

Do Majeur

A $\text{♩} = 80 \dots$

B $\text{♩} = 80 \dots$

C $\text{♩} = 80 \dots$

D $\text{♩} = 80 \dots$

1 $\pm 132 = \text{♩}$

2

3

4

5

Exercise 5: Three staves of music in treble clef, common time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, ending with a double bar line and a fermata.

6

Exercise 6: Three staves of music in treble clef, common time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, ending with a double bar line and a fermata.

7

Exercise 7: Three staves of music in treble clef, common time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, ending with a double bar line and a fermata.

8

Exercise 8: Three staves of music in treble clef, common time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, ending with a double bar line and a fermata.

9

Exercise 9 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music is written in a staccato style, featuring eighth and sixteenth notes. The first two staves contain measures 1 and 2, while the third staff contains measures 3 and 4, ending with a double bar line.

10


Exercise 10 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music is written in a staccato style, featuring eighth and sixteenth notes. The first two staves contain measures 1 and 2, while the third staff contains measures 3 and 4, ending with a double bar line.

11

Exercise 11 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music is written in a staccato style, featuring eighth and sixteenth notes. The first two staves contain measures 1 and 2, while the third staff contains measures 3 and 4, ending with a double bar line.

12

Exercise 12 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music is written in a staccato style, featuring eighth and sixteenth notes. The first two staves contain measures 1 and 2, while the third staff contains measures 3 and 4, ending with a double bar line.

± 104 = 

13



Musical notation for exercise 13, measures 1-3. The first measure is marked with the number 13. The notation consists of three staves of music in treble clef, common time (C), featuring a staccato eighth-note pattern.

14



Musical notation for exercise 14, measures 1-3. The first measure is marked with the number 14. The notation consists of three staves of music in treble clef, common time (C), featuring a staccato eighth-note pattern.

15



Musical notation for exercise 15, measures 1-3. The first measure is marked with the number 15. The notation consists of three staves of music in treble clef, common time (C), featuring a staccato eighth-note pattern.

16



Musical notation for exercise 16, measures 1-3. The first measure is marked with the number 16. The notation consists of three staves of music in treble clef, common time (C), featuring a staccato eighth-note pattern.

17

This system contains measures 17, 18, and 19. Measure 17 starts with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of eighth notes in a descending sequence: G4, F#4, E4, D4, C4, B3, A3, G3. The accompaniment is a steady eighth-note pattern in the right hand and a dotted quarter note in the left hand. Measure 18 continues the descending eighth-note melody. Measure 19 concludes with a dotted quarter note in the right hand and a quarter rest in the left hand.

18

This system contains measures 18, 19, and 20. Measure 18 continues the descending eighth-note melody. Measure 19 continues the descending eighth-note melody. Measure 20 concludes with a dotted quarter note in the right hand and a quarter rest in the left hand.

19

This system contains measures 19, 20, and 21. Measure 19 continues the descending eighth-note melody. Measure 20 continues the descending eighth-note melody. Measure 21 concludes with a dotted quarter note in the right hand and a quarter rest in the left hand.

20

This system contains measures 20, 21, and 22. Measure 20 continues the descending eighth-note melody. Measure 21 continues the descending eighth-note melody. Measure 22 concludes with a dotted quarter note in the right hand and a quarter rest in the left hand.

21

Exercise 21 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a rhythmic pattern of eighth notes, with some beamed sixteenth notes. The second and third staves continue the pattern, with the third staff ending with a whole note and a fermata.

22

Exercise 22 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a rhythmic pattern of eighth notes, with some beamed sixteenth notes. The second and third staves continue the pattern, with the third staff ending with a whole note and a fermata.

23

Exercise 23 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a rhythmic pattern of eighth notes, with some beamed sixteenth notes. The second and third staves continue the pattern, with the third staff ending with a whole note and a fermata.

24

Exercise 24 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a rhythmic pattern of eighth notes, with some beamed sixteenth notes. The second and third staves continue the pattern, with the third staff ending with a whole note and a fermata.