DITSON EDITION

Isidor Philipp

EXERCISES FOR THE DEVELOPMENT OF THE HIGHER PIANOFORTE TECHNIC

(Exercices pour la technique classique supérieure du piano)

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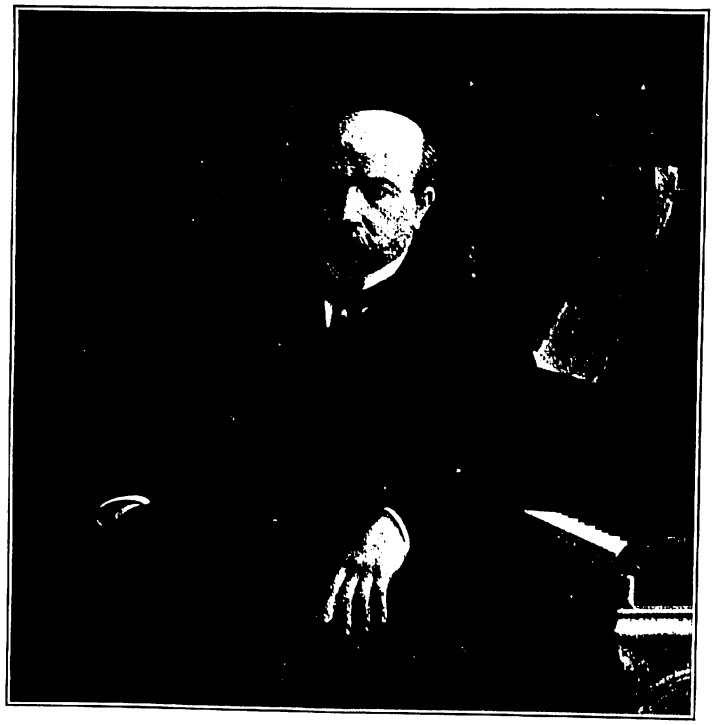
PREFACE



IN the preliminary exercises I have given advice as to the manner of practising which would make needless any further preface, did I not wish to insist upon the great shortcoming found in most teachers as well as pupils, viz., *too great haste*. The former introduce difficult problems too soon, which the latter cope with too hurriedly. Carefully to grade the work and then to work *slowly* is the secret of progress, and will lead to that sureness which is the ideal of every performer, just as the lack of it is his despair. An intelligent teacher who is energetic and honest will always achieve results with a pupil possessing the same qualities, who has moreover a favorable hand.

In practising it is absolutely necessary to be supple and free, yet, in spite of that, to play with firm fingers. The three following rules cannot be too frequently pondered:

1. The finger should remain on the key during the entire value of the note.

2. All the strength must reside in the ends of the fingers, which should be curved, with the tip resting on the keys.

3. Practise *slowly*, with sustained tone, the fingers striking firmly but without the least force.

In order to remove the dryness of technical routine it should be varied through dynamic changes (ff, f, p, pp), difference in rhythms, difference in touch (staccato, legato, sostenuto) change of key (transposition); bringing the fingers close together or separating them widely, viz.:

AVANT PROPOS

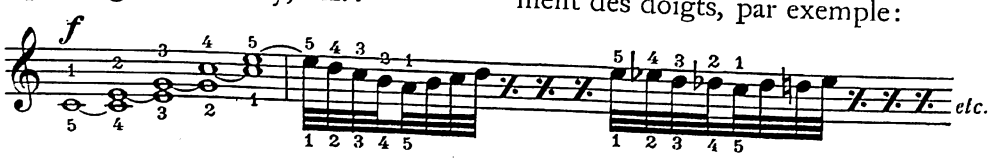
ON trouvera dans les exercices préliminaires des conseils sur la manière de travailler, qui me dispenseraient d'un avant propos, si je ne voulais insister sur le grand défaut de la plupart des professeurs et des élèves: c'est d'être *trop pressés*. Les premiers donnent trop tôt aux seconds des choses trop difficiles qui ceux-la travaillent trop vite. Graduer le travail et travailler *lentement*, voilà le secret du progrès. Le travail lent conduit à cette assurance qui est l'idéal de tout exécutant comme le manque de sureté en est le désespoir. Un professeur intelligent, énergique, honnête aura toujours un résultat avec un élève ayant les mêmes qualités et de plus une main favorable. En travaillant il faut être absolument souple et libre. Il faut, malgré cela, jouer avec des doigts fermes. On ne pense pas assez aux trois règles suivantes:

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

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

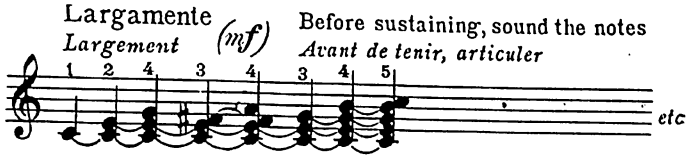
3. Il faut travailler *lentement*, très-eppuyé, les doigts articulant avec force, mais sans *aucune* violence.

Pour que le travail technique perde son aridité, il faut le varier en employant les changements d'intensité du son (ff, f, p, pp), les changements rythmiques, les changements d'attaque (staccato, louré, legato) les changements de ton (transposition); en employant l'écartement et le rapprochement des doigts, par exemple:



It is likewise advantageous to proceed by descending degrees of difficulty. In conclusion I advise, in the technical study of an exercise or of a passage in a composition, holding as much as possible all the notes on the piano, viz.:

Il est utile aussi de procéder par degrés décroissant, de difficultés. Et pour terminer, je conseille, dans l'étude mécanique d'une exercice ou d'un passage de morceau, de tenir le plus possible toutes les notes sur le clavier, par exemple:



This manner of working will strengthen the fingers and bring about development of tone. But it is essential always to avoid all rigidity.

Upon perfect freedom and suppleness, and upon practising slowly, thoughtfully and intelligently, all progress must depend.

Cette manière de travailler fortifiera les doigts et permettra au son de se développer. Mais il faut toujours se garder de *toute raideur*.

De la liberté, de la souplesse absolues — et d'un travail lent, refléchi et intelligent, dépendent le progrès.

EXERCISES FOR THE DEVELOPMENT OF THE HIGHER PIANOFORTE TECHNIC

EXERCICES POUR LA TECHNIQUE CLASSIQUE SUPÉRIEURE DU PIANO

ISIDOR PHILIPP

INTRODUCTORY EXERCISES

EXERCICES PRÉLIMINAIRES

Several of the general methods of practice to be applied to all the exercises (five fingers without change of position; parallel figures without passing under of thumb and with change of position of the hand; arpeggios with and without passing under of thumb; scales, etc.) are: 1. Variation of intensity of tone; 2. Variation of duration of tone; 3. Practising of passages legato or detached or portamento, all of which may be brought under the head of accentuation; 4. Changing of key; that is to say, transposition; 5. Special practice with one finger; 6. Alternately extending and contracting the fingers.

Plusieurs des moyens généraux à appliquer à tous les exercices (cinq doigts sans déplacement, figures égales sans passage du pouce et avec déplacement de la main arpèges sans passage et avec passage du pouce, gammes, etc.) sont: 1. Changement d'intensité de son; 2. Changement de durée des sons; 3. Changement en lié ou en détaché ou en louré qu'on peut indiquer sous la rubrique de changement d'accentuation; 4. Changement de ton, c'est à dire transposition; 5. Exercice spécial d'un seul doigt; 6. Ecartement et rapprochement alternatif des doigts.

In choosing the exercises for practice, it is very beneficial to proceed by degrees diminishing in difficulty. For example, before playing scales in single notes, practice the scales in double-thirds.

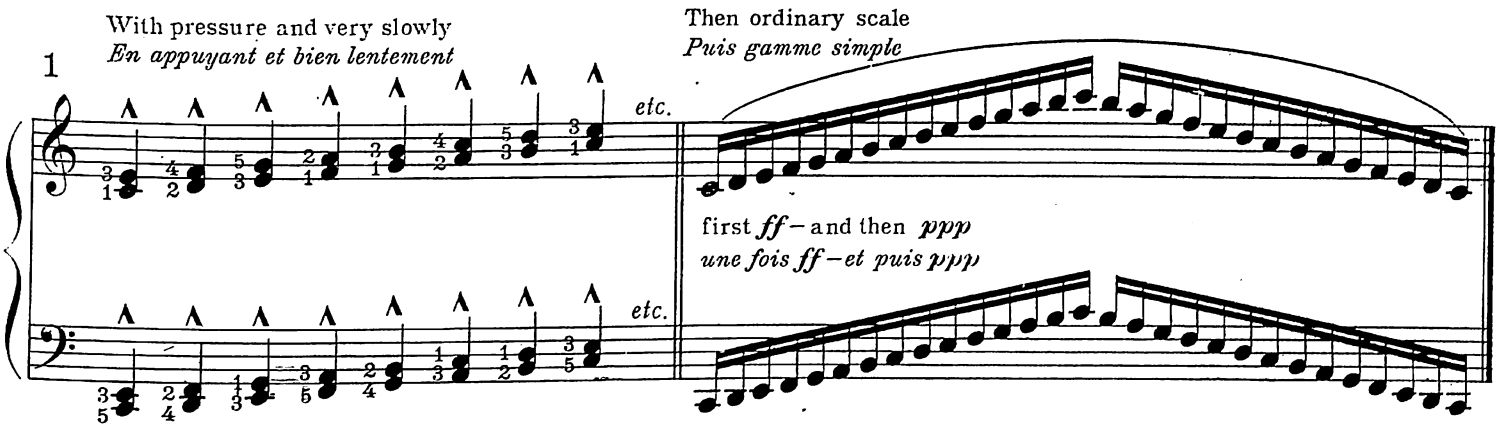
Thus, it is recommended to go from the difficult to the easier things.

Il est utile de procéder par degrés décroissants de difficulté dans l'ordre successif des exercices. Ainsi, avant les gammes en touches simples, jouer des gammes en tierces.

Ainsi je dis, par exemple, procéder du difficile au facile.

SCALES IN THIRDS BEFORE ORDINARY SCALES

GAMMES EN TIERCES AVANT GAMMES SIMPLES



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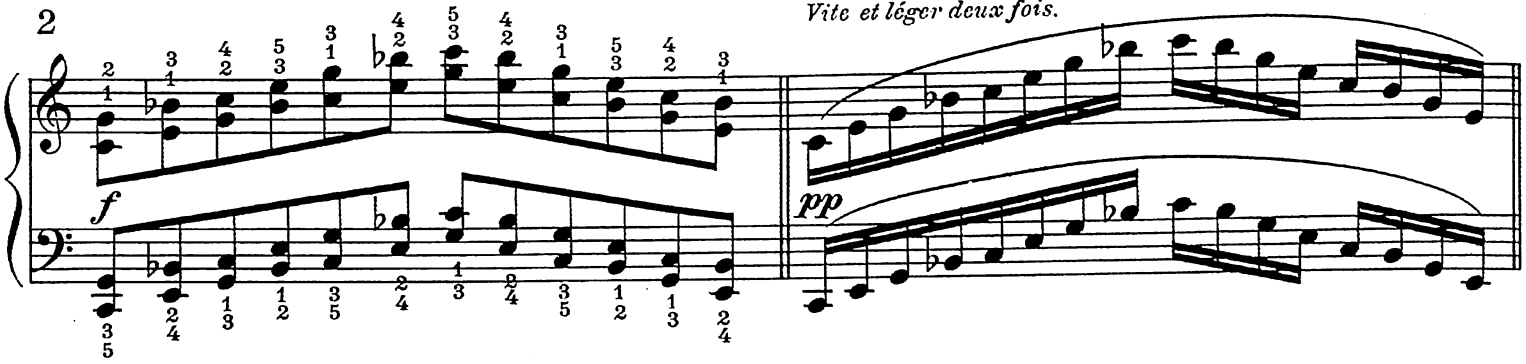
ARPEGGIOS

ARPÈGES

With pressure and slowly.
En appuyant et lentement.

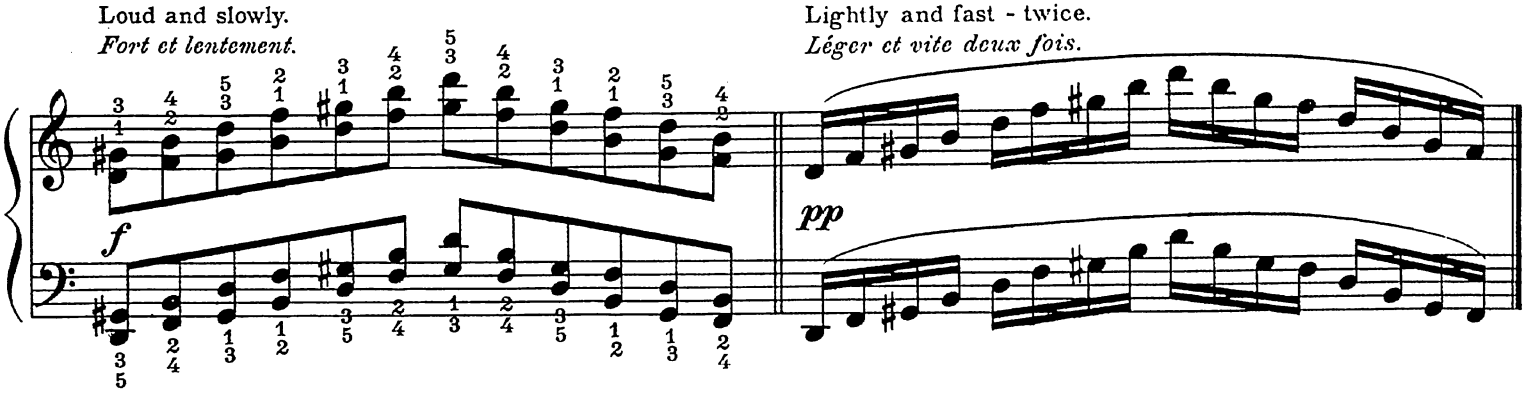
Fast and lightly - twice.
Vite et léger deux fois.

2



Loud and slowly.
Fort et lentement.

Lightly and fast - twice.
Léger et vite deux fois.

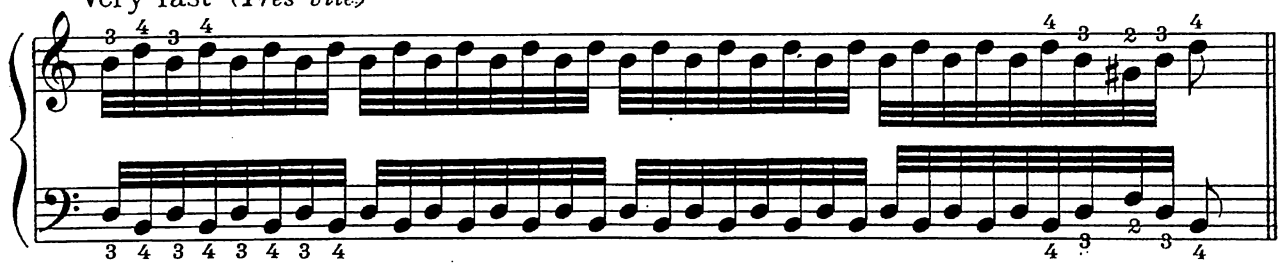


TRILLS

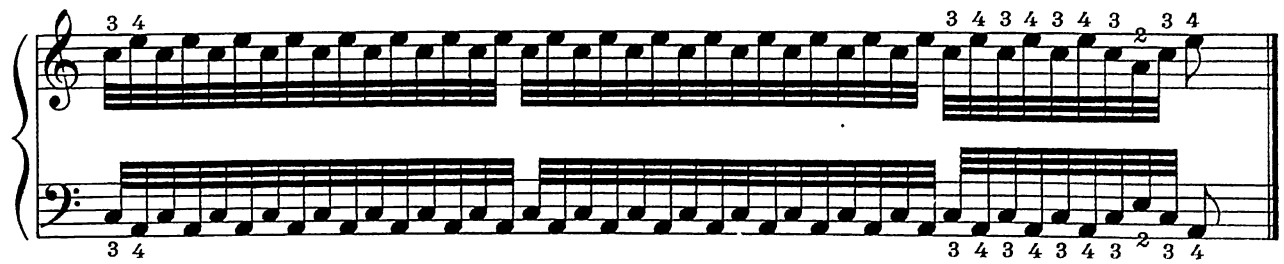
TRILLES

Trills in intervals of thirds and fourths.
Trilles à intervalles de tierce et de quatre.

3 Very fast *(Très vite)*



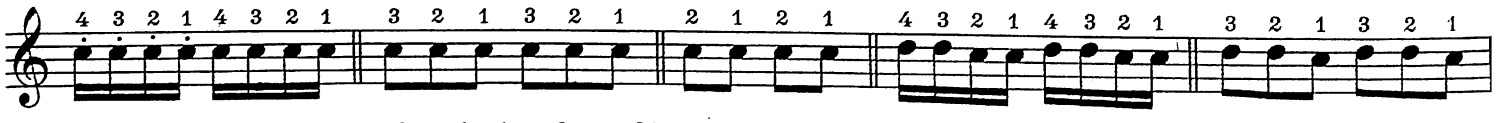
Then ordinary trills.
Puis trilles ordinaire.
pp < *ff* > *pp*



Then ordinary trills.
Puis trilles ordinaire.
pp < *ff* > *pp*

Repeated notes with four, three and two fingers, on different keys and with various rhythms.
Notes répétées à quatre, trois et deux doigts, avec changement de touche et de rythme.

4



Slowly and drawing finger from back to front of key.
Lentement en essuyant la touche de l'intérieur à l'extérieur.

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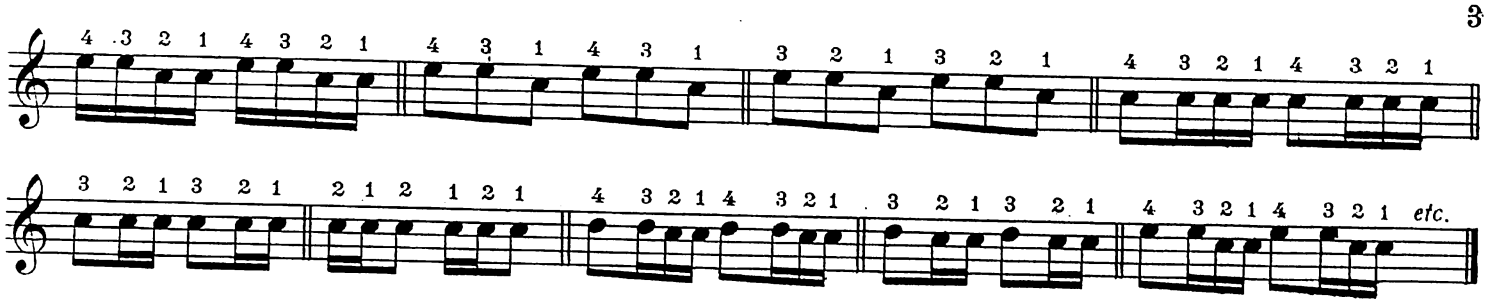
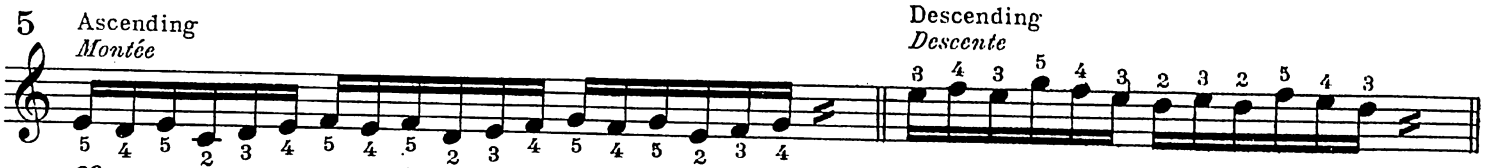


Figures without thumb; for four fingers
Figures ègales sans pouce, à quatre doigts

5 Ascending
Montée

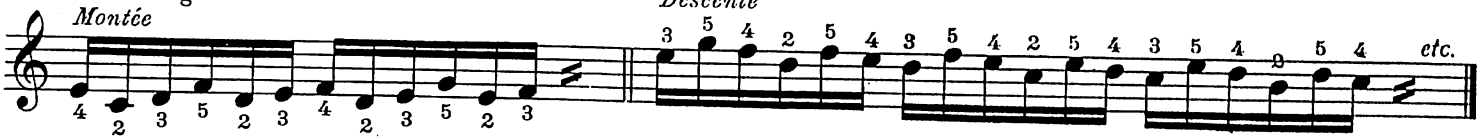
Descending
Descente



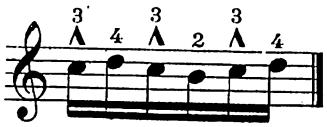
ff - ppp

Ascending
Montée

Descending
Descente

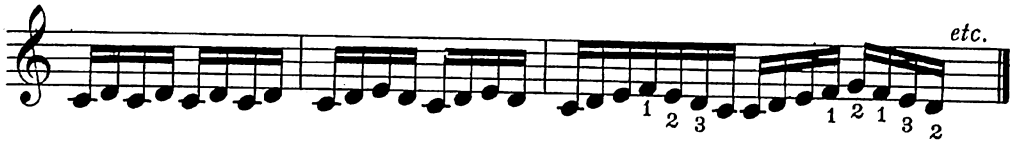


6
Repeating action of one finger; for example:
Action répétée d'un doigt, par exemple:



Extension by the addition of one key
Accroissement par addition d'une touche

7



adding successively one key.
ajoutant successivement une touche.

8
Accent the beats
Marquez la mesure

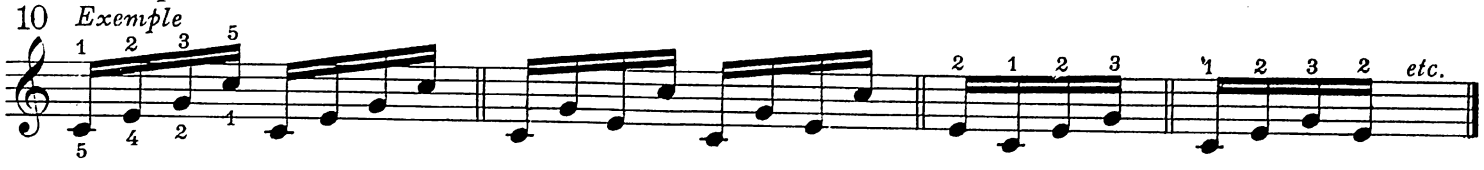
9
Principal manner of practising:
Manière principale d'étudier:

With pressure and well connected, on the fleshy part of the finger, arms and wrists absolutely relaxed.
Jeu appuyé et lié, sur le gras du doigt, les bras et les poignets absolument libres.

ARPEGGIOS AND BROKEN CHORDS
ARPEGES ET ACCORDS BRISÉS

A First of all in the compass of a single octave, with various figures
D'abord sur l'étendue d'une seule octave avec figures diverses

Example
10 *Exemple*



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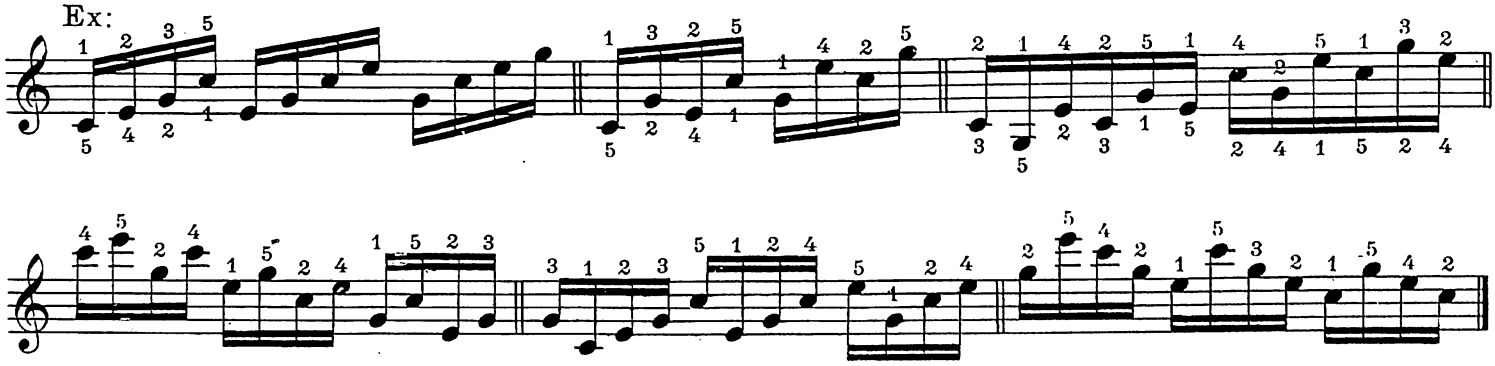
B Without passing under of thumb, but with displacement of hand.
Sans passer le pouce, mais en déplacant la main.

Ex:



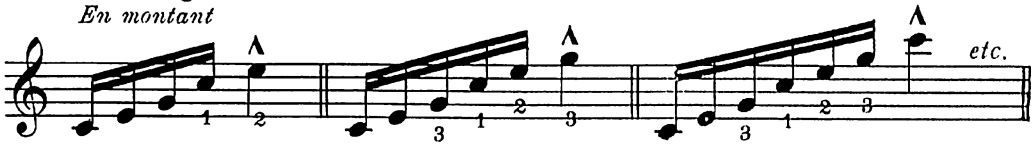
In ascending, the thumb must be drawn back quickly in preparation for next figure.
In descending employ same action with the fifth finger.

En montant il faut rapprocher vivement le pouce.
En descendant même action mais avec le cinquième doigt.

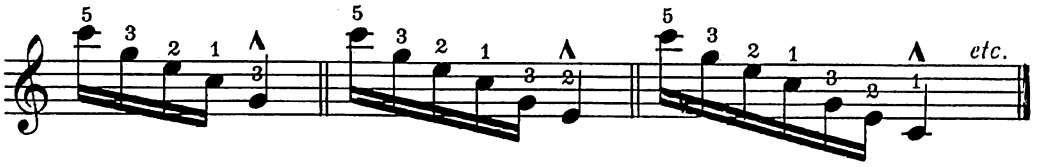
C In passing the thumb under, practice with the successive addition of one note.
En passant le pouce s'exercer en ajoutant successivement une note.

Ex:

Ascending
En montant

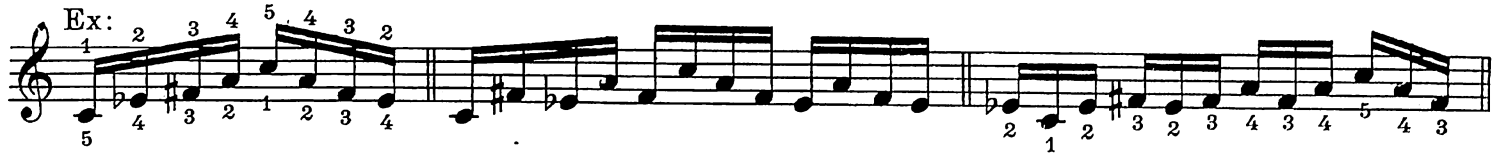


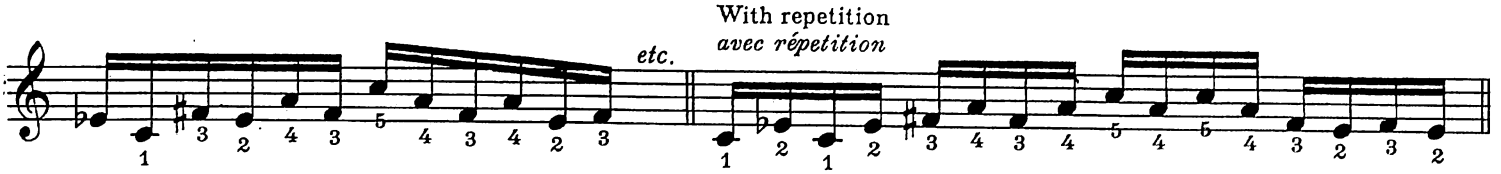
Descending
En descendant

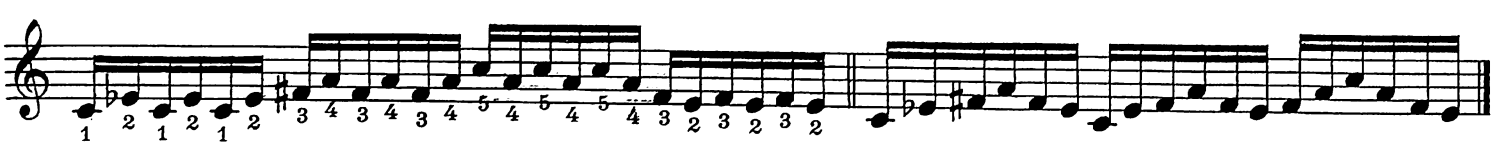


D Choose an arpeggio of five keys and change the order of the notes in all possible ways.
Choisir un arpège de cinq touches et en changer la succession de toutes les manières possibles.

Ex:





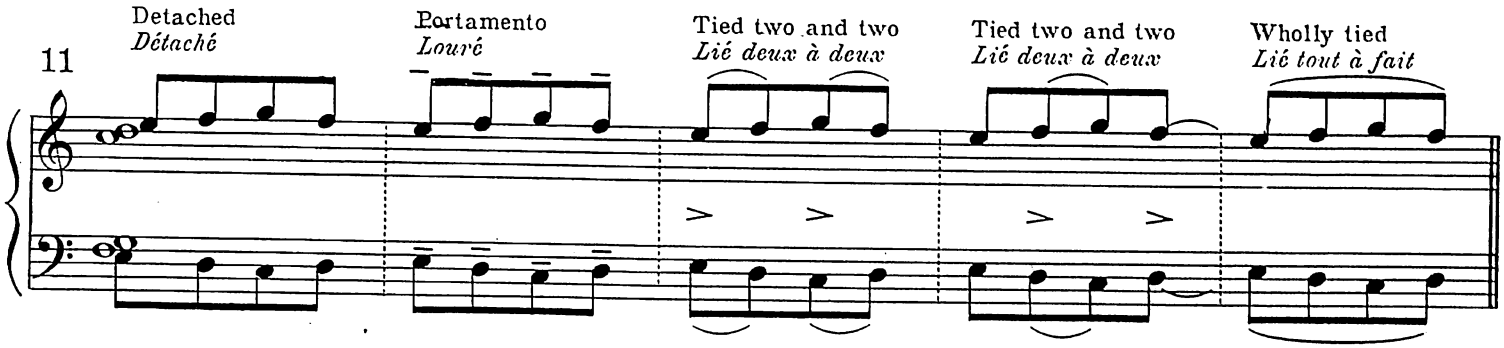


Also employ the following methods: variations of rhythms; special work with one finger.
Faire application également des deux moyens: changements de rythmes; travail special d'un seul doigt.

EXERCICES AVEC TENUES

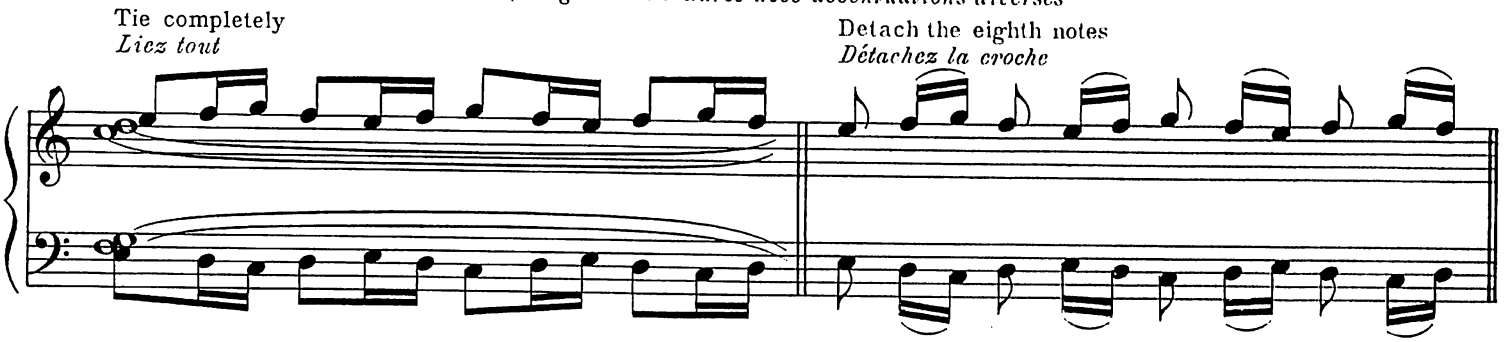
Rules: Contrary motion; an interval of two octaves between the hands; C-d flat-e flat; staccato, portamento; tied two and two in two groups; fully tied.

Lois: Mouvement contraire; deux octaves d'intervalle entre les mains; Ut-ré bémol-mi bémol; staccato, louré; lié deux à deux de deux manières; lié complet.



