

# 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*

Revised and Enlarged Edition by  
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# 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 Ausgaben dieser 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 *Scalesystem*\* 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 recueilli en ligne droite chez mon ancien professeur *Eugène Sauzay*, gendre de *Baillet*. 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 *Moll*tonarten *harmonisch* statt melodisch zu gestalten, weil diese Art infolge der übermäßigen Sekundengriffe meist vernachlässigt wird. Die *einfachen Moll*tonleitern 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 Doppelflageoletts hinzugefügt, weil nach meiner Erfahrung viele Geiger dieses technische Gebiet vernachlässigen und in große Verlegenheit kommen, wenn ihr Repertoire sie zufällig zwingt, sich der Flageoletts 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 Strasbourg pour son précieux appui durant les préparatifs de publication de cet ouvrage.

## Vorwort des Herausgebers der Neuausgabe

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 pendantische Übergangigkeit 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 Erschwernungen ergeben, wäre es wünschenswert, das technische Niveau diesen Anforderungen anzugleichen. Eine zu weitgehende Kompromißbereitschaft kann zur Verantwortungsllosigkeit 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 erweitere. 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, Quarten, Quinten und Septimen; in Sexten, Oktaven und Dezimen 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:

I. „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-glissando*. 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 quarts, 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:

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.» 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 Tonschönheit, 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 Übenden 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 verwende 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.»)


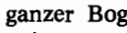



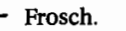
III° La méthode adoptée par Fleisch d’alterner aussi bien dans les gammes homophones que dans les doubles cordes, le mineur harmonique et mélodique a abouti à certaines confusions. Probablement le désir d’économiser le temps de l’élève était à l’origine de cette idée. D’après mon expérience, on acquiert, 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 Schweller < > oder auch > < etc.

6. Hinsichtlich der Flageolets hat sich herausgestellt, daß die Unfähigkeit, Doppel-flageolets wirklich erfolgreich auszuführen, daher stammt, daß bei Flesch 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 Flesch 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 Flesch 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.


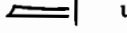


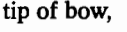

2. Für den auf jeder Saite separat notierten einoktavigen Teil Nr. 1 bis 4 sollte man beim Üben zuerst jene Saite wählen, welche mit der tiefsten Lage beginnt. Nach und nach die nächstliegende höhere Lage. Mit anderen Worten: nicht immer mit G-Saite oder in der gedruckten Folge beginnen.

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

4. Jede chromatische Skala in Terzen zuerst nur mit statischem Fingersatz  $\frac{1}{3}$  oder  $\frac{2}{4}$  üben. Ebenfalls Oktaven mit  $\frac{1}{4}$  oder  $\frac{1}{3}$ .

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 Flesch 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 Flesch:  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 Flesch: 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.

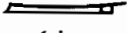
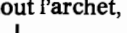
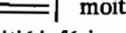

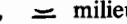
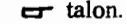
3. With all minor keys, melodic and harmonics scales should be practised separately in alternating manner.

4. Each chromatic scale in thirds should be played first with static fingerings, namely with  $\frac{1}{3}$  or  $\frac{2}{4}$ . Also octaves to be fingered  $\frac{1}{4}$  or  $\frac{1}{3}$  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 Flesch se limite aux exercices de quarts doigtées  $\frac{1}{4}$ . Pour cette raison, j'ai ajouté même dans les passages homophones, des tierces mineures et majeures, des quarts doigtées comme les octaves doigtées et des quintes.

VII° J'ai représenté les abréviations Sp., M., G. B., H. B., employées par Flesch, 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 Flesch 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 doigtées statiques  $\frac{1}{3}$  ou  $\frac{2}{4}$ , et en octaves par  $\frac{1}{4}$  ou  $\frac{1}{3}$ .



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, Flageolets im Quartgriff mit 1. und 4. Finger.

**2. Tag:** Dreioktavige homophone Skalen, Nr. 5 mit meinem Ergänzungen, Primen, Quarten, Sexten, Normaloktaven mit Ergänzungen.

**3. Tag:** Ganztonleiter, Quinten, Normaloktaven, Fingersatzoktaven, Flageolets im Quartintervall, aber diesmal mit  $\frac{1}{3}$  und  $\frac{2}{4}$ .

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

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

**6. Tag:** Ganztonleiter, Primen, Quinten, Normaloktaven, Flageolets 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 Forderung 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 violinist, 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, sixth, 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  $\frac{2}{4}$ .

**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° Modifier et étendre les pizzicati à volonté.

6° 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'ajoute 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, quartes, sextes, octaves normales avec suppléments.

**3<sup>e</sup> jour:** gammes de tons entiers quintes, octaves normales, octaves doigtées, harmoniques doigtés  $\frac{1}{3}$  et  $\frac{2}{4}$ .

**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 sens 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.

Musical staff 1 of exercise 5, featuring a treble clef and a 4/4 time signature. The staff contains a series of eighth notes with various fingerings (1, 2, 3, 4) and slurs. The notes are primarily in the middle register of the staff.

Musical staff 2 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

Musical staff 3 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

Musical staff 4 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

Musical staff 5 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

Musical staff 6 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

Musical staff 7 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

Musical staff 8 of exercise 5, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.

6.

Musical staff 1 of exercise 6, featuring a treble clef and a 4/4 time signature. The staff contains a series of eighth notes with various fingerings (1, 2, 3, 4) and slurs. The notes are primarily in the middle register of the staff.

Musical staff 2 of exercise 6, continuing the eighth-note pattern with slurs and fingerings. It includes a flat (b) on the second measure.



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

1. 





2. 

3. 



4. 





5. 





2 2 1 2  
2 2 3 4  
I II 2 4  
2 4 1 3  
3 1 2 4  
II III 1 3  
2 1 4 3 segue

1 2  
3 4  
0 1  
2 3

2 1 2 segue  
2 4 3 4  
1 3

7. 4 3  
2 7  
4 3 2 1 2 1  
3 2 0 4 3 2 1  
2 1 2 1

4 3 2 1 2 3 2 0  
3 2 0 3 2 1 2 3 2 1  
4 3 2 1 2 3 2 1 2 3 2 1

4 3 2 1 0 3 2 1  
0 2 1 0 3 2 1 3 2 1  
2 1 2 4 3 2 1 2 1 3 0 2

4 3 2 1 0 3 2 1 2 1  
2 1 0 2 1 1 segue  
2 1 0 2 1 1

4 3 2 1 0 3 2 1 0 4 3  
4 3 3 2 1 0 4 3 1 0 4 3 2 1  
4 3 3 2 1 0 4 3 2 1

III 4  
IV 3

I 3  
II 2

8. 4 1 4 1 3 0 segue II III  
3 0 4 1 3 0 3 0 3 0 4 1

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 one sharp (F#). The music features various techniques such as triplets, slurs, and fingering. The notation includes 'segue' markings and Roman numerals (I, II, III, IV) indicating chord positions. The music is written in a style that suggests a specific genre, possibly a piece from a guitar repertoire. The notation is arranged in a standard layout for guitar sheet music, with the staves connected by a brace on the left side.



