

A mon ami PAUL BRAUD

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**EXERCICES**  
DE  
**MOYENNE FORCE**  
OP. 50

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**INDÉPENDANCE — LES CINQ DOIGTS    GAMES et ARPÈGES**  
**DOUBLES NOTES    OCTAVES**

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PAR

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PRIX NET : 5 francs

*(Voir au dos les autres ouvrages du même Auteur)*

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## AVANT - PROPOS

En travaillant, il faut être absolument souple et libre. Il faut, malgré cela, jouer avec des doigts fermes. On ne pense pas assez aux trois règles suivantes :

- 1<sup>o</sup> Le doigt doit rester sur la touche pendant toute la durée de la note.
- 2<sup>o</sup> Toute la force doit résider dans le bout des doigts, — le doigt étant arrondi, le tiers de la phalange placé sur la touche.
- 3<sup>o</sup> Il faut travailler tout d'abord très lentement, très appuyé, les doigts articulant avec force, mais sans aucune violence.

Pour que le travail technique perde son aridité, il faut le varier en employant les changements d'intensité de son, les changements de durée (variantes rythmiques), les changements d'attaque (*staccato*, *louré*, *legato*), les changements de ton; en exerçant spécialement un seul doigt; en employant l'écartement et le rapprochement alternatif des doigts, par exemple :



Il est utile aussi de procéder par degrés décroissants de difficultés dans l'ordre successif des exercices. Ainsi, avant les gammes en notes simples, il sera bon de jouer des gammes en tierces ou en sixtes.

Mais avant tout, il faut être absolument libre — c'est-à-dire jouer sans aucune raideur. De cette liberté, de cette souplesse, dépendent les progrès.

I. PH.

# EXERCICES DE MOYENNE FORCE

I. PHILIPP

Op.50.

EXEMPLE DE MODULATION

The musical score is divided into six systems, each containing six measures. The first five measures of each system are bracketed together. Fingerings are indicated by numbers 1 through 5 below the notes. The exercises demonstrate modulation through various key signatures, including C major, G major, F major, D minor, and B-flat major.

## SÉRIE 1

Les Exercices suivants doivent être transposés d'après l'exemple de modulation. L'emploi *des mesures* entre parenthèses est facultatif. Travailler lentement et *mf staccato* tout d'abord, *louré* ensuite et pour terminer *legato* en employant les rythmes suivants:



Garder au corps, aux bras, aux poignets, la plus grande liberté, la plus absolue souplesse. Articuler avec fermeté, mais sans violence.

**A 1**

**3**

**B 1**

**3**

**C 1**

3 4

3 2 1 4 5 2 4 1    3 2 1 4 5 2 4 1 *etc.*    3 1 2 4 5 4 2 1    3 1 2 4 5 4 2 1 *etc.*

D 1 2

4 5 3 2 1 2 3 5    4 5 3 2 1 2 3 5 *etc.*    4 2 3 1 2 3 5 1    4 2 3 1 2 3 5 1 *etc.*

3 4

4 3 2 1 2 5 3 1    4 3 2 1 2 5 3 1 *etc.*    4 1 2 3 5 3 2 1    4 1 2 3 5 3 2 1 *etc.*

E 1 2

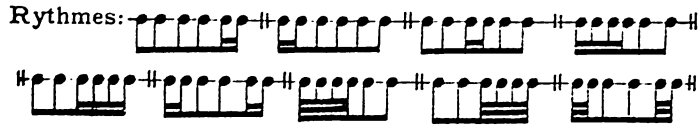
5 4 3 2 1 2 3 4    5 4 3 2 1 2 3 4 *etc.*    5 3 4 2 1 3 2 4    5 3 4 2 1 3 2 4 *etc.*

3 4

5 2 4 3 1 4 2 3    5 2 4 3 1 4 2 3 *etc.*    5 1 3 4 2 4 3 1    5 1 3 4 2 4 3 1 *etc.*

# SÉRIE 2

Mêmes remarques que pour la Série I

Rythmes: 

## A 1



1 5 4 3 4 3 2 3 4 3 4 5 1 5 4 3 4 3 2 3 4 3 4 5 etc.



2 1 3 2 4 3 5 4 5 3 4 2 3 1 3 2 4 3 5 4 5 3 4 2 3 etc.

3 1 2 3 4 5 4 3 4 3 2 3 2 1 2 3 4 5 4 3 4 3 2 3 2 etc.

## B 1



2 3 4 5 4 1 3 5 4 1 4 5 2 3 4 5 4 1 3 5 4 1 4 5 etc.

2 2 1 3 4 5 4 1 3 4 5 4 5 2 1 3 4 5 4 1 3 4 5 4 5 etc.

## 3

## C 1



2 3 5 4 1 3 4 5 3 1 3 5 2 3 5 4 1 3 4 5 3 1 3 5 etc.

3 3 1 4 5 4 2 1 4 2 5 2 4 3 1 4 5 4 2 1 4 2 5 2 4 etc.

2 3

3 1 2 4 2 4 5 4 5 4 2 4 etc.

3 4 2 1 2 4 5 4 1 2 4 5 etc.

D 1 2

4 3 2 1 2 3 5 3 2 1 5 3 etc.

4 5 1 2 3 1 2 3 5 3 2 1 etc.

3 E 1

4 1 2 5 3 1 2 3 2 1 3 5 etc.

5 4 3 2 1 2 3 4 3 1 2 4 etc.

2 3

5 3 4 2 3 1 2 4 3 2 1 3 etc.

5 1 2 3 4 3 2 3 2 1 2 3 etc.

# SÉRIE 3

1  
4 5 5 4 4 5 4 5 4 5  
etc. 3 4 4 3 3 4 3 4 3 4

2  
etc.

3  
2 3 3 2 2 3  
etc. 1 2 2 1 1 2  
etc.

4  
etc.

5  
3 5 5 3 3 5  
etc. 2 4 4 2 2 4  
etc.

6  
etc.

7  
1 3 3 1 1 3  
etc. 2 5 5 2 2 5  
etc.

8  
etc.

9  
1 4 4 1 1 4  
etc. 1 5 5 1 1 5  
etc.

10  
etc.



# SÉRIE 4

Travailler tous les exercices d'après A N° 1.

## A 1

★ Ici, on peut intercaler une mesure de sextolets:

3 4 5

1 2 1 5 etc. 2 1 2 3 etc. 3 2 3 4 etc.

D 1 2 3

4 2 4 5 etc. 5 1 5 3 etc. 1 2 1 4 etc.

