

# **METHODE DE PIANO**

**DÉBUTANTS**

Charles HERVÉ et Jacqueline POUILLARD

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## PRÉPARATION AU JEU LEGATO

Le jeu legato ou jeu lié est souvent difficile à obtenir. Quelques semaines sont parfois nécessaires pour atteindre un résultat satisfaisant. Il est conseillé, **en dehors de toute lecture de texte**, de faire un travail préparatoire avec des exercices simples pour développer l'écoute et surveiller immédiatement :

- la position et la décontraction de la main
- la précision de l'attaque des doigts
- la solidité des phalangettes.

- 1) Placer la main sur ces notes (position dans laquelle elle reste le plus naturellement dans le prolongement de l'avant-bras).

main droite

main gauche



- 2) Jouer mains séparées des formules simples de 2 notes conjointes en comptant lentement 2 fois jusqu'à 8 (métronome  $\downarrow = 54-60$ ).

md.

mg.

Jouer jusqu'à ce que le jeu devienne facile et souple ; la décontraction de la main, du poignet et de l'avant-bras doit permettre le contrôle précis du jeu.

- 1) Le **doigt**, pour rester libre et vif, ne devra **pas être levé au-dessus du niveau de la main**.
- 2) Le **poignet** doit rester **immobile et souple** pendant l'exécution de ces exercices.
- 3) Pour obtenir un **legato correct**, il ne doit plus y avoir de séparation de son entre les notes : un doigt se lève lorsque l'autre est déjà abaissé (principe de la marche).

## JEU NON LEGATO

Pour stimuler l'intérêt, l'étude de la connaissance du clavier se fait simultanément par des pièces **non legato** qui ne posent pas les mêmes problèmes d'équilibre de mains que le jeu **legato**.

Le jeu **non legato** présente généralement peu de difficultés :

- Lever **souplement** la main un peu au-dessus du clavier.
- Laisser retomber la main dans une chute libre provoquant le rebondissement naturel.
- Garder le **coude souple**.

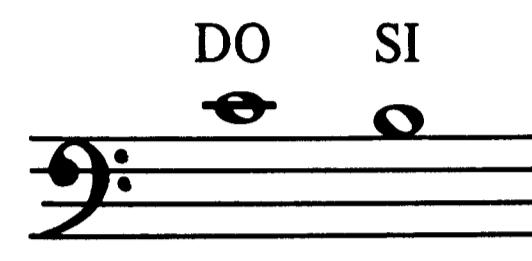
La clé de Sol et la clé de Fa sont immédiatement étudiées ensemble en jouant à partir du **Do central**.



Les morceaux de ce chapitre permettent de développer dès les toutes premières leçons, le sens de la **phrase musicale et du rythme**.

- Faire tout de suite attention à la stabilité du rythme, à la beauté du son et à la conduite de la phrase musicale.
- Travailler régulièrement un minimum d'une demi-heure par jour.

## MÉLODIES A 2, 3 ET 4 DOIGTS



### 1. PROMENADE \*

\* Toutes les pièces ne comportant pas de nom d'auteur sont de Charles Hervé et Jacqueline Pouillard.

- ① Pour les 5 premiers exercices il est possible de remplacer le doigté “1-2-3” par le doigté “2-3-4”, ce qui, dans certains cas, peut donner une meilleure stabilité de main.
- ② Pour bien connaître les notes, jouer en **nommant les notes**, puis en **comptant**.
- ③ La stabilité du rythme doit être contrôlée à l'aide du métronome.
- ④ Chaque pièce doit d'abord être apprise lentement et régulièrement, puis en accélérant progressivement le mouvement jusqu'à la vitesse indiquée.

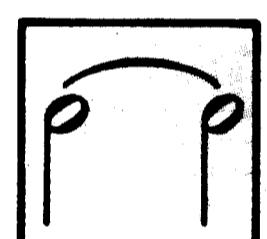
### 2. PETITE DANSE

DO RÉ MI      DO SI LA

### 3. DANSE RUSSE

Une pièce est bien apprise, lorsqu'elle peut être jouée de mémoire.

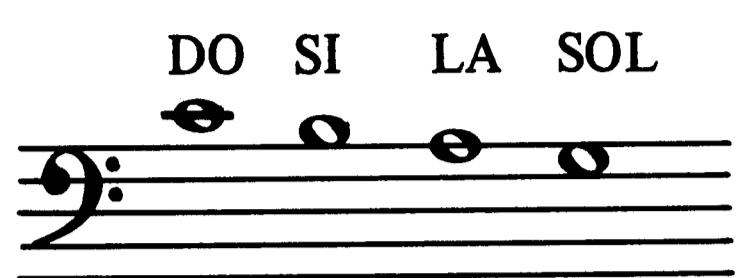
### 4. CHANSON TRISTE



### 5. CHANSON GAIE



DO RÉ MI FA



DO SI LA SOL

## 6. PETITS PAS

4/4

4/4

## 7. CHANSON FRANÇAISE

C

C

1

1

## 8. AH! VOUS DIRAI - JE MAMAN

2/4

2/4

1

1

### 9. RONDE

Musical score for Ronde, measures 1-4. The score consists of two staves: Treble (G clef) and Bass (F clef). Both staves are in common time (indicated by '3/4'). The Treble staff has a single note at the beginning of each measure, followed by a short rest. The Bass staff has a single note at the beginning of each measure, followed by a short rest. Measures 1-3 have a single note on the first beat. Measure 4 has a single note on the second beat.

Musical score for Ronde, measures 5-8. The score consists of two staves: Treble (G clef) and Bass (F clef). Both staves are in common time (indicated by '3/4'). The Treble staff has a single note at the beginning of each measure, followed by a short rest. The Bass staff has a single note at the beginning of each measure, followed by a short rest. Measures 5-7 have a single note on the first beat. Measure 8 has a single note on the second beat.

### 10. LA FETE

Musical score for La Fete, measures 1-4. The score consists of two staves: Treble (G clef) and Bass (F clef). Both staves are in common time (indicated by '4/4'). The Treble staff has a single note at the beginning of each measure, followed by a short rest. The Bass staff has a single note at the beginning of each measure, followed by a short rest. Measures 1-3 have a single note on the first beat. Measure 4 has a single note on the second beat.

Musical score for La Fete, measures 5-8. The score consists of two staves: Treble (G clef) and Bass (F clef). Both staves are in common time (indicated by '4/4'). The Treble staff has a single note at the beginning of each measure, followed by a short rest. The Bass staff has a single note at the beginning of each measure, followed by a short rest. Measures 5-7 have a single note on the first beat. Measure 8 has a single note on the second beat.

### 11. AIR ANCIEN

Musical score for Air Ancien, measures 1-8. The score consists of two staves: Treble (G clef) and Bass (F clef). Both staves are in common time (indicated by 'C'). The Treble staff has a single note at the beginning of each measure, followed by a short rest. The Bass staff has a single note at the beginning of each measure, followed by a short rest. Measures 1-4 have a single note on the first beat. Measures 5-8 have a single note on the second beat.

## JEU LEGATO

DO RE MI FA SOL      DO RE MI FA SOL

Les exercices suivants peuvent être abordés **mains séparées** dès que chaque main reste **stable et souple** sur le clavier.

— Jouer d'abord en nommant les notes, puis en comptant.

**Exercices pour la main droite**       $\text{♩} = 54 - 66$

①

②

③

④

**Exercices pour la main gauche**

①

②

③

④

**Exercices pour  
la main droite**

①

②

③

**Exercices pour  
la main gauche**

①

②

③



## 12. CHANSON TENDRE

Sans lenteur  $\text{♩} = 92$

Le "PHRASÉ" (ponctuation musicale) est indiqué par des "arcs de liaison" qui permettent la compréhension d'une phrase musicale et son exécution.

## JEU MAINS ENSEMBLE

L'étude du jeu mains ensemble commence par des mouvements mélodiques différents aux deux mains (jeu polyphonique) pour :

- développer l'indépendance des mains
- éviter l'automatisme des mouvements parallèles
- développer la lecture simultanée des deux clés.

Avant de jouer, il est nécessaire de faire une lecture solfège simultanée des deux clés en nommant toujours les notes de bas en haut.

### POLYPHONIE EN DO

**DO RE MI FA SOL**

♩ = 54 - 66

**GURLITT**

**DUVERNOY**

## GURLITT

(5)

(6)

(7)

## 13. LE PETIT PONEY

$\text{♩} = 84$

**POLYPHONIE EN SOL**

SOL LA SI DO RÉ    SOL LA SI DO RÉ

$\text{♩} = 54 - 66$

①

②

③

④

## 14. PETITE MARCHE

$\text{♩} = 92$

## 15. BERCEUSE

$\text{♩} = 88$

Dès que possible, écouter attentivement le son et le phrasé de la mélodie et de l'accompagnement (mélodie plus en dehors) et chercher à obtenir un bel équilibre entre les deux mains.

## 16. VARIATION EN SOL

$\text{♩} = 92$

## NUANCES — PHRASÉS REGISTRES

Les pièces de ce chapitre — inspirées du folklore hongrois — permettent de :

- sentir et imaginer le caractère particulier de chacune en fonction des différentes nuances et phrasés utilisés,
- découvrir la richesse sonore des différents registres en se déplaçant sur le clavier,
- entendre des mélodies dans l'étendue d'une octave et dans différents modes.

Toutes les notes de ces pièces ayant déjà été rencontrées précédemment, celles-ci peuvent être étudiées à divers moments de l'apprentissage.

mg.                      md.

### 17. GAIEMENT

$\bullet$  = env. 104



La note surmontée d'un point (note piquée) est une note rapidement détachée.  
Laisser la main rebondir et utiliser ce rebondissement pour jouer la note suivante.

Musical notation for exercise 18. It features a bass clef, a dynamic marking "mg.", and fingerings numbered 1, 2, 3, and 4 placed above specific notes.

### 18. VIF

Musical notation for exercise 18. It includes a tempo marking of  $d = 108$ , a dynamic *f*, and a dynamic *p* enclosed in a box. Fingerings 1, 2, 3, and 4 are used throughout the piece.

Dans la nuance *forte*, le son doit toujours rester beau.

Musical notation for exercise 19. It features a treble clef, a dynamic marking "mg.", and fingerings numbered 1, 2, 3, and 4.

### 19. PAS VITE

Musical notation for exercise 19. It includes a tempo marking of  $d = 84$ , a dynamic *p*, and a dynamic *p* enclosed in a box. Fingerings 1, 2, 3, and 4 are used.

En jouant *piano*, la note doit continuer à chanter.

Musical notation for exercise 20. It features a bass clef, a dynamic marking "mg.", and fingerings numbered 1, 2, 3, and 4.

### 20. AVEC DOUCEUR

Musical notation for exercise 20. It includes a tempo marking of  $d = 92$ , a dynamic *p*, and a dynamic *p* enclosed in a box. Fingerings 1, 2, 3, and 4 are used.

mg.  
md.

### 21. COMME UNE BERCEUSE

$\text{♩} = 112 \text{ à } 132$

***mf***

mg.  
md.

### 22. JOYEUSEMENT

 $\text{♩} = 104 \text{ à } 126$ ***VV***

mg.  
md.

### 23. SOUVENIR

 $\text{♩} = 100 \text{ à } 116$ ***p***

# L'INDÉPENDANCE DES MAINS

L'indépendance des mains est un **problème spécifique du piano** qui, dans sa forme élémentaire, doit être abordé et résolu dès les tout premiers mois.

Les exercices de ce chapitre aident à développer la **concentration** et l'**écoute distincte** des deux mains.

$\text{♩} = 60 \text{ à } 76$

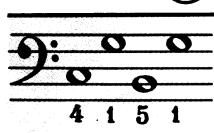
①

②

Le legato des  $\text{♩}$  et le détaché des  $\text{♩}$  doivent être exacts.

$\text{♩} = 66 \text{ à } 80$

③



$\text{♩} = 66 \text{ à } 80$

④

Sheet music for exercise 4. It consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Above each measure, there are numbers indicating fingerings: measure 1 has 3, 4, 3, 2; measure 2 has 1; measure 3 has 3; measure 4 has 4; measure 5 has 3. Measures 1 through 4 have a curved line above them, and measures 4 through 5 have another curved line above them.

$\text{♩} = 66 \text{ à } 80$

⑤

Sheet music for exercise 5. It consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Above each measure, there are numbers indicating fingerings: measure 1 has 1, 5; measure 2 has 2, 5; measure 3 has 3; measure 4 has 1; measure 5 has 2; measure 6 has 1. Measures 1 through 5 have a curved line above them, and measures 5 through 6 have another curved line above them.

## 24. JOLI MOIS DE MAI

$\text{♩} = 100-112$

FOLKLOR

Sheet music for 'Joli Mois de Mai'. It consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic (f) and has fingerings 4, 3, 2, 1. Measures 2 and 3 continue the pattern. Measure 4 begins with a piano dynamic (p). Fingerings 5, 3, 4, 2 are shown. Measures 5 and 6 continue the pattern. Measures 7 and 8 end the section.

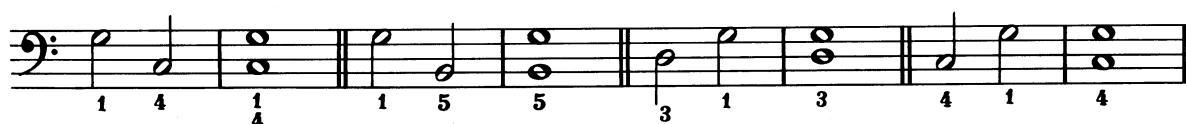
Sheet music for 'Joli Mois de Mai'. It consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measures 1 and 2 continue the pattern from the previous section. Measures 3 and 4 begin with a piano dynamic (p) and have fingerings 1, 3, 5, 3. Measures 5 and 6 continue the pattern. Measures 7 and 8 end the section.

Sheet music for 'Joli Mois de Mai'. It consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measures 1 and 2 continue the pattern from the previous section. Measures 3 and 4 begin with a forte dynamic (f) and have fingerings 3, 4, 5, 4. Measures 5 and 6 continue the pattern. Measures 7 and 8 end the section.

## LES ACCORDS

Un accord est le **jeu simultané** avec une main de deux ou plusieurs notes.

Laisser tomber la main, les doigts légèrement tendus et le poignet souple.  
Les notes doivent sonner exactement ensemble.



**(1)**

$\text{♩} = 66 \text{ à } 80$

Bien lier la main droite et soulever légèrement la main gauche entre chaque accord.

**(2)**

$\text{♩} = 66 \text{ à } 80$

$\text{♩} = 66 \text{ à } 80$

3

$\text{♩} = 66 \text{ à } 80$

4

— 60 a 80

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

c — — — — — — — — — —

Bass clef: c

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

## 25. VIEILLE CHANSON

♩ = 92 à 104

GURLITT

Musical score for piano and cello. The piano part (top staff) starts with a dynamic *p*. The first measure shows a melodic line with fingerings: 1, 3, 5, 3; 5, 4, 2. The second measure continues with 1, 3, 5. The third measure begins with a fermata over the piano's bass note. The fourth measure starts with a dynamic *mf*. The cello part (bottom staff) provides harmonic support with sustained notes and bassoon entries.

mit

## LES ALTÉRATIONS

### 26. STACCATO

FOLKLORE

$\text{♩} = 112-120$

### 27. DANSE DES LUTINS

FOLKLORE

$\text{♩} = 112-126$

### 28. LA COMPLAINTE DU SOIR

$\text{♩} = 66-76$

*rit.* — — —

### 29. PROMENADE

$\text{♩} = 88-100$

### 30. AIR BASQUE

$\text{♩} = 80-92$

### 31. CLAIR MATIN

$\text{♩} = 88-100$

## LE CROISEMENT DE MAINS

Le croisement de mains est souvent utilisé au piano.  
Il donne aisance et liberté, et permet d'avoir une vision plus large du clavier.

### 32. DOUBLE SAUT

$\text{♩} = 80\text{-}92$

mg.      mg.      mg.      mg.      mg.      mg.      mg.      mg.      mg.

Jouer avec le même doigt, 2<sup>e</sup> ou 3<sup>e</sup>, à chaque main.

### 33. DESCENTE

$\text{♩} = 104\text{-}116$

md.

mg.      mg.      md.      4      mg.

### 34. LE JONGLEUR

$\text{♩} = 108\text{-}126$

GNYESINA

2      3      2      3      2      3      2      3

mf

2      3      2      3      2      3      2

5      2      1      2

f

p

3      3      3      3

# LE PASSAGE DU POUCE

Le passage du pouce sous la main permet de parcourir le clavier et de commencer l'étude des gammes.

Pour passer le pouce, le plier sous la main, souplement ; puis, dès que la note est jouée, rétablir la position de la main, face au clavier, dans le prolongement de l'avant-bras. Durant cet instant, le poignet s'est légèrement soulevé (simple geste d'accompagnement).

Travailler les exercices suivants lentement ( $\text{♩} = 54$ )

Dans ① et ②, la main retrouve sa position face au clavier sur la  $\text{♩}$ .

① Treble clef staff: Measures 1-6. The first measure shows a sequence of notes: 1, 2, 3, 1. The second measure shows: 1, 2, 3, 1. The third measure shows: 1, 2, 3, 1. The fourth measure shows: 1, 2, 3, 1. The fifth measure shows: 1, 2, 3, 1. The sixth measure shows: 1, 2, 3, 1.

② Bass clef staff: Measures 1-6. The first measure shows a sequence of notes: 1, 2, 3, 1. The second measure shows: 1, 2, 3, 1. The third measure shows: 1, 2, 3, 1. The fourth measure shows: 1, 2, 3, 1. The fifth measure shows: 1, 2, 3, 1. The sixth measure shows: 1, 2, 3, 1.

Travailler ensuite ① et ② avec le doigté 2 3 4 1

Dans ③ et ④, la main retrouve sa position face au clavier sur le 3<sup>e</sup> doigt.

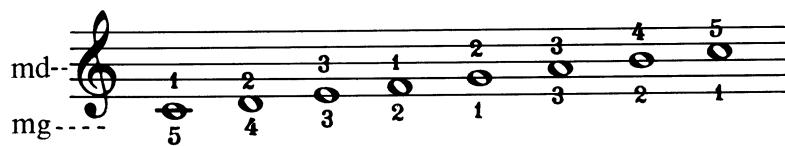
③ Treble clef staff: Measures 1-6. The first measure shows a sequence of notes: 1, 3, 2, 1. The second measure shows: 1, 3, 2, 1. The third measure shows: 1, 3, 2, 1. The fourth measure shows: 1, 3, 2, 1. The fifth measure shows: 1, 3, 2, 1. The sixth measure shows: 1, 3, 2, 1.

④ Bass clef staff: Measures 1-6. The first measure shows a sequence of notes: 1, 3, 2, 1. The second measure shows: 1, 3, 2, 1. The third measure shows: 1, 3, 2, 1. The fourth measure shows: 1, 3, 2, 1. The fifth measure shows: 1, 3, 2, 1. The sixth measure shows: 1, 3, 2, 1.

Travailler ensuite ③ et ④ avec le doigté 1 4 3 2

La main retrouve sa position face au clavier sur le 4<sup>e</sup> doigt.

# GAMME DE DO MAJEUR



- Mémoriser immédiatement le doigté.
- (une gamme s'apprend par cœur et ne se lit pas "note à note")
- Jouer la gamme lentement, en  $\downarrow$ , mains séparées puis mains ensemble, en montant et en descendant.
- Pour bien identifier les notes, jouer en nommant : "Do-o, Ré-é, Mi-i,...".

## 35. DIALOGUE

$\text{♩} = 84-92$

A musical score for two hands. The top staff (treble clef) shows a melody with fingerings: 1, 2, 3, 1; 3, 5, 4; 1, 3, 2. The bottom staff (bass clef) shows a harmonic bass line. Both staves are in common time (indicated by '3').

A continuation of the musical score from the previous page. The top staff continues the melody with fingerings: 5, 4, 3, 1, 3, 3, 1, 3, 1, 2. The bottom staff continues the harmonic bass line. Both staves are in common time (indicated by '3').

## 36. EVENTAIL

$\text{♩} = 84-92$

A musical score for two hands. The top staff (treble clef) starts with a dynamic 'f' and shows a melody with fingerings: 5, 2, 5, 2, 2, 1, 3, 2, 5. The bottom staff (bass clef) provides harmonic support with fingerings: 5, 3, 1, 3, 2. Both staves are in common time (indicated by '4').

A continuation of the musical score from the previous page. The top staff continues the melody with fingerings: 3, 1, 2, 4, 5. The bottom staff continues the harmonic bass line with a dynamic 'p' and a dynamic 'f'. Both staves are in common time (indicated by '4').

**LES CROCHES**  
**dans les mesures à  $\frac{2}{4}$ ,  $\frac{3}{4}$  et  $\frac{4}{4}$**

**ETUDE n° 1**

Travail préparatoire pour une bonne mise en place des croches :

- Jouer à la  $\frac{1}{8}$  en décomposant  $\frac{1}{16} \frac{1}{8} \frac{1}{16}$  pour obtenir un jeu lent et régulier (environ  $\frac{1}{8} = 60$ ).
- Monter progressivement le mouvement pour arriver à un “Tempo” plus rapide ( $\frac{1}{8} = 100$  ou  $112$ ).
- Jouer ensuite à la  $\frac{1}{8}$  sans décomposer ( $\frac{1}{8} = 60$ ).

**ETUDE n°2**

## 37. BERCEUSE

BAUMFELDER

 $\text{♩} = 60-72$ 

*p*

1 2 1 3 5  
3 2

2 1 1 3  
3 2

1 3 1 3  
3 2

4  
4

## 38. LA VALSE DE PIERROT

 $\text{♩} = 72-88$ 

*mf*

3 4 3  
5 3 1

2 3 1  
5 4 1

1 2 3 1  
5 3 1

2  
2

3 4  
5 2 1

3 1  
5 3 1

2 3 10.  
5 3 1

3  
3

# ACCORDS DE 3 SONS

## PREPARATION AUX ACCORDS

## ETUDE

$\text{♩} = 66-80$

C. CZERNY

Cette étude est écrite par groupes de 4 mesures appelés carrures. Pour bien les mémoriser, observer le contenu de chacune de ces carrures et la manière dont elles se succèdent. Faire ce même travail sur les pièces suivantes.

### 39. DIVERTISSEMENT EN CROCHES

$\text{♩} = 60-72$

The sheet music consists of three staves of musical notation. The top staff is in common time (C) and treble clef, showing a pattern of sixteenth notes grouped by measure. The middle staff is in common time (C) and bass clef, with a bassoon-like part. The bottom staff is in common time (C) and bass clef, with a cello-like part. Measure numbers 1 through 5 are indicated above each staff.

Carrures de deux mesures.

### 40. LÉGENDE DU LAPIN BLANC

$\text{♩} = 66-80$

The sheet music consists of two staves of musical notation. The top staff is in common time (C) and treble clef, showing a pattern of sixteenth notes grouped by measure. The bottom staff is in common time (C) and bass clef, with a bassoon-like part. Measure numbers 1 through 4 are indicated above each staff.

The sheet music continues from the previous page, consisting of two staves of musical notation. The top staff is in common time (C) and treble clef, showing a pattern of sixteenth notes grouped by measure. The bottom staff is in common time (C) and bass clef, with a bassoon-like part. Measure numbers 1 through 4 are indicated above each staff.

## LES DÉPLACEMENTS

### Parcours du clavier avec doigté unique

Jouer mains séparées et mains ensemble, lentement et régulièrement.

autres doigtés

m. d. 234... 345...

m. g. 432... 543...

autres doigtés

m. d. 24... 35...

m. g. 42... 53...

autres doigtés

m. d. 12... 34...

m. g. 21... 43...

Déplacement à l'octave

autres doigtés      1-1... 2-2... 3-3... etc...

## 41. DANSE ANCIENNE

GNYESINA

$\text{♩} = 80-92$

## Carrures de 4 mesures

42. VALSE

$\text{♩} = 108-126$

RUBBAKH

• - 108-120

*mf*

## 43. CHILDREN'S SONG

 $\text{♩} = 56-66$ 

BARTOK

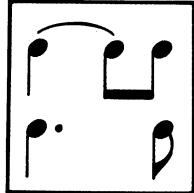
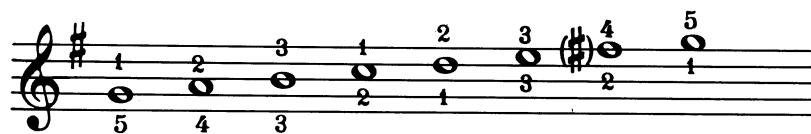
**Top Staff:** Treble clef, common time. Dynamics: *p*. Fingerings: 1, 5, 5, 4; 5, 3, 1; 4.

**Bottom Staff:** Treble clef, common time. Fingerings: 2, 5; 3, 3, 2, 2, 1; 1; 1, 5.

**Fourth Staff:** Treble clef, common time. Fingerings: 4; 1, 5. Dynamic: *dim.*

**Performance Instructions:** *pp* (at the start of the fourth staff), 1, 4.

# GAMME DE SOL MAJEUR



## ETUDE n° 1

$\text{♩} = 66-80$

## ETUDE n°2

$\text{♩} = 66-80$

*mf*

- Jouer à la  $\text{♩}$  en décomposant ( $\text{♩} = 60$ ).
- Monter progressivement le mouvement jusqu'à  $\text{♩} = 100$  ou 112.
- Jouer à la  $\text{♩}$  sans décomposer.

## 44. BAVARDAGE

 $\text{♩} = 66\text{-}92$ 

The music consists of two staves of five-line notation. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, also with a key signature of one sharp. Both staves feature continuous eighth-note patterns. Fingerings are indicated above the notes: in the first measure, the top staff has 1, 3, 1 over the first note and 2 over the second; the bottom staff has 5 over the first note and 1 over the second. Subsequent measures show various combinations of fingers 1, 2, 3, 4, and 5.

## 45. MENUET

 $\text{♩} = 88\text{-}104$ 

The music consists of two staves of five-line notation. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, also with a key signature of one sharp. The music begins with a forte dynamic (f) on the first staff, followed by a piano dynamic (p) on both staves. The dynamic changes to mezzo-forte (mf) on the first staff. Fingerings are shown above the notes: in the first measure, the top staff has 1, 2 over the first note and 5 over the second; the bottom staff has 1 over the first note and 2 over the second. Measures 2 and 3 show similar patterns with different dynamics.

The music continues with two staves of five-line notation. The top staff starts with a dynamic of 2 over the first note, 4 over the second, and 2 over the third. The bottom staff starts with a dynamic of 1 over the first note. A measure separator symbol (≡) is placed between the first and second measures. The dynamics change to forte (f) on the first staff and piano (p) on the second staff. Fingerings are indicated above the notes: in the first measure, the top staff has 1, 2 over the first note and 5 over the second; the bottom staff has 1 over the first note and 2 over the second. Measures 3 and 4 show similar patterns with different dynamics.

The music concludes with two staves of five-line notation. The top staff starts with a dynamic of 5 over the first note. The bottom staff starts with a dynamic of 1 over the first note. Fingerings are indicated above the notes: in the first measure, the top staff has 1 over the first note and 2 over the second; the bottom staff has 1 over the first note and 2 over the second. Measures 2 and 3 show similar patterns with different dynamics.

## GAMME DE RÉ MAJEUR



### MESURE COMPOSEE A 2 TEMPS

Mesure simple à 2 temps  $\text{♩} = 60$

①  $\text{♩} = 60$

Chaque temps de la mesure à  $\frac{2}{4}$  contient 2 croches.

Mesure composée à 2 temps  $\text{♩.} = 60$

②  $\text{♩.} = 60$

— Chaque temps de la mesure à  $\frac{6}{8}$  contient 3 croches.

— Pour une bonne mise en place, compter lentement en décomposant  $\text{♪♪♪}$   
— Monter le tempo, puis jouer ensuite à la  $\text{♩.}$  sans décomposer.

③  $\text{♩.} = 60$

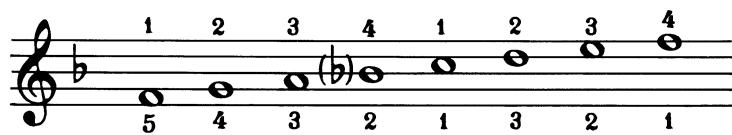
## 46. ELEGANCE

$\text{♩} = 88-108$

## 47. PASTORALE

$\text{♩.} = 50-56$

## GAMME DE FA MAJEUR



**①**  $\text{♩} = 66-80$

Sheet music for Exercise 1 in Fa Major, 3/4 time. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows harmonic bass notes. Fingerings are indicated below the bass notes.

Continuation of Exercise 1 in Fa Major, showing a melodic line and harmonic bass notes. Fingerings are indicated below the bass notes.

**②**  $\text{♩} = 66-80$

Sheet music for Exercise 2 in Fa Major, 2/4 time. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows harmonic bass notes. Fingerings are indicated below the bass notes.

Continuation of Exercise 2 in Fa Major, showing a melodic line and harmonic bass notes. Fingerings are indicated below the bass notes.

## 48. RIGAUDON

$\text{♩} = 92-108$

GOEDIKE

- 92-108  
**GOLDEN**  
 1 2

Soprano:  
 Treble clef, one flat, dynamic **f**. Fingerings: 1 2, 3, 2 1 3, 3, 1, 2 4, 1.  
 Bass:  
 Bass clef, one flat, dynamic **f**. Fingerings: 5.

Soprano:  
 Treble clef, one flat, dynamic **p**. Fingerings: 3, 3, 3, 4, 2 3 4, 5, 1.

Soprano:  
 Treble clef, one flat, dynamic **mf**. Fingerings: 1, 2 3, 4, 3, 1 2.

Soprano:  
 Treble clef, one flat, dynamic **f**. Fingerings: 4, 3 2 1, 2 3, 5 8, 2 8, 4 8, 8, 8.

Soprano:  
 Treble clef, one flat, dynamic **f**. Fingerings: 3, 3, 3, 2 3, 4, 3, 1.

Bass:  
 Bass clef, one flat, dynamic **f**. Fingerings: 5.

Bass:  
 Bass clef, one flat, dynamic **rit.**. Fingerings: 3, 3, 3, 2 3, 4, 1 2 3, 2 1, 2.

## LE CHROMATISME

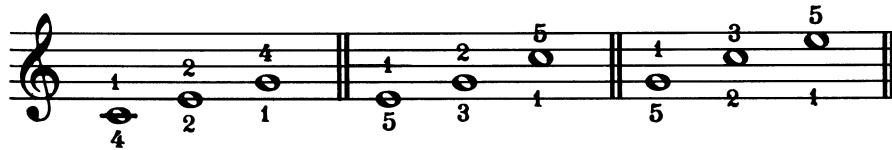


### 49. L'ESCARGOT

$\text{♩} = 88$

A musical score for two staves. The top staff is in treble clef and common time (C). It features a melodic line with various dynamics: 'md' (mezzo-forte) at the beginning of the first measure, 'mg' (mezzo-forte) in the middle of the second measure, and 'md' again in the middle of the fourth measure. The bottom staff is in bass clef and common time (C). The music consists of measures 1 through 4, with measure 4 being a repeat of measure 1. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Fingerings are indicated above the notes in measures 1, 2, 3, and 4.

**APPRENTISSAGE DE L'ACCORD PARFAIT  
ET DE SES RENVERSEMENTS**



A jouer aussi dans chaque tonalité apprise.

**50. SCHERZO**

*d* = 88-108      md.

# L'ARPÈGE

51. Gai  $\text{♩} = 80-100$

*Fin*

*Da Capo*

52. ECOSSAISE

HUMMEL

$\text{♩} = 80-100$

*Fin*

*Da Capo*

Do Majeur

GAMMES RELATIVES

la mineur

## 53. UN BON DEVOIR

 $\text{♩} = 80-104$ 

GRETCHANINOFF

The sheet music consists of 12 staves of musical notation for a single instrument. The tempo is indicated as  $\text{♩} = 80-104$ . The composer is listed as GRETCHANINOFF. The music is divided into four sections, each starting with a treble clef and a '4' time signature. The first section includes dynamic markings 'mf' and a crescendo symbol. Fingerings are shown above many notes, such as '1 2 3 4' or '4 > 1 2 3 2'. The notation includes various note values like eighth and sixteenth notes, and rests. The music concludes with a final dynamic marking 'mf' and a crescendo symbol.

## 54. GAVOTTE

$\text{♩} = 100-112$

TELEMANN

The music consists of two staves of five-line notation. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamics include *p*, *mf*, and a crescendo/decrescendo marking. The music features eighth-note patterns and grace notes.

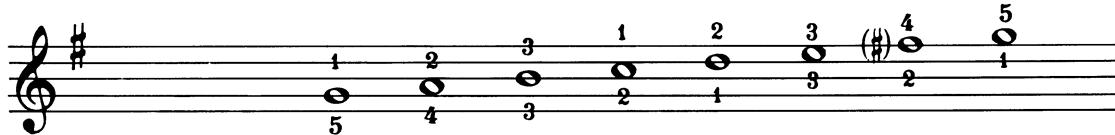
## 55. GIGUE

$\text{♩} = 104-116$

WITTHAUER

The music consists of two staves of five-line notation. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamics include *f*, *p*, and *f*. The music features sixteenth-note patterns and grace notes.

Sol Majeur



### GAMMES RELATIVES

mi mineur



## LE JEU POLYPHONIQUE

### A) en imitation

#### 56. L'ALPHABET

$\text{♩} = 104-120$

### B) en canon

#### 57. CANON en Mi mineur

$\text{♩} = 80-92$

## 58. INVENTION À DEUX VOIX

$\text{♩} = 72\text{--}88$

## 59. GIGUE

HAENDEL

$\text{♩} = 104\text{--}120$

Fa Majeur

**GAMMES RELATIVES**

ré mineur

**LA PÉDALE**

①

Pour apprendre à bien utiliser la pédale; jouer d'abord la gamme avec un seul doigt de la m.g. en  $\text{♩}$ , puis lier avec la pédale en la changeant après chaque note.

**LA SYNCOPÉ**

②  $\text{♩} = 66$   $\text{♪} \text{ ♪}$

③  $\text{♩} = 66$   $\text{♪} \text{ ♪}$

## 60. NOBODY KNOWS THE TROUBLE I'VE SEEN

$\text{♩} = 66-84$

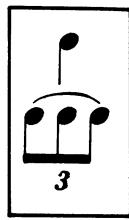
## NEGRO SPIRITUAL

## **61. ST. JAMES INFIRMARY**

$\text{♩} = 72$

## BLUES

LE TRIOLET



$\text{♩} = 66-80$

Treble Clef,  $\frac{2}{4}$ , 2 sharps, 66-80 BPM.

Bass Clef,  $\frac{2}{4}$ , 1 sharp, 66-80 BPM.

Fingerings: Top Staff: 2, 1, 2, 3; 2, 1, 2, 3; 2, 2, 3; 1, 2, 3; 2, 1, 2, 3; 2, 2, 3, 4, 3. Bottom Staff: 2, 1, 5; 5, 4; 3, 2, 1, 4, 1, 3, 5.

## 62. MENUET

C.P.E. BACH

$\text{♩} = 92-104$

The image shows two staves of sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (two sharps) and common time. The music consists of six measures. Fingerings are indicated above the notes: measure 1 (treble) has 2 over the first note, 1 over the second, and a bracket under the next three notes; measure 2 (treble) has 5 over the first note, 4 over the second, and 3 over the third; measure 3 (treble) has 4 over the first note, 2 over the second, and a bracket under the next three notes; measure 4 (bass) has 2 over the first note, 3 over the second, and a bracket under the next three notes; measure 5 (bass) has 3 over the first note, 5 over the second, and a bracket under the next three notes; measure 6 (bass) has 5 over the first note, 2 over the second, and 3 over the third.

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

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

## **LES DOUBLES CROCHES**

$\text{♩} = 66-80$

1 2 1 2 3 2 3 2 1

4 5 4 3 2 3 4 5 4

## 63. L'ABEILLE

$\text{♩} = 54-66$

**Fin**

**Da Capo**

## **LES OCTAVAS**

## 64. PRÉLUDE

$\text{♩} = 60\text{-}76$

E. TETSEL

## 65. ÉTRANGE MYSTÈRE

$\text{♩} = 76$

avec U.C.

md. mg.

*pp*  $\sigma_2^3$   
8va.  
*Temp.*

5  
3

A musical staff in bass clef and a key signature of two flats. The first measure begins with a dotted half note followed by a whole note.

A musical staff with five notes. The first note has a vertical stroke labeled '1'. The second note has a vertical stroke labeled '2'. The third note has a vertical stroke labeled '3'. The fourth note has a vertical stroke labeled '5' above it, with a small black oval below it. The fifth note has a vertical stroke labeled '3'.

**ÉTUDES PROGRESSIVES**

66.

 $\text{♩} = 66-80$ 

CZERNY

The music for study 66 consists of four staves of piano notation. The first two staves are in common time (C), while the last two are in 6/8 time (G). The notation includes various fingerings such as 1, 2, 3, 4, 5, and 2, 3, 4, 5, along with slurs and grace notes. The bass clef is used throughout.

67.

 $\text{♩} = 66-80$ 

DUVERNOY

The music for study 67 consists of four staves of piano notation. The first two staves are in common time (C), while the last two are in 6/8 time (G). The notation includes various fingerings such as 3, 4, 5, and 1, 2, 3, 4, along with slurs and grace notes. The bass clef is used throughout. The piece concludes with a final cadence and the word "Fin".

The image shows two staves of sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. Fingerings are indicated above the notes: in the first measure, the top staff has a '1' over the first note and a '5' over the second; the bottom staff has '5 3 1' over the first three notes. In the second measure, both staves have '5 3 1' over the first three notes. In the third measure, the top staff has '5 3 4 2' over the first four notes, and the bottom staff has '5 3 1' over the first three notes. In the fourth measure, the top staff has a '1' over the first note and a '3' over the second; the bottom staff has a '5' over the first note and a '3' over the second. Measure numbers 1 through 4 are written above the top staff. Measure number 5 is written below the bottom staff. A 'Da Capo' instruction is at the end of the page.

68. ♦. = 46-50

CZERNY

The image shows three staves of sheet music for guitar, arranged vertically. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a treble clef. Each staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The music consists of six measures per staff, separated by vertical bar lines. Each measure contains six eighth-note chords. Above each note in the first measure of the top staff, there are fingerings: 3, 2, 2, 2, 4, and 5. In the second measure, there are fingerings: 4, 5, 3, 1, 5, and 3. In the third measure, there are fingerings: 5, 3, 1, 4, 2, and 1. In the fourth measure, there are fingerings: 4, 2, 1, 5, 3, and 1. In the fifth measure, there are fingerings: 5, 2, 1, 5, 3, and 1. In the sixth measure, there are fingerings: 5, 2, 1, 5, 3, and 1. The bottom two staves follow a similar pattern of fingerings across their respective measures.

69. ♩ = 56-66

CZERNY

Sheet music for piano by Czerny, Op. 599, No. 69. The music consists of eight staves of piano notation in common time. The tempo is indicated as ♩ = 56-66. The first staff shows a melodic line with fingerings 1, 2, 3, 5, 4, 2, 3, 1, 2, 3, 4, 2, 1, 5, 1, 1, 2, 4, 5, 4. The second staff shows a harmonic pattern with fingerings 5, 1, 3, 1, 2, 1, 5, 5, 1, 3, 1, 2, 1, 5, 3, 1. Subsequent staves continue this pattern with various melodic and harmonic variations, each with its own set of fingerings. The music is written in common time with a treble clef.

70. ♩ = 80-104 DUVERNOY

Sheet music for guitar in 3/4 time, key of G major. The left hand part is shown on the treble clef staff, and the right hand part is shown on the bass clef staff. Fingerings are indicated above the notes: 1, 2, 2; 1, 2, 2; 1, 2, 5; 1, 3, 2, 2. A dynamic marking *p* is present. Measure 4 ends with a fermata over the bass note.

Sheet music for guitar in 3/4 time, key of G major. The left hand part is shown on the treble clef staff, and the right hand part is shown on the bass clef staff. Fingerings are indicated above the notes: 1, 2, 5; 1, 2, 5; 1, 2, 5, 1, 3, 4. Measure 8 ends with a fermata over the bass note.

Sheet music for guitar in 3/4 time, key of G major. The left hand part is shown on the treble clef staff, and the right hand part is shown on the bass clef staff. Fingerings are indicated above the notes: 5, 1, 2; 1, 2, 1; 4, 3; 3, 1. A dynamic marking *mf* is present. Measure 12 ends with a fermata over the bass note.

Sheet music for guitar in 3/4 time, key of G major. The left hand part is shown on the treble clef staff, and the right hand part is shown on the bass clef staff. Fingerings are indicated above the notes: 5, 1, 3; 2, 1; 4, 3, 5; 1, 3, 2, 3. Measure 16 ends with a fermata over the bass note.

*Da Capo*

## 71. CARILLON

 $\text{♩} = 104\text{--}116$ 

GNYESINA

The sheet music consists of three staves of musical notation for a carillon instrument.

- Staff 1:** Treble clef, common time (C). Dynamics: **f**, **p**. Fingerings: 2, 4, 3; 4; 3, 1, 2; 2, 4, 3.
- Staff 2:** Treble clef, common time (C). Dynamics: **f**. Fingerings: 4; 5, 1; 3, 2; 3, 4; 3, 2.
- Staff 3:** Treble clef, common time (C). Dynamics: **mf**. Fingerings: 4, 5, 1; 3, 2; 3, 4; 5.

Performance instructions and markings include:

- Fin** (at the end of Staff 2).
- Da Capo** (at the end of Staff 3).
- 3 2 3**, **1 3**, **3 5**, **4**, **5** (fingerings placed below the staff lines).

## 72. AIR

TÜRK

$\text{♩} = 100-112$

## 73. DANSE

KABALEWSKY

 $\text{♩} = 120-132$

## 74. BOOGIE n° 1

Gerald MARTIN

 $\text{♩} = 84$ 

The musical score consists of five staves of music for a single player, likely a keyboard or piano. The music is in common time (indicated by the 'C' symbol) and has a tempo of  $\text{♩} = 84$ . The score includes dynamic markings such as **f** (fortissimo) and various fingerings (1, 2, 3, 4, 5) above the notes. The music features eighth-note patterns, characteristic of blues-style boogie-woogie. The staves are arranged vertically, with the top staff being treble clef and the bottom staff being bass clef.

$\text{C} = \frac{2}{2}$  le chiffre supérieur signifie deux temps,  
 $\frac{2}{2}$  le chiffre inférieur signifie une blanche par temps

## 75. ADAGIO

CORELLI

 $\text{♩} = 72\text{--}84$ 

Musical score for Corelli's Adagio, measure 1. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The bass staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The music is divided into measures by vertical bar lines. The first measure starts with a quarter note (4), followed by eighth notes (2, 1, 5) with a curved brace above them. The second measure starts with a quarter note (3), followed by eighth notes (2, 4, 2) with a curved brace above them. The third measure starts with a quarter note (3), followed by eighth notes (2, 1, 2, 5, 1) with a curved brace above them. The fourth measure starts with a quarter note (3), followed by eighth notes (2, 1, 2, 5, 1) with a curved brace above them.

Musical score for Corelli's Adagio, measure 2. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The bass staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The music is divided into measures by vertical bar lines. The first measure starts with a quarter note (5), followed by eighth notes (3, 1, 2, 5, 1) with a curved brace above them. The second measure starts with a quarter note (3), followed by eighth notes (2, 1, 2, 5, 1) with a curved brace above them. The third measure starts with a quarter note (4), followed by eighth notes (3, 2, 2) with a curved brace above them. The fourth measure starts with a quarter note (5), followed by eighth notes (2, 1, 2) with a curved brace above them.