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

Détaché

1. 

2. 

\* 3. 

\* 4. 

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

5. Musical staff 1 of exercise 5, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) and a dynamic marking of *mf*. A Roman numeral 'IV' is placed above the staff, and a Roman numeral 'III' is placed below the staff.

Musical staff 2 of exercise 5, continuing the sequence of eighth notes with fingering and dynamic markings. A Roman numeral 'IV' is placed above the staff.

Musical staff 3 of exercise 5, continuing the sequence of eighth notes with fingering and dynamic markings.

Musical staff 4 of exercise 5, continuing the sequence of eighth notes with fingering and dynamic markings.

Musical staff 5 of exercise 5, continuing the sequence of eighth notes with fingering and dynamic markings. A Roman numeral 'III' is placed above the staff.

Musical staff 6 of exercise 5, continuing the sequence of eighth notes with fingering and dynamic markings. It includes a triplet of eighth notes and a measure with a 3/4 time signature.

Musical staff 7 of exercise 5, continuing the sequence of eighth notes with fingering and dynamic markings. It includes a triplet of eighth notes and a measure with a 3/4 time signature. The word 'segue' is written above the staff.

6. Musical staff 1 of exercise 6, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) and a dynamic marking of *mf*. A Roman numeral 'I' is placed above the staff.

Musical staff 2 of exercise 6, continuing the sequence of eighth notes with fingering and dynamic markings. A Roman numeral 'I' is placed above the staff.

Musical staff 3 of exercise 6, continuing the sequence of eighth notes with fingering and dynamic markings. A Roman numeral 'I' is placed above the staff.





8. *segue*

8. *segue*

9.

This page contains ten staves of musical notation for guitar. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and other rhythmic patterns. Fingerings are indicated by numbers 1-4. Various musical markings are present, including 'segue' (repeated in staves 5, 6, and 7), '8va' (octave up), and '4va' (quarta up). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The staves are numbered 10, 11, and 12 at the beginning of their respective lines.

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

1. *Détaché*

2. *segno*

3.

4.

5.

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

First musical staff with treble clef, 4/4 time signature, and a key signature of one flat. It contains a melodic line with various fingerings (1, 2, 3, 4) and a dynamic marking of *mp* at the beginning.

Second musical staff, continuing the melodic line from the first staff with similar fingerings and dynamics.

Third musical staff, featuring a more complex melodic line with frequent slurs and fingerings. It includes a section marked with a Roman numeral **II**.

Fourth musical staff, showing a melodic line with a dynamic marking of *mp* and various fingerings.

Fifth musical staff, containing a melodic line with a dynamic marking of *mp* and fingerings. It includes a section marked with a Roman numeral **II**.

Sixth musical staff, featuring a melodic line with a dynamic marking of *mp* and fingerings. It includes a section marked with a Roman numeral **II** and the word *segue*.

Seventh musical staff, containing a melodic line with a dynamic marking of *mp* and fingerings. It includes a section marked with a Roman numeral **II** and the word *segue*.

Eighth musical staff, featuring a melodic line with a dynamic marking of *mp* and fingerings. It includes a section marked with a Roman numeral **II** and the word *segue*.

Ninth musical staff, containing a melodic line with a dynamic marking of *mp* and fingerings. It includes a section marked with a Roman numeral **II** and the word *segue*.

Tenth musical staff, featuring a melodic line with a dynamic marking of *mp* and fingerings. It includes a section marked with a Roman numeral **II** and the word *segue*.





This page of musical notation is for guitar and consists of ten staves of music. The notation includes various fretting techniques, fingerings, and articulations. Key features include:

- Staff 1:** Features a complex sequence of notes with a triplet of eighth notes (3 0) and a dotted quarter note (8).
- Staff 2:** Continues the sequence with a triplet of eighth notes (3 0) and a dotted quarter note (8).
- Staff 3:** Includes a *segue* marking and a triplet of eighth notes (3 0). Fingerings 2 0, 4 1, and 2 0 are indicated.
- Staff 4:** Shows a triplet of eighth notes (3 0) and a dotted quarter note (8). Fingerings 2 0 and 2 0 are present.
- Staff 5:** Contains a *segue* marking and a triplet of eighth notes (3 0). Fingerings 2 0, 4 1, and 4 1 are shown.
- Staff 6:** Features a triplet of eighth notes (3 0) and a dotted quarter note (8). Fingerings I 3 4 1 and II 0 1 are indicated.
- Staff 7:** Includes a triplet of eighth notes (3 0) and a dotted quarter note (8). Fingerings 3 0 and 4 1 are shown.
- Staff 8:** Shows a triplet of eighth notes (3 1) and a dotted quarter note (8).
- Staff 9:** Starts with a *9.* measure number and a triplet of eighth notes (3 1). It includes a *segue* marking and a triplet of eighth notes (4 2). Fingerings 2 0, 3 1, 3 1, 4 2, 3 1, 4 2, and I II are indicated.
- Staff 10:** Continues with a triplet of eighth notes (3 1) and a dotted quarter note (8). Fingerings I II, 4 2, 3 1, 4 2, 4 2, and 4 2 are shown.
- Staff 11:** Features a triplet of eighth notes (4 2) and a dotted quarter note (8). Fingerings 2 0, 3 1, 3 1, 4 2, 4 2, 3 1, 4 2, I II, and 4 2 are indicated.

This page contains ten staves of musical notation for guitar, primarily in the key of B-flat major (two flats) and 4/4 time. The notation includes various fretting techniques such as barre, double stops, and complex chord voicings. Fingering numbers (1-4) and fret numbers (0-4) are indicated throughout. Section markers like "segue" are used to indicate transitions between parts. The staves are numbered 10 through 12. The music is written in a style typical of classical guitar repertoire, with a focus on technical precision and harmonic richness.

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

1. **IV Detaché**

2. **III II**

3. **I**

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

5.

Exercise 5 consists of seven staves of music. The first staff begins with a double bar line and a fermata over the first measure. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. Slurs and accents are used throughout. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The fourth staff has a fermata over the first measure. The fifth staff has a fermata over the first measure. The sixth staff has a fermata over the first measure. The seventh staff has a fermata over the first measure. The piece concludes with a double bar line.

