

AUX MAISONS D'ÉDUCATION.

BIBLIOTHÈQUE MODERNE
DES
JEUNES PIANISTES

PREMIÈRE HEURE D'ÉTUDE

Exercices

pour acquérir la souplesse, l'égalité de force
et l'indépendance des doigts

POUR **FINNE** PAR

GEORGES BULL

5^{ME} VOLUME PRIX: 12 F

Ce Volume doit être travaillé en même temps
que les Études mignonnes et récréatives
du même Auteur.

1874

Propriété pour tous pays

EXERCICES SANS DÉPLACEMENT DE LA MAIN.

en 1^{re} T. TRAVAIL DES CINQ DOIGTS.Il faut répéter au
moins 6 ou 8 fois
chaque reprise.

2^e SUITE.

en SOL. 1

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The first measure is marked with a '1' above the staff. The notation includes fingerings (1-5) and slurs. The bass line is in the lower register.

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Musical notation for measures 5-8. The notation continues with fingerings and slurs. The bass line remains in the lower register.

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Musical notation for measures 9-13. The notation continues with fingerings and slurs. The bass line remains in the lower register.

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17

Musical notation for measures 14-17. The notation continues with fingerings and slurs. The bass line remains in the lower register.

18

19

20

Musical notation for measures 18-20. The notation continues with fingerings and slurs. The bass line remains in the lower register.

en RÉ.

3^e. SUITE.

The musical score consists of 20 measures, numbered 1 through 20, arranged in six systems. Each system contains two staves: a treble staff and a bass staff. The music is written in a 6/8 time signature and features a continuous, rhythmic pattern of sixteenth notes. The notes are often beamed in groups of four or six, with some measures containing slurs or accents. The bass line typically provides a steady accompaniment, often using a similar rhythmic pattern to the treble line. The piece concludes with a final measure (measure 20) that ends with a double bar line and a repeat sign.

4^e SUITE.

Exercices variés
pour habituer la
main à changer
de position.

Exercises 1 through 5. Each exercise consists of a two-staff system (treble and bass clef) with a common time signature. The exercises feature various chromatic and diatonic patterns, often with slurs and fingerings indicated above the notes.

Exercises 6 through 11. Each exercise consists of a two-staff system (treble and bass clef) with a common time signature. The exercises feature various chromatic and diatonic patterns, often with slurs and fingerings indicated above the notes.

Exercises 12 through 15. Each exercise consists of a two-staff system (treble and bass clef) with a common time signature. Exercise 15 includes a whole rest in the bass staff.

Exercises 16 through 20. Each exercise consists of a two-staff system (treble and bass clef) with a common time signature. The exercises feature various chromatic and diatonic patterns, often with slurs and fingerings indicated above the notes.

Exercises 21 through 26. Each exercise consists of a two-staff system (treble and bass clef) with a common time signature. The exercises feature various chromatic and diatonic patterns, often with slurs and fingerings indicated above the notes.

Exercises 27 through 32. Each exercise consists of a two-staff system (treble and bass clef) with a common time signature. The exercises feature various chromatic and diatonic patterns, often with slurs and fingerings indicated above the notes.

Exercices à 2
parties et par
mouvement
contraire.

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2^{me} SÉRIE.

DÉPLACEMENT DE LA MAIN.

Exercices pour
apprendre à
parcourir le
clavier sans passer
le pouce.

1

Exercise 1 consists of two staves. The treble staff has five measures of eighth-note patterns with fingerings: 1 2 3 1, 2 3 4 1, 2 3 4 1, 1 2 1, and 4 3 2 4 3 2 1 4. The bass staff has five measures of eighth-note patterns with fingerings: 4 3 2 1 4, 3 2 1 4 3 2 1 4, 3 2 1 4, 3 2 1 3 2, and 1 2 3 1 2 3 4 1.

2

Exercise 2 consists of two staves. The treble staff has five measures of eighth-note patterns with fingerings: 2 1 4 3, 5 4 3 2 1 4, 5 4 3 2 1 4, 3 2 1 3 2, and 1 2 3 4 5 1. The bass staff has five measures of eighth-note patterns with fingerings: 2 3 4 1 2, 2 1 1, 1 1, 2 3 4 2, and 3 1 2 3 4 3 2 1 3 4.

