

Louis Drouet

25 Studies for the Flute

25 Etüden für Flöte

Amsterdam, Broekmans en Van Poppel B.V.

1510

Voorwoord

Louis François Philippe Drouet, die tot de grootste en meest geliefde fluitisten van de eerste helft van de 19e eeuw behoorde, werd in 1792 in Amsterdam geboren.

Na een korte maar gedegen instrumentale opleiding van de Nederlandse fluitist Arnold Dahmen, gaf hij al op 7-jarige leeftijd concerten in Amsterdam en Parijs. Een lange, roemrijke loopbaan volgde, waarin benoemingen aan de hoven van o.a. Lodewijk Napoleon, Napoleon I en Lodewijk XVIII werden afgewisseld met concertreizen door heel Europa en door Amerika. Zijn omvangrijke compositie-œuvre — zeer geliefd in de 19e eeuw — bleef in kwaliteit achter bij de kwantiteit. Drouet stierf in 1873 te Bern.

De etudes no. 1 t/m 24 uit deze bundel zijn de eerste 24 van een 47-tal etudes uit de in 1827 verschenen *Méthode pour la Flûte (Flöten-Schule) ou Traité complet et raisonné pour apprendre à jouer de cet instrument*¹. Deze etudes genoten in de 19e eeuw een dusdanige populariteit dat zij sindsdien talloze malen apart werden herdrukt. Ook heden-ten-dage gelden deze etudes, waarin klassieke en vroeg-romantische stijlkenmerken elkaar afwisselen, nog als onmisbare oefenstof voor iedere fluitist.

Van het gebruik om na deze 24 etudes de grote etude op te nemen waarmee de *Méthode*... besluit, is in deze uitgave met opzet afgeweken. Het doorslaggevende argument hiervoor was dat fluitleraren de studie van deze etude over het algemeen achterwege blijken te laten om redenen van methodische en muzikale aard. De in plaats hiervan opgenomen *Étude modulée*, variaties met als thema het bekende liedje *The blue bells of Scotland*, leek ons, gelet op de genoemde bezwaren, een meer voor de hand liggende keus.

Als bron voor de eerste 24 etudes van deze uitgave diende: *Drouët's Method of Flute Playing* (London, R. Cocks & Co., 1830). Hiernaast werden twee uitgaven uit dezelfde periode als vergelijkingsmateriaal gebruikt²; uitgaven, over het algemeen zorgvuldiger geredigeerd dan de bekende uitgave van B. Schott's Söhne van 1827³. Als bron voor de *Étude modulée* diende een in 1966 bij Heukemeyer te Amsterdam verschenen facsimile-uitgave waarin echter noch de oorspronkelijke uitgever noch de oorspronkelijke plaats van uitgave vermeld wordt.

De redacteur zag zich genoodzaakt de articulatie en de dynamische betekening in een aantal gevallen te herzien,

Vorwort

Louis François Philippe Drouet, einer der größten und beliebtesten Flötisten aus der ersten Hälfte des 19. Jahrhunderts, wurde 1792 in Amsterdam geboren.

Nach kurzem, jedoch gründlichem Unterricht bei dem niederländischen Flötisten Arnold Dahmen gab er bereits als Siebenjähriger Konzerte in Amsterdam und Paris. Es folgte eine lange, ruhmreiche Laufbahn mit Berufungen an den Hof von Ludwig Napoleon, Napoleon I. und Ludwig XVIII. sowie Konzertreisen durch ganz Europa und Amerika. Er hinterließ ein umfangreiches Oeuvre — äußerst beliebt im 19. Jahrhundert — in dem jedoch Quantität nicht immer mit Qualität gleichbedeutend ist. Drouet starb 1873 in Bern.