4 5 E 1

2 3 2 5 etc. 3 1 3 4 etc. 5 3 5 4 etc.

2 3 4

1 4 1 5 etc. 2 1 2 5 etc. 3 1 3 2 etc.

5 F 1 2

4 2 4 5 etc. 5 2 5 4 etc. 1 3 1 5 etc.

3 4 5

2 1 2 4 etc. 3 2 3 5 etc. 4 1 4 3 etc.

# SÉRIE 5

Rythmes:  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{8}$

**A 1**

1 2 3 2 4 2 5 etc. 2 3 1 3 4 3 5 etc.

**3**

3 4 1 4 2 4 5 etc. 4 5 1 5 2 5 3 etc.

**B 1**

5 1 2 1 3 1 4 etc. 1 3 2 3 4 3 5 etc.

**2**

2 4 1 4 3 4 5 etc. 3 5 1 5 2 5 4 etc.

**4**

5 1 2 1 3 1 4 etc. 1 3 2 3 4 3 5 etc.

C 1

1 4 2 4 3 4 5 etc. 2 5 1 5 3 5 4 etc.

3

3 1 2 1 4 1 5 etc. 4 2 1 2 3 2 5 etc.

5

D 1

5 3 1 3 2 3 4 etc. 1 5 2 5 3 5 4 etc.

2

2 1 3 1 4 1 5 etc. 3 2 1 2 4 2 5 etc.

4

4 3 1 3 2 3 5 etc. 5 4 1 4 2 4 3 etc.

# SÉRIE 6

Rythmes de la Série 2

A 1

2

1 2 3 4 5 4 3 etc. 2 1 3 4 5 4 3 etc.

3

4

3 1 2 4 5 4 2 etc. 4 1 2 3 5 3 2 etc.

5

B 1

5 1 2 3 4 3 2 etc. 1 2 4 3 5 2 4 etc.

2

3

2 1 4 3 5 1 4 etc. 3 1 5 2 4 1 5 etc.

4

5

4 1 3 2 5 1 3 etc. 5 1 3 2 4 1 3 etc.

C 1

2

1 3 2 4 3 5 4

*etc.*

2 3 1 4 3 5 4

*etc.*

3

4

3 2 1 4 2 5 4

*etc.*

4 2 1 3 1 5 3

*etc.*

5

D 1

5 2 1 3 2 4 3

*etc.*

1 2 5 2 4 2 3

*etc.*

2

3

2 1 5 1 4 1 3

*etc.*

3 1 5 1 4 1 2

*etc.*

4

5

4 1 5 1 3 1 2

*etc.*

5 1 2 1 3 1 4

*etc.*

E 1

2

1 4 3 2 5 4 3 etc. 2 4 3 1 5 4 3 etc.

3

4

3 4 2 1 5 4 2 etc. 4 3 2 1 5 3 2 etc.

5

F 1

5 3 2 1 4 3 2 etc. 1 4 5 3 4 2 3 etc.

2

3

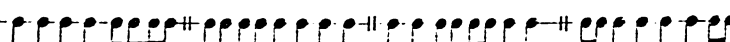
2 4 5 3 4 1 3 etc. 3 4 5 2 4 1 2 etc.

4

5

4 3 5 2 3 1 2 etc. 5 3 4 2 3 1 2 etc.

# SÉRIE 7

Rythmes suivants:  Egalement *ff* puis *ppp*

A 1 (  = 160 )

1 2 4 3 5 *etc.*

2 1 4 3 5 *etc.*

3 1 4 2 5 *etc.*

4 1 3 2 5 *etc.*

5 1 3 2 4 *etc.*



B 1

1 2 3 4 5

*etc.*

2

2 1 3 4 5

*etc.*

3

3 1 2 4 5

*etc.*

4

4 1 2 3 5

*etc.*

5

5 1 2 3 4

*etc.*

C 1

1 2 3 5 4

*etc.*

2

2 1 3 5 4

*etc.*

3

3 1 2 5 4

*etc.*

4

4 1 2 5 3

*etc.*

5

5 1 2 4 3

*etc.*

D 1

1 2 5 3 4

*etc.*

2

2 1 5 3 4

*etc.*

3

3 1 5 2 4

*etc.*

4

4 1 5 2 3

*etc.*

5

5 1 4 2 3

*etc.*

**E 1**

1 3 2 4 5

*etc.*

**2**

2 3 1 4 5

*etc.*

**3**

3 4 1 2 5

*etc.*

**4**

4 3 1 2 5

*etc.*

**5**

5 3 1 3 4

*etc.*

Travailler *ff* - *p* - *mf* - *pp* et vite.

1

1 2 1 3 1 4 1 5 etc. 2

2

etc. 2 1 2 3 2 4 2 5 etc. 3

3

3 1 3 2 3 4 3 5 etc. 4

4

4 1 4 2 4 3 4 5 etc. 5

5

5 1 5 2 5 3 5 4 etc. 6

6

4 1 2 3 2 etc. 7

7 Prestissimo e *ff*

1 2 3 4 3 4 5 4 3 4 3 2 etc. 8

8

1 etc. 1 2 3 2 3 4 3 4 5 4 3 2 3 4 3 4 5 4 etc. 9

**9**

1 4 3 4 3 2 3 4 5 4 5 4 3 4 *etc.*

**10**

1 2 3 4 5 *etc.*

2 3 4 5 5 2 4 3 1 *etc.*

**11**

*f* 1 2 3 4 5 4 3 2 1 2 3 4 4 3 2 1 2 3 4 5 4 3 2 2 3 4 5 *etc.*

**12 Presto**

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4

3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 *etc.*

### 13 Prestissimo e f

### EXERCICE POUR LES DOIGTS FAIBLES

### 14 Presto e mf ou f

# SÉRIE 9

## PRÉPARATION AU TRILLE

### 1 *p* et Lent

First system of musical notation for exercise 1. It consists of two staves (treble and bass clef) with a 4/4 time signature. The key signature has one flat (B-flat). The music features a steady eighth-note pattern in both hands. Fingerings are indicated by numbers 1-5. The first measure has a '3' above the treble staff and a '3' below the bass staff. The second measure has '1 2 1 2' above the treble staff and '1 2 1 2' below the bass staff. The third measure has '4' above the treble staff and '4' below the bass staff. The fourth measure has '3' above the treble staff and '3' below the bass staff. The fifth measure has '4' above the treble staff and '4' below the bass staff. The sixth measure has '5' above the treble staff and '5' below the bass staff. The seventh measure has '3' above the treble staff and '3' below the bass staff. The eighth measure has '4' above the treble staff and '4' below the bass staff.

