

JEAN-PHILIPPE RAMEAU

(1683-1764)

Pièces de Clavecin

Dritte Sammlung

Troisième recueil - Third Collection

(ca. 1728)

« *Nouvelles Suites de Pièces de Clavecin* »

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Eine Gesamtausgabe der *Pièces de Clavecin* von Jean-Philippe Rameau, zusammen mit den vollständigen originalen Textbeilagen des Komponisten und mit mehreren Faksimile-Wiedergaben, ist als Bärenreiter-Ausgabe 3800 erschienen.

Une édition intégrale des *Pièces de Clavecin* de Jean-Philippe Rameau, avec les textes complets et originaux du compositeur, ainsi que plusieurs reproductions en fac-similé, a été publiée par les soins de la même maison (sous le no. 3 800).

A Complete Edition of Jean-Philippe Rameau's *Pièces de Clavecin*, with the composer's original appended texts unabridged and with several facsimile reproductions, has also been published by Bärenreiter-Verlag (as Edition No. 3800).

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* Da das Heft einen Sonderdruck aus der Gesamtausgabe darstellt, entsprechen die Seitenzahlen der Gesamtausgabe. / La numérotation de ce tirage à part a été conservée telle quelle de l'édition intégrale dont il a été extrait. / Since this volume represents a reprint taken from the Complete Edition, the pagination is that of the Complete Edition.

VORWORT

Die vorliegende Ausgabe ist ein Sonderdruck aus der Gesamtausgabe der *Pièces de Clavecin* von J.-Ph. Rameau, in welcher man ausführliche Hinweise zur Bibliographie, zur Editionstechnik und zur Ausführung findet, wie auch eine Begründung für die Notwendigkeit dieser Neuausgabe.

Die *Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique* enthalten zu Beginn eine Reihe von notations- und spieltechnischen Angaben bzw. Erklärungen, welche sich auf Stich und Anordnung der Erstausgabe beziehen, in der vorliegenden Ausgabe dagegen bereits entsprechend berücksichtigt sind. Der größere und wichtigere Teil dieses Essays besteht aus der Behandlung einer interessanten musiktheoretischen Frage; die Art der Darstellung Rameaus schließt sich würdig den größeren theoretischen Schriften des Komponisten an, welche er bis dahin veröffentlicht hatte („*Traité de l'Harmonie...*“, 1722, und „*Nouveau Système de musique théorique*“, 1726).

Das letzte Stück dieser Sammlung, *L'Égyptienne*, bezieht sich auf eine Zigeuner-Tänzerin; es ist nicht ein wirklicher Tanz (ebensowenig wie das Stück *Les Sauvages*), sondern gibt Rameaus Eindruck eines tanzenden Zigeunermädchens wieder.

Hinsichtlich der einzelnen Verzierungen auf der Tabelle (siehe S. VI) kann nicht genug betont werden, daß die Ausschreibung in großen Noten immer nur eine „Andeutung“ sein kann, wie kein Geringerer als J. S. Bach es genannt hat (siehe Bachs „*Clavier-Büchlein*“ für seinen Sohn Wilhelm Friedemann, Überschrift der darin am Anfang stehenden Verzierungstabelle: „*Explication unterschiedlicher Zeichen, so gewisse manieren artig zu spielen, andeuten*“ — Sperrung vom Herausgeber).

Tempo, Rhythmisierung und Dauer ergeben in ihren vielfältigen Möglichkeiten erst den Charakter des einzelnen Ornamentes, entsprechend seiner Funktion an der betreffenden Stelle. Hier das Richtige zu treffen, ist dem „*bon goût*“ des Spielers überlassen, wie die alten Meister übereinstimmend aussagen.

Bei dem ersten der beiden „*Exemples*“ einer „*Liaison*“ scheinen die darüberstehenden Worte im Widerspruch zum Notenbild zu stehen: gemeint ist im Falle des Trillers (*cadence, tremblement*), daß die Hauptnote *d* nach dem Schlag kommt (wie bei jedem Triller), so daß die vorangehende Note *e* eine Art übergebundene Abstützung des Trillers bildet — im Falle des Mordent (*pincé*) dagegen, daß dieser erst nach dem Schlag beginnt, so daß die vorangehende Note *h* gleichsam als übergebundener „*port de voix*“ liegen bleibt¹. Bei dem zweiten „*Exemple*“ der *Liaison* soll die gleiche Wirkung erreicht werden wie durch die Bezeichnung „*Ped.*“ auf einem modernen Klavier; nur muß (und kann) man auf dem Cembalo diese „*Pedalwirkung*“ lediglich mit den Fingern — durch entsprechendes Liegenlassen — hervorbringen. Diese Art von Notation einer „*Liaison*“ bei gebrochenen Akkorden auf dem Cembalo war insbesondere durch Saint-Lambert stark propagiert worden (siehe dessen „*Principes du Clavecin*“, S. 12/14 und 61/62).

Das *Menuet en Rondeau* ist ein Schulstück mit absichtlich weggelassenen Verzierungen zur Demonstration von Rameaus Fingersatz, der zur damaligen Zeit noch umstritten war².

¹ Vergleiche in diesem Zusammenhang die viel umstrittene Stelle in J. S. Bachs Goldberg-Variationen, Takte 1, 5 und 9 der Aria: aufgrund der richtig verstandenen Erklärung Rameaus für diese Art von „*Liaison*“ ergibt sich die von Bach beabsichtigte Ausführung von selbst; der Mordent beginnt kurz nach dem Schlag und nicht auf den Schlag, wie letzteres unter anderen auch R. Kirkpatrick in seiner Ausgabe der Goldberg-Variationen angibt.

² Auf ähnliche Weise demonstriert J. S. Bach in seinem „*Clavier-Büchlein*“ für seinen Sohn Wilhelm Friedemann den neuen Fingersatz im *Praeambulum g-moll* (No. 9) gegenüber dem alten in der „*Applicatio*“ (No. 1).

PRÉFACE

Le présent Recueil est un tirage à part de l'édition des œuvres complètes pour clavecin de J.-Ph. Rameau contenant des indications détaillées sur l'exécution, sur la bibliographie et sur la technique de publication, ainsi que la justification de cette dernière. Les *Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique* contiennent au début une série d'indications, éclaircissements relatifs à la notation et à la technique du jeu se rapportant à la gravure et à la disposition de la première édition, dont il a déjà été tenu compte dans la présente édition. La partie la plus grande et la plus importante de ces « *Remarques* » consiste dans le traitement d'un problème intéressant de la théorie musicale. La forme de la présentation de Rameau est digne des grands travaux théoriques que le compositeur avait publiés jusque-là (« *Traité de l'Harmonie...* », 1722 et « *Nouveau Système de musique théorique* », 1726).

La dernière de ce recueil, *l'Égyptienne*, se rapporte à une danseuse tzigane; il ne s'agit pas d'une vraie danse (pas plus que la pièce *Les Sauvages*), mais cette pièce rend l'impression ressentie par Rameau en présence d'une gitane qui dansait.

On ne soulignera jamais assez, en considérant les différents agréments de la table (voir page VI), que la transcription en grandes notes ne peut être qu'une « *indication* », comme l'a appelée J. S. Bach lui-même (voir dans son « *Clavier-Büchlein* », écrit pour son fils Wilhelm Friedemann, le titre de la table des agréments placée au début: « *Explication unterschiedlicher Zeichen, so gewisse Manieren artig zu spielen, andeuten* » [Explication de divers signes qui n'est qu'une *indication* sur l'interprétation correcte de certains agréments — mis en italique par l'éditeur]).

C'est justement le tempo, le rythme et la durée qui indiquent, dans leurs multiples possibilités, le caractère de chaque agrément par rapport à sa fonction dans le passage en question. Le choix correct est laissé au « bon goût » de l'exécutant, comme tous les vieux Maîtres l'ont reconnu.

Dans le premier des deux « Exemples » d'une « Liaison », les mots placés au-dessus semblent être en contradiction avec les notes: l'intention est que, dans le cas du trille (tremblement ou cadence), la note principale ré¹ se joue après le temps (comme pour chaque trille), si bien que la note mi¹ qui la précède forme une sorte d'appui lié au trille, mais que dans le cas du mordant (pincé), par contre, celui-ci commence seulement après le temps, si bien que la note si¹ qui le précède reste en quelque sorte comme port de voix lié¹. Dans le deuxième « Exemple » de liaison, on doit atteindre un effet égal à celui obtenu par l'indication « Péd. » avec un piano moderne; mais avec le clavecin on doit (et on peut) produire cet « effet de pédale » uniquement avec les doigts, en les laissant sur les touches. Cette sorte de notation d'une « Liaison » pour les arpèges au clavecin a été propagée surtout par Saint-Lambert (voir ses « Principes du Clavecin », pages 12/14 et 61/62).

Le *Menuet en Rondeau* est une étude, privée exprès des agréments pour démontrer le doigté de Rameau, qui, en ce temps-là, était encore combattu².

¹ Que l'on compare sous ce rapport le passage très discuté dans les Variations Goldberg de J. S. Bach, mesures 1, 5 et 9 de l'Aria: si on comprend bien les explications de Rameau pour cette sorte de « Liaison », l'exécution voulue par Bach va de soi: le pincé commence peu après le temps et non pas sur le temps même, comme l'indique entre autres R. Kirkpatrick dans son édition des Variations Goldberg.

² J. S. Bach démontre d'une manière semblable, dans son « Clavier-Büchlein » écrit pour son fils Wilhelm Friedemann, le nouveau doigté du « Praeambulum » en sol mineur (No. 9) par rapport à l'ancien de l'« Applicatio » (No. 1).

PREFACE

The present volume is a reprint of part the Complete Edition of J.-Ph. Rameau's *Pièces de Clavecin* which contains detailed notes on bibliography, editing technique and manner of performance, in addition to substantiating the need for this new edition of Rameau's harpsichord music.

At the beginning of the *Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique* is given a series of notes and explanations of notation and execution which refer to the engraving and arrangement of the First Edition and which have accordingly been followed in the present Edition. The larger and more important portion of Rameau's essay consists of a discussion of an interesting problem in music theory. Rameau's presentation attains the same high level as that of his larger theoretical works produced up to that time ("Traité de l'Harmonie . . .", 1722, and "Nouveau Système de musique théorique", 1726).

The final piece in this Collection, *L'Égyptienne*, refers to a gypsy dancer; it is as little a true dance as the piece *Les Sauvages* but in fact gives Rameau's impression of a dancing gypsy maiden.

As regards the individual ornaments in the Table (p. VI), it cannot be stressed sufficiently that even by writing these out in full notes one cannot give more than merely an "indication". This is borne out by no less a musician than Johann Sebastian Bach (see Bach's "Clavier-Büchlein" for his son, Wilhelm Friedemann. The Table of Ornaments at the beginning of this "Büchlein" is headed: "Explication unterschiedlicher Zeichen, so gewisse manieren artig zu spielen, andeuten" (Explanation of various signs indicating how to render certain ornaments agreeably [Editor's italics]).

In their diverse variety, tempo, rhythm and duration in the first place determine the character of any specific ornament according to its respective function within the musical context. As has been universally maintained by the old Masters, choice of the correct realisation is left to the good taste of the player.

In the first of the two "Exemples" of a "Liaison", the text immediately above the musical illustration might at first sight appear to be at variance with the notes: what is in fact meant is that in the case of the trill (cadence, tremblement), the main note, D¹, comes after the beat (as in all trills), so that the preceding E¹ forms a kind of tied-over first note of the trill. On the other hand, in the case of the mordent (pincé), it is intended that the mordent itself should commence only after the beat, so that the preceding B¹ remains a tied "port de voix", as it were¹.

In the second "Exemple" of the Liaison the effect to be attained is identical with that obtained on the modern pianoforte by the designation "Ped.", though upon the harpsichord this "pedal effect" must (and can) be achieved by finger action alone, i. e., by sustaining the keys accordingly. This way of denoting a "Liaison" in the case of broken chords on the harpsichord was particularly championed by Saint-Lambert (see his "Principes du Clavecin", pp. 12-14 and 61-62).

The *Menuet en Rondeau* is no more than a study with the ornaments purposely omitted in order to demonstrate Rameau's fingering, which at that time was still a subject of dispute².

¹ In this connection, compare the oft-disputed passage in J. S. Bach's "Goldberg Variations", bars 1, 5 & 9 of the Aria: the performance intended by Bach follows automatically if one correctly appreciates Rameau's explanation of this type of "Liaison"; the mordent commences shortly after, rather than on, the beat (misinterpreted in Ralph Kirkpatrick's edition — and those of others — of the "Goldberg Variations").

² A similar demonstration is that of J. S. Bach in his "Clavier-Büchlein" for his son Wilhelm Friedemann: the new method of fingering is employed in the Praeambulum in G minor (No. 9) as against the old in the "Applicatio" (No. 1).

NOMS et figures des agréments.	NOMS et expression des agréments.	Liaison	Expression	Mozart in Rondent.	
<i>Cadenace</i>	<i>Cadenace</i>				
<i>Cadenace appuyée</i>	<i>Cadenace appuyée</i>				
<i>Double Cadenace</i>	<i>Double Cadenace</i>				
<i>Double</i>	<i>Double</i>				
<i>Pincé</i>	<i>Pincé</i>				
<i>Port de voix</i>	<i>Port de voix</i>				
<i>Coulez</i>	<i>Coulez</i>				
<i>Pincé et port de voix</i>	<i>Pincé et port de voix</i>				
<i>San Coup</i>	<i>San Coup</i>				
<i>Appuyement simple</i>	<i>Appuyement simple</i>				
<i>Appuyement double</i>	<i>Appuyement double</i>				
		Exemple	Expression		
		<p>Une liaison qui embrasse deux notes différentes, comme... <i>marque qu'il ne faut lever le doigt de la première qu'à près avoir touché la seconde.</i> La note liée à celle qui porte une Cadenace ou un Pincé, sert de communément à chacun de ces agréments.</p>			
		Exemple	Expression		
		<p>Une liaison qui embrasse plusieurs notes, marque qu'il faut les tenir tous d'un bout de la liaison à l'autre à mesure qu'on les touche.</p>			
		Exemple	Expression		
		<p>Le pouce a doit se trouver dans le milieu de cette batterie.</p>			
		<p>Première Leçon</p>			
		<i>Main droite</i>			
		<p>Ceci se repete souvent sans discontinuer, et avec égale de mouvement.</p>			
		<i>Main gauche</i>			

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, 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)
Einfaches Arpeggio
Verziertes Arpeggio

Noms et figures des agréments

Cadence
Cadence appuyée
Double Cadence
Double
Pincé
Port de voix
Coulez
Pincé et port de voix
Son coupé
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)
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.

NOUVELLES SUITES DE PIÈCES DE CLAVECIN

*avec des remarques sur les différents genres de musique
(approx. 1728)*

Remarques sur les Pièces de ce Livre, & sur les differens genres de Musique

Anmerkungen zu den Stücken dieses Bandes und zu den verschiedenen Musikstilen

Remarks on the Pieces in this Book and on the different Styles of Music

Wenn die neue Notationsart, deren ich mich für die Stücke dieses Bandes bedient habe, ihre Schwierigkeiten hat, so hat sie auch Vorteile, die, wie ich glaube, für jene entschädigen sollten. Von welcher Seite die Hände auch kommen mögen, die Schlüssel ändern sich dabei nie, und die Noten, die zusammen angeschlagen werden müssen, sind dergestalt angeordnet, daß man sich nicht irren kann. Die einzige Schwierigkeit besteht darin, zu wissen, mit welcher Hand gewisse Mittelstimmen zu spielen sind; aber im allgemeinen sind derartige Stimmen der linken Hand vorbehalten, sobald die rechte sie nicht bequem übernehmen kann; im übrigen soll man so viel wie möglich diejenige Hand von ihnen entlasten, die irgendwelche Verzierungen zu machen hat, wie *Triller*, *Mordent* und *Vorhalt*.

Im vierten *Double* (= Variation) der *Gavotte* sollen die Noten, deren Hälse oben sind, mit der rechten Hand gespielt werden, diejenigen, deren Hälse unten sind, mit der linken Hand, und die *Terzen*, die darin repetiert werden, abwechselnd mit beiden Händen, indem man jede *Terz* (jedes Terzenpaar) mit der linken beginnt.


Die *Guidons* (= Kustoden) am Ende der beiden letzten *Doubles* der gleichen *Gavotte* stehen an Stelle der Note, mit welcher die *Reprises* beginnen, wenn man sie wiederholt: so muß man in diesem Fall E anstelle von C anschlagen.

