

1192
BAND II

TONLEITER- UND ARPEGGIEN-STUDIEN FÜR VIOLINE

in 2, 3 und 4 Oktaven sowie Doppelgriffen

VOLUME IIo.

von

VOLUME II

STUDIO
DELLE SCALE
ED ARPEGGI

per

VIOLINO

a 2, 3 e 4 ottave e a doppie corde

di

SCALES
AND
ARPEGGI

for the

VIOLIN

in 2, 3 and 4 octaves and in
double-stopping

by

M. DUPARLOIR

Professeur au Conservatoire de musique de Luxembourg



Propriété des éditeurs pour tous pays
Tous droits d'exécution réservés

LEIPZIG

BOSWORTH & CO.

LONDON

BRUXELLES / WIEN / NEW YORK

Enchaînement des
gammes majeures et
mineures mélodique à
2 octaves en mouve-
ment descendant et
ascendant

Verbinding van groote
en kleine tertsen
(melodische)
toonladders door 2
octaven in af- en
opgaande beweging

Verbindung von Dur-
und Moll- (melodisch)
Tonleitern durch 2
Oktaven in ab- und
aufsteigender Bewegung

Combining of major
and melodic minor
scales extending
through two octaves, de-
scending and ascending

Alternativa (melodica)
di scale maggiori e
minori attraverso due
ottave in moto ascen-
dente e discendente

1. ii. Lage-II. Pos.

I. Lage-I. Pos.

V. Lage - V. Pos.

III. Lage - III. Pos.

VI. Lage - VI. Pos.

8va ad lib.

I. Lage - I. Pos.

II. Lage - II. Pos.

V. Lage - V. Pos.

III. Lage - III. Pos.

IV. Lage - IV. Pos.

VI. Lage - VI. Pos.

VI. P. VI. L.

8va ad lib.

I. P. I. L.

IV. Lage - IV. Pos.

II. Lage - II. Pos.

V. Lage - V. Pos.

III. Lage - III. Pos.

VI. Lage - VI. Pos.

8va ad lib.

I. P. I. L.

IV. Lage - IV. Pos.

Enchaînement des
mouvements descendants
des gammes majeures et
mineures (mélodique) à
2 octaves

Verbinding van groote
en kleine tertsen
(melodische)
toonladders door 2
octaven in afgaande
beweging

Verbindung von Dur-
und Moll- (melodisch)
Tonleitern durch 2
Oktaven in absteigender
Bewegung

Combining of major and
melodic minor scales
extending through two
octaves, descending

Melodie in scale maggiori
e minori alternate
attraverso due ottave
in moto discendente

II. Lage-II. Pos.
VI. Lage-VI. Pos.
8va ad lib.
I. P. 4
I. L.

V. Lage-V. Pos.
IV. Lage-IV. Pos.
II. Lage-II. Pos.

III. Lage-III. Pos.
VI. Lage-VI. Pos.
8va ad lib.
I. P. 4
I. L.

IV. Lage-IV. Pos.
II. Lage-II. Pos.
I. Lage-I. Pos.

III. Lage-III. Pos.
I. Lage-I. Pos.
VI. Lage-VI. Pos.
8va ad lib.
I. P. 4
I. L.

IV. Lage-IV. Pos.

Enchaînement des
arpèges majeurs et
mineurs à 2 octaves en
mouvement descendant
et ascendant

Verbinding van groote
en kleine tertsen
arpeggio's door 2
octaven in af- en
opgaande beweging

Verbindung von Dur-
und Moll-Arpeggien
durch 2 Oktaven in ab-
und aufsteigender
Bewegung

Combining of major and
minor arpeggios extending
through two octaves,
descending and
ascending

Arpeggi maggiori e
minori attraverso due
ottave in moto
discendente
e ascendente.

II. P. 4
II. L. 4

VI. P. 4
VI. L. 4
8va ad lib.
I. P. 2
I. L.

III. P. 4
III. L. 4

II. P. 4
II. L. 4

VII. P. 4
VII. L. 4
8va ad lib.
I. P. 3
I. L.

VI. P. 4
VI. L. 4

IV. P. 4
IV. L. 4

III. P. 4
III. L. 4

VI. P. 4
VI. L. 4
8va ad lib.
I. P. 2
I. L.

IV. Lage-IV. Pos. II. Lage-II. Pos. VII. Lage-VII. Pos. 8va ad lib. V. Lage-V. Pos.

III. Lage-III. Pos. VI. P. 4 VI. L. 4 IV. Lage-IV. Pos.

Enchainement des arpèges brisés (mouvement descendant et ascendant) Verbindung van gebroken arpeggio's in op- en afgaande beweging Verbindung gebrochener Arpeggien in auf- und absteigender Bewegung Combining of broken arpeggios, ascending and descending Arpeggi spezzati in moto ascendente e discendente

II. Lage-II. Pos. V. Lage-V. Pos. III. Lage-III. Pos.

VI. Lage-VI. Pos. IV. Lage-IV. Pos. II. Lage-II. Pos. VII. Lage-VII. Pos. V. Lage-V. Pos.

III. Lage-III. Pos. VI. Lage-VI. Pos. IV. Lage-IV. Pos.

VI. Lage-VI. Pos. IV. Lage-IV. Pos. II. Lage-II. Pos. VII. Lage-VII. Pos. 8va ad lib. V. Lage-V. Pos.

III. Lage-III. Pos. VI. Lage-VI. Pos. IV. Lage-IV. Pos.

Enchainement des mouvements descendants des arpèges majeurs et mineurs à 2 octaves Verbindung van groote en kleine tertsen arpeggio's door 2 octaven in afgaande beweging Verbindung von Dur- und Moll-Arpeggien durch 2 Oktaven in absteigender Bewegung Combining of major and minor arpeggios extending through two octaves, descending Arpeggi maggiori e minori attraverso due ottave in moto discendente.

II. Lage-II. Pos. I. Lage-I. Pos. V. Lage-V. Pos. III. P. III. L. I. Lage-I. Pos. VI. P. VI. L. 8va ad lib. IV. Lage-IV. Pos. II. P. II. L.

VII. P. VII. L. 8va ad lib. V. P. V. L. III. Lage-III. Pos. I. Lage-I. Pos. VI. P. 4 IV. P. 4 IV. L. VI. P. 4 VI. L. I. Lage-I. Pos. 8va ad lib. VI. P. VI. L.

IV. P. 4 IV. L. II. P. 4 II. L. VII. P. VII. L. 8va ad lib. V. P. V. L. III. Lage-III. Pos. VI. P. 4 VI. L. IV. P. IV. L.

6

7

8va ad lib.

8

9

10

[illegible]

11



12



13

B
A

8

8

8

8

8

8

8

8

8

8

This image shows a page of musical notation for a guitar piece. The notation is written on ten staves, each beginning with a treble clef. The key signature is one sharp (F#) for the first two staves and one flat (Bb) for the remaining eight staves. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and is heavily marked with slurs and fingerings (e.g., 1, 4, 3, 1, 2). The piece is divided into sections, with the letter 'A' appearing at the end of the first two staves and the number '8' appearing at the beginning of several staves, indicating measures or sections. The notation is dense and technically demanding, typical of advanced guitar repertoire.

15.

Exercise 15 consists of six staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a bracketed section labeled 'A' and 'B'. The subsequent staves continue the pattern, with some staves featuring a bracketed section labeled '8'. The music is composed of continuous sixteenth-note runs, often beamed in groups of four. Fingering numbers (1-4) and articulation marks (accents) are used throughout. The key signature changes to two flats (B-flat, E-flat) on the second staff, three flats (B-flat, E-flat, A-flat) on the third staff, and four flats (B-flat, E-flat, A-flat, D-flat) on the fourth staff. The fifth staff changes to one sharp (F-sharp) and the sixth staff to two sharps (F-sharp, C-sharp). The exercise concludes with a double bar line and a repeat sign.

