The

# FLUTE PLAYER'S JOURNAL

FIRST SERIES,

*Consisting of*

SONATAS AND ORIGINAL COMPOSITIONS

FOR THE

## Flute and Piano Forte.

# LA RÉSIGNATION,

(Méditation.)

ET

# POLONAISE,

[Op. 22.]

dedié à

MONSIEUR FRANCOIS HAGEN.

PAR

## JOACHIM ANDERSEN.

*Price 5/-*

*LONDON;*

RUDALL, CARTE & Co. 23, BERNERS STREET, W.

BIBLIOTHECA REGIA

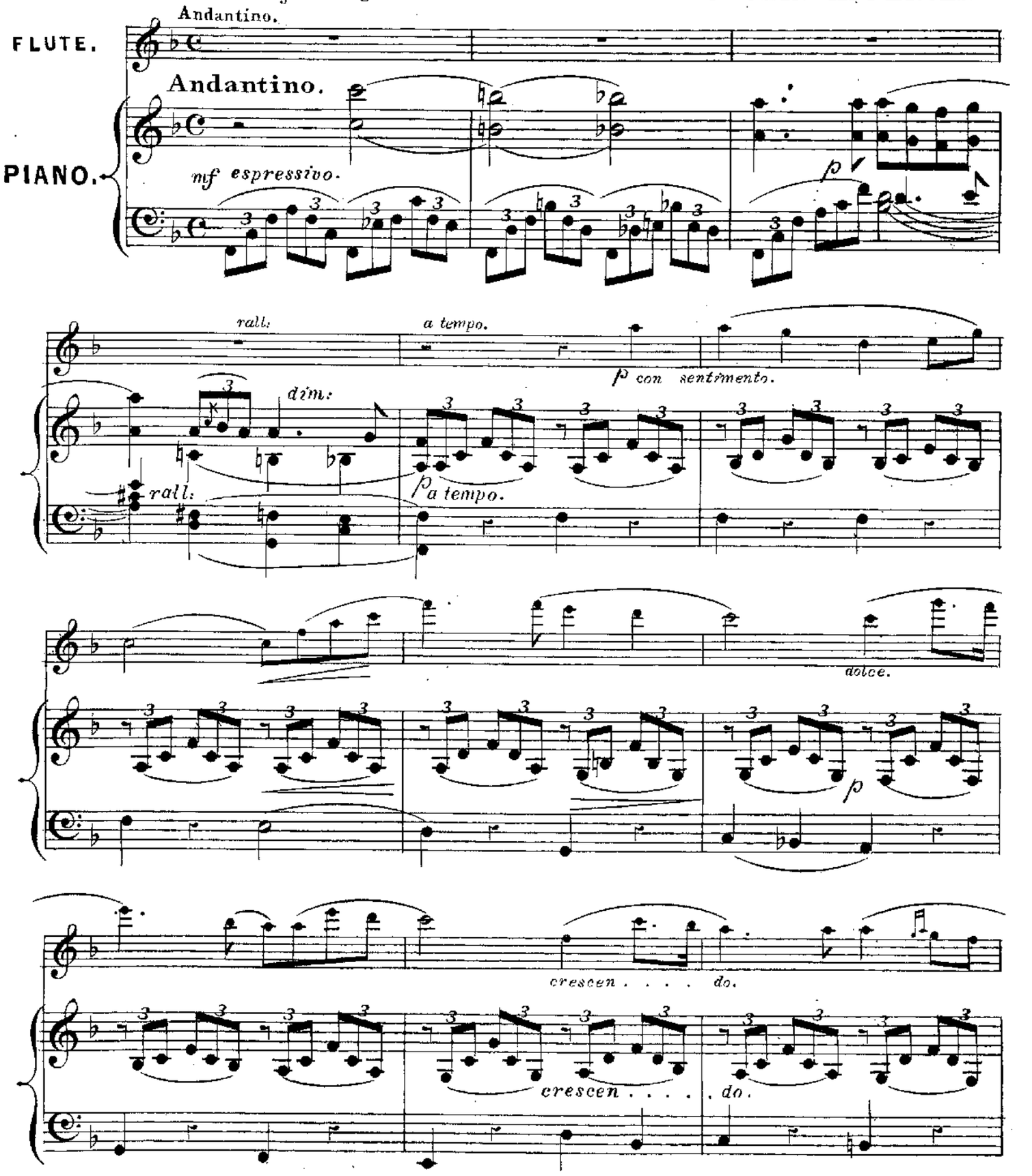
# LA RESIGNATION.

(MEDITATION.)

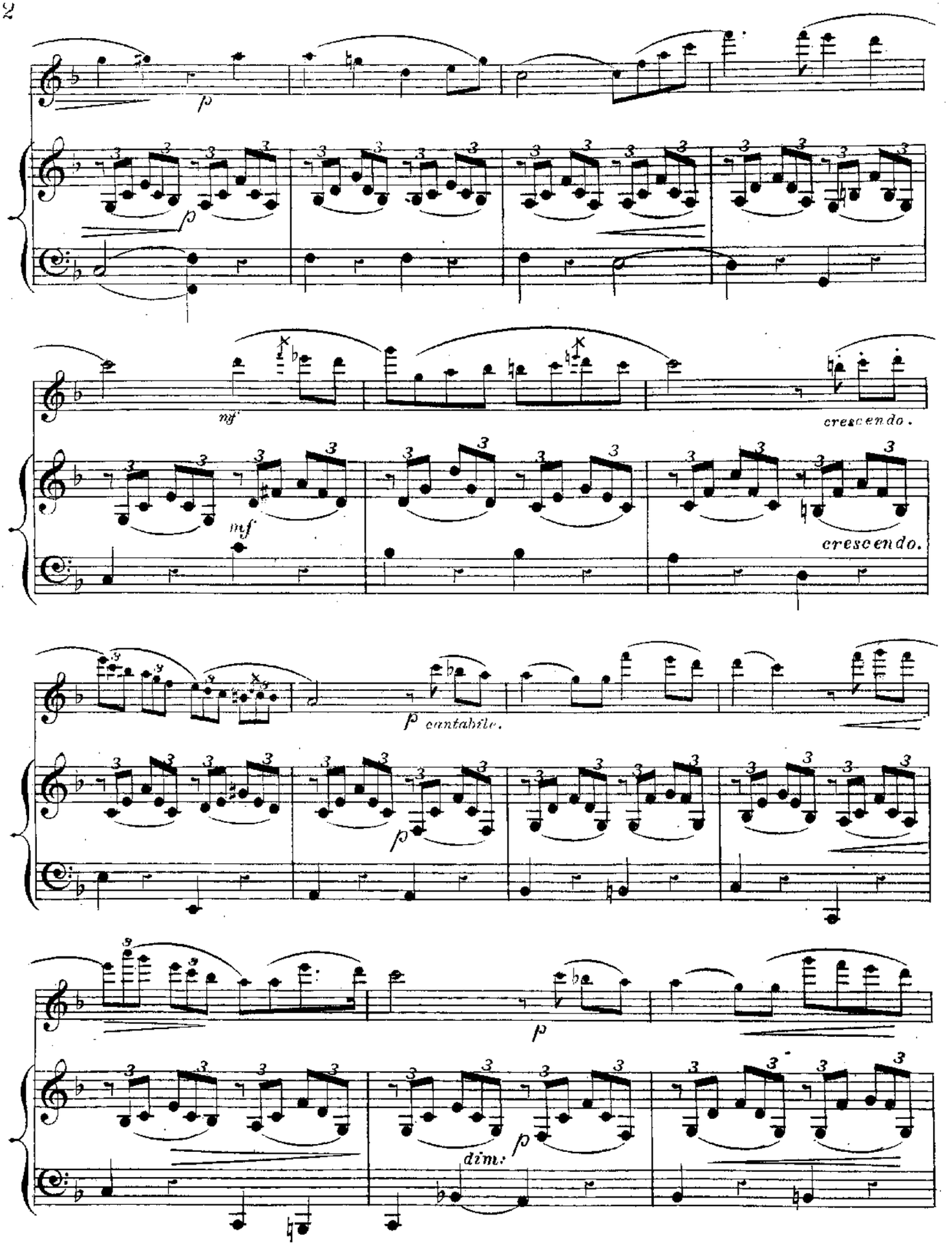
## FOR FLUTE AND PIANOFORTE.

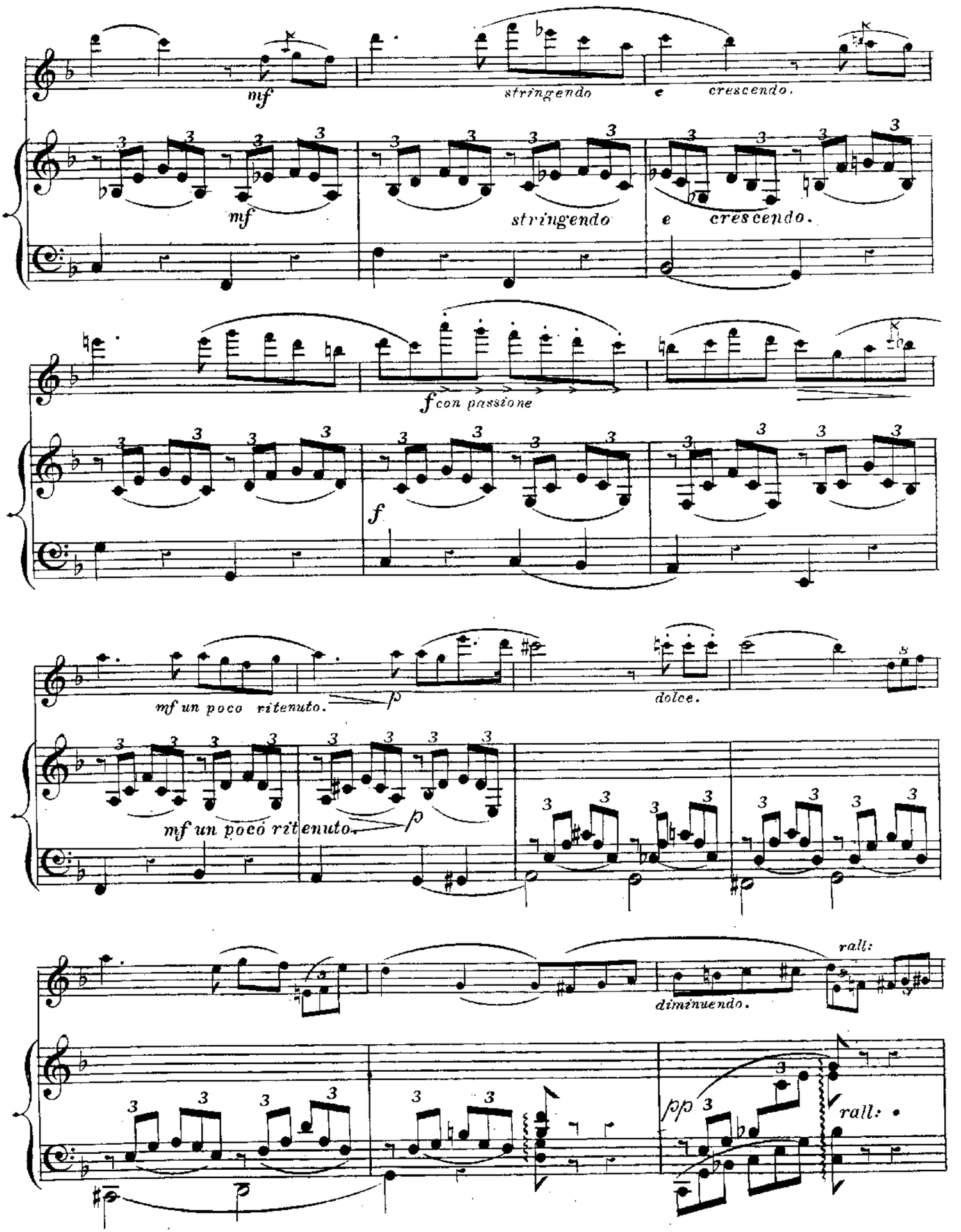
à Monsieur François Hagen.