6.

Exercise 6 consists of two staves of music. The first staff begins with a double bar line and a fermata over the first measure. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. Slurs and accents are used throughout. The second staff has a fermata over the first measure. The piece concludes with a double bar line.



8. *segue*

9. *segue*





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

IV *Détaché*

1.

\*2.

3.

5.

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





Musical score for guitar, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-4 above notes. Bar lines and repeat signs are used throughout. The word "segue" appears above the second and fourth staves. The number "9." is written at the beginning of the seventh staff.

Fingerings and other markings include:

- Staff 2: *segue*
- Staff 4: *segue*
- Staff 7: 9.







5. Musical staff 1 of exercise 5, featuring a treble clef, key signature of two flats, and 4/4 time signature. The staff contains a sequence of eighth notes with various fingering numbers (1, 2, 3, 4) and a triplet of eighth notes. A fermata is placed over the first measure.

Musical staff 2 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure.

Musical staff 3 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure.

Musical staff 4 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure.

Musical staff 5 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure.

Musical staff 6 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure.

Musical staff 7 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure. The word "segue" is written above the staff.

Musical staff 8 of exercise 5, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure. The word "segue" is written above the staff.

6. Musical staff 1 of exercise 6, featuring a treble clef, key signature of two flats, and 4/4 time signature. The staff contains a sequence of eighth notes with various fingering numbers (1, 2) and a triplet of eighth notes. A fermata is placed over the first measure.

Musical staff 2 of exercise 6, continuing the sequence of eighth notes with fingering numbers and a triplet. A fermata is placed over the first measure.



8. *segue*

9. *segue*

Staff 1: Treble clef, 4/4 time signature. Features a complex melodic line with many slurs and ties. Fingering numbers 1, 2, 3, 4 are placed above notes.

Staff 2: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes Roman numerals I, II, III, IV and fingering numbers.

Staff 3: Treble clef, 4/4 time signature. Continuation of the melodic line with various fingering and Roman numeral annotations.

Staff 4: Treble clef, 4/4 time signature. Continuation of the melodic line with Roman numerals and fingering.

Staff 5: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.

Staff 6: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.

Staff 7: Treble clef, 4/4 time signature. Continuation of the melodic line.

Staff 8: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.

Staff 9: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.


Staff 10: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.


Staff 11: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.


Staff 12: Treble clef, 4/4 time signature. Continuation of the melodic line. Includes the word "segue" and Roman numerals.


## C moll, c minor, do mineur, do minore, c kleine terts.

IV *Détaché*

1. 

\* 2. 

\* 4. 

\* 5. 

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



First musical staff with treble clef, key signature of two flats, and 4/4 time signature. It features a melodic line with various fingerings (1, 2, 3, 4) and a triplet of eighth notes.

Second musical staff, continuing the melodic line with fingerings and slurs.

Third musical staff, featuring a complex melodic passage with many fingerings and a triplet.

Fourth musical staff, showing a melodic line with slurs and fingerings.

Fifth musical staff, featuring a melodic line with slurs and fingerings, including a triplet.

Sixth musical staff, containing a melodic line with slurs and fingerings, and the instruction *segue*.

Seventh musical staff, featuring a melodic line with slurs and fingerings, and the instruction *segue*.

6.

Eighth musical staff, featuring a rhythmic accompaniment with chords and fingerings.

Ninth musical staff, featuring a rhythmic accompaniment with chords and fingerings, including a section marked III.

Tenth musical staff, featuring a rhythmic accompaniment with chords and fingerings, including a section marked II.

2 segue II

1 2 segue

7.

4 segue

8.





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

Martelé

IV

segue

1.

2.

3.

4.

Begeinteilung wie bei N<sup>o</sup>. 1.  
 Revision as in N<sup>o</sup>. 1.

5. Musical staff 1 of exercise 5, featuring a treble clef, key signature of three flats, and 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and a Roman numeral II below the staff.

Musical staff 2 of exercise 5, continuing the melodic line with complex fingering and a Roman numeral I below the staff.

Musical staff 3 of exercise 5, featuring a series of eighth notes with various fingering numbers and Roman numerals I and II below the staff.

Musical staff 4 of exercise 5, showing a more complex rhythmic pattern with many sixteenth notes and various fingering numbers.

Musical staff 5 of exercise 5, featuring a sequence of eighth notes with various fingering numbers and Roman numerals I and II below the staff.

Musical staff 6 of exercise 5, containing a triplet of eighth notes and other rhythmic patterns with various fingering numbers.

Musical staff 7 of exercise 5, featuring a sequence of eighth notes with various fingering numbers and Roman numerals I and II below the staff.

Musical staff 8 of exercise 5, containing a triplet of eighth notes and other rhythmic patterns with various fingering numbers.

Musical staff 9 of exercise 5, featuring a sequence of eighth notes with various fingering numbers and Roman numerals I and II below the staff.

6. Musical staff 1 of exercise 6, featuring a treble clef, key signature of three flats, and 4/4 time signature. The staff contains a sequence of eighth notes with various fingering numbers and Roman numerals I and II below the staff.

Musical staff 2 of exercise 6, continuing the melodic line with complex fingering and a Roman numeral I below the staff.



This page of musical notation for guitar consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains a series of eighth-note chords with various fingering numbers (1, 2) and a double bar line with a repeat sign. The second staff continues with similar eighth-note chords and includes a triplet of eighth notes. The third staff starts with a *segue* marking and changes to a 3/4 time signature, featuring a complex sequence of chords with many accidentals and a triplet. The fourth staff continues this complex chordal sequence. The fifth staff is marked with the number '7' and changes to a 4/4 time signature, featuring a mix of eighth and sixteenth notes with various fingering numbers. The sixth staff continues with sixteenth-note patterns and includes a box containing the sequence  $\begin{matrix} 4 & 4 & 4 & 2 \\ 3 & 3 & 3 & 1 \end{matrix}$ . The seventh staff features a series of chords with slurs and various fingering numbers. The eighth staff continues with similar chordal patterns. The ninth staff features a sequence of chords with a triplet of eighth notes. The tenth staff concludes with a sequence of chords and a double bar line with a repeat sign.

8. *segue* =

*segue* =

*segue* =

*4 segue*

*3 segue*

9.







This musical score is for guitar, presented in a single system with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two main sections, labeled '7.' and '8.'.

