

1^{re} PARTIE

EXERCICES POUR L'AGILITÉ, L'INDÉPENDANCE, LA FORCE ET L'ÉGALITÉ DES DOIGTS

1.

Les vingt exercices de cette 1^{re} partie seront joués plus vite progressivement, en commençant à $\text{♩} = 60$ pour finir à $\text{♩} = 108$, selon l'indication métronomique du début.

Veiller toujours à une parfaite articulation des doigts pour entendre chaque note bien distinctement.

Extension du 5^e au 4^e doigt de la main gauche en montant (A) puis extension du 5^e au 4^e doigt de la main droite en descendant (B).

The musical score for exercise 1 is presented in five systems, each with a treble and bass staff. The tempo is marked *mf*. The score includes fingerings (1-5) and articulation marks. A box labeled 'A' is in the first system, and a box labeled 'B' is in the third system. The piece ends with a double bar line and a fermata on the final note.

2^e PARTIE

21. (3-4-5)

$\text{♩} \sim 60 \text{ à } 108$

The musical score for exercise 21, titled "2^e PARTIE", is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of staves. The first system has a tempo marking "♩ ~ 60 à 108". The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (ped. and ped.) are used throughout. The piece ends with a double bar line and repeat signs.

Gammes majeures avec dièses
par mouvement contraire
en partant de l'unisson



Gammes mineures avec dièses
par mouvement contraire
en partant de l'unisson (relatives des précédentes)



Arpèges d'accords parfaits majeurs
en mouvement contraire,
en partant de la tonique

Arpèges d'accords parfaits mineurs
(relatifs aux précédents)
en mouvement contraire, en partant de la tonique

Etat fondamental 1^{re} position 2^e position

Exercise 1: C major triad (C-E-G) in contrary motion, first, second, and third positions.

Exercise 2: G major triad (G-B-D) in contrary motion, first, second, and third positions.

Exercise 3: D major triad (D-F#-A) in contrary motion, first, second, and third positions.

Exercise 4: A major triad (A-C#-E) in contrary motion, first, second, and third positions.

Exercise 5: E major triad (E-G#-B) in contrary motion, first, second, and third positions.

Exercise 6: B major triad (B-D#-F#) in contrary motion, first, second, and third positions.

Exercise 7: F# major triad (F#-A#-C#) in contrary motion, first, second, and third positions.

Exercise 8: C# major triad (C#-E#-G#) in contrary motion, first, second, and third positions.

Etat fondamental 1^{re} position 2^e position

Exercise 1: C minor triad (C-Eb-G) in contrary motion, first, second, and third positions.

Exercise 2: G minor triad (G-Bb-D) in contrary motion, first, second, and third positions.

Exercise 3: D minor triad (D-F-A) in contrary motion, first, second, and third positions.

Exercise 4: A minor triad (A-C-E) in contrary motion, first, second, and third positions.

Exercise 5: E minor triad (E-G-B) in contrary motion, first, second, and third positions.

Exercise 6: B minor triad (B-D-F) in contrary motion, first, second, and third positions.

Exercise 7: F# minor triad (F#-Ab-C#) in contrary motion, first, second, and third positions.

Exercise 8: C# minor triad (C#-Eb-G#) in contrary motion, first, second, and third positions.

3^e PARTIE

Notes répétées trois par trois

44.

 $\bullet = 50 \pm 120$

The musical score for 'The Rose Tree' is presented in a system of six staves. The first two staves are for the piano accompaniment, and the subsequent four staves are for the vocal melody. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal staves, and the piece concludes with a double bar line and a repeat sign.