Exercise 3 consists of two staves. The treble staff has five measures of eighth-note patterns with fingerings: 2 1 2 1, 2 4 3 2 1, 5 4 3 2 1 4, 3 2 1 3 4 5 1 2, and 3 1 2 3 4 5 1 2 3 4. The bass staff has five measures of eighth-note patterns with fingerings: 3 1 3 1 3 4, 3 1 2 3 2, 1 3 2 1 2 4 3 1, 2 4 3 1 2 4 3 1, 2 4 3 1 2 4 3 1, and 2 4 3 1 2 4 3 1.

3

Exercise 4 consists of two staves. The treble staff has five measures of eighth-note patterns with fingerings: 3 1 3 2, 3 2 1 3 4 3 1 3, 4 3 1 3 4 3 1 3, 4 3 1 3 4 3 1 3, and 4 3 2 4 3. The bass staff has five measures of eighth-note patterns with fingerings: 2 3 4 2 1 3 4 2, 1 3 4 2, 1 3 4 2, 1 3 4 2, and 1 2 3 1 2.

Exercise 5 consists of two staves. The treble staff has five measures of eighth-note patterns with fingerings: 2 4 5 3 2 4, 1 3 4 2 1 3 4 2, 1 3 4 2 1 3 4 2, 1 3 4 2 1 3 4 2, and 1 3 4 2 3. The bass staff has five measures of eighth-note patterns with fingerings: 3 2 1 3 4 3 1 3, 4 3 1 3 4 3 1 3, 4 3 1 3 4 3 1 3, 4 3 1 3 4 3 1 3, and 4 3 2 4 3.

4

Exercise 6 consists of two staves. The treble staff has five measures of eighth-note patterns with fingerings: 1 2 3 2 3 4 5, 1 2 3, 1 2 3, 1 2 3, and 1 2 3. The bass staff has five measures of eighth-note patterns with fingerings: 3 4 5 4 3 2 1, 4 3 2, 4 3 2, 5 4 3 2, and 5 4 3 2 1.

First system of musical notation, measures 1-4. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords and slurs. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Second system of musical notation, measures 5-8. The right hand continues the melodic pattern with slurs and accents. The left hand maintains the accompaniment. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Third system of musical notation, measures 9-14. The right hand shows a continuation of the eighth-note melodic line. The left hand accompaniment is consistent. Measure numbers 9, 10, 11, 12, 13, and 14 are indicated above the staff.

Fourth system of musical notation, measures 15-18. The right hand features a melodic line with slurs. The left hand accompaniment includes slurs and accents. Measure numbers 15, 16, 17, and 18 are indicated above the staff.

Fifth system of musical notation, measures 19-24. The right hand continues the melodic pattern. The left hand accompaniment is detailed with slurs and accents. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated above the staff.

Sixth system of musical notation, measures 25-28. The right hand features a melodic line with slurs. The left hand accompaniment includes slurs and accents. Measure numbers 25, 26, 27, and 28 are indicated above the staff.

7

System 1, measures 1-6. The piece is in 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords and slurs. Fingering numbers (1-5) are indicated throughout.

System 2, measures 7-12. The right hand continues the melodic pattern with slurs and accents. The left hand maintains the accompaniment. A fermata is placed over the final note of measure 12.

System 3, measures 13-18. The right hand shows a continuation of the eighth-note melodic line. The left hand accompaniment includes slurs and accents. A fermata is placed over the final note of measure 18.

8

System 4, measures 19-24. The right hand continues the melodic line. The left hand accompaniment features slurs and accents. A fermata is placed over the final note of measure 24.

System 5, measures 25-30. The right hand continues the melodic line. The left hand accompaniment features slurs and accents. A fermata is placed over the final note of measure 30.

9

System 6, measures 31-36. The right hand continues the melodic line. The left hand accompaniment features slurs and accents. A fermata is placed over the final note of measure 36.

cres - cen - do

di - mi - nu - en - do

13

First system of musical notation for measures 13-14. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a rhythmic accompaniment with fingerings (1-5) and slurs. Measure numbers 13 and 14 are indicated above the treble staff.

Second system of musical notation for measures 13-14. It continues the two-staff format from the first system. The treble staff shows the continuation of the melodic line, and the bass staff shows the accompaniment. The measure numbers 13 and 14 are indicated above the treble staff.

