CARL FLESCH

DAS SKALENSYSTEM

Tonleiterübungen
durch alle Dur- und Moll-Tonarten
für das tägliche Studium

〈Ein Anhang zum I. Bande von
„Die Kunst des Violinspiels"〉

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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 glichen, 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 Raummangels 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 entgegen gesetztist. 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 practise, 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 a s'y méprendre, sans se distinguer entre elles par une idée nouvelle, laquelle devrait constituer leur seule raison d'être.

Dans le Ier 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 taché 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 *Baillot.* Une pratique de longues années avait fortifié en moi la conviction, que grâce à son universalité et à sa concision, ce système de gammes ne constituait non seulement une garantie sure 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 resultat 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 on forcé par manque de place de ne publier dans la première partie de «*l'Art du Violon*» seulement le dit

* Je me sers du mot «*système*» uniquement pa 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.

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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* Molltonleitern habe ich hingegen *melodisch* notiert, während die Folgen in gebrochenen Terzen beide Arten vereinigen.

my Work in German, and one to two years since its appearance in English, Dutch and Italian (a French edition is in press). During this time I have had plentiful opportunity to judge of the practical usefulness of the System of Scales, and guided by my own observations, as well as reports from other quarters, I must admit (not without a certain amount of personal disappointment) that the majority of students shunned the extra exertion of tranposition and were satisfied to practise 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 practising 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 practised *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 Ier 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 c'était contentée à travailler les gammes en ut-majeur. L'effet positif s'en trouvait sensiblement diminué. Il est tout naturel que le violiniste 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 résistence, 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° 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.

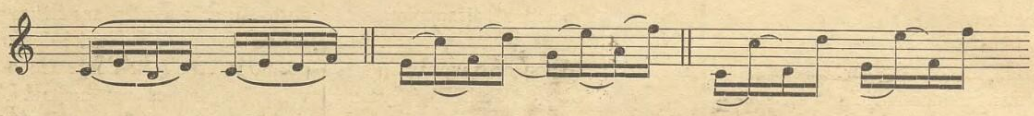
II° *La tonalité doit être changée tous les jours.*

III° Les gammes mineures en *double 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:

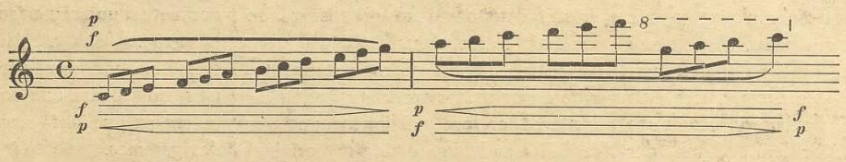
IV° Afin d'utiliser autant que possible le temps disponible, j'ai greffé des exercices d'archet sur les gammes. Ces coups d'archet peuvent aussi s'appliquer aux exercices en double cordes, si l'on prend soin de les briser. Par ex:



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 embarassés lorsque leur répertoire les oblige à s'en servir.

7. Um das Notenbild dieser fünfsprachigen 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 *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 *Ševčik* 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 *Ševčik* in his Violin Method has also been retained by me in the System of Scales as the most practical compilation.

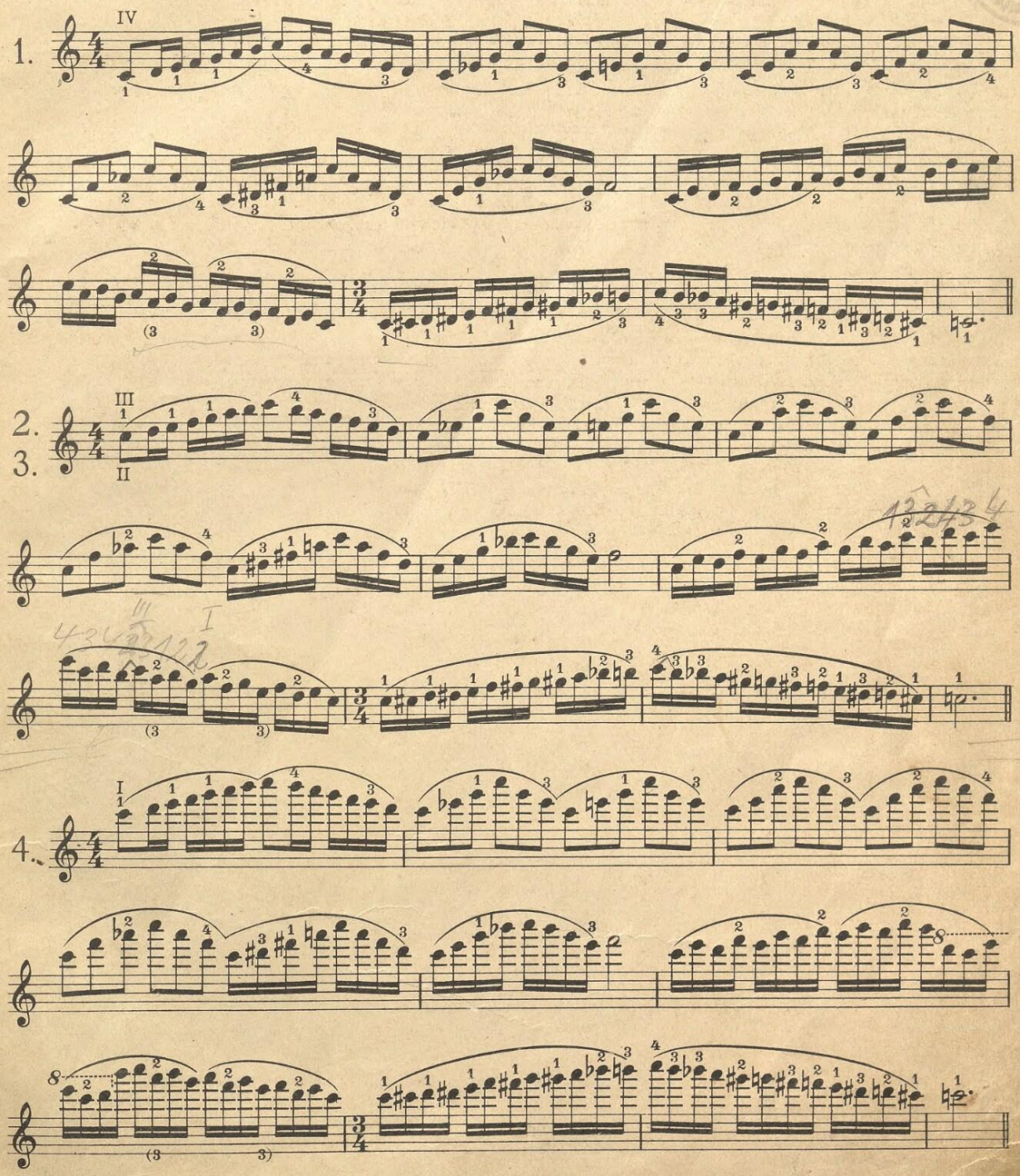
VIII° L'ordre dans lequel les accords brisés se suivent est le même que celui dont *Ševčik* se sert dans son Ecole du Mécanisme du Violon.

