

1ª Parte.

Estudos para os cinco dedos.

Todos os estudos d'esta parte devem ser feitos com tres formas diversas de tocar.

1º Legato: - A mão tranquilla, os dedos arredondados, as unhas cortadas curtas, de forma que a tecla seja tocada com a cabeça do dedo. A maneira de tocar deve ser rapida e firme, observando que o levantar dum dedo corresponda ao abaixar do seguinte, o movimento do dedo deve vir somente da sua articulação.

E preciso evitar o grave erro, mui to commum e muito prejudicial, de reforçar o ataque do primeiro dedo com o abaixamento do braço - este deve sempre ficar immovel. -

2º Staccato do punho. - O punho, elemento principal deste genero de tocar, reclama especial attencão.

O punho deve estar desembaraçado, para que a mão completamente livre possa se abaixar e levantar sem esforço. Estudando lentamente é necessari o levantar a mão tanto quanto seja possivel, ficando o braço immovel e horizontal. A queda da mão deve ser rapida; a mão volta a sua primaria posição logo que largou a tecla.

A difficuldade principal d'este genero de execução é a persistencia da rapidez (no caso particular, e' uma prova de força), que da uma grande energia muscular impedindo a mão de cair sobre o teclado. - O ante-braço deve ficar immovel os dedos arredondados e mesmo no *legato*, seu movimento deve ser tão redusido quanto possivel. - Os estudos de 1- a 52- devem ser feitos desse modo.

3º Staccato do dedo. - Este genero de tocar é sobretudo empregado nas passagens rapidas e ligeiras que reclamam grande clareza. E produzido pela articulação do meio do dedo com auxilio da primeira phalange ficando o punho immovel. Os dedos, ligeiramente curvados, devem ser levados para a palma da mão, logo que a nota for dada. Este movimento para produzir o effeito desejado, deve se fazer com a maxima rapidez. - E'a forma de estudar os N.ºs de 1- a - 60 - O alumno deve poder executar com facilidade todos os estudos acima mencionados, com o *Legato* antes de iniciar o *staccato* do dedo ou do punho.

Première partie.

Etudes pour les cinq doigts.

Toutes les études de cette partie doivent être étudiées avec trois touchers différents.

1º Legato: - La main tranquille, les doigts arrondis, les ongles coupés courts, de façon que la touche soit frappée avec le bout du doigt. Le toucher doit être rapide et ferme; on veillera à ce que l'élevation d'un doigt corresponde à l'abaissement du suivant; le mouvement du doigt ne doit venir que de l'articulation du doigt.

Il faut également se garder de l'erreur commune et très nefaste, d'aider le frappé du premier doigt par l'abaissement du bras; celui ci doit, au contraire, rester immobile.

2º Staccato du poignet: - Le poignet, facteur principal de ce genre de toucher réclame une attention spéciale.

Le poignet doit rester souple afin que la main, complètement libre puisse s'abaisser et s'élever sans effort. En étudiant lentement il faut rejeter la main autant que possible en arrière, le bras restant immobile et horizontal.

La chute de la main doit être vive et légère, la main retourne à sa position première aussitôt que la touche a été frappée.

La difficulté principale de ce genre de toucher est la persistance de la légèreté, (dans ce cas particulier elle est une preuve de force), qui acquiert une grande autorité sur les muscles pour empêcher la main de retomber de tout son poids sur le clavier.

Avant bras doit rester immobile, les doigts arrondis et de même que dans le legato, leur mouvement doit être aussi réduit que possible.

Les études 1-52 doivent être travaillées de cette façon.

3º Staccato du doigt: - Ce genre d'attaque est surtout employé dans les passages rapides et légers qui réclament une grande clarté. Il se produit du milieu du doigt avec l'aide de la première phalange et le poignet reste immobile.

Les doigts, légèrement arrondis, doivent se retirer vers la paume de la main aussitôt que la note a été frappée. Ce mouvement, pour produire l'effet voulu, doit se faire avec beaucoup de rapidité.