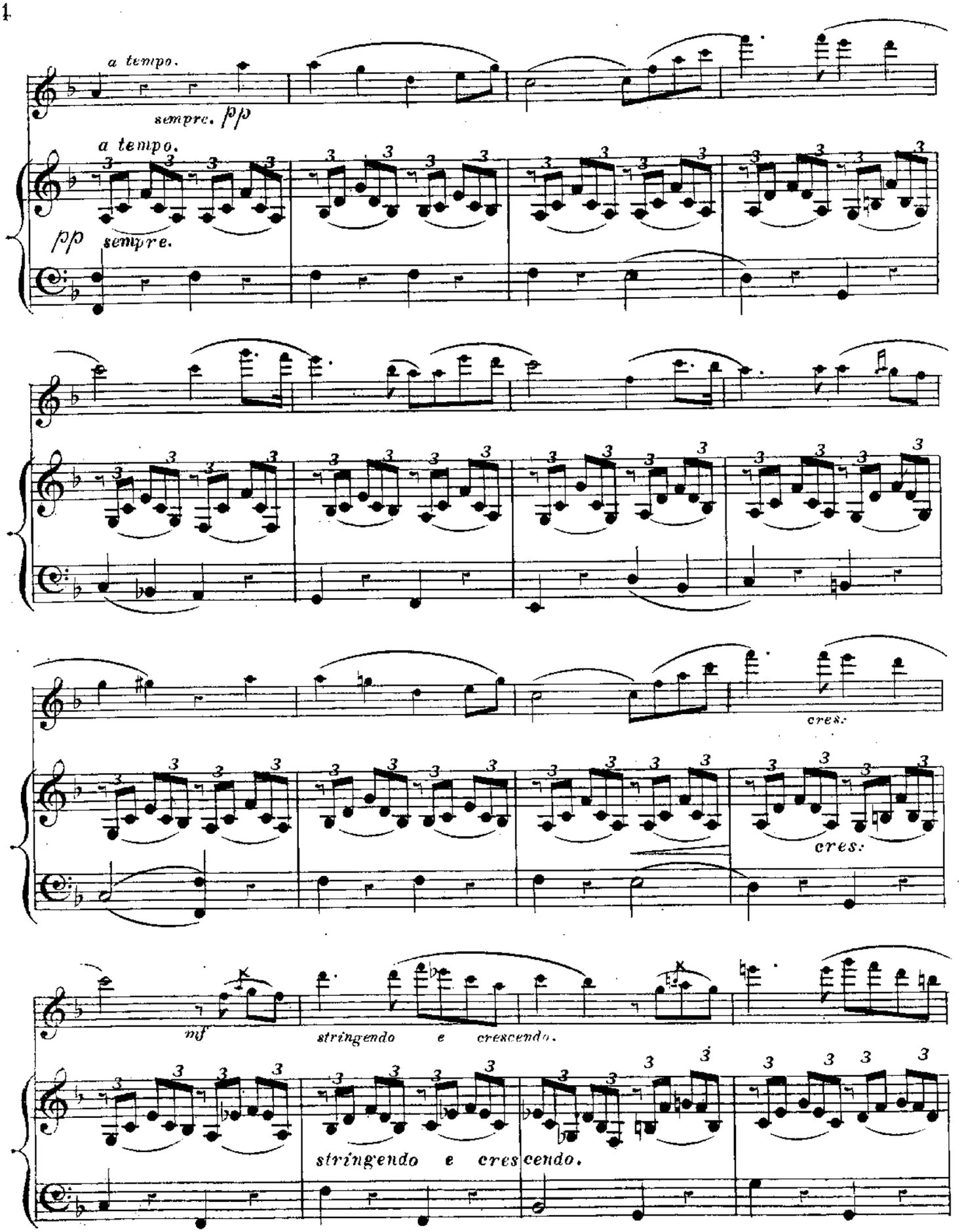
JOACHIM ANDERSEN.

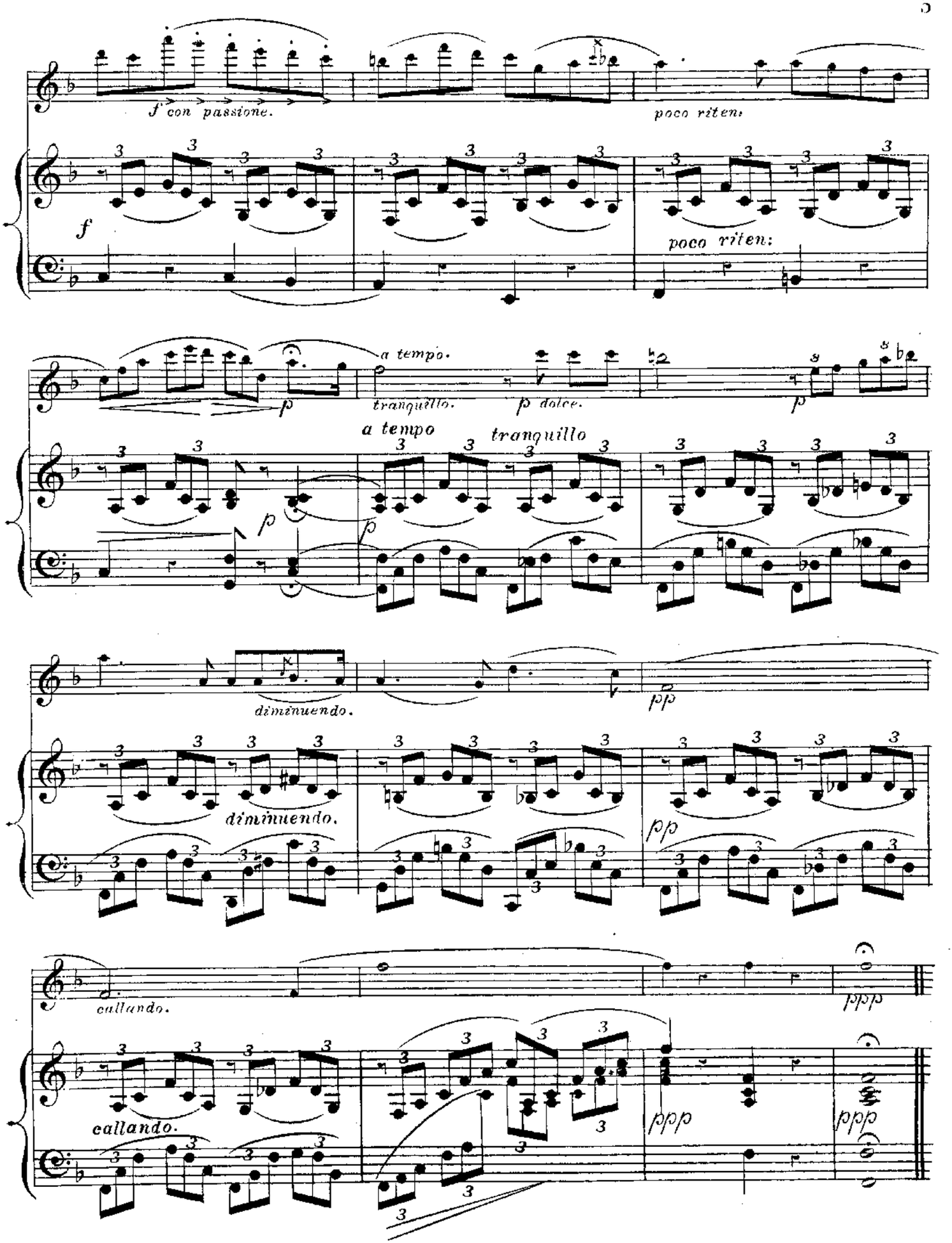



R. C & Co


p
mf
cresc e n d o .
mf
cresc e n d o.
p cantabile.
p
p
dim.
p


mf
stringendo
e crescendo.
mf
stringendo
e crescendo.
f con passione
f
mf un poco ritenuto.
p
dolce.
mf un poco ritenuto.
p
diminuendo.
rall:
pp
rall:


a tempo.
sempre. pp
a tempo.
pp sempre.
cres.
cres.
mf
stringendo e crescendo.
stringendo e crescendo.

