

PREFACE

These 12 *Caprices* for solo flute are taken from *L'art de la flûte traversière*, a flute tutor published in Paris c.1761 by "M. DE LUSSE".¹ Their composer was always referred to as Monsieur de Lusse or Delusse, or merely M.D.L., on the title pages of his works and in other contemporary sources. Charles, the first name by which he is usually known today, comes from the 19th-century French writer Fétis, a notoriously unreliable informant, and has not been verified from other sources. His activities have often been confused with those of Jacques and Christophe de Lusse the woodwind instrument makers, but he had no demonstrable connection with them and was never mentioned as making instruments. All we know of his life is that he joined the orchestra of the *Opéra Comique* as a flute player around 1760 and that he was active as a flute teacher in Paris. His first composition (*Le Retour des guerriers*, a *cantatille* for voice and basso continuo) appeared in 1743, from which it is presumed that he was born no later than 1723, and he is last heard of in 1774. His other compositions include 6 sonates for flute and basso continuo (Opus 1, 1751), 6 sonates for 2 flutes (Opus 2, 1751, ²1761), *Les Favoris d'Euterpe*, trios for flute, violin and violoncello (Opus 3, 1757, ²1761), *L'Amant statue*, a comic opera (performed in Paris in 1759), and a *Recueil de romances historiques, tendres et burlesques, tant anciennes qu modernes, avec les airs notés*, for voice (1767). He also wrote two other theoretical works, a "*Lettre sur une nouvelle dénomination des sept degrés successifs de la gamme*" published in the *Mercure de France* of December 1765, and the article "*Musique*" for the *Recueil de planches* of Diderot & d'Alembert's *Encyclopédie* (1769). He must also have either written or published a dictionary of music, since in January 1765 the *Mercure de France* announced that anyone interested in such a work should get in touch with him.²


Despite his relative anonymity, this modest figure made an important contribution to the development of flute technique. As Jane Bowers has written, his flute pieces "embraced an extremely virtuoso style which employed very rapid and difficult passage-work, huge leaps, and notes of extreme range. They also introduced new techniques for the flute, including various kinds of single tonguing indicated by different articulation marks, double tonguing, and harmonics".³ His ambition seems to have been to bring to the flute all the technical possibilities his contemporaries utilised for the violin. The sheer virtuosity of his music is unprecedented.

Hotterre writing in 1719 said that *caprices* "are created when one so to speak plays around on one's instrument".⁴ Delusse says that his own *caprices* are "suitable for exercising the embouchure and fingers" and that "they can be used at the end of concertos for the flute". They therefore have two purposes. Firstly, as Bowers points out, they "mark the beginnings in France of true flute études".⁵ Secondly, they can also be used as *cadenzas*. In fact, the music itself makes clear that only the last portion of each *caprice* is intended as a *cadenza*: a kind of Maltese cross (replaced in this edition by an asterisk) marks the place in the flute part where the bass can begin its dominant pedal point, as was customary in the French concertos of this period,⁶ before finally moving to the tonic at the end of the *caprice/cadenza*.

In the text of his flute tutor, Delusse explains the performance of the various ornaments and articulation signs used in these *caprices*. The descriptions of ornaments and the affections they are supposed to express are for the most part translated, sometimes word for word, from *A Treatise of Good Taste in the Art of Musick*, published by the Anglicised Italian violinist-composer Francesco Geminiani in London in 1749.

According to Delusse, the upper *appoggiatura* (*port-de-voix supérieur*) "serves to express affection, love, pleasure; it must be made long, taking its time from that of the note to which it is joined, observing always to swell the sound gradually and to finish with a *tremblement simple* [see below] on that note". His example shows an *appoggiatura* notated as a quaver, joined to a crotchet note; its resolution is as a crotchet joined to a quaver, which does not make sense mathematically but may have been intended to show that the *appoggiatura* should take two-thirds of the value of the main note. In *Caprices* I, II, V-VII, IX, X and XII he notates it with a quaver and in III and XI with a semiquaver (which may mean a shorter realisation). The lower *appoggiatura* (*port-de-voix inférieur*) "has the same qualities as the upper *appoggiatura*, and the same execution, with the sole difference that it returns to the main note with a *pincé* [see below]". The only example in the *Caprices* is in VI. In addition to these two kinds of *appoggiatura*, Delusse has many examples in the *Caprices* of what seems to be a short upper *appoggiatura*, performed quickly and unstressed, although he does not describe it in his flute tutor. He notates it with a semiquaver (IV-VIII, X-XII), except for once as a quaver (III). A lower *appoggiatura* notated with a semiquaver is also found, leaping an octave (X, XI) or a tenth (VIII). This may have been intended to be performed quickly but stressed.

