

Enseignement Complet de la Flûte

par
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P R É L I M I N A I R E S

Référence

LE DÉBUTANT FLUTISTE (1 ^{er} , 2 ^e) <i>The beginner Flutist — Der Flöten Anfänger.....</i>	AW
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E X E R C I C E S

GAMMES ET ARPÈGES — 480 exercices (5 ^e , 6 ^e) <i>Scales and Arpeggios, 480 exercises — Tonleitern und gebrochene Akkorde, 480 Studien</i>	BF
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DIX-HUIT EXERCICES OU ÉTUDES de Berbiguier (5 ^e , 6 ^e) <i>Berbiguier's eighteen Exercises or Studies — Achtzehn Übungen oder Studien von Berbiguier</i>	AR
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ÉCOLE DE L'ARTICULATION (6 ^e) <i>School of Articulation — Blas Schule</i>	AW
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— EXERCICES JOURNALIERS (6 ^e , 8 ^e) <i>Daily Exercises — Tägliche Übungen — 日課練習</i>	BA
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1^{er}, 2^e, 3^e : Facile.
4^e, 5^e, 6^e : Moyenne Force.
7^e, 8^e, 9^e : Difficile.

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EXERCICES JOURNALIERS POUR LA FLÛTE

フルートのための日課練習(中・上級)

MARCEL MOYSE

NOTE PRÉLIMINAIRE

Le registre grave et le registre aigu de la Flûte sont généralement moins pratiqués que le médium, pour lequel est écrite la majeure partie de la Musique de tout instrument quel qu'il soit. Cette particularité se retrouve dans les Etudes. Certaines sont écrites spécialement pour le grave et l'aigu; mais les plus nombreuses se maintiennent dans la région moyenne, dont elles ne franchissent que passagèrement les limites. Il s'ensuit que les élèves et, plus tard, les artistes, sont moins à leur aise dans ces deux registres.

L'Auteur s'est proposé de remédier à cette imperfection. A cet effet, tout en respectant le côté musical, qui exige que l'Exercice commence et se termine habituellement par sa note fondamentale, il a adopté un mode d'écriture qui oblige l'instrumentiste à parcourir chaque fois toute l'étendue de la flûte. De cette manière, l'extrême grave et l'extrême aigu, qui offrent les principales difficultés, ne se trouvent pas négligés et sont travaillés autant que le reste.

PRELIMINARY NOTE

The low and the high register of the Flute are generally less practised than the middle register for which the greater part of music for any instrument is written. This particularity is found again in the Studies. Certain ones are written especially for the low and the high registers, but the greater number keep to the middle register, the limits of which they pass only transiently. It follows that pupils, and, later on, artists, are less at their ease in these two registers.

The Author proposes to remedy this imperfection. To this end, while respecting the musical principle that exacts that the exercise should habitually begin and end with its fundamental note, he has adopted a mode of writing which obliges the performer to go over the whole extent of the flute each time. In this way, the extreme low and the extreme high registers, which present the principal difficulties, are not neglected, but are exercised as much as the rest.

EMPLOI DU TEMPS

Pour régler son travail et le rendre à la fois plus facile et plus profitable, l'élève observera le tableau d'emploi du temps ci-après.

Chaque exercice étant désigné par une lettre, celles qui reviennent le plus souvent se rapportent aux exercices qu'il est nécessaire d'étudier davantage, les autres, à des exercices également utiles, mais qui se rencontrent moins fréquemment, ou dans des mouvements plus lents, ou qu'il est plus pénible de travailler longtemps.

En travaillant chaque jour un groupe de quatre lettres dans l'ordre suivant, l'élève aura, à la fin du mois, parcouru tout le recueil.

1 - A B C D	7 - M N O P
2 - A B C D	8 - A B C D
3 - E F G H	9 - E F G H
4 - A B C D	10 - A B C D
5 - I J K L	11 - Q R S T
6 - A B C D	12 - A B C D

13 - U V X Y	19 - A B C D	25 - A B C D
14 - A B C D	20 - M N O P	26 - U V X Y
15 - A B C D	21 - A B C D	
16 - E F G H	22 - E F G H	
17 - A B C D	23 - A B C D	
18 - I J K L	24 - Q R S T	

Les Exercices Chromatiques, Gammes par tons, Accords de quinte augmentée et de septième diminuée, qui forment les **6** premières pages, seront travaillés dans les mêmes conditions que le reste, c'est-à-dire qu'à chaque exercice de Gammes, Tierces, Quartes, etc.... contenu dans le reste du cahier, l'élève ajoutera chaque jour les exercices parallèles des **6** premières pages, qui sont précédés des mêmes lettres.

Tous les exercices contenus dans cet ouvrage doivent être travaillés en simple et en double coup de langue.

EMPLOYMENT OF TIME

To regulate his work and to render it both easier and more profitable, the pupil will observe the following table of employment of time.

Each exercise, being designated by a letter, those which come most often, refer to the exercises which must be studied most; others, to exercises equally useful but which are met with less frequently, or in slower movements, or which are harder to work at for a long time.

By working each day at a group of four letters, in the following order, the pupil will have gone over the whole collection by the end of the month.

*The chromatic exercises, scales by tones, chords on the augmented fifth and diminished seventh which form the first **6** pages will be worked at under the same conditions as the rest, that is to say, as the exercises of scales thirds, fourths etc... contained in the rest of the collection. The pupil will add each day the parallel exercises of the first **6** pages which are preceded by the same letters.*

All the exercises contained in this work must be played in both simple and double "coup de langue."

VORBEMERKUNG

Die tiefe und die hohe Lage der Flöte werden im allgemeinen weniger benutzt als die Mittellage, für die der grösste Teil der Literatur eines jedweden Instrumentes geschrieben ist. Diese Eigentümlichkeit findet sich auch in den Etüden wieder. Einige von ihnen sind besonders für die tiefe oder hohe Lage geschrieben, die meisten aber halten sich in der Mittellage, deren Grenzen sie nur gelegentlich überschreiten. Daraus folgt, dass die Schüler und später die Künstler sich in diesen beiden Lagen weniger wohl fühlen.

Der Autor hat sich zur Aufgabe gemacht, diesem Übel abzuhelfen. Zu diesem Zwecke bedient er sich einer Schreibweise, die den Instrumentalisten zwingt, jedesmal den ganzen Tonumfang der Flöte zu durchlaufen unter Berücksichtigung des musikalischen Aspekts, der verlangt, dass die Übung gewöhnlich auf dem Grundton anfängt und endigt. Auf diese Weise werden die extrem tiefe und hohe Lage der Flöte, die die hauptsächlichen Schwierigkeiten bieten, nicht vernachlässigt und genau so studiert wie der Rest.

ZEITPLAN

Der unten folgende Zeitplan soll dem Schüler helfen, seiner Arbeit eine gewisse Regelmäßigkeit zu geben und sie leichter und erfolgreicher zu machen.

Jede Übung ist mit einem Buchstaben versehen. Die Buchstaben, die am häufigsten wiederkehren, bezeichnen Übungen, die mehr geübt werden müssen. Die anderen gehören zu Übungen, die

gleichermaßen nützlich sind, aber weniger häufig anzutreffen sind oder in langsameren Zeitmassen oder aber bei länger andauerndem Uben unangenehm werden.

Wenn der Schüler jeden Tag eine Gruppe von vier Buchstaben in folgender Reihenfolge erarbeitet, wird er das ganze Heft bis zum Ende des Monats durchlaufen haben.

1 - A B C D	7 - M N O P	13 - U V X Y	19 - A B C D	25 - A B C D
2 - A B C D	8 - A B C D	14 - A B C D	20 - M N O P	26 - U V X Y
3 - E F G H	9 - E F G H	15 - A B C D	21 - A B C D	
4 - A B C D	10 - A B C D	16 - E F G H	22 - E F G H	
5 - I J K L	11 - Q R S T	17 - A B C D	23 - A B C D	
6 - A B C D	12 - A B C D	18 - I J K L	24 - Q R S T	

Die « Chromatischen Übungen », « Ganzton-Tonleitern », « Akkorde mit übermässiger Quint » und « verminderter Septime », die auf den ersten 6 Seiten enthalten sind, sollen unter den gleichen Bedingungen gearbeitet werden wie der Rest; d.h., der Schüler fügt zu jeder Übung der Tonleitern, Terzen,

Quarten usw., die im restlichen Teil des Heftes enthalten sind, jeden Tag die Parallelübungen der ersten 6 Seiten, denen der gleiche Buchstabe voransteht.

Alle Übungen in diesem Werk sollen mit einfacher und Doppelzunge geübt werden.

序 文

一般的に、フルートの低音域・高音域は中音域に比べ実用的ではない。いかなる楽器についても、音楽の大半はこの中音域のために書かれている。こうした特色は練習曲の中にも見出される。幾つかの練習曲は特別に低音域と高音域のために書かれている。しかし大部分の練習曲は中音域にとどまり、一時的にその境界を越えるにすぎない。その結果、学習者及び後の芸術家にとってこの二つの音域は中音域ほど容易ではない。

著者はこの欠点を補おうと考えた。そのためには、練習曲が通常、根音に始まり、根音で終ることを要求する音楽的な面を尊重しながら奏者が毎日フルートの全音域を練習しなければならないような書き方を取り入れた。この方法によれば、主要な難しさをもたらす最低音域と最高音域はなおざりにされることなく、他の音域と同じように学習される。

練習時間の使い方

練習を調整し、より容易で、有益な学習を同時に行うため、下記の日課表を守ること。

各々の練習課題にはアルファベットが附されている。最もひんぱんに繰り返される課題はより多くの学習を必要とするものである。その他の練習課題も無論大切であるが、比較的出会う機会が少ないか、

より遅いテンポであるか、あるいは長く学習するのが困難であるか、である。

四つの文字のグループを毎日以下の順序で練習することにより、一ヶ月後には学習者はこれらのすべての課題を経験するであろう。

1 - A B C D	7 - M N O P	13 - U V X Y	19 - A B C D	25 - A B C D
2 - A B C D	8 - A B C D	14 - A B C D	20 - M N O P	26 - U V X Y
3 - E F G H	9 - E F G H	15 - A B C D	21 - A B C D	
4 - A B C D	10 - A B C D	16 - E F G H	22 - E F G H	
5 - I J K L	11 - Q R S T	17 - A B C D	23 - A B C D	
6 - A B C D	12 - A B C D	18 - I J K L	24 - Q R S T	

最初の六頁に書かれた半音音階、全音音階練習及び増五、減七の分散和音もその他の部分、つまり長、短音階、三度、四度等の各々の練習と同じ条件で学習する。学習者は最初の六頁にある類似の練習課

題を毎日つけ加えるであろう。それらは同じ文字により優先されている。

この本に含まれたすべての練習課題はシングルとダブルのタンギングで学習されねばならない。

EXERCICES JOURNALIERS

POUR LA FLÛTE

Daily Exercises — TAGLICHE UBUNGEN für die Flöte — フルートのための日課練習(中・上級)

MARCEL MOYSE

EXERCICES CHROMATIQUES — CHROMATIC EXERCISES — CHROMATISCHE UBUNGEN — 半音音階練習

The image shows four staves of musical notation for flute, arranged vertically. Each staff begins with a clef (G, F, G, F) and a key signature. The notation consists of short vertical stems with small horizontal dashes, representing eighth-note patterns. The staves are labeled A, B, C, and D from top to bottom. Staff A starts with a G-clef and a neutral key signature. Staff B starts with an F-clef and a key signature of one flat. Staff C starts with a G-clef and a key signature of one sharp. Staff D starts with an F-clef and a key signature of two sharps. Each staff concludes with a double bar line and repeat dots, indicating a loop or continuation.

E

E

A musical score consisting of two staves, labeled I and II, each with six measures of music. The music is written in common time (indicated by a 'C') and uses a treble clef. The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, with some stems pointing up and others down. Measure 1 starts with a solid eighth note followed by a series of sixteenth-note patterns. Measures 2-3 continue this pattern with slight variations. Measures 4-5 show more complex patterns, including a mix of solid and cross-hatched note heads. Measure 6 concludes the section. The staff lines are connected by a continuous horizontal brace.

M

Q

1

Q

U

A

B

Four staves of musical notation for piano, labeled Q, U, A, and B, showing scales by tones. The notation consists of black notes on a five-line staff with a treble clef. Staff Q starts with a key signature of one sharp (F#). Staff U starts with a key signature of two sharps (D# and G#). Staff A starts with a key signature of three sharps (C# and two sharps). Staff B starts with a key signature of four sharps (B# and three sharps).

GAMMES PAR TONS — SCALES BY TONES — GANZTON - TONLEITER — 全音音階練習

A

A

Two staves of musical notation for piano, labeled A and B, showing scales by tones. The notation consists of black notes on a five-line staff with a treble clef. Both staves start with a key signature of four sharps (B# and three sharps).