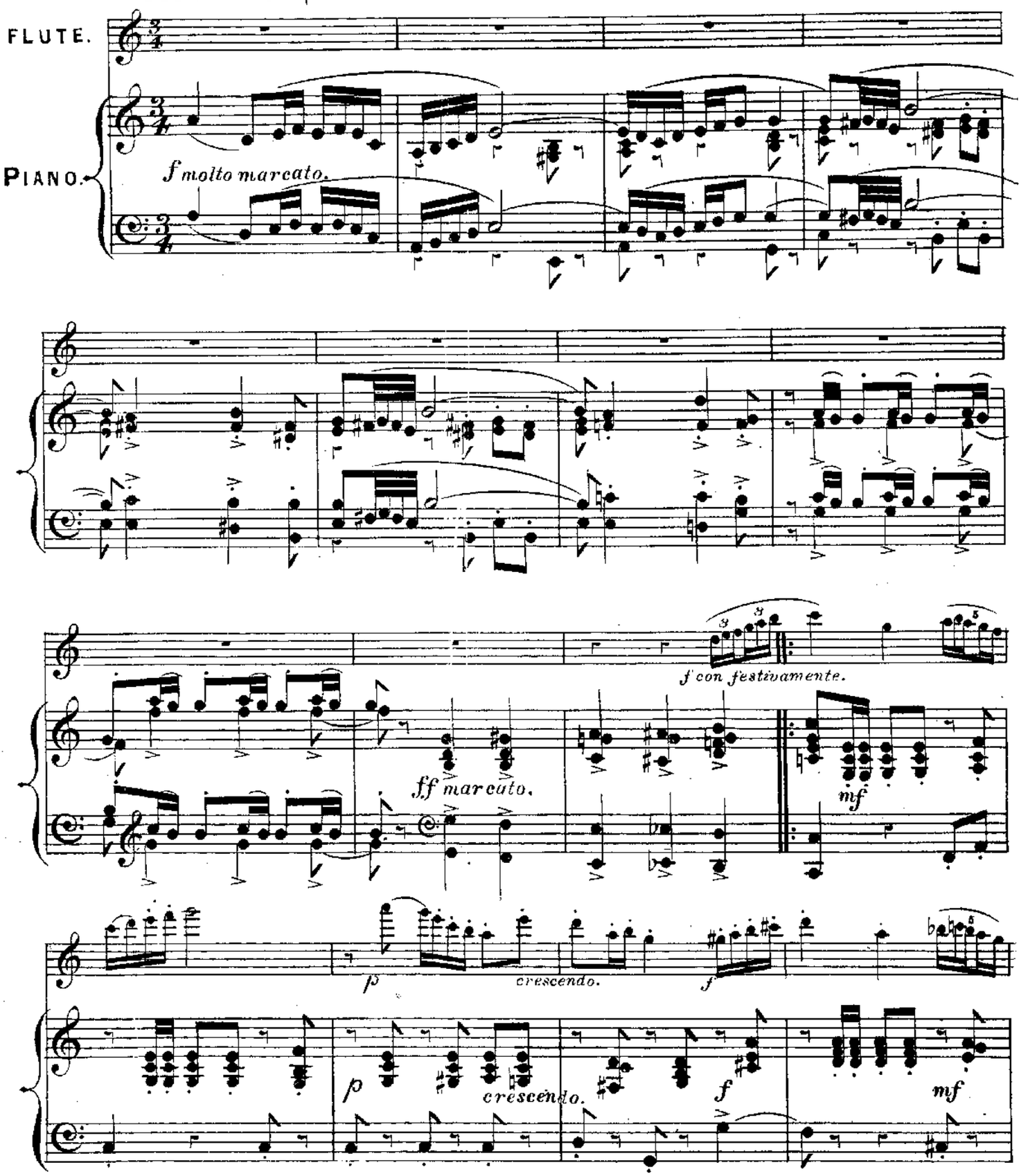

f con passione.
poco riten.
f
poco riten:
a tempo.
tranquillo.
p dolce.
p
a tempo
tranquillo
p
p
diminuendo.
pp
diminuendo.
pp
callando.
ppp
callando.
ppp
ppp

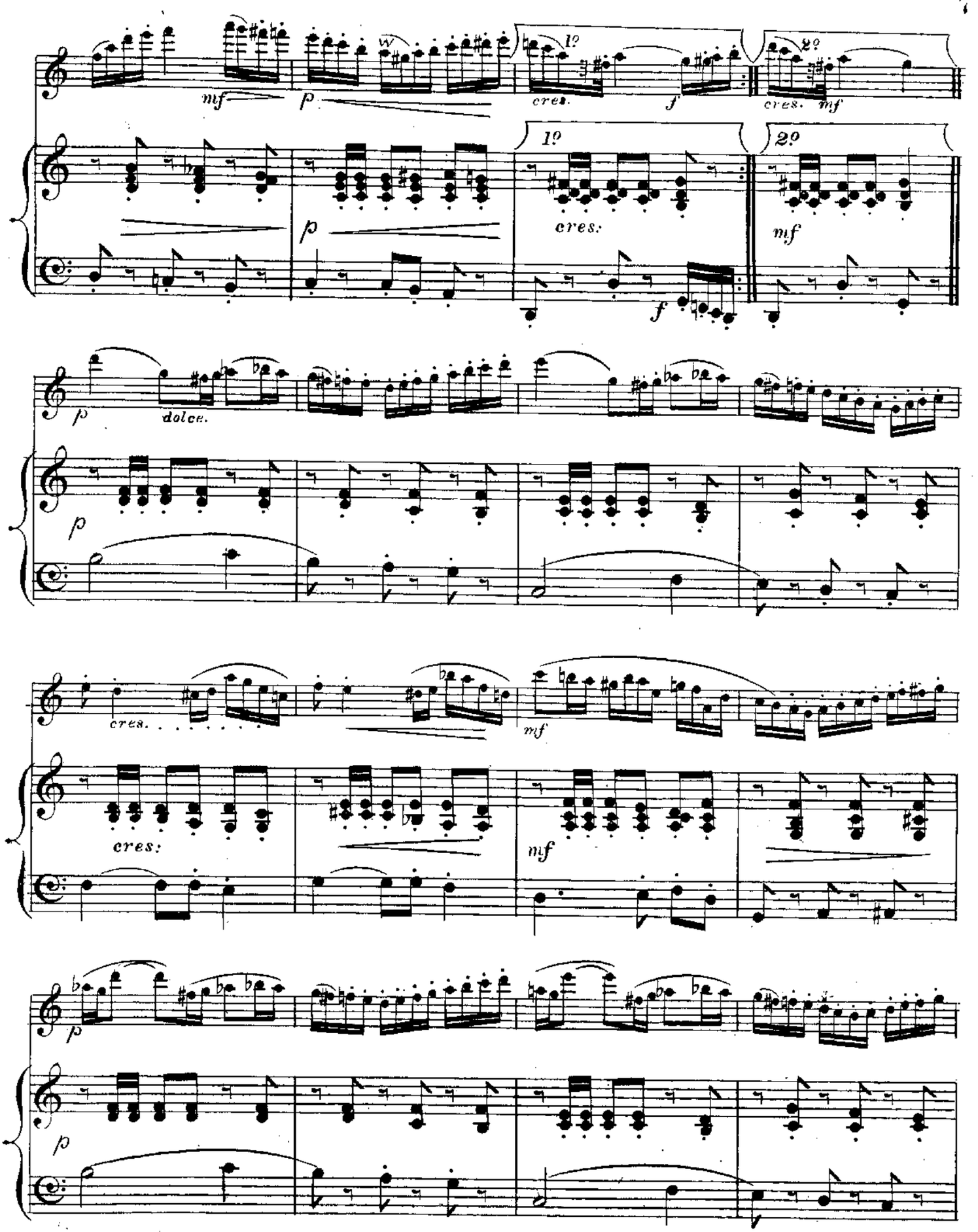
# POLONAISE.

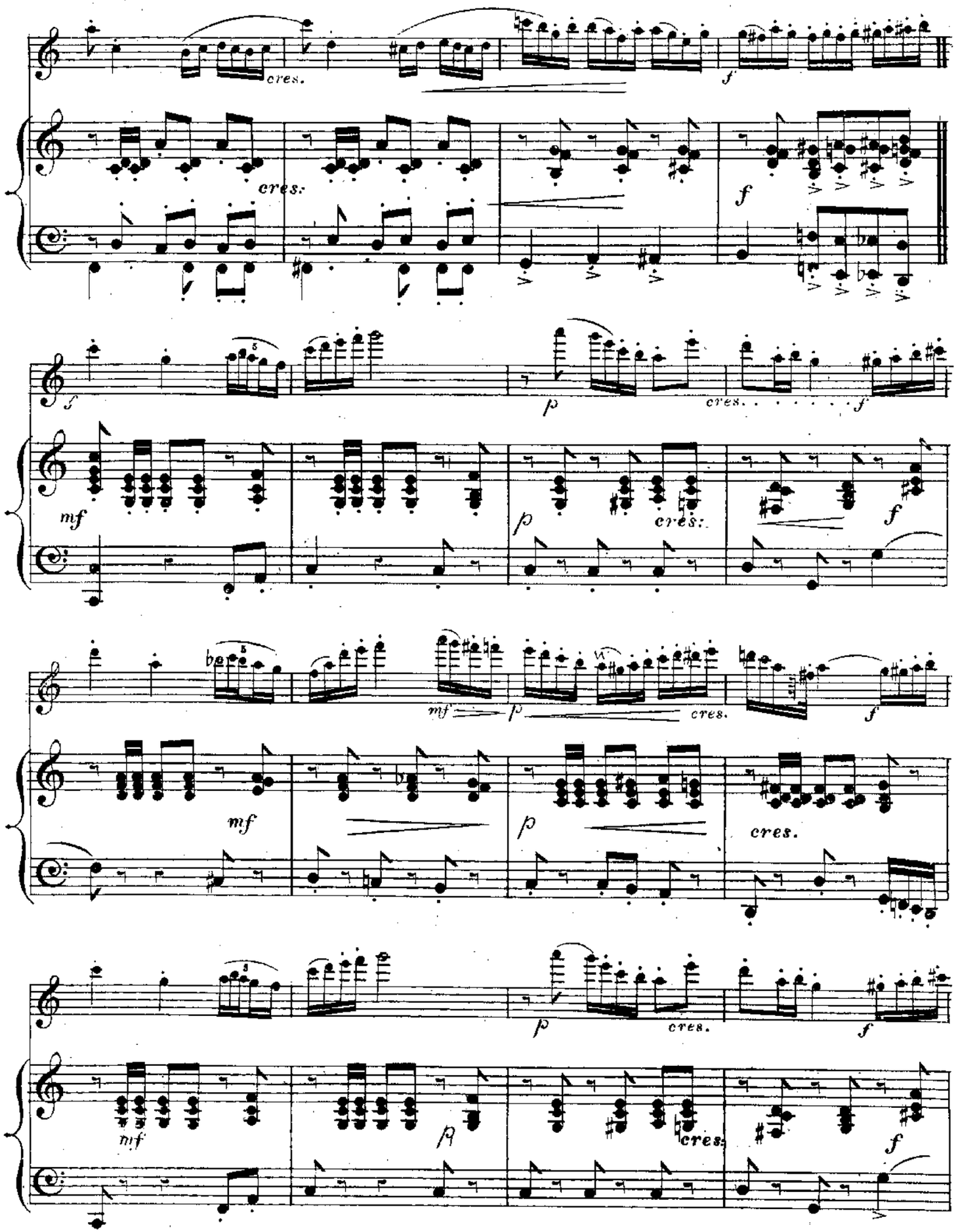
## FOR FLUTE AND PIANOFORTE.

