A mon ami PAUL BRAUD

EXERCICES

DE

MOYENNE FORCE

OP. 50

INDÉPENDANCE — LES CINQ DOIGTS GAMMES et ARPÈGES

DOUBLES NOTES OCTAVES

PAR

I. PHILIPP

Professeur au Conservatoire national de Musique

PRIX NET : 5 francs

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AVANT - PROPOS

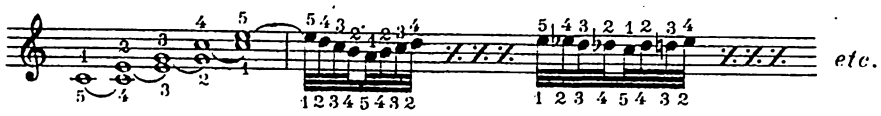
En travaillant, il faut être absolument souple et libre. Il faut, malgré cela, jouer avec des doigts fermes. On ne pense pas assez aux trois règles suivantes:

1º Le doigt doit rester sur la touche pendant toute la durée de la note.

2º Toute la force doit résider dans le bout des doigts, — le doigt étant arrondi, le tiers de la phalange placé sur la touche.

3º 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.

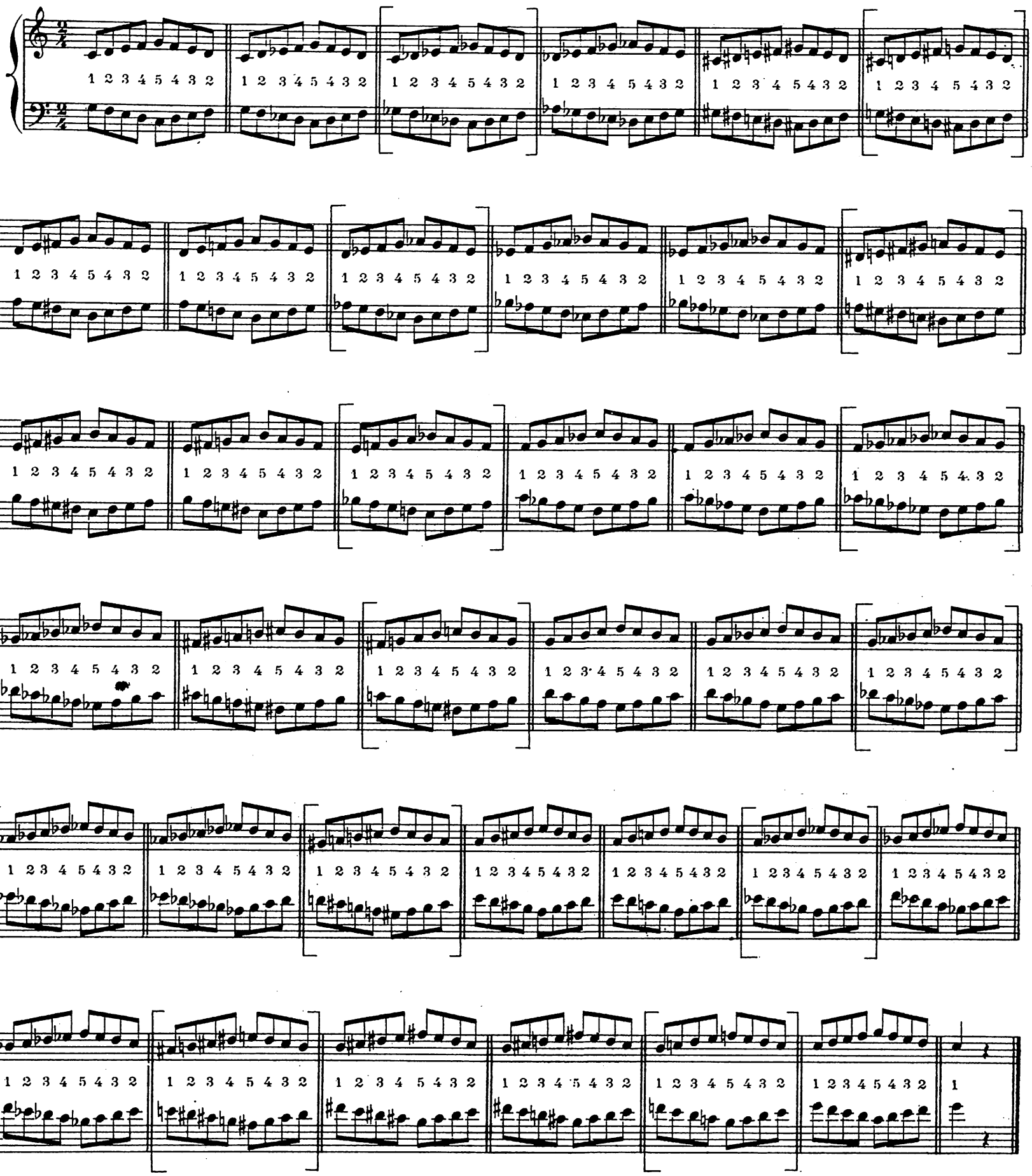
I. PH.

H. & Cie 24,885.

EXERCICES DE MOYENNE FORCE

I. PHILIPP
Op.50.

EXEMPLE DE MODULATION



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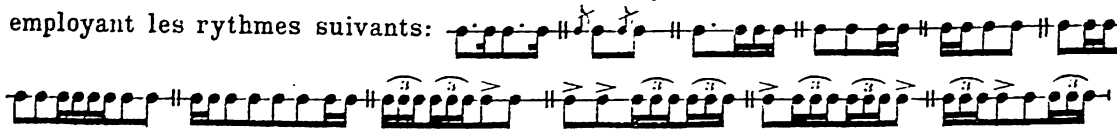
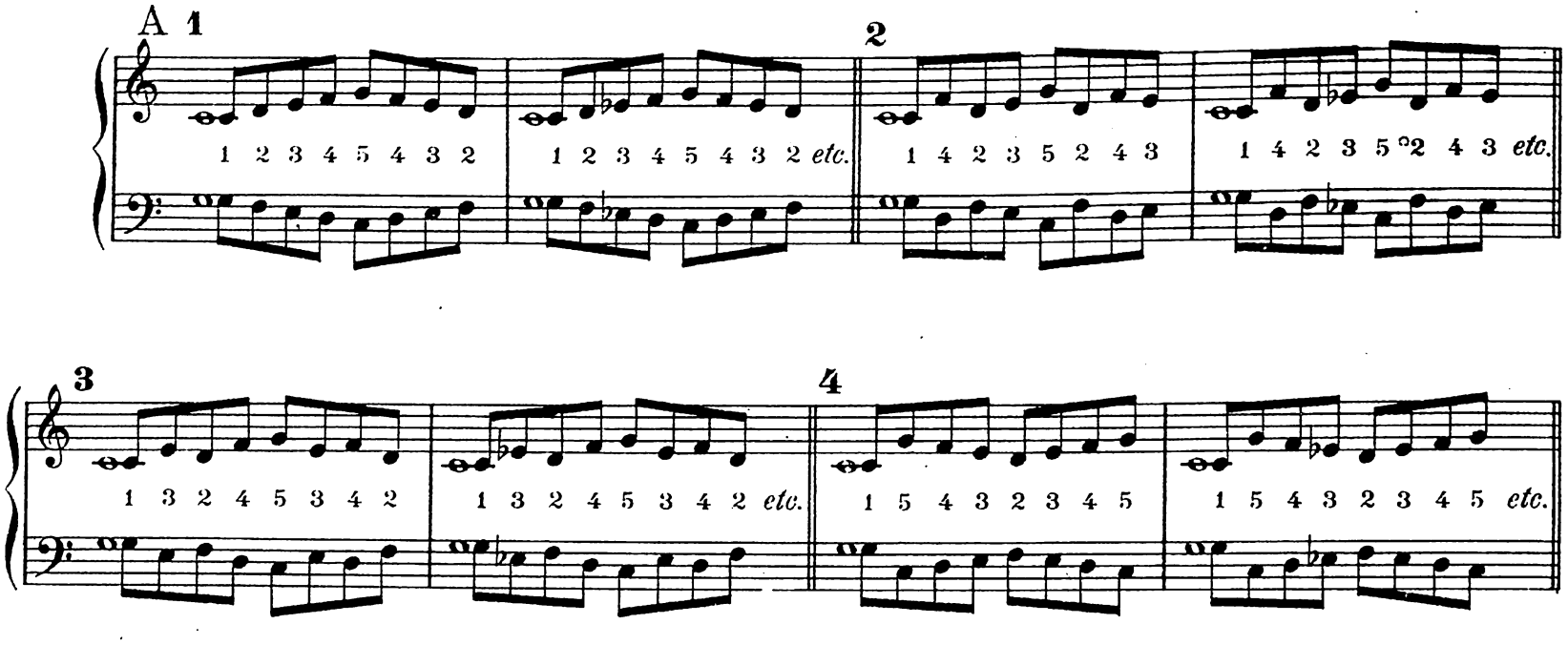
SÉRIE 1

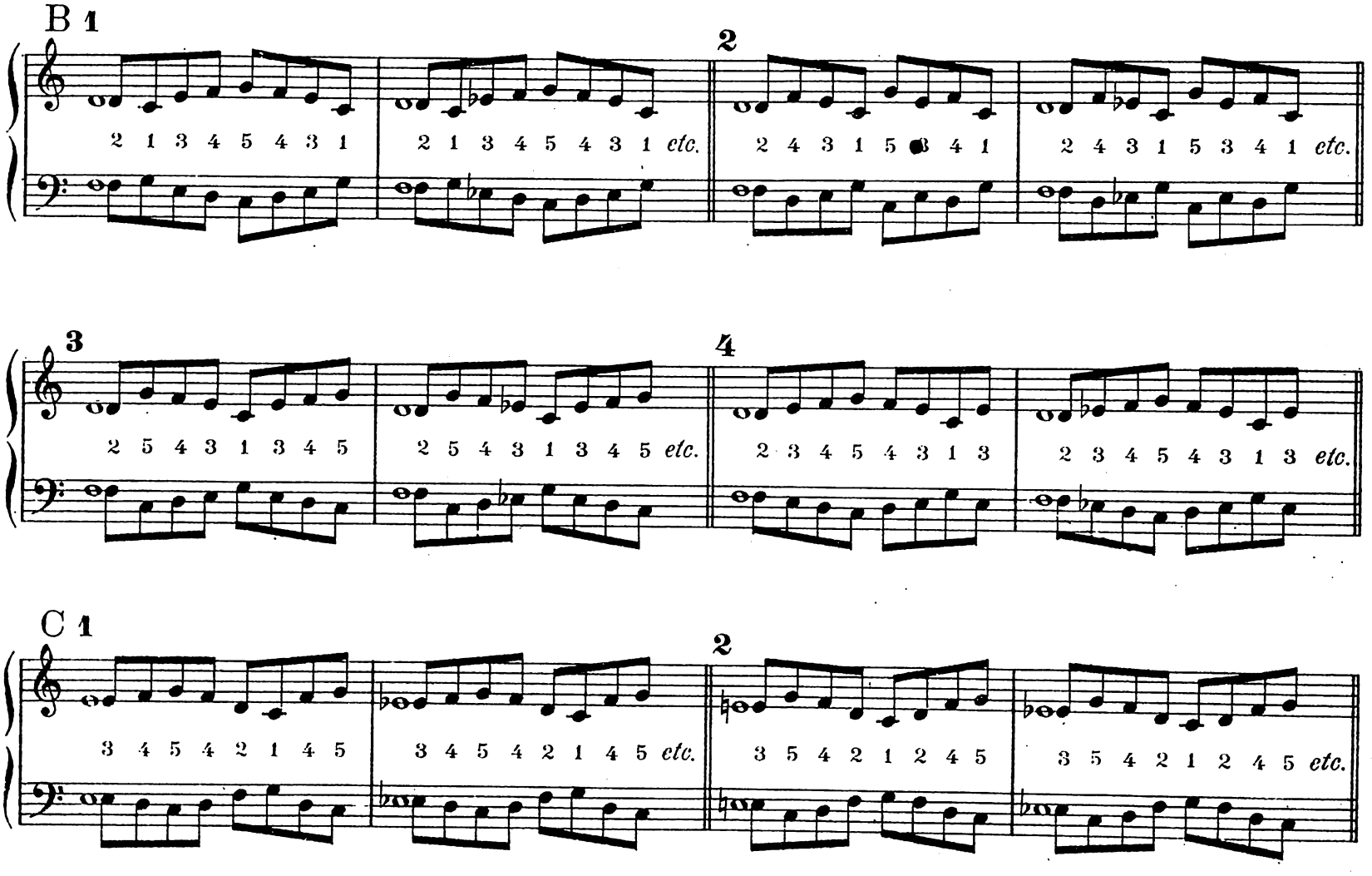
Les Exercices suivants doivent être transposés d'après l'exemple de modulation. L'emploi *des mesures* entre parenthèses est facultatif. Travailler lentement et *mf staccato* tout d'abord, *louré* ensuite et pour terminer *legato* en employant les rythmes suivants:

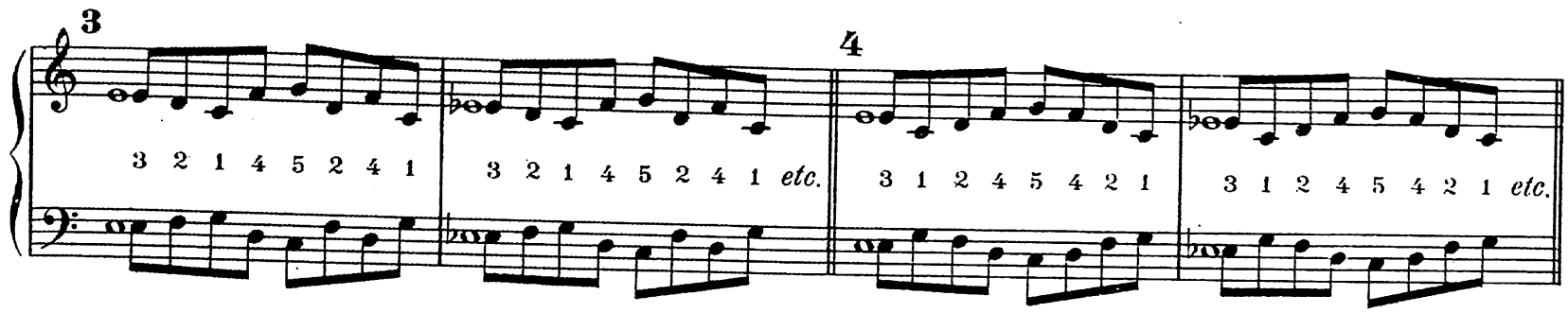


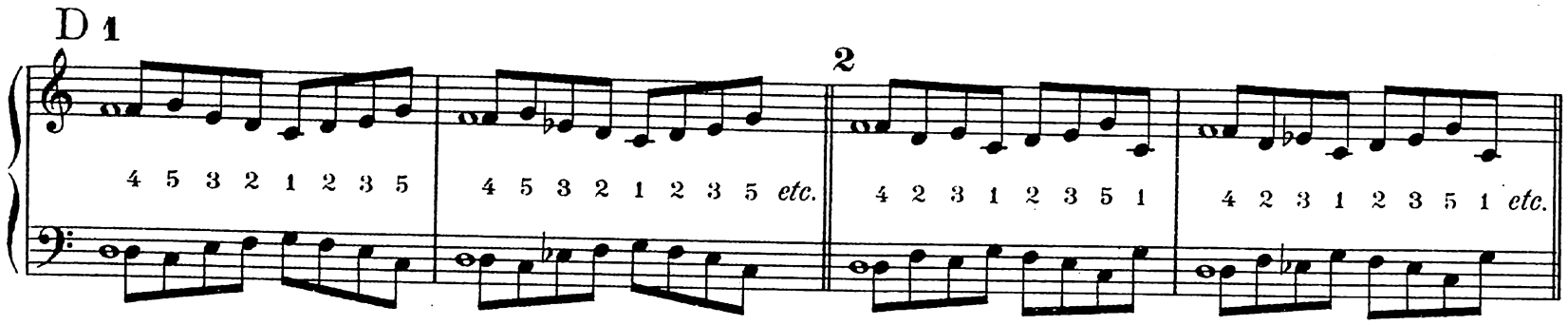
puis également *f.* *mf.* *p.* et *pp.*

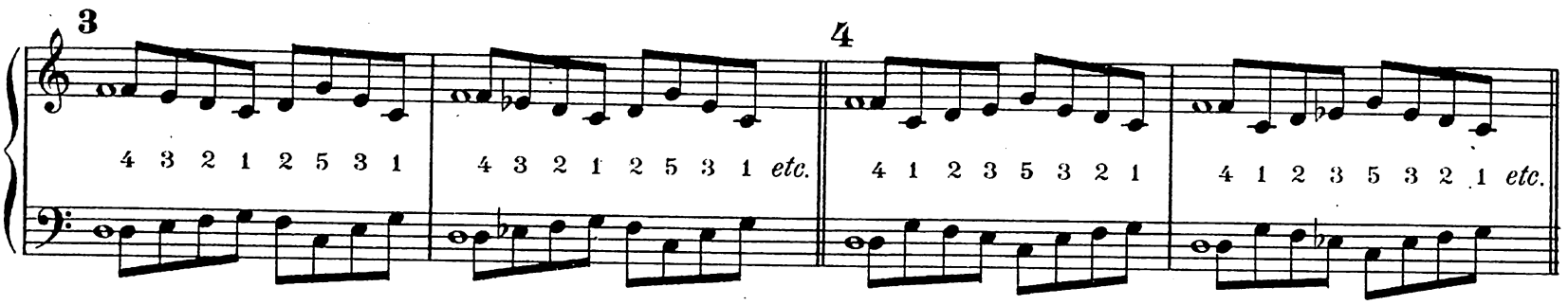
Garder au corps, aux bras, aux poignets, la plus grande liberté, la plus absolue souplesse. Articuler avec fermeté, mais sans violence.






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


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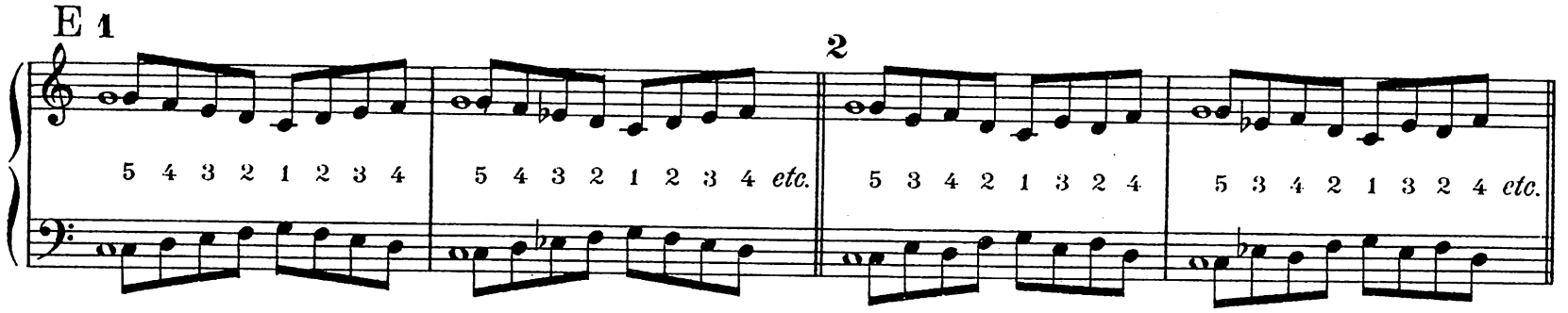
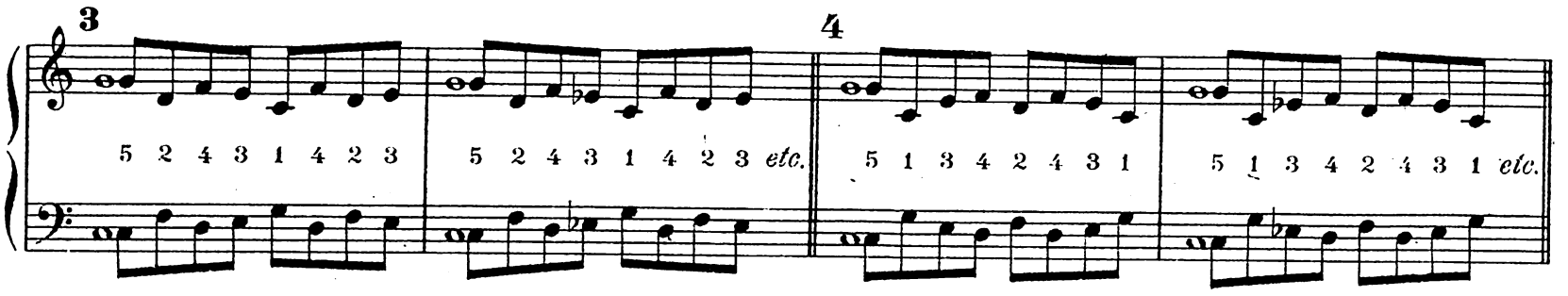
4 3 2 1 2 5 3 1
4 3 2 1 2 5 3 1 etc.
4
4 1 2 3 5 3 2 1
4 1 2 3 5 3 2 1 etc.

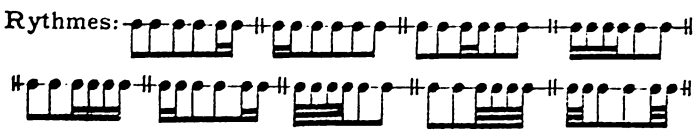

E 1
5 4 3 2 1 2 3 4
5 4 3 2 1 2 3 4 etc.
2
5 3 4 2 1 3 2 4
5 3 4 2 1 3 2 4 etc.


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

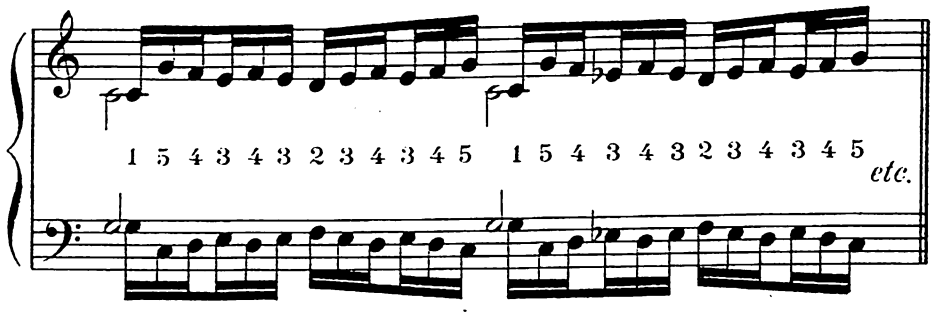
SÉRIE 2

Mêmes remarques que pour la Série I

Rythmes:



A 1



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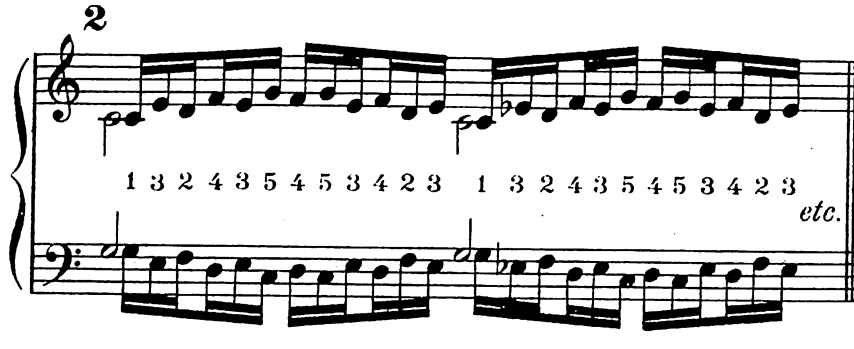

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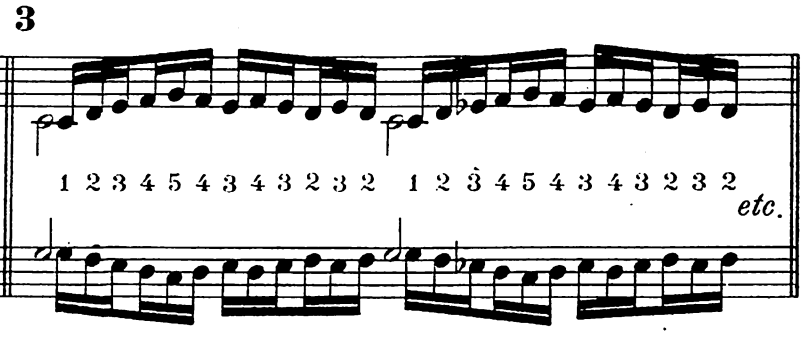
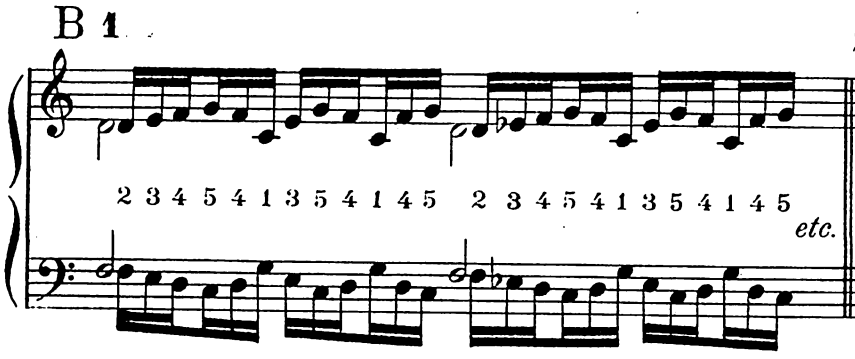


B 1



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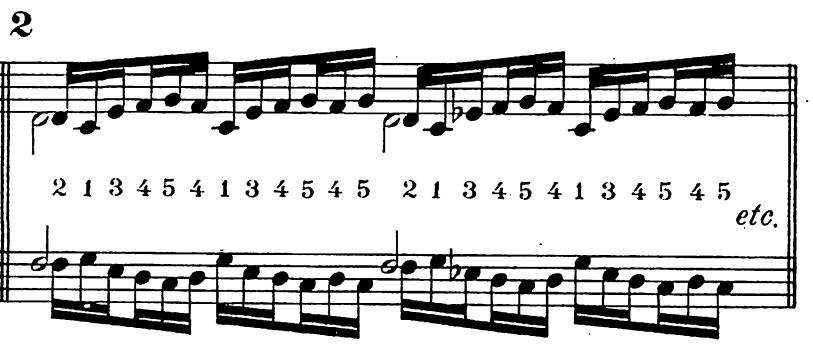
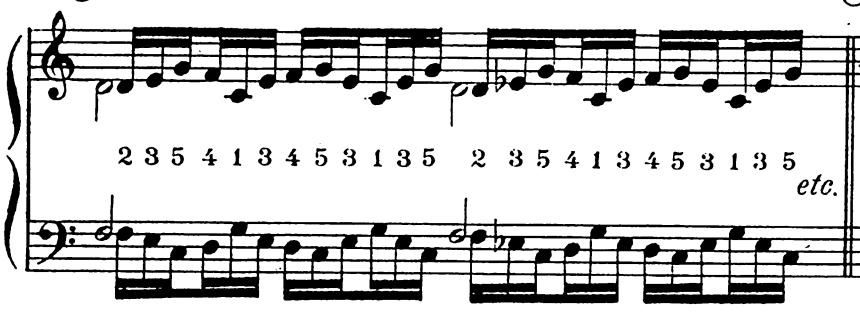
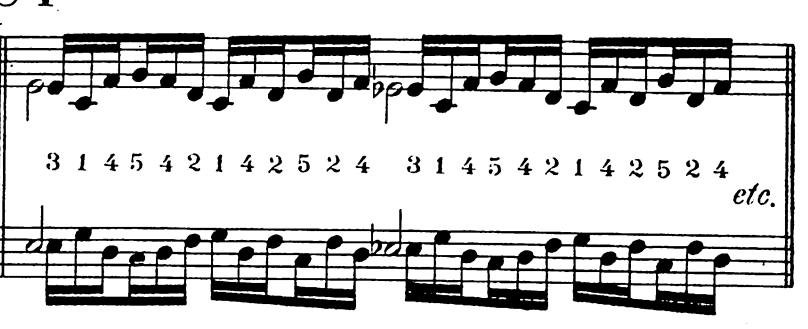


3



C 1



2

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

3

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

D 1

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

2

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

3

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

E 1

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

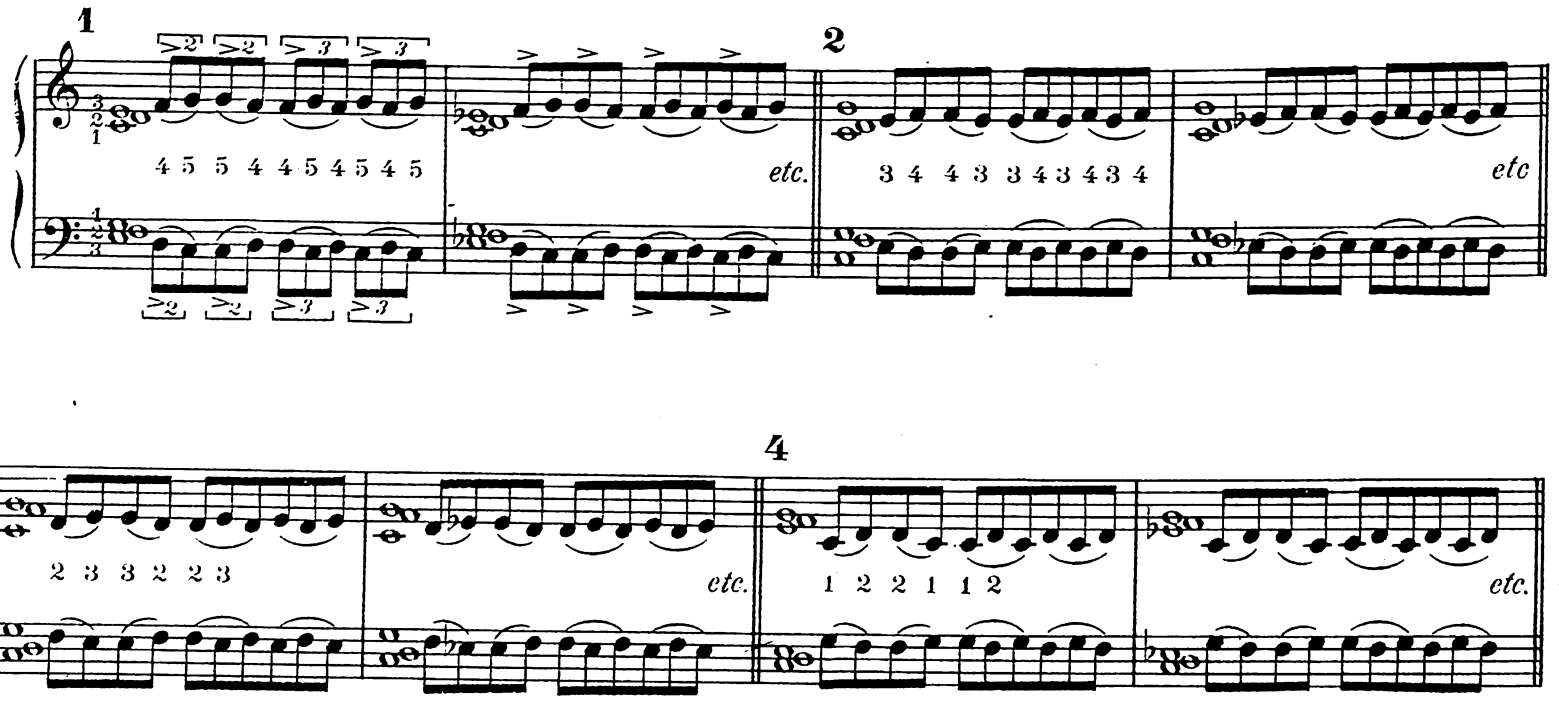
2

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

3

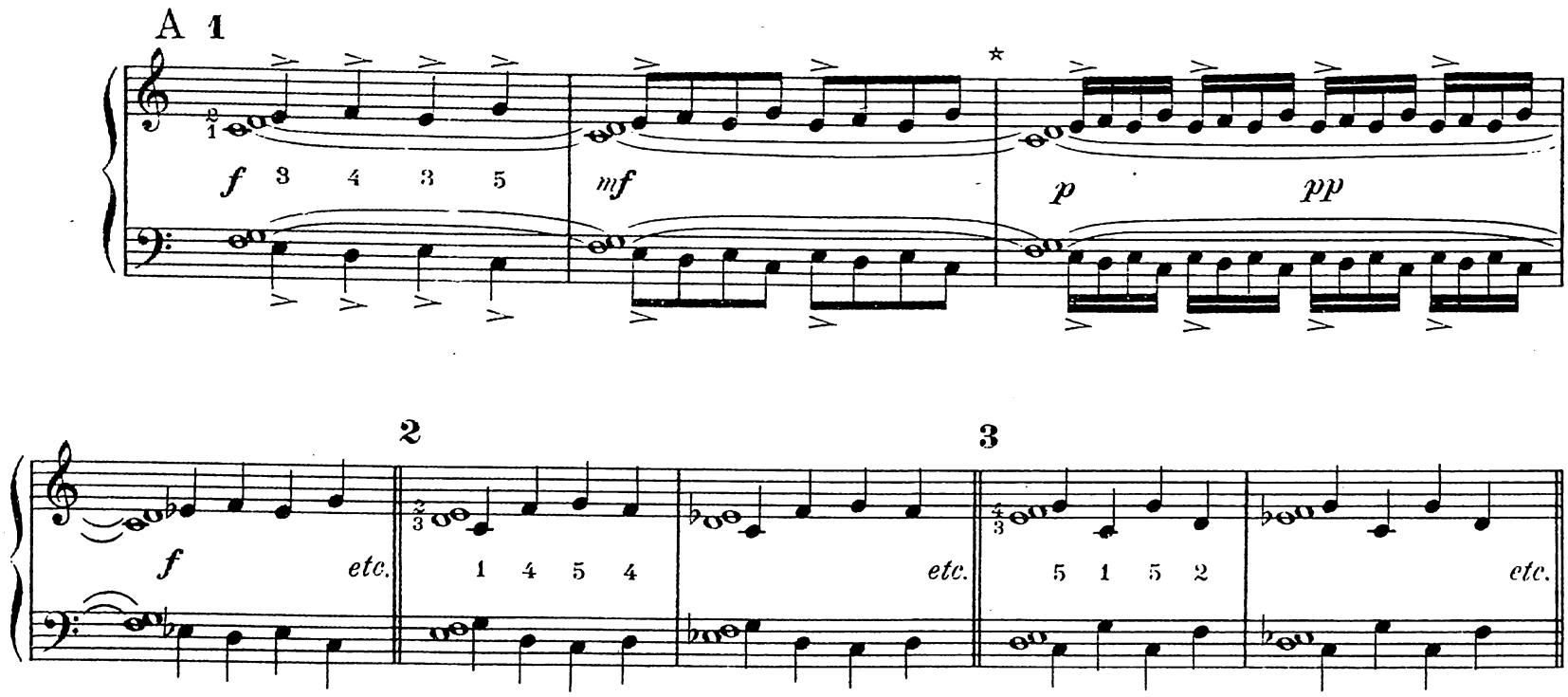
5 1 2 3 4 3 2 3 2 1 2 3 5 1 2 3 4 3 2 3 2 1 2 3 *etc.*

SÉRIE 3

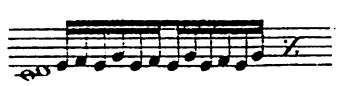

1
4 5 5 4 4 5 4 5 4 5
etc.
2
3 4 4 3 3 4 3 4 3 4
etc
3
2 3 3 2 2 3
etc.
4
1 2 2 1 1 2
etc.
5
3 5 5 3 3 5
etc.
6
2 4 4 2 2 4
etc.
7
1 3 3 1 1 3
etc.
8
2 5 5 2 2 5
etc.
9
1 4 4 1 1 4
etc.
10
1 5 5 1 1 5
etc.

