Exercices Pratiques

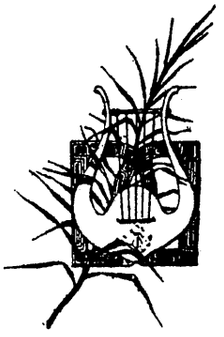
Pour le PIANO

(Introduction aux Exercices Journaliers)

PAR

I. PHILIPP

Prix net: 6 fr.



Paris, A. DURAND & FILS, Editeurs,
4, Place de la Madeleine.
Déposé selon les traités internationaux. Propriété pour tous pays.
Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés.
U.S.A. Copyright by A. Durand & Fils. 1897.

AVANT-PROPOS

Les EXERCICES PRATIQUES(*) forment une préface utile à nos EXERCICES JOURNALIERS et résument, comme ce dernier ouvrage, les difficultés courantes du piano: ils donnent en quelque sorte l'analyse du travail quotidien indispensable à tout pianiste. Le meilleur résultat sera atteint, en les travaillant lentement, le plus lié possible, les mains séparées — le travail simultané des mains masquant facilement les défauts que l'on peut avoir.

Pour remédier au travail purement mécanique et machinal, nous conseillons encore et toujours la transposition dans tous les tons *avec le même doigté* et notre système du déplacement de l'accent et de modification rythmique. Le mouvement sera accéléré lorsque l'on se trouvera en complète possession d'un exercice. Il faut chercher un son plein et rond, sans lourdeur. Le travail avec des nuances diverses, en passant du ***ff*** au ***pp***, sera excellent à ce point de vue.

Il sera bon de consacrer journellement à la gymnastique des doigts un temps de 40 à 60 minutes, en changeant fréquemment de formules d'exercices et en revenant le plus qu'on pourra à celles que l'on n'aura pu vaincre aisément.

Sans ce travail de doigts, il est impossible de triompher des difficultés qui se présentent à chaque page dans l'œuvre des Maîtres.

Un mécanisme sûr, une belle sonorité, ne constituent pas le talent, c'est certain, mais ils y contribuent puissamment.

I. PHILIPP.

(*) *Les EXERCICES PRATIQUES sont divisés en quatre parties. Chacune de ces parties pourra être travaillée pendant une semaine. — Les doigts trouveront ainsi le changement fréquent d'exercices qui leur est tout à fait nécessaire. Le travail des exercices techniques ajouté quotidiennement, à beaucoup de Bach et un peu de Clementi donnera certainement cette habileté de main, cette indépendance de doigts qui sont l'idéal de tout exécutant.*

EXERCICES PRATIQUES

(INTRODUCTION AUX EXERCICES JOURNALIERS)

J. Philipp

I

A exercer lentement *f.* *mf.*, vite *p* et *pp*, à 2 octaves d'intervalle. (♩♩♩♩=160)(**)

M. Droite

1

(*)

M. Gauche

à transposer en Ut♯, en Ré, en Mi♭, Mi et Fa en commençant par do

par exemple:

Ut ♯ etc Ré etc Mi♭ etc

2 (♩♩♩♩=160)

à transposer en Fa♯, Sol, La♭, La, Si♭ et Si.

3

continuer la même formule.

à transposer en Ut♯, Ré, Mi♭, Mi et Fa.

(*) // Ce signe veut dire: Continuation du même dessin.

(**) Les mouvts maxima entre parenthèses.

U. S. A. Copyright by A. Durand et Fils, 1897

A. Durand & Fils, Editeurs, D. & F. 5303 Paris, 4, Place de la Madeleine.

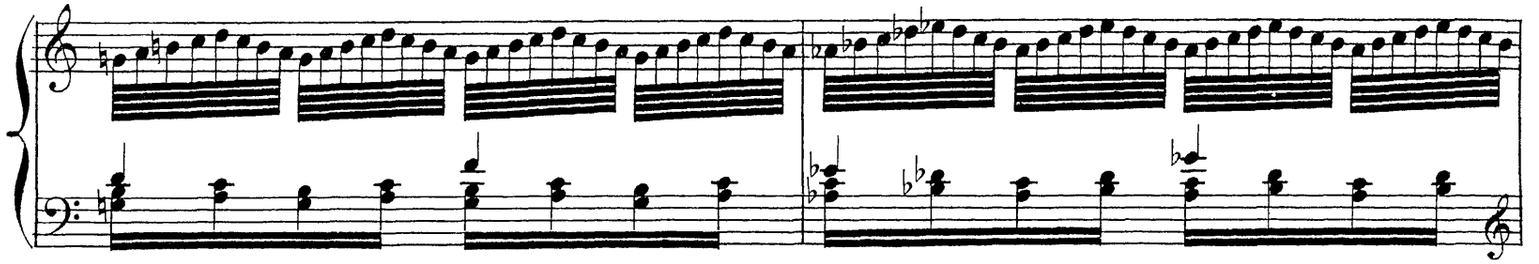
4

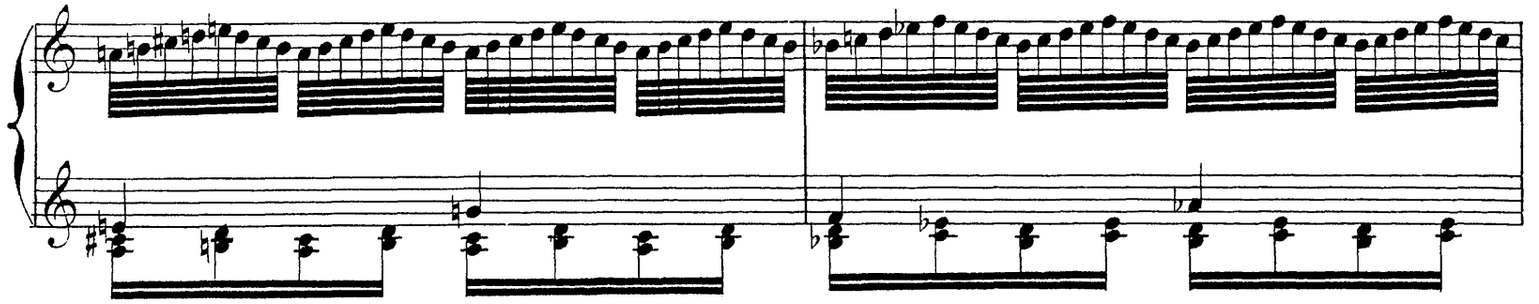
à transposer en Fa♯, Sol, La♭, La, Si♭ et Si.

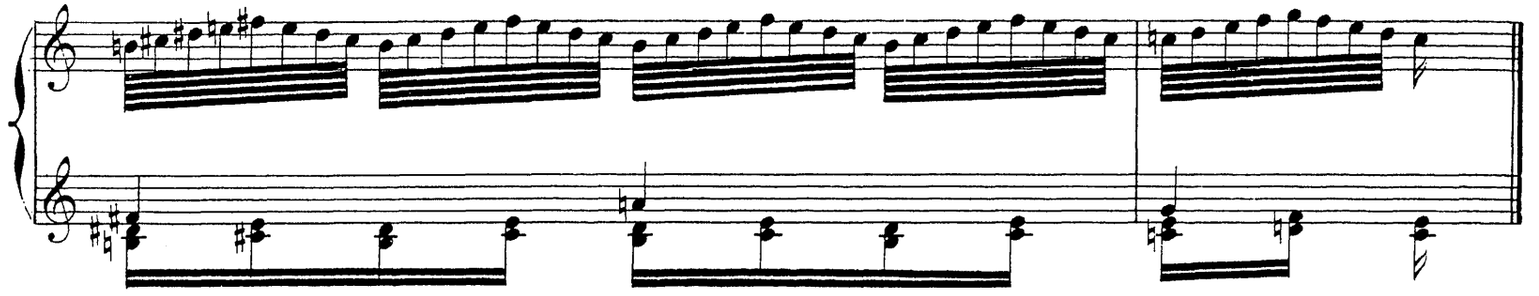
Presto (𝅗𝅥=100)

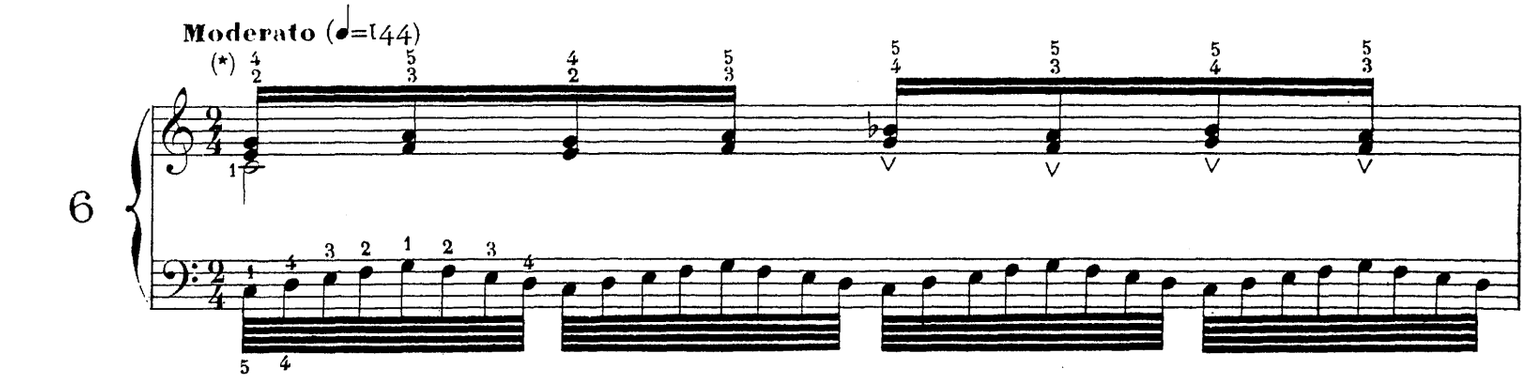
5

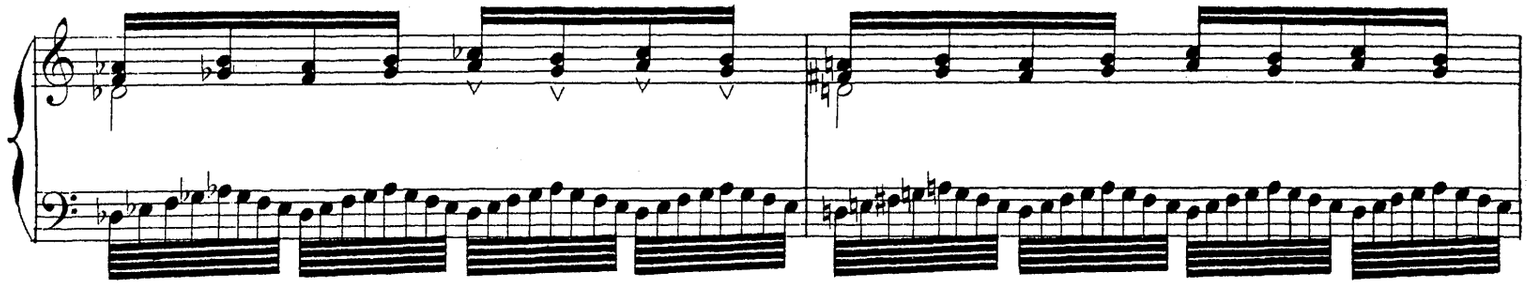
f



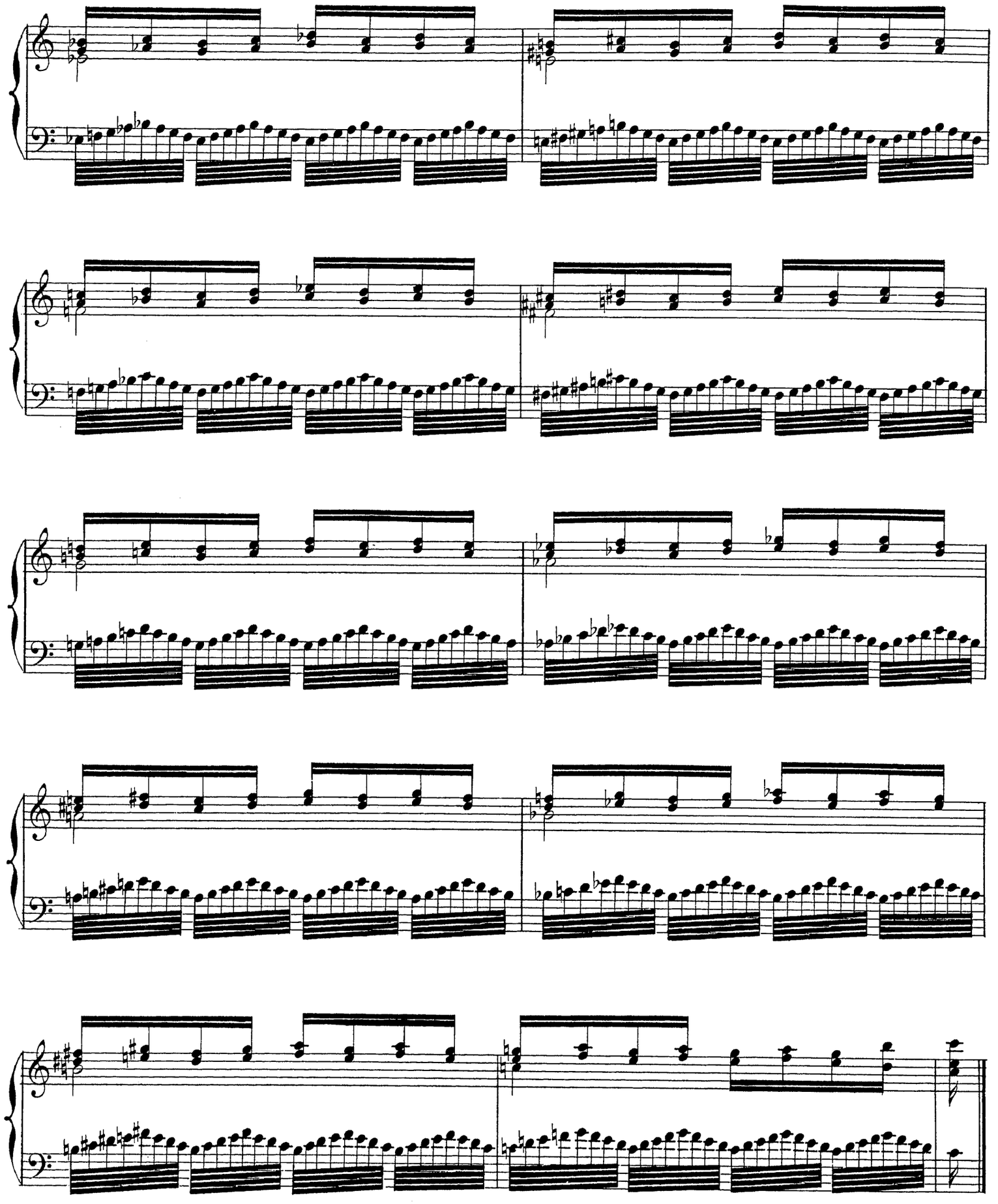


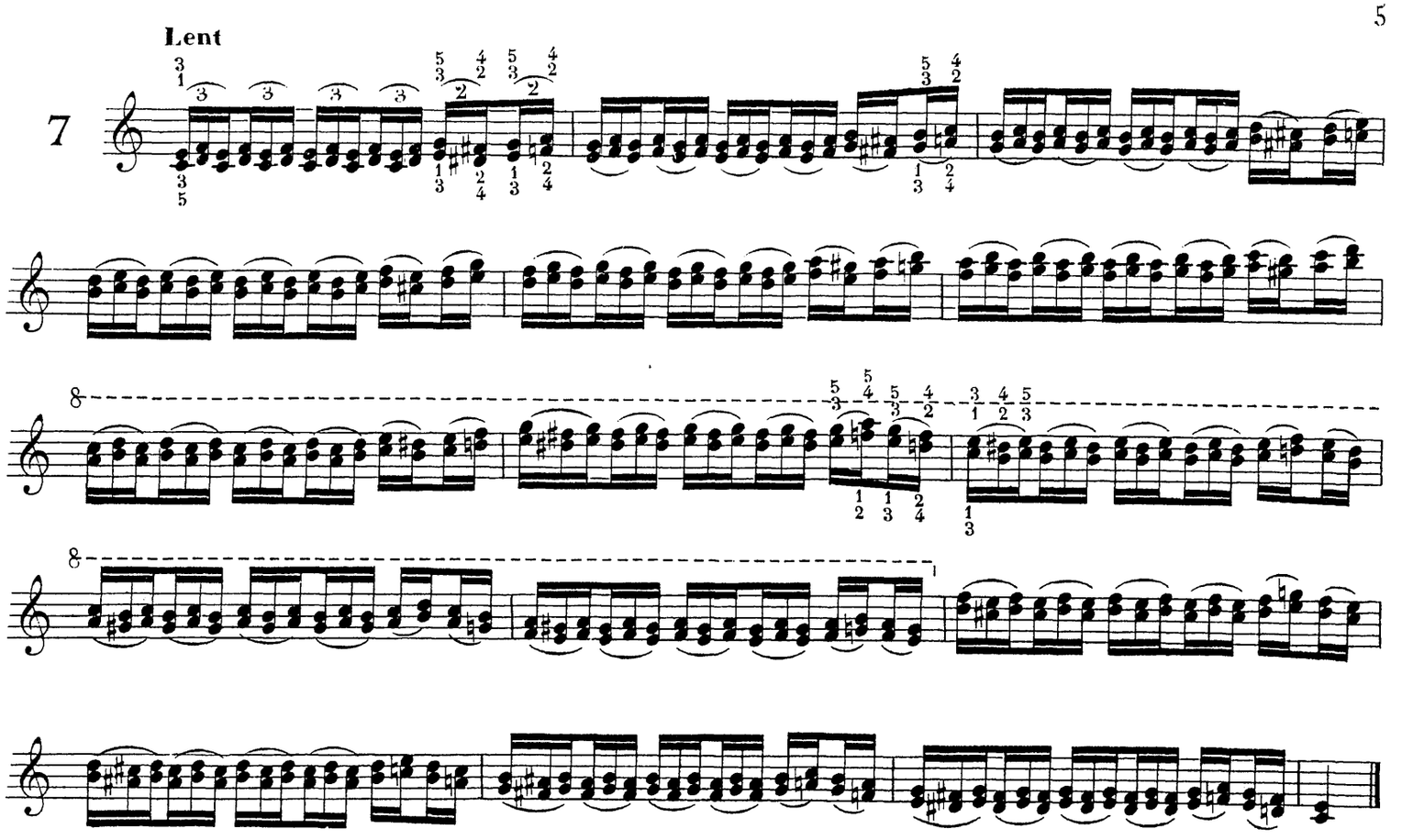


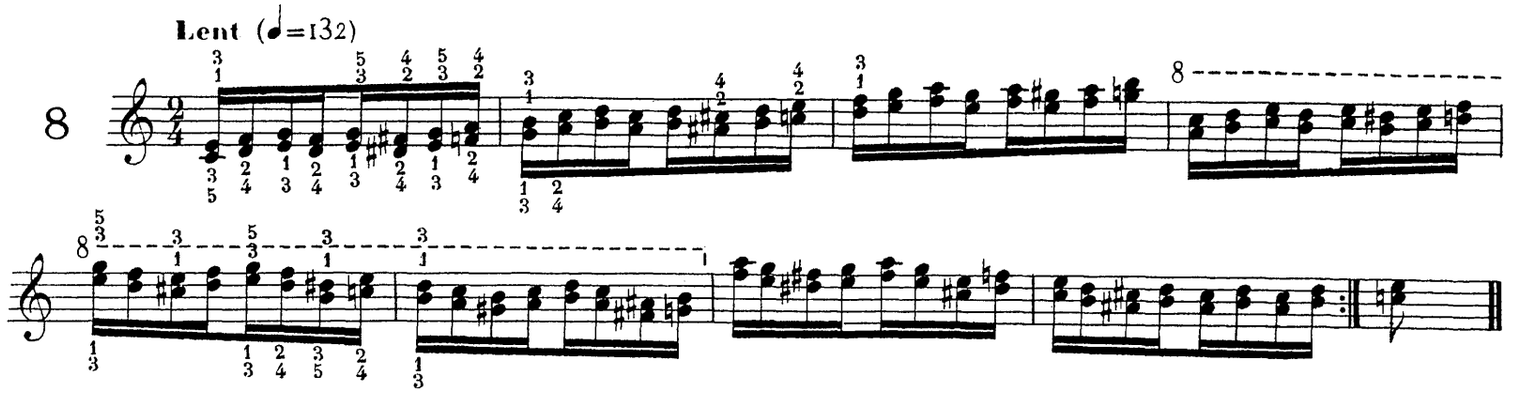


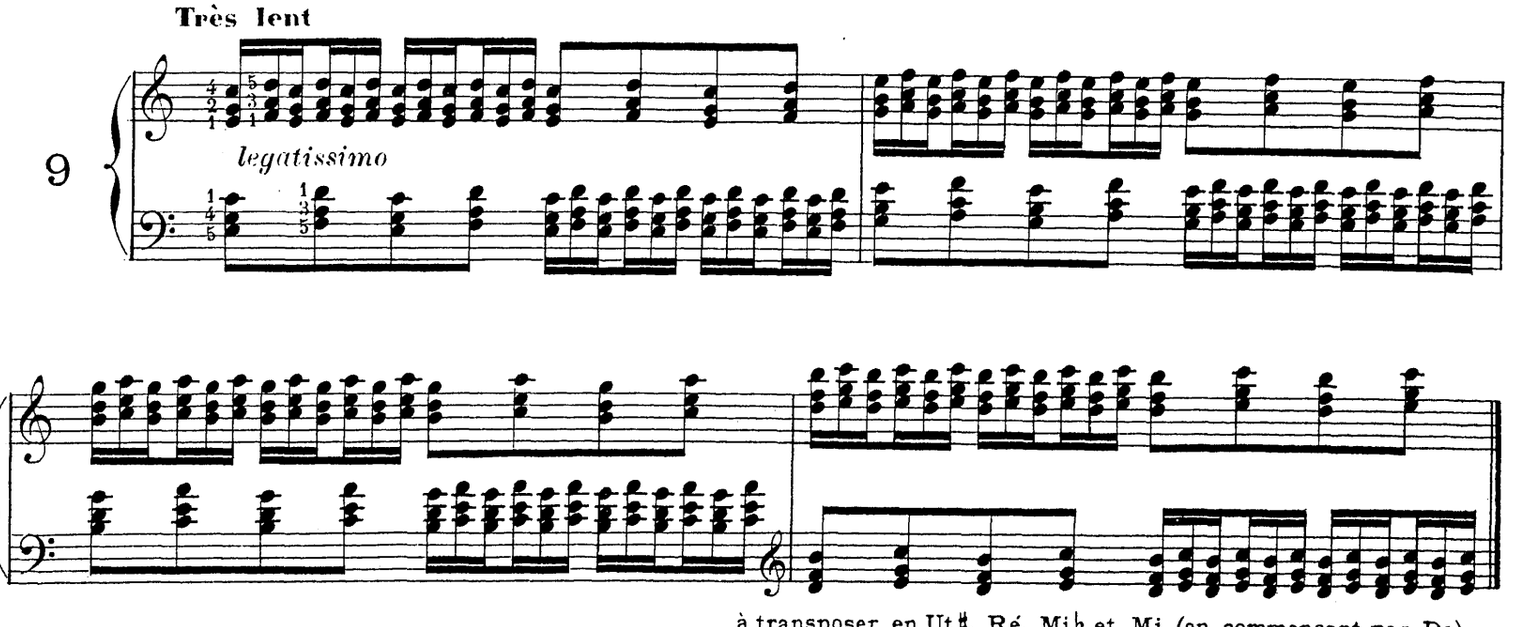


(*) Doigté important





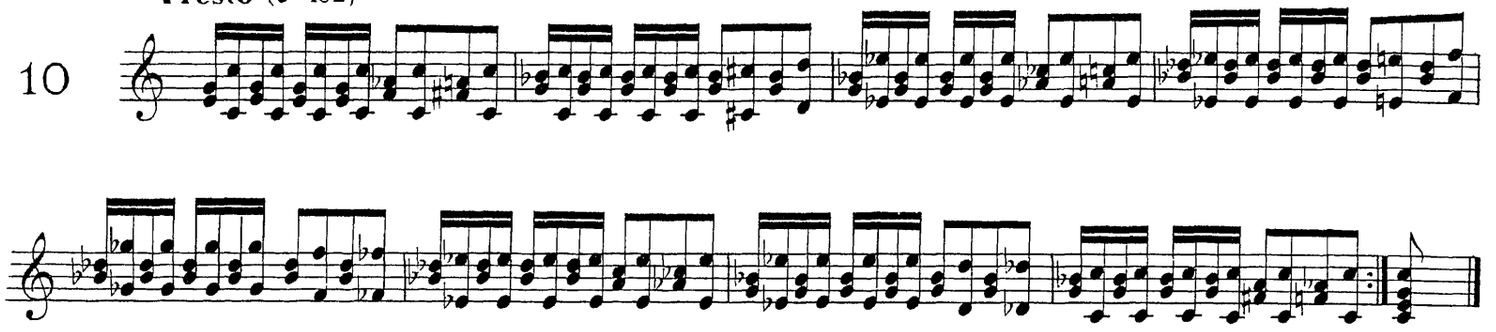




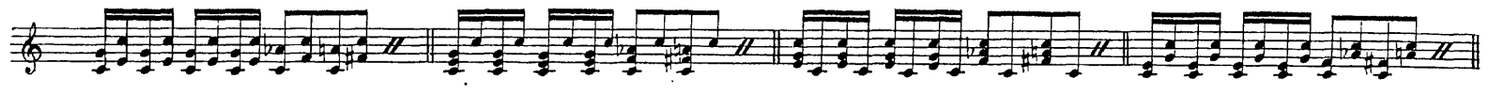
à transposer en Ut♯, Ré, Mi♭ et Mi (en commençant par Do)

10

Presto (♩=152)



Variantes, Prestissimo

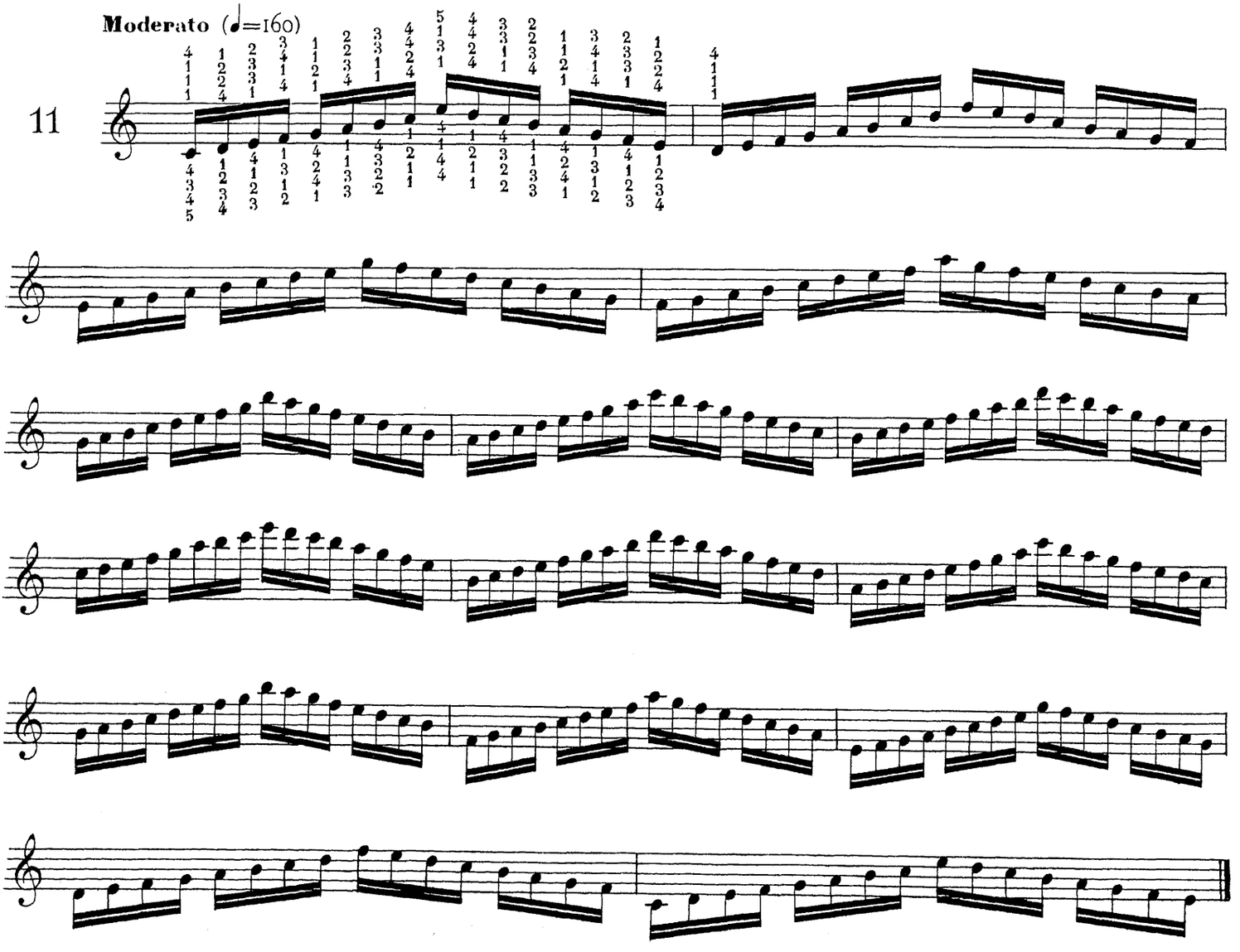


Gammes(*)

Exercice préparatoire dans tous les tons majeurs et mineurs.