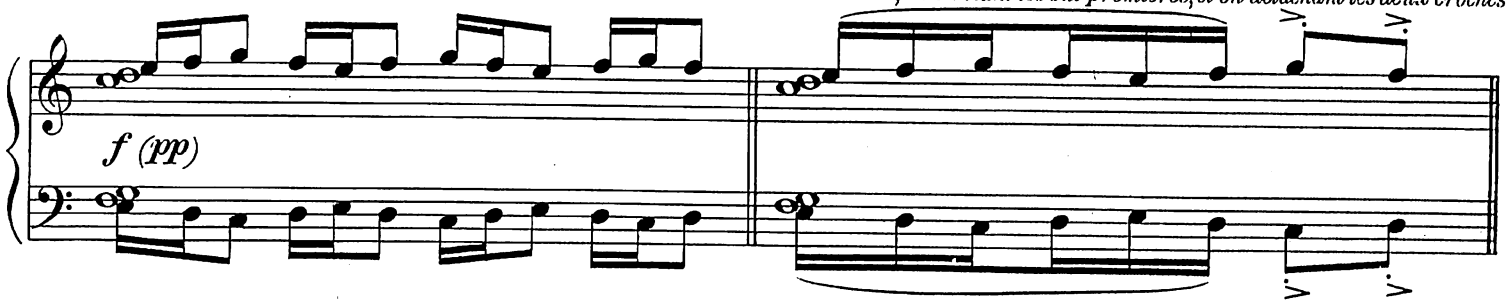
Changing value of notes with various accents

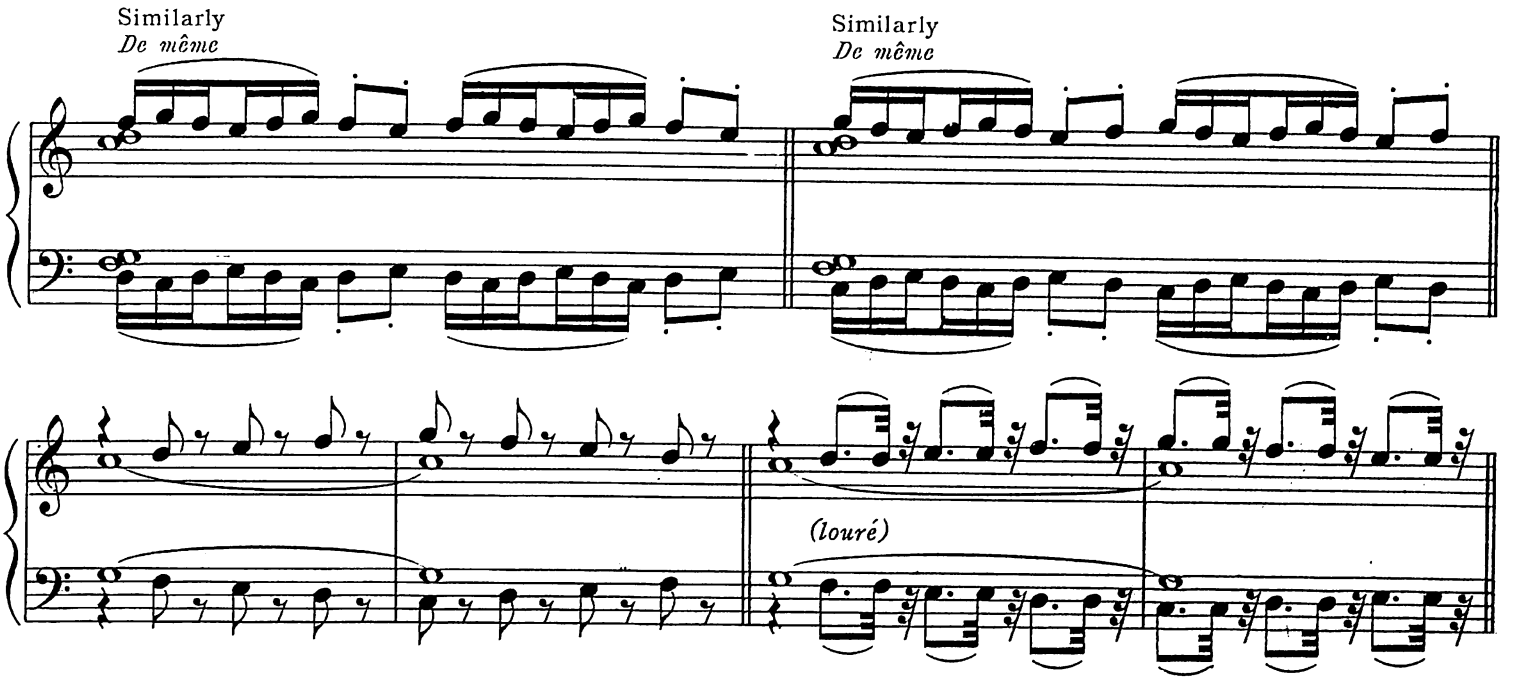
Changement de durée avec accentuations diverses

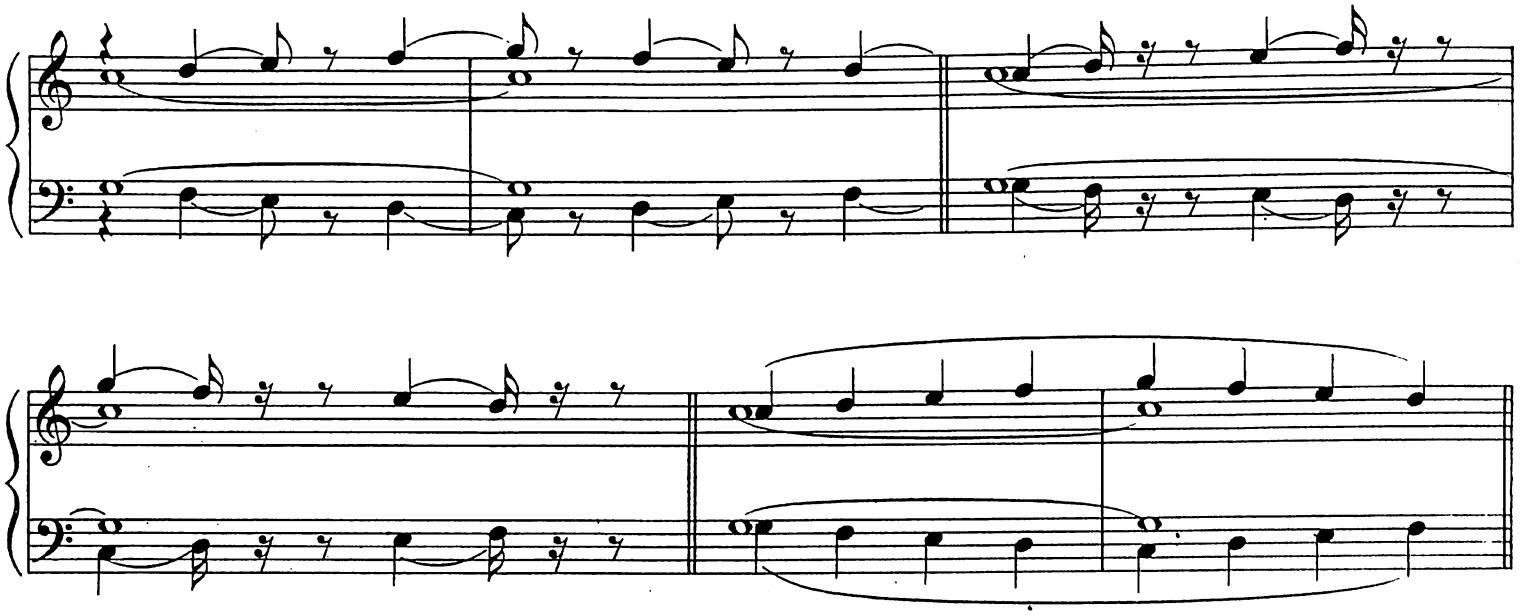


Tie all, or tie the first six notes; detaching the eighth-notes

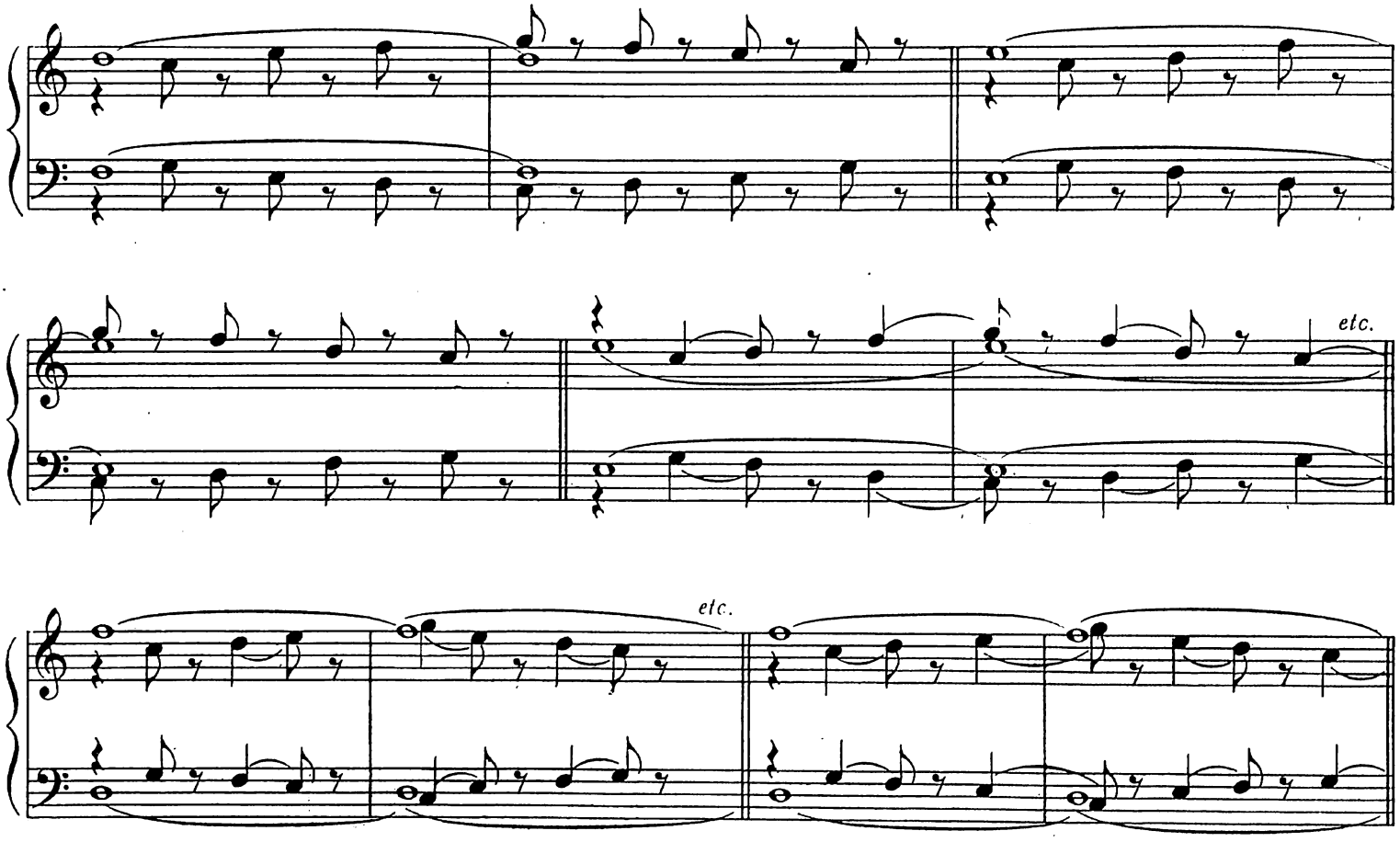
En liant tout, ou en liant les six premières, et en détachant les deux croches







The same, taking for the tone to be sustained, each of the other notes; for example:
De même en prenant pour point d'appui chacun des autres doigts, par exemple:



Each finger to serve successively as sustained tone: with the five accentuations; in C, D flat, and so on, always employ the various methods: detached, portamento tied two and two in two groups.

First of all be sure that the position of fingers is correct; then attention may be paid to the depression of the key; no downward action to be made until certain of keeping fingers absolutely curved. See that they are curved to the final articulation.

Chaque doigt servant successivement de point d'appui; avec les 5 accentuations; en Ut, Rè bémol et Mi bémol et ainsi de suite; on emploie toujours les diverses moyens: détaché, louré, lié deux à deux de deux manières.

Premier soin à prendre: assurer la forme des doigts, ultérieurement s'occuper de la pression; nulle pression tant qu'il n'y a pas certitude de tenir les doigts absolument semi-circulairement; veiller à la convexité de la dernière articulation.

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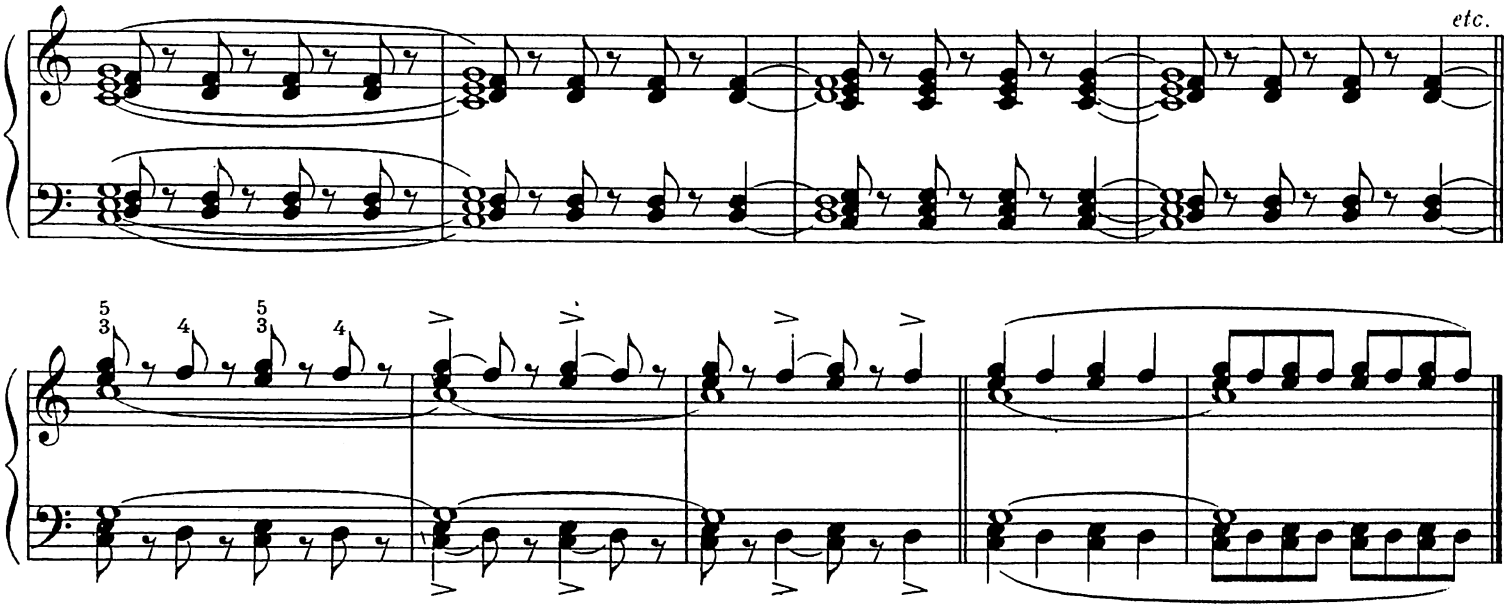
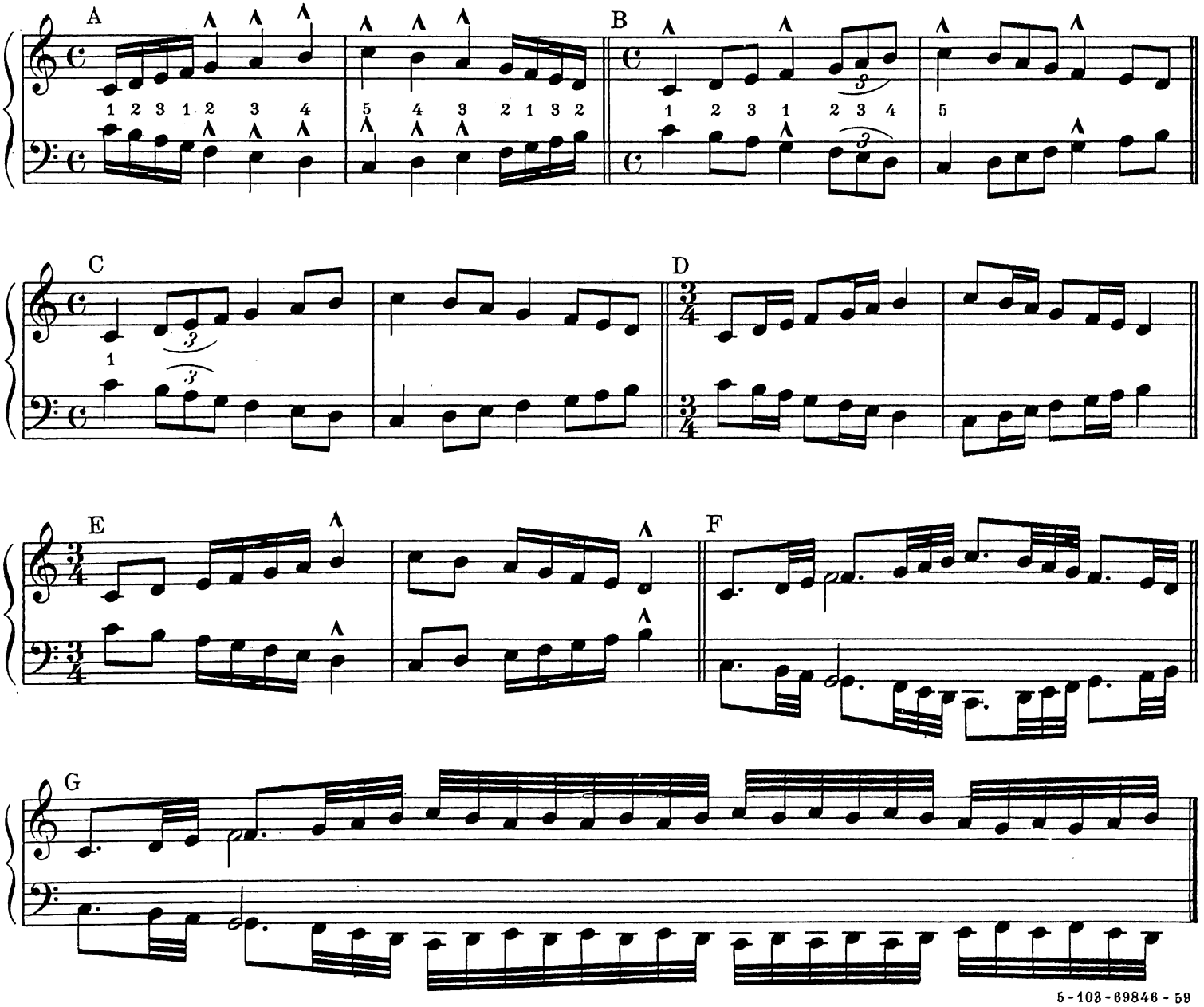
OTHER SUSTAINED TONES
AUTRES TENUES SIMPLES



Scales in all the keys with the fingering of C; extend through three octaves

Gammes dans tous les tons avec le doigté d'ut et sur trois octaves

12



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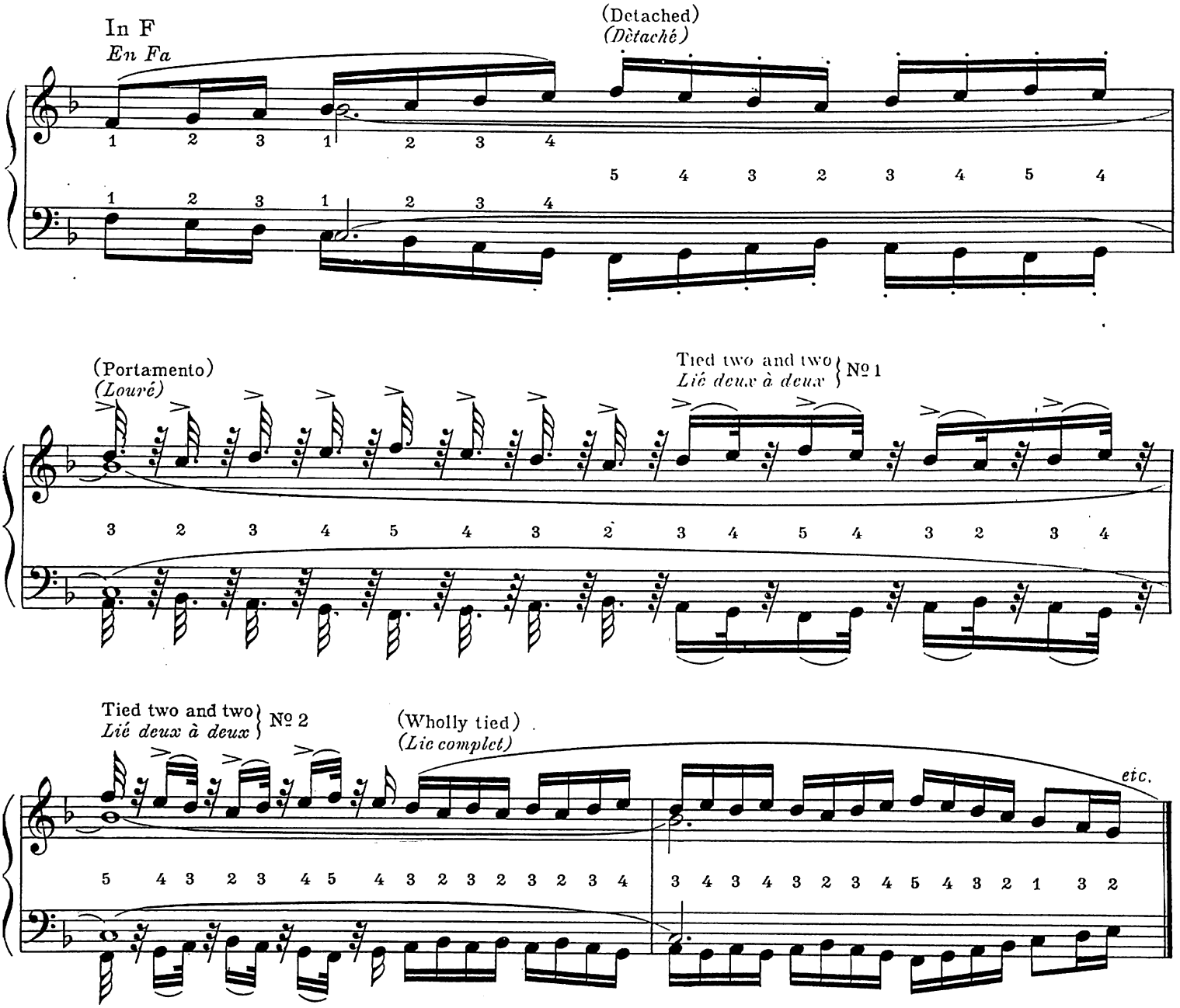
To be practised in all the keys with the fingering of C. Likewise in F:
A travailler dans tous les tons avec le doigté d'ut. Ainsi en Fa:

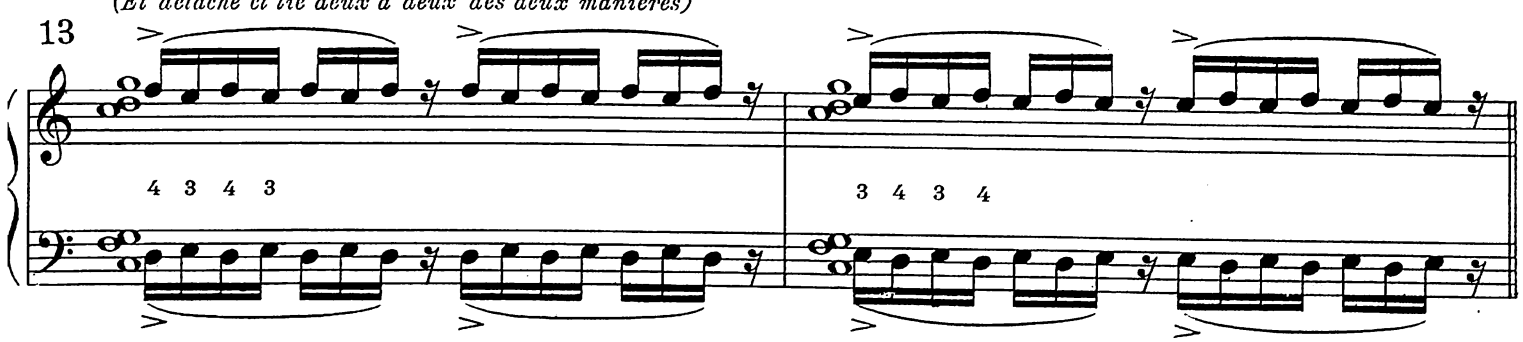


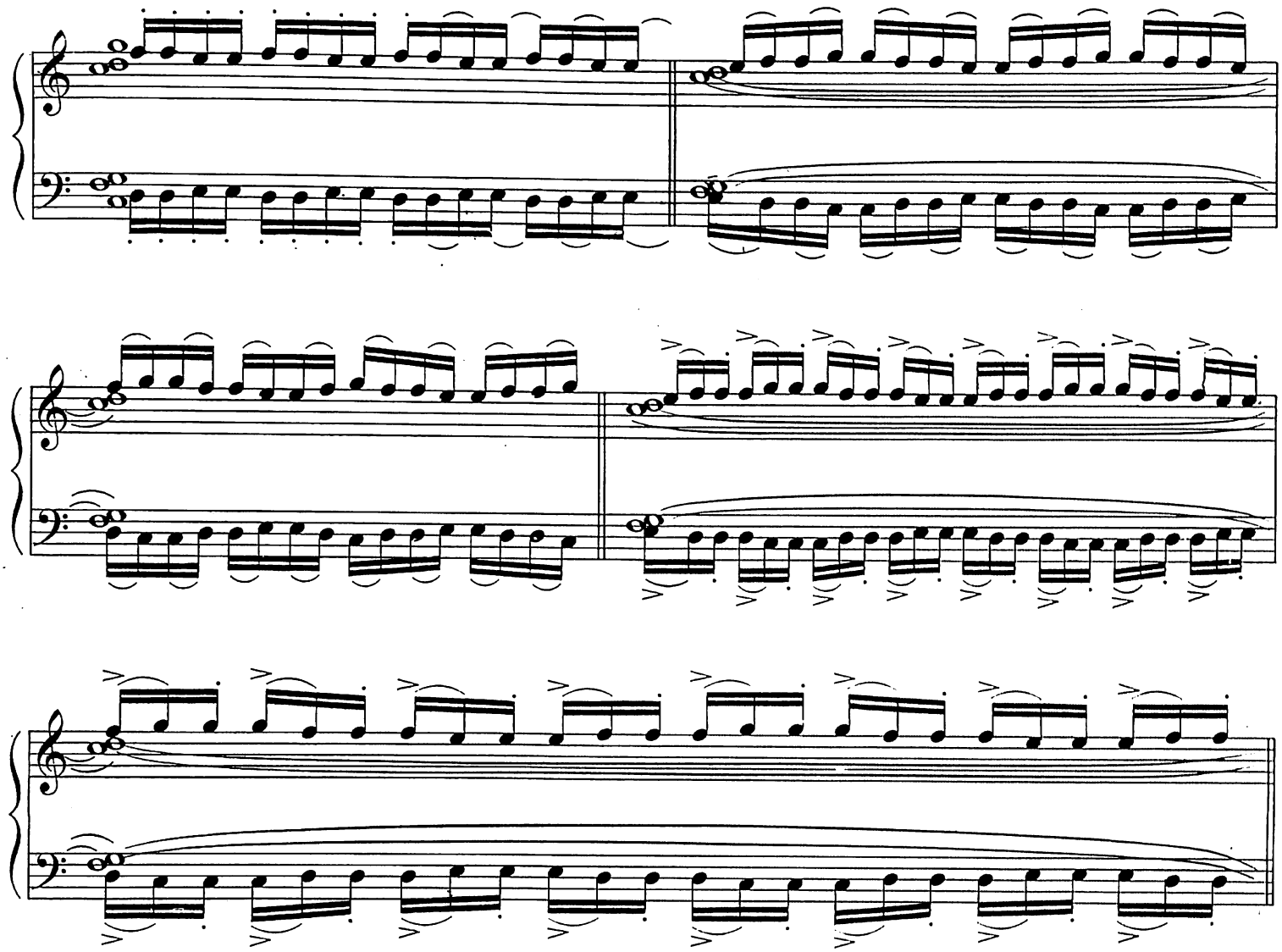
The same for the chromatic scales, the study of which should not be neglected.
De même pour les gammes chromatiques, dont l'étude ne doit pas être négligée.

FOR THE TRILL

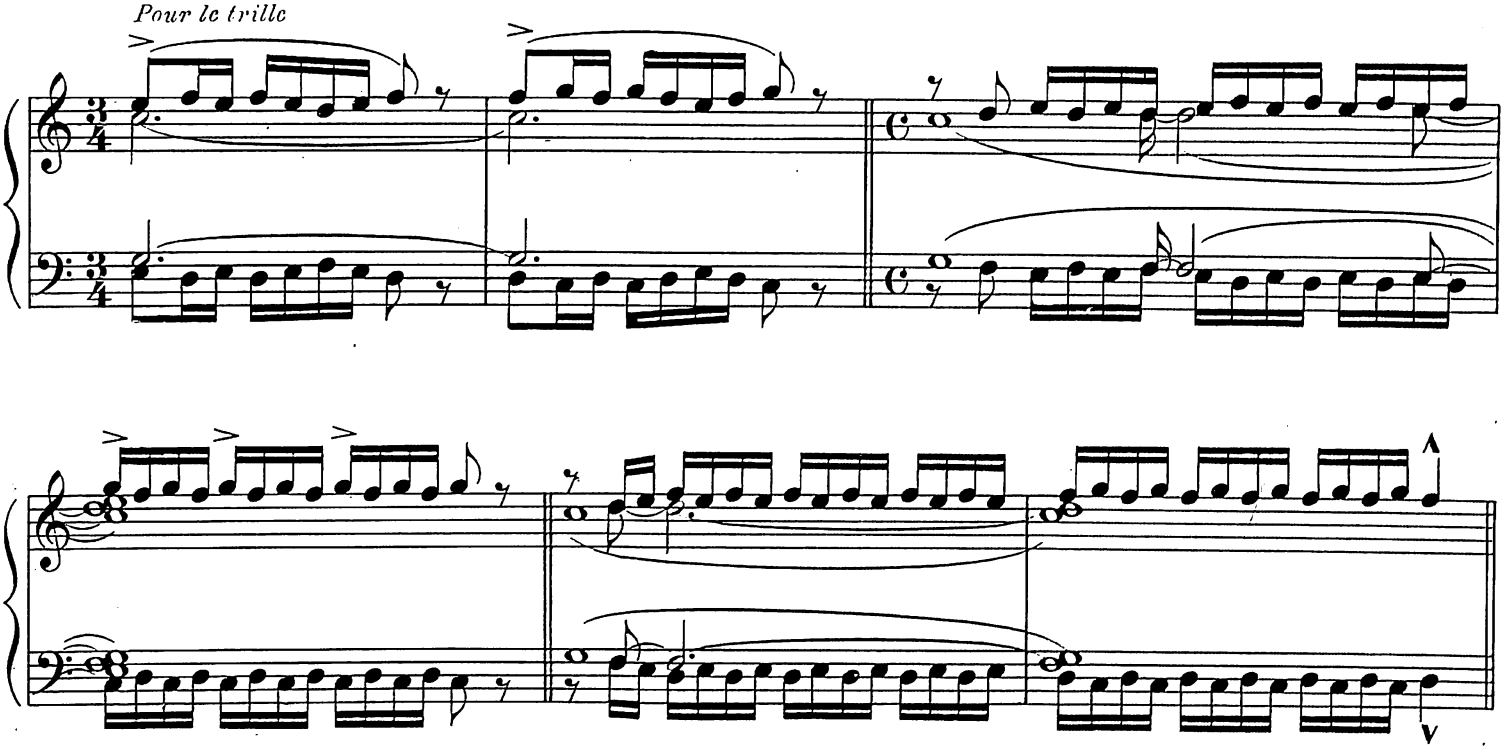
POUR LE TRILLE

(Also detached, and tied two and two, in two groups)
(Et détaché et lié deux a deux des deux manières)

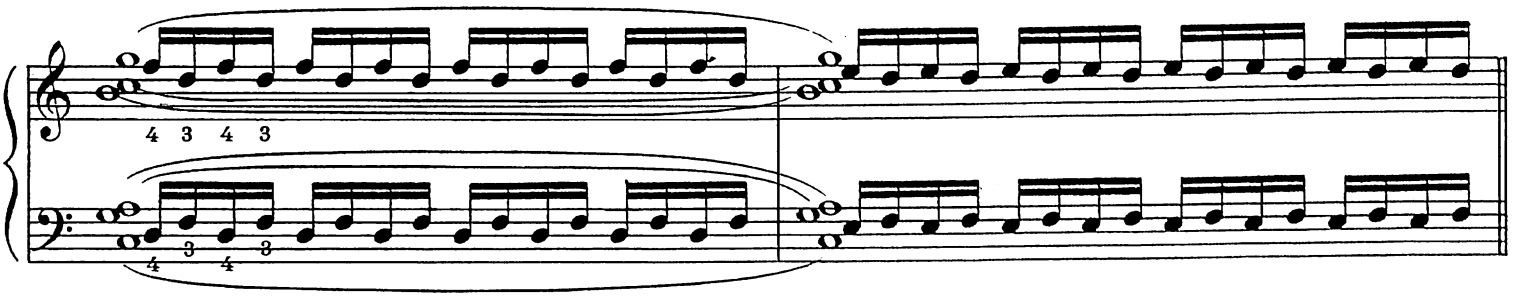




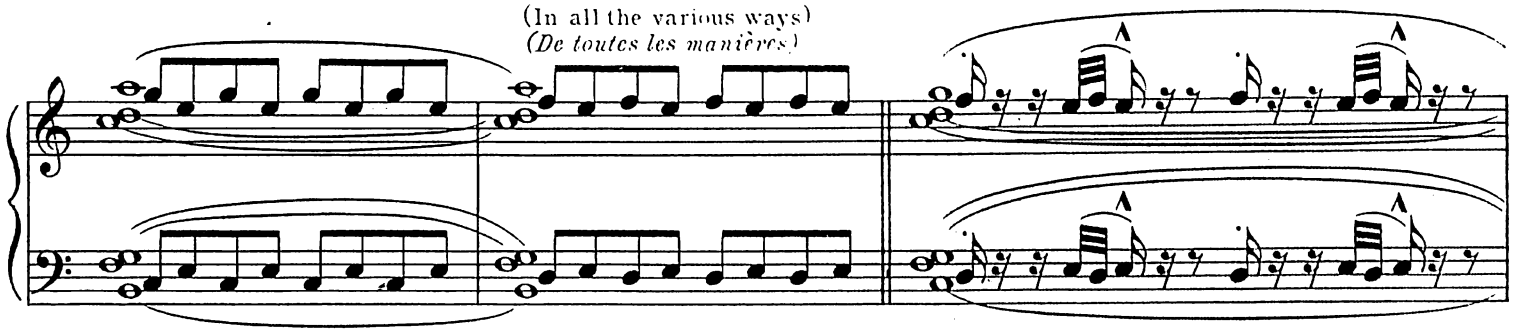
For the trill
Pour le trille

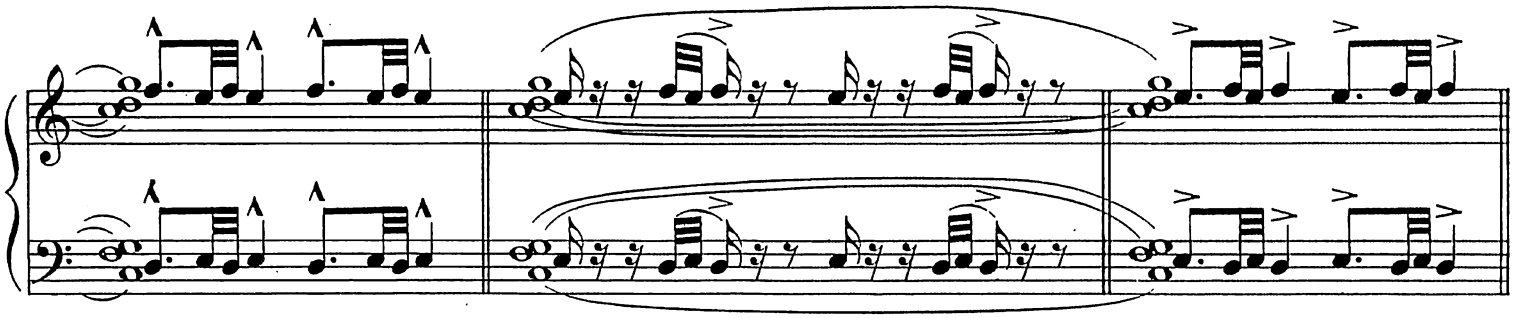


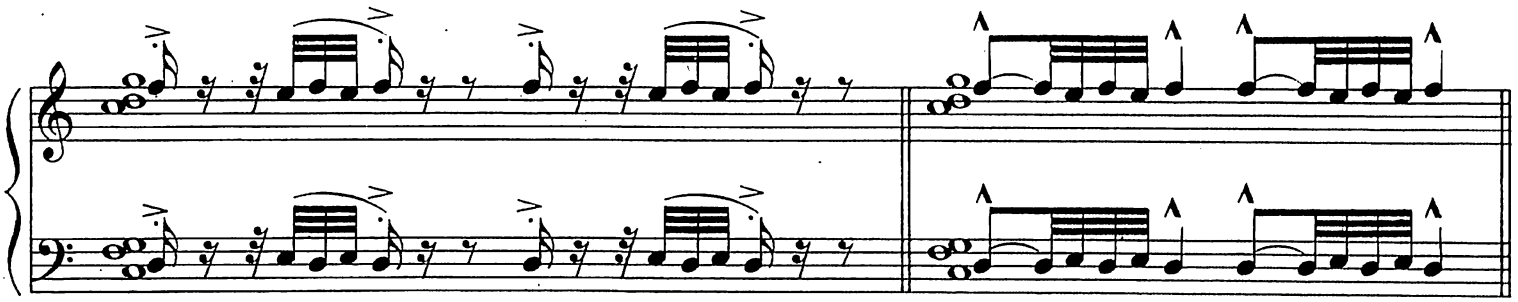
(Tied and detached) Also tied two and two
(Lié et détaché) Et lié deux à deux



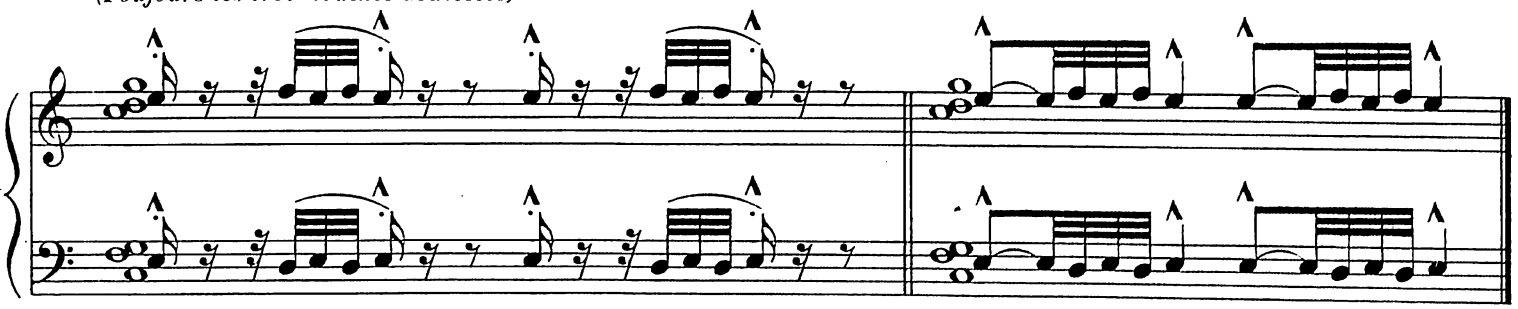
(In all the various ways)
(De toutes les manières)







(Hold the three keys down throughout)
(Toujours les trois touches abaissées)



Thus in conclusion—practice with different degrees of speed, of shading, of attack and with changes of rhythm and accents. The arm must always be supple, the hand light. And absolutely essential—practice without pedal.

Donc, pour me résumer; travailler avec divers degrés de vitesse, de nuances, d'attaque et avec des changements de rythme et d'accentuation. Le bras doit toujours être souple, la main toujours légère. Et règle absolue—travailler sans pédale.

5-103-69846-59

I

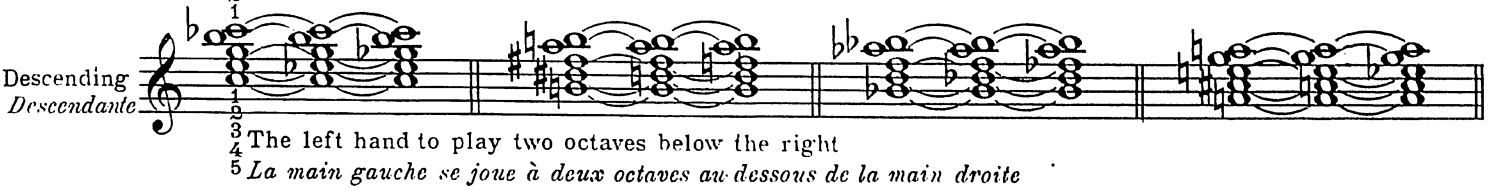
FOR STRENGTHENING THE FINGERS

POUR FORTIFIER LES DOIGTS

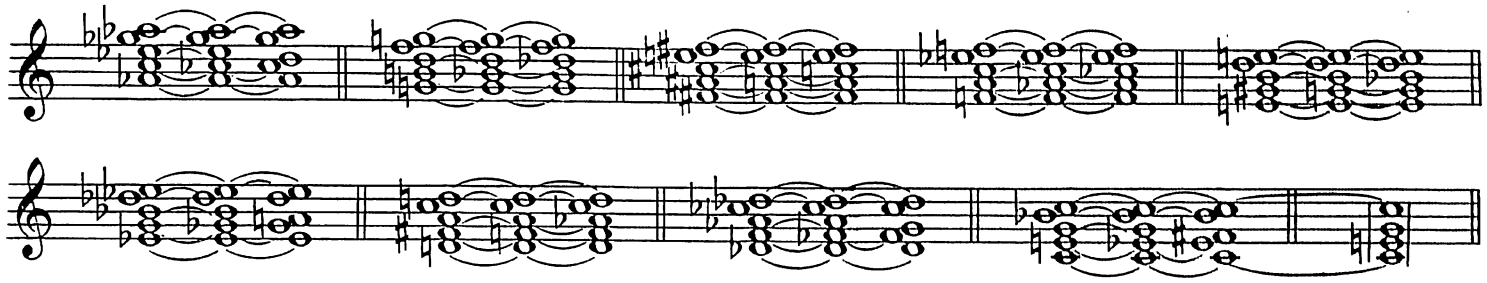
The exercises following should be applied to the two tables of chord progressions given here.