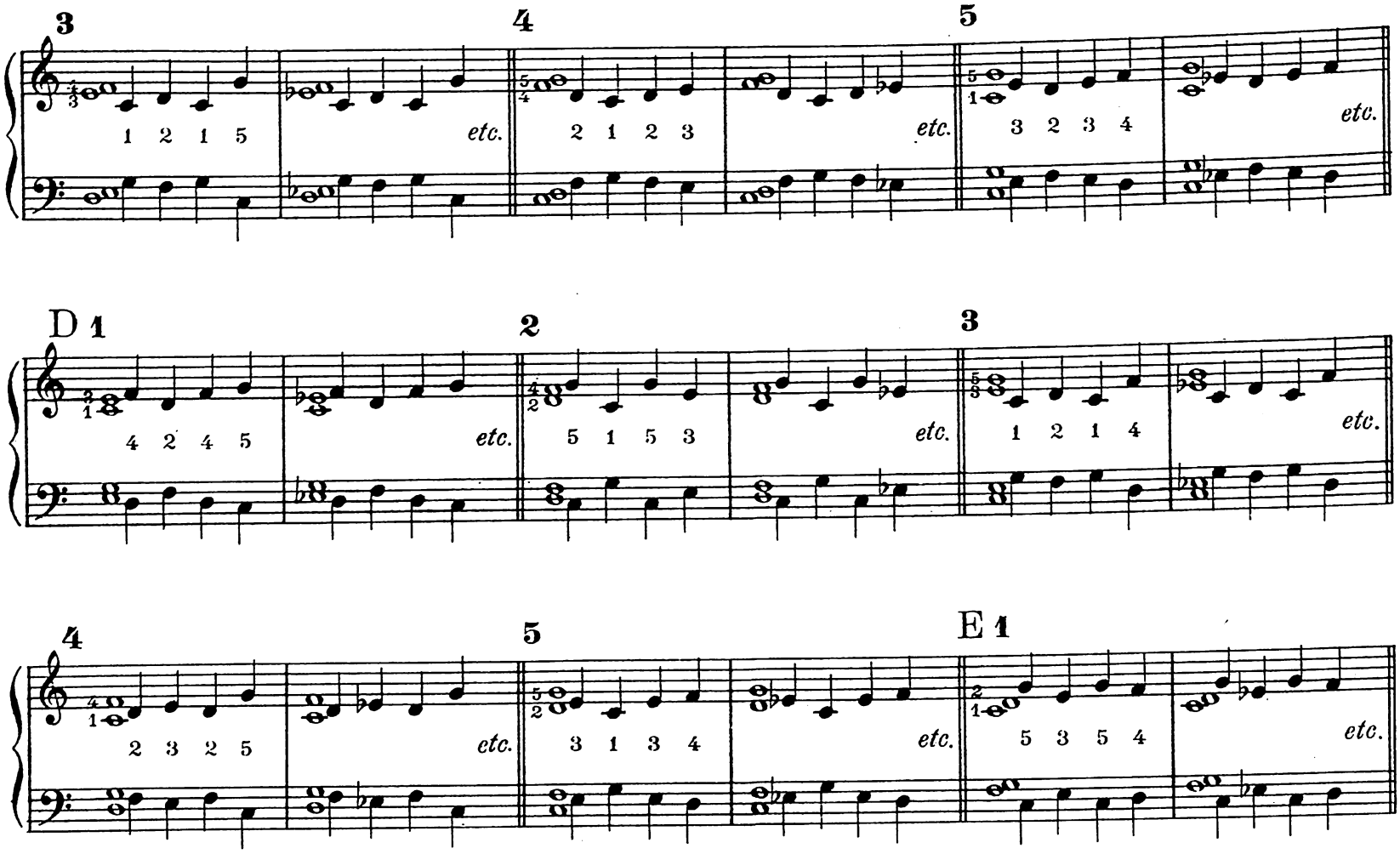
SÉRIE 4

Travailler tous les exercices d'après A Nº 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:

A 1

1 2 3 2 4 2 5 *etc.*

2

2 3 1 3 4 3 5 *etc.*

3

3 4 1 4 2 4 5 *etc.*

4

4 5 1 5 2 5 3 *etc.*

5

B 1

5 1 2 1 3 1 4 *etc.*

2

1 3 2 3 4 3 5 *etc.*

2 4 1 4 3 4 5 *etc.*

3

3 5 1 5 2 5 4 *etc.*

4

5 1 2 1 3 1 4 *etc.*

5

1 3 2 3 4 3 5 *etc.*

C 1

1 4 2 4 3 4 5 *etc.*

2

2 5 1 5 3 5 4 *etc.*

3

3 1 2 1 4 1 5 *etc.*

4

4 2 1 2 3 2 5 *etc.*

5

5 3 1 3 2 3 4 *etc.*

D 1

1 5 2 5 3 5 4 *etc.*

2

2 1 3 1 4 1 5 *etc.*

3

3 2 1 2 4 2 5 *etc.*

4

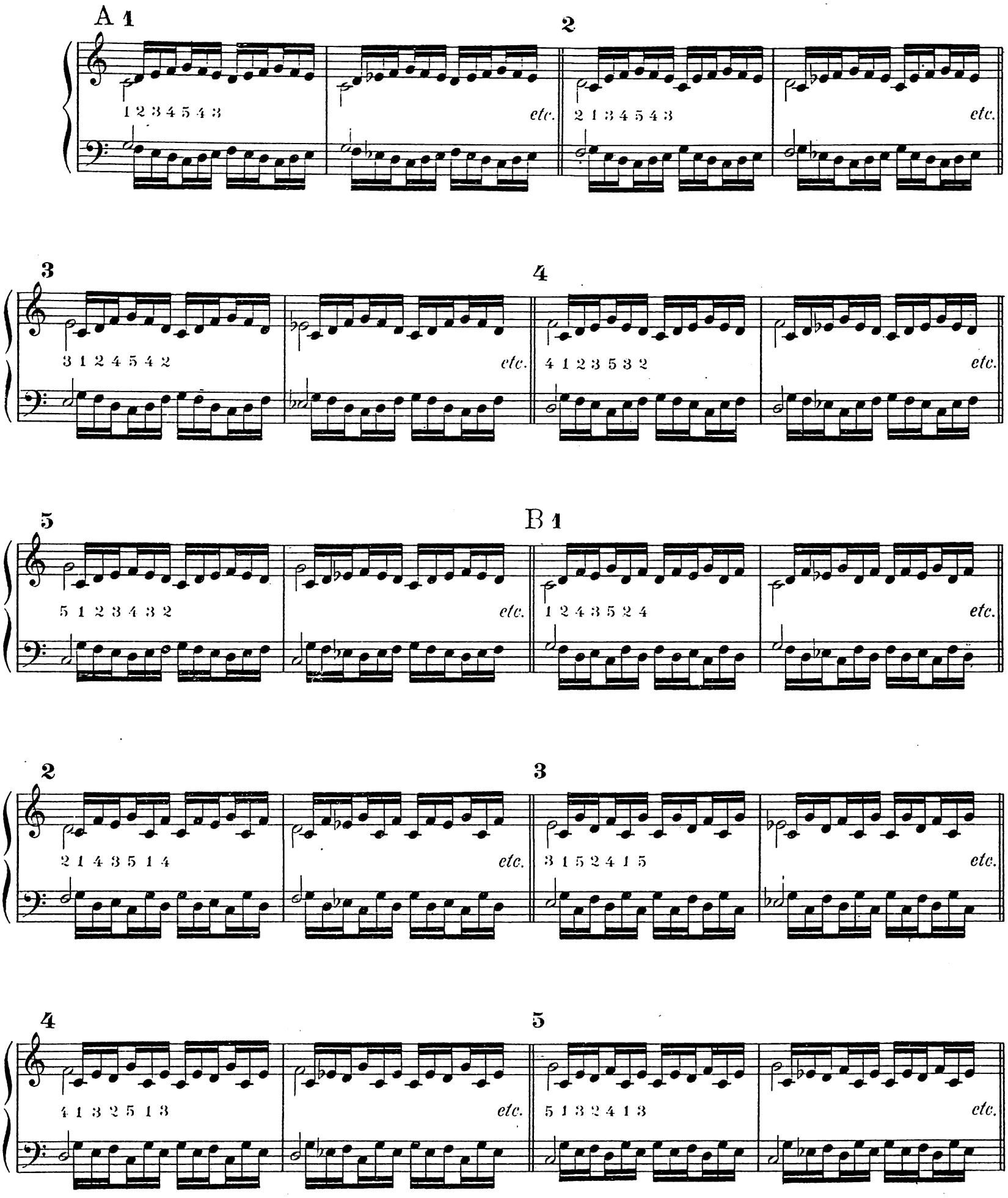
4 3 1 3 2 3 5 *etc.*

5

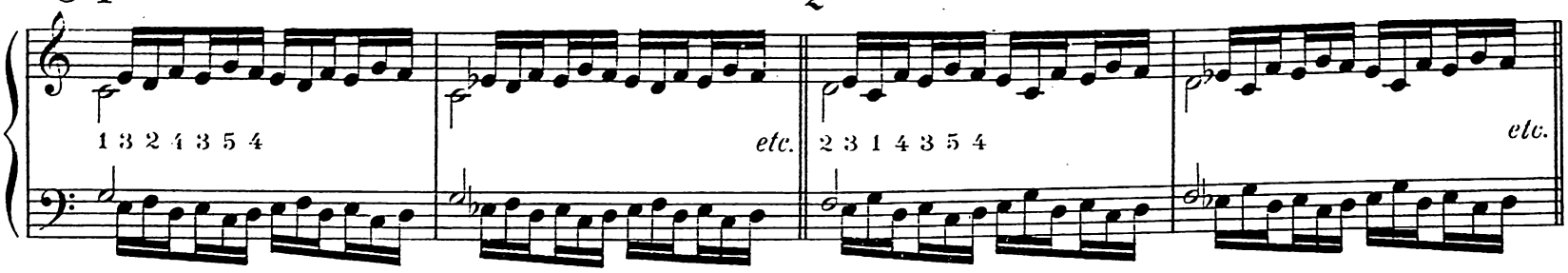
5 4 1 4 2 4 3 *etc.*

SÉRIE 6

Rythmes de la Série 2

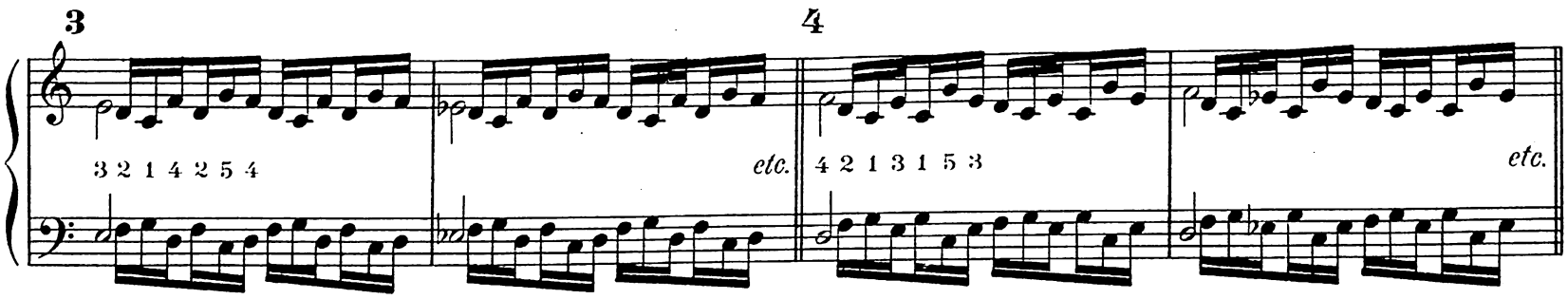


C 1



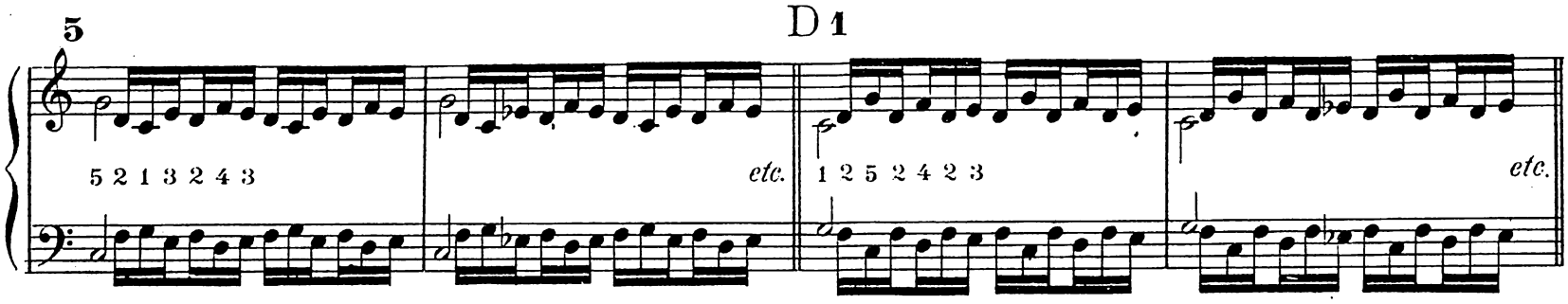
2

3



4

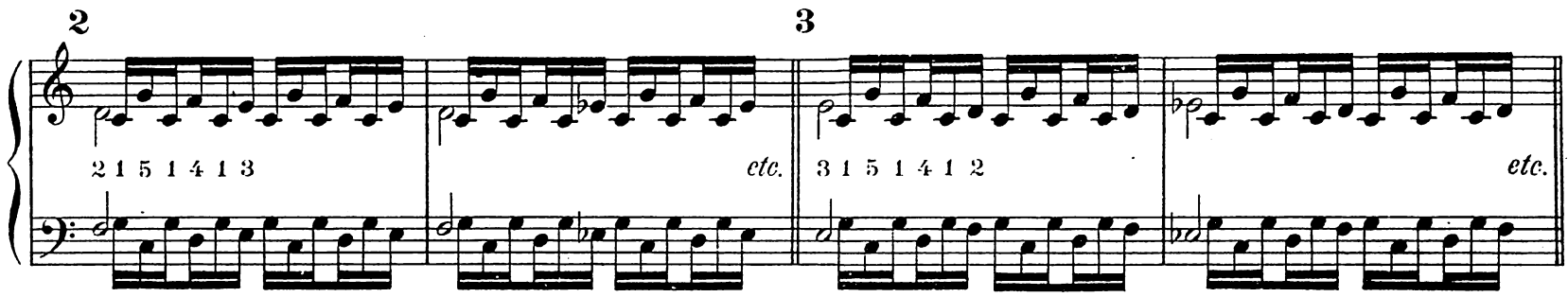
5



D 1

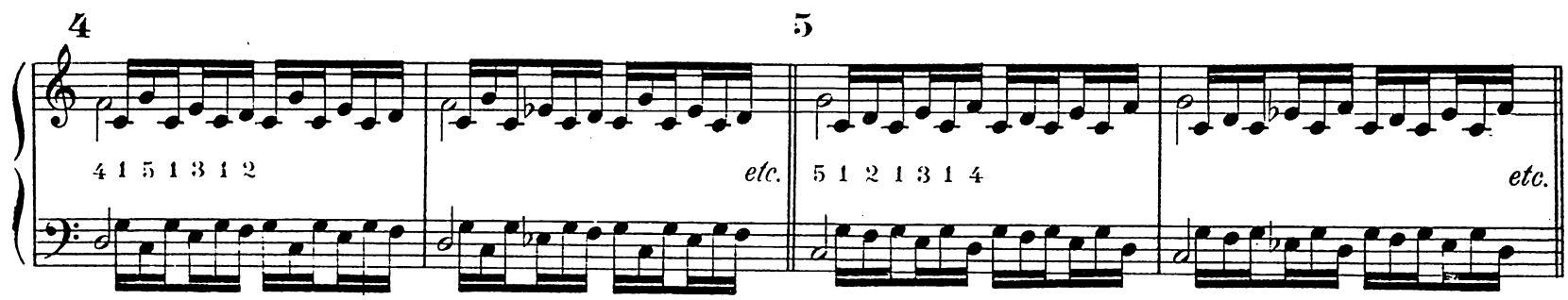
2

3



4

5



E 1

1 4 3 2 5 4 3 *etc.*

2

2 4 3 1 5 4 3 *etc.*

3

3 4 2 1 5 4 2 *etc.*

4

4 3 2 1 5 3 2 *etc.*

5

5 3 2 1 4 3 2 *etc.*

F 1

1 4 5 3 4 2 3 *etc.*

2

2 4 5 3 4 1 3 *etc.*

3

3 4 5 2 4 1 2 *etc.*

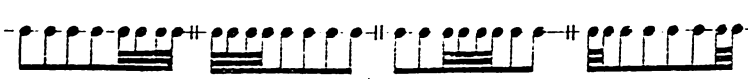
4

4 3 5 2 3 1 2 *etc.*

5

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

2 1 4 3 5 *etc.*

3

3 1 4 2 5 *etc.*

4

4 1 3 2 5 *etc.*

5

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

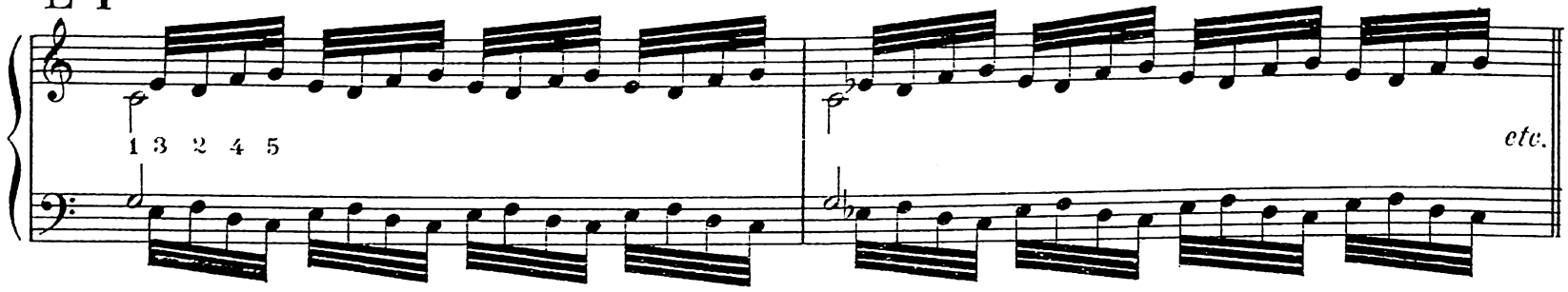
etc.

5

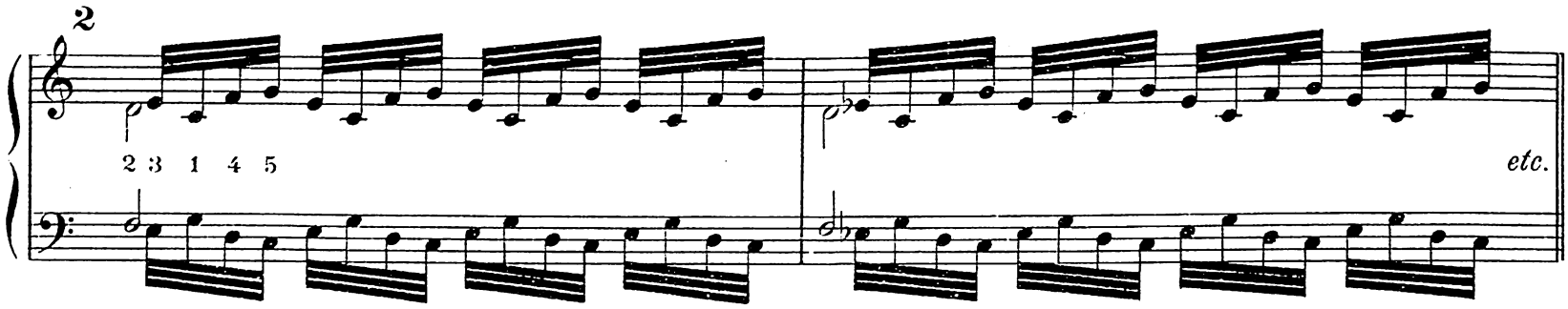
5 1 4 2 3

etc.

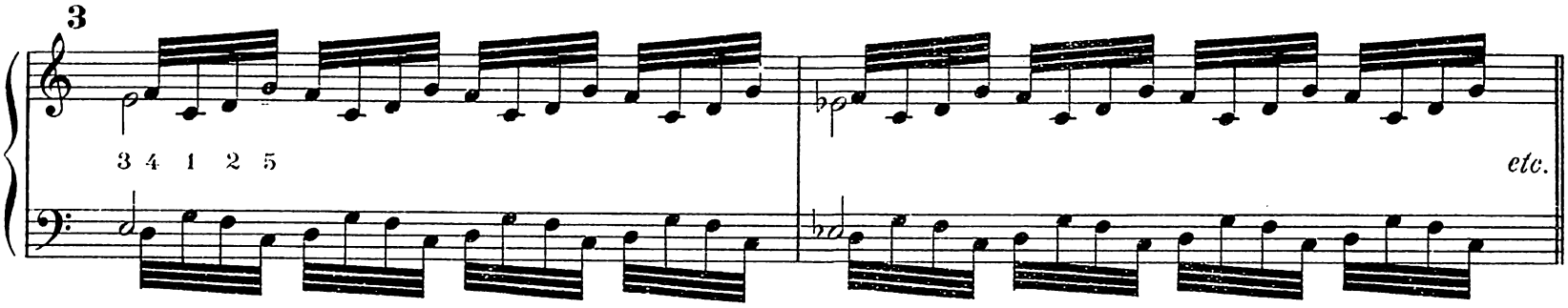
E 1



2



3



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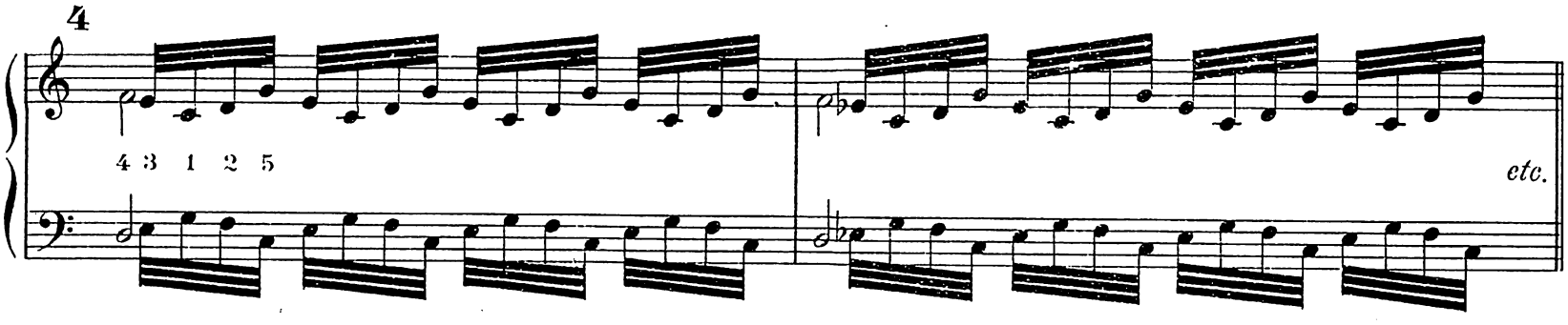

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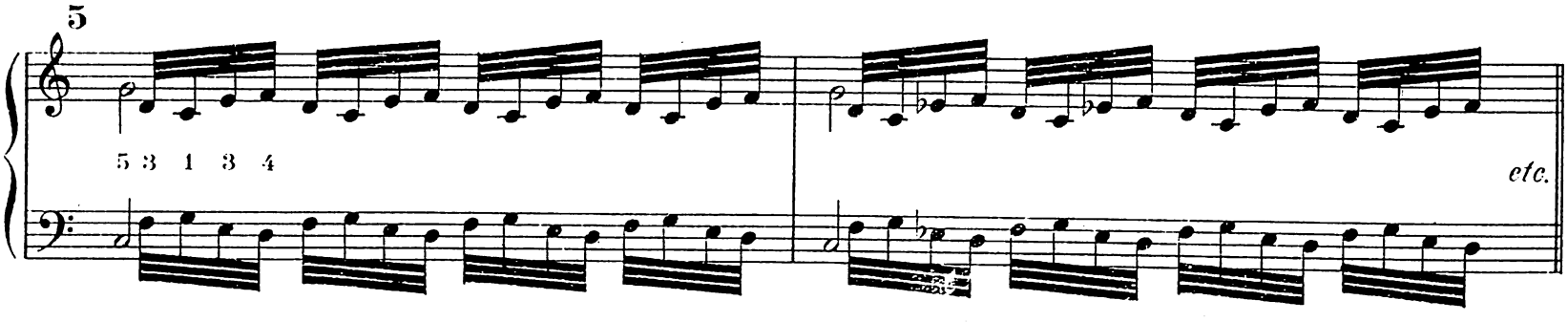
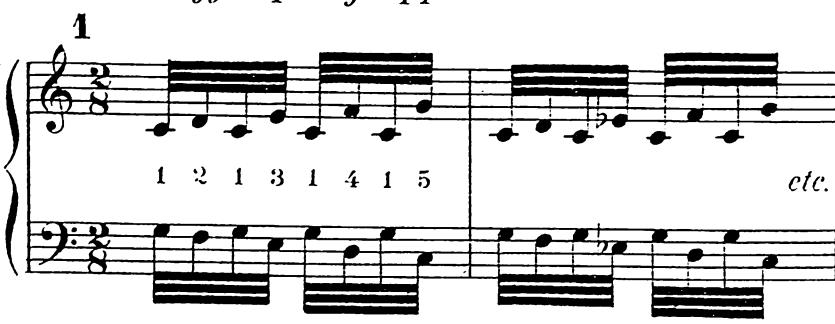


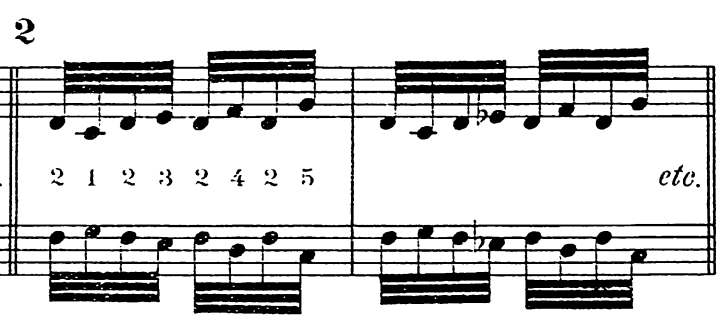
SÉRIE 8

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

1



2



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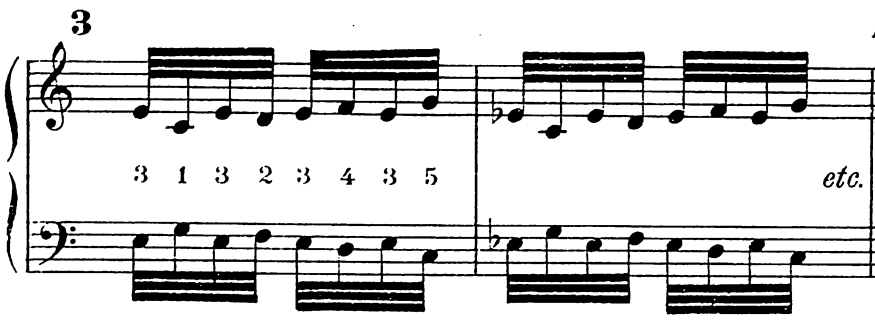

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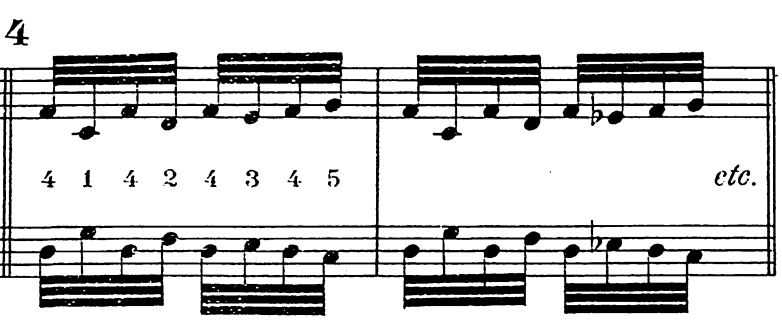
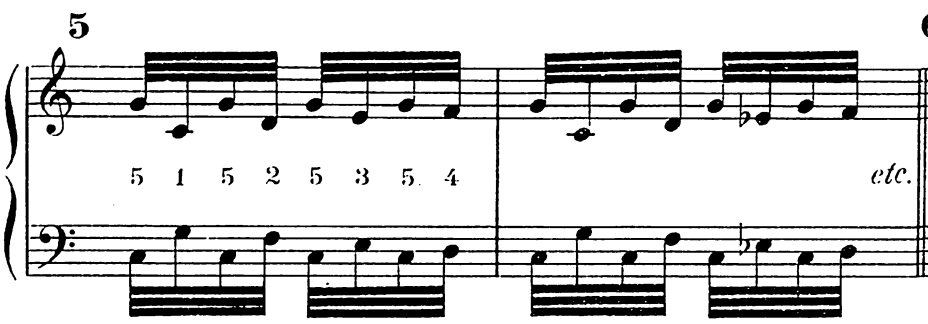


5



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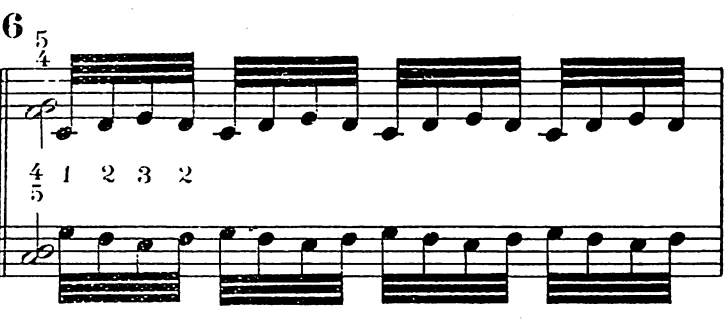
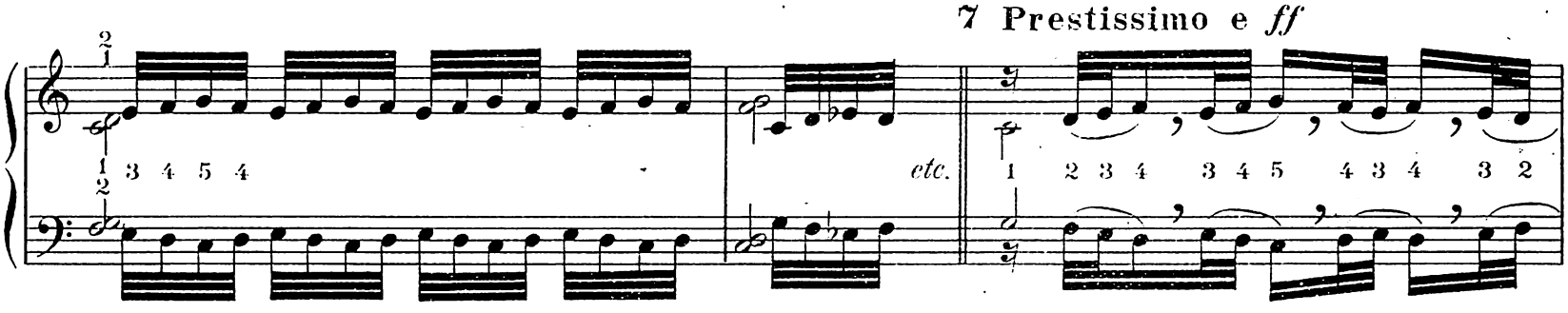