16

Exercise 16 consists of five staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a bracketed section labeled 'A' and 'B'. The subsequent staves continue the pattern, with some staves featuring a bracketed section labeled '8'. The music is composed of continuous sixteenth-note runs, often beamed in groups of four. Fingering numbers (1-4) and articulation marks (accents) are used throughout. The key signature changes to two flats (B-flat, E-flat) on the second staff, three flats (B-flat, E-flat, A-flat) on the third staff, and four flats (B-flat, E-flat, A-flat, D-flat) on the fourth staff. The fifth staff changes to one sharp (F-sharp) and the sixth staff to two sharps (F-sharp, C-sharp). The exercise concludes with a double bar line and a repeat sign.

This page of musical notation contains ten staves of music, organized into two systems of five staves each. The notation is written in treble clef and includes various key signatures and time signatures. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and frequent use of slurs and ties. Dynamic markings such as *8va.* (octave) and *8* (octave) are present. The notation is dense and detailed, with many notes and rests. The first system (staves 1-5) is in the key of D major (two sharps) and 4/4 time. The second system (staves 6-10) is in the key of D minor (two flats) and 3/4 time. The notation is written in a clear, professional style, with a focus on technical precision and musical expression.

Enchaînement des
gammes majeures et
mineures (mélodique) à
3 octaves en mouvement
descendant et ascendant

Verbinding van groote
en kleine tertsen
(melodische)
toonladders door 3
octaven in af- en
opgaande beweging

Verbinding
und Moll-
Tonleitern
Oktaven in
aufsteigender

18

B. & Co. Ltd. 17290

von Dur-
(melodisch)
durch 3
ab- und
Bewegung

Combining of major and
melodic minor scales,
extending through three
octaves, descending and
ascending

Melodie in scale maggiori
e minori alternate
attraverso 3 ottave in
moto discendente
e ascendente.

The musical score consists of 12 staves, each containing two systems of music. The first system of each staff is a descending scale, and the second system is an ascending scale. The scales are written in various keys, including major and melodic minor scales. The notation includes fingerings (1, 2, 3, 4), slurs, and dynamic markings like 'V' (forte) and 'U' (piano). Some staves have the word 'restez' written above the notes. The staves are numbered 1 through 12 on the left side.

Enchaînement des
mouvements descendants
des gammes majeures et
mineures (mélodique) à
3 octaves

Verbinding van groote
en kleine terts
(melodische)
toonladders door 3
octaven in afgaande
beweging

Verbindung von Dur-
und Moll- (melodisch)
Tonleitern durch 3
Oktaven in absteigender
Bewegung

Combining of major and
melodic minor scales
extending through three
octaves, descending

Scale melodiche maggiori
e minori alternate
attraverso 3 ottave in
moto discendente

The page displays 12 rows of musical exercises, each consisting of two staves. The left staff of each row contains a major scale, and the right staff contains a melodic minor scale. All scales are descending and span three octaves. Fingerings (1, 2, 3, 4) are indicated above the notes. Breath marks (V) are placed at the end of each scale. Some scales include a '3 restez' marking, indicating a three-measure rest. The keys of the scales progress from C major/minor at the top to D major/minor at the bottom.

Enchaînement des
arpèges majeurs et
mineurs à 3 octaves en
mouvement descendant
et ascendant

Verbinding van groote
en kleine tertsen
arpeggio's door 3
octaven in af- en
opgaande beweging

Verbindung von Dur-
und Moll-Arpeggien
durch 3 Oktaven in ab-
und aufsteigender
Bewegung

Combining of major and
minor arpeggios extend-
ing through three
octaves, descending and
ascending

Arpeggi maggiori e minori
alternati attraverso
3 ottave in moto
ascendente e discendente.

20

Enchainement des
arpèges majeurs et
mineurs à 3 octaves en
mouvement descendant

Verbinding van groote
en kleine terts
arpeggio's door 3
octaven in afgaande
beweging

Verbindung von Dur-
und Moll-Arpeggien
durch 3 Oktaven in
absteigender Bewegung

Combining of major and
minor arpeggios extend-
ing through three
octaves, descending

Arpeggi maggiori e minori
attraverso 3^a ottave in
moto discendente.

21

Enchainement des
mouvements descendants
des gammes et arpèges
majeurs et mineurs en
octaves - tierces et sixtes

Verbinding van groote en
kleine terts toonladders
en arpeggio's in octaven,
tertsen en seksten

Verbindung von Dur-
und Moll-Tonleitern und
Arpeggien in Oktaven,
Terzen und Sexten

Combining of major and
minor scales and
arpeggios in octaves,
thirds and sixths

Scale maggiori e minori
e arpeggi di ottave, terze
e seste alternate

22

23.



24.



25.



This musical score consists of ten staves of music, numbered 20 through 27. The notation is written on a single treble clef staff. The key signature changes from one flat (B-flat) in measure 20 to two flats (B-flat and E-flat) in measure 21, and then to three sharps (F-sharp, C-sharp, and G-sharp) in measure 22. The time signature is 4/4. The music features a complex, rapid melodic line with many sixteenth and thirty-second notes, often beamed together. There are numerous fingerings indicated by numbers 1 through 4, and some measures include slurs or accents. The piece concludes with a double bar line in measure 27.

Handwritten musical score for "The Rose Tree". The score is written on ten staves in treble clef. It features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings like "V" (forte) and "V 2" (fortissimo). The piece is titled "The Rose Tree" and is marked "21" in the top right corner.

This page of musical notation for guitar consists of 12 staves, each containing two measures of music. The notation is written in treble clef and includes various chords, scales, and fingerings. The key signature changes from C major (no sharps or flats) to D major (two sharps: F# and C#) at the beginning of the 10th staff. The music is characterized by complex chordal structures and melodic lines, with many notes beamed together. Fingerings are indicated by numbers 1-4 above the notes. The page is numbered 22 in the top left corner and 29 in the top right corner.

Gammes majeures et
arpèges majeurs à 4
octaves

Groote terts toonladders
en arpeggio's door 4
octaven

Dur-Tonleitern und
Arpeggien durch 4
Oktaven

Major scales and
arpeggios, extending
through four octaves

Scale maggiori e arpeggi
attraverso 4 ottave.

30.

Exemples.
Voorbeelden.
Beispiele.
Esempi.

Martelé du talon à la pointe
Kräftig staccato van de slof tot aan de punt
Kräftiges Stakkato, vom Frosch bis zur Spitze
Hammered stroke from nut to point
Martellato dalla base alla punta

A la pointe
Aan de punt
Spitze
At the point
Sulla punta

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato

Staccato du talon à la pointe
Staccato van de slof tot aan de punt
Stakkato vom Frosch bis zur Spitze
Staccato from nut to point
Staccato dalla base alla punta

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato



Gamme de Sol majeur

Grand détaché: Employer tout
l'archet: du talon à la pointe

Toonladder G majeur

Breed staccato, den geheelen
Boog gebruiken: van de slof
tot aan de punt.

Tonleiter G-dur

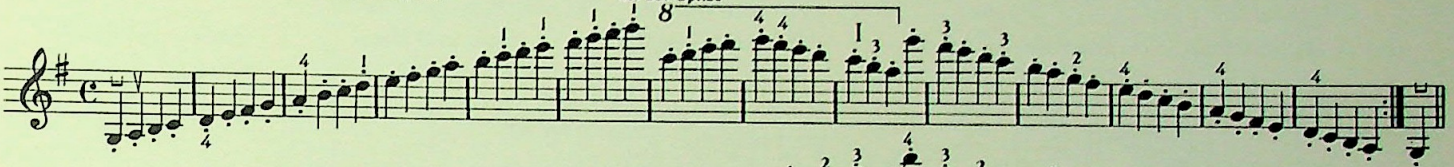
Breites Stakkato; mit dem
ganzen Bogen, vom Frosch
bis zur Spitze

Scale in G major

Broadly detached: Use the
whole bow from nut to point.

