

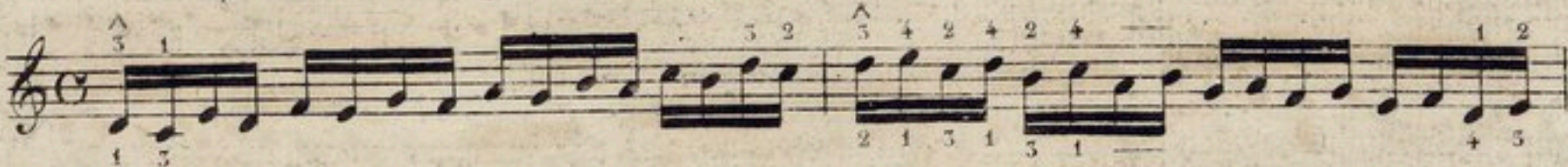
III.

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

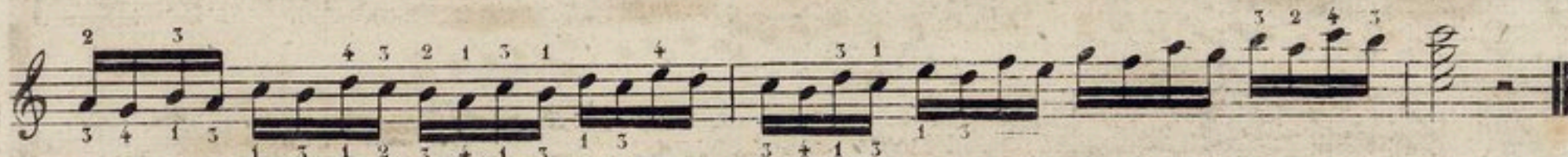
Étendue de Seconde.

N^o 1. 

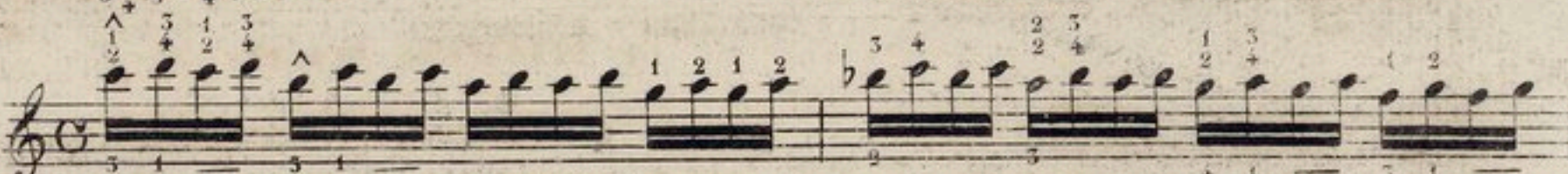
(a) La main se resserre sur elle même afin que le doigt qui ne se trouve pas dans l'ordre naturel puisse se placer avec facilité.

N^o 2. 



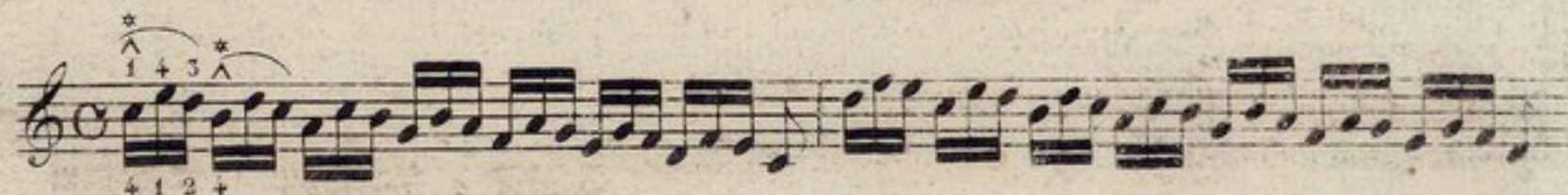


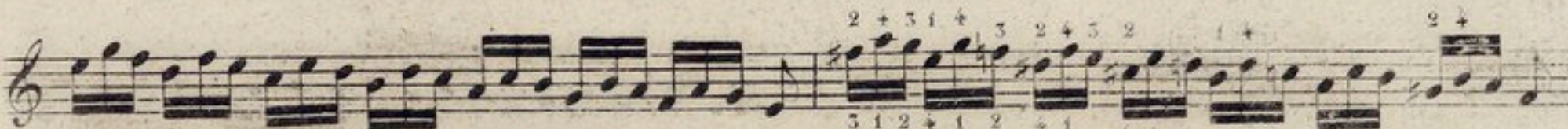
N^o 3. 

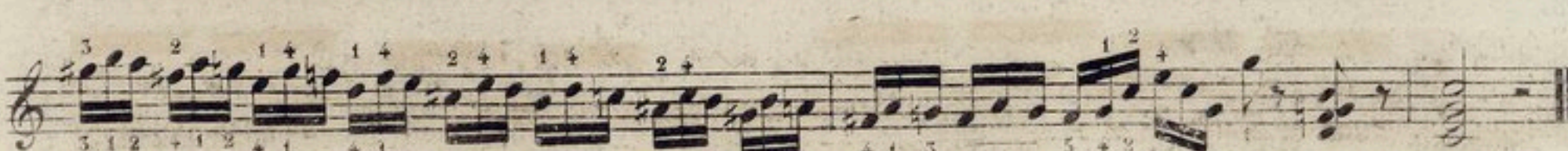
N^o 4. 

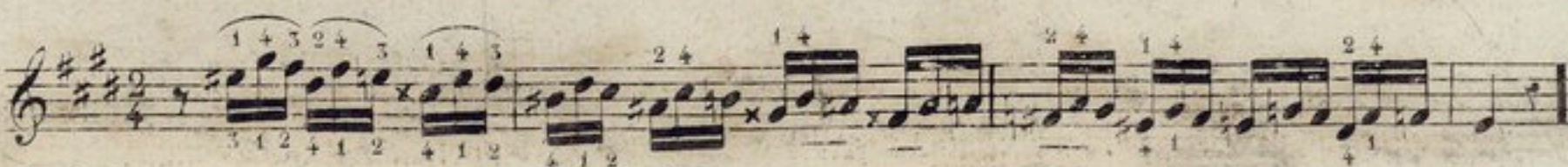


Étendue de Tierce.

N^o 5. 





N^o 6. 

N^o 7.

N^o 8.

N^o 9.

N^o 10.

(a) Le pouce se tient toujours plié sous les autres doigts.

N^o 11.

N^o 12.

N^o 13.

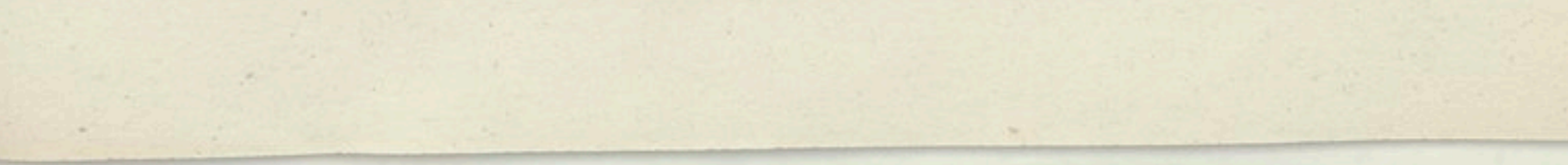
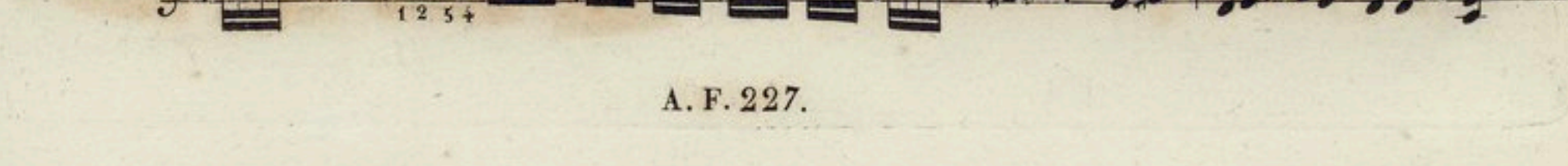
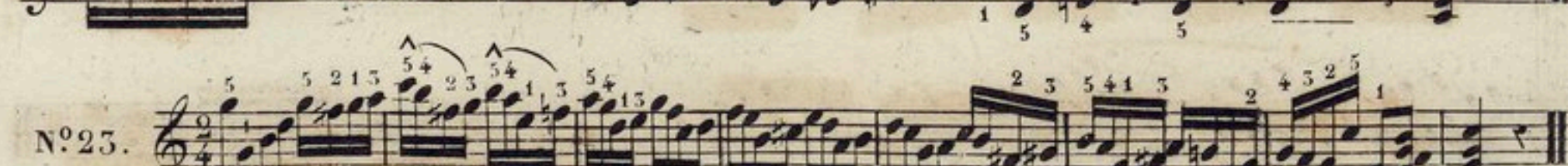
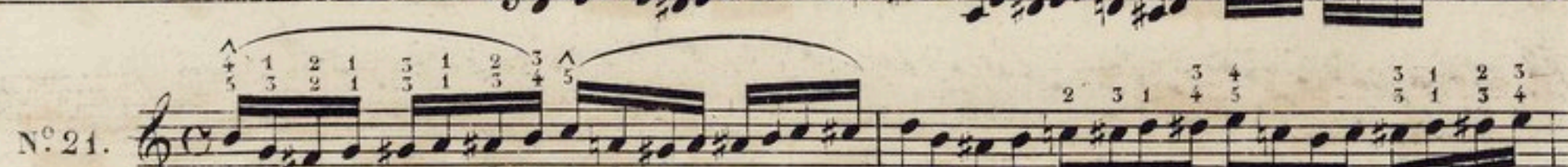
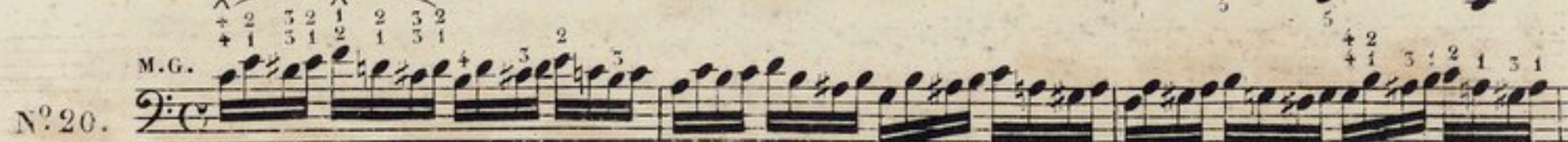
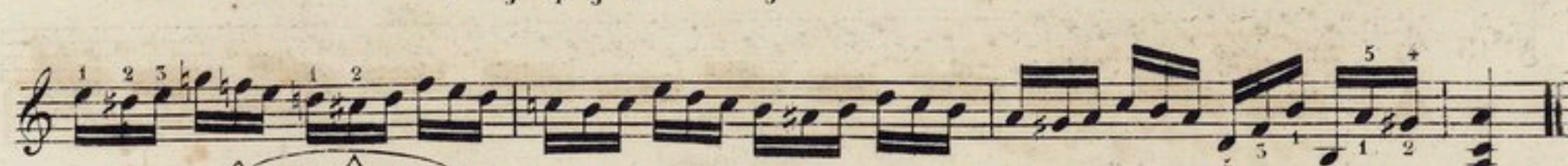
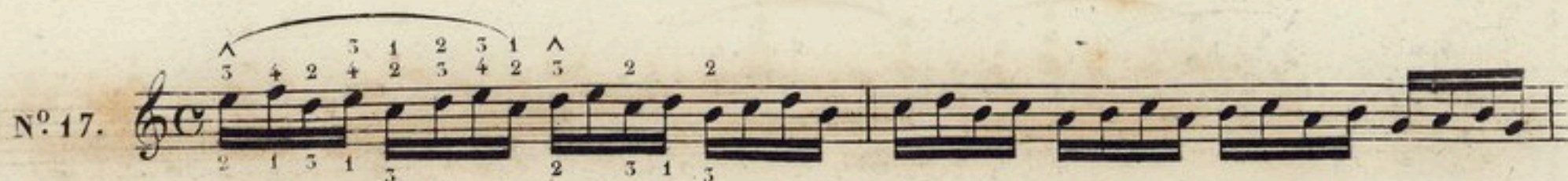
Etendue de Quarte.

N^o 14.

Les doigts se tiennent étroitement ensemble.

N^o 15.

N^o 16.



N^o 24. 

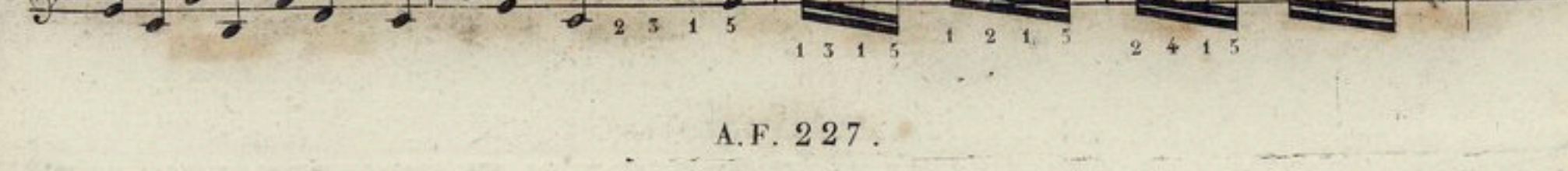
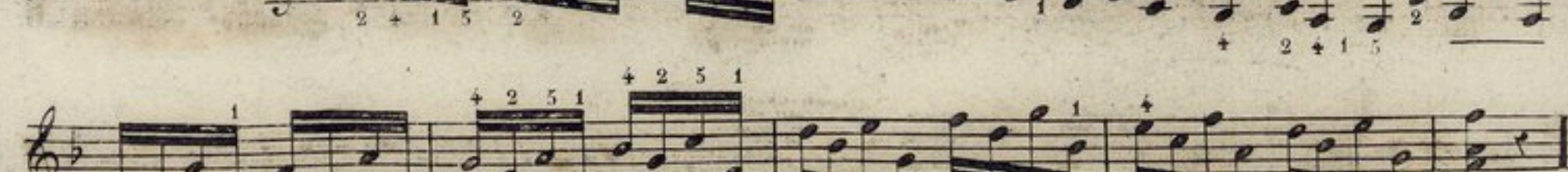
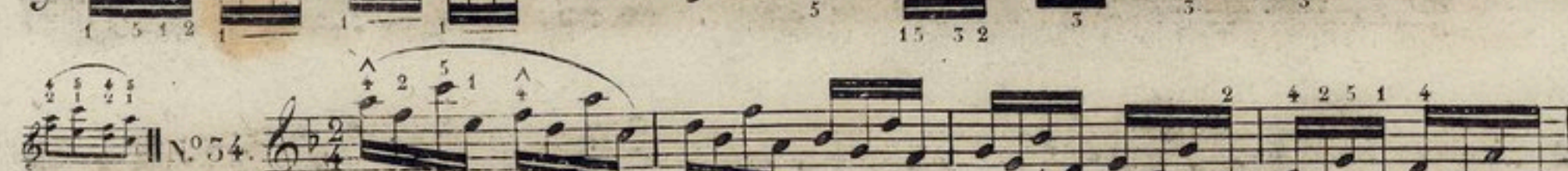
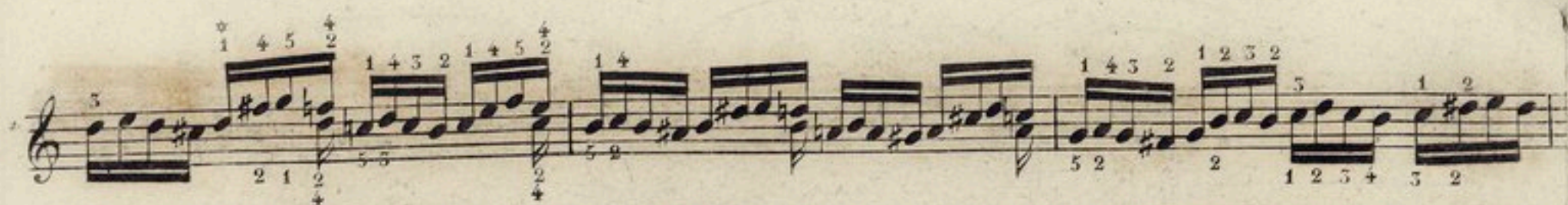
N^o 25. 

N^o 26. 

N^o 27. 

N^o 28. 

N^o 29. 



5-5-5-5
21-21-21-21

N^o 35.

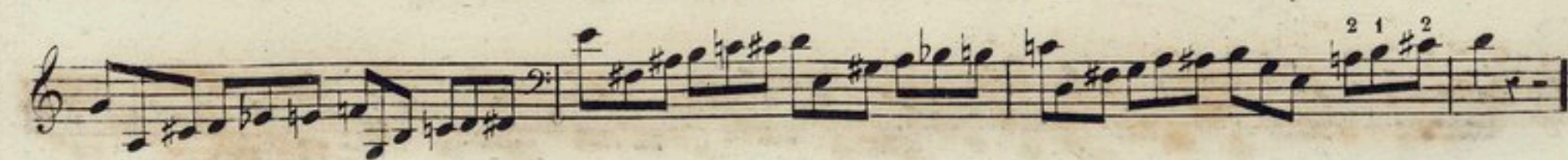
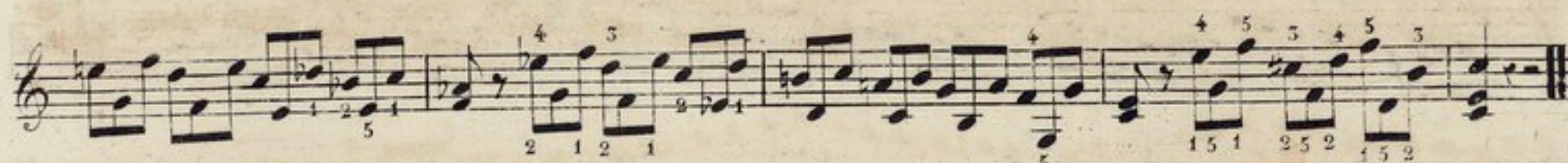
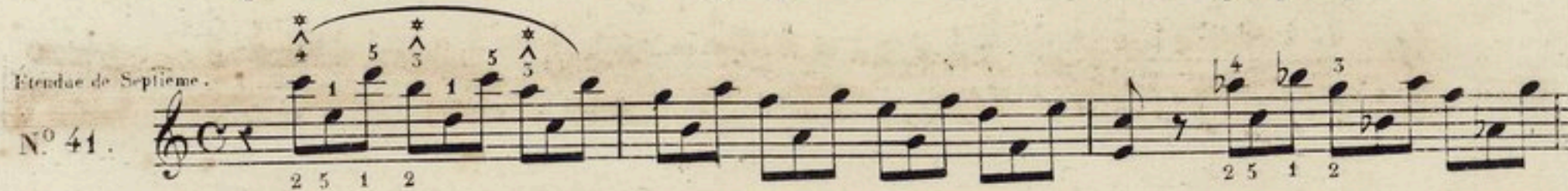
N^o 36.

N^o 37.

N^o 38.

N^o 39.

A. F. 227.



N^o 46. 

N^o 47. 

N^o 48. 

N^o 49. 

N^o 50. 

Étendue d'Octave.

N.^o 51.

A handwritten musical score for the song "The Rose Tree". The score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style, with notes and rests clearly marked. The lyrics are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The handwriting is in ink on aged, slightly yellowed paper.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

A handwritten 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 flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style, with many beamed eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score ends with a double bar line.

N.^o 52.

N.^o 53.

This musical score is for a piece titled "The Merry Widow" (Die lustige Witwe). It is in 2/4 time and consists of 16 measures. The notation is for a single melodic line, likely for a piano or violin. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions in German, such as "Mit dem Pianissimo" and "Mit dem Forte". The score is written on a single staff with a treble clef. The notation is in a style typical of early 20th-century musical manuscripts.

A musical score for a piece titled "The Merry Widow". The score is written on a grand staff with two staves. The music is in 2/4 time and features a melody with various ornaments and fingerings. The notation includes notes, rests, and a large slur over the first staff. The bottom staff contains a bass line with notes and rests. The score is labeled with "1" and "2" at the beginning of the first and second staves respectively.

 N.º 54.

N.^o 55.

The first system of the musical score for 'The Bird Song' is written on a single staff in G major (one sharp) and common time (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. There are two accents (^) over the notes G4 and G5. The system ends with a repeat sign.

Ici la main se resserre et s'étend alternativement.

Etendue de Neuvième.

N^o 56.

N^o 57.

M. G.
N^o 58.

N^o 59.

Etendue de Dixième.

N^o 60.

N^o 61.

N^o 62.N^o 64.

Étendue de Onzième.

N^o 65.

Ici la main descend insensiblement.

N^o 66.

Étendue de Douzième

N^o 67.

PROGRESSION D'UNE MÊME FIGURE.

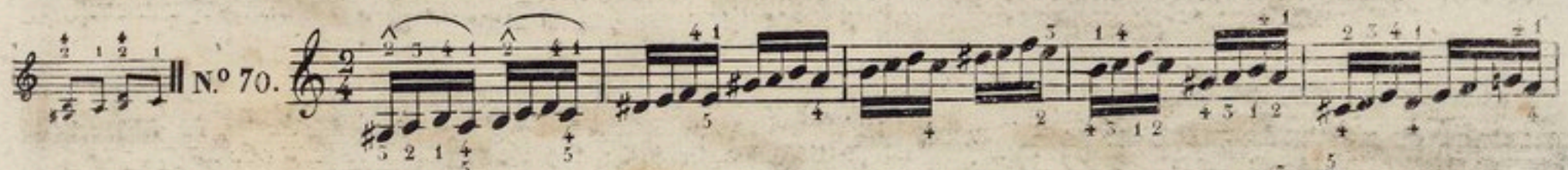
N^o 68. 

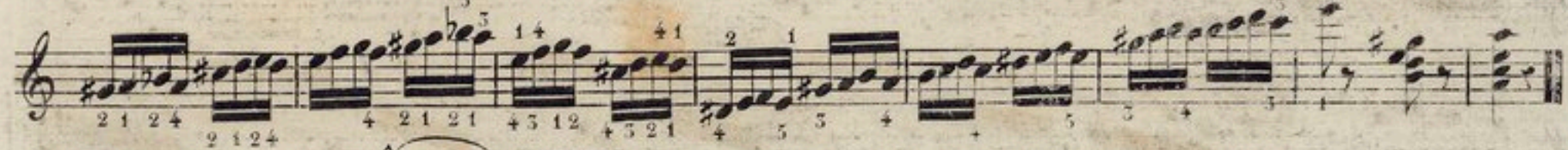
Dans ces sortes de progressions la main se meut toujours tranquillement



N^o 69. 




N^o 70. 



N^o 71. 



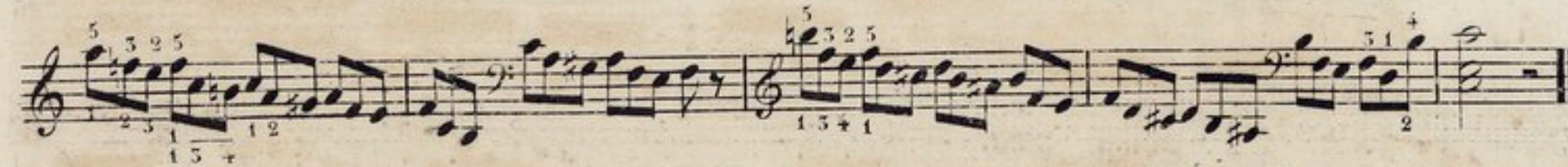
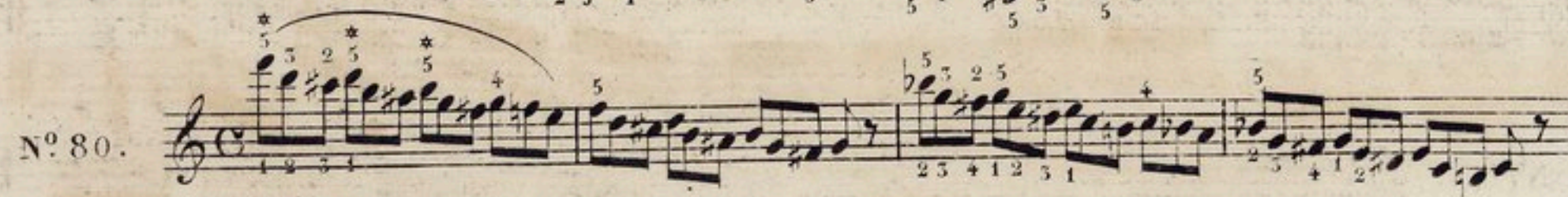
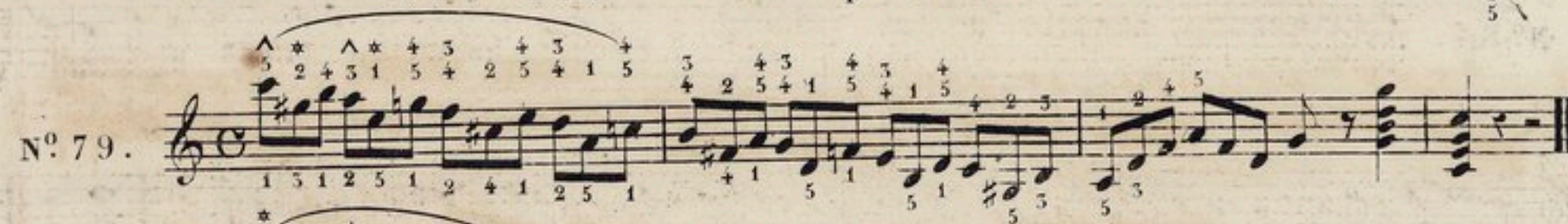
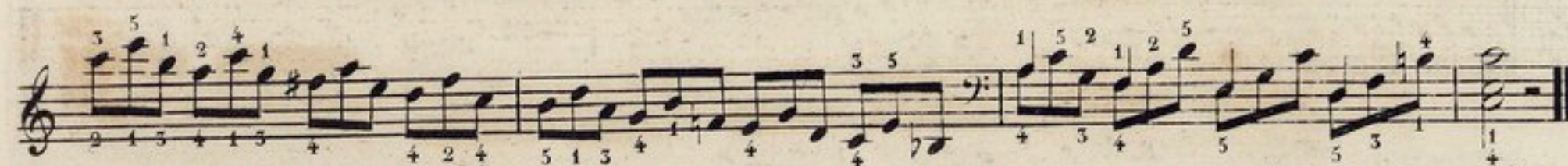
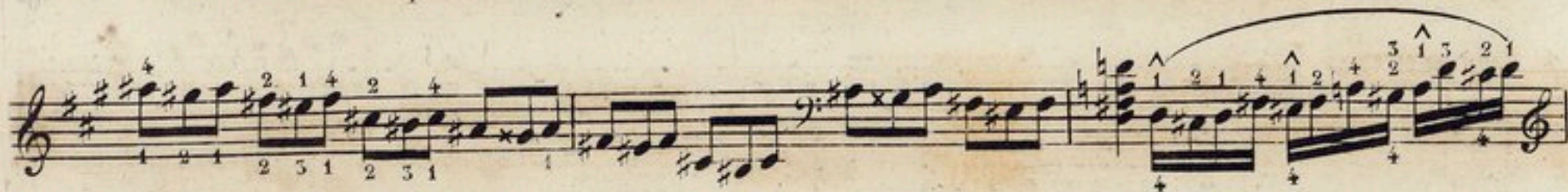
Nº 72.

Nº 73.

Nº 74.

Nº 75.

Nº 76.



Nº 82.

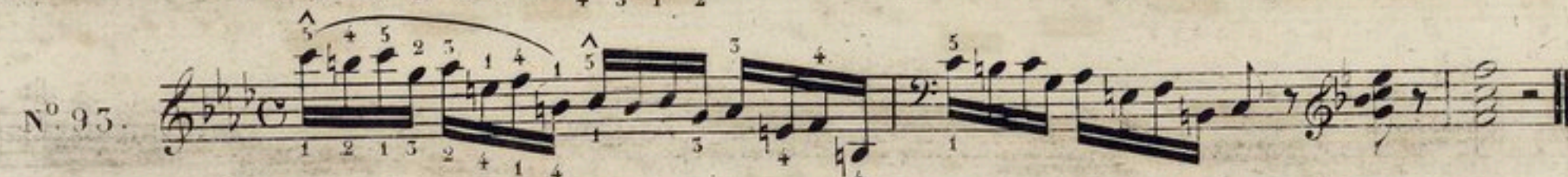
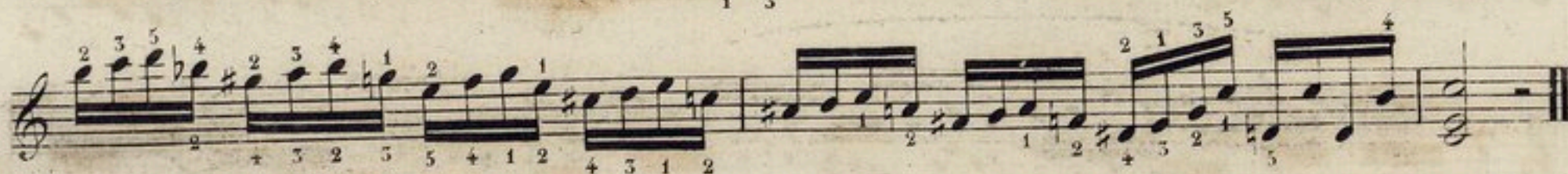
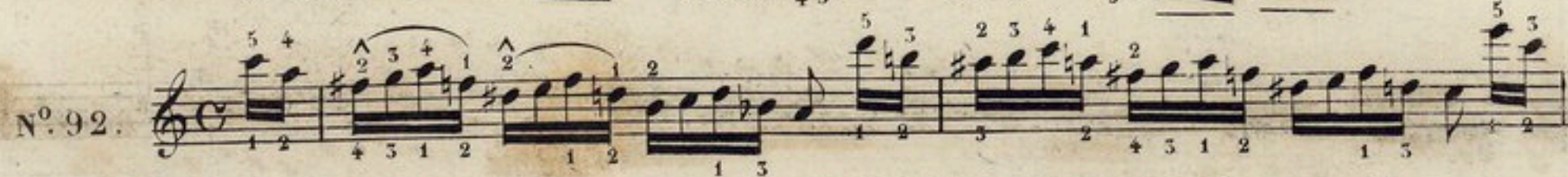


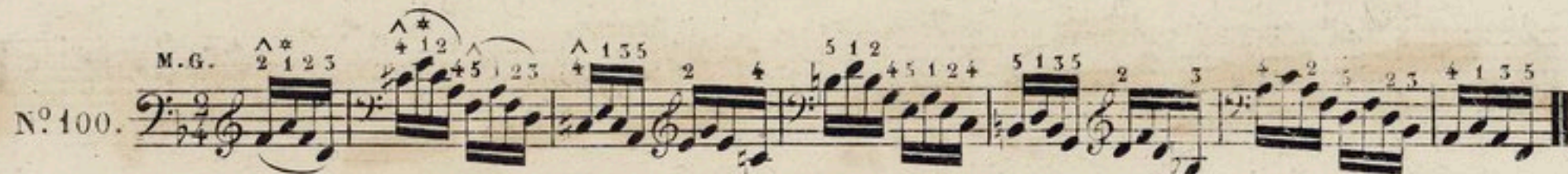
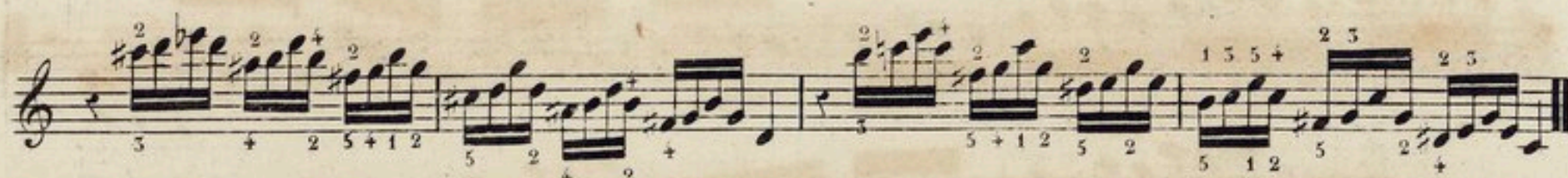
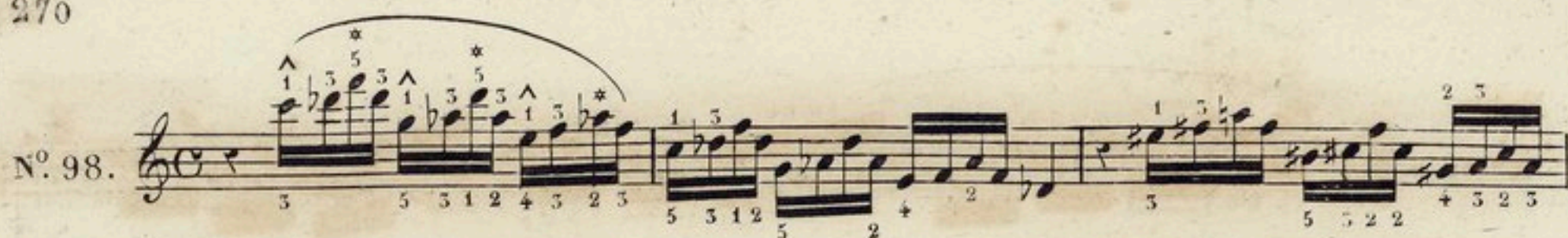
Nº 84.



