

# 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: C major, F major, C minor, and F minor. The notation includes various rhythmic patterns, such as eighth-note runs and sixteenth-note passages, often with slurs and accents. The piece concludes with a double bar line and a fermata on the final note of each staff.

This page of musical notation consists of 12 staves of music, arranged in a single column. The notation is written in a standard musical staff with a treble clef. The music is characterized by a complex rhythmic structure, featuring a mix of eighth and sixteenth notes, often grouped in pairs or fours. The key signature is primarily one flat (B-flat), with some staves showing a change to two flats (B-flat and E-flat). The piece includes various musical ornaments and techniques, such as trills and grace notes, which are indicated by 't' and 'k' above the notes. The overall texture is dense and intricate, typical of a virtuosic piano work.

This page of musical notation consists of 12 staves of music. The notation is written in treble clef and includes various note values, rests, and accidentals. The music is organized into systems, with some staves featuring fingerings (t, k) and slurs. The piece concludes with a double bar line.

This page contains 12 staves of musical notation, likely for a piano or guitar. The notation is dense, featuring a complex sequence of notes, including many accidentals (sharps, flats, and naturals) and slurs. The music appears to be a single melodic line. The staves are arranged vertically, with each staff containing a continuous line of music. The notation includes various rhythmic values and articulation marks, such as slurs and accents. The overall style is that of a technical or advanced piece of music.

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

This page contains 12 staves of musical notation. Each staff features a complex melodic line with numerous accidentals (sharps, flats, and naturals) and a consistent rhythmic pattern. The word "simile" is written in italics below the beginning of each staff, indicating that the subsequent notation should be performed in a similar manner to a preceding section. The notation is dense and spans the entire width of each staff.

This page contains 12 staves of musical notation. Each staff begins with a rhythmic pattern of eighth notes: *t k t t k t*, where 't' represents a quarter note and 'k' represents an eighth note. The word *simile* is written above the first few notes of each staff. The notation is complex, featuring various accidentals (sharps, flats, naturals) and slurs. The key signature changes across the staves, starting with one sharp (F#) and moving through various combinations of sharps and flats. The music is written in a single melodic line on a treble clef staff.

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*



This page of musical notation consists of 12 staves, each beginning with the instruction *simile*. The notation is complex, featuring a variety of rhythmic values including eighth and sixteenth notes, often beamed together. The music is written in treble clef and includes various accidentals (sharps, flats, and naturals) and dynamic markings. The first staff includes the letters 't k t t k t' above the notes, likely indicating a specific rhythmic pattern. The notation is dense and spans the entire width of the page.

*simile*



*simile*



*simile*



*simile*



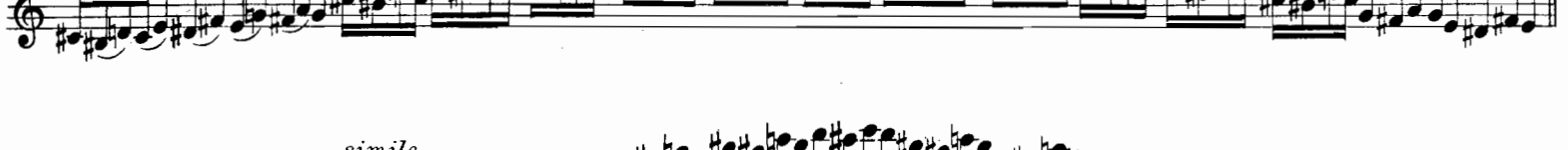
*simile*



*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 in a single system across the page. Each staff features a complex melodic line with frequent chromaticism and accidentals. The first staff starts with a treble clef and a key signature of one sharp (F#). The subsequent staves show various key signatures, including one sharp, one flat, and two flats. The notation includes many slurs, ties, and dynamic markings, indicating a highly technical and expressive piece of music.

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 articulation marks. The music is written on a single treble clef staff for each system. The overall style is that of a technical exercise or a section of a larger composition.

This page contains 11 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 show a progression of key signatures, including one flat (Bb), two flats (Bb, Eb), and two sharps (F#, C#). The music consists of continuous eighth-note and sixteenth-note passages, often with slurs and ties. Some staves include specific performance markings such as 'x' and 'y' above certain notes. The overall style is that of a technical exercise or a section of a larger musical work.

*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 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, 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 specific voice part.

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 key with one flat (B-flat major or D minor). The second staff is in a key with two flats (B-flat major or D minor). The third staff is in a key with two flats (B-flat major or D minor). The fourth staff is in a key with three sharps (F# major or C# minor). The fifth staff is in a key with three sharps (F# major or C# minor). The sixth staff is in a key with three sharps (F# major or C# minor). The seventh staff is in a key with three sharps (F# major or C# minor). The eighth staff is in a key with two flats (B-flat major or D minor). The ninth staff is in a key with two flats (B-flat major or D minor). The tenth staff is in a key with two flats (B-flat major or D minor). The eleventh staff is in a key with two flats (B-flat major or D minor). The twelfth staff is in a key with three sharps (F# major or C# minor).



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 style is that of a technical exercise or a specific instrumental part in a larger work.

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 changes across the staves, with some starting in major keys (one sharp) and others in minor keys (two flats). The overall texture is dense and rhythmic, typical of a technical exercise or a specific section of a larger work.

This page of musical notation consists of ten staves of music, each beginning with the instruction *simile*. The notation is written in treble clef and includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs. The music features a complex harmonic structure with frequent chromaticism and accidentals (sharps, flats, and naturals). The staves are arranged vertically, and the music concludes with double bar lines at the end of each line.

