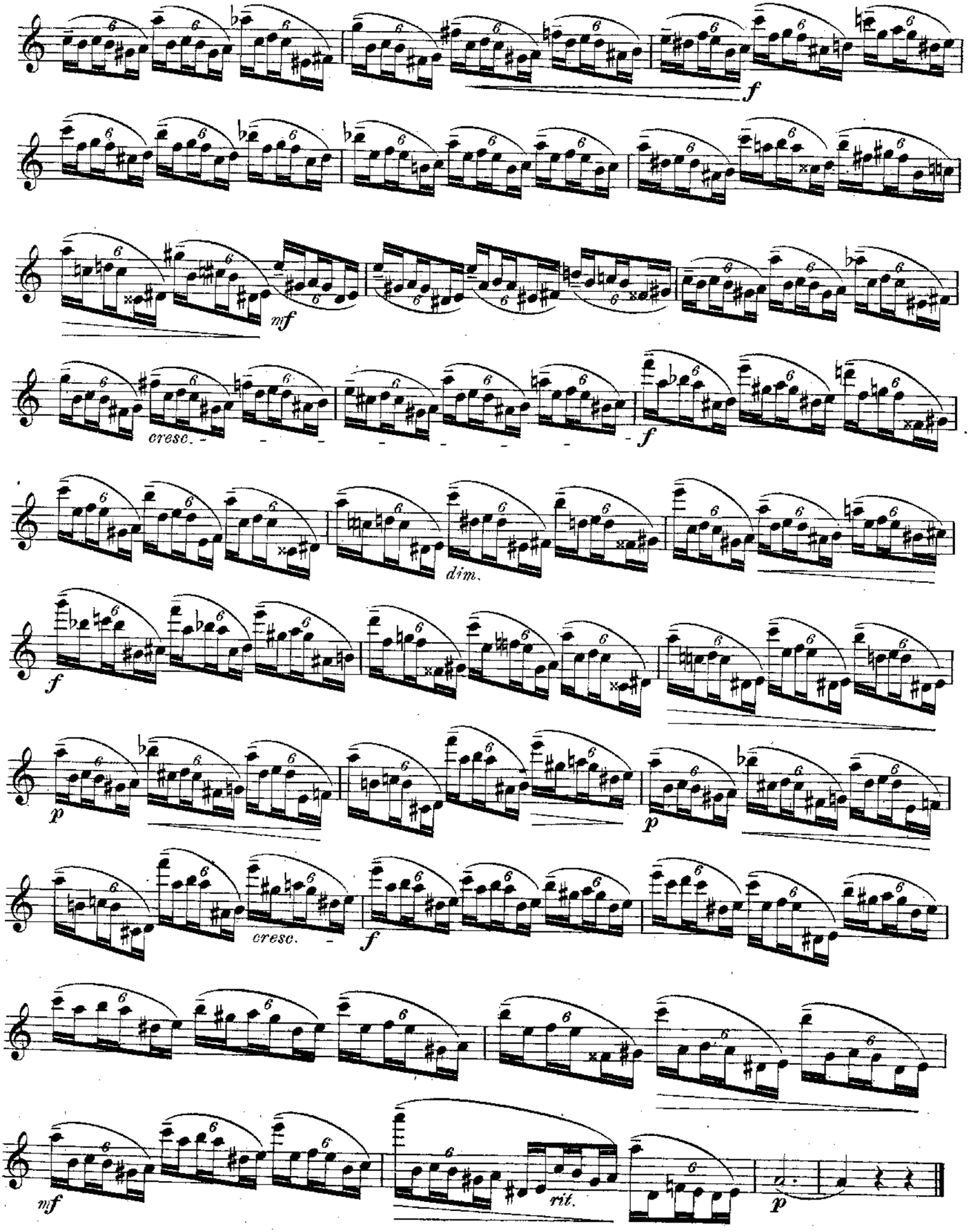
mf

cresc.

f appass.


mf cantabile
cresc.
f
p
p
p dolce
p
p
cresc.
f appass.
cresc.
f appass.


dim.
mf
p
f con dolore
dim.
p espressivo
cresc.
mf
p
dim.
pp
mf


f
mf
cresc.
f
dim.
f
p
p
cresc.
f
mf
rit.
p

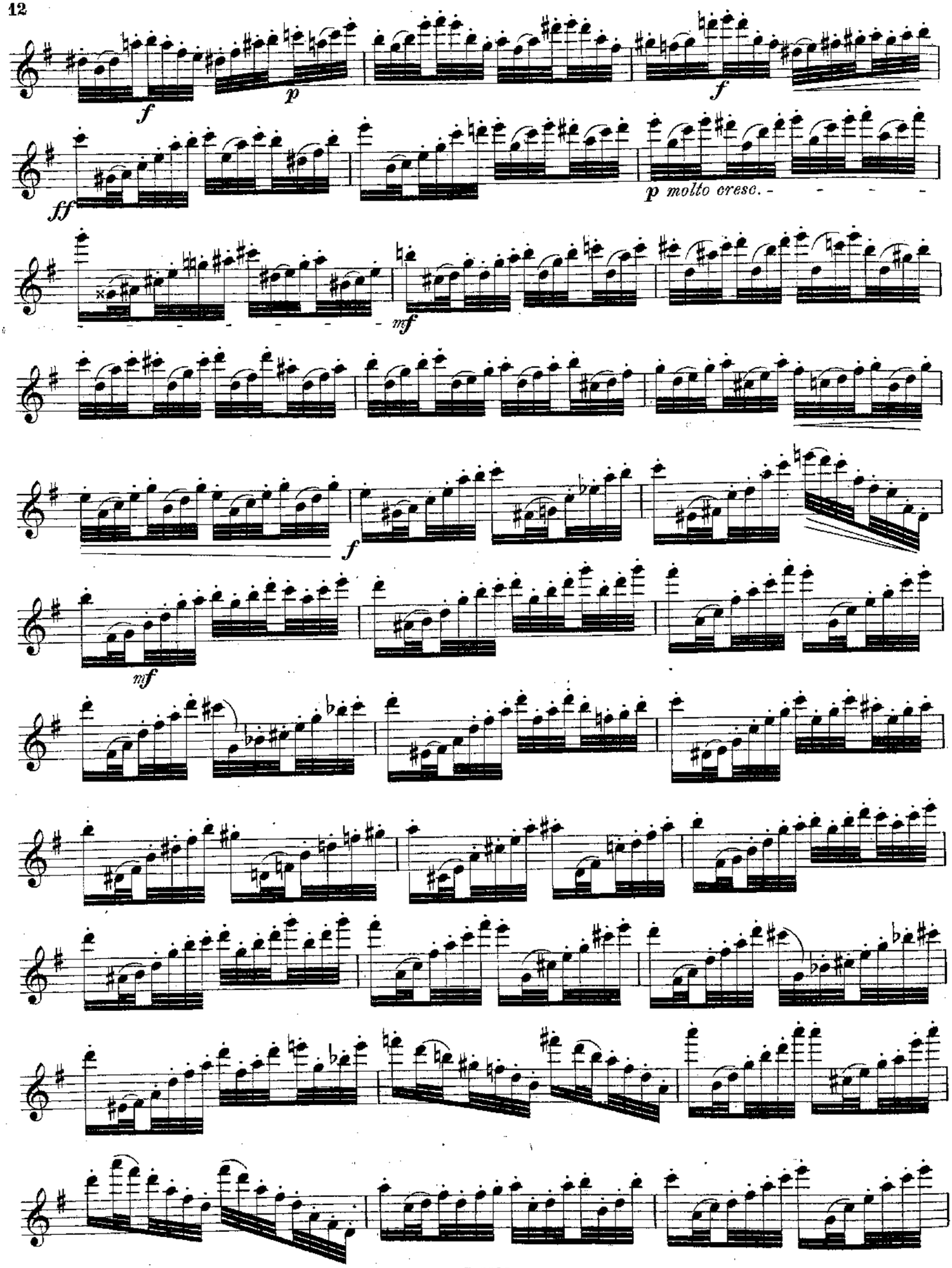
Moderato. M.M. ♩=88.

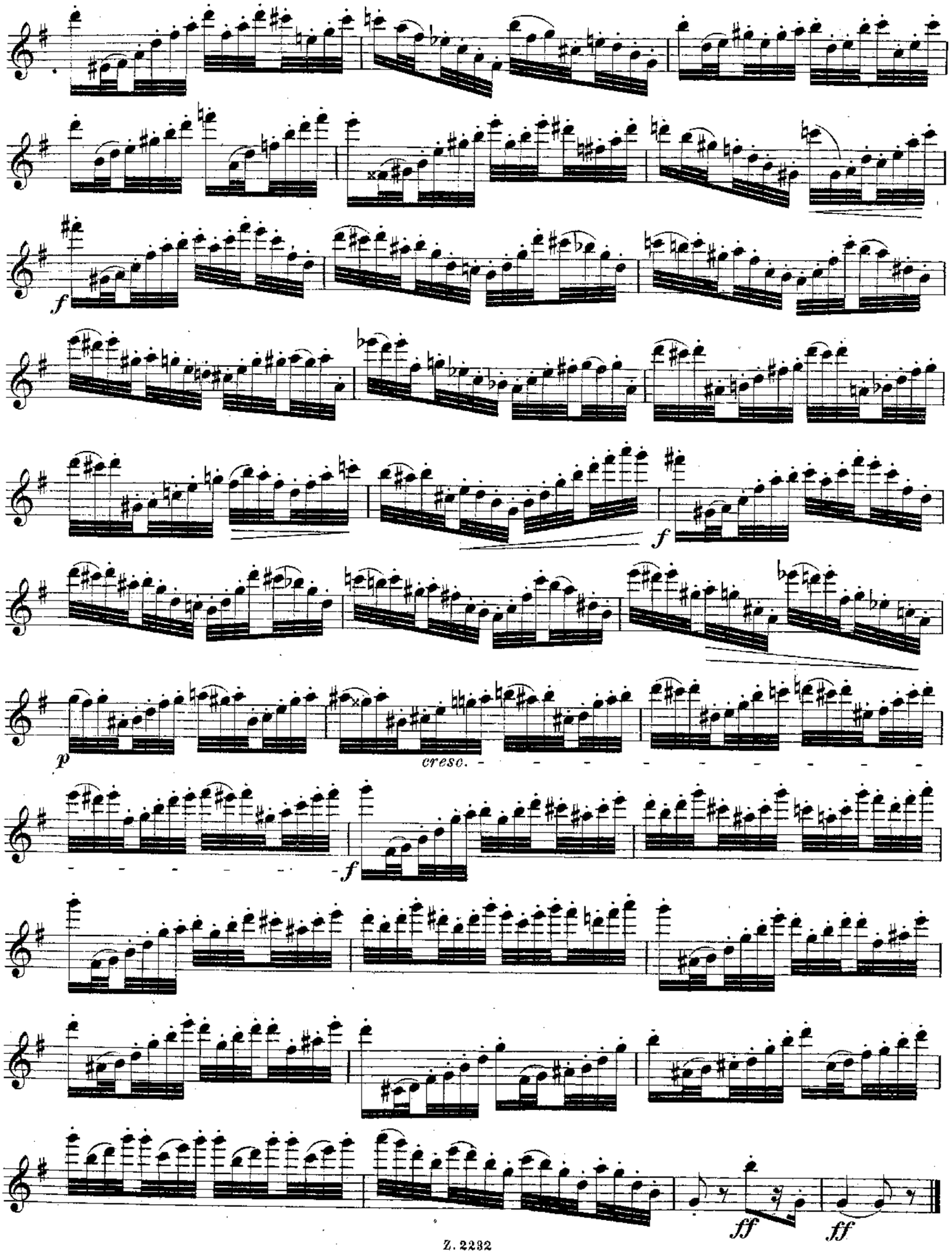
3.

mf ben stacc.

p *mf* *p* *mf* *p* *mf* *p* *cresc.*

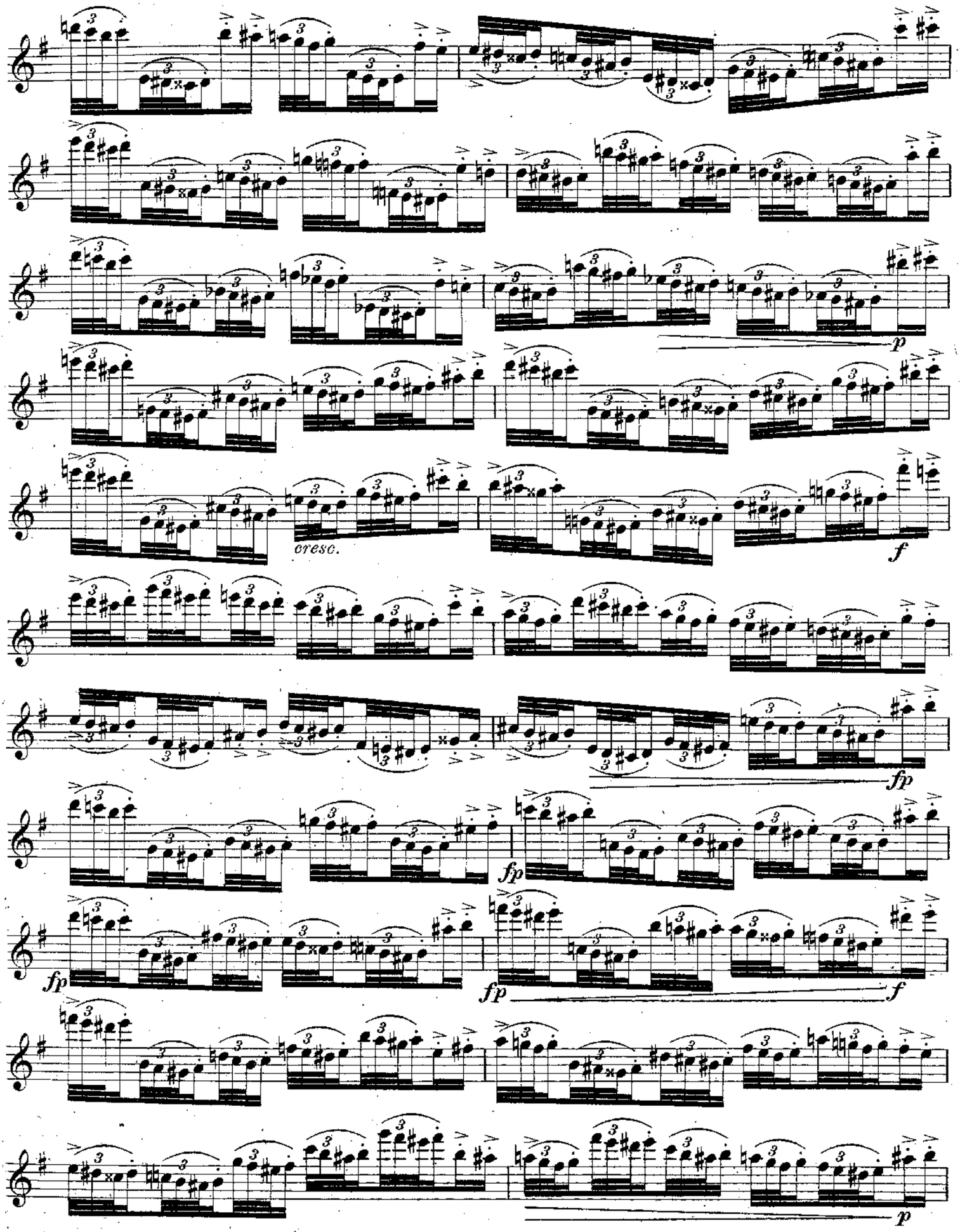

f con rigore
mf
f
mf
p
f
p
f
ff
p

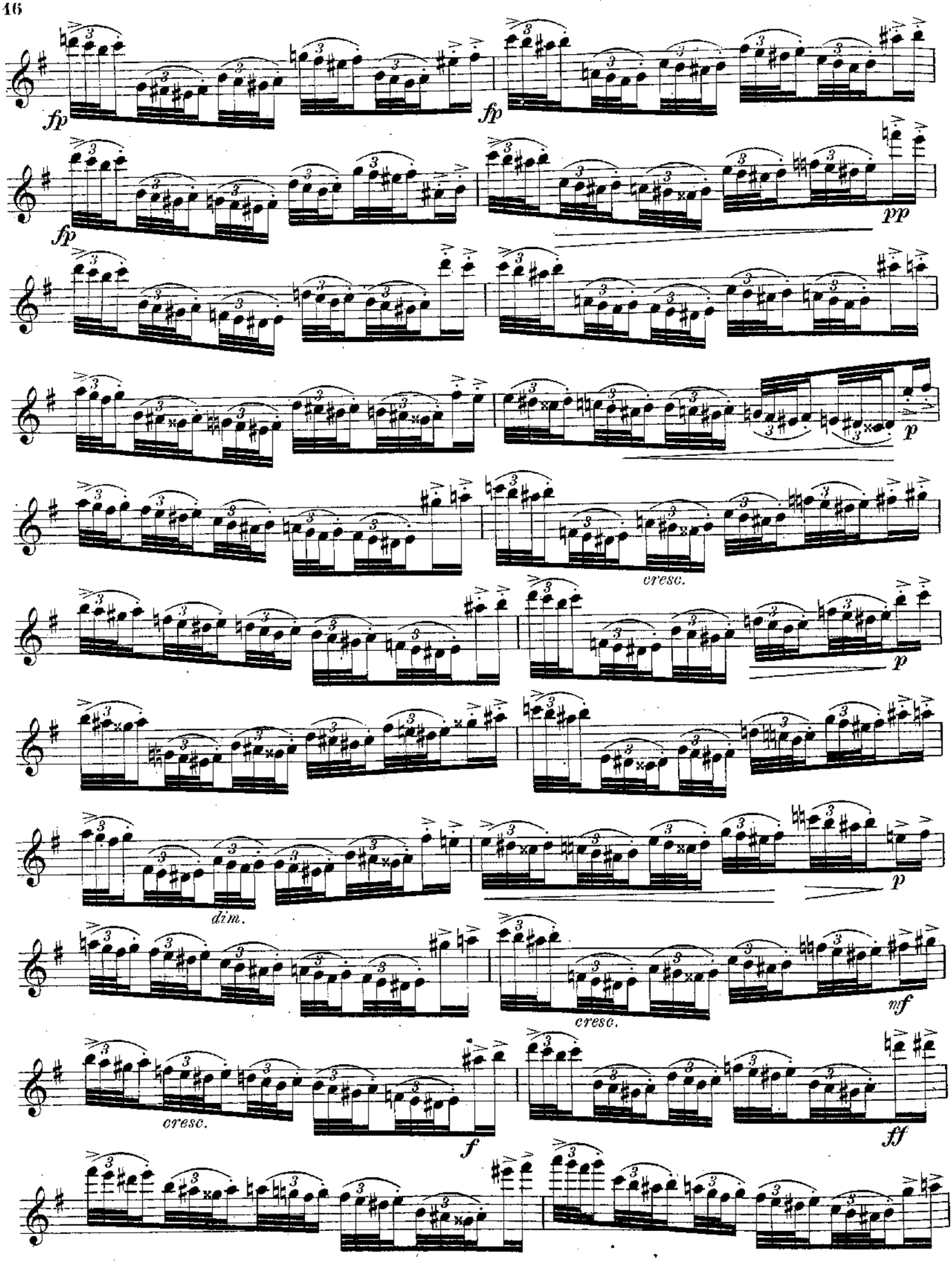

f
p
f
ff
p molto cresc.
mf
f
mf


f
p
cresc.
f
f
ff
ff

Andante. M.M. ♩=56.

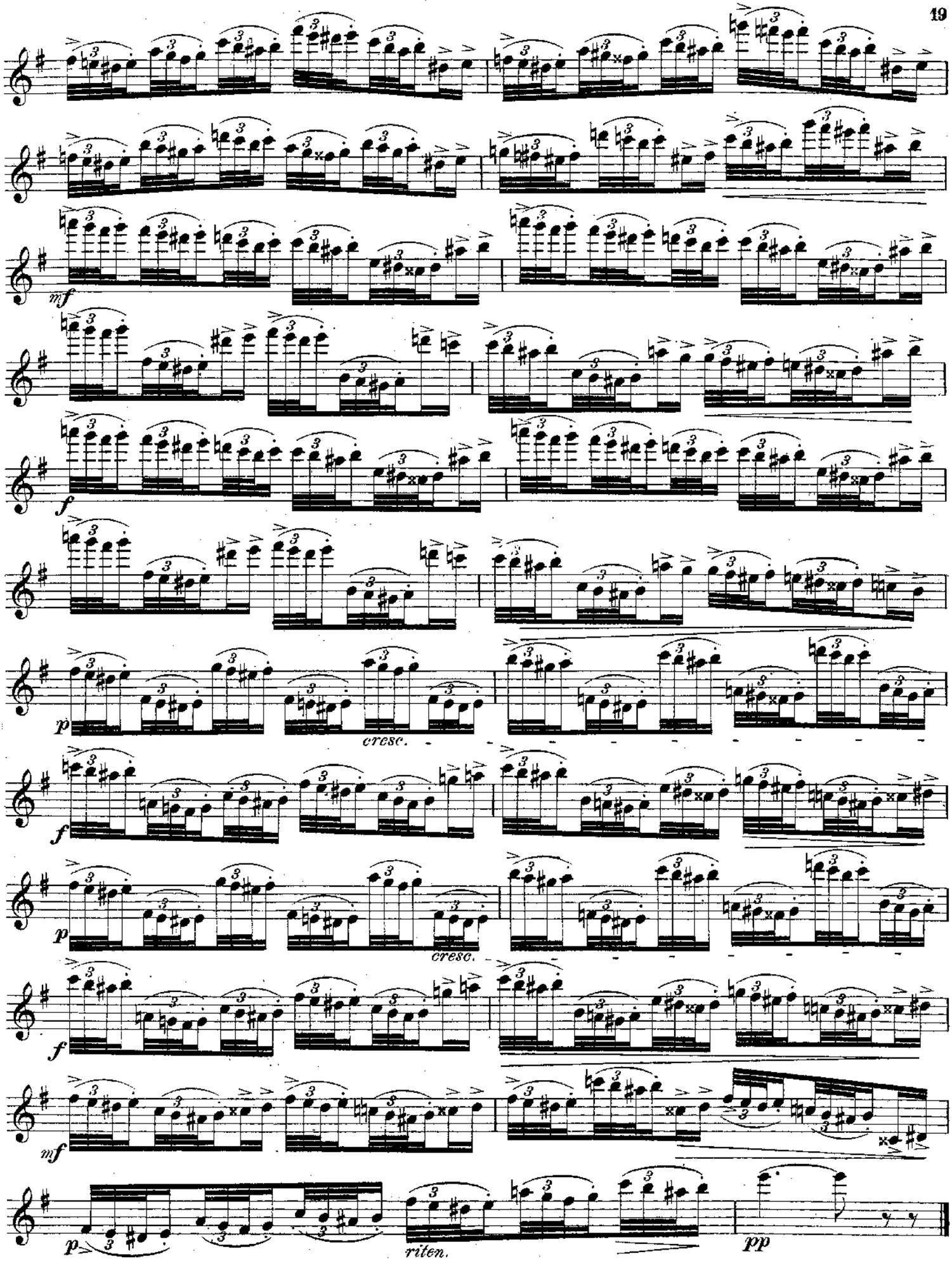



p
cresc.
f
fp
fp
fp
fp
f
p


fp
fp
fp
pp
p
cresc.
p
p
dim.
cresc.
mf
cresc.
f
ff


dim.
fp
p

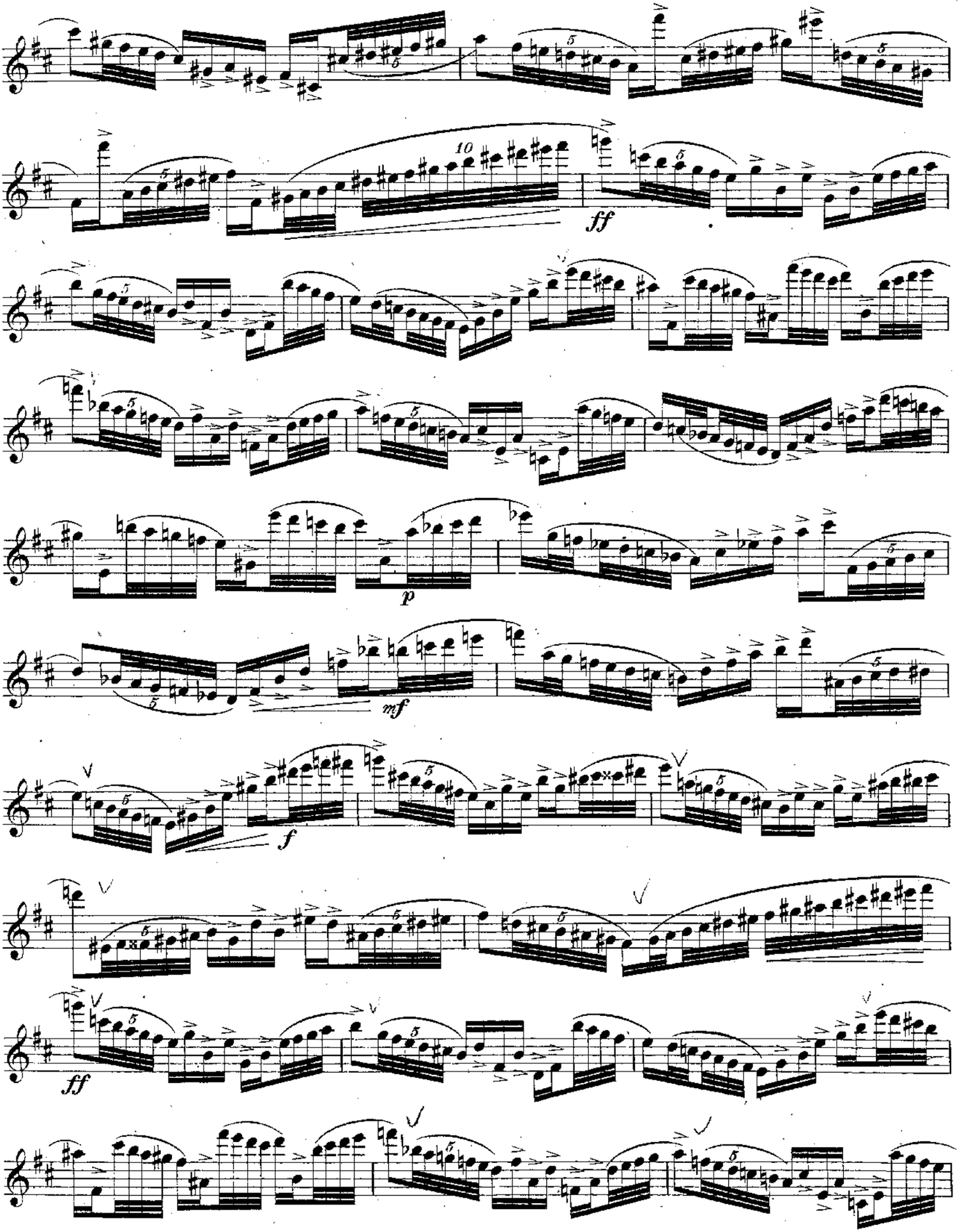

fp
fp
fp
fp
fp
fp
p
cresc.
poco a poco
f
dim.
p
cresc.
f
mf
dim.
pp
p

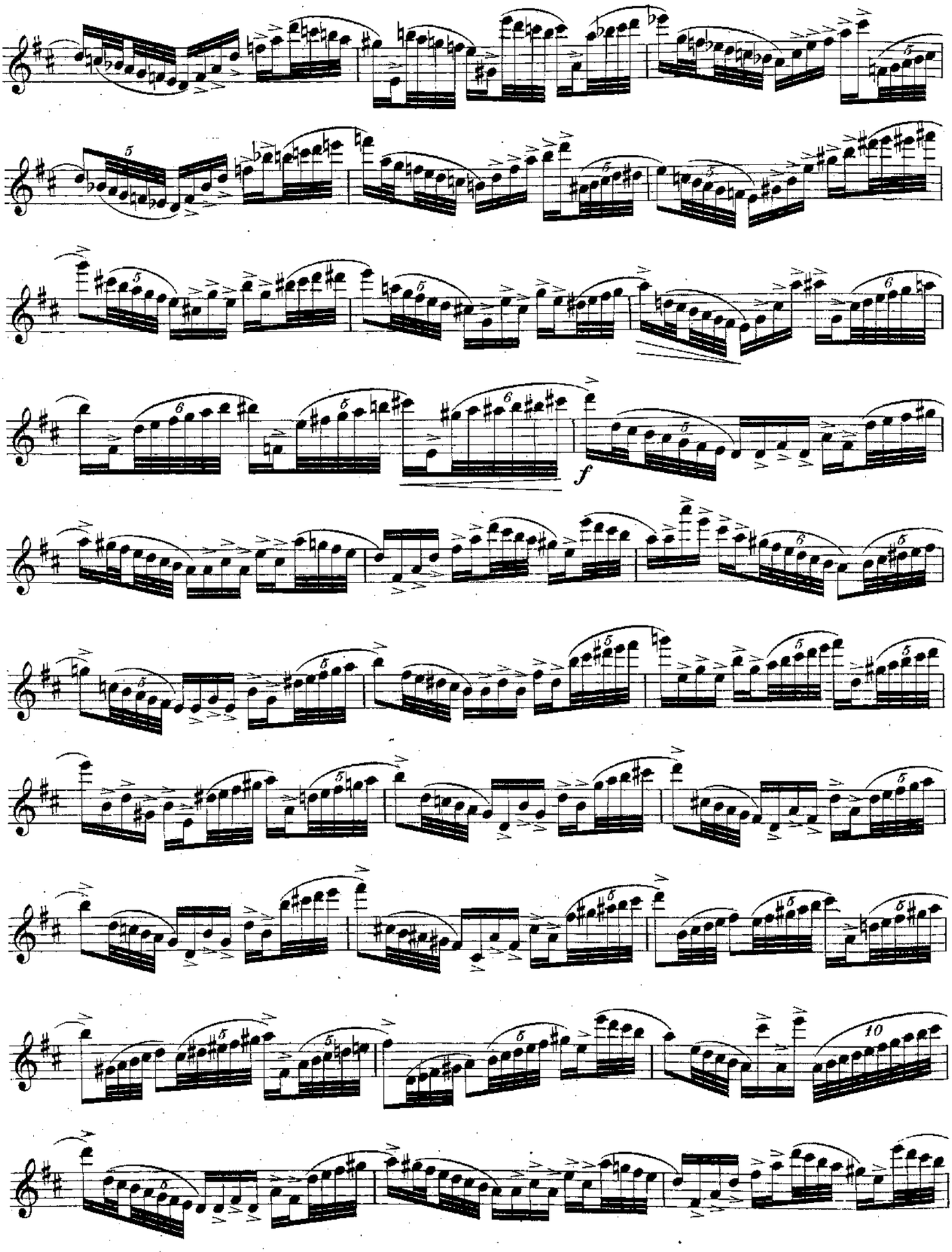

mf
f
p
cresc.
f
p
cresc.
f
mf
p
riten.
pp

Maestoso. M. M. ♩= 96

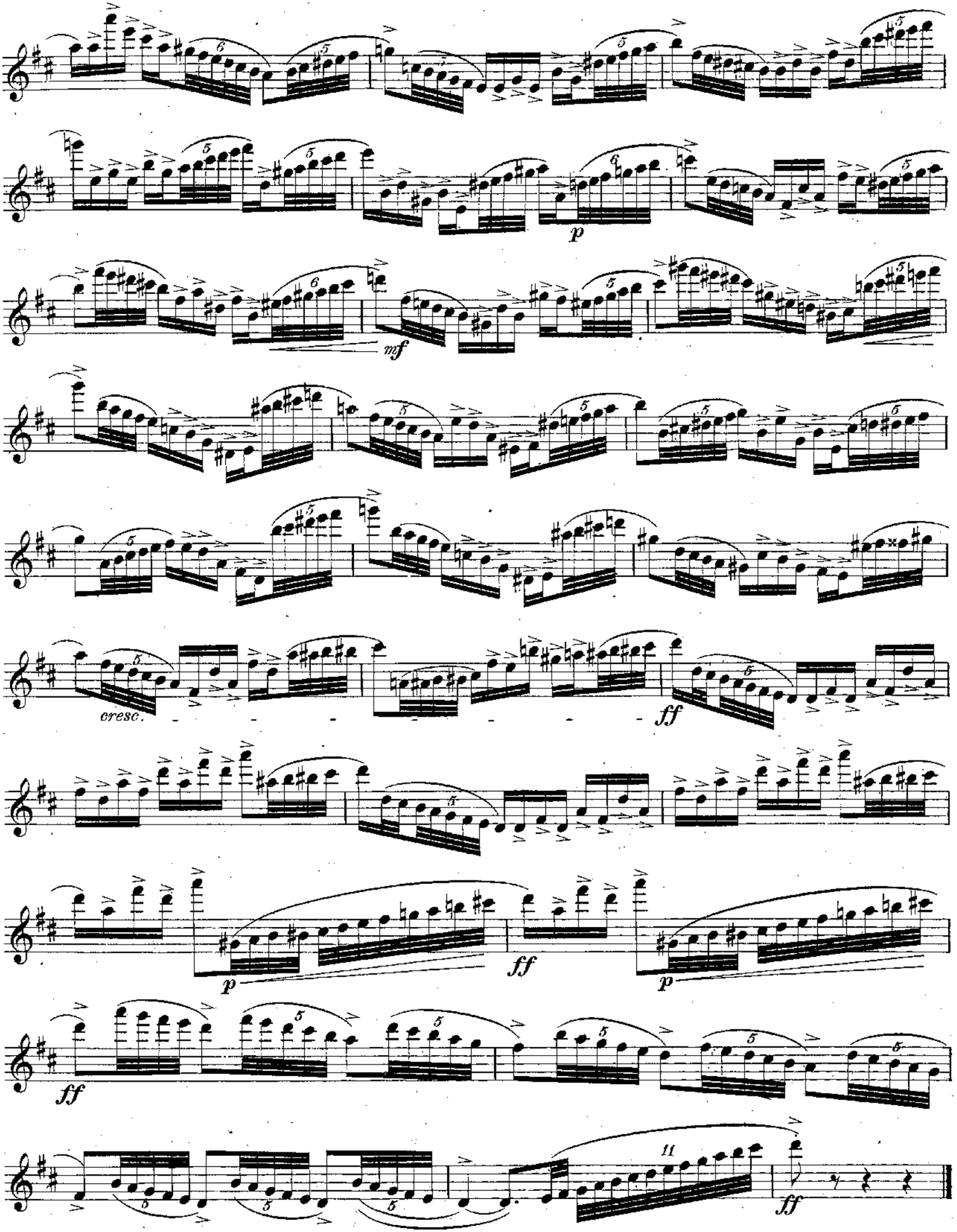


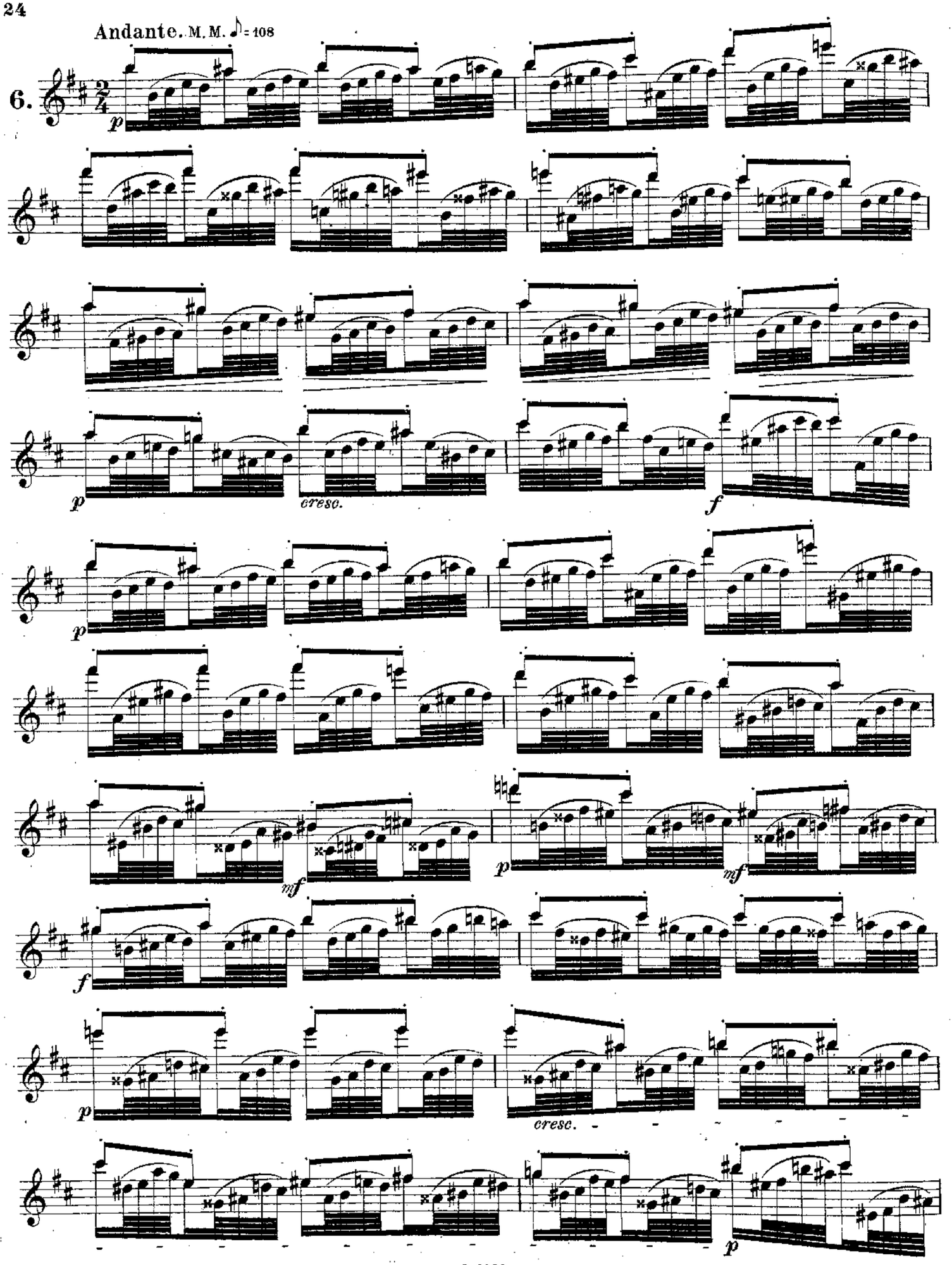
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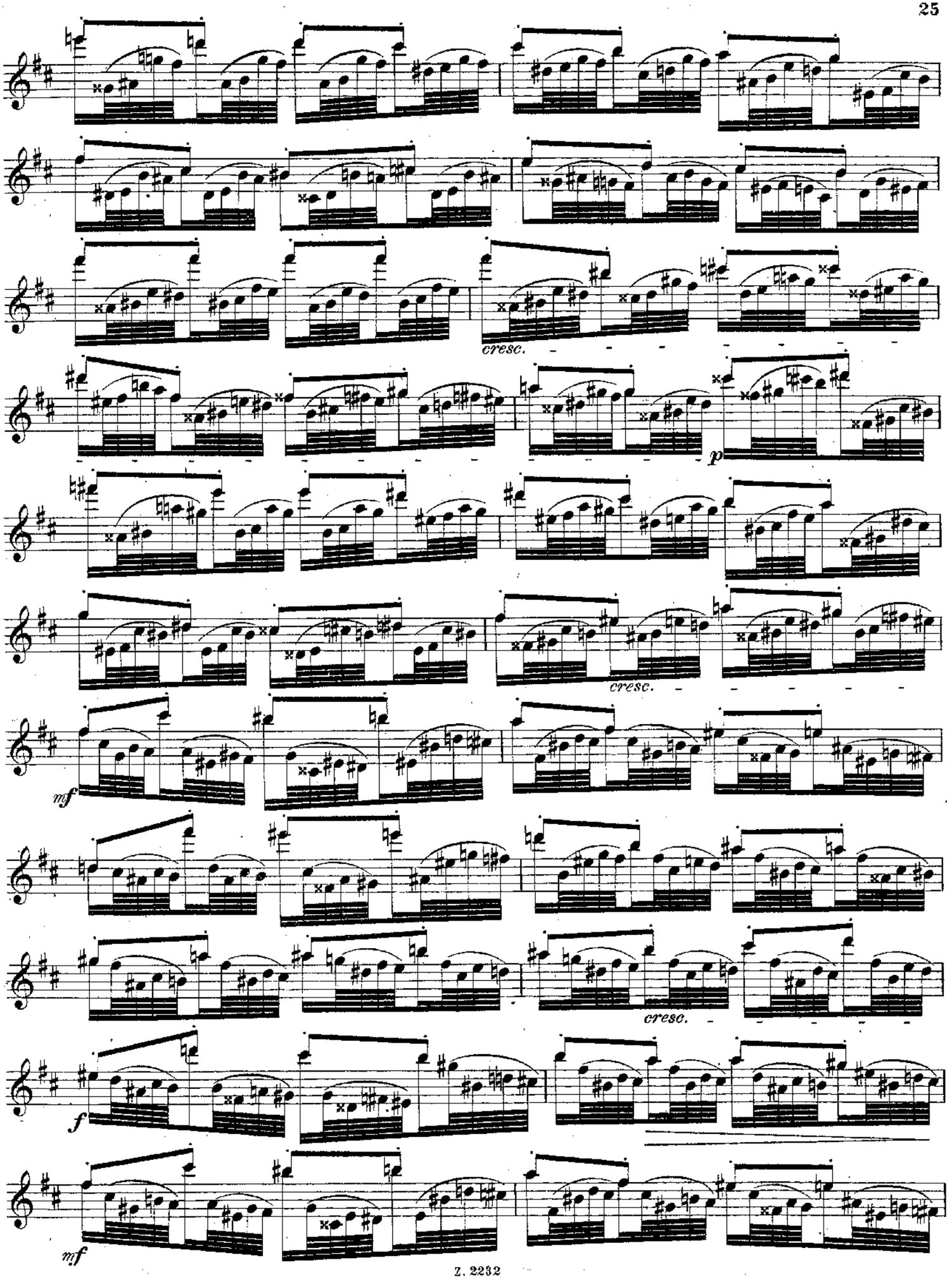