Scala in Sol maggiore

Grande distacco — usare tutto
l'archetto dalla base alla punta



Arpège de Sol majeur
Arpeggien G majeur
Arpeggien G-dur
Triad in G Major
Arpeggi in Sol maggiore

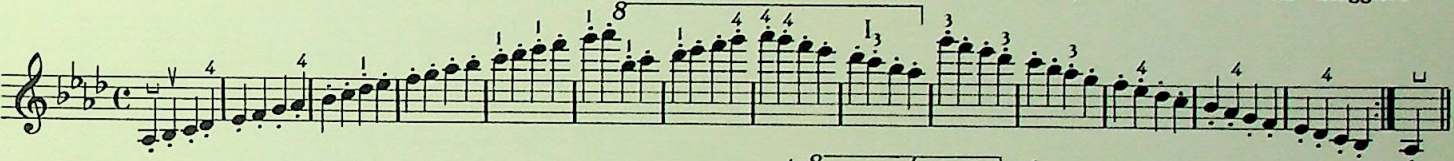
Gamme de Lab majeur

Toonladder As majeur

Tonleiter As-dur

Scale in A^b Major

Scala in La^b maggiore



Arpège de Lab majeur
Arpeggien As majeur
Arpeggien As-dur
Triad in A^b Major
Arpeggi in Lab maggiore

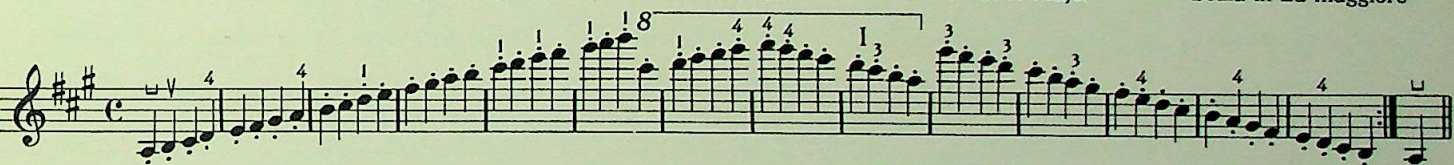
Gamme de La majeur

Toonladder A majeur

Tonleiter A-dur

Scale in A Major

Scala in La maggiore



Arpège de La majeur
Arpeggien A majeur
Arpeggien A-dur
Triad in A Major
Arpeggi in La maggiore

Gamme de Sib majeur

Toonladder Bes majeur

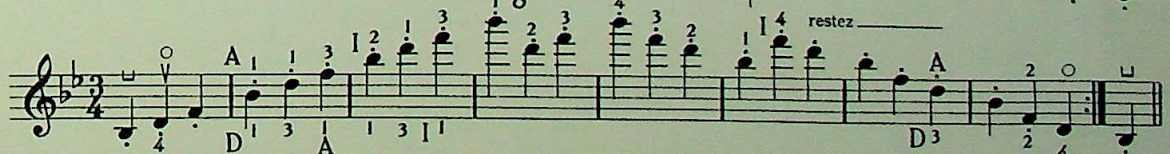
Tonleiter B-dur

Scale in B^b Major

Scala in Sib maggiore



Arpège de Sib majeur
Arpeggien Bes majeur
Arpeggien B-dur
Triad in B^b Major
Arpeggi in Sib maggiore



Exemples.
Voorbeelden.
Beispiele.
Examples.
Esempi.



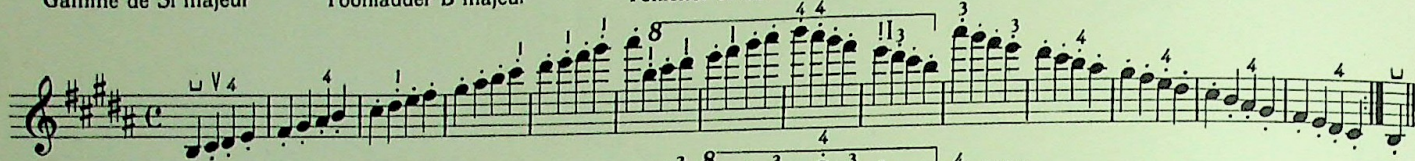
Gamme de Si majeur

Toonladder B majeur

Tonleiter H-dur

Scale in B Major

Scala in Si maggiore



Arpège de Si majeur
Arpeggien B majeur
Arpeggien H-dur
Triad in B Major
Arpeggi in Si maggiore

Gammes mineures et
arpèges mineurs à 4
octaves

kleine tertsen toonladders
en arpeggio's door 4
octaven

Moll-Tonleitern und
Arpeggien durch 4
Oktaven

Minor scales and
arpeggios, extending
through four octaves

Scale minori ed arpeggi
attraverso 4 ottave.

Gamme de Sol mineur

Toonladder G mineur

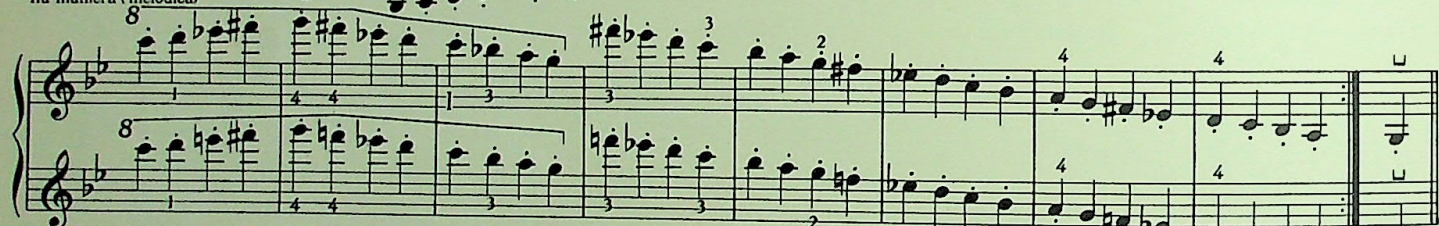
Tonleiter G-moll

Scale in G Minor

Scala in Sol minore

Ier type
Eerste manier
I. Art
1st Type (or Harmonic Minor)
la maniera

Ile type (ou mélodique)
Tweede manier (of melodisch)
II. Art (oder melodisch)
2nd Type (or Melodic Minor)
IIa maniera (melodica)



Arpège de Sol mineur
Arpeggien G mineur
Arpeggien G moll
Triad in G minor
Arpeggi in Sol minore

Gamme de Sol# mineur

Toonladder Gis mineur

Tonleiter Gis moll

Scale in G# minor

Scala in sol# minore

Ier type
Eerste manier
I. Art
1st Type (or Harmonic Minor)
la maniera

Ile type (ou mélodique)
Tweede manier (of melodisch)
II. Art (oder melodisch)
2nd Type (or Melodic Minor)
IIa maniera (melodica)



Arpège de Sol# mineur
Arpeggien Gis mineur
Arpeggien Gis moll
Triad in G# minor
Arpeggi in Sol# minore

Ier type
Eerste manier
I. Art
1st Type (or Harmonic Minor)
la maniera

Ile type (ou mélodique)
Tweede manier (of melodisch)
II. Art (oder melodisch)
2nd Type (or Melodic Minor)
IIa maniera (melodica)

Arpège de La mineur
Arpeggien A mineur
Arpeggien A-moll
Triad in A Minor
Arpeggi in La minore

Gamme de Sib mineur

Toonladder Bes mineur

Tonleiter B-moll

Scale in Bb Minor

Scala in Sib minore

Ier type
Eerste manier
I. Art
1st Type (or Harmonic Minor)
la maniera

Ile type (ou mélodique)
Tweede manier (of melodisch)
II. Art (oder melodisch)
2nd Type (or Melodic Minor)
IIa maniera (melodica)

Arpège de Sib mineur
Arpeggien Bes mineur
Arpeggien B-moll
Triad in Bb Minor
Arpeggi in Sib minore

Gamme de Si mineur

Toonladder B mineur

Tonleiter H-moll

Scale in B Minor

Scala in Si minore

Ier type
Eerste manier
I. Art
1st Type (or Harmonic Minor)
la maniera

Ile type (ou mélodique)
Tweede manier (of melodisch)
II. Art (oder melodisch)
2nd Type (or Melodic Minor)
IIa maniera (melodica)

Arpège de Si mineur
Arpeggien B mineur
Arpeggien H-moll
Triad in B Minor
Arpeggi in Si minore

26 Gammes majeures et mineures et arpèges en octaves doigtées

à travailler comme les gammes simples

Groote en kleine terts toonladders en arpeggio's in octaven met vingerzetting

Te oefenen als de eenvoudige toonladders

Dur- und Moll-Tonleitern Fingersatz

Wie die einfachen

31

Exemples.
Voorbeelden.
Beispiele.
Exemplos.
Esempi.

