

SECONDE PARTIE.



INTRODUCTION.

DU DOIGTER EN GÉNÉRAL.

L'avancement successif de l'art de toucher le Piano-forté et l'invention de nouveaux passages et figures, ont occasionné un usage différent des doigts, et, par conséquent, rendu nécessaire un nouveau système de doigter. C'est ce système que je me suis proposé de développer ici dans toute son étendue; puisque sans un doigter juste et commode il est impossible d'obtenir une exécution achevée. (+)

Par le *doigter*, on entend un *emploi* juste des doigts des deux mains; il a pour principe la facilité et la grâce sur lesquelles repose principalement la sûreté du jeu.

La *facilité* suppose le choix de ceux des doigts avec lesquels on peut atteindre le plus facilement les touches et exécuter le plus clairement les notes. La *grâce* dépend de la facilité et exclut tout mauvais geste. Un passage ne paraît souvent difficile que parcequ'on se sert d'un mauvais doigter ou parcequ'on empêche la volubilité des doigts par des mouvements violents du corps.

Comme plusieurs passages admettent plusieurs doigtiers différents, et que d'autres n'en admettent qu'un seul, pour éviter toute incertitude je n'en ai presque jamais indiqué qu'un, en choisissant le meilleur et le plus commode.

Le doigt le plus important est le pouce; c'est le point d'appui autour duquel les autres doivent agir avec la plus grande facilité, soit que la main se resserre ou qu'elle s'étende, sans laisser appercevoir la moindre interruption dans la succession des sons.

Pour montrer à l'élève tous les doigtiers qui peuvent se présenter j'en ai classé le système, et traité chacune de ses parties dans l'ordre suivant.

1.^o) De la *répétition* progressive du même *doigter* avec la même suite de figures. 2.^o) Du *passage* du pouce sous les autres doigts et de ceux-ci sur le pouce. 3.^o) De l'*élision* d'un ou de plusieurs doigts. 4.^o) Du *changement* de doigt sur la même touche. 5.^o) Des *Extensions* et des *Sauts*. 6.^o) De l'emploi du *pouce* et du *cinquième doigt* sur les touches noires. 7.^o) Du *passage* d'un doigt sur un doigt plus court et du *passage* d'un doigt sous un autre plus long. 8.^o) Pour *alterner* avec un ou plusieurs doigts sur la même touche, en répétant ou en tenant la note; et pour employer le même doigt sur deux ou plusieurs touches différentes. 9.^o) Pour *alterner enlacer* et *croiser* les mains. 10.^o) De la *distribution des parties* entre les deux mains et des licences du doigter dans le style sévère.

Ces différentes divisions du système du doigter se rapportent presque exclusivement aux passages de la main droite; les mêmes cas se présentent cependant aussi pour la main gauche, mais plus rarement.

Quoique le plan des exercices contenus dans cette deuxième Partie soit fondé sur la transposition symétrique des figures, je n'ai pas négligé d'en donner des applications diverses à l'élève; par exemple en y mêlant des touches noires, en sautant par de plus grands intervalles, et en y faisant des extensions pour la main. Le doigter y est indiqué pour la main droite et le plus souvent aussi pour la main gauche. On les étudiera d'abord avec chaque main séparément, puis avec les deux ensemble. Ces exercices sont généralement classés par ordre progressif d'étendue(++) mais cependant pas au point que les figures qui se ressemblent n'aient reçu quelquefois une étendue plus grande dans le même exemple.

(+) Je regarde donc cet objet comme l'un des plus importants de ma doctrine, et j'ai cherché à l'éclaircir plutôt par de nombreux exemples pour tous les cas qui peuvent se rencontrer, que par de longues explications.

(++) C'est à dire selon l'étendue de 5.^{te} + 5.^{te} & afin de retrouver les plus facilement le doigter pour de semblables figures dans d'autres compositions.



I.

EXERCICES DE DOIGTER.

PROGRESSION DU MÊME DOIGTER AVEC LA MÊME SUITE DE FIGURES.

Etendue de Tierce. (a) N.B. Doigter pour la main droite.

N^o 1.

Position fondamentale du passage. N.B. Doigter pour la main gauche en jouant une octave plus bas.

(b) en étendant

(c) en sautant

- a) Il faut appuyer un peu plus sur la première des trois notes; la main doit être tenue tranquillement et sans se lever; les sons se lient, pour ainsi dire, les uns aux autres.
- b) Dans les écarts, les notes qui obligent la main à s'étendre doivent être faites de manière à ce qu'on ne quitte la première qu'après avoir attaqué la seconde.
- c) Même en sautant, la main doit se lever à peine; il faut qu'elle coule le long des touches, en montant ou en descendant. ‡

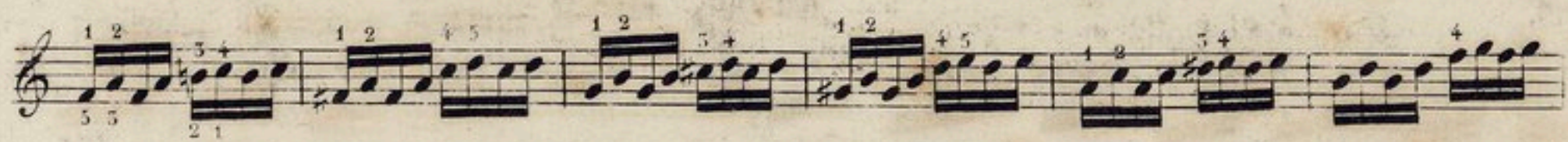
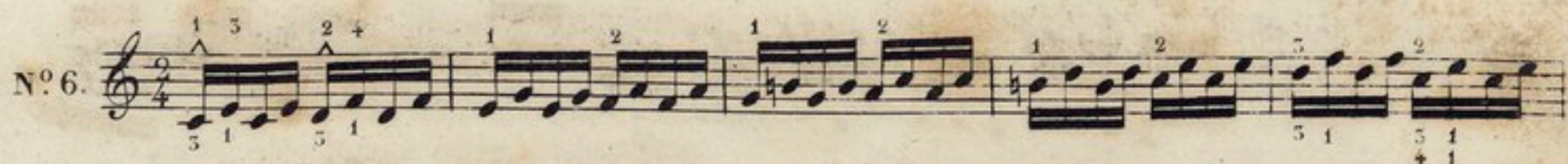
N^o 2.

‡ Ces règles sont en général pour toute la seconde partie. A. F. 227.

Nº 3.

Nº 4.

Nº 5.



N^o 8.

N^o 9.

N^o 10.

(a) Pour la répétition de la même note, il faut lever insensiblement le doigt sans faire de mouvement de la main. A.F. 227.

This page contains ten staves of handwritten musical notation, likely for guitar. The notation includes various musical symbols such as treble clefs, common time signatures (C), and notes with stems. Fingerings are indicated by numbers 1 through 5 above or below the notes. Some notes are marked with a '+' sign, possibly indicating an accent or a specific technique. The music is written in a fluid, handwritten style, with some staves showing complex rhythmic patterns and others showing more melodic lines. The staves are numbered 1 through 10, with the first two staves being part of a larger piece and the remaining eight staves being numbered 11 and 12.

11

12

13

14

15

16

17

18

19

20

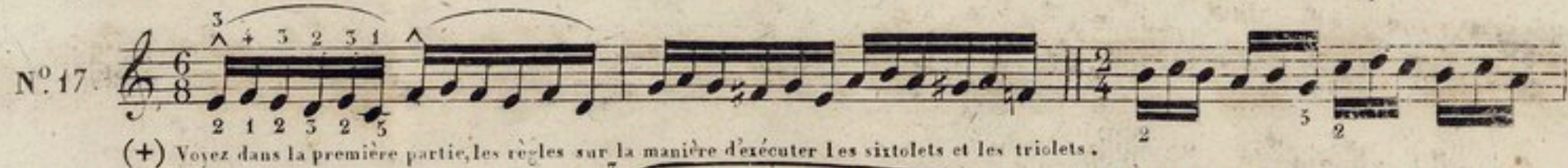
En tenant le pouce plus longtemps.

N^o 15.

N^o 14.

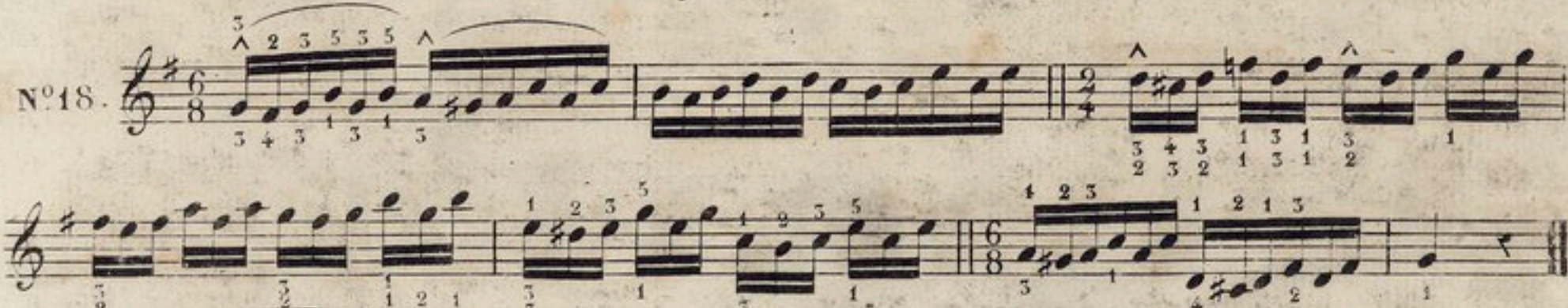
N^o 15.

N^o 16. 

N^o 17. 

(+) Voyez dans la première partie, les règles sur la manière d'exécuter les sixtolets et les triolets.

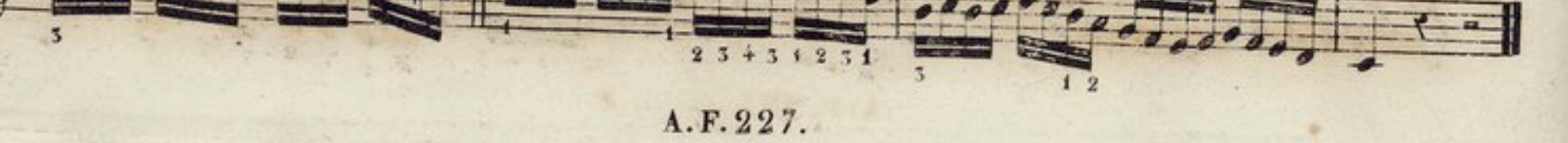
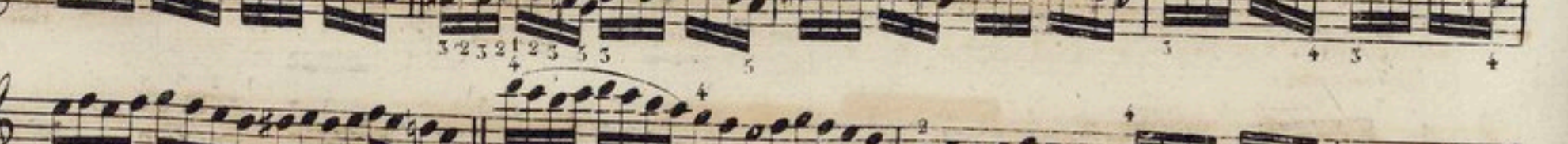
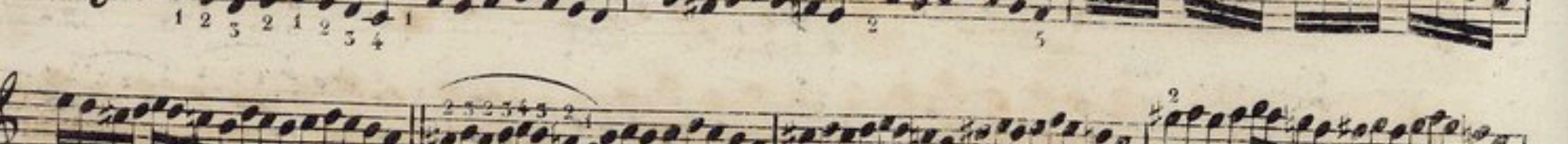
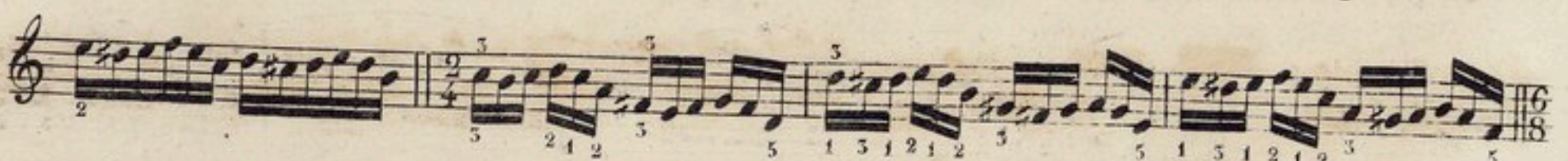
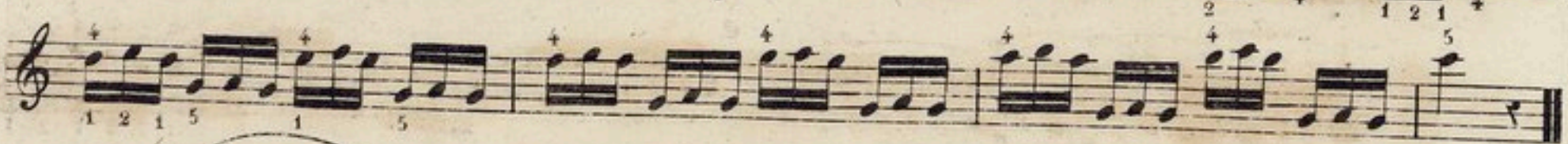


N^o 18. 

N^o 19. 

N^o 20. 

N^o 21. 



N^o 51.

en tenant le 5^e doigt plus longtemps.

N^o 52.

N^o 53.

N^o 34

N^o 35

(a) Il faut ôter légèrement le doigt de dessus la touche sans pour cela lever la main.

A F 227

N^o 36. 

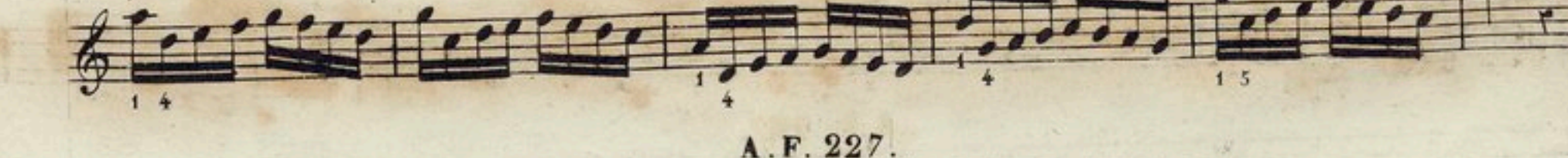
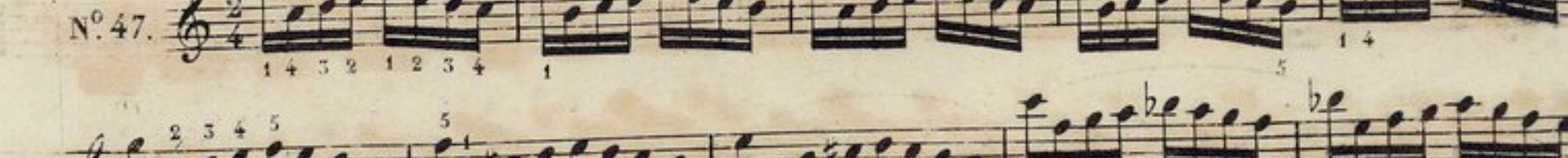
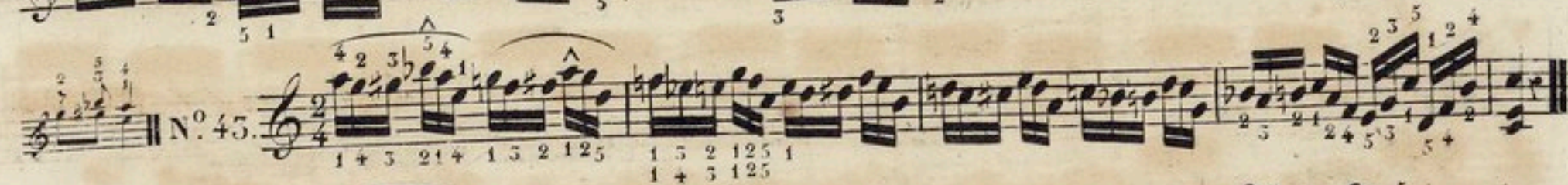
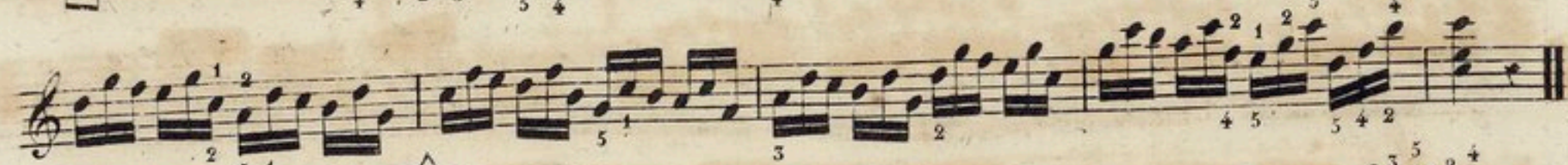
N^o 37. 

N^o 38. 

N^o 39. 

N^o 40. 

N^o 41. 



N^o. 48.

The musical score for N. 48 consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-5 above the notes. A slur covers the first four measures. The second staff continues the melody, also with fingerings and slurs. The notation is typical of 18th or 19th-century manuscript notation.

N° 49.

The musical score consists of two staves. The first staff is in 2/4 time and features a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The second staff continues the piece, also in 2/4 time, with similar rhythmic patterns and fingerings. The score is written on a single page with a decorative border.

N^o 51.

(c) Il faut faire mouvoir la main légèrement sans la lever.

Étendue de Sixte.

This image shows a page of handwritten musical notation, likely a manuscript for a piece titled "No. 52". The notation is written on ten staves, each containing a single melodic line. The music is in 2/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingering numbers (1-5) are written below many of the notes. The manuscript is on aged, slightly discolored paper.

N^o 53.

N^o 54.

N^o 55.

A. F. 227.

N^o. 56.

N^o. 57.

N^o. 58.

Nº 59.

The page contains two musical pieces, N° 60 and N° 61, written for guitar. Each piece consists of two staves of music. The notation is in treble clef with a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. The page is numbered 124 in the top left corner.

N° 60.

N° 61.

N° 62.

N° 63.

N° 64.

N° 65.

N° 66.

N° 67.

N° 68.

N° 69.

N° 70.

N° 71.

A.F. 227.

(a) Il faut faire mouvoir la main légèrement et sans la lever.

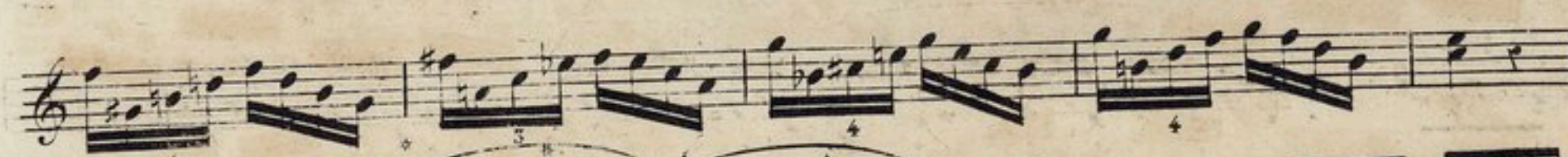
N^o. 66. 

(a) Quand on prend une 3^e ou une 4^e avec le 5^e et le 4^e doigt, ou avec le 4^e et le 5^e, on appelle cette position FOURCHE; il y a des cas où l'on évite, comme dans celui-ci, le passage des doigts sur le pouce &c, et l'exécution en devient plus facile.

N^o. 67. 

N^o. 68. 

A. F. 227.



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

N^o 81.

N^o 82.

N^o 83.

N^o 84.

