

FLM-20

# Enseignement Complet de la Flûte

par

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### ÉTUDES

CINQUANTE ÉTUDES MÉLODIQUES (op. 4) de Demersseman	Référence
50 <i>Melodious Studies by Demersseman</i> — 50 <i>Melodische Übungen von Demersseman</i>	
1 <sup>er</sup> cahier : n° 1 à 25 (1 <sup>er</sup> , 3 <sup>e</sup> ) .....	AR
2 <sup>o</sup> cahier : n° 26 à 50 (2 <sup>e</sup> , 4 <sup>e</sup> ) .....	BF
VINGT-QUATRE PETITES ÉTUDES MÉLODIQUES avec variations (3 <sup>e</sup> , 4 <sup>e</sup> )	
24 <i>Short melodious Studies with variations</i> — 24 <i>Kleine melodische Übungen mit Variationen</i> .....	AW
VINGT-CINQ ÉTUDES MÉLODIQUES avec variations (5 <sup>e</sup> )	
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CENT ÉTUDES FACILES ET PROGRESSIVES d'après Cramer (5 <sup>e</sup> )	
100 <i>Easy and progressive Studies based on Cramer</i> — 100 <i>Leichte und progressive Studien nach Cramer</i>	
1 <sup>er</sup> cahier .....	AW
2 <sup>o</sup> cahier .....	AW
VINGT ÉTUDES d'après Kreutzer (5 <sup>e</sup> )	
20 <i>Studies based on Kreutzer</i> — 20 <i>Etuden nach Kreutzer</i> .....	BQ
DIX ÉTUDES d'après Kessler (6 <sup>e</sup> )	
10 <i>Studies based on Kessler</i> — 10 <i>Etuden nach Kessler</i> .....	BE
DOUZE ÉTUDES de Bœhm (6 <sup>e</sup> , 7 <sup>e</sup> )	
12 <i>Studies by Bœhm</i> — 12 <i>Studien von Bœhm</i> .....	BH
VINGT-QUATRE CAPRICES-ÉTUDES (op. 26) de Bœhm (6 <sup>e</sup> , 7 <sup>e</sup> )	
24 <i>Capricciosos Studies by Bœhm</i> — 24 <i>Caprizien Studien von Bœhm</i> .....	BO
GRANDES ÉTUDES CARACTÉRISTIQUES de Berbiguier (7 <sup>e</sup> )	
Berbiguier's great characteristic Studies — <i>Grosse Charakteristische Studien von Berbiguier</i> . .....	BT
VINGT-CINQ ÉTUDES DE VIRTUOSITÉ d'après Czerny (7 <sup>e</sup> )	
25 <i>Studies of virtuosity based on Czerny</i> — 25 <i>Virtuosenstücke nach Czerny</i> .....	BV
BOUQUET DES TONS (op. 125) de Fürstenau (7 <sup>e</sup> )	
Grouping of Keys by Fürstenau — <i>Tonartenstrauß von Fürstenau</i> .....	BT
SIX GRANDES ÉTUDES de Fürstenau (7 <sup>e</sup> , 8 <sup>e</sup> )	
6 <i>Great Studies by Fürstenau</i> — 6 <i>Grosse Studien von Fürstenau</i> .....	BT
VINGT-QUATRE ÉTUDES JOURNALIÈRES (op. 53) de Soussmann (8 <sup>e</sup> )	
Soussmann's twenty-four Daily Studies — <i>Vier und Zwanzig tägliche Studien von Soussmann</i> .....	BV
DOUZE ÉTUDES DE GRANDE VIRTUOSITÉ d'après Chopin (8 <sup>e</sup> , 9 <sup>e</sup> )	
12 <i>Studies of virtuosity based on Chopin</i> — 12 <i>Virtuosen-Etuden nach Chopin</i> .....	BF
DIX ÉTUDES d'après Wieniawsky (8 <sup>e</sup> , 9 <sup>e</sup> )	
10 <i>Studies based on Wieniawsky</i> — 10 <i>Etuden nach Wieniawsky</i> .....	AW
QUARANTE-HUIT ÉTUDES DE VIRTUOSITÉ (8 <sup>e</sup> , 9 <sup>e</sup> )	
48 <i>Studies of virtuosity</i> — 48 <i>Virtuosen Studien</i>	
1 <sup>er</sup> cahier .....	
2 <sup>o</sup> cahier .....	BF

1<sup>er</sup>, 2<sup>o</sup>, 3<sup>e</sup> : Facile.  
4<sup>e</sup>, 5<sup>e</sup>, 6<sup>e</sup> : Moyenne force.  
7<sup>e</sup>, 8<sup>e</sup>, 9<sup>e</sup> : Difficile.

