PART III

CARL FISCHER'S EDITION

H. SOUSSMANN

COMPLETE METHOD

FOR THE

FLUTE

REVISED AND ADAPTED FOR ALL FLUTES

ORDINARY OR BOEHM SYSTEM

BY

W. POPP

(ENGLISH AND GERMAN TEXT)

PART I.
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H. Soussmann's Celebrated Studies.

Die berühmten Etuden von H. Soussmann.

Revised by Paul de Ville.

C major.

Exercise for the legato playing of two notes. Great care must be taken to keep the two notes exactly equal, and not to make the first one too short.

*) The Scales which precede each Exercise must be be practised carefully, slowly at first, with gradually increasing speed.

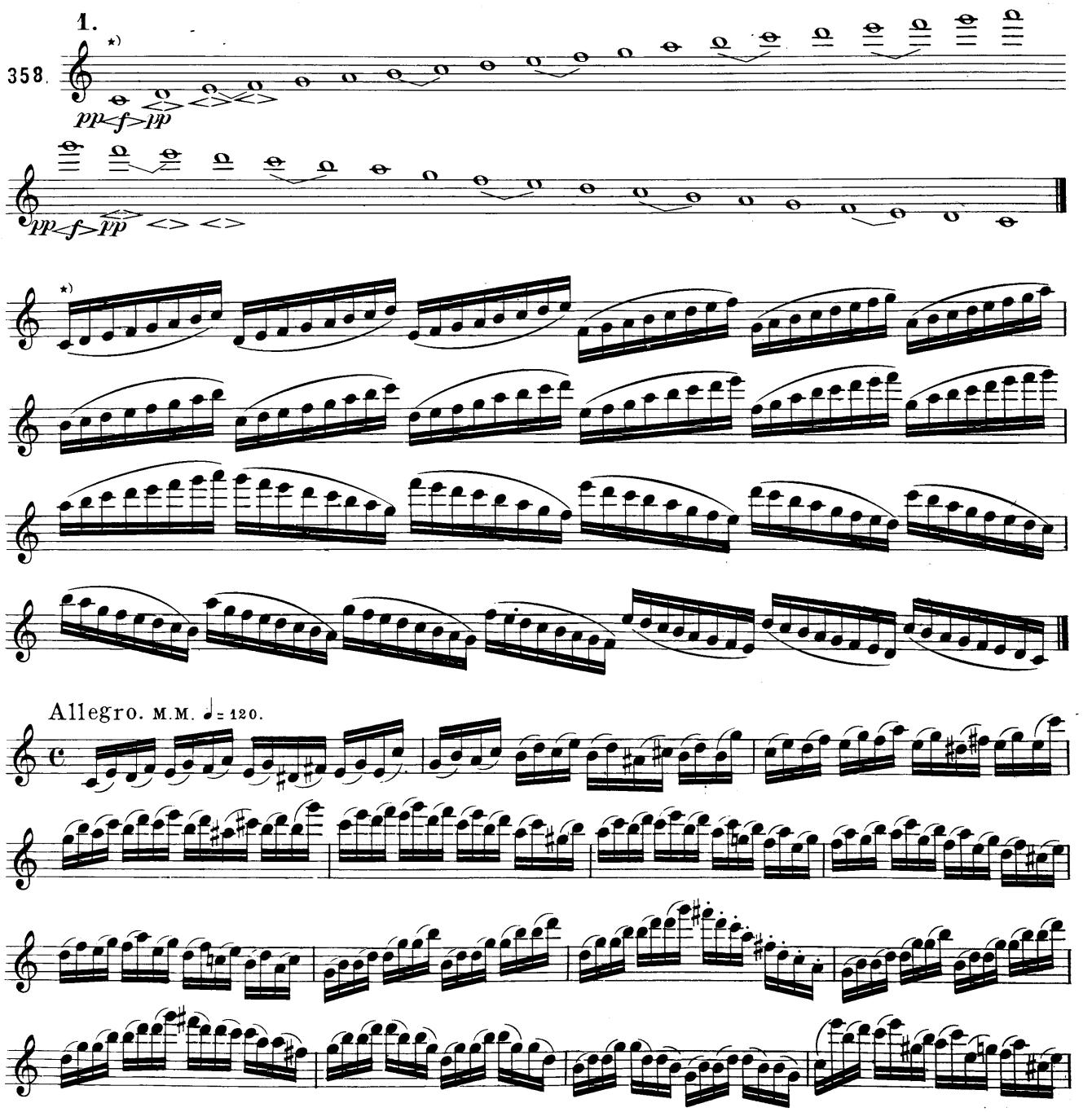
C-dur.

Uebung für das egale Binden von zwei Noten, ohne die erste als Vorschlag zu nehmen und sie dadurch in ihrem Werthe zu kürzen. Es muss demnach die genaueste Egalität beobachtet werden.

*) *Die jeder Uebung vorangestellten Tonleitern sind vorher sorgfältig zuerst langsam und dann-schnell zu üben.*

1.

358.



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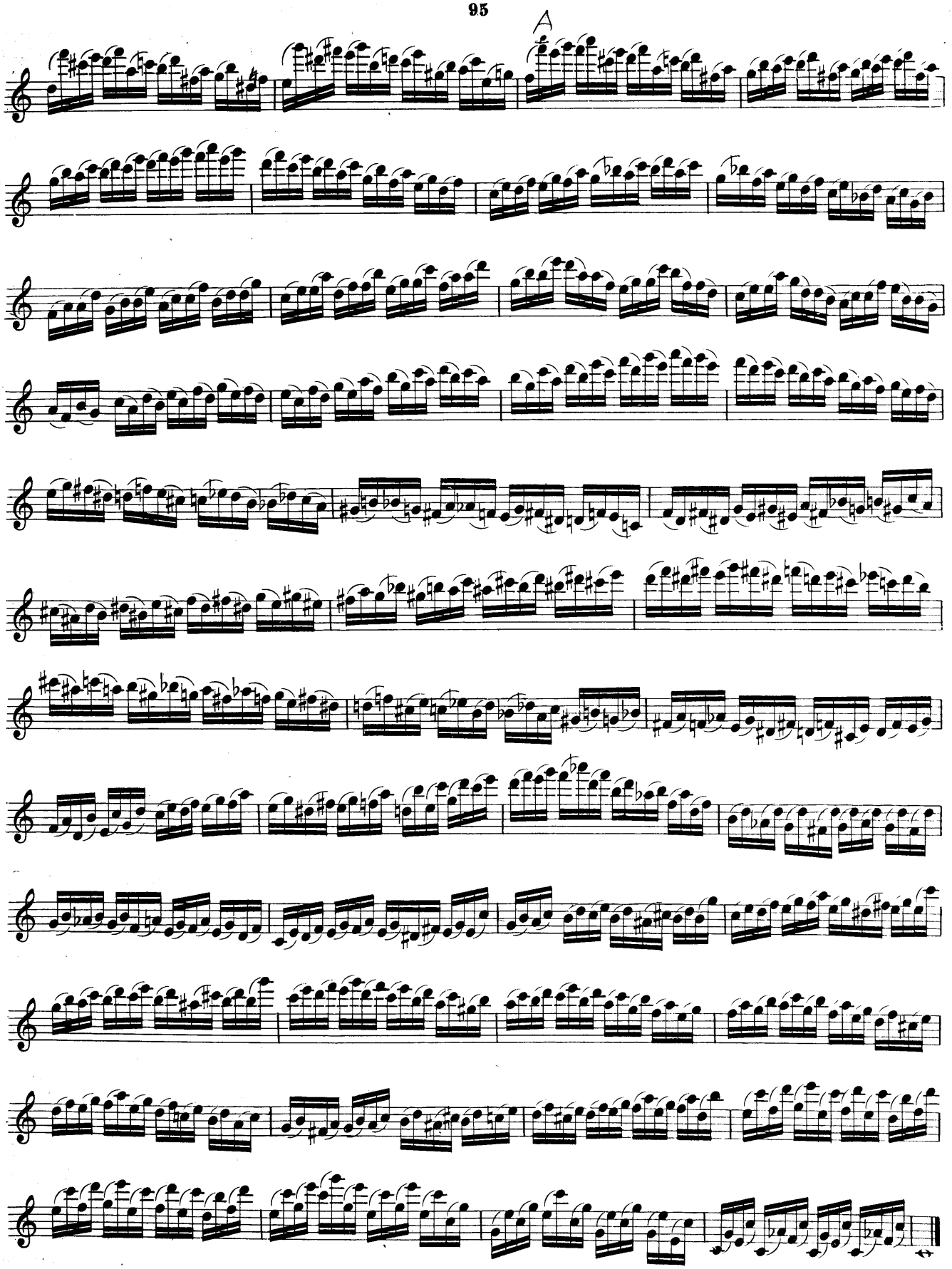
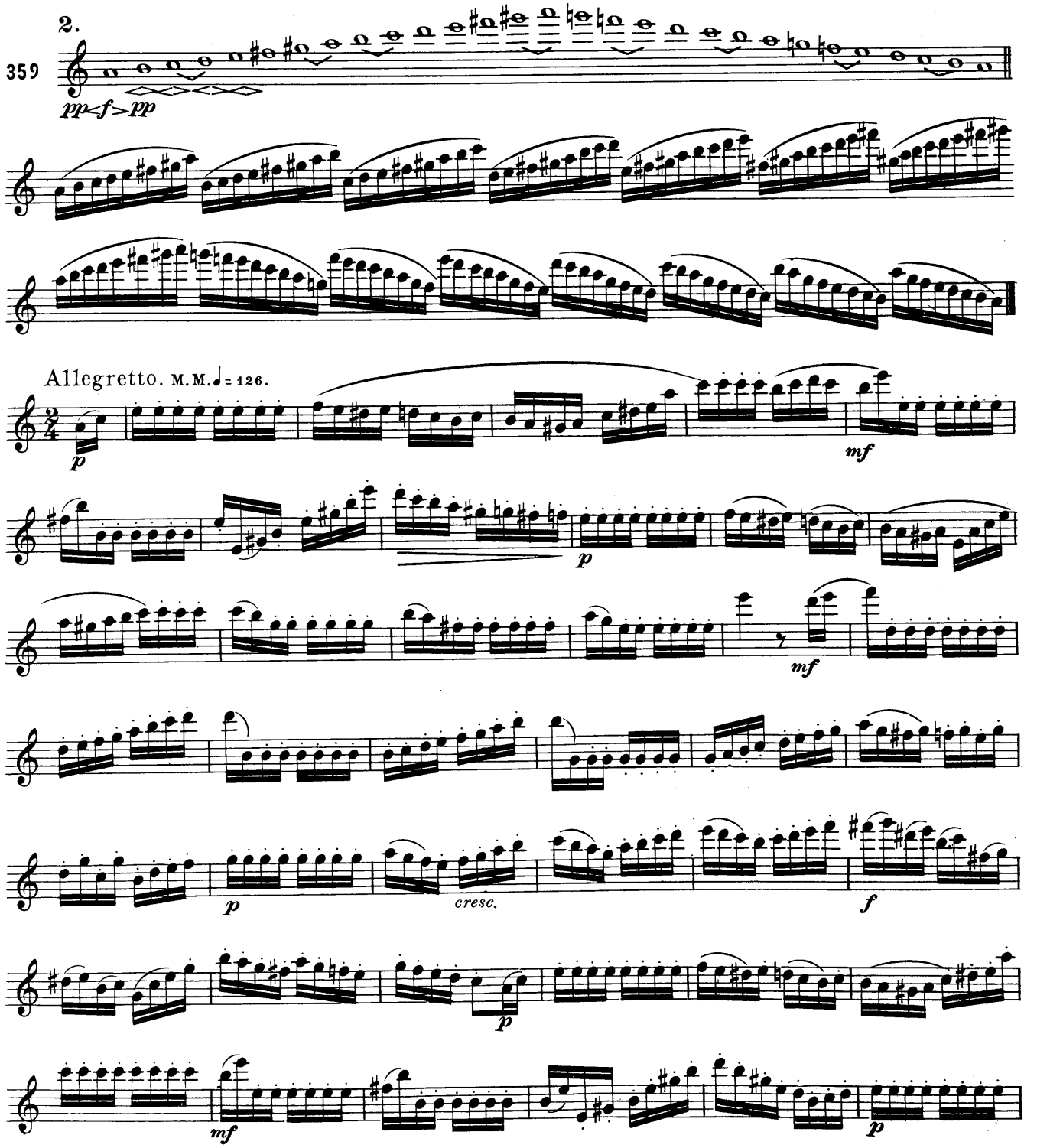

A

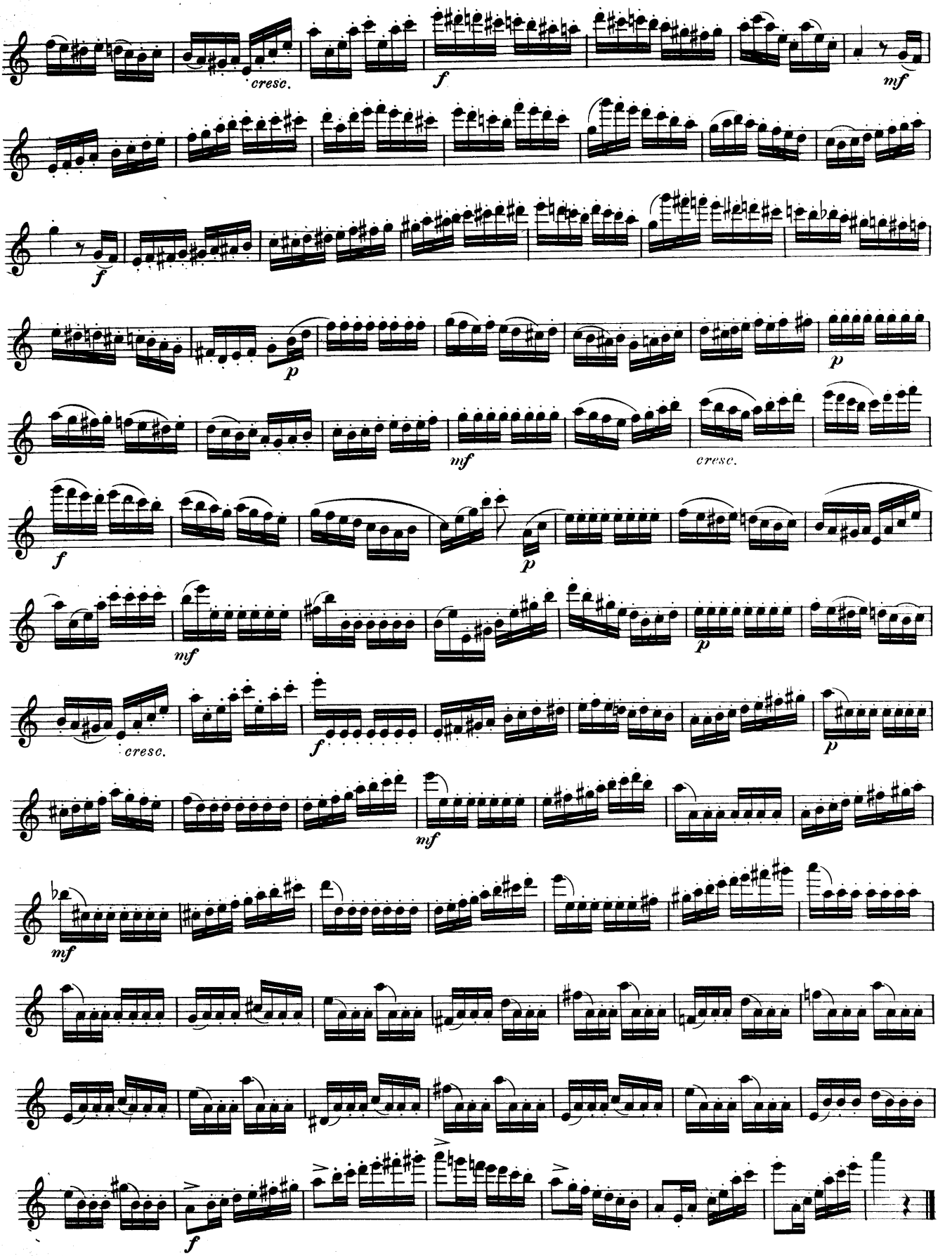
A minor.

Exercise in Single Tonguing, by articulating the sound "Tu" In this kind of tonguing the tongue must lie quite loose in the mouth without touching the palate; otherwise the articulation is weakened and instead of "Tu" the sound "Du" is produced, which in this exercise would be wrong.

A-moll.

Uebung für die einfache Zunge, durch die Artikulation „tu." Bei dieser Art Staccato muss die Zunge stets frei im Munde gehalten und durchaus nicht an den Gaumen gebracht werden, da der Stoss dadurch weich, und die Artikulation „du" entsteht, welches bei dieser Uebung nicht statt finden darf.



