

# Enseignement Complet de la Flûte

par

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## ÉTUDES

	Référence
CINQUANTE ÉTUDES MÉLODIQUES (op. 4) de Demersseman	
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2 <sup>e</sup> cahier : n <sup>os</sup> 26 à 50 (2 <sup>e</sup> , 4 <sup>e</sup> )	BF
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DOUZE ÉTUDES de Böhm (6 <sup>e</sup> , 7 <sup>e</sup> )	
12 <i>Studies by Böhm</i> — 12 <i>Studien von Böhm</i>	BH
VINGT-QUATRE CAPRICES-ÉTUDES (op. 26) de Böhm (6 <sup>e</sup> , 7 <sup>e</sup> )	
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DOUZE ÉTUDES DE GRANDE VIRTUOSITÉ d'après Chopin (8 <sup>e</sup> , 9 <sup>e</sup> )	
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DIX ÉTUDES d'après Wieniawsky (8 <sup>e</sup> , 9 <sup>e</sup> )	
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1 <sup>er</sup> cahier	BF
2 <sup>e</sup> cahier	BF

1<sup>er</sup>, 2<sup>e</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  
Editions Musicales — 175, Rue Saint-Honoré, Paris

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# VINGT ÉTUDES

D'APRÈS KREUTZER  
ADAPTÉES A LA FLÛTE

## TWENTY STUDIES

AFTER KREUTZER  
ADAPTED FOR THE FLUTE

## ZWANZIG ETUDEN

NACH KREUTZER  
FÜR FLÖTE BEARBEITET

MARCEL MOYSE

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*.

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*

This page of musical notation consists of 12 staves of music, all written in treble clef. The music is characterized by complex rhythmic patterns, often involving sixteenth and thirty-second notes, and is heavily phrased with long, sweeping slurs. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The overall style is that of a technical or virtuosic piece, possibly for a piano or violin. The music is organized into measures, with some measures containing multiple beams of notes. The phrasing is continuous across many measures, with occasional breath marks or commas indicating phrasing. The notation is dense and detailed, with many notes and accidentals.

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* auszublasen. Man achte darauf, dass der Vorschlag mit der folgenden Note ohne Zwischengeräusche und Zwischenöne verbunden wird. Die Hauptnote ist dabei natürlich dem Stil der Etüde entsprechend auszuhalten.

**Allegro moderato**

2

This page contains 12 staves of musical notation, all in G major (one sharp). The notation is written on a single treble clef staff. The music is characterized by a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, often grouped together. Many notes are beamed together, and there are frequent use of slurs and ties. The piece appears to be a single melodic line, possibly for a violin or flute. The overall style is that of a classical or romantic-era instrumental piece. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings (accents, slurs). The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

Double coup de langue. A travailler aussi 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* *segue*

This page contains ten staves of musical notation, all in G major (one sharp). The notation is written on a single treble clef staff. The music consists of various melodic lines and rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several measures with accents (') and some measures with slurs. The overall style is that of a technical exercise or a short piece of music.



elles de battements très serrés de manière à donner à chaque croche du tri-plet sa valeur exacte.

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

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

Anderato

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Starts with a forte (f) dynamic. Features a triplet of eighth notes followed by a series of double trills (tr) on eighth notes. A 'segue' marking is present at the end of the first line.

Musical staff 2: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 3: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 4: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 5: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 6: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 7: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 8: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 9: Continuation of the piece, featuring double trills and eighth notes.

Musical staff 10: Continuation of the piece, featuring double trills and eighth notes.

Bien marquer la 1<sup>re</sup> des deux croches de chaque temps. La 2<sup>e</sup> un peu moins fort.

Emphasize well the first and second quaver in every bar, the second always a trifle less than the first.

Das erste der beiden Achtel jedes Takts ist gut zu betonen, das zweite stets etwas weniger stark.

Allegro assai

*segue*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The music is written in a rhythmic pattern of eighth notes, with accents placed on the first and second notes of each bar. A dynamic marking of *f* (forte) is present at the beginning. The word *segue* is written above the second staff. The notation includes various accidentals (sharps, naturals, flats) and slurs across the staves.

