



Nr. 5950a

FÜRSTENAU

26 ÜBUNGEN

Exercises — Exercises

Opus 107

I

Flöte

ANTON BERNHARD FÜRSTENAU

26 ÜBUNGEN

FÜR FLÖTE

OPUS 107

BAND I

KREUZ-TONARTEN

HERAUSGEGEBEN VON

WERNER RICHTER

Unter Nr. 5950a in die Edition Peters aufgenommen

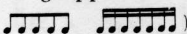
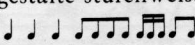
EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

HENRY LITOLFF'S VERLAG / C. F. PETERS

FRANKFURT · NEW YORK · LONDON

Vorwort

Die vorliegende Neuausgabe wurde unter besonderer Berücksichtigung der Verwendung für die Boehm-Flöte vorgenommen. Sie konnte sich weitgehend an die älteren Vorlagen anschließen. Am Notentext brauchte nichts verändert zu werden – es wird ein Tonumfang bis B³ berücksichtigt. Revisionsbedürftig erwiesen sich die Anweisungen zur Atmung*, die in älteren Ausgaben noch an der überholten Lehrmeinung orientiert waren, daß »je mehr Noten der Bläser in einem Athemzuge zu geben vermag, desto mehr... sein Spiel an Einheit« gewinne. Ferner wurden die Stellen markiert, an denen bei der Boehm-Flöte ein Wechsel zwischen einfacher und Daumen-Doppelklappe stattzufinden hat.** Die den Etüden vorangestellten Kommentare wurden unter Berücksichtigung der Belange der Boehm-Flöte und des inzwischen eingetretenen Wandels in Spielweise, Tonideal und der Technik des Übens neu verfaßt.

Besondere Beachtung verdienen die jeder Übung vorangestellten Preludi. Das Fehlen von Taktstrichen weist zwar auf einen rhapsodisch freien, improvisiert wirkenden Kadenzstil hin, stellt aber keinen Freibrief für unrythmisches und gestaltloses Spiel dar. Rhythmische Führung und dynamische Gestaltung sollen logisch und überlegt sein; das Preludio soll einen einzigen großen musikalischen Bogen darstellen. Das kann auf verschiedene Weise realisiert werden: man belebe längere, in gleichen Notenwerten geschriebene Passagen durch Zu- und Abnehmen in Tempo und Lautstärke; man gliedere Notengruppen mit ungewöhnlicher Anzahl von Tönen () so, daß ihr Ablauf natürlich wirkt, oder gestalte stufenweise zu- und abnehmende Notenwerte  als accelerando oder ritardando. Sehr ausdrucksvolles Spiel und eine romantische Auffassung sind hier nicht nur erlaubt, sondern entsprechen Stil und Wesen dieser Musik. Der Spieler hüte sich aber vor Unlogik, Übertreibung, Willkür und vor Freiheiten, die aus technischem Versagen resultieren.

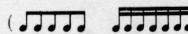
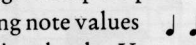
Werner Richter

* Eine jedem Spieler gerecht werdende Fixierung der Atemstellen ist nicht möglich. Abweichungen von den hier gemachten Vorschlägen sollten aber bewußt und kritisch erfolgen. Die eingeklammerten Atemzeichen können in jedem Falle übergangen werden.

** Es bedeuten: ○ Bei der folgenden Partie einfache Daumenklappe!
+ Bei der folgenden Partie Daumen-Doppelklappe!

Foreword

This new edition has been prepared with special consideration for its application to the Boehm flute. It has been possible to follow the earlier editions to a large extent. Nothing had to be altered in the music itself – the range covered extended to B³ flat. It proved necessary however to revise the directions for breathing, which in former editions were still based upon the obsolete principle that "the more notes a player can produce in one breath, the more even will be his playing*". Further, the places have been indicated where the Boehm flute demands a change-over between the B and B flat plates of the thumb key.** The notes before each study have been rewritten in accordance with the requirements of the Boehm flute, and also with those changes which have taken place in the meantime in the manner of playing, standard of tone and method of practice.

Special attention should be given to the Prelude before each study. The lack of bar-lines certainly indicates a free, rhapsodic and improvisatory style, in the manner of a cadenza, but does not imply licence for unrythmical and shapeless playing. The organisation of rhythm and dynamics must be logical and thought out with care; the Prelude should give the impression of one extended musical curve. This can be realised in various ways: one can give life to long passages consisting of notes of equal length by increasing and decreasing the speed and the volume of sound; groups of less usual numbers of notes () should be so ordered that they flow naturally, and one can give shape to phrases with gradually increasing and decreasing note values  by an accelerando or ritardando. Very expressive playing and a romantic interpretation are here not only permissible, but accord with the whole style and spirit of this music. The student must however beware of exaggeration, licence and lack of logic in his playing, and of liberties which arise out of his technical limitations.