Second system of musical notation for exercise 1. It continues the eighth-note pattern from the first system. The first measure has a '3' above the treble staff and a '3' below the bass staff. The second measure has '1 2 1 2' above the treble staff and '1 2 1 2' below the bass staff. The third measure has '4' above the treble staff and '4' below the bass staff. The fourth measure has '3' above the treble staff and '3' below the bass staff. The fifth measure has '4' above the treble staff and '4' below the bass staff. The sixth measure has '5' above the treble staff and '5' below the bass staff. The seventh measure has '3' above the treble staff and '3' below the bass staff. The eighth measure has '4' above the treble staff and '4' below the bass staff. The system ends with 'etc.' in the treble staff.

First system of musical notation for exercise 2. It consists of two staves (treble and bass clef) with a 4/4 time signature. The key signature has one flat (B-flat). The music features a steady eighth-note pattern in both hands. Fingerings are indicated by numbers 1-5. The first measure has a '2' above the treble staff and a '1' below the bass staff. The second measure has '4 3 4 3' above the treble staff and '4 3 4 3' below the bass staff. The third measure has '4' above the treble staff and '4' below the bass staff. The fourth measure has '3' above the treble staff and '3' below the bass staff. The fifth measure has '4' above the treble staff and '4' below the bass staff. The sixth measure has '3' above the treble staff and '3' below the bass staff. The seventh measure has '4' above the treble staff and '4' below the bass staff. The eighth measure has '3' above the treble staff and '3' below the bass staff.

Second system of musical notation for exercise 2. It continues the eighth-note pattern from the first system. The first measure has a '2' above the treble staff and a '1' below the bass staff. The second measure has '4 3 4 3' above the treble staff and '4 3 4 3' below the bass staff. The third measure has '4' above the treble staff and '4' below the bass staff. The fourth measure has '3' above the treble staff and '3' below the bass staff. The fifth measure has '4' above the treble staff and '4' below the bass staff. The sixth measure has '3' above the treble staff and '3' below the bass staff. The seventh measure has '4' above the treble staff and '4' below the bass staff. The eighth measure has '3' above the treble staff and '3' below the bass staff. The system ends with 'etc.' in the treble staff.

First system of musical notation for exercise 3. It consists of two staves (treble and bass clef) with a 4/4 time signature. The key signature has one flat (B-flat). The music features a steady eighth-note pattern in both hands. Fingerings are indicated by numbers 1-5. The first measure has a '3' above the treble staff and a '1' below the bass staff. The second measure has '3 2 3 2' above the treble staff and '3 2 3 2' below the bass staff. The third measure has '3' above the treble staff and '3' below the bass staff. The fourth measure has '2' above the treble staff and '2' below the bass staff. The fifth measure has '3' above the treble staff and '3' below the bass staff. The sixth measure has '2' above the treble staff and '2' below the bass staff. The seventh measure has '3' above the treble staff and '3' below the bass staff. The eighth measure has '2' above the treble staff and '2' below the bass staff.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a continuous eighth-note pattern in both hands. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The system concludes with the word "etc." written in the right-hand staff.

4

Second system of musical notation, starting with a measure rest of 4 measures. The notation includes a treble clef with a 3/2 time signature and a bass clef with a 1/3 time signature. Fingerings "4 5 4 5" are indicated in the treble staff. The music continues with eighth-note patterns in both hands.

Third system of musical notation, continuing the eighth-note patterns from the previous system. It concludes with the word "etc." written in the right-hand staff.

5

Fourth system of musical notation, starting with a measure rest of 5 measures. The notation includes a treble clef with a 5/3 time signature and a bass clef with a 1/3 time signature. Fingerings "2 4 2 4" are indicated in the treble staff. The music continues with eighth-note patterns in both hands.

Fifth system of musical notation, continuing the eighth-note patterns. It concludes with the word "etc." written in the right-hand staff.

6

1 2 5

*etc.*

7

1 3 5

*etc.*

8

1 4 5

*etc.*



5

2 3 4 2 3 4 5 3 4 5 4 3 4 1 2 3 2  
 1 2 3 1 2 3 4 2 3 4 3 2 3 1 2 3 1

4 3 2 4 3 2 1 3 2 1 2 3 2 4 3 2 4  
 5 4 3 5 4 3 2 4 3 2 3 4 3 5 4 3 5

4 1 2  
 3 1 1

4 1  
 3 1

etc.

1 2 3 1 2 3 4 2 3 4 3 4 3 2 3 1 3 4 1  
 2 3 4 2 3 4 5 3 4 5 4 3 4 2 4 5 2

4 3 2 4 3 2 1 3 2 1 2 3 2 4 2 1 4  
 5 4 3 5 4 3 2 4 3 2 3 4 3 5 3 2 5

3 1 3 4 1  
 4 2 4 5 2

3 1 3 4  
 4 2 4 5

etc.

6

2 4 3 2 3 5 4 3 4 3 2 3 4 3 4 1 2  
 4 2 3 4 3 1 2 3 2 3 4 3 2 3 2 5 4

2 3 4  
 2 3 5

2 5 4  
 3 5 4

2 3 4  
 2 3 5

2 5  
 3 5

etc.

2 4 3 2 3 5 4 3 4 3 2 4 5 4 5 3 2  
 1 3 2 1 2 4 3 2 3 2 1 3 4 3 4 2 1

4 2 3 4 3 1 2 3 1 2 3 2 1 2 1 3 4  
 5 3 4 5 4 2 3 4 2 3 4 3 2 3 2 4 5

2 4  
 1 3

2  
 1

2 4  
 1 3

etc.

7

3 1 2 3 4 2 3 4 5 3 2 4 3 2 3 1 4 3 1  
 3 5 4 3 2 4 3 2 1 3 4 2 3 4 3 5 3 5

4 3 1  
 3 5

4 3 1  
 2 5

etc.

3 1 2 3 4 2 3 4 5 3 2 4 3 2 3 1 3  
 3 5 4 3 2 4 3 2 1 2 3 1 2 3 2 4 3 5

1 2 3 1  
 1 3 4 2

4 3 5  
 5 3

1 3  
 4 3 5

1 2 3 1  
 1 3 4 2

etc.

8

3 2 3 1 4 3 4 2 5 3 4 2 3 1 5 2 3  
 3 4 3 5 2 3 2 4 1 3 2 4 3 5 1 4 3

4 2  
 5 2 3

1 4 3  
 2 4

1 2 4  
 2 4

etc.