ff
p
mf
f
ff

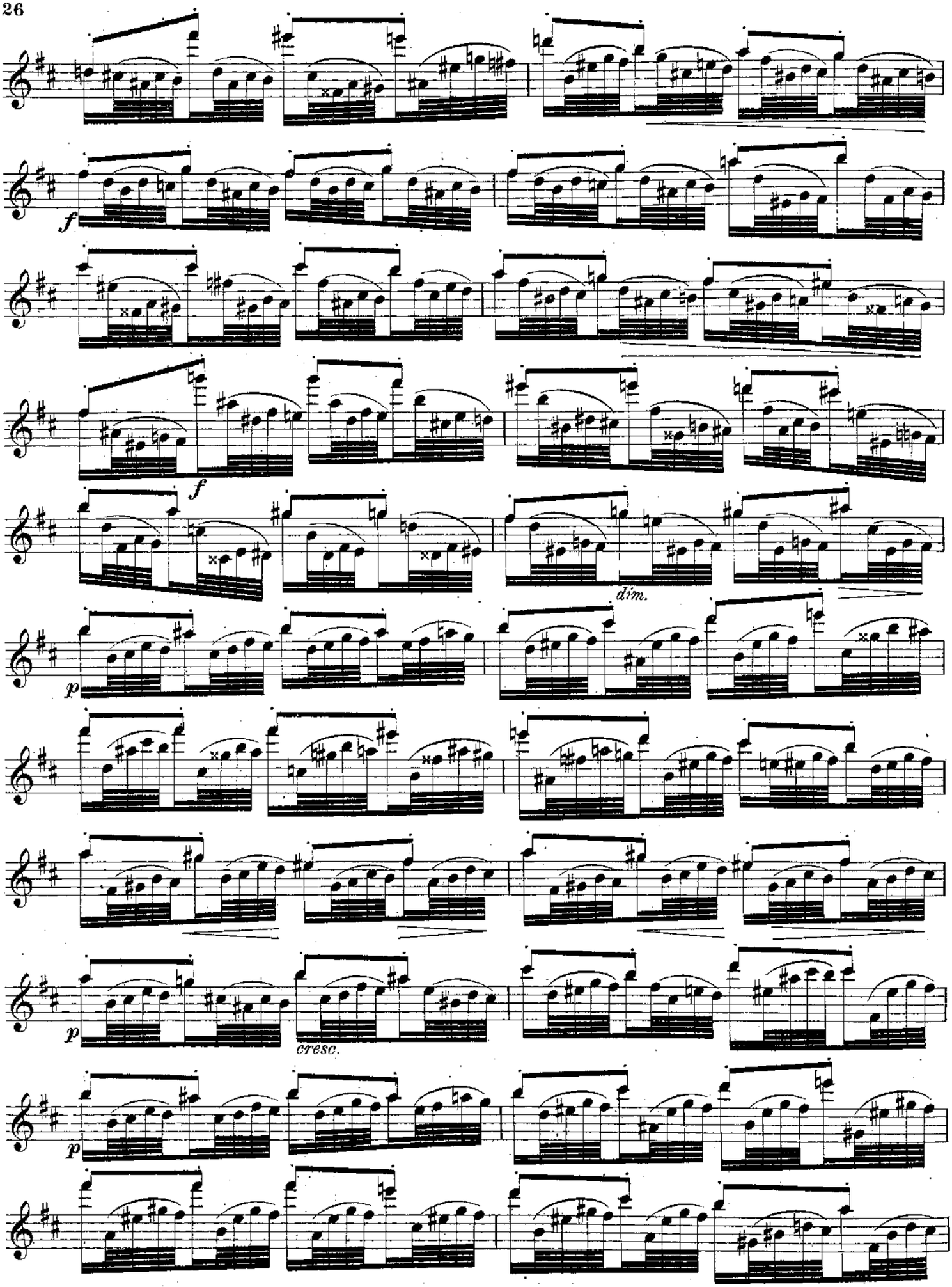


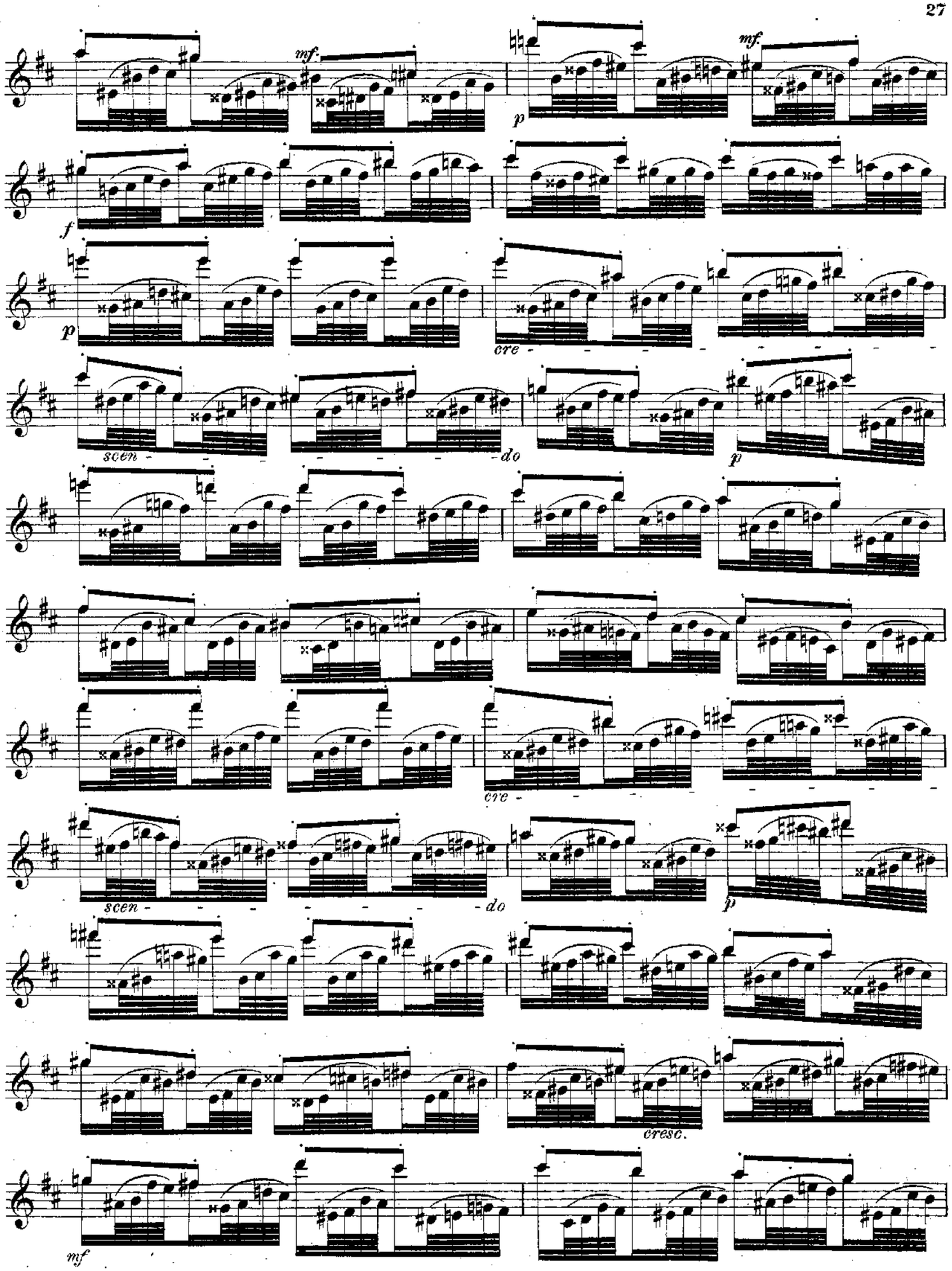
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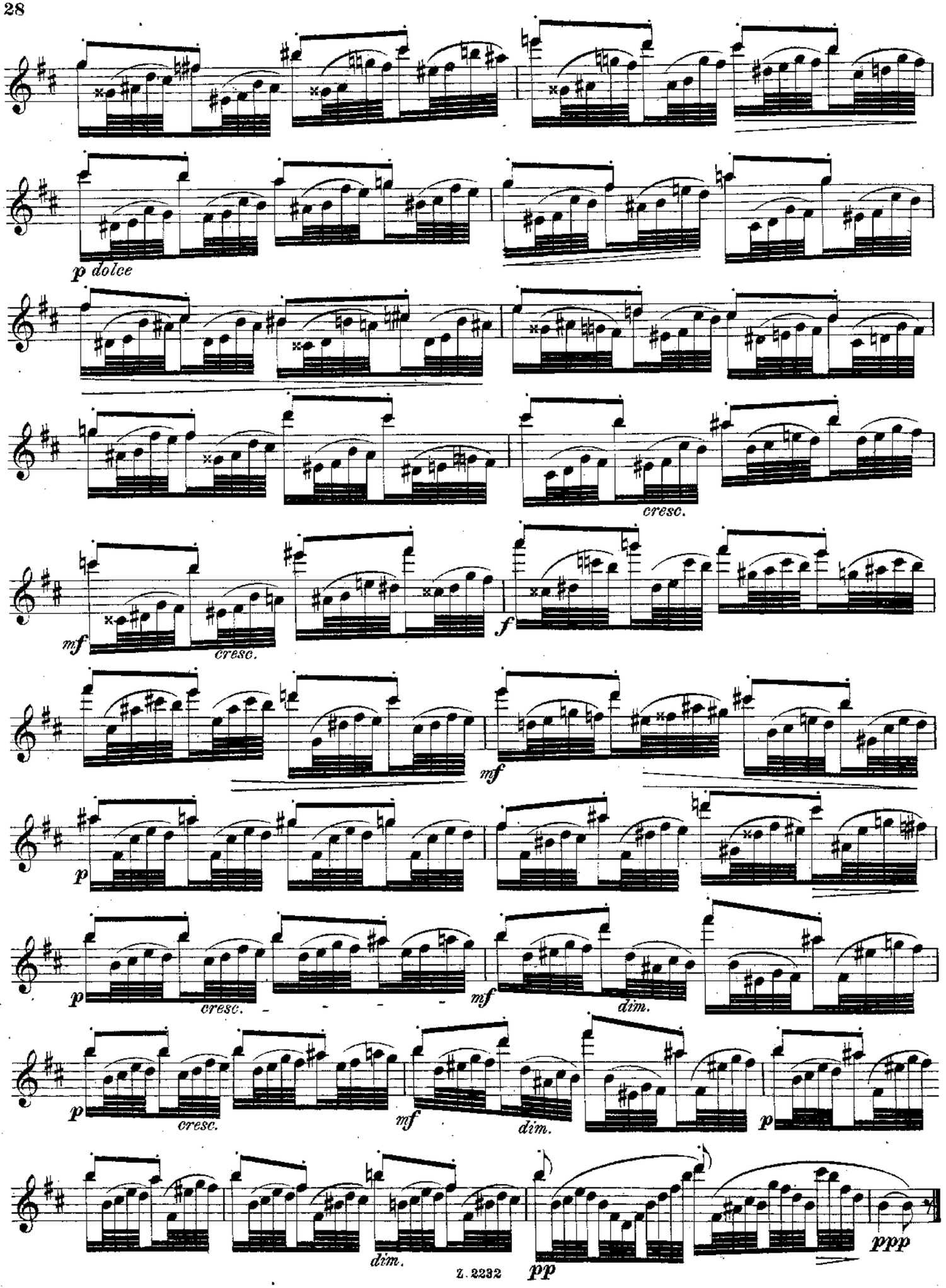

p
mf
cresc.
ff
p
ff
p
ff
11
ff


Andante. M. M. ♪ = 108
6.
p
cresc.
f
p
mf
p
mf
f
p
cresc.
p


cresc.
p
cresc.
mf
cresc.
f
mf


f
f
dim.
p
p
cresc.
p


mf.
p
mf.
f
p
cre - - - - -
scen - - - -


p dolce
cresc.
mf
cresc.
f
mf
p
p
cresc.
mf
dim.
p
cresc.
mf
dim.
p
dim.
pp
ppp

Allegro moderato. M. M. ♩= 92.

7.

f

p dolce

mf

cresc.

f


p
f
p
cresc.
f
ff marc.
p


f
p
f
cresc.
f
1.
2.
cresc.
ff
ff


p
f
p
f
p
cresc.
f


p
p
f
cresc.
ff
ff

Allegretto. M. M. ♩= 112.

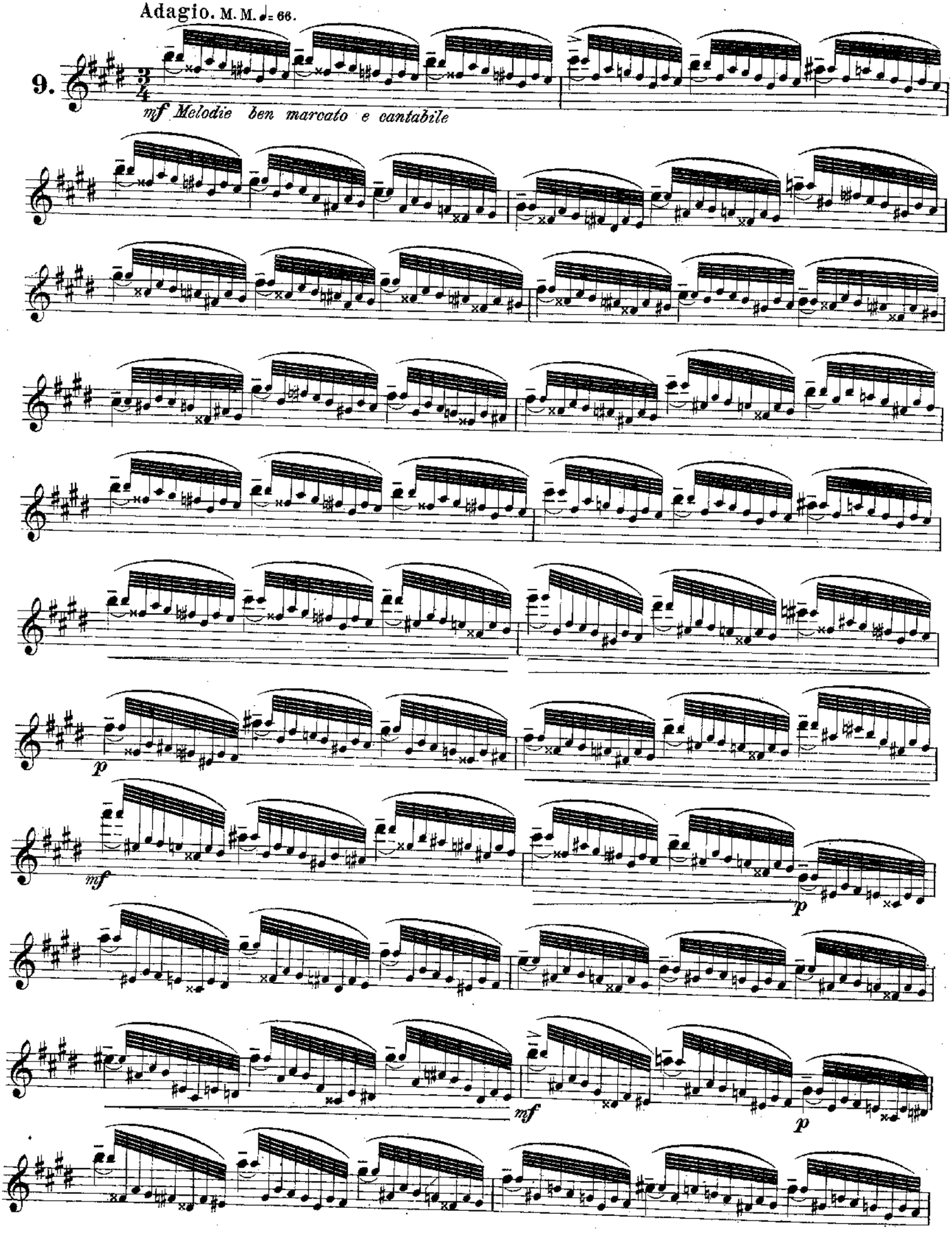
8.

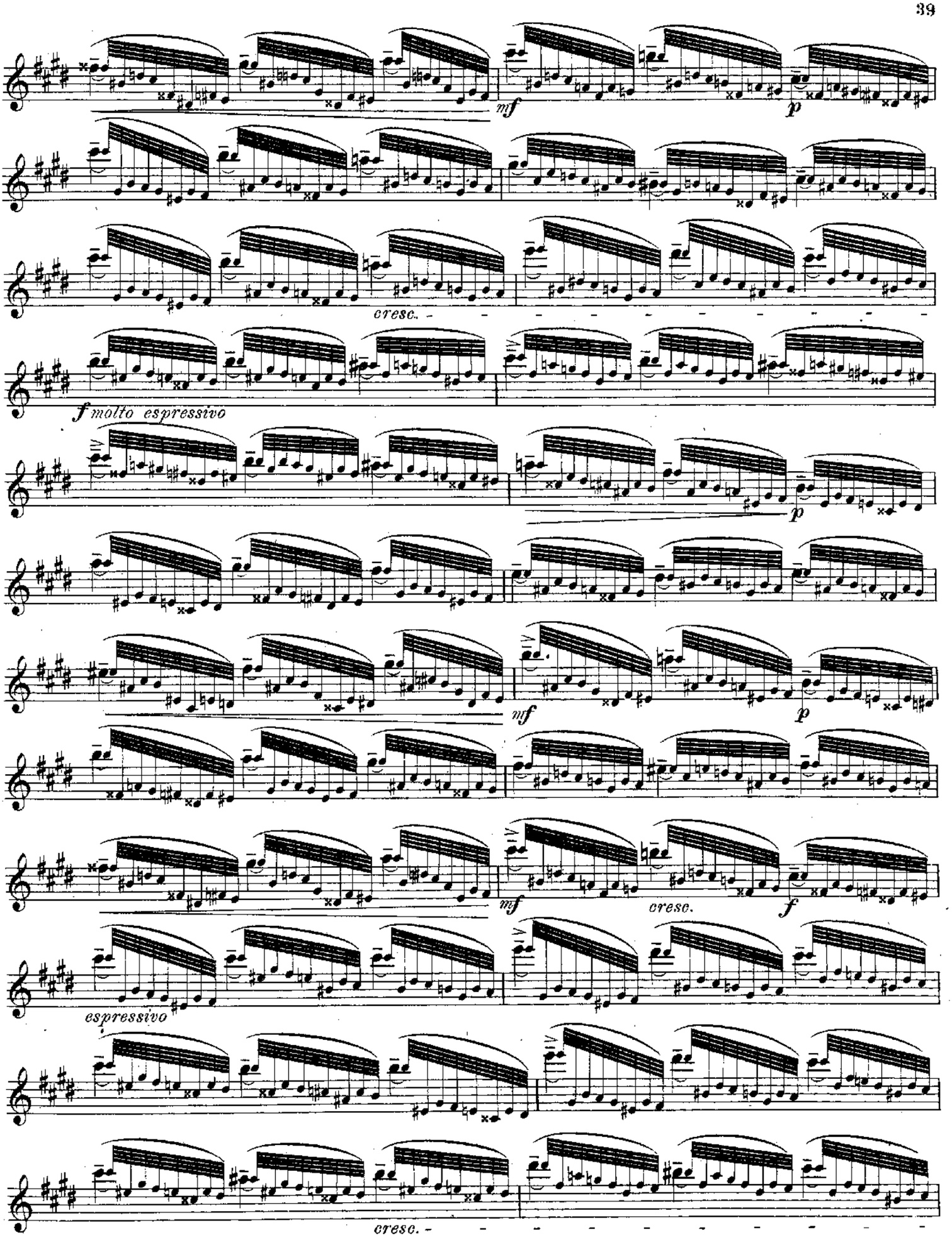


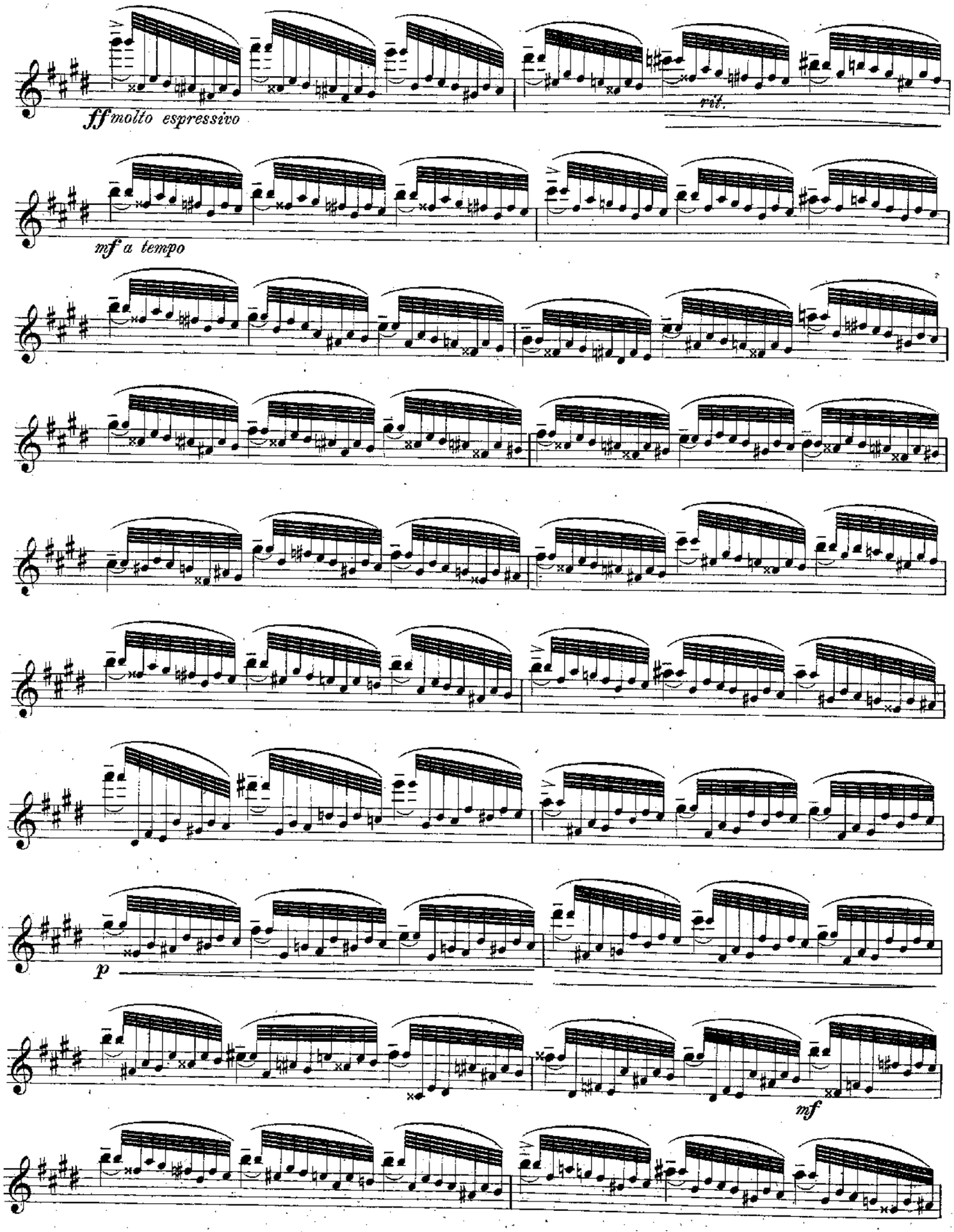

p
fp p
f cresc.
ff
p
fp p
f cresc.
ff
f


cresc.
f
p e leggiero
cresc.
f marc.
p
cresc.
p
cresc.
f
p
cresc.
f
p


mf
p
cresc.
f marc.
p
cresc.
p
p
cresc.
f
f


Adagio. M. M. ♩= 66.
9.
mf Melodie ben marcato e cantabile
p
mf
p
mf
p

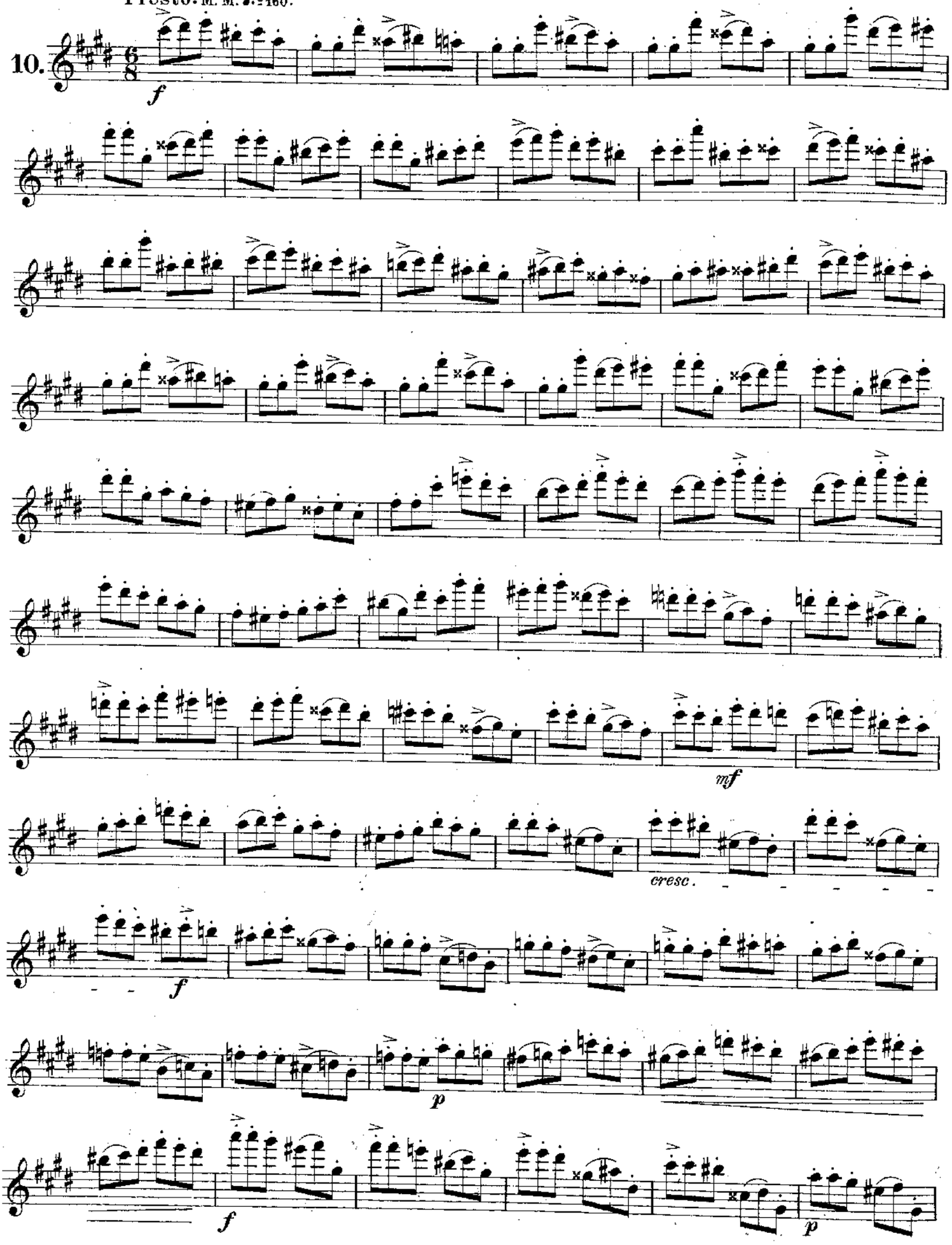

mf
p
cresc.
f molto espressivo
p
mf
p
mf
cresc.
f
espressivo
cresc.


ff molto espressivo
rit.
mf a tempo
p
mf

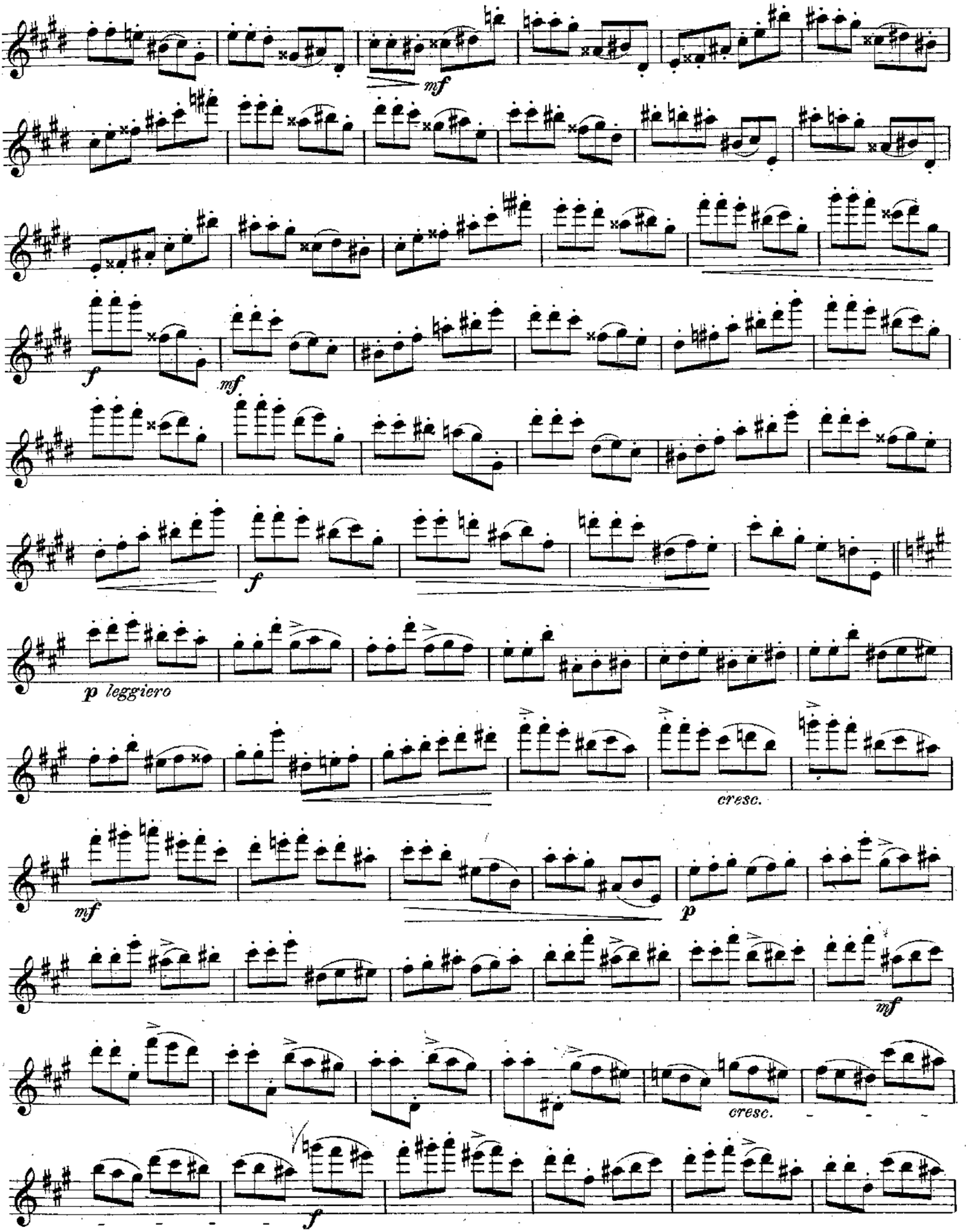

f espressivo
rit.
p a tempo
p
mf
p
dim.
pp

Presto. M. M. ♩.=160.

10.



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mf
f
mf
f
p leggiero
cresc.
mf
p
mf
cresc.
f


p
mf
molto
f
mf

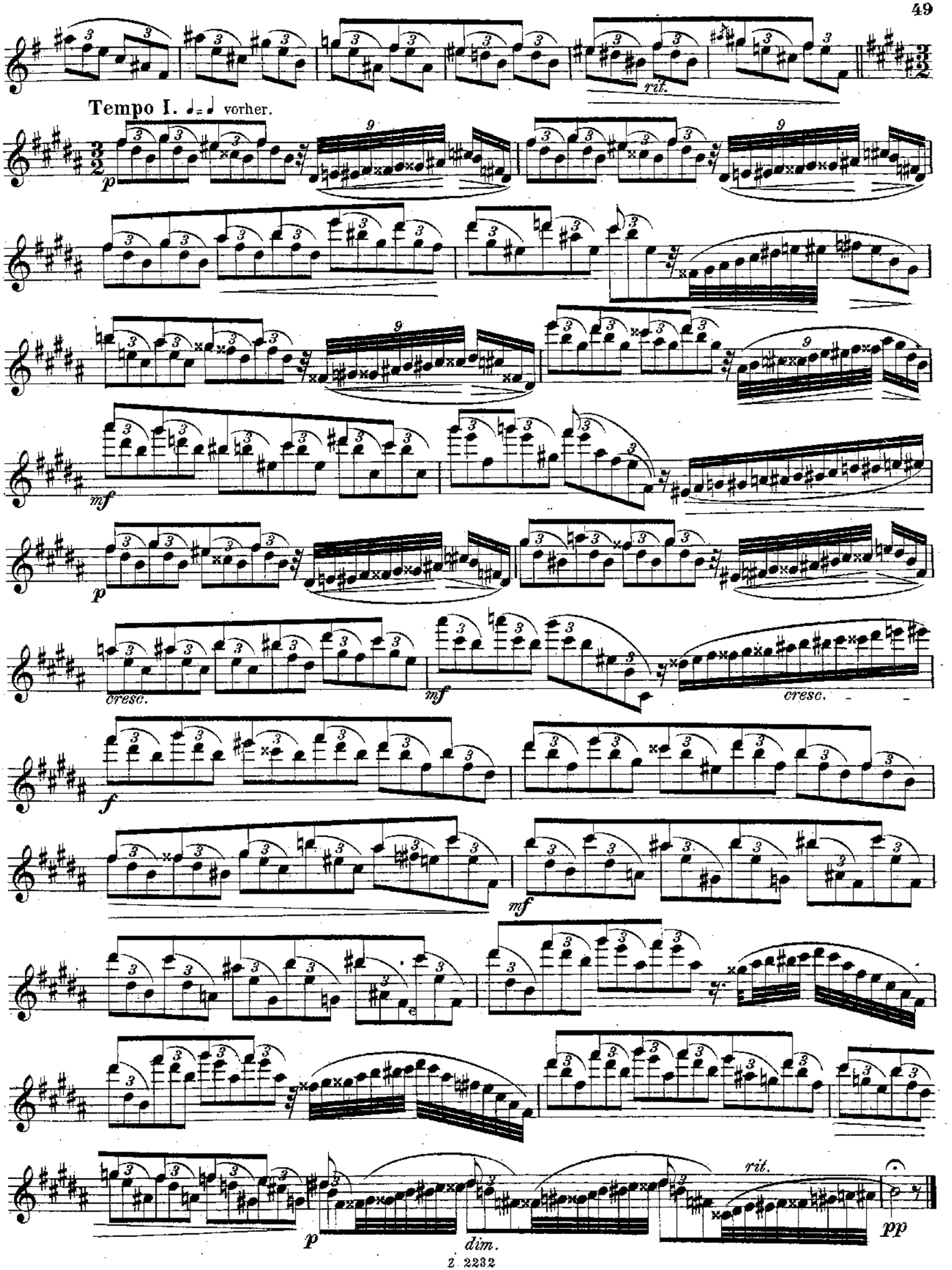

cresc.
f
p
f
p
mf
cresc.
p
mf
cresc.
p
dim.
pp
cresc.
f
ff


Andante. M. M. ♩= 60.
11.
p
mf
p
mf
cresc.
f
dim.
mf
mf
mf
f
mf


p
cresc.
mf
mf
mf
mf
f
f espressivo
ff
mf
p
cresc.
mf
p
pp
rit.
Allegretto. ♩= ♩ vorher.
cresc.
e string.
f

Presto.


fp p molto leggiero
p
mf
p
mf
p
cresc.
f
p
p
cresc.
f
ff
molto cresc.
fff e marc.


rit.
Tempo I. ♩= ♩ vorher.
p
mf
p
cresc.
mf
cresc.
f
mf
p
dim.
rit.
pp

Allegretto. M.M. ♩ = 92.