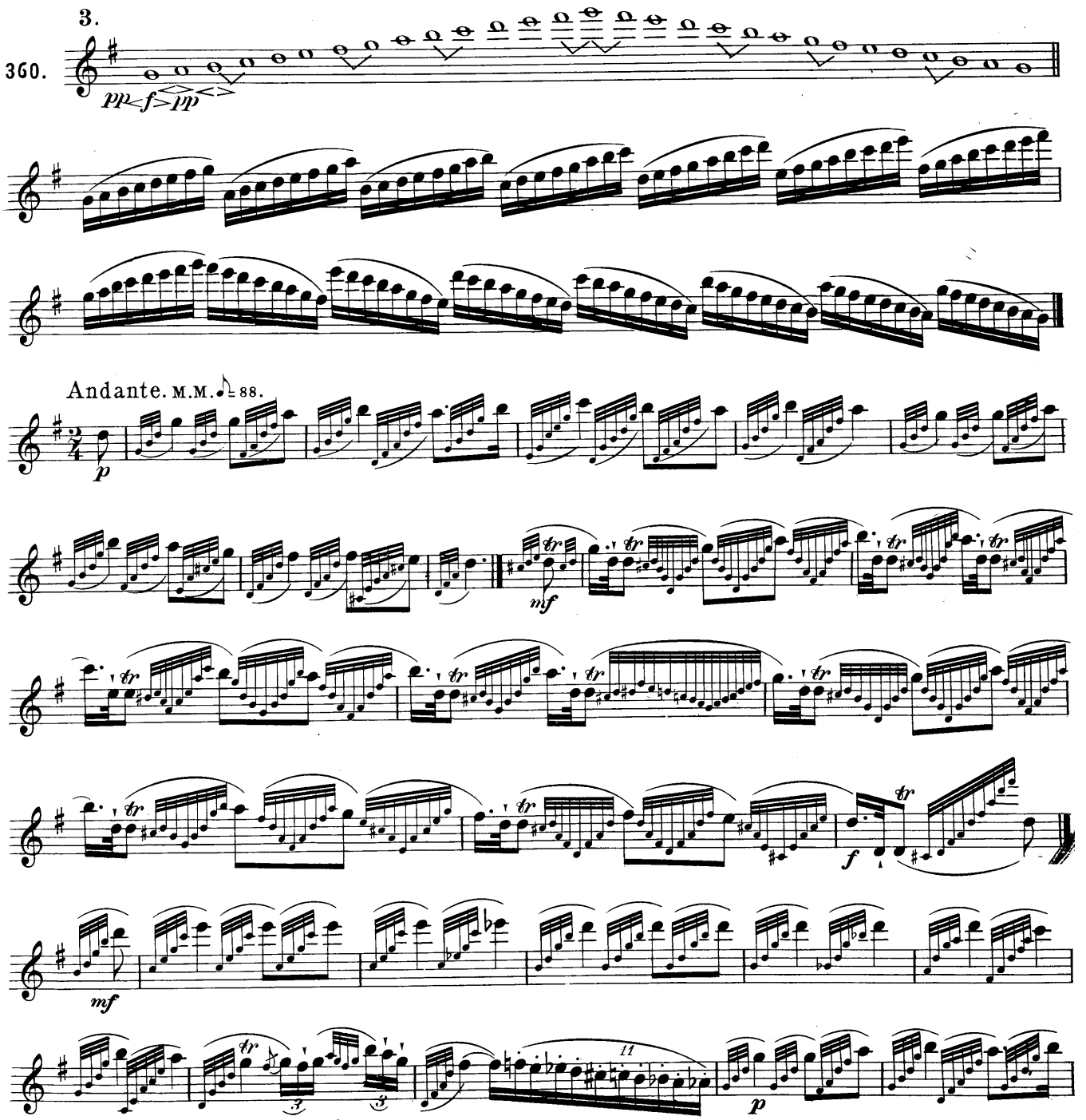

cresc.
f
mf
f
p
mf
cresc.
f
p
cresc.
f
p
mf
mf
p
f

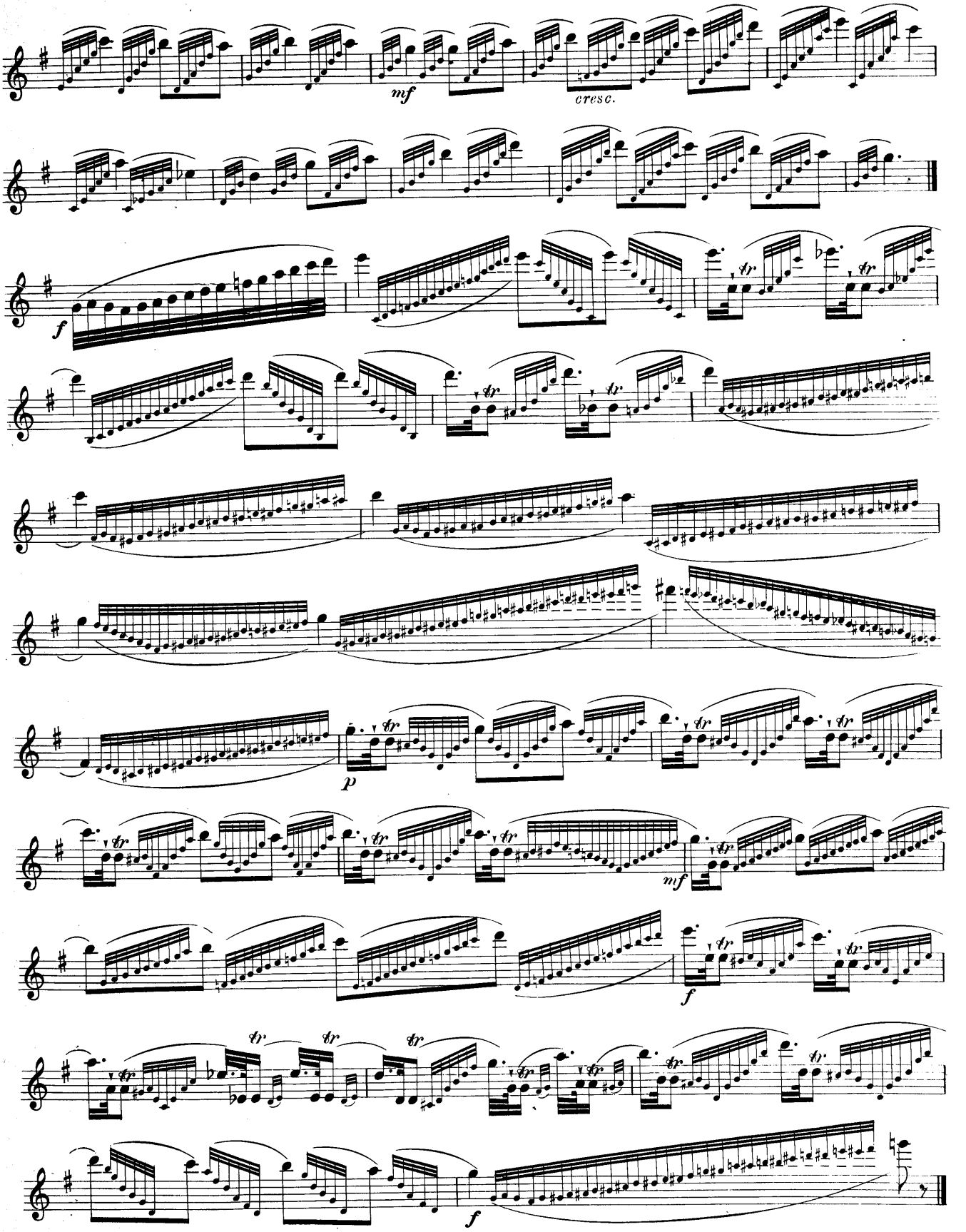
G major.

Exercise for rapid chromatic passages and arpeggios. The small notes must be played very rapidly, in order that the principal notes may not lose more of their value than is absolutely necessary. The divisions may be repeated from the Double Bars (𝄆) at pleasure; they should be played *f* (forte) the first time, *p* (piano) the second, in order to acquire clearness and certainty in both styles.

G-dur.

Uebung für schnelle chromatische Läufer und gebrochene Accorde. Die kleinen Noten müssen an die Hauptnote gleichsam herangeschnellt werden, damit dieselbe nicht zuviel von ihrem Werthe verliert. Bei willkürlicher Wiederholung kann man bei einer jeden Abtheilung der beiden Striche (𝄆) einmal forte, das andere Mal piano blasen, um in beiden Fällen die gehörige Deutlichkeit und Sicherheit zu erlangen.



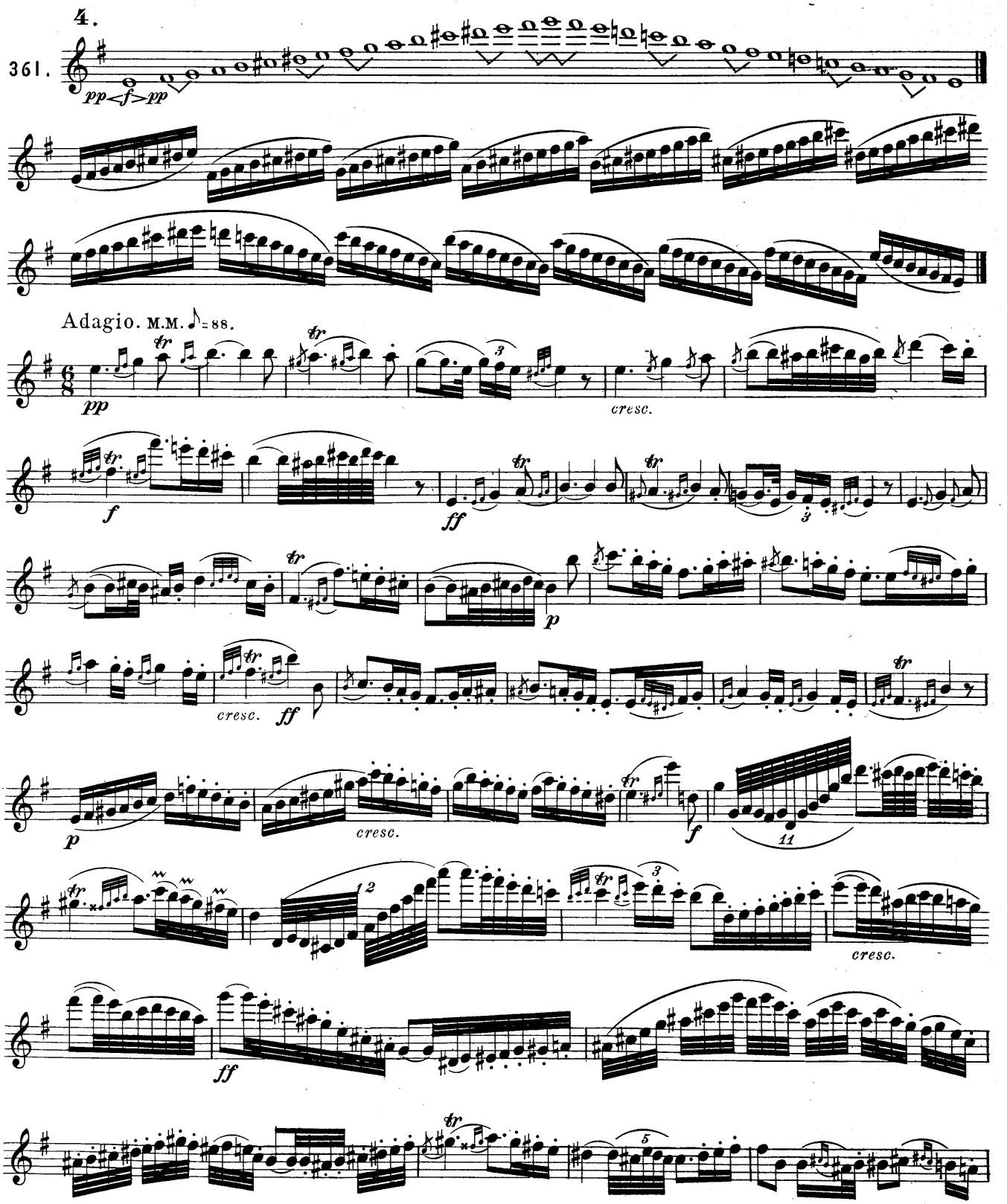

mf
cresc.
f
p
mf
f
f

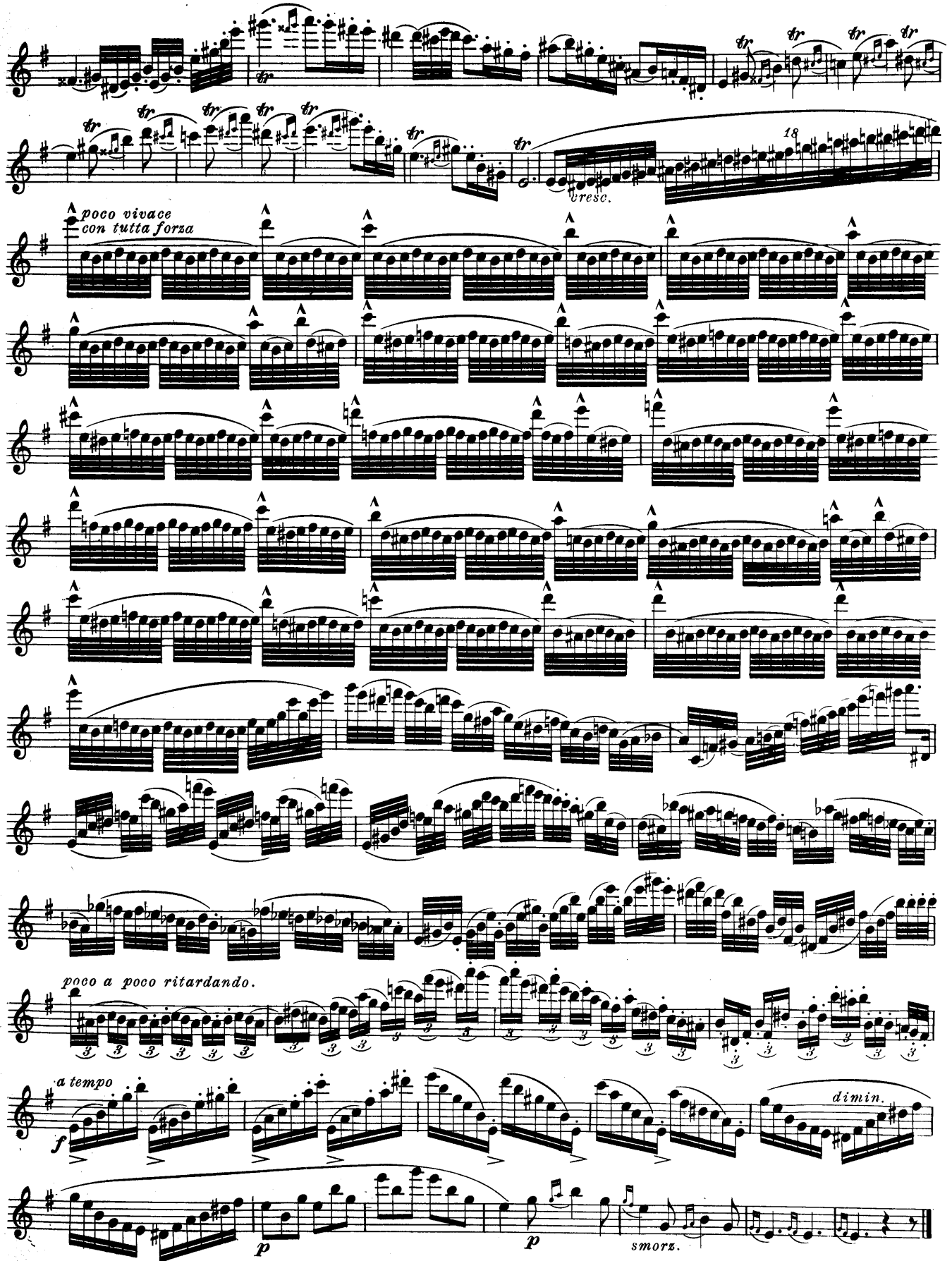
E minor.

This Exercise must be played with great feeling and attention to detail.

E-moll.

Muss ausdrucksvoll und mit grösste Genauigkeit vorgetragen werden.



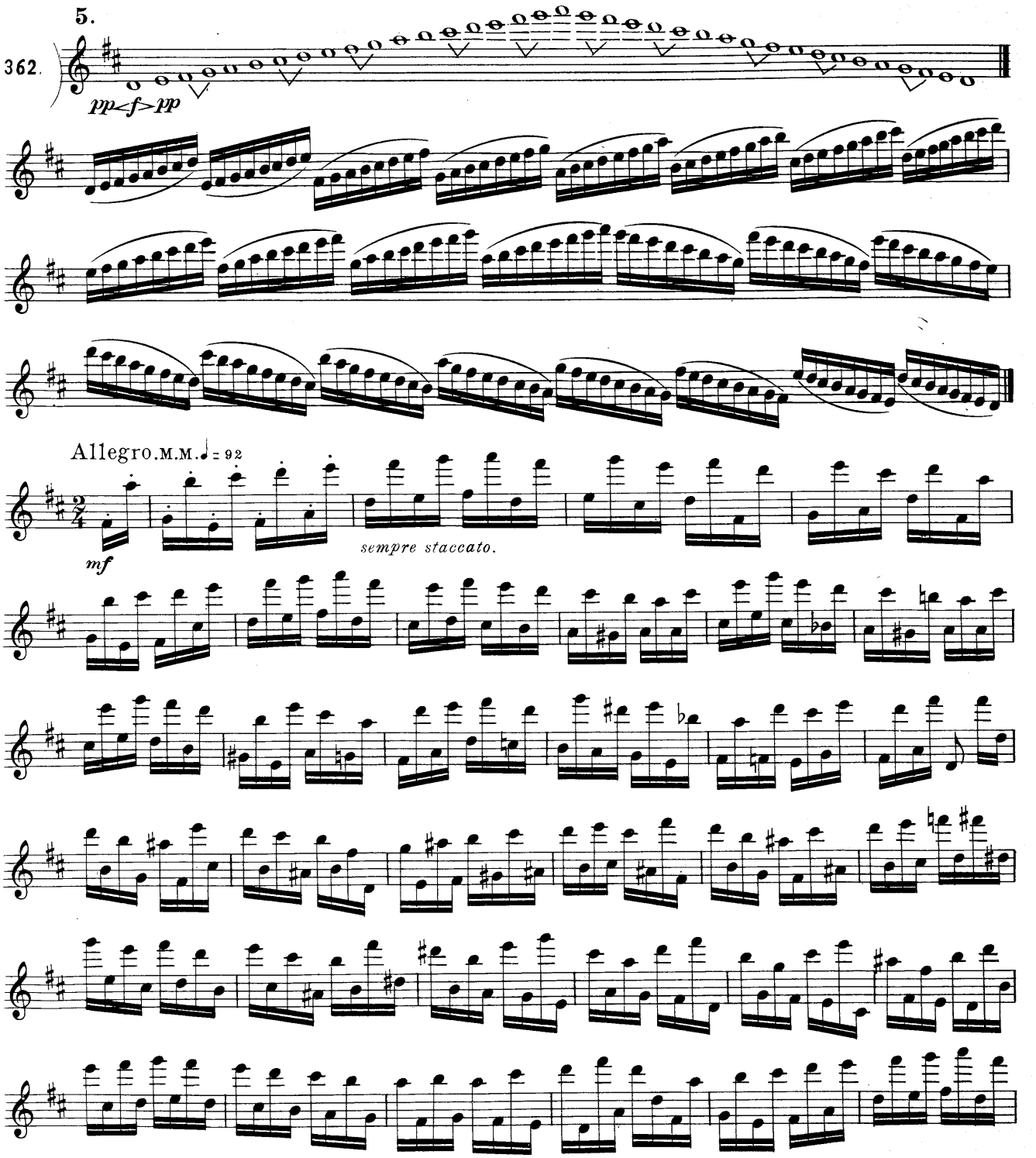

cresc.
poco vivace
con tutta forza
poco a poco ritardando.
a tempo
f
dimin.
p
p
smorz.

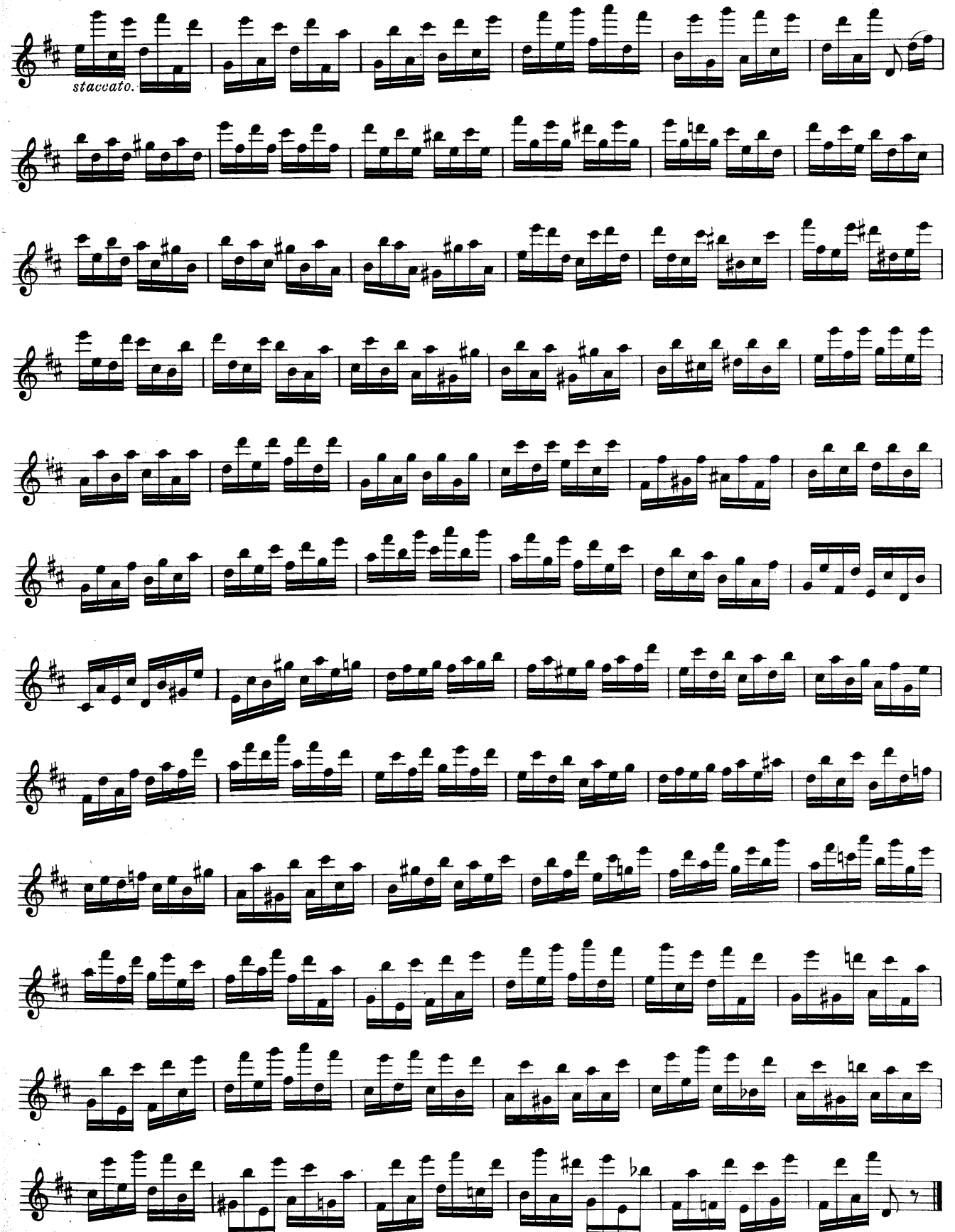
D major.

The staccato in this Exercise is quite different from that in Nº 2. Hold the tip of the tongue between the teeth, letting it touch the lips; then draw the tongue quickly back, still keeping it pointed. By this means a very pronounced staccato will be obtained.

D-dur.

Das Staccato in dieser Uebung weicht von dem in Nº 2. gänzlich ab. Man halte die Zunge spitz zwischen den Zähnen an den Lippen, und ziehe sie schnell, aber stets spitz gehalten, wieder zurück so wird dadurch ein sehr scharfes Staccato entstehen.



