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# GAMMES ET ARPÈGES

480 Exercices pour Flûte

# SCALES AND ARPEGGIOS

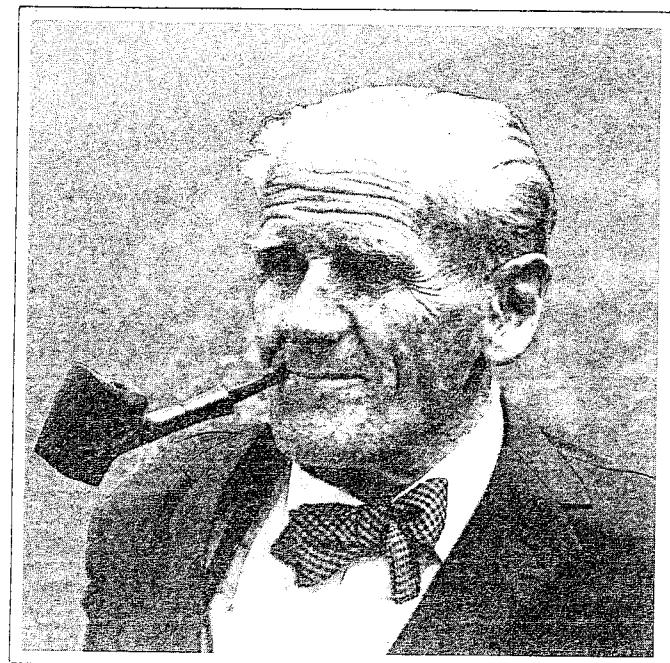
480 Exercises for Flute

# TONLEITERN UND ARPEGGIEN

480 Übungen für Flöte

## 音階と分散和音

フルートのための480の技術練習



*Alphonse Leduc-Paris*

## PRÉFACE

Ce cahier fait suite au recueil des *Exercices Journaliers* et le complète. Les gammes majeures, mineures, arpèges de 3 et 4 sons contenus dans le présent ouvrage, sont écrits sous formes différentes et répartis diversement dans le tableau ci-après. Le but de ce tableau est de faire travailler les gammes et arpèges en un temps relativement court, environ 15 numéros en une demi-heure, et en variant la tonalité d'une manière régulière. L'élève pourra travailler ces gammes et arpèges en suivant l'ordre horizontal des numéros du tableau. Il tiendra donc d'abord le N° 1 : première forme et en Ut majeur. Il passera ensuite au N° 134 ; il étudiera donc, à ce ton ou la forme indiqué par ce N° 134, l'exercice le précédent immédiatement. Il passera ensuite au N° 267, etc. Il suffira de marquer d'un signe quelconque le numéro où l'on en sera resté, pour continuer le lendemain à reprendre dans l'ordre horizontal.

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## PREFACE

The present volume follows on from the collection of Daily Exercises and serves to complement it. The major and minor scales and the three- and four-note arpeggios included in this work are written in different forms and are variously distributed in the following table. The object of this table is to give directions for practising these scales and arpeggios in a relatively short time - approximately 12 exercises in half an hour - whilst at the same time providing regular variations of key. The student may practise these scales and arpeggios by following the horizontal sequence of numbers in the table. In this way he will therefore start with No. 1 - the first version in C major - and proceed to No. 134, where, on discovering the key or notes to which this No. 134 refers, he will play the exercise which precedes it accordingly. He will then proceed to No. 267, etc. All that is needed is to make a mark on the table against the number the student has reached, so that he may continue from the same point on the following day.

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## VORWORT

Dieses Heft ist als Fortsetzung und Ergänzung der *Täglichen Übungen* gedacht. Die Dur- und Molltonleitern, sowie die drei- und viertönigen gebrochenen Akkorde sind in jeweils zehn verschiedenen Formen geschrieben und in der nachstehenden Tabelle in eine bestimmte Reihenfolge gebracht. Der Zweck dieser Tabelle besteht darin, die Tonleitern und Akkorde in verhältnismässig kurzer Zeit - ungefähr zwölf Nummern in einer halben Stunde - durchzuarbeiten und dabei die Tonart regelmässig zu wechseln. Der Schüler soll die Tonleitern und die gebrochenen Akkorde in horizontaler Reihenfolge der in der Tabelle angegebenen Nummern üben. Er wird also mit der Nr. 1 beginnen : erste Form der Durtonleitern in Dur. Anschliessend wird er die Nr. 134 spielen, wobei Tonart oder Noten angegeben sind, in den die angehende Notenfolge zu spielen ist. Danach die Nr. 267 usw. Es genügt, die Nummer zu kennzeichnen, bei der man stehengeblieben ist, um am nächsten Tag in horizontaler Reihenfolge fortzufahren.

1	134	267	400	53	186	319	452	105	238	371	24		
57	290	423	76	209	342	475	428	261	394	47	180		
13	446	99	232	365	18	151	284	417	70	203	336		
69	122	255	388	41	174	307	440	93	226	359	12		
45	278	411	64	197	330	463	116	249	382	35	168		
01	434	87	220	353	6	139	272	405	58	191	324		
57	110	243	376	29	162	295	428	81	214	347	480		
33	266	399	52	185	318	451	104	237	370	23	156		
39	422	75	208	341	474	127	260	393	46	179	312		
45	98	231	364	17	150	283	416	69	202	335	468		
21	254	387	40	173	306	439	92	225	358	41	144		
77	410	63	196	329	462	115	248	381	34	167	300		
33	86	219	352	5	138	271	404	57	190	323	456		
09	242	375	28	161	294	427	80	213	346	479	132		
65	398	51	184	317	450	103	236	369	22	155	288		
21	74	207	340	473	126	259	392	45	178	311	444		
97	230	363	16	149	282	415	68	201	334	467	120		
53	386	39	172	305	438	91	224	357	10	143	276		
09	62	195	328	461	114	247	380	33	166	299	432		
85	218	351	4	137	270	403	56	189	322	455	108		
241	374	27	160	293	426	79	212	345	478	131	264		
397	50	183	316	449	102	235	368	21	154	287	420		
73	206	339	472	125	258	391	44	177	310	443	96		
229	362	15	148	281	414	67	200	333	466	119	252		
385	38	171	304	437	90	223	356	9	142	275	408		
61	194	327	460	113	246	379	32	165	298	431	84		
217	350	3	136	269	402	55	188	321	454	107	240		
373	26	159	292	425	78	211	344	477	130	263	396		
49	182	315	448	101	234	367	20	153	286	419	72		
205	338	471	124	257	390	43	176	309	442	95	228		
361	14	147	280	413	66	199	332	465	118	251	384		
37	170	303	436	89	222	355	8	141	274	407	60		
193	326	459	112	245	378	31	164	297	430	83	216		
349	2	135	268	401	54	187	320	453	106	239	372		
25	158	291	424	77	210	343	476	129	262	395	48		
181	314	447	100	233	366	19	152	285	418	71	204		
337	470	123	256	389	42	175	308	441	94	227	360		
13	146	279	412	65	198	331	464	117	250	383	36		
169	302	435	88	221	354	7	140	273	406	59	192		
325	458	111	244	377	30	163	296	429	82	215	348		

# GAMMES ET ARPÈGES

480 Exercices sur les Gammes Majeures, Mineures et Arpèges de 3 et 4 sons,  
faisant suite aux "EXERCICES JOURNALIERS"

## CALES AND ARPEGGIOS

480 Exercises on the Major and Minor Scales  
and Arpeggios of 3 and 4 notes,  
being a continuation of the "DAILY EXERCISES"

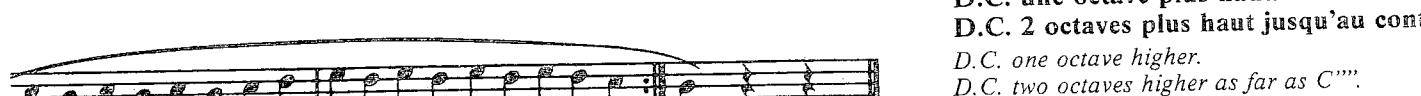
## 階と分散和音「日課練習」続編

Alphonse Leduc

Piano

4 Fois chaque reprise. — Each repeat section 4 times. — Viermal wiederholen.

1



D.C. une octave plus haut.  
D.C. 2 octaves plus haut jusqu'au contre-Ut.

