

Shall we dance?

Or finger choreography for Jeanjean Études Modernes

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FOREWORD

Tom Nyfenger called these études “an excellent schooling for flutists.”¹ He used to accompany me with improvised piano accompaniment to reenforce awareness of the harmonic implications of the melody, and included one for étude 5 in his book *Beyond the notes*.

One focus of my practicing and teaching is finger efficiency – finding the way to move the fewest fingers and still maintain good intonation and tone. So I was excited to read that one of our local neurologists has said “the highest-level musicians are distinguished not by their strength but by their skill – how to move the least muscles for the best results.”²

With that in mind, and inspired by Michel Debost's discussion of the “little devils,”³ private lessons with Robert Dick and the Peters edition of Furstenau's op. 107 études, I have put together this manual to help the student of these wonderful études play them more easily, and have made suggestions to extend their range to include the low B and notes above C4 to bring them into line with what is expected of 21st century flutists. Designed for students, this primer provides solid principles of finger manipulation and textual analysis that they can apply to other études and pieces.

A few preliminaries:

M. Jeanjean intends that accidentals apply to all affected notes in a measure, not just the octave in which they first appear. This is clear from the edition with plate numbers E. S. 1968 – 1, but not in previous editions.

In places, I have assumed the flute you use has a gizmo key (indicated with “G”) and a C# trill key.

When numbering your measures, beware of those that span staves, cf. études 11, 14, and 15.

Numbers following note names indicate the octave on the flute, used in cases where different octaves of that note occur in a measure.

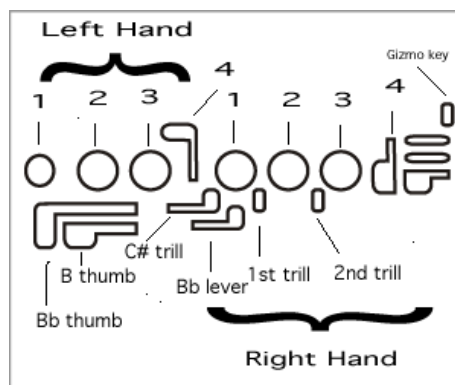
LH = left hand

RH = right hand

RHP = right hand pinkie

G = gizmo key

m. = measure



¹ Thomas Nyfenger, *Beyond the Notes: Musical Thoughts and Analyses*. Compiled and edited by Dr. Edward Joffe (2009: Nyfenger Holdings, LLC), p. 27.


² Cindy Ann Keene, “Musicians suffering for their art turn to him,” *Boston Sunday Globe* (Oct. 1, 2017), p. G2. Quoting Dr. Michael Charness.


³ Michel Debost, *The Simple Flute* (2002: Oxford University Press), pp. 157-158.

Bb choreography designed for use following a fingering where the LH thumb is off the key to avoid sliding thumb back & forth. Bb indications stay in effect until the next mention of the fingering.

Bb+ = 

Bb- = 

BbL= “Long” A sharp/Bb⁴ = 

BbS = Lever A#/Bb = 

Bb3S⁵ = 

B0 = low B


B3A⁶ = LH B natural th, 1 & 3, RH 1st & 2nd trill keys, ring finger



C fingerings:

C2L = 

(RHP- unless coming from D#2) (see below for description of RHP-)

C#3A = 

C4A = 

C4B = 

C#4⁷ = 


⁴ Usually used in situations where RH forefinger was used on the previous note or will be on the following. If the latter, feel free to use the lever key & then slide off it for use on the next note.


⁵ A sharper fingering for this note, good for piano dynamic.

⁶ A flatter, less resistant fingering)

⁷ Addition of gizmo key makes this less resistant on my flute.

D4 fingerings:


D4A = 

D4B = 

(Gizmo optional)

D4C = 

Eb4⁸ = 

E natural 4th octave = 

F#3A = 

G#3A⁹ = 

RHP- = no right hand pinkie

RHPg = right hand pinkie on gizmo key

8vb = octave lower

General, non-notated, intonation suggestions: where practical, I use F#3A; where possible for B3 I use the B3A fingering.

Finally, I would like to thank Joe Armstrong for his invaluable comments and suggestions that greatly improved a *very* rough draft.

⁸ Depending on where you're coming from, finger this with the index finger on the trill key & middle finger on the middle F# key or the middle finger on the 1st trill key & ring finger on the middle F# key (e.g. coming from Bb3).

⁹ Use this fingering generally where possible, especially if the pitch is the 3rd of a major chord.