ALPHONSE LEDUC  
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# VINGT ÉTUDES

D'APRÈS KREUTZER  
ADAPTÉES A LA FLÛTE



## TWENTY STUDIES

AFTER KREUTZER  
ADAPTED FOR THE FLUTE

Pour tirer tout le profit de cette étude ainsi que de la 4<sup>e</sup>, la travailler *forte* d'un bout à l'autre, et ensuite *piano*.

*In order to derive full benefit from this study, it must be played forte from beginning to end, and then played piano.*

## ZWANZIG ETUDEN

NACH KREUTZER  
FÜR FLÜTE BEARBEITET

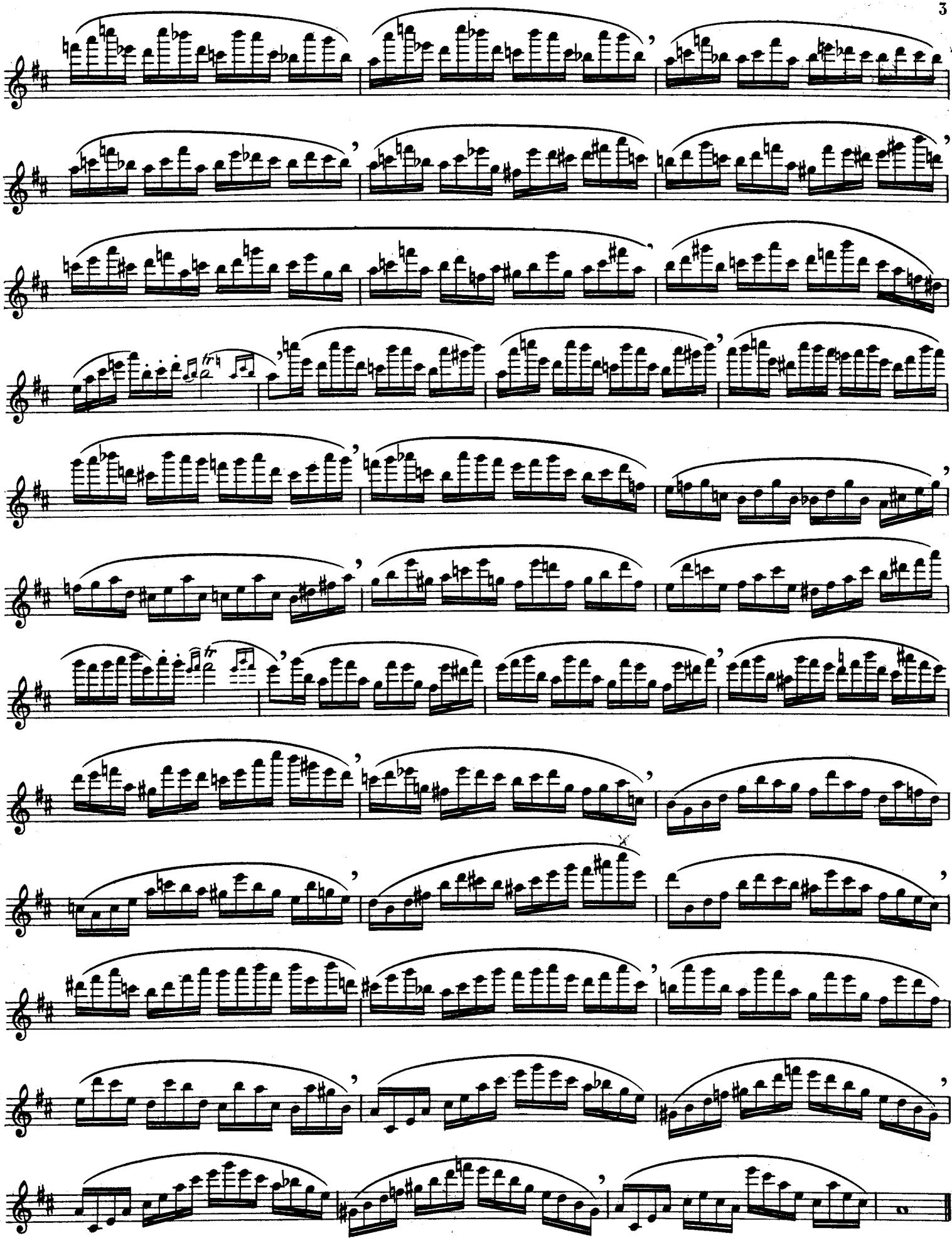
MARCEL MOYSE

Um aus dieser Etüde wie auch aus der 4. vollen Nutzen zu ziehen, studiere man sie vom Anfang bis zu Ende erst *forte* und dann *piano*.

Moderato

1

*p ben legato*



Pour tirer tout le profit de cette étude, ainsi que des 13<sup>e</sup> et 20<sup>e</sup>, il faut donner à chaque petite note une attaque de la pointe de la langue *piano*, veiller à ce qu'elle soit liée à la suivante sans bruit. Pour cette dernière, soutenir proportionnellement au style de l'étude naturellement.

*In order to derive full benefit from this study, as well as from studies N. 13 and 20, every grace note is to be attacked piano, with the point of the tongue. Take care to tie it to the following note without making any secondary sound. Play the latter sustained in proportion to the style of the study and naturally.*

Um aus dieser Etüde wie auch aus N. 13 und N. 20 vollen Nutzen zu ziehen, ist jeder Vorschlag mit zarter Zungenspitze *piano* auszublazieren. Man achte darauf, dass der Vorschlag mit der folgenden Note ohne Zwischengeräusche und Zwischen töne verblieben wird. Die Hauptnote ist dabei natürlich dem Stil der Etüde entsprechend auszuhalten.