Die beiden *Menuette* sollen hintereinander gespielt werden, obgleich sie durch ein anderes Stück getrennt sind.

Ich mußte meine Tafeln diesen letzten Stücken anpassen, aber ich meinte, man würde es vorziehen, wenn sie denjenigen des ersten Bandes entsprächen, und daß man deshalb gern über die kleinen Mängel, die sich vorfinden mögen, hinweggehen würde, wie etwa, wenn man das Blatt zu einer Wiederholung wenden muß, oder wenn die Noten ein wenig zu eng stehen.

Man kann es sich nicht erlassen, die Verzierungstabelle zu Rate zu ziehen; desgleichen sollte man wegen der Fingertechnik auf dem Cembalo die entsprechende Abhandlung meines früheren Bandes konsultieren, wenn man die Art, in welcher die hier vorliegenden neuen Stücke gespielt werden sollen, von Grund auf erfassen will.

Das Tempo dieser Stücke ist eher schnell als langsam zu nehmen, ausgenommen die *Allemande*, die *Sarabande*, das Thema der *Gavotte*, das *Triolet* und die *Enharmonique*. Aber man halte sich stets vor Augen, daß es im allgemeinen besser ist, durch zu große Langsamkeit als durch zu große Schnelligkeit zu sündigen. Wenn man sich ein Stück (technisch) zueigen gemacht hat, erfährt man unmerklich seinen Charakter und bald erfühlt man das richtige Tempo.

Die Wirkung, die man im zwölften Takt der *Reprise* der *Enharmonique* empfindet, ist zunächst vielleicht nicht nach jedermanns Geschmack, man gewöhnt sich indessen daran, wenn man sich nur ein wenig darum bemüht, und man empfindet sogar die ganze Schönheit darin, wenn man den ersten Widerstand überwunden hat, den das Ungewohnte in diesem Fall verursachen kann. Die Harmonie, die diesen Eindruck hervorruft, ist keineswegs eine zufällige; sie beruht auf Vernunftgründen und wird von der Natur selbst bestätigt; für Kenner hat sie etwas sehr Bestechendes, aber die Ausführung muß die vom Komponisten beabsichtigte Wirkung durch einen zarten Anschlag unterstützen und indem man mehr und mehr die *Vorkalte* dehnt, je näher die packende Stelle kommt, wo man einen Augenblick innehalten muß, wie durch das Zeichen  angegeben ist.

Die gleiche Wendung tritt im fünften Takt der zweiten *Reprise* der *Triomphante* auf, aber hier ist die Wirkung weniger überraschend, weil die einander folgenden Modulationen im Hinblick auf die Geschwindigkeit des Tempos hier in anderer Weise

Si la nouvelle Tablature dont je me suis servi pour les Pièces de ce Livre a ses difficultés, elle a aussi des convenances qui, à ce que je crois, doivent en récompenser. De quelque côté que les mains se portent, les Clefs n'y changent jamais, et les Notes qui doivent être touchées ensemble y sont arrangées de manière à ne pouvoir s'y tromper. La seule difficulté consiste à savoir de quelle main toucher certaines parties du milieu: mais c'est ordinairement pour la main gauche que ces sortes de parties sont réservées, dès que la droite n'y peu suppléer aisément: au reste on doit en exempter, autant qu'il est possible, la main qui a quelques agréments à faire, comme tremblement, pincé et port de voix.

Dans le quatrième Double de la Gavotte les Notes dont les queues sont en haut doivent être touchées de la main droite, celles dont les queues sont en bas, de la main gauche, et les Tierces qui s'y repetent, alternativement des deux mains, en commençant chaque Tierce de la gauche.


Les Guidons mis à la fin des deux derniers Doubles de la même Gavotte doivent tenir lieu de la Note qui en commence les Reprises, quand on les repete pour la deuxième fois: ainsi l'on doit toucher mi, en ce cas, au lieu d'ut.

Les deux Menuets doivent être touchés à la suite l'un de l'autre, quoique séparés par une autre pièce.

Je devois proportionner mes planches à ces dernières pièces; mais j'ai crû, qu'on aimeroit mieux qu'elles fussent conformes à celles du premier livre, et qu'à cet égard on passeroit volontiers sur les petits défauts qui s'y rencontrent, comme lorsqu'il faut tourner le feuillet à une reprise, ou lorsque les Notes sont un peu trop serrées.

On ne peut se dispenser de consulter la table des agréments, et ce qui concerne la mécanique des Doigts sur le Clavecin dans mon livre de pièces, qui a précédé celui-ci, si l'on veut se mettre au fait de la manière dont ces dernières pièces doivent être touchées.

Le mouvement de celles-ci roule plutôt sur la vitesse que sur la lenteur, excepté l'Allemande, la Sarabande, le simple de la Gavotte, le Triolet, et l'Enharmonique. Mais souvenez vous toujours qu'il vaut mieux, en general, y pecher par le trop de lenteur, que par le trop de vitesse: quand on possède une pièce on en saisit insensiblement le goût, et bientôt on en sent le vrai mouvement.

L'effet qu'on éprouve dans la douzième mesure de la reprise de l'Enharmonique ne sera peut-être pas d'abord du goût de tout le monde; on s'y accoutume cependant pour peu qu'on s'y prete, et l'on en sent même toute la beauté, quand on a surmonté la première repugnance que le défaut d'habitude peut occasionner en ce cas. L'harmonie qui cause cet effet n'est point jetée au hazard; elle est fondée en raisons, et autorisée par la nature même; c'est pour les Connoisseurs ce qu'il y a de plus piquant; mais il faut que l'exécution y seconde l'intention de l'Auteur, en attendrissant le Toucher, et en suspendant de plus en plus les Coulez à mesure qu'on approche du trait saisissant, où l'on doit s'arrêter un moment, comme le marque ce signe .

Le même trait a lieu dans la cinquième mesure de la deuxième reprise de la Triomphante: mais l'effet en est moins surprenant, en consequence des Modulations successives qui y sont ménagées d'une autre manière, par rapport à la vitesse du

If the new manner of notation which I have used for the pieces in this book has its difficulties, it also has its good points, which, in my opinion, must make up for the former. From whichever side the hands move, the clefs on the staves never change, and the notes which have to be played together are so arranged in the new notation that there can be no misunderstanding. The only difficulty consists in knowing with which hand to play certain middle parts: in general, parts of this sort are reserved for the left hand whenever the right hand cannot manage them with facility. Moreover it is necessary, so far as possible, to keep free that hand which has to perform grace-notes, such as *trill*, *mordent* and *appogiatura*.

In the fourth *Double* of the *Gavotte*, the notes which have their stems pointing upward are to be played with the right hand, and those having their stems pointing downward, with the left hand whilst *Thirds* which are repeated are to be played by both hands alternately, commencing each pair of *Thirds* with the left.


The *Directs* (guide marks) at the end of the two last *Doubles* of the same *Gavotte* must take the place of the note on which commence the *Reprises*, when they are played for the second time; in other words, it is necessary in this case to play E instead of C.

The two *Minuets*, though separated by another piece, are in fact to be played consecutively.

I have had to arrange my sheets to suit these last pieces, but I thought that one would prefer them to conform to those of the first book and would in this respect be willing to overlook any minor faults to be found in them, such as when it is necessary to turn the page for a repetition, or when the notes are a little too crowded.

If one really wishes to ascertain how these last pieces should be played, consultation of the table of grace-notes and the essay on the technique of the fingers on the harpsichord in my book of pieces preceding this one must not be omitted.

Except for the *Allemande*, the *Sarabande*, the simple of the *Gavotte*, the *Triolet* and the *Enharmonique*, the pace of these compositions tends rather to be sprightly than to be slow. But always remember that it is better, as a general rule, to err by playing too slowly than by playing too fast: technical mastery of a piece lets one quite imperceptibly grasp the character of it so that a sense of the proper pace is soon acquired.

The effect experienced in the twelfth bar of the *Reprise* of the *Enharmonique* may not perhaps be to everyone's taste right away; one can nonetheless grow accustomed to it after a little application, and even grow to awareness of all its beauty once the initial aversion, which in this case might result from lack of familiarity, has been overcome. The harmony which creates this effect has by no means been thrown in haphazardly; it is based on logic and has the sanction of Nature herself; it is the ingredient most savoured by the connoisseur; however, its performance must bring out the composer's intention through a softening of the touch and by suspending the *appogiaturas* more and more as one approaches the thrilling passage where a momentary stop is indicated by the sign .

The same passage occurs in the fifth bar of the second *Reprise* of the *Triomphante*; but less unexpected here is the effect of successive modulations which herein are treated in another manner, in keeping with the sprightliness of the movement.

behandelt sind. Diese Wirkung entsteht aus dem Unterschied von einem Viertelton, der sich zwischen dem *Cis* und dem *Des* des ersten Stückes und zwischen dem *His* und dem *C* des zweiten Stückes befindet. Und obwohl dieser Viertelton dort tatsächlich nicht vorhanden ist, weil ja *Cis* und *Des*, beziehungsweise *His* und *C* nichts anderes sind als die gleiche Note, der gleiche Ton, die gleiche Taste auf der Klaviatur, ist seine Wirkung nichtsdestoweniger spürbar durch die unerwartete Folge der verschiedenen Modulationen, die bei ihrem Verlauf diesen Viertelton mit Notwendigkeit fordern. Es ist nicht das Intervall im besonderen, durch das der Eindruck entsteht, den wir davon zwangsläufig empfangen; dieser entsteht einzig und allein durch die Modulation, die ihn zu dem macht, was er ist, was ich alsbald darlegen werde. Aber einstweilen frage man sich, warum man in der *A-Tonart* die kleine Terz zwischen *A* und *C* als angenehm empfindet, während in der *Cis-Tonart* die übermäßige Sekunde zwischen *A* und *His* sehr schrill erscheint, wo doch diese beiden Intervalle jeweils von den beiden gleichen Tasten hervorgebracht werden.

Es ist der gleiche Viertelton, der den diatonischen Halbton zwischen *H* und *C* von dem chromatischen Halbton zwischen *H* und *His* unterscheidet, wie man es schon immer bemerkt hat; und es ist dieser gleiche Viertelton, auf dem das enharmonische Tongeschlecht beruht, aber die Modernen, die in bezug auf diese Tatsache von den Alten nichts klareres zu lernen verstanden, haben diese Arten der Chromatik und Enharmonik als reine Spekulation angesehen und sie aus unserer Musik verbannt, unter der Behauptung, der Viertelton sei unserer Natur nicht gemäß. Das Ohr hat indessen in unserer Zeit anders entschieden, und nun fehlt den Musikern nichts mehr, als zu erkennen, was sie (eigentlich) tun, das heißt, dasjenige mit der Modulation in Zusammenhang bringen, was sie bis jetzt vor allem vom Intervall abhängig gemacht haben.

Man muß festhalten, daß man nicht zwei Halbtöne aufeinanderfolgen lassen kann, es sei denn, der eine ist diatonisch und der andere chromatisch, sonst bilden sie mehr oder weniger als einen (ganzen) Ton. Andererseits muß man sich vor Augen halten, daß der Ton, um den es hier geht, ein (ganz) bestimmter Ton nur ist als Folgeerscheinung einer (ganz) bestimmten Modulation, die ihn erfordert, dergestalt, daß, wenn man zwei Modulationen aufeinanderfolgen läßt, von denen jede den diatonischen Halbton verlangt, sich daraus zwangsläufig die enharmonische Wirkung zwischen den beiden einander folgenden Halbtönen ergibt; denn der zweite Halbton hat grundsätzlich einen Viertelton mehr als er braucht, um mit dem ersteren einen (ganzen) Ton zu bilden, und es genügt, daß es grundsätzlich so ist, damit man die Wirkung, um die es sich handelt, verspüren kann, aber immer in Beziehung auf die Modulation und niemals in Beziehung auf das Intervall.

Ich habe ein Cembalostück in dieser Art, die man diatonisch enharmonisch nennen kann, komponiert, so daß jeweils die eine der beiden Arten darin die Wirkung der anderen hervortreten läßt. Aber weil soviel Eigenwilligkeit die an Lully's schöne Diatonik gewöhnten Ohren empören könnte, hat man mir geraten, mich (vorerst) noch an Versuche in der einfachen Enharmonik zu halten.

Ich habe es für nötig gehalten, bei dieser Gelegenheit einige etwas tiefergehende grundsätzliche Gedanken über diese Musikarten darzulegen, die bis jetzt nur tastend behandelt worden sind, und deren Natur den Musikern vorerst nur sehr unvollkommen bekannt ist. Denn immer wieder betitelt man mit Diatonik das, was Chromatik ist oder mit Chromatik das, was Diatonik ist; und diejenigen, welche als die größten Wissenschaftler gelten, bezeichnen ein Doppelkreuz mit dem Namen Enharmonik, wo doch dieses Doppelkreuz nichts weiter ist als ein Zeichen für einen rein diatonischen (ganzen) Ton innerhalb der ihn fordernden Modulation, ohne daß es (das Doppelkreuz) jemals irgend etwas enharmonisches in ihr voraussetzt.

Ich habe in einigen dieser letzten Stücke Oktavparallelen eingefügt, eigens zur Aufklärung für diejenigen, die man vor der Wirkung dieser Oktavparallelen gewarnt hat, und ich bin überzeugt, daß, wenn man nur sein Ohr dabei zu Rate zieht, man es schlecht finden würde, wenn sie nicht darin enthalten wären.

mouvement. Cet effet naît de la différence d'un quart de Ton qui se trouve entre l'Ut Dièze et le Ré Bémol de la première pièce, et, entre le Si Dièze et l'Ut de la deuxième: et bien que ce quart de Ton n'y ait pas effectivement lieu, puisque Ut Dièze et Ré Bémol, ou Si Dièze et Ut ne sont qu'une même Note, un même son, une même Touche sur le Clavier, l'effet n'en est pas moins sensible par la succession inattendue des différentes modulations, qui dans leur passage exigent nécessairement ce quart de Ton. Ce n'est pas de l'intervalle en particulier que naît l'impression que nous devons en recevoir, c'est uniquement de la modulation qui le constitue pour ce qu'il est, ce que je ne tarderai pas à démontrer; mais en attendant, demandez-vous pourquoi vous éprouvez l'effet d'une Tierce mineure très-agréable entre La et Ut dans le Mode de La: et pourquoi vous n'éprouvez plus que l'effet d'une Seconde superflue très-dure entre La et Si Dièze dans le Mode d'Ut Dièze: lorsque cependant ces deux intervalles sont toujours formés de chaque côté des deux mêmes Touches.

C'est ce même quart de Ton qui fait la différence du semiton Diatonique entre Si et Ut d'avec le semiton Chromatique entre Si et Si Dièze; comme on l'a remarqué de tout temps; et c'est à ce même quart de Ton qu'est attaché le genre Enharmonique: mais les Modernes n'ayant pu tirer des Anciens aucun autre éclaircissement sur ce fait, ont regardé ces genres de Chromatique et d'Enharmonique comme de pure spéculation, et les ont bannis de notre Musique, sur ce que le quart de Ton ne nous est pas naturel: l'Oreille en a cependant jugé autrement de nos jours, et il ne manque plus au Musicien que de connaître ce qu'il pratique, en rapportant à la modulation ce qu'il ne faisoit dépendre, jusqu'ici, que de l'intervalle en particulier.

Remarquez qu'on ne peut faire succéder deux semitons, dont l'un ne soit Diatonique et l'autre Chromatique; si-non ils formeront plus ou moins d'un Ton: mais considérez aussi que ce Ton que vous prenez ici pour objet, n'est un certain Ton qu'en conséquence d'une certaine modulation qui l'exige: De sorte que si vous faites succéder deux modulations, dont chacune demande le Semiton Diatonique, il en résultera nécessairement l'effet de l'Enharmonique entre les deux Semitons qui se succéderont pour lors; puisque le deuxième Semiton aura fondamentalement un quart de Ton de plus qu'il ne lui faut pour former le Ton avec le premier; et il suffit que cela soit tel fondamentalement, pour qu'on en doive éprouver l'effet dont il s'agit, mais toujours relativement à la modulation, et jamais à l'intervalle.

J'ai composé une pièce de Clavecin dans ce dernier genre, qu'on peut appeler Diatonique Enharmonique, en ce que l'un des deux genres n'y a lieu qu'à la faveur de l'autre; mais comme tant de singularités pourroient révolter les oreilles accoutumées au beau Diatonique de Lully, on m'a conseillé de m'en tenir encore aux essais du simple Enharmonique.