First system of musical notation for measures 15-16. It consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has an accompaniment with slurs and fingerings. Measure numbers 15 and 16 are indicated above the treble staff. The word *cres - cen - do* is written below the treble staff in the second measure of this system.

Second system of musical notation for measures 15-16. It continues the two-staff format. The treble staff shows the continuation of the melodic line, and the bass staff shows the accompaniment. The measure numbers 15 and 16 are indicated above the treble staff. The word *cres - cen - do* is written below the treble staff in the first measure of this system, and *poco a poco* is written below the treble staff in the second measure.

16

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Musical score for measures 48-53. The piece is in 2/4 time. The right hand plays a continuous eighth-note pattern: 1 2 3 4 5 4 3 2 1. The left hand plays a similar eighth-note pattern: 1 2 3 4 5 4 3 2 1. Fingering numbers (1-5) are written above and below the notes. Slurs are used to group the eighth notes in both hands.

Musical score for measures 54-59. The right hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. The left hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. Fingering numbers (1-5) are written above and below the notes. Slurs are used to group the eighth notes in both hands.

19

Musical score for measures 60-65. The right hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. The left hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. Fingering numbers (1-5) are written above and below the notes. Slurs are used to group the eighth notes in both hands.

Musical score for measures 66-71. The right hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. The left hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. Fingering numbers (1-5) are written above and below the notes. Slurs are used to group the eighth notes in both hands.

Musical score for measures 72-77. The right hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. The left hand continues the eighth-note pattern: 1 2 3 4 5 4 3 2 1. Fingering numbers (1-5) are written above and below the notes. Slurs are used to group the eighth notes in both hands.

System 1: Treble and bass clefs. Treble clef notes: 6 1 3 1, 1 3 3 1, 1 3 3 1, 5 4 5 3, 1 3 3 1, 5 4 5 3, 1 3 3 1, 5 4 5 3. Bass clef notes: 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5. Fingering numbers are placed above and below notes.

System 2: Treble and bass clefs. Treble clef notes: 5 4 6 3, 1 3 3 1, 20 1 2 4 6 4 3 5 1 2, 1 2 4 5 1 3 5 4 2, 1 2 4 5 4 3 5 4 2. Bass clef notes: 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5. Fingering numbers are placed above and below notes.

System 3: Treble and bass clefs. Treble clef notes: 1 2 3 4 3 2 1 2 3 4, 1 2 3 4 3 2 1 2 3 4, 1 2 3 4 3 2 1 2 3 4, 1 2 3 4 3 2 1 2 3 4. Bass clef notes: 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5. Fingering numbers are placed above and below notes.

System 4: Treble and bass clefs. Treble clef notes: 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. Bass clef notes: 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5. Fingering numbers are placed above and below notes.

System 5: Treble and bass clefs. Treble clef notes: 5 3 1, 5 3 1, 5 3 1, 5 3 1. Bass clef notes: 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5, 1 3 1 3, 5 4 3 5. Fingering numbers are placed above and below notes.

INTRODUCTION À L'ÉTUDE DES GAMMES.

Exercices pour
apprendre à parcourir
le clavier en passant
la pouce.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rapid sixteenth-note passages in both hands, with numerous fingerings indicated by numbers 1-5. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features similar rapid sixteenth-note passages in both hands. The right hand includes slurs and accents, and the left hand continues with a rhythmic accompaniment. The system concludes with a fermata over the final note.

Third system of musical notation, starting with a '3' above the first measure, indicating a triplet. The music continues with rapid sixteenth-note passages in both hands, including slurs and accents. The left hand has a steady rhythmic accompaniment.

Fourth system of musical notation, featuring rapid sixteenth-note passages in both hands. The right hand has slurs and accents, and the left hand has a rhythmic accompaniment. The system ends with a fermata over the final note.

Fifth system of musical notation, the final system on the page. It continues with rapid sixteenth-note passages in both hands, including slurs and accents. The system concludes with a fermata over the final note.

System 1: Treble and bass clefs. Treble clef starts with a 4-measure rest. Bass clef begins with a 4-measure rest. The piece starts with a 4/4 time signature. The first system contains six measures of music, featuring eighth-note patterns in both hands. Fingerings are indicated with numbers 1-5. A first ending bracket spans the final two measures, marked with an 8.