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 *Strasshourg* pour son précieux appui durant les préparatifs de publication de cet ouvrage.

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



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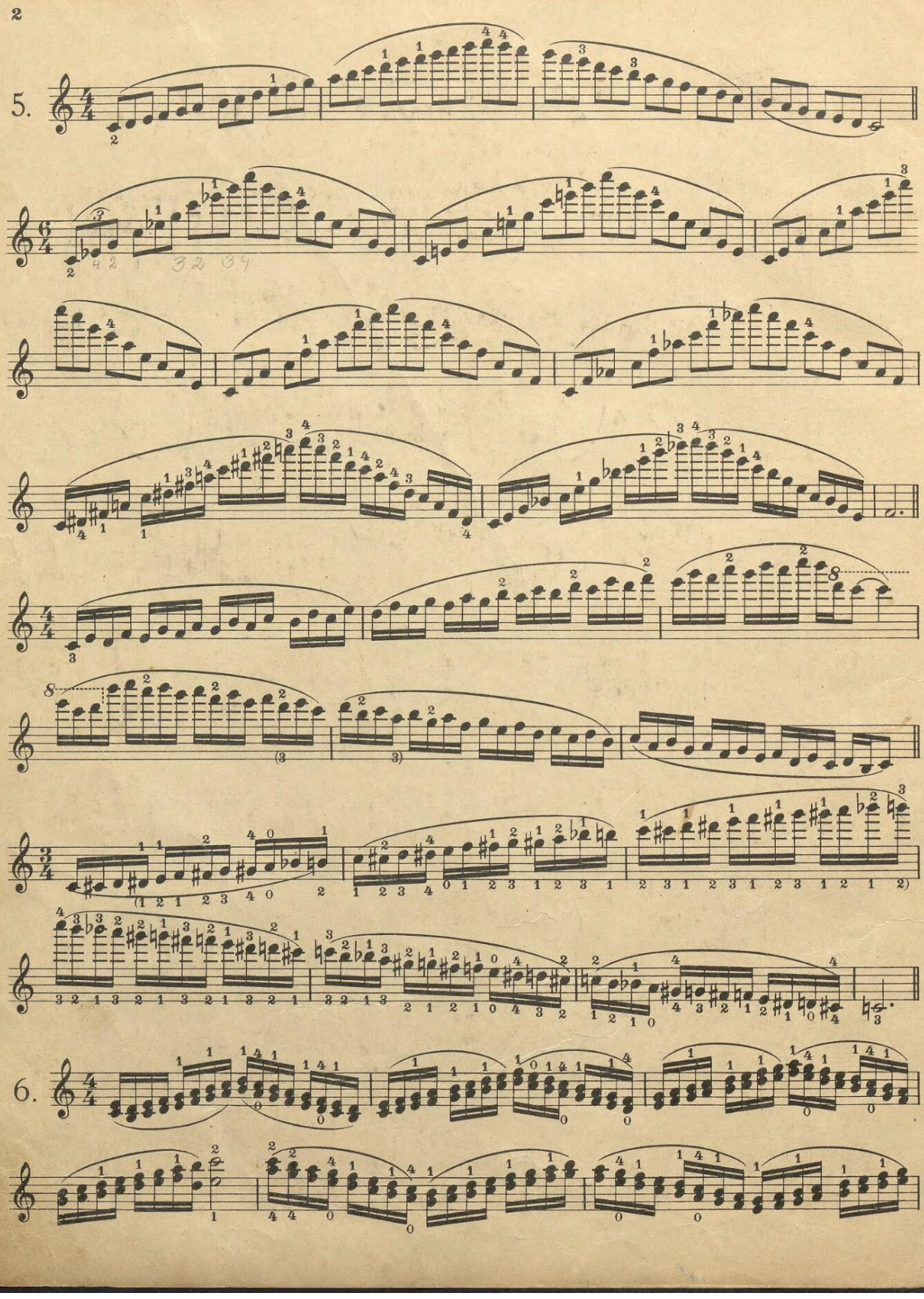
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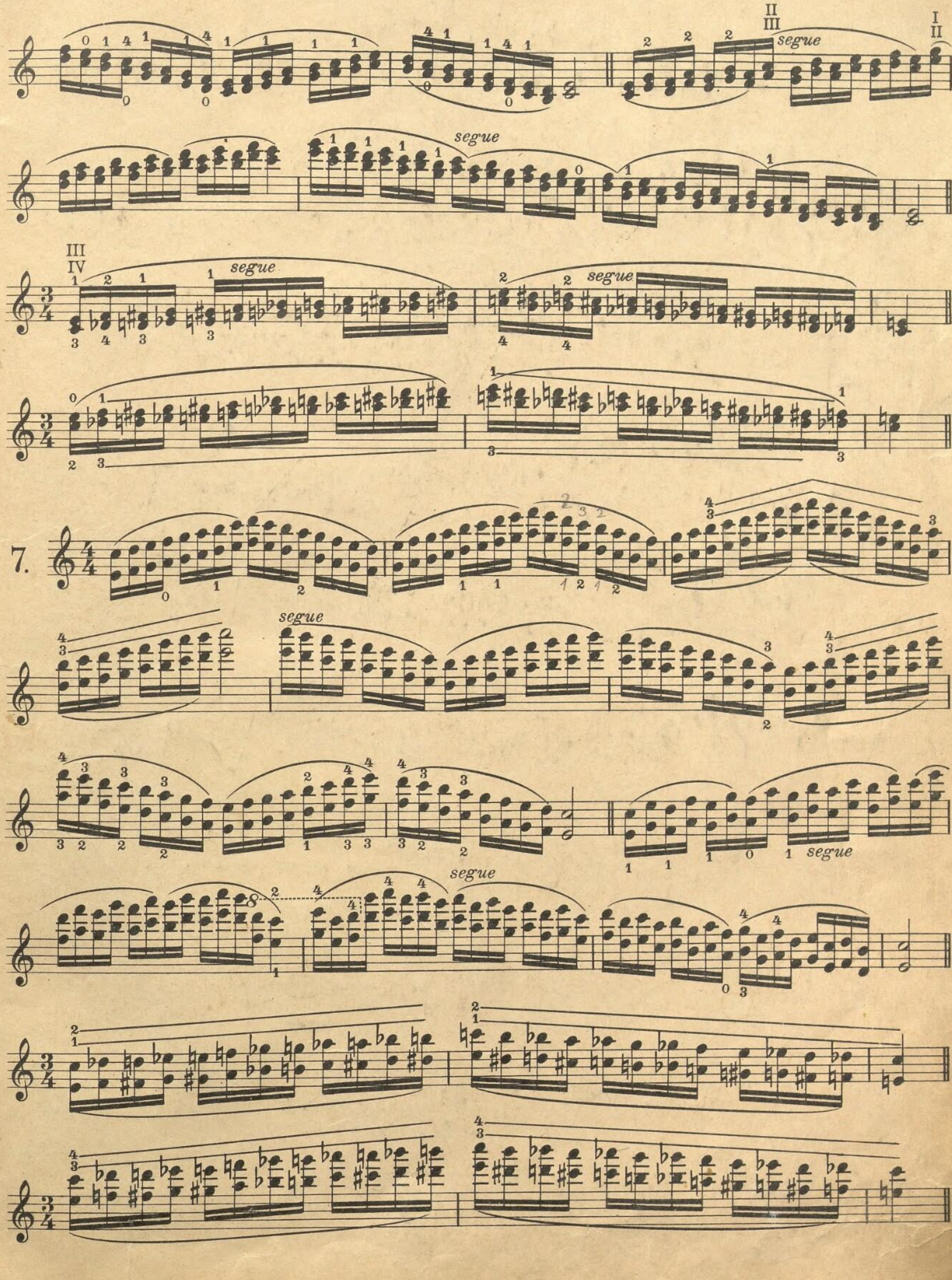