Die Etüden Nr. 1-24 unserer Ausgabe stellen die ersten 24 der insgesamt 47 Etüden der 1827 erschienenen *Méthode pour la Flûte (Flöten-Schule) ou Traité complet et raisonné pour apprendre à jouer de cet instrument*¹ dar. Diese Etüden erfreuten sich im 19. Jahrhundert derartiger Beliebtheit, daß sie zahllose gesonderte Neudrucke erlebten. Auch heute noch stellen diese Etüden, in denen klassische und frühromantische Stilelemente einander abwechseln, unentbehrliches Übungsmaterial für jeden Flötisten dar. Bewußt wichen wir in der vorliegenden Ausgabe von dem Brauch ab, nach den 24 Etüden die große Studie, die den Schluß der *Méthode*... bildet, aufzunehmen. Das entscheidende Argument: diese Studie scheint aus methodischen und musikalischen Gründen von den Flötenlehrern allgemein gemieden zu werden. Die an deren Stelle getretene *Étude modulée*, Variationen über das bekannte Lied *The blue bells of Scotland*, schien uns, angesehen der obigen Bedenken, eine bessere Wahl.

Als Quelle für die 24 Etüden dieser Ausgabe diente uns *Drouët's Method of Flute Playing* (London, R. Cocks & Co., 1830). Außerdem benutzten wir zum Vergleich zwei weitere Ausgaben der gleichen Periode², die im allgemeinen sorgfältiger redigiert wurden als die bekannte Ausgabe von B. Schott's Söhne aus dem Jahre 1827³. Als Quelle zur *Étude modulée* diente uns ein 1966 bei Heukemeyer in Amsterdam erschienener Faksimiledruck, bei dem jedoch weder der ursprüngliche Herausgeber noch der Ort der ursprünglichen Ausgabe mitgeteilt werden.

Der Herausgeber sah sich gezwungen, in

Foreword

Louis François Philippe Drouet, one of the greatest and most popular flutists in the first half of the 19th century, was born in Amsterdam in 1792.

After a short but thorough course of instruction under the Dutch flutist Arnold Dahmen, he was already giving concerts in Amsterdam and Paris at the age of 7. His subsequent career, which was long and successful, included appointments to the courts of Louis Napoleon, Napoleon I, and Louis XVIII, as well as tours throughout the whole of Europe and America. Drouet's extensive oeuvre — highly popular in the 19th century — was more remarkable for quantity than for quality. He died in 1873, in Bern.

Etudes 1-24 of our edition are the first 24 of a series of 47 etudes from the *Méthode pour la Flûte (Flöten-Schule) ou Traité complet et raisonné pour apprendre à jouer de cet instrument*¹, published in 1827. The 24 etudes were so popular in the 19th century that they went through innumerable separate editions after the first publication. Characterised by both classical and early romantic traits, these studies are still considered indispensable study material for every flutist. Our edition does not, as is traditional, conclude with the *Grand Exercise* which closes the *Méthode*... The reason for this was that most flute teachers do not use this etude for study, for reasons both pedagogic and musical. Instead, we have included the *Étude modulée* (Modulation Study), a series of variations on the well-known melody, *The Blue Bells of Scotland*; this seemed a better choice, in view of the objections to the original study.

The source for the first 24 etudes of this edition was *Drouët's Method of Flute Playing* (London, R. Cocks & Co., 1830). Two other editions from the same period were also used for purposes of comparison²; in general, these editions are more carefully edited than the better-known edition of B. Schott's Söhne (1827)³.

The source for the *Étude modulée* was a facsimile edition published in 1966 by Heukemeyer of Amsterdam, in which, however, neither the original publisher nor the original place of publication is indicated.

In a number of cases, the editor felt it necessary to revise some signs of articulation and dynamics, in order to clear the musical text of ambiguities and redundancies, and so that the musical content would be presented more clearly. Various misprints were corrected.

teneinde het notenbeeld te ontdoen van onduidelijkheden en overbodigheden en teneinde de muzikale inhoud levendiger te doen uitkomen. Diverse drukfouten werden gecorrigeerd.