7 Prestissimo e *ff*



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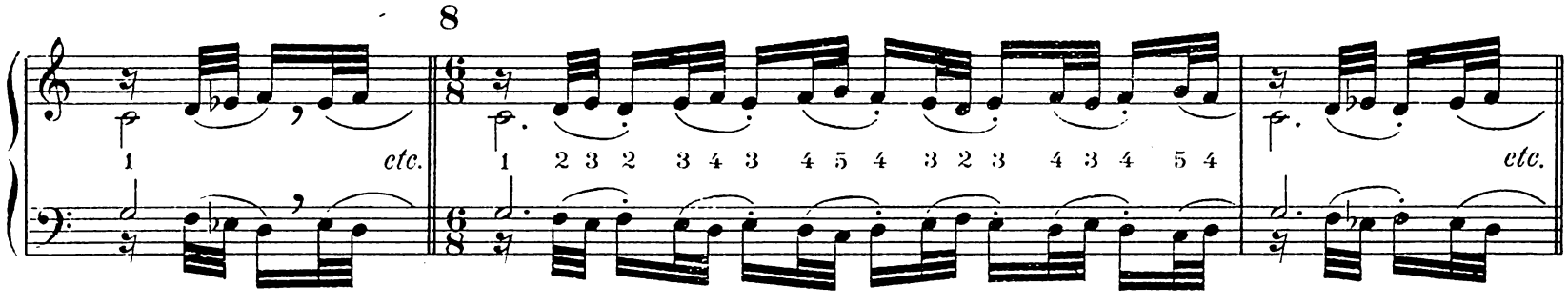

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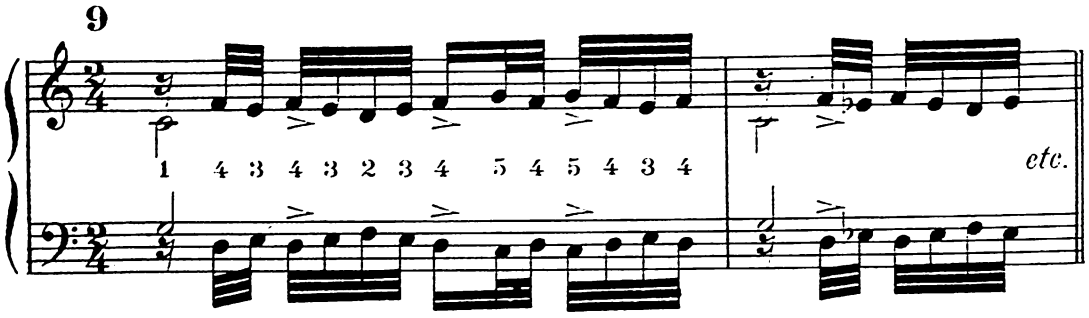

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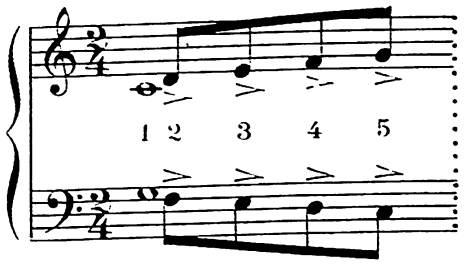

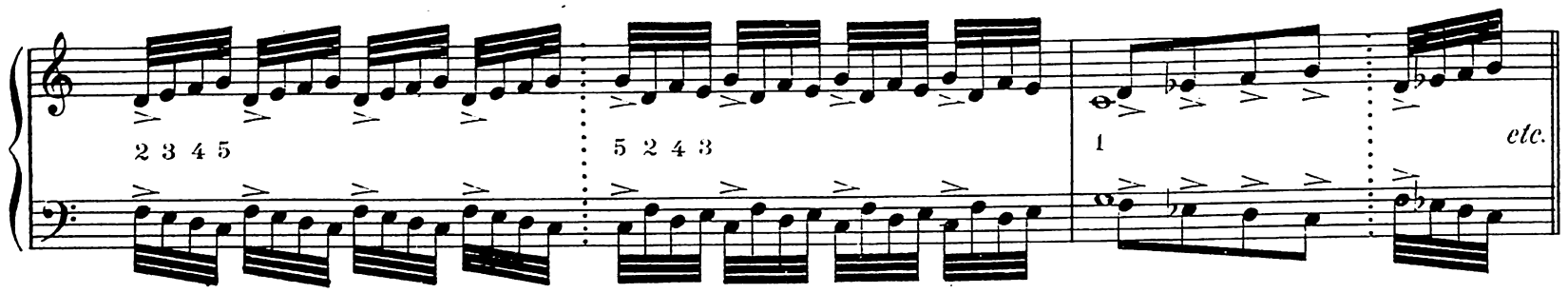

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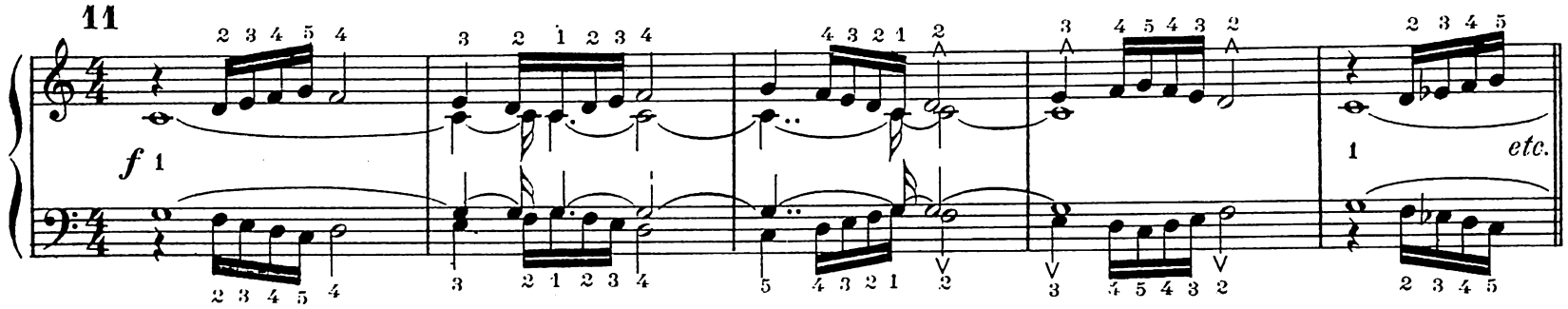
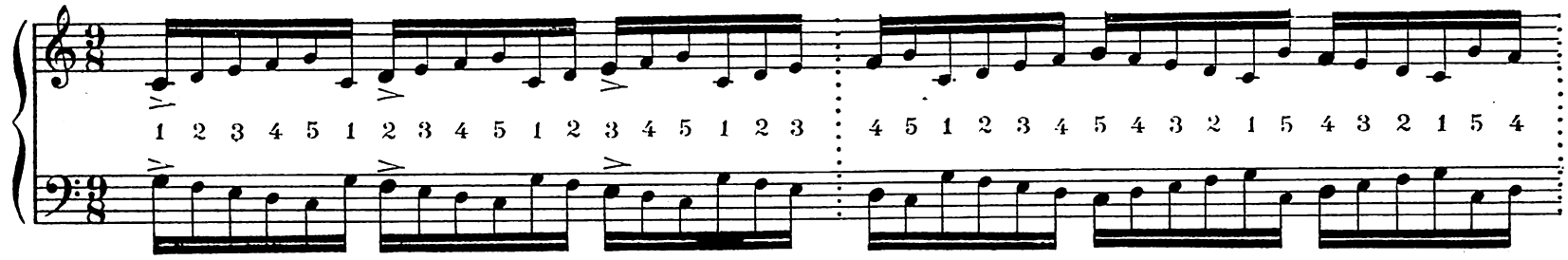
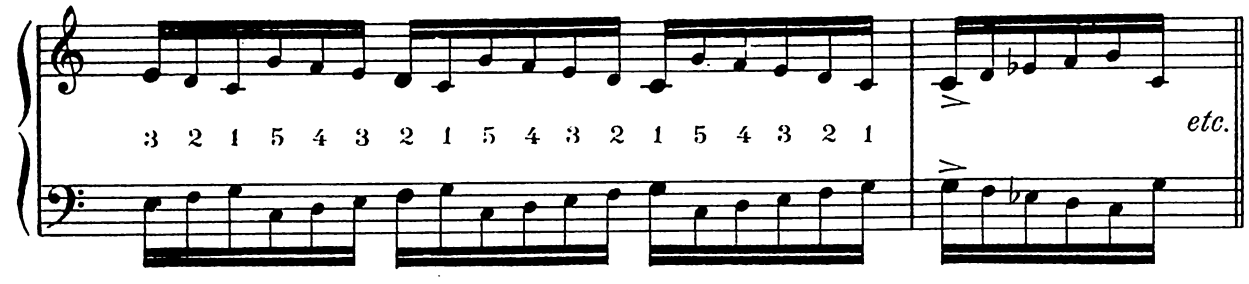
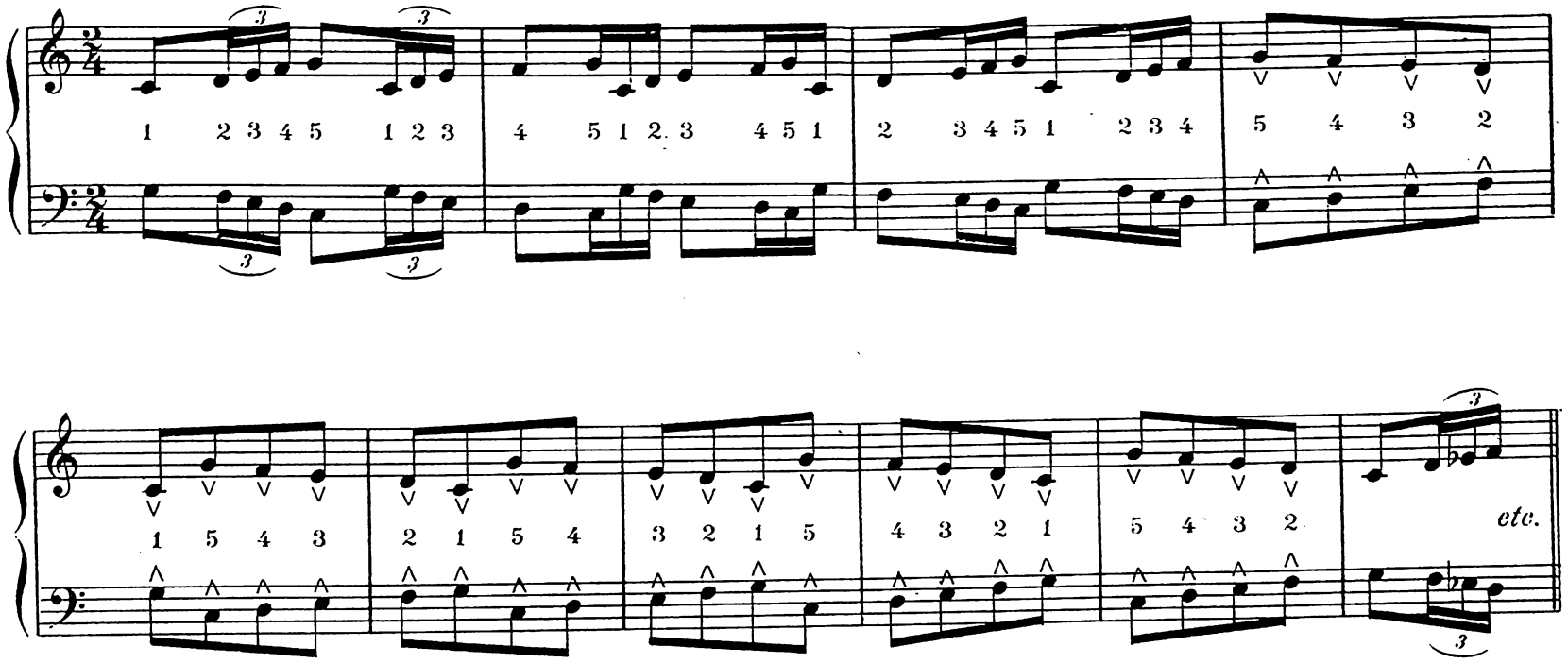


12 Presto



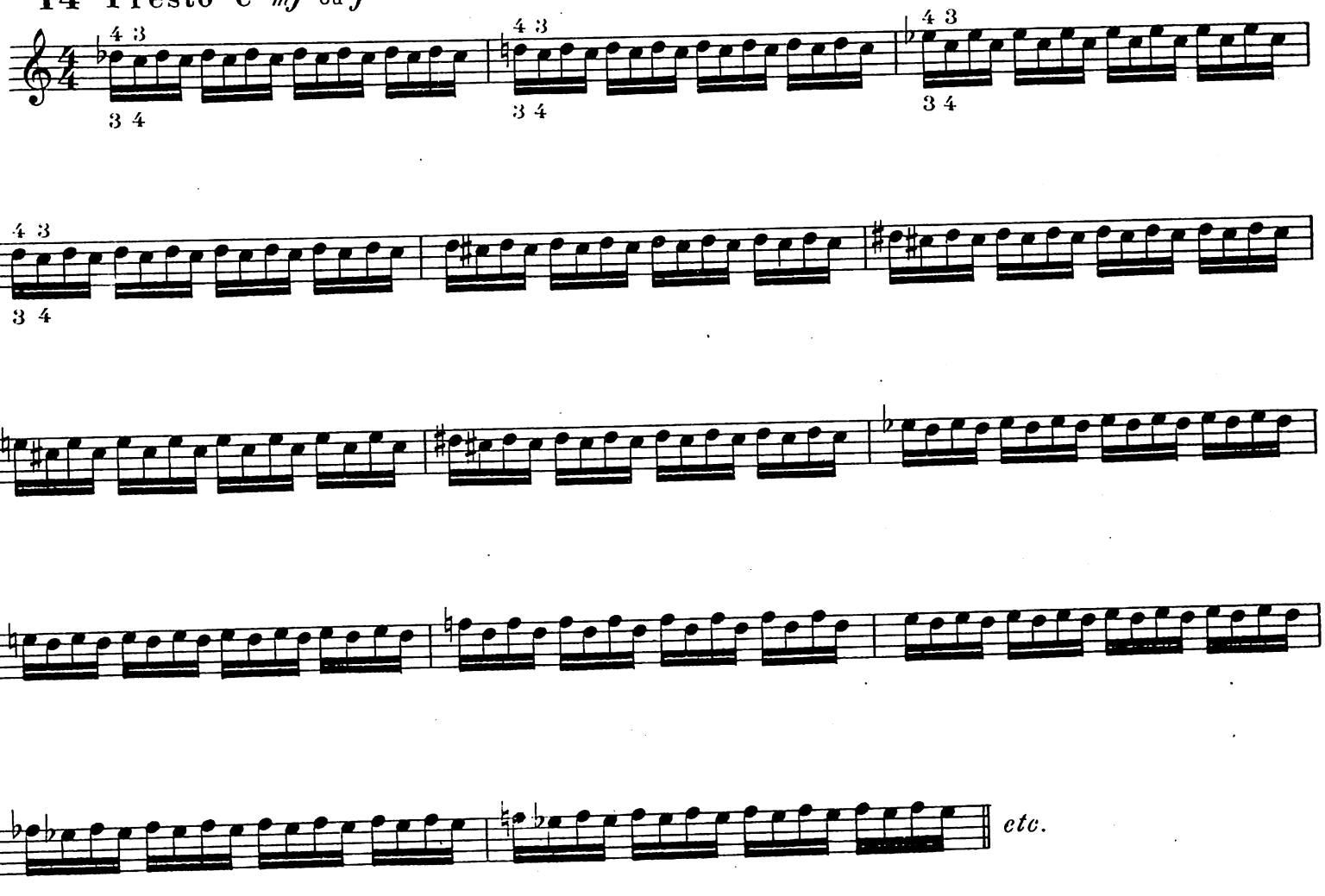


13 Prestissimo e *f*



EXERCICE POUR LES DOIGTS FAIBLES

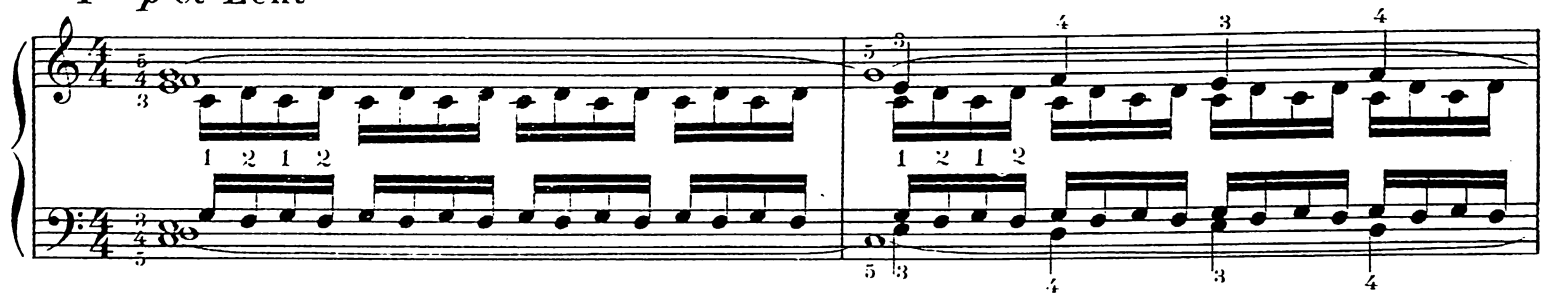
14 Presto e *mf* ou *f*

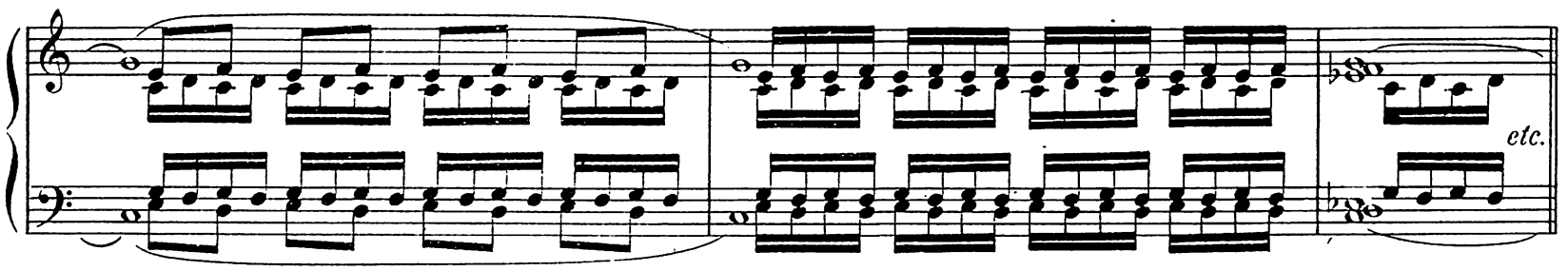


SÉRIE 9

PRÉPARATION AU TRILLE

1 ***p*** **et Lent**





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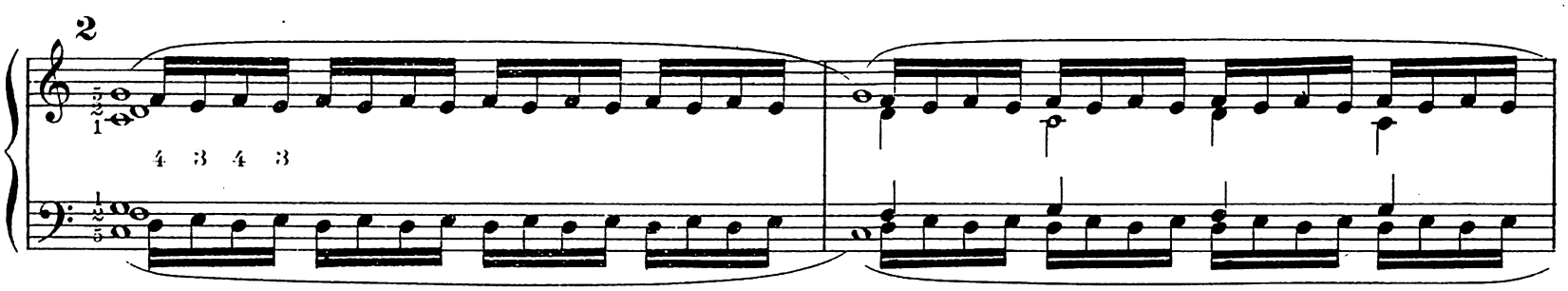

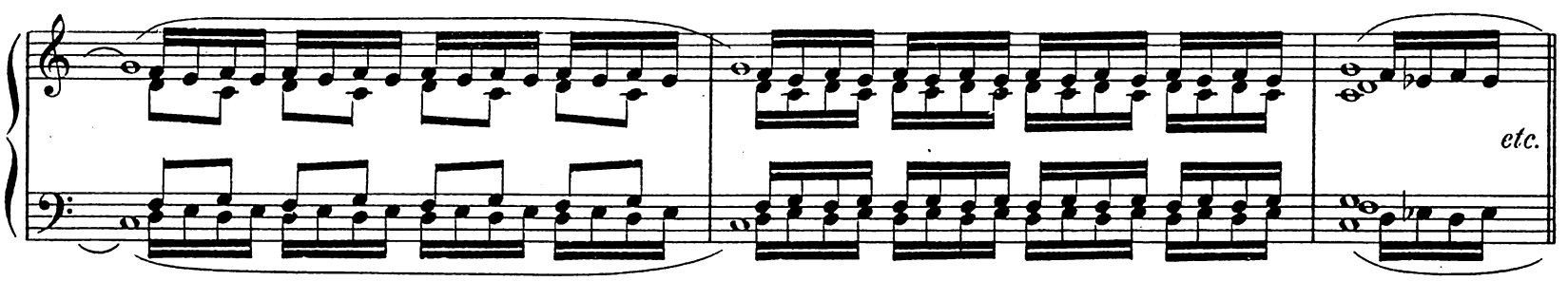

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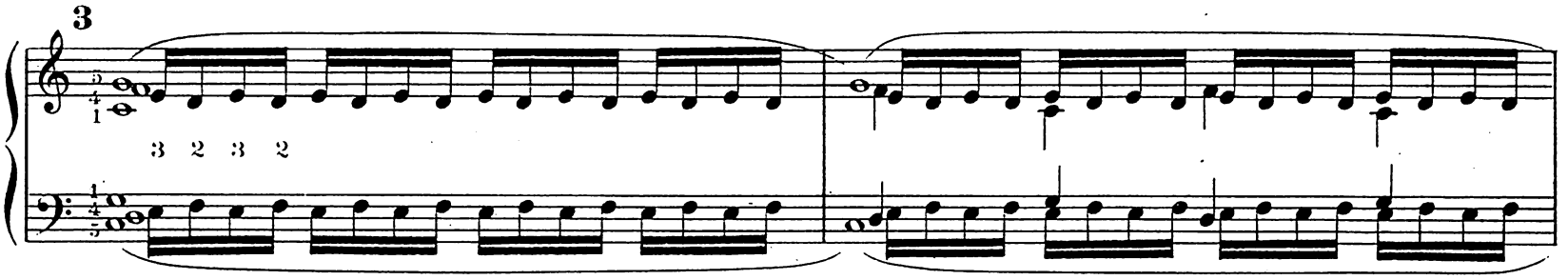


etc.

4

4 5 4 5

etc.

5

2 4 2 4

etc.

6

2 5

etc.

7

3 5

etc.

8

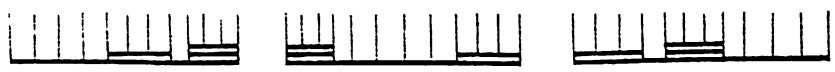
4 5

etc.

EXERCICES DES CINQ DOIGTS

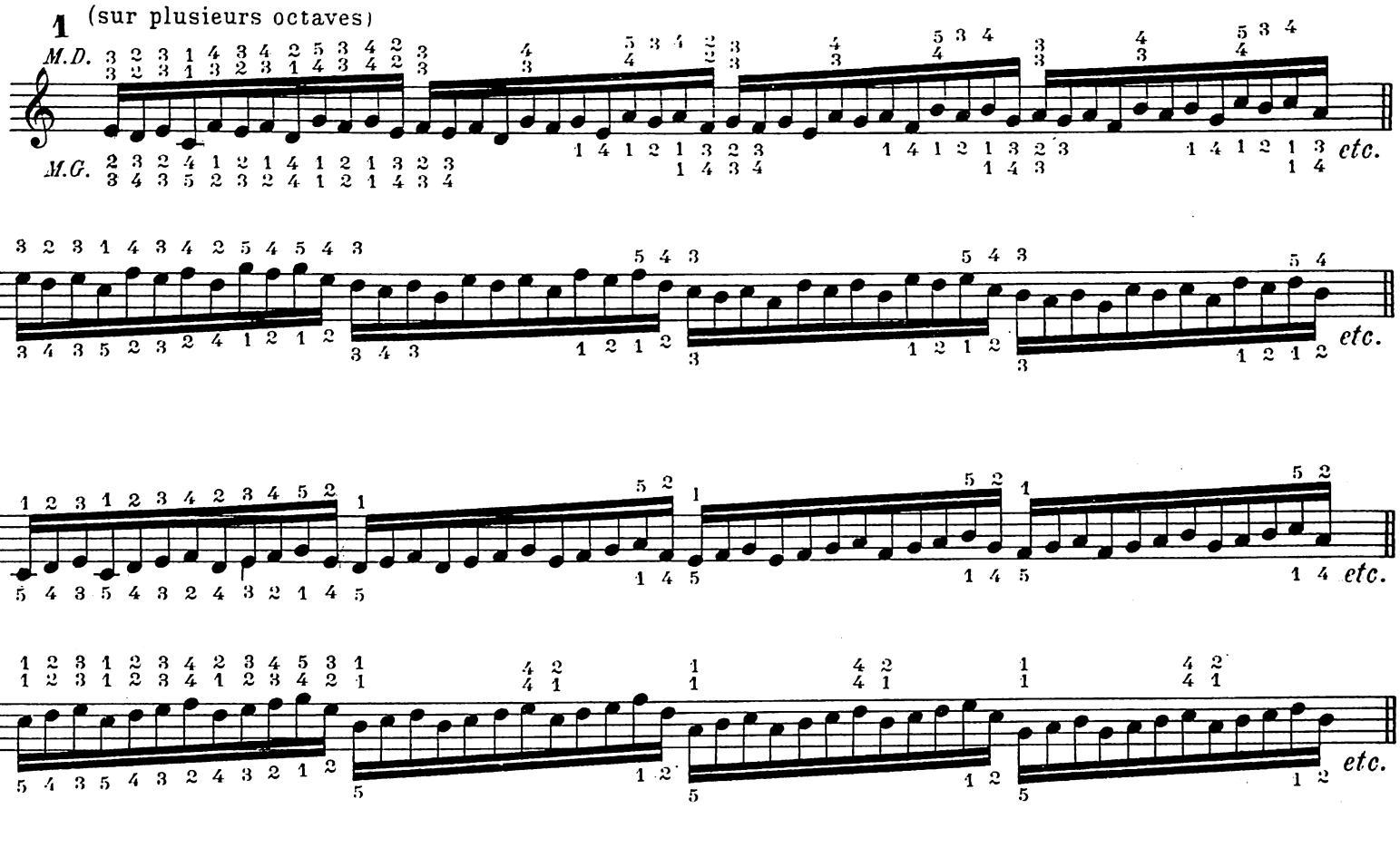
Travailler *ff. f. mf. p. pp.* avec les rythmes de la 1re Série et ceux de la 7e
La main gauche deux octaves au dessous de la main droite.

Rythmes pour les exercices: 1,2 et 3 :



DANS TOUS LES TONS

1 (sur plusieurs octaves)



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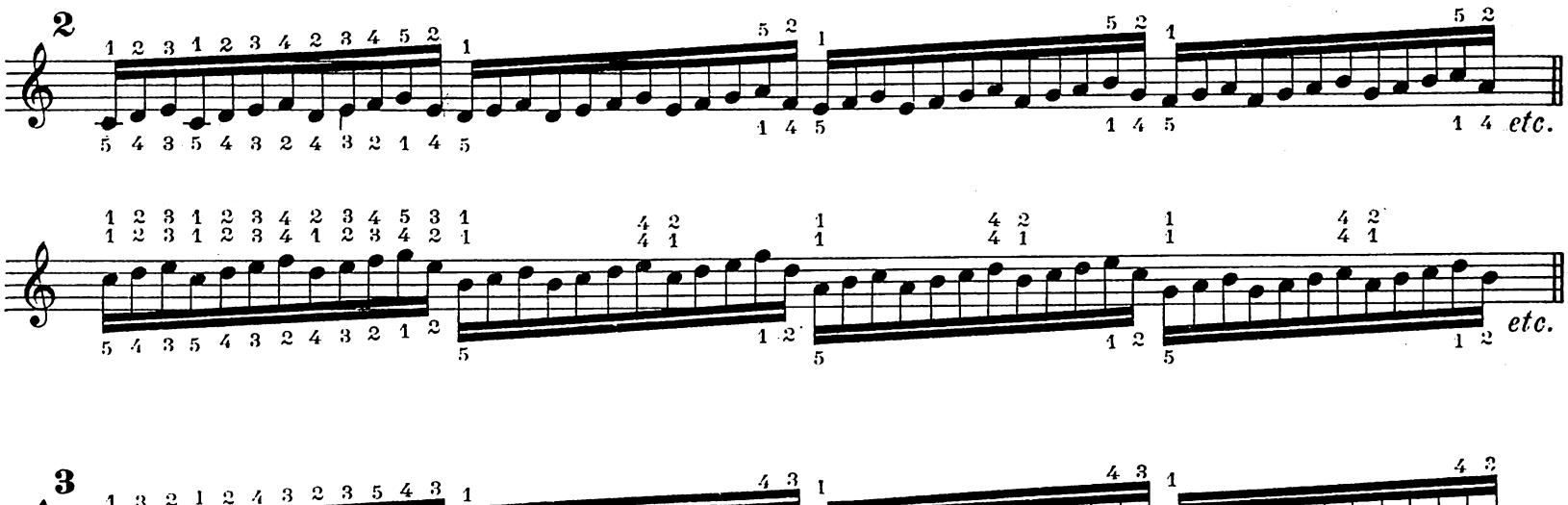

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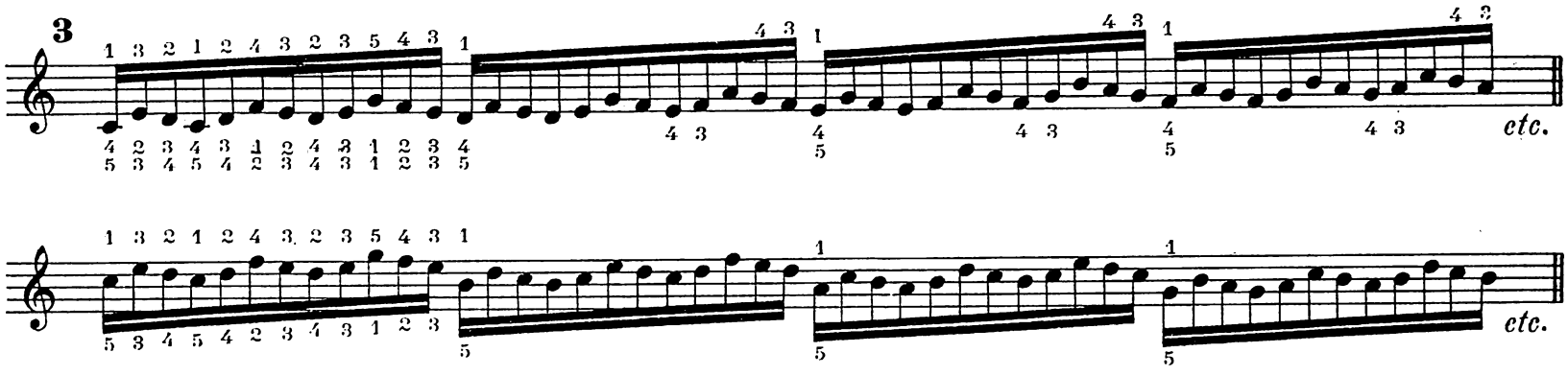