**Section 7:** This section begins with a complex rhythmic pattern of eighth and sixteenth notes. It features several measures with triplets and slurs. Fingerings are indicated by numbers 1-4 below the notes. Section markers 'II', 'III', and 'I' are placed above the staff. The piece concludes with a final chord.

**Section 8:** This section starts with a '4 segue' marking, indicating a continuation of the previous section's rhythm. It continues with similar rhythmic complexity and includes a 'II' section marker. The score ends with a final chord.

The notation includes various guitar-specific symbols such as slurs, ties, and dynamic markings. The overall style is that of a technical exercise or a piece from a guitar method book.



This page of musical notation is for guitar and consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic patterns, often marked with an '8' for eighth notes. Performance markings include 'segue' with a '4 1' marking, and 'II III' indicating string changes. Fingerings are indicated by numbers 1-4. The music is written in a style typical of classical guitar repertoire, with complex rhythmic textures and melodic lines.



## Des dur, db major, réb majeur, reb maggiore, des grootte terts

1. *spiccato* *spiccato*

2. *spiccato*

3.

4.

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

5. *spiccato* segue

Exercise 5 is a single melodic line in 4/4 time, marked *spiccato*. It begins with a series of eighth notes, followed by a *segue* section of sixteenth notes. The piece includes various rhythmic patterns such as eighth-note runs, sixteenth-note runs, and dotted rhythms. Fingerings are indicated by numbers 1-4, and bowing directions are shown with 'b' and '1bb'. The score is divided into several systems, with some measures containing first and second endings (I and II). The key signature has three flats (B-flat, E-flat, A-flat).

6. *spiccato* segue

Exercise 6 is a double melodic line in 4/4 time, marked *spiccato*. It begins with a series of eighth notes, followed by a *segue* section of sixteenth notes. The piece includes various rhythmic patterns such as eighth-note runs, sixteenth-note runs, and dotted rhythms. Fingerings are indicated by numbers 1-4, and bowing directions are shown with 'b' and '1bb'. The score is divided into several systems, with some measures containing first and second endings (I, II, III). The key signature has three flats (B-flat, E-flat, A-flat).







Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a complex rhythmic pattern of eighth and sixteenth notes. Fingering numbers (1, 2, 3, 4) are placed above the notes. Roman numerals II, III, and IV are positioned above the staff at various points.

Musical staff 2: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern from staff 1. Fingering numbers and Roman numerals (I, II, III, IV) are present.

Musical staff 3: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present.

Musical staff 4: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present.

Musical staff 5: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present. The staff ends with a double bar line and a fermata.

Musical staff 6: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present. The staff ends with a double bar line and a fermata.

Musical staff 7: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present. The staff ends with a double bar line and a fermata.

Musical staff 8: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present. The staff ends with a double bar line and a fermata.

Musical staff 9: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present. The staff ends with a double bar line and a fermata.

Musical staff 10: Treble clef, key signature of three flats, 4/4 time signature. Continuation of the rhythmic pattern. Fingering numbers and Roman numerals (I, II, III, IV) are present. The staff ends with a double bar line and a fermata.

10.

11.

12.

*spiccato*

*spiccato*

*segue*

*segue*



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

*staccato*

1. 

2. 

3. 

4. 

5. 

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

This page of musical notation is for guitar, written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of ten staves of music. The notation includes various rhythmic patterns, fingerings, and articulations such as slurs, accents, and 'segue' markings. A section labeled '6.' is marked 'portato'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is heavily annotated with fingerings (1-4) and slurs. The piece concludes with a final staff of music.



This page of musical notation is for guitar, written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music is characterized by dense, multi-note chords and complex rhythmic patterns, often with many notes beamed together. The notation includes several instances of the word "segue" with a "4 1" marking above it, indicating a specific fingering or technique. Other markings include "2 0", "II III", "I 3 0", "III IV", and "3 1". A measure number "9." is located at the beginning of the eighth staff. The page contains ten staves of music, with the final staff ending with a double bar line.

First musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a complex melodic line with numerous triplets and slurs. Fingering numbers (1-4) are placed above the notes. Roman numerals I, II, and III are positioned above the staff to indicate fingerings for specific notes.

Second musical staff, continuing the melodic line from the first staff. It features similar rhythmic patterns and fingering instructions.

Third musical staff, showing further development of the melodic theme. It includes a section with a double bar line and a change in fingering.

Fourth musical staff, featuring a section marked "segue" with a 3/4 time signature. The melodic line continues with intricate fingering.

Fifth musical staff, continuing the piece with a "segue" marking and a 3/4 time signature. The notation includes various slurs and fingering numbers.

10.

Sixth musical staff, starting with the number "10." and continuing the melodic development.

11.

Seventh musical staff, starting with the number "11." and continuing the melodic development.

Eighth musical staff, continuing the melodic line with various slurs and fingering.

Ninth musical staff, continuing the melodic line with various slurs and fingering.

12.

Tenth musical staff, starting with the number "12." and continuing the melodic development. It includes a double bar line and a change in time signature to 2/4.

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

The musical score consists of three systems, each containing six staves. The first system is labeled '1' and '2', the second '3', and the third '4'. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The word 'segue' is written above the first staff of the first system. The score is heavily annotated with fingerings (numbers 1-4) and articulation marks (accents, slurs). The first system also includes Roman numerals 'IV' and 'III' above the first few notes. The second system has a '3' above the first staff, and the third system has an '8' above the first staff. The notation is dense with sixteenth and thirty-second notes, often beamed together.

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









8. *segue*

9. *segue*

Detailed description of the musical score: The page contains two exercises, 8 and 9, each written for a single melodic line in treble clef. Exercise 8 consists of ten staves of music. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The first staff is marked with a '4' and a '1' above the first measure, and the word 'segue' is written above the staff. The music is characterized by a continuous eighth-note pattern with various slurs and accents. The subsequent staves continue this pattern with some changes in phrasing and dynamics. Exercise 9 consists of two staves of music. It also begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The first staff is marked with a '3' and a '1' above the first measure, and the word 'segue' is written above the staff. The music continues with eighth-note patterns and slurs. The second staff concludes the exercise with a final flourish and a '4' above the last measure.

This page of musical notation is for guitar, written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation is organized into six systems of staves.