Allegro moderato

2



Double coup de langue. A travailler aussi si en simple. Coup de langue en allongeant un peu chaque note comme un violoniste allonge l'archet.

*Double tonguing. Practise also with single tonguing, prolonging every note, as a violinist does by drawing his bow.*

Doppelzunge. Auch mit einfachem Stoss zu üben, wobei jede Note ein wenig breit zu geben ist, wie der Geiger sie mit etwas langem Strich spielt.

Allegro non troppo

3      *f*

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music consists primarily of eighth-note patterns with occasional sixteenth-note grace notes. The key signature is A major (no sharps or flats). Measure numbers 1 through 10 are present above the staves. The first staff begins with a fermata. The last staff ends with a fermata. The page is numbered 7 at the top right.



8  
Tremblements de battements très serrés de  
l'archet pour donner à chaque croche du tri-  
olet sa valeur exacte.

Execute the shake by striking the keys very  
quickly in succession, so as to give every qua-  
ter in the triplet its full value.

Die Doppeltriller recht kurz, um dem ersten  
Achtel der Triole den richtigen Wert geben zu  
können.

Moderato

4

Bien marquer la 1<sup>ère</sup> des deux croches de | Emphasize well the first and second quaver in eve- | Das erste der beiden Achtel jedes Takts ist gut  
chaque temps. La 2<sup>e</sup> un peu moins fort. | ry bar, the second always a trifle less than the first. | zu betonen, das zweite stets etwas weniger stark.