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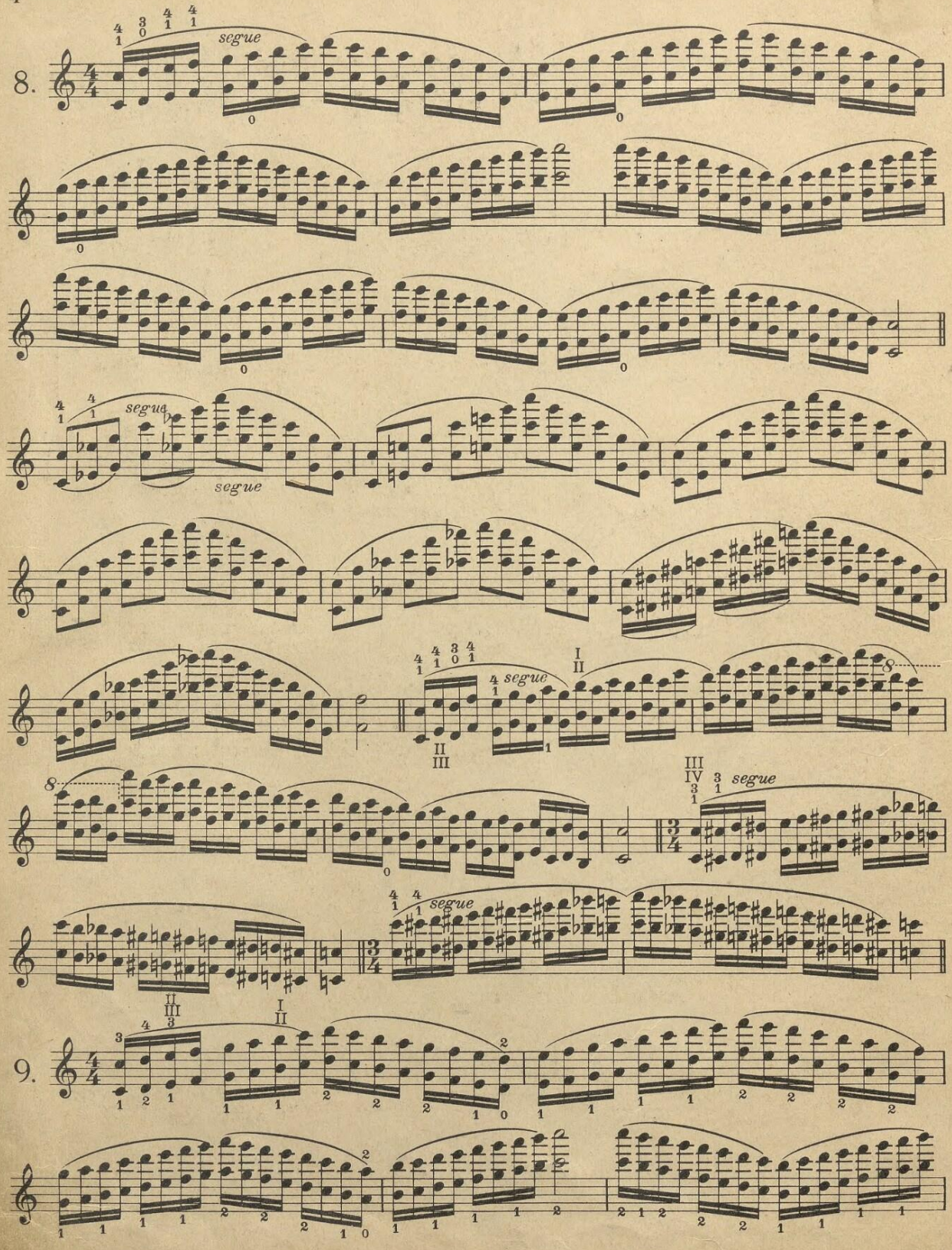
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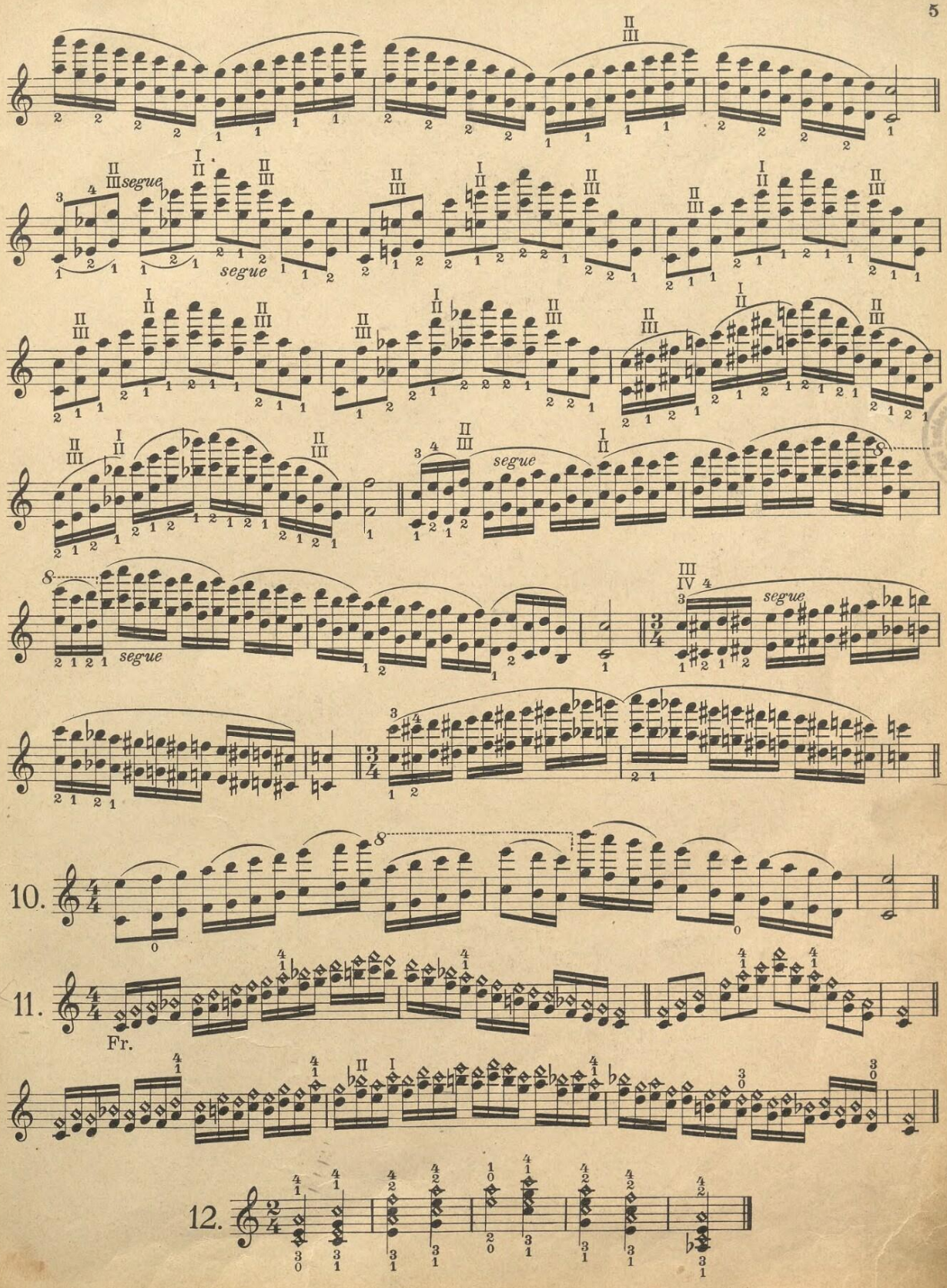
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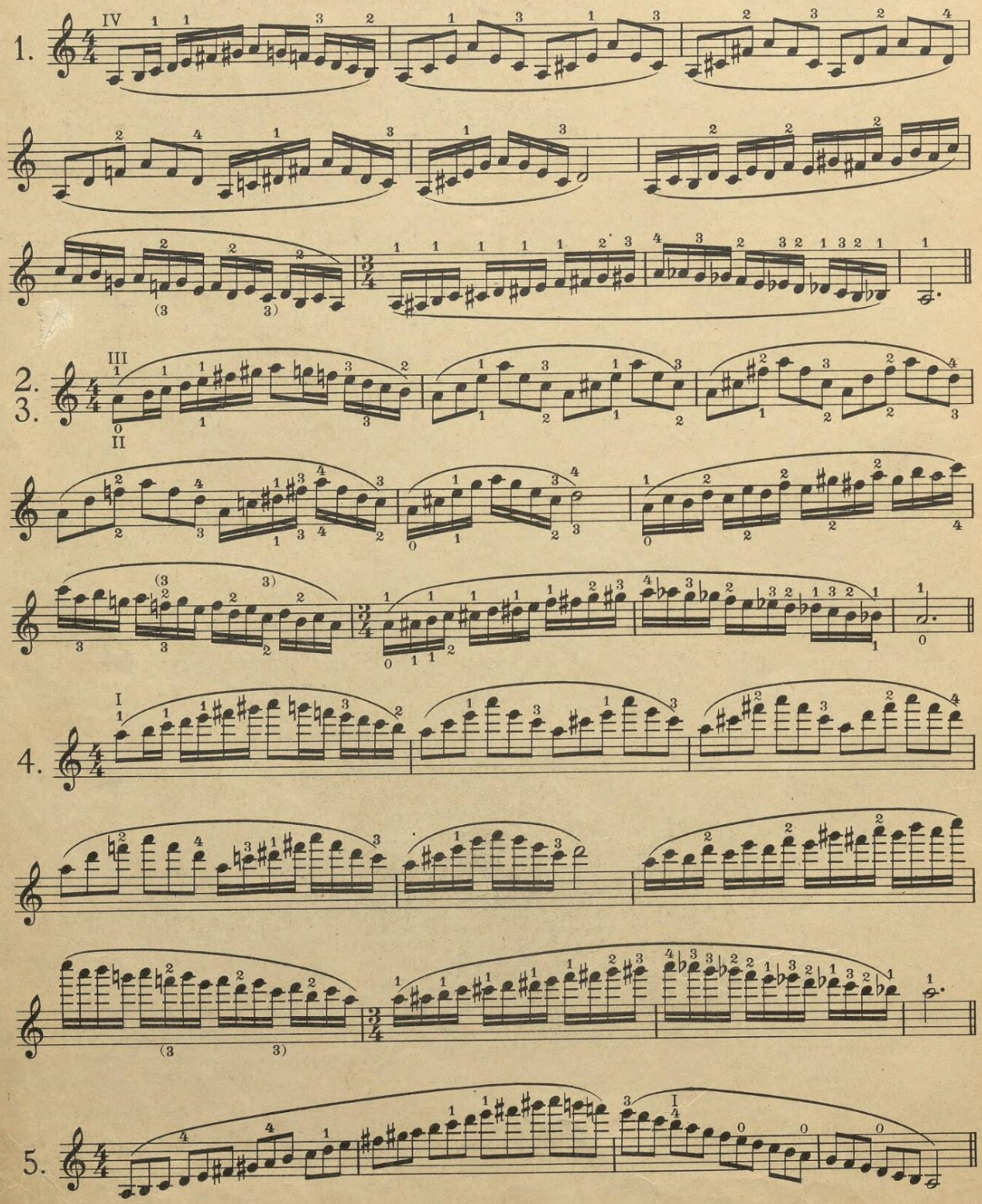

