

# **STUDIES**

O.N.

## **Taste AND Style**

COMPOSED EXPRESSLY FOR THE

# **BOEHM FLUTE**

AND DEDICATED TO

## **PHILIP ERNST**

BY

## **L. Drouet.**

*Chapel Master to His Royal Highness the reigning Duke of Saxe Coburg Gotha.*

*Part* —

IN THREE PARTS.

*Each* —

THIS WORK having been prepared chiefly with a view to exhibit, in a Series of Practical Lessons, the Laws that regulate a finished performance, it may be used with equal advantage in studying either the Old or New Plate.

*New York, C. BREUSING, 70 Broadway.*

*Entered according to Act of Congress, A.D. 1855, by Philip Ernst & Son, in the Clerk's Office of the District Court of the Southern District of New York.*

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*Deponente Clarkis officia So dist. N.Y. June 5. 1855*

## To Philip Ernst.

Dear Sir,

Your excellent Method, and the very judicious Observations on the Art of Teaching, which you expressed in the course of our recent conversations on the subject, have suggested to me the idea of dedicating to you my new work on Taste and Style for the Flute.

I have composed these Studies without any explanatory notes, and with the express purpose of producing an exclusively Practical Instruction book, by means of which a pupil might, with the assistance of a good master like yourself, make rapid progress without having to go through the painful task of analysing a multitude of observations, most of which he is unable to understand fully, being as yet unpossessed of the requisite preparatory knowledge. Many have no doubt observed that a beginner will often readily execute a passage, after having heard it several times from his teacher, which without such aid he could never have accomplished even with the most minute and elaborately written explanations. It is therefore evident that those ambitious of success on any instrument should seek to attain Theory through Actual performance, rather than hattle to reverse the order; and in consideration of these facts, I flatter myself that my present offering may prove of use, particularly to you, who have devoted yourself with such signal success to the arduous duties of an instructor, and that it will at least in a measure fill the important want we have spoken of, especially as it has not been prepared at hazard, nor simply to furnish pieces of Amusement only, but eminently with a view of displaying in a Series of Useful and Pleasing Lessons everything that a Fluteplayer should know on the old or new Flute.

Hoping that you will accept of this just tribute to your distinguished merit with as much pleasure as I feel in presenting it,

I remain

Yours Truly

New York, June 12th 1844.

## 72 STUDIES FOR THE BOEHM FLUTE

*Moderato.*

N<sup>o</sup> 1. 



*Allegretto.*

N<sup>o</sup> 2. 







*Moderato.*

N<sup>o</sup> 3. 





\*The comas indicate where respiration should be taken.

D.S. 48.

4

*All' Moderato.**Andante quasi allegretto.**Andante con moto e agitato.*

*Moderato.*

Nº 7.

*con espressione.*

5

*poco rall.*

*a*

*tempo.*

*sostenuto.*

D.S. 48.

6

N<sup>o</sup>. 8.

*poco.*

*Poco all' Ilo*

*mf*

*dim:* *f* *dal:*

*grazioso.* *cres.*

*mf*

*grazioso.*

*leggiere.* *mf*

*dol.* *con molto espressione.*

D.S. 42.

*dolce.*

*con espress*

*sostenuto*

*leggiero.*

*dolce.*

*leggierissimo.*

D.S. 48.

8



*All' vivo.*

N° 10. *m.v.*

Pour le double coup de langue (double tonguing)

*p* *cres:*

*f*

*pp* *cres:*

*dim:*

*m.v.*

*cres:*

*f*

*Allegretto.*

N° 11.

*grazioso.*

*leggiere.*

*grazioso.*

D.S. 48<sup>4</sup>

*con forza.*

9

*f* *mf* *dol*

*poco.* *rit.*

*a tempo. grazioso.* *quasi legato.*

*cres:*

*dolce.*

*All' decisio.*

N.º 12 *s>* *ff* *mf simile*

*f.* *mf*

*rall.*

*con espressione.* *poco rall.* D.S. 48.

10

*All.*

*Nº 13.* *risoluto.* *f*

*dolce.*

*dém.*

*poco.*

*grazioso.*

*p*

*mf*

*All. agitato.*

*Nº 14.* *C*

*simile.* *simile.*

*dolce.*

*grazioso.*

*sfz*

*mf*

D.S. 48.