A. F. 227.

N^o 85. M. D. * 4 5 5
M. G. 5 4 2 1 5 1

N^o 86. * 1 2 4 2 5 2 4 2
5 3 3 3 3

N^o 87. 5 2 1 2 3 4 5 2
2 3 4 1 3 2 1 2 5 + +

N^o 88. * 1 2 3 4 2 1
2 5 + 1 2 1 + 5 1 5 3 1 2 1 5 5

N^o 89. 5 2 1 2 3 4 5 2
1 3 2 5 + 1 2 3 1 5 + 1 2 3 2 5 + 1 2 3 2 5 + 1 2 1 2 2 3 2 4 2 4 5

N^o 90. 5 2 1 2 3 4 5 2
1 1 2 2 4 5 5 1

N^o 91. * 1 2 3 4 5 3 2
5 + 2 1 2 4 5

N^o 92. 5 4 3 2 1
1 5 2 4 5 4 1 2

The first system of the musical score is written on a single five-line staff with a treble clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. There are fingerings indicated by numbers 1, 4, and 5 above the notes. The system ends with a double bar line.

The first system of the musical score is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The following measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fifth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The sixth measure has a quarter note E6, a quarter note F6, and a quarter note G6. The seventh measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The eighth measure has a quarter note D7, a quarter note E7, and a quarter note F7. The ninth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The tenth measure has a quarter note C8, a quarter note D8, and a quarter note E8. The eleventh measure contains a quarter note F8, a quarter note G8, and a quarter note A8. The twelfth measure has a quarter note B8, a quarter note C9, and a quarter note D9. The thirteenth measure contains a quarter note E9, a quarter note F9, and a quarter note G9. The fourteenth measure has a quarter note A9, a quarter note B9, and a quarter note C10. The fifteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F10. The sixteenth measure has a quarter note G10, a quarter note A10, and a quarter note B10. The seventeenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The eighteenth measure has a quarter note F11, a quarter note G11, and a quarter note A11. The nineteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The twentieth measure has a quarter note E12, a quarter note F12, and a quarter note G12. The twenty-first measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-second measure has a quarter note D13, a quarter note E13, and a quarter note F13. The twenty-third measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-fourth measure has a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fifth measure contains a quarter note F14, a quarter note G14, and a quarter note A14. The twenty-sixth measure has a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-seventh measure contains a quarter note E15, a quarter note F15, and a quarter note G15. The twenty-eighth measure has a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-ninth measure contains a quarter note D16, a quarter note E16, and a quarter note F16. The thirtieth measure has a quarter note G16, a quarter note A16, and a quarter note B16. The thirty-first measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-second measure has a quarter note F17, a quarter note G17, and a quarter note A17. The thirty-third measure contains a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-fourth measure has a quarter note E18, a quarter note F18, and a quarter note G18. The thirty-fifth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-sixth measure has a quarter note D19, a quarter note E19, and a quarter note F19. The thirty-seventh measure contains a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-eighth measure has a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-ninth measure contains a quarter note F20, a quarter note G20, and a quarter note A20. The fortieth measure has a quarter note B20, a quarter note C21, and a quarter note D21. The forty-first measure contains a quarter note E21, a quarter note F21, and a quarter note G21. The forty-second measure has a quarter note A21, a quarter note B21, and a quarter note C22. The forty-third measure contains a quarter note D22, a quarter note E22, and a quarter note F22. The forty-fourth measure has a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fifth measure contains a quarter note C23, a quarter note D23, and a quarter note E23. The forty-sixth measure has a quarter note F23, a quarter note G23, and a quarter note A23. The forty-seventh measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-eighth measure has a quarter note E24, a quarter note F24, and a quarter note G24. The forty-ninth measure contains a quarter note A24, a quarter note B24, and a quarter note C25. The fiftieth measure has a quarter note D25, a quarter note E25, and a quarter note F25. The fifty-first measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-second measure has a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-third measure contains a quarter note F26, a quarter note G26, and a quarter note A26. The fifty-fourth measure has a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fifth measure contains a quarter note E27, a quarter note F27, and a quarter note G27. The fifty-sixth measure has a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-seventh measure contains a quarter note D28, a quarter note E28, and a quarter note F28. The fifty-eighth measure has a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-ninth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The sixtieth measure has a quarter note F29, a quarter note G29, and a quarter note A29. The sixty-first measure contains a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-second measure has a quarter note E30, a quarter note F30, and a quarter note G30. The sixty-third measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-fourth measure has a quarter note D31, a quarter note E31, and a quarter note F31. The sixty-fifth measure contains a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-sixth measure has a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-seventh measure contains a quarter note F32, a quarter note G32, and a quarter note A32. The sixty-eighth measure has a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-ninth measure contains a quarter note E33, a quarter note F33, and a quarter note G33. The seventieth measure has a quarter note A33, a quarter note B33, and a quarter note C34. The seventy-first measure contains a quarter note D34, a quarter note E34, and a quarter note F34. The seventy-second measure has a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-third measure contains a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-fourth measure has a quarter note F35, a quarter note G35, and a quarter note A35. The seventy-fifth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-sixth measure has a quarter note E36, a quarter note F36, and a quarter note G36. The seventy-seventh measure contains a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-eighth measure has a quarter note D37, a quarter note E37, and a quarter note F37. The seventy-ninth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The eightieth measure has a quarter note C38, a quarter note D38, and a quarter note E38. The eighty-first measure contains a quarter note F38, a quarter note G38, and a quarter note A38. The eighty-second measure has a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-third measure contains a quarter note E39, a quarter note F39, and a quarter note G39. The eighty-fourth measure has a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fifth measure contains a quarter note D40, a quarter note E40, and a quarter note F40. The eighty-sixth measure has a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-seventh measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-eighth measure has a quarter note F41, a quarter note G41, and a quarter note A41. The eighty-ninth measure contains a quarter note B41, a quarter note C42, and a quarter note D42. The ninetieth measure has a quarter note E42, a quarter note F42, and a quarter note G42. The hundredth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundred-first measure has a quarter note D43, a quarter note E43, and a quarter note F43. The hundred-second measure contains a quarter note G43, a quarter note A43, and a quarter note B43. The hundred-third measure has a quarter note C44, a quarter note D44, and a quarter note E44. The hundred-fourth measure contains a quarter note F44, a quarter note G44, and a quarter note A44. The hundred-fifth measure has a quarter note B44, a quarter note C45, and a quarter note D45. The hundred-sixth measure contains a quarter note E45, a quarter note F45, and a quarter note G45. The hundred-seventh measure has a quarter note A45, a quarter note B45, and a quarter note C46. The hundred-eighth measure contains a quarter note D46, a quarter note E46, and a quarter note F46. The hundred-ninth measure has a quarter note G46, a quarter note A46, and a quarter note B46. The hundred-tieth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred-first measure has a quarter note F47, a quarter note G47, and a quarter note A47. The hundred-second measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred-third measure has a quarter note E48, a quarter note F48, and a quarter note G48. The hundred-fourth measure contains a quarter note A48, a quarter note B48, and a quarter note C49. The hundred-fifth measure has a quarter note D49, a quarter note E49, and a quarter note F49. The hundred-sixth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred-seventh measure has a quarter note C50, a quarter note D50, and a quarter note E50. The hundred-eighth measure contains a quarter note F50, a quarter note G50, and a quarter note A50. The hundred-ninth measure has a quarter note B50, a quarter note C51, and a quarter note D51. The hundred-tieth measure contains a quarter note E51, a quarter note F51, and a quarter note G51. The hundred-first measure has a quarter note A51, a quarter note B51, and a quarter note C52. The hundred-second measure contains a quarter note D52, a quarter note E52, and a quarter note F52. The hundred-third measure has a quarter note G52, a quarter note A52, and a quarter note B52. The hundred-fourth measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred-fifth measure has a quarter note F53, a quarter note G53, and a quarter note A53. The hundred-sixth measure contains a quarter note B53, a quarter note C54, and a quarter note D54. The hundred-seventh measure has a quarter note E54, a quarter note F54, and a quarter note G54. The hundred-eighth measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred-ninth measure has a quarter note D55, a quarter note E55, and a quarter note F55. The hundred-tieth measure contains a quarter note G55, a quarter note A55, and a quarter note B55. The hundred-first measure has a quarter note C56, a quarter note D56, and a quarter note E56. The hundred-second measure contains a quarter note F56, a quarter note G56, and a quarter note A56. The hundred-third measure has a quarter note B56, a quarter note C57, and a quarter note D57. The hundred-fourth measure contains a quarter note E57, a quarter note F57, and a quarter note G57. The hundred-fifth measure has a quarter note A57, a quarter note B57, and a quarter note C58. The hundred-sixth measure contains a quarter note D58, a quarter note E58, and a quarter note F58. The hundred-seventh measure has a quarter note G58, a quarter note A58, and a quarter note B58. The hundred-eighth measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-ninth measure has a quarter note F59, a quarter note G59, and a quarter note A59. The hundred-tieth measure contains a quarter note B59, a quarter note C60, and a quarter note D60. The hundred-first measure has a quarter note E60, a quarter note F60, and a quarter note G60. The hundred-second measure contains a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-third measure has a quarter note D61, a quarter note E61, and a quarter note F61. The hundred-fourth measure contains a quarter note G61, a quarter note A61, and a quarter note B61. The hundred-fifth measure has a quarter note C62, a quarter note D62, and a quarter note E62. The hundred-sixth measure contains a quarter note F62, a quarter note G62, and a quarter note A62. The hundred-seventh measure has a quarter note B62, a quarter note C63, and a quarter note D63. The hundred-eighth measure contains a quarter note E63, a quarter note F63, and a quarter note G63. The hundred-ninth measure has a quarter note A63, a quarter note B63, and a quarter note C64. The hundred-tieth measure contains a quarter note D64, a quarter note E64, and a quarter note F64. The hundred-first measure has a quarter note G64, a quarter note A64, and a quarter note B64. The hundred-second measure contains a quarter note C65, a quarter note D65, and a quarter note E65. The hundred-third measure has a quarter note F65, a quarter note G65, and a quarter note A65. The hundred-fourth measure contains a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-fifth measure contains a quarter note E66, a quarter note F66, and a quarter note G66. The hundred-sixth measure has a quarter note A66, a quarter note B66, and a quarter note C67. The hundred-seventh measure contains a quarter note D67, a quarter note E67, and a quarter note F67. The hundred-eighth measure has a quarter note G67, a quarter note A67, and a quarter

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lyrics are written below the staff, and the melody is written above it. The score ends with a double bar line and a repeat sign.

Etendue d'Octave.

N^o 95.

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with many notes beamed together. Fingering numbers (1-5) are written above and below the notes. The system concludes with a double bar line.

The first system of the handwritten musical score for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with many notes beamed together. Above the staff, there are numerous fingerings indicated by numbers 1 through 5. Below the staff, there are also fingerings, including some that appear to be for a second voice or a different instrument, such as '2 5' and '4'. The system ends with a double bar line.

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with many notes marked with fingerings (1-5) and breath marks (vertical lines). The notation includes various accidentals (sharps and flats) and rests. The system concludes with a double bar line.

N^o. 96.

N^o. 97.

1 5 2

1 5 2

N^o 98.

N^o 99.

A.F. 227.

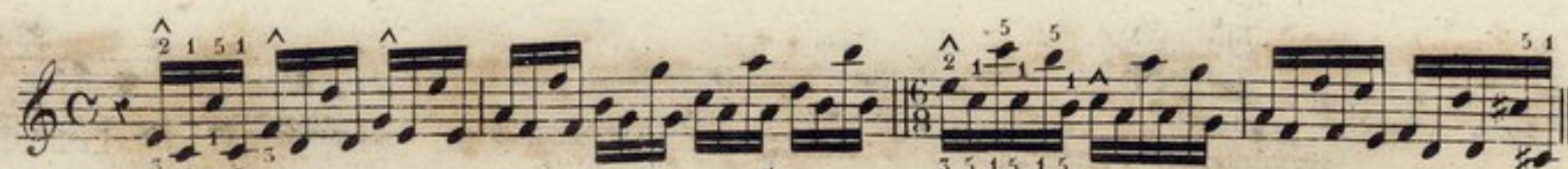
N^o 100.

N^o 101.

This page contains two guitar exercises, N° 102 and N° 105, written for a single melodic line. The notation includes various musical symbols such as treble clefs, key signatures (one flat and one sharp), and time signatures (mostly 2/4). The exercises are characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of accidentals. Fingering is indicated by numbers 1-5 above or below notes. N° 102 consists of two systems of three staves each. N° 105 also consists of two systems of three staves each. The page is numbered 135 in the top right corner.

N° 102.

N° 105.

N^o 104. 

N^o 105. 

N^o 106. 

N^o 107. 

N^o 108. 

N^o 114. 

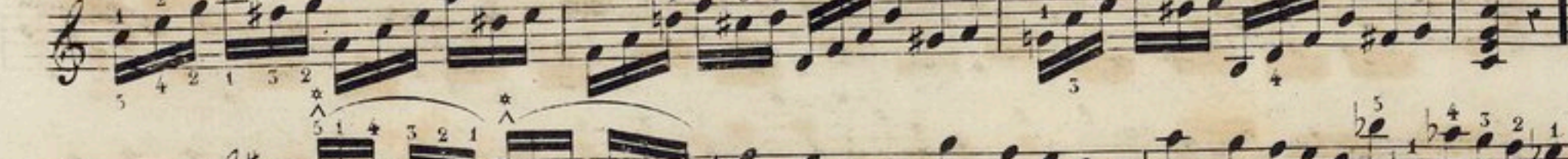
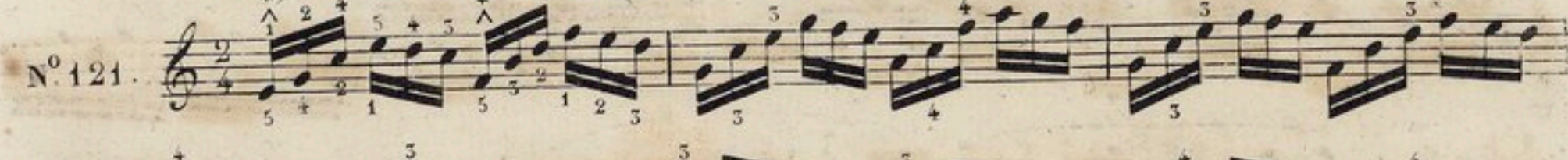
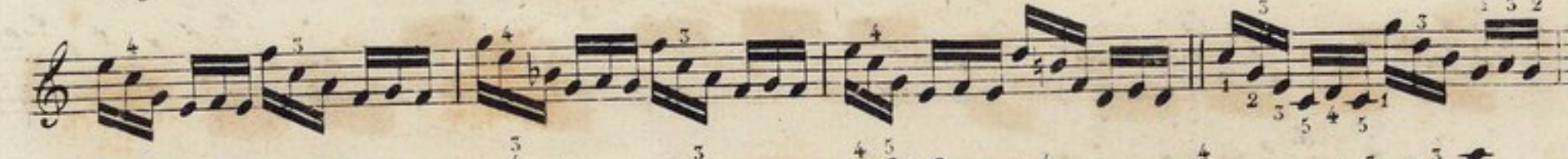
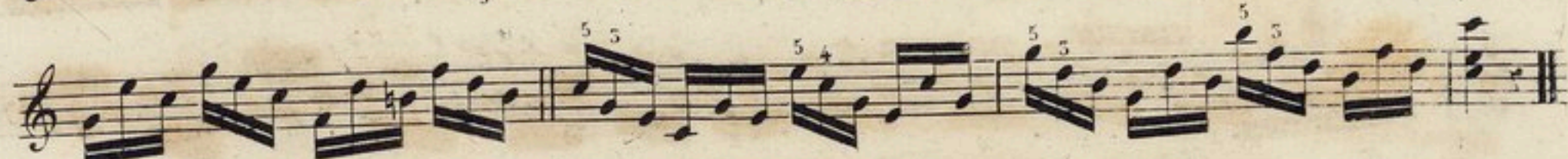
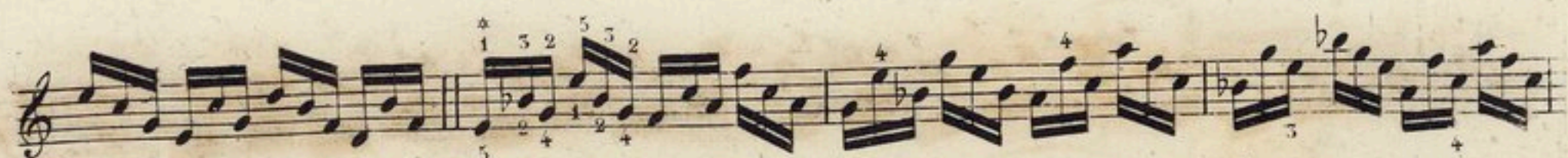
N^o 115. 

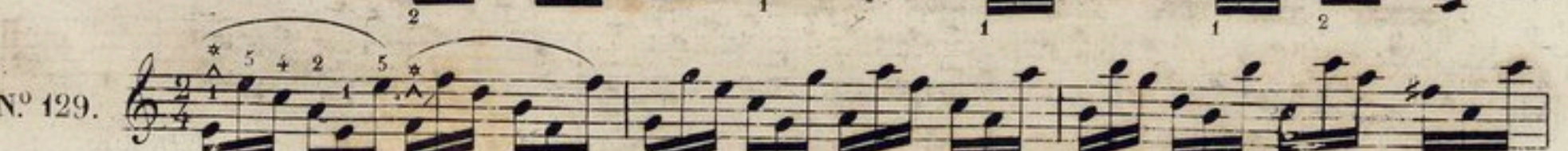
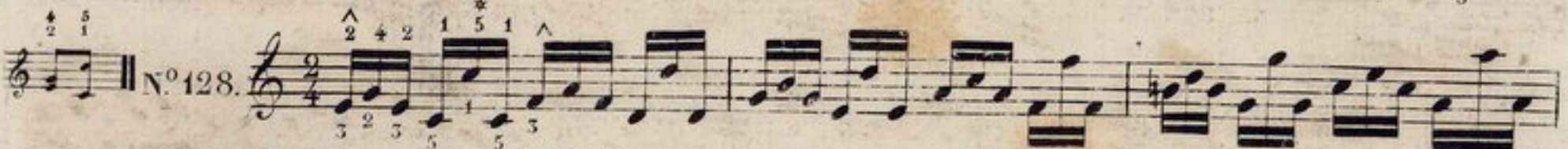
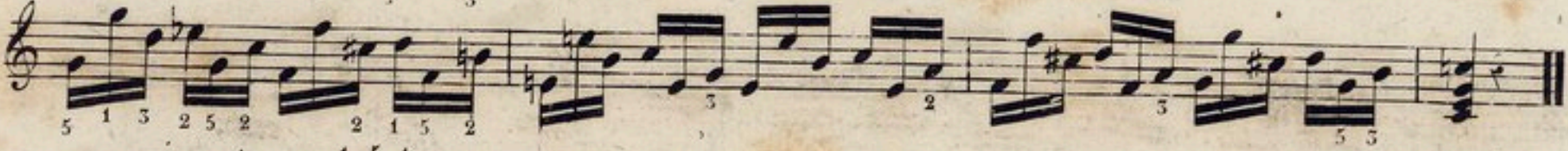
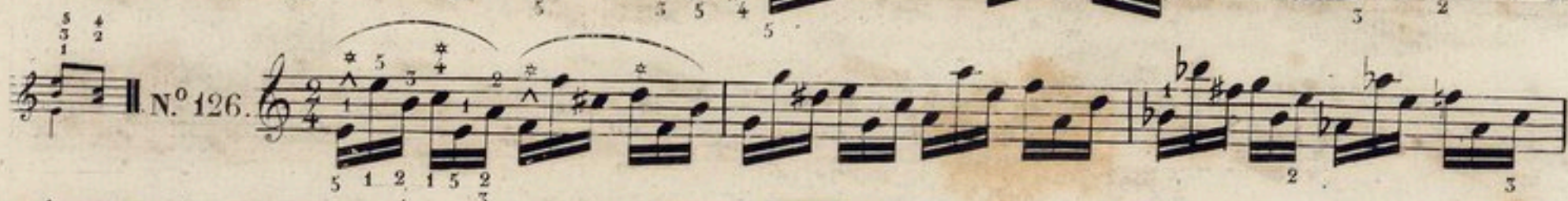
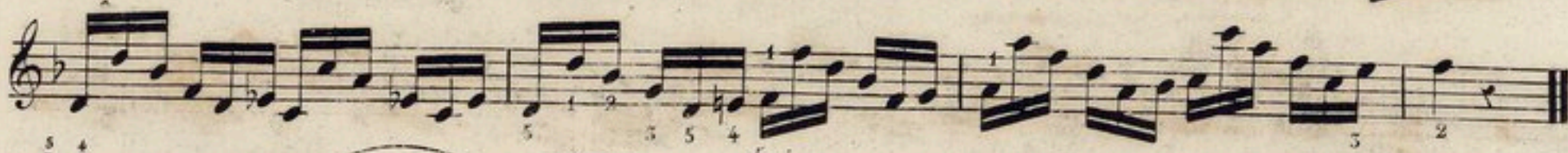
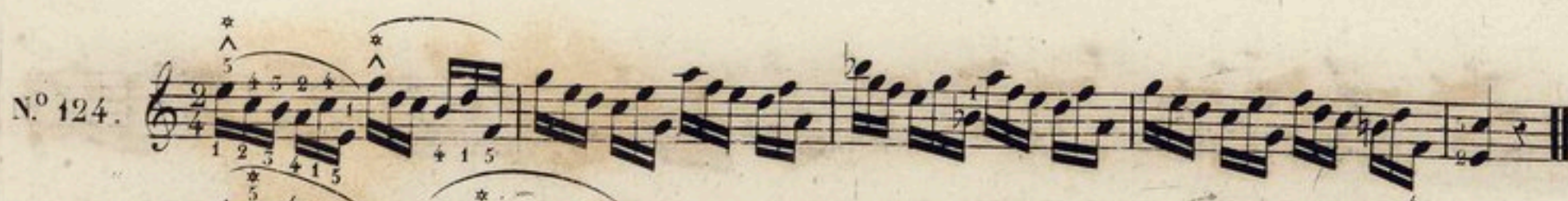
N^o 116. 