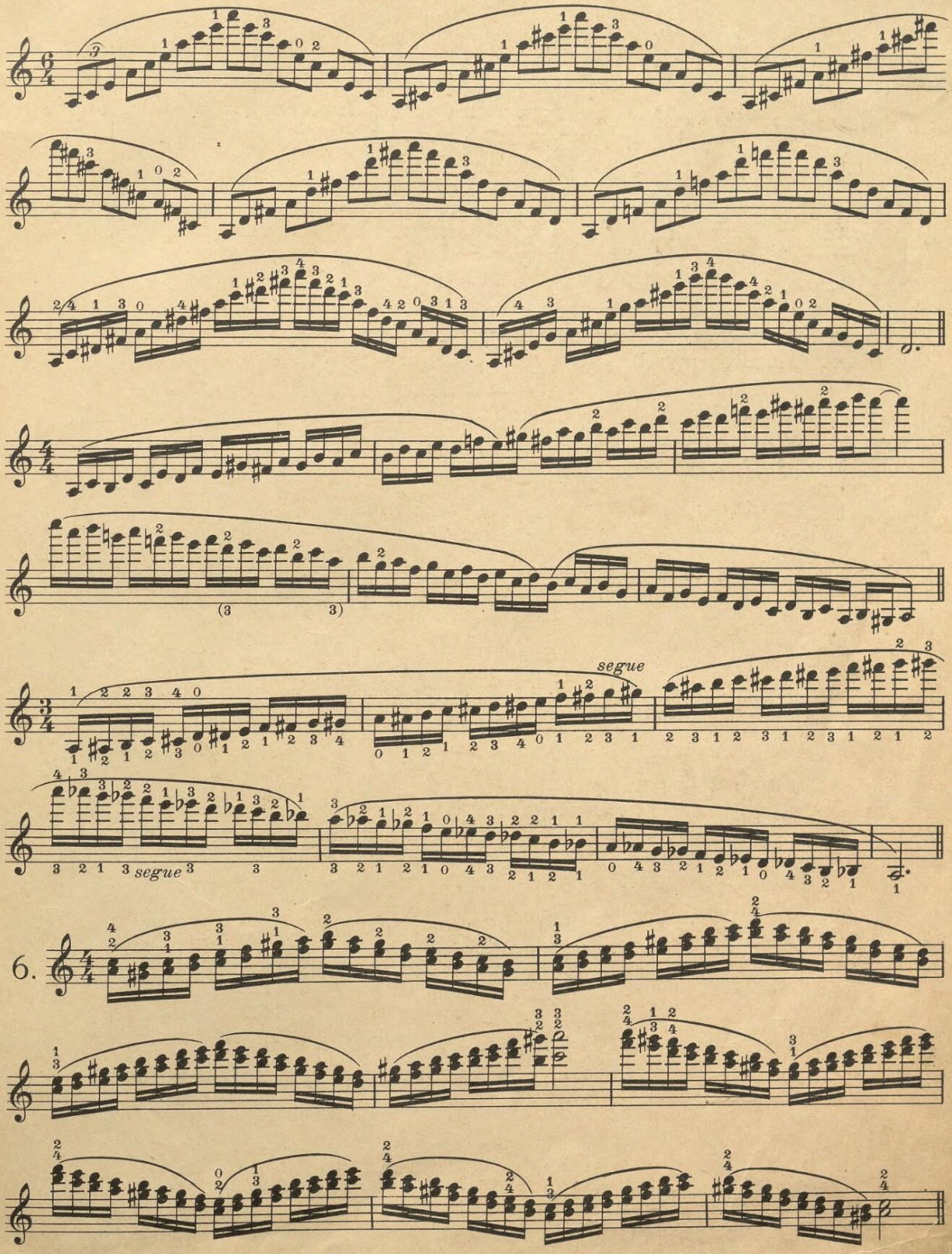
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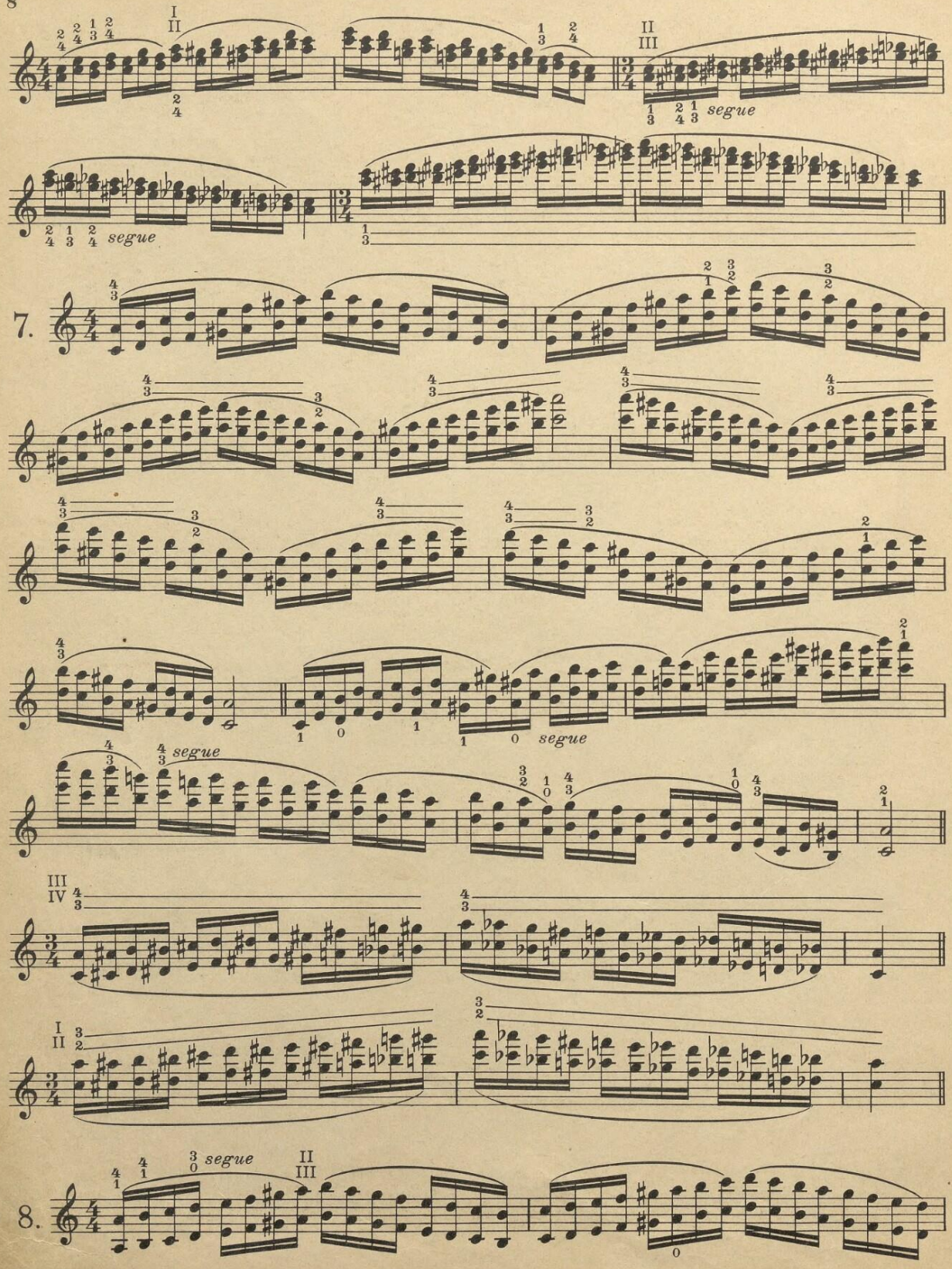