Voor de uitvoering van de dubbelslagen die o.a. zo talrijk in de *Étude modulée* voorkomen, gaf Drouet de volgende aanwijzing, die ten dele afwikt van wat thans gebruik is:

De onder de hoofdnoot liggende versieringsnoot moet steeds slechts een halve toon van de hoofdnoot verwijderd zijn⁴. De boven de hoofdnoot liggende versieringsnoot dient zich, volgens Drouet, daarentegen aan de heersende toonsoort aan te passen.

Rest mij een woord van dank aan Hakiem van Lohuizen en Frans Vester voor respectievelijk hulp bij het oplossen van enige harmonische problemen en voor een aantal adviezen van algemene aard.

Rien de Reede

einigen Fällen Artikulationen und dynamische Gegebenheiten zu ändern, um das Notenbild klarer und eindeutiger und den musikalischen Inhalt lebendiger erscheinen zu lassen. Diverse Druckfehler wurden verbessert.

Für die Ausführung der Doppelschläge, die u.a. in der *Étude modulée* so häufig angewandt werden, gab Drouet folgende, den heutigen Gepflogenheiten teilweise abweichende Anweisung: *Die unter der Hauptnote liegende Verzierungsnote muß immer einen halben Ton von der Hauptnote entfernt sein⁴.*

Die über der Hauptnote liegende Verzierungsnote muß sich, nach Drouet, hingegen der herrschenden Tonart anpassen.

Ein Wort des Dankes an Hakiem van Lohuizen und Frans Vester für Hilfe beim Lösen einiger harmonischer Probleme und wertvolle Ratschläge allgemeiner Art.

Rien de Reede
Übersetzung: Karl Lenski

Drouet gave the following instructions (instructions which differ to some extent from the current performance practice) for the execution of the turns which are such a prominent feature, particularly of the *Étude modulée*:

The ornamental note below the principal note is always just a half tone removed from the principal note⁴.

In contrast, the ornamental note above the principal note, according to Drouet, must conform to the prevailing tonality in which it occurs.

My thanks are due to Hakiem van Lohuizen and Frans Vester respectively for help in solving various harmonic problems and for advice on various general subjects.

Rien de Reede
Translation: David Shapero

¹ De methode verscheen onder dezelfde titel zowel bij Pleyel et Fils ainé te Parijs, als bij B. Schott's Söhne te Mainz en Antwerpen. Een Engelse versie verscheen in 1830 bij R. Cocks & Co. te Londen met als titel: *Drouet's Method of Flute Playing*. Een Italiaanse versie verscheen ca. 1840 bij Ricordi te Milaan met als titel: *Metodo completo per flauto*.

² L. Drouet, *Studio per il flauto containing twenty seven exercises . . . in two books*. (London, Paine & Hopkins), en L. Drouet, *Ventiquattro esercizi per flauto in tutti i tuoni maggiori e minori . . . estratti dal metodo . . .* (Milano, Ricordi).

³ In een besprekking van de Schott-editie van Drouets *Méthode . . .* in de *Allgemeine Musikalische Zeitung* van 4 augustus 1830 wordt dit al opgemerkt: „. . . Druckfehlern . . . deren dieses Werk eine ziemliche Anzahl hat.”

⁴ Zie: L. Drouet, *Méthode . . .*, p. 16.

¹ Die Methode erschien unter demselben Titel bei Pleyel et Fils ainé in Paris und bei B. Schott's Söhne in Mainz und Antwerpen. Eine englische Ausgabe erschien 1830 bei R. Cocks & Co. in London unter dem Titel: *Drouet's Method of Flute Playing*. Eine italienische Version erschien um 1840 bei Ricordi in Mailand: *Metodo completo per flauto*.

² L. Drouet, *Studio per il flauto containing twenty seven exercises . . . in two books*. (London, Paine & Hopkins), und L. Drouet, *Ventiquattro esercizi per flauto in tutti i tuoni maggiori e minori . . . estratti dal metodo . . .* (Mailand, Ricordi).