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*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

This page contains ten systems of musical notation, each consisting of two staves. The notation is written in treble clef and includes various rhythmic values such as eighth, sixteenth, and thirty-second notes. The first system (labeled '8') features a melodic line with eighth notes and a more complex rhythmic accompaniment with sixteenth and thirty-second notes. The second system (labeled '9') continues the melodic line and introduces a dense texture of sixteenth notes in the lower staff. The third system (labeled '10') maintains the melodic flow and the intricate rhythmic accompaniment. The notation is clean and professional, typical of a printed musical score.

11

Exercise 11 consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a long slur extending over the first two staves. The second staff continues the melodic line with a similar slur. The third staff concludes the exercise with a double bar line and a repeat sign.

12

Exercise 12 consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a long slur extending over the first two staves. The second and third staves continue the melodic line with similar slurs. The fourth staff concludes the exercise with a double bar line and a repeat sign.

13

Exercise 13 consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a long slur extending over the first two staves. The second staff continues the melodic line with a similar slur. The third staff concludes the exercise with a double bar line and a repeat sign.

14

Exercise 14 consists of a single staff of music. It begins with a treble clef and a key signature of one flat. The staff contains a melodic line with a long slur over the entire exercise.



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 # 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 #, 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 appears to be a sequence of related melodic fragments or exercises. The staves are arranged in pairs, with a numbered staff on top and an unnumbered staff below it. The overall style is that of a technical or compositional study.

10  Musical staff 10: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The melody consists of eighth and sixteenth notes, ending with a double bar line and repeat dots.

 Musical staff 11: Treble clef, key signature of one sharp (F#), continuing the melody from staff 10. It ends with a double bar line and repeat dots.

11  Musical staff 12: Treble clef, key signature of one sharp (F#), continuing the melody from staff 11. It ends with a double bar line and repeat dots.

 Musical staff 13: Treble clef, key signature of one sharp (F#), continuing the melody from staff 12. It ends with a double bar line and repeat dots.

12  Musical staff 14: Treble clef, key signature of one sharp (F#), continuing the melody from staff 13. It ends with a double bar line and repeat dots.

 Musical staff 15: Treble clef, key signature of one sharp (F#), continuing the melody from staff 14. It ends with a double bar line and repeat dots.

13  Musical staff 16: Treble clef, key signature of one sharp (F#), continuing the melody from staff 15. It ends with a double bar line and repeat dots.

 Musical staff 17: Treble clef, key signature of one sharp (F#), continuing the melody from staff 16. It ends with a double bar line and repeat dots.

14  Musical staff 18: Treble clef, key signature of one sharp (F#), continuing the melody from staff 17. It ends with a double bar line and repeat dots.

 Musical staff 19: Treble clef, key signature of one sharp (F#), continuing the melody from staff 18. It ends with a double bar line and repeat dots.

15  Musical staff 20: Treble clef, key signature of one sharp (F#), continuing the melody from staff 19. It ends with a double bar line and repeat dots.




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. Continuation of the musical notation from the first line. Musical staff 21, third line. Continuation of the musical notation from the first line. Musical staff 21, fourth line. Continuation of the musical notation from the first 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. Continuation of the musical notation 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. Continuation of the musical notation 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. Continuation of the musical notation 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.

Musical staff 1: Treble clef, key signature of one flat (B-flat), starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

26

Musical staff 2: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

Musical staff 3: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

27

Musical staff 4: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

Musical staff 5: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

28

Musical staff 6: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

Musical staff 7: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

29

Musical staff 8: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

Musical staff 9: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

30

Musical staff 10: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

Musical staff 11: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a complex melodic line with many accidentals and slurs.

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.

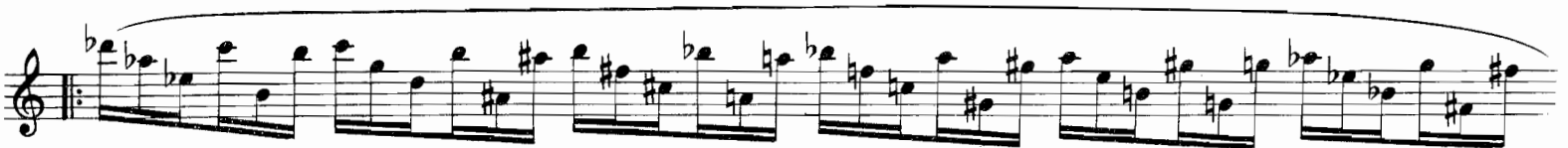
32  Musical staff 1 of system 32, featuring a treble clef and a complex melodic line with many accidentals.

 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.





38

Musical notation for system 38, measures 1-6. The system consists of four staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a single melodic line with various accidentals (sharps, flats, naturals) and slurs. The second and third staves continue the melodic line. The fourth staff concludes the system with a double bar line and repeat dots.

39

Musical notation for system 39, measures 1-6. The system consists of four staves. The first staff begins with a treble clef and a key signature of one flat (F). The music continues with a single melodic line. The second and third staves continue the melodic line. The fourth staff concludes the system with a double bar line and repeat dots.

40

Musical notation for system 40, measures 1-6. The system consists of three staves. The first staff begins with a treble clef and a key signature of one flat (F). The music is written in a single melodic line. The second and third staves continue the melodic line. The third staff concludes the system with a double bar line and repeat dots.

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