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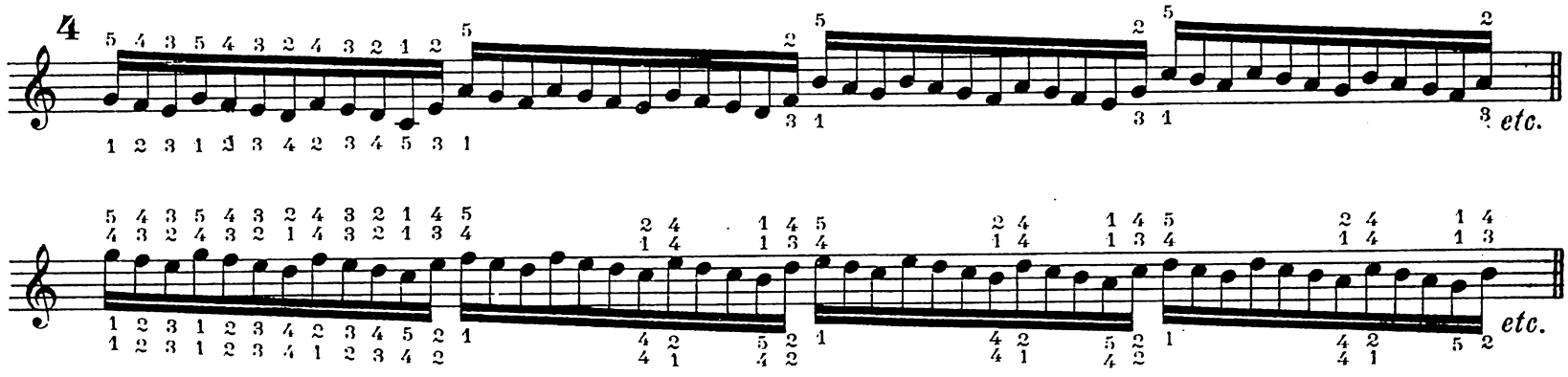
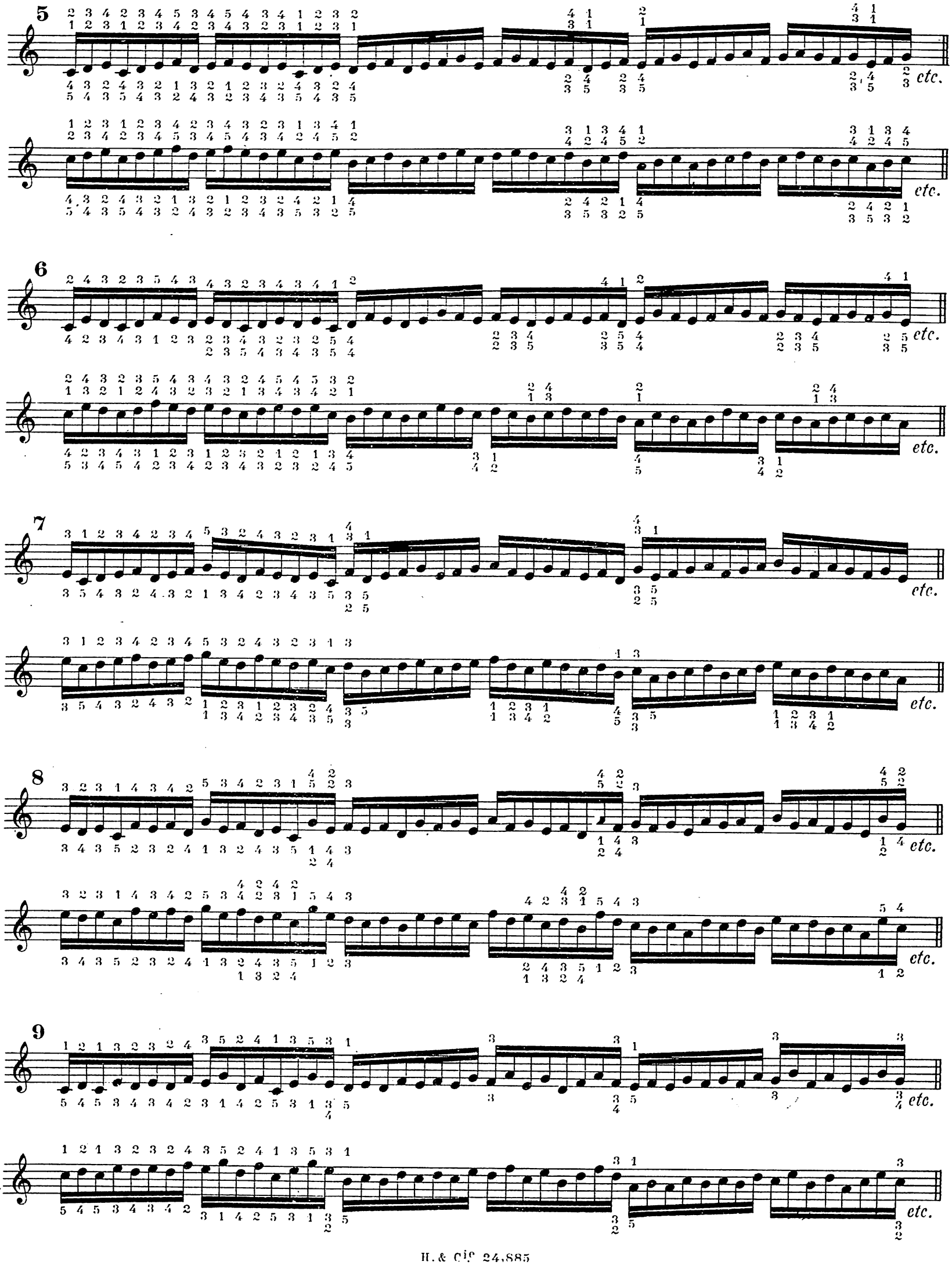
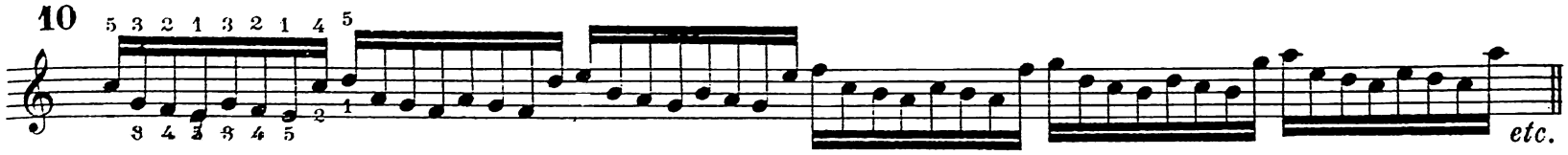


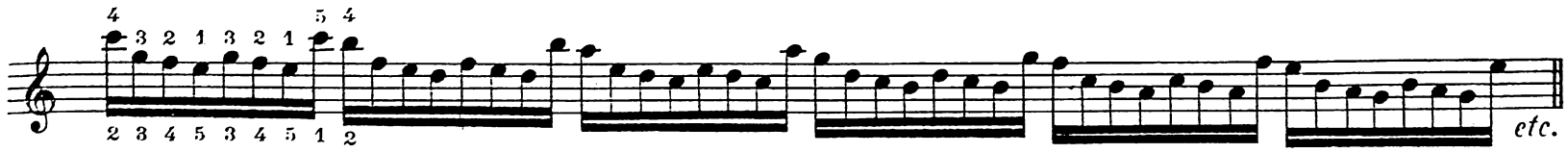
Nota: Quelques uns des exercices de cette série sont extraits de la méthode de *C. Muller*

H.& Cie 24,885


5
6
7
8
9
etc.

10





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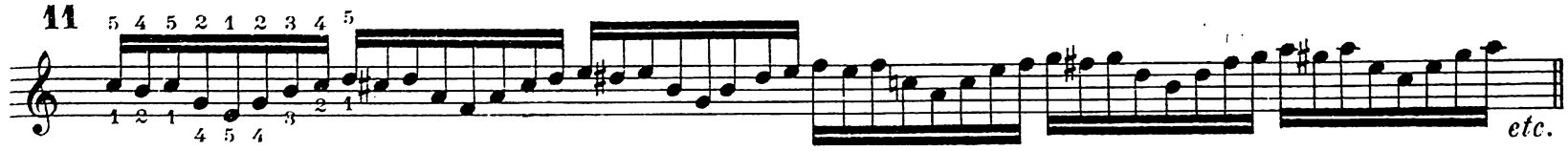

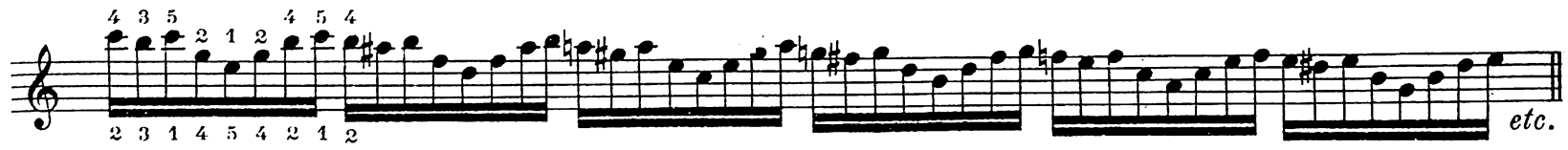

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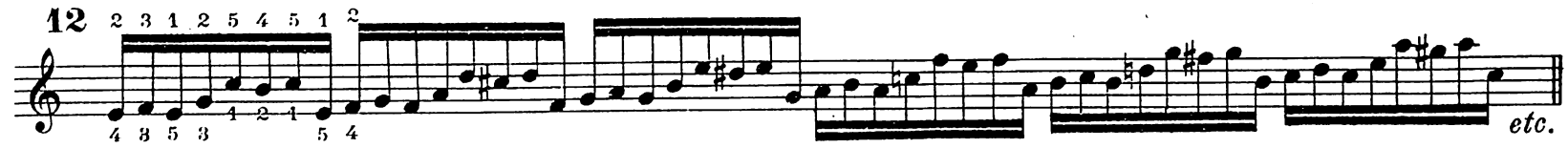

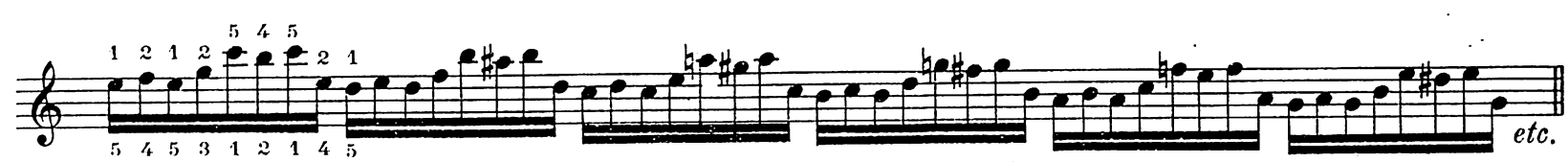

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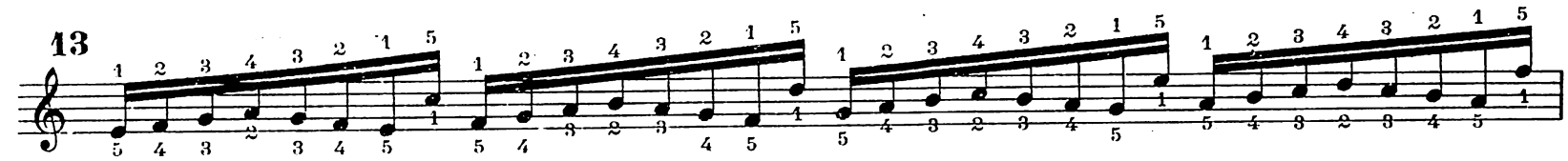

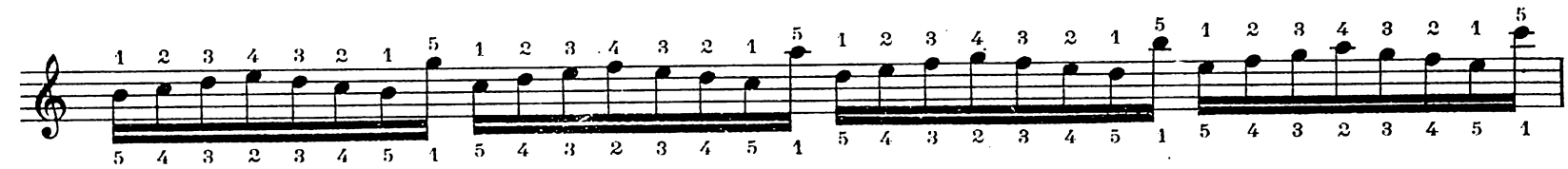

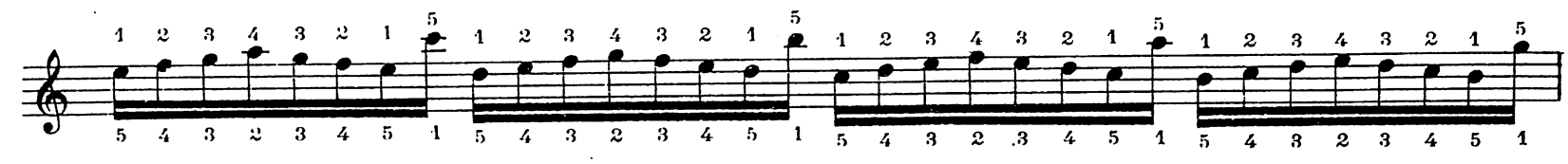

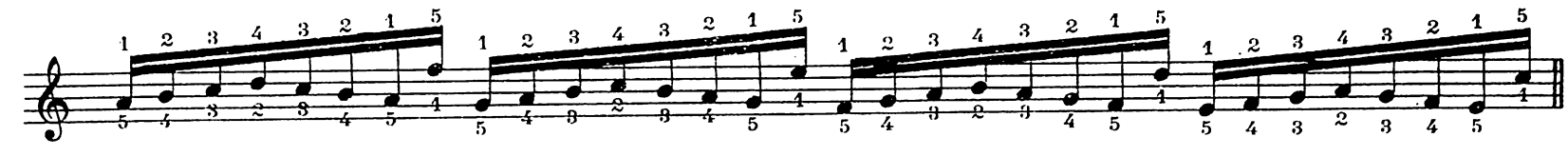

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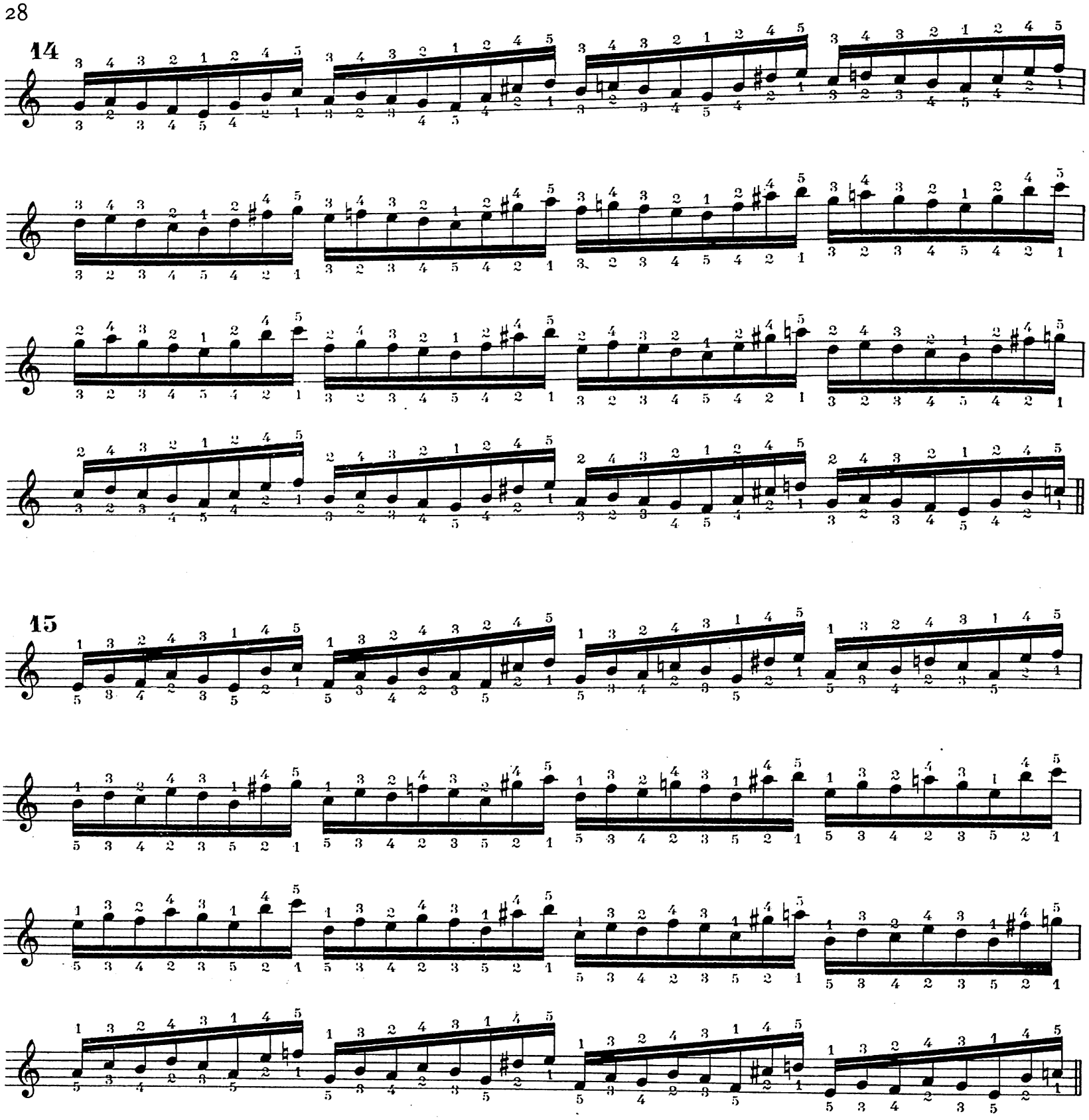


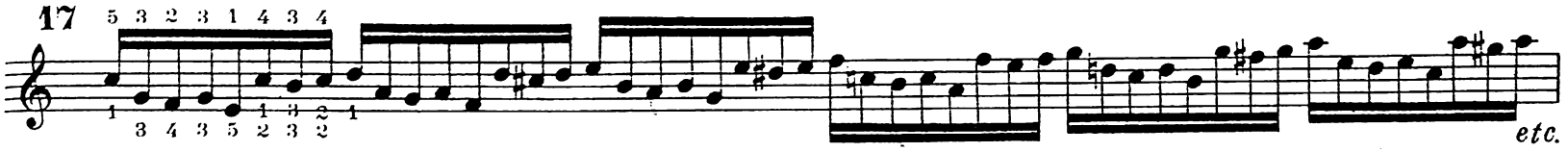
15

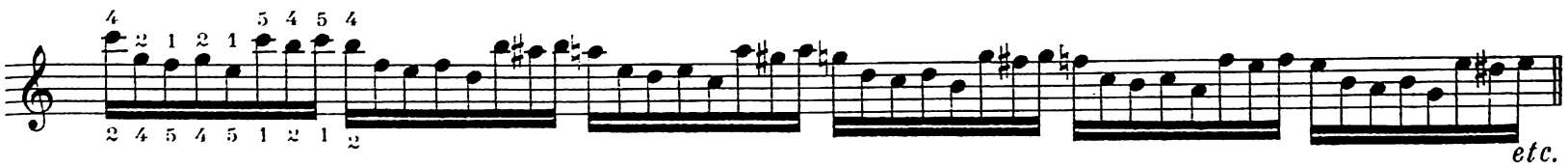
16

etc.

etc.

17





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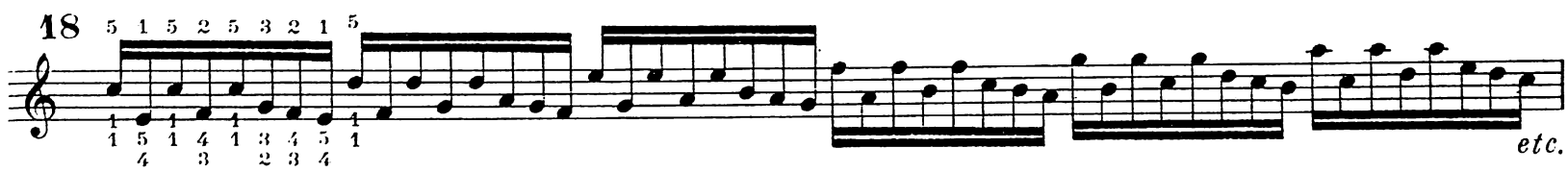

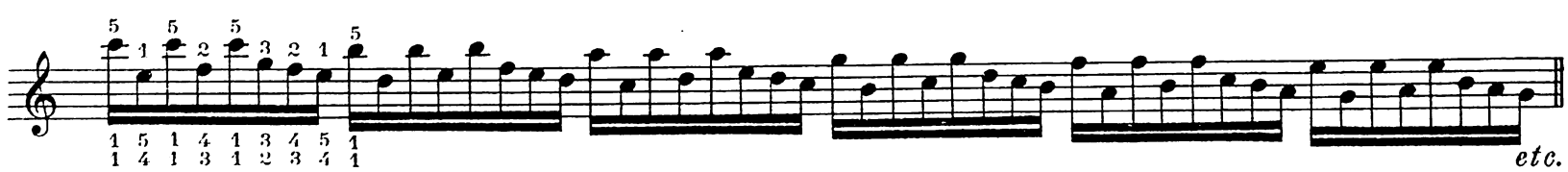

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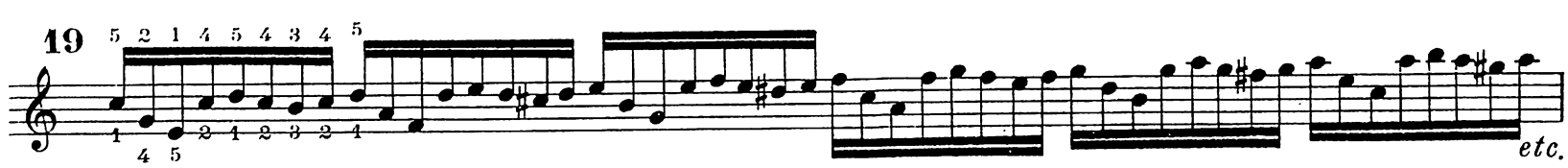

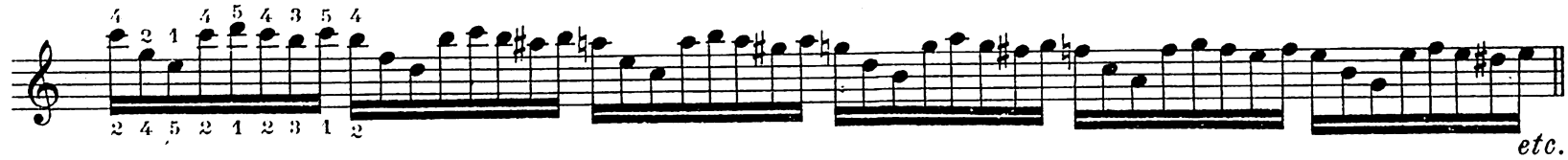

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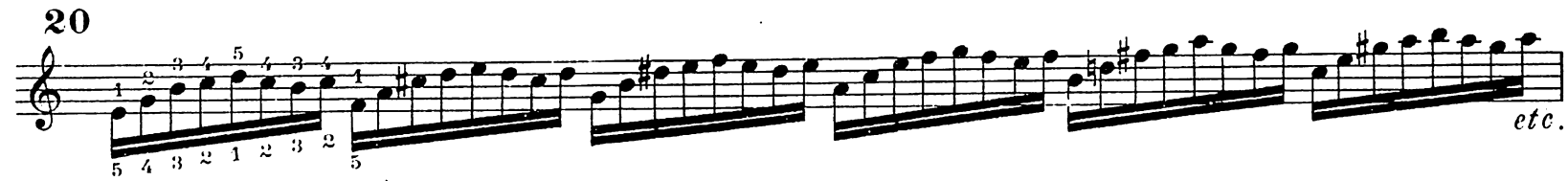

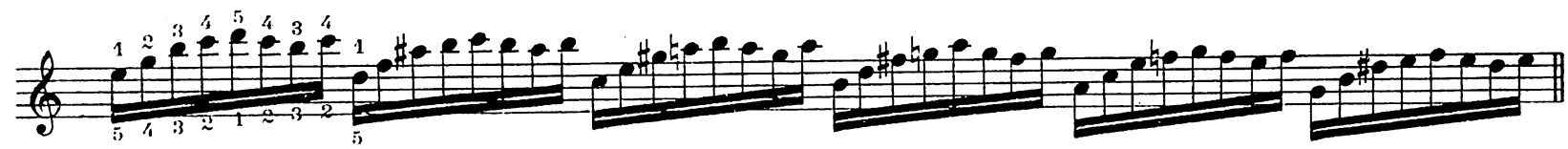

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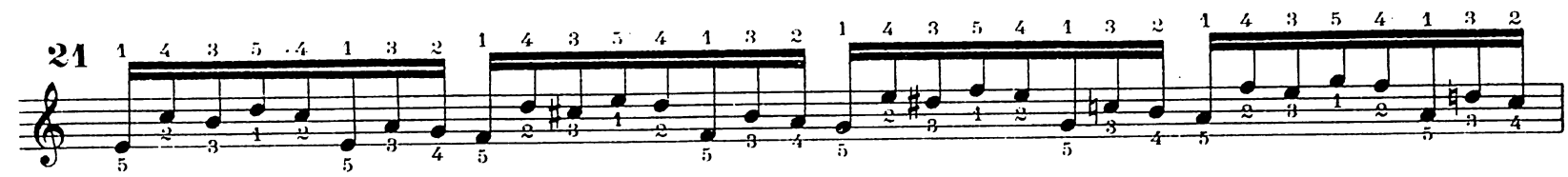

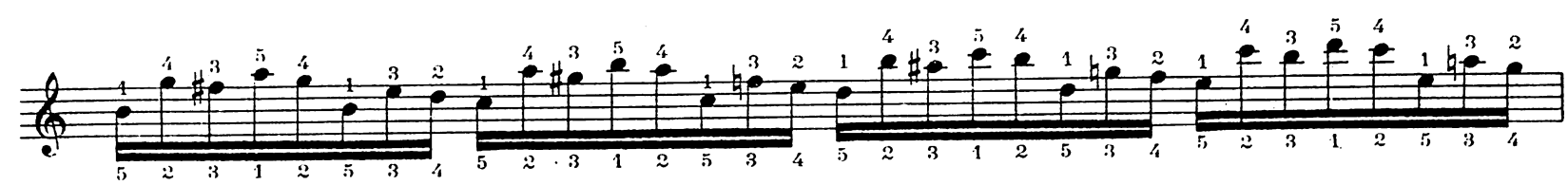

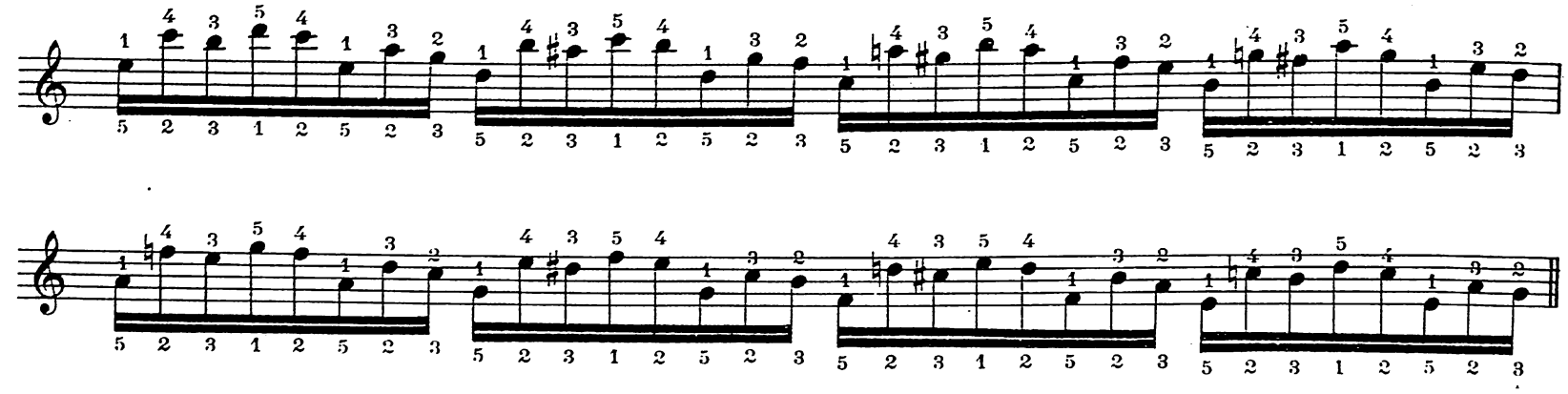

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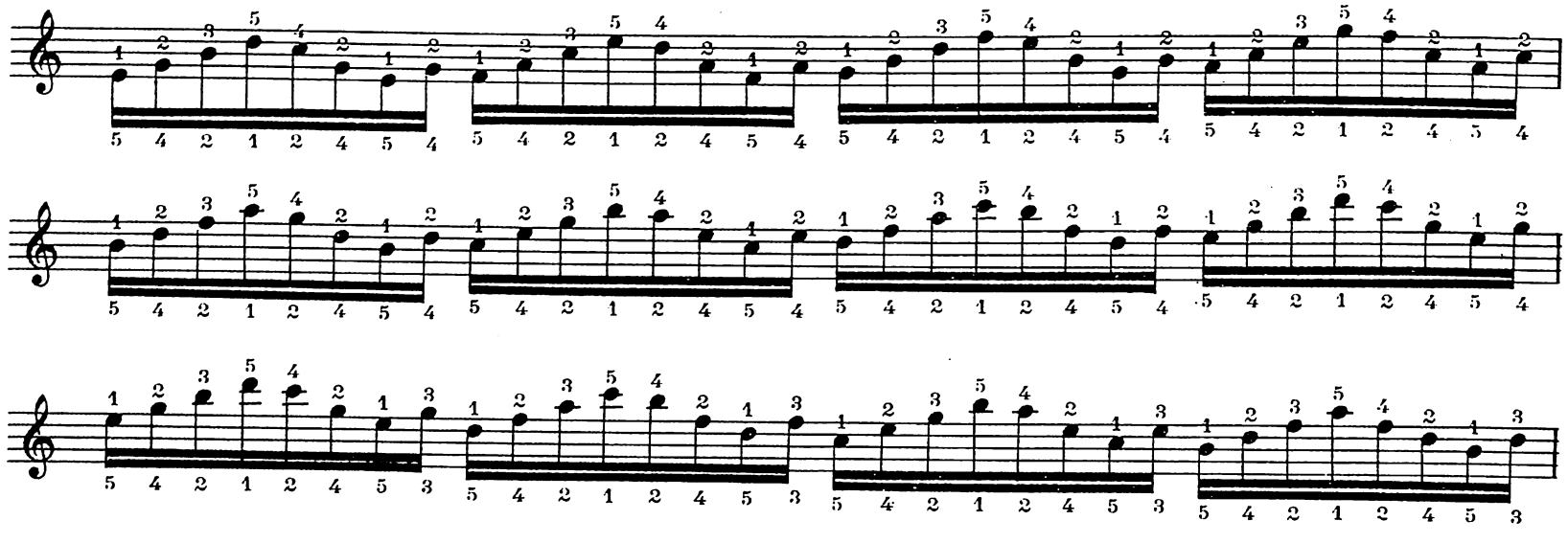

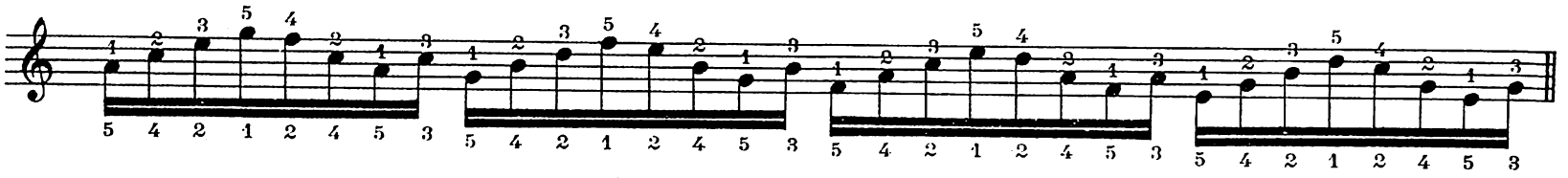

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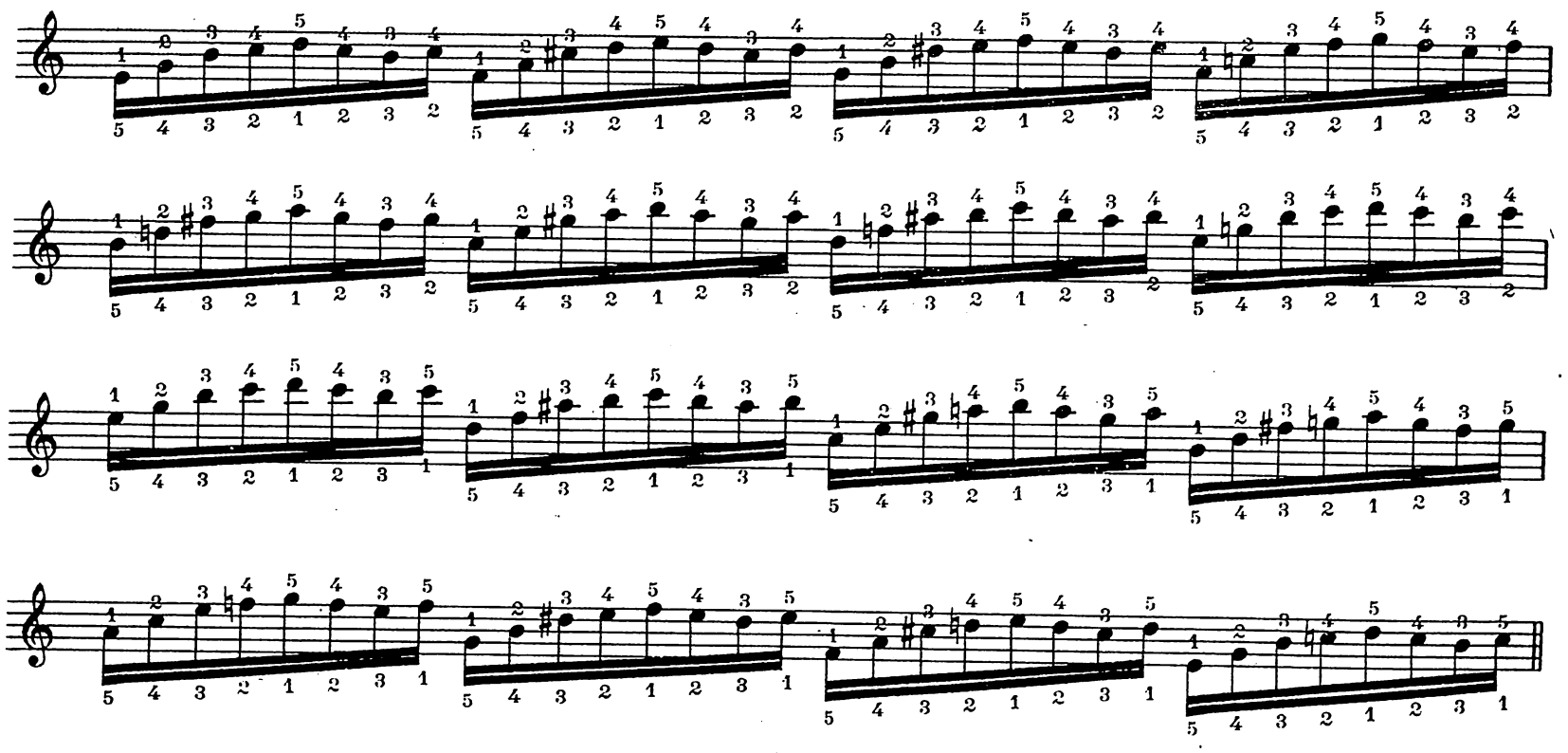

