

Benoit
Tranquille **BERBIGUIER**

18 STUDIES FOR FLUTE

With **FLUTE 2 PART**

Urtext Edition *Edited with Flute 2 composed by Carol Wincenc*



PHOTO CHRISTIAN STEINER

Carol Wincenc 21st Century Series for Flute



Benoit Tranquille Berbiguier (1782-1838) was a renowned French flutist. Clearly a man who loved the instrument, his "Nouvelle Methode Pour la Flute" (dated 1818), nearly 300 pages long, is a virtual encyclopedia of flute playing and contains fingering diagrams, explanation of Italian musical terms, trill and ornament charts, advice on how to practice, and numerous studies and musical examples designed to build technique. Also included are the 18 Studies which we present here. Among his most often-played pieces, they are recognized for their musical as well as pedagogical value, and are an important part of any flutist's training. Do not be deceived by the seemingly "elementary" appearance of both the Flute 1 and Flute 2 parts. In the words of Ms Wincenc: "There are plenty of finger twisters throughout many of them. And as my esteemed colleague and 'other' French mentor, Jean-Pierre Rampal, used to say, 'Oooh La La! You can REALLY break your leg on thees one.'"

The idea of creating a second flute part has its foundation in the teachings of the great French flutist Marcel Moyse (a pivotal mentor to Professor Wincenc). In lessons, Moyse would accompany the student on his own instrument, and often vocally improvise melodies and/or lyrics. In adding his second line, Moyse was able to underscore the harmonic, melodic, rhythmic structure and shape of the lines in a way which went far beyond any possible verbal explanation. This way, the student learned about rhythmic stability, phrasing, intonation, and quality of sound by playing with the master.

After an initial playthrough of the first few etudes, we were puzzled by the significant discrepancies between the different editions of the work. Inconsistencies in dynamics, notes, time signatures, and even the length of etudes left us unsure of how to arrive at an authoritative edition. Through the generosity of the New York Public Library for the Performing Arts, we were able to consult an original edition of the Method, housed in its Special Collection. Thus we were able to solve the mystery of the various editions, and while ours enriches the original with dynamics and articulation markings to help guide the student to an expressive and sensitive interpretation, the text on the whole keeps closely with Berbiguier's original. Of particular interest was Berbiguier's frequent use of cut time rather than common time, and his use of *Rinforzando* instead of *Sforzando* (the former indicating a "reinforcement" of a note, rather than an application of a sudden, strong accent).

The prominent 19th century flutist Henri Altes also created a second flute part to these etudes. It was rewarding to see that such an important figure in the history of the flute found pedagogical value in creating a second flute part as well.

We hope that by offering our second flute part, students and teachers will get even more out of Berbiguier's studies. The student will be required to attend to several issues, including breath, intonation, and ensemble. Learning how to breathe quickly in a way which does not disrupt either the melodic line or the ensemble with the other flute part is a practiced skill and must be planned in advance while working alone on the etude. When playing together, careful attention to intonation and the quality of your sound will develop the skills required of an outstanding flutist and of a sensitive chamber musician and collaborator.

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New York City
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Benoit Tranquille Berbiguier

18 STUDIES FOR FLUTE

Flute I

Edited by Carol Wincenc

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EIGHTEEN EXERCISES OR ETUDES

for Flute

Edited by Carol Wincenc and Bryan Wagorn

BENOIT TRANQUILLE BERBIGUIER
(1782–1835)

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f

3

6

9

12

p

15

tr
rf

18

tr
rf

21

tr
mf

24

f
mf

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f

Benoit Tranquille Berbiguier

18 STUDIES FOR FLUTE

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Composed by Carol Wincenc

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EIGHTEEN EXERCISES OR ETUDES

for Flute

Composed and Edited by
CAROL WINCENC and
BRYAN WAGORN

No. 1 – C Major

Allegro

No. 2 – A Minor

Allegro

* Flute composers of Berbiguier's period used the indication *tr* for all kinds of ornaments. Practice as a conventional, standard trill starting *on* the trill note, as well as the usual *Gruppetto*, to be executed thusly:

