

2 E.J. 1

A travailler successivement
avec chacune des dix articula-
tions suivantes:

*To be practised with each of
the following ten articulations:*

Nacheinander mit den folgenden
zehn verschiedenen Artikulationen
zu üben:

*Trájese sucesivamente con
cada una de las diez siguientes
articulaciones:*

次の10のアーティキュレーションで順々に練習しなさい。



Reprise à l'octave 一オクターヴ上で繰り返す。

Six staves of musical notation for practice, each starting with a different key signature: G major, A major, B-flat major, C major, D major, and E major. Each staff consists of four measures of sixteenth-note patterns.

The musical score consists of eight staves of common time (indicated by a 'C' at the beginning of each staff). The first four staves begin with a treble clef (G-clef), and the last four begin with a soprano clef (F-clef). The key signature changes with each staff: the first staff has one flat (B-flat), the second has two sharps (D-sharp and F-sharp), the third has three sharps (D-sharp, F-sharp, and A-sharp), the fourth has one sharp (A-sharp), the fifth has no sharps or flats, the sixth has one flat (B-flat), the seventh has two flats (B-flat and D-flat), and the eighth has one sharp (A-sharp). Each staff contains a repeating eighth-note pattern.

Eight staves of musical notation for a single melodic line. Each staff consists of a treble clef, a five-line staff, and a thick black bar at the bottom. The music is written in common time. The key signature changes from staff to staff: staff 1 (no sharps or flats), staff 2 (one flat), staff 3 (two flats), staff 4 (two sharps), staff 5 (three sharps), staff 6 (three sharps), staff 7 (no sharps or flats), and staff 8 (one flat). The melody is a continuous sequence of eighth-note pairs, starting on the second line of the first staff and ending on the fourth line of the eighth staff.



A travailler successivement
avec chacune des dix articula-
tions suivantes:

*To be practised with each of
the following ten articulations:*

Nacheinander mit den folgenden
zehn verschiedenen Artikulationen
zu üben:

*Trájese sucesivamente con
cada una de las diez siguientes
articulaciones:*

次の10のアーティキュレーションで順々に練習しなさい。



Reprise à l'octave — 一オクターヴ上で繰り返す。

The image shows six staves of musical notation, each containing four measures. The staves are arranged vertically. The first staff is in G major (no sharps or flats), the second in A major (one sharp), the third in B-flat major (two flats), the fourth in C major (no sharps or flats), the fifth in D major (one sharp), and the sixth in E major (two sharps). Each measure contains sixteenth-note patterns, likely corresponding to the articulations numbered 1 through 10 from the previous page.



Eight staves of musical notation for a single instrument, likely a keyboard or harpsichord. Each staff consists of five horizontal lines. The notation is primarily composed of eighth-note pairs (beamed together) and sixteenth-note pairs. The key signature changes frequently across the staves, starting at G major (one sharp) and moving through various modes and signatures including A minor (one flat), E minor (two flats), D major (one sharp), C major (no sharps or flats), F major (one sharp), B major (two sharps), and G major (one sharp). The time signature appears to be common time throughout.



E. J. 3 — GAMMES — Scales — Tonleitern — Escalas — 音階

A

A travailler successivement
avec chacune des articulations
suivantes:

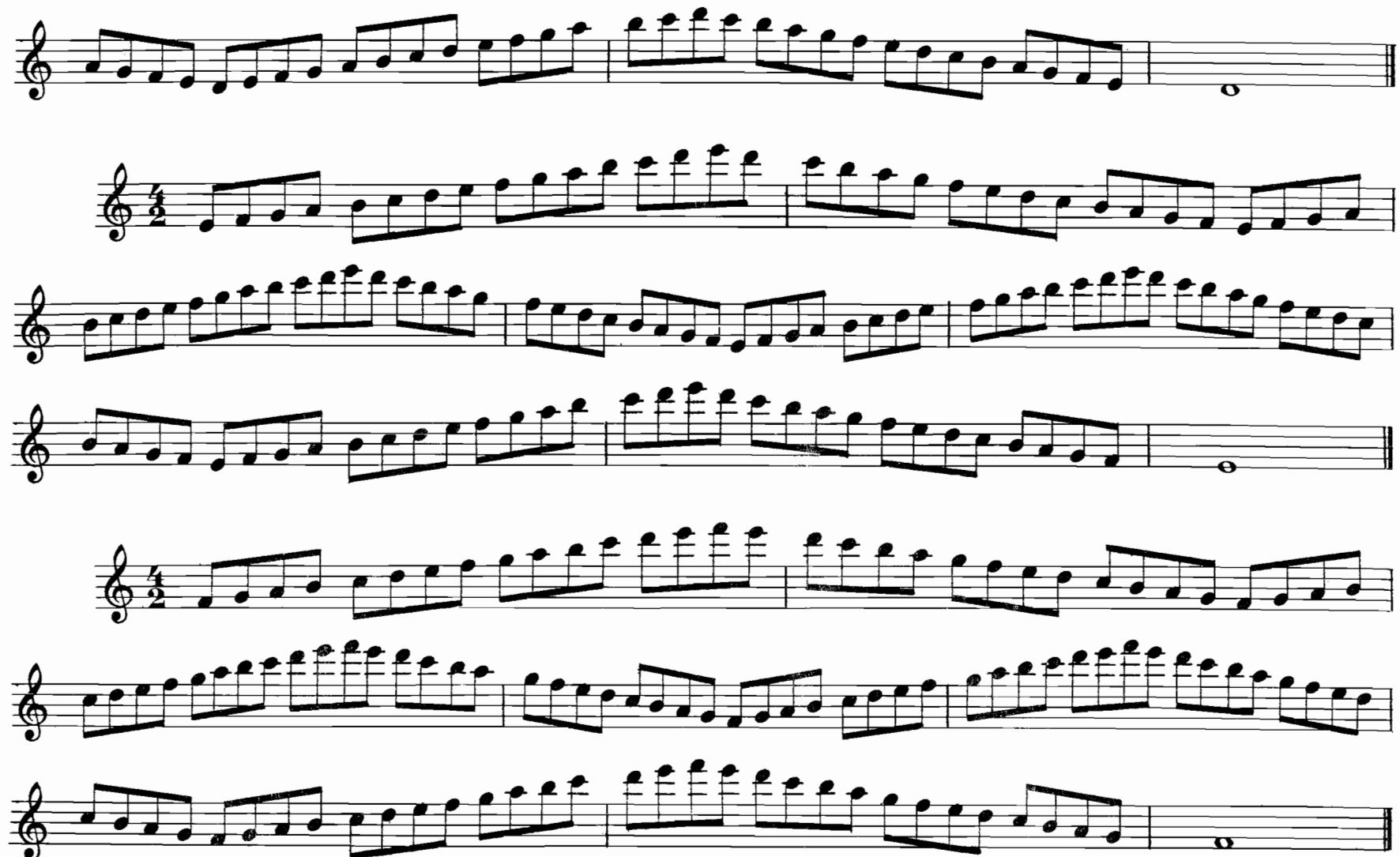
*To be practised with each of
the following articulations:*

Nacheinander mit den folgenden
Artikulationen zu üben:

*Trájese sucesivamente con
cada una de las siguientes arti-
culaciones:*

次のアーティキュレーションで順々に練習しなさい。







**B**

A travailler successivement
avec chacune des articulations
suivantes:

*To be practised with each of
the following articulations:*

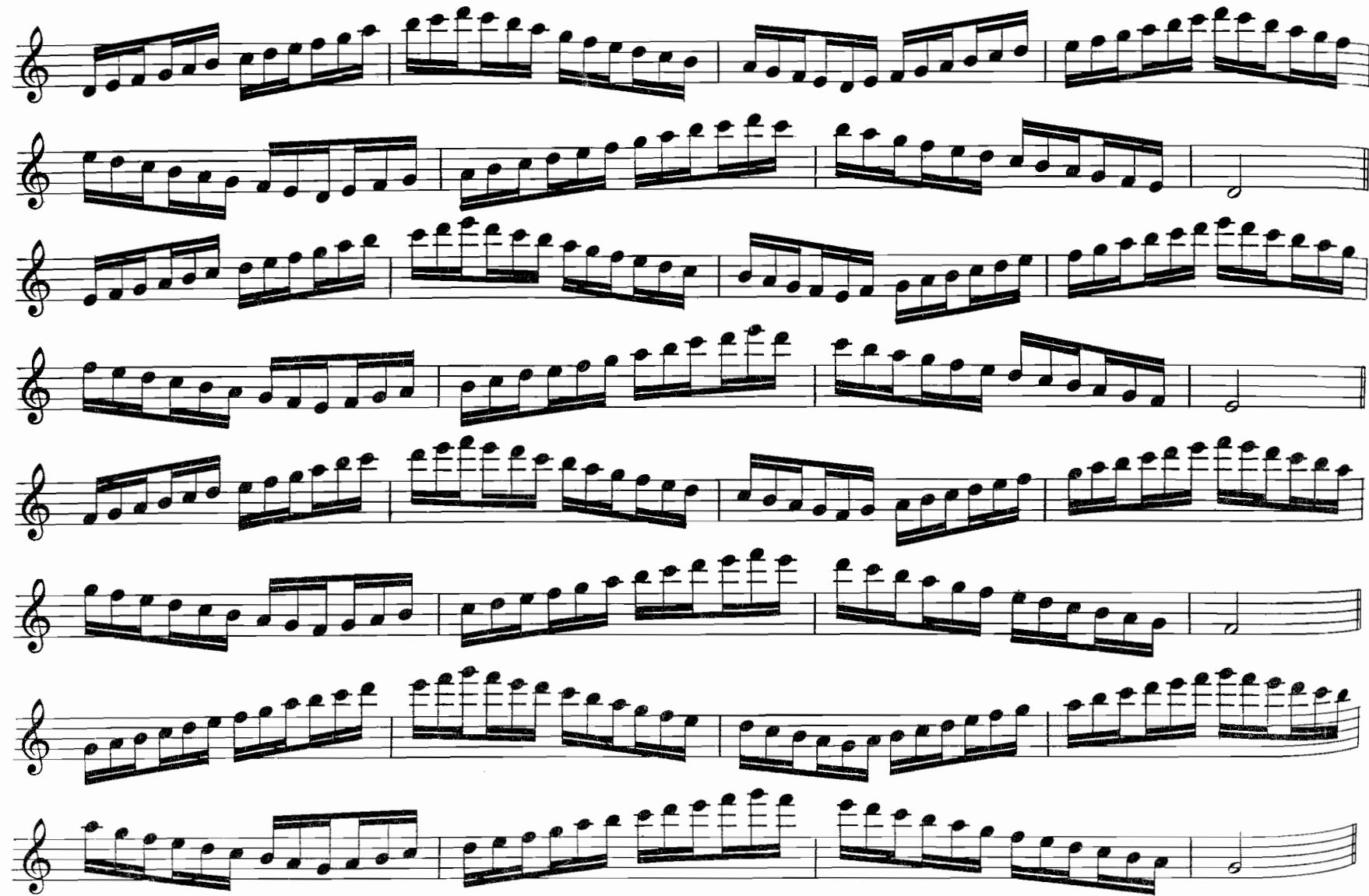
Nacheinander mit den folgen-
den Artikulationen zu üben:

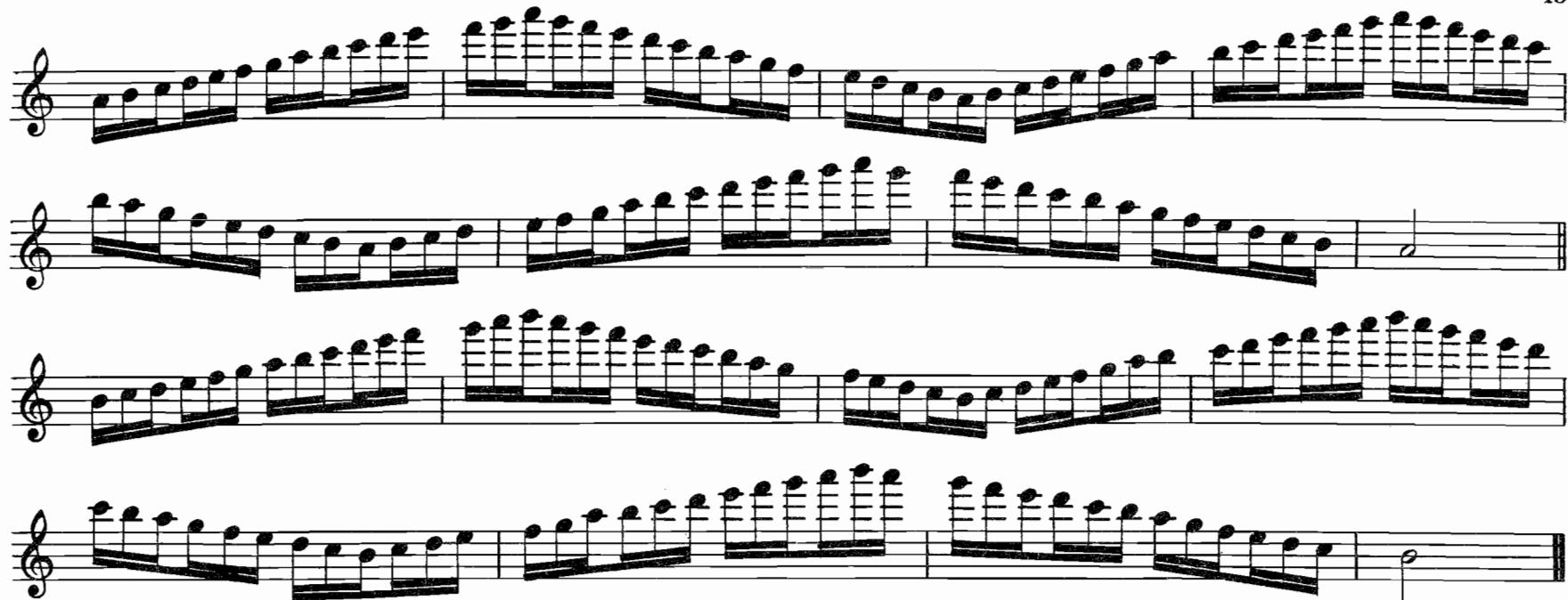
*Trájese sucesivamente con
cada una de las siguientes arti-
culaciones:*

次のアーティキュレーションで順々に練習しなさい。

Two staves of musical notation showing ten numbered articulation exercises (1-10).

Two staves of musical notation showing two sections of continuous sixteenth-note patterns with grace notes.





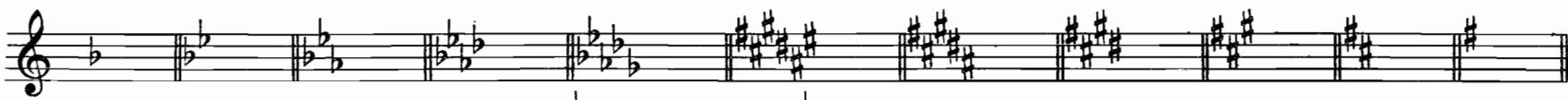
Travailler les Exercices ci-dessus en y ajoutant successive-
ment les altérations suivantes:

*Practise the Exercises above
making the following alterations:*

Die obigen Übungen sind nach-
einander mit folgenden Alte-
rationen zu üben:

*Trabajar los Ejercicios sobreescritos,
agregando sucesivamente las siguien-
tes alteraciones.*

上記の練習課題に以下の変位記号を次々に加えながら学習しなさい。



Exemples - Examples - Z.B. - Ejemplos. 例



A travailler successivement
avec chacune des articulations
suivantes:

*To be practised with each of the
following articulations.*

Nacheinander mit folgenden
Artikulationen zu üben:

Trájase sucesivamente con
cada una de las siguientes arti-
culaciones:

次のアーティキュレーションで順々に練習しなさい。

RELATIF MINEUR - RELATIVE MINOR - ZUGEHÖRIGE MOLLTONART
RÉLATIF MÉNOR 関係短調

MINEUR-MINOR-MOLL-MINOR 短 調

MINEUR-MINOR-MOLL-MINOR-短 調

MINOR-MOLL-MENOR 短調
MINEUR-

MINEUR MINOR MOLL MENOR 短 調

MINEUR MINOR 短 調

MINEUR MINOR MOLL MENOR 短 調

MINEUR_MINOR_MOLL_MENOR - 短 調

The sheet music contains two staves of musical notation for piano. Both staves are in G major, indicated by a treble clef and a one-sharp key signature. The music consists of eighth-note patterns. The first staff begins with a treble clef and a one-sharp key signature. It features a sequence of eighth notes followed by a double bar line. The second staff begins with a repeat sign and continues the eighth-note pattern. The notation includes various accidentals such as sharps and flats. The music is divided into measures by vertical bar lines.

MINEUR-MINOR-MOLL-MENOR 短調

MOLL-MENOR 短調

MINEUR MINOR MOLL MENOR 短調

E. J. 5 - GAMMES CHROMATIQUES - Chromatic scales - Chromatische Tonleitern - Escalas cromáticas.

半 音 音 階

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trábájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



A

B

C

D

E

F

G

H

I

J

K

L

N.B. — La Méthode contient tout ce qui concerne les *Gammes*. Toutefois, les élèves qui voudront avoir sous la main un recueil spécial pour ce travail journalier se procureront utilement l'ouvrage de GARIBOLDI: "ÉTUDE COMPLÈTE DES GAMMES POUR FLÛTE"

A E. J. 6 – INTERVALLES – Intervals – Intervalle – Intervalos – 音 程

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



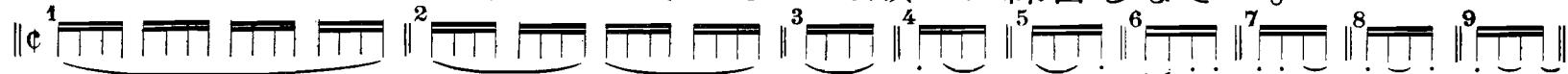
B A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。





Travailler chacun des Exercices ci-dessus en y ajoutant successivement les altérations suivantes:

Practise each of the exercises above making the following alterations:

Jede der obigen Übungen ist nacheinander mit folgenden Al - terationen zu arbeiten:

Trabajese cada uno de los sobrescritos Ejercicios agregando sucesivamente las siguientes alteraciones.

上記の練習課題に以下の変位記号を次々に加えながら学習しなさい。



Exemples — Examples — Beispiel — Ejemplos — 例



etc...



etc...



etc...



etc...

E. J. 7

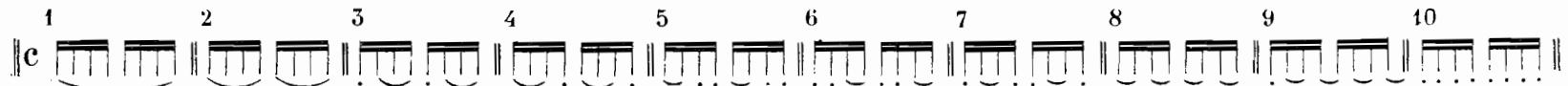
A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabajese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



Lorsque l'élève aura suffisamment travaillé cet Exercice comme il est dit ci-dessus, il le travaillera à l'octave supérieure et dans les mêmes conditions.

When this exercise has been practised sufficiently as it is written above, the student will practise it an octave higher in the same manner.

Hat der Schüler diese Übung wie angegeben ausreichend studiert, so spiele er sie in gleicher Weise in der höheren Oktave.

Cuando haya trabajado suficientemente el alumno dicho ejercicio como se ha dicho arriba, lo trabajará en la octava superior, y en las mismas condiciones.

この練習が上記の方法で充分に行われたならば、同じ条件で一オクターヴ上の練習をしなさい。



Travailler l'Exercice ci-dessus en y ajoutant successivement les altérations suivantes:

Practise the exercise above making the following alterations:

Folgende Alterationen sind nach-einander in obige Übung einzuführen:

Trabajese el sobreescrito ejercicio agregándole sucesivamente las siguientes alteraciones:

上記の練習課題に以下の変位記号を次々に加えながら学習しなさい。



Exemples - Examples - Beispiel - Ejemplos - 例



etc...



etc...



etc...



etc...

N.B. — Arrivé à cet endroit de la Méthode, l'élève travaillera utilement les études de mécanisme des "EXERCICES TECHNIQUES POUR LA FLÛTE" de MARCEL MOYSE.

E.J. 8

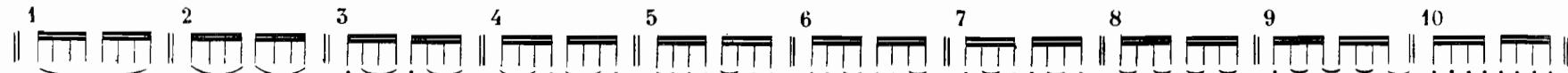
A travailler successivement avec cha-
cune des articulations suivantes:

*To be practised with each of the follow-
ing articulations.*

Nacheinander mit folgenden Arti-
kulationen zu üben:

*Trabajese sucesivamente con cada una de
las siguientes articulaciones:*

次のアーティキュレーションで順々に練習しなさい。



A

B

C

D

A series of seven musical staves, labeled A through G, showing exercises for finger technique. Each staff consists of a treble clef, a six-line staff, and a set of five numbered endings (1, 2, 3, 4, 5) at the end. The exercises involve various patterns of eighth and sixteenth notes, primarily using the first and second fingers.