11

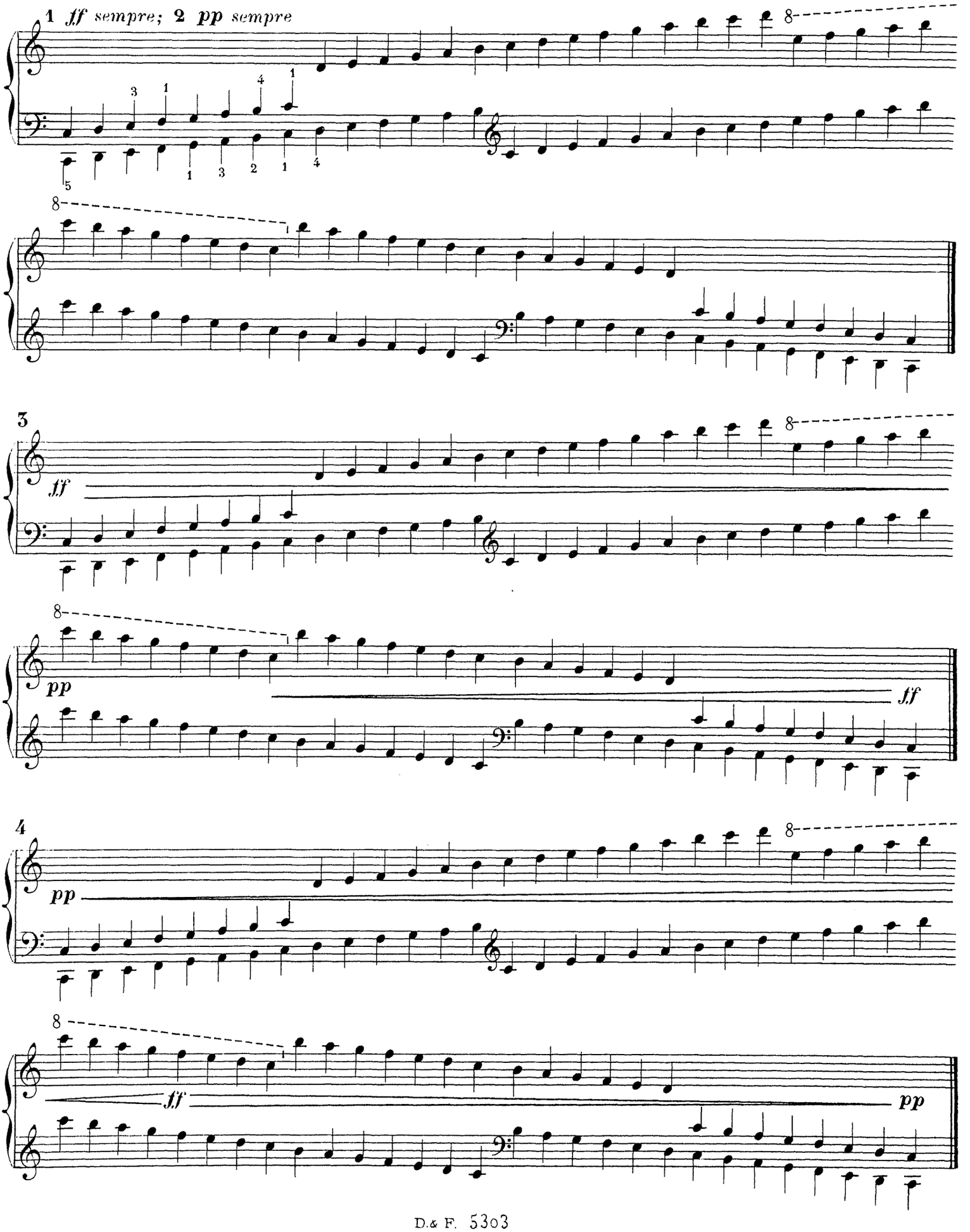
Moderato (♩=160)

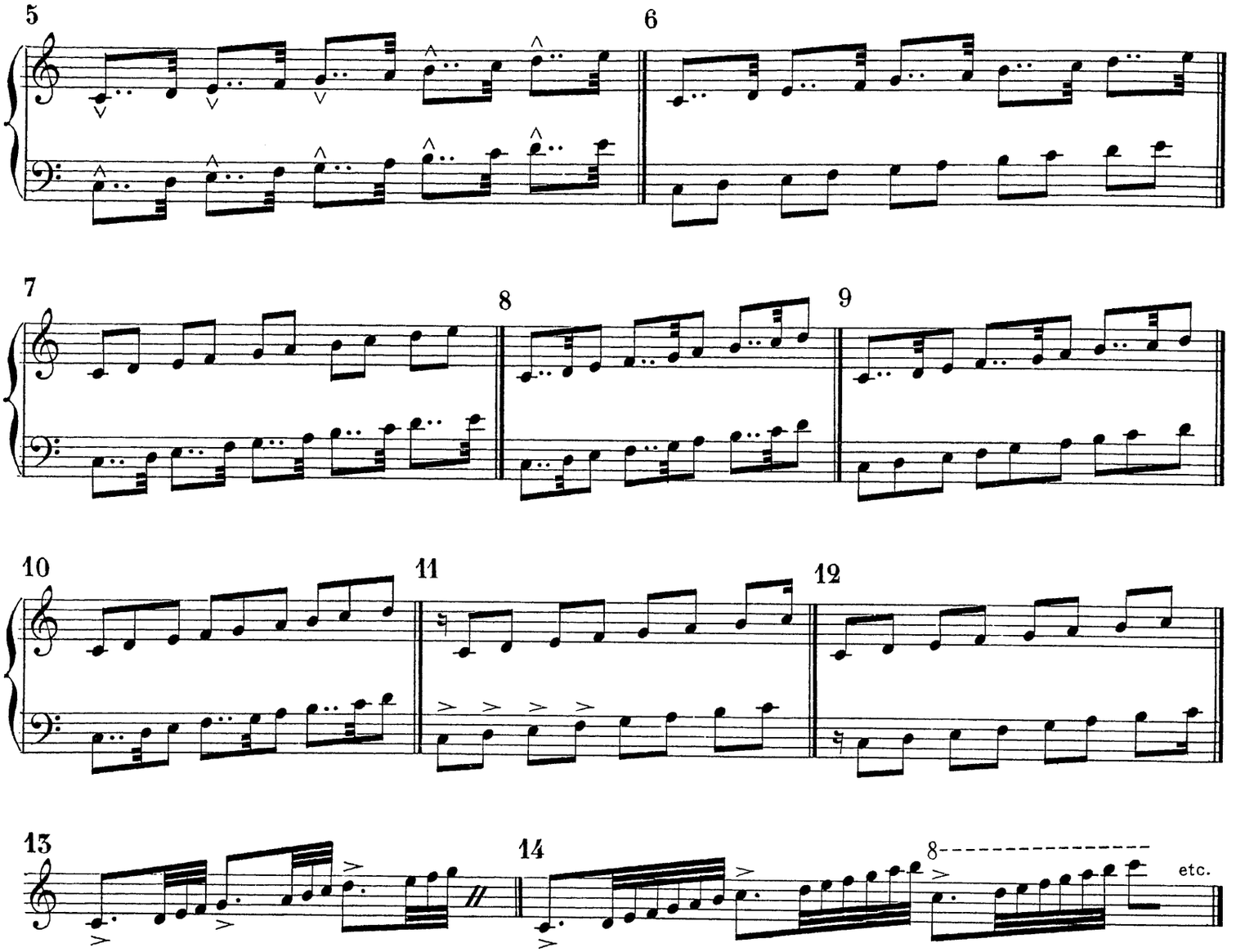


(*) Voir les Exercices journaliers (Chapitre Gammes) du même auteur.

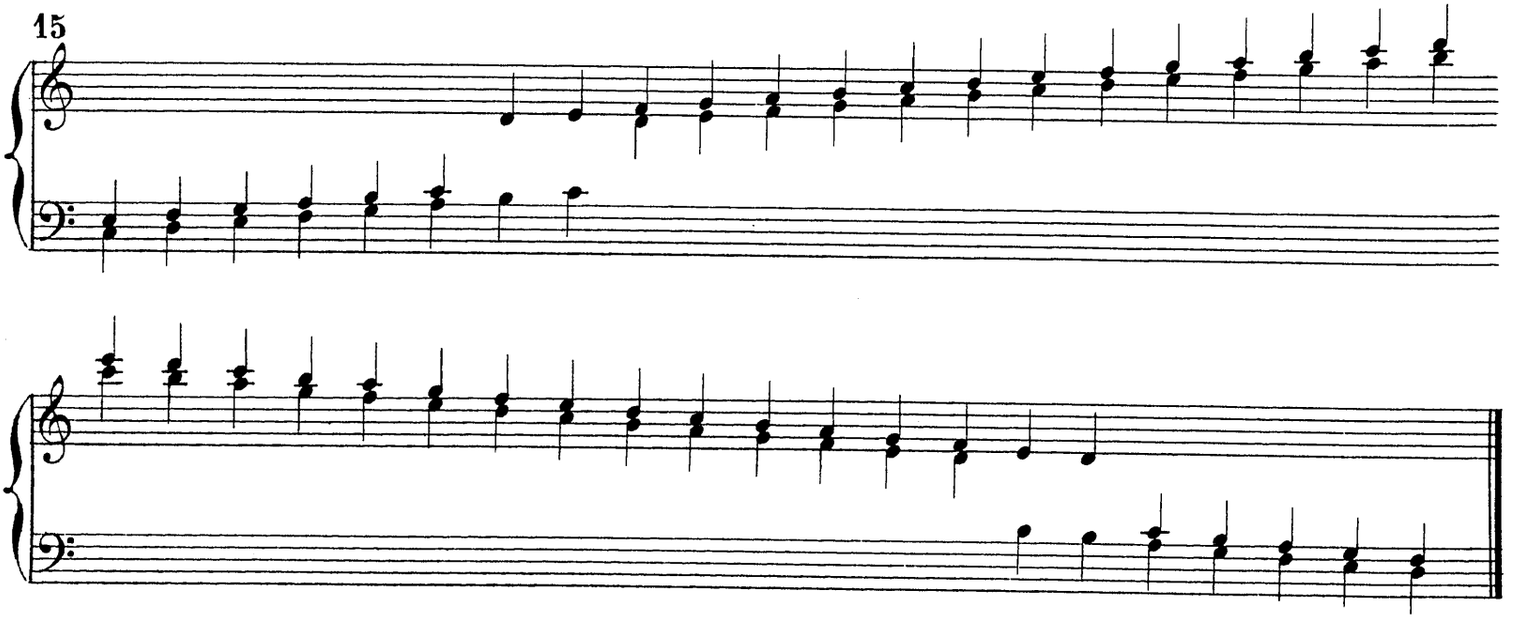
Exercer une gamme majeure et une gamme mineure tous les jours, d'après les indications qui suivent:

1 & 2

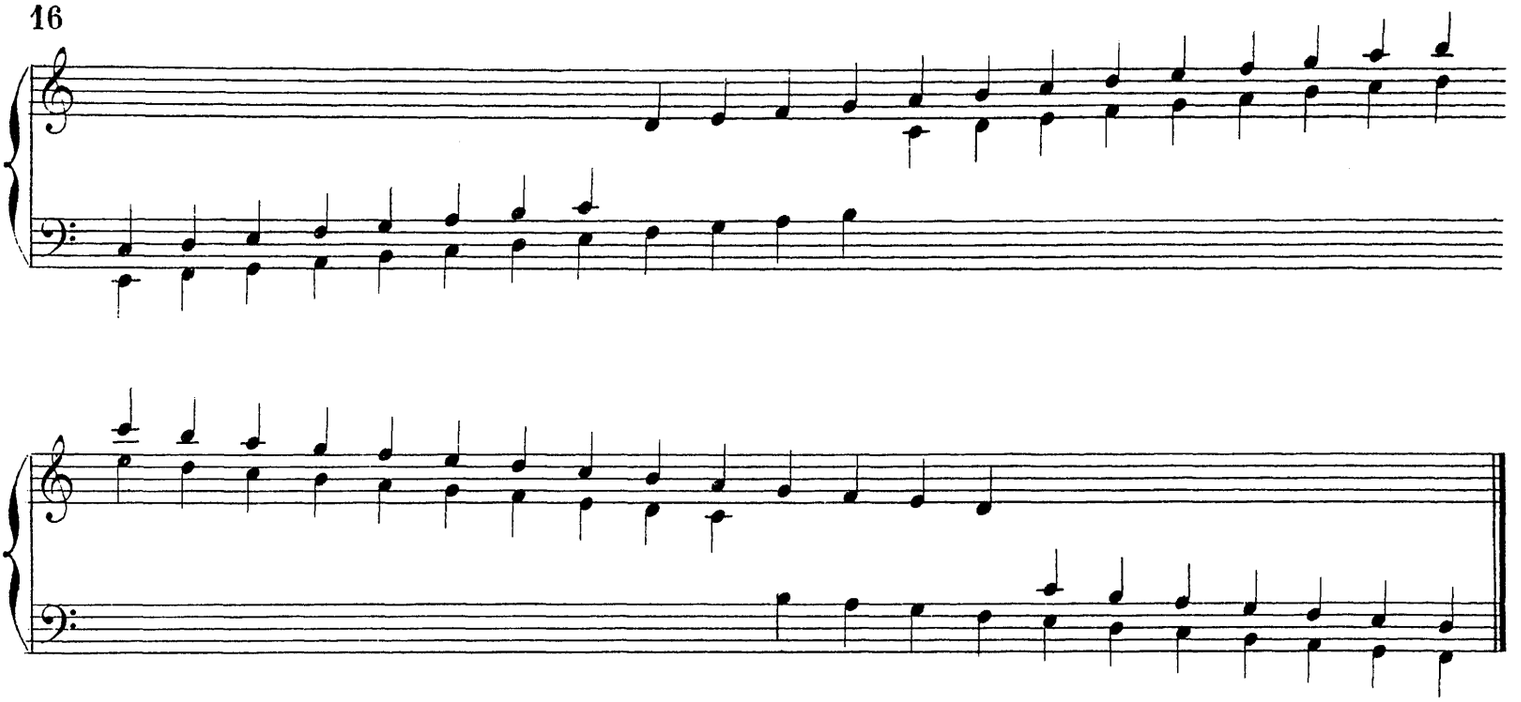




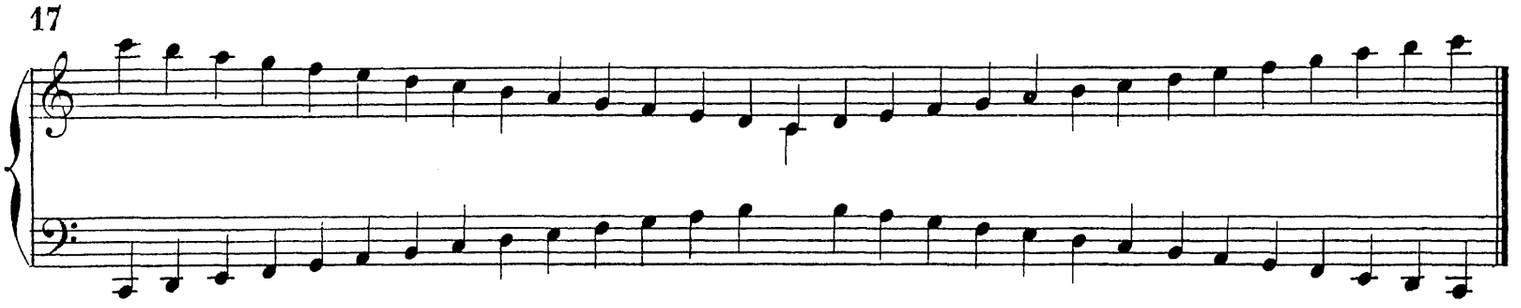
A travailler de (15 à 20) avec les nuances indiquées pour les gammes à l'octave.



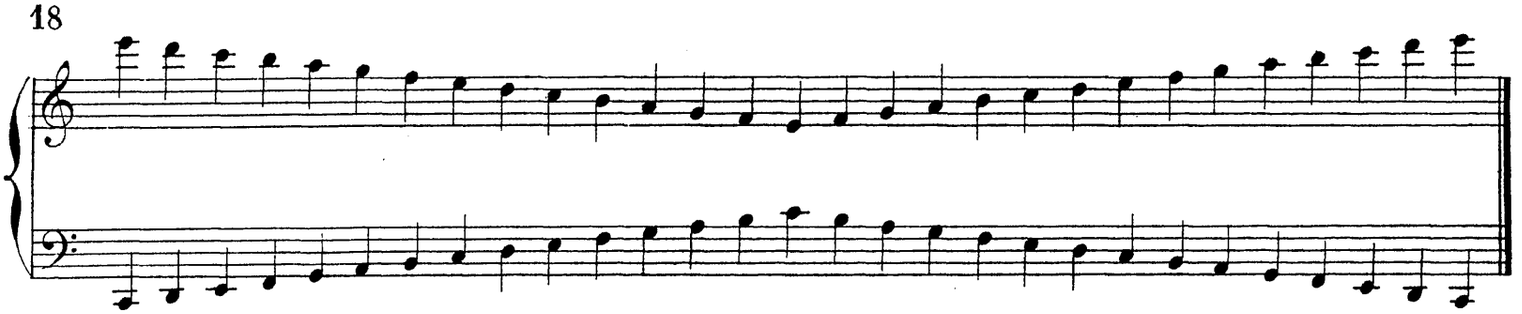
16



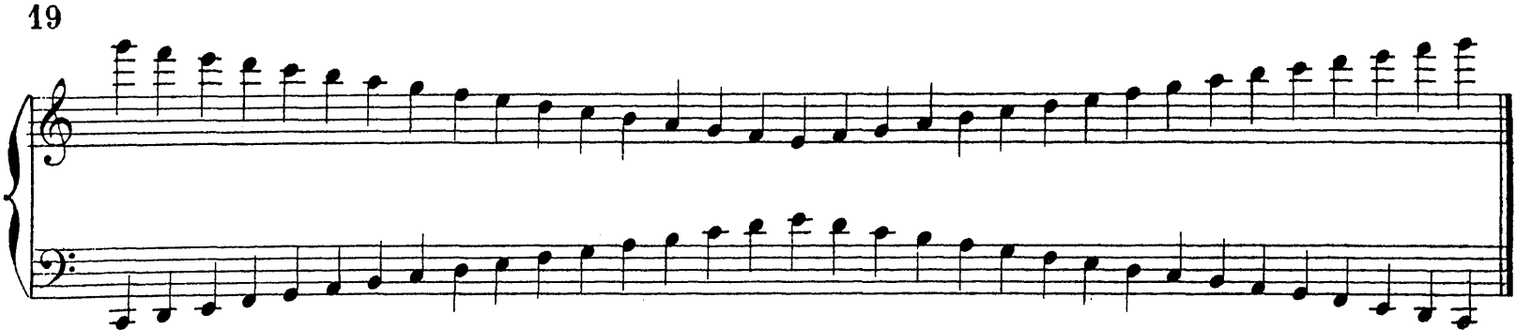
17



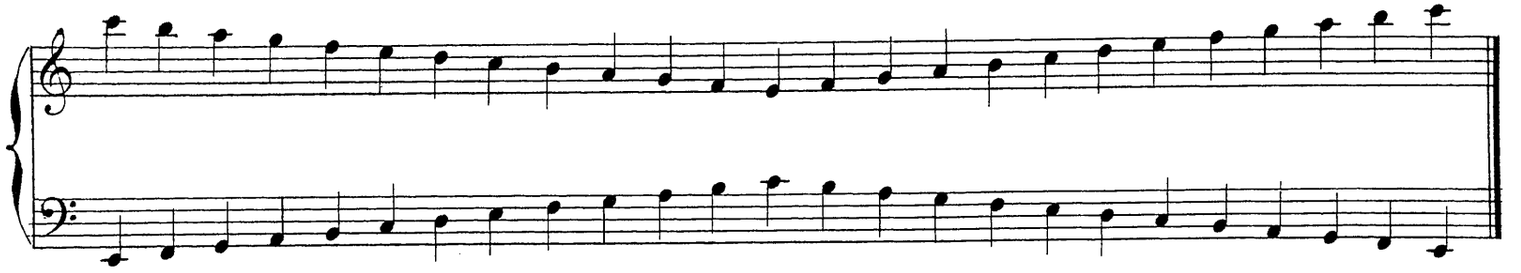
18



19

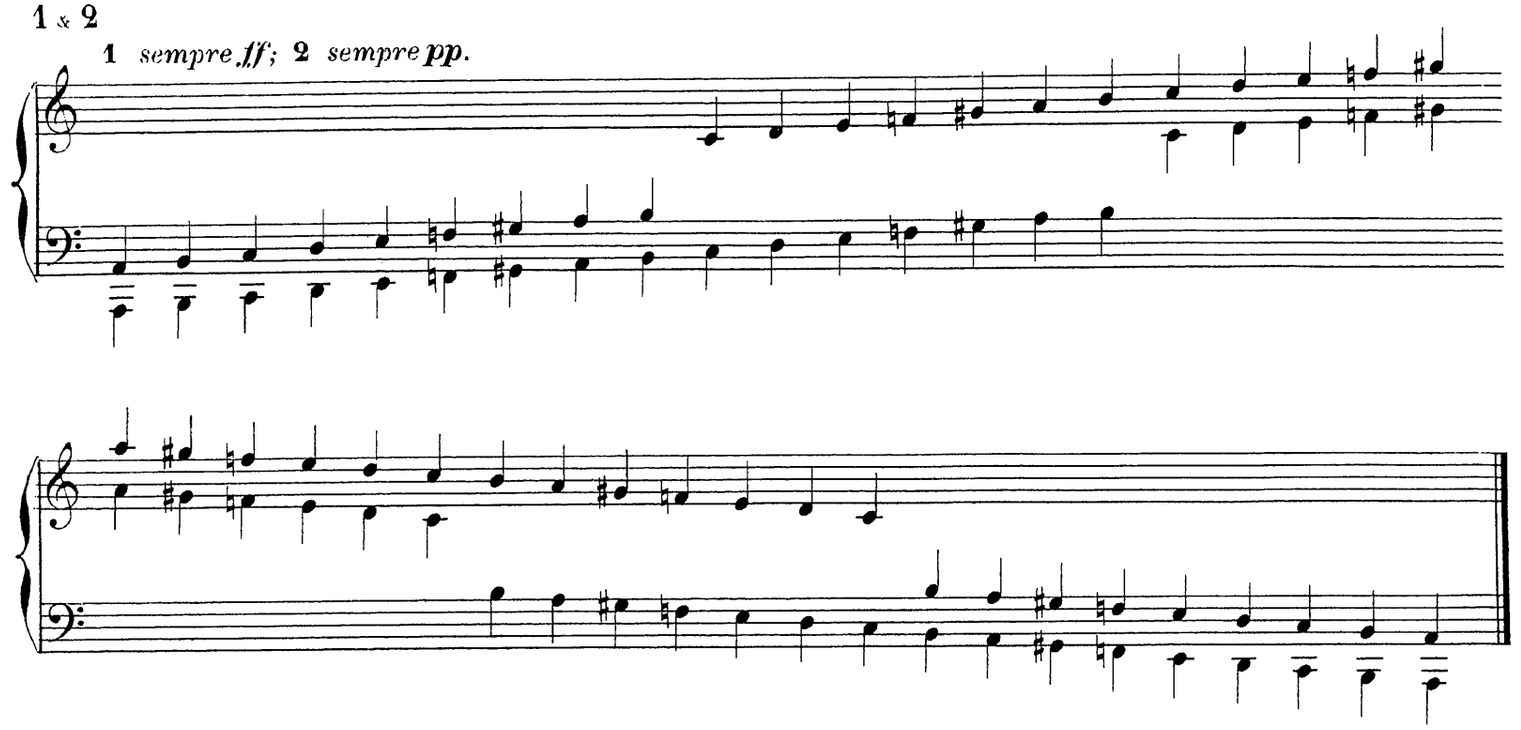


20

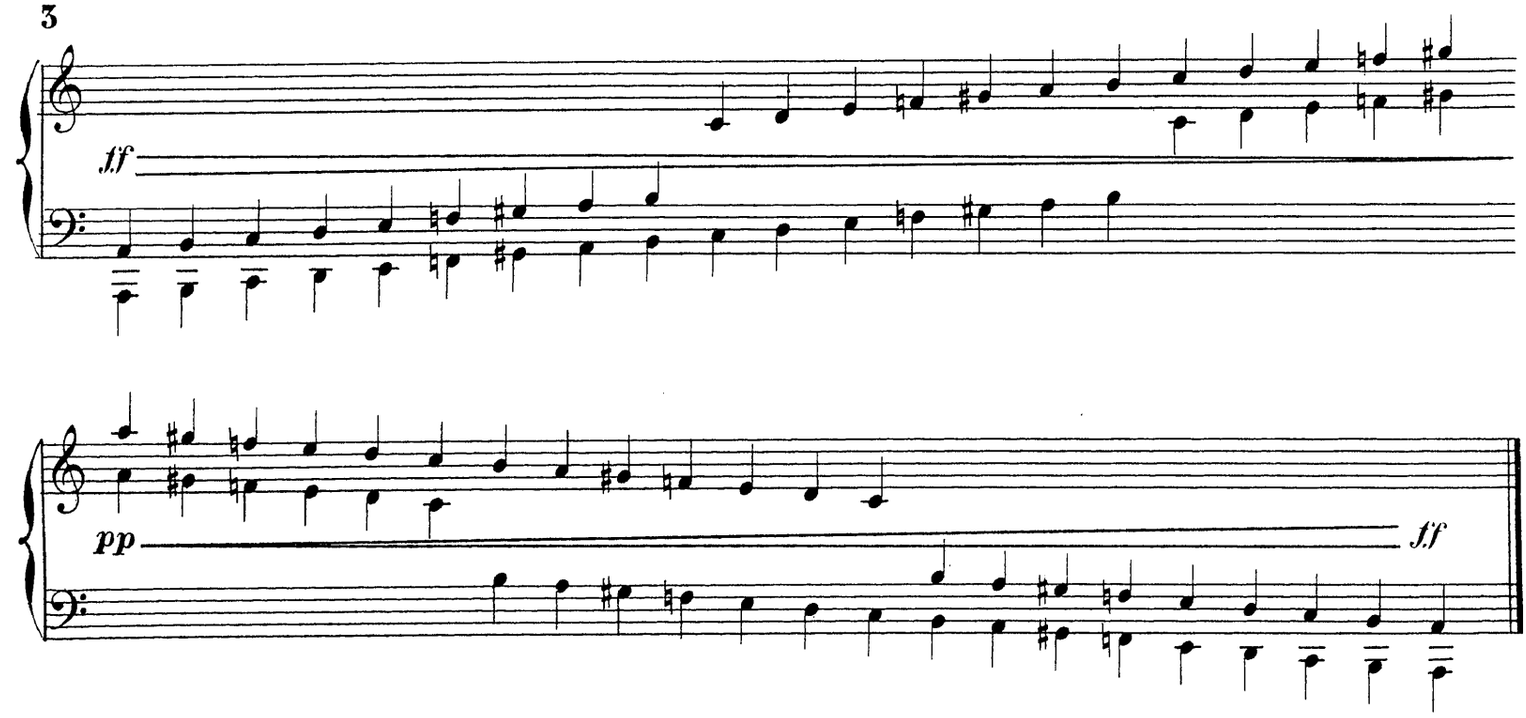


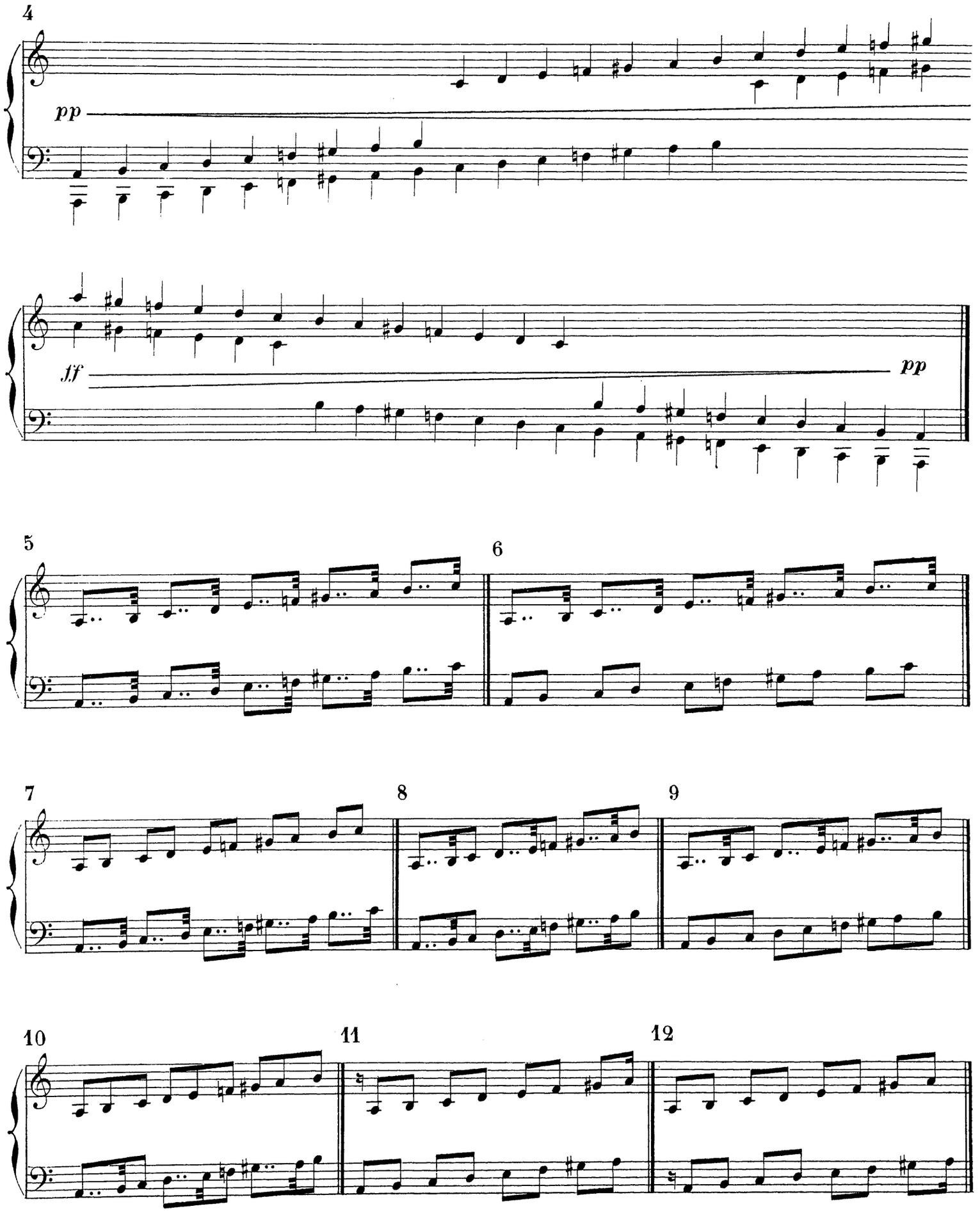
1 & 2

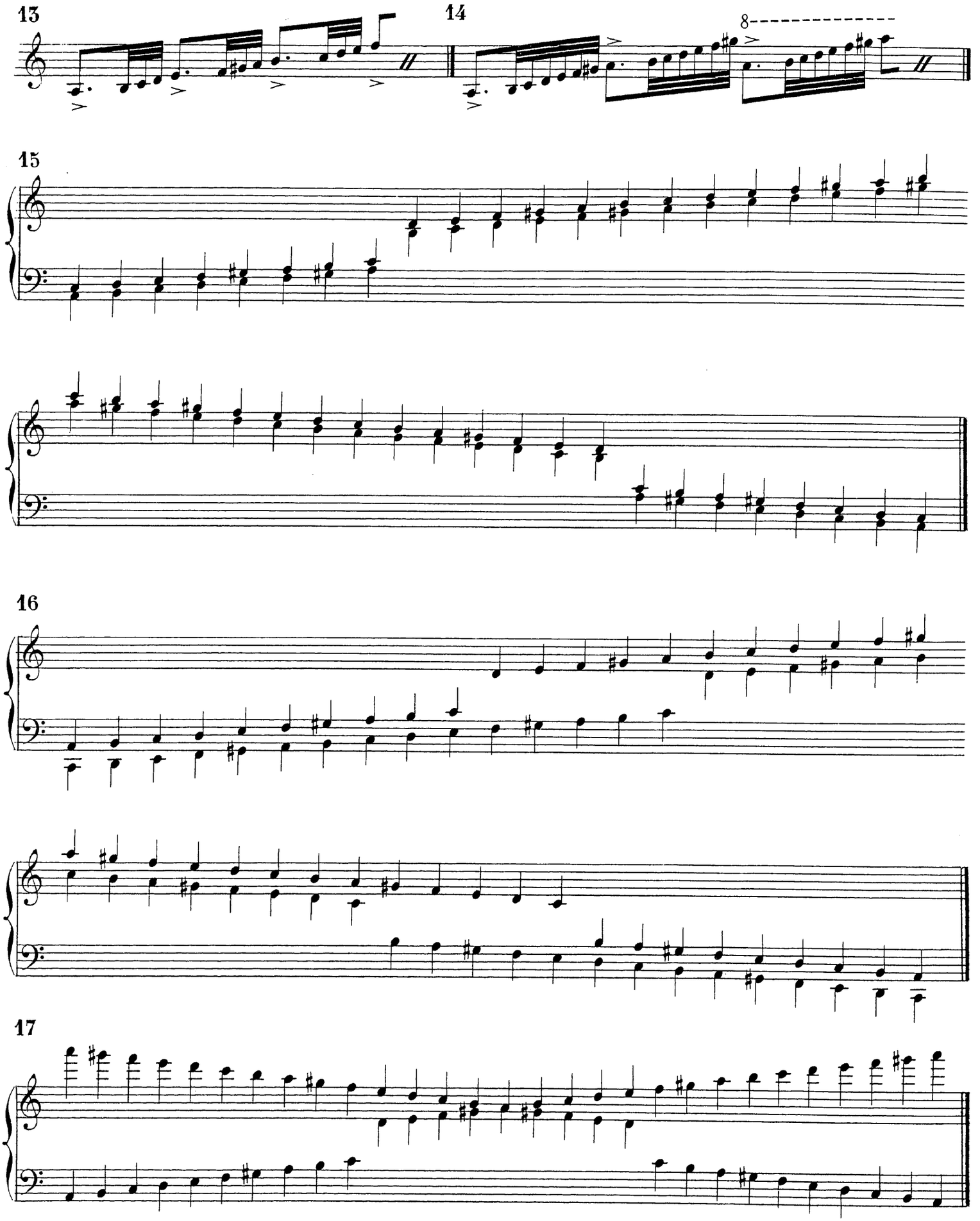
1 *sempre ff;* 2 *sempre pp.*



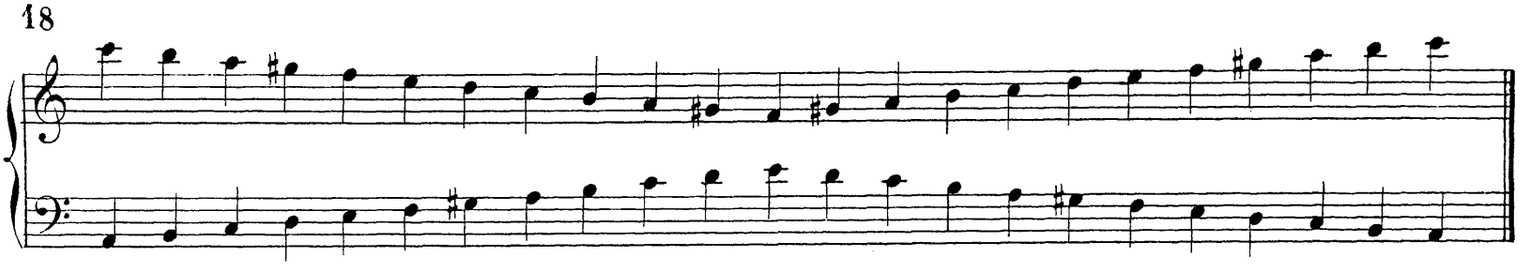
3



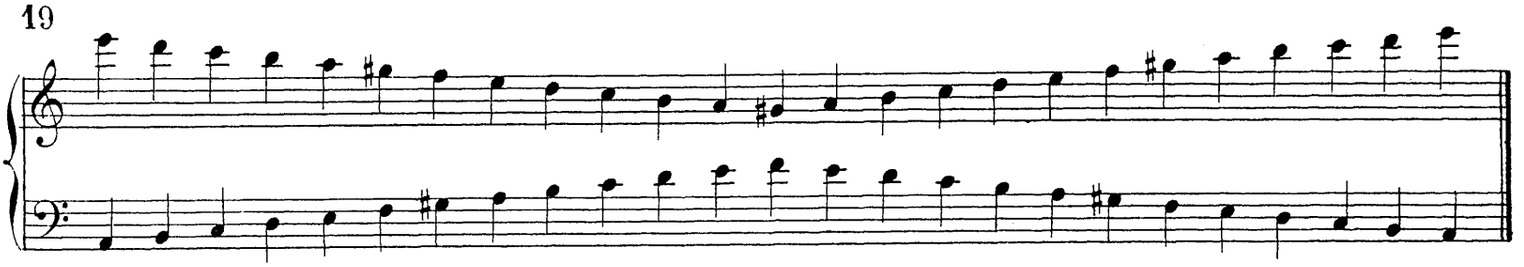

4
pp
ff
pp
5
6
7
8
9
10
11
12


13
14
8
15
16
17

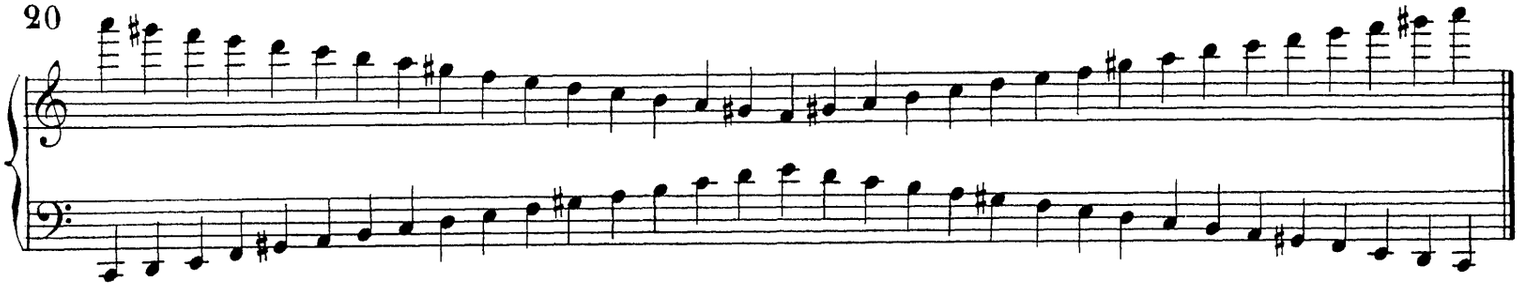
18



19



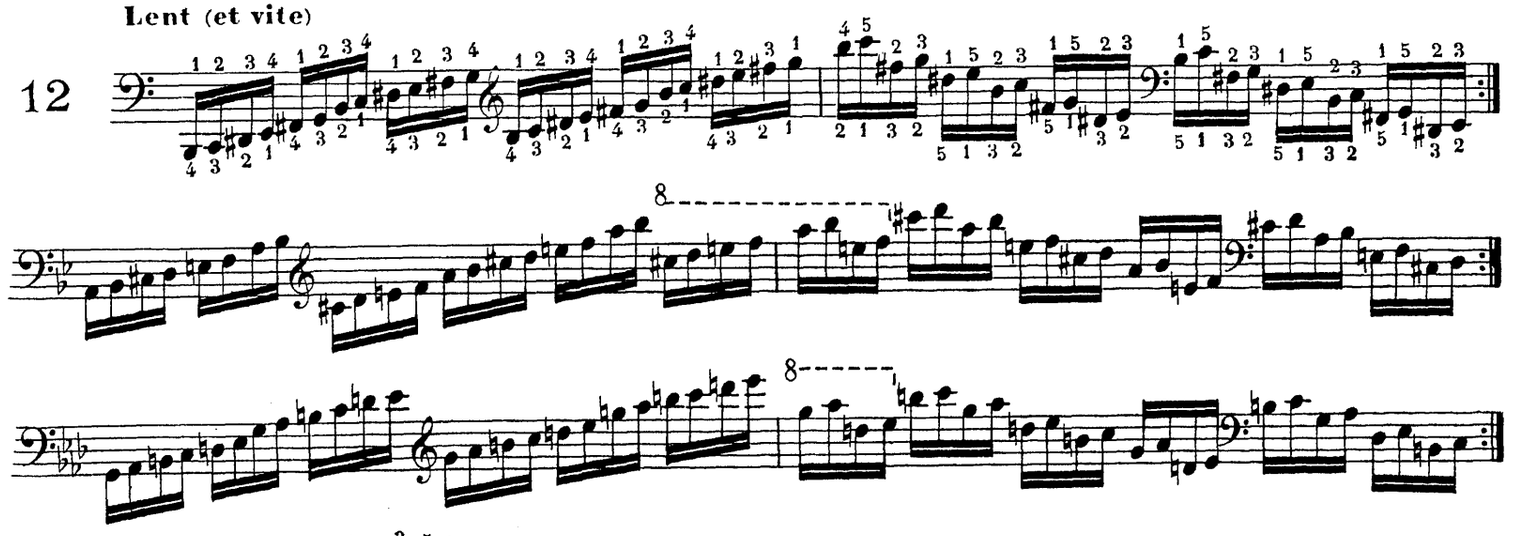
20



Arpèges

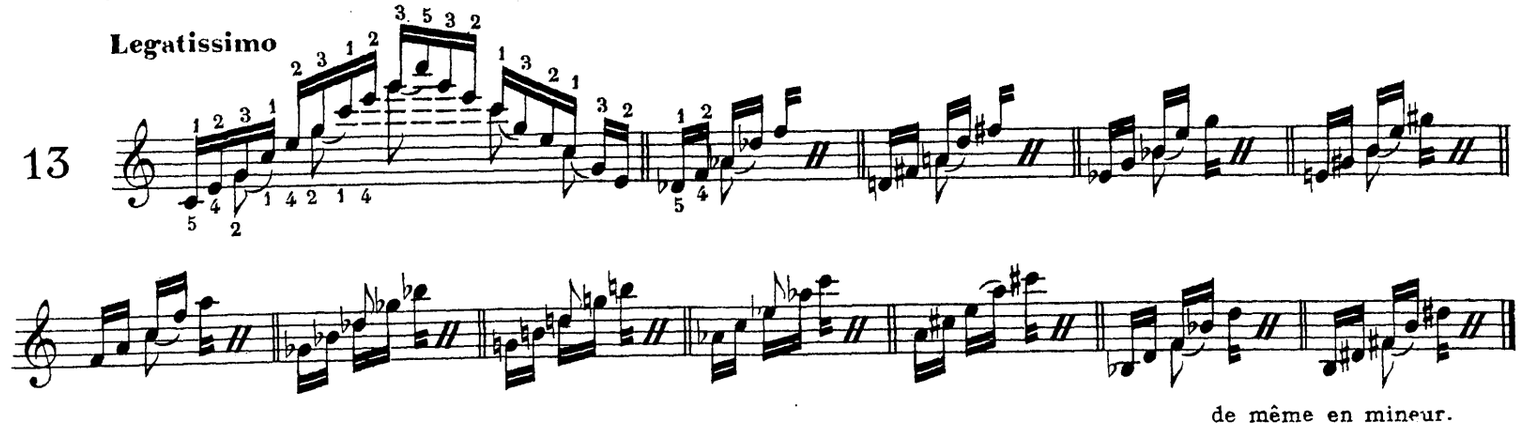
Lent (et vite)

12

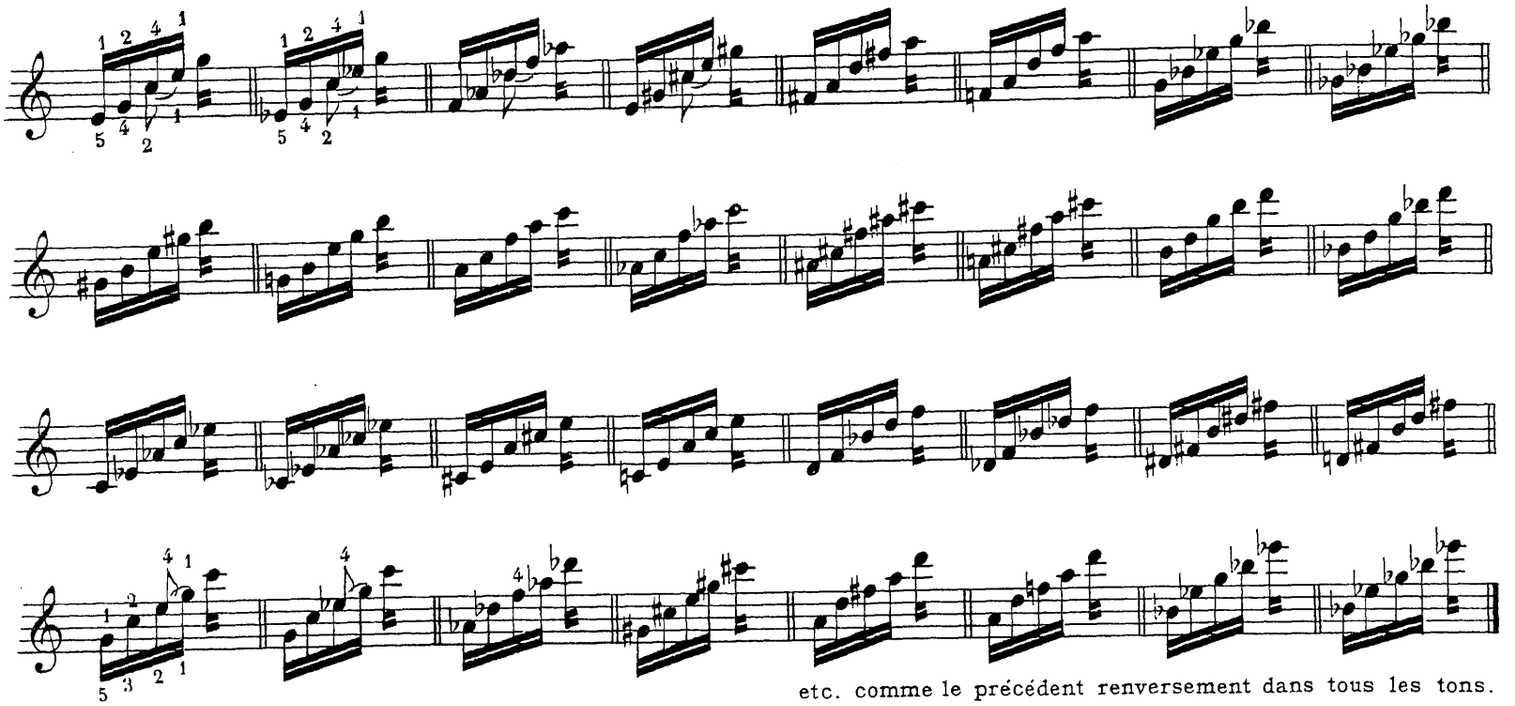


Legatissimo

13

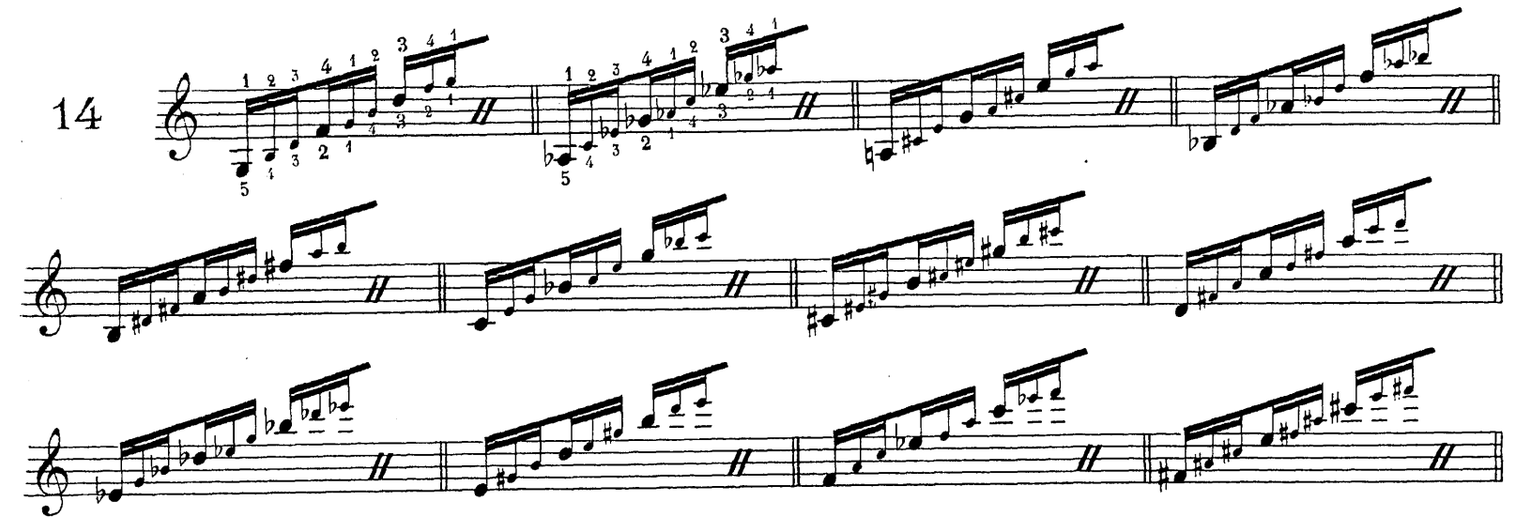


de même en mineur.

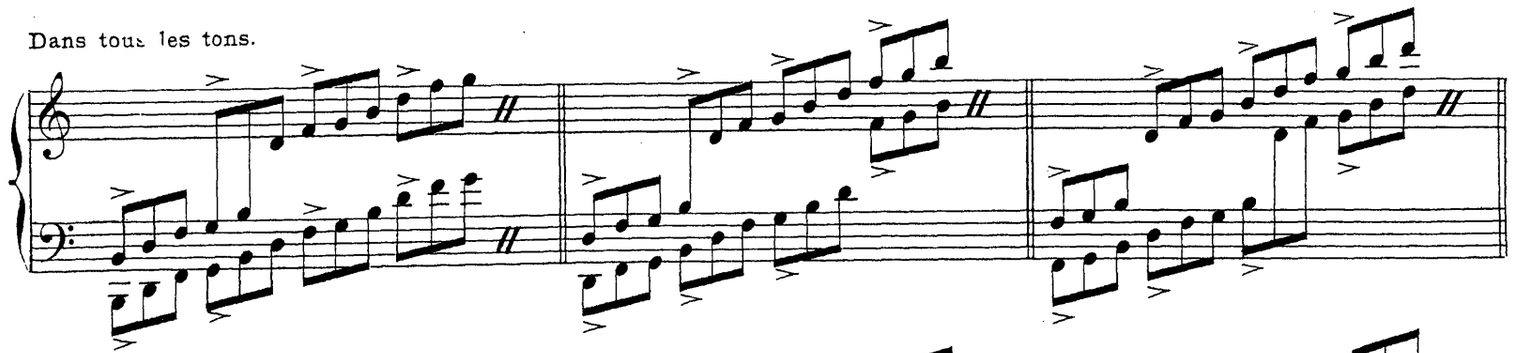


etc. comme le précédent renversement dans tous les tons.

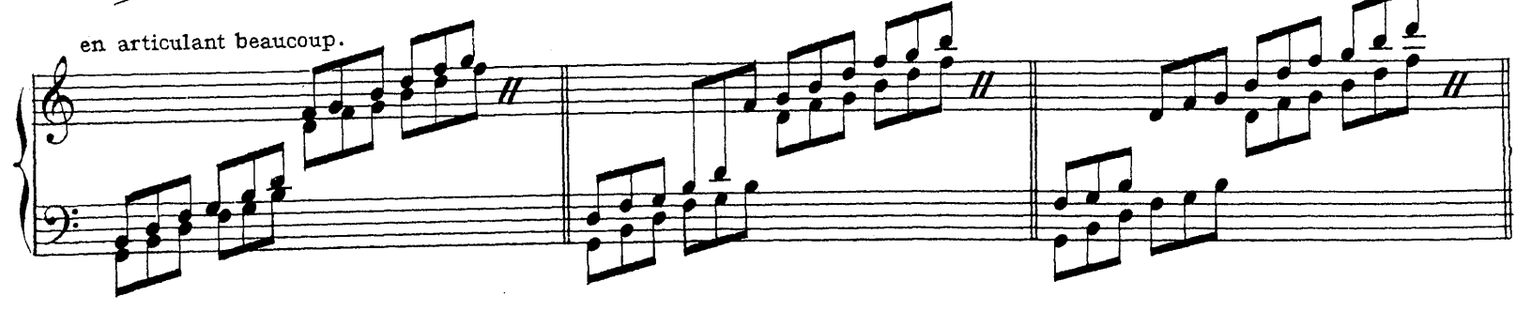
14



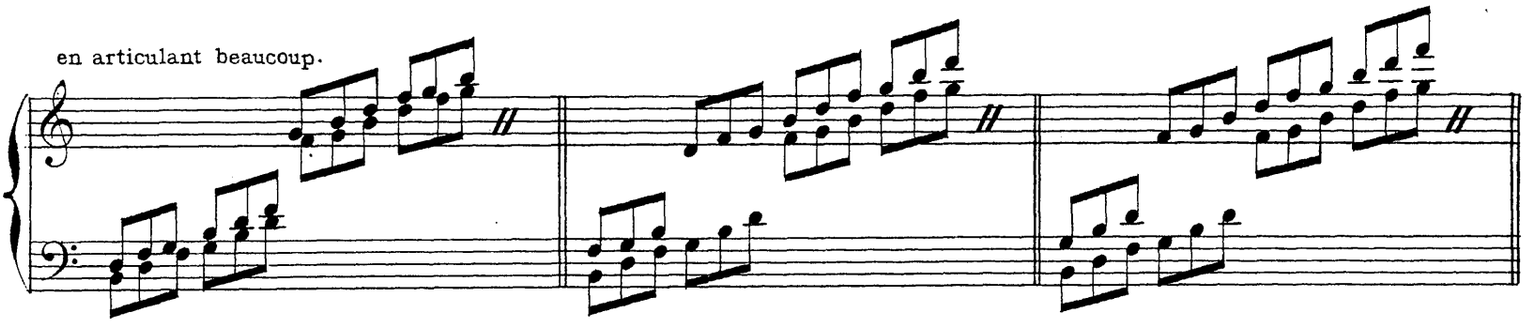
Dans tous les tons.



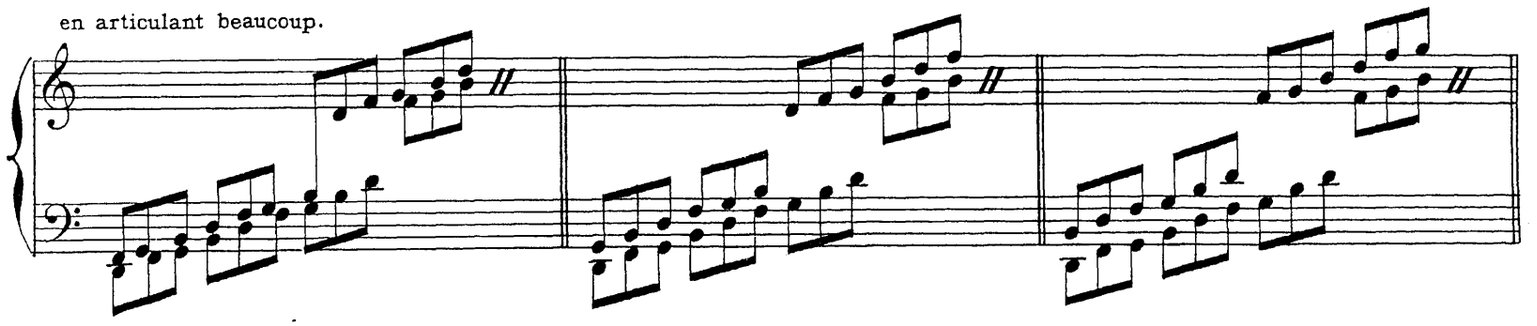
en articulant beaucoup.



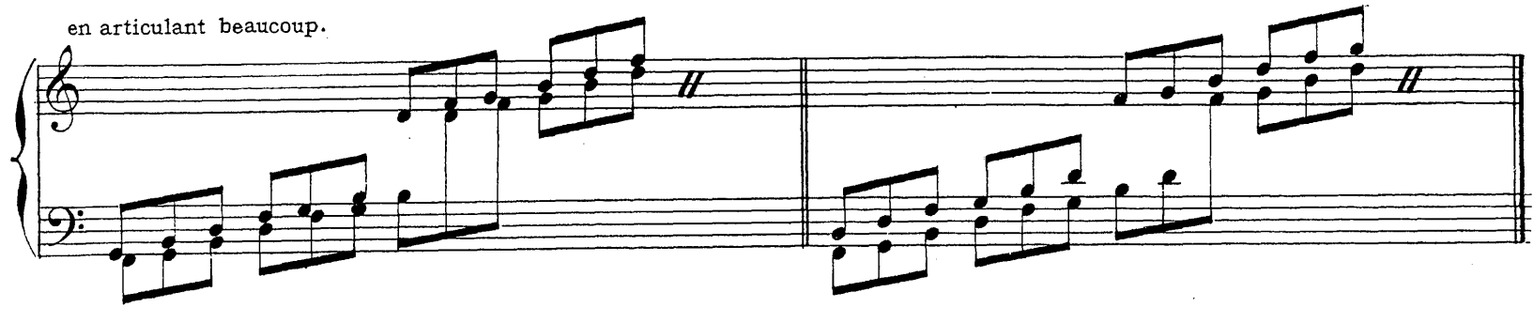
en articulant beaucoup.



en articulant beaucoup.

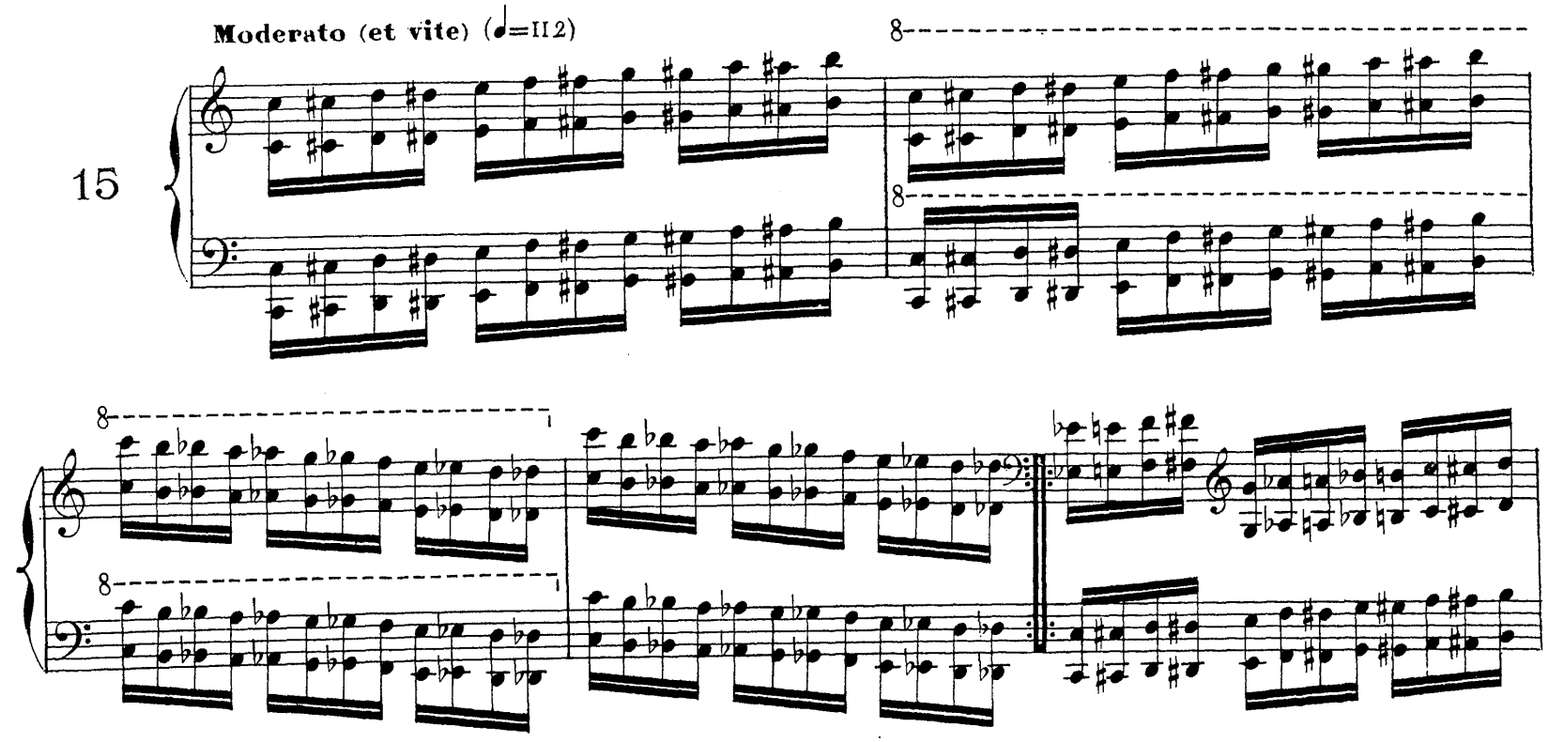


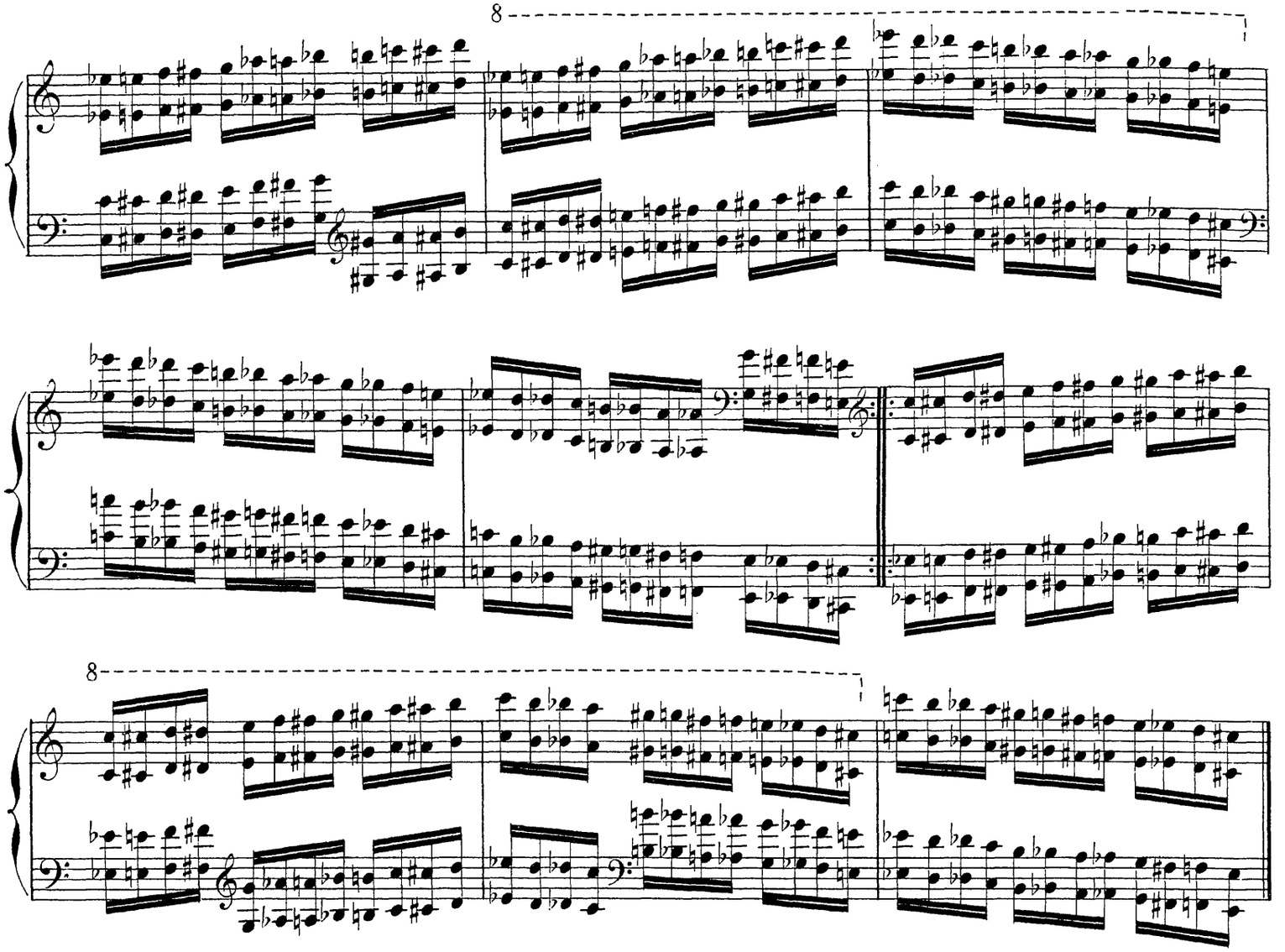
en articulant beaucoup.



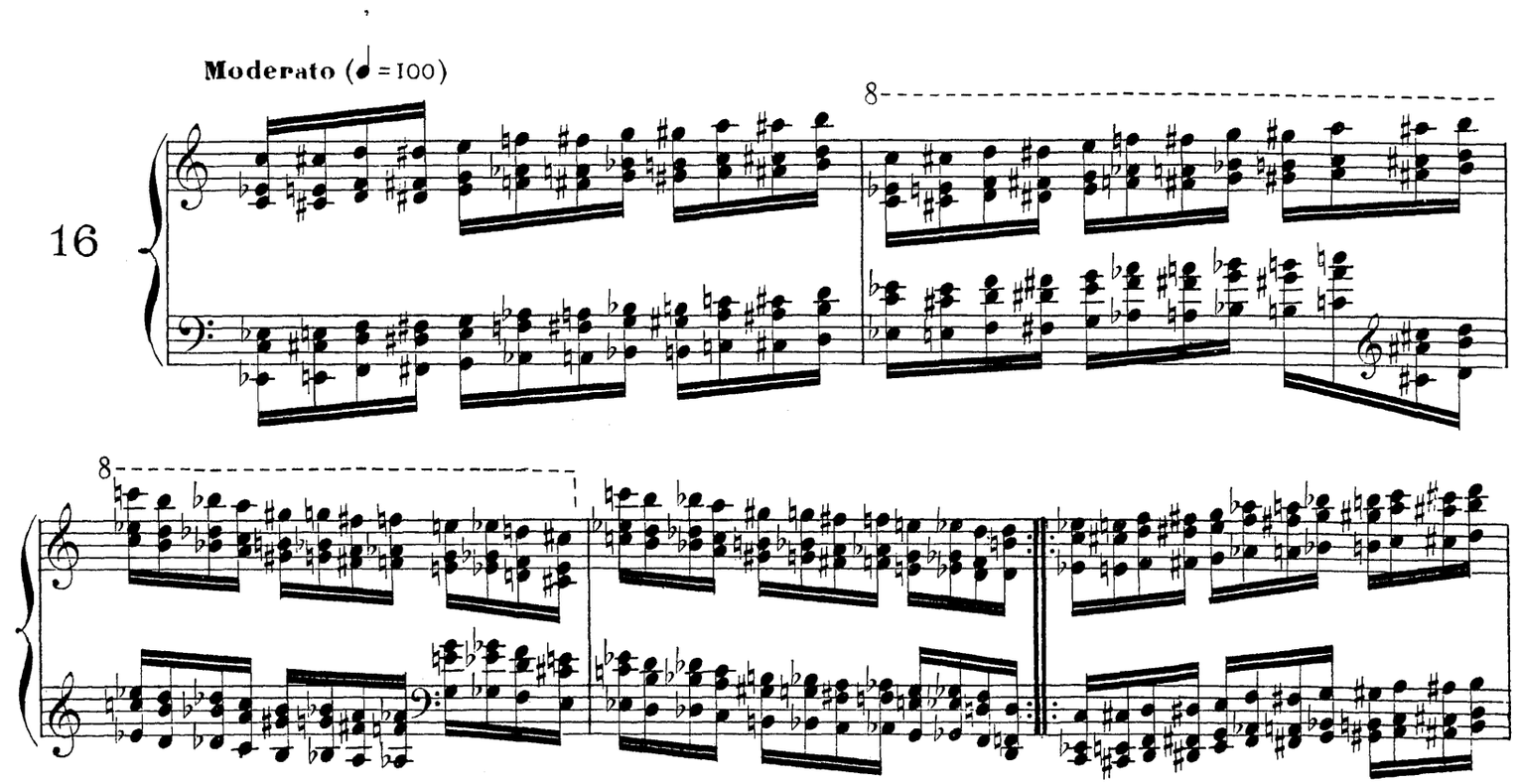
Moderato (et vite) (♩=112)

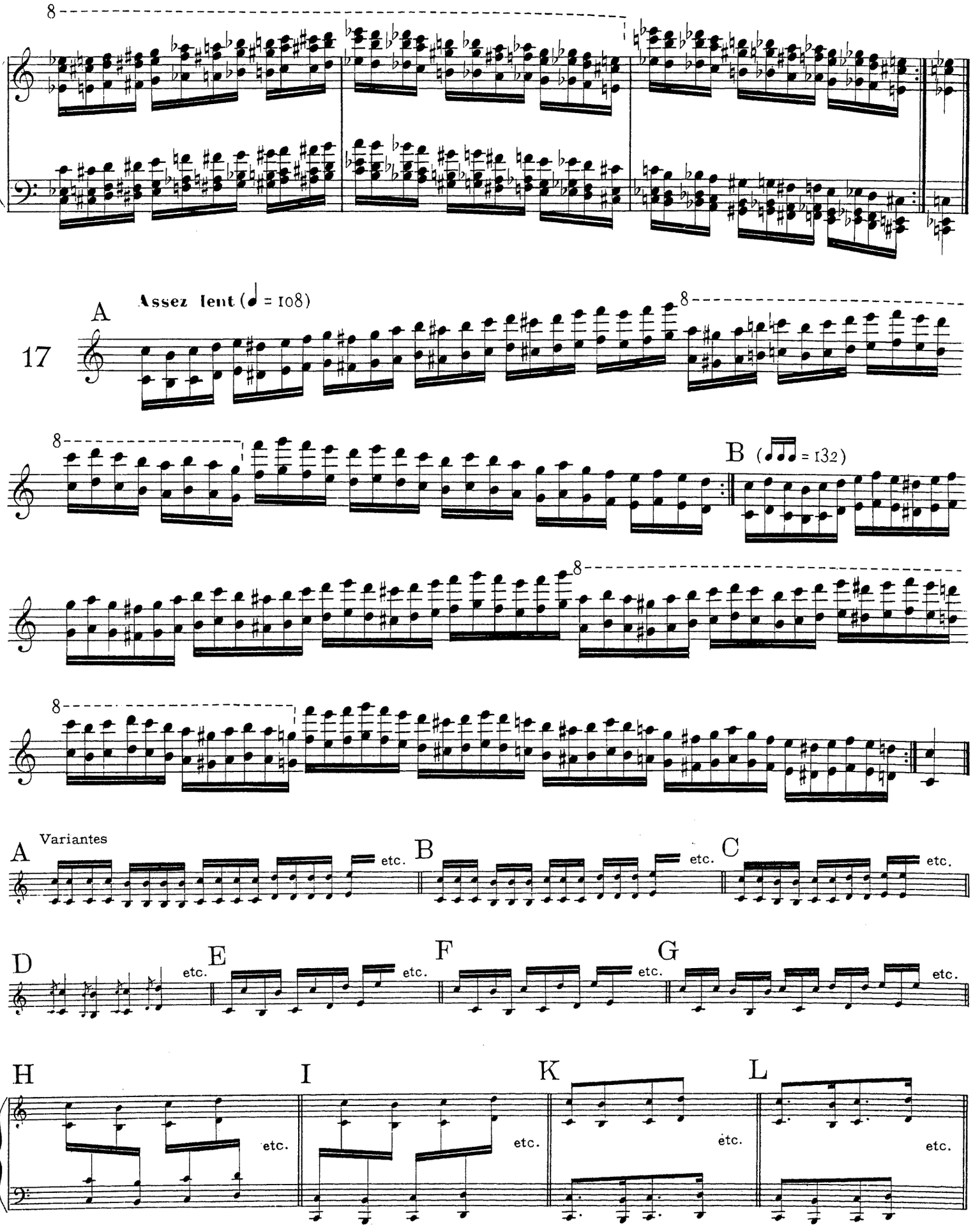
15





Moderato (♩ = 100)




8
A
Assez lent (♩ = 108)
17
8
B (♪♪♪ = 132)
8
8
A
Variantes
etc.
B
etc.
C
etc.
D
etc.
E
etc.
F
etc.
G
etc.
H
etc.
I
etc.
K
etc.
L
etc.

II

1. — Transposer l'exercice I de la première série en Fa ♯, Sol, La ♭, La, Si ♭ et Si.

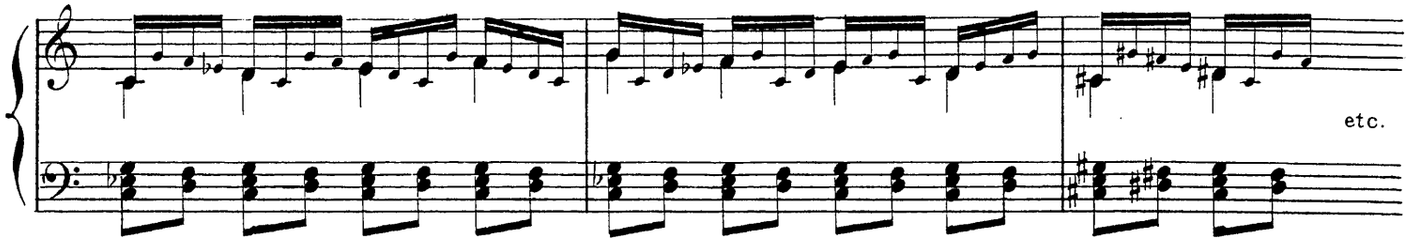
2. — Transposer l'exercice 2 (série I) en Ut ♯, Ré, Mi ♭, Mi et Fa.

3. — Transposer l'exercice 3 (série I) en Fa ♯, Sol, La ♭, La, Si ♭ et Si.

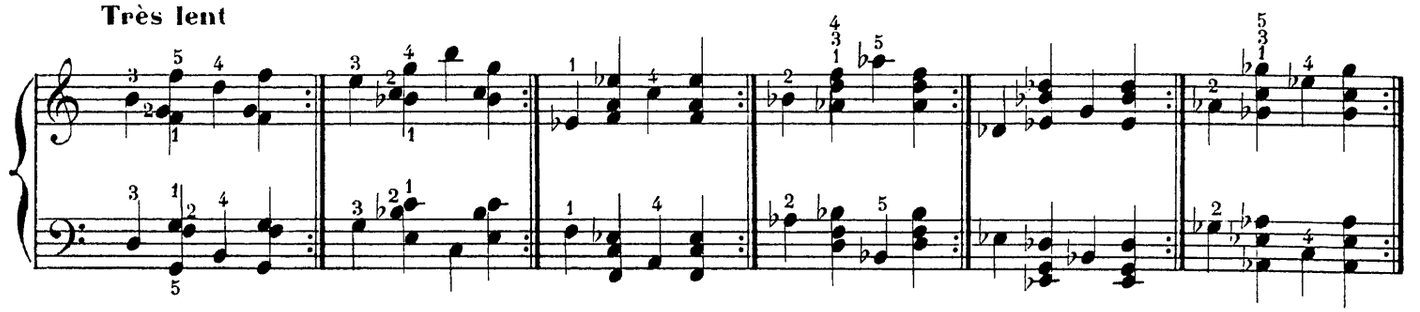
4. — Transposer l'exercice 4 (série I) en Ut ♯, Ré, Mi ♭, Mi et Fa.

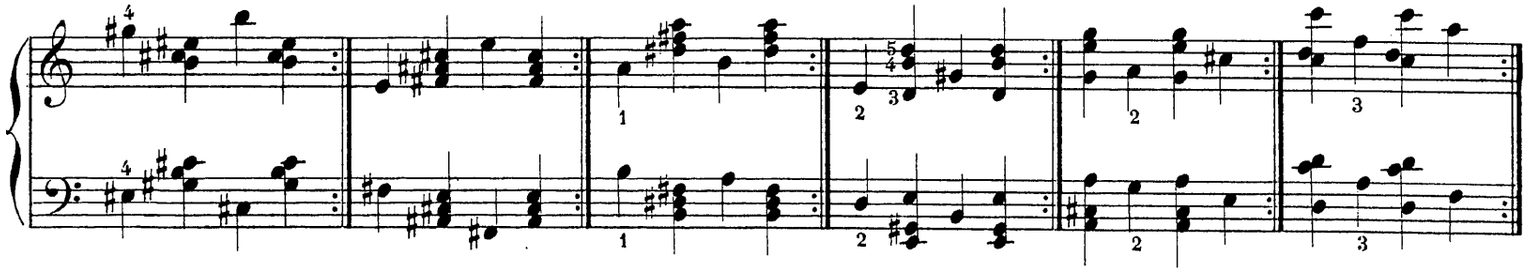
Variante de l'exercice 5 de la première série (à transposer dans tous les tons)

5

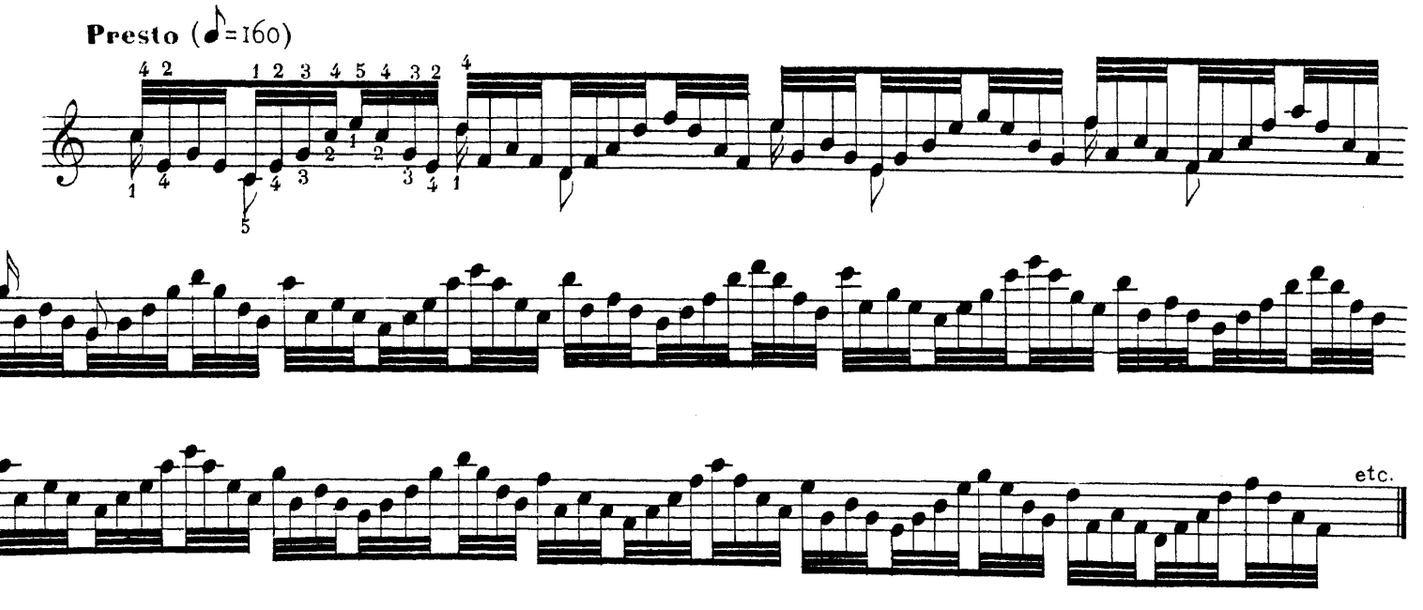


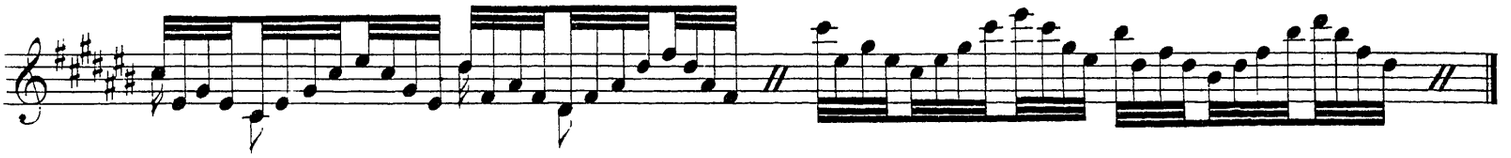
6





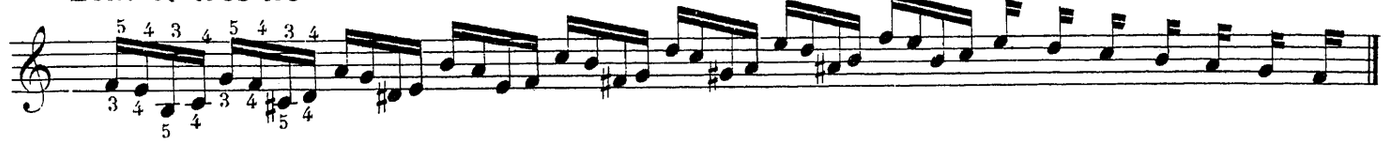
7





Lent et très lié

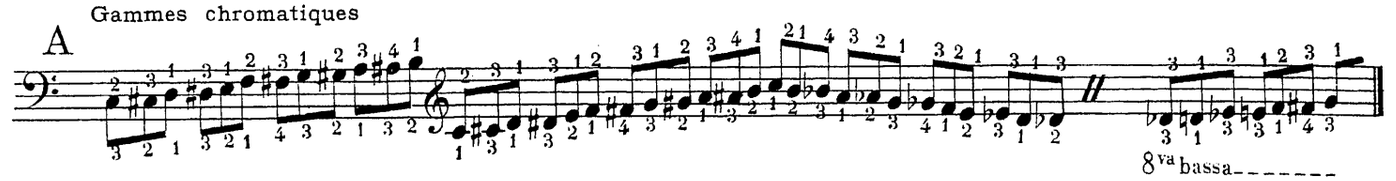
8



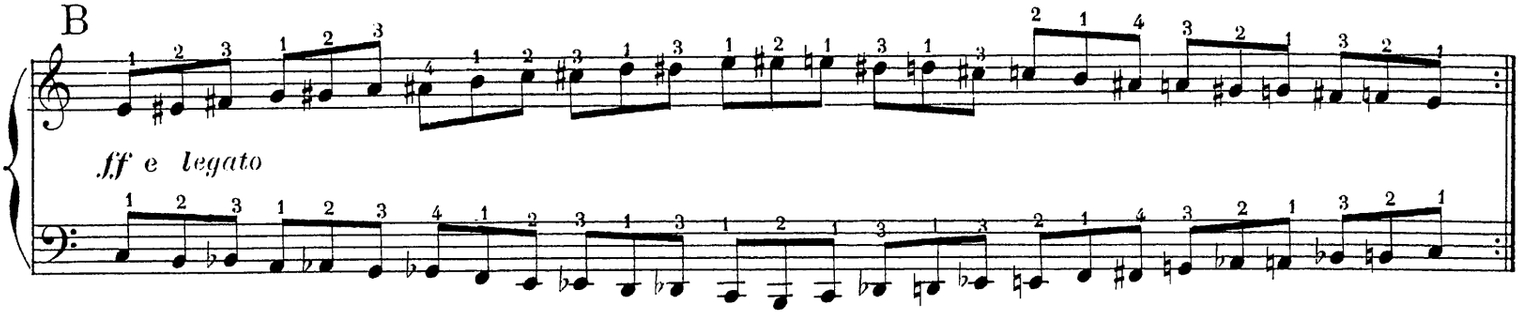
Gammes chromatiques

A

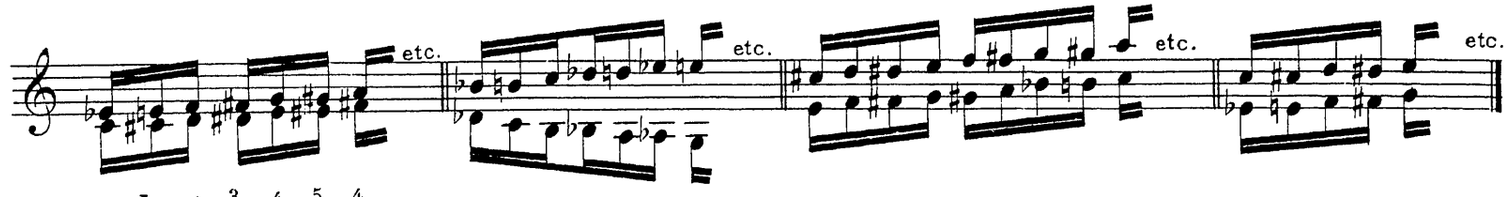
9



B

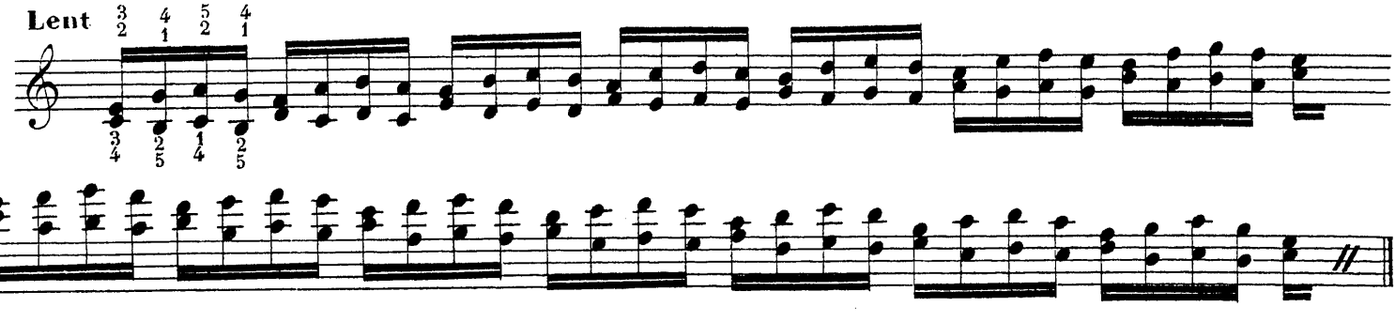


Les gammes chromatiques doivent être travaillées avec les nuances indiquées pour les gammes diatoniques.



Lent

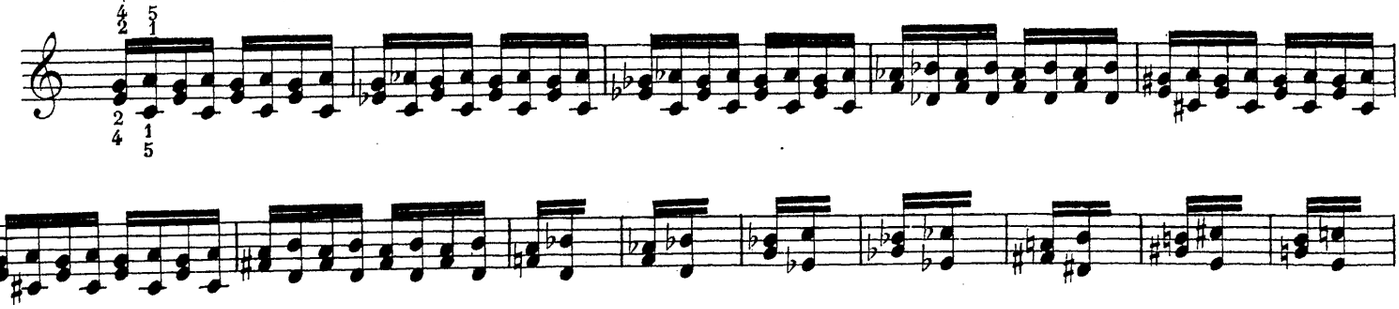
10



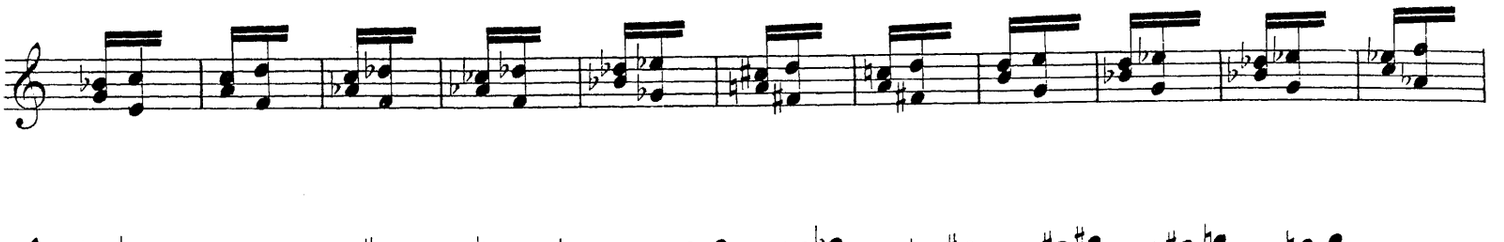
Presto

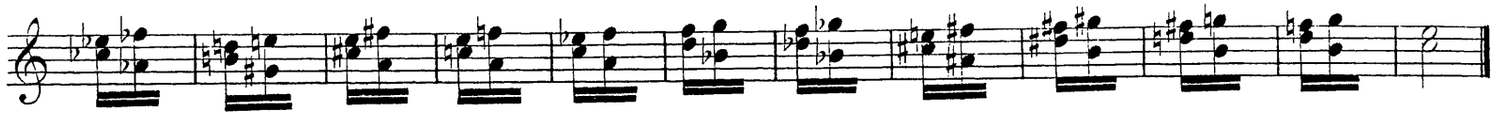
(Var. à exécuter par triolets) (♩ = 132)

11



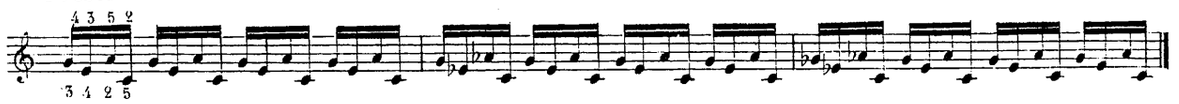
autre doigté $\frac{4}{3}\,\frac{5}{2}$ m.d. et $\frac{3}{4}\,\frac{2}{5}$ m.g.





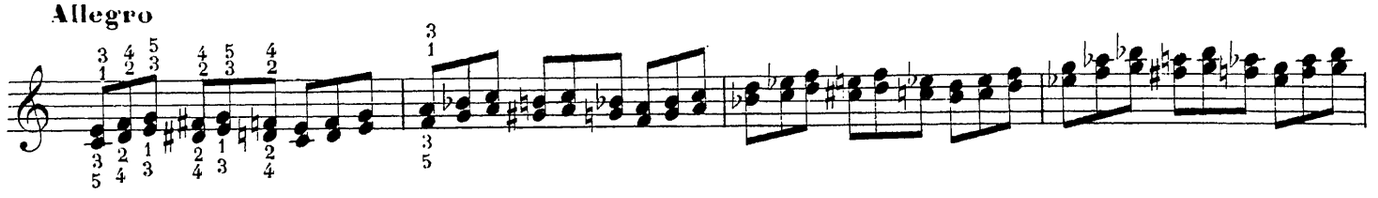
Presto

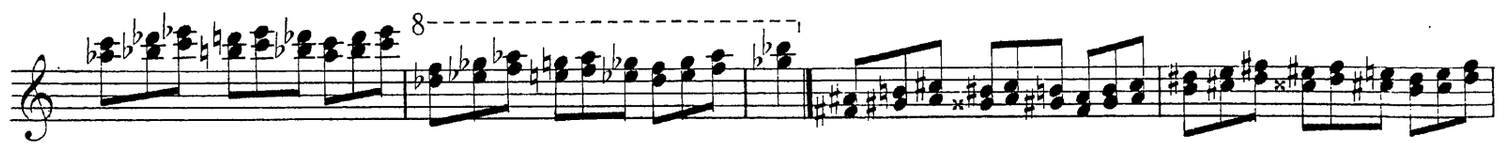
Variante

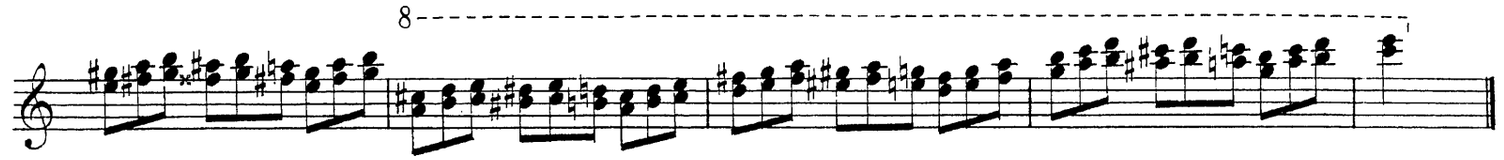


Allegro

12

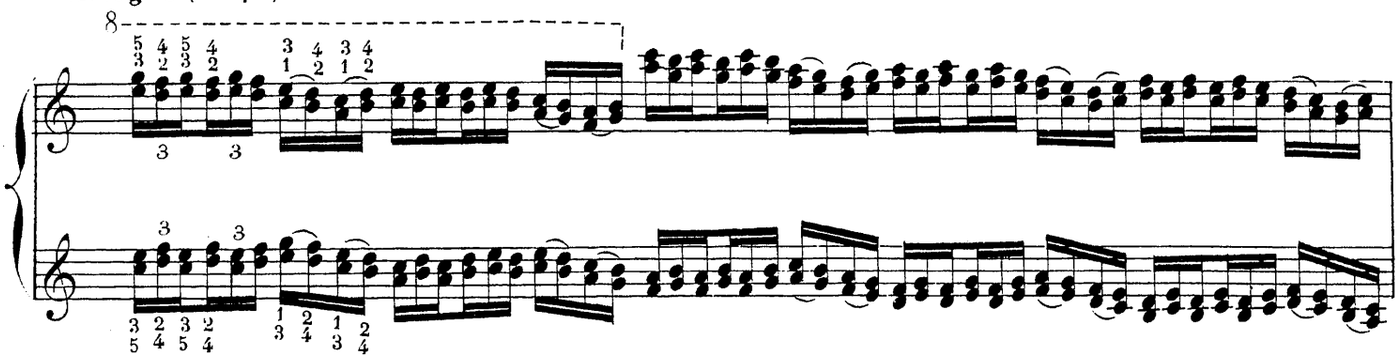


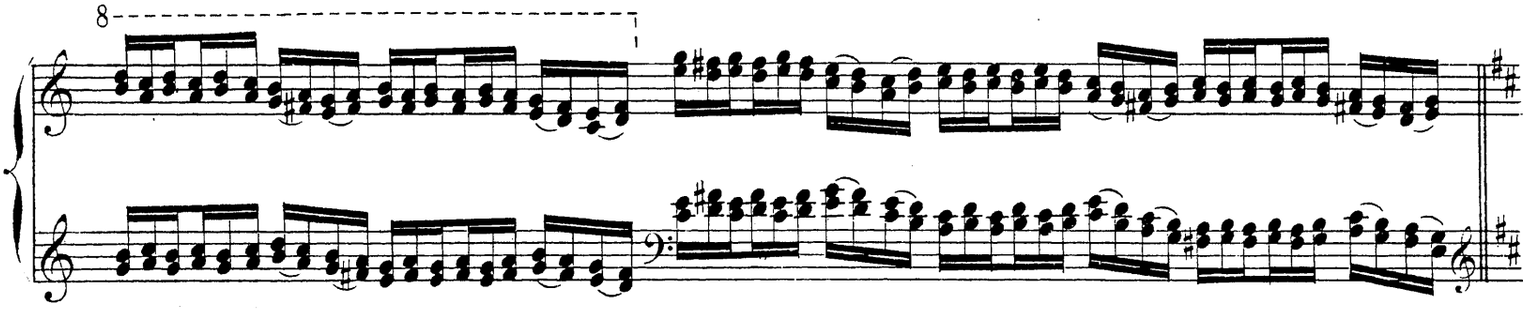


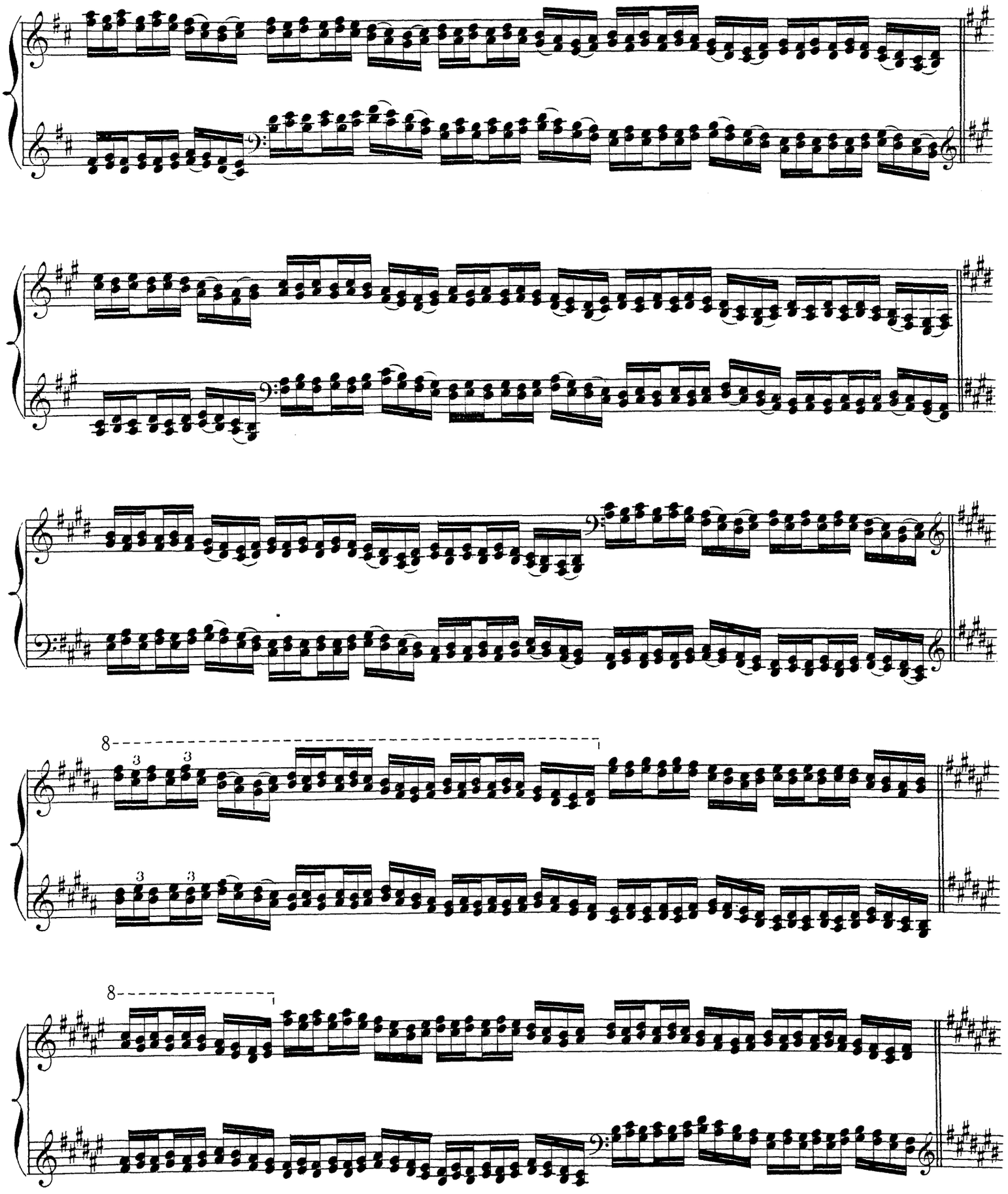


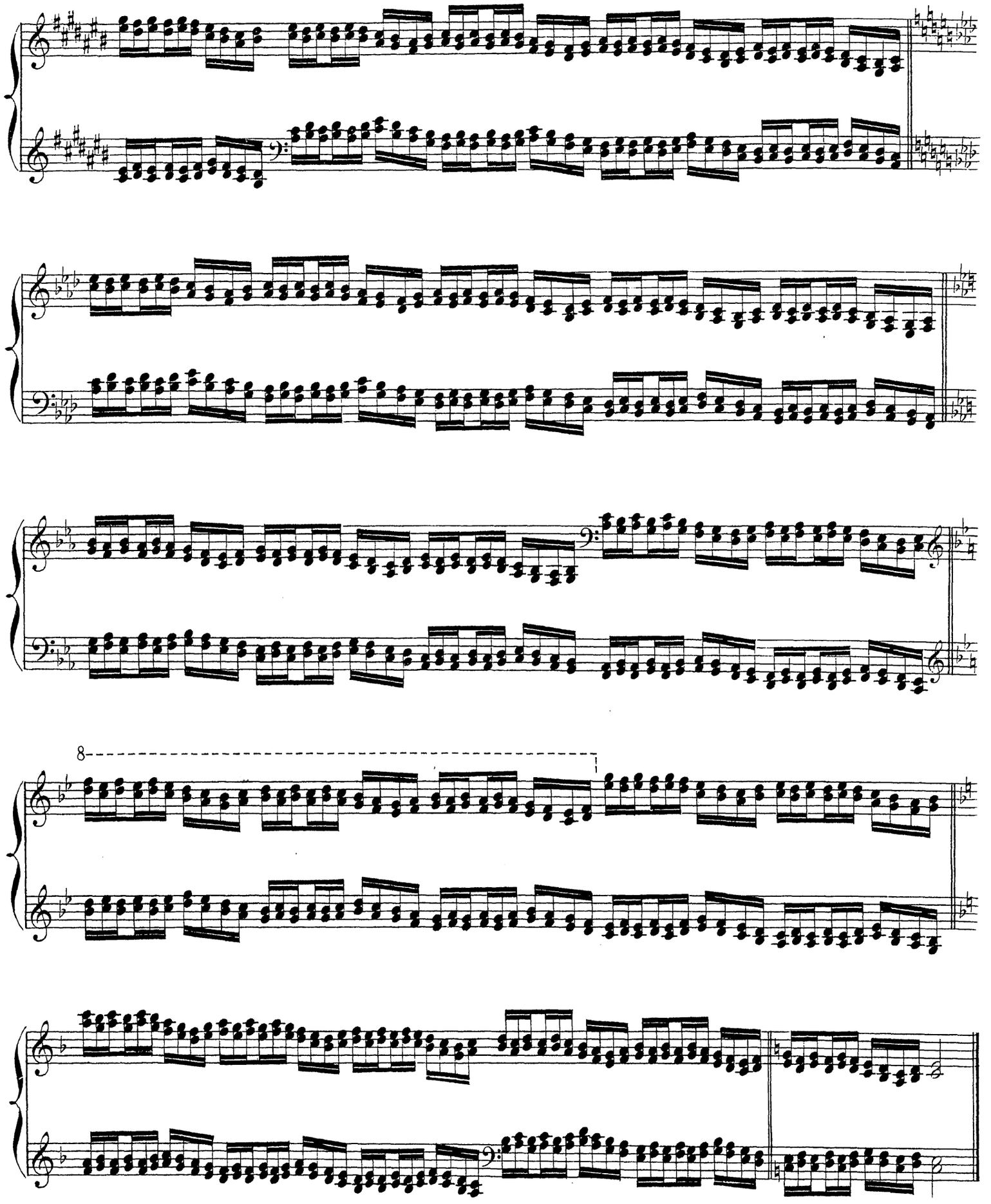
Allegro (♩ = 72)