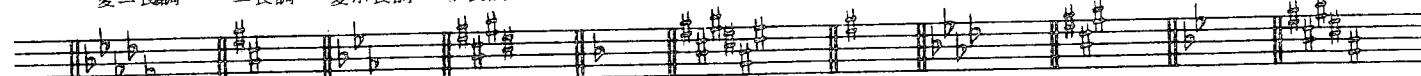
D.C. one octave higher.  
D.C. two octaves higher as far as C'''.  
D.C. eine Oktave höher  
D.C. zwei Oktaven höher bis C'''

始めから 1 オクターヴ上で。  
始めから 2 オクターヴ上で、上のハ音まで。

aller dans tous les tons majeurs. — To be practised in all the major keys. — In allen Durtonarten üben.

全ての長調で練習する。

naj.	Ré b maj.	Ré maj.	Mi b maj.	Mi maj.	Fa maj.	Fa # maj.	Sol maj.	La b maj.	La maj.	Si b maj.	Si maj.
ajor	D b maj.	D maj.	E b maj.	E maj.	F maj.	F # maj.	G maj.	A b maj.	A maj.	B b maj.	B maj.
Dur	Des-Dur	D-Dur	Es-Dur	E-Dur	F-Dur	Fis-Dur	G-Dur	As-Dur	A-Dur	B-Dur	H-Dur



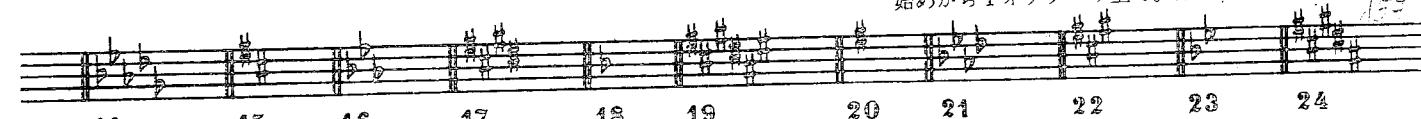
13 4 Fois chaque reprise. — Each repeat section 4 times. — Viermal wiederholen. 繰り返しを 4 回ずつ行なう。



D.C. une octave plus haut.  
D.C. 2 octaves plus haut.

D.C. one octave higher.  
D.C. two octaves higher.  
D.C. eine Oktave höher.  
D.C. zwei Oktaven höher.

始めから 1 オクターヴ上で。始めから 2 オクターヴ上で。



14 15 16 17 18 19 20 21 22 23 24

25

A handwritten musical score for a single melodic line. The music is written on five staves, each consisting of five horizontal lines. The first staff begins with a treble clef and a 'C' key signature. The second staff begins with a bass clef and a 'F' key signature. The third staff begins with a treble clef and a 'G' key signature. The fourth staff begins with a bass clef and a 'D' key signature. The fifth staff begins with a treble clef and an 'A' key signature. The music consists of various note heads and stems, some with vertical dashes indicating pitch, and some with diagonal dashes indicating rhythmic value. Measures 25 through 36 are numbered at the bottom of each staff.

25    26    27    28    29    30    31    32    33    34    35    36

A handwritten musical score for a single melodic line, continuing from page 25. It consists of four staves, each with five horizontal lines. The first staff begins with a treble clef and a 'C' key signature. The second staff begins with a bass clef and a 'F' key signature. The third staff begins with a treble clef and a 'G' key signature. The fourth staff begins with a bass clef and a 'D' key signature. The music is composed of eighth-note patterns, primarily consisting of sixteenth-note pairs. Measures 26 through 36 are numbered at the bottom of each staff.

37    38    39    40    41    42    43    44    45    46    47    48

146

49    50    51    52    53    54    55    56    57    58    59    60

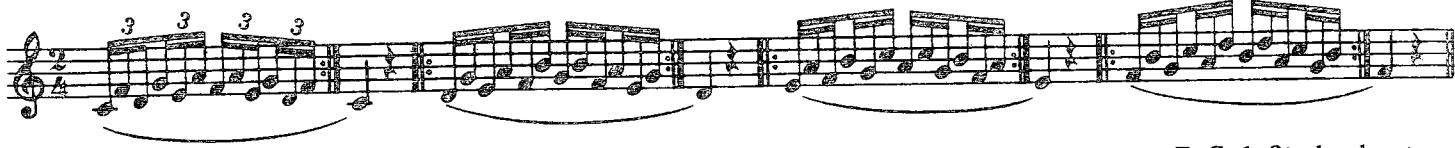
**4 Fois chaque reprise.** — *Each repeat section 4 times.* — Viermal wiederholen. — 繰り返しを 4 回ずつ。

61    62    63    64    65    66    67    68    69    70    71    72

D.C. 1 8<sup>e</sup> plus haut.  
 D.C. 2 8<sup>es</sup> plus haut.  
 D.C. one octave higher.  
 D.C. two octaves higher.  
 D.C. eine Oktave höher.  
 D.C. zwei Oktaven höher.  
 始めから 1 オクターヴ上で。始めから 2 オクターヴ上で

73    74    75    76    77    78    79    80    81    82    83    84

A.L. 18165

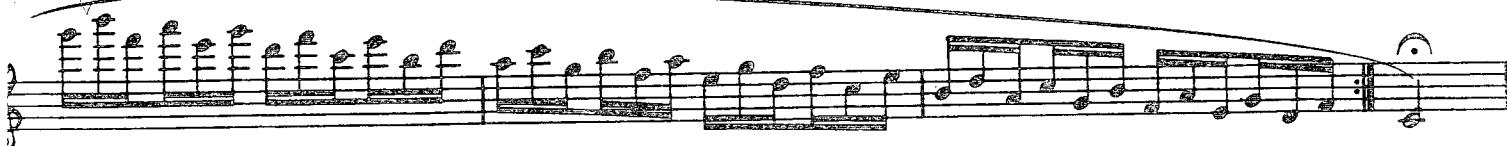


D.C. 1 8<sup>e</sup> plus haut.  
D.C. 2 8<sup>es</sup> plus haut.  
D.C. one octave higher.  
D.C. two octaves higher.  
D.C. eine Oktave höher.  
D.C. zwei Oktaven höher.

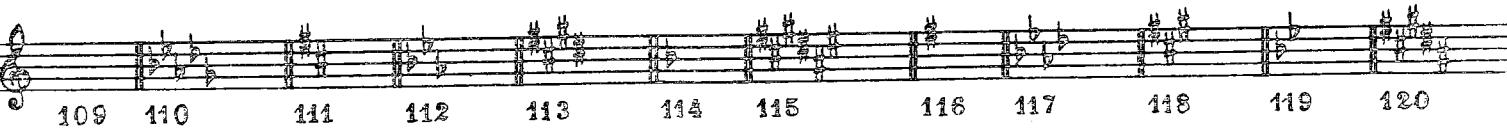
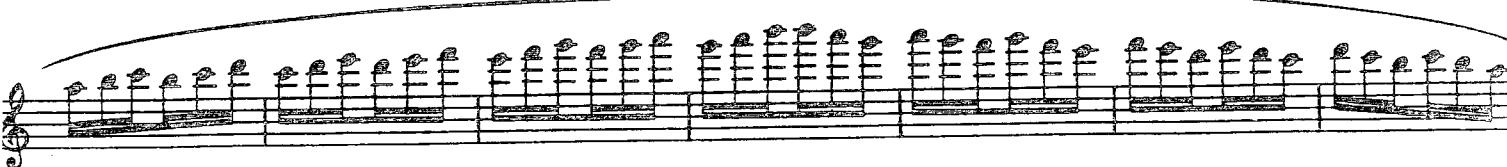
始めから1オクターヴ上で。始めから2オクターヴ上で。



85 86 87 88 89 90 91 92 93 94 95 96



97 98 99 100 101 102 103 104 105 106 107 108

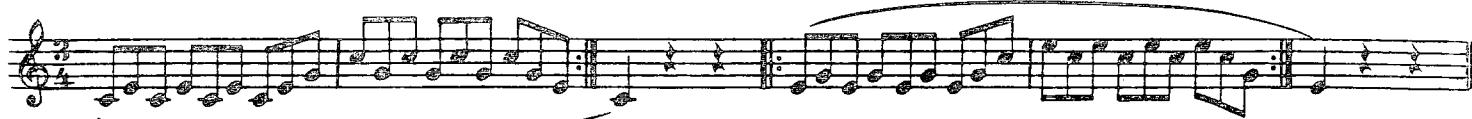


## ARPÈGES MAJEURS, MINEURS, DIMINUÉS

MAJOR, MINOR AND DIMINISHED ARPEGGIOS

| DUR-, MOLL- UND VERMINDETE GEBROCHENE AKKORDE

長・短・減の分散和音

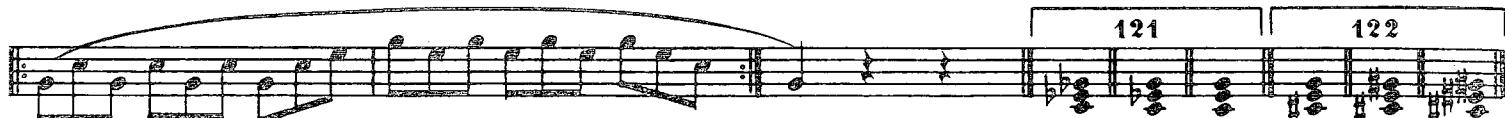


D.C. à l'octave supérieure.