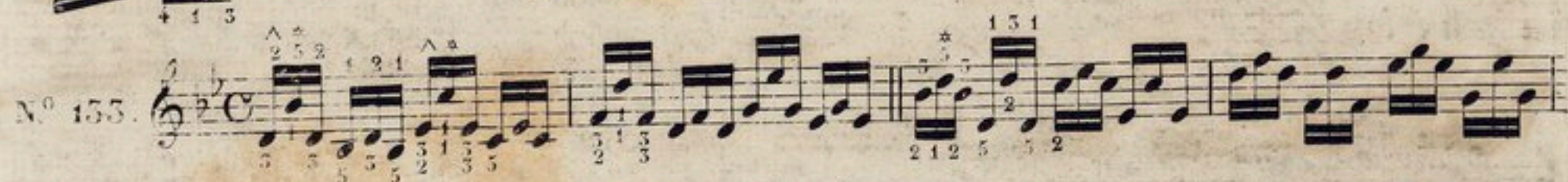
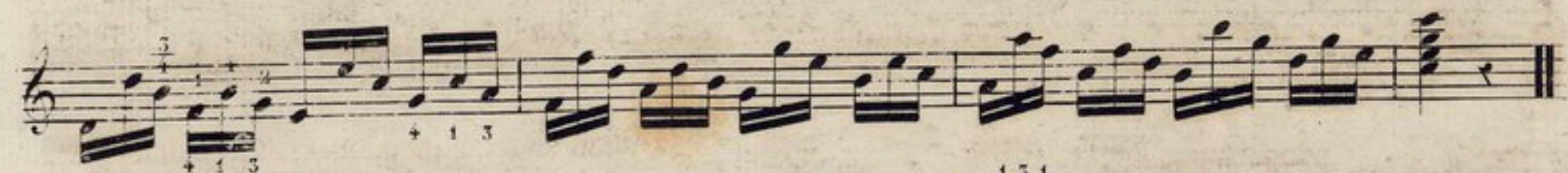
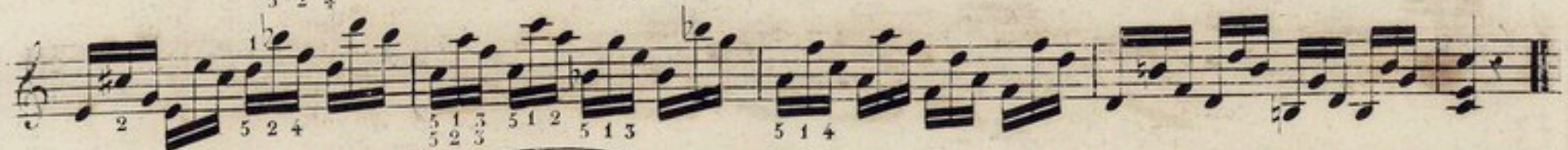
N^o 117. 

N^o 118. 

N^o 119. 







N^o 155. 

N^o 156. 

N^o 157. 

(a) En étendant les cinq doigts.

N^o 158. 

N^o 159. 

N^o 160. 

N^o 161. 

N^o 145. 

N^o 146. 

N^o 147. 

N^o 148. 

N^o 149. 

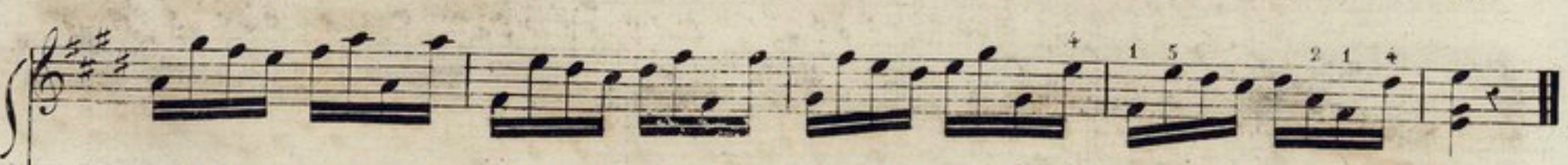
N^o 150. 

N^o 151. 

N^o 152. 

N^o 153. 

N^o 154. 

N^o 155. 

N^o 156. 

N^o 151.

N^o 152.

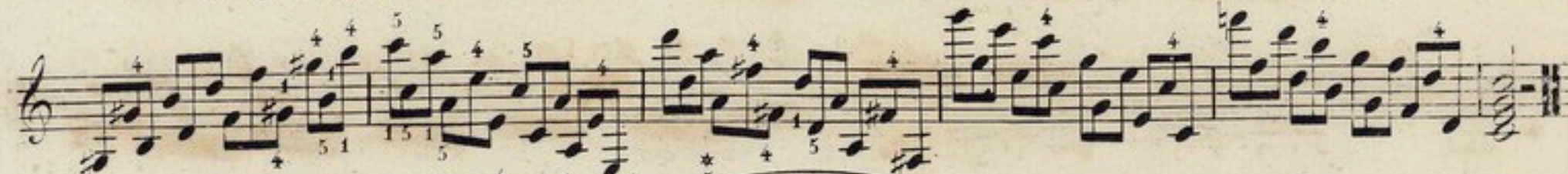
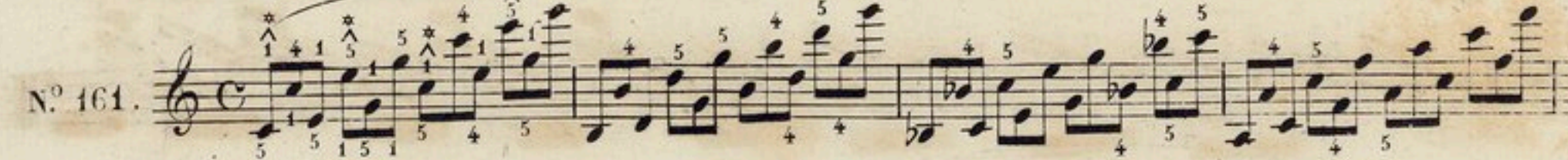
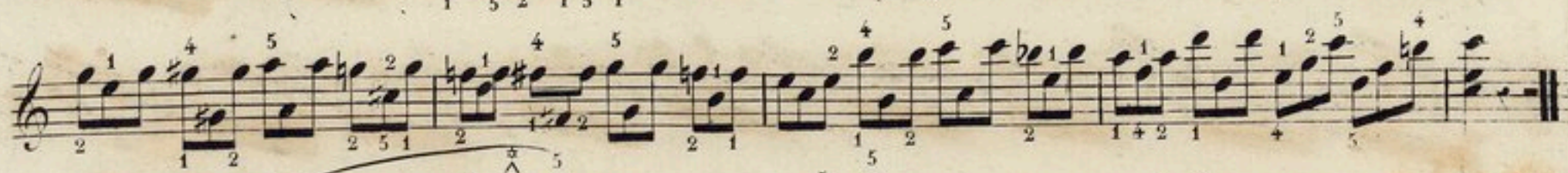
N^o 153.

N^o 154.

N^o 155.

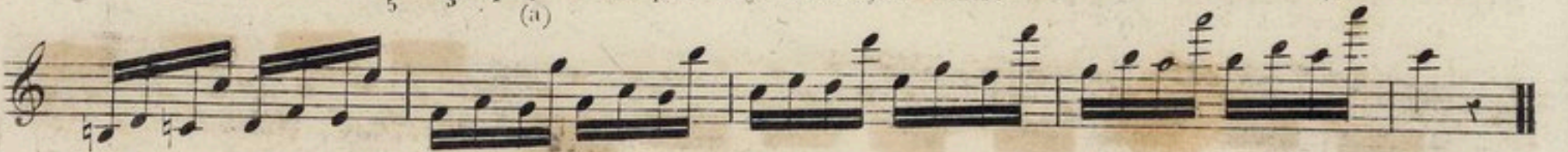
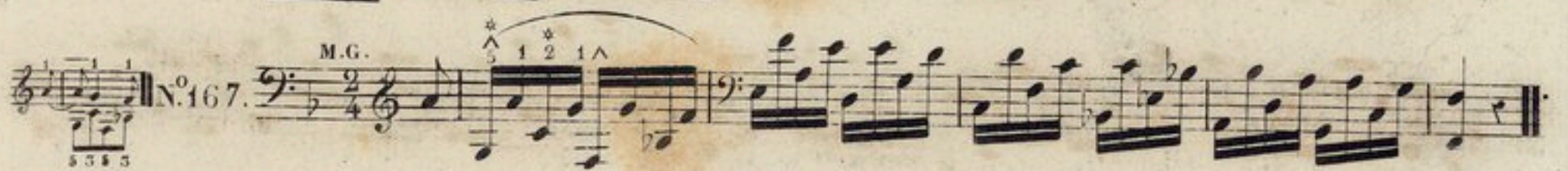
A.F. 227.

N^o 156.N^o 157.N^o 158.N^o 159.



(a) Le pouce reste toujours étendu.





N° 172

N° 173

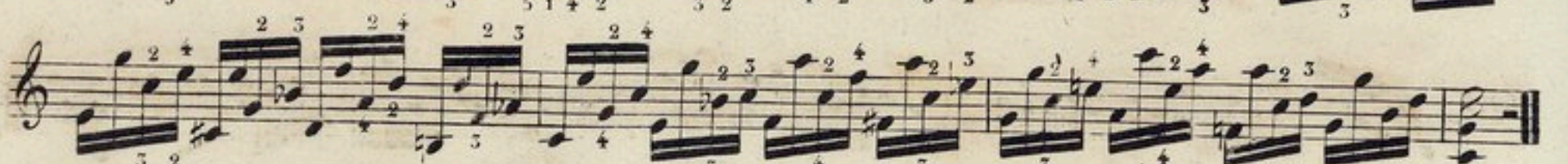
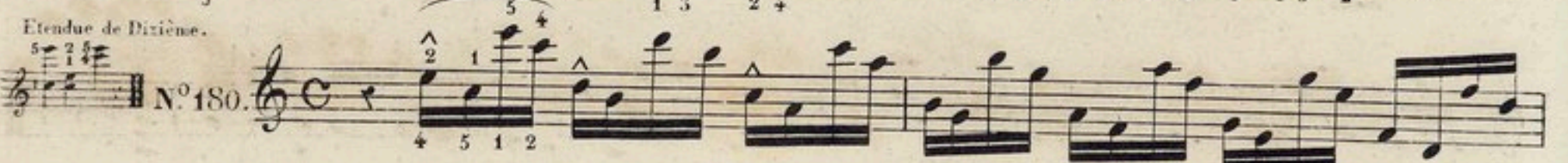
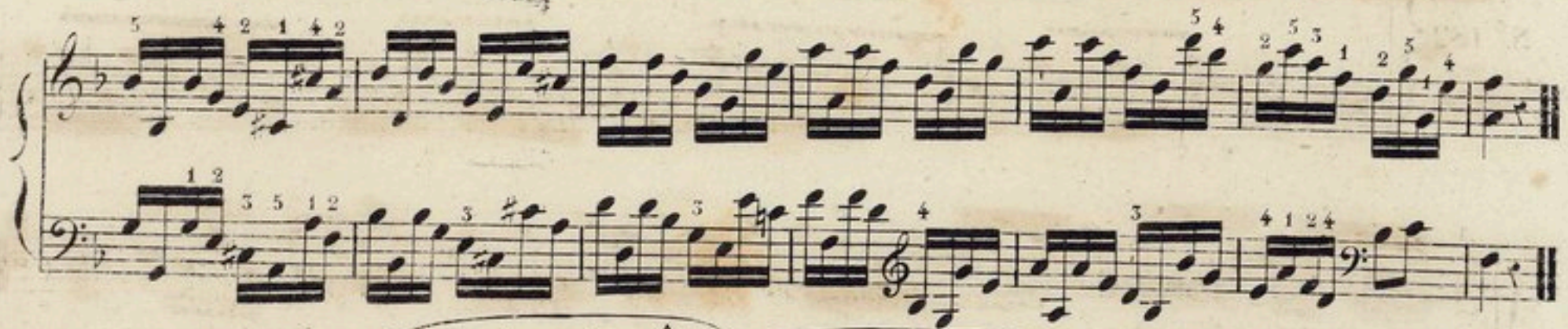
N° 174

N° 175

Fourche.

N° 176

N° 177

N^o 178.

N^o 182.

Handwritten musical score for N° 182. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff has a similar melodic line with fingerings and slurs. The key signature has one sharp (F#).

Continuation of the musical score for N° 182. The treble staff continues with eighth and sixteenth notes, while the bass staff has a more active line with slurs and fingerings. The key signature remains one sharp.

Etendue de Onzième.

N^o 183.

Handwritten musical score for N° 183. The treble staff features a complex melodic line with many slurs and fingerings. The key signature has one sharp.

Continuation of the musical score for N° 183. The treble staff continues with complex melodic patterns and fingerings. The key signature remains one sharp.

Continuation of the musical score for N° 183. The treble staff continues with complex melodic patterns and fingerings. The key signature remains one sharp.

M.G.

N^o 184.

Handwritten musical score for N° 184. The bass staff features a complex melodic line with many slurs and fingerings. The key signature has one sharp.

Continuation of the musical score for N° 184. The bass staff continues with complex melodic patterns and fingerings. The key signature remains one sharp.

N^o 185.

EN DOUBLES NOTES.

Handwritten musical score for N° 185. The treble staff features a complex melodic line with many slurs and fingerings. The key signature has one sharp.

Continuation of the musical score for N° 185. The treble staff continues with complex melodic patterns and fingerings. The key signature remains one sharp.

N^o 186.

N^o 187.

N^o 188.

N^o 189.

This page contains three musical exercises, Nos. 190, 191, and 192, written in treble clef with a common time signature (C). Each exercise is composed of two staves of music.

- No. 190:** The first staff begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The second staff continues the piece with similar rhythmic patterns and fingerings.
- No. 191:** This exercise also starts with a treble clef and common time. It includes slurs over groups of notes and specific fingerings. The notation is dense with many beamed notes.
- No. 192:** The third exercise begins with a treble clef and a common time signature. It features a mix of eighth and sixteenth notes with detailed fingerings. The piece concludes with a double bar line.

The handwriting is in dark ink on aged, slightly yellowed paper. The exercises are numbered 'Nº 190.', 'Nº 191.', and 'Nº 192.' at the beginning of their respective staves.

Nº 195.

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

Nº 194.

Handwritten musical score for N° 194, a 2/4 piece in G major. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Fingering numbers (1-5) are indicated below the notes. There are three asterisks (*) above the first three measures, and a 4/4 time signature change is indicated at the end of the piece.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several measures with a '5' above them, indicating a fifth finger. The score ends with a double bar line.

A musical score for a waltz, likely from the operetta 'The Merry Widow'. The score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by rapid sixteenth-note passages and triplet rhythms. Fingerings are indicated by numbers 1-5 above or below notes. There are several slurs and accents throughout the piece. The score ends with a double bar line and repeat dots.

[illegible]

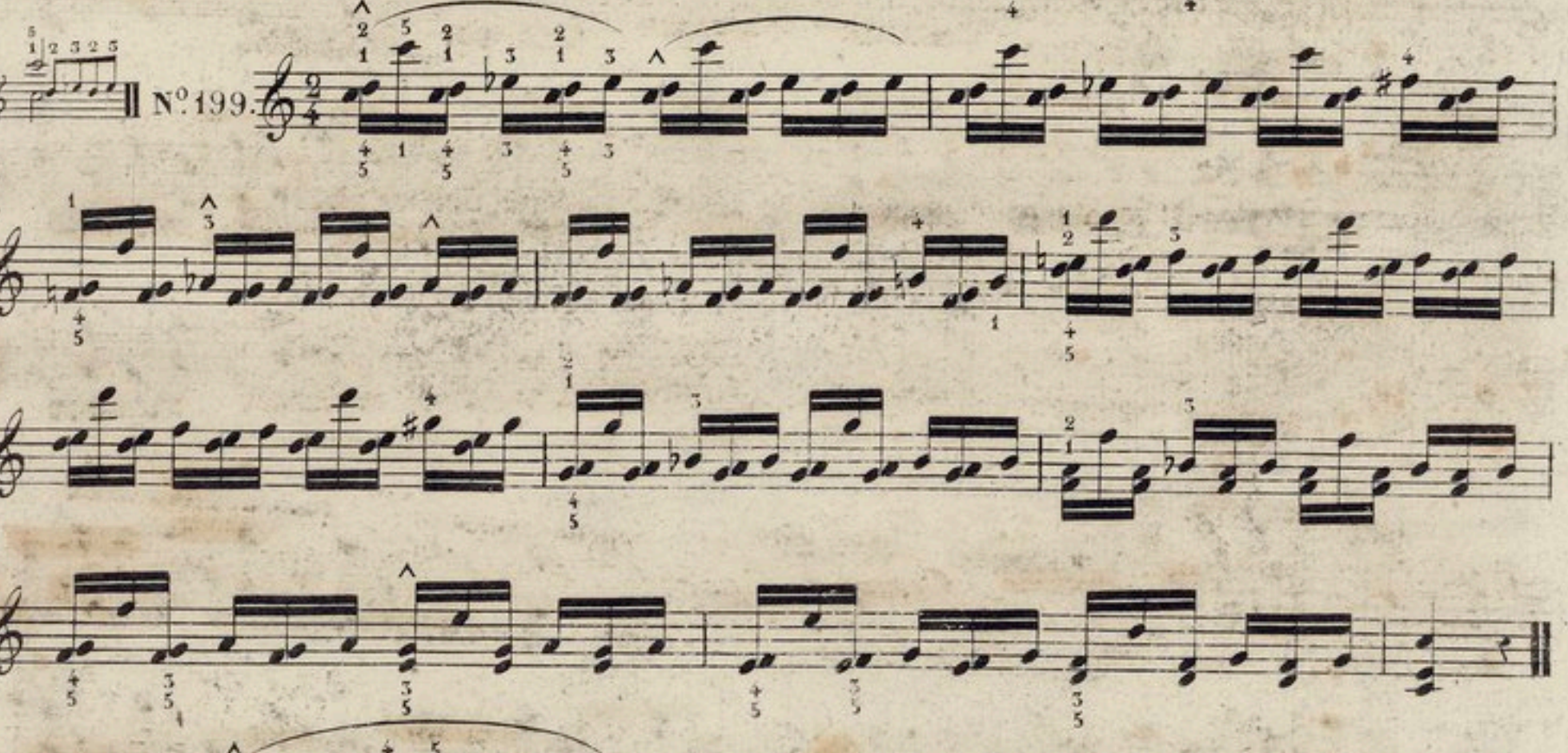
A handwritten musical score for a piano piece titled "The Rose Tree". The score is written on two staves, treble and bass clef, with a brace on the left. The key signature has one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The first measure of the treble staff has a sharp sign above it and a 3/4 time signature. The first measure of the bass staff has a 2/4 time signature. The piece ends with a double bar line in the 16th measure. The handwriting is in ink on aged paper. There are some corrections and annotations in the first measure of both staves. In the treble staff, the first measure has a sharp sign above it and a 3/4 time signature. In the bass staff, the first measure has a 2/4 time signature. The piece is titled "The Rose Tree" in the top right corner.