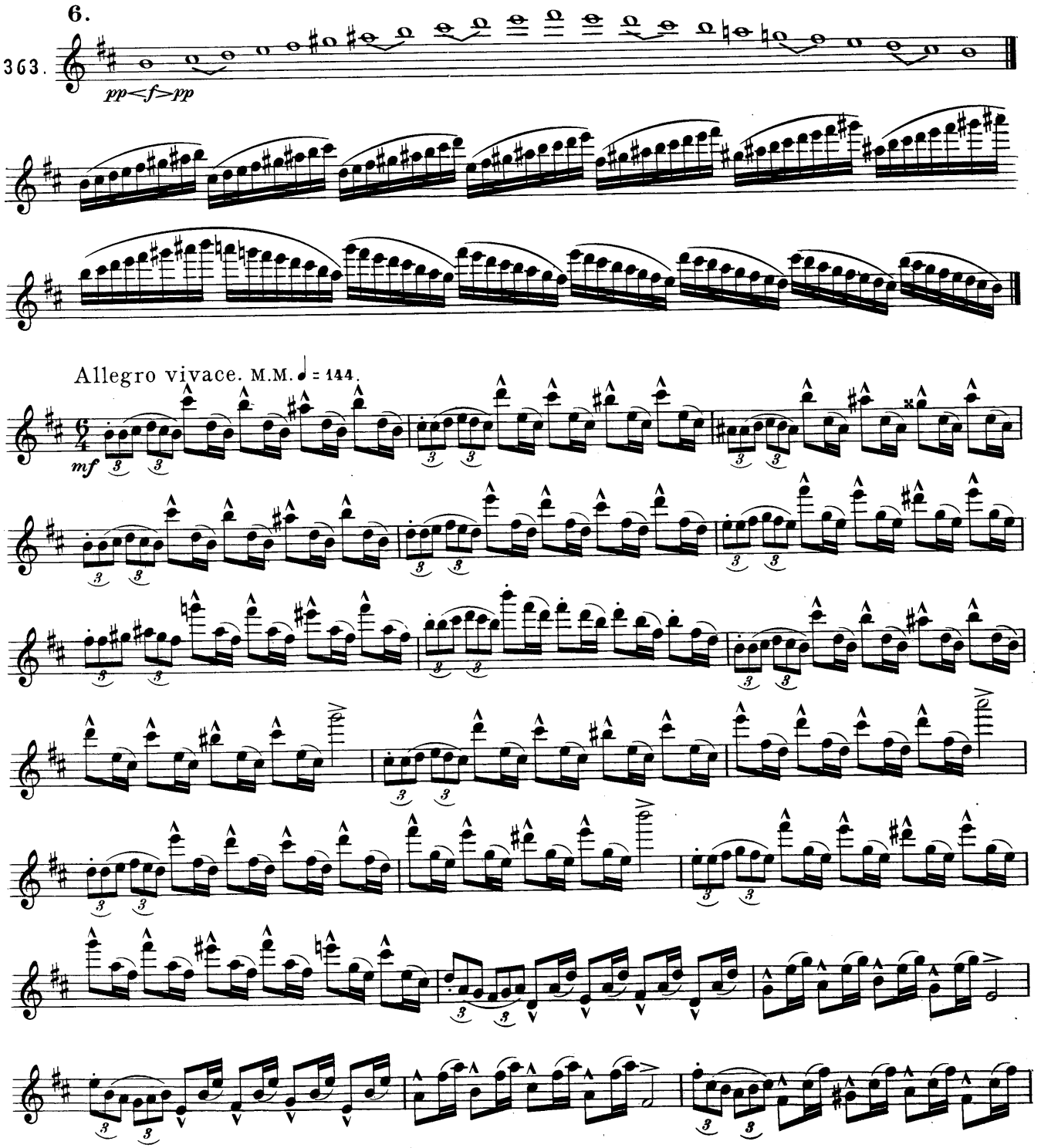

staccato.

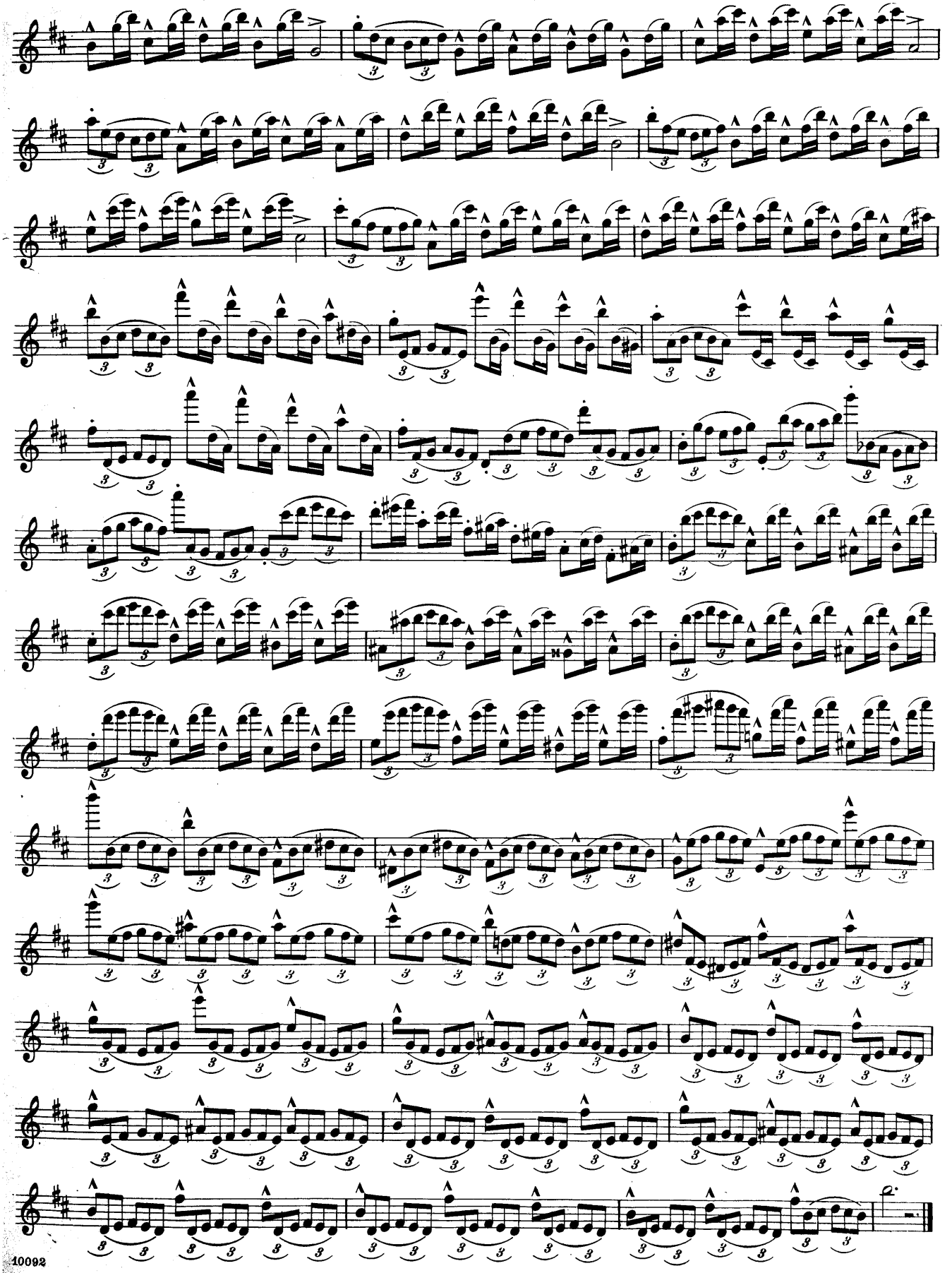
B minor.

The notes marked thus ∧ must be very strongly accentuated, in order to bring the Melody into prominence; by this means an Effect is produced as if two instruments were playing together. An example of this will be found in Nº 4.

H-moll.

Diejenigen Noten die mit ∧ bezeichnet sind, müssen sehr scharf betont werden, um dadurch den Gesang hervorzuheben; es entsteht dadurch gewissermassen ein zweistimmiges Spiel (a due voci.) Dasselbe ist der Fall z. B. im Adagio Nº 4.





A major.

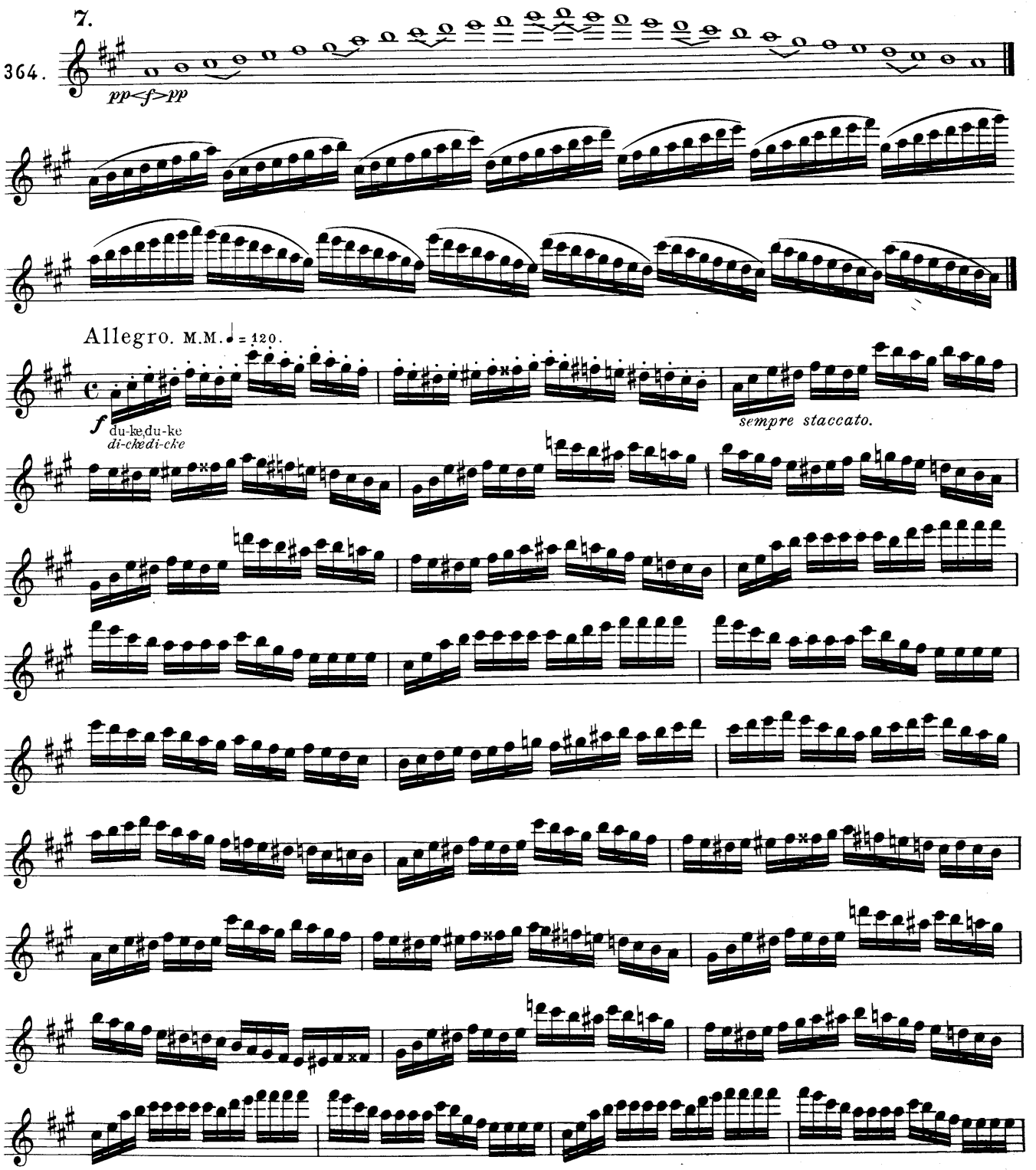
Exercise in Double Tonguing by articulating the sounds "Du-ke." Each of these two syllables must be given very evenly and clearly, in order that this method of Tonguing may resemble as far as possible the ordinary staccato.

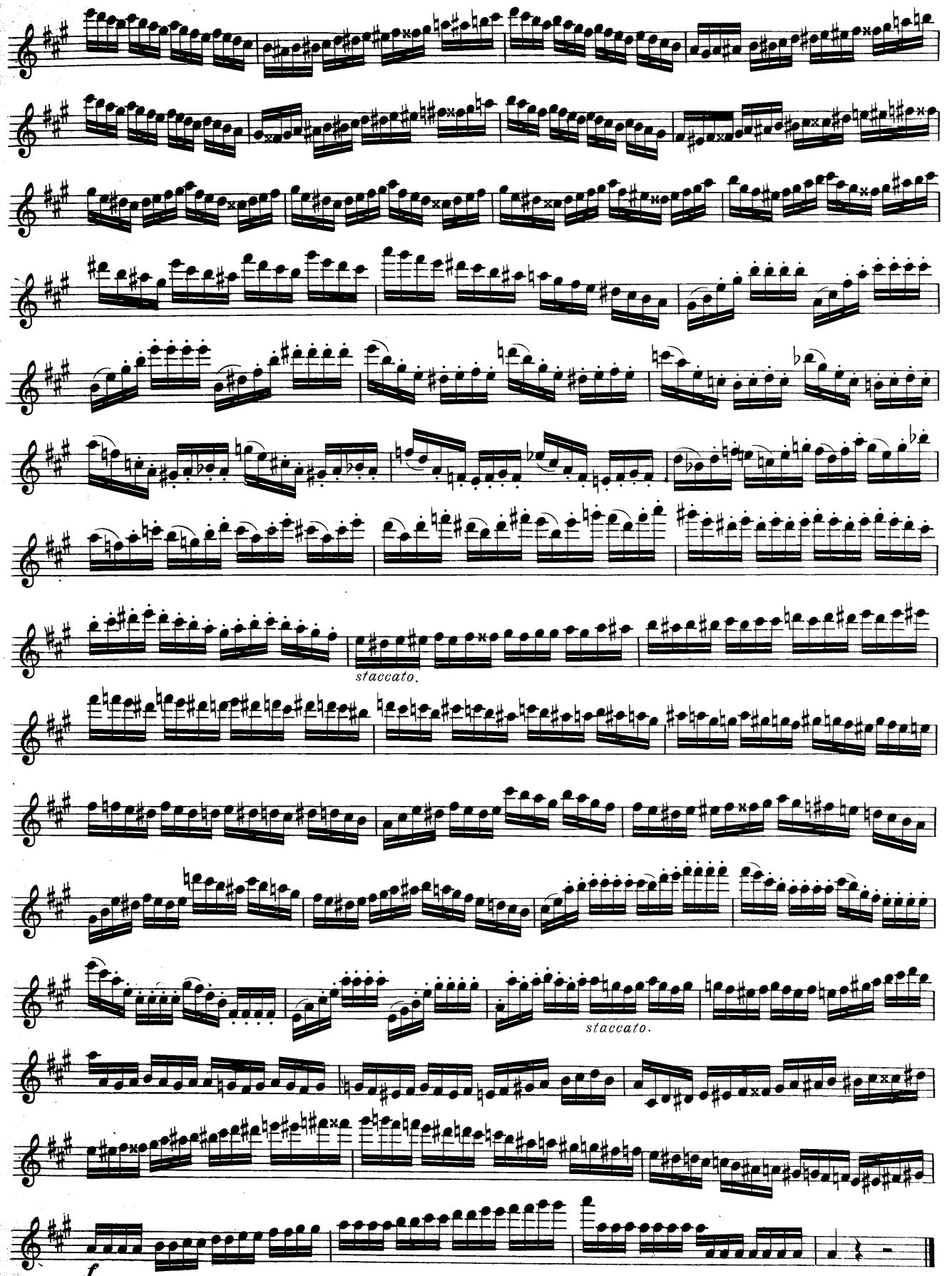
A-dur.

Uebung für die Doppelzunge durch die Artikulation „di-cke." Beide Silben, sowohl die erste als die zweite (am Gaumen) müssen sehr gleichmassig und scharf artikuliert werden, damit diese Doppelzunge dem einfachen Staccato gänzlich gleich komme.

7.

364.




staccato.
staccato.
f

F♯ minor.

Exercise in the Shake on all notes of the Chromatic Scale.

Fis-moll.

Eine kurze Triller-Uebung der ganzen Chromatischen Tonleiter

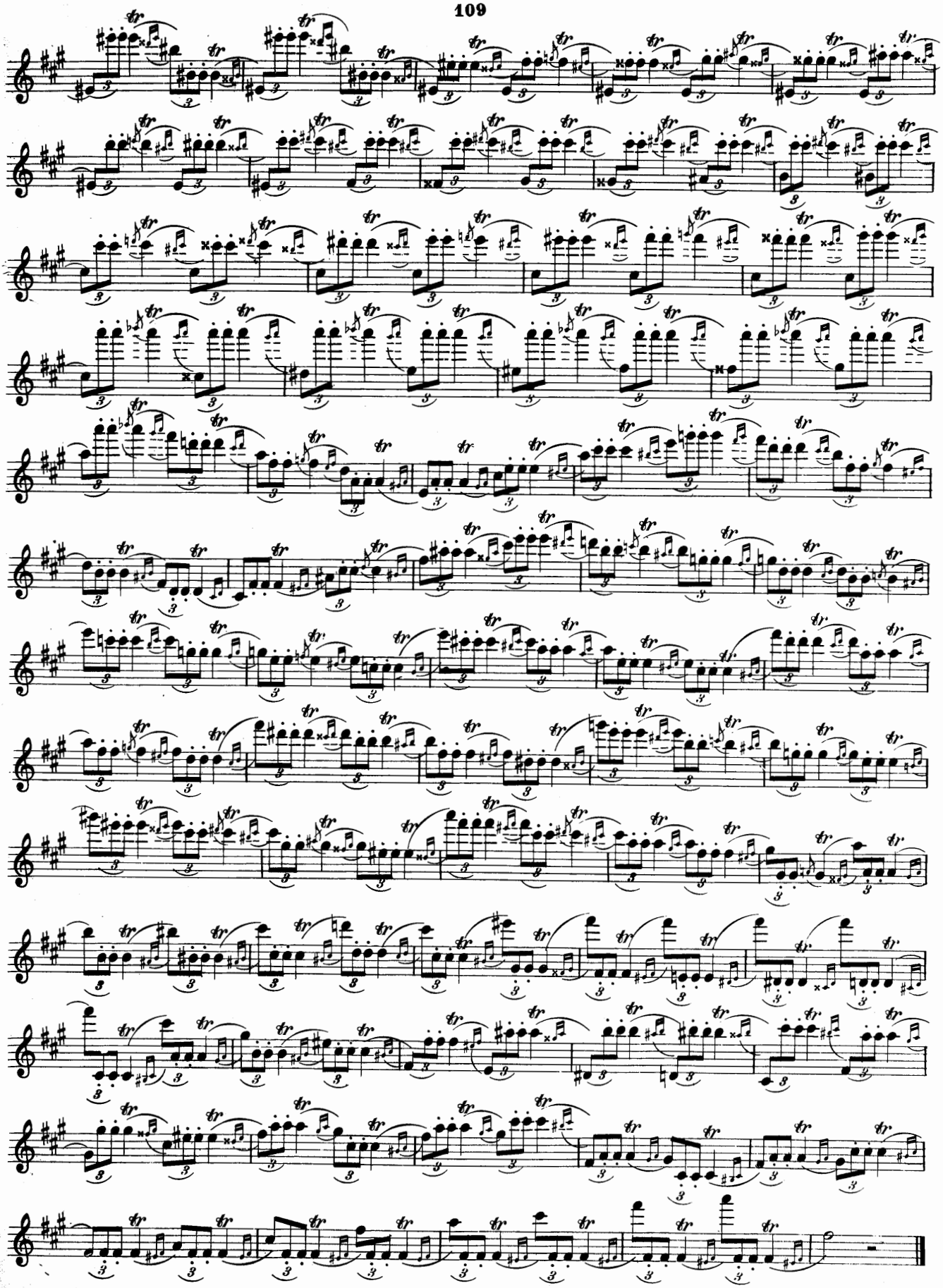
8.

365.

pp<f>pp

Allegro. M.M. ♩=116

mf



E major.

For acquiring clearness in the execution of rapid Chromatic Passages.

E-dur.

Bezweckt die Deutlichkeit in chromatischen-Tonleitern bei geschwinden Passagen.

9.