3 2 3 1 4 3 4 2 5 3 4 2 3 1 5 4 3  
 3 4 3 5 2 3 2 4 1 3 2 4 3 5 1 2 3

4 2 4 2  
 4 2 3 1 5 4 3

2 4 3 5 1 2 3  
 1 3 2 4

5 4  
 1 2

etc.

9

1 2 1 3 2 3 2 4 3 5 2 4 1 3 5 3 1  
 5 4 5 3 4 3 4 2 3 1 4 2 5 3 1 3 5

3  
 3

3 1  
 3 5

3  
 3

3 4  
 3 4

etc.

1 2 1 3 2 3 2 4 3 5 2 4 1 3 5 3 1  
 5 4 5 3 4 3 4 2 3 1 4 2 5 3 1 3 5

3 1  
 3 5

3  
 3

3 1  
 3 5

3  
 3

etc.

**10**



5 3 2 1 3 2 1 4 5  
8 4 3 8 4 5 *etc.*



4 3 2 1 3 2 1 5 4  
2 8 4 5 3 4 5 1 2 *etc.*

**11**



5 4 5 2 1 2 3 4 5  
1 2 1 4 5 4 *etc.*



4 3 5 2 1 2 4 5 4  
2 3 1 4 5 4 2 1 2 *etc.*

**12**



2 3 1 2 5 4 5 1 2  
4 8 5 3 5 4 *etc.*



1 2 1 2 5 4 5  
5 4 5 3 1 2 1 4 5 *etc.*

**13**



1 2 3 4 3 2 1 5  
5 4 3 2 3 4 5 5 4 3 2 3 4 5 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1



1 2 3 4 3 2 1 5  
5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1



1 2 3 4 3 2 1 5  
5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1



1 2 3 4 3 2 1 5  
5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1 5 4 3 2 3 4 5 1

14

Musical exercise 14 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various slurs and fingerings (1-5) indicated below the notes. The exercise involves ascending and descending scales and patterns, with some chromatic alterations.

15

Musical exercise 15 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various slurs and fingerings (1-5) indicated below the notes. The exercise involves ascending and descending scales and patterns, with some chromatic alterations.

16

Musical exercise 16 consists of two staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various slurs and fingerings (1-5) indicated below the notes. The exercise involves ascending and descending scales and patterns, with some chromatic alterations. The second staff ends with the word "etc." written below the notes.

17 5 3 2 3 1 4 3 4  
 1 3 4 3 5 2 3 2  
 etc.

4 2 1 2 1 5 4 5 4  
 2 4 5 4 5 1 2 1 2  
 etc.

18 5 1 5 2 5 3 2 1 5  
 1 5 1 4 1 3 4 5 1  
 4 3 2 3 4  
 etc.

5 5 5 3 2 1 5  
 1 5 1 4 1 3 4 5 1  
 1 4 1 3 1 2 3 4 1  
 etc.

19 5 2 1 4 5 4 3 4 5  
 1 4 5  
 etc.

4 2 1 4 5 4 3 5 4  
 2 4 5 2 1 2 3 1 2  
 etc.

20 1 2 3 4 5 4 3 2 1 2 3 2  
 5 4 3 2 1 2 3 2 5  
 etc.

1 2 3 4 5 4 3 4 1  
 5 4 3 2 1 2 3 2 5  
 etc.

21 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2  
 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4

1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2  
 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4 5 2 3 1 2 5 3 4

1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2

5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3

1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2 1 4 3 5 4 1 3 2

5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3 5 2 3 1 2 5 2 3

22

1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4

5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4

1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4

5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4 5 4 2 1 2 4 5 4

1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4

5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 3 1 2 3 5 4

1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4 2 1 3 1 2 3 5 4

5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 3 1 2 3 5 4

23

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1

1 2 3 4 5 4 3 4 1 2 3 4 5 4 3 4 1 2 3 4 5 4 3 4 1 2 3 4 5 4 3 4 1 2 3 4 5 4 3 4 1 2 3 4 5 4 3 4

5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1 2 3 2 5 4 3 2 1

1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5

5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1

1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5 1 2 3 4 5 4 3 5

5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1 2 3 1 5 4 3 2 1



24

Musical score for exercise 24, consisting of four staves of music. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5. The first staff begins with a treble clef and a key signature of one flat. The notes are: 1 2 3 1 4 3 2 1, 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1. The second staff continues with: 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1. The third staff continues with: 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1, 2 3 4 2 5 4 3 1. The fourth staff continues with: 1 3 4 2 5 4 3 2, 1 3 4 2 5 4 3 2, 1 3 4 2 5 4 3 2, 1 2 3 2 4 3 2 1.

25

Musical score for exercise 25, consisting of two staves of music. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5. The first staff begins with a treble clef and a key signature of one flat. The notes are: 1 3 2 1 2 3 4 1, 2 4 3 2 3 4 5 1, 2 4 3 2 3 4 5 1, 2 4 3 2 3 4 5 1. The second staff continues with: 3 5 4 3 2 3 4 2, 1 5 4 3 2 3 4 2, 1 5 4 3 2 3 4 2, 1 5 4 3 2 3 4 2.

26

Musical score for exercise 26, consisting of four staves of music. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5. The first staff begins with a treble clef and a key signature of one flat. The notes are: 1 2 3 4 5 3 2 4 3 5 3 2, 1 2 3 4 5 3 2 4 3 5 3 2, 1 2 3 4 5 3 2 4 3 5 3 2, 1 2 3 4 5 3 2 4 3 5 3 2. The second staff continues with: 1 2 3 4 5 3 2 4 3 5 3 2, 1 2 3 4 5 3 2 4 3 5 3 2, 1 2 3 4 5 3 2 4 3 5 3 2, 1 2 3 4 5 3 2 4 3 5 3 2. The third staff continues with: 5 4 3 2 1 3 4 2 3 1 3 4, 5 4 3 2 1 3 4 2 3 1 3 4, 5 4 3 2 1 3 4 2 3 1 3 4, 5 4 3 2 1 3 4 2 3 1 3 4. The fourth staff continues with: 5 4 3 2 1 3 4 2 3 1 3 4, 5 4 3 2 1 3 4 2 3 1 3 4, 5 4 3 2 1 3 4 2 3 1 3 4, 5 4 3 2 1 3 4 2 3 1 2 3.

27

5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4 5 2 1 2 1 4

28

1 2 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2 1 2 5 4 3 2

29

1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5 1 3 2 1 2 5

30

1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5

31

5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5

32

4 5 1 3 2 1 4

33

1 3 2 1 4 5 1 3 2 1 4 5

34

2 3 5 4 5 1 2

35

1 2 1 5 4 5 1

36

5 4 5 1 2 1 5



42

etc.

etc.