Nº 86.







Nº 103. 

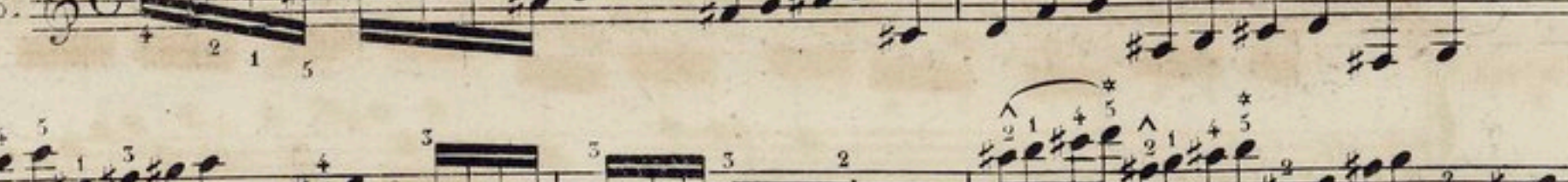
Nº 104. 

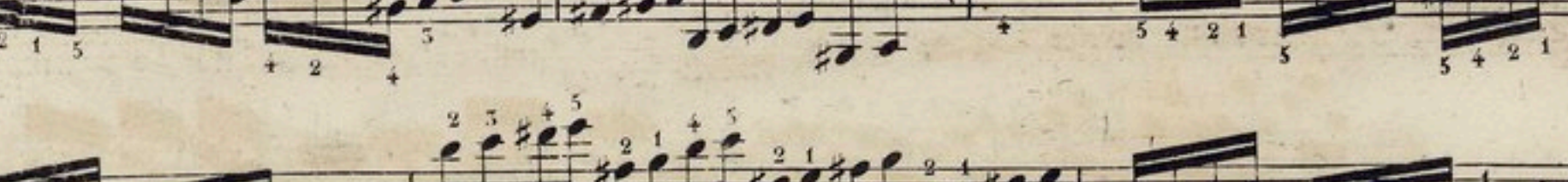
Nº 105. 

Nº 106. 













Nº 121.

Nº 122.

Nº 123.

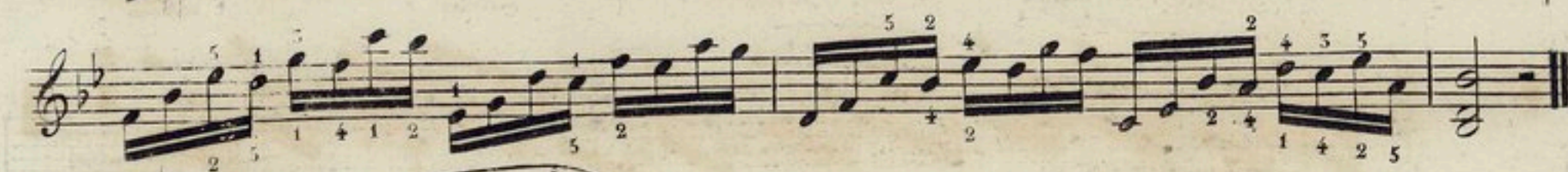
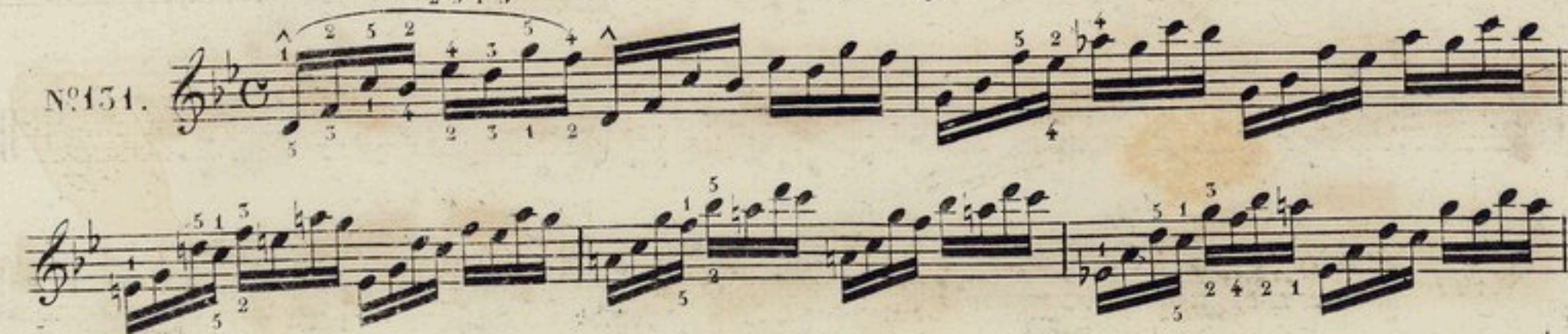
Nº 124.

Nº 125.

Nº 126.

Nº 127.

Nº 128.



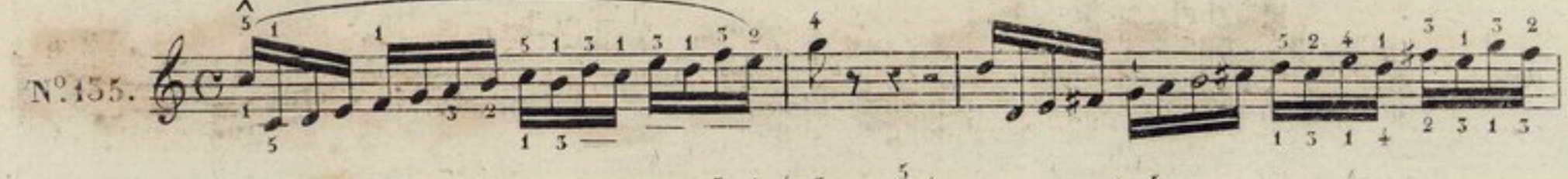
N^o 153. 

N^o 154. 

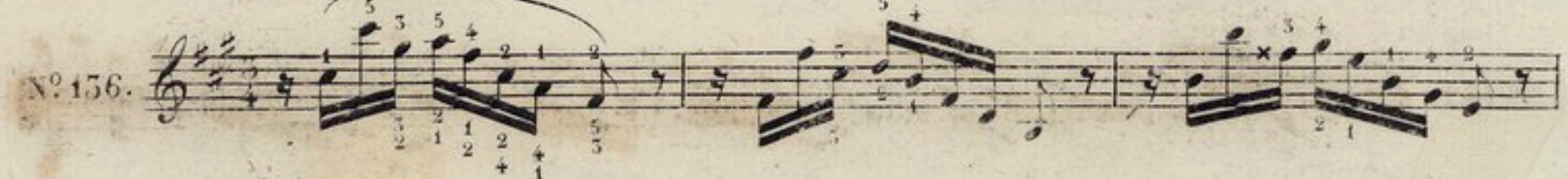






N^o 155. 

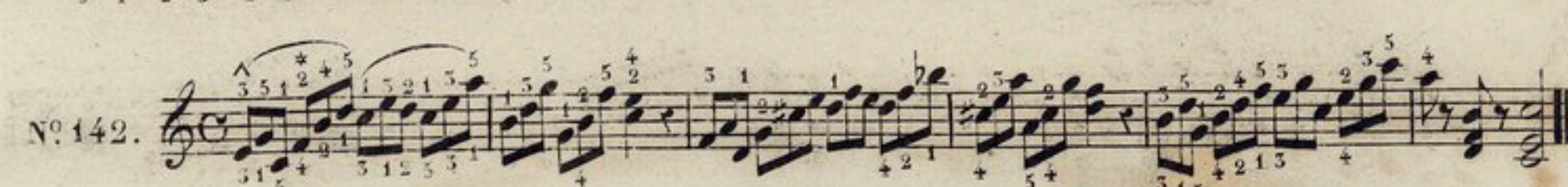
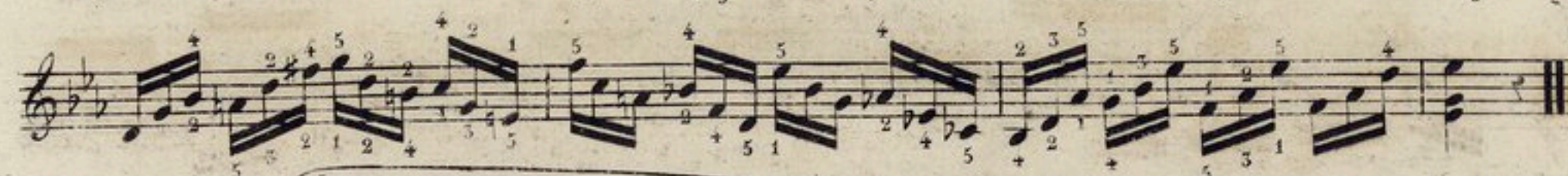


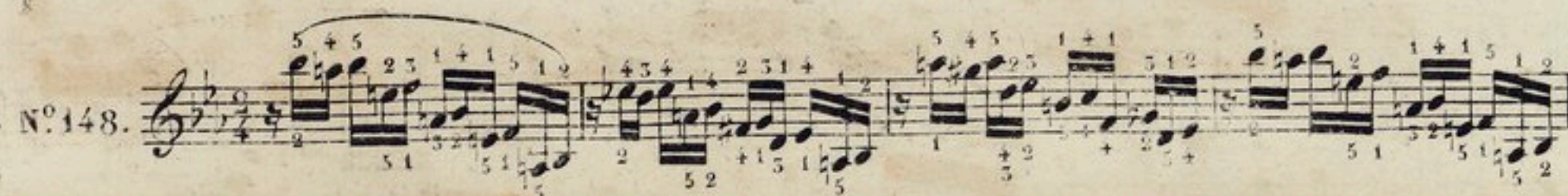
N^o 156. 



N^o 157. 

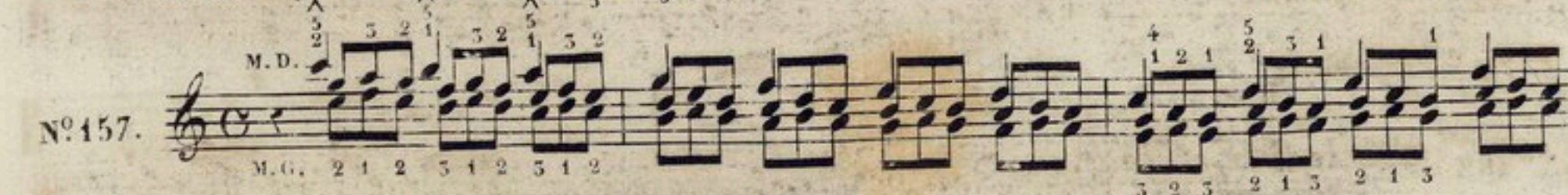
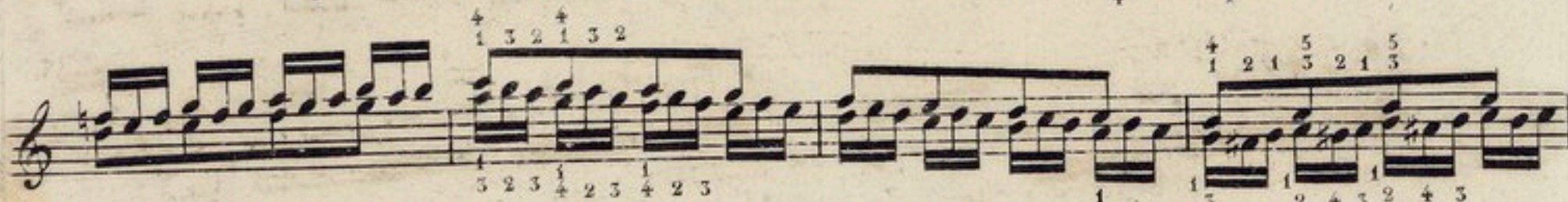
N^o 158. 







EN DOUBLES NOTES.



This musical score is for the piano accompaniment of the waltz 'The Merry Widow' (Die lustige Witwe) by Franz Lehár. It is written for the right hand on a single staff. The music is in 3/4 time and features a very fast, intricate melody characterized by dense beaming of sixteenth and thirty-second notes. The score includes numerous fingering numbers (1-5) and articulation marks (accents) to guide the performer. The piece concludes with a double bar line and repeat dots.

[illegible][illegible]

N.º 160. 

The first system of the musical score is written on a single five-line staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. There are five measure rests indicated by the numbers 3, 5, 5, 5, and 5 above the staff. The notation is in a historical style, with some notes having stems that cross the staff lines.

Nº 161.

The musical score for N° 161 is written on a grand staff with a treble and bass clef. The time signature is 2/4. The piece begins with a treble staff containing a series of eighth and sixteenth notes, with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5 indicated below. Above the treble staff, there are three sets of fingerings: 1 5 3, 1 5 3, and 1 5 3, each with a small 'A' above it. The bass staff contains a series of eighth and sixteenth notes, with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5 indicated below. The piece concludes with a final chord in the bass staff.

N.º 162.



ARTICLE 4.

DU CHANGEMENT DE DOIGT
AU RETOUR D'UNE MÊME TOUCHE.

℥. 1.

Bien que cet article ait quelque ressemblance avec le précédent à cause de l'élosion fréquente des doigts, il en diffère essentiellement puisque le changement de doigt se fait ici sur une seule touche. (a)

§. 2.

Ce changement de doigt est également un moyen pour éviter de passer trop souvent le pouce &^c et pour faciliter l'exécution.

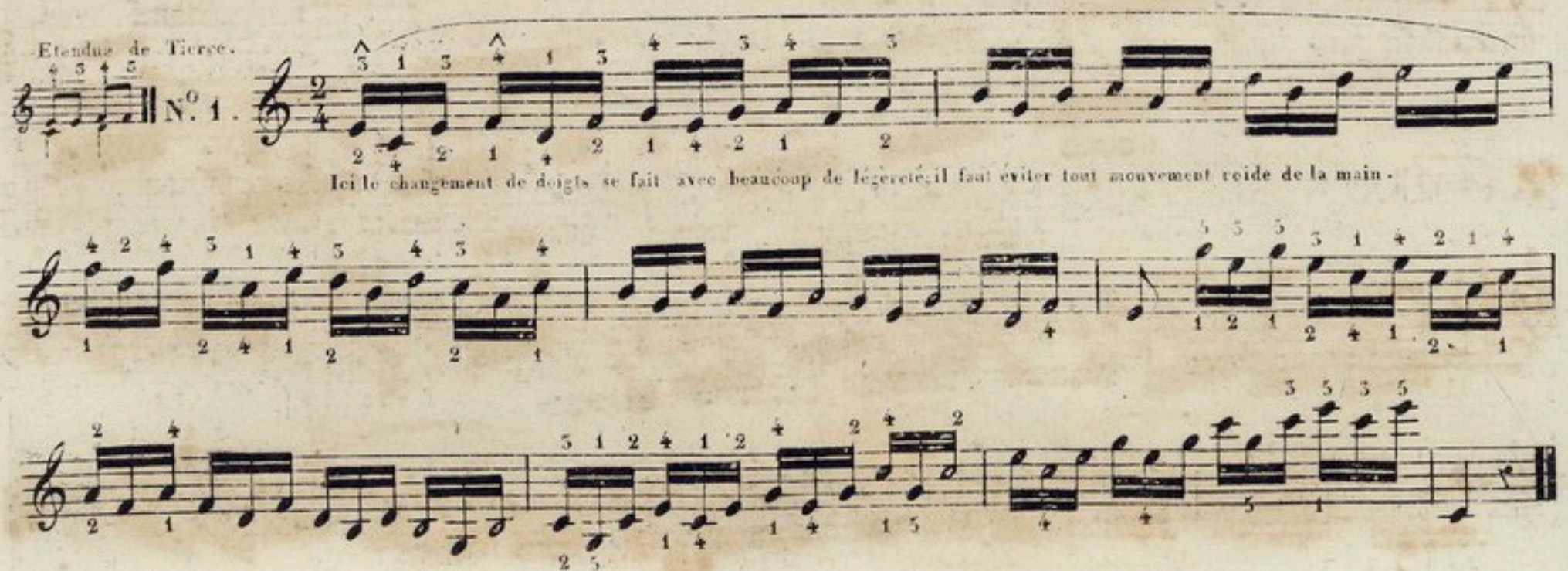
2. 3.

Le doigt qui fait ce changement doit venir se mettre à la place de l'autre sans laisser apercevoir aucune interruption dans les sons.



IV.

DU CHANGEMENT DE DOIGT
AU RETOUR D'UNE MÊME TOUCHE.



N^o 8.

N^o 9.

N^o 10.

N^o 11.

N^o 12.

Étude de Sixte.

N^o 13.

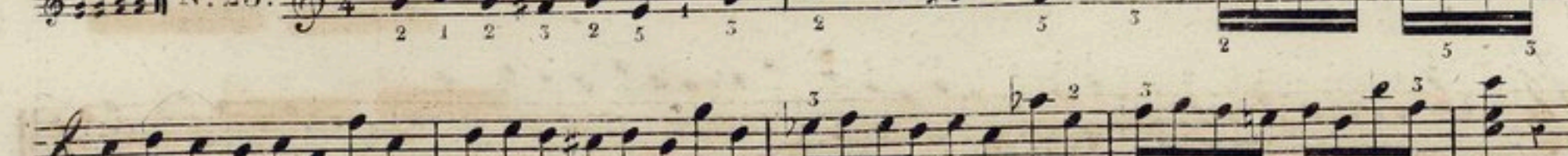
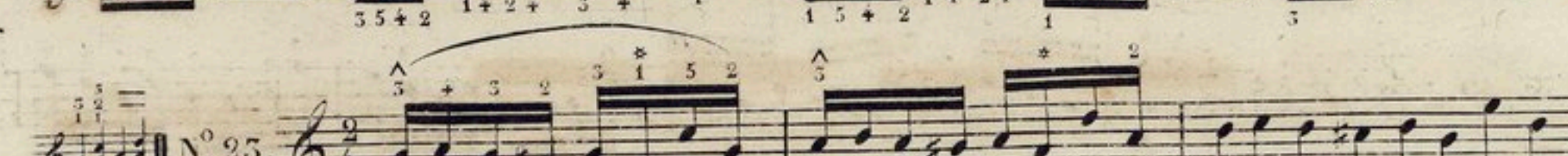
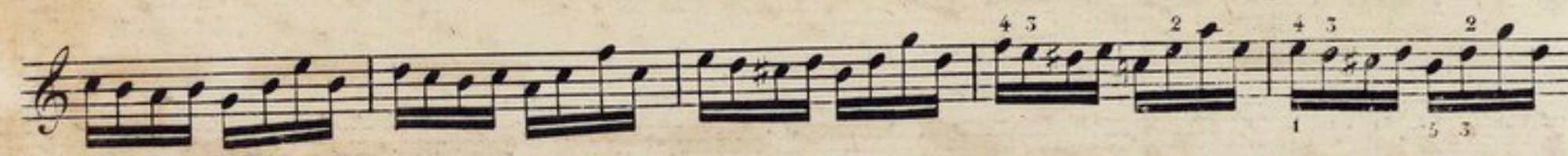
N^o 14.

N^o. 15.

N^o. 16.

N^o. 17.

N^o. 18.



N^o. 24.

N^o. 25.

N^o. 26.

N^o. 27.

N^o. 28.

N^o. 29.

A. F. 227.

N^o 50.

N^o 51.

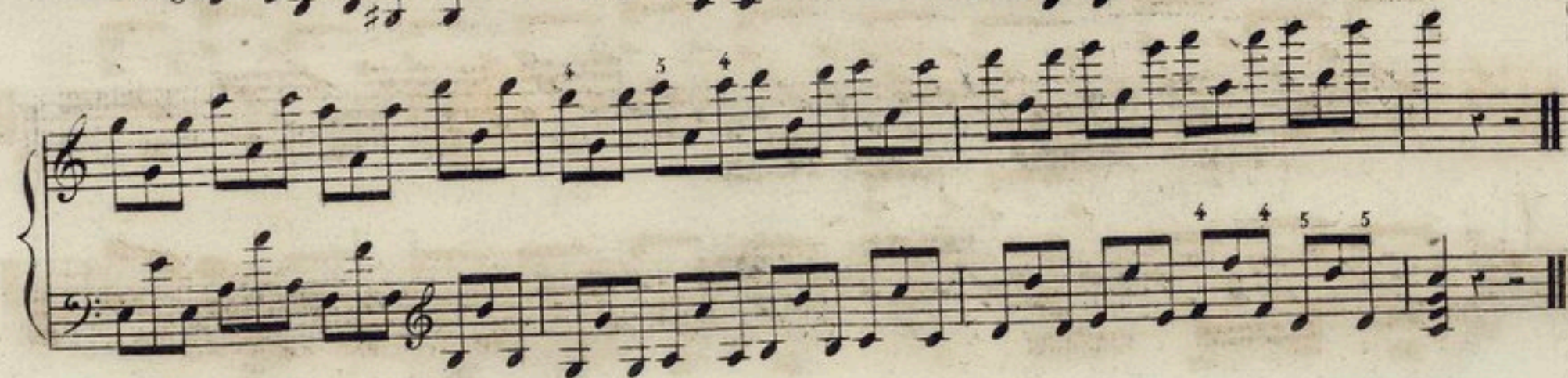
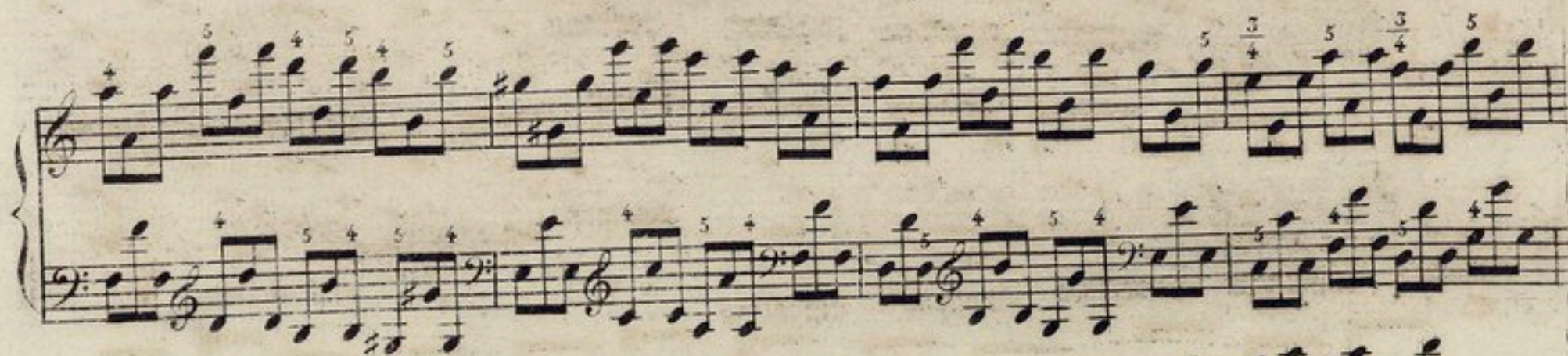
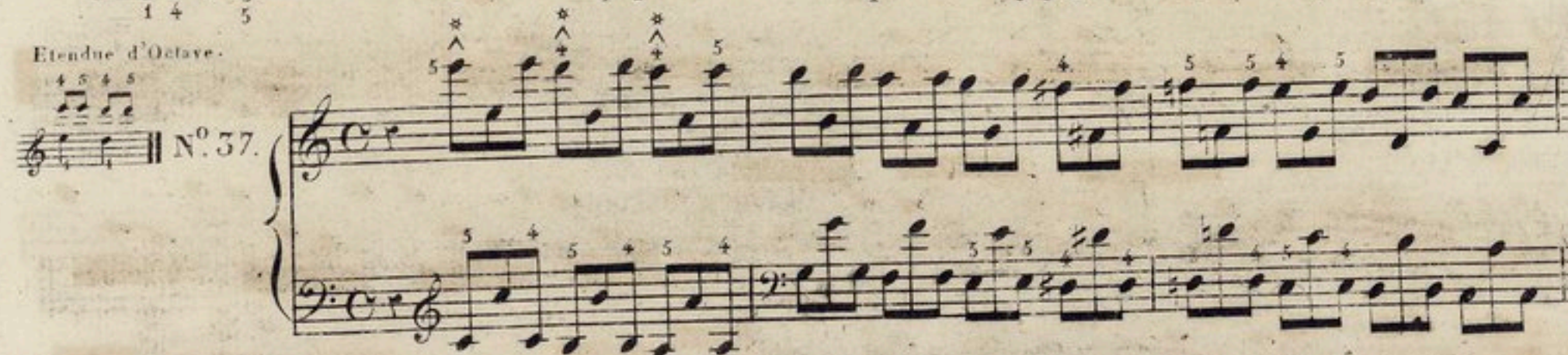
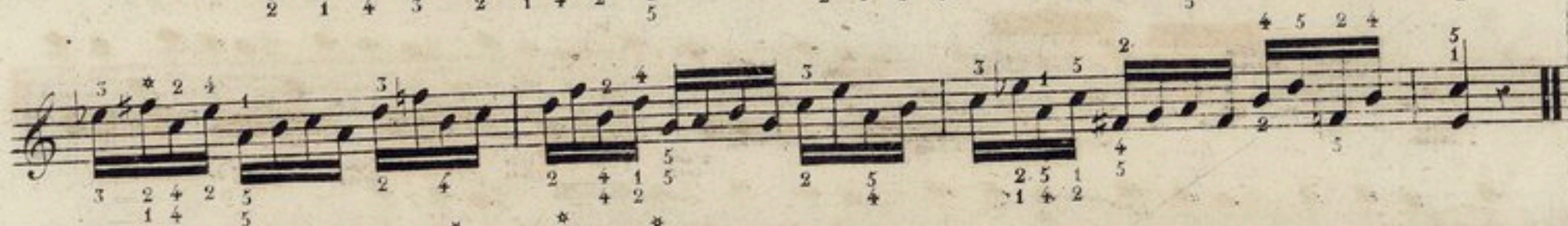
Étendue de Septième.

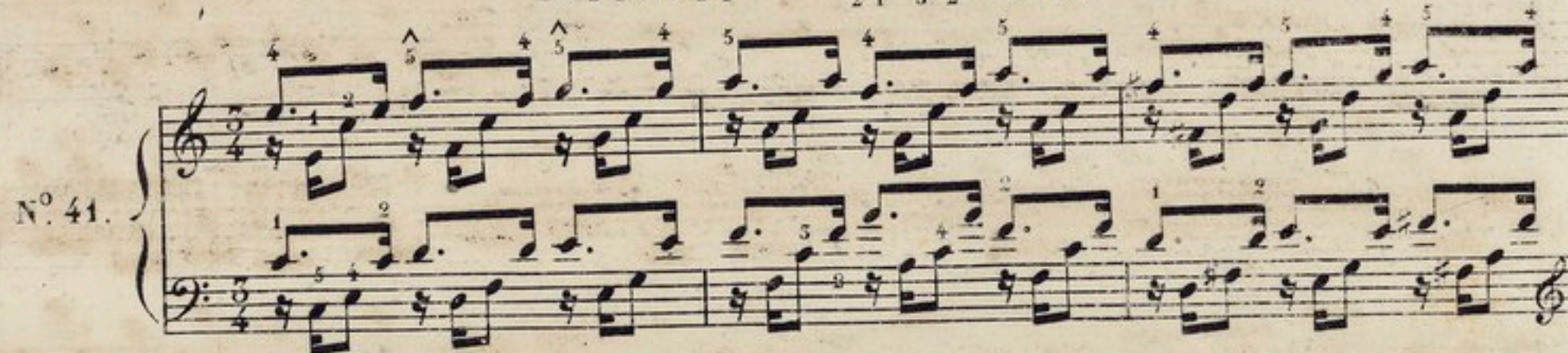
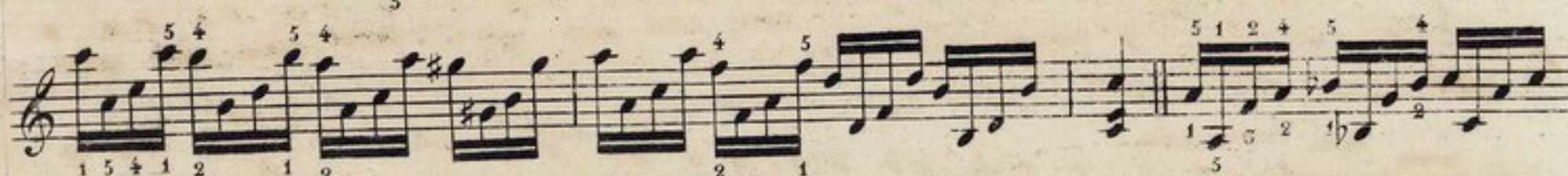
N^o 52.