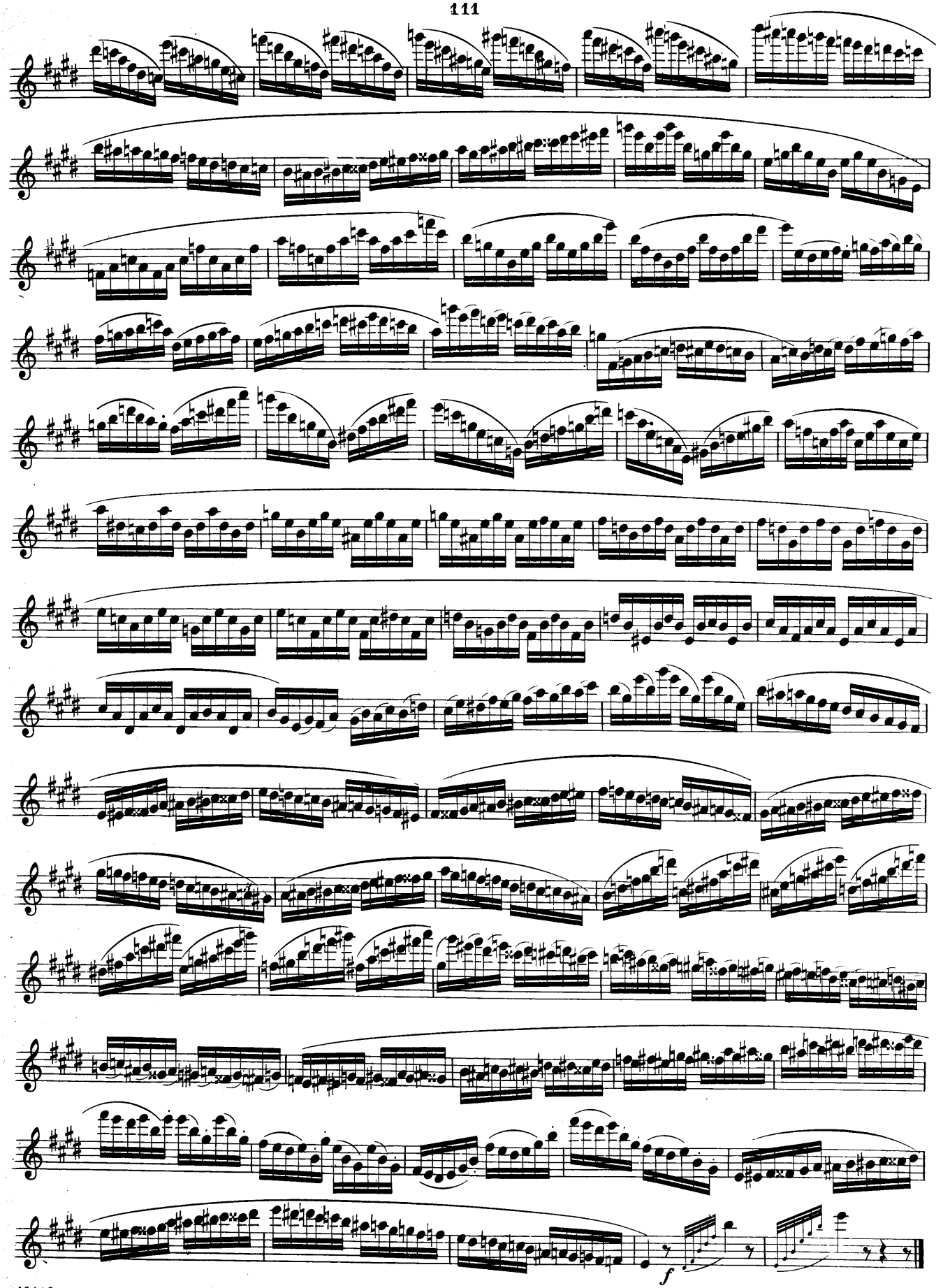
366.

pp <*f*> *pp*

Presto. M M ♩= 100.

mf

mf


f

C♯ minor.

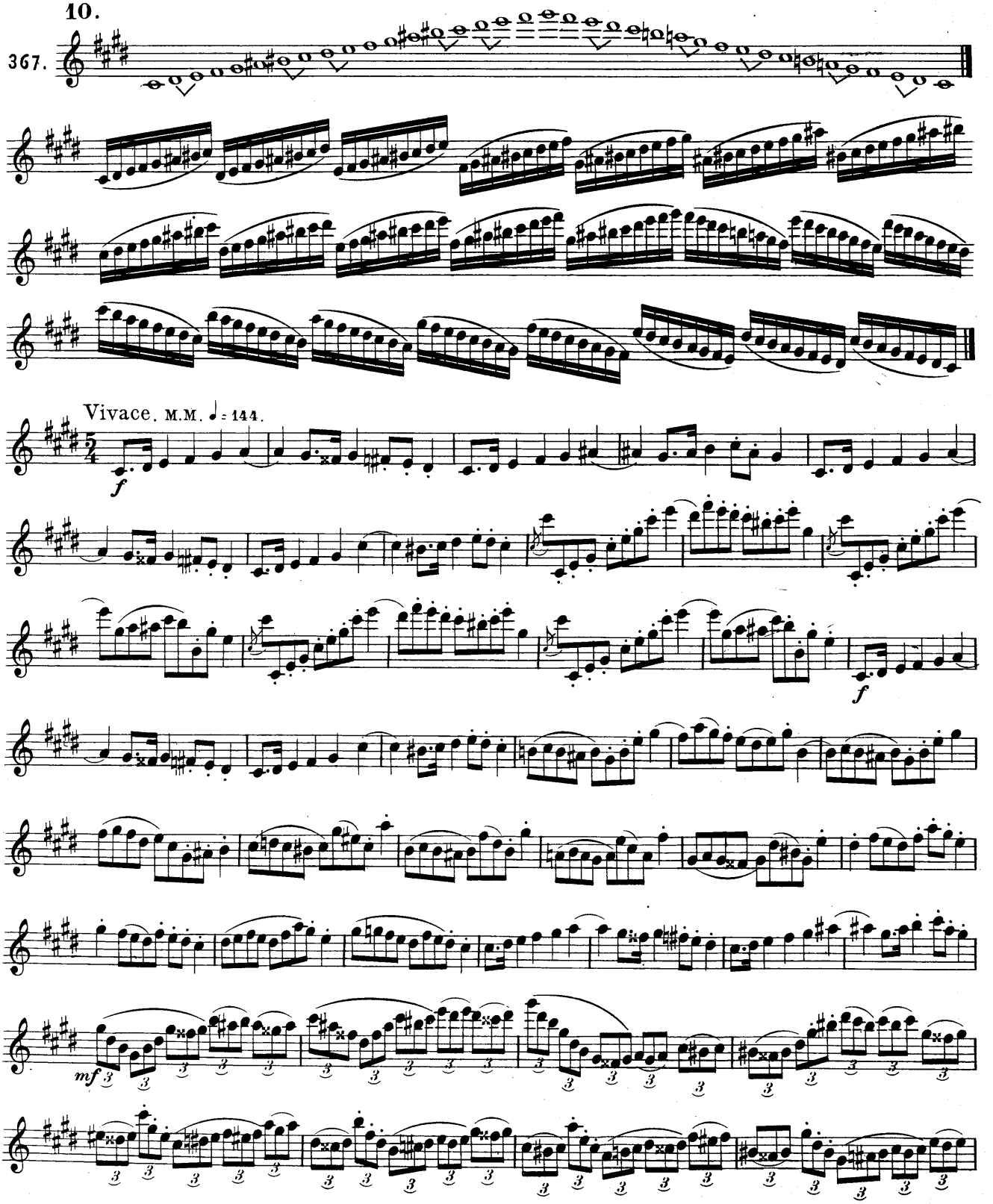
For acquiring certainty in passages of 5/4 time.

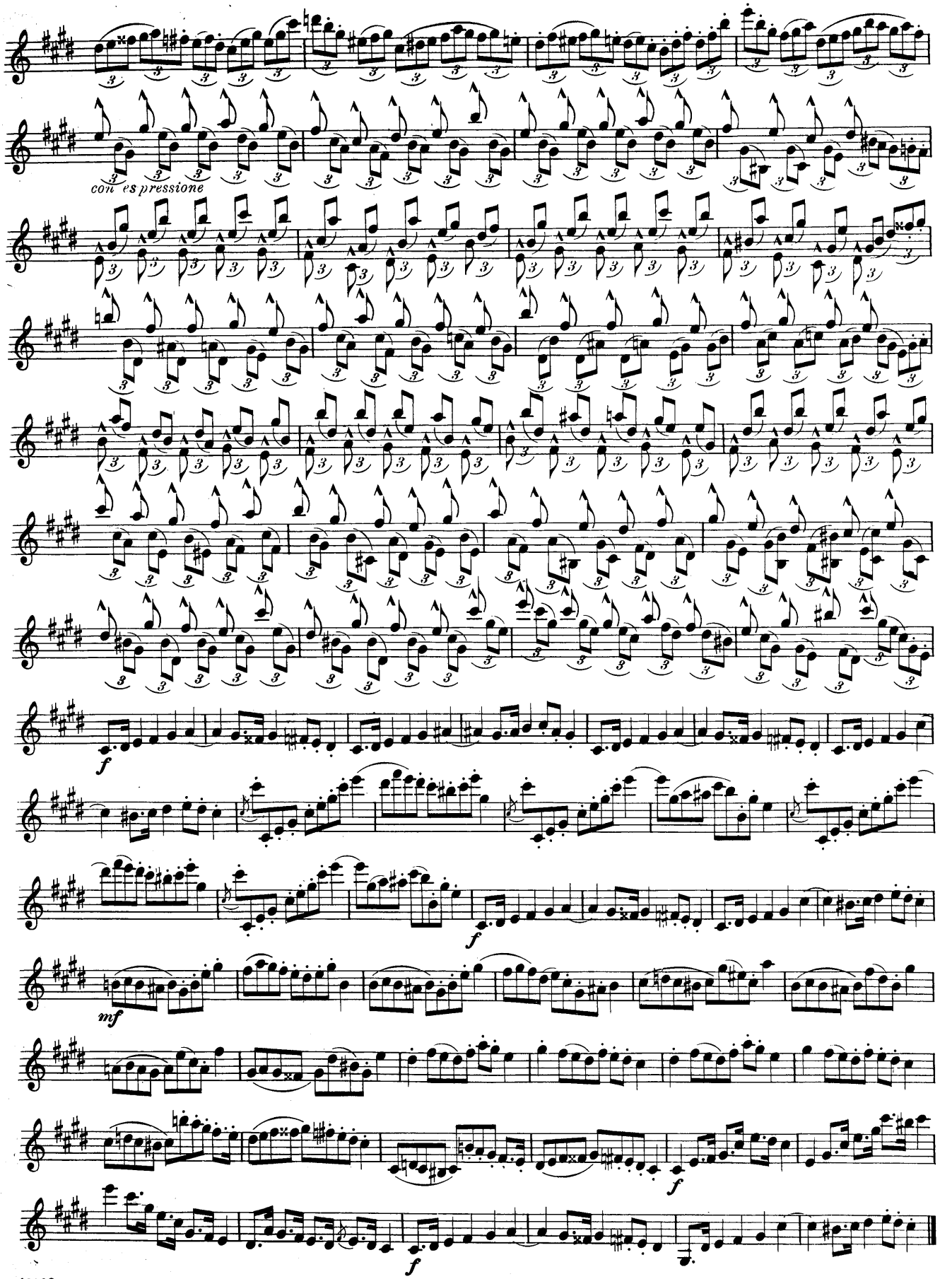
Cis-moll.

Eine Uebung um in dem Fünfvierteltakt Sicherheit zu erlangen.

10.

367.




con espressione
f
mf
f
f
f

B major.

Exercise in various kinds of legato phrasing, in quick time.

H-dur.

Uebung der verschiedenen Bindungen im schnellen Tempo.

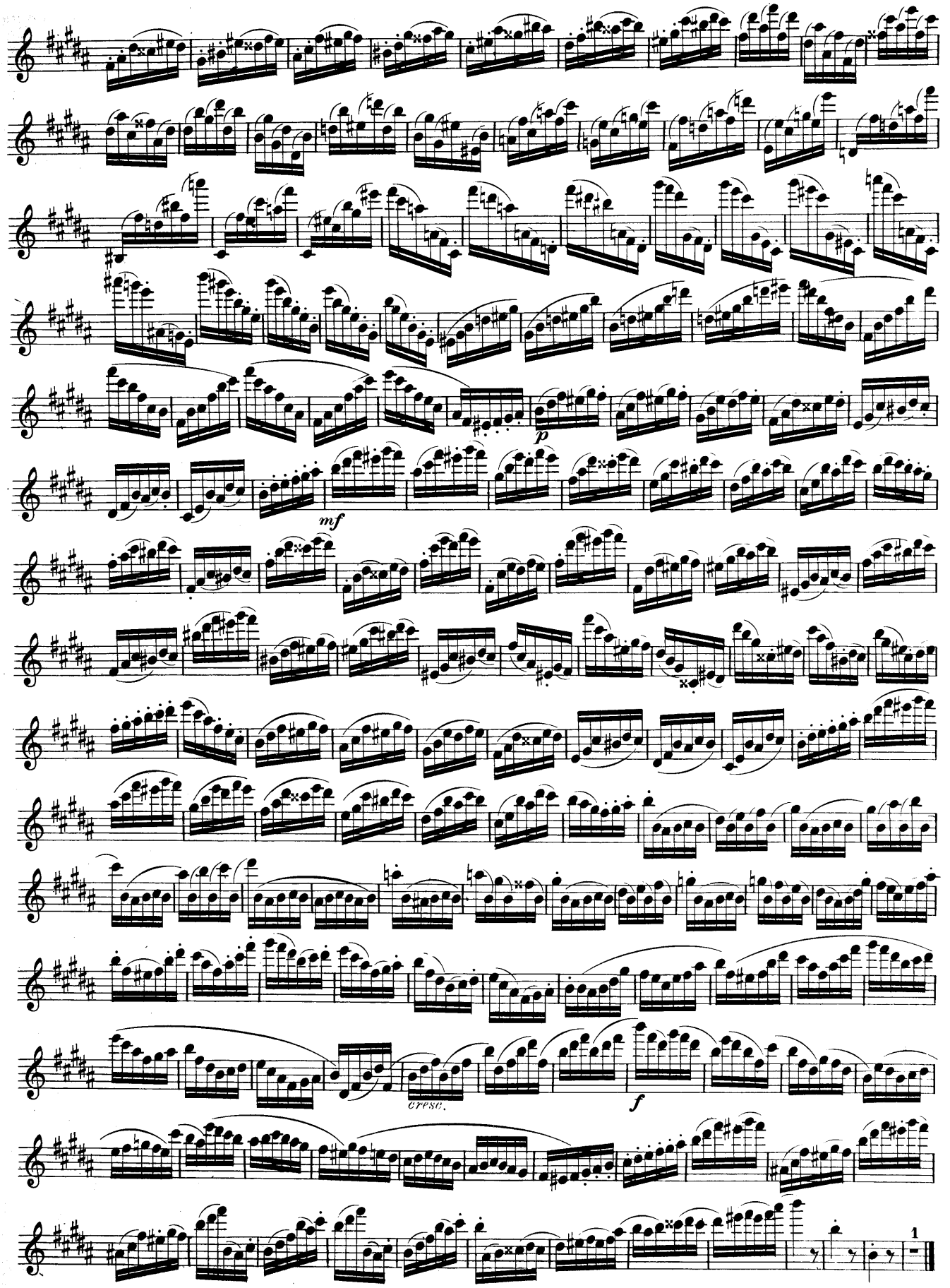
11.

368.

pp < *f* > *pp*

Presto. M.M. ♩. = 82.

p *mf* *p* *mf*


p
mf
cresc.
f

G♯ minor.

Special Exercise in the kind of Tonguing which can only be executed by the articulation of the sounds "ta-ra" or "tu-du." This method will be found of great advantage, since the ordinary Single Tonguing becomes too fatiguing in Passages of length.

Gis-moll.

Ist eine ganz eigene Uebung für die Zunge welche nur durch die Artikulation "ta-ra" ausgeführt werden kann, und von grossem Vortheil ist, indem die gewöhnliche, einfache Zunge bei etwas langen Passagen in dieser Art der Figuren zu leicht ermüdet.

12.

369

pp<f>pp

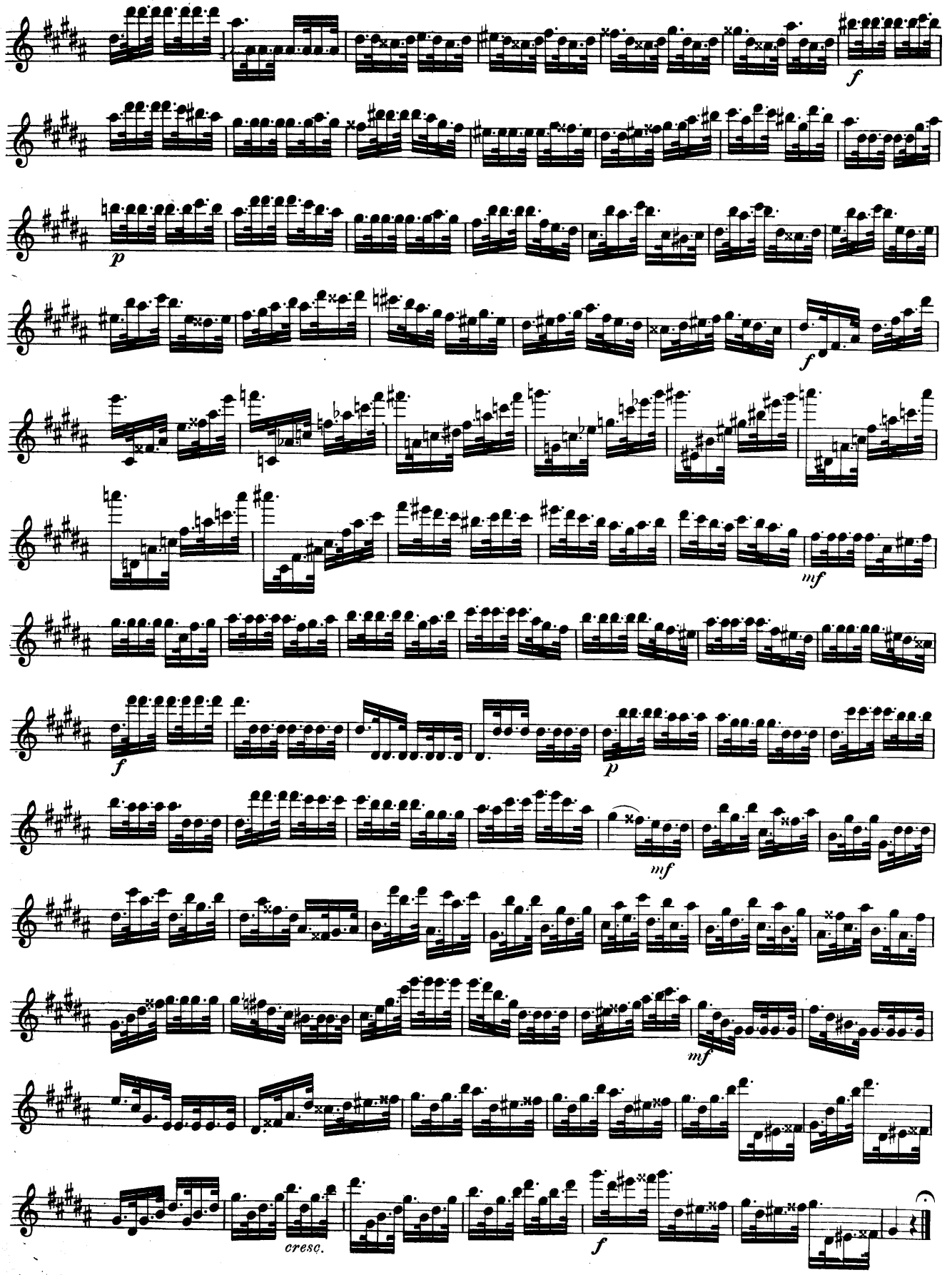
Pointed Tongueing.

Allegretto. M.M. ♩=92.

p ta-ra ta - ra ta-ra ta-ra ta-ra ta - ra
tu-du tu - du tu-du tu-du tu-du tu - du

mf

f


f
p
f
mf
f
p
mf
mf
cresc.
f

F♯ major.

Exercise in $^{9}/_{8}$ time. Special care must be taken not to make Triplets out of the eighth-notes; otherwise, the piece will be hurried and the Passages fail in clearness.

Fis-dur.

Uebung im Neunachteltakt. Hier muss man ganz besonders darauf sehen, dass aus den Achteln keine Triolen gemacht werden, sonst entsteht ein Eilen und die Folge davon ist Undeutlichkeit in den Passagen.