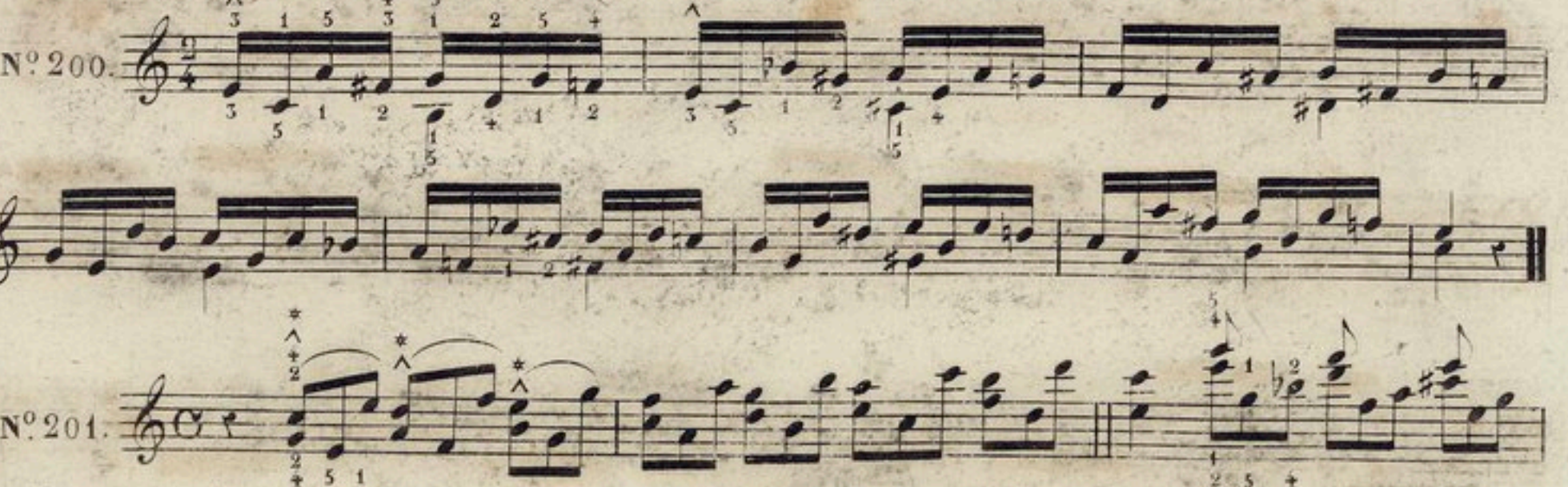
(a) Il faut simplement mouvoir la main sans la lever.

N^o 196.

N^o 197.

N^o 198. 

N^o 199. 

N^o 200. 

N^o 201.

This page contains a handwritten musical score for guitar, consisting of ten staves. The notation includes various musical symbols such as treble clefs, notes, rests, and ornaments. Fingerings are indicated by numbers 1 through 5 below the notes. Some notes are marked with an asterisk (*), and some have a small '2' above them. The music is written in a style typical of 19th-century guitar manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the piece, with some staves showing more complex rhythmic patterns and ornaments. The piece concludes with a double bar line at the end of the tenth staff.

Nº 202.

A. F. 227.

N^o 203.

Three staves of music in treble clef. The first staff has a treble clef and a common time signature. The second and third staves have a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5. There are accents (^) over some notes.

N^o 204.

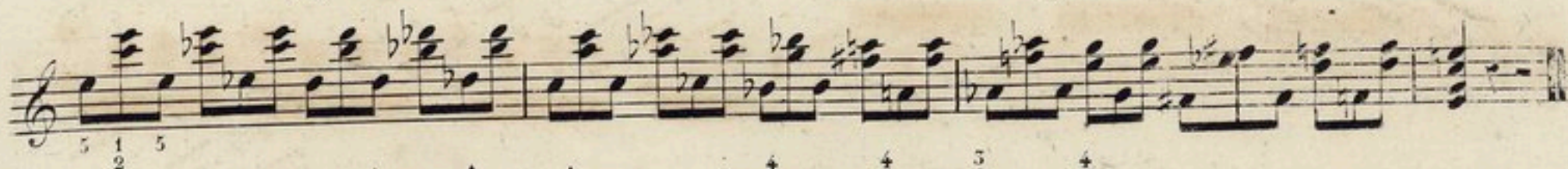
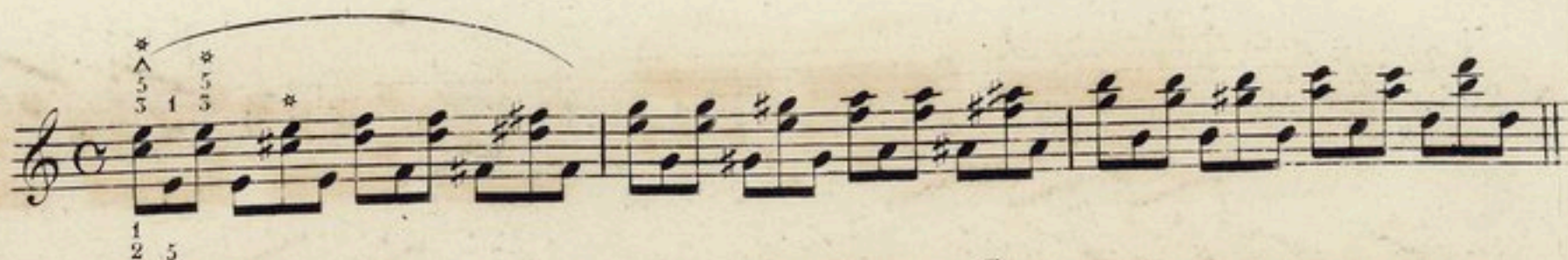
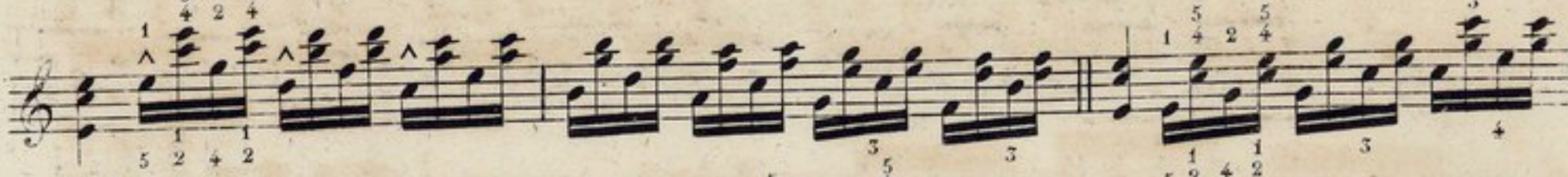
Two staves of music in treble clef. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5. There are accents (^) over some notes.

N^o 205.

Three staves of music in treble clef. The first staff has a treble clef and a common time signature. The second and third staves have a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5. There are accents (^) over some notes.

N^o 206.

Two staves of music in treble clef. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5. There are accents (^) over some notes.

N^o. 207.N^o. 208.N^o. 209.N^o. 210.N^o. 211.

N^o. 212.

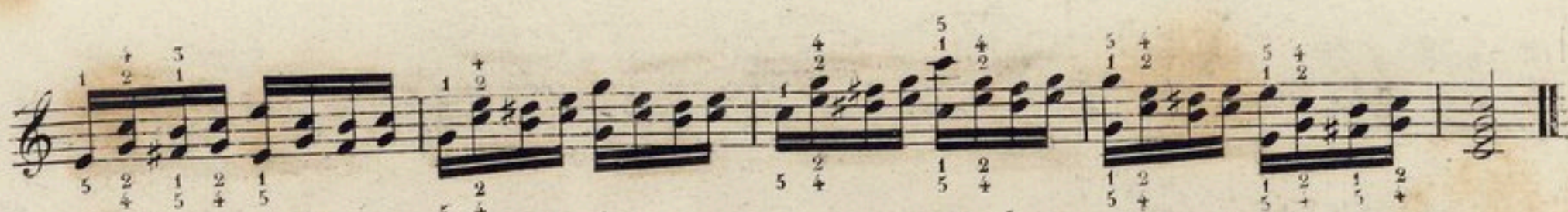
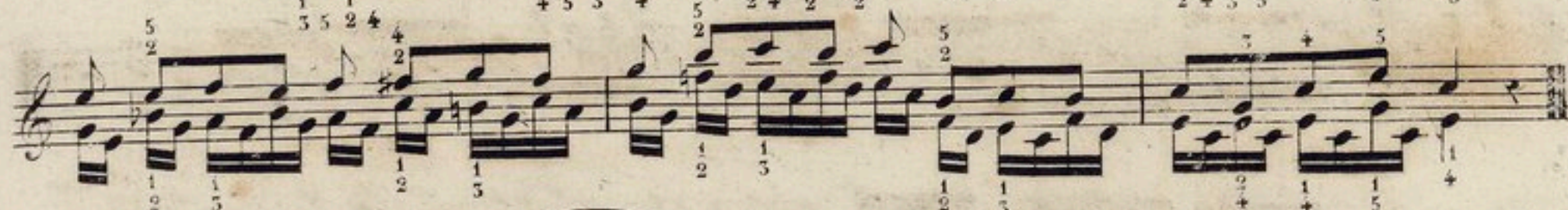
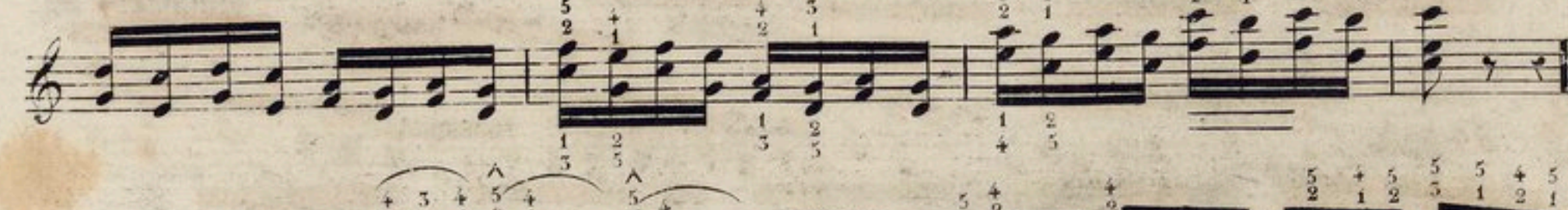
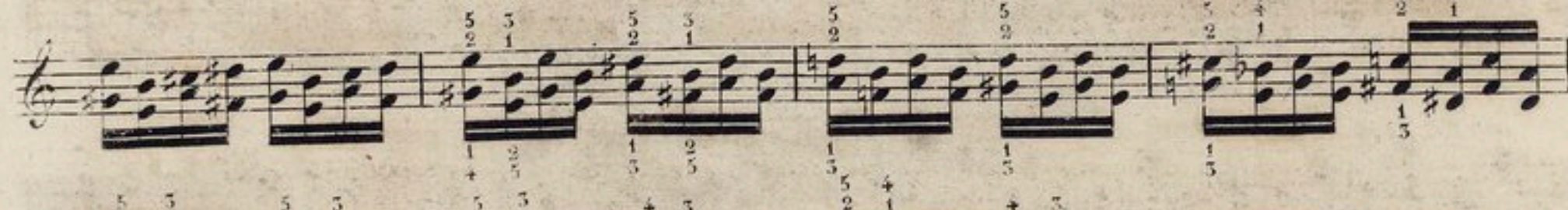
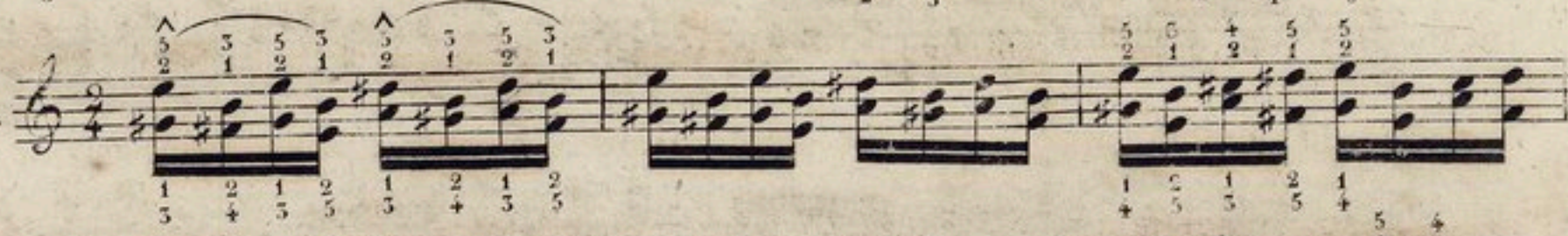
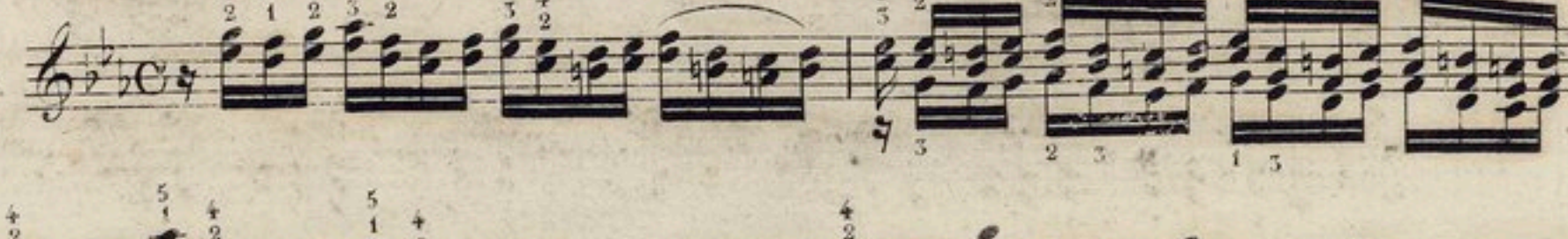
Handwritten musical score for No. 212, consisting of three staves. The first staff begins with a treble clef and a common time signature. It contains several measures of music with fingerings (1-5) and accents (^). The second and third staves continue the piece, with the third staff ending with a double bar line. The music is written in a style typical of 19th-century guitar or piano exercises.

N^o. 213.

Handwritten musical score for No. 213, consisting of three staves. The first staff begins with a treble clef and a common time signature. It contains several measures of music with fingerings (1-5) and accents (^). The second and third staves continue the piece, with the third staff ending with a double bar line. The music is written in a style typical of 19th-century guitar or piano exercises.

N^o. 214.

Handwritten musical score for No. 214, consisting of three staves. The first staff begins with a treble clef and a common time signature. It contains several measures of music with fingerings (1-5) and accents (^). The second and third staves continue the piece, with the third staff ending with a double bar line. The music is written in a style typical of 19th-century guitar or piano exercises.

N^o 215.N^o 216.N^o 217.

A.F. 227.

N^o 218.

Exercise N° 218 consists of three staves of music. The first staff is in C major and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The second staff is in B minor and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The third staff is in A minor and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5.

N^o 219.

Exercise N° 219 consists of two staves of music. The first staff is in C major and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The second staff is in B minor and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5.

N^o 220.

Exercise N° 220 consists of three staves of music. The first staff is in C major and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The second staff is in B minor and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The third staff is in A minor and contains six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5.

N^o 221.

Exercise N° 221 consists of a single staff of music in C major, containing six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5.

N^o 222.

Exercise N° 222 consists of a single staff of music in C major, containing six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5.

(a) La main doit être tenue tranquillement et très peu levée.

Exercise N° 222 consists of a single staff of music in C major, containing six measures of eighth-note patterns with fingerings 1-2-3-5, 1-2-4-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5.

N° 223.

Handwritten musical score for N° 223, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5) and dynamics including *p* (piano), *sf* (sforzando), and *ff* (fortissimo). The piece concludes with a double bar line.

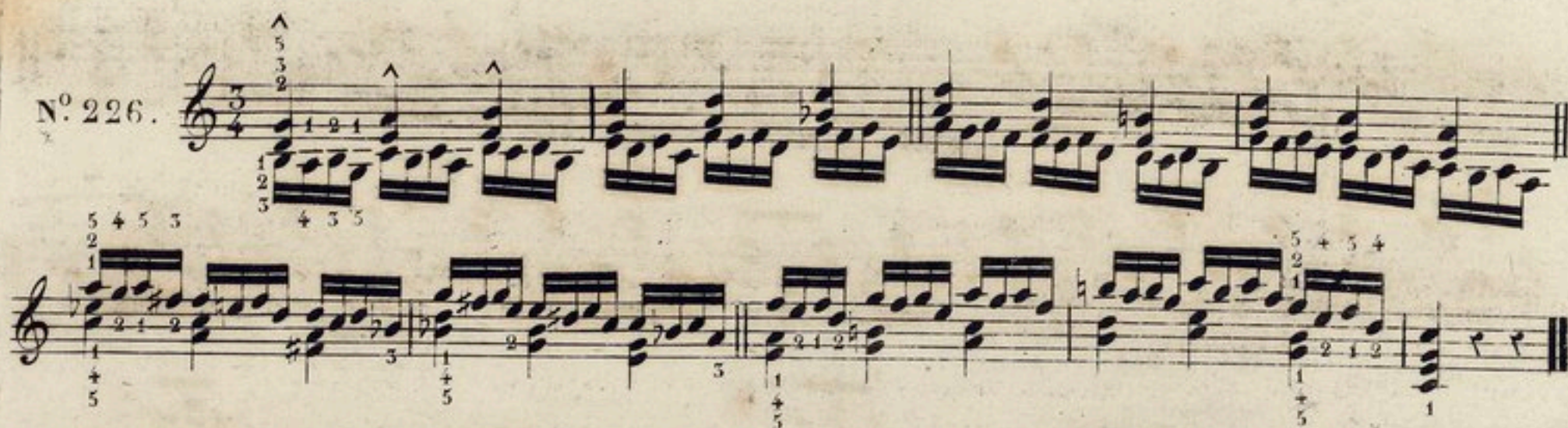
EN TRIPLES NOTES.

N° 224.

N° 225.

Handwritten musical score for N° 224 and N° 225, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex fingerings and triplets, indicated by the text "EN TRIPLES NOTES." above the staves. The piece concludes with a double bar line.

A. F. 227.

N^o 226.N^o 227.N^o 228.N^o 229.

N^o 250. M. D.

N^o 251. P.

(a) Il faut lever les doigts légèrement et seulement autant que l'exige la répétition de la même note.

N^o 252. Fz.

N^o 253.

DIVISION DE PLUSIEURS PARTIES ENTRE LES DEUX MAINS.

N^o 254.



ARTICLE 2.

DU PASSAGE DU POUCE SOUS LES AUTRES DOIGTS,
ET DE CEUX-CI SUR LE POUCE.

Ces deux moyens naturels multiplient pour ainsi dire le nombre de nos doigts sur le clavier; mais si leur emploi bien entendu sert de base au système du doigter, leur emploi superflu peut au contraire devenir très-nuisible.

POUR PASSER LE POUCE.

§. 1.

On passe le pouce sous les autres doigts, dans la main droite en montant et dans la main gauche en descendant, en procédant par degrés conjoints (a) ou disjoints (b).



§. 2.

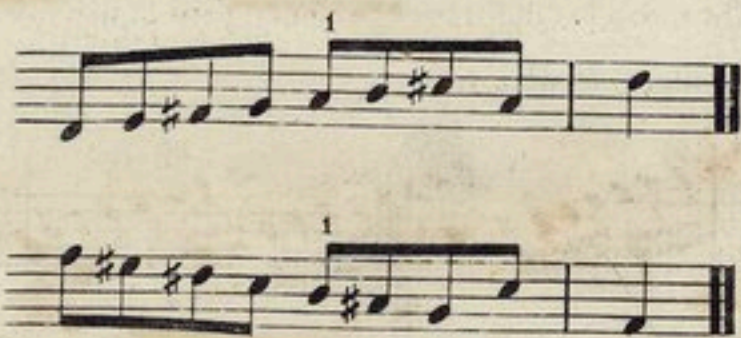
Il faut s'habituer de bonne heure à incliner toujours le pouce des deux mains un peu sous l'index (cependant sans raideur), afin qu'il soit prêt à passer avant que son tour ne vienne, et pour ne pas causer la moindre interruption dans le jeu. Dans le passage du pouce ou des autres doigts il faut éviter, autant que possible, de déranger les mains et les bras.

§. 5.

Le pouce ne peut jamais être posé sur une touche noire dans des suites de notes par degrés conjoints; il doit au contraire se mettre immédiatement après elle sur la touche blanche, dans la main droite en montant et dans l'autre en descendant.



au lieu de:



Selon le besoin ce sera après le deuxième, troisième, quatrième, et même quelquefois après le cinquième doigt.



