

EXERCISES JOURNALIERS

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.

MARCEL MOYSE

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.

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.

| | | | | |
|------------|-------------|-------------|-------------|-------------|
| 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 | |

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.

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."

Tafelberg D. 80

EXERCICES JOURNALIERS
POUR LA FLÛTE

MARCEL MOYSE

EXERCICES CHROMATIQUES — CHROMATIC EXERCISES

The musical score consists of 12 staves of music, arranged in pairs of six staves each. Each pair represents a different chromatic exercise. The exercises are labeled with letters A, E, and E. The first exercise (A) starts with a treble clef and a key signature of one sharp (F#). The second exercise (E) starts with a treble clef and a key signature of one flat (Bb). The third exercise (E) starts with a treble clef and a key signature of two flats (Bb, Eb). The fourth exercise (E) starts with a treble clef and a key signature of two sharps (F#, C#). The fifth exercise (E) starts with a treble clef and a key signature of three flats (Bb, Eb, Ab). The sixth exercise (E) starts with a treble clef and a key signature of three sharps (F#, C#, G#). The seventh exercise (E) starts with a treble clef and a key signature of four flats (Bb, Eb, Ab, Db). The eighth exercise (E) starts with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The ninth exercise (E) starts with a treble clef and a key signature of five flats (Bb, Eb, Ab, Db, Gb). The tenth exercise (E) starts with a treble clef and a key signature of five sharps (F#, C#, G#, D#, A#). The eleventh exercise (E) starts with a treble clef and a key signature of six flats (Bb, Eb, Ab, Db, Gb, Cb). The twelfth exercise (E) starts with a treble clef and a key signature of six sharps (F#, C#, G#, D#, A#, E#). Each exercise consists of a single melodic line with various rhythmic patterns and articulations.

Paris, ALPHONSE LEDUO,
Éditions Musicales, 175, rue Saint-Honoré

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A. L. 10, 638

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The image displays a musical score for piano, consisting of ten systems of staves. Each system typically contains three staves: a treble clef staff, a bass clef staff, and a grand staff (treble and bass clef). The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The score is marked with 'I' at the beginning of the first system and the second system. The third system is marked with 'M'. The fourth system is marked with 'M' and 'Q'. The music features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The notation includes various note values, rests, and dynamic markings.

Four staves of musical notation, each starting with a treble clef and a common time signature. The first staff begins with a C-clef. The music consists of a sequence of eighth notes, each with a sharp or flat sign indicating the pitch. The notes progress through the scale of tones, with the first staff starting on C and the subsequent staves starting on D, E, and F.

GAMMES PAR TONS — SCALES BY TONES

Eight staves of musical notation, each starting with a treble clef and a common time signature. The first two staves are labeled 'A' and the last two are labeled 'M'. The music consists of a sequence of eighth notes, each with a sharp or flat sign indicating the pitch. The notes progress through the scale of tones, with the first staff starting on C and the subsequent staves starting on D, E, and F.

ACCORDS DE QUINTE AUGMENTÉE — CHORDS ON THE AUGMENTED FIFTH

6 ACCORDS DE SEPTIÈME DIMINUÉE - CHORDS ON THE DIMINISHED SEVENTH

The image displays a musical score for guitar, consisting of 12 staves. Each staff is labeled with a letter: A, A, A, E, E, E, I, I, M, M, Q, Q, U, U. The music is written in a single melodic line on a six-string guitar. The key signature is one flat (B-flat), and the time signature is 6/8. The score is organized into pairs of staves, with each pair sharing a common letter label. Each staff contains a melodic line with a diminished seventh chord (A7b9) indicated by a 'b' and a '#'. The notes are: B-flat, D, F, A-flat, B-flat, and D. The music is written in a single melodic line on a six-string guitar. The score is organized into pairs of staves, with each pair sharing a common letter label. Each staff contains a melodic line with a diminished seventh chord (A7b9) indicated by a 'b' and a '#'. The notes are: B-flat, D, F, A-flat, B-flat, and D. The music is written in a single melodic line on a six-string guitar. The score is organized into pairs of staves, with each pair sharing a common letter label. Each staff contains a melodic line with a diminished seventh chord (A7b9) indicated by a 'b' and a '#'. The notes are: B-flat, D, F, A-flat, B-flat, and D.

GAMMES MAJEURES — MAJOR SCALES

A

GAMMES MINEURES — MINOR SCALES

B

ACCORDS DE TROIS SONS - CHORDS ON THREE SOUNDS

The image displays a musical score for a piece titled "Accords de trois sons - Chords on Three Sounds". The score is written for a single melodic line on a treble clef staff, with a common time signature (C). It consists of 14 staves of music, each containing three measures. The first staff begins with a treble clef and a common time signature. The music is characterized by a series of chords, each held for a duration indicated by a slur. The chords are primarily triads, with some variations in voicing and accidentals (sharps and flats) across the different measures. The notation includes stems, beams, and slurs, and the overall structure is repetitive, suggesting a pattern of chords to be practiced or performed.

ACCORDS DE SEPTIÈME - CHORDS ON THE SEVENTH

The musical score is presented on ten staves. The first staff begins with a treble clef and a 'D' time signature, indicating a D major key. The notation consists of a continuous melodic line with eighth notes, often grouped in pairs, and a series of chords. The chords are primarily triads and dyads, with some including a seventh. The key signature changes to one flat (F major or D minor) in the second staff, and then to two flats (Bb major or Dm) in the third staff. The score continues with various chord progressions and melodic patterns, including some with accidentals like sharps and naturals. The final staff ends with a double bar line.

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TIERCES - THIRDS

This page contains 12 staves of musical notation, each featuring a treble clef and a long, sweeping melodic line. The key signatures vary across the staves: Staff 1 (E major), Staff 2 (B-flat major), Staff 3 (D major), Staff 4 (B-flat major), Staff 5 (D major), Staff 6 (F major), Staff 7 (D major), Staff 8 (F major), Staff 9 (B-flat major), Staff 10 (B-flat major with a circled plus sign), Staff 11 (D major), and Staff 12 (D major). The notation consists of a continuous sequence of eighth notes, with a large slur encompassing the entire line on each staff. The music is presented in a clean, black-and-white format.

This page contains 12 staves of musical notation, each with a slur over the notes. The notation is complex, featuring various clefs (treble and bass), key signatures (including F major, D major, and B-flat major), and numerous accidentals (sharps, flats, and naturals). The music appears to be a single melodic line with many chromatic alterations. A handwritten 'B' with a flat is visible in the fourth staff. The notation is dense and spans the entire width of the page.

ARPÈGES BRISÉS — BROKEN ARPYGGIOS

The musical score is divided into two main sections, G and H, each consisting of ten staves. Section G begins with a treble clef and a G-clef. Section H begins with a treble clef and an H-clef. Each staff contains a melodic line of broken arpeggios, often spanning multiple staves with a large slur, and a corresponding harmonic accompaniment. The key signature changes from one flat to two flats, and then to three flats. The notation includes various accidentals and dynamic markings.