

PIÈCES DE CLAVECIN

*avec une méthode pour la mécanique des doigts, où l'on
enseigne les moyens de se procurer une parfaite exécution
sur cet instrument, et avec une table pour les agréments*

(1724 et réédité en 1731)

DE LA MECHANIQUE DES DOIGTS SUR LE CLAVESSIN

ÜBER DIE FINGERTECHNIK BEIM CEMBALOSPIEL

ON THE TECHNIQUE OF THE FINGERS ON THE HARPSICHORD

Die Vollkommenheit des Cembaloanschlags beruht hauptsächlich auf einer gut geführten Bewegung der Finger. Diese Bewegung kann man sich durch eine einfache Technik aneignen, aber man muß sie anzuwenden wissen.

Diese Technik besteht in nichts anderem als im häufigen Üben einer gleichförmigen Bewegung. Die Anlagen dazu sind jedermann angeboren wie diejenigen für das Gehen, oder vielleicht besser gesagt, für das Schnellaufen.

Die Fähigkeit zum Gehen oder zum Schnellaufen ergibt sich aus der Geschmeidigkeit des Kniegelenks; diejenige zum Cembalospiel hängt von der Geschmeidigkeit der Fingerwurzelgelenke ab.

Die ständige Übung, die wir im Gehen haben, ermöglicht fast einheitlich jedermann die freie Bewegung des Kniegelenks; das wenige an Übung, das wir hingegen für die zum Cembalospiel erforderlichen Fingerbewegungen leisten, genügt nicht, ihre freie Beweglichkeit zu entwickeln. Hinzu kommt, daß unsere alltäglichen Betätigungsweisen unsere Finger zu Bewegungen zwingen, die von den fürs Cembalospiel erforderlichen sehr verschieden sind, wodurch die Entwicklung der Bewegungsfreiheit ständig gestört wird. Selbst unsere natürliche Begabung, die wir vielleicht für die Musik haben, kann zum Hemmnis werden; sind wir nur ein wenig empfänglich für die Wirkungen dieser Kunst, so machen wir alle Anstrengungen, wiederzugeben, was wir empfinden; dabei verkrampfen wir uns, was der Vollkommenheit der Ausführung schädlich ist; jeder Weg zu deren Erlangung ist uns verstellt durch das, was unsere Sinne beeindrückt hat, und weil wir nicht verstanden haben, die Ausführung mit unserer Vorstellung in Einklang zu bringen, kommen wir oft zu der Überzeugung, daß uns die Natur etwas verweigert hat, was (in Wirklichkeit) wir selber uns durch schlechte Gewohnheiten geraubt haben.

Wohl ist es wahr, daß die Anlagen bei gewissen Personen günstiger sind als bei anderen; indessen, wenn nicht eine ernstliche Behinderung die gewöhnlichen Bewegungen unserer Finger stört, hängt es nur noch von uns ab, den ihrer Eignung gemäßen Gebrauch von ihnen zu machen und zwar in einem Vollkommenheitsgrad, der genügt, Gefallen zu erwecken. Denn ich wage zu behaupten, daß emsige und wohlgeleitete Arbeit, daß die notwendige Sorgfalt und ein wenig Zeitaufwand unfehlbar auch die am wenigsten begünstigten Finger in Ordnung bringen werden.

Ich gebe indessen zu, daß, was bei den meisten viel Übung erfordert, einigen anderen mühelos zufallen kann. Aber wer würde wagen, solche Naturgaben (ohne weiteres) für sich zu erwarten? Wie kann man hoffen, dergleichen zu entdecken, ohne die nötige Arbeit aufgewendet zu haben, die einen zu solcher Erkenntnis (überhaupt erst) gelangen läßt? Und welcher Gegebenheit könnte man dann den Erfolg zuschreiben, den man erlebt, wenn nicht eben dieser Arbeit?

Es ergibt sich also aus all diesen Feststellungen, daß ein häufiges und verständiges Üben der unfehlbare Weg zur Vollkommenheit im Cembalospiel ist. Unter diesem Gesichtspunkt habe ich eine besondere Methode aufgebaut, um die Bewegungsfreiheit der Finger, die ihnen von der Natur mitgegeben wurde, neu zu wecken und (darüber hinaus) zu erhöhen.

Diese Methode ist die einfache Technik, von der ich bereits sprach: ich werde (nun) deren Regeln darlegen, und ich glaube, man sollte es sich nicht erlassen, sie genau und stufenweise zu befolgen, denn, abgesehen davon, daß man sie alle vernunftgemäß begründet finden wird, hat neueste Erfahrung mir ihre Nützlichkeit bestätigt.

Die Ziffern 1., 2., 3., 4. und 5. sollen die Finger bezeichnen, von denen ich sprechen will, und deren man sich dort bedienen soll, wo sie sich neben

La perfection du toucher sur le Clavessin consiste principalement dans un mouvement des Doigts bien dirigé.

Ce mouvement peut s'acquérir par une simple mécanique; mais il faut qu'on sçache la ménager.

Cette mécanique n'est autre chose qu'un exercice fréquent d'un mouvement régulier: les dispositions qu'elle demande sont naturelles à un chacun; il en est comme de celles qu'on a pour marcher, ou si l'on veut, pour courir.

La faculté de marcher ou de courir vient de la souplesse du jarret: celle de toucher le Clavessin dépend de la souplesse des doigts à leur racine.

L'exercice continuel où l'on est de marcher, rend à un chacun le mouvement du jarret presque également libre. Le peu d'exercice que nous faisons, au contraire, du mouvement nécessaire aux doigts pour toucher le Clavessin, ne permet pas que leur liberté se développe: d'ailleurs nos habitudes particulières font contracter aux doigts des mouvements si contraires à celui qu'exige le Clavessin, que cette liberté en est sans cesse traversée: elle trouve même des obstacles jusques dans les talens naturels que nous pouvons avoir pour la musique; pour peu que nous soyons sensibles aux effets de cet art, nous faisons des efforts pour rendre ce que nous sentons, & ce ne peut être que par une contrainte préjudiciable à l'exécution: toutes les mesures qu'il faudroit prendre pour l'acquérir, nous sont dérobées par l'impression qu'ont reçu nos sens: & faute d'avoir su concilier cette exécution avec la promptitude de notre imagination, nous nous persuadons souvent que c'est la nature qui nous a refusé ce que nous nous sommes ravis à nous-mêmes par de mauvaises habitudes.

Il est bien vrai que les dispositions sont plus heureuses en de certains Sujets qu'en d'autres: cependant dès qu'aucune incommodité sensible ne trouble pas le mouvement ordinaire des doigts, il ne dépend plus que de nous d'en faire l'usage auquel ils sont propres; & cela dans un degré de perfection suffisant pour plaire: car j'ose avancer qu'un travail assidu & bien conduit, que les soins nécessaires & qu'un peu de tems dédomageront inmanquablement les doigts les moins favorisés.

J'avouerai cependant que ce qui suppose une grande pratique dans la plupart des personnes, ne sera peut-être qu'une heureuse rencontre dans quelques autres: mais qui est-ce qui osera s'attendre aux facilités de la nature? comment peut-on espérer de les découvrir, sans avoir entrepris le travail nécessaire pour parvenir à en faire l'expérience? & à quoi pourra-t-on attribuer alors le succès qu'on éprouvera, si ce n'est à ce travail même.

Il résulte donc de toutes ces remarques qu'un exercice fréquent & bien entendu est l'auteur infallible de la parfaite exécution sur le Clavessin: & c'est de là que j'ai conçu une méthode particulière, pour renouveler dans les doigts le mouvement dont la nature les a doués, & pour en augmenter la liberté.

Cette méthode est la simple mécanique dont j'ai déjà parlé: je vais en proposer les règles; & je crois qu'on ne peut guères se dispenser de les suivre exactement & par degré: car outre qu'on les trouvera fondées en raisons, une expérience encore toute récente vient de m'assurer de leur efficacité.

Les chiffres 1., 2., 3., 4. & 5. désigneront les doigts dont je voudrai parler, & dont il faudra se servir aux endroits où ils se trouveront joints aux notes:

Perfection of touch on the harpsichord consists mainly in well-controlled movement of the fingers. This movement can be acquired by a simple technique, but one has to know how to apply it.

This technique is nothing more than frequent exercise of a regular movement: the aptitudes for which it calls are natural to everyone—much the same as in walking, or, if you like, in running.

The faculty of walking or of running comes from the suppleness of the knee: that of playing the harpsichord depends on the suppleness of the fingers at their roots.

The continual exercise when walking gives everyone almost equally free movement of the knee. On the other hand, the little exercise we give to the movement of the fingers necessary for playing the harpsichord does not enable their freedom of movement to become developed: moreover, our particular habits cause the fingers to develop movements so opposed to those required for the harpsichord as to represent a constant setback to the development of this freedom: it finds obstacles even in any natural talent that we might have for music; if we are even a little sensitive towards the effects of this art, we make an effort to convey what we feel and this can be done only under a constraint which is detrimental to the performance: all the steps which ought to be taken to acquire suppleness are snatched from us by the impression received by our senses and for want of knowing how to reconcile this execution with the alertness of our imagination, we frequently persuade ourselves that it is Nature which has denied us an accomplishment of which, by our bad habits, we have deprived ourselves.