D.C. an octave higher.

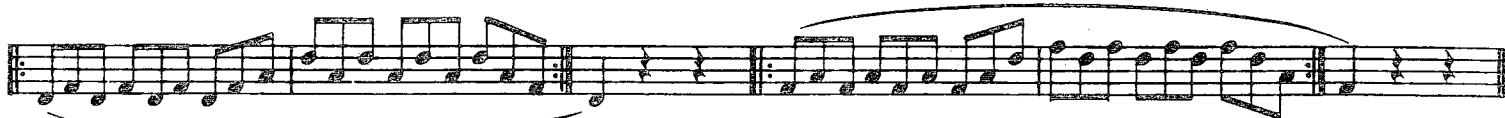
D.C. eine Oktave höher.

始めから1オクターヴ上で。



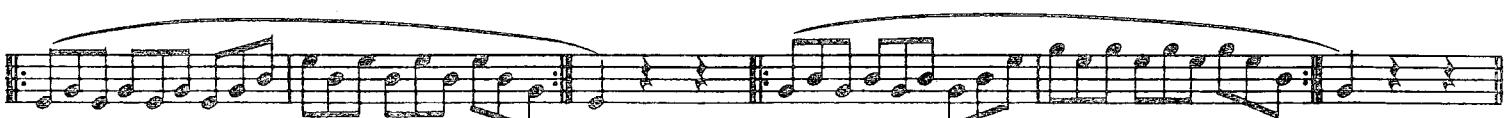
121

122



D.C.

123



D.C.

124

125

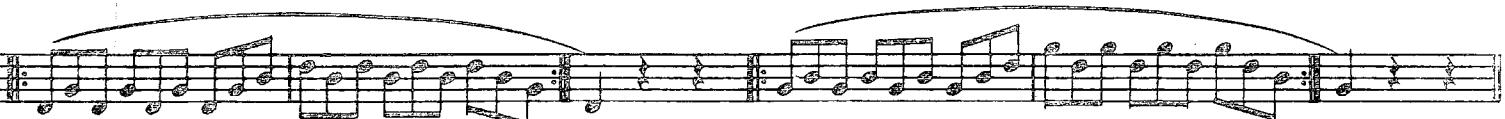
126



D.C.

126

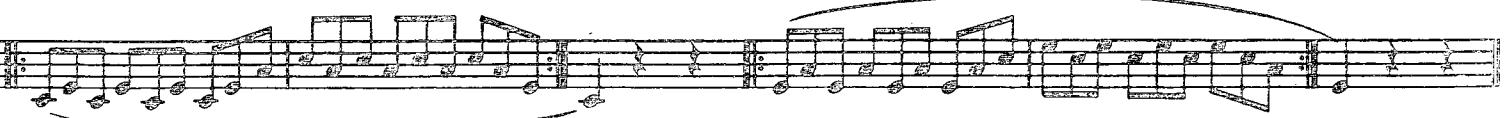
127



D.C.

261 128

129

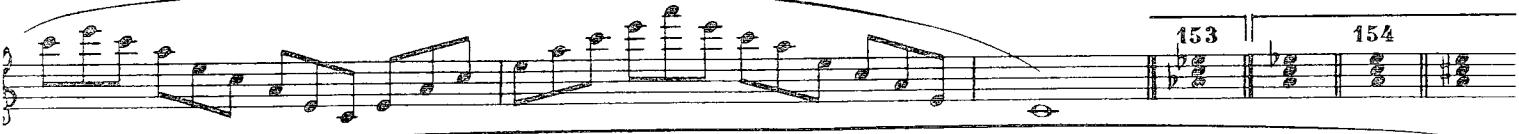
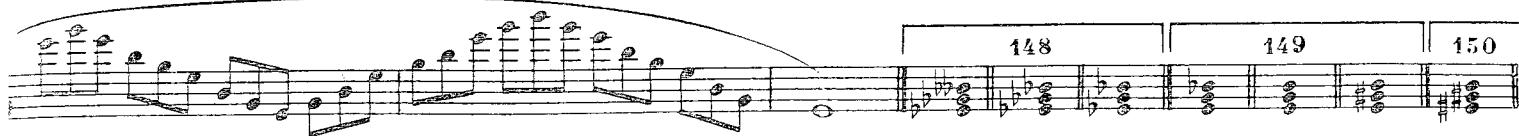


D.C.

129

130

A page of musical notation for a string instrument, likely violin or cello, consisting of ten staves of music. The notation includes various dynamics such as **D.C.** (Dynamico Capriccioso), **131**, **132**, **133**, **134**, **135**, **136**, **137**, **138**, **139**, **140**, **141**, **142**, **143**, **144**, **145**, **146**, and **147**. The music is written in common time, with notes ranging from eighth notes to sixteenth notes. The staves are separated by horizontal bar lines, and the music is divided into measures by vertical bar lines. The notation uses standard musical symbols like stems, beams, and rests.