2. 6.

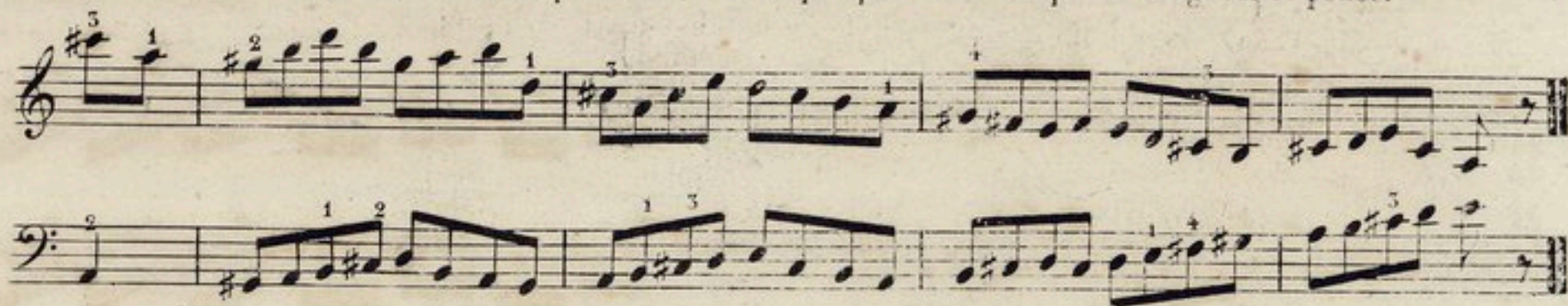
Ici la main doit se resserrer beaucoup, surtout en allant d'une touche blanche à une autre, pour que le doigt qui passe vienne se mettre presque devant le pouce. Toute contorsion des mains et des bras doit également être évitée.

2. 7.

Dans les successions de notes conjointes le pouce se pose immédiatement avant la touche noire, dans la main droite en descendant et dans l'autre en montant; comme:



On passe au reste le deuxième, troisième, quatrième, et dans quelques cas le cinquième doigt sur le pouce.



2. 8.

Dans les gammes de plusieurs $\sharp$ ou $\flat$, il faut observer de mettre (a) le 3^e doigt sur la 1^{re} touche noire, lorsque l'on arrive à l'endroit du clavier où il s'en trouve deux de suite, et (b) le 4^e à l'endroit où il s'en trouve trois; puisque le passage d'un doigt est plus facile en arrivant sur une touche noire que sur une touche blanche.



9.

Ce qui a été dit 8 4 pour laisser le pouce sur les touches plus long temps que la valeur des notes ne l'exige, est également applicable au cinquième doigt.

accords fond.

accords fond.

exécution.

exécution.

Le meilleur exercice pour le passage des doigts dans les deux mains est celui des *gammes* de toute espèce et dans tous les sens.

DES GAMMES.

10.

a) Toutes les gammes ascendantes majeures et mineures dont la première note est une touche *blanche*, commencent dans la main droite avec le *pouce*. En montant jusqu'à l'octave la succession des doigts se fait ainsi: du 1^{er} au 3^e, puis du 1^{er} au 5^e excepté dans la gamme de fa, où le pouce au lieu de passer après le 3^e doigt, ne passe qu'après le 4^e (+)

11.

b) Dans la main gauche les mêmes gammes commencent avec le 5^e doigt, et la succession est: du 5^e au 1^{er} puis du 5^e au 1^{er} excepté la gamme de si qui commence avec le 4^e (++)

12.

c) En descendant la succession dans les deux mains est la même qu'en montant.

GAMMES QUI COMMENCENT PAR UNE TOUCHE BLANCHE,
DANS L'ÉTENDUE D'UNE OCTAVE.

Ut majeur.

(a) en montant. 1 2 3 4 en descendant. 5 Ut mineur.

(b) 5 4 3 2 1 3 2 1 5 4 3 2 1 3 2 1 5

(c)

Ré maj.

Ré min.

Mi maj.

Mi min.

Fa maj. exception. (+)

Fa min. (+)

Sol maj.

Sol min.

La maj.

La min.

Si maj.

Si min.

(++) Exception.

(++)

§. 15.

Toutes les gammes ascendantes majeures et mineures dont la première note est une touche *noire*, commencent (a) dans la main droite avec le 2^e doigt et (b) dans la main gauche avec le 3^e; excepté *mi b* et *si b* mineur qui exigent le 2^e doigt (+) et *fa #* majeur et mineur qui exigent le 4^e (++)

§. 14.

Comme la succession des doigts pour quelques gammes mineures qui commencent par une touche *noire* ne reste pas la même en descendant à cause du changement du 6^e et 7^e degré, et qu'il serait trop long de les traiter séparément, on regardera comme règle le doigter qui y est indiqué dans les exercices suivants. (c)

Ré *b* majeur. (a) (b) Ut *#* mineur. (c) Changement en descendant.

Mi *b* maj. Mi *b* min. (+) Exception.

Fa *#* maj. Fa *#* min. (++) Exception.

La *b* maj. Sol *#* min.

Si *b* maj. Si *b* min. (+) Exception.

GAMMES DANS L'ÉTENDUE DE PLUSIEURS OCTAVES.

§ 15.

Si, avec la main droite, on veut continuer dans plusieurs octaves une gamme qui commence par une touche blanche, on reprend le pouce au lieu du 5.^e doigt sur la dernière note de la première octave (+) en continuant (a) dans l'ordre primitif.

De même pour la main gauche on prend le 4.^e doigt après la première octave (++) excepté dans la gamme de si où il ne faut que le 3.^e (b)

En descendant le pouce se trouve dans les deux mains sur les mêmes touches qu'en montant.

Ut majeur. (+)

(a)

De même en Ré, Mi, Fa, Sol et La majeur et mineur.

Ut mineur.

Si maj. (b)

Si min.

§ 16.

Les gammes de plusieurs octaves qui commencent par une touche noire, conservent, dans la main droite, le même doigtier que celui du § 15, à l'exception de la gamme de fa #, où au lieu de terminer avec le 5.^e doigt le pouce se remet déjà avant l'octave. (+) Pour la main gauche, on prend sur l'octave le 3.^e doigt au lieu du 2.^e, sauf les gammes de fa # où l'on prend le 4.^e et celles de si b et mi b mineur, où il faut le 2.^e (++)

Ré b maj.

De même en Ut # min, Mi b maj, La b min et maj et Si b maj.

Mi b min.

exception.

Fa # majeur. De même en Fa # min.

Si b min.

GAMMES DANS L'ÉTENDUE DE NEUVIÈME.

2. 17.

Si la gamme monte d'un degré plus haut que l'octave, c'est-à-dire, si elle monte jusqu'à la neuvième; et qu'elle retourne aussitôt, on prend, dans la main droite, pour toutes celles qui commencent par une touche blanche, le pouce après le 4^e doigt, (a) au lieu de le prendre après le 5^e, et dans la main gauche on passe le 4^e doigt (b) au lieu du 5^e. Sont exceptées les gammes de mi et si pour la main droite (+) et celle de mi pour la main gauche (++) où l'on conserve le doigter ordinaire.

Ut maj. Dans l'étendue d'une neuvième.

a)

b)

2. 18.

Mais si la gamme monte par plusieurs octaves jusqu'à la 9^e, on observe le doigter ordinaire dans les premières octaves en employant le changement qui vient d'être cité seulement à la dernière (c)

par plusieurs octaves jusqu'à la neuvième.

(c) +

De même en Ré, Fa, Sol et La majeur min.

Mi maj. (+)

Mi min. exception.

Si maj. (+)

Les gammes qui commencent avec une touche noire ne changent point leur doigter (2. 13 et 17) en montant jusqu'à la 9^e, si ce n'est celles d'ut # et fa # mineurs où le doigter suivant, en éladant le 2^e doigt, est préférable, à cause d'un passage de doigt plus commode d'une touche blanche à une noire.

Ut # min.

Fa # min.

au lieu de:

GAMMES JUSQU'A LA DIXIEME PAR DEUX OCTAVES.

20.

Pour rendre ces gammes plus commodes à la main, on s'écarte quelquefois du doigter ordinaire; voyez les exemples.

EN COMMENÇANT PAR UNE TOUCHE BLANCHE.

Ut majeur.

Ut mineur.

Ré maj.

Ré min.

Mi maj.

Mi min.

Fa maj.

Handwritten musical notation for a Fa major exercise. The piece is in treble and bass clef with a key signature of one flat (B-flat). The melody in the treble clef consists of eighth-note runs with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of eighth-note runs with fingerings 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The exercise concludes with a double bar line.

Fa min.

Handwritten musical notation for a Fa minor exercise. The piece is in treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth-note runs with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of eighth-note runs with fingerings 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The exercise concludes with a double bar line.

Sol maj.

Handwritten musical notation for a Sol major exercise. The piece is in treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth-note runs with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of eighth-note runs with fingerings 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The exercise concludes with a double bar line.

Sol min.

Handwritten musical notation for a Sol minor exercise. The piece is in treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of eighth-note runs with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of eighth-note runs with fingerings 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The exercise concludes with a double bar line.

La maj.

Handwritten musical notation for a La major exercise. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, and G#). The melody in the treble clef consists of eighth-note runs with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of eighth-note runs with fingerings 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The exercise concludes with a double bar line.

La min.

Handwritten musical notation for a La minor exercise. The piece is in treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth-note runs with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of eighth-note runs with fingerings 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The exercise concludes with a double bar line.

Si maj:

Two staves of music for Si major. The right hand features a series of ascending and descending eighth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a similar pattern an octave lower, with fingerings 4, 3, 2, 1, 4, 3, 2, 1.

Si min:

Two staves of music for Si minor. The right hand features a series of ascending and descending eighth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a similar pattern an octave lower, with fingerings 4, 3, 2, 1, 4, 3, 2, 1.

EN COMMENÇANT PAR UNE TOUCHE NOIRE.

Ré $\flat$ maj:

Two staves of music for Ré minor. The right hand features a series of ascending and descending eighth-note patterns with fingerings 2, 3, 1, 4, 5, 4, 3, 2, 1. The left hand plays a similar pattern an octave lower, with fingerings 3, 4, 2, 1, 3, 4, 2, 1.

Ut $\sharp$ min:

Two staves of music for Ut sharp minor. The right hand features a series of ascending and descending eighth-note patterns with fingerings 2, 3, 1, 4, 5, 4, 3, 2, 1. The left hand plays a similar pattern an octave lower, with fingerings 3, 4, 2, 1, 3, 4, 2, 1.

Mi $\flat$ maj:

Two staves of music for Mi flat major. The right hand features a series of ascending and descending eighth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a similar pattern an octave lower, with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Mi $\flat$ min:

Two staves of music for Mi flat minor. The right hand features a series of ascending and descending eighth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a similar pattern an octave lower, with fingerings 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

Fa # majeur.



Fa # min:



La b maj:



Sol # min:



Si b maj:



Si b min:



Pour les gammes chromatiques on observera de tenir le troisième doigt, dans les deux mains, en montant et en descendant, presque horizontalement au-dessus du pouce; par exemple:

Passages en Octaves.

pour terminer.

Passages en Tierces ou en Dixièmes.

Passages en Sixtes inférieures.

Passages en Sixtes inférieures.

1 3 1 3 1 2 3 1

(2)

(2)

4

1

(2)

(2)

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score is written in ink on aged paper.

Passages en mouvement contraire.

The image shows a page from a musical manuscript for Frédéric Chopin's 'Passage en mineur'. The score is written for piano and consists of two staves, treble and bass. The right hand (treble staff) begins with a series of eighth notes, mostly flats, with fingerings 3, 2, 1, 3, 1, 3, (2), 1, 3, (2), (2), 2, 1. The left hand (bass staff) begins with a series of eighth notes, mostly sharps, with fingerings 3, 2, 1, 5, 1, 5, (2), 1, 3, (2), (2). Both staves feature a large slur encompassing the first 12 measures. The paper is aged and shows some staining.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a large brace on the left. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth notes, with some measures containing double notes. The accompaniment consists of a series of eighth notes, with some measures containing double notes. The score is written on aged, yellowed paper.

C'est surtout l'exercice des gammes dans plusieurs intervalles et par mouvements semblables et contraires, qui donne le plus de facilité aux doigts. Je placerai donc ici quelques exemples de chaque espèce de ces gammes, laissant à l'élève le soin de les essayer dans les autres tons.

N^o 1. En Tierces ou en Dixièmes par mouvement semblable.

Ut maj:



Ut min:



Par mouvement contraire commençant par la Tierce.





N^o 2. En Sixtes inférieures et mouvement semblable.

This musical score is for a piece titled "N° 2. En Sixtes inférieures et mouvement semblable." It is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of six systems of two staves each (treble and bass clef). The first four systems are marked with a common time signature (C), while the last two systems are marked with a 3/4 time signature. The music features intricate sixteenth-note patterns and fingerings, with many notes marked with numbers 1 through 5. The fifth system is introduced with the instruction "Par mouvement contraire, commençant par la Sixte." (By contrary motion, beginning with the Sixth).



N^o 3. Par mouvement contraire commençant par la Tierce ou la Dixième et montant jusqu'à la Neuvième



Par mouvement contraire de la Sixte inférieure jusqu'à la Neuvième





GAMMES MAJEURES ET MINEURES EN DOUBLES NOTES.

main droite. 3 4 2 4
1 2 1 2

Ut majeur

main gauche. 3 4 2 4
1 2 1 2

Sol maj.

Ré maj.

La maj.

Mi maj.

Si maj.

Handwritten musical score for guitar, featuring ten staves of music. Each staff is labeled with a chord name and a key signature. The music is written in treble clef with a common time signature (C). The notation includes various chords, arpeggios, and fingerings indicated by numbers 1-5.

Chords and Key Signatures:

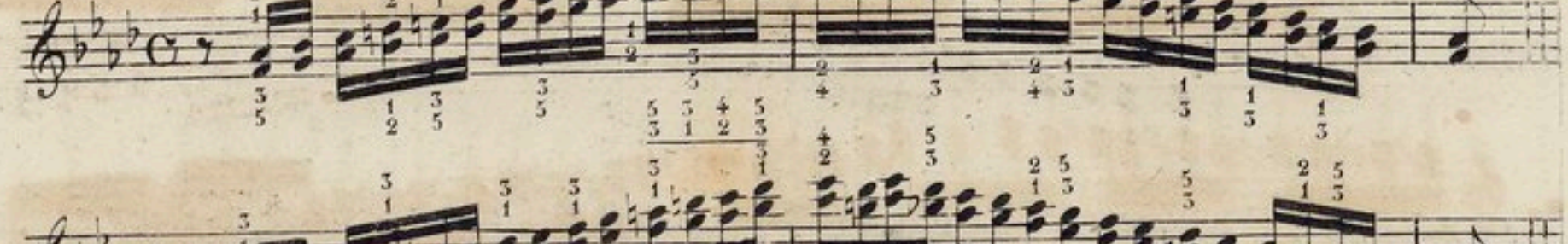
- Fa# majeur (F# major)
- Ré b maj: (D# minor / F# major)
- La b maj: (A# minor / C# major)
- Mi b maj: (E# minor / G# major)
- Si b maj: (B# minor / D# major)
- Fa maj: (F major)
- La min: (A minor)
- Mi min: (E minor)
- Si min: (B minor)
- Fa# min: (F# minor)

Ut#mineur: 

Sol#min: 

Re#min: 

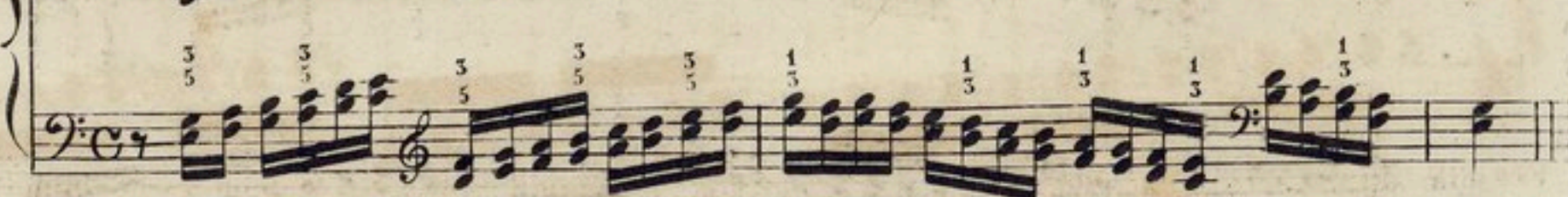
Si min: 

Fa min: 

Ut min: 

Sol min: 

Re min: 





GAMMES CHROMATIQUES.





II.

189

DU PASSAGE DU POUCE SOUS LES AUTRES DOIGTS ET DE CEUX-CI SOUS LE POUCE.

N^o 1.



La main tranquille, les doigts serrés.

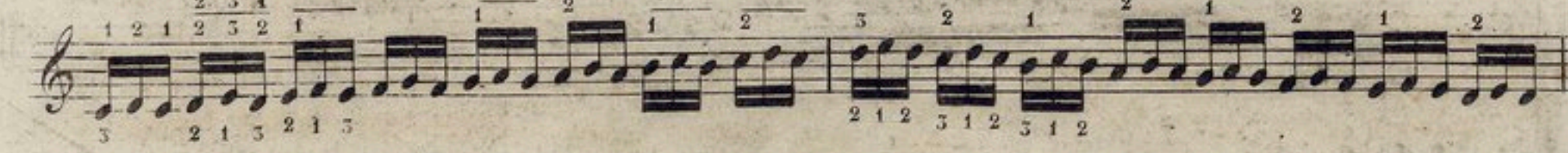
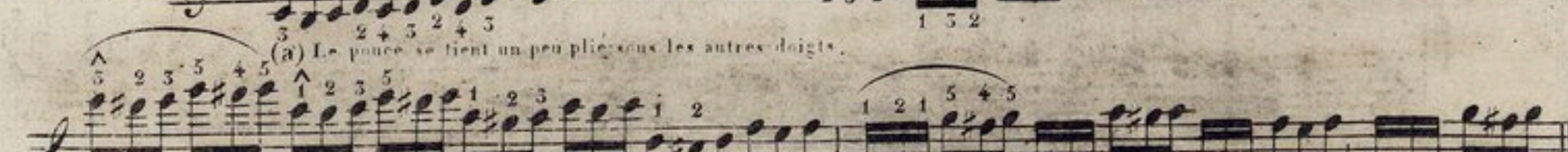
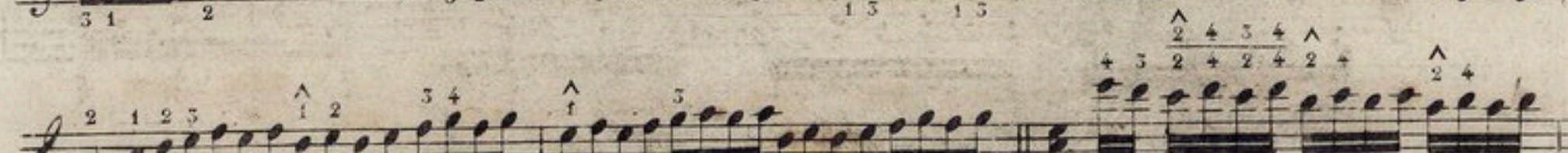
N^o 2.



Comme ci-dessus, les doigts s'écartent seulement un peu plus selon le besoin.



Les doigts serrés.



Five staves of treble clef music. The first staff has a slur over the first four measures. The second staff has a slur over the last four measures. The third staff has a slur over the last four measures. The fourth staff has a slur over the last four measures. The fifth staff has a slur over the last four measures.

N° 4. M. G. *La main tranquille, mais étendue.*

Two staves of bass clef music. The first staff has a slur over the first four measures. The second staff has a slur over the last four measures.

One staff of bass clef music. The staff has a slur over the first four measures.

N° 5. *Etendue de Tierce.*
La main tranquille, les doigts serrés.

One staff of treble clef music. The staff has a slur over the first four measures.

One staff of treble clef music. The staff has a slur over the first four measures.

One staff of treble clef music. The staff has a slur over the first four measures.

One staff of treble clef music. The staff has a slur over the first four measures.

One staff of treble clef music. The staff has a slur over the first four measures.