JOACHIM ANDERSEN.

**Moderato maestoso** *M. M.* ♩. = 88.




mf
p
1º
cres.
f
2º
cres.
mf
p
1º
cres:
f
2º
mf
p
dolce.
p
cres.
mf
cres:
mf
p
p


cres.
f
cres:
f
f
p
cres.
f
mf
p
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cres.
p
cres.
f
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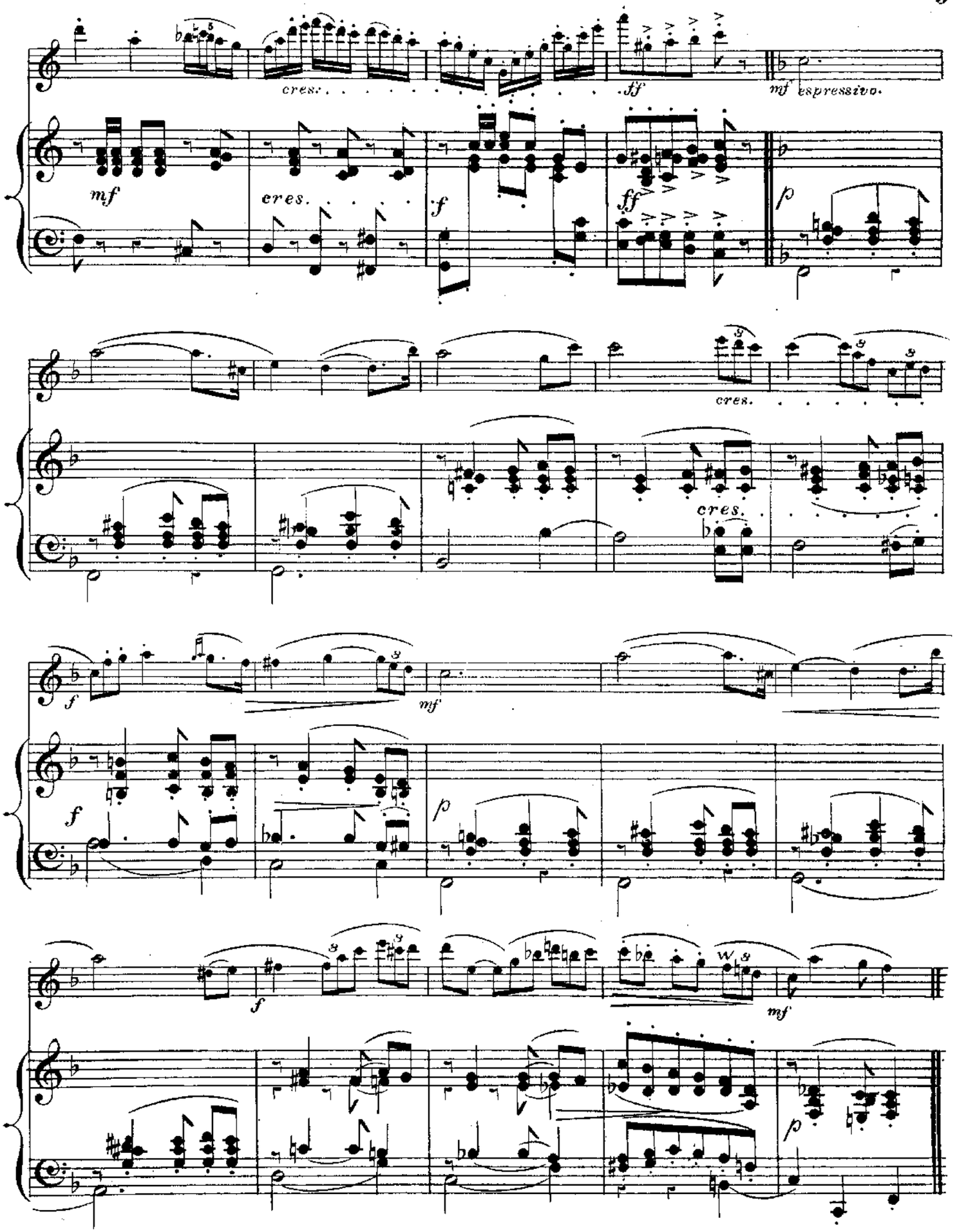
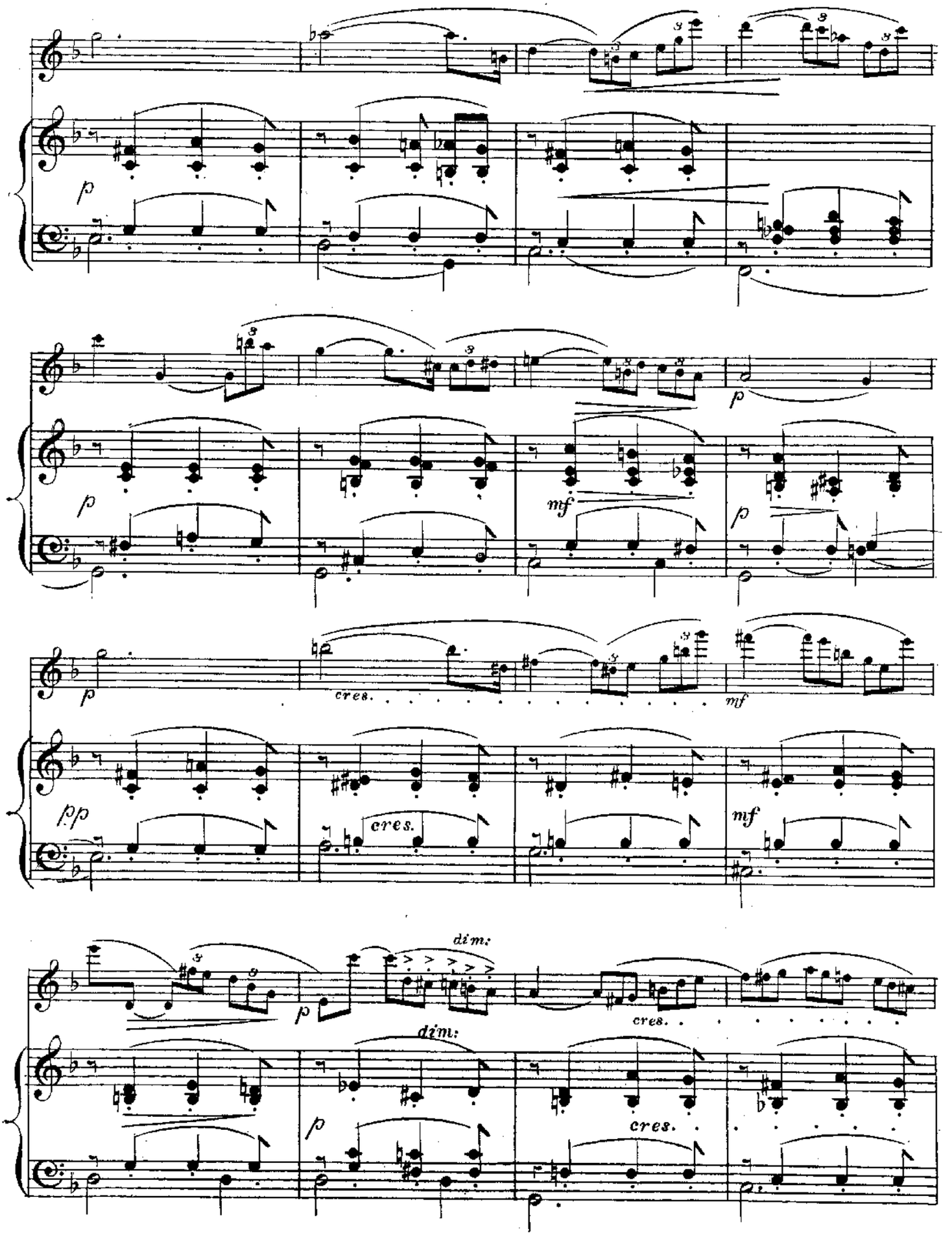
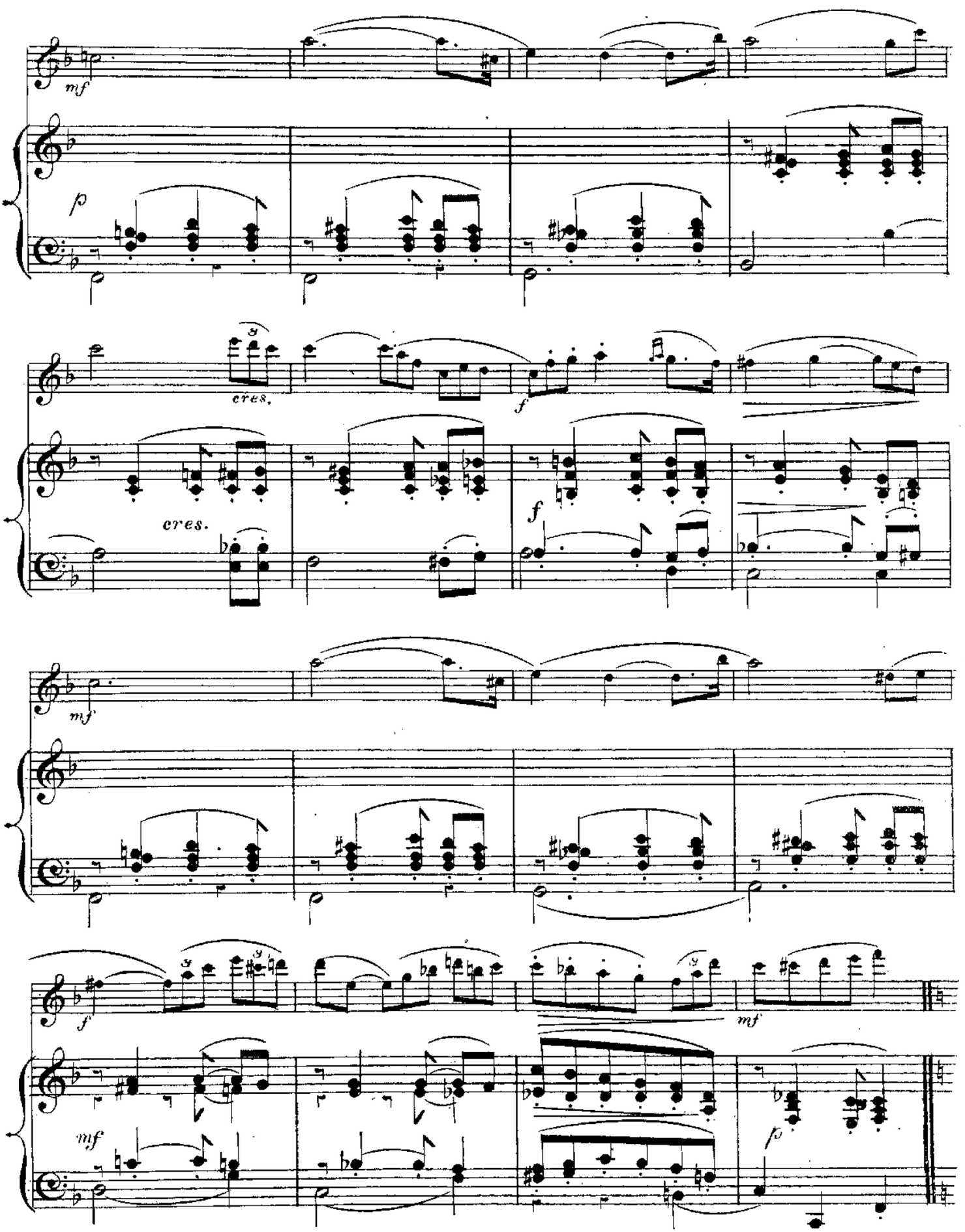
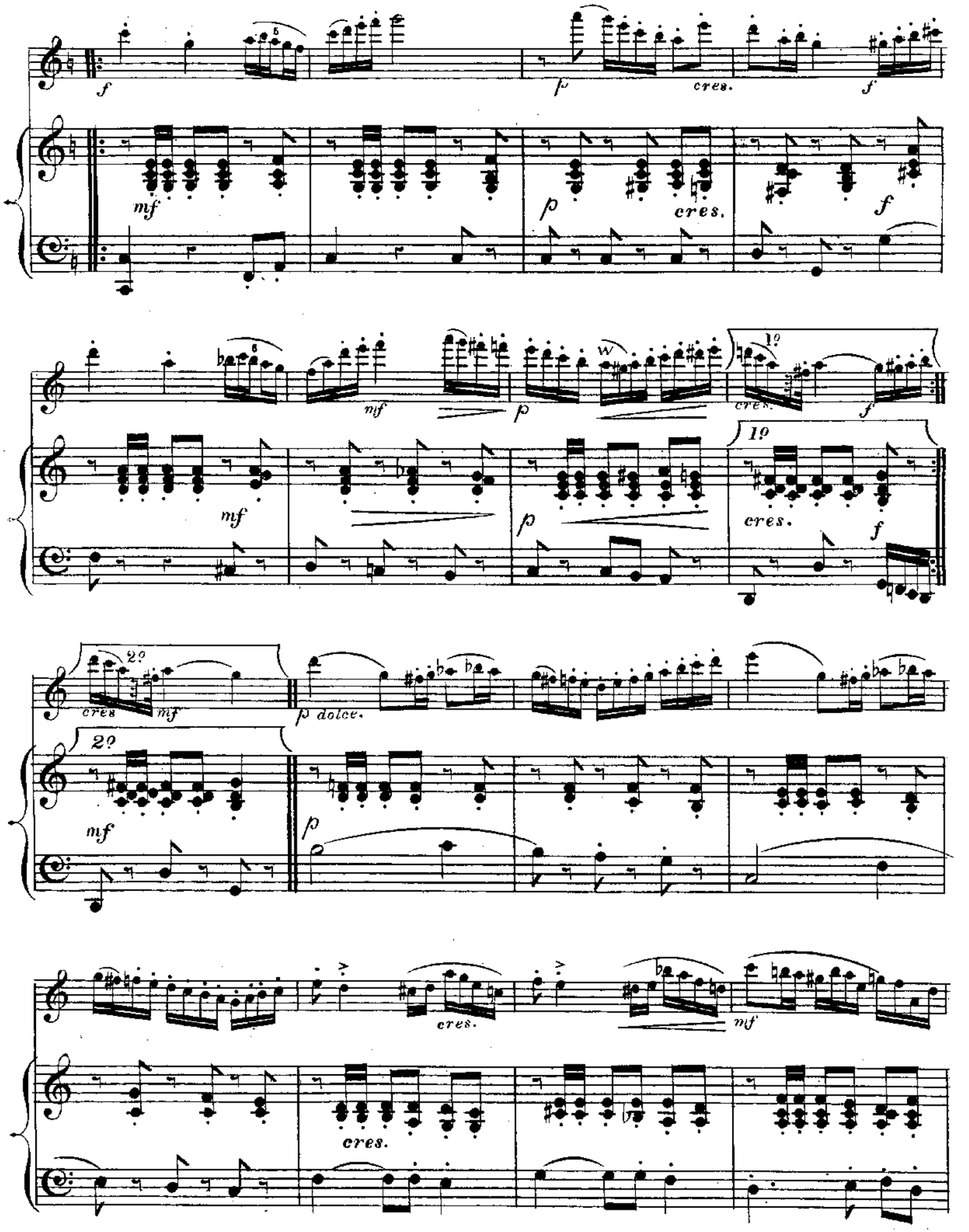
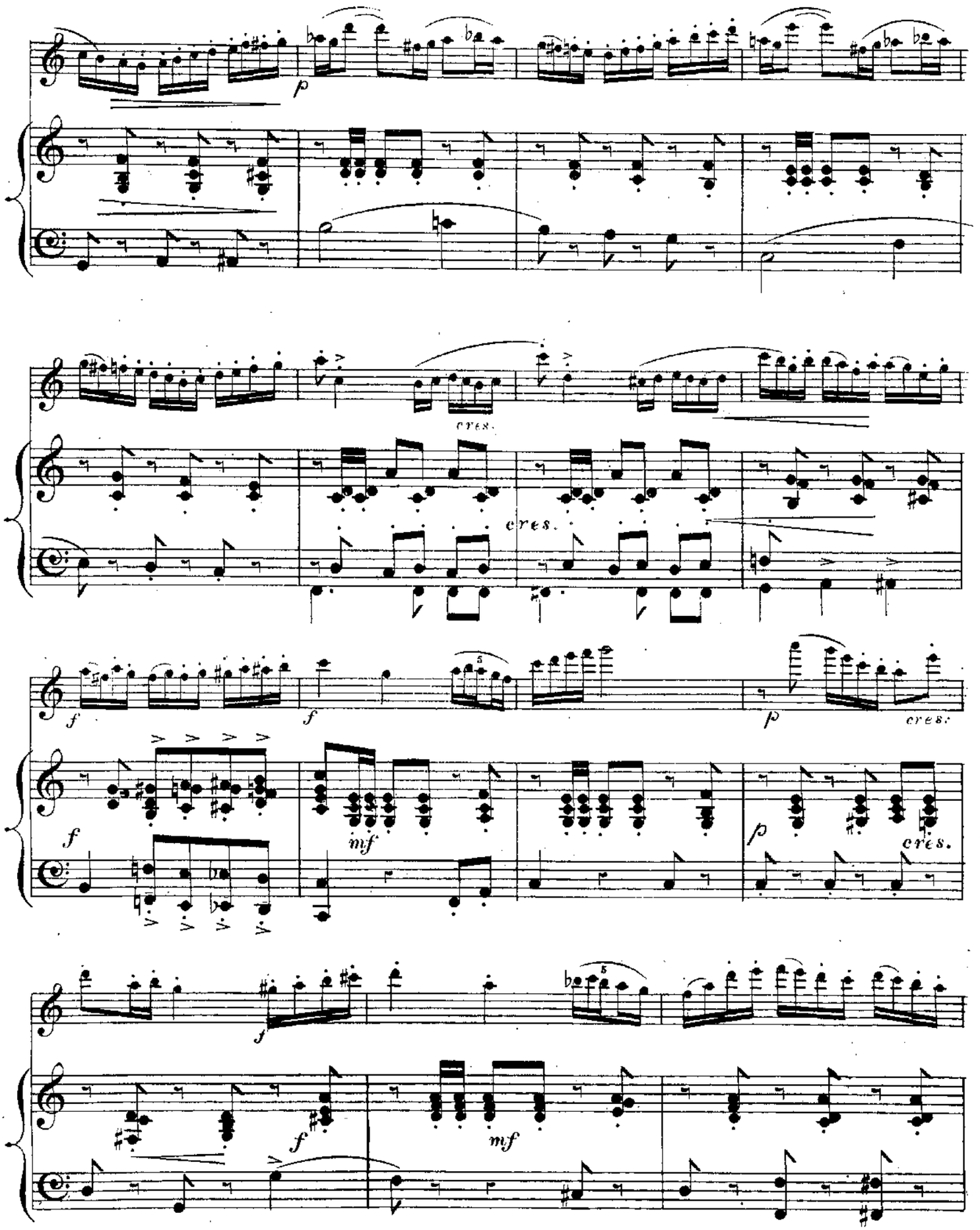
p
cres:
f

