

MÉCANISME - CHROMATISME

TECHNIQUE - CHROMATICISM || TECHNIK - CHROMATIK

MARCEL MOYSE

The image displays a musical score for a piece titled 'MÉCANISME - CHROMATISME' by Marcel Moyse. The score is written for a single melodic line and consists of 12 staves. Each staff contains a series of chromatic exercises, primarily using eighth and sixteenth notes. The exercises are organized into groups of four staves each, with each group exploring a different key signature: the first group is in C major, the second in B-flat major, the third in A major, and the fourth in G major. The notation includes various rhythmic patterns, such as eighth-note runs and sixteenth-note passages, often with slurs and accents. The score concludes with a double bar line and a repeat sign on the final staff.

This page of musical notation consists of 13 staves. The first 10 staves are melodic lines, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various accidentals (sharps, naturals, flats) and phrasing slurs. The last three staves (11, 12, and 13) include rhythmic markings 't k t' above the notes, indicating a specific rhythmic pattern. The music concludes with a double bar line on the final staff.

The image displays a page of musical notation consisting of 12 staves. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. The key signature changes across the staves: the first staff is in one flat, the second in one sharp, the third in two sharps, the fourth in two sharps, the fifth in two sharps, the sixth in one flat, the seventh in one flat, the eighth in one flat, the ninth in one sharp, the tenth in one sharp, the eleventh in one sharp, and the twelfth in one sharp. The notation includes numerous accidentals (sharps, flats, naturals) and articulation marks such as slurs and accents. The overall style is that of a technical or virtuosic piece, possibly for a piano or similar instrument.

This page contains 12 staves of musical notation, likely for a piano or similar instrument. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The key signature is not explicitly shown but appears to change throughout the piece, with some staves containing multiple sharps and flats. The overall style is characteristic of late 19th or early 20th-century musical manuscripts.

This page contains 12 staves of musical notation, each featuring a single melodic line. The notation is complex, involving many accidentals (sharps, flats, naturals) and slurs. The word "simile" is written in italics below the first few notes of each staff, indicating that the subsequent notes should be played in a similar manner to the first few. The staves are arranged vertically, and the music appears to be a single melodic line for a single instrument or voice part.

This page contains 12 staves of musical notation. Each staff features a complex melodic line with numerous accidentals (sharps, flats, and naturals) and a high density of notes. The word "simile" is written in italics below the first few notes of each staff, indicating that the subsequent notes should be played in a similar manner to the initial ones. The notation is dense and spans the entire width of each staff.

simile

simile

simile

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simile

This page contains 12 staves of musical notation. Each staff begins with the instruction *simile*. The notation is complex, featuring various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests and some notes with 'x' marks above them. The key signature changes throughout the page, with flats and sharps appearing. The overall style is that of a technical exercise or a specific section of a larger work.

simile



simile



simile



simile



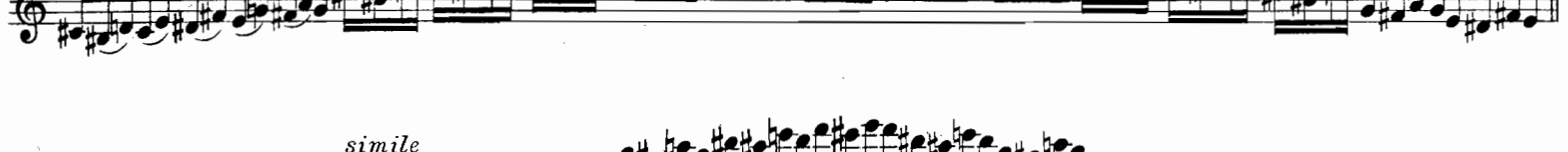
simile



simile



simile



simile



simile



simile



simile



simile



simile



This page contains ten staves of musical notation, each beginning with the word "simile". The notation is written on a single-line staff in treble clef. The music consists of a continuous sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) and slurs. The key signature changes throughout the piece, starting with one sharp (F#) and moving through various combinations of sharps and flats. The overall texture is dense and rhythmic, typical of a technical exercise or a complex melodic line.

This page contains 12 staves of musical notation. Each staff begins with the word "simile" written above the first few notes. The notation is complex, featuring a variety of note values, accidentals, and phrasing. The music appears to be a single melodic line, possibly for a violin or flute. The key signature is not explicitly shown but contains several flats and sharps. The overall style is that of a classical or romantic-era musical score.

This page contains eleven staves of musical notation, each beginning with the word *simile*. The notation is complex, featuring a variety of rhythmic patterns and accidentals. The first staff starts with a treble clef and a key signature of one sharp (F#). The subsequent staves continue with similar rhythmic and melodic structures, though some have different key signatures or clefs. The notation includes many sixteenth and thirty-second notes, often beamed together, and various accidentals such as sharps, flats, and naturals. The overall style is that of a technical exercise or a highly rhythmic piece of music.

simile

simile

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simile

This page contains ten staves of musical notation, each beginning with the word "simile". The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The staves are arranged vertically, and each staff contains a single line of music. The notation includes many accidentals (sharps, flats, and naturals) and rests, indicating a highly technical and intricate piece of music. The overall appearance is that of a page from a classical music score, possibly for a solo instrument or a small ensemble.