Exemple - Example - Beispiel - Ejemplos - 例

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations (1.2.3.4.5.6) qui terminent respectivement chacun d'eux.

Practise each of the exercises above making the alterations (1.2.3.4.5.6.) which are written at the end of each exercise.

Obige Übungen sind nacheinander mit den jeweils angefügten Alterationen (1.2.3.4.5.6.) zu spielen.

Trabajense los sobreescritos Ejercicios, agregándoles sucesivamente las alteraciones (1.2.3.4.5.6.) que terminan respectivamente cada uno de ellos.



上記の練習課題を それぞれの課題の終りに記された変位記号 (1.2.3.4.5.6) を順々に加えながら練習しなさい。

E.J. 9 – ARPÈGES – Arpeggios – Gebrochene Akkorde – Arpeggios – 分散和音

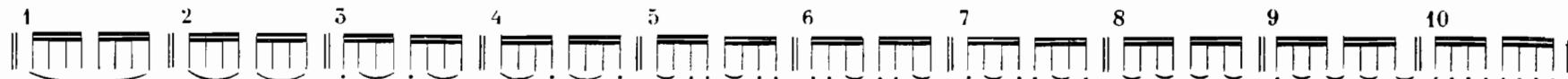
A travailler successivement avec chaque des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabajese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



A

B

C

D

Sheet music for guitar showing four sets of arpeggios (A, B, C, D) in common time (C). Each set consists of two staves. The first staff shows a treble clef and the second staff shows a bass clef. The music is divided into measures by vertical bar lines. Each measure contains a series of eighth-note chords (arpeggios) followed by a single note. Measure numbers 1 through 5 are indicated above the staves. The chords are: 1 (G major), 2 (D major), 3 (B major), 4 (E major), 5 (A major).

Exemple

Ejemplo

例

etc ...

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations (1.2.3.4.5.6.) qui terminent respectivement chacun d'eux.

Practise each of the exercises above making the alterations (1.2.3.4.5.6.) which are written at the end of each exercise.

Die Übungen sind nacheinander mit den angefügten Alterationen (1.2.3.4.5.6.) zu spielen.

Trabajense los sobreescritos Ejercicios agregándoles sucesivamente las alteraciones (1.2.3.4.5.6.) que terminan respectivamente cada uno de ellos.

上記の練習課題を、それぞれの課題の終りに記された変位記号（1.2.3.4.5.6）を順々に加えながら練習しなさい。

34 E.J. 10

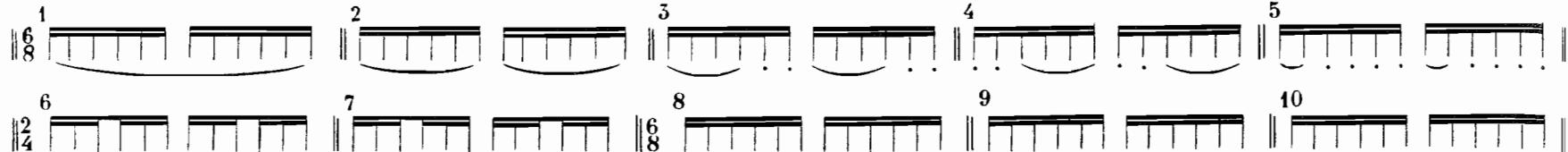
A travailler successivement avec chaque une des articulations suivantes:

To be practised with each of the following articulations:

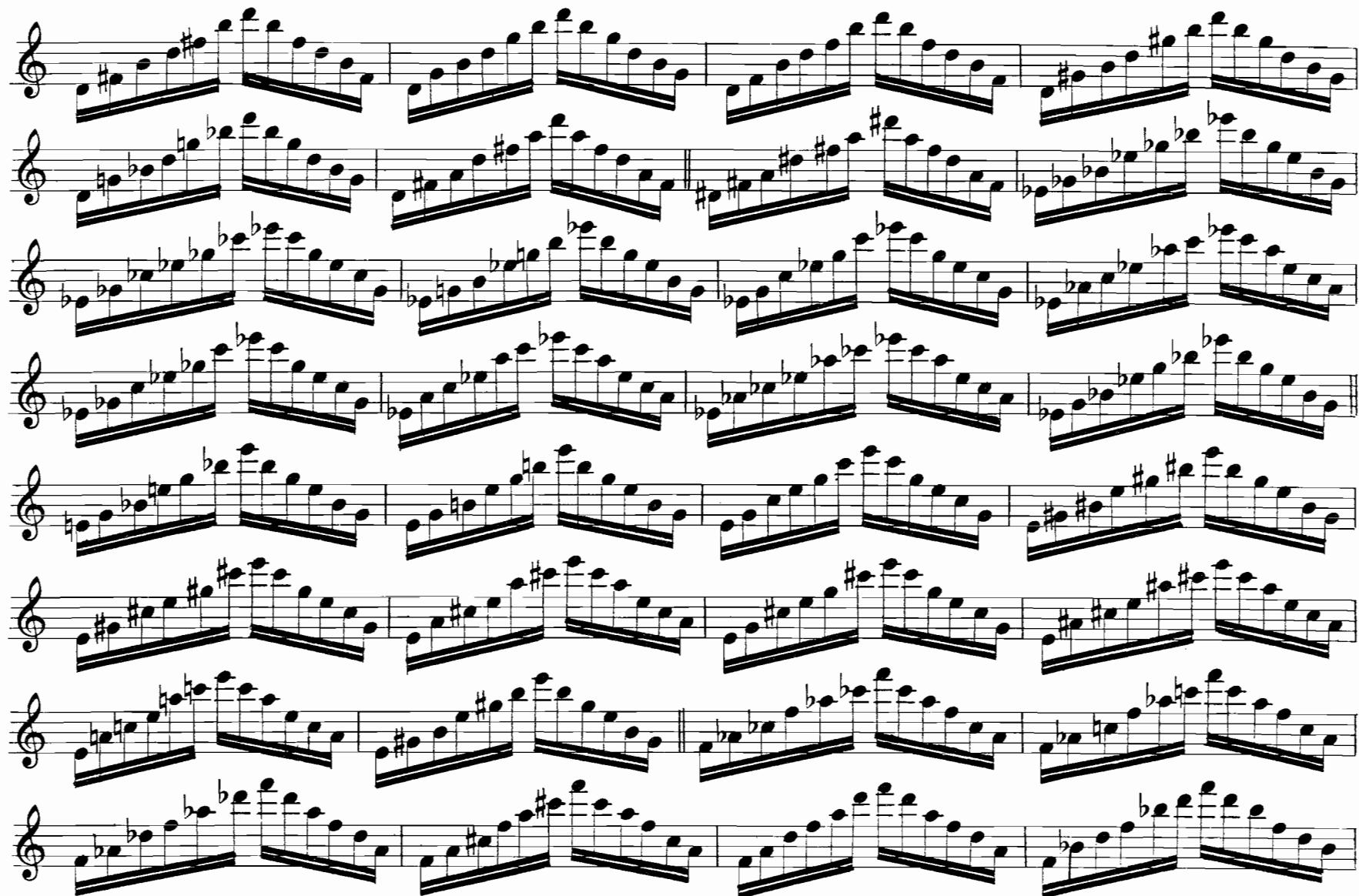
Nacheinander mit folgenden Artikulationen zu üben:

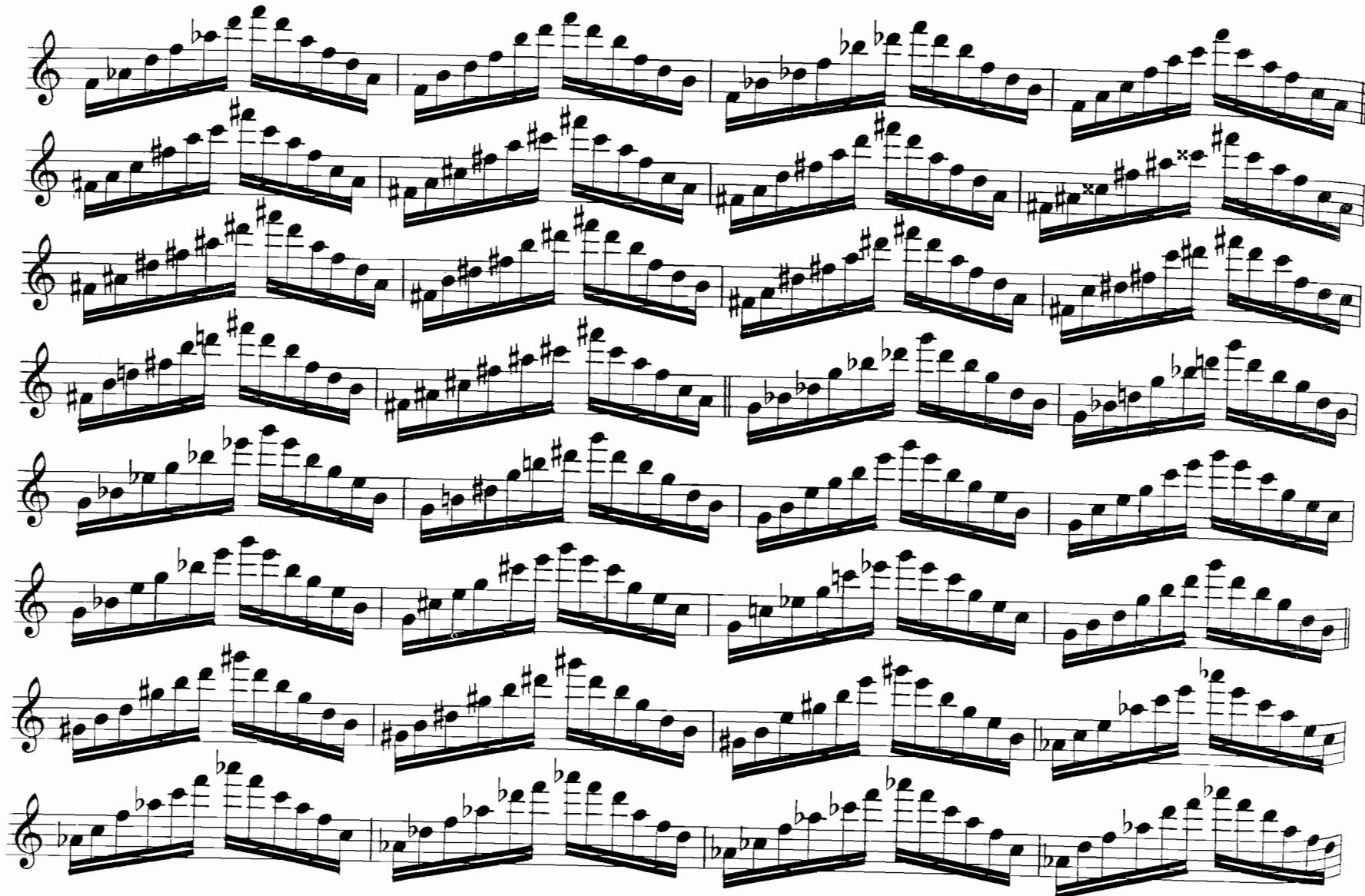
Trájese sucesivamente con cada una de las siguientes articulaciones:

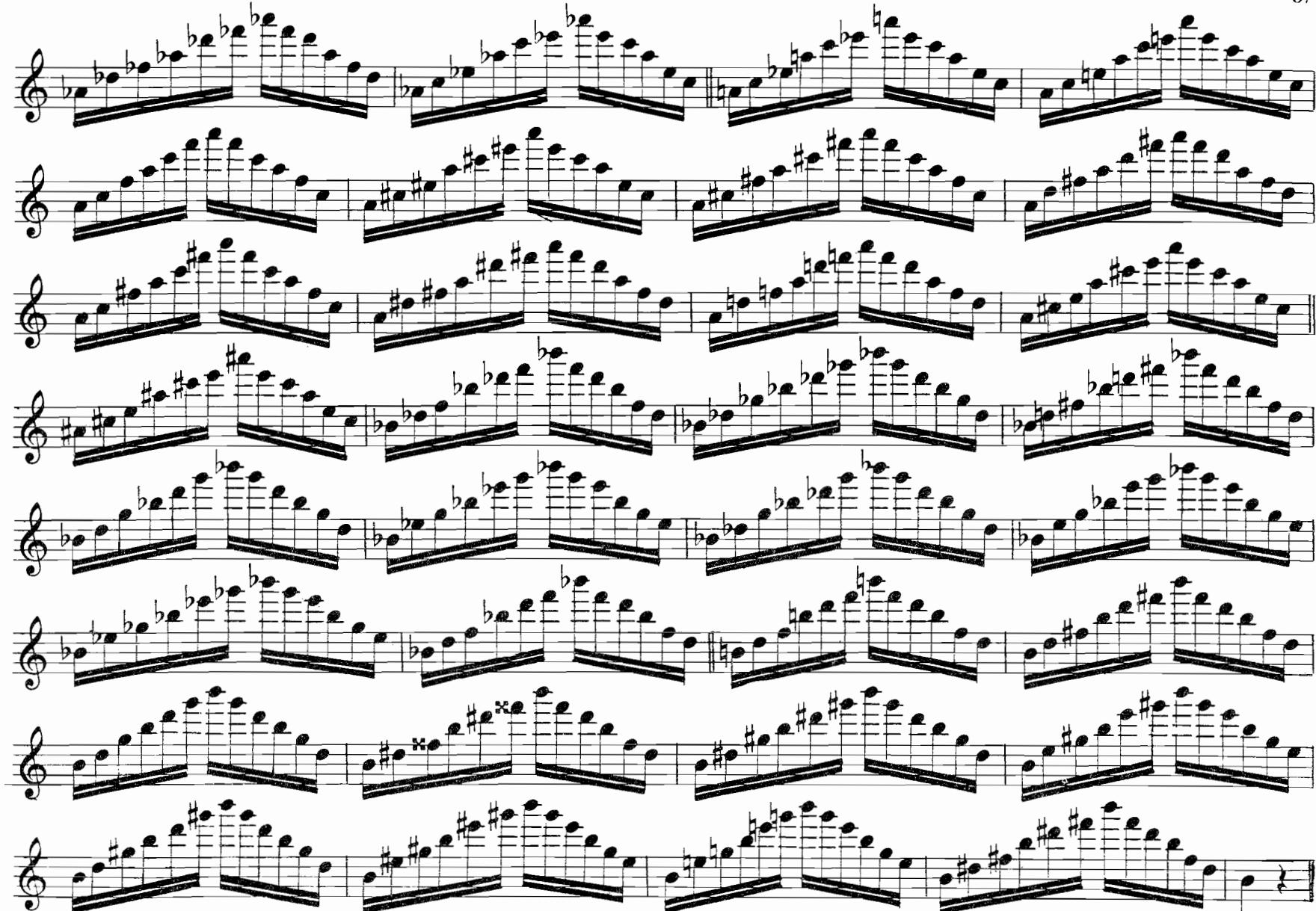
次のアーティキュレーションで順々に練習しなさい。



2/4







E.J. 41 — ARPÈGES BRISÉS — Broken arpeggios — Gebrochene Arpeggien — Arpegios rotos — 分散和音

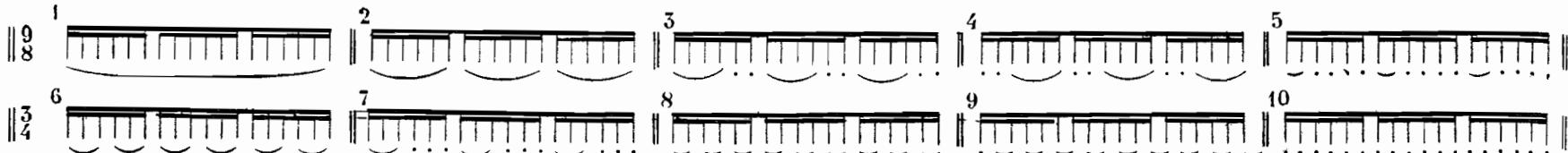
A travailler successivement avec chaque des articulations suivantes:

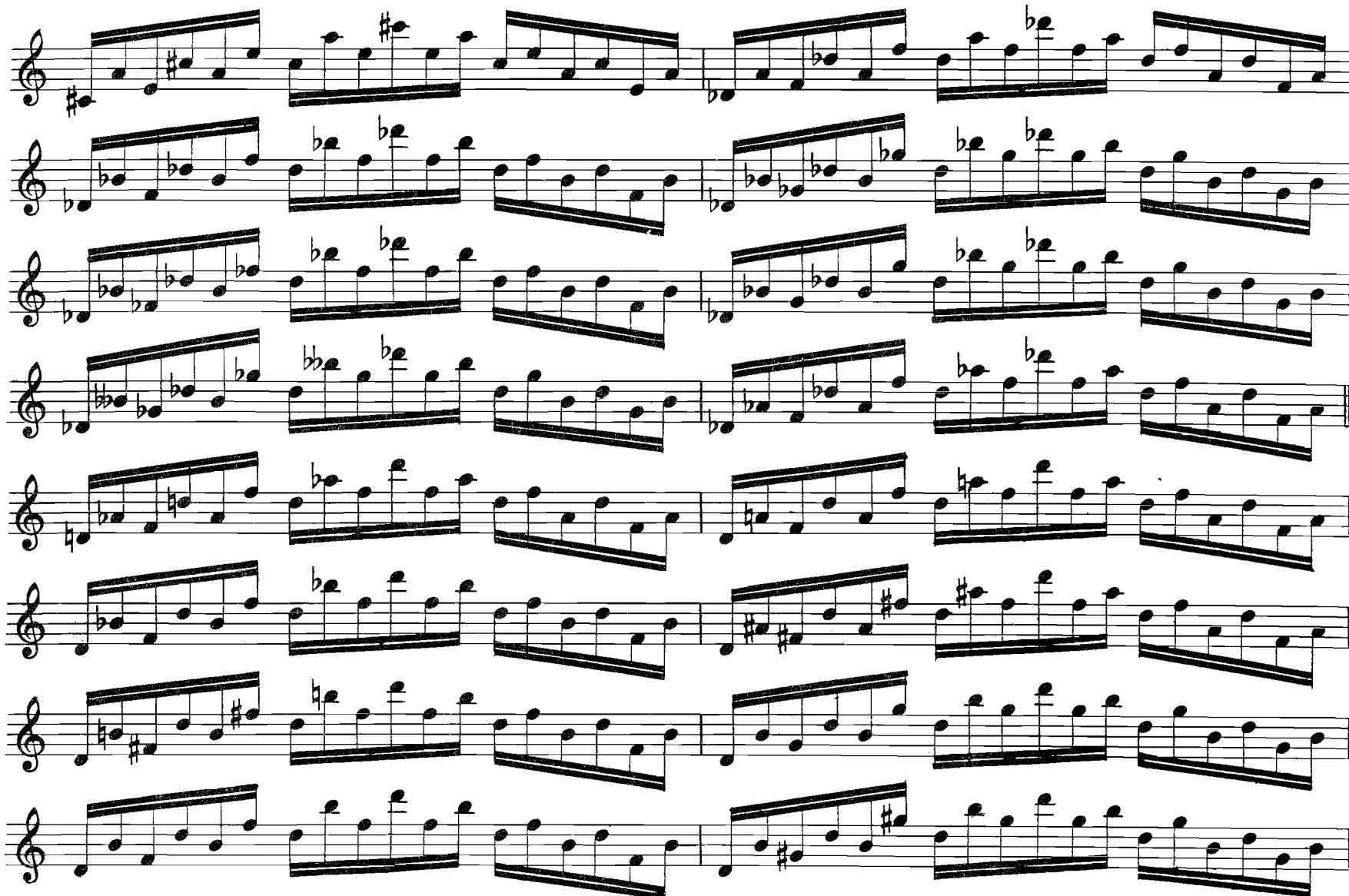
To be practised with each of the following articulations:

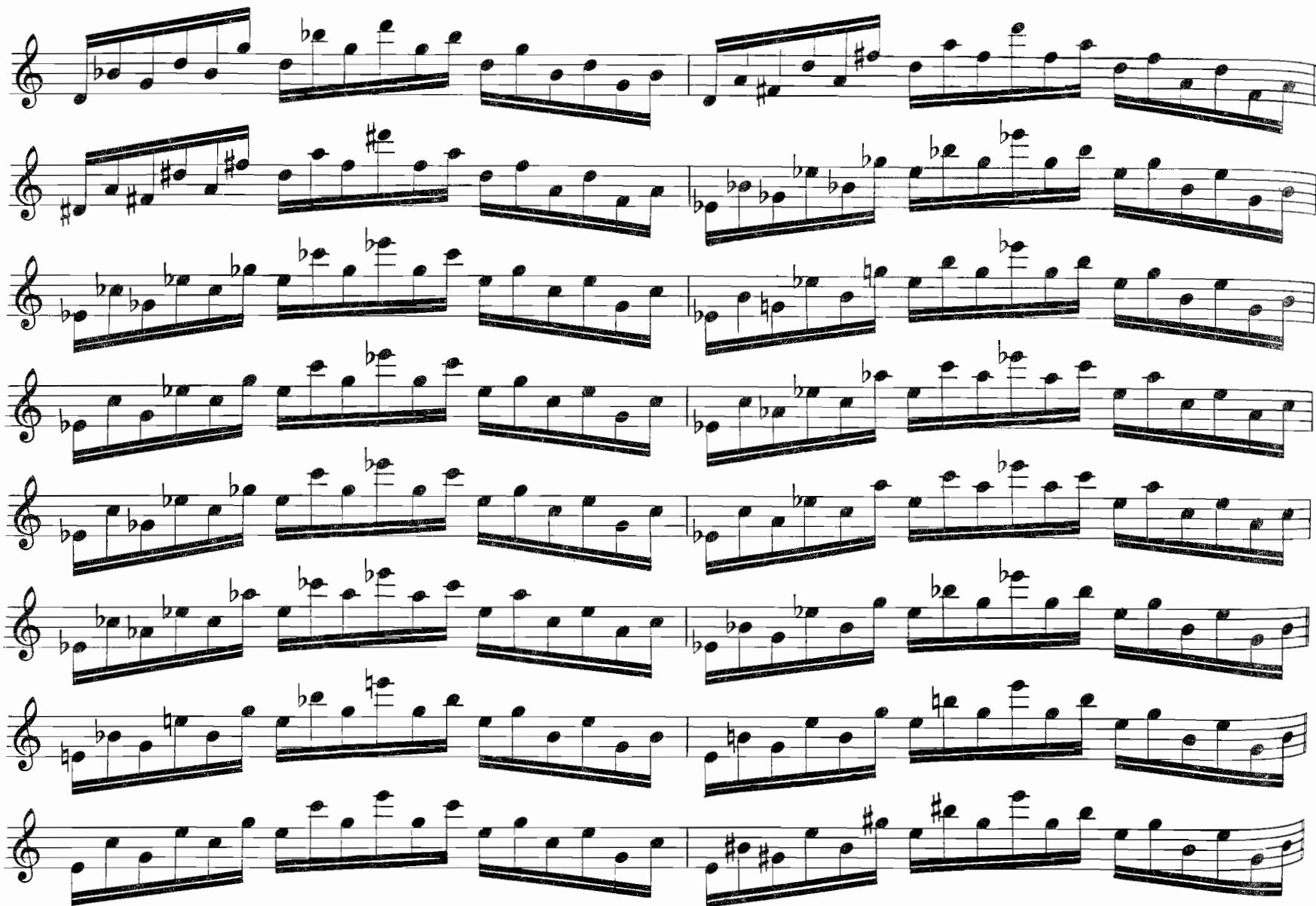
Nacheinander mit folgenden Artikulationen zu üben:

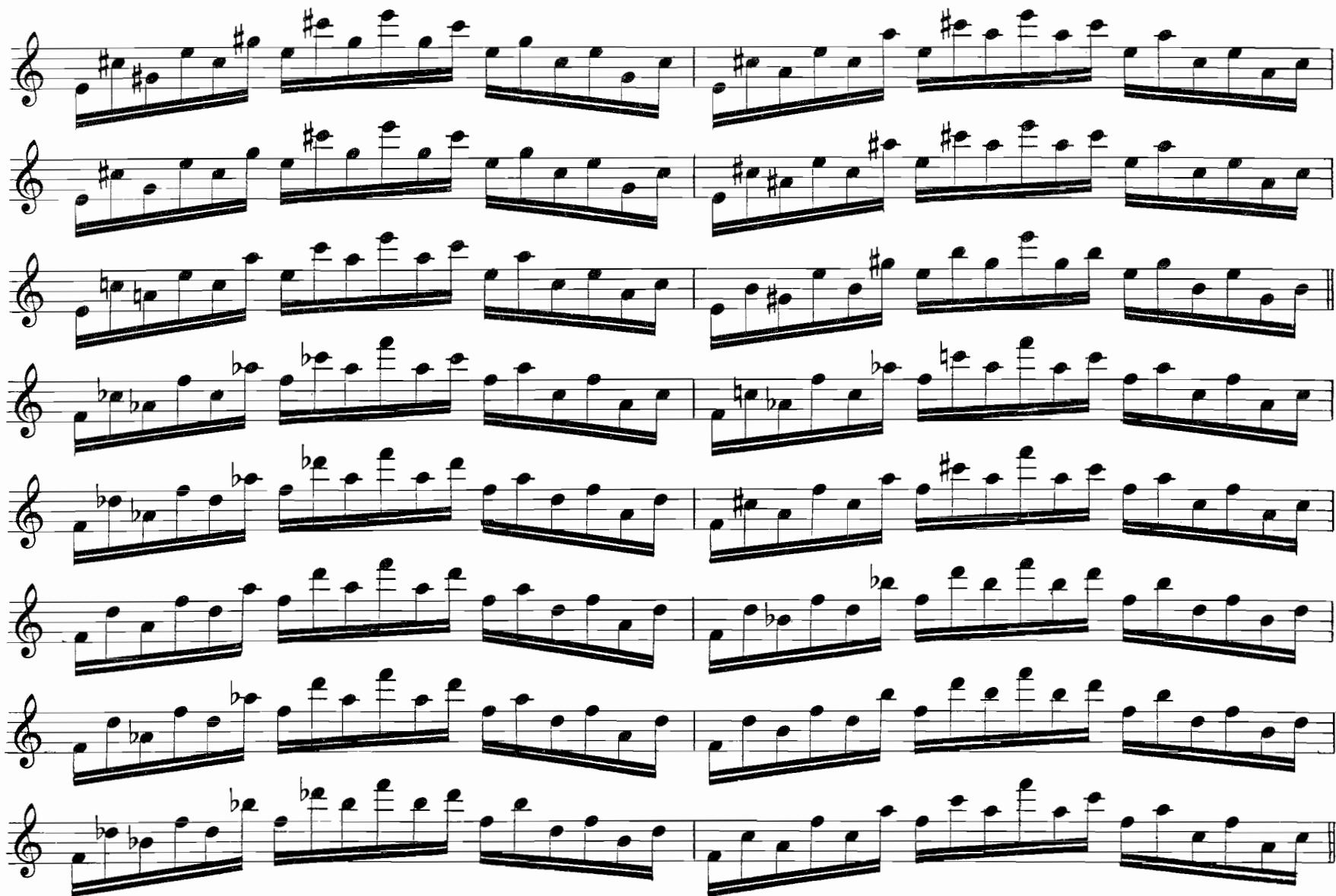
Trábájese sucesivamente con cada una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