J'ai cru devoir, en cette occasion, donner quelque idée un peu profonde de ces derniers genres de Musique, qui paroissent n'avoir été pratiqués jusqu'ici que par Tatonnement, et dont la nature n'est encore connue que très imparfaitement des Musiciens: Car on donne à tous momens, le Titre de Diatonique à ce qui est Chromatique, ou celui de Chromatique à ce qui est Diatonique; et ceux, qui passent pour les plus sçavans appellent un double Dièze du nom d'Enharmonique, lorsque ce double Dièze n'est que le signe d'un Son purement Diatonique dans la modulation qui l'exige, sans qu'il y suppose jamais rien d'Enharmonique.

J'ai inseré deux Octaves de suite dans quelques-unes de ces dernières pièces, exprès pour desabuser ceux qu'on a pu prévenir contre l'effet de ces deux Octaves: et je suis persuadé que si l'on n'y consultoit que l'Oreille, on trouveroit mauvais qu'elles n'y fussent pas.

This effect is born of the difference of one Quarter-tone between the *C Sharp* and the *D Flat* of the first piece, and between the *B Sharp* and the *C* of the second; and although this Quarter-tone has effectively no place there, since *C Sharp* and *D Flat* or *B Sharp* and *C* are one and the same note, the same sound, the same key on the keyboard, the effect of it is none the less perceptible by reason of the unexpected succession of the different modulations which, in their passage, necessarily require this Quarter-tone. It is not from the interval as such that the impression which we must receive from it originates, but solely from the modulation which makes it what it is, which I shall demonstrate forthwith; but meanwhile, ask yourself why you experience the effect of a very pleasant minor Third between *A* and *C* in the Tonality of *A*; and why you perceive only the effect of a very harsh augmented Second between *A* and *B Sharp* in the Tonality of *C Sharp*, though these two intervals are still formed on either side of the same two keys.

It is this very Quarter-tone which makes the difference between the Diatonic semi-tone from *B* to *C* and between the Chromatic semi-tone from *B* to *B Sharp*, as has always been recognised; and it is on this same Quarter-tone that the Enharmonic style depends. But the Moderns, having been unable to extract from the Ancients any specific explanation of this fact, regarded these Chromatic and Enharmonic styles as pure speculation and banished them from our music, the Quarter-tone not being natural to us. Nowadays, however, the ear has judged otherwise and the musician needs nothing more than to recognise what he is practising, ascribing to modulation what hitherto had been related only to mere interval.

Note that one can have two consecutive semi-tones only if one is Diatonic and the other Chromatic, otherwise they will form more, or less, than one Tone; but note also that this Tone which you take as your object here is a certain Tone only because a certain modulation requires it. In other words, if you make two modulations follow each other, each of which requires the Diatonic Semi-tone, the outcome will necessarily be the effect of the Enharmonic between the two Semi-tones which follow each other, since the second Semi-tone will fundamentally have a Quarter-tone more than it needs to form the Tone with the first; and fundamentally it suffices to have this so, for one to sense this effect in question, but always in relation to the modulation and never to the interval.

I have composed a harpsichord piece in this style which one might call Diatonic Enharmonic, seeing that one of the two styles is there only by virtue of the other; but as so many singularities could offend the ear, which is accustomed to the beautiful Diatonic of Lully, I was advised to abide by the attempts of the plain Enharmonic.

I thought I should on this occasion provide a somewhat deeper insight into these latter styles of music, which appear to have been practised only tentatively until now, and the nature of which is still only very imperfectly known to musicians: for the title of Diatonic is constantly being given to that which is Chromatic or that of Chromatic to that which is Diatonic; and those who appear to be the most knowledgeable call a double Sharp "Enharmonic", whereas this double Sharp is only the sign of a purely Diatonic sound in the modulation which requires it, without there ever being anything Enharmonic about it.

In several of these latter pieces, I have inserted octaves in parallel, for the express purpose of undeceiving those who have been put on their guard against the effect of duplicate octaves, and I am convinced that if only one consulted one's ear on this point, one would censure their omission.

Allemande

The first system of the Allemande begins with a treble clef and a common time signature. The melody in the treble staff starts with a quarter rest, followed by a series of eighth and sixteenth notes, including a sharp sign. The bass staff features a long, sweeping line that spans across the first two measures, with a few notes underneath. A repeat sign is present at the beginning of the second measure.

The second system continues the piece with more intricate rhythmic patterns. The treble staff has several measures with eighth and sixteenth notes, some with accents. The bass staff has a more active line with eighth notes and some rests. There are several sharp signs and a double sharp sign throughout the system.

The third system shows a mix of note values, including eighth and sixteenth notes, as well as rests. The treble staff has a melodic line with some slurs, while the bass staff has a more rhythmic accompaniment. There are several sharp signs and a double sharp sign.

The fourth system focuses on rhythmic complexity with many eighth and sixteenth notes. The treble staff has a melodic line with some slurs, and the bass staff has a more rhythmic accompaniment. There are several sharp signs and a double sharp sign.

The fifth system concludes the piece with various note values, including eighth and sixteenth notes. The treble staff has a melodic line with some slurs, and the bass staff has a more rhythmic accompaniment. There are several sharp signs and a double sharp sign.

First system of musical notation, consisting of a treble and bass staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are several accidentals (sharps and naturals) and dynamic markings (accents) throughout the system.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with similar rhythmic complexity. A triplet of eighth notes is clearly marked in the bass staff.

Third system of musical notation, showing further development of the musical theme. The notation includes various note values and rests, with dynamic accents and slurs.

Fourth system of musical notation, featuring a first ending bracket labeled '1a' and a second ending bracket labeled '2a'. The word 'Reprise' is written in the center of the system. The music concludes with a double bar line.

Fifth system of musical notation, starting with a piano (p) dynamic marking. It contains intricate rhythmic patterns and fingerings (1 2 1) indicated in the bass staff.

Sixth system of musical notation, the final system on the page. It continues the complex rhythmic and melodic lines of the previous systems.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests and accidentals.

Second system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests and accidentals.

Third system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests and accidentals.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests and accidentals.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests and accidentals.

Sixth system of musical notation, featuring a treble and bass clef. The system is divided into two parts, labeled '1a' and '2a'. The music consists of eighth and sixteenth notes with various rests and accidentals.

Courante

The first system of the musical score consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a 3/4 time signature. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody in the treble clef starts 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 piece is in a 3/4 time signature and features a key signature of one sharp (F#).

The second system continues the piece with two staves. The treble clef staff features a series of eighth-note runs, while the bass clef staff provides a steady accompaniment with quarter and eighth notes. The key signature remains one sharp (F#).

The third system shows further development of the piece. The treble clef staff has more complex rhythmic patterns, including some sixteenth notes. The bass clef staff continues with a consistent accompaniment. The key signature remains one sharp (F#).

The fourth system continues the piece. The treble clef staff features a series of eighth-note runs, while the bass clef staff provides a steady accompaniment with quarter and eighth notes. The key signature remains one sharp (F#).

The fifth system continues the piece. The treble clef staff features a series of eighth-note runs, while the bass clef staff provides a steady accompaniment with quarter and eighth notes. The key signature remains one sharp (F#).

The sixth system concludes the piece and includes first and second endings. The first ending (1a) leads back to an earlier section, and the second ending (2a) provides an alternative conclusion. The key signature remains one sharp (F#).

Reprise

Reprise

Musical notation for the second system of the Reprise section.

Musical notation for the third system of the Reprise section.

Musical notation for the fourth system of the Reprise section.

Musical notation for the fifth system of the Reprise section.

1a 2a

Musical notation for the sixth system of the Reprise section, ending with a double bar line and repeat signs.

Sarabande

harpégé

The first system of the Sarabande consists of two staves. The treble staff begins with a 3/4 time signature and a key signature of two sharps (D major). It contains a melodic line with some grace notes and a section of arpeggiated chords labeled 'harpégé'. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The treble staff features a melodic line with grace notes and some chromatic movement. The bass staff continues with a steady accompaniment, including some chords with grace notes.

harpégé

The third system is characterized by a prominent 'harpégé' section in the treble staff, consisting of several rapid arpeggiated chords. The bass staff continues with a simple accompaniment, including some chords with grace notes.

The fourth system continues the melodic and harmonic development. The treble staff has a melodic line with grace notes, and the bass staff provides a steady accompaniment with some chords and grace notes.