³ Bereits in einer Besprechung der Schott-Edition von Drouets *Méthode . . .* in der *Allgemeine Musikalische Zeitung* vom 4. August 1830 wird bemerkt: „. . . Druckfehlern . . . deren dieses Werk eine ziemliche Anzahl hat.” („. . . Misprints . . . of which this work contains a considerable number.”)

⁴ Siehe: L. Drouet, *Méthode . . .*, S. 16.

¹ Pleyel et Fils ainé, in Paris, and B. Schott's Söhne, in Mainz and Antwerp, published the method under the same title. An English edition appeared in 1830 from R. Cocks & Co. of London as *Drouet's Method of Flute Playing*. Ricordi, Milan, published an Italian edition c. 1840 as *Metodo completo per flauto*.

² L. Drouet, *Studio per il flauto containing twenty seven exercises . . . in two books*. (London, Paine & Hopkins), and L. Drouet, *Ventiquattro esercizi per flauto in tutti i tuoni maggiori e minori . . . estratti dal metodo* . . . (Milano, Ricordi).

³ In a discussion of the Schott edition of Drouet's *Méthode . . .* in the *Allgemeine Musikalische Zeitung* of 4 August 1830, mention is already made of: „. . . Druckfehlern . . . deren dieses Werk eine ziemliche Anzahl hat.” („. . . Misprints . . . of which this work contains a considerable number.”)

⁴ See: L. Drouet, *Méthode . . .*, p. 16.

25 Studies

Louis Drouet
(1792–1873)

Allegro

1

Allegro

2 C

dim.

* De triller dient hier uitgevoerd als volgt:
 * Der Triller ist an dieser Stelle wie folgt auszuführen:
 * Trill to be played as follows:



Zie: Drouët's Method of Flute Playing, p. 24.
 Siehe: Drouët's Method of Flute Playing, S. 24.
 See: Drouët's Method of Flute Playing, p. 24.

Moderato

7

3

mf

The sheet music contains ten staves of musical notation for piano. The first staff begins with a treble clef, a key signature of one flat, and common time. It features sixteenth-note patterns with dynamic markings like 'mf' and 'dim.'. Subsequent staves show various melodic and harmonic progressions, including changes in key signature (e.g., two flats, one sharp, three sharps) and time signature (eighth notes). The music concludes with a dynamic marking of 'pp'.

4

PIANO

p 3

mf

f

mf

mf

dim.

pp

Allegro moderato

5

f *dim.*

f *dim.*

p

mf *dim.*

f *dim.* *ff* *dim.*

mf *cresc.*

mf

mf

7

8

9

10

11

12

13

Allegro moderato

6

mf

Allegro

7

f



Adagio

8

mf

cresc.

f ffz

f

p cresc.

mf

p cresc.

mf

p

Sheet music for piano showing measures 8 through the end of the section. The section begins with an *Adagio* instruction. Measure 8 starts with a treble clef, two flats, and a dynamic of *mf*. It features a series of eighth-note patterns. Measure 9 begins with a dynamic of *cresc.*. Measures 10 and 11 show more complex rhythms and dynamics, including a dynamic of *f ffz* and a dynamic of *f*. Measures 12 and 13 continue with eighth-note patterns. Measures 14 and 15 show more complex rhythms and dynamics, including a dynamic of *p cresc.*. Measures 16 and 17 conclude the section.

Allegro

Allegro moderato

13

Allegro moderato

13

10

The image shows a page of sheet music for piano, featuring five staves of musical notation. The key signature is one sharp (F# major). The tempo is Allegro moderato. Measure 10 starts with a dynamic of *mf* and sixteenth-note patterns. Measures 11-12 continue with similar patterns. Measure 13 begins with a dynamic of *6*. Measures 14-15 show more complex patterns, including eighth and sixteenth notes. The page concludes with measure 16, which includes dynamics *dim.*, *mf*, *cresc.*, and *cresc.* The score is divided by vertical bar lines and includes measure numbers 10 through 16.