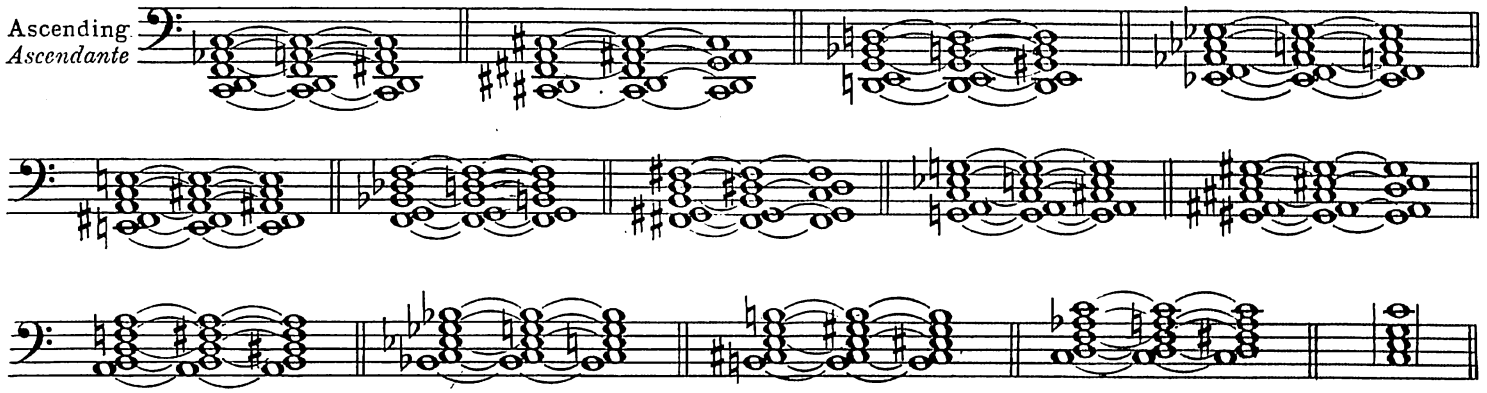
Les exercices qui suivent s'appliquer aux deux progressions d'accords suivants.

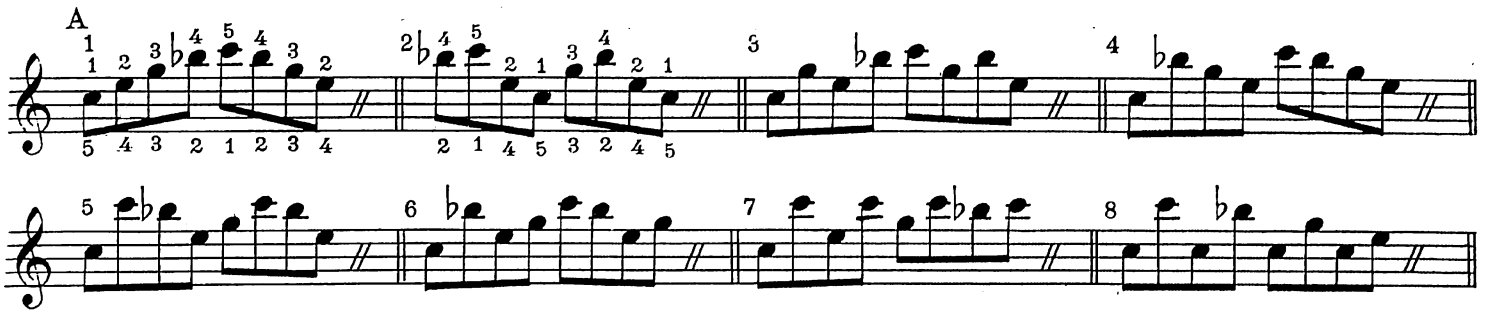
5 4 3 2 1 Fingering to be used for all the exercises.
Doigtés servant à tous les exercices.



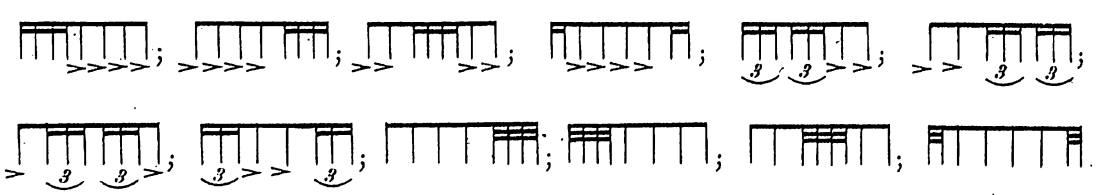
1 2 3 4 5 The left hand to play two octaves below the right
La main gauche se joue à deux octaves au dessous de la main droite







And with the various rhythms:
Et avec les Rythmes divers:



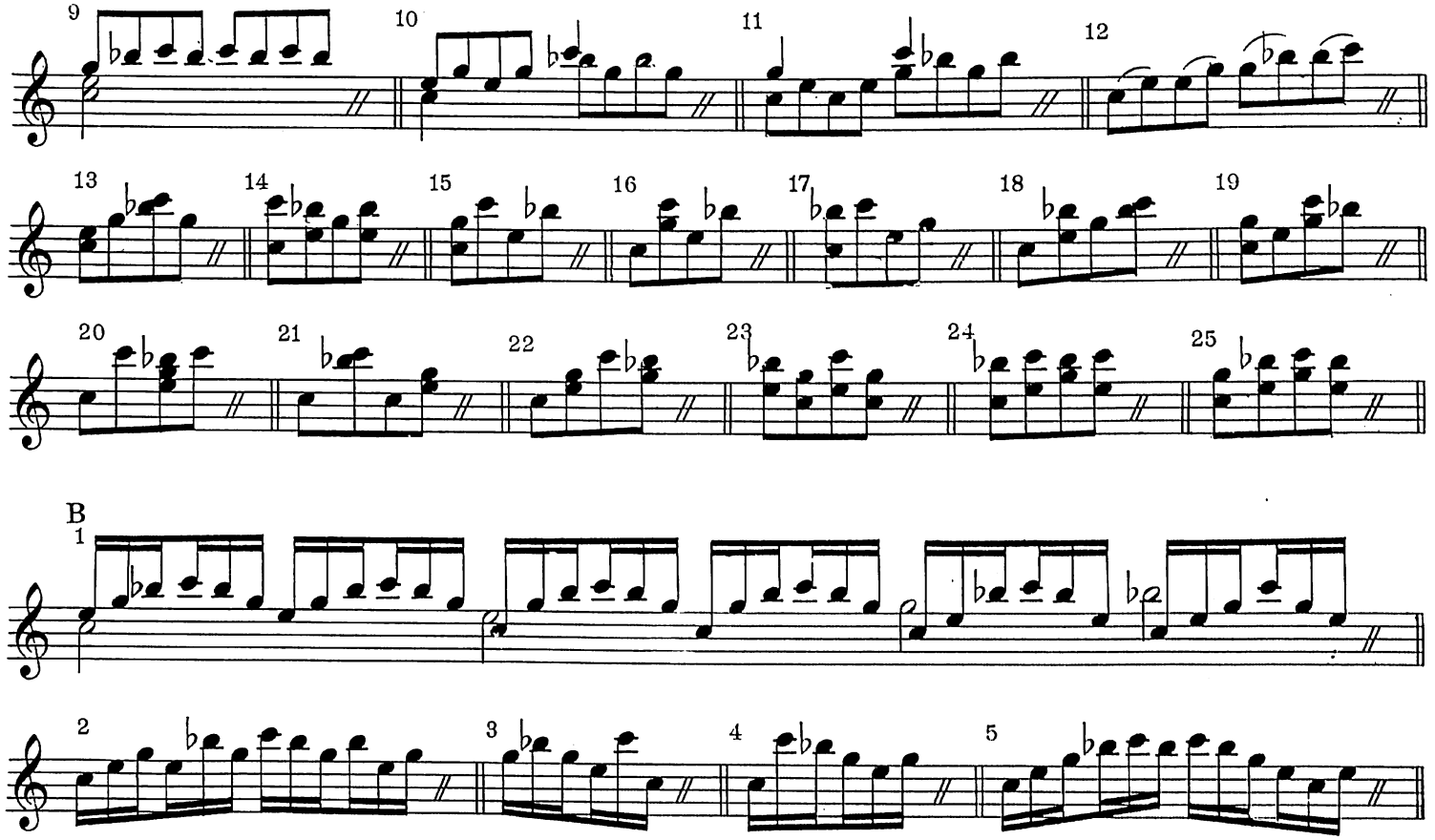
The fingering for the right hand is above, that for the left, below, the notes.

The sign // indicates continuance of the exercise.

Les doigtés de la main droite sont au dessus des notes, ceux de la main gauche au dessous.

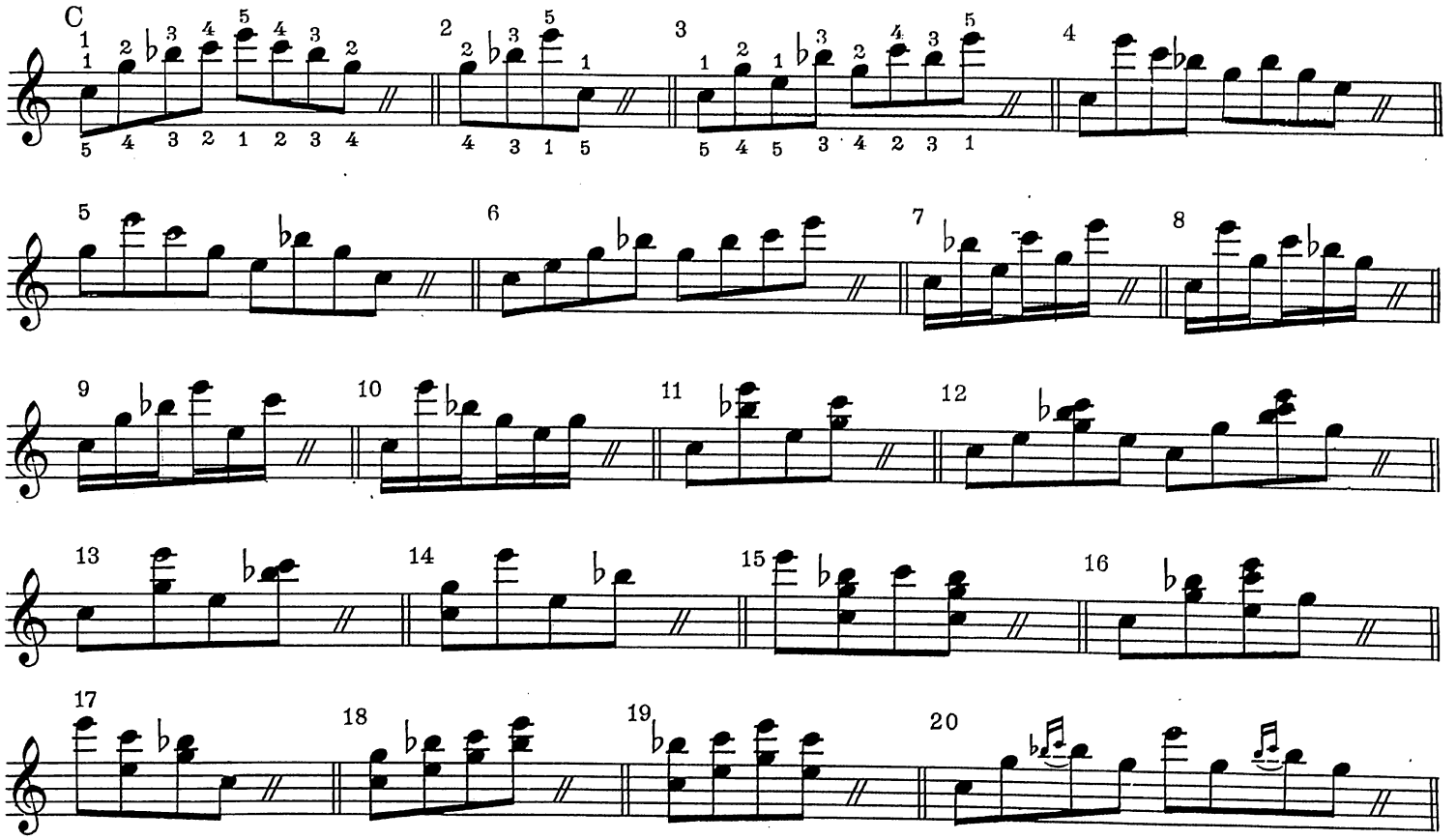
Le signe // veut dire continuer l'exercice.

5-103-69846-59



Various rhythms:
Rythmes divers:

Rhythms of four and six notes. Extended position.
Rythmes de quatre et de six notes. Position étendue.

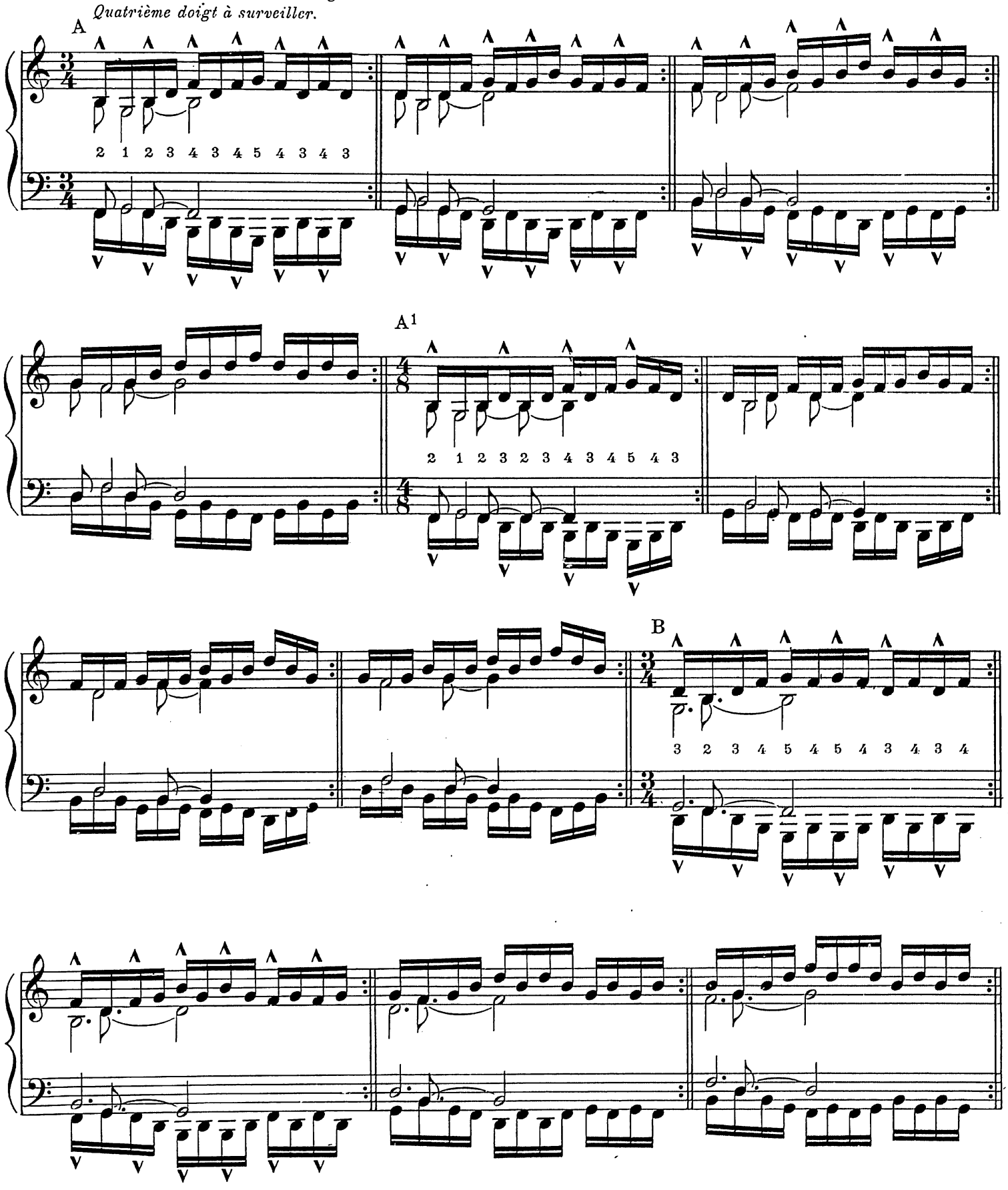


II

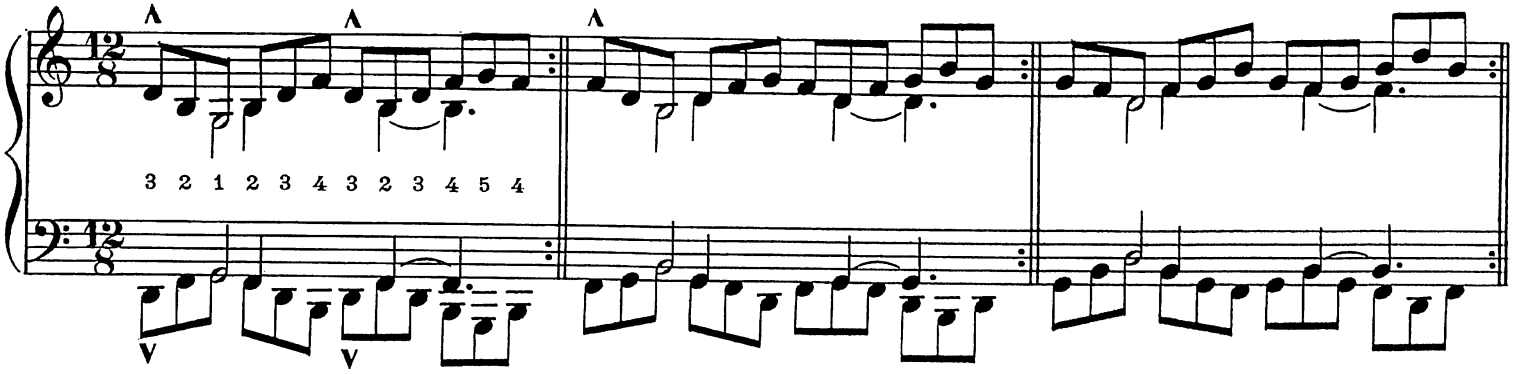
VARIOUS MODIFICATIONS: FOR FORCE IN EXTENDED POSITIONS

MODIFICATIONS DIVERSES: ECARTEMENT ET FORCE A OBTENIR.

Carefully observe the 4th finger.
Quatrième doigt à surveiller.

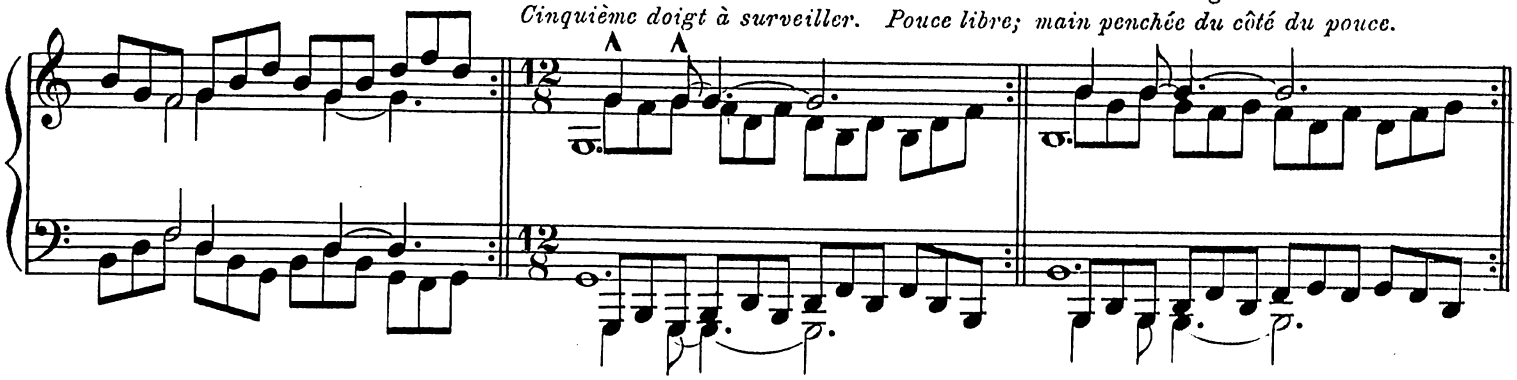


B1



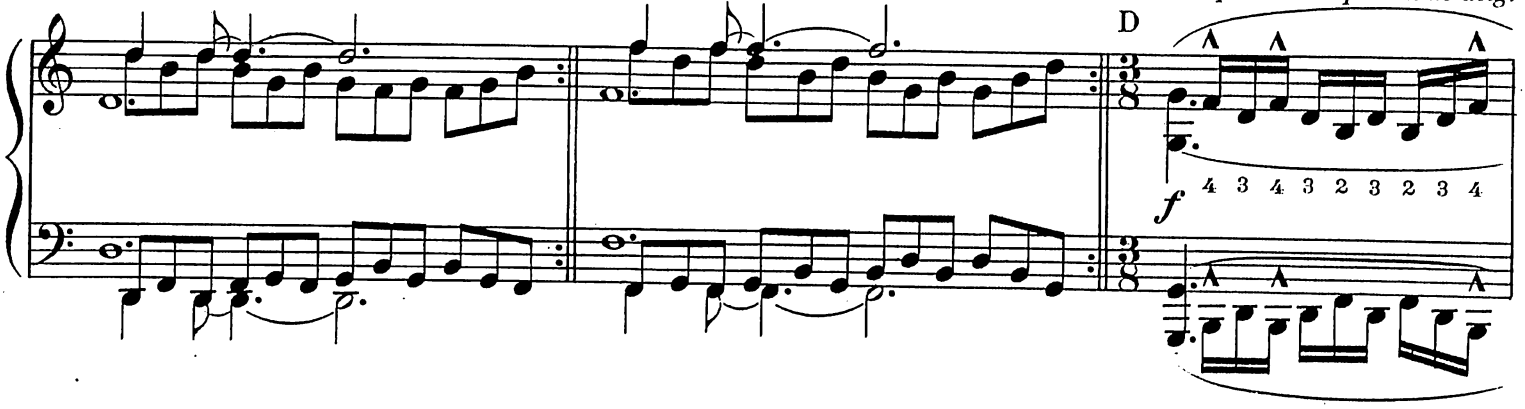
C

Observe the 5th finger: Thumb must be free: hand leaning to side of thumb.
Cinquième doigt à surveiller. Pouce libre; main penchée du côté du pouce.



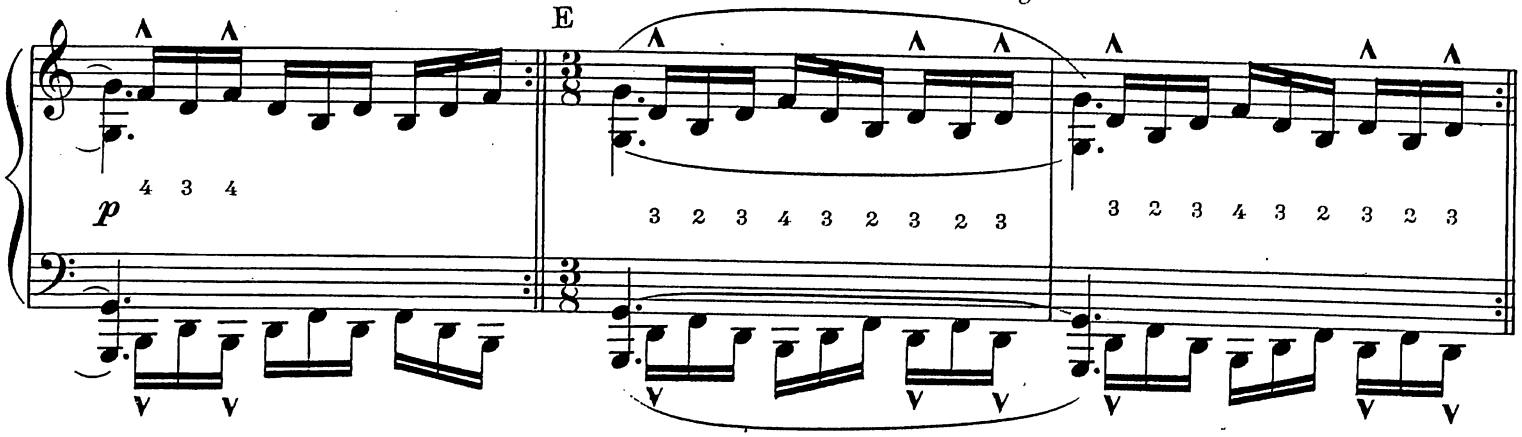
Observe repetition of the 4th finger
Veillez à la répétition du quatrième doigt

D



Observe repetition of the 3d finger.
Veillez à la répétition du troisième doigt.

E



III

FOR EQUALITY OF THE FINGERS

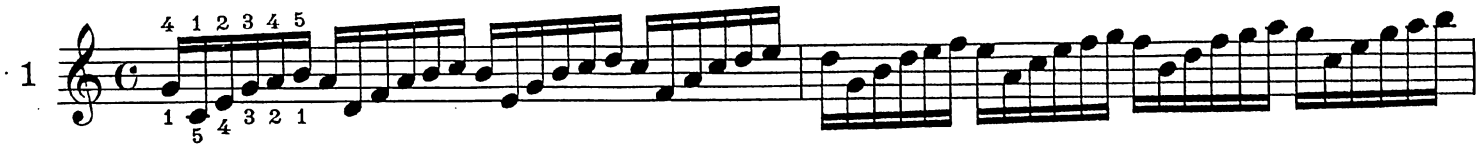
POUR L'ÉGALITÉ DES DOIGTS

The hands must be practised separately and together

Les mains doivent être exercées séparément et ensemble

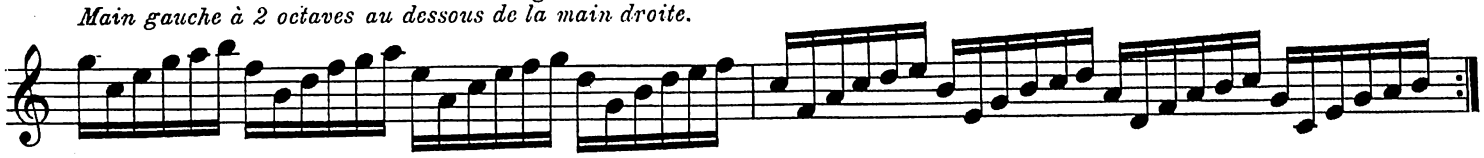
Shadings: / *Nuances:* } *ff-f- mf -p- pp-ppp* { All these shadings should be practised both slowly and fast. / *Toutes ces nuances doivent etre travaillées lentement et vite.*

1

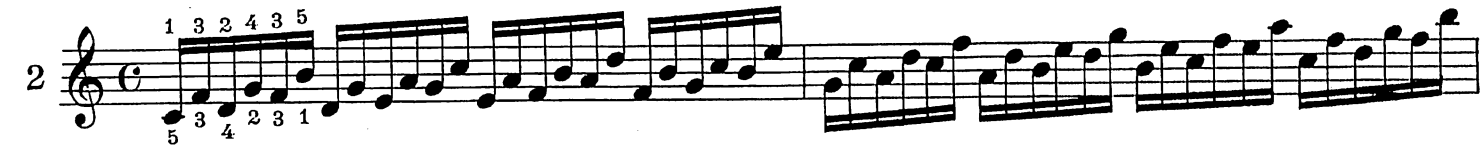


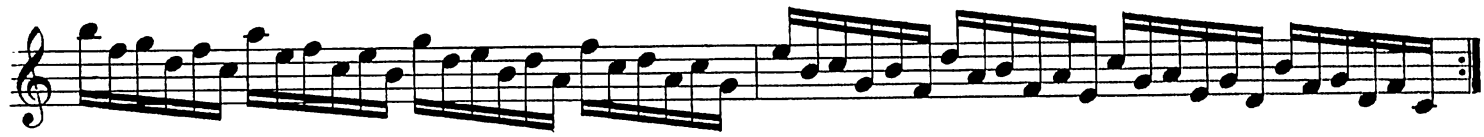
The left hand two octaves below the right.

Main gauche à 2 octaves au dessous de la main droite.



2





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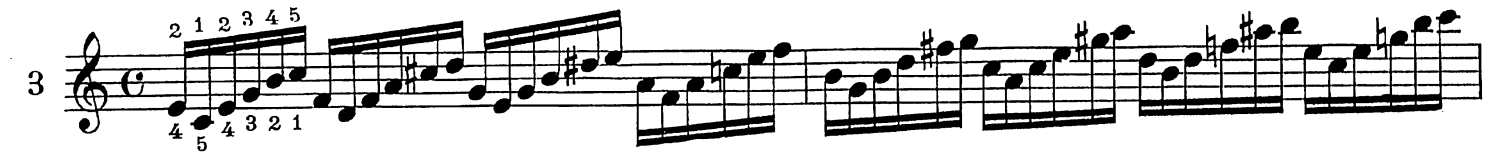
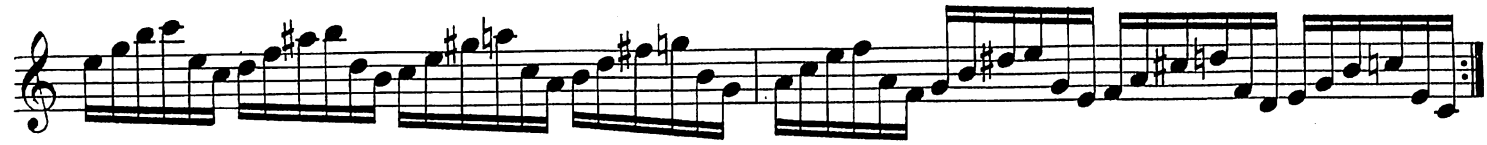
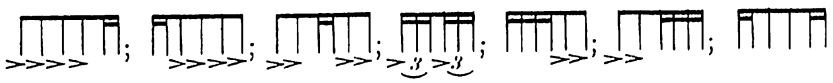


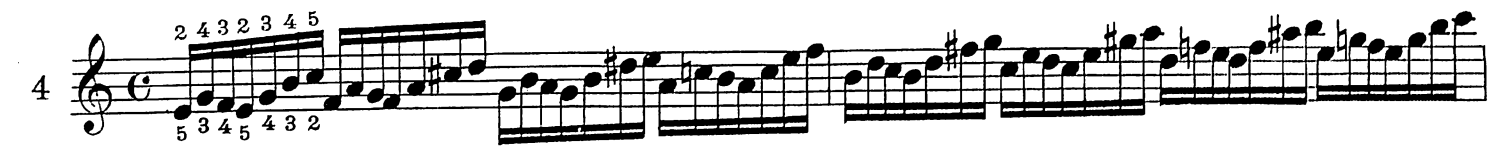


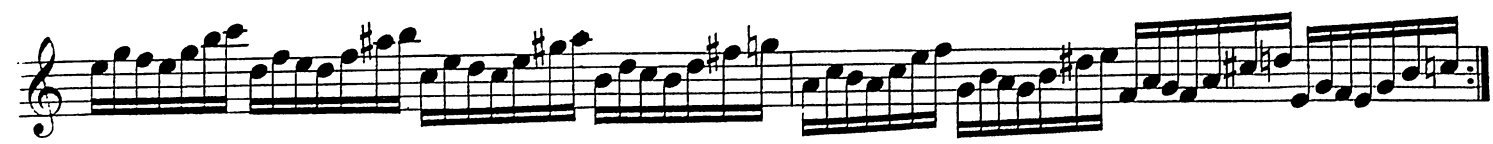
Rhythms for six notes.

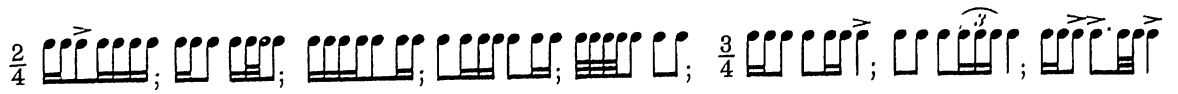
Rythmes pour 6 notes.



4

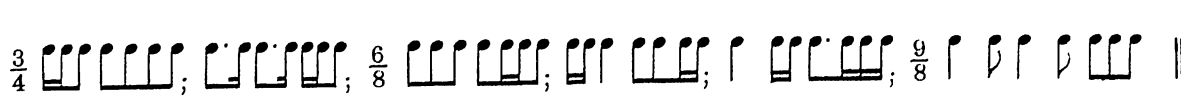


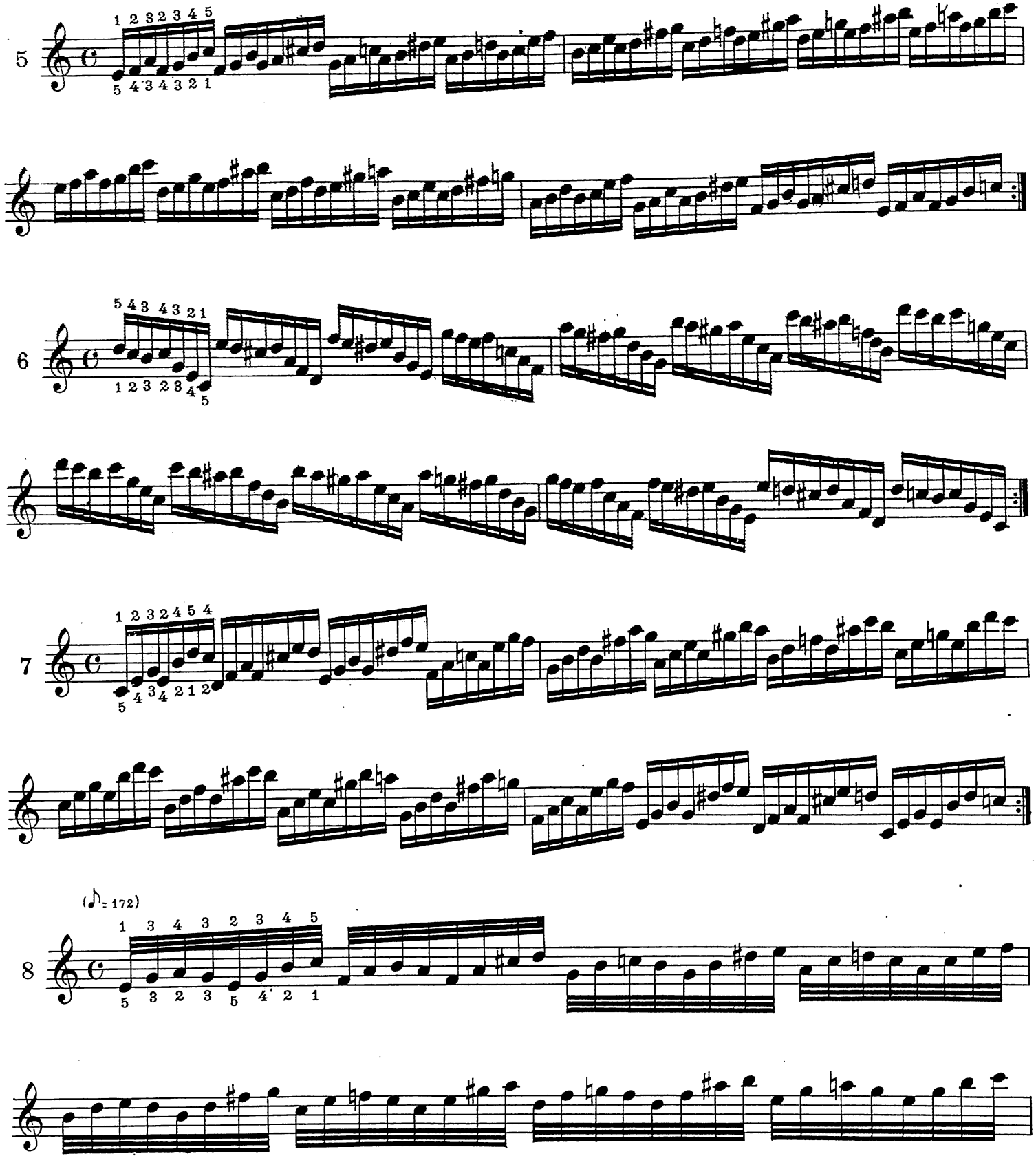




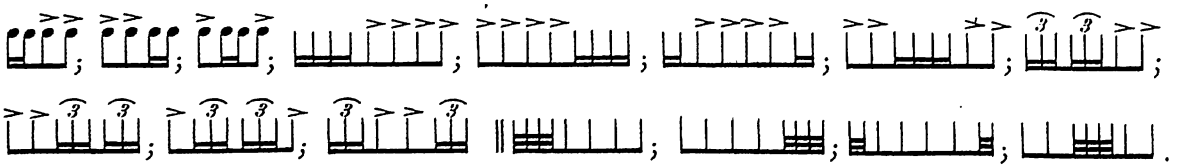
Rhythms for seven notes.

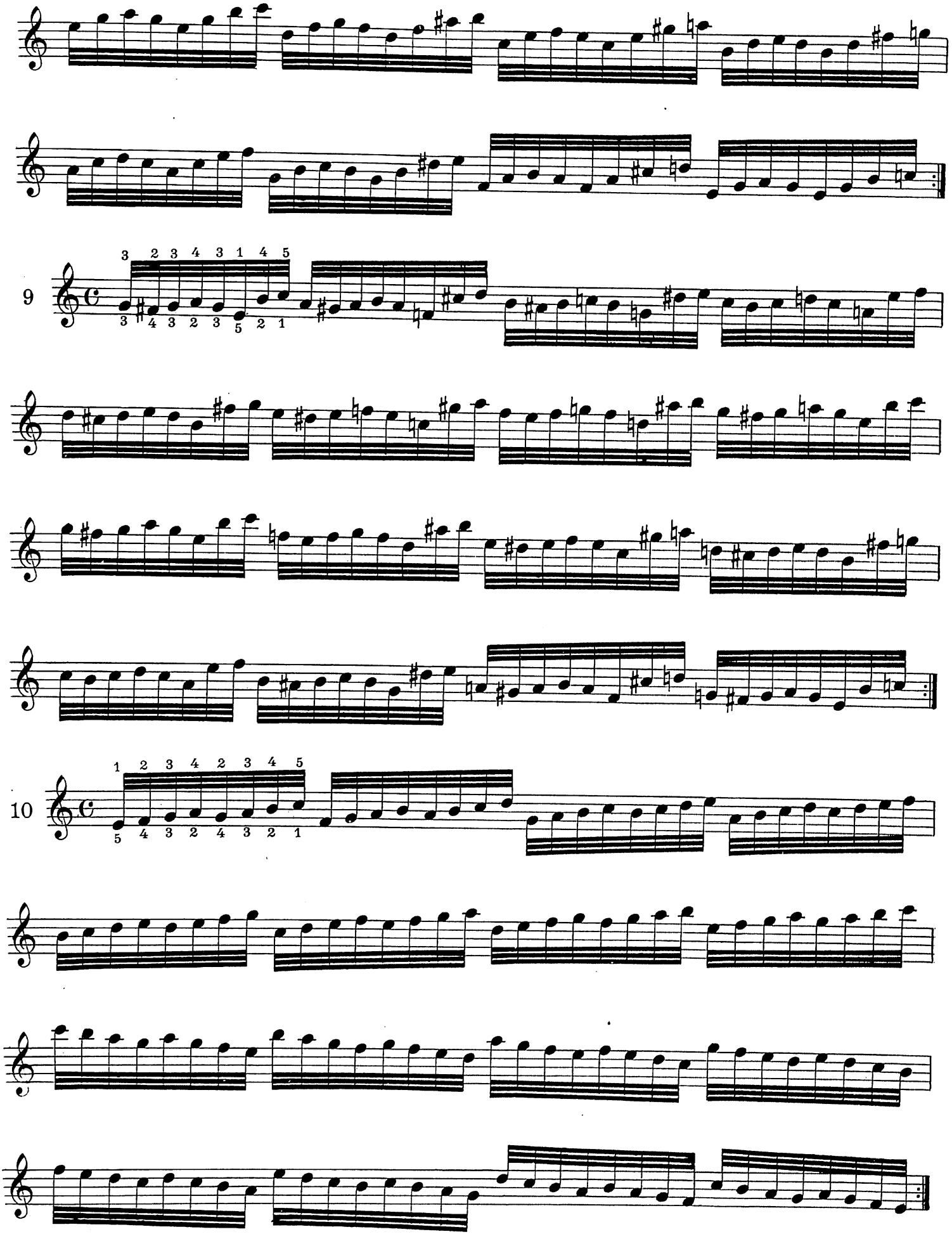
Rythmes pour 7 notes.