It is very true that in their predispositions some people are more fortunate than others: however, provided that no substantial incapacity affects the natural movement of the fingers, it depends on us alone to use them as they were intended to be used; indeed, on attaining a sufficient degree of perfection, to give pleasure. I would even go so far as to say that assiduous and well-conducted work, the necessary attention and a little time will be bound to make up for less favoured fingers.

I will however concede that that which implies a lot of practice to the majority of people may perhaps, for others, be a blissful encounter, but who would dare to anticipate natural aptitudes? How can one hope to discover them, without having done the work necessary to reach this stage of experience? And to what might one attribute the success which one will then experience, if not to this very work?

The outcome, therefore, of all these observations is that frequent and well-understood exercise is the infallible route to perfect execution on the harpsichord, and it is on that basis that I have conceived a particular method of renewing in fingers movement imparted to them by Nature and of increasing the freedom of that movement.

This method is the simple technique of which I have already spoken: I am going to propound its rules and I think one can hardly avoid following them exactly and by degrees, for apart from their being founded upon logic, quite recent experience has assured me of their efficacy.

The symbols 1st, 2nd, 3rd, 4th and 5th are to denote the fingers of which I shall be speaking, fingers which are to be employed wherever they are placed

den Noten befinden: so bezeichnet 1. den *Daumen*, 5. den *kleinen Finger* und 2., 3., 4. entsprechend die anderen *Finger*.

Zuerst muß man sich so ans Cembalo setzen, daß die Ellbogen sich höher als die Tasten befinden und daß die Hand allein durch die natürliche Bewegung des Handgelenks darauf fallen kann.

Gerade damit die Hand wie von selbst auf die Tasten fallen kann, müssen zuerst die Ellbogen höher als die Tastatur sein, und sie sind nie zu hoch, wenn nur der 1. und der 5. auf den Rand der Tasten gesetzt werden können.

Während der 1. und der 5. auf den Rand der Tasten gesetzt werden, müssen die Ellbogen ungezwungen in ihrer natürlichen Stellung an der Seite herabhängen; diese Stellung soll man wohl beachten, und man darf sie nur bei unbedingter Notwendigkeit ändern, etwa, wenn man die Hand von einem Ende der Klaviatur zum anderen führen muß.

Diese natürliche Stellung der Ellbogen, verbunden mit der richtigen Haltung des 1. und 5. legt fest, wie jedermann, gleichgültig welcher Größe, sich ans Cembalo setzen muß; es handelt sich nur noch darum, den Sitz entsprechend anzupassen.

Wenn der 1. und 5. auf dem Rand der Tasten liegen, so veranlassen sie die übrigen Finger, sich zu krümmen, um gleichfalls auf den Rand der Tasten gesetzt werden zu können; aber indem man die Hand so fallen läßt, wie oben beschrieben, runden sich die Finger auf natürliche Weise in der erforderlichen Art; und nun soll man sie nicht mehr strecken, noch stärker krümmen, außer in gewissen Fällen, wo es nicht besser geht.

Das Handgelenk muß stets geschmeidig sein; diese Geschmeidigkeit geht dann auf die Finger über und gibt ihnen alle notwendige Beweglichkeit und Leichtigkeit; die Hand, die auf diese Weise sozusagen wie tot ist, dient nur noch dazu, die Finger zu halten, die an ihr hängen, und sie auf der Tastatur dorthin zu führen, wohin sie allein durch ihre Eigenbewegung nicht gelangen können.

Die Bewegung der Finger geschieht von ihrer Wurzel her, das heißt, vom Gelenk, das sie mit der Hand verbindet, aus und nie woanders her. Die Bewegung der Hand erfolgt aus dem Handgelenk und diejenige des Armes, wenn es je nötig sein sollte, aus dem Ellbogengelenk.

Eine größere Bewegung darf nicht gemacht werden, wenn auch eine geringere genügt; und selbst, wenn ein Finger eine Taste erreichen kann, ohne daß man die Hand bewegt, nur indem man diese dehnt oder spreizt, soll man sich wohl hüten, die Bewegung über das Notwendige hinausgehen zu lassen.

Jeder Finger muß seine eigene und von allen übrigen unabhängige Beweglichkeit haben, dergestalt, daß selbst dann, wenn man gezwungen ist, die Hand an eine bestimmte Stelle auf der Tastatur zu führen, der Finger, den man gerade braucht, nur durch seine eigene Bewegung auf die Taste fällt. Die Finger dürfen nur auf die Tasten fallen und nicht darauf schlagen; überdies sollen sie sozusagen fließend einer dem anderen folgen; damit sei auf die Zartheit hingewiesen, mit der man von Anfang an vorgehen soll.

Nun setze man die fünf Finger der Hand auf die entsprechenden Noten oder Tasten, wie auf der dieser Abhandlung folgenden Tafel unter dem Namen *première Leçon* zu sehen ist.

Befindet sich jeder der fünf Finger auf seiner Taste und ferner die Hand in der oben beschriebenen Stellung, so drückt man mit dem 1. oder mit dem 5. die Taste herunter, auf der er sich befindet, ohne daß ein anderer Finger oder gar die Hand jetzt die geringste Bewegung macht.

Vom Finger, mit dem man begonnen hat, geht man zum benachbarten über und so von einem zum anderen, indem man achtgibt, daß derjenige, der eben eine Taste gedrückt hat, diese verläßt, sobald sein Nachbar eine andere drückt; denn das Loslassen eines Fingers und der Anschlag eines anderen müssen gleichzeitig ausgeführt werden.

Man merke wohl, daß jeder Finger durch seine eigene Bewegung wirken muß und beachte, daß der Finger, der eine Taste verläßt, ihr so nahe bleibe, daß er sie zu berühren scheint.

Niemals belaste man den Anschlag der Finger durch den Druck der Hand; im Gegenteil: die Hand soll,

de sorte que 1. désignera le pouce, 5. le petit doigt, & 2. 3. 4. les autres doigts à proportion.

Il faut d'abord s'asseoir auprès du Clavessin, de façon que les coudes soient plus élevés que le niveau du clavier, & que la main puisse y tomber par le seul mouvement naturel de la jointure du poignet.

C'est afin que la main tombe comme d'elle même sur le clavier, qu'il faut d'abord avoir les coudes audessus de son niveau; & ils ne sont jamais trop élevés, dès que le 1. & le 5. peuvent se placer sur le bord des touches.

En même tems que le 1. & le 5. se placent sur le bord des touches, il faut que les coudes tombent nonchalamment sur les côtés, dans leur situation naturelle; situation qu'il faut bien remarquer, & qu'on ne doit jamais déranger que par une nécessité absolue, comme lorsqu'on est obligé de transporter la main d'un bout du clavier à l'autre.

Cette situation naturelle des Coudes, jointe à la juste portée du 1. & du 5. donne le point fixe où toute personne, de quelque taille qu'elle soit, doit se placer auprès du Clavessin; & il ne s'agit plus que d'y proportionner le siège.

Le 1. & le 5. se trouvant sur le bord des touches, engagé à courber les autres doigts, pour qu'ils puissent se trouver également sur le bord des touches; mais en laissant tomber la main, comme il a été dit, les doigts s'arondissent naturellement au point qu'il faut; & pour lors on ne doit plus ni les alonger, ni les arondir d'avantage, excepté dans de certains cas, où l'on ne peut mieux faire.

La jointure du poignet doit toujours être souple: cette souplesse qui se répand pour lors sur les doigts, leur donne toute la liberté & toute la légèreté nécessaires; & la main qui par ce moyen se trouve, pour ainsi dire, comme morte, ne sert plus qu'à soutenir les doigts qui lui sont attachés, & à les conduire aux endroits du clavier où ils ne peuvent atteindre par le seul mouvement qui leur est propre.

Le mouvement des doigts se prend à leur racine, c'est-à-dire, à la jointure qui les attache à la main, & jamais ailleurs; celui de la main se prend à la jointure du poignet, & celui du bras, supposé qu'il soit nécessaire, se prend à la jointure du coude.

Le plus grand mouvement ne doit avoir lieu que lorsqu'un moindre ne suffit pas; & même dès qu'un doigt peut atteindre à une touche sans mouvoir la main, mais seulement en l'étendant ou en l'ouvrant, il faut bien se garder de prodiguer le mouvement au-delà du nécessaire.

Il faut que chaque doigt ait son mouvement particulier & indépendant de tout autre: de sorte que quand même on est obligé de transporter la main à un certain endroit du clavier, il faut encore que le doigt dont on se sert pour lors, tombe sur la touche par son seul mouvement.

Il faut que les doigts tombent sur les touches, & non pas qu'ils les frappent; il faut de plus qu'ils coulent, pour ainsi dire, de l'un à l'autre en se succédant: ce qui doit vous prévenir sur la douceur avec laquelle vous devez vous y prendre en commençant.

Il faut à présent arranger les cinq doigts de la main sur les cinq notes ou touches consecutives, dont on trouve l'exemple sous le nom de première Leçon, dans la planche gravée qui suit ce discours.