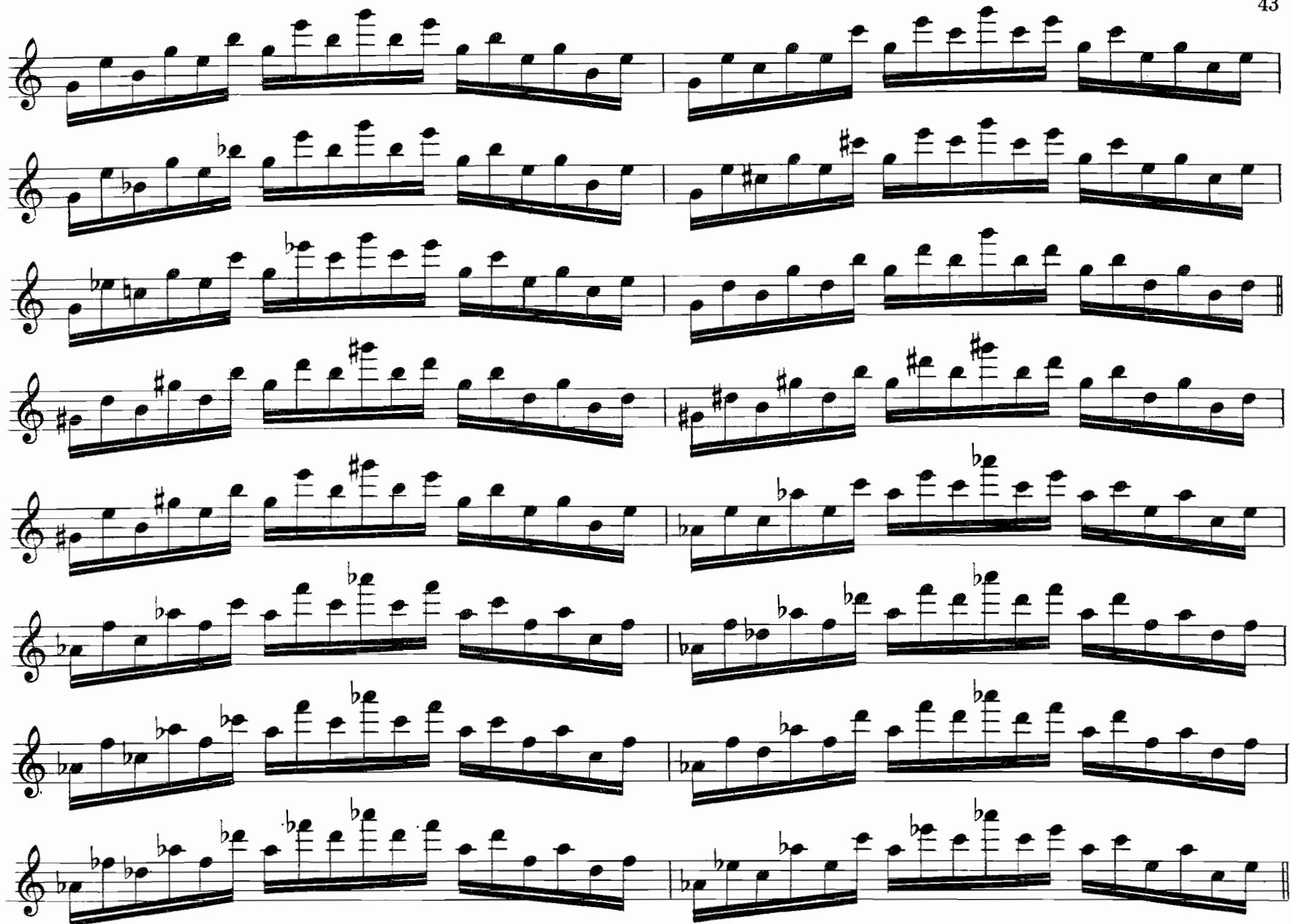




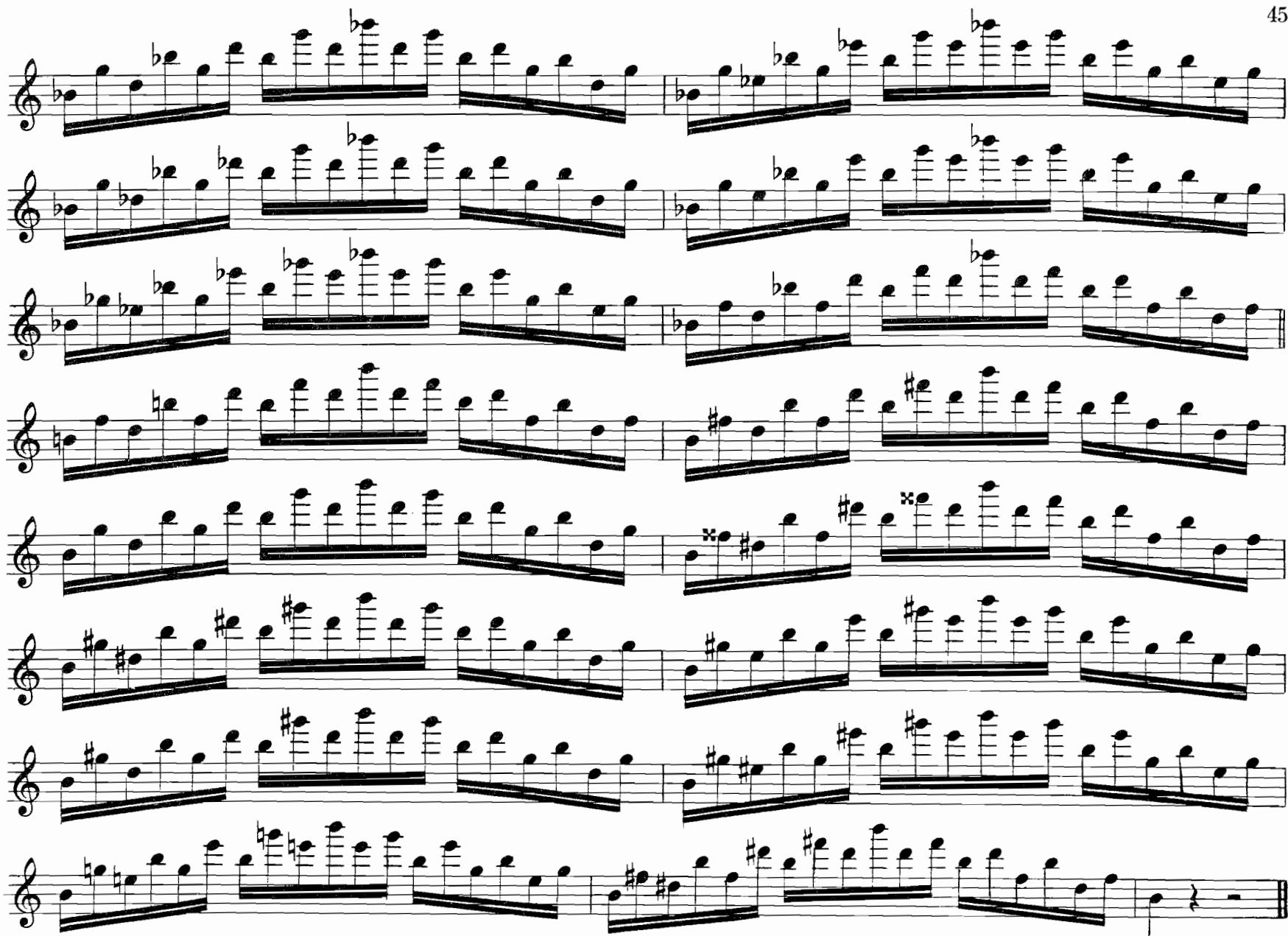












E.J. 12 – ARPÈGES – Arpeggios – Arpeggien – Arpegios – 分散和音

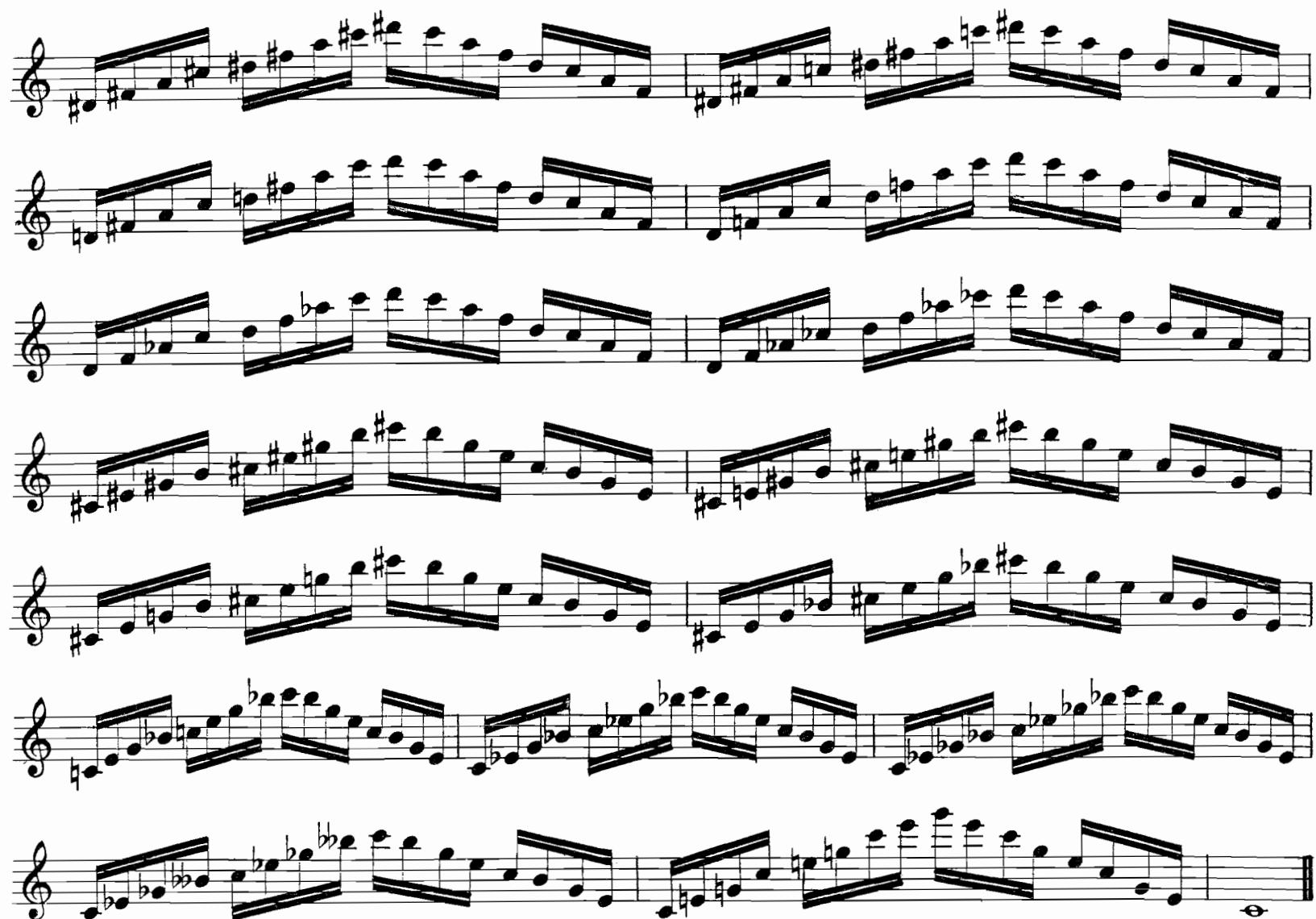
A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabajese sucesivamente con cada
chacune des articulations suivantes: | following articulations: | kulationen zu üben: | una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

1 2 3 4 5 6 7 8



A musical score consisting of six staves of music for a single melodic line. The music is written in common time. The key signature changes frequently across the staves, starting with two sharps in the first staff, followed by one sharp, one flat, three flats, one sharp, one double sharp, and finally one flat in the last staff. The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, with some stems pointing up and others down. The music features eighth-note patterns and occasional sixteenth-note figures. The staves are separated by vertical bar lines.