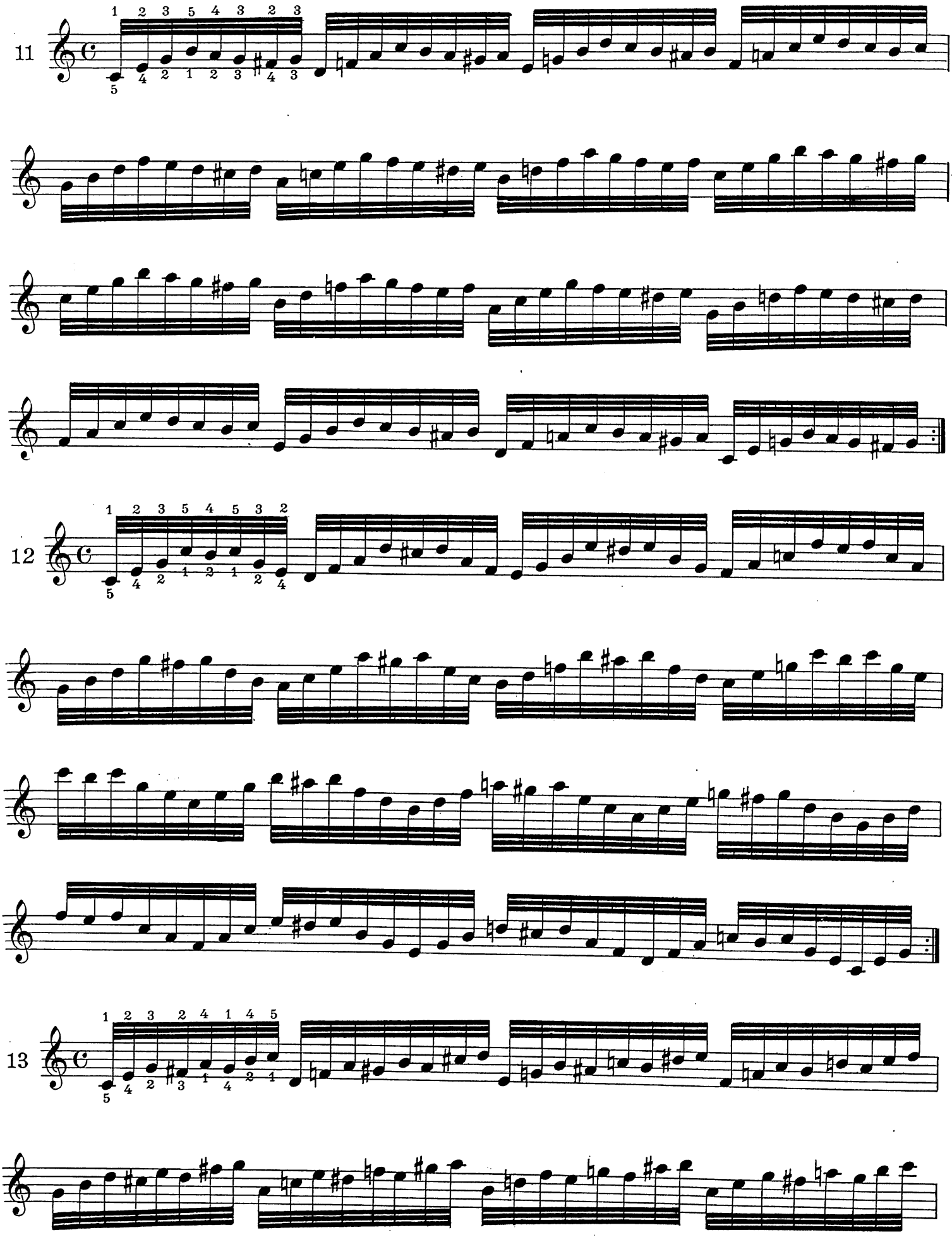
Rhythms for eight notes.
Rythmes pour huit notes.

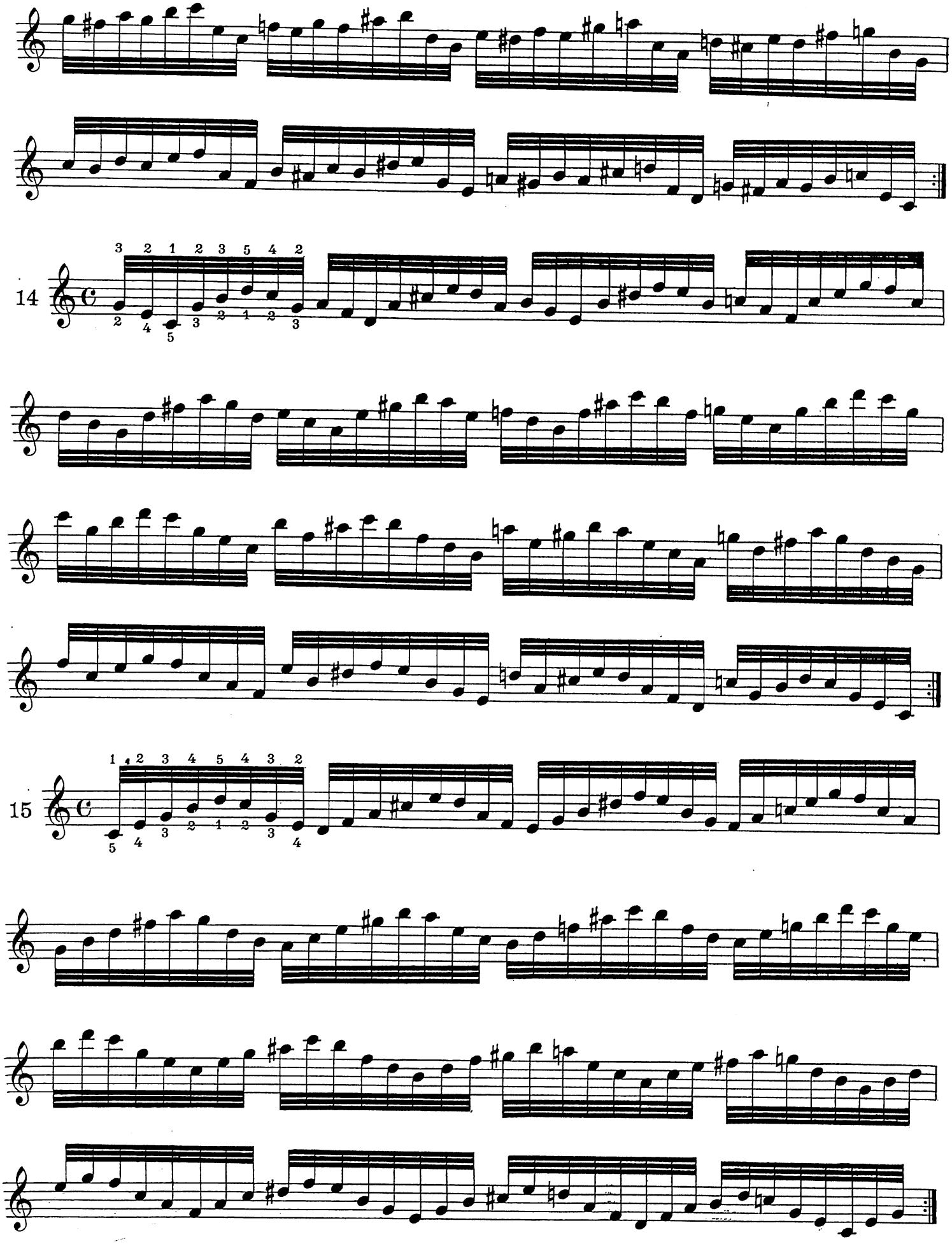


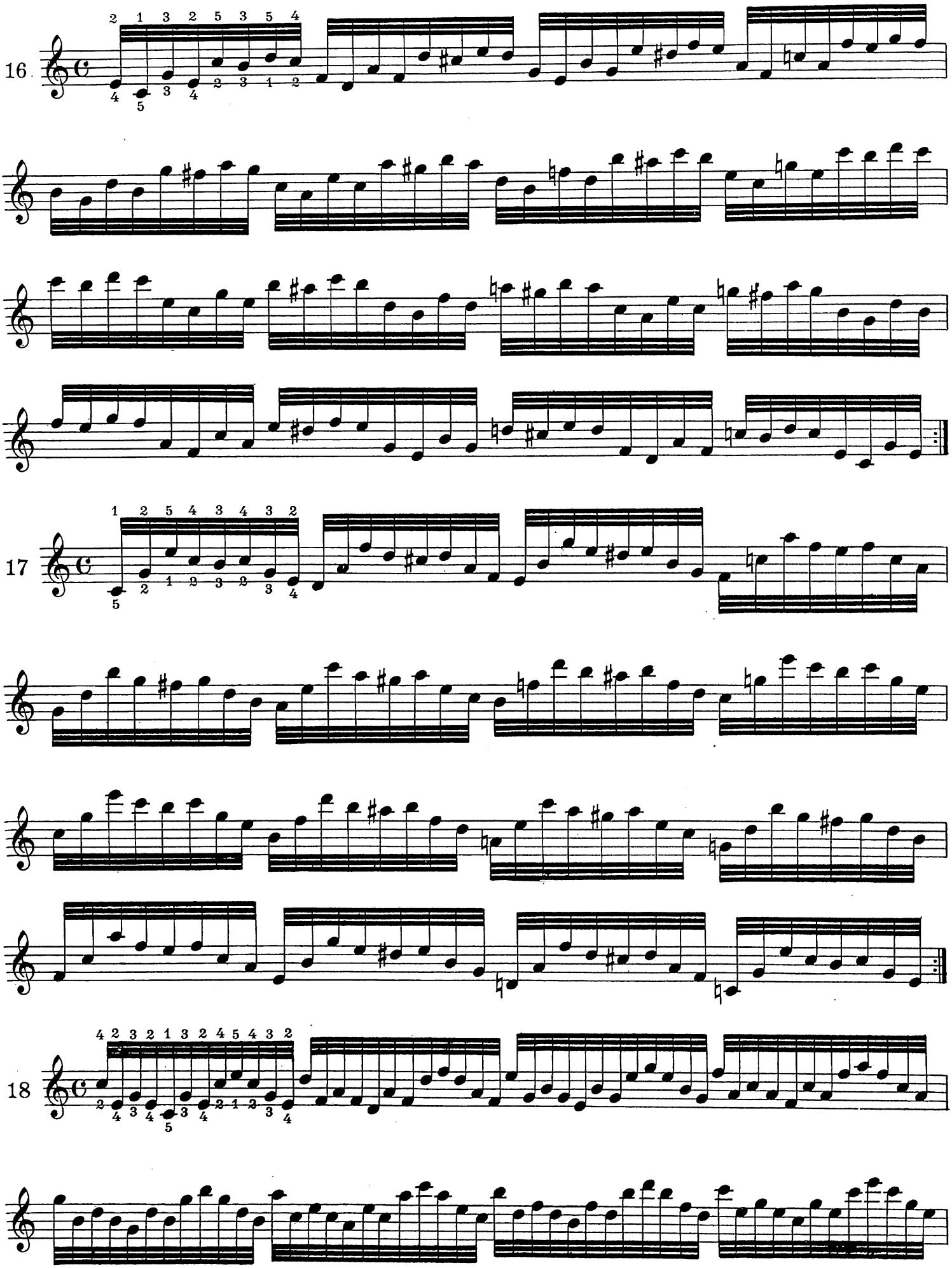


9

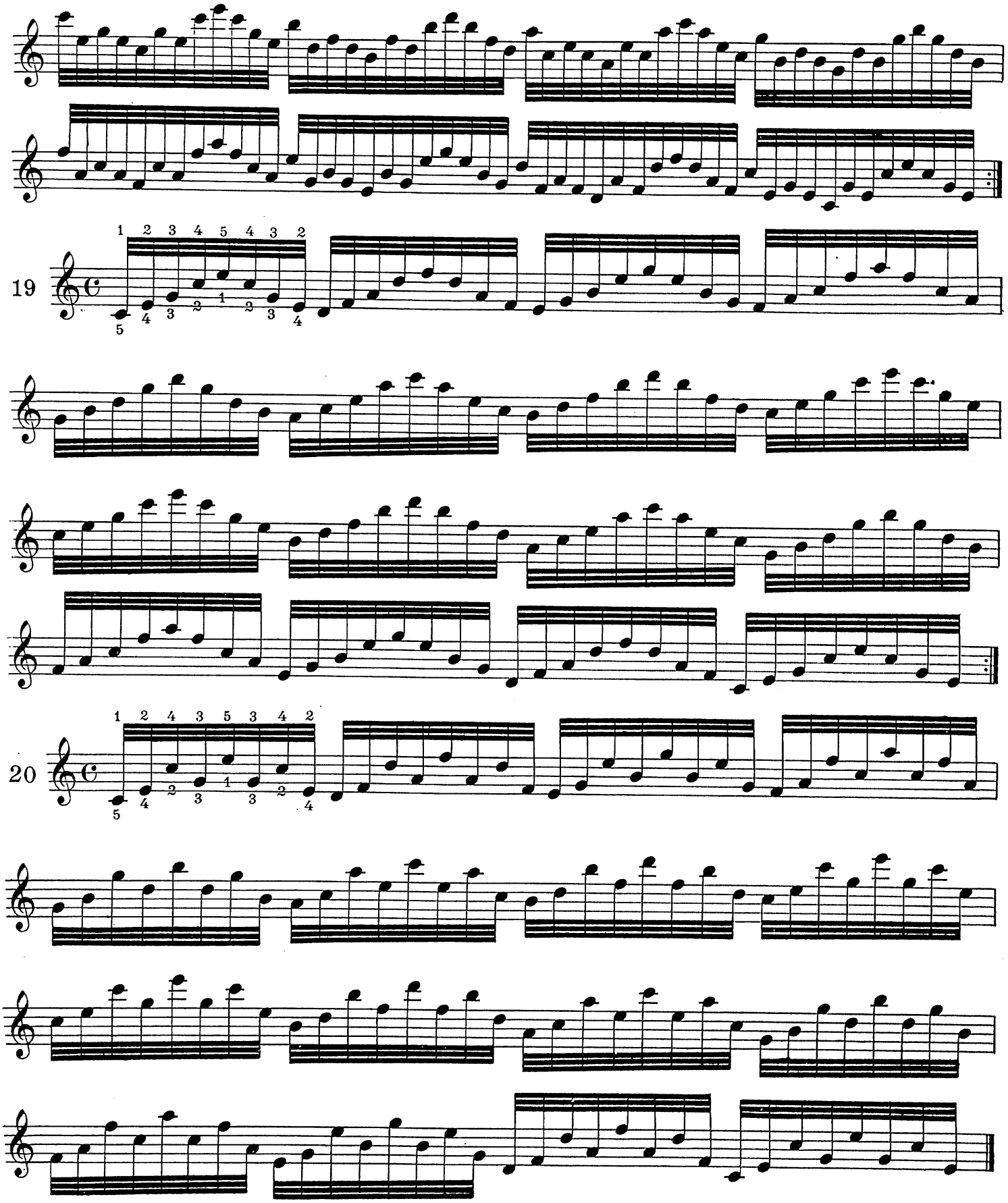
10


11
12
13


14
15



5-103-69846-59



Special stress is placed on the fact that these exercises can be played through without the repetitions, for the difficulty of connecting one section with the other is much greater than when one passage is repeated over and over again.

It is advisable also to practise with both hands together, one hand playing *ff*, the other *pp*; —also with one hand legato, the other staccato.

Je conseille vivement de travailler une série de ces exercices sans reprises. La difficulté est grande de passer d'une formule à l'autre sans arrêts, plus grande que dans le travail par reprises.

Je conseille aussi le travail des deux mains ensemble, une des mains jouant ***ff*** *l'autre* ***pp*** *— l'une jouant legato, l'autre staccato.*

5-103-69846-59

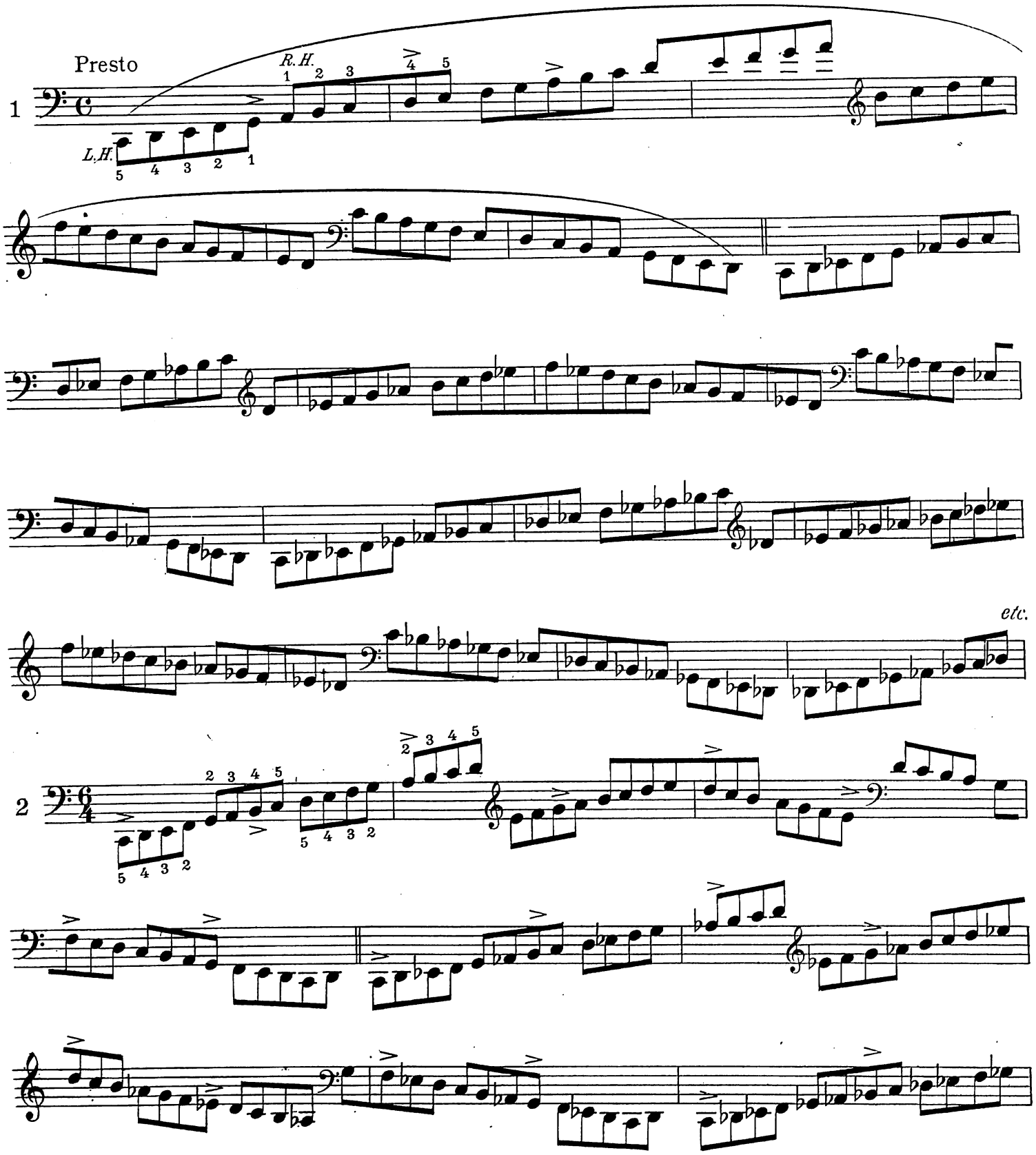
IV

*) FOR ACQUIRING SUPPLENESS

POUR OBTENIR LA SOUPLESSE

Practise *ff*, *f*, *mf*, *p*, *pp*, and play with a light wrist and loose arm, but with firm fingers and a decided touch.

A travailler ff, f, mf, p, pp, et avec une grande souplesse de poignet et de bras, mais avec une energique action des doigts.



*) Exercises suggested to the author by Georges Mathias.
Exercices indiqués à l'auteur par Georges Mathias.

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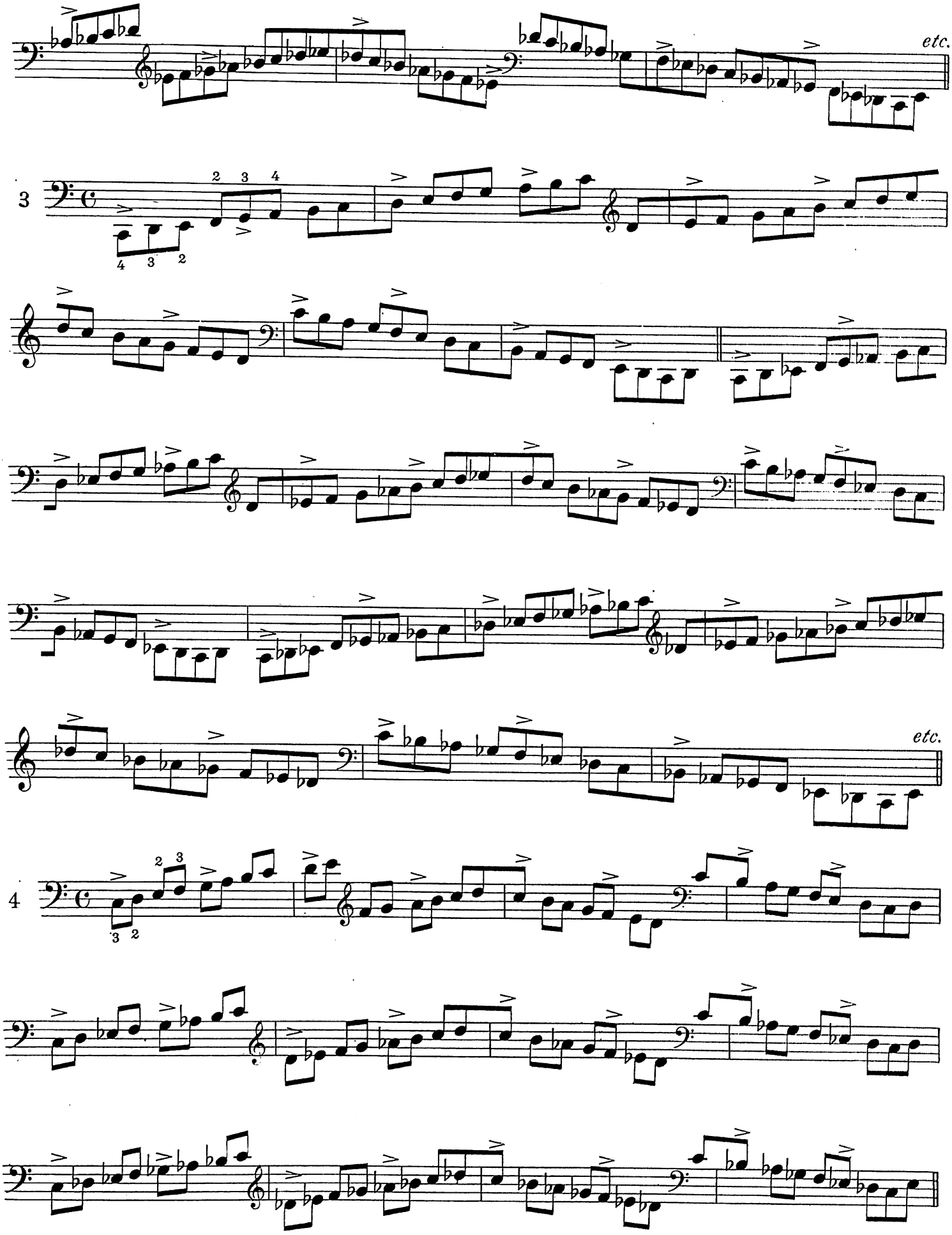
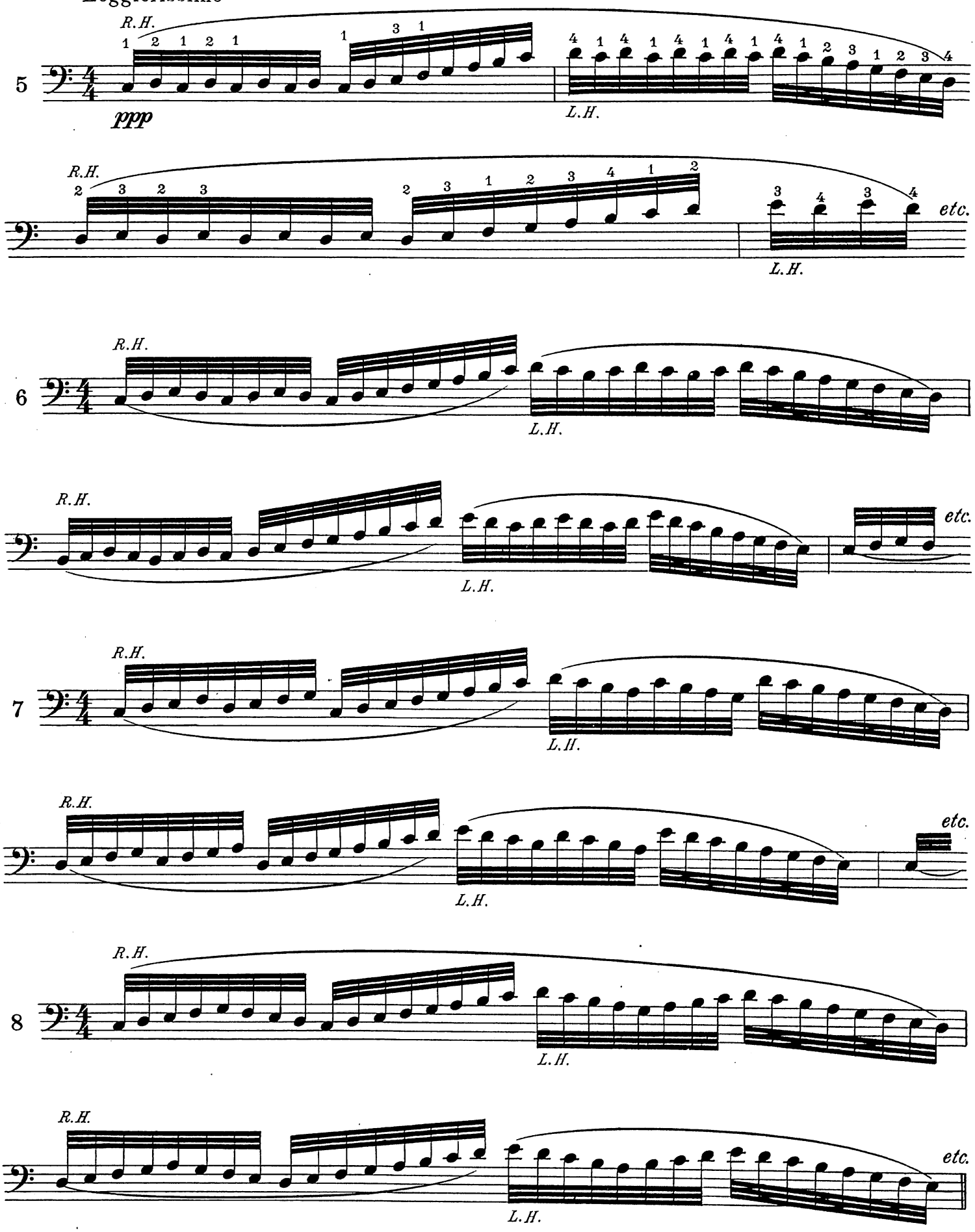

etc.
3
etc.
4

Leggierissimo

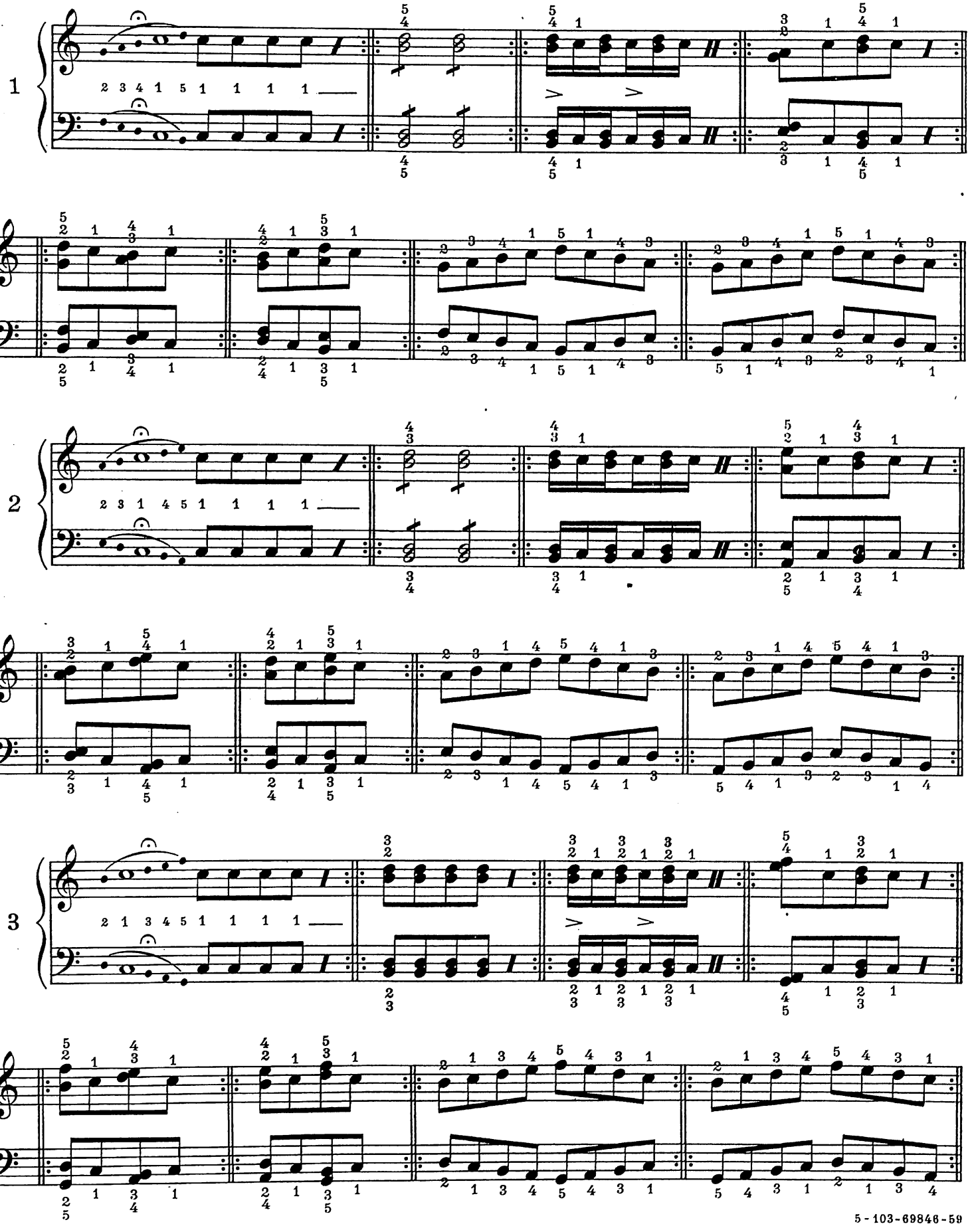


EXERCISES FOR THE PASSING UNDER OF THE THUMB AFTER RUBINSTEIN-VILLOING

EXERCICES POUR LE PASSAGE DU POUCE D'APRÈS RUBINSTEIN-VILLOING

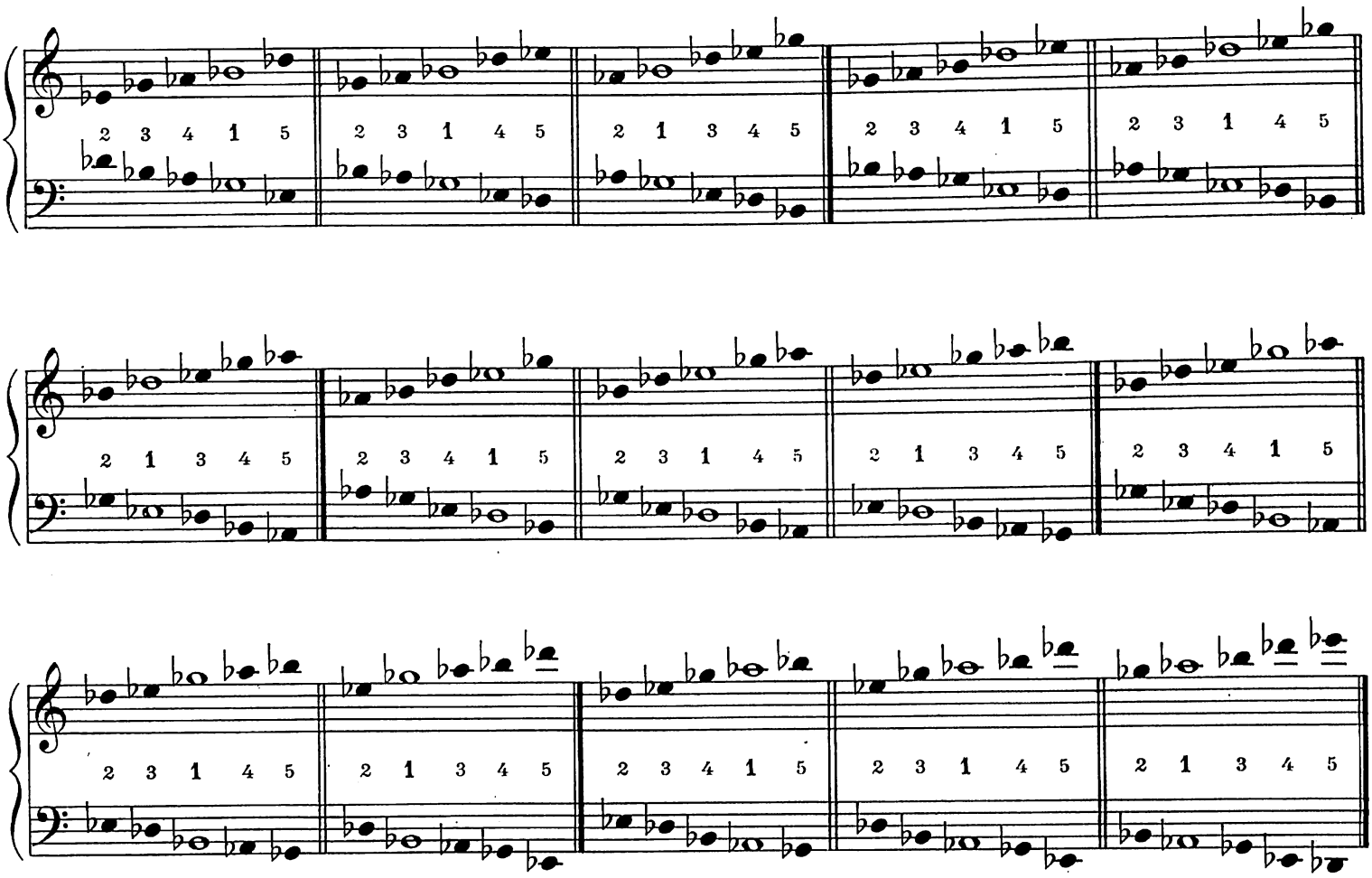
Preserve the same position of the hand

Gardez la même position de main



5-103-69846-59

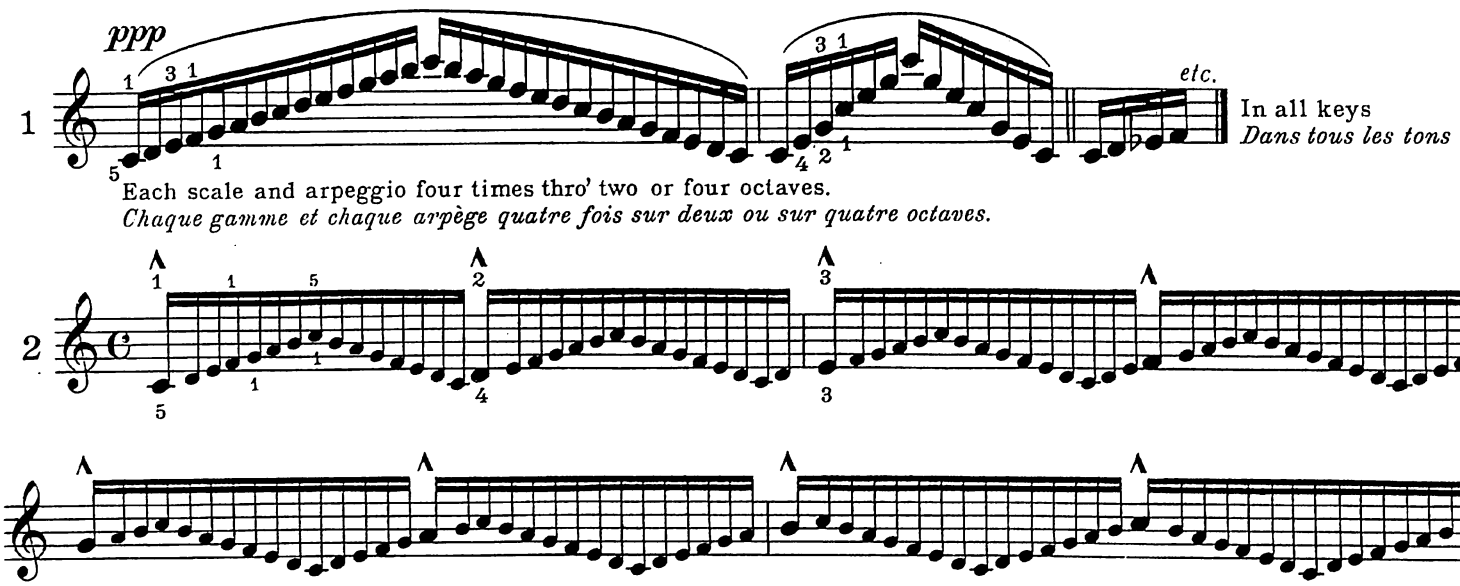
Apply the preceding exercises to the following positions
Appliquer aux positions suivants les exercices précèdents