This page contains 12 staves of musical notation, each beginning with the word *simile*. The notation is written in treble clef and consists of continuous eighth-note patterns. The first staff is in a major key, while the subsequent staves transition through various keys, including minor keys and keys with multiple flats and sharps. The patterns are highly rhythmic and repetitive, typical of a technical exercise or a specific musical style.

This page of musical notation consists of 12 staves, each beginning with the word *simile*. The notation is written in treble clef and features a complex, rhythmic pattern of eighth and sixteenth notes. The key signature varies across the staves, including major and minor keys with various accidentals (sharps and flats). The music is characterized by dense, repetitive melodic lines that often move in parallel motion. The overall texture is intricate and technically demanding.

This page contains 11 staves of musical notation. Each staff begins with the word "simile" in italics. The notation consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. The key signature varies across the staves, including natural, one flat, and two flats. The patterns are highly rhythmic and repetitive, typical of a technical exercise or a specific musical style.

This page of musical notation consists of ten staves, each beginning with the instruction *simile*. The music is written in a single system and features a complex rhythmic and melodic structure. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by frequent chromaticism and a dense texture. The first staff starts with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development, with some staves showing more complex rhythmic patterns and chromatic runs. The notation is clear and well-organized, typical of a professional musical score.

simile

simile

simile

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simile

This page contains 11 staves of musical notation. Each staff begins with the word "simile" in italics. The notation is complex, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is predominantly one flat (B-flat), with some staves showing chromatic alterations. The music is written in a single melodic line on a treble clef staff. The overall style is that of a technical exercise or a short piece of music.

1

2

3

4

5

6

7

First musical staff on the page, featuring a treble clef and a series of eighth notes with a long slur above the staff.

8

Second musical staff, starting with a measure number '8'. It contains a sequence of eighth notes with a slur above.

Third musical staff, continuing the eighth-note sequence with a slur above.

Fourth musical staff, continuing the eighth-note sequence with a slur above.

Fifth musical staff, continuing the eighth-note sequence with a slur above.

9

Sixth musical staff, starting with a measure number '9'. It contains a sequence of eighth notes with a slur above.

Seventh musical staff, continuing the eighth-note sequence with a slur above.

Eighth musical staff, continuing the eighth-note sequence with a slur above.

10

Ninth musical staff, starting with a measure number '10'. It contains a sequence of eighth notes with a slur above.

Tenth musical staff, continuing the eighth-note sequence with a slur above.

Eleventh musical staff, continuing the eighth-note sequence with a slur above.

11

Exercise 11 consists of three staves of music. The first staff begins with a treble clef and contains a melodic line of eighth notes. The second and third staves contain a dense texture of sixteenth notes, with a long slur spanning across the first two staves. The piece concludes with a double bar line and a final note on the third staff.

12

Exercise 12 consists of four staves of music. The first staff begins with a treble clef and contains a melodic line of eighth notes. The second and third staves contain a dense texture of sixteenth notes, with a long slur spanning across the first two staves. The fourth staff concludes the exercise with a double bar line and a final note.

13

Exercise 13 consists of three staves of music. The first staff begins with a treble clef and contains a melodic line of eighth notes. The second and third staves contain a dense texture of sixteenth notes, with a long slur spanning across the first two staves. The piece concludes with a double bar line and a final note on the third staff.

14

Exercise 14 consists of a single staff of music starting with a treble clef. It contains a melodic line of eighth notes.

15

16

L'auteur emploie volontairement la gamme mineure avec sixte mineure parce que plus difficile ; il reste bien entendu que les "Ré" aigu et "Si" grave ne se font que si l'un est ♮ et l'autre #

A travailler dans tous les tons majeurs et mineurs dans l'ordre suivant en commençant et en finissant par la tonique en parcourant bien entendu toute l'étendue de la flûte.

The author has deliberately used the minor scale with flattened sixth because it is more difficult ; naturally, the high D and the low B are given when the former is ♮ and the latter is #.

To be practised in all the major and minor keys in the following order, commencing and finishing with the tonic and, of course, covering the entire range of the flute.

Der Autor verwendet absichtlich die Molltonleiter mit kleiner Sexte, da dies grössere Schwierigkeiten bietet. Selbstverständlich spielt man nur bis zum hohen Des und tiefen His.

In allen Dur- und Molltonarten in folgender Ordnung zu üben, wobei mit der Tonika zu beginnen und zu enden ist. Selbstverständlich ist der ganze Umfang der Flöte zu durchlaufen.