Etude 1

- m. 8** Bb+ on the penultimate A
- m. 10** Bb- on the last D3
- m. 12** Bb+ on the first F2
- m. 14** Bb- on the first E
- m. 15** first C2 fingered as C2L
- m. 18** last D2-A#2-D2 - first beat of m. 19 RHP-;
- m. 20** beats 2 & 3 RHP-
- m. 22** BbL on A#2
- m. 23** BbL on first note, RHP- 2nd beat
- m. 24** Bb+ on 2nd G#2
- m. 25** Bb- on 2nd beat G#2, BbL on A#
- m. 26** BbS on beat one A#s, Bb+ on 2nd G# in beat 2
- m. 27** first and third beats RHP-
- m. 29** play last F# RHP- in preparation for playing the first beat of m. 30 as B0
- mm. 30-31** first note B0, rest of beat 1 arpeggio RHP-, last A RHP- to prepare for the B0 in the following measure
- m. 32** first note B0, rest of beat 1 arpeggio RHP-
- m. 37** subdivide last beat as 6,6,5 per 8th note
- m. 41** play first F# RHP-, first C natural C2L, last A# RHP-
- m. 42** BbL on A#
- m. 43** first beat BbS on the A# , Bb+ on first G#, Bb- on the last F# in the bar
- m. 44** play RHP-
- m. 45** BbS on first A#, Bb+ on G# beat 2, Bb- on last F#
- m. 49** play RHP- except for the F#3
- mm. 51 & 52** play first note B0
- m. 52** Ossia on the last beat substitute the last F#3 as a B3, and the last note of the etude as B0.

Etude 2

- m. 1** Bb+ on first D2, beat 2 Bb- on D3, beat 3 C4B, beat 4 Bb+ on last beat Bb2
- m. 2** Bb- on first E2, beat 4 Bb+ on last D2
- m. 4** Bb- on first D2, Bb+ on last note of beat 3
- m. 5** Bb- on first E2, Bb+ on last D2 of the bar
- m. 8 also play 8va.** When doing so: Bb- on E2, Bb+ on Bb3, D4A, C4B¹⁰, Bb- on A#3, Bb+ on last D2 of the bar
- m. 9** Bb- on last G#
- m. 10** also play 8va. When doing so play C4B
- m. 11** play last G RHP- to prepare for following Db
- m. 17** also play 8va
- m. 18** Bb+ on first F2
- mm. 19 & 20** Bb+ stays on
- m. 21** play RHP-
- mm. 19-21 also play 8va.** When doing so: **m. 19** Bb- on first note beat 2, C4B, D4C, beat 4 Bb+
- m. 20** beat 2 Bb- on E3, C4B, beat 4 BbS
- m. 21** first 8th note RHP-, BbS for first three and last 2 A#2, D4C
- m. 22** if coming from m. 20 8va: BbS on first note Bb+ on first D2; then beat 2 Bb- on first E3, Bb+ on beat 4
- m. 23** beat 2 Bb- E3, beat 4 BbS on Bb and A#
- m. 24** play first 3 8th notes RHP- until F#3, BbL first 2 Bbs, BbS 3rd and 4th Bbs,¹¹ BbL 5th Bb, BbS on last 2 Bbs in the measure (see footnote 11)
- m. 25** BbS on first A#, Bb+ on first D2, Bb- first D3, Bb+ on following A#
- m. 26** Bb- on last Ab of beat 3, BbS on first note beat 4
- m. 27** BbL on first 3 Bbs, BbS on beat 2 & beat 3 A#s (see footnote 11), BbL on beat 4 A#s, RHP- from C double sharp through the end of the bar
- mm. 31-33 also 8vb**
- mm. 33** as written B3A

¹⁰ Use RH middle finger for the 2nd trill key.

¹¹ You can hold the lever key down while playing the intervening notes.

m. 37 C4B

m. 38 RHP- on last note to prepare for final C1.