VI

TO ACQUIRE VELOCITY IN THE SCALES
POUR ACQUERIR LA VITESSE DANS LES GAMMES

Scale and arpeggio alternately
Gamme et arpège alternativement } *ff, f, p, pp, ppp*



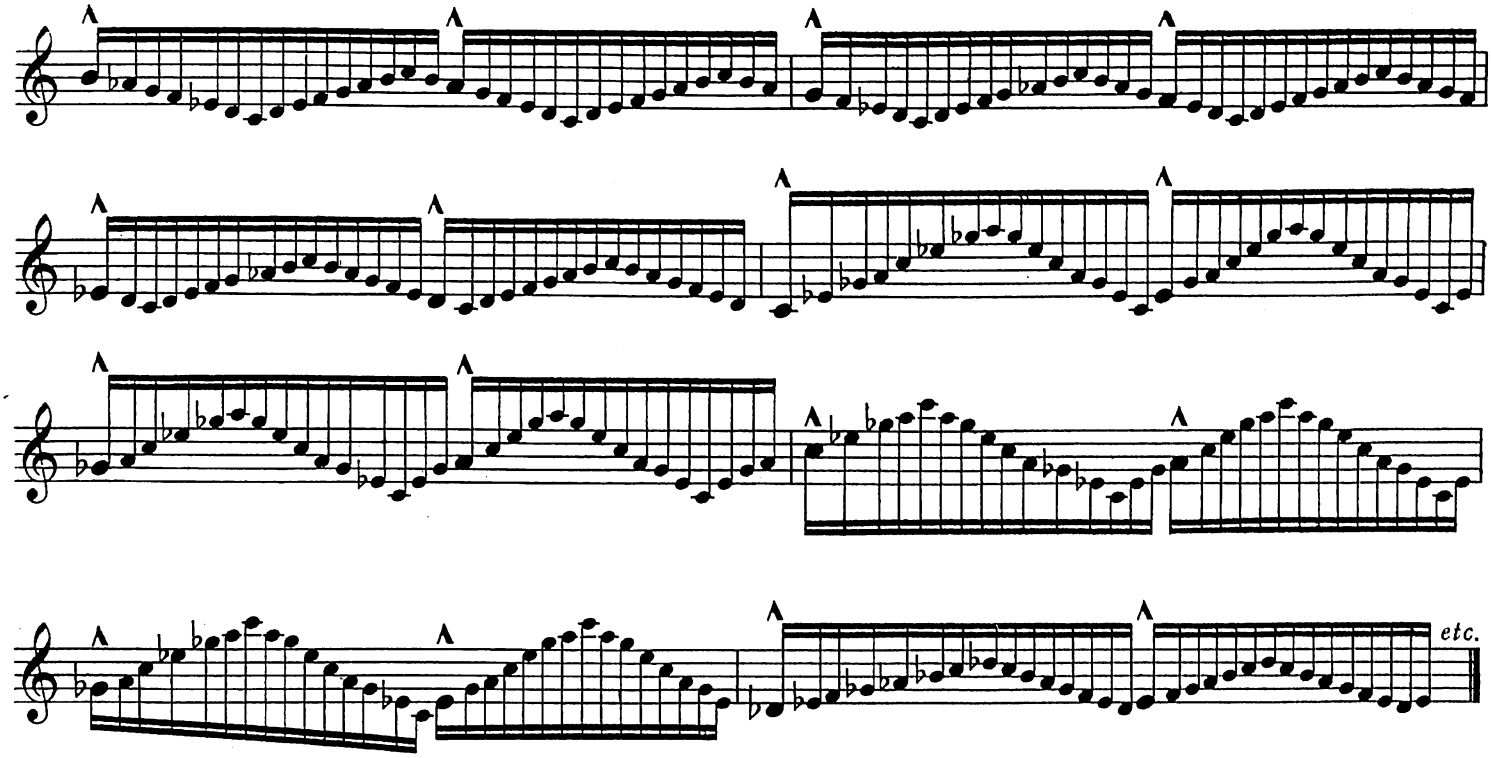
In all keys
Dans tous les tons

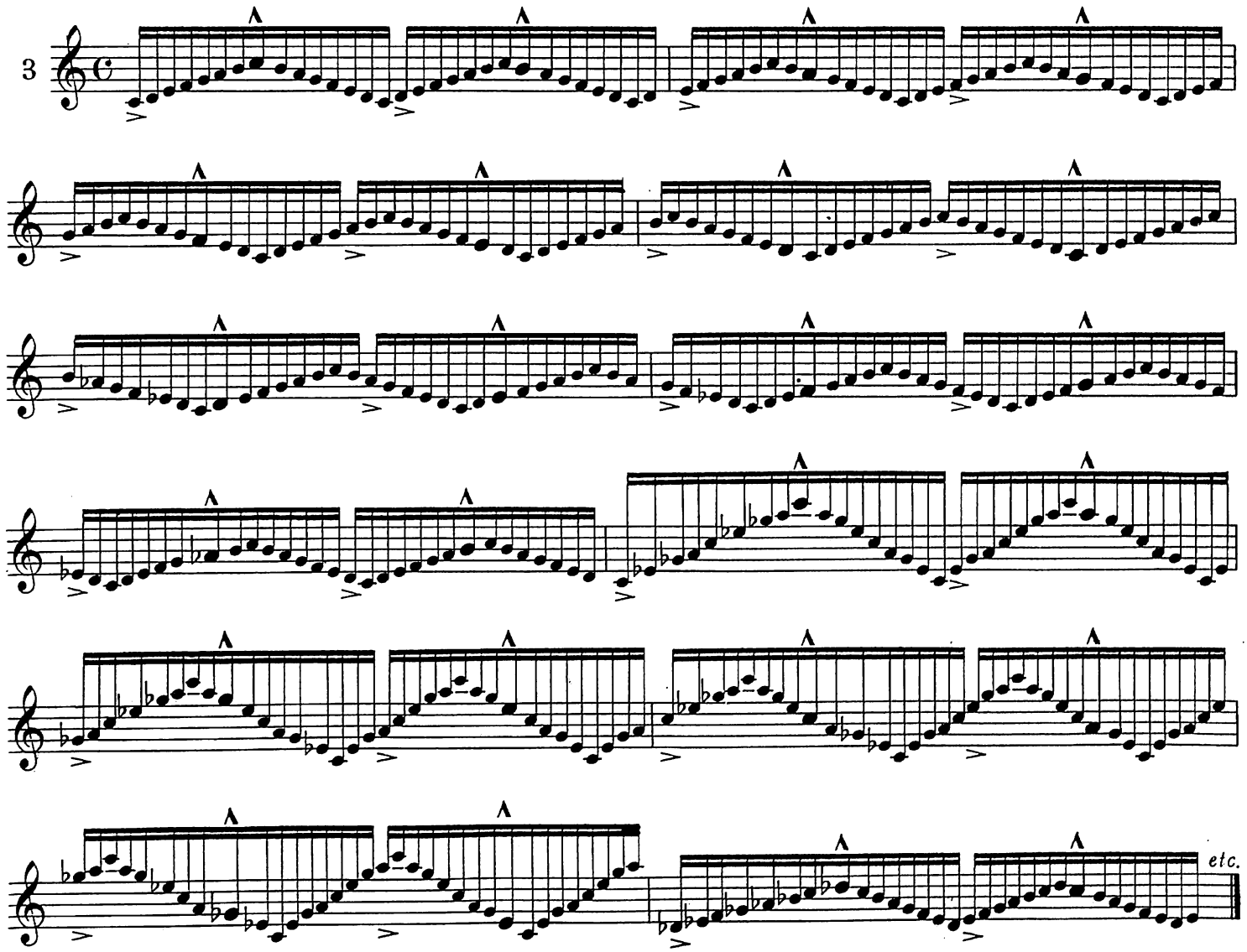
Each scale and arpeggio four times thro' two or four octaves.
Chaque gamme et chaque arpège quatre fois sur deux ou sur quatre octaves.

These two exercises (2 & 3) should be played with quite a strong touch at first and then with the greatest possible lightness.

Les deux exercices (2 & 3) doivent etre joues tout d'abord avec une pression assez forte et ensuite avec la plus grande souplesse et légèreté.

5 - 103 - 69846 - 59





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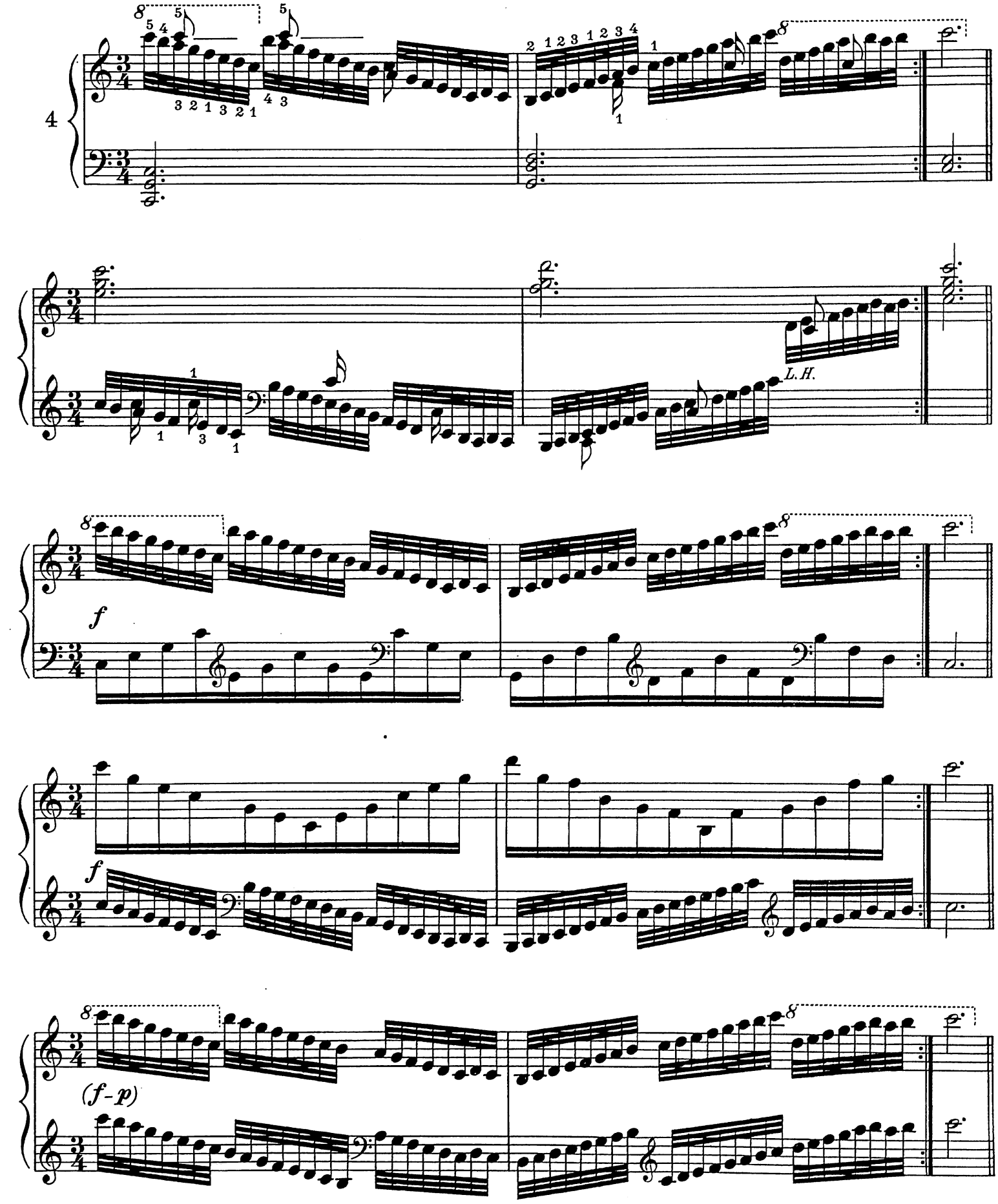
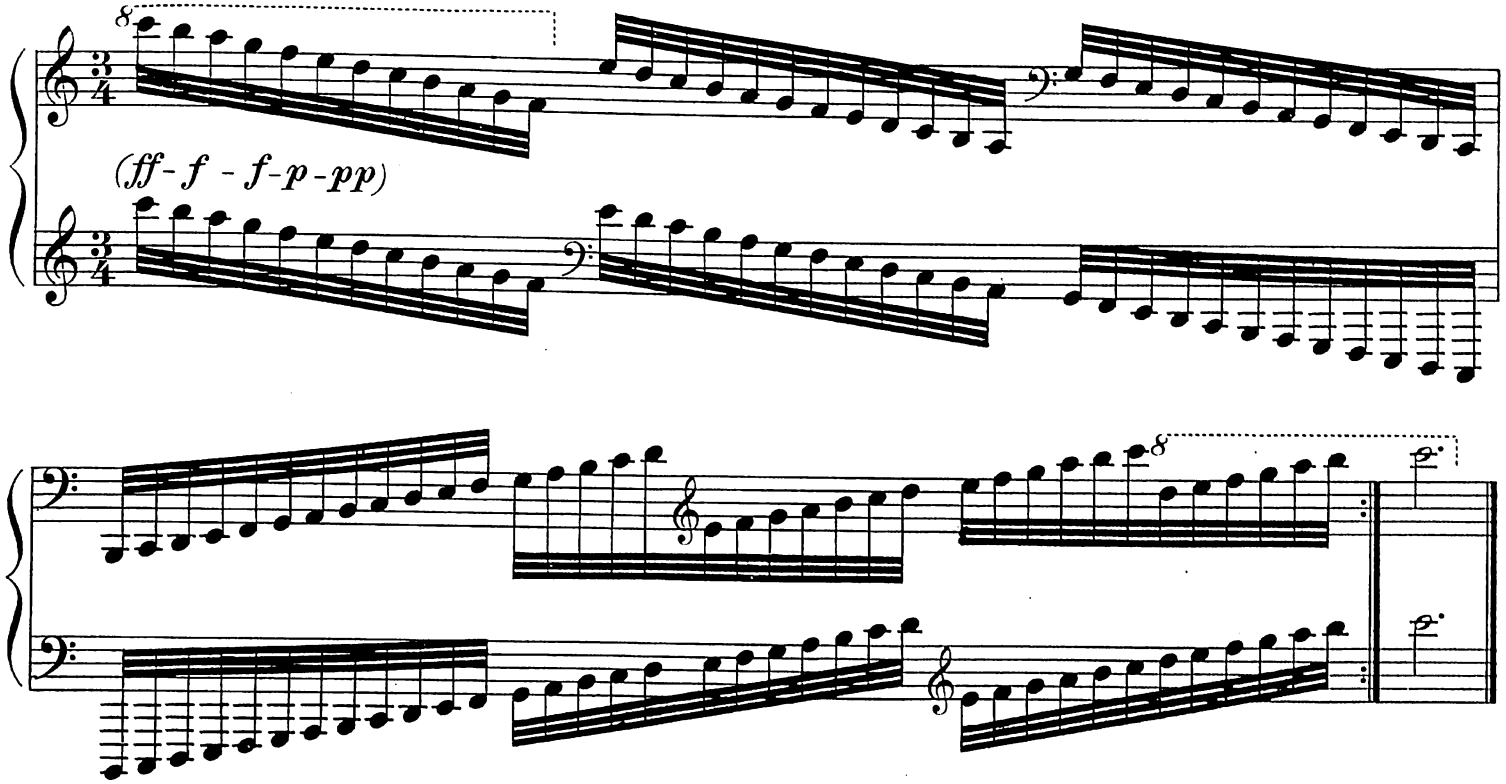
In all the keys with the fingering of C

Dans tous les tons avec le doigté de "do"



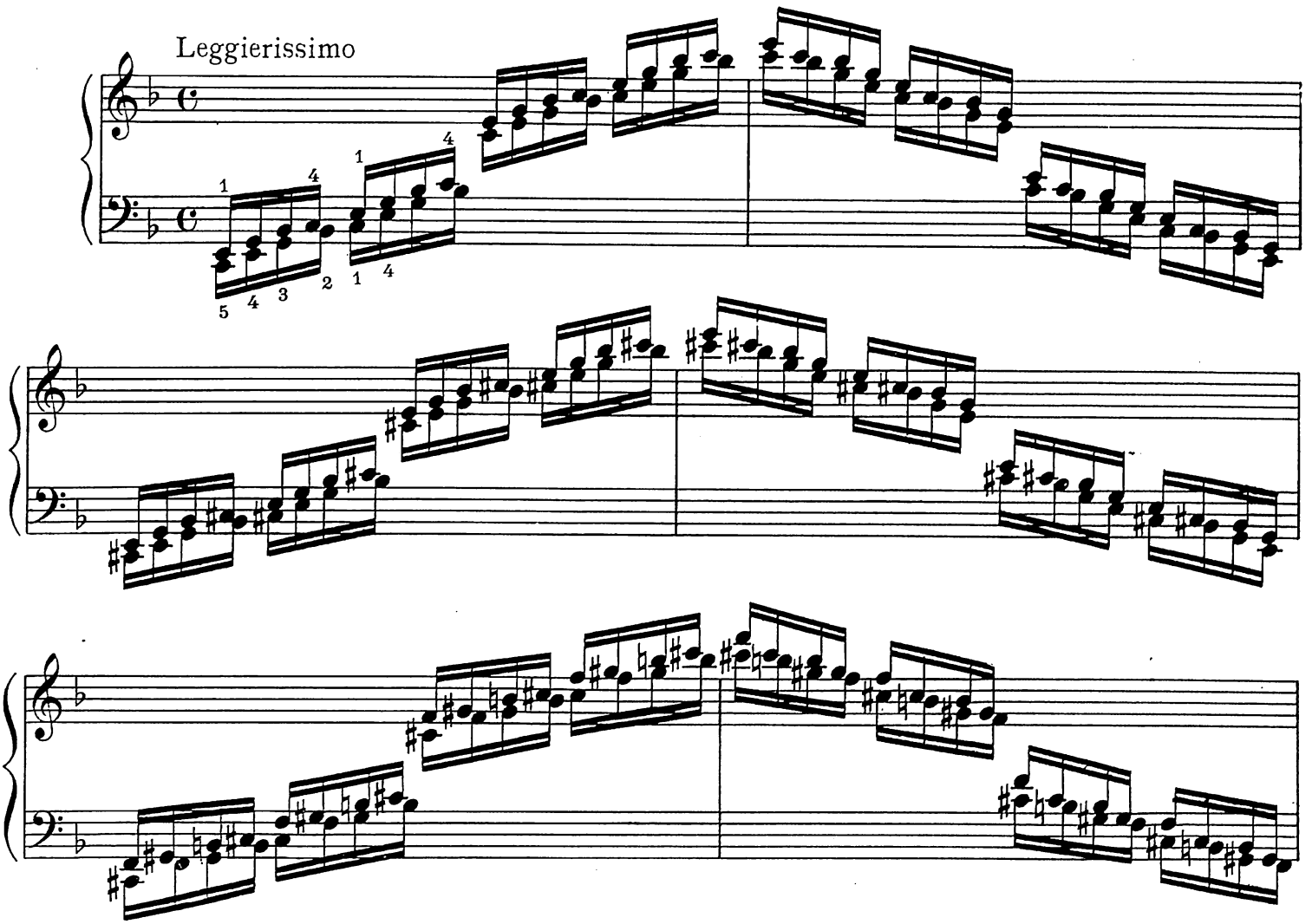


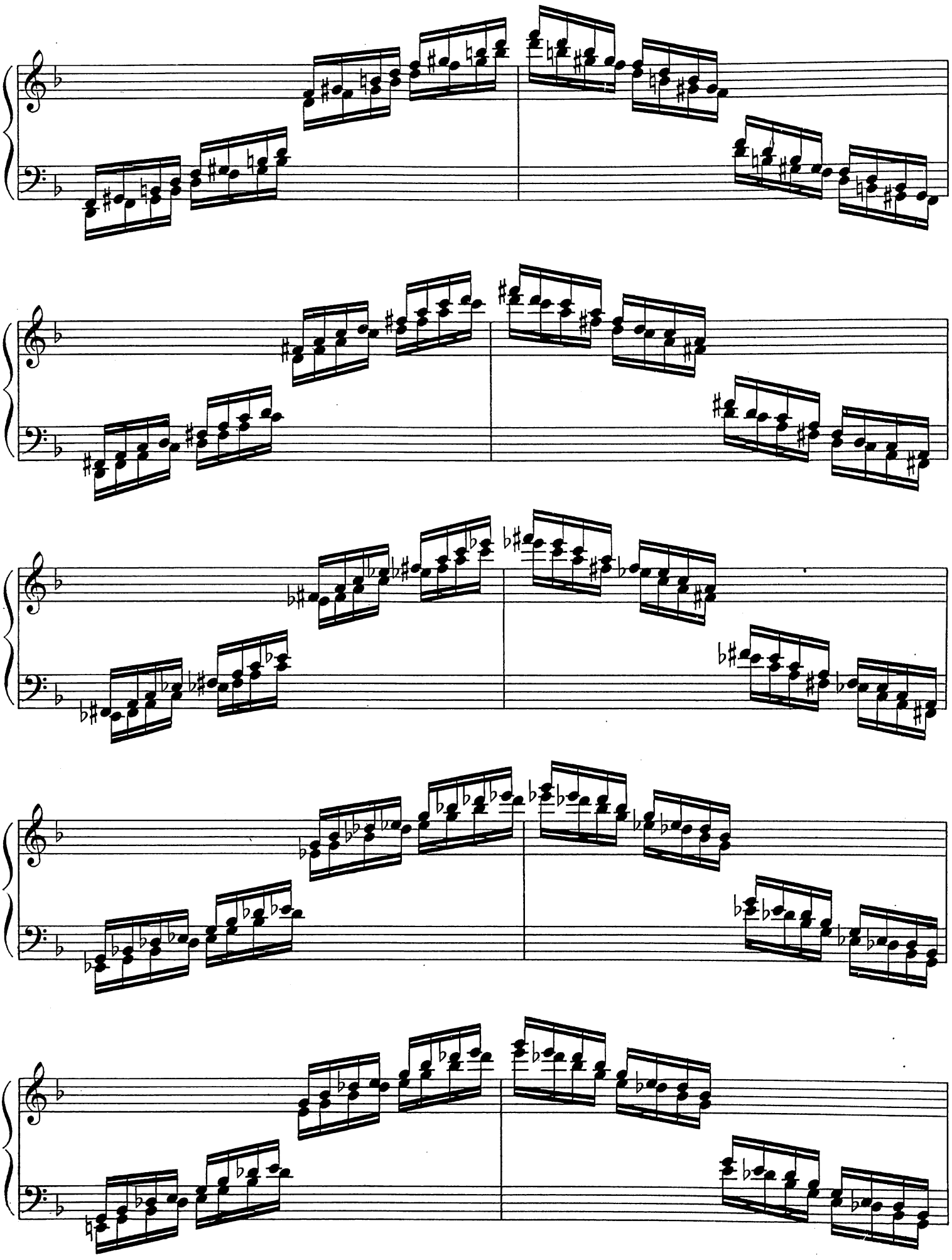
Other fingerings
Autres doigtés } 12 ‖ 21 ‖ 13 ‖ 31 ‖ 14 ‖ 41 ‖ 15 ‖ 51 -

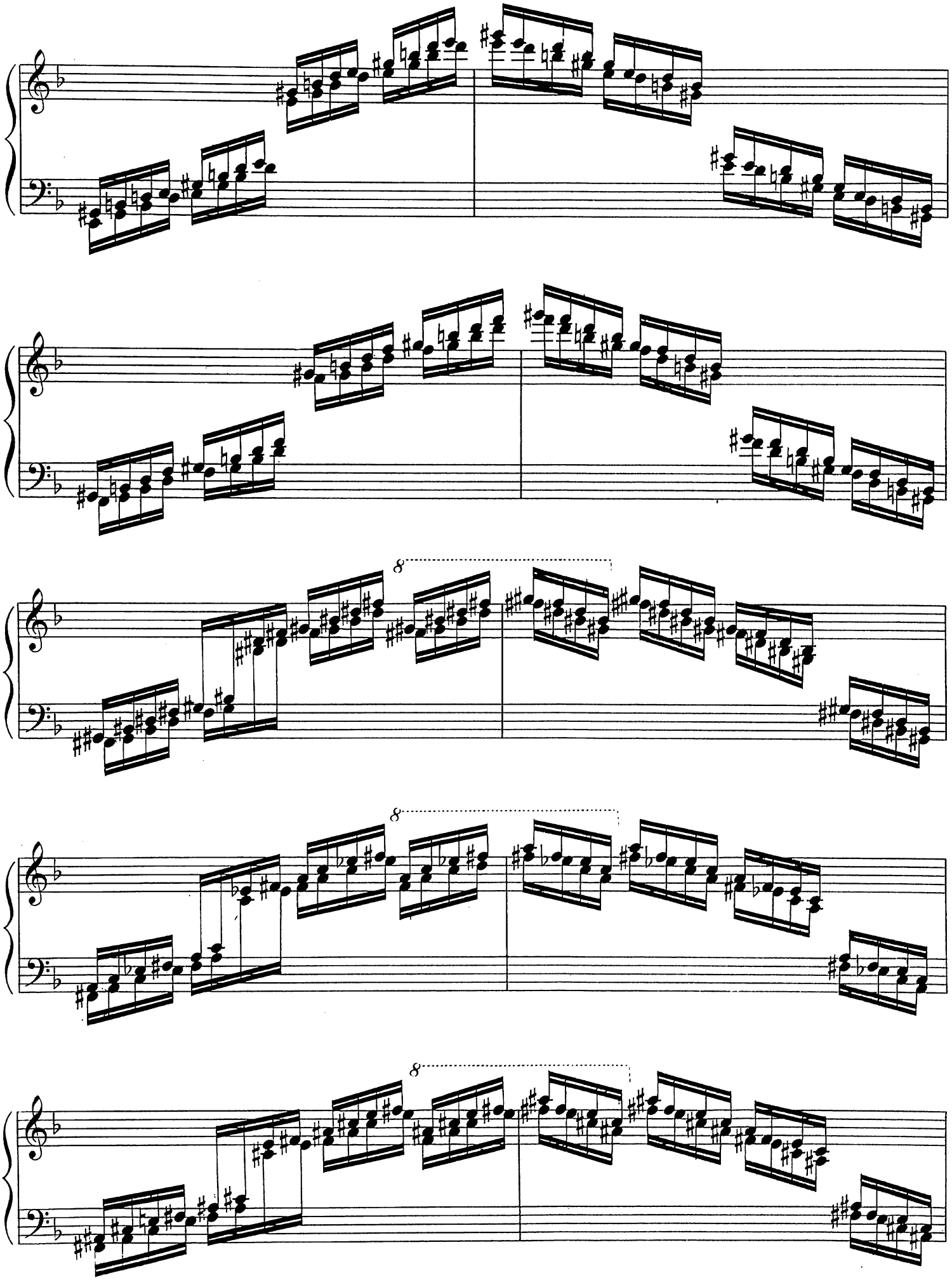
VII

ARPEGGIOS

ARPÈGES



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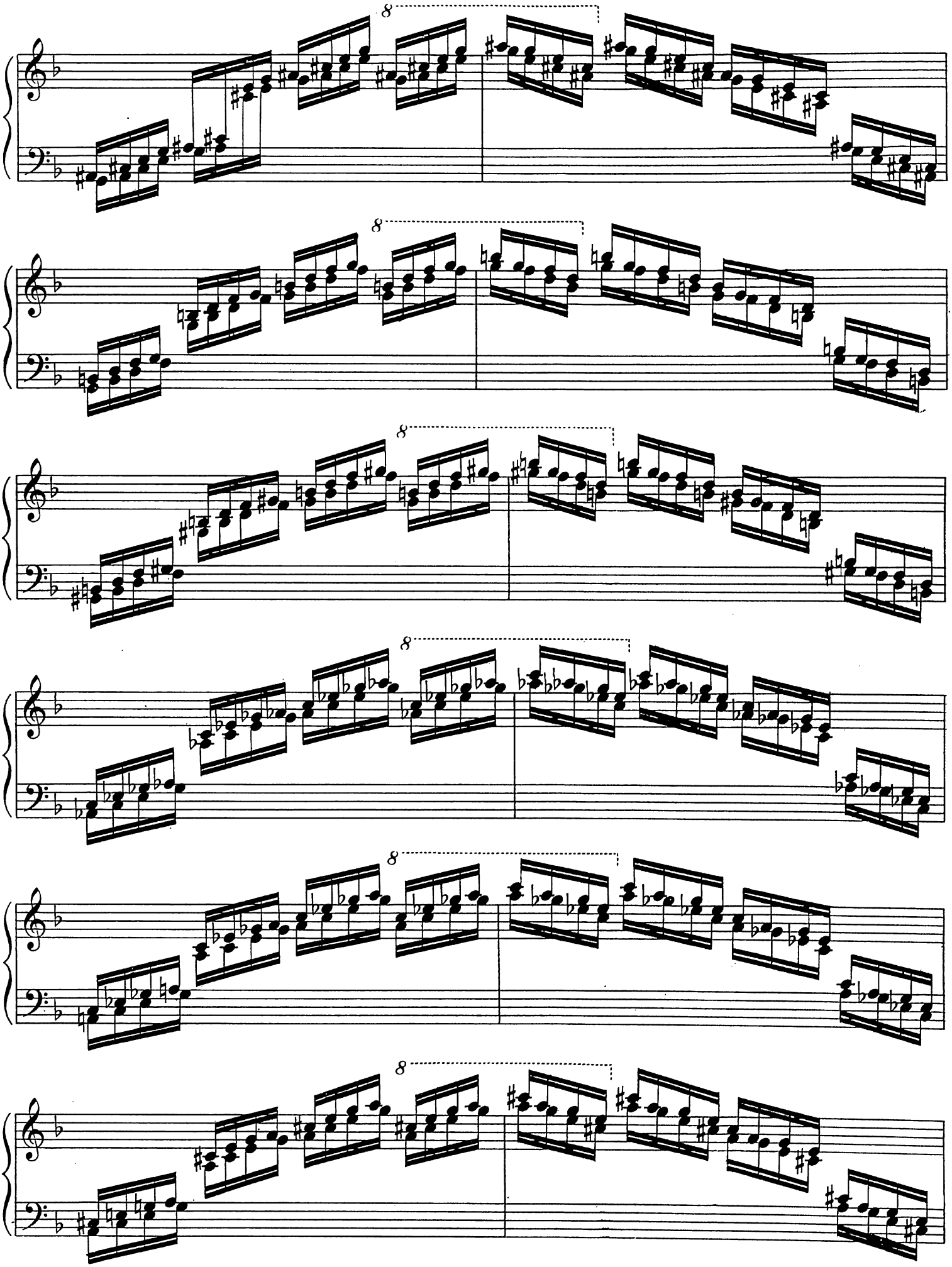
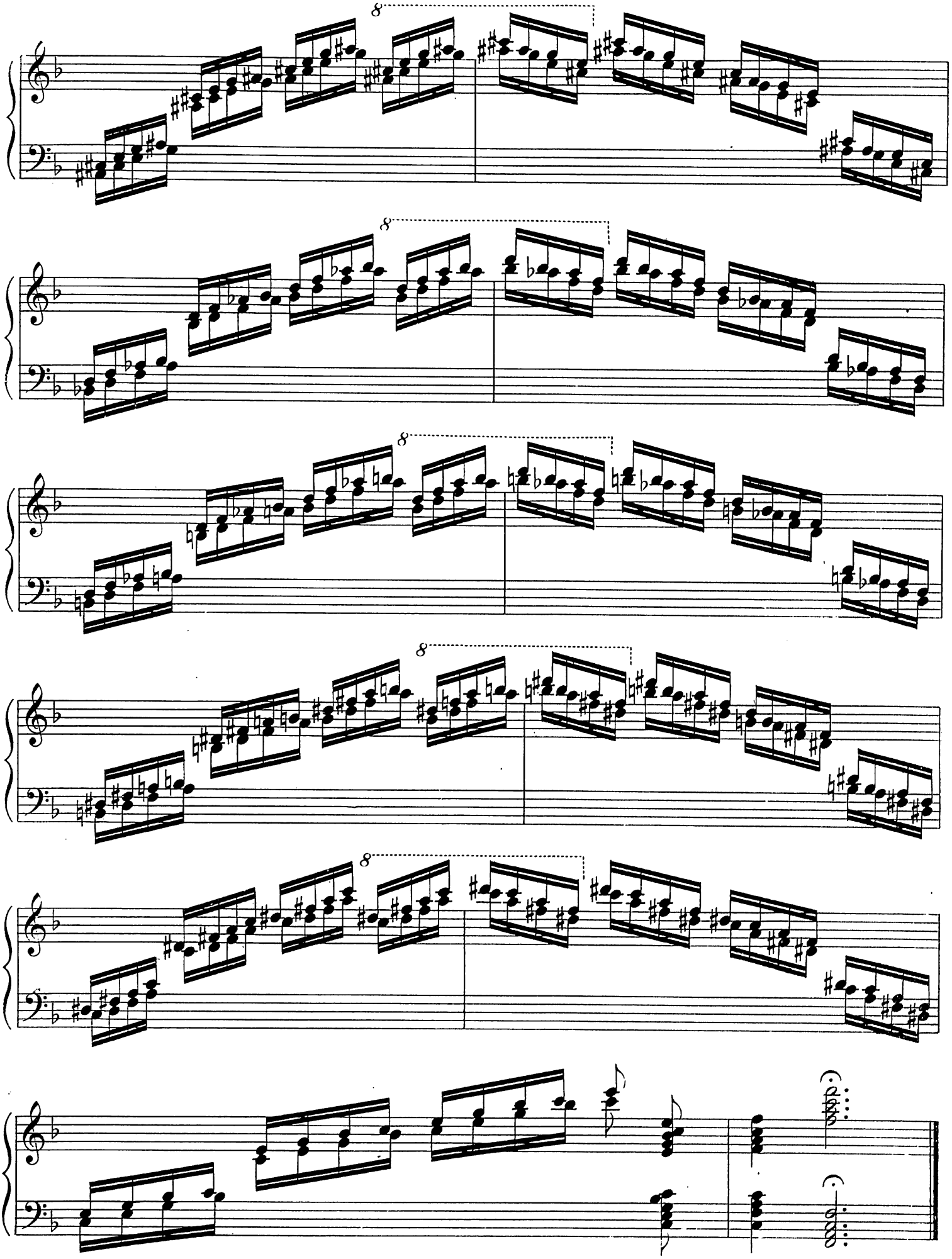




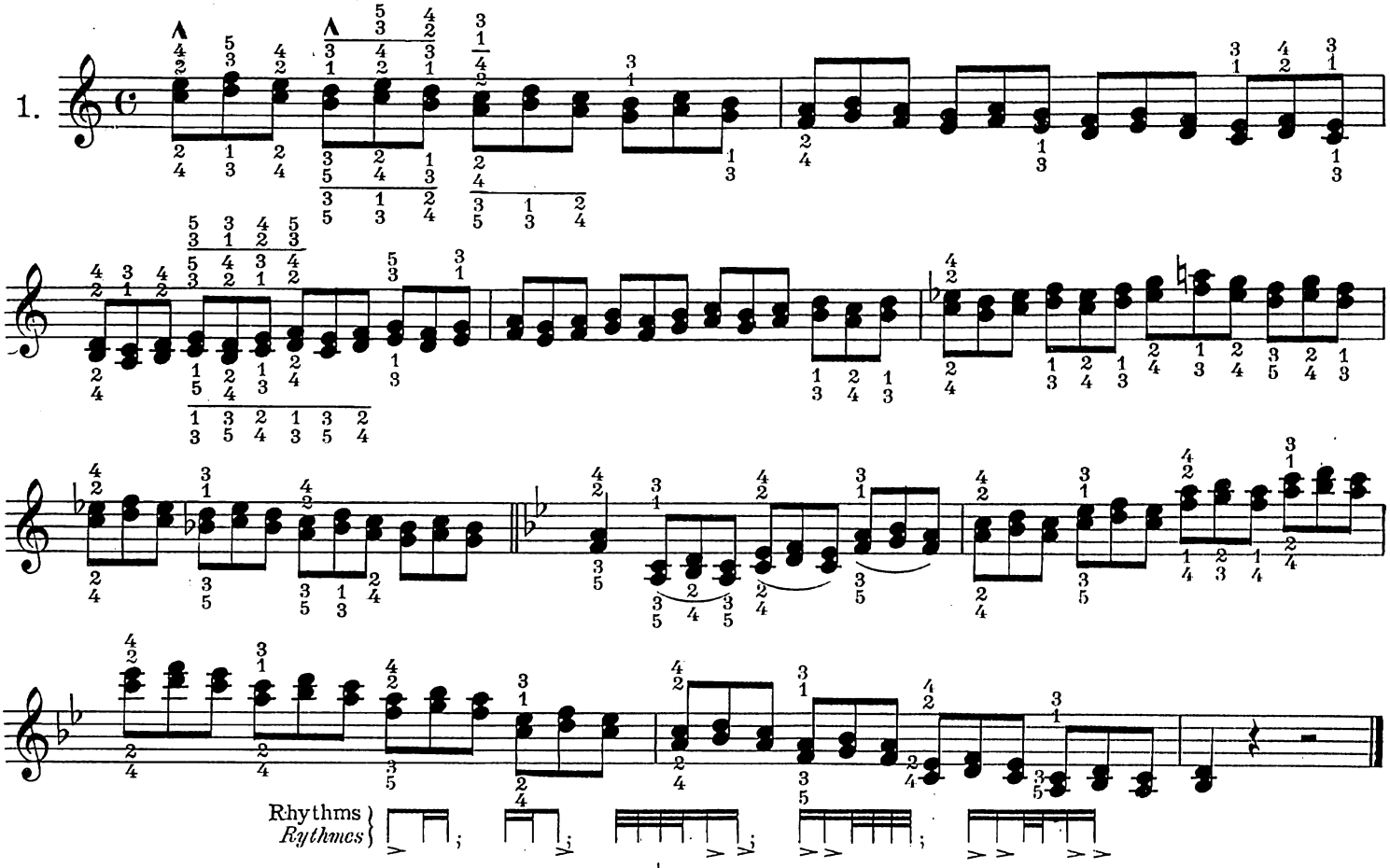
VIII

DOUBLE NOTES

DOUBLES NOTES

(♩♩♩ = 176) (the left hand two octaves below the right)
(la main gauche à deux octaves au dessous de la main droite)

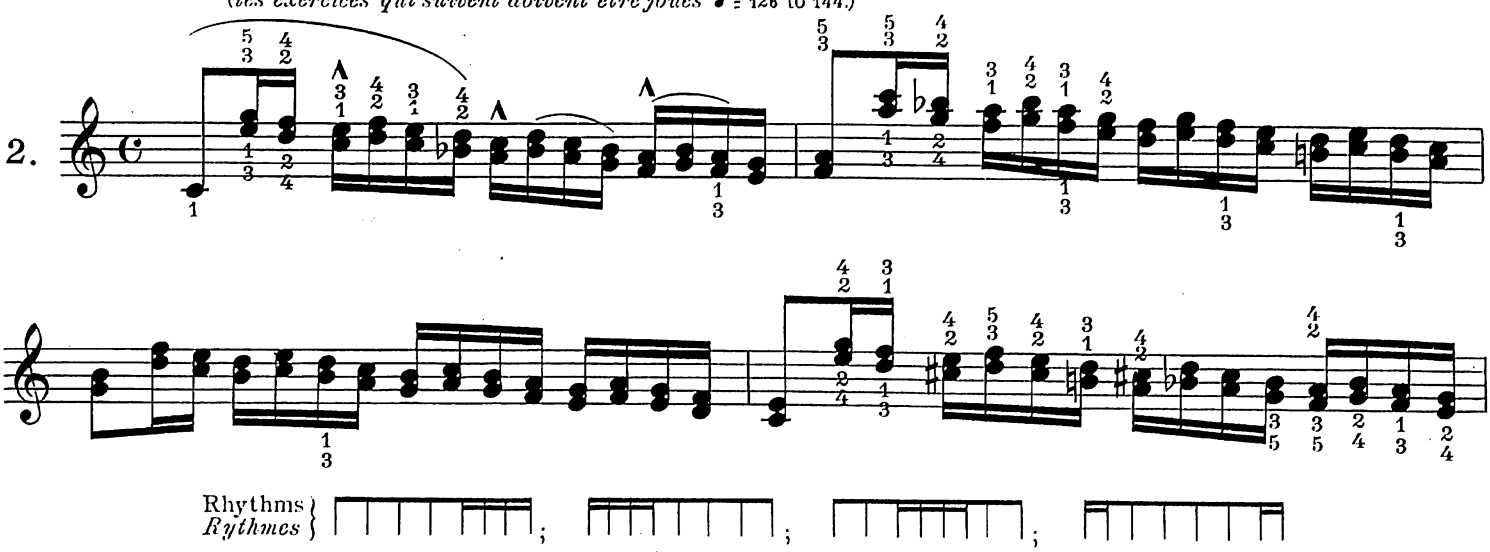
1.