Werner Richter

* It is not possible to fix places for taking breath which would be right for every player. Departures from the suggestions made here should be the outcome of careful, well-considered fore-thought. The breath marks in parentheses may in any case be omitted.

** ○ signifies: thumb to rest on B flat plate for the following passage.
+ signifies: thumb to rest on B natural plate for the following passage.

C-dur · C major

Anton Bernhard Fürstenau
(1792 - 1852)

Preludio

Con fuoco

In Rhythmus und Artikulation pointiert vortragen. Die tiefen Töne kräftig, aber nicht schwer, die hohe Lage sehr leicht anblasen.

Der »lombardische« Rhythmus $\text{♩} \text{♩}$ (=betonte Kürze + unbetonte Länge) muß auch vom Zuhörer deutlich wahrgenommen werden. Bei unkorrekter Ausführung klingt dieser Rhythmus wie $\text{♩} \text{♩}$, was durch eine kleine Cäsar vor jeder Zwei- und dreißigstelnote vermieden werden kann.

To be played with precise rhythm and articulation. Low notes to be played firmly, but not heavily, and notes in the high register very lightly.

The "Scotch snap" $\text{♩} \text{♩}$ (i.e. accented short note followed by unaccented long note) must also be rendered clear to the listener. Incorrectly played, this rhythm sounds like $\text{♩} \text{♩}$, which can be avoided by a small break before each demi-semiquaver.

Moderato

1

mf scherzando

This musical score consists of 11 staves of music, each featuring a complex, rhythmic pattern of eighth and sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The score is marked with numerous fingerings, including circled numbers (1-3) and a circled plus sign (+). The music is written in a single melodic line on a treble clef staff. The overall texture is dense and intricate, typical of a technical exercise or a short piece by a composer like Litolf or Peters.

A-moll · A minor

Lentamente

Preludio

Häufiger Fehler bei Sprüngen über große Intervalle: Das Instrument wird ans Kinn gedrückt; die Lippen werden zusammengepreßt. – Beides wird dadurch vermieden, daß der Lagenwechsel mit möglichst geringem Ansatzwechsel erfolgt.

Frequent mistakes in leaps over wide intervals: the instrument is pressed against the chin, and the lips tightened together. Both of these may be avoided if the change of register takes place with the least possible alteration of embouchure.

Allegro

2

f risoluto

This page of musical notation contains ten staves of music, likely for a piano. The notation is highly technical, featuring a dense sequence of notes, many of which are beamed together in groups. Slurs are used extensively to indicate phrasing across these groups. There are numerous accents and dynamic markings throughout. The key signature is complex, with several sharps and flats. The piece concludes with a double bar line and a repeat sign.

G-dur · G major

Preludio *f* *a piacere*

Siehe die a-Moll-Übung.
Auch mit folgenden Artikulationen zu üben:

Allegretto

See note to the A minor study.
Also to be practised with the following articulations:

mf

3

simile

simile

This page of musical notation consists of ten staves of music, all in treble clef and a key signature of one sharp (F#). The music is characterized by a dense, rhythmic texture of sixteenth notes, often grouped in pairs or fours. Performance instructions are placed throughout the score: *stacc.* appears at the beginning of the first staff and above the eighth staff; *simile* is used above the third and fifth staves; and *stacc.* is also used above the sixth staff. Dynamic markings include accents (*'*) and a plus sign (*+*). Rehearsal marks are indicated by circled numbers (2) at the start of several staves. The notation includes various accidentals (sharps, flats, naturals) and articulation marks like slurs and accents. The piece concludes with a final cadence on the tenth staff.

E-moll · E minor

Preludio

A suo comodo

f *p* *ten.* *f* *p*

Verschiedene Bindungsarten. Die einzeln gestoßenen Töne müssen genügend ausgespielt werden, damit das rhythmische und dynamische Gleichgewicht gewahrt bleibt. Auch durchgehend mit gleichbleibender Artikulation spielen.

Various kinds of slurring. The single detached notes must be given their full value, so that the rhythmic and dynamic balance remains apparent. Also to be practised with uniform phrasing throughout.

Allegro

4

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

This page of musical notation consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs. Various accidentals, such as flats and naturals, are used throughout. Performance markings include slurs, accents, and fingerings, with circled numbers (1) and (2) indicating specific fingerings for certain notes. The notation is dense and detailed, typical of a technical or advanced piano piece.

D-dur · D major

Preludio

Con agilità

f

veloce

tr

Diese Übung stellt hohe Ansprüche an Atemtechnik und Phrasierung. Häufige Phrasenüberschneidungen bieten vielfältige Ausdeutungsmöglichkeiten. Von den eingesetzten Atemzeichen kann je nach musikalischer Auffassung, Atemkapazität oder Tempo abgewichen werden.

Mit einfachem und Doppelzungenstoß, auch in punktiertem Rhythmus üben (s. dis-Moll-Übg.).