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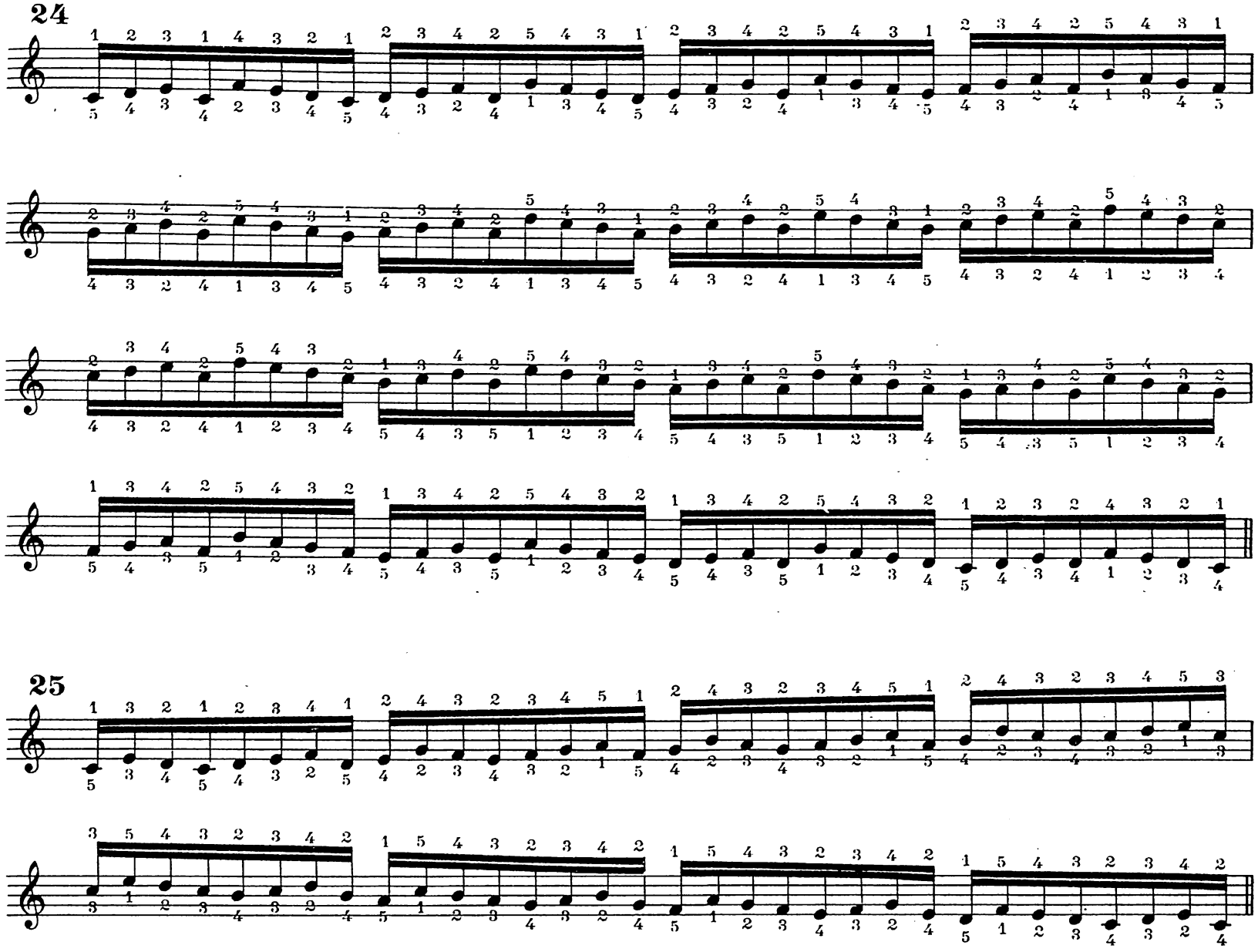

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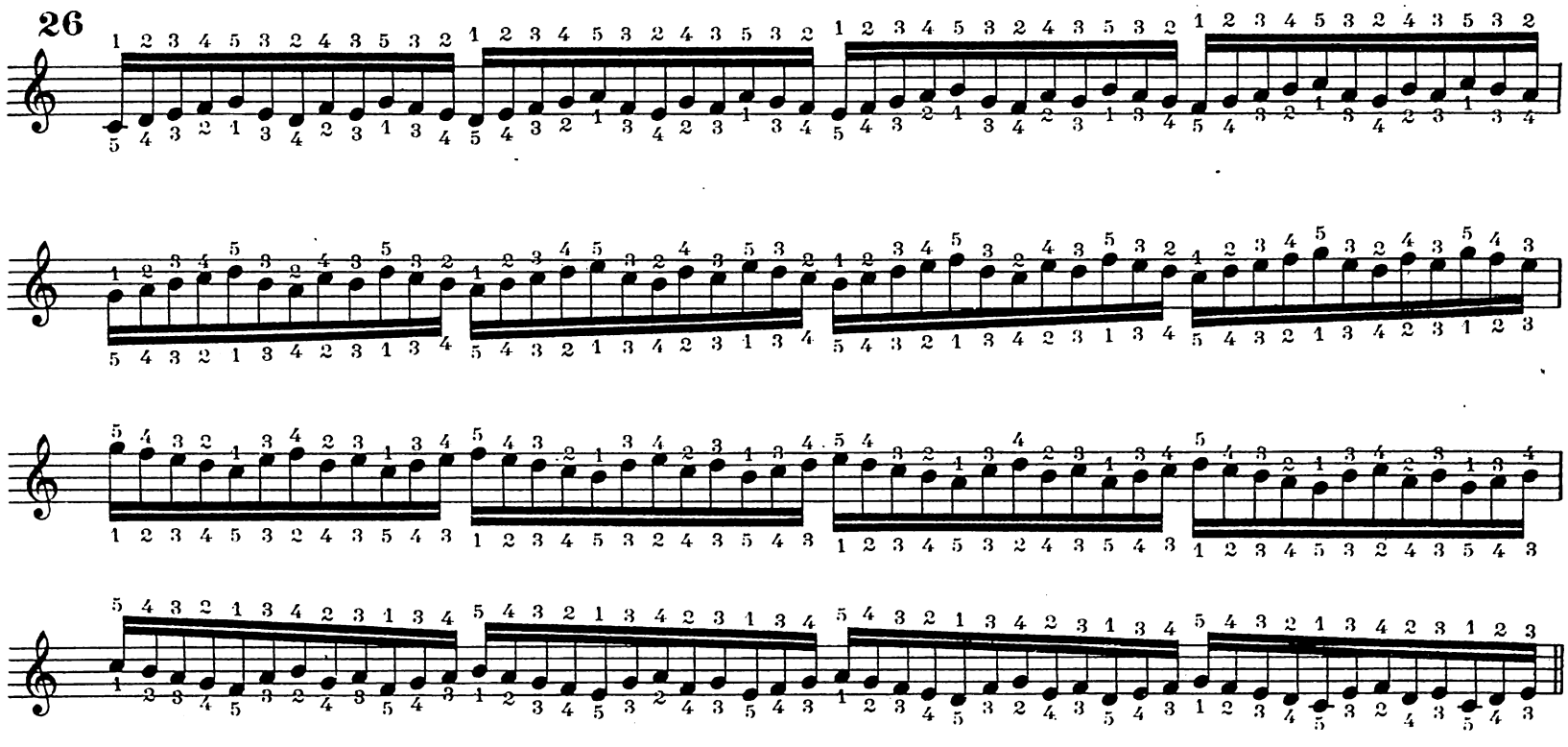

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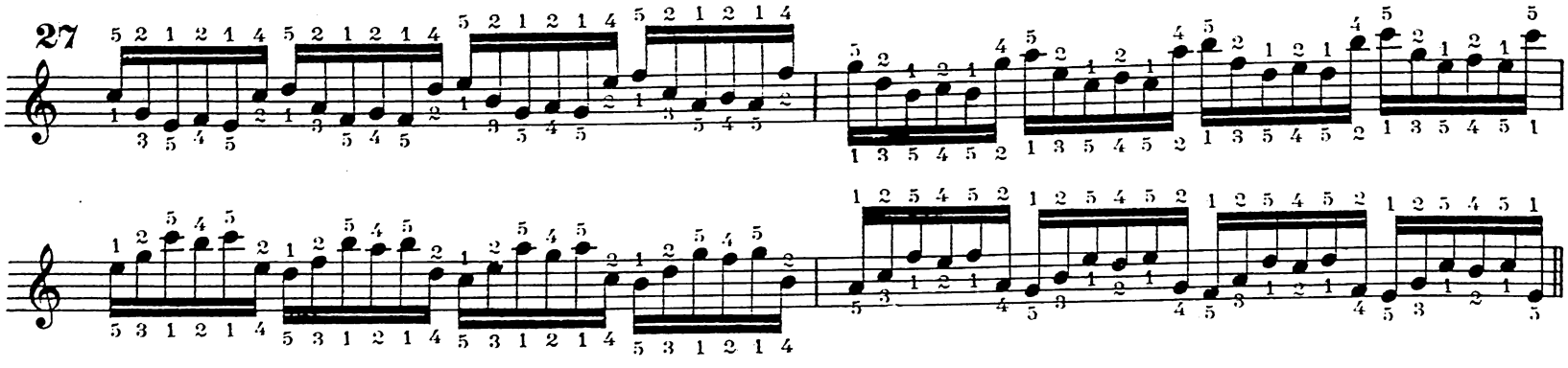

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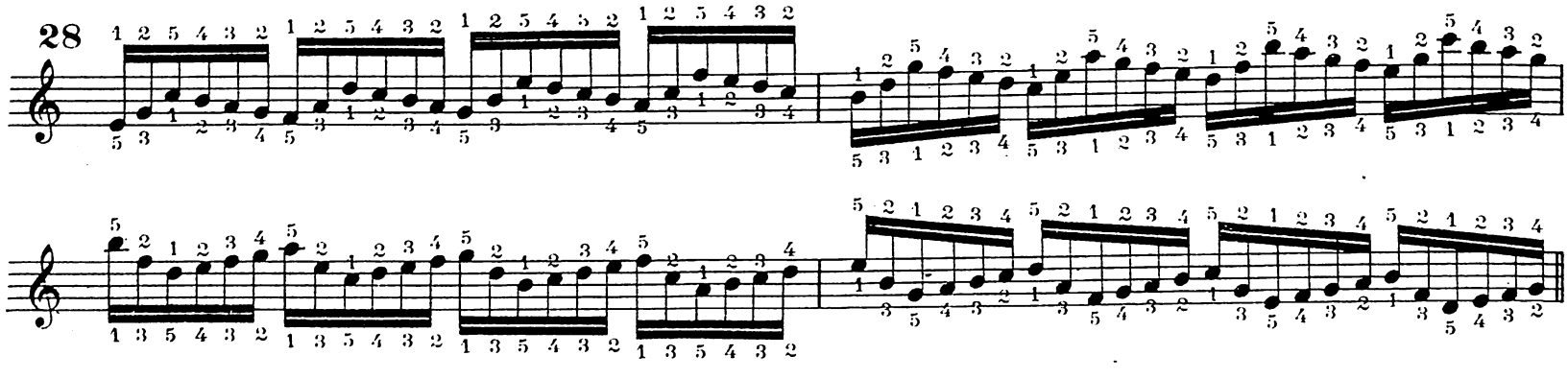

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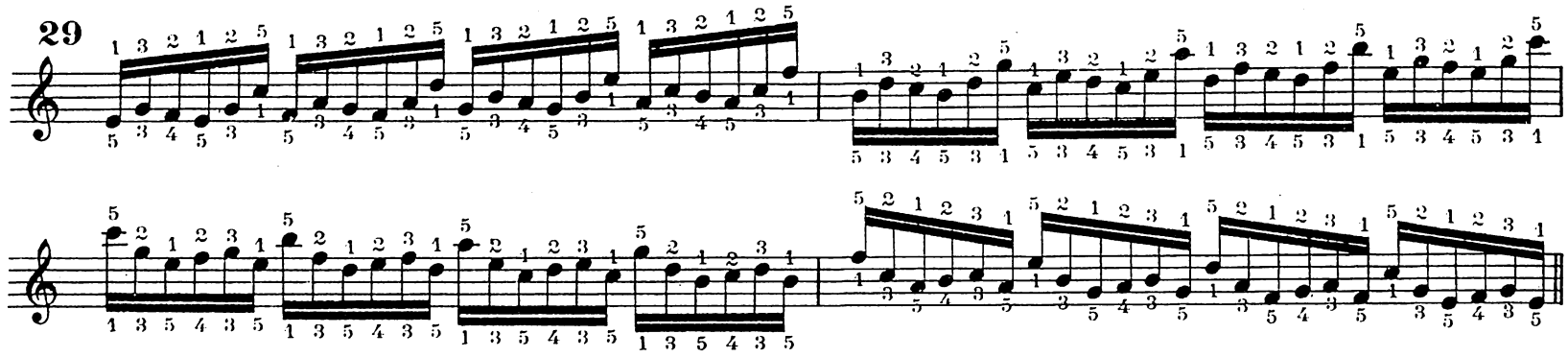

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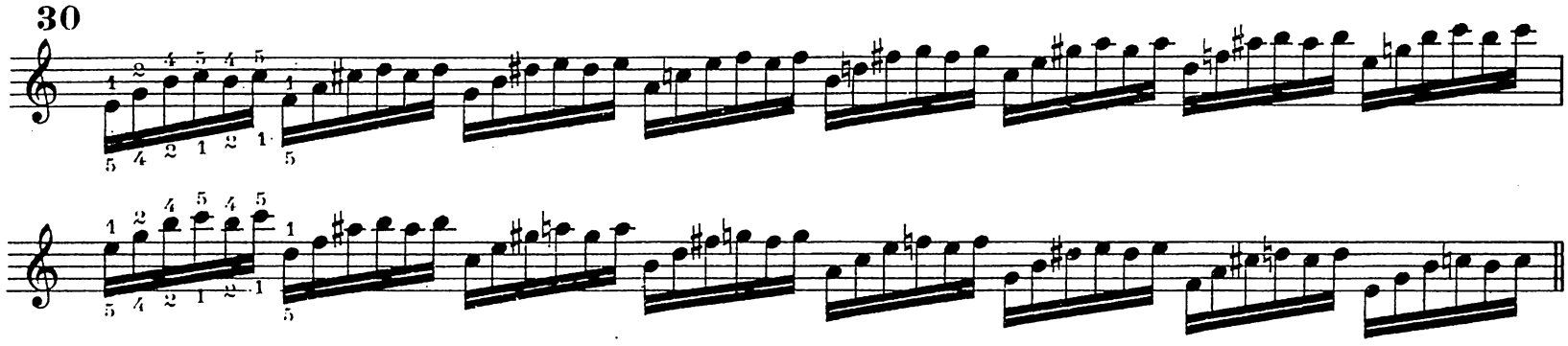

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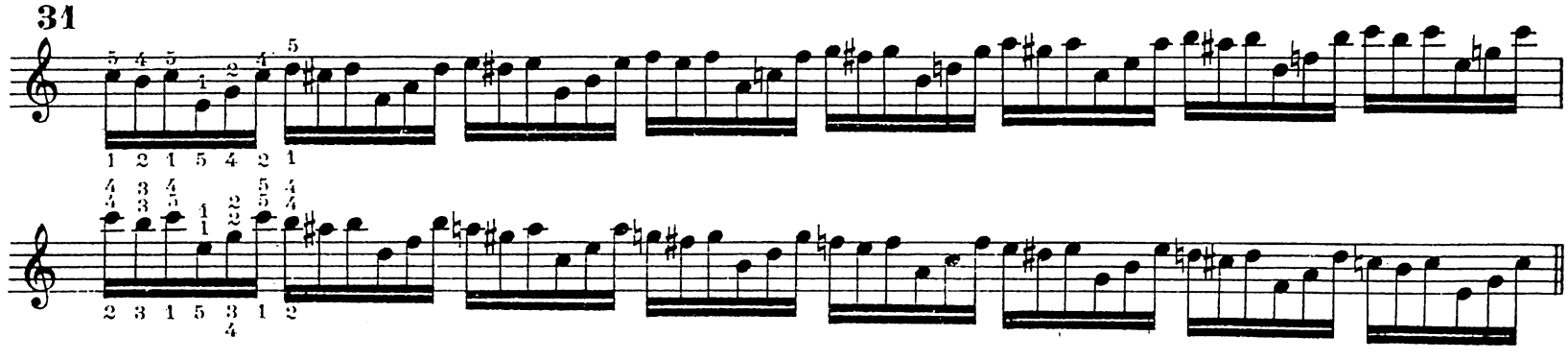

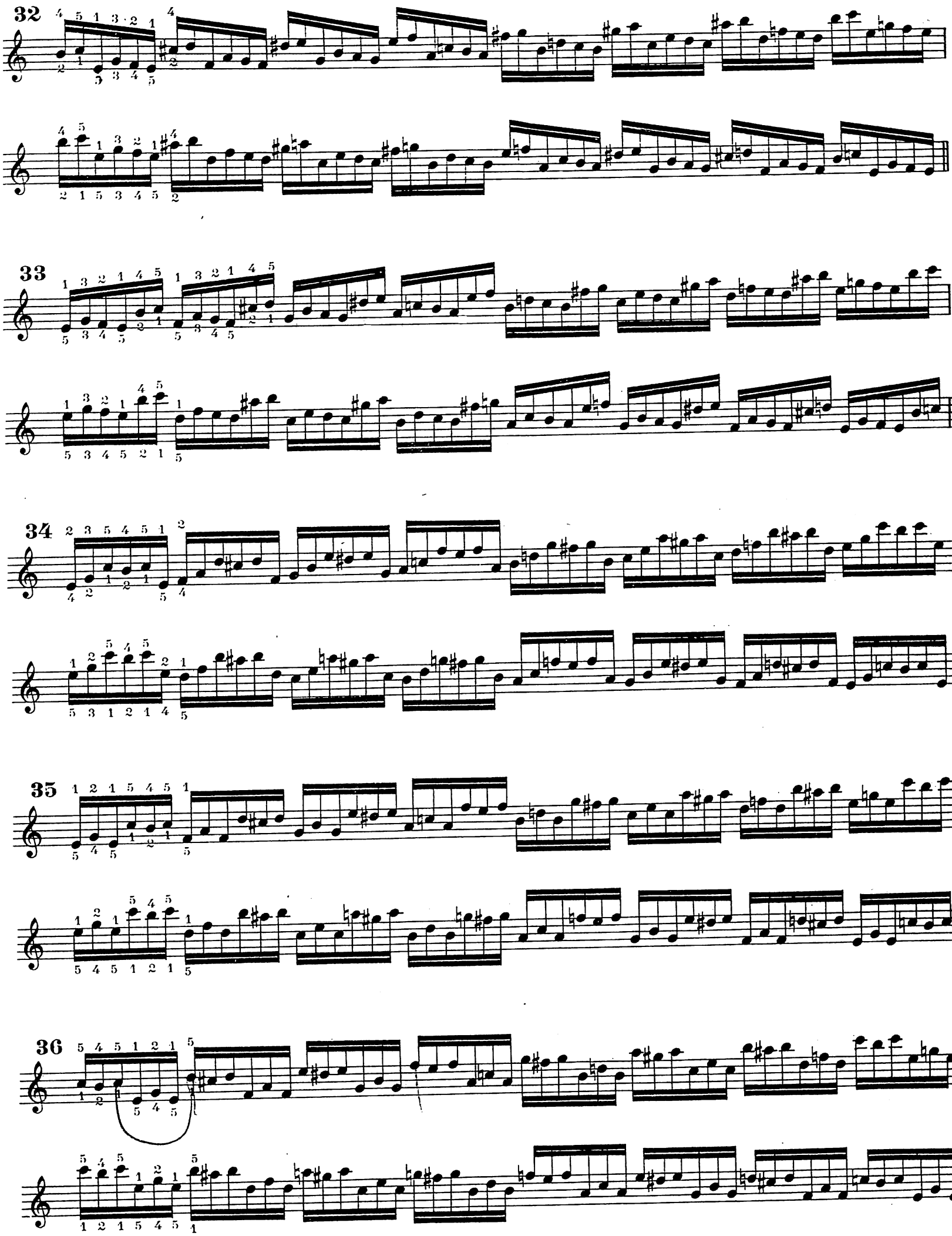
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etc.

etc.

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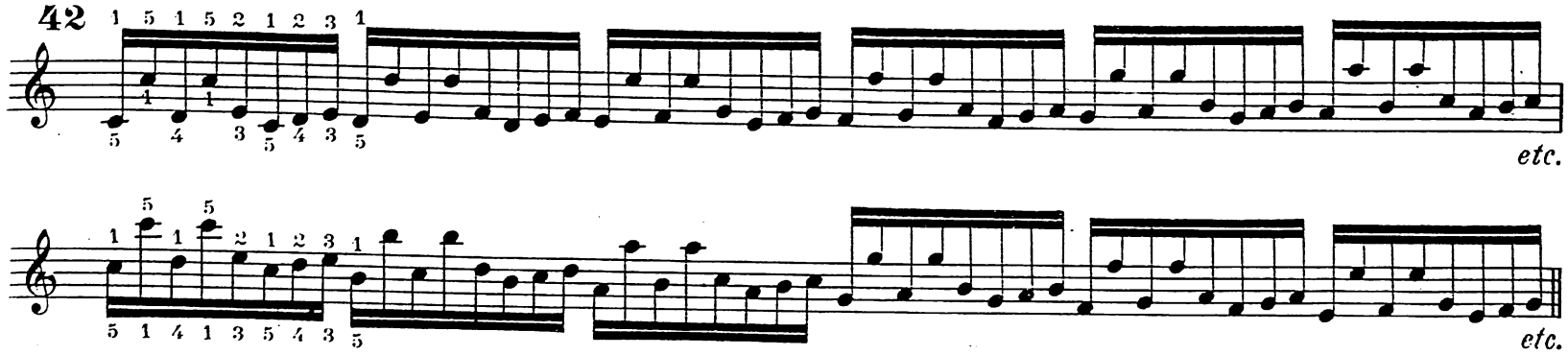

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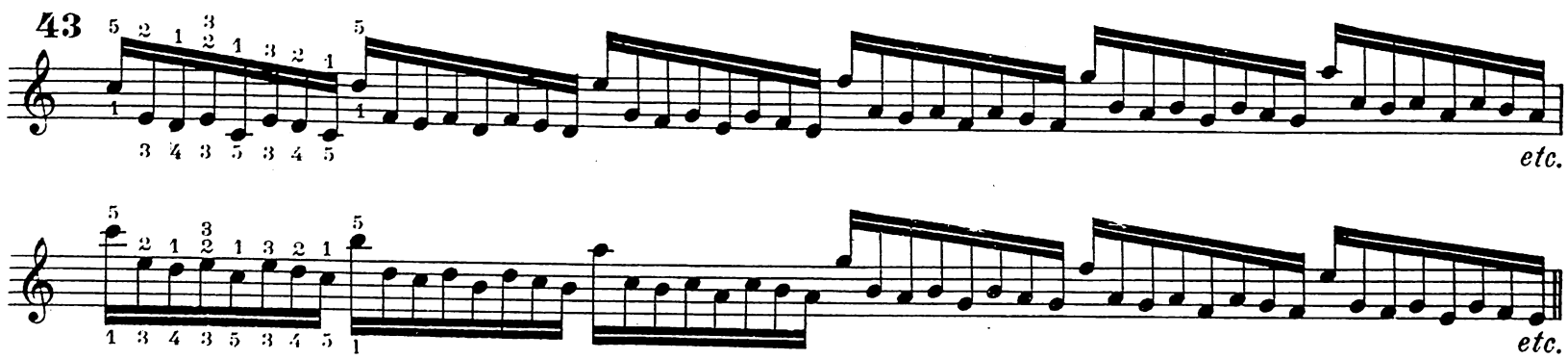

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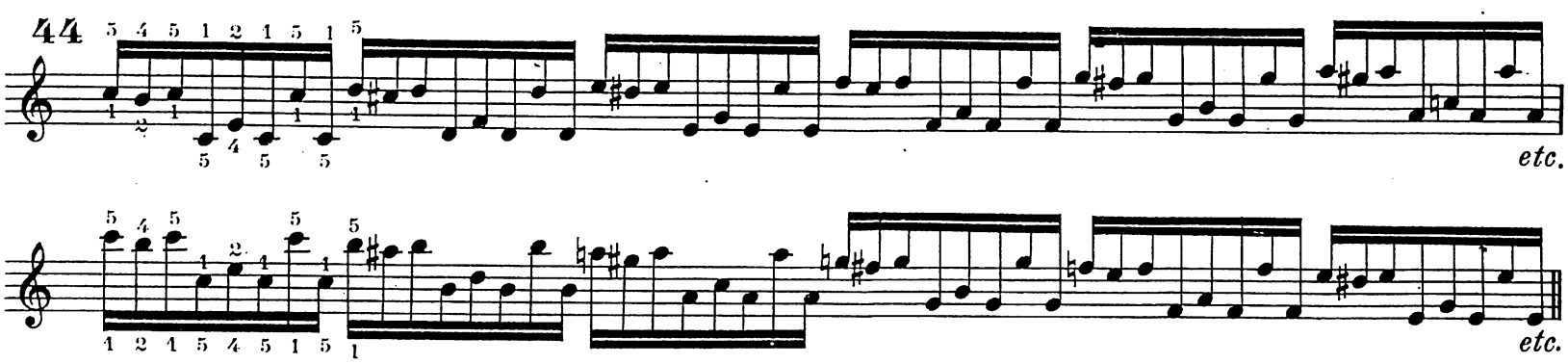

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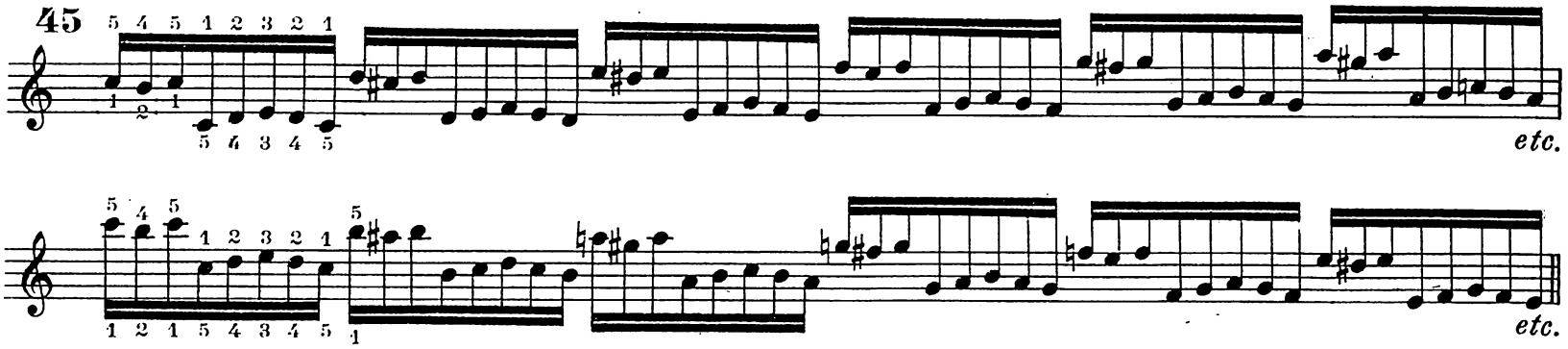

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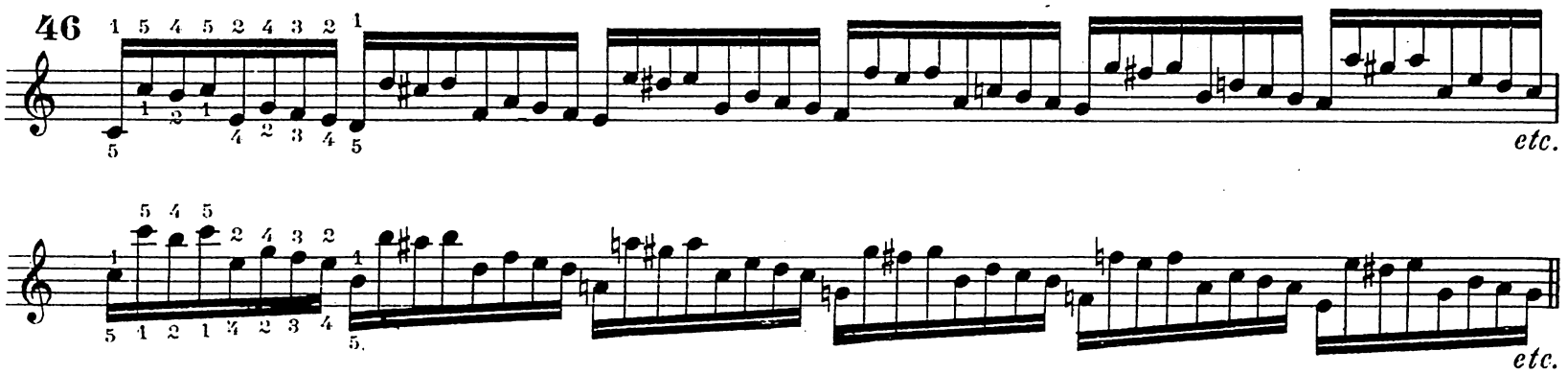

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etc.