13



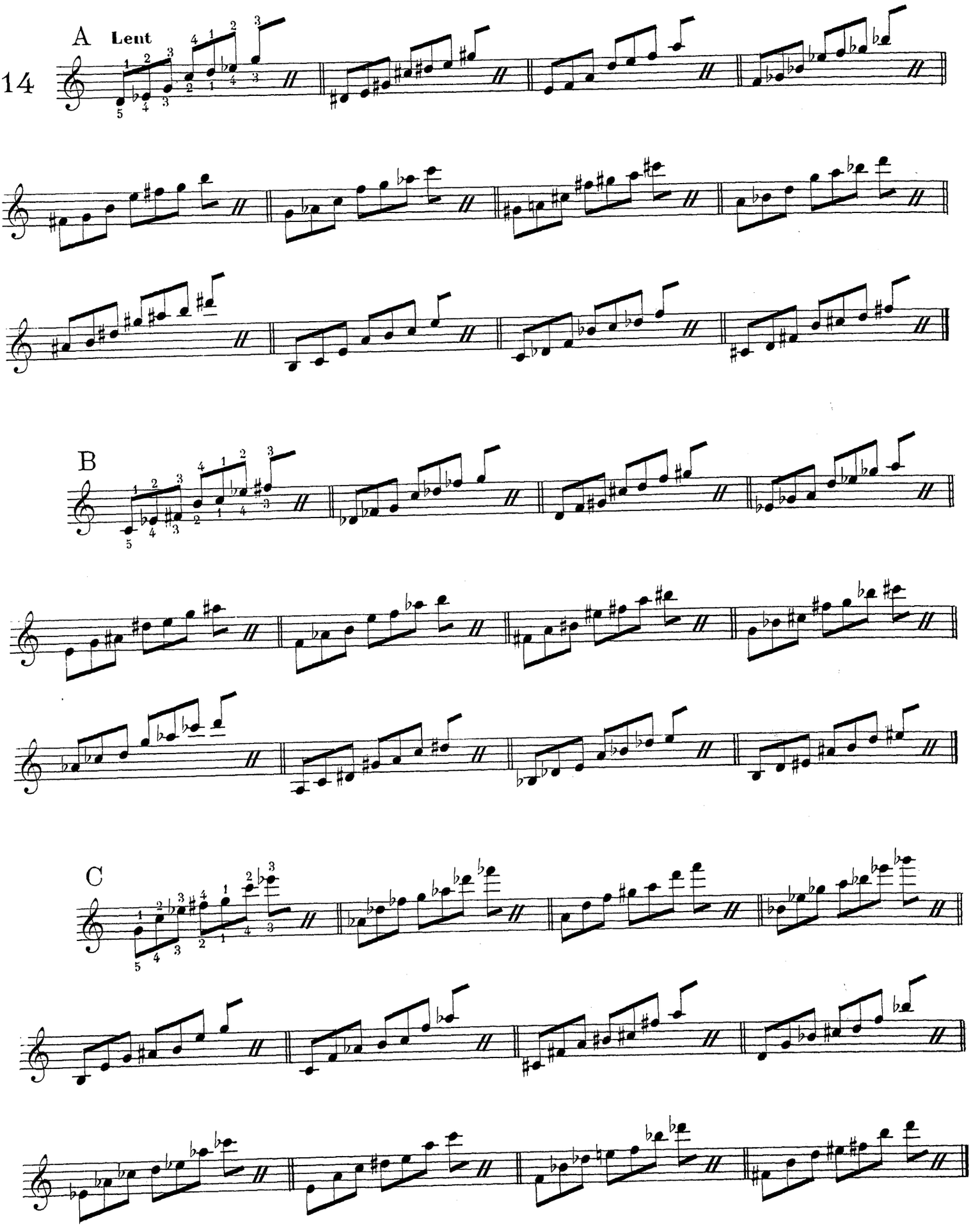


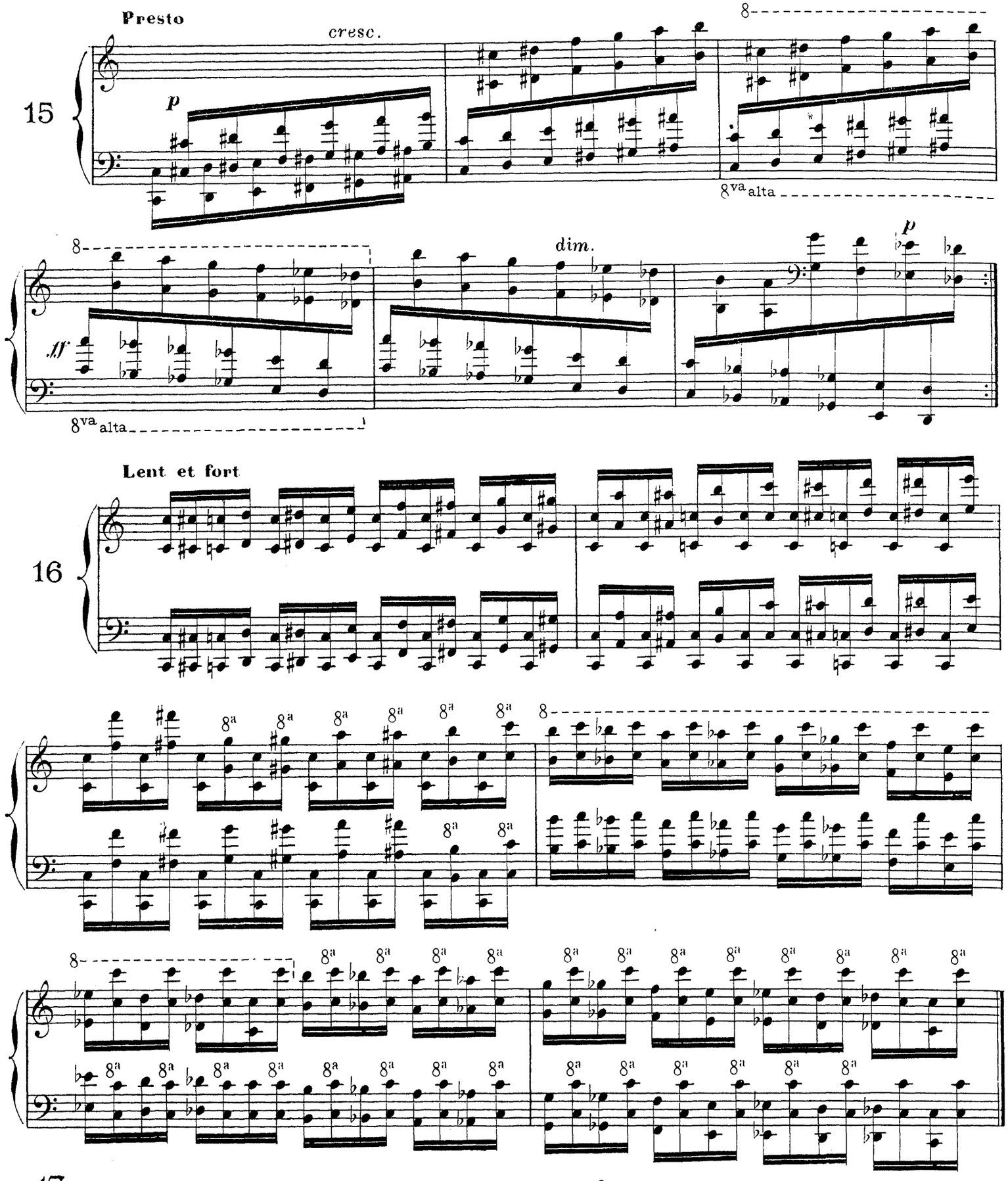



8

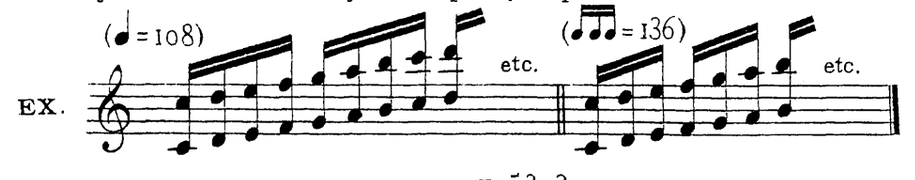
Arpèges

14





17. Toutes les gammes majeures en octaves en rythmant par 4 et par 3.

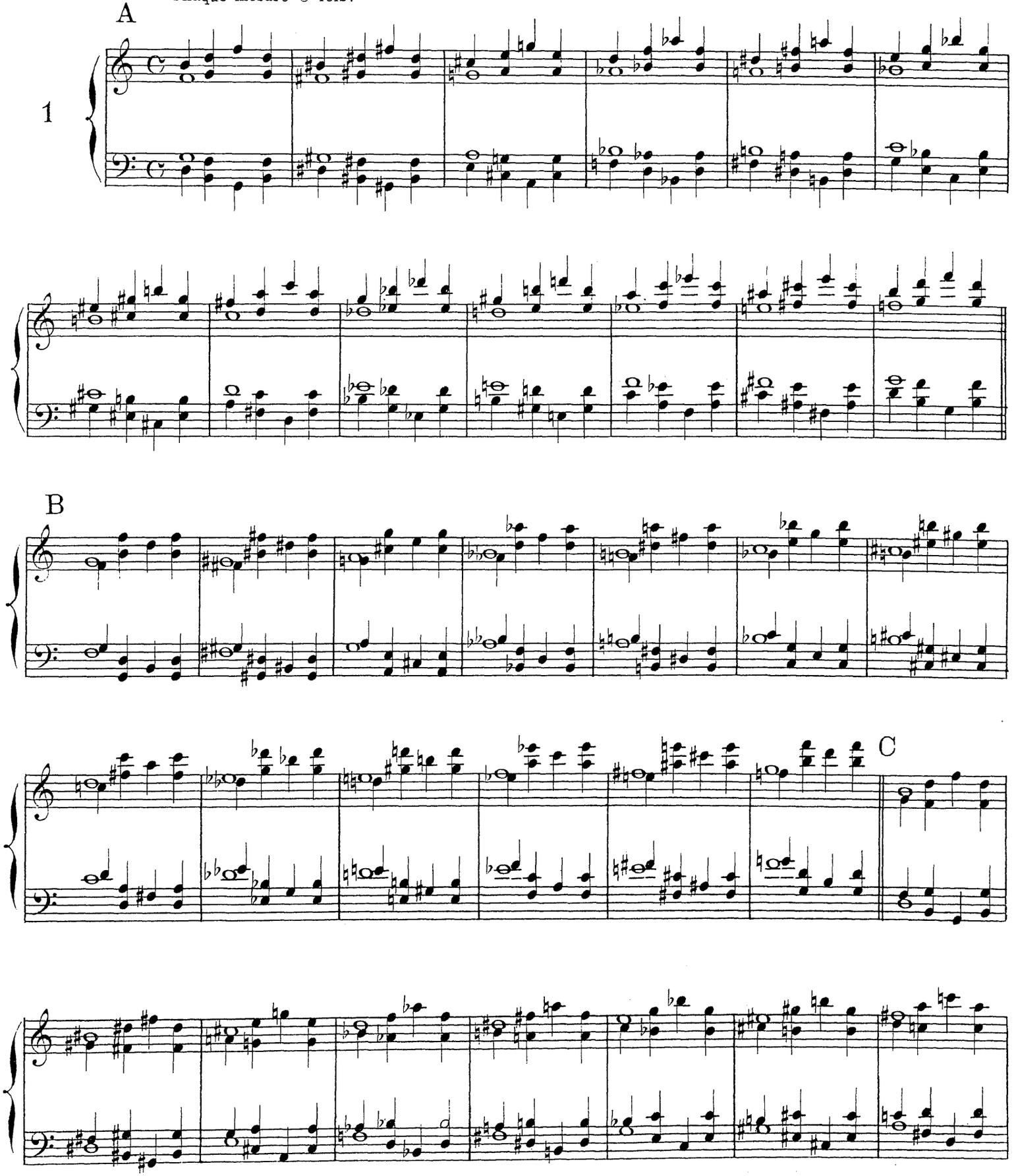


III

Chaque mesure 3 fois.

A

1



D

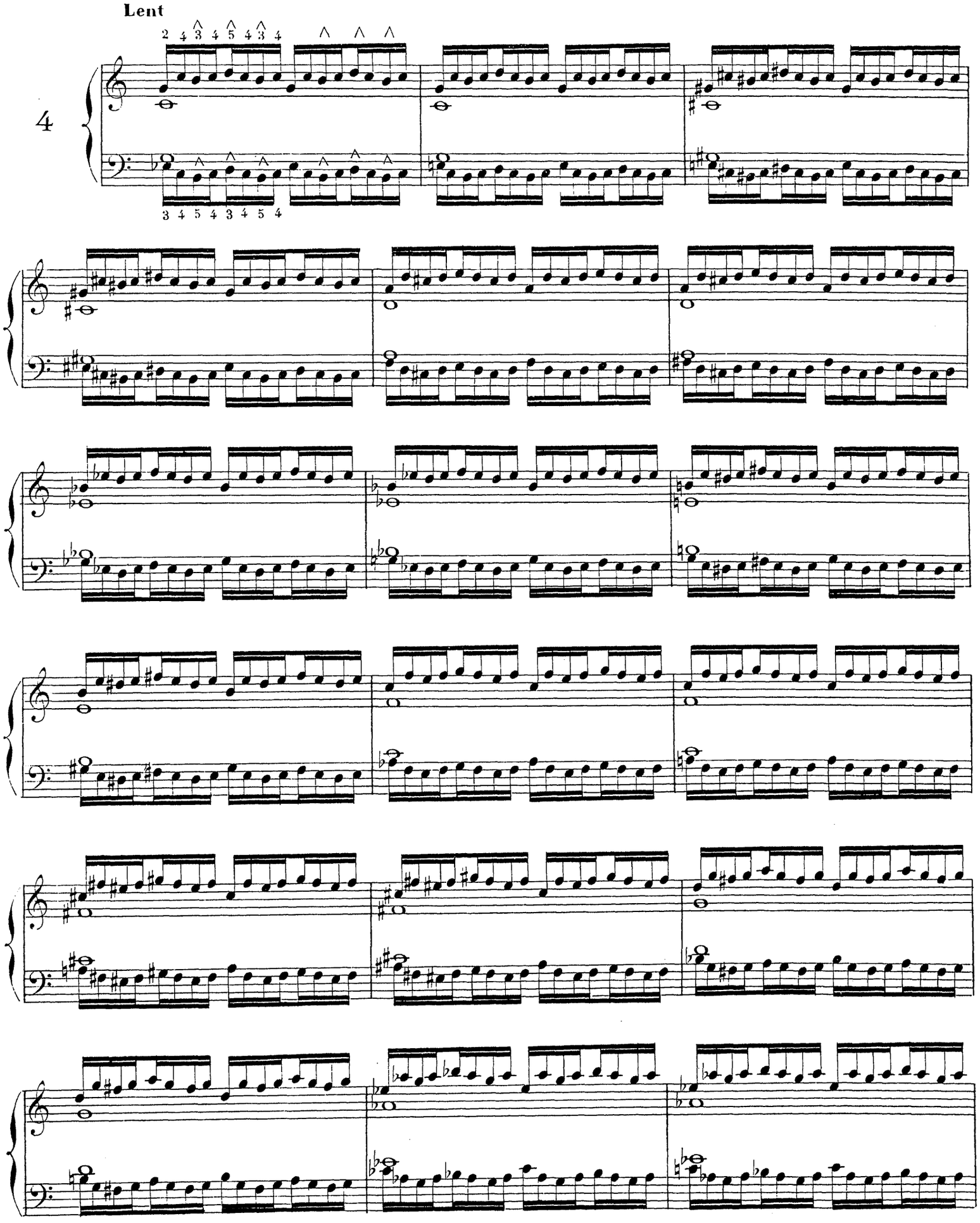
Dans tous les tons (en commençant la transposition par Do)

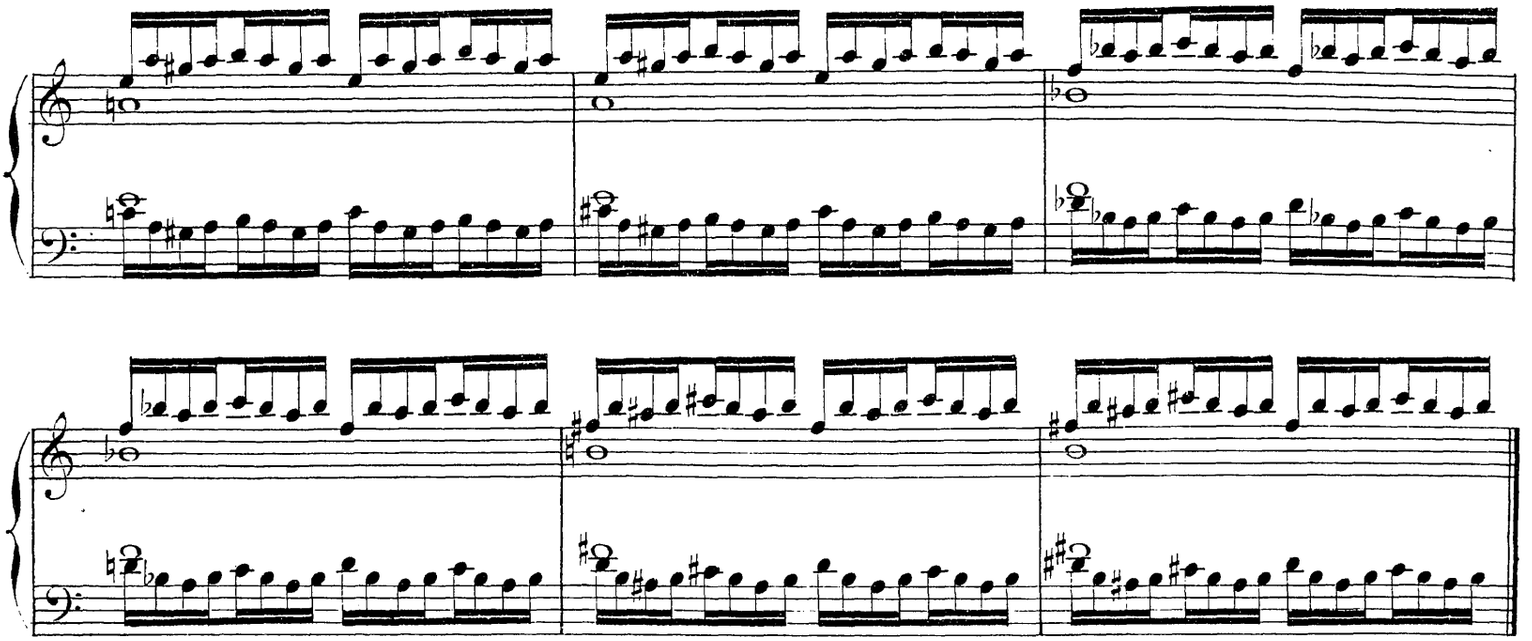
Lent (♩ = 120)

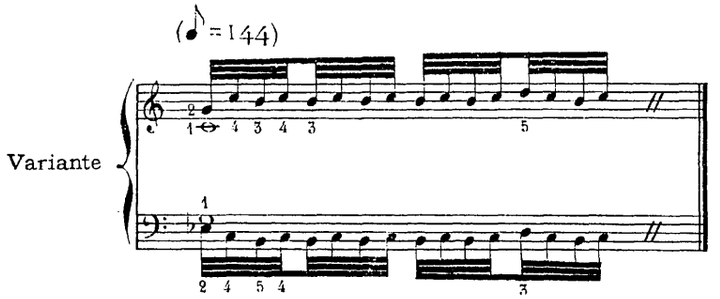
2

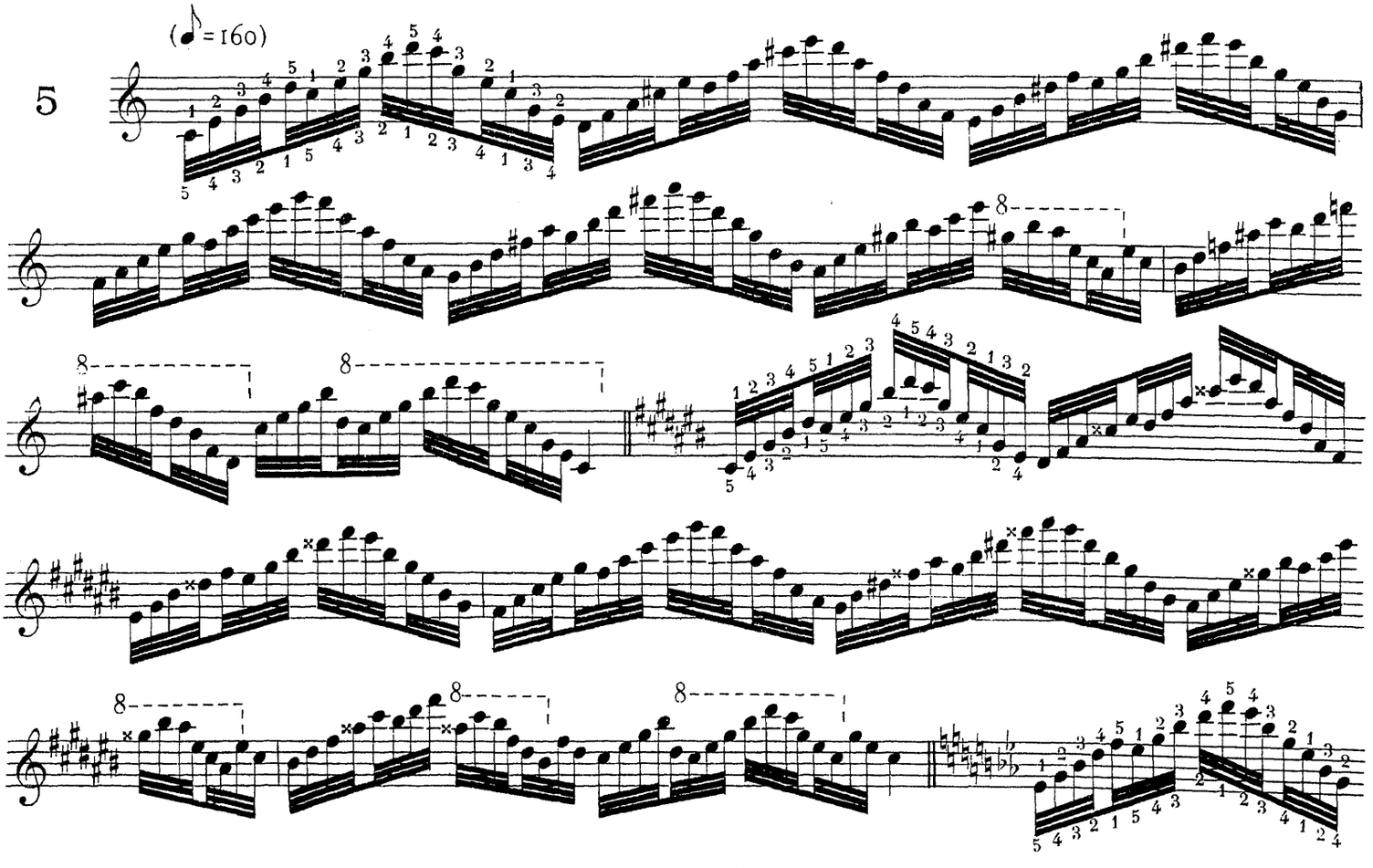
Lent (et vite) *ff*. *mf*. *pp*. (♩ = 116)

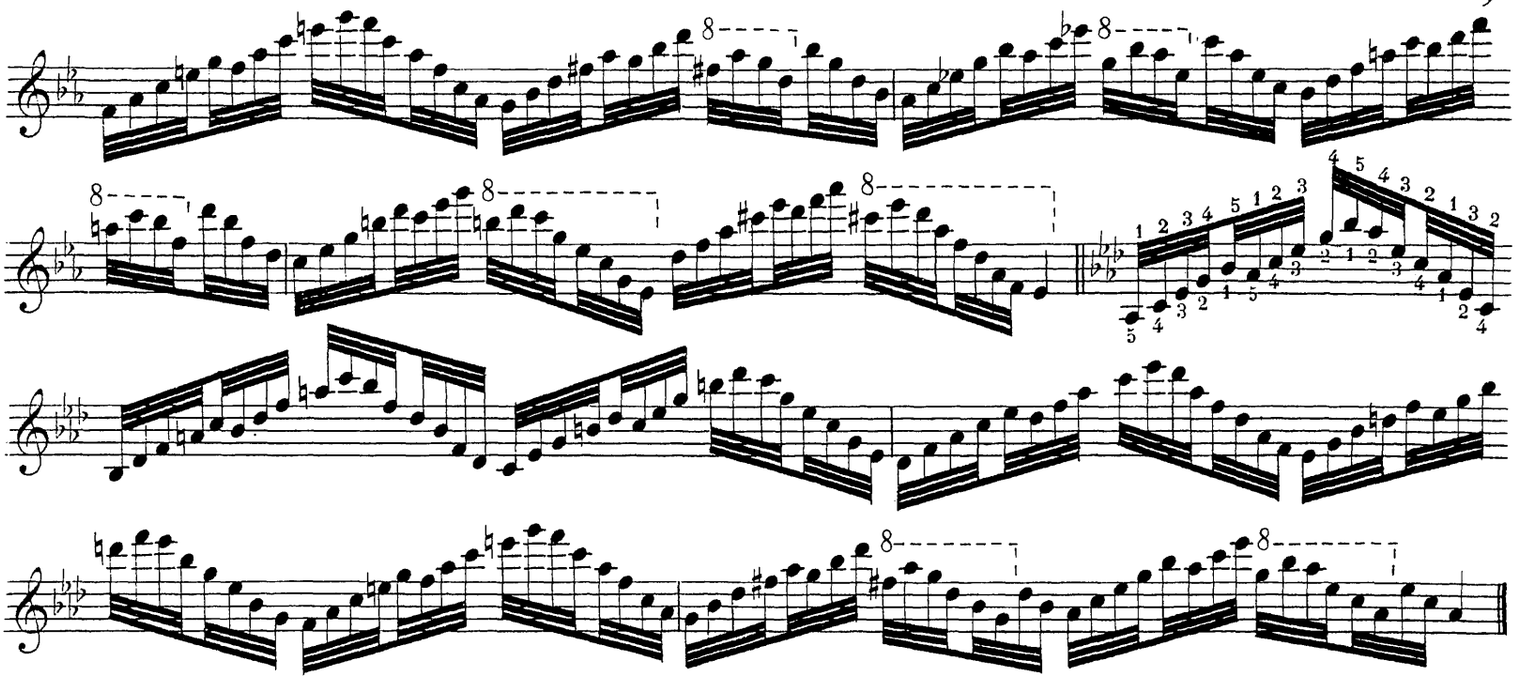
3


Lent
4




(♪=144)
Variante

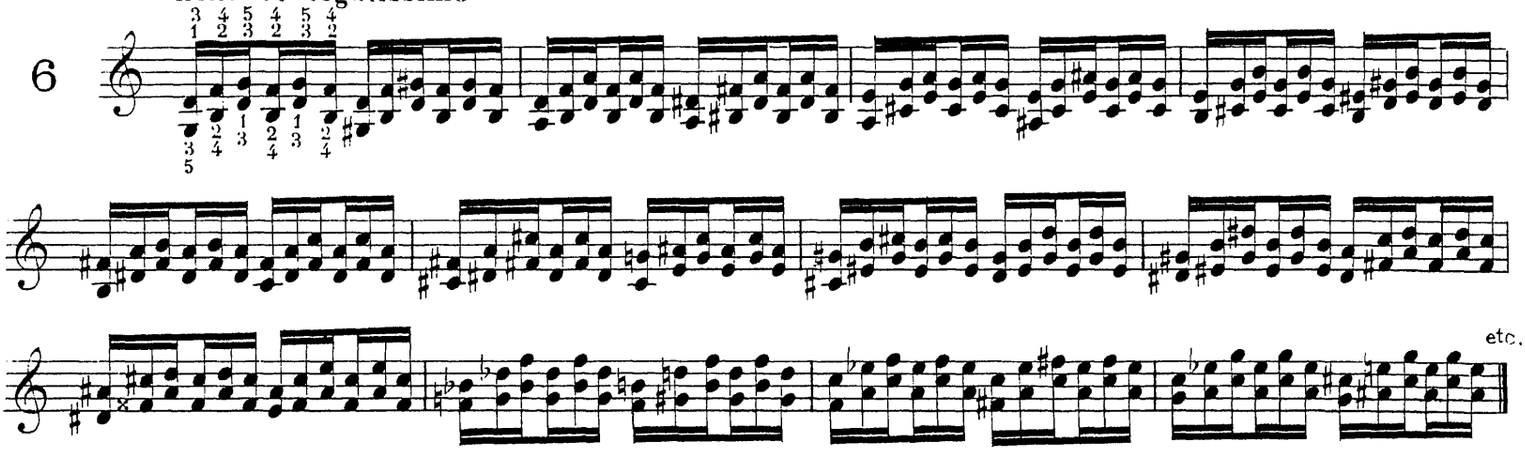

(♪=160)
5



d'après SAINT-SAËNS (Op. 52)

Lent et legatissimo

6



etc.

