

# Carl Flesch

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## SCALE SYSTEM

*SCALE EXERCISES*  
*in All Major and Minor Keys for Daily Study*

*A Supplement to Book 1 of*  
*THE ART OF VIOLIN PLAYING*

## VORWORT

Ich habe lange gezögert, ehe ich mich dazu entschloß, das in alle Tonarten transponierte *Skalensystem*\* zu veröffentlichen. Denn bisher bin ich ein Gegner der allzuvielen Ausgabedieser Art gewesen, die zumeist einander gleichen, wie ein Ei dem anderen, und denen nur ganz selten ein origineller Gedanke zugrunde lag.

Im I. Bande meiner „*Kunst des Violinspiels*“ hatte ich eine Zusammenstellung von Tonleitern und zerlegten Akkorden veröffentlicht, von denen ich annehmen durfte, daß sie etwas Neues zu bedeuten hatten. Ich versuchte das tägliche Studium der starren Formeln der allgemeinen Technik in geregelte Bahnen zu leiten, den Schüler zu zwingen, nicht die eine Art zugunsten der anderen zu vernachlässigen oder zu bevorzugen, sondern seine Arbeitszeit in gleichmäßiger Weise auf die gebräuchlichsten technischen Kombinationen zu verteilen, während ich in rein formaler Hinsicht die der altfranzösischen Schule geläufige Art der Tonleitersequenzen in Doppelgriffen der heutigen Generation wieder ins Gedächtnis zurückrief. Jahrelange Praxis hat in mir die Überzeugung gefestigt, daß das „*Skalensystem*“ infolge seiner Universalität und Gedrängtheit sowohl das erfolgreichste als auch das zeit- und kraftsparendste Übungsverfahren auf dem Gebiete der allgemeinen Technik darstellt — allerdings unter einer bestimmten Voraussetzung: daß nämlich der Übende jeden Tag die Tonleiter wechselt, d. h. den Grundtypus nach und nach in alle Tonarten transponiert. Infolge Raum Mangels sah ich mich jedoch im I. Bande der „*Kunst des Violinspiels*“ genötigt, bloß das *Skalensystem* in C-Dur im Sinne eines *Musters* zu veröffentlichen und es dem

\* Auch den Ausdruck „*System*“ gebrauche ich nur der Not gehorchend, weil mir eben keine prägnantere Bezeichnung in den Sinn kam. Ich beabsichtige damit bloß die festgefügte praktisch-erprobte Form, jedoch nicht eine starre unelastische Übungsart zu bezeichnen, die dem Wesen echter künstlerischer Freiheit stets entgegengesetzt ist. In der Kunst ist bloß ein einziges System gestattet: *Systemlosigkeit*.

## PREFACE

I hesitated considerably before deciding upon publication of the *Scale System*\* transposed to all keys, because thus far I have been opposed to the superabundance of editions devoted to material of this order, which were rarely based upon any original idea, and generally as alike as two peas.

In Book One of my „*Art of Violin Playing*“ I had presented a compilation of Scales and Broken Chords under the heading, „*The System of Scales*“, which I was prepared to believe was a significant innovation. I endeavored to conduct the daily study of rigid, general technical formulas along regulated systematic paths, in order to prevent the pupil from favoring one variety in preference to another, in other words, to compel him to divide his study period equally between the usual and most necessary technical combinations. A second consideration was to bring to the attention of our present generation the fluent methods of the classic French school for the playing of scale sequences in double stops.

Long years of practical experience have strengthened my conviction that the System of Scales, in consequence of its universal and concise form provides a method of practice, beneficial not only for technical development in general but also for the saving of considerable time — this, however, with a decided proviso — that the student will change the scale every day, and in this way gradually transpose the fundamental type into all keys. Owing to lack of space, however, I was obliged to publish the System of Scales only in C Major (in form of a model) and leave it to the student to do the transposing himself.

Three years have now passed since original publication of Book I. of

\* I am using here the word „*System*“ in want of a better one and against my inclination. It is merely meant to denote a practically tested form and not by any means a rigid unelastic method of practising, which is always inimical to genuine artistic delivery. The prerequisite of true artistry is the entire freedom from all and every kind of „*Systems*“.

## PREFACE

J'ai longtemps hésité avant de me décider à publier mon *système*\* de gammes transposé dans toutes les tonalités. Car je n'ai jamais incliné en faveur des publications trop nombreuses de ce genre. D'habitude elles se ressemblent à s'y méprendre, sans se distinguer entre elles par une idée nouvelle, laquelle devrait constituer leur seule raison d'être.

Dans le I<sup>er</sup> volume de mon „*Art du Violon*“ j'avais publié une suite de gammes et d'accords brisés, dont je pouvais admettre avec une certaine raison qu'elle signifiait quelque chose de nouveau. J'avais essayé de diriger le travail journalier des formules de la technique générale dans une voie qui ne permettait pas à l'élève de favoriser une partie du mécanisme au détriment d'une autre, mais qui l'obligerait à diviser son travail d'une façon égale entre les combinaisons techniques les plus en usage. D'autre part j'ai tâché de ressusciter la manière dont la vieille école française avait l'habitude de faire travailler les gammes, une tradition que j'avais recueillie en ligne droite chez mon ancien professeur *Eugène Sauzay*, gendre de *Baillot*. Une pratique de longues années avait fortifié en moi la conviction, que grâce à son universalité et à sa concision, ce système de gammes ne constituait non seulement une garantie sûre de progrès continu, mais qu'il représentait en même temps le meilleur moyen d'économiser aussi bien son temps que ses forces. Pour arriver à ce résultat enviable il fallait cependant que l'élève changeât chaque jour la tonalité en transposant successivement le modèle primitif d'ut-majeur dans tous les autres tons. Je m'étais vu forcé par manque de place de ne publier dans la première partie de „*l'Art du Violon*“ que le dit

\* Je me sers du mot „*système*“ uniquement par nécessité et non par sympathie. Par lui je ne veux désigner qu'une forme concentrée à l'extrême et non une manière d'étudier inexorablement raide et engourdie. En art le seul système permis consiste à ne pas en avoir.

Übenden zu überlassen, die Transpositionen vorzunehmen.

Es sind nun 3 Jahre verflossen, seit der I. Band meines Werkes in deutscher Sprache und 1—2 Jahre, seit er in englischer, holländischer und italienischer Sprache erschienen ist (die französische Ausgabe befindet sich im Druck.) Ich habe während dieser Zeit zur Genüge Gelegenheit gehabt, die Auswirkungen des Skalensystems zu beurteilen, und es bedeutete eine gewisse Enttäuschung für mich, teils aus eigener Anschauung, teils aus fremden Berichten feststellen zu müssen, daß die Mehrzahl der Übenden die Mühen der Transposition scheute und sich damit begnügte, das Skalensystem ausschließlich in C-Dur zu spielen. Es liegt auf der Hand, daß durch diese Beschränkung auf eine einzige Tonart der praktische Nutzen meines Systems erheblich vermindert wird, und daß der Geiger, der sich daran gewöhnt, Tonleitern in 24 Tonarten zu üben, vor dem anderen, der sich ausschließlich auf C-Dur konzentriert, einen beträchtlichen Vorsprung hat. Ich habe mich daher, vielfachen Aufforderungen nachgebend und mein ursprüngliches Widerstreben bezwingend, dazu entschlossen, zu Nutz und Frommen der jungen und vielleicht auch einiger älterer Geiger das vollständige Skalensystem in allen 24 Tonarten zu veröffentlichen.

Zur Ausführung der Übungen wäre noch folgendes zu bemerken:

1. Das Skalensystem stellt entweder eine Intonationsübung oder eine Geläufigkeitsübung dar. Im erstern Falle wird es *langsam* unter Verbesserung aller falschen Töne, im zweiten Falle *rasch* geübt.

2. Die Tonart muß jeden Tag gewechselt werden.

3. Ich habe es vorgezogen, die Skalen in *Doppelgriffen* in den Molltonarten *harmonisch* statt melodisch zu gestalten, weil diese Art infolge der übermäßigen Sekundengriffe meist vernachlässigt wird. Die *einfachen* Molltonleitern habe ich hingegen *melodisch* notiert, während die Folgen in gebrochenen Terzen beide Arten vereinigen.

my Work in German, and one to two years since its appearance in English, Dutch and Italian (a French edition is in press). During this time I have had plentiful opportunity to judge of the practical usefulness of the System of Scales, and guided by my own observations, as well as reports from other quarters, I must admit (not without a certain amount of personal disappointment) that the majority of students shunned the extra exertion of transposition and were satisfied to practice the System of Scales exclusively in C-Major. It may readily be understood that through the limitation of one key, the practical usefulness of such daily studies is considerably diminished, and that any violinist, accustomed to practicing the scales in twenty-four keys, will have a decided advantage over the other, who concentrates exclusively upon C-Major. Therefore, yielding to numerous requests and overcoming my original opposition, I decided to publish the Scalesystem in all twenty-four keys for the benefit of younger—and possibly some of the older—violinists as well.

In relation to executing the studies the following is to be observed:

I. The System of Scales provides exercises equally serviceable for intonation and facility. In the former case it is practiced *slowly*, to allow of perfecting the intonation, in the latter case, *rapidly*.

II. The key must be changed every day.

III. For the Minor Key Scales in Double Stops, I have preferred the *Harmonic* to the *Melodic* form, as this variety, owing to the augmented seconds, is neglected as a rule. The simple Minor scales on the other hand have been added in *Melodic* form, while both varieties have been combined in the Scales in broken Thirds.

modèle en ut-majeur en laissant aux élèves le soin des transpositions.

Trois ans se sont écoulés depuis la publication du I<sup>er</sup> volume de mon ouvrage. Depuis j'ai eu l'occasion d'observer l'influence du système de gammes sur les élèves. J'avoue que ce fut pour moi une certaine déception, de constater à la suite de mes propres observations ou d'après celles des autres, que la plupart des élèves avait reculé devant la difficulté des transpositions et s'était contentée à travailler les gammes en ut-majeur. L'effet positif s'en trouvait sensiblement diminué. Il est tout naturel que le violoniste qui s'habitue à exercer les gammes dans tous les tons possède un grand avantage sur celui qui se contente d'une seule tonalité, toujours la même. Voilà la raison qui m'a décidé à surmonter ma propre résistance, ainsi qu'à céder aux sollicitations des autres en publiant le système complet des gammes.

Voici quelques observations utiles pour la mise en pratique des exercices:

I<sup>o</sup> Le système de gammes peut servir aussi bien comme exercice d'intonation que comme exercice de vélocité. Dans le premier cas il doit être joué *lentement* en corrigeant chaque fausse note, dans le second cas une vitesse, appropriée au mécanisme individuel, est de mise.

II<sup>o</sup> La tonalité doit être changée tous les jours.

III<sup>o</sup> Les gammes mineures en *doubles cordes* sont écrites dans le mode *harmonique* et non *mélodique*, pour faire usage des intervalles de secondes augmentées que l'on néglige généralement. J'ai donné par contre aux gammes mineures *simples* la forme *mélodique*, tandis que les gammes en tierces brisées réunissent les deux manières.

4. Um die für das Skalensystem zur Verfügung stehende Zeit aufs äußerste auszunutzen, habe ich die einfachen Tonleitern mit Bogenstrichübungen verbunden. Dieselben können auch in den Doppelgriffkombinationen in gleicher Weise angewandt werden, sofern diese, statt zusammenklingend, gebrochen gespielt werden, z. B.:

IV. In order to use the time at one's disposal for the System of Scales to utmost advantage, I have combined the simple scales with bowing exercises. The same may also be used in like manner for the double-stop combinations, in such cases where the intervals are not sounded simultaneously, but broken, for instance:

IV° Afin d'utiliser autant que possible le temps disponible, j'ai greffé des exercices d'archet sur les gammes. Ces coups d'archet peuvent aussi s'appliquer aux exercices en doubles cordes, si l'on prend soin de les briser. Par exemple:



5. Es bleibt dem Übenden überlassen, die Tonleitern und Akkordfolgen mit verschiedenen dynamischen Nuancen zu versehen:

V. It is left to the student to add various nuances to the scales and chord progressions, as follows:

V° L'élève peut ajouter à volonté certaines nuances dynamiques:



6. Am Schluß einer jeden Tonleiterreihe habe ich einige Übungen in einfachen Flageolettönen, sowie mehrere Doppelflageolets hinzugefügt, weil nach meiner Erfahrung viele Geiger dieses technische Gebiet vernachlässigen und in große Verlegenheit kommen, wenn ihr Repertoire sie zufällig zwingt, sich der Flageolets zu bedienen.

VI. At the end of each scale succession, I have added a few exercises in single and several in double-stop harmonics, for the reason, that many violinists neglect this form of technic and are likely to be embarrassed, if their repertoire should by chance force them to employ harmonics.

VI° J'ai cru utile de finir chaque série par des exercices en harmoniques simples et doubles, puisque l'on s'occupe trop rarement de cette spécialité, ce qui fait, que la plupart des violonistes se trouvent fort embarrassés lorsque leur répertoire les oblige à s'en servir.

7. Um das Notenbild dieser fünf-sprachigen Ausgabe nicht übermäßig zu belasten, habe ich die Strichart bloß mittels Abkürzungen in deutscher Sprache angegeben. Demnach bedeutet Sp. = Spitze, M. = Mitte, Fr. = Frosch, G. B. = ganzer Bogen, H. B. = halber Bogen, die Ausdrücke Martelé sowie Spiccato sind wohl den Geigern aller Länder geläufig.

VII. In order not to crowd the printed pages of this edition now appearing in five languages, to too great an extent, I have indicated the bowings only in German, in abbreviated form. Consequently, Sp. means tip of bow, M. = middle, Fr. = nut, G.B. = whole bow, H.B. = half bow, Martelé, as well as Spiccato are almost identical in sound in all the languages.

VII° Afin de ne pas surcharger le texte de cette édition publiée en cinq langues je me suis servi pour l'indication des coups d'archets d'abréviations en langue allemande. Leur signification est la suivante: Sp. = pointe, M. = milieu, Fr. = talon, G. B. = tout l'archet, H. B. = moitié de l'archet. Martelé et Spiccato signifient dans toutes les langues à peu près la même chose.

8. Die von Ševčík in seiner Schule des Violinspiels eingeführte Reihenfolge zerlegter Akkorde habe ich auch im Skalensystem als die zweckmäßigste Zusammenstellung beibehalten.

VIII. The succession of broken chords as introduced by Ševčík in his Violin Method has also been retained by me in the System of Scales as the most practical compilation.

VIII° L'ordre dans lequel, les accords brisés se suivent est le même que celui dont Ševčík se sert dans son Ecole du Mécanisme du Violon.

Bei der Abfassung dieser Arbeit ist mir Herr Alfred Fink aus Straßburg in hervorragender Weise behilflich gewesen, wofür ihm mein besonderer Dank gebührt.

The valuable assistance rendered by Mr. Alfred Fink of Strassburg, in the preparation of this work, is herewith gratefully acknowledged.

Je dois remercier sincèrement M. Alfred Fink de Strassbourg pour son précieux appui durant les préparatifs de publication de cet ouvrage.

## Vorwort des Herausgebers der Neuauflage

Anlaß zur Neubearbeitung des seit vielen Jahren bewährten Skalensystems von Carl Flesch ist die Tatsache, daß seine Entstehung etwa 60 Jahre zurückliegt. Die in dem Skalensystem dargestellten Grundlagen haben zwar nach wie vor ihre Gültigkeit, doch hat sich in den vergangenen sechs Jahrzehnten eine so rasante Entwicklung vollzogen, daß das zur Zeit erreichte Niveau des Geigens neue Anforderungen stellt, die zu vervollständigen ich mir zur Aufgabe gemacht habe, so z. B. durch das Hinzufügen unserem Zeitgeschmack entsprechender Fingersätze, die sich aber deutlich von den originalen Flesch-Fingersätzen unterscheiden, indem sich diese nun ausschließlich über den Noten befinden und meine Vorschläge unter den Noten. Die alternativen Fingersätze von Flesch bleiben ebenfalls über den Noten in runden Klammern ( ) erhalten. Es war mir ein Bedürfnis, den Flesch-Text sozusagen als Urtext zu erhalten, um so dem jeweiligen Lehrer oder auch dem Übenden die Wahl zu überlassen.

Manche Fingersätze von Flesch werden gelegentlich mißverstanden, daher füge ich außer meinen eigenen Fingersätzen sozusagen erläuternde Ergänzungen bei.

Die von mir stammenden Fingersätze sind nicht als „Verbesserungen“ zu verstehen; sie stellen dem heutigen Geschmack entsprechende Alternativen dar, so daß abwechselnd beide Fingersätze, die von Flesch und die meinigen, geübt werden können. Die Ansicht vieler Lehrer, möglichst uniforme Fingersätze für alle Tonarten anzuwenden, teile ich nicht, schon weil aus musikalischen Gründen oft entsprechend sinnvolle Fingersätze Anwendung finden sollten.

Ich verwende also oft erleichternde, aber auch manchmal absichtlich schwerere Fingersätze, um so auch für musikalisch oder technisch bedingte Ausnahmen gewappnet zu sein. Die an ähnlichen Stellen nicht konsequent durchgeführten Fingersätze entsprechen also der Absicht, Erfahrungen verschiedenster Art zu trainieren. So manche, fast pedantische Übergauigkeit der Fingersatzangaben sind für den noch nicht eingeweihten Schüler gedacht. Wenn nichts anderes notiert, gelten auch für mich die Fingersätze von Flesch.

Leider werden meine Fingersätze öfters nicht wirklich verstanden und erscheinen so manchem „routinierten Veteranen“ als absurd. Für mich ist es ganz klar, daß die leichteren Fingersätze nicht immer auch die musikalischsten und sinnvollsten sind. Wenn man bereit ist, künstlerische Ideen aus Gründen der Sicherheit zu opfern, kann das Violinspiel beträchtlich erleichtert werden. Die nicht sofort einleuchtenden Fingersätze werden meistens nicht nach Gründen und Ursachen untersucht. Fallen sie nicht in die bekannten Klischees und Schablonen, werden sie allzu leichtfertig als „unspielbar oder unsicher“ manchmal sogar als „verrückt“ erklärt. Aber der Fingersatz auf einem Streichinstrument ist mehr als ein

## Editor's Preface to the New Edition

The present edition of Carl Flesch's Scale System is based on the well-proven original which appeared some sixty years ago. Although the fundamental ideas conveyed in the Scale System are still valid, violin playing has undergone such rapid development over the past six decades that I felt the need to respond to the new demands of the standards it has attained today. Thus I have added fingerings in keeping with current taste, distinguishing them clearly from Flesch's original fingerings by placing his above the notes while my own suggestions are printed below the notes. Flesch's alternative fingerings, enclosed in parentheses, also remain above the notes. It was my desire to preserve Flesch's version as the original text as it were, leaving the teacher or student free to choose between the alternatives.

Apart from my own fingering suggestions, I have also added explanations about Flesch's fingerings, some of which are occasionally misunderstood.

The fingerings I have supplied are not to be seen as "improvements" but rather as alternatives representing present-day taste; both types of fingering, Flesch's and mine, may be practised. I do not share the opinion of numerous teachers that all keys should be fingered in a uniformed way, particularly for musical reasons, which require often different and appropriate fingerings.

In many cases I have used fingerings that facilitate execution of a given passage, but sometimes the fingerings have been deliberately made difficult in order to prepare the student for the exceptions that arise for musical or technical reasons. Seemingly inconsistent fingerings for similar passages have been suggested with the intention of acquainting the students with musical and technical exceptions. Numerous, almost pedantic fingerings are meant for the as yet uninitiated student. If not otherwise indicated, the fingerings of Flesch are to be applied.

Unfortunately, my fingerings are occasionally not really understood and may seem absurd to many "experienced veterans". It is quite clear to me that easier fingerings are not always the most musical and significant ones. If one is prepared to sacrifice artistic concepts for safety, playing the violin can be greatly facilitated. Fingerings that are not immediately comprehensible are usually not examined for underlying reasons and motives. If the suggestions do not agree with the known clichés and patterns, they are too rashly declared to be "unplayable or unsafe", sometimes even "crazy". But fingerings on a string instrument are more than a practical means of alleviating difficulties. They are, or should be, an important part of the art of interpretation, and if at times technical complications ensue, it is desirable to raise the player's technical level to meet those high demands. Excessive willingness to compromise may result in a lack of responsibility. As to the additions that I regard as important, I wish to make the

## Préface de l'éditeur de la réédition

La motivation pour cette nouvelle édition refondue du système de gammes de Carl Flesch - ayant fait ses preuves depuis de nombreuses années - émane du fait que son origine date de soixante ans en arrière. Bien que les principes fondamentaux de ce système soient toujours valables, j'ai tenu compte du développement rapide qui s'est produit pendant ces six décennies passées. Le niveau actuel du jeu de violon comprend de nouvelles exigences et je considère comme ma tâche d'y répondre, p.ex. en ajoutant des doigtés correspondant au goût actuel. Mes propositions de doigtés qui se distinguent clairement de ceux de Flesch sont placés sous les notes, tandis que ceux de Flesch se trouvent exclusivement sur les notes. Les alternatives proposées par Flesch sont mises entre parenthèses ( ), également au-dessus des notes. Je tenais à conserver le texte original de Flesch tel quel afin que les utilisateurs de ce livre, professeurs et élèves aient le choix.

Certains doigtés de Flesch risquent d'être mal interprétés. Pour cette raison, j'ajoute outre mes propres propositions des suppléments explicatifs.

Je ne considère pas mes doigtés comme des « corrections »; ils représentent plutôt des alternatives qui correspondent au goût de nos jours et ils peuvent être joués en alternance avec ceux de Flesch. Je ne partage pas l'avis d'un grand nombre d'enseignants qui emploient, dans la mesure du possible, des doigtés uniformes dans toutes les tonalités, car pour des raisons musicales, je crois nécessaire de choisir des doigtés adéquats.

J'utilise donc souvent des doigtés qui facilitent le jeu, mais, de temps à autre, aussi, et sciemment, des doigtés plus difficiles afin que les violonistes soient à même de maîtriser des exceptions sur le plan musical ou technique. Le fait que des passages qui se ressemblent sont doigtés de façon différente émane de mon intention de faire exercer des expériences les plus diverses. La précision quelquefois méticuleuse des doigtés s'adresse aux élèves non initiés. A moins qu'il n'en soit noté autrement, les doigtés de Flesch sont valables aussi pour moi.

Je regrette que, à l'occasion, mes doigtés ne soient pas réellement compris et paraissent à certains vieux routiniers même absurdes. Pour moi, il est évident que les doigtés les plus faciles ne sont pas toujours aussi les plus musicaux et les plus judicieux. Si l'on accepte que l'idée artistique est subordonnée à la sécurité de l'exécution, la pratique du violon devient beaucoup plus facile. Dans la plupart des cas, on n'étudie pas les raisons des doigtés inintelligibles de prime abord. Si ceux-ci ne correspondent pas aux stéréotypes et formules connus, on les déclare, trop vite et à la légère, « injouables et risqués », et quelquefois même « fous ». Mais sur un instrument à cordes le doigté est plus qu'un moyen pratique d'éviter des difficultés. Il est ou devrait être une partie importante de l'art

praktisches Mittel, Schwierigkeiten zu erleichtern. Erist oder sollte ein ganz wichtiger Teil der Interpretationskunst sein, und wenn sich daraus hier und da technische Erschwerungen ergeben, wäre es wünschenswert, das technische Niveau diesen Anforderungen anzugleichen. Eine zu weitgehende Kompromißbereitschaft kann zur Verantwortunglosigkeit führen.

Zu den mir wichtig erscheinenden Hinzufügungen sei erwähnt, daß ich außer den von Flesch vorgeschlagenen Serpentinien auch geradlinige Skalen anwende und gelegentlich die Tonleiter auf je einer Saite in nur einer Oktave auf zwei Oktaven ausdehne, ebenfalls die dreioktavigen Skalen öfters auf vier Oktaven erweitern. Moll-Tonarten werden in meiner Version getrennt harmonisch und melodisch behandelt. In Doppelgriffen füge ich die bei Flesch noch nicht vorhandenen Intervalle bei, so z. B. Primen, Quartan, Quinten und Septimen; in Sexten, Oktaven und Deziimen weitere Ergänzungen; in Flageolets, abgesehen vom Normalgriff in der Quartlage, auch mit Fingersätzen, die den Fingersatzoktaven ähnlich sind, Quintengriffe, kleine und große Terzengriffe als notwendige Vorbereitung für Doppelflageolets; dann die im 20. Jahrhundert angewandten Ganztonleitern und schließlich auch Viertelton-Skalen. Zur linken-Hand-Technik gehören auch Pizzicati, die fast niemals geübt werden.

#### Nun einige Bemerkungen zum Vorwort von Carl Flesch

„Zur Ausführung der Übungen“ schreibt Flesch:

1. „Das Skalensystem‘ stellt entweder eine Intonationsübung oder eine Geläufigkeitsübung dar. Im ersten Falle wird es langsam unter Verbesserung aller falschen Töne, im zweiten Falle rasch geübt.“ In Erweiterung dieser Gedanken schlage ich vor, außer der von Flesch erwähnten Intonations- und Geläufigkeitsübung, die Skalen noch überdies als Lagenwechsel- und in einem späteren Stadium als Vibratoübung anzuwenden. Hierzu allerdings noch einige Erläuterungen: bei der Intonationsübung sollte man sich nicht ausschließlich mit der „Verbesserung aller falschen Töne“ begnügen, sondern den Zugang zu der falsch befundenen Note erarbeiten, so daß der Ton selbst einwandfrei und ohne die Notwendigkeit der (meist hörbaren) Verbesserung erreicht wird. Die Perfektion auch bei der Distanzmessung im Lagenwechsel wird dadurch trainiert, d. h. immer die Note vor dem nicht gut befundenen Ton als Startpunkt benutzen. Als Lagenwechselübung ist die Unhörbarkeit im Gegensatz zu einem beabsichtigten *Espressivo-Glissando* zu erarbeiten. Ein – wenn auch nicht ausschließliches – Mittel ist, den Lagenwechsel so oft wie möglich wegen der kürzeren Distanz in ein Halbtonintervall zu legen. Auch die Daumenvorbereitung hat hierbei einen gewissen Anteil. Was nun meinen Vorschlag betrifft, auch das Vibrato einzubeziehen, ist das Üben mit Vibrato erst dann zu empfehlen, wenn die

following comments: apart from the passages proposed by Flesch in a serpentine form, I also use straightlined scales, occasionally extending the scale to be played on each string from one octave to two octaves and the three-octave scales to four octaves. In my version the harmonic and melodic forms of minor keys are dealt with separately. As regards double stops, I have added intervals not yet present in Flesch's work, including unisons, fourths, fifths, sevenths and I also expanded the treatment of sixths, octaves, and tenths. As for harmonics, apart from those played in the normal way with the 1st and 4th finger. I also include fingerings, similar to fingered octaves, as well as fifths, and minor and major thirds, as necessary preparation for double harmonics. Whole-tone scales and quarter-tone scales which are used in the twentieth century, have been added. Left-hand technique includes also pizzicati, which are hardly ever practised.

#### A few comments about the Carl Flesch preface

On the „Execution of the Studies“, Flesch notes:

1. „The Scale System provides exercises equally serviceable for intonation and facility. In the former case it is practised slowly, to allow of perfecting the intonation, in the latter case, rapidly.“ In addition to this concept, I propose that scales be practised not only as intonation and facility exercises mentioned by Flesch but also as an exercise for shifting and, at a later stage, as a vibrato exercise. To this, however, a few explanations may be added: the aim of intonation exercises should not exclusively consist of correcting all false notes, but to work on the access to the wrong note in order to produce it clearly without the necessity of further (and usually audible) adjustment. Thus in shifting the distance measuring is trained more adequately as well; that is, the exercise is to begin every time with the note preceding the faulty one. As a shifting exercise, inaudibility is to be developed as opposed to a deliberate *espressivo-glisando*. One – though not the exclusive – means to achieve this, is to execute the shift as often as possible between two notes that are only a semitone apart because of the shorter distance involved. Preparatory thumb movements have a certain part in this as well. As to my proposal to include vibrato, it is advisable to practise with vibrato only once the worst intonation problems have been overcome. Practising invariably without vibrato, as so many teachers recommend for

d'interprétation et s'il en résulte parfois des difficultés techniques, il serait souhaitable d'adapter le niveau technique à ces exigences. La disposition trop grande à faire des compromis mène finalement à l'irresponsabilité.

Dans les suppléments, que je crois importants, j'applique, outre les passages en forme serpentine proposés par Flesch, des gammes rectilignes et j'étends quelquefois les gammes comprenant une octave sur la même corde à deux octaves et plus souvent celles de trois octaves à quatre octaves. Dans ma version, les gammes mineures, harmonique et mélodique sont traitées séparément. Pour les exercices en double cordes, j'ajoute les intervalles non traités par Flesch, tels que les unissons, les quartes, quintes et septièmes; je joins pour les sextes d'autres extensions; pour les octaves et dixièmes des extensions; pour les harmoniques, je propose outre le doigté normal de quarte, les doigtés correspondant à ceux des octaves doigtées, les quintes, les tierces mineures et majeures en tant que préparation indispensable aux harmoniques doubles. J'ajoute également les gammes de six tons, dont on use au 20<sup>e</sup> siècle, et enfin des gammes en quarts de ton. Font aussi partie de la technique de la main gauche les pizzicati, qui sont presque toujours négligés.

#### Quelques remarques à la préface de Carl Flesch

Pour «la mise en pratique des exercices» Flesch signale:

1<sup>o</sup> «Le système de gammes peut servir aussi bien comme exercice d'intonation que comme exercice de vélocité. Dans le premier cas il doit être joué lentement en corrigeant chaque fausse note, dans le second cas une vitesse appropriée au mécanisme individuel, est de mise.» Pour développer ces idées, je propose d'appliquer les gammes non seulement aux exercices d'intonation et de vélocité, comme Flesch suggère, mais aussi à l'entraînement des changements de position et, plus tard, du vibrato. Dans ce contexte, quelques explications: dans les exercices d'intonation, il ne suffit pas de «corriger chaque fausse note». Il est plutôt nécessaire de travailler l'approche de la note que l'on reconnaît fausse afin de réussir, d'un coup sûr, le ton juste sans correction ultérieure, qui est presque toujours audible. De cette manière, on améliore en même temps l'évaluation des distances lors des changements de position. Comme point de départ on prendra toujours le ton qui se trouve devant le ton reconnu faux. Dans les exercices de changements de position, il faut entraîner le passage inaudible contrairement à l'*espressivo-glissando* intentionnel. Une méthode, mais non pas la seule, pour y arriver, est de faire le changement de position de préférence dans un intervalle de demi-ton, à cause de la distance raccourcie. La préparation du pouce y joue aussi un certain rôle. Si je suggère d'inclure aussi l'entraînement du

gröberen Intonationsfehler überwunden sind. Das von vielen Lehrern aus Gründen der Intonation empfohlene stets vibratolose Üben ist meines Erachtens eine überholte Ansicht, denn schließlich muß man auch bei Benutzung des Vibratos intonationssicher sein. Im praktischen Spiel benutzt man heutzutage Vibrato aus Gründen der Tönschönheit, der Intensität und zum allgemeinen Ausdrucksvermögen in variabler Form. Es soll also nicht eine Vibratoübung an sich sein, sondern die Bestrebung, unbeabsichtigte Vibratounterbrechungen zu überwinden. Allzu oft wird die Linie einer Folge von gleichklingenden Noten unbewußt und unkontrolliert unterbrochen, was meistens bei letzten Noten vor einem Lagenwechsel und speziell bei Benutzung des 4. Fingers eintritt. Dieser plötzliche Stillstand des Vibratos geschieht nicht aus beabsichtigten künstlerischen und interpretativen Gründen, sondern aus Bequemlichkeit und Nachlässigkeit. Das Trainieren der nicht unterbrochenen Vibratokontinuität als Kette gleichklingender Töne ist in diesem Fall mein Ziel, was keineswegs bedeutet, daß man immer nur die gleiche Art des Vibratos anwenden soll.

2. Bei Fleisch: „Die Tonart muß jeden Tag gewechselt werden.“ Dies sollte zwar Endziel sein, doch kann man das nur erwarten, wenn alle ursprünglichen Schwierigkeiten überwunden sind, sozusagen als Erhaltung und nicht zur Erlernung der Technik. Anfänglich sollte also allerhöchstens zweimal pro Woche die Tonart gewechselt werden, mit späterem Übergang zum Wechsel an jedem zweiten Tag vor dem von Fleisch empfohlenen täglichen Wechsel. Das bezieht sich allerdings nur auf die alte, ursprüngliche, unveränderte und nicht revidierte Ausgabe. (Vergleiche Nr. 6 der Übungsmethoden für das Skalensystem.)

3. Die von Fleisch angewandte Methode sowohl bei homophonen Molltonarten wie auch bei Doppelgriffen zum Teil melodisch und zum Teil harmonisch zu verfahren, hat in so manchen Fällen zu Verwirrungen geführt. Wahrscheinlich war der Beweggrund dafür, dem Üben die Zeit zu ersparen. Nach meiner Erfahrung werden klare Vorstellungen nur durch strikte Trennung von melodischen und harmonischen Molltonarten erzielt. Zu diesem Passus verweise ich auf meine Bemerkungen im separaten Anhang Seite 126, bevor die angeführten Beispiele in Molltonarten beginnen.

4. Vor Anwendung der von Fleisch empfohlenen gleichzeitigen Bogenübungen verwendet man anfänglich ausschließlich Bindungen, um die Schwierigkeiten der linken Hand zunächst einmal von der rechten Hand zu trennen. Jede technische Schwierigkeit sollte schließlich zuerst isoliert angegangen werden, bevor man zur Kombination schreitet, was jedenfalls auf einen viel späteren Zeitpunkt verschoben werden sollte. Das Skalensystem dient in erster Linie der linken-Hand-Technik, und gerade das Legatospiel macht den möglichst unhörbaren Lagen- und Saitenwechsel kontrollfähig.

reasons of intonation, is an outdated method in my opinion. After all, even when vibrato is used, intonation must be accurate. When actually making music, string players today use vibrato to enhance tonal beauty, intensity, and general expressiveness in various ways. This is not meant to be a vibrato exercise for its own sake but rather an attempt to overcome unintentional interruptions of vibrato. Too often, the musical line of similar sounding notes is unconsciously interrupted in an uncontrolled fashion. This usually occurs with the note preceding a shift and particularly when the fourth finger is used. This sudden stoppage in the vibrato does not occur out of intended artistic and interpretative reasons but rather out of convenience and negligence. My purpose in this case is to train the execution of vibrato continuity as a sequence of equal sounding tones, which by no means implies using the same kind of vibrato over and over again.

II. Fleisch observes that "the key must be changed every day." This indeed should be the final goal, but it can be expected only when all initial difficulties have been mastered, as a means of preserving technique rather than acquire it. At the beginning therefore, the key should be changed twice a week at the very most. Later, it can be changed every other day before one proceeds to the daily change recommended by Fleisch. This of course holds good only for the old original and unaltered edition. (Compare Number 6 of Section "Methods of Practising the Scale System.")

III. Fleisch's method of switching between harmonic and melodic scales when dealing with homophonic minor keys and double stops has in some cases lead to confusion. His motive probably was to save the student time. In my experience clarity is achieved only by strictly separating melodic and harmonic keys in minor scales. See my remarks in the appendix on page 126 preceding the given examples in minor keys.

IV. Before beginning with the simultaneous bowing exercises recommended by Fleisch, the student should at first concentrate on using slurs so as to work on the difficulties of the left hand separately from those of the right. Technical difficulties should in any case be practised in isolation before the student attempts combinations, which be postponed to a much later time. The scale system serves primarily to develop left-hand technique, and legato playing is precisely what allows the inaudible shift and string-crossing to be controllable.

vibrato je ne recommande de le faire que dans la phase où il n'y aura plus de grosses fautes d'intonation. Le refus général du vibrato pour les exercices, préconisé pour des raisons d'intonation par beaucoup d'enseignants, est dépassé, à mon avis, car l'intonation doit être juste et sûre aussi quand on joue vibrato. De nos jours, on se sert du vibrato, en pratique, pour varier la beauté tonale, l'intensité et l'expressivité générale. Il ne s'agit donc pas de s'exercer au vibrato même, mais de surmonter les interruptions du vibrato non intentionnelles et non contrôlées. Trop souvent, la suite des tons égaux est interrompue inconsciemment et de façon non contrôlée surtout aux dernières notes avant un changement de position et, tout particulièrement, si l'on se sert du 4<sup>e</sup> doigt. Cet arrêt soudain du vibrato est dû non à des raisons artistiques ou interprétatives mais à une certaine paresse et négligence. Il est vrai que, dans ce cas, l'exercice du vibrato continu et ininterrompu est mon objectif, mais cela signifie nullement, qu'il faut toujours appliquer la même sorte de vibrato.

II° Fleisch dit: «La tonalité doit être changée chaque jour.» Mais c'est le but final que l'on n'atteindra pas avant que toutes les difficultés initiales soient surmontées, dans une phase donc où il ne s'agit plus d'apprendre la technique mais de la maintenir. D'abord on doit changer la tonalité tout au plus deux fois par semaine, plus tard, tous les deux jours avant de passer au changement quotidien recommandé par Fleisch. (Comparez numéro 6 de la rubrique «Méthodes d'entraînement pour le système de gammes.»)

III° La méthode adoptée par Fleisch d'alterner aussi bien dans les gammes homophones que dans les doubles cordes, le mineur harmonique et mélodique a abouti à certaines confusions. Probablement le désir d'économiser le temps de l'élève était à l'origine de cette idée. D'après mon expérience, on acquiert, dans les tonalités mineures, des conceptions claires uniquement par une stricte séparation entre mélodique et harmonique. Dans ce contexte, je renvoie à mes notes dans l'appendice p. 126, précédant les exemples que je donne pour les gammes mineures.

IV° Avant de se mettre simultanément aux exercices d'archet, je recommande de jouer, pour un certain temps, exclusivement des notes liées pour détacher les difficultés de la main gauche de celles de la main droite. Il faut, en effet, commencer par aborder isolément chaque difficulté technique, avant d'en combiner plusieurs, bien sûr beaucoup plus tard. Le système de gammes sert, en premier lieu, à développer la technique de la main gauche. L'exercice du legato est justement le moyen le plus apte de contrôler l'inaudibilité des changements de position et des passages de cordes.



5. Bevor mit „dynamischen Nuancen“ begonnen wird, empfehle ich, für geraume Zeit mit kräftigem Fingerdruck der linken Hand nur pianissimo zu üben, damit die notwendige Unabhängigkeit der beiden Hände trainiert wird und die allzu oft vorkommende Gleichschaltung (Fingerdruck nur im Forte und zu geringer Fingerdruck im Piano) vermieden wird. Recht oft ist die Kraftanwendung beider Hände automatisch gleichgeschaltet, was wegen zu geringem Fingerdruck der linken Hand zu unschöner Tonqualität führt. Darüber hinaus ist bei vielen Geigern ein merkwürdiger psychologischer Vorgang zu beobachten, indem im Pianissimo die Konzentrationsfähigkeit, also bewußtes Üben gesteigert wird. Die angegebenen Beispiele der Dynamik sollten späterhin weitestgehend ausgebaut werden, so z. B. das Piano Subito, das Forte Subito, der Schwellen <> oder auch >< etc.

6. Hinsichtlich der Flageolets hat sich herausgestellt, daß die Unfähigkeit, Doppel-flageolets wirklich erfolgreich auszuführen, daher stammt, daß bei Fleisch ausschließlich der Quartengriff in homophonen Flageolets vorkommt. Ich habe daher schon bei homophoner Anwendung kleine und große Terzengriffe wie auch Quartengriffe mit ähnlichen Fingersätzen wie bei Fingersatzoktaven und Quintengriffen angegeben.

7. Die deutschen Abkürzungen Sp. - M. - Fr. - G.B. - H.B., die Fleisch verwendet, habe ich wie in meinen anderen Publikationen in graphischer Notation dargestellt:

ganzer Bogen, Obere Hälfte, Untere Hälfte, Spitze, Mitte, Frosch.

#### Übungsmethoden für das Skalensystem

1. Zuerst und für geraume Zeit ohne die von Fleisch angegebenen variierenden Stricharten üben, also ausschließlich gebunden, um gute unhörbare Lagen- und Saitenwechsel ohne Hilfe der tarnenden Bogenwechsel zu erzielen. Anfänglich ganz langsam je zwei Noten gebunden arbeiten und zwar so, daß jede zweimal gespielt und zur nächsten gebunden wird. Nach und nach bei vorsichtiger Beschleunigung Bindungen bis zur Dauer eines Vierteltaktes, dann zweier Vierteltakte usw. steigern.

2. Für den auf jeder Saite separat notierten einoktavigen Teil Nr. 1 bis 4 sollte man beim Üben zuerst jene Saite wählen, welche mit der tiefsten Lage beginnt. Nach und nach die nächstliegende höhere Lage. Mit anderen Worten: nicht immer mit G-Saite oder in der gedruckten Folge beginnen.

3. Bei allen Moll-Tonarten abwechselnd melodisch oder harmonisch getrennt anwenden.

4. Jede chromatische Skala in Terzen zuerst nur mit statischem Fingersatz  $\frac{1}{2}$  oder  $\frac{2}{4}$  üben. Ebenfalls Oktaven mit  $\frac{1}{4}$  oder  $\frac{1}{2}$ .

V. Before the student begins with "dynamic nuances", I recommend practising only pianissimo for some time, with strong finger pressure of the left hand in order to develop the necessary independence of both hands and thus to avoid the all-too-common phenomenon of left hand pressure being applied by the fingers only in forte and too little pressure in piano. Quite often both hands automatically apply (or release) pressure simultaneously, a fact that leads to a disagreeable tonal quality because the pressure exerted by the left fingers is reduced. Moreover, many violinists are subject to the peculiar psychological process that their concentration, i.e., their conscious practising, is increased by pianissimo playing. The given examples of dynamics should later be developed to the fullest to include piano subito, forte subito, the swell <> or >< etc.

VI. Because in single harmonics Fleisch uses only the normal position in fourths, students of this method are unable to play double harmonics very successfully. Therefore, I have added minor and major thirds in single harmonics as well as fourths with fingerings similar to those used for the fingered octaves and fifths.

VII. As in my other publications, I have used graphic notation to convey the German abbreviations Sp., M., Fr., G.B., and H.B., used by Fleisch:

whole Bow, upper half, lower half, tip of bow, middle, nut.

#### Methods of Practising the Scale System

1. Initially and for a considerable time thereafter, practising should be done without the varying bowings mentioned by Fleisch: that is exclusively legato in order to obtain good, inaudible shifts and string crossings without the help of a camouflaging bow change. To begin with, two notes should be played very slowly in succession, each twice and slurred to the next. With gradual, careful acceleration, slurs should be used up to the duration of a quarter note, then to two quarter notes, etc.

2. For the one-octave parts, numbers 1 to 4, printed separately for each string, one should begin practising on the string that starts in the lowest position and gradually work up to the next higher position. In other words, do not always begin with the G string or in the printed sequence.

3. With all minor keys, melodic and harmonics scales should be practised separately in alternating manner.

4. Each chromatic scale in thirds should be played first with static fingerings, namely with  $\frac{1}{2}$  or  $\frac{2}{4}$ . Also octaves to be fingered  $\frac{1}{4}$  or  $\frac{1}{2}$  to start with.

V° Avant que l'on s'exerce aux «nuances dynamiques», je conseille d'entraîner le pianissimo avec une forte pression des doigts de la main gauche afin d'atteindre l'indépendance si nécessaire des deux mains et d'éviter les pressions égales (pression des doigts seulement lorsque l'on joue forte, pression trop réduite lorsque l'on joue piano). Trop souvent, les forces des deux mains ne s'exercent pas indépendamment. Il en résulte, à cause de la pression réduite de la main gauche, une qualité de son insatisfaisante. De plus - phénomène psychologique curieux -, le fait de jouer pianissimo augmente chez beaucoup de violonistes la capacité de concentration, intensifie donc les exercices. Ce ne sera plus tard que l'on devra développer, le plus largement possible, les nuances d'intensité indiquées, telles que piano subito, forte subito, crescendo-decrescendo et decrescendo-crescendo, etc.

VI° En ce qui concerne les harmoniques, il s'est avéré que l'incapacité de réussir les harmoniques doubles découle du fait, que Fleisch se limite aux exercices de quarts doigtés  $\frac{1}{4}$ . Pour cette raison, j'ai ajouté même dans les passages homophones, des tierces mineures et majeures, des quarts doigtés comme les octaves doigtés et des quintes.

VII° J'ai représenté les abréviations Sp., M., G.B., H.B., employées par Fleisch, par les mêmes signes graphiques que dans mes autres publications:

tout l'archet, moitié supérieure, moitié inférieure, pointe, milieu, talon.

#### Méthodes d'entraînement pour le système de gammes

1° D'abord et pour un certain temps, s'abstenir des variations indiquées par Fleisch pour les coups d'archet, donc s'exercer exclusivement en liant les notes afin de bien réussir de bons et inaudibles changements de position et passages de cordes, sans l'effet camouflant causé par un changement du coup d'archet. Au début, travailler très lentement en liant deux notes de sorte que chaque note soit jouée deux fois et lors de sa répétition liée à la suivante. Accélérer doucement pour arriver à des liaisons pour la durée d'une noire, de deux noires, etc.

2° Pour les passages comprenant une octave seulement (numéros 1 à 4), notés séparément pour chaque corde, travailler d'abord la corde qui commence par la position la plus basse. Passer lentement à la prochaine position plus élevée. Autrement dit, ne pas toujours commencer par la corde de sol ni dans l'ordre indiqué dans l'édition.

3° Pour toutes les gammes mineures faire alterner mélodique et harmonique séparément.

4° Commencer l'exercice des gammes chromatiques en tierces par les doigtés statiques  $\frac{1}{2}$  ou  $\frac{2}{4}$ , et en octaves par  $\frac{1}{4}$  ou  $\frac{1}{2}$ .



5. Pizzicati können nach Belieben verändert und erweitert werden.

6. Das Skalensystem in seiner Urform war bereits so umfangreich, daß die meisten Geiger – selbst bei Beschränkung auf eine einzige Tonart – nicht das gesamte Material an einem Tag bewältigen konnten, wenn noch daneben Etüden, Bogenübungen und Repertoire zu ihrem Übungsprogramm gehörten. Durch meine zusätzlichen Vorschläge müßte man wohl, wenn man nicht rationell vorgeht, wesentlich mehr Zeit dafür ansetzen. Ich mache daher einige Vorschläge, um diesem Dilemma abzuweichen, die aber je nach Bedürfnis und Geschmack abgewandelt werden können.

**1. Tag:** Homophone Skalen, Nr. 1 bis 4, mit meinen Erweiterungen, Terzen, Normaloktaven, Dezimen mit meinen Ergänzungen, Flageoletts im Quartgriff mit 1. und 4. Finger.

**2. Tag:** Dreioktavige homophone Skalen, Nr. 5 mit meinen Ergänzungen, Primern, Quartern, Sexten, Normaloktaven mit Ergänzungen.

**3. Tag:** Ganztonleiter, Quinten, Normaloktaven, Fingersatzoktaven, Flageoletts im Quartintervall, aber diesmal mit  $\frac{1}{3}$  und  $\frac{3}{4}$ .

**4. Tag:** Wieder homophone Skalen, Nr. 1 bis 4, Vierteltonleiter, Normaloktaven, Flageoletts im Quintengriff, und linke Hand Pizzicati.

**5. Tag:** Wieder dreioktavige homophone Skalen Nr. 5, Quinten, Septimen, Normaloktaven, Fingersatzoktaven, Flageoletts im großen Terzgriff.

**6. Tag:** Ganztonleiter, Primern, Quinten, Normaloktaven, Flageoletts im kleinen Terzgriff, Pizzicati.

**7. Tag:** Sonntag: Dreioktavige homophone Skalen Nr. 5, Terzen, Quinten, Normaloktaven.

Bei dieser Einteilung wird ersichtlich, daß gewisse Teile nur einmal pro Woche drankommen, andere, etwas wichtigere zwei bis dreimal und Normaloktaven täglich, da die Quartlage für die Intonation von größter Bedeutung ist.

Die von mir vorgeschlagene Reihenfolge und Rekapitulation kann je nach Bedürfnis abgewandelt werden, und ich zitiere nochmals Carl Flesch, der in der Fußnote der ersten Seite seines Vorwortes „nicht eine starre unelastische Übungsart“ empfiehlt.

In neuester Zeit, also in den achtziger Jahren des 20. Jahrhunderts, werden Zweifel über den Sinn und die Notwendigkeit des Übens von Skalen geäußert, was offenbar zum Teil auf Originalitätssucht und auf mangelnder Kenntnis der Materie beruht. Schließlich waren diese Übungen vielen Generationen von bedeutenden Geigern von großem Nutzen. So ist z. B. Heifetz überzeugt davon, und er stellt die Förderung des Übens von Skalen nicht nur an seine Schüler, sondern ebenso an sich selbst.

5. Pizzicati can be varied and extended at will.

6. The Scale System in its original edition is already so voluminous that most violinists, even when confining themselves to a single key, cannot manage the entire material in one day if they also intend to practise études, bowing exercises, and repertoire. My additional suggestions could lead to one's spending even more time with the scale system unless one proceeds in a rational manner. The following advice, as one's needs and taste dictate, is given to resolve this problem.

**1st day:** Homophonic scales Numbers 1 to 4, with my extensions, thirds, normal octaves, tenths with my supplements, normal harmonics fingered  $\frac{1}{4}$ .

**2nd day:** Three-octave homophonic scales Number 5, with my additions, unisons, fourths, fifth, normal octaves with my supplements.

**3rd day:** Whole-tone scale, fifths, normal octaves, fingered octaves, harmonics in fourths interval, but this time fingered  $\frac{1}{3}$  and  $\frac{3}{4}$ .

**4th day:** Again homophonic scales, Numbers 1 to 4, quarter-tone scale, normal octaves, harmonics in fifths interval and left hand pizzicati.

**5th day:** Again three-octave homophonic scales Number 5, fifths, sevenths, normal octaves, fingered octaves, harmonics in major thirds.

**6th day:** Whole-tone scale, unisons, fifths, normal octaves, harmonics in minor thirds, pizzicati.

**7th day:** Sunday: Three-octave homophonic scales Number 5, thirds, fifths, normal octaves.

This schedule makes it evident that certain parts are practised once a week only, other somewhat more important ones two to three times, and normal octaves daily, as the normal distance of 1st to 4th finger in the interval of a fourth is of great significance for the intonation.

The proposed sequence and recapitulation can be changed as required, and I am quoting Carl Flesch again, who in the footnote on the first page of his preface, recommends "not by any means a rigid unelastic method of practising".

In recent times, meaning the 1980s, there have been doubts as to the purpose and necessity of practising scales, a view stemming partly from an addiction to originality and a lack of insight. After all, those exercises were of great advantage for generations of outstanding violinists. Heifetz, for instance, is convinced of their usefulness, and he requires of his students as much as of himself that scales be practised.

5<sup>e</sup> Modifier et étendre les pizzicati à volonté.

6<sup>e</sup> Déjà dans sa forme initiale, le système de gammes était trop vaste pour être exécuté, chaque jour, même en se limitant à une seule tonalité, d'un bout à l'autre en outre des études, exercices d'archet et de répertoire. Les suggestions que j'ai ajoutées prolongeraient encore la durée des exercices, à moins que l'on adopte une méthode plus rationnelle. Je fais donc quelques propositions pour sortir de ce dilemme. propositions à modifier aux besoins et au goût:

**1<sup>er</sup> jour:** les gammes homophones, numéros 1 à 4, avec mes extensions, tierces avec mes additions, octaves normales avec mes suppléments, dixièmes avec mes suppléments, harmoniques normaux doigtés  $\frac{1}{4}$

**2<sup>e</sup> jour:** gammes homophones sur trois octaves, numéro 5, avec mes suppléments, unissons, quarts, sixtes, octaves normales avec suppléments.

**3<sup>e</sup> jour:** gammes de tons entiers quintes, octaves normales, octaves doigtées, harmoniques doigtées  $\frac{1}{3}$  et  $\frac{3}{4}$ .

**4<sup>e</sup> jour:** gammes homophones, numéros 1 à 4, gamme en quarts de ton, octaves normales, harmoniques de quinte, pizzicati de la main gauche.

**5<sup>e</sup> jour:** gammes homophones sur trois octaves numéro 5, quintes, septièmes, octaves normales, octaves doigtées, harmoniques de tierce majeure.

**6<sup>e</sup> jour:** gammes de tons, entiers, unissons, quintes, octaves normales, harmoniques tierce mineure, pizzicati.

**7<sup>e</sup> jour, dimanche:** gammes homophones sur trois octaves, numéro 5, tierces, quintes, octaves normales.

Selon cette répartition, certaines parties ne sont exécutées qu'une fois par semaine, d'autres plus importantes, deux ou trois fois, et les octaves normales, tous les jours, vu l'éminente importance des intervalles de quarte pour l'intonation.

L'ordre et la récapitulation que je propose sont à modifier selon les besoins. Je cite encore une fois Carl Flesch qui recommande, dans la note au bas de la première page de sa préface, de ne pas adopter «une manière d'étudier, inexorablement raide et engourdie».

Si tout récemment, c'est-à-dire au cours des années quatre-vingts, on met en cause sans cesse et nécessité des exercices de gammes, ceci est dû apparemment à une recherche maniaque d'originalité et un manque de compétence. En effet, ces exercices ont rendu service à des générations d'interprètes célèbres. Heifetz p.ex. est convaincu de leur valeur et demande à ses élèves de s'y soumettre comme il fait lui-même.

Der Sohn von Ysaÿe schreibt in der Ausgabe „Exercices et Gammes“ von Eugène Ysaÿe: „Wir können auch bestätigen, daß diese Übungen und Skalen die Basis von Eugène Ysaÿes eigener technischer Morgen-Gymnastik formten, zu welcher er noch improvisierte Varianten in verblüffender Weise erfand“.

Szigeti schreibt in seinem Vorwort zum selben Werk, daß Skalen ein solch unwandelbarer Bestandteil unseres grundlegenden Rüstzeugs seien, daß jedes Skalensystem seinem Vorgänger oder Zeitgenossen gleiche, wenn man es nachlässig und ohne historische Perspektive betrachte.

Übrigens wird die Notwendigkeit von Skalensystemen auch dadurch unterstrichen, daß in den Programmen großer internationaler Violinwettbewerbe wie z. B. den Wettbewerben Yehudi Menuhin, Paris, und Fritz Kreisler, Graz, Skalen verlangt werden.

Max Rostal

Bern, 1986

In the edition “Exercices et gammes” by Eugène Ysaÿe, the author’s son writes: “We can also state that these ‘Exercices and Scales’ formed the basis of Eugène Ysaÿe’s own technical gymnastics in the mornings, to which he added improvised variants of dazzling fantasy”.

In his preface to the same work Szigeti writes: “Scales are such an immutable basic ingredient of our equipment that any ‘scale system’ resembles its predecessor or contemporary when one looks at it casually and without historical perspective”.

Incidentally, the necessity of scale systems is underlined by the fact that important international violin competitions such as the Yehudi Menuhin Competition in Paris and the Fritz Kreisler Competition in Graz require scales to be performed in their programmes.

Max Rostal

Berne, 1986

Dans l’édition des « Exercices et Gammes » par Eugène Ysaÿe, le fils de l’auteur se prononce à ce sujet: « Nous pouvons d’autre part affirmer que ces ‘Exercices et Gammes’ constituaient la base de la gymnastique technique matinale d’Eugène Ysaÿe lui-même qui y ajoutait des variantes improvisées d’une éblouissante fantaisie ».

Joseph Szigeti désigne, dans la préface de cette même édition, les gammes comme un élément invariable de l’équipement de base étant donné que chaque système de gammes ressemble à ses prédécesseurs et contemporains lorsqu’on le considère superficiellement et sans le placer dans son cadre historique.

D’ailleurs, la nécessité de travailler des systèmes de gammes est soulignée par le fait que, dans les programmes des grands concours internationaux de violon, tels que les concours Yehudi Menuhin à Paris et Fritz Kreisler à Graz, l’exécution de gammes est obligatoire.

Max Rostal

Berne, en 1986

C dur, c major, do majeur, do maggiore, c groote terts.

1.

2.

3.

4.

5.

6.

7.

8.

9.

5.

6.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as arpeggios, triplets, and slurs, along with specific fingerings and 'segue' markings. The first staff begins with a treble clef and a 3/4 time signature, featuring a sequence of chords with fingerings like 0 1 2 1 and 4 0 1. The second staff continues with similar patterns, including a 'segue' marking. The third staff shows a change in key signature and includes a 'III IV' marking. The fourth staff features a 3/4 time signature and a '3' marking. The fifth staff is marked with a '7.' and includes a '4 3 2 1' marking. The sixth staff has a 'segue' marking and a '4 3 2 1' marking. The seventh staff includes a '4 3 2 1' marking and a '1 0 2' marking. The eighth staff has a 'segue' marking and a '4 3 2 1' marking. The ninth staff includes a '2 1' marking and a '4 3 2 1' marking. The tenth staff features a '4 3 2 1' marking and a 'II' marking. The notation is dense and detailed, with many notes and accidentals.

A moll, a minor, la mineur, la minore, a kleine tert.

The page contains five numbered exercises for guitar, each on a single staff. The key signature is A minor (one flat). The exercises are as follows:

- Exercise 1:** Starts with a Roman numeral IV. It features a series of eighth-note patterns with various fingerings (1, 2, 3, 4) and includes a triplet of eighth notes. The piece concludes with a whole note G.
- Exercise 2:** Starts with Roman numerals III and II. It consists of eighth-note patterns with fingerings and includes a triplet of eighth notes. The piece concludes with a whole note G.
- Exercise 3:** Starts with Roman numerals III and II. It features eighth-note patterns with fingerings and includes a triplet of eighth notes. The piece concludes with a whole note G.
- Exercise 4:** Starts with Roman numeral I. It consists of eighth-note patterns with fingerings and includes a triplet of eighth notes. The piece concludes with a whole note G.
- Exercise 5:** Starts with Roman numeral II. It features eighth-note patterns with fingerings and includes a triplet of eighth notes. The piece concludes with a whole note G.





This page contains ten staves of musical notation for guitar, written in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring complex rhythmic patterns and extensive use of slurs and ties. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Section markers such as 'I', 'II', 'III', 'IV', and 'segue' are used throughout the score. The notation includes many sixteenth and thirty-second notes, often beamed together. The first staff begins with a '1' above the first measure and 'II' above the second measure. The second staff has 'II' above the first measure and 'II' above the second measure. The third staff is numbered '7.' and has 'II' above the first measure. The fourth staff has 'II' above the first measure. The fifth staff has 'II' above the first measure. The sixth staff has 'II' above the first measure and 'II' above the second measure. The seventh staff has 'II' above the first measure. The eighth staff has 'III' above the first measure and 'IV' above the second measure. The ninth staff has 'I' above the first measure and 'II' above the second measure. The tenth staff is numbered '8.' and has 'II' above the first measure. The notation is dense and detailed, typical of a professional guitar method book or a complex piece of music.

This page of musical notation is for guitar and consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various fretting techniques such as triplets, slurs, and ties. Fingerings are indicated by numbers 1-4. The word "segue" is used to indicate transitions between sections. Roman numerals (I, II, III, IV) are used to denote specific fret positions or chord shapes. The music is organized into measures, with some measures containing multiple notes and others being rests. The overall style is technical and detailed, typical of a guitar method book or a complex piece of music.

First system of musical notation (lines 1-4). It features a treble clef and a key signature of one sharp (F#). The music consists of sixteenth-note runs with various fingerings and positions indicated by Roman numerals (I, II, III, IV) and numbers (1-4). The first line includes fingerings like 3 4 3 4 and positions II, III, I, II, III. The second line includes positions II, III, I, II, III, IV and fingerings like 0 2 0 2 0 1 0 2 0 7 2 3 7 4 2 0 6 3 1 2 0. The third line includes positions II, III, I, II and the word *segue*. The fourth line includes the word *segue* and position IV.

Second system of musical notation (lines 5-6). It continues the sixteenth-note runs. The fifth line includes positions 4 3 2 1 and the word *segue*. The sixth line includes positions 2 0 3 3 4 and the word *segue*. The system ends with positions 2 1 2 and the word *segue*.

Third system of musical notation (line 7). It shows a continuation of the sixteenth-note runs with fingerings like 4 3 2 1 and 3 0.

Fourth system of musical notation (line 8). It features a treble clef and a key signature of one sharp. The music consists of quarter notes with fingerings like (0) and (1/0).

Fifth system of musical notation (line 9). It continues the quarter-note sequence with fingerings like (1/0), (2/0), and (0).

Sixth system of musical notation (line 10). It continues the quarter-note sequence with fingerings like 4 1 3 0, 3 0, II 4 1, 3 0, III 4 1, and IV 4 1.

Seventh system of musical notation (line 11). It shows a continuation of the quarter-note sequence with fingerings like 4 0, 3 1, 4 0, 3 1, 4 0, 3 2, 4 0, 3 2, 4 0, 3 1, 4 0, 3 1.

## F dur, f major, fa majeur, fa maggiore, f groote terts.

Détaché

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

\* Bogeneinteilung wie bei N<sup>o</sup>. 1  
Bowdivision as in N<sup>o</sup>. 1

5.

6.



8. *segue*

9.



This page contains ten staves of musical notation for guitar. The notation is written on a single-line staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of a series of chords and melodic lines. Roman numerals (I, II, III, IV) are used to indicate chord positions. The word "segue" is written above several staves, indicating transitions between sections. The page is numbered 15 in the top right corner.

10. *segue*

11. *segue*

12. *segue*

D moll, d minor, ré mineur, re minore, d kleine terts.

The image displays five numbered musical exercises (1-5) in D minor, 4/4 time. Each exercise is written on a single staff with a treble clef and a key signature of two flats. Exercise 1 is marked 'Détaché' and includes fingering numbers (1-4) and bowing indications (IV, III, 0). Exercise 2 includes fingering and bowing (IV, III, 0). Exercise 3 is marked 'segue' and includes fingering and bowing (IV, III, 0). Exercise 4 includes fingering and bowing (IV, III, 0). Exercise 5 includes fingering and bowing (IV, III, 0). The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and some include triplets or slurs.

\* Bogeneinteilung wie bei Nr. 1  
Bowdivision as in Nr. 1

Musical staff 1: Treble clef, 4/4 time signature. Features a melodic line with various accidentals and fingerings (1, 2, 3, 4).

Musical staff 2: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (1, 2, 3, 4).

Musical staff 3: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (1, 2, 3, 4). Includes a section marked with Roman numerals I and II.

Musical staff 4: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4).

Musical staff 5: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4). Includes a section marked with Roman numerals (3) and (5).

Musical staff 6: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4). Includes a section marked with Roman numerals (2 1), (1), and (1 2 3 1 2 3 1). The word "segue" is written above the staff.

Musical staff 7: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4). Includes a section marked with Roman numerals (3 2 1 3), (1 2), and (1 2). The word "segue" is written above the staff.

Musical staff 8: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4). Includes a section marked with Roman numerals II, I, and I. The number 6 is written to the left of the staff.

Musical staff 9: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4).

Musical staff 10: Treble clef, 4/4 time signature. Continuation of the melodic line with fingerings (0, 1, 2, 3, 4).



This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and fingering numbers (0-4). The word "segue" is used as a section marker on several staves. The music is written in a single system with a key signature of one flat and a 4/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, often grouped in triplets or slurs. Fingering numbers are placed above or below the notes to indicate fingerings. The word "segue" appears on the second, fifth, and eighth staves. The music ends with a double bar line on the tenth staff.

This page contains ten staves of musical notation for guitar. The notation is written on a single-line staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of a series of chords and melodic lines. Roman numerals (I, II, III, IV) are placed above the notes to indicate fret positions. The word "segue" is written above the music on several staves, indicating transitions between sections. The page is numbered "20" in the top left corner.

B dur, b $\flat$  major, si $\flat$  majeur, si $\flat$  maggiore, bes groote tert.

1. *IV Detaché*

2. *III II*

3.

4. *I*

\* Bogenziehung wie bei N<sup>o</sup>. 1.  
Bowdivision as in N<sup>o</sup>. 1.



5. 

6. 

II III



8. *segua*

9. *segua*

This page contains ten staves of musical notation for guitar, likely for a technical exercise or a piece. The notation is written in a single system with ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 below the notes. Technical markings include 'segue' (appearing on staves 4, 5, and 6), and various fingering sequences such as 'II III', 'I II III', 'II III IV', and 'I II III IV'. Some staves also feature '3' and '4' markings, possibly indicating triplets or specific rhythmic groupings. The notation is dense and detailed, typical of a guitar method book or a technical study.

G moll, g minor, sol mineur, sol minore, g kleine terts

IV *Détaché*

1. 

\*2. 

\*3. 

4. 

5. 

\* Bogeneinteilung wie bei N<sup>o</sup> 1.  
Bowdivision as in N<sup>o</sup> 1.

Musical staff 1: Treble clef, 4/4 time signature. Features a melodic line with various fingerings (1, 2, 3, 4) and a bass line with notes 0, 2, 4.

Musical staff 2: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines from the first staff.

Musical staff 3: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, featuring a dotted eighth note.

Musical staff 5: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes.

Musical staff 6: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes and a *segue* marking.

Musical staff 7: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes.

Musical staff 8: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes.

Musical staff 9: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes.

Musical staff 10: Treble clef, 4/4 time signature. Continuation of the melodic and bass lines, including a triplet of eighth notes.





This page of musical notation is for guitar, written in a key with one flat (B-flat major or D minor). It consists of ten staves of music. The notation is highly technical, featuring complex rhythmic patterns, often in 4/4 time, with frequent use of triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamic markings include accents and slurs. The word "segue" is written above the third and fifth staves. A measure number "9." is placed at the beginning of the ninth staff. The music concludes with a final double bar line and a whole note chord.

First musical staff with complex fingering and articulation markings.

Second musical staff with complex fingering and articulation markings.

Third musical staff with complex fingering and articulation markings, including the word *segue*.

Fourth musical staff with complex fingering and articulation markings, including the word *segue*.

Fifth musical staff with complex fingering and articulation markings, including the word *segue*.

10. Musical staff with complex fingering and articulation markings.

11. Musical staff with complex fingering and articulation markings.

Musical staff with complex fingering and articulation markings.

Musical staff with complex fingering and articulation markings.

12. Musical staff with complex fingering and articulation markings.

Es dur, eb major, mi $\flat$  majeur, mi $\flat$  maggiore, es groote tert $\flat$ s.

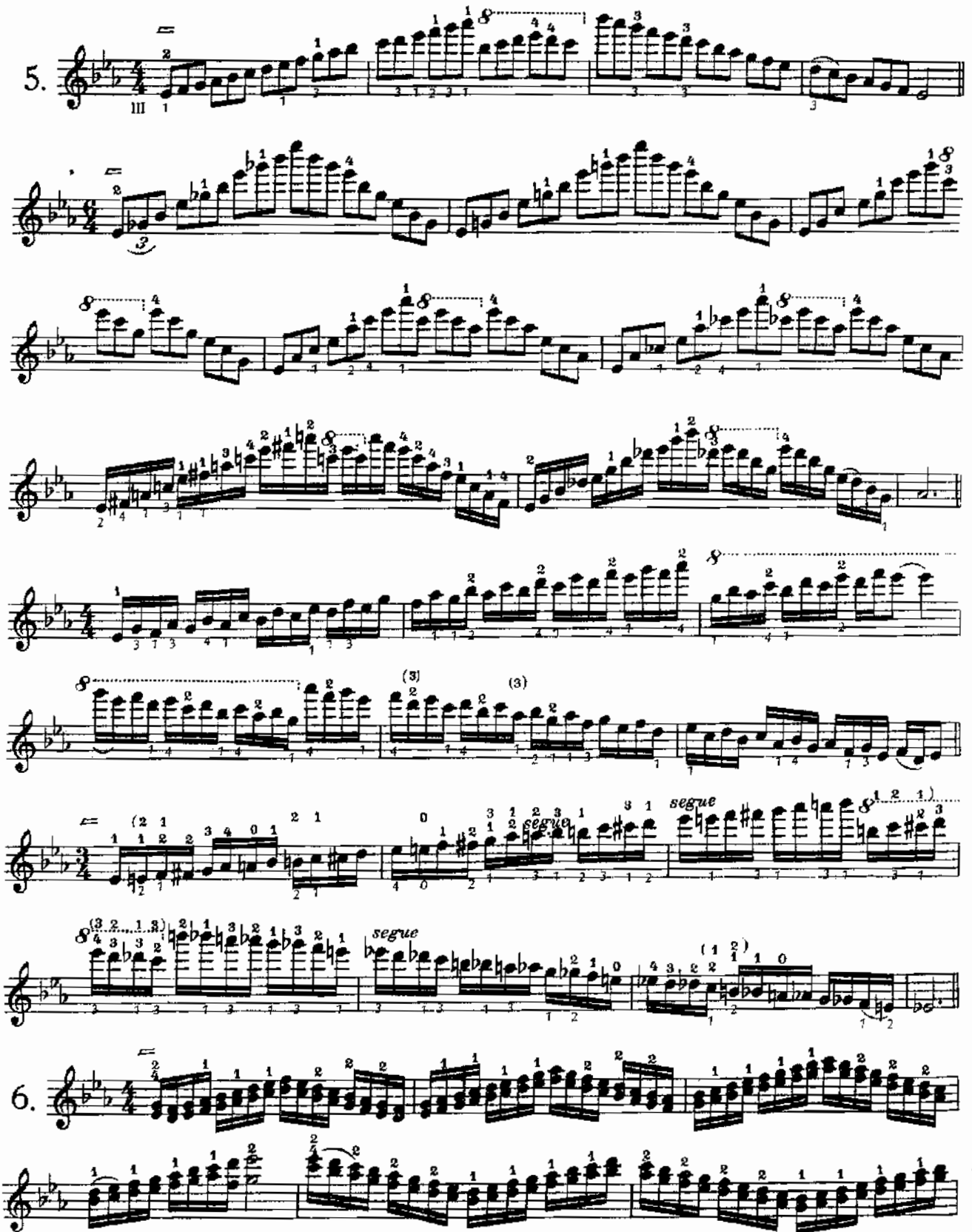
1. *Détaché*


2. *Détaché*

3. *Détaché*

4. *Détaché*

\* Bogeneinstellung wie bei Nr. 2  
Bowdivision as in Nr. 2

5. 

6. 

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Fretting techniques are shown with Roman numerals (I, II, III) and bar lines. A section starting with the number '7.' is marked with a double bar line and a repeat sign. The music concludes with a final cadence. The page is numbered '33' in the top right corner.

This musical score consists of two systems, labeled 8 and 9, each with two staves. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation is highly rhythmic, featuring sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 above or below notes. Bar lines are present throughout. The word "segue" is written above the first staff of system 8 and the first staff of system 9. Roman numerals I, II, and III are placed below the staves at various points, likely indicating fret positions or chord changes. In system 9, there are also some numerical sequences like "3 4 3" and "4 2" above the notes, possibly indicating specific fingerings or techniques. The overall style is that of a technical guitar exercise or a piece of contemporary guitar music.

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 9: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 11: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.

Musical staff 12: Treble clef, key signature of two flats, 4/4 time. Features a complex melodic line with many slurs and ties. Fingering numbers 1-4 are present above the notes. Roman numerals I, II, III, IV are placed above the staff. The word "segue" appears at the end of the staff.









Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the rhythmic pattern from the first staff.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. Labeled with *4 segue* and a '1' above the first measure. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the rhythmic pattern.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. Labeled with *4 segue* and a '1' above the first measure. Includes fingerings: II 3, III 0, I 3, II 0.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. Labeled with *3 segue* and a '1' above the first measure. Includes a triplet of eighth notes.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. Labeled with *4 segue* and a '1' above the first measure. Includes a triplet of eighth notes.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time signature. Labeled with the number '9' at the beginning. Includes fingerings: 3 1, II, II, 4 2, 3 1, 0, 3 1, 4 2, 4 2.

Musical staff 9: Treble clef, key signature of two flats, 4/4 time signature. Includes fingerings: 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 2 1 2.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time signature. Includes fingerings: 4 2, 3 1, 4 2, 3 1, 4 2, 4 2.

The first four staves of the musical score are written in a single system. Each staff contains dense musical notation with numerous fingerings (e.g., 1, 2, 3, 4) and articulations (accents, slurs). Roman numerals I, II, and III are placed above the notes to indicate fingering groups. The notation includes a variety of note values and rests, creating a complex rhythmic texture.

The fifth staff continues the musical piece with similar complexity. It features dense notation with many fingerings and articulations. The word "segue" is written above the staff towards the right side, indicating a transition to the next section.

10.

The sixth staff is labeled with the number "10." and contains musical notation with fingerings and articulations. It continues the piece with a similar level of complexity.

11.

The seventh staff is labeled with the number "11." and contains musical notation with fingerings and articulations. It continues the piece with a similar level of complexity.

The eighth staff continues the musical piece with dense notation, including fingerings and articulations. It maintains the complex rhythmic and melodic patterns of the previous staves.

The ninth staff continues the musical piece with dense notation, including fingerings and articulations. It maintains the complex rhythmic and melodic patterns of the previous staves.

12.

The tenth staff is labeled with the number "12." and contains musical notation with fingerings and articulations. It concludes the piece with a final set of complex notation.

As dur, ab major, lab majeur, lab maggiore, as groote tert.

1. *Martelé* *segue*

2. *III*

3. *II* *I*

4. *I*

Detailed description of the musical score: The page contains four numbered exercises (1-4) for the piano. Each exercise is written on a single treble clef staff in 4/4 time. Exercise 1 is marked 'Martelé' and 'segue'. Exercise 2 is marked 'III'. Exercise 3 is marked 'II' and 'I'. Exercise 4 is marked 'I'. The music consists of eighth and sixteenth note patterns with various fingerings (1-4) and articulations. Some exercises include triplets and slurs. The key signature is one flat (B-flat major/A minor).

Bezeichnung wie bei N<sup>o</sup>. 1.  
 Division as in N<sup>o</sup>. 1.

5.

6.

This page of musical notation is for guitar and consists of ten staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notation includes various guitar-specific symbols:

- Staff 1:** Features a melodic line with fingering numbers (1, 2) and a dynamic marking of *segno*.
- Staff 2:** Continues the melodic line with slurs and fingering.
- Staff 3:** Shows a more complex melodic passage with slurs and fingering.
- Staff 4:** A section of the music is numbered "7". It features a complex melodic line with many slurs and fingering numbers.
- Staff 5:** Continues the complex melodic line with slurs and fingering.
- Staff 6:** Shows a melodic line with slurs and fingering.
- Staff 7:** Continues the melodic line with slurs and fingering.
- Staff 8:** Shows a melodic line with slurs and fingering.
- Staff 9:** Continues the melodic line with slurs and fingering.
- Staff 10:** Shows a melodic line with slurs and fingering.

The notation is dense with slurs and fingering numbers, indicating a technically demanding piece. The *segno* marking is present in the first staff.

8. *segue* =

*segue* =

*segue* =

*segue* =

*segue* =

*segue* =

*segue* =

*segue* =

*segue* =

9.

*segue* =

*segue* =



This page of musical notation for guitar consists of ten staves of music, numbered 10 through 12. The notation is written in a key with two flats and a 4/4 time signature. It features a variety of guitar-specific techniques, including triplets, slurs, and fingering numbers (1-4). The music is written in a style that suggests a complex, rhythmic piece, possibly a study or a short composition. The staves are numbered 10 through 12, with the first seven staves being unnumbered and the last three being numbered. The notation includes many slurs and accents, indicating a fast and intricate piece of music. The page is numbered 45 in the top right corner.

F moll, f minor, fa mineur, fa minore, f kleine terts.

IV III *Martelé* *segue*

1.

2.

3.

4.

5.

\* Bogeneinteilung wie bei Nr. 1  
Bowdivision: as in Nr. 1



This musical score is written for guitar and consists of several systems of staves. The music is characterized by dense, complex chordal textures and intricate fingerings. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various articulations such as accents, slurs, and dynamic markings. Section markers are present, including a large '7.' at the beginning of the fifth system and a smaller '8.' at the beginning of the eighth system. The word 'segue' is written above the eighth system. The score is divided into measures by vertical bar lines, and some measures contain multiple notes with specific fingering numbers (1-4) and accents. The notation includes a variety of rhythmic values and complex chordal structures, typical of advanced guitar repertoire.

This page of musical notation consists of ten staves of music, likely for a piano. The notation is complex, featuring many beamed notes and slurs. Key annotations include:

- Staff 1: An '8' above the first measure.
- Staff 2: An '8' above the first measure.
- Staff 3: '4 segue' above the first measure, followed by '8' above the second measure. Fingering numbers '1', '2', and '3' are visible below the notes.
- Staff 4: An '8' above the first measure.
- Staff 5: An '8' above the first measure, followed by '4 segue' above the second measure. Fingering numbers '2' and '3' are visible below the notes.
- Staff 6: An '8' above the first measure, followed by '4 segue' above the second measure. A 'III' marking is present below the notes.
- Staff 7: An '8' above the first measure, followed by '4 segue' above the second measure.
- Staff 8: An '8' above the first measure. Fingering numbers '3', '2', '1', '2', '3', '4', '3', '2', '4', '2' are visible below the notes.
- Staff 9: An '8' above the first measure. Fingering numbers '3', '1', '2', '3', '4', '3', '2', '4', '2' are visible below the notes.
- Staff 10: An '8' above the first measure. Fingering numbers '4', '2', '3', '4', '2', '3', '4', '2' are visible below the notes.



Des dur, d $\flat$  major, ré $\flat$  majeur, re $\flat$  maggiore, des groote terts

1. *spiccato* *spiccato*

2. *spiccato*

3. *spiccato*

4. *spiccato*

The exercises consist of single melodic lines in 4/4 time, primarily in the key of D major (one flat). They feature a variety of rhythmic patterns, including eighth and sixteenth notes, and are heavily annotated with fingerings (1-4) and accents. Exercises 2, 3, and 4 include dynamic markings such as *pp*, *mf*, and *f*. Exercise 4 also includes a *rit.* marking. The exercises are designed to be played with a *spiccato* bowing style.

\* Bogeneinteilung wie bei N $^{\circ}$ . 1.  
Bowdivision as in N $^{\circ}$ . 1.

5. *spiccato* *segue*

6. *spiccato* *segue*





8. *spiccato segue*

1 segue

2 segue

3 segue

4 segue

9. *spiccato*

1

2


3

4

This page contains ten staves of musical notation for guitar, written in a key signature of two flats and a 4/4 time signature. The notation is dense with sixteenth and thirty-second notes, often beamed together. Fretting techniques are indicated by Roman numerals (I, II, III, IV) above the notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Articulation marks such as *spiccato* and *segue* are used throughout. The staves are numbered 10 through 12. The first staff begins with a 4/2 time signature, which changes to 4/4. The notation includes various rhythmic patterns and complex fingering sequences.

B moll, bb minor, sib mineur, sib minore, bes kleine tert.

*staccato*

1. 

2. 

3. 

4. 

\* Bogeneinteilung wie bei Nr. 1.  
Bowdivision as in N<sup>o</sup>. 1.

5. 

This page of musical notation is for guitar, written in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of ten staves of music. The notation is highly detailed, featuring numerous fingerings (numbers 1-4), slurs, and dynamic markings. Key markings include "portato" and "segue" (repeated multiple times). The music is characterized by complex rhythmic patterns and melodic lines. A double bar line with a repeat sign is present on the third staff. The piece concludes with a final chord on the tenth staff.



This page of musical notation is for guitar and consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns, often with slurs and accents. The word "segue" is written above several measures, indicating a sequence of notes. Roman numerals III, II, and IV are used to indicate chord positions. A measure number "9." is present at the start of the ninth staff. The notation includes various fingerings and articulations, such as slurs and accents, throughout the piece.

First musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a complex melodic line with many triplets and slurs. Fingerings are indicated by numbers 1-4 above the notes. Roman numerals I, II, and III are placed above the staff to indicate fingering groups.

Second musical staff, continuing the melodic line from the first staff with similar triplet and slur patterns.

Third musical staff, featuring more complex rhythmic patterns and slurs. Roman numerals I, II, III, and IV are used for fingering.

Fourth musical staff, including a section marked "segue" with a 3/4 time signature change. It features a mix of eighth and sixteenth notes.

Fifth musical staff, continuing the piece with various rhythmic values and slurs. A "segue" marking is also present.

10.   
Sixth musical staff, starting with a measure number of 10. It contains a melodic line with slurs and fingerings.

11.   
Seventh musical staff, starting with a measure number of 11. It features a melodic line with slurs and fingerings.

Eighth musical staff, continuing the melodic development with slurs and fingerings.

Ninth musical staff, featuring a melodic line with slurs and fingerings.

12.   
Tenth musical staff, starting with a measure number of 12. It contains a melodic line with slurs and fingerings.



Ges dur, g $\flat$  major, sol $\flat$  majeur, sol $\flat$  maggiore, ges groote terts.



— fingering wie bei N $^{\circ}$ .  
— division as in N $^{\circ}$ .





This page contains two musical pieces, numbered 8 and 9, written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music is characterized by dense, repetitive rhythmic patterns, often consisting of eighth-note runs with slurs and accents. Piece 8 begins with a 'segue' marking and a first fingering (1) above the first measure. It consists of 10 staves of music. Piece 9 also begins with a 'segue' marking and a first fingering (1) above the first measure. It consists of 2 staves of music. Both pieces include various musical notations such as slurs, accents, and dynamic markings like '8' (likely fortissimo). The notation is dense and complex, typical of advanced technical exercises or études.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *8*, *3*, *4*, and *segue*. Roman numerals (I, II, III, IV) are used to indicate fingerings for specific notes. The first staff has a *3* marking above a triplet. The second staff has a *8* marking above a triplet. The third staff has a *3* marking above a triplet. The fourth staff has a *3* marking above a triplet. The fifth staff has a *3* marking above a triplet. The sixth staff has a *3* marking above a triplet. The seventh staff has a *3* marking above a triplet. The eighth staff has a *3* marking above a triplet. The ninth staff has a *3* marking above a triplet. The tenth staff has a *3* marking above a triplet. The page ends with a double bar line and the number 12.



This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and fingerings. The first seven staves feature complex melodic lines with many slurs and fingerings. The eighth staff is marked with a '6' and contains a sequence of chords. The ninth and tenth staves continue with melodic lines and chords. The notation is in a key with three flats and a 4/4 time signature. The music is written in a style typical of classical guitar repertoire.

2 2 1 II 2 4  
4 4 3 2 4  
3 4  
1  
2 1  
4 4  
3

7.

2 3 2 1  
1 2 3 2 1 3  
7 7 4 2 3  
7 3 2 4  
3 2 4 2 1 3  
3 2 1 3  
3 7 4 2 3  
3 2 1 3

3 3 2 1  
2 4 2 1  
7 7 2 3 2 3  
4 3 2 3  
8 4  
8 9  
4 3 2 1  
3 7 3

3 2  
II III  
8 V  
4 3  
3 2 1  
3 2 1 3

8.

4 1  
segue  
4 3 2 1  
3 2 1 3



This page of musical notation consists of ten staves of music, all in treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is characterized by dense, flowing passages with frequent sixteenth-note runs and slurs. The notation includes various performance markings:

- Staff 1: Features a long slur over the first measure and a dotted line with an '8' above it.
- Staff 2: Continues the melodic line with slurs and a dotted line with an '8' above it.
- Staff 3: Includes the annotation "4 segue 8" above the first measure, followed by a dotted line with an '8' above it.
- Staff 4: Contains a dotted line with an '8' above it and a '6' below the staff.
- Staff 5: Features a "4 segue" annotation above the first measure, followed by a dotted line with an '8' above it.
- Staff 6: Includes a dotted line with an '8' above it, a '3' below the staff, and a change in time signature to 3/4.
- Staff 7: Shows a dotted line with an '8' above it and a 'V' below the staff.
- Staff 8: Contains a dotted line with an '8' above it and a '4' above the staff.
- Staff 9: Includes a dotted line with an '8' above it and a '4' above the staff.
- Staff 10: Features a dotted line with an '8' above it and a '4' above the staff.

This page contains ten staves of musical notation for guitar, numbered 10 through 12. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation is highly technical, featuring complex fingerings, slurs, and dynamic markings. The first staff (10) includes numerous fingerings (e.g., 4 3 2 1, 3 4 3 2, 2 3 4 3) and slurs. The second staff (11) continues with similar patterns. The third staff (12) features a section marked 'segue' and includes a 'V' marking. The fourth staff (13) includes a '5' marking. The fifth staff (14) includes a 'III' marking. The sixth staff (15) includes a 'IV' marking. The seventh staff (16) includes a 'V' marking. The eighth staff (17) includes a 'VI' marking. The ninth staff (18) includes a 'VII' marking. The tenth staff (19) includes a 'VIII' marking. The notation is dense and detailed, with many notes and fingerings.

H dur, b major, si majeur, si maggiore, b groote terts.

1.

2.

4.

☞ Begleitstellung wie bei N. 1.  
Bow division as in N. 1.

This page contains two guitar exercises, numbered 5 and 6, written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. Exercise 5 consists of eight staves of music. It begins with a 'C' time signature and a 'C' dynamic marking. The piece is characterized by intricate sixteenth-note patterns and frequent use of natural harmonics, indicated by 'V' above the notes. Fingering is extensively detailed with numbers 1-4 and 0 (open string). Exercise 6 consists of two staves. The first staff includes Roman numerals I, II, and III above the notes, and the second staff includes Roman numerals I and II. Both exercises feature complex fretting and fingering throughout.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, 4.

Musical staff 2: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the melodic line with fingerings and slurs.

Musical staff 3: Treble clef, key signature of three sharps, 2/4 time signature. The word "segue" is written above the staff. The music features a mix of eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of three sharps, 2/4 time signature. This staff contains a long, continuous melodic phrase with many slurs and fingerings.

Musical staff 5: Treble clef, key signature of three sharps, 2/4 time signature. The number "7." is written at the beginning. This staff is characterized by dense sixteenth-note passages with numerous fingerings.

Musical staff 6: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the sixteenth-note passages with slurs and fingerings.

Musical staff 7: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the sixteenth-note passages with slurs and fingerings.

Musical staff 8: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the sixteenth-note passages with slurs and fingerings.

Musical staff 9: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the sixteenth-note passages with slurs and fingerings.

Musical staff 10: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the sixteenth-note passages with slurs and fingerings.

8. *segue*

9.

10. *segue*

11. *segue*

12.

Gis moll, g# minor, sol# mineur, sol# minore, gis kleine terts.

1. 

2. 

3. 

4. 

5. 

\* Bogeneinteilung wie bei N<sup>o</sup>. 1.  
Bowdivision as in N<sup>o</sup>. 1.



This page of musical notation is for guitar, featuring ten staves of music. The notation includes various techniques and fingerings:

- Staff 1:** Melodic line with slurs and fingerings (1, 2, 3, 4). Includes a *V* marking.
- Staff 2:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 3:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 4:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 5:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 6:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 7:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 8:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 9:** Melodic line with slurs and fingerings. Includes a *V* marking.
- Staff 10:** Melodic line with slurs and fingerings. Includes a *V* marking.

Additional markings include *segno* and *segno* (repeated), and various dynamic markings like *mf* and *f*. The notation is complex, with many slurs and fingerings throughout.

This page contains two musical exercises, numbered 7 and 8, written for guitar. Both are in the key of D major and 2/4 time. Exercise 7 is a 16-measure piece, while exercise 8 is an 8-measure piece.

**Exercise 7:** This exercise is characterized by a complex rhythmic pattern of eighth and sixteenth notes. It includes numerous fingerings (1-4) and accents. The notation is spread across five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

**Exercise 8:** This exercise follows a similar rhythmic style to exercise 7. It is an 8-measure piece, also in D major and 2/4 time. It features a treble clef, two sharps, and a 2/4 time signature. The notation spans two staves and ends with a double bar line and repeat dots.

Both exercises include the word *segue* at their respective ends, indicating a transition to the next piece. The score is densely packed with musical notation, including many accidentals and dynamic markings.

This page of musical notation for guitar consists of ten staves of music. The notation is complex, featuring many slurs, ties, and intricate rhythmic patterns. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in a single melodic line. Various fingerings are indicated by numbers 1-4. A 'segno' marking is present in the fifth staff. The piece concludes with a double bar line and a vertical line on the left side.

9.

*segno*

10.

11.

12.

*segue*

*segue*

E dur, e major, mi majeur, mi maggiore, e groote terts.

The musical score is written for guitar in E major (one sharp) and 4/4 time. It consists of two systems of staves. The first system begins with a treble clef and a 4/4 time signature. The first staff includes the instruction "IV III = staccato volant" above the first few notes. The piece is marked "segue" in several places. The score is heavily annotated with fingering numbers (1-4) and includes several triplet markings (3) and (3). The second system continues the piece with similar annotations and includes a section marked with an "8" above the staff, possibly indicating an octave or a specific fingering technique. The piece concludes with a final measure.

...stellung wie bei Nr. 1  
 ...sonne 45 in Nr. 1

5. *segue*

6. *segue*

Musical notation for the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a complex rhythmic pattern with many sixteenth notes and eighth notes. Fingerings are indicated by numbers 1-4 below the notes. The word "segue" is written above the staff in several places. A "II" marking is present above the staff.

Musical notation for the second system, continuing the complex rhythmic pattern from the first system. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The word "segue" is written above the staff.

7.

Musical notation for the third system, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. The notation is highly rhythmic with many sixteenth notes. Fingerings are indicated below the notes. The word "segue" is written above the staff.

Musical notation for the fourth system, continuing the complex rhythmic pattern. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The word "segue" is written above the staff.

Musical notation for the fifth system, continuing the complex rhythmic pattern. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The word "segue" is written above the staff.

Musical notation for the sixth system, continuing the complex rhythmic pattern. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The word "segue" is written above the staff.

Musical notation for the seventh system, continuing the complex rhythmic pattern. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The word "segue" is written above the staff.

Musical notation for the eighth system, continuing the complex rhythmic pattern. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The word "segue" is written above the staff.

This page contains two musical exercises, numbered 8 and 9, for guitar. Both are written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Exercise 8 consists of two systems of two staves each. The first system includes a '4' above the first measure and a 'segue' marking above the second measure. The second system includes '8' markings above several measures. Exercise 9 also consists of two systems of two staves each. It includes '3', '4', and '2' markings above various measures, and 'I', 'II', and 'III' markings below the staves. Both exercises feature intricate rhythmic patterns, including sixteenth-note runs and complex chordal textures.





Cis moll, c# minor, do# mineur, do# minore, cis kleine terts.

1. *IV* = *staccato volant* *segue*

2. *III* *segue*

3. *III*

4. *I*

5. *segue*

\* Bogeneinteilung wie bei N<sup>o</sup>. 1.  
Bowdivision as in N<sup>o</sup>. 1.

*segue*

*segue*

6.

This page contains a musical score for guitar, consisting of several systems of staves. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings like *segno*. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have additional markings like 'II', 'III', or 'IV' above them, possibly indicating double stops or specific techniques. The piece is divided into sections, with section 7 starting at the beginning of the fourth staff and section 8 starting at the beginning of the eighth staff. The notation is dense, with many sixteenth and thirty-second notes, and complex rhythmic patterns. The overall style is technical and intricate, typical of advanced guitar repertoire.

Musical staff with notes and fingerings 2 0 4 1

Musical staff with notes and fingerings 2 0 4 1

Musical staff with notes and fingerings 4 1, labeled "segue"

Musical staff with notes and fingerings 2 0

Musical staff with notes and fingerings 4 1, labeled "II segue"

Musical staff with notes and fingerings 3 0, labeled "IV"

Musical staff with notes and fingerings 4 1

Musical staff with notes and fingerings 3 1, 4 2, labeled "segue"

Musical staff with notes and fingerings 3 1, 2 0, 3 1, 4 2

Musical staff with notes and fingerings 3 1, 4 2, 3 1, 4 2

This page contains ten staves of musical notation for guitar, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various fretting techniques and fingerings, indicated by Roman numerals (I, II, III, IV) and numbers (1, 2, 3, 4). The music is organized into measures, with some measures containing multiple notes. The word "segue" is written above certain measures, indicating a transition or continuation. The staves are numbered 10, 11, and 12. The notation is dense, with many notes and accidentals. The page is numbered 90 in the top left corner.

A dur, a major, la majeur, la maggiore, a groote terts.

1.

2.

Bezeichnung wie bei Nr. 1.

Division as in Nr. 1.

5. Musical staff 1 of exercise 5, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. A double bar line with repeat dots is at the beginning.

Musical staff 2 of exercise 5, continuing the melodic line with slurs and fingerings.

Musical staff 3 of exercise 5, continuing the melodic line with slurs and fingerings.

Musical staff 4 of exercise 5, continuing the melodic line with slurs and fingerings.

Musical staff 5 of exercise 5, continuing the melodic line with slurs and fingerings.

Musical staff 6 of exercise 5, continuing the melodic line with slurs and fingerings.

Musical staff 7 of exercise 5, continuing the melodic line with slurs and fingerings. Includes the word "segue" above the staff.

Musical staff 8 of exercise 5, continuing the melodic line with slurs and fingerings.

6. Musical staff 1 of exercise 6, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. A double bar line with repeat dots is at the beginning.

Musical staff 2 of exercise 6, continuing the melodic line with slurs and fingerings.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a complex melodic line with many slurs and fingerings (1-4). The notes are mostly eighth and sixteenth notes.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line from staff 1, featuring slurs and fingerings.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The word "segue" is written above the staff. The music transitions to a more rhythmic pattern with slurs and fingerings.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the rhythmic pattern from staff 3, with slurs and fingerings. Roman numerals II and III are written below the staff.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The number "7." is written to the left of the staff. The music features a series of slurs and fingerings, including some triplets.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with slurs and fingerings.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with slurs and fingerings.

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with slurs and fingerings.

Musical staff 9: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with slurs and fingerings.

Musical staff 10: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with slurs and fingerings.

8. *segue II*

*segue*

*segue*

9.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a complex melodic line with many slurs and ties. Fingering numbers (1-4) are placed above the notes. Roman numerals I, II, III, and IV are placed above the staff at various points.

Musical staff 2: Continuation of the melodic line from staff 1. It features similar slurs, ties, and fingering. Roman numerals I, II, III, and IV are used to indicate fingerings or positions.

Musical staff 3: Continuation of the melodic line. This staff includes some rhythmic markings below the staff, such as '2 0' and '3 1', which likely indicate fingerings for a lower voice or accompaniment.

Musical staff 4: Continuation of the melodic line. It shows a variety of slurs and ties, with Roman numerals I, II, III, and IV indicating specific fingering techniques.

Musical staff 5: Continuation of the melodic line. The notation includes many slurs and ties, with Roman numerals I, II, III, and IV used throughout.

Musical staff 6: Continuation of the melodic line. The word "segno" is written above the staff in the middle. Fingering numbers and Roman numerals are present.

Musical staff 7: Continuation of the melodic line. It features slurs, ties, and Roman numerals I, II, III, and IV.

Musical staff 8: Continuation of the melodic line. This staff includes rhythmic markings below the staff, such as '3 0' and '2 0', indicating fingerings.

Musical staff 9: Continuation of the melodic line. It shows slurs, ties, and Roman numerals I, II, III, and IV.

Musical staff 10: Continuation of the melodic line. It includes slurs, ties, and Roman numerals I, II, III, and IV.

Musical staff 11: Continuation of the melodic line. This staff includes rhythmic markings below the staff, such as '3 4', '2 3', '3 3', '4 2', '4 0', '3 0', '2 3', and '3 4', indicating fingerings.

Fis moll, f# minor, fa# mineur, fa# minore, fis kleine terts.

IV  
III

1. 

2. 

3. 

3. 

4. 

5. 

8. 

8. 

8. 

8. 

IV  
III

5. 

\* Bogeneinteilung wie bei Nr. 1  
Bowdivision as in No. 1

This page of musical notation is for guitar, written in G major (one sharp) and 4/4 time. It consists of ten staves of music, each containing complex melodic lines with numerous fingerings and technical markings. The notation includes slurs, accents, and various fingering numbers (1-4) placed above or below the notes. Some staves feature specific markings such as 'III', 'IV', 'II', and 'I' which likely refer to fret positions or hand positions. There are also markings like '8' and '4' above notes, possibly indicating octaves or specific techniques. The piece concludes with a 'segue' marking, indicating a transition to another section. The overall style is that of a classical guitar score, focusing on intricate melodic and technical challenges.

This page contains ten staves of musical notation for guitar, written in G major (one sharp) and 4/4 time. The notation is highly detailed, including numerous fingerings (1-4) and fret numbers (0-4) above the notes. It features complex rhythmic patterns, including triplets and slurs, and is marked with various guitar-specific techniques such as accents and slurs. The word "segue" is written above the second and ninth staves, indicating transitions between sections. The music is written on a single treble clef staff.

This page of musical notation for guitar consists of ten staves of music. The notation is written in treble clef with a key signature of two sharps (F# and C#). The music is characterized by complex rhythmic patterns and extensive use of slurs and accents. The first staff begins with a measure marked with a '7' above it. The second staff has an '8' above the first measure. The third staff starts with a '4 segue' marking above the first measure. The fourth staff has an '8' above the first measure. The fifth staff has an '8' above the first measure and a 'segue' marking above the second measure. The sixth staff has a '4' above the first measure and a '3' above the second measure. The seventh staff has a '3' above the first measure. The eighth staff has a '3' above the first measure and a '4' above the second measure. The ninth staff has a '3' above the first measure and a '4' above the second measure. The tenth staff has a '3' above the first measure and a '4' above the second measure. The notation includes various fingering numbers (1-4) and Roman numerals (II, III) indicating fret positions. The music is dense and technically demanding, typical of advanced guitar repertoire.

The image displays a musical score for guitar, consisting of 12 numbered staves. The notation is dense, featuring complex chordal textures and intricate fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Two instances of the word "segno" are present, indicating specific playing techniques. The staves are numbered 1 through 12, with the first staff starting at the top and the final staff at the bottom. The notation includes a variety of rhythmic patterns and articulations, typical of advanced guitar repertoire.





5. *segue*

6. *segue*

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of sixteenth-note runs with various fingering numbers (0-4) and a 'V' marking. The piece concludes with a first ending bracket labeled 'I.'

Musical notation for the second system, continuing the sixteenth-note runs from the first system. It includes a 'segue' marking and a change in fingering.

Musical notation for the third system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

Musical notation for the fourth system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

Musical notation for the fifth system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

Musical notation for the sixth system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

Musical notation for the seventh system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

Musical notation for the eighth system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

Musical notation for the ninth system, continuing the sixteenth-note runs. It includes a 'segue' marking and a change in fingering.

8. *4 segue* *segue*

9. *4 segue*

Detailed description of the musical score: The page contains two musical exercises, numbered 8 and 9. Each exercise is written on two staves of music. Exercise 8 is in G major (one sharp) and 4/4 time. It features a continuous eighth-note pattern. The first staff has a '3' above the first measure and '4 segue' above the second measure. The second staff has '3' above the first measure and 'V' above the second measure. The third staff has '3' above the first measure and 'V' above the second measure. The fourth staff has '4 segue' above the first measure and 'segue' above the second measure. The fifth staff has 'b' above the first measure and 'b' above the second measure. The sixth staff has '3 4 4 segue' above the first measure and 'II' below the second measure. The seventh staff has '8 V' above the first measure and '3 4' above the second measure. The eighth staff has '3 0' above the first measure and '3 1' above the second measure. Exercise 9 is also in G major and 4/4 time. It features a continuous eighth-note pattern. The first staff has '3 0' above the first measure and 'II' below the second measure. The second staff has '3 1' above the first measure and 'III' below the second measure. The third staff has '3 1' above the first measure and 'II' below the second measure. The fourth staff has '3 1' above the first measure and 'II' below the second measure. The fifth staff has '3 1' above the first measure and 'II' below the second measure. The sixth staff has '3 1' above the first measure and 'II' below the second measure. The seventh staff has '3 1' above the first measure and 'II' below the second measure. The eighth staff has '3 1' above the first measure and 'II' below the second measure.



H moll, b minor, si mineur, si minore, b kleine tert.

1. *Staccato* *segue*

2. *segue*

3. *segue*

4. *segue*

5. *segue*

Detailed description of the musical score: The page contains five numbered exercises (1-5) for a string instrument, likely a violin or viola, in G minor (H moll, b minor, si mineur, si minore). The key signature has one flat (B-flat). The time signature is 4/4. Exercise 1 is marked 'Staccato' and 'segue'. Exercises 2, 3, 4, and 5 are also marked 'segue'. The exercises consist of eighth-note patterns, often with triplets, and include fingering numbers (1-4) and bowing directions (up and down bows). Exercise 1 starts with a Roman numeral IV and a fermata. Exercise 2 starts with Roman numerals III and II. Exercise 3 starts with Roman numerals III and II. Exercise 4 starts with Roman numerals III and II. Exercise 5 starts with Roman numerals III and II. The exercises are arranged in a vertical column, with each exercise occupying approximately two staves of music.

\*Bogeneinteilung wie bei N<sup>o</sup>. 1  
Bowdivision as in N<sup>o</sup>. 1.



This musical score is written for guitar and consists of several systems of staves. The music is in a 4/4 time signature and features a complex, rhythmic texture with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents and slurs. The word "segue" appears at the beginning of the second system and in the middle of the eighth system. A "V" marking is present at the start of the first system. The score includes various musical notations such as slurs, ties, and repeat signs.



This page of musical notation contains ten staves of music, likely for guitar. The notation includes various rhythmic patterns, slurs, and fingering instructions. Key features include:

- Staff 1:** A complex rhythmic pattern with a 'V' marking above the staff.
- Staff 2:** Continuation of the rhythmic pattern with a '3' marking below the staff.
- Staff 3:** Starts with the word 'segue' and a '4' marking above the staff.
- Staff 4:** Continuation of the piece with a '6' marking below the staff.
- Staff 5:** Features a '4' marking above the staff and a '3' marking below.
- Staff 6:** Includes a 'V' marking above the staff and a '4' marking above.
- Staff 7:** Continuation of the piece with a '4' marking above.
- Staff 8:** Starts with 'segue' and includes a '3' marking above and a '4' marking above.
- Staff 9:** Includes a 'V' marking above the staff and a '4' marking above.
- Staff 10:** Continuation of the piece with a '4' marking above.

The first two staves of the musical score are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains a series of eighth-note chords, with fingering numbers (1-4) and fingerings (I-IV) indicated above the notes. The second staff continues this pattern, featuring more complex chordal textures and some slurs.

The third and fourth staves continue the piece. The third staff includes a 'segue' marking above a measure, indicating a change in the musical material. The notation consists of eighth-note chords with detailed fingering and fingerings. The fourth staff continues with similar chordal patterns.

The fifth and sixth staves of the score. The fifth staff features eighth-note chords with a 'segue' marking above a measure. The sixth staff continues with similar chordal textures and includes some slurs.

The seventh and eighth staves. The seventh staff includes a 'segue' marking above a measure. The notation consists of eighth-note chords with detailed fingering and fingerings. The eighth staff continues with similar chordal patterns.

The ninth and tenth staves. The ninth staff continues with eighth-note chords and includes some slurs. The tenth staff concludes this section with a final chord and a fermata.

The eleventh staff is marked with the instruction *spiccato* above the staff. It features eighth-note chords with a more rhythmic and detached character compared to the previous staves.

The twelfth staff continues with eighth-note chords and includes some slurs.

The thirteenth staff continues with eighth-note chords and includes some slurs.

The fourteenth staff, labeled '12.' at the beginning, continues with eighth-note chords and includes some slurs.

G dur, g major, sol majeur, sol maggiore, g groote terts.

1.

2.

3.

4.

1.

2.

3.

4.

\* Bogeneinstellung wie bei N<sup>o</sup>. 1.  
Bow division as in N<sup>o</sup>. 1.

5.

10 staves of musical notation in treble clef, featuring various rhythmic patterns, slurs, and fingerings. Includes markings such as  $\overline{V n V}$ ,  $\overline{V n V}$ , and  $\overline{V n V}$ .

6.

2 staves of musical notation in treble clef, featuring various rhythmic patterns, slurs, and fingerings. Includes markings such as  $\overline{V n V}$  and  $\overline{V n V}$ .

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The word "segue" is written above the staff. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff starts with a measure number "7." and contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

Musical staff with guitar fretboard diagrams and fingerings. The staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-4 and 0. A double bar line is present.

8. *3 0 4 segue*

*segue*

*segue*

*segue*

*4 segue*

*segue*

*3 0 4 segue*

9. *3 0 4 segue*

*segue*

*segue*

*segue*

*3 0 4 segue*

This page of musical notation is for guitar and consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Bar lines are used to divide the music into measures. Several staves include the word "segue" written above the staff, indicating transitions between sections. Roman numerals (I, II, III, IV, V) are placed above notes to indicate fret positions. The music is dense and technical, typical of a guitar exercise or a piece from a method book. The page is numbered 115 in the top right corner.

E moll, e minor, mi mineur, mi minore, e kleine terts.

1. 

2. 

3. 

3. 

4. 

4. 

5. 

5. 

5. 

5. 





The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with various note values and rests. Above the staff, there are markings for 'V' and 'II' with a vertical line. Fingerings are indicated by numbers 1, 2, 3, and 4. The middle and bottom staves continue the musical notation with similar note values and fingerings.

7.

The second system is labeled with the number '7.' and consists of six staves of music. It features a treble clef and a key signature of one sharp. The notation is dense, with many sixteenth and thirty-second notes. Numerous fingerings are written below the notes, including sequences like '4 4 0 3 3 0', '2 2 1 1', and '4 4 1 3 3'. Above the staves, there are markings for 'V' and 'II' with a vertical line. The system concludes with a double bar line.

8.

The third system is labeled with the number '8.' and consists of a single staff of music. It begins with a treble clef and a key signature of one sharp. The notation includes several measures of music with fingerings indicated by numbers 1, 2, 3, and 4. Above the staff, there are markings for 'V' and 'II' with a vertical line. The system concludes with a double bar line.

4 segue

segno

II

III

9.

II

III

III IV I II III segue I II III I II III I II III I II III

10. 11. 12.

# ANHANG

von

SUPPLEMENT

by

SUPPLÉMENT

par

MAX ROSTAL

Im Anschluss des von Flesch angegebenen ein-oktavigen Teiles Nr.1 bis 4 hier noch eine zusätzliche Erweiterung in zwei Oktaven, die in allen Tonarten - unter Auslassung derjenigen Saiten welche über der vierten Lage beginnen - ausgeführt werden kann.

*Following the one-octave section of Flesch No.1 to 4 here is an additional extension in two octaves, which - with the exception of those strings which start above the fourth position - can be practised in all keys.*

Faisant suite aux parties Flesch Nos.1 à 4 sur une octave, voici un autre supplément sur deux octaves qui peut être joué dans toutes les tonalités - sans se servir des cordes qui commencent au-dessus de la quatrième position.

ALLES AUF DER G-SAITE.

ALL ON THE G-STRING.

ENTIREMENT SUR LA CORDE DE SOL.

The image shows a musical score for guitar, specifically for the G-string. It consists of six staves of music. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff begins with a double bar line and the Roman numeral 'IV' below it. The score is filled with eighth and sixteenth notes, many of which are beamed together. Above the notes, there are various fingering numbers (1, 2, 3, 4) and bowing or breath marks (arcs). Some notes have a '0' below them, indicating natural harmonics. The second staff continues the piece, with similar notation. The third staff shows a change in key signature to two sharps (F#, C#). The fourth staff shows a change in key signature to one flat (F). The fifth staff shows a change in key signature to two flats (Bb, Eb). The sixth staff continues in the same key signature. The score ends with a double bar line.

Dasselbe auf der A-Saite, aber eine Oktave höher. In jeder Tonart ohne D und E-Saite.

*The same on the A-string, but one octave higher. In this key without D and E-string.*

Procéder de même sur la corde de la, mais une octave plus haut. Dans la même tonalité, sans utiliser les cordes de ré et de mi.

II e1

(2) (2) (2) (2)

(1) 1 segue (1 2)

segue

Ergänzung zum drei-oktavigen Teil (Flesch Nr.5) gelegentlich in vier Oktaven, aber nur in 16 Dur und Moll Tonarten beginnend mit und nicht darüber.

bis

Supplement to the three-octave section (Flesch No.5) sometimes in four octaves, but only in 16 major and minor keys starting with and not above.

up to

Addendum à la partie sur trois octaves (Flesch No.5) parfois sur quatre octaves, mais uniquement dans seize tonalités majeures et mineures débutant avec et pas au-dessus.

jusqu'à

III II I

II

II III II I II

This page of musical notation for guitar consists of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The music is characterized by complex fingerings, often indicated by numbers 1-4 above the notes, and slurs that encompass multiple measures. Dynamic markings such as *mf* and *f* are present throughout. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves feature specific performance instructions like "III", "II", and "I" below the notes. The piece concludes with a final cadence on the tenth staff.



Flesch hat in seinem Vorwort "zur Ausführung der Uebungen" unter Absatz 3 folgende Regel aufgestellt:

3. "Ich habe es vorgezogen, die Skalen in Doppelgriffen in den Molltonarten harmonisch statt melodisch zu gestalten, weil diese Art in Folge der übermäßigen Sekundengriffe meist vernachlässigt wird. Die einfachen Molltonleitern habe ich hingegen melodisch notiert, während die Folgen in gebrochenen Terzen beide Arten vereinigen."

Im meiner Lehrerfahrung hat diese Idee gelegentlich zu beträchtlichen Konfusionen geführt, denn die Begriffe melodisch und harmonisch überschneiden sich hier derart, dass der Ausführende meistens das klare Unterscheidungsvermögen verliert. Im Original von Flesch habe ich diesbezüglich nichts geändert, füge aber getrennte melodische und harmonische Molltonarten als Beispiel nur in einer Tonart hinzu, in der Erwartung dass die Transposition von jedem selbst durchgeführt wird.

*In the preface of Flesch concerning the 'Relation to executing the studies' under paragraph 3 he made the following rule:*

3. "For the minor key scales in double stops, I have preferred the harmonic to the melodic form, as this variety owing to the augmented seconds, is neglected as a rule. The simple minor scales on the other hand have been added in melodic form, while both varieties have been combined in the scales in broken thirds."

*In my teaching experience I found that this idea has sometimes led to considerable confusion, as the conception melodic and harmonic became so blurred, that the executant often lost the clear differentiation. In the original text of Flesch I have not made any alteration in this respect, but I am adding separate melodic and harmonic minor keys as an example just in one key only, expecting that the transposition will be done individually.*

Dans sa préface "sur la pratique des exercices", paragraphe 3, Flesch établit la règle suivante:

3. "Les gammes mineures en doubles cordes sont écrites dans le mode harmonique et non mélodique, pour faire usage des intervalles de secondes augmentées que l'on néglige généralement. J'ai donné par contre aux gammes mineures simples la forme mélodique, tandis que les gammes en tierces brisées réunissent les deux manières."

Selon mon expérience d'enseignant cette notion engendre parfois une grande confusion, étant donné que les termes mélodique et harmonique se rejoignent ici de telle façon que le musicien qui s'exerce perd généralement la faculté de les distinguer clairement. Dans l'original de Flesch je n'ai effectué aucun changement à cet égard, mais en tant qu'exemple j'ai simplement ajouté des tonalités mineures mélodiques et harmoniques séparées dans un seul ton, prévoyant que la transposition serait effectuée par chaque individu.

The image displays three staves of musical notation for minor scale exercises. Each staff contains two measures. The first measure of each staff shows a melodic scale with fingerings (1, 3, 1, 3, 4, 3, 1, 3, 2) and a Roman numeral (IV, IV, or II) below it. The second measure shows a harmonic scale with fingerings (1, 3, 1, 3, 4, 3, 1, 3, 2) and a Roman numeral (II, II, or I) below it. The notation includes various articulation marks and slurs.

The main musical score consists of seven staves of guitar notation. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 for natural harmonics. Dynamics such as *ff* and *ffz* are used throughout. The score includes several measures with triplets and slurs. The first staff begins with a measure containing a 0 and a 4, followed by a measure with a 1. The second staff starts with a 4 and a 0. The third staff contains a measure with a 1 2 1 and another with a 4 1. The fourth staff begins with a 2. The fifth staff starts with a 2. The sixth staff begins with a 2. The seventh staff starts with a 2. The score concludes with a measure containing a 2 and a 2.

Auch auf der A und E-Saite.

Also on the A and E-string.

De même sur les cordes de la et de mi.

This section continues the musical score with three staves. The first staff starts with a 4 and a 0, followed by a measure with a 1 4 2 4 and another with a 0. The second staff begins with a 2 and a 4. The third staff starts with a 3 and a 4, followed by a measure with a 0 and another with a 3 4 1. The score ends with a measure containing a 1 2 3 1 and another with a 3 1 3 1 3. The word "segue" is written at the bottom right of the page.

Auch auf der A und E-Saite.

Also on the A and E-string.

De même sur les cordes de la et de mi.

Ganztonleiter.

Wholetonescale.

Gamme de tons entiers.

Ganztonleiter in Terzen.

Wholetonescale in thirds.

Gamme de tons entiers en tierces.

Ganztonleiter in Normal und Fingersatzoktaven.

Wholetonescale in normal and fingered octaves.

Gammes de tons entiers sur octaves normales et de doigtées.

Tonleiter in Vierteltonen.

Scale in quartertones.

Gamme en quarts de ton.

↑ bedeutet einen Viertelton höher.  
↓ bedeutet einen Viertelton tiefer.

↑ means one quartertone higher.  
↓ means one quartertone lower.

↑ signifie un quart de ton plus haut.  
↓ signifie un quart de ton plus bas.

Two staves of musical notation in treble clef, 4/4 time. The first staff contains a sequence of notes with fingerings: 3 ↑ 4 | 0 1 | 1 2 | 1 ↑ | 2 3 | 4 0 | 1 1 | 2 ↑ | 1 ↑ | 2 3 | 4 0 | 1 ↑ | 2 ↑ | 3 ↑ | 4 0 | 1 ↑ | 2 ↑ | 1 | 2 3 | 1 ↑ | 2 ↑ | 3 ↑ | 1 ↑ | 2 ↑. The second staff contains a sequence of notes with fingerings: 3 ↓ | 2 ↓ | 1 ↓ | 3 ↓ | 2 ↓ | 1 ↓ | 2 ↓ | 1 ↓ | 4 ↓ | 3 ↓ | 2 ↓ | 1 ↓ | 3 ↓ | 2 ↓ | 1 ↓ | 3 ↓ | 2 ↓ | 1 ↓ | 0 ↓ | 3 ↓ | 2 ↓ | 1 ↓ | 3 ↓ | 2 ↓ | 1 ↓ | 0 ↓ | 3 ↓ | 2 ↓.

Primen.

Unisons.

Unissons.

Five staves of musical notation in treble clef, 4/4 time. The first staff is labeled 'Primen.' and contains notes with fingerings: 2, 3 0 4 1, 3 4 0 1, 3 4 0 1, 3 4 0 1, 3 4 0 1, 3 4 0 1, 3 4 0 1. The second staff is labeled 'Unisons.' and contains notes with fingerings: 2, 3 0 4 1, 3 4 0 1, II III 3 0, 3 4 0 1, I II 3 0, 3 4 0 1, 3 4 0 1. The third staff is labeled 'Unissons.' and contains notes with fingerings: 3 0 4 1, 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1, 2 3 0 1. The fourth staff contains notes with fingerings: 2 3 4 0 1, 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1. The fifth staff contains notes with fingerings: 3 0 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1, 3 0 4 1.

Ergänzung zu Terzen (Flesch  
Nr.6): Tonleiter ohne Ser-  
pentinien.

*Extension to thirds (Flesch  
No.6): Scales without ser-  
pentinies.*

Addendum aux tierces (Flesch  
No.6): Gammes sans serpen-  
tines.

Melodische Tonleitern in A-  
moll ohne Serpentinien.

*Melodic scales in A-minor  
without serpentinies.*

Gammes mélodiques en la mi-  
neur sans serpentinies.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 III  
 II  
 segue  
 III  
 IV  
 II  
 III  
 III  
 IV

Tonleitern in Quarten.

Scales in fourths.

Gammes de quartes.

III  
 IV  
 II  
 III  
 segue  
 III  
 IV  
 III  
 IV

This page of musical notation is for guitar and consists of ten staves. The notation is complex, featuring a variety of chordal textures and melodic lines. Key elements include:

- Staff 1:** Features a melodic line with a fingering of 1-2 and a dynamic marking of  $\delta$ . Fingering numbers 1 and 2 are also present above the staff.
- Staff 2:** Similar to the first staff, with a fingering of 1-2 and a dynamic marking of  $\delta$ .
- Staff 3:** Shows a more intricate melodic line with a fingering of 2-3-2 and a dynamic marking of  $\delta$ .
- Staff 4:** Continues the melodic development with a fingering of 2-3-2 and a dynamic marking of  $\delta$ .
- Staff 5:** Includes a section with a fingering of 1-2-1-0-1 and a dynamic marking of  $\delta$ . It also features a section with a fingering of 1-2-1-3-2-3-2-3 and a dynamic marking of  $\delta$ .
- Staff 6:** Shows a melodic line with a fingering of 2-4-1-2-2 and a dynamic marking of  $\delta$ . It includes a section with a fingering of 1-2-2-3-1-2-2-4-3-4 and a dynamic marking of  $\delta$ .
- Staff 7:** Features a melodic line with a fingering of 2-4-1-2-0 and a dynamic marking of  $\delta$ . It includes a section with a fingering of 1-2-1-2-1-2 and a dynamic marking of  $\delta$ .
- Staff 8:** Shows a melodic line with a fingering of 1-2-2-4-1-2-0 and a dynamic marking of  $\delta$ . It includes a section with a fingering of 1-2-1-2-1-2 and a dynamic marking of  $\delta$ .
- Staff 9:** Features a melodic line with a fingering of 2-4-1-2-0 and a dynamic marking of  $\delta$ . It includes a section with a fingering of 1-2-1-2-1-2 and a dynamic marking of  $\delta$ .
- Staff 10:** Shows a melodic line with a fingering of 3-4-3-4-0-1-2-3-4 and a dynamic marking of  $\delta$ . It includes a section with a fingering of 3-4-3-4 and a dynamic marking of  $\delta$ .





A musical score consisting of four staves of music in 4/4 time. The music features complex sixteenth-note patterns with various fingerings (0-4) and slurs. The key signature has one sharp (F#). The score includes a 'segue' marking and a measure rest of 8 measures.

Ergänzung zu Sexten (Flesch Nr.7): Tonleitern ohne serpentinaen.

Extension to sixths (Flesch No.7): Scales without serpentine.

Addendum aux sixtes (Flesch No.7): Gammes sans serpentinaes.

A musical score consisting of two staves of music in 4/4 time. The music features sixteenth-note patterns with static fingerings (1, 2, 3) and slurs. The key signature has one sharp (F#). The score includes a 'segue' marking and a measure rest of 8 measures.

Ab zweitem Takt auch statische Fingersätze, entweder  $\frac{2}{1}$  oder  $\frac{3}{2}$  oder  $\frac{4}{3}$ .

From bar two also with static fingering, either  $\frac{2}{1}$  or  $\frac{3}{2}$  or  $\frac{4}{3}$ .

A partir de la deuxième mesure employer également le doigté statique, l'un  $\frac{2}{1}$  ou  $\frac{3}{2}$  ou  $\frac{4}{3}$ .

A musical score consisting of two staves of music in 4/4 time. The music features sixteenth-note patterns with static fingerings (1, 2, 3, 4) and slurs. The key signature has one sharp (F#). The score includes a 'segue' marking and a measure rest of 8 measures.

This section contains the main musical score for guitar, consisting of eight staves. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex melodic line with many slurs and ties. Below the staff lines, guitar tablature is provided, with numbers 0-4 indicating fret positions. Some numbers are placed above the staff, while others are below. There are also some numbers placed directly on the staff lines. A large '8' is written above the first staff, and another '8' is written below the second staff. The piece concludes with a double bar line and the Roman numerals II and III.

Septimen.

Sevenths.

Septièmes.

This section contains three musical staves, each representing a different variation of the main piece. The notation is similar to the main score, with a treble clef, one sharp key signature, and 4/4 time. The first staff is labeled 'Septimen.' and includes the word 'segue' above the music. The second staff is labeled 'Sevenths.' and also includes 'segue'. The third staff is labeled 'Septièmes.' and includes 'segue'. Roman numerals I, II, III, and IV are placed below the staves to indicate fret positions. A large '8' is written above the second staff. The piece concludes with a double bar line and the Roman numeral III.

Kann auch mit kleinen  
oder verminderten  
Septimen geübt werden.

Can also be practised in mi-  
nor or diminished  
sevenths.

Peut être exercer en septiè-  
me mineures ou diminuées  
également.

Ergänzung zu Normal und Fin-  
gersatzoktaven (Flesch Nr. 8  
und 9).

Extension to normal and fin-  
gered octaves (Flesch No. 8  
and 9).

Addendum aux octaves norma-  
les et doigtées (Flesch Nos. 8 et 9).

Ergänzung zu Dezimen (Flesch Nr.10).

Extension to tenths (Flesch No.10).

Addendum aux dixièmes (Flesch No.10).

Ergänzung zu Flageolets (Flesch Nr.11).

Extension to harmonics (Flesch No.11).

Addendum aux harmoniques (Flesch No.11).

Abgesehen von Quartengriff Flageolets im Normalgriff

Apart from normal harmonics

Hormis les harmoniques en quarts en position normale

auch mit Fingersatz  
wie folgt:

in fourths also with  
fingering as follows:

également avec doigté  
comme suit:

Flageolets im Quintengriff.

Harmonics in fifths-extension.

Harmoniques en quintes.

Die Dreiklänge können nach Belieben in der von Flesch an anderen Stellen angegebenen Reihenfolge ebenfalls geübt werden.

The broken chords (arpeggios) can also be practised in the sequence as Flesch wrote it in other places.

Selon votre préférence, les accords parfaits peuvent également être travaillés dans la séquence spécifiée autre part par Flesch.



Flageoletts im grossen Terzengriff.

Harmonics in major thirds.

Harmoniques en tierces majeures.

III II I II III IV etc.

III II I II III IV

segue segue

II III

II I etc.

II I

Flageoletts im kleinen Terzgriff.

Harmonics in minor thirds.

Harmoniques en tierces mineures.

etc. etc. etc.

II (4) (2) (4) (2) etc.

II III

Musical score for guitar, consisting of four staves. The first two staves are in a key with one flat (B-flat major/D minor) and contain complex rhythmic patterns with fingerings (1-4) and accents. The last two staves are in a key with two flats (B-flat major/D minor) and contain simpler rhythmic patterns with fingerings (1-3).

Pizzicato mit der linken Hand.  
Die Fingersätze über den Noten zeigen den zupfenden Finger an.

*Pizzicato with the left hand.  
The fingering above the notes indicates the plucking finger.*

Pizzicato avec la main gauche.  
Le doigté au-dessus des notes indique le doigt pincé.

Musical score for guitar, consisting of four staves of arpeggiated patterns. Each staff has fingerings (1-4) and accents above the notes. The patterns are labeled I, II, III, and IV.



Weiter wie in den vorherigen Takten  
*Continue as in the previous bars*  
 Continuez comme les mesures précédentes

u.s.w. wie vorher  
*etc. as before*  
 etc. comme avant

wie vorher  
*as before*  
 comme avant

wie vorher  
*as before*  
 comme avant

wie vorher  
*as before*  
 comme avant

Kann ad libitum variiert werden.

*Can be modified ad libitum.*

Peut être modifié ad libitum.