Musical score for Corelli's Adagio, measure 3. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The bass staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The music is divided into measures by vertical bar lines. The first measure starts with a quarter note (5), followed by eighth notes (1, 2, 3) with a curved brace above them. The second measure starts with a quarter note (2), followed by eighth notes (4, 2, 1, 5) with a curved brace above them. The third measure starts with a quarter note (5), followed by eighth notes (1, 2, 3) with a curved brace above them. The fourth measure starts with a quarter note (2), followed by eighth notes (4, 2, 1, 5) with a curved brace above them.

Musical score for Corelli's Adagio, measure 4. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The bass staff has a key signature of one sharp (F#) and a time signature of common time (3/4). The music is divided into measures by vertical bar lines. The first measure starts with a quarter note (4), followed by eighth notes (3, 5, 2) with a curved brace above them. The second measure starts with a quarter note (2), followed by eighth notes (3, 2, 3) with a curved brace above them. The third measure starts with a quarter note (4), followed by eighth notes (5, 4, 3) with a curved brace above them. The fourth measure starts with a quarter note (2), followed by eighth notes (1, 2, 5) with a curved brace above them.

## 76. MENUET

 $\text{♩} = 96 - 108$ 

Leopold MOZART

$\text{♩} = 96 - 108$

$mf$

1 2 3 1 2 3 2 3 2 4

1 2 3 1 2 3 2 3 2 4

1 2 3 1 2 3 2 3 2 4

4

1 5 4

1 2 3

3 3 5 2 1 2

$p$

3 2 4 3 2 1 2 3 2 1

$mf$

3 2 1 2 3 2 1

2 1 4 3 2 1

4

2 3 1 2 5 3

$f$

4

1 5 1 2 3

3 3 5 2 1

## 77. SORROW

Allegro ♩ = 84

BARTOK

*p dolce*

*poco rit. - - -*

*più p*

## 78. MARCHE

 $\text{♩} = 120-132$ 

CHOSTAKOVITCH

$\text{♩} = 120-132$

**CHOSTAKOVITCH**

**MUSIC SCORE**

**PART 1**

**INSTRUMENTATION**

**Piano**

**TIME SIGNATURE**

**C**

**TEMPO**

**DYNAMICS**

**FINGERINGS**

**MEASURE NUMBERS**

**MUSIC SCORE**

**PART 2**

**INSTRUMENTATION**

**Piano**

**TIME SIGNATURE**

**C**

**TEMPO**

**DYNAMICS**

**FINGERINGS**

**MEASURE NUMBERS**

**MUSIC SCORE**

**PART 3**

**INSTRUMENTATION**

**Piano**

**TIME SIGNATURE**

**C**

**TEMPO**

**DYNAMICS**

**FINGERINGS**

**MEASURE NUMBERS**

**MUSIC SCORE**

**PART 4**

**INSTRUMENTATION**

**Piano**

**TIME SIGNATURE**

**C**

**TEMPO**

**DYNAMICS**

**FINGERINGS**

**MEASURE NUMBERS**

**MUSIC SCORE**

**PART 5**

**INSTRUMENTATION**

**Piano**

**TIME SIGNATURE**

**C**

**TEMPO**

**DYNAMICS**

**FINGERINGS**

**MEASURE NUMBERS**

## 79. MENUET

$\text{♩} = 92 - 104$

W.A. MOZART

## SECONDA

## 80. DANSE JOYEUSE

The musical score consists of three parts:

- Top Staff:** Treble clef, common time. Fingerings: 1 2 (first measure), 2 (second measure), 2 1 (third measure), 4 2 (fourth measure), 3 1 (fifth measure), 2 (sixth measure).
- Middle Staff:** Treble clef, common time. Fingerings: 2 (first measure), 4 (second measure), 1 (third measure), 2 (fourth measure).
- Bass Staff:** Bass clef, common time. Fingerings: 4 3 (first measure), 1 2 3 (second measure). The bass staff is labeled "m.g." (meilleur genre) above the first measure and "m.d." (meilleur degré) below the second measure.

## 81. LES TROIS AMIS

The musical score consists of three staves:

- Top Staff:** Treble clef, common time. Fingerings: 2 (first measure), 2 3 (second measure), 2 (third measure), 3 (fourth measure). Tempo:  $\text{♩} = \text{env. } 132$ .
- Middle Staff:** Bass clef, common time. Fingerings: - (first measure), - (second measure), 3 (third measure). Instruction: (ad libitum 3<sup>e</sup> voix possible)\*. Dynamic: 8va bassa.
- Bottom Staff:** Bass clef, common time. Fingerings: - (first measure), - (second measure), 2 3 4 (third measure). Dynamic: (8va b)-.

\*) la partie ad libitum peut être jouée par un 3<sup>e</sup> élève.

## PRIMA

## 80. DANSE JOYEUSE

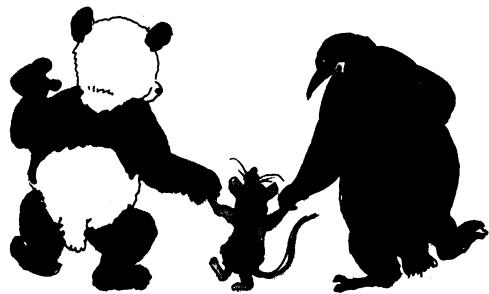
8va - - - - -

2 2



(8va) 2 - - - - -

m.g. 1 2 3  
4 3 2 1 m.d.



## 81. LES TROIS AMIS

$\text{♩} = \text{env. } 132$

2

(ad libitum 3<sup>e</sup> voix possible)

8va bassa - - - - -

3 2

(8va b) - - - - -

## SECONDA

## 82. CHANT POLONAIS

FOLKLORE

$\text{♩} = 120$

mf

$p$

1  
2  
3  
4

## 83. SUR LA PELOUSE

$\text{♩} = 96$

$mf$

1  
2  
3  
4  
5  
6

1.  
2.

## PRIMA

## 82. CHANT POLONAIS

FOLKLORE

$\text{♩} = 120$

1  
2  
2  
1

## 83. SUR LA PELOUSE

$\text{♩} = 96$

1  
5 3 4  
mf  
1  
1  
1.  
2.  
3 5  
3 2 1  
mf  
1  
4

## SECONDA

## 84. ALLEGRO

 $\text{♩} = 112$ 

TÜRK

**ALLEGRO**

$\text{♩} = 112$

TÜRK

**Fin**

**Da Capo**

## 85. LAENDLER

 $\text{♩} = 126$ 

F. SCHUBERT

**LAENDLER**

$\text{♩} = 126$

F. SCHUBERT

**p**

**mf**

**p**

## PRIMA

## 84. ALLEGRO

$\text{♩} = 112$

TÜRK

*f non legato*

*p dolce*

*m.d.*

*m.d. 4*

*m.g.*

*m.g.*

*Fin*

*Da Capo*

## 85. LAENDLER

$\text{♩} = 126$

F. SCHUBERT

*p*

*mf*

*p*

*rit.*

## SECONDA

## 86. UNE GAMME SINGULIÈRE

Allegro ♩ = 126

I. SZELENYI

*f strepitoso*

*sempre marcato*

*mf*

*legato*

*cresc.*

*f*

*sffz*

*sempre marcato*

## PRIMA

## 86. UNE GAMME SINGULIÈRE

Allegro  $\text{♩} = 126$

I. SZELENYI

1

2

3

4

5

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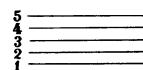
## APPENDICE

### ELEMENTS de BASE THEORIQUE et PIANISTIQUE

#### I. LES NOTES, LA PORTEE, LES CLES

Les sept notes DO, RE, MI, FA, SOL, LA, SI qui servent à écrire la musique se disposent sur une portée.  
La portée est un ensemble de 5 lignes parallèles qui se comptent de bas en haut.

Les notes s'écrivent sur les lignes ou entre les lignes (interlignes).



La musique de piano est généralement écrite sur 2 portées et en 2 clés

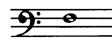


Les clés sont des points de repères qui indiquent la place des notes.

la clé de SOL indique le SOL → 2<sup>e</sup> ligne



la clé de FA indique le FA → 4<sup>e</sup> ligne



#### II. LA MESURE

La mesure est indiquée par 2 chiffres placés au début du morceau, après la clé. Exemple :  $\frac{2}{4}$     $\frac{3}{4}$     $\frac{4}{4}$

La mesure à  $\frac{4}{4}$  peut aussi être indiquée par la lettre C.

Dans les mesures simples,

le chiffre supérieur indique le nombre de temps.

Exemple :  $\frac{2}{4}$  signifie 2 temps

le chiffre inférieur indique la valeur de note pour 1 temps.