System 2: Treble and bass clefs. Treble clef starts with an 8-measure rest. Bass clef begins with an 8-measure rest. The second system contains six measures of music. It continues with eighth-note patterns. A first ending bracket spans the final two measures, marked with an 8.

System 3: Treble and bass clefs. Treble clef starts with a 5-measure rest. Bass clef begins with a 5-measure rest. The third system contains six measures of music. It continues with eighth-note patterns. A first ending bracket spans the final two measures, marked with an 8.

System 4: Treble and bass clefs. Treble clef starts with a 1-measure rest. Bass clef begins with a 1-measure rest. The fourth system contains six measures of music. It continues with eighth-note patterns. A first ending bracket spans the final two measures, marked with an 8.

System 5: Treble and bass clefs. Treble clef starts with an 8-measure rest. Bass clef begins with an 8-measure rest. The fifth system contains six measures of music. It continues with eighth-note patterns. A first ending bracket spans the final two measures, marked with an 8.

System 6: Treble and bass clefs. Treble clef starts with a 5-measure rest. Bass clef begins with a 5-measure rest. The sixth system contains six measures of music. It continues with eighth-note patterns. A first ending bracket spans the final two measures, marked with an 8.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic pattern with many slurs and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. The system contains five measures.

Second system of musical notation, starting with the instruction "Pour finir." above the first measure. It contains five measures. A measure rest is present in the second measure, and the number "7" is written above the first measure of the second half of the system.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. It contains five measures of music with various slurs and fingerings.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains five measures of music with various slurs and fingerings.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. It contains five measures of music with various slurs and fingerings.

Sixth system of musical notation, starting with the number "8" above the first measure. It contains five measures of music with various slurs and fingerings.

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The first system of musical notation consists of two staves, treble and bass clef. It features a complex rhythmic pattern of eighth and sixteenth notes. The right hand has a melodic line with many slurs and ties, while the left hand provides a steady accompaniment. Fingering numbers (1-5) are written above and below the notes.

The second system continues the piece with similar rhythmic complexity. The right hand's melody is highly technical, involving many slurs and ties. The left hand maintains a consistent accompaniment. Fingering numbers are clearly visible throughout the system.

The third system shows the continuation of the piano exercise. The right hand's melodic line remains intricate with many slurs and ties. The left hand's accompaniment is steady. Fingering numbers are present above and below the notes.

The fourth system begins with a section marker "41 À LA SIXTE." above the staff. The notation continues with the same complex rhythmic patterns. The right hand has a melodic line with many slurs and ties, and the left hand has a steady accompaniment. Fingering numbers are present.

The fifth system continues the piece. The right hand's melodic line is highly technical with many slurs and ties. The left hand's accompaniment is steady. Fingering numbers are present throughout the system.

The sixth system concludes the piece. The right hand's melodic line remains intricate with many slurs and ties. The left hand's accompaniment is steady. Fingering numbers are present throughout the system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, fast-paced melodic line in the treble clef with numerous slurs and fingerings (1-5). The bass clef part provides a rhythmic accompaniment with similar slurs and fingerings.

Second system of musical notation, continuing the piece. It maintains the same grand staff format and complex melodic/rhythmic patterns as the first system.

12 À LA DIXIÈME.

Third system of musical notation, starting with the section header "12 À LA DIXIÈME." The notation continues with a grand staff, showing a change in the melodic and rhythmic patterns compared to the previous systems.

Fourth system of musical notation, continuing the piece with a grand staff. The music features intricate melodic lines and rhythmic accompaniment.

Fifth system of musical notation, the final system on the page. It concludes the piece with a grand staff, ending with a final melodic flourish in the treble clef.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of continuous sixteenth-note patterns in both hands, with various fingering numbers (1-5) indicated above and below the notes.

Second system of musical notation, continuing the sixteenth-note patterns from the first system. It includes dynamic markings such as *mf* and *f*, and various fingering numbers.

Third system of musical notation, featuring a grand staff. It includes a measure rest in the bass clef and a measure rest in the treble clef. The number 15 is written above the treble clef staff. The system concludes with a double bar line.

Fourth system of musical notation, featuring a grand staff. It includes a double bar line, a repeat sign, and the text "Pour finir." written above the treble clef staff. The number 14 is written above the treble clef staff. The system concludes with a double bar line.

Fifth system of musical notation, featuring a grand staff. It includes a double bar line, a repeat sign, and the text "Pour finir." written above the treble clef staff. The system concludes with a double bar line.

