

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'acquiescer, 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 degrés: 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 premiere 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 dernieres 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 differens roulemens, dépend sur-tout de la souplesse du poignet; en s'y conduisant d'ailleurs par des mouvements doux & legers, & 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 a de veu 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 epargne à la memoire 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 Pince, sert de commencement à chacun de ces agrements</p>			
Double	Double	Exemple	Expression		
Pincé	Pincé				
Port de voix	Port de voix	<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>			
Coulez	Coulez	Exemple	Expression		
Pincé et port de voix	Pincé et port de voix	<p>Le pince a doit se trouver dans le milieu de cette batterie.</p>			
Son Coupe	Son Coupe	<p>Première Leçon</p>			
Suspension	Suspension				
Appoiment simple	Appoiment simple	<p>Main droite</p> <p>ceci se répète souvent sans discontinuer, et avec qualité de mouvement.</p>			
Appoiment figure	Appoiment figure	<p>Main gauche</p>			

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. The first measure is a whole note chord. The second measure is a repeat sign. The piece starts with a treble clef and a common time signature. The first measure is a whole note chord. The second measure is a repeat sign. The piece starts with a treble clef and a common time signature. The first measure is a whole note chord. The second measure is a repeat sign.

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] in the treble staff.

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] in the treble staff.

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 first ending brackets labeled [3], [4], and 1^a in the bass staff.

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 first ending brackets labeled 2^a, [5], [6], and [7] in the bass staff. A section labeled "Reprise" begins in the middle of the system.

éd. 1724:

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

First system of a piano score. The treble clef staff features a melodic line with eighth-note patterns and some accidentals. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Second system of the piano score. The treble clef staff continues the melodic development with eighth-note runs. The bass clef staff features a more active accompaniment with eighth-note patterns and some slurs.

Third system of the piano score. The treble clef staff shows a more complex melodic line with some accidentals. The bass clef staff continues with a rhythmic accompaniment.

Fourth system of the piano score. The treble clef staff features a melodic line with eighth-note patterns. The bass clef staff provides a steady accompaniment.

Fifth system of the piano score, ending with a double bar line. It includes first and second endings. The first ending (1^a) leads to a repeat, and the second ending (2^a) concludes the piece. The treble clef staff has a melodic line, and the bass clef staff has a harmonic accompaniment.

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 development, and the left hand maintains the accompaniment. 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) and a first reprise (1^e Reprise). The first ending (1^a) and second ending (2^a) are marked with repeat signs and first/second endings. The first reprise (1^e Reprise) is marked with a repeat sign.

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

Fifth system of musical notation (measures 17-20). It includes first and second endings (1^a and 2^a) and a second reprise (2^e Reprise). The first ending (1^a) and second ending (2^a) are marked with repeat signs and first/second endings. The second reprise (2^e Reprise) is marked with a repeat sign.

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

éd. 1724:

First ending (1) and second ending (2) notation. The first ending (1) is in the treble clef, and the second ending (2) is in the bass clef.

Gigue en rondeau

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note G2, followed by eighth notes A2, B2, and C3.

The second system contains two endings. The first ending, labeled '1ª', is a four-measure phrase that concludes with a repeat sign and a fermata. The second ending, labeled '2ª', is a four-measure phrase that concludes with a fermata. Below the first ending, there is a first ending bracket labeled '1ª Reprise' and a first ending bracket labeled '[1]'. The word 'Fine' is written below the first ending bracket.

The third system continues the piece with two staves. The treble clef features a melody with eighth and sixteenth notes, while the bass clef provides a steady accompaniment with eighth notes.

The fourth system continues the piece with two staves. The treble clef features a melody with eighth and sixteenth notes, while the bass clef provides a steady accompaniment with eighth notes.

D. C. al Fine

The fifth system contains the second reprise, labeled '2ª Reprise', which is a four-measure phrase. It is followed by a four-measure phrase that concludes with a fermata.

The sixth system continues the piece with two staves. The treble clef features a melody with eighth and sixteenth notes, while the bass clef provides a steady accompaniment with eighth notes.

D. C. al Fine

1.1724:

2^{me} Gigue en rondeau

First system of musical notation, showing the treble and bass staves. The piece is in 6/8 time and the key signature is three sharps (F#, C#, G#).