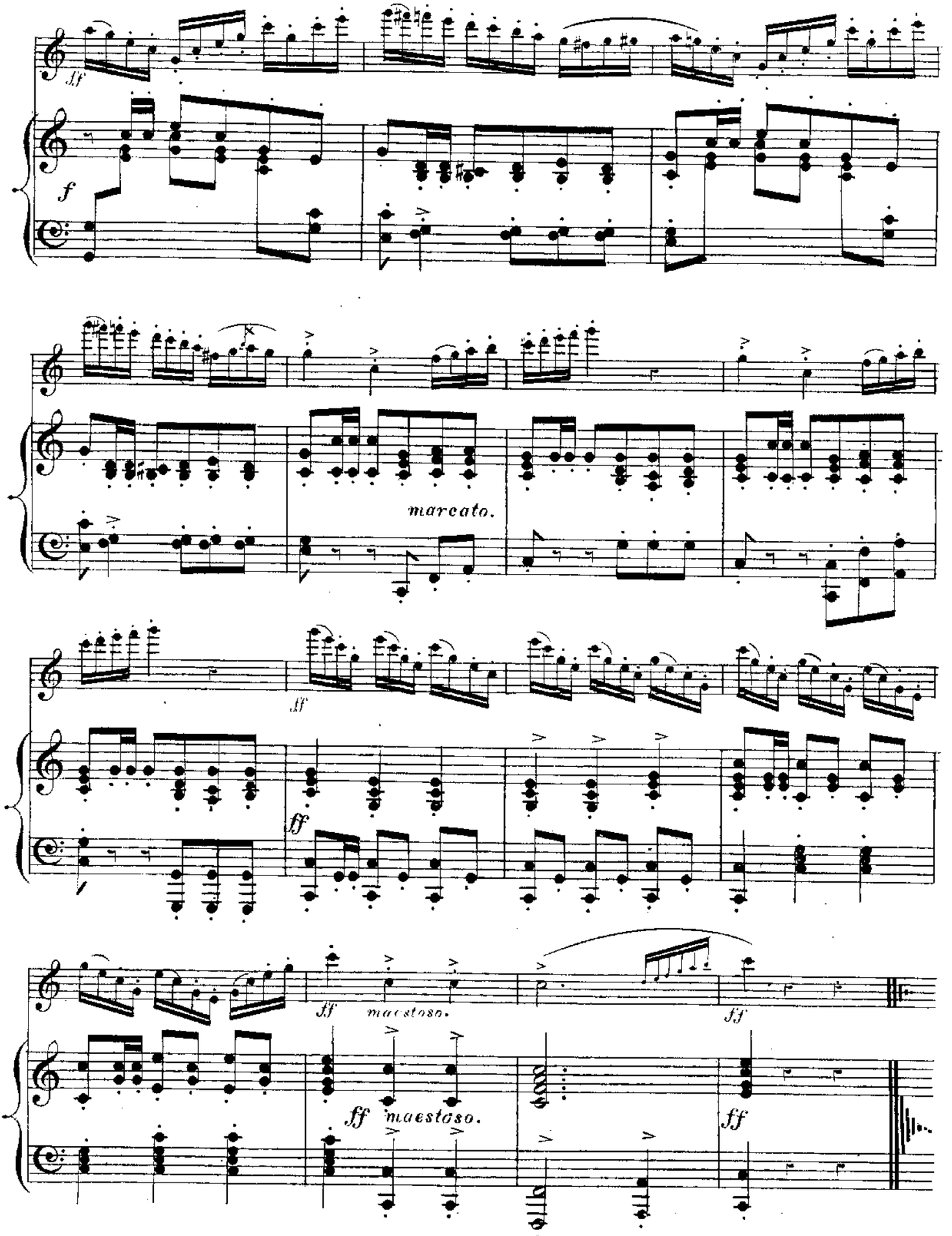

cres.
ff
mf espressivo.
mf
cres.
f
ff
p
cres.
cres.
f
mf
f
p
f
mf
p


p
p
p
mf
p
p
cres.
mf
pp
cres.
mf
dim:
p
cres.
dim:
p
cres.


mf
p
cres.
f
cres.
f
mf
f
mf
mf
fp


f
p
cres.
f
mf
p
cres.
f
mf
p
1º
cres.
f
mf
p
cres.
f
2º
cres
mf
p dolce.
2º
mf
p
cres.
mf
cres.


p
cres.
cres.
f
f
p
cres.
f
mf
p
cres.
f
f
mf


ff
f
marcato.
ff
ff
ff maestoso.
ff maestoso.
ff
ff

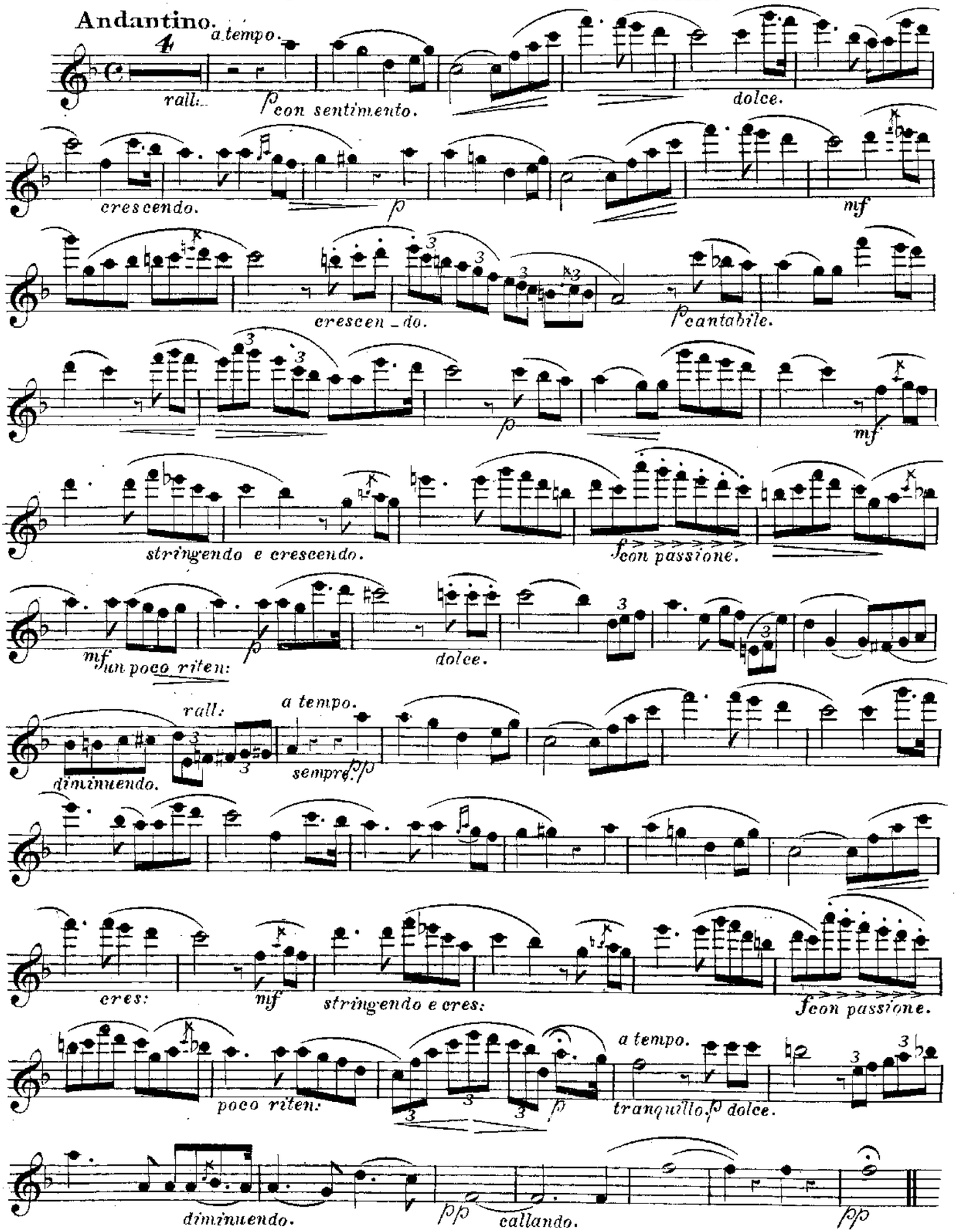
# LA RESIGNATION.

(MEDITATION.)

## FLUTE.

à Monsieur Francois Hagen.

JOACHIM ANDERSEN.

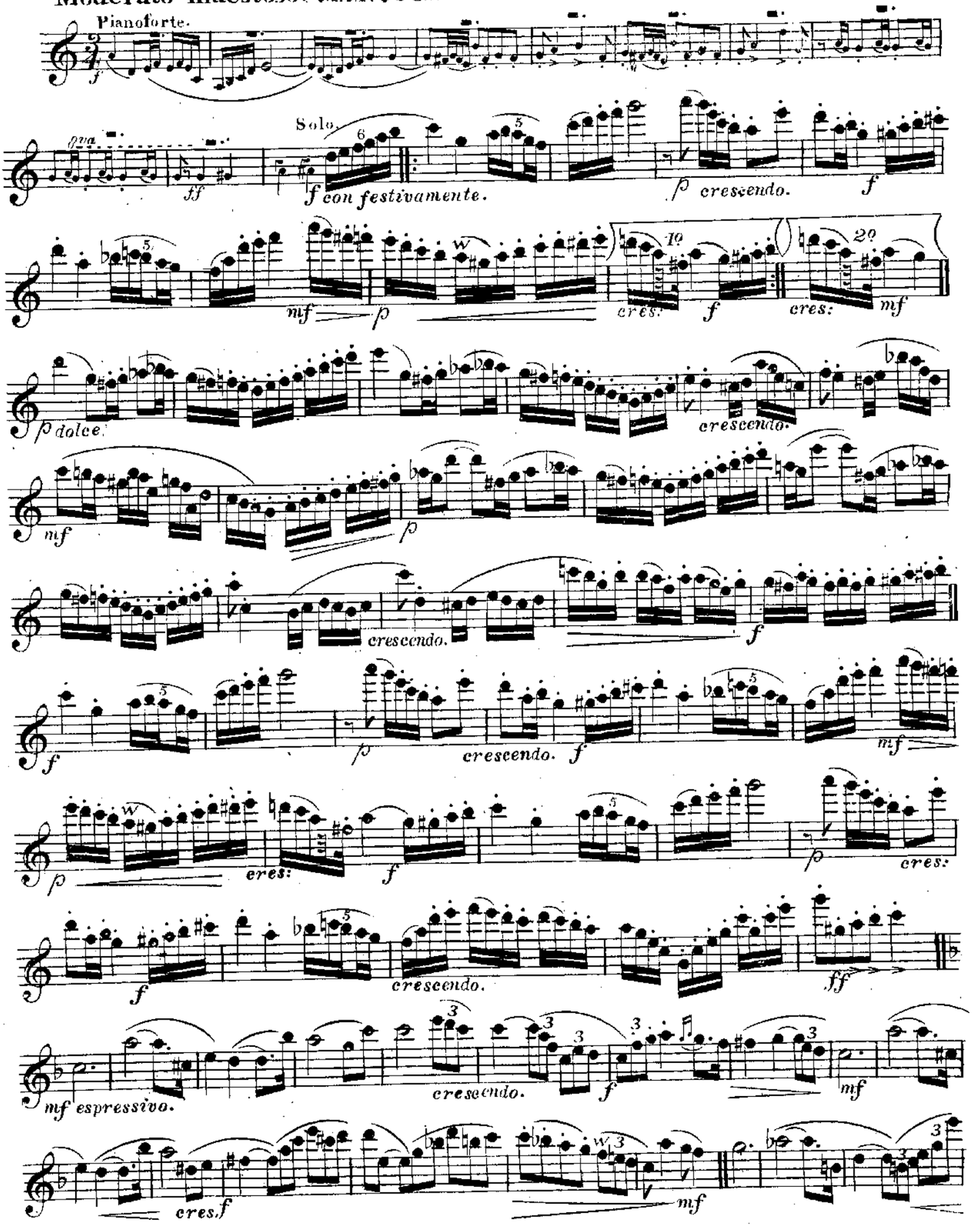


# POLONAISE.

FLUTE.