Delusse has three kinds of trill. The *cadence*, notated +, is used "to end a song or piece of music". Beginning immediately with the upper note, "it is beaten at first slowly, gradually increases in speed, and at the end is performed as fast as possible". It is found in *Caprices* VI, IX and XI. The *tremblement simple*, notated ✱, "expresses joy and gaiety; it differs from the *cadence* in that it is always beaten at a constant speed". Delusse mostly uses it on short notes (I, II, V-VII, IX-XII) although there are examples on crotchets (V, VIII, X, XI) and dotted crotchets (XII). The *tremblement tourne*, notated ✱, "when performed long and with vivacity expresses gaiety; but performed short, continuing the note softly and plainly, it expresses more tenderness". It is in fact a trill with a two-note termination (the note below the main note followed by the main note) performed at the same speed at the rest of the trill and, like the other two kinds of trill, begins immediately with the upper note. In the *Caprices*, Delusse sometimes redundantly writes out the termination (III, V, VII, X, XII) or substitutes a written-out three-note termination (V, VII). To prevent the performer from inadvertently playing two terminations in such cases, I have placed editorial *tremblements simples* above Delusse's ornaments.

There is no example of a *pincé* in these *Caprices*, but according to Delusse's instructions one has to be added to the main note after a lower appoggiatura (*Caprice VI*). He says that this ornament "has the quality of expressing different affections. For example, when it is executed vigorously and sustained long, it expresses anger, fury. If it is shorter and less strong, it expresses joy, satisfaction. And if it is executed extremely softly, swelling the note, it then expresses fear, horror, grief". The *pincé* is what we would call a lower mordent. There are two notated examples of the *tremblement flexible* () in *Caprice X*. This is a kind of vibrato, produced by rolling the body of the flute with the left thumb, without losing the embouchure, and gradually increasing in speed. "When this ornament is continued, gradually swelling the sound and finishing with force, it expresses gravity, fright. Making it shorter, softer, it expresses affliction, languor. And when it is made on short notes it contributes to rendering the melody more agreeable and tender. You must put it to use as often as possible. For this reason it is never marked in the music; taste alone inspires it". In other words, Delusse is endorsing the change in musical taste, first documented by Geminiani, whereby vibrato, though still considered an ornament, may be used on notes of all lengths, rather than only on longer notes, as previously. The ornament notated like a question mark in *Caprice II* is presumably a *martellement*, which Delusse notates with a kind of back-to-front question mark in his flute tutor. This is a figured vibrato, which earlier French composers and writers such as Hotteterre and Corrette called a *flattement*. According to Delusse, "it produces almost the same effect as the vibrato used by violinists; it must only be employed on isolated notes which do not incline to any other ornament". On the one-keyed flute, Hotteterre says that on *d*" it is made by beating on the second finger hole down.

Delusse nowhere explains the meaning of the conjunction of two notes an octave apart found in *Caprice II*. Judging by the way the melody approaches and leaves it, it probably means that one begins on the upper of the two notes and imperceptibly moves down to the lower.

Delusse mentions four different kinds of articulation in his flute tutor, "one obligatory and the other three ornamental". The obligatory articulation is simply to pronounce the letter T "very distinctly": "you must employ it on every note". The second is the "pearled" tongue-stroke, which "is made by advancing the tip of the tongue to the brink of the lips so that it is free to articulate the syllable TU". It is notated, except on notes at the same pitch, by staccato dots (or sometimes strokes) with a slur over them. There are examples of this in all twelve *Caprices*. The third kind of articulation is the *tac aspire* (literally "aspired click"). This is notated on notes at the same pitch by staccato dots with a slur over them (examples in *Caprices V* and *XI*) "This is made solely by the action of the lungs articulating the syllable HU". The fourth kind of articulation, the double tongue, is not found in the *Caprices*.