The fifth system concludes the Sarabande. It features a final melodic statement in the treble staff and a concluding accompaniment in the bass staff, ending with a final chord.

Les Trois Mains

The first system of music consists of three staves. The top staff is in treble clef with a 3/4 time signature, featuring a melodic line with eighth notes and a slur over the second and third measures. The middle staff is in treble clef, providing harmonic accompaniment with chords and moving lines. The bottom staff is in bass clef, showing a simple bass line. The key signature has one sharp (F#).

The second system continues the piece with three staves. The top staff features a melodic line with slurs and accents. The middle and bottom staves provide harmonic support with various rhythmic patterns and chordal textures.

The third system consists of three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves continue the harmonic accompaniment, showing a mix of eighth and sixteenth notes.

The fourth system consists of three staves. The top staff features a melodic line with slurs and accents. The middle and bottom staves provide harmonic support, with the bottom staff showing a more active bass line.

The fifth and final system consists of three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide harmonic support, with the bottom staff showing a more active bass line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex chordal textures with some notes beamed together. The bass staff has a few notes, including a half note and a quarter note.

Second system of musical notation. The treble staff continues with complex textures, including some notes with a '7' above them. The bass staff has a few notes, including a half note and a quarter note.

Third system of musical notation. The treble staff features a melodic line with eighth notes and a '5^b' marking. The bass staff has a few notes, including a quarter note and a half note.

Fourth system of musical notation. The treble staff continues with a melodic line of eighth notes. The bass staff has a few notes, including a quarter note and a half note.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and a 'd.' marking. The bass staff has a few notes, including a quarter note and a half note.

Sixth system of musical notation, ending with first and second endings. The treble staff has a melodic line with eighth notes. The bass staff has a few notes, including a quarter note and a half note. The system is divided into two parts, '1a' and '2a', by a double bar line.

Reprise

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and dynamic markings. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with some slurs and dynamic markings.

Third system of musical notation, showing more complex rhythmic patterns in the treble staff, including slurs and dynamic markings. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff with slurs and dynamic markings, supported by the bass staff.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes, with some slurs and dynamic markings.

Sixth system of musical notation, concluding the page. It includes dynamic markings like 'd.' and 'f.', and is divided into two sections labeled '1a' and '2a' at the end.

Fanfarinette

The first system of musical notation for 'Fanfarinette' consists of two staves, treble and bass clef, in a key signature of two sharps (D major) and a 2/4 time signature. The melody in the treble clef begins with a quarter note D5, followed by a quarter note E5, and then a series of eighth and sixteenth notes. The bass clef provides a rhythmic accompaniment with quarter and eighth notes.

The second system continues the musical piece. The treble clef features a melodic line with various note values and rests, while the bass clef maintains a steady accompaniment. The key signature and time signature remain consistent with the first system.

The third system begins with a section labeled 'Reprise' in the left margin. The notation continues with two staves, showing a continuation of the melodic and harmonic material. The key signature and time signature are maintained.

The fourth system of musical notation shows further development of the piece. The treble clef has a more active melodic line, and the bass clef accompaniment is also more complex. The key signature and time signature are consistent.

The fifth system continues the musical composition. The notation includes various rhythmic patterns and rests in both the treble and bass clefs. The key signature and time signature remain the same.

The sixth and final system of musical notation on this page concludes the piece. It features a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef. The key signature and time signature are consistent with the rest of the score.

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 a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a melodic line in the treble with various ornaments and a supporting bass line.

La Triomphante

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various rhythmic values and ornaments.

The third system continues the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various rhythmic values and ornaments.

The fourth system continues the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various rhythmic values and ornaments.

Fine

The fifth system continues the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various rhythmic values and ornaments.

The sixth system continues the piece. It features a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various rhythmic values and ornaments.

D. C. al Fine

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a melody in the treble and a bass line in the bass.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps.

Third system of musical notation, continuing the piece with treble and bass clefs and a key signature of two sharps.

D. C. al Fine

Gavotte

Fourth system of musical notation, starting with a 2/2 time signature and a key signature of two sharps. The music features a melody in the treble and a bass line in the bass.

Fifth system of musical notation, continuing the Gavotte with treble and bass clefs and a key signature of two sharps.

Sixth system of musical notation, concluding the Gavotte with treble and bass clefs and a key signature of two sharps.

1^{er} Double de la Gavotte

The first system of the musical score consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a 7-measure rest in the treble staff. The melody is primarily eighth-note based, with some sixteenth-note runs. The bass line provides a simple harmonic accompaniment.

The second system continues the piece and includes a first ending bracket labeled "1a". The notation is consistent with the first system, featuring eighth-note patterns in the treble and a steady bass accompaniment.

The third system features a second ending bracket labeled "2a". This section introduces a change in the treble staff melody, with a key signature change to two sharps (F# and C#). The bass line continues with its accompaniment.

The fourth system continues the melodic and harmonic development. The treble staff shows more complex rhythmic patterns, including sixteenth-note runs, while the bass line remains accompanimental.

The fifth system continues the piece, showing further melodic elaboration in the treble staff and consistent accompaniment in the bass.

The sixth system concludes the piece with two ending brackets labeled "1a" and "2a". The "1a" ending leads back to an earlier section, while the "2a" ending provides a final resolution. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

2^{me} Double

First system of musical notation, measures 1-4. Treble clef contains chords and a fermata. Bass clef contains a continuous eighth-note pattern.

Second system of musical notation, measures 5-8. Treble clef contains chords and a fermata. Bass clef contains a continuous eighth-note pattern.

Third system of musical notation, measures 9-12. Treble clef contains chords and a fermata. Bass clef contains a continuous eighth-note pattern.

Fourth system of musical notation, measures 13-16. Treble clef contains chords and a fermata. Bass clef contains a continuous eighth-note pattern.

Fifth system of musical notation, measures 17-20. Treble clef contains chords and a fermata. Bass clef contains a continuous eighth-note pattern.

Sixth system of musical notation, measures 21-24. Treble clef contains chords and a fermata. Bass clef contains a continuous eighth-note pattern. The system concludes with first and second endings labeled '1a' and '2a'.

3^{me} Double

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. The time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff, with a more sparse accompaniment in the lower staff. A key signature change to one sharp (F#) is indicated in the third measure.

The second system continues the musical piece. It maintains the same two-staff structure. The upper staff continues with its rhythmic pattern, while the lower staff provides harmonic support. The key signature remains one sharp (F#).

The third system of notation. The upper staff shows a continuation of the melodic line with some phrasing slurs. The lower staff continues with its accompaniment. The key signature is still one sharp (F#).

The fourth system of notation. The upper staff continues with eighth and sixteenth note patterns. The lower staff accompaniment includes some rests and moving lines. The key signature remains one sharp (F#).

The fifth system of notation. This system introduces phrasing slurs in the upper staff, grouping several measures together. The lower staff continues with its accompaniment. The key signature is still one sharp (F#).

The sixth and final system of notation. It concludes with two 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 key signature remains one sharp (F#).

4^{me} Double

First system of musical notation for the 4^{me} Double. It consists of two staves (treble and bass clef) with a 2/4 time signature. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various note values and rests.

Second system of musical notation. The treble clef staff continues the melodic line, while the bass clef staff provides harmonic support with chords and single notes.

Third system of musical notation. The treble clef staff shows a continuation of the melodic motif, and the bass clef staff maintains the harmonic accompaniment.

Fourth system of musical notation. This system features a more complex texture with multiple notes in the treble clef staff, possibly indicating a change in the melodic line or a more active accompaniment.

Fifth system of musical notation. The treble clef staff continues with the melodic line, and the bass clef staff provides a steady accompaniment.

Sixth system of musical notation, concluding the piece. It includes first and second endings, labeled '1a' and '2a' respectively, leading to a final cadence. The treble clef staff has a melodic line that concludes with a repeat sign, and the bass clef staff provides harmonic support.

5^{me} Double

First system of musical notation. Treble clef, 2/4 time signature. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a simple bass line with occasional rests.

Second system of musical notation. Continuation of the piece. The right hand features more complex chordal patterns and melodic lines. The left hand continues with a steady bass line.

Third system of musical notation. Includes a double bar line. The right hand has a consistent eighth-note accompaniment. The left hand has a few notes with rests.

Fourth system of musical notation. The right hand has a melodic line with a 'w' (trill) marking above a note. The left hand continues with a bass line.

Fifth system of musical notation. The right hand has a melodic line with a 'w' (trill) marking. The left hand has a more active bass line with some slurs.