Les cinq doigts étant arrangés sur les cinq touches, en supposant d'ailleurs la main placée, comme il a été dit; on fait ensorte d'enfoncer du 1. ou du 5. la touche sur laquelle il se trouve, sans qu'aucun autre doigt, ni sans que la main fassent pour lors le moindre mouvement.

Du doigt par lequel on a commencé, on passe à son voisin, & ainsi de l'un à l'autre; en observant que celui qui vient d'enfoncer une touche, la quitte dans le même instant que son voisin en enfonce une autre: car le lever d'un doigt & le toucher d'un autre doivent être exécutés dans le même moment.

Souvenez-vous de faire agir chaque doigt par son mouvement particulier; & observez que le doigt qui quitte une touche, en soit toujours si prodie, qu'il paroisse la toucher.

N'apprenissez jamais le toucher de vos doigts par l'effort de votre main; que ce soit au contraire

beside notes, so that 1 will denote the *thumb*, 5 the *little finger*, and 2, 3 and 4 the other *fingers* accordingly.

First, it is necessary to sit at the harpsichord with the elbows higher than the level of the keyboard, so that the hand can drop on to the keyboard merely by the natural movement of the wrist joint.

It is so that the hand should drop as of itself on to the keyboard that the elbows have to be higher than the level of this latter, and they are never too high so long as the 1st and 5th can rest on the edge of the keys.

At the same time as the 1st and 5th touch the edge of the keys, the elbows must fall unconcernedly to the sides, into their natural position, a position which should be strictly observed and never disturbed unless absolutely essential, as when the player is compelled to carry his hand from one end of the keyboard to the other.

This natural position of the elbows, combined with the correct attitude of the 1st and 5th, determines the position of any person, whatever his size, in relation to the harpsichord, and all that is necessary is for the stool to be arranged accordingly.

When the thumb and little finger, in other words, the 1st and 5th, rest on the edge of the keys, they make it necessary for the other fingers to curve, so that these, too, may rest on the edge of the keys. However, as has already been said, by dropping the hand, the fingers curl naturally to the necessary extent and they must then be neither extended nor curled any further, except in certain cases where one has no alternative.

The wrist must always be supple. This suppleness, which is then transmitted to the fingers, gives them all the ease of movement and all the lightness necessary; thus the hand which, by this reckoning is, so to say, inert, serves merely as a support for the fingers which are attached to it and as a means of conveying them to those parts of the keyboard which they cannot reach by their own particular movement alone.

The movement of the fingers begins at their root, that is to say, at the point where they join the hand, and never anywhere else. That of the hand begins at the wrist joint, whilst that of the forearm, assuming that such a movement is necessary, begins at the elbow.

No great movement should be made where a lesser one will suffice, and even where a finger can reach a key without the hand being moved—all that is necessary being merely to extend it or to open it—guard against unnecessary movement.

Every finger must have its own movement, independent of the others: in other words, even when the hand has to be moved to a certain part of the keyboard, it is still necessary that the finger then used should drop on to the key by its own movement.

The fingers must drop on to the keys and not hit them; moreover, they must glide, so to speak, from one key to the other when playing successive notes, which will give some idea of how gently one has to start.

The thumb and four fingers of the hand must now be placed on the five consecutive notes or keys, as in the example given under the heading *première Leçon* on the sheet appended to this discourse.

With the thumb and four fingers arranged on the five keys and with the hand placed as already stated, proceed to depress with the 1st or 5th the key on which it is resting, but do not make the slightest movement with any other finger nor with the hand as a whole.

From the finger with which you started, pass on to its neighbour and so on from one to the other, taking care that the finger which has just depressed a key is raised from it in the same instant as its neighbour depresses another, for the raising of one finger and depressing of a key by another must be carried out simultaneously.

Remember to make every finger act by its own particular movement, and see that the finger which releases a key always remains so close to it that it appears to be touching it.

Never make the touch of your fingers heavy by the effort of your hand. On the contrary, let it be your

indem sie die Finger trägt, deren Anschlag leichter machen; dies hat bedeutsame Folgen.

Man beobachte eine große Gleichmäßigkeit der Bewegungen zwischen den einzelnen Fingern und vor allem überstürze man diese Bewegungen niemals, denn die Leichtigkeit und die Geschwindigkeit kann man nur durch diese Gleichmäßigkeit der Bewegungen erwerben; und wie so oft, indem man sich zu sehr eilt, flieht man das, was man sucht.

Man muß versuchen, erst die notwendige Beweglichkeit der Finger zu erwerben und jedem von ihnen seine eigene Bewegungsfreiheit zu geben, bevor man ihre Stärke erprobt; deshalb empfehle ich, sie anfangs nur auf die Klaviatur zu setzen, um sich daran zu gewöhnen, die Entfernung von einem zum anderen mit derjenigen zwischen den Tasten in Beziehung zu bringen. Aber da man vorerst Mühe hat, jeden Finger selbständig sich bewegen zu lassen, könnte die weitere Mühe, die Tasten herunterzudrücken, bewirken, daß die notwendige Vervollkommnung im Bewegungsablauf gestört wird. Man muß also gut achtgeben, daß der Widerstand der Tasten nicht (gar zu sehr) den Fingerbewegungen entgegensteht; deshalb kann die Tastatur, auf der man (zuerst) übt, nie zu weich (im Anschlag) sein. Aber im Maße, wie die Finger in ihren Bewegungen an Kraft gewinnen, kann man sie einer (im Anschlag) weniger weichen Tastatur gegenüberstellen und so schrittweise dazukommen, sie die (im Anschlag) härtesten Tasten anschlagen zu lassen.

Diese Übung wird zuerst mit jeder Hand einzeln ausgeführt, und erst, wenn man die Fingerführung gemäß obstehender Erklärung meistert, übt man sie mit beiden Händen zusammen. Man läßt eine Hand vor der anderen mit beliebig viel Tönen beginnen, bald mit mehr, bald mit weniger; schließlich versucht man es auf alle nur möglichen Arten, bis man eine so gute Gewöhnung der Hände wahrnehmen kann, daß keine Gefahr mehr besteht, sie könnten wieder verdorben werden. Dies läßt sich nicht in einem Tag erreichen, aber es kürzt das zur Erreichung des gewünschten Vollkommenheitsgrades notwendige Studium ungemein ab.

Obgleich diese Übung sehr einfach ist, führt sie unmerklich zur bestmöglichen Spielweise auf dem Cembalo. Man gewöhnt dabei zuerst die Hand daran, die Finger zu tragen; man paßt die Abstände zwischen den einzelnen Fingern denjenigen der Tasten an; man verhilft dadurch jedem von ihnen zu seiner ihm eigenen Bewegungsmöglichkeit; man gewöhnt sich daran, den einen zu heben, während der andere sich senkt; ihre Kraft, ihr Gewicht und ihre Bewegung werden dabei nach einiger Zeit untereinander gleichförmig. Die Gleichförmigkeit der Bewegungen beider Hände in Parallel- und in Gegenbewegung zueinander wird dabei ebenfalls erworben. Wenn schließlich ein Lehrer nur ein wenig achtgibt, daß alle bis jetzt gegebenen Anweisungen in den folgenden Abschnitten und in den *Verzierungen*, die er im Anschluß an diese Lektion ausführen lassen soll, beobachtet werden, ist es sozusagen fast gewiß, daß man nicht verfehlen wird, eine schöne Spielweise zu erlangen.

Ohne weitere Kenntnisse als in dieser Übung enthalten sind, kann man das kleine Menuett erlernen, das sich auf der gleichen Tafel befindet; es ist darin der Fingersatz angemerkt und die Verzierungen sind darin weggelassen worden.

Spielt man die Noten dieser Übung schnell, so heißt dies *Roulement*; wären die Noten dieser Übung auseinanderliegend, so hieße es *Batterie*. Um ein *Roulement* über dasjenige dieser Lektion hinaus fortzusetzen, muß man sich nur daran gewöhnen, den 1. Finger unter irgendeinem beliebigen anderen hindurchzuführen und einen dieser anderen Finger über den 1. hinwegzuführen. Dieses Vorgehen ist ausgezeichnet, vor allem, wenn man auf *Kreuze* oder *B's* trifft; es erleichtert sogar noch die Ausführung gewisser *Batteries*, von denen man ein Beispiel auf der folgenden Tafel findet.

Es ist zu beachten, daß der Finger, der auf diese Weise über oder unter einem anderen durchgeführt wird, durch seine eigene Bewegung zu der gewünschten Taste gelangt.

Man vermeide so weit wie möglich, ein *Kreuz* oder ein *B* mit dem 1. oder 5. anzuschlagen, vor allem bei den *Roulements*; es sollte so verfahren werden, daß der 1. sich dann auf der dem *Kreuz* oder dem *B* vorangehenden Taste befindet, denn dies kann die Ausführung erleichtern.

vosre main qui en soutenant vous doigts, rende leur toucher plus leger: cela est d'une grande conséquence. Observez une grande égalité de mouvemens entre chaque doigt, & sur-tout ne précipitez jamais ces mouvemens: car la légereté & la vitesse ne s'acquierent que par cette égalité de mouvemens; & souvent pour trop se presser, on fuit ce qu'on cherche.

Il faut tâcher d'acquérir le mouvement nécessaire dans les doigts, & de donner à chacun d'eux son mouvement particulier, avant que de mettre leur force à l'épreuve: de sorte que je ne propose de les placer d'abord sur le clavier, que pour qu'on s'accoutume à proportionner la distance de l'un à l'autre à celle des touches de ce clavier. Mais comme on a d'abord de la peine à les faire mouvoir chacun en particulier, celle qu'on auroit encore à leur faire enfoncer les touches, seroit capable de détruire la perfection qui doit se trouver dans leur mouvement. Il faut donc bien prendre garde que la resistance des touches ne s'oppose au mouvement des doigts; & par conséquent le clavier sur lequel on s'exerce ne sauroit être trop doux: mais à mesure que les doigts se fortifient dans leur mouvement, on peut leur proposer un clavier moins doux, & arriver ainsi par degrez à leur faire enfoncer les touches les plus dures.

Cette Leçon se pratique d'abord de chaque main en particulier; & que quand on se sent maître de conduire ses doigts conformément à l'explication précédente, on l'exerce des deux mains ensemble: on fait commencer une main avant l'autre d'autant de notes que l'on veut, tantôt plus, tantôt moins: enfin on s'y prend de toutes les manières possibles, jusqu'à ce qu'on reconnoisse que les mains soient dans une si bonne habitude, qu'il n'y a plus lieu de craindre qu'elles se gâtent: ce qui ne s'acquiert pas en un jour, & ce qui cependant abrège infiniment l'étude nécessaire pour arriver au point de perfection qu'on désire.

Cette Leçon, quoique très-simple, conduit insensiblement à la plus parfaite exécution, sur le clavessin. On y accoutume d'abord la main à soutenir les doigts; on y proportionne leur distance entr'eux à celle des touches; on y procure à chacun d'eux son mouvement particulier; on s'y accoutume à en lever un, pendant qu'un autre baisse; leur force, leur poids, & leur mouvement s'y rendent égaux entr'eux au bout de quelque tems; les mouvemens égaux & contraires entre chaque main s'y contractent aussi: enfin pour peu qu'un maître soit attentif à faire observer toutes les remarques précédentes dans les autres passages & dans les Agrémens qu'il doit faire exercer après cette Leçon; il est presque certain, à parler en général, qu'on ne sauroit manquer de se procurer une belle execution.

Sans en sçavoir davantage que ce que contient cette Leçon, on peut apprendre le petit Menuet qui se trouve dans la même Planché; ayant eu soin d'y marquer les doigts, & d'en rerrancher les agrémens.

Lorsqu'on passe avec vitesse les notes de la Leçon, cela s'appelle Roulement, & si les notes de cette Leçon étoient disjointes, cela s'appelleroit, Batterie. Pour continuer un roulement plus étendu que celui de la Leçon, il n'y a qu'à s'accoutumer à passer le 1. par-dessous tel autre doigt que l'on veut, & à passer l'un de ces autres doigts par-dessus le 1. Cette maniere est excellente, sur-tout quand il s'y rencontre des Dièzes ou des Bemols; elle facilite même encore la pratique de certaines batteries, dont on trouve un exemple dans la Planché suivante.

Il faut observer que le doigt qui passe ainsi par-dessus ou par-dessous un autre, arrive par son mouvement particulier à la touche où l'on veut le placer alors.

Evitez, autant que cela se peut, de toucher un dièze & un bemol du 1. ou du 5. surtout dans les roulemens; & faites ensorte que le 1. se trouve pour lors sur la touche qui précède ce dièze ou ce bemol; parce que cela peut faciliter votre exécution.

hand which, by supporting your fingers, makes their touch lighter; this is of great consequence.

Observe a high degree of evenness of movement among all the fingers and, above all, never precipitate these movements, for lightness and speed are acquired only through smoothness of movement and it is often the case that by hurrying too much, we lose what we are seeking.

One must try to acquire the necessary movement in the fingers and to give to each one of them its own particular movement before trying to develop its strength: in other words, I suggest that at the start, they be placed on the keyboard solely for the purpose of becoming accustomed to adapting the spacing of the fingers to that between the keys. However, as at the outset one has difficulty in moving each finger separately, the added difficulty of trying to depress the keys might be capable of destroying the perfection of their movement. One must therefore carefully ensure that the resistance of the keys does not adversely affect the movement of the fingers. Consequently the keyboard on which one practises can not be too soft, but as the fingers grow stronger in their movement, they may be promoted to a keyboard which is less soft and so on by degrees, until they can play on the hardest of keys.

This Lesson should first be practised by each hand separately and only then when one feels one has mastered control of the fingers as explained above, may both hands be exercised jointly. Start off with one hand before the other, playing as many notes as desired, sometimes more and sometimes less: in short, apply every possible method until it is certain that the hands have become so well accustomed that there is no fear of their being spoiled. This state of affairs is not achieved in a day, though once achieved, it renders infinitely shorter the amount of study necessary to reach the desired degree of perfection.

This Lesson, although very simple, is the imperceptible route to the most perfect execution on the harpsichord. First get the hand accustomed to supporting the fingers; space the fingers out to correspond with the arrangement of the keys; see that every finger acquires a separate movement; get used to lifting one while lowering the other. The strength behind them, their weight and their movement become equalised in time; one also attains equality in movement of hands in parallel and contrary motion. In short, so long as the teacher is attentive and ensures that all the foregoing remarks are observed in the other passages and in the *Grace-notes* which have to be practised after this Lesson, it is, generally speaking, almost certain that good execution will be developed.

Without knowing more than is contained in this Lesson, it is possible to learn the short Minuet on the same sheet, care having been taken to mark in the fingering and to set out the *grace-notes*.

When the player passes quickly over the notes of the Lesson, this is called a *Roulement*, and if the notes of this Lesson were disjointed, that would be called a *Batterie*.

To continue a *roulement*, making it longer than that of the *Leçon*, one need only grow accustomed to passing the 1st under any desired finger and to passing one of these other fingers over the 1st. This method is excellent, particularly when the *roulement* includes *Sharps* and *Flats*; more especially, it facilitates the practice of certain *batteries*, an example of which is given on the following sheet.

See that the finger which so passes over or under any other reaches the key which it is desired to play by its own, individual movement.

Avoid, so far as possible, playing a *sharp* or a *flat* with the 1st or 5th, especially in the *roulemens*, endeavouring to ensure when a *sharp* or a *flat* is to be played that the 1st is resting on the preceding key, as this will facilitate execution.

Häufig spielt man ein und dasselbe *Roulement* mit beiden Händen, deren Finger dann abwechselnd einander folgen; ein Beispiel hierfür findet sich im Stück, betitelt *Les Tourbillons*, wo der Buchstabe D die *rechte*, der Buchstabe G die *linke Hand* bezeichnet.

In dieser Art *Roulement* wird eine Hand über die andere hinweggeführt, aber man muß wohl darauf achten, daß der *Tou* der ersten Taste, auf die eine der Hände übergeht, so an den vorhergehenden *Tou* gebunden ist, als ob die Töne von den Fingern der gleichen Hand angeschlagen würden.

Die Finger folgen hier der Anordnung der Übung, und man sollte sich dabei des 5. nur so wenig wie irgend möglich bedienen.

Es gibt *Batteries*, wo die Hände gleichfalls eine über die andere geführt werden: dies ist nicht schwer auszuführen, vorausgesetzt, man beachtet das, was vorher im Hinblick auf die Bindung der Töne gesagt worden ist.

Es gibt zwei Arten von *Batteries*, von denen man Beispiele im Stück namens *Les Cyclopes* findet: in der einen dieser *Batteries* bewegen sich beide Hände aufeinanderfolgend wie zwei Trommelschlegel; in der anderen (*Batterie*) gleitet die *linke Hand* über die *rechte*, um abwechselnd den *Baß* und die *Oberstimme* anzuschlagen.

Ich glaube, daß diese letzteren *Batteries* mir eigentümlich sind, wenigstens sind in dieser Art noch keine erschienen; und ich darf zu ihren Gunsten sagen, daß das Auge hierbei an dem Vergnügen teilnimmt, welches das Ohr von ihnen empfängt.

Die Ausführung dieser verschiedenen *Batteries* und dieser verschiedenen *Roulements* hängt vor allem von der Geschmeidigkeit des Handgelenks ab, indem man sich übrigens weicher und leichter Bewegungen befleißigt, und indem man die festgelegte Stellung des Ellbogengelenks bewahrt, wenn die *Batterie* die Spannweite der Hand überschreitet.

Wenn man merkt, daß die Hand ausgebildet ist, verringert man nach und nach die Höhe des Sitzes, bis die Ellbogen sich ein wenig unterhalb der Klaviatur befinden; dies zwingt nun dazu, die Hand wie an die Tastatur geschmiegt zu halten, und dies verschafft schließlich dem Anschlag alle Bindung, die man in ihn legen kann.

Wenn man *Triller* übt, muß man die Finger, die man gerade benutzt, so hoch wie möglich heben. Aber je mehr man mit der Bewegung vertraut wird, desto weniger hebt man die Finger, und die große Bewegung verwandelt sich zum Schluß in eine lebhaftere und leichtere.

Man soll sich wohl hüten, den *Triller* am Ende überstürzt zu spielen, um ihn *abzuschließen*: er findet seinen *Abschluß* auf natürliche Weise, wenn man (erst) einmal die Gewohnheit erworben hat.

Ich überlasse es den Lehrern, den Rest mündlich zu lehren, insofern als alles von den ersten Prinzipien ausgeht, die ich niedergelegt habe; aber man halte sich stets vor Augen, daß, je mehr man an diesen Grundprinzipien festhält, man desto mehr Fortschritte macht, denn der, den diese Grundprinzipien langweilen, wird fast immer von seiner Ungeduld geprellt.

Es finden sich einige Stücke in diesem Buche, die man transponieren kann, zum Beispiel können die *Musette* nach C und die *Rigaudons* nach D transponiert werden, vornehmlich, damit man sie zusammen mit einer Gambe spielen kann.

Im allgemeinen kann man diejenigen *doubles* und *reprises* eines *Rondeau* weglassen, welche man zu schwierig findet.

Wenn eine Hand nicht leicht zwei Tasten greifen kann, kann man diejenige weglassen, die nicht unbedingt notwendig für die Melodie ist, denn zu Unmöglichem soll man nicht angehalten werden.

Diese Methode dient als Einführung zu einem vollständigen System der Fingertechnik am Cembalo, welches ich bald herauszugeben hoffe. Die Nützlichkeit dieser Technik ist noch nicht bekannt geworden, und sie wird vor allem beim Begleiten spürbar werden: ich erspare dabei dem Gedächtnis eine Unzahl von Regeln, die man im übrigen erst anwenden kann, nachdem es einem gelungen ist, sie vom Verstand in die Fingerspitzen übergehen zu lassen.

Was ich in bezug auf das Cembalo gesagt habe, ist gleichfalls für die Orgel zu beachten.

Souvent on exécute un même roulement avec deux mains, dont les doigts se succèdent pour lors consecutivement; on en trouve un exemple dans la pièce intitulée les Tourbillons, où la lettre D. indique la main droite, & la lettre G. la main gauche.

Dans ces sortes de roulemens les mains passent l'une sur l'autre; mais il faut bien observer que le son de la première touche sur laquelle l'une des mains passe, soit tout aussi lié au son précédent, que s'ils étoient touchés des doigts de la même main.

Les doigts suivent ici l'ordre de la leçon; & il ne faut s'y servir du 5. que le moins qu'on peut.

Il y a des batteries où les mains passent également l'une sur l'autre; ce qui n'est pas difficile à pratiquer, pourvu qu'on y fasse l'observation qui vient d'être citée à l'égard de la liaison des sons.

Il y a deux autres sortes de batteries, dont on trouvera l'exemple dans la pièce intitulée, les Cyclopes: dans l'une de ces batteries, les mains font entr'elles le mouvement consecutif des deux baguettes d'un tambour; & dans l'autre, la main gauche passe varedessus la droite, pour toucher alternativement la Basse & le Dessus.

Je crois que ces dernières batteries me sont particulières, du moins il n'en a point encore paru de la sorte; & je puis dire en leur faveur que l'œil y partage le plaisir qu'en reçoit l'oreille.

L'exécution de ces différentes batteries, & de ces différents roulemens, dépend sur-tout de la souplesse du poignet; en s'y conduisant d'ailleurs par des mouvements doux & légers, & en y conservant le point fixe à la jointure du coude, lorsque la batterie excède l'étendue de la main.

Quand on se sent la main formée, on diminue petit-à-petit la hauteur du siège, jusqu'à ce que les coudes se trouvent un peu au-dessous du niveau du clavier; ce qui engage pour lors à tenir la main comme collée au clavier, & ce qui adevé de procurer au toucher toute la liaison qu'on peut y introduire.

Quand on exerce les tremblemens ou cadences, il faut lever, le plus qu'il est possible, les seuls doigts dont on se sert pour lors; mais à mesure que le mouvement en devient familier, on leve moins ces doigts; & le grand mouvement se tourne à la fin en un mouvement vif & léger.

Il faut bien se garder de précipiter la cadence sur la fin, pour la fermer: elle se ferme naturellement, lorsqu'on en a une fois acquis l'habitude.

Je laisse aux Maîtres le soin d'enseigner le reste de vive voix; d'autant que le tout émane des premiers principes que je viens de poser; mais qu'on se souvienne bien que plus on persevere dans les premiers principes, plus on avance dans la carrière: car celui que ces principes ennuyent, est presque toujours la dupe de son impatience.

Il y a quelques pièces dans ce livre, qu'on peut transposer; par exemple; la Musette peut être mise en C. sol ut, sur tout pour être jouée avec la Violle; & les Rigaudons en D. la ré.

On peut se passer, absolument parlant, des doubles & des reprises d'un Rondeau, qu'on trouvera trop difficiles.

Lorsque la main ne peut embrasser facilement deux touches ensemble, on peut abandonner celle qui n'est pas absolument nécessaire au chant: car on ne doit pas être tenu à l'impossible.

Cette Méthode sert comme d'introduction à un système complet de la mécanique des doigts sur le Clavessin, que j'espère donner bien-tôt; l'utilité de cette Mécanique ne s'est point encore fait connaître, & c'est dans l'accompagnement sur tout qu'elle se fera le plus sentir: j'y épargne à la mémoire une infinité de règles, qu'on ne peut cependant mettre en usage, qu'après avoir scû les faire passer du jugement au bout des doigts.

Ce que j'ai dit touchant le Clavessin, est à observer pareillement sur l'Orgue.

The same *roulement* is often executed with two hands, the fingers then following one another consecutively. An example of this is to be found in the piece entitled *les Tourbillons*, where the letter D (*Droite*) indicates the *right hand* and the letter G (*Gauche*) the *left hand*.

In *roulemens* of this kind, the hands pass over another; one must watch, however, that the *sound* of the first key to which one hand passes is so joined to the preceding *sound* as if they had been played by fingers of the same hand.

In this case the fingers follow the order indicated in the lesson, the 5th being used as little as possible.

There are *batteries* where the hands pass over another in the same way: this is not difficult to practise provided that attention is given to the foregoing remarks concerning the merging of the *sounds*.

There are two other types of *batteries*, an example of which will be found in the piece entitled *les Cyclopes*: in one of these *batteries*, the hands, between them, make the consecutive movement of two drumsticks, whilst in the other the *left hand* passes over the *right* to play, alternately, the *Bass* and the *Treble*.

I believe that these latter *batteries* never appeared before; and I might add in their favour that not only the ear but also the eye derives pleasure from them.

The execution of the various *batteries* and *roulemens* depends first and foremost on the suppleness of the wrist, this being achieved by soft, light movements, keeping the elbow joint as a fixed point when the particular *batterie* extends outside the span of the hand.

When it is felt that the hand has been developed, the height of the stool may be gradually reduced until the elbows are slightly below the level of the keyboard, so that the hands have, of necessity, to be held as if glued to the keyboard, affording the player's touch the maximum degree of contact.

When practising *trills* or *shakes*, only those fingers which are in use should be raised as high as possible. However, as the movement becomes familiar, these fingers are raised less and less and the considerable movement employed at the outset is finally replaced by a movement which is light and brisk.

Take great care not to rush the end of the trill in terminating it, for it will close naturally once one has grown accustomed to it.

I leave it to the instructor to teach the rest verbally, especially as everything emanates from the basic principles which I have just outlined. It must be remembered, though, that the more one perseveres with the first principles, the further one will advance in one's career, for he who wearies of these principles is almost always the dupe of his impatience.

There are some pieces in this book which can be transposed, for example, the *Musette* can in particular be transposed to the key of C if it is to be played together with a viol, and the *Rigaudons* to D.

On the whole, the *doubles* and the *reprises* of a *Rondeau* which will be found to be too difficult, can be omitted.

Where the hand cannot easily span two keys together, do not try to play whatever is not absolutely essential to the melody, because the player must not be bound by the impossible.

This Method serves as an introduction to a complete system of harpsichord finger technique which I hope to provide soon; the utility of this technique has not yet made itself known and it is especially in accompaniment that it will best be appreciated. I have endeavoured to spare the memory an infinite number of rules which can be applied only when one knows how to pass them from judgement to the finger-tips.

All that I have said with regard to the harpsichord applies in like manner to the organ.