E

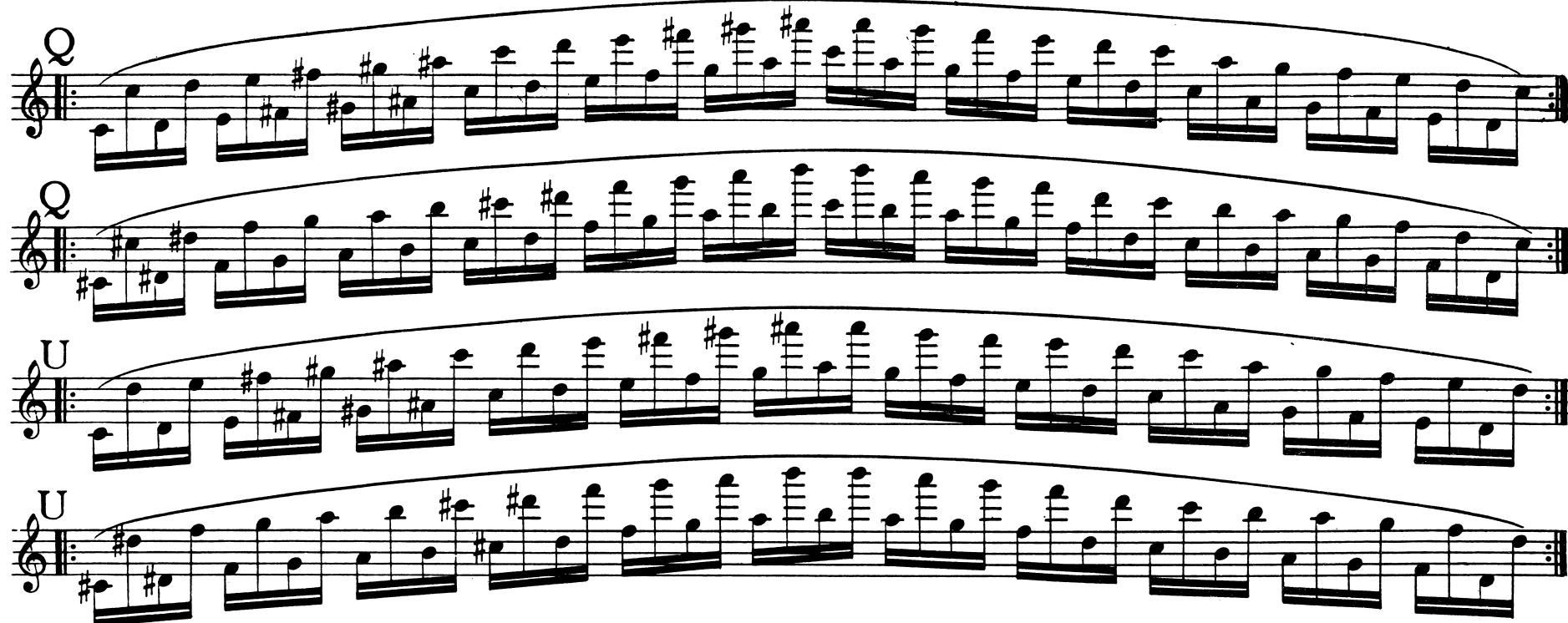
E

I

I

M

M



ACCORDS DE QUINTE AUGMENTÉE — CHORDS ON THE AUGMENTED FIFTH — UBERMASSIGE DREIKLANGE

増五の分散和音

E

E

I

I

M

Q

U

ACCORDS DE SEPTIÈME DIMINUÉE — CHORDS ON THE DIMINISHED SEVENTH — AKKORDE MIT KLEINER SEPTIME

減七の分散和音

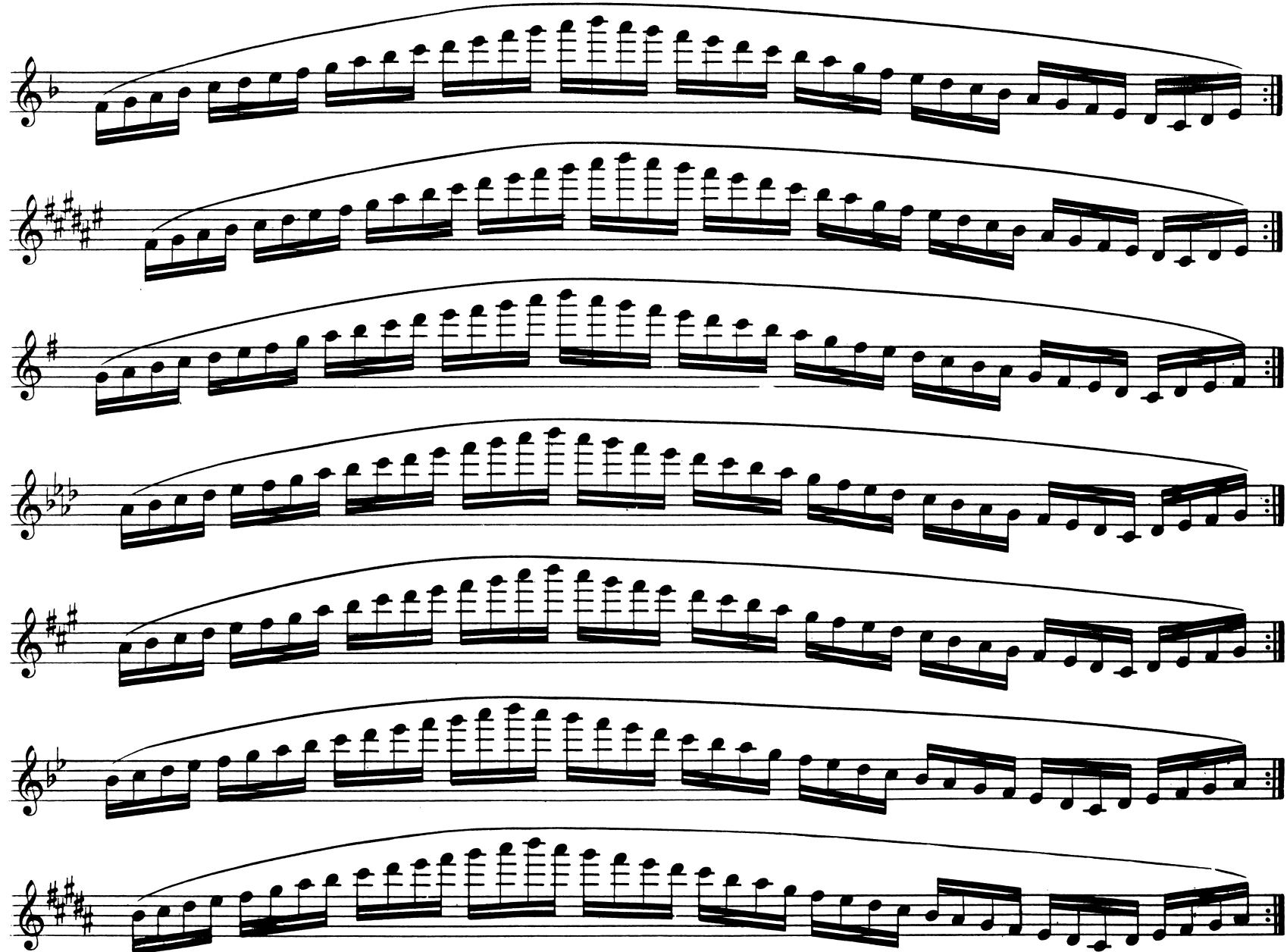
The image displays six staves of musical notation for piano, arranged vertically. Each staff begins with a letter (A or E) and a clef (G-clef or F-clef). The notation consists of two parallel horizontal lines above each staff, representing a diminished seventh scale. The notes are represented by dots on these lines, with vertical stems extending downwards. The first three staves are labeled 'A' and the last three are labeled 'E'. The music is divided into measures by vertical bar lines. The notes are primarily black dots, with some white dots appearing in the later staves, likely representing accidentals. The overall style is minimalist and abstract.

A six-staff musical score page, likely for a woodwind quintet or similar ensemble. The staves are arranged vertically. The top staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of **I**. The second staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of **I**. The third staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of **M**. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of **M**. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a dynamic marking of **Q**. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a dynamic marking of **U**. The music consists of six measures per staff, with each measure containing six eighth-note strokes. Measures 1-3 are grouped by a bracket under the first three staves, and measures 4-6 are grouped by a bracket under the last three staves. Measure 4 contains a double bar line with repeat dots. Measures 5 and 6 contain a double bar line with repeat dots.

GAMMES MAJEURES — MAJOR SCALES — DUR — TONLEITERN — 長音階

A

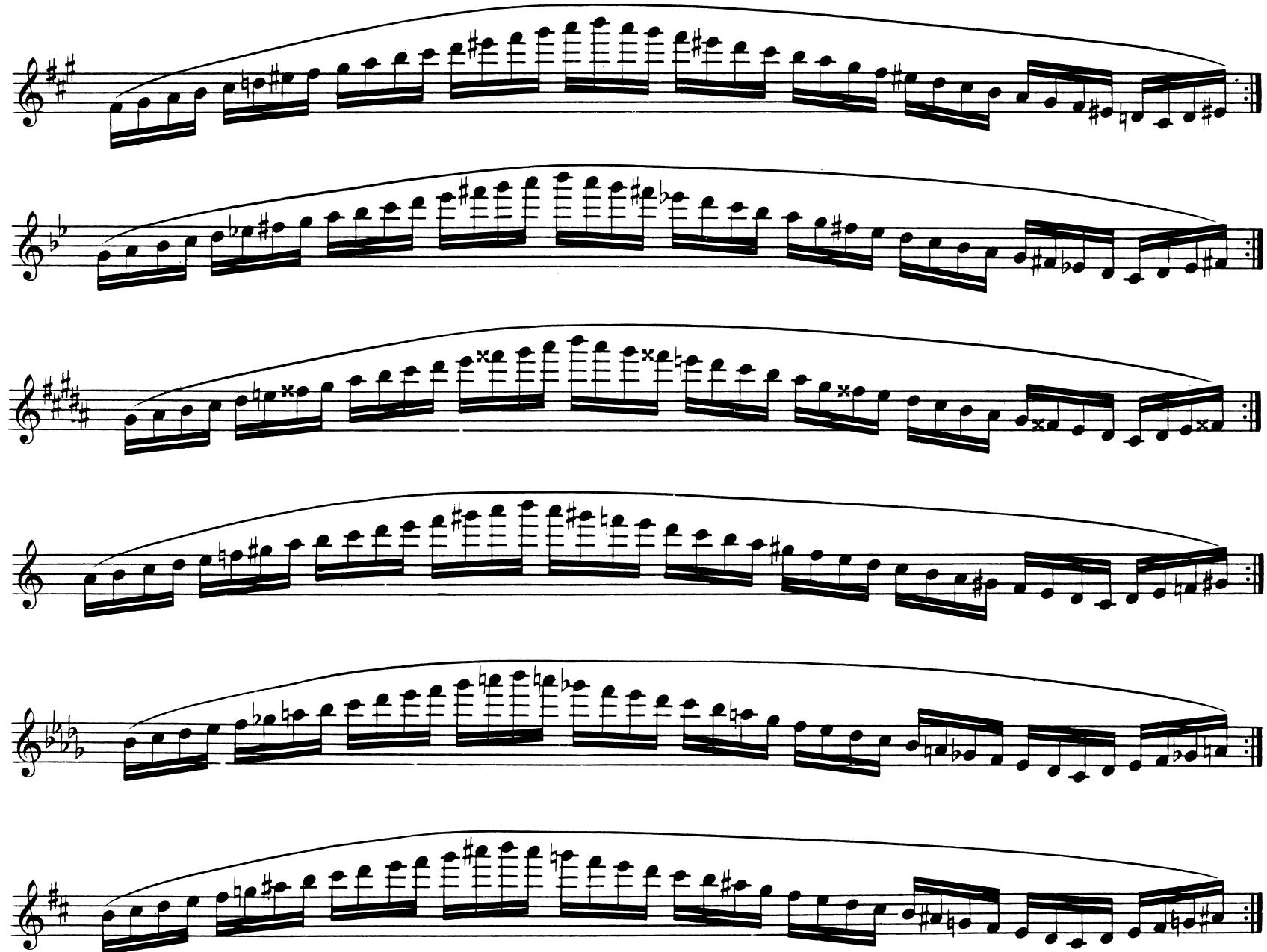
The image displays five staves of musical notation, each representing a different major scale. The staves are arranged vertically, separated by horizontal lines. Each staff begins with a clef (G-clef for the top four and F-clef for the bottom one), followed by a key signature indicating the number of sharps or flats. The notes are represented by vertical stems with small dots at the top, and the music is divided into measures by vertical bar lines. A large, smooth, downward-curving line is drawn across all five staves, spanning from the beginning of the first staff to the end of the fifth staff. The first staff is labeled with a capital letter 'A'.



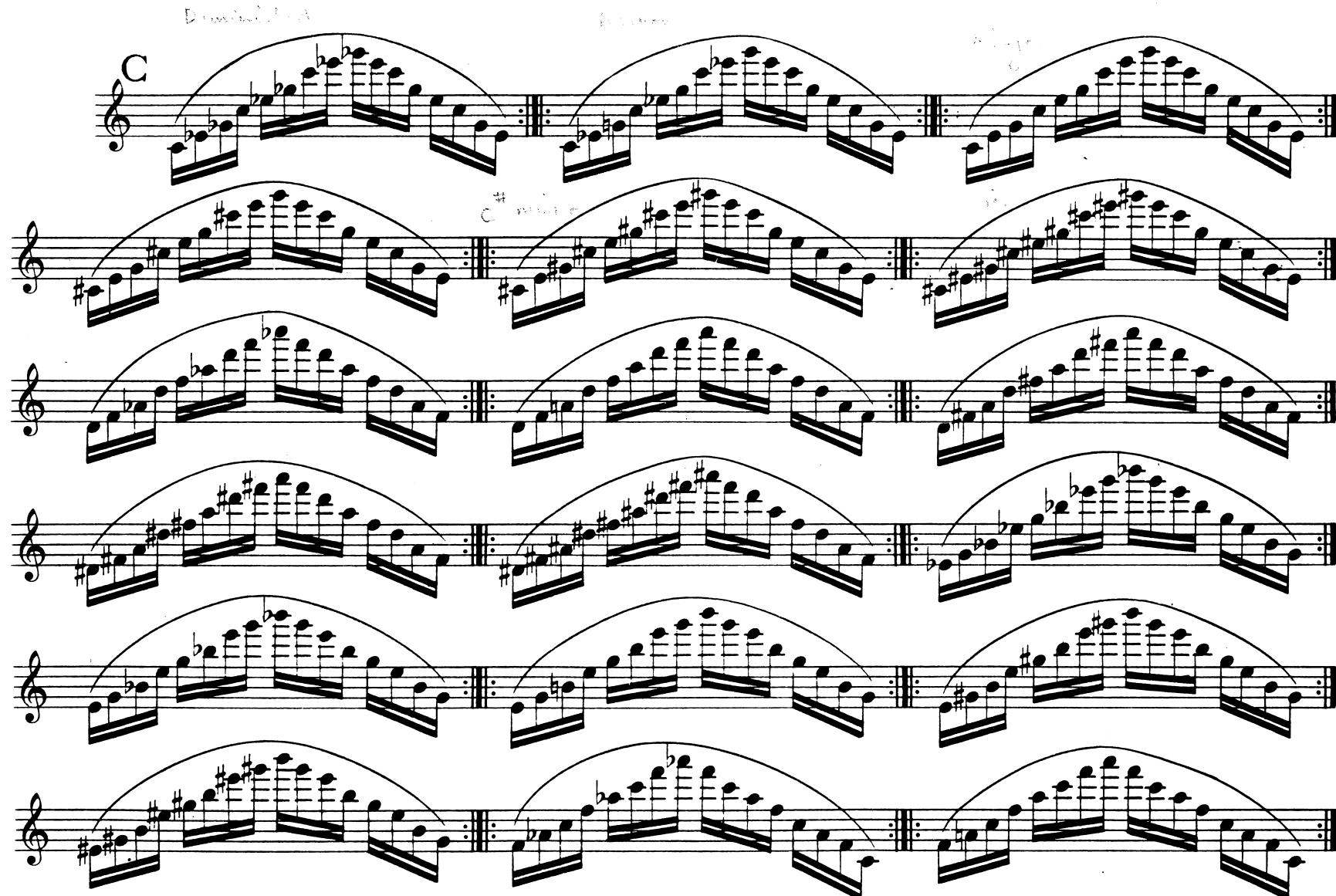
GAMMES MINEURES — MINOR SCALES — MOLL - TONLEITERN — 短 音 階