4^{me} SÉRIE

GAMMES MAJEURES À L'OCTAVE.

en DO.

en FA.

en SOL.

en Sib.

en RÉ.

en Mib.

en LA.

en Lab.

en MI.

en REb.

en SI.

en SOLb.

GAMMES MINEURES À L'OCTAVE.

en LA.

en RÉ.

en MI.

en SOL.

en SI.

en DO.

en FA#.

en FAb.

en UT#.

en Sib.

en SOL#.

en Mib.

GAMMES MAJEURES À LA TIERCE.

en DO.

en FA.

en SOL.

en Si \flat .

en RÉ.

en Mi \flat .

en LA.

en LA \flat .

en MI.

en RÉ \flat .

en SI.

en SOL \flat .

GAMMES MINEURES À LA TIÈRE.

en LA.

en RÉ.

en MI.

en SOL.

en SI.

en DO.

en FA#.

en FA.

en DO#.

en Sib.

en SOL#.

en Mib.

GAMMES CHROMATIQUES À L'OCTAVE ET À LA TIERCE.

À L'OCTAVE.

1

À L'OCTAVE.

2

À LA TIERCE.

3

TRAVAIL CHROMATIQUE DE LA SEPTIÈME DIMINUÉE.

Pour finir.
3 5 5 4 2 3 5

5^{me} SÉRIE

EXERCICES EN TIERCES

The image displays a sheet of music for 20 exercises in thirds. Each exercise is numbered from 1 to 20. The exercises are arranged in five rows of four. Each exercise consists of a treble staff and a bass staff. The music is written in a single system for each exercise, with a repeat sign at the end of each. Fingerings are indicated by numbers 1-5 above or below notes. The first exercise (1) includes the instruction "bien lié." in the bass staff. The exercises progress in difficulty, with some including slurs and accents. The key signature is one flat (B-flat) for all exercises.