Nº 15. *Larghetto cantabile.*

*ben sostenuto.* *con molto espressione.*

*dolce.* *marcato* *sffz*

*grazioso.* *vivo.* *con grazia.* *dim:* *pp*

*All' vivace assai.*

Nº 16. *dolce.*

*Pour le double coup de langue (double tonguing).*

12 *All' molto  
Moderato.*

Nº 17. *sempre legato.*

Sheet music for piano, page 17, measures 12-18. The music is in common time (indicated by 'C'). Measure 12 starts with a dynamic of *Moderato*. Measures 13-18 show a continuous sequence of eighth-note patterns with various dynamics and articulations: *dol.*, *mf*, *dol.*, *mf*, *dol.*, *mf*, *dolce.*, *f*, *dim.*, *p*, *dolce.*, and *dol.*. The music concludes with a repeat sign and the instruction *D.S. 48.*

*Tempo di valse.*

Nº 18. *dolce e grazioso.*

Sheet music for piano, page 18, measures 1-10. The music is in common time (indicated by 'C') and *Tempo di valse*. Measures 1-10 show a continuous sequence of eighth-note patterns with dynamics: *dolce e grazioso.*, *poco cresc.*, *dol.*, *dol.*, *dol.*, *dol.*, *dol.*, *dol.*, *dol.*, and *grazioso.* The music concludes with a repeat sign and the instruction *D.S. 48.*

D.S. 48.



*Andante grazioso.*

*N.º 19.*

*dolce.*

*poco f.*

*dim.*

*p.*

The musical score consists of two systems of staves. The top system starts with measure 14, marked *mf*, followed by three measures of sixteenth-note patterns. The fourth measure is marked *dolce.*. The bottom system begins with measure 15, marked *f*, followed by three measures. The second measure is marked *dim:* and the third measure is marked *p*. The section concludes with a dynamic instruction *Allegro. con grazia.* and the section number *N.20.* Measures 16 through 19 show eighth-note patterns with various dynamics including *f*, *p*, and *dolc. con esp.*. Measure 20 begins with a dynamic *f* and ends with *dolce.* Measures 21 and 22 continue the eighth-note patterns. Measure 23 begins with *poco rit. mf a tempo.* Measures 24 and 25 conclude the section with *f* and *p* dynamics. The section ends with *D.S. 48.*

*Andante maestoso.*

N.º 21. *f* C *vivo.*

*Allegretto.*

N.º 22. *dol.*

16 *Cantabile.*

N.<sup>o</sup> 23.

sostenuto.

con espressione.

ben sostenuto.

rall. un poco.

*Poco allegro.*

N.<sup>o</sup> 24.

P leggiiero.

dot.

cresc.

dim.

p

dol.

D.S. 48.

Poco Adagio.  
dolce hr.

N.25.

17

10 11 13 14

13 10 15

17

11 13

D.S. 46.

*Allegretto.*

N.º 26.

*dolce.*

*Allegro. sempre leggiero.*

N.º 27.

*Aus ben marcato.*

N.º 28.

N.º 29.

20



21

All' molto.

N.322

All' moderato ma agitato.

N.33

D.S. 33

The musical score consists of two staves of piano music. The top staff begins with a dynamic of *f* and continues with a series of eighth-note patterns. The bottom staff begins with a dynamic of *mf* and continues with a similar eighth-note pattern. Both staves feature a treble clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. The score is numbered N.322 and N.33. The tempo markings "All' molto." and "All' moderato ma agitato." are placed above their respective staves. The dynamic marking "mf" is placed below the first measure of the bottom staff. The instruction "D.S. 33" is located at the bottom center of the page.

22

*Larghetto.*

N.º 34. *mf*

Sheet music for N.º 34, featuring five staves of music in G major with sharp. The dynamic marking *mf* is present at the beginning. Later markings include *dol:* and *rit:*.

*a tempo.**dol:**All' non tanto.*

N.º 35. *f*

Sheet music for N.º 35, featuring two staves of music in G major with sharp. The dynamic marking *f* is present at the beginning. The dynamic marking *p* is present at the end.

D.S. 48.

*Allegro.*

Nº 36

24

*Andante.*

*Adagio.*

N.º 38.