Exemple
Example
Beispiel

Ces formes d'exercices pouvant varier à l'infini, l'élève pourra y ajouter celles qui lui paraissent présenter un intérêt et les travailler dans les conditions indiquées plus haut, l'auteur s'étant borné à écrire les plus couramment employées et les plus difficiles.

Since these exercises are infinitely variable the student may add any which seem to him of special interest and practise them in the manner just described ; the author has confined himself to writing out those most commonly used and the most difficult ones.

Da diese Übungen bis ins Unendliche variiert werden können, mag der Schüler die ihm passend erscheinenden anfügen und sie in der weiter oben angegebenen Weise üben. Der Autor hat sich darauf beschränkt, die am häufigsten vorkommenden und schwierigsten aufzuführen.

1

Tous les exercices qui suivent devront être travaillés dans l'étendue de la flûte, c'est à dire du Do grave au Do \sharp aigu comme dans le N° 1.

All the following exercises should be practised over the entire range of the flute, namely, from low C to high C \sharp , as in No. 1.

Alle folgenden Übungen sind in dem ganz Tonumfang der Flöte zu üben, d.h. von tiefem bis zum hohen Cis wie bei Nr. 1.

2

3

This page contains 18 staves of musical notation, numbered 4 through 9. Each staff is a single melodic line in treble clef. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The music is organized into pairs of staves, with the first staff of a pair numbered (4, 5, 6, 7, 8, 9) and the second staff of the pair being unnumbered. The notation is dense and appears to be a complex melodic exercise or a section of a larger work.

This musical score consists of ten staves, each containing a single measure of music. The measures are numbered 10 through 15. Each measure is written in treble clef and features a complex, chromatic melodic line. The notes are often beamed together in groups of four or six, creating a dense, flowing texture. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by frequent chromatic alterations and a consistent rhythmic pattern of eighth notes. Each measure concludes with a double bar line and repeat dots, indicating the end of the phrase for that measure.




21  Musical staff 21, first line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a sharp sign on the first line.

 Musical staff 21, second line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, continuing from the first line. Musical staff 21, third line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, continuing from the second line. Musical staff 21, fourth line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, continuing from the third line.

22  Musical staff 22, first line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a sharp sign on the first line.

 Musical staff 22, second line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, continuing from the first line.

23  Musical staff 23, first line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a sharp sign on the first line.

 Musical staff 23, second line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, continuing from the first line.

24  Musical staff 24, first line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a sharp sign on the first line.

 Musical staff 24, second line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, continuing from the first line.

25  Musical staff 25, first line. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a sharp sign on the first line.

First musical staff, starting with a treble clef and a key signature of one flat (B-flat). It contains a complex melodic line with many accidentals and a double bar line at the end.

26

Second musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line from the first staff.

Third musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

27

Fourth musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

Fifth musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

28

Sixth musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

Seventh musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

29

Eighth musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

Ninth musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

30

Tenth musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

Eleventh musical staff, starting with a treble clef and a key signature of one flat. It continues the melodic line.

31  Musical staff 1 of system 31, featuring a treble clef and a complex melodic line with many accidentals.

 Musical staff 2 of system 31, featuring a bass clef and a complex melodic line with many accidentals.

32  Musical staff 1 of system 32, featuring a treble clef and a complex melodic line with many accidentals.

 Musical staff 2 of system 32, featuring a bass clef and a complex melodic line with many accidentals. Musical staff 3 of system 32, featuring a treble clef and a complex melodic line with many accidentals. Musical staff 4 of system 32, featuring a bass clef and a complex melodic line with many accidentals.

33  Musical staff 1 of system 33, featuring a treble clef and a complex melodic line with many accidentals.

 Musical staff 2 of system 33, featuring a bass clef and a complex melodic line with many accidentals.

34  Musical staff 1 of system 34, featuring a treble clef and a complex melodic line with many accidentals.

 Musical staff 2 of system 34, featuring a bass clef and a complex melodic line with many accidentals. Musical staff 3 of system 34, featuring a treble clef and a complex melodic line with many accidentals.

Musical staff 1: Treble clef, complex melodic line with many accidentals (sharps and flats) and slurs.

35

Musical staff 2: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 3: Treble clef, complex melodic line with many accidentals and slurs.

36

Musical staff 4: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 5: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 6: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 7: Treble clef, complex melodic line with many accidentals and slurs.

37

Musical staff 8: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 9: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 10: Treble clef, complex melodic line with many accidentals and slurs.

Musical staff 11: Treble clef, complex melodic line with many accidentals and slurs.

38

39

40

41

Même observation que pour les exercices page 25 ; l'élève devra chercher des formes nouvelles le plus possible et les travaillera dans les mêmes conditions.

See the note to the exercises on page 25. The student should as far as possible devise new forms and practise them in a similar manner.

Es gilt die gleiche Bemerkung wie für die Übungen auf Seite 25. Der Schüler muss möglichst immer neue Formen suchen und diese in der gleichen Weise üben