Allegro

12 ff

mf

p

cresc.

ff

p

Allegro moderato

13

f

dim.

mf

p

mf *cresc.*

ff dim. *mf*

p *cresc.*

dim. *p*

f

Allegro moderato

17

14

mf

f

dim.

p

mf

(2)

This musical score page contains two staves of piano music. The top staff begins with a forte dynamic (f) and consists of six measures of eighth-note patterns. The bottom staff begins with a piano dynamic (p) and continues with six more measures of eighth-note patterns, ending with a repeat sign and two endings. Ending 1 continues with six more measures, while Ending 2 ends with a final measure. The music is in common time with a key signature of two sharps. Measure numbers 14 and 15 are indicated at the beginning of each staff. Dynamics such as *mf*, *f*, *dim.*, and *p* are used throughout the piece. Measure 15 includes a repeat sign and two endings, labeled (2).

*Allegro*15 *f*

Sheet music for piano, page 18, measures 15-18. The music is in common time, key signature of four sharps (F major), and dynamic *f*. The score consists of two staves. The top staff begins with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff follows with a similar pattern. Measures 16 and 17 continue this pattern with some variations. Measure 18 concludes with a final sixteenth-note pattern.

Auagio cantabile

Sheet music for flute, page 16, measures 16-19. The music is in common time with a key signature of four sharps. Measure 16 starts with a dynamic *p*. Measures 17-18 show various rhythmic patterns with slurs and grace notes. Measure 19 begins with a dynamic *f*, followed by *mp* and *cresc.* The section ends with *poco rit.* and *a tempo* markings. The score includes dynamic markings *p*, *p*, *p*, *mf*, *p*, and *pp*.

Allegro

17 C *f*

dim. *pp*

Moderato

18

mf

simile

The musical score for page 18 consists of ten staves of musical notation for a solo instrument. The tempo is indicated as "Moderato". The key signature is four sharps. The dynamics and performance instructions include:

- Staff 1: *mf*, *simile*, 3 over groups of notes.
- Staff 2: 3 over groups of notes.
- Staff 3: 3 over groups of notes.
- Staff 4: *p*, 3 over groups of notes.
- Staff 5: (s) over groups of notes.
- Staff 6: 3 over groups of notes, *mf*, *simile*.
- Staff 7: 3 over groups of notes.
- Staff 8: *p*, 3 over groups of notes.
- Staff 9: 3 over groups of notes.
- Staff 10: 3 over groups of notes, (>) under notes, *mf*.

Moderato

19

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

Andante

6 6 6 6

(1) 6 6 6 6

6 > 6 >

> 6 > 6 >

20 Adagio
 mp dolce

Andante

Sheet music for piano, page 21, Andante. The music consists of ten staves of musical notation. The key signature is three flats, and the time signature is common time (indicated by a '4'). The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *p*. The fourth staff starts with a dynamic of *mf*. The fifth staff starts with a dynamic of *p*. The sixth staff starts with a dynamic of *mf*. The seventh staff starts with a dynamic of *p*. The eighth staff starts with a dynamic of *mf*. The ninth staff starts with a dynamic of *p*. The tenth staff starts with a dynamic of *p*.