This study makes great demands on breath control and phrasing. Frequent overlapping of phrases presents many possibilities of interpretation. The given breath marks may be departed from according to the musical interpretation adopted, one's breath capacity, or the speed employed.

To be practised with single and double tonguing, also in dotted rhythm. (See note to the D sharp minor study.)

Allegro

5

f

sempre staccato

p

cresc.

f


The musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Dynamics range from piano (*p*) to forte (*f*), with a *cresc.* (crescendo) marking. Articulation includes slurs, accents, and breath marks (comma-like symbols). Fingerings are indicated by numbers 1-3 in parentheses. The piece concludes with a fermata over the final note.


H-moll · B minor

Preludio

Fiero

f

Auf gleichmäßigen Rhythmus und präzisen Übergang von Ton zu Ton achten. Am sichersten ist dies durch kleine und leichte Fingerbewegungen zu erreichen. Bei den *ff*-Stellen beherzige man: »Forte spielen – Piano greifen« (H. P. Schmitz).
Auch im Triolenrhythmus üben: $\frac{3}{4}$  Intonation beachten!

Care to be taken that the rhythm is steady and that the passing from one note to another is clear and accurate. The surest way of achieving this is by small and gentle movements of the fingers. In fortissimo passages it is well to bear in mind the following: "Forte playing – piano fingering" (H. P. Schmitz).
Practise also with triplet rhythm: $\frac{3}{4}$  Watch intonation!

Allegretto

6

con tutta la forza

ppp

ff

The musical score consists of ten staves of music in a single melodic line. The key signature is one sharp (F#) and the time signature is 4/4. The piece is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). The score includes several dynamic markings: *ppp* (twice), *cresc.* (twice), *f*, *ff* (twice), *pp*, and *decresc.* (twice). There are also articulation marks such as accents and slurs. Some notes are marked with a circled '2', possibly indicating a second ending or a specific fingering. The music concludes with a final note on a whole rest.

A-dur · A major

Preludio

Con grazia

p *mf* *p*

tr *tr*

Deutlich artikulieren. Die erste und letzte Note jedes Bogens mit besonderer Sorgfalt ausspielen! Auch im punktierten Rhythmus üben.

This must be articulated clearly. Take great care to give the first and last notes of each slur their full value. Also to be practised in dotted rhythm.

Presto

mf

7

This musical score consists of ten staves of music in G major (one sharp). The notation is as follows:

- Staff 1:** A series of eighth-note chords, each beamed together and marked with a fermata.
- Staff 2:** Similar to Staff 1, but with a circled '2' above the first measure, indicating a second ending.
- Staff 3:** Similar to Staff 1, with a circled '2' above the third measure.
- Staff 4:** Similar to Staff 1, with a circled '2' above the fourth measure.
- Staff 5:** Similar to Staff 1, with a circled '2' above the fifth measure.
- Staff 6:** Similar to Staff 1, with a circled '2' above the sixth measure.
- Staff 7:** Similar to Staff 1, with a circled '2' above the seventh measure.
- Staff 8:** Similar to Staff 1, with a circled '2' above the eighth measure.
- Staff 9:** Similar to Staff 1, with a circled '2' above the ninth measure.
- Staff 10:** Similar to Staff 1, with a circled '2' above the tenth measure.

Throughout the score, various ornaments are used, including trills (tr) and mordents. The music is characterized by its rhythmic consistency and melodic simplicity.

Fis-moll · F sharp minor

Affettuoso



Preludio 

poco a poco presto





pp

Die Triller sollen als Praller (ohne Nachschlag) ausgeführt werden. Bei gemäßigtem Tempo wirken zwei Trillerschläge brillanter als nur einer. Triller wahlweise mit der Haupt- oder der Nebennote, in jedem Falle aber bewußt und einheitlich, beginnen.

Besonders beachten: Der Triller muß *auf* den Schlag () , nicht vorher () kommen.

Trillergriffe verwenden, auch bei den Doppelschlägen des Preludio.

The shakes should be played as inverted mordents (without final anticipatory note). At a moderate speed, two of these mordents would sound more brilliant than one. Shakes may begin with either the principal or auxiliary note, but whichever alternative one adopts should be adhered to consistently. Note especially – the shakes must be played *on* the beat () not before it. () Shake fingerings are to be used here, and also for the turns in the Prelude.

Moderato



p



cresc.



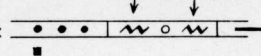
f



mf



The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff changes to two flats (B-flat, E-flat). The third staff changes to one flat (B-flat). The fourth staff changes to two sharps (F-sharp, C-sharp). The fifth staff continues with two sharps. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *dim.*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *pp* and the instruction *decrease.*. The tenth staff ends with a double bar line and repeat dots. The notation is filled with trills, often indicated by a 'tr' above a note, and some are marked with a circled '1'.