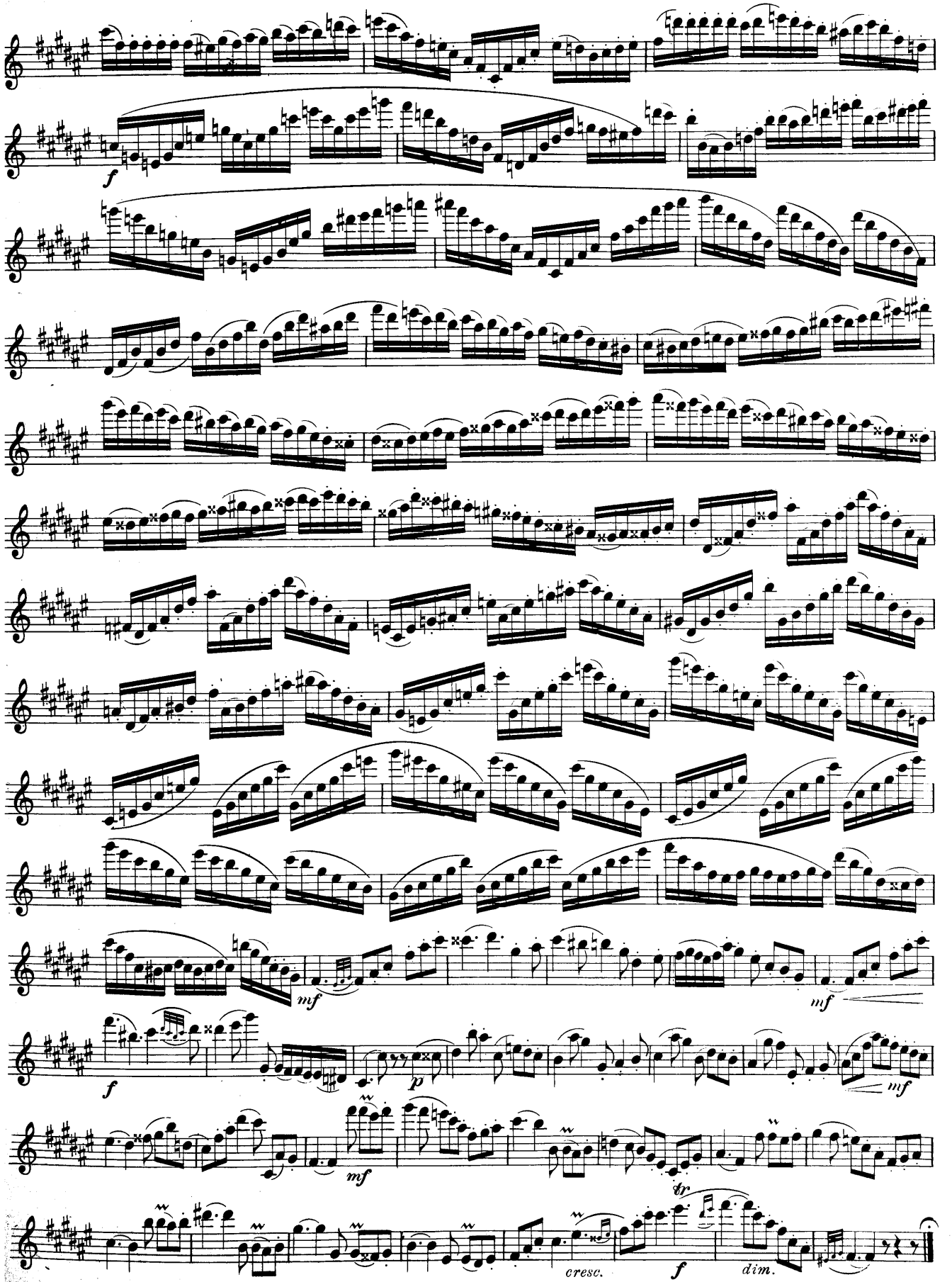
13.

370.

pp<f>pp

Allegretto. M.M. ♩.= 88

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

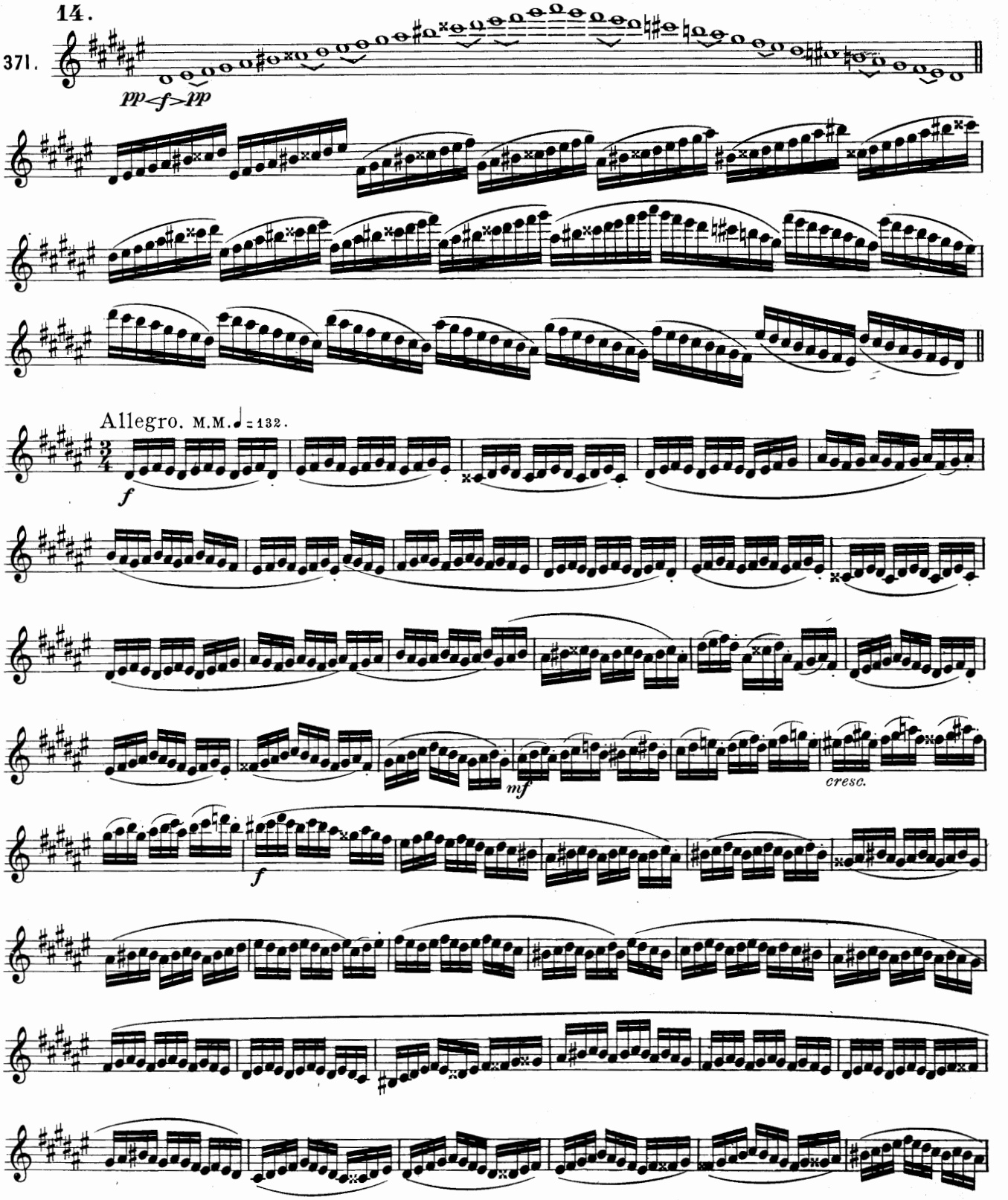

f
mf
mf
f
p
mf
mf
tr
cresc.
f
dim.

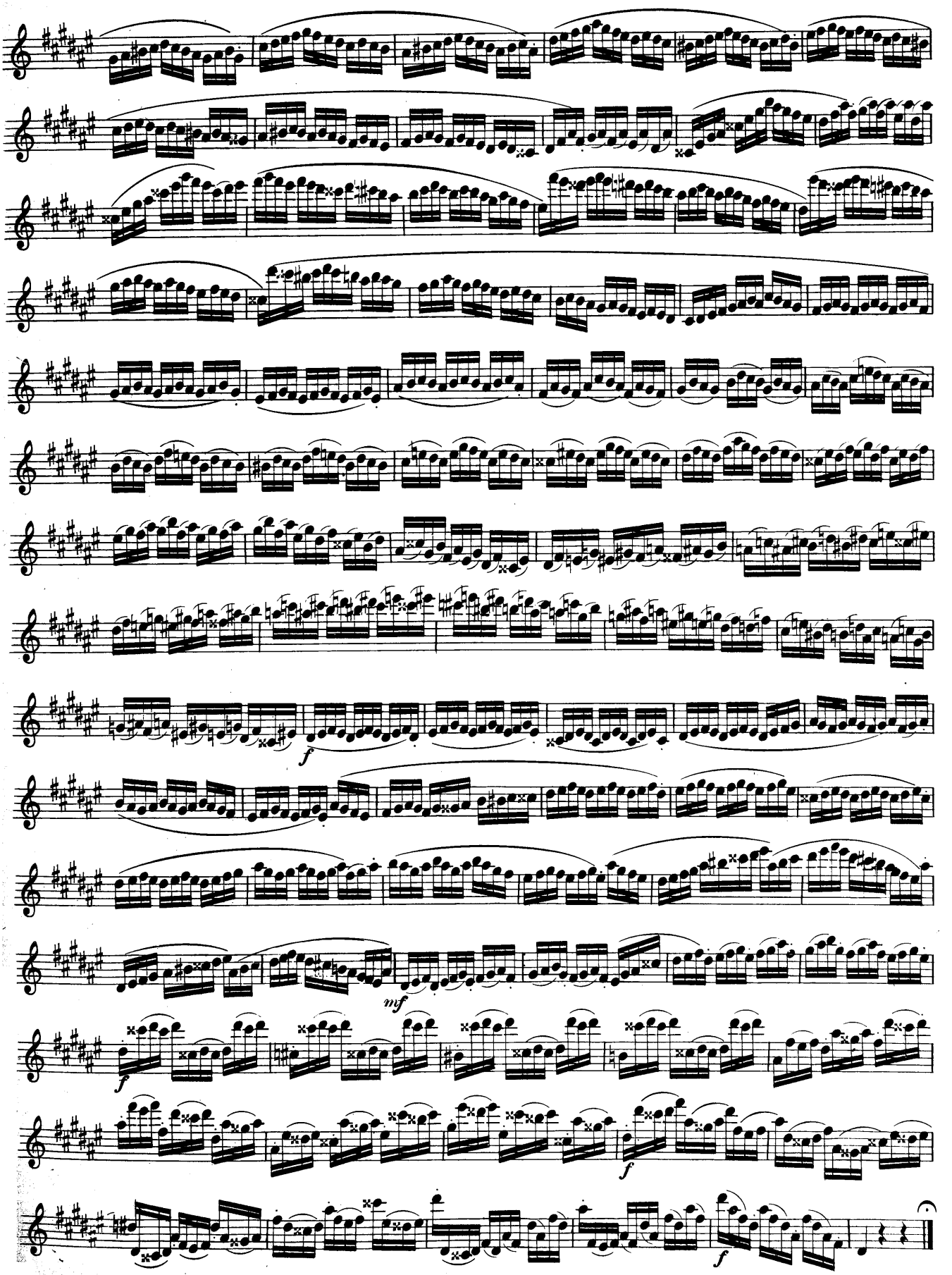
D♯ minor.

Exercise for the use of all the Keys: it can also be played with Double Tonguing.

Dis-moll.

Uebung für alle Klappen, auch kann man dieselbe abwechselnd mit der Doppelzunge blasen.




f
mf
f
f
f

Db major.

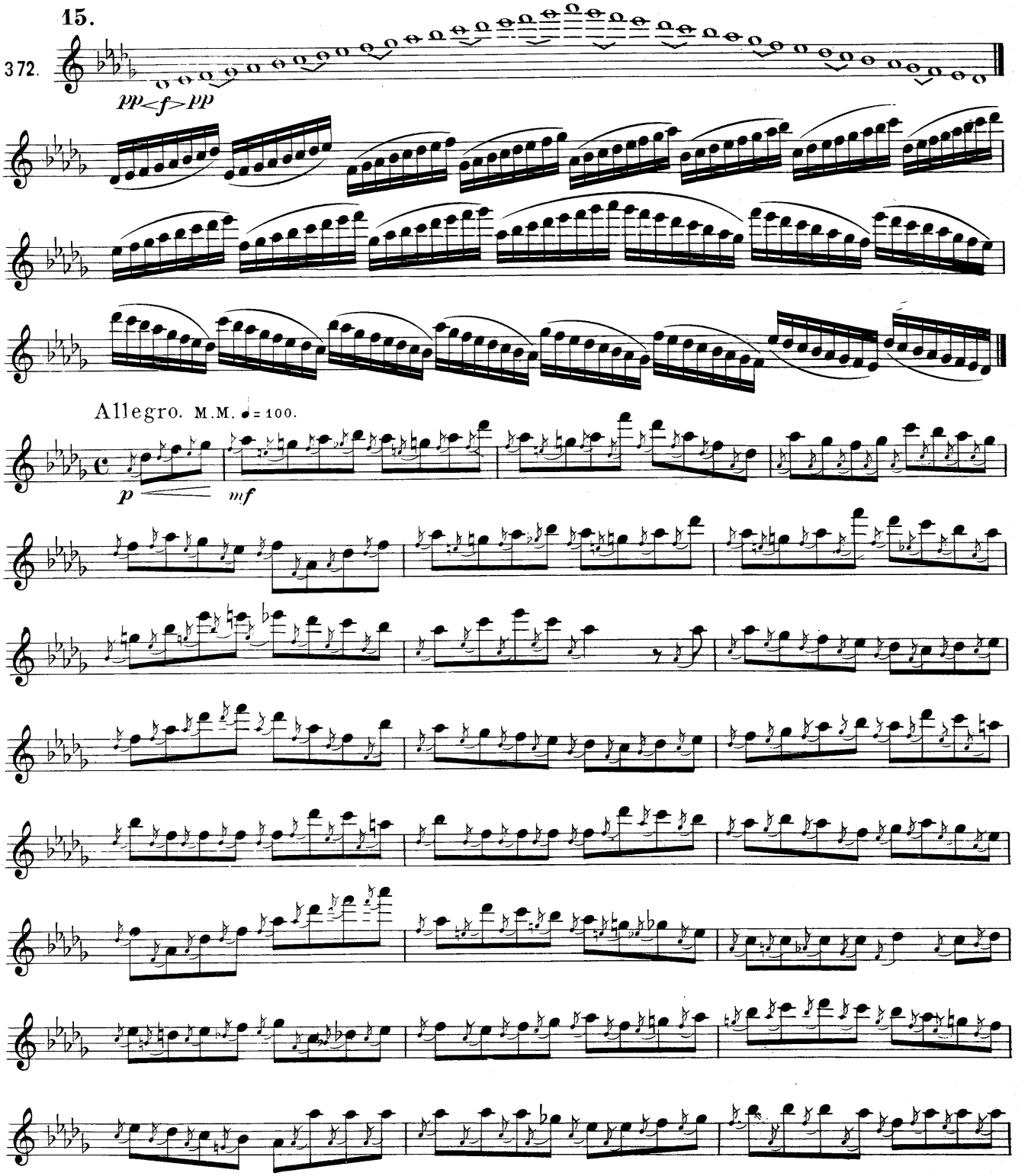
Exercise in the appoggiatura or Grace-Note; these must be made very short, in order to give particular prominence to the principal notes. The appoggiatura is merely an accessory note, which must, however, be quite plainly heard.

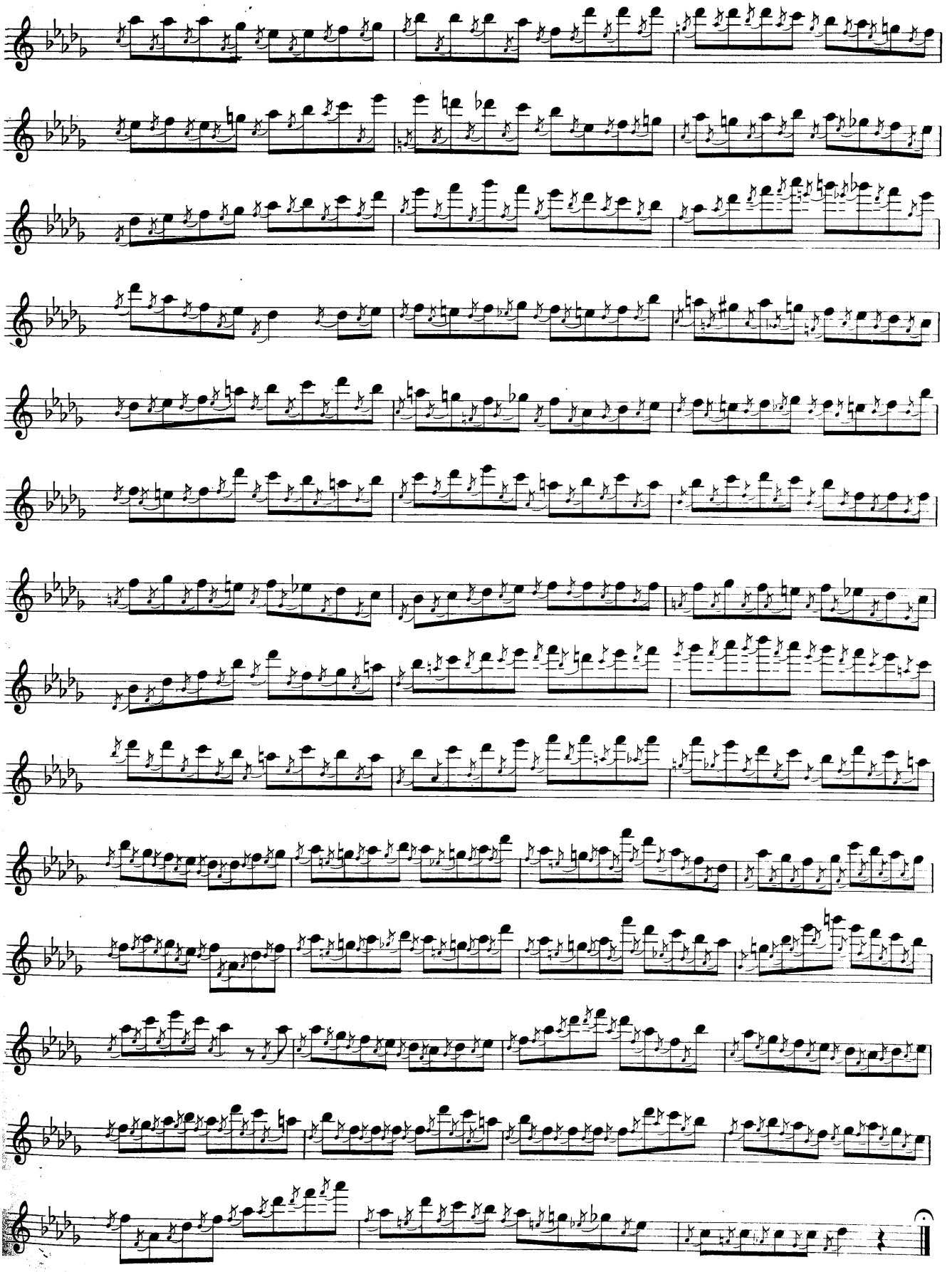
Des-dur.

Ist eine Uebung für Vorschläge. Diese müssen sehr kurz an die Hauptnote herangeschliffen werden, damit solche ganz besonders hervörsticht, denn die Vorschläge selbst bezwecken nur eine Art begleitende Stimme, welche jedoch immer sehr deutlich zu hören sein muss.

15.

372.





B♭ minor.

Exercise in sustained notes; strict attention to be paid to *crescendo* and *diminuendo*.

B-moll.

Uebung in langgehaltenen Tönen wobei das crescendo und diminuendo streng zu beobachten ist.

16.

373.

pp < *f* > *pp*

Largo. M.M. ♩. = 42.