C'est la façon à employer dans toutes les études de 1 à 60.

L'élève doit pouvoir exécuter avec facilité toutes les études mentionnées plus haut avec l'attaque legato, avant d'entreprendre le staccato du doigt ou du poignet.

1. A.

Les deux premières études sont entièrement notées dans toutes les tonalités.

1. A. $d = 100$

Os dois primeiros estudos são escritos em todos os tons.

The musical score consists of three systems of piano exercises. Each system has a treble and bass clef staff. The first system is in D major (Do m) and includes dynamics like 'x p' and 'x'. The second system is in B minor (Ré b m) and includes '1 etc.'. The third system is in B-flat major (Mi b m) and includes 'x' and 'A'. Fingerings (1-5) are indicated throughout the score.

me m

mo m

fo m

Handwritten musical notation for the first system, featuring treble and bass staves with notes and accidentals.

re m

fa # m

fa # m

Handwritten musical notation for the second system, featuring treble and bass staves with notes and accidentals.

sol m

sol m

Handwritten musical notation for the third system, featuring treble and bass staves with notes and accidentals.

la b m

la b m

la #

Handwritten musical notation for the fourth system, featuring treble and bass staves with notes and accidentals.

la m

so m

so b m

Handwritten musical notation for the fifth system, featuring treble and bass staves with notes and accidentals.

su m

su m

Handwritten musical notation for the sixth system, featuring treble and bass staves with notes and accidentals.

48-63-6-84

2. A.

♩ = 100

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in common time (C). The upper staff begins with a circled '2. A.' and a tempo marking '♩ = 100'. The first two measures of the upper staff are annotated with fingerings: '1 2 3 4 5 4 3 2 etc.' and '2 1'. The lower staff also has fingerings: '1 2 3 4 5 4 3 2 etc.' and '1 2'. The music features a sequence of eighth notes with various accidentals (sharps, flats, naturals) across the system.

The second system continues the piece with two staves. The upper staff is in treble clef and the lower in bass clef. The music consists of eighth notes with various accidentals, including sharps and flats, continuing the melodic and harmonic progression.

The third system continues the piece with two staves. The upper staff is in treble clef and the lower in bass clef. The music consists of eighth notes with various accidentals, including sharps and flats, continuing the melodic and harmonic progression.

The fourth system continues the piece with two staves. The upper staff is in treble clef and the lower in bass clef. The music consists of eighth notes with various accidentals, including sharps and flats, continuing the melodic and harmonic progression.

The fifth system continues the piece with two staves. The upper staff is in treble clef and the lower in bass clef. The music consists of eighth notes with various accidentals, including sharps and flats, continuing the melodic and harmonic progression.

The sixth system continues the piece with two staves. The upper staff is in treble clef and the lower in bass clef. The music consists of eighth notes with various accidentals, including sharps and flats, continuing the melodic and harmonic progression.

Musical score for the first system, featuring a treble and bass clef with various notes and accidentals.

3. A.

$d = 92-96$

etc.

Musical score for section 3. A, showing fingerings (1, 5, 4) and a "etc." label.

4. A.

$d = 96$

etc.

Musical score for section 4. A, showing fingerings (1, 4, 3, 4, 5) and a "etc." label.

5. A. *

etc.

Musical score for section 5. A, showing fingerings (5, 4, 5, 5, 4, 3, 2, 3, 1) and a "etc." label.

6. A.

etc.

Musical score for section 6. A, showing fingerings (1, 2, 3, 5, 4, 3, 3, 5) and a "etc." label.

7. A

$d = 100$

etc.

Musical score for section 7. A, showing fingerings (1, 5, 4, 3, 4, 5) and a "etc." label.