Sixth system of musical notation. The right hand has a melodic line with a 'w' (trill) marking. The system concludes with two first endings: '1a' and '2a'. The '1a' ending leads back to an earlier section, while '2a' ends with a final chord.

6^{me} Double

This musical score is for a piece titled "6^{me} Double". It is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and rests. The key signature is one sharp (F#). The score concludes with a double bar line and two first endings, labeled "1a" and "2a", which lead to different final chords.

Les Tricotets

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 and 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the final measure of the system.

The second system continues the musical piece with two staves. It maintains the same key and time signature. The melody in the upper staff is more active, with frequent sixteenth-note runs. A fermata is present over the final measure.

The third system includes a first ending section. The upper staff has a fermata over the first measure. The lower staff contains a fermata over the final measure of the first ending. The text "1^{re} Reprise" is written above the second ending. Below the staves, there are some musical symbols including a treble clef, a sharp sign, and a fermata.

The fourth system consists of two staves. The upper staff has a fermata over the first measure. The music continues with a similar rhythmic pattern. A sharp sign is visible in the lower staff.

The fifth system is the final system on the page, consisting of two staves. It concludes the piece with a final cadence. A fermata is placed over the final measure.

D. C. al Fine

50

2^e Reprise

The first system of musical notation for the '2^e Reprise' section. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line. A fermata is placed over a group of notes in the treble clef in the fourth measure.

The second system of musical notation for the '2^e Reprise' section. It continues the melodic and bass lines from the first system. The treble clef line shows a series of eighth notes, while the bass clef line provides a steady accompaniment.

The third system of musical notation for the '2^e Reprise' section. It features a more complex melodic line in the treble clef with several fermatas. The bass clef line continues with a consistent rhythmic pattern.

The fourth system of musical notation for the '2^e Reprise' section. It concludes the section with a final melodic phrase in the treble clef and a few notes in the bass clef. A fermata is placed over the final note of the treble line.

D. C. al Fine

L' Indifférente

The beginning of the 'L' Indifférente' section. It starts with a treble clef and a bass clef, both in a key signature of two flats (Bb). The time signature is 3/4. The music begins with a series of chords in the treble clef, followed by a melodic line. A fermata is placed over a note in the treble clef in the second measure.

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 some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with eighth notes and rests.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with various note values and rests. The bass staff continues with a steady accompaniment.

Third system of musical notation, starting with a double bar line and the word "Reprise" written in the left margin. The treble staff contains a series of beamed eighth notes, while the bass staff has a simple accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a more complex accompaniment with some chords and rests.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff has a simple accompaniment with some chords.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some beamed notes. The bass staff has a simple accompaniment. The system ends with a double bar line.

Menuet

The first system of the Minuet 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 3/4. The music begins with a treble clef and a 3/4 time signature. The melody in the treble staff features eighth and sixteenth notes with slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and accents, while the bass staff has a more rhythmic accompaniment. The key signature remains one sharp and the time signature is 3/4.

The third system includes a section labeled "Reprise". It features a treble clef and a bass clef. The key signature is one sharp and the time signature is 3/4. The "Reprise" section is marked with a repeat sign and a fermata. The treble staff has a melodic line with slurs and accents, and the bass staff has a simple accompaniment.

The fourth system continues the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and accents, and the bass staff has a simple accompaniment. The key signature remains one sharp and the time signature is 3/4.

The fifth system concludes the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and accents, and the bass staff has a simple accompaniment. The key signature remains one sharp and the time signature is 3/4. The piece ends with a double bar line and repeat signs.

2^{me} Menuet

The first system of the 2nd Minuet consists of six measures. The treble clef part begins with a series of chords in the left hand and a melodic line in the right hand. The bass clef part provides a simple harmonic accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4.

The second system continues the piece with six more measures. The melodic line in the treble clef features some grace notes and slurs. The bass clef part continues with a steady accompaniment.

The third system contains six measures, including a section labeled "Reprise" starting at measure 15. The notation includes repeat signs and a fermata over the final measure of the reprise.

The fourth system consists of six measures. The treble clef part has a more active melodic line with slurs and grace notes. The bass clef part continues with chords and a few moving lines.

The fifth and final system of the page contains six measures. It concludes the piece with a final cadence in the treble clef and a few chords in the bass clef.

La Poule

co co co co co coco dai

The first system of music for 'La Poule' is written in 3/8 time with a key signature of two flats. The vocal line begins with the lyrics 'co co co co co coco dai'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

doux

The second system continues the piece with a dynamic marking of *doux* (soft). The piano accompaniment includes a wavy hairpin indicating a crescendo.

The third system features a wavy hairpin indicating a crescendo. The piano accompaniment continues with its characteristic rhythmic patterns.

fort

The fourth system begins with a dynamic marking of *fort* (loud). The piano accompaniment includes a wavy hairpin indicating a crescendo.

The fifth system continues the piano accompaniment with a consistent eighth-note bass line and active right-hand melody.

doux g.d. g.d. g.d. g.d.

The sixth system concludes the piece with a dynamic marking of *doux* and a wavy hairpin indicating a decrescendo. The piano accompaniment includes a wavy hairpin indicating a decrescendo. The system ends with the markings *g.d.* (grandioso) repeated four times.

fort

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music begins with a *fort* dynamic marking. The upper staff features a melodic line with a trill-like ornament and various rhythmic patterns, including eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

doux

This system contains the next two staves of music. The upper staff continues the melodic line with a *doux* dynamic marking. The lower staff continues the accompaniment. The music shows a change in texture and dynamics.

fort

This system contains the next two staves of music. The upper staff features a more active melodic line with a *fort* dynamic marking. The lower staff continues the accompaniment with rhythmic patterns.

doux

This system contains the next two staves of music. The upper staff has a *doux* dynamic marking and features a melodic line with many beamed notes. The lower staff continues the accompaniment.

fort

This system contains the next two staves of music. The upper staff begins with a double bar line and a fermata, followed by a melodic line with a *fort* dynamic marking. The lower staff continues the accompaniment.

Reprise

This system contains the final two staves of music. The upper staff features a melodic line with a *Reprise* marking. The lower staff continues the accompaniment. The system ends with a double bar line and repeat signs.

System 1: Treble clef with a key signature of one flat (B-flat). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with chords and a few notes.

System 2: Treble clef with a key signature of one flat. The right hand continues the melodic line with various ornaments and slurs. The left hand plays chords and a descending line.

System 3: Treble clef with a key signature of one flat. The right hand plays a series of chords. The left hand is mostly empty. The word *doux* is written in the lower left.

System 4: Treble clef with a key signature of one flat. The right hand plays chords with ornaments. The left hand plays a simple bass line. The word *fort* is written in the lower right.

System 5: Treble clef with a key signature of one flat. The right hand plays a melodic line with slurs and ornaments. The left hand plays chords. The words *g. d.* and *doux* are written above the staff.

System 6: Treble clef with a key signature of one flat. The right hand plays a melodic line with slurs. The left hand plays a series of chords.

First system of musical notation. Treble clef, bass clef, key signature of one flat (B-flat), and common time signature. The treble staff contains a melodic line with eighth notes and a trill. The bass staff contains a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *g. d.* (grandioso) and *g. d.* (grandioso).

Second system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The treble staff features a melodic line with a trill and eighth notes. The bass staff provides a rhythmic accompaniment. Dynamic markings include *doux* (soft), *g. d.* (grandioso), and *g. d.* (grandioso).

Third system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The treble staff has a melodic line with eighth notes. The bass staff has a melodic line with a trill. Dynamic markings include *doux* (soft) and *fort* (loud).

Fourth system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The treble staff contains a series of chords. The bass staff contains a melodic line with eighth notes.

Fifth system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The treble staff has a melodic line with eighth notes and a trill. The bass staff has a melodic line with eighth notes.

Sixth system of musical notation. Treble clef, bass clef, key signature of one flat, and common time signature. The treble staff features a melodic line with a trill and eighth notes. The bass staff has a melodic line with eighth notes.

Les Triolets

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. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the upper staff with various ornaments and a rhythmic accompaniment in the lower staff.

The second system of musical notation continues the piece. The upper staff features a series of chords and melodic fragments, while the lower staff provides a steady rhythmic accompaniment. The notation includes various ornaments and dynamic markings.