43

etc.

etc.

44

etc.

etc.

45

etc.

etc.

46

etc.

etc.



52

Exercise 52 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of music, each starting with a fingering of 1 5 2 5 3 1 2 3. The notes are: G4 (1), B4 (5), A4 (2), B4 (5), G4 (3), F#4 (1), G4 (2), A4 (3). The second staff contains four measures, each starting with a fingering of 1 5 2 5 3 1 2 3. The notes are: G4 (1), B4 (5), A4 (2), B4 (5), G4 (3), F#4 (1), G4 (2), A4 (3). The third staff contains four measures, each starting with a fingering of 1 5 2 5 3 1 2 3. The notes are: G4 (1), B4 (5), A4 (2), B4 (5), G4 (3), F#4 (1), G4 (2), A4 (3). The fourth staff contains four measures, each starting with a fingering of 1 5 2 5 3 1 2 3. The notes are: G4 (1), B4 (5), A4 (2), B4 (5), G4 (3), F#4 (1), G4 (2), A4 (3).

53

Exercise 53 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of music, each starting with a fingering of 1 2 3 4 3 1 5 2. The notes are: G4 (1), A4 (2), B4 (3), C5 (4), B4 (3), G4 (1), A4 (5), B4 (2). The second staff contains four measures, each starting with a fingering of 1 2 3 4 3 1 5 2. The notes are: G4 (1), A4 (2), B4 (3), C5 (4), B4 (3), G4 (1), A4 (5), B4 (2). The third staff contains four measures, each starting with a fingering of 1 2 3 4 3 1 5 2. The notes are: G4 (1), A4 (2), B4 (3), C5 (4), B4 (3), G4 (1), A4 (5), B4 (2). The fourth staff contains four measures, each starting with a fingering of 1 2 3 4 3 1 5 2. The notes are: G4 (1), A4 (2), B4 (3), C5 (4), B4 (3), G4 (1), A4 (5), B4 (2).

54

Exercise 54 consists of two staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of music, each starting with a fingering of 1 2 1 5 4 5 3 2. The notes are: G4 (1), A4 (2), G4 (1), B4 (5), A4 (4), B4 (5), G4 (3), F#4 (2). The second staff contains four measures of music, each starting with a fingering of 1 2 1 5 4 5 3 2. The notes are: G4 (1), A4 (2), G4 (1), B4 (5), A4 (4), B4 (5), G4 (3), F#4 (2).

Two staves of musical notation for measures 53 and 54. The first staff contains four measures of music with fingerings 1 2 1 5 4 5 3 2 and 5 4 5 1 2 1 2 3. The second staff contains four measures of music with fingerings 1 2 1 5 4 5 3 2 and 5 4 5. The music features eighth and sixteenth notes with various accidentals.

55

Four staves of musical notation for measures 55 through 58. Each staff contains four measures of music. The first staff has fingerings 1 5 4 5 3 5 2 5 1 5 1 5. The second staff has fingerings 5 1 2 1 3 1 4 1 5 1 5 1. The third and fourth staves have fingerings 5 1 2 1 3 1 4 1 5 1 5 1. The music consists of eighth notes with various accidentals.

56

Four staves of musical notation for measures 59 through 62. Each staff contains four measures of music. The first staff has fingerings 1 2 3 4 5 4 3 2 and 5 4 3 2 1 2 3 4. The second staff has fingerings 1 2 3 1 2 3 4 5 and 5 4 3 2 1 3 2 1. The third and fourth staves have fingerings 5 4 3 2 1 2 3 4 and 5 4 3 2 1 3 2 1. The music features eighth notes with various accidentals and slurs.



Musical notation for measures 54-56, consisting of four staves. Each staff contains a sequence of notes with fingerings (1-5) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. Measure 54 starts with a descending eighth-note scale (5-4-3-2-1-2-3-4-5) and continues with similar patterns. Measure 55 features a descending eighth-note scale (5-4-3-2-1-3-2-1) followed by a descending eighth-note scale (5-4-3-2-1-3). Measure 56 continues with a descending eighth-note scale (5-4-3-2-1-3) and ends with a descending eighth-note scale (5-4-3-2-1-3).

Musical notation for measures 57-58, consisting of two staves. Measure 57 features a descending eighth-note scale (3-2-5-1) and continues with similar patterns. Measure 58 features a descending eighth-note scale (3-2-5-1) and continues with similar patterns.

Musical notation for measures 59-60, consisting of two staves. Measure 59 features a descending eighth-note scale (1-5-3-5) and continues with similar patterns. Measure 60 features a descending eighth-note scale (1-5-3-5) and continues with similar patterns.

Musical notation for measures 61-62, consisting of two staves. Measure 61 features a descending eighth-note scale (2-1-3-1) and continues with similar patterns. Measure 62 features a descending eighth-note scale (2-1-3-1) and continues with similar patterns.

60

Musical notation for exercise 60, consisting of four staves. The first staff begins with a treble clef and a tempo marking of 60. The music features a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and slurs. The second and third staves continue the melodic lines, while the fourth staff provides a bass line accompaniment. The exercise concludes with a double bar line.

61

Musical notation for exercise 61, consisting of two staves. The first staff features a treble clef and a tempo marking of 61. The music is characterized by complex eighth-note patterns with intricate fingerings (1, 2, 3, 4, 5) and slurs. The second staff continues the melodic line and includes a bass line accompaniment. The exercise ends with a double bar line.

62

Musical notation for exercise 62, consisting of two staves. The first staff features a treble clef and a tempo marking of 62. The music consists of eighth-note patterns with complex fingerings (1, 2, 3, 4, 5) and slurs. The second staff continues the melodic line and includes a bass line accompaniment. The exercise concludes with a double bar line.

63

Musical notation for exercise 63, consisting of two staves. The first staff features a treble clef and a tempo marking of 63. The music is composed of eighth-note patterns with complex fingerings (1, 2, 3, 4, 5) and slurs. The second staff continues the melodic line and includes a bass line accompaniment. The exercise ends with a double bar line.

**64**

Exercise 64 consists of two staves of music. The first staff begins with four slurred eighth-note patterns: 1 2 3 2 1 5, 1 2 3 2 1 5, 1 2 3 2 1 5, and 1 2 3 2 1 5. Below these are the fingerings 5 4 3 4 5, 5 4 3 4 5, 5 4 3 4 5, and 5 4 3 4 5. The second staff continues with similar slurred patterns and fingerings, including 5 4 3 4 5 1, 5 4 3 4 5 1, 5 4 3 4 5 1, and 5 4 3 4 5 1.