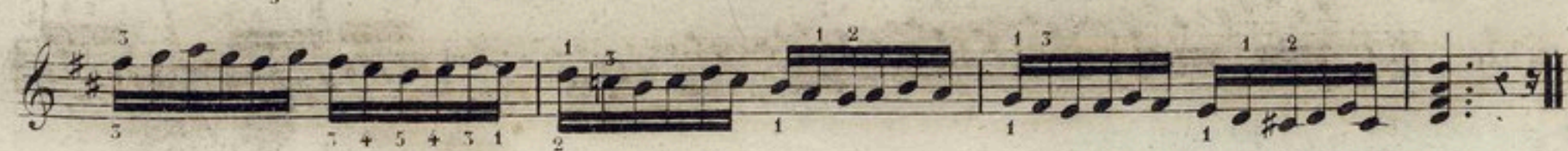
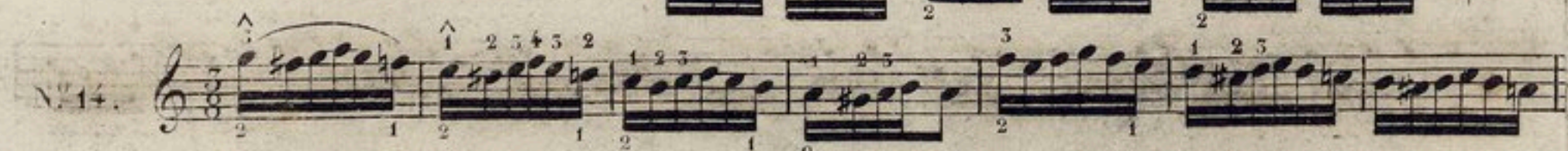
N° 6. *La main serrée.*

N° 7. *En étendant.*

(a) Ici la main saute sans se lever.

(a) Ici la main saute sans se lever.

[illegible][illegible]

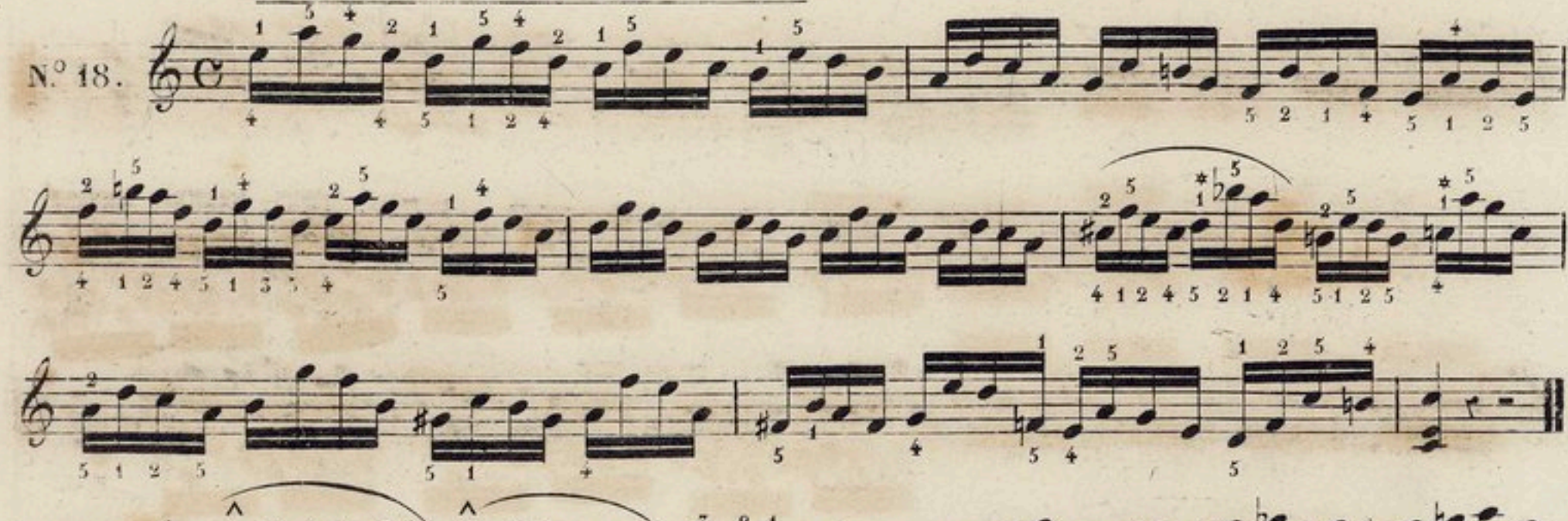


Étendue de Quarte.

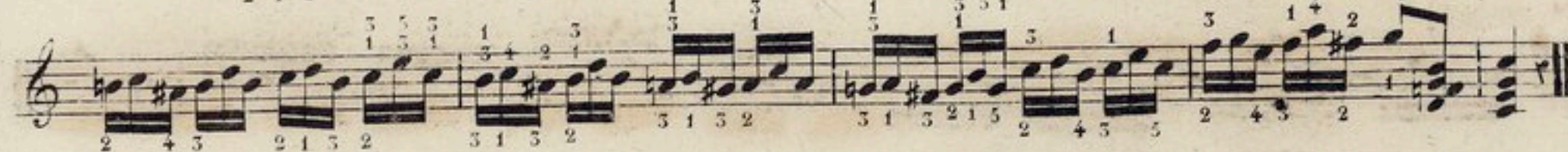
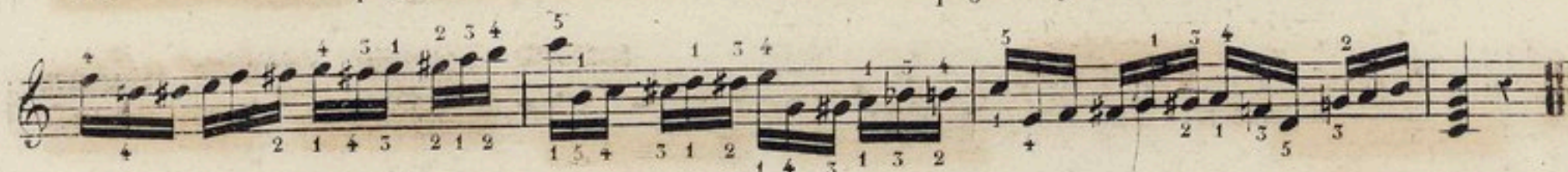
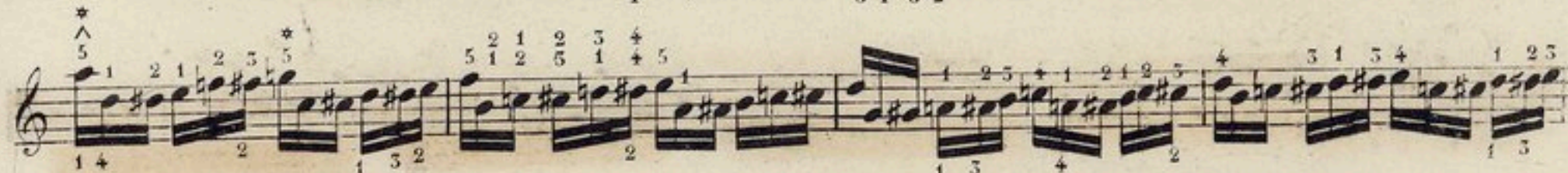
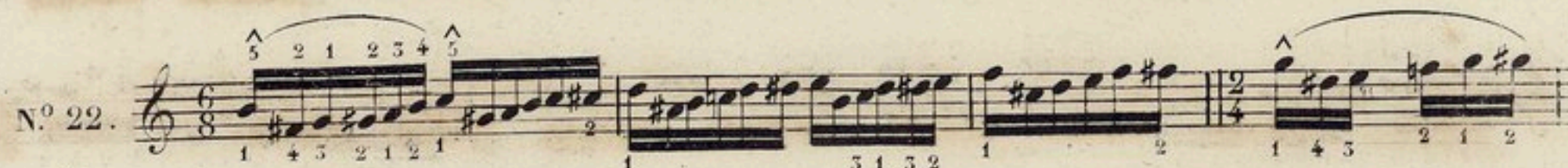
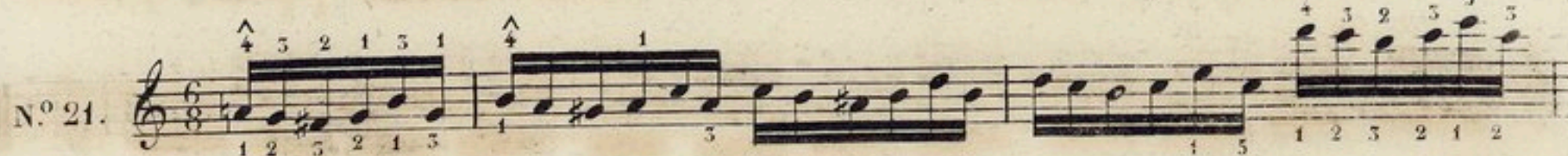
N^o 16. 

(a) La main saute sans se lever.

N^o 17. 

N^o 18. 

N^o 19. 



N^o 25. 

N^o 26. 

N^o 27. 

N^o 28. 

N^o 29. 

N^o 30. 

This page contains ten guitar exercises, numbered 51 through 60. Each exercise is written on a single staff with a treble clef and a key signature of one sharp (F#). The exercises consist of various melodic and rhythmic patterns, often with fingerings indicated by numbers 1-5 above the notes. Some exercises include dynamic markings like 'f' (forte) and 'p' (piano). The notation includes slurs, accents, and breath marks (V).

Exercise 51: Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 52: Begins with a treble clef and a key signature of one sharp. It includes a series of eighth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 53: Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 54: Begins with a treble clef and a key signature of one sharp. It includes a series of eighth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 55: Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 56: Begins with a treble clef and a key signature of one sharp. It includes a series of eighth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 57: Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 58: Begins with a treble clef and a key signature of one sharp. It includes a series of eighth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 59: Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

Exercise 60: Begins with a treble clef and a key signature of one sharp. It includes a series of eighth notes with fingerings. A double bar line is present. The exercise continues with more complex patterns, including slurs and accents.

N^o 54.

N^o 55.

N^o 56.

N^o 57.

N^o 58.

N^o 59.

Étendue de Quinte.

The musical score contains five exercises, each with a vocal line and a piano accompaniment line. Exercise N° 54 is in 2/4 time, key of D major. Exercise N° 55 is in 3/4 time, key of D major. Exercise N° 56 is in 2/4 time, key of D major. Exercise N° 57 is in 2/4 time, key of D major. Exercise N° 58 is in 6/8 time, key of D major. Exercise N° 59 is in 2/4 time, key of D major, and is labeled 'Étendue de Quinte'.

N.º 40.

N.º 41.

N.º 42.

N.º 43.

N.º 44.

N.º 45.

N^o 43.

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

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

N^o 44.

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

N^o 45.

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

N^o 46.

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

N^o 47.

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

Nº 48.

Nº 49.

Nº 50.

Etendue de Sixte.

N. 51.

Nº 52.

N^o. 53.

N^o. 54.

N^o. 55.

Nº 56.

Nº 57.

N^o. 58. 

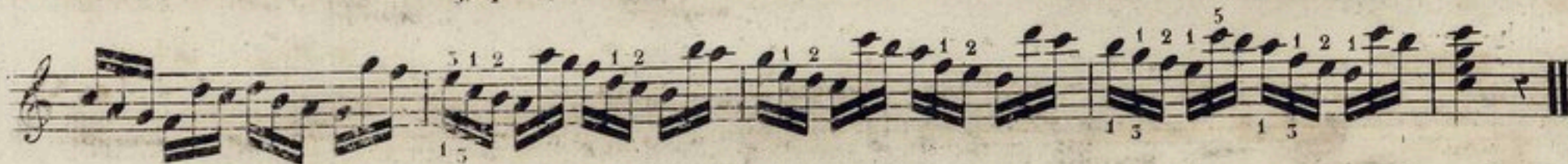
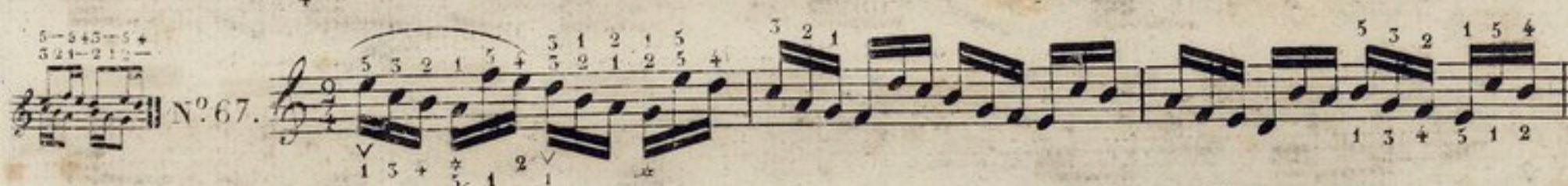
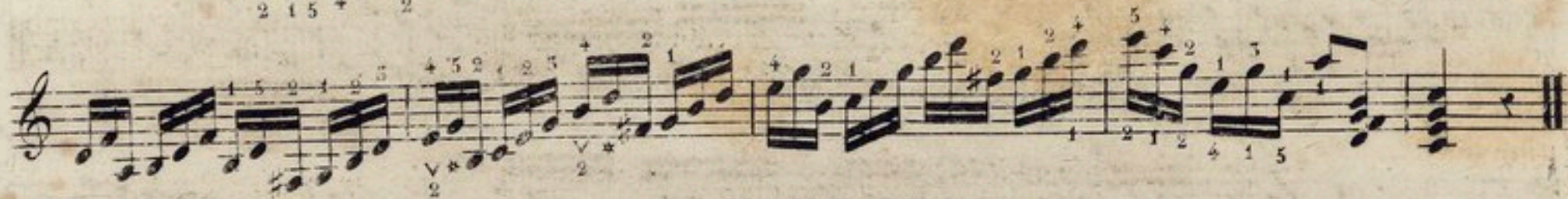
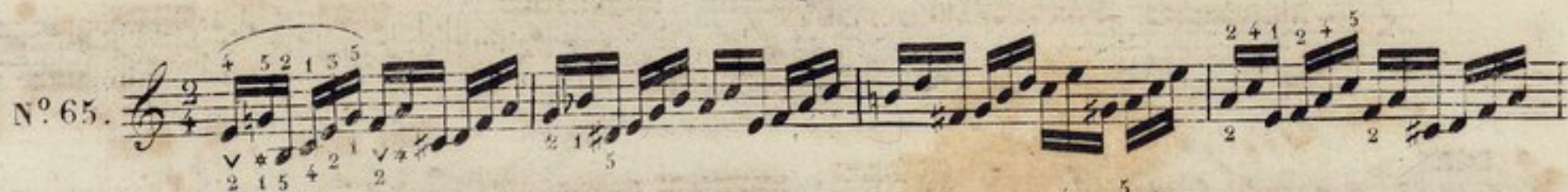
N^o. 59. 

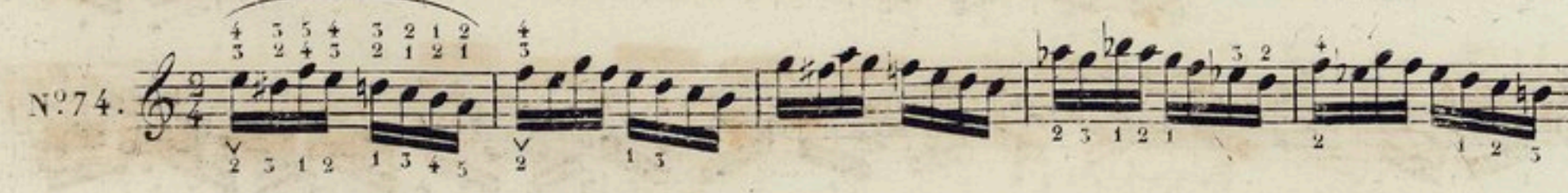
N^o. 60. 

N^o. 61. 

N^o. 62. 

N^o. 63. 

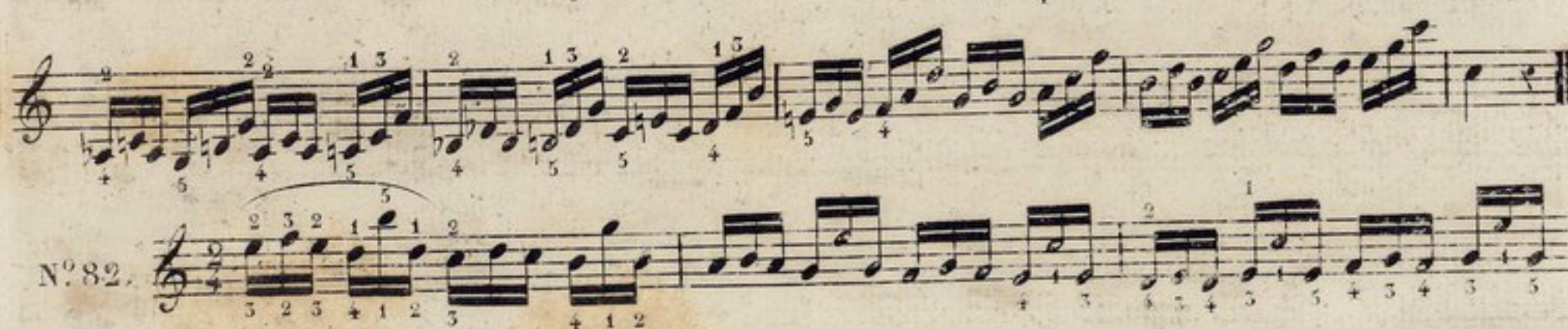




Nº 79. 

Nº 80. 

Nº 81. 

Nº 82. 

Nº 83. 

Nº 84. 

N^o 89.

N^o 90.

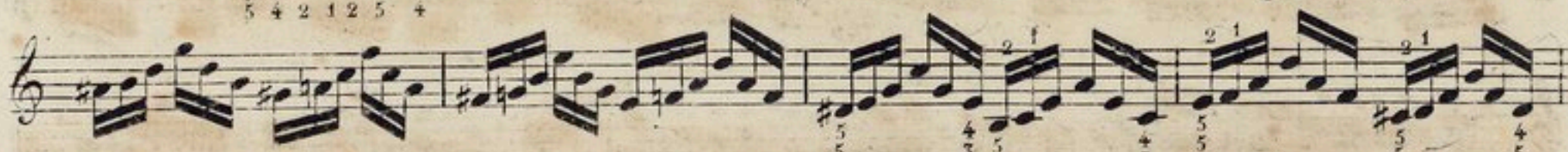
Nº 91. 



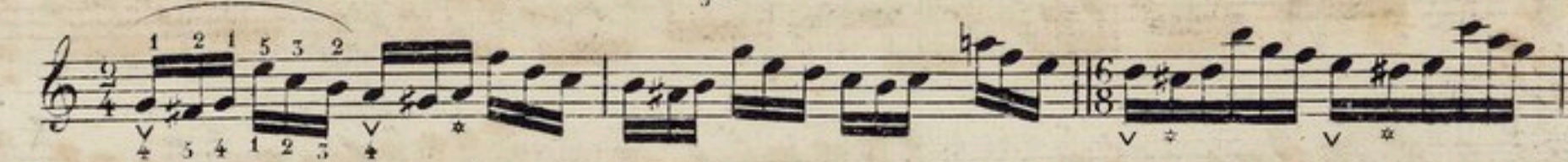
Nº 92. 



Nº 93. 





Nº 94. 

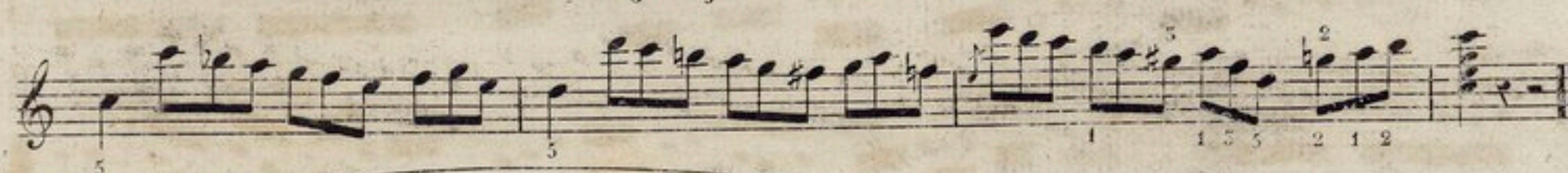


Nº 95. 



Nº 96. 