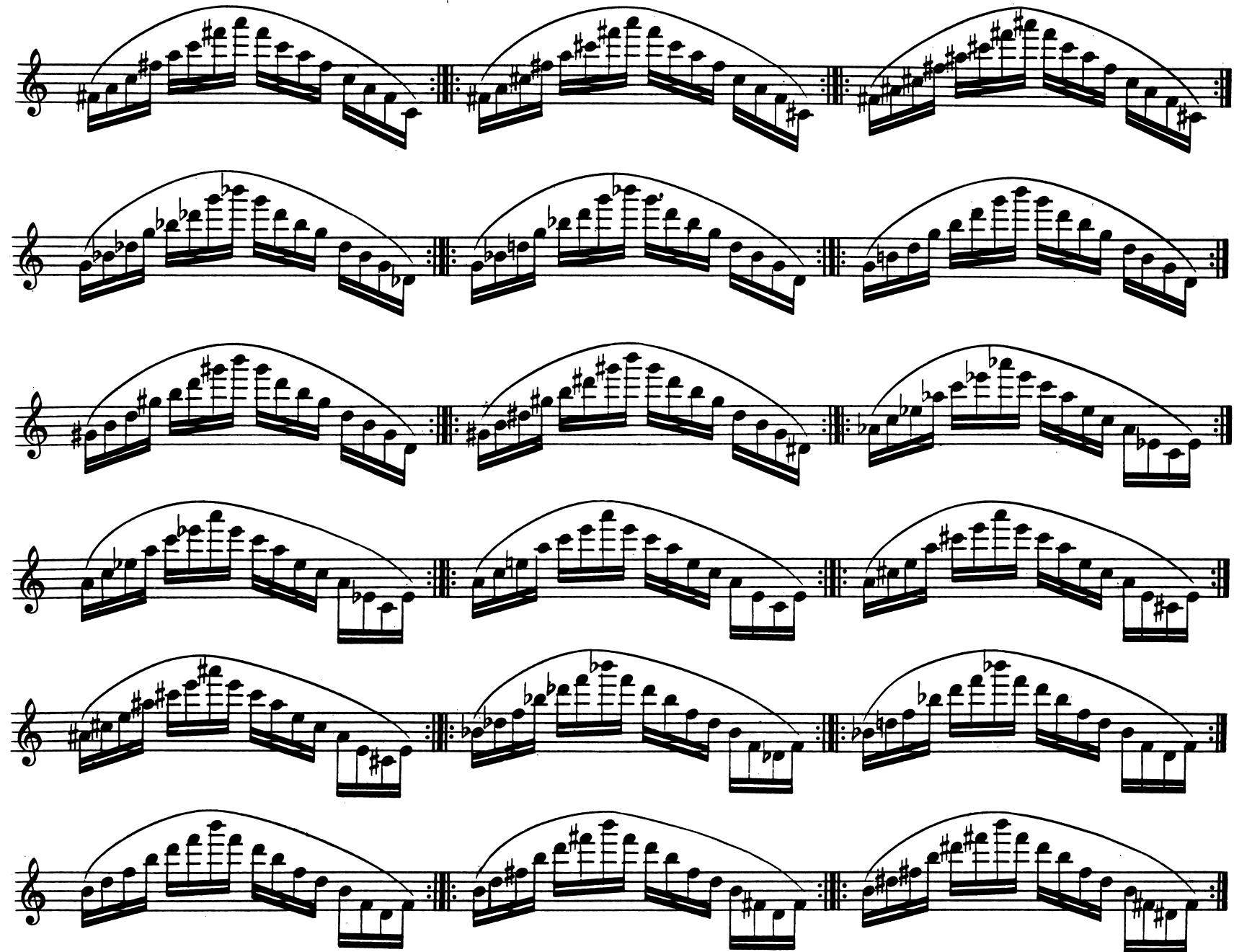
B

The image displays six staves of musical notation, each representing a different minor scale. The staves are arranged vertically, separated by horizontal lines. Each staff begins with a clef (G-clef, F-clef, or C-clef), followed by a key signature indicating the number of sharps or flats. The scales are composed of eighth-note patterns. The first staff (top) starts with a G-clef and a key signature of two flats, labeled 'B'. The subsequent staves follow a repeating pattern of two sharps, one sharp, no sharps or flats, and two flats. Each staff concludes with a double bar line and repeat dots, suggesting a loop or continuation.



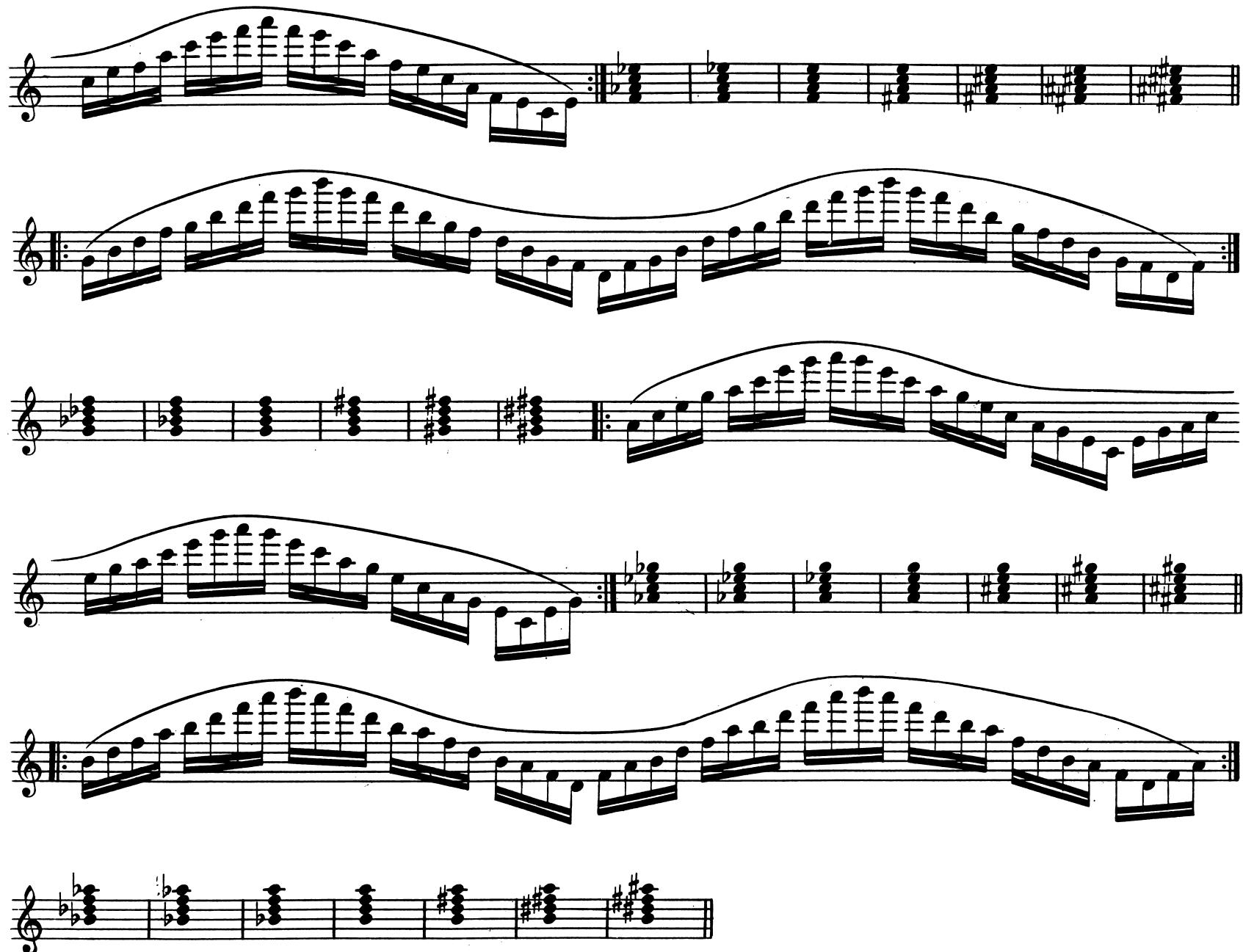
ACCORDS DE TROIS SONS — CHORDS ON THREE SOUNDS — DREIKLANGE 分散三和音



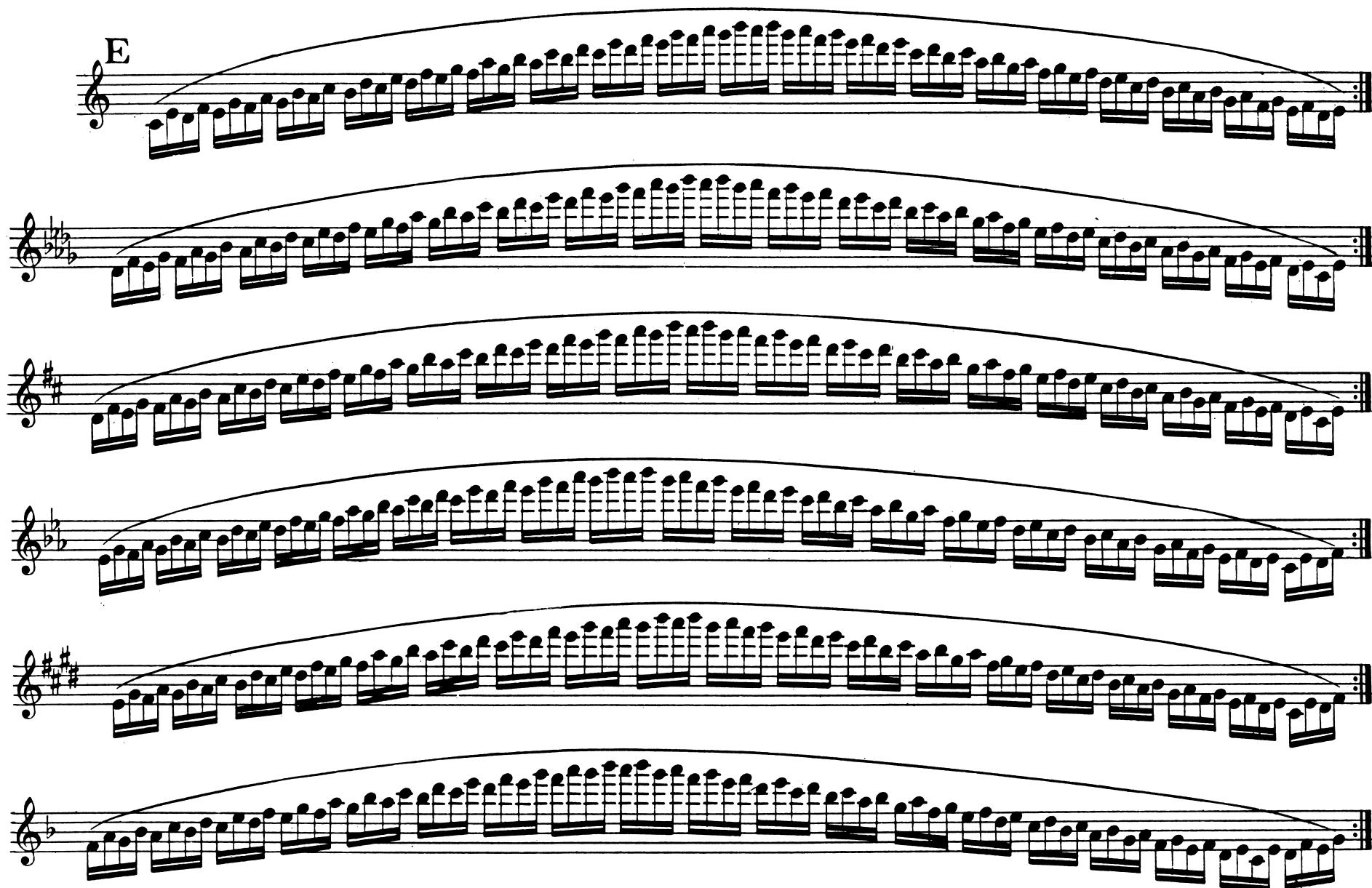


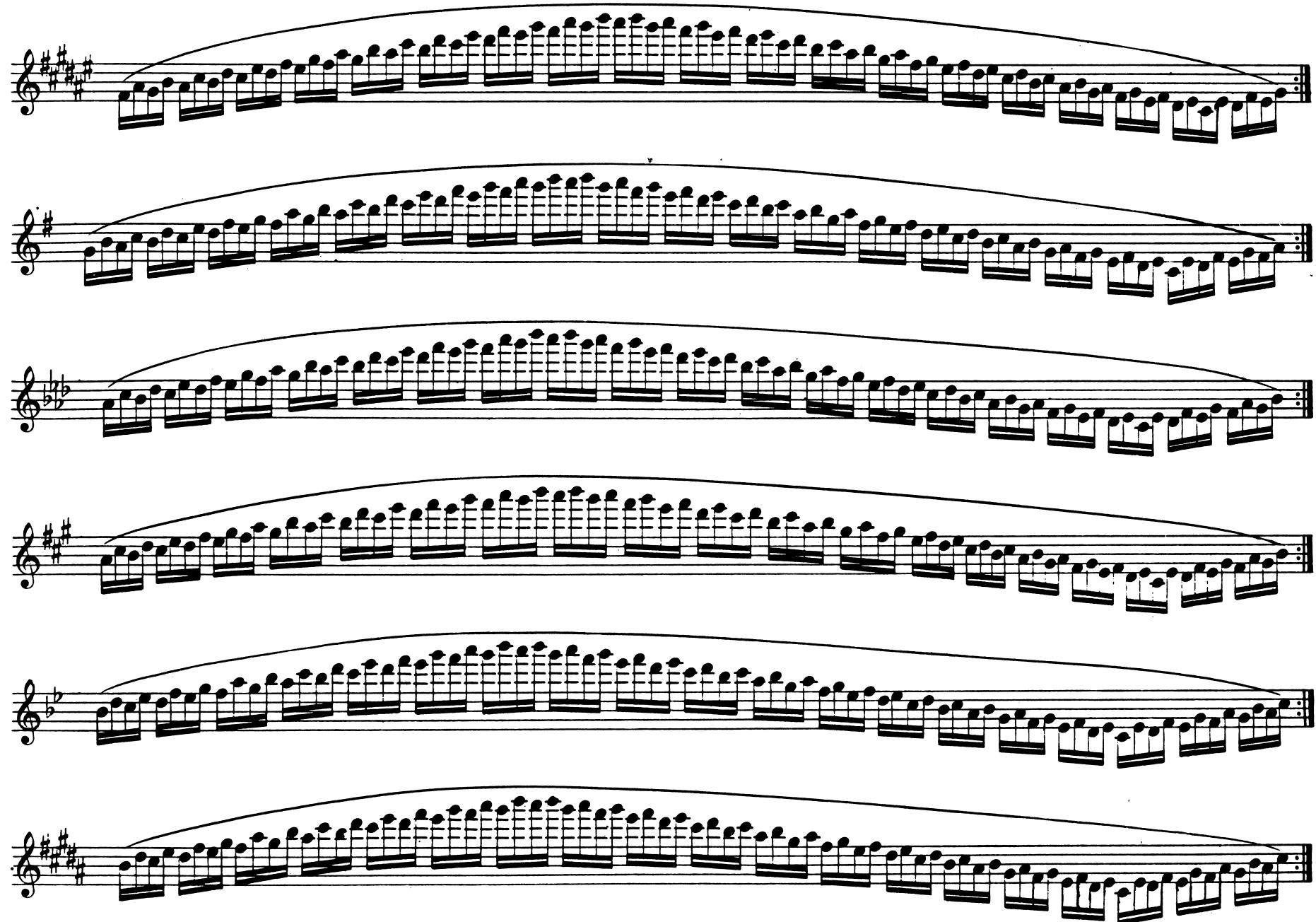
ACCORDS DE SEPTIÈME — CHORDS ON THE SEVENTH — SEPTIMAKKORDE — 七の分散和音