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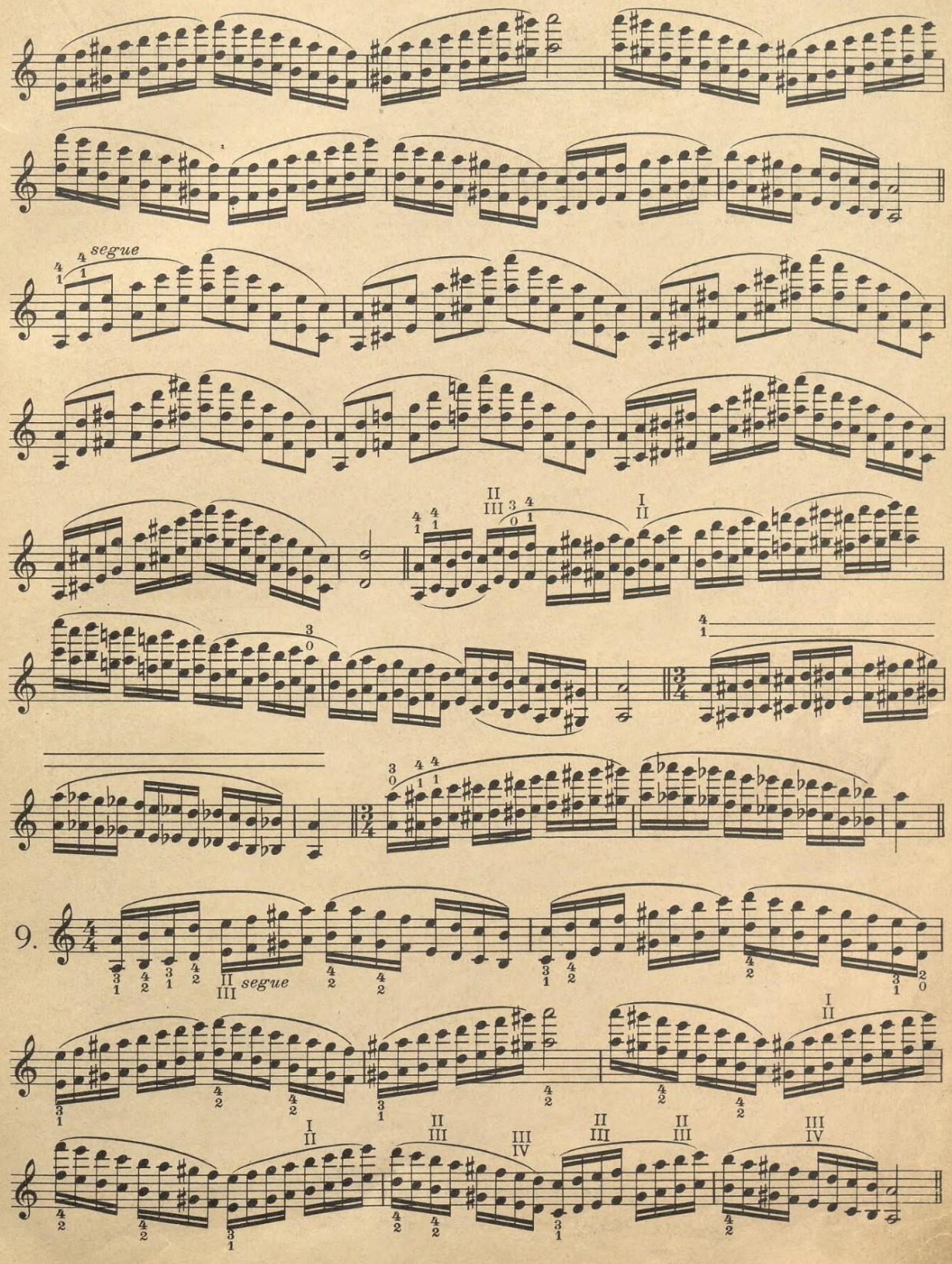