Rhythms
Rythmes

(♩ = 132) (the following exercises should be played ♩ = 126 to 144.)
(les exercices qui suivent doivent être joues ♩ = 126 to 144.)

2.

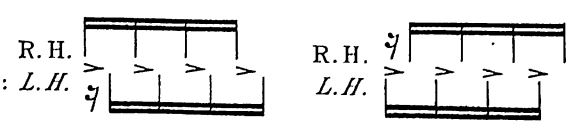


Rhythms
Rythmes

1. Practise staccato and legato. The right hand legato, the left hand staccato; then the reverse.
2. Similarly the right hand should be soft and the left hand loud; then the reverse.

1. Il faut travailler staccato et legato. La main droite legato et la main gauche staccato; ensuite le contraire.
2. De même il faut exercer la main droite piano *et la main gauche* forte; *puis le contraire.*

3. Practise alternately, thus:
3. Il faut travailler alternativement, ainsi:



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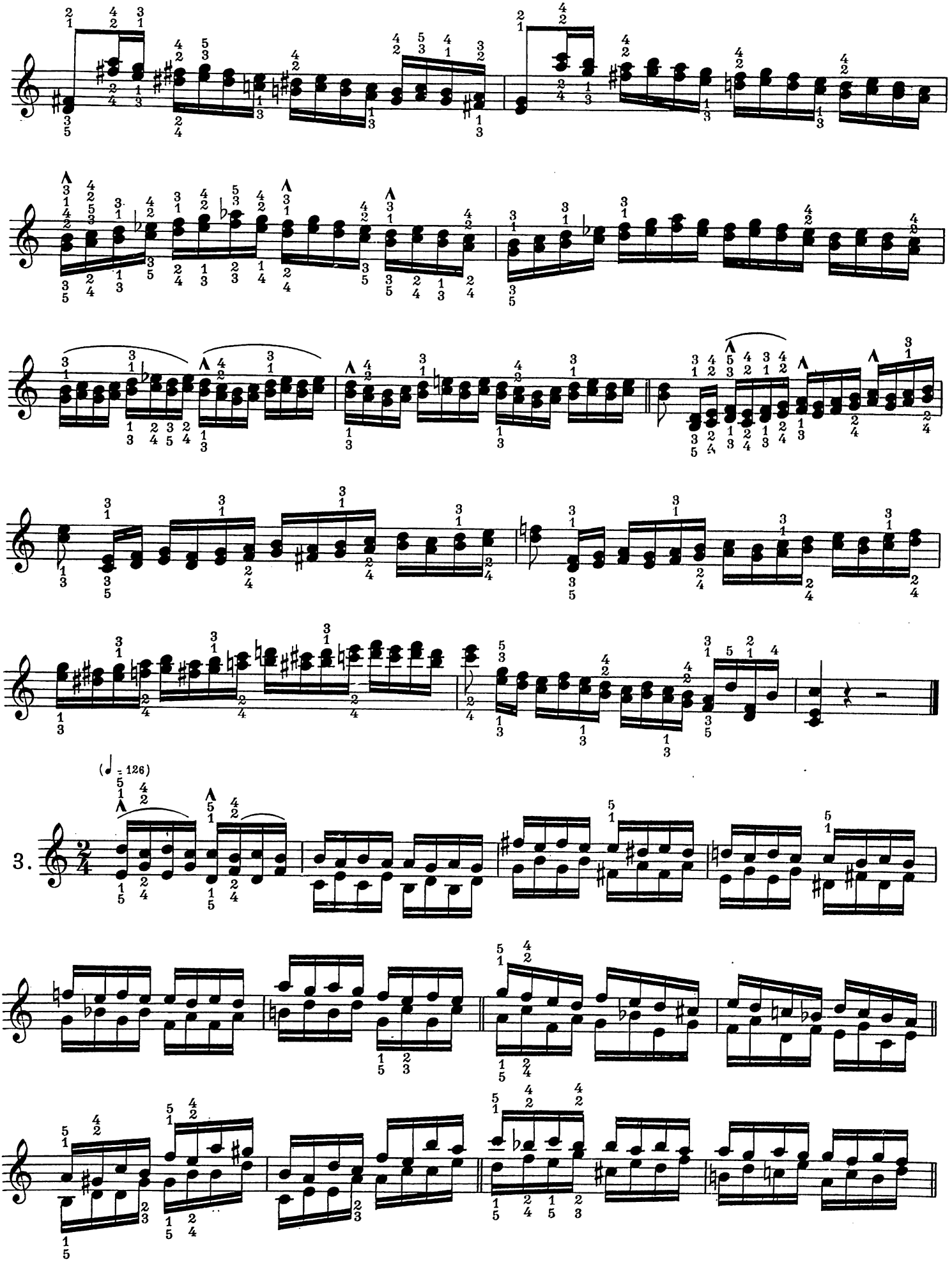
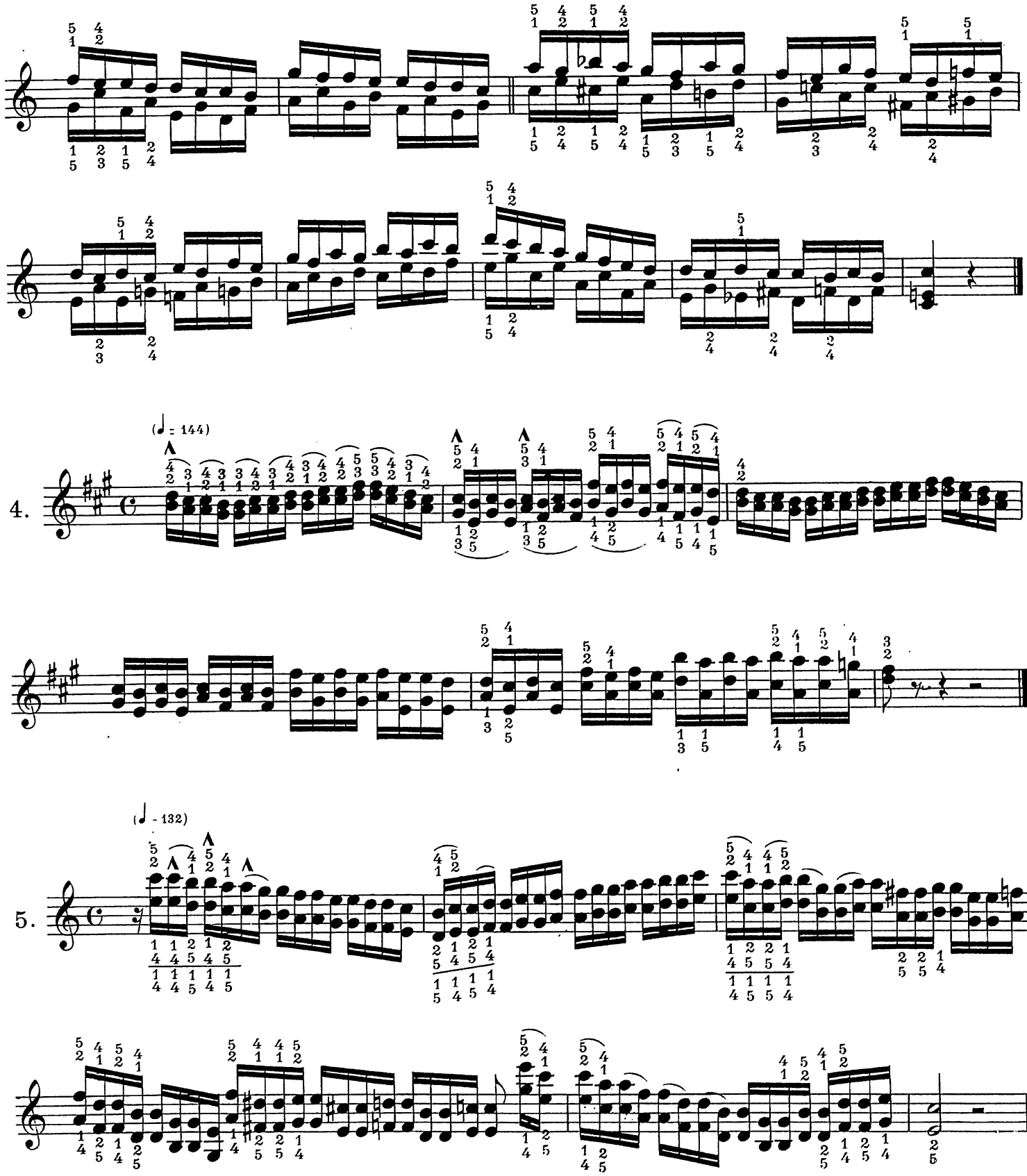
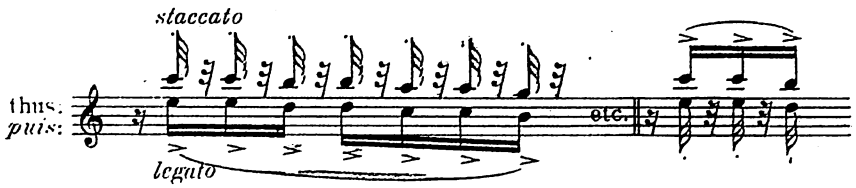
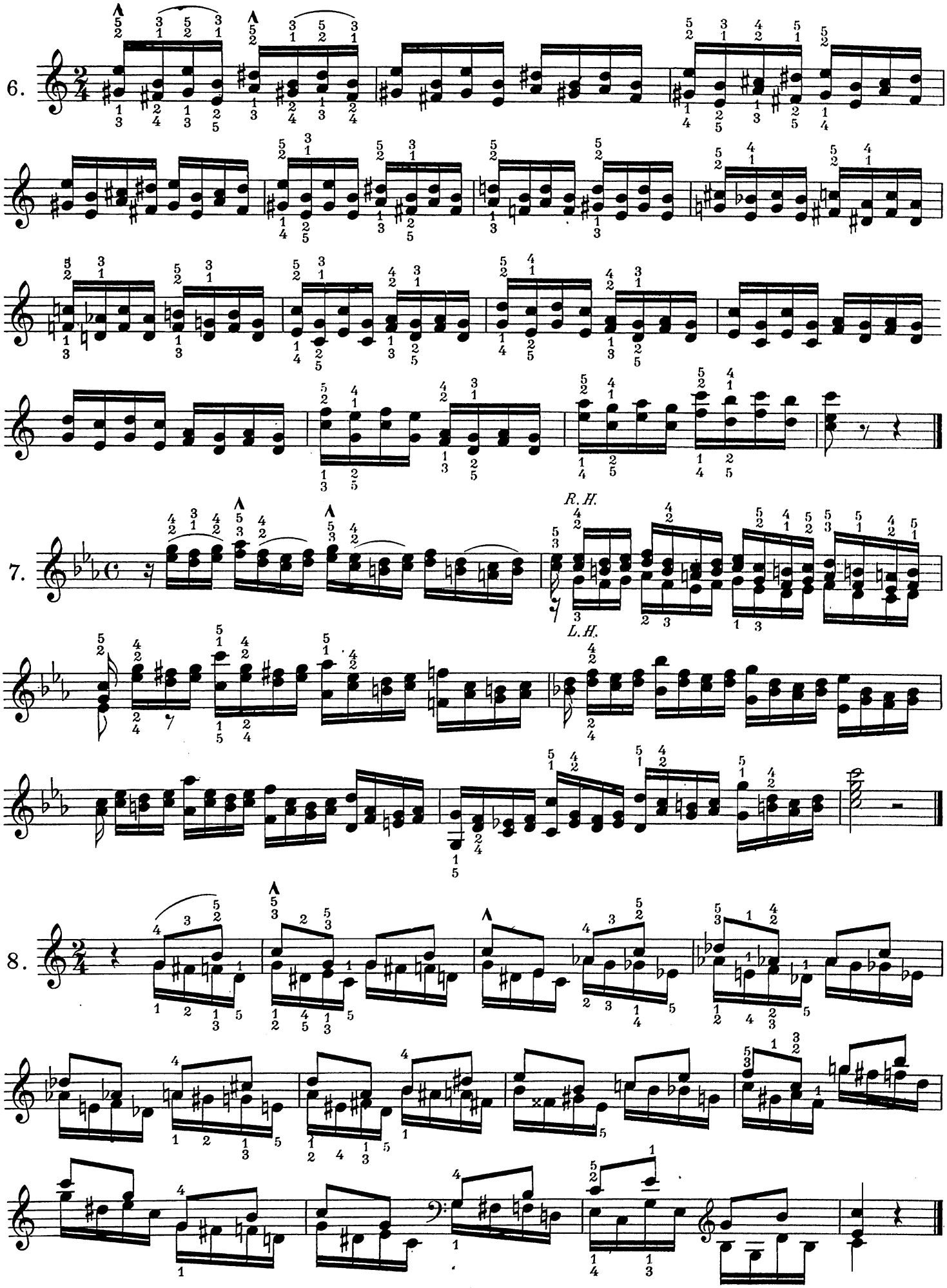
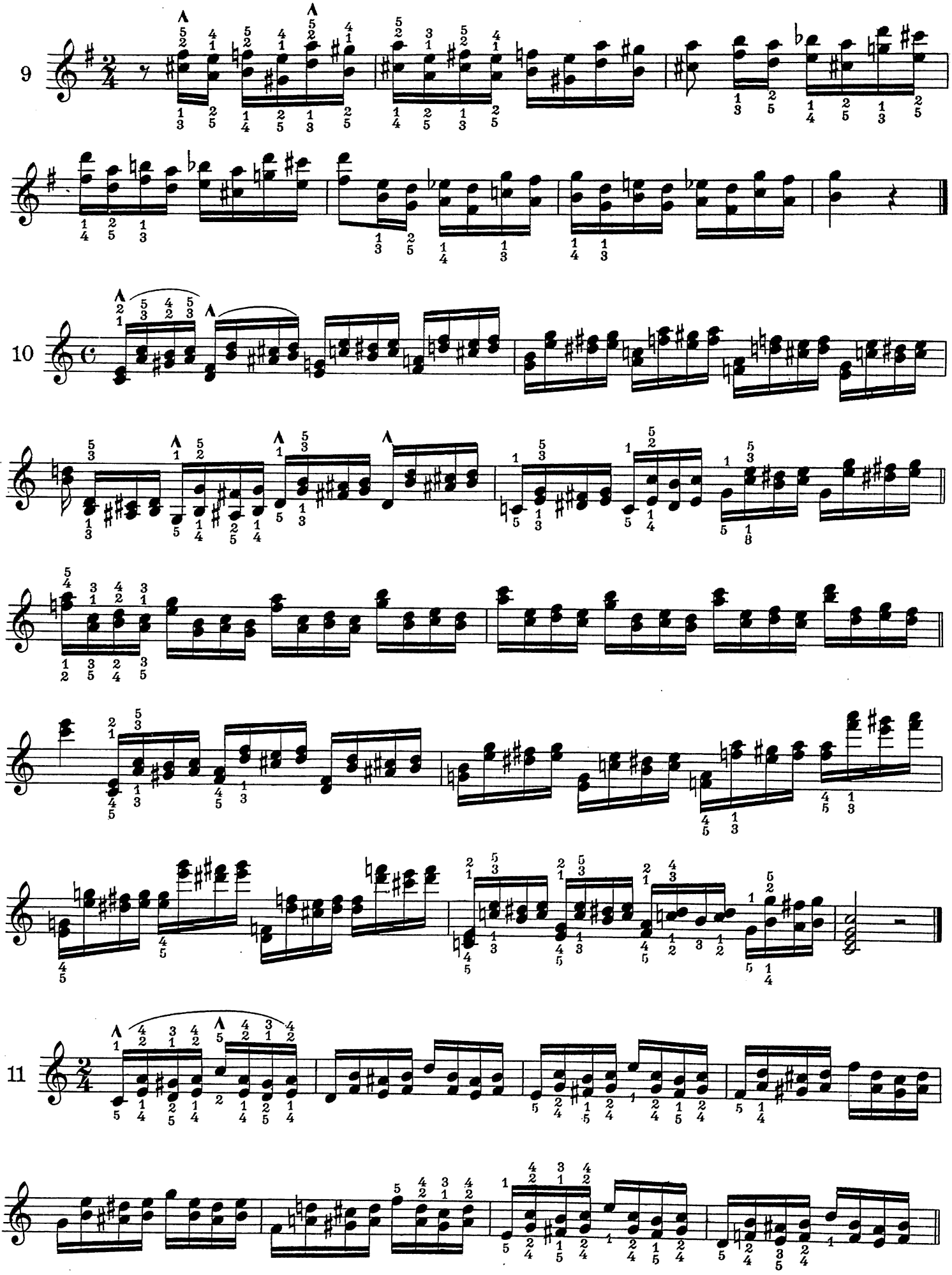

(♩ = 126)
3.

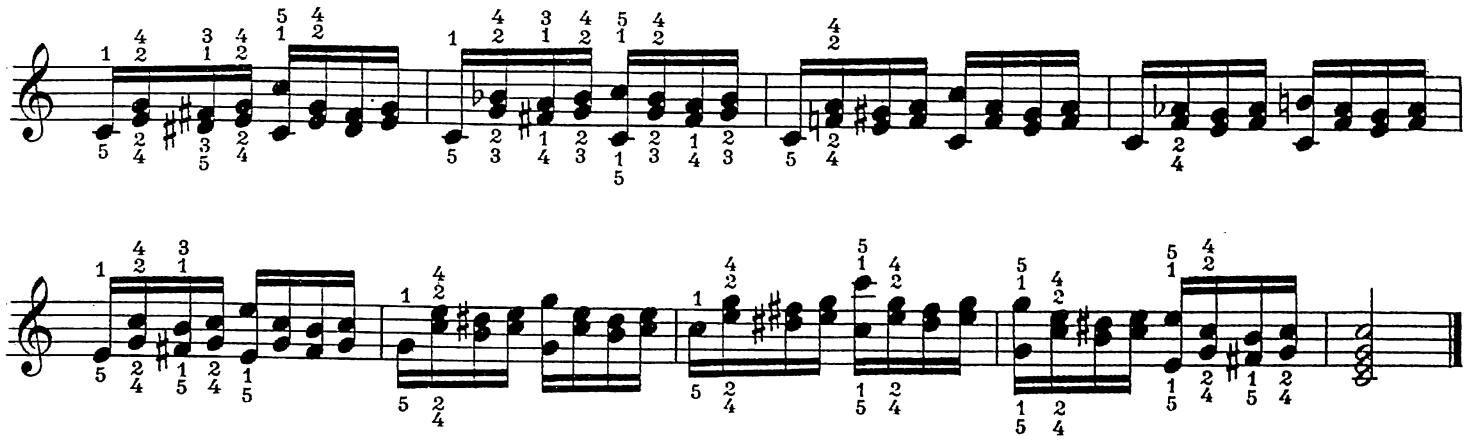


Methods of practise: 1. Various rhythms. 2. Various shadings. 3. Legato. 4. Staccato.
Manieres de travail: 1. Rythmes divers. 2. Nuances diverses. 3. Legato 4. Staccato




6.
7.
R. H.
L. H.
8.





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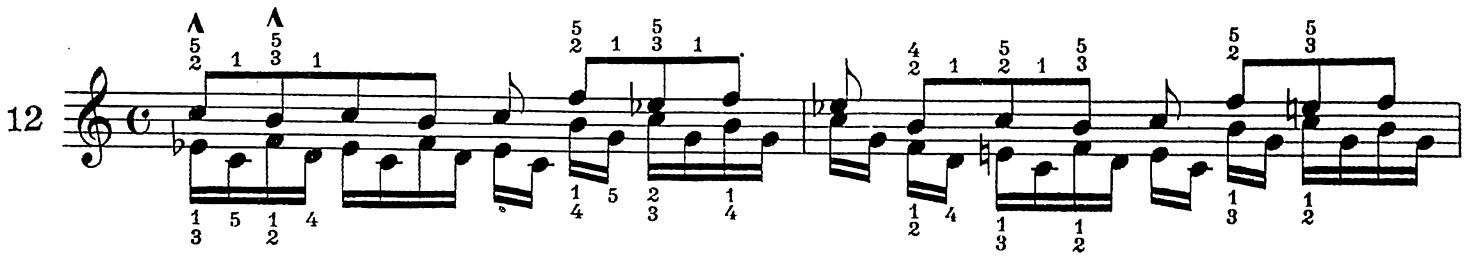

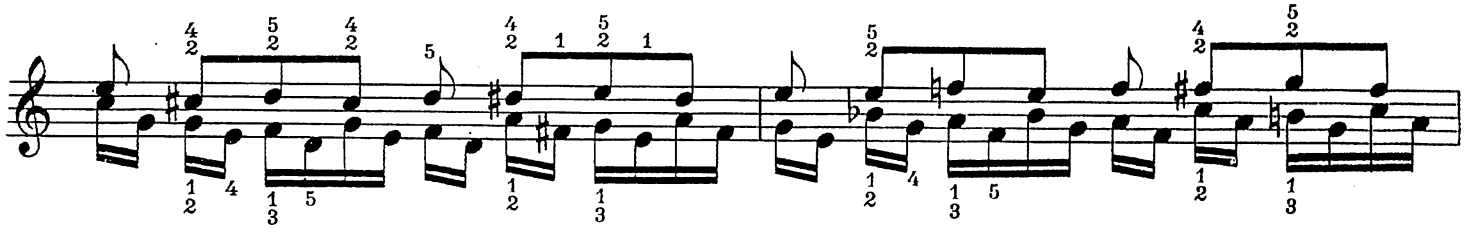

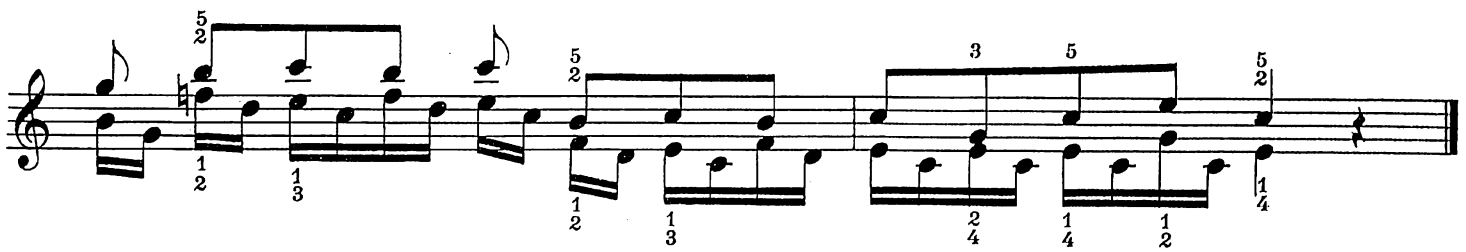

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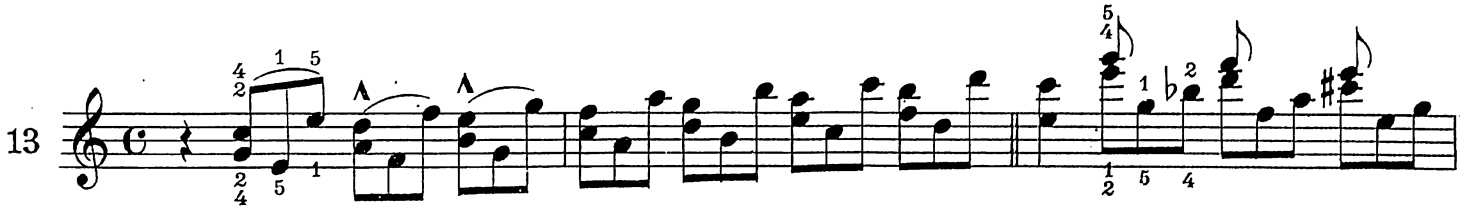

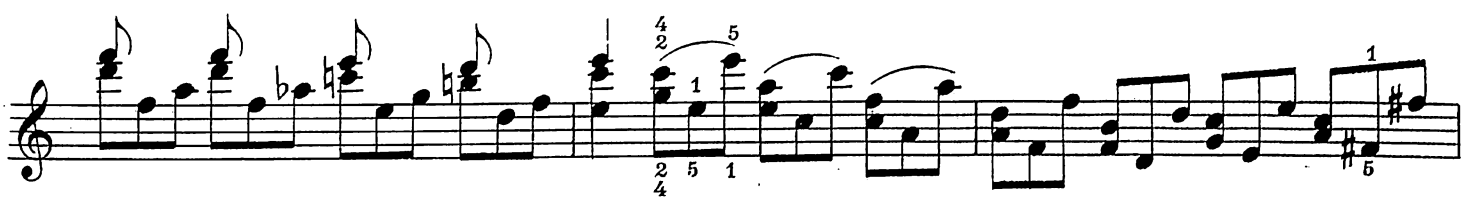

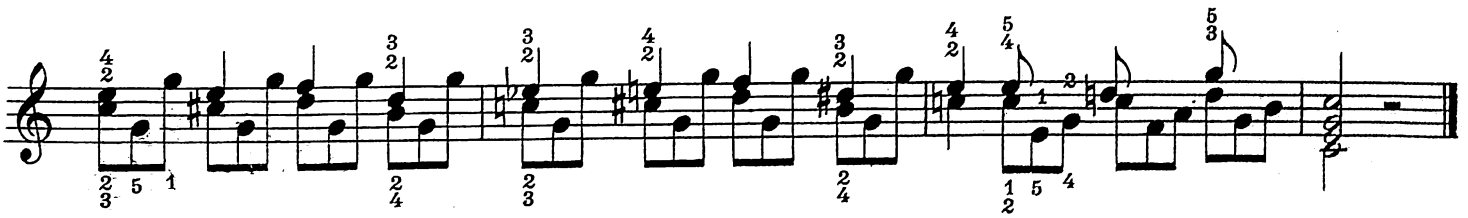

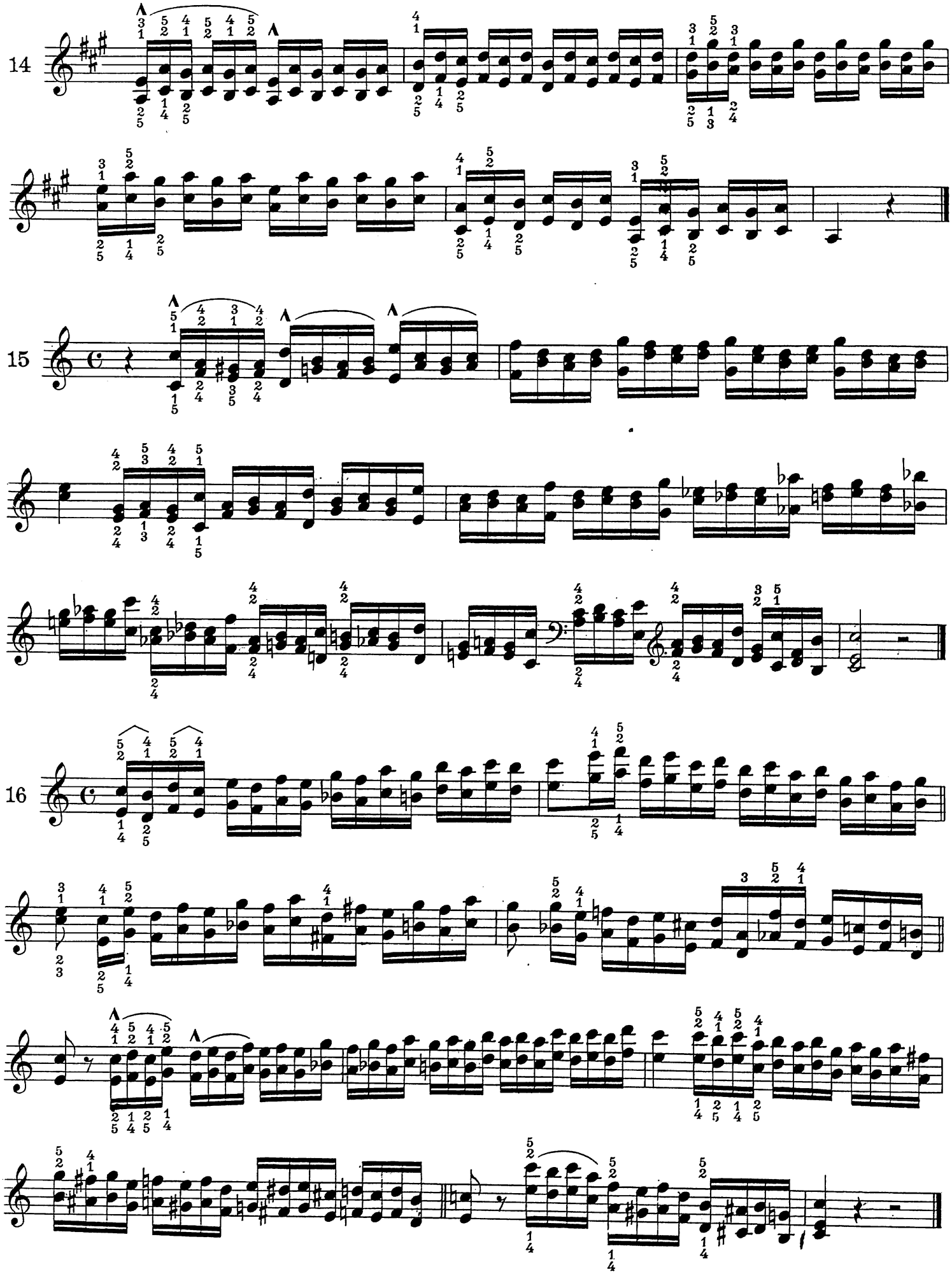

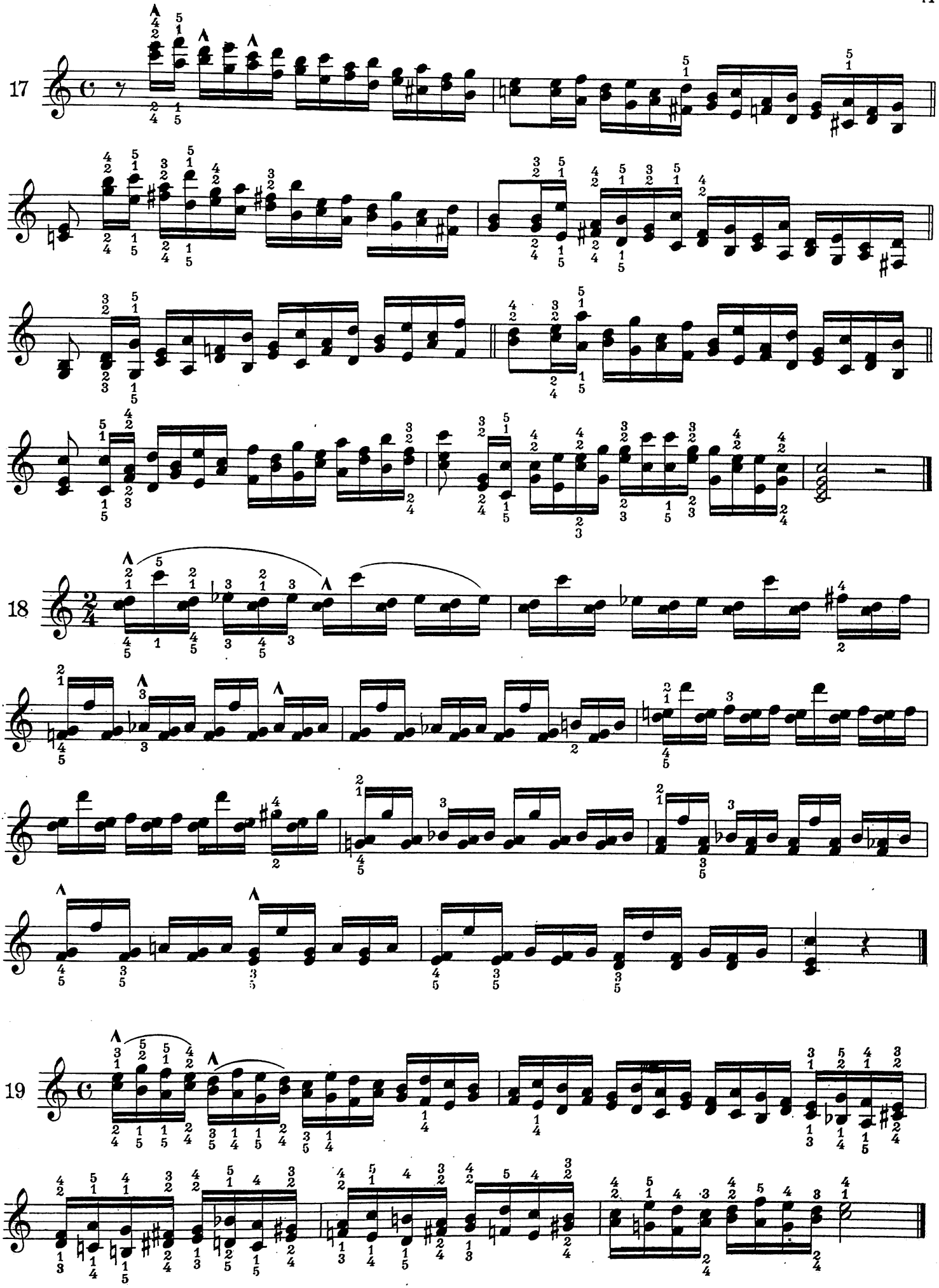

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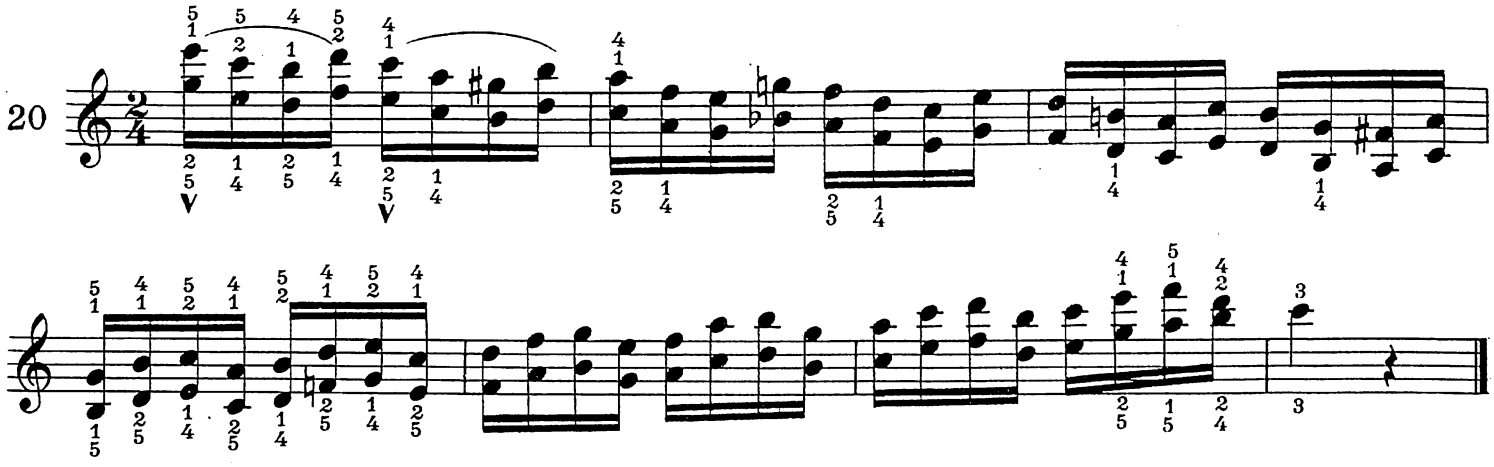
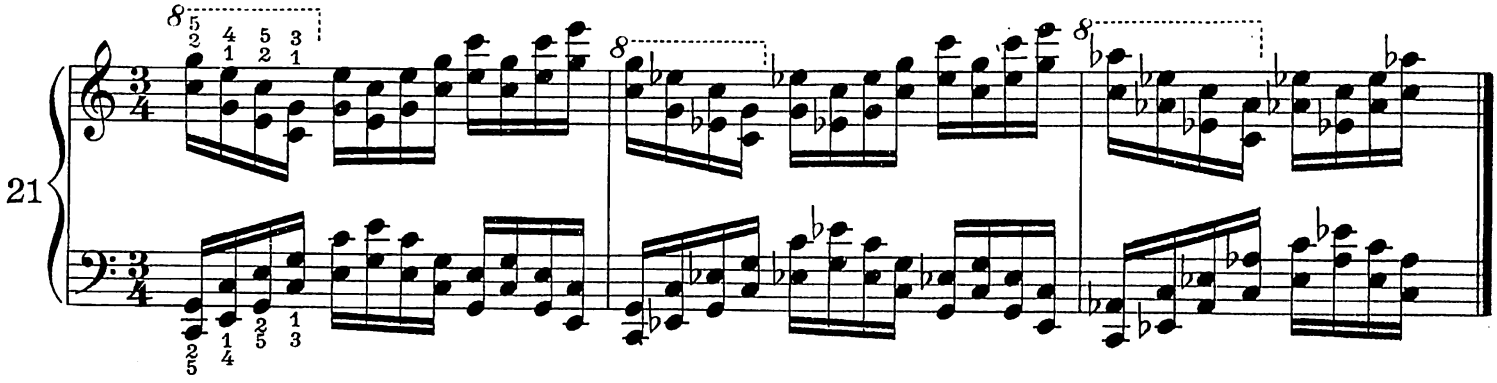