In this edition, editorial markings are carefully distinguished from the original text by means of slashed slurs and square brackets. The accidentals in the *Caprices* have presented a particular problem. For the most part Delusse uses the Baroque convention whereby an accidental is notated every time it occurs. But he also uses the convention I have found as well in late 18th-century French music whereby an accidental notated in one octave is assumed to be valid for the same note in other octaves within the same phrase. And sometimes he even seems to be using the modern convention whereby an accidental is valid until cancelled. I have therefore had to treat the accidentals in three ways: (1) Editorial accidentals are shown in square brackets. (2) Accidentals are valid until cancelled. (3) Precautionary accidentals are shown in brackets when accidentals are carried over to a new line.

I should like to express my gratitude for the help given me in the preparation of this edition by Professor Betty Bang Mather of The University of Iowa.

David Lasocki
London, England
December 1978

I notes

1. It was reviewed in the *Mercure de France*, January 1761, pp. 176-77, and also in the *Journal des Sçavans*, March 1771, pp. 259-61, and *Mercure de France*, April 1763, pp. 162-66.
2. For details of Delusse's life and work, see Simone Wallon "Lusse (Luce, Delusse)", in *Die Musik in Geschichte und Gegenwart* III (1960), cols. 1330-32 and Jane Bowers, *The French Flute School from 1700 to 1760* (Ph.D. dissertation, University of California at Berkeley, 1971), pp. 74-75.
3. *Op. cit.*, p. 286.
4. Jacques Hotteterre le Romain, *L'Art de préluder sur la flûte traversière, sur la flûte à bec, sur le hautbois, et autres instrumens de dessus* (Paris, 1719), modern edition ed. Michel Sanvoisin (Paris: Éditions Aug. Zurfluh, 1966), p. 22.
5. *Op. cit.*, p. 330.
6. As, for example, in the well-known concerto for violin or flute or oboe in C major, Opus 7 No. 3, by Jean-Marie Leclair, 2nd movement. See also David Lasocki, *The Eighteenth-Century Woodwind Cadenza* (M.A. thesis, University of Iowa, 1972), pp. 9, 17 and 34-36.
7. See David Lasocki, "Quantz and the Passions: Theory and Practice", *Early Music* VI:4 (October 1978), pp. 556-67.
8. Jacques Hotteterre le Romain, *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois* (Paris, 1707), English translation by David Lasocki as *Principles of the Flute, Recorder and Oboe* (London: Barrie & Rockliff, New York: Prager, 1968), p. 67.

12 CAPRICES for Flute solo

I

C. DELUSSE

Allegro

The musical score consists of ten staves. The first staff is the flute part, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The piece features a complex melodic line with many slurs and ties, and a rhythmic accompaniment in the lower staves. The score includes various musical notations such as sixteenth notes, eighth notes, and triplets. There are also dynamic markings like 'p' and 'f'. The piece concludes with a change in tempo to 'Adagio' and a key signature change to one flat (F). The final measure is a whole note chord.

II

Allegro

This musical score consists of ten staves of music in a single system. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 based on the note values. The music is characterized by a fast, rhythmic eighth-note pattern. The first staff begins with a treble clef and a sharp sign. The notation includes various articulations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The score features several triplet markings (3) and sixteenth-note groupings (6). Dynamic markings include *f* (forte), *p* (piano), and *[f]* (a bracketed forte). The piece concludes with a final *f* marking.

3 *p* *f* *p* *f* *p*

f 3 *p* *f* *p* *f* *p*

3 *f* *p* *f* *p* *f* *p* *f*

3 *p* *f* *p* *f* *p*

f 3 *p* *f* *p* *f* *p*

3 *f* *p* *f* *p* *f* *p*

3 *p* *f* *p* *f* *p*

6 6 6

6 6 6

6 6 6

3 *p* *f* *p* *f* *p*

3 *p* *f* *p* *f* *p*

Adagio

6 3

III

Allegro

The musical score for the 'Allegro' section consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The music is characterized by rapid sixteenth-note passages, often grouped in triplets and sixths. A first ending bracket is present at the end of the first staff. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes and a triplet of sixteenth notes. The third staff features a triplet of eighth notes and a triplet of sixteenth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes and a triplet of sixteenth notes. The tenth staff has a triplet of eighth notes and a triplet of sixteenth notes. The score includes various dynamic markings such as *sf*, *f*, *sfz*, and *sim.* (sforzando). The piece concludes with a final cadence.

Adagio

IV

Adagio

Allegro

The first system of music consists of two staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It starts with a half note G4, followed by a series of eighth notes with slurs and accents. The tempo is marked 'Adagio'. The second staff continues the melodic line, featuring several triplet markings (indicated by a '3' over the notes) and slurs. The tempo then changes to 'Allegro' for the final part of the system.