Martelé
Krachtig staccato
Kräftiges Stakkato
Hammered stroke
Martellato

Bien lié
Zeer gebonden
Sehr gebunden
Smoothly legato
Ben legato

Staccato du talon à la pointe
Staccato van de slof tot aan de punt
Stakkato vom Frosch bis zur Spitze
Staccato from nut to point
Staccato dalla base alla punta

Grand détaché: Employer tout l'archet: du talon à la pointe

Breed staccato, den geheelen Boog gebruiken: van de slof tot aan de punt.

Breites Stakkato; mit dem ganzen

Do majeur
C majeur
C-dur
C-Major
Do maggiore

La mineur (mélodique)
a mineur (melodisch)
A-moll (melodisch)
A-Minor (melodic)
La minore (melodico)

Fa majeur
F majeur
F-dur
F-Major
Fa maggiore

Ré mineur (mélodique)
d mineur (melodisch)
D-moll (melodisch)
D-minor (melodic)
Re minore (melodico)

Sib majeur
bes majeur
B-dur
B-Major
Sib maggiore

Sol mineur (mélodique)
g mineur (melodisch)
G-moll (melodisch)
G-Minor (melodic)
Sol minore (melodico)

Mib majeur
Es majeur
Es-dur
Eb-Major
Mib maggiore

Do mineur (mélodique)
c mineur (melodisch)
C-moll (melodisch)
C-Minor (melodic)
Do minore (melodico)

Lab majeur
As majeur
As-dur
Ab-Major
Lab maggiore

Fa mineur (mélodique)
f mineur (melodisch)
F-moll (melodisch)
F-Minor (melodic)
Fa minore (melodico)

Reb majeur
Des majeur
Des-dur
Db-Major
Reb maggiore

Sib mineur (mélodique)
bes mineur (melodisch)
B-moll (melodisch)
Bb-minor (melodic)
Sib minore (melodico)

The musical score is organized into two main sections. The top section, labeled '31', shows examples of scales and arpeggios in octaves, with fingerings and bowing techniques indicated. The bottom section, labeled 'Grand détaché', shows scales and arpeggios in octaves, with fingerings and bowing techniques indicated. The scales are written in two staves (treble and bass clef) and are accompanied by a piano accompaniment. The scales are written in various keys, including major and minor scales, and are accompanied by a piano accompaniment. The scales are written in various keys, including major and minor scales, and are accompanied by a piano accompaniment.

To be practised in the same styles as the ordinary scales

Da eseguirsi come le scale semplici

Bien lié
Zeer gebonden
Sehr gebunden
Smoothly legato
Ben legato

staccato

Broadly detached: Use the whole bow from nut to point.

Grande distacco — usare tutto l'archetto dalla base alla punta

Martelé
Kräftig staccato
Kräftiges Stakkato
Hammered stroke
Martellato

Bien lié
Zeer gebonden
Sehr gebunden
Smoothly legato
Ben legato

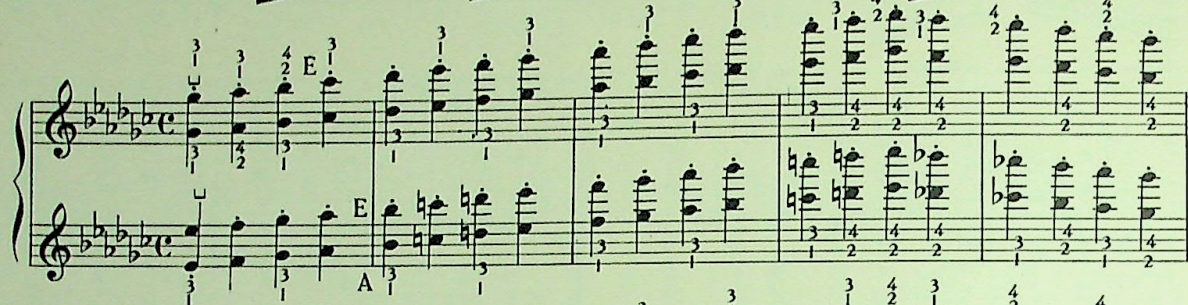
Staccato du talon à la pointe
Staccato van de slof tot aan de punt
Stakkato vom Frosch bis zur Spitze
Staccato from nut to point
Staccato dalla base alla punta

Exemples.
Voorbeelden.
Beispiele.
Esempi.



Sol $\flat$ majeur
Ges $\flat$ majeur
Ges-dur
G $\flat$ Major
Sol $\flat$ maggiore

Mib mineur (mélodique)
es mineur (melodisch)
Es-moll (melodisch)
E $\flat$ minor (melodic)
Mib minore (melodico)



Si majeur
B majeur
H-dur
B-Major
Si maggiore

Sol $\sharp$ mineur (mélodique)
gis mineur (melodisch)
Gis-moll (melodisch)
G $\sharp$ Minor (melodic)
Sol $\sharp$ minore (melodico)



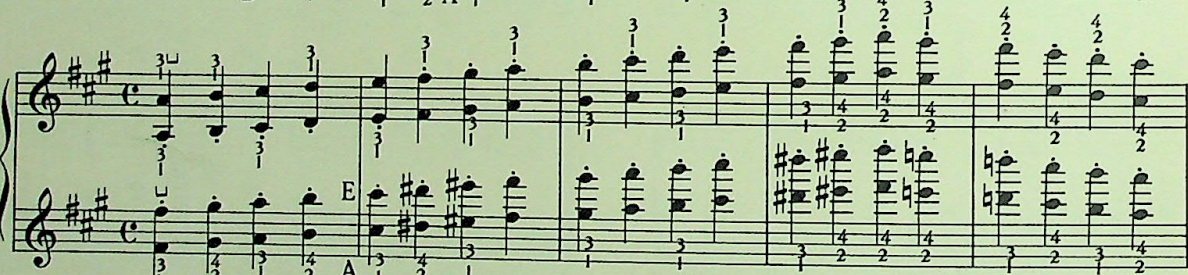
Mi majeur
E majeur
E-dur
E-Major
Mi maggiore

Do $\sharp$ mineur (mélodique)
cis mineur (melodisch)
Cis-moll (melodisch)
C $\sharp$ Minor (melodic)
Do $\sharp$ minore (melodico)



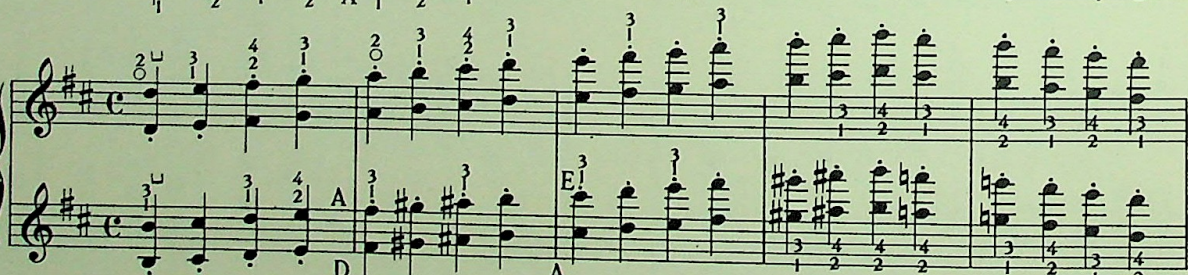
La majeur
A majeur
A-dur
A-Major
La maggiore

Fa $\sharp$ mineur (mélodique)
fis mineur (melodisch)
Fis-moll (melodisch)
F $\sharp$ Minor (melodic)
Fa $\sharp$ minore (melodico)



Re $\flat$ majeur
D $\flat$ majeur
D-dur
D-major
Re maggiore

Si mineur (mélodique)
b mineur (melodisch)
H-moll (melodisch)
B-Minor (melodic)
Si minore (melodico)



Sol majeur
G majeur
G-dur
G-Major
Sol maggiore

Mi mineur (mélodique)
e mineur (melodisch)
E-moll (melodisch)
E-minor (melodic)
Mi minore (melodico)



Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato

Bien lié
Zeër gebonden
Sehr gebonden
Smoothly legato
Ben legato

The musical score is written for a single melodic line and a piano accompaniment. The melodic line features various ornaments, including grace notes and slurs, and is marked with 'staccato' and 'legato' instructions. The piano accompaniment consists of chords and arpeggiated figures. The score is divided into two systems, each with five measures. The first system is marked with a circled '6' and the second with a circled '5'. The piano part includes chord symbols A, D, and G.