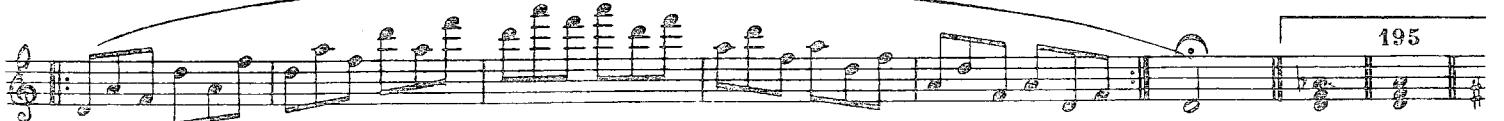
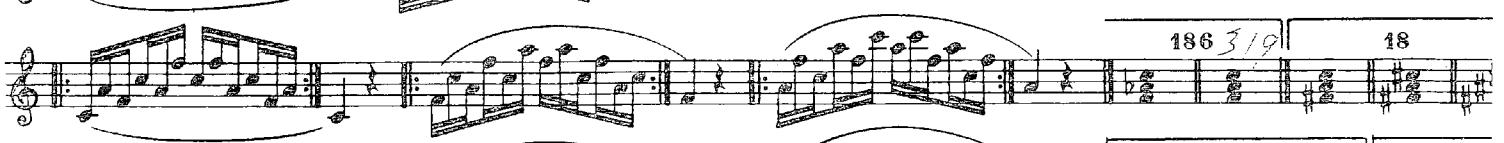
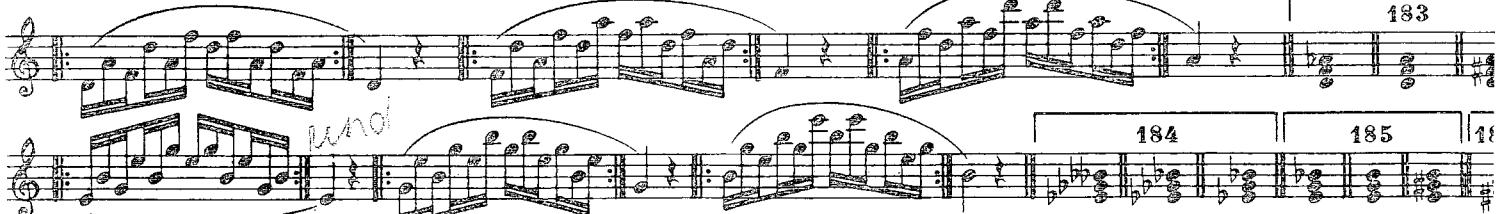
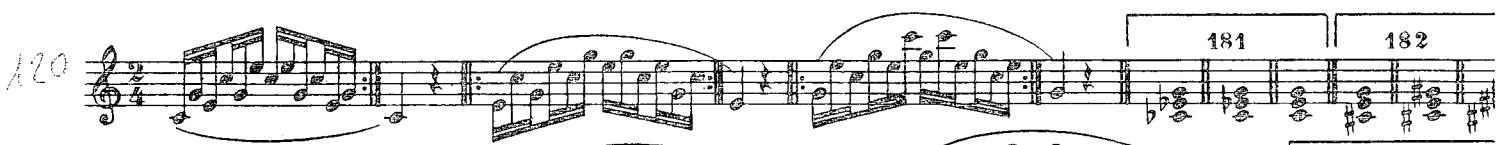
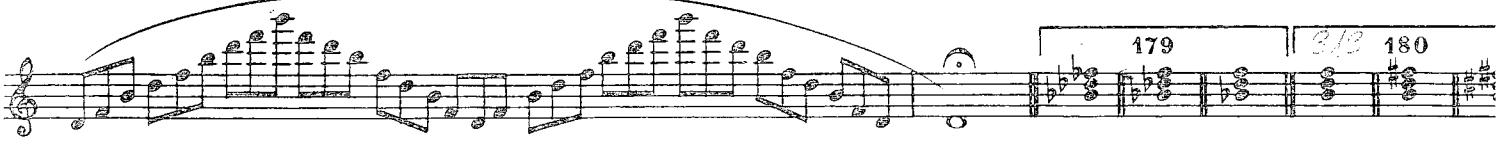
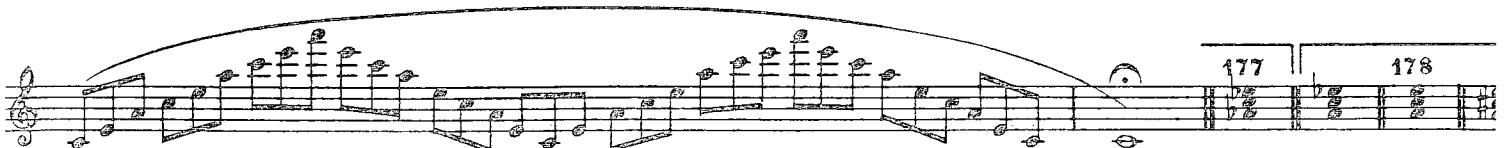
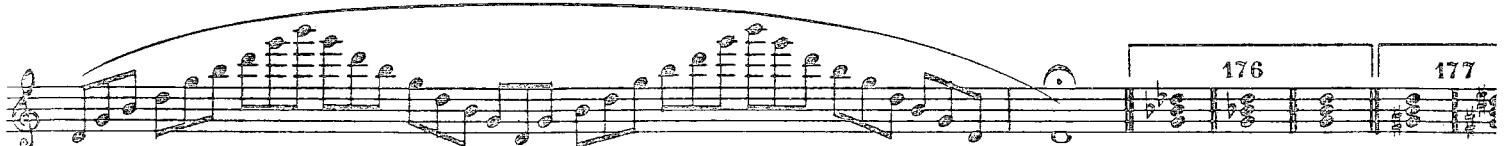
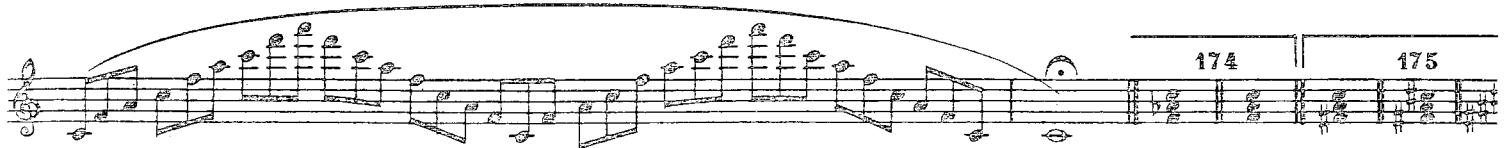
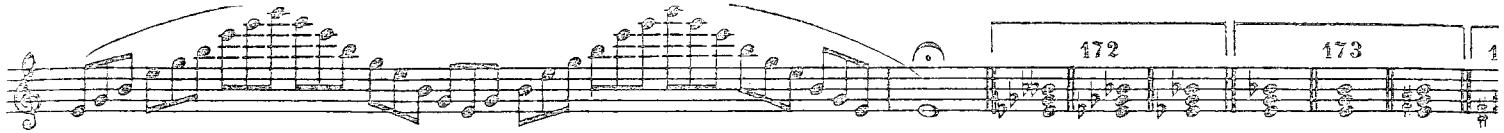


A page of musical notation for a string instrument, likely violin or cello, consisting of ten staves. The notation uses a combination of standard musical notation (notes, stems, beams) and tablature-like markings. Measure numbers are placed at the end of each staff. The measures show a variety of rhythmic patterns and dynamic markings, including crescendos and decrescendos.

The measure numbers are:

- 160
- 161
- 162
- 162
- 163
- 164
- 165
- 166
- 167
- 168
- 169
- 170
- 171

Dynamics shown include crescendos (indicated by a circle with a dot), decrescendos (indicated by a circle with a diagonal line), and various slurs and grace notes.



A page of musical notation for a string instrument, likely violin or cello, featuring ten staves of music. The notation is in common time, with various note heads and stems. Measure numbers are placed at the end of each staff.

The measures are numbered as follows:

- Measure 196 (top staff)
- Measure 197 (second staff)
- Measure 198 (third staff)
- Measure 199 (fourth staff)
- Measure 200 (fifth staff)
- Measure 201 (sixth staff)
- Measure 202 (seventh staff)
- Measure 203 (eighth staff)
- Measure 204 (ninth staff)
- Measure 205 (tenth staff)
- Measure 206 (eleventh staff)
- Measure 207 (twelfth staff)
- Measure 208 (thirteenth staff)
- Measure 209 (fourth staff, ending with a repeat sign and 342)
- Measure 210 (fifth staff)
- Measure 211 (sixth staff)
- Measure 212 (seventh staff)
- Measure 213 (eighth staff)
- Measure 214 (ninth staff)
- Measure 215 (tenth staff)
- Measure 216 (eleventh staff)
- Measure 217 (twelfth staff)
- Measure 218 (thirteenth staff, ending with a repeat sign)

A page of musical notation for a string instrument, likely violin or cello, featuring ten staves of music. The notation is in common time, with various note heads and stems. Measure numbers are indicated at the end of each staff: 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, and 239. The music consists of continuous弓 (bowed) strokes.

GAMMES MINEURES — MINOR SCALES — MOLLTONLEITERN  
短 音 階

4 Fois chaque reprise. — Each repeat section 4 times. — Viermal wiederholen. 各々 4 回繰り返す。

D.C. une octave plus haut.  
D.C. 2 octaves plus haut jusqu'au contre-L  
D.C. one octave higher.  
D.C. two octaves higher as far as C'''.  
D.C. eine Oktave höher.  
D.C. zwei Oktaven höher bis C'''.

始めから 1 オクターヴ上で。  
始めから 2 オクターヴ上で、上のハ音まで。

Ut mineur	Ut $\sharp$	Ré	Mi $\flat$	Mi	Fa	Fa $\sharp$	Sol	Sol $\sharp$	La	Sib	Si
C minor	C $\sharp$ m.	D m.	E $\flat$ m.	E m.	F m.	F $\sharp$ m.	G m.	G $\sharp$ m.	A m.	B $\flat$ m.	B m.
c-Moll	cis-Moll	d-Moll	es-Moll	e-Moll	f-Moll	fis-Moll	g-Moll	gis-Moll	a-Moll	b-Moll	h-Moll
ハ短調	嬰ハ	二	変ホ	ホ	ヘ	嬰ヘ	ト	嬰ト	イ	変ロ	ロ

⊕ Dans cette gamme d'Ut  $\sharp$  mineur, le Si étant  $\sharp$ , commencer au signe ⊕.

In this scale of C  $\sharp$  minor, there being a B  $\sharp$ , begin at the sign ⊕.

Da in dieser cis-Moll-Tonleiter das H um einen halben Ton erhöht wird, bei Zeichen ⊕ anfangen.

この嬰ハ短調の音階では、ロ音は嬰記号が付されているので⊕の印から始める。

⊖ Dans cette gamme de Mi  $\flat$  mineur commencer au signe ⊖.

In this scale of E  $\flat$  minor, begin at the sign ⊖.

In dieser es-Moll-Tonleiter bei Zeichen ⊖ anfangen.