Allegro

The second system continues the 'Allegro' section. It features a series of eighth notes with slurs and accents, maintaining the two-sharp key signature.

The third system continues the 'Allegro' section with eighth notes and slurs. A triplet marking is visible towards the end of the system.

Adagio

Allegro

The fourth system begins with a treble clef and two sharps. It starts with a half note G4, followed by eighth notes with slurs and accents. The tempo is marked 'Adagio'. The second staff continues with eighth notes and slurs, featuring triplet markings. The tempo then changes to 'Allegro' for the final part of the system.

The fifth system continues the 'Allegro' section with eighth notes and slurs. A triplet marking is visible. The system ends with a dynamic marking of *f* (forte) and a sixteenth note.

The sixth system continues the 'Allegro' section with eighth notes and slurs. It includes dynamic markings of *p* (piano), *f* (forte), and *p* (piano), along with *[sim.]* (sustained) markings. A sixteenth note is present at the end of the system.

The seventh system continues the 'Allegro' section with eighth notes and slurs. It ends with a dynamic marking of *f* (forte) and a sixteenth note.

The eighth system continues the 'Allegro' section with eighth notes and slurs. It features a triplet marking and ends with a sixteenth note.

Adagio

The ninth system begins with a treble clef and two sharps. It starts with a half note G4, followed by eighth notes with slurs and accents. The tempo is marked 'Adagio'. The system includes a 6*4 marking and triplet markings.

The tenth system continues the 'Adagio' section with eighth notes and slurs. It features triplet markings and ends with a sixteenth note.

V

Adagio

Presto

The musical score for Violin V consists of ten staves. The first staff begins with the tempo marking 'Adagio' and contains a triplet of eighth notes, followed by a sixteenth-note figure with a '6' below it, and then a 'Presto' section with a 12-measure slur. The second staff continues with a 12-measure slur. The third staff features a 10-measure slur. The fourth staff has a '6' below it. The fifth staff has a '6' below it. The sixth staff includes dynamic markings 'p' and 'f', and a tempo change to 'Adagio'. The seventh staff has dynamic markings 'p' and 'f', and a tempo change to 'Presto'. The eighth staff has a '6' below it. The ninth staff has a tempo change to 'Adagio' and a '6' below it. The tenth staff has a '6' below it and a '3' below it.

VI

Andante

Presto

Musical staff 1: Starts with a half note, followed by a triplet of eighth notes, then a series of eighth notes with slurs. The tempo changes from Andante to Presto.

Adagio

Musical staff 2: A series of eighth notes with slurs, ending with a sixteenth note triplet. Tempo is Adagio.

Presto

Musical staff 3: A series of eighth notes with slurs, ending with a sixteenth note triplet. Tempo is Presto.

Allegro

Musical staff 4: A series of eighth notes with slurs, ending with a sixteenth note triplet. Tempo is Allegro.

Musical staff 5: Continuation of the eighth note pattern with slurs and triplets. Includes a *[sim.]* marking.

Musical staff 6: Continuation of the eighth note pattern with slurs and triplets. Includes a *[sim.]* marking.

Musical staff 7: Continuation of the eighth note pattern with slurs and triplets. Includes a *[sim.]* marking and a *[<]* marking.

Adagio

Allegro

Musical staff 8: A series of eighth notes with slurs, ending with a sixteenth note triplet. Tempo changes from Adagio to Allegro.

Musical staff 9: Continuation of the eighth note pattern with slurs and triplets. Includes a *[10]* marking.

Adagio

Musical staff 10: A series of eighth notes with slurs, ending with a sixteenth note triplet. Tempo is Adagio.

Musical staff 11: Continuation of the eighth note pattern with slurs and triplets. Includes a *[10]* marking.

VII

Vivace

Adagio

Allegro

Adagio

VIII

Allegro

3

Andante

Presto

3

9

6

6

3

6

Adagio

6

3

3

3

3

IX

Allegro

Andante

Allegro

Andante

Allegro

Allegro

Andante

Allegro

Andante

Adagio

XI

Allegro

Andante

Allegro

Adagio

Allegro

Adagio

Allegro

[sim.]

Andante

*1) Adagio

XII

Andante Allegro [sim.]

[sim.] Andante

Allegro

Andante

[sim.] Andante

[*12]

[f] *p* [f]

6