* Triller a³ - h³ :  ohne Dis-Klappe

E-dur · E major

Preludio

Ardito

f

ten. (2)

p *pp*

Vortäuschung von Zweistimmigkeit – ein beliebter Flöten-Effekt. Die Melodie muß deutlich, der Triller-»Orgelpunkt« ganz gleichmäßig ausgeführt werden. Alle Triller mit Nachschlag (s. Takt 1). Der Nachschlag muß, ohne zu stocken, aus dem Triller hervorgehen.

The effect of two-part playing – a favourite device for the flute. The melody must be clear, and the »pedal-point« trill played evenly. All shakes to be played with final anticipatory note. (See bar 1.) This final note must follow on from the shake without any hesitation.

Allegretto

9

mf

tr

This page of musical notation consists of ten staves of music, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The music is characterized by a dense texture of trills and ornaments, often marked with a 'tr' and a circled '2' to indicate a second ending or a specific ornamentation. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The overall style is that of a classical or romantic-era piano solo, focusing on technical virtuosity through the use of trills and ornaments.

Cis-moll · C sharp minor

Preludio

Energico

f

p

f

Siehe A-Dur-Übung. Gis-Klappe präzise gebrauchen.

See the note to the A major study. The G sharp key to be used with precision.

Moderato

10

f

energico

This page of musical notation consists of 12 staves of music. The key signature is three sharps (F#, C#, G#). The music is written in a treble clef and features a dense, flowing texture of sixteenth notes, often grouped in pairs and connected by slurs. Various performance markings are present, including accents, slurs, and dynamic markings like 'p' and 'o'. Some measures include a circled '2' above the notes, possibly indicating a second ending or a specific fingering. The notation is complex and technical, typical of a virtuosic piano work.

H-dur · B major

Brillante

Preludio

Doppelschläge im punktierten Rhythmus. Die Verzierung Bsp. 1, die normalerweise ~ (s. Bsp. 2) geschrieben wird, ist auszuführen, wie in Bsp. 3 gezeigt, gelegentlich auch wie Bsp. 4. Es empfiehlt sich, den ersten (oberen) Verzierungston mit Trillergriff von der Hauptnote aus zu erreichen. Auch bei der dritten (unteren) Verzierungsnote sind bei manchen Tönen Griff erleichterungen möglich.

Bsp. 1: Bsp. 2: Bsp. 3: Bsp. 4:

The playing of turns in dotted rhythm. The ornament in Ex. 1, which is normally written ~ (see Ex. 2) is to be played as shown in Ex. 3 and occasionally as in Ex. 4.

It is recommended that the first (i.e. upper) note of the turn is played with the appropriate trill fingering. In many passages it is also possible to facilitate the playing of the third (lower) note of the turn by using trill fingerings.

Ex. 1: Ex. 2: Ex. 3: Ex. 4:

Allegro ma non tanto

11

f

legato

p

p legato

* = Trillergriff für die obere Verzierungsnote

The musical score on this page consists of ten staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with slurs and ornaments (asterisks). Performance markings include *cresc.* (crescendo), *f* (forte), *legato*, and *p* (piano). There are also various fingering and articulation instructions, such as '1)', '(2)', and slurs. The piece concludes with a final whole note chord.

1) Hauptnote eis schon mit Trillergrieff

Gis-moll · G sharp minor

Preludio *Malinconico*

Deutlich artikulieren, trotzdem sehr gleichmäßig im Rhythmus bleiben. Nicht punktieren! Die zweite, auf gutem Takteil stehende, gebundene Note nicht abreißen.

To be articulated clearly, the rhythm nevertheless to be kept steady. Do not lapse into dotted rhythm. The tied note, falling on the strong beat, must not be broken off abruptly.

12 *Allegretto*

This musical score consists of 12 staves of music in a single melodic line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together.

Dynamics and performance markings include:

- Staff 1:** Starts with a circled '2' above the first measure.
- Staff 2:** *p* (piano) at the beginning, *f* (forte) later.
- Staff 3:** *p* (piano) and *f* (forte) markings.
- Staff 4:** *p* (piano) and *f* (forte) markings.
- Staff 5:** *f* (forte) and *ff* (fortissimo) markings.
- Staff 6:** *f* (forte) and *ff* (fortissimo) markings.
- Staff 7:** *rit.* (ritardando) and *p* (piano) markings.
- Staff 8:** *a tempo* marking and *p* (piano) marking.
- Staff 9:** *pp* (pianissimo) marking.
- Staff 10:** *cresc.* (crescendo) and *f* (forte) markings.
- Staff 11:** *dim.* (diminuendo) and *ppp* (pianississimo) markings.

The score includes numerous slurs, accents, and circled '2's indicating second endings or specific phrasing. The piece concludes with a *ppp* (pianississimo) dynamic.

Fis-dur · F sharp major

Preludio *a piacere*

f *tr* *a piacere*

ten.

