

Exercices à la manière de Hanon pour la pédale

D'après
A System of Technical Studies in Pedal Playing for the Organ
de Lars Nilson (1904)

- Alternance pointe-talon du même pied pour développer la souplesse de la cheville.
- Travailler legato.
- Varier les phrasés et les formules rythmiques.

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5

Exercise 5 consists of six measures. The first measure has a treble clef with a whole note G4 and a bass clef with a whole note F3, both marked with an accent (^) and a breath mark (U). The subsequent measures are in bass clef and feature a continuous eighth-note pattern. The pattern starts on G2 in measure 2, moves to F2 in measure 3, E2 in measure 4, D2 in measure 5, and C2 in measure 6. The exercise concludes with a double bar line.

6

Exercise 6 consists of six measures. The first measure has a treble clef with a whole note G4 and a bass clef with a whole note F3, both marked with an accent (^) and a breath mark (U). The subsequent measures are in bass clef and feature a continuous eighth-note pattern. The pattern starts on G2 in measure 2, moves to F2 in measure 3, E2 in measure 4, D2 in measure 5, and C2 in measure 6. The exercise concludes with a double bar line.

7

System 7 contains five measures of music in bass clef. Measure 1 begins with a repeat sign and a half note G2. Measures 2-5 consist of eighth-note patterns. Measure 2: G2-A2-B2-C3-D3-E3-F3-G3. Measure 3: G3-A3-B3-C4-D4-E4-F4-G4. Measure 4: G4-A4-B4-C5-D5-E5-F5-G5. Measure 5: G5-A5-B5-C6-D6-E6-F6-G6. The system ends with a double bar line.

8

System 8 contains five measures of music in bass clef. Measure 1 begins with a repeat sign and a half note G2. Measures 2-5 consist of eighth-note patterns. Measure 2: G2-A2-B2-C3-D3-E3-F3-G3. Measure 3: G3-A3-B3-C4-D4-E4-F4-G4. Measure 4: G4-A4-B4-C5-D5-E5-F5-G5. Measure 5: G5-A5-B5-C6-D6-E6-F6-G6. The system ends with a double bar line.

9

System 9 contains five measures of music. Measure 1 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a half note G4, a whole rest, and a half note F#4. Measures 2 through 5 continue with a series of eighth and sixteenth notes, primarily moving in a descending or stepwise fashion across the staves.

10

System 10 contains five measures of music. Measure 1 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a half note G4, a whole rest, and a half note F#4. Measures 2 through 5 continue with a series of eighth and sixteenth notes, primarily moving in a descending or stepwise fashion across the staves.

11

System 11 consists of four staves of music in bass clef. The first staff begins with a repeat sign and a half note G2. The music is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves complete the system with more eighth and sixteenth notes, ending with a double bar line.

12

System 12 consists of four staves of music in bass clef. The first staff features a half note G2 with an accent (^) and a slur over it, followed by eighth notes. The second staff continues with eighth notes and includes a slur. The third and fourth staves complete the system with eighth notes, including slurs and accents. The system ends with a double bar line.

Avec note répétée

13

simile

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17

Exercise 17: A single melodic line in bass clef, 8 measures. The exercise consists of eighth and sixteenth notes, slurs, and ties. It begins with a repeat sign and a key signature change to one flat.

18 a)

Exercise 18 a): A single melodic line in bass clef, 8 measures. The exercise consists of eighth and sixteenth notes, slurs, and ties. It begins with a repeat sign and a key signature change to one flat.

18 b)

Exercise 18 b): A single melodic line in bass clef, 8 measures. The exercise consists of eighth and sixteenth notes, slurs, and ties. It begins with a repeat sign and a key signature change to one flat.