*poco forte.*

*sforzando*

*dim.*

*mf*

*p.*

*dolce.*

*tr.*

*D.S. 48.*

25

*dolce.*

*forte* *al dolce.*

*Moderato.*

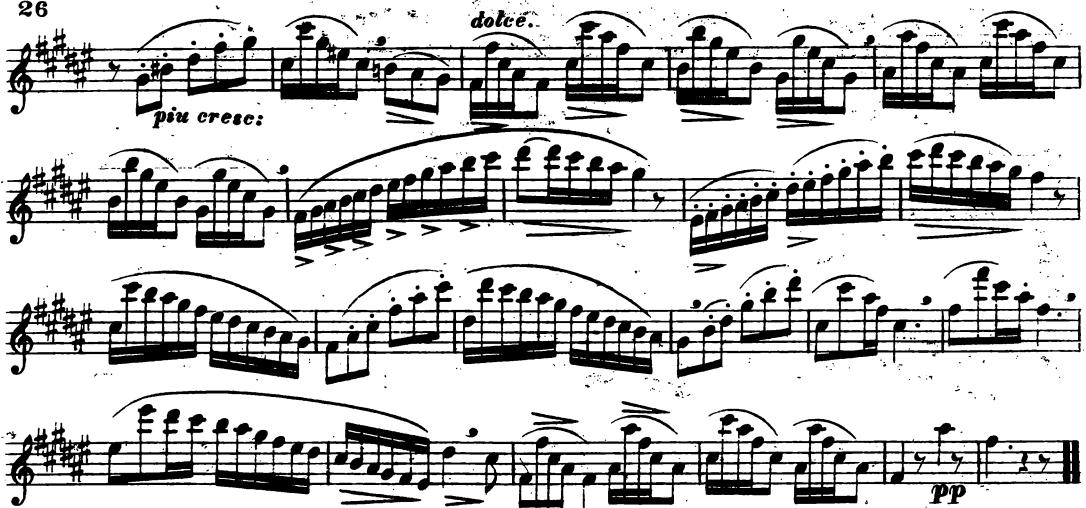
N.º 39. *C.* *con mezza voce.*

*Allegretto moderato.*

N.º 40. *ten.* *cresc.*

D.S. 48.

26

*Molto moderato.*

Nº 41.

*ben marcato.*

D.S. 48.

*Cantabile.*



27

*Andantino. tr.*



*Risoluto ma non presto.*



D.S. 48.

28

*cresc.*

All' mod. to

Nº 45.

*dolce.*

Nº 46.

*Andante sostenuto.*

D.S. 48.



*All? moderato.*

N° 47. *C* pour le double coup de langue. (double tonguing)

D.S. 48.

*Alla Polacca.*

N.º 48.  $\begin{array}{c} \text{f} \\ \text{2} \end{array}$  dolce.

*All' mod'.*

N.49.

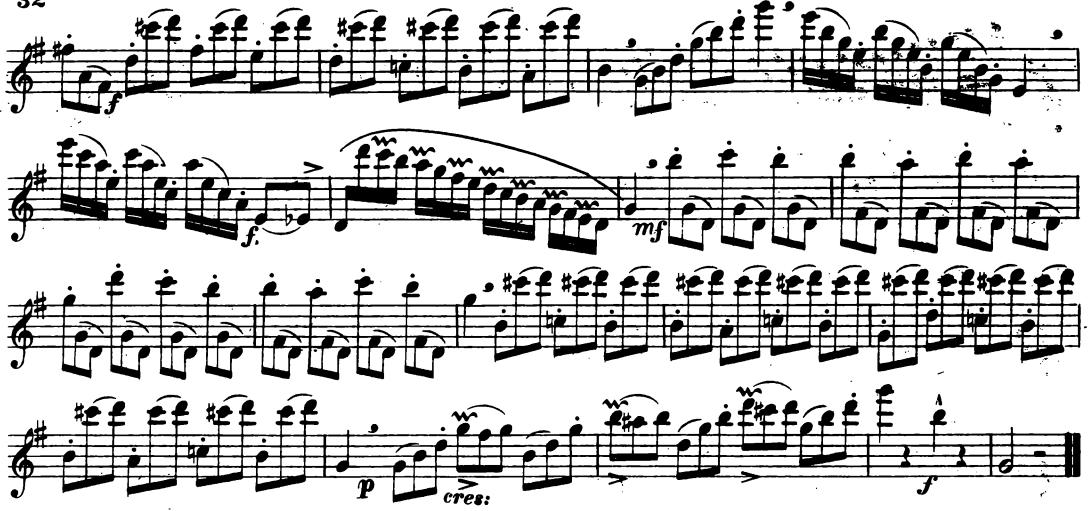
*poco rit.* *a tempo.*

*ten.* *dim.*

*All' molto.*

N.50.

