



Supposing that the subject has revealed to us at a first glance :

Its general character,  
Its tonality and mode,  
Its range,  
Its first scale step and last,  
The note values which make it up,  
The "unit value" we shall adopt,

The true stretto giving us the correct answer with its modifications, what do we look for now, and in what order ?

I. We will determine a second time the "points of mutation" so as to retain the interval changes we will have to make. (We remember that the answer *makes the ascending interval smaller*).

II. We shall read the subject in the relative key, and also the answer.

III. We shall seek the natural fundamentals of the subject on which we can establish the countersubject, not losing sight of any of the following points :

a. The countersubject is written in invertible counterpoint without which it would be useless and bothersome.

b. The countersubject should not be introduced simultaneously with the beginning of the subject.

c. It must not be too long, so as to be placed easily in the course of the fugue.

d. It must not contain any imitation of the subject.

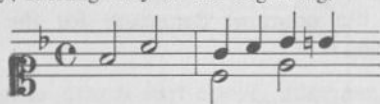
e. It must, by its character, either have an affinity with the subject, or on the contrary, clearly oppose it. In both cases, its rhythms must differ from those of the subject, so it may bring its own elements to the episodes. (We strongly advise beginners to write their countersubject under the subject, and to keep it before them during practice).

IV. Possessing now all the constituent elements of the fugue, we may, knowing well what we are doing, choose elements for episodes, which are four in number in a fugue including a counterexposition, and we shall use them in the order of "interest gradation".

If the number of elements is too small, we might recall what Bach did in the *Fugue in D minor* (Peters III, No. 3. Bgs XV, No. 8).

whose first three notes : F. A. G., corresponded to his initials (Félix-Alexandre Guilman). Then he gave me the envelope and said : "Find the stretto."

"There it is !" I said quickly, looking only at the beginning.



"No," said Guilman, "I don't write strettos which give so many fifths !"  
I tried again, without finding anything other than :



Finally I decided to confess :

"I don't see any at the fifth."

"At what interval do you see it, then ?" he asked me, wanting to help me understand.

"At the fourth."

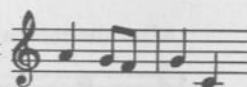
"Isn't the fourth the inversion of the fifth ?"

"Yes."

"Well, then if we transposed it all to the dominant, maybe we would have the answer." And taking his pencil, he replaced the first-line C-clef with a fourth-line F-clef and concluded : "You see, it's quite simple. The stretto begins with the answer."

Then he gave me the precious envelope as a present.

All the episodes are constructed from this fragment of the countersubject



imitating itself in the following dispositions :

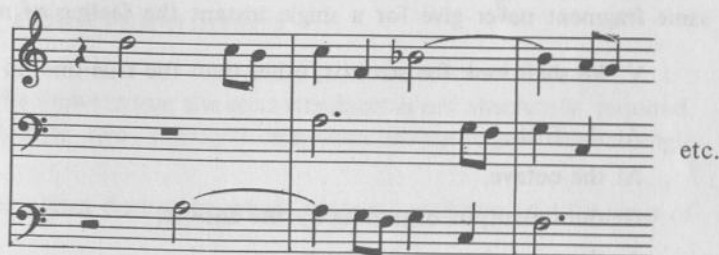
1. Episode between the exposition and counterexposition.



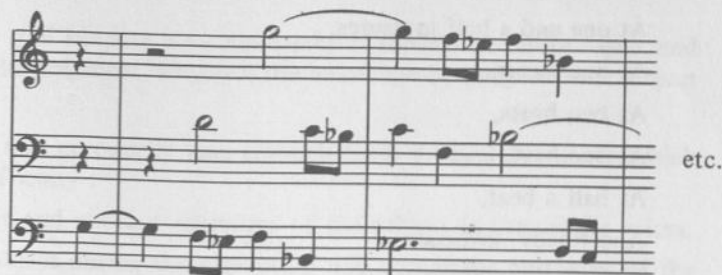
2. Episode between the answer and the subject of the counterexposition.



3. Episode before the relative key.



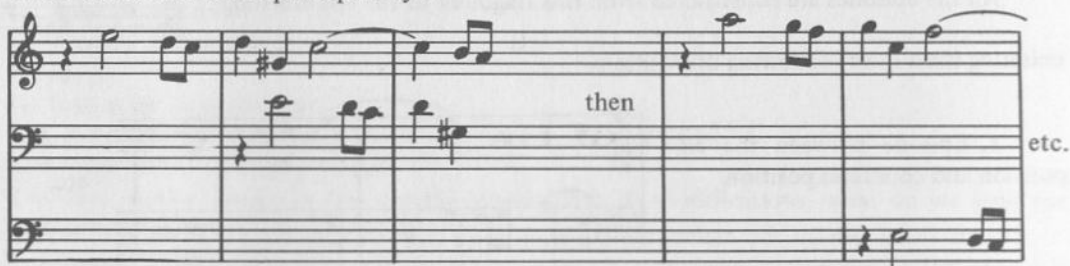
4. Episode before the subdominant key.



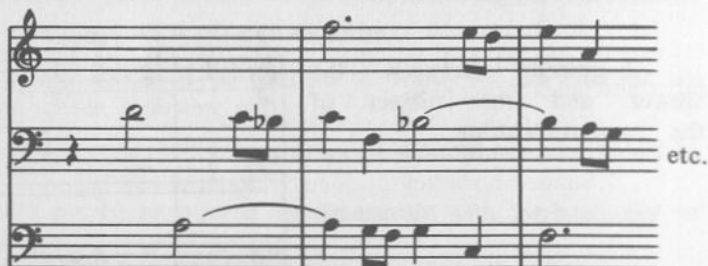
5. Episode between the subdominant and its relative.



After the return to the principal key :



Last episode after the canon  
at the octave.



With infinite genius, Bach gives the impression that the imitations become more and more intense, while only the disposition of the entrances varies. And these successive episodes on the same fragment never give for a single instant the feeling of monotony.

V. We shall look for strettos, other than the true one, in this order :

- At the fifth,
- At the octave,
- At the fourth, or beginning by the answer,
- At the second, upper or lower,
- First at a distance of two measures, then :
- At one and a half measures,
- At one measure,
- At two beats,
- At one beat,
- At half a beat,
- And finally, inversion
- And augmentation.

We must avoid the fault of composition which consists in starting the true stretto first, after which too often one has almost nothing else to say. The first stretto will then be at the fifth. will have four entrances, but will not be too extended, so as not to give the impression of a new exposition. And as the other strettos will occur closer together, following the order of our study, which is the same as the order of entrances, we have only to retain the intervals in which we have found the canons for the stretto's architecture to become clearly visible. The student will find the demonstration for this later, and will thus see the advantage of following a logical method.



## II

## Plan of the Fugue

Let us recall briefly the elements of a traditional fugue :

- I. Countersubject.
- II. Exposition.
- III. Counterexposition, which states the answer, then the subject.
- IV. Episodes, utilizing diverse fragments of the subject and countersubject to modulate into relative and neighboring keys.
- V. Entrances in these keys, which take place in the following order :  
Relative key : subject and answer.  
Subdominant key : subject. — Relative key of the subdominant : subject.
- VI. Stretto.

We will give the necessary indications to the student for the study of two, three, and four voices of these different parts of the fugue, and tables to which he can refer while working.

### 1. COUNTERSUBJECT.

A study of great composers' works shows us that the countersubject is not absolutely required. From this point of view, one may indicate two principal categories among fugues with a single subject and a single countersubject :

1. Those which keep the countersubject during the whole piece or until the establishment of the dominant key.
2. Those which keep it only during the exposition (and sometimes also during the counterexposition and in the relative key).

The student should have as his goal keeping his countersubject during the entire fugue, and being able to succeed in harmonizing its entrances, whatever the voices are he assigns to the subject and countersubject.

Before achieving this result, he will necessarily pass through these intermediate steps, which we may sum up in the order of their difficulty :

1. Fugue without countersubject and without entrances of the subject in the middle voices.
2. Fugue keeping the countersubject during the exposition and containing entrances of the subject in the middle voices.
3. Fugue keeping the countersubject until the dominant is reached, and making it heard there, and also the subject in the middle voices, following the necessities of the general plan.

The road to follow in order to obtain this last result will vary with each individual. The student will remember that each part of the fugue must be the object of a special study. He will have made more progress when he can improvise correctly an entrance of a very simple subject in an inner voice accompanied by a countersubject, than when he can improvise an entire free fugue on a more complicated subject.

## 2. EXPOSITION

**TWO-VOICE EXPOSITION.** — The student should practice the two following dispositions on one manual, without pedal.

## 1. Subject in the SOPRANO :

Soprano :	Subject	—	Countersubject	—	Ans. of C.S.	—	Answer
Bass :		—	Answer	—	Subject	—	Countersubject

## 2. Subject in the BASS :

Soprano :		—	Answer	—	Subject	—	Countersubject
Bass :	Subject	—	Countersubject	—	Ans. of C.S.	—	Answer

**THREE-VOICE EXPOSITION :**

We will not be concerned with whether the three-voice fugue is for :

Soprano, alto, tenor — soprano, alto, bass,  
Soprano, tenor, bass — or alto, tenor, bass.

We will simply note, according to the subject or the answer, if the left hand takes the character of the alto or tenor, and limit its range accordingly.

The student should practice the four following dispositions, in the order given in the table :

1. Right hand :	Subject	—	Countersubject	—	—	Answer
Left hand :		—	Answer	—	Ans. of C.S.	—
Pedal :		—		—	Subject	— C.S.
2. Right hand :		—	Answer	—	Ans. of C.S.	—
Left hand :	Subject	—	C.S.	—	—	Answer
Pedal :		—		—	Subject	— C.S.
3. Right hand :		—		—	Subject	— C.S.
Left hand :		—	Answer	—	Ans. of C.S.	—
Pedal :	Subject	—	C.S.	—	—	Answer
4. Right hand :		—		—	Subject	— C.S.
Left hand :	Subject	—	C.S.	—	—	Answer
Pedal :		—	Answer	—	Ans. of C.S.	—

**FOUR-VOICE EXPOSITION :**

One should begin the fugue by the voice in which the subject is written and not in the alto if it is a bass subject, nor in the tenor if it is a soprano subject. In a case where the subject is stated in G-clef, one may at one's liking begin by the tenor or by the soprano.

Practice the four following dispositions :

1. Soprano :		—		—	Subject	—	C.S.
Alto :		—	Answer	—	Ans. of C.S.	—	
Tenor :	Subject	—	C.S.	—	—	—	
Bass :		—		—	—	—	Answer
2. Soprano :		—		—	—	—	Answer
Alto :	Subject	—	C.S.	—	—	—	
Tenor :		—	Answer	—	Ans. of C.S.	—	
Bass :		—		—	Subject	—	C.S.

3. Soprano :	—	—	—	Answer
Alto :	—	—	Subject	C. S.
Tenor :	—	Answer	—	Ans. of C.S.
Bass :	Subject	C.S.	—	—
4. Soprano :	Subject	C.S.	—	—
Alto :	—	Answer	—	Ans. of C.S.
Tenor :	—	—	Subject	C.S.
Bass :	—	—	—	Answer

One should avoid concluding the exposition with a perfect cadence.

### 3. COUNTEREXPOSITION

Before studying the counterexposition, we must determine in what cases it must be present and in what disposition it should be presented.

The counterexposition will be present :

A. When the subject is very short.

B. When the subject has no modification at the end. The goal of the counterexposition is to bring back the principal key before the modulating episodes, which cannot happen with a subject having no ending modification, whose exposition concludes in the dominant key. (The question of tessitura which can make impractical the counterexposition of a vocal fugue with a very long subject loses its importance at the organ).

The counterexposition should present the answer, then the subject, *in the voices that have not stated them at all* during the exposition. Consequently, the answer will begin either in the voice that stated the subject or in the voice of the corresponding tessitura : Soprano — tenor, alto — bass. At the organ the counterexposition is often placed in the outer voices for more clarity.

Plans for the following counterexpositions, which the student should practice, correspond to the dispositions given earlier for expositions :

#### TWO-VOICE COUNTEREXPOSITION :

The counterexposition with two voices is the *inversion* of the first two entrances of the exposition.

1. Subject in the soprano :

Soprano :	—	C.S.	—	Subject
Bass :	—	Answer	—	Answer of C.S.

2. Subject in the bass :

Soprano :	—	Answer	—	Answer of C.S.
Bass :	—	C.S.	—	Subject

#### THREE-VOICE COUNTEREXPOSITION :

1. Right hand : — C.S. — Subject  
Left hand : — — —  
Pedal : — Answer — Answer of C.S.
2. Right hand : — C.S. — Subject  
Left hand : — — —  
Pedal : — Answer — Answer of C.S.

3. Right hand : — Answer — Answer of C.S.  
 Left hand : — — —  
 Pedal : — C.S. — Subject
4. Right hand : — Answer — Answer of C.S.  
 Left hand : — — —  
 Pedal : — C.S. — Subject

(It will be noticed that in the preceding dispositions 2 is identical to 1, and 4 identical to 3.)

The correspondences being less clear than in four-voice fugues, one should try carefully, in a three-voice counterexposition, to use combinations that were not employed in the exposition.

#### FOUR-VOICE COUNTEREXPOSITION :

1. Subject in the soprano or tenor :

Soprano :	—	Answer	—
Alto :	—	C.S.	—
Tenor :	—	—	Answer of C.S.
Bass :	—	—	Subject

2. Subject in the alto or bass :

Soprano :	—	—	Subject
Alto :	—	—	Answer of C.S.
Tenor :	—	C.S.	—
Bass :	—	Answer	—

#### 4. EPISODE

**TONAL ACTIVITY.** — The episode is nothing other than a harmonic excursion, ascending or descending, in one key or modulating to a neighboring key, disguised by the presentation of the chosen fragment in the different voices. This is clearly demonstrated in André Gédalge's *Traité de la Fugue* to which we again refer the student.

The episode should never be twice as long as the subject ; but it may slightly exceed its length when it modulates into the relative key or neighboring keys. Between the exposition and the counterexposition, just as between the subdominant key and its relative, the episode must be extremely short. The last episode is generally the most developed.

The student should effect, with each entrance of the subject, a silence of a least one measure in the voice which must make this entry. He should consider this precaution, so useful to the (hearer's) understanding of an improvised fugue, as a rule to be followed strictly.

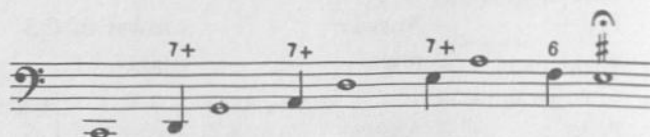
Finally, the modulating episode should not sound the chord of the first scale step of the key it is bringing before the expected entrance of the subject. It is better if the subject enters before this chord than after.

The tonal activity of each episode rests on a linking of scale steps which varies little.

The two following schemes will guide the student in his first attempts.

#### I. FUGUE IN C MAJOR

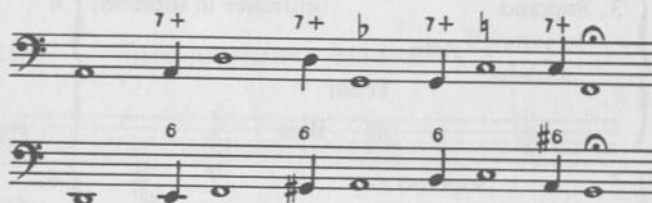
1. Episode leading from the principal key to the relative key :





2. Episode leading from the relative to the subdominant :

3. Episode leading from the second scale step to a repose in the dominant :

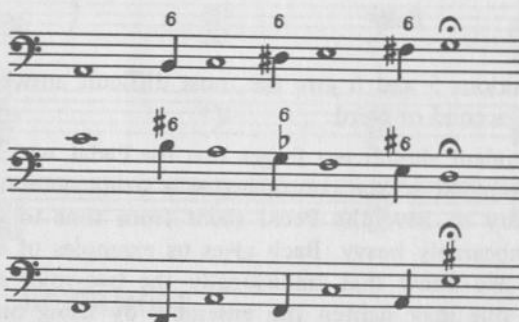


## II. FUGUE IN A MINOR

1. Episode leading from the principal key to the relative key :

2. Episode leading from the relative to the subdominant :

3. Episode leading from the sixth scale step to a repose in the dominant :



The fragment chosen must be heard at least once in each voice. The following tables give two, three, and four voices their dispositions from the beginning of the episode, after which it will be necessary to intensify the imitations of the thematic fragment so as to increase interest in the episode and avoid having the subject enter too soon.

### TWO-VOICE EPISODE :

Soprano :	S.	S.	Soprano:	S.	S.	(entrance)
Bass :	B.	B.	And: Bass :	B.	B.	

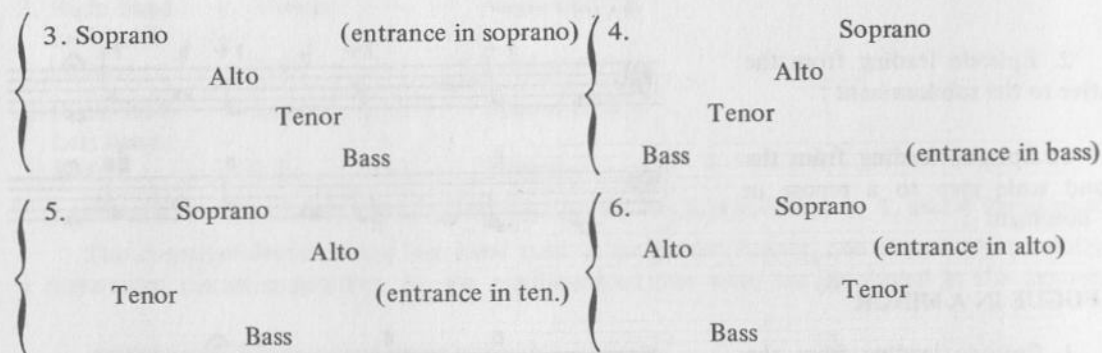
One should avoid as much as possible the symmetry of intervals in the answers.

### THREE-VOICE EPISODE , WITH FIVE ENTRANCES :

1.	2.
Right hand: R.	R.
Left hand: L.	L.
Pedal : P.	P.
(entrance)	(entrance)
3.	4.
Right hand: R.	R.
Left hand: L.	L.
Pedal : P.	P.
(entrance)	(entrance)

### FOUR-VOICE EPISODE :

1.	2.
Soprano	Soprano
Alto	Alto
Tenor	Tenor
Bass	Bass
(entrance in tenor)	(entrance in alto)



Dispositions 5 and 6 give the most difficult answer at the fifth, but favor those which may occur at the second or third.

The student should not forget that the Pedal, which always doubles its part an octave lower, must be compared to the contrabass of a string quintet and not to the Bass of a vocal quartet. It is necessary to have the Pedal silent from time to time, from a danger of making the fugue ensemble unbearably heavy. Bach gives us examples of episodes written entirely in three and even two voices. We know that traditionally the two-voice episode is forbidden in a fugue with four voices. But one may lighten the ensemble by using only three voices at certain times and one may even, occasionally, take four parts in the hands, having the pedal silent, nevertheless not abusing this process.

## 5. SUBJECT ENTRANCES

Two things often trouble the beginner :

1. Transpositions of the subject.
2. The choice of voices for entrances.

These difficulties can be avoided by the following methods :

### TRANSPOSITION :

To transpose the subject, one should determine the position of the tonic note on the staff and then ascertain in what clef it would take the name of the key into which one wishes to go.

Let us imagine for example an alto subject in E $\flat$  major. The fourth line of the staff (thus : E, in C-clef third line) must successively become :

- B (dominant key) represented by C-clef first line.
- C (relative key) represented by C-clef fourth line.
- G (answer of the relative) represented by C-clef second line.
- A (subdominant) represented by F-clef third line.
- F (key of second scale step) represented by F-clef fourth line.

Since a subject can be stated in five clefs :

- C first line for the soprano,
- C third line for the alto,
- C fourth line for the tenor,
- F fourth line for the bass,

and in the G-clef, the ten following tables will indicate the order of clefs to use in the two modes :

## MAJOR MODE

Subject	Answer	Relative	Ans. of relative	Subdom.	Relative of subdom.

## MINOR MODE

Subject	Answer	Relative	Ans. of relative	Subdom.	Relative of subdom.

Practical work in improvisation will make them easily remembered.

## DISPOSITION OF VOICE ENTRANCES

The range of the voices being less severely limited in instrumental style than in vocal style, the beginner will have an interest in profiting by this liberty in training himself in a framework prepared in advance, as rigid as possible. He may take more liberties later when he will have acquired the necessary technique.

## TWO-VOICE FUGUE

1. Subject in Soprano :

	RELATIVE KEY		RELATIVE SUBDOMINANT OF THE SUBDOM.	
Soprano :	Subject	C.S.	Ans. of C.S.	Subject
Bass :	Ans. of C.S.	Answer	Subject	Ans. of C.S.

## 2. Subject in Bass :

	RELATIVE KEY		RELATIVE SUBDOMINANT OF THE SUBDOM.	
Soprano :	Ans. of C.S.	Answer	Subject	Ans. of C.S.
Bass :	Subject	C.S.	Ans. of C.S.	Subject

*THREE-VOICE FUGUE*

1.	RELATIVE KEY		RELATIVE SUBDOMINANT OF SUBDOM.	
Right hand :	Subject		Ans. of C.S.	Subject
Left hand :	Ans. of C.S.	Answer		
Pedal :		C.S.	Subject	Ans. of C.S.
2.	RELATIVE KEY		RELATIVE SUBDOMINANT OF SUBDOM.	
Right hand :	Ans. of C.S.	Answer		Ans. of C.S.
Left hand :	Subject		Ans. of C.S.	Subject
Pedal :		C.S.	Subject	
3.	RELATIVE KEY		RELATIVE SUBDOMINANT OF SUBDOM.	
Right hand :		C.S.	Subject	Ans. of C.S.
Left hand :	Ans. of C.S.	Answer		
Pedal :	Subject		Ans. of C.S.	Subject
4.	RELATIVE KEY		RELATIVE SUBDOMINANT OF SUBDOM.	
Right hand :		C.S.	Subject	Ans. of C.S.
Left hand :	Subject		Ans. of C.S.	
Pedal :	Ans. of C.S.	Answer		Subject

*FOUR-VOICE FUGUE*

## 1. Subject in Soprano or Tenor :

	RELATIVE KEY		RELATIVE SUBDOMINANT OF SUBDOM.	
Soprano :	Ans. of C.S.		Ans. of C.S.	Subject
Alto :		Answer		
Tenor :	Subject			
Bass :		C.S.	Subject	Ans. of C.S.

## 2. Subject in Alto or Bass :

	RELATIVE KEY		RELATIVE SUBDOMINANT OF SUBDOM.	
Soprano :		C.S.	Subject	Ans. of C.S.
Alto :	Subject			
Tenor :		Answer		
Bass :	Ans. of C.S.		Ans. of C.S.	Subject

All the dispositions in this chapter are interchangeable. Such as they are, connected to one another, they give the best balanced plan of a coordinated ensemble. But not all subjects lend themselves to the disposition-type arrangement corresponding to the voice in which they are first stated, and the student should rather make a change in disposition than have the subject or its answer in a tessitura too high or too low.



## 6. STRETTO

It is not possible to design a precise framework in advance for the stretto whose form depends entirely on the subject. Nevertheless, if one refers to what we have said about the stretto (pages 45-46) in "Analysis of Theme", one will see that certain dispositions become necessary.

The first stretto and the true stretto, which both have four entrances, must reproduce the disposition of the exposition. The choice then is already limited to the four plans for exposition on page 86.

Strettos at the octave or at the second usually go to voices of the same character : soprano and tenor, or alto and bass. The tenor-soprano disposition offers an easier realization, if the tessitura permits. If the stretto is at the octave, which is easier, one may profit by it in introducing a modulation, presenting the stretto in the relative key.

The logical place for the countersubject's stretto is toward the end, when the essentials have already been given on the subject. Nevertheless, it will depend to a certain degree on how far the stretto has been taken by the countersubject.

There is also no special rule for a dominant pedal :

1. It could be placed immediately after the first stretto, in an episode made from the beginning of the subject.
2. It could be placed in one of the strettos.
3. It could be reserved for the true stretto. In this last case, one could have four parts on the manuals, or double pedal.

Augmentation and inversion come at the end.

Augmentation at the organ produces its maximum effect in the Pedal. It will draw even more interest if one can effect two successive entrances in long note values during the course of its exposition, the second entrance being placed, as much as possible, in a voice above the first :

The musical score is for a section of Bach's Fugue in C major. It features three staves. The top staff is labeled 'Answer' and shows a melodic line with eighth and sixteenth notes. The middle staff is labeled 'Contr. Motion' and shows a counter-melodic line. The bottom staff is labeled 'Augmentation' and shows the same melodic line as the top staff but with longer note values (dotted half notes). The key signature is one sharp (F#), and the time signature is common time (C).

BACH, Fugue in C major (Peters II, No. 7. Bgs XV, No. 17)

One should first look for the inversion at the fifth. It is at this interval that it is most favorable, especially in minor. Here are the series on which the student should base his search :

The musical score shows two series of notes on a five-line staff. The left series is labeled 'Major Mode' and shows a sequence of notes: C, D, E, F, G, A, B, C. The right series is labeled 'Minor Mode' and shows a sequence of notes: C, D, E, F, G, A, B, C. The key signature is one sharp (F#), and the time signature is common time (C).

Inversion may appear in the stretto in three ways, which are far from offering the same interest. Supposing we have this subject :



we could :

MOZART, *Fugue for two Harpsichords*.

1. Simply state the inverted subject :



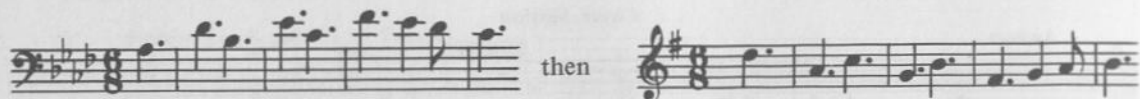
2. Make a stretto with the inversions of the subject, which is already much more interesting:



3. Finally, make a stretto of the subject, which is the true manner of presenting an inversion :



The student will find admirable examples of inverted subjects in Beethoven's *Sonata*, op. 110 :

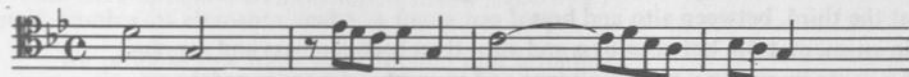


and in the fugue in the *Sonata*, op. 106 :



Thus as we have said (page 93) one cannot establish a plan for a stretto until its elements have been furnished by the subject. The following analysis will show the student how to proceed.

Suppose we have this subject :



given as stretto :

1. answer at fifth.

2. answer at fifth.

3. canon at octave.

4. answer at fifth.

5. true stretto.

6. stretto at second.

7. stretto at third.

8. Augmentation  
(2)

9. Stretto by contrary motion.

The preceding work having an almost fixed disposition of entrances in the voices, there remains only for us to *choose* and *order* our elements, for example :

1. Stretto at two measures, with four entrances : tenor, alto, soprano, bass,
2. Stretto, canon at the octave, in the relative key, between the tenor and soprano,
3. Stretto at the fifth, between the tenor and bass,
4. Stretto at the second, between alto and soprano,

5. True stretto with four entrances, on a dominant pedal,
6. Stretto at the third, between alto and bass,
7. Stretto in augmentation, between bass and alto, then between bass and soprano,
8. Stretto by contrary motion, between tenor and soprano, on a tonic pedal.

### III

## Five - Voice Fugue

The best disposition at the organ for a five-voice fugue is the following :

Two voices in the right hand — two voices in the left hand — one voice in the pedal.

Muddiness must be carefully avoided, by having five-part polyphony only at certain entrances.

The student in the first attempts should limit himself to these :

The fifth entrance of the exposition.

The answer in the relative key.

The relative of the subdominant.

The fifth entrance of the first stretto.

The fifth entrance of the true stretto.

The conclusion.

One should be moderate in combining the five voices in the episodes, which should also be as light as possible.

In the *Fugue* in E $\flat$  by Bach (Peters III, No. 1. Bgs III, part 3, No. 1) we find only the following sections with five real parts :

First part. One measure then two measures, at the first entrance of the Pedal.  
Six measures at the conclusion.

Third part. One measure before the subdominant.  
One measure at the answer in the relative, in the Pedal.  
Two measures at the second entrance of the third subject in the Pedal.  
One measure at the stretto of the first subject.  
Three measures at the conclusion.

In the *Fugue* in C minor (Peters II, No. 7. Bgs XV, No. 16), we find :

Eight measures at the first Pedal entrance.  
Eight measures at the conclusion.

### IV

## Fugue with Two Subjects

If the two subjects are proposed to the improviser they must be written, either by the same person or through collaboration, to go together in invertible counterpoint. It would never occur to any musician to conceive a double fugue whose subjects would not come together at a given moment !

If it is up to the improviser to write the second subject, he should naturally write it in invertible counterpoint, not neglecting however the countersubjects. The student should keep all this before his eyes during the training period.



Preparatory analysis of a double fugue is a delicate thing. One must not, in wanting to use a great number of elements, make a fugue too long.

We propose this framework for the first attempts :

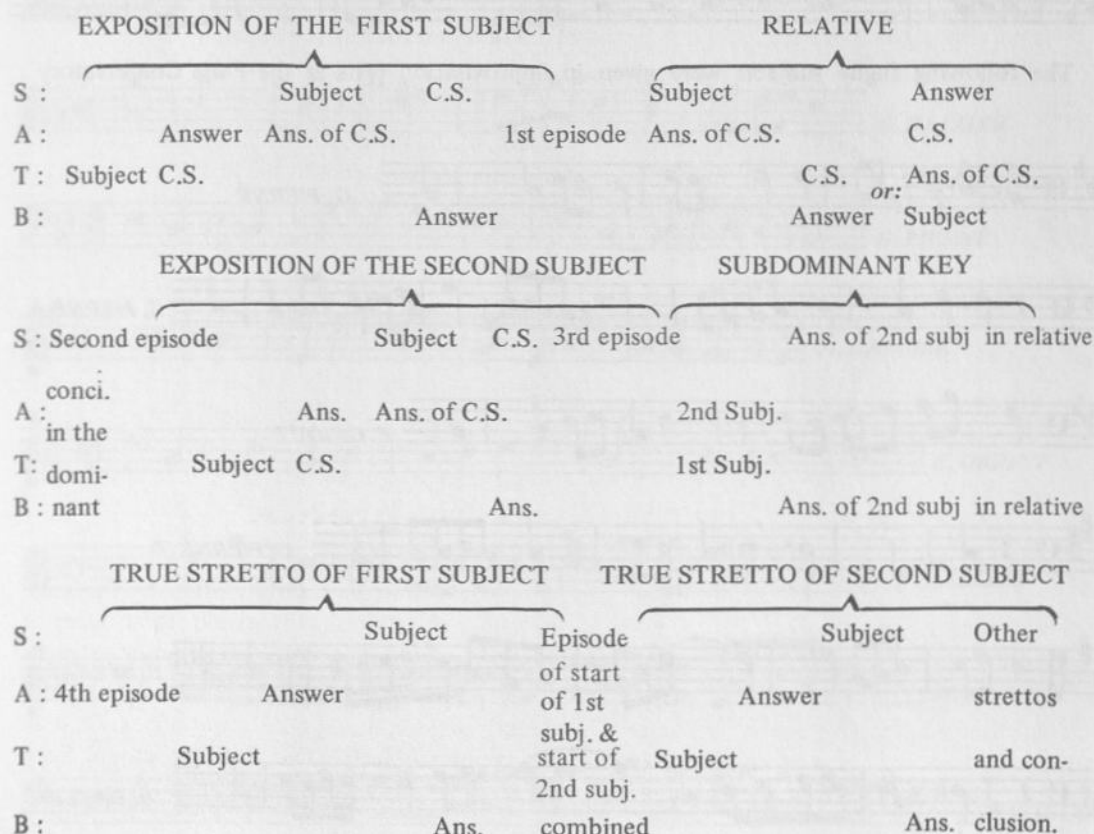
- A. Exposition.  
First episode.
- B. Relative key. Subject and answer.  
Second episode.
- C. Exposition of the second subject in the principal key.  
Third episode.
- D. Combination of the two subjects, in the subdominant and its relative.  
Fourth episode.
- E. Stretto of the first subject.
- F. Stretto of the second subject.

One will note the omission of the first subject's counterexposition, and also of the entrance of the second subject into the relative key.

The elements of the first two episodes will be taken from the first subject, or from its counter-subject, and those of the last two episodes will be drawn from the second subject or from its countersubject.

The student will study these two dispositions :

1. *Subject in tenor :*



## 2. *Subject in alto :*

The student should use the preceding table, reversing the disposition. Before beginning this work, he should analyze the *Fugue in C minor* by Bach (Peters II, No. 6. Bgs XXXVIII, No. 14) which is divided in three parts.

First part : Exposition of the first subject : alto, tenor, bass, soprano.



An imitation at the octave by the subject takes the place of countersubject.

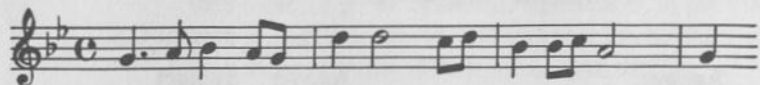
Second part : Exposition of the second subject in the principal in a slightly different order, but beginning with the alto : subject in alto, answer in soprano, subject in Pedal, answer in Pedal, then subject in tenor, etc.



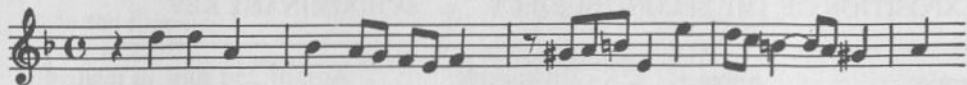
Third part : Combination of the two subjects in the *principal key*:



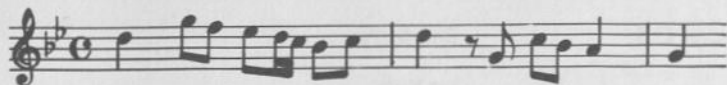
The following fugue subjects were given in improvisation tests at the Paris Conservatory :



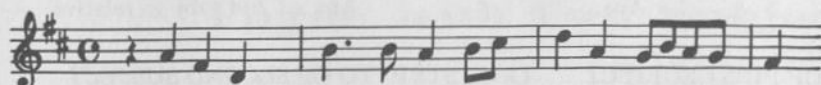
G. PIERNÉ



G. PIERNÉ



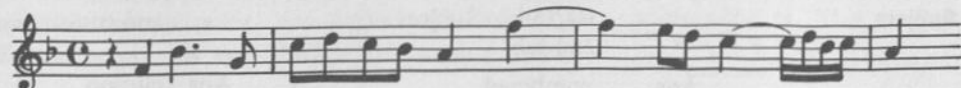
E. GIGOUT



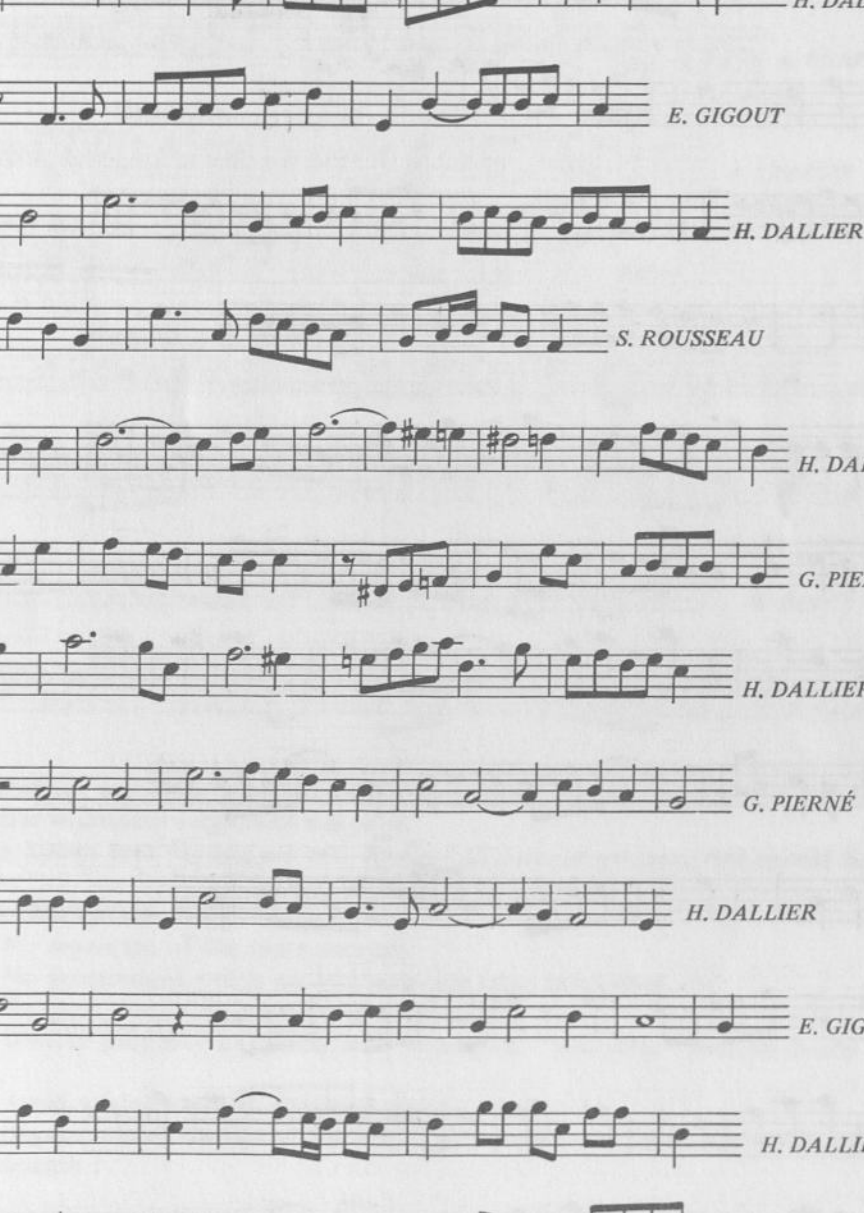
G. PIERNÉ



E. BERNARD



H. DALLIER


  
H. DALLIER
  
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E. GIGOUT
  
H. DALLIER
  
S. ROUSSEAU
  
H. DALLIER
  
G. PIERNÉ
  
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