12.




cresc.
ff
p grazioso
mf
f p
cresc
mf
f
p
f
p
mf
cresc.
f
p
mf
cresc.
p
mf
cresc.


p
mf
f p
mf
f
f
f
p


cresc.
f
p
f
cresc.
mf
cresc.
ff
ff
ff

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für Flöte

von

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N°2. Walzer....1 „ 50.	N°6. Scherzino .1 „ 20.
N°3. Notturno..1 „ 20.	N°7. Albumblatt 1 „ 20.
N°4. Die Mühle..1 „ 80.	N°8. Tarantelle 1 „ 80.

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Theil II.

Joachim Andersen, Op. 60.

13. Allegro giusto. M.M. ♩=132.



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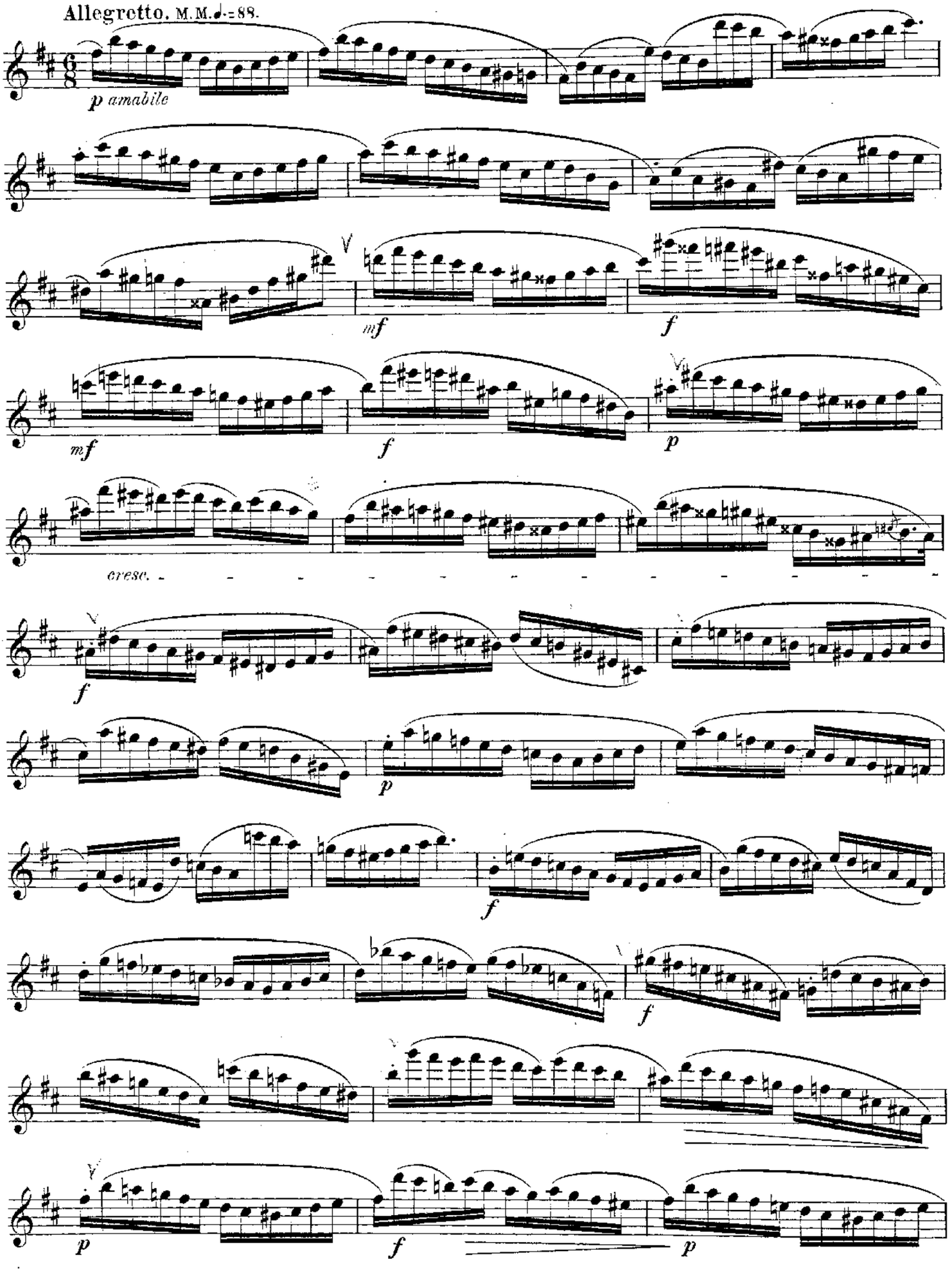
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mm 7806,1305


cresc.
f
mf
p
mf
cresc.
f
p
mf
p
cresc. molto
f risoluto
animato
mf
dim.
p
molto
f marc.
dim.
long.


Allegretto. M.M. ♩.=88.
p amabile
mf
f
mf
f
p
cresc.
f
p
f
f
p
f
p


f
cresc.
ff
p
f
p
f
cresc.
ff
f
mf
p
p
mf
dim.
p
rit.
dim.
pp
risoluto
f a tempo
Tempo I.
p
mf
cresc.
f
p
mf
p
mf


p
cresc.
mf
p
p
cresc.
f
p
mf
cresc.
f
p
mf
cresc. molto
f risoluto
animato
mf
dim
p
molto
f marc.
cresc.
ff

Allegretto animato. M.M. ♩= 160.

14.




mf
f
p
leggiero
mf
con eleganza
p
mf
cresc.
f
mf
cresc.
f
fp
fp
fp
fp


fp
fp
fp
fp
fp
fp
fp
f marc.
fp
fp
fp
fp
p
cresc.
f
p
fp
fp
fp
fp
mf
cresc.
f
fp
fp
fp
fp
p
cresc.
f
p
cresc.
f cresc.
ff
fp
fp
fp


fp
fp
fp
mf
mf
p
dim.
fp
fp
fp
fp
fp
mf
mf
f
mf
p
cresc.
fp
fp
fp
fp
p
cresc.
f
p
fp
fp
fp
cresc.
mf
cresc.
f
cresc.
ff
fp
fp
ff
ff

Allegretto. M.M. ♩ = 100.

15.

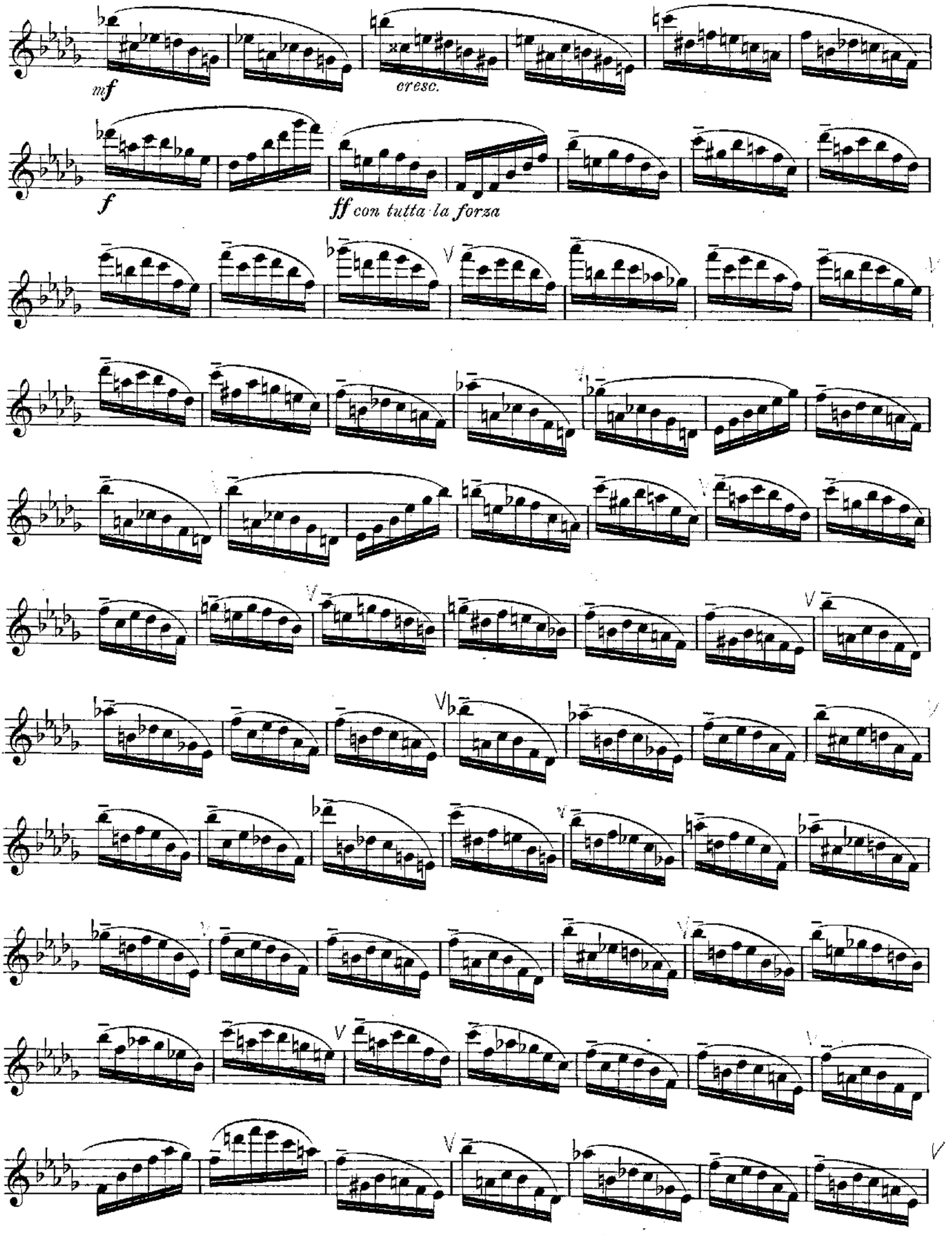
mf ben legato

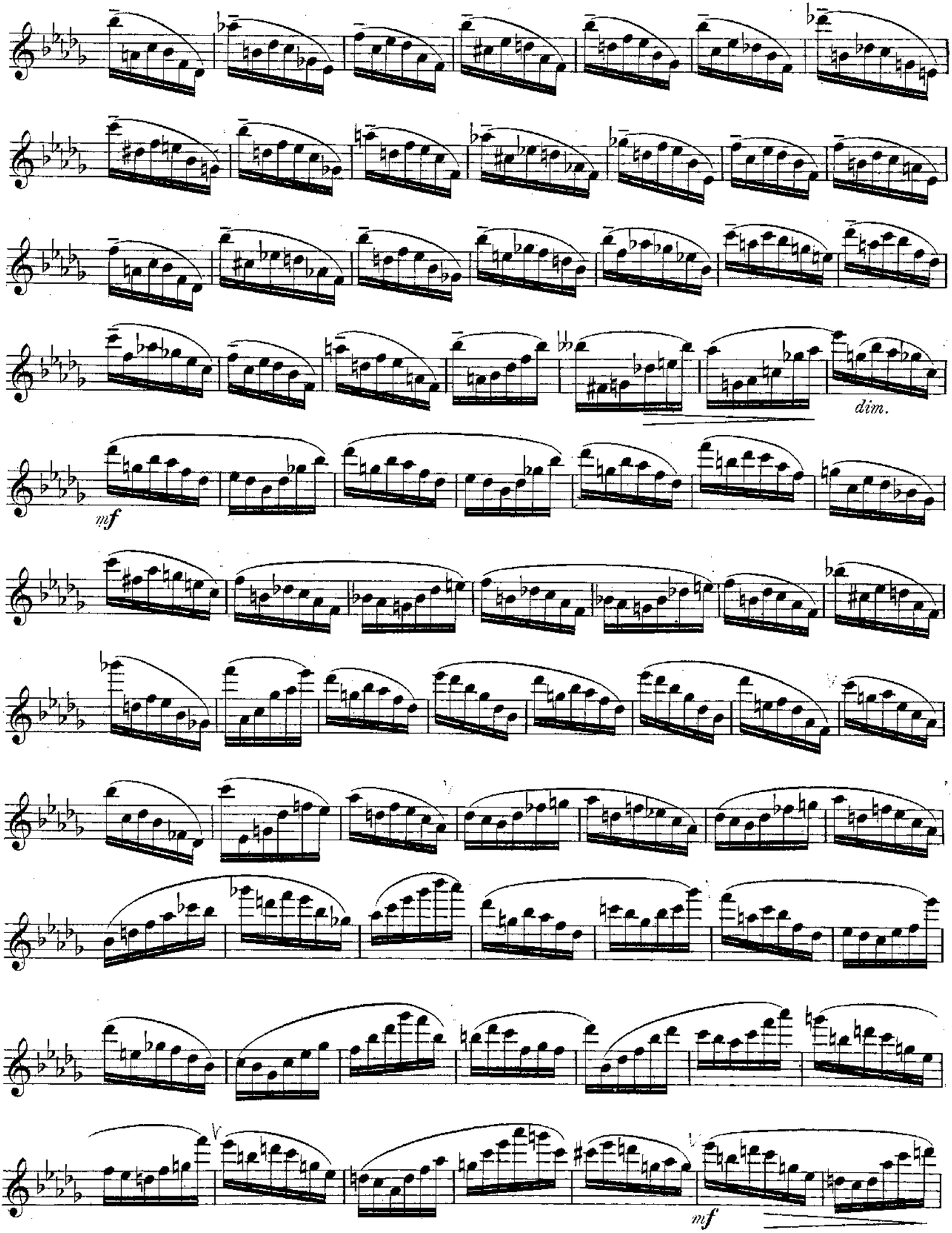
mf *p* *mf*

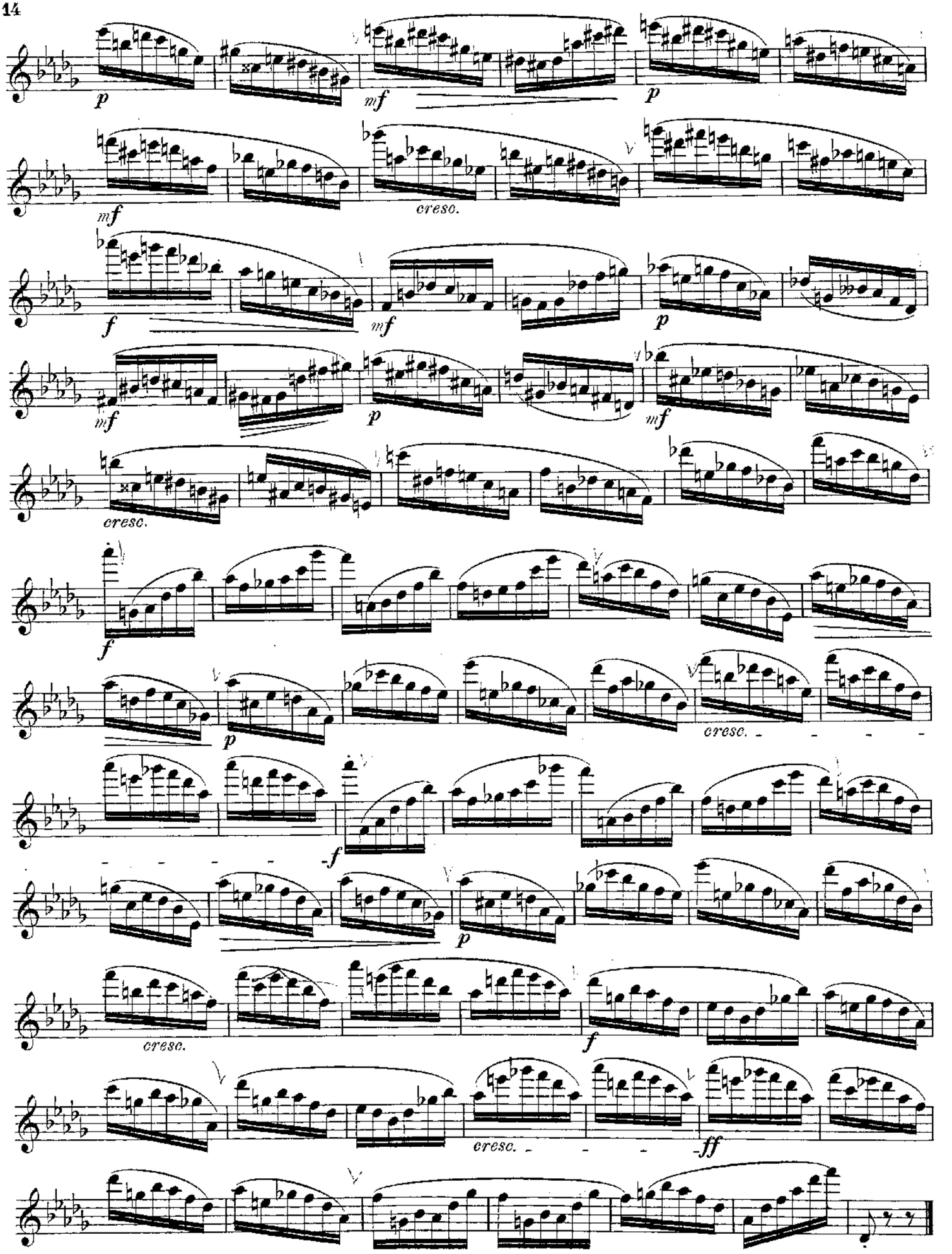
p *mf* *cresc.*

f *mf*

p *mf* *p*


mf
cresc.
f
ff con tutta la forza


dim.
mf
mf


p
mf
p
mf
cresc.
f
mf
p
mf
p
mf
cresc.
f
p
cresc.
f
p
cresc.
f
ff

Allegro agitato. M. M. ♩= 144.

16.

p ben marcato

f

p

mf

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

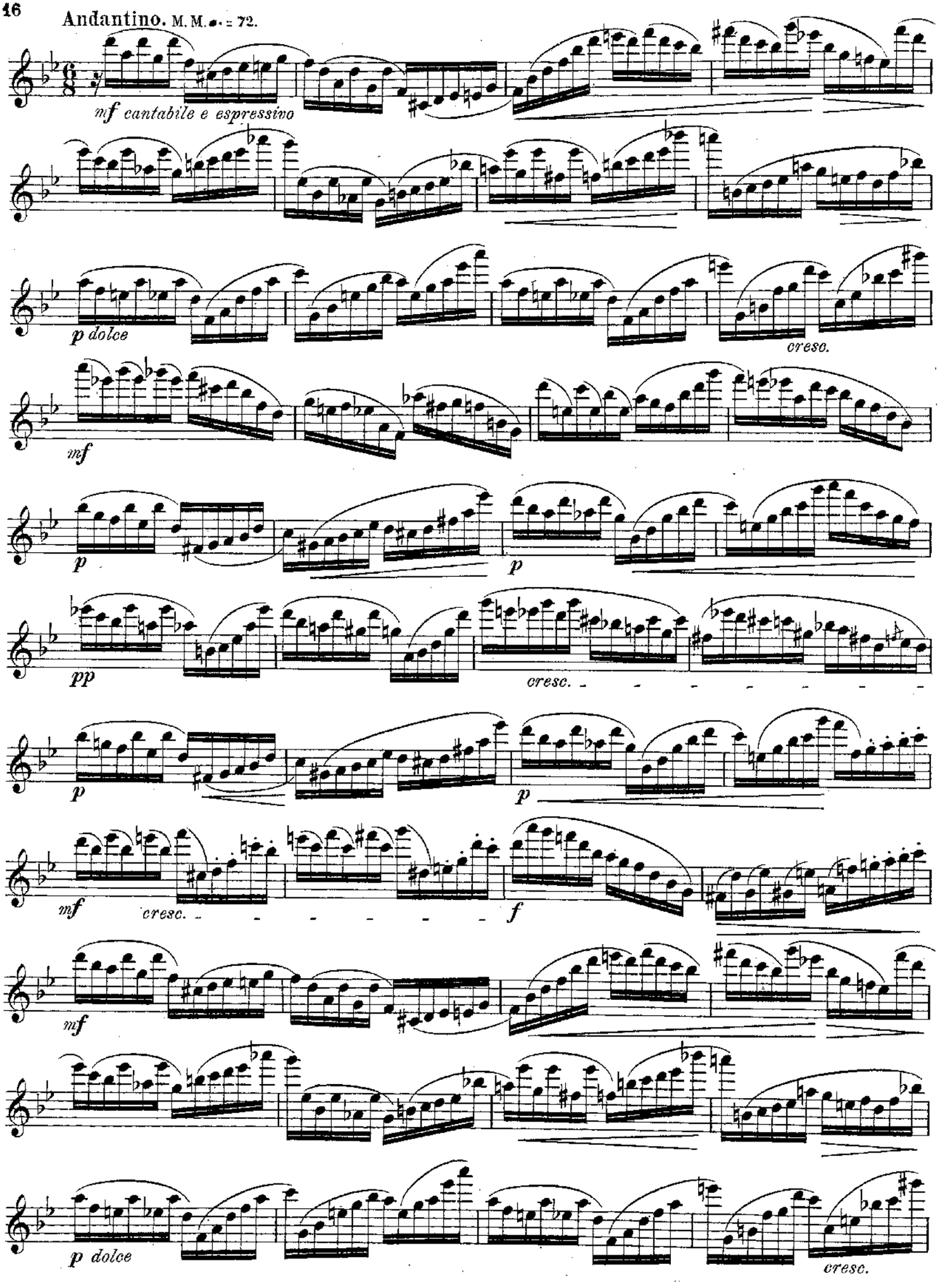
cresc.

f

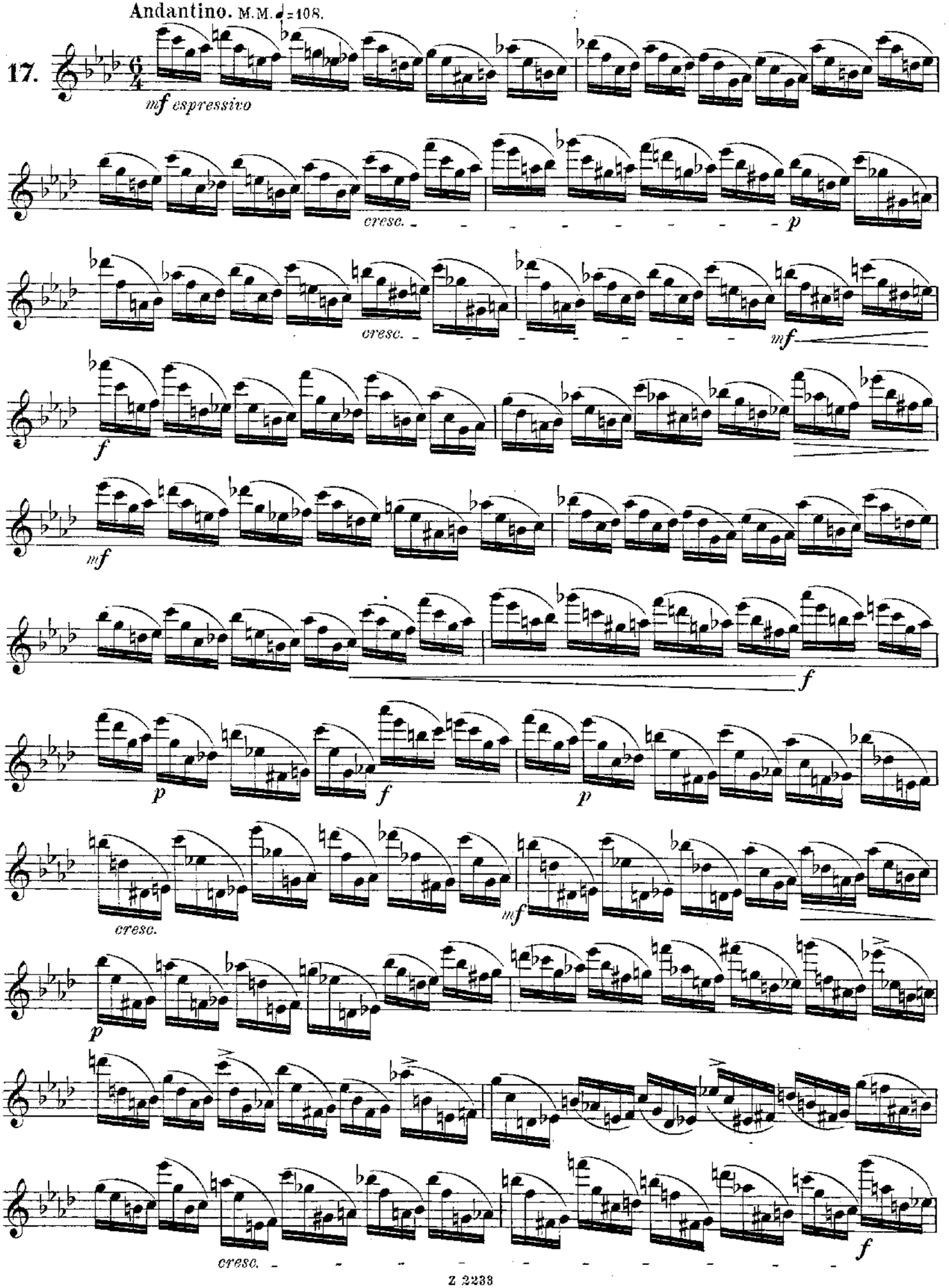
p

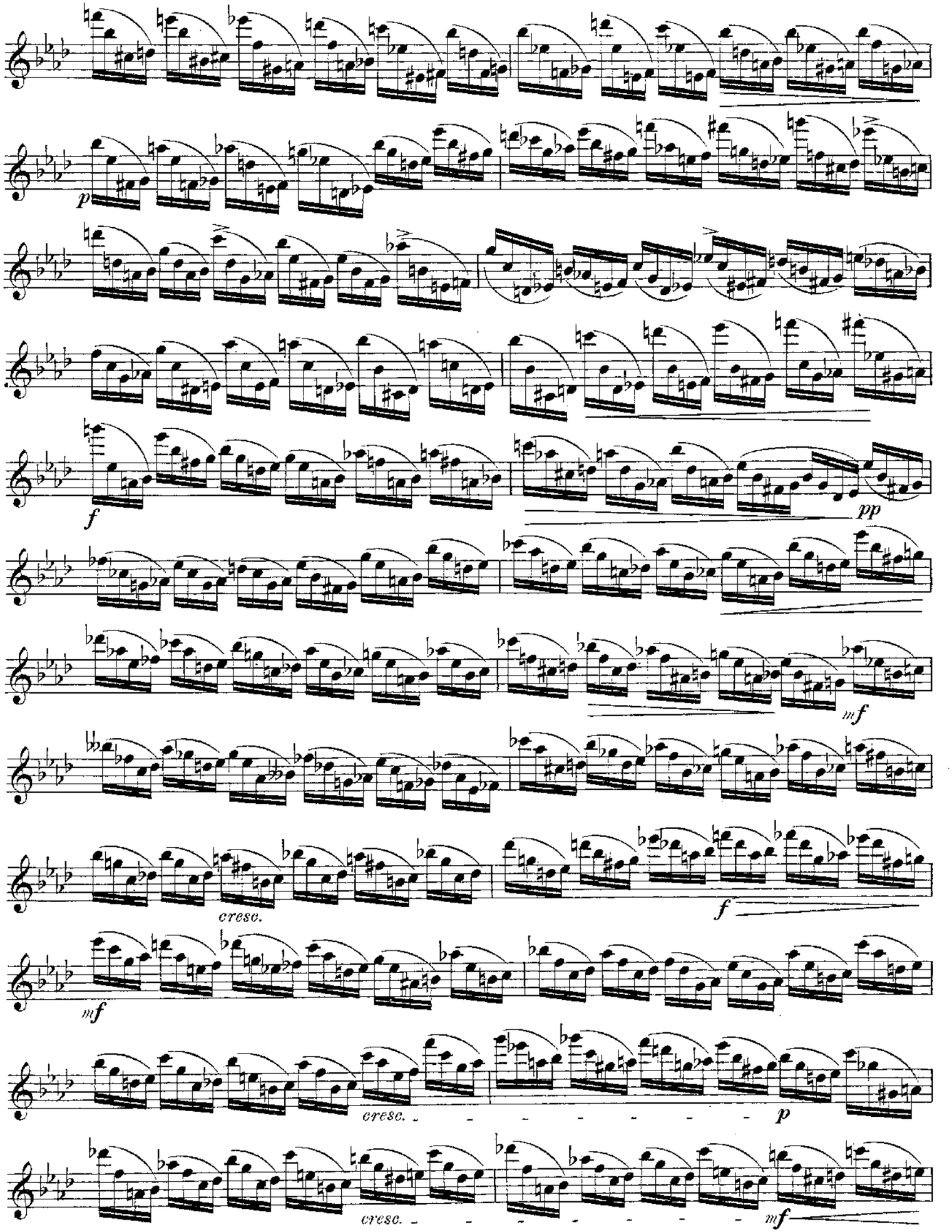
f

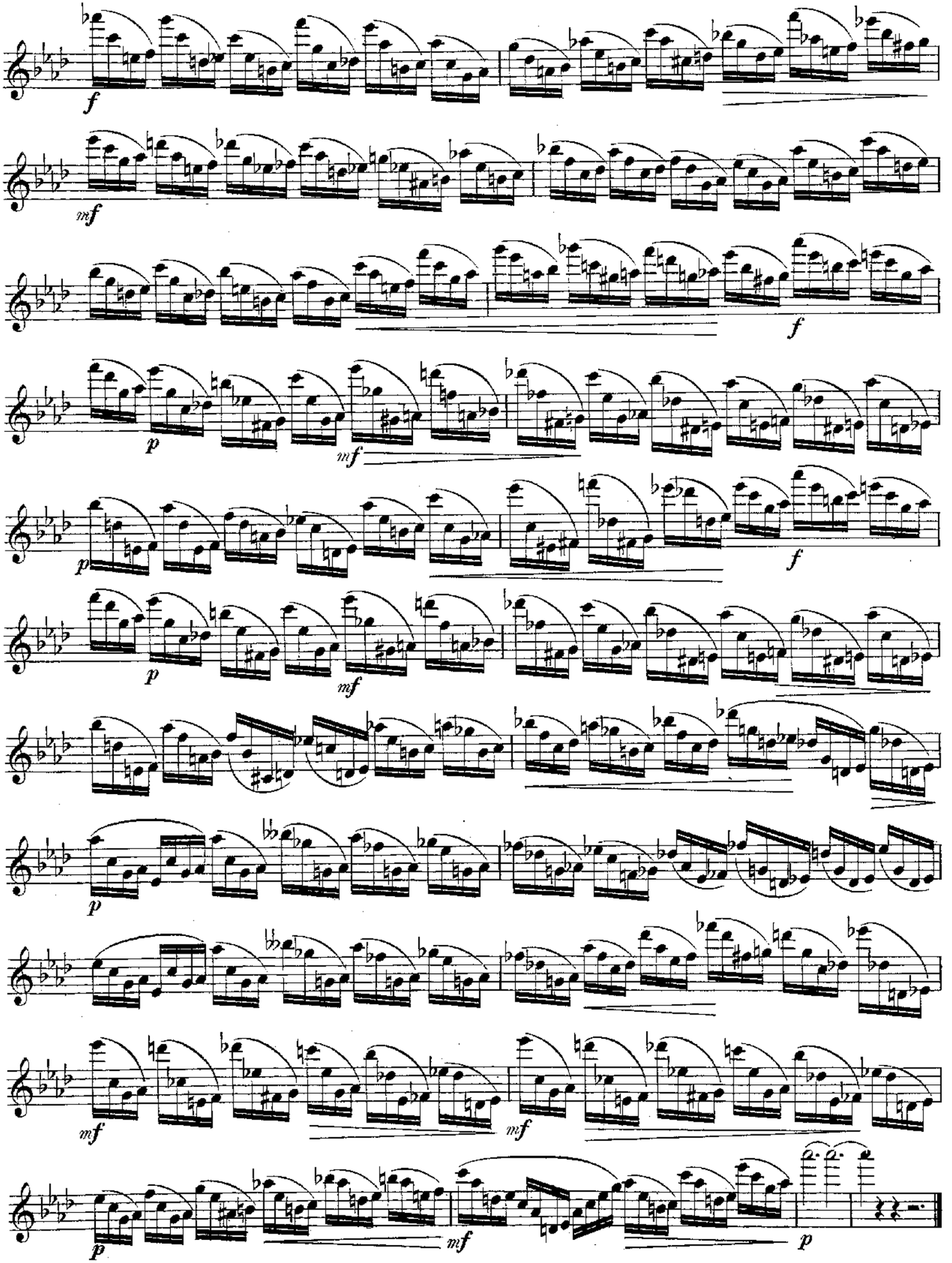
ff


Andantino. M. M. ♩. = 72.
mf cantabile e espressivo
p dolce
cresc.
mf
p
p
pp
cresc.
p
p
mf
cresc.
f
mf
p dolce
cresc.


mf
cresc.
Tempo I.
p agitato
p
f
p
mf
cresc.
f
p
cresc.
f
p
cresc.
f
p
f
cresc.
mf
f
cresc.
ff


Andantino. M.M. ♩=108.
17.
mf espressivo
cresc.
p
cresc.
mf
f
mf
f
p
f
p
cresc.
mf
p
cresc.
f


p
f
pp
mf
cresc.
f
mf
cresc.
p
cresc.
mf


f
mf
f
p
mf
p
f
p
mf
p
mf
mf
p
mf
p

Allegro con rigore. M.M. ♩=144.

18.

f determinato

f *cresc.* *ff*

f *cresc.* *ff*

ff con energia

mf

f

mf

cresc. *f* *marc.*

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pp
f
p
p
p
f
f
cresc.
ff
f
cresc.
ff
mf
ff molto marc.
Fine.
Assai moderato. M.M. ♩= 104.
p
declamando


cresc.
mf
p
cresc.
mf
p
mf
p
p dolce
mf
p dolce
mf
p
pp un poco più lento
stringendo e cresc.
f risoluto
D. C. al Fine.

Allegretto animato. M. M. ♩ = 92.