Etude 3

m. 3 Bb+ on last D2

m. 5 Bb- on E2

m. 9 beats 2 & 3 BbL on Bb2

m. 10 1st & 2nd C2s “long”

m. 15 BbS on last A#

m. 17 2nd beat BbS

m. 18 first D3 Bb-

m. 19 RHP- (through downbeat of following measure), Bb+ on first D2

m. 20 beat 2 Bb- on the B natural, BbL on following A#

m. 27 Bb+ on first Bb2, Bb- on following E#

m. 30 Bb+ on A2

m. 31 BbS on 2nd A#

mm. 34 & 42 beginning with the first A1, play notes preceding the C#s RHP-

m. 41 downbeat play B3A

m. 49 Bb+ on D2

m. 50 Bb- on last F#3

m. 51 use BbS on the Bb2s (see footnote 11) Bb+ on 2nd D2

m. 52 BbL on grace note Bb, BbS on final Bb

m. 53 BbL on 2nd Bb2

m. 55 if you're using RH middle finger for the F# you can use RH ring finger for the B3

m. 56 BbS on A#s

m. 58 B3A if possible

m. 60 BbS on A#2

m. 62 from first D2 through the septuplet RHP-

m. 66 from D2 RHP- through the downbeat of following measure

m. 67 to keep pp C2 from being too flat, try playing it with the low C fingering minus the LH thumb.

Etude 4

mm. 2 & 5 last 2 notes RHP-

m. 9 – D3 of third 8th note m. 10 RHP-, m. 9 BbL on A#s

m. 10 BbL on first Bb, BbS on the rest of the Bbs in the bar

m. 11 BbS on first 3 A#s (see footnote 11), RHP- beginning with the first A# through the rest of the bar, BbL on final 2 A#s

mm. 13 & 14, & 16-18 also practice 8vb

mm. 14, 16 & 17 C4B

m. 18 beat 2 RHP- & BbS on the A#s (see footnote 11)

m. 20 BbS on Bbs

m. 21 B3A, especially since it is the third of the chord

mm. 22, 24 & 26 also play 8vb

m. 28 except for the F#3s, play RHP-, BbS on A#s (see footnote 11, except for the F#3s), play F#3 with F#3A

m. 29 BbL on A#1, BbS on A#2, play F#3A

m. 33 except for the F#3s, play RHP-, play A# sBbL

m. 37 F#3A

m. 38 also play 8vb, B3A

m. 43 play Eb3 with Bb+, RHP- on G3, on A3 put RHP on the low C keys in preparation for the following measure

m. 44 Bb- on D3, F#3A

m. 45 BbS on A#s, F#3A and RHP- on that note in preparation for the following measure

m. 46 & 47 Bb+ on Eb2, Bb- on following D2

m. 48 Bb+ on first E2, Bb- on following E#2, also practice 8vb

m. 49 BbL on first Bb2 & following A#2

m. 50 BbL on A# and following Bb2

m. 52 play all A#s BbL RHP- through 3rd eighth note of m. 53

m. 53 BbS on first A# (see footnote 11 through the next F#2, Bbs on the A#2 in the 2nd beat, F#3A, last A#2 BbL.

Etude 5¹²

- m. 8** BbS on the A#
- m. 9** Bb+ on the Bb2 and Bb- on the last E natural
- m. 10** Bb+ in the Eb2
- m. 11** BbS on the 2nd beat
- m. 13** BbS on the Bb2
- m. 14** Bb- on A#3, F#3A, BbS on last note
- m. 16** BbS on Bb
- m. 19** play penultimate G1 RHP- to prepare for the following C
- m. 35** Bb+ on the Bb2
- m. 37** Bb- on the Eb2, BbS on the Bb2
- mm. 38 & 39** BbL on the Bb
- mm. 42 & 43** BbS on the A#
- m. 44** BbL on the A#s
- mm. 45 & 46** BbS on the A#s and Bbs
- m. 47** BbL on the A#
- mm. 52 & 53** BbS on the A#s. Last note: as you play this note, if you *very carefully* crack open the 2nd trill key the *tiniest bit* with the RH ring finger, you can decrescendo to the softest possible dynamic without worrying about cracking down to the A.

Etude 6

- mm. 1-4** RHP-
- m. 5** Bb+ on first E2
- m. 8** Bb- on first Eb2, Bb+ on penultimate Eb2
- m. 10** RHP- first 2 beats, Bb- on first note
- m. 12** BbS on last Bb
- m. 13** BbS on first Bb, Bb+ on 2nd Bb2
- m. 15** Bb-on 2nd Gb2

¹² Mr. Nyfenger includes a possible harmonization of this piece in his book, Nyfenger, *op. cit.*, pp. 33-34. Feel this etude in 2 beats/bar.