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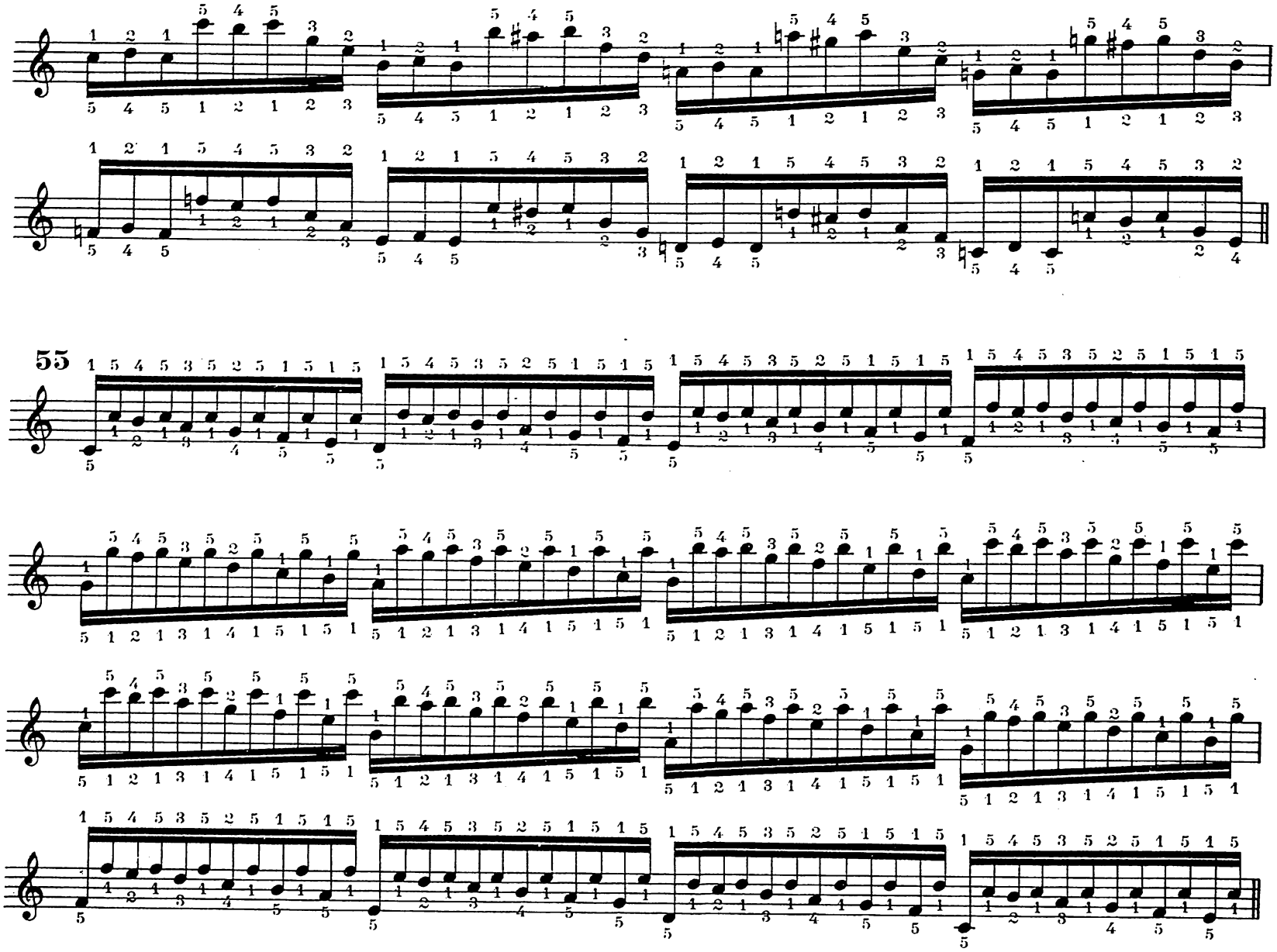

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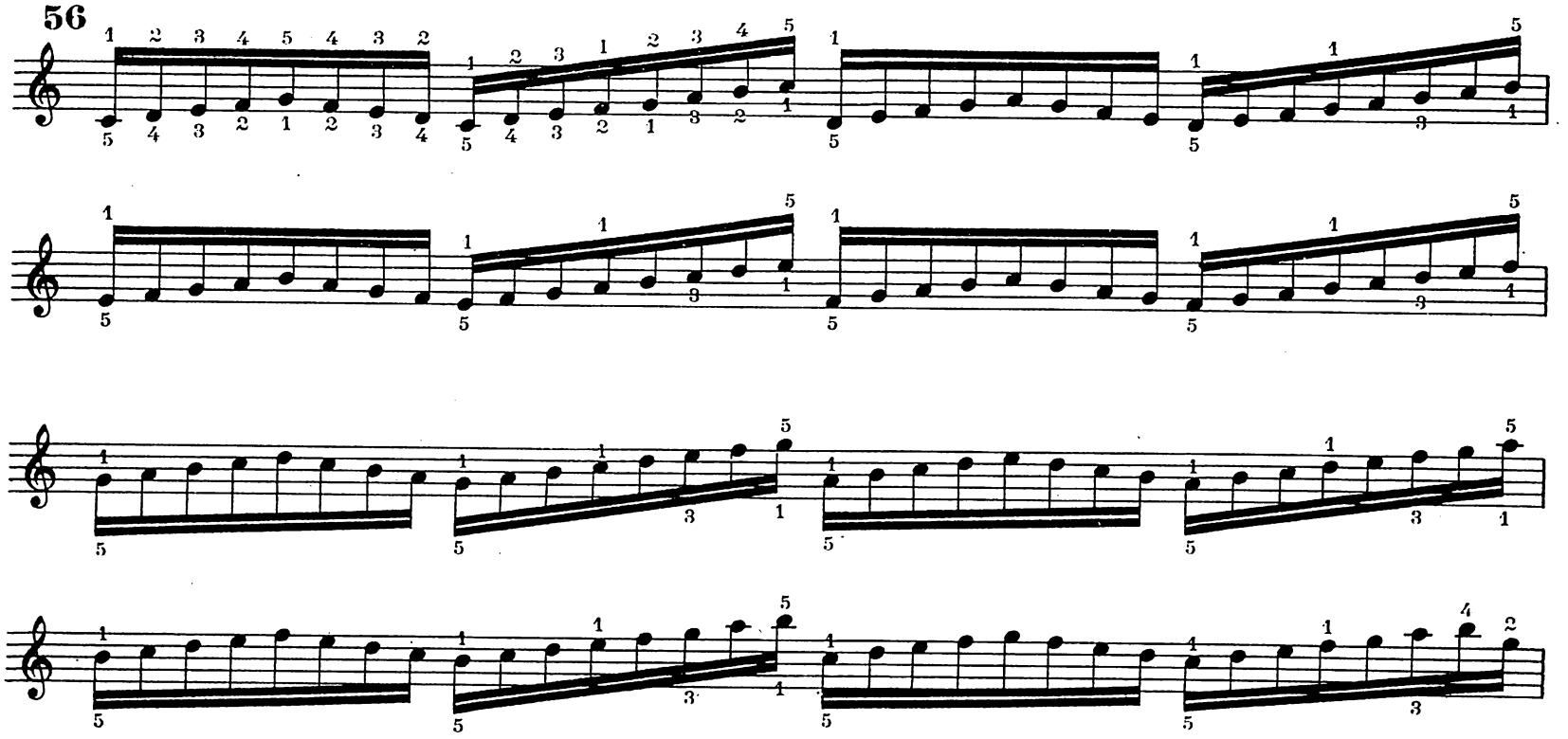

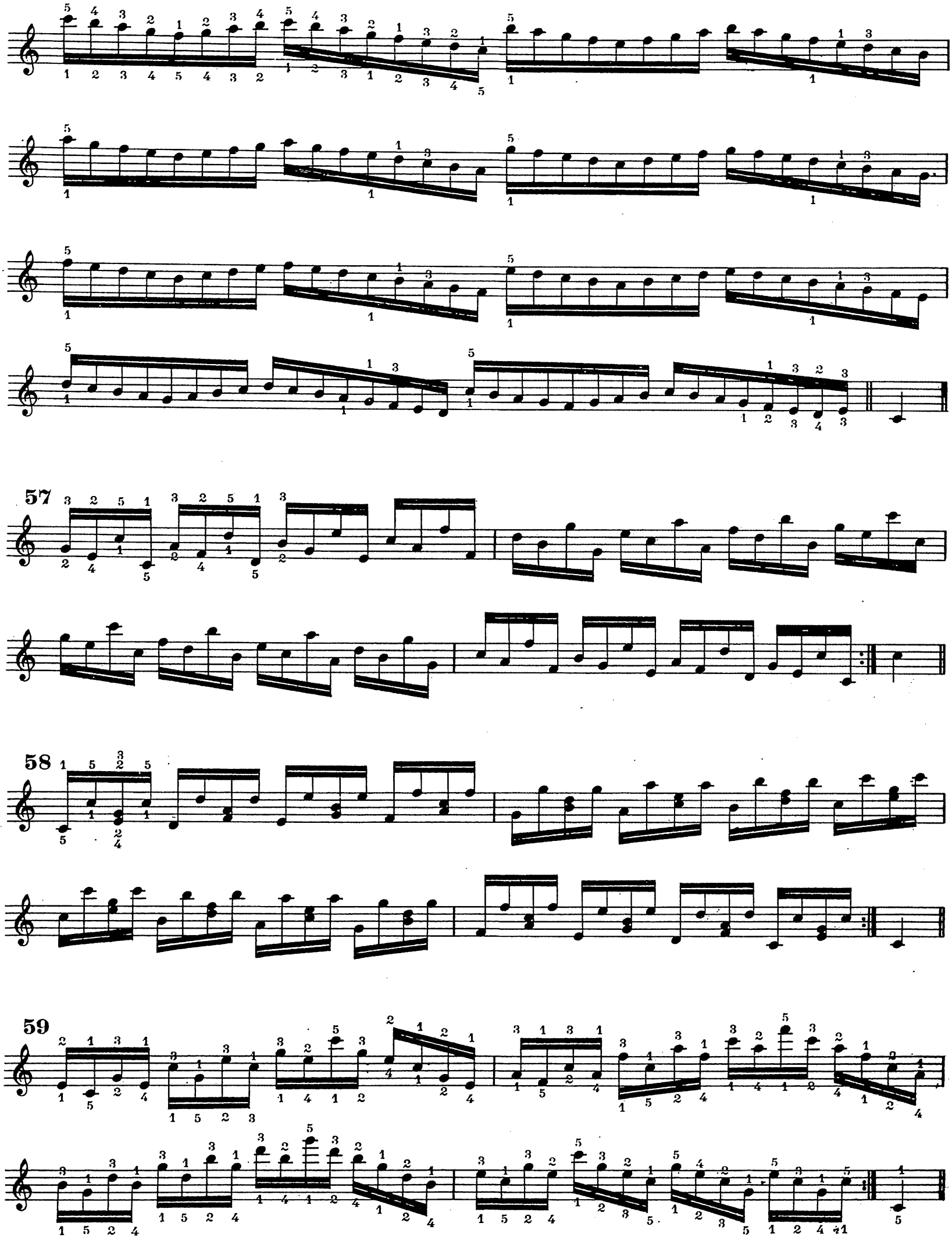
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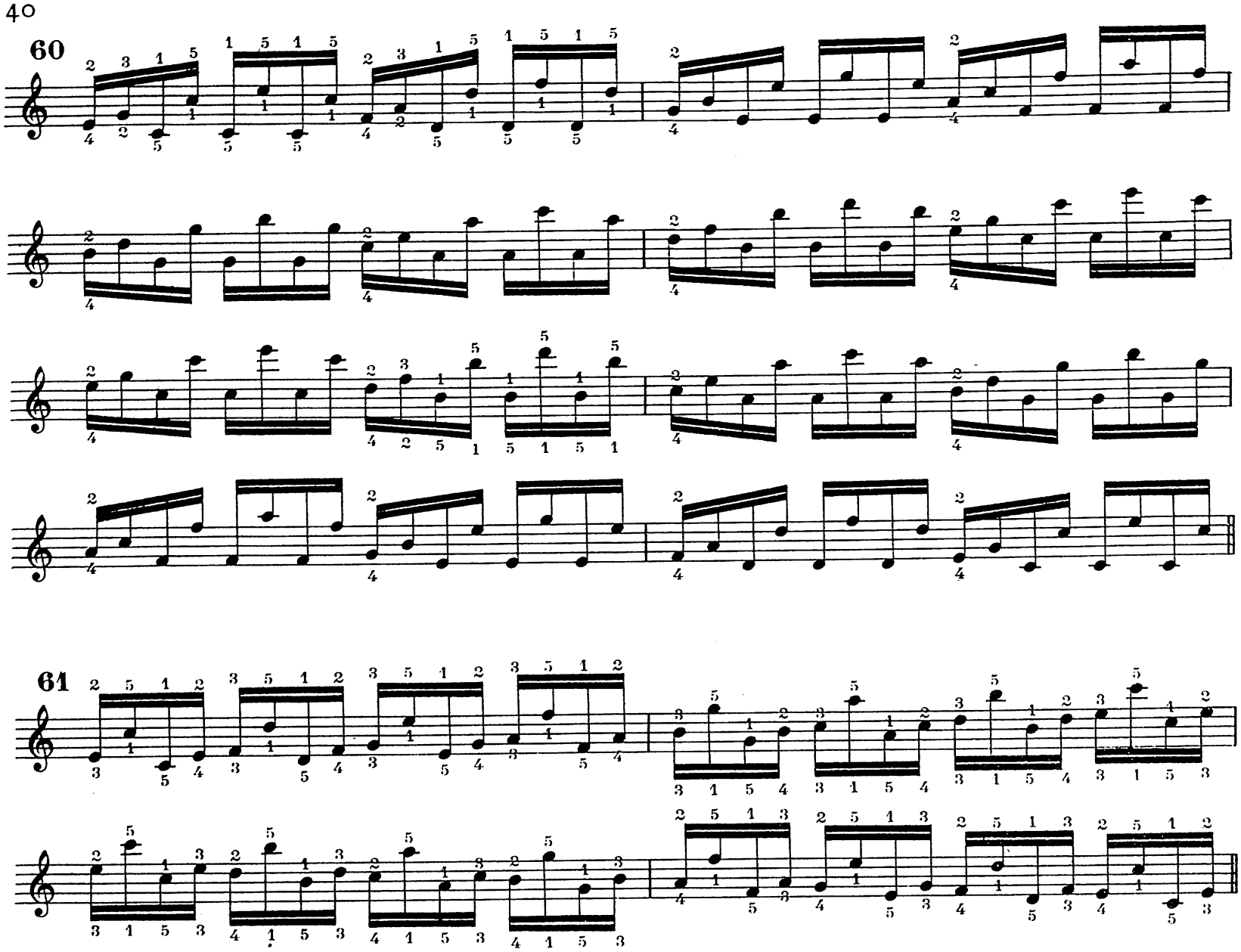

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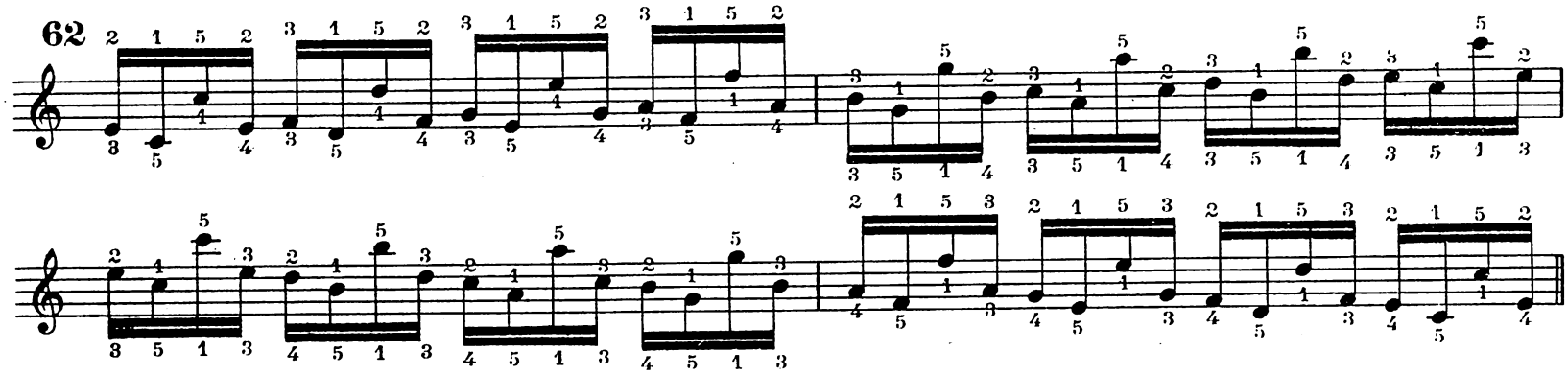

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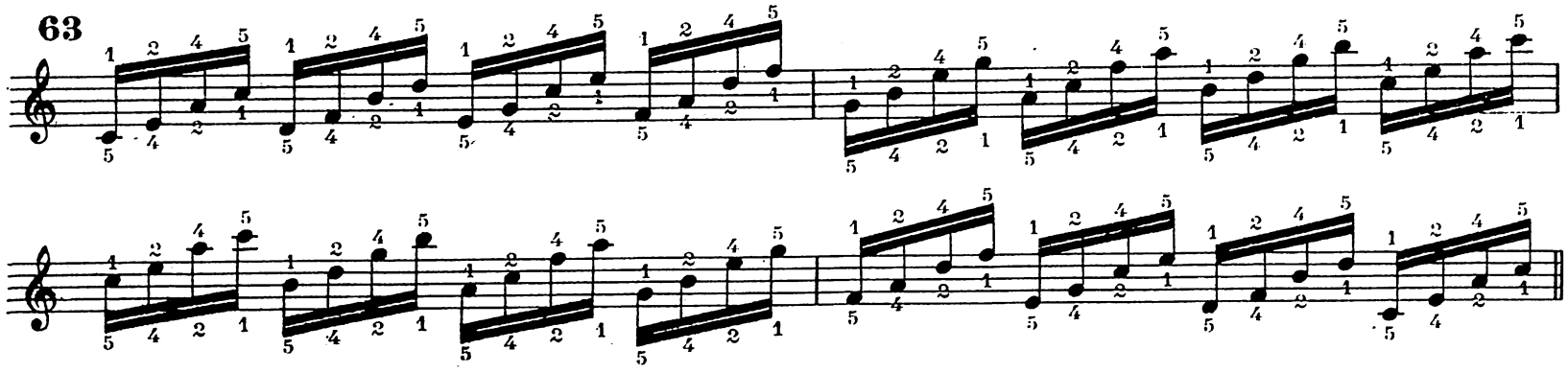

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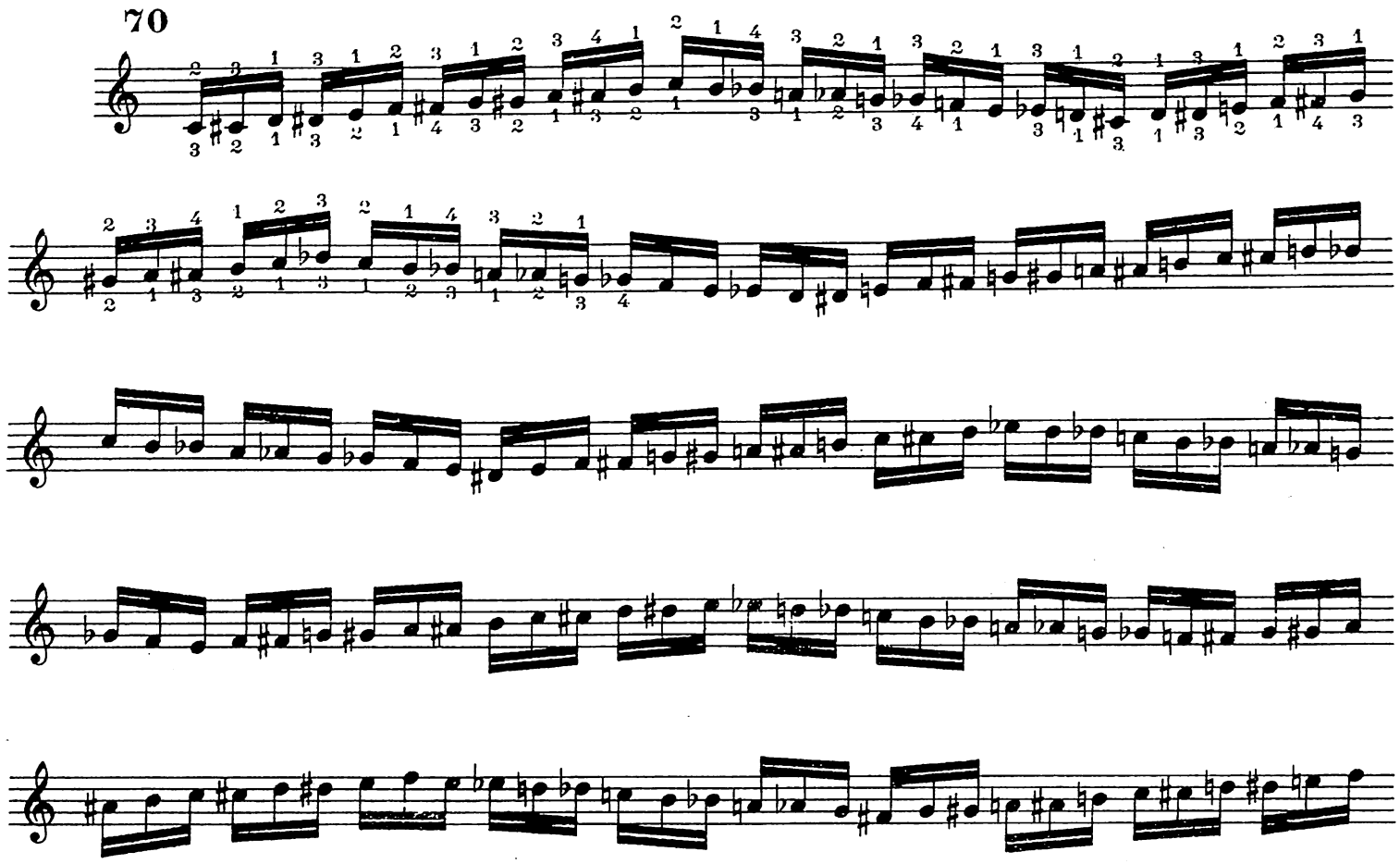
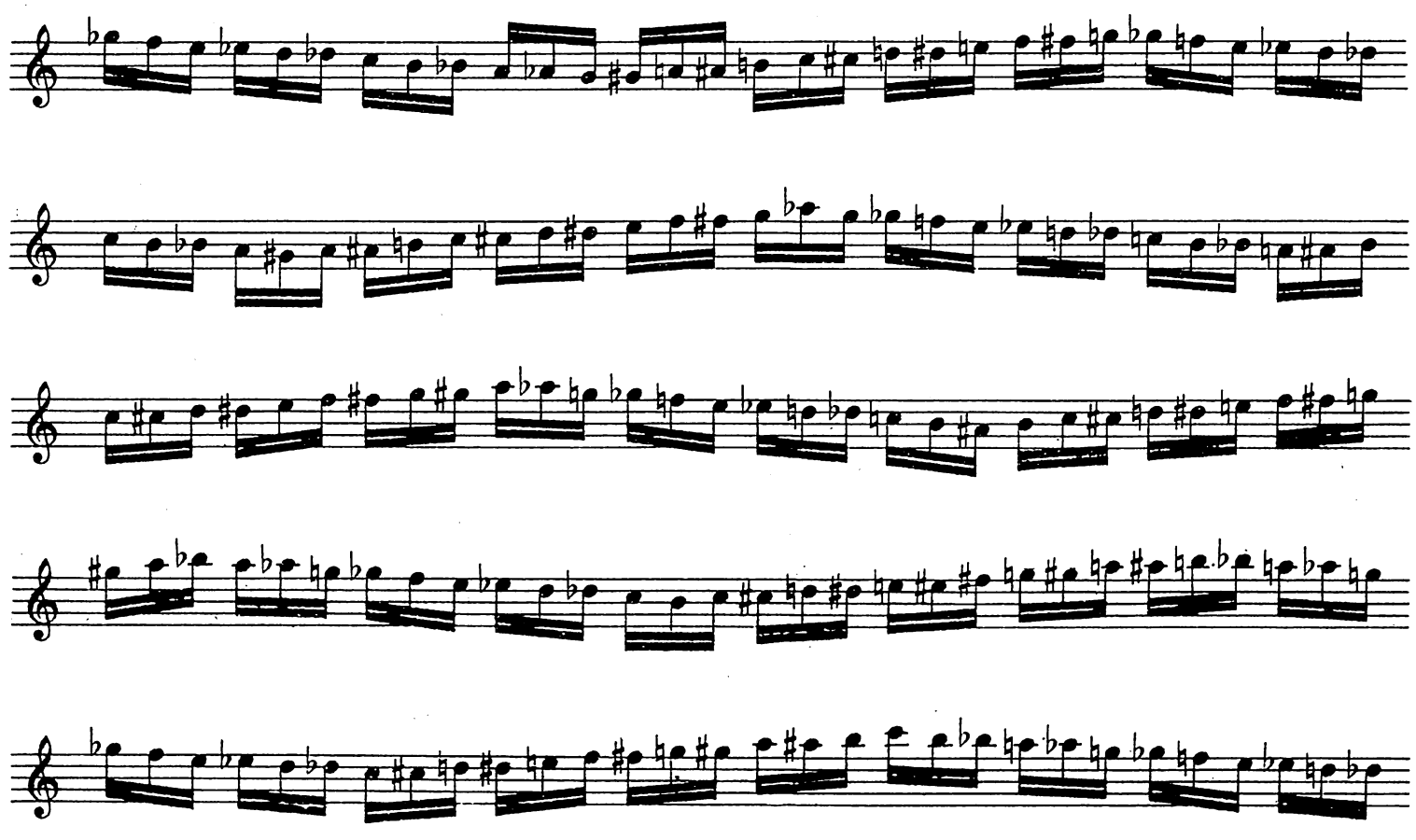
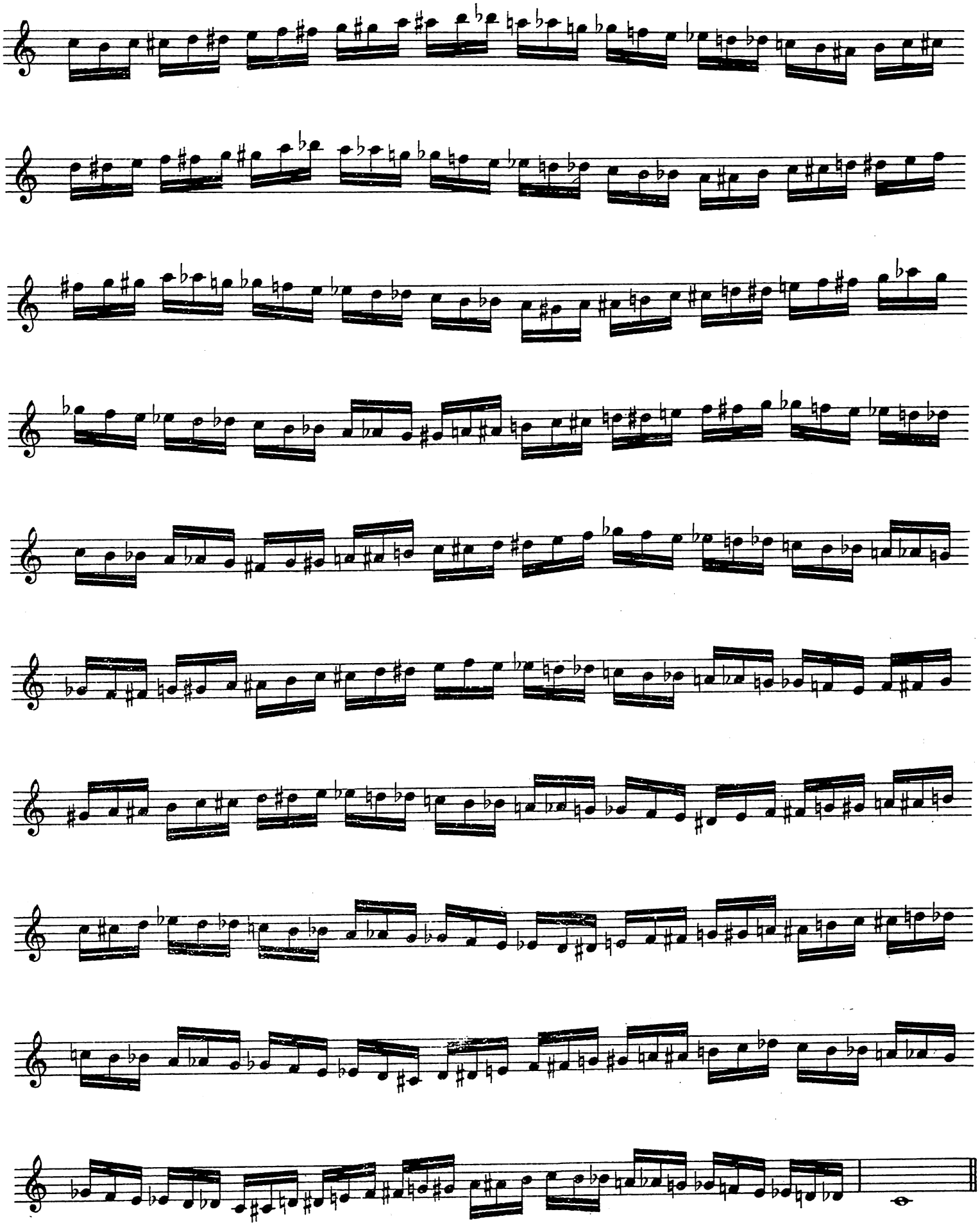
EXERCICE CHROMATIQUE

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

70







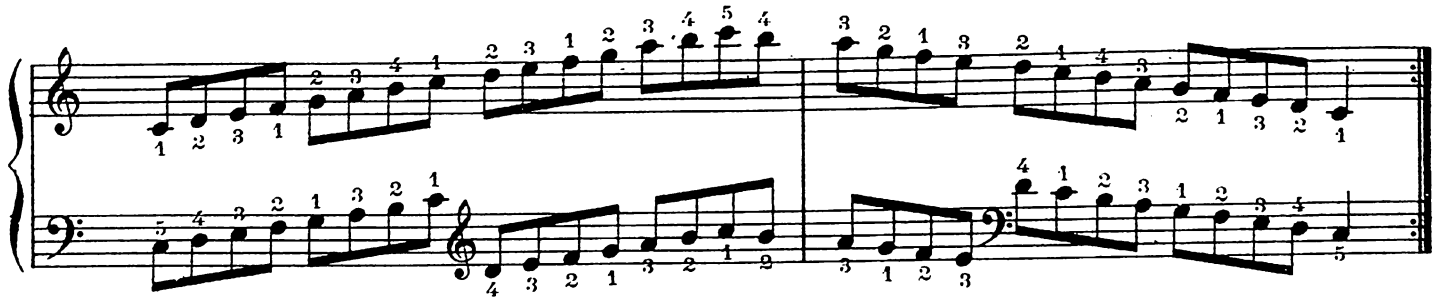
A travailler à la tierce, à la sixte, à la dixième.

A travailler aussi en octaves et en octaves brisées.

EXERCICES POUR LES GAMMES ET ARPÈGES (*)

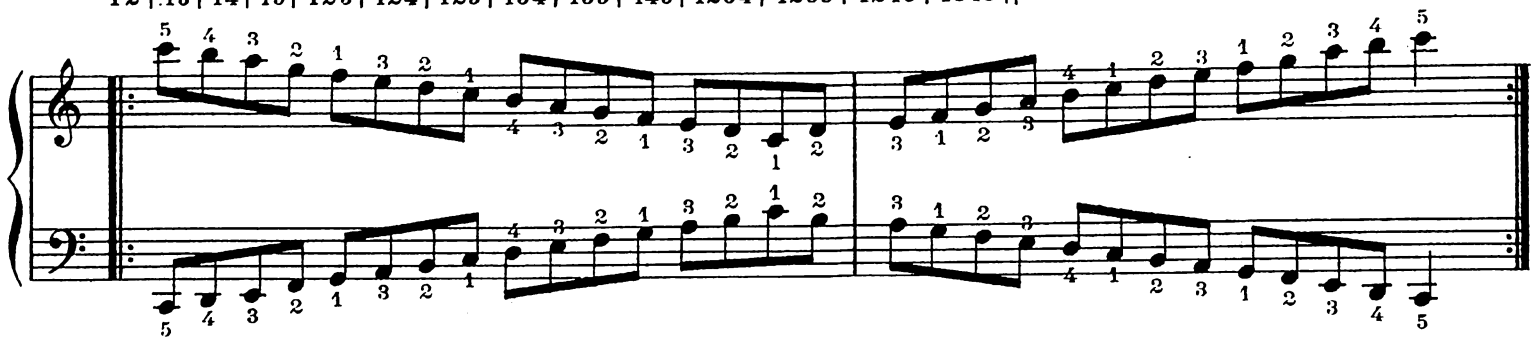
Travailler dans tous les tons majeurs et mineurs avec le doigté d'ut et le doigté normal.

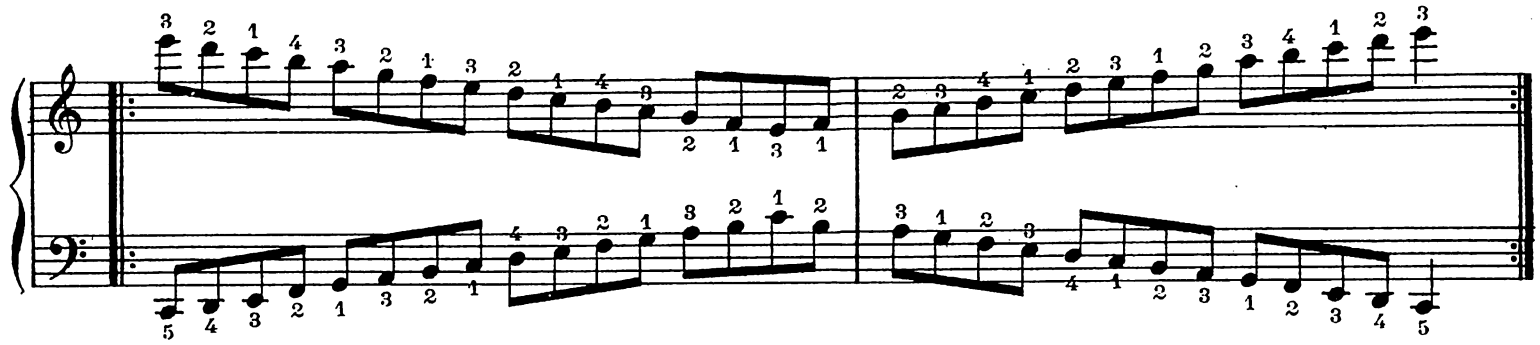
Sur plusieurs octaves avec différentes nuances, staccato du doigt et legatissimo.