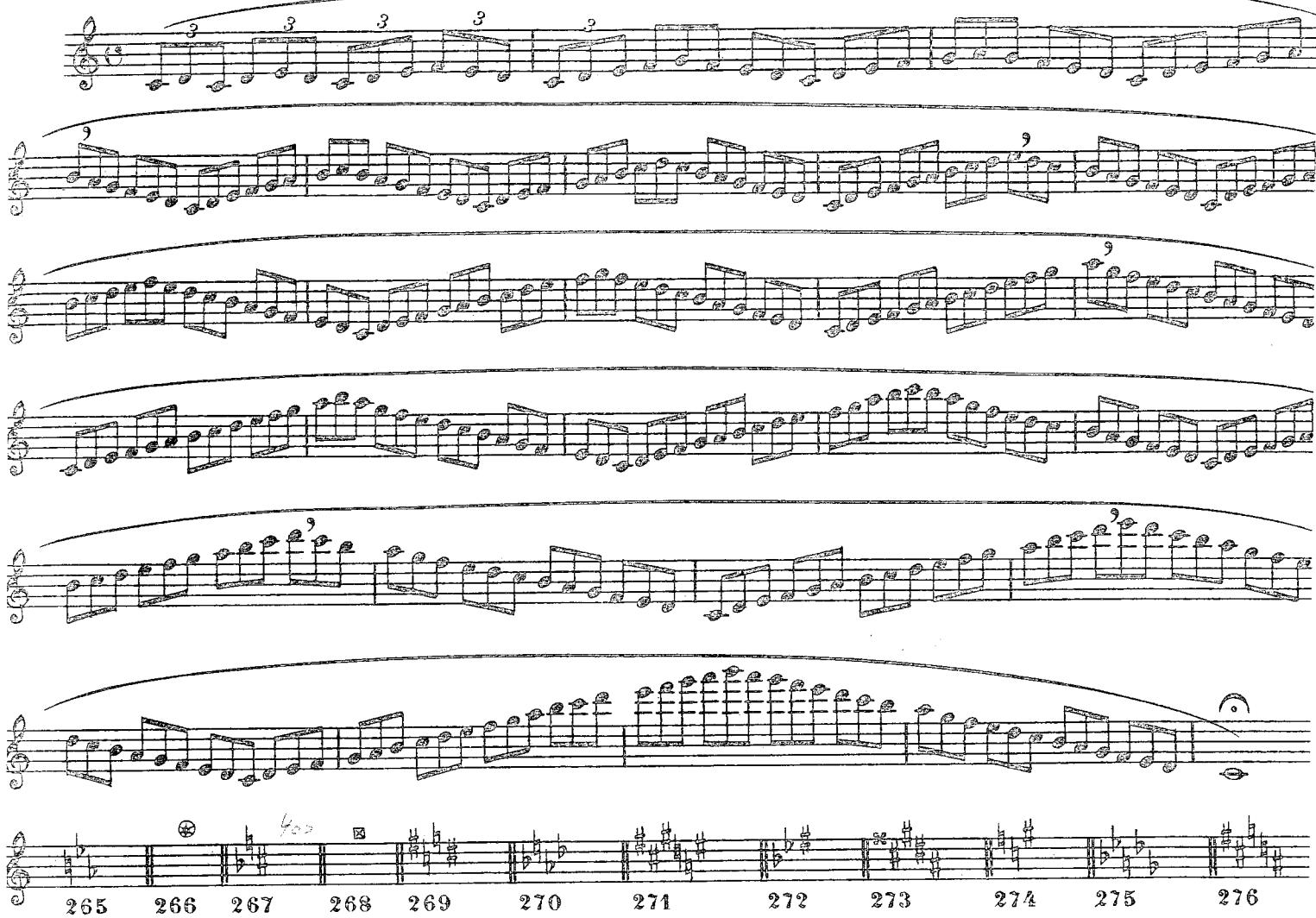
この変ホ短調の音階では⊖の印から始める。

⊕ Mêmes observations que pour l'exercice précédent.

See notes to the previous exercise.

Dieselben Bemerkungen wie bei der vorigen Übung.

先の練習課題と同様に。



A handwritten musical score for a single instrument, likely a flute or recorder, consisting of five staves of music. The music is written in common time, with various note heads and stems. Measure numbers 265 through 276 are written below the staff. The key signature changes frequently, indicated by sharp and flat symbols.

265 266 267 268 269 270 271 272 273 274 275 276



A handwritten musical score for a single instrument, continuing from the previous page. It consists of five staves of music. The key signature changes frequently, indicated by sharp and flat symbols. Measure numbers 266 through 276 are written below the staff.

A page of musical notation for a wind instrument, likely a flute or piccolo, consisting of ten staves of music. The notation is in common time and includes various dynamic markings such as '3' (trill), 'f' (fortissimo), and 'p' (pianissimo). The first staff begins with a treble clef and a key signature of one flat. The subsequent staves switch between bass and treble clefs, and their key signatures change frequently, including flats and sharps. The music is divided into measures by vertical bar lines. The page is numbered 277 at the bottom left and contains a page number '1.L. 18 163' at the bottom center.

277 278 279 280 281 282 283 284 285 286 287 288

1.L. 18 163

④  
278

Handwritten musical score for a solo instrument, likely flute or oboe, featuring ten staves of music. The score includes dynamic markings like 'f' and 'ff', and performance instructions like '3' and 'C.'. Measure numbers 278 and 280 are indicated at the beginning of the first two staves.

The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in a treble clef. The score begins with measure 278, which has a tempo marking of 'C.'. The music consists of sixteenth-note patterns, primarily eighth-note triplets ('3') and sixteenth-note pairs. Measures 279 through 280 continue this pattern, with measure 280 ending with a repeat sign and a 'C.' dynamic. The score concludes with a final staff that ends with a 'C.' dynamic.

289 290 291 292 293 294 295 296 297 298 299 300

290 291

292

293

D.C. une octave plus haut.  
D.C. 2 octaves plus haut jusqu'au contre-  
D.C. one octave higher.  
D.C. two octaves higher as far as C''''.  
D.C. eine Oktave höher.  
D.C. zwei Oktaven höher bis C''''.  
1 オクターヴ上で。2 オクターヴ上で、上のハ音まで

294

295

296

297

298

299

300

⊕ Dans cette gamme d'Ut ♯ mineur, le Si étant ♯, commencer au signe ⊕.

In this scale of C ♯ minor, there being a B♯, begin at the sign ⊕. この嬰ハ短調の音階では、口音は嬰記号が付されているので⊕の印から始める  
Da in dieser cis-Moll-Tonleiter das H um einen halben Ton erhöht wird, bei Zeichen ⊕ anfangen.

⊖ Dans cette gamme de Mi ♫ mineur commencer au signe ⊖.

In this scale of E ♫ minor, begin at the sign ⊖.

In dieser es-Moll-Tonleiter bei Zeichen ⊖ anfangen.

この変ホ短調の音階では⊖の印から始める。

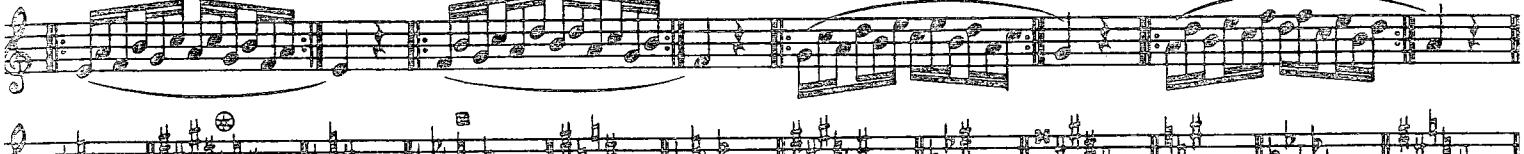
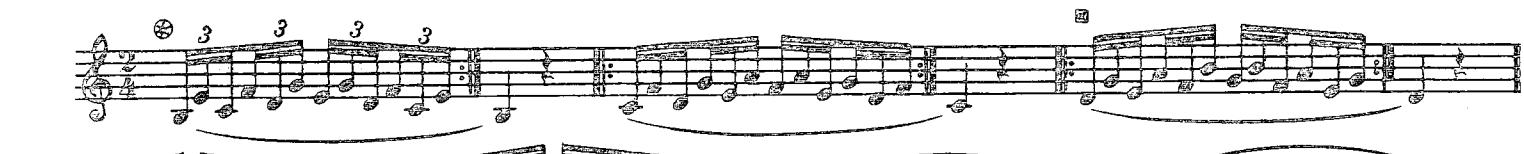
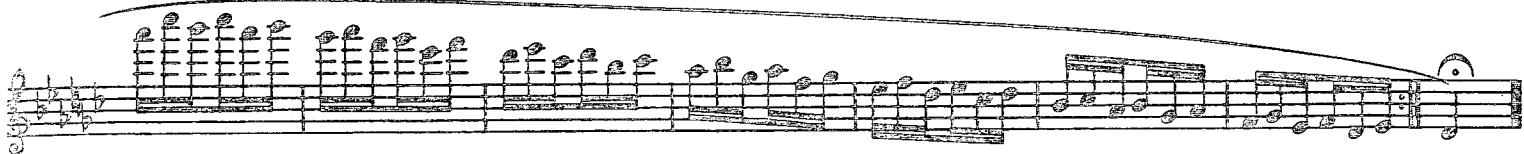
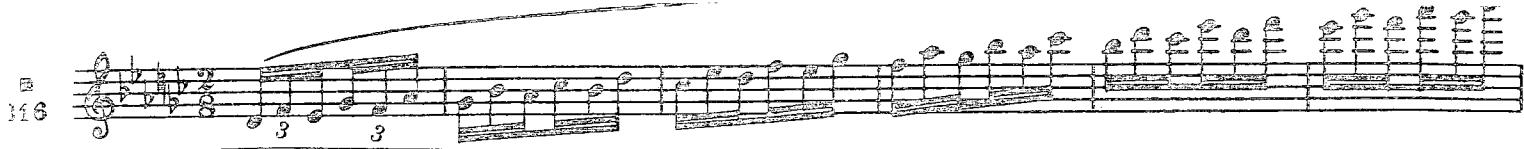
301

302

303

304

305



325 326 327 328 329 330 331 332 333 334 335 336

◎ Dans cette gamme d'Ut  $\sharp$  mineur, le Si étant  $\sharp$ , commencer au signe  $\oplus$ .