Andante

22

f

22

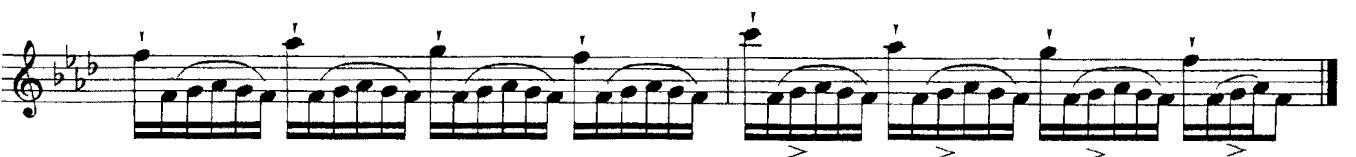
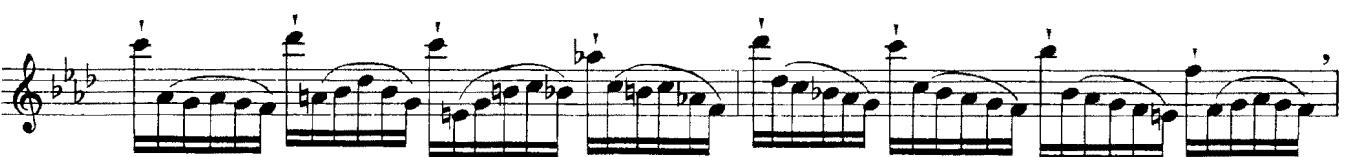
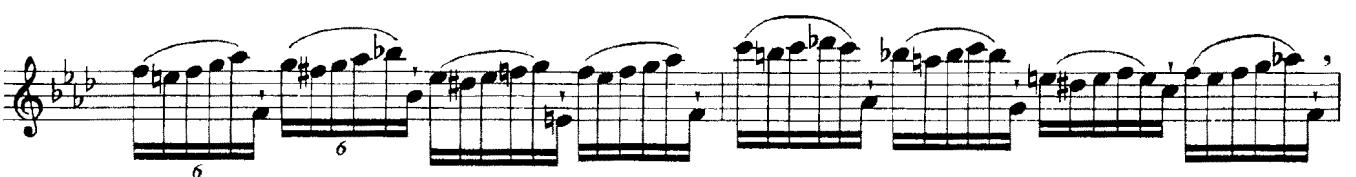
Andante

f

6

6

6



Andante



Allegro

27

24

p



Étude modulée

Andante

25 *p dolce* * *espressivo*

f *p* *leggiero*

dolce *accell.*

p

Allegro moderato

cresc. *dim.* *p*

grazioso

f marcato *dolce*

p

tr. *rit.* *tr.*

3 *3* *3* *3*

* Zie voorwoord voor uitvoering van de dubbelslaggen (~~)

a tempo

f

p *f*

p *cresc.* *ten.* *ten.*

f

Più lento assai

p con amore

rit.

Allegro brillante

dolce

Sheet music for piano, page 30, featuring ten staves of musical notation. The music includes the following dynamics and tempo markings:

- cresc.**
- p**
- dolce assai**
- rallentando**
- pp**
- Adagio**
- cantabile**
- Allegro molto**
- p cresc.**
- cresc.**
- f**
- Andantino**
- mf amabile**

poco più presto

rall.

cresc.

Larghetto

p con espressione

dolce

pp e leggierissimo

Allegro

f

tr

f

p

rit.

Allegro moderato

pp

p dolce

f

tr

A musical score page featuring ten staves of piano music. The key signature changes from one staff to the next, starting with one sharp in the first staff and ending with three sharps in the tenth staff. The tempo markings include 'dim.', 'p', 'tr', 'scherzando', 'cresc.', 'mf', 'Presto', 'f', 'Adagio', 'con espressione', 'rit.', 'Andante', 'dolce', 'Adagio e morendo', and 'pp'. The score consists of two systems of five staves each. The first system starts with a dynamic 'dim.' and a tempo 'p', followed by a trill over a eighth-note chord. The second system begins with 'scherzando' and a crescendo. The third system starts with 'mf' and a crescendo, followed by 'Presto' and a forte dynamic 'f'. The fourth system starts with 'Adagio' and 'con espressione'. The fifth system starts with a ritardando 'rit.' and an 'Andante' tempo, followed by 'dolce'. The sixth system starts with 'Adagio e morendo'. The score concludes with a dynamic 'pp'.