

Méthode

pour l'apprentissage de la
Flûte à bec Alto



Edmond Heurley

© Editions Edmond février 2007

Préface

Cette méthode de flûte alto est la suite de la méthode pour flûte à bec soprano en trois volumes. Elle est construite à partir de pièces originales composées à l'intention de mes élèves et écrites au fur et à mesure que les nouvelles notes sont apprises. Une grande partie est réservée aux pièces du répertoire de l'époque de l'appogée de la flûte à bec.

Ce n'est donc pas une méthode pour débutants, mais elle permet l'apprentissage rapide de toutes les notes de la tessiture de la flûte alto afin de rattraper le niveau acquis en flûte Soprano.

Les notes écrites pour l'alto correspondent aux notes réelles entendues; ce qui n'était pas le cas avec la soprano (qui sonne une octave au dessus de ce qui est écrit !) Malgré la position aiguë des notes sur la portée, le timbre de l'alto est plus grave, plus chaud et plus rond. C'est pourquoi le répertoire est encore plus important que pour la soprano (à qui en ensemble reste confié les dessus) C'est l'instrument concertiste par excellence.

Il est souhaitable de pratiquer le plus tôt possible la musique d'ensemble d'autant plus qu'une fois assimilés les deux doigtés d'Ut pour la soprano et de Fa pour l'alto, il est possible de jouer toutes les flûtes de la famille (à condition d'avoir des doigts suffisamment longs) Basse (fa)-Ténor (ut)- Alto (fa) - Soprano (ut) - Sopranino (fa) ...

Là également le répertoire est immense et le plaisir, l'expérience et la maîtrise que l'on en retire sont incomparables.

Je dédie cette méthode à Huguette Ehrmann.

Je tiens à remercier Jean-Marc Parfait qui m'a encouragé dans la voie de l'informatique musicale sans laquelle je n'aurais peut-être pas fait cette méthode...

Remerciements également à Guy Borderieux qui est maintenant devenu mon Directeur, Jean-Claude Ménard pour ses judicieuses remarques...

Edmond Heurley

Valse sur 3 notes

SH

5.

Romance sur 3 notes

J. J. Rousseau

6.

Le Fa médium

7.

Menuet sur 4 notes

EH

8. Musical score for 'Menuet sur 4 notes' in 3/4 time, marked *mp*. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with a dynamic marking of *mp* below the first measure. The piece concludes with a double bar line.

A diagram of a piano keyboard section enclosed in a black box. It shows the notes G, A, B, and C on a treble clef staff. Below the staff, there are four circles representing the notes G, A, B, and C, with a vertical line between the A and B circles.

Le Sol médium

9. Musical score for 'Le Sol médium' in common time (C). It consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of quarter notes. The second staff continues the melody and ends with a double bar line.

Au son du tambourin

10. Musical score for 'Au son du tambourin' in common time (C), marked *Vivace & marcato* and *mf*. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with a dynamic marking of *mf* below the first measure. The piece concludes with a double bar line.

Chanson d'autrefois

EH

11. Musical score for 'Chanson d'autrefois' in 6/8 time. It consists of five staves of music. The first staff starts with a treble clef and a 6/8 time signature. The music is written in a single melodic line. Dynamics include *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) in the fourth staff, and *mp* again in the fifth staff. A *rit.* (ritardando) marking is present in the fifth staff, indicated by a dashed line. The piece concludes with a double bar line.

Défilé des grenadiers

EH

12. Musical score for 'Défilé des grenadiers' in 2/4 time. It consists of five staves of music. The first staff starts with a treble clef and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *mf* (mezzo-forte) at the beginning and *f* (forte) in the third staff. The piece concludes with a double bar line.

La note La

16.

Souvenir d'Orient

SH

17. *Andante*

Tambourin

SH

18.

Le La aigu

19.

Rondino

Allegro

EH

20.

En route pour l'aventure

Andantino

EH

21.

