



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

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Vorwort

Die vorliegende Neuausgabe wurde unter besonderer Berücksichtigung der Verwendung für die Boehm-Flöte vorgenommen. Sie konnte sich weitgehend an die älteren Vorschriften anschließen. Am Notentext brauchte nichts verändert zu werden – es wird ein Tonumfang bis B³ berücksichtigt. Revisionsbedürftig erwiesen sich die Anweisungen zur Atemung*, die in älteren Ausgaben noch an der überholten Lehrmeinung orientiert waren, daß »je mehr Noten der Bläser in einem Atemzug 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 unrhythmisches 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 stutzenweise 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.

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 B'' 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 unrhythymical 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

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: O Bei der folgenden Partie einfache Daumenklappe!
+ Bei der folgenden Partie Daumen-Doppelklappe!

* 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.

** O 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 Fürstenuau
(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 (=betonte Kürze + unbetonte Länge) muß auch vom Zuhörer deutlich wahrgenommen werden. Bei unkorrekter Ausführung klingt dieser Rhythmus wie , was durch eine kleine Cäsur vor jeder Zweit- und Dreitaktgruppe 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" (i. e. accented short note followed by unaccented long note) must also be rendered clear to the listener. Incorrectly played, this rhythm sounds like , which can be avoided by a small break before each demi-semiquaver.

Moderato

1

mf scherzando

A page of sheet music for piano, featuring ten staves of musical notation. The music is written in common time and uses a treble clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. There are several dynamic markings, including 'f' (fortissimo), 'p' (pianissimo), and 'cresc.' (crescendo). The music consists of two systems of five staves each. The first system begins with a treble clef and a key signature of one sharp. The second system begins with a bass clef and a key signature of one flat. The music is highly rhythmic and technical, typical of a virtuosic piano piece.

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

Musical score for a solo instrument, likely piano, consisting of ten staves of music. The score is numbered 7 at the top right. Measures are numbered (1) through (4) above the staves. The final measure begins with 'C. 21'. The music features various note heads, stems, and accidentals.

G-dur · G major

Preludio *f a piacere*

Siehe die a-Moll-Übung.

Auch mit folgenden Artikulationen zu üben:

See note to the A minor study.

Also to be practised with the following articulations:



Allegretto

3

mf

Sheet music for piano, page 9, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, leading to a second system. Various performance instructions are included: 'stacc.' at the beginning of the first staff, 'simile' in parentheses above the third staff, a plus sign above the fourth staff, 'stacc.' above the fifth staff, 'simile' in parentheses above the sixth staff, and a circled '9' at the end of the second system.

E-moll · E minor

Preludio

A suo comodo

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

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. The notation includes many eighth and sixteenth note patterns, some with grace notes and slurs. Measure numbers are present above the staff in several measures.

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 Doppelzungengenstoß, 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

p

cresc.

f

(o)

p

cresc.

f

(o)

(o)

(o)

(o)

(o)

(o)

(o)

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: $\begin{smallmatrix} & 1 \\ 1 & 2 & 3 \end{smallmatrix}$ 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: $\begin{smallmatrix} & 1 \\ 1 & 2 & 3 \end{smallmatrix}$ Watch intonation!

Allegretto

6

Sheet music for piano, page 15, featuring ten staves of music. The music is in common time and consists of sixteenth-note patterns with occasional eighth-note grace notes. Various dynamics are indicated throughout the piece, including *ppp*, *ff*, *cresc.*, *decresc.*, and *p*. Measure numbers (1), (2), and (3) are placed above certain measures to indicate different endings or variations.

A-dur · A major

Con grazia

Preludio

p

mf

p

tr

(s)

(s)

tr

(s)

(s)

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

7

mf

(s)

(s)

(s)

(s)

(s)

(s)

(s)

Musical score for a solo instrument, likely flute or oboe, consisting of ten staves of music. The key signature is A major (three sharps). The tempo is indicated as 'Moderato'. The score is divided into ten measures, each starting with a measure number above the staff.

The music features eighth-note patterns with various slurs and grace notes. Measure 1: Measures 1-5. Measure 2: Measures 6-10. Measure 3: Measures 11-15. Measure 4: Measures 16-20. Measure 5: Measures 21-25. Measure 6: Measures 26-30. Measure 7: Measures 31-35. Measure 8: Measures 36-40. Measure 9: Measures 41-45. Measure 10: Measures 46-50.