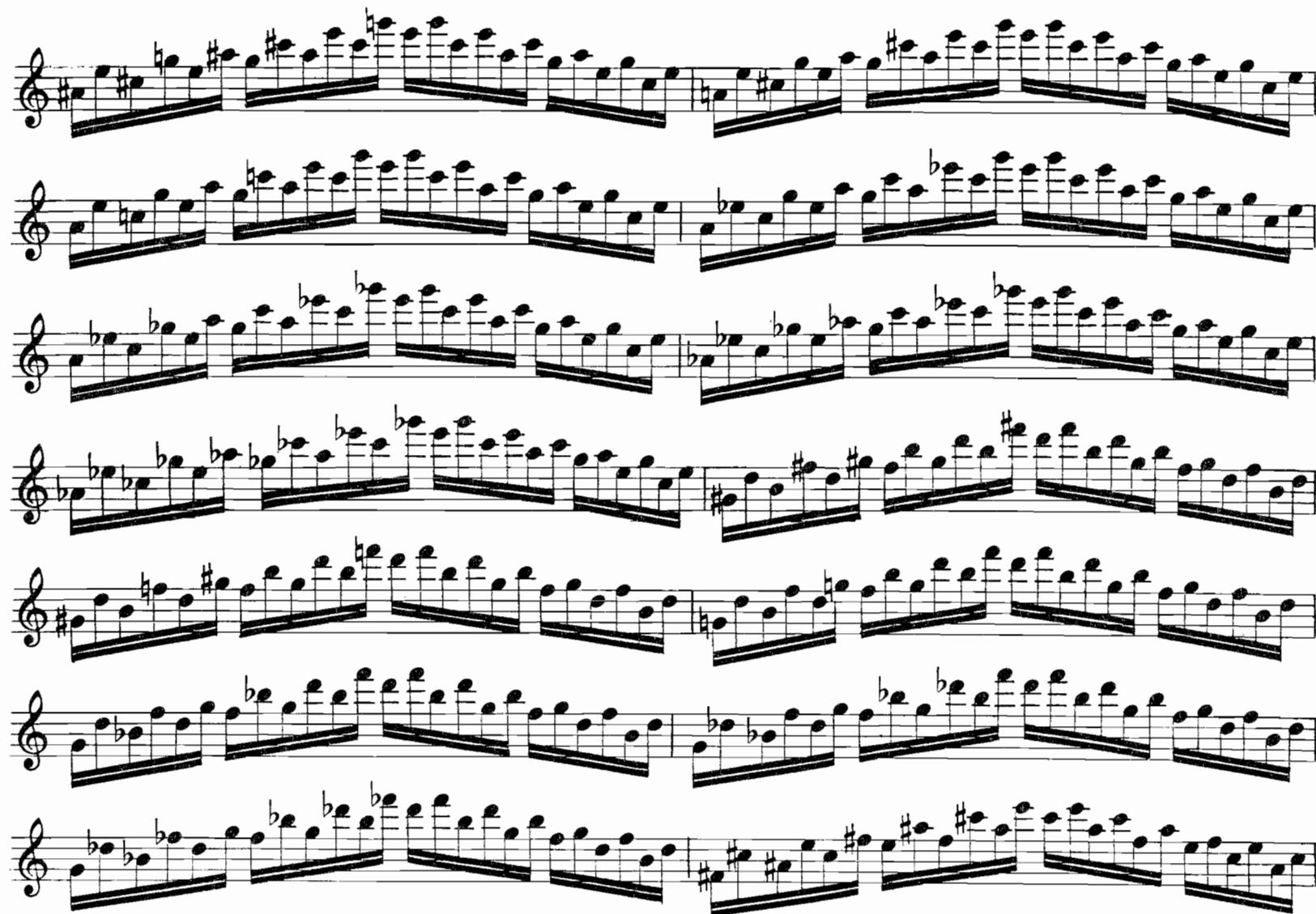


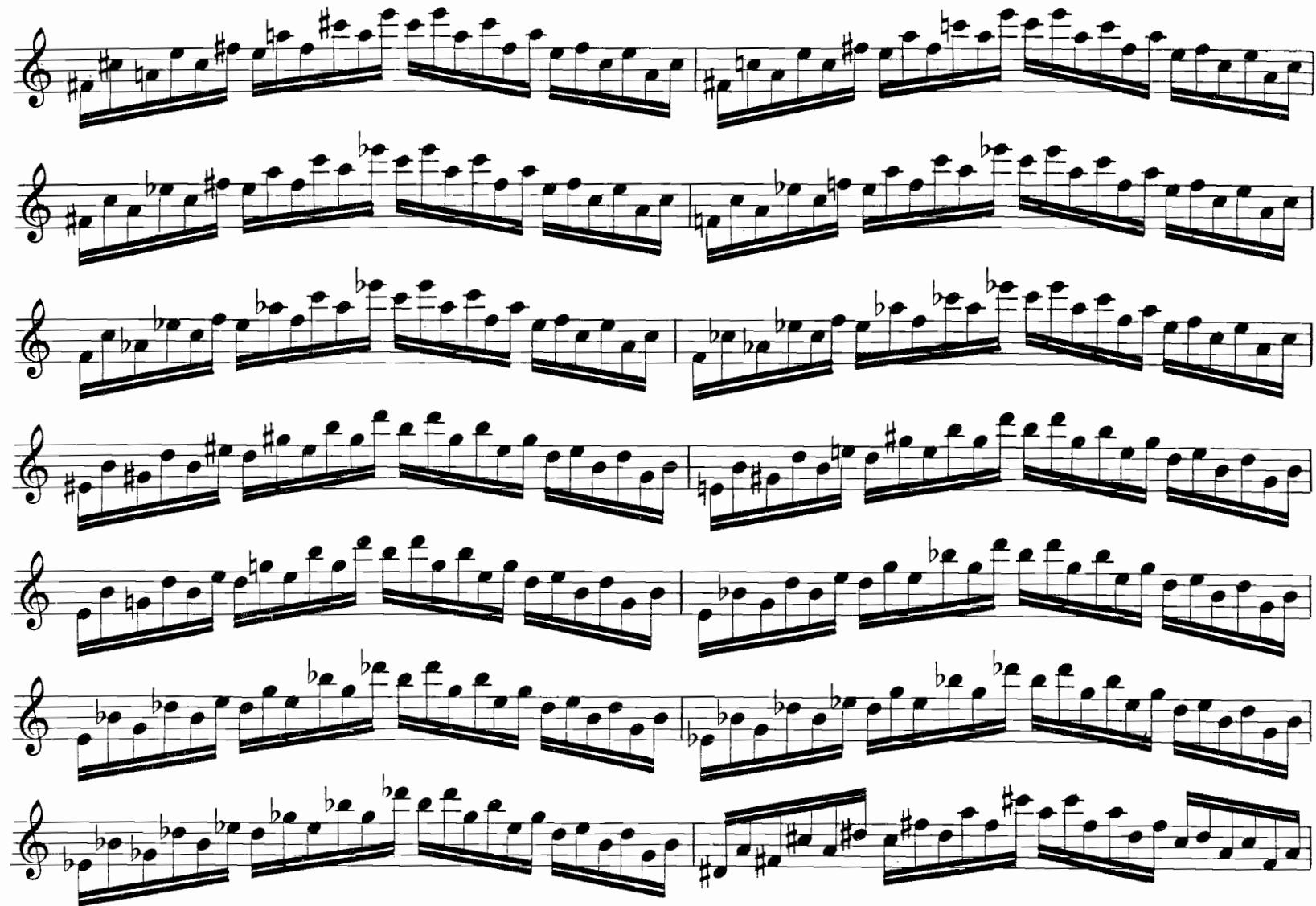
E.J. 13 – ARPÈGES BRISÉS – Broken arpeggios – Gebrochene Arpeggien – Arpeggios rotos – 分散和音

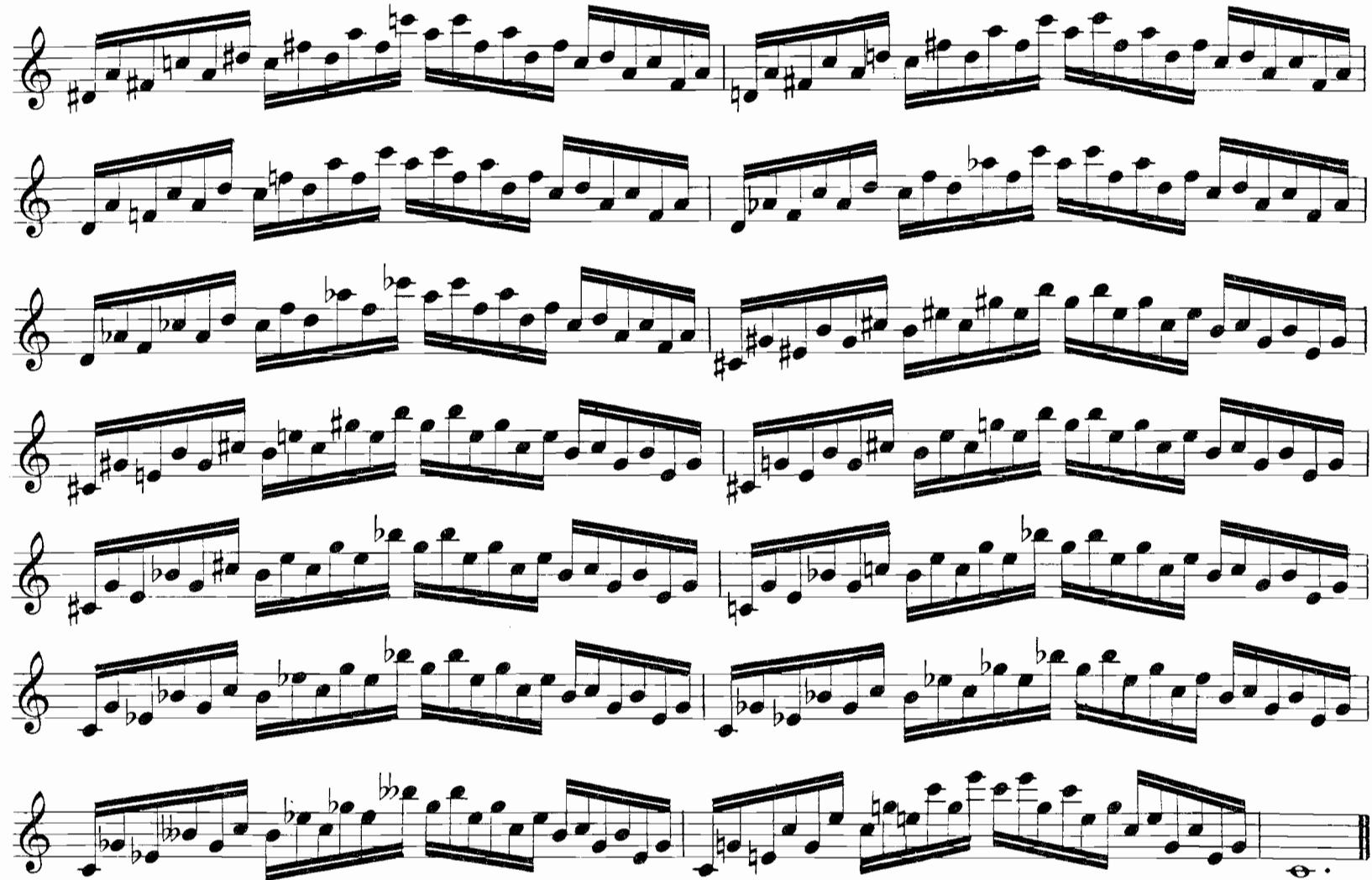
A travailler successivement avec
chacune des articulations suivantes: | Take practise with each of the
following articulations: | Nacheinander mit folgenden Arti-
kulationen zu üben: | Trábájese sucesivamente con cada
una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。

The musical score consists of two parts. The first part, at the top, shows ten pairs of broken arpeggios (labeled 1 through 10) for a single string instrument. Each pair is indicated by a vertical bar with two horizontal strokes above it. The second part, below, shows four staves of a piece of music for a string instrument, likely violin or cello, in common time (indicated by '12'). The music features various note heads and stems, with some notes grouped by vertical lines. The key signature changes between staves.