- System 1:** Features a melodic line with slurs and accents. Fingerings (1, 2, 3, 4) and Roman numerals (I, II, III, IV) are used to indicate fret positions.
- System 2:** Continues the melodic line with similar slurs and accents. Roman numerals are placed above the notes.
- System 3:** Shows a continuation of the melodic pattern with slurs and accents. Roman numerals are present.
- System 4:** Includes a section marked "4 segue" and another marked "3 segue". The notation includes slurs and accents.
- System 5:** Continues the melodic line with slurs and accents. Roman numerals are present.
- System 6:** The final system, starting with a double bar line and the number "12.", followed by a final chord with fingerings (3, 1, 2, 0, 3, 1, 4, 1, 3, 2, 3, 2, 4, 1, 3, 1, 3, 2, 3, 1).

# Es moll, eb minor, mi♭ mineur, mi♭ minore, es kleine tert.

1. 

2. 

3. 

4. 

5. 

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

This page contains ten staves of musical notation for guitar, written in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and fingering instructions. Key features include:

- Staff 1:** Features a melodic line with slurs and fingering numbers (1, 2, 3, 4). A triplet of eighth notes is marked with a '3' and a circled '8'.
- Staff 2:** Continues the melodic line with similar slurs and fingering.
- Staff 3:** Shows a more complex melodic line with many slurs and fingering numbers.
- Staff 4:** Includes a section with a circled '8' and a 'III' marking.
- Staff 5:** Features a triplet of eighth notes marked with a circled '8' and a '(3)'.
- Staff 6:** Contains a section with a circled '8' and the word 'segue' written above the staff.
- Staff 7:** Includes a section with a circled '8' and the word 'segue' written above the staff.
- Staff 8:** Labeled with a large '6.' at the beginning, it features a series of chords with slurs and fingering numbers.
- Staff 9:** Continues the chordal sequence with slurs and fingering.
- Staff 10:** Final staff on the page, continuing the chordal sequence.









This page contains ten numbered staves of musical notation for guitar, likely for a piece in a minor key (three flats in the key signature). The notation includes various fingerings (I-IV), slurs, and dynamic markings such as *segno*. The staves are arranged vertically, with the first five staves showing more complex, rapid passages and the last three staves showing more melodic and chordal textures.

Staff 10: Features a melodic line with slurs and fingerings (I, II, III, IV). A *segno* marking is present.

Staff 11: Continues the melodic line with slurs and fingerings (I, II, III, IV).

Staff 12: Shows a series of chords with fingerings (3 4, 2 3, 3 4, 3 1, 3 4, 3 1, 2 3, 3 4, 3 1).

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

1.

2.

3.

4.

(3)

(3)

(3)

(3)

(3)

(3)

(3)

(3)

☞ Bogeneinteilung wie bei N<sup>o</sup>. 1.  
Bow-division as in N<sup>o</sup>. 1.

5.

6.

Detailed description of the musical score: The page contains two exercises, 5 and 6, written for guitar. Exercise 5 consists of ten staves of music in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It features a variety of techniques including slurs, triplets, and specific fingering patterns (e.g., 1-2-3-4, 1-2-3-4-5). The notation includes many accidentals and dynamic markings. Exercise 6 consists of two staves of music in the same key and time signature. It features a variety of techniques including slurs, triplets, and specific fingering patterns (e.g., 1-2-3-4, 1-2-3-4-5). The notation includes many accidentals and dynamic markings. The page is numbered 72 in the top left corner.

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 fingering numbers (1, 2, 3) above the notes.

Musical staff 2: 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 fingering numbers (1, 2, 3) above the notes.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3) above the notes. The word "segue" is written above the staff.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 3) above the notes. Roman numerals II and III are written below the staff.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) above the notes.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) above the notes.

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) above the notes.

Musical staff 8: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) above the notes.

Musical staff 9: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2) above the notes. Roman numerals II and III are written below the staff.

Musical staff 10: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) above the notes. Roman numerals I and II are written below the staff.

8. *segue* II

9. *segue* II

10.

11.

12.



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

1. 

2. 

3. 

4. 

5. 

\* Bogeneinteilung wie bei N°. 1.  
Bowdivision as in N°. 1.



Musical staff 1: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4). Includes a 'V' marking above the staff.

Musical staff 2: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a 'V' marking above the staff and a 'III' marking below the staff.

Musical staff 3: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a 'II' marking above the staff and a 'I' marking below the staff.

Musical staff 4: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a 'III' marking below the staff.

Musical staff 5: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a 'V' marking above the staff and a '(3)' marking above the staff.

Musical staff 6: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a 'segue' marking above the staff.

Musical staff 7: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a '(3)' marking above the staff and a '(1 2)' marking above the staff.

Musical staff 8: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings. Includes a 'V' marking above the staff.

Musical staff 9: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings.

Musical staff 10: Treble clef, 4/4 time signature. Features a melodic line with slurs and fingerings.



This page of musical notation is for guitar and consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various guitar-specific techniques and markings:

- Staff 1:** Features a complex melodic line with many slurs and accents. Some notes are marked with an 'x', likely indicating natural harmonics.
- Staff 2:** Continues the melodic line with similar slurs and accents.
- Staff 3:** Shows a change in texture with more rhythmic patterns and slurs.
- Staff 4:** Includes a 'V' marking above the first measure, possibly indicating a vibrato or a specific technique. It also features a '0' below a measure, indicating an open string.
- Staff 5:** Contains the instruction *4<sub>1</sub> segue*, indicating a change in fingering or a section transition.
- Staff 6:** Shows a change in time signature to 3/4, indicated by a '3' above the staff. It includes a '3 0' marking, likely for a triplet and an open string.
- Staff 7:** Features a '3 1' marking above a measure, indicating a triplet and a first finger.
- Staff 8:** Includes a '3 1' marking above a measure and a 'II III' marking below, possibly indicating fret positions or fingerings.
- Staff 9:** Starts with a measure number '9' and includes a '3 1' marking above and 'II III' below.
- Staff 10:** Contains a '3 1' marking above and 'II III' below.

1. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). The staff contains a complex melodic line with numerous slurs, accents, and fingerings (1-4). Roman numerals I, II, III, and IV are placed above the staff to indicate fingerings for specific notes.

2. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

3. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

4. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings. The word "segue" is written above the staff.

5. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings. The word "segue" is written above the staff.

10. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

11. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

12. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

12. Musical staff with treble clef, 4/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

12. Musical staff with treble clef, 2/4 time signature, and key signature of two sharps (D major). Continuation of the melodic line with slurs and fingerings.