Enchaînement des
gammes majeures et
mineures en octaves
doigtées

Verbinding van groote
en kleine terts
toonladders in octaven
met vingerzetting

Verbindung der Dur- und
Moll-Tonleitern in
Fingersatzoktaven

Combining of the major
and minor scales in
fingered octaves

Scale maggiori e minori
alternate in octave
diteggiate

32

The page contains eight staves of musical notation, each featuring a sequence of major and minor scales in octaves, fingered and slurred. The scales are written in treble clef with a common time signature. The first staff starts with a treble clef and a common time signature. The subsequent staves continue the sequence, with some staves having a key signature change (one flat). The scales are fingered with numbers 1-4, and some staves have a 'D' or 'A' marking below them. The page is numbered 30 in the top left corner.

This page contains eight staves of musical notation, likely for guitar. The notation is complex, featuring many notes, accidentals, and fingerings. The key signature is one flat (B-flat). The staves are arranged in a single system, with each staff containing a treble clef. The music is written in a single system, with each staff containing a treble clef. The notation is dense with many notes and accidentals, suggesting a highly technical piece. The staves are arranged in a single system, with each staff containing a treble clef. The notation is dense with many notes and accidentals, suggesting a highly technical piece.

Chord markings include D, A, and G. Fingerings are indicated by numbers 1, 2, 3, 4. Triplets are marked with '3'. The notation is written in a single system with multiple staves, each containing a treble clef and a key signature of one flat (B-flat).

32 Gammes majeures et mineures en dixièmes
a travailler comme les autres gammes

Groote en kleine terts
toonladders in decimen
als de gewone toonladders te beoefenen

Dur- und Moll-Tonleitern
in Dezimen
Wie die einfachen Tonleitern zu üben.

Major and minor
scales in tenths
To be practised in the same way as the ordinary scales.

Scale maggiori e minori
in decime
Esercizi di scale maggiore e minore.

Martelé
Krachtig staccato
Kräftiges Stakkato
Hammered stroke
Martellato

A la pointe
Aan de punt
Spitze
At the point
Sulla punta

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato

Staccato du talon à la pointe
Staccato van de slof tot aan de punt
Stakkato vom Frosch bis zur Spitze
Staccato from nut to point
Staccato dalla base alla punta

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato

33

Exemples.
Voorbeelden.
Beispiele.
Esempi.



Grand détaché: Employer tout l'archet: du talon à la pointe

Breed staccato, den geheelen stok gebruiken: van de slof tot aan de punt.

Breites Stakkato; mit dem ganzen Bogen, vom Frosch bis zur Spitze

Broadly detached: Use the whole bow from nut to point.

Grande distacco — usare tutto l'archetto dalla base alla punta

Do majeur
C majeur
C-dur
C-Major
Do maggiore

La mineur (mélodique)
a mineur (melodisch)
A-moll (melodisch)
A-Minor (melodic)
La minore (melodico)

Fa majeur
F majeur
F-dur
F-Major
Fa maggiore

Ré mineur (mélodique)
d mineur (melodisch)
D-moll (melodisch)
D-minor (melodic)
Re minore (melodico)

Sib majeur
Bes majeur
B $\flat$ -dur
B $\flat$ -Major
Sib maggiore

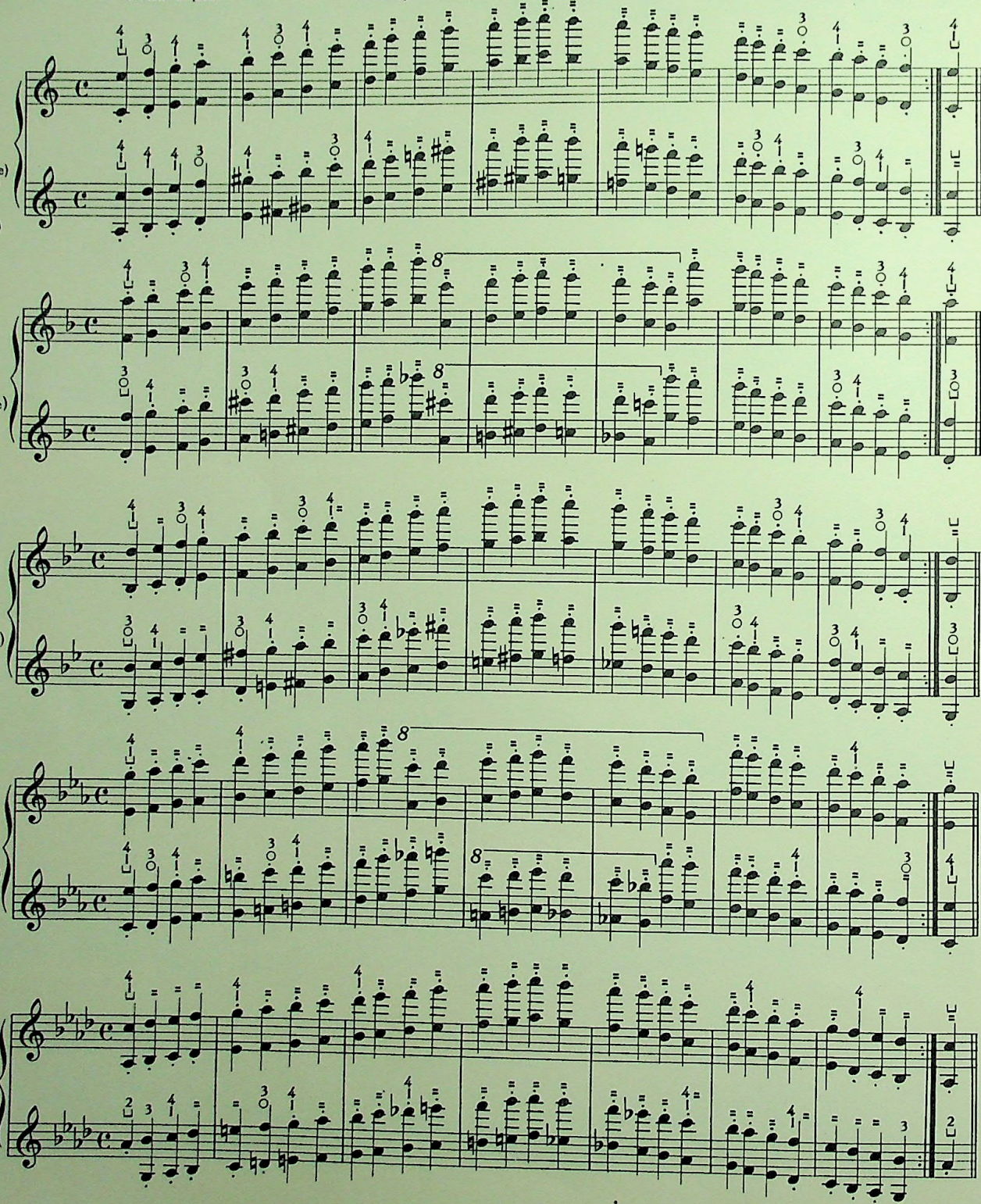
Sol mineur (mélodique)
g mineur (melodisch)
G-moll (melodisch)
G-Minor (melodic)
Sol minore (melodico)