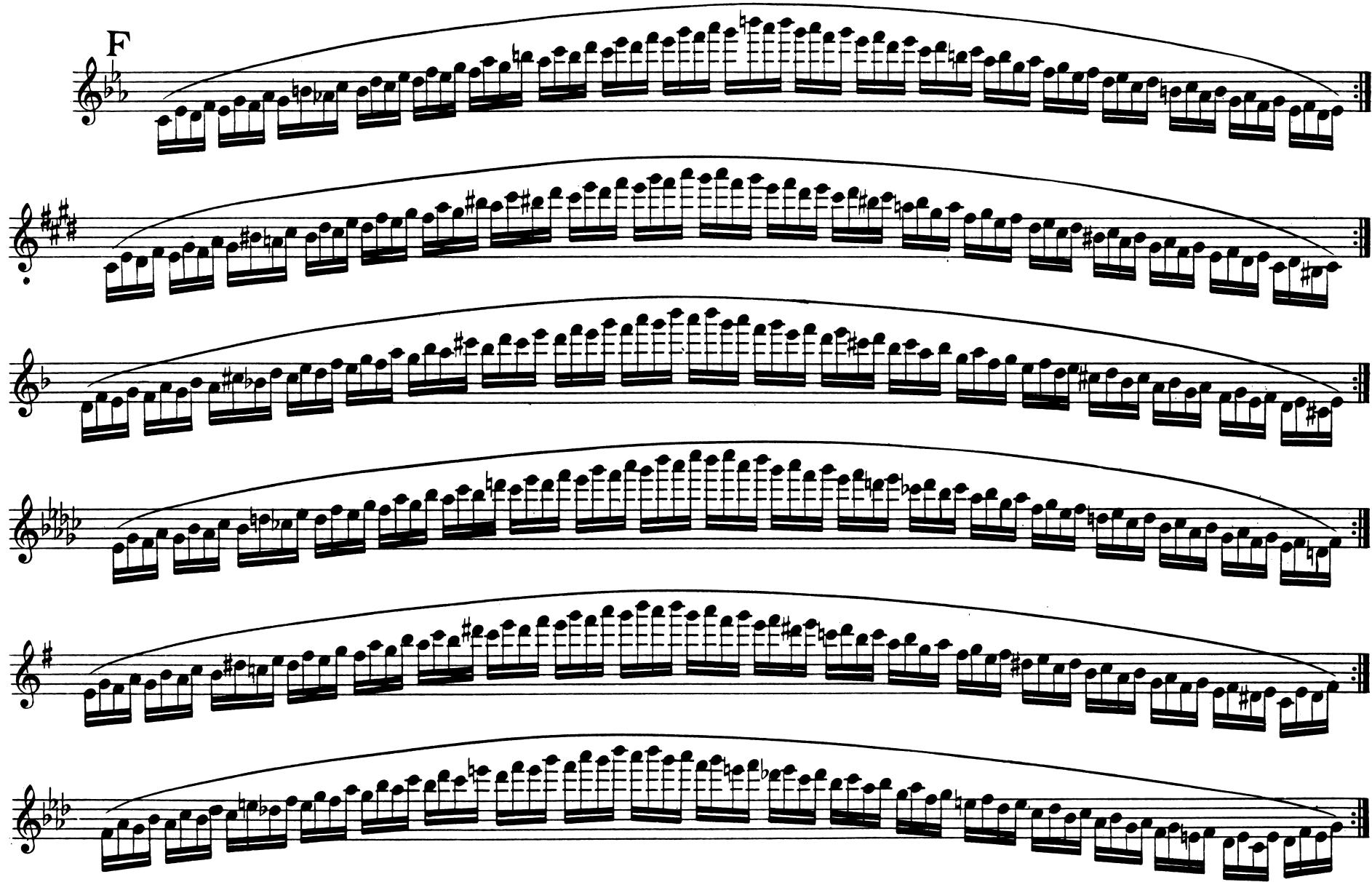


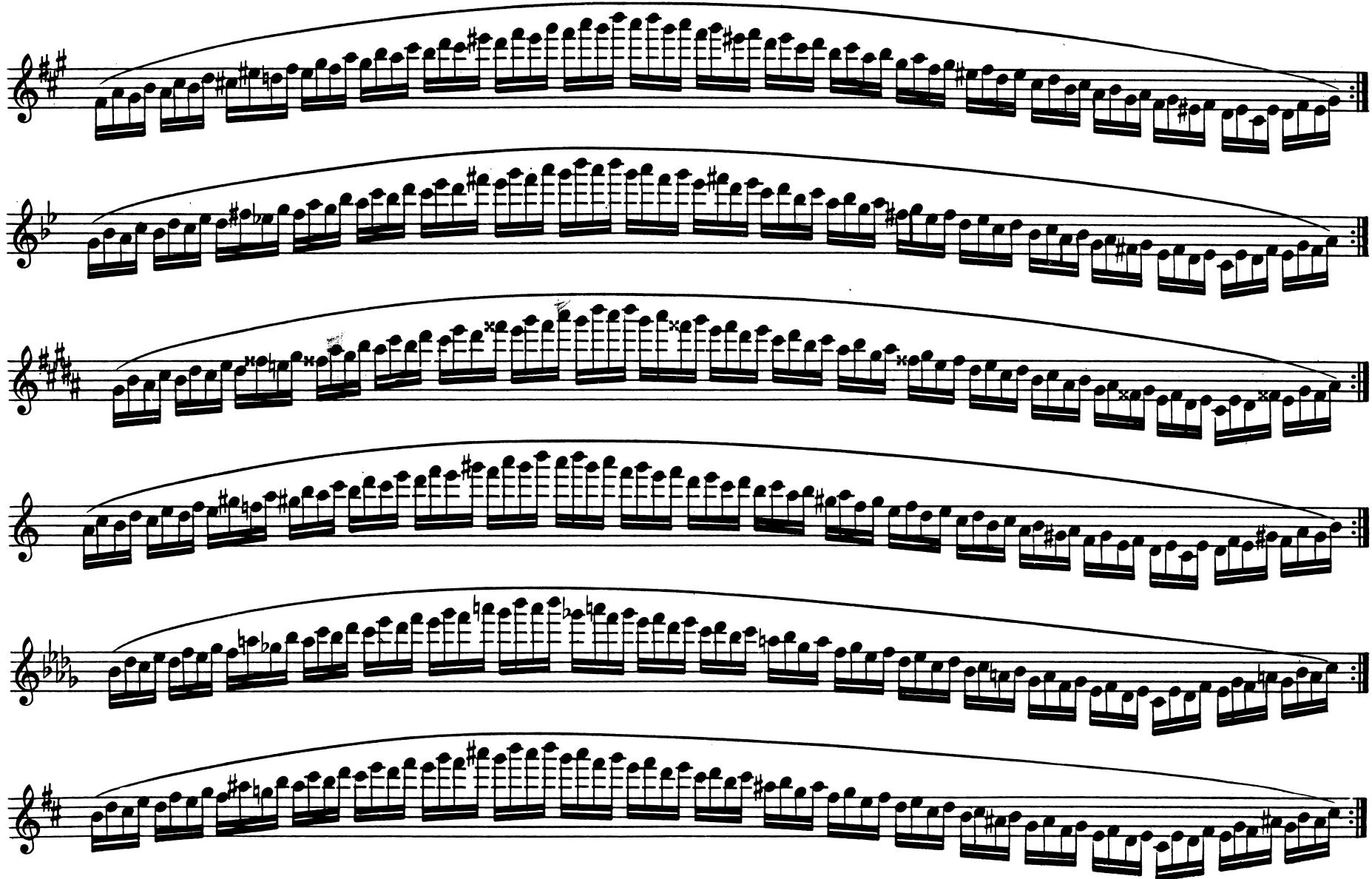


TIERCES—THIRDS—TERZEN 三 度









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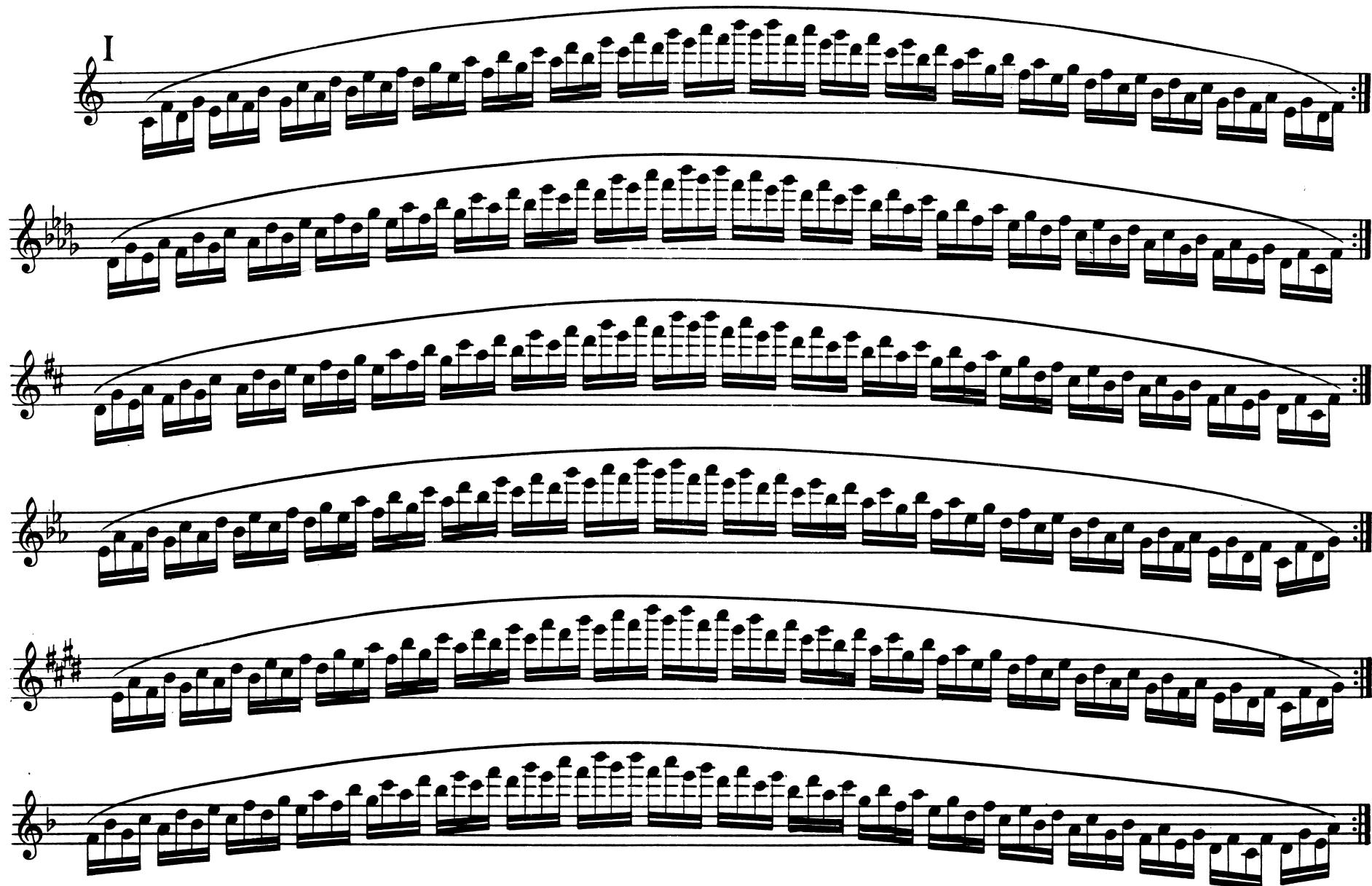
ARPÈGES BRISÉS — BROKEN ARPEGGIOS — GEBROCHENE AKKORDE — 分散和音