Die Sprünge mit kleinstmöglichem Ansatzwechsel ausführen. Sehr deutlich artikulieren. Trotz Kreuztonart besteht reichlich Gelegenheit zu sinnvoller Anwendung der Daumen-Doppelklappe.

The leaps to be played with the least possible change of embouchure. To be articulated very clearly. In spite of the sharp scale there is ample opportunity for intelligent use of the B flat plate.

Allegro

13 *mf*

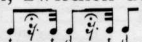
mf

This musical score consists of ten staves of music, all written in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is characterized by a complex, rhythmic melody with frequent sixteenth and thirty-second notes. Many notes are marked with 'x' symbols, indicating specific articulation or fingerings. There are several instances of slurs and accents throughout the piece. The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. The overall texture is dense and technically demanding.


Dis-moll · D sharp minor

Preludio

Lentamente

Diese Übung anfangs in schnell auszuführende, auftaktige Zweiergruppen zerlegen, zwischen denen dann beliebig lange pausiert werden kann: 

Die einzelne Gruppe soll aus *einem* Atemimpuls hervorgehen, die Zunge dabei den Auftakt normal (tö), den Zielton dagegen im Zurückgehen ein wenig weiter hinten weich (dö) anstoßen. Die Artikulation »tö-dö« soll sich weitgehend der Artikulation »tö-rö« (rö rollend mit *einem* Anschlag) nähern. Eine Kombination mit der Doppelzunge ergibt »kö-rö«.

This study can at first be divided into groups of two notes (anacrusis and strong beat), to be played rapidly, but between these groups a fairly long pause may be made: 

The individual groups must be played in one breath, the tonguing being normal (t) for the anacrusis, but softer and a little further back (d) for the strong beat. Generally speaking, the articulation "t-d" should tend towards "t-rr" (the "r" rolled once only). With double tonguing the combination results in "k-rr".

14 Allegretto

This page contains ten staves of musical notation for guitar, written in treble clef with a key signature of three sharps (F#, C#, G#). The music is highly technical, featuring intricate melodic lines and complex rhythmic patterns. Numerous ornaments, including grace notes and mordents, are used throughout. Fingering instructions are indicated by circled numbers (1-5) above notes. Some notes are marked with an 'x', likely indicating natural harmonics. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The overall style is characteristic of advanced guitar repertoire.

ANTON BERNHARD FÜRSTENAU

26 ÜBUNGEN / EXERCISES

OPUS 107

FLÖTE / FLUTE

BAND II / VOLUME II

B-TONARTEN SCALES WITH FLATS

NEU HERAUSGEGEBEN VON / NEW EDITION BY
WERNER RICHTER

Unter der Nr. 5950b in die Edition Peters aufgenommen


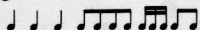
ALLE RECHTE VORBEHALTEN · EIGENTUM DES VERLEGERES

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FRANKFURT · LONDON · NEW YORK

Vorwort

Die vorliegende Neuauflage wurde unter besonderer Berücksichtigung der Verwendung für die Boehm-Flöte vorgenommen. Sie konnte sich weitgehend an die älteren Vorlagen anschließen. Am Notentext brauchte nichts verändert zu werden – es wird ein Tonumfang bis B³ berücksichtigt. Revisionsbedürftig erwiesen sich die Anweisungen zur Atmung*, die in älteren Ausgaben noch an der überholten Lehrmeinung orientiert waren, daß »je mehr Noten der Bläser in einem Athemzuge zu geben vermag, desto mehr... sein Spiel an Einheit« gewinne. Ferner wurden die Stellen markiert, an denen bei der Boehm-Flöte ein Wechsel zwischen einfacher und Daumen-Doppelklappe stattzufinden hat.** Die den Etüden vorangestellten Kommentare wurden unter Berücksichtigung der Belange der Boehm-Flöte und des inzwischen eingetretenen Wandels in Spielweise, Tonideal und der Technik des Übens neu verfaßt.

Besondere Beachtung verdienen die jeder Übung vorangestellten Preludi. Das Fehlen von Taktstrichen weist zwar auf einen rhapsodisch freien, improvisiert wirkenden Kadenzstil hin, stellt aber keinen Freibrief für unrhythmischeres und gestaltloses Spiel dar. Rhythmische Führung und dynamische Gestaltung sollen logisch und überlegt sein; das Preludio soll einen einzigen großen musikalischen Bogen darstellen. Das kann auf verschiedene Weise realisiert werden: man belebe längere, in gleichen Notenwerten geschriebene Passagen durch Zu- und Abnehmen in Tempo und Lautstärke; man gliedere Notengruppen mit ungewöhnlicher Anzahl von Tönen () so, daß ihr Ablauf natürlich wirkt, oder gestalte stufenweise zu- und abnehmende Notenwerte  als accelerando oder ritardando. Sehr ausdrucksvolles Spiel und eine romantische Auffassung sind hier nicht nur erlaubt, sondern entsprechen Stil und Wesen dieser Musik. Der Spieler hüte sich aber vor Unlogik, Übertreibung, Willkür und vor Freiheiten, die aus technischem Versagen resultieren.

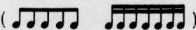
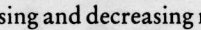
Werner Richter

* Eine jedem Spieler gerecht werdende Fixierung der Atemstellen ist nicht möglich. Abweichungen von den hier gemachten Vorschlägen sollten aber bewußt und kritisch erfolgen. Die eingeklammerten Atemzeichen können in jedem Falle übergangen werden.

** Es bedeuten: ○ Bei der folgenden Partie einfache Daumenklappe!
+ Bei der folgenden Partie Daumen-Doppelklappe!

Foreword

This new edition has been prepared with special consideration for its application to the Boehm flute. It has been possible to follow the earlier editions to a large extent. Nothing had to be altered in the music itself – the range covered extended to B³ flat. It proved necessary however to revise the directions for breathing, which in former editions were still based upon the obsolete principle that "the more notes a player can produce in one breath, the more even will be his playing*". Further, the places have been indicated where the Boehm flute demands a change-over between the B and B flat plates of the thumb key.** The notes before each study have been rewritten in accordance with the requirements of the Boehm flute, and also with those changes which have taken place in the meantime in the manner of playing, standard of tone and method of practice.

Special attention should be given to the Prelude before each study. The lack of bar-lines certainly indicates a free, rhapsodic and improvisatory style, in the manner of a cadenza, but does not imply licence for unrhythmical and shapeless playing. The organisation of rhythm and dynamics must be logical and thought out with care; the Prelude should give the impression of one extended musical curve. This can be realised in various ways: one can give life to long passages consisting of notes of equal length by increasing and decreasing the speed and the volume of sound; groups of less usual numbers of notes () should be so ordered that they flow naturally, and one can give shape to phrases with gradually increasing and decreasing note values  by an accelerando or ritardando. Very expressive playing and a romantic interpretation are here not only permissible, but accord with the whole style and spirit of this music. The student must however beware of exaggeration, licence and lack of logic in his playing, and of liberties which arise out of his technical limitations.

Werner Richter

* It is not possible to fix places for taking breath which would be right for every player. Departures from the suggestions made here should be the outcome of careful, well-considered fore-thought. The breath marks in parentheses may in any case be omitted.

** ○ signifies: thumb to rest on B flat plate for the following passage.
+ signifies: thumb to rest on B natural plate for the following passage.

F-dur · F major

Anton Bernhard Fürstenau
(1792 - 1852)

Preludio

Con gusto

p *cresc.* *f*

Triolenrhythmus mit wechselnden Artikulationen und Akzenten. Äußerste Disziplin beim Umgang mit der Daumen-Doppelklappe. Der Wechsel zwischen beiden Klappen darf nur an Stellen erfolgen, bei denen der Daumen die Klappe verläßt (C², Cis², C³, Cis³, G³, Gis³, größere Pausen); nicht rutschen! Sehr nützlich ist es, die ganze Übung *ohne* Daumen-B zu üben.

Triplet rhythm with varying articulation and accentuation. Rigid discipline to be observed in connection with the thumb key. The change-over between the two plates may only take place where the thumb has to release the key in any case (c", c"sharp, c""sharp, g""sharp, and during long rests); do not slide the thumb. It is very useful to practise the whole study *without* the B flat thumb plate.

Allegro ma non tanto

15

mf

This page of musical notation consists of ten staves of music, all in treble clef and a key signature of one flat (B-flat). The music is highly ornate, featuring numerous trills, grace notes, and slurs. Fingerings are indicated by numbers 1-5 in parentheses. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of trills marked with 'tr' and some grace notes marked with a '+' sign. The piece concludes with a final whole note chord on the tenth staff.

D-moll · D minor

Preludio *Agitato*

Die Vorschläge müssen blitzschnell in die Hauptnote übergehen. Ein Unterschied zwischen mehr oder weniger schwierigen Tonverbindungen darf nicht hörbar sein. Auch soll bei längerer Aufeinanderfolge von Vorschlägen der Rhythmus nicht erlahmen.

The grace notes must run into the main note as quickly as possible. Any difference between those offering more and those offering less difficulty should not be audible. In addition, the rhythm must not sound halting during a long sequence of grace

Tempo di Polacca

16 *mf*

Musical score for the first system, consisting of four staves of music. The first staff starts with a piano (*p*) dynamic and features a melodic line with various articulations like accents and slurs. The second staff continues the melody with dynamics ranging from *p* to *f*, including a *cresc.* marking. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff concludes the system with a piano (*p*) dynamic and a *Fine* marking.

Musical score for the second system, labeled *Trio* in 3/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The music is characterized by dense, rhythmic textures with many beamed notes and slurs. The second staff continues this texture. The third staff has a piano (*p*) dynamic. The fourth staff includes a second ending bracket. The fifth staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic and a *D.C. al Fine* marking.