Passacaille

ΣH

22. *Andante* *p* *mf* *mp* *rall.*

1 2 3 4 5 6

Promenade en Cornouaille $\text{♩} = 60$

ΣH

23. *nostalgique* *mp* *mf* *cantabile* *D.C. al Fine*

Fine

Le Si aigu

24.

Imagination

EH

Lentement, avec souplesse

25.

Rêverie

Andante

EH

26.

Le Do aigu

27.

Menuet en Do

SH

Gracieusement

28.

Barocco

Avec brio

SH

29.

Musical notation for 'Le Sol grave' showing a single note on a staff and its corresponding Braille representation below it.

Le Sol grave

30.

Le gai laboureur

Schumann

31.

Trio (extr. du 1er concerto Brandebourgeois)

J. S. Bach

32.

Les lavandières du Portugal

33. Musical score for 'Les lavandières du Portugal' in 2/4 time. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked with a repeat sign and a double bar line. The first staff is marked *mf* and the second staff is marked *f*. The second and third staves contain first and second endings, indicated by '1.' and '2.' above the notes. The piece concludes with a double bar line.

C'est la fille de la meunière

Danse rapide

34. Musical score for 'C'est la fille de la meunière' in 2/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked with a repeat sign and a double bar line. The first staff is marked *f*. The piece concludes with a double bar line.

Carillons

Joyeux

EH

35. Musical score for 'Carillons' in 6/8 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is marked with a repeat sign and a double bar line. The first staff is marked *mf*. The piece concludes with a double bar line.

Le Ré aigu

36.

Mélodie pour Mélodie

EH

$\text{♩} = 120$

37.

Souvenir baroque

EH

Adagio $\text{♩} = 76$

38. *mp*

Danse

Paul Feurl

Vif

39.

Le Si \flat grave

46.

Les demoiselles

EH

Modérément

47.

Badinerie

Allegretto

EH

48.

Tyrolienne ♩ = 54

Folklore bavarois

49. *mf*

50. *nostalgique* ♩ = 110 *EH*

Quand passent les hirondelles

nostalgique ♩ = 110

EH

50. *mp*

Manèges

ΣΗ

54.

Musette

J. S. Bach

55.

Le Do # médium

56.

Danse

(1730)

57.

Gavotte

Giovanni Mossi

58.

Milady

Allegro moderato

EH

59.

Musical score for 'Milady' in 2/2 time, key of B-flat major. The score consists of six staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/2 time signature. It features a melody with a forte (f) dynamic and a fermata over the first two notes. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third staff shows a dynamic shift from mf to f. The fourth and fifth staves continue the melodic line with mf and f dynamics respectively. The sixth staff concludes the piece with a mezzo-forte (mf) dynamic, a decrescendo hairpin, and a 'rall.' (ritardando) marking over the final notes.

f

mf

f

mf

f

mf *rall.* *p*

Bourrée

G. F. Handel

60.

Musical score for 'Bourrée' in 2/2 time, key of B-flat major. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/2 time signature. It features a melody with a mezzo-forte (mf) dynamic. The second staff continues the melody. The third staff shows a dynamic shift from p (piano) to mf. The fourth and fifth staves continue the melodic line with f and mp dynamics respectively. The fifth staff concludes the piece with a 'cresc.' (crescendo) marking, a trill (tr) over the final notes, and a forte (f) dynamic.

mf

p *mf*

f *mp*

cresc. *tr* *f*

Le Mi b médium

61.

Rigaudon

Leopold Mozart

62.

Williams his love

extr. de Masque dances

63.

Gavotte

G. F. Handel

64.

Menuet (extr. du petit livre d'Anna Magdalena Bach)

Compositeur inconnu

65.

Le Do # aigu

66.

Ritournelle

SH

67.

A pas de loup *Pas trop vite, mais léger*

SH

68.

Le Mi aigu

69.

Polonaise

(18 ème siècle)

70.

mf

Fine

D.C. al Fine

Imitation (Hommage aux Maîtres du passé)

SH

Allegro

71.