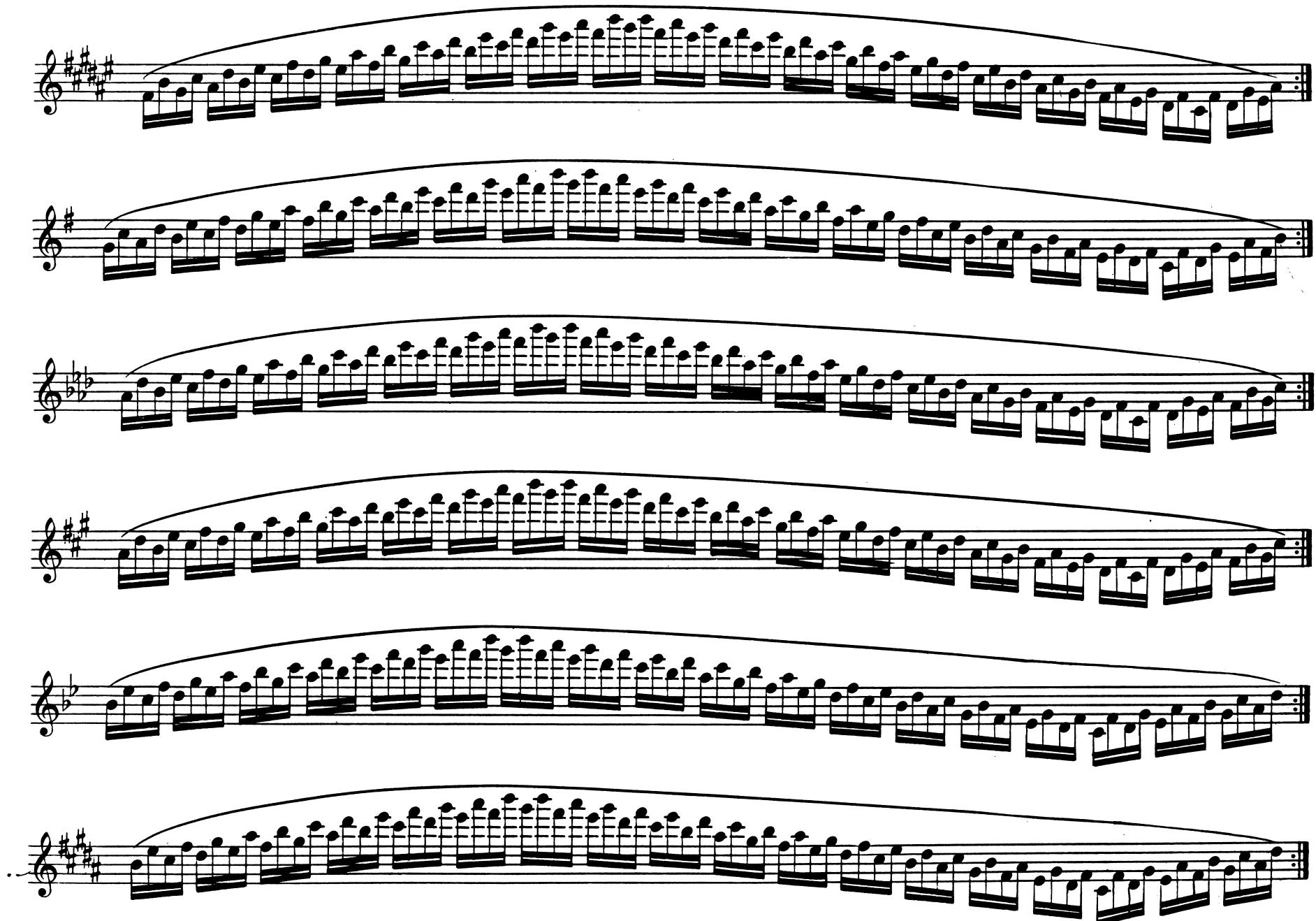


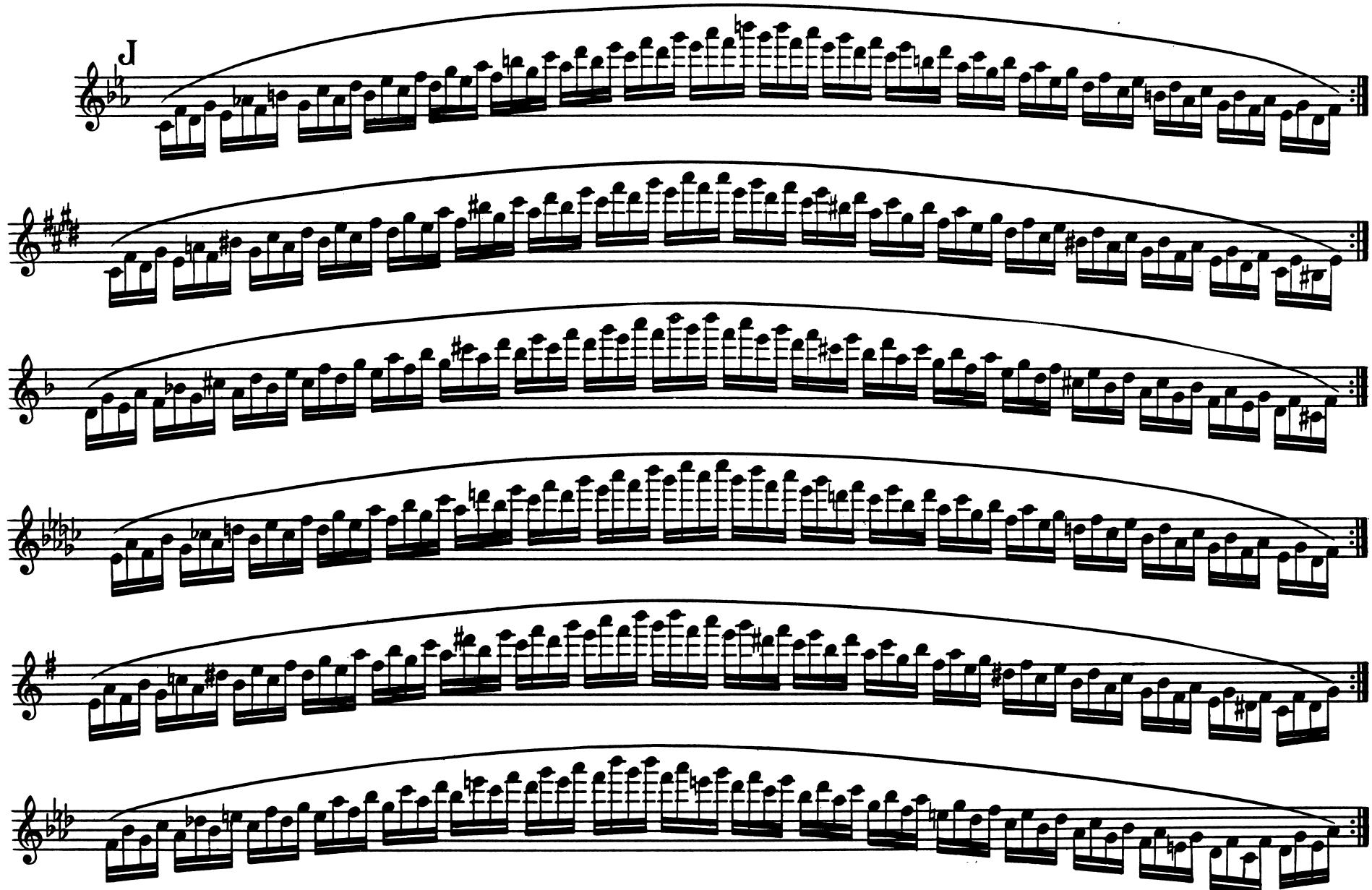
H

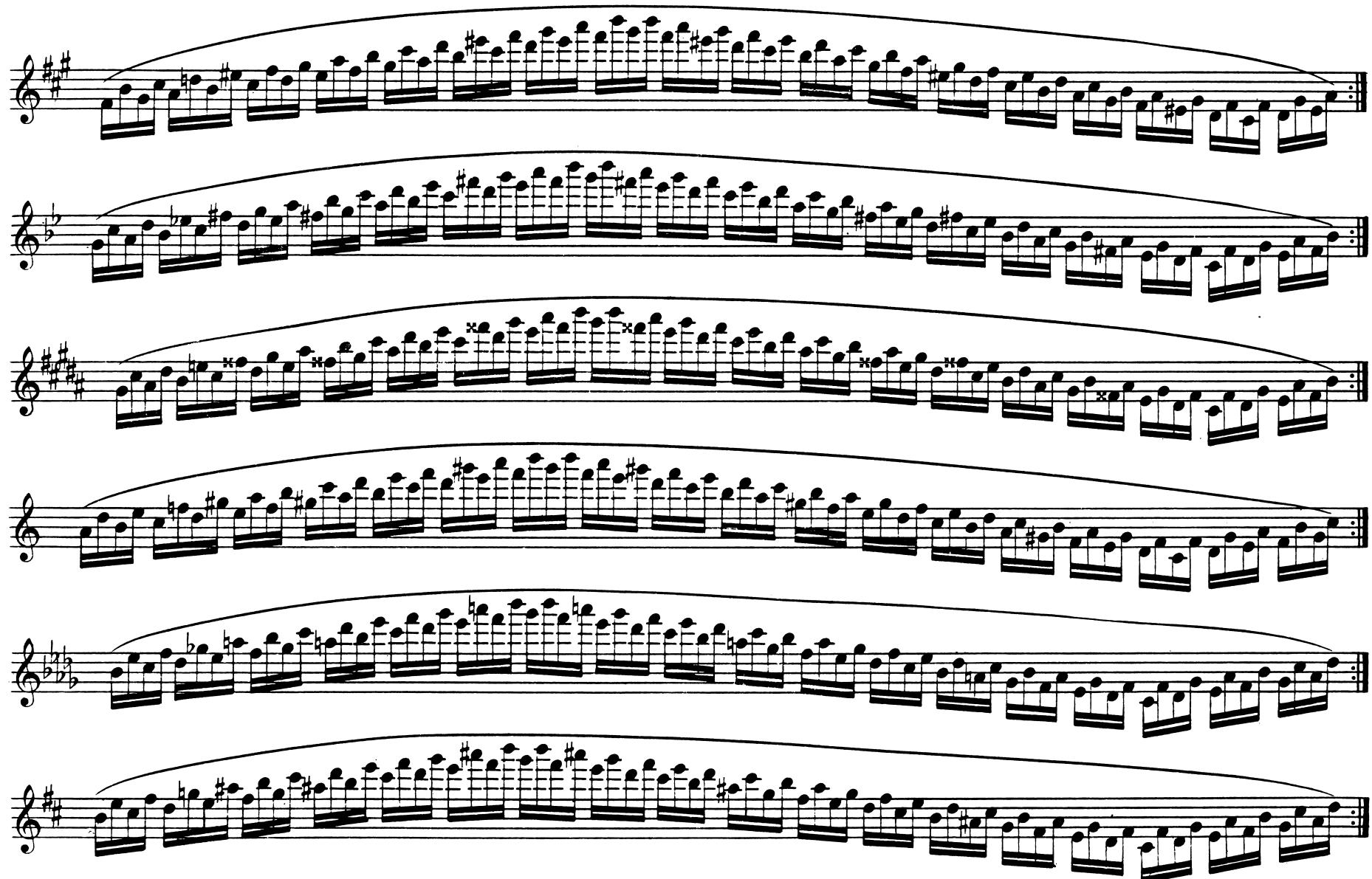
The musical score consists of six staves of harpsichord music. Each staff begins with a treble clef and a common time signature. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. The music is divided into measures by vertical bar lines. Measure endings are indicated by double bar lines. The first staff starts with a single note, followed by a series of eighth-note pairs. Subsequent staves continue this pattern, with some measure endings indicated by double bar lines.

QUARTES — FOURTHS — QUARTEN 四 度









ARPÈGES BRISÉS — BROKEN ARPEGGIOS — GEBROCHENE AKKORDE — 分散和音

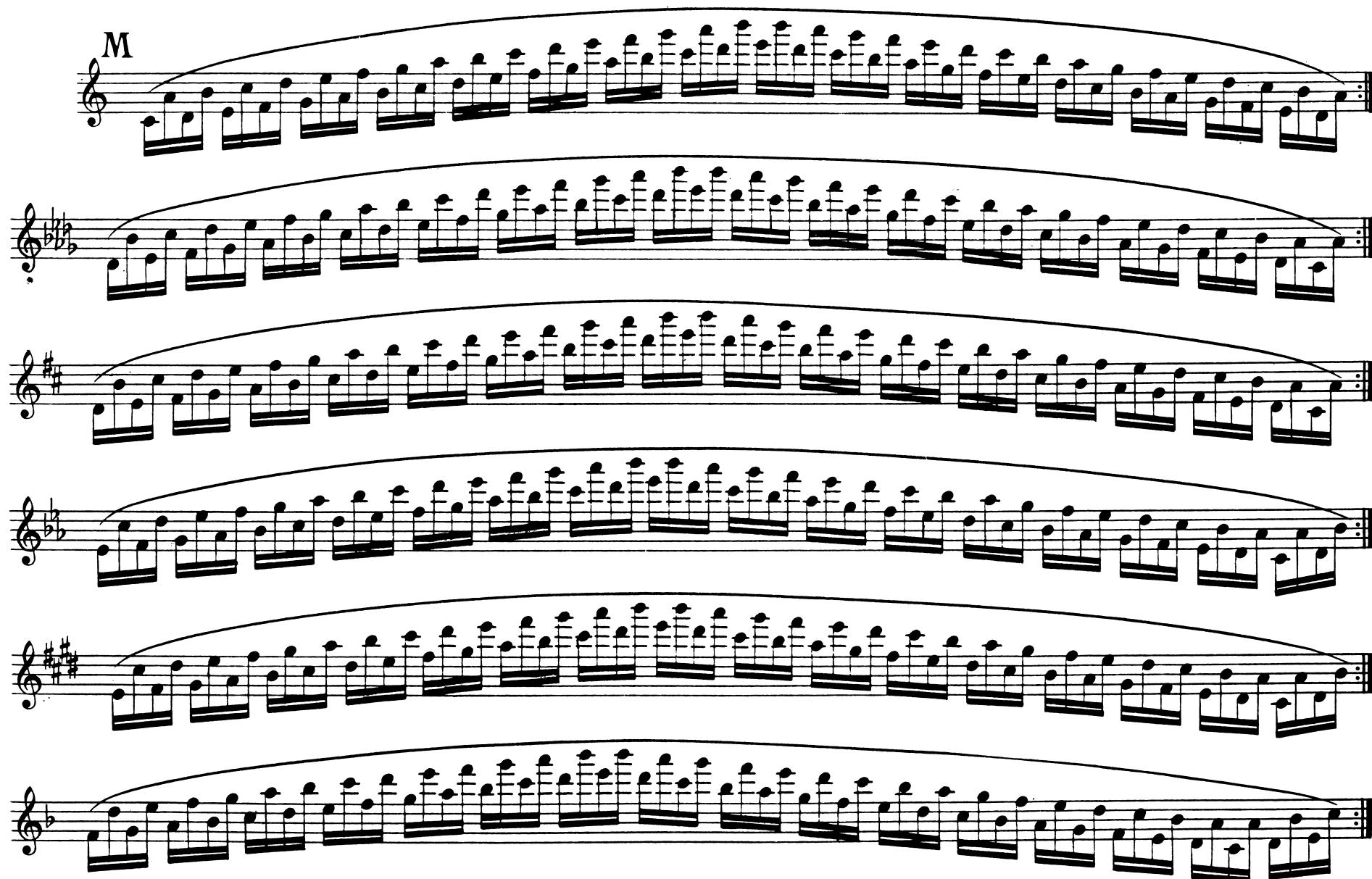
K

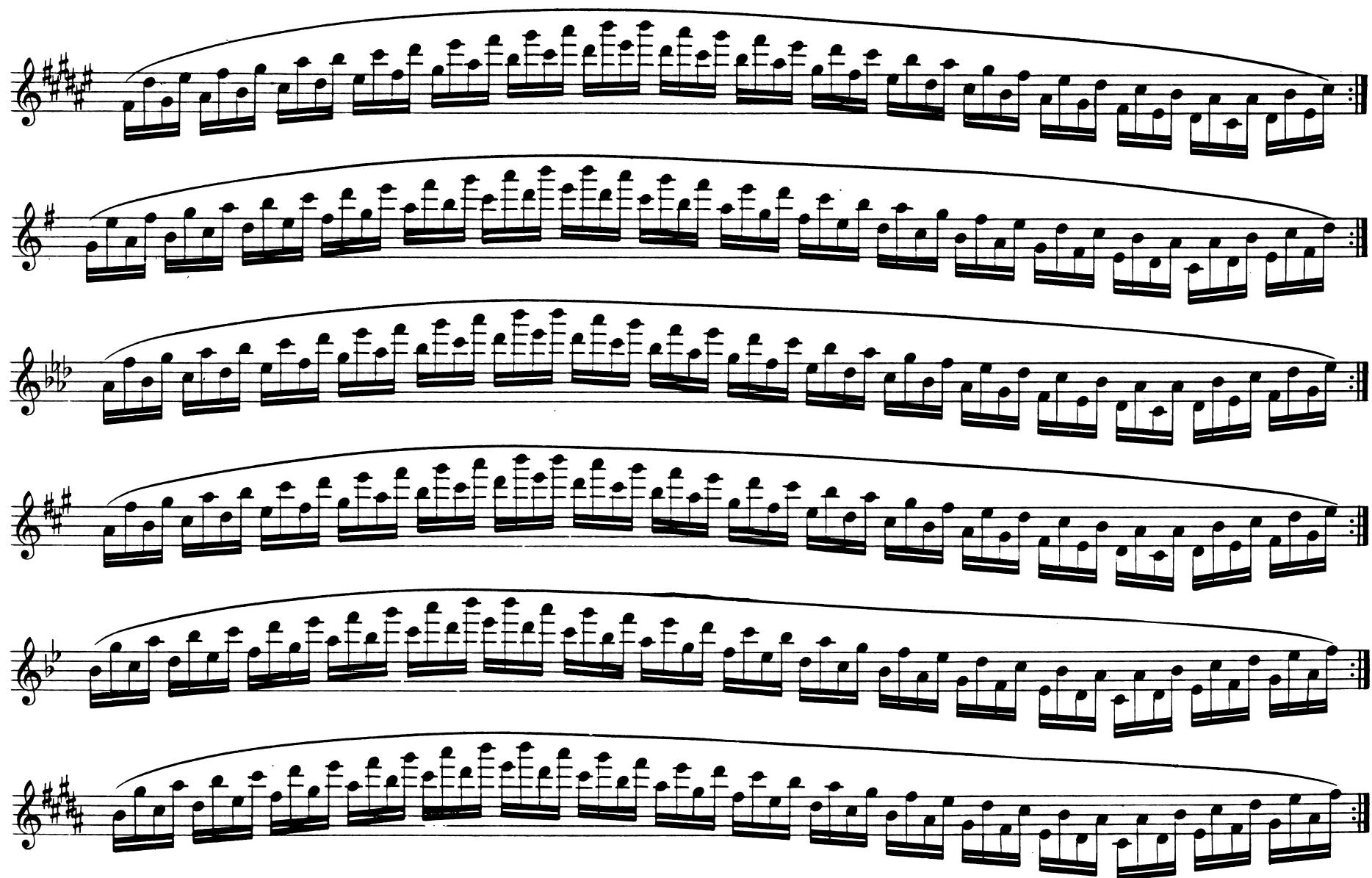
The musical score consists of five staves of piano music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a common time signature. The subsequent staves alternate between common time and a 6/8 time signature. The music features broken chords and arpeggiated patterns. The first staff begins with a melodic line consisting of eighth-note pairs followed by sixteenth-note pairs. The second staff continues this pattern. The third staff introduces a more complex arpeggiated pattern. The fourth staff maintains the arpeggiated style. The fifth staff concludes the section with a final arpeggiated pattern. The letter 'K' is placed above the first staff.