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

*p* " " " " — *p* " " " " — *p* " " " " " "

Moderato

The musical score consists of ten staves of music, all in treble clef. The key signature is D major (two sharps). The time signature is 6/8. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The first measure of the first staff contains a whole note chord (F#4, A4, C#5) with a dynamic marking of *p*. The rest of the piece is a continuous melodic line of eighth notes, often grouped in pairs or fours with slurs. The dynamics fluctuate between *p* and *f*. There are several accents and slurs throughout the piece. The piece concludes with a final cadence on the tenth staff.

This page of musical notation consists of ten staves of music, all in the key of G major (indicated by two sharps: F# and C#). The notation is written on a single treble clef staff. The music is characterized by a variety of melodic lines, many of which are connected by long, sweeping slurs. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notes are primarily eighth and sixteenth notes, often grouped in pairs or small groups. The second staff continues the melodic development, featuring a prominent slur over the first half. The third staff introduces a more complex melodic line with a slur and a fermata. The fourth staff shows a continuation of the melodic flow with a slur and a fermata. The fifth staff features a series of slurs over groups of notes. The sixth staff continues with slurs and a fermata. The seventh staff shows a change in the melodic pattern with a slur and a fermata. The eighth staff features a slur and a fermata. The ninth staff continues with a slur and a fermata. The tenth staff concludes the page with a slur and a fermata, and a final note with a trill (tr) above it.

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

This page contains 12 staves of musical notation. The notation is written on a grand staff (treble clef) with a key signature of one flat and a time signature of 6/8. The music is characterized by dense, rhythmic patterns, primarily consisting of sixteenth notes, many of which are beamed together. There are numerous accents and slurs throughout the piece. The number '6' is written below several groups of notes, likely indicating a sixteenth-note group. The page number '13' is in the top right corner.



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

Moderato

8 *f* martellato



16 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>nd</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 Étude N<sup>o</sup> 2 sind die Achtel der Melodie nicht auszubalten, damit der Scherzo-Charakter dieser Étude gewahrt bleibt.

Allegro segue

This page contains 12 staves of musical notation, likely for a single melodic line. The notation is written in a single system across the page. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by a complex, rhythmic pattern, featuring many eighth and sixteenth notes, often grouped in beams. There are several trills and grace notes throughout the piece. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The overall style is that of a classical or romantic-era instrumental piece.

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 Ateu holen. Die Nuauceu gut beachten und gehalten, breit und glanzvoll spielen.

Grave

10 *ff*

*mf*

*cresc.*

*cresc.*

*p*

Musical score for a single melodic line in treble clef with a key signature of one sharp (F#). The score consists of ten staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Many phrases are connected by long, sweeping slurs. Dynamic markings include 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'cresc.' (crescendo). Trills are indicated with 'tr' above notes. The music concludes with a final cadence on the tenth staff.

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

*f p f p f p f p f p f p segue*  
*leggierissimo*

This page contains 12 staves of musical notation, all in G major (one sharp). The notation is written in a single system across the page. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several measures with slurs and accents. The notation is dense, with many notes per measure, suggesting a fast tempo. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

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 hervorheben wie die Bassnoten.

Moderato *segue*

12 *f*

This page contains 12 staves of musical notation. The music is written in a single system and features a key signature of two flats (B-flat and E-flat). The notation is dense, with many sixteenth and eighth notes, often grouped in beams. There are several triplets and sixteenth-note runs. The piece includes various accidentals (sharps and flats) and dynamic markings such as 'tr' (trill) and 'p' (piano). The notation is presented in a standard musical format with a treble clef on each staff.



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

13



The image displays ten staves of musical notation. The notation is written on a grand staff (treble clef) with a key signature of one flat (B-flat). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The dynamics are marked as follows: *p* (piano) at the beginning of the first staff, *cresc.* (crescendo) in the middle of the first staff, *mf* (mezzo-forte) at the beginning of the second staff, *cresc.* in the middle of the second staff, *f* (forte) at the beginning of the third staff, *p* at the beginning of the eighth staff, *cresc.* at the end of the eighth staff, *f* at the beginning of the tenth staff, and *diminuendo* (diminuendo) at the end of the tenth staff. There are also several accents (apostrophes) placed above various notes throughout the piece.