NOMS et figures des agrements.	NOMS et expressions des agrements	Liaison	Expression	Menuet en Rondeau	
Cadence	Cadence				
Cadence appuyée	Cadence appuyée	<p>Une liaison qui embrasse deux notes différentes, comme - - -</p> <p>marque qu'il ne faut lever le doigt de dessus la première qu'à près avoir touché la seconde.</p>			
Double Cadence	Double Cadence	<p>La note liée à celle qui porte une Cadence ou un Pincé, sert de commencement à chacun de ces agrements</p>			
Double	Double	Exemple	Expression		
Pincé	Pincé	<p>Une liaison qui embrasse plusieurs notes, marque qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'en les touche.</p>			
Port de voix	Port de voix	Exemple	Expression		
Coulez	Coulez	<p>Le pouce a doit se trouver dans le milieu de cette batterie.</p>			
Pincé et port de voix	Pincé et port de voix	<p>Première Leçon</p>			
Son Coupe	Son Coupe	Main droite	<p>ceci se répète souvent sans discontinuer, et avec qualité de mouvement.</p>		
Suspension	Suspension	Main gauche			
Appuyement simple	Appuyement simple				
Appuyement figure	Appuyement figure				

ad: « Première Leçon / Main gauche »

Fehler des Stechers: das c zu Beginn der Übung muß mit dem 5. statt mit dem 1. Finger gespielt werden, das g mit dem 1. statt mit dem 5. Finger

Errata du graveur: au début de l'exercice, toucher le do avec le cinquième au lieu du 1^{er} doigt et le sol avec le premier au lieu du 5^e doigt.

Correction: the c at the beginning of the exercise must be played with the fifth finger, not the first; the g must be played with the first finger, not the fifth.

Tabelle der Verzierungen usw., wie sie in den Ausgaben von 1724 und von 1731 der „Pièces de clavecin“ enthalten ist. Diese Tabelle gilt nach Rameaus ausdrücklichen Hinweisen ebenfalls für seine „Nouvelles Suites de pièces de clavecin“ und für seine „Pièces de clavecin en concerts“. (Nach den Exemplaren in der Bibliothèque nationale, Paris.)

Table des agréments, etc., contenue dans les éditions de 1724 et de 1731 des *Pièces de clavecin*. Selon les indications formelles de Rameau, cette table est aussi valable pour ses *Nouvelles Suites de pièces de clavecin*, ainsi que pour ses *Pièces de clavecin en concerts*. (D'après les exemplaires conservés à la Bibliothèque nationale, Paris.)

Table of Ornaments as given in the 1724 and 1731 editions of the "Pièces de clavecin". This table, as expressly indicated by Rameau, is also applicable to his "Nouvelles Suites de pièces de clavecin" and his "Pièces de clavecin en concerts". (After the copies in the Bibliothèque Nationale, Paris.)

Namen und Zeichen der Verzierungen

Triller
Abgestützter Triller
Triller mit Nachschlag
Doppelschlag
Mordent
Vorschlag von unten
Vorschlag von oben
Mordent und Vorschlag von unten
Verkürzter Ton (Staccato)
Verspäteter Ton
Einfaches Arpeggio
Verziertes Arpeggio

Noms et figures des agréments

Cadence
Cadence appuyée
Double Cadence
Doublé
Pincé
Port de voix
Coulez
Pincé et port de voix
Son coupé
Suspension
Arpegement simple
Arpegement figuré

Names and signs of the ornaments

Trill
Prepared Trill
Terminated Trill
Turn
Mordent
Ascending Appoggiatura
Descending Appoggiatura
Mordent and ascending Appoggiatura
Curtailed Note (Staccato)
Truncated Note
Simple Arpeggio
Figured Arpeggio

Bindebogen / Ausführung

Ein Bindebogen, der zwei verschiedene Noten umfaßt, wie ... bedeutet, daß man den Finger von der ersten Note erst aufheben darf, nachdem man die zweite angeschlagen hat. Diejenige Note, welche an eine andere angebunden ist, die einen Triller oder einen Mordent hat, dient als Anfang für jede dieser Verzierungen.

Liaison / Expression

Une liaison qui embrasse deux notes différentes, comme ... marque qu'il ne faut lever le doigt de dessus la première qu'après avoir touché la Seconde. La note liée à celle qui porte une Cadence ou un Pincé, sert de commencement à chacun de ces agréments.

Slur/Execution

A Slur which embraces two different notes, as ... indicates that the finger should not be raised from the first until the second has been struck. If the second of two slurred notes has a trill or a mordent, the first note serves as commencement of the respective ornament.

Beispiel

Ein Bindebogen, welcher mehrere Noten umfaßt, bedeutet, daß man sie alle halten muß, vom einen bis zum anderen Ende des Bogens, unter Berücksichtigung ihres Anschlages.

Exemple

Une liaison qui embrasse plusieurs notes, marque qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'on les touche.

Example

A Slur which embraces several notes, indicates that all these notes are to be held down throughout the length of the slur, paying regard to reiteration.

Beispiel

Der Daumen 1 soll sich in der Mitte dieser batterie befinden.

Exemple

Le pouce 1 doit se trouver dans le milieu de cette batterie.

Example

The thumb 1 should remain in the centre of this batterie.

Erste Übung (Rechte Hand / Linke Hand)

Dies wiederholt man ohne Unterbrechung oft und mit gleichmäßiger Bewegung.

Première Leçon (Main droite / Main gauche)

Ceci se repete souvent sans discontinuer, et avec Egalité de mouvement.

First Lesson (Right hand / Left hand)

This is repeated many times without interruption and with evenness of movement.

Menuett in Rondeau-Form

Menuet en Rondeau

Minuet in Rondeau form.

Allemande

First system of the Allemande, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music begins with a treble clef and a common time signature, followed by a repeat sign and a first ending bracket.

Second system of the Allemande, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The system includes a first ending bracket labeled [1] and a repeat sign.

Third system of the Allemande, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The system includes a second ending bracket labeled [2] and a repeat sign.

Fourth system of the Allemande, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The system includes third and fourth ending brackets labeled [3] and [4], and a first ending bracket labeled 1^a.

Fifth system of the Allemande, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The system includes a second ending bracket labeled 2^a, a first ending bracket labeled [5], a section labeled "Reprise" with a repeat sign, and a final ending bracket labeled [7].

éd. 1724:

[1] [2] [3] [4] [5] [6] [7]

First system of musical notation, consisting of a treble and bass staff. The key signature is one sharp (F#). The treble staff features a melodic line with eighth and sixteenth notes, including trills and slurs. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

Second system of musical notation, continuing the piece. It features a treble and bass staff with complex rhythmic patterns and slurs. The treble staff has a more active melodic line, while the bass staff has a more sustained accompaniment.

Third system of musical notation, showing further development of the musical themes. The treble staff has a melodic line with trills and slurs, and the bass staff has a more active accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs and trills, and the bass staff has a more active accompaniment.

Fifth system of musical notation, concluding the piece. It features a treble and bass staff. The treble staff has a melodic line with slurs and trills, and the bass staff has a more active accompaniment. The system includes first and second endings, labeled "1^a" and "2^a".

Courante

First system of musical notation (measures 1-4). The piece is in G major and 3/4 time. The right hand features a melodic line with grace notes, and the left hand provides a rhythmic accompaniment. A first ending bracket labeled [1] spans measures 2 and 3.

Second system of musical notation (measures 5-8). The right hand continues the melodic line, and the left hand has a more active bass line. A second ending bracket labeled [2] spans measures 6 and 7.

Third system of musical notation (measures 9-12). It includes first and second endings (1^a and 2^a) for the right hand. The first ending leads to a first reprise (1^e Reprise) in the right hand, which is a whole note chord. The left hand continues with a steady eighth-note pattern.

Fourth system of musical notation (measures 13-16). The right hand has a melodic line with grace notes, and the left hand continues with a rhythmic accompaniment.

Fifth system of musical notation (measures 17-20). It includes first and second endings (1^a and 2^a) for the right hand. The second ending leads to a second reprise (2^e Reprise) in the right hand, which is a whole note chord. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation (measures 21-24). The right hand has a melodic line with grace notes, and the left hand continues with a rhythmic accompaniment. The piece concludes with a final cadence in the right hand.

éd. 1724:

Footnote musical notation for the 1724 edition, showing two variations: [1] in the right hand and [2] in the left hand.

Gigue en rondeau

1ª

2ª

1ª Reprise

[1] *Fine*

D.C. al Fine

2ª Reprise

D.C. al Fine

. 1.1724:

2^{me} Gigue en rondeau

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (indicated by two sharps) and 6/8 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some beamed eighth notes in the upper staff.

Basse du debut après chaque Reprise:

A single bass staff showing the basso continuo line for the first system, consisting of a sequence of eighth notes.

The second system of musical notation continues the piece with two staves. It maintains the same key and time signature as the first system.

The third system of musical notation includes a first repeat sign (1^{re} Reprise) in the middle. The word "Fine" is written below the bass staff at the end of the system.

The fourth system of musical notation continues the piece with two staves, featuring various musical ornaments and phrasing.

D.C. al Fine

The fifth system of musical notation includes a second repeat sign (2^e Reprise) at the beginning. The system concludes with a final cadence.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff features a more rhythmic accompaniment with dotted notes and slurs.

The second system continues the musical piece with similar notation to the first system, showing a continuation of the melodic and harmonic lines.

D.C. al Fine

3^e Reprise

The third system is labeled "3^e Reprise". It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes slurs and accents.

The fourth system continues the musical piece with similar notation to the previous systems, showing a continuation of the melodic and harmonic lines.