m. 16 RHP- on 2nd beat
m. 19 Bb+ on 2nd beat F#
m. 21 Bb- on first note, RHP- on last beat, BbL on Bb2
m. 22 BbL on Bb
m. 24 BbL on Bb2, RHP- on beat 2
m. 25 Bb+ on first F#, Bb- on final G
m. 27 RHP- on beat 2
m. 28 Bb+ on first E2
m. 29 Bb- on first Gb, RHP- penultimate D2 to the end of the bar
m. 31 RHP-
mm. 32 & 33 Bb+ on first Gb2, Bb- on following G natural
m. 34 RHP- through final D2
m. 35 RHP-
mm. 36-37 RHP- through m. 37 2nd beat
mm. 38-39 RH forefinger stays down through m. 38 beat 1, RHP- through m. 39 beat 2
m. 40 RHP- beat 2
mm. 42-43 RHP- beginning on m. 42 2nd beat
m. 46 RHP- beat 2, BbL beat 2 A#s
m. 47 see footnote 11 for the first Bb & following F#2
m. 50 BbL on A#s
m. 51 BbL on A#1, BbS on A#2
m. 52 Bb+ on 2nd G2, RHP- on final F#2 to prepare for the following C1
m. 53 RHP- on final F#2 to prepare for the following C1
m. 55 RHP- between first Bb & 2nd E1
m. 58 Bb- on first G2
m. 59 Bb+ on first E2
m. 60 Bb- on first E2, BbL on Bb2s, Bb+ on 2nd A2, RHP- between penultimate D2 and the end of the bar
m. 61 Bb- on F3
m. 62 BbL on A#2s
m. 65 RHP- beat 3

m. 70 erratum: first D2 should be sharp, RHP- on final G2, first note beat 3 play B0
mm. 71-73 RHP-.

Etude 7¹³

m. 1 Bb- on first note

m. 2 BbS on Bb

m. 4 RHP- until the C3, play Bbs on Bb

m. 7 BbS on Bb

m. 9 Bb+ on first Bb2

m. 10 Bb- on first note, BbS on last note

m. 12 BbL on Bb

m. 14 BbS on Bb2, BbL on last A#

m. 17 Bb+ on Bb2, Bb- on Eb3, you can also leave RH ring finger down between the first Gb and the Bb3

m. 18 BbL on Bb

m. 19 BbS on Bb2

m. 23 BbS on Bb

m. 24 BbS on first Bb2, BbL on following Bb2

m. 25 Bb+ on first Ab2

m. 26 BbS on final Bbs (see footnote 11)

m. 28 BbS on Bb

m. 29 RHP- on both F naturals in preparation for the following note, BbL on both Bbs

m. 30 Bb+ on first note

m. 31 Bb- on first note

m. 32 BbS on Bb, Bb+on D3

m. 34 RHP- from first D natural through the final Gb1, you can also leave RH ring finger down between the first Gb1 and Bb2 and between the final two Gbs

m. 37 move to Bb- for first note, BbL on Bb.

¹³ Mark the big beats: e.g.. in the 12/4, mark the 4 big beats & 9/4 mark 3 big beats.

Etude 8

- m. 2** BbS on A#s
- m. 8** BbL on A#s
- m. 10** BbS on A#s
- m. 11** BbL on beat 2 A#, BbS on beat 3 A#
- m. 14** BbS on A#s (see footnote 11)
- m. 16** see footnote 11 from the first A# through the first A# in the 2nd beat, BbS on subsequent A#, BbL on first A# in beat 3, next 2 A#s see footnote 11, BbS on final A# in the bar
- m. 19** BbS on Bb2, BbL on both Bb1s
- m. 20** RHP- first F1
- m. 22** see footnote 11 for the last 2 Bbs
- m. 23** BbL on last 2 Bbs
- m. 24** BbL Bb, RHP- on last 3 notes
- m. 27** BbS on Bb2
- mm. 28 & 31** BbS on Bbs & m. 31 final A#
- m. 32** BbS on A#, C#3A on those notes
- m. 34** C#3A, BbS on A#2 & Bb2
- m. 36** BbS on A#2s
- m. 37** BbS on Bb2
- m. 39** RHP- on E3, RHP on gizmo key on G#3 in preparation for playing first 8th note of **m. 40** 8va using the C4A and D4A fingerings
- m. 41** Bb+ on A#3, Bb- on final note
- m. 43** BbS on Bb2, BbL on Bb1, Bb+ on A2
- m. 45** Bb- on A#3, see footnote 11 for the next 2 A#2s, BbS on final A# in beat 2
- m. 46** C# trill on the F#-G# notes, Bb+ on Bb2
- m. 50** Bb- on Db1, RHP- on beat 2 F natural
- m. 51** Bb+ on Ab2, Bb- on Ab1, BbL on final Bb
- m. 52** Bb+ on Ab
- m. 54** Bb- on beat 3 G#, see footnote 11 for the next 2 A#s
- m. 55** BbL on Bb1, BbS on Bb2
- m. 56** BbS on Bb2s

m. 57 Bb+ on A3

m. 58 beat four RHP- BbL on final two Bbs (but keep the thumb Bb)

m. 61 RHP- entire measure, even though you have Bb+ on from m. 57, you can leave RH index finger down from the first F2 through final Bb2.