B-dur · B flat major

Preludio

Con fuoco

f

Die Triolen mit einfachem Zungenstoß, die Sechzehntel wahlweise mit einfacher oder Doppeltzung spielen.

The triplets are to be played with single tonguing, the sixteenths with either single or double tonguing according to choice.

Vivace

17

p

This musical score consists of 11 staves of music, all in treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by extremely rapid, dense passages, primarily using sixteenth and thirty-second notes. The dynamics range from *pp* (pianissimo) to *f* (forte), with several instances of *cresc.* (crescendo). The score includes various performance markings such as accents, slurs, and breath marks. There are several first and second endings indicated by circled numbers (1) and (2). The piece concludes with a final cadence on the eleventh staff.

G-moll · G minor

Con agitazione

Preludio

Die Geschwindigkeit der Arpeggien, insbesondere auch der Zeitpunkt ihres Beginns, ist dem Spieler freigestellt; unerlässlich ist es aber, daß die Zielnote zur rechten Zeit erreicht wird. Gelingt dies nicht gefühlsmäßig durch Voraushören, teile man sich die Verzierungsnoten anfänglich rhythmisch genau ein. Die Geschwindigkeit darf nicht von der Schwierigkeit der einzelnen Stelle diktiert werden – sie hat sich dem musikalisch-logischen Ablauf anzupassen.

The speed of the arpeggios, and in particular the exact point at which each one begins, is left open to the player; it is essential however that the final note is reached in time. If one cannot judge this in advance, the arpeggio should, to begin with, be played in strict time. The speed should not be dictated by the difficulty of the various passages – it must suit itself to the musical sense and flow of the whole.

Allegro con fuoco

18

This musical score consists of ten staves of music in G minor. The piece is characterized by intricate chromatic runs and frequent use of triplets, indicated by the number '3' above the notes. The notation includes various articulations such as slurs, accents, and breath marks (marked with a plus sign '+'). The key signature has two flats (F and C), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The piece concludes with a dynamic marking of *dim.* (diminuendo) and a final *p* (piano) dynamic.

Es-dur · E flat major

Preludio

Feroce

Trillerintervall (Halbton, Ganzton) beachten – Trillergriffe benutzen. – Der Nachschlag, der in dieser Übung an alle Triller angeschlossen werden soll, muß ohne Stocken in gleichem oder etwas vermindertem Tempo aus der Trillerbewegung hervorgehen. Meist wirkt er dann am besten, wenn er die Hauptnote um einen Halbton unterschreitet; gelegentlich sind aber auch Ganzton-Nachschläge gut oder notwendig. Die auf den Nachschlag folgende Note ist anzustoßen. – Die Fingerbewegung beim Triller muß bewußt und beherrscht sein – nicht zittern oder die Hand schütteln!

Pay attention to the trill intervals (semitone or whole tone) and use trill fingerings. The final anticipatory note, with which all the shakes in this study should finish, must flow on smoothly from the shake itself, and should be either in the same tempo or else slightly held back. Generally speaking, this is most effective when the final note of the shake resolves on to the note a semitone above; occasionally however a whole tone is necessary or advisable. The note following the final anticipatory note is to be tongued. The finger movement for a trill must be deliberate and controlled – do not tremble or allow the hand to wobble.

19

Andante

This page of musical notation consists of ten staves of music, primarily featuring trills. The notation includes various dynamics such as *cresc.*, *f*, *p*, *mf*, and *dim.*, along with articulation marks like accents and slurs. The key signature changes from two flats to two sharps across the page. The music is characterized by intricate trill patterns, often with multiple slurs and dynamic markings.

C-moll · C minor

Preludio

Lugubre

Tiefe Lage kräftig, die einzeln stehenden hohen Noten kurz und leicht ansetzen. Besondere Sorgfalt ist dem rechten kleinen Finger zu widmen, vor allem bei der Bedienung der Dis-Klappe. Es² immer ohne den linken Zeigefinger greifen!

Play with full tone in the lower register, making the single, higher notes short and light. Special attention should be given to the right little finger, especially in the use of the D sharp key.

Remember – e² flat does not involve the use of the left forefinger.

Burlesco

Moderato

20

This page of musical notation consists of ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is highly detailed, featuring numerous beamed notes, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The music progresses through various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. There are also several instances of circled numbers, likely indicating fingerings or specific performance techniques. The notation is dense and complex, typical of a technical or advanced piece of music.

As-dur · A flat major

Preludio *Con eleganza*

mf

Je sorgfältiger die tiefe Note angesetzt wird, um so leichter gelingt die Oktavbindung. Locker im Zwerchfell bleiben! – Die Übung kann auch mit absteigenden Oktaven studiert werden.

The more carefully the low note is produced, the easier the slurred octave leap will prove. The diaphragm must be kept relaxed. This study may also be practised with descending octaves.