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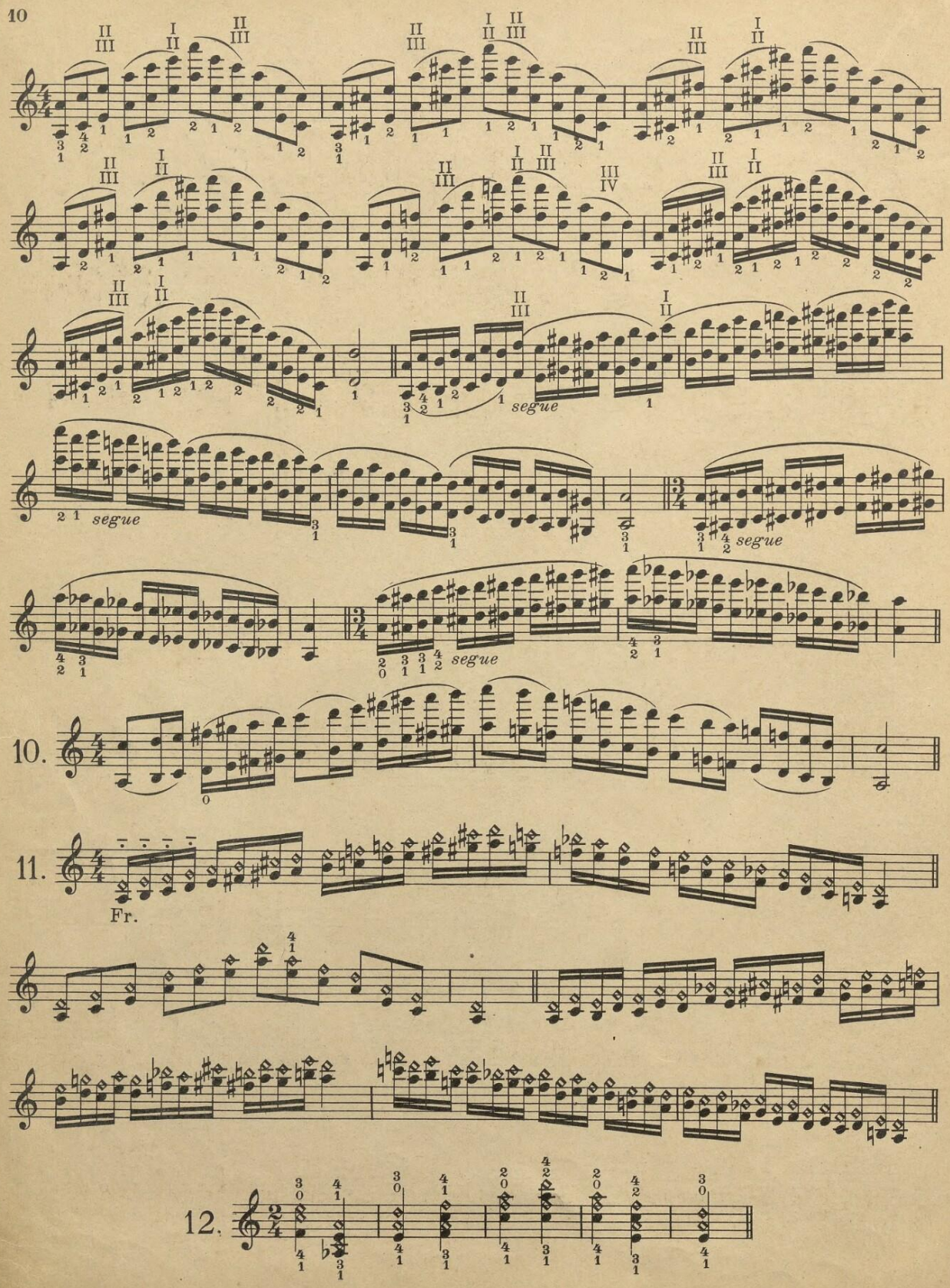
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