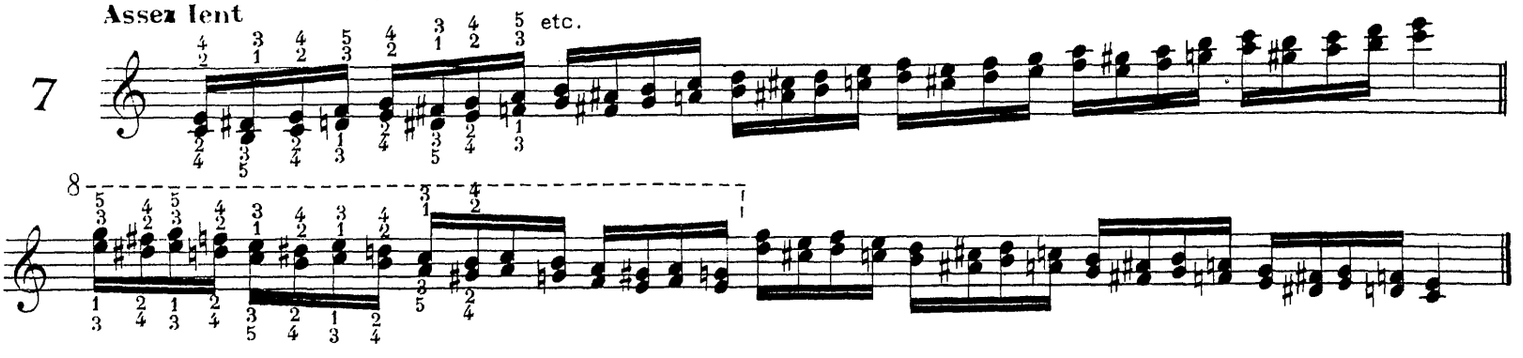
La main gauche deux octaves au dessous de la main droite :

1ère Variante : la main gauche par mouvement contraire

2e Variante : par deux :

Assez lent

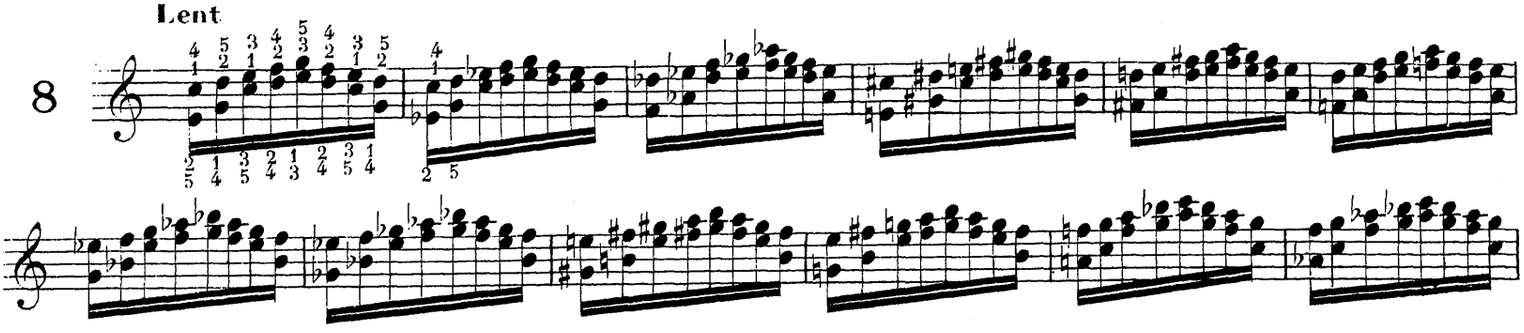
7

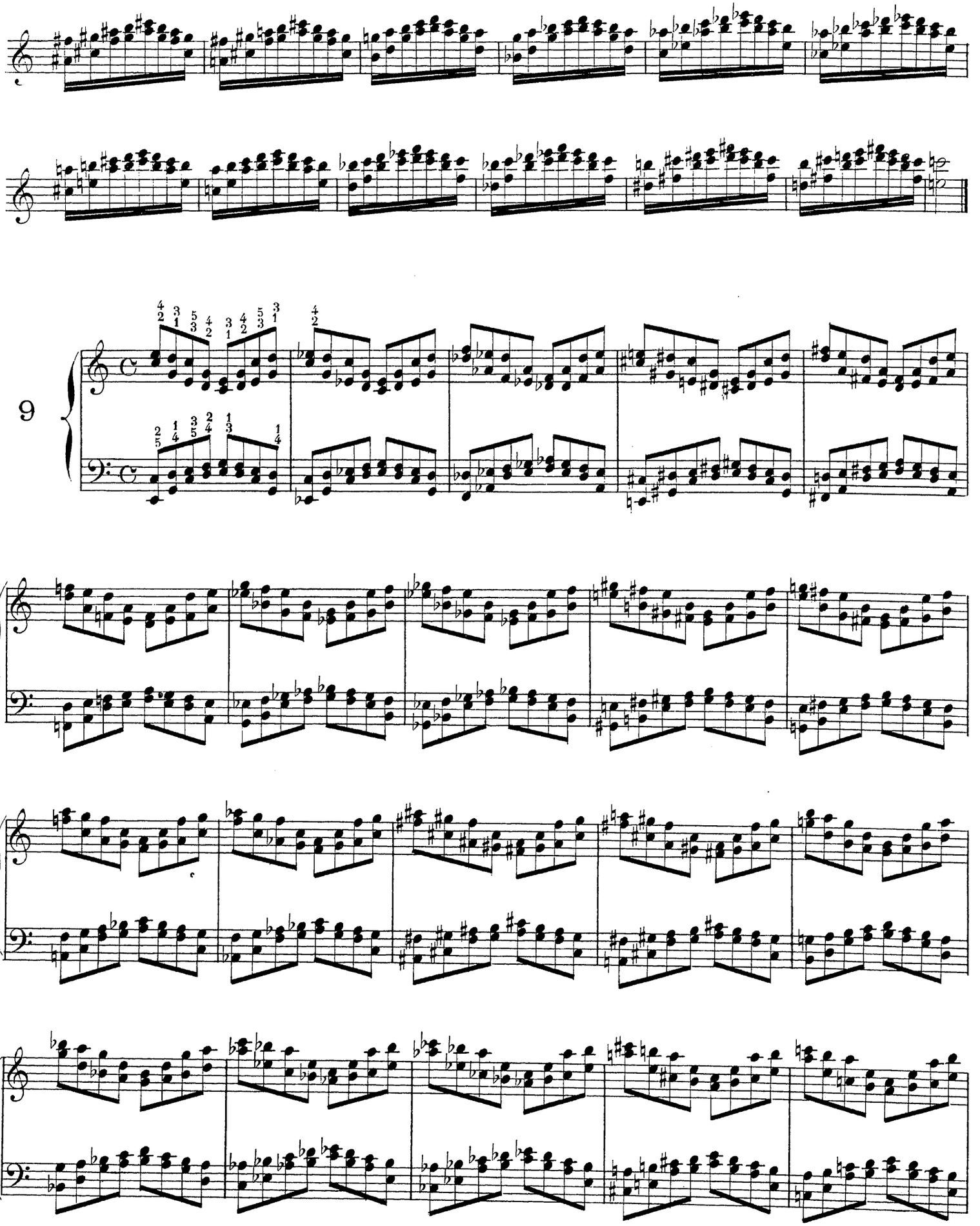


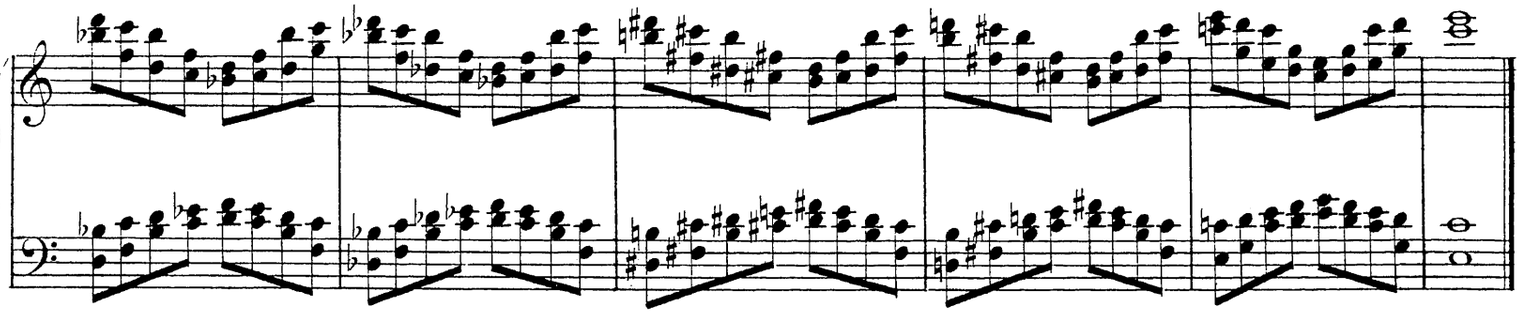
etc.

Lent

8

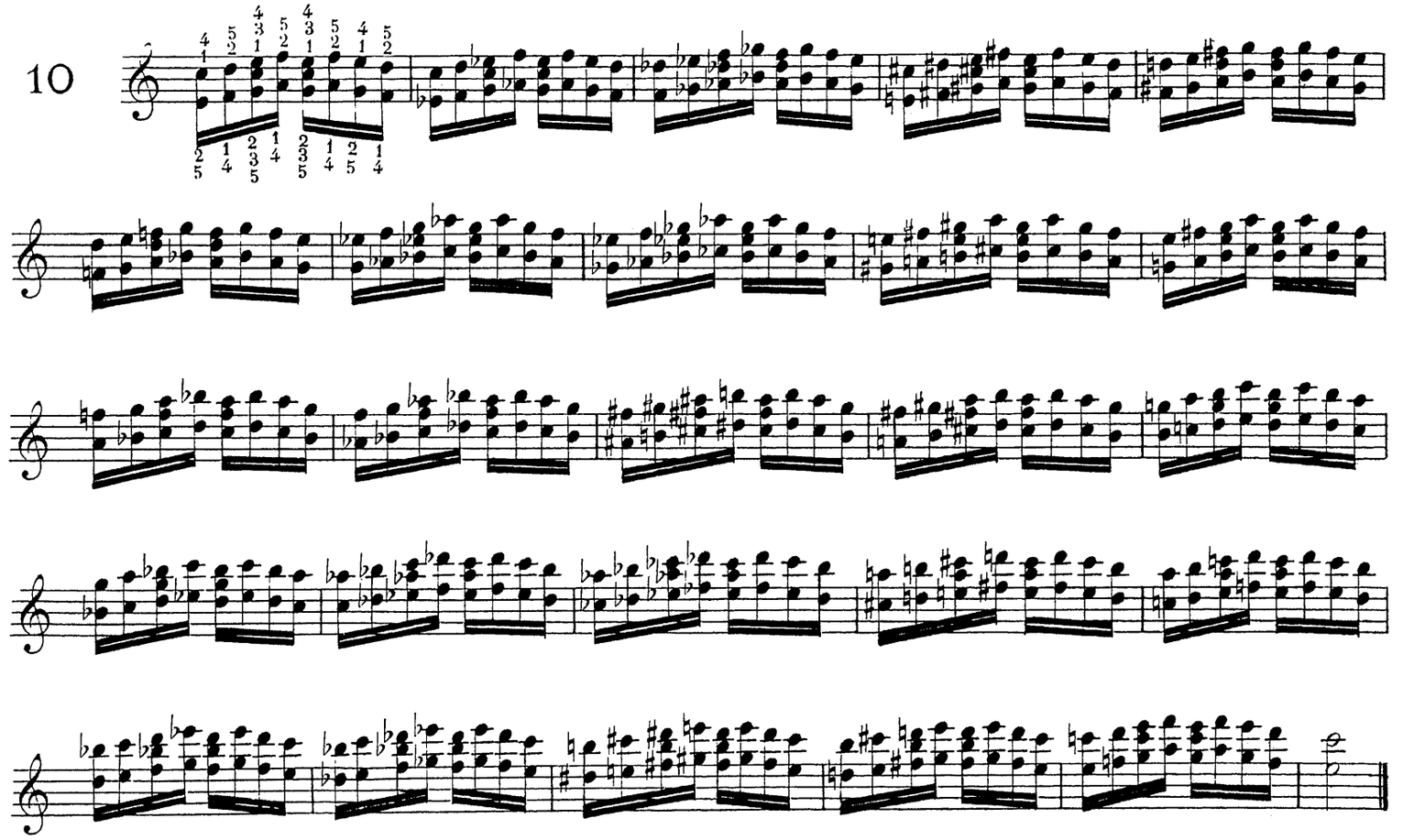






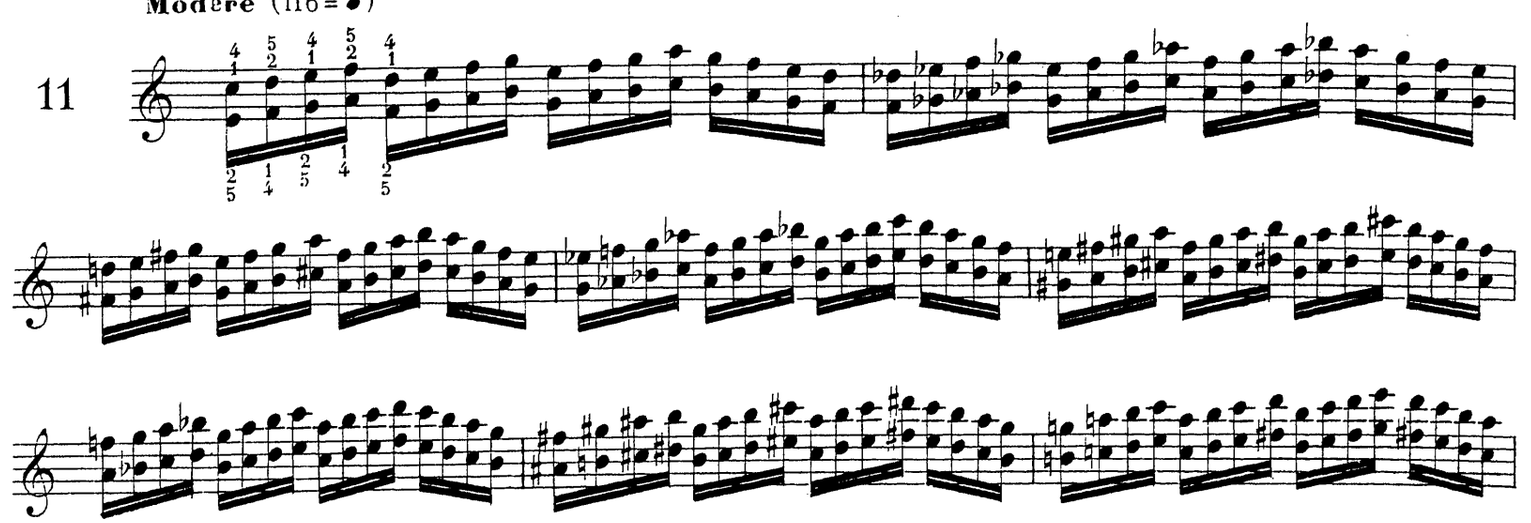
Lent et très-lié (chaque mesure deux fois)

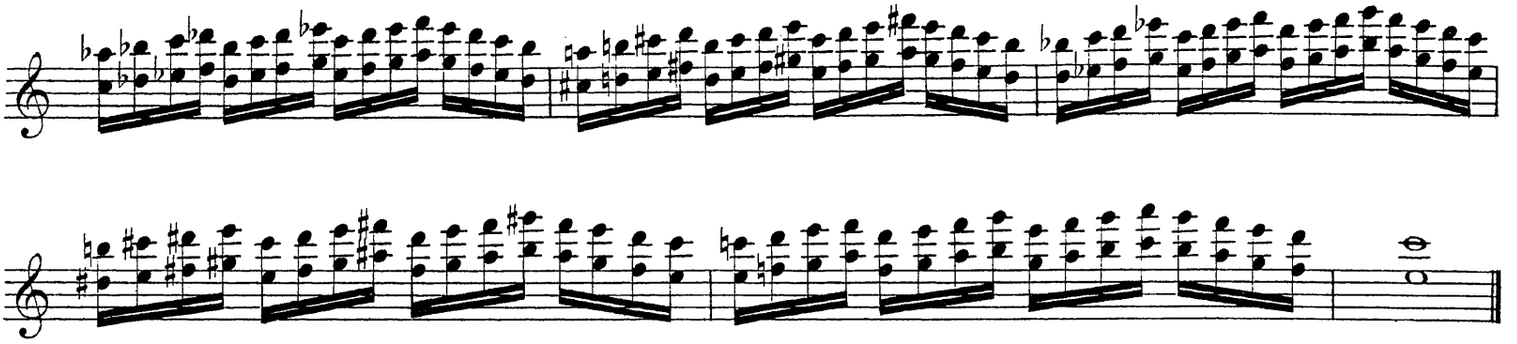
10

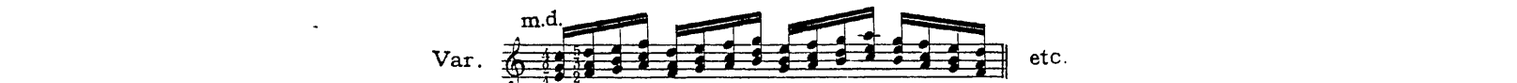


Modéré (116 = ♩)

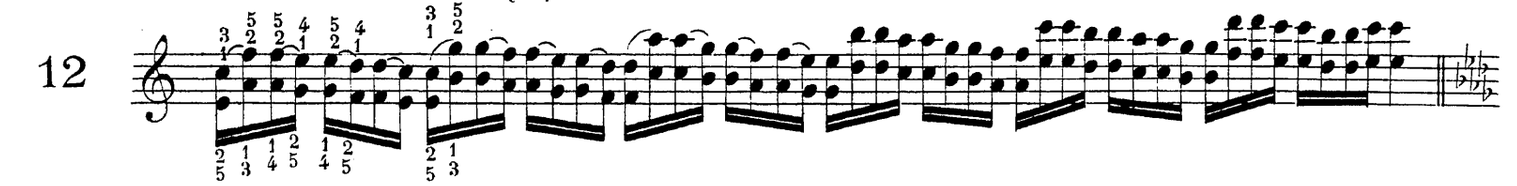
11

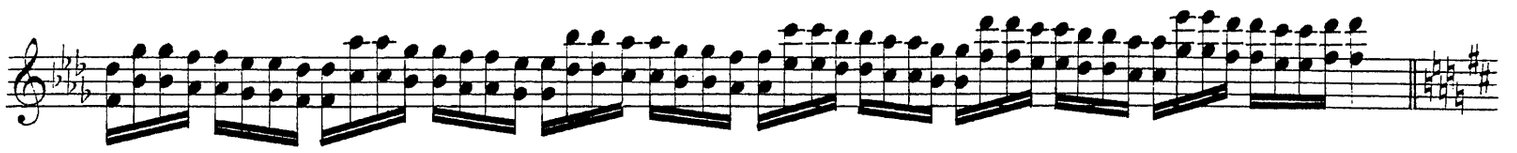


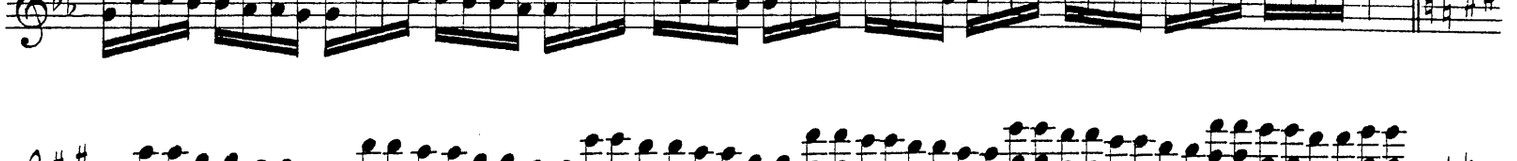


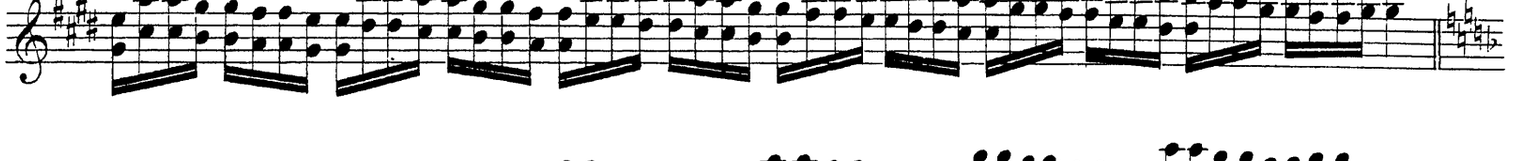


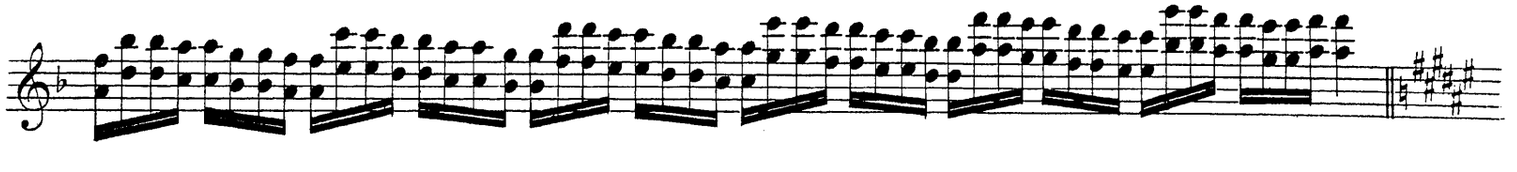
12

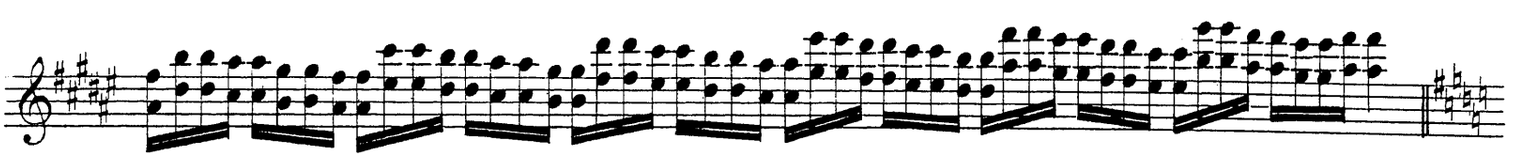


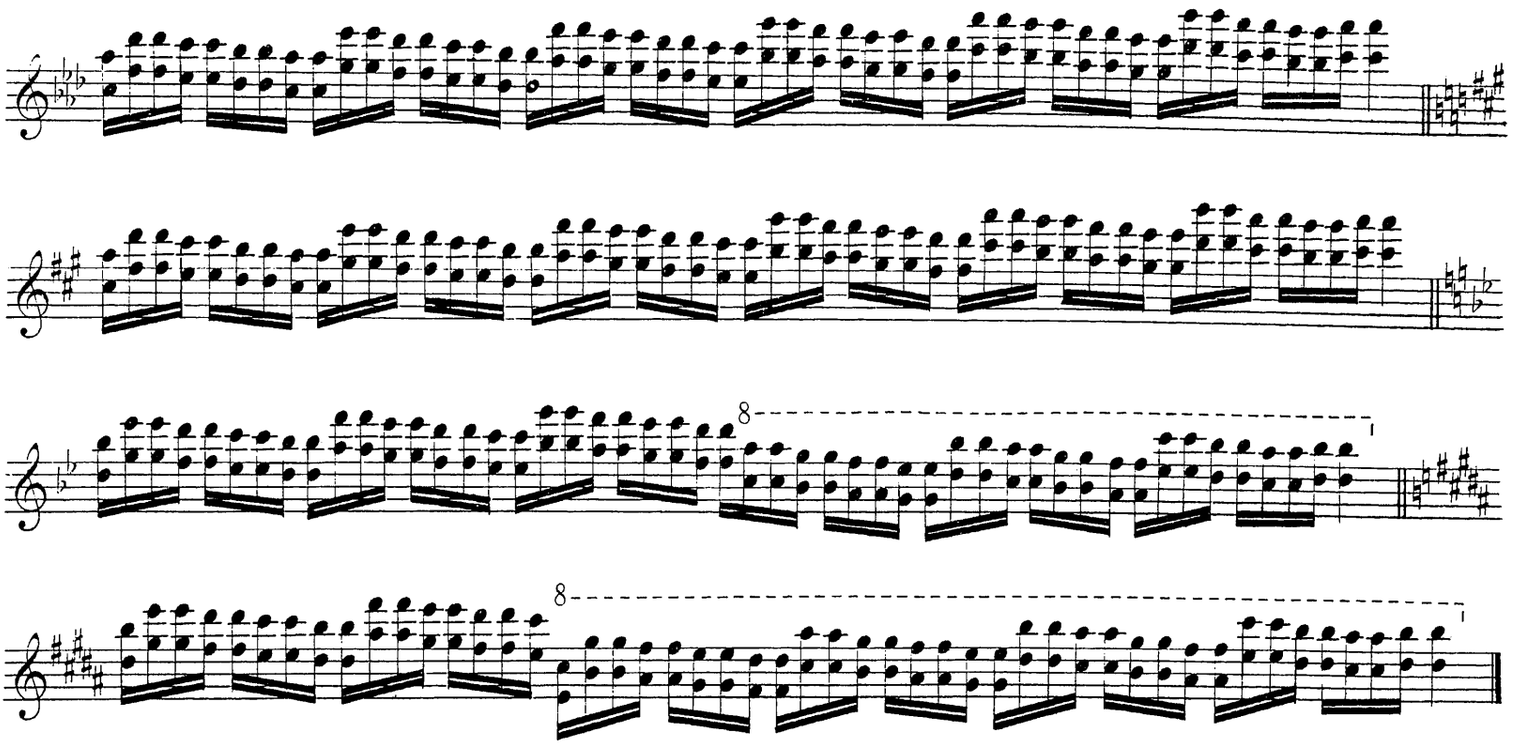




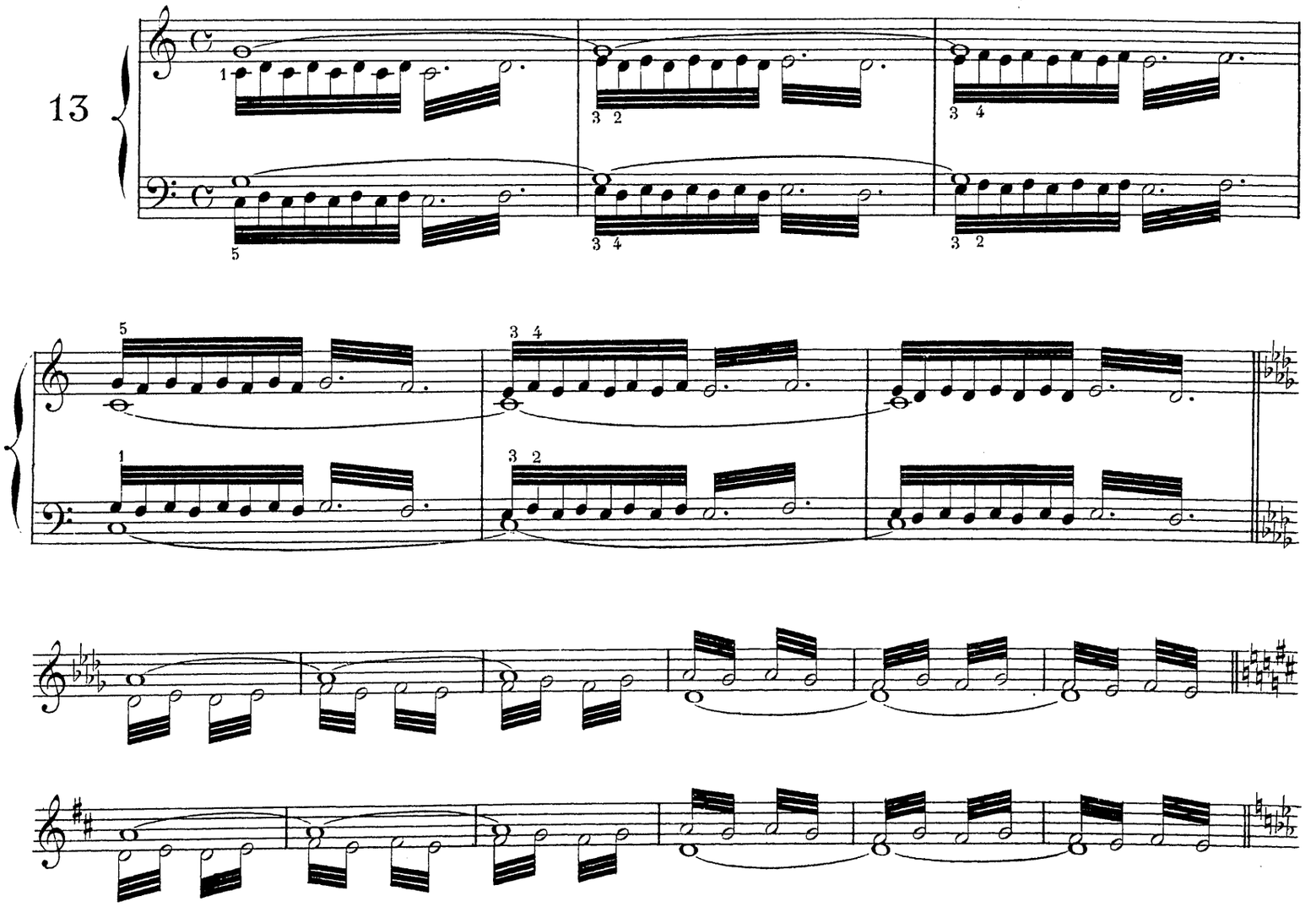








Exercices de trille



etc.

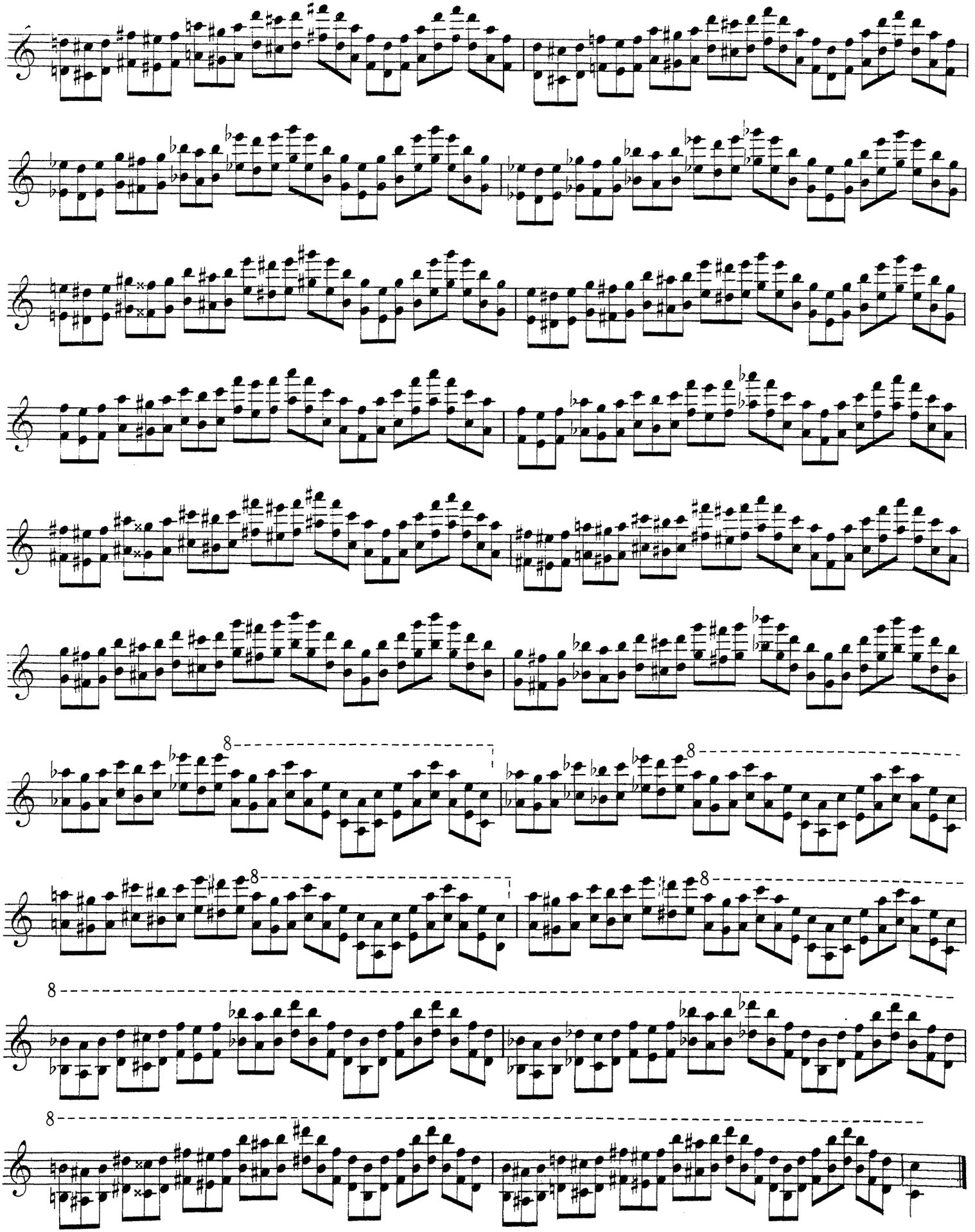
14

fff

Octaves

A travailler d'après les variantes de l'ex. 17 de la 1ère série.

