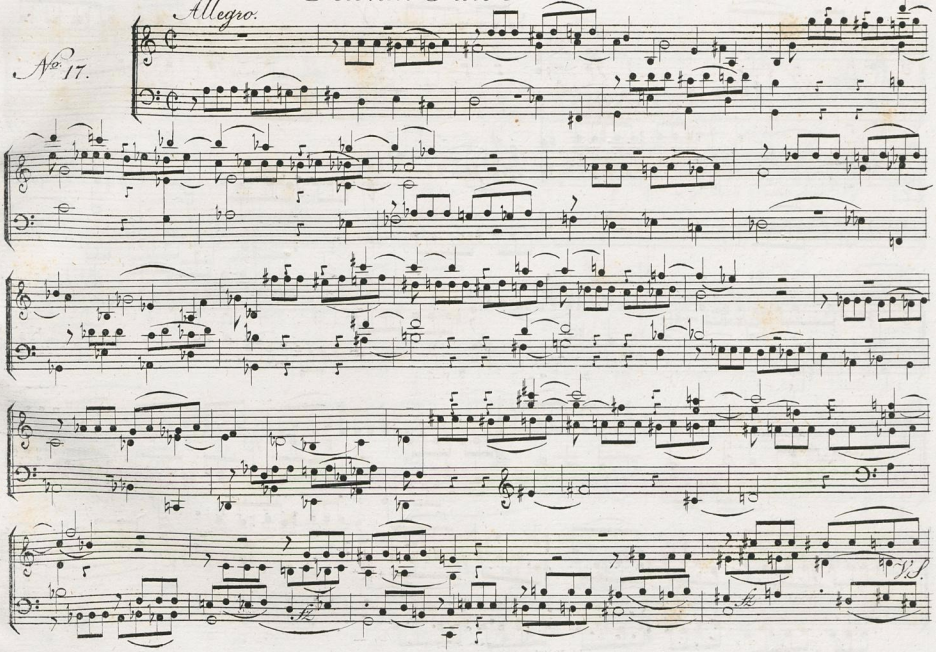
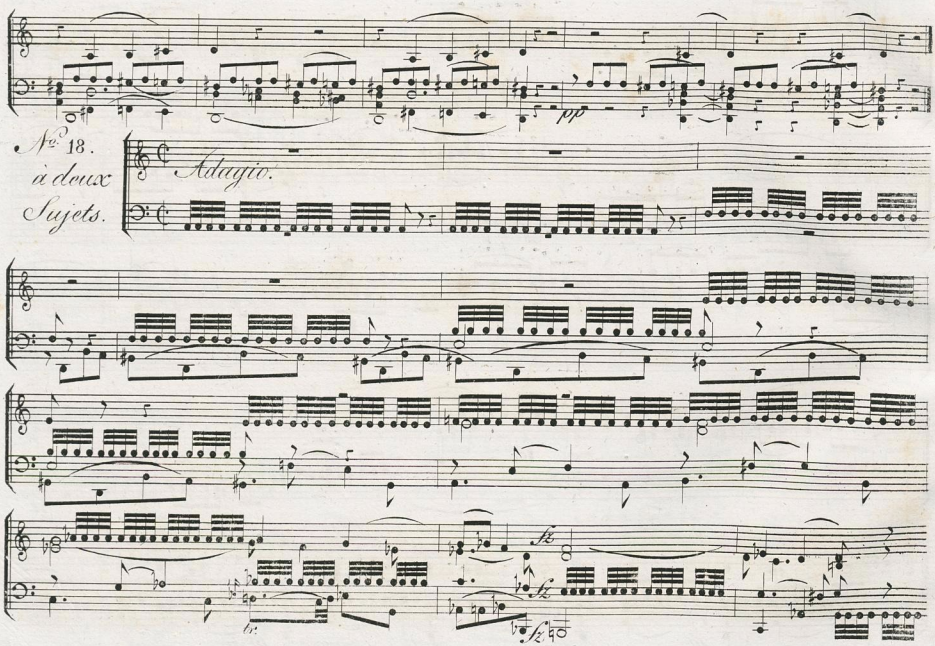
Seconde Partie.

No. 17.

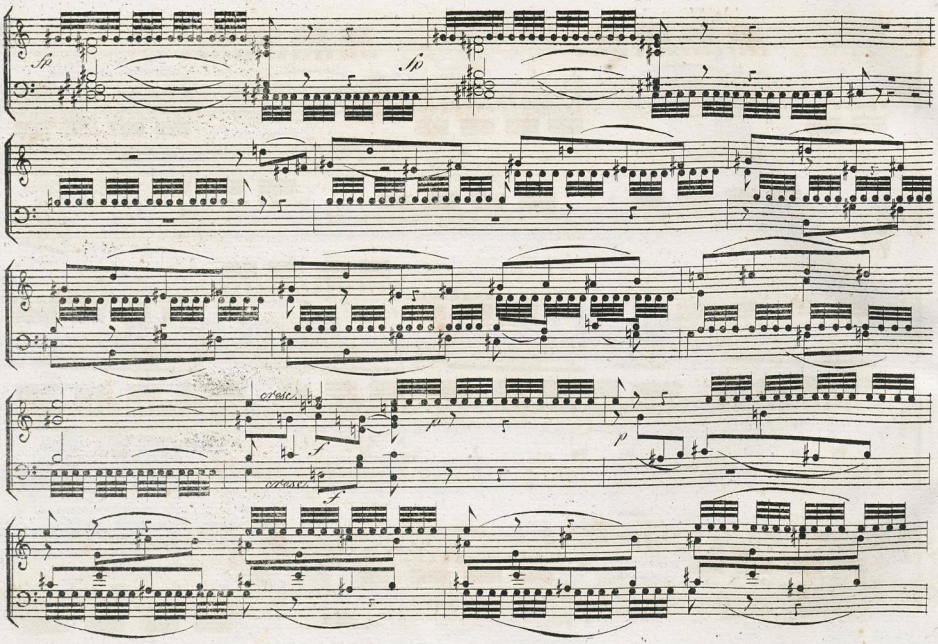
Allegro.

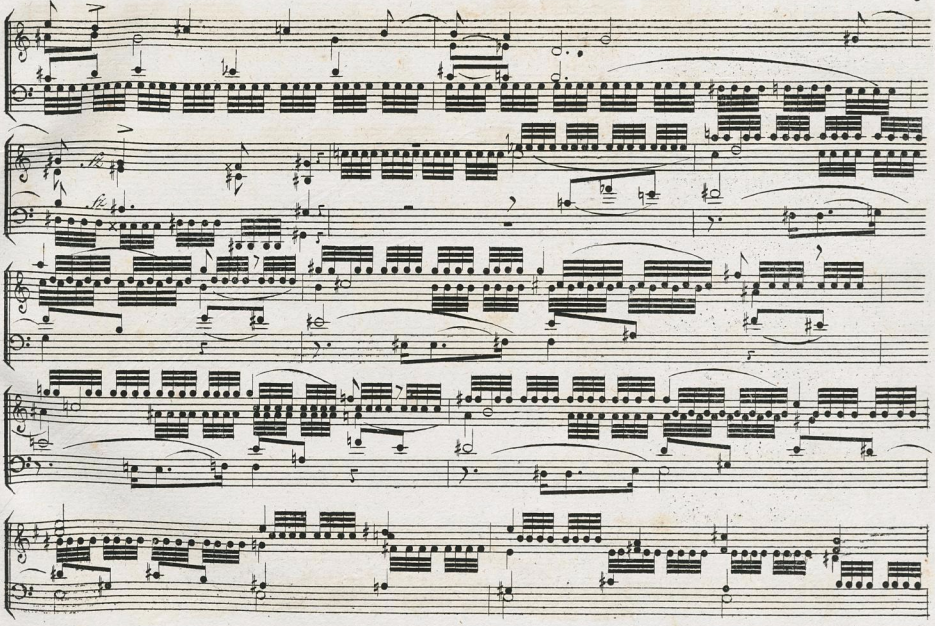


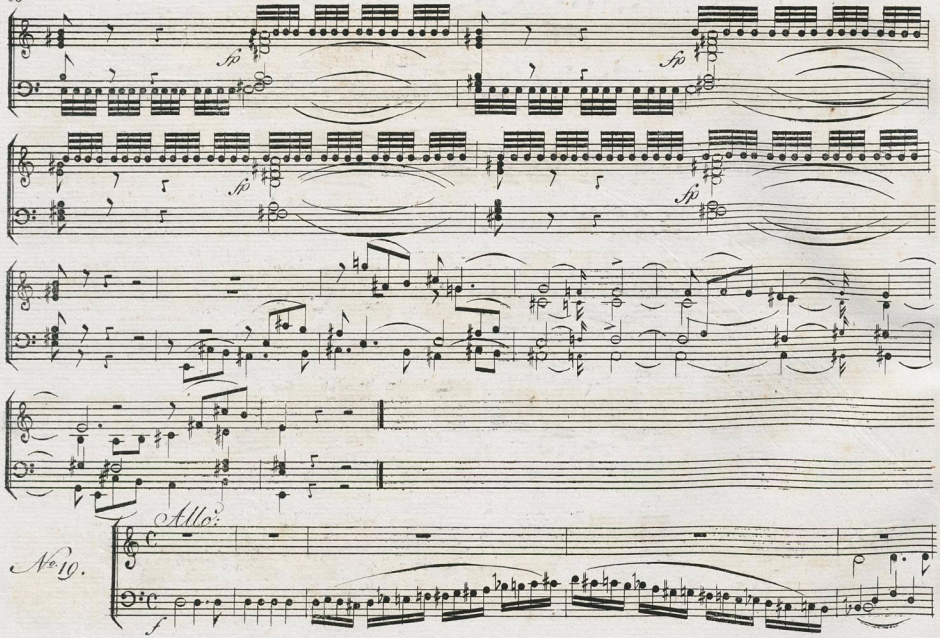
dir.
dir.
dir.
dir.
dir.
dir.


pp
No. 18.
à deux
Sujets.
Adagio.
fz
fz
fz

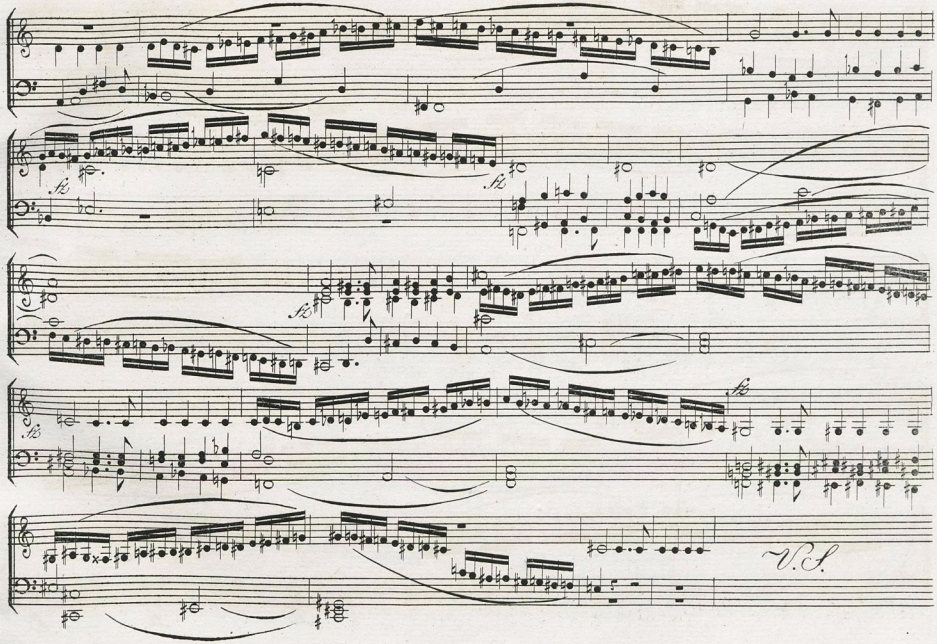
fff
fff
fff
fff

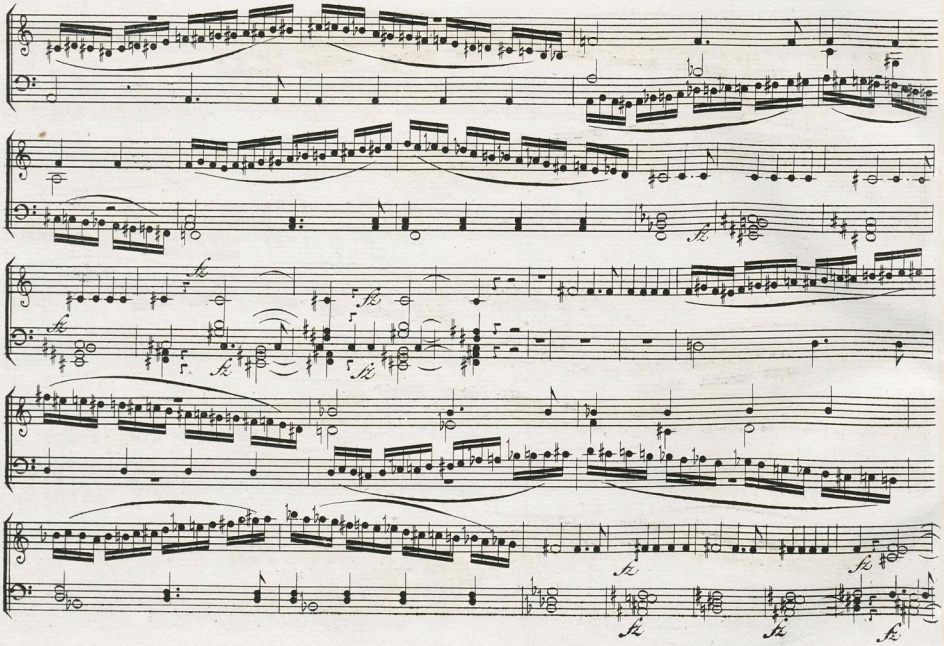

cresc.
cresc.

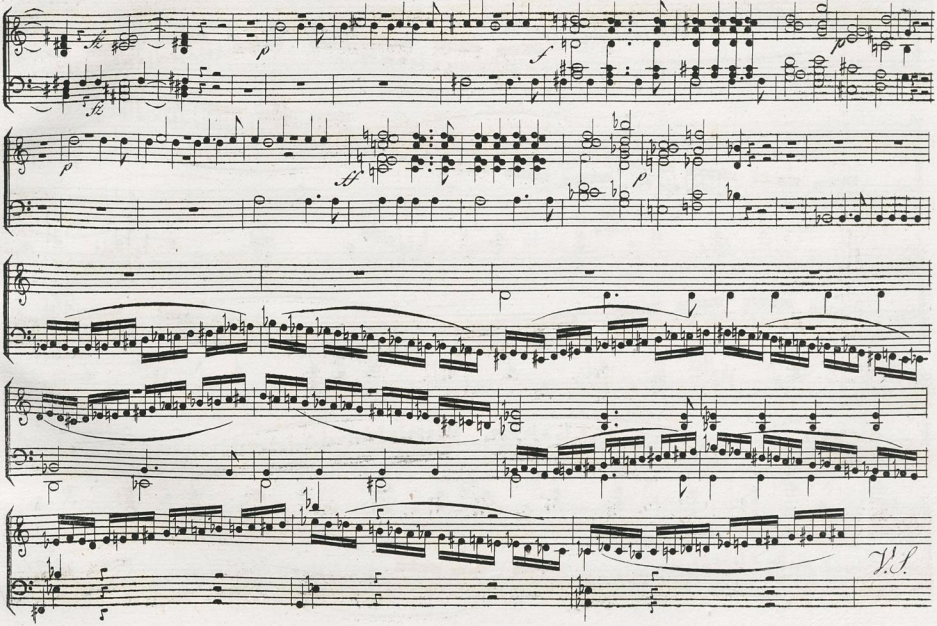

fz
fz

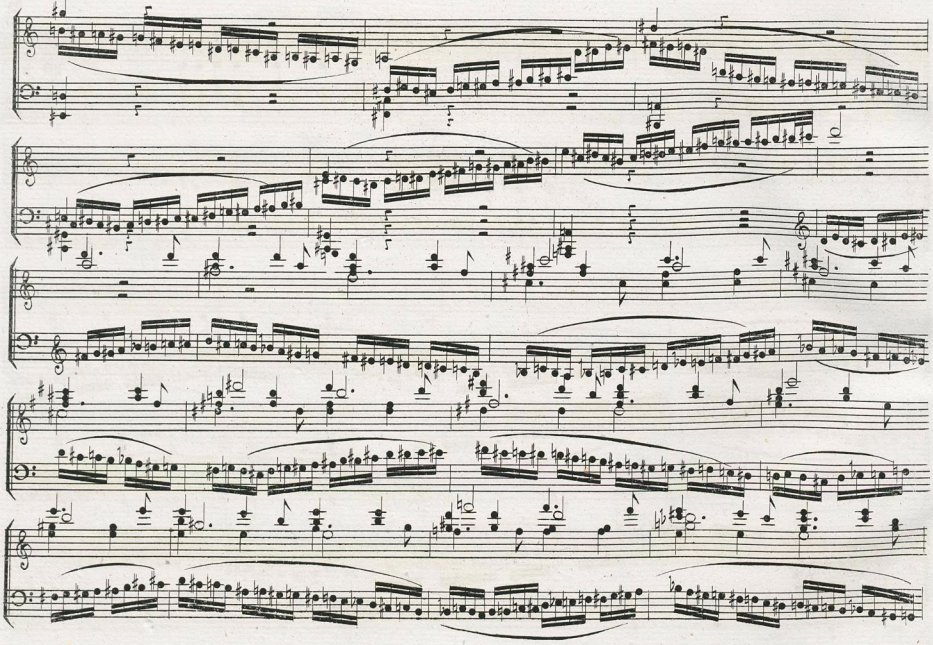


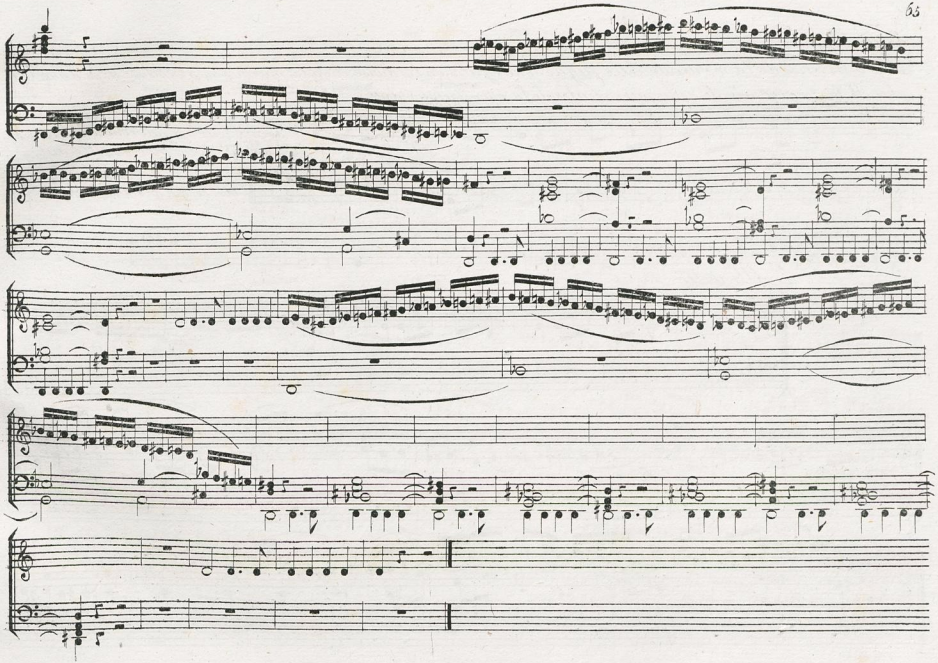
No. 10.


fz
fz
fz
fz
fz
V.S.


fz
fz
fz
fz
fz
fz
fz
fz
fz

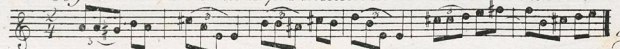

p
f
p
ff
p
V.S.



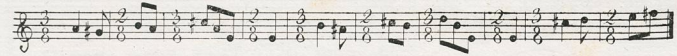


No 20.

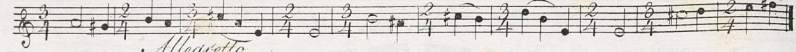
Les 3 Croches de la mesure de cette fugue sont égales, on les divise, et on les marque en 3 Croches et en deux Croches. Il faut avoir soin de ne la pas exécuter de la manière suivante :—



ce seroit tout-à fait contre l'intention de l'auteur; mais bien de cette autre:

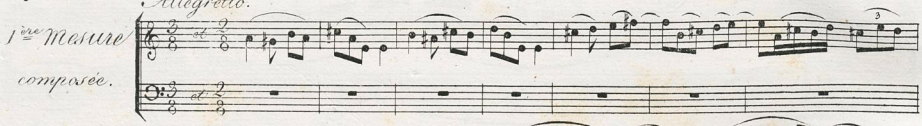


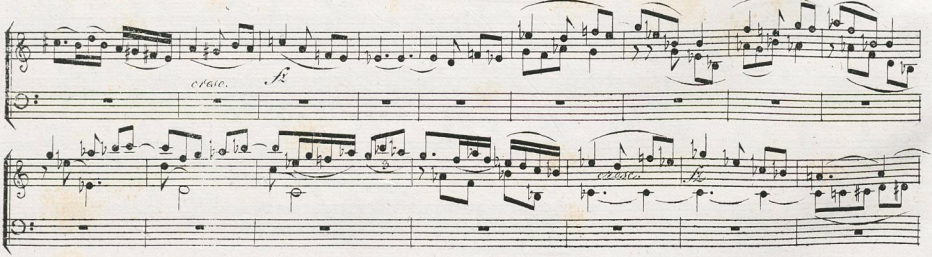
ou, ce qui vient au même:

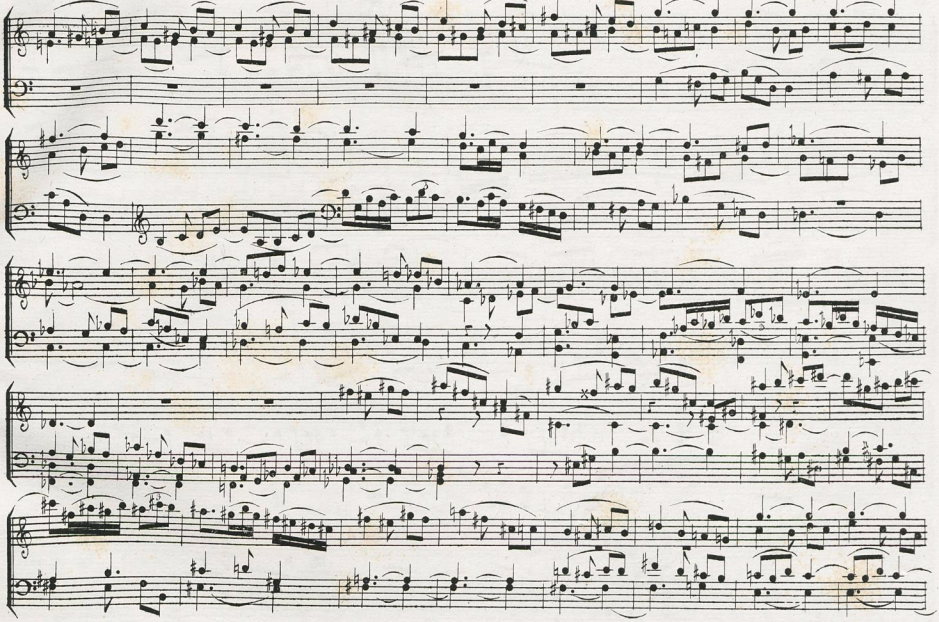


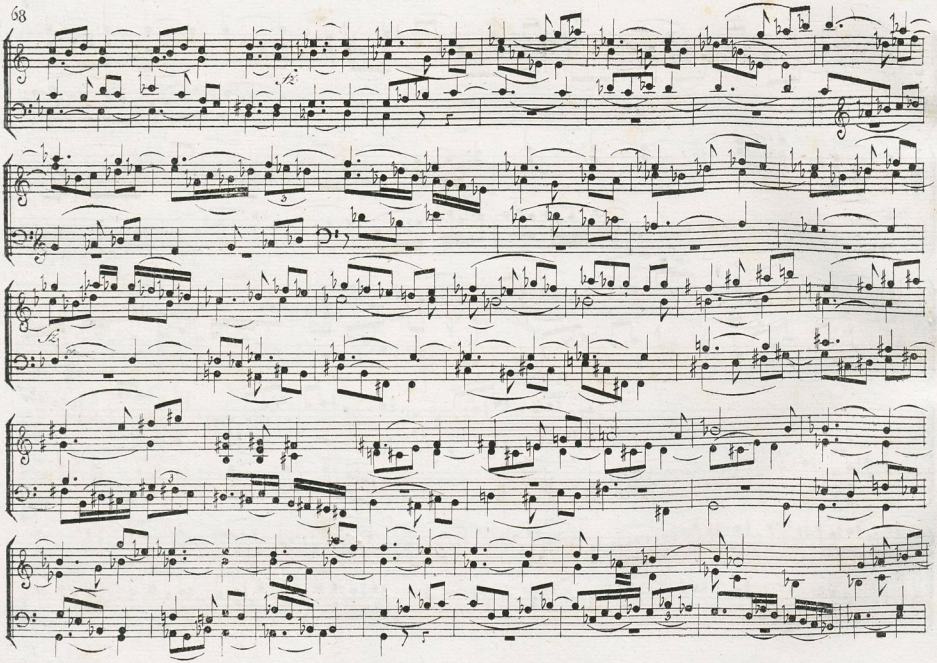
Allegretto.

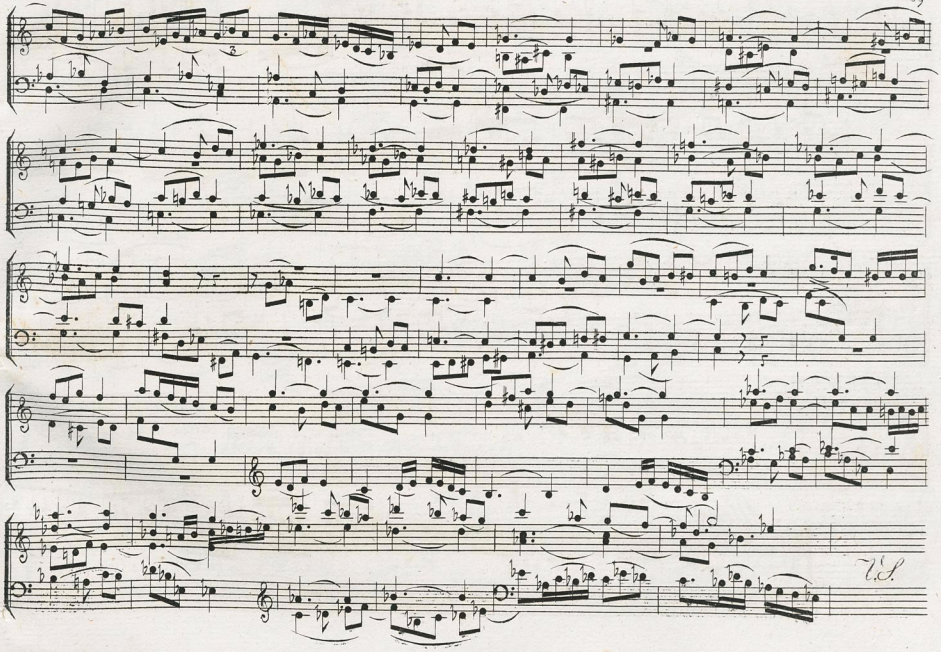
1ère mesure composée.