Etude 9

Begin with Bb+

m. 7 RHP- between first and last F#1s

m. 17 Bb- on first note

mm. 19 & 20 RHP- until the final F#

m. 21 BbL on Bb

m. 22 BbS on Bb

m. 23 Bb+ on first Eb

m. 25 Bb- on rest

m. 27 BbL on final Bb

m. 28 BbS on Bb whole note

m. 29 BbL on Bb

m. 30 BbS on Bb

m. 31 BbL on first Bb, BbS on second Bb

m. 34 Bb+ on Eb2

m. 38 RHP- on first note

m. 41 Bb- on last F2, BbL or BbS on following Bb

m. 43 BbL on Bbs

m. 44 Bb+ on first Bb

m. 47 Bb- on first note

m. 49 as written, BbL on first Bb, Bb+ on A1, **8va** C4B on high C, experiment with B3 fingered without the RH trill key because of the difficulty of sliding from that key to the following Eb3 fingering, Bb+ on A2

m. 53 Bb- on first A, BbL on final Bb

mm. 57 & 64 RHP-

mm. 61 - 63 BbS on A#s, m. 63 see footnote 11 for the final A# to the last note
m. 66 Bb+ on first Bb
m. 67 Bb- on 2nd Ab, BbS on following Bb
m. 69 BbS on Bb
m. 70 Bb+ on first Bb
m. 73 Bb- on last note
mm. 75 & 76 RHP- throughout the bars
m. 81 BbS on A#s
m. 82 BbS on first A#, see footnote 11 for 2nd A# and following F#
m. 85 RHP- until the E2, then again through the end of the bar
mm. 86 & 87 BbS on Bbs
m. 88 Bb+ on Bb
m. 89 Bb- on Ab, BbL on final Bb
m. 90 BbS on first Bb, Bb+ on 2nd E2
m. 94 Bb- first note
m. 96 between the first 2 D2s finger use C2L
m. 98 BbL on Bb
m. 99 Bb+ first G
m. 102 obviously Bb- on the B natural
m. 104 Bb+ on A3
mm. 104 & 108 it helps me to practice the “soprano” line (e.g. m. 104 A3, G3, F3, etc.) and then the “alto” line (e.g. C3, D3, A2, etc.) before putting them together
m. 109 RHP- on Ab to prepare for the following note
m. 110 RHP- on Ab.

Etude 10

m. 1 Bb+ on first note
m. 7 Bb- on G#
mm. 8 & 10 BbL (or S) on A#s
m. 11 Bb+ on E2
m. 15 Bb- on D

m. 22 play 3rd beat through downbeat of following m. 8va. RHP- on C2, RHP on gizmo key on A2, C4A and you can keep the gizmo key down until the downbeat of m. 23

m. 34 Bb+ on A

m. 37 play beat 3 through downbeat of following m. 8va. RHP- on A2, RHP on gizmo key for C#4, keep the key down from the C#4 through the down beat of m. 38

m. 42 Bb- on E

m. 46 play beats 2 & 3 8va, use D4B

m. 47 through downbeat of m. 48 8va

m. 49 through downbeat of m. 50 play 15vb

m. 50 Bb+ on Bb

m. 53 BbS on Bbs

m. 58 BbL on Bb

mm. 60 & 64 BbL on A#s

m. 86 play beat 3 through downbeat of following m. 8va

mm. 89 & 91 BbS on A#s

m. 99 BbS on Bb

m. 102 play beat 3 through downbeat of following m. 8va

m. 107 BbS on A#

m. 111 play beats 2 & 3 through downbeat of following m. 8va

m. 112 play 2nd & 3rd beat through downbeat of the following m. 8vb;¹⁴ **mm. 117 - 123** RHP- (or at least on the D & b arpeggii

m. 127 BbS on Bb

mm. 129-131 RHP-

m. 138 BbS on Bb2, BbL on Bb1, RHP- from D2 through A# in m. 140

m. 140 BbL on A#

¹⁴ M. 116 – I don't see why the editor chose to put the courtesy accidental on the C#2.

m. 161 RHP- on G2 RHPg on B2 through A3 in following m. in preparation for playing following measure C# 8va;¹⁵ **m. 163** RHP- on F#3 (played with RH middle finger to compensate for sharpness if played with RH ring finger), following D RHP on D# key

m. 170 after F# play m. 8vb

m. 191 C2L

m. 204 RHP- on E3, gizmo key on A3 (through C#3 in following m.) in preparation to play last 8th note & following downbeat 8va, last A2 RHP- ,¹⁶ **mm. 207 & 209** BbS on A#s

m. 215 RHP- except for first note

m. 216 Bb+ on first E

mm. 218 & 221 accidental on C#2 should be a courtesy (i. e. in parentheses)

m. 220 accidental on C#3 should be in parentheses, play last 8th note and downbeat of m. 221 8va

m. 225 Bb- on F##

m. 229 play last 2 beats and downbeat of m. 230 8va, play A3 8vb.

Etude II

m. 9 Bb+ on Bb

mm. 28 & 30 C#3A

m. 36 Bb+ on Bb

m. 42 Bb- on D

m. 60 BbS on A#

mm. 62-68 RHP- through F# in m. 68

mm. 72-75 play F#s with RH middle finger;¹⁷ **m. 82** play C#2 with RH forefinger remaining down from preceding note & RHP- in preparation for following C#1, Bb+ on C#1

m. 94 Bb- on D2

mm. 98 & 100 BbS on Bbs

m. 116 misprint, the measure should be the same as m. 114 (i.e. last two notes in 116 should be C#3 & D#3)

m. 124 Bb+ on G#

¹⁵ On my flutes the C#4 speaks more easily with the gizmo key down. You can experiment playing it without it.

¹⁶ If you decide not to use the gizmo key, just play last 8th of m. 204 & downbeat of m. 205 8va.

¹⁷ Mm. 72 & 74 you can play the A3 using the C# & first trill keys.

m. 132 Bb- on A
m. 133 BbS on A#
mm. 135 & 137 use the C#3A fingering on the Dbs
mm. 142 & 144 play F#3As, G#s use trill fingering,¹⁸ **m. 144** Bb on Bb, Bb- on following D3
m. 145 Bb+ on Bb
m. 150 Bb- on E3
mm. 153-156 trill fingering on G#s
mm. 161-163 & 177-179 play As with C# & first trill keys
mm. 175-180 F#3A.

Etude 12

mm. 1-47 All A#s fingered BbS
m. 49 Bb+ on Eb
m. 50 Bb- on 2nd beat Ab, RHP- and BbL on 3rd beat, BbS on final Bb
mm. 51 BbS on Bb
m. 52 BbS on first 2 Bbs, BbL on last beat
m. 53 BbS on first Bb, Bb+ on 2nd beat Ab
m. 57 Bb- on Eb, BbS on following Bb
m. 58 BbS on 1st beat Bbs (see footnote 11), BbL on last Bb
m. 59 BbS on 4th beat
m. 60 BbS on first two Bbs, BbL on the last Bb
m. 63 BbS on first A#, BbS on 2nd and 3rd Bbs (see footnote 11)
m. 64 BsS on A#: **m. 67** use C# & both other trill keys on D#
mm. 71 & 72 BbS on A#s
m. 72 C# trill on C#
m. 73 C# trill and both other trill keys on the A#
mm. 77, 85 & 90 C# trill and both other trill keys on the D#s
mm. 78 & 86 C# trill on the G#
m. 86 BbL on A#
m. 88 C# and first trill key on A

¹⁸ I. e. either C# trill key or LH forefinger & thumb.

- m. 95** BbS on first A#, BbS on 2nd and 3rd Bbs (see footnote 11), BbL on last Bb
- m. 96** BbS on A#
- m. 103** BbS on first A#, beginning with 2nd A#, see footnote 11 for the rest of the A#s in that bar
- mm. 104 & 107** BbS on A#
- mm. 111 & 116** C#3A on C#
- m. 119** play last 2 8th notes 8va
- mm. 138 & 139**, see footnote 11 for the A#s' **mm. 142, 143, & 147** BbS on A#s
- m. 150** BbS on first A#, BbS on 2nd and 3rd Bbs see footnote 11
- m. 154** BbS on A#.

Etude 13¹⁹

- m. 1** Bb+ on first note
- m. 4** Bb- on G#, BbL on A#, Bb+ on last note
- m. 7** unnecessary # on first A#
- m. 8** you can play D2 with C# & first trill keys
Bb- on F#3
- m. 9** you can use the C# trill on C#3, Bb+ on D
- m. 12** Bb- on first note, BbL on A#
- m. 14** Bb+ on G#, Bb- on first F#3, BbS on final A#
- m. 18** BbS on first note, Bb+ on first D
- m. 19** Bb- on first A1natural, Bb+ on final note
- m. 20** Bb- on 2nd D2, play the G#3 with the C# trill key
- m. 21** BbL on A#1, BbS on A#2
- m. 22** Bb+ on first A2, Bb- on A1
- m. 23** Bb+ on beat 3 D#, Bb- last E3 of beat 4
- m. 24** BbS on beat 1 Bb, Bb+ on following D natural
- m. 25** BbS on first Bb1, BbL on following Bb
- mm. 34 & 37** BbS on Bb2s
- m. 37** BbL on final Bb
- m. 39** BbS on A#, Bb+ on final note

¹⁹ Don't be thrown off by the unnecessary accidental in m. 7 (A#).

mm. 41 & 43 Bb- on Eb3, Bb+ on following Bb

m. 42 Bb- beat 3 Gb, Bb+ on following Eb, accidental on final Gb should be a courtesy flat

m. 46 Bb- on first F2, BbS on beat 2 Bbs

BbL on remaining Bb2s

m. 47 BbS on first Bb, Bb+ on first Eb3

m. 50 C#A on pp Db

m. 53 Bb- on G#, BbL on following A#.

Etude 14²⁰

m. 13 for some reason the editor does not supply a courtesy accidental on the last note like (s)he did in the duplicate passage, m. 34

mm. 18 & 19 BbS on Bbs

m. 20 BbL on Bb, RHP- on last beat, you can leave RH ring finger down on the B between the F# and the downbeat of the following measure

mm. 21-24 BbL on Bbs

m. 25 Bb+ on final F

mm. 26 & 27 RHP- on 2nd beat

m. 28 Bb- on E natural

m. 29 BbS on Bb

mm. 57 & 59 BbS on Bbs

m. 61 BbS on Bb2, BbL on Bb1, **m. 61 & 62** play m. 61 last three notes through m. 62 2nd beat RHP-

m. 62 Bbs on Bb

m. 63 BbL on Bb, C4B

m. 65 BbL on Bb2, BbS on Bb1

m. 66 BbS on A#, RHP- on F# in preparation for playing downbeat of m. 67 8vb

²⁰ This etude is a great opportunity to use Robert Dick's suggestion to identify familiar patterns in passages with many accidentals or key changes. Here are some examples: mm. 57 & 59 are in F;

m. 58 is in C;

mm. 60 & 72 the last 2 beats are a whole-tone scale;

m. 61 the first 2 beats are D, the last 2, Bb;

m. 63 the last 2 beats are an F scale;

m. 66 is in b and the last 2 beats are a b harmonic minor scale;

m. 69 is in D;

m. 70 is in A;

m. 73 first 3 beats are in B, the last 2 in G;

m. 74 the first 3 beats are in B, the last 2 a g melodic minor scale.

- m. 67** last three notes of beat 1 RHP-, BbS on A#, RHP- on final note in preparation for playing downbeat of m. 68 8vb
- m. 68** BbS on Bb
- mm. 69 & 70** RHP- on first beat
- m. 72** BbL on first A#, RHP- on F#, BbS on last A#
- m. 73** first note 8vb,²¹ RHP- on last beat
- m. 74** play first note 8vb, BbS on A# & Bb
- m. 78** BbL on first 2 A#s, BbS on 3rd
- m. 79²²** BbS on A#
- m. 82** Bb+ on first F2
- m. 83** Bb- on Eb
- m. 84** BbL on first Bb, BbS on 2nd
- m. 85** BbS on A#
- m. 86** RHP- between the 2 D2s
- m. 88** Bb+ on first Eb3, Bb- on 2nd Eb
- m. 90** Bb+ on G#2
- m. 91** RHP- on last note
- m. 94** Bb- on first note, BbL on the 1st Bb, BbS on the 2nd
- m. 95** BbL on the Bbs, RHP- until the last note
- m. 96** BbL on first Bb, Bb+ on F
- m. 97** Bb- on F#3, **m. 98²³** Bb+ on first Eb, unnecessary accidental on the Bb and in the following m.
- m. 100** BbS on Bb
- m. 101** RHP- from B natural through next m.
- m. 112** B3A
- mm. 122 & 123** BbS on Bb
- m. 124** BbL on Bb, RHP- on last 3 notes

²¹ Use the breath mark to move RHP to low B keys.