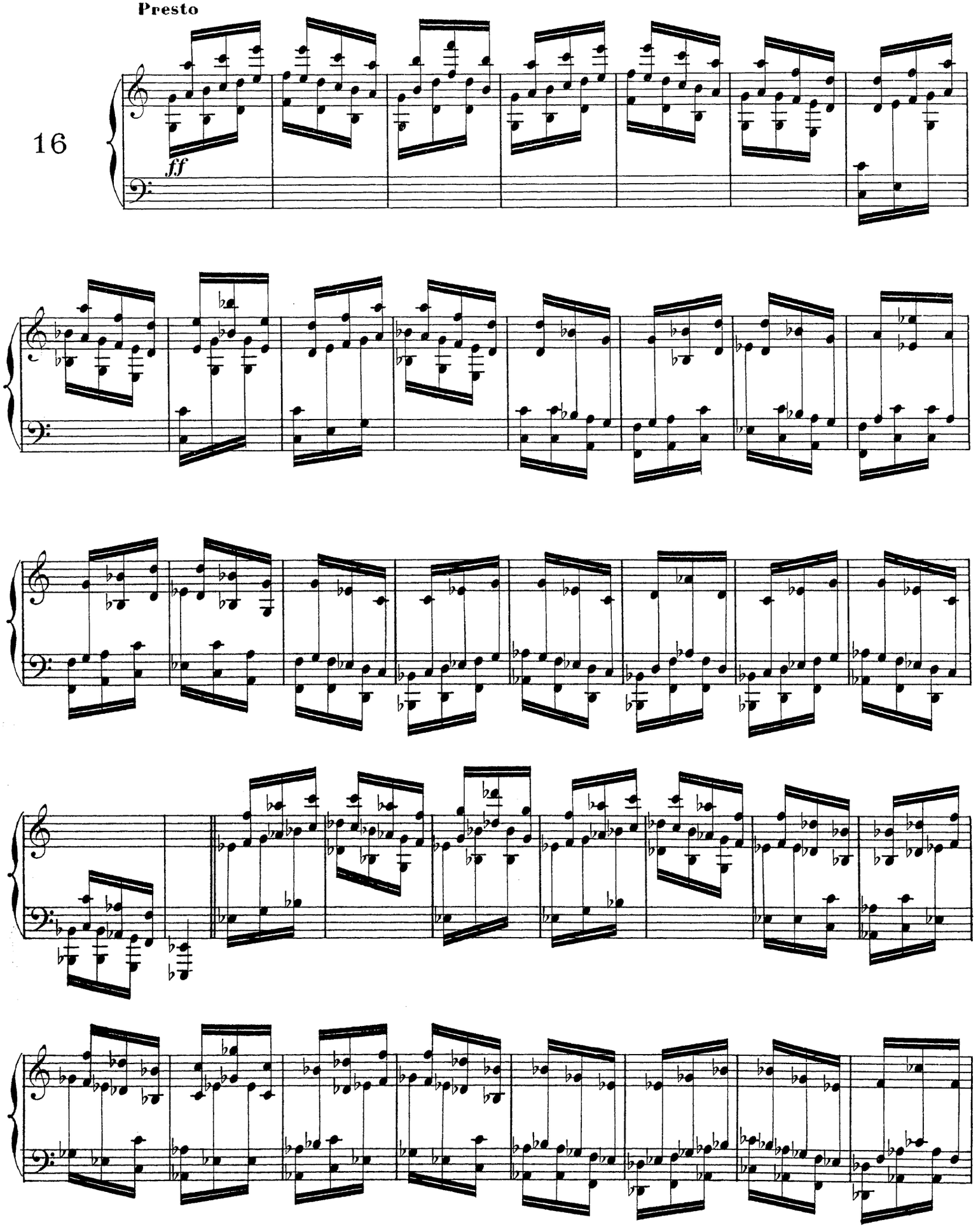
15 (♪♪♪ = 132)

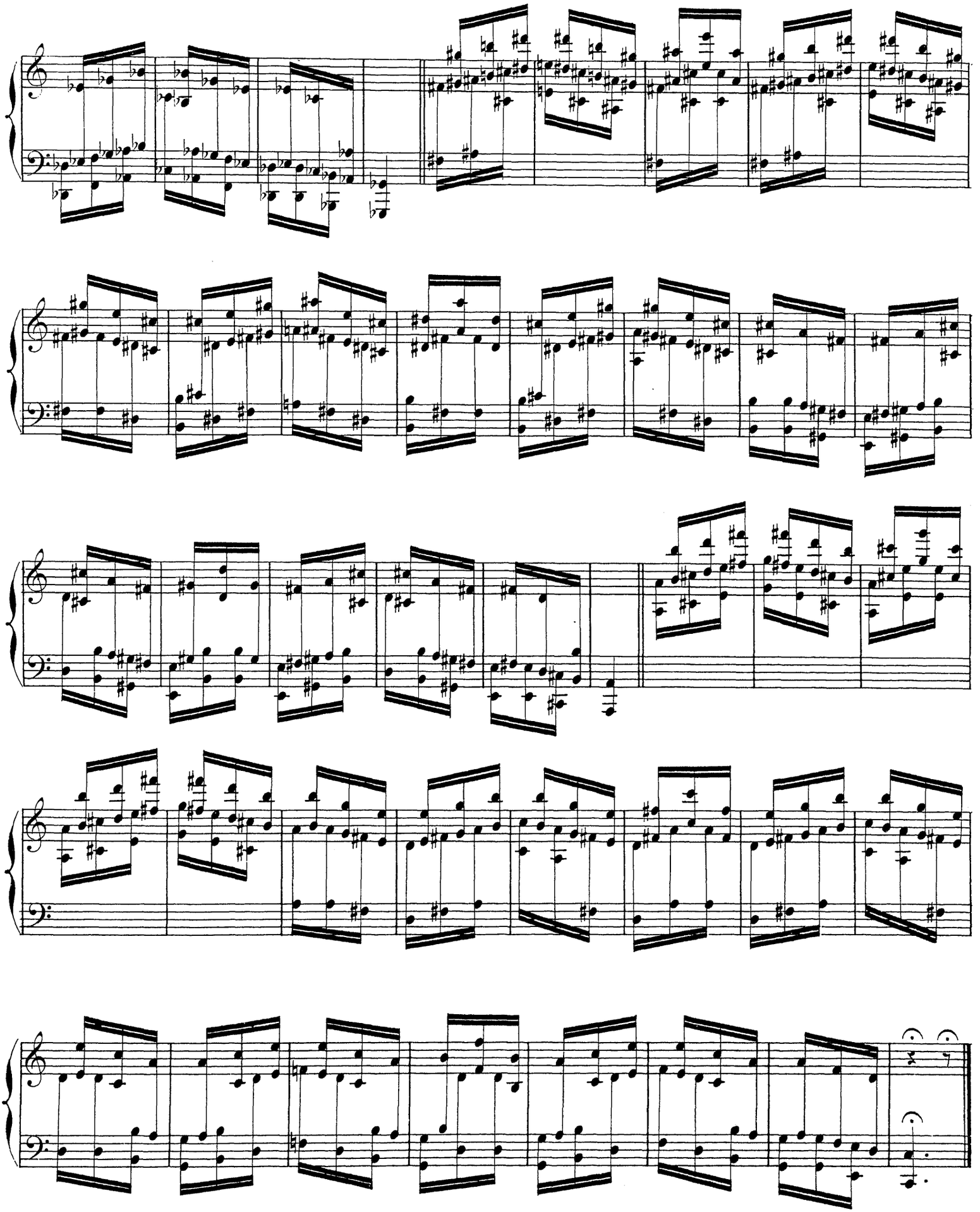


Presto

16

ff

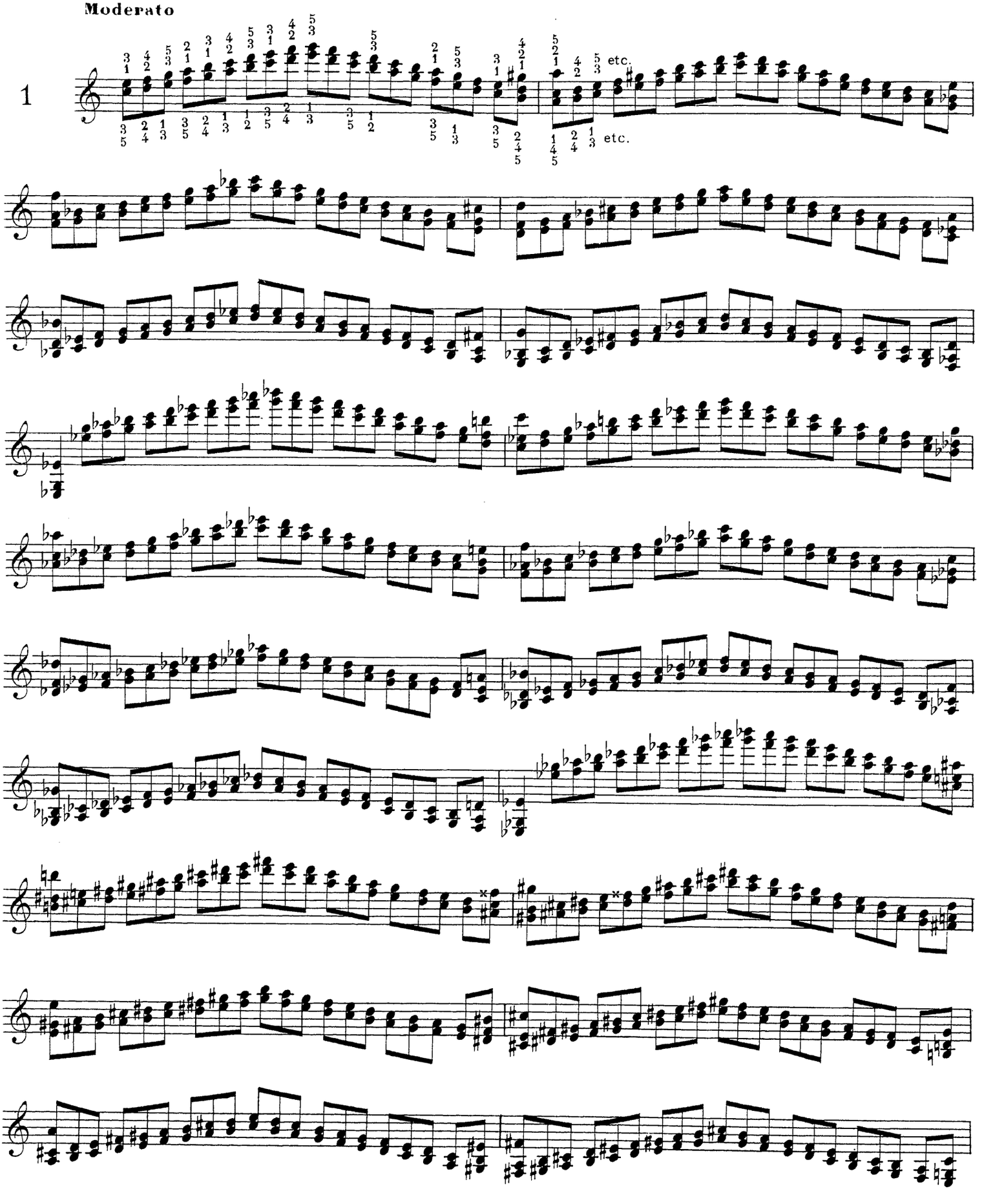


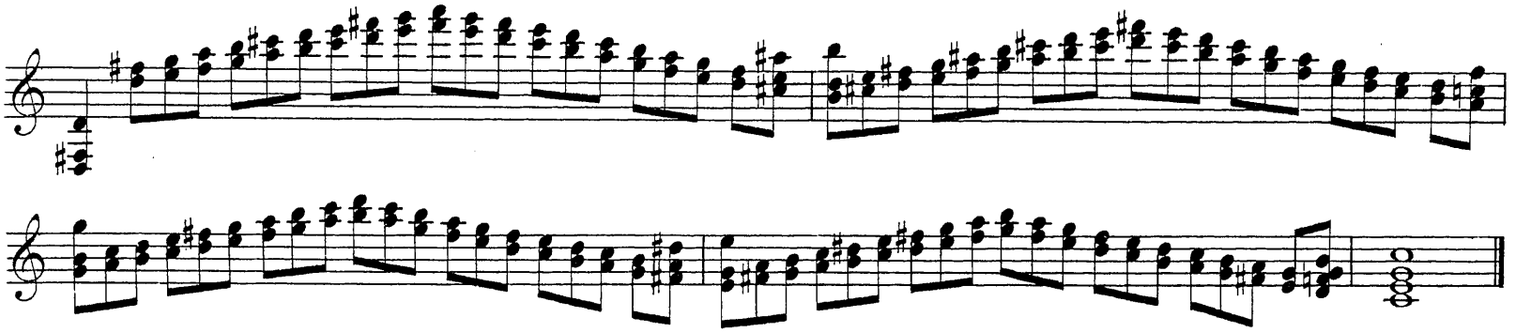


17. — Toutes les gammes mineures en rythmant par 4 (et par 3)

IV

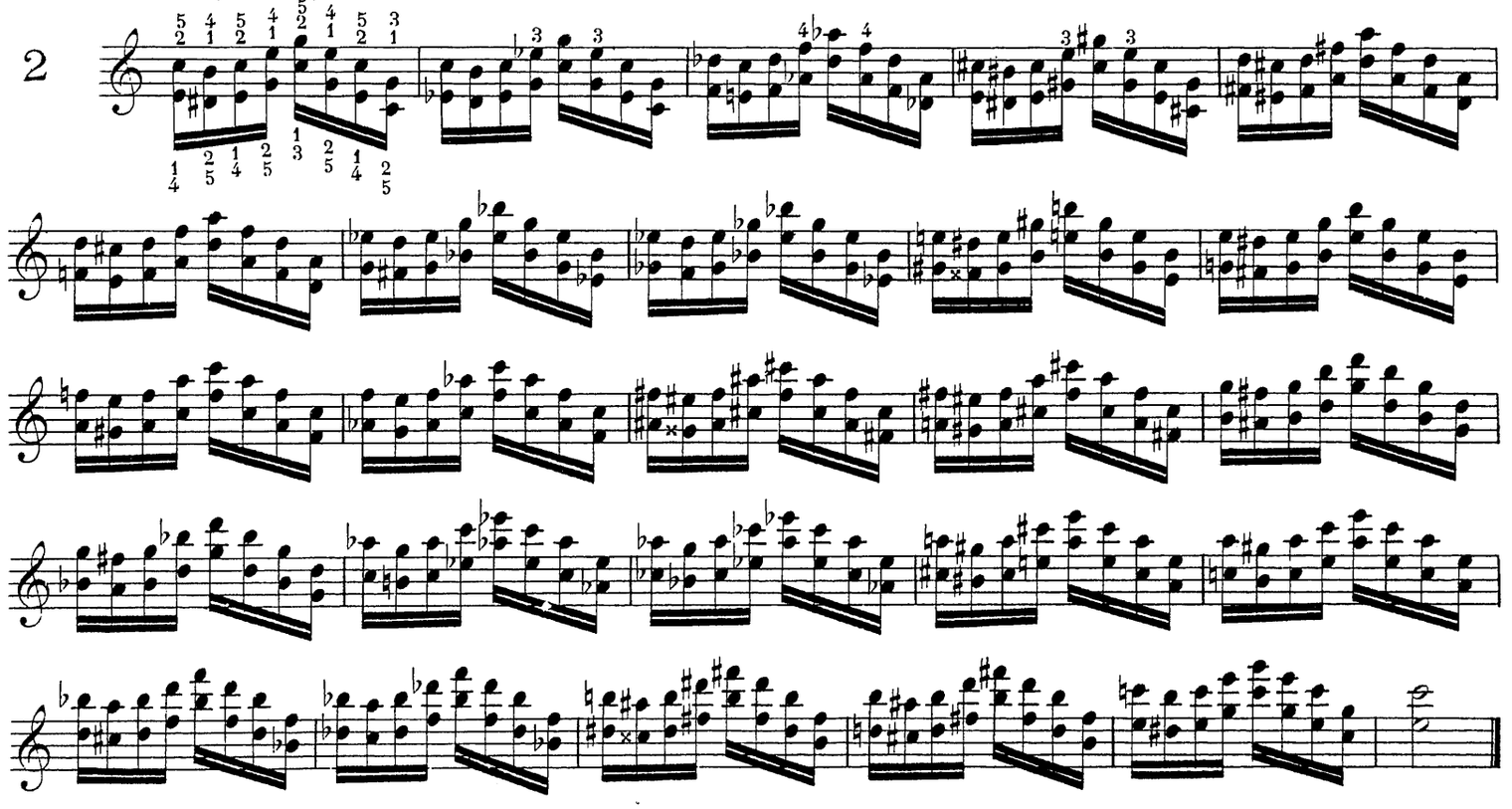
Moderato





Lento (♩ = 120)

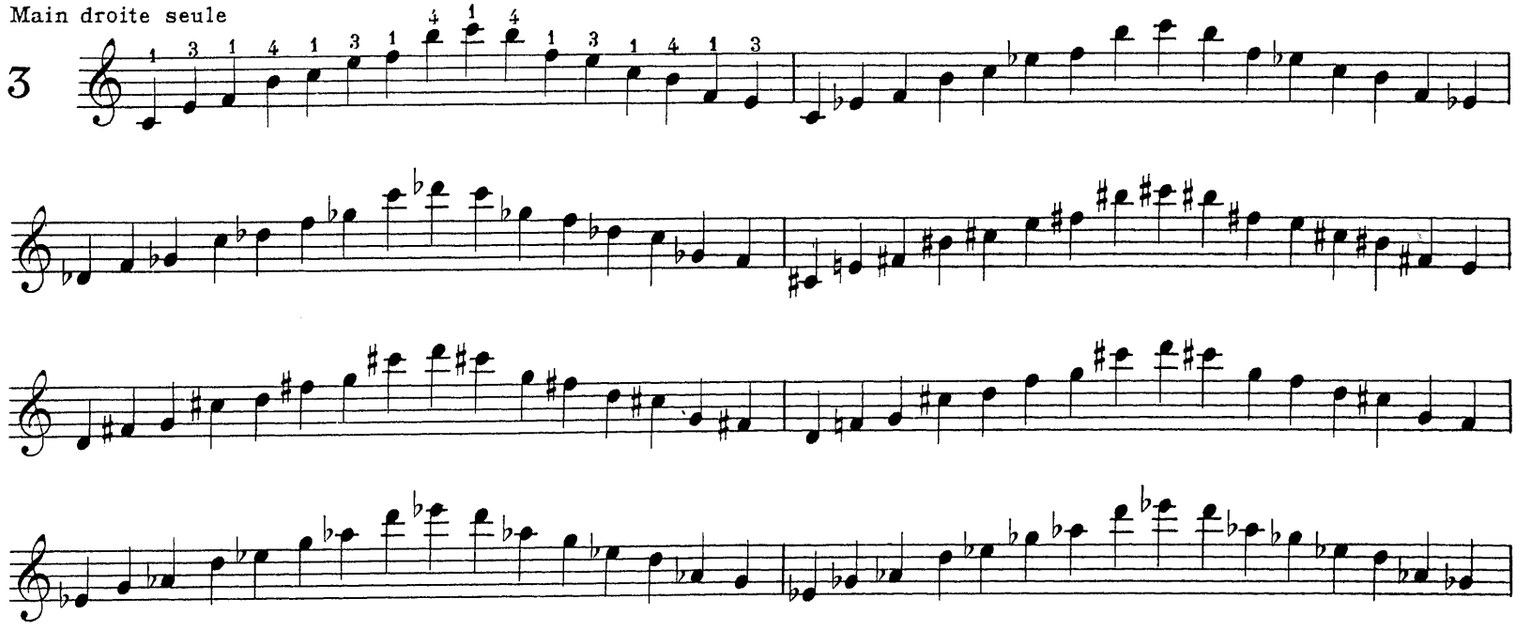
2

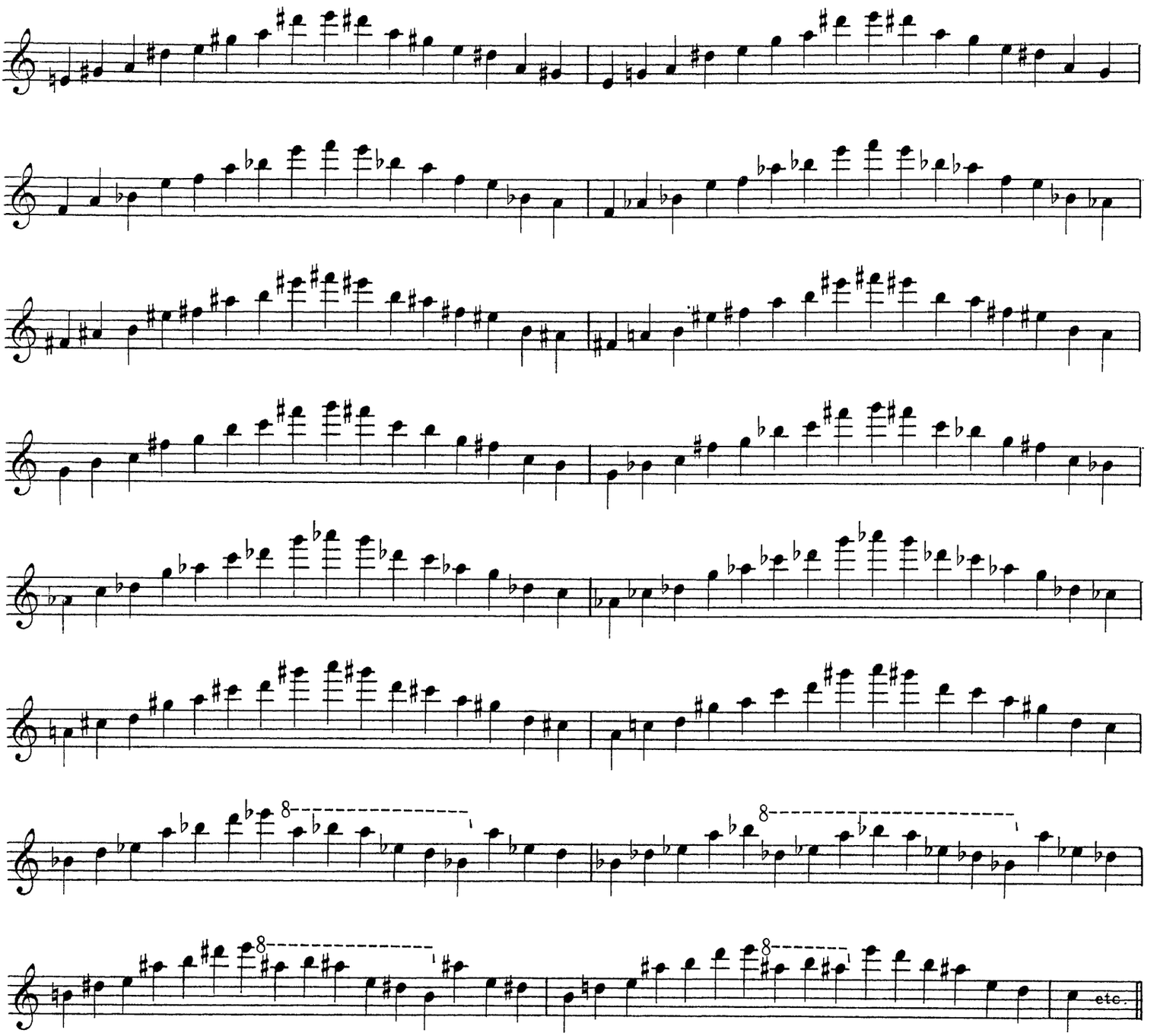


A. Exercices de Gammes

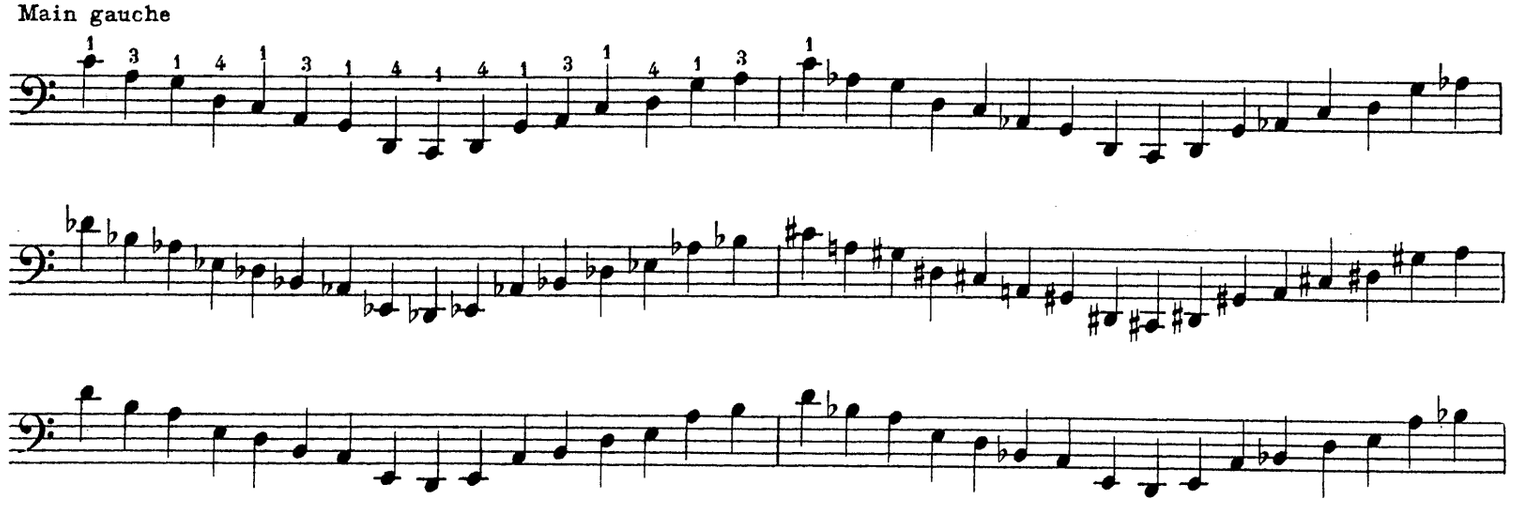
Main droite seule

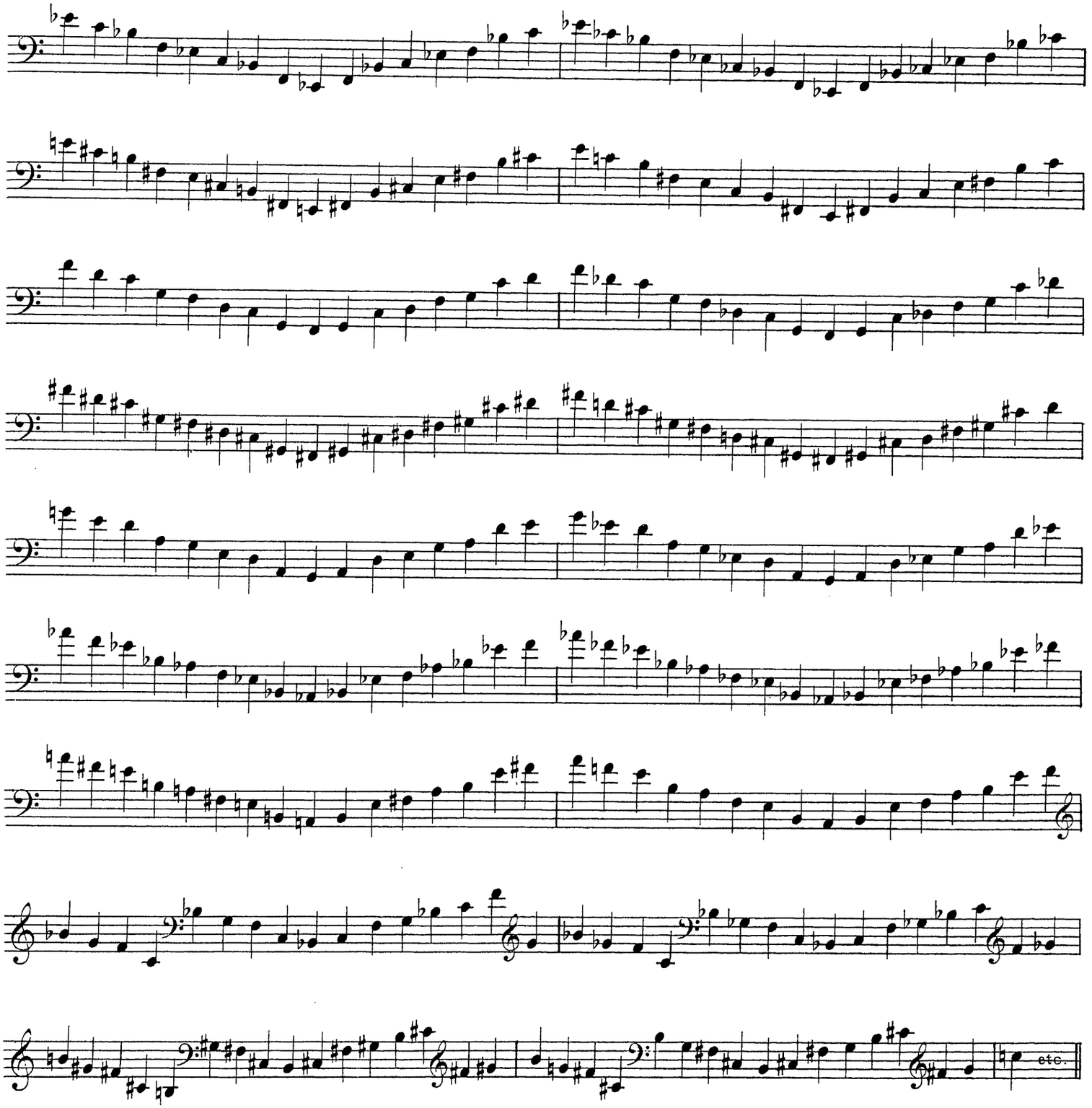
3





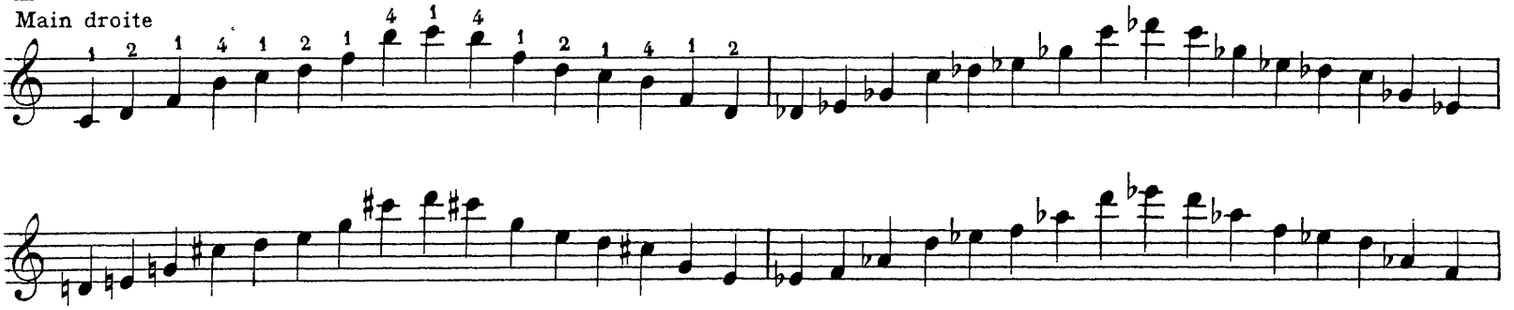
Main gauche

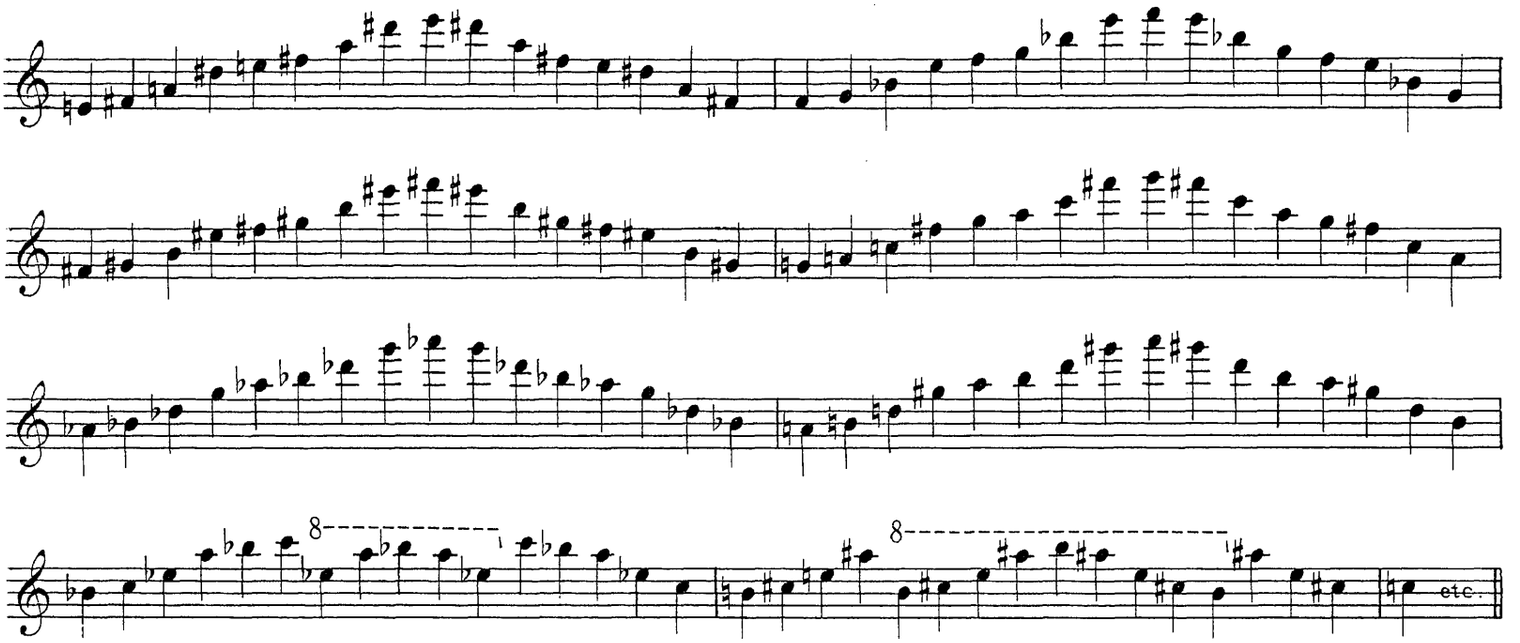




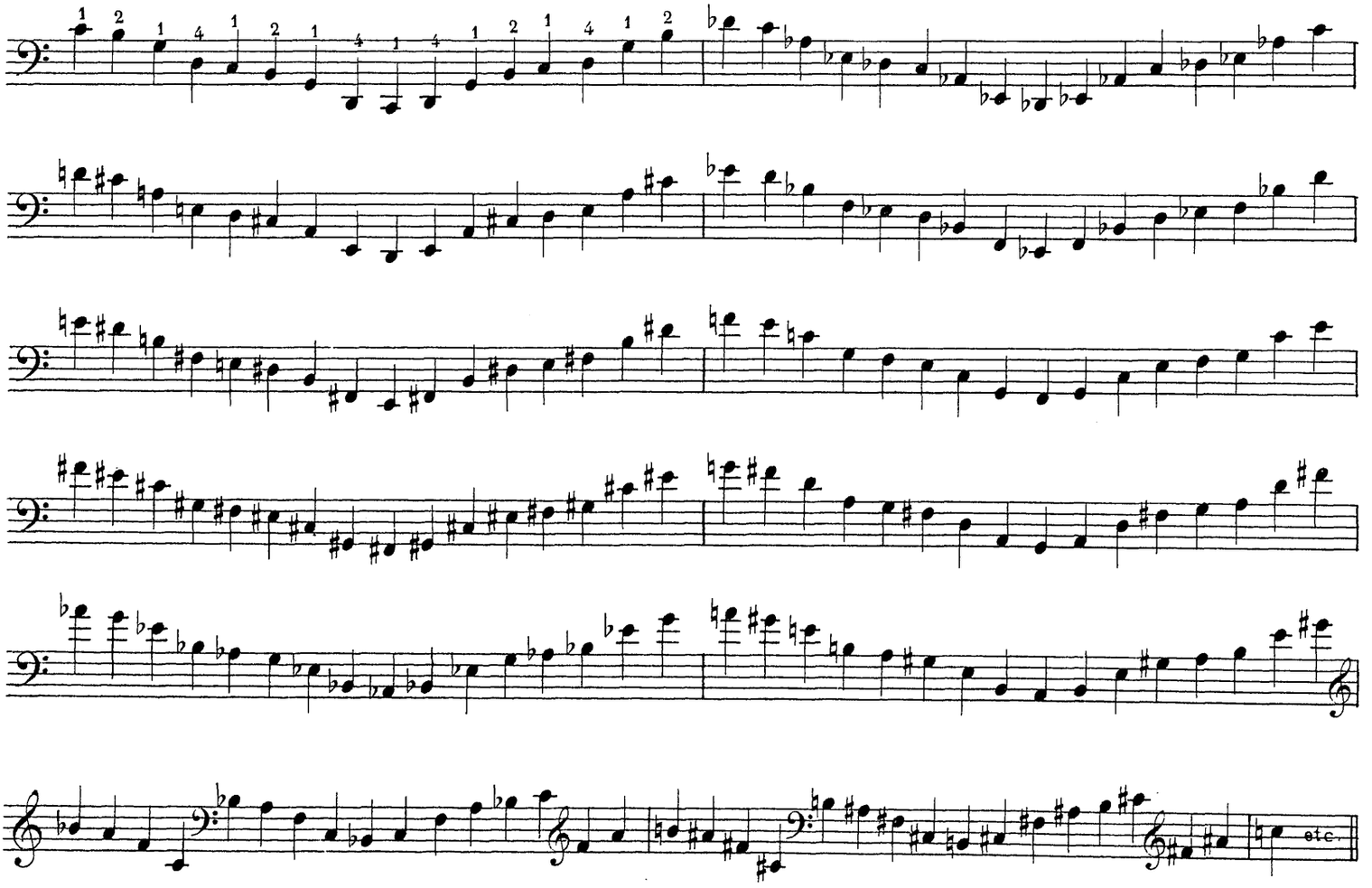
B.