Basse du debut après chaque Reprise:

Basse du debut après chaque Reprise:

Second system of musical notation, showing the treble and bass staves.

Third system of musical notation, showing the treble and bass staves. It includes a first repeat section labeled "1^{re} Reprise" and a "Fine" marking.

Fourth system of musical notation, showing the treble and bass staves.

D.C. al Fine

Fifth system of musical notation, showing the treble and bass staves. It includes a second repeat section labeled "2^e Reprise" and a "Fine" marking.

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. The treble staff shows a melodic line with slurs and accents, while the bass staff provides a steady accompaniment with slurs and accents.

D.C. al Fine

The third system is marked "3^e Reprise". The treble staff continues with its melodic line, while the bass staff has a more active role with eighth notes and slurs.

The fourth system shows a more complex rhythmic texture. The treble staff has slurs and accents, and the bass staff features a more intricate accompaniment with slurs and accents.

The fifth system focuses on the bass line's accompaniment, which is more active with slurs and accents. The treble staff continues with its melodic line.

The sixth system concludes the piece. The treble staff has a final melodic phrase, and the bass staff provides a final accompaniment with slurs and accents.

D.C. al Fine

Le Rappel des Oiseaux

The first system of the score 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 (one sharp) and 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests.

The second system continues the piece with two staves. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with eighth notes and rests.

The third system features a more active upper staff with sixteenth-note passages and a lower staff with a steady eighth-note accompaniment.

The fourth system shows a melodic flourish in the upper staff, including a trill-like passage, and a lower staff with a more complex accompaniment.

The fifth system concludes the piece with a final melodic phrase in the upper staff and a bass line in the lower staff. A first ending bracket labeled [1] is present over the final few notes of the upper staff.

éd. 1724:

[1] Musical notation for the first ending, showing a treble clef, a key signature of one sharp, and a melodic phrase with a fermata.

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 harmonic accompaniment with quarter and eighth notes. A double bar line is present after the first measure.

The second system continues the musical theme from the first system. The treble staff shows more complex rhythmic patterns with sixteenth notes and beams. The bass staff maintains a steady accompaniment. A double bar line is located after the second measure.

The third system features a more active treble staff with frequent sixteenth-note passages. The bass staff continues with a consistent accompaniment. A double bar line is placed after the third measure.

The fourth system shows a continuation of the melodic and harmonic development. The treble staff has a more flowing line with slurs. The bass staff accompaniment remains consistent. A double bar line is after the fourth measure.

The fifth system includes a more rhythmic treble staff with sixteenth-note runs. The bass staff accompaniment is consistent. A double bar line is after the fifth measure.

The sixth system concludes the Reprise section. It features a treble staff with a melodic line that leads into two distinct endings. The first ending, labeled '1a', is a short melodic phrase. The second ending, labeled '2a', is a longer phrase that concludes the section. The bass staff accompaniment continues throughout. A double bar line is after the sixth measure.

1^{er} Rigaudon

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

Musical notation for the second system of the 1^{er} Rigaudon, including a "Reprise" section. The notation shows treble and bass staves with various musical markings like accents and slurs.

Musical notation for the third system of the 1^{er} Rigaudon, showing the continuation of the piece with treble and bass staves.

2^{me} Rigaudon

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

Musical notation for the second system of the 2^{me} Rigaudon, including a "Reprise" section. The notation shows treble and bass staves with various musical markings.

éd. 1724:

[1] Musical notation snippet for the first ending of the 2^{me} Rigaudon, showing a treble staff with a first ending bracket labeled [1].

petite Reprise

Double du 2^{me} Rigaudon

Reprise

petite Reprise

Musette en rondeau

Tendrement

Fine

1^{re} Reprise

D.C. al Fine

2^e Reprise

D.C. al Fine

3^e Reprise

D.C. al Fine

ed.1724:

[1]

[2]
&
[3]

[5]

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

First system of musical notation for 'La Villageoise', featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature.

Second system of musical notation for 'La Villageoise', featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature.

Third system of musical notation for 'La Villageoise', featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature.

La Villageoise

Rondeau

Fourth system of musical notation for 'La Villageoise', featuring a treble and bass staff with a key signature of one sharp (F#) and a 2/2 time signature.

Fifth system of musical notation for 'La Villageoise', featuring a treble and bass staff with a key signature of one sharp (F#) and a 2/2 time signature.

Sixth system of musical notation for 'La Villageoise', featuring a treble and bass staff with a key signature of one sharp (F#) and a 2/2 time signature, including a first reprise and a fine marking.

First system of musical notation, consisting of a grand staff with treble and bass clefs. 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 dynamic markings like *tr* and *ff*.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled [1] and dynamic markings like *ff*.

D. C. al Fine

Third system of musical notation, starting with the label "2^e Reprise". The treble staff has a continuous eighth-note pattern, while the bass staff has a more rhythmic accompaniment. A fermata is placed over the final note of the treble staff.

Fourth system of musical notation, continuing the 2^e Reprise section with similar melodic and bass line patterns.

Fifth system of musical notation, featuring more complex rhythmic patterns and dynamic markings like *ff*.

Sixth system of musical notation, concluding the 2^e Reprise section with a fermata over the final note.

ed. 1724:
1.

First system of musical notation, featuring a treble and bass clef staff. The key signature has one sharp (F#). The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a treble and bass clef staff with a key signature of one sharp.

Third system of musical notation, continuing the piece. It includes a treble and bass clef staff with a key signature of one sharp.

Fourth system of musical notation, concluding the piece. It includes a treble and bass clef staff with a key signature of one sharp.

Les Tendres Plaintes

Rondeau

Fifth system of musical notation, featuring a treble and bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

éd. 1724:

[1] Musical notation for the first edition (éd. 1724) of the piece, showing a different rhythmic pattern in the bass line.

First system of musical notation, measures 1-4. The bass line contains first and second endings marked [1] and [2].

Second system of musical notation, measures 5-8. Measure 6 is marked with a first ending [3] and the text "1^e Reprise". The system concludes with the instruction "Fine".

Third system of musical notation, measures 9-12. The bass line features a 7-measure rest in measure 11.

Fourth system of musical notation, measures 13-16. Measure 14 is marked with a fourth ending [4]. The system concludes with the instruction "D.C. al Fine".

2^e Reprise section, measures 17-18. Measure 18 is marked with a fifth ending [5].

Fifth system of musical notation, measures 19-22. The bass line contains several rests.

Sixth system of musical notation, measures 23-26. Measure 25 is marked with a sixth ending [6] and measure 26 with a seventh ending [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 bracketed in the main score.

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 simple melody with eighth and quarter notes. There are two fermatas (wavy lines) above the first and third measures of the upper staff. The text 'notes égales' is written in the first measure of the upper staff.

The second system continues the piece with two staves. It features similar rhythmic patterns and melodic lines. There are two fermatas above the first and third measures of the upper staff. The system concludes with a double bar line and repeat signs (S) at the end of both staves.

The third system includes a first ending (1^a) and a second ending (2^a) marked above the first two measures of the upper staff. The main body of the system is labeled '1^e Reprise'. The lower staff contains a section marked 'Fine' with a double bar line and repeat signs. The system ends with a double bar line and repeat signs.

The fourth system continues the piece with two staves. It includes a first ending bracket labeled '[1]' above the third measure of the upper staff. The music concludes with a double bar line and repeat signs.

éd. 1724:

[1] Musical notation for the first ending of the 1724 edition, showing a single measure in treble clef, D major, 2/4 time.

First system of musical notation, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes with various ornaments.

Second system of musical notation, continuing the piece with similar rhythmic patterns and ornaments.

D. C. al §

Third system of musical notation, starting with a first ending bracket labeled "3a" and a section labeled "2e Reprise".

Fourth system of musical notation, featuring more complex rhythmic patterns and ornaments.

Fifth system of musical notation, concluding the piece with a final flourish.

D. C. al Fine

1^{er} Double des Niais

The first system of musical notation 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 continuous 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 from the first system. The treble clef melody remains D4-E4-F#4-G4-A4-B4-C5-D5. The bass clef accompaniment continues with the same eighth-note bass line: D3-E3-F#3-G3-A3-B3-C4-D4.

The third system begins with a repeat sign (§) and a fermata over the first measure. The treble clef melody then continues with the eighth-note pattern. The bass clef accompaniment continues with the eighth-note bass line. The text "1^e Reprise" is written in the middle of the system.