(simile) mp

mf

mp

Musical score for a piece in G major, 4/4 time. The score consists of four staves. The first staff features a trill over a quarter note. The second staff is marked *mf*. The third staff includes a hairpin crescendo. The fourth staff is marked *f* and concludes with a trill.

Ballade au clair de lune

Lent et bien rythmé

SH

Musical score for "Ballade au clair de lune" in G major, 12/8 time. The score consists of six staves. The first staff is marked *mf* and includes a 12/8 time signature. The second staff is marked *mp*. The fifth staff is marked *mf*. The sixth staff features two slurs with a "2" over each, indicating doublets.

Le Mi \flat aigu

Le Mi \flat aigu

73.

Bourrée

G. F. Handel

(simile)

74.

Aubade

Gracieusement

SH

75.

mp

Fine

D.C. al Fine

Le Sol # médium

76.

Le carnaval

Destouches

Gayment

77.

Passépiéd 2 (extr. de la suite en la min.)

G. Ph. Telemann

78.

* voir notes enharmoniques page suivante

Allegro (extr. de la sonate en La min.)

G. F. Handel

81. 

4

8

12

16 *tr* *(simile)*

20

23

27

31

35

Cérémonial

SH

Andante pomposo

82.

f *p* *f*
p *mf* *mf*
p *f* *f*
p *f* *ff* *allargando molto*

Largo (extr. de la sonate en Fa Maj.)

Henry Thornowitz

83.

mp *mf*
mf
mp *tr*
mf *tr*
mp *tr*
mf *cresc.*
f

Les "doubles trous"

☞ Pour passer du Sol au Sol # on peut glisser le doigt sans le soulever, en le ramenant vers l'intérieur de la main jusqu'à ce que le trou opposé soit ouvert.
Pareil pour Fa-Fa #

84.

Pavane

Lent

85.

(simile) *mp*

Vous avez dit baroque ?

EH

86. *Allegro*

mf *p*

mf

tr

tr

rit.

Sur la balançoire

EH

87. *Gracieusement*

mp

mf

f *p*

f

Le Fa aigu

88.

Symphonietta

EH

89.

Danse

Valentin Haussmann

90.

Baroccomania

ΣΗ

Allegro moderato

91. Musical score for 'Baroccomania' in 2/4 time, key of B-flat major. The score consists of ten staves of music. The first staff (measures 1-6) starts with a treble clef, a key signature of two flats, and a 2/4 time signature. It begins with a quarter rest followed by eighth notes. Dynamics include *f*, *p*, and *f*. The second staff (measures 7-12) continues with eighth notes and sixteenth-note patterns. Dynamics include *p* and *mf*. The third staff (measures 13-19) features a trill (*tr*) and eighth notes. Dynamics include *f*. The fourth staff (measures 20-23) contains sixteenth-note patterns. Dynamics include *p*. The fifth staff (measures 24-29) has eighth notes with a sharp sign. Dynamics include *mf*. The sixth staff (measures 30-36) includes a trill (*tr*) and eighth notes. Dynamics include *f* and *p*. The seventh staff (measures 37-42) features eighth notes. Dynamics include *f*, *p*, and *mf*. The eighth staff (measures 43-46) contains sixteenth-note patterns. The ninth staff (measures 47-53) includes a trill (*tr*) and eighth notes. Dynamics include *mp*. The tenth staff (measures 54-61) features eighth notes with a trill (*tr*). The eleventh staff (measures 62-68) includes a trill (*tr*) and eighth notes. Dynamics include *p* and *mf*.

70

77

85

91

95

100

Marche des Héros

EH

Avec brio

92.

Le Sol aigu

93.

Souvenir d'outre-Manche

Andante

cantabile

SH

94.

Vivace (extr. de la sonate en Fa Maj.)