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

cresc. *f* *f*

dimin. *p*

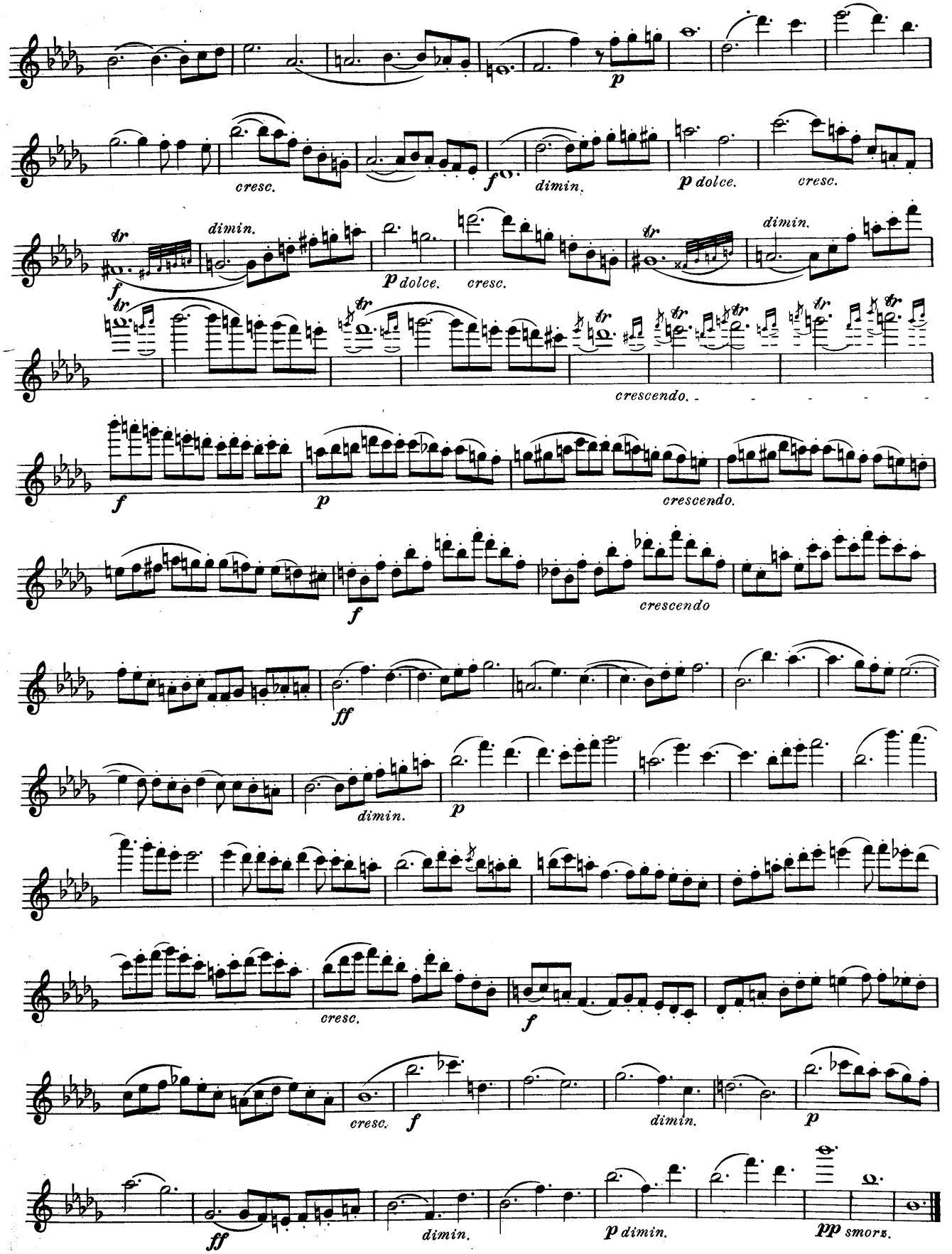
cresc. *f*

cresc. *ff*

dimin.

p

cresc. *ff*


p
cresc.
f
dimin.
p dolce.
cresc.
tr
dimin.
f
p dolce.
cresc.
tr
dimin.
crescendo.
f
p
crescendo.
f
crescendo
ff
dimin.
p
cresc.
f
cresc.
f
dimin.
p
ff
dimin.
p dimin.
pp smorz.

A♭ major.

Exercise in Triple Tonguing, by the articulation of the sounds keh-tu-keh, tu-keh-tu. In this exercise care must be taken to preserve the most perfect evenness in the articulation of each syllable, just as in No 7. All these different Staccato tonguings, e. g. Double Tonguing "du-keh," Pointed Tonguing "ta-ra," and Triple Tonguing "keh-tu-keh," "tu-keh-tu," will be found of immense advantage, especially for those players who are not naturally gifted with a flexible tongue. By means of these staccato Tonguings a good lasting-power is acquired, with a little practice, and the longest pieces can be played without fatigue.

As-dur.

Uebung für die Trippel-Zunge durch die Artikulation „di-ke-di ke-di-ke." Bei dieser Uebung muss ebenfalls die strengste Gleichmässigkeit im Ausdrucke der Silben beobachtet werden, so wie es der Fall war bei No 7. Alle diese Zungen-Staccato's, als z. B. die Doppel-Zunge di-cke die Punktierte-Zunge ta-ra und diese Trippel-Zunge di-ke-di ke-di-ke enthalten unendliche Vortheile, und namentlich für diejenigen die von Natur aus mit keiner leichten Zunge zum Staccato begabt sind; denn vermöge dieser Zungen Staccato's kann man (hat man nur erst einige Uebung darin,) eine grosse Ausdauer erlangen und die längsten Piecen damit blasen ohne zu ermüden.

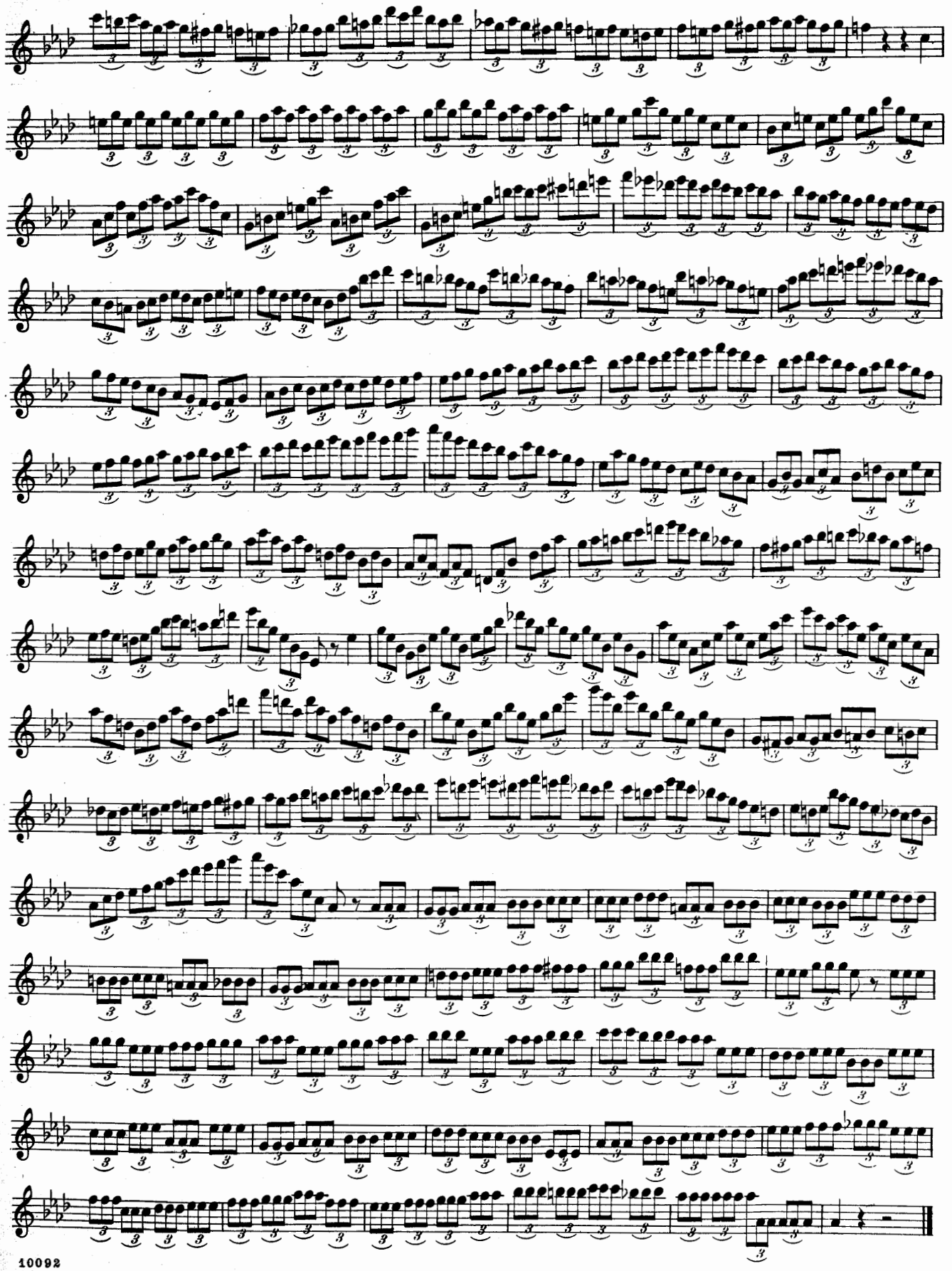
17.

374.

pp<f>pp

Più Allegro. M.M. ♩= 88.

tu - keh - tu keh - tu - keh
di - ke - di ke - di - ke



F minor.

Exercise in legato octaves; it can also be played staccato, but only with the ordinary Single Tonguing, as in No 2.

F-moll.

Uebung in gebundenen Octaven. Auch kann dieselbe Staccato geblasen werden; jedoch nur mit der einfachen Zunge wie bei No 2.

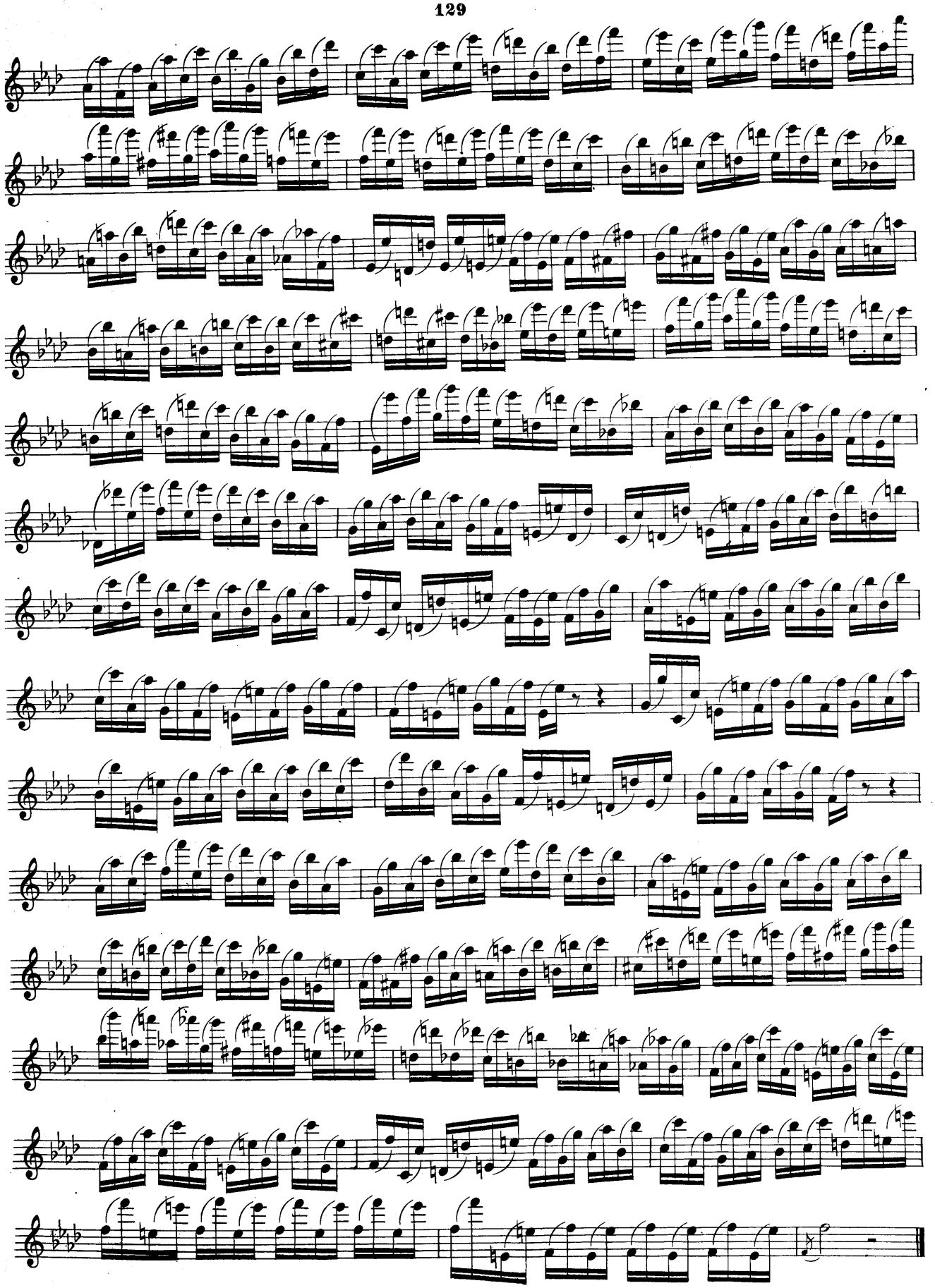
18.

375.

pp<f>pp

Allegro. M.M. ♩ = 100.

mf



E♭ major.

Exercise in Arpeggios, or Broken Chords, giving the effect of three parts. The greatest clearness, evenness and accuracy must be observed, in order to avoid treating any one of the notes as an appoggiatura (as was the case in N° 3.)

Es-dur.

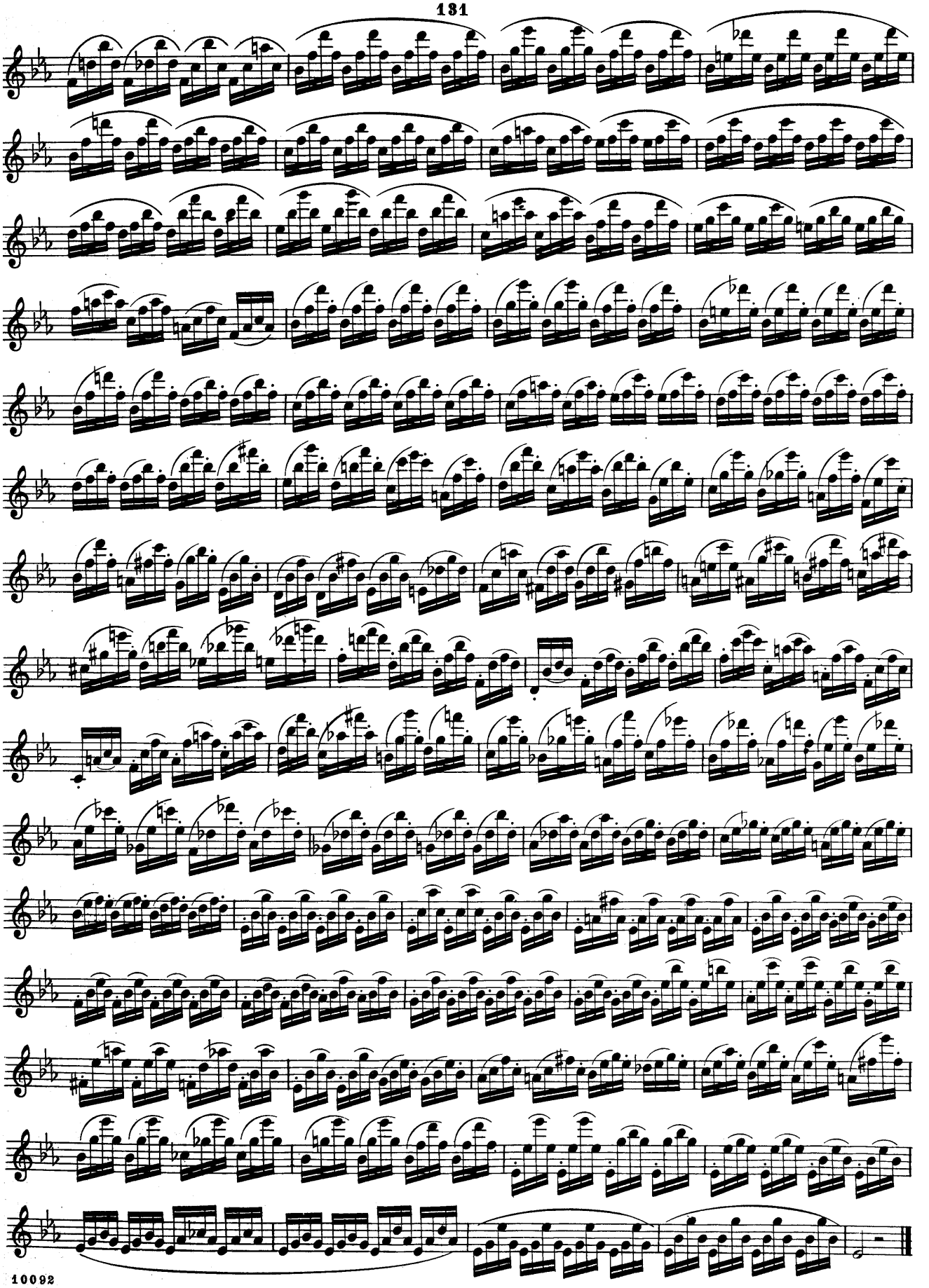
Uebung in gebrochenen Accorden, gleichsam dreistimmig, wo die höchste Deutlichkeit, Accuratesse und Gleichmässigkeit statt finden muss, um auch nicht eine einzige Note als Vorschlag (wie z. B. der Fall bei N° 3 war) zu betrachten.

19.

376.

pp<f>pp

Allegro. M.M. ♩ = 112.



C minor.

Exercise in the Turn and the Mordent (passing Shake.) The Tonguing for the middle part of this Exercise is got by the articulation of the sounds "dee-deh."

C-moll.

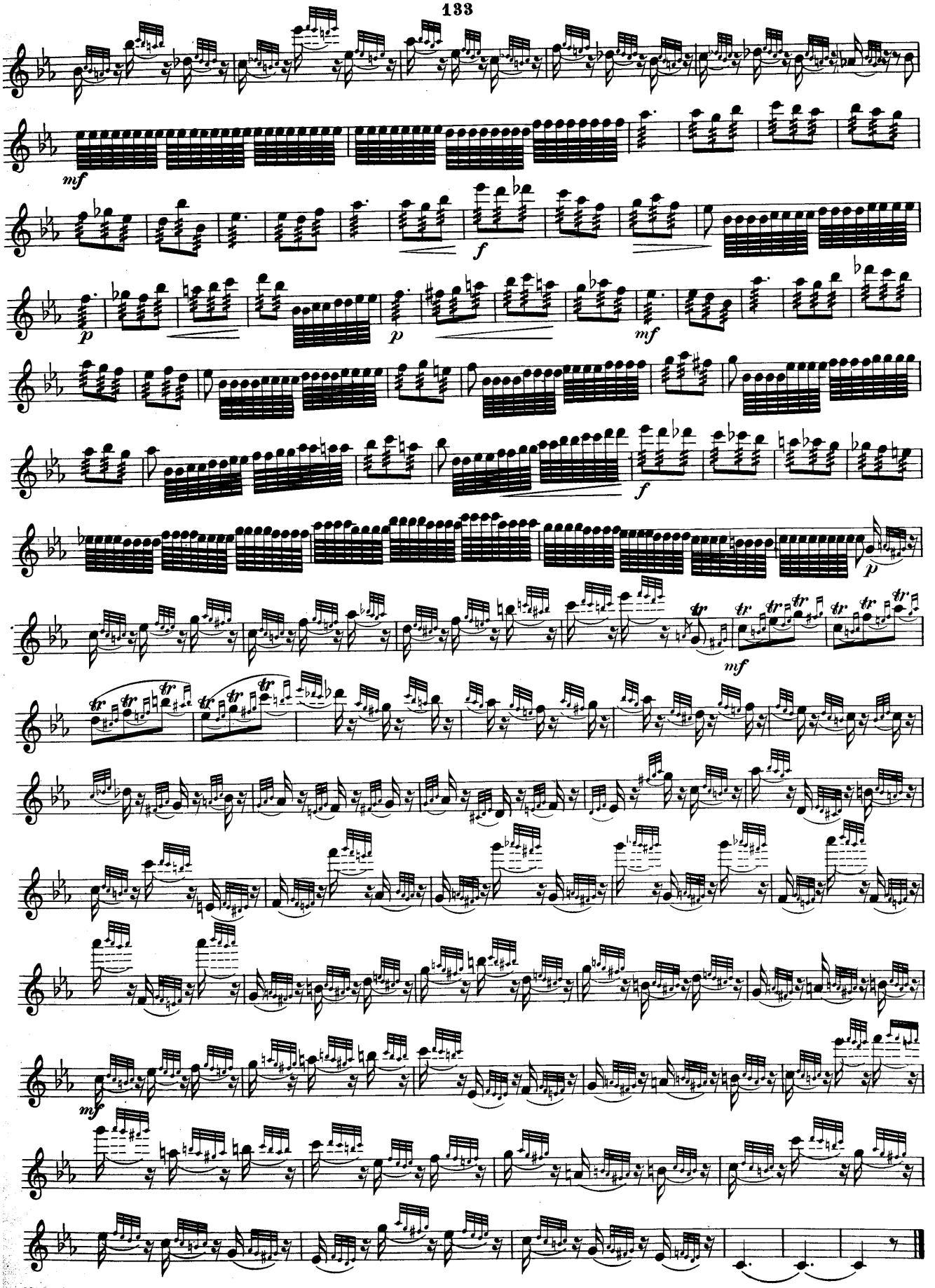
Uebung für Doppelschläge und Pralltriller. Der Mittelsatz wird mit der „di-de" Zunge geblasen.