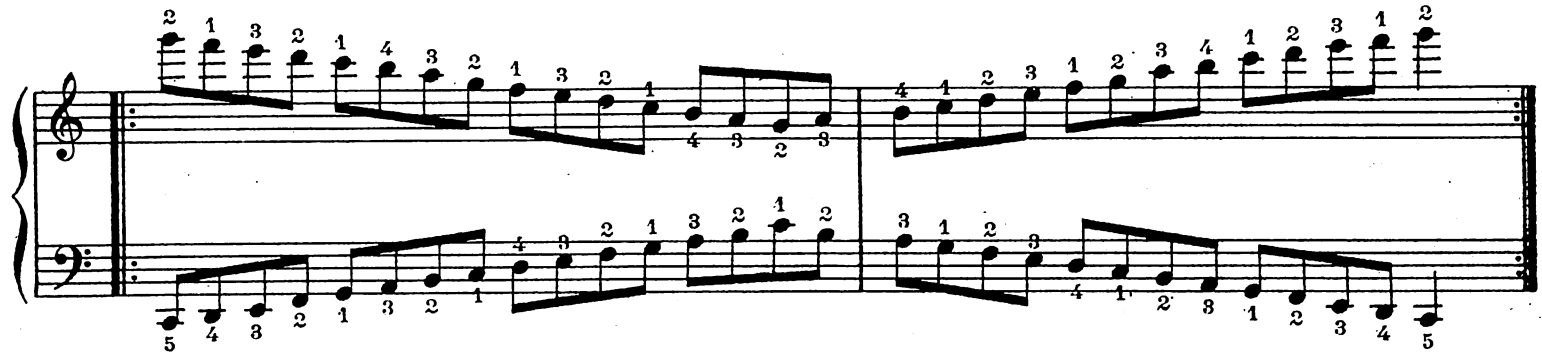


Exercer cette gamme par mouvement contraire avec les doigtés uniformes suivants:

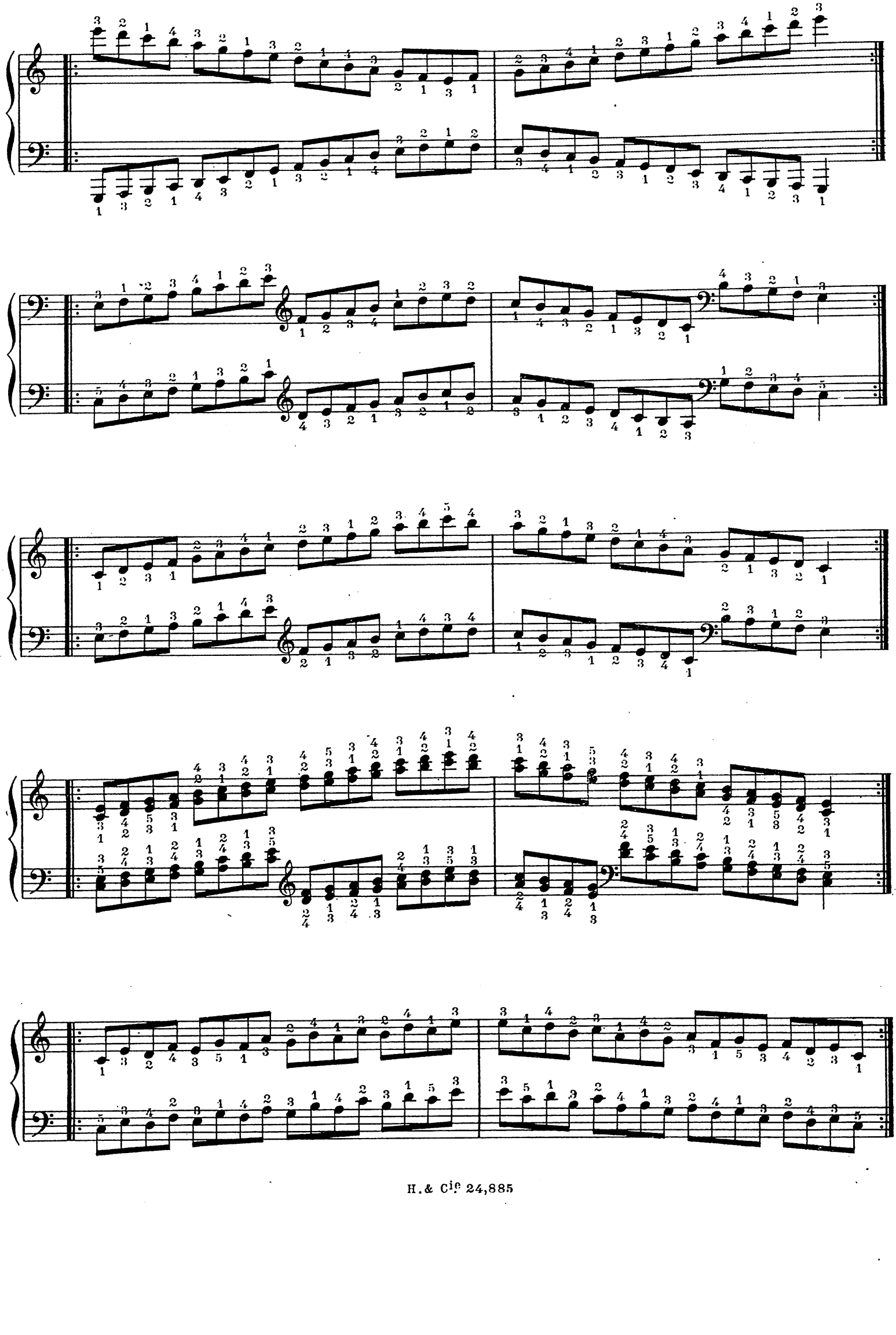
12 | 13 | 14 | 15 | 123 | 124 | 125 | 134 | 135 | 145 | 1234 | 1235 | 1245 | 1345 ||

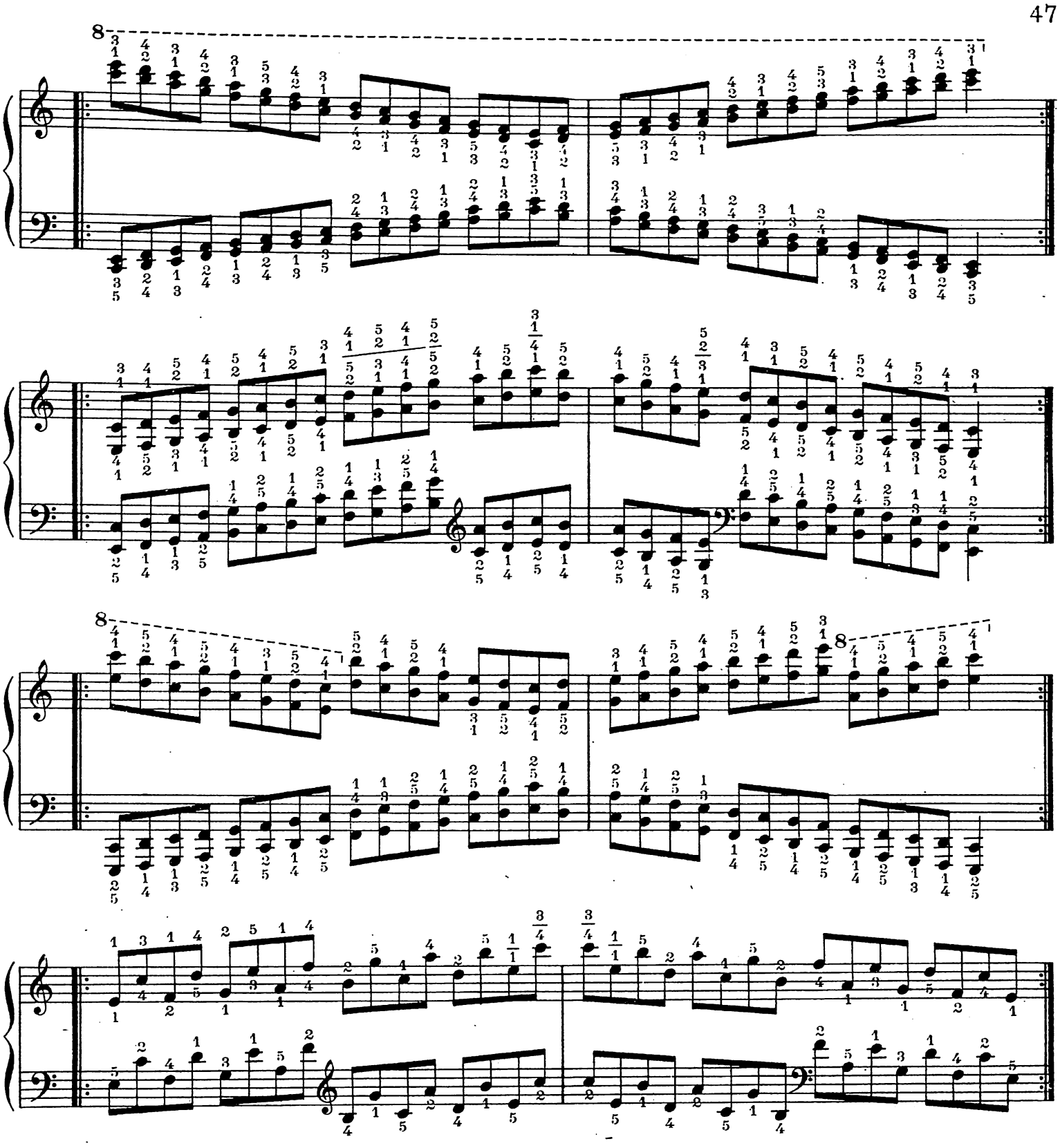






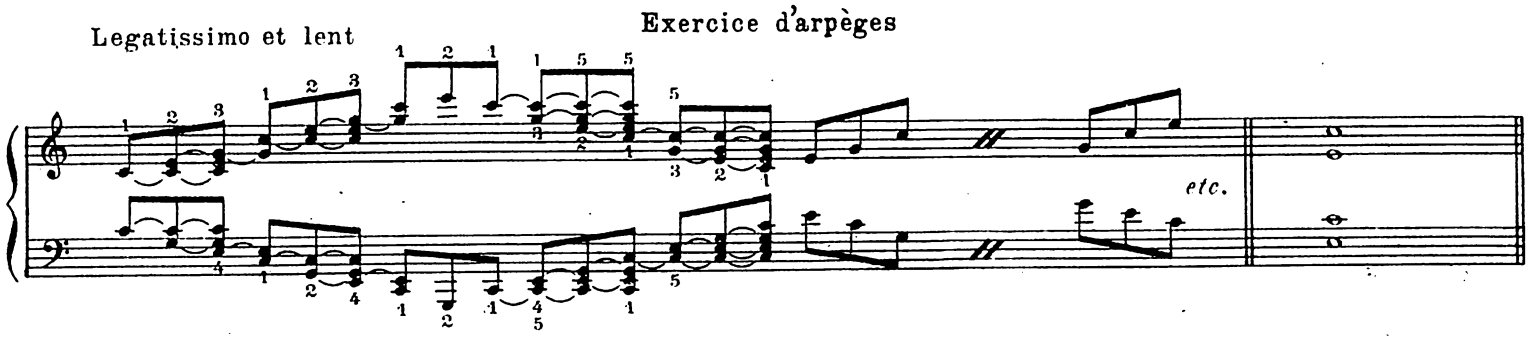
(*) *Stephen Heller* les faisait ainsi travailler.





Legatissimo et lent

Exercice d'arpèges

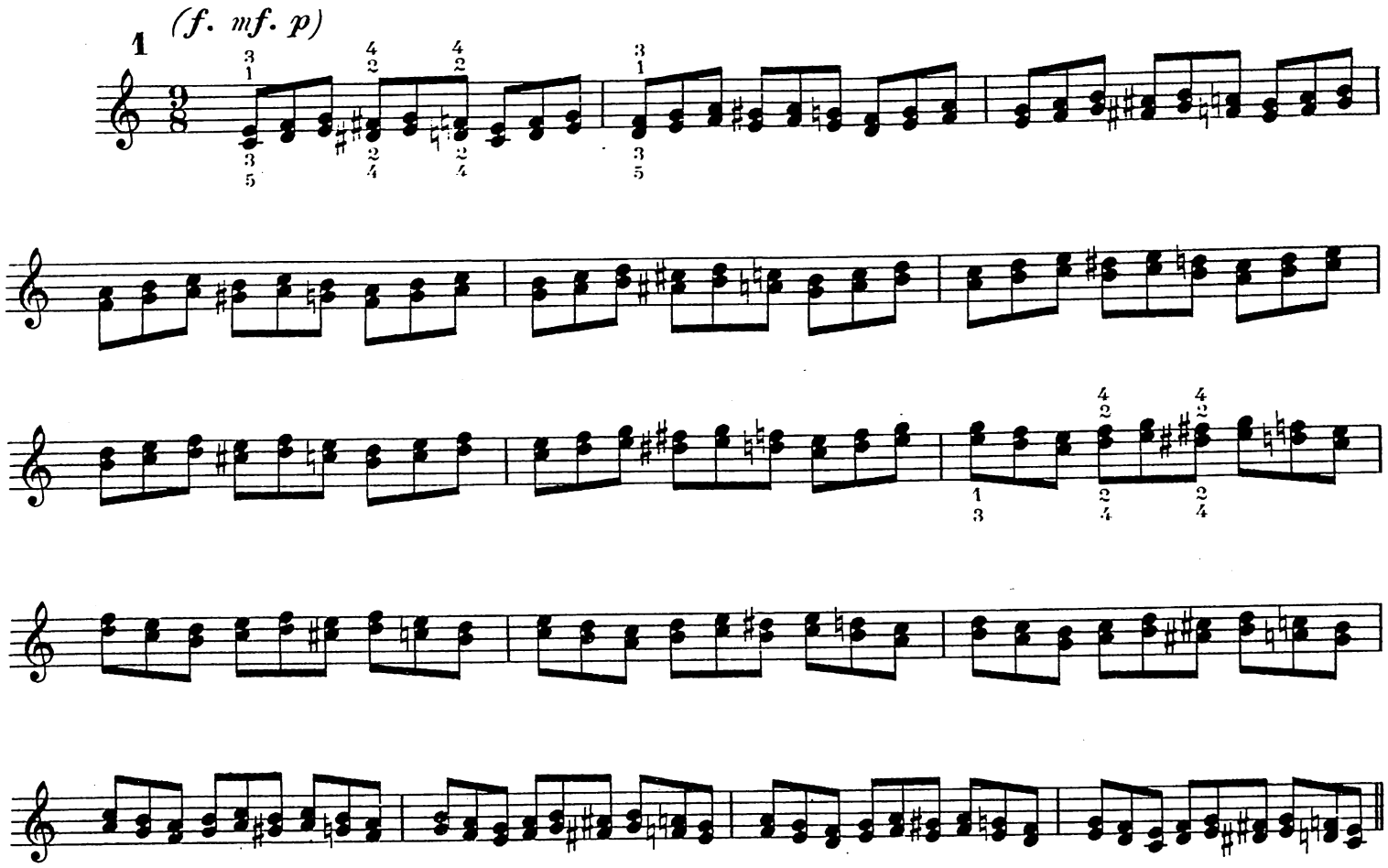


De même pour les septièmes de dominante.

EXERCICES EN DOUBLES NOTES

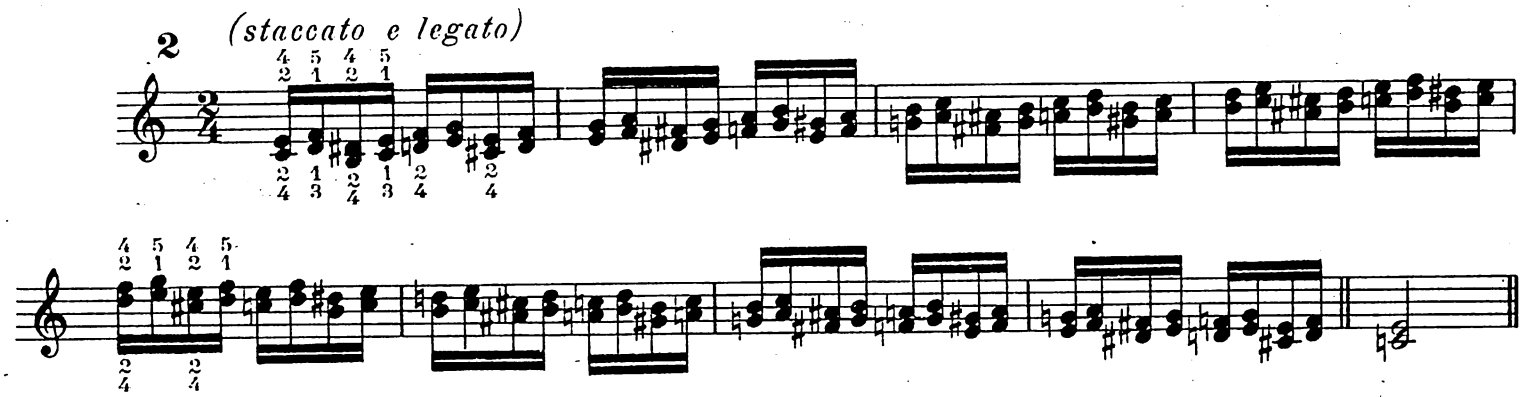
La main gauche deux octaves au dessous de la main droite.

1 *(f. mf. p)*



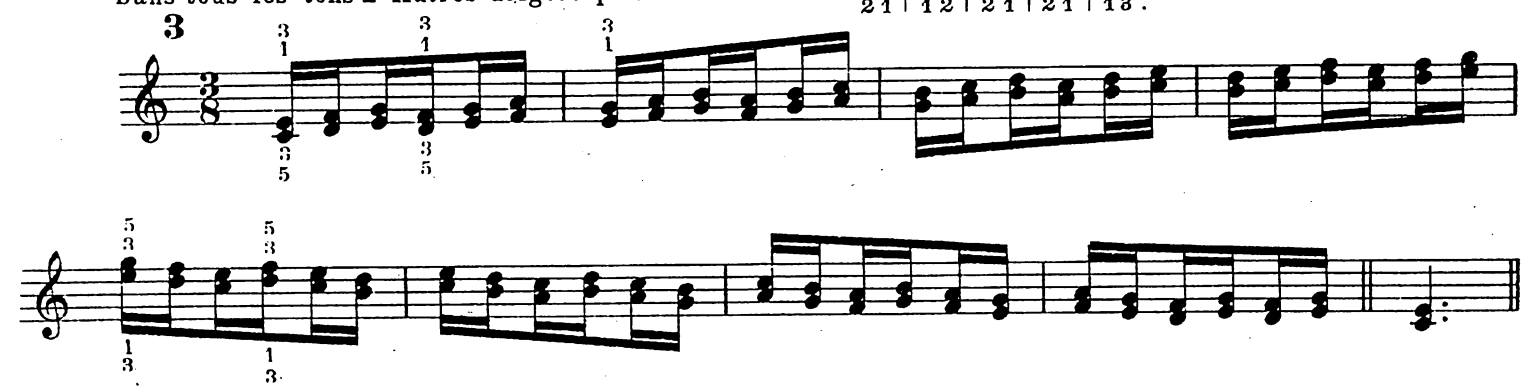
Tous ces exercices (de **1** à **5**) peuvent être travaillés *staccato* avec les dix doigtés suivants : $\frac{2}{1}\,\frac{3}{1}\,\frac{4}{1}\,\frac{5}{1}\,\frac{5}{2}\,\frac{4}{2}\,\frac{3}{2}\,\frac{4}{3}\,\frac{5}{3}\,\frac{5}{4}$.

2 *(staccato e legato)*



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

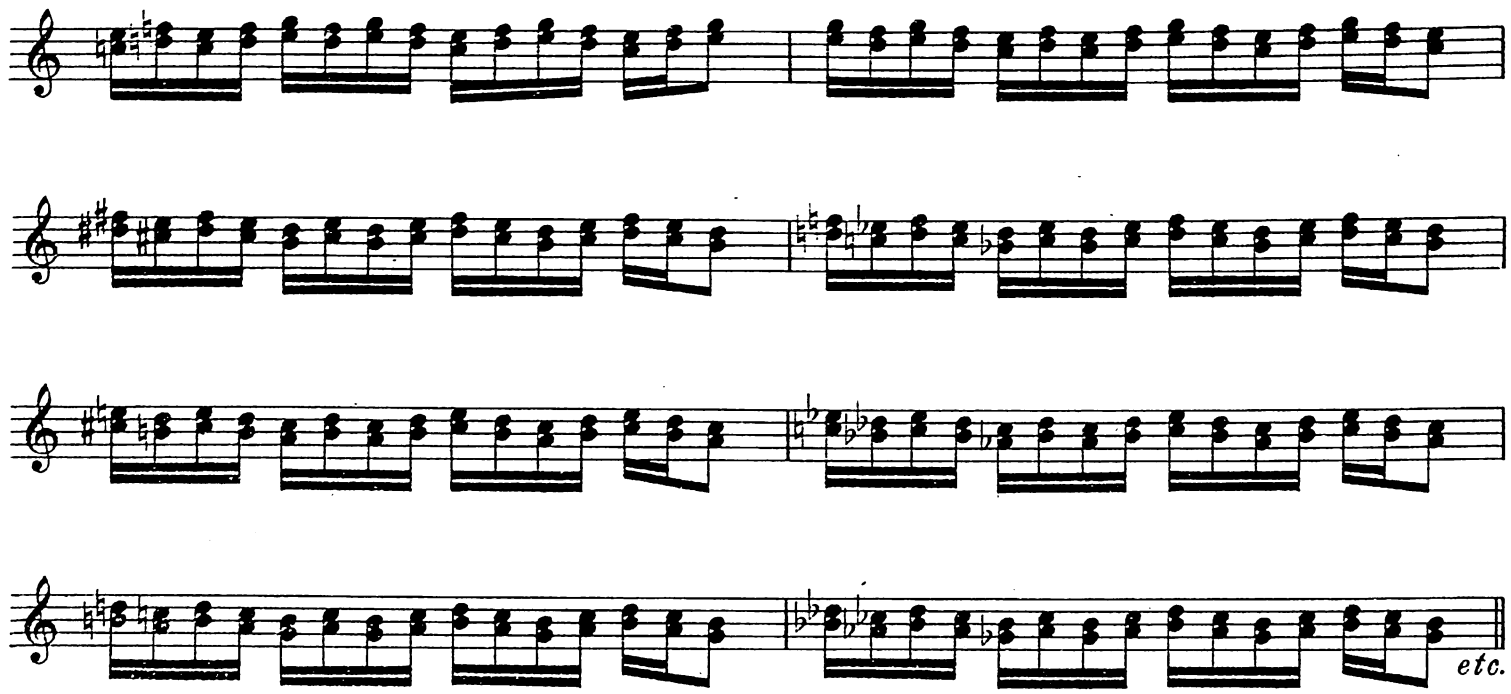
3



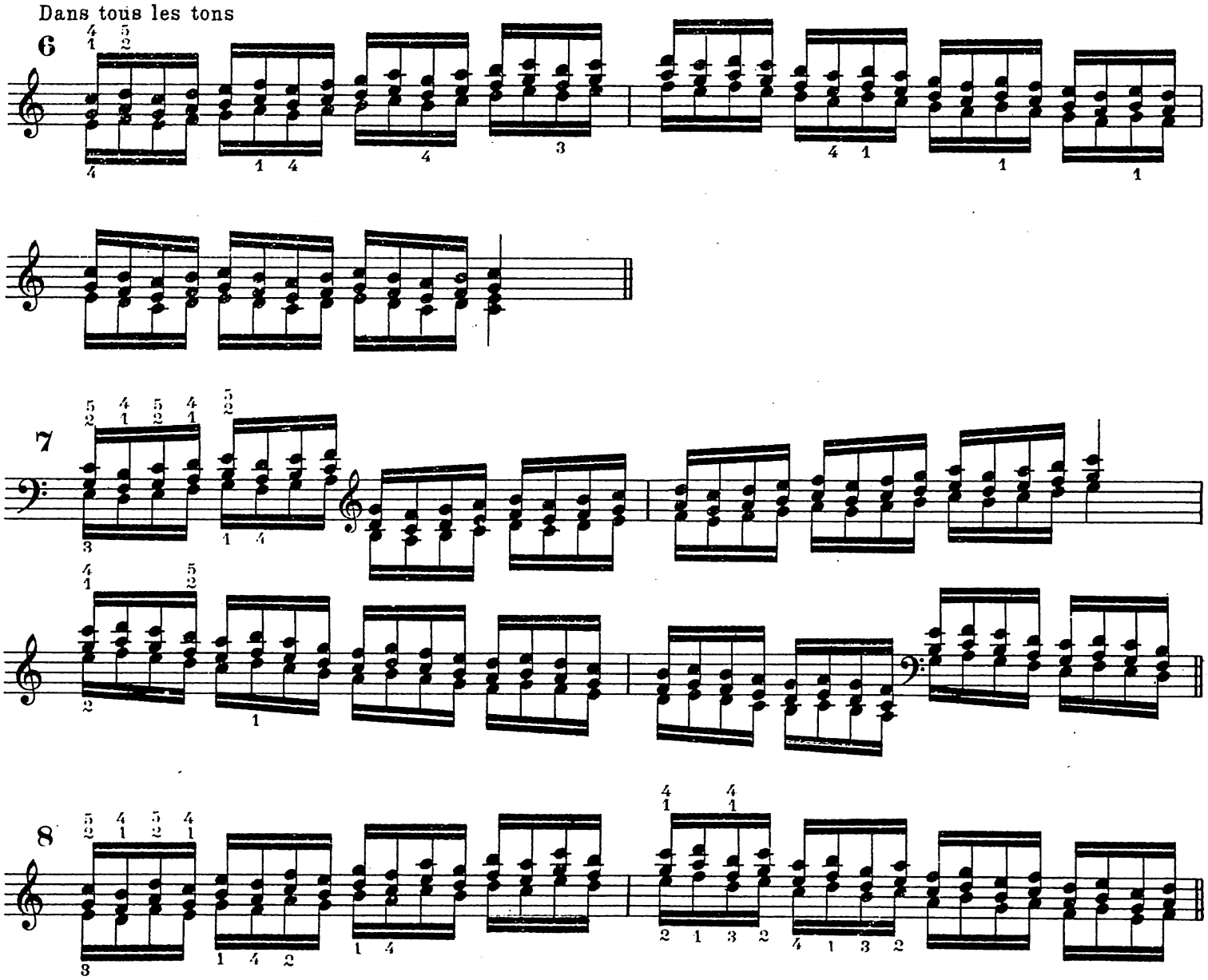
Dans tous les tons Majeurs et Mineurs

4

5 *(ff. pp)*



Dans tous les tons



9 Dans tous les tons

10 *(f et pp)*

etc.

11

etc.

12

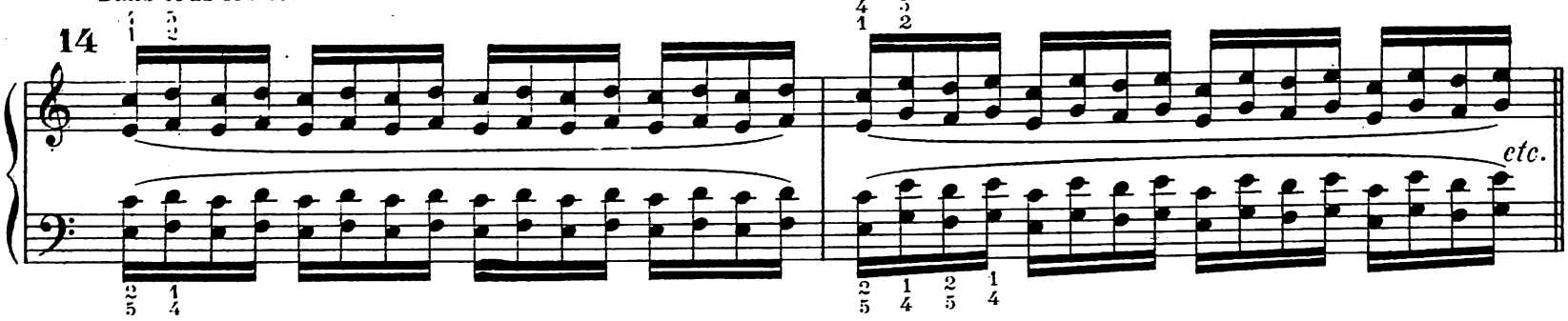
etc.

13

8

Dans tous les tons

14



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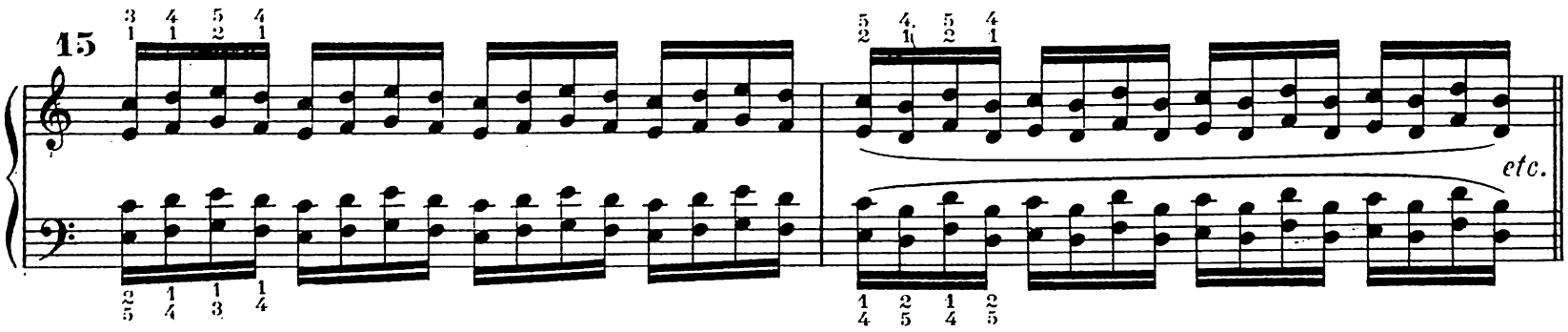

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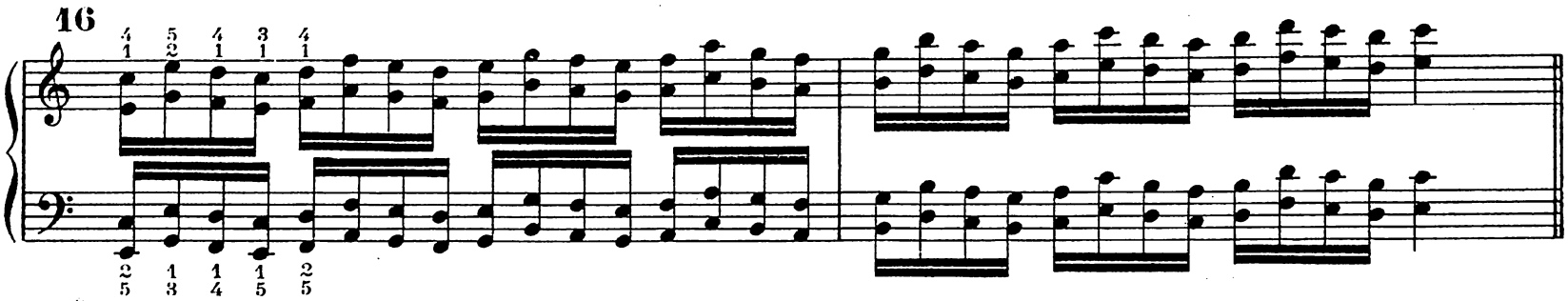

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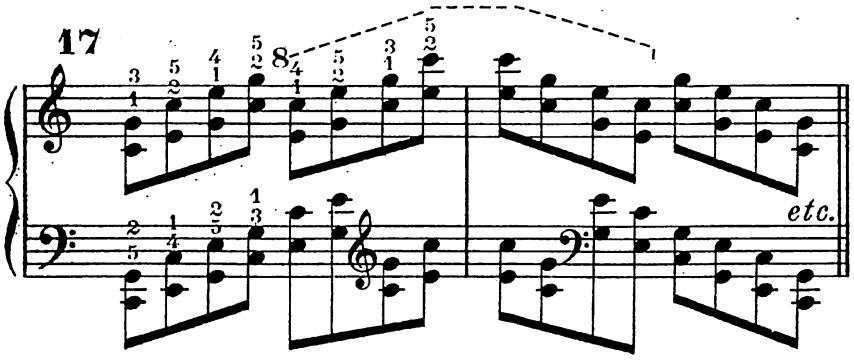

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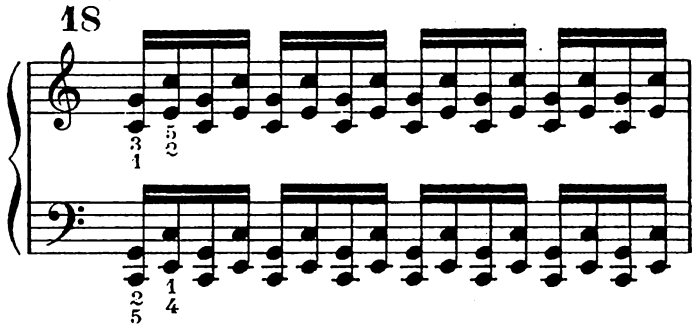

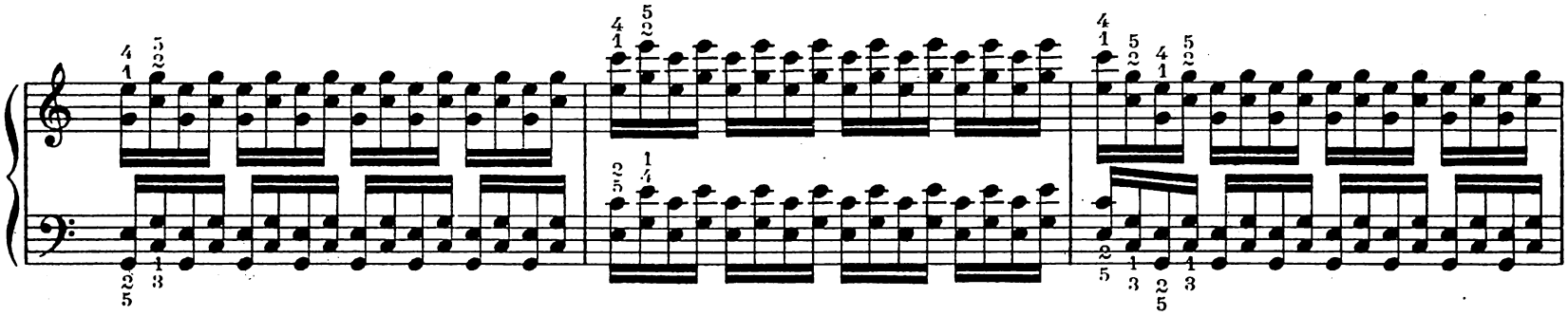

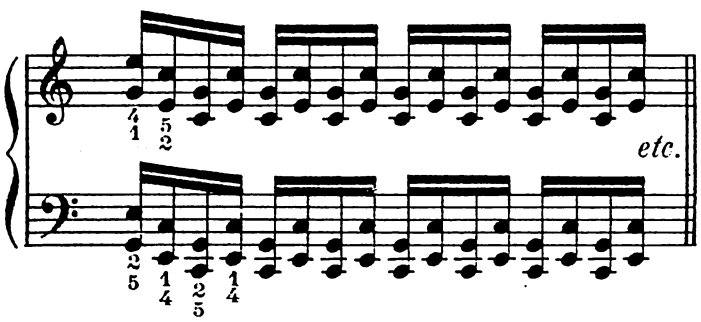

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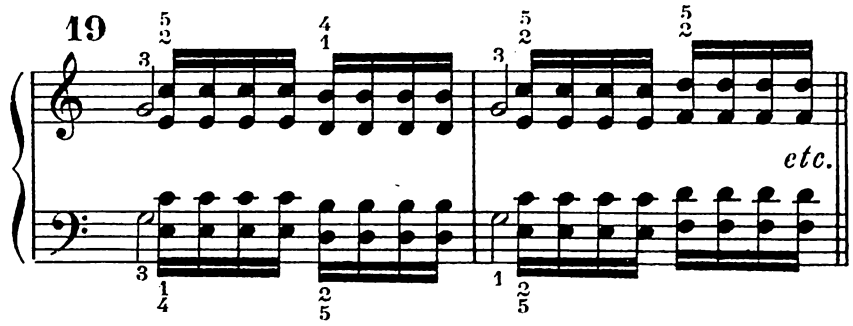