The fifth system continues the musical piece with similar notation to the previous systems, showing a continuation of the melodic and harmonic lines.

The sixth system continues the musical piece with similar notation to the previous systems, showing a continuation of the melodic and harmonic lines.

D.C. al Fine

Le Rappel des Oiseaux

First system of musical notation for 'Le Rappel des Oiseaux'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with quarter and eighth notes. There are repeat signs in the first and third measures of both staves.

Second system of musical notation. It continues the piece with two staves. The treble staff has a melodic line with eighth notes and slurs. The bass staff has a bass line with quarter notes and slurs. There are repeat signs in the second and fourth measures of both staves.

Third system of musical notation. The treble staff features a more complex melodic line with sixteenth notes and slurs. The bass staff has a bass line with quarter notes and slurs. There are repeat signs in the first and third measures of both staves.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and slurs. The bass staff has a bass line with quarter notes and slurs. There are repeat signs in the first and third measures of both staves.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and slurs. The bass staff has a bass line with quarter notes and slurs. There is a first ending bracket labeled [1] above the treble staff in the fourth measure. The system ends with a double bar line and repeat dots.

éd. 1724:

First ending notation for the fifth system, labeled [1]. It shows a treble clef staff with a melodic line consisting of eighth notes and a slur.

Reprise

The first system of the Reprise section consists of two staves. The treble staff begins with a 7/8 time signature and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with quarter and eighth notes. A repeat sign is present at the beginning of the system.

The second system continues the musical theme from the first system. The treble staff has a more active melodic line with frequent sixteenth-note patterns. The bass staff maintains a steady accompaniment. A repeat sign is also present at the start of this system.

The third system shows a continuation of the melodic and rhythmic motifs. The treble staff features a series of eighth-note runs. The bass staff continues with a consistent accompaniment pattern.

The fourth system maintains the musical structure. The treble staff has a melodic line with some rests, while the bass staff provides a steady accompaniment. A repeat sign is present at the beginning.

The fifth system continues the piece. The treble staff features a melodic line with eighth-note patterns. The bass staff provides a consistent accompaniment. A repeat sign is present at the start.

The sixth system concludes the Reprise section. It features a melodic line in the treble staff that leads into two different endings. The first ending, labeled '1a', leads back to an earlier part of the piece. The second ending, labeled '2a', provides an alternative conclusion. The bass staff continues with its accompaniment throughout.

1^{er} Rigaudon

Musical notation for the first system of the 1^{er} Rigaudon, featuring a treble and bass staff in 2/4 time with a key signature of one sharp (F#). A first ending bracket labeled [1] is placed over the final two measures of the treble staff.

Musical notation for the second system of the 1^{er} Rigaudon. It includes a treble staff with a "Reprise" section and a bass staff. The "Reprise" section is marked with a treble clef and a key signature change to three sharps (F#, C#, G#).

Musical notation for the third system of the 1^{er} Rigaudon, continuing the treble and bass staves with various musical notations including slurs and accents.

2^{me} Rigaudon

Musical notation for the first system of the 2^{me} Rigaudon, featuring a treble and bass staff in 2/4 time with a key signature of three sharps (F#, C#, G#).

Musical notation for the second system of the 2^{me} Rigaudon, including a treble staff with a "Reprise" section and a bass staff. The "Reprise" section is marked with a treble clef and a key signature change to one sharp (F#).

éd. 1724:

[1] Musical notation snippet for the first ending of the 1^{er} Rigaudon, showing a treble staff with a key signature of one sharp and a first ending bracket labeled [1].

petite Reprise

Double du 2^{me} Rigaudon

Reprise

petite Reprise

Musette en rondeau

Tendrement

1^{re} Reprise

2^e Reprise

3^e Reprise

ed. 1724:

D. C. al Fine

Tambourin

Vif

1^a

1^e Reprise

Fine

2^a

2^e Reprise

D. C. al Fine

3^a

3^e Reprise

D. C. al Fine

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including trills and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns and ornaments. The lower staff features a more active accompaniment with chords and moving lines, including some triplets.

The third system concludes the first section of the piece. The upper staff has a melodic line that ends with a trill. The lower staff provides a final accompaniment with chords and a few moving lines.

La Villageoise
Rondeau

The fourth system begins the second section of the piece. It is marked with a 2/2 time signature. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and eighth notes. A first ending bracket labeled [1] is present in the upper staff.

The fifth system continues the second section. The upper staff features a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and eighth notes.

The sixth system concludes the piece. It includes a first ending bracket labeled [1] in the upper staff. The text "1^{re} Reprise" is written above the staff, and "Fine" is written below the staff.

éd. 1724:
[1]

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in G major and 2/4 time. It features a melodic line in the treble and a supporting bass line. There are some ornaments (wavy lines) above certain notes.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled [1] over the final two measures of the system. The notation continues with melodic and bass lines.

D. C. al Fine

Third system of musical notation, starting with the label "2º Reprise". The treble staff contains a fast, repetitive melodic pattern, while the bass staff has a more rhythmic accompaniment with some rests.

Fourth system of musical notation, continuing the 2º Reprise section. The treble staff has a complex, fast-moving melodic line, and the bass staff provides a steady accompaniment.

Fifth system of musical notation, continuing the 2º Reprise section. The treble staff features a melodic line with some ornaments, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, continuing the 2º Reprise section. The treble staff has a fast, repetitive melodic pattern, and the bass staff has a rhythmic accompaniment.

ed. 1724:
1.

The first system of musical notation for 'Les Tendres Plaintes' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a fermata over a dotted quarter note. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system continues the piece with two staves. The upper staff shows a melodic line with a fermata over a dotted quarter note. The lower staff continues the rhythmic accompaniment with eighth notes.

The third system of musical notation features two staves. The upper staff includes a fermata over a dotted quarter note. The lower staff continues the rhythmic accompaniment.

The fourth system of musical notation features two staves. The upper staff includes a fermata over a dotted quarter note. The lower staff continues the rhythmic accompaniment.

Les Tendres Plaintes
Rondeau

The fifth system of musical notation features three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The top staff has a melodic line with a fermata over a dotted quarter note. The middle staff has a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, also featuring a rhythmic accompaniment of eighth notes. A first ending bracket labeled [1] is present at the end of the system.

éd. 1724:

A small musical notation block showing the first ending for the fifth system, consisting of a single staff in treble clef with a key signature of one flat and a 3/4 time signature.

First system of musical notation, measures 1-6. The bass line contains first and second endings marked [1] and [2].

Second system of musical notation, measures 7-12. Includes a first ending marked [3] and the instruction "1^e Reprise". The system concludes with the instruction "Fine".

Third system of musical notation, measures 13-18. Continuation of the piece with various rhythmic patterns.

Fourth system of musical notation, measures 19-24. Includes a second ending marked [4] and the instruction "D.C. al Fine".

Fifth system of musical notation, measures 25-28. Includes a second ending marked [5] and the instruction "2^e Reprise".

Sixth system of musical notation, measures 29-34. Continuation of the piece.

Seventh system of musical notation, measures 35-40. Includes first and second endings marked [6] and [7]. The system concludes with the instruction "D.C. al Fine".

1.1724:

Index of first endings, measures 1-7, showing the specific musical notation for each ending.

Les Niais de Sologne

notes égales

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The melody starts with a quarter rest, followed by a quarter note D4, then eighth notes E4-F4, G4-A4, B4-C5, and D5. There are two fermatas over the first and third measures of the melody.

The second system continues the piece. It features the same eighth-note accompaniment and melody. The melody concludes with a quarter note D5, followed by a quarter rest and a double bar line with repeat signs.

The third system begins with a first ending bracket labeled '1^a' over the first measure and a second ending bracket labeled '2^a' over the second measure. The first ending leads to a section labeled '1^e Reprise'. The music then continues with the eighth-note accompaniment and melody. The system ends with the word 'Fine' centered below the bass staff.

The fourth system continues the piece. It features the eighth-note accompaniment and melody. A first ending bracket labeled '[1]' is placed over the first measure of the melody in this system. The system concludes with a quarter note D5, a quarter rest, and a double bar line with repeat signs.

éd. 1724:

[1]

D. C. al §

3a

2º Reprise

D. C. al Fine

1^{er} Double des Niais

The first system of the piece consists of two staves, treble and bass clef, in the key of D major (two sharps) and 2/4 time. The melody in the treble clef is a simple eighth-note pattern: D4-E4-F#4-G4-A4-B4-C5-D5. The bass clef accompaniment consists of a steady eighth-note bass line: D3-E3-F#3-G3-A3-B3-C4-D4.

The second system continues the eighth-note pattern. The treble clef melody is: D5-E5-F#5-G5-A5-B5-C6-D6. The bass clef accompaniment continues with the same eighth-note bass line.

The third system begins with a repeat sign (§) and a fermata over the first measure. The treble clef melody then continues: D6-E6-F#6-G6-A6-B6-C7-D7. The bass clef accompaniment continues with the eighth-note bass line. The text "1^e Reprise" is written above the treble staff. The system ends with a repeat sign (§).