21

Musical score for exercise 21, measures 1-6. The piece is in 2/4 time and features a continuous eighth-note pattern in the right hand and a steady quarter-note accompaniment in the left hand. The right hand starts with a G4 quarter note, followed by eighth-note pairs (A4-B4, B4-C5, C5-D5, D5-E5, E5-F5, F5-G5, G5-A5, A5-B5, B5-C6, C6-D6, D6-E6, E6-F6, F6-G6, G6-A6, A6-B6, B6-C7, C7-D7, D7-E7, E7-F7, F7-G7, G7-A7, A7-B7, B7-C8, C8-D8, D8-E8, E8-F8, F8-G8, G8-A8, A8-B8, B8-C9, C9-D9, D9-E9, E9-F9, F9-G9, G9-A9, A9-B9, B9-C10, C10-D10, D10-E10, E10-F10, F10-G10, G10-A10, A10-B10, B10-C11, C11-D11, D11-E11, E11-F11, F11-G11, G11-A11, A11-B11, B11-C12, C12-D12, D12-E12, E12-F12, F12-G12, G12-A12, A12-B12, B12-C13, C13-D13, D13-E13, E13-F13, F13-G13, G13-A13, A13-B13, B13-C14, C14-D14, D14-E14, E14-F14, F14-G14, G14-A14, A14-B14, B14-C15, C15-D15, D15-E15, E15-F15, F15-G15, G15-A15, A15-B15, B15-C16, C16-D16, D16-E16, E16-F16, F16-G16, G16-A16, A16-B16, B16-C17, C17-D17, D17-E17, E17-F17, F17-G17, G17-A17, A17-B17, B17-C18, C18-D18, D18-E18, E18-F18, F18-G18, G18-A18, A18-B18, B18-C19, C19-D19, D19-E19, E19-F19, F19-G19, G19-A19, A19-B19, B19-C20, C20-D20, D20-E20, E20-F20, F20-G20, G20-A20, A20-B20, B20-C21, C21-D21, D21-E21, E21-F21, F21-G21, G21-A21, A21-B21, B21-C22, C22-D22, D22-E22, E22-F22, F22-G22, G22-A22, A22-B22, B22-C23, C23-D23, D23-E23, E23-F23, F23-G23, G23-A23, A23-B23, B23-C24, C24-D24, D24-E24, E24-F24, F24-G24, G24-A24, A24-B24, B24-C25, C25-D25, D25-E25, E25-F25, F25-G25, G25-A25, A25-B25, B25-C26, C26-D26, D26-E26, E26-F26, F26-G26, G26-A26, A26-B26, B26-C27, C27-D27, D27-E27, E27-F27, F27-G27, G27-A27, A27-B27, B27-C28, C28-D28, D28-E28, E28-F28, F28-G28, G28-A28, A28-B28, B28-C29, C29-D29, D29-E29, E29-F29, F29-G29, G29-A29, A29-B29, B29-C30, C30-D30, D30-E30, E30-F30, F30-G30, G30-A30, A30-B30, B30-C31, C31-D31, D31-E31, E31-F31, F31-G31, G31-A31, A31-B31, B31-C32, C32-D32, D32-E32, E32-F32, F32-G32, G32-A32, A32-B32, B32-C33, C33-D33, D33-E33, E33-F33, F33-G33, G33-A33, A33-B33, B33-C34, C34-D34, D34-E34, E34-F34, F34-G34, G34-A34, A34-B34, B34-C35, C35-D35, D35-E35, E35-F35, F35-G35, G35-A35, A35-B35, B35-C36, C36-D36, D36-E36, 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A190-B190, B190-C191, C191-D191, D191-E191, E191-F191, F191-G191, G191-A191, A191-B191, B191-C192, C192-D192, D192-E192, E192-F192, F192-G192, G192-A192, A192-B192, B192-C193, C193-D193, D193-E193, E193-F193, F193-G193, G193-A193, A193-B193, B193-C194, C194-D194, D194-E194, E194-F194, F194-G194, G194-A194, A194-B194, B194-C195, C195-D195, D195-E195, E195-F195, F195-G195, G195-A195, A195-B195, B195-C196, C196-D196, D196-E196, E196-F196, F196-G196, G196-A196, A196-B196, B196-C197, C197-D197, D197-E197, E197-F197, F197-G197, G197-A197, A197-B197, B197-C198, C198-D198, D198-E198, E198-F198, F198-G198, G198-A198, A198-B198, B198-C199, C199-D199, D199-E199, E199-F199, F199-G199, G199-A199, A199-B199, B199-C200, C200-D200, D200-E200, E200-F200, F200-G200, G200-A200, A200-B200, B200-C201, C201-D201, D201-E201, E201-F201, F201-G201, G201-A201, A201-B201, B201-C202, C202-D202, D202-E202, E202-F202, F202-G202, G202-A202, A202-B202, B202-C203, C203-D203, D203-E203, E203-F203, F203-G203, G203-A203, A203-B203, B203-C204, C204-D204, D204-E204, E204-F204, F204-G204, G204-A204, A204-B204, B204-C205, C205-D205, D205-E205, E205-F205, F205-G205, G205-A205, A205-B205, B205-C206, C206-D206, D206-E206, E206-F206, F206-G206, G206-A206, A206-B206, B206-C207, C207-D207, D207-E207, E207-F207, F207-G207, G207-A207, A207-B207, B207-C208, C208-D208, D208-E208, E208-F208, F208-G208, G208-A208, A208-B208, B208-C209, C209-D209, D209-E209, E209-F209, F209-G209, G209-A209, A209-B209, B209-C210, C210-D210, D210-E210, E210-F210, F210-G210, G210-A210, A210-B210, B210-C211, C211-D211, D211-E211, E211-F211, F211-G211, G211-A211, A211-B211, B211-C212, C212-D212, D212-E212, E212-F212, F212-G212, G212-A212, A212-B212, B212-C213, C213-D213, D213-E213, E213-F213, F213-G213, G213-A213, A213-B213, B213-C214, C214-D214, D214-E214, E214-F214, F214-G214, G214-A214, A214-B214, B214-C215, C215-D215, D215-E215, E215-F215, F215-G215, G215-A215, A215-B215, B215-C216, C216-D216, D216-E216, E216-F216, F216-G216, G216-A216, A216-B216, B216-C217, C217-D217, D217-E217, E217-F217, F217-G217, G217-A217, A217-B217, B217-C218, C218-D218, D218-E218, E218-F218, F218-G218, G218-A218, A218-B218, B218-C219, C219-D219, D219-E219, E219-F219, F219-G219, G219-A219, A219-B219, B219-C220, C220-D220, D220-E220, E220-F220, F220-G220, G220-A220, A220-B220, B220-C221, C221-D221, D22

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a rhythmic style with many sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. The system contains four measures.