JOACHIM ANDERSEN.

**Moderato maestoso.** *M.M.* ♩= 88.



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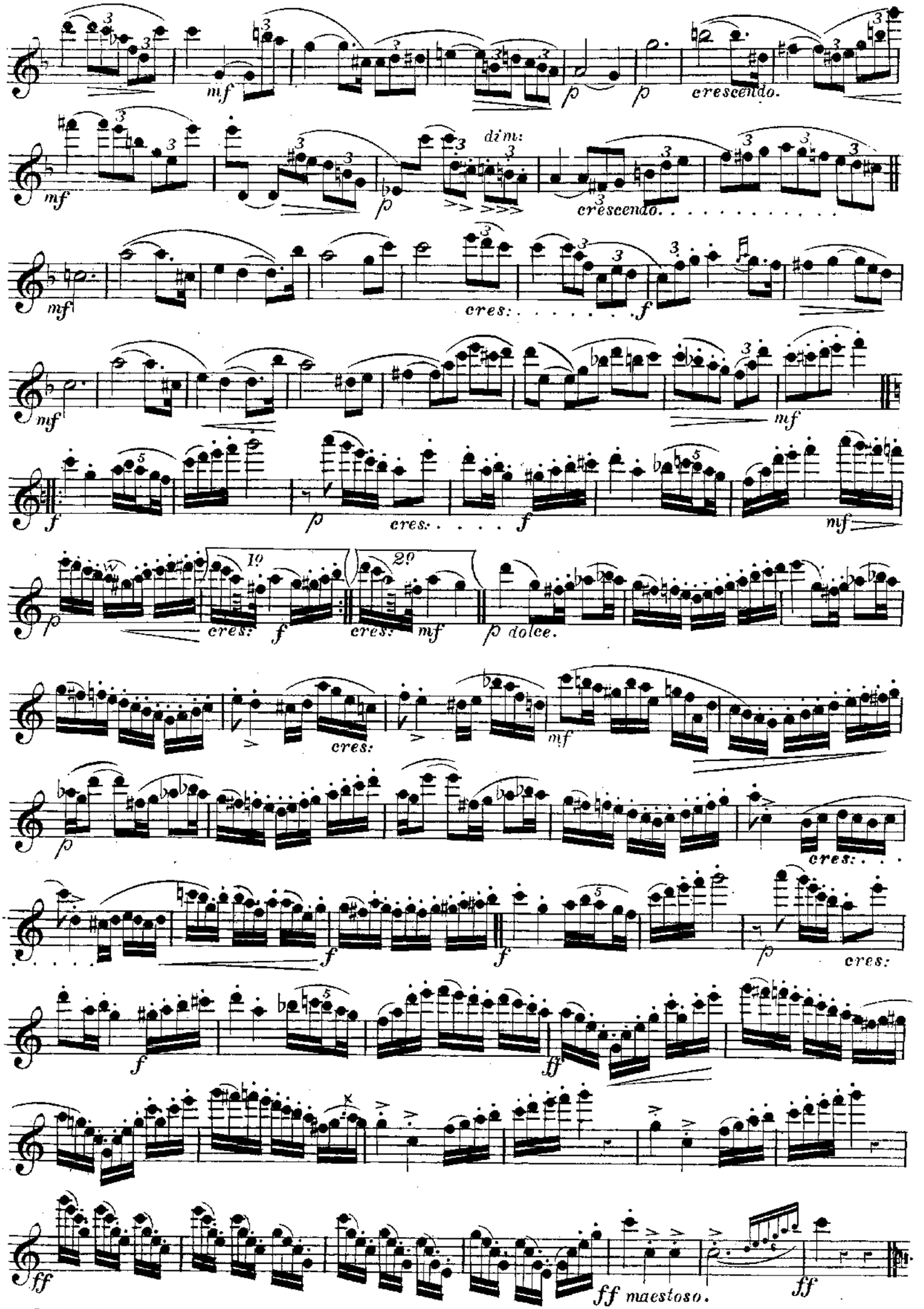
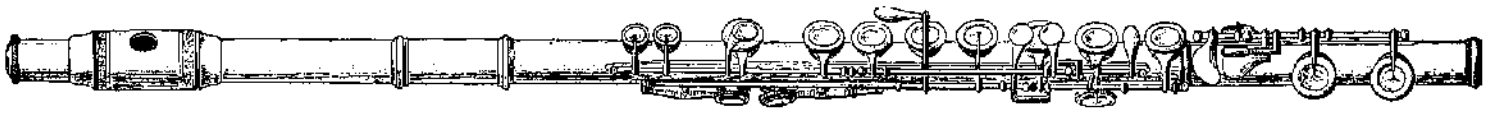

mf
p
p
crescendo.
mf
dim:
p
crescendo.
mf
cres:
f
mf
mf
f
p
cres:
f
mf
p
1º
2º
cres:
f
cres:
mf
p dolce.
cres:
mf
p
cres:
f
f
p
cres:
f
ff
ff maestoso.
ff

# RUDALL, CARTE, & CO.'S CONCERT FLUTES.

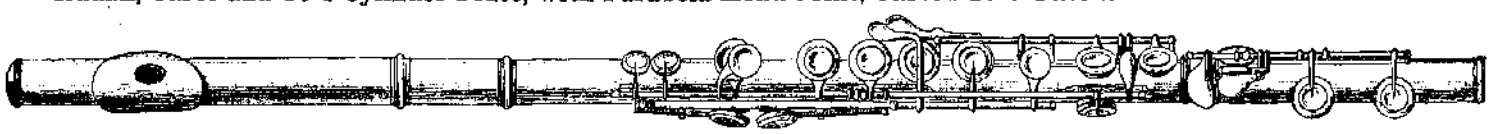
*a* **Rudall, Carte and Co.'s Cylinder Flute, with Parabola Head Joint, Carte and Bœhm's Systems Combined (1867 Patent).**



This instrument is an improvement upon B 2, in which some of the difficulties of the Bœhm System were removed. It combines the advantages without the drawbacks of the F natural of B 1 with those of the F sharp of B 2. It has also the extra D with all the fingers off, which greatly facilitates execution.

| | | | | |
|---|---|---|---|---|
| Price, in Cocoa Wood or Ebonite, with Silver Keys, or entirely of Silver, in Fitted Case | - | £29 | 8 | 0 |
| Ditto ditto in Cocoa Wood, with German Silver Keys, without open D, simplified, in Fitted Case | | 18 | 18 | 0 |

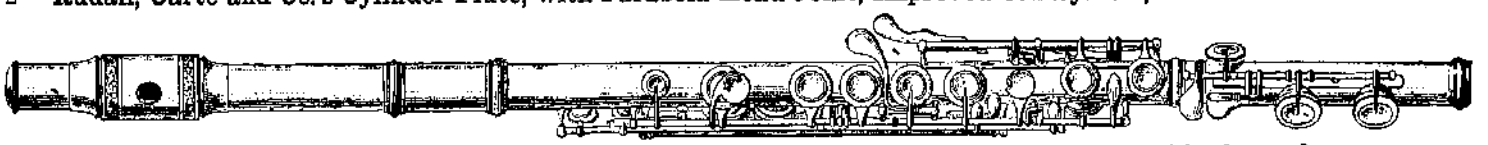
*b* 2 **Rudall, Carte and Co.'s Cylinder Flute, with Parabola Head Joint, Carte's 1851 Patent.**



The object of this was to facilitate the fingering of the Cylinder Flute. At the Great Exhibition of 1851, a Prize Medal was awarded for it as "an Improved Bœhm Flute." The fingering is easier than that of the Bœhm or of the Old System. It is, at the same time, a smaller departure from the latter.

| | | | | |
|---|---|---|---|---|
| Price, in Cocoa Wood or Ebonite, with Silver Keys, or entirely of Silver, in Fitted Case | - | £29 | 8 | 0 |

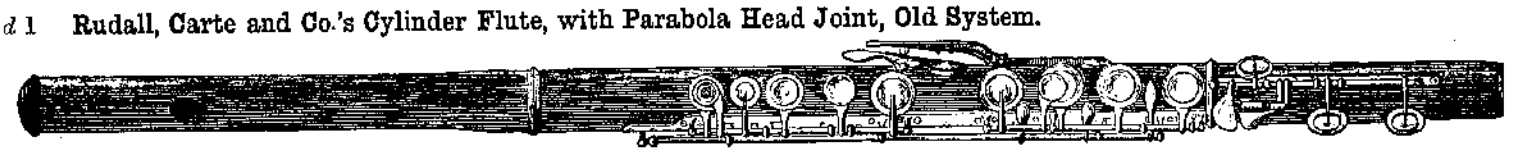
*d* 2 **Rudall, Carte and Co.'s Cylinder Flute, with Parabola Head Joint, Improved Old System, Radcliff's Model.**



This has the nearest approach in fingering to the Old Eight-Keyed Flute, consistent with the modern arrangement of the holes. The chief changes are that C natural is made with the first finger of the left hand, and that the B flat and long F keys act somewhat differently. There are slight differences also in the fingering of some of the upper notes.

| | | | | |
|---|---|---|---|---|
| Price, in Cocoa Wood or Ebonite, with Silver Keys, or entirely of Silver, in Fitted Case | - | £29 | 8 | 0 |
| Ditto ditto in Cocoa Wood, with German Silver Keys, simplified, in Fitted Case | - | 18 | 18 | 0 |

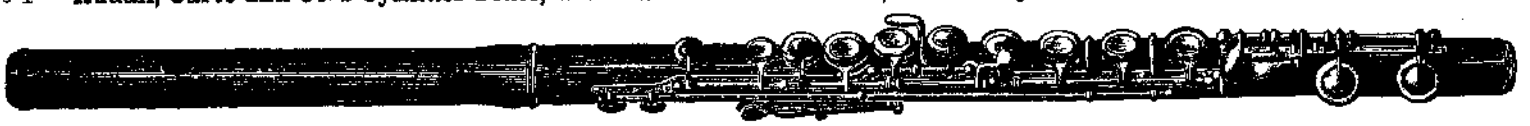
*d* 1 **Rudall, Carte and Co.'s Cylinder Flute, with Parabola Head Joint, Old System.**