8

8. A. etc.

9. A. etc.

10. A. etc.

11. A. etc.

12. A. etc.

13. A. etc.

14. A. etc.

15. A etc

16. A. etc

17. A. etc

18. A. etc.

19. A. etc. 20. A. etc.

21. A. etc. 22. A. (A. Katakoda Solo) etc.

23. A. (Solo Katakoda) etc. 24. A. (Katakoda) etc.

♩ = 60

25. A. 26. A. etc

27. A. 28. A. etc

29. A. 30. A. etc

31. A. etc

32. A. etc

33. A. et

34. A. etc.

Musical score for exercise 34. A. in 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

35. A. etc.

Musical score for exercise 35. A. in 4/4 time. Similar to exercise 34, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand with fingerings.

36. A. etc.

Musical score for exercise 36. A. in 4/4 time. Features a melodic line in the right hand and a rhythmic accompaniment in the left hand with fingerings.

37. A.

Musical score for exercise 37. A. in 4/4 time. Features a melodic line in the right hand and a rhythmic accompaniment in the left hand with fingerings.

Musical score for exercise 37. A. (continued). Features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

etc.

Musical score for exercise 37. A. (continued). Features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

38. A.

38. A. Musical score in 3/4 time, featuring a treble and bass clef. The piece consists of three measures. The first measure has fingerings 1, 2, 3, 3, 4 in the treble and 1, 2, 3, 3, 4 in the bass. The second measure has fingerings 3, 4 in the treble and 3, 4 in the bass. The third measure has fingerings 3, 5 in the treble and 3 in the bass. The key signature has one flat (B-flat).

39. A.

39. A. Musical score in 3/4 time, featuring a treble and bass clef. The piece consists of three measures. The first measure has fingerings 5, 4, 3, 1, 2 in the treble and 5, 4, 3, 1, 2 in the bass. The second measure has fingerings 5 in the treble and 5 in the bass. The third measure has fingerings 5 in the treble and 5 in the bass. The key signature has one flat (B-flat).

40. A.

40. A. Musical score in 3/4 time, featuring a treble and bass clef. The piece consists of three measures. The first measure has fingerings 1, 2, 1, 3, 2, 3, 2, 4, 3, 4, 3, 5, 4, 3, 2, 4 in the treble and 1, 2, 1, 3, 2, 3, 2, 4, 3, 4, 3, 5, 4, 3, 2, 4 in the bass. The second measure has fingerings 3, 4, 3, 5 in the treble and 3, 4, 3, 5 in the bass. The third measure has fingerings 3, 4, 3, 5 in the treble and 3, 4, 3, 5 in the bass. The key signature has one flat (B-flat).

41. A.

41. A. Musical score in 3/4 time, featuring a treble and bass clef. The piece consists of three measures. The first measure has fingerings 5, 4, 5, 3, 4, 3, 4, 2, 3, 2, 3, 1, 2, 3, 2, 4 in the treble and 5, 4, 5, 3, 4, 3, 4, 2, 3, 2, 3, 1, 2, 3, 2, 4 in the bass. The second measure has fingerings 5, 4, 5, 3 in the treble and 5, 4, 5, 3 in the bass. The third measure has fingerings 3, 2, 3, 1 in the treble and 3, 2, 3, 1 in the bass. The key signature has one flat (B-flat).

42. A.

42. A. Musical score in 3/4 time, featuring a treble and bass clef. The piece consists of three measures. The first measure has fingerings 1, 3, 2, 1, 2, 4, 3, 2, 3, 5, 4, 3, 2, 4, 3, 2 in the treble and 1, 3, 2, 1, 2, 4, 3, 2, 3, 5, 4, 3, 2, 4, 3, 2 in the bass. The second measure has fingerings 1 in the treble and 1 in the bass. The third measure has fingerings 3, 5 in the treble and 3, 5 in the bass. The key signature has one flat (B-flat).

43. A.

43. A. Musical score in 3/4 time, featuring a treble and bass clef. The piece consists of three measures. The first measure has fingerings 5, 3, 4, 5, 4, 2, 3, 4, 3, 1, 2, 3, 4, 2, 3, 4 in the treble and 5, 3, 4, 5, 4, 2, 3, 4, 3, 1, 2, 3, 4, 2, 3, 4 in the bass. The second measure has fingerings 5 in the treble and 5 in the bass. The third measure has fingerings 5, 3, 4, 5 in the treble and 5, 3, 4, 5 in the bass. The key signature has one flat (B-flat).