N^o 53.

N^o 54.

N^o 55.





This page contains six guitar exercises, numbered Nº 42 through Nº 47. Each exercise is written on a single staff with a treble clef and a key signature of one flat (B-flat). The exercises are arranged in a vertical sequence, with each exercise starting on a new line of music. The notation includes various musical symbols such as notes, rests, and fingerings, along with a series of numbers (1-5) indicating finger positions. The exercises are as follows:

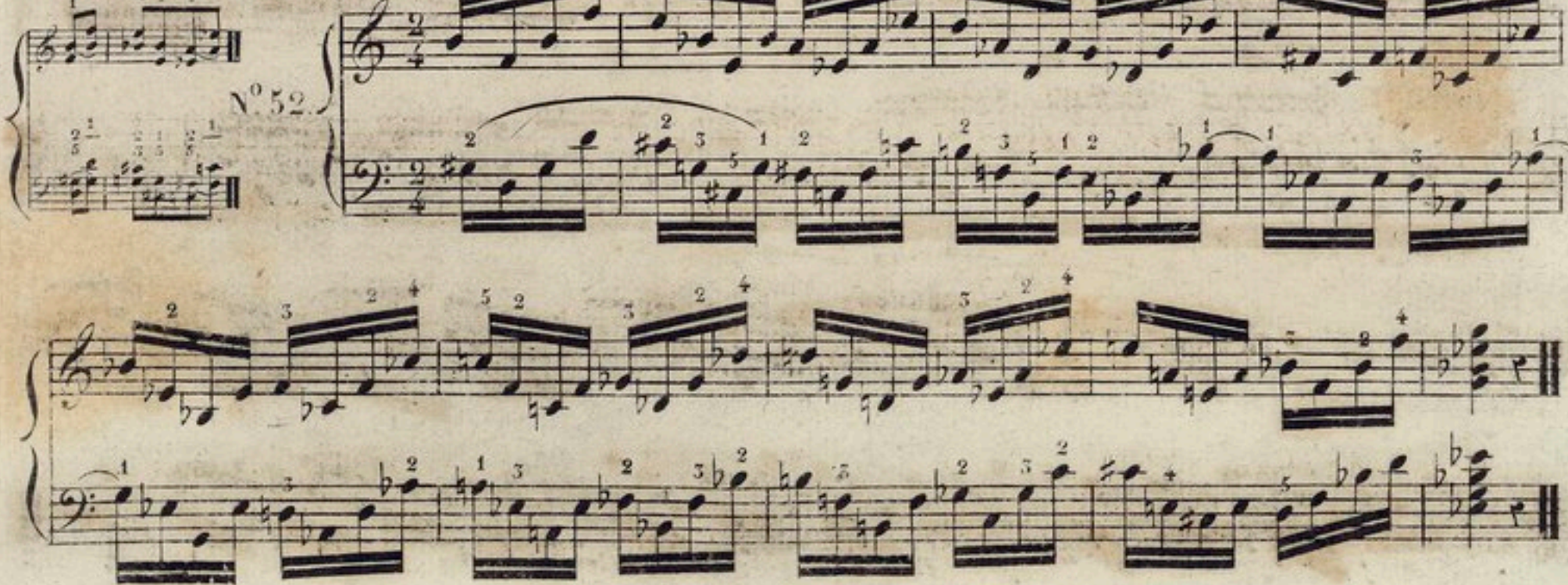
- Nº 42:** A short exercise in 2/4 time, featuring a series of eighth notes and a final measure with a whole note.
- Nº 43:** A short exercise in 2/4 time, featuring a series of eighth notes and a final measure with a whole note.
- Nº 44:** A short exercise in 2/4 time, featuring a series of eighth notes and a final measure with a whole note.
- Nº 45:** A short exercise in 2/4 time, featuring a series of eighth notes and a final measure with a whole note.
- Nº 46:** A short exercise in 2/4 time, featuring a series of eighth notes and a final measure with a whole note.
- Nº 47:** A short exercise in 2/4 time, featuring a series of eighth notes and a final measure with a whole note.

N^o 48. 

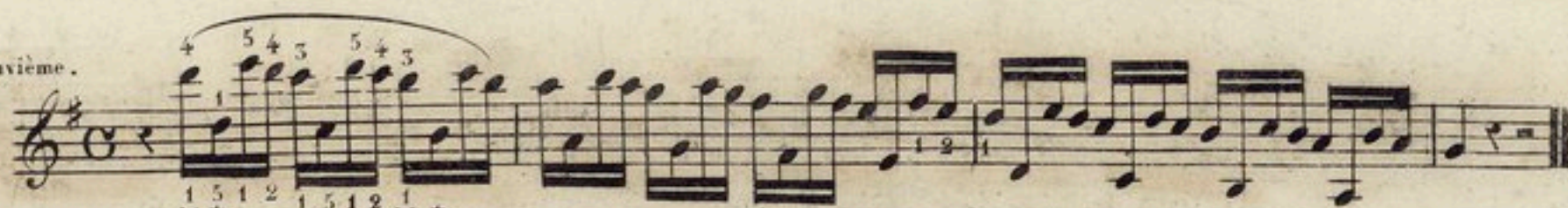
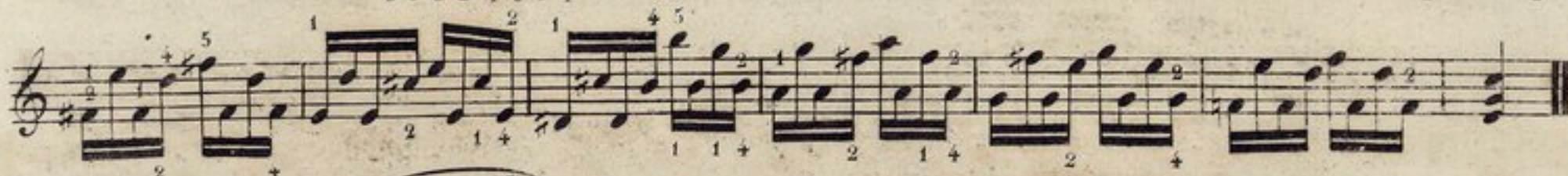
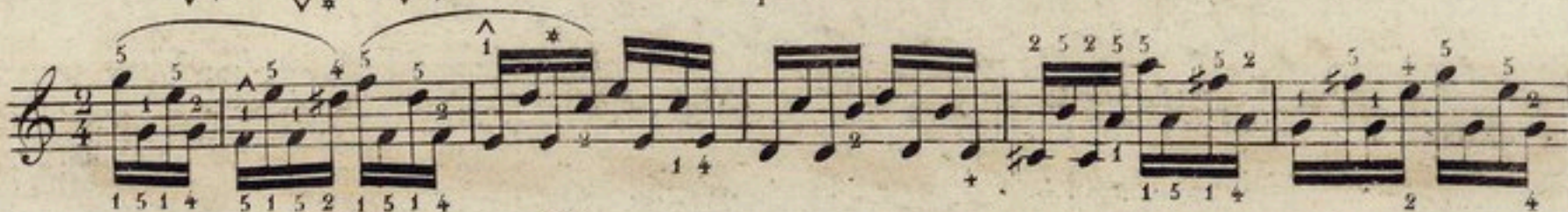
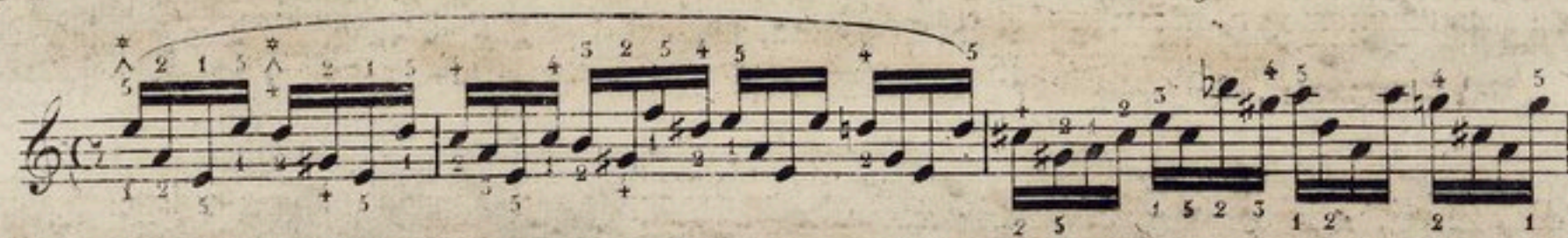
N^o 49. 

N^o 50. 

N^o 51. 

N^o 52. 

Étendue de Neuvième.

N^o 53.N^o 54.N^o 55.N^o 56.N^o 57.

Étendue de Dixième.

N^o 58.

Nº 59.

Nº 60.

Nº 61.

Nº 62.

Nº 63.

Nº 64.

Nº 65.

Nº 66.

Nº 67.

Nº 68.

Nº 69.

Nº 70.

Nº 71.

Nº 72.

Nº 73.

Nº 74.

Nº 75.

Nº 76.

Nº 77.

Nº 78.

Nº 79.

Nº 80.

Nº 81.

Nº 82.

Nº 83.

Nº 84.

Nº 85.

Nº 86.

Nº 87.

Nº 88.

Nº 89.

Nº 90.

Nº 91.

Nº 92.

Nº 93.

Nº 94.

Nº 95.

Nº 96.

Nº 97.

Nº 98.

Nº 99.

Nº 100.

Nº 101.

Nº 102.

Nº 103.

Nº 104.

Nº 105.

Nº 106.

Nº 107.

Nº 108.

Nº 109.

Nº 110.

Nº 111.

Nº 112.

Nº 113.

Nº 114.

Nº 115.

Nº 116.

Nº 117.

Nº 118.

Nº 119.

Nº 120.

Nº 121.

Nº 122.

Nº 123.

Nº 124.

Nº 125.

Nº 126.

Nº 127.

Nº 128.

Nº 129.

Nº 130.

Nº 131.

Nº 132.

Nº 133.

Nº 134.

Nº 135.

Nº 136.

Nº 137.

Nº 138.

Nº 139.

Nº 140.

Nº 141.

Nº 142.

Nº 143.

Nº 144.

Nº 145.

Nº 146.

Nº 147.

Nº 148.

Nº 149.

Nº 150.

Nº 151.

Nº 152.

Nº 153.

Nº 154.

Nº 155.

Nº 156.

Nº 157.

Nº 158.

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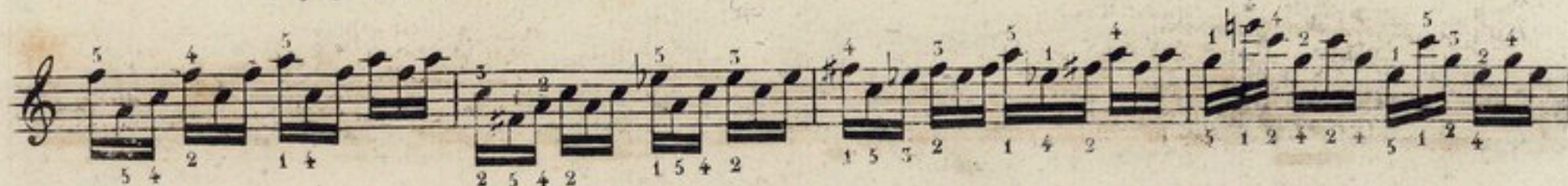
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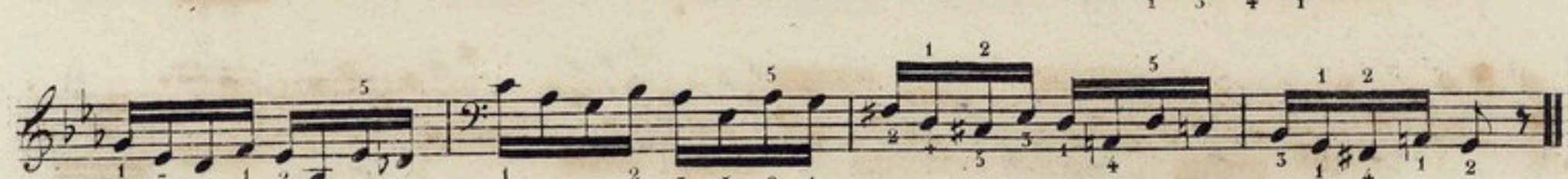
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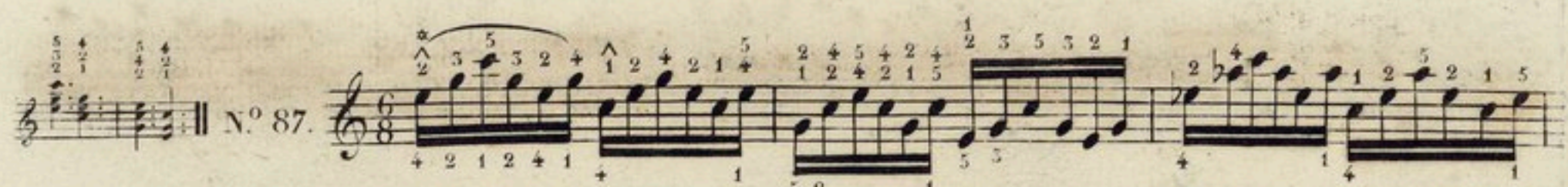
The musical score consists of four pieces, each on a single staff. Piece Nº 76 is in treble clef and features a complex melodic line with many accidentals and fingerings. Piece Nº 77 is in bass clef and features a complex melodic line with many accidentals and fingerings. Piece Nº 78 is in bass clef and features a complex melodic line with many accidentals and fingerings. Piece Nº 79 is in treble clef and features a complex melodic line with many accidentals and fingerings. The pieces are arranged in a vertical sequence on the page.

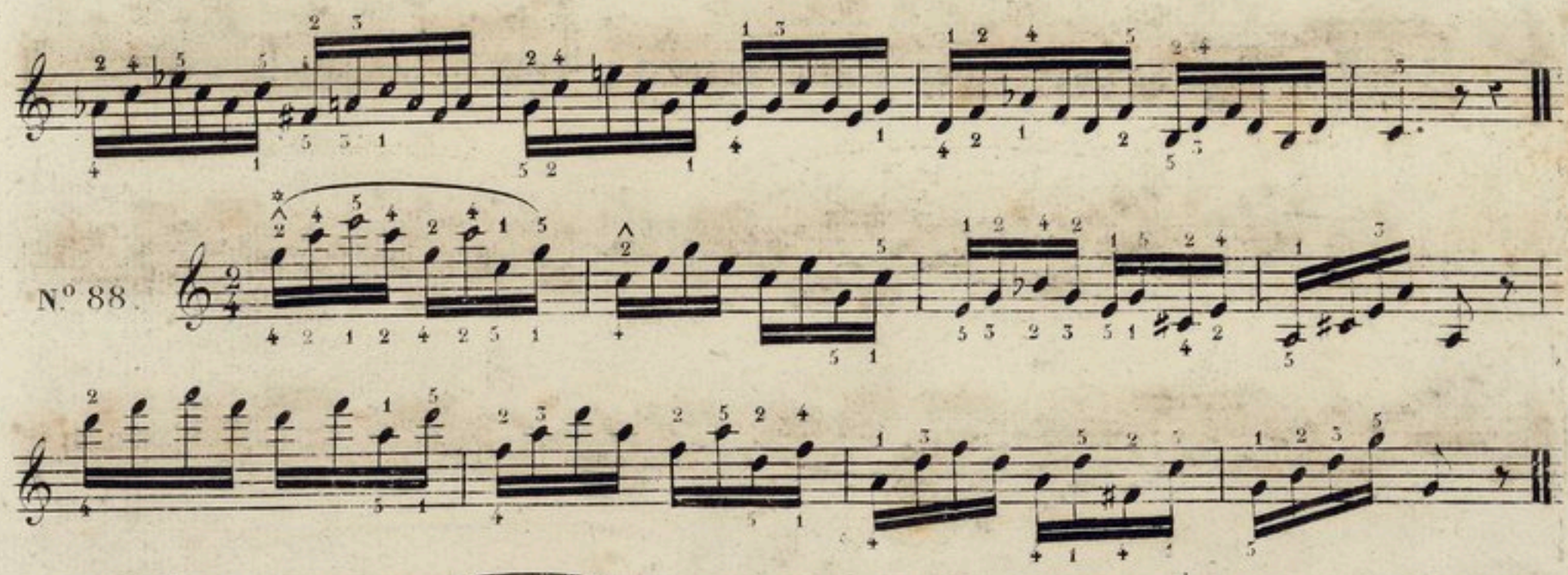


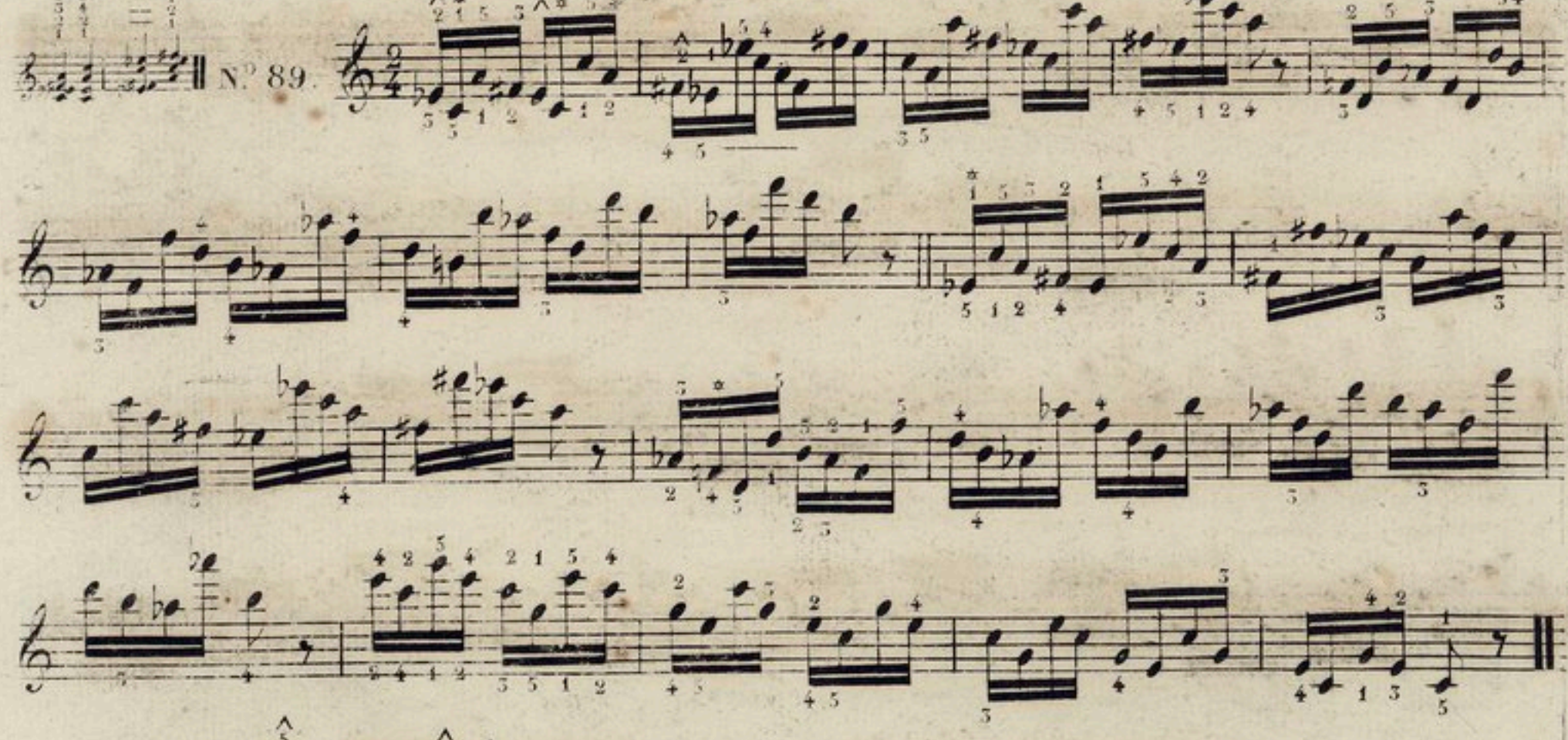
N^o 84.

N^o 85.

N^o 86.

N^o 87. 

N^o 88. 

N^o 89. 

N^o 90. 

N.^o 96.

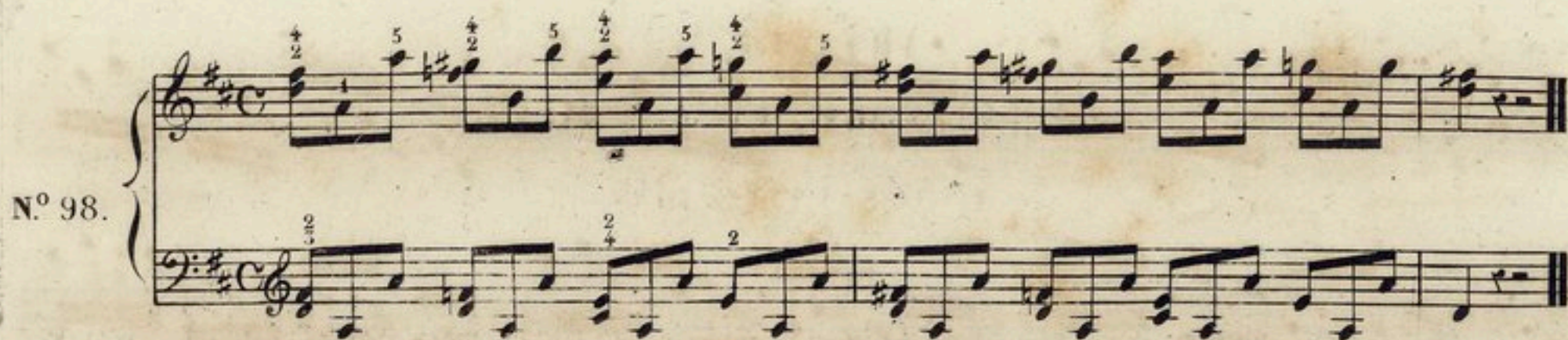
Handwritten musical notation on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5 above or below the notes. Some notes are marked with a '+' sign, possibly indicating a breath mark or a specific articulation. The staves are arranged in a single system.

EN DOUBLES NOTES.

N^o 97.

Handwritten musical notation for exercise N^o 97. The first system consists of two staves (treble and bass clef) with musical notation and fingerings. The second system also consists of two staves (treble and bass clef) with musical notation and fingerings. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5 above or below the notes. The staves are arranged in two systems.

N^o 98.



N^o 99.



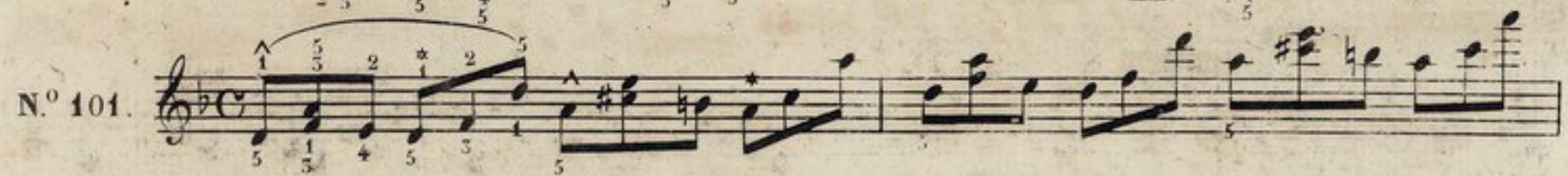
N^o 100.



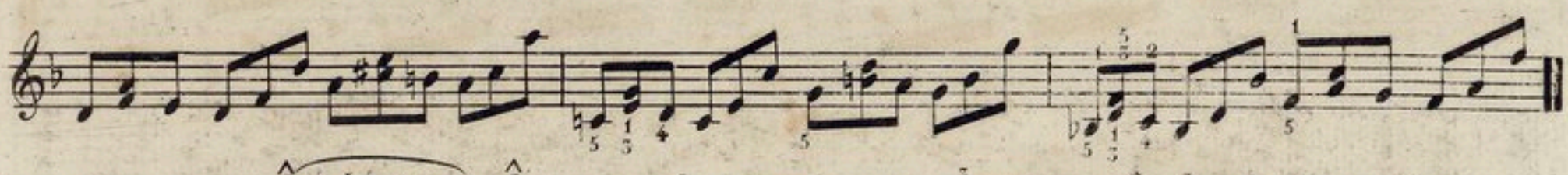
N^o 101.



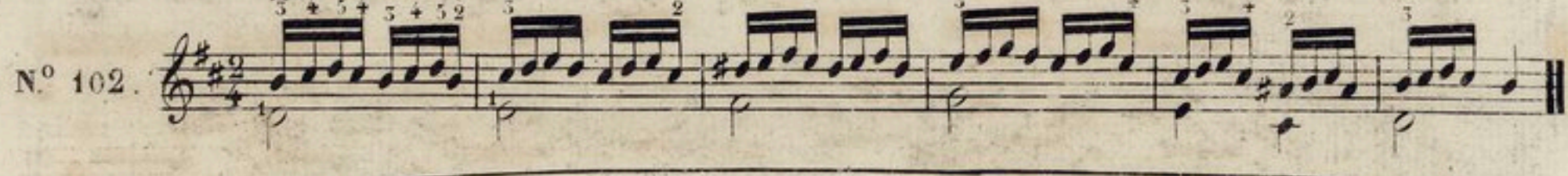
N^o 102.



N^o 103.



N^o 104.



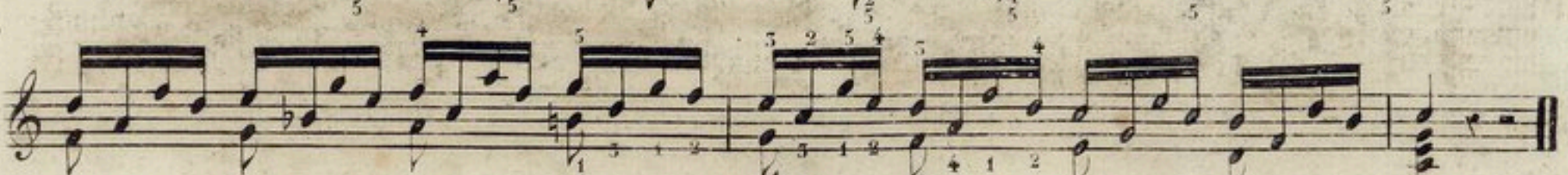
N^o 105.



N^o 106.



N^o 107.



ARTICLE 5.

DES EXTENSIONS ET DES SAUTS.

1. DES EXTENSIONS.

2. 1.

Ce titre indique déjà qu'il s'agit ici d'étendre la main et d'écarter les doigts, choses auxquelles il faut s'exercer de bonne heure, comme étant devenues d'une grande utilité dans le jeu du Piano-forte.

2. 2.

L'écart qui peut se faire entre le 5^e et le 4^e doigt et entre le 4^e et 5^e n'est pas aussi grand qu'entre les autres doigts; cela oblige ces premiers à se restreindre à l'extension d'une tierce seulement, tant (a) pour les accords plaqués que (b) pour les accords brisés, ou (c) arpégés; il n'y a que la plus grande nécessité qui pourrait motiver une exception.

The musical notation consists of six systems, each with a treble and bass staff. The exercises are labeled (a), (b), and (c) for plucked, broken, and arpeggiated chords respectively. Fingerings are indicated by numbers 1-5. Some passages are marked 'bon.' (good) or 'mauvais.' (bad).

C'est quand il y a deux, trois ou quatre parties que l'exception devient quelquefois inévitable; comme:

The first example, labeled "à deux parties.", shows two staves. The treble staff has fingerings 5, 4, 3, 2, 1 for the first five notes, and 5, 4, 3, 2, 1 for the next five. The bass staff has fingerings 1, 2, 3, 4, 5 for the first five notes, and 1, 2, 3, 4, 5 for the next five. The second example, labeled "à quatre parties.", shows two staves. The treble staff has fingerings 5, 4, 3, 2, 1 for the first five notes, and 5, 4, 3, 2, 1 for the next five. The bass staff has fingerings 1, 2, 3, 4, 5 for the first five notes, and 1, 2, 3, 4, 5 for the next five.

2. 5.

Il va sans dire que les doigts et la main s'étendent davantage dans ces extensions qu'ils ne le font ordinairement; seulement ne faudra-t-il pas trop aplatis les doigts: leur première phalange reste toujours un peu pliée sur les touches. La main reste étendue tant que dure le passage qui l'exige; mais aussitôt qu'il vient des passages par gammes ou fragments de gamme &c. elle reprend ainsi que les doigts, sa position arrondie.

2. 4.

C'est encore ici qu'on peut laisser quelquefois le pouce sur la touche; (Voyez Article 1^{er}) par exemple:

The first example, labeled "exécution.", shows two staves. The treble staff has fingerings 5, 4, 3, 2, 1 for the first five notes, and 5, 4, 3, 2, 1 for the next five. The bass staff has fingerings 1, 2, 3, 4, 5 for the first five notes, and 1, 2, 3, 4, 5 for the next five. The second example, labeled "à quatre parties.", shows two staves. The treble staff has fingerings 5, 4, 3, 2, 1 for the first five notes, and 5, 4, 3, 2, 1 for the next five. The bass staff has fingerings 1, 2, 3, 4, 5 for the first five notes, and 1, 2, 3, 4, 5 for the next five.

2. 5.

L'exemple suivant dans lequel le pouce et le 2^e doigt s'étendent successivement pour faire tous les intervalles jusqu'à l'octave, peut être regardé comme modèle de toutes les extensions depuis les plus petites jusqu'aux plus grandes. (+)

(+) Il est clair que les figures qui surpassent l'étendue d'une octave ne conviennent pas à la petite main d'un enfant.

LE 2^e DOIGT SUR LE 2^e DEGRÉ

(Musical notation continues with various exercises and fingerings.)

1 2 3 5 3 2 Étendue de Neuvième.