20

Dans tous les tons

21

22

23

24

25

26

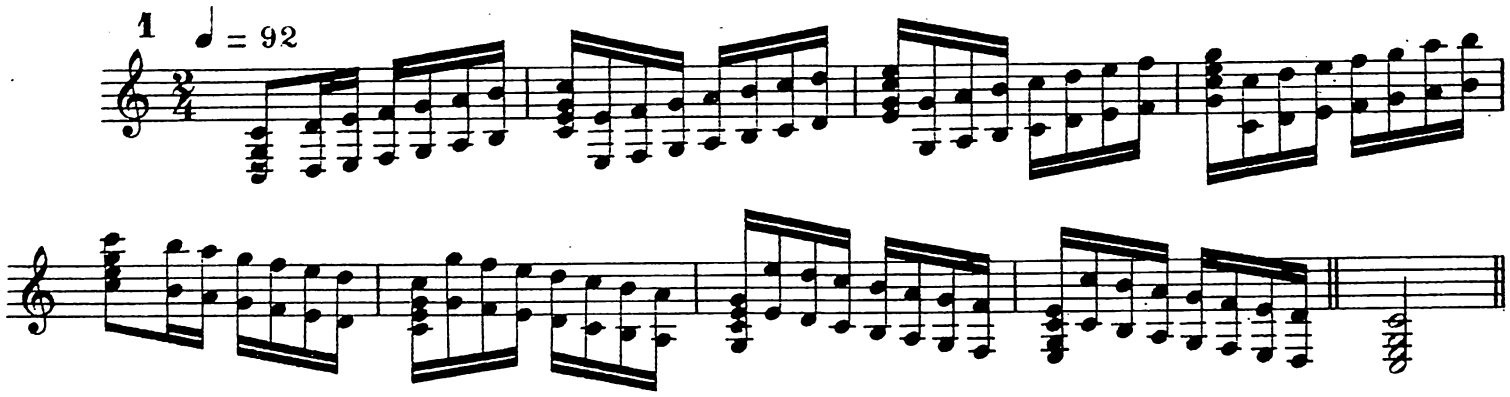
27

28

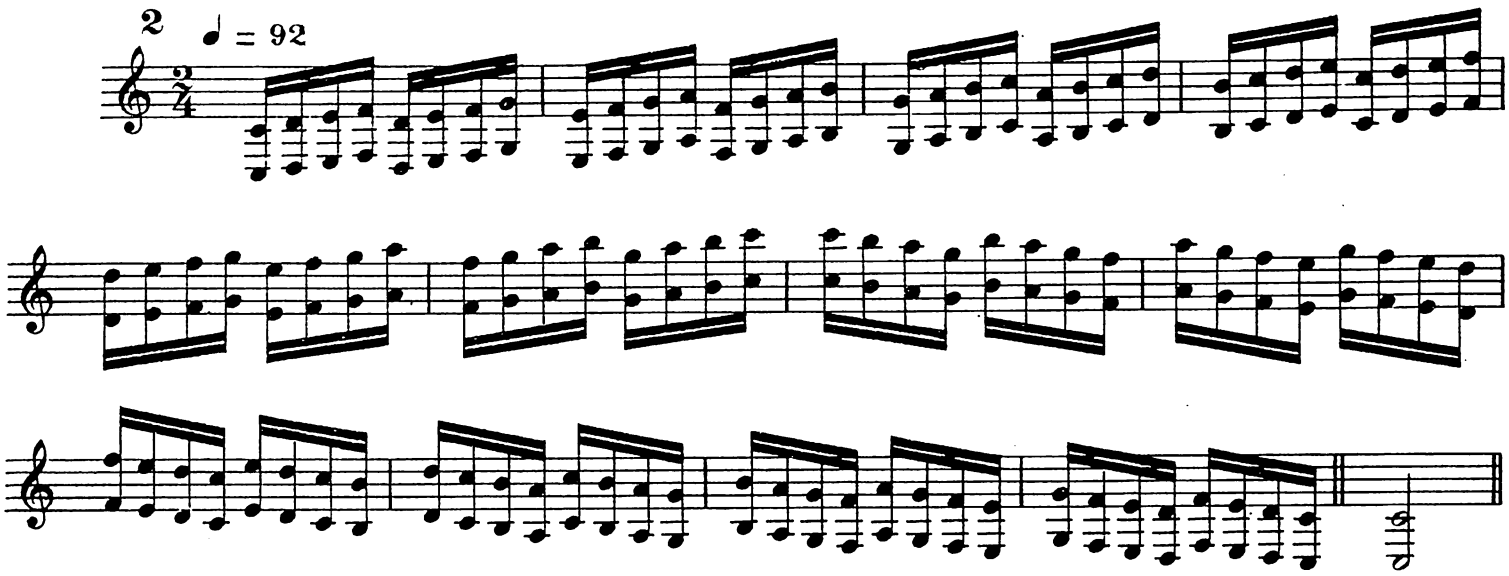
EXERCICES EN OCTAVES

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

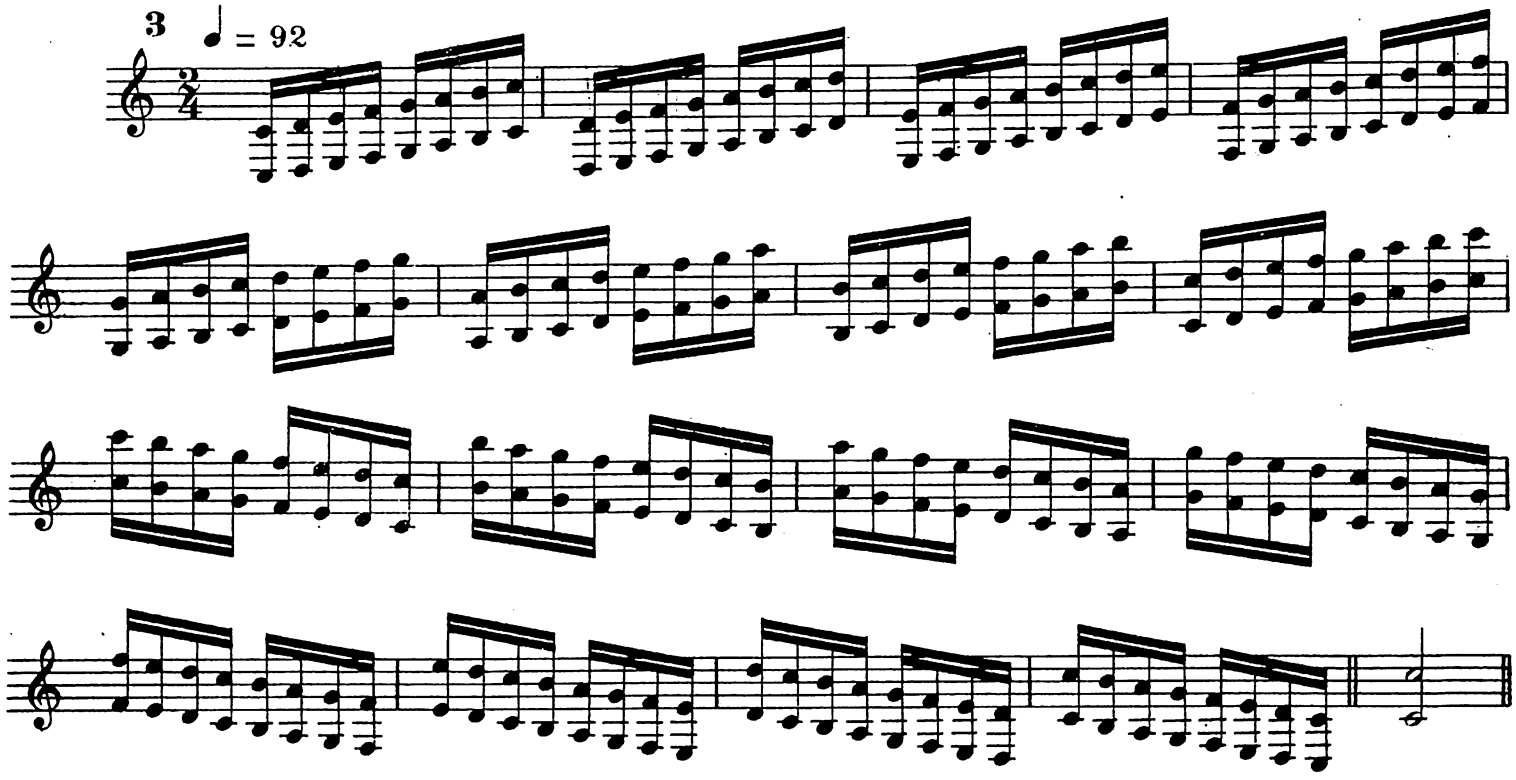
1 ♩ = 92

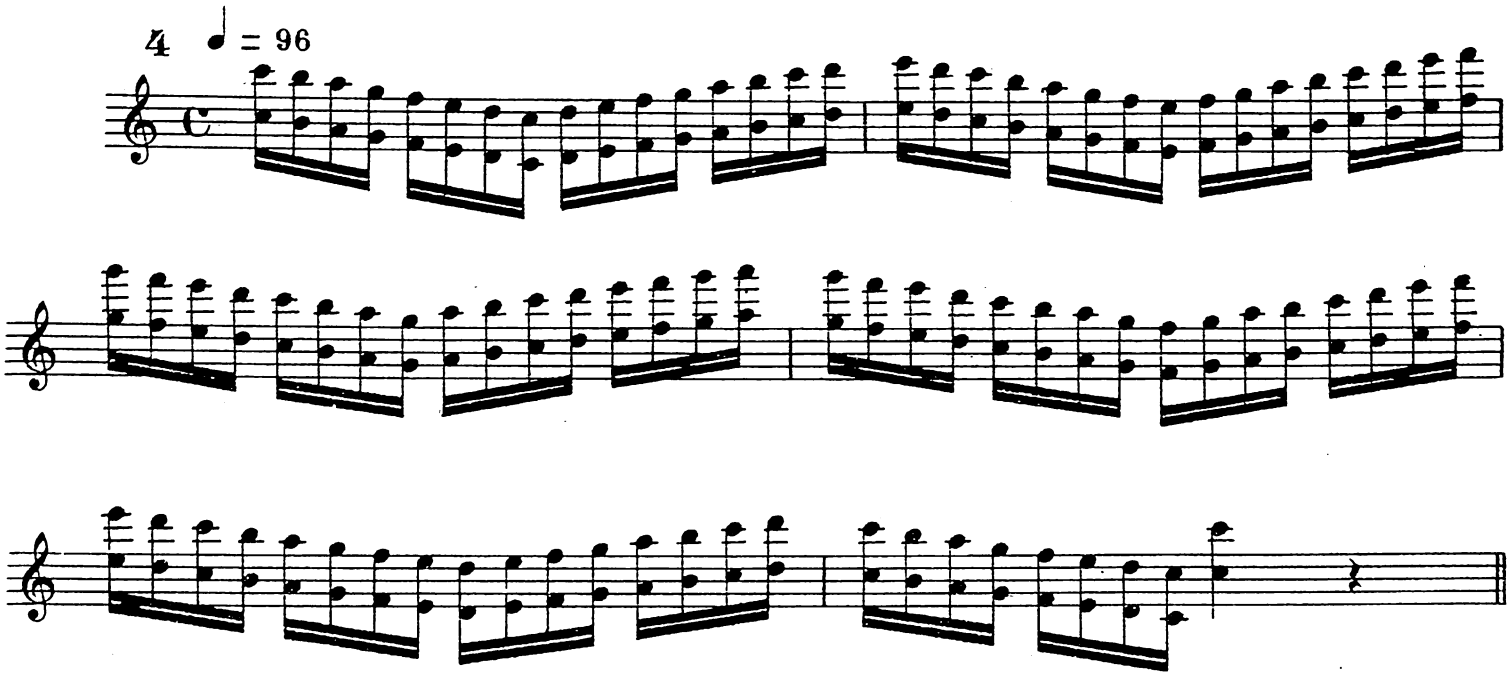


2 ♩ = 92

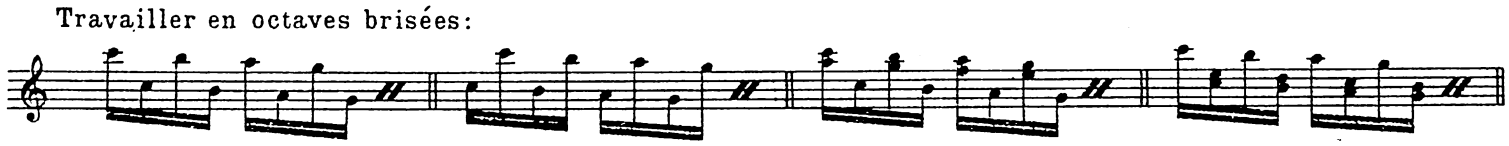


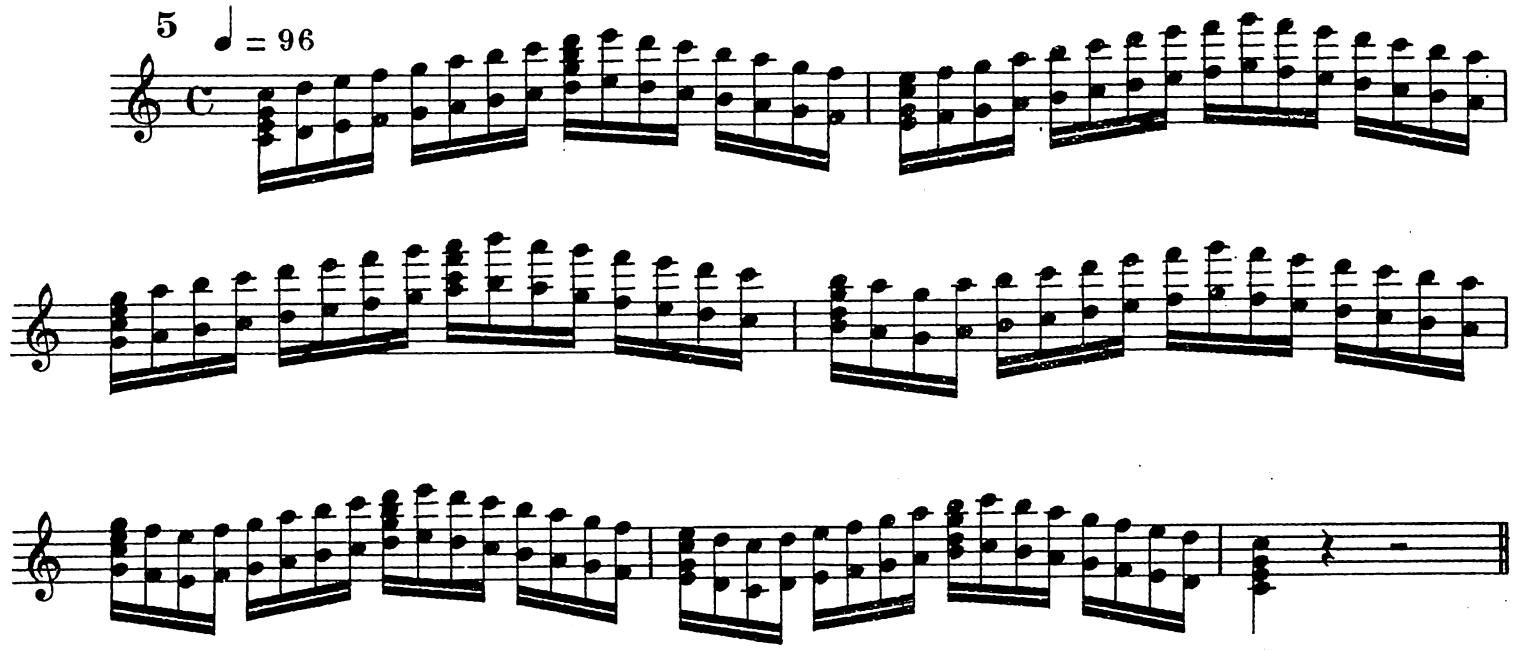
3 ♩ = 92





Travailler en octaves brisées:





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

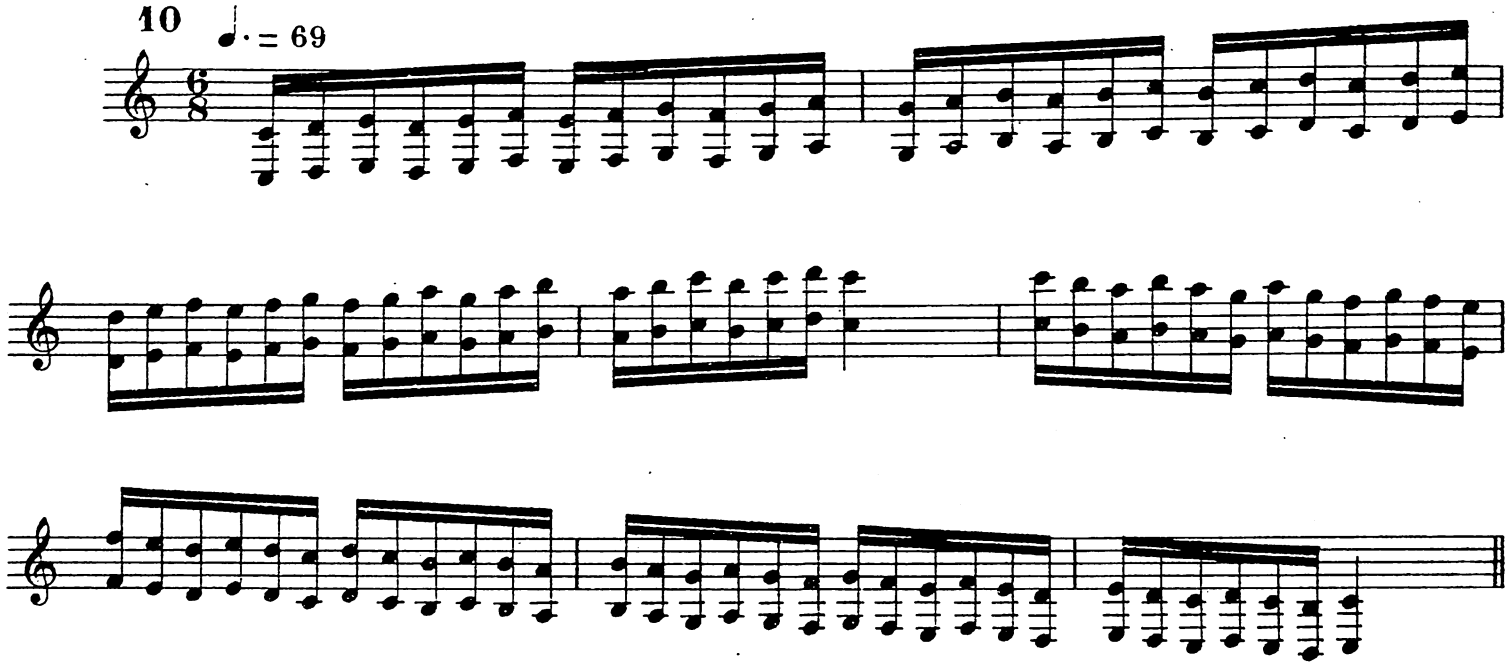
pp puis ff

8 ♩ = 104

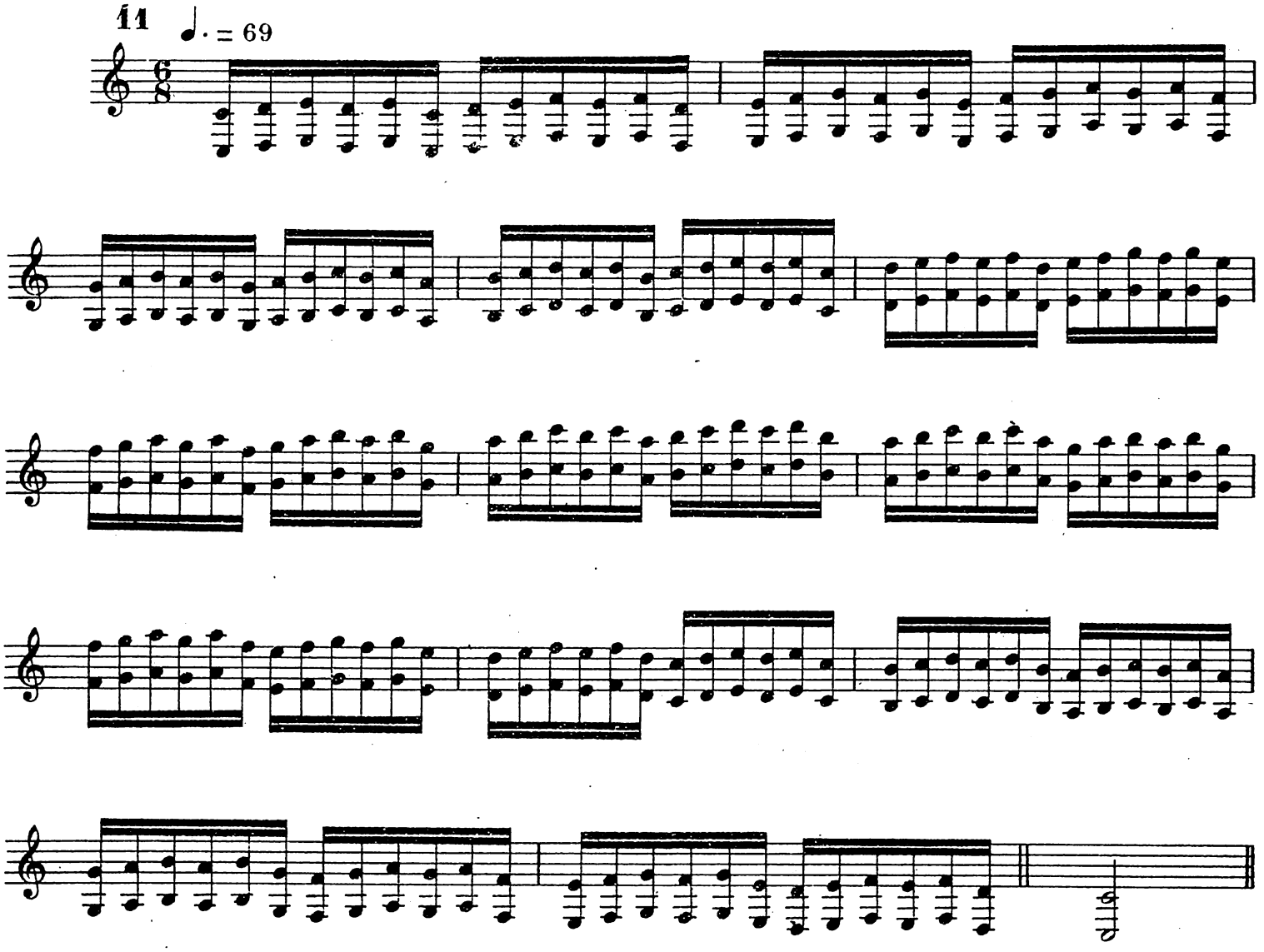
9 ♩. = 69

pp

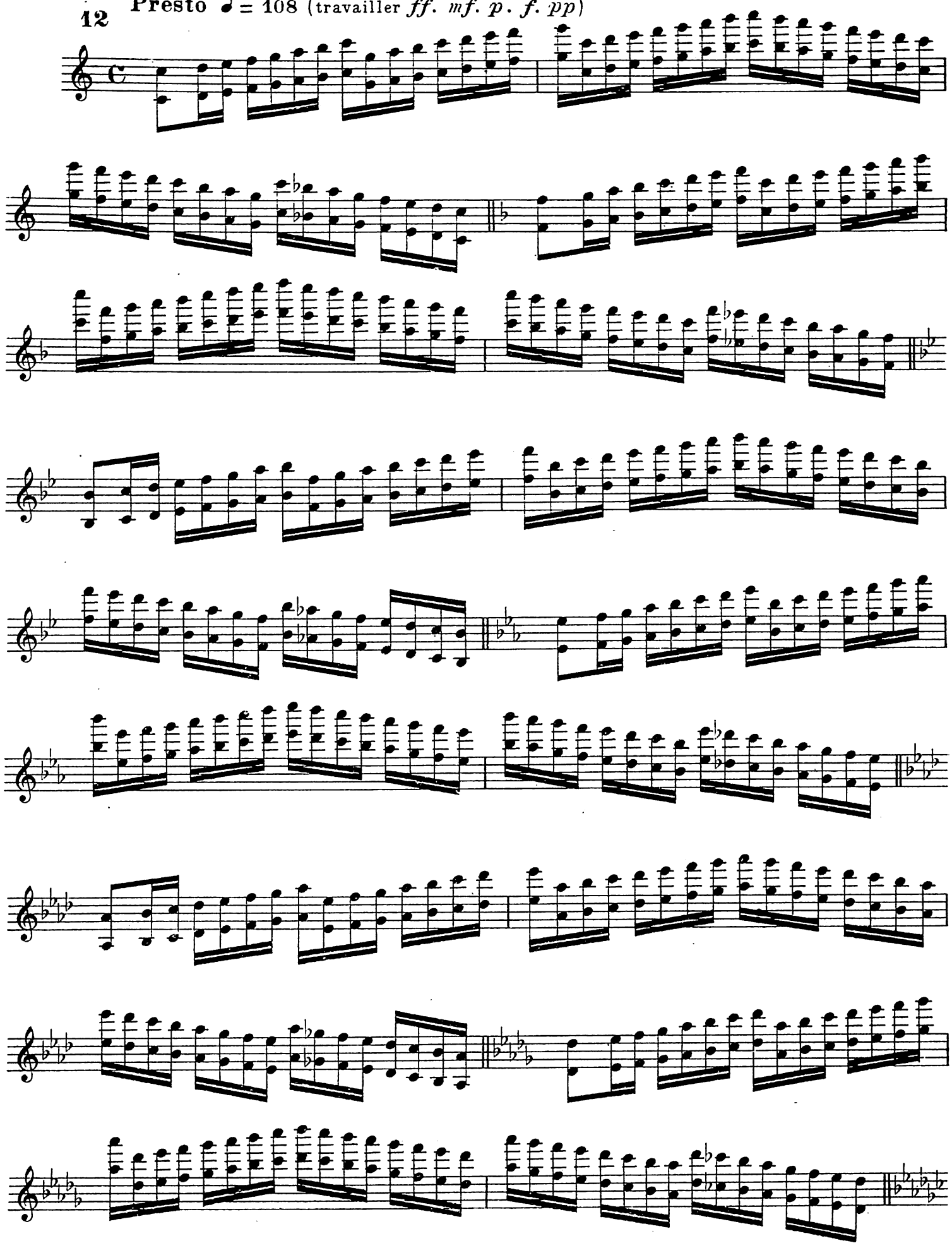
10 ♩. = 69

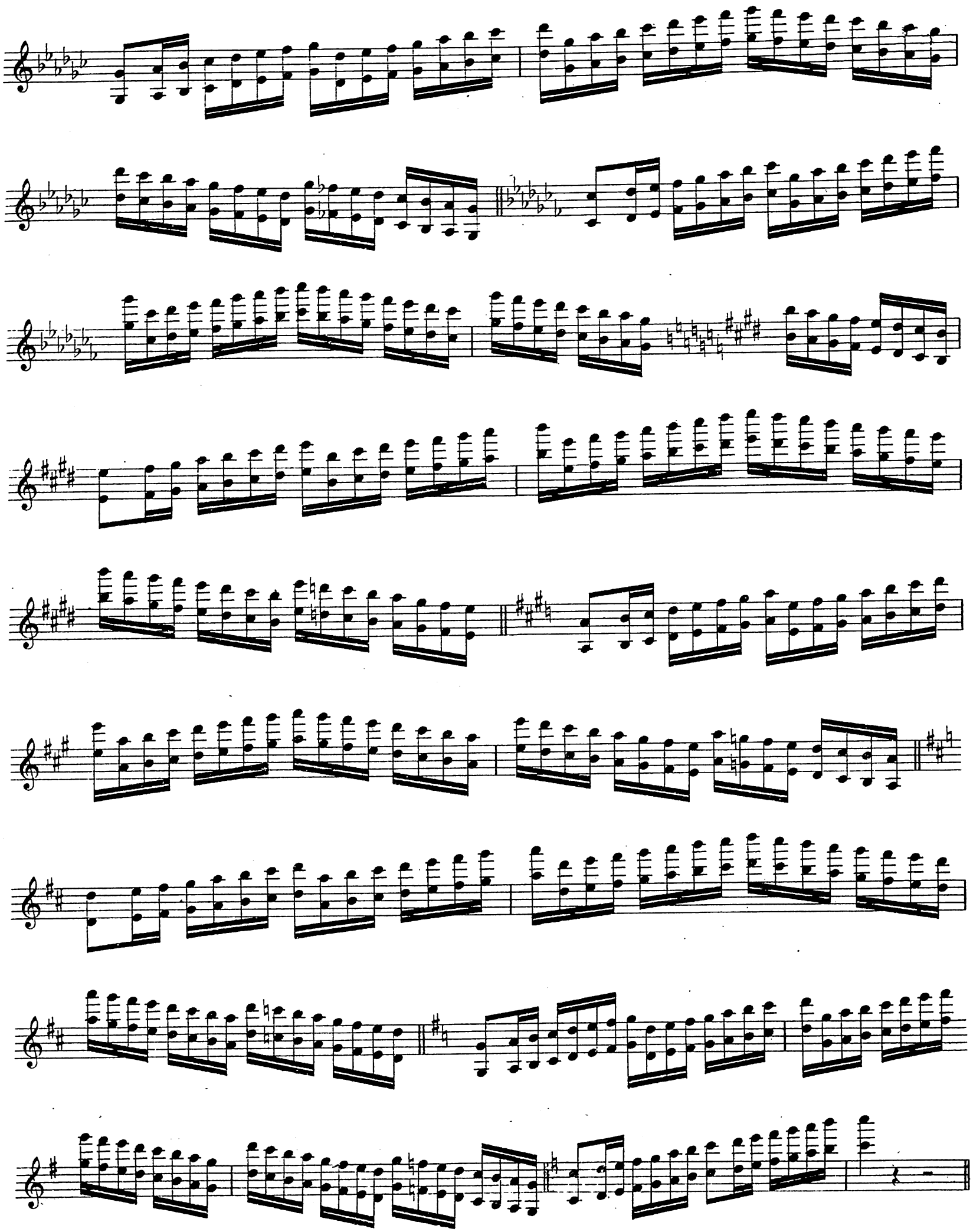


11 ♩. = 69



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





13 **Presto** ♩ = 108 _ 120

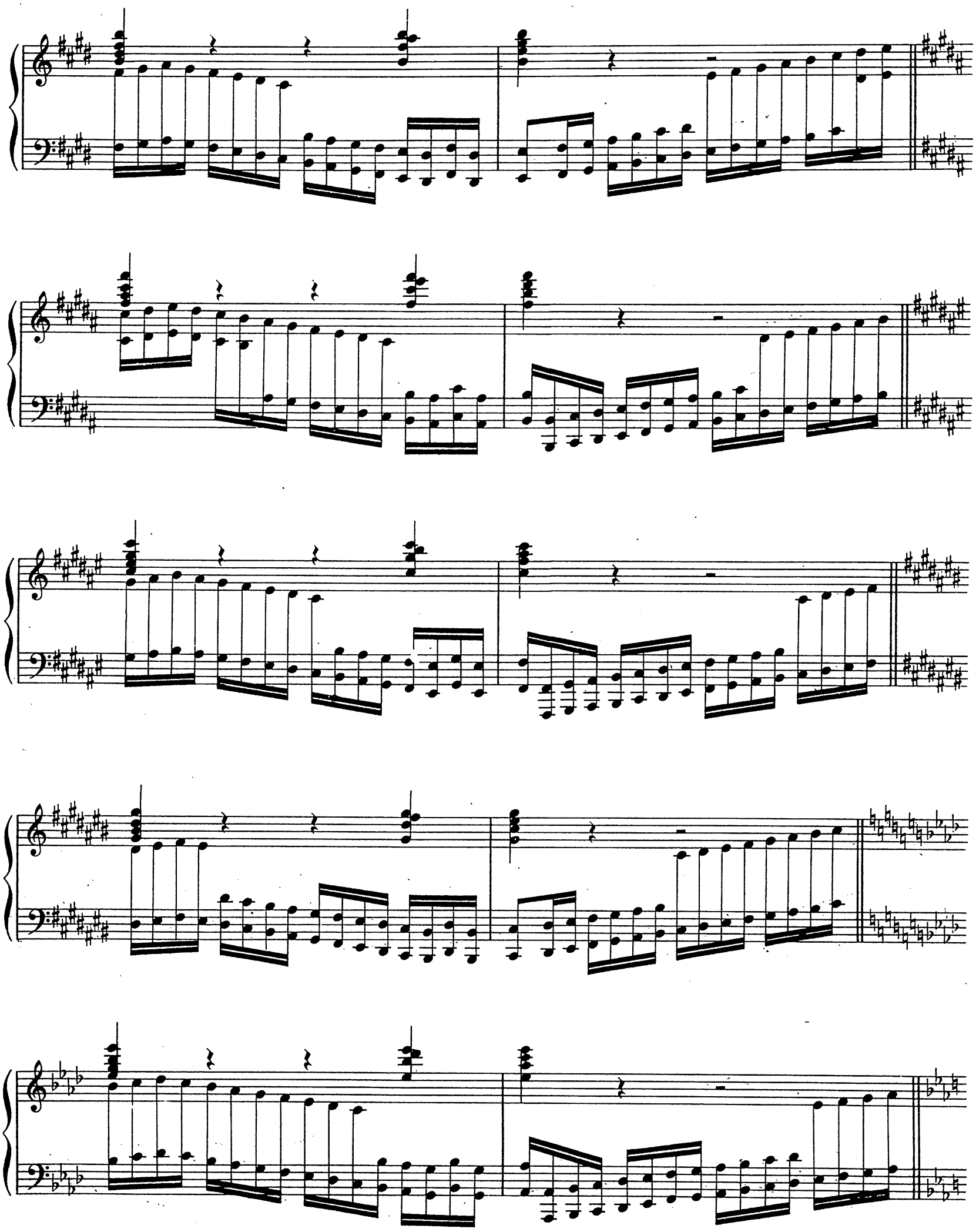
pp

8

De même en octaves brisées.

14 **Presto** ♩ = 104 – 116

pp



8

Ch. Douin, gr. H. & Cie 24,885 Grav. Imp. Delanchy-Dupré, Paris (Asnières)