$\frac{4}{4}$  signifie une  $\frac{1}{4}$  par temps.

#### III. LES VALEURS DE NOTES dans les mesures à $\frac{2}{4}$ , $\frac{3}{4}$ et $\frac{4}{4}$

- La  $\frac{1}{4}$  est la pulsation de base ; on dit qu'elle vaut 1 temps
- La  $\frac{1}{4}$  vaut  $\frac{1}{2} \frac{1}{2}$ , donc 2 temps
- La  $\frac{1}{2}$  vaut  $\frac{1}{2} \frac{1}{2}$  ou  $\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$ , donc 4 temps
- La  $\frac{1}{4}$  peut se séparer en :



— La  $\frac{1}{4}$  est la pulsation de base ; on dit qu'elle vaut 1 temps

— La  $\frac{1}{4}$  vaut  $\frac{1}{2} \frac{1}{2}$ , donc 2 temps

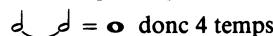
— La  $\frac{1}{2}$  vaut  $\frac{1}{2} \frac{1}{2}$  ou  $\frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4}$ , donc 4 temps

— La  $\frac{1}{4}$  peut se séparer en :



2 croches,      un triolet,      4 doubles croches. Chacun de ces trois groupes de notes vaut donc 1 temps.  
(groupe de 3 notes  
qui en remplacent 2  
de la même valeur)

— La liaison qui unit deux ou plusieurs notes de même son prolonge la 1<sup>e</sup> note de la valeur de la note (ou des notes) à laquelle elle est liée.



— Le point prolonge la note de la moitié de sa valeur.

Exemples :

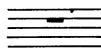
La blanche pointée  $\frac{1}{4}.$  =  $\frac{1}{4} + \frac{1}{4}$ , donc 3 temps.

La noire pointée  $\frac{1}{4}.$  =  $\frac{1}{4} + \frac{1}{4}$ , donc 1 temps et demi.

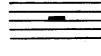
Elle est généralement suivie d'une  $\frac{1}{4}$  dans les mesures à  $\frac{2}{4}$     $\frac{3}{4}$     $\frac{4}{4}$  :  $\frac{1}{4} \cdot \frac{1}{4}$  ce qui correspond à ce rythme  $\frac{1}{4} \frac{1}{4}$

#### IV. LES VALEURS DE SILENCES dans les mesures à $\frac{2}{4}$ , $\frac{3}{4}$ et $\frac{4}{4}$

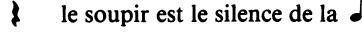
Chaque valeur de note a un silence qui lui correspond. Il indique une interruption momentanée et mesurée du son.



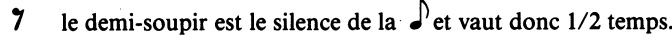
la pause est le silence de la  $\frac{1}{4}$



la demi-pause est le silence de la  $\frac{1}{2}$



le soupir est le silence de la  $\frac{1}{4}$



le demi-soupir est le silence de la  $\frac{1}{2}$  et vaut donc 1/2 temps.

Il est généralement suivi ou précédé d'une  $\frac{1}{4}$  :  $\frac{1}{4} \frac{1}{4}$  ou  $\frac{1}{4} \frac{1}{4}$  =  $\frac{1}{2}$ , donc 1 temps.

## V. LES ALTERATIONS

Les altérations sont des signes qui changent le son de la note.

Il y a 3 sortes d'altérations : le ♯ dièse qui hausse le son de la note.

le ♭ bémol qui baisse le son de la note.

le ♮ bécarré qui remet la note dans son état naturel.

On place les altérations :



Son effet se poursuit durant une mesure seulement.



Son effet se poursuit durant tout le morceau sur toutes les notes du même nom.

## VI. LES NUANCES

Les nuances sont les indications qui permettent de varier la dynamique sonore d'une pièce.

<i>pp</i>	<i>pianissimo</i>	très doux
<i>p</i>	<i>piano</i>	doux
<i>mf</i>	<i>mezzo-forte</i>	moyennement fort
<i>f</i>	<i>forte</i>	fort
<i>ff</i>	<i>fortissimo</i>	très fort
<i>dim.</i> ou >	<i>diminuendo</i>	en diminuant
<i>cresc.</i> ou <	<i>crescendo</i>	en augmentant

## VII. LES INDICATIONS DE MOUVEMENT

Ces indications servent à préciser la vitesse à laquelle on exécute un morceau.

<b>Adagio</b>	mouvement lent
<b>Andante</b>	allant, un peu plus vite qu'Adagio
<b>Moderato</b>	mouvement modéré, mais pas trop vite
<b>Allegro</b>	mouvement assez rapide

Au cours d'un morceau le mouvement peut être modifié.

<b>rit...</b> ou <b>ritenuto</b>	en retenant
<b>accel...</b> ou <b>accelerando</b>	en accélérant
<b>a Tempo</b>	reprise du mouvement initial

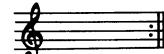
## VIII. LE PHRASÉ - L'ACCENTUATION

Ponctuation en musique, le phrasé est généralement indiqué par des "arcs de liaisons" qui délimitent une phrase ou un fragment de phrase musicale.

- les notes surmontées d'un point doivent être jouées staccato : détaché rapide.
- les notes surmontées d'un tiret doivent être jouées portando : détaché posé.
- les notes surmontées d'un accent doivent être jouées accentuées.

## IX. LA BARRE DE REPRISE et DA CAPO

— La barre de reprise indique que l'on doit reprendre le morceau du début



ou un fragment de celui-ci à partir d'une même barre précédente.



— Le DA CAPO (D.C.) indique que l'on doit reprendre le morceau du début jusqu'au mot FIN.

## X. LE POINT D'ORGUE ☺

Placé sur une note il prolonge la durée de cette note au-delà de sa valeur réelle.

## XI. LES PEDALES

— La pédale de droite prolonge et modifie le son des notes en mettant en vibration toutes les cordes de l'instrument. Elle s'indique généralement par "Ped" ou .

— La pédale de gauche "sourdine" atténue le son. Elle s'indique généralement par u.c. (una corda).

## XII. LES NOTES A LIGNES SUPPLEMENTAIRES

Ces lignes sont le prolongement d'une portée dont on pourrait augmenter le nombre de lignes à l'infini.

## XIII. LES OCTAVAS

Les signes 8 va - - - permettent de jouer à une octave supérieure ou inférieure une partie du texte.

Ceci évite d'employer trop de lignes supplémentaires.

5. 飛翔

IL VOLO

DESPEGAR

DE VLUCHT

$\text{♩} = 66\text{--}92$

6. モーツアルト風に…

A LA MANERA DE... MOZART

A LA MANIERA DI... MOZART ZOALS MOZART

Andante  $\text{♩} = 108$

8. ダンスのステップ  
 IL PASSO DI DANZA  
 PASO DE BAILE  
 DE DANSPAS

$\text{♩} = 100 - 112$

*mf*

*mf*

9. 水辺で  
 IN RIVA ALL' ACQUA  
 AL BORDE DEL AGUA  
 AAN DE RAND

$\text{♩} = 72 - 84$

*mf*

## 12. ロンド

RONDO

ディアベリによる  
secondo DIABELLIsegún DIABELLI  
naar DIABELLI

$\text{♩} = 112 - 126$

## 15. 民謡

CANTO FOLCLORISTICO

CANTO FOLKLORICO  
FOLKLORISTICH LIED

Moderato ♩ = 80

Moderato ♩ = 80

*f*      *p*

3      2 3 1      3

1      2 2 1 3 1 3 5

バルトーク  
BARTOK

5      3      2      1

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## 16. 遠足

GITA

CAMINATA

ZWERFTOCHT

♩ = 76-84

5 1      2 1      4 5 3 4 2 3 1

*mf*

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

5      2      3      4      5 4 2 1      2

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

## 18. メヌエット MINUETTO

ハイドンによる  
secondo HAYDNsegún HAYDN  
naar HAYDN $\text{♩} = 112$ 

$\text{♩} = 112$

*p*

*mf*

*p*

*5*

*4*

*2*

*3* *2* *4*

*p*

*5* *4*

*p*

*mf*

*2* *3* *1* *4* *3*

## 23. かなしい詩

EL POETA TRISTE

IL POETA TRISTE

DE VERDRIETIGE DICHTER

$\text{♩} = 66$

**System 1:** Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 2, 4, 3, 2, 1, 2, 4; 1, 3, 4, 3, 2, 1, 5, 2.

**System 2:** Treble clef, 2/4 time. Dynamics: *pp*. Fingerings: 3, 2; 2, 3.

**System 3:** Bass clef, 2/4 time. Fingerings: #, #.

**System 4:** Bass clef, 2/4 time. Fingerings: #, #.

**System 5:** Treble clef, 2/4 time. Dynamics: *mf*. Fingerings: 4, 3, 1, 2, 3, 2; 1, 4, 3, 2, 1, 4, 1, 2.

**System 6:** Treble clef, 2/4 time. Fingerings: 2, 4, 2; 3, 2.

**System 7:** Bass clef, 2/4 time. Fingerings: #, #.

**System 8:** Bass clef, 2/4 time. Fingerings: #, #.

**System 9:** Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 1, 4, 3, 2, 1; 4, 2.

**System 10:** Treble clef, 2/4 time. Fingerings: #, #.

**System 11:** Bass clef, 2/4 time. Dynamics: *pp*. Fingerings: #, #.

27. ロシアの有名な歌  
CANTO POPOLARE RUSSO

CANTO POPULAR RUSO  
POPULAIR RUSSISCH LIED

ゲディケ  
GOEDIKE

Moderato  $\text{♩} = 92-96$

Musical score for the first page. It consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 3/4 time. The tempo is Moderato with a quarter note equal to 92-96. Dynamics include *mf* and *p*. Fingerings such as 2-1, 5-4, 3, 1-3, 3, and 1 are indicated above the notes. Measure numbers 1 through 5 are present.