**65**

Exercise 65 consists of two staves of music. The first staff features a series of slurred eighth-note patterns with fingerings 1 5 1 5, 1 5 1 5, 1 5 1 5, and 1 5 1 5. The second staff continues with similar patterns and fingerings, including 1 5 1 5, 1 5 1 5, 1 5 1 5, and 1 5 1 5.

**66**

Exercise 66 consists of one staff of music. It features a series of slurred eighth-note patterns with fingerings 1 5 2 1 5 2, 1 5 2 1 5 2, 1 5 2 1 5 2, and 1 5 2 1 5 2.

**67**

Exercise 67 consists of one staff of music. It features a series of slurred eighth-note patterns with fingerings 5 1 5 4 1 5, 5 1 5 4 1 5, 5 1 5 4 1 5, and 5 1 5 4 1 5.

**68**

Exercise 68 consists of two staves of music. The first staff features a series of slurred eighth-note patterns with fingerings 1 2 5 2, 1 2 5 2, 1 2 5 2, and 1 2 5 2. The second staff continues with similar patterns and fingerings, including 5 4 1 4, 5 4 1 4, 5 4 1 4, and 5 4 1 4.

**69**

Exercise 69 consists of two staves of music. The first staff features a series of slurred eighth-note patterns with fingerings 5 2 1 2, 5 2 1 2, 5 2 1 2, and 5 2 1 2. The second staff continues with similar patterns and fingerings, including 1 4 5 4, 1 4 5 4, 1 4 5 4, and 1 4 5 4.

EXERCICE CHROMATIQUE

*ff. pp.* - A travailler à l'octave les mains croisées

70

The musical score consists of ten staves of music. The first staff begins with the number '70' and contains fingering numbers (1-4) above and below the notes. The music is chromatic, moving through various keys: starting with one sharp (F#), then moving to one flat (Bb), and continuing through other keys. The notes are beamed in groups, and the exercise is intended to be played with both hands crossed at the octave.

The image displays ten staves of musical notation, each containing a single melodic line. The notation is written in a single system, with each staff on a separate line. The music is in a key signature of one flat (B-flat major or D minor) and a time signature of 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The piece begins with a treble clef and a key signature of one flat. The notation includes various accidentals (sharps, flats, naturals) and rests. The piece concludes with a double bar line and a final note on the tenth staff.

A travailler à la tierce, à la sixte, à la dixième.

A travailler aussi en octaves et en octaves brisées.

## EXERCICES POUR LES GAMMES ET ARPÈGES (\*)

Travailler dans tous les tons majeurs et mineurs avec le doigté d'ut et le doigté normal.  
 Sur plusieurs octaves avec différentes nuances, staccato du doigt et legatissimo.

The first exercise is a piano exercise consisting of two staves. The right hand (treble clef) plays an ascending scale with fingerings: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 3 2 1 4 3 2 1. The left hand (bass clef) plays a descending scale with fingerings: 4 3 2 1 3 2 1 2 3 1 2 3 4 3 2 1 3 2 1 3 4 1 2 3 1 2 3 4 5.

Exercer cette gamme par mouvement contraire avec les doigtés uniformes suivants:  
 12 | 13 | 14 | 15 | 123 | 124 | 125 | 134 | 135 | 145 | 1234 | 1235 | 1245 | 1345 ||

The second exercise is a piano exercise with two staves. The right hand (treble clef) plays an ascending scale with fingerings: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 3 1 2 3 1 2 3 4 5. The left hand (bass clef) plays a descending scale with fingerings: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 3 1 2 3 1 2 3 4 5.

The third exercise is a piano exercise with two staves. The right hand (treble clef) plays an ascending scale with fingerings: 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 3 1 2 3 4 1 2 3. The left hand (bass clef) plays a descending scale with fingerings: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 3 1 2 3 1 2 3 4 5.

The fourth exercise is a piano exercise with two staves. The right hand (treble clef) plays an ascending scale with fingerings: 2 1 3 2 1 4 3 2 1 3 2 1 4 1 2 3 1 2 3 4 1 2 3 1 2. The left hand (bass clef) plays a descending scale with fingerings: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 3 1 2 3 1 2 3 4 5.

(\*) *Stephen Heller* les faisait ainsi travailler.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of notes with fingerings: 5, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 4, 5. The lower staff is in bass clef and contains notes with fingerings: 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 4, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3.

The second system of music consists of two staves. The upper staff is in treble clef and contains notes with fingerings: 5, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5. The lower staff is in bass clef and contains notes with fingerings: 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 1.

The third system of music consists of two staves. The upper staff is in treble clef and contains notes with fingerings: 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3. The lower staff is in bass clef and contains notes with fingerings: 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 4, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains notes with fingerings: 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 1, 2. The lower staff is in bass clef and contains notes with fingerings: 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 4, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains notes with fingerings: 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 1, 2. The lower staff is in bass clef and contains notes with fingerings: 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 1.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5 above the notes.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5 above the notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5 above the notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5 above the notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5 above the notes.



Legatissimo et lent

Exercice d'arpèges

De même pour les septièmes de dominante.

EXERCICES EN DOUBLES NOTES

La main gauche deux octaves au dessous de la main droite.

1 (*f. mf. p*)

Tous ces exercices (de 1 à 5) peuvent être travaillés *staccato* avec les dix doigtés suivants :  $\frac{2}{1} | \frac{3}{1} | \frac{4}{1} | \frac{5}{1} | \frac{5}{2} | \frac{4}{2} | \frac{3}{2} | \frac{4}{2} | \frac{5}{2} | \frac{5}{3} | \frac{4}{3} | \frac{5}{3} | \frac{5}{4}$ .

2 (*staccato e legato*)

Dans tous les tons - Autres doigtés pour deux tierces :  $\frac{4}{2} | \frac{5}{1} | \frac{4}{1} | \frac{5}{2} | \frac{3}{2} | \frac{4}{2} | \frac{3}{2} | \frac{5}{2} | \frac{4}{2} | \frac{5}{3} | \frac{4}{3} | \frac{5}{3} | \frac{5}{4}$ .

3

Dans tous les tons Majeurs et Mineurs

4

Exercise 4 consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a large number '4'. It contains a sequence of chords with various fingerings indicated by numbers 1-5 above or below the notes. The subsequent five staves continue this sequence, showing a variety of chord voicings and fingerings across different positions on the piano keyboard.