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

IV  
III  
= *slaccato volant*

1. *segue*

*segue*

IV  
III

(3) (3)

II

(3) (3)

8

8

(3) (3)

...ationierung wie bei N<sup>o</sup>. ;  
 ...vision as in N<sup>o</sup>. ;

5. *segue*

6. *segue*





This musical score consists of two sections, 8 and 9, written for guitar in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Section 8 is a continuous piece of music with a complex, repetitive rhythmic pattern. It features numerous slurs, accents, and dynamic markings such as *segue*. Fretting techniques are indicated by Roman numerals (I, II, III) and numbers (1, 2, 3, 4) placed above the notes. Section 9 follows a similar style, with intricate rhythmic patterns and fretting instructions. The notation includes various note values, rests, and articulation marks, all presented on a single staff with a treble clef.

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 sixteenth and thirty-second notes. Fingering numbers (1-4) are placed above the notes. Roman numerals I, II, and III are placed below the staff.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals (I, II, III, IV).

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals. The word "segue" is written above the staff.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals. The word "segue" is written above the staff.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals. The word "segue" is written above the staff.

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

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

12. Musical staff 10: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with fingering and Roman numerals.

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

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

2. *III* *II* *segue*

3. *I*

4. *I*

5. *segue*

The image displays five numbered musical exercises (1-5) in C minor (one sharp, F#). Each exercise is written on a single staff in 4/4 time. Exercise 1 is marked 'IV', 'staccato volant', and 'segue'. Exercise 2 is marked 'III', 'II', and 'segue'. Exercise 3 is marked 'I'. Exercise 4 is marked 'I'. Exercise 5 is marked 'segue'. The exercises consist of eighth and sixteenth note patterns with various fingerings (1-4) and bowing directions (up and down bows) indicated by dots above or below the notes. Some exercises include triplets and slurs. Roman numerals (I-IV) are placed above the staves to indicate fingerings for specific notes.

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

*segue*

*segue*

6.





Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a series of sixteenth-note chords. Fingering numbers 2, 4, 0, 1 are indicated below the notes.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the sixteenth-note chord pattern. Fingering numbers 2, 4, 2, 4, 2, 0, 2, 0 are indicated below the notes.

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. The staff begins with a *segue* marking and a first finger (1) fingering. It features a mix of sixteenth-note chords and quarter notes.

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the sixteenth-note chord pattern. Fingering numbers 2, 0 are indicated below the notes.

Musical staff 5: Treble clef, key signature of three sharps, 4/4 time signature. The staff begins with a *segue* marking and a second finger (II) fingering. It features a mix of sixteenth-note chords and quarter notes. Roman numerals I and II are present below the staff.

Musical staff 6: Treble clef, key signature of three sharps, 4/4 time signature. The staff begins with a *segue* marking and a first finger (I) fingering. It features a mix of sixteenth-note chords and quarter notes. Roman numerals III and IV are present below the staff.

Musical staff 7: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the sixteenth-note chord pattern. Fingering numbers 4, 1 are indicated below the notes.

Musical staff 8: Treble clef, key signature of three sharps, 4/4 time signature. The staff begins with a *segue* marking and a first finger (1) fingering. It features a mix of sixteenth-note chords and quarter notes. Fingering numbers 3, 4, 2 are indicated below the notes.

Musical staff 9: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the sixteenth-note chord pattern. Fingering numbers 3, 1, 2, 0, 3, 1, 2, 0, 4, 2, 2, 3, 1, 1 are indicated below the notes.

Musical staff 10: Treble clef, key signature of three sharps, 4/4 time signature. Continuation of the sixteenth-note chord pattern. Fingering numbers 4, 2, 3, 1, 4, 2, 3, 1, 4, 2 are indicated below the notes.



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

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43.

44.

45.

46.

47.

48.

49.

50.

— 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 (1-4) 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" in the middle.

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 (1-4) 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 sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4 above the notes. A slur covers the first four measures.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the piece with various chordal textures and fingerings. A slur covers the first four measures.

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 new key signature of one sharp (F#) and a 3/4 time signature. Fingerings are indicated by numbers 1-4.

Musical staff 4: Treble clef, key signature of one sharp, 3/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

Musical staff 5: Treble clef, key signature of one sharp, 4/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

Musical staff 6: Treble clef, key signature of one sharp, 4/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

Musical staff 7: Treble clef, key signature of one sharp, 4/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

Musical staff 8: Treble clef, key signature of one sharp, 4/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

Musical staff 9: Treble clef, key signature of one sharp, 4/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

Musical staff 10: Treble clef, key signature of one sharp, 4/4 time signature. The staff contains a sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. A slur covers the first four measures.

8. *segue II*

*4 segue*

*4 segue*

9.





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

IV  
III

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

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

IV  
III

5.

6.

7.

8.

9.

10.

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 key signature is one sharp (F#), and the time signature is 4/4. The music is written in a single system, with each staff containing a line of music. The notation includes various fingerings (1-4), slurs, and dynamic markings such as *segue*. The music is written in a single system, with each staff containing a line of music. The notation includes various fingerings (1-4), slurs, and dynamic markings such as *segue*. The music is written in a single system, with each staff containing a line of music. The notation includes various fingerings (1-4), slurs, and dynamic markings such as *segue*.



This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and specific fingering instructions. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a style that suggests a complex, rhythmic piece, possibly a study or a short composition. The notation includes many slurs and accents, indicating a fast and intricate performance. The first staff begins with a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes and a slur. The fourth staff has a slur and a triplet of eighth notes. The fifth staff has a slur and a triplet of eighth notes. The sixth staff has a slur and a triplet of eighth notes. The seventh staff has a slur and a triplet of eighth notes. The eighth staff has a slur and a triplet of eighth notes. The ninth staff has a slur and a triplet of eighth notes. The tenth staff has a slur and a triplet of eighth notes. The notation is dense and detailed, with many notes and slurs. The page is numbered 99 in the top right corner.

This page contains ten systems of musical notation for guitar, each consisting of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation is highly technical, featuring complex fingerings, slurs, and various techniques. Roman numerals (I, II, III, IV) are placed above the notes to indicate fret positions. Fingerings are indicated by numbers 1-4 below the notes. Some systems include specific performance instructions such as *segue* and *tr* (trill). The systems are numbered 10 through 12 at the beginning of their respective staves. The notation includes many slurs, ties, and dynamic markings, suggesting a piece of advanced guitar music.



D dur, d major, ré majeur, re maggiore, d groote terts.

1. *staccato*

2. *segue*

3. *segue*

4. *segue*

5. *segue*

6. *segue*

7. *segue*

8. *segue*





This musical score consists of two sections, 8 and 9, written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Section 8 begins with a '3 0' fretting and a '4 segue' marking. It features a complex, repetitive rhythmic pattern of eighth notes with various fretting techniques such as triplets (3 0), doublets (2 0), and four-note chords (4 1, 2 0). The piece includes several 'segue' markings and ends with a 'V' (vibrato) symbol. Section 9 starts with a '2 0' fretting and a '4 1' fretting, followed by a '4 2' fretting and another '4 segue' marking. It continues with similar rhythmic complexity, incorporating doublets (2 0), triplets (3 1), and four-note chords (4 2). The section concludes with a 'V' symbol and a final fretting of '3 1'. The score is densely packed with notes and includes various musical notations such as slurs, accents, and dynamic markings.