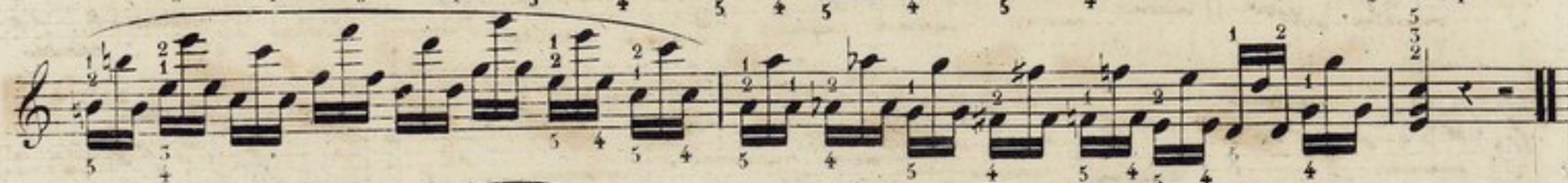
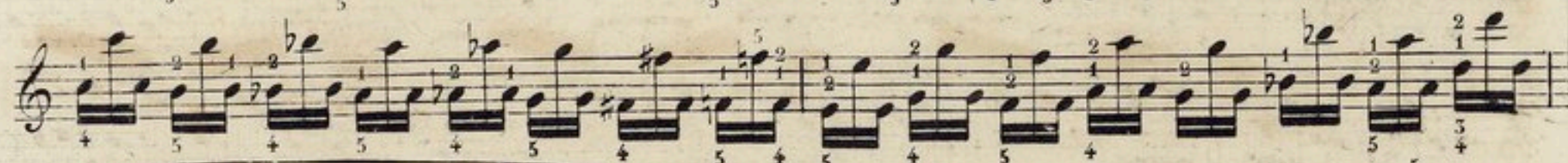
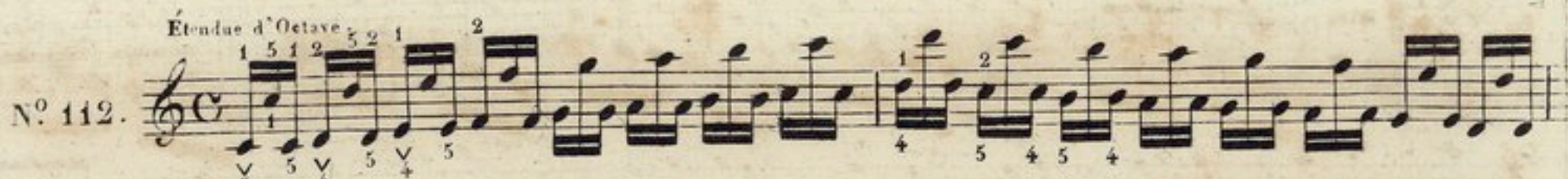
N^o 108.

N^o 109.

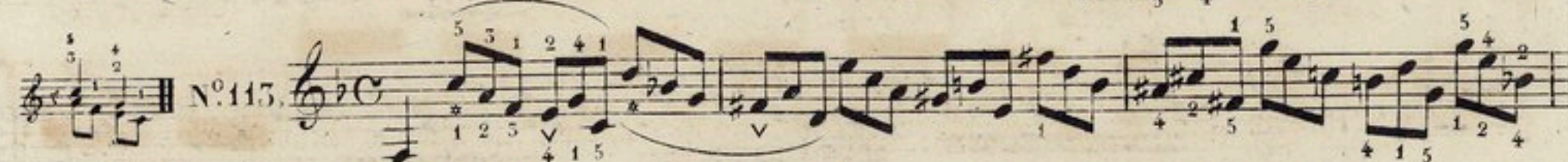
N^o 110.

N^o 111.

N^o 112. Etendue d'Octave



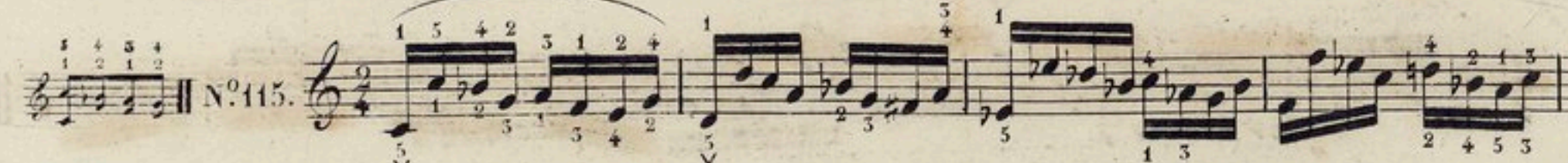
N^o 113.



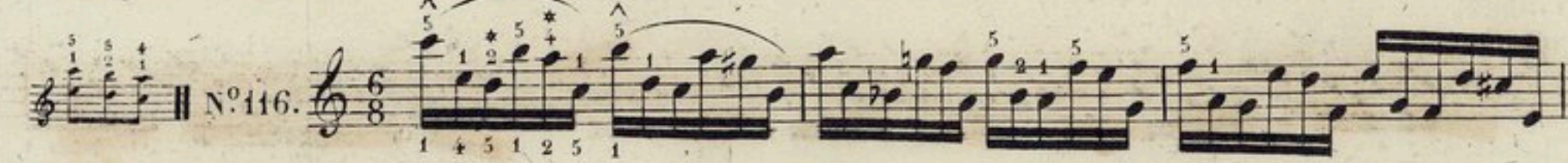
N^o 114.



N^o 115.



N^o 116.



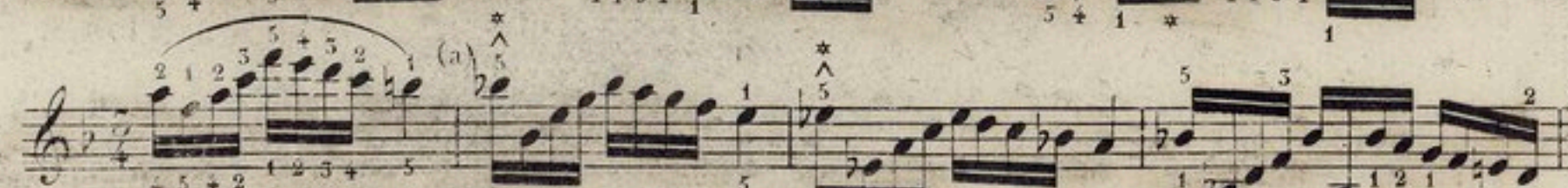
Nº 117. M.G.

Nº 118.

Nº 119.

Nº 120.

Nº 121.

N^o 122.N^o 123.N^o 124.N^o 125.(B) passer le 5^e doigt sur le pouce.

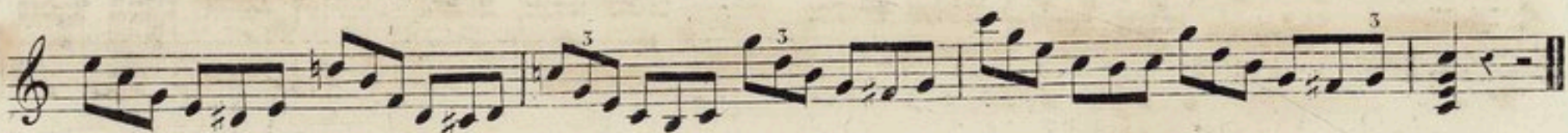
Étendue de Neufieme.

N^o 126.

N^o 127. 

N^o 128. 

N^o 129. 



N^o 130. 



N^o 131. 



(a) Ici la main glisse sur le pouce de Fa à Fa & il faut la lever le moins possible.

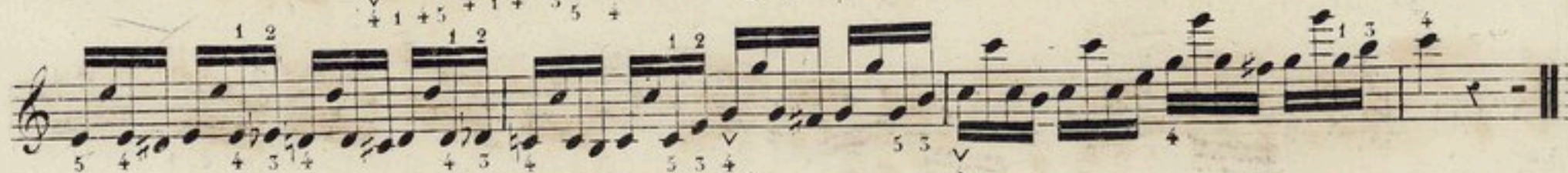
N^o 132. 



N^o 133. 



Nº 154.



Nº 157.



Nº 158.



N^o 159.

N^o 140.

N^o 141.

M. G. N^o 142.

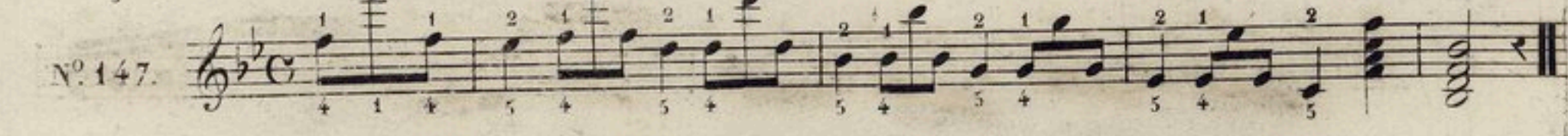
N^o 143.

N^o 144.

Étendue de dixième.

N^o 145. 

N^o 146. 

N^o 147. 

N^o 148. 

N^o 149. 

Nº 150.

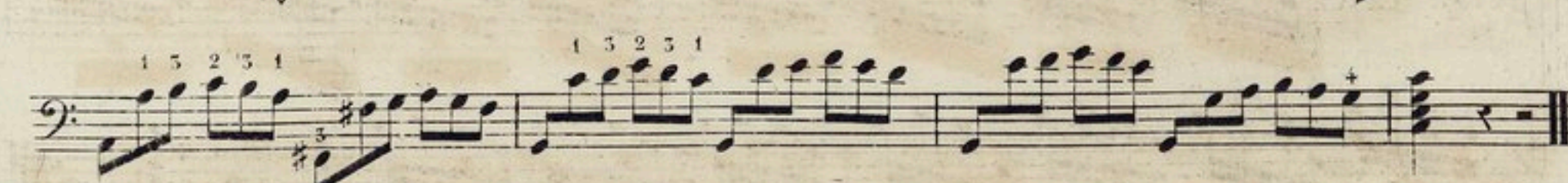
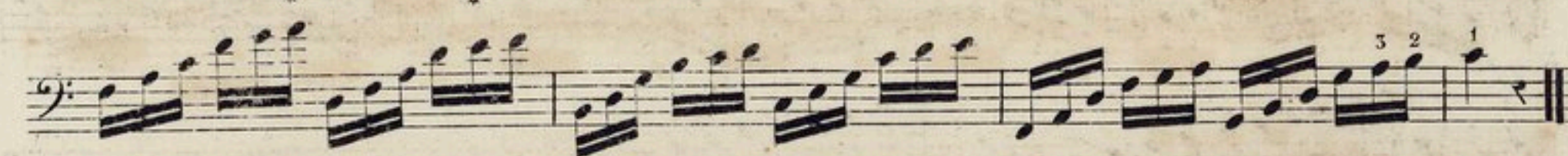
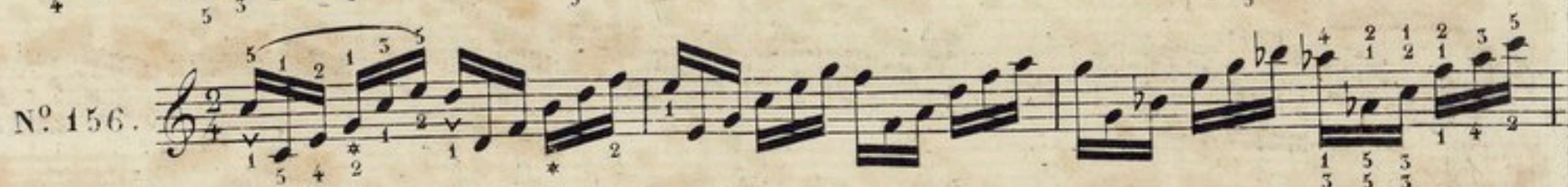
Nº 151.

Nº 152.

Nº 153.

Nº 154.

Nº 155.



N^o 161. 

N^o 162. 

N^o 163. 

N^o 164. 

Les doigts étendus puis resserrés.

N^o 165. 

N^o 166. 

Passages de différentes espèces et de plus grande extension.

Nº 167.



Nº 168.



Nº 169.



Nº 170.



M.G. N^o 176. ⁽¹⁾ Cette note se prend pour ainsi dire au vol.

N^o 177.

N^o 178.

N^o 179.

N^o 180.

N^o 181.

A.F. 227.

N^o 182. 

N^o 183. 

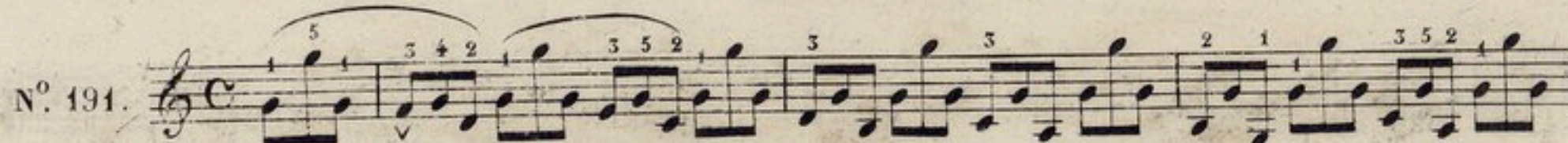
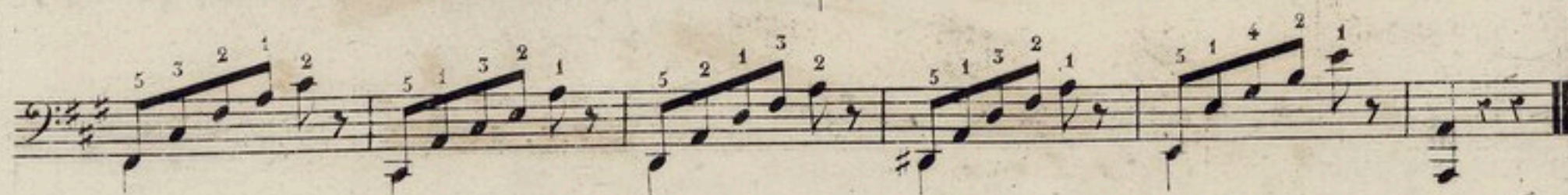
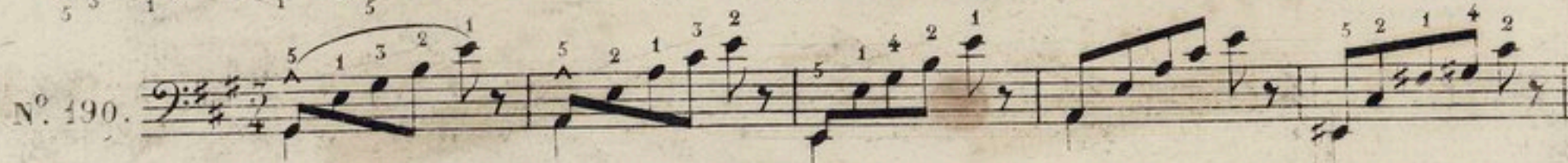
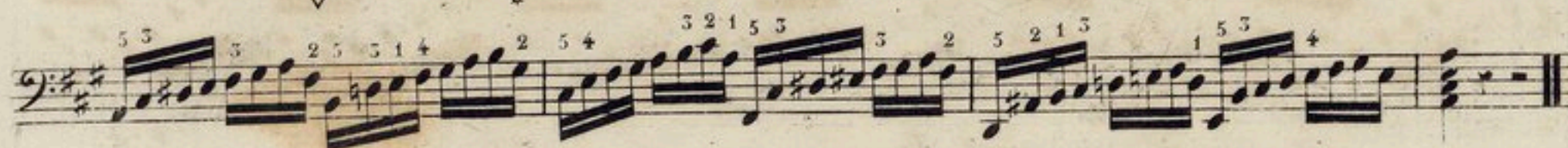
N^o 184. 

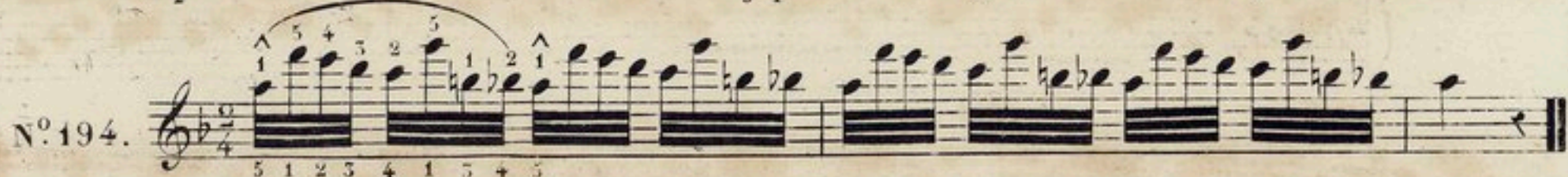
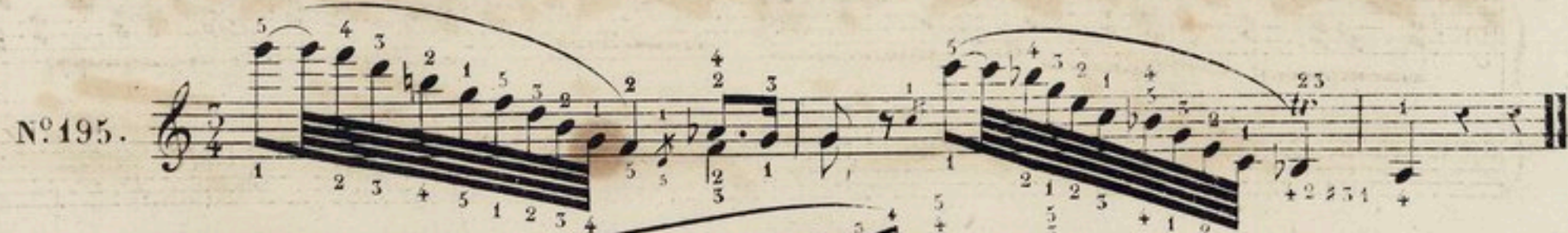
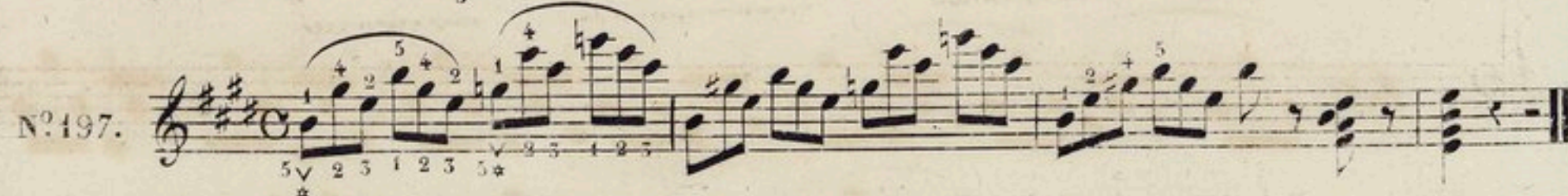
N^o 185. 

(a) Passage du ponce après le 5^e doigt.

M.G. 

N^o 186. 



N^o 193.N^o 194.N^o 195.N^o 196.N^o 197.N^o 198.N^o 199.

Nº 200. M.G.

Nº 201.

Nº 202.

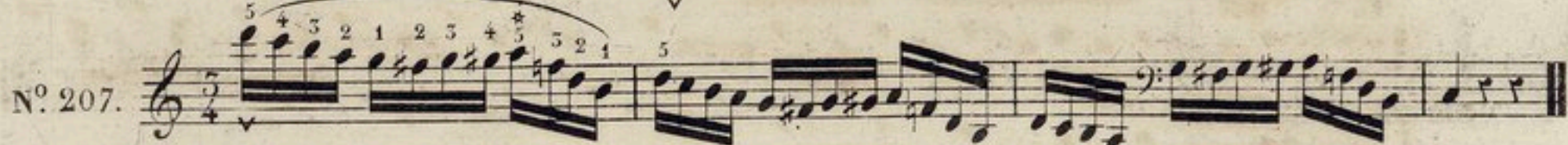
Nº 203.

Nº 204.