Allegro assai

*segue*

5

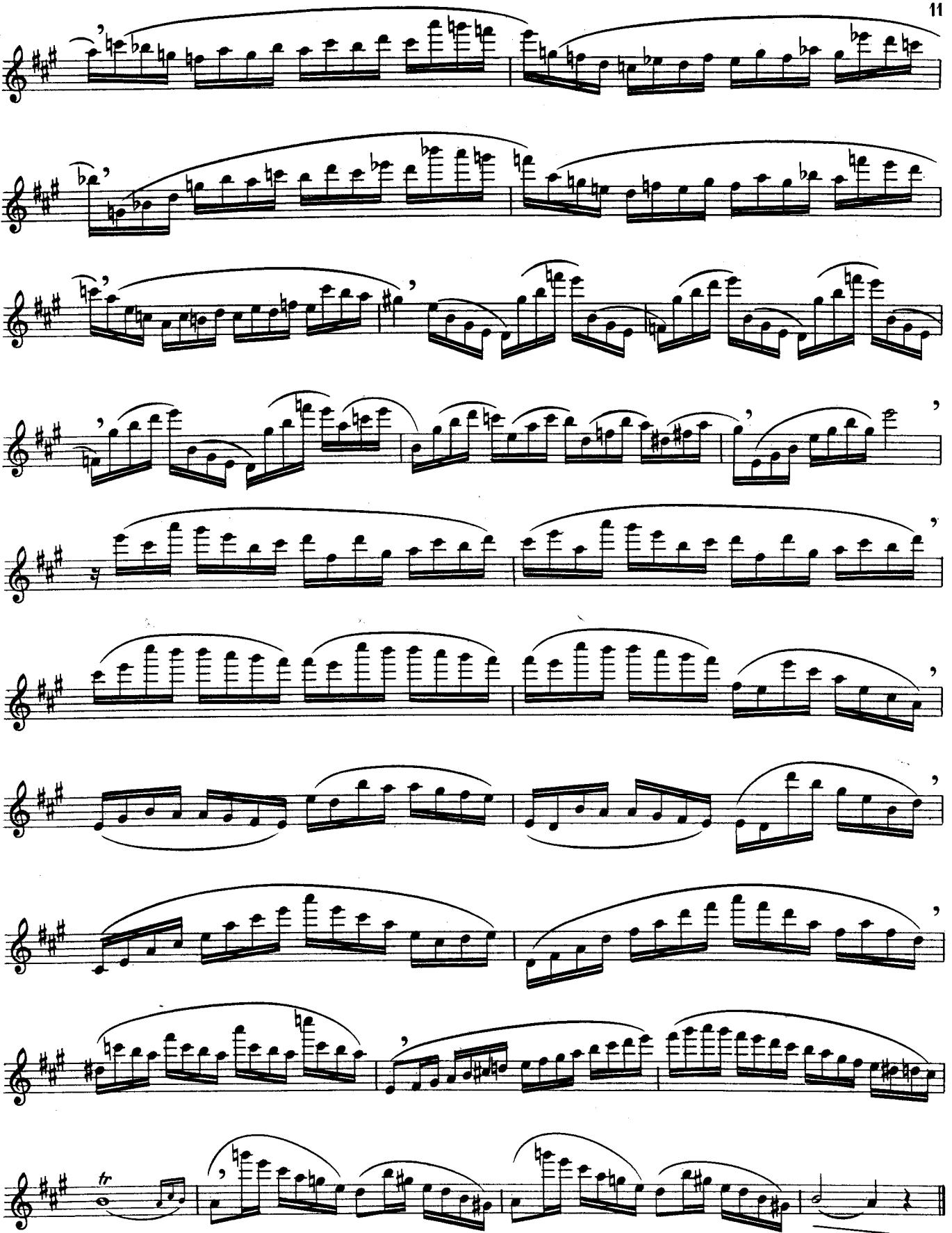
10

*f* D'un bout à l'autre. — *f* From begining to end. — *f* Vom Anfang bis zum Ende.

*p* o o o o — *p* o o o o — *p* o o o o

Moderato

6



12 Bien observer le mouvement binaire des 1<sup>er</sup> et 3<sup>e</sup> temps et ne pas manquer de détacher la 6<sup>e</sup> note du groupe. La petite note très mordante. | Note carefully the binary movement in the 1<sup>st</sup> and 3<sup>rd</sup> bars; do not fail to detach the 6<sup>th</sup> note of the group. The grace note very sharp. | Die Zweiteilung des 1. und 3. Takts ist gut zu beachten und die 6. Note der Gruppe gut abzutrennen. Den Vorschlag sehr scharf ausführen.

Maestoso

The sheet music contains ten staves of musical notation for piano. The key signature is one flat. The tempo is marked 'Maestoso'. The dynamics are primarily 'f' (fortissimo) at the beginning of each staff. The notation features various note heads, stems, and arrows pointing right or left, indicating specific articulations and groupings. Some notes are explicitly labeled with a '6' below them. The music is organized into measures separated by vertical bar lines. The overall style is technical and precise, requiring careful execution of the binary movement and the detachment of specific note groups.

A page of musical notation for two staves, numbered 13. The notation uses a treble clef and includes various slurs, grace notes, and dynamic markings like '6' and '0'. The music consists of ten staves of sixteenth-note patterns.