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

The musical score consists of ten staves of music. Each staff begins with a dynamic marking 'p' (piano) and includes accents (>) over the first notes of the tied pairs. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and repeat dots.

This page of musical notation consists of ten staves of music, all written in treble clef with a key signature of one sharp (F#). The music is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours, and is marked with a piano (*p*) dynamic. Each staff begins with a series of eighth notes, followed by a change in the melodic line. The notation includes various articulation marks such as accents (>) and slurs, as well as dynamic markings (*p*) and phrasing slurs. The piece concludes with a final measure on the tenth staff, marked with a fermata.

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

The musical score is written on eight staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff starts at measure 15 and contains two measures with a forte (*f*) dynamic and trills. The second staff continues with a 'segue' marking. The remaining staves consist of single-line melodic passages with trills and accents. The piece ends with a fermata.

This page contains ten staves of musical notation, all in treble clef and G major (one sharp). The music is characterized by frequent trills, indicated by the 'tr' symbol above notes. The notes are often slurred together, and there are many accidentals (sharps and naturals) throughout the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The overall style is that of a technical exercise or a piece of music designed to showcase trill technique.



36. Attention que pour le N° 1. — See instructions for N° 1. — Wie N° 1 zu studieren.

*Andante*

16

*mf*

This page contains ten staves of musical notation, likely for a piano or similar instrument. The music is written in a single system across ten staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is highly technical, featuring a dense sequence of notes, often beamed together in groups of sixteenth or thirty-second notes. Many notes are slurred together, and there are numerous accents (small 'v' marks) placed above various notes. The overall texture is complex and rhythmic, typical of a virtuosic or advanced piece of music. The paper shows some signs of age, including a small circular mark in the upper right corner.

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*

This image shows a page of musical notation, likely a score for a single instrument. The page contains ten staves of music, all written in a single system. The notation is in a treble clef and a key signature of three flats (B-flat, E-flat, and A-flat). The music is characterized by a complex, flowing melodic line with frequent sixteenth and thirty-second notes, often beamed together. There are several instances of triplets and slurs. The dynamics include accents and slurs. The overall style is that of a classical or romantic-era instrumental piece. The page number '33' is located in the top right corner.

Si l'élève joue 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.*

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

## Moderato

18

The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo is marked 'Moderato'. The music is characterized by a series of trills (tr) and mordants (ma) over a rhythmic pattern of eighth notes. The dynamics are marked 'f' (forte) throughout. The piece concludes with a double bar line and repeat dots.

This page contains ten staves of musical notation, each featuring a series of trills. The notation is written on a single treble clef staff. The first staff begins with a key signature of one flat (B-flat) and a dynamic marking of *f*. The second staff changes to a key signature of three sharps (F#, C#, G#) and continues with *f*. The third staff changes to a key signature of one sharp (F#) and continues with *f*. The fourth staff changes to a key signature of two sharps (F#, C#) and continues with *f*. The fifth staff changes to a key signature of two flats (B-flat, E-flat) and continues with *f*. The sixth staff changes to a key signature of three flats (B-flat, E-flat, A-flat) and continues with *f*. The seventh staff changes to a key signature of two flats (B-flat, E-flat) and continues with *f*. The eighth staff changes to a key signature of one flat (B-flat) and continues with *f*. The ninth staff changes to a key signature of two flats (B-flat, E-flat) and continues with *f*. The tenth staff changes to a key signature of one flat (B-flat) and continues with *f*. Each trill is marked with 'tr' and includes various accidentals (sharps, flats, naturals) and slurs. The dynamics are consistently marked as *f* (forte).



Très brillant. — *Very brilliantly.* — Sehr brillant.

Allegro

19 *f*

This page of musical notation consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent trills, indicated by the 'tr' symbol above notes. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots. The overall style is that of a classical or romantic-era instrumental score.

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 image displays ten staves of musical notation, each beginning with a treble clef. The notation is highly rhythmic and complex, featuring numerous slurs, accents, and dynamic markings. The notes are often grouped in pairs or small clusters, with some notes having multiple stems or flags. The overall appearance is that of a technical exercise or a piece of music with a very specific, intricate rhythmic character. The staves are arranged vertically, filling most of the page.