Mib majeur
Es majeur
E $\flat$ -dur
E $\flat$ -Major
Mib maggiore

Do mineur (mélodique)
c mineur (melodisch)
C-moll (melodisch)
C-Minor (melodic)
Do minore (melodico)

Lab majeur
As majeur
A $\flat$ -dur
A $\flat$ -Major
Lab maggiore

Fa mineur (mélodique)
f mineur (melodisch)
F-moll (melodisch)
F-Minor (melodic)
Fa minore (melodico)



Ré majeur
Des majeur
Des-dur
D_♯ Major
Re maggiore

Sib mineur (mélodique)
es mineur (melodisch)
B_♭-moll (melodisch)
B_♭-minor (melodic)
Si_♭ minore (melodico)

Sol_♭ majeur
Ges majeur
Ges-dur
G_♭ Major
Sol_♭ maggiore

Mib mineur (mélodique)
es mineur (melodisch)
E_♭-moll (melodisch)
E_♭-minor (melodic)
Mi_♭ minore (melodico)

Si majeur
B majeur
H-dur
B Major
Si maggiore

Sol_♯ mineur (mélodique)
gis mineur (melodisch)
Gis moll (melodisch)
G_♯-Minor (melodic)
Sol_♯ minore (melodico)

Mi majeur
E majeur
E-dur
E Major
Mi maggiore

Do_♯ mineur (mélodique)
cis mineur (melodisch)
Cis moll (melodisch)
C_♯-Minor (melodic)
Do_♯ minore (melodico)

La majeur
A majeur
A-dur
A Major
La maggiore

Fa_♯ mineur (mélodique)
fis mineur (melodisch)
Fis moll (melodisch)
F_♯-Minor (melodic)
Fa_♯ minore (melodico)

Ré majeur
D majeur
D-dur
D-major
Re maggiore

Si mineur (mélodique)
b mineur (melodisch)
H-moll (melodisch)
B-Minor (melodic)
Si minore (melodico)

Sol majeur
G majeur
G-dur
G Major
Sol maggiore

Mi mineur (mélodique)
e mineur (melodisch)
E-moll (melodisch)
E-minor (melodic)
Mi minore (melodico)

34 Arpèges en sixtes
quintes-quartes et tierces

Arpeggio's in seksten,
kwinten, kwarten en
tertsen

Arpeggien in Sexten,
Quinten, Quarten und
Terzen

Arpeggios in sixths,
fifths, fourths and thirds

Arpeggi in seste, quinte,
quarte e terze

34

This page contains 12 staves of musical notation, likely for a piano piece. The music is written in 3/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings, with a key signature of one sharp (F#). The music is arranged in a continuous flow across the staves, with some measures containing multiple notes and rests. The notation is clear and legible, with a focus on the melodic and harmonic progression of the piece.

Arpèges en sixtes-
quintes et quartes

Arpeggio's in seksten,
kwinten en kwarten

Arpeggien in Sexten,
Quinten und Quarten

Arpeggios in sixths,
fifths and fourths

Arpeggi in seste,
quinte e quarte

35

Do majeur
C majeur
C-dur
C-Major
Do maggiore



La mineur
a mineur
A-moll
A-Minor
La minore



Fa majeur
F majeur
F-dur
F-Major
Fa maggiore



Ré mineur
d mineur
D-moll
D-minor
Re minore



Sib majeur
Bes majeur
B-dur
B-Major
Si maggiore



Sol mineur
g mineur
G-moll
G-Minor
Sol minore



Mib majeur
Es majeur
E-dur
E-Major
Mi maggiore



Do mineur
c mineur
C-moll
C-Minor
Do minore



Lab majeur
As majeur
A-dur
A-Major
La maggiore



Fa mineur
f mineur
F-moll
F-Minor
Fa minore



Réb majeur
Des majeur
D-dur
D-Major
Re maggiore



Sib mineur
bes mineur
B-moll
B-Minor
Si minore



Sol $\flat$ majeur
Ges $\flat$ majeur
Ges $\flat$ -dur
G $\flat$ -Major
Sol $\flat$ maggiore



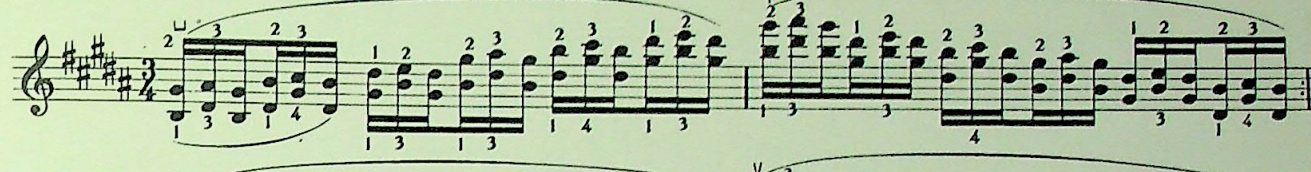
Mi $\flat$ mineur
es mineur
Es $\flat$ -moll
E $\flat$ -Minor
Mi $\flat$ minore



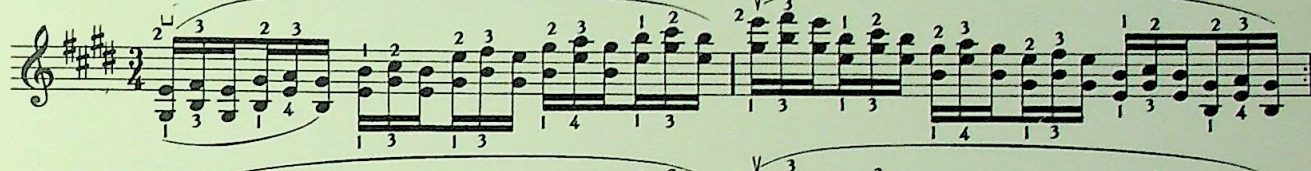
Si majeur
B majeur
H $\flat$ -dur
B-Major
Si maggiore



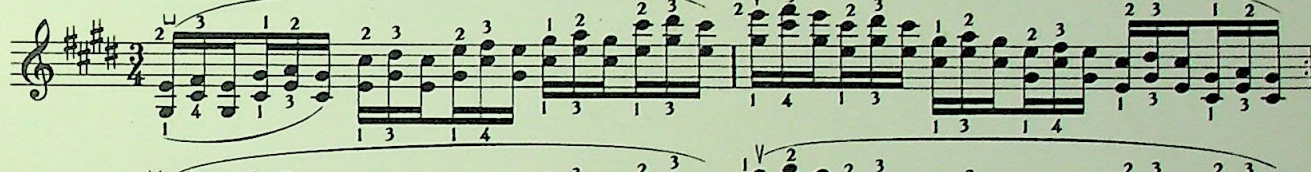
Sol $\sharp$ mineur
gis mineur
Es $\sharp$ -moll
G $\sharp$ -Minor
Sol $\sharp$ minore



Mi majeur
E majeur
E $\sharp$ -dur
E-Major
Mi maggiore



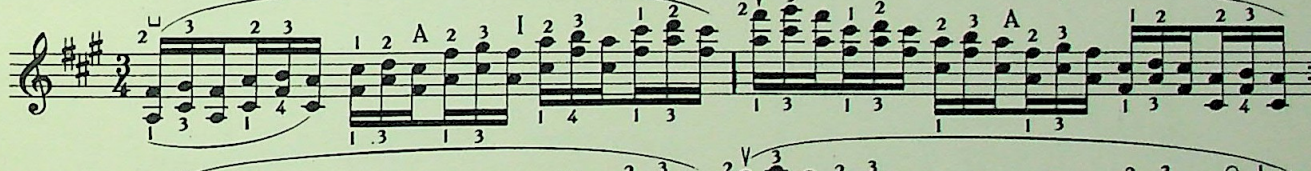
Do $\sharp$ mineur
cis mineur
Cis $\sharp$ -moll
C $\sharp$ -Minor
Do $\sharp$ minore