The fourth system continues the eighth-note pattern. The treble clef melody is: D7-E7-F#7-G7-A7-B7-C8-D8. The bass clef accompaniment continues with the eighth-note bass line.

The fifth system continues the eighth-note pattern. The treble clef melody is: D8-E8-F#8-G8-A8-B8-C9-D9. The bass clef accompaniment continues with the eighth-note bass line.

The sixth system continues the eighth-note pattern. The treble clef melody is: D9-E9-F#9-G9-A9-B9-C10-D10. The bass clef accompaniment continues with the eighth-note bass line.

D.C. al §

(2^e Reprise)

éd. 1724:
[1]

2^d Double des Niais

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The treble staff contains a melody of quarter notes, while the bass staff features a complex accompaniment of eighth and sixteenth notes. There are two fermatas (wavy lines) above the first and second measures of the treble staff.

The second system continues the piece. The treble staff has a fermata above the second measure. The bass staff continues with its intricate rhythmic pattern. The system concludes with a double bar line.

The third system shows the continuation of the melody and accompaniment. It ends with a double bar line and a section symbol (§) on both the treble and bass staves.

The fourth system is marked "1^e Reprise" in the treble staff. It begins with a fermata above the first measure. The bass staff continues with its characteristic accompaniment. The system ends with a double bar line.

The fifth system continues the musical piece. The treble staff has a fermata above the second measure. The bass staff features a complex accompaniment. The system concludes with a double bar line.

The sixth system is the final system on the page. It features a fermata above the first measure in the treble staff. The piece concludes with a double bar line and a section symbol (§) on both staves.

2e Reprise

D.C. al %

petite Reprise

1a

2a

Les Soupirs

Tendrement

Reprise

1^a 2^a
petite Reprise

La Joyeuse

Rondeau

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a lively melody in the upper staves and a rhythmic accompaniment in the lower staff.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom in bass clef. It includes a first ending section labeled "1^e Reprise" and concludes with the instruction "Fine".

The third system of musical notation consists of two staves, treble and bass clef. It continues the main melody and accompaniment.

The fourth system of musical notation consists of two staves, treble and bass clef. It includes a second ending section labeled "2^e Reprise" and concludes with the instruction "D.C. al Fine".

The fifth system of musical notation consists of two staves, treble and bass clef. It continues the main melody and accompaniment.

The sixth system of musical notation consists of two staves, treble and bass clef. It concludes the piece with the instruction "D.C. al Fine".

La Follette

Rondeau

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests. A first ending bracket labeled [1] spans the final two measures of the system. The word "Fine" is written below the second staff.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests. A first ending bracket labeled [2] spans the final two measures of the system. The word "1^e Reprise" is written below the first staff. A second ending bracket labeled [3] spans the final two measures of the system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests. A second ending bracket labeled [3] spans the final two measures of the system. The word "2^e Reprise" is written below the first staff.

D.C. al Fine

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests.

1724

The seventh system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music features a rhythmic melody with eighth and sixteenth notes, and rests. A first ending bracket labeled [2] spans the final two measures of the system. A second ending bracket labeled [3] spans the final two measures of the system.

D. C. al Fine

L'Entretien des Muses

First system of musical notation, featuring a treble and bass staff in 3/8 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A first ending bracket labeled [1] is present at the end of the system.

Third system of musical notation, showing a continuation of the melodic and rhythmic themes. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The piece continues with eighth and sixteenth notes.

Fifth system of musical notation, showing a continuation of the melodic and rhythmic themes. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, concluding the piece. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system ends with a double bar line and first and second endings labeled 1a and 2a.

éd 1724:
[1]

Reprise

[1]

[2]

[2]

[2]

[2]

1^a 2^a

1^a 2^a

ed. 1724:
[1] [2]

Les Tourbillons

Rondeau

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes in both hands.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, showing more complex rhythmic figures and phrasing. The piece concludes with a double bar line and repeat signs in both staves.

[1] *Fine*

Fourth system of musical notation, labeled "1^e Reprise". It includes three first endings marked with [2], [3], and a final ending. The notation includes various ornaments and dynamic markings.

Fifth system of musical notation, featuring a dynamic marking "d." (dolce) and a fermata over a sixteenth-note figure in the treble staff.

éd 1724:

Three small musical diagrams labeled [1], [2], and [3], showing specific rhythmic or melodic patterns from the score.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a treble staff containing a whole note chord (F#, A, C), followed by a quarter note G. The bass staff contains a series of eighth notes: G, A, B, C, D, E, F#, G. A dynamic marking 'd.' is placed above the first measure of the bass staff.

The second system continues with two staves. The upper staff has a treble clef and the lower a bass clef. The key signature remains one sharp. The music features a mix of quarter and eighth notes. A section on the right side of the system is labeled '2º Reprise' and contains a treble staff with a whole note chord (F#, A, C) and a bass staff with a series of eighth notes (G, A, B, C, D, E, F#, G). A dynamic marking 'd.' is present above the first measure of the bass staff.

D. C. al Fine

The third system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one sharp. The music continues with various rhythmic patterns, including quarter and eighth notes. A dynamic marking 'd.' is placed above the first measure of the bass staff.

The fourth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one sharp. The treble staff features a prominent, repeated rhythmic pattern of eighth notes, often marked with a dynamic 'd.'. The bass staff provides a steady accompaniment with quarter notes.

The fifth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one sharp. The treble staff continues with the repeated eighth-note pattern, marked with 'd.'. The bass staff continues with quarter notes.

The sixth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one sharp. The music concludes with a final chord in the treble staff and a final note in the bass staff. A dynamic marking 'd.' is present above the first measure of the bass staff.

D. C. al Fine

Les Cyclopes

Rondeau

The first system of the score consists of two staves. The upper staff is in treble clef with a 2/2 time signature, featuring a melodic line with eighth and sixteenth notes, including a trill. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with a trill and various rhythmic patterns. The lower staff provides a steady accompaniment with chords and moving lines.

The third system features a melodic line in the upper staff with a trill and eighth notes. The lower staff continues the accompaniment with chords and moving lines.

The fourth system shows a melodic line in the upper staff with eighth notes and a trill. The lower staff provides a rhythmic accompaniment with chords and moving lines.

The fifth system features a melodic line in the upper staff with eighth notes and a trill. The lower staff continues the accompaniment with chords and moving lines.

The sixth system concludes the piece. The upper staff has a melodic line with a trill and eighth notes. The lower staff features a rhythmic accompaniment with chords and moving lines.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including a trill and a fermata. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a trill and a fermata. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. The treble staff includes a trill and a fermata. The bass staff continues with eighth-note accompaniment. The text "1^e Reprise" is written in the right margin. At the end of the system, there is a small inset box with the word "Fine" and a few notes.

Fourth system of musical notation. The treble staff features a melodic line with a fermata. The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a trill and a fermata. The bass staff continues with eighth-note accompaniment.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a key signature change from one sharp to one flat. Bass clef contains a bass line with a key signature change from one flat to one sharp.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a key signature change from one flat to one sharp. Bass clef contains a bass line with a key signature change from one flat to one sharp.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a key signature change from one flat to one sharp. Bass clef contains a bass line with a key signature change from one flat to one sharp.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a key signature change from one flat to one sharp. Bass clef contains a bass line with a key signature change from one flat to one sharp.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with a key signature change from one flat to one sharp. Bass clef contains a bass line with a key signature change from one flat to one sharp.

System 6: Treble and Bass clefs. Treble clef contains a melodic line with a key signature change from one flat to one sharp. Bass clef contains a bass line with a key signature change from one flat to one sharp.

2° Reprise

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a melodic line of eighth notes, followed by a series of quarter notes. A double bar line is followed by a section labeled "2° Reprise", which features a rhythmic pattern of eighth notes with rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with eighth and quarter notes. The lower staff continues the accompaniment, showing some chromatic movement in the bass line.

The third system shows further development of the melodic and harmonic themes. The upper staff features a sequence of eighth notes, while the lower staff has a more active bass line with frequent eighth-note patterns.

The fourth system includes a change in the lower staff's accompaniment, with a more pronounced eighth-note pattern. The upper staff continues with its melodic line, ending with a half note.

The fifth system features a melodic line with a double bar line and a fermata over the final note. The lower staff continues with a steady eighth-note accompaniment.

D. C. al Fine

The final system concludes the piece. The upper staff has a melodic line with a double bar line and a fermata. The lower staff ends with a final chord and a fermata. The instruction "D. C. al Fine" is written at the bottom right of the page.

Le Lardon

Menuet

The first system of musical notation for 'Le Lardon' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The music features a rhythmic pattern of eighth notes and quarter notes, with some rests and accidentals.

The second system of musical notation for 'Le Lardon' continues the piece. It features a variety of rhythmic values including eighth and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line.

The third system of musical notation for 'Le Lardon' is the final system of the piece. It contains the concluding measures, ending with a double bar line.

La Boiteuse

The first system of musical notation for 'La Boiteuse' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (Bb) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals.

The second system of musical notation for 'La Boiteuse' continues the piece. It features a variety of rhythmic values including eighth and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line.

The third system of musical notation for 'La Boiteuse' is the final system of the piece. It contains the concluding measures, ending with a double bar line.