²² I think mm. 79-87 are the most dense of the etude, at least from the number of harmonic changes therein. The following might help sort out the thicket: from m. 79-87, every two bars the downbeat rises chromatically from G# to C, through bar 86 the 1st and 4th notes of every two measures are the same, the first notes of the 1st and 2nd beats of the odd-numbered measures are the tonic and dominant of the respective scales, and of the even-numbered measures, the mediant and the tonic.

²³ My edition has a missing bar line on this measure.

mm. 125-128 BbL on Bbs
m. 129 Bb+ on last note
m. 132 Bb- on E3
m. 133 BbS on Bb.

Etude 15²⁴

mm. 3 & 77 C4A
mm. 4 & 78 G#3A on Ab
m. 11 BbS on A#
m. 12 BbL on Bbs
m. 13 BbL on Bb1, BbS on Bb2
m. 16 play first beat to F#3 RHP-, F#3A, G#3A
m. 18 F#3A, G#3A
m. 19 C4A
mm. 24 & 60 RHP- on G
m. 31 Bb+ on Bb
m. 39 Bb- on last note
m. 51 BbS on Bb through F in m. 52 (see footnote 11)
m. 56 BbS on Bb
m. 65 C4B, **m. 66** G#3A on Ab
m. 72 RHP- beginning on Bb
mm. 77 & 111 G#3A on Ab3, C4A **mm. 79 & 80** C4B, RHP- on last note
m. 81b Bb+ on downbeat, RHP- on last note
m. 82 play first note B0, remaining notes in this measure RHP-
mm. 84 & 85 BbS on A#s
m. 85 RHP- on 1st, 3rd, and 5th 8th notes
m. 86 BbL on Bbs and A#, RHP- on 1st and 4th-6th 8th notes
m. 87 BbL on Bb, RHP- on 2nd G2 and 2nd F2, play final B natural 8vb

²⁴ I find playing the nonuplets in this etude easier if I divide the beat in duplets, playing 4 of the notes on the first half of the beat, and 5 on the second. Especially in the opening figure and where it reoccurs, use the G#3A fingering on the Ab3..

m. 88 BbL on first Bb, Bb+ on 2nd Bb, Bb- on final note
m. 89 BbS on Bb, RHP- on last note
m. 92 Bb+ on Bb
m. 100 Bb- on G3
m. 101 BbS on Bb
mm. 102 & 107 RHP- on first note
m. 105 Bb+ on F.

Etude 16

mm. 5 & 6 BbLs
m. 9 unnecessary accidental on F#, make the F natural a single, not a dotted quarter
m. 12 RHP- on 2nd E, C4A
m. 15 BbS
mm. 16-20 RHP- before and after C1
m. 29 I find the C4A easier to play softly, make the quarter note rest a dotted quarter note rest
m. 33 Bb3S, make the quarter note rest a dotted quarter note rest
mm. 38 & 39 BbS on A#s, the score is missing sharps on the Gs
mm. 47 & 48 RHP- on the figure beginning on D2
m. 51 you can leave RH ring finger down on the C#s
m. 52 RHP- on A
m. 56 BbL on A#
m. 67 BbS on Bb
m. 69 BbS on A#
m. 70 BbL on Bb, RHP- on last two 8th notes
m. 71 RHP- beginning on G# through first 8th note of m. 72
m. 72 BbL on A#, RHP- on last 8th note
m. 78 Bb+ on Bb
m. 80 Bb- on B natural, BbS on Bb
m. 81 BbS on Bb
m. 85 BbL on first A#

m. 94 BbS on A#
m. 96 BbL on A#
m. 99 Bb+ on F#
m. 104 Bb- on F
m. 105 to slightly sharpen the pp B double flat, use the low C# key
m. 110 Bb+ on Bb2, BbS on Bb1
m. 112 in preparation for the C4B, play E3 RHP-
m. 114 RHP- on 2nd E, C4B
m. 117 BbS on Bbs
mm. 118, 120 & 121 BbL on Bb1, BbS on Bb2
mm. 125 & 128 BbS on Bb.

