


Flute

# Andersen op. 41 no. 18

### Joachim Andersen (1847-1909)

John Ranck, D.M.A.

**Allegro** ♩ = 84 

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line on a treble clef staff in 12/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of eight staves of music. Dynamics include forte (*f*), piano (*p*), and sforzando (*sf*). Performance markings include accents, slurs, and a "Fine" instruction. A circled "+" is above the 10th staff, and a circled "-" is above the 16th staff. A circled "+" is above the 19th staff, and a circled "-" is above the 22nd staff.

25 *f* *p* *f* *p*

28

31 **D.C. al Fine**

= B<sub>b</sub>, thumb on= B<sub>b</sub>, thumb offS = Side/lever B<sub>b</sub> with thumb on B<sub>b</sub> key

In general we don't want to slide the thumb between the natural and the B<sub>b</sub> fingering. It's usually possible to find a note before the switch is needed where the thumb is up (C2, C3, G3, A b 3) to put it back down on the new fingering. Sometimes it's handy to use the lever B<sub>b</sub> since you can keep it down between notes if possible as indicated by the "extender" graphic in m. 9.

In fact, I use the "long" B<sub>b</sub> fingering (using the RH forefinger) only for ones following notes where the forefinger is down already, like most of the middle-register, F3, Eb3, etc., since it is slightly flatter than the B<sub>b</sub> thumb/or lever B<sub>b</sub> that strange little key just below the G# key. And I like the lever B<sub>b</sub> better since, at least on my flute, my finger doesn't have to go down so far to close it.

The reason I put a circle around the + and the - fingerings is differentiate them from the a + alone, which can indicate an upbeat, and a - alone that can indicate a tenuto.