Main droite



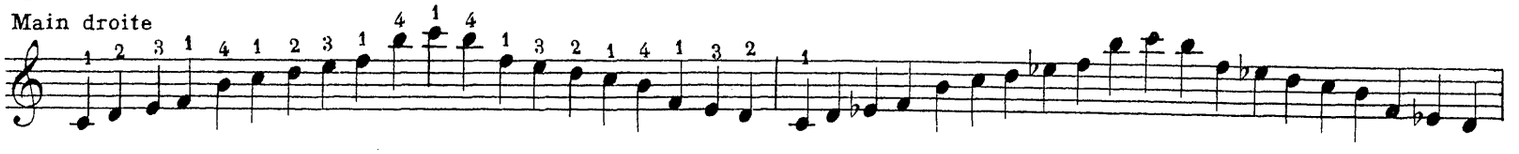


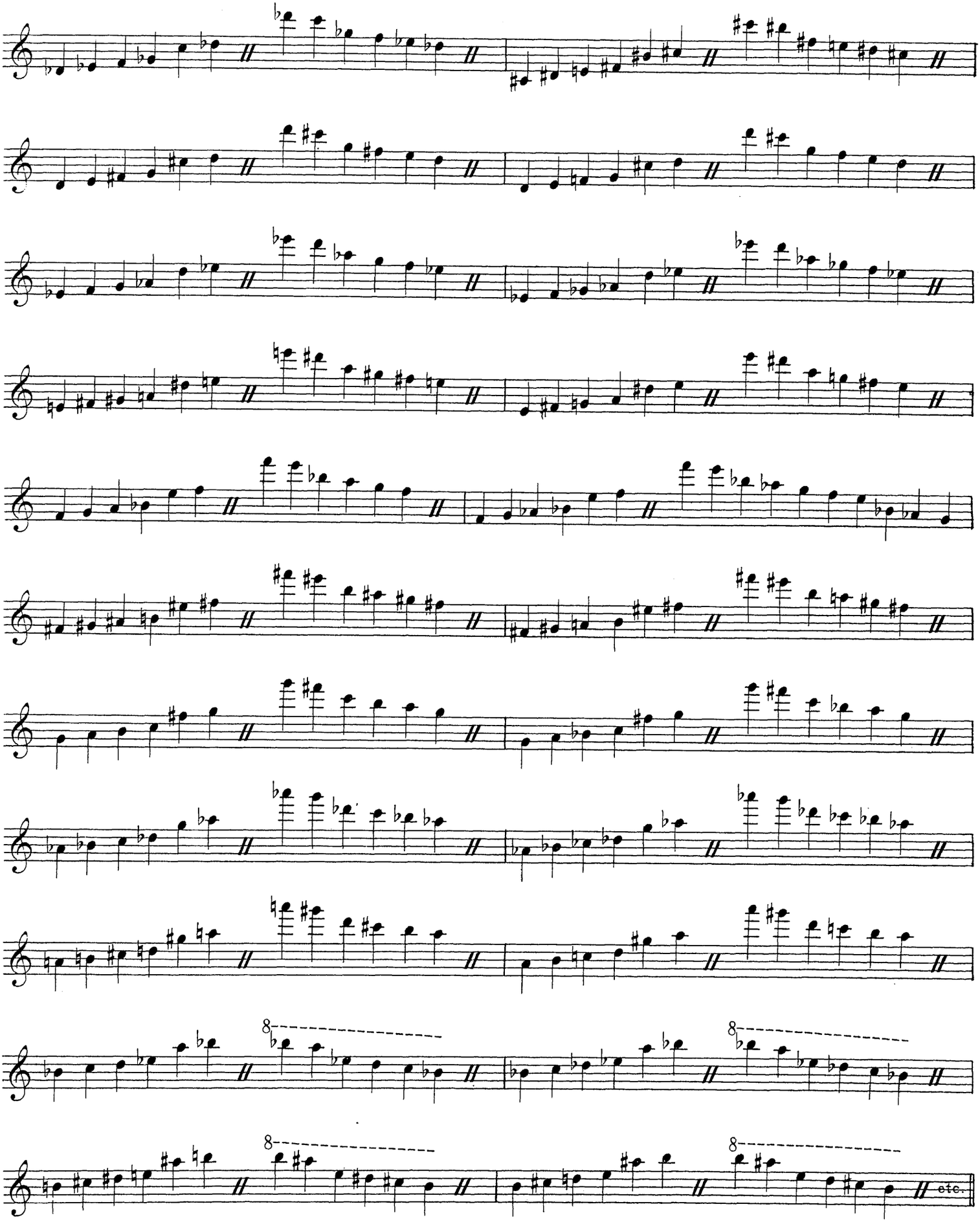
Main gauche



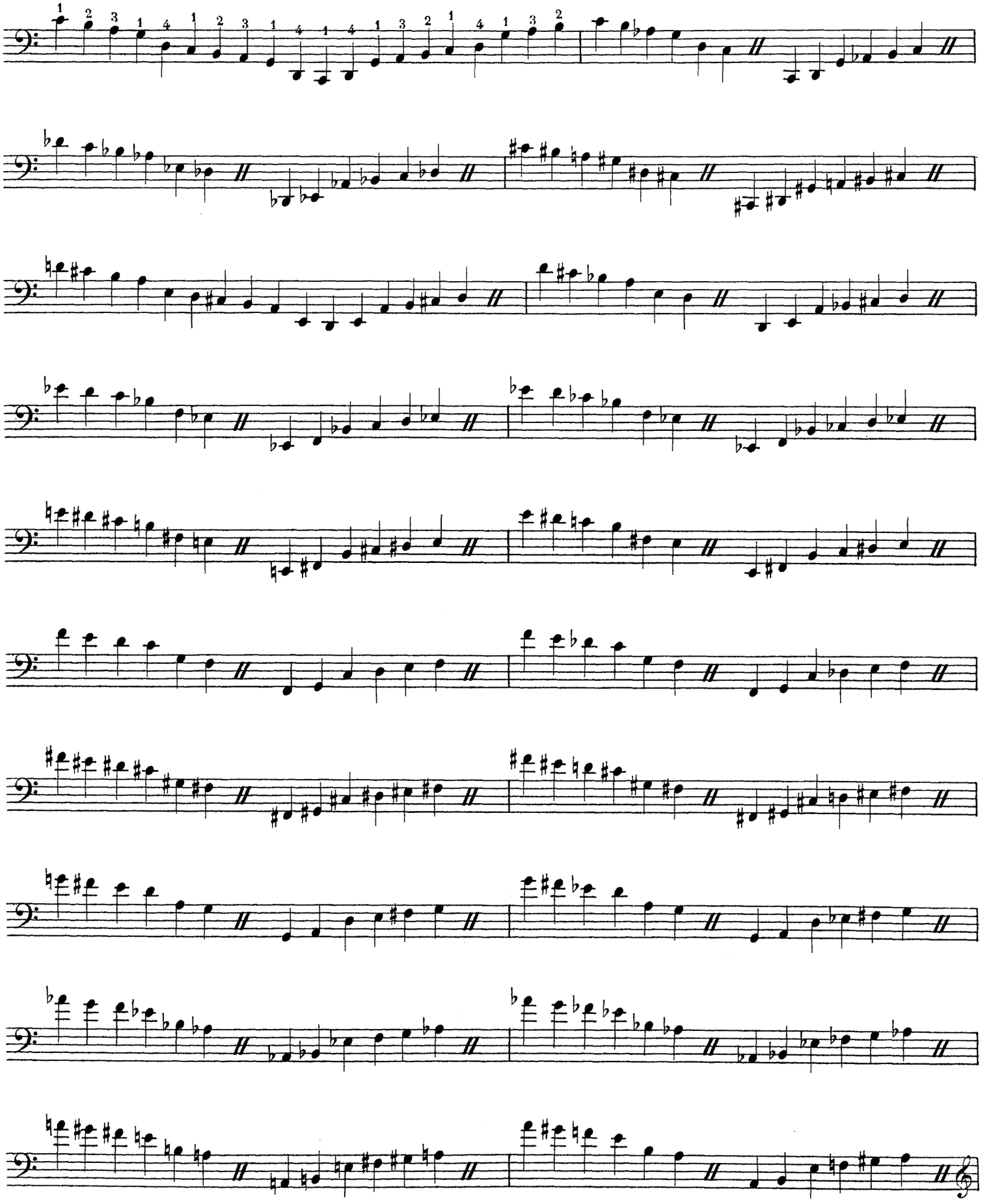
C.

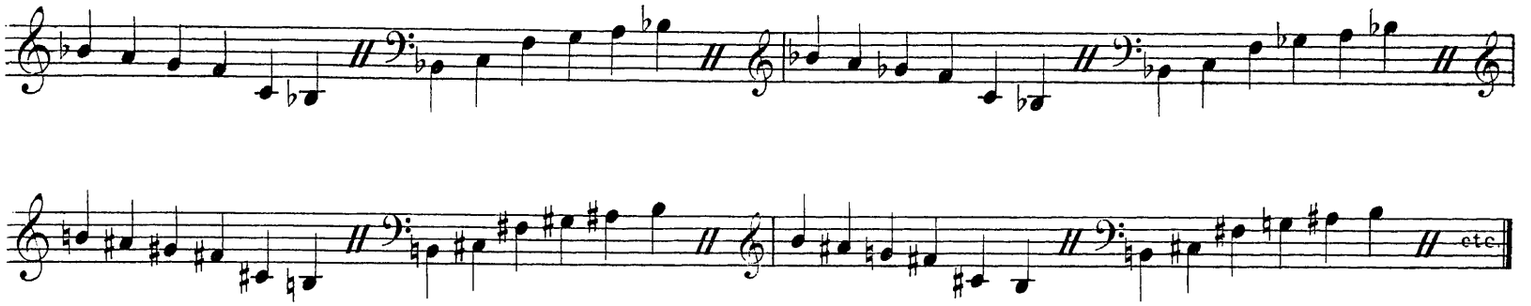
Main droite



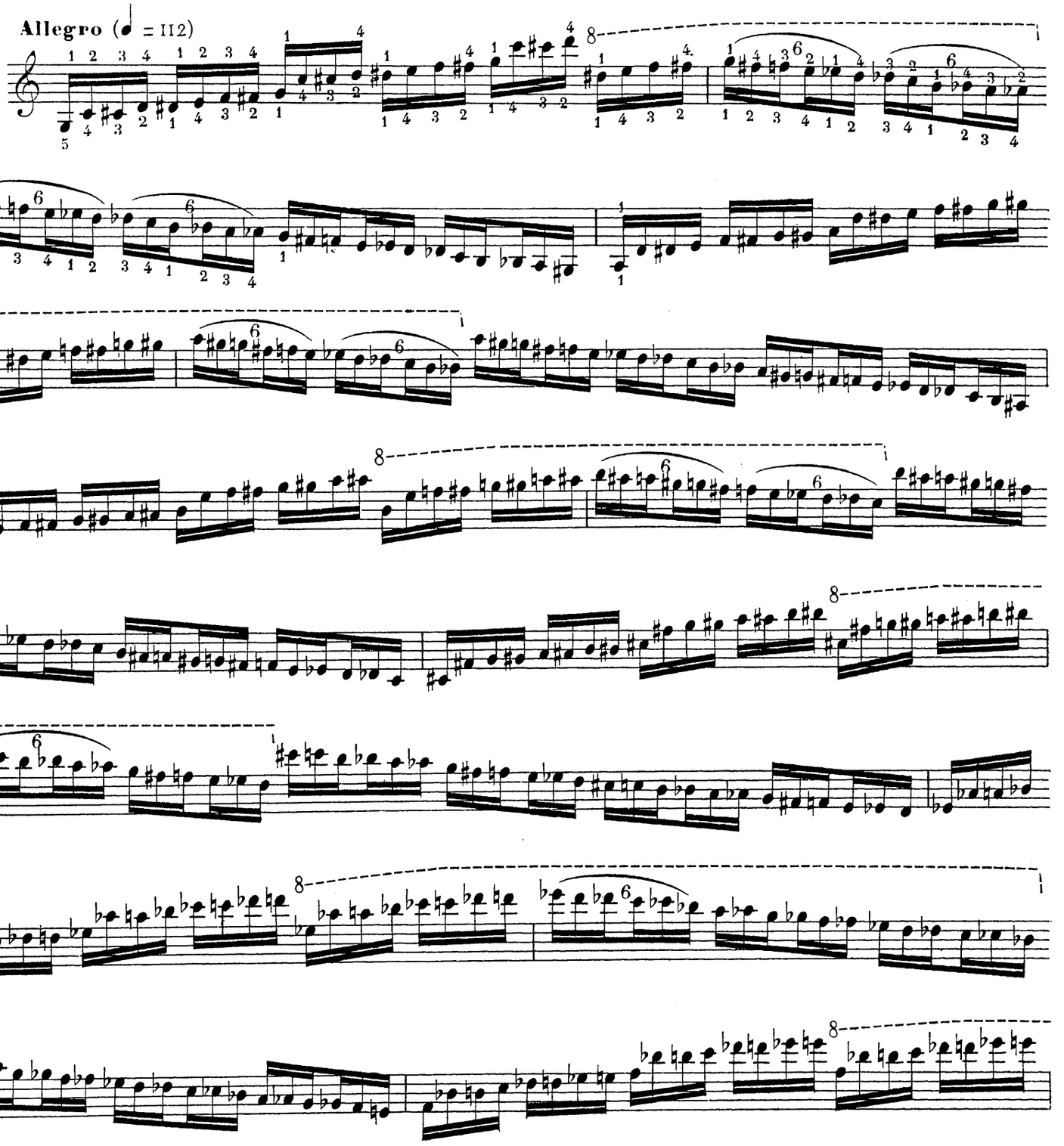

8
8
8
8
etc.

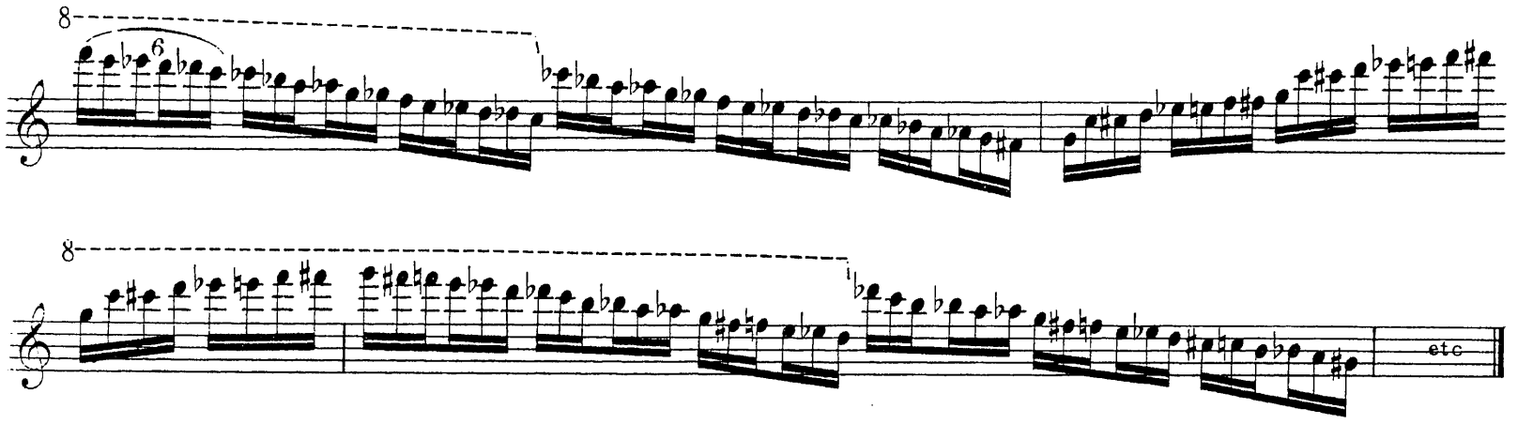
Main gauche





4 **Allegro** (♩ = 112)

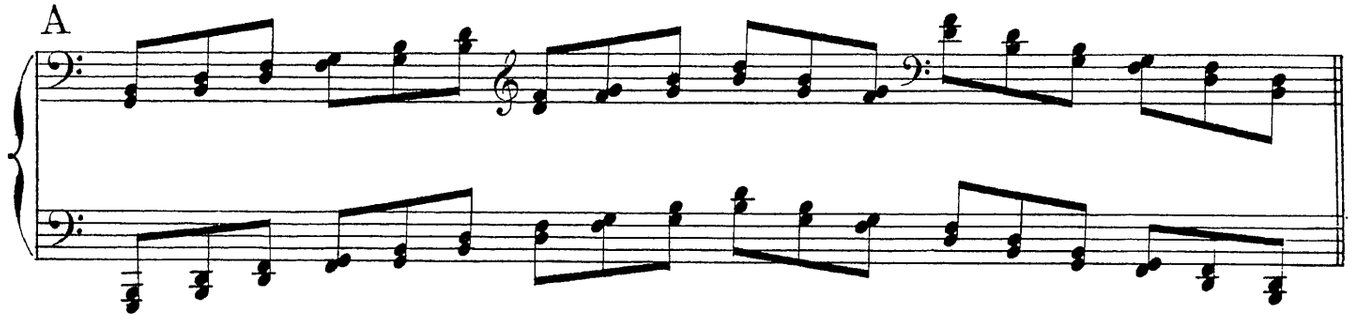




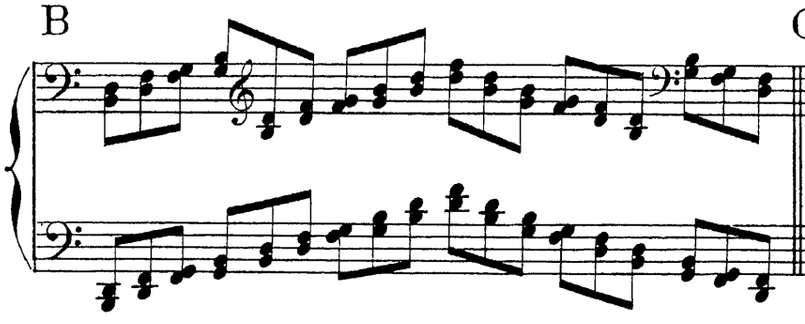
Staccato vivo

A

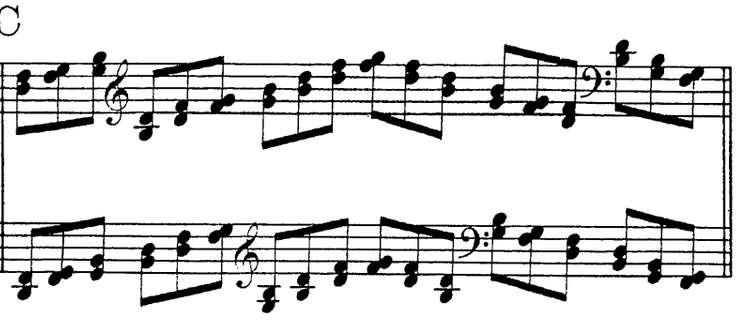
5



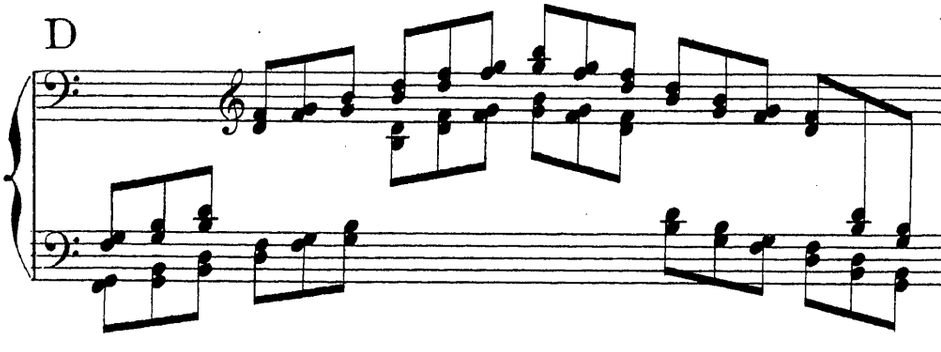
B



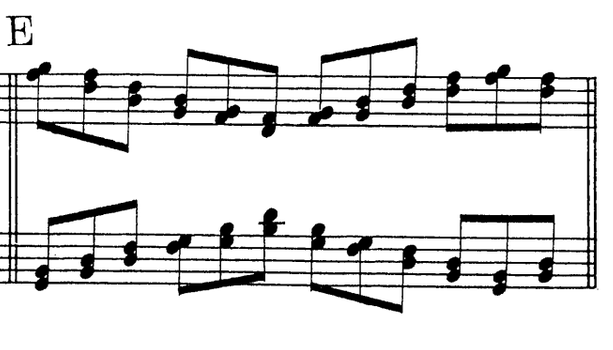
C



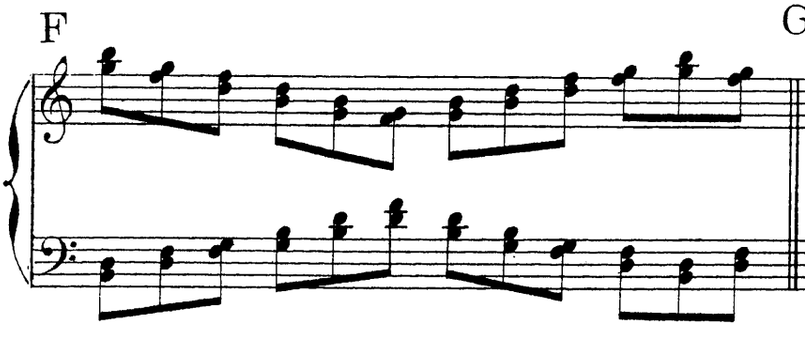
D



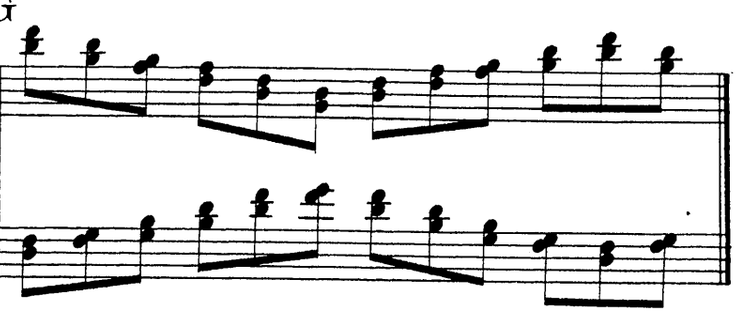
E

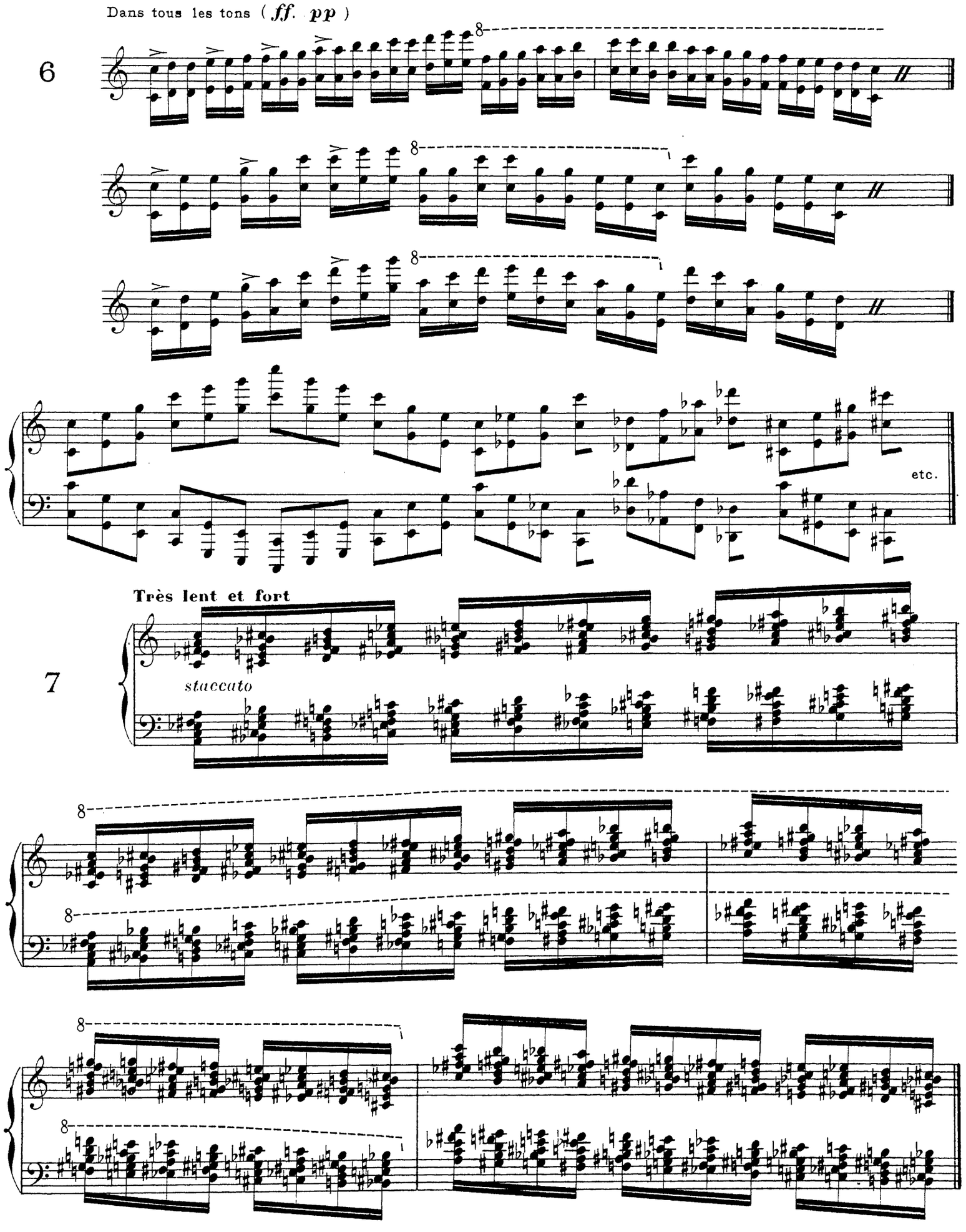
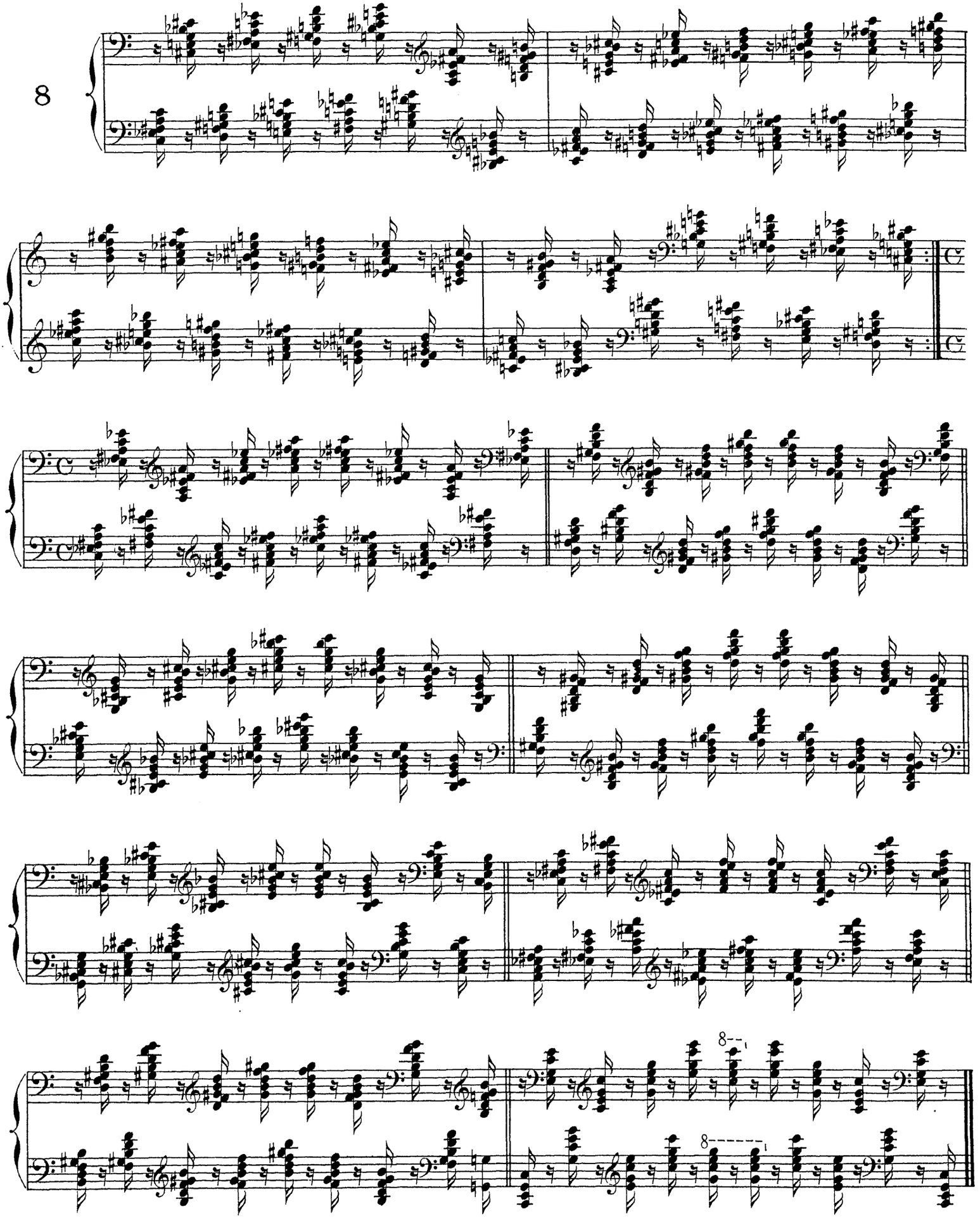


F



G




Dans tous les tons (ff. pp)
6
etc.
Très lent et fort
7
staccato

Très lent et fort (du poignet)