5 (*ff. pp*)

Exercise 5 consists of seven staves of music. The first staff begins with a treble clef, a common time signature (C), and a large number '5'. It includes dynamic markings *ff.* and *pp*. The exercise is composed of a series of chords, with some staves showing chromatic movement in the bass line. Fingerings are indicated with numbers 1-5.

Four staves of musical notation for guitar, featuring arpeggiated chords in various keys. The notation includes treble clefs, key signatures (one sharp, two sharps, and one flat), and rhythmic markings. The fourth staff ends with the word "etc.".

Dans tous les tons

Musical notation for guitar exercise 6, showing chord patterns with fingerings. The exercise is marked with a large "6" and includes fingerings such as 4, 1, 4, 4, 3, 4, 1, 1, 1.

Musical notation for guitar exercise 7, showing chord patterns with fingerings. The exercise is marked with a large "7" and includes fingerings such as 5, 4, 5, 4, 5, 2, 3, 1, 4, 4, 1, 5, 2, 2.

Musical notation for guitar exercise 8, showing chord patterns with fingerings. The exercise is marked with a large "8" and includes fingerings such as 5, 4, 5, 4, 4, 1, 4, 2, 1, 4, 2, 4, 1, 3, 2, 4, 1, 3, 2.

9 Dans tous les tons

10 (*f et pp*)

11

12

13

14

4 5  
1 2

etc.

2 1  
5 4

2 1 2 1  
5 4 5 4

15

3 4 5 4  
1 1 2 1

etc.

5 4 5 4  
2 1 2 1

1 1 1 1  
5 4 3 4

1 2 1 2  
4 5 4 5

16

4 5 4 3 4  
1 2 1 1 1

2 1 1 1 2  
5 3 4 5 5

17

3 5 4 5 8 4 5 3 1 2 5  
1 2 1 1 1 1 1 1 1 1 1

etc.

2 1 1 1 1  
5 4 3 2 1

18

3 5  
1 2

2 1 4  
5 5 4

4 5  
1 2

4 1 5 4 5  
1 2 1 2 3

2 1  
5 4

5 3 2 3  
5 4 3 2 3

4 5  
1 2

etc.

2 1  
5 4

1 2 1 2  
4 5 4 5

19

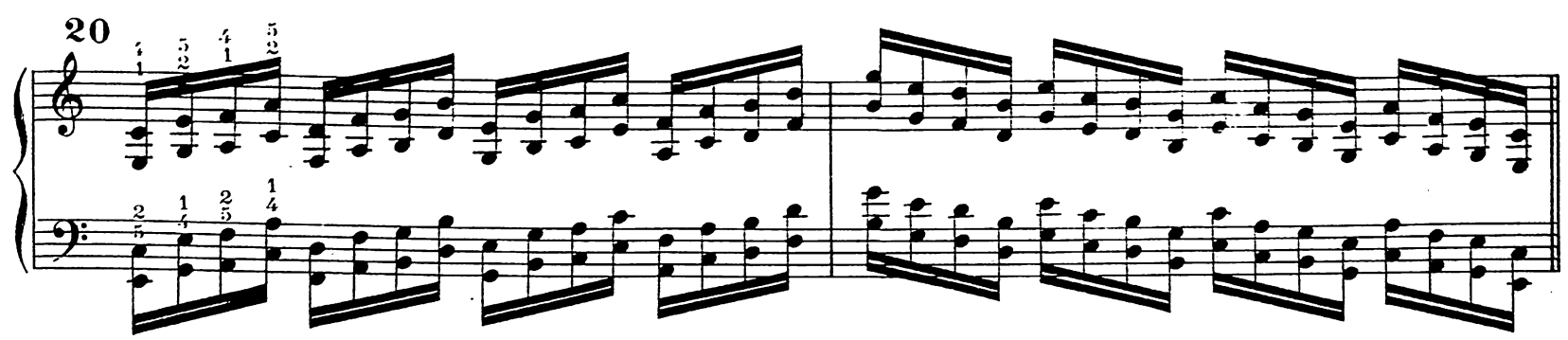
5 4  
1 2

etc.