Faire des trilles très serrés.— Execute the shakes very quickly.— Die Triller sehr schnell und dicht.

Moderato

8 *f martellato*

The sheet music consists of ten staves of musical notation. Each staff begins with a treble clef and a common time signature. The first staff has a dynamic marking of *f* and *martellato*. The notation consists of sixteenth-note patterns with 'tr' (trill) markings above the notes. The key signature changes from C major to G major and then to B-flat major across the staves. The music is labeled 'Moderato' and '8'.

The musical score consists of eight staves of sixteenth-note patterns. Each staff begins with a dynamic 'tr' (trill). The notation includes various slurs, grace notes, and accidentals such as flats and sharps. The page number '15' is in the top right corner.

Petites notes légères. Contrairement à l'observation relative à la seconde étude ne pas tenir les croches faisant le chant pour conserver l'allure scherzo de cette étude.

*Short, light notes. Contrary to the instructions given for the 2<sup>d</sup> study, do not hold the quavers in the melody, so as to preserve the scherzo style of this study.*

Die Vorschläge leicht. Entgegen der Bemerkung bei Etüde N° 2 sind die Achtel d-r Melodie nicht auszuhalten, damit der Scherzo-Charakter dieser Etüde gewahrt bleibt.

Allegro

*segue*

The sheet music contains 12 staves of musical notation for piano. The key signature is common time (indicated by a 'C'). The first staff begins with a forte dynamic 'f'. The notation consists of eighth and sixteenth notes, with stems pointing in various directions to indicate rhythmic patterns. The music is divided into measures by vertical bar lines. The overall style is dynamic and energetic, reflecting the 'Allegro' tempo and 'Scherzo' character mentioned in the title and instructions.

A page of handwritten musical notation on ten staves. The notation is in common time and uses a key signature of one flat. The music is composed of vertical stems with horizontal strokes indicating pitch and rhythm. The first staff begins with a sixteenth-note pattern. Subsequent staves continue this pattern, with some variations in the later staves. The notation is dense and requires careful reading to discern individual notes.

Prendre de grandes respirations. Bien observer les nuances et jouer soutenu, large et brillant.

*Take deep breaths. Note the shading well and sustain the notes well, broadly and brilliantly.*

Getragen. Tief Atem halten. Die Nuancen gut beachten und gehalten, breit und glanzvoll spielen.

Grave

10

The musical score consists of eight staves of music for a solo instrument. The key signature is G major (one sharp). The time signature varies between common time and 2/4 time. Dynamics include ff, f, tr., >, m.f., cresc., and p. Articulation marks like dots and dashes are present on many notes. Measure numbers 10 through 17 are indicated at the beginning of each staff. The music is divided into measures by vertical bar lines.

A page of musical notation for a solo instrument, likely flute or piccolo, featuring ten staves of music. The music consists of sixteenth-note patterns with various dynamics and performance instructions like "ff" (fortissimo) and "mf" (mezzo-forte). The piece includes a section labeled "erese." and ends with a dynamic instruction "ff".

Bien marquer la 1<sup>ère</sup> de chaque temps, la seconde piano, courte et légère.

*Emphasize well the 1<sup>st</sup> note in every time and the 2<sup>d</sup> to be played piano, short and lightly.*

*Die erste Note jedes Takts gut markieren die zweite piano, kurz und leicht.*



Allegretto

11

*s leggierissimo*



Bien détaché, marquer le chant ainsi que la basse indiquée.

*Well detached, emphasize the melody, as well as the bass as indicated.*

Gut abtrennen, Die Melodie ebenso gut her vorheben wie die Bassnoten.

Moderato

12      *f*





Bien chanter et soutenir chaque croche;  
petite note légère. (Voir N° 2)

Sustain every quaver, and make it sing well.  
Grace note lightly. (See N° 2)

Jedes Achtel schön singen und ausbalten.  
Die Vorschläge leicht. (Siehe N° 2)

Andante



A handwritten musical score consisting of ten staves of music for a single instrument, likely a flute or recorder. The music is written in common time with a treble clef. The score includes dynamic markings such as *p*, *mf*, *cresc.*, *f*, and *diminuendo*. The music consists primarily of eighth-note patterns with occasional sixteenth-note grace notes.