In all keys
Dans tous les tons

21



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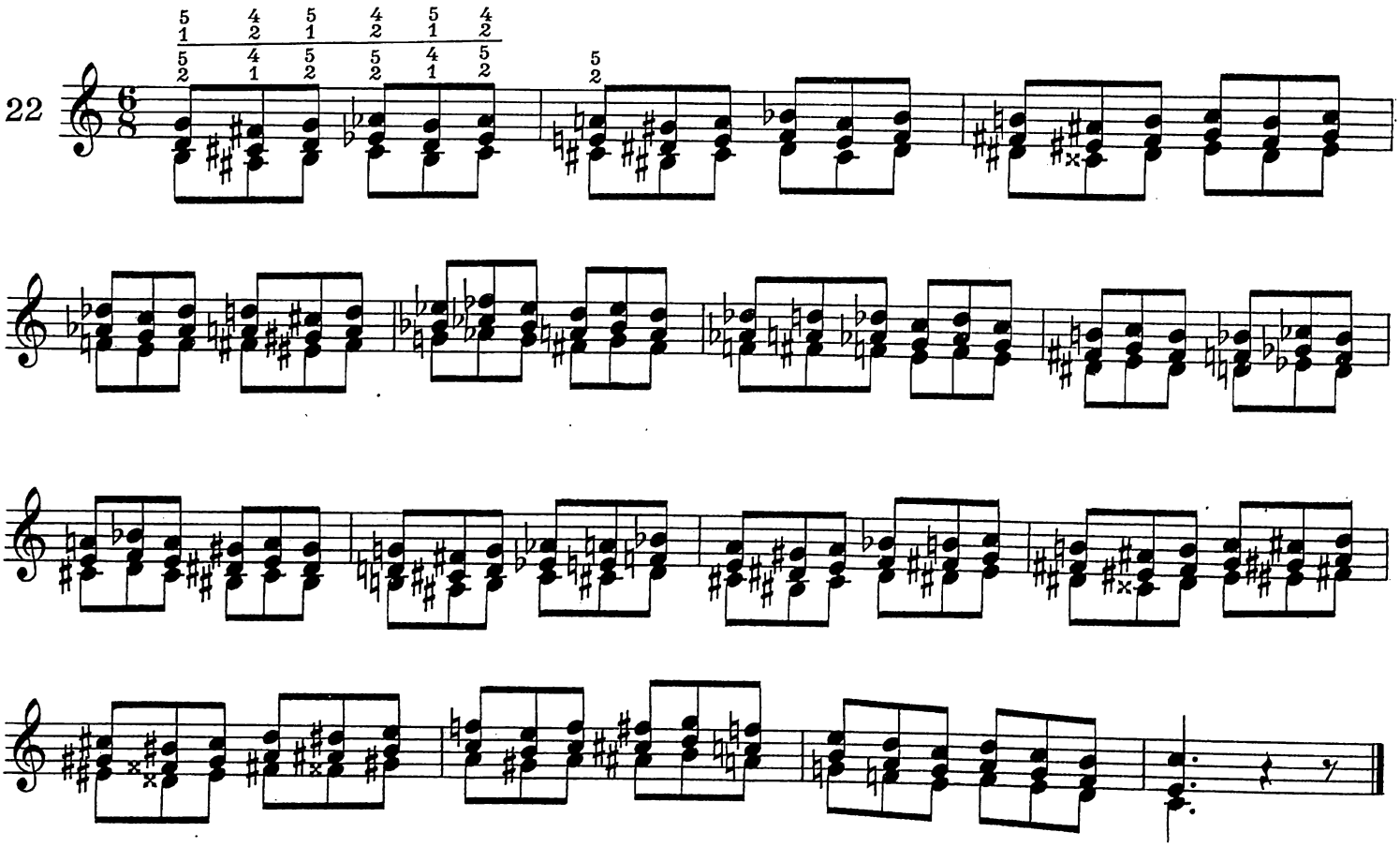

Also with one hand (right and left)
Avec une main aussi (droite et gauche)

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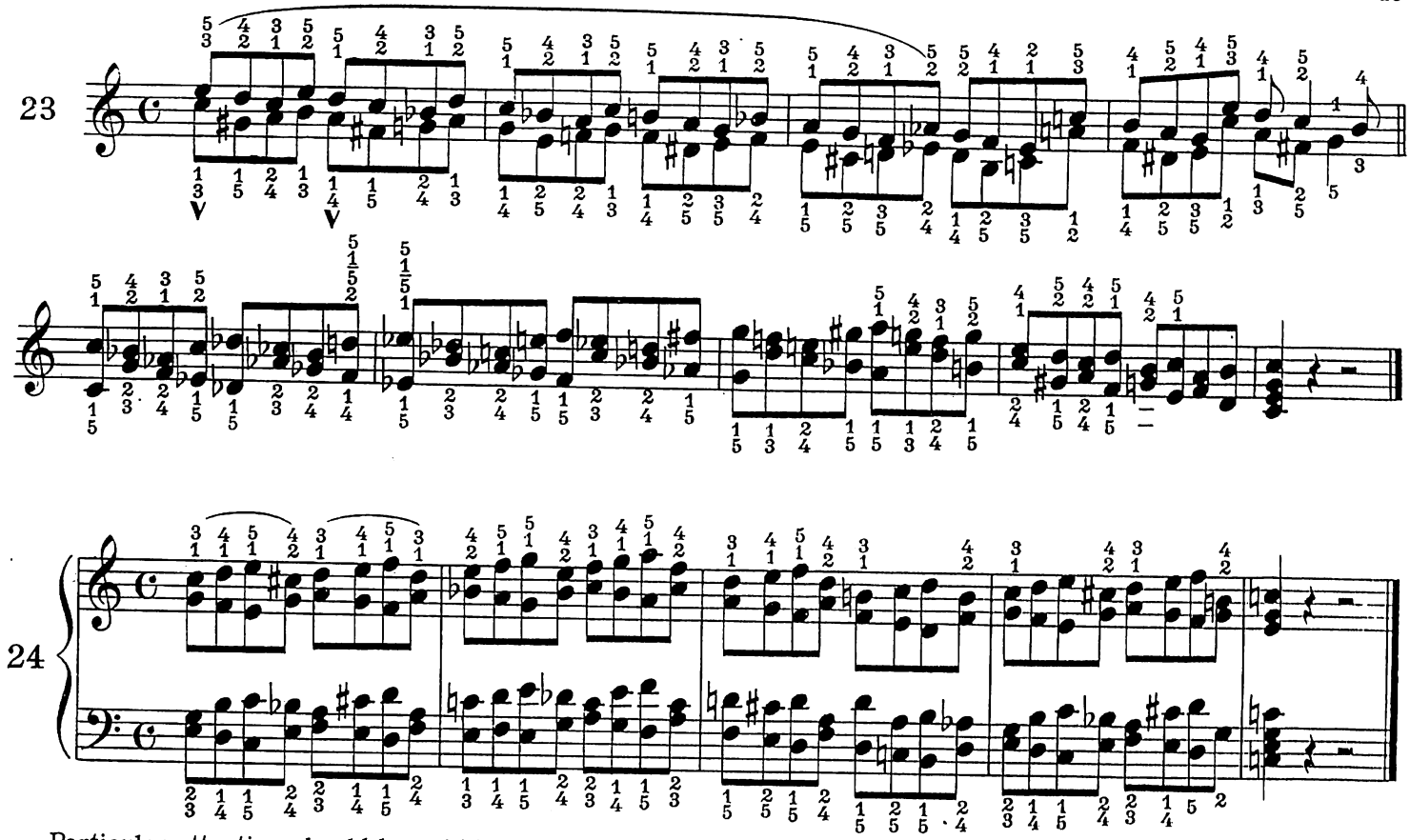


Particular attention should be paid to the sound of the legato in these classical exercises by Hummel. They must also be practised staccato.

Le plus parfait legato est nécessaire dans ces exercices classiques tires de la méthode Hummel. Mais il faudra les travailler aussi staccato.

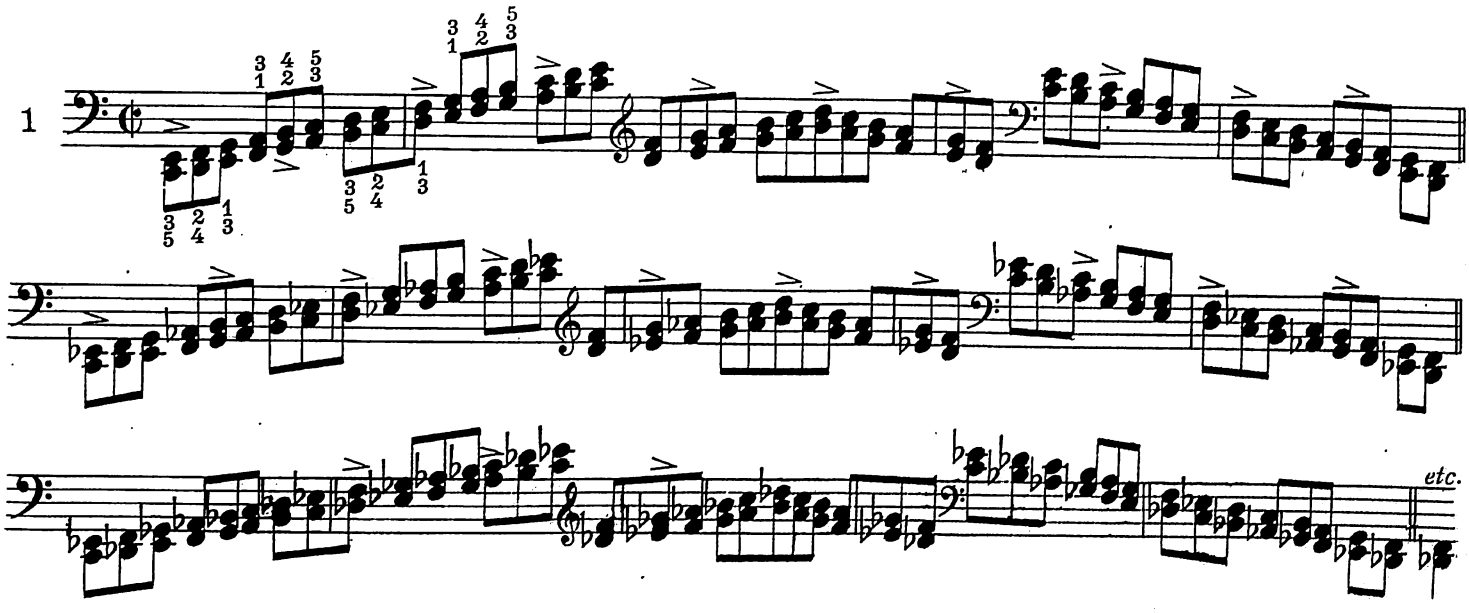
IX

*) OTHER EXERCISES IN DOUBLE NOTES

AUTRES EXERCICES EN DOUBLES NOTES

These exercises should afterwards be practised extremely fast and without any accent whatsoever.

Ces exercices doivent être joués aussi aussi vite que possible et sans accentuation.



*) Exercises suggested to the author by Georges Mathias.
Exercices indiques à l'auteur par Georges Mathias.

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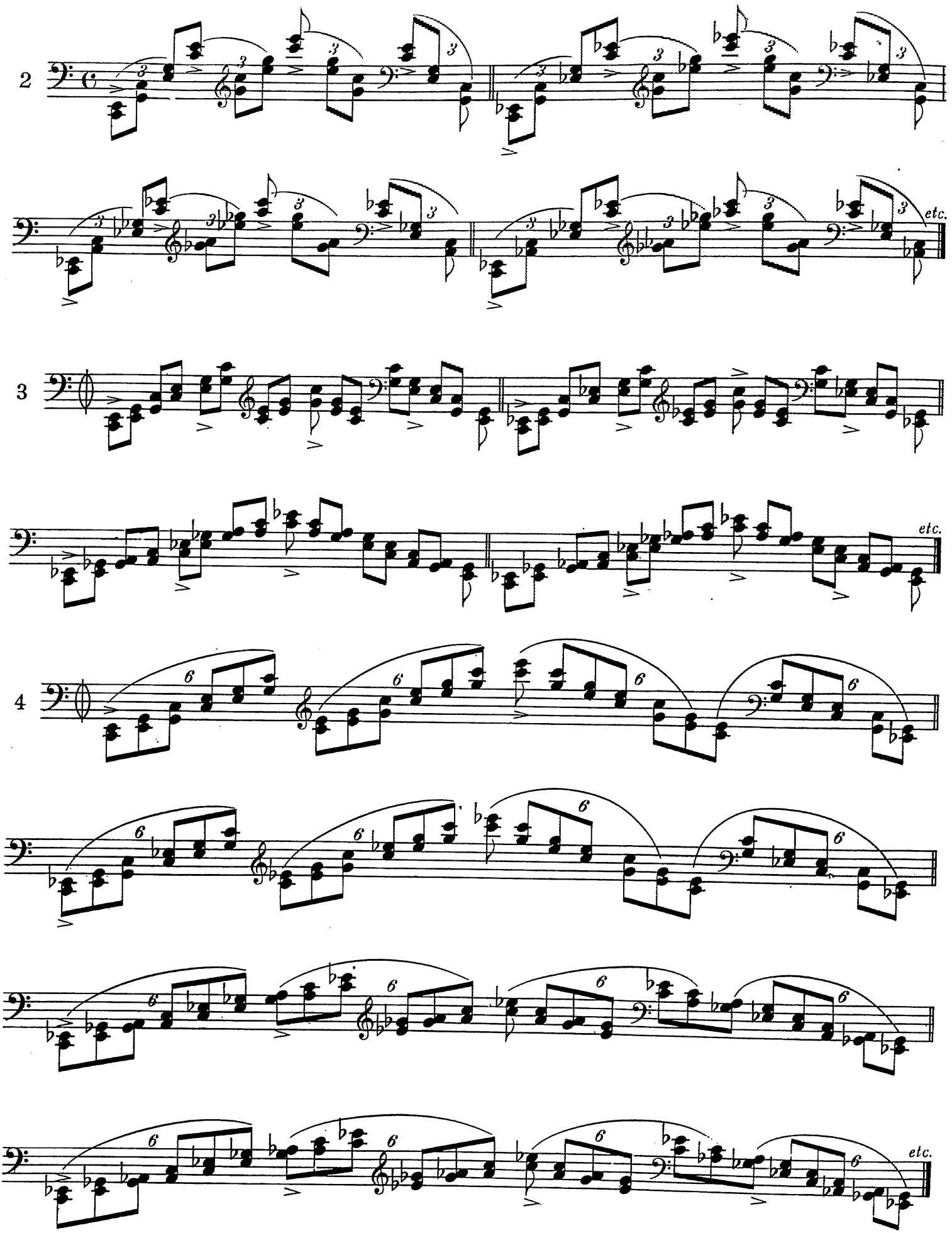
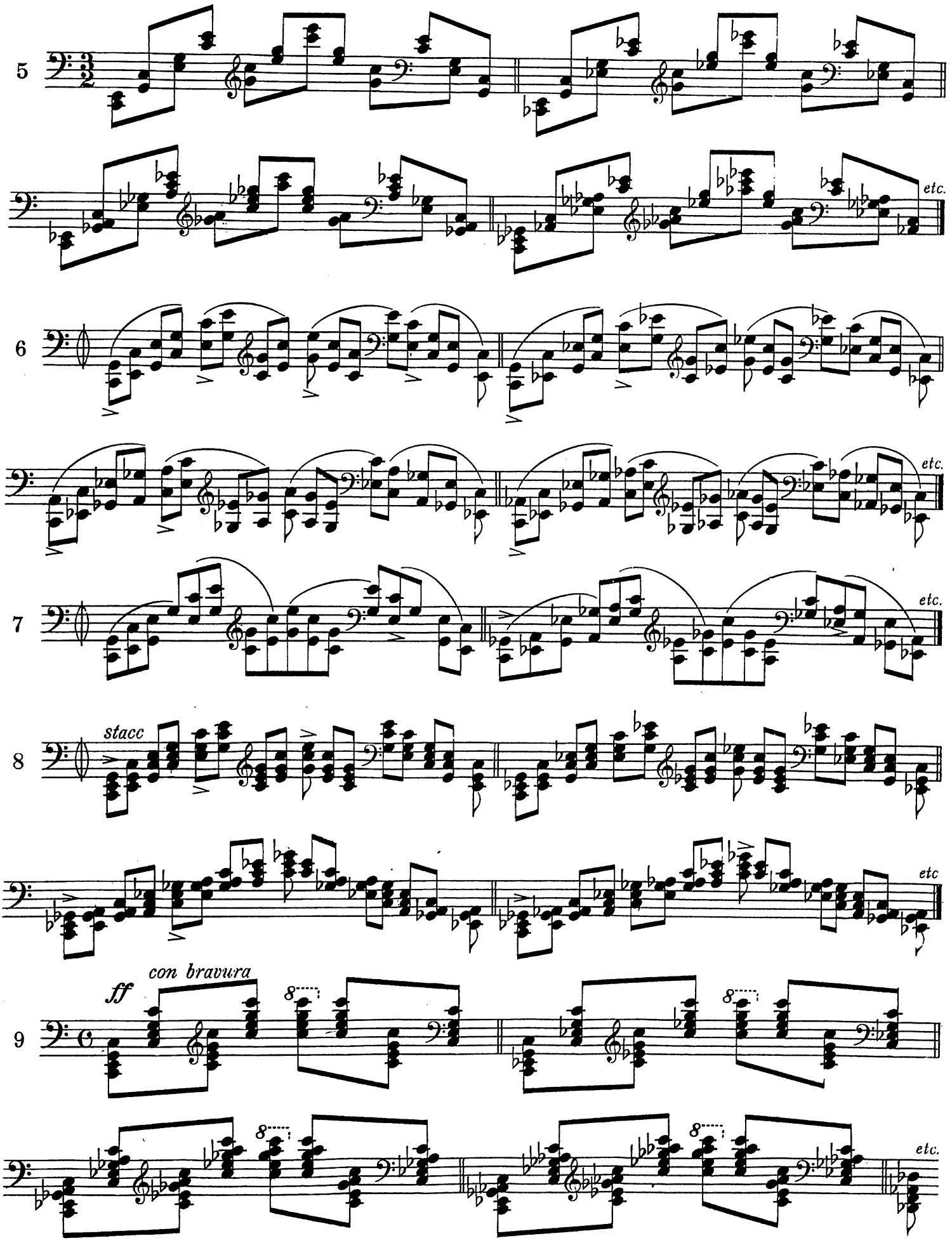

2
etc.
3
etc.
4
etc.



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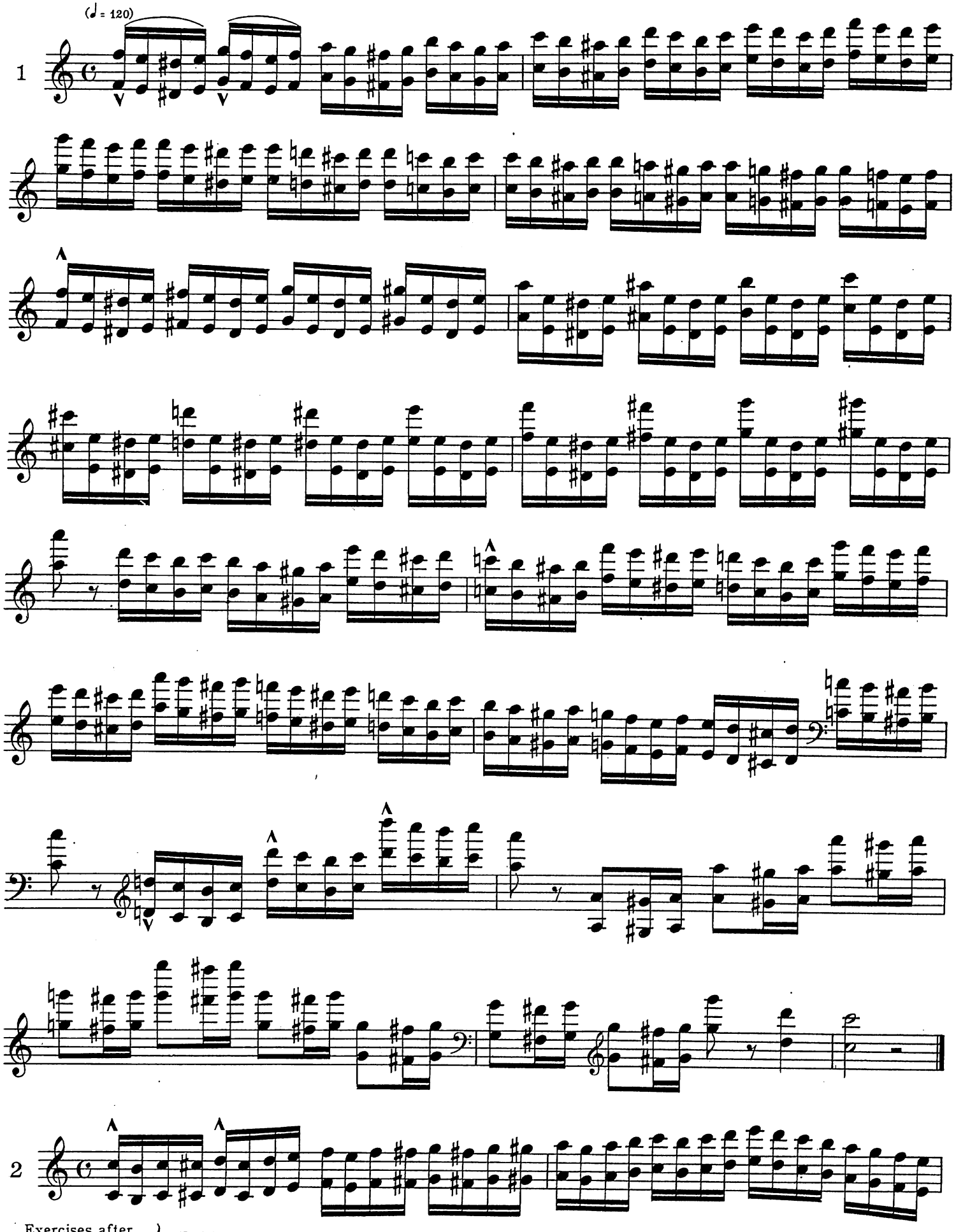
X

*) OCTAVES



*) Exercises after *Exercices d'après* } HUMMEL, CZERNY, KESSLER

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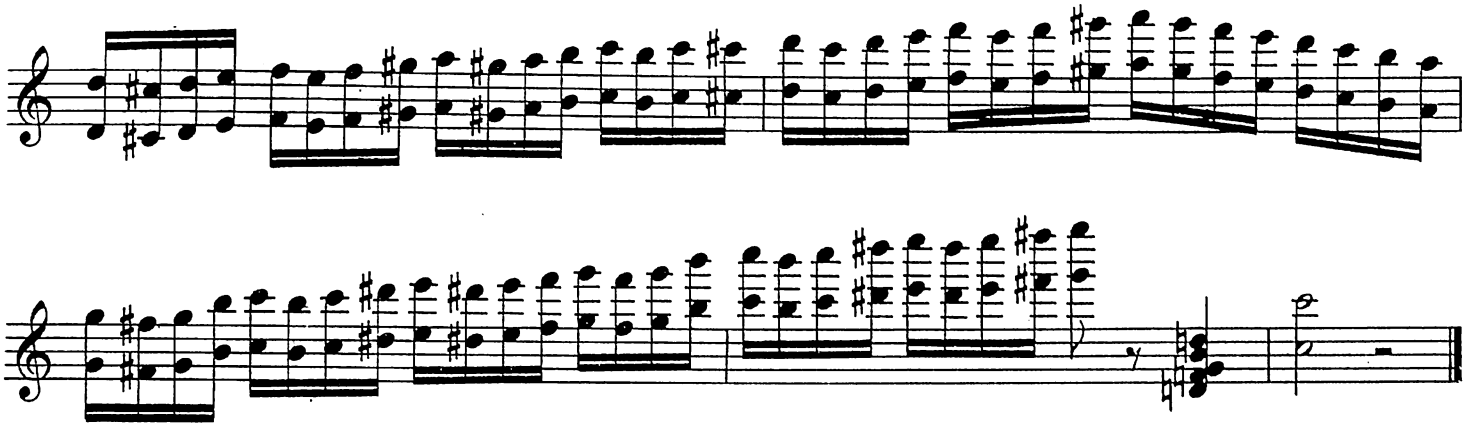
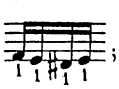
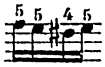
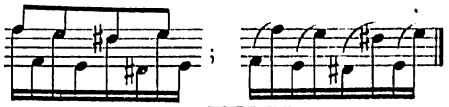


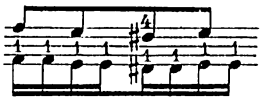
Methods of practice

Manieres de travail

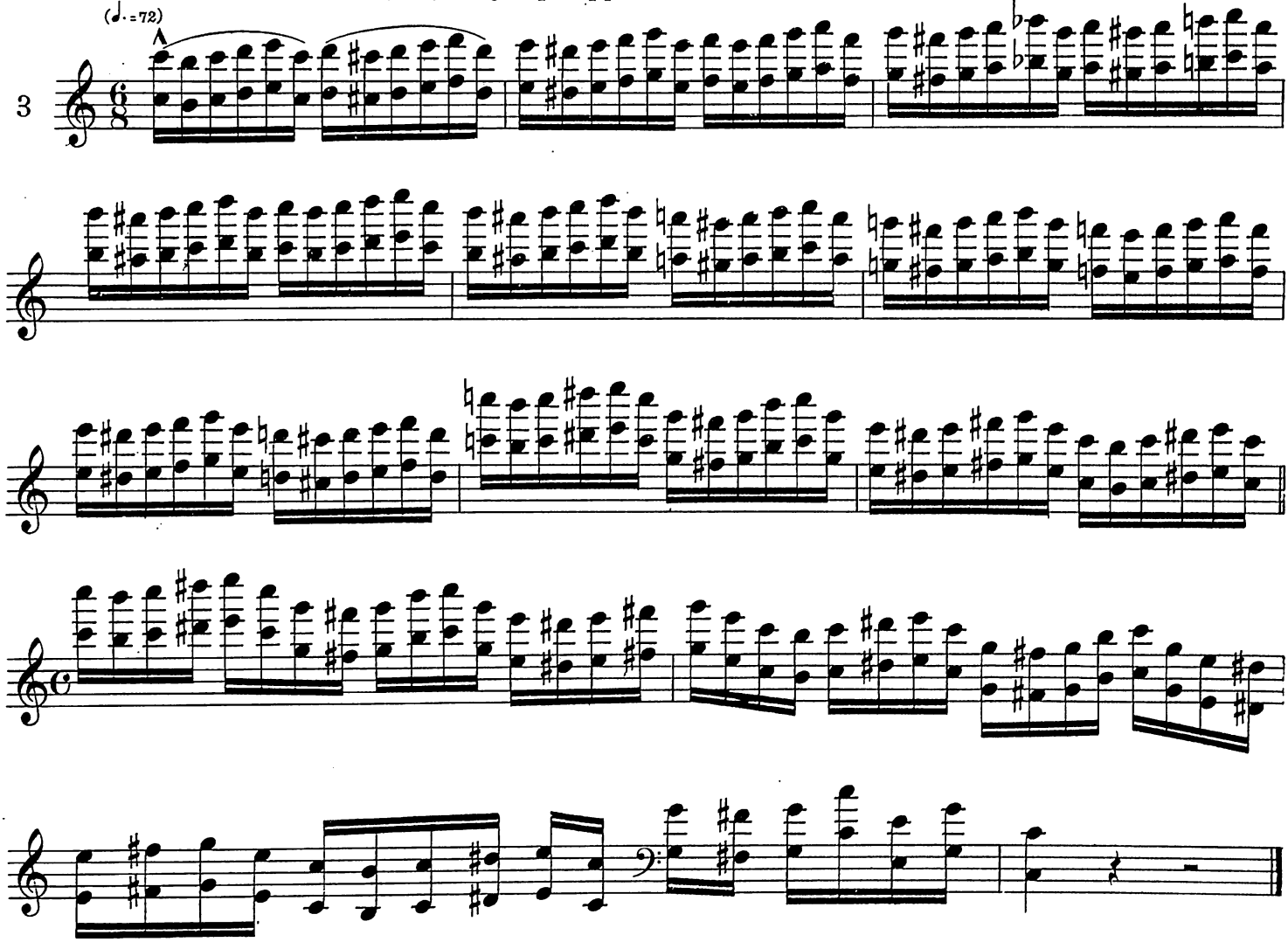
a) Thumb alone
Pouce seul

; 5th and 4th fingers alone
5 et 4 seuls


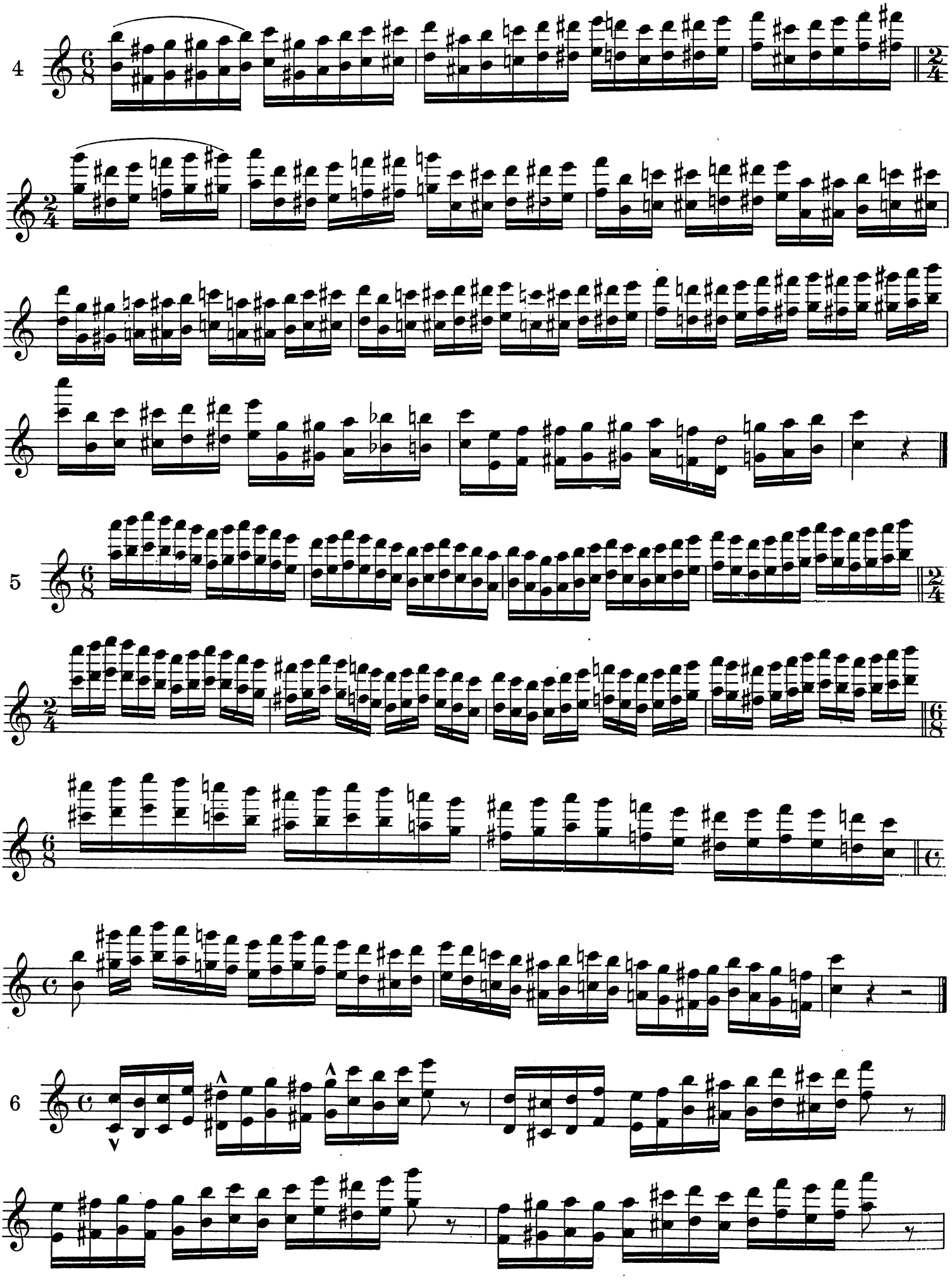
b) legato; _ staccato

c) In broken octaves
En octaves brisées;


d) Then
Puis:

and
et

e) *ff - f - mf - p - pp*

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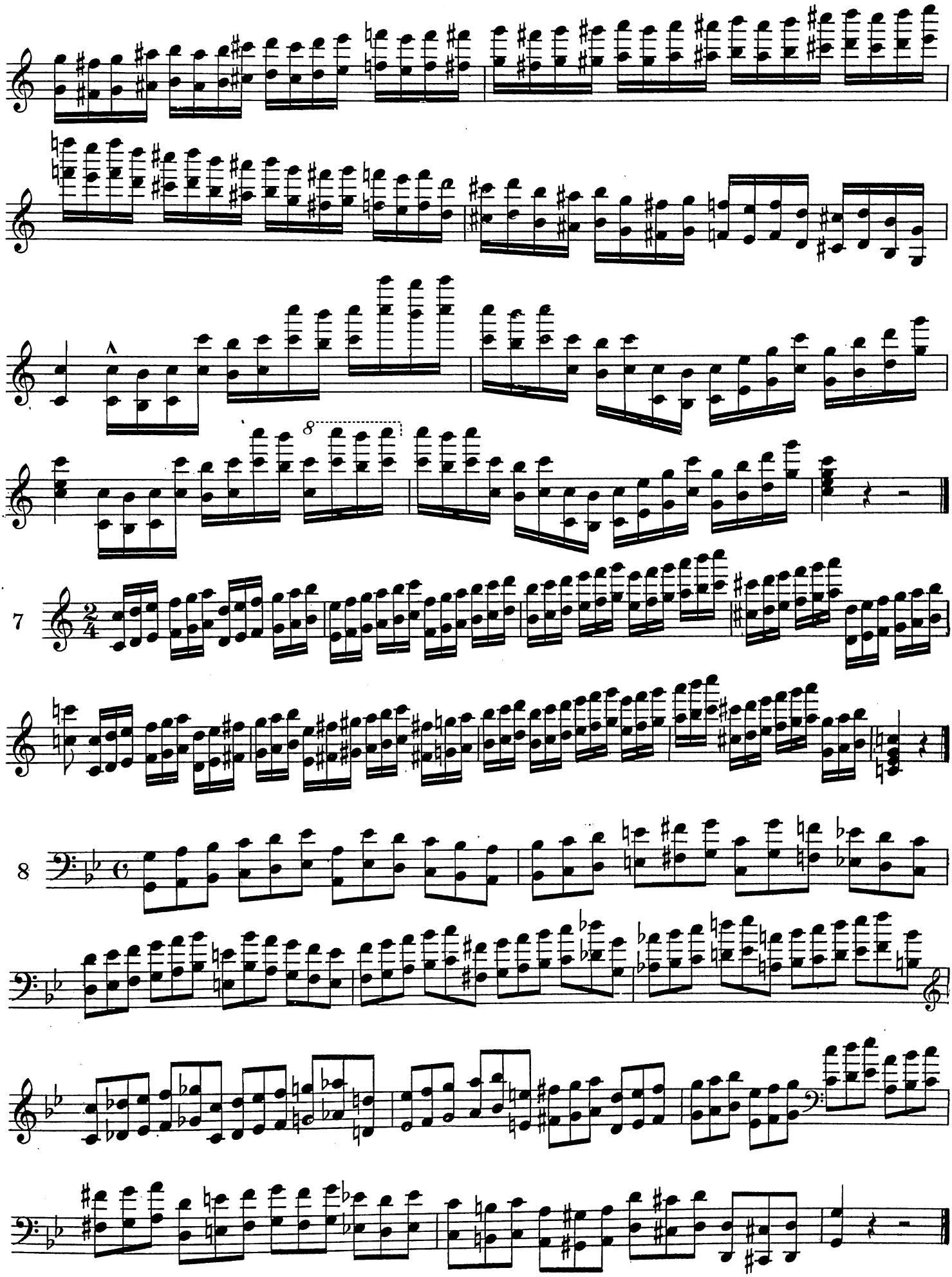
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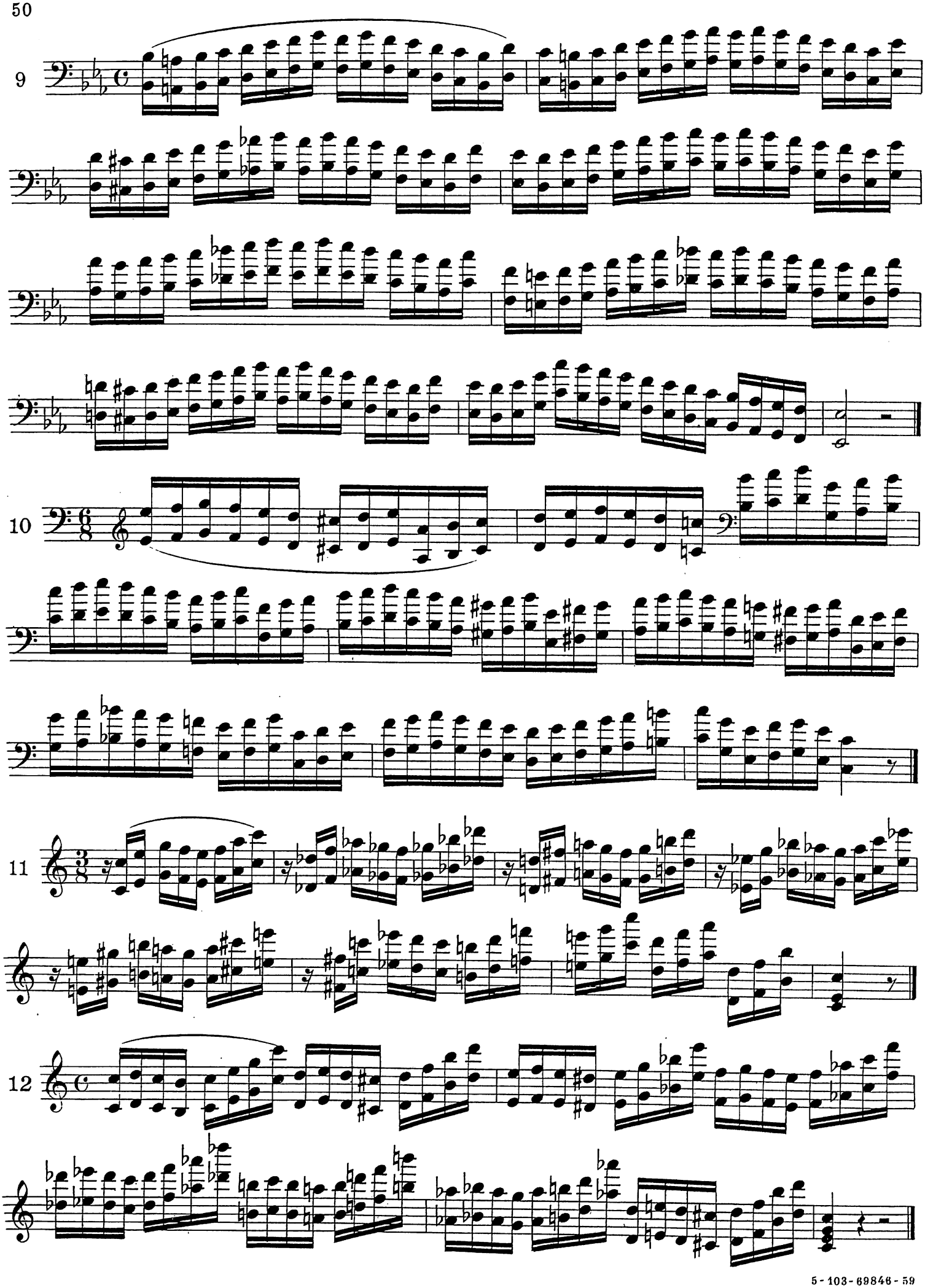