La majeur
A majeur
A $\sharp$ -dur
A-Major
La maggiore



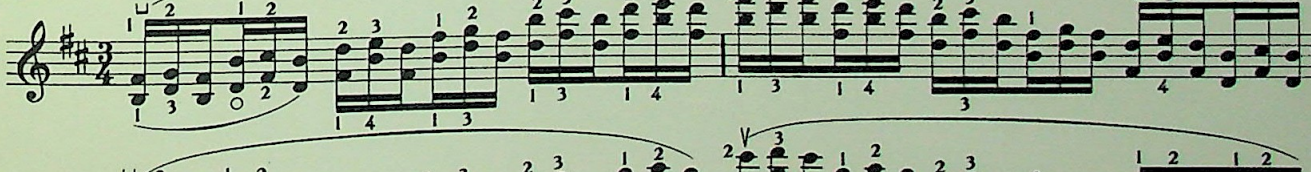
Fa $\sharp$ mineur
fis mineur
Fis $\sharp$ -moll
F $\sharp$ -Minor
Fa $\sharp$ minore



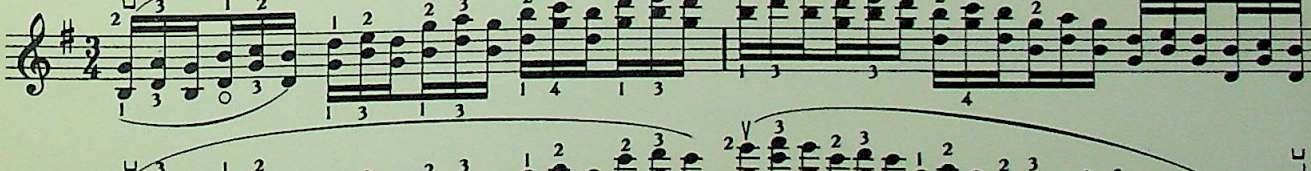
Ré majeur
D majeur
D $\sharp$ -dur
D-Major
Re maggiore



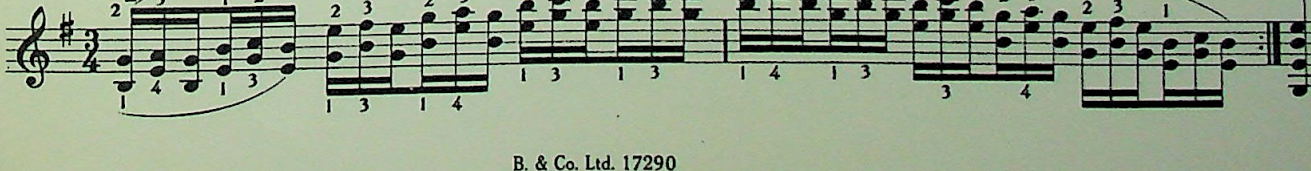
Si mineur
b mineur
H $\flat$ -moll
B-Minor
Si minore



Sol majeur
G majeur
G $\sharp$ -dur
G-Major
Sol maggiore



Mi mineur
e mineur
E $\flat$ -moll
E-Minor
Mi minore



Arpèges en sixtes-
quintes-quartes et tierces

Arpeggio's in seksten,
kwinten, kwarten en
tertsen

Arpeggien in Sexten,
Quinten, Quarten und
Terzen

Arpeggios in sixths,
fifths, fourths and thirds

Arpeggi in seste, quinte,
quarte e terze

36

Exemples.
Voorbeelden.
Beispiele.
Esempli.

Martelé
Kräftig staccato
Kräftiges Stakkato
Hammered stroke
Martellato

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato

Bien lié
Zeër gebonden
Sehr gebunden
Smoothly legato
Ben legato



Grand détaché: Employer tout
l'archet: du talon à la pointe

Breed staccato, den geheelen
stok gebruiken: van de slof
tot aan de punt.

Breites Stakkato: mit dem
ganzen Bogen, vom Frosch
bis zur Spitze

Broadly detached: Use the
whole bow from nut to point.

Grande distacco — usare tutto
l'archetto dalla base alla punta

Do majeur
C majeur
C-dur
C-Major
Do maggiore



La mineur
a mineur
A-moll
A-Minor
La minore



Fa majeur
F majeur
F-dur
F-Major
Fa maggiore



Ré mineur
d mineur
D-moll
D-Minor
Re minore



Sib majeur
Bes majeur
B $\flat$ -dur
B $\flat$ -Major
Sib maggiore



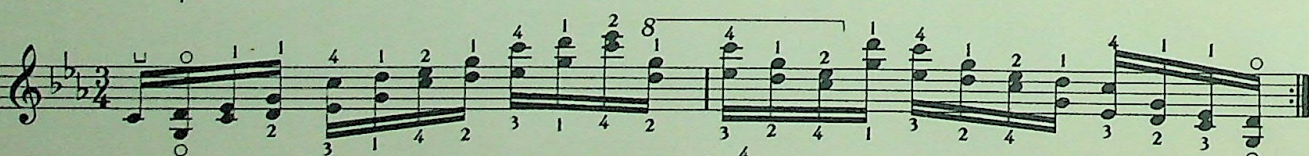
Sol mineur
g mineur
G-moll
G-Minor
Sol minore



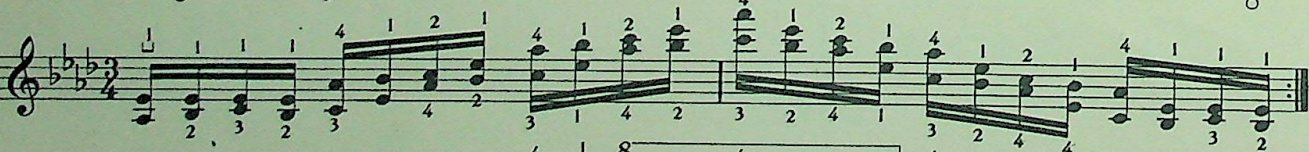
Mib majeur
Es majeur
E $\flat$ -dur
E $\flat$ -Major
Mib maggiore



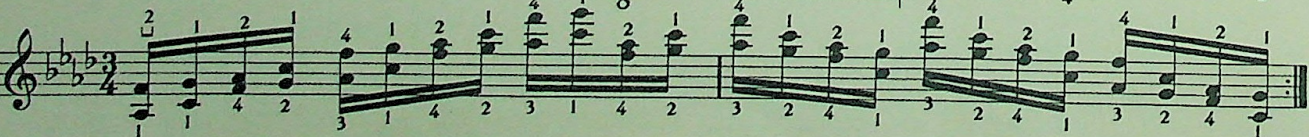
Do mineur
c mineur
C-moll
C-Minor
Do minore



Lab majeur
As majeur
A $\flat$ -dur
A $\flat$ -Major
Lab maggiore



Fa mineur
f mineur
F-moll
F-Minor
Fa minore



Des majeur
Des-dur
D $\flat$ -Major
Reb maggiore

Sib mineur
bes mineur
B $\flat$ -minor
Sib minore

Solb majeur
Ges majeur
Ges-dur
G $\flat$ -Major
Solb maggiore

Mib mineur
es mineur
E $\flat$ -moll
E $\flat$ -Minor
Mib minore

Si majeur
B majeur
H-dur
B-Major
Si maggiore

Sol# mineur
gis mineur
Gis-moll
G $\sharp$ -Minor
Sol# minore

Mi majeur
E majeur
E-dur
E-Major
Mi maggiore

Do# mineur
cis mineur
Cis-moll
C $\sharp$ -Minor
Do# minore

La majeur
A majeur
A-dur
A-Major
La maggiore

Fa# mineur
fis mineur
Fis-moll
F $\sharp$ -Minor
Fa# minore

Ré majeur
D majeur
D-dur
D-major
Re maggiore

Si mineur
b mineur
H-moll
B-Minor
Si minore

Sol majeur
G majeur
G-dur
G-Major
Sol maggiore

Mi mineur
e mineur
E-moll
E-minor
Mi minore

Gammes par secondes
en octaves doigtées

Toonladders in secunden
in octaven met
vingerzetting

Tonleitern in Sekunden
in Fingersatzoktaven

Scales in seconds in
fingered octaves

Scale in seconde in
ottave diteggiate

37

The page contains six systems of musical notation, each representing a scale in seconds in octave fingering. Each system is written for two staves (treble and bass clef). The scales are in the following keys: A major, B major, C major, D major, E major, and F major. The notation is highly detailed, with many slurs, ties, and fingerings indicated by numbers 1-4. The scales are written in a 2/4 time signature. The page is numbered 37 in the top left corner.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in 2/4 time. The first system is in one flat (B-flat major or D minor). The subsequent systems are in two sharps (F# major or C# minor). The notation is highly rhythmic, featuring extensive use of beamed sixteenth and thirty-second notes, often grouped in threes or fours. Fingerings are indicated by numbers 1 through 5. Some measures contain circled notes or rests. A large number '8' is placed above a measure in the second system. The page concludes with a double bar line and a final note.