The fourth system continues the eighth-note pattern. The treble clef melody includes a fermata over the second measure. The bass clef accompaniment continues with the eighth-note bass line.

The fifth system continues the eighth-note pattern. The treble clef melody includes a fermata over the second measure. The bass clef accompaniment continues with the eighth-note bass line.

The sixth system continues the eighth-note pattern. The treble clef melody includes a fermata over the second measure. 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 music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It contains a melody of quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a complex rhythmic accompaniment of eighth and sixteenth notes. There are two fermatas (wavy lines) above the first and second measures of the upper staff.

The second system continues the piece. The upper staff has a melody of quarter notes with two fermatas above the second and fourth measures. The lower staff continues with its intricate eighth-note accompaniment.

The third system shows the continuation of the melody and accompaniment. The upper staff has a fermata above the fourth measure. The lower staff features a double bar line with repeat dots at the end of the system.

1^{re} Reprise

The first reprise system begins with the text "1^{re} Reprise" in the left margin. The upper staff has a melody of quarter notes with fermatas above the second and fourth measures. The lower staff continues with the accompaniment, including some trill-like figures.

The second system of the first reprise. The upper staff has a fermata above the fourth measure. The lower staff continues with the accompaniment, featuring a double bar line with repeat dots.

The third system of the first reprise. The upper staff has a fermata above the first measure. The lower staff continues with the accompaniment, ending with a double bar line and repeat dots.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The bass staff contains a complex, rhythmic accompaniment with many sixteenth notes.

Second system of musical notation, including a '2e Reprise' section on the right. The text *D.C. al §* is written below the main staff.

Third system of musical notation, showing a continuation of the complex bass line accompaniment.

Fourth system of musical notation, featuring a change in the bass line pattern and some melodic development in the treble staff.

Fifth system of musical notation, continuing the piece with intricate bass line patterns.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble staff.

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 in treble and bass clefs, continuing the piece's melody and accompaniment.

The fourth system of musical notation consists of two staves in treble and bass clefs. 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 in treble and bass clefs, continuing the piece's melody and accompaniment.

The sixth system of musical notation consists of two staves in treble and bass clefs, concluding 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 first reprise section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It begins with the label "1^e Reprise". The music continues with a similar rhythmic pattern. A second ending bracket labeled [2] spans the final two measures of the system. A third ending bracket labeled [3] spans the final two measures of the system.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the same rhythmic pattern as the previous systems.

The second reprise section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It begins with the label "2^e Reprise". The music concludes with a final cadence. Below the staves, the instruction "D.C. al Fine" is written.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the same rhythmic pattern.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with the same rhythmic pattern.

1724

A small musical notation at the bottom left of the page, consisting of a bass clef and a few notes, likely a reference to a specific edition or recording.

D. C. al Fine

L'Entretien des Muses

The first system of music 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 has one flat (B-flat) and the time signature is 3/8. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system continues the piece with three staves. It includes various rhythmic patterns and articulation marks such as slurs and accents.

The third system features a first ending bracket labeled [1] over a series of notes in the upper staff. The lower staves provide harmonic support with chords and moving lines.

The fourth system shows a continuation of the melodic and harmonic development across three staves.

The fifth system includes a first ending bracket labeled 1a. The music concludes with a final cadence in the upper staff.

The sixth system contains two first ending brackets labeled 1a and 2a. The 1a ending leads back to an earlier section, while the 2a ending provides an alternative conclusion. A small musical fragment is shown below the main system.

éd 1724:
[1]

Reprise

[1]

[2]

[2]

1^a 2^a

1^a 2^a

ed. 1724:
[1] [2]

Les Tourbillons

Rondeau

First system of musical notation for 'Les Tourbillons'. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of musical notation. The treble clef part has a melodic line with some slurs and accents. The bass clef part continues the rhythmic accompaniment.

Third system of musical notation. The treble clef part features a more complex melodic line with slurs and accents. The bass clef part has a more active accompaniment.

[1] *Fine*

Fourth system of musical notation, labeled '1^e Reprise'. It includes three first endings marked with [2], [3], and a double bar line with repeat dots. The treble clef part has a melodic line with slurs and accents.