1 2 3 5 3 2 Étendue de Dixième.

LE 2^e DOIGT SUR LE 5^e DÉGRÉ.

1 2 3 5 5 2 Étendue d'Octave.

1 2 3 Étendue de Neuvième.

2 4

2 3

Étendue de Dixième.

LE 2^e DOIGT SUR LE 6^e DÉGRÉ.

1 2 4

2 4 5 4 2 Étendue de Neuvième.

1 2 4 Étendue de Dixième.

1 3 4

2 3

1 2 4 5 4 2 Étendue de Onzième.

1 2 4 Étendue de Douzième.

LE 2^e DOIGT SUR LE 7^e DÉGRÉ.

1 2 3 5 3 2 Étendue de Dixième.

1 2 4 Étendue de 11^e.

1 2 3 Étendue de Douzième.

LE 2^e DOIGT SUR LE 8^e DÉGRÉ.

1 2 4

1 2 4 5 4 2 Étendue de Onzième.

1 2 4 Étendue de Douzième.



2. DES SAUTS.

§. 6.

La main se tient également étendue dans les sauts comme dans les extensions, la différence est, qu'avec celles-ci les sons peuvent être coulés tandis qu'avec ceux-là ils sont toujours détachés. Les bras ne doivent pas faire trop de mouvements et les mains ne doivent pas se lever trop au-dessus des touches; car on pourrait perdre la sûreté et attraper facilement une fausse note.

V.

EXTENSIONS ET SAUTS.

N^o 1.

(a) La main s'étend insensiblement se tenant toujours tranquille.

N^o 2.

(a) Les doigts s'écartent.

N^o 3.

Le pouce reste toujours étendu.

N^o 4.

(a) En sautant, la main ne se lève presque pas pour ne pas

causer d'interruption dans la succession des sons, elle va attaquer la note en glissant dessus.

A. F. 227.

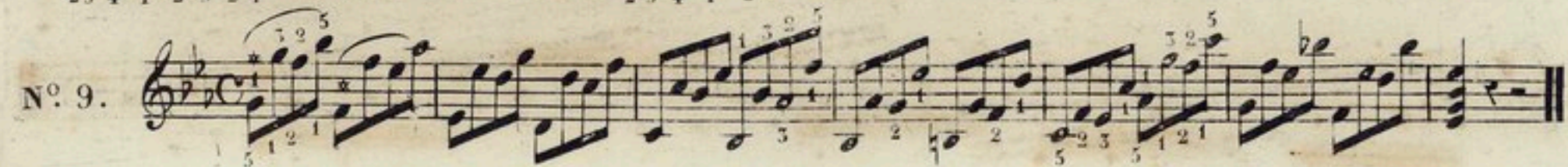
N^o 5. 

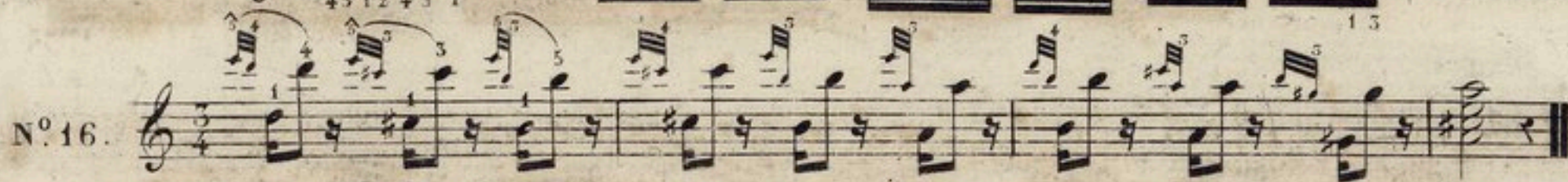
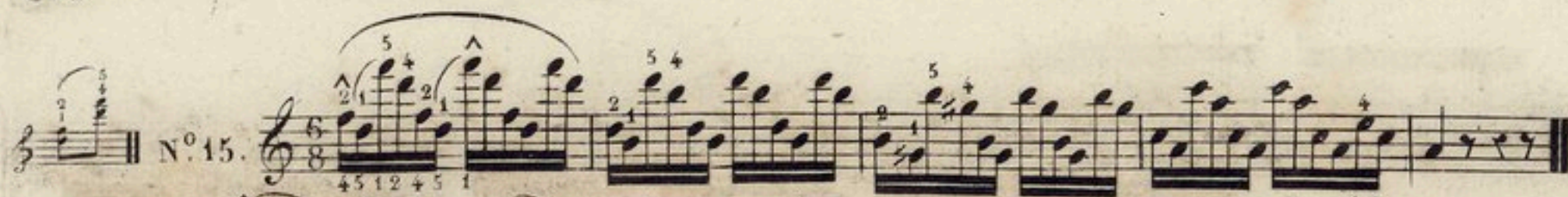
Ici la main se tient toujours dans une position étendue.

N^o 6. 

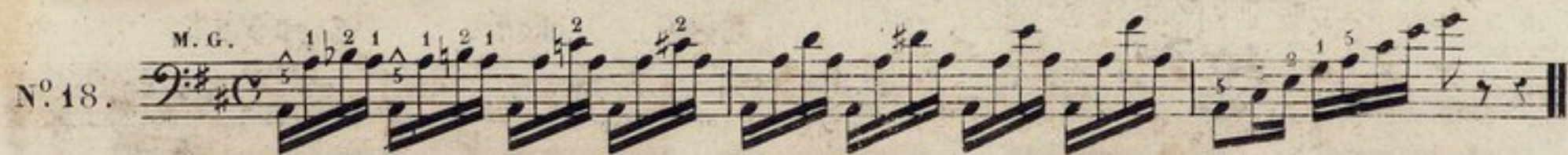
N^o 7. 

N^o 8. 

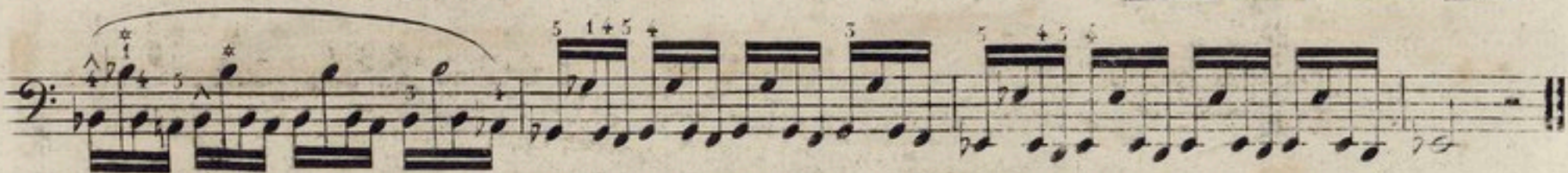
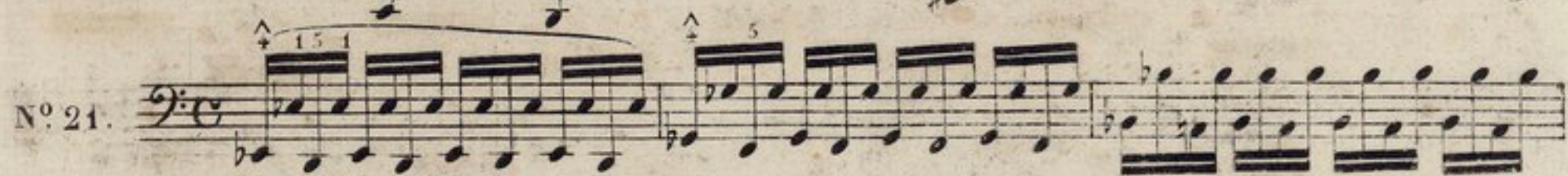
N^o 9. 



(a) Le pouce est le point d'appui autour duquel tournent le 2^e et le 5^e doigt.

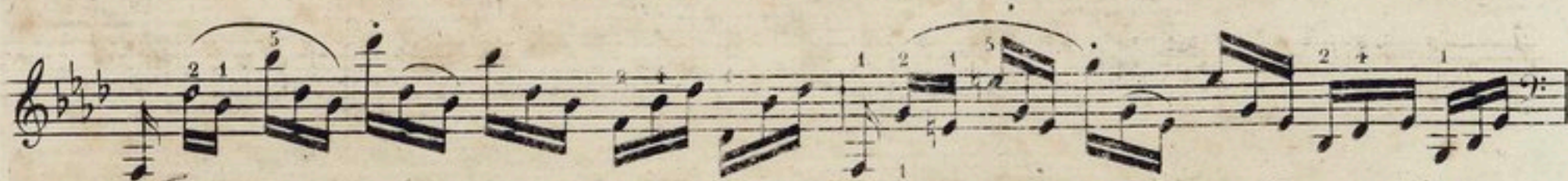
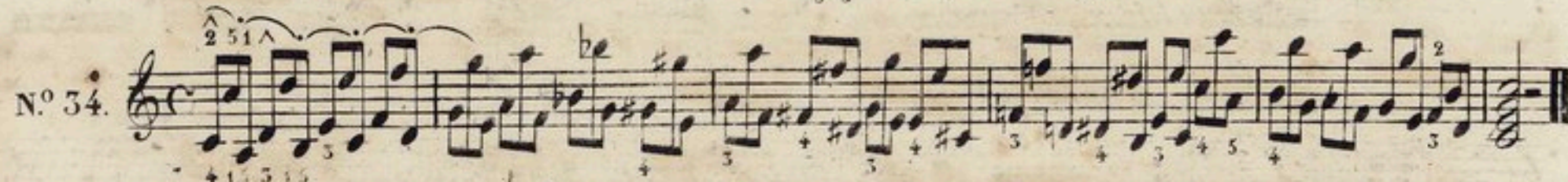
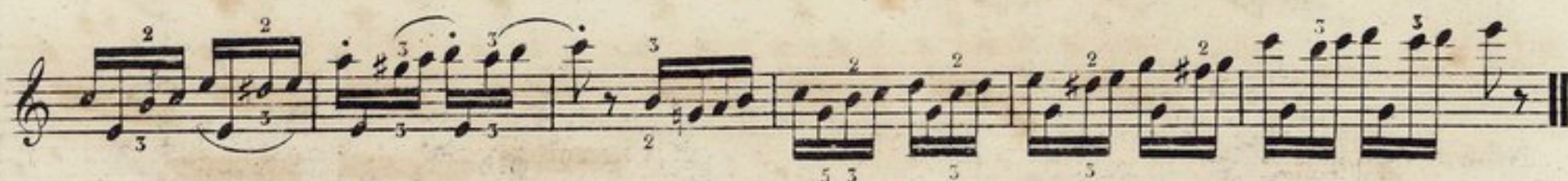


(a) La main monte sans se lever.



(a) La note inférieure s'exécute brièvement.

A.F. 227.



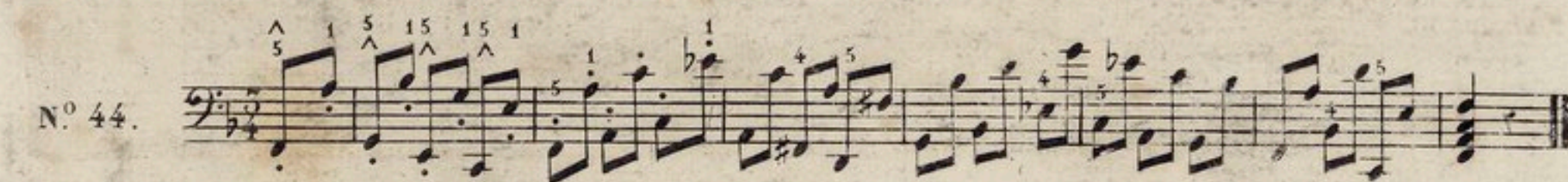
Nº 37. M.G.

Nº 38.

Nº 39.

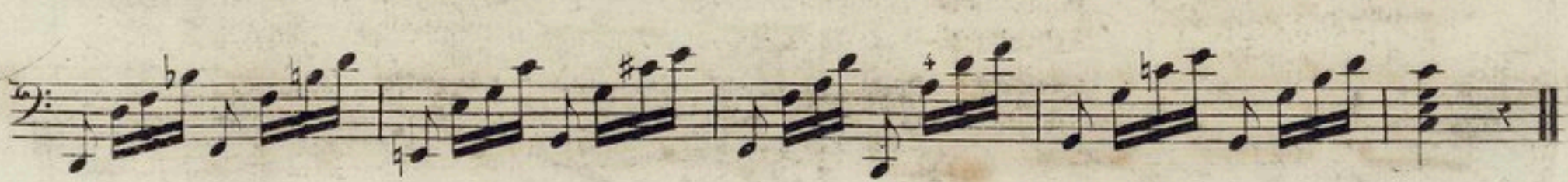
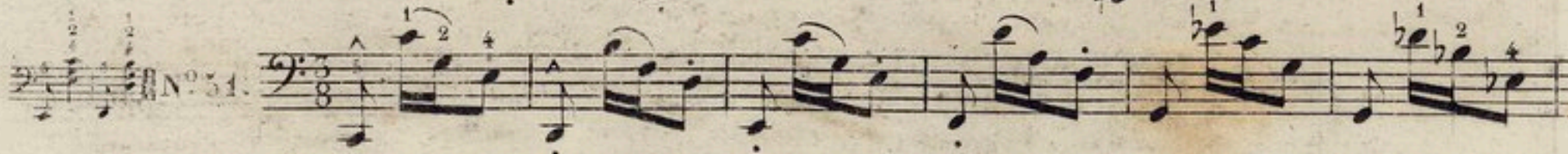
M.G. $\frac{1}{2}$ $\frac{1}{2}$ Nº 40.

Nº 41.

N^o 42.N^o 43.N^o 44.N^o 45.



(a) Le 2^e doigt se jette sur le pouce et la main descend vite.



M.G.

Nº 53.

Nº 54.

Nº 55.

Nº 56.

Nº 57.

Nº 58.

Nº 59.

Nº 60.

(a) attaque franchement.

(a) le 2^e doigt se jette sur le pouce.

A. F. 227.

ARTICLE 5.

DE L'EMPLOI DU POUCE ET DU PETIT DOIGT
SUR LES TOUCHES NOIRES.

§. 1.

Avant Bach, et même plus tard, on n'employait jamais le pouce et rarement le cinquième doigt sur les touches noires; aussi les compositions anciennes, quoique faciles en comparaison des nôtres, présentaient de grandes difficultés aux exécutants. D'après le style d'aujourd'hui, l'emploi de ces deux doigts sur les touches noires est indispensable.

C'est encore un moyen d'éviter quelquefois le passage des doigts et d'obtenir dans beaucoup de cas une exécution plus sûre et plus égale; seulement il faut que son application soit basée sur un doigter plus commode, car son abus pourrait présenter de grands inconvénients.

§. 2.

Quant à la position de la main, il est à remarquer que, dans les passages qui exigent l'emploi du pouce ou du petit doigt sur les touches noires, on attaque les touches blanches plus en arrière, un peu entre les noires. a)

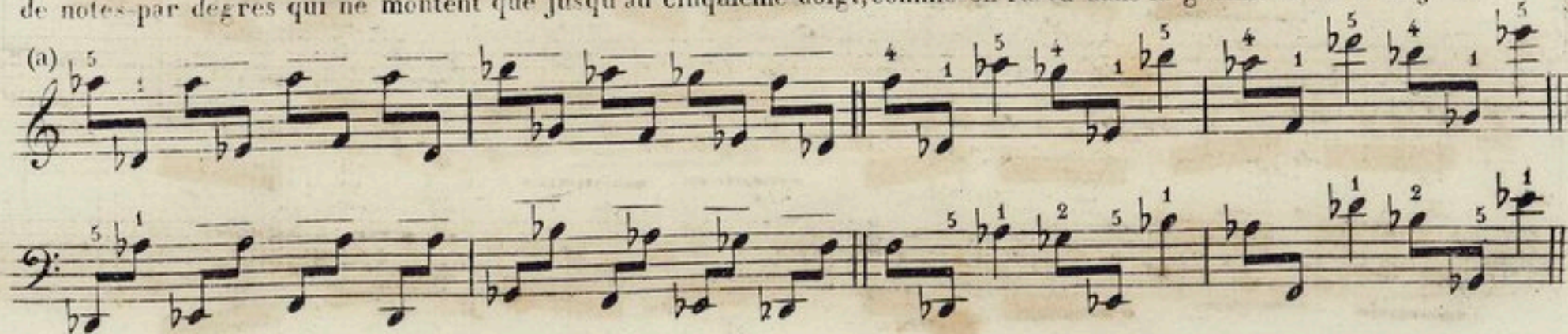


Mais pour les passages qui se jouent entièrement sur les touches noires, la main se porte tout-à-fait sur elles en y observant la même position que si le passage s'exécutait sur les touches blanches. (b)



§. 3.

Le pouce et le petit doigt s'emploient sur les touches noires: a) dans les sauts, b) dans les extensions, c) dans les morceaux de style sévère et à plusieurs parties, d) en général dans les gammes de touches noires, et souvent e) dans des suites de notes par degrés qui ne montent que jusqu'au cinquième doigt, comme on l'a vu dans la gamme de fa # majeur.



(b)

(c)

(d)

(e)

A. F. 227.

SUR LES TOUCHES NOIRES.

Il faut attaquer les touches blanches, entre les touches noires en enfonçant les doigts le moins possible afin d'atteindre celles-ci avec facilité et de conserver à la main sa position tranquille.

Ici la main se porte tout à fait sur les touches noires et les touches blanches se prennent entre celles-là a

[illegible]

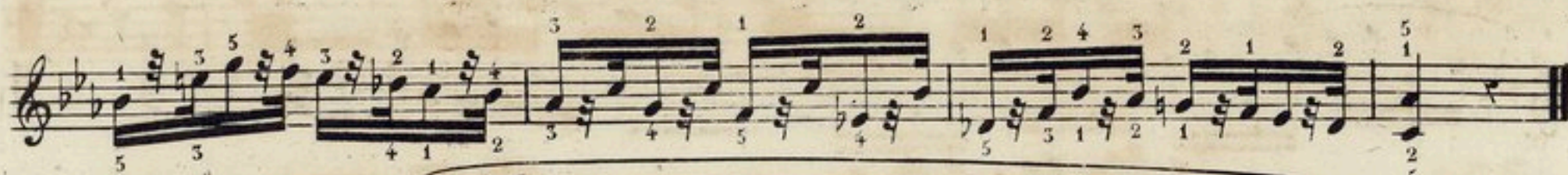
4 2 1 5

The first system of the musical score for 'The Bird Song' features a single melodic line on a five-line staff. The notation includes eighth and sixteenth notes, with some notes beamed together. Below the staff, there are four groups of fingerings: '4 2 1 5 4', '5 3', '5 4', and '5 3'.

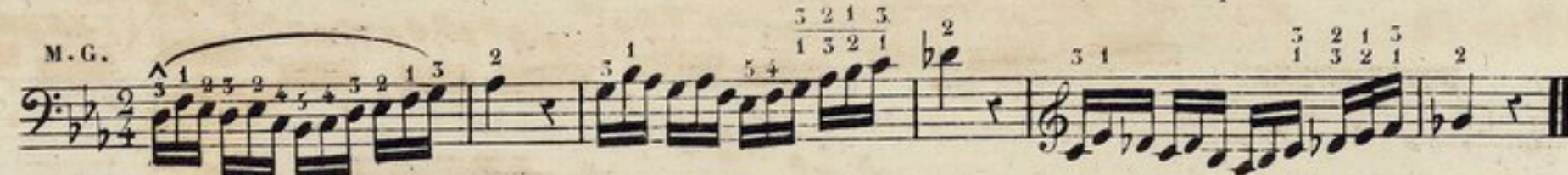
The second system of the musical score continues the melody. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The next measure contains a quarter note C5, a quarter note D5, and a half note E5. This is followed by a quarter note F5, a quarter note G5, and a half note A5. The system concludes with a quarter note B5, a quarter note C6, and a half note D6. The key signature remains one sharp (F#).

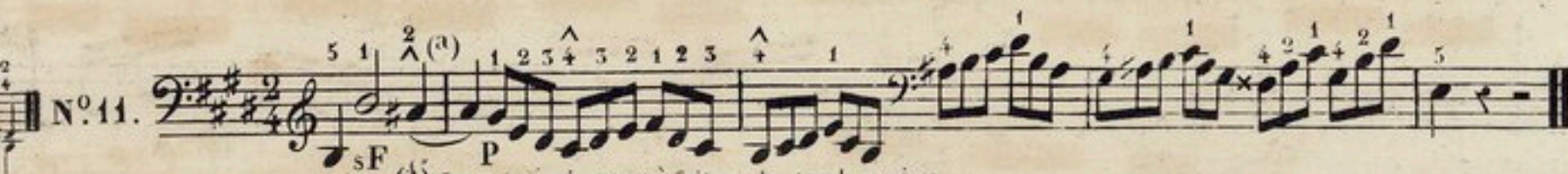
a) Les deux remarques ci-dessus sont générales pour tous les passages basés sur l'emploi des touches noires.

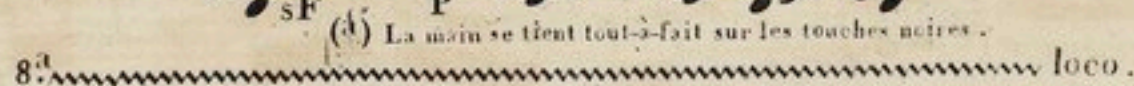
N^o 8. 



N^o 9. 

M.G. N^o 10. 

M.G. N^o 11. 

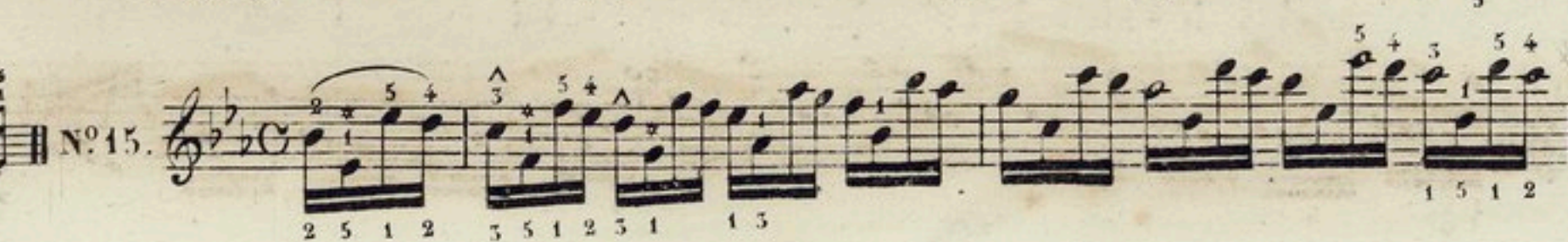
8^a  loco.

N^o 12. 

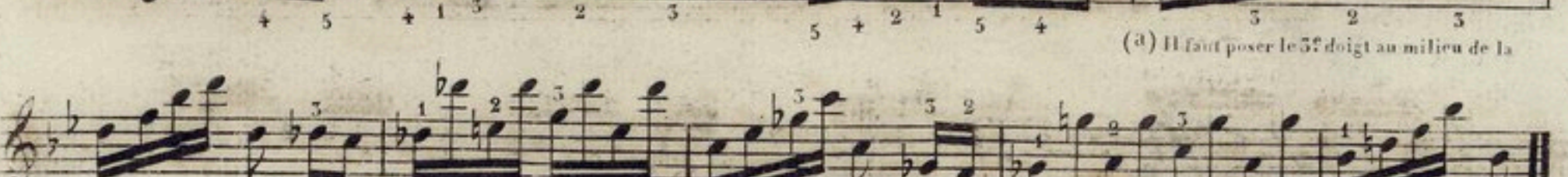
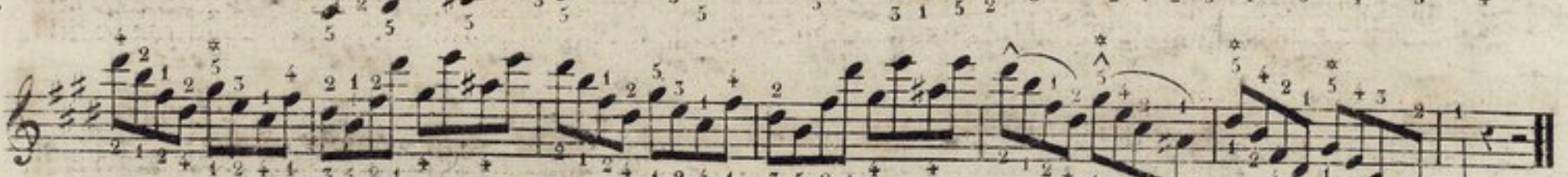
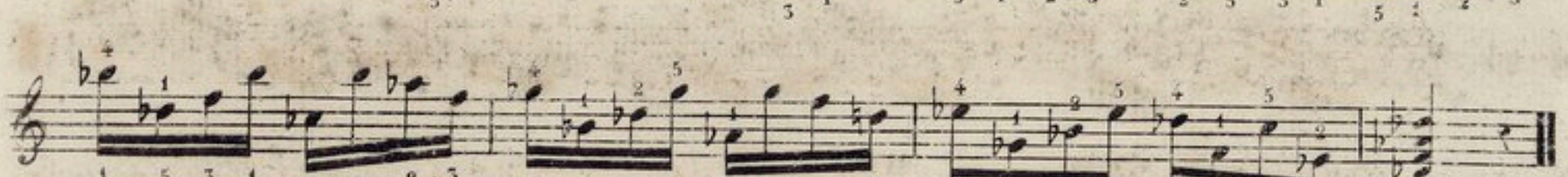
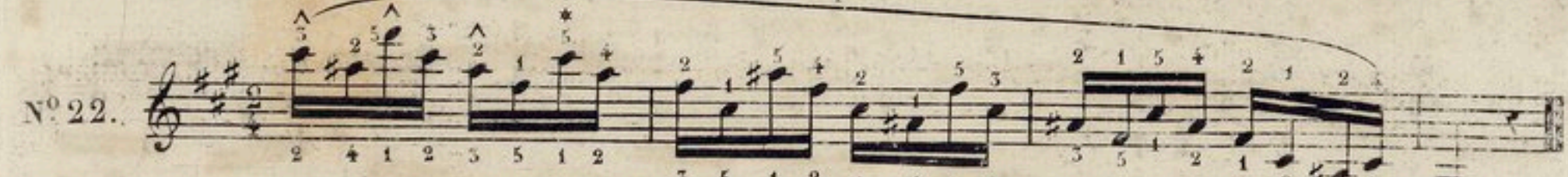
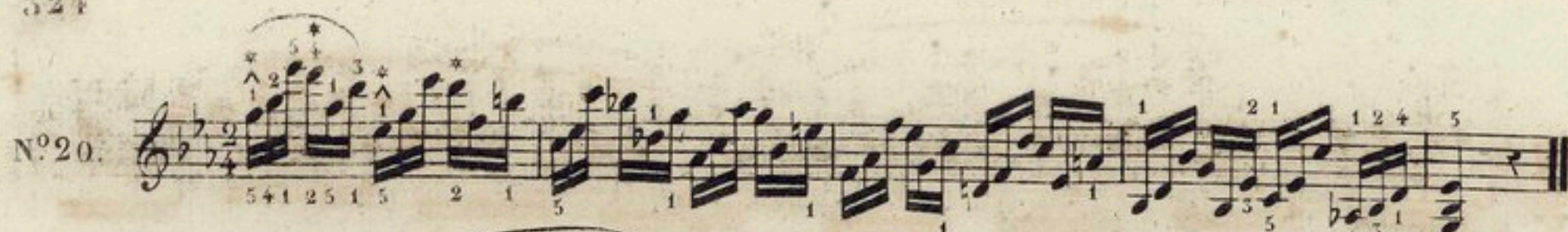
N^o 13. 



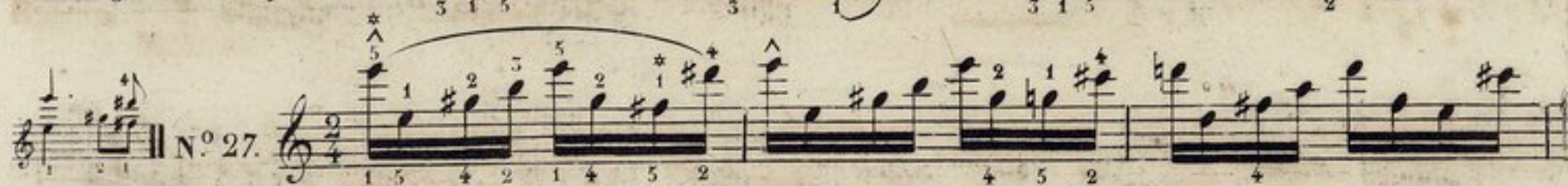
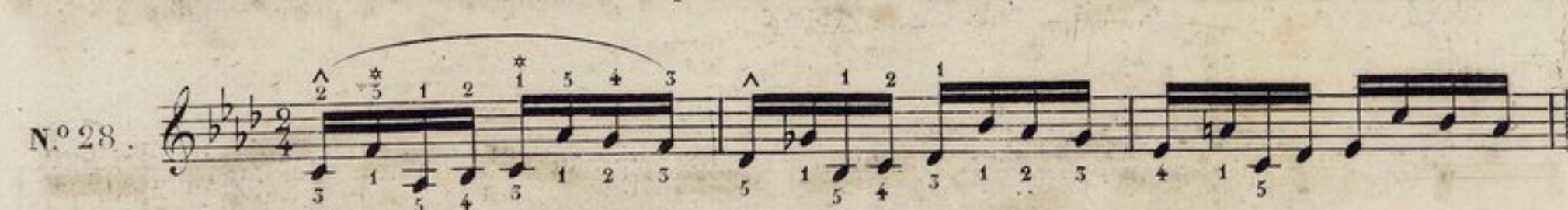
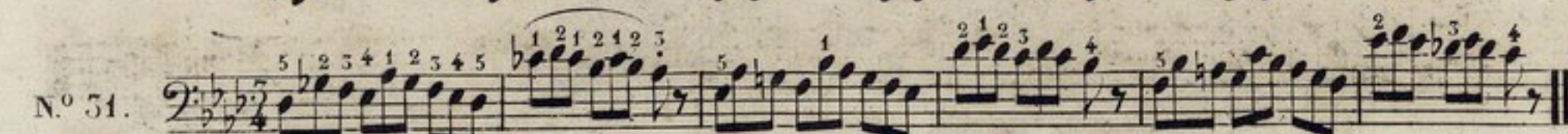
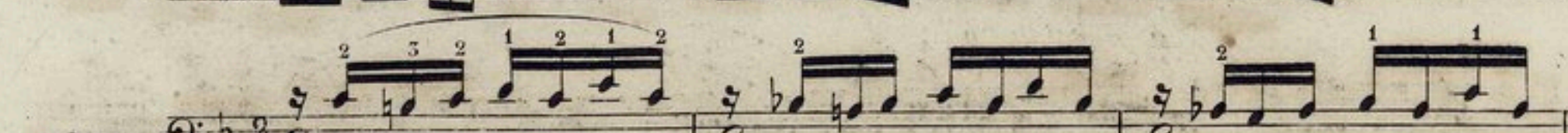
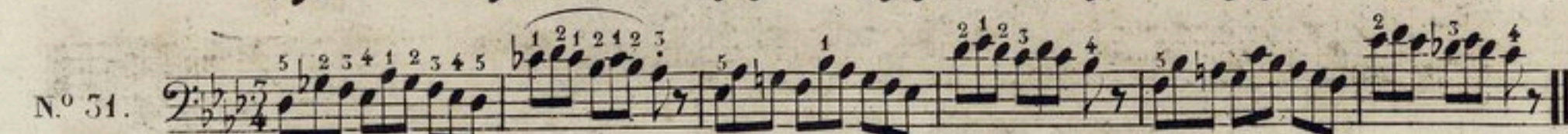
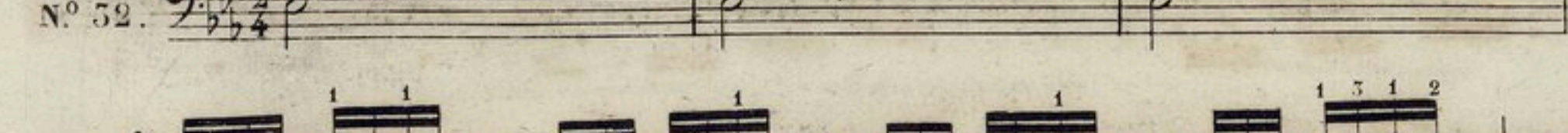
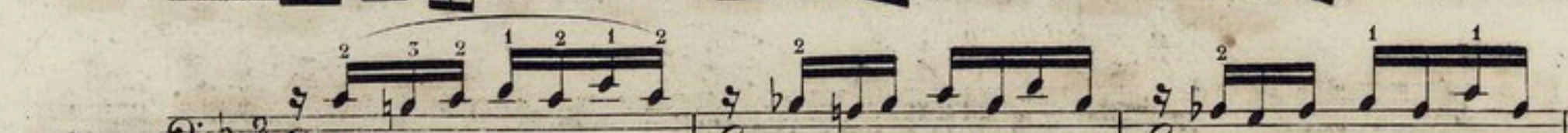
N^o 14. 

N^o 15. 





touche noire, afin que le pouce qui se tient prêt derrière lui puisse subitement le remplacer.

N^o 26.N^o 27.N^o 28.N^o 29.N^o 30.N^o 31.N^o 32.

N^o 53.

N^o 54.

N^o 55.

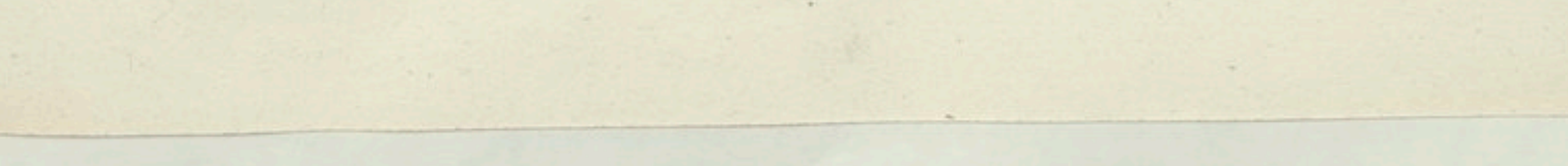
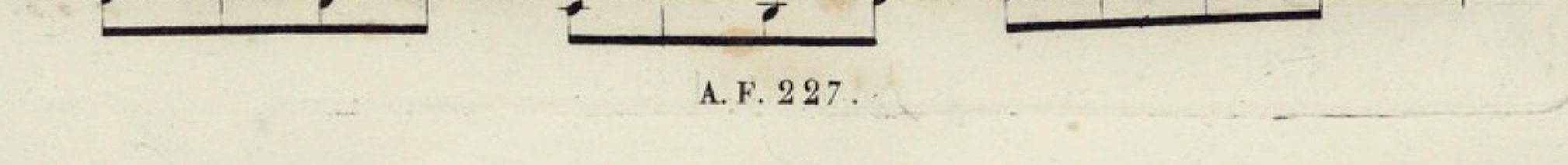
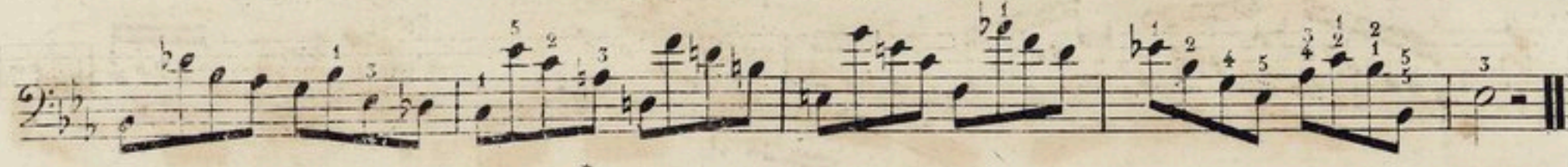
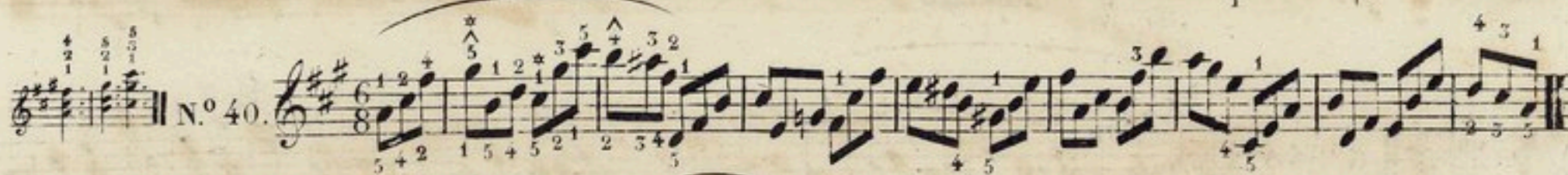
(a)

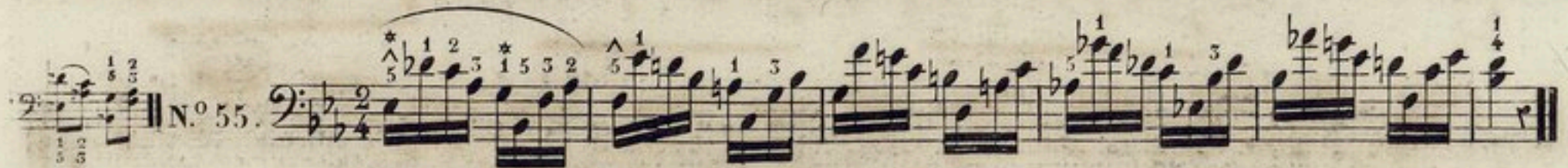
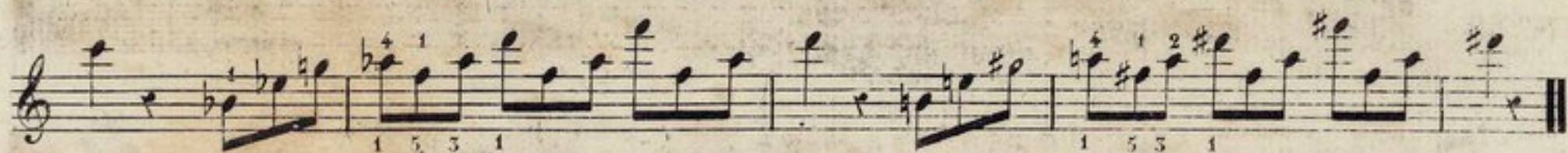
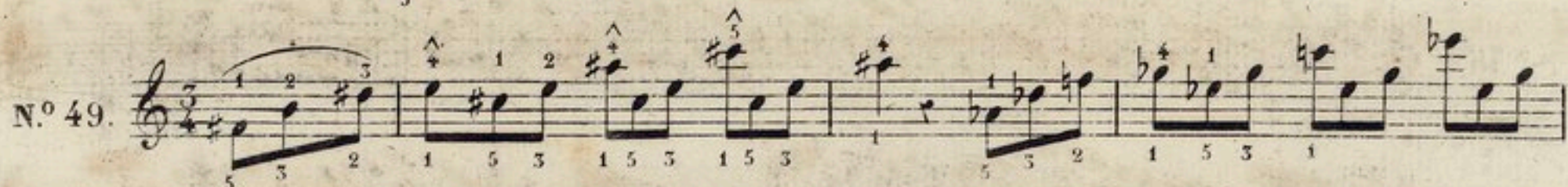
(b) Ici la main s'enfonce un peu plus dans les touches noires pour que le pouce puisse passer commodément.

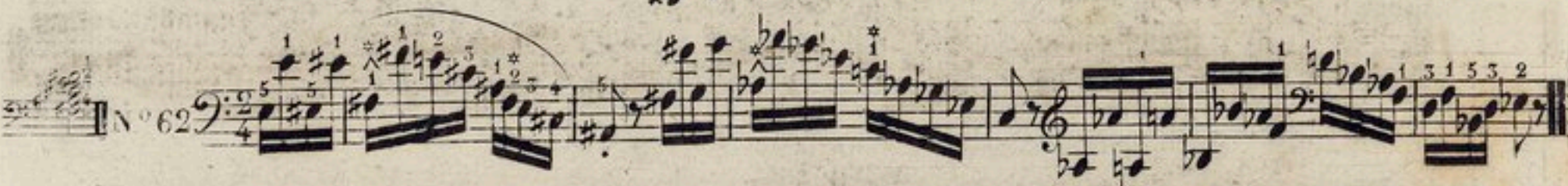
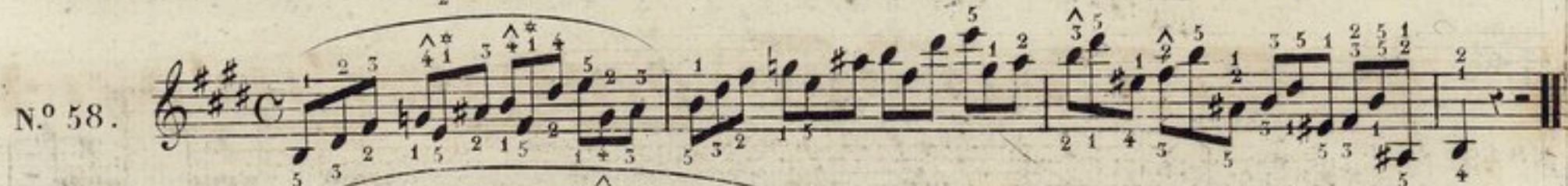
N^o 56.

N^o 57.

N^o 58.

N^o 39.





N^o 66. 

N^o 67. 

N^o 68. 

N^o 69. 

N^o 70. 

N^o 71. 

ARTICLE 7

DU PASSAGE D'UN DOIGT SUR UN DOIGT PLUS COURT,
ET DU PASSAGE D'UN DOIGT SOUS UN AUTRE PLUS LONG.

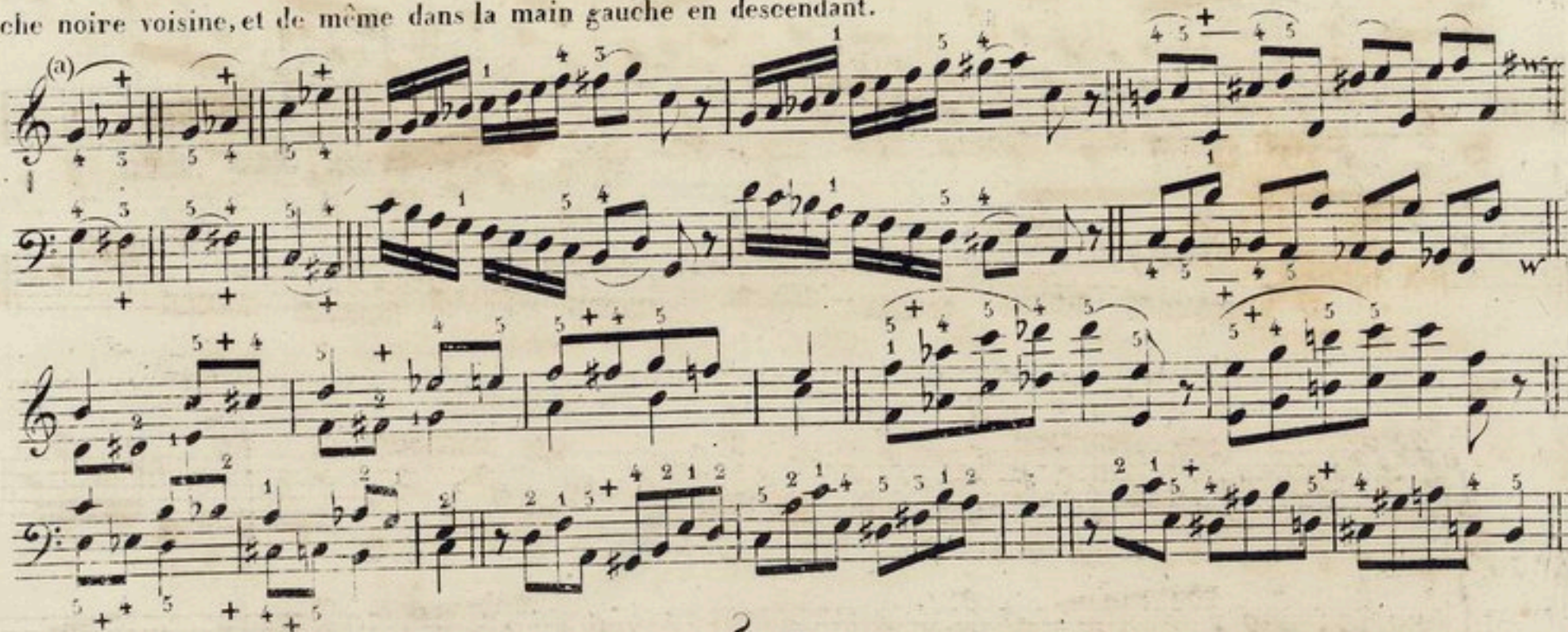
Ces deux moyens bien employés, rendent quelquefois le doigter plus commode en remplaçant le passage trop fréquent du pouce.

§. 1.

Ce sont les 3^e, 4^e et 5^e doigts qui sont les plus aptes pour le passage dont il est question ici.

§. 2.

Ce passage se fait en pliant un doigt plus long *sur* un autre plus court qui, en attendant, se retire légèrement; par exemple le 5^e sur le 4^e, ou le 4^e sur le 5^e, a) dans la main droite en montant d'une touche blanche à une touche noire voisine, et de même dans la main gauche en descendant.



§. 3.

L'inverse se fait pour un doigt plus court qui glisse sous un autre plus long; par exemple le 5^e sous le 4^e, et le 4^e sous le 5^e, a) dans la main droite en descendant d'une touche noire à une touche blanche voisine, et (b) de même dans la main gauche en montant.

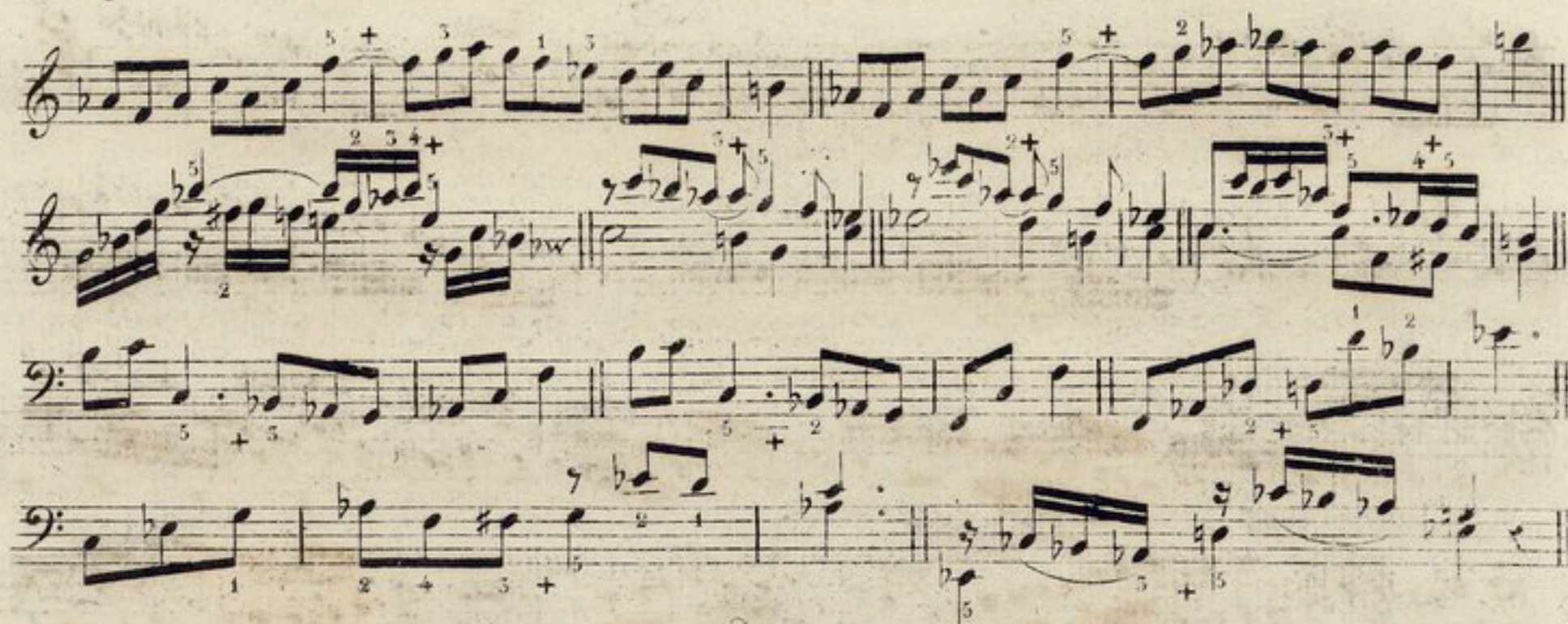


§. 4.

Quelquefois ces deux cas se succèdent immédiatement;

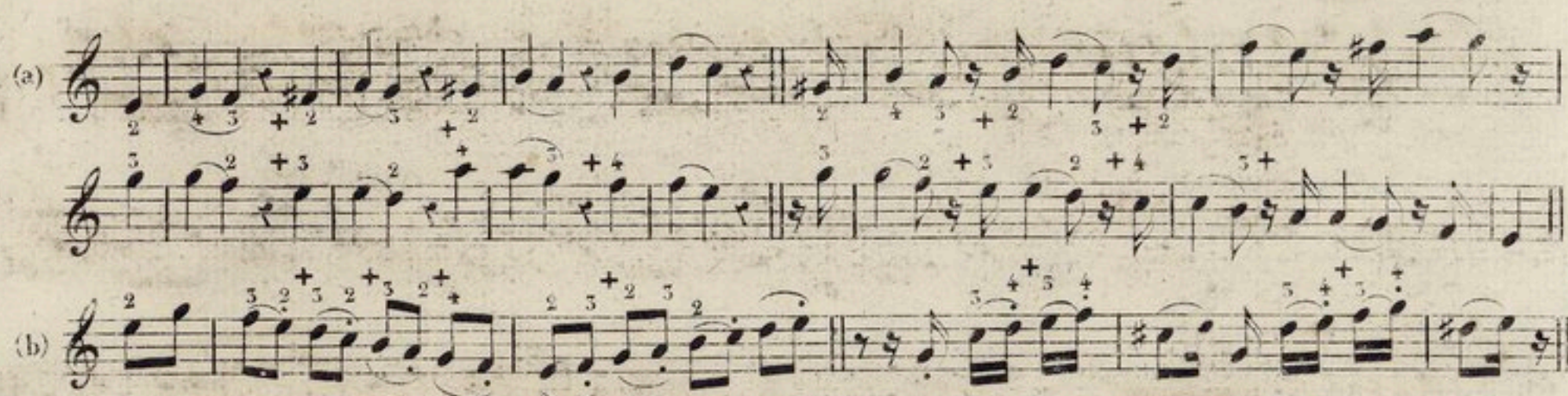


Il y a des cas où l'on élide un ou deux doigts; par exemple en passant le 2^e ou 3^e sur le 5^e, ou le 5^e sous le 3^e ou 2^e. On évite par là de passer le pouce, ou bien, d'alterner les doigts sur la même touche (Voyez l'Article suivant.) Ces cas peuvent être considérés comme des changemens de position qui se font en glissant doucement avec la main; par exemple.



2. 6.

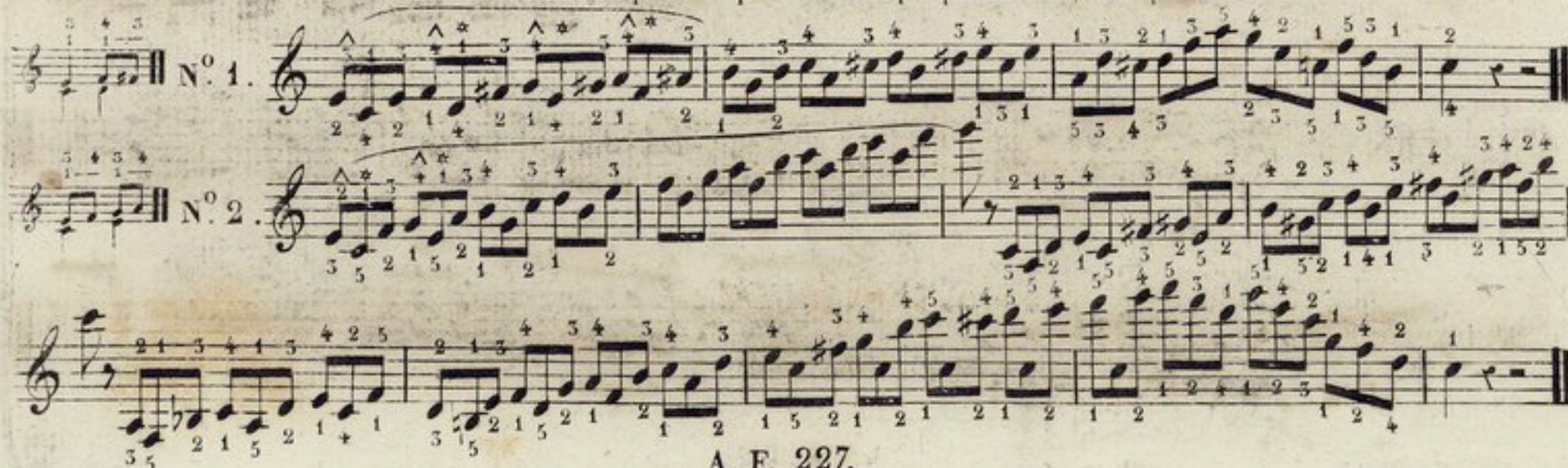
Il y a encore une autre manière de passer les doigts: elle consiste dans la répétition d'un même doigt avec la même suite de figures a) quand elles sont séparées par de petites pauses, ou b) par un détaché et alors le doigt se retire légèrement de la touche.

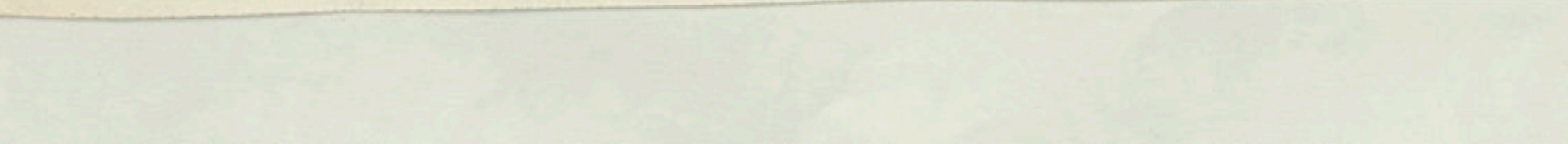
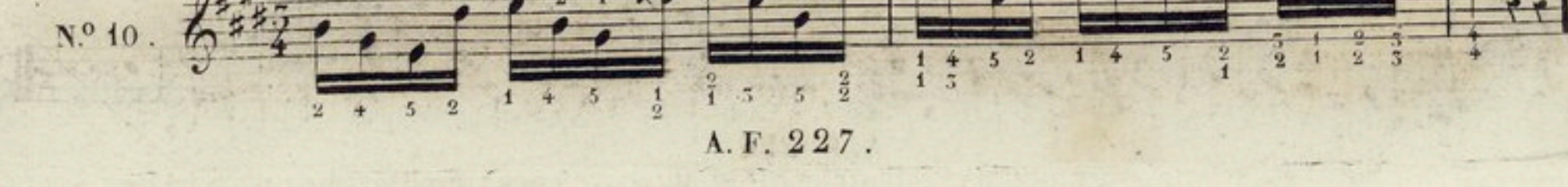
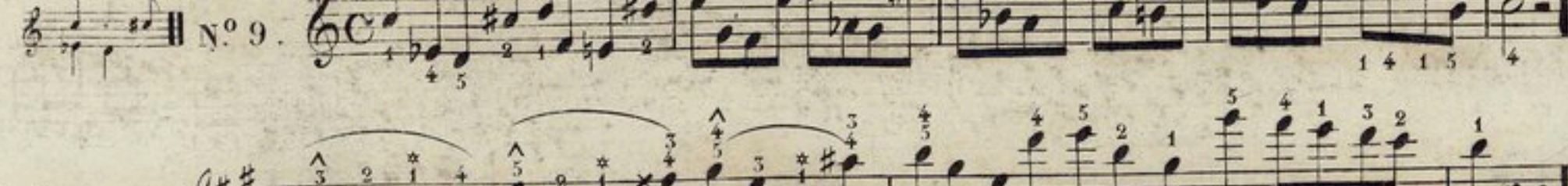
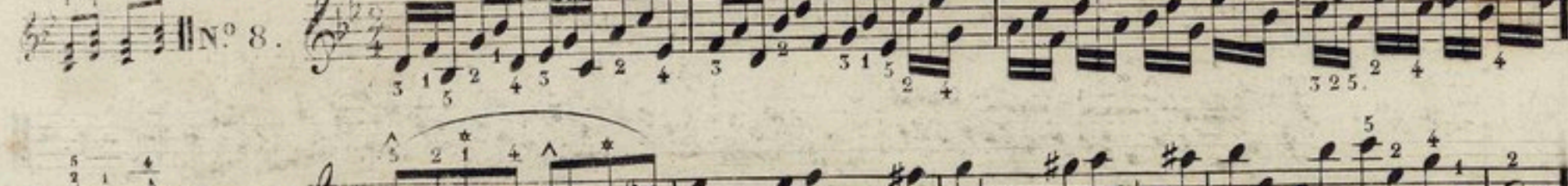
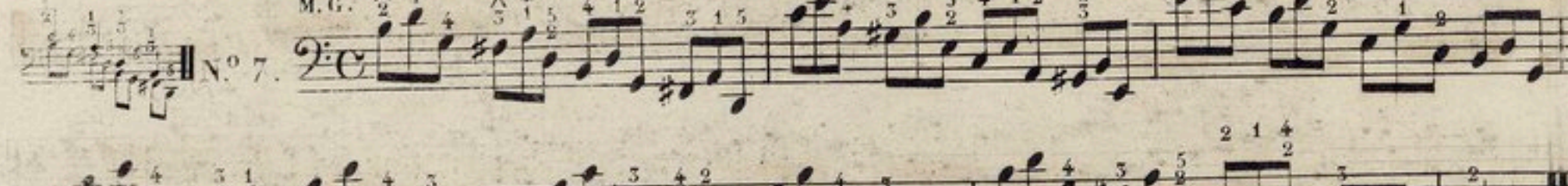
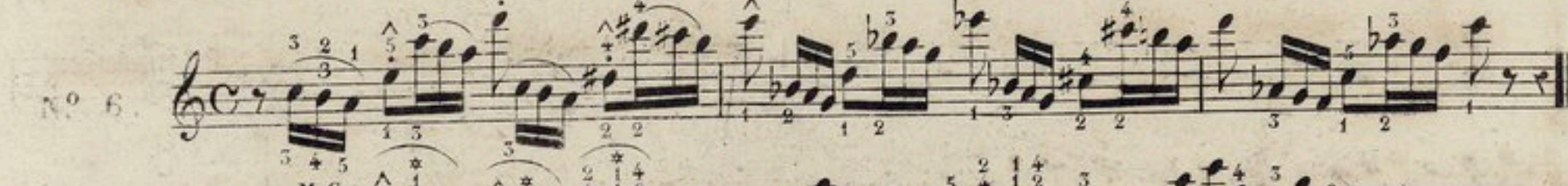
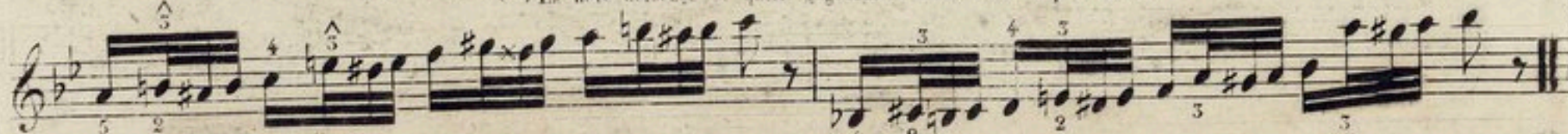
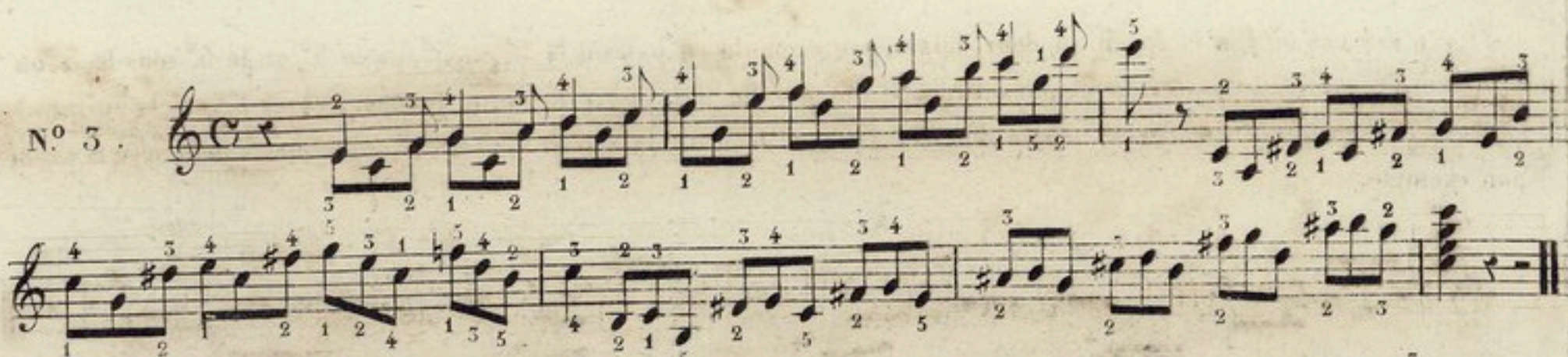


VII.

DU PASSAGE D'UN DOIGT SUR UN DOIGT PLUS COURT.

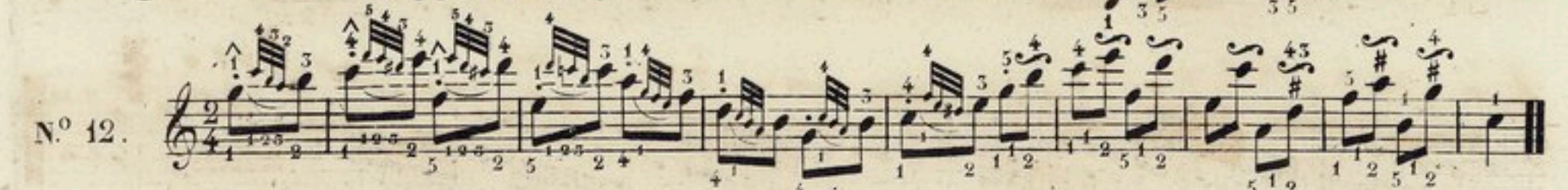
Le doigt à passer attaque la touche un peu plus en avant, tout le passage doit être coulé.



N^o 3.

M. D.

N^o 11. 

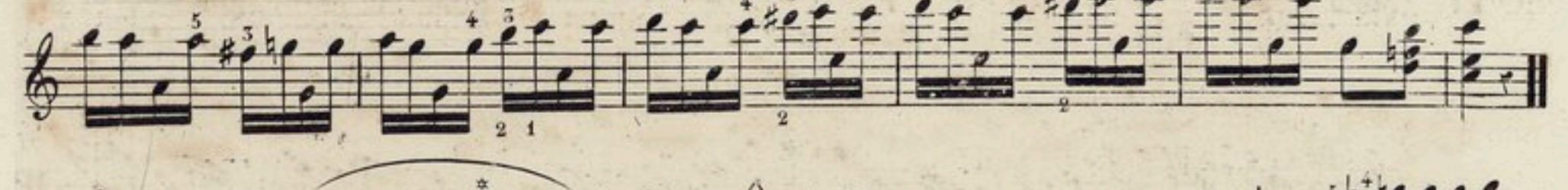
N^o 12. 

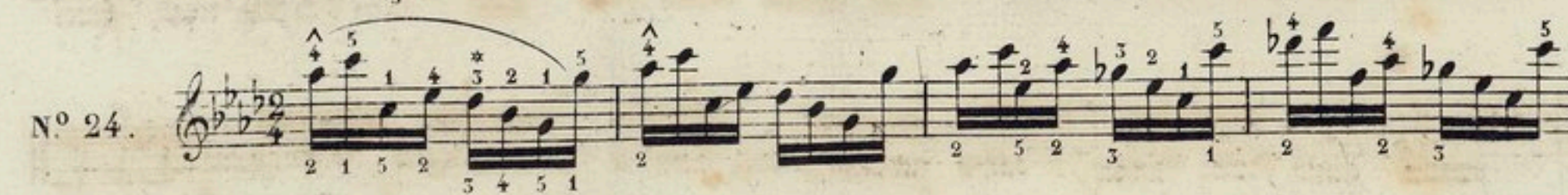
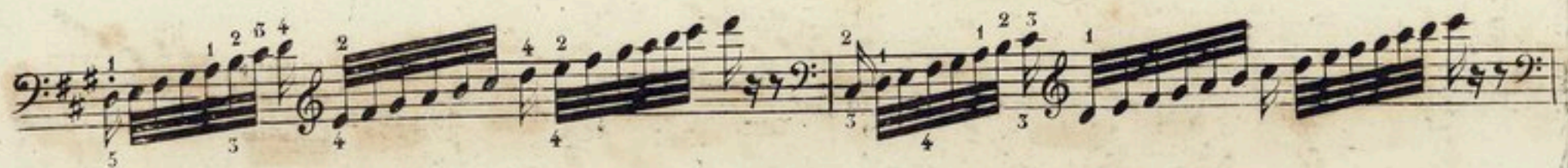
N^o 13. 

N^o 14. 

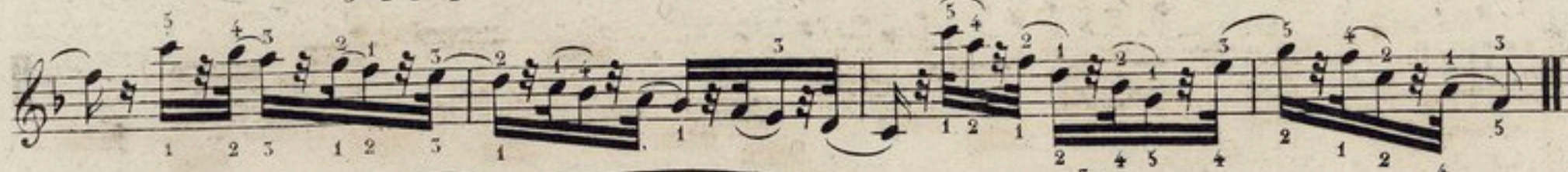
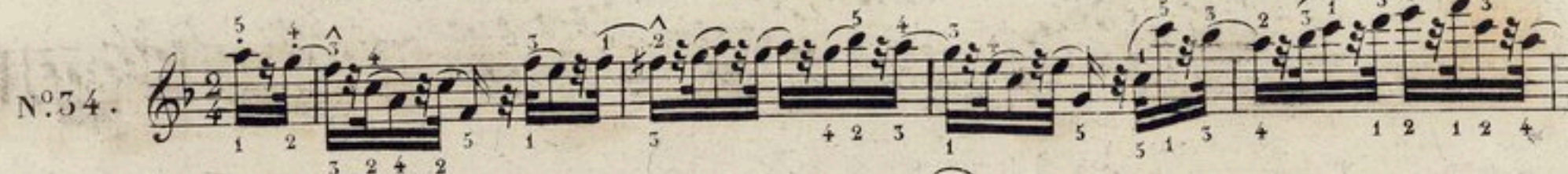
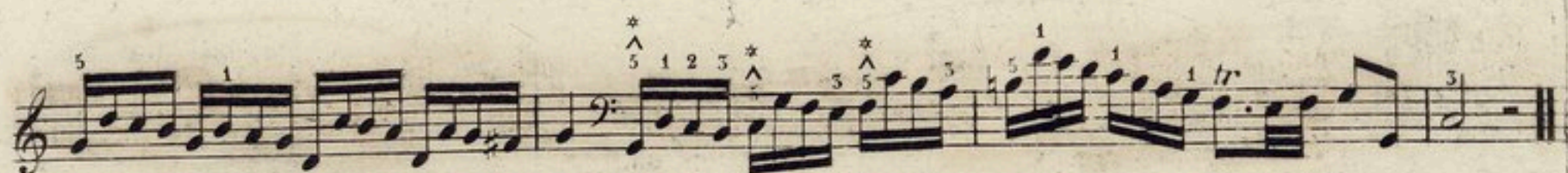
N^o 15. 

N^o 16. 

N^o 17. 

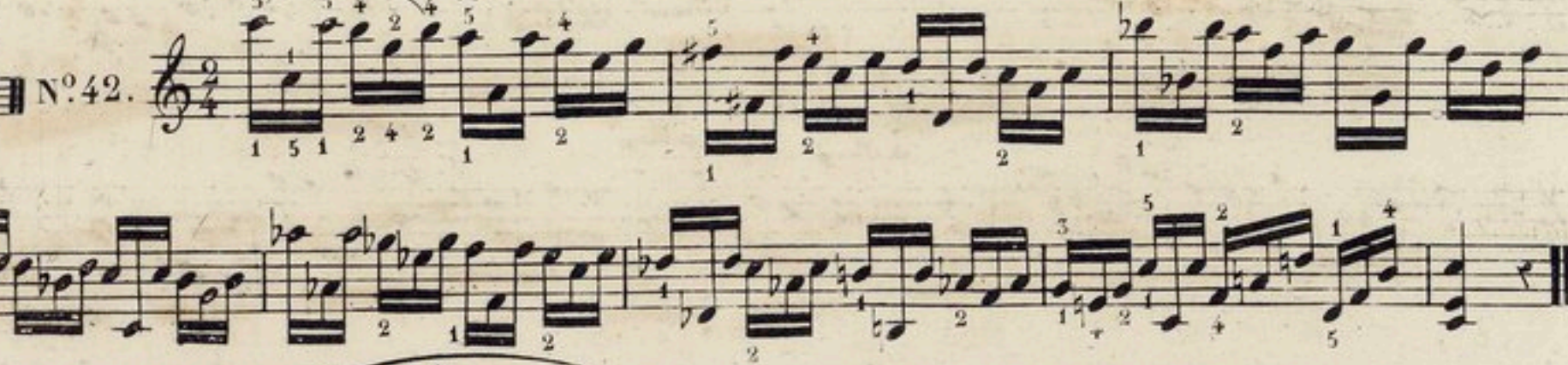


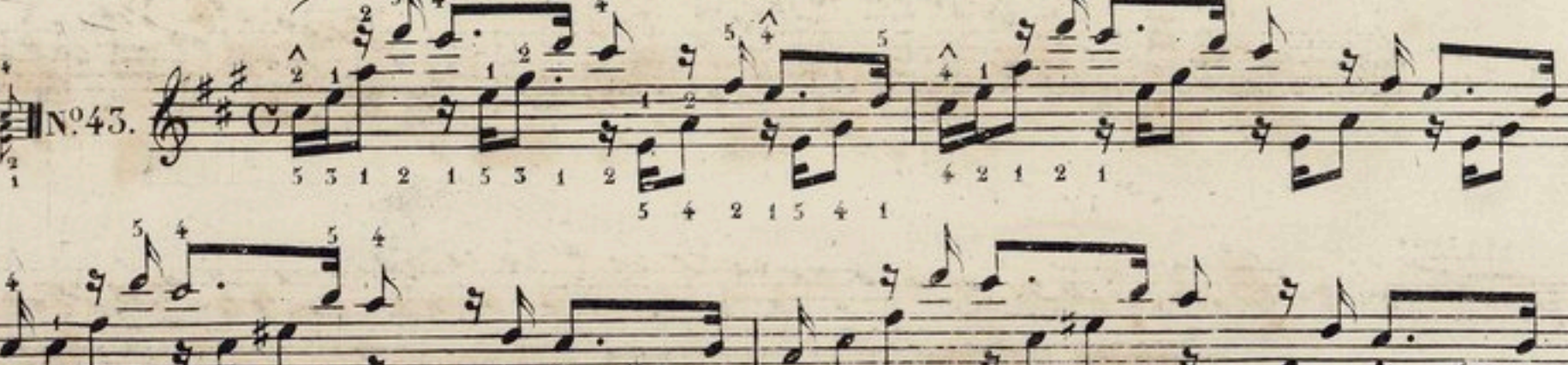
A. F. 227.

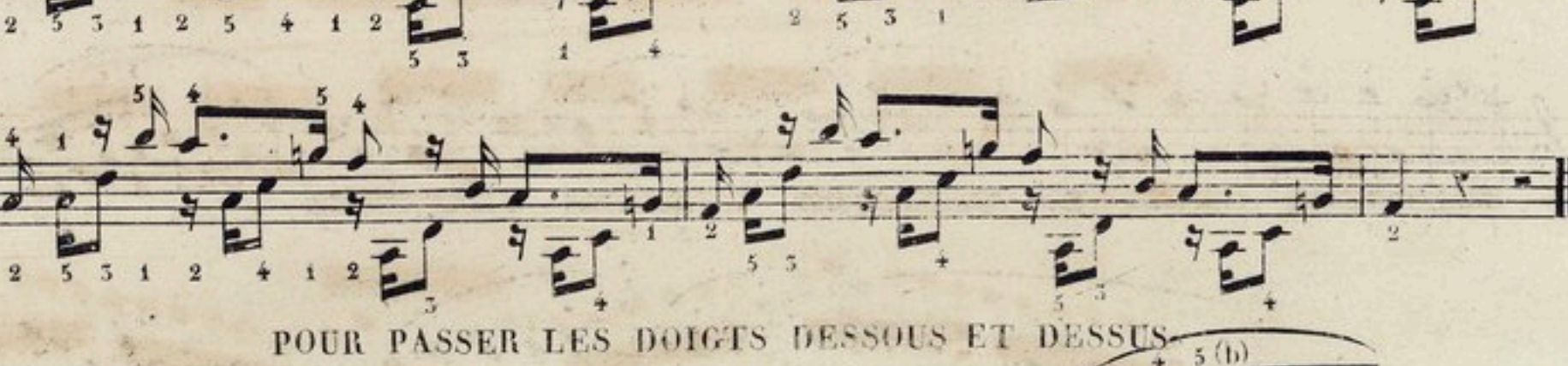


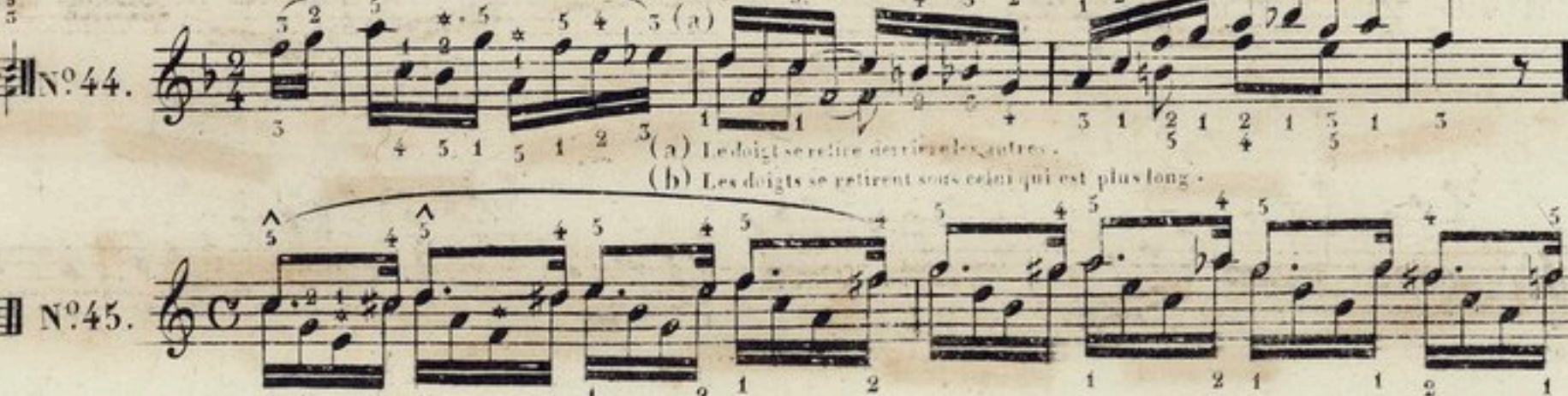
N^o 40. 

N^o 41. 

N^o 42. 

N^o 43. 

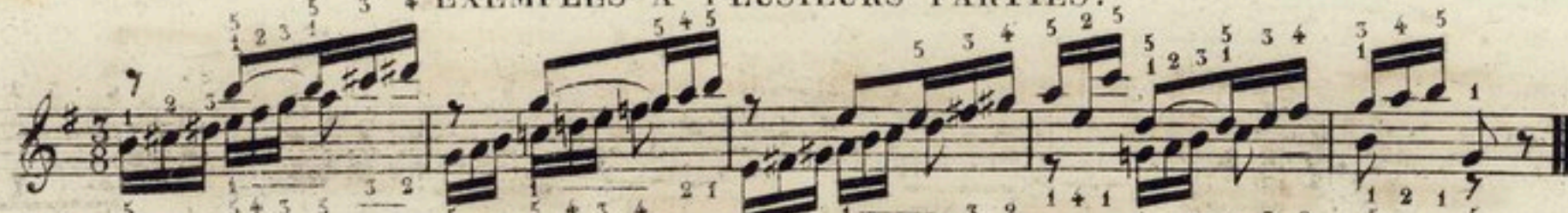
N^o 44. 

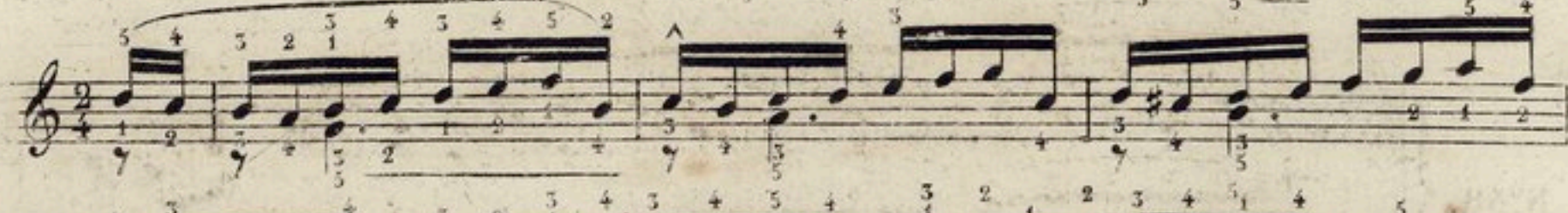
N^o 45. 

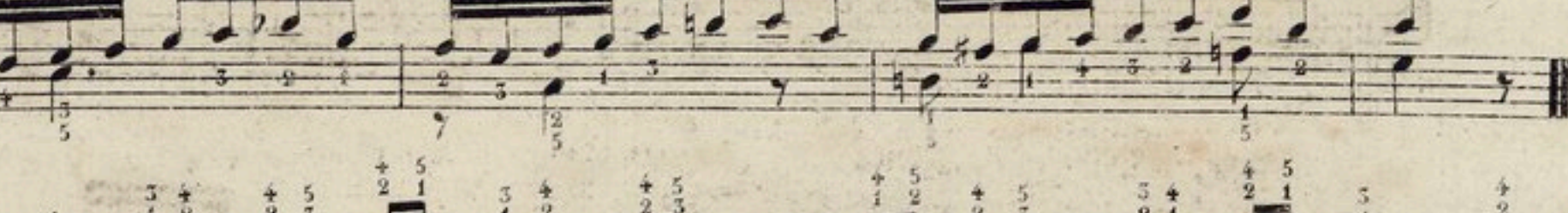
POUR PASSER LES DOIGTS DESSOUS ET DESSUS

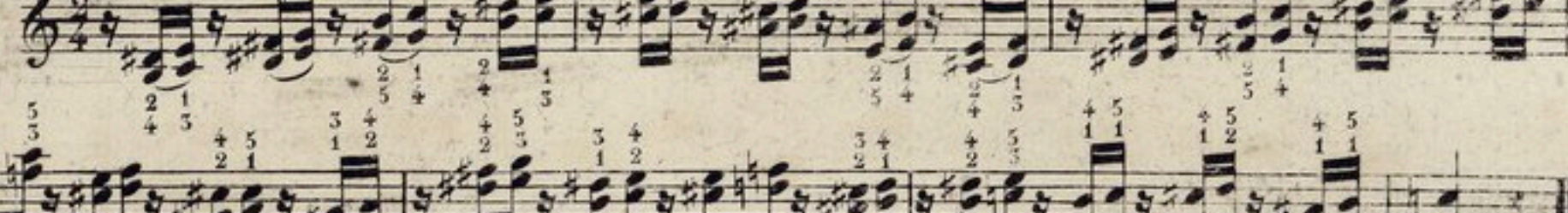
(a) Le doigt se retire derrière les autres.
(b) Les doigts se retirent sous celui qui est plus long.

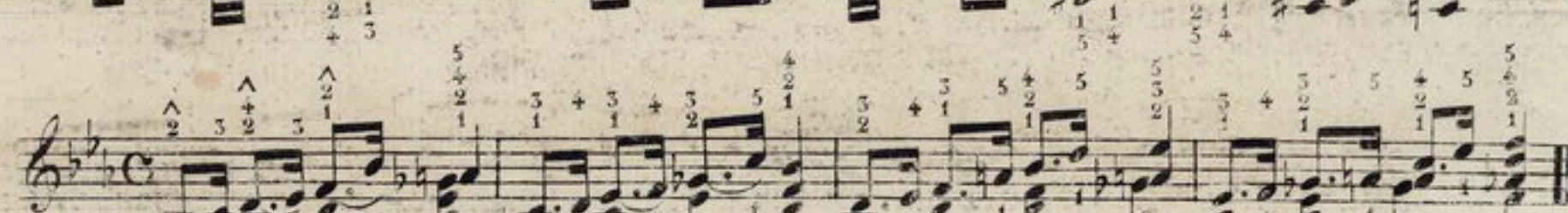


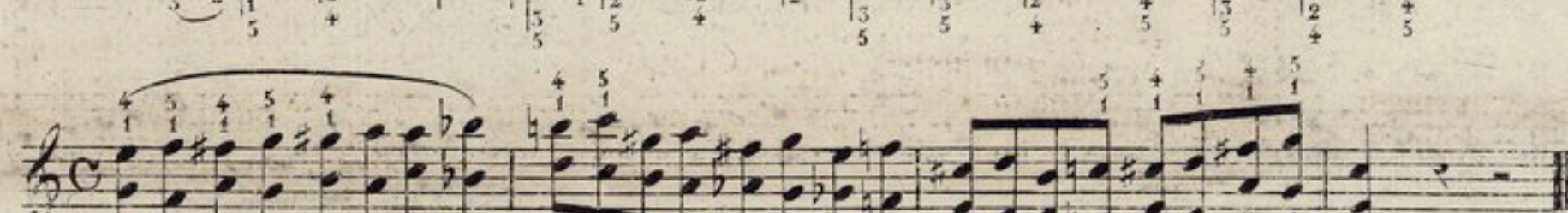
N^o 50. 

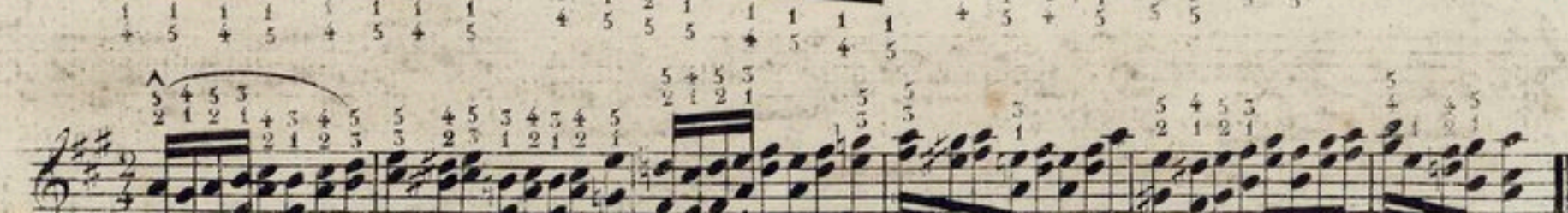
N^o 51. 

N^o 52. 

N^o 53. 

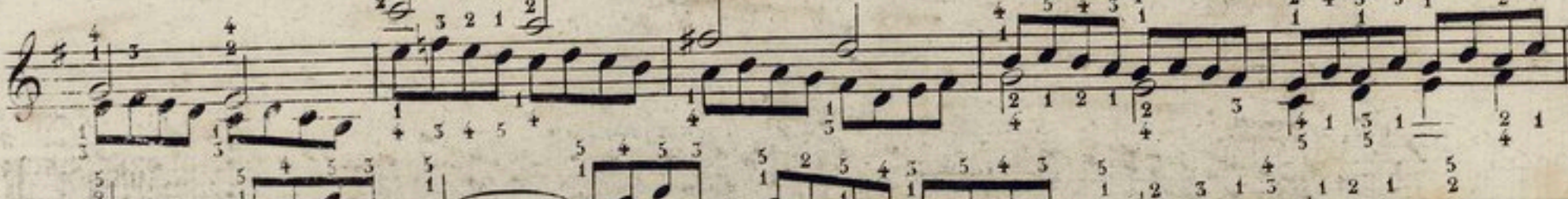
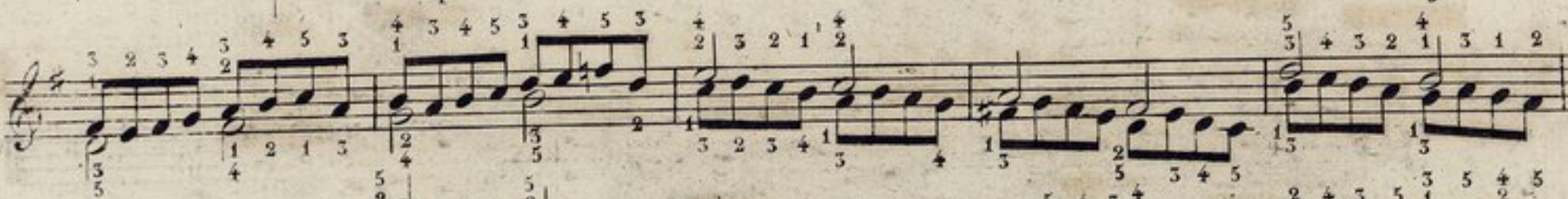
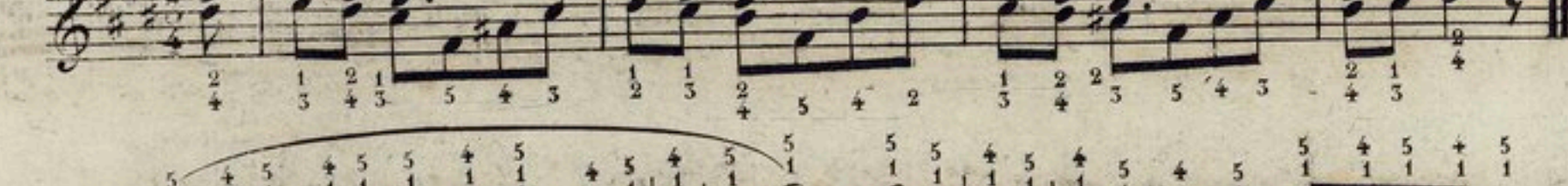
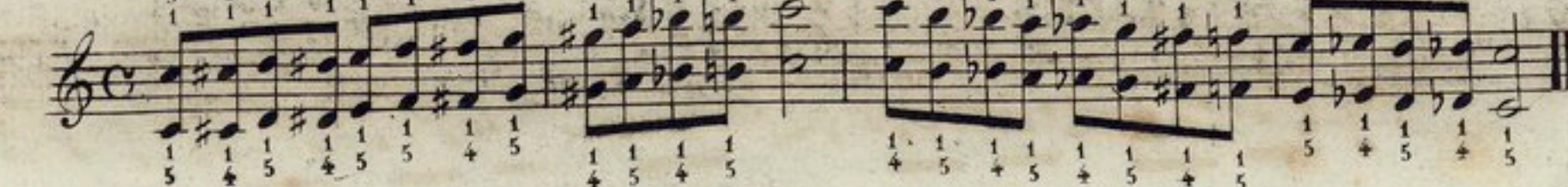
N^o 54. 

N^o 55. 

N^o 56. 





N^o 57.N^o 58.N^o 59.N^o 60.N^o 60.N^o 61.N^o 62.

Nº 64.

The musical score for N° 64 consists of two staves. The first staff begins with a treble clef and a common time signature (C). It contains a series of eighth and sixteenth notes, with many fingerings (1-5) and articulations (accents, slurs) indicated above the notes. The second staff continues the melody, also with detailed fingerings and articulations. The notation is dense, with many notes beamed together, suggesting a fast or intricate piece.

Nº. 65.

Handwritten musical score for three staves, numbered 65. The notation includes treble clefs, a common time signature (C), and various musical notes (quarter, eighth, sixteenth notes) and rests. Fingerings are indicated by numbers 1-5 below the notes. The score is written on aged, slightly stained paper.

Nº. 66.

The musical score for No. 66 consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with many slurs and fingerings. The second staff continues the melody, also with many slurs and fingerings. The notation is dense and includes many accidentals and dynamic markings.

Nº 67.

Nº 69.

Nº 70.

Nº 71.

Nº 72.

Nº 73.

Nº 74.

Nº 75.

Nº 76.

Nº 77.

Nº 78.

(a) Avec le Sol reprend une autre série de doigter.



ARTICLE 8.

POUR ALTERNER AVEC UN OU PLUSIEURS DOIGTS SUR LA MÊME TOUCHE
EN REPÉTANT OU EN TENANT LA MÊME NOTE, ET POUR EMPLOYER LE MÊME
DOIGT IMMÉDIATEMENT SUR DEUX OU PLUSIEURS TOUCHES DIFFÉRENTES.

1) POUR ALTERNER AVEC LES DOIGTS.

§. 1.

Les doigts peuvent alterner de deux manières: en *tenant* ou en *répétant* le même son.

§. 2.

L'alternation des doigts *sans répéter le son* se fait ordinairement *avant* ou *après* une extension pour préparer, pendant la tenue, d'autres doigts qui puissent continuer la phrase. Les doigts se resserrent sur eux-mêmes; celui qui commence la note ne peut la quitter que lorsqu'il est déjà remplacé par un autre, pour que le son ne se fasse pas entendre plus d'une fois; mais il faut que cette alternation se fasse brièvement.



§. 3.

Par l'alternation *en répétant le même son*, on obtient non seulement d'autres doigts pour continuer, mais aussi plus de vitesse pour la répétition, qui pourrait être trop fatigante en la faisant avec un seul doigt.

§. 4.

Les doigts qu'on emploie pour ces sortes de répétitions doivent se tenir l'un sur l'autre, et de manière à pouvoir glisser successivement sur la touche, dans la direction du cinquième doigt au pouce, et rarement en sens inverse.



Handwritten musical score for guitar, page 345, A.F. 227. The score consists of 12 staves of music. The first three staves are in bass clef, and the remaining nine are in treble clef. The music features complex fingerings, indicated by numbers 1-5 and '+' signs, and includes various musical notations such as slurs, ties, and accidentals. The piece concludes with the instruction "ou bien:" followed by an alternative ending.

2) POUR EMPLOYER LE MÊME DOIGT
SUR PLUSIEURS TOUCHES DIFFÉRENTES.

§. 5.

C'est encore ce moyen qui remplace en partie le passage du pouce; il facilite le doigter de plusieurs passages et donne à leur exécution plus de liaison et de rondeur.

§. 6.

Il s'emploie :

a) dans les passages *coulés*, ou le doigt glisse d'une touche noire sur la touche blanche supérieure ou inférieure la plus voisine; b) dans les endroits à plusieurs parties lorsqu'il y a des extensions ou des liaisons et où le même doigt passe d'une touche blanche à une autre sans se lever; c) pour deux notes différentes séparées par une pause, où le doigt ne se lève que très légèrement; d) pour des notes *détachées*; e) après un saut, même sans pauses, ce qu'on peut considérer comme une nouvelle position de la main; f) et enfin, dans des gammes à plusieurs parties sur les touches noires, quand un trait, selon l'indication, doit être coulé ou détaché.

The image contains musical notation examples for fingerings on black and white keys. It is divided into two main sections, 'a)' and 'b)', each with multiple staves. Section 'a)' shows various passages where a single finger (indicated by a number 5) glides between black and white keys. Section 'b)' shows similar passages but with different fingerings (indicated by numbers 1, 2, 3, 4, 5) and includes some detached notes. The notation includes treble and bass clefs, key signatures, and various musical symbols like slurs and accents.

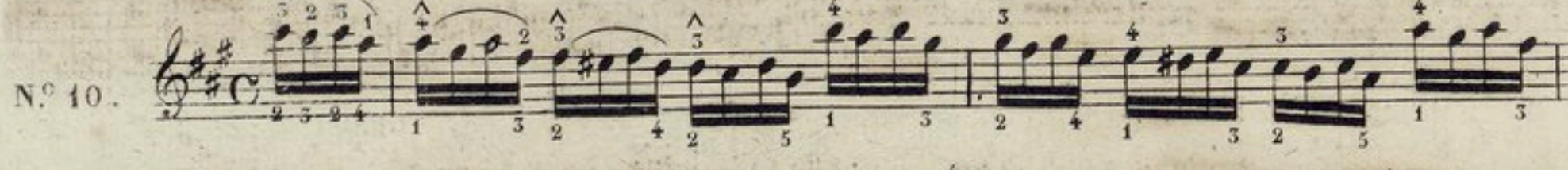
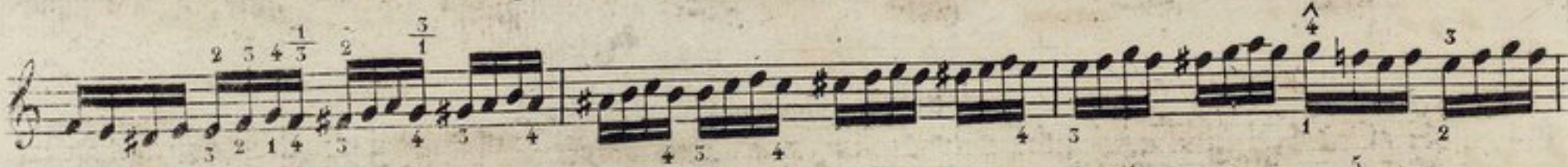
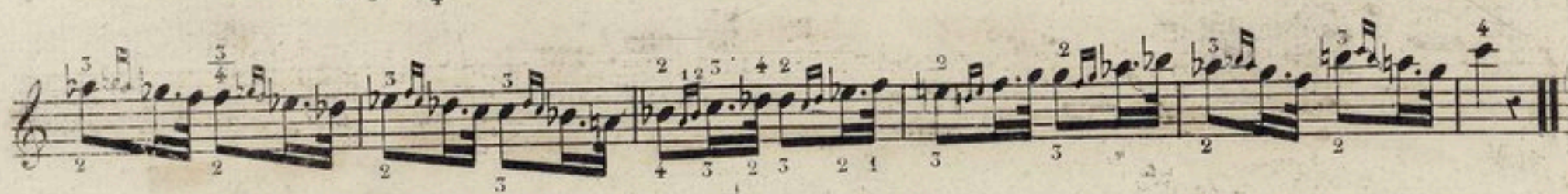
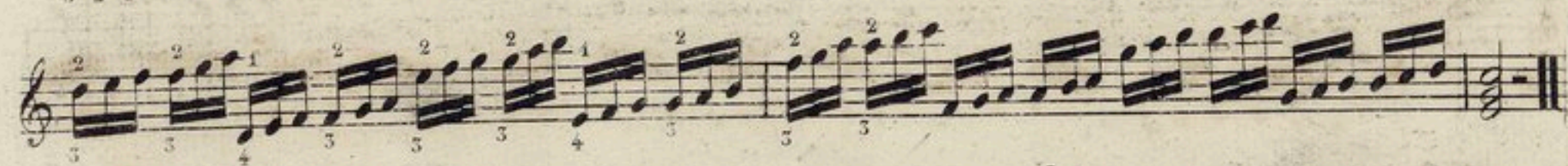
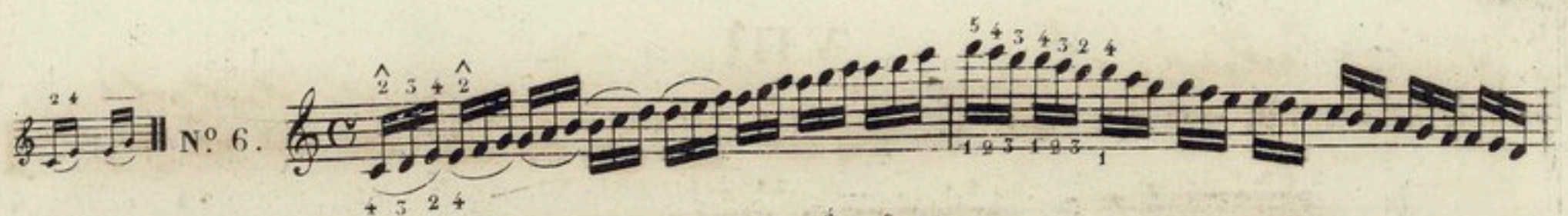
c)

Avec les deux mains.

d)

e)

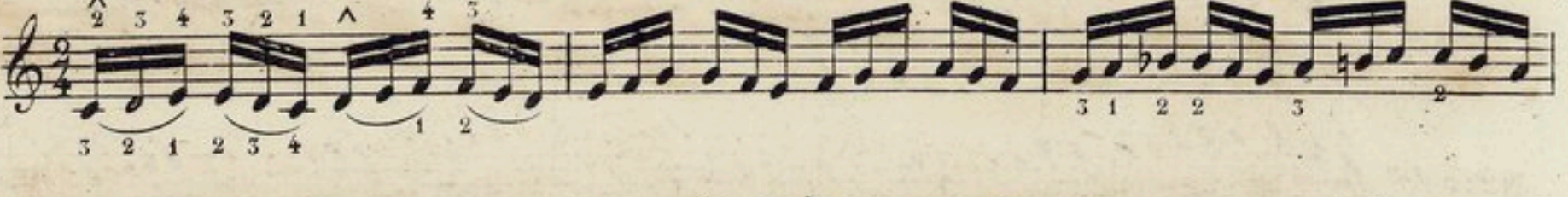
A. F. 227.

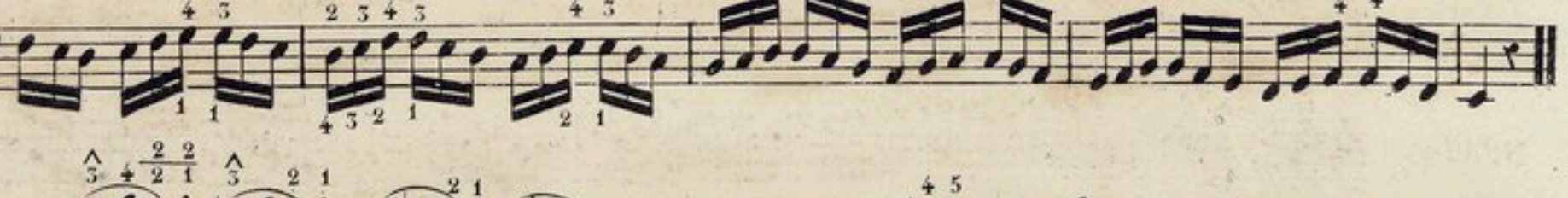


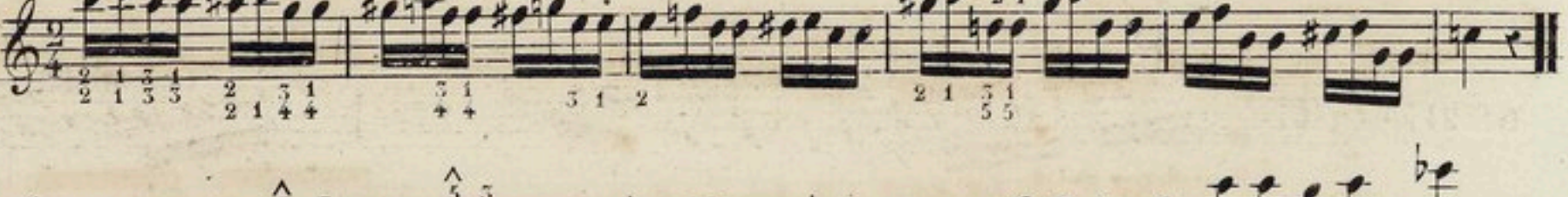
N.º 11. 

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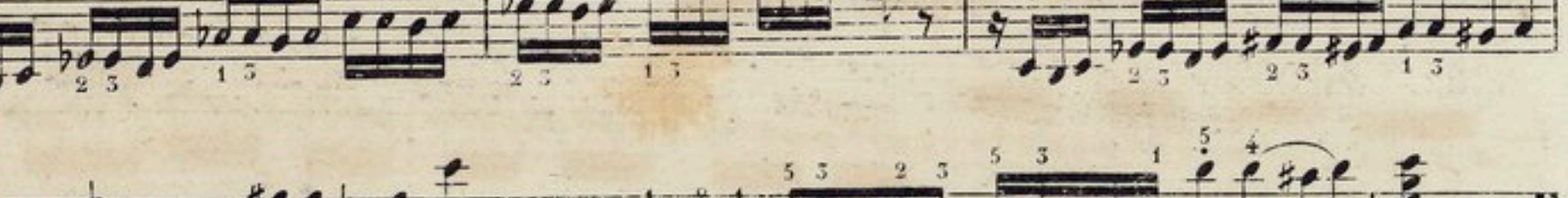
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N.º 14. 

N.º 15. 

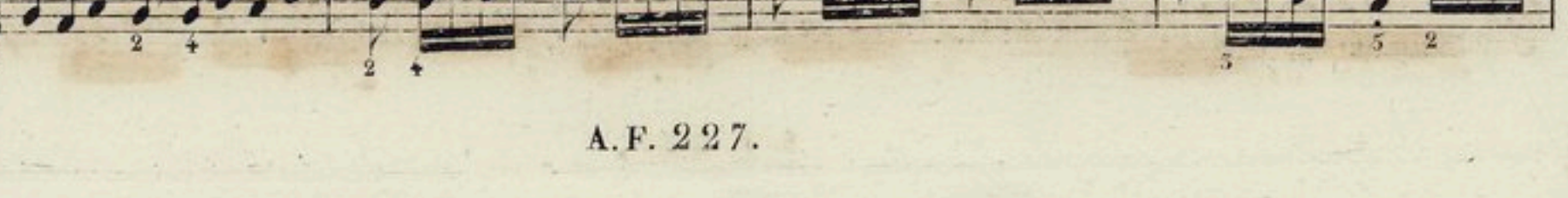
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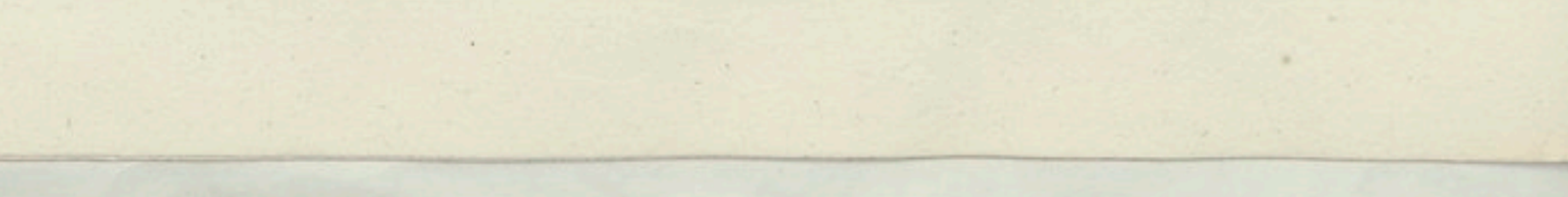
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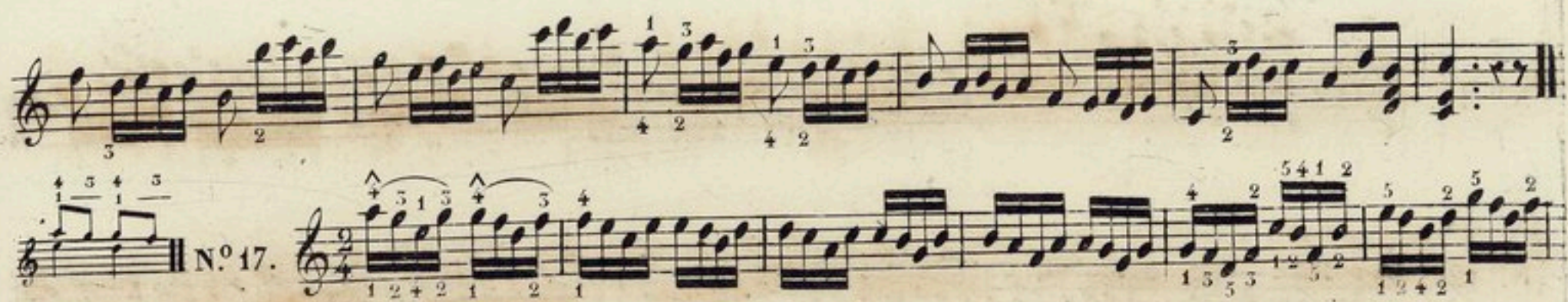
N.º 19. 

N.º 20. 

N.º 21. 

N.º 22. 

N.º 23. 



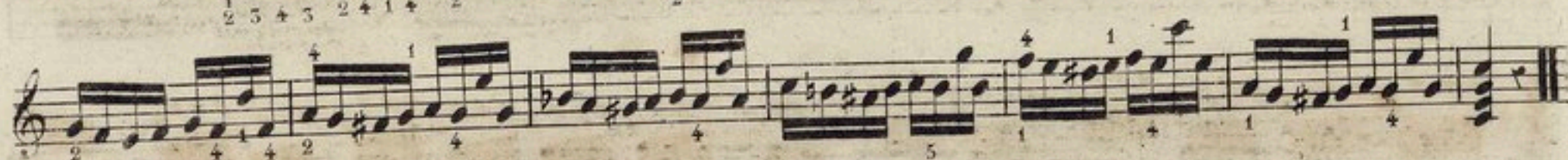
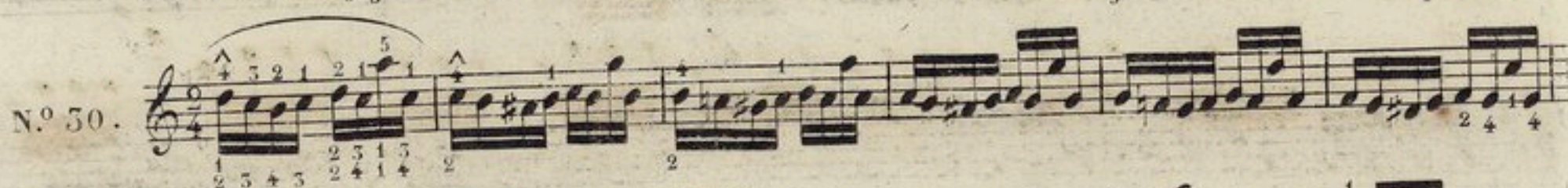
N^o 24.

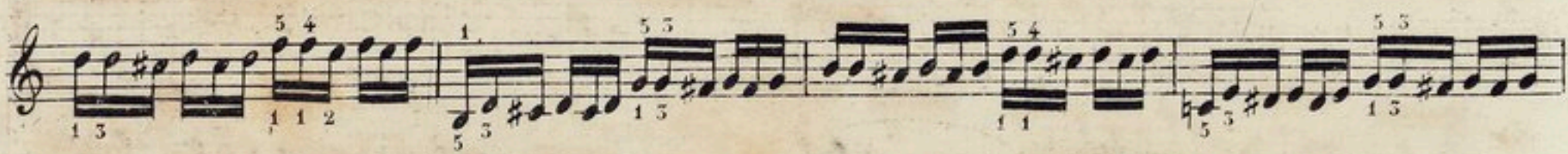
N^o 25.

N^o 26.

N^o 27.

A. F. 227.





N^o 39. 

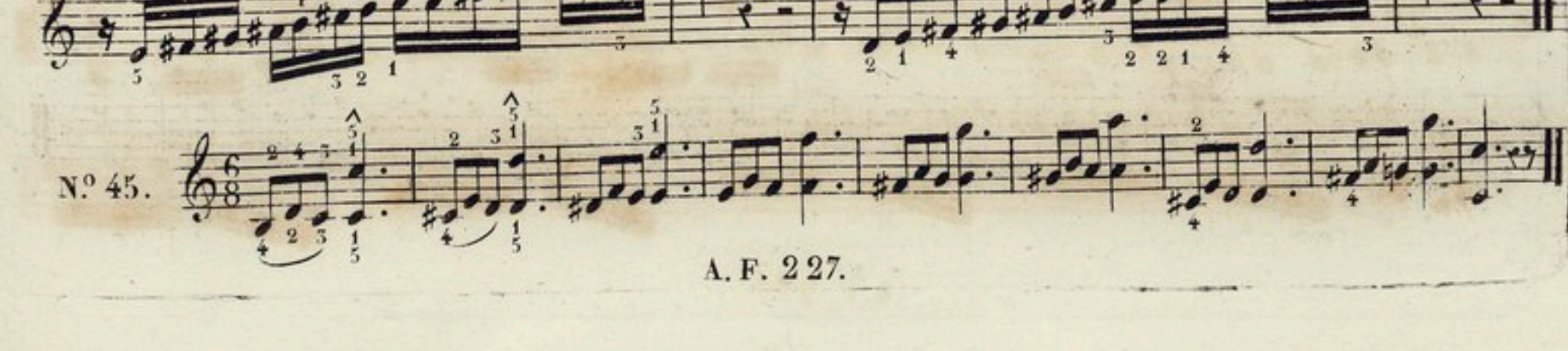
N^o 40. 

(a) Le ponce se retire peu-à-peu pour être prêt à répéter la note que le 5^e doigt vient de quitter.

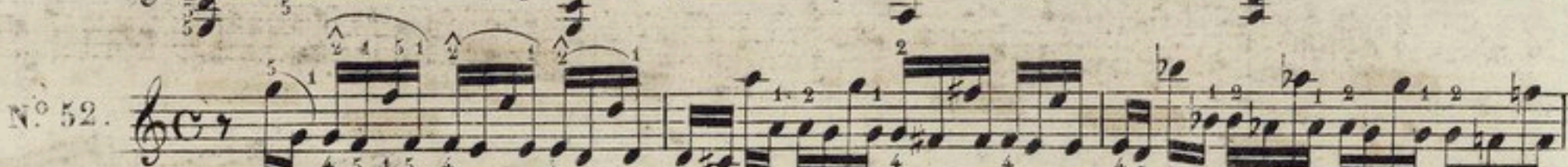
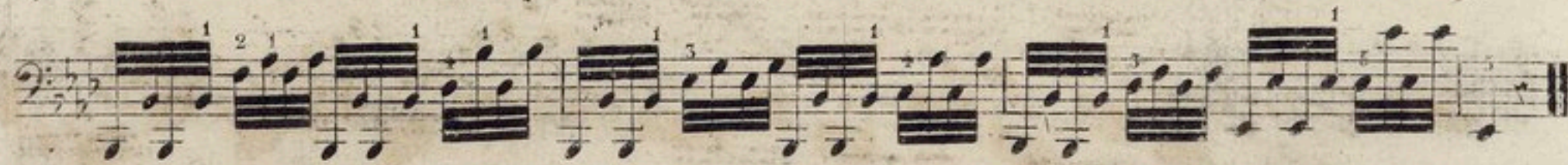
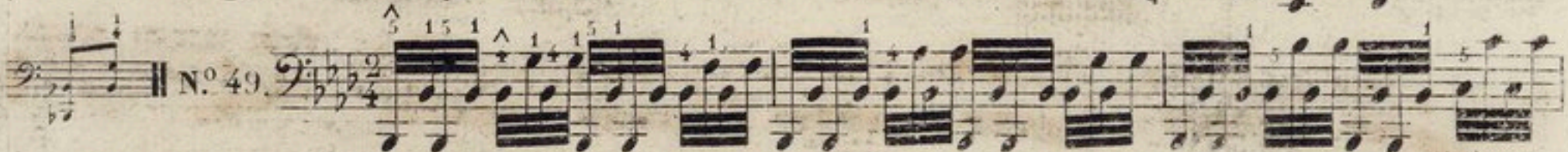
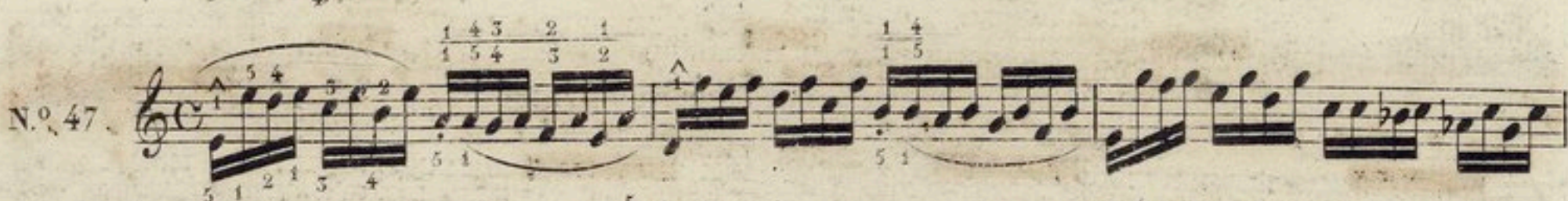
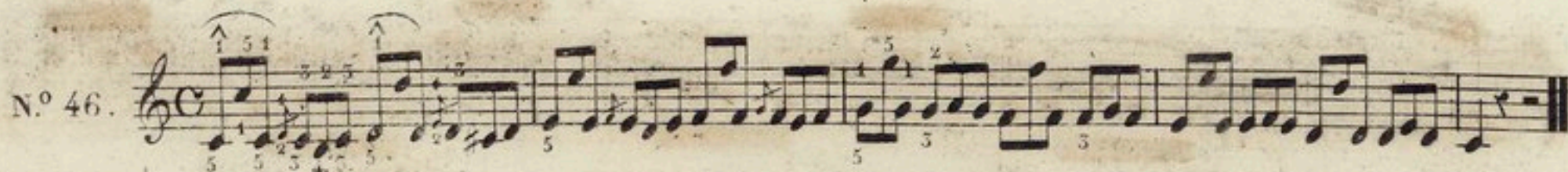
N^o 41. 

N^o 42. 

N^o 43. 

N^o 44. 

N^o 45.



Nº 54.

Nº 55.

Nº 56.

Nº 57.

Nº 58.

Nº 59.

N^o 60.

N^o 61.

N^o 62.

M.D.

M.G.

N^o 63.

N^o 64.

N^o 65.

N^o 66.

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

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

N^o 67.

Nº 68.

N.º 69.

M. D. 5 4 3 2 1
M. G. 5 3 4 2 4 2 5 3 4 2 4 2 3 1

[illegible]

N^o 70. M. G.  (a) Reprendre franchement la position.

POUR ALTERNER AVEC LES DOIGTS SUR UNE TOUCHE SANS LA RÉPÉTER.

N^o 71.

(a) Le premier doigt ne peut quitter la touche qu'après avoir été remplacé par un autre.

N.^o 72.

Musical notation for N.º 72, featuring a single staff with a treble clef, one sharp (F#), and a 2/4 time signature. The melody includes various note values (eighth, sixteenth, quarter, half notes) and rests, with fingering indicated by numbers 1 through 5.

[illegible][illegible]

POUR EMPLOYER LE MÊME DOIGT EN RÉPÉTANT LA MÊME NOTE.



Nº 80.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Nº 81.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Nº 82.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Nº 83.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Nº 84.

M.G.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Nº 85.

M.D.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bottom staff is in common time (C) and contains a similar rhythmic pattern with fingerings and slurs.

N^o 86. *M.D.*

N^o 87.

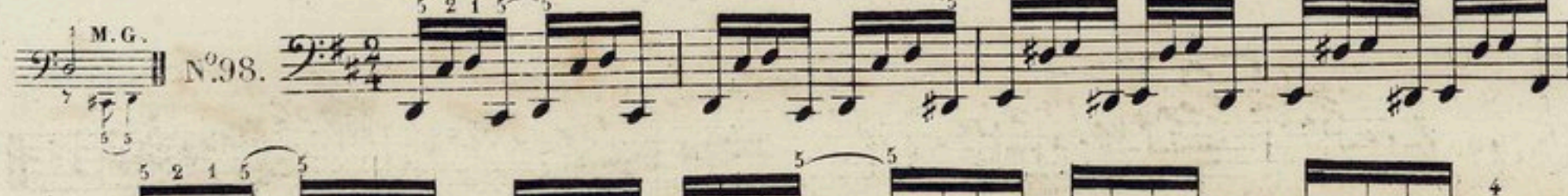
N^o 88.

POUR GLISSER AVEC LE MÊME DOIGT D'UNE TOUCHE NOIRE,
SUR LA TOUCHE BLANCHE, SUPÉRIEURE OU INFÉRIEURE, LA PLUS VOISINE.

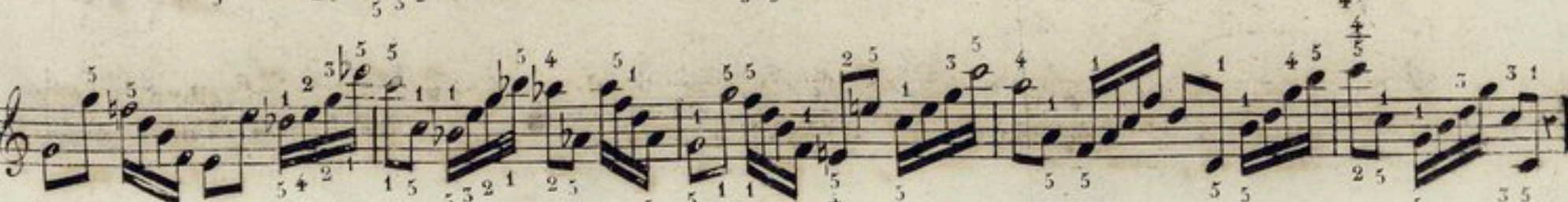
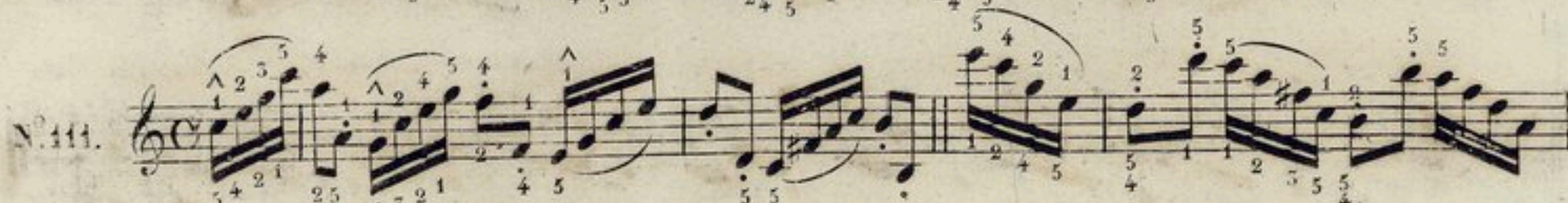
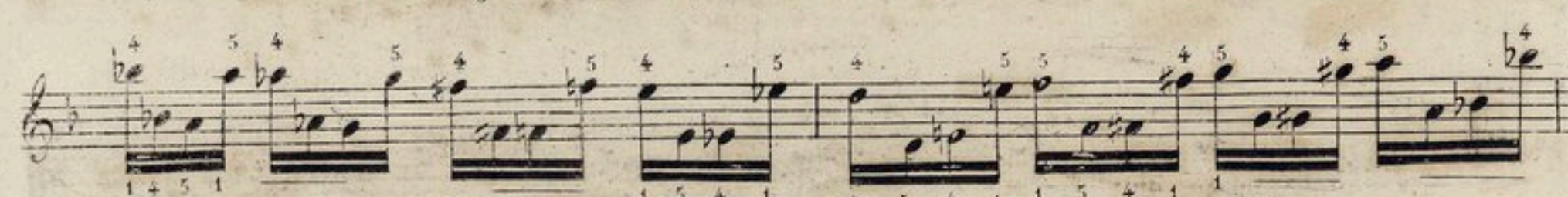
N^o 89.

N^o 90.

N^o 91.



A. F. 227.

N^o 108.

(a) Le doigt se lève un peu et glisse sur l'autre touche; la main ne doit pas faire de trop grands mouvements.

(a)

N^o 142.

N^o 143.

N^o 144.

(a) Il faut prendre franchement la position et éviter de lever trop la main au-dessus des touches. L'exercice donnera la sûreté.

M.G.

N^o 146.

N^o 147.

N^o 148.

N^o 119. 

N^o 120. 

POUR SUIVRE AVEC LE MÊME DOIGT SUR DEUX TOUCHES DIFFÉRENTES.

N^o 121. 

(a) Le doigt glisse d'une touche à l'autre et se lève à peine.

N^o 122. 

N^o 123. 

N^o 124. 

N^o 125.

N^o 126.

N^o 127.

N^o 128.

N^o 129.

M.G.

EXEMPLES A PLUSIEURS PARTIES.

Pour alterner avec les doigts sur la même touche en répétant le son.

N^o 130.

Nº. 151.

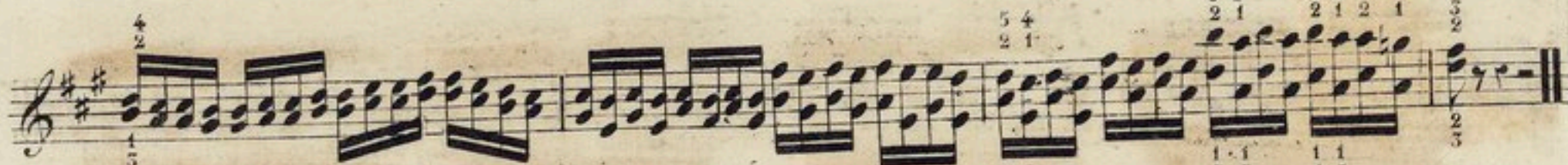
Exercise Nº. 151 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures of music with various fingerings indicated by numbers 1-5 above or below the notes. The second and third staves continue the exercise, maintaining the same musical style and notation. The piece concludes with a double bar line.