Gammes par tierces
en octaves doigtées

Toonladders in tertsen in
octaven met vingerzetting

Tonleitern in Terzen
in Fingersatzoktaven

Scales in thirds in
fingered octaves

Scale di terze in
ottave diteggiate

38

The musical score consists of six systems, each with two staves. The first system is in C major, the second in G major, the third in D major, the fourth in A major, the fifth in E major, and the sixth in B major. Each system contains two staves of music, with the right hand playing the upper octave and the left hand playing the lower octave. The notation is highly detailed, with numerous triplets, slurs, and specific fingerings (1-4) indicated above or below the notes. The page number 38 is located at the beginning of the first system.

This page of musical notation, numbered 43, contains six systems of piano music. Each system consists of two staves. The music is written in 2/4 time and features a variety of key signatures: B-flat major (three flats), D major (two sharps), and E major (three sharps). The notation is highly technical, characterized by frequent use of triplets (indicated by a '3' over a bracket) and sixteenth-note patterns. Some measures include dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Gammes par tierces
en octaves doigtées

Toonladders in tertsen in
octaven met vingerzetting

Tonleitern in Terzen
in Fingersatzoktaven

Scales in thirds in
fingered octaves

Scale di terze in
ottave diteggiate

39

The page contains six systems of musical notation, each representing a scale in thirds and octaves. Each system is written for two staves (treble and bass clef). The scales are in the following keys: C major, G major, D major, A major, E major, and B major. The notation includes many slurs, ties, and specific fingering instructions (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The page is numbered 39 in the top left corner.

This page contains six systems of musical notation for piano, each consisting of two staves. The notation is highly detailed, featuring complex rhythmic patterns, fingerings, and dynamic markings. The first system is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The subsequent systems are in a key with three sharps (F-sharp, C-sharp, G-sharp) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as fingerings and dynamic markings like 'L' and 'O'. The page is numbered 45 in the top right corner.

Arpèges brisés en
octaves doigtées

Gebroken arpeggio's in
octaven met vingerzetting

Gebrochene Arpeggien in
Fingersatzoktaven

Broken arpeggios in
fingered octaves

Arpeggi spezzati in
ottave diteggiate

40

The page contains 12 staves of musical notation, each representing a broken arpeggio exercise. The exercises are organized into five columns corresponding to the language headers: French, Dutch, German, English, and Italian. Each staff contains a sequence of broken arpeggio patterns, often spanning multiple octaves, with fingerings indicated by numbers 1-4. The notation includes treble and bass clefs, key signatures (one flat, two flats, three flats), and time signatures (4/4, 3/4, 2/4). The exercises are numbered 40 at the top left.

This page of musical notation consists of 12 staves of music. The notation is written in a single melodic line across the staves. The key signature changes from B-flat major (first two staves) to E-flat major (third staff) and then to F major (fourth staff). The time signature is 3/4 for the first nine staves and changes to 2/4 for the last three staves. The music features complex rhythmic patterns, including triplets, eighth notes, and sixteenth notes. There are several repeat signs and specific fingering or articulation marks, such as '2 3 2 3' and '8', indicating specific techniques for playing the piece.

Arpèges de septièmes
diminuées en octaves

Verminderde septime-
arpeggio's in octaven

Verminderte Septimen-
Arpeggien in Oktaven

Diminished seventh
arpeggios in octaves

Arpeggi in ottave con
la settima diminuita

41

La mineur
a mineur
A-moll
A-Minor
La minore



Mi mineur
e mineur
E-moll
E-Minor
Mi minore



Si mineur
b mineur
H-moll
B-Minor
Si minore



Fa# mineur
fis mineur
Fis-moll
F#-Minor
Fa# minore



Do# mineur
cis mineur
Cis-moll
C#-Minor
Do# minore



Sol# mineur
gis mineur
Gis-moll
G#-Minor
Sol# minore



Ré# mineur
dis mineur
Dis-moll
D#-Minor
Ré# minore



La# mineur
ais mineur
Ais-moll
A#-Minor
La# minore



Fa mineur
f mineur
F-moll
F-Minor
Fa minore



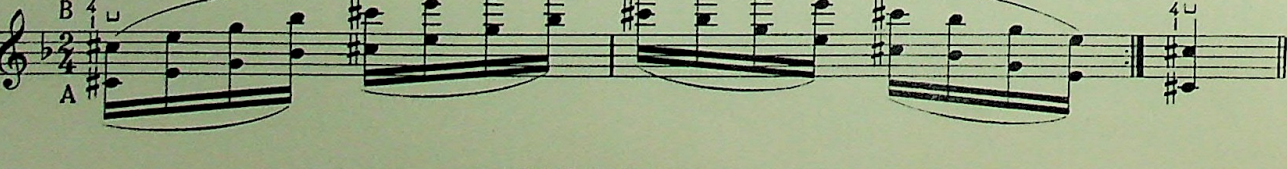
Do mineur
c mineur
C-moll
C-Minor
Do minore



Sol mineur
g mineur
G-moll
G minor
Sol minore



Ré mineur
d mineur
D-moll
D-Minor
Re minore



Arpèges de septièmes
dominantes en octaves

Dominant-septime-
arpeggio's in octaven.

Dominant-Septimen-
Arpeggien in Oktaven

Dominant seventh
arpeggios in octaves

Arpeggi in ottave con
la settima di dominante

42

Do
c
C
C
Do

Sol
g
G
G
Sol

Ré
D
D
D
Re

La
A
A
A
La

Mi
E
E
E
Mi

Si
B
H
B
Si

Fa#
fis
Fis
F#
Fa#

Do#
cis
Cis
C#
Do#

Lab
as
As
Ab
Lab

Mib
es
Es
Eb
Mib

Sib
Bes
B
Bb
Sib

Fa
F
F
F
Fa

Arpèges de septièmes
diminuées en accords

Verminderde septime-
arpeggio's in accoorden

Verminderte Septimen-
Arpeggien in Akkorden

Diminished seventh
arpeggios in chords

Arpeggi di accordi con
la settima diminuita

43

Exemples.
Voorbeelden.
Beispiele.
Examples.
Esempi.

① Martelé
Krachtig staccato
Kräftiges Stakkato
Hammered stroke
Martellato

② staccato

③ Bien lié
Zeer gebonden
Sehr gebunden
Smoothly legato
Ben legato

④ staccato

⑤ Bien lié
Zeer gebonden
Sehr gebunden
Smoothly legato
Ben legato

The musical score consists of five horizontal systems, each representing a different articulation style. Each system contains ten staves, each with a key signature and a note name in three languages (e.g., La, a, A, La). The staves are numbered 1 through 10. The first system (① Martelé) shows a hammered stroke. The second system (② staccato) shows a staccato articulation. The third system (③ Bien lié) shows a smooth legato articulation. The fourth system (④ staccato) shows a staccato articulation. The fifth system (⑤ Bien lié) shows a smooth legato articulation. The staves are arranged in a grid, with the first staff of each system at the top and the tenth staff at the bottom. The notes are written in a 2/4 time signature, and the key signatures range from C major to D minor.