3 1 2 3  
4 5 4 5

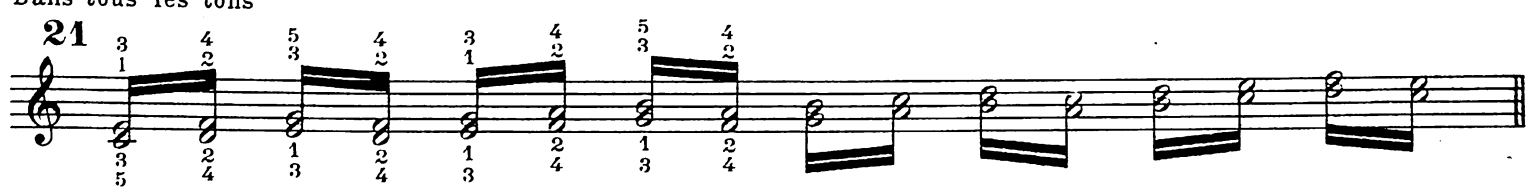
1 2 3  
5 4 3 2 3

20

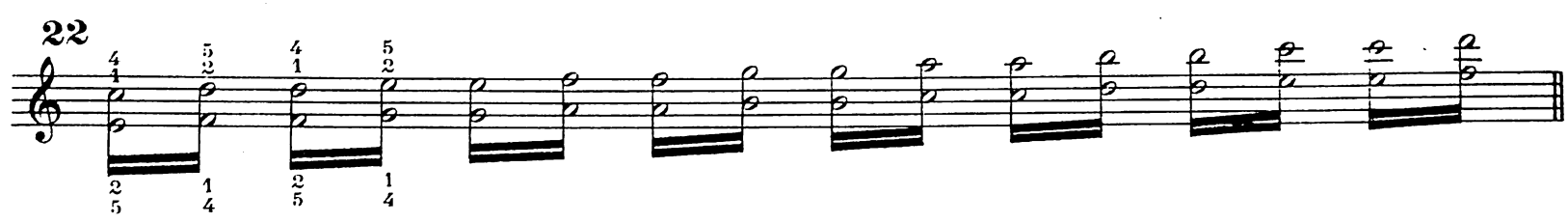


Dans tous les tons

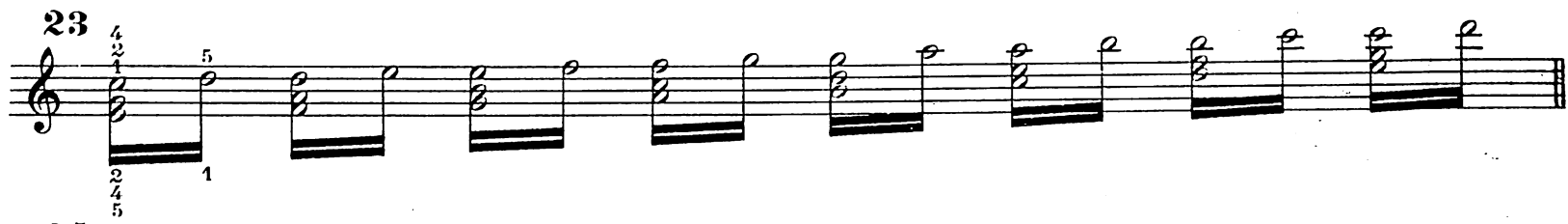
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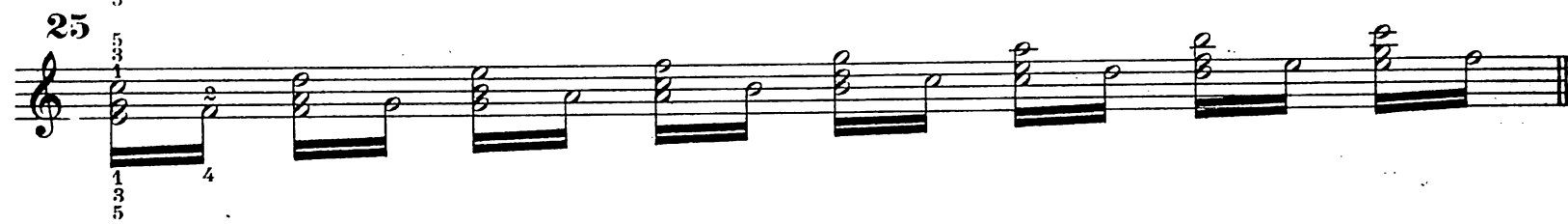
23



24



25



26



27



28



## EXERCICES EN OCTAVES

A travailler aussi en octaves brisées, avec diverses nuances allant du *ff* au *pp* et dans tous les tons.

1 ♩ = 92

2 ♩ = 92

3 ♩ = 92



4 ♩ = 96

Travailler en octaves brisées:

5 ♩ = 96

Comme pour l'exercice précédent:

Travailler aussi ces cinq premiers exercices avec adjonction d'une tierce; ainsi:

6 ♩ = 104-108

*ff puis pp*

7 ♩ = 104

*pp puis ff*

First system of a piano score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain dense, rhythmic patterns of eighth and sixteenth notes, with some triplets and slurs.

Second system of a piano score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain dense, rhythmic patterns of eighth and sixteenth notes, with some triplets and slurs.

Third system of a piano score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain dense, rhythmic patterns of eighth and sixteenth notes, with some triplets and slurs.

8  $\text{♩} = 104$

Fourth system of a piano score, consisting of a single staff in treble clef. The tempo is marked as quarter note = 104. The music features a rhythmic pattern of eighth and sixteenth notes.

Fifth system of a piano score, consisting of a single staff in treble clef. The music features a rhythmic pattern of eighth and sixteenth notes.

9  $\text{♩} = 69$   
*pp*

Sixth system of a piano score, consisting of a single staff in treble clef. The tempo is marked as quarter note = 69. The music features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *pp* (pianissimo) is present.

Seventh system of a piano score, consisting of a single staff in treble clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Eighth system of a piano score, consisting of a single staff in treble clef. The music features a rhythmic pattern of eighth and sixteenth notes.

10  $\text{♩} = 69$

11  $\text{♩} = 69$

12 Presto ♩ = 108 (travailler *ff.* *mf.* *p.* *f.* *pp*)

The image displays ten staves of musical notation. The first three staves are in a key signature of three flats (B-flat major or D-flat minor). The last seven staves are in a key signature of two sharps (D major or F# minor). The notation includes treble clefs, key signatures, and various rhythmic patterns, including eighth and sixteenth notes, and rests. The music appears to be a single melodic line.

13 Presto ♩ = 108 - 120

De même en octaves brisées.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, ascending melodic line with many beamed notes. The bass clef part consists of a few chords and rests.

Second system of musical notation, continuing the piece. The treble clef part has a similar complex melodic line. The bass clef part has a few chords and rests.

Third system of musical notation. The treble clef part continues with a complex melodic line. The bass clef part has a few chords and rests.

Fourth system of musical notation. The treble clef part continues with a complex melodic line. The bass clef part has a few chords and rests.

Fifth system of musical notation. The treble clef part continues with a complex melodic line. The bass clef part has a few chords and rests.

Sixth system of musical notation. The treble clef part continues with a complex melodic line. The bass clef part has a few chords and rests.



First system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part contains a complex, rapid melodic line with many beamed notes, while the bass clef part has sparse accompaniment.

Second system of musical notation, continuing the piece. The treble clef part shows a continuation of the rapid melodic line, with some chromatic movement. The bass clef part provides harmonic support with chords and occasional single notes.

14 Presto ♩ = 104 - 116

*pp*

Third system of musical notation, starting with the tempo marking 'Presto' and a quarter note equal to 104-116. The dynamic marking 'pp' (pianissimo) is present. The piece is in common time (C). The treble clef part features a melodic line with some rests, while the bass clef part has a more active, rhythmic accompaniment.

Fourth system of musical notation, showing further development of the piece. The treble clef part has a melodic line with some chromaticism, and the bass clef part continues with a rhythmic accompaniment.

Fifth system of musical notation, concluding the piece. The treble clef part has a melodic line with some chromaticism, and the bass clef part continues with a rhythmic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The music features a series of chords in the upper staff and a melodic line with eighth notes in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef with the same key signature. The music continues with chords and a melodic line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef with the same key signature. The music continues with chords and a melodic line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps. The lower staff is in bass clef with the same key signature. The music continues with chords and a melodic line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The lower staff is in bass clef with the same key signature. The music continues with chords and a melodic line.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with some rests.

The second system continues the piano score with similar rhythmic patterns and melodic lines in both staves.

The third system of musical notation shows the continuation of the piece, maintaining the established musical structure.

The fourth system of musical notation includes a dynamic marking of *ff* (fortissimo) in the treble staff, indicating a change in volume.

The fifth system of musical notation concludes the piece with a final cadence. A fermata is placed over the final notes in both staves.