Fis-moll · F sharp minor

Affettuoso

Preludio

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

8

Sheet music for piano, page 19, featuring a continuous sequence of trills and dynamic markings. The music is divided into measures by vertical bar lines. The first measure starts with a trill over two notes. Subsequent measures show various trill patterns, some with grace notes and slurs. The key signature changes from B-flat major to A major. Dynamics include *tr* (trill), *f*, *dim.*, *p*, and *pp*. Articulation marks like dots and dashes are present. Measure 19 concludes with a final dynamic marking of *pp*.

* Triller a³ - h³ : — o o — ~ o ~ — ohne Dis-Klappe

E-dur · E major

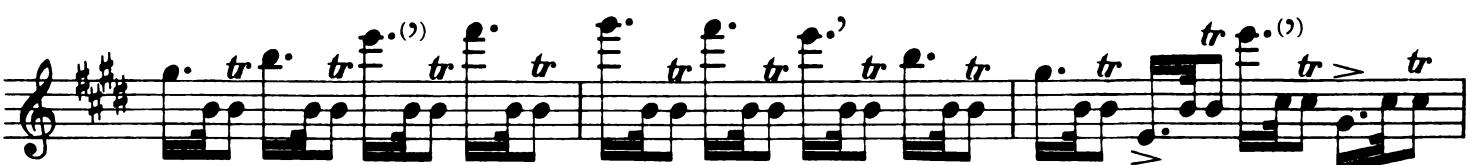
Preludio Arditō

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



Sheet music for a solo instrument, likely trumpet or flute, featuring ten staves of music. The music consists primarily of eighth-note patterns with 'tr' (trill) markings above them. The first staff begins with a dynamic 'f.'. Subsequent staves include various trill patterns, some with grace notes and slurs. Measures are separated by vertical bar lines. The key signature is A major (no sharps or flats). Measure numbers are indicated by '(>)' below the staff lines.

Cis-moll · C sharp minor

Preludio

Energico

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

The musical score consists of ten staves of music for a solo instrument. The key signature is A major (three sharps). The music features continuous eighth-note patterns with various slurs, grace notes, and dynamic markings like crescendos and decrescendos. Measure numbers (1) through (10) are placed above the staves at various points. There are also several plus signs (+) and a circled 'o' symbol.

H-dur · B major

Preludio Brillante

Doppelschläge im punktierten Rhythmus. Die Verzierung Bsp. 1, die normalerweise \sim (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 Grifferleichterungen 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 \sim (see Ex. 2) is to be played as shown in Ex. 3 and occasionally also 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

* Trillergriff für die obere Verzierungsnote

Sheet music for piano, page 25, featuring ten staves of musical notation. The music is in G major (two sharps). The notation consists of eighth-note patterns with various dynamics like crescendo, decrescendo, and forte. Measure numbers 1) and 2) are indicated above certain notes. Articulation marks include asterisks (*) and parentheses ('). Measure 10 starts with 'legato' and 'p' dynamic.

¹⁾ Hauptnote eis schon mit Trillergriff

Gis-moll · G sharp minor

Malinconico

Preludio

Deutlich artikulieren, trotzdem sehr gleichmäßig im Rhythmus bleiben. Nicht punktieren! Die zweite, auf gutem Taktteil 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.

Allegretto

12

Musical score for piano, page 27, featuring ten staves of musical notation. The score consists of ten staves of music, each with a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included throughout the score:

- Measure 1: Measure number (1)
- Measure 2: Measure number (2), dynamic *p*, dynamic *f*
- Measure 3: Measure number (3), dynamic *p*, dynamic *f*
- Measure 4: Measure number (4), dynamic *p*, dynamic *f*, dynamic *p*
- Measure 5: Measure number (5), dynamic *f*, dynamic *ff*
- Measure 6: Measure number (6)
- Measure 7: Measure number (7), dynamic *p*, dynamic *rit.*
- Measure 8: Measure number (8), dynamic *p*, dynamic *a tempo*, dynamic *pp*
- Measure 9: Measure number (9), dynamic *cresc.*, dynamic *f*
- Measure 10: Measure number (10), dynamic *dim.*, dynamic *fff*

Fis-dur · F sharp major

Preludio

a piacere

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

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

Musical score for a solo instrument, likely flute or oboe, in G major (one sharp). The score is divided into ten staves, each representing a measure of music. The notation includes eighth-note patterns, slurs, grace notes, and dynamic markings such as 'f' (fortissimo). Measure numbers are indicated above some staves.

Dis-moll · D sharp minor

Lentamente

Preludio

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".

Allegretto

14

Musical score for a solo instrument, likely flute or oboe, consisting of ten staves of music. The music is in common time. Measure numbers (1) through (10) are placed above the staves. The key signature changes frequently, indicated by sharp and double sharp symbols. Various performance markings such as dynamic signs, slurs, and grace notes are included.