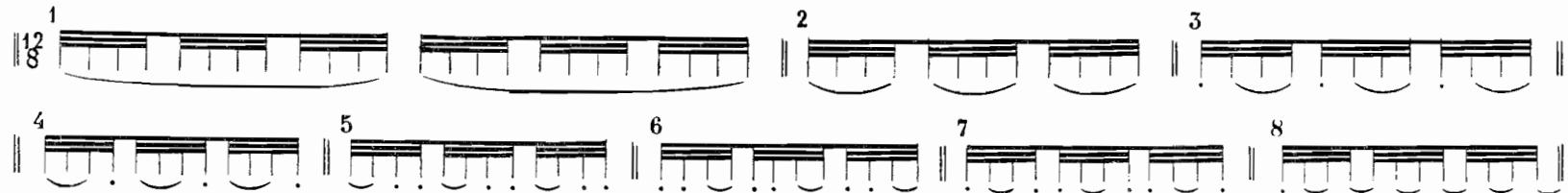




E.J. 14

A travailler successivement avec | To be practised with each of the | Nacheinander mit folgenden Arti- | Trabajese sucesivamente con cada u-
chacune des articulations suivantes: | following articulations: | kulationen zu üben: | na de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



A

$\text{G} \# \text{F}$

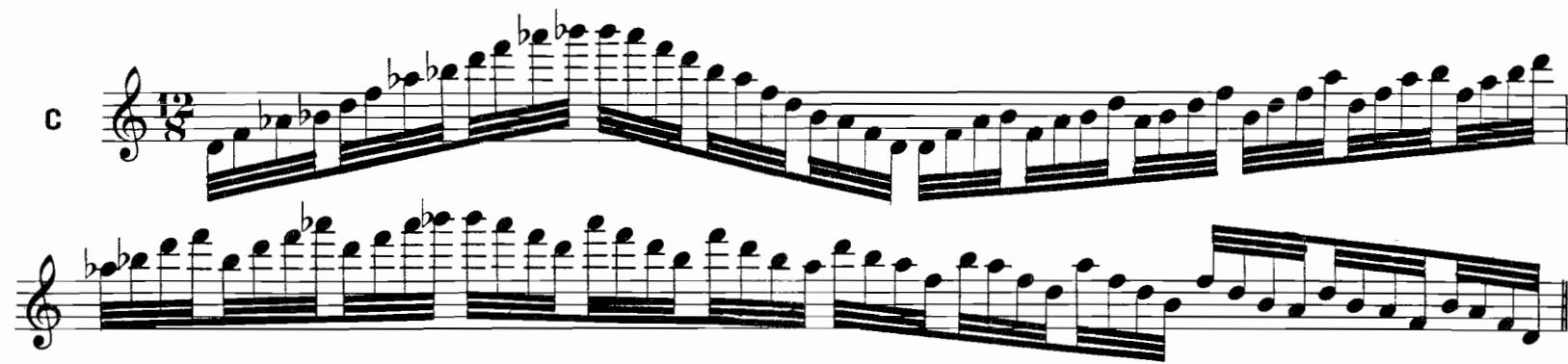
12

B

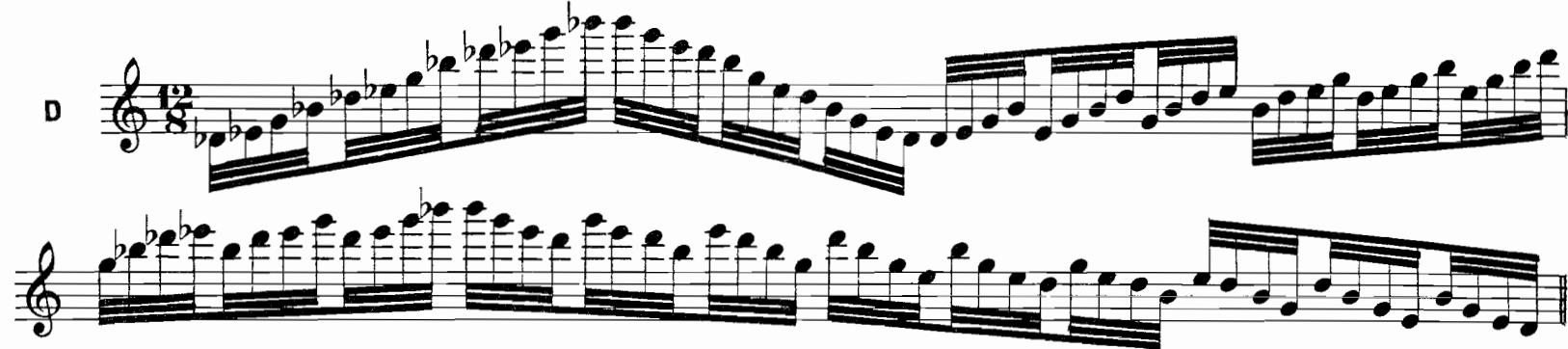
$\text{G} \# \text{F}$

12

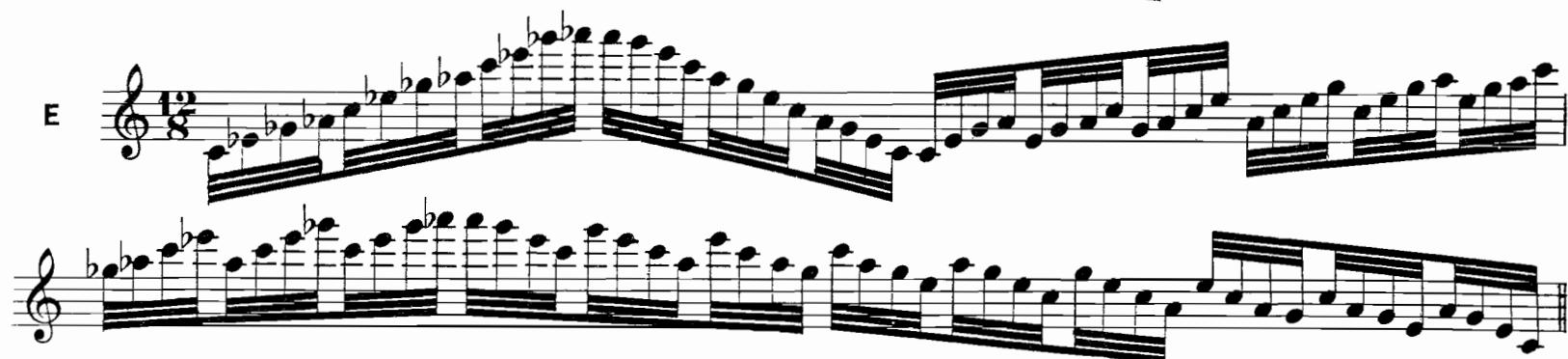
c



d



e



The image displays six staves of musical notation, labeled F, G, H, and I from top to bottom. Each staff is in 12/8 time and features a treble clef. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythmic value. The staves are separated by horizontal lines, and the music is divided into measures by vertical bar lines. The notation is identical across all staves, showing a continuous sequence of notes and rests.

I

J

K

L

S

E.J. 15

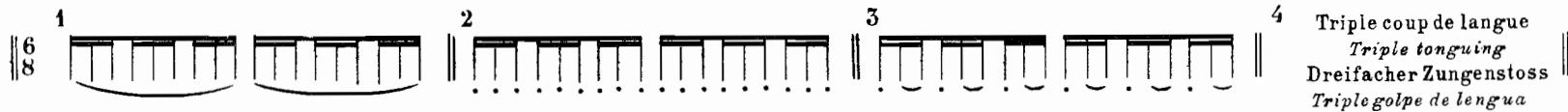
A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabajese sucesivamente con cada
una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



トリップル タンギング

A

The musical score consists of five staves of music for a single instrument. The first staff starts in G major (one sharp) and moves through various key signatures including F# major (two sharps), C major (no sharps or flats), B major (one sharp), A major (one sharp), and E major (no sharps or flats). The second staff begins in B major (one sharp) and continues through E major, A major, D major (one sharp), and G major (one sharp). The third staff begins in D major (one sharp) and continues through G major, C major, F major (one flat), and B major. The fourth staff begins in G major (one sharp) and continues through C major, F major, B major, and E major. The fifth staff begins in C major and continues through F major, B major, E major, and G major.

B

59
60
61
62
63
64

E.J. 16

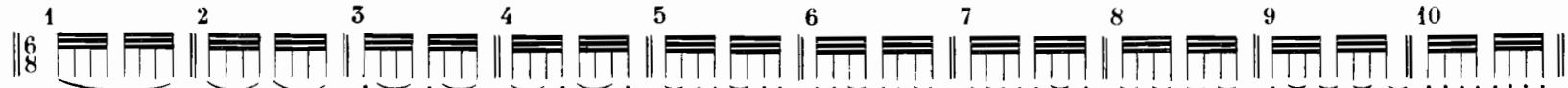
A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabajese sucesivamente con cada
una de las siguientes articulaciones:

次のアーティキュレーションで順々に練習しなさい。



A

B

6/8

3/8

3/8

2/8

1/8

E.J. 17 - SUR LE TRILLE - Trills - Triller - Sobre el Trino - トリルについて

The sheet music consists of six staves of musical notation for piano, arranged vertically. Each staff begins with a treble clef and a common time signature (indicated by a 'C'). The notation is primarily composed of eighth-note patterns, with many notes having small vertical dashes or dots above them, indicating specific attack or release points for trills. The first two staves show continuous eighth-note patterns. The third staff introduces a series of eighth-note pairs, each pair consisting of a note with a dot and a note with a dash. The fourth staff continues this pattern. The fifth staff features eighth-note pairs with varying dynamics, indicated by the presence of a small 'p' (pianissimo) or a small 'f' (fortissimo) above some notes. The sixth staff concludes the section with a final series of eighth-note pairs.

The musical score consists of five staves of flute music. Each staff begins with a treble clef and a key signature of two flats. Measure numbers '8' are positioned above each staff. The music features eighth-note patterns with slurs and grace notes. The key signature changes between staves, with the second staff having one flat, the third and fourth staves having no sharps or flats, and the fifth staff having one sharp.

N.B.—Arrivé à la fin de la Quatrième Partie de la Méthode, l'élève travaillera utilement les ouvrages suivants:

MARCEL MOYSE EXERCICES TECHNIQUES POUR LA FLÛTE (Liaisons)

GARIBOLDI GRANDS EXERCICES POUR LA FLÛTE

» DOUZE ÉTUDES DE PERFECTIONNEMENT ET DE VIRTUOSITÉ POUR FLÛTE

» GRANDES ÉTUDES DE STYLE POUR LA FLÛTE

REICHERT SEPT EXERCICES JOURNALIERS, annotés par F. CARATGÉ

P. CAMUS DOUZE ÉTUDES POUR LA FLÛTE

DROUET VINGT-CINQ ÉTUDES CÉLÈBRES POUR LA FLÛTE, revues par L. FLEURY