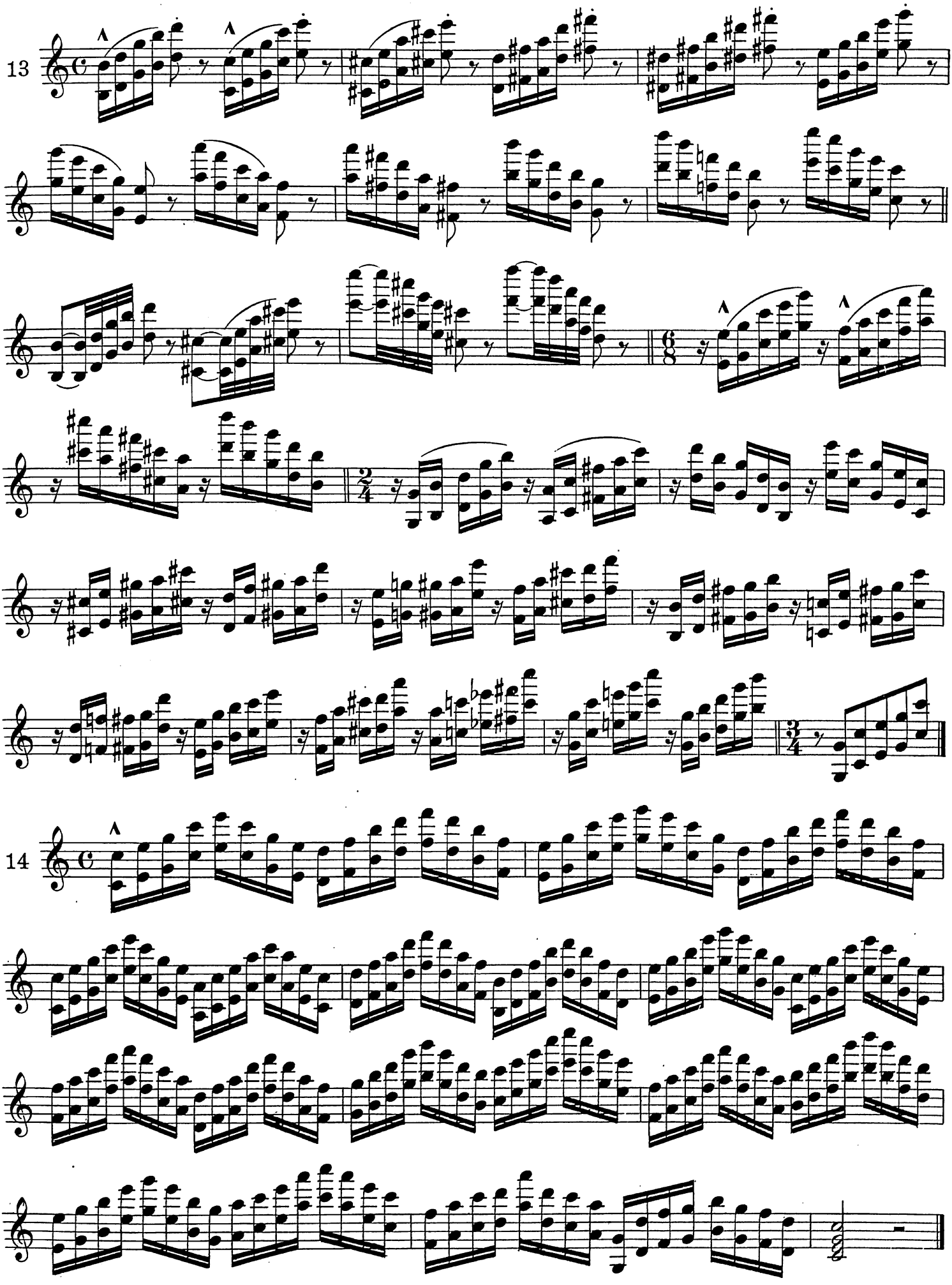
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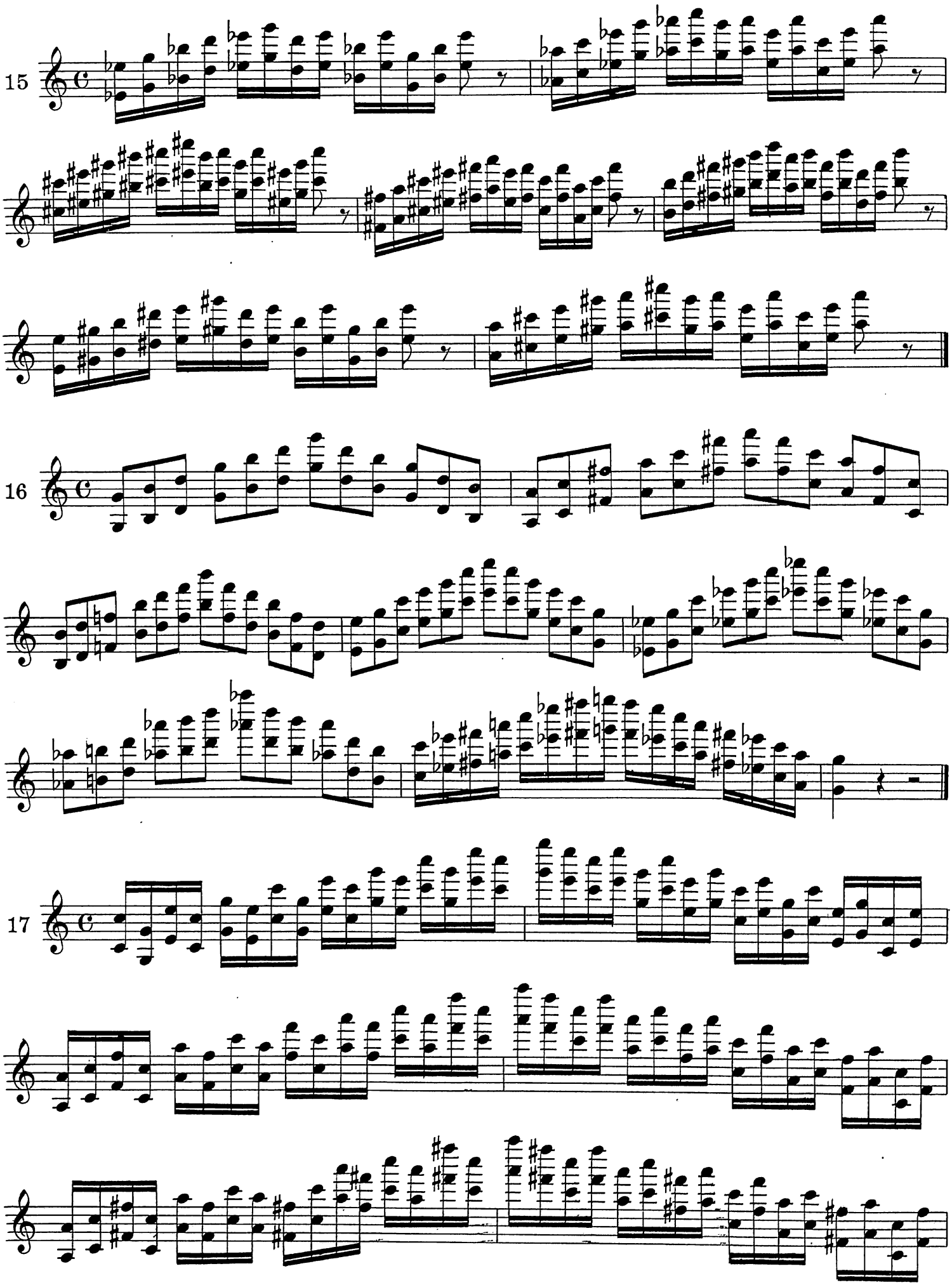
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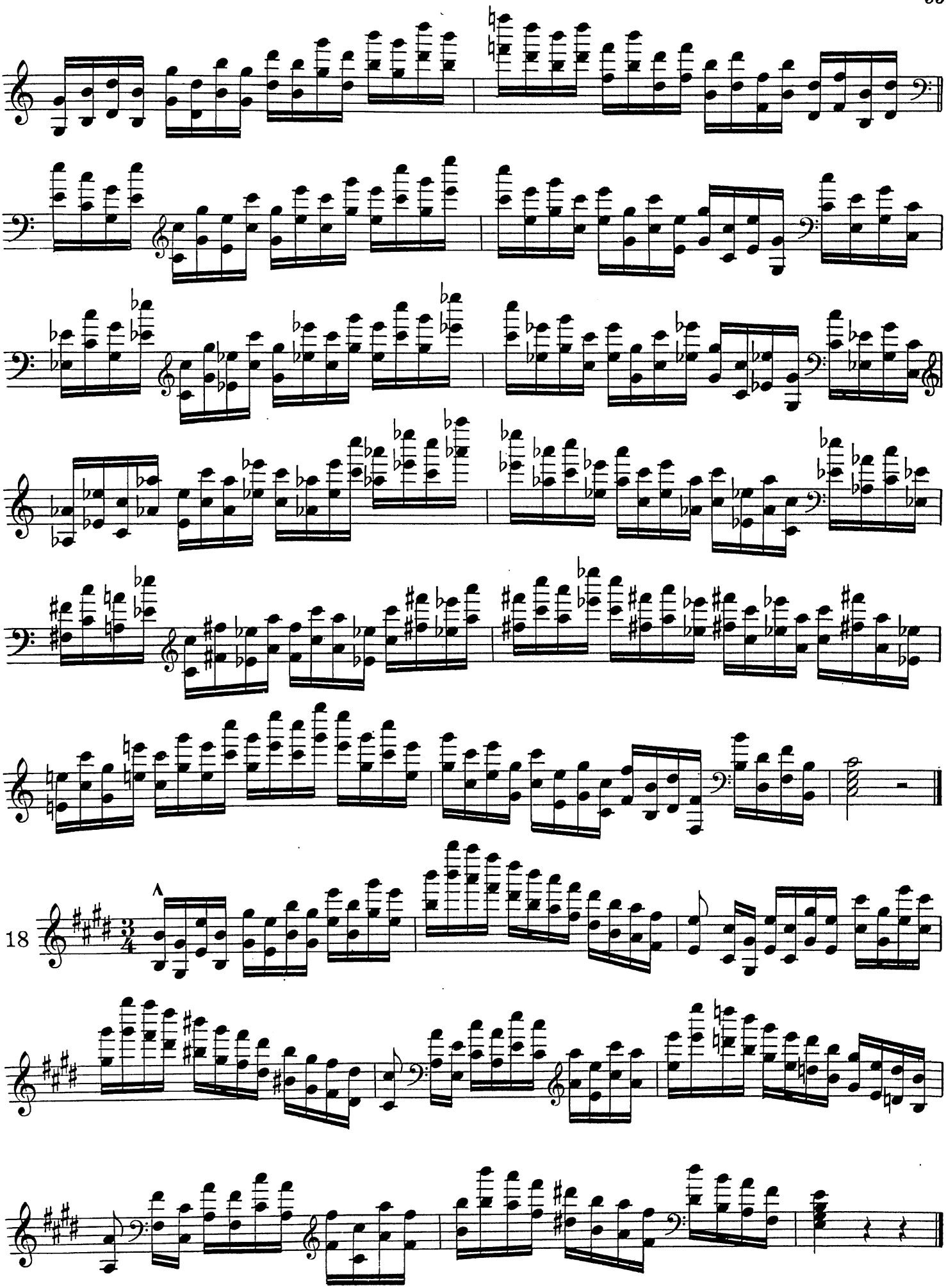
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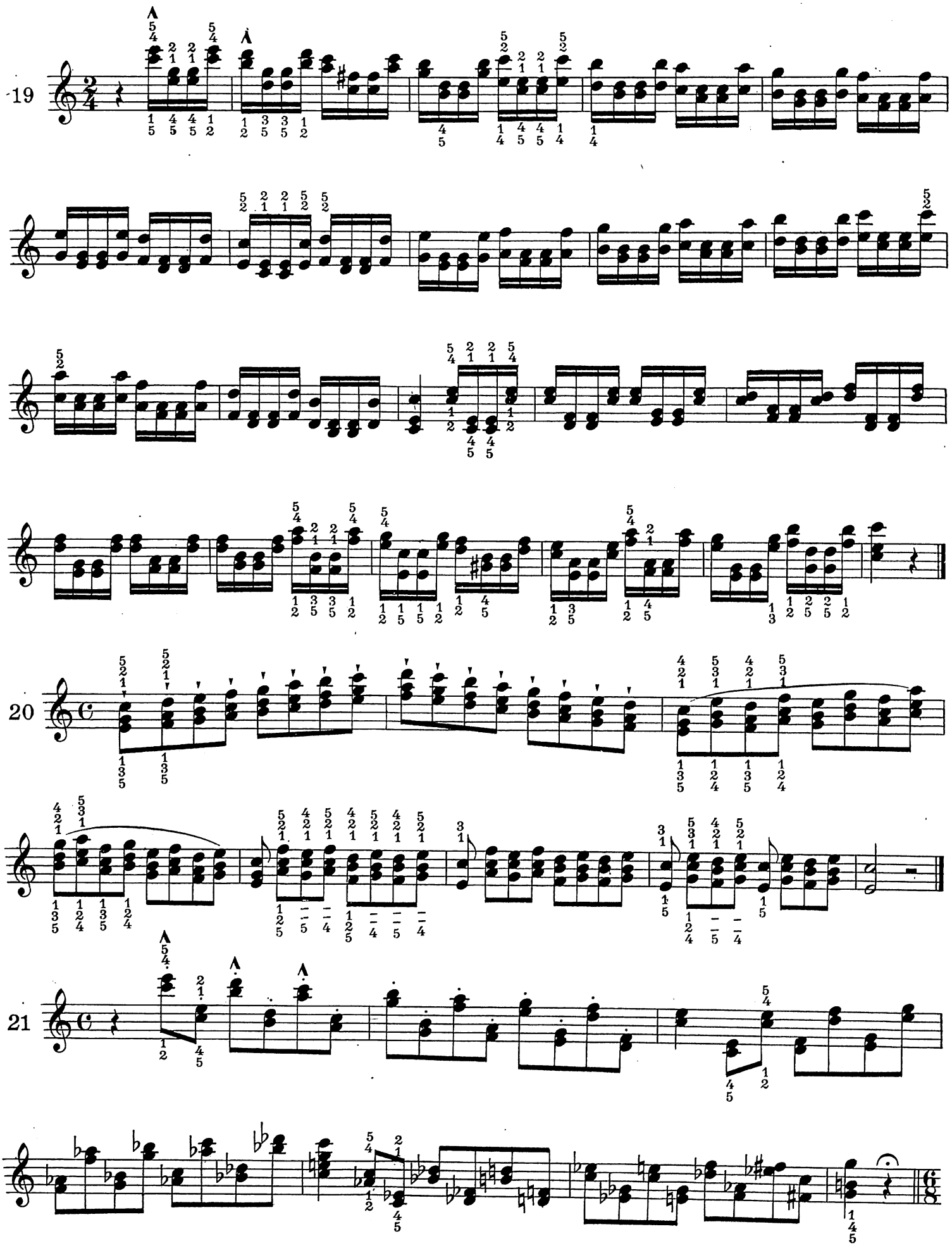
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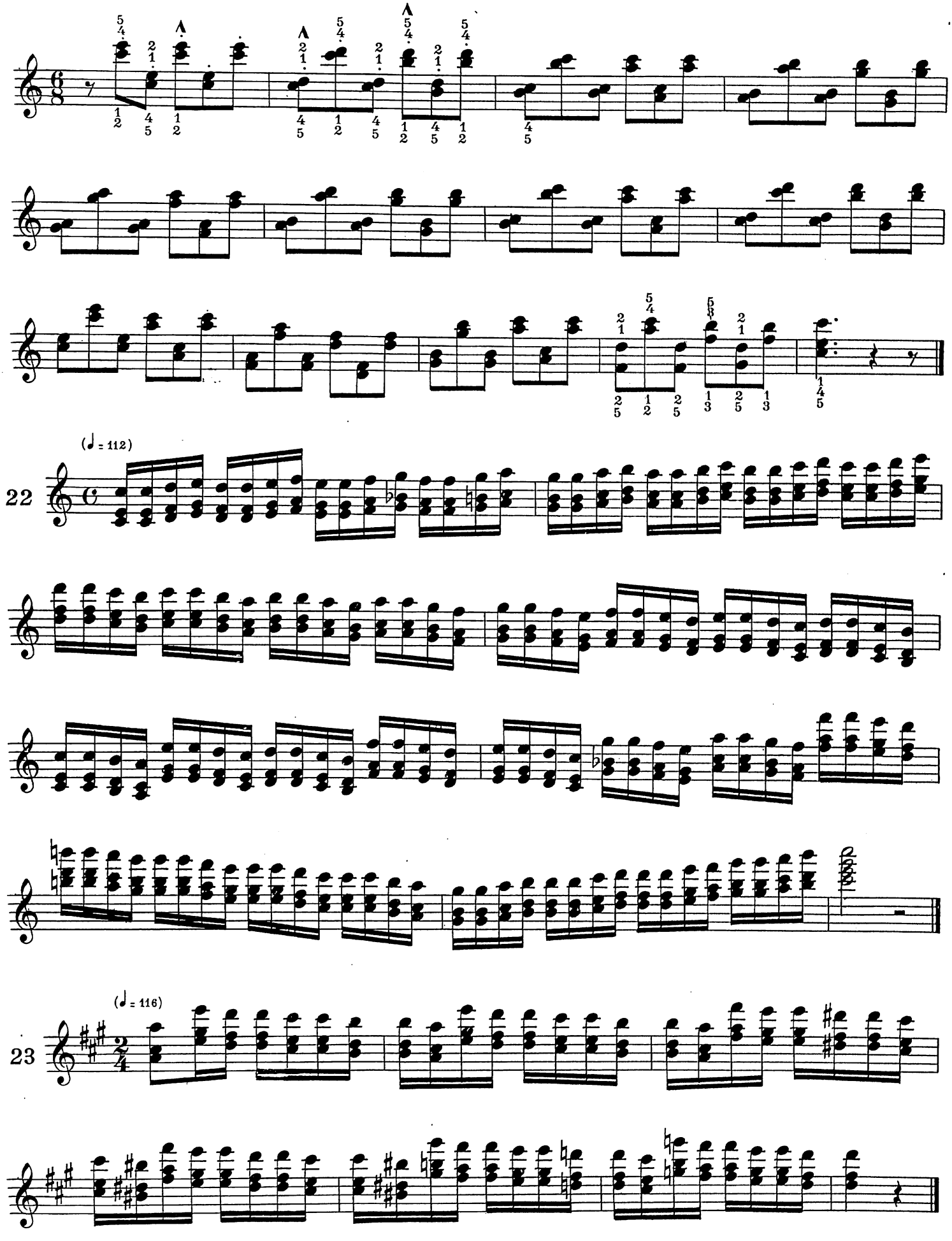
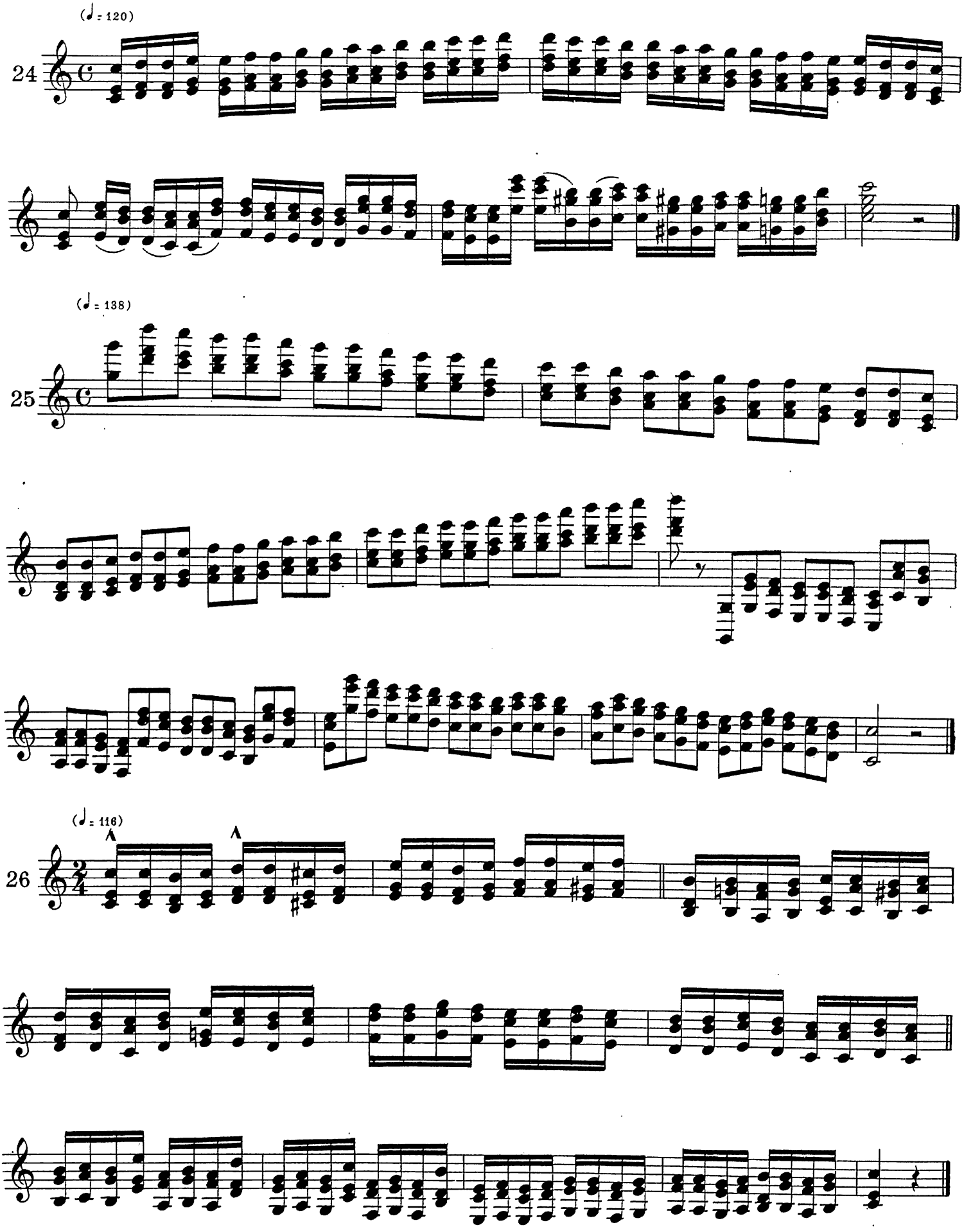

(♩ = 112)
22
(♩ = 116)
23



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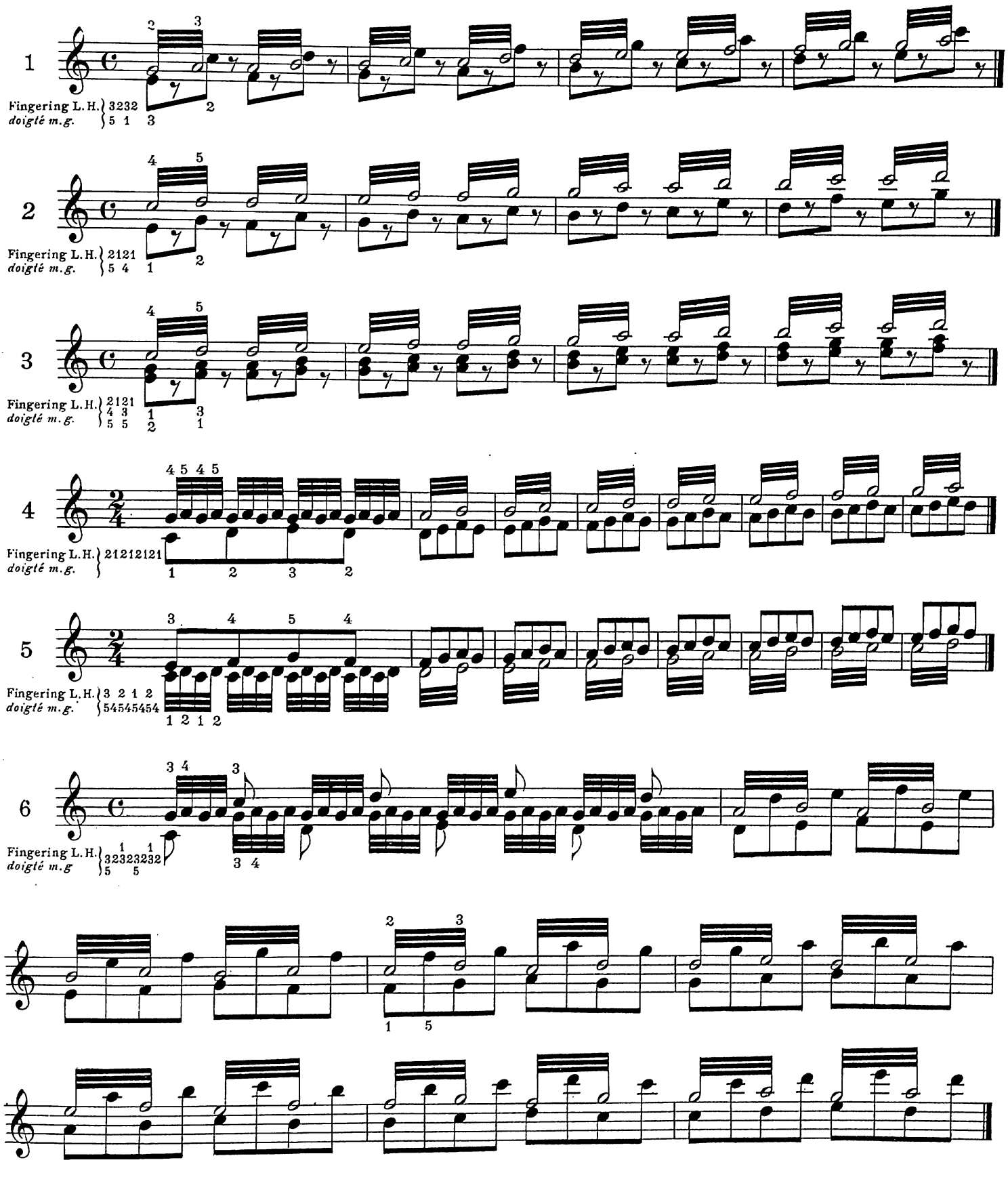
XI

PREPARATORY EXERCISES FOR THE TRILL
(EXERCICES PRÉPARATOIRES POUR LE TRILLE)

In all major and minor keys
Dans tous les tons majeurs et mineurs

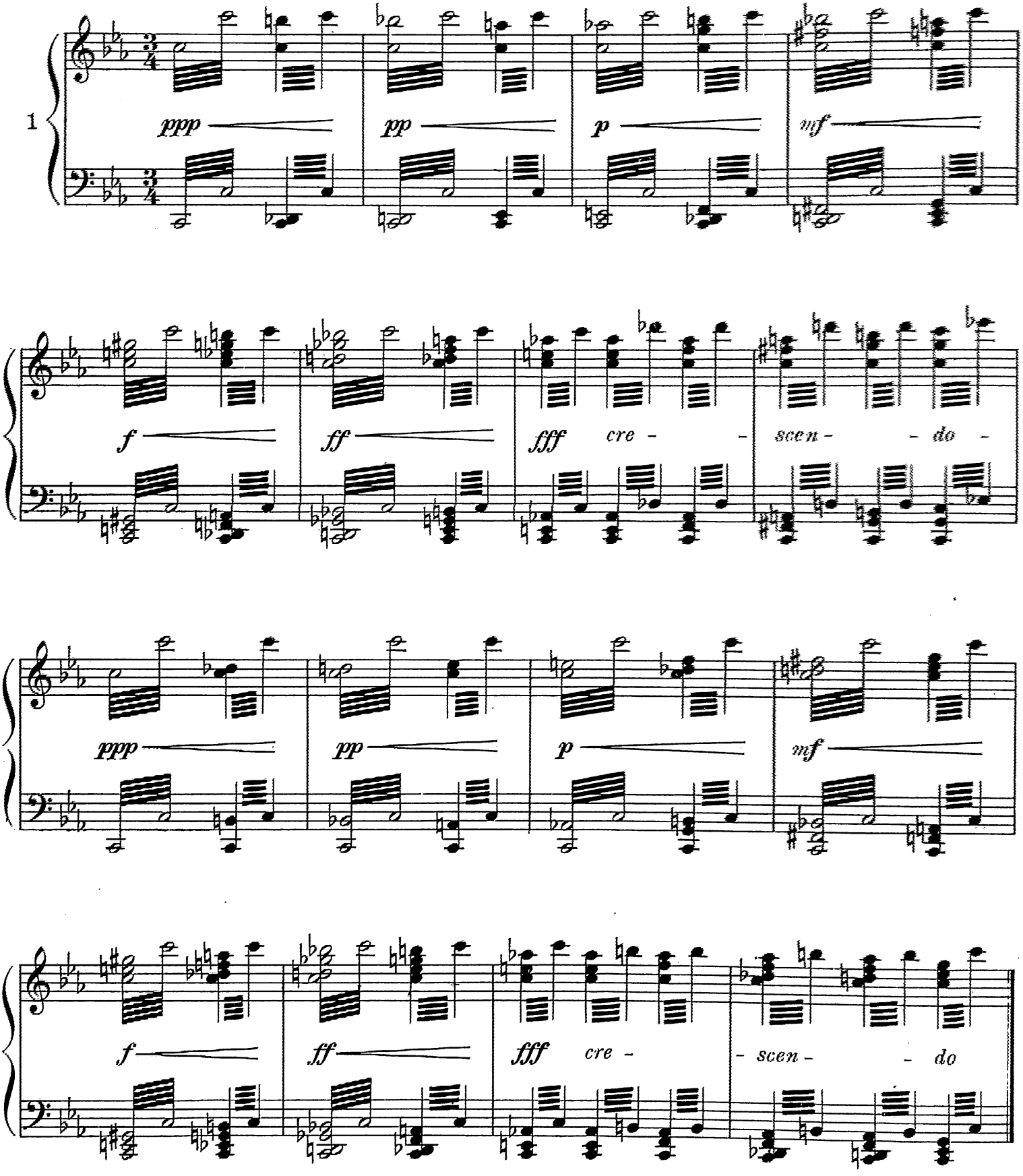


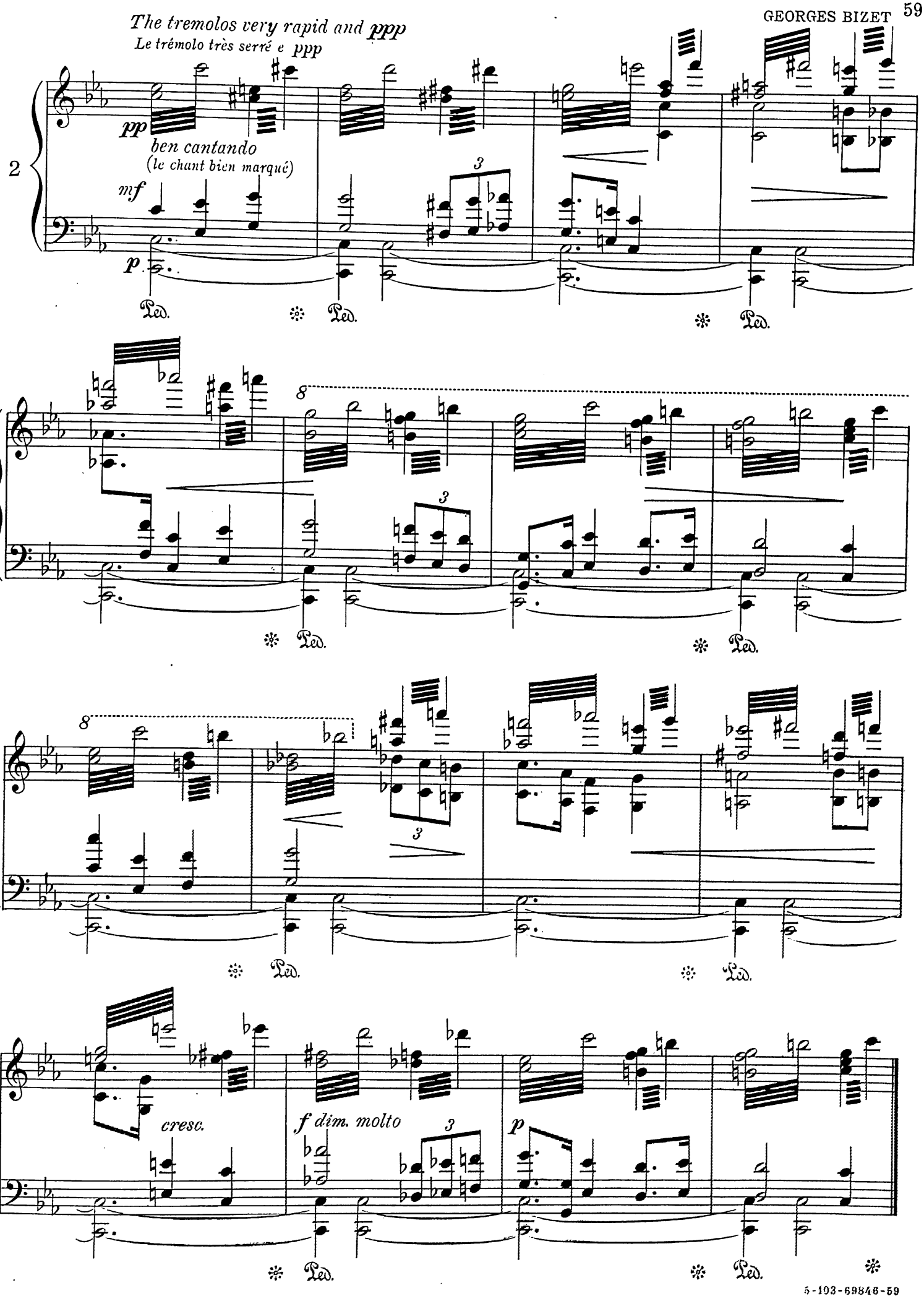
XII

TREMOLOS

GEORGES BIZET

The tremolos very rapid. The study of these fragments is very important.
Le trémolo très serré. L'étude de ces deux fragments est très important.




The tremolos very rapid and ppp
Le trémolo très serré e ppp
pp
ben cantando
(le chant bien marqué)
mf
p
2
3
8
cresc.
f dim. molto
p
Ped.