Nº. 152.

Exercise Nº. 152 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures of music with various fingerings indicated by numbers 1-5 above or below the notes. The second and third staves continue the exercise, maintaining the same musical style and notation. The piece concludes with a double bar line.

Nº. 153.

Exercise Nº. 153 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures of music with various fingerings indicated by numbers 1-5 above or below the notes. The second and third staves continue the exercise, maintaining the same musical style and notation. The piece concludes with a double bar line.

N^o 137.N^o 138.N^o 139.N^o 140.

(a) La main se lève insensiblement.

N^o 141.

N^o. 142. 





N^o. 143. 



N^o. 144. 





N^o 145.

Pour répéter les mêmes notes avec les mêmes doigts.

N^o 146.

N^o. 147.

N^o. 148.

N^o. 149.

N°150.

Pour employer le même doigt immédiatement sur plusieurs touches différentes.

N°151.

N°152.

N°153.

N^o. 154.N^o. 155.N^o. 156.N^o. 157.N^o. 158.

The first system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a series of eighth and sixteenth notes, often beamed together. Numerous fingerings (1, 2, 3, 4, 5) are written above the notes, indicating specific fingerings for each note.

The second system continues the musical piece with two staves. It features similar rhythmic patterns and fingerings as the first system, with notes beamed together and fingerings indicated above.

The third system continues the musical piece with two staves. It features similar rhythmic patterns and fingerings as the first system, with notes beamed together and fingerings indicated above.

Nº 159.

Exercise Nº 159 is a single-staff piece in treble clef with a key signature of one sharp (F#). It consists of a series of eighth and sixteenth notes, with fingerings indicated above.

Nº 160.

Exercise Nº 160 is a single-staff piece in treble clef with a key signature of one sharp (F#). It consists of a series of eighth and sixteenth notes, with fingerings indicated above.

Nº 161.

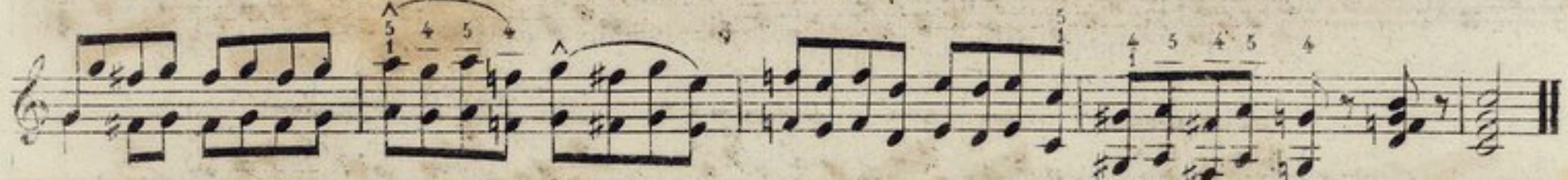
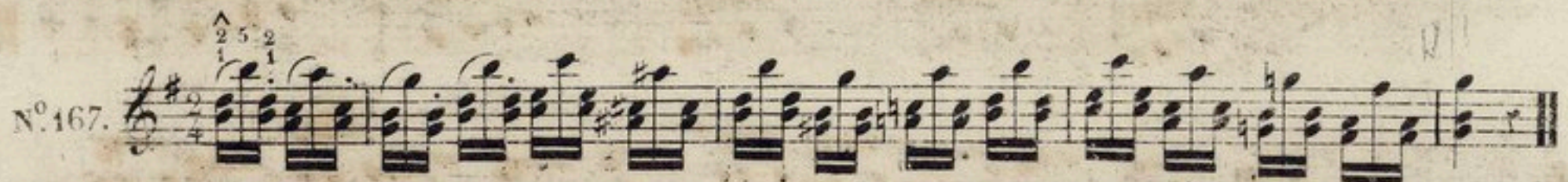
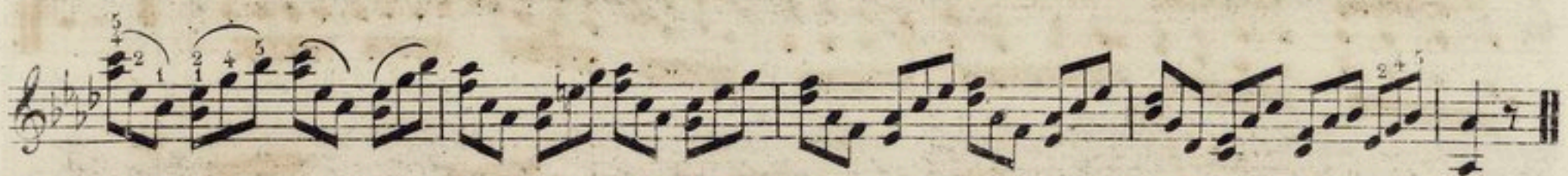
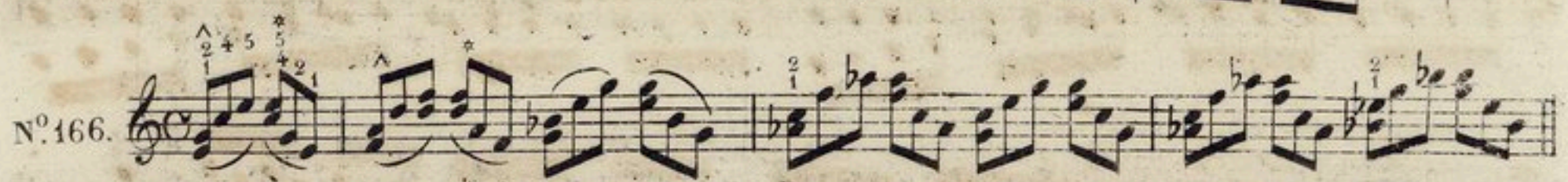
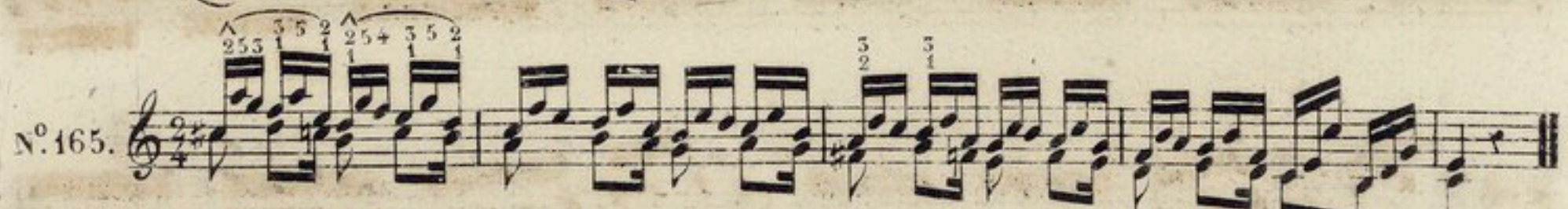
Exercise Nº 161 is a single-staff piece in treble clef with a key signature of one sharp (F#). It consists of a series of eighth and sixteenth notes, with fingerings indicated above.

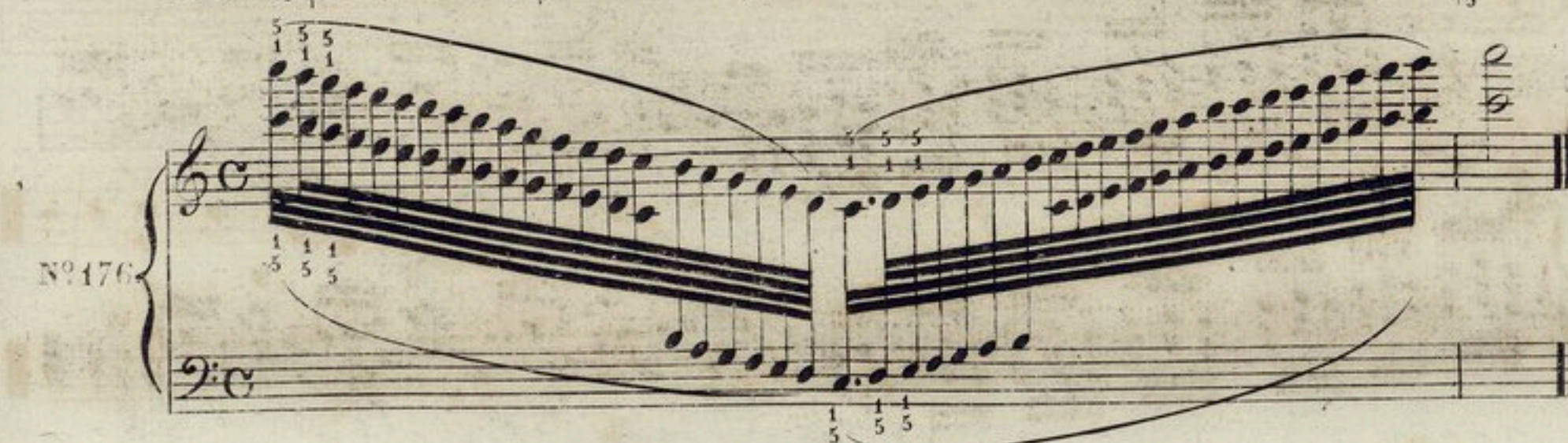
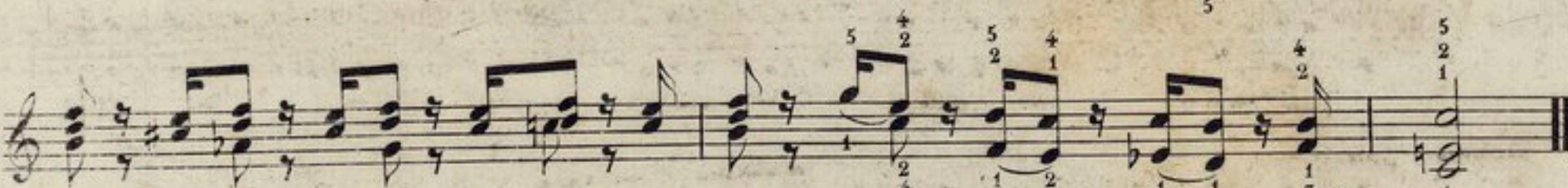
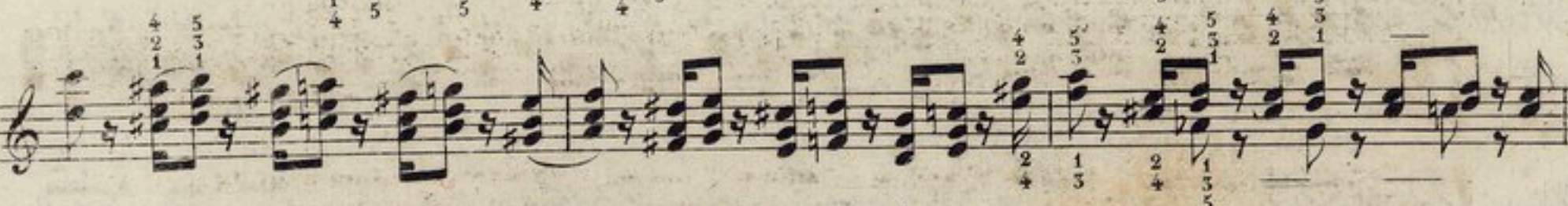
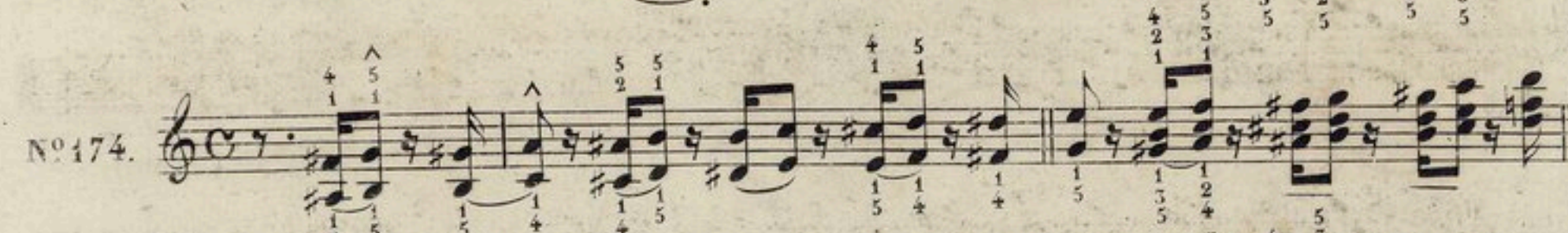
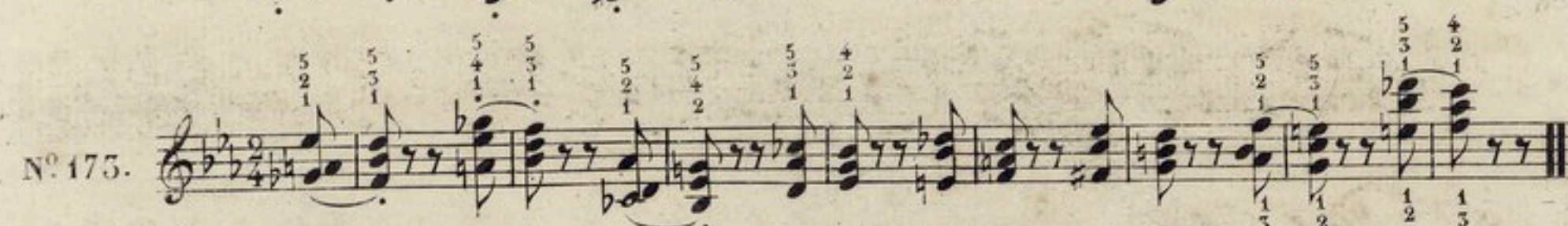
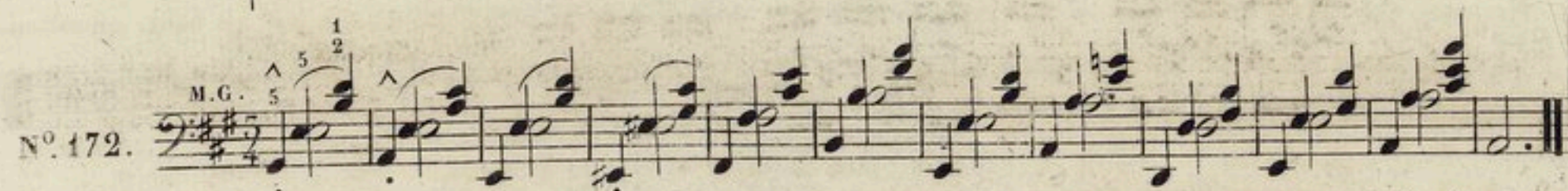
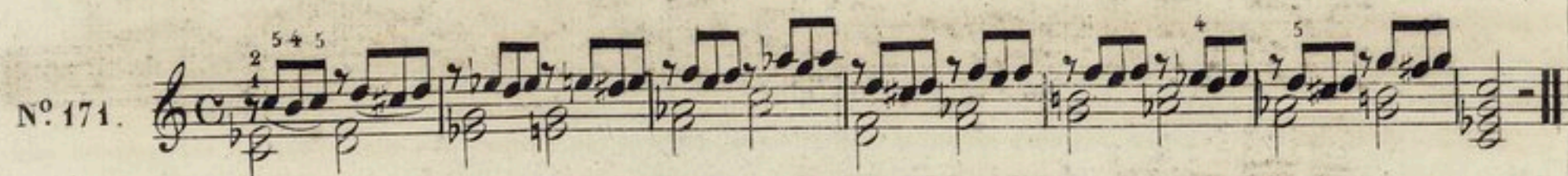
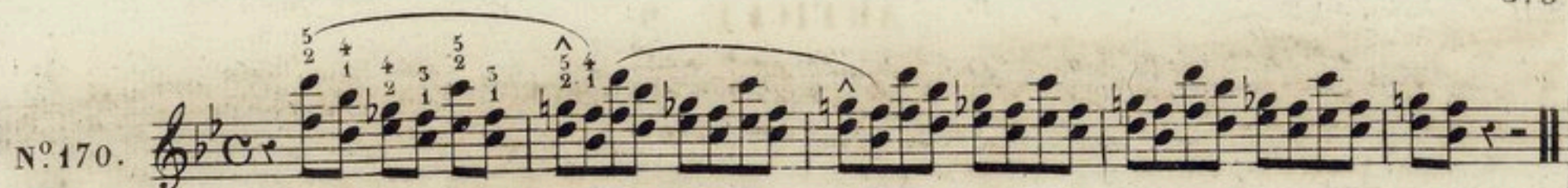
The fourth system continues the musical piece with a single staff in treble clef. It features similar rhythmic patterns and fingerings as the previous systems, with notes beamed together and fingerings indicated above.

Nº 162.

Exercise Nº 162 is a single-staff piece in treble clef with a key signature of one sharp (F#). It consists of a series of eighth and sixteenth notes, with fingerings indicated above.

The fifth system continues the musical piece with a single staff in treble clef. It features similar rhythmic patterns and fingerings as the previous systems, with notes beamed together and fingerings indicated above.





ARTICLE 9.

POUR ALTERNER, ENLACER ET CROISER LES MAINS.

L'emploi de ces moyens se rencontre aujourd'hui moins fréquemment qu'autrefois, puisqu'on a reconnu qu'ils peuvent être rendus souvent avec une seule main et qu'ils sont plutôt une difficulté apparente que réelle; mais comme il est nécessaire que l'élève les connaisse, j'ai dû les citer.

2. 1.

La notation indiquée presque toujours quand il faut alterner, enlacer ou croiser les mains; car on est convenu que les notes qui ont les queues par en bas appartiennent à la main gauche et celles qui les ont par en haut, appartiennent à la main droite; ce n'est que lorsqu'il faut *croiser* les mains et que les notes des deux mains sont écrites dans une seule portée, qu'on est quelquefois embarrassé.

2. 2.

Cependant on peut encore reconnaître ces endroits par l'absence de la pause dans la portée de celle des deux mains qui doit croiser, ou par l'impossibilité d'exécuter le passage autrement, ou bien, par les mots *mano dritta* (main droite,) *mano sinistra* (main gauche,) ou en abrégé, *dritta, sinistra* m. d, m. s.



IX.

POUR ALTERNER, ENLACER ET CROISER LES MAINS.

Partagé entre les deux mains.

N^o 1.

Ces notes doivent être exécutées légèrement et brièvement sans trop lever la main; dans tous ces exemples il ne faut pas qu'une main reste sur les touches pendant que l'autre joue.

N^o 2. *comme ci-dessus.*

N^o 3. *Alterner.*

La note de la main gauche se prend très légèrement et le tout doit être rendu comme si c'était exécuté avec une seule main.

N^o 4. *Alterner et Croiser.*

() La main gauche se met devant la main droite.*

N^o 5. *Alterner.*

(a) Une main cède alternativement la place à l'autre.

N^o 6.
Croiser.

(a) La main gauche prend *au dessus* de l'autre.

N^o 7.
Enlacer
et Croiser

(a) Ici la main gauche prend *au dessous*.

(b)

(b) La gauche prend *au dessus*.

N^o 8.
Croiser.

(a) La main gauche *sur* l'autre.

N^o 9.
Alterner
et Croiser.

(a) La main droite *sur* l'autre.

A. F. 227.

N^o 10.

(a) La main droite *SUR* l'autre.

(b) La main gauche *SUR* l'autre.

N^o 11.
Alterner.

Quelque ces accords en petites notes soient justement écrits les uns sur les autres, il faut les exécuter comme des accords brisés, successivement de bas en haut, en quittant brièvement la dernière note.

N^o 12.
Enlacer.

(a) 3 2 3 2 4 1 3 1 2 2 3 1 3 3

(a) La main gauche se met devant la main droite qui prend au dessous

N^o 13.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes a key signature change to two flats (B-flat and E-flat) for the final section. The lyrics are written below the staff, and the melody is accompanied by a simple harmonic line. The score is numbered 52.

N^o 14:

[illegible]

(a) Les mains se lèvent le moins possible.

This image shows a handwritten musical score on aged, yellowed paper. It consists of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom, both with a key signature of one sharp (F#). The notation is dense, featuring many chords, some of which are written as thick black blocks, suggesting rapid or sustained chords. There are also individual notes, some with slurs, and various fingerings indicated by numbers 1 through 5. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges. The score appears to be a single melodic line with harmonic accompaniment, possibly for a piano or a similar keyboard instrument.

N^o 15.

comme ci-dessus.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, treble and bass clef. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple accompaniment with few notes. Above the treble staff, there are numerous fingerings indicated by numbers 1-5. Some notes in the treble staff have additional markings like '3' or '2' below them. The paper is aged and shows some staining.

A handwritten musical score on aged, yellowed paper. The score is written for a piano, with a treble staff and a bass staff. The treble staff contains a series of complex chords, many of which are marked with fingerings (e.g., 1, 2, 3, 4, 5, 10, 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). The bass staff contains a few notes, mostly rests, and some fingerings (e.g., 5, 5, 4). The paper shows signs of age, including discoloration and some staining. The handwriting is in dark ink, and the overall style is that of a personal manuscript or a composer's sketch.

N^o 16.

(a) Ici le second doigt de la main gauche prend sur le pouce de la main droite, celle-ci se retire un peu afin de laisser plus de place à la main gauche qui reste toujours étendue.

N^o 17.

(a) La main gauche prend sur l'autre.

N^o 18.

(a) comme ci-dessus.

N^o 19.

comme ci-dessus.

N^o 20.

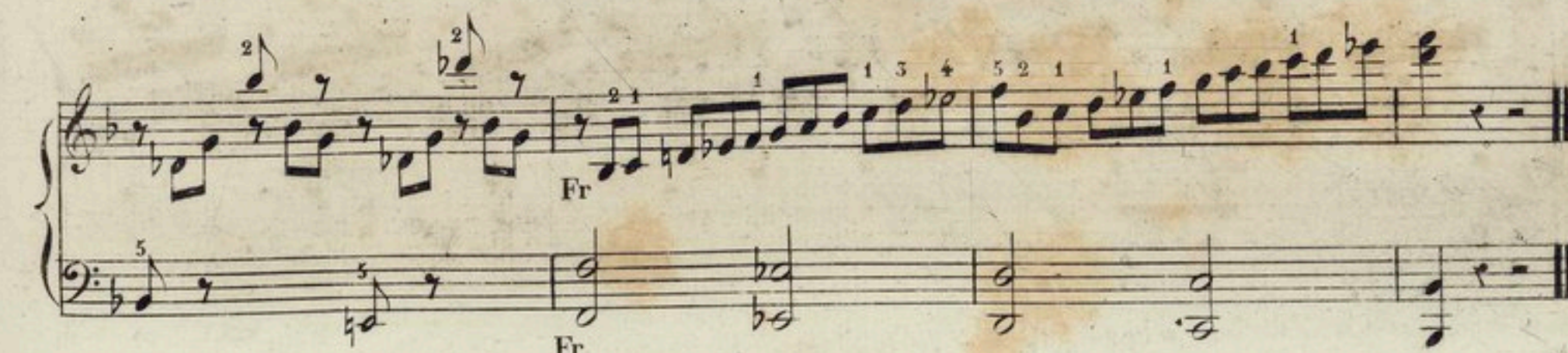
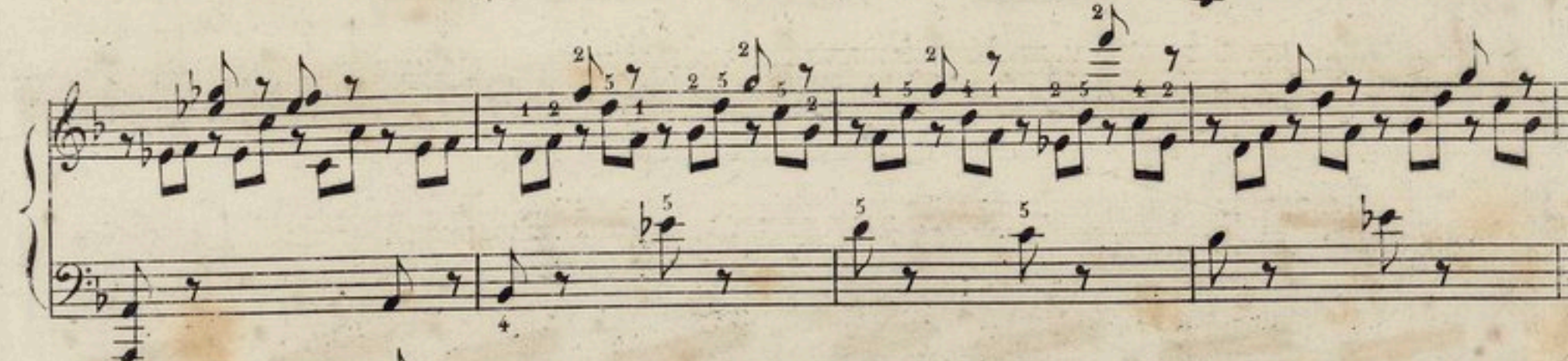
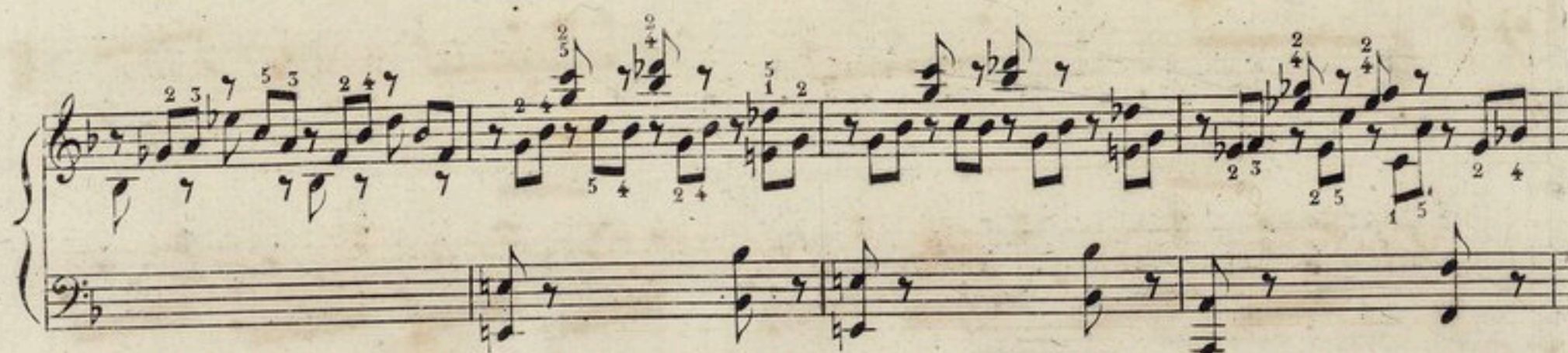
Croiser.

(a) La main gauche *sur* l'autre.



N.º 24.

de même.



N^o 22.

de même.

de même.

N^o 23.

de même.

de même.

de même.

N.º 24.

M. D.

M.G. Ici les deux mains se croisent alternativement.

ARTICLE 10.

DE LA DISTRIBUTION DES PARTIES ENTRE LES DEUX MAINS,
ET DES LICENCES DU DOIGTER DANS LE STYLE SÉVÈRE.

§. 1.

Dans le style sévère (style lié, fugué) on rencontre, pour ainsi dire, toutes les espèces de doigter; il faut donc, pour bien jouer une fugue, les connaître toutes et posséder entièrement le mécanisme des doigts.

§. 2.

C'est principalement sur la conduite des différentes parties qu'il faut porter l'attention, afin de reconnaître de suite comment elles doivent être séparées, et comment on peut distribuer les parties intermédiaires entre les deux mains. Il est de rigueur de ne rester sur les touches ni plus ni moins que la stricte valeur des notes ne l'indique; autrement, on entendrait, surtout si on jouait sur l'orgue, une foule de fausses notes qui produiraient une cacophonie insupportable.

§. 3.

L'exécution doit toujours être liée et coulante, et les entrées du motif doivent être marquées avec plus d'énergie.

X.

DANS LE STYLE SÉVÈRE.

J. S. Bach:

FUGA.

I.

main gauche.

2 main droite

N^o D (droite) et G (gauche) indique la main pour laquelle les parties ont été distribuées.

This page of musical notation, numbered 391, presents a piano piece in G major and 2/4 time. It consists of seven systems of music, each with a treble and bass staff. The notation is characterized by frequent fingerings (1-5) and articulation marks such as slurs and accents. The piece concludes with a final cadence marked 'G 4'.

This page of musical notation, numbered 592, features eight systems of music for a piano piece in D major. Each system consists of a treble and a bass staff. The notation is dense, with many notes and rests, and includes numerous fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line at the end of the eighth system.

G. F. HÄNDEL.

Allegro.

FUGA

II.



This page of musical notation, numbered 394, features six systems of music. Each system consists of a treble staff and a bass staff, both containing complex musical notation. The notation includes various notes, rests, and fingerings, along with specific chord markings such as 'D' and 'G'. The piece is identified as 'A. F. 227.' at the bottom.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 5. Some notes are marked with 'D' or 'G'. The piece concludes with a final cadence in the last system.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation is highly technical, featuring numerous slurs, ties, and complex fingerings indicated by numbers 1-5 above or below the notes. Some notes are marked with 'D' or 'G' and a line pointing to them, likely indicating specific fingering or articulation points. The piece is written in a style characteristic of 19th-century piano literature, with a focus on intricate fingerwork and melodic development. The first system begins with a treble staff starting on a G4 and a bass staff starting on a G3. The piece concludes with a final cadence in the sixth system.



Tempo giusto.

FUGA

III.

The musical score is for a fugue in D major, 3/4 time, by Johann Nepomuk Hummel. It is marked 'Tempo giusto'. The score is written for piano and consists of six systems of two staves each. The first system shows the beginning of the piece with a treble staff starting on a half note D and a bass staff with a whole rest. The subsequent systems contain complex melodic and harmonic passages with numerous fingerings and ornaments indicated. The piece concludes with a final cadence in the sixth system.

The musical score is written for piano and consists of six systems of grand staves. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is identified as A.F. 227.

Handwritten musical score for a piano piece, numbered 400. The score is written on six systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The music features complex fingerings, often indicated by numbers 1-5 above or below notes, and various musical notations including slurs, ties, and accidentals. The piece concludes with a final cadence in the bass staff.

The musical score consists of five systems of grand staves. The first system shows a complex melodic line in the treble with many slurs and fingerings, and a supporting bass line. The second system continues the melodic development with some chromaticism. The third system features a more active bass line with chords and moving lines. The fourth system shows a return to a more melodic focus in the treble. The fifth system concludes the piece with a final cadence, marked with 'Fr' and 'rallentando.'.

FIN DE LA 2^e PARTIE.

A. F. 227.