Donner un coup de langue mordant à la première des deux liées. Veiller à ce que la seconde des deux liées sorte purement, et toujours plus piano que la première.

*A short action of the tongue for the first and second tied notes. Take care that the second of the two tied notes sounds pure, and play it always more piano than the first.*

Die erste der beiden gebundenen Noten mit scharfem Zungenstoss ausblasen. Darauf achten, dass die zweite der beiden gebundenen Noten in reiner Intonation und immer etwas leiser als die erste erklingt.

**Allegro moderato**

14

Sheet music for piano, page 14, Allegro moderato. The music consists of ten staves of musical notation, each with a treble clef, a key signature of one sharp, and a common time signature. The music begins with a series of eighth-note chords followed by sixteenth-note patterns. The dynamics are marked with 'p' (piano) and '>p' (fortissimo). The notation includes various accidentals such as sharps and flats, and the music features a mix of eighth and sixteenth note patterns throughout the staves.

A page of musical notation consisting of ten staves. Each staff begins with a treble clef and a key signature of one sharp. The time signature varies between common time and 12/8 time. The music consists of continuous sixteenth-note patterns. Measure endings are indicated by short vertical lines above the notes. Articulation marks, specifically 'p' (pianissimo) with a diagonal line through it, are placed below the notes at regular intervals. The page number '27' is located in the top right corner.

Bien observer le mouvement binaire  
des 2<sup>e</sup> et 4<sup>e</sup> temps. Bien détaché.

*Observe carefully the binary movement  
in the 2<sup>nd</sup> and 4<sup>th</sup> bars. Well detached.*

Die Zweiteilung des 2. und 4. Takts sehr  
beachten. Gut abtrennen.

Moderato

15

segue





Même observation que pour le N° 1. — See instructions for N° 1. — Wie N° 1 zu studieren.

Adagio

16

mf

A page of musical notation for piano, consisting of ten staves of music. The music is in common time and uses a treble clef. The key signature changes frequently, starting in G major and moving through various sharps and flats. The notation includes many eighth and sixteenth note patterns, some with grace notes. The page is numbered 16 at the top left and has a dynamic marking "mf" below it. The music is divided into measures by vertical bar lines and contains several slurs indicating melodic lines.



Ne pas exagérer la portée de l'accent,  
et jouer les deux doubles croches piano  
et léger.

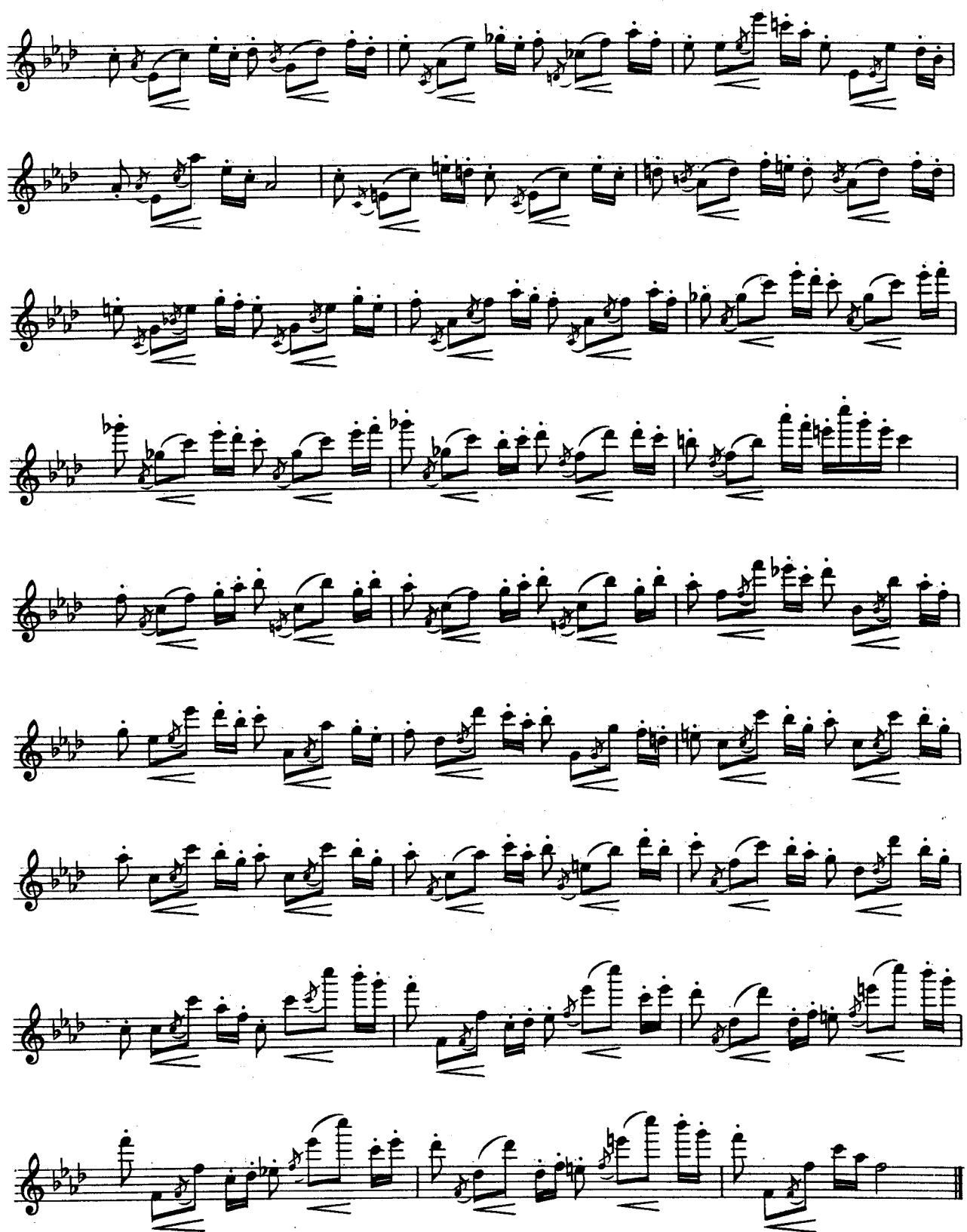
*Do not exaggerate the extent of the  
accentuation, and play the two semi-  
quavers piano and lightly.*