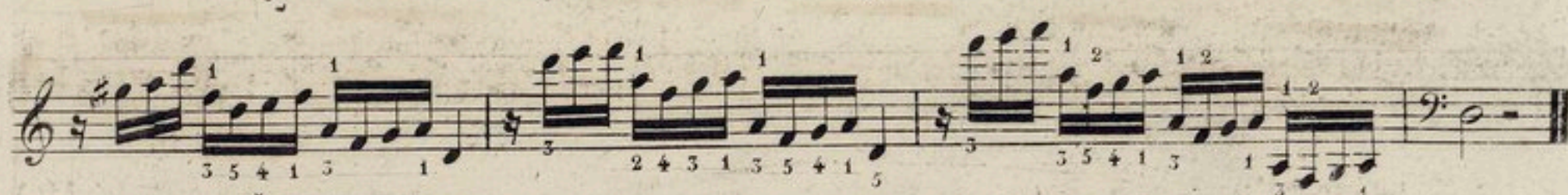
Nº 205. 

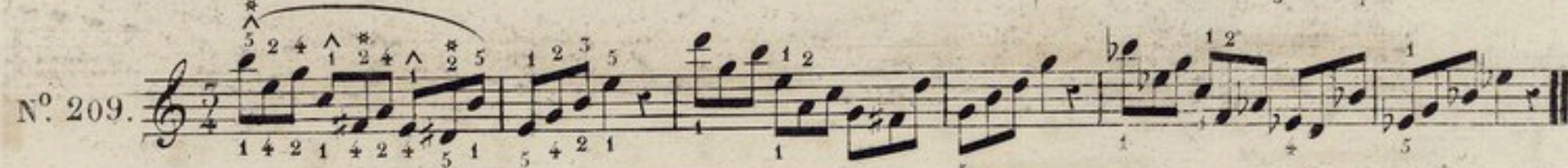


Nº 206. 

Nº 207. 

Nº 208. 



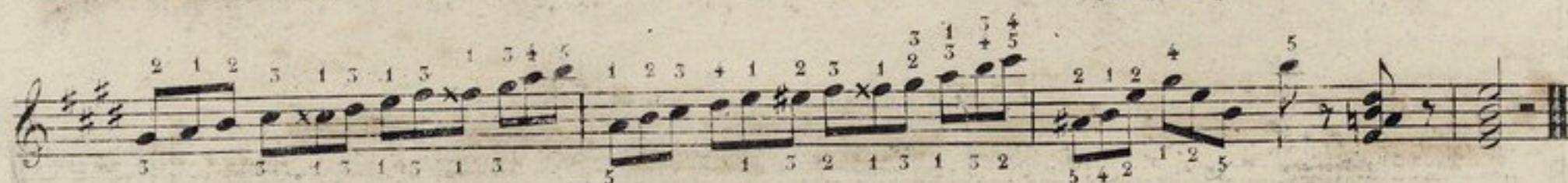
Nº 209. 

Nº 210. 



Nº 211. 



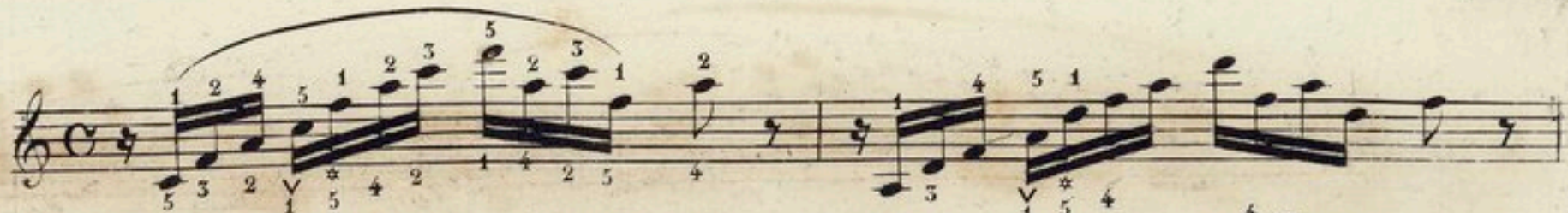


Nº 217. *in 8^a alta.*

Nº 218. *M.C.*

Nº 219.

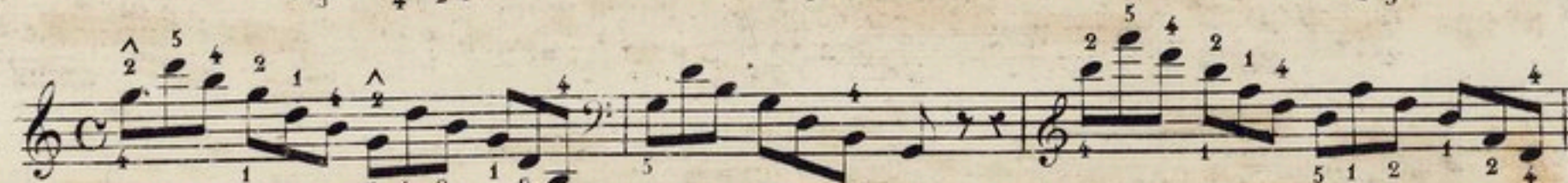
Nº 220. *M.D.*

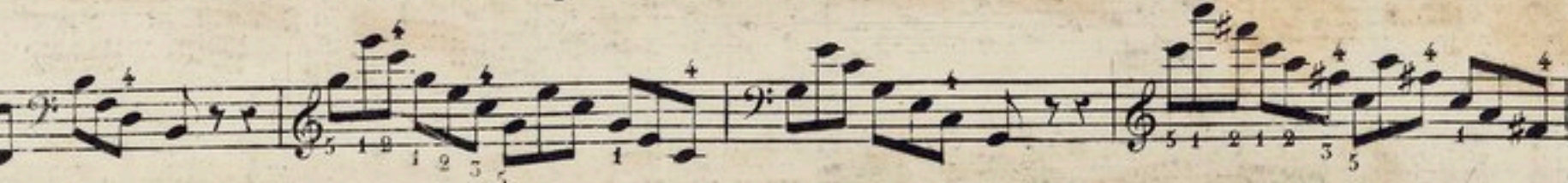
N^o 221. 

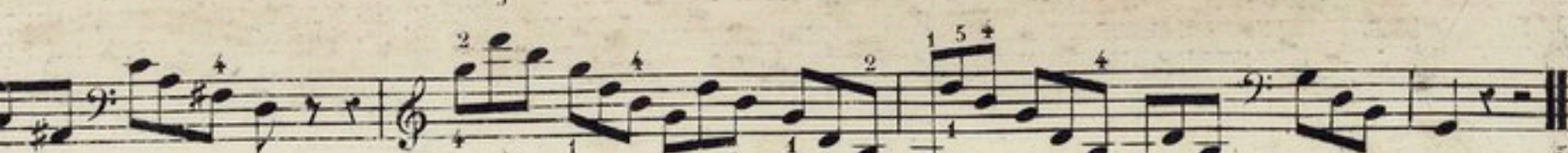
N^o 222. 

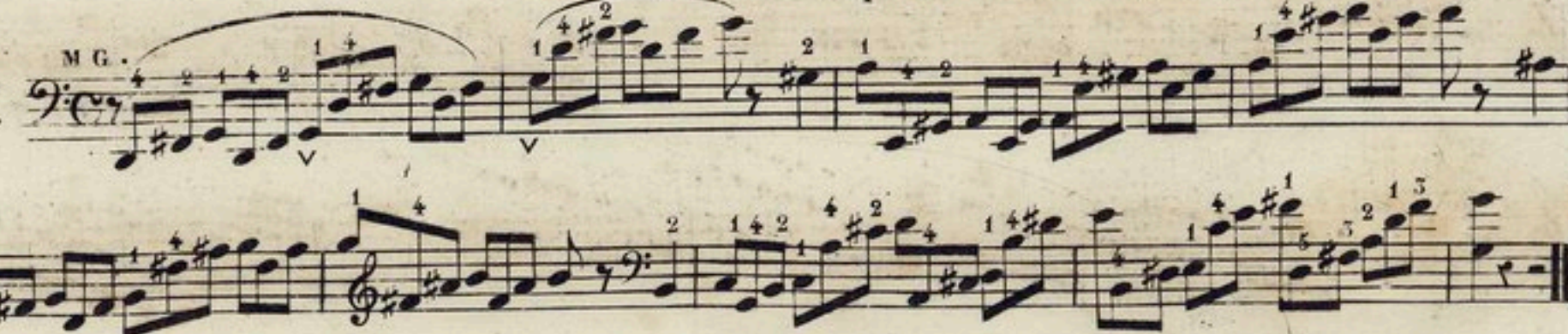
N^o 223. 

N^o 224. 

N^o 225. 

N^o 226. 

N^o 227. 

N^o 228. 

N^o 227.

N^o 228.

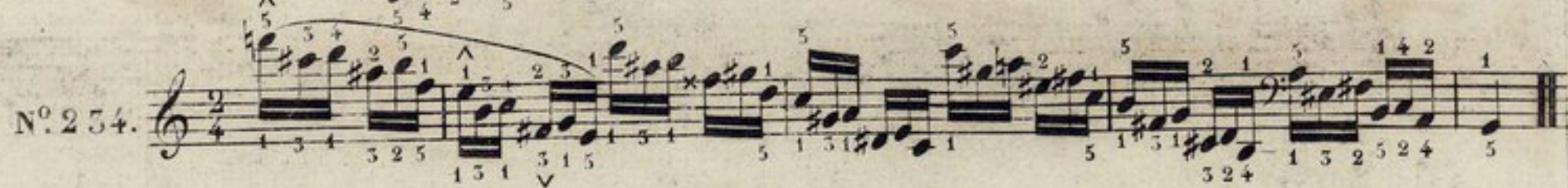
N^o 229.

N^o 250.

N^o 251.

N^o. 232. 

N^o. 233. 

N^o. 234. 

N^o. 235. 

Nº236. M.G.

Nº237.

Nº238. M.G.

Nº239. M.D.

Nº 240.



Nº 241.



Nº 242.



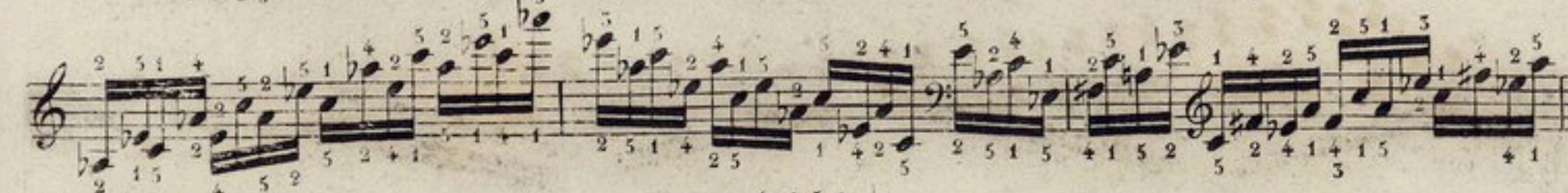
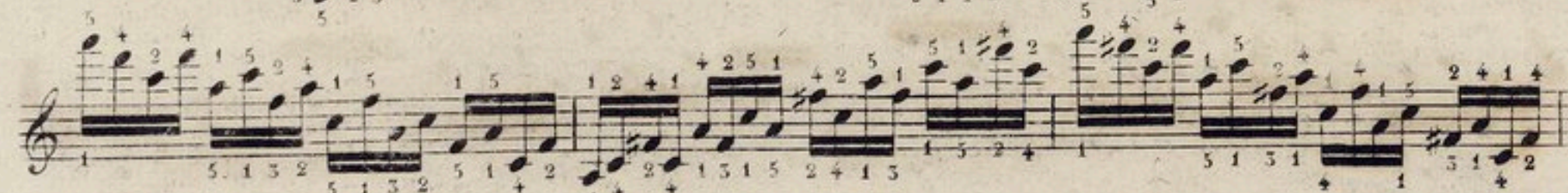
Nº 243. 

Nº 244. 

Nº 245. 

Nº 246. 

Nº 247. 



N^o 250.N^o 251.

EN DOUBLES NOTES.

N^o 252.

Nº 253.



Nº 254.



Nº 255.

Nº 256.

Nº 257.

Exercise Nº 257 is a single melodic line in 2/4 time. It consists of two measures, each containing a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. Slurs are used to group certain notes together.

Nº 258.

Exercise Nº 258 is a single melodic line in 6/8 time. It consists of two measures, each containing a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. Slurs are used to group certain notes together.

Nº 259.

legato tutto.

Exercise Nº 259 is a piano accompaniment in 2/4 time. It consists of two measures, each containing a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern, while the right hand plays a more complex melodic line. Fingerings are indicated by numbers 1-5 above or below the notes. The instruction "legato tutto." is written above the first measure.

This block continues the piano accompaniment for exercise Nº 259. It shows the continuation of the eighth-note pattern in the left hand and the melodic line in the right hand. Fingerings are indicated by numbers 1-5 above or below the notes.

Nº 260.

Exercise Nº 260 is a single melodic line in 2/4 time. It consists of two measures, each containing a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. Slurs are used to group certain notes together.

This block continues the single melodic line for exercise Nº 260. It shows the continuation of the eighth and sixteenth note patterns. Fingerings are indicated by numbers 1-5 above or below the notes. Slurs are used to group certain notes together.

Nº 261.

Nº 262.

Nº 263.

Nº 264.

Nº 265.



Nº 266.



Nº 267.



Nº 268.



Nº 269.



Nº 270.

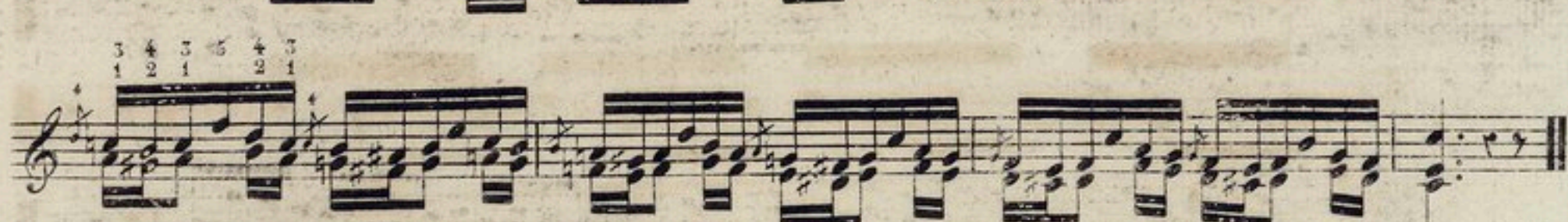
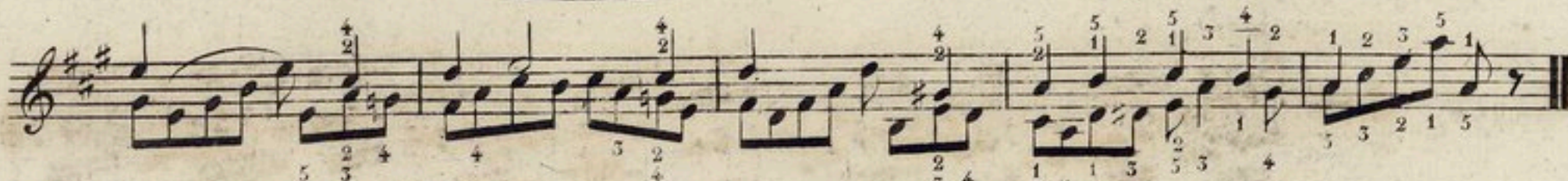


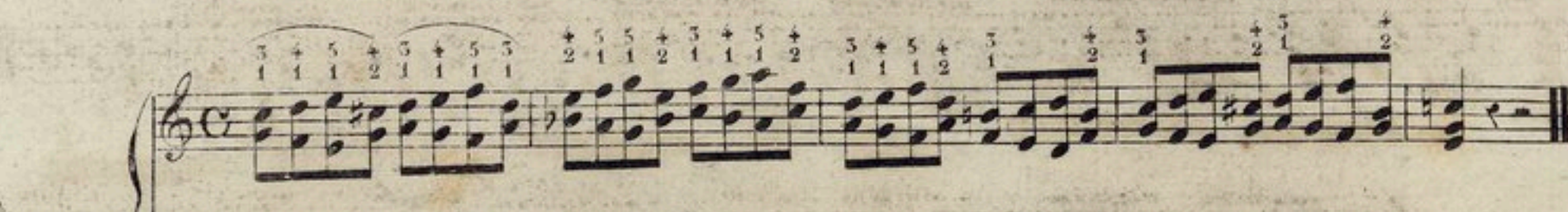
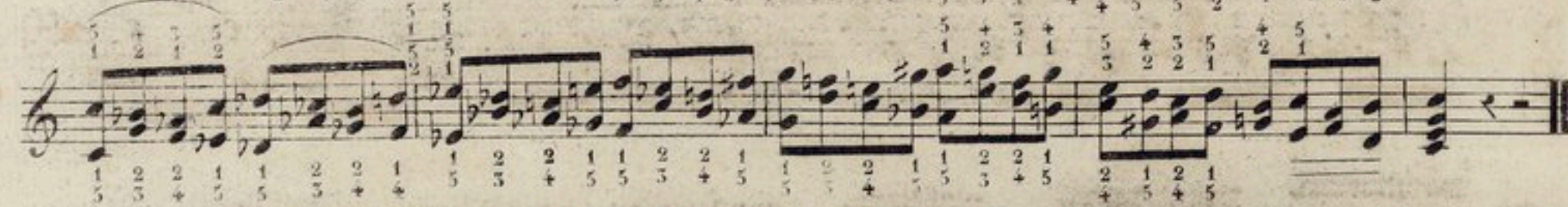
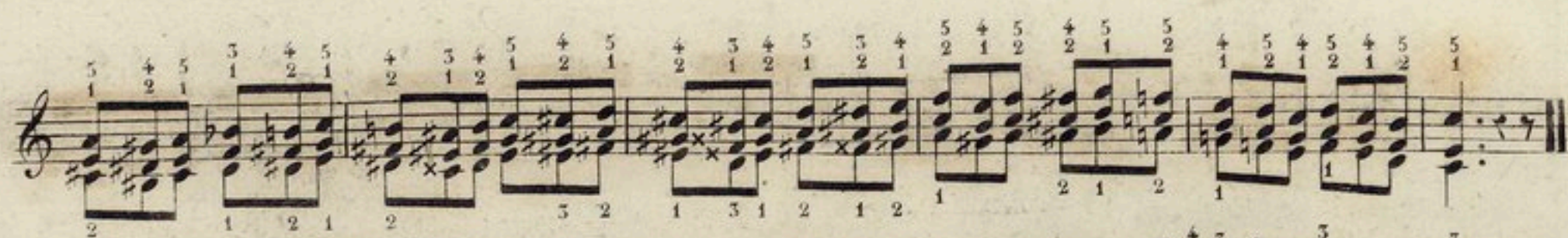
Nº 271.

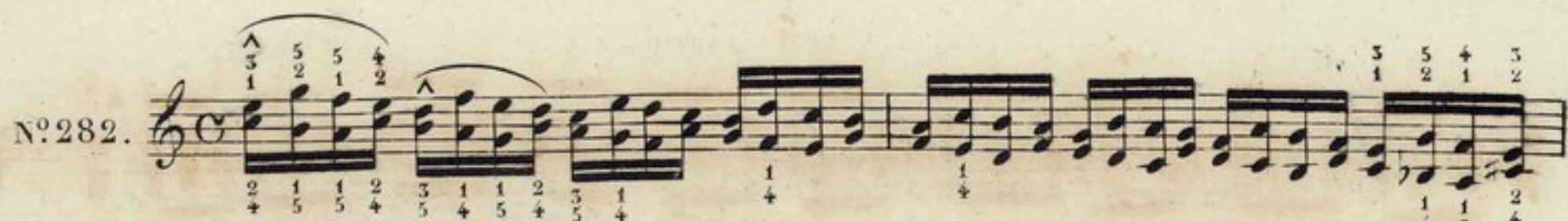


Nº 272.









A TROIS PARTIES.

N^o 286.



ARTICLE 3.

DE L'ELISION D'UN OU DE PLUSIEURS DOIGTS.

§. 1.

L'élision d'un ou de plusieurs doigts est un excellent moyen de ménager le passage trop fréquent du pouce ou des autres doigts; ce doigter est plus simple, la main y conserve une tenue plus tranquille, il la fatigue moins et donne à l'exécutant plus de sûreté.

§. 2.

Cette élision peut s'employer avec avantage (a) dans tous les passages composés de figures semblables en montant et en descendant et (b) dans les extensions; chaque doigt est propre à se mettre à côté de chaque autre.

§. 3.

Selon le cas, les doigts sont obligés de s'écarter ou de se resserrer, puisque celui qui est destiné à se placer à côté d'un autre doit se tenir au dessus de sa touche même avant de la frapper.

(a) au lieu de

(b)