In this scale of C  $\sharp$  minor, there being a B  $\sharp$ , begin at the sign  $\oplus$ .

Da in dieser cis-Moll-Tonleiter das H um einen halben Ton erhöht wird, bei Zeichen  $\oplus$  anfangen.

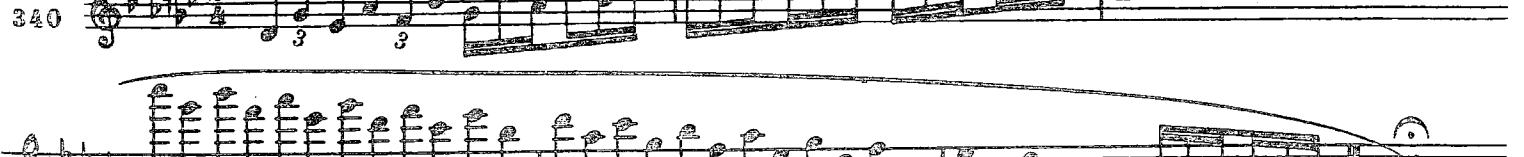
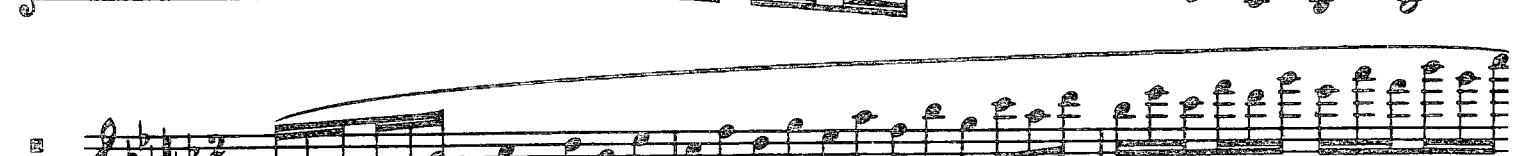
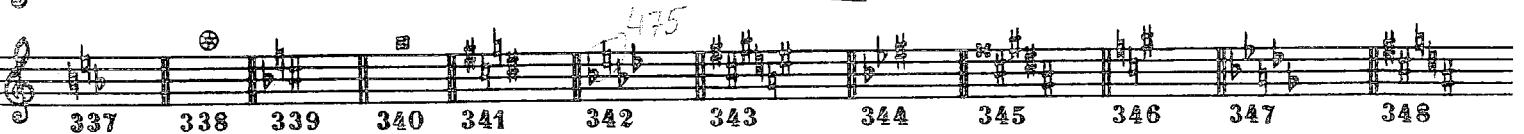
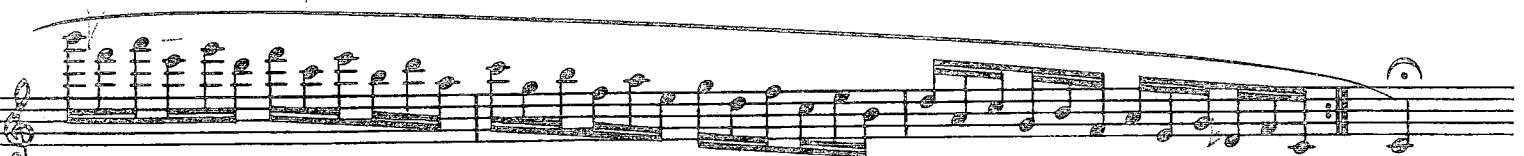
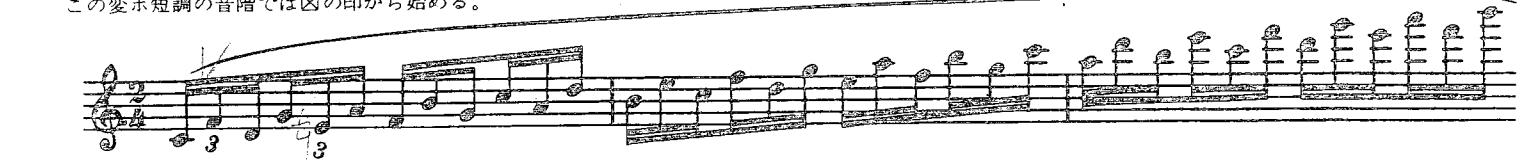
この嬰ハ短調の音階では、口音は嬰記号が付されているので $\oplus$ の印から始める。

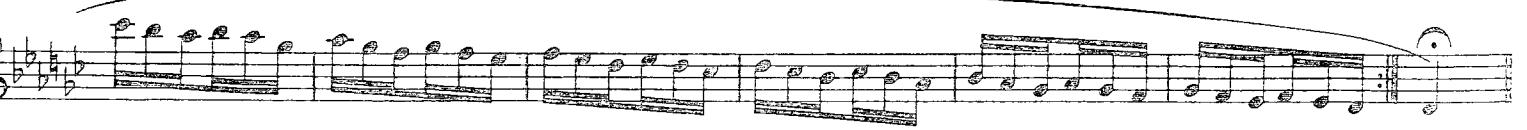
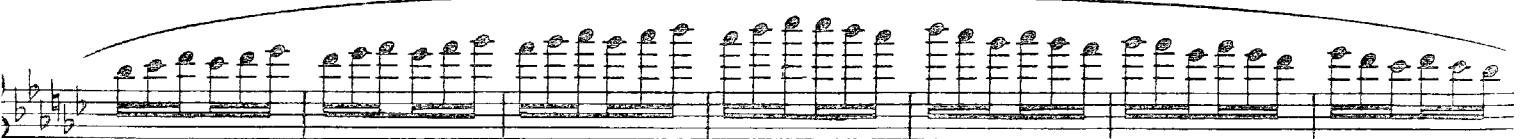
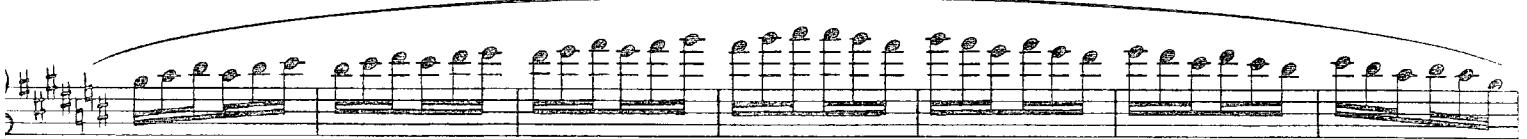
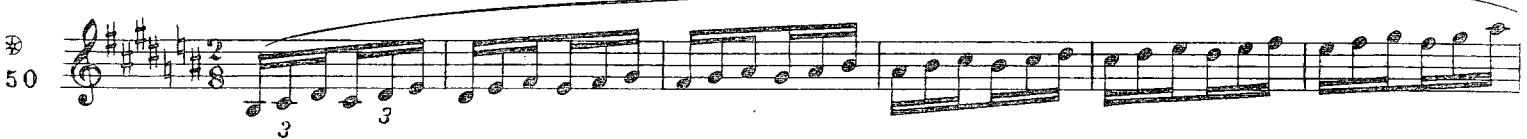
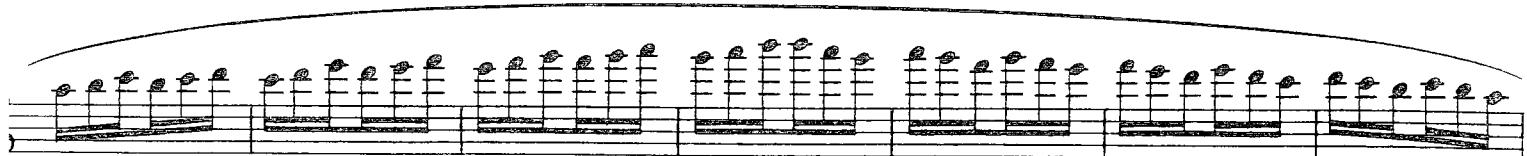
◎ Dans cette gamme de Mi  $\flat$  mineur commencer au signe  $\boxdot$ .