377.

pp<f>pp

Andante. M.M. ♪ = 84.

p

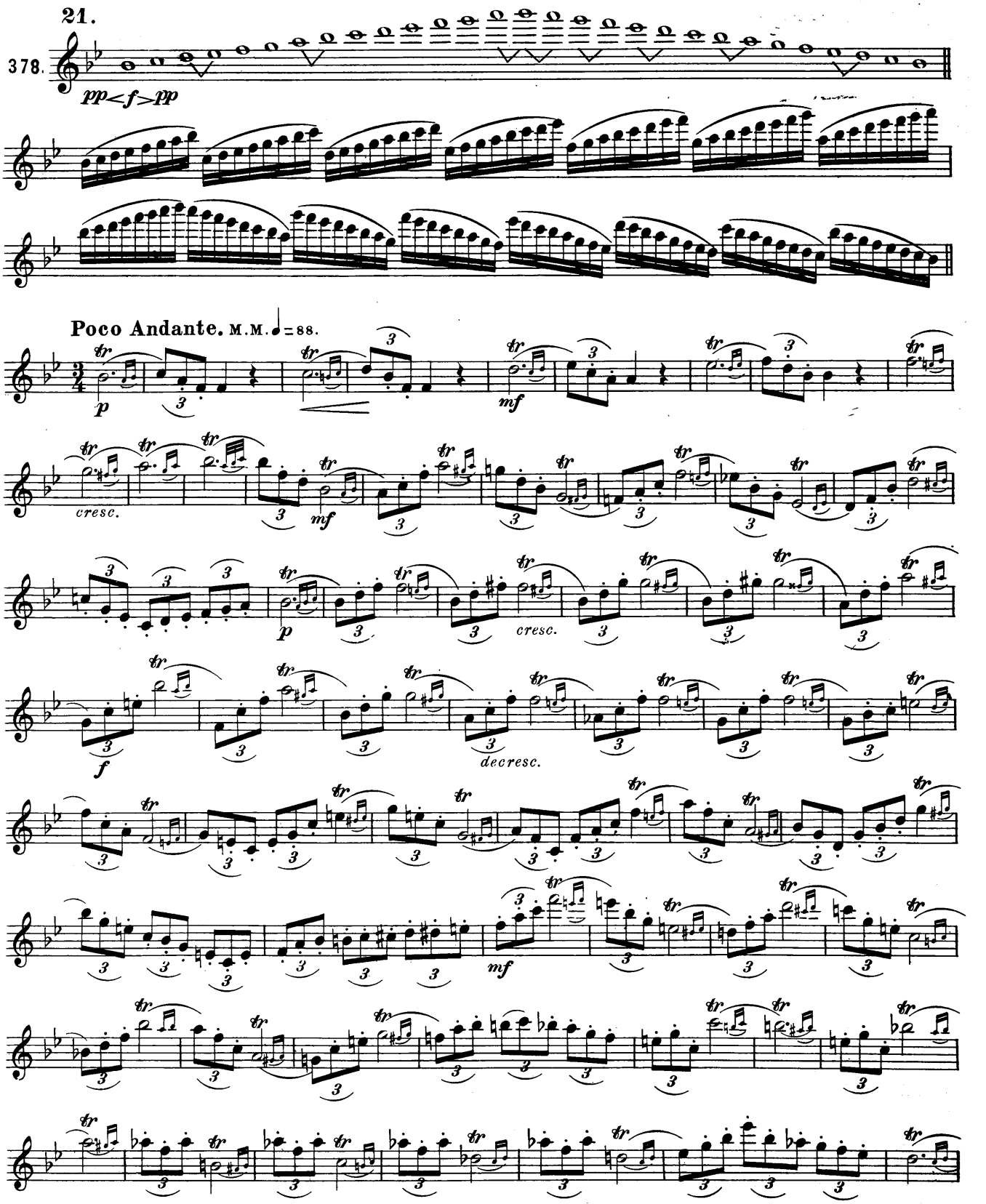

mf
f
p
mf
f
p
mf
mf

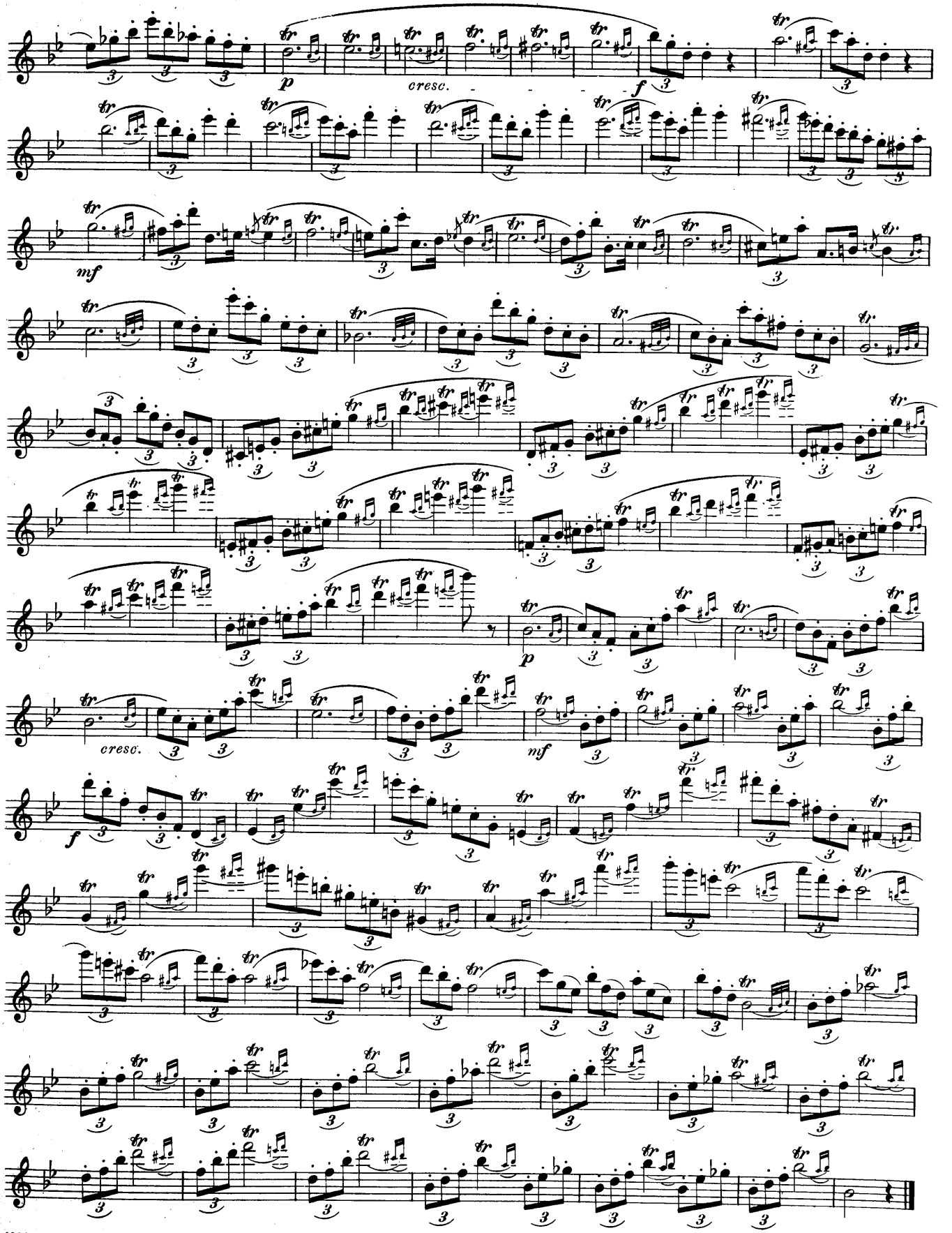
B♭ major.

Exercise in the Shake on long notes in slow time.

B-dur.

Eine Triller-Uebung für lange Noten im langsamen Tempo.



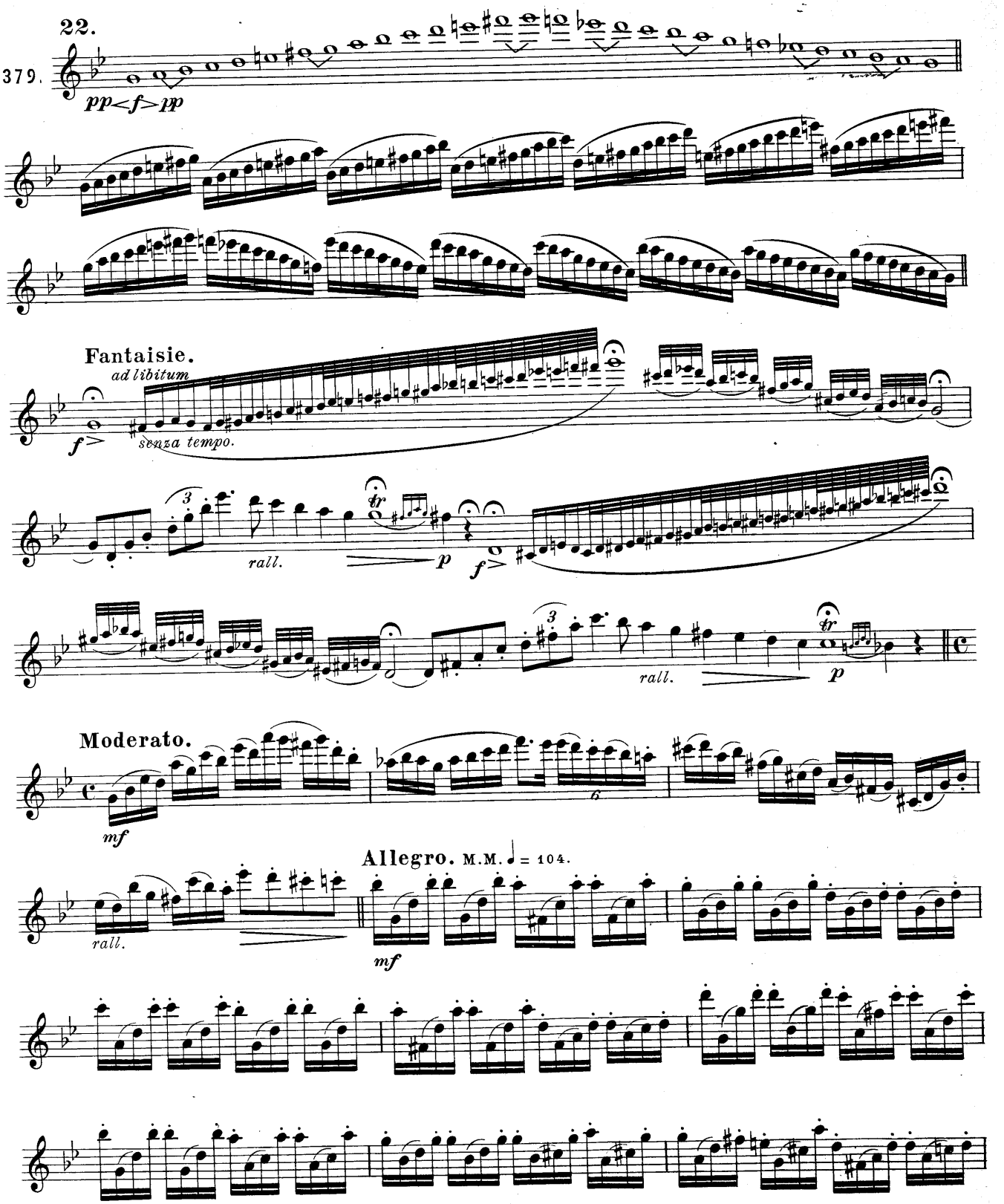

p
cresc.
f
mf
p
cresc.
mf
f

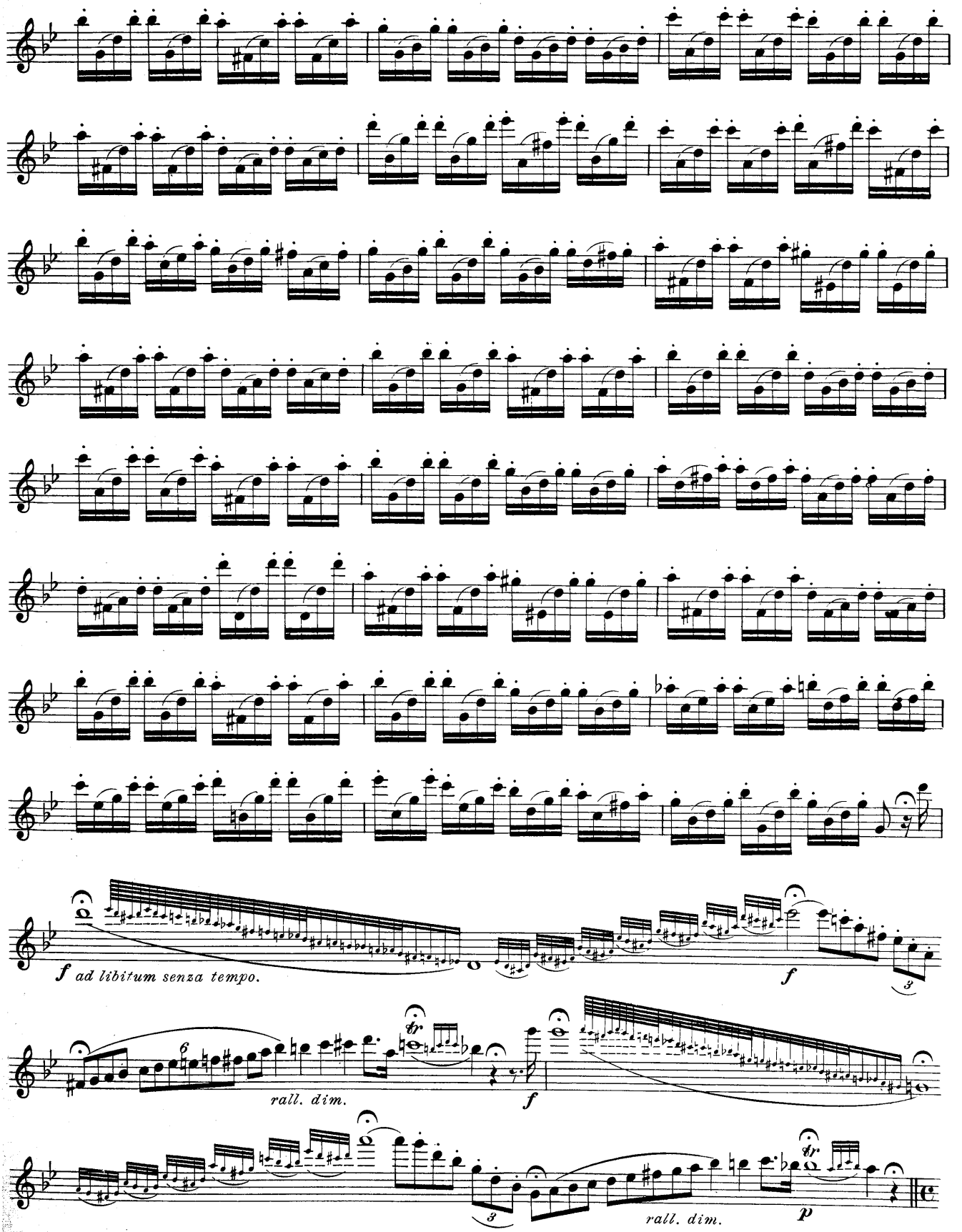
G minor.

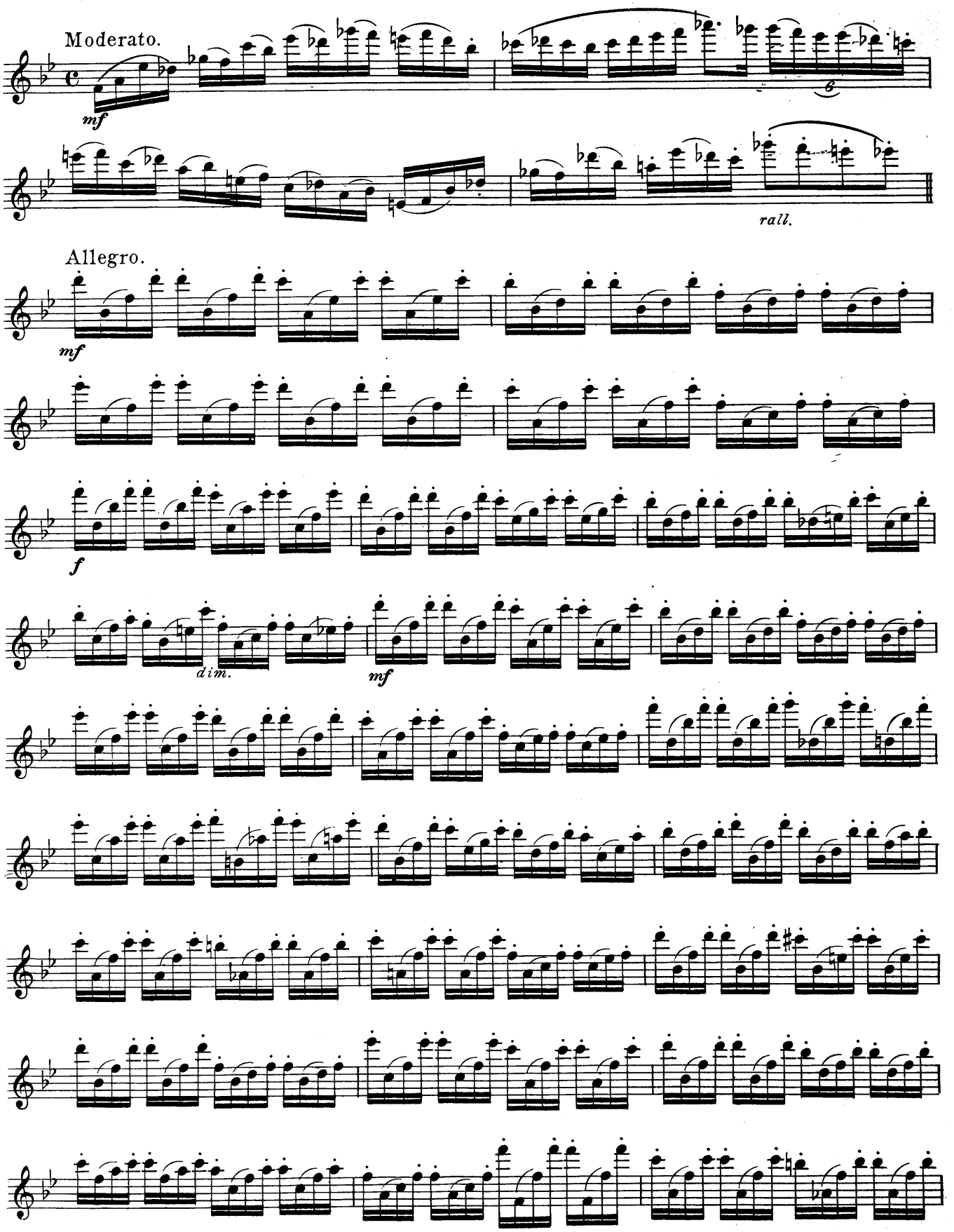
Exercise in the Staccato tonguing explained in No 5.