Musical score for the second page. It continues the two-staff format. The top staff starts with a single note followed by a sixteenth-note pattern. The bottom staff has a bass clef and a dotted half note. Measures 1 through 5 are shown, with fingerings like 1, 3, 5-4, 1, 2-1, 5, 4, 3, and 1-3.

Musical score for the third page. The top staff begins with a single note and a sixteenth-note pattern. The bottom staff has a bass clef and a dotted half note. Measures 1 through 5 are shown, with fingerings like 1-3, 1, 3, 5-4, 3, 1, 2-1, 5, 4, 3, and 1-3.

## 28. アレグロ ALLEGRO

テュルク  
TÜRK

$\text{♩} = 112$

*f* non legato

*f*

*p dolce*

*p*

*Fin*

*Fin*

*Da Capo*

*Da Capo*

## SECONDA

41.

CIELO LUMINOSO

SZELÉNYI

*pp misterioso*

*mf sonoro*

*subito f*

*pp misterioso*

*ppp*

*Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

# PRIMA

41.

CIELO LUMINOSO

SZELÉNYI

pp misterioso

mf sonoro

subito f

dim.

ppp

## 47. タランテラ TARANTELLA

Th. ラック  
Th. LACK

## Vivace

The image shows a musical score for piano. The top staff is a treble clef melody with fingerings: 3, 1, 2, 4; 3, 1, 2, 4; 3, 5; 2, 1. The bottom staff is a bass clef harmonic line with notes 5, 5, 5, 3, 5, 2, 3, 5. The key signature changes from no sharps or flats to one sharp (F#) at the end. The dynamic 'p' (piano) is indicated.

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

*p*

1 5      1 5      1 5      1 5      3 5

48. メロディーの練習  
STUDIO MELODICO

れんしゅう  
ESTUDIO MELODICO  
MELODISCHE STUDIE

ゲディケ  
GOEDIKE

*d. = 66-88*

## 49. メヌエット MINUETTO

J.C.バッハ  
J. C. BACH $\text{♩} = 120\text{--}132$ 

Musical score for the first system of Minuetto. The score consists of two staves: treble and bass. The treble staff starts with a quarter note followed by an eighth-note pair (3 and 5) connected by a curved line, with a dynamic marking  $p$ . The bass staff begins with a dotted half note. The music is in common time (indicated by a '3'). Measures 1 through 4 are shown, separated by vertical bar lines. Measure 1: Treble staff has eighth notes at 1 and 3; Bass staff has dotted half notes at 1 and 2. Measure 2: Treble staff has eighth notes at 3 and 5; Bass staff has dotted half notes at 1 and 2. Measure 3: Treble staff has eighth notes at 1 and 3; Bass staff has dotted half notes at 2 and 3. Measure 4: Treble staff has eighth notes at 3 and 1; Bass staff has dotted half notes at 1 and 2.

Musical score for the second system of Minuetto. The score consists of two staves: treble and bass. The treble staff starts with a quarter note followed by an eighth-note pair (3 and 5) connected by a curved line, with a dynamic marking  $p$ . The bass staff begins with a dotted half note. Measures 1 through 4 are shown, separated by vertical bar lines. Measure 1: Treble staff has eighth notes at 1 and 3; Bass staff has dotted half notes at 1 and 2. Measure 2: Treble staff has eighth notes at 3 and 5; Bass staff has dotted half notes at 2 and 3. Measure 3: Treble staff has eighth notes at 1 and 3; Bass staff has dotted half notes at 3 and 2. Measure 4: Treble staff has eighth notes at 2 and 3; Bass staff has dotted half notes at 1 and 4.

Musical score for the third system of Minuetto. The score consists of two staves: treble and bass. The treble staff starts with a quarter note followed by an eighth-note pair (1 and 2) connected by a curved line, with a dynamic marking  $p$ . The bass staff begins with a dotted half note. Measures 1 through 4 are shown, separated by vertical bar lines. Measure 1: Treble staff has eighth notes at 2 and 1; Bass staff has dotted half notes at 2 and 1. Measure 2: Treble staff has eighth notes at 1 and 2; Bass staff has dotted half notes at 2 and 1. Measure 3: Treble staff has eighth notes at 1 and 3; Bass staff has dotted half notes at 3 and 2. Measure 4: Treble staff has eighth notes at 2 and 4; Bass staff has dotted half notes at 1 and 2.

Musical score for the fourth system of Minuetto. The score consists of two staves: treble and bass. The treble staff starts with a quarter note followed by an eighth-note pair (1 and 2) connected by a curved line, with a dynamic marking  $p$ . The bass staff begins with a dotted half note. Measures 1 through 5 are shown, separated by vertical bar lines. Measure 1: Treble staff has eighth notes at 1 and 2; Bass staff has dotted half notes at 3 and 4. Measure 2: Treble staff has eighth notes at 4 and 1; Bass staff has dotted half notes at 4 and 5. Measure 3: Treble staff has eighth notes at 1 and 3; Bass staff has dotted half notes at 3 and 4. Measure 4: Treble staff has eighth notes at 4 and 1; Bass staff has dotted half notes at 5 and 4.

50. 冬のうた

CANTO D'INVERNO  
CANTO DE INVIERNO  
WINTERLIED

$\text{♩} = 104$

51. ハリネズミ

IL RICCIO  
EL ERIZO  
DE EGEL

Allegretto  $\text{♩} = 132-144$

ジェラール・マルタン  
KABALEWSKY

54. インディアンの踊り  
DANZA DE LOS INDIOS  
DANZA DEGLI INDIANI

DANZA DE LOS INDIOS  
INDIANENDANS

Allegro  $\text{♩} = 126\text{-}144$

ギロック  
GILLOCK

Musical score for the first system. It consists of two staves: Treble and Bass. The key signature is common time (indicated by '4'). The tempo is Allegro with a quarter note value of 126-144. Measure 1 starts with a dynamic 'f' and contains eighth-note patterns. Measures 2 and 3 continue the eighth-note patterns. Measure 4 begins with a bass note followed by eighth-note patterns. Measure 5 concludes the section.

Musical score for the second system. It consists of two staves: Treble and Bass. The key signature is common time (indicated by '4'). Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 concludes the section.

Musical score for the third system. It consists of two staves: Treble and Bass. The key signature changes to common time (indicated by '4'). The dynamic 'mf' is indicated. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 concludes the section.

Musical score for the fourth system. It consists of two staves: Treble and Bass. The key signature changes to common time (indicated by '4') with one sharp. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 concludes the section.

Musical score for the fifth system. It consists of two staves: Treble and Bass. The key signature changes to common time (indicated by '4') with one sharp. The dynamic 'ff' is indicated. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 concludes the section.

Musical score for two staves. The top staff is in treble clef, B-flat key signature, and 3/4 time. It features a melodic line with grace notes and dynamic markings 1, 2, 3, and a *dim.* The bottom staff is in bass clef, A-flat key signature, and 2/4 time. It features sustained notes and dynamic markings 2, 4, ***ff***, and 5.

55. メヌエット MINUETTO

$\text{♩} = 112$

W. A. MOZART

The musical score for "Minuetto" by W.A. Mozart, Op. 55, No. 5, is presented in 3/4 time. The key signature is G major. The score is divided into five measures, each consisting of two staves: soprano (treble clef) and bass (bass clef). Fingerings (1, 2, 3, 4, 5) are placed above the notes to indicate hand positions. Dynamics (mf, mp) are also included. The music is composed for two voices.

## 57. ブーレ BOURRÉE

 $\text{d} = 66-72$ グラウプナー  
GRAUPNER

mf

p

mf

58. 小曲 BRANO PIEZA STUKJE

ゲディケ  
GOEDICKE op 36. N° 3

おなじみの変奏曲  
同じ主題による変奏曲

VARIAZIONE SULLO STESSO TEMA  
VARIACION SOBRE EL MISMO TEMA  
VARIATIE OP HETZELFDE THEMA