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1 Préludes

Charles de Lusse (c. 1720–1774)
From: L'Art de la flûte traversière (Paris 1761)

C major

C minor

G major

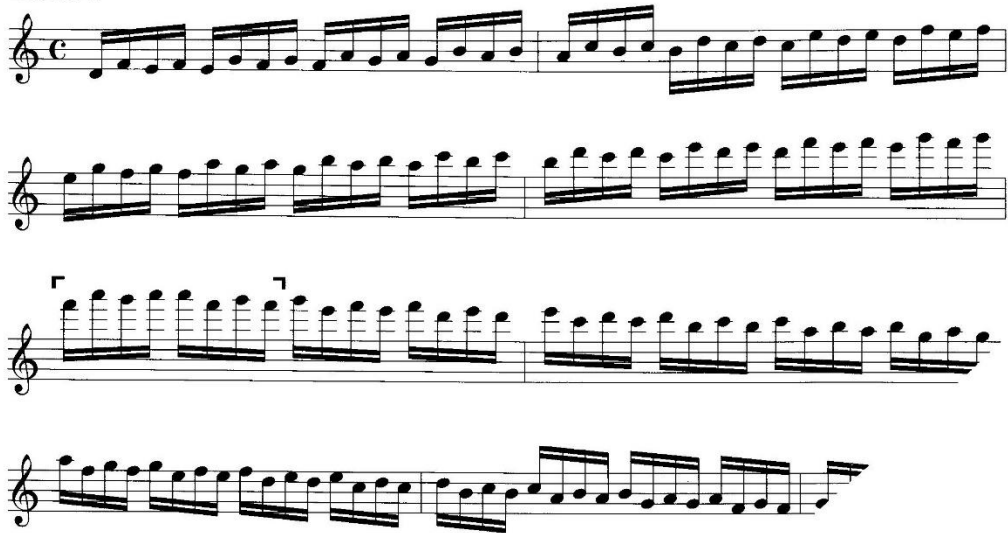
Cambiatas

Exercise 1

Variations



Exercise 1



Exercise 2

Variations



Exercise 2



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9 Fingering Chart and Trill Table



The fingerings presented here are generally considered to be the most commonly used on the baroque flute. If several fingerings are presented for one note, choose the fingering that best suits your instrument with regard to the intonation and the musical context in which you would like to use it. Be aware that in a system of unequal temperament, there are no enharmonic equivalents. Even when the same fingering is given for two different notes, it is important that notes which a sharp be played with lower intonation than notes with a flat (i.e. tune $d\sharp$ lower than an $e\flat$). The comments for each of the fingerings are mostly the work of Richard M. Wilson (www.oldflutes.com), whom I would like to sincerely thank for his permission to reproduce them here.


Fingering Chart for the One-keyed Flute

Legend


-  tone hole open
-  tone hole closed
-  key not pressed (tone hole closed)
-  key pressed (tone hole open)

d^1 

$d\sharp^1/e\flat^1$  $e\flat^1$ should be played sharper than $d\sharp^1$.

e^1  The key should only be used in special circumstances. It does increase the resonance, but also makes the note too sharp. Quantz uses the key in his fingering for $f\flat^1$.

$e\sharp^1/f^1$  Tends to be sharp, especially as a fingering for $e\sharp^1$.

$f\sharp^1$  Tends to be flat, so opening the key is important. To play a soft $f\sharp^1$, and for $f\sharp^1$ in combination with $e\sharp^1$, try the fingering for $g\flat^1$ instead.

$g\flat^1$ 

g^1  The key is optional.