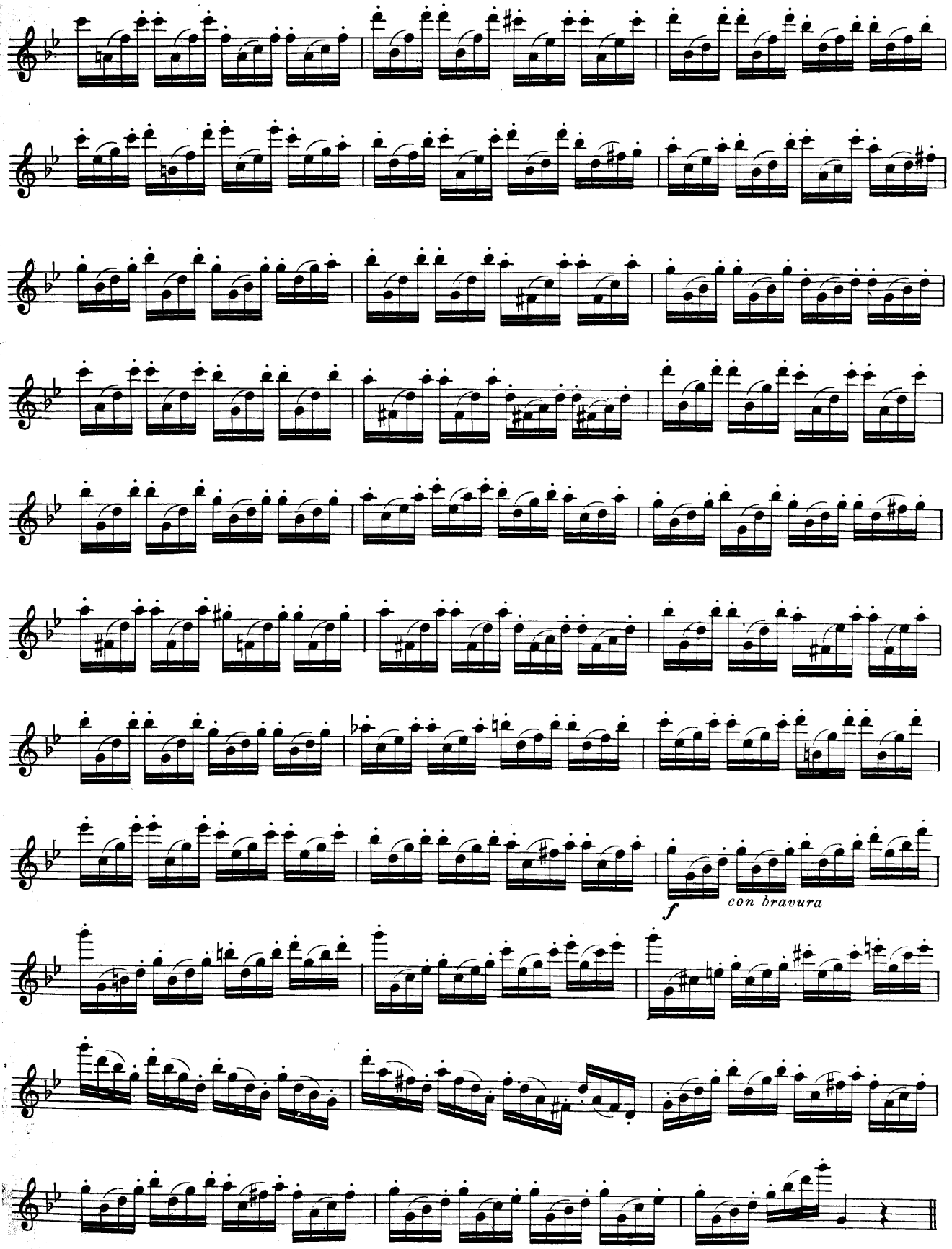
G-moll.

Uebung für den nämlichen Zungenstoss als in No. 5.




f ad libitum senza tempo.
f
rall. dim.
f
rall. dim.
p


Moderato.
mf
rall.
Allegro.
mf
f
dim.
mf


f
con bravura

F major.

In the style of a Concert Piece.

F-dur.

Uebung in der Art eines Concert-Satzes.

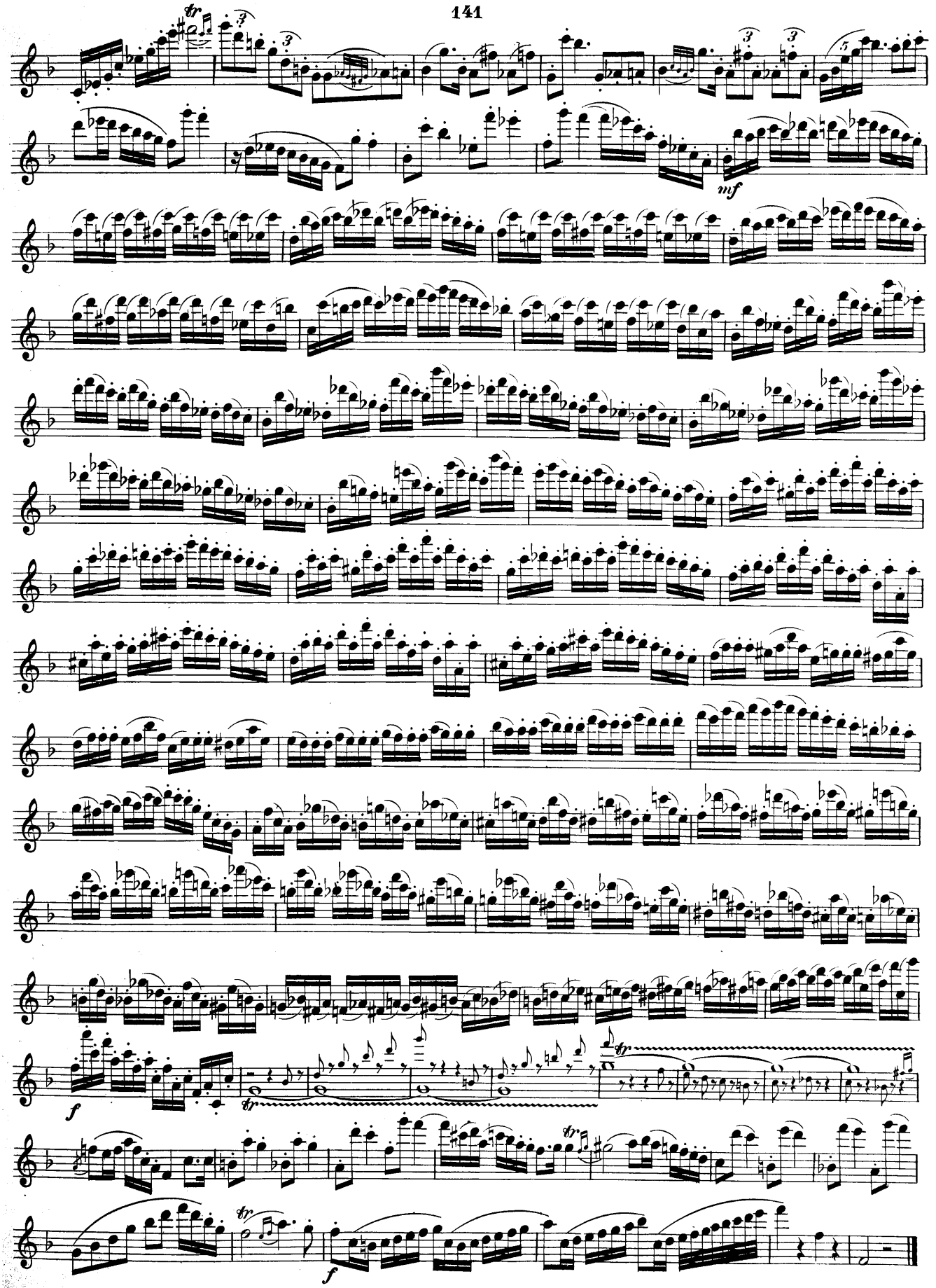
23.

380.

pp < *f* > *pp*

Allegro brillant. M.M. ♩ = 112

f *p* *f* *p* *f* *mf* *f* *sonore* *f* *mf* *cresc.* *f*



D minor.

Exercise in ascending and descending Figures.

D-moll.

Uebung in auf und absteigenden Figuren.

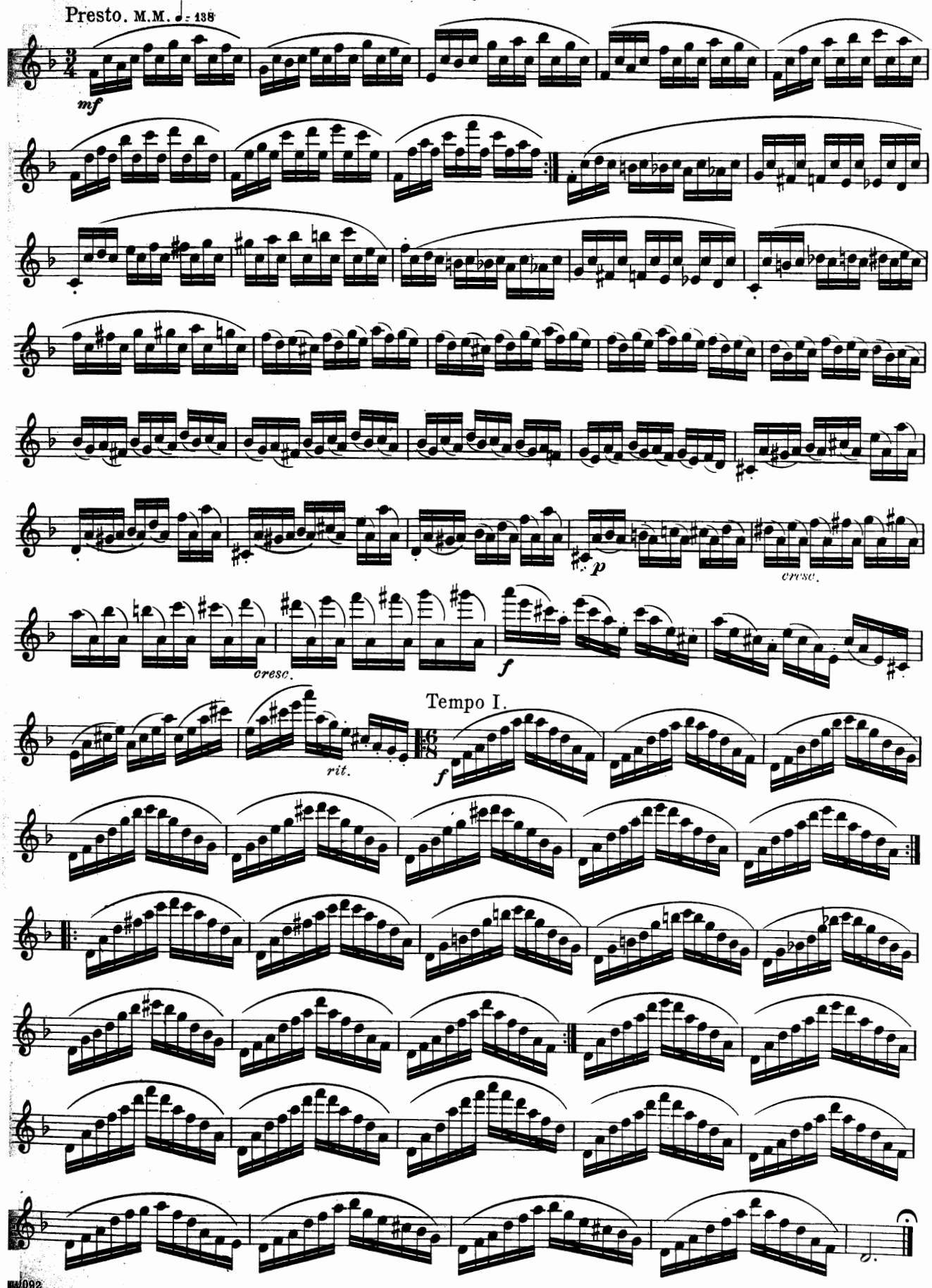
24.

381.

pp<f>pp

Allegro. M.M. ♩ = 96:

f


Presto. M.M. ♩. = 138
mf
p
cresc.
cresc.
f
Tempo I.
rit.
f

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A . . . . . to, in or at; *a tempo*, in time
Accelerando (accel.) . Gradually increasing the speed
Accent . . . . . Emphasis on certain parts of the measure
Adagio . . . . . Slowly leisurely
Ad libitum (ad lib.) . At pleasure; not in strict time
A due (a 2) . . . . . To be played by both instruments
Agitato . . . . . Restless, with agitation
Al or Alla . . . . . In the style of
Alla Marcia . . . . In the style of a March
Allegretto . . . . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
Allegro . . . . . Lively; brisk, rapid.
Allegro assai . . . . Very rapidly
Amoroso . . . . . Affectionately
Andante . . . . . In moderately slow time
Andantino . . . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
Anima, con / *Animato* . . . . With animation
A piacere . . . . . At pleasure; equivalent to *ad libitum*
Appassionato . . . Impassioned
Arpeggio . . . . . A broken chord
Assai . . . . . Very; *Allegro assai*, very rapidly
A tempo . . . . . In the original tempo
Attacca . . . . . Attack or begin what follows without pausing
Barcarolle . . . . . A Venetian boatman's song
Bis . . . . . Twice, repeat the passage
Bravura . . . . . Brilliant; bold; spirited
Brillante . . . . . Showy, sparkling, brilliant
Brio, con . . . . . With much spirit
Cadenz . . . . . An elaborate, florid passage introduced as an embellishment
Cantabile . . . . . In a singing style
Canzonetta . . . . A short song or air
Capriccio a . . . . At pleasure, ad libitum
Cavatina . . . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
Chord . . . . . The harmony of three or more tones of different pitch produced simultaneously
Coda . . . . . A supplement at the end of a composition
Col or con . . . . . With
Crescendo (cresc.) . Swelling; increasing in loudness
Da or dal . . . . . From
Da Capo (D. C.) . . From the beginning
Dal Segno (D. S.) . . From the sign
Decrescendo (decresc.) Decreasing in strength
Diminuendo (dim.) . Gradually softer
Divisi . . . . . Divided, each part to be played by a separate instrument
Dolce (dol.) . . . . Softly; sweetly
Dolcissimo . . . . . Very sweetly and softly
Dominant . . . . . The fifth tone in the major or minor scale
Duet or Duo . . . . A composition for two performers
E . . . . . And
Elegante . . . . . Elegant, graceful
Energico . . . . . With energy, vigorously
Enharmonic . . . . Alike in pitch, but different in notation
Espressivo . . . . . With expression
Finale . . . . . The concluding movement
Fine . . . . . The end
Forte (f) . . . . . Loud
Forte-piano (fp) . . Accent strongly, diminishing instantly to piano
Fortissimo (ff) . . Very loud
Forzando (fz >) . . Indicates that a note or chord is to be strongly accented
Forza . . . . . Force of tone
Fuoco, con . . . . With fire; with spirit
Giocoso . . . . . Joyously; playfully
Giusto . . . . . Exact; in strict time
Grandioso . . . . . Grand; pompous; majestic
Grave . . . . . Very slow and solemn
Grazioso . . . . . Gracefully
Harmony . . . . . In general, a combination of tones, or chords, producing music
Key note . . . . . The first degree of the scale, the tonic
Largamente . . . . Very broad in style
Larghetto . . . . . Slow, but not so slow as Largo; nearly like Andantino
Largo . . . . . Broad and slow; the slowest tempo-mark
Legato . . . . . Smoothly, the reverse of staccato
Ledger-line . . . . A small added line above or below the staff
Lento . . . . . Slow, between Andante and Largo
L'istesso tempo . . In the same time, (or tempo)
Loco . . . . . In place. Play as written, no longer. an octave higher or lower
Ma . . . . . But
Ma non troppo . . Lively, but not too much so
Maestoso . . . . . Majestically; dignified
Maggiore . . . . . Major Key
Marcato . . . . . Marked
Meno . . . . . Less
Meno mosso . . . . Less quickly
Mezzo . . . . . Half; moderately
Mezzo-piano (mp) . Moderately soft
Minore . . . . . Minor Key
Moderato . . . . . Moderately. *Allegro moderato*, moderately fast
Molta . . . . . Much; very
Morendo . . . . . Dying away
Mosso . . . . . Equivalent to rapid. *Più mosso*, quicker
Moto . . . . . Motion. *Con moto*, with animation
Non . . . . . Not
Notation . . . . . The art of representing musical sounds by means of written characters
Obbligato . . . . . An indispensable part
Opus (Op.) . . . . . A work.
Ossia . . . . . Or; or else. Generally indicating an easier method
Ottava (8va) . . . . To be played an octave higher
Pause (𝄐) . . . . . The sign indicating a pause or rest
Perdendosi . . . . Dying away gradually
Piacere, a . . . . . At pleasure
Pianissimo (pp) . . Very softly
Piano (p) . . . . . Softly
Più . . . . . More
Più Allegro . . . More quickly
Più tosto . . . . . Quicker
Poco or un poco . . A little
Poco a poco . . . . Gradually, by degrees; little by little
Poco più mosso . . A little faster
Poco meno . . . . . A little slower
Poco più . . . . . A little faster
Poi . . . . . Then; afterwards
Pomposo . . . . . Pompous; grand
Prestissimo . . . . As quickly as possible
Presto . . . . . Very quick; faster than *Allegro*
Primo (1mo) . . . The first
Quartet . . . . . A piece of music for four performers.
Quasi . . . . . As if; in the style of
Quintet . . . . . A piece of music for five performers
Rallentando (rall.) Gradually slower
Replica . . . . . Repetition. *Senza replica*, without repeats
Rinforzando . . . With special emphasis
Ritardando (rit.) Gradually slower and slower
Risoluto . . . . . Resolutely; bold; energetic
Ritenuto . . . . . In slower time
Scherzando . . . . Playfully; sportively
Secondo (2do) . . . The second singer, instrumentalist or part
Segue . . . . . Follow on in similar style
Semplice . . . . . Simply; unaffectedly
Senza . . . . . Without. *Senza sordino* without mute
Sforzando (sf) . . Forcibly; with sudden emphasis
Simile or Simili . . In like manner
Smorzando (smorz) Diminishing in sound. Equivalent to *Morendo*
Solo . . . . . For one performer only. *Soli;* for all
Sordino . . . . . A mute. *Con sordino*, with the mute
Sostenuto . . . . . Sustained; prolonged.
Sotto . . . . . Below; under. *Sotto voce*, in a subdued tone
Spirito . . . . . Spirit. *con Spirito* with spirit
Staccato . . . . . Detached; separate
Stentando . . . . Dragging or retarding the tempo
Stretto or stretta . An increase of speed. *Più stretto* faster
Subdominant . . . The fourth tone in the diatonic scale
Syncopation . . . Change of accent from a strong beat to a weak one.
Tacet . . . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Tempo . . . . . Movement; rate of speed.
Tempo primo . . . Return to the original tempo.
Tenuto (ten.) . . . Held for the full value.
Thema or Theme . The subject or melody.
Tonic . . . . . The key-note of any scale.
Tranquillo . . . . Quietly.
Tremolando, Tremolo A tremulous fluctation of tone.
Trio . . . . . A piece of music for three performers.
Triplet . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Troppo . . . . . Too; too much *Allegro, ma non troppo*, not too quickly.
Tutti . . . . . All; all the instruments.
Un . . . . . A, one, an.
Una corda . . . . . On one string.
Variatione . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Veloce . . . . . Quick, rapid, swift.
Vibrato . . . . . A wavering tone-effect, which should be sparingly used.
Vivace . . . . . With vivacity; bright; spirited.
Vivo . . . . . Lively; spirited.
Volti Subito V. S. . Turn over quickly.

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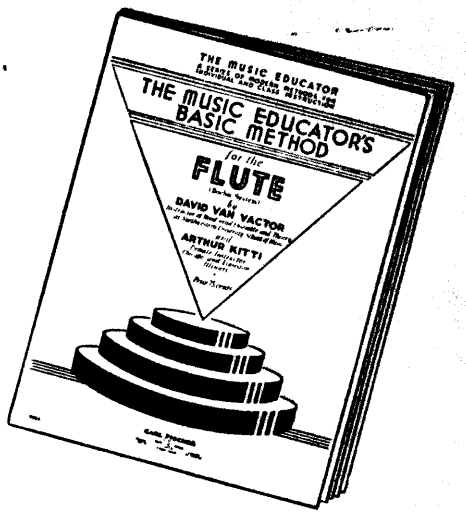

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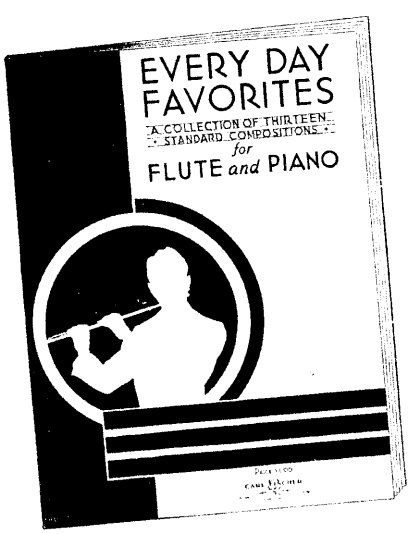

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