Den Akzent nicht übertreiben, die bei-  
den Sechzehntel piano und leicht.

Allegro vivace

17

*p*  
*leggiero*



Si l'élève jone l'étude très vite il fera un mordant. Si l'élève la joue plus lentement, il fera un trille, en veillant bien à ne pas détruire l'égalité des trois autres doubles croches.

*It the pupil plays the study very quickly, he must execute ma mordant. If he plays it slowly, he must execute a shake, and take care not to destroy the equality of the other 3 semi quavers.*

*Wein der Schüler die Etude sehr schnell spielt, macht er nur einen Pralltriller; spielt er sie langsamer, so macht er einen normaleu Triller, und muss dabei gut beachten, dass die Gleichmässigkeit der drei anderen Sechzehntel nicht beeinträchtigt wird.*

Moderato

18

The sheet music contains ten staves of musical notation for piano. Each staff starts with a forte dynamic 'f'. The music features trills and sixteenth-note patterns. The key signature changes from B-flat major to A major. The tempo is indicated as 'Moderato'.

The musical score consists of ten staves of music. The first staff begins in G major, then shifts to A major, then to D major, then back to G major. The second staff begins in A major, then to D major, then to G major. The third staff begins in D major, then to G major, then to A major, then to D major. The fourth staff begins in A major, then to D major, then to G major, then to A major. The fifth staff begins in D major, then to G major, then to A major, then to D major. The sixth staff begins in A major, then to D major, then to G major, then to A major. The seventh staff begins in D major, then to G major, then to A major, then to D major. The eighth staff begins in A major, then to D major, then to G major, then to A major. The ninth staff begins in D major, then to G major, then to A major, then to D major. The tenth staff begins in A major, then to D major, then to G major, then to A major.



Très brillant. — Very brilliantly. — Sehr brillant.

Allegro

19

A. L. 17 461





Pour la note grave, avec un son doux et clair, en soutenant les valeurs. (Voir N° 2) | Play the deep note softly and clearly, sustaining the value. (See N° 2) | Die tiefe Note weich und klar erklingen lassen, die Notenwerte voll aushalten. (Siehe N° 2)

Andante

20

The musical score consists of ten staves of sixteenth-note patterns. The first staff begins with a dynamic 'p'. The notation includes various slurs, grace notes, and accidentals. The music is in common time and uses a treble clef.