G. Ph. Telemann

95. *mf*

3 *tr*

6 *f*

9 *p* *mf*

11

13 *f* *tr* *mf*

17 *f*

20

23 *mf*

25

27 *p* *mf*

30 *f* *rit.* *tr*

The musical score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of ten staves of music, numbered 95 to 30. The piece is marked 'Vivace'. The dynamics range from piano (*p*) to forte (*f*), with mezzo-forte (*mf*) and piano (*p*) markings. Trills (*tr*) are indicated above certain notes. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a double bar line and repeat dots.

Jazzy

Très "swing" $\text{♩} = 72$

SH

96.

f
p
mf
f *p*
ff

Bourrée

J. S. Bach

97.

mp
mf *tr*
mp *mf* *f*
tr *mf*
mf
tr *mp*

Hommage à Mozart

EH

Allegretto energico

98. *f*

6 *f*

11 *p* *mf* *mp* 3 3 3

16 *f* *p*

21 *mf* *f*

25 *p* *f*

29 *p* *f*

33 *p* *f* *mf*

38 *mf*

42 *f* *f*

47 *f* *f*

52 *f* *rit.* *p*

Antoine

Presto ♩ = 160

Edmond Heurley

99. *mf* *(simile)*

5

9

13

17 *tr*

22 *f* *dim.*

26 *p*

30 *f*

33 *pp* *mf*

38 *senza rall.* *pp*

Anne-Marie

Edmond Heurley

Moderato

100. *mp* *mf*

7 *f*

13

19 *p*

25

31 *mf*

37 *mp*

43

49

54 *f*

La panthère bleue

pour Huguette

Edmond Heurley

Espiègle ♩. = 96

101. *p*

6

11 *legato*
mp *mf*

18 *p*

24 *mf*

30

34 *mp*

39 *mf* *f*

46

52 *mf*

56 *sfz* *ff*

Claudine

Joyeux avec naïveté et insouciance

Edmond Heurley

102. *mf*

6

12

17 *mp*

22 *f*

27

32 *mf*

38

43 *f* *p* *mf*

48

53

Detailed description: This is a page of musical notation for the piece 'Claudine' by Edmond Heurley. The score is written in a single system with ten staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The piece is marked 'Joyeux avec naïveté et insouciance'. The notation includes various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano). There are also slurs and hairpins indicating phrasing and volume changes. The measures are numbered from 102 to 53, with some measures containing repeat signs.

Echos du passé

pour André

Edmond Heurley

Andante ♩ = 50

103. *legato*
p

5 *mp* *mf*

11 *p*

15

19 *mf*

23

27 *f*

31

35 *p*

39

44 *rit.*
pp

Peter Pan

Edmond Hewley

104. **Allegro** *léger, espiègle*

f mp f mp

7 *legato*
p mf

14 *f mp f*

21 *p mp cantabile*

28 *mf expressif*

35 *f*

42 *mf*

49 *p*

56 *léger*

62 *mf f mp*

69 *f p mf*

75 *f*

Tableau de doigtés pour les flûtes à bec

1. flûtes en Do (soprano, ténor, grande basse)

2. flûtes en Fa (alto, sopranino, basse)

(doigté baroque)

1.

2.

Detailed description: This system contains two staves. Staff 1 (labeled '1.') is a treble clef staff with 14 measures of music. Each measure contains a single note with a sharp sign, a flat sign, or a natural sign. Below the staff are vertical lines representing fingerings, with dots indicating which fingers are used. Staff 2 (labeled '2.') is a treble clef staff with 14 measures of music, mirroring the notes in staff 1. It also includes fingerings below the staff.

Detailed description: This system contains three staves. The top staff is a treble clef staff with 14 measures of music, showing notes with sharp, flat, or natural signs. Below it are vertical lines representing fingerings. The middle staff is a treble clef staff with 14 measures of music, showing notes with sharp, flat, or natural signs. Below it are vertical lines representing fingerings. The bottom staff is a treble clef staff with 14 measures of music, showing notes with sharp, flat, or natural signs. Below it are vertical lines representing fingerings.