Fifth system of musical notation. The treble clef part has a melodic line with slurs and accents, including a dynamic marking 'd.' (diminuendo). The bass clef part has a rhythmic accompaniment.

éd 1724:

Three first ending musical notations labeled [1], [2], and [3]. [1] is in the bass clef, [2] is in the treble clef, and [3] is in the treble clef. They show different melodic options for the first ending.

Les Cyclopes

Rondeau

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one flat (B-flat). The music begins with a treble clef and a 2/4 time signature. The first measure contains a treble clef, a 2/4 time signature, and a B-flat key signature. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass staff provides harmonic support with chords and single notes.

The second system continues the piece. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The notation includes various note values and rests, maintaining the 2/4 time signature and B-flat key signature.

The third system shows further development of the musical themes. The treble staff has a melodic line with some slurs. The bass staff continues with a consistent rhythmic pattern. The system concludes with a few measures of sustained notes in both staves.

The fourth system is characterized by a more rhythmic and repetitive melodic pattern in both staves. The treble staff has a series of eighth notes, while the bass staff has a similar rhythmic accompaniment. The notation is dense with notes, creating a lively texture.

The fifth system features a change in the bass line, with a more active eighth-note accompaniment. The treble staff continues with its melodic line. The system ends with a few measures of sustained chords in the bass staff.

The sixth and final system on this page shows a return to a more melodic style in the treble staff. The bass staff continues with a steady eighth-note accompaniment. The system concludes with a few measures of sustained notes and a final cadence.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a half rest and a quarter note. The bass staff features a steady eighth-note accompaniment. The system concludes with a fermata over a half note in the treble staff.

The second system continues the piece. The treble staff has a melodic line with some slurs and a fermata. The bass staff maintains the eighth-note accompaniment. The system ends with a half rest in the treble staff.

The third system includes a section labeled "1^{re} Reprise" in the treble staff. The bass staff continues with eighth notes. The system concludes with a "Fine" ending, shown as a short melodic phrase in the treble staff.

The fourth system shows a change in the bass line, which now includes some sixteenth-note patterns and rests. The treble staff continues with a melodic line. The system ends with a quarter rest in the bass staff.

The fifth system features a more complex bass line with frequent sixteenth-note patterns and rests. The treble staff has a melodic line with slurs and a fermata. The system concludes with a fermata over a half note in the bass staff.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat and a sharp sign. The lower staff is in bass clef. The music consists of eighth and sixteenth notes in the upper staff and chords and single notes in the lower staff.

Second system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and chords and single notes in the lower staff.

Third system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and chords and single notes in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and chords and single notes in the lower staff.

Fifth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and chords and single notes in the lower staff.

Sixth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with eighth and sixteenth notes in the upper staff and chords and single notes in the lower staff.

2° Reprise

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a melodic line in the upper staff and a bass line in the lower staff. A section labeled "2° Reprise" is indicated by a double bar line and the text "2° Reprise" above the upper staff. This section features a rhythmic pattern of eighth notes in the upper staff and a corresponding bass line.

The second system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains one flat. The music features a rhythmic pattern of eighth notes in the upper staff and a bass line with some chromatic movement.

The third system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains one flat. The music features a rhythmic pattern of eighth notes in the upper staff and a bass line with some chromatic movement.

The fourth system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains one flat. The music features a rhythmic pattern of eighth notes in the upper staff and a bass line with some chromatic movement.

The fifth system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains one flat. The music features a rhythmic pattern of eighth notes in the upper staff and a bass line with some chromatic movement.

D. C. al Fine

The sixth system concludes the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains one flat. The music features a rhythmic pattern of eighth notes in the upper staff and a bass line with some chromatic movement. The system ends with the instruction "D. C. al Fine".

Le Lardon

Menuet

Musical score for "Le Lardon" (Menuet) in G major, 3/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff starting on a G4 and a bass staff starting on a G2. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence on a G4 in the treble staff and a G2 in the bass staff.

La Boiteuse

Musical score for "La Boiteuse" in B-flat major, 2/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff starting on a B-flat4 and a bass staff starting on a B-flat2. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence on a B-flat4 in the treble staff and a B-flat2 in the bass staff.