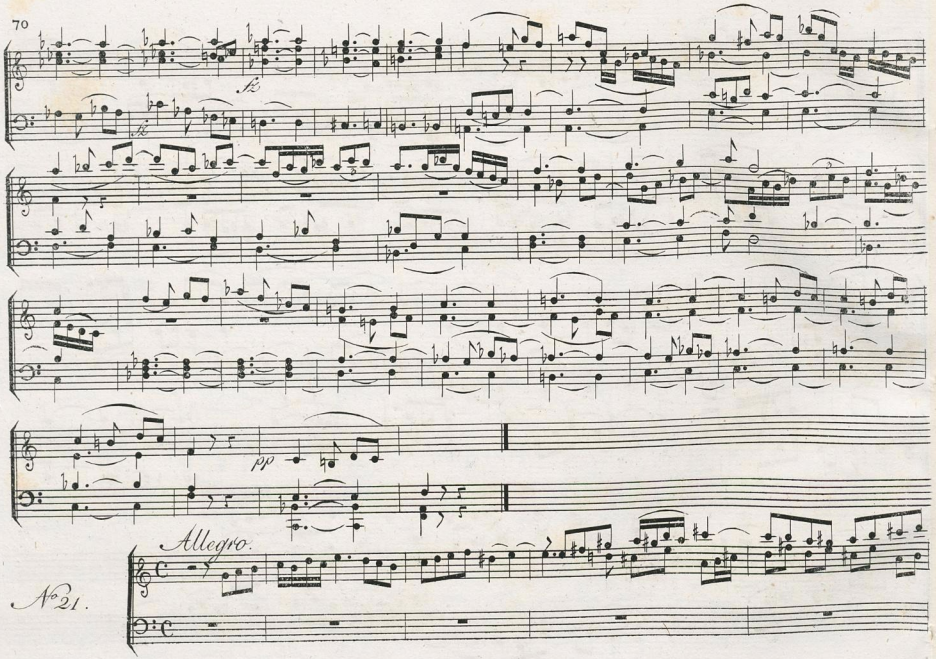




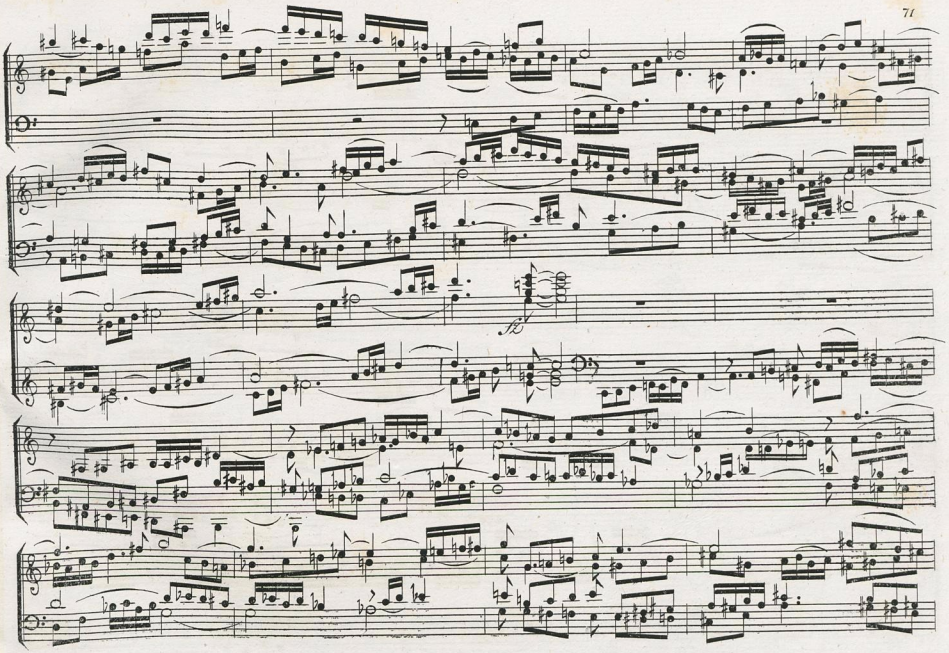


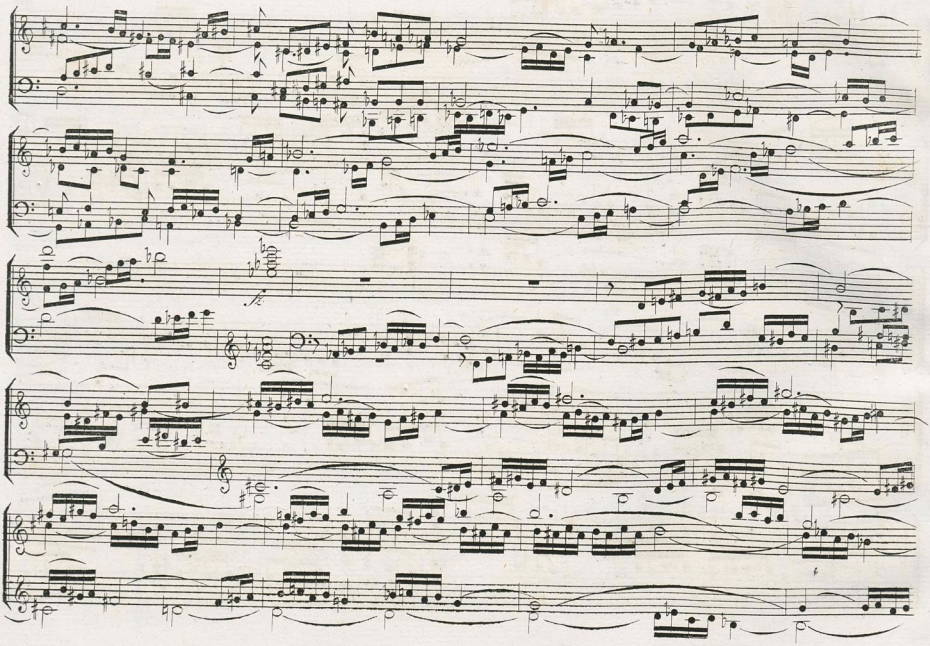


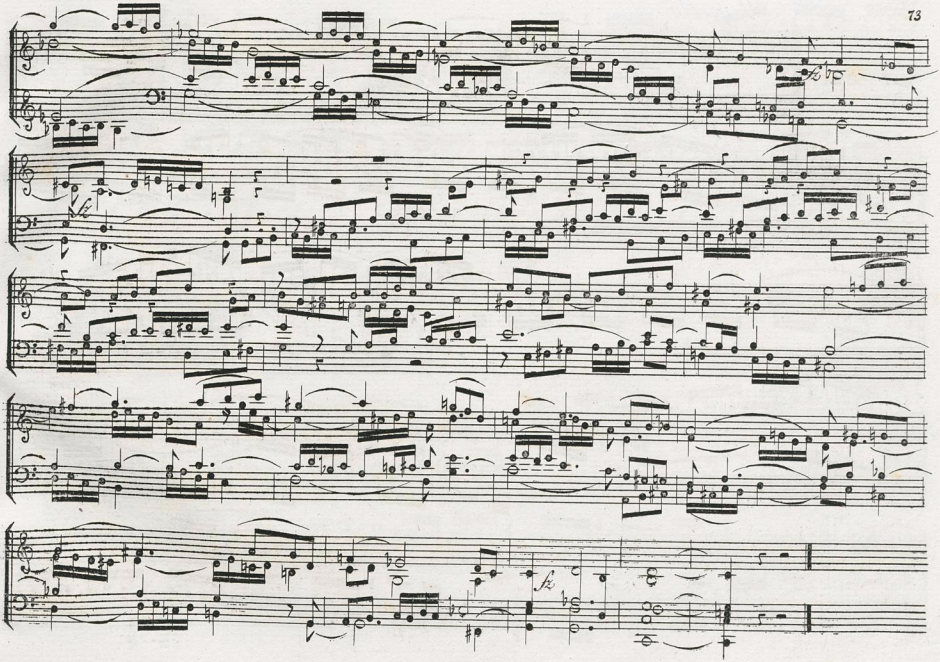

T.S.

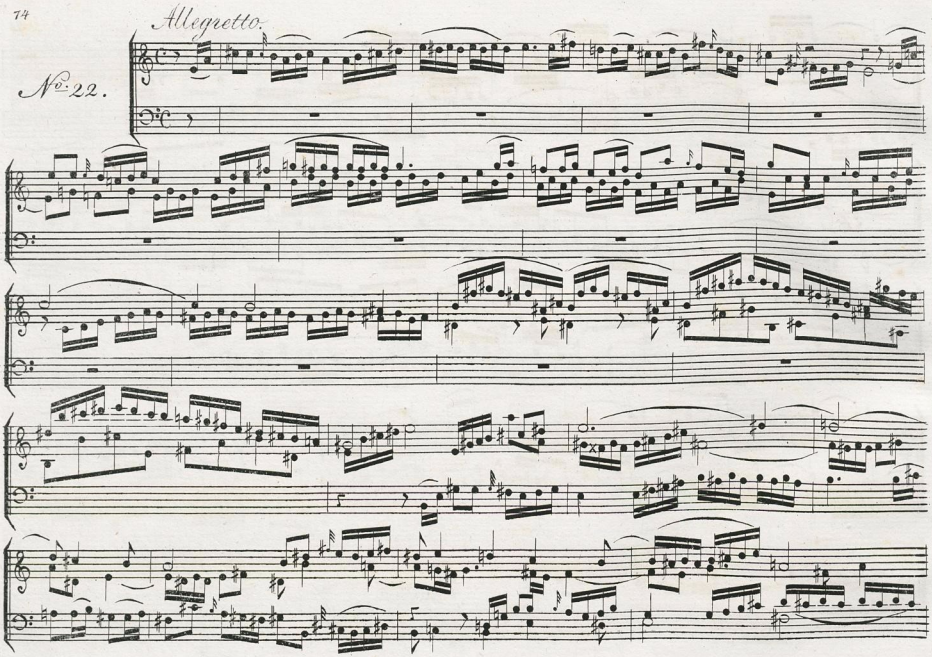


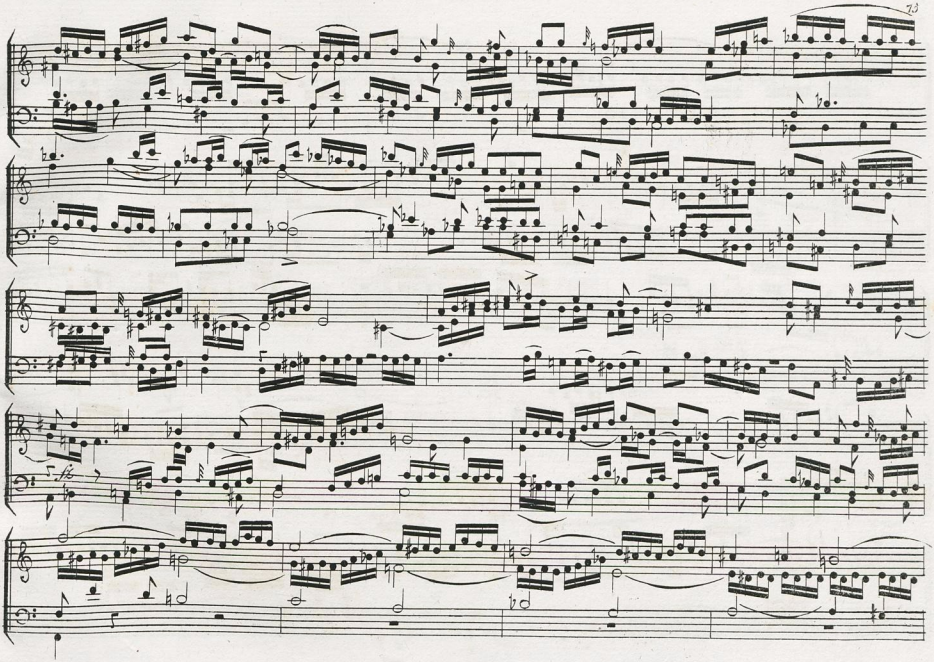
No 21.

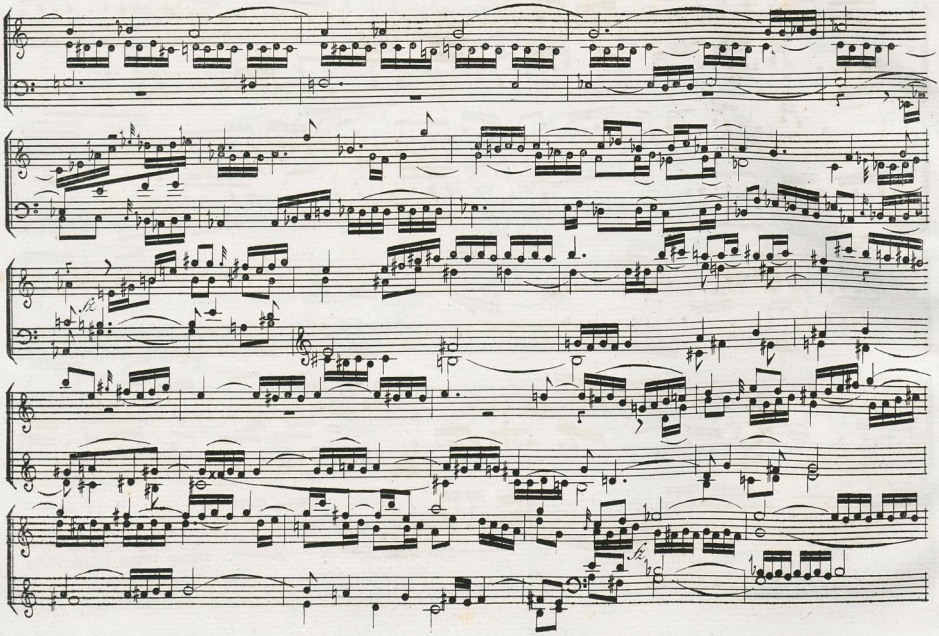

fz

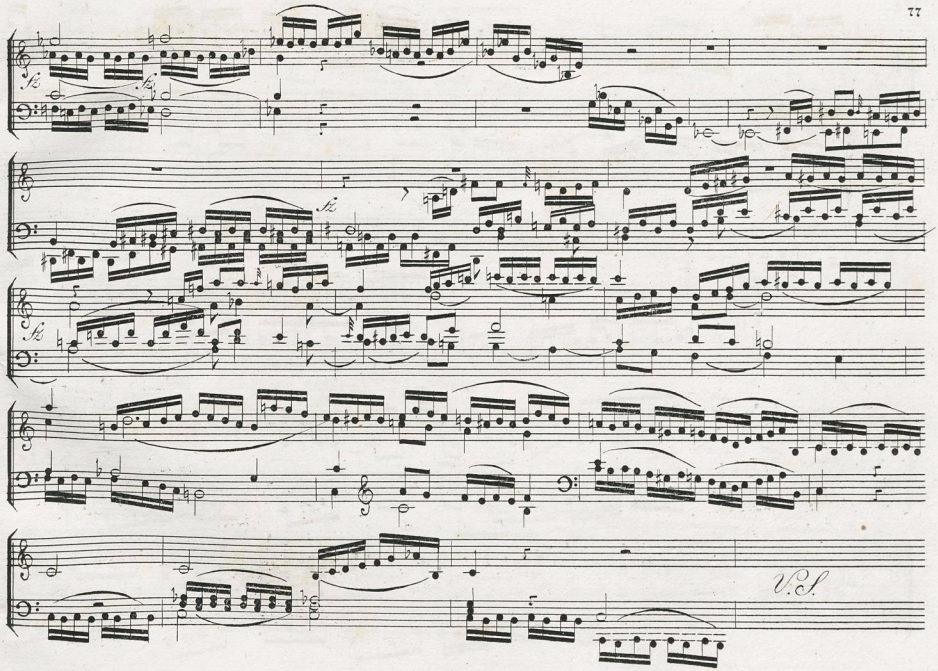

ff

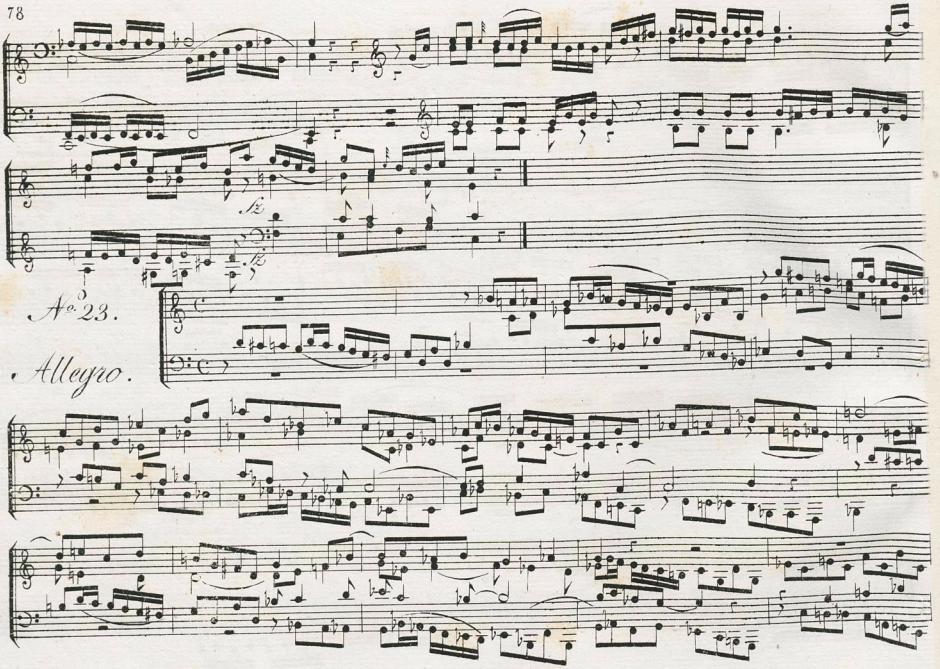

fz


Allegretto.
No. 22.



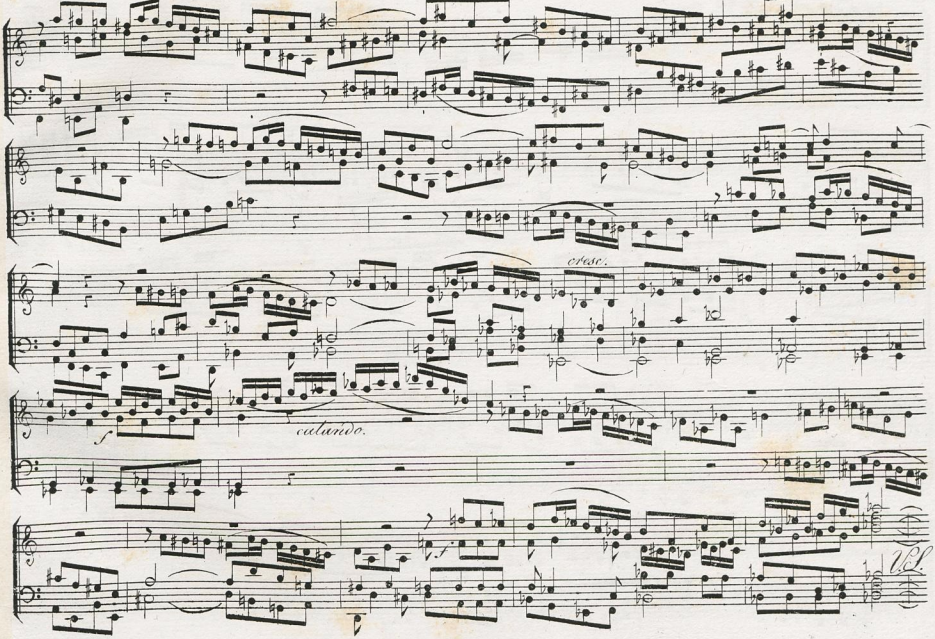


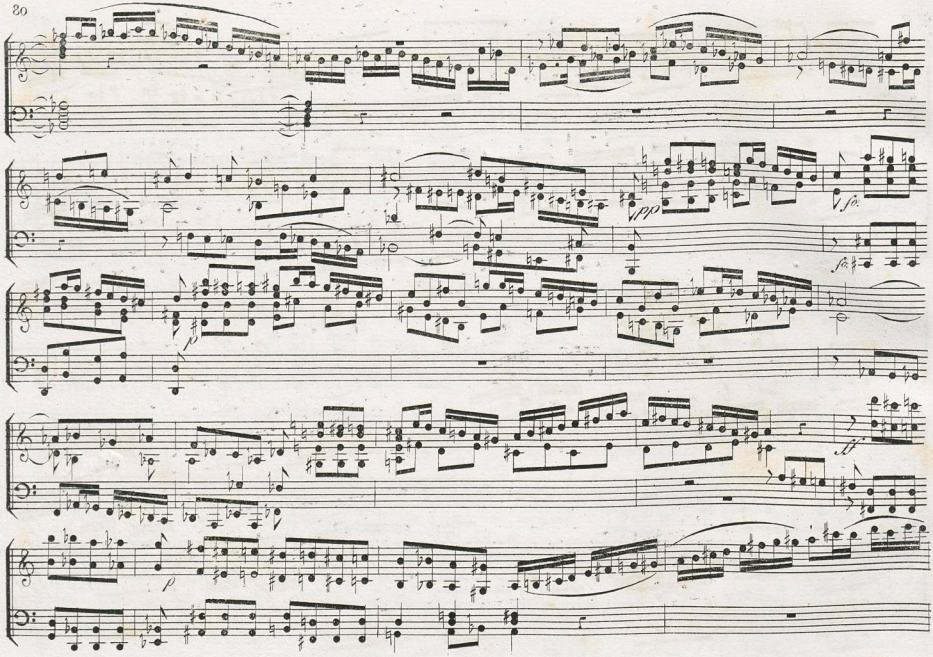

fz
fz
fz
V.S.

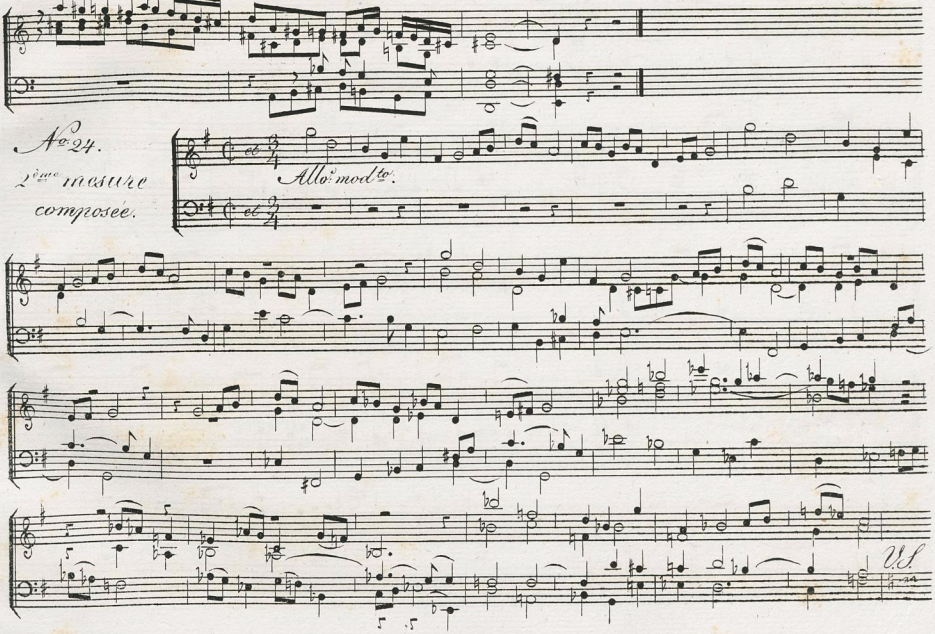


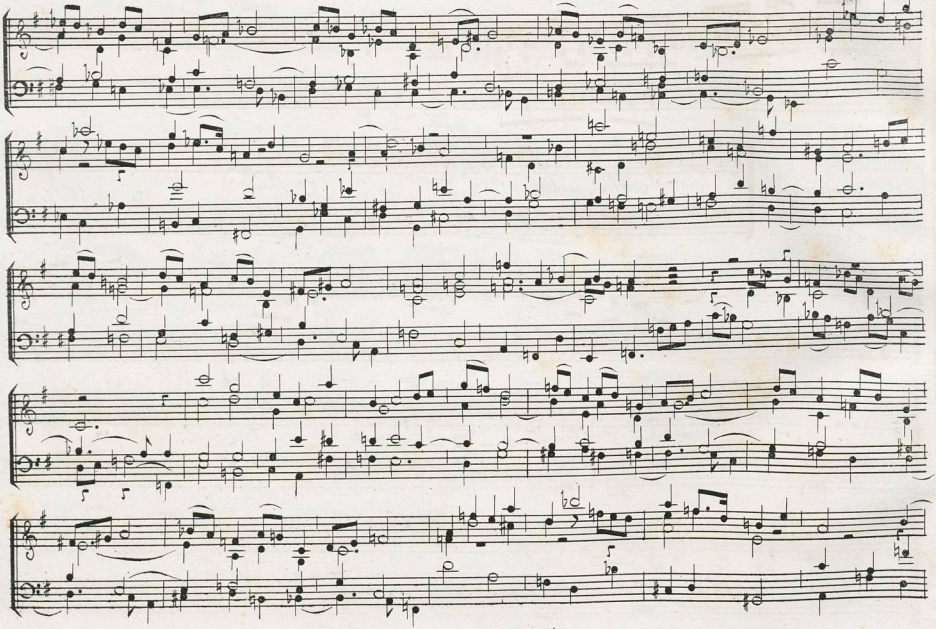
No. 23.

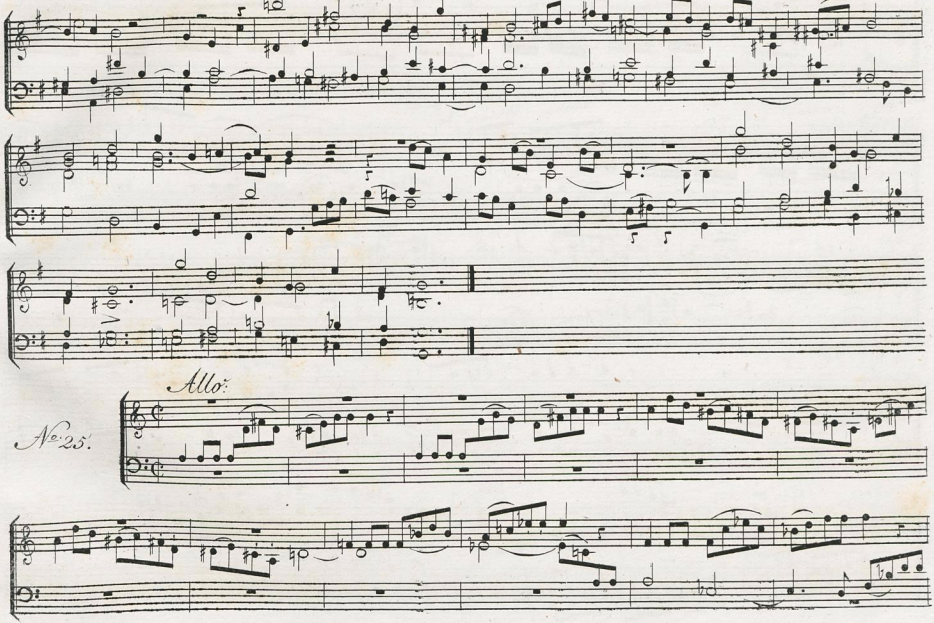
Allegro.

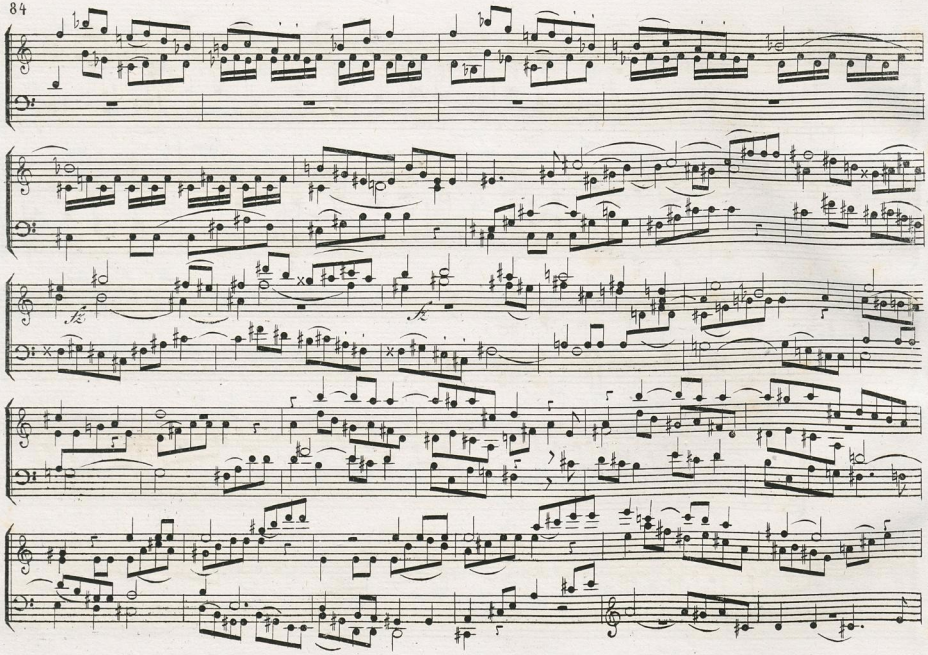

cresc.
f
calando.

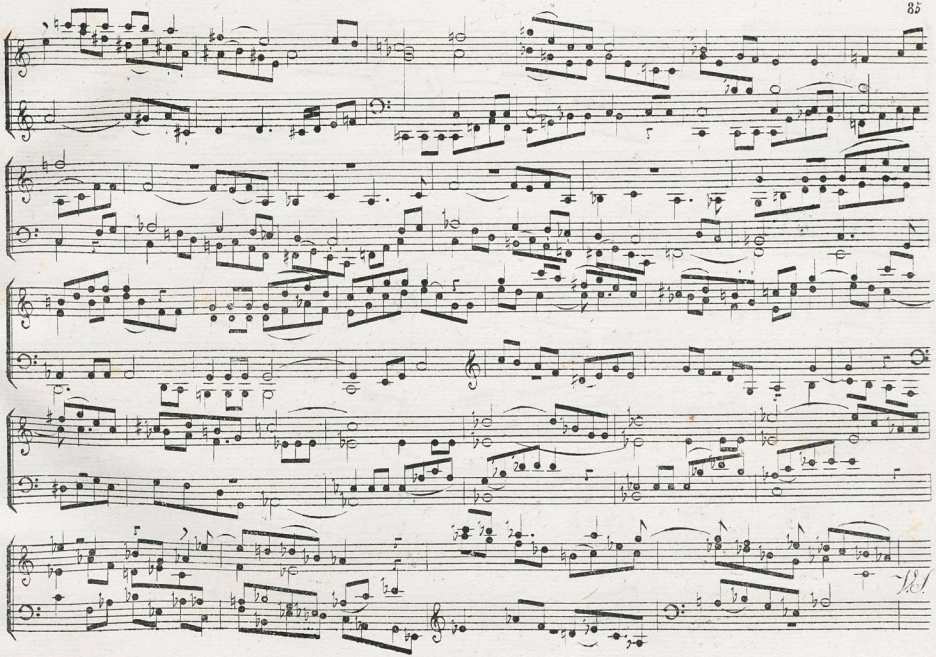

pp
fz
fz
ff
p

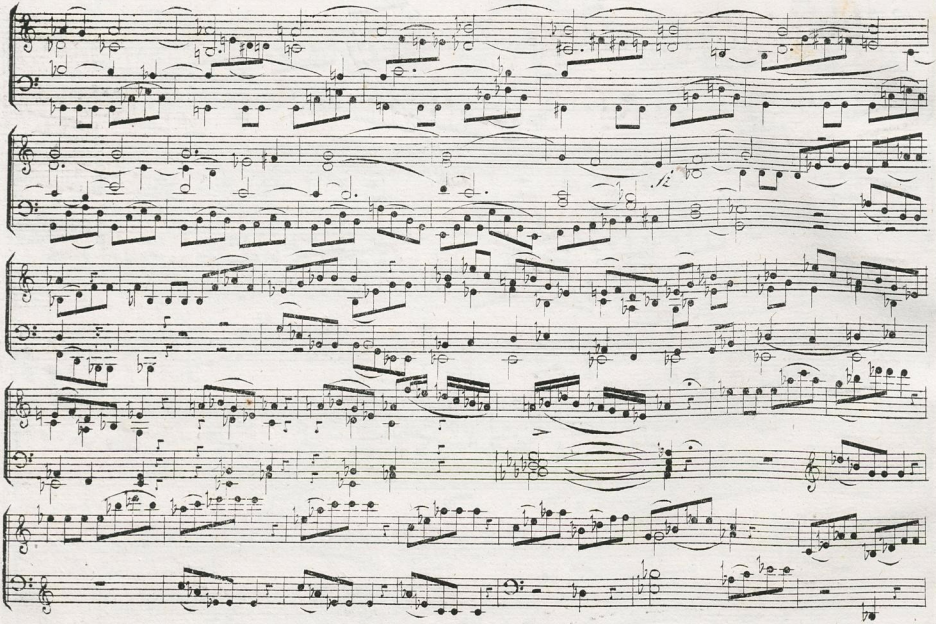

N.o 24.
2.ème mesure composée.
Allo.o mod.to.
U.S.

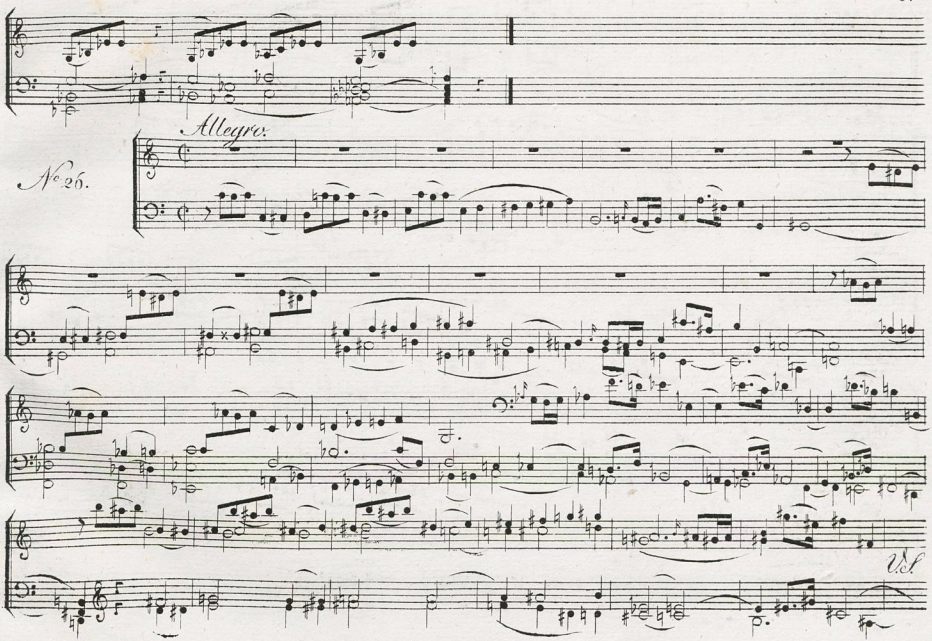


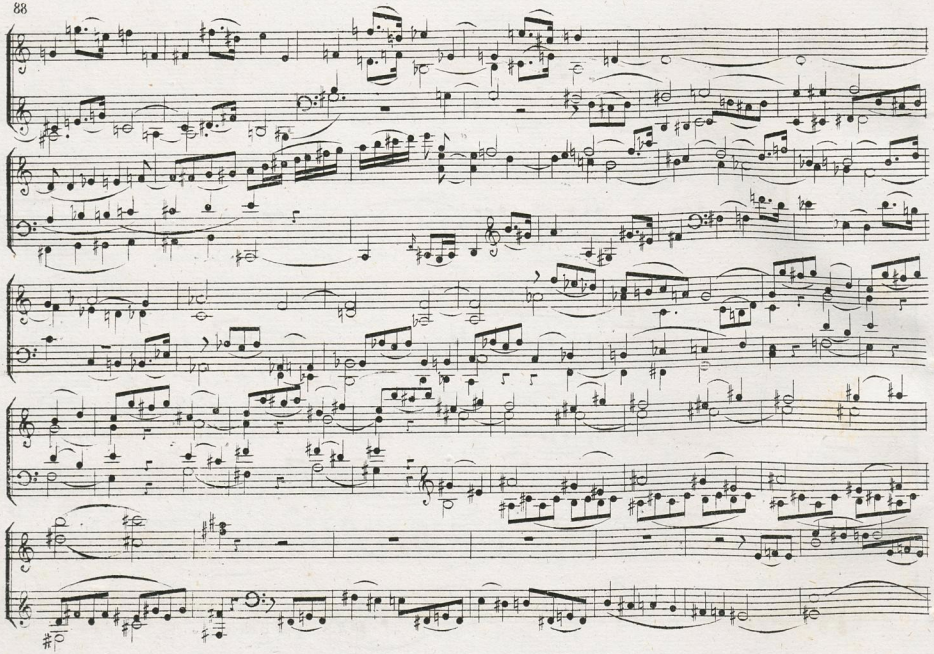

Allo.
No. 25.


fz
fz

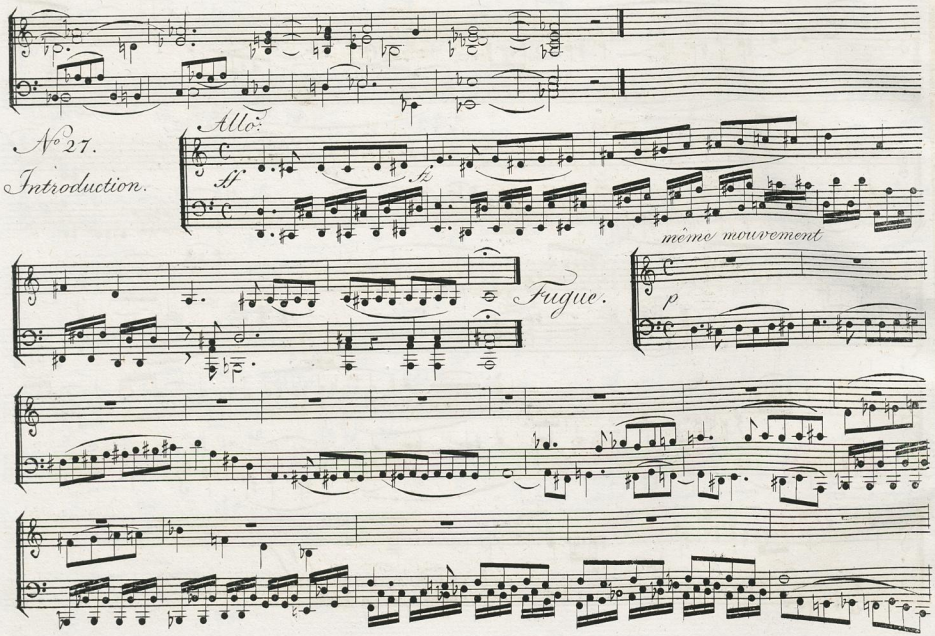


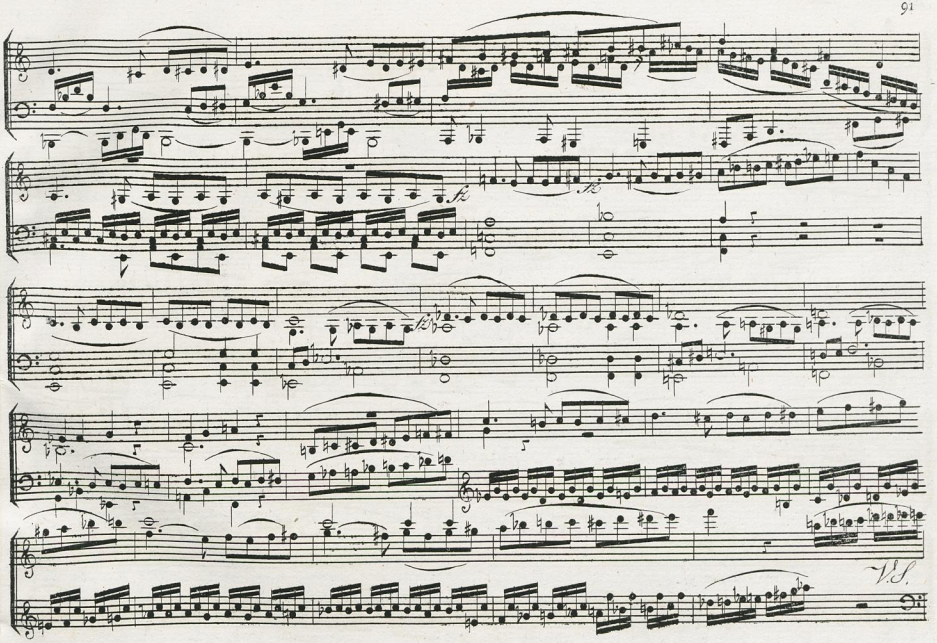


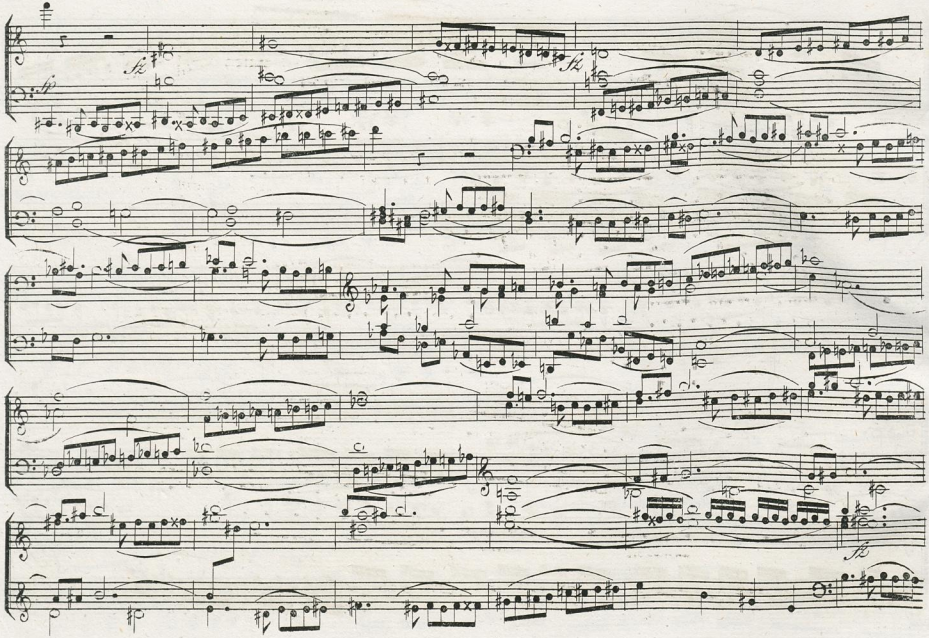

Allegro.
No 26.
V.S.

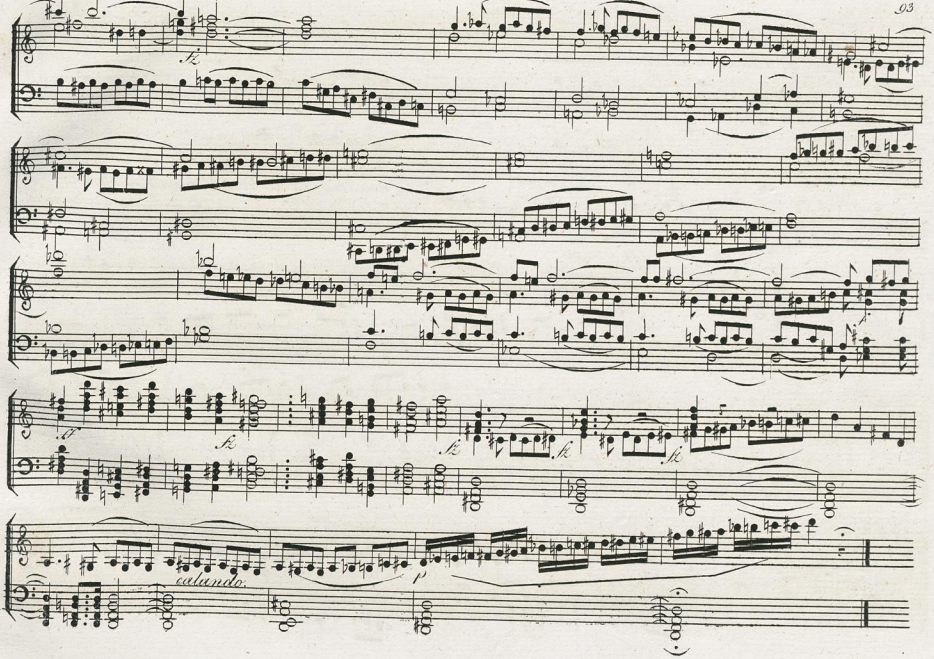


fz
p
fz
U.S.


Allo.
N° 27.
Introduction.
Al
fz
même mouvement
Fugue.
p

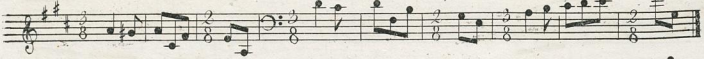

fz
fz
V.S.


Sz.
Sz.
Sz.

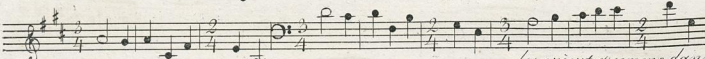

fz
fz
fz
fz
fz
fz
calando.
p

N°. 28.

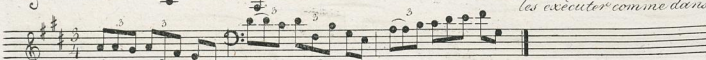
Toutes les Croches de la mesure de cette fugue sont égales comme dans une mesure de ₵ mais en les exécutant il faut les diviser et les détacher de la manière suivante :



ou, ce qui vient au même :

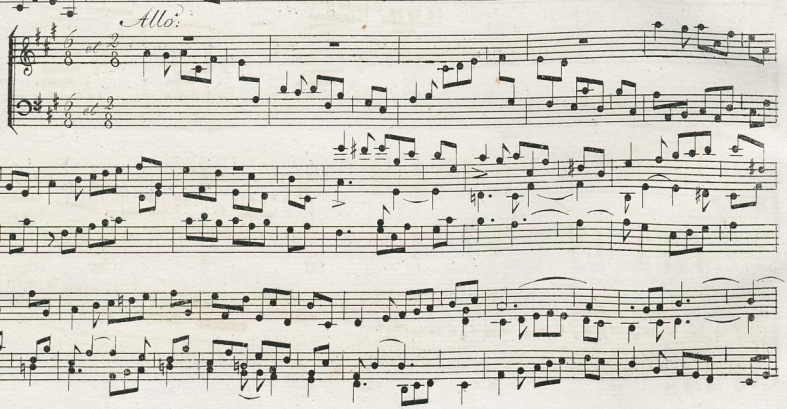


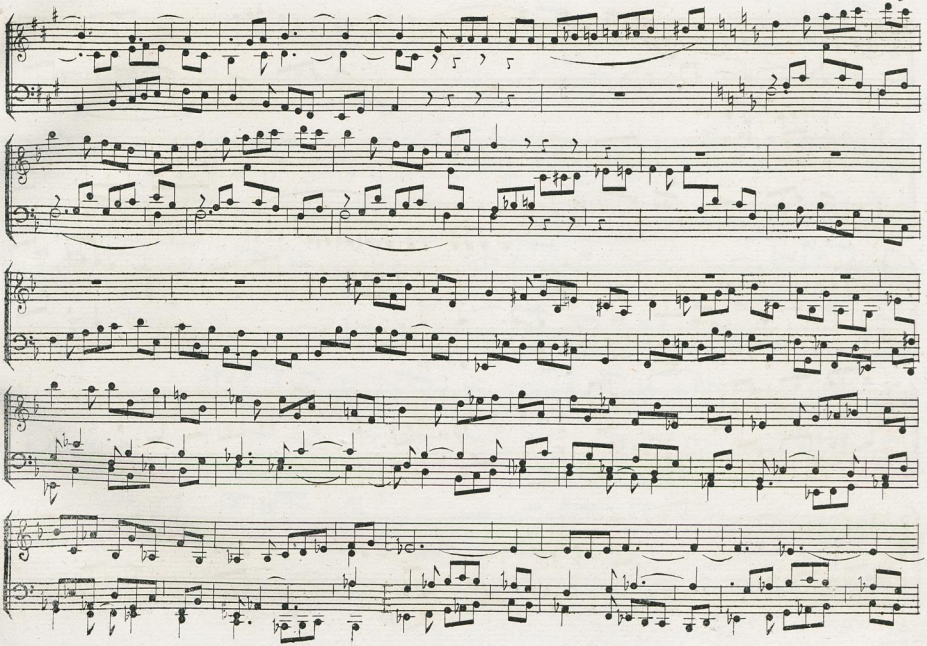
mais il faut se garder de les exécuter comme dans l'exemple suivant :

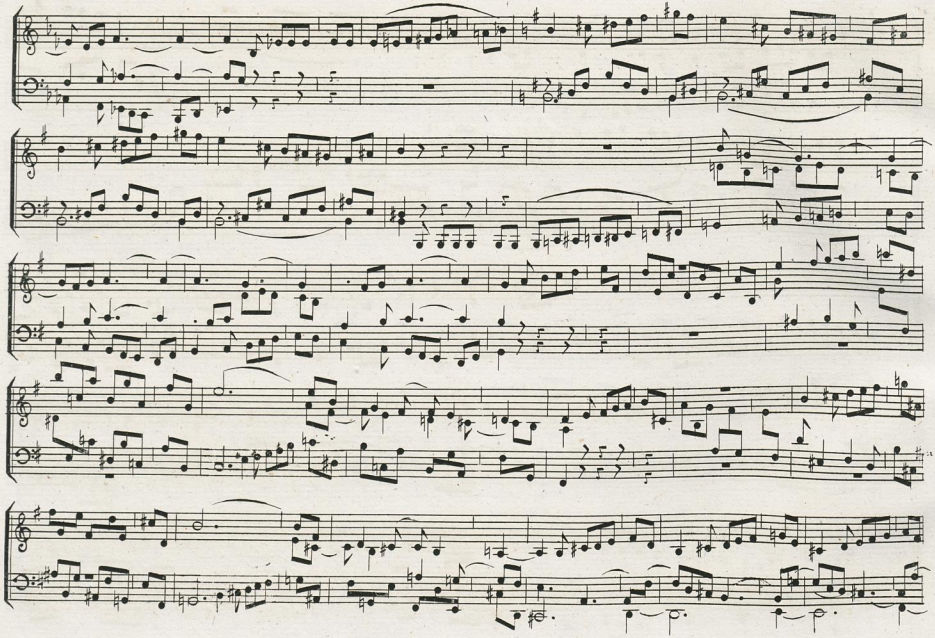


Allo.

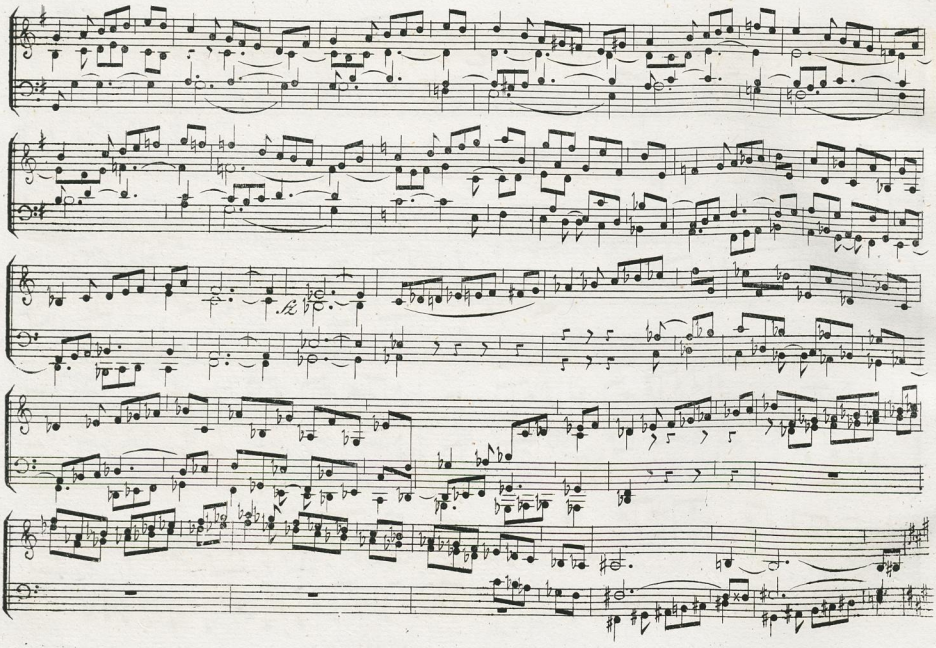
5ème mesure composée.



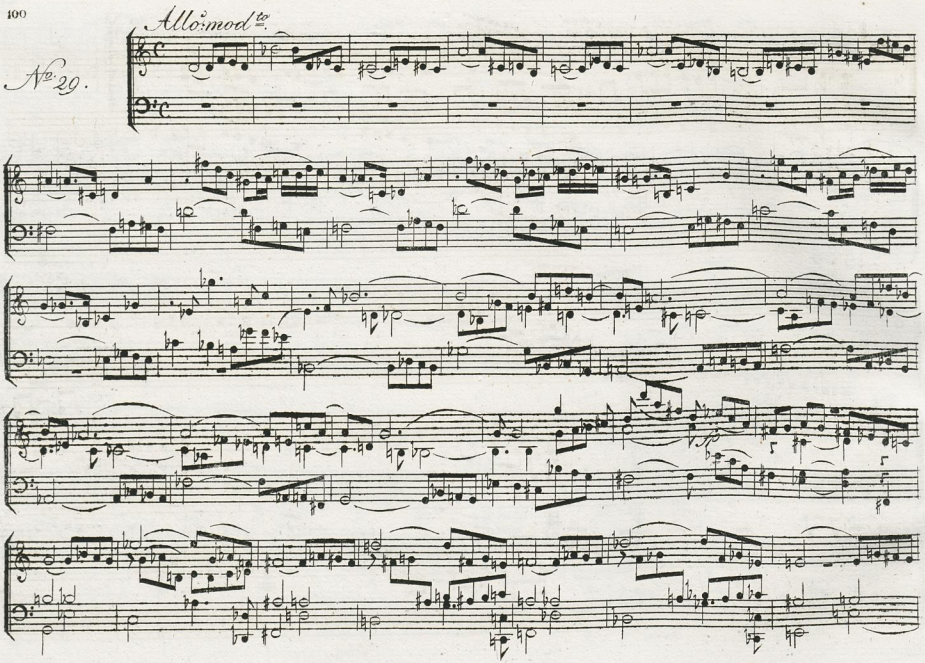


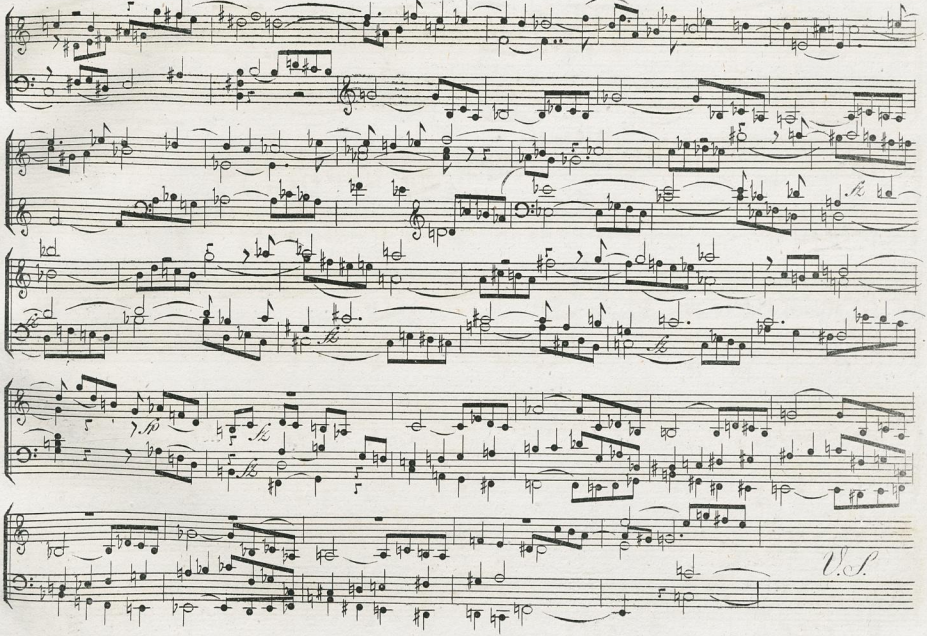


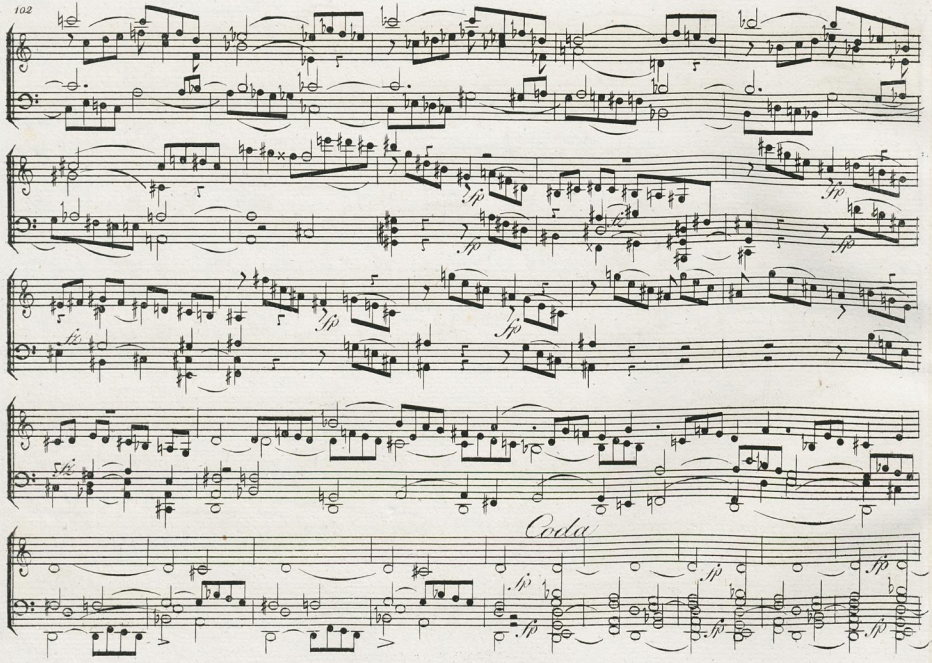
fz
fz
p

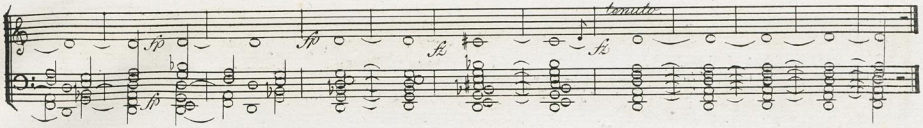


p
p
p

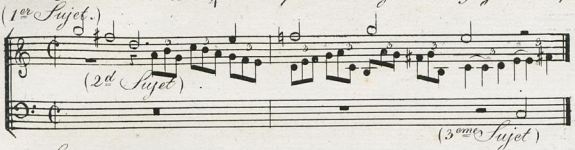

Allo. mod.to
No. 29.


fz
fp
V.S.


Coda



N.° 30 La mesure de 3/4 dans laquelle le 2.d Sujet de cette fugue est composé doit être regardée et exécutée de la manière suivante:

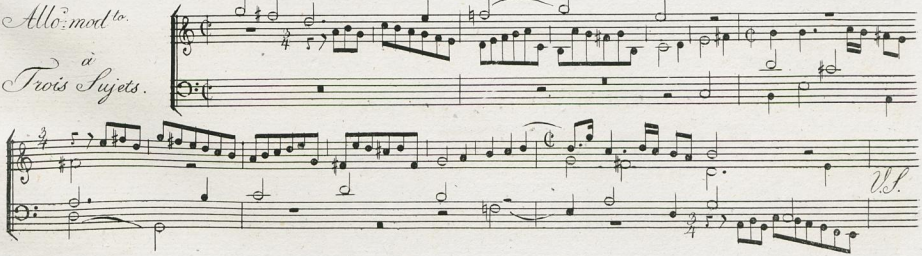


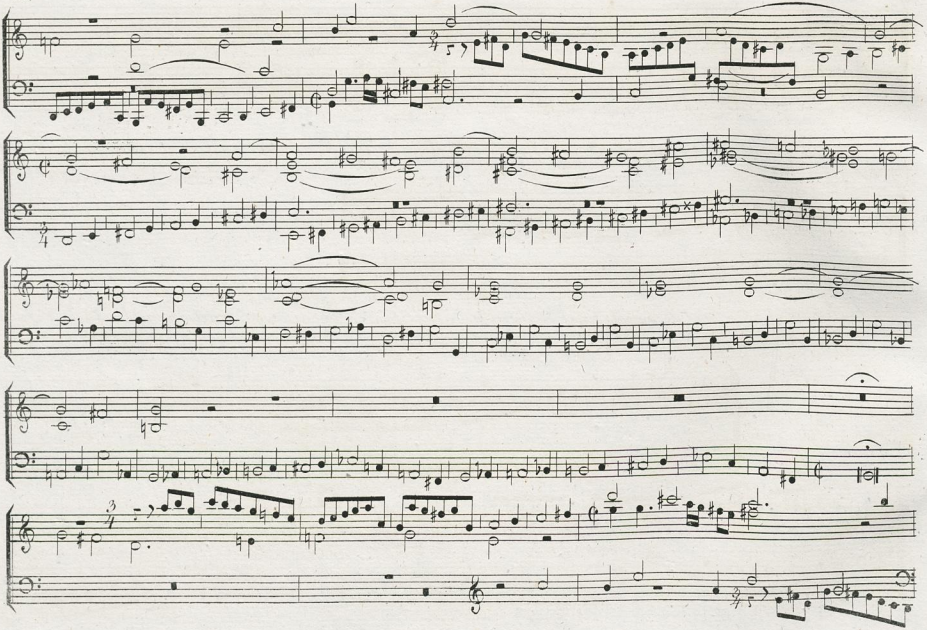
Seulement en observant de ne pas faire trop sentir les triolets; c'est la raison qui a déterminé d'écrire le 2.d Sujet de ce morceau avec la mesure de 3/4.

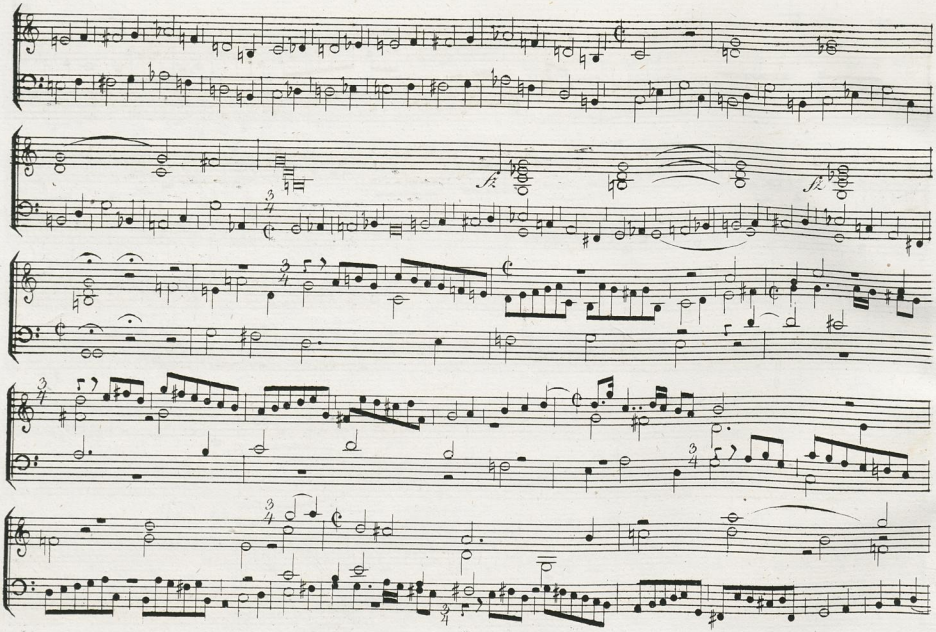
Allo. mod.to.

à

Trois Sujets.



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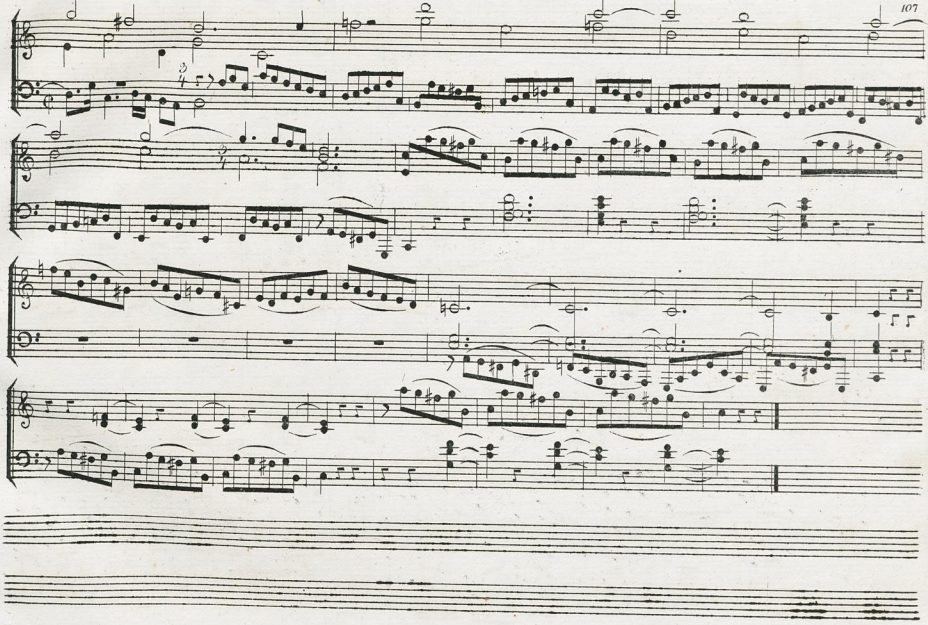

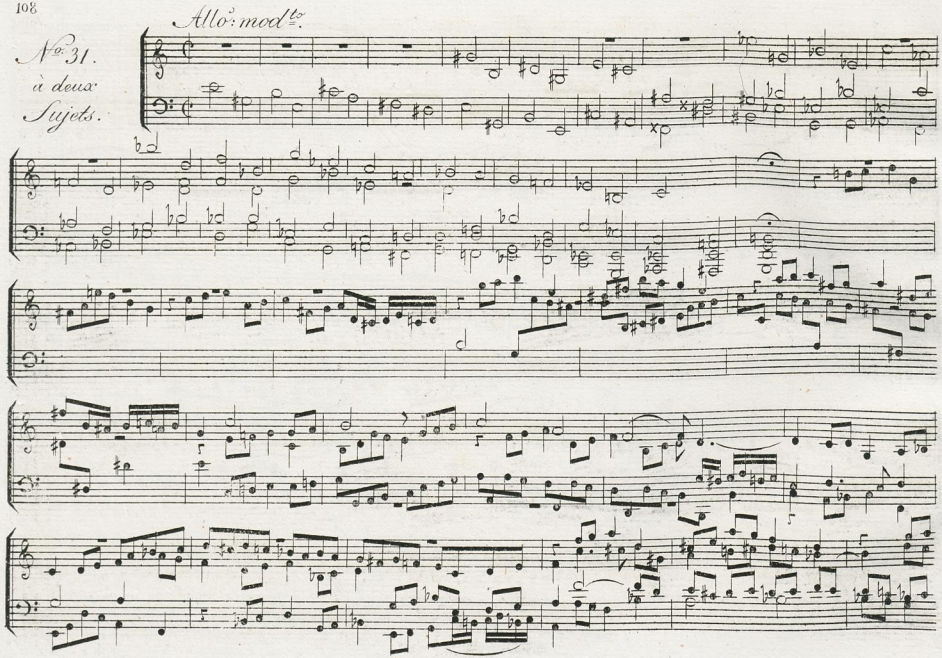
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No. 31.
à deux
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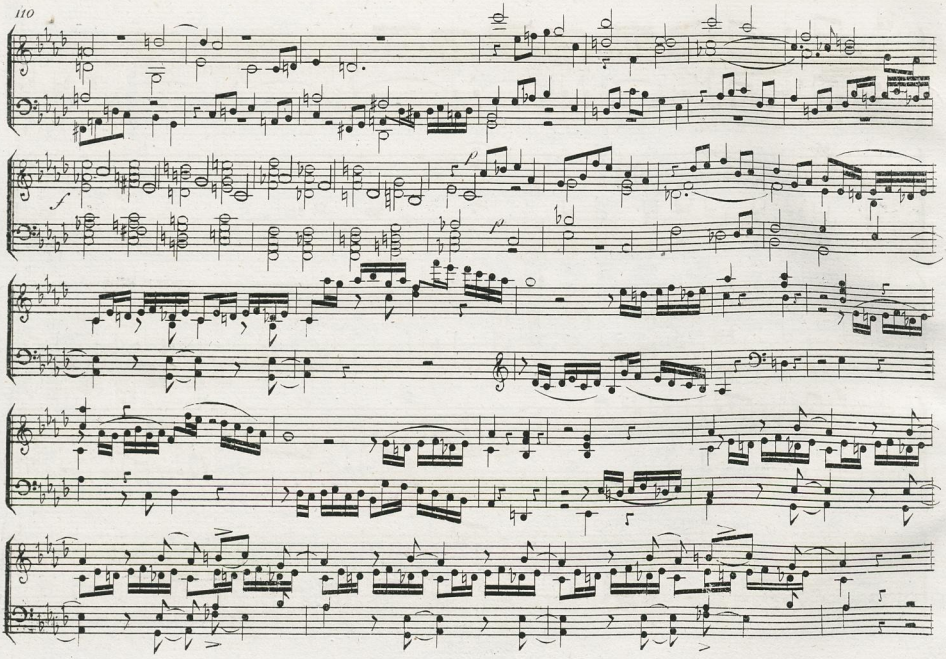

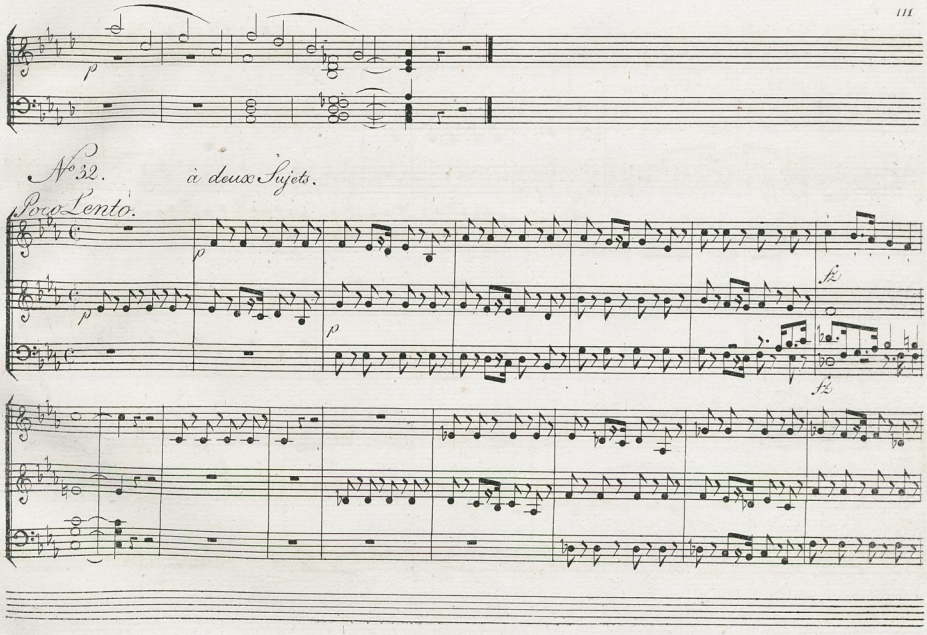
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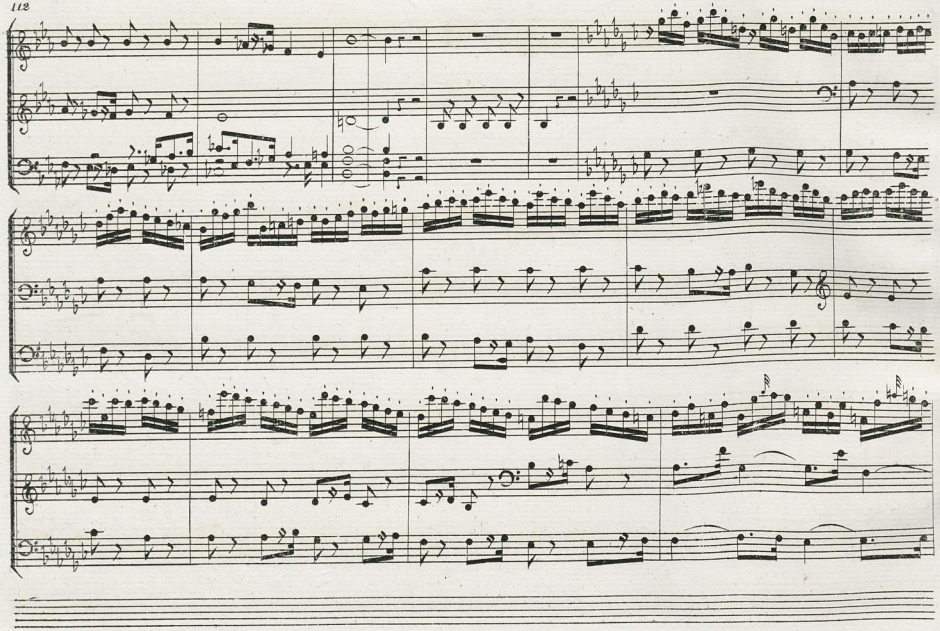

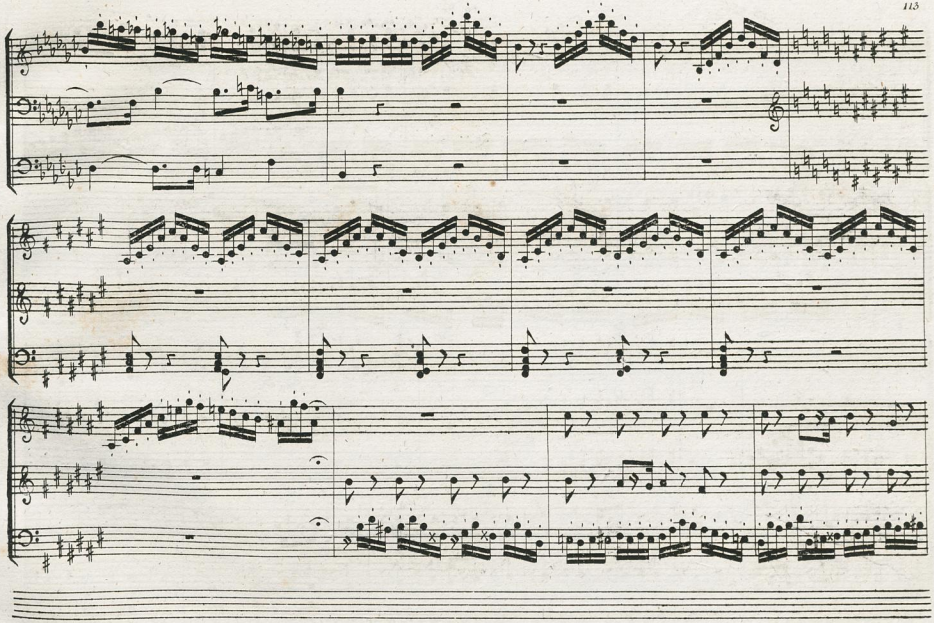

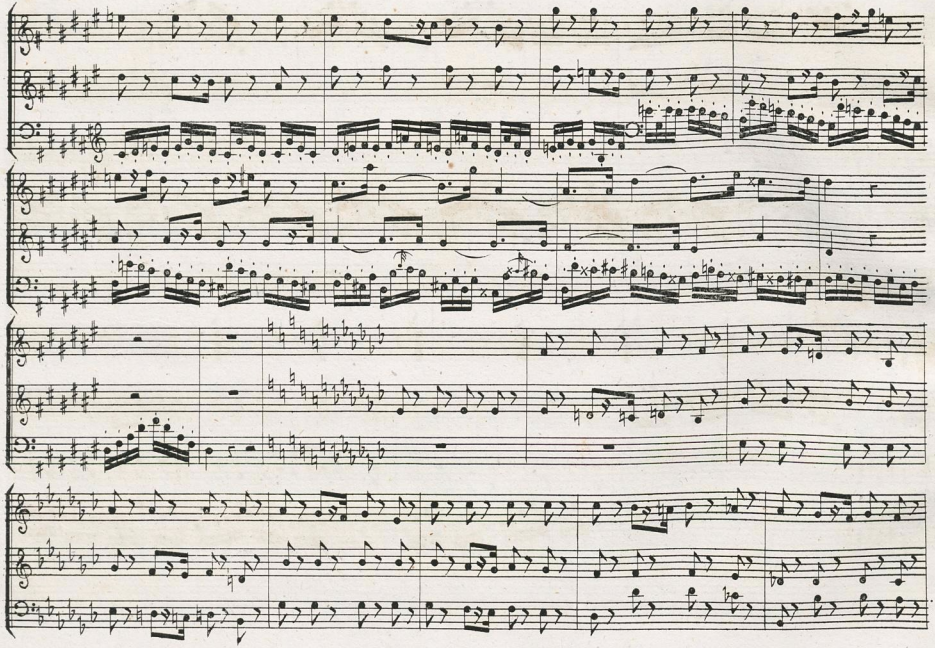

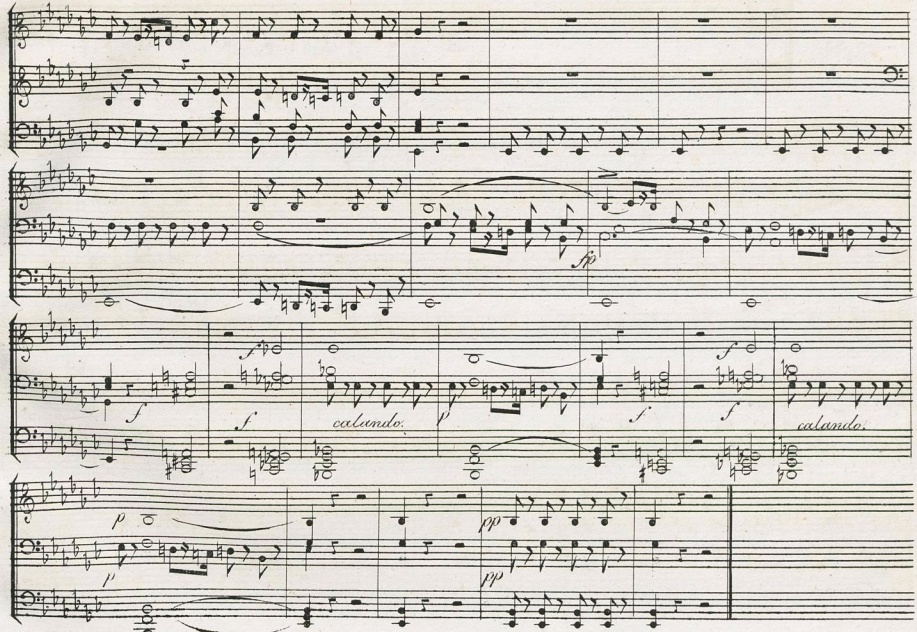
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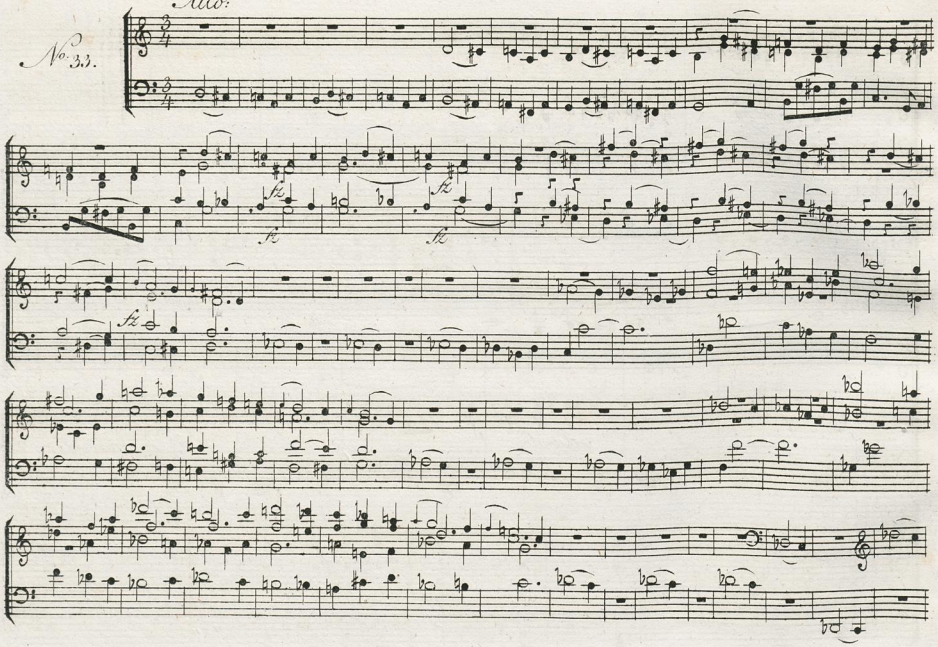
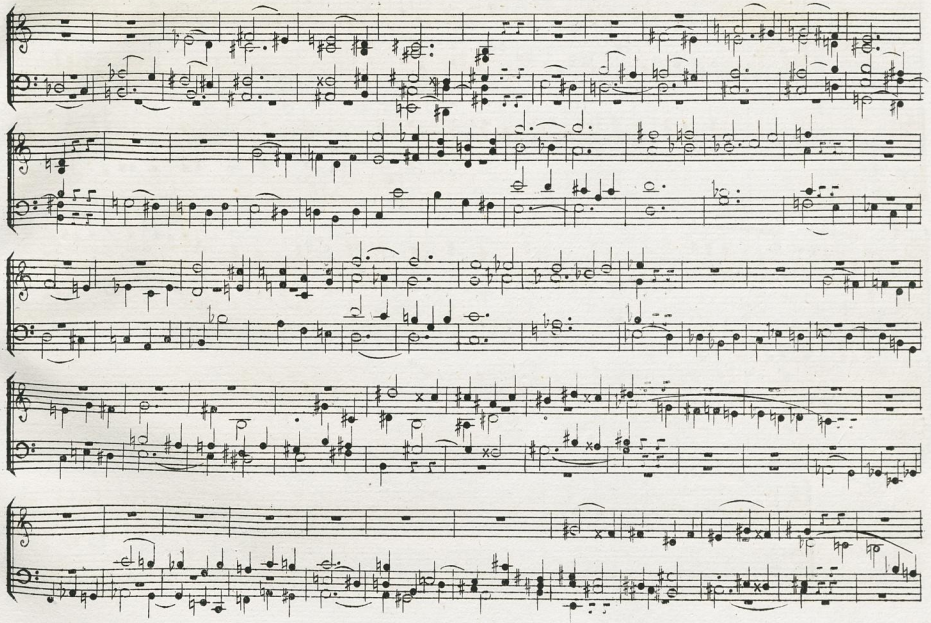
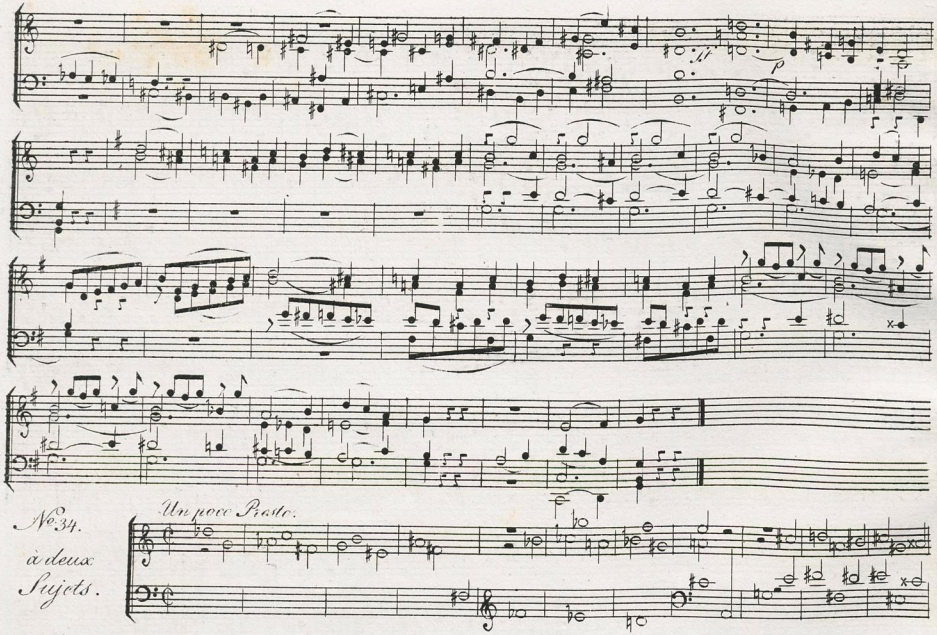
No. 33.







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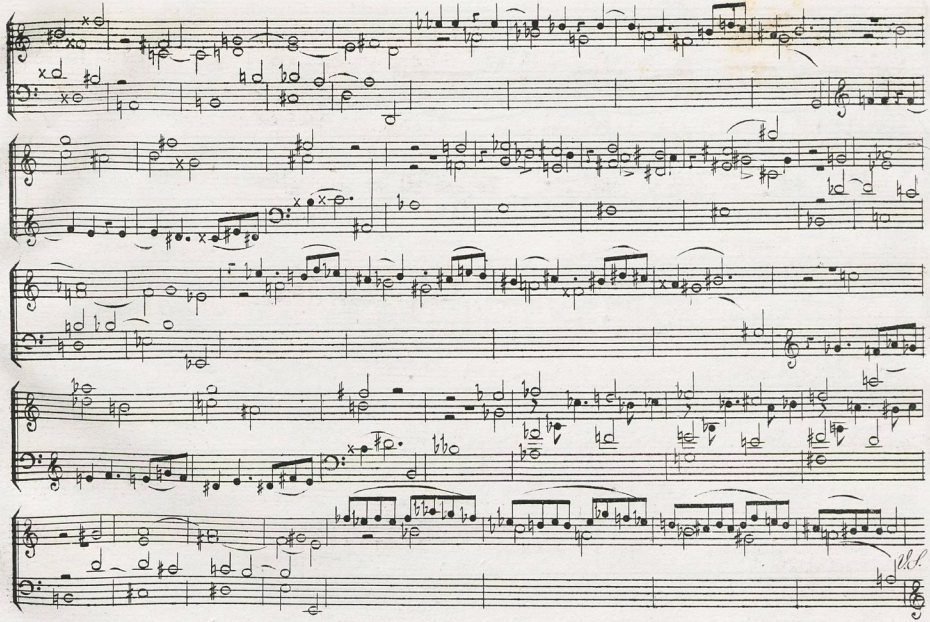

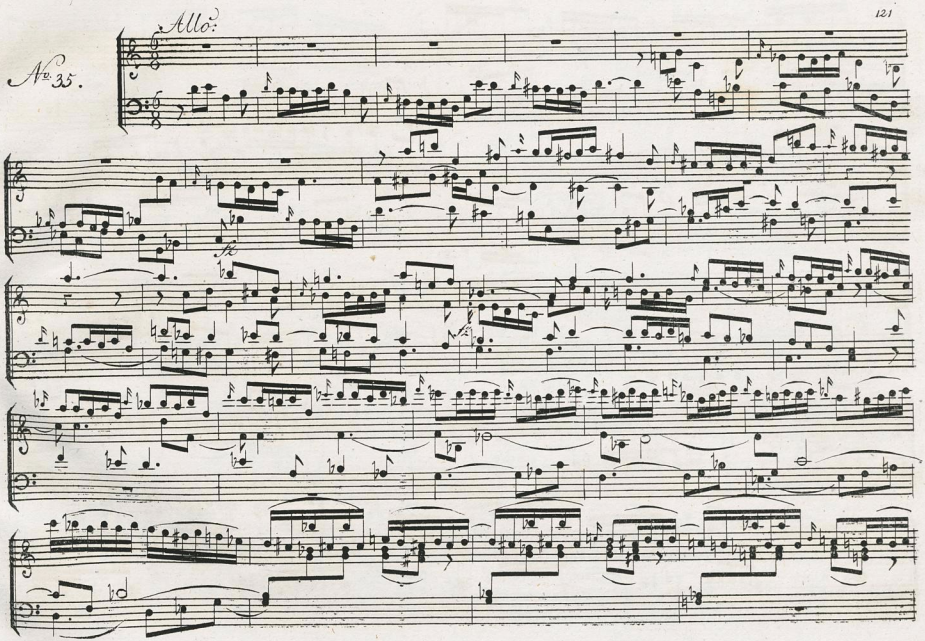
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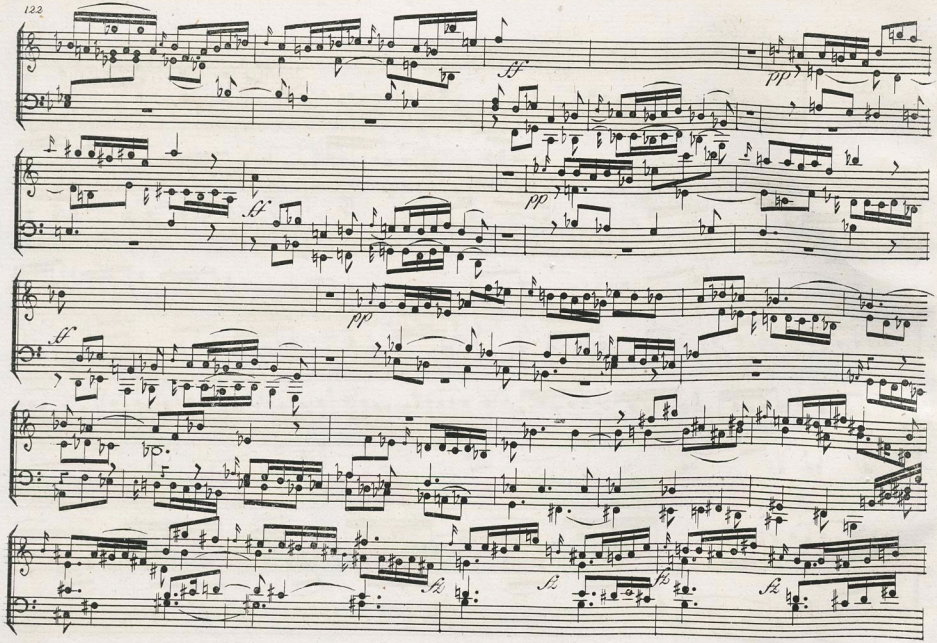
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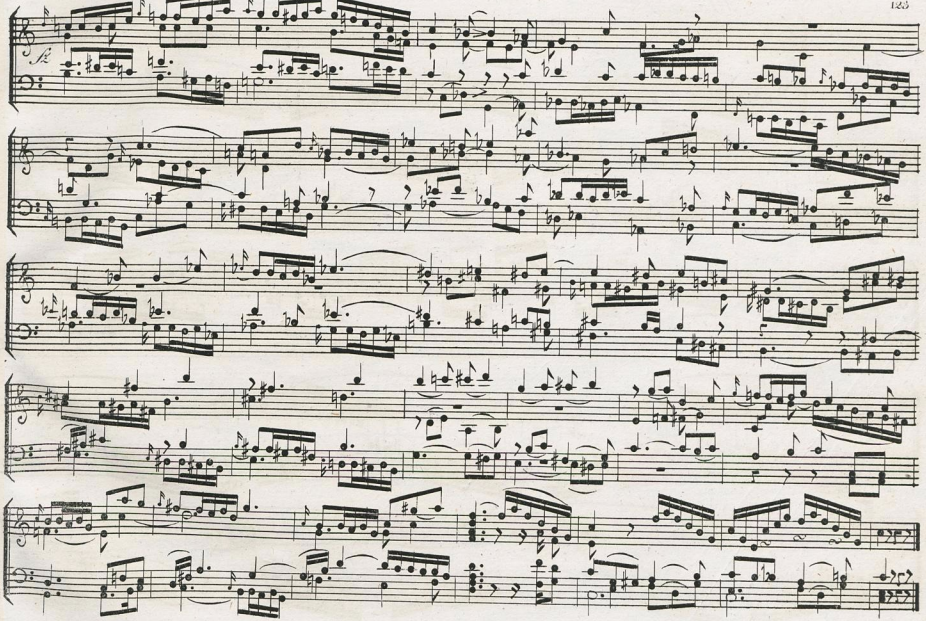

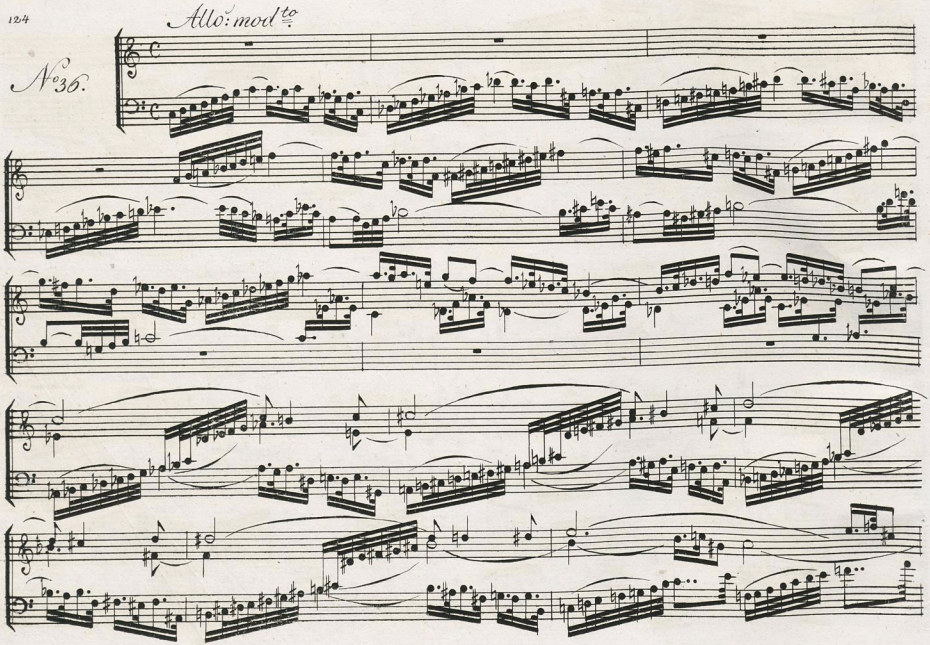
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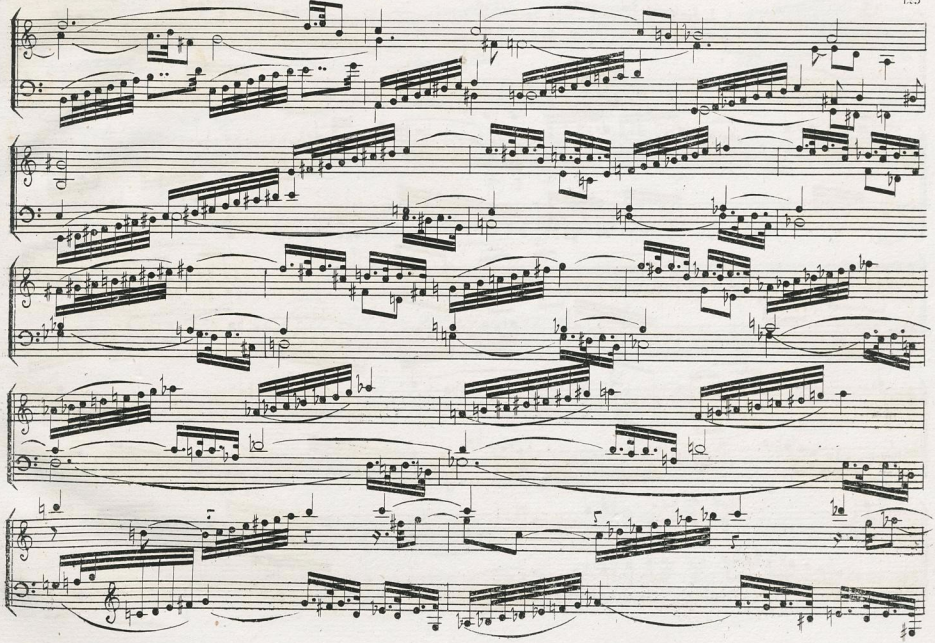
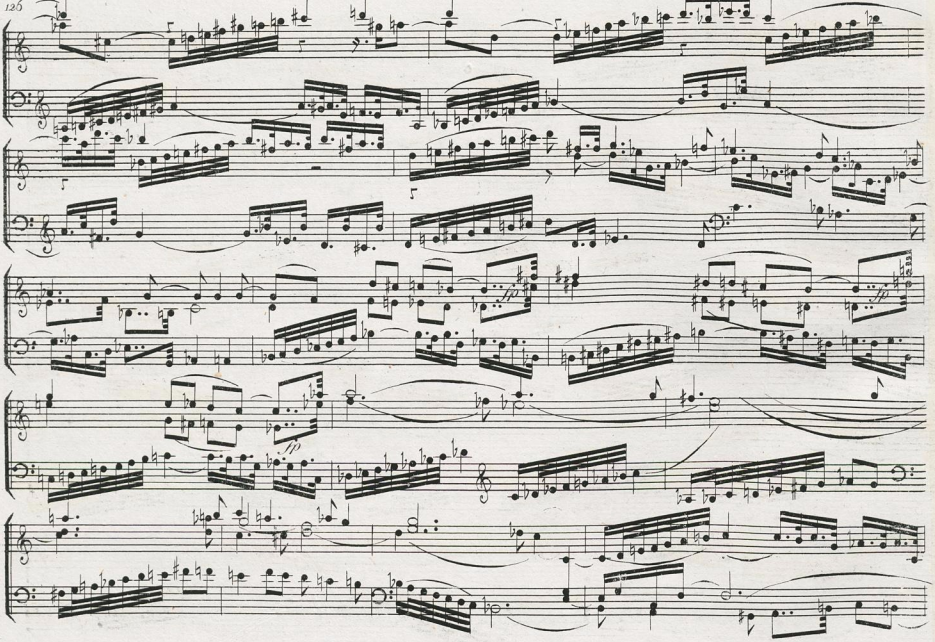
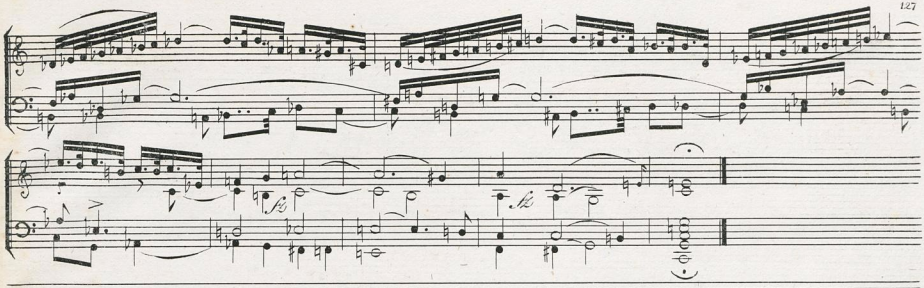
No 36.







Fin de la 2de Partie.