In this scale of E  $\flat$  minor, begin at the sign  $\boxdot$ .

In dieser es-Moll-Tonleiter bei Zeichen  $\boxdot$  anfangen.

この変ホ短調の音階では $\boxdot$ の印から始める。

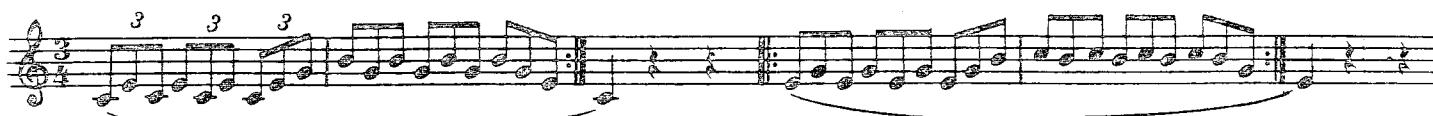




## ARPEGGIOS OF THE SEVENTH

## GEBROCHENE SEPTIMENAKKORDE

7 度の分散和音



D.C. à l'octave supérieure.

D.C. an octave higher.

D.C. eine Oktave höher.

始めから 1 オクターヴ上で。



361

362



D.C. 362

363

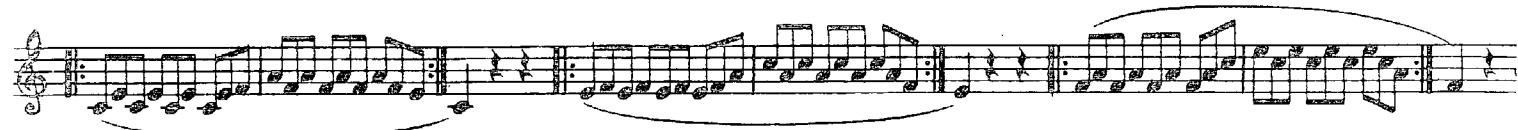


D.C.

364

365

366



D.C.

366

367



D.C.

368

369



D.C.

369

370

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation is in common time and includes various dynamics such as forte, piano, and sforzando. Measure numbers are provided at the end of each staff.

Measure numbers shown:

- 371 (with a handwritten mark)
- 372
- 373
- 374
- 375
- 376
- 377
- 378
- 379
- 380
- 381
- 382
- 383
- 384
- 385
- 386
- 387

388 | 389 | 390

390 | 391

392 | 393

393 | 394

395

396

397

398

399

400

401

402

A page of musical notation for a string instrument, likely violin or cello, consisting of ten staves. The notation is in common time. Measures 402 through 408 are labeled at the right end of each staff. Measure numbers 402, 403, 404, 405, 406, 407, and 408 are placed above their respective staves. Measure 402 starts with a dynamic instruction 'c.d.' above the staff. Measure 403 starts with a dynamic instruction 'f' above the staff. Measure 404 starts with a dynamic instruction 'f' above the staff. Measure 405 starts with a dynamic instruction 'f' above the staff. Measure 406 starts with a dynamic instruction 'f' above the staff. Measure 407 starts with a dynamic instruction 'f' above the staff. Measure 408 starts with a dynamic instruction 'f' above the staff.

A page of musical notation for a string instrument, likely violin or cello, featuring ten staves of music. The notation is in common time (indicated by 'C') and includes various clefs (G, F, C) and key signatures. Measure numbers are placed at the end of each staff. The measures show a variety of note heads (solid, hollow, and cross-hatched), slurs, and bowings. The key signatures change frequently, indicating different sections of the piece.

409 410

410 411

412 413 414

414 415

416 417 418

417 418

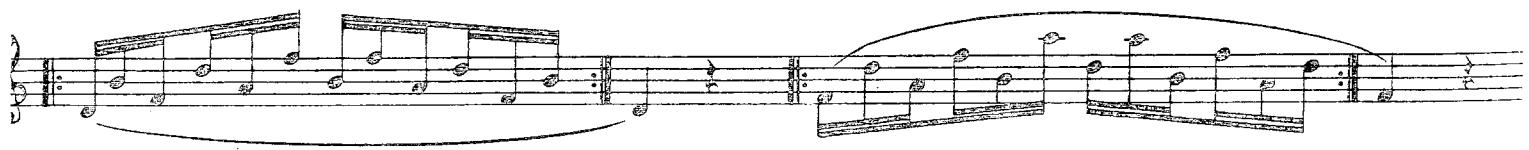
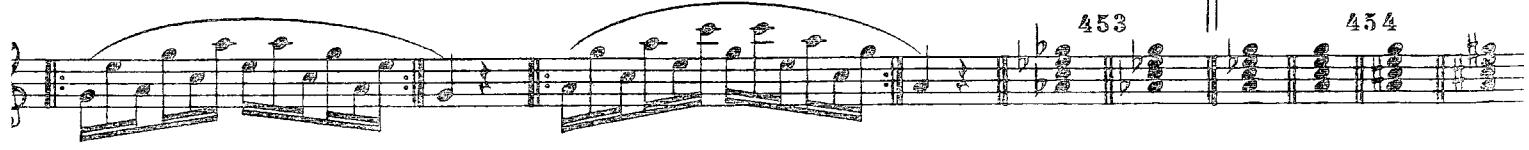
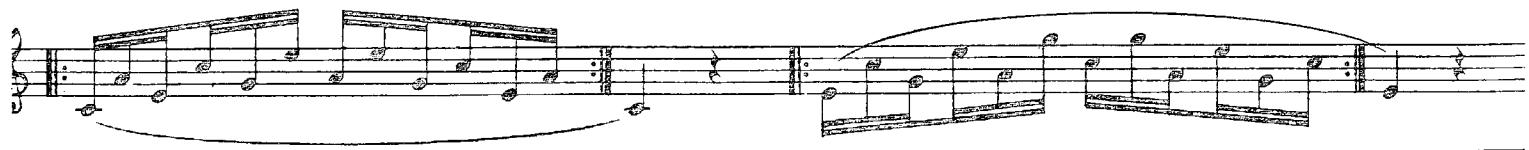
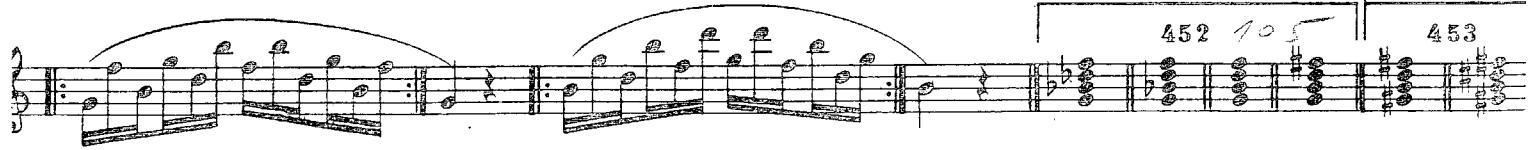
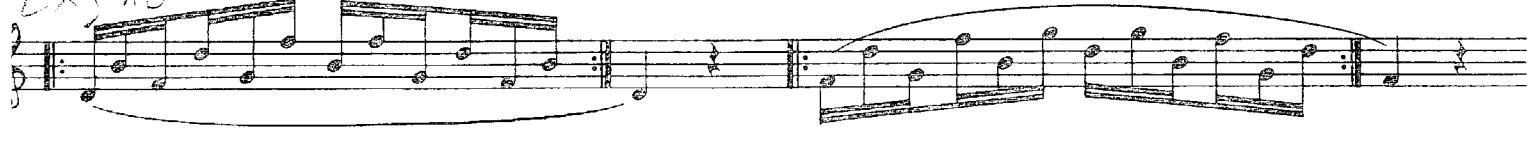
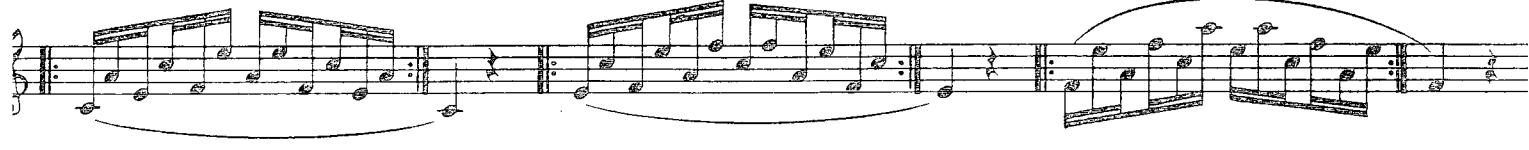
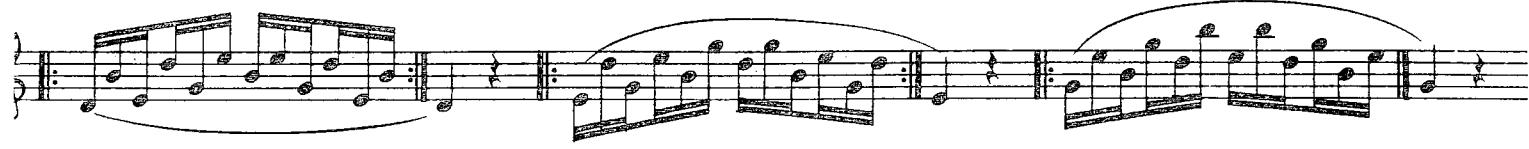
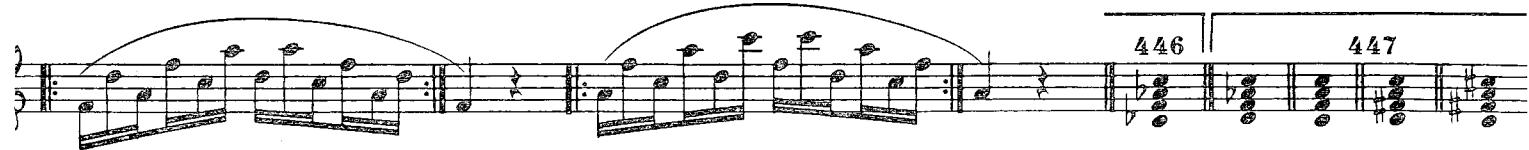
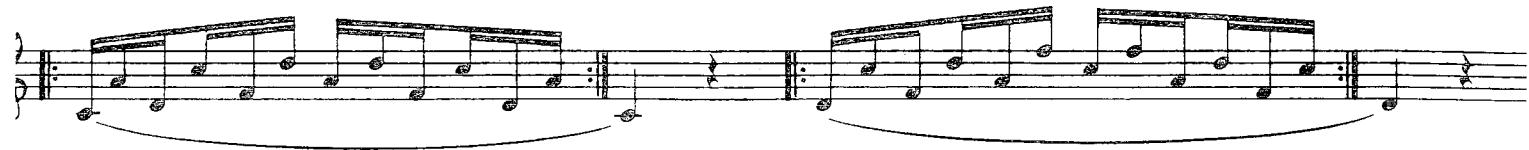
419 420