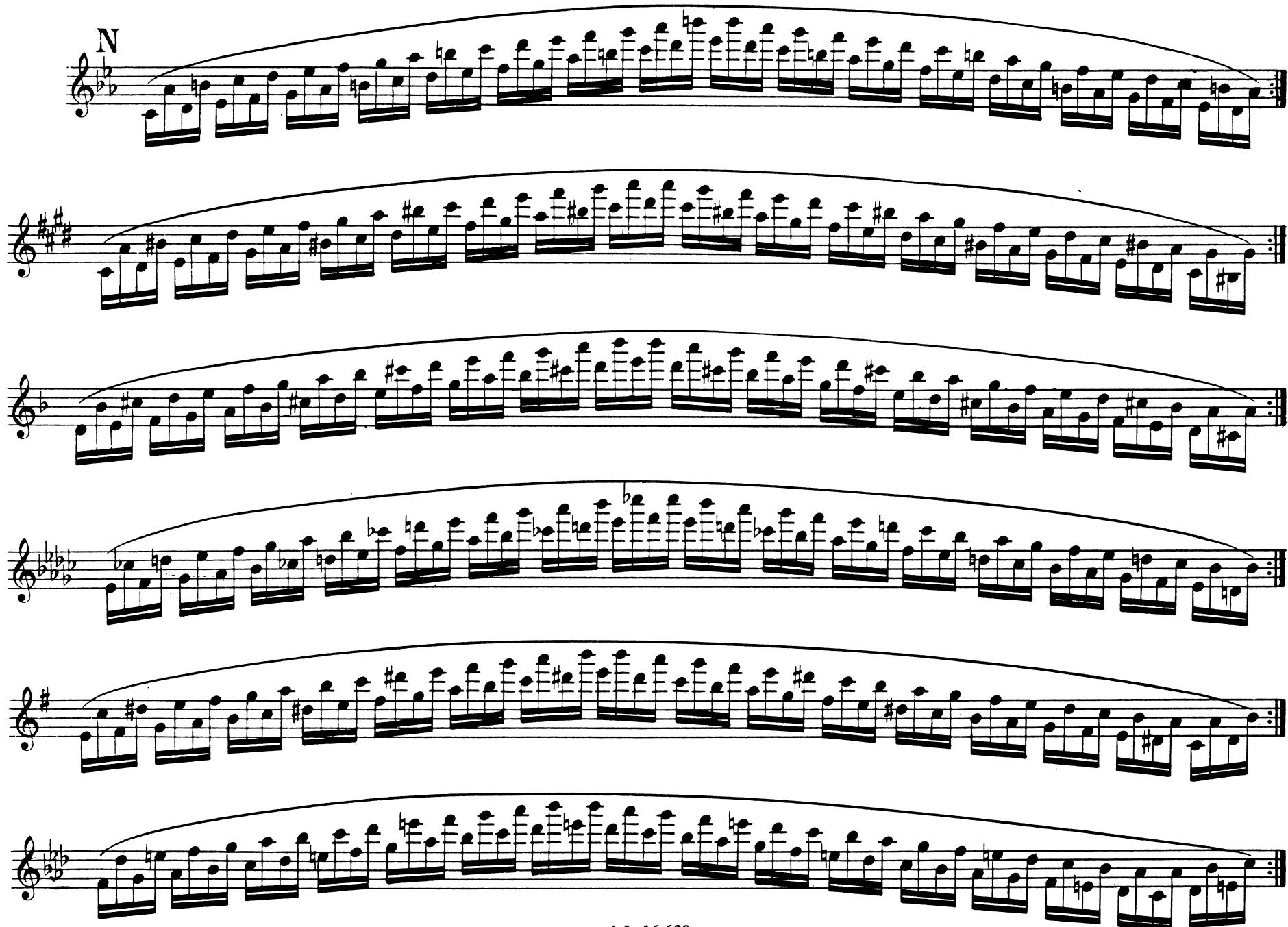
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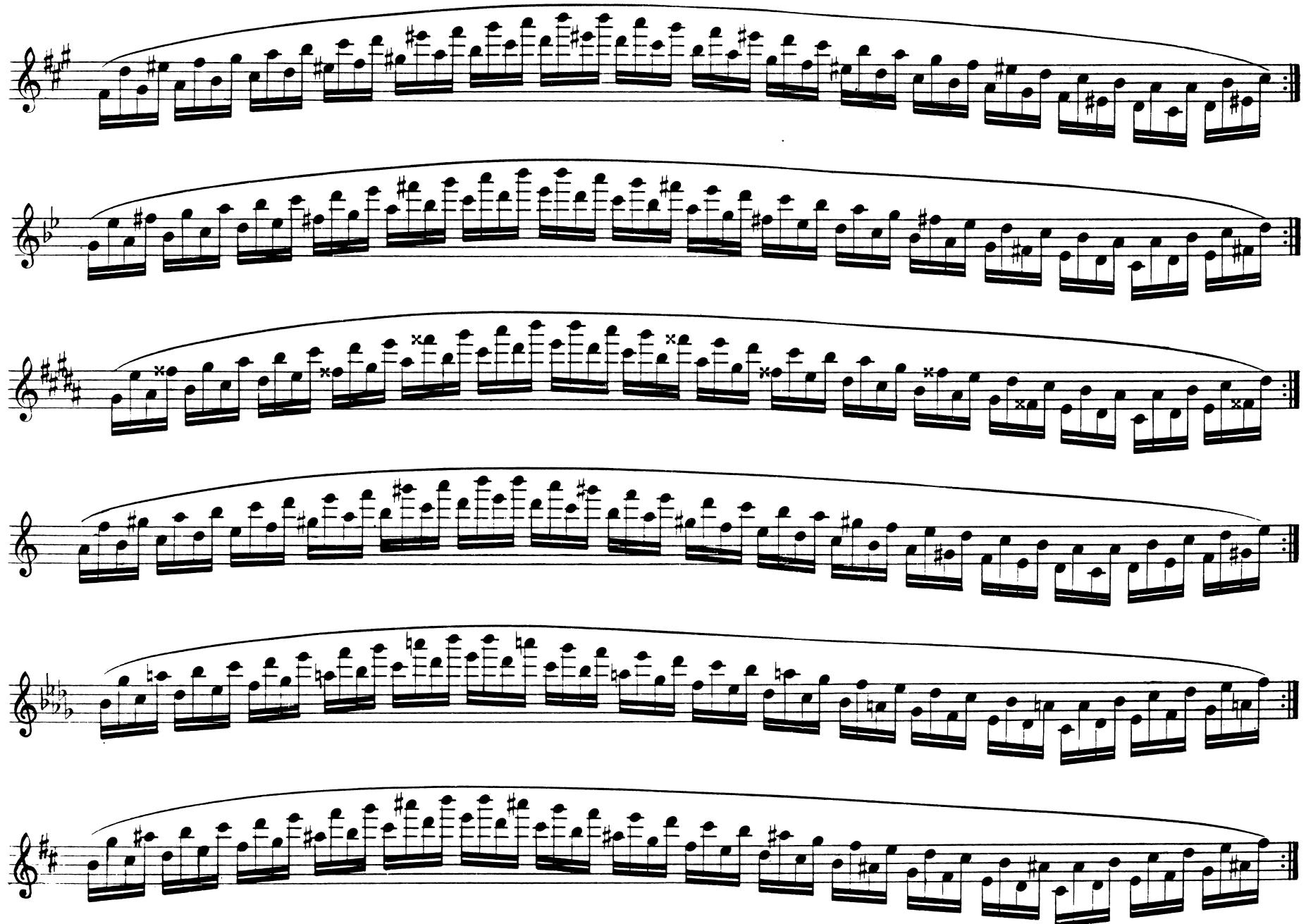
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SIXTES - SIXTHS - SEXTEN - 六 度