Second system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with rhythmic patterns and fingerings. The system contains four measures.

Third system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The system begins with a measure rest in the treble clef, followed by a measure rest in the bass clef. A measure rest in the treble clef is also present in the second measure. The system contains four measures, with the number 25 centered above the second measure.

Fourth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with rhythmic patterns and fingerings. The system contains four measures.

Fifth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The system begins with a measure rest in the treble clef, followed by a measure rest in the bass clef. A measure rest in the treble clef is also present in the second measure. The system contains four measures, with the number 26 centered above the second measure.

Sixth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with rhythmic patterns and fingerings. The system contains four measures, ending with a double bar line and repeat dots.

6^{ME} SERIE

EXERCICES AVEC DES TENUES FACILES.

1 2 3 4 5

Exercise 1-5: Five measures of piano exercises. Each measure has a treble and bass staff. Fingerings are indicated by numbers 1-5. Exercise 1: Treble (1 5 4 3 5), Bass (1 2 3 1 2). Exercise 2: Treble (3 5), Bass (3 1). Exercise 3: Treble (3 2 5), Bass (3 2). Exercise 4: Treble (3 2 4 3 2 5 4 2), Bass (3 4 2 3 4 1 2 4). Exercise 5: Treble (3 4 5 3 2 5 4 2), Bass (3 2 1 3 4 5 2 4).

6 7 8 9 10

Exercise 6-10: Five measures of piano exercises. Each measure has a treble and bass staff. Fingerings are indicated by numbers 1-5. Exercise 6: Treble (3 5 4 3 2 4 3 2), Bass (3 1 2 3 4 2 3 4). Exercise 7: Treble (3 5 5 3 2 4 4 2), Bass (3 1 1 3 4 2 2 4). Exercise 8: Treble (3 5 2 4 3 5 2 4), Bass (3 1 4 2 3 1 4 2). Exercise 9: Treble (3 2 4 3 5 4 2 4), Bass (3 4 2 3 1 2 4 2). Exercise 10: Treble (3 2 5 4 3 5 2 5), Bass (3 4 1 2 3 1 4 1).

11 12 13 14

Exercise 11-14: Four measures of piano exercises. Each measure has a treble and bass staff. Fingerings are indicated by numbers 1-5. Exercise 11: Treble (3 4 5 4), Bass (3 2 1 2). Exercise 12: Treble (3 4 3 2 3 5 4 5 2 3 4), Bass (3 4 2 3 4 3 1 2 1 4 3 2). Exercise 13: Treble (5 4 3 2 1), Bass (1 2 3 1 2). Exercise 14: Treble (3 2 1 3 2 3 4 2), Bass (5 4 3 5 4 3 2 4 3 4 5 4 3 2 4).

15 16 17 18 19 20

Exercise 15-20: Six measures of piano exercises. Each measure has a treble and bass staff. Fingerings are indicated by numbers 1-5. Exercise 15: Treble (1 3 4 2 3 2), Bass (5 3 2 4 3 4). Exercise 16: Treble (3 2 1), Bass (3 4 5). Exercise 17: Treble (1 2 3 2 1 3 2 4), Bass (5 4 3 4 5 3 4 2). Exercise 18: Treble (3 1), Bass (3 5). Exercise 19: Treble (3 2 3 1 4 3 4 2), Bass (3 4 3 5 2 3 2 4). Exercise 20: Treble (3 4 2 3 1), Bass (3 2 4 3 5).

21 22 23 24

Exercise 21-24: Four measures of piano exercises. Each measure has a treble and bass staff. Fingerings are indicated by numbers 1-5. Exercise 21: Treble (1 2 3 2), Bass (5 4 3 4 4). Exercise 22: Treble (1 2 3 2), Bass (5 4 3 4). Exercise 23: Treble (3 2 3), Bass (5 4 3 4). Exercise 24: Treble (1 1 2 3), Bass (5 5 4 3).

25 26 27 28 29

30 31 32 33 34

35 36 37 38 39

40 41 42

43 44 45

7^{me} SÉRIE.

NOTES RÉPÉTÉES.

1

2 1 2 1 2 2 1 2 1 2 2 1 2 1 2 2 1 2 1 2 simili.