421 422

422 423

424 425 426

426 427



A page of musical notation for a string instrument, likely violin or cello, consisting of ten staves of music. The notation is in common time (indicated by 'C') and uses five-line staffs. Measure numbers are placed at the top of each staff.

The measures are numbered as follows:

- Measure 455: Treble clef, key signature of one sharp (F#). Measures 455-456 are shown.
- Measure 456: Key signature changes to one flat (B-flat).
- Measure 457: Treble clef, key signature of one sharp (F#). Measures 457-458 are shown.
- Measure 458: Key signature changes to one flat (B-flat).
- Measure 459: Measures 459-460 are shown.
- Measure 460: Measures 460-461 are shown.
- Measure 461: Measures 461-462 are shown.
- Measure 462: Measures 462-463 are shown.
- Measure 463: Measures 463-464 are shown.
- Measure 464: Measures 464-465 are shown.
- Measure 465: Measures 465-466 are shown.
- Measure 466: Measures 466-467 are shown.
- Measure 467: Measures 467-468 are shown.
- Measure 468: Measures 468-469 are shown.
- Measure 469: Measures 469-470 are shown.
- Measure 470: Measures 470-471 are shown.

The notation includes various弓 (bowed) and strum (plucked) markings, as well as slurs and grace notes. The page is numbered 11 at the top right.

472      473      474

474      475      128

476      477

477      478

479      480

Marcel MOYSE (\*1889 à St-Amour, Jura - † 1984) étudia la flûte au Conservatoire de Paris avec Paul Taffanel, Adolphe Hennebains et Philippe Gaubert. Il fut flûte solo des orchestres Pasdeloup, Société des Concerts du Conservatoire, de l'Opéra-Comique, et des Concerts Straram, tout en jouant les grands concertos du répertoire avec des chefs tels Toscanini, Bruno Walter, Mengelberg, Klemperer et Richard Strauss. Au Conservatoire National Supérieur de Musique de Paris, une génération de brillants virtuoses et professeurs fut formée par ses soins. Après la deuxième guerre mondiale, il vécut aux États-Unis où il continua son activité de concertiste et de pédagogue. Il est l'auteur de très nombreux ouvrages de technique instrumentale qui font autorité dans le monde entier.

Marcel MOYSE (b. 1889 in St-Amour in the Jura, d. 1984) studied the flute at the Paris Conservatoire with Paul Taffanel, Adolphe Hennebains and Philippe Gaubert. He played solo flute with the Pasdeloup Orchestra, and the orchestras of the Société des Concerts du Conservatoire, the Opéra-Comique and the Concerts Straram, as well as performing the main concertos of the repertory with conductors such as Toscanini, Bruno Walter, Mengelberg, Klemperer and Richard Strauss. At the Paris Conservatoire, he was responsible for training a brilliant generation of virtuoso performers and teachers. After the second world war, he lived in the United States where he continued both to perform and teach. He was the author of a large number of works on instrumental technique which are today universally accepted instruction.

Marcel MOYSE (\*1889 in St-Amour, Jura, † 1984) studierte am Pariser Conservatoire Flöte bei Paul Taffanel, Adolphe Hennebains und Philippe Gaubert. Er wurde Soloflöjtist in dem Orchester der Pasdeloup-Konzerte, der Société des Concerts du Conservatoire, der Opéra-Comique sowie der Straram-Konzerte und spielte die großen Repertoire-Konzerte für Flöte unter Toscanini, Bruno Walter, Mengelberg, Klemperer und Richard Strauss. Am Pariser Conservatoire National Supérieur de Musique wurde eine Generation brillanter Virtuosen und Lehrer unter seiner sorgfältigen Betreuung ausgebildet. Nach dem Zweiten Weltkrieg lebte er in den Vereinigten Staaten, wo er seine Konzertaktivitäten und pädagogischen Tätigkeiten fortsetzte. Marcel Moyse ist Autor zahlreicher Schulwerke, die in der ganzen Welt als Standardwerke gelten.

Marcel MOYSE (1889-1984) estudió la flauta en el Conservatorio de París con Paul Taffanel, Adolphe Hennebains y Philippe Gaubert. Fue solista de flauta en las orquestas Pasdeloup, Sociedad de Conciertos del Conservatorio, de la Ópera Cómica y de los Conciertos Straram, interpretando los grandes conciertos del repertorio con directores como Toscanini, Bruno Walter, Mengelberg, Klemperer y Richard Strauss. En el Conservatorio Nacional Superior de Música de París se ha formado con él una generación de brillantes virtuosos y profesores. Después de la Segunda Guerra Mundial, vivió en Estados Unidos, donde prosiguió su actividad de concertista y de pedagogo. Es autor de numerosas obras de técnica instrumental que se consideran de referencia en el mundo entero.

マルセル・モイーズ（1889年、サン＝タムールー1984年、ジュラ）パリ音楽院にて、ポール・タファネル、アドルフ・エヌバン、フィリップ・ゴーベールに師事し、フルートを学んだ。パドゥルー管弦楽団、パリ音楽院管弦楽団、オペラ・コミック、コンセール・ストララムの首席奏者として活躍する傍ら、フルート協奏曲の主要な作品をトスカニーニ、ブルーノ・ワルター、メンゲルベルク、クレンペラー、リヒャルト・シュトラウス等の指揮者と協演した。パリ音楽院の教授となったモイーズは、一世代をなす輝かしい演奏家と教育者を育成した。演奏活動と教育活動は、第2次世界大戦後、米国に移住した後も続けられた。モイーズのフルートの技巧のための数多くの作品は、権威のある著作として全世界に知られている。

Hug AG  
9004 5  
AL 18-45  
Moyse, Marcel  
Gesamtausgabe  
1988