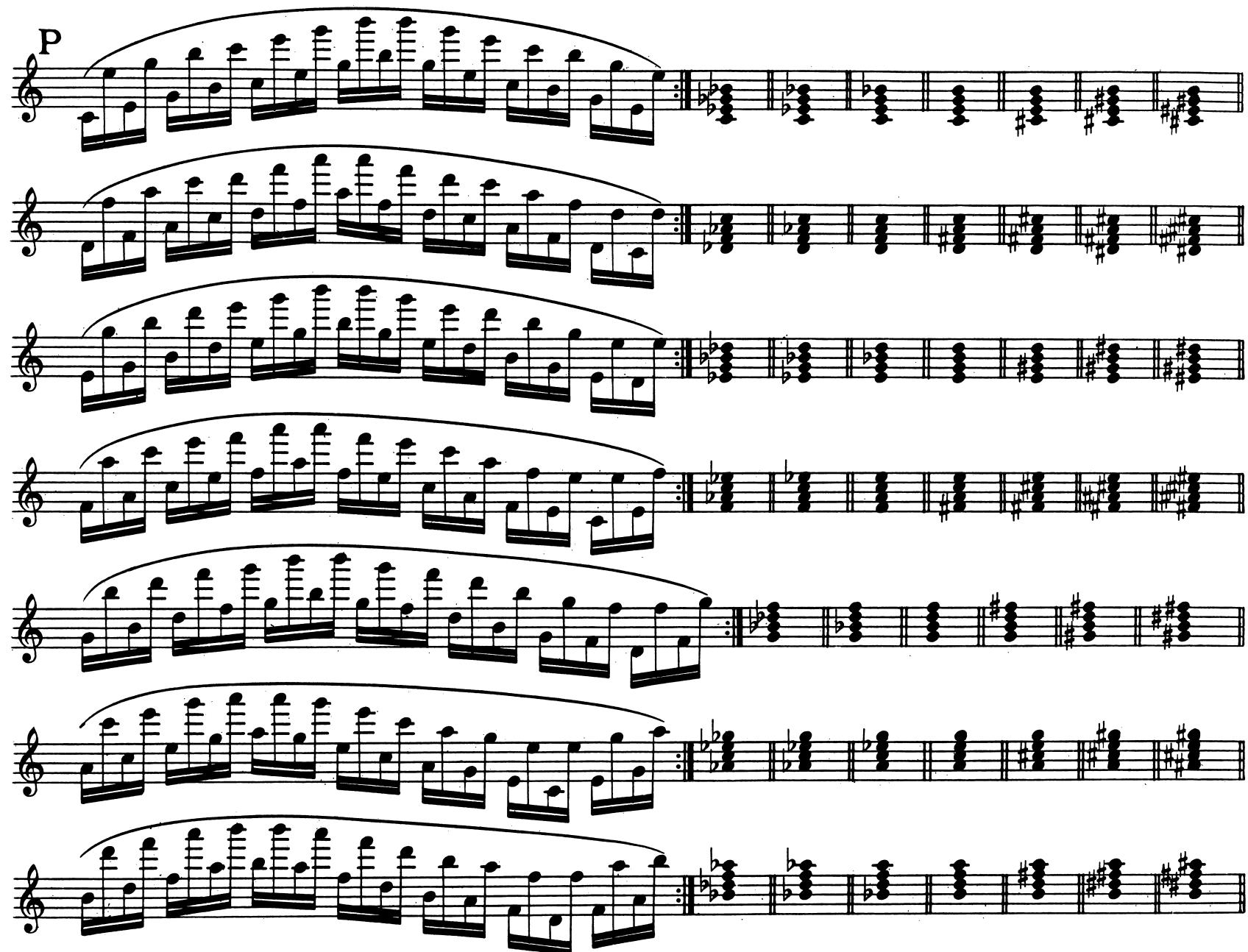




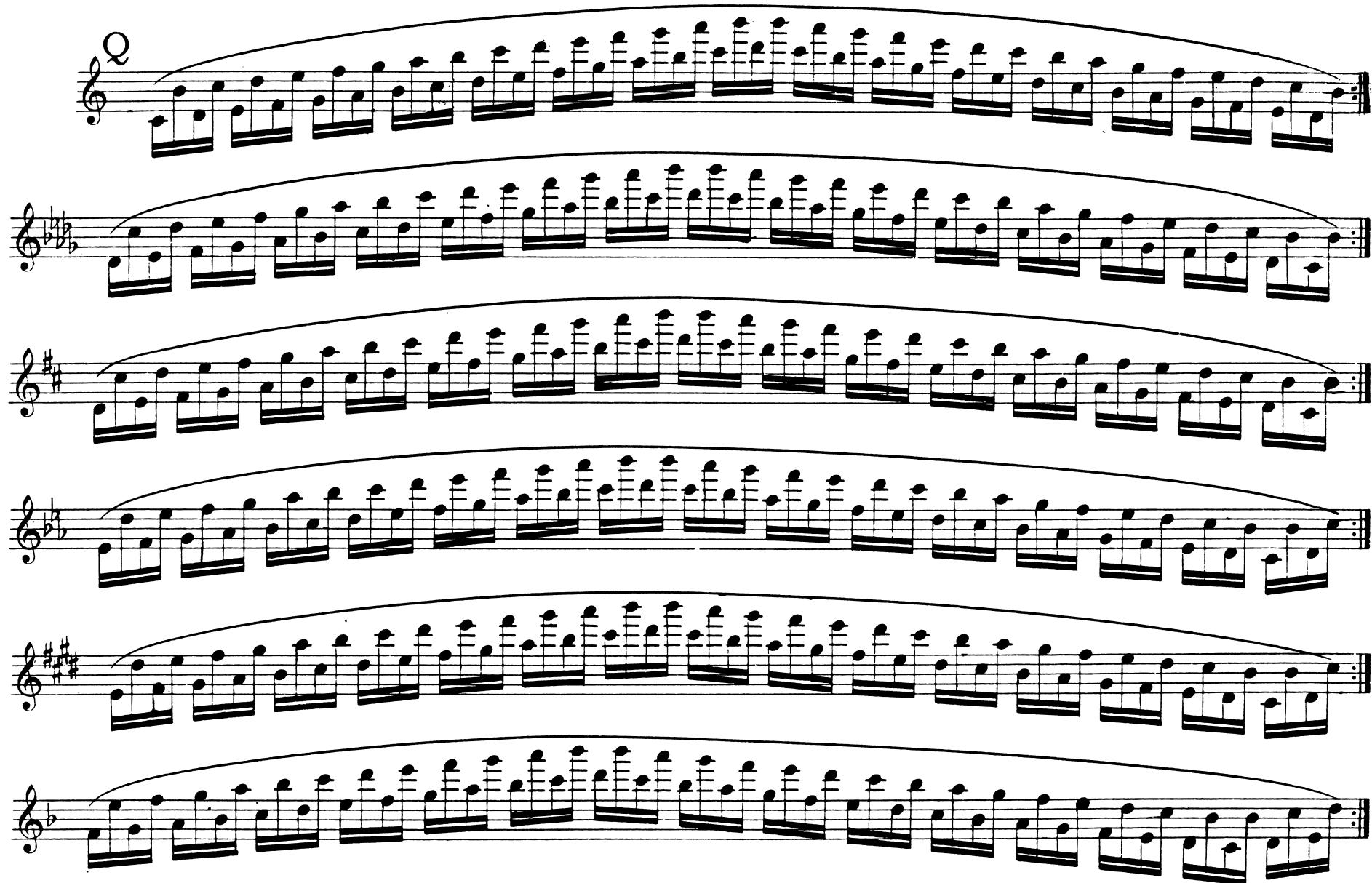


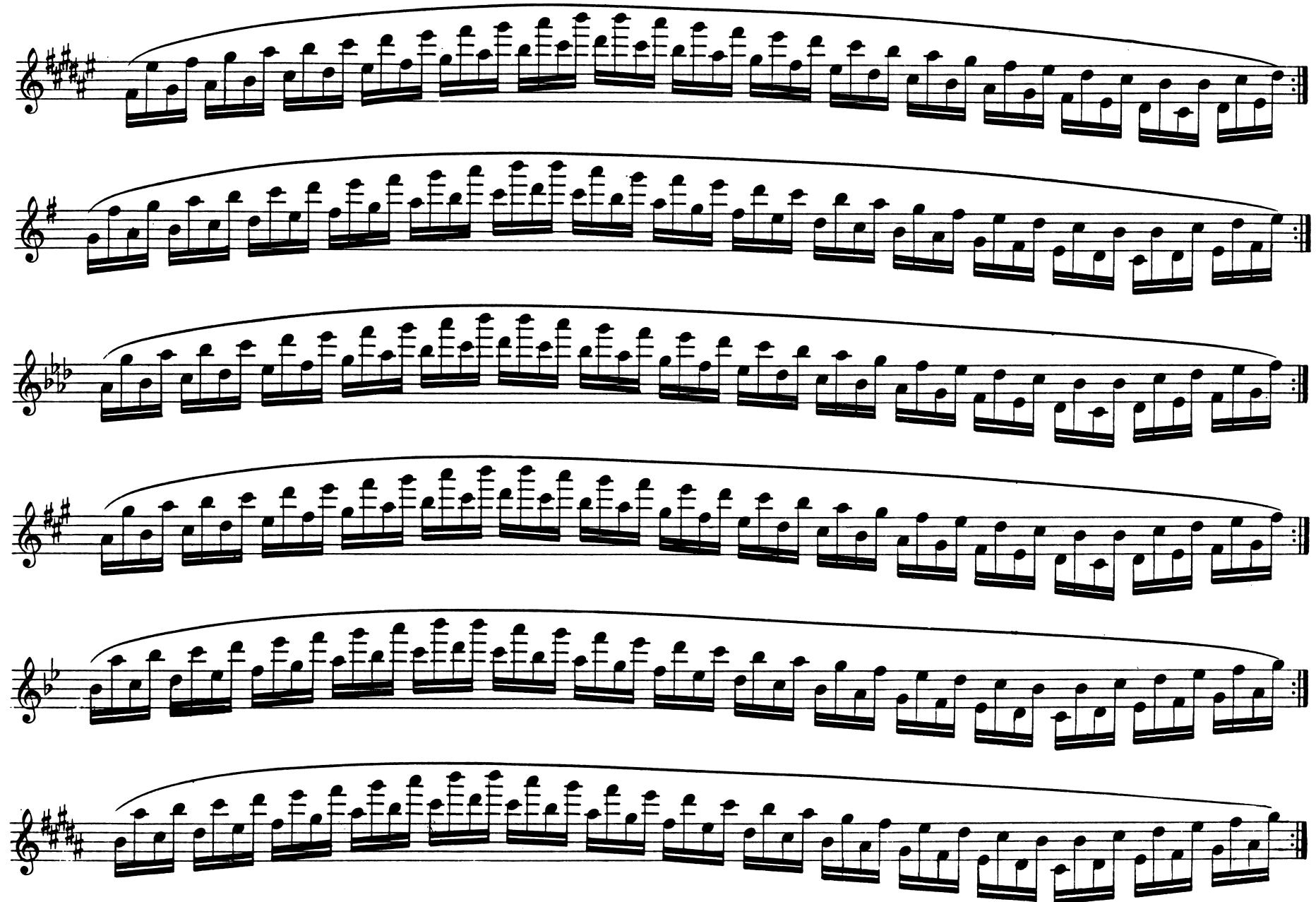
ARPÈGES BRISÉS — BROKEN ARPEGGIOS — GEBROCHENE AKKORDE — 分散和音