2 1 2 1 2 2 1 2 1 2 2 1 2 1 2 simili.

2

5 2 1 5 2 1 2 5 2 1 5 2 1 2 simili.

5 2 1 5 2 1 2 5 2 1 5 2 1 2 simili.

3

4 5 2 1 2 4 5 2 1 2 4 5 2 1 2 simili.

4 5 2 1 2 4 5 2 1 2 4 5 2 1 2 simili.

4

2 1 2 1 2 1 2 1 2 2 1 2 1 2 1 2 2 1 2 1 2 simili.

2 1 2 1 2 1 2 1 2 2 1 2 1 2 1 2 2 1 2 1 2 simili.

5

2 1 2 1 2 1 2 1 2 2 1 2 1 2 1 2 2 1 2 1 2 simili.

2 1 2 1 2 1 2 1 2 2 1 2 1 2 1 2 2 1 2 1 2 simili.

6

5 2 1 5 2 1 2 5 2 1 5 2 1 2 simili.

5 2 1 5 2 1 2 5 2 1 5 2 1 2 simili.

Musical score for measures 5-7. The piece is in 3/4 time. Measure 5 features a continuous sixteenth-note pattern in both the treble and bass staves. Measure 6 contains a whole rest in both staves. Measure 7 resumes the sixteenth-note pattern, with fingering numbers 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1 written above the notes in both staves.

Musical score for measures 8-9. Measure 8 continues the sixteenth-note pattern with fingering numbers 4, 3, 2, 1, 4, 3, 2, 1 above the notes. Measure 9 contains a whole rest in both staves. Measure 10 resumes the sixteenth-note pattern with the instruction *simili.* written above the notes in both staves.

Musical score for measures 11-12. Measure 11 continues the sixteenth-note pattern with fingering numbers 4, 3, 2, 1 above the notes. Measure 12 contains a whole rest in both staves.

Musical score for measures 13-14. Measure 13 features eighth-note patterns in both staves with fingering numbers 2, 1, 4, 3, 2, 1, 4, 3, 2, 1 above the notes. Measure 14 contains a whole rest in both staves. Measure 15 resumes the eighth-note pattern with the instruction *simili.* written above the notes in both staves.

Musical score for measures 15-16. Measure 15 continues the eighth-note pattern with the instruction *simili.* written above the notes in both staves. Measure 16 contains a whole rest in both staves. Measure 17 resumes the eighth-note pattern with the instruction *simili.* written above the notes in both staves.

11

simili.

simili.

12

simili.

simili.

simili.

simili.

simili.

13

simili.

simili.

14

simili.

simili.

8^{me} SÉRIEEXERCICES DU POIGNET
EN NOTES SIMPLES EN TIÈRES ET EN SIXTES.

Travail préparatoire à l'étude des octaves.



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

Les doigts fermes et immobiles toute l'articulation doit se faire du poignet.

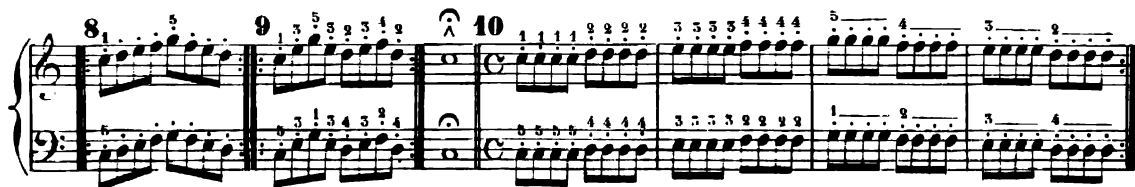


1 2 3 4 5 6 7 8

4 3 2 1 2 3 4 5 6 7 8

5 4 3 2 1 2 3 4 5 6 7 8

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



8 9 10



11 12 13

simili.



14

simili.

simili.



15

16 *simili.*

17 *simili.*

18 *simili.*

19 *simili.*

20

SIXTES. 21

22

23

24

25 même doigté.

26

27

28 simili.

simili.

29

30

SI MAJEUR.

SOL 1 MINEUR.

SOL \flat MAJEUR.

MI \flat MINEUR.

RE \flat MAJEUR.

SI \flat MINEUR.

LA \flat MAJEUR.

FA MINEUR.

MI \flat MAJEUR.

DO MINEUR.

SI \flat MAJEUR.

SOL MINEUR.