This is fingered exactly like the Old Eight-Keyed Flute, with the exception of one or two of the upper notes. It is constructed in the same style as the other improved Flutes, with the Cylinder Bore, covered holes, etc. As it is impossible, when this fingering is retained, to put all the holes in their absolutely correct positions, some traces of the inherent defects of the Old Flute are still to be found in it.

| | | | | |
|---|---|---|---|---|
| Price, in Cocoa Wood or Ebonite, with Silver Keys, or entirely of Silver, in Fitted Case | - | £29 | 8 | 0 |
| Ditto ditto in Cocoa Wood, with German Silver Keys, simplified, in Fitted Case | - | 15 | 15 | 0 |

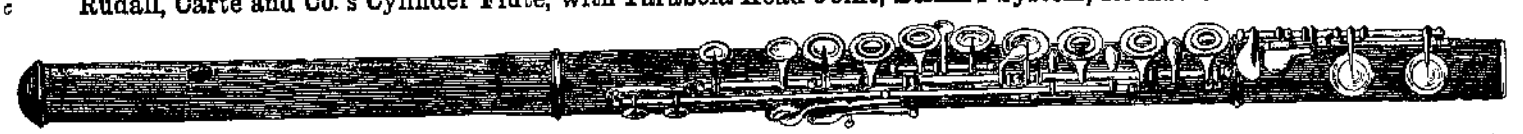
*b* 1 **Rudall, Carte and Co.'s Cylinder Flute, with Parabola Head Joint, Bœhm's System.**



This is the earliest established form of the modern Flute. It was patented in England and France by Messrs. Rudall and Rose, as this firm was then styled, in 1847. It is made with either an open or shut G♯ key. The open key is the original form, and is generally preferred. The shut one has been made to accommodate players on the Old Flute, from which this system is the most removed in fingering.

| | | | | |
|---|---|---|---|---|
| Price, in Cocoa Wood or Ebonite, with Silver Keys, or entirely of Silver, in Fitted Case | - | £29 | 8 | 0 |
| Ditto ditto in Cocoa Wood, with German Silver Keys, in Fitted Case | - | 18 | 18 | 0 |

*c* **Rudall, Carte and Co.'s Cylinder Flute, with Parabola Head Joint, Bœhm's System, Rockstro's Model.**



The fingering of this is the same as that of the last, with the exception of an extra F sharp key between the E and F natural holes, to avoid the veiled F sharp made with the second finger of the right hand. The largest holes were first adopted on this model. An extra D, a shake for high E and F sharp, and an extra B lever may be added.

| | | | | |
|---|---|---|---|---|
| Price, in Cocoa Wood or Ebonite, with Silver Keys, or entirely of Silver, in Fitted Case | - | £29 | 8 | 0 |
| Cylinder Flute, Improved Old System, Radcliff's Model, Simple Form, in Cocoa Wood, with Silver Keys | - | 15 | 15 | 0 |
| *k* 1 Cylinder Flute, with Parabola Head Joint, Old System, all covered holes, in Cocoa Wood, with G. S. Keys | - | 11 | 11 | 0 |
| Cylinder Flute, in Cocoa Wood, with 8 German Silver Keys on pillars, with modern foot joint | - | 8 | 8 | 0 |
| Ditto in Ebonite, ditto ditto | - | 9 | 9 | 0 |
| *l* Eight-Keyed Flute, of Cocoa Wood, with German Silver Keys, in Fitted Case | - | 4 | 4 | 0 |
| *m* Eight-Keyed Flute, of Cocoa Wood, with Silver Keys, in Fitted Case | - | 7 | 7 | 0 |
| *q* Siccama Flute, with German Silver Keys, in Fitted Case | - | 8 | 8 | 0 |

*Complete Price Lists on application to the Manufactory,*

**28, BERNERS STREET, LONDON, W.**

*Gold Medal at the Exhibition of Inventions and Music, London, 1885.*

# SOME PARTICULARS

RESPECTING THE

# STRUCTURE OF THE FLUTES

MANUFACTURED BY

## Messrs. RUDALL, CARTE, & CO.,

### 23, BERNERS STREET, LONDON, W.

SOME explanation of the Flutes manufactured by Messrs. Rudall, Carte, and Co. may be useful to those who have no opportunity of seeing and examining them together.

There are two classes of Flutes; those with the Conical, and those with the Cylindrical Bore. Up to the year 1847 all Flutes were made with the Conical Bore, excepting the Fife, which has now gone out of use.

The Military Flutes are still made conical, and so are the Ordinary Flutes with from one to eight keys. In the Conical Flutes the head or top joint into which the performer blows has a cylindrical bore, and in the body and foot joints the bore becomes gradually smaller towards the end of the instrument. In the Cylinder Flutes, on the contrary, the body and foot on which the keys are, is cylindrical, and the head joint tapers towards the top. The cone, in this case, is not a straight taper, but is slightly curved, forming a section of a parabolic curve. In the Conical Flutes there were many different bores employed, some large, some small, and varying in numberless particulars. It was from the manufacture of their Eight-Keyed Flutes that Messrs. Rudall and Rose, the predecessors of the present firm, first became celebrated as Flute Makers. The Old Conical Flute was distinguished for its sweet tone combined with considerable power, and it was a remarkably popular instrument in England. At the present day, when we compare it with those now used, it is difficult to account for the enthusiasm which it formerly inspired. Among the serious defects in it we may refer to the fact that the six holes covered by the first, second, and third fingers of each hand, had to be placed where they could be reached conveniently, and that, in consequence, their correct size and position had to be sacrificed, with the necessary results of incorrect tuning, and inequality in the tone of the different notes. The absence of a proper hole for C natural, too, necessitated the use of an artificial note, *i.e.*, a C sharp made to sound flat by placing some of the fingers on the lower holes. The muffled note thus produced was a remnant of the old one-keyed German Flute on which many of the notes were produced in this faulty way. The notes, again, were not properly vented; the necessity of having the hole below the one giving the sound open, in order to make the tone free, not being then recognised.

The Fifes formerly used in the Army were made with a Cylindrical Bore throughout, but it was found that larger Flutes could not be made in this way, and the Fife itself, years ago, gave place to small conical Flutes and Piccolos. It is curious that the Fife, which gave way to these conical small Flutes, should have contained in it the germ of that bore which, eventually, was to carry all before it. The modern Flute, as has before been stated, is a cylinder with a parabolic head-joint.

With the Cylinder bore, which was patented by this firm in 1847 for England and France, and is now in universal use, were introduced other improvements of vast importance. Great efforts had been made immediately before this to remove some of the glaring defects of the instrument. Attempts had been made to facilitate the fingering, and above all, to place the holes in their true places. It was only with the Cylinder, however, that the modern ideas were really developed and established, and that the great principle was realised that the holes must be put in their really correct positions first, and the means of covering them must be found afterwards.

The primary cause of the great success of the modern Flute is, that in consequence of the holes being in their theoretically correct positions, the tuning is, practically speaking, perfect, and the notes equal in quality and volume. With this happy union of theory and practice have been joined the singular beauty and variety of tone of the Cylinder, and the great facilities offered by the new systems of fingering. Combining as it does all these advantages, it cannot be a matter of surprise that the modern form of the instrument should have taken such a firm hold of the whole Flute-playing world.

The Cylinder Flutes are made with several systems of fingering, but with the exception of that on the Old System, which retains to a certain extent some of the defects of the old flute, the tone and tuning in all of them may be considered equally perfect. The different systems of fingering are described under their separate headings. The bodies of the Flutes are chiefly made of Silver, Cocoa Wood, Ebonite, or Gold. Which material is selected is purely a matter of taste, as much so as in the case of wines, for each has its peculiar qualities. The Cylinder Flutes were first made of Silver, the tone of which is remarkably sweet and delicate. One of its peculiarities is the ease with which the sound is produced. This is especially apparent when contrasted with the old Conical Bore Flute, on which much skill was always requisite to produce at all a soft tone which was up to pitch, and was not feeble. Silver Flutes have to be played with a looser lip than either those of Cocoa Wood or Ebonite, and this has led many people to think them better suited to people who do not play much, than those made of the two latter materials, as a firm lip is only to be kept up by practice. Cocus wood, which is very much used, is the hardest wood there is. Its durability, and fitness generally for the purpose, have caused it to be so much used in the manufacture of Flutes, Clarionets, and other instruments, that it is seldom met with in other forms. The tone which it produces is rich and powerful, and this is combined with a rounded quality at the soft, thoroughly characteristic of the Flute. The Ebonite, a preparation of India Rubber, which has been used for some years in the manufacture of Flutes, is in some respects very similar to the Cocoa Wood. It has more resistance than Silver, but hardly so much as Cocoa. The tone seems to have a slightly softened character, quite peculiar to this material, which is very much admired by many. The sound is, perhaps, not so marked as that of the Cocoa. Gold, as a material for Flutes, has several distinctive peculiarities which are very important. The tone is delicate, liquid, and sympathetic in a high degree, and this goes hand in hand with much more resistance and greater richness than is found in the silver. Its remarkable qualities are, no doubt, due to the great density of the metal, to the closeness to each other of the particles which constitute it; this, no doubt, greatly influences the vibration.

There have been several theories put forward on the subject of the size of the holes, but it is now generally recognised by the Musical Profession, as the result of practical experience, that they should not be too large. One idea was that, as by opening a hole the tube is, practically speaking, temporarily cut off at that point, the hole should be made as large as possible, so as to produce the effect of cutting off thoroughly. Experience has shown, however, that this is undesirable, as the tone becomes wild and unmanageable. Another theory was that the instrument was in effect a set of open diapason Pandean Pipes combined in one, and that the holes should therefore become smaller the nearer they were to the embouchure. It was lost sight of, however, that as the bore remained the same, the Pandean Pipe theory must fall to the ground. It would be necessary to have a separate Flute, with a different bore for each note, to carry it out.

When these Flutes were first introduced they were made with what are called the small holes; since then, the large and medium sizes have been introduced. When the medium holes are used, it is found desirable to increase the size of the three lowest holes, but in order to preserve the balance they are not made too large. The late Mr. Clinton carried the size of these holes to an extreme, but they have not become popular. Practical experience must, after all, be the sure guide in these matters, and this has undoubtedly shown that, though the increase made in the size of the holes was a great stride in Flute making, it does not do to carry it too far; there may perhaps be a gain of loudness close at hand, but there is, undoubtedly, a loss of quality and carrying power.