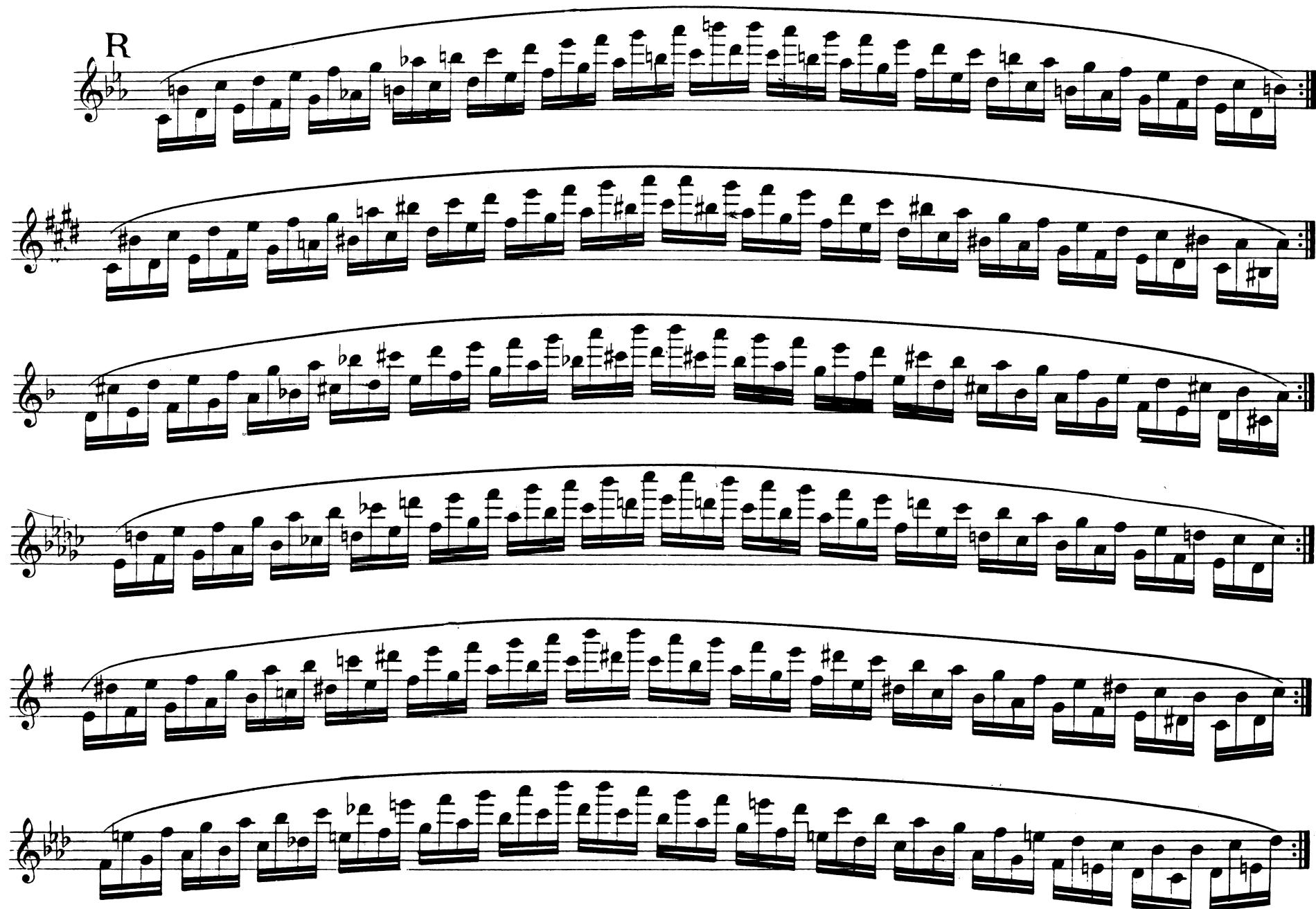


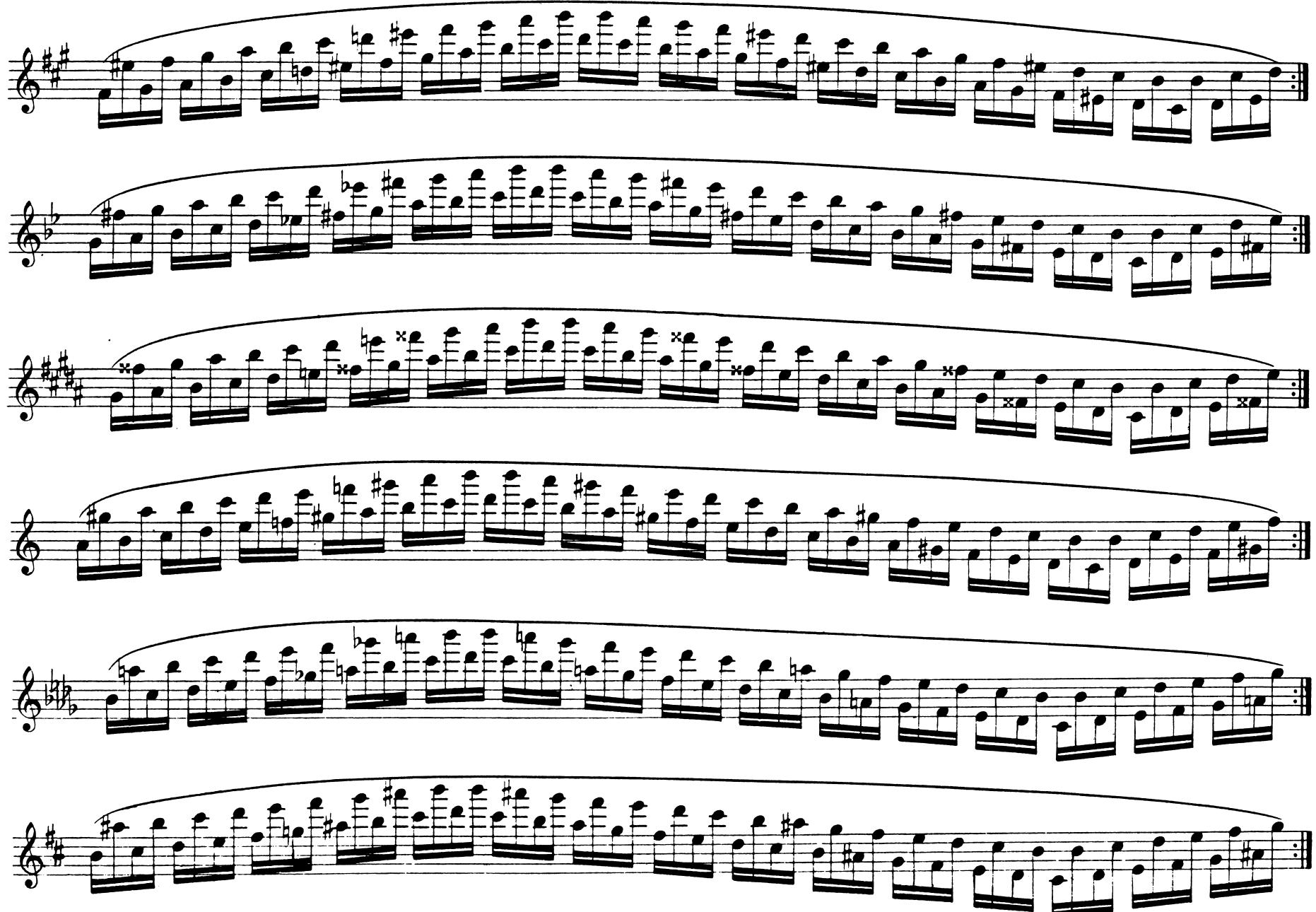


SEPTIÈMES—SEVENTHS—SEPTIMEN 七 度



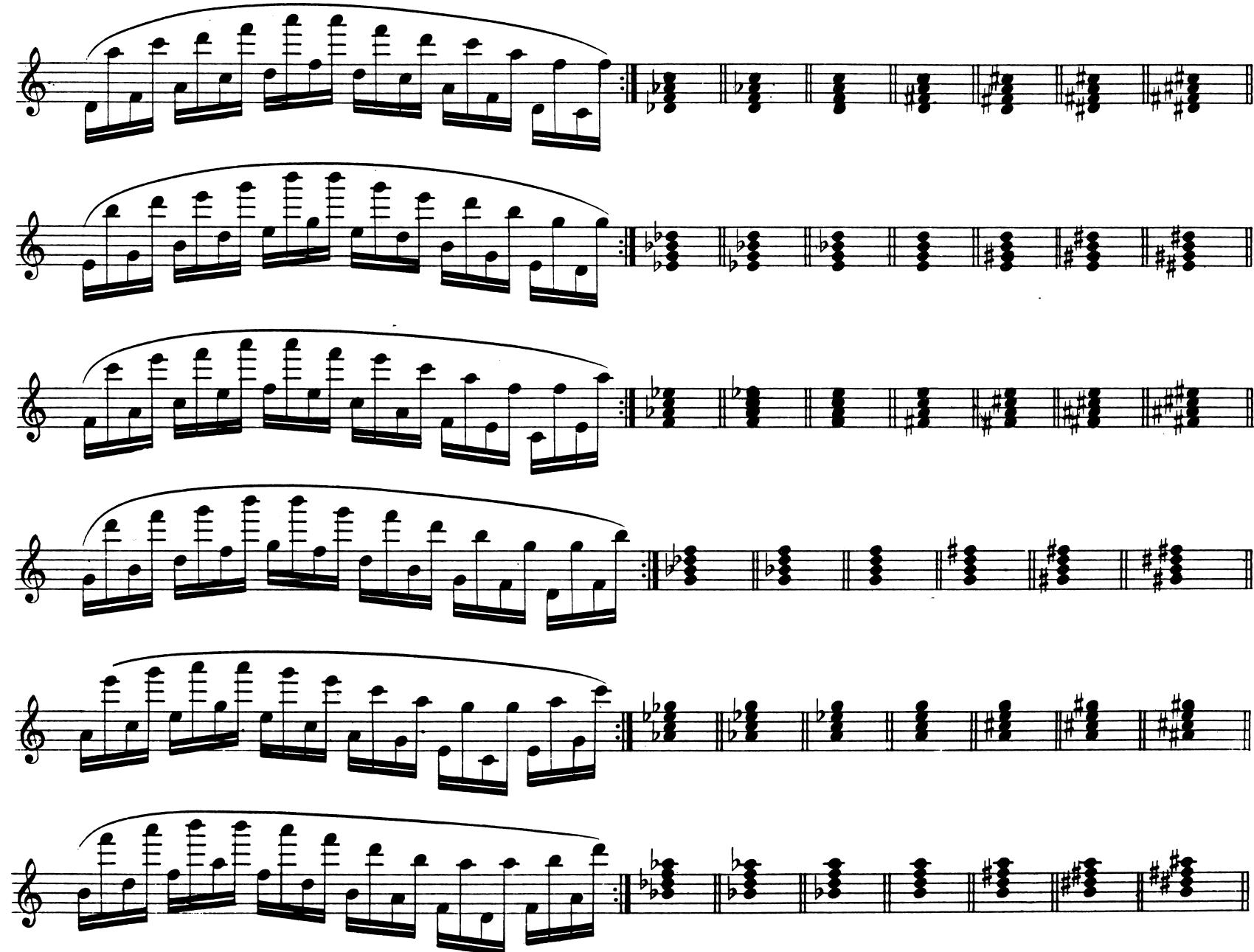




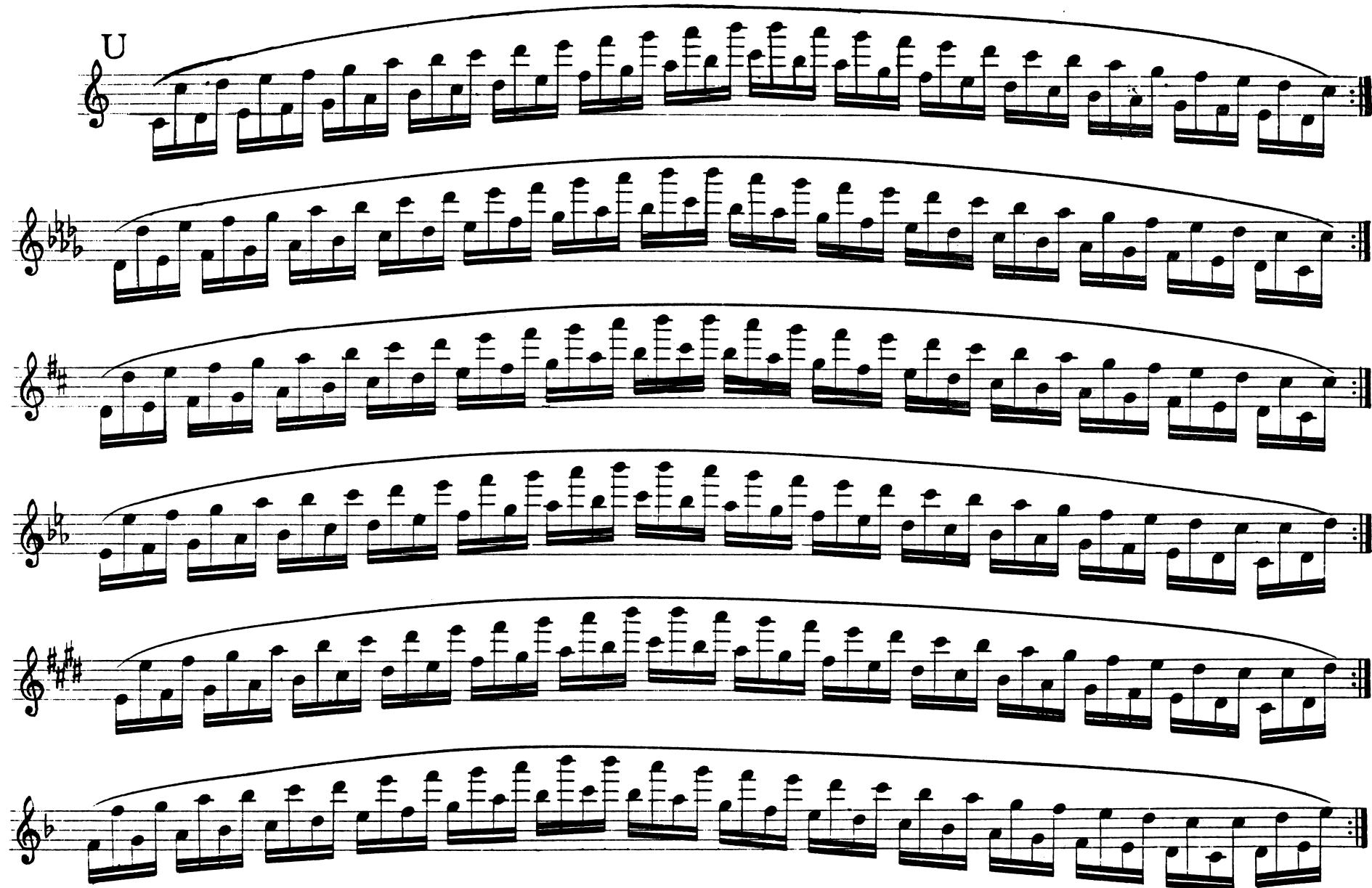


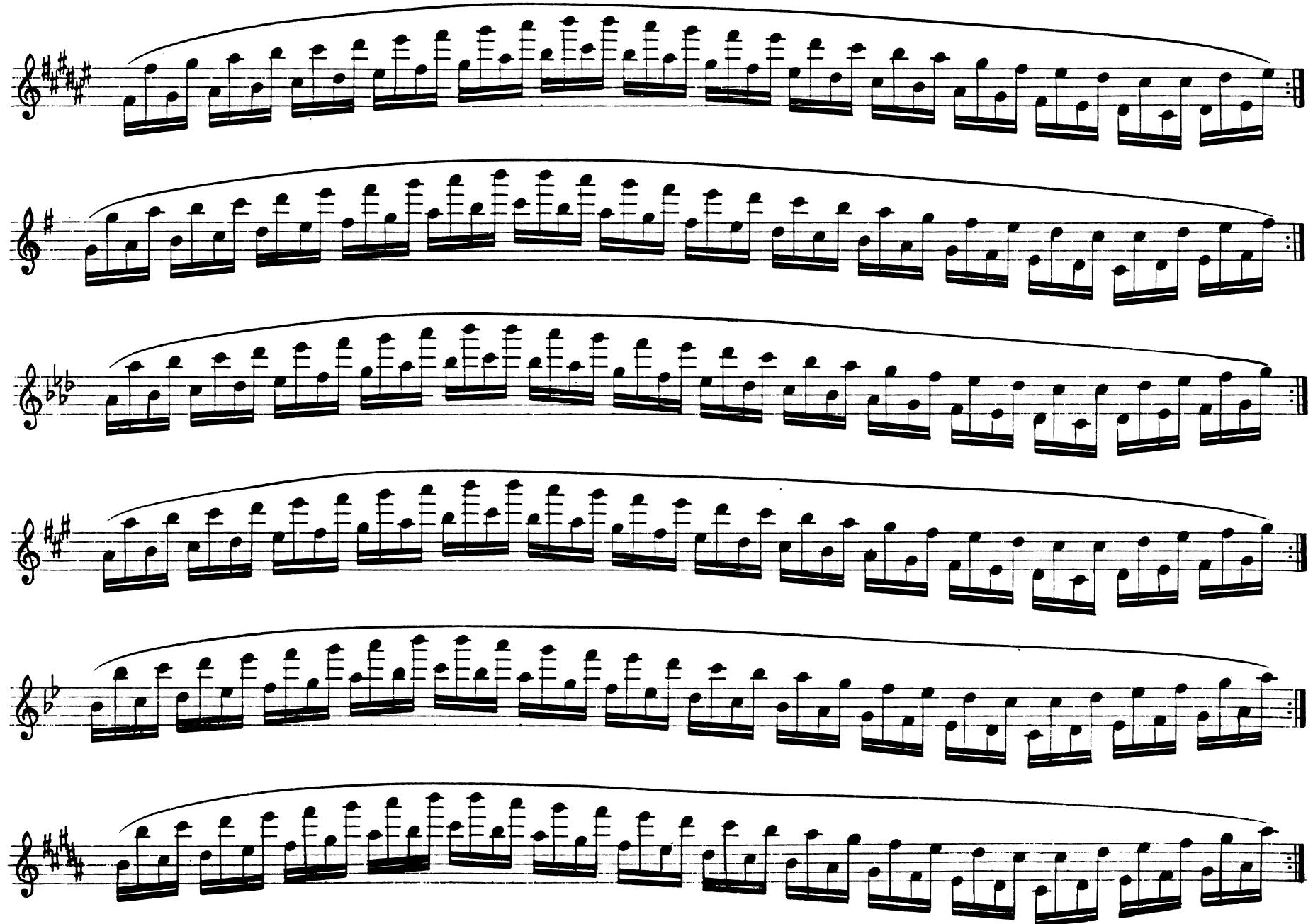
ARPÈGES BRISÉS - BROKEN ARPEGGIOS - GEBROCHENE AKKORDE - 分散和音

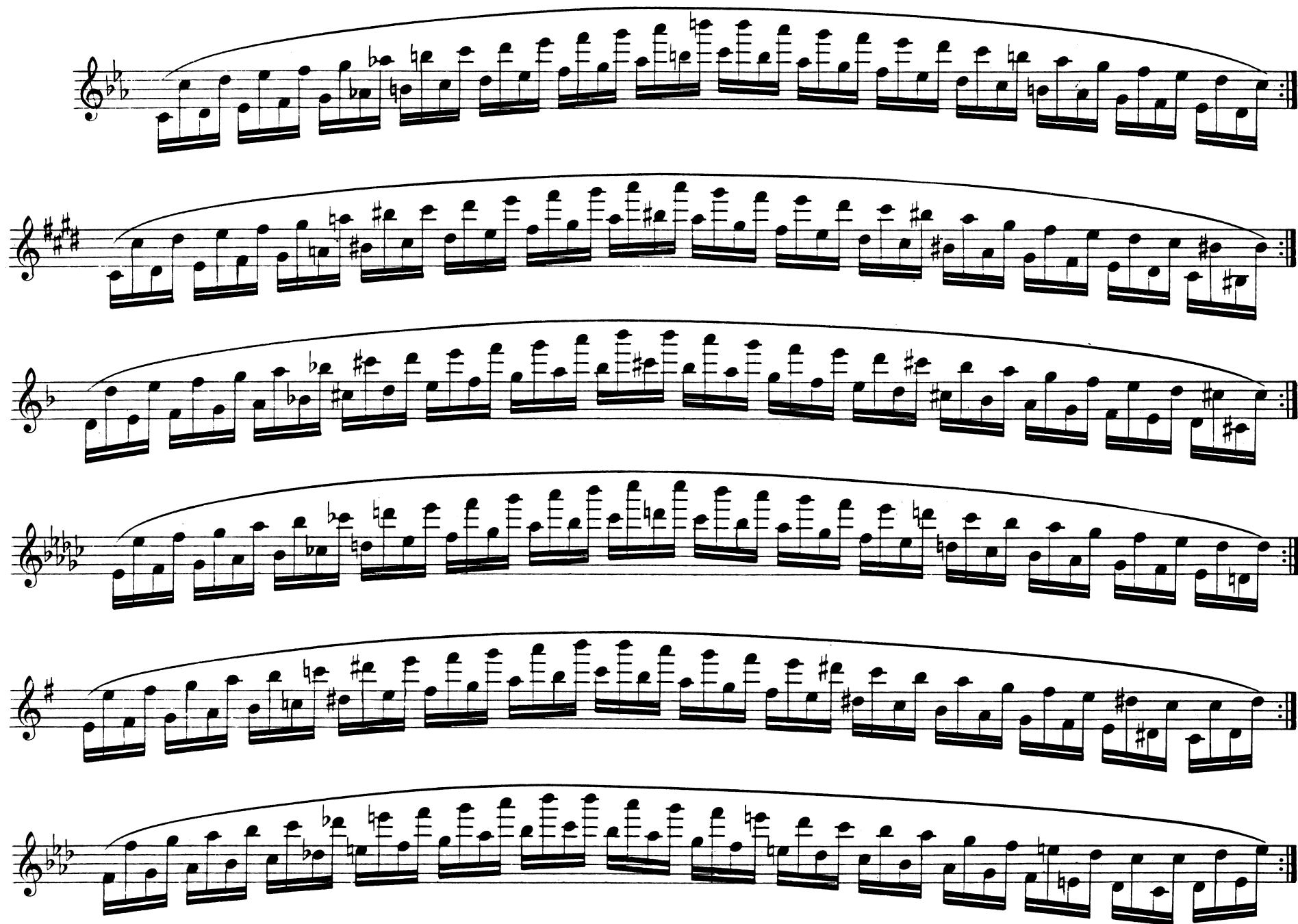
The musical score consists of five staves of piano music. The first four staves are labeled S (Student) and the fifth staff is labeled T (Teacher). Each staff begins with a treble clef and a common time signature. The music features broken chords and arpeggiated patterns. Measure lines divide the staves into measures. The key signature changes frequently, indicated by various sharps and flats. The notation includes eighth and sixteenth note patterns, with some notes connected by horizontal stems.

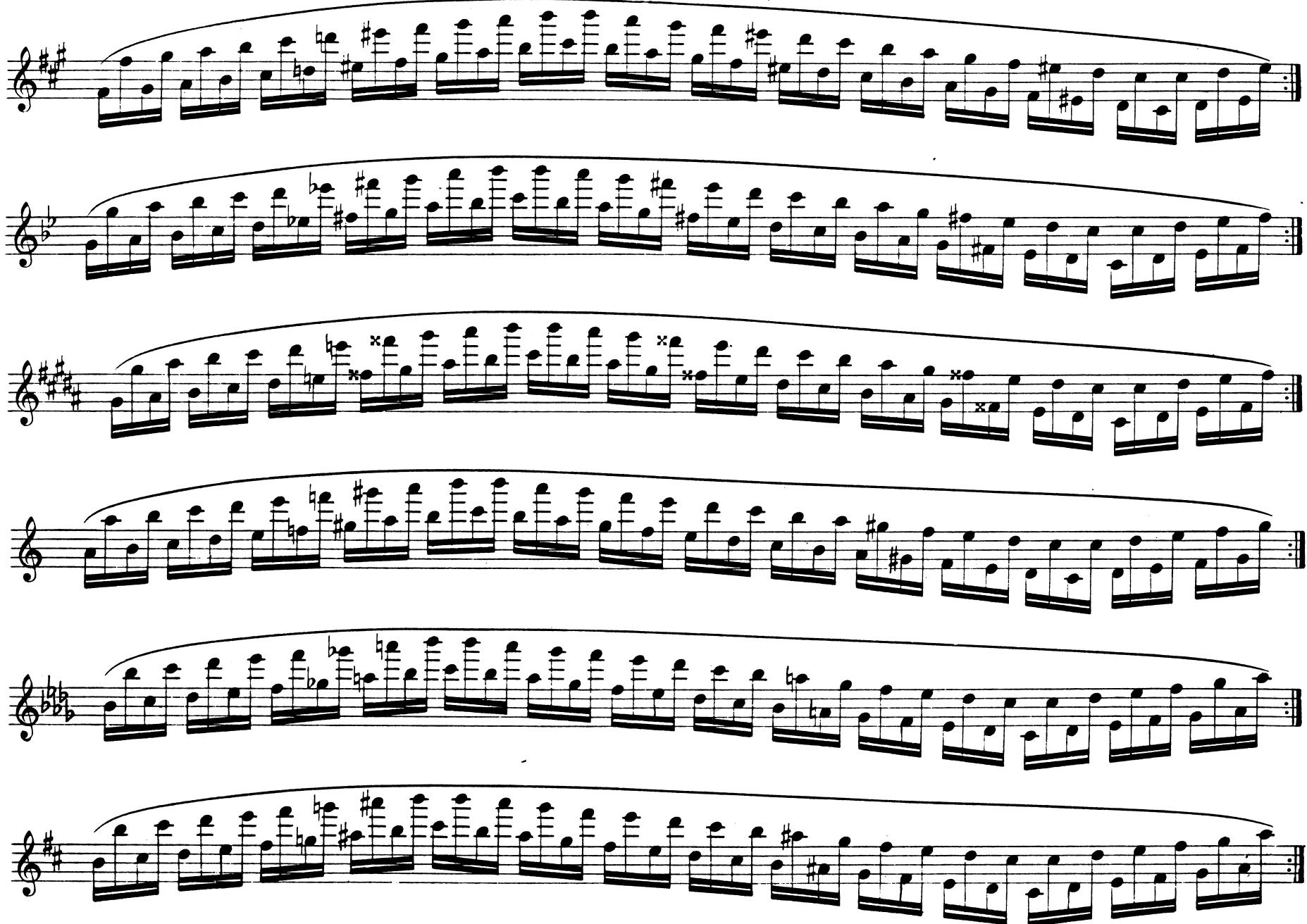


OCTAVES— OCTAVES— OKTAVEN— オクターヴ









A.L. 16.638

ARPÈGES BRISÉS — BROKEN ARPEGGIOS — GEBROCHENE AKKORDE — 分散和音

The sheet music consists of five staves of musical notation, each representing a different broken chord pattern. The patterns are labeled X, Y, and Z above the first, second, and third staves respectively.

- Staff X:** Features a treble clef and a key signature of one sharp (F#). It consists of two measures of a three-note arpeggio (root, third, fifth) followed by a measure of a four-note chord (root, third, fifth, seventh).
- Staff Y:** Features a treble clef and a key signature of one sharp (F#). It consists of two measures of a three-note arpeggio (root, third, fifth) followed by a measure of a four-note chord (root, third, fifth, seventh).
- Staff Z:** Features a treble clef and a key signature of one sharp (F#). It consists of two measures of a three-note arpeggio (root, third, fifth) followed by a measure of a four-note chord (root, third, fifth, seventh).

The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots. The notes are represented by black dots on a five-line staff, with stems extending either up or down. The first staff (X) has a bracket under the first measure and a brace under the first two measures. The second staff (Y) has a bracket under the first measure and a brace under the first two measures. The third staff (Z) has a bracket under the first measure and a brace under the first two measures.