44. A.

1 3 2 3 2 4 3 4 3 6 4 5 2 4 3 4

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

etc

45. A.

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

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

etc.

46. A.

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

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

etc.

47. A.

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

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

etc.

48. A.

1 2 1 3 1 4 1 5 4 5 3 6 2 5 1 5

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

etc.

49. A.

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

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

etc.

50. A.

etc.

51. A.

etc.

52. A.

53. A.

etc.

54. C.

55. C.

etc.

56. C.

etc.

57. C.

etc.

58. C.

etc.

59. C.

etc.

60. F.

etc.

Quarta parte.

Exercícios de accordes.

Nesta parte, so se usa o *legato*, e todas as regras sobre esta forma de tocar estão em relação com os exercícios a estudar.

O alargamento da mão necessita uma posição menos arredondada dos dedos, e a acção do braço na execução dos arpejos deve ser leve e igual.

Depois de atacado o acorde nos estudos 93-95, o dedo que repete a nota deve ser o unico a levantar-se; depois do ultimo ataque elle deve permanecer sobre a tecla. Cada dedo opera do mesmo modo, e as notas repetidas são feitas apenas com as articulações dos dedos sem auxilio do movimento do braço.

Quatrième partie.

Exercices d'accords.

Dans cette partie il n'est fait usage que du *legato* et tout ce que nous avons dit sur ce genre de toucher se rapporte aux exercices que nous allons étudier.

L'écartement de la main nécessite une position moins arrondie des doigts et l'action du bras dans l'exécution des arpegges doit être douce et égale.

Après le frappé de l'accord, dans les études 93-95, le doigt qui répète la note doit seul se lever. Après la dernière attaque il doit rester sur la touche. Chaque doigt fait de même, et l'attaque des notes répétées doit se faire uniquement de l'articulation du doigt sans aucun mouvement du bras.

93. C.

94. D.

95. E.

E' de vantagem estudar os exercicios 96 a 98- num movimento muito lento, prendendo a primeira nota durante todo o compasso.

On trouvera profit a étudier les exercices 96 à 98 dans un mouvement très lent en tenant la première note pendant toute la durée de la mesure.

96. F.

97. G.

Sexta Parte.

Estudos em
terças, sextas e accordes.

O *legato* é especialmente empregado nesta parte. Quando a mão está na sua posição normal, os dedos devem ficar arredondados. Na distensão ficam mais direitos.

A principal dificuldade que se apresenta, consiste em tocar duas ou tres notas ao mesmo tempo.

Para vencer esta dificuldade é necessário estudar estes *exercícios* "muito lentamente."

Levantam-se os dedos á mesma altura tocando as teclas simultaneamente "sem hesitação."

Quando o primeiro dedo passa por baixo dos outros, sua posição deve ser aquella descrita na terceira parte. (Exercícios do escalas).

Cada exercício traz indicada a maneira de estudá-lo.

Sixième partie.

Etudes en tierces,
sixtes et accordes.

Le legato est spécialement employé dans cette partie. Quand la main est dans sa position normale, les doigts doivent être bien arrondis. Dans l'extension ils le sont moins.

La principale difficulté qui attire notre attention est de frapper simultanément deux ou trois touches.

Pour surmonter cette difficulté il faut étudier ces exercices très lentement.

Les doigts se lèvent à une égale hauteur frappent les touches simultanément, sans hésitation.

Quand le premier doigt passe sous les autres sa position doit être celle que nous avons décrite dans la troisième partie. (Exercices de gammes).

La façon d'étudier ces différents exercices est indiquée au dessus de chacun d'eux.

177. A. 178. A. etc.

179. A. etc.

180. A. etc.

181. C. 182. C. etc.

183. F. 184. G. etc.