The third system of musical notation shows the continuation of the melodic and rhythmic themes. The upper staff has more complex melodic lines with ornaments, and the lower staff maintains the accompaniment. The system concludes with a double bar line.

The fourth system of musical notation includes a section labeled "Reprise" in the lower staff. The upper staff continues with melodic development. The "Reprise" section in the lower staff is marked with a double bar line and repeat signs, indicating a return to a previous musical idea.

The fifth system of musical notation is the final system on the page. It features a melodic line in the upper staff and a bass line in the lower staff. The music concludes with a final cadence in the upper staff.

First system of musical notation, consisting of a treble and bass staff. The key signature is one sharp (F#). The treble staff contains a melody 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 features similar melodic and rhythmic patterns in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, continuing the melodic and harmonic progression.

Fifth system of musical notation, concluding the page. It includes the text "petite Reprise" in the lower left and "finis" written vertically on the right side of the staves.

Les Sauvages

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, and D4.

The second system continues the piece. The treble clef melody features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. There are trills (tr) above the notes G5 and A5. The bass clef accompaniment consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

The third system continues the piece. The treble clef melody features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef accompaniment consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

The fourth system includes a first ending. The treble clef melody features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef accompaniment consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. A first ending bracket is shown above the treble staff, labeled "(1^e) Reprise". Below the first ending, there are musical symbols for a repeat sign, a fermata, and the word "Fine".

The fifth system continues the piece. The treble clef melody features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. There is a trill (tr) above the note G5. The bass clef accompaniment consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains mostly whole and half notes, with some rests.

The second system of music consists of two staves. The treble staff has a treble clef and contains a few notes followed by a whole rest. The bass staff has a bass clef and contains a few notes. The system concludes with the instruction *D. C. al Fine*.

The third system of music consists of two staves. The treble staff has a treble clef and contains a series of notes, some beamed together. The bass staff has a bass clef and contains notes. The system is labeled *(2e Reprise)*.

The fourth system of music consists of two staves. The treble staff has a treble clef and contains a complex sequence of notes with many accidentals (sharps, naturals, and flats). The bass staff has a bass clef and contains notes with some accidentals.

The fifth system of music consists of two staves. The treble staff has a treble clef and contains a complex sequence of notes with many accidentals. The bass staff has a bass clef and contains notes with some accidentals.

The sixth system of music consists of two staves. The treble staff has a treble clef and contains a complex sequence of notes with many accidentals, including a long phrase with a slur. The bass staff has a bass clef and contains notes with some accidentals. The system concludes with the instruction *D. C. al Fine*.

L' Enharmonique

Gracieusement

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat major or D minor). The piece is divided into several systems, each with a specific performance instruction:

- System 1:** Labeled "Gracieusement". It begins with a treble clef and a 2/4 time signature. The melody is characterized by grace notes and slurs.
- System 2:** Continues the melody with the instruction "hardiment, sans altérer la" (boldly, without altering the pitch).
- System 3:** Features the instruction "mesure" (measure) and "gracieusement". It shows a change in the bass line and includes a fermata over a chord.
- System 4:** Labeled "hardiment", it features a more rhythmic and dynamic section with slurs and accents.
- System 5:** Labeled "gracieusement", it returns to a more delicate and flowing melodic style.
- System 6:** The final system, continuing the graceful melodic line.

The score includes various musical notations such as slurs, grace notes, and dynamic markings to guide the performer's interpretation.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and several trills marked with a double asterisk (**).

Second system of musical notation, featuring a grand staff. A section is marked "Reprise" in the middle. The music continues with intricate rhythmic patterns and trills.

Third system of musical notation, consisting of a grand staff. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Fourth system of musical notation, featuring a grand staff. The music includes various rhythmic values, including eighth and sixteenth notes, and some trills.

Fifth system of musical notation, consisting of a grand staff. The music features a series of chords and arpeggiated figures in both hands.

Sixth system of musical notation, featuring a grand staff. A section is marked "hardiment" in the middle. The music includes a prominent bass line and a treble line with trills.



gracieusement

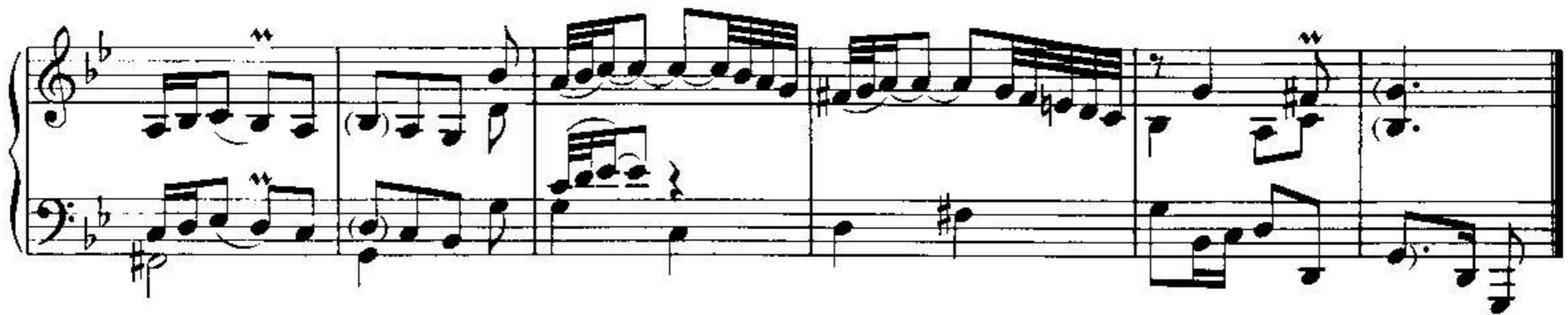
First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. The tempo/mood is indicated as "gracieusement".



Second system of musical notation, continuing the piece with treble and bass clefs.



Third system of musical notation, featuring treble and bass clefs.



Fourth system of musical notation, featuring treble and bass clefs.

L' Egyptienne



Fifth system of musical notation, featuring treble and bass clefs. The time signature changes to 2/4.



Sixth system of musical notation, featuring treble and bass clefs.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The system contains five measures. The treble staff features eighth-note patterns with slurs and accents. The bass staff features a steady eighth-note accompaniment. Dynamic markings include *g.* (pizzicato) and *d.* (accents).

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures. The treble staff continues with eighth-note patterns and slurs. The bass staff continues with eighth-note accompaniment. Dynamic markings include *d.* and *g.*.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures. The treble staff features eighth-note patterns with slurs and accents. The bass staff continues with eighth-note accompaniment. Dynamic markings include *w* (trills).

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures. The treble staff features eighth-note patterns with slurs and accents. The bass staff continues with eighth-note accompaniment. Dynamic markings include *w*.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures. The treble staff features eighth-note patterns with slurs and accents. The bass staff continues with eighth-note accompaniment. Dynamic markings include *w*.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. The system contains five measures. The treble staff features eighth-note patterns with slurs and accents. The bass staff continues with eighth-note accompaniment. Dynamic markings include *p* (piano). The system concludes with first and second endings, labeled *1^a* and *2^a*.

Reprise

The first system of the Reprise section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth-note patterns in the right hand, with some notes marked with accents. The left hand provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical theme. The right hand has a melodic line with eighth-note runs and some notes marked with accents. The left hand continues with a rhythmic accompaniment, including some chords and moving lines.

The third system shows further development of the musical ideas. The right hand features more complex rhythmic patterns, including some sixteenth-note passages. The left hand maintains its accompaniment role with various note values and rests.

The fourth system includes dynamic markings such as *d.* (diminuendo) and *sfz* (sforzando). The right hand has a melodic line with some notes marked with accents. The left hand has a more active role with eighth-note patterns.

The fifth system concludes the Reprise section. It features dynamic markings like *d.* and *sfz*. The right hand has a melodic line with some notes marked with accents. The left hand provides a final accompaniment with eighth-note patterns.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill-like flourish. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The treble staff continues the melodic line with a trill-like flourish. The bass staff features a more active accompaniment with eighth notes and some triplets.

Third system of musical notation. The treble staff has a melodic line with a trill-like flourish. The bass staff continues with a steady accompaniment of quarter notes.

Fourth system of musical notation. The treble staff features a melodic line with a trill-like flourish. The bass staff has a more active accompaniment with eighth notes and some triplets.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with a trill-like flourish. The bass staff features a long, sustained note with a fermata. The word "FINE" is written at the end of the system.