*D.S. 48.*

*Andante grazioso.*

VAR:I.



VAR:II.



cres. e marcato.



VAR:III.



D.S. 48.

*dolce.*

*scherzando.*

*Allegretto.*

N<sup>o</sup> 52. *p leggiero.*

*cresc.*

*pp*

*cresc:*

*p staccato.*

*ritenuto.*      *a tempo.*      *3 grazioso.*

D.S. 4a.



*All' vivace e molto agitato.*



*p*

*pp*

*All' ritenuato.*

N° 55. *sostenuto.*

*p dol:*

*cresc:*

*p*

*con grazia.*

*ritenuato.*

*a tempo.*

*cresc:*

*f dém:*

*dol:*

*All' moderato.*

N° 56. *p sfz*

*p simile.*

36

*Adagio.*

N.º 57.

*cantabile.*

*dolce.*

*dim:*

*pp dolce.*

*mf d\*\**

*pp*

Sheet music for piano, page 57, featuring six staves of musical notation in common time with a key signature of one sharp. The music includes dynamic markings like *cantabile.*, *dolce.*, *dim:*, *pp*, *mf*, and *pp*.

*All° moderato.*

N.º 58.

*con fuoco.*

D.S. 48.

Sheet music for piano, page 58, featuring six staves of musical notation in common time with a key signature of one sharp. The music includes dynamic markings like *con fuoco.* and *D.S. 48.*

Pour le double coup de langue (double tonguing)

*dim:* dolce con grazia.

*marcato.*

*leggiero.*

*cresc:* *f* *vivo.*

*Ariette pastorale.*

N°59. *Andantino.* *dolcissimo e sempre.*

D.S. 48.

38

*dolcissimo.*  
*p* *poco cresc:*  
*rit:* *a tempo e.*  
*dim: sempre. leggierissimo.*  
*pp* *il tempo moderato.*  
*Bolero.*  
 N° 60 *3* *leggiero e dolce.*

D.S. 48.

*Larghetto.*

*Canzonette.*

Nº 61. 

*Allegro.*

Nº 62. 

A musical score page featuring six staves of music. The first staff begins with a dynamic of *p*. The second staff starts with *cresc:* and *f*. The third staff contains the instruction *Pour le double de langue (double tongueing)*. The fourth staff is labeled *Andante. thema.* and includes the number *N°63*. The fifth staff is labeled *VAR:I.* and *f*. The sixth staff is labeled *VAR:H.*, *pp*, and *dolce.* The seventh staff is labeled *VAR:III.*, *più vivo.*, and *d.c.d.l.*. The eighth staff is labeled *tempo I°* and *dol: con esp:*. The ninth staff concludes with *D.S.4s.*

*Impromtu.*

N° 64.

41

*Impromtu.*

N° 64.

d.c.d.l.  
presto.  
sostenuto.  
andante esp.  
viv.  
rit.  
vivo.  
D.S. 44.

*Allegretto.*

N° 65.

42

*Mod!o ma agitato.*

Nº 66.

*leggiero.*

*cresc.*

*dém:*

*Tempo giusto.*

Nº 67.

*dim.*

D.S. 48.

43

*Altre molto modo.*

N. 68. *mf* quasi tutto legato.

Eargo.

N. 69. *cantabile.* D.S. 48.

44

*cresc.*  
*più cresc.*  
*p> > > >*  
*crescendo dolce.*  
*cresc. ffo, dol:*  
*Rondo all' ital.*  
 N°70. *dol:*

*leggiero.*

*d.c.d.l*

*dim: e rit:*

*a tempo dol:*

*Andante.*

Nº 71.

*f*

*dol:*

*D.S. 48.*

*dol:*

46

*Tirolienne.*

N.72.

*dol.*

*pizz.*

*con brio.*

*d. c. d. l.*

D.S. 48.

Fine.

Jacopo Tore