This page contains ten staves of musical notation for a violin piece. The notation includes various technical markings such as fingering (e.g., 4 2, 3 1, 2 0), slurs, and dynamic indications like *spiccato* and *segue*. The music is written in a key with one sharp (F#) and a 4/4 time signature. The staves are numbered 10 through 12. The notation is dense and complex, with many notes and rests. The page is numbered 105 in the top right corner.





segue

Musical score for guitar, first system. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings (1-4). A triplet of eighth notes is marked with a '3' and a bracket. The second staff continues the melodic line with similar notation. The third staff features a complex sequence of notes with many fingerings, including some double-stops. The fourth staff continues the melodic development. The fifth staff concludes the first system with a double bar line and a repeat sign.

Musical score for guitar, second system. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings (1-4). A triplet of eighth notes is marked with a '3' and a bracket. The second staff continues the melodic line with similar notation. The third staff features a complex sequence of notes with many fingerings, including some double-stops. The fourth staff continues the melodic development. The fifth staff concludes the second system with a double bar line and a repeat sign.

0 2 2 4 II

1 3 1 2 0 2 0 2 1 3 1 3 2 1 2 segue 2 1 0 2

1 3 III

7. segue 1 0 2 3 8 2 4 3 2 4 3 2 4 3 2 7 7 3 2 3 2 2 7 7 3 3 2 4 3 2 7 7 3 3

4 3 V 2 2 2 4 3 2 4 3

4 3 2 7 2 7 4 3 2 7 2 7 4 3 2 3 2 4 3 2 4 3 I 3

V 4 3 4 3 2 1 2 1 3 0 4 3 4 2 1 0 3

2 0 2 1 2 0 2

4 3 segue 4 1 3 0 3 0

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and specific fingering instructions. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a style typical of classical guitar repertoire.

Key features of the notation include:

- Staff 1:** Starts with a *V* marking above the staff.
- Staff 2:** Contains a triplet of eighth notes.
- Staff 3:** Begins with the word *segue* and a slur over a group of notes.
- Staff 4:** Features a slur over a group of notes.
- Staff 5:** Includes a *V* marking and a slur.
- Staff 6:** Contains a slur and a *V* marking.
- Staff 7:** Shows a change in key signature to two flats (Bb, Eb) and includes a slur.
- Staff 8:** Starts with the number **9** and includes the word *segue* and a slur.
- Staff 9:** Includes a *V* marking and a slur.
- Staff 10:** Contains a slur and a *V* marking.



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

1. 

2. 

3. 

4. 

1. 

2. 

3. 

4. 

1. 

2. 

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

5.

6.



Musical score for guitar, first system, measures 1-4. The music is in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth notes and chords. Fingering numbers (1-4) are placed above the notes. A 'segue' marking is present above the second measure. The system ends with a double bar line.

Musical score for guitar, second system, measures 5-12. The music continues with the same complex rhythmic patterns and chordal textures. It includes various musical notations such as slurs, accents, and dynamic markings. The system concludes with a double bar line.



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. Fingering is indicated by numbers 1-4 above or below notes. The word "segue" is used as a section marker on several staves. Roman numerals (I, II, III, IV, V) are placed above notes to indicate chord positions. The bottom of the page features a large, complex fingering diagram for a specific passage, showing the sequence of fingers (1-4) and rests (0) for each note. The diagram is organized into two main sections, with the second section starting at measure 12.

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

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 



Musical notation for the first system, including treble clef, key signature, and various musical symbols like 'V', 'II', and 'I'.

7. Musical notation for the second system, featuring a large number '7' and extensive fingering numbers below the notes.

8. Musical notation for the third system, starting with a large number '8' and the word 'segue'.







# 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 musical score consists of six staves of music, all written on a single treble clef staff. The music is for the G-string and is in 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Some notes have accents or slurs. The score includes several key signatures, including natural, one sharp (F#), and one flat (Bb). The first staff begins with a 'IV' marking below the first measure. The second staff has a '1)' marking below the final measure. The third staff has a '2)' marking below the final measure. The fourth staff has a '(2)' marking below the first measure and a '(2 2)' marking below the final measure. The fifth staff has a '(2)' marking below the first measure. The sixth staff has a '3)' marking below the first measure.

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.



Musical staff 1: Treble clef, 8/8 time signature. Features a long melodic line with slurs and fingerings (1, 2, 3, 4). Includes Roman numerals III, II, and III below the staff.

Musical staff 2: Treble clef, 8/8 time signature. Continues the melodic line with slurs and fingerings. Includes Roman numerals II, II, and I below the staff.

Musical staff 3: Treble clef, 8/8 time signature. Continues the melodic line with slurs and fingerings. Includes Roman numerals I, II, and I below the staff.

Musical staff 4: Treble clef, 8/8 time signature. Continues the melodic line with slurs and fingerings. Includes Roman numeral I below the staff.

Musical staff 5: Treble clef, 8/8 time signature. Features a long melodic line with slurs and fingerings. Includes Roman numeral I below the staff.

Musical staff 6: Treble clef, 8/8 time signature. Features a long melodic line with slurs and fingerings. Includes Roman numeral I below the staff.

Musical staff 7: Treble clef, 8/8 time signature. Features a long melodic line with slurs and fingerings. Includes Roman numeral I below the staff.

Musical staff 8: Treble clef, 8/8 time signature. Features a long melodic line with slurs and fingerings. Includes Roman numeral I below the staff.

Musical staff 9: Treble clef, 8/8 time signature. Features a long melodic line with slurs and fingerings. Includes Roman numeral I below the staff.



Flesch hat in seinem Vorwort "zur Ausführung der Übungen" 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 infolge 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 scales in broken thirds. Each staff contains two scales: a melodic scale and a harmonic scale. The scales are labeled with Roman numerals: IV, III, II, I, and (II). Fingerings (1, 2, 3) and bowings (1, 2, 3) are indicated throughout the notation. The scales are written in a key with one flat (B-flat).



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.

3 1 0 2 4 0 4 1 3 4 1 8 4 1 4

8 2 1 4 2 1 4 1 3 4 2 1 4 4 0 1 3

(1 3)

Ganztonleiter in Terzen.