21 *Moderato*

mf

This page of musical notation features ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The music is characterized by a complex rhythmic pattern, primarily using eighth and sixteenth notes. The notation includes various musical markings such as accents, slurs, and dynamic markings. The piece concludes with a final cadence marked with a double bar line and a fermata.

F-moll · F minor

Preludio

Con duolo

p *mf* *p*

Sehr deutlich und trotzdem – um der Anweisung malinconico (melancholisch) gerecht zu werden – *weich* artikulieren.

To be articulated very distinctly, but nevertheless softly, in keeping with the direction malinconico (with melancholy).

Moderato

22

mf malinconico *p* *cresc.* *f*

tr tr (1)tr

(1) (2) (1) (2) (1) (2) (1) (2) (1) (2)

Des-dur · D flat major

Preludio

Risoluto

Diese Etüde, in einem von Fürstenau und seinen Zeitgenossen sehr geschätzten Fantasia-Stil geschrieben, erfordert einen besonders geschmackvollen Vortrag. – Die mannigfaltigen, vorwiegend ausgeschriebenen Verzierungen sollen sehr biegsam, aber nicht unrhythmisch oder willkürlich ausgeführt werden. Beschleunigung und Verzögerung müssen einander ergänzen und dürfen das strenge Metrum nicht beeinträchtigen. Wird das Stück technisch und rhythmisch vollkommen beherrscht, darf ein maßvolles Rubato hinzutreten. Tempoverschiebungen als Folge oder zur Verschleierung technischer Schwierigkeiten sind unbedingt zu vermeiden.

This Etude, written in a Fantasia-like style greatly loved by Fürstenau and his contemporaries, requires an especially tasteful rendering. The great number of ornaments, for the most part written out in full, should be performed in a very flexible manner, but not unrhythmically or with too much licence. Accelerando and ritardando should complement each other and must not impair the broader rhythmical scan. If the piece is mastered perfectly in technique and rhythm, then a moderate amount of rubato may be introduced. Slovenliness of time as a result of, or as a cover for, technical difficulties, is to be avoided at all cost.

23

Adagio

dolce con espressione

cresc. *p* *pp* *dolce* *cresc.* *f* *mf* *ritard.* *ten.*

Minore

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a dynamic marking of *mf*. Above the first few notes, the word "Minore" is written. The score is characterized by dense, repetitive rhythmic patterns, often with slurs and accents. The second staff includes the instruction "a due voci" below the notes. The seventh staff features a trill (*tr*) and a dynamic marking of *p*. The eighth staff has a dynamic marking of *mf*. The tenth staff concludes with a trill (*tr*) and a dynamic marking of *f*. The notation includes various note values, rests, and articulation marks throughout.

con espressione
dolce
p *pp*
cresc.
tr
mf *p*
mf
p
tr
pp
veloce
ten.
pp

B-moll · B flat minor

Preludio *mf* *a piacere*
Andante
p *perdendosi* *pp*

Auf der zweiten Hälfte der Synkope nicht nachdrücken:
 eher diminuierten: Übungswiese können die Synkopen auch einzeln, auf schwachem Takteil stehend, als Sechzehntelnoten gespielt werden:

There must not be any stress on the tied note: rather a diminuendo: When practising, the syncopated notes may be played as single semiquavers on the weak beats, viz.:

Allegretto
 24 *p*

The musical score on page 21 consists of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The notation is complex, featuring many slurs, accents, and dynamic markings. A circled '2' appears above several notes, possibly indicating a second ending or a specific fingering. The music is written in a single melodic line on a grand staff.

Ges-dur · G flat major

Preludio *a piacere*

f *tr* *a piacere* *tr* *ten.*

Enharmonisch veränderte, sonst identische Fassung der Fis-Dur-Übung.

Enharmonically altered, otherwise identical with the F sharp major study.

25 Allegro

mf

This page of musical notation consists of ten staves of music, all in a key signature of three flats (B-flat, E-flat, A-flat). The music is written in a single melodic line on a treble clef. The notation is dense, featuring many slurs, ties, and dynamic markings. A forte (*f*) marking is present in the sixth staff. There are several instances of a circled '2' (2) throughout the piece, likely indicating fingerings. The music concludes with a final cadence on the tenth staff.

Es-moll · E flat minor

Preludio

Lentamente

f *p* *f* *p* *pp*

Enharmonisch veränderte Fassung der dis-Moll-Übung.

Enharmonically altered version of the D sharp minor study.

26

Allegretto

p *ff*

This page of musical notation consists of ten staves of music, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is characterized by a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. The notation includes various musical symbols such as slurs, accents, and dynamic markings like *bb* (fortissimo) and *o* (pizzicato). Rehearsal marks, indicated by a circled number 2, are placed at the beginning of several phrases across the staves. The overall style is that of a late 19th or early 20th-century piano composition, focusing on intricate melodic and harmonic development.