19.




mf
f
mf
mf
f
cresc.
ff
al rigore di tempo
dim.
p leggiero
cresc.
f
p


mf
p
cresc.
f
p
cresc.
f marcato
f al rigore di tempo
mf
p
mf
f
mf
f
mf
f

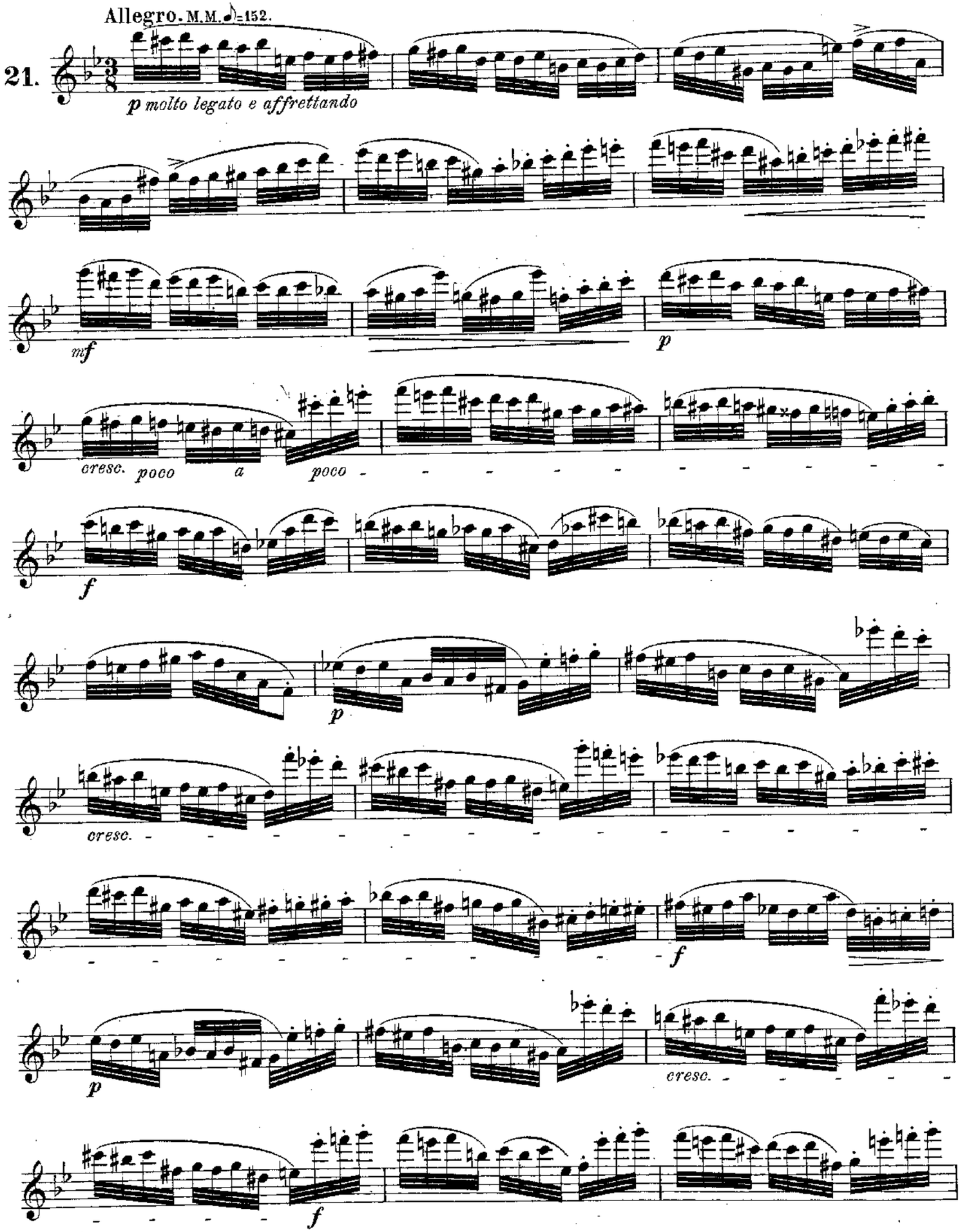

p
cresc.
p
cresc.
f
1.
2.
f
mf
mf
f
mf
cresc.
f
p
f
f

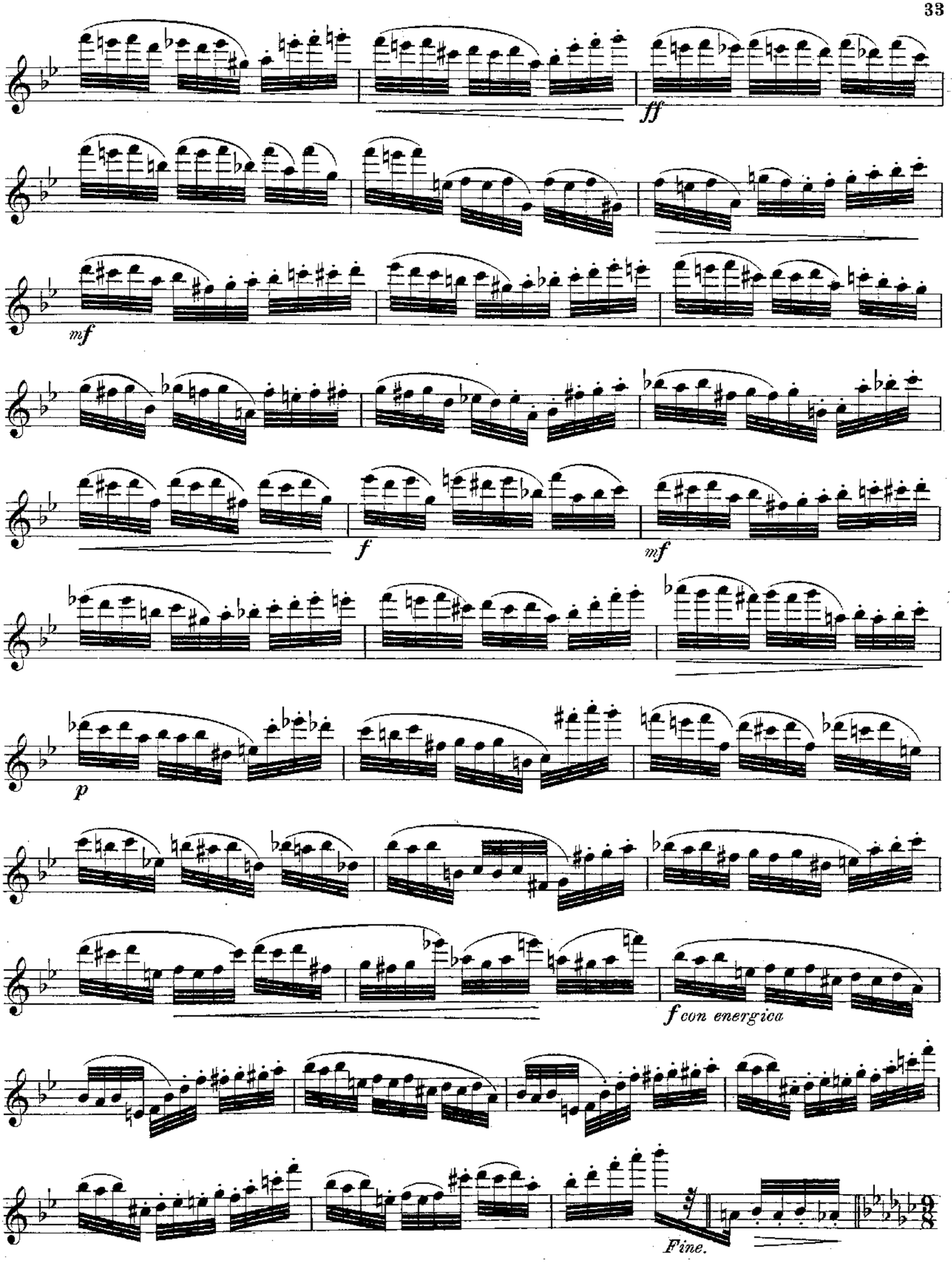

Assai moderato. M. M. ♩.=69.
20.
p
mf
p
mf
pp
mf
pp
mf
pp
f
mf
p
f
p
cresc.


f
pp
p
cresc.
f
mf
mf
mf
mf
f
p dolce

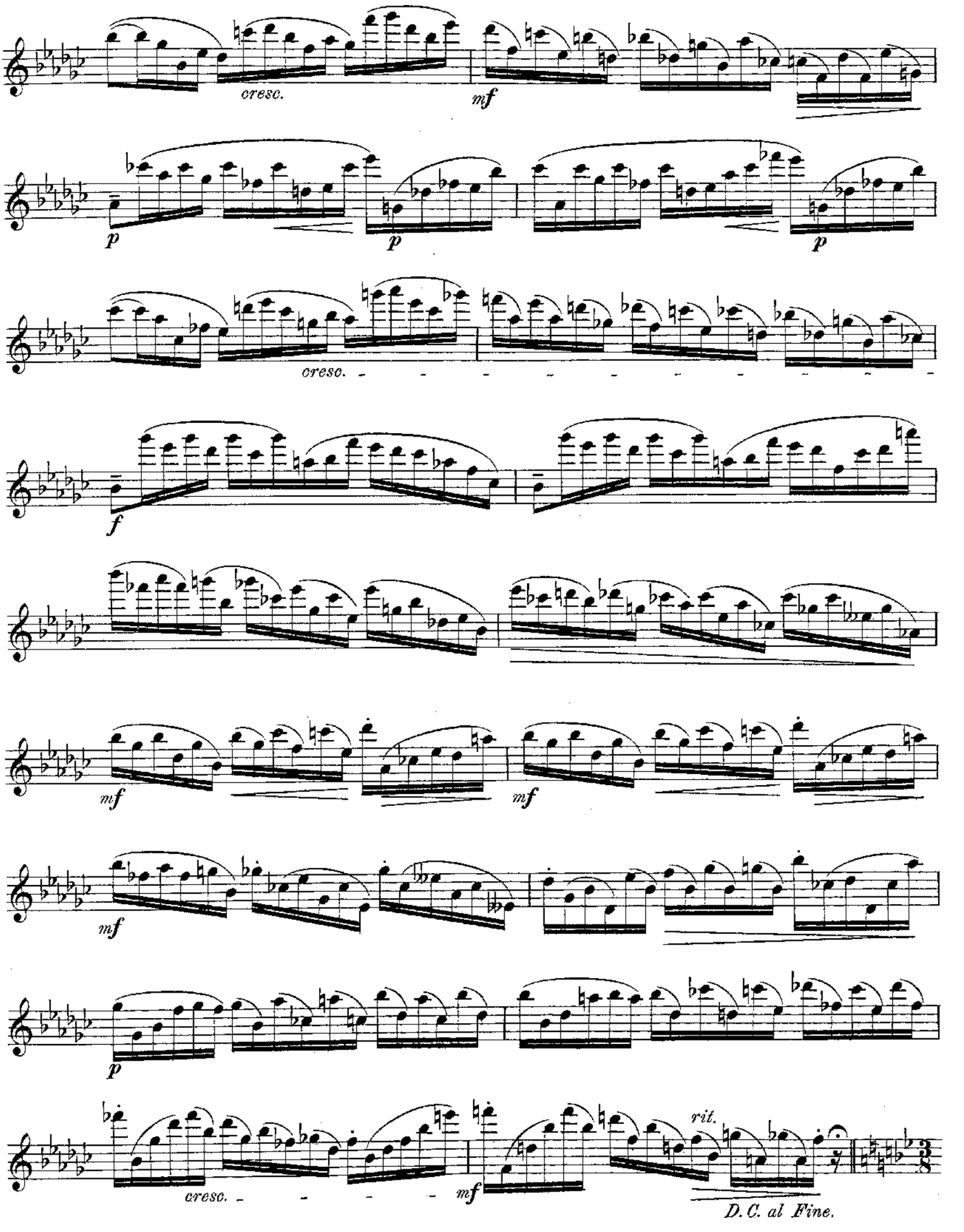

cresc.
mf
mf
f
p
p
p
p
mf
mf
mf
p
mf
p
mf


pp
mf
pp
mf
pp
f
mf
p
f
p
cresc.
f
pp
cresc.
f
pp
p
p
p
dim.
rit.
pp


Allegro. M.M. ♪=152.
21.
p molto legato e affrettando
mf
p
cresc. poco a poco
f
p
cresc.
f
p
cresc.
f

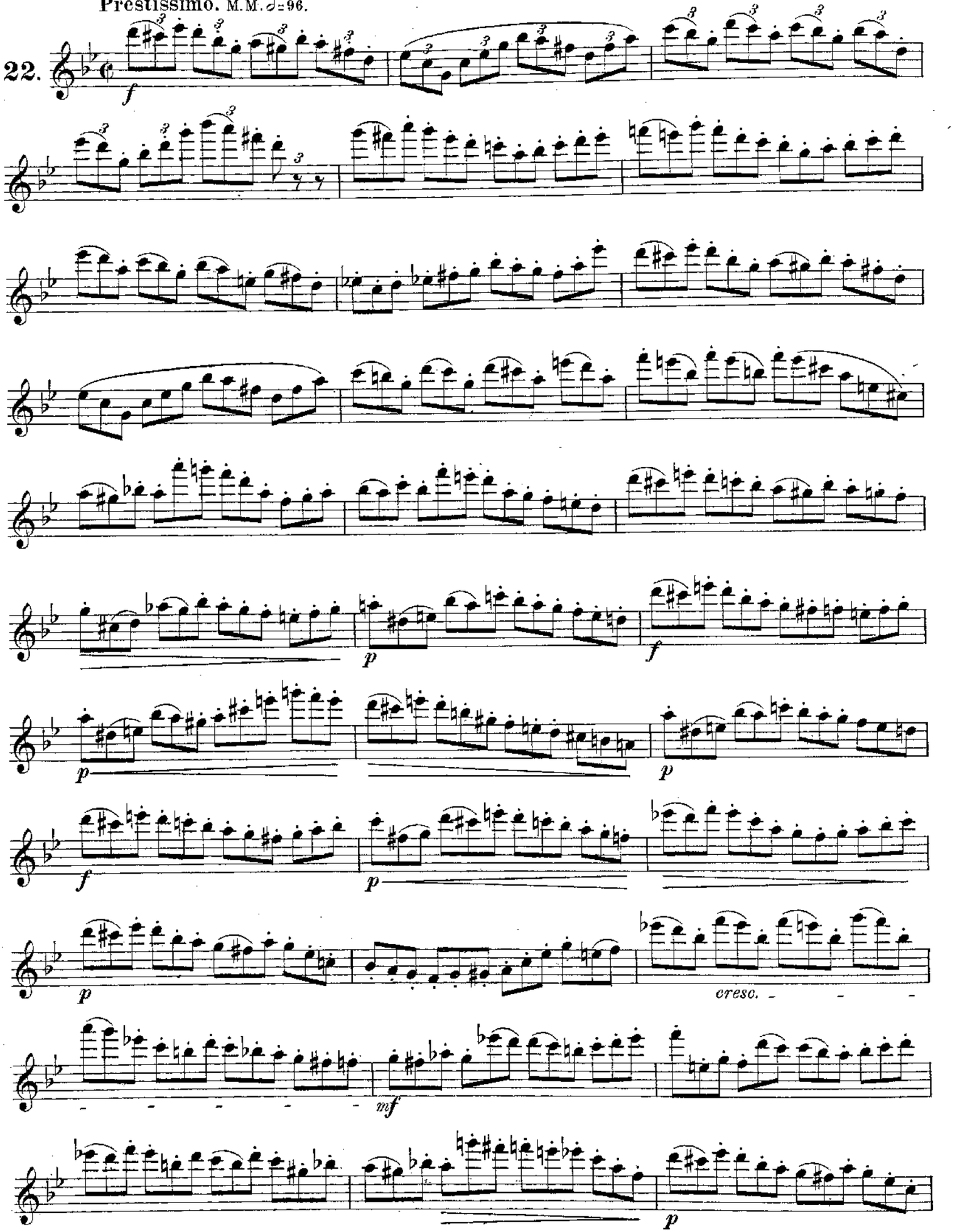

ff
mf
f
mf
p
f con energica
Fine.


Andante. vorher.
p grazioso
p
p
cresc.
mf
p
p
cresc.
mf
p
cresc.
mf
p
p
p

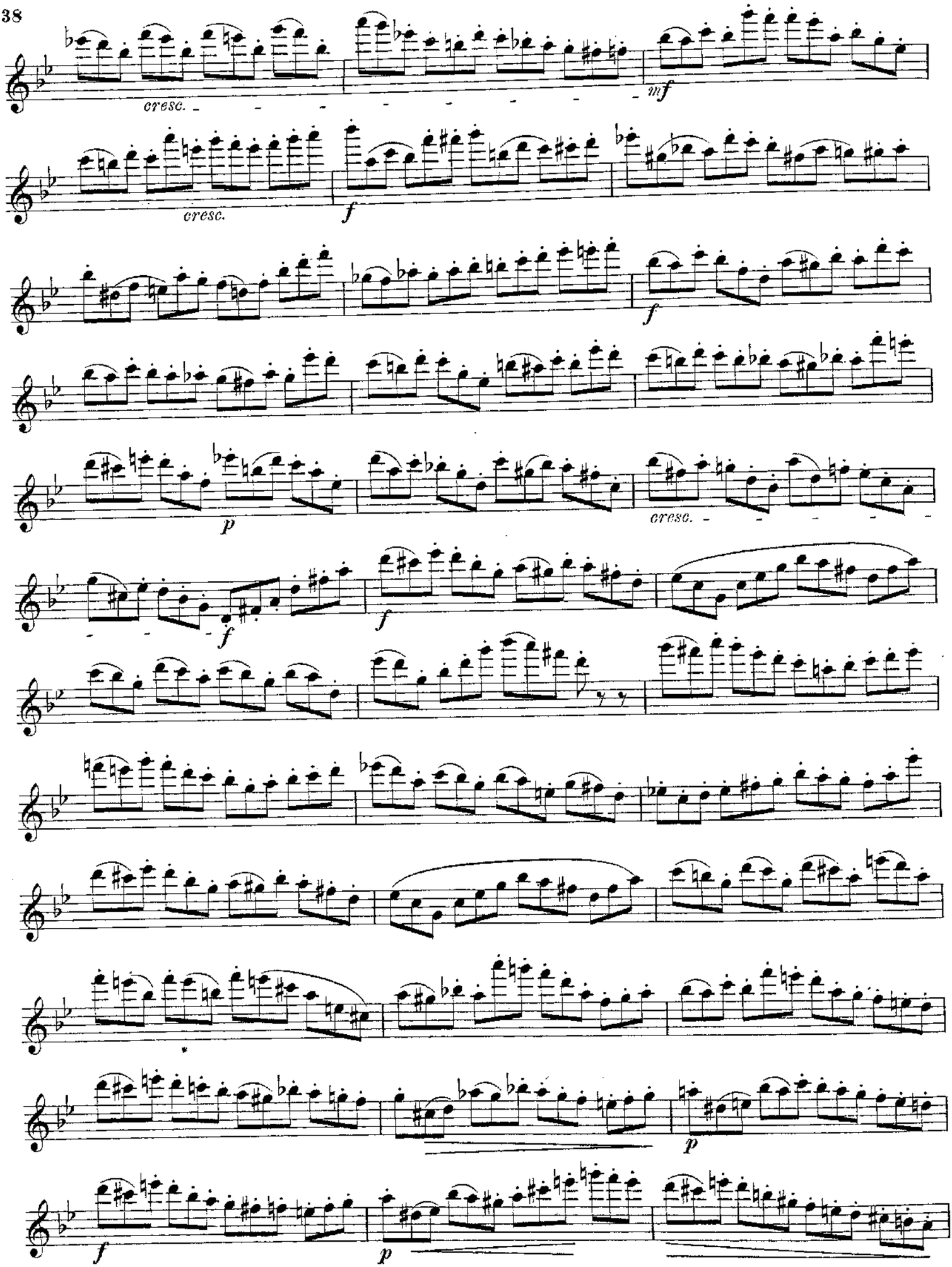

cresc.
mf
p
p
p
cresc.
f
mf
mf
mf
p
cresc.
mf
rit.
D.C. al Fine.

Prestissimo. M.M. ♩= 96.

22.




cresc.
mf
cresc.
f
pp
mf
p
pp
mf
cresc.
f
p
cresc.
mf
p


cresc.
mf
cresc.
f
f
p
cresc.
f
f
p
p
f


p
f
p
cresc.
f
f
p
cresc.
mf
p
cresc.
mf
p
mf
cresc.
f
cresc.
ff

Allegretto. M.M. ♩= 132.

23.

f molto risoluto

p

cresc.

mf

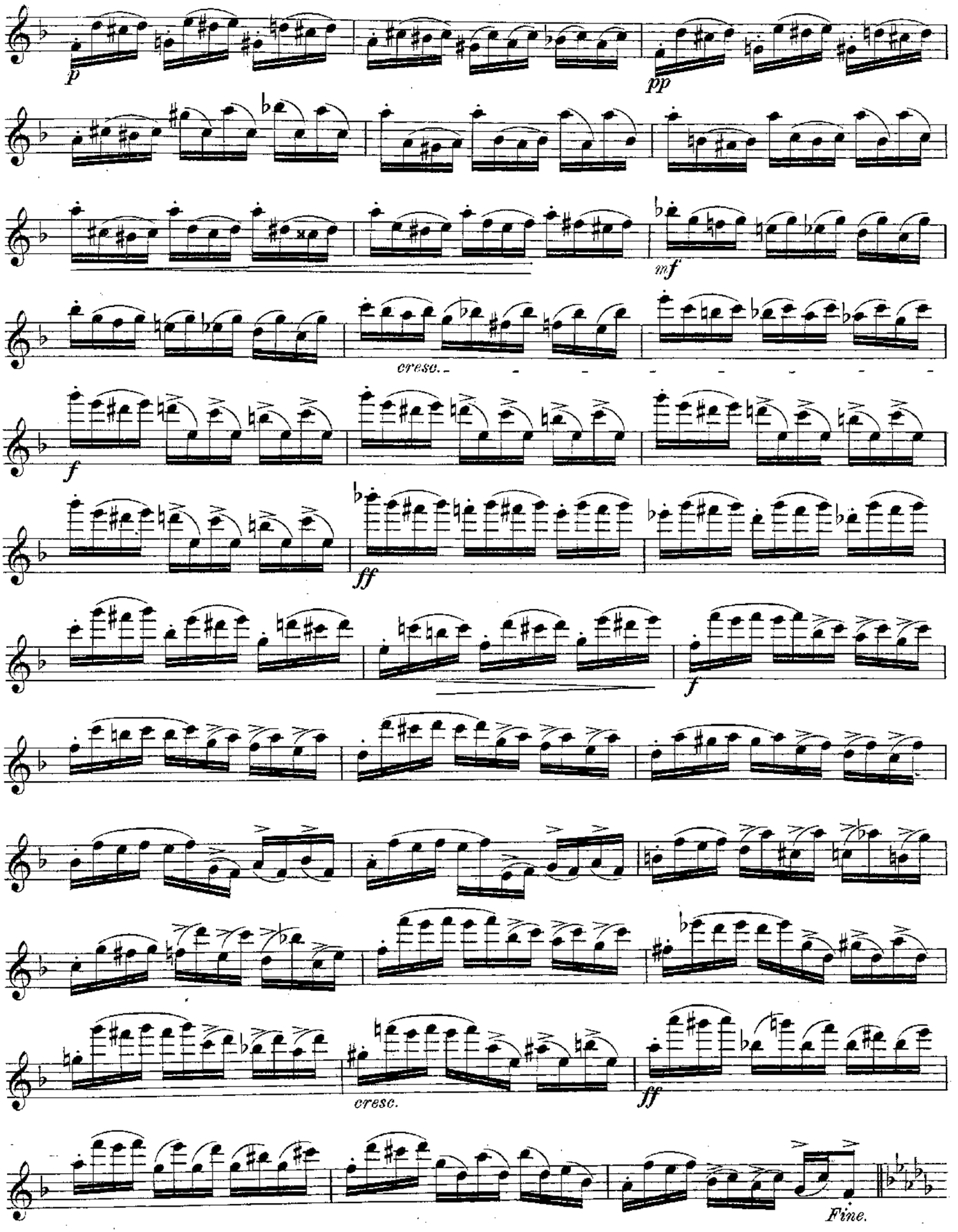
cresc.

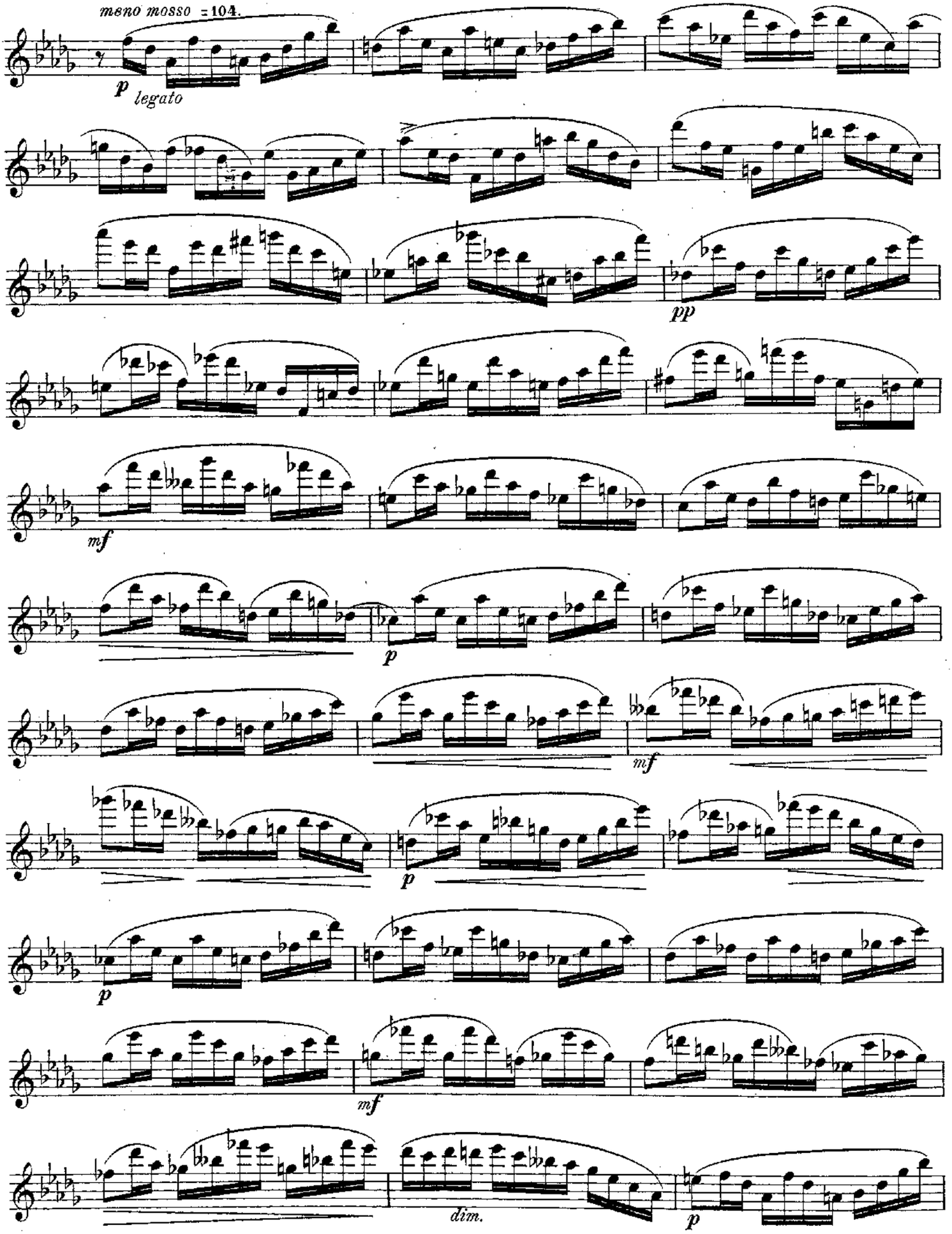
f

p

cresc.

f


p
pp
mf
cresc.
f
ff
f
cresc.
ff
Fine.


meno mosso ♩=104.
p legato
pp
mf
p
mf
p
p
mf
dim.
p



Allegro moderato. M.M. ♩=100.



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f risoluto
ff
mf
ff
mf
cresc.
f
mf


p
mf
f
p
mf
cresc.
f


pp
cresc. poco a poco
mf
cresc.
f
cresc.
f ben marcato
f
p


f
p
f risoluto
ff
mf
ff
mf
cresc.
f
ff
f
ff
f
cresc.
ff
ff
ff
1

à Monsieur Albert Francella.

24 ETUDES TECHNIQUES

pour

FLÛTE

par

Joachim Andersen.

Oeuvre 63.

Livr. 1. Livr. 2.

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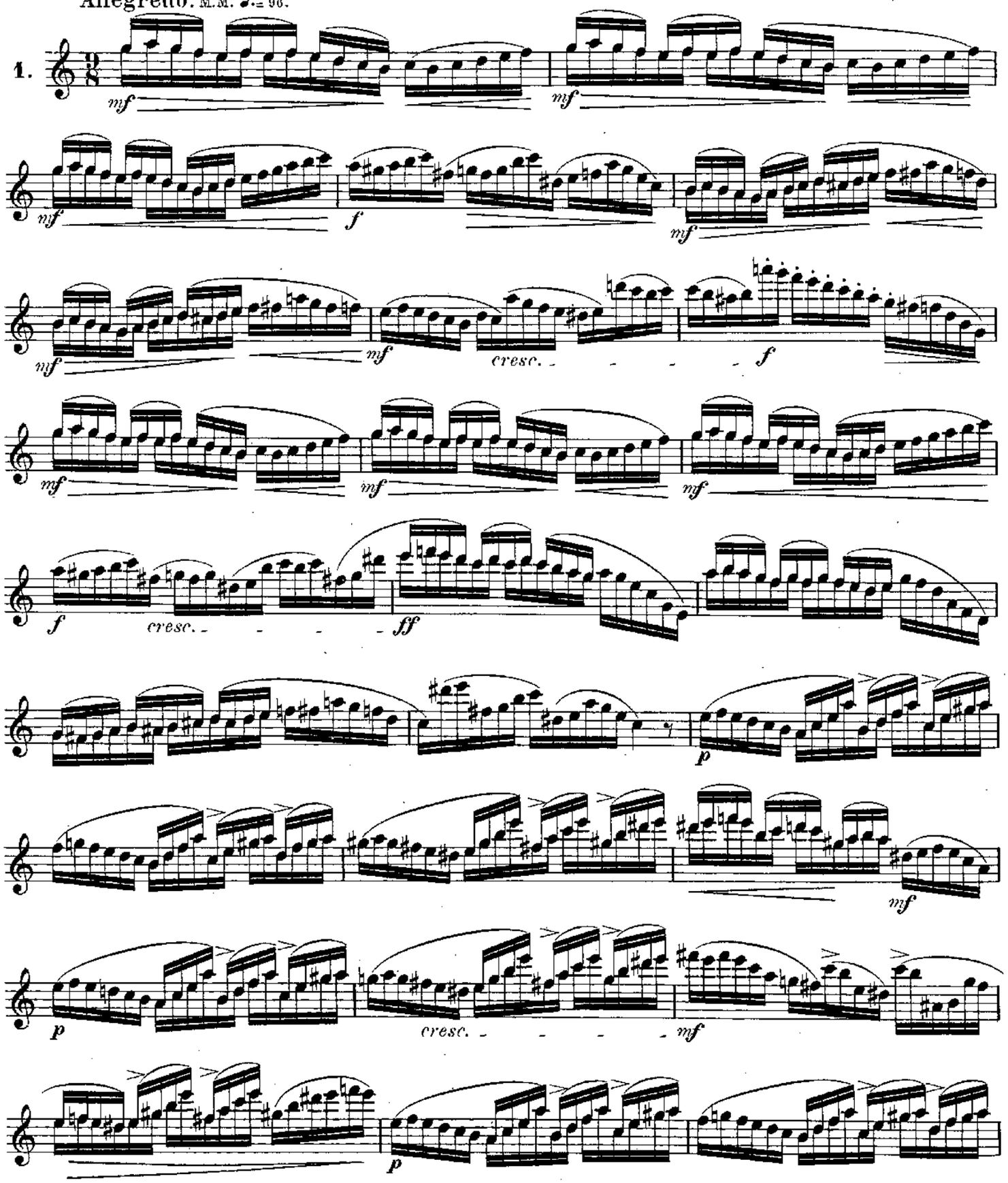
Vingtquatre Etudes techniques

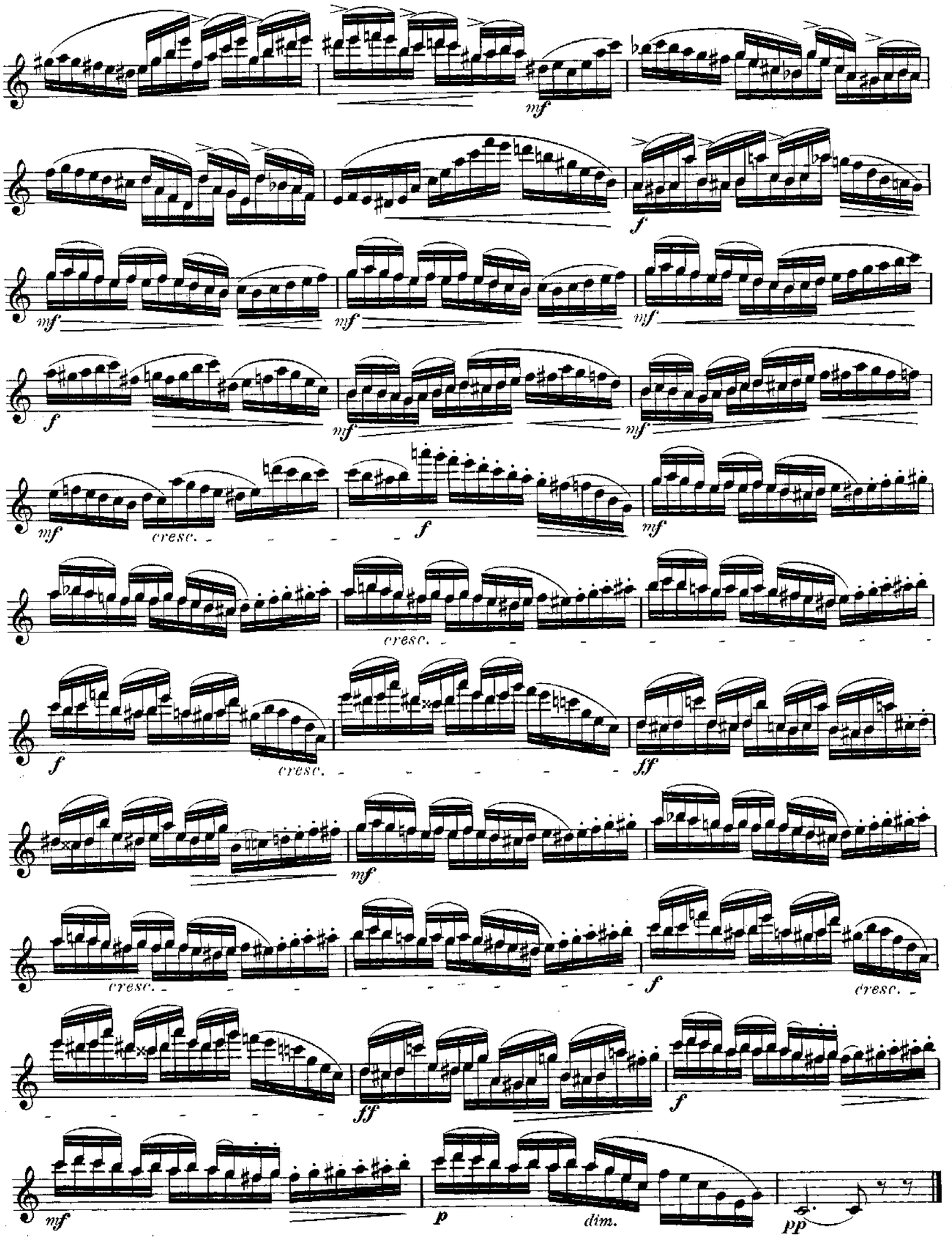
pour Flûte.

Joachim Andersen, Oeuvre 63.

Allegretto. M.M. ♩.= 96.

1.

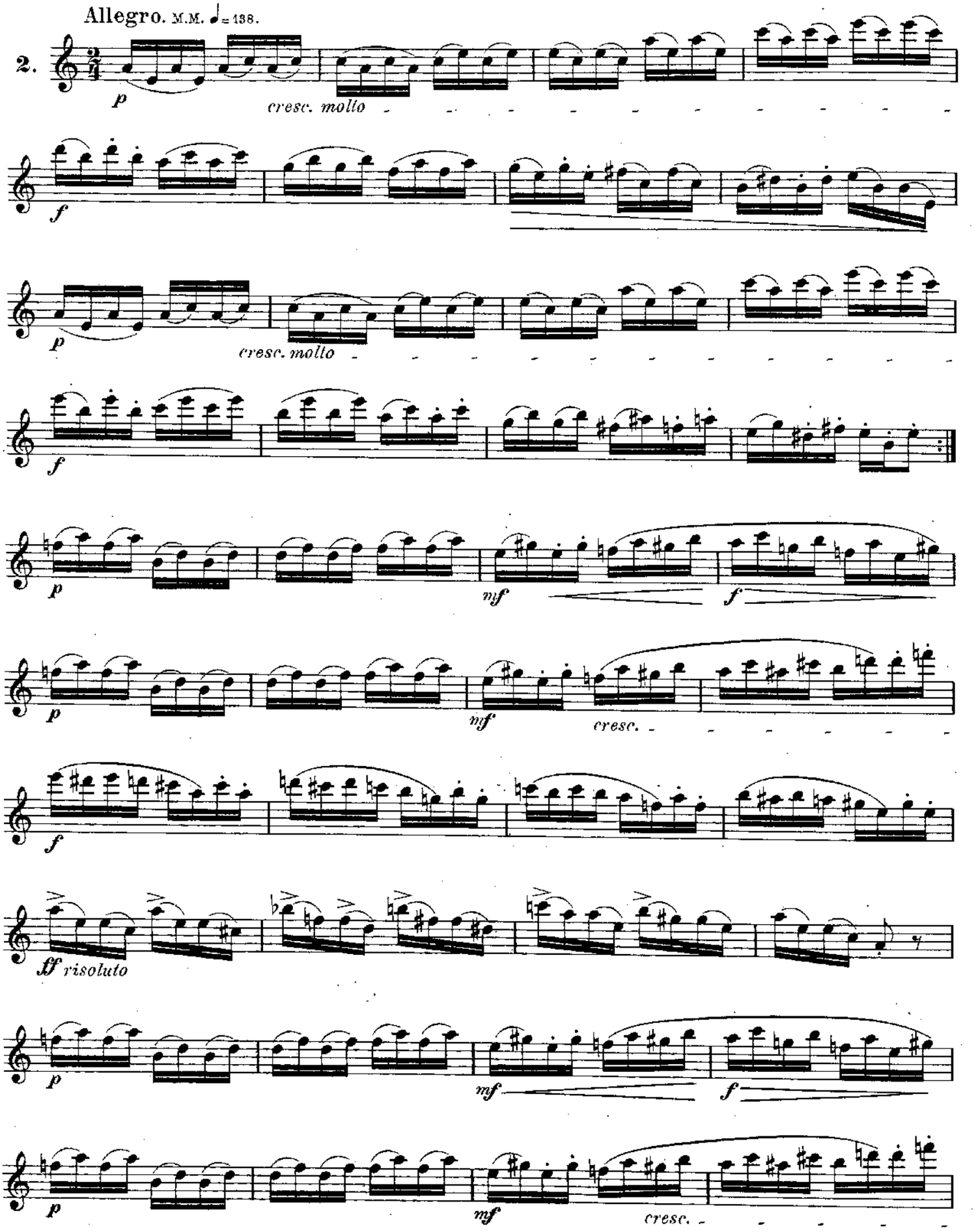


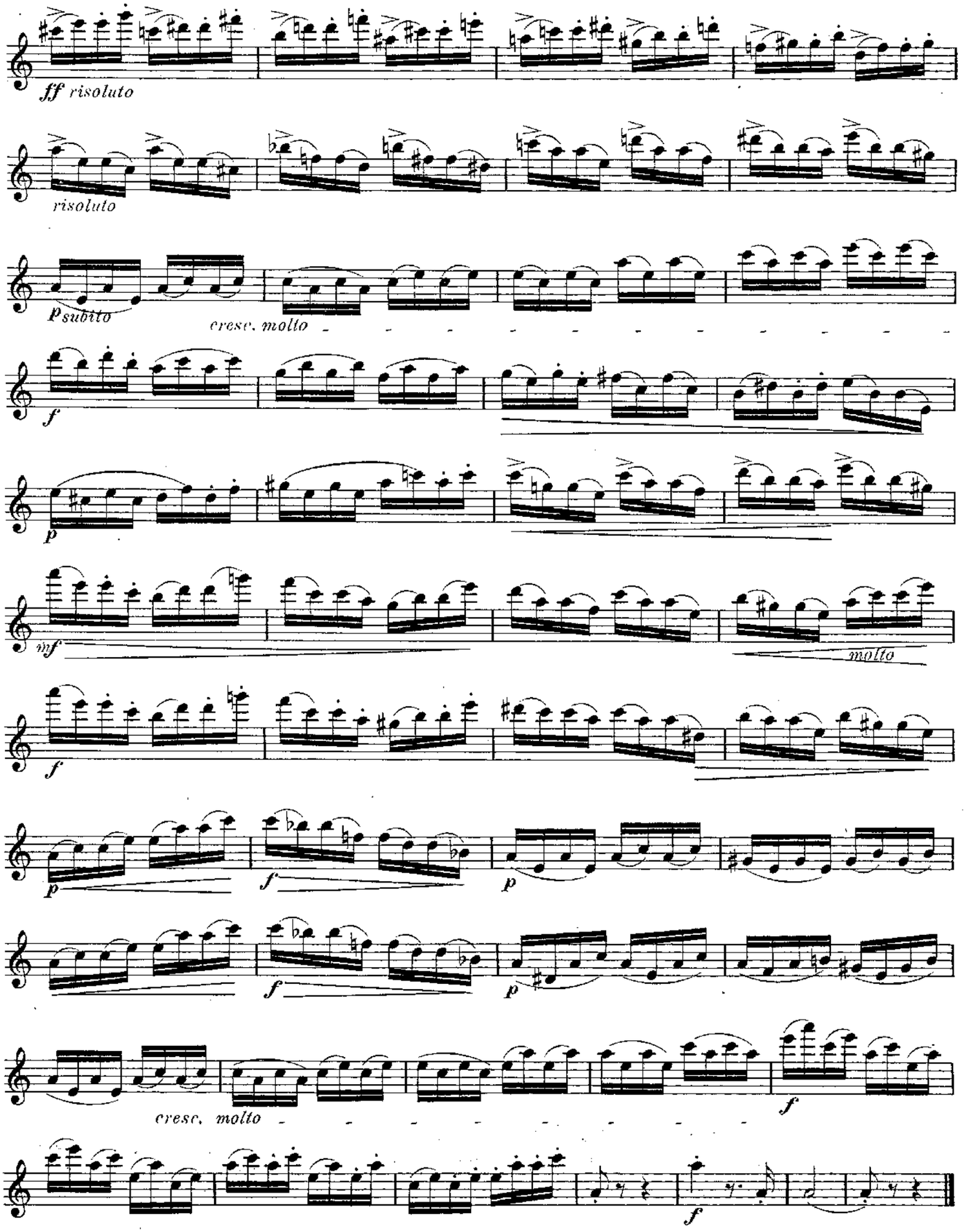


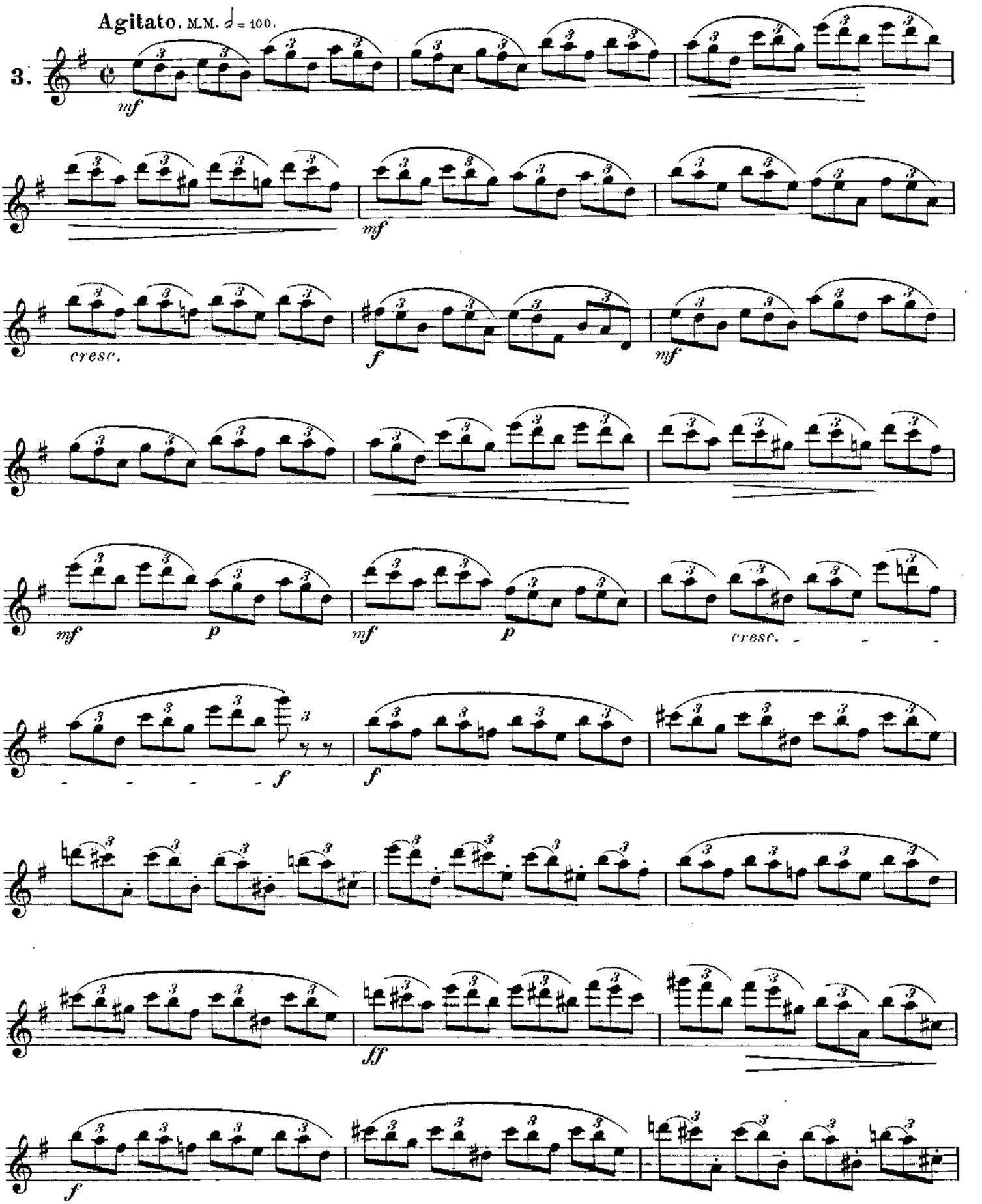
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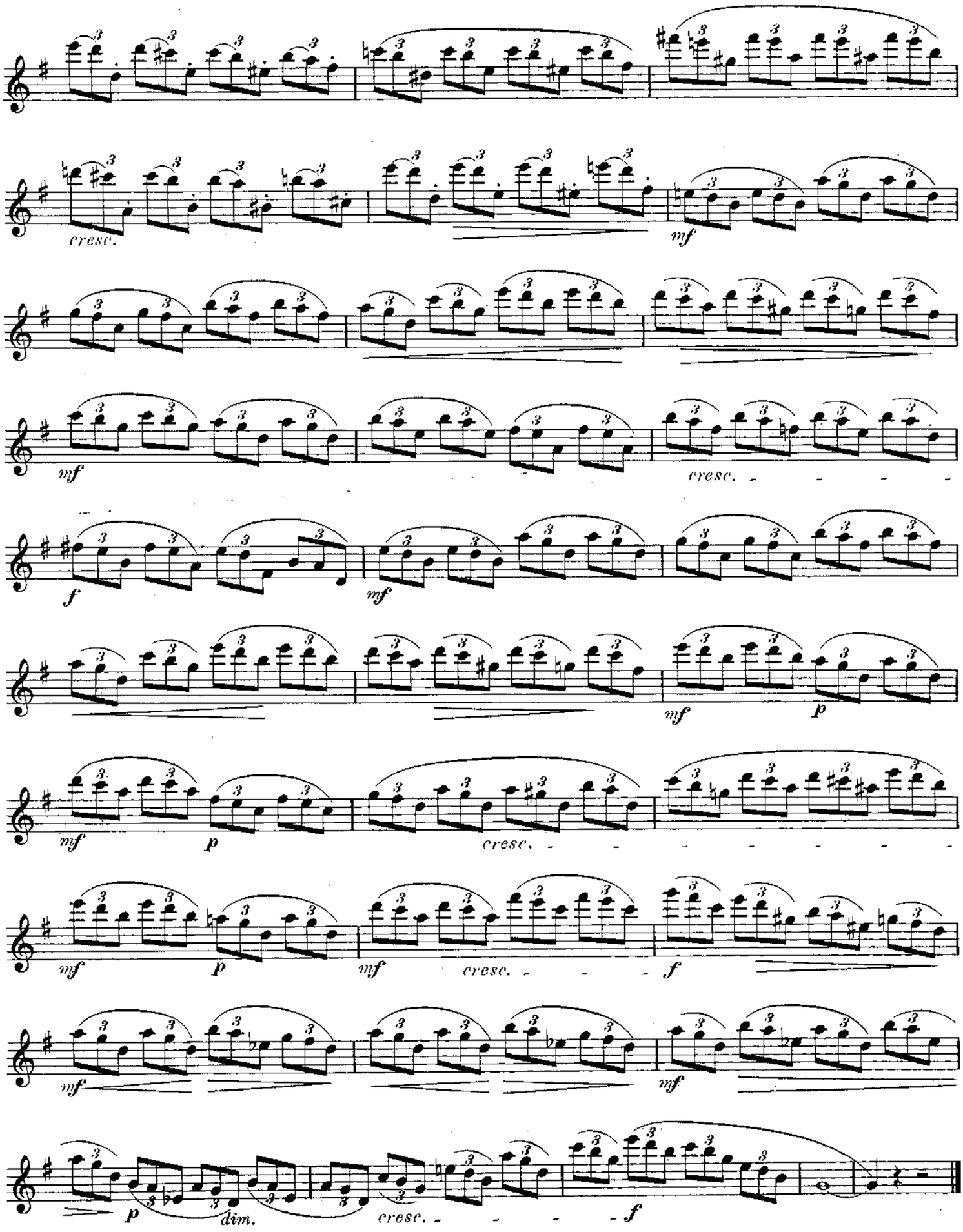
Allegro. M.M. ♩= 138.

2.




ff risoluto
risoluto
p subito
cresc. molto
f
p
mf
molto
f
p
f
p
f
cresc. molto
f
f


Agitato. M.M. 𝅗𝅥 = 100.
3.
mf
mf
cresc.
f
mf
mf
p
mf
p
cresc.
f
f
ff
f


cresc.
mf
mf
cresc.
f
mf
mf
p
mf
p
cresc.
mf
p
mf
cresc.
f
mf
mf
p
dim.
cresc.
f

Presto. M.M. ♪. = 192.

4.

p ben staccato e molto pressante

p

p

p

p

mf *cresc.*

f

p

cresc. *f marc.* *p*

cresc. *f marc.*


f risoluto
mf
p
cresc. molto
f
mf
p
p
p
p
mf
cresc.
mf
dim.
p

Moderato. M.M. ♩ = 72.

5.

f molto marcato

f

p

cresc.


f
p
cresc.
f
cresc.
fff
mf
cresc.
f
f


Allegro risoluto. M.M. ♩= 144.
6.
p e determinato
1.
2.
f
p
f
p
f
mf
p
cresc.
1.
f
p
2.
f

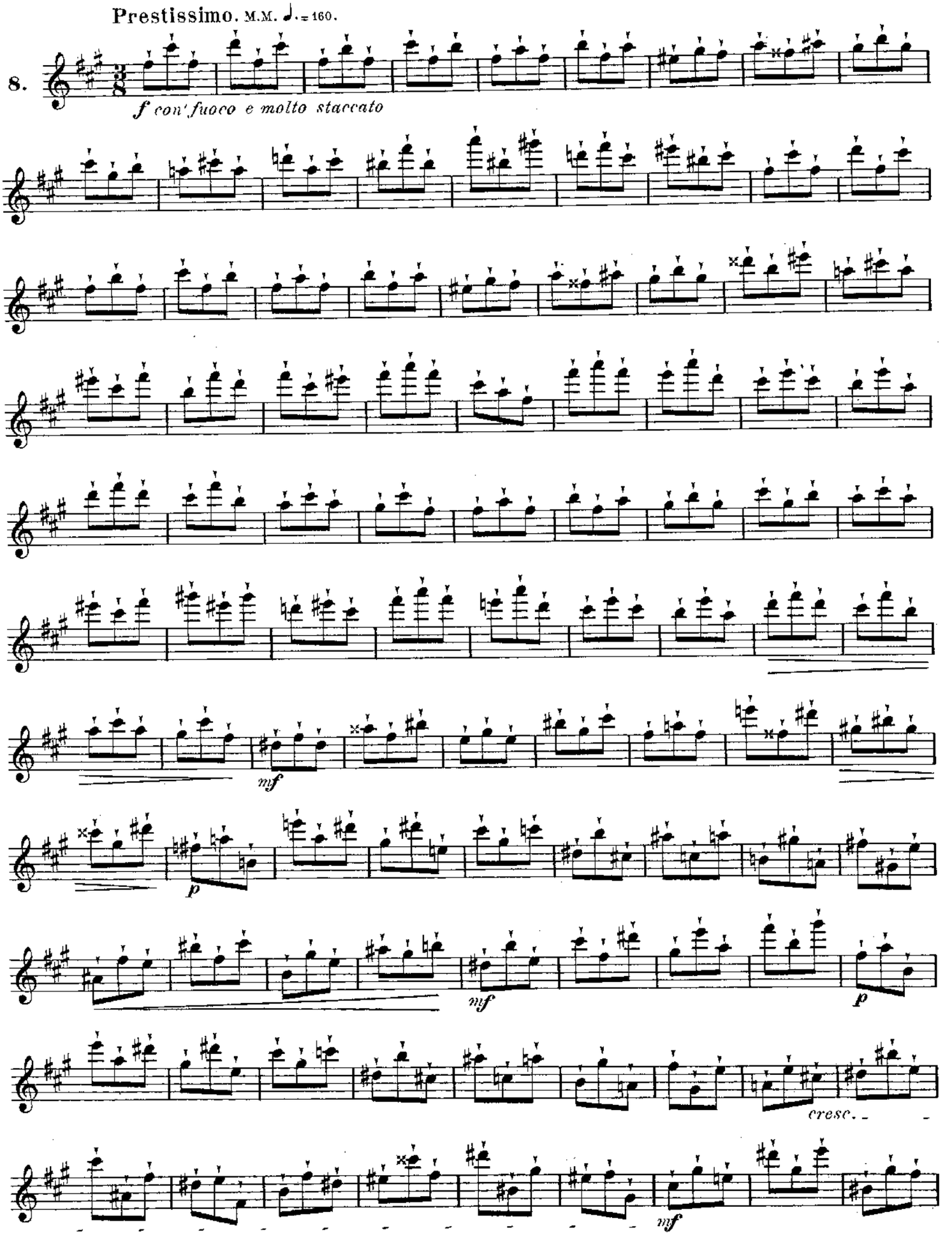

p
mf
cresc.
f
mf
p
dim.
pp
pp
pp
mf marc.
pp
mf marc.
pp
cresc.
mf
f
f

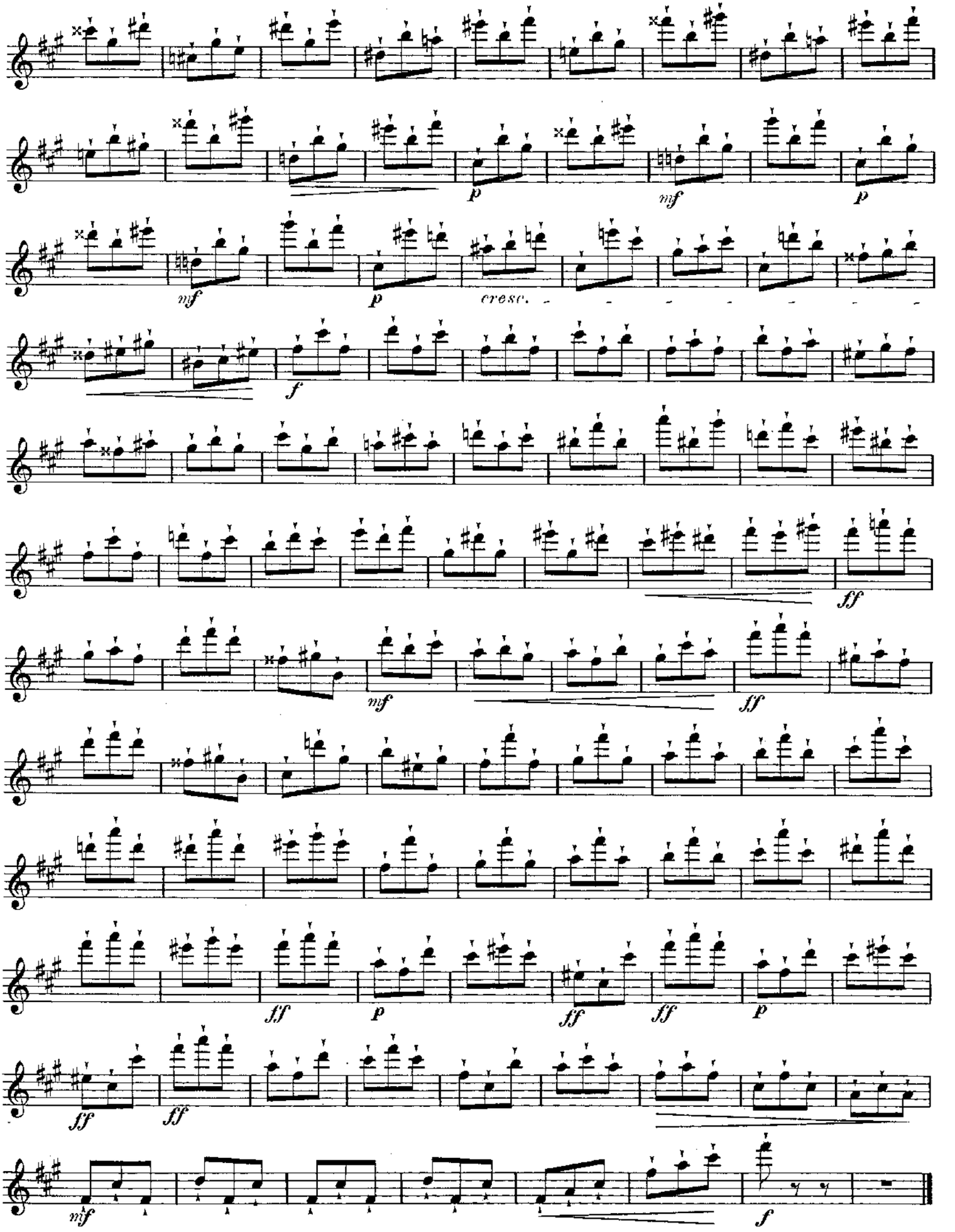
Moderato animato. M.M. ♩ = 80.

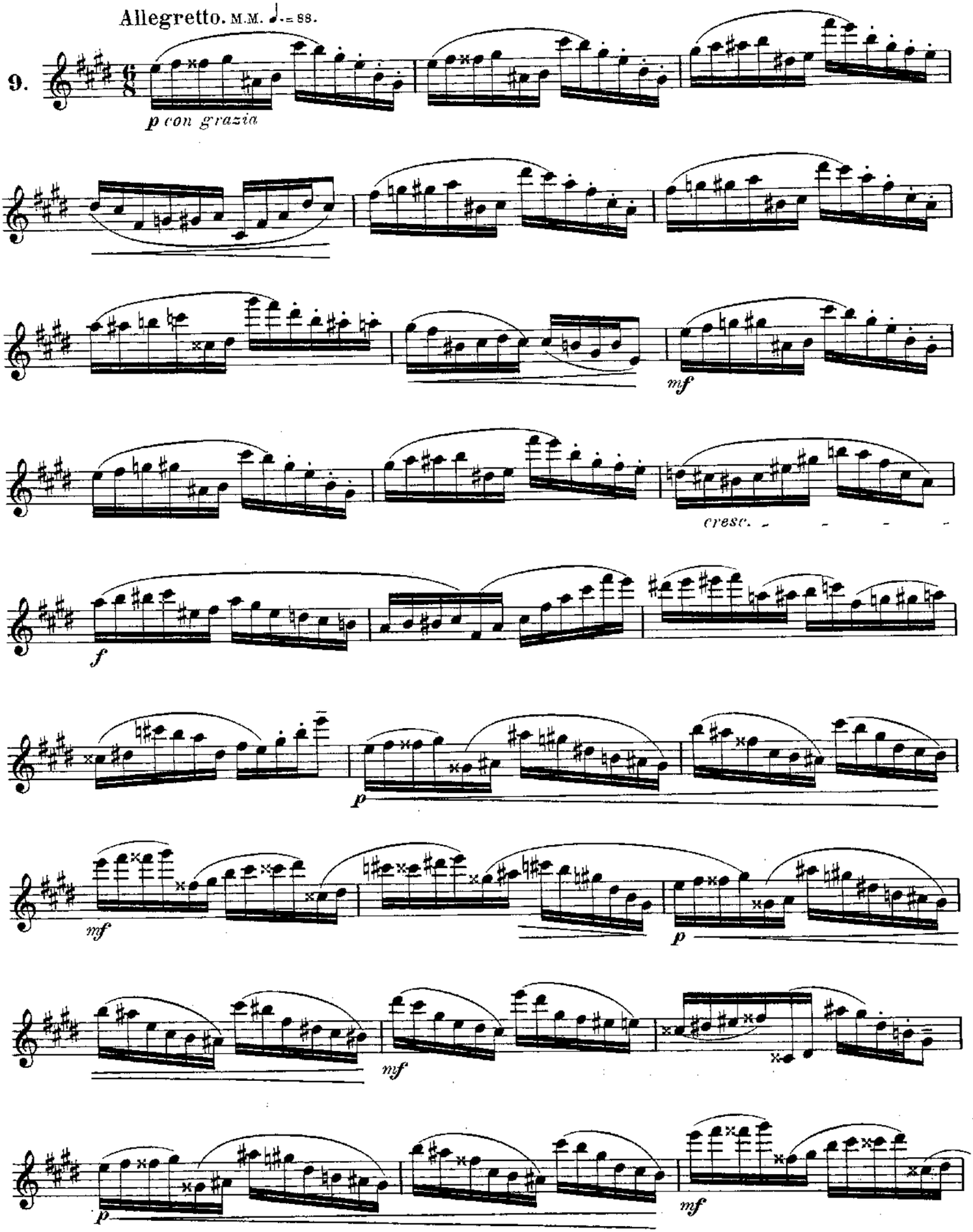
7.

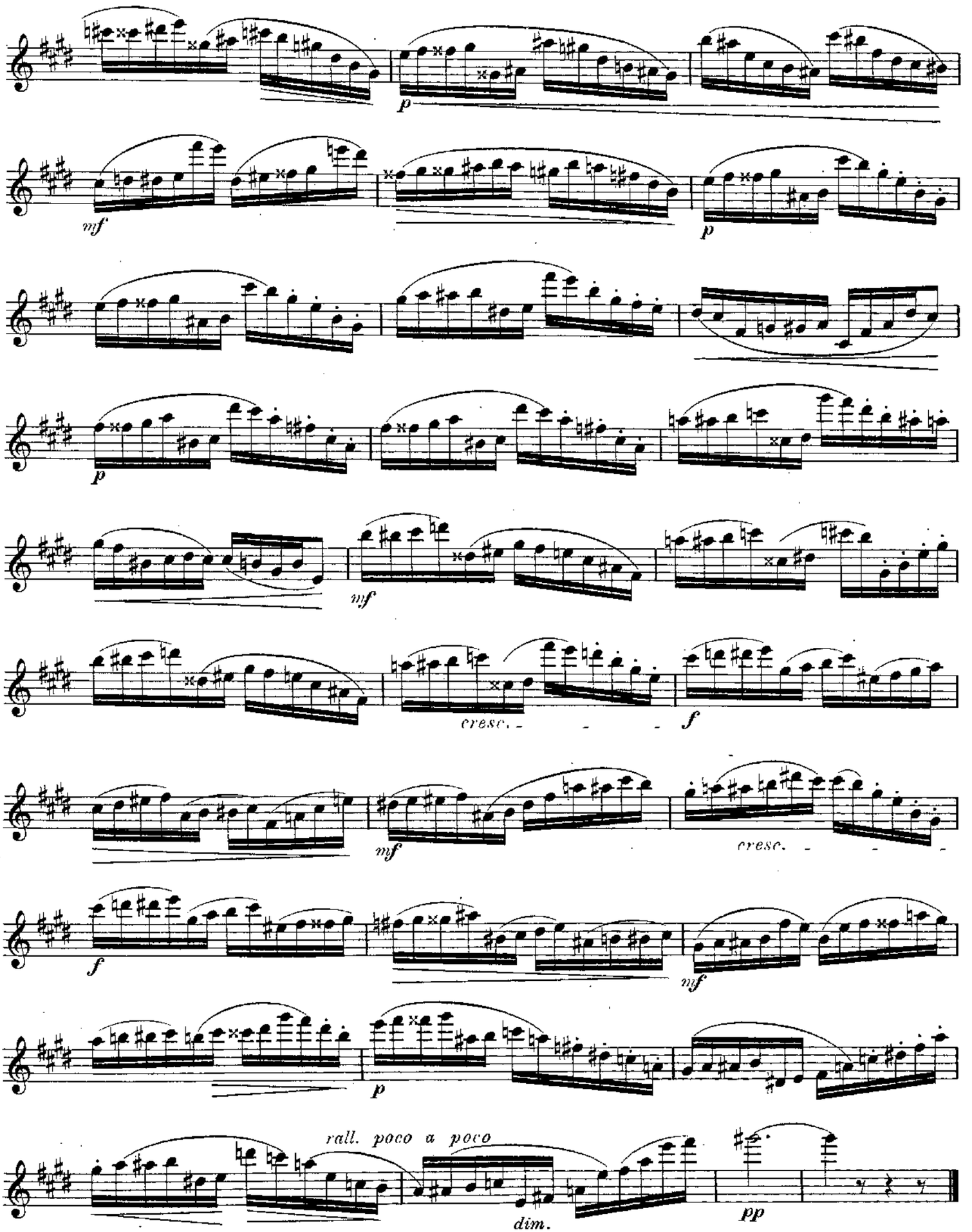



f
mf
mf
mf
mf
mf
mf
cresc.
f
mf
f
f
cresc.
ff


Prestissimo. M.M. ♩. = 160.
8.
f con fuoco e molto staccato
mf
p
mf
p
cresc.
mf


p
mf
p
mf
p
cresc.
f
ff
mf
ff
ff
p
ff
ff
p
ff
ff
mf
f


Allegretto. M.M. ♩.= 88.
9.
p con grazia
mf
cresc.
f
p
mf
p
mf
p
mf


p
mf
p
p
mf
cresc.
f
mf
cresc.
f
mf
p
rall. poco a poco
dim.
pp

Allegro. M.M. ♪ = 152.

10.

ff con tutta la forza e molto furioso



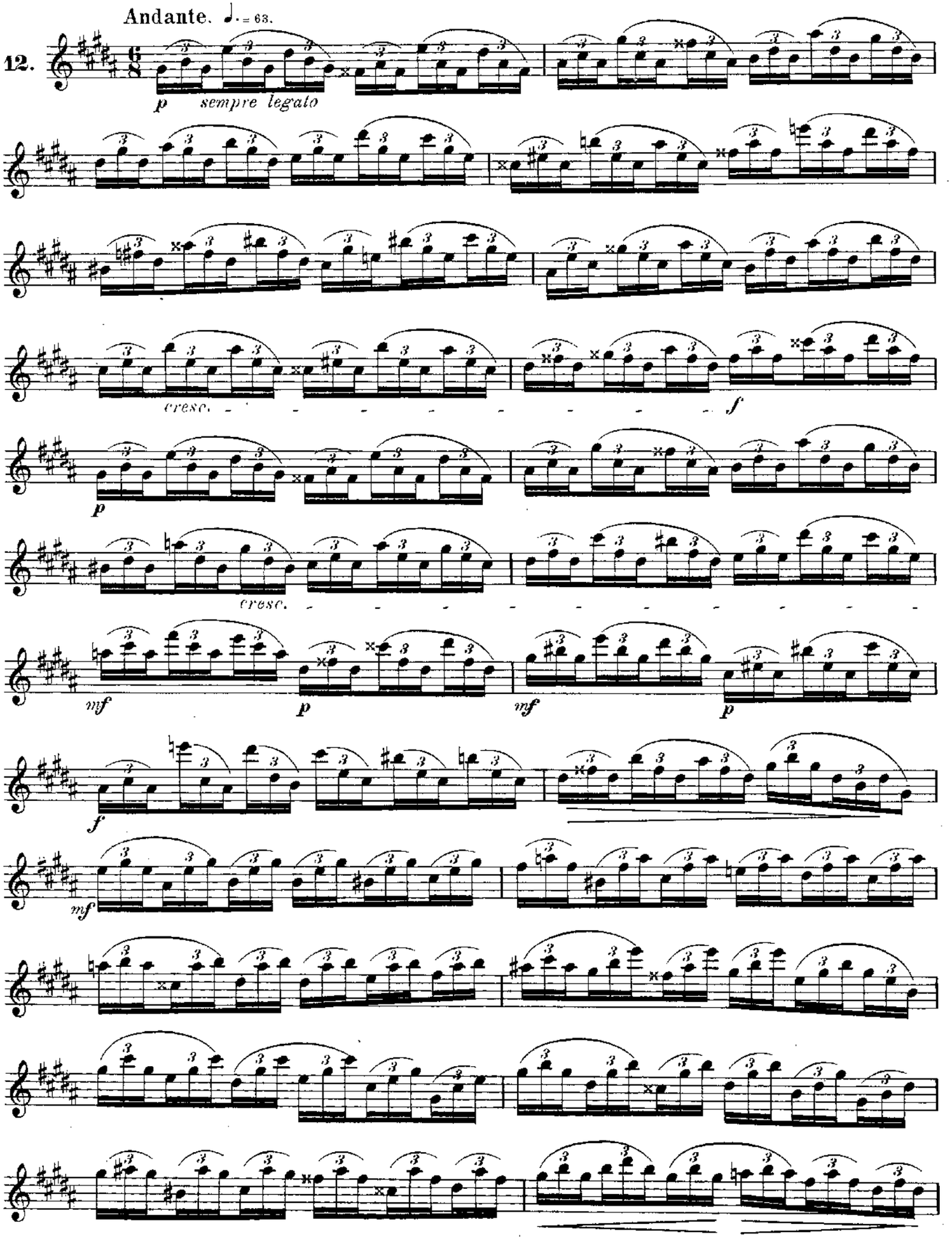

cresc.
mf
cresc.
ff con tutta la forza

Allegro. M.M. ♩= 138.

11.




mf
cresc.
f
mf
cresc.
f
f


Andante. ♩. = 63.
12.
p sempre legato
cresc.
f
p
cresc.
mf
p
mf
p
f
mf



Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.

à Monsieur Albert Francella.

24

ETUDES TECHNIQUES

pour

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13. **Allegro** M.M. d = 84.



12033

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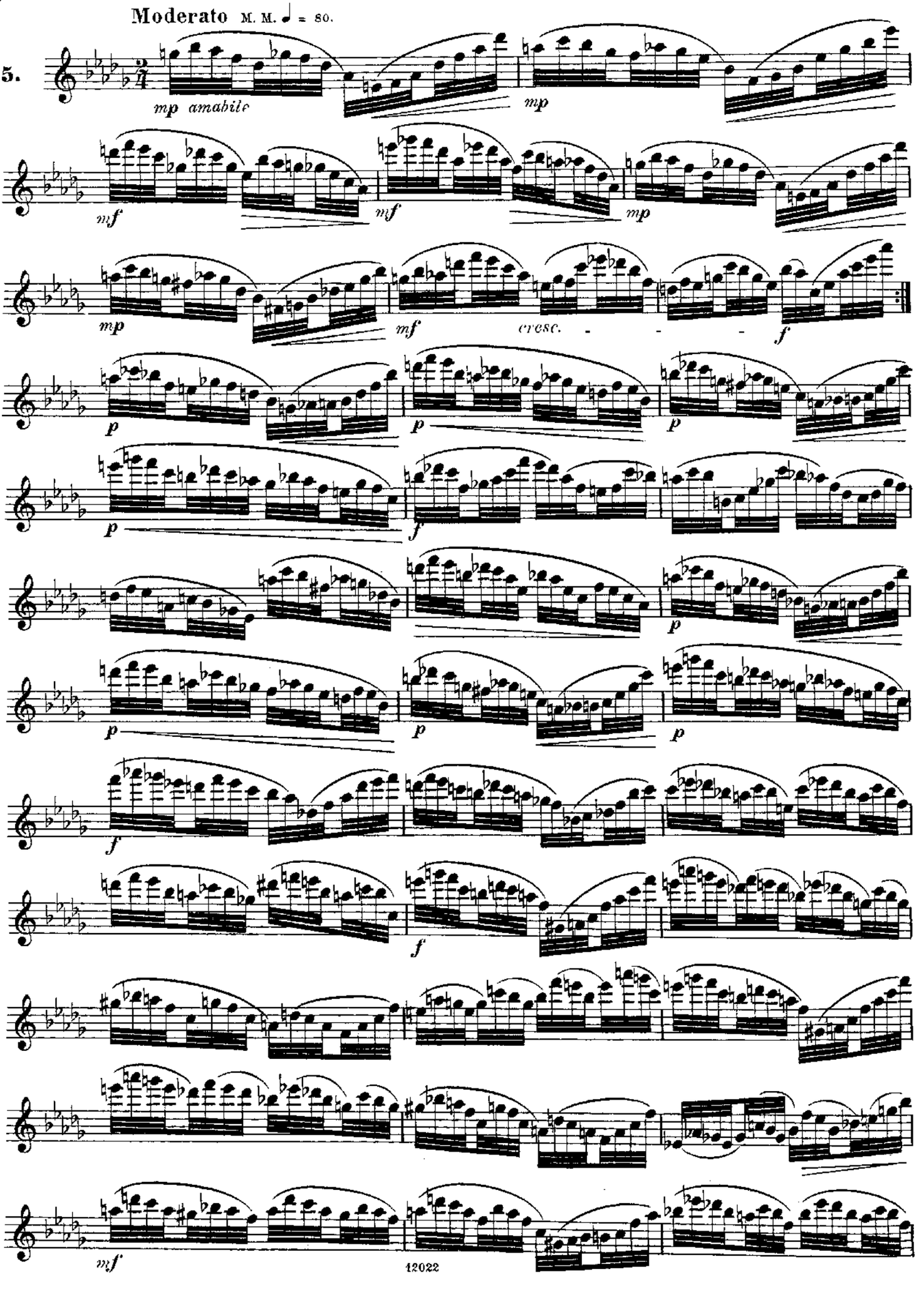


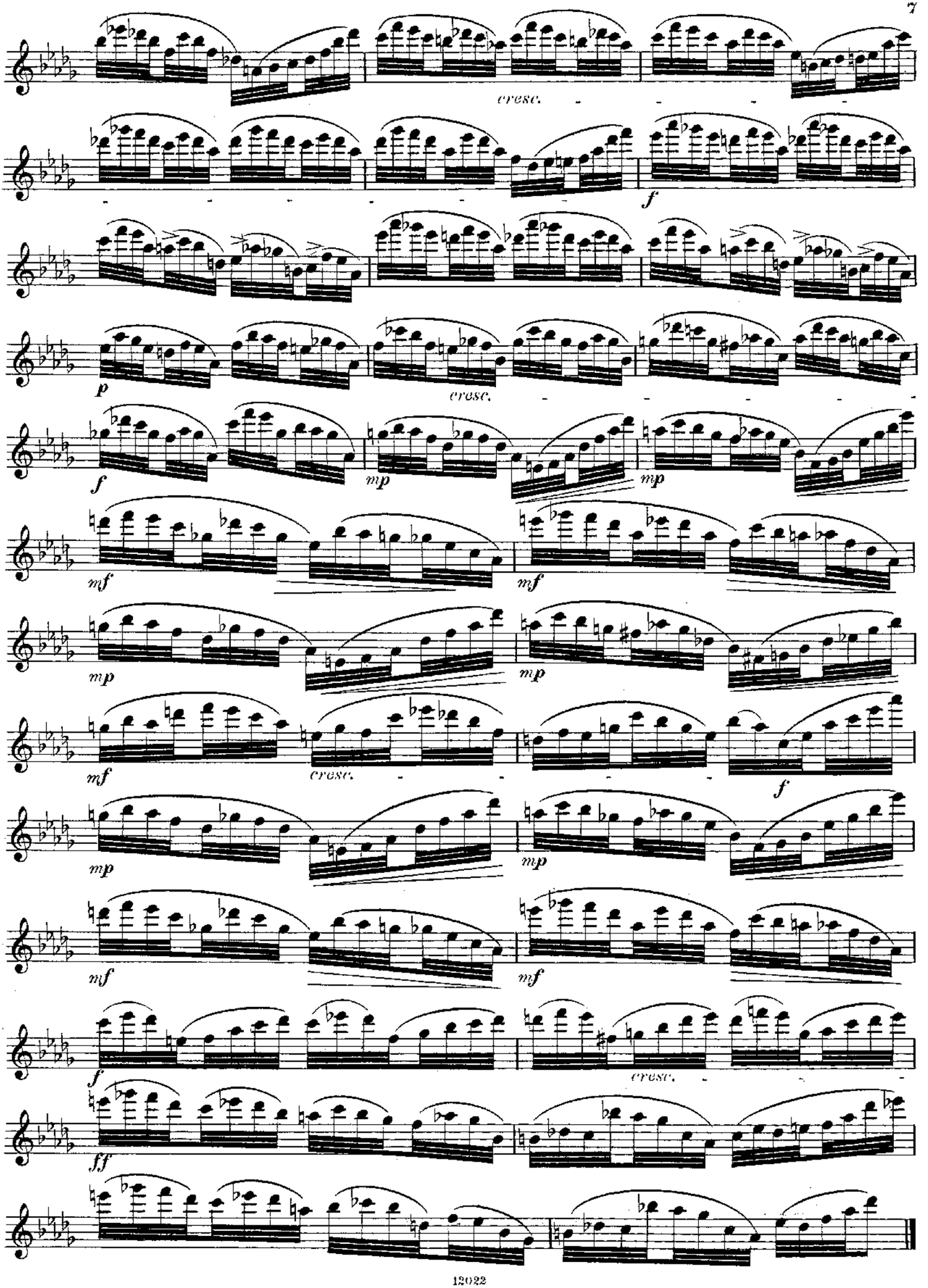

Andante M. M. ♩. = 69.
14.
12/8
p
dim.
p
mf
cresc.
mf
p
mf
mf
mf


p
mf
mf
f
p
p
p
p
dim.
pp

Moderato M. M. ♩ = 80.

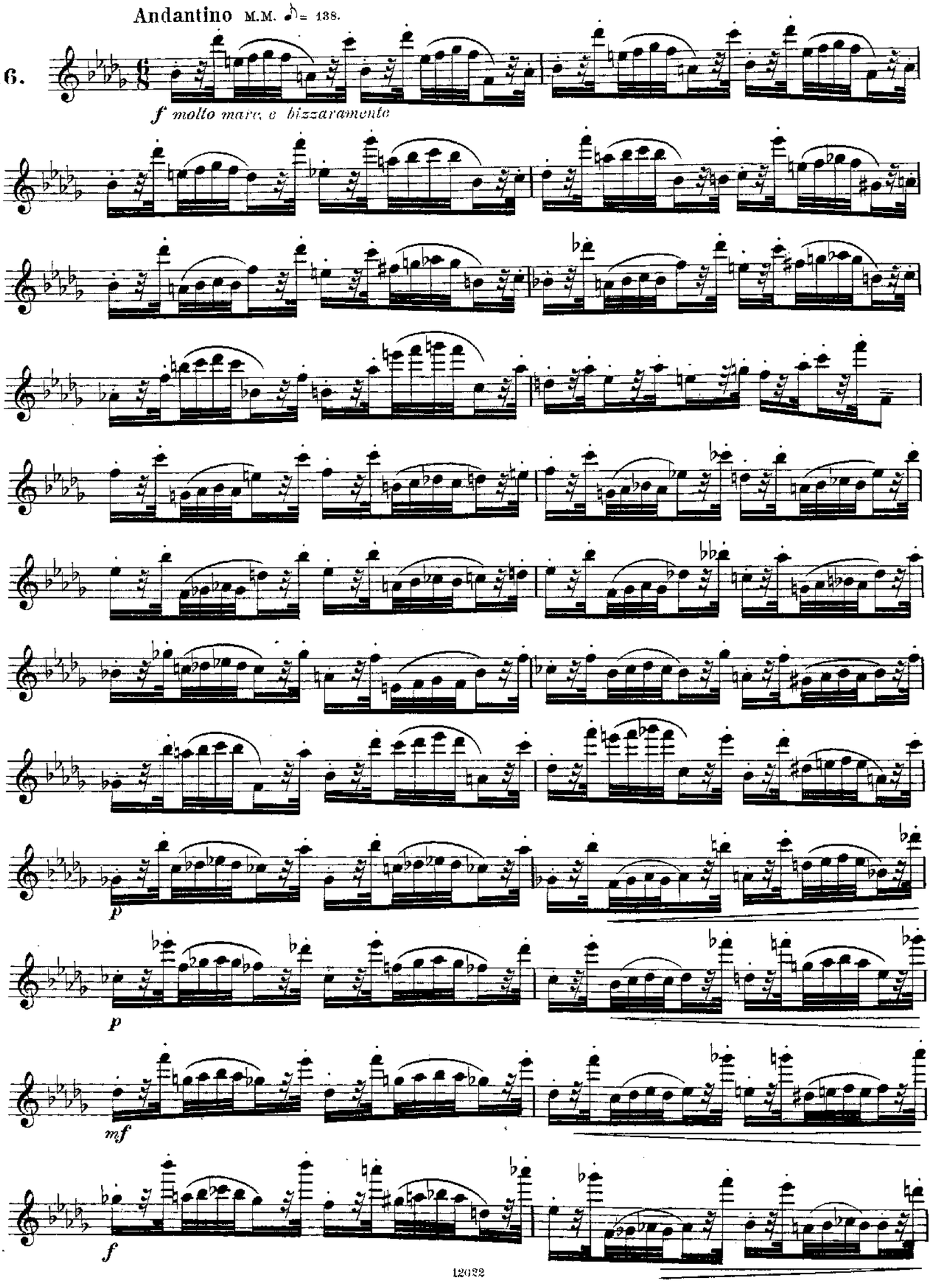
15.




cresc.
f
p
cresc.
f
mp
mp
mf
mf
mp
mp
mf
cresc.
f
mp
mp
mf
mf
f
cresc.
ff

Andantino M.M. ♪= 138.

16.




p
p
mf
f
f
CUSC.
ff

17. Allegretto M. M. ♪= 152.

mf capriccioso

p *p* *mf*

f *p* *p*

mf *f* *p*

p *mf* *f*

mf *mf* *mf*


p
p
mf
f
p
p
mf
f
p
cresc.
f
mf
mf
cresc.
f
mf

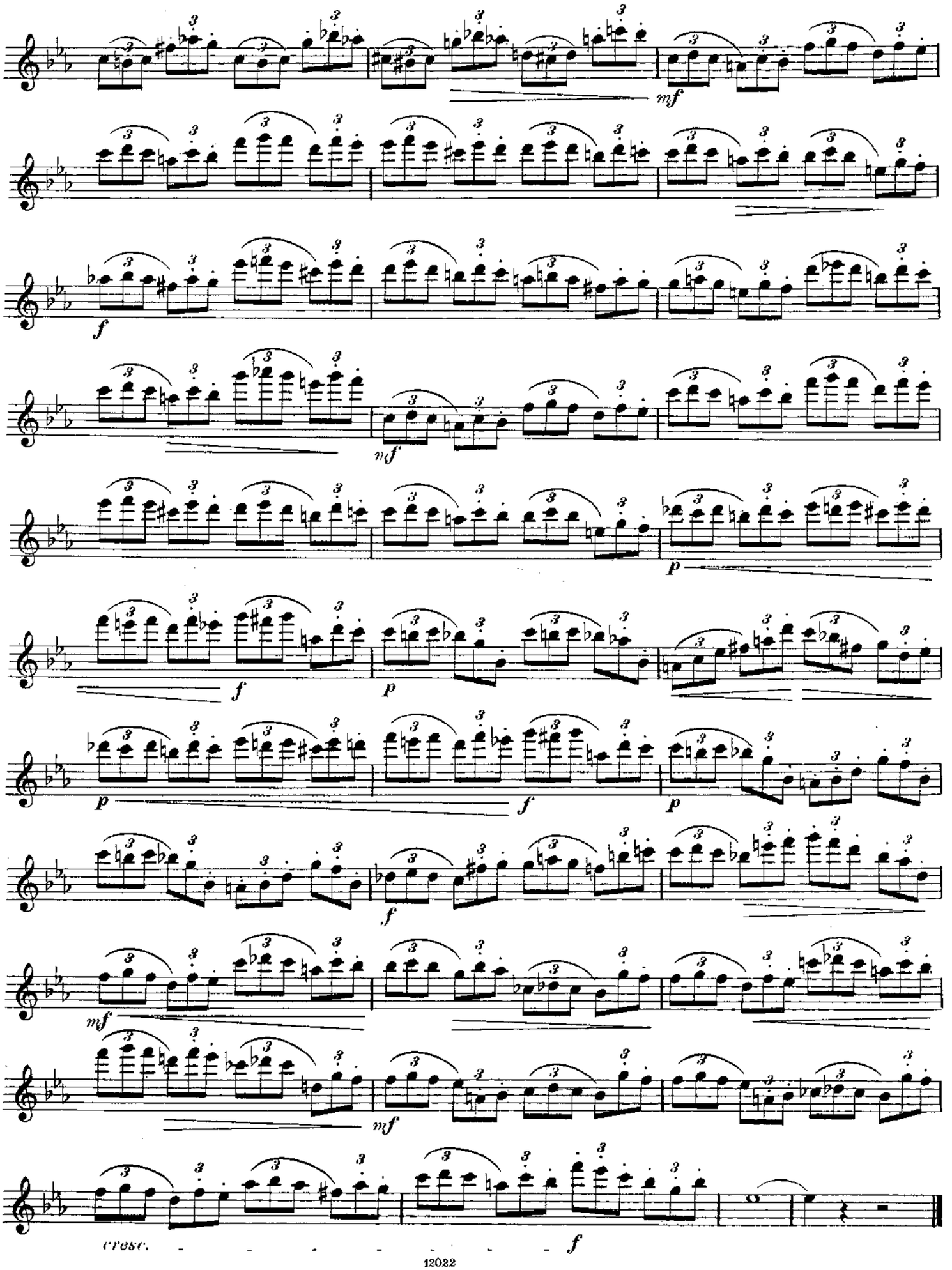
Allegro M. M. ♩ = 138.

18



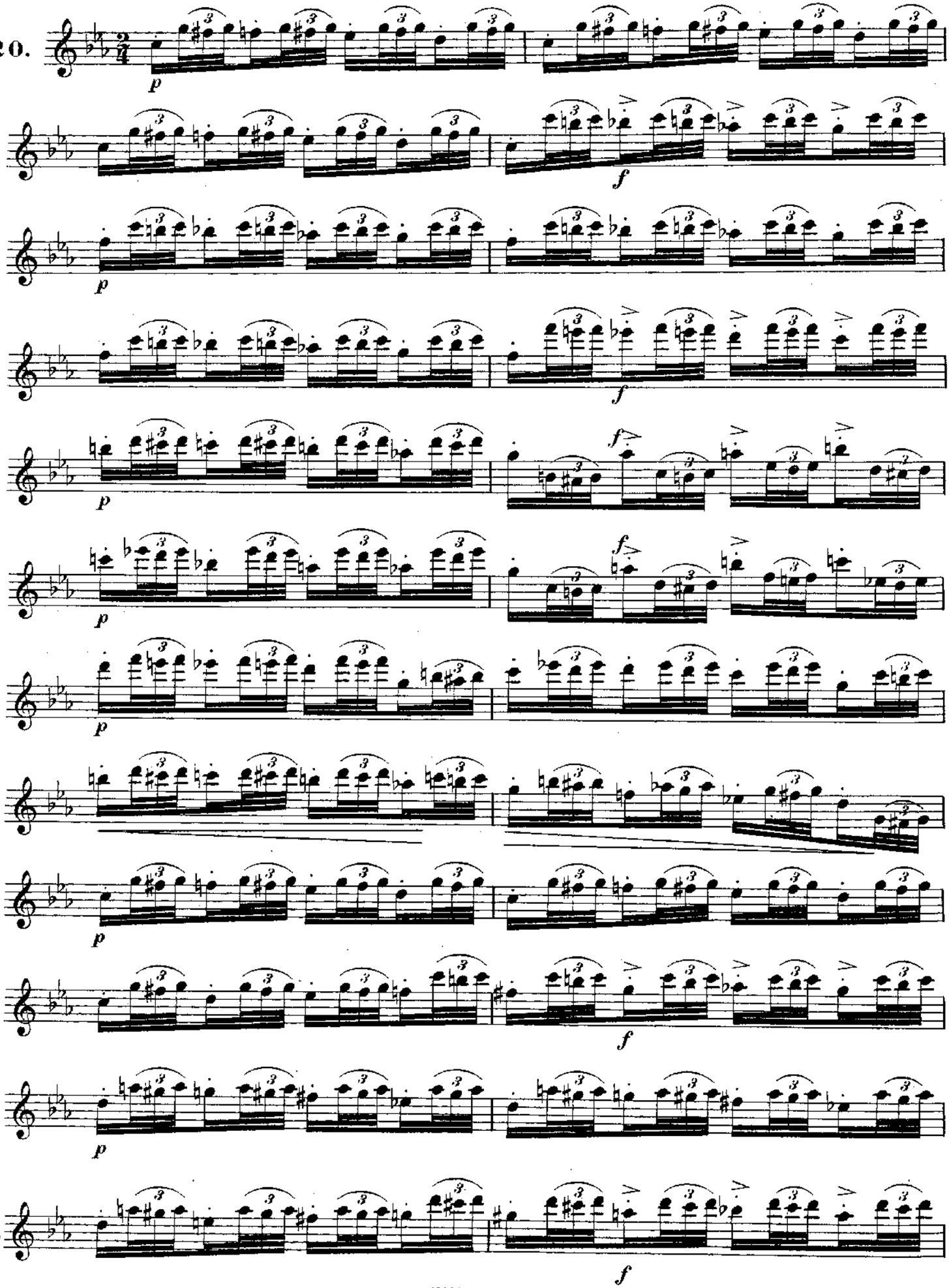

cresc.
p
mf
p
cresc.
mf
p
cresc.
mf
f

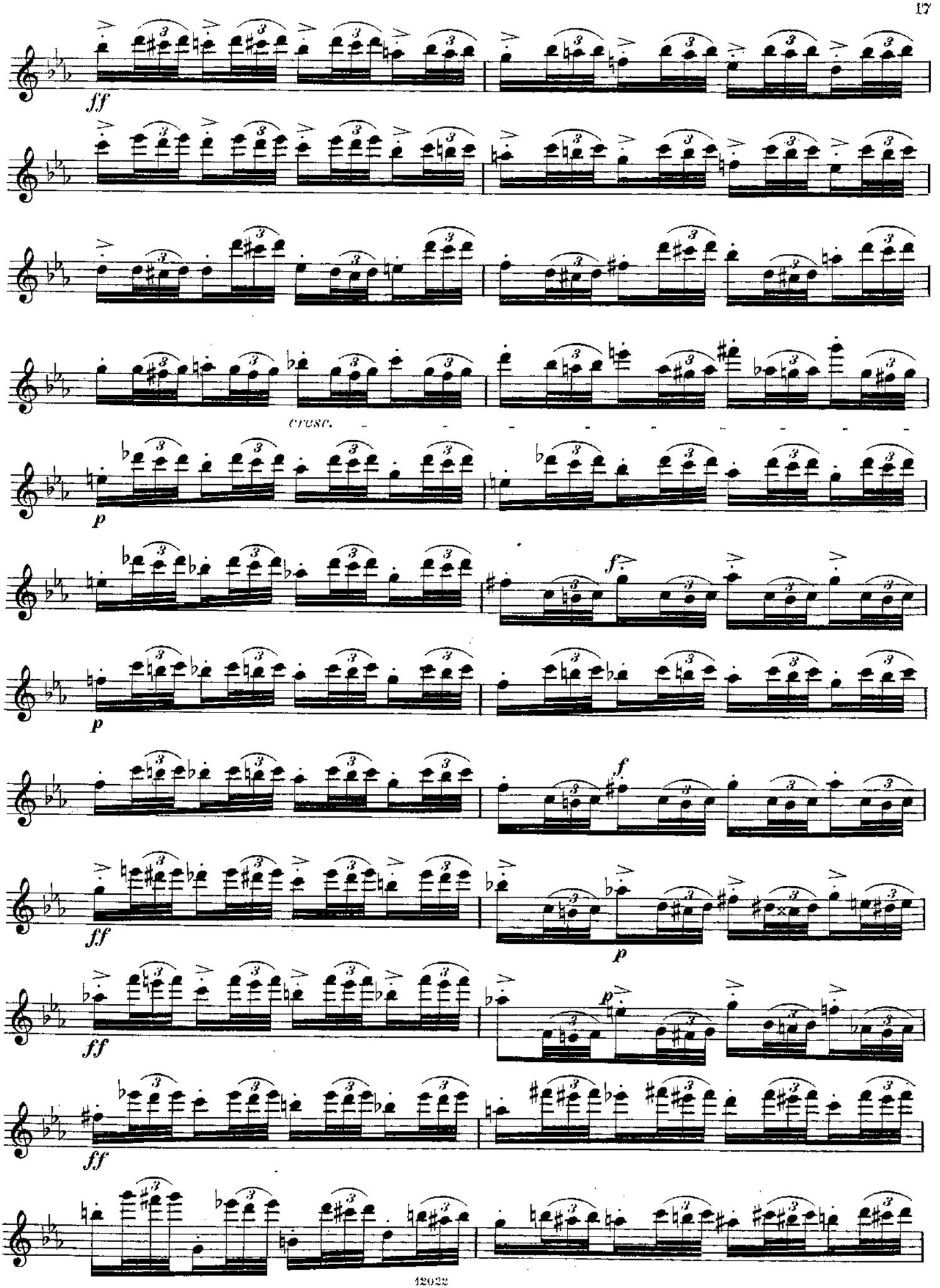

Vivace M. M. ♩ = 96.
19.
mf leggierissimo
f
mf
p
cresc.
mf
p
mf
f
p
cresc.
f

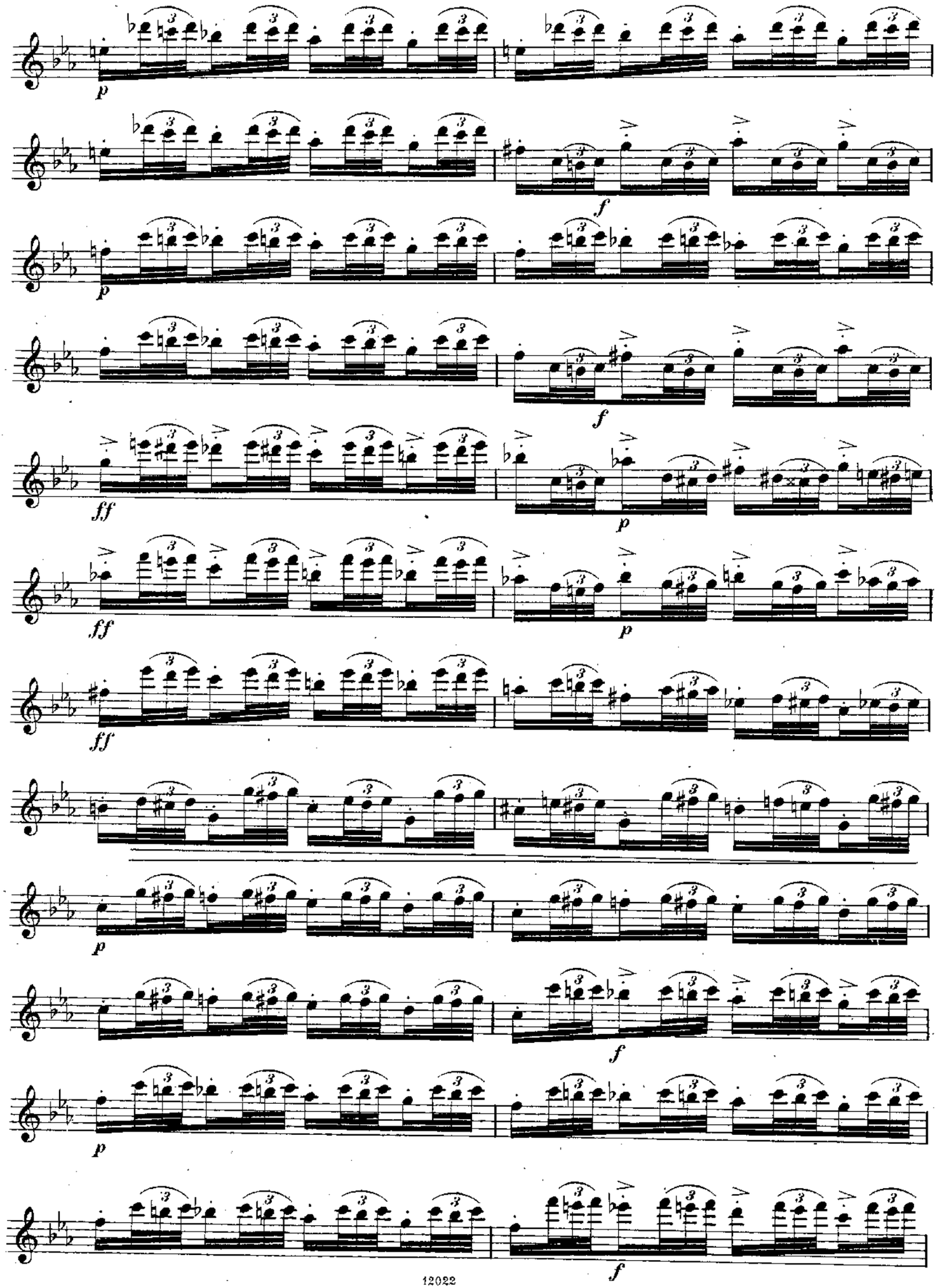

mf
f
mf
p
f
p
f
p
f
mf
mf
cresc.
f

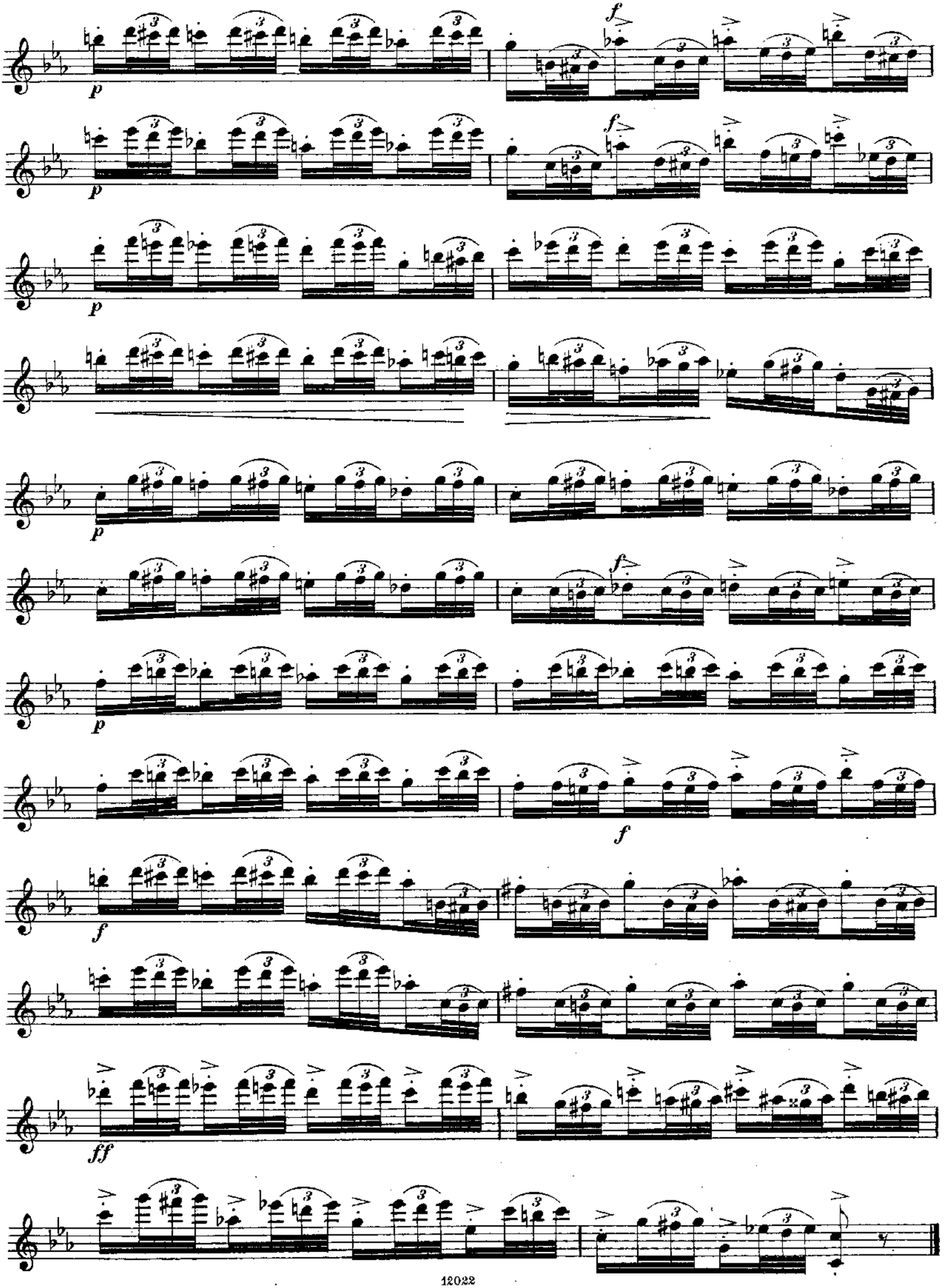
Allegro ma non troppo M. M. ♩ = 100.

20.




ff
cresc.
p
f
p
f
ff
p
ff
ff

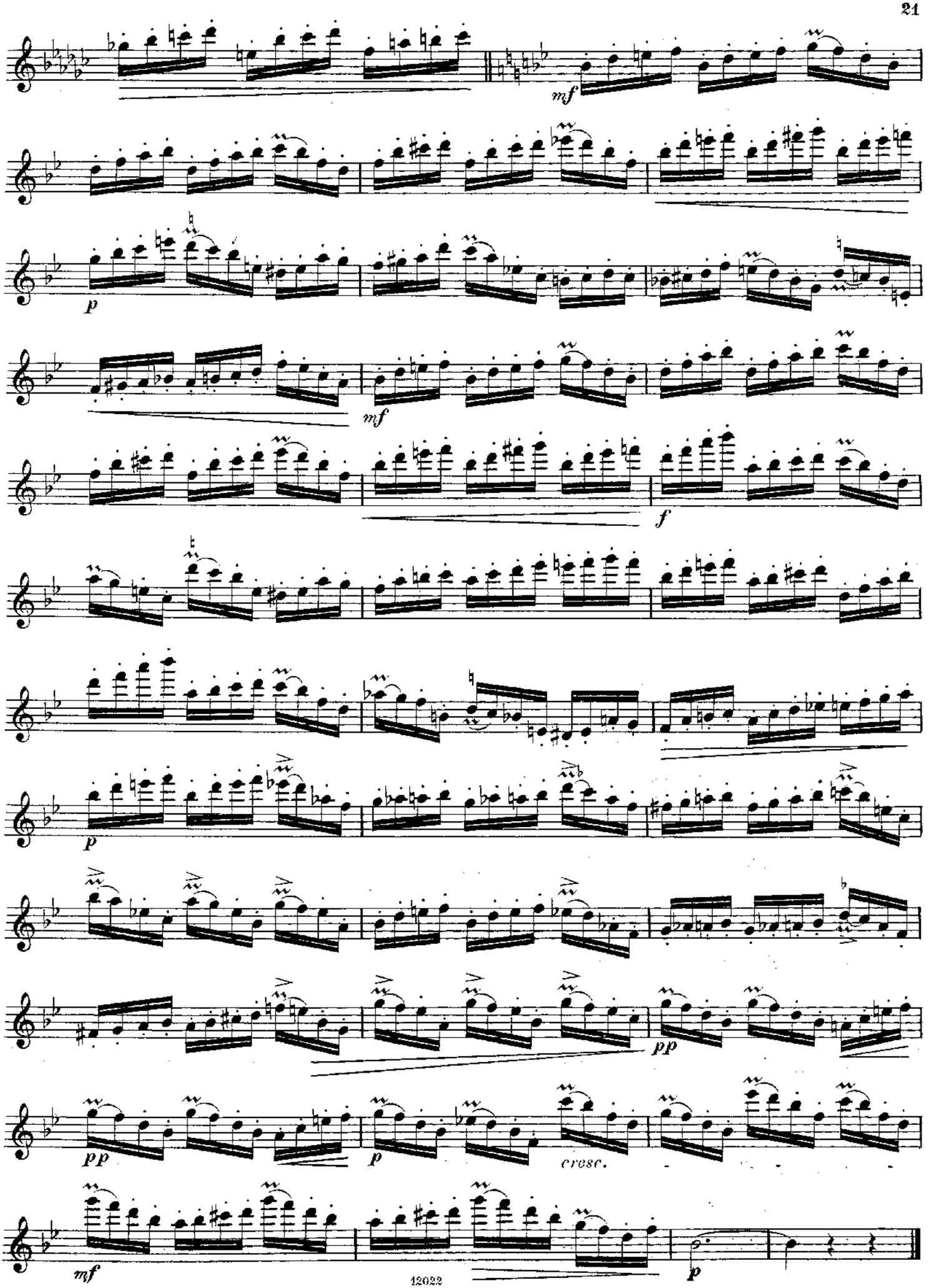

p
f
p
f
ff
p
ff
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ff
p
f
p
f



Allegro giusto M.M. ♩ = 120.

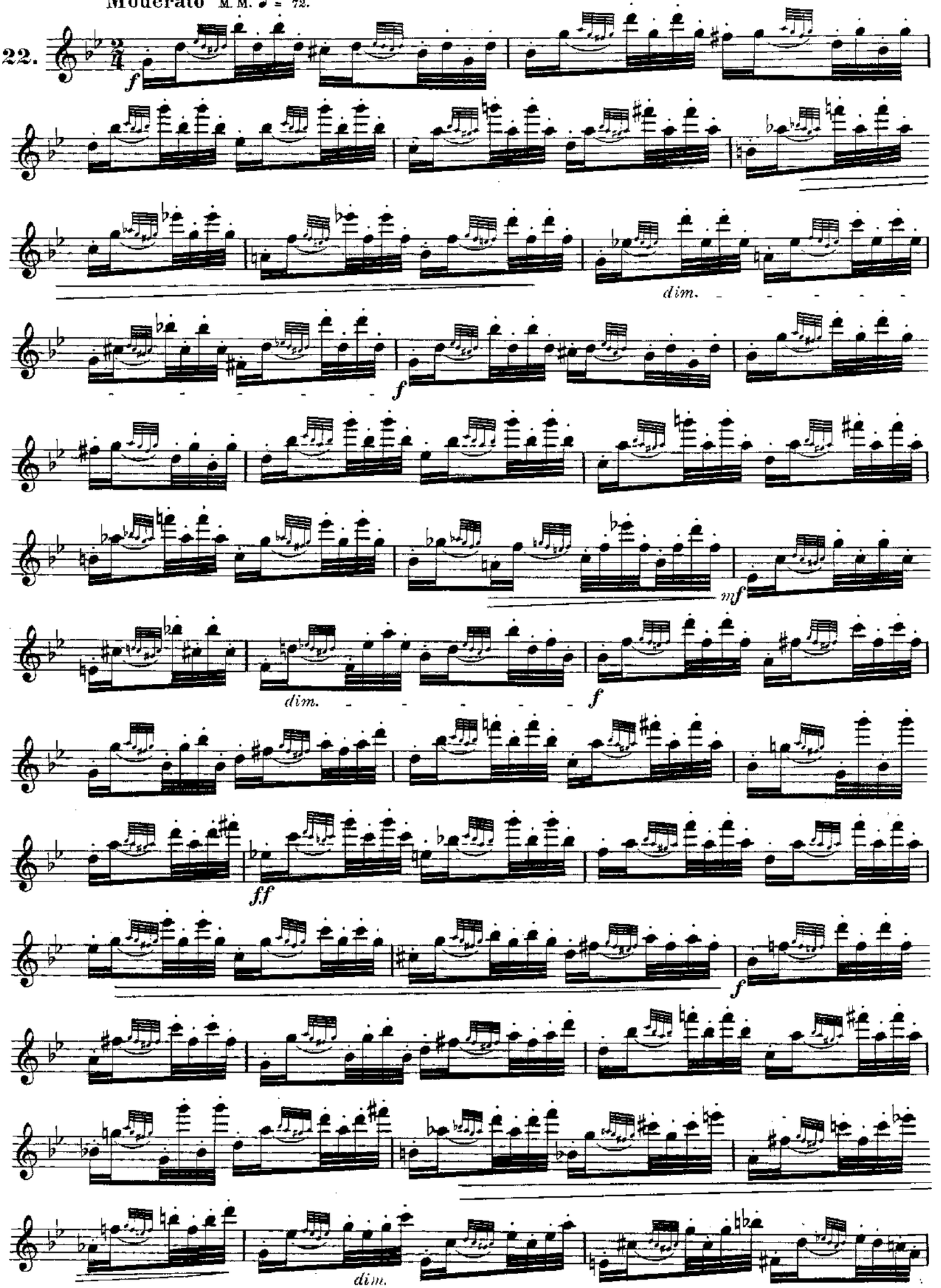
21.




mf
p
mf
f
p
pp
pp
p
cresc.
mf
p

Moderato M. M. ♩ = 72.

22.




f
dim.
p
cresc.
f
f
mf
dim.
p
cresc.
f

Allegretto M. M. ♩. = 88.

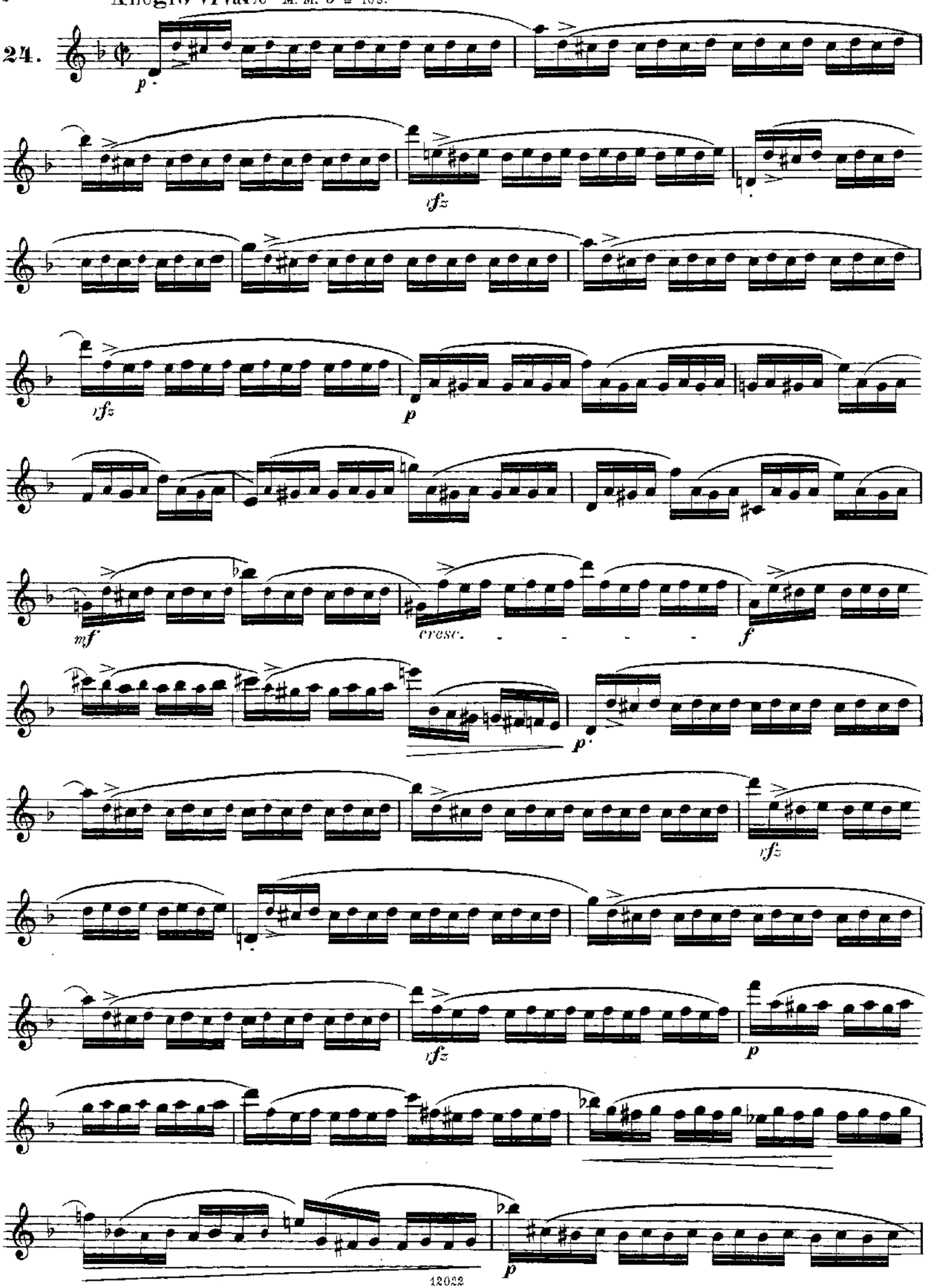
23.



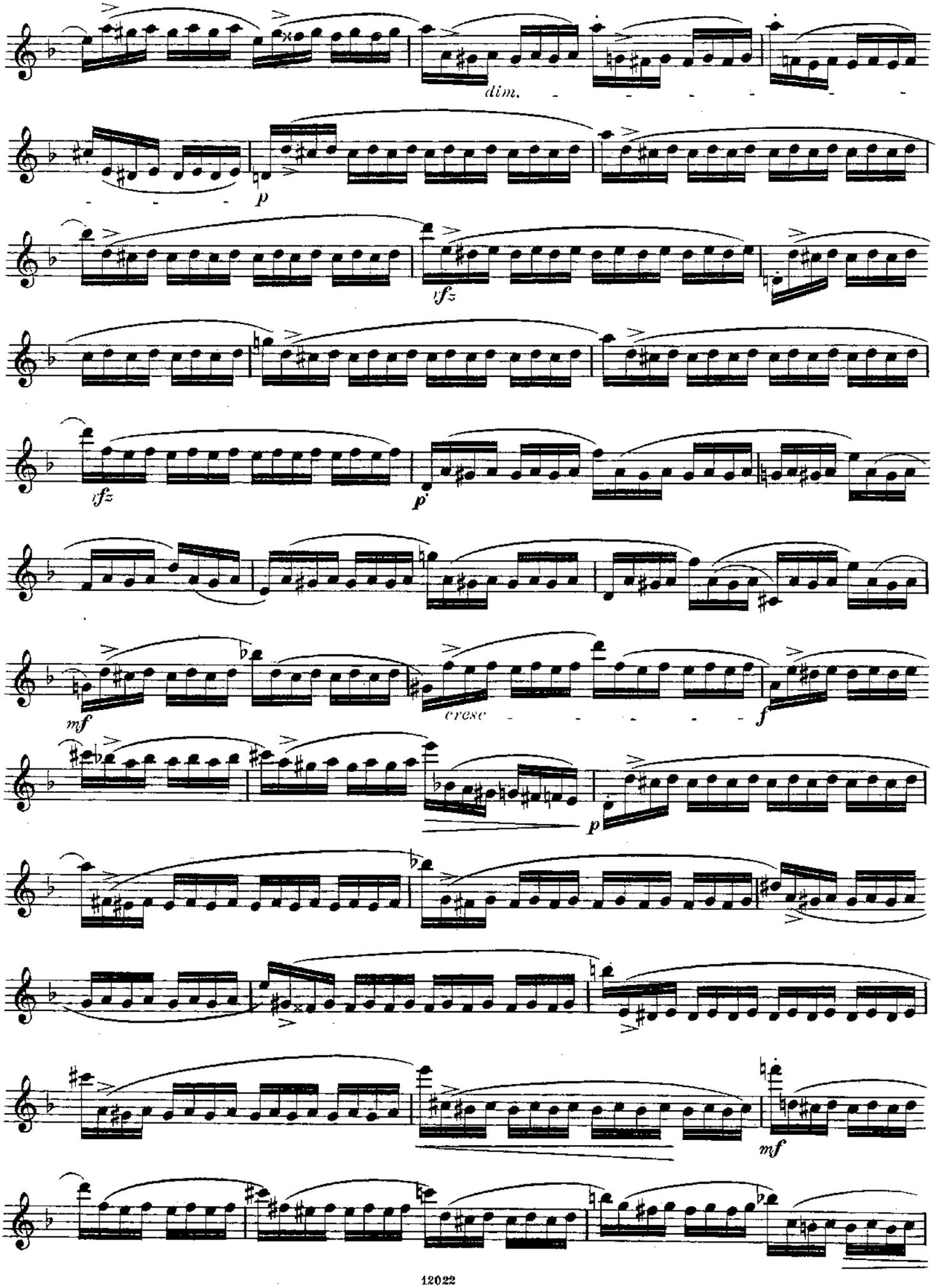

mf
cresc.
f
mf
p
sfz
p
cresc.
p
sfz
f
ff
mf
ff
mf
p
f
f

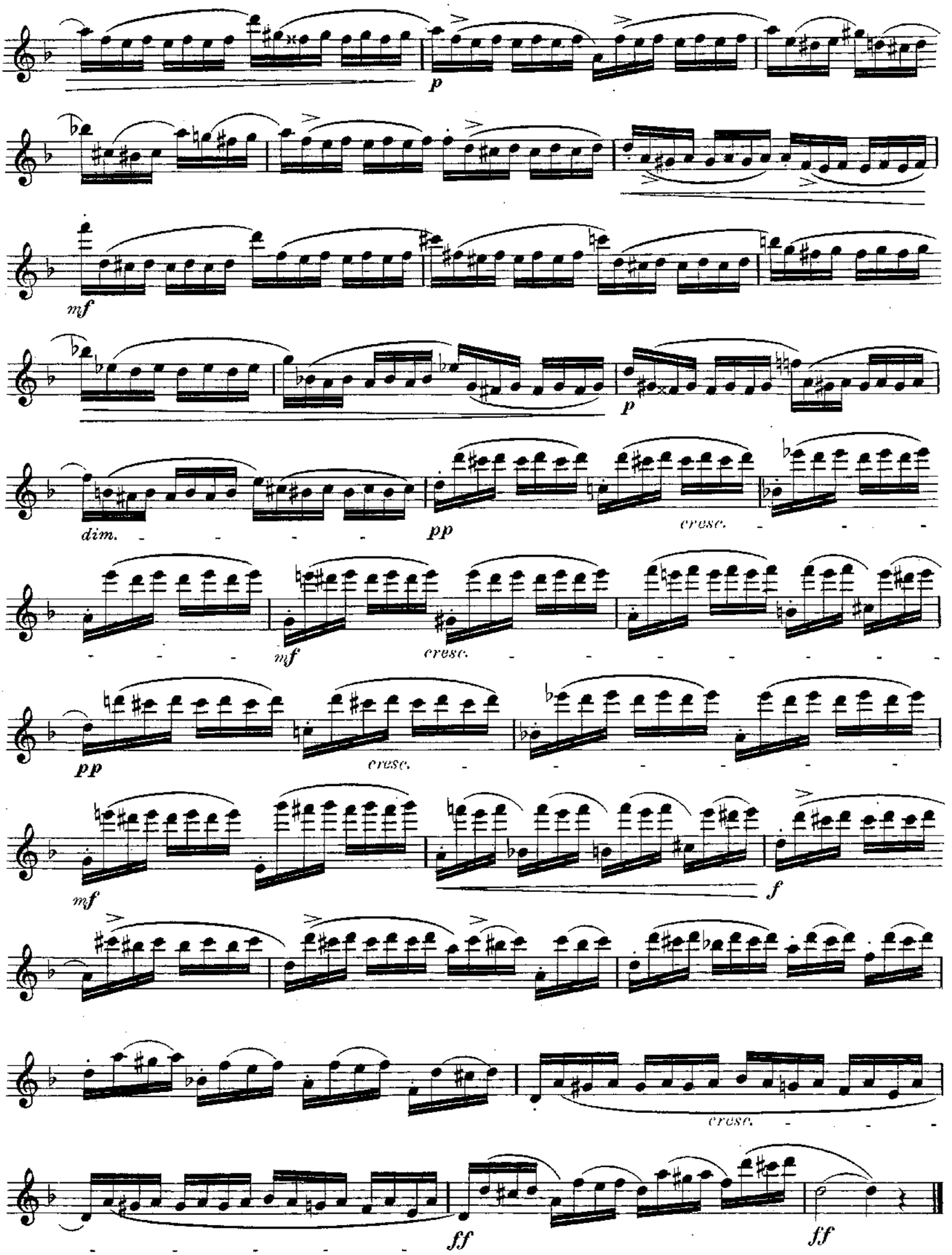
Allegro vivace M. M. ♩ = 108.

24.




dim.
f
f


dim.
p
sfz
sfz
p
mf
cresc
f
p
mf

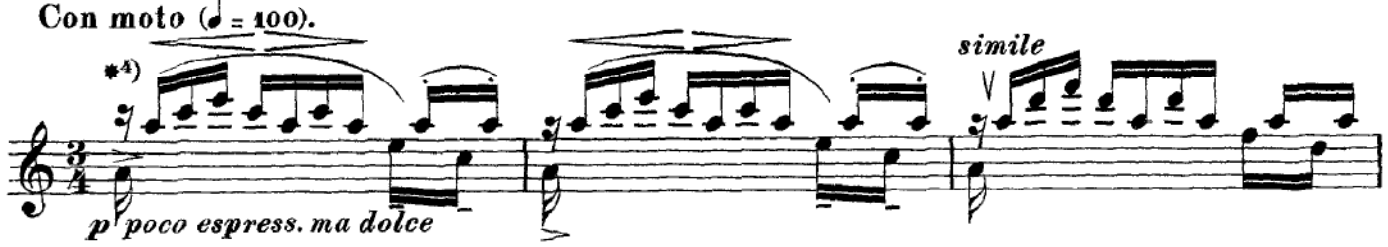


Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.

Nº 1. Prélude.



Nº 2. Prélude.



*1) Ausführung: *Execution:*  etc.

*2) V: Athemzeichen. Man athme dann auf dem Taktstrich, wenn es dies der zu Gehör zu bringende musikalische Gedanke bedingt.
V: *Sign for breathing. Breathe at the end of the bar, if this be conditioned by the musical idea that is to be brought to ear.*

*3)  etc.

*4) Zur Übung auch **portamento** (weich gestossen) vorzutragen:
*As an exercise also to be executed **portamento** (without separate lipping and tonguing):*

 etc.

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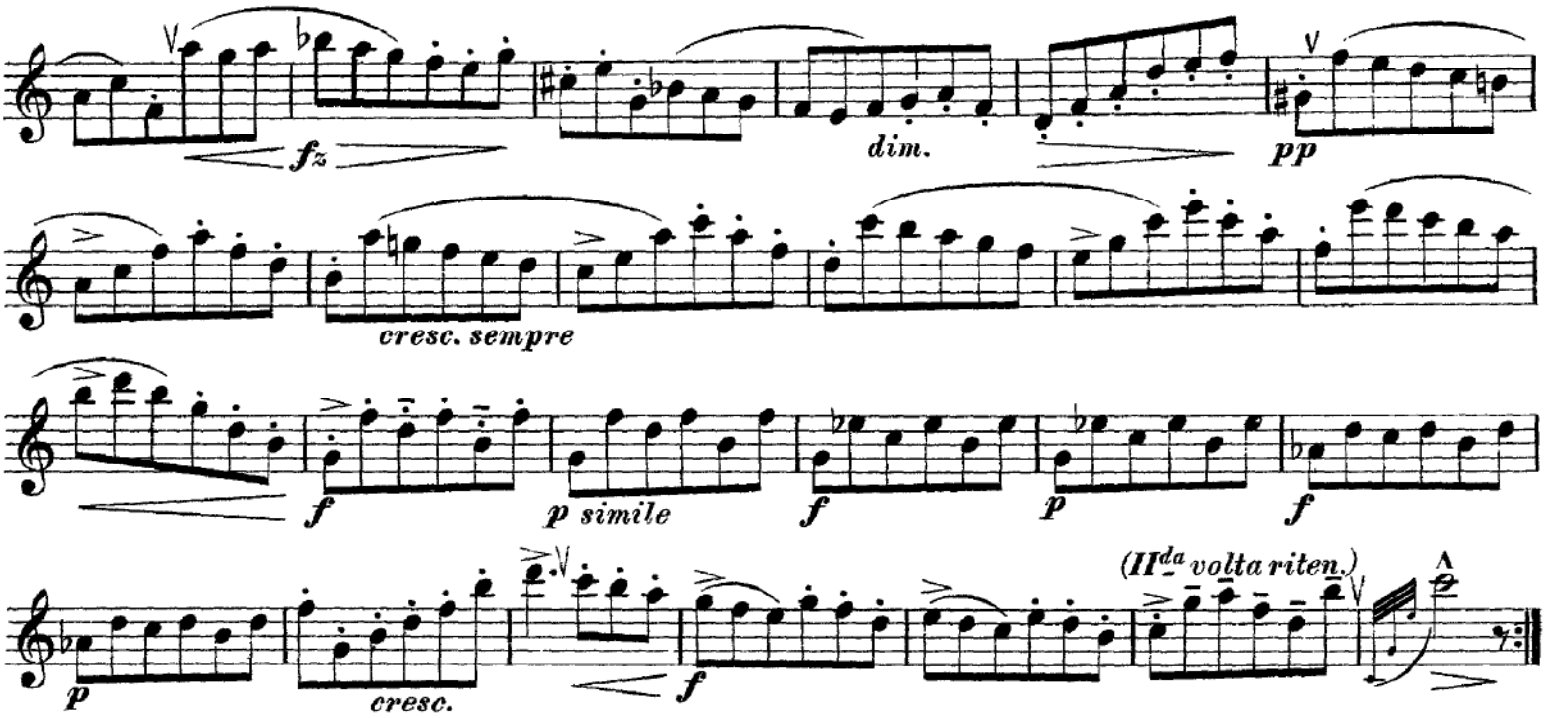


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Nº 3. Courante.



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Nº 4. Prélude.



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Nº 5. Allegro assai.



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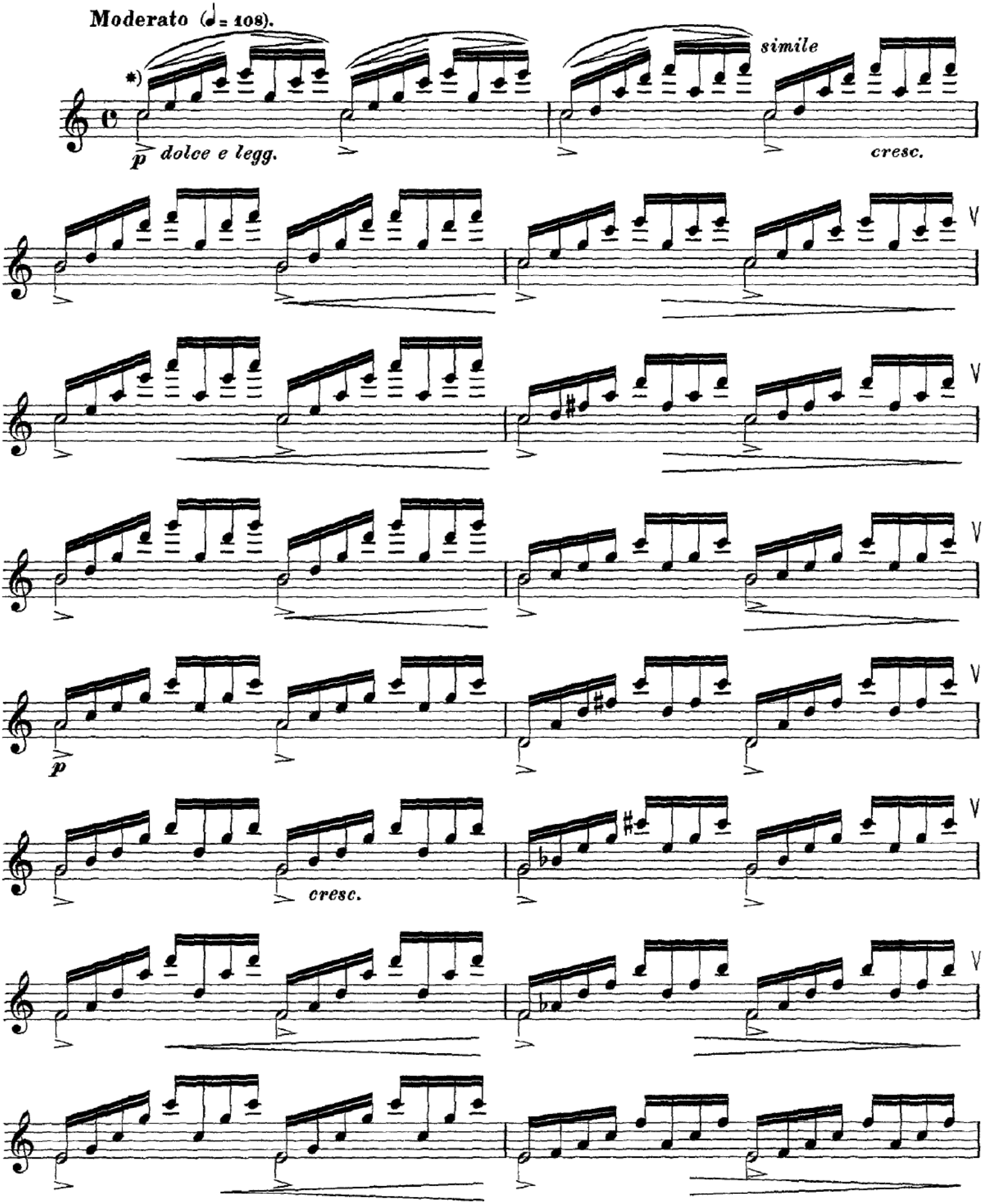


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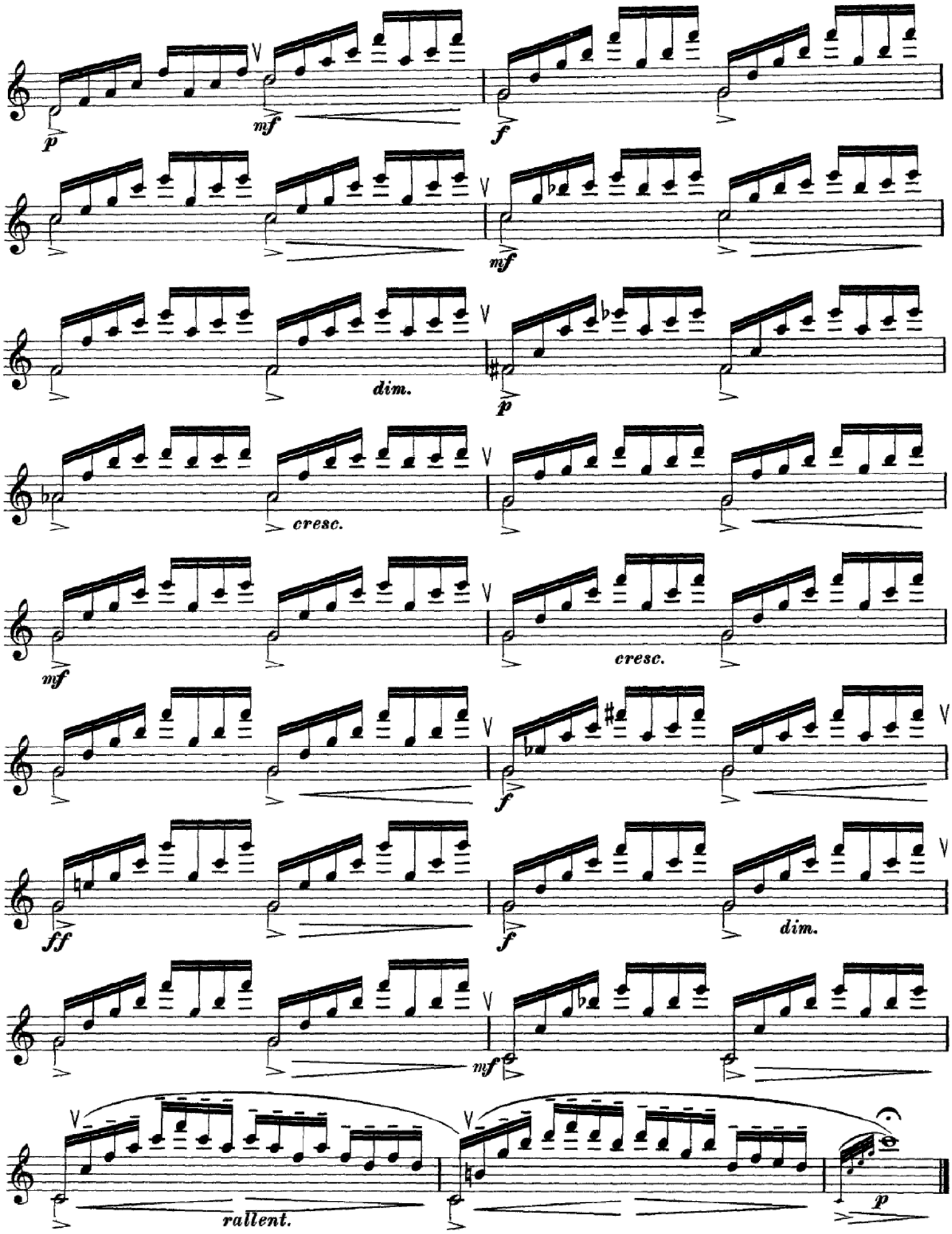


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Nº 6. Prélude.



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Nº 7. Double.



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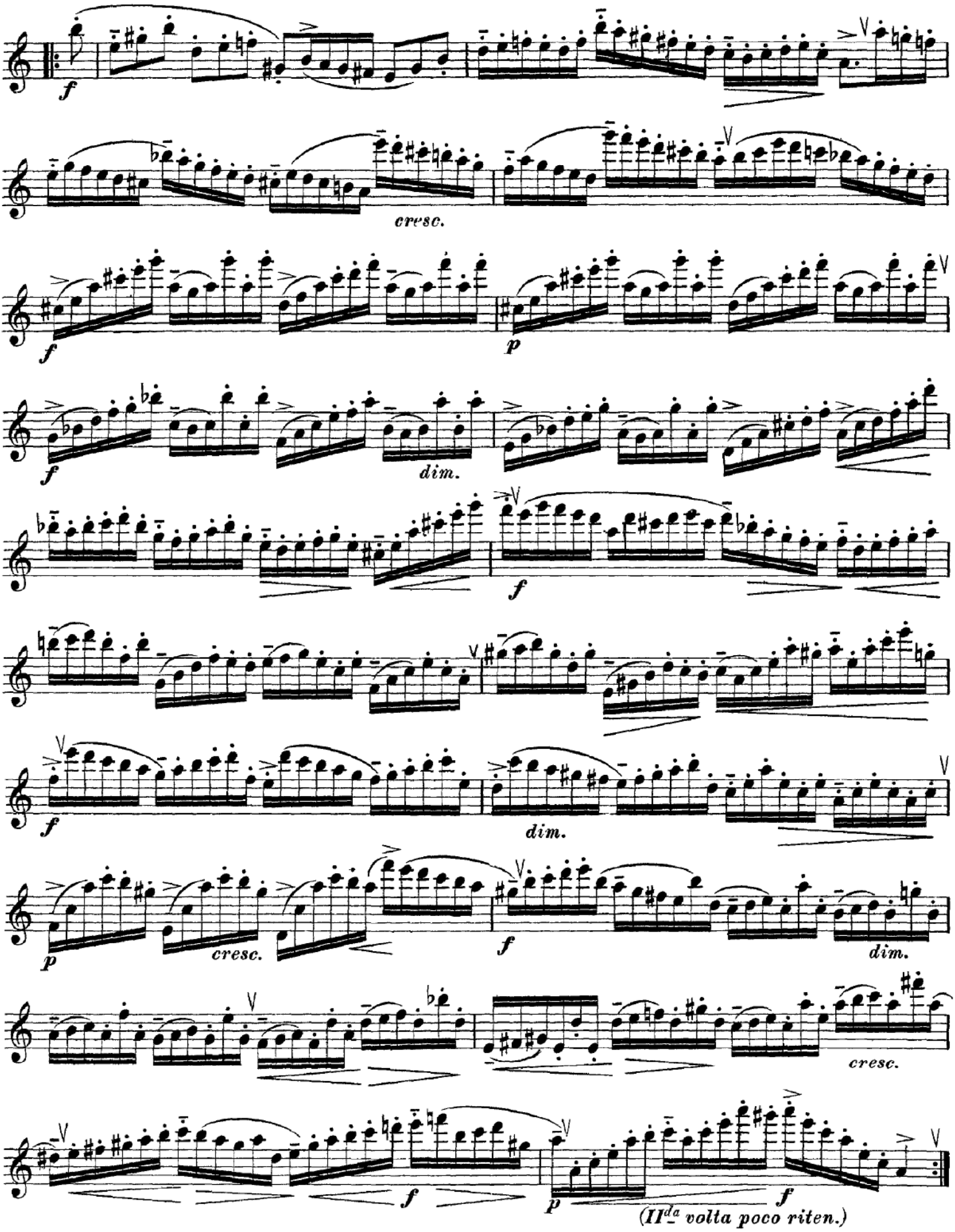


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Nº 8. Gigue.

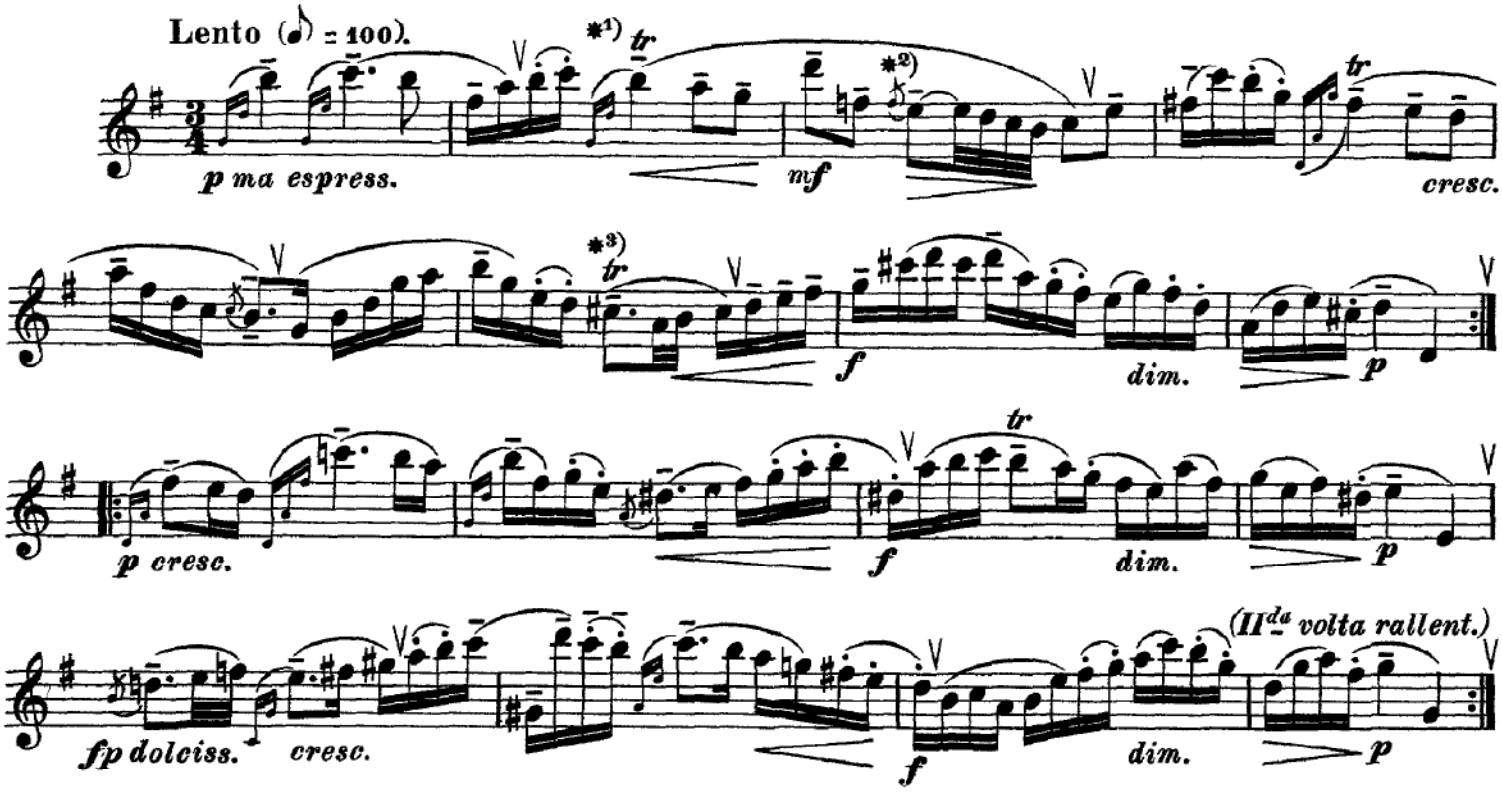


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Nº 9. Sarabande.



Nº 10. Prélude.



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No. 11 Courante



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Nº 12. Prélude.



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Nº 13. Prélude.



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Nº 14. Double.



*) Bis zur Wiederholung durchweg **fortissimo**, die Wiederholung wie angegeben vozutragen.

*) Play throughout **fortissimo** till you come to the repetition, the repetition is to be played as indicated.

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*) Bis zur Wiederholung durchweg **fortissimo**, die Wiederholung wie angegeben vorzutragen.

*) Play throughout **fortissimo** till you come to the repetition, the repetition is to be played as indicated.

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Nº 15. Prélude.



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Nº 16. Allegro.

Con agilità (♩ = 96).



*1) Die verschiedenen Staccatoarten sind gehörig zur Geltung zu bringen.
The different sorts of staccato playing must be well executed.

*2) 5 etc.

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Nº 17. Prélude.



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Nº 18. Gigue.



*) Zur Übung auch durchweg **staccato** vorzutragen.

*) To be played **staccato** throughout, as an exercise.

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Nº 19. Courante.

Allegro non troppo (♩ = 112).



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Nº 20. Prélude.

Allegro (♩. = 80).

*1) *f molto leggiero* — *dim.*

p *simile* *cresc.* (V) *mf*

f *dim.*

p (V) *mf*

p *mf* *p*

p *mf*

p *cresc.* *mf*

mf *f* (V)

f (V) *ff* *poco riten.* *p*

Nº 21. Prélude.

Vivace (♩. = 84).

*2) *p molto legg.*

p

*) Zur Übung, unter Weglassung der Vorschläge, auch durchweg **staccato** vorzutragen:

*) *As an exercise leave out the appoggiaturas, and play throughout* **staccato:**

*1) etc.

*2) etc.

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Nº 22. Prélude.

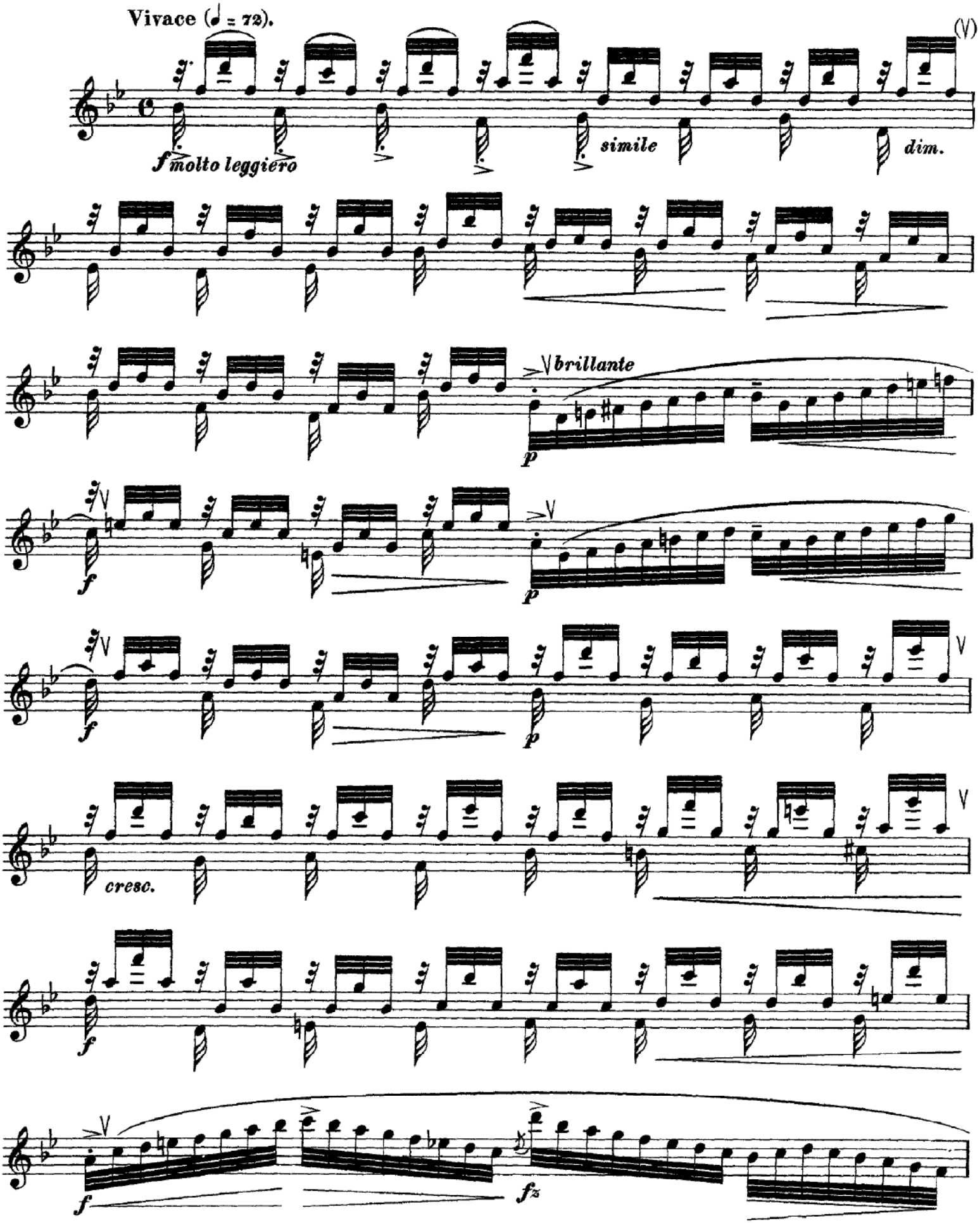


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Nº 23. Prélude.



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Nº 24. Presto.



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W.F. Bach

Six Duets



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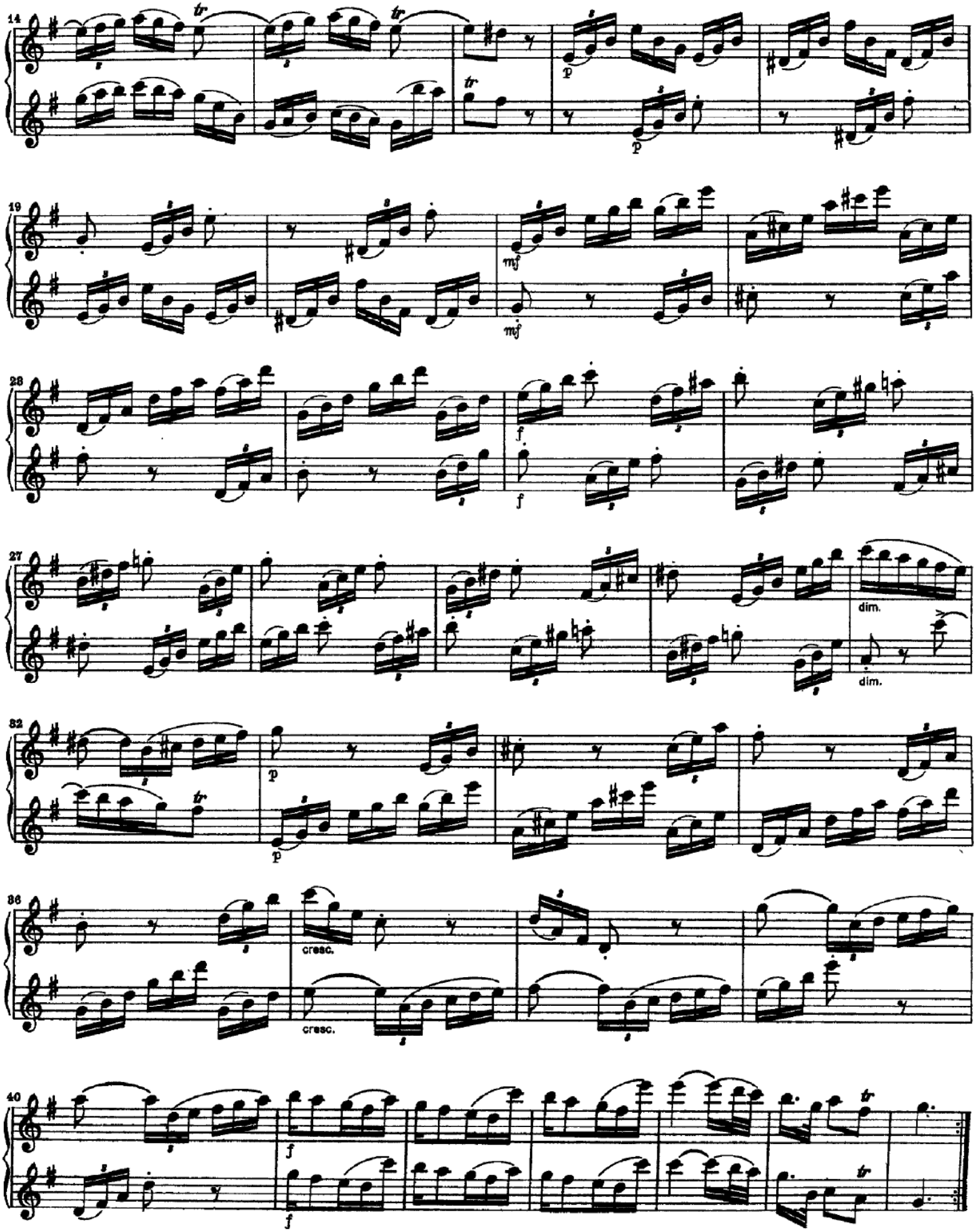
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2

Duetto a 2 Flauti

Allegro mà non troppo



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5

Duetto a 2 Flauti

Un poco Allegro



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6



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Briccialdi

Eight Duos

Suite 1



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Allegro.



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Allegretto.

No. 5.



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Allegro.

№ 8.

stacc.

stacc.



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A New Esthetic of Music

BY

FERRUCCIO BUSONI

TRANSLATED FROM THE GERMAN BY

DR. TH. BAKER

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1911

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SKETCH OF A NEW ESTHETIC OF MUSIC

"What seek you? Say! And what do you expect?"—
I know not what; the Unknown I would have!
What's known to me, is endless; I would go
Beyond the end: The last word still is wanting."

["*Der mächtige Zauberer.*"]

LOOSELY joined together as regards literary form, the following notes are, in reality, the outcome of convictions long held and slowly matured.

In them a problem of the first magnitude is formulated with apparent simplicity, without giving the key to its final solution; for the problem cannot be solved for generations—if at all.

But it involves an innumerable series of lesser problems, which I present to the consideration of those whom they may concern. For it is a long time since any one has devoted himself to earnest musical research.

It is true, that admirable works of genius arise in every period, and I have always taken my stand in the front rank of those who joyfully acclaimed the passing standard-bearers; and still it seems to me that of all these beautiful paths leading so far afield—none lead *upward*.

The spirit of an art-work, the measure of emotion, of humanity, that is in it—these remain unchanged in value through changing years; the form which these three assumed, the manner of their expression, and the flavor of the epoch which gave them birth, are transient, and age rapidly.

Spirit and emotion retain their essence, in the art-work as in man himself; we admire technical achievements, yet they are outstripped, or cloy the taste and are discarded.

Its ephemeral qualities give a work the stamp of "modernity;" its unchangeable essence hinders it from becoming "obsolete." Among both "modern" and "old" works we find good and bad, genuine and spurious. There is nothing properly modern—only things which have come into being earlier or later; longer in bloom, or sooner withered. The Modern and the Old have always been.

Art-forms are the more lasting, the more closely they adhere to the nature of their individual species of art, the purer they keep their essential means and ends.

Sculpture relinquishes the expression of the human pupil, and effects of color; painting degenerates, when it forsakes the flat surface in depiction and takes on complexity in theatrical decoration or panoramic portrayal.

Architecture has its fundamental form, growth from below upward, prescribed by static necessity; window and roof necessarily provide the inter-

mediate and finishing configuration; these are eternal and inviolable requirements of the art.

Poetry commands the abstract thought, which it clothes in words. More independent than the others, it reaches the furthest bounds.

But all arts, resources and forms ever aim at the one end, namely, the imitation of nature and the interpretation of human feelings.

*
* *

Architecture, sculpture, poetry and painting are old and mature arts; their conceptions are established and their objects assured; they have found the way through uncounted centuries, and, like the planets, describe their regular orbits.*

Music, compared with them, is a child that has learned to walk, but must still be led. It is a virgin art, without experience in life and suffering.

It is all unconscious as yet of what garb is becoming, of its own advantages, its unawakened capacities. And again, it is a child-marvel that is already able to dispense much of beauty, that has already brought joy to many, and whose gifts are commonly held to have attained full maturity.

*
* *

Music as an art, our so-called occidental music, is hardly four hundred years old; its state is one

* None the less, in these arts, taste and individuality can and will unceasingly find refreshment and rejuvenation.

of development, perhaps the very first stage of a development beyond present conception, and we—we talk of "classics" and "hallowed traditions"! And we have talked of them for a long time!*

We have formulated rules, stated principles, laid down laws;—we apply laws made for maturity to a child that knows nothing of responsibility!

* * *

Young as it is, this child, we already recognize that it possesses one radiant attribute which signalizes it beyond all its elder sisters. And the lawgivers will not see this marvelous attribute, lest their laws should be thrown to the winds. This child—it *floats on air!* It touches not the earth with its feet. It knows no law of gravitation. It is wellnigh incorporeal. Its material is transparent. It is sonorous air. It is almost Nature herself. It is—free.

* * *

But freedom is something that mankind have never wholly comprehended, never realized to the full. They can neither recognize nor acknowledge it.

They disavow the mission of this child; they hang weights upon it. This buoyant creature must

* Tradition is a plaster mask taken from life, which, in the course of many years, and after passing through the hands of innumerable artisans, leaves its resemblance to the original largely a matter of imagination.

walk decently, like anybody else. It may scarcely be allowed to leap—when it were its joy to follow the line of the rainbow, and to break sunbeams with the clouds.

*
* *

Music was born free; and to win freedom is its destiny. It will become the most complete of all reflexes of Nature by reason of its untrammeled immateriality. Even the poetic word ranks lower in point of incorporealness. It can gather together and disperse, can be motionless repose or wildest tempestuosity; it has the extremest heights perceptible to man—what other art has these?—and its emotion seizes the human heart with that intensity which is independent of the "idea."

It realizes a temperament, *without* describing it, with the mobility of the soul, with the swiftness of consecutive moments; and this, where painter or sculptor can represent only one side or one moment, and the poet tardily *communicates* a temperament and its manifestations by words.

Therefore, representation and description are not the nature of music; herewith we declare the invalidity of program-music, and arrive at the question: What are the aims of music?

*
* *

ABSOLUTE Music! What the lawgivers mean by this, is perhaps remotest of all from the Absolute in music. "Absolute music" is a form-

play without poetic program, in which the form is intended to have the leading part. But Form, in itself, is the opposite pole of absolute music, on which was bestowed the divine prerogative of buoyancy, of freedom from the limitations of matter. In a picture, the illustration of a sunset ends with the frame; the limitless natural phenomenon is enclosed in quadrilateral bounds; the cloud-form chosen for depiction remains unchanging for ever. Music can grow brighter or darker, shift hither or yon, and finally fade away like the sunset glow itself; and instinct leads the creative musician to employ the tones that press the same key within the human breast, and awaken the same response, as the processes in Nature.

Per contra, "absolute music" is something very sober, which reminds one of music-desks in orderly rows, of the relation of Tonic to Dominant, of Developments and Codas.

Methinks I hear the second violin struggling, a fourth below, to emulate the more dexterous first, and contending in needless contest merely to arrive at the starting-point. This sort of music ought rather to be called the "architectonic," or "symmetric," or "sectional," and derives from the circumstance that certain composers poured *their* spirit and *their* emotion into just this mould as lying nearest them or their time. Our lawgivers have identified the spirit and emotion, the individuality of these composers and their time,

with "symmetric" music, and finally, being powerless to recreate either the spirit, or the emotion, or the time, have retained the Form as a symbol, and made it into a fetish, a religion. The composers sought and found this form as the aptest vehicle for communicating *their* ideas; their souls took flight—and the lawgivers discover and cherish the garments Euphorion left behind on earth.

A lucky find! 'Twas now or never;
The flame is gone, it's true—however,
No need to pity mankind now.
Enough is left for many a poet's tiring,
Or to breed envy high and low;
And though I have no talents here for hiring,
I'll hire the robe out, anyhow.

Is it not singular, to demand of a composer originality in all things, and to forbid it as regards form? No wonder that, once he becomes original, he is accused of "formlessness." Mozart! the seeker and the finder, the great man with the childlike heart—it is he we marvel at, to whom we are devoted; but not his Tonic and Dominant, his Developments and Codas.

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* *

Such lust of liberation filled Beethoven, the romantic revolutionary, that he ascended one short step on the way leading music back to its loftier self:—a short step in the great task, a wide step in his own path. He did not quite reach absolute

music, but in certain moments he divined it, as in the introduction to the fugue of the Sonata for Hammerclavier. Indeed, all composers have drawn nearest the true nature of music in preparatory and intermediary passages (preludes and transitions), where they felt at liberty to disregard symmetrical proportions, and unconsciously drew free breath. Even a Schumann (of so much lower stature) is seized, in such passages, by some feeling of the boundlessness of this pan-art (recall the transition to the last movement of the D-minor Symphony); and the same may be asserted of Brahms in the introduction to the Finale of his First Symphony.

But, the moment they cross the threshold of the *Principal Subject*, their attitude becomes stiff and conventional, like that of a man entering some bureau of high officialdom.

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Next to Beethoven, Bach bears closest affinity to "infinite music."* His Organ Fantasias (but not the Fugues) have indubitably a strong dash of what might be overwritten "Man and Nature."† In him it appears most ingenuous because he had

* "Die Ur-Musik," is the author's happy phrase. But as this music *never has been*, our English terms like "primitive," "original," etc., would involve a *non sequitur* which is avoided, at least, by "infinite." [Translator's Note.]

† In the recitatives of his Passions we hear "human speech"; *not* "correct declamation."

no reverence for his predecessors (although he esteemed and made use of them), and because the still novel acquisition of equal temperament opened a vista of—for the time being—endless new possibilities.

Therefore, Bach and Beethoven* are to be conceived as a *beginning*, and not as unsurpassable finalities. In spirit and emotion they will probably remain unexcelled; and this, again, confirms the remark at the beginning of these lines: That spirit and emotion remain unchanged in value through changing years, and that he who mounts to their uttermost heights will always tower above the crowd.

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What still remains to be surpassed, is their form of expression and their freedom. Wagner, a Germanic Titan, who touched our earthly horizon in orchestral tone-effect, who intensified the form of expression, but fashioned it into a *system* (music-drama, declamation, leading-motive), is on this account incapable of further intensification. His category begins and ends with himself; first,

*As characteristic traits of Beethoven's individuality I would mention the poetic fire, the strong human feeling (whence springs his revolutionary temper), and a portent of modern nervousness. These traits are certainly opposed to those of a "classic." Moreover, Beethoven is no "master," as the term applies to Mozart or the later Wagner, just because his art foreshadows a greater, as yet incomplete. (Compare the section next-following.)

because he carried it to the highest perfection and finish; secondly, because his self-imposed task was of such a nature, that it could be achieved by one man alone.* The paths opened by Beethoven can be followed to their end only through generations. They—like all things in creation—may form only a circle; but a circle of such dimensions, that the portion visible to us seems like a straight line. Wagner's circle we can view in its entirety—a circle within the great circle.

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* *

THE name of Wagner leads to program-music. This has been set up as a contrast to so-called "absolute" music, and these concepts have become so petrified that even persons of intelligence hold one or the other dogma, without recognition for a third possibility beyond and above the other two. In reality, program-music is precisely as one-sided and limited as that which is called absolute. In place of architectonic and symmetric formulas, instead of the relation of Tonic to Dominant, it has bound itself in the stays of a connecting poetic—sometimes even philosophic—program.

*
* *

Every motive—so it seems to me—contains, like a seed, its life-germ within itself. From the

* "Together with the problem, it gives us the solution," as I once said of Mozart.

different plant-seeds grow different families of plants, dissimilar in form, foliage, blossom, fruit, growth and color.*

Even each individual plant belonging to one and the same species assumes, in size, form and strength, a growth peculiar to itself. And so, in each motive, there lies the embryo of its fully developed form; each one must unfold itself differently, yet each obediently follows the law of eternal harmony. *This form is imperishable, though each be unlike every other.*

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* *

The motive in a composition with program bears within itself the same natural necessity; but it must, even in its earliest phase of development, renounce *its own proper mode of growth* to mould—or, rather, twist—itself to fit the needs of the program. Thus turned aside, at the outset, from the path traced by nature, it finally arrives at a wholly unexpected climax, whither it has been led, not by its own organization, but by the way laid down in the program, or the action, or the philosophical idea.

And how primitive must this art remain! True, there are unequivocal descriptive effects of tone-painting (from these the entire principle took its

* ". . . Beethoven, dont les esquisses *thématiques ou élémentaires* sont innombrables, mais qui, sitôt les thèmes trouvés, semble par cela même en avoir établi tout la développement . . ." [VINCENT D'INDY, in "César Franck."]

rise), but these means of expression are few and trivial, covering but a very small section of musical art. Begin with the most self-evident of all, the debasement of Tone to Noise in imitating the sounds of Nature—the rolling of thunder, the roar of forests, the cries of animals; then those somewhat less evident, symbolic—imitations of visual impressions, like the lightning-flash, springing movement, the flight of birds; again, those intelligible only through the mediation of the reflective brain, such as the trumpet-call as a warlike symbol, the shawm to betoken ruralism, march-rhythm to signify measured strides, the chorale as vehicle for religious feeling. Add to the above the characterization of nationalities—national instruments and airs—and we have a complete inventory of the arsenal of program-music. Movement and repose, minor and major, high and low, in their customary significance, round out the list.—These are auxiliaries, of which good use can be made upon a broad canvas, but which, taken by themselves, are no more to be called music than wax figures may pass for monuments.

* * *

And, after all, what can the presentation of a little happening upon this earth, the report concerning an annoying neighbor—no matter whether in the next room or in an adjoining quarter of the globe—have in common with that music which pervades the universe ?

...usic, indeed, it is given to set in vibration ...uman moods: Dread (*Leporello*), oppression ...l, invigoration, lassitude (Beethoven's last ...ets), decision (*Wotan*), hesitation, despond- encouragement, harshness, tenderness, excite- ..., tranquillization, the feeling of surprise or expectancy, and still others; likewise the inner echo of external occurrences which is bound up in these moods of the soul. But not the moving cause itself of these spiritual affections;—not the joy over an avoided danger, not the danger itself, or the kind of danger which caused the dread; an emotional state, yes, but not the psychic species of this emotion, such as envy, or jealousy; and it is equally futile to attempt the expression, through music, of moral characteristics (vanity, cleverness), or abstract ideas like truth and justice. Is it possible to imagine how a poor, but contented man could be represented by music? The contentment, the soul-state, can be interpreted by music; but where does the poverty appear, or the important ethic problem stated in the words "poor, but contented"? This is due to the fact that "poor" connotes a phase of terrestrial and social conditions not to be found in the eternal harmony. And Music is a part of the vibrating universe.

* * *

I may be allowed to subjoin a few subsidiary reflections:—The greater part of modern theatre

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music suffers from the mistake of seeking to repeat the scenes passing on the stage, instead of fulfilling its own proper mission of interpreting the soul-states of the persons represented. When the scene presents the illusion of a thunderstorm, this is exhaustively apprehended by the eye. Nevertheless, nearly all composers strive to depict the storm in tones—which is not only a needless and feebler repetition, but likewise a failure to perform their true function. The person on the stage is either psychically influenced by the thunderstorm, or his mood, being absorbed in a train of thought of stronger influence, remains unaffected. The storm is visible and audible without aid from music; it is the invisible and inaudible, the spiritual processes of the personages portrayed, which music should render intelligible.

* * *

Again, there are "obvious" psychic conditions on the stage, whereof music need take no account. Suppose a theatrical situation in which a convivial company is passing at night and disappears from view, while in the foreground a silent, envenomed duel is in progress. Here the music, by means of continuing song, should keep in mind the jovial company now lost to sight; the acts and feelings of the pair in the foreground may be understood without further commentary, and the music—dramatically speaking—ought not to participate in their action and break the tragic silence.

Measurably justified, in my opinion, is the plan of the old opera, which concentrated and musically rounded out the passions aroused by a moving dramatic scene in a piece of set form (the aria). *Word* and stage-play conveyed the dramatic progress of the action, followed more or less meagrely by musical recitative; arrived at the point of rest, music resumed the reins. This is less extrinsic than some would now have us believe. On the other hand, it was the ossified form of the "aria" itself which led to inveracity of expression and decadence.

* * *

THE audible presentation, the "performance," of music, its *emotional interpretation*, derives from those free heights whence descended the Art itself. Where the art is threatened by earthliness, it is the part of interpretation to raise it and reëndow it with its primordial essence.

Notation, the writing out of compositions, is primarily an ingenious expedient for catching an inspiration, with the purpose of exploiting it later. But notation is to improvisation as the portrait to the living model. It is for the interpreter to *resolve the rigidity of the signs* into the primitive emotion.

But the lawgivers require the interpreter to reproduce the rigidity of the signs; they consider his reproduction the nearer to perfection, the more closely it clings to the signs.—

What the composer's inspiration *necessarily* loses* through notation, his interpreter should restore by his own.

To the lawgivers, the signs themselves are the most important matter, and are continually growing in their estimation; the new art of music is derived from the old signs—*and these now stand for musical art itself.*

If the lawgivers had their way, any given composition would always be reproduced in precisely

*How strongly notation influences style in music, and fetters imagination, how "form" grew up out of it and from form arose "conventionalism" in expression, is shown very convincingly and avenges itself in tragic wise in E. T. A. Hoffmann, who occurs to me here as a typical example.

This remarkable man's mental conceptions, lost in visionary moods and revelling in transcendentalism, as his writings set forth in oft inimitable fashion, must naturally—so one would infer—have found in the dreamlike and transcendental art of tones a language and mode of expression peculiarly congenial.

The veil of mysticism, the secret harmonies of Nature, the thrill of the supernatural, the twilight vagueness of the borderland of dreams, everything, in fact, which he so effectively limned with the precision of *words*—all this, one would suppose, he could have interpreted to fullest effect by the aid of music. And yet, comparing Hoffmann's best musical work with the weakest of his literary productions, you will discover to your sorrow how a conventional system of measures, periods and keys—whereto the hackneyed opera-style of the time adds its share—could turn a poet into a Philistine. But that his fancy cherished another ideal of music, we learn from many, and frequently admirable, observations of Hoffmann the *littérateur*.

the same tempo, whensoever, by whomsoever, and under whatsoever conditions it might be performed.

But, it *is* not possible; the buoyant, expansive nature of the divine child rebels—it demands the opposite. Each day begins differently from the preceding, yet always with the flush of dawn.—Great artists play their own works differently at each repetition, remodel them on the spur of the moment, accelerate and retard, in a way which they could not indicate by signs—and always according to the given conditions of that "eternal harmony."

And then the lawgiver chafes, and refers the creator to his own handwriting. As matters stand to-day, the lawgiver has the best of the argument.

* * *

"Notation" ("writing down") brings up the subject of Transcription, nowadays a term much misunderstood, almost discreditable. The frequent antagonism which I have excited with "transcriptions," and the opposition to which an ofttimes irrational criticism has provoked me, caused me to seek a clear understanding of this point. My final conclusion concerning it is this: Every notation is, in itself, the transcription of an abstract idea. The instant the pen seizes it, the idea loses its original form. The very intention to write down the idea, compels a choice of measure and key.

The form, and the musical agency, which the composer must decide upon, still more closely define the way and the limits.

It is much the same as with man himself. Born naked, and as yet without definite aspirations, he decides, or at a given moment is made to decide, upon a career. From the moment of decision, although much that is original and imperishable in the idea or the man may live on, either is depressed to the type of a class. The musical idea becomes a sonata or a concerto; the man, a soldier or a priest. That is an Arrangement of the original. From this first transcription to a second the step is comparatively short and unimportant. And yet it is only the second, in general, of which any notice is taken; overlooking the fact, that a transcription does not destroy the archetype, which is, therefore, not lost through transcription.

Again, the performance of a work is also a transcription, and still, whatever liberties it may take, it can never annihilate the original.

For the musical art-work exists, before its tones resound and after they die away, *complete and intact.* It exists both within and outside of time, and through its nature we can obtain a definite conception of the otherwise intangible notion of the Ideality of Time.

For the rest, most of Beethoven's piano compositions sound like transcriptions of orchestral works; most of Schumann's orchestral compositions,

like arrangements from pieces for the piano—and they are so, in a way.

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Strangely enough, the Variation-Form is highly esteemed by the Worshippers of the Letter. That is singular; for the variation-form—when built up on a borrowed theme—produces a *whole series of "arrangements"* which, besides, are least respectful when most ingenious.

So the arrangement is *not* good, because it *varies* the original; and the variation *is* good, although it *"arranges"* the original.

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THE term "musikalisch" (musical) is used by the Germans in a sense foreign to that in which any other language employs it.* It is a conception belonging to the Germans, and not to culture in general; the expression is incorrect and untranslatable. "Musical" is derived from *music*, like "poetical" from *poetry*, or "physical" from *physic(s)*. When I say, "Schubert was one of the most musical among men," it is the same as if I should say, "Helmholtz was one of the most physical among men." That is musical, which *sounds* in rhythms and intervals. A cupboard can

* The author probably had in mind the languages of southern Europe; the word is employed in English, and in the tongues of the Scandinavian group, with precisely the same meaning as in German. [Translator's Note.]

be "musical," if "music-works" be enclosed in it.* In a comparative sense, "musical" may have the further signification of "euphonious."—"My verses are too musical to bear setting to music," a noted poet once remarked to me.

> "Spirits moving musically
> To a lute's well-tuned law,"

writes Edgar Allan Poe. Lastly, one may speak quite correctly of "musical laughter," because it *sounds* like music.

Taking the signification in which the term is applied and almost exclusively employed in German, a musical person is one who manifests an inclination for music by a nice discrimination and sensitiveness with regard to the *technical aspects* of the art. By "technics" I mean rhythm, harmony, intonation, part-leading, and the treatment of themes. The more subtleties he is capable of hearing or reproducing in these, the more "musical" he is held to be.

In view of the great importance attached to these elements of the art, this "musical" temperament has naturally become of the highest consequence. And so an artist who plays with perfect technical finish should be deemed the most musical player. But as we mean by "technics" only the

* The only kind of people one might properly call *musical*, are the singers; for they themselves can sound. Similarly, a clown who by some trick produces tones when he is touched, might be called a *pseudo-musical* person.

mechanical mastery of the instrument, the terms "technical" and "musical" have been turned into opposites.

The matter has been carried so far as to call a composition itself "musical,"* or even to assert of a great composer like Berlioz that he was not sufficiently musical.† "Unmusical" conveys the strongest reproach; branded thus, its object becomes an outlaw.‡

In a country like Italy, where all participate in the delights of music, this differentiation becomes superfluous, and the term corresponding is not found in the language. In France, where a living sense of music does not permeate the people, there are musicians and non-musicians; of the rest, some "are very fond of music," and others "do not care for it." Only in Germany is it made a point of honor to be "musical," that is to say, not merely to love music, but more especially to understand it as regards its technical means of expression, and to obey their rules.

A thousand hands support the buoyant child and solicitously attend its footsteps, that it may not soar aloft where there might be risk of a serious fall. But it is still so young, and is eternal; the

* "But these pieces are so musical," a violinist once remarked to me of a four-hand worklet which I had characterized as trivial.

† "My dog is *very* musical," I have heard said in all seriousness. Should the dog take precedence of Berlioz?

‡ Such has been my own fate.

day of its freedom will come.—When it shall cease to be "musical."

* * *

THE creator should take over no traditional law in blind belief, which would make him view his own creative endeavor, from the outset, as an exception contrasting with that law. For his individual case he should seek out and formulate a fitting individual law, which, after the first complete realization, he should annul, that he himself may not be drawn into repetitions when his next work shall be in the making.

The function of the creative artist consists in making laws, not in following laws ready made. He who follows such laws, ceases to be a creator.

Creative power may be the more readily recognized, the more it shakes itself loose from tradition. But an intentional avoidance of the rules cannot masquerade as creative power, and still less engender it.

The true creator strives, in reality, after *perfection* only. And through bringing this into harmony with *his own* individuality, a new law arises without premeditation.

* * *

So narrow has our tonal range become, so stereotyped its form of expression, that nowadays there is not one familiar motive that cannot be fitted with some other familiar motive so that the

two may be played simultaneously. Not to lose my way in trifling,* I shall refrain from giving examples.

* * *

That which, within our present-day music, most nearly approaches the essential nature of the art, is the Rest and the Hold (Pause). Consummate players, improvisers, know how to employ these instruments of expression in loftier and ampler measure. The tense silence between two movements—*in itself music*, in this environment—leaves wider scope for divination than the more determinate, but therefore less elastic, sound.

* * *

What we now call our Tonal System is nothing more than a set of "signs"; an ingenious device to grasp somewhat of that eternal harmony; a meagre pocket-edition of that encyclopedic work; artificial light instead of the sun.—Have you ever noticed how people gaze open-mouthed at the brilliant illumination of a hall? They never do so at the millionfold brighter sunshine of noonday.—

* With a friend I once indulged in such trifling in order to ascertain how many commonly known compositions were written according to the scheme of the second theme in the Adagio of the Ninth Symphony. In a few moments we had collected some fifteen analogues of the most different kinds, among them specimens of the lowest type of art. And Beethoven himself:—Is the theme of the Finale in the "Fifth" any other than the one wherewith the "Second" introduces its Allegro?—or than the principal theme of the Third Piano Concerto, only in minor?

And so, in music, the signs have assumed greater consequence than that which they ought to stand for, and can only suggest.

How important, indeed, are "Third," "Fifth," and "Octave"! How strictly we divide "consonances" from "dissonances"—*in a sphere where no dissonances can possibly exist!*

We have divided the octave into twelve equidistant degrees, because we had to manage somehow, and have constructed our instruments in such a way that we can never get in above or below or between them. Keyboard instruments, in particular, have so thoroughly schooled our ears that we are no longer capable of hearing anything else—incapable of hearing except through this impure medium. Yet Nature created an *infinite gradation—infinite!* who still knows it nowadays?*

*"The equal temperament of 12 degrees, which was discussed theoretically as early as about 1500, but not established as a principle until shortly before 1700 (by Andreas Werkmeister), divides the octave into twelve equal portions (semitones, hence 'twelve-semitone system') through which mean values are obtained; no interval is perfectly pure, but all are fairly serviceable." (RIEMANN, "Musik-Lexikon.") Thus, through Andreas Werkmeister, this master-workman in art, we have gained the "twelve-semitone" system with intervals which are all impure, but fairly serviceable. But what is "pure," and what "impure"? We hear a piano "gone out of tune," and whose intervals may thus have become "pure, but unserviceable," and it sounds *impure* to us. The diplomatic "Twelve-semitone system" is an invention mothered by necessity; yet none the less do we sedulously guard its imperfections.

And within this duodecimal octave we have marked out a series of fixed intervals, seven in number, and founded thereon our entire art of music. What do I say—*one* series? Two such series, one for each leg: The Major and Minor Scales. When we start this series of intervals on some other degree of our semitonic ladder, we obtain a *new key*, and a "foreign" one, at that! How violently contracted a system arose from this initial-confusion,* may be read in the law-books; we will not repeat it here.

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We teach four-and-twenty keys, twelve times the two Series of Seven; but, in point of fact, we have at our command only two, the major key and the minor key. *The rest are merely transpositions.* By means of the several transpositions we are supposed to get different shades of harmony; but this is an illusion. In England, under the reign of the high "concert pitch," the most familiar works may be played a semitone higher than they are written, without changing their effect. Singers transpose an aria to suit their convenience, leaving untransposed what precedes and follows. Song-writers not infrequently publish their own compositions in three different pitches; in all three editions the pieces are precisely alike.

* It is termed "The Science of Harmony."

When a well-known face looks out of a window, it matters not whether it gazes down from the first story or the third.

Were it feasible to elevate or depress a landscape, far as eye can reach, by several hundred yards, the pictorial impression would neither gain nor lose by it.

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* *

Upon the two Series of Seven, the major key and the minor key, the whole art of music has been established; one limitation brings on the other.

To each of these a definite character has been attributed; we have learned and have taught that they should be heard as contrasts, and they have gradually acquired the significance of symbols:—Major and Minor—Maggiore e Minore—Contentment and Discontent—Joy and Sorrow—Light and Shade. The harmonic symbols have fenced in the expression of music, from Bach to Wagner, and yet further on until to-day and the day after to-morrow. *Minor* is employed with the same intention, and has the same effect upon us now, as two hundred years ago. Nowadays it is no longer possible to "compose" a funeral march, for it already exists, once for all. Even the least informed non-professional knows what to expect when a funeral march—whichever you please—is to be played. Even such an one can anticipate the difference between a symphony in major and one

in minor. We are tyrannized by Major and Minor—by the bifurcated garment.

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Strange, that one should feel major and minor as opposites. They both present the same face, now more joyous, now more serious; and a mere touch of the brush suffices to turn the one into the other. The passage from either to the other is easy and imperceptible; when it occurs frequently and swiftly, the two begin to shimmer and coalesce indistinguishably.—But when we recognize that major and minor form one Whole with a double meaning, and that the "four-and-twenty keys" are simply an elevenfold transposition of the original twain, we arrive unconstrainedly at a perception of the UNITY *of our system of keys* [tonality]. The conceptions of "related" and "foreign" keys vanish, and with them the entire intricate theory of degrees and relations. *We possess one single key.* But it is of most meagre sort.

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* *

"Unity of the key-system."

—"I suppose you mean that 'key' and 'key-system' are the sunbeam and its diffraction into colors?"

No; that I can not mean. For our whole system of tone, key, and tonality, taken in its entirety,

is only a part of a fraction of one diffracted ray from that Sun, "Music," in the empyrean of the "eternal harmony."

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* *

However deeply rooted the attachment to the habitual, and inertia, may be in the ways and nature of humankind, in equal measure are energy, and opposition to the existing order, characteristic of all that has life. Nature has her wiles, and persuades man, obstinately opposed though he be to progress and change; Nature progresses continually and changes unremittingly, but with so even and unnoticeable movement that men perceive only quiescence. Only on looking backward from a distance do they note with astonishment that they have been deceived.

The Reformer of any given period excites irritation for the reason that his changes find men unprepared, and, above all, because these changes are appreciable. The Reformer, in comparison with Nature, is undiplomatic; and, as a wholly logical consequence, his changes do not win general acceptance until Time, with subtle, imperceptible advance, has bridged over the leap of the self-assured leader. Yet we find cases in which the reformer marched abreast of the times, while the rest fell behind. And then they have to be forced and lashed to take the leap across the passage they have missed. I believe that the major-and-

minor key with its transpositional relations, our "twelve-semitone system," exhibits such a case of falling behind.

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That some few have already felt how the intervals of the Series of Seven might be differently arranged (graduated) is manifested in isolated passages by Liszt, and recently by Debussy and his following, and even by Richard Strauss. Strong impulse, longing, gifted instinct, all speak from these strains. Yet it does not appear to me that a conscious and orderly conception of this intensified means of expression had been formed by these composers.

I have made an attempt to exhaust the possibilities of the arrangement of degrees within the seven-tone scale ; and succeeded, by raising and lowering the intervals, in establishing *one hundred and thirteen different scales*. These 113 scales (within the octave *C*—*C*) comprise the greater part of our familiar twenty-four keys, and, furthermore, a series of new keys of peculiar character. But with these the mine is not exhausted, for we are at liberty to *transpose* each one of these 113, besides the blending of two such keys in harmony and melody.

There is a significant difference between the sound of the scale *c-d♭-e♭-f♭-g♭-a♭-b♭-c* when *c* is taken as tonic, and the scale of *d♭* minor. By giving it the

customary *C*-major triad as a fundamental harmony, a novel harmonic sensation is obtained. But now listen to this same scale supported alternately by the *A*-minor, *E*♭-major, and *C*-major triads, and you cannot avoid a feeling of delightful surprise at the strangely unfamiliar euphony.

But how would a lawgiver classify the tone-series *c-d*♭*-e*♭*-f*♭*-g-a-b-c*, *c-d*♭*-e*♭*-f-g*♭*-a-b-c*, *c-d-e*♭*-f*♭*-g*♭*-a-b-c*, *c-d*♭*-e-f-g*♭*-a-b*♭*-c?*—or these, forsooth: *c-d-e*♭*-f*♭*-g-a*♯*-b-c*, *c-d-e*♭*-f*♭*-g*♯*-a-b-c*, *c-d*♭*-e*♭*-f*♯*-g*♯*-a-b*♭*-c?*

One cannot estimate at a glance what wealth of melodic and harmonic expression would thus be opened up to the hearing; but a great many novel possibilities may be accepted as certain, and are perceptible at a glance.

* * *

With this presentation, the unity of all keys may be considered as finally pronounced and justified. A kaleidoscopic blending and interchanging of twelve semitones within the three-mirror tube of Taste, Emotion, and Intention—the essential feature of the harmony of to-day.

* * *

The harmony of *to-day*, and not for long; for all signs presage a revolution, and a next step toward that "eternal harmony." Let us once again call to mind, that in this latter the gradation of the octave is *infinite*, and let us strive to draw a little

nearer to infinitude. The tripartite tone (third of a tone) has for some time been demanding admittance, and we have left the call unheeded. Whoever has experimented, like myself (in a modest way), with this interval, and introduced (either with voice or with violin) two equidistant intermediate tones between the extremes of a whole tone, schooling his ear and his precision of attack, will not have failed to discern that tripartite tones are wholly independent intervals with a pronounced character, and not to be confounded with ill-tuned semitones. They form a refinement in chromatics based, as at present appears, on the whole-tone scale. Were we to adopt them without further preparation, we should have to give up the semitones and lose our "minor third" and "perfect fifth;" and this loss would be felt more keenly than the relative gain of a system of eighteen one-third tones.

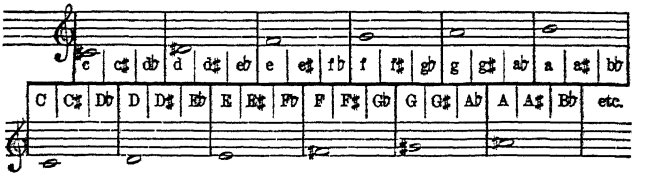
But there is no apparent reason for giving up the semitones for the sake of this new system. By retaining, for each whole tone, a semitone, we obtain a second series of whole tones lying a semitone higher than the original series. Then, by dividing this second series of whole tones into third-tones, each third-tone in the lower series will be matched by a semitone in the higher series.

Thus we have really arrived at a system of whole tones divided into sixths of a tone; and we may be sure that even sixth-tones will sometime

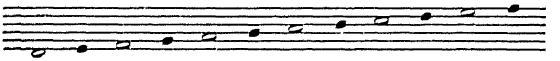
be adopted into musical speech. But the tonal system above sketched must first of all train the hearing to thirds of a tone, without giving up the semitones.

To summarize: We may set up either two series of third-tones, with an interval of a semitone between the series; or, the usual semitonic series *thrice repeated* at the interval of one-third of a tone.

Merely for the sake of distinction, let us call the first tone *C*, and the next third-tones *C*♯, and *D*♭; the first semitone (small) *c*, and its following thirds *c*♯ and *d*♭; the result is fully explained by the table below:



A preliminary expedient for notation might be, to draw six lines for the staff, using the lines for the whole tones and the spaces for the semitones:



then indicating the third-tones by sharps and flats:



The question of notation seems to me subordinate. On the other hand, the question is important and imperious, how and on what these tones are to be produced. Fortunately, while busied with this essay, I received from America direct and authentic intelligence which solves the problem in a simple manner. I refer to an invention by Dr. Thaddeus Cahill.* He has constructed a comprehensive apparatus which makes it possible to transform an electric current into a fixed and mathematically exact number of vibrations. As pitch depends on the number of vibrations, and the apparatus may be "set" on any number desired, the infinite gradation of the octave may be accomplished by merely moving a lever corresponding to the pointer of a quadrant.

Only a long and careful series of experiments, and a continued training of the ear, can render this unfamiliar material approachable and plastic for the coming generation, and for Art.

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And what a vista of fair hopes and dreamlike fancies is thus opened for them both! Who has not dreamt that he could float on air? and firmly

* "New Music for an Old World." Dr. Thaddeus Cahill's Dynamophone, an extraordinary electrical invention for producing scientifically perfect music. Article in McClure's Magazine for July, 1906, by Ray Stannard Baker. Readers interested in the details of this invention are referred to the above-mentioned magazine article.

believed his dream to be reality?—Let us take thought, how music may be restored to its primitive, natural essence; let us free it from architectonic, acoustic and esthetic dogmas; let it be pure invention and sentiment, in harmonies, in forms, in tone-colors (for invention and sentiment are not the prerogative of melody alone); let it follow the line of the rainbow and vie with the clouds in breaking sunbeams; *let Music be naught else than Nature mirrored by and reflected from the human breast;* for it is sounding air and floats above and beyond the air; within Man himself as universally and absolutely as in Creation entire; for it can gather together and disperse without losing in intensity.

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IN his book "Beyond the Good and the Bad" (*Jenseits von Gut und Böse*) Nietzsche says: "With regard to German music I consider precaution necessary in various ways. Assuming that a person loves the South (as I love it) as a great training-school for health of soul and sense in their highest potency, as an uncontrollable flood and glamour of sunshine spreading over a race of independent and self-reliant beings;—well, such an one will learn to be more or less on his guard against German music, because, while spoiling his taste anew, it undermines his health.

"Such a Southlander (not by descent, but by

belief) must, should he dream of the future of music, likewise dream of a redemption of music from the North, while in his ears there rings the prelude to a deeper, mightier, perchance a more evil and more mysterious music, a super-German music, which does not fade, wither and die away in view of the blue, sensuous sea and the splendor of Mediterranean skies, as all German music does;—a super-European music, that asserts itself even amid the tawny sunsets of the desert, whose soul is allied with the palm-tree, and can consort and prowl with great, beautiful, lonely beasts of prey.

"I could imagine a music whose rarest charm should consist in its complete divorce from the Good and the Bad;—only that its surface might be ruffled, as it were, by a longing as of a sailor for home, by variable golden shadows and tender frailties:—an Art which should see fleeing toward it, from afar off, the hues of a perishing moral world become wellnigh incomprehensible, and which should be hospitable and profound enough to harbor such belated fugitives."

And Tolstoi transmutes a landscape-impression into a musical impression when he writes, in "Lucerne": "Neither on the lake, nor on the mountains, nor in the skies, a single straight line, a single unmixed color, a single point of repose;—everywhere movement, irregularity, caprice, variety, an incessant interplay of shades and lines,

and in it all the reposefulness, softness, harmony and inevitableness of Beauty."

Will this music ever be attained?

"Not all reach Nirvana; but he who, gifted from the beginning, learns everything that one ought to learn, experiences all that one should experience, renounces what one should renounce, develops what one should develop, realizes what one should realize—he shall reach Nirvana."* (KERN, *Geschichte des Buddhismus in Indien.*)

If Nirvana be the realm "beyond the Good and the Bad," *one* way leading thither is here pointed out. A way to the very portal. To the bars that divide Man from Eternity—or that open to admit that which was temporal. Beyond that portal sounds *music*. Not the strains of "musical art."†—It may be, that we must leave Earth to find that music. But only to the pilgrim who has succeeded on the way in freeing himself from earthly shackles, shall the bars open.

* As if anticipating my thoughts, M. Vincent d'Indy has just written me: " . . . laissant de côté les contingences et les petitesses de la vie pour regarder constamment vers un idéal qu'on ne pourra jamais atteindre, mais dont il est permis de se rapprocher."

† I think I have read, somewhere, that Liszt confined his Dante Symphony to the two movements, *Inferno* and *Purgatorio*, "because our tone-speech is inadequate to express the felicities of Paradise."

ADDENDA

FEELING—like honesty—is a moral point of honor, an attribute of whose possession no one will permit denial, which claims a place in life and art alike. But while, in life, a want of feeling may be forgiven to the possessor of a more brilliant attribute, such as bravery or impartial justice, in art feeling is held to be the highest moral qualification.

In music, however, feeling requires two consorts, taste and style. Now, in life, one encounters real taste as seldom as deep and true feeling; as for style, it is a province of art. What remains, is a species of pseudo-emotion which must be characterized as lachrymose hysteria or turgidity. And, above all, people insist upon having it plainly paraded before their eyes! It must be underscored, so that everybody shall stop, look, and listen. The audience sees it, greatly magnified, thrown on the screen, so that it dances before the vision in vague, importunate vastness; it is cried on the streets, to summon them that dwell remote from art; it is gilded, to make the destitute stare in amaze.

For in life, too, the *expressions* of feeling, by mien and words, are oftenest employed; rarer, and more genuine, is that feeling which acts

without talk; and most precious is the feeling which hides itself.

"Feeling" is generally understood to mean tenderness, pathos, and extravagance, of expression. But how much more does the marvelous flower "Emotion" enfold! Restraint and forbearance, renunciation, power, activity, patience, magnanimity, joyousness, and that all-controlling intelligence wherein feeling actually takes its rise.

It is not otherwise in Art, which holds the mirror up to Life; and still more outspokenly in Music, which repeats the emotions of Life—though for this, as I have said, taste and style must be added; Style, which distinguishes Art from Life.

What the amateur and the mediocre artist attempt to express, is feeling in little, in detail, for a short stretch.

Feeling on a grand scale is mistaken by the amateur, the semi-artist, the public (and the critics too, unhappily!), for a want of emotion, because they all are unable to hear the longer reaches as parts of a yet more extended whole. Feeling, therefore, is likewise economy.

Hence, I distinguish feeling as Taste, as Style, as Economy. Each a whole in itself, and each one-third of the Whole. Within and over them rules a subjective trinity: Temperament, Intelligence, and the instinct of Equipoise.

These six carry on a dance of such subtility in the choice of partners and intertwining of figures,

in the bearing and the being borne, in advancing and curtesying, in motion and repose, that no loftier height of artistry is conceivable.

When the chords of the two triads are in perfect tune, Fantasy may—nay, must—associate with Feeling; supported by the Six, she will not degenerate, and out of this combination of all the elements arises Individuality. The individuality catches, like a lens, the light-impressions, reflects them, according to its nature, as a negative, and the hearer perceives the true picture.

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In so far as taste participates in feeling, the latter—like all else—alters its forms of expression with the period. That is, one aspect or another of feeling will be favored at one time or another, onesidedly cultivated, especially developed. Thus, with and after Wagner, voluptuous sensuality came to the fore; the form of *intensification of passion* is still unsurmounted by contemporary composers. On every tranquil beginning followed a swift upward surge. Wagner, in this point insatiable, but not inexhaustible, turned from sheer necessity to the expedient, after reaching a climax, of starting afresh softly, to soar to a sudden new intensification.

Modern French writers exhibit a revulsion; their feeling is a reflexive chastity, or perhaps rather a restrained sensualism; the upstriving mountain-

paths of Wagner are succeeded by monotonous plains of twilight uniformity.

Thus "style" forms itself out of feeling, when led by taste.

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The "Apostles of the Ninth Symphony" have devised the notion of "depth" in music. It is still current at face-value, especially in Germanic lands.

There is a depth of feeling, and a depth of thought; the latter is literary, and can have no application to tones. Depth of feeling, by contrast, is psychical, and thoroughly germane to the nature of music. The Apostles of the Ninth Symphony have a peculiar and not quite clearly defined estimate of "depth" in music. *Depth* becomes *breadth*, and the attempt is made to attain it through *weight;* it then discovers itself (through an association of ideas) by a preference for a *deep register*, and (as I have had opportunity to observe) by the insinuation of a second, mysterious notion, usually of a literary sort. If these are not the sole specific signs, they are the most important ones.

To every disciple of philosophy, however, depth of feeling would seem to imply exhaustiveness in feeling, a complete absorption in the given mood.

Whoever, surrounded by the full tide of a genuine carnival crowd, slinks about morosely or

even indifferently, neither affected nor carried away by the tremendous self-satire of mask and motley, by the might of misrule over law, by the vengeful feeling of wit running riot, shows himself incapable of sounding the depths of feeling. This gives further confirmation of the fact, that depth of feeling roots in a complete absorption in the given mood, however frivolous, and blossoms in the interpretation of that mood; whereas the current conception of deep feeling singles out only one aspect of feeling in man, and specializes that.

In the so-called "Champagne Aria" in Don Giovanni there lies more "depth" than in many a funeral march or nocturne:—Depth of feeling also shows in not wasting it on subordinate or unimportant matters.

ROUTINE is highly esteemed and frequently required; in musical "officialdom" it is a *sine qua non*. That routine in music should exist at all, and, furthermore, that it can be nominated as a condition in the musician's bond, is another proof of the narrow confines of our musical art. Routine signifies the acquisition of a modicum of experience and artcraft, and their application to all cases which may occur; hence, there must be an astounding number of analogous cases. Now, I like to imagine a species of art-praxis wherein each case should be a new one, an exception! How helpless and impotent would the army of practical

musicians stand before it!—in the end they would surely beat a retreat, and disappear. Routine transforms the temple of art into a factory. It destroys creativeness. For creation means, the bringing form out of the void; whereas routine flourishes on imitation. It is "poetry made to order." It rules because it suits the generality: In the theatre, in the orchestra, in virtuosi, in instruction. One longs to exclaim, "Avoid routine! Let each beginning be, as had none been before! Know nothing, but rather think and feel! For, behold, the myriad strains that once shall sound have existed since the beginning, ready, afloat in the æther, and together with them other myriads that shall never be heard. Only stretch forth your hands, and ye shall grasp a blossom, a breath of the sea-breeze, a sunbeam; avoid routine, for it strives to grasp only that wherewith your four walls are filled, and the same over and over again; the spirit of ease so infects you, that you will scarcely leave your armchairs, and will lay hold only of what is nearest to hand. And myriad strains are there since the beginning, still waiting for manifestation!"

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"It is my misfortune, to possess no routine," Wagner once wrote Liszt, when the composition of "Tristan" was making no progress. Thus Wagner deceived himself, and wore a mask for

others. He had too much routine, and his composing-machinery was thrown out of gear, just when a tangle formed in the mesh which only inspiration could unloose. True, Wagner found the clew when he succeeded in throwing off routine; but had he really never possessed it, he would have declared the fact without bitterness. And, after all, this sentence in Wagner's letter expresses the true artist-contempt for routine, inasmuch as he waives all claim to a qualification which he thinks meanly of, and takes care that others may not invest him with it. This self-praise he utters with a mien of ironic desperation. He is, in very truth, unhappy that composition is at a standstill, but finds rich consolation in the consciousness that his genius is above the cheap expedients of routine; at the same time, with an air of modesty, he sorrowfully confesses that he has not acquired a training belonging to the craft.

The sentence is a masterpiece of the native cunning of the instinct of self-preservation; but equally proves—and that is our point—the pettiness of routine in creative work.

RESPECT the Pianoforte! Its disadvantages are evident, decided, and unquestionable: The lack of sustained tone, and the pitiless, unyielding adjustment of the inalterable semitonic scale.

But its advantages and prerogatives approach the marvelous.

It gives a single man command over something complete; in its potentialities from softest to loudest in one and the same register it excels all other instruments. The trumpet can blare, but not sigh; contrariwise the flute; the pianoforte can do both. Its range embraces the highest and deepest practicable tones. Respect the Pianoforte!

Let doubters consider how the pianoforte was esteemed by Bach, Mozart, Beethoven, Liszt, who dedicated their choicest thoughts to it.

And the pianoforte has one possession wholly peculiar to itself, an inimitable device, a photograph of the sky, a ray of moonlight—the Pedal.

The effects of the pedal are unexhausted, because they have remained even to this day the drudges of a narrow-souled and senseless harmonic theory; the treatment accorded them is like trying to mould air or water into geometric forms. Beethoven, who incontestably achieved the greatest progress on and for the pianoforte, divined the mysteries of the pedal, and to him we owe the first liberties.

The pedal is in ill-repute. For this, absurd irregularities must bear the blame. Let us experiment with *sensible* irregularities.

I FELT . . . that the book I shall write will be neither in English nor in Latin; and this for the one reason . . . namely, that the language in which it may be given me not only to write, but also to think, will not be Latin, or English, or Italian, or Spanish, but a language not even one of whose words I know, a language in which dumb things speak to me, and in which, it may be, I shall at last have to respond in my grave to an Unknown Judge."

(Von Hoffmannsthal: A letter.)

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