Wholetonescale in thirds.

Gamme de tons entiers en tierces.

1 3 segue 2 4 2 4 segue 1 3

II III I II II III III IV

Ganztonleiter in Normal und Fingersatzoktaven.

Wholetonescale in normal and fingered octaves.

Gammes de tons entiers sur octaves normales et de doigtées.

a) 4 3 4 segue 4 1 3 0 1 1 2 1 2 3 4 0 1 1 2 3 2 1 0 4 3 2 1 3 2 1 0 4 3 2

b) 3 4 3 segue 4 3 4 segue 3 2 1 3 2 1

Tonleiter in Vierteltönen.

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.

3 ↑ 4 ↑ 0 1 ↑ 1 ↑ 2 ↑ 1 ↑ 2 ↑ 3 ↑ 4 ↑ 0 1 ↑ 1 ↑ 2 ↑ 3 ↓ 2 ↓ 1 ↓ 0 ↓ 4 ↓ 3 ↓ 2 ↓ 1 ↓ 3 ↓ 2 ↓ 1 ↓ 0 ↓ 4 ↓ 3 ↓ 2

1 ↑ 2 ↑ 3 ↑ 4 ↑ 0 1 ↑ 1 ↑ 2 ↑ 3 ↑ 1 ↑ 2 ↑ 3 ↓ 2 ↓ 1 ↓ 3 ↓ 2 ↓ 1 ↓ 2 ↓ 1 ↓ 0 ↓ 4 ↓ 3 ↓ 2 ↓ 1 ↓ 2



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

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

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

Musical score for 'Extension to thirds (Flesch No.6): Scales without serpentes.' The score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature, followed by a 3/4 time signature. The second staff begins with a 3/4 time signature. The third and fourth staves begin with a 4/4 time signature. The score includes various fingering numbers (1, 2, 3, 4) and articulation marks such as 'segue' and '8'. The piece concludes with a double bar line and a final chord. Below the first staff, there are two rows of fingering numbers: (0 1 0) / (4 3 2) and (1 0 1) / (3 4 3). Below the second staff, there are two rows of fingering numbers: (0 1 0) / (4 3 2) and (1 0 1) / (3 4 3). Below the third staff, there are two rows of fingering numbers: (0 1 0) / (4 3 2) and (1 0 1) / (3 4 3). Below the fourth staff, there are two rows of fingering numbers: (0 1 0) / (4 3 2) and (1 0 1) / (3 4 3).

Melodische Tonleitern in A-  
moll ohne Serpentin.

*Melodic scales in A-minor  
without serpentes.*

Gammes mélodiques en la mi-  
neur sans serpentes.

Musical score for 'Melodic scales in A-minor without serpentes.' The score is written in treble clef with a key signature of two flats (B-flat, E-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature, followed by a 3/4 time signature. The second staff begins with a 3/4 time signature. The third and fourth staves begin with a 4/4 time signature. The score includes various fingering numbers (1, 2, 3, 4) and articulation marks such as '8'. The piece concludes with a double bar line and a final chord. Below the first staff, there are two rows of fingering numbers: (0 1 4 1) / (2 3 0 3 0) and (0 2 1 2) / (2 4 3 4). Below the second staff, there are two rows of fingering numbers: (0 2 1 2) / (2 4 3 4) and (2 2) / (4 4). Below the third staff, there are two rows of fingering numbers: (2 2) / (4 4) and (2 2) / (4 4). Below the fourth staff, there are two rows of fingering numbers: (2 2) / (4 4) and (2 2) / (4 4).





This page of musical notation is for guitar and consists of ten staves. The music is written in a 4/4 time signature and features a complex melodic line with many slurs and ties. The notation includes various fretting techniques and fingerings, indicated by numbers 1-4 and 0 (open string) above the notes. Some notes are marked with a delta symbol ( $\delta$ ), likely indicating a specific articulation or technique. The staves are organized into pairs, with the first two staves at the top and the remaining eight staves below. The bottom two staves contain more intricate rhythmic patterns and fingerings, including triplets and sixteenth-note runs. The overall style is that of a technical guitar exercise or a piece of music designed to challenge the player's fretting and picking skills.





This section contains the main body of the musical score, consisting of seven staves of music. Each staff features a treble clef and a key signature of one sharp (F#). The music is heavily ornamented with guitar-specific techniques, indicated by fret numbers (0-4) placed above the notes. Many notes are beamed together in groups of two, three, or four, often with slurs. There are several measures with a circled '8' above them, likely indicating an octave shift or a specific fingering. The notation includes various rhythmic values and complex phrasing.

Septimen.

Sevenths.

Septièmes.

This section contains three staves of music, each starting with a different time signature: 4/4, 3/4, and 4/4. The music is characterized by repeated rhythmic patterns of eighth and sixteenth notes, often beamed together. The word 'segue' is written above several measures, indicating a continuation or transition. Roman numerals (I, II, III, IV) are placed below the staves to denote specific measures or sections. Fret numbers are also present above some notes. The notation is dense and rhythmic.



Ergänzung zu Dezimen (Flesch Nr.10).

Extension to tenths (Flesch No.10).

Addendum aux dixièmes (Flesch No.10).

Musical score for 'Ergänzung zu Dezimen' (Flesch No.10). The score consists of four staves of music in 3/4 time. It features complex rhythmic patterns with triplets and sixteenth notes. A large bracket labeled '8' spans the first two staves. The key signature has one flat (B-flat).

Ergänzung zu Flageoletts (Flesch Nr.11).


Extension to harmonics (Flesch No.11).

Addendum aux harmoniques (Flesch No.11).


Abgesehen von Quartengriff Flageoletts im Normalgriff

Apart from normal harmonics in fourths

Hormis les harmoniques en quartes en position normale

 auch mit Fingersatz wie folgt:

 also with fingering as follows:

 également avec doigté comme suit:

Musical score for 'Ergänzung zu Flageoletts' (Flesch No.11). The score consists of two staves of music in 3/4 time. It features complex rhythmic patterns with triplets and sixteenth notes. The key signature has one flat (B-flat). The first staff is labeled 'a)' and the second 'b)'. The word 'segue' appears between the two staves. Fingering numbers (1-4) are written below the notes.







Flageoletts im grossen Terzengriff. *Harmonics in major thirds.* Harmoniques en tierces majeures.



Flageoletts im kleinen Terzgriff. *Harmonics in minor thirds.* Harmoniques en tierces mineures.



II

III

II

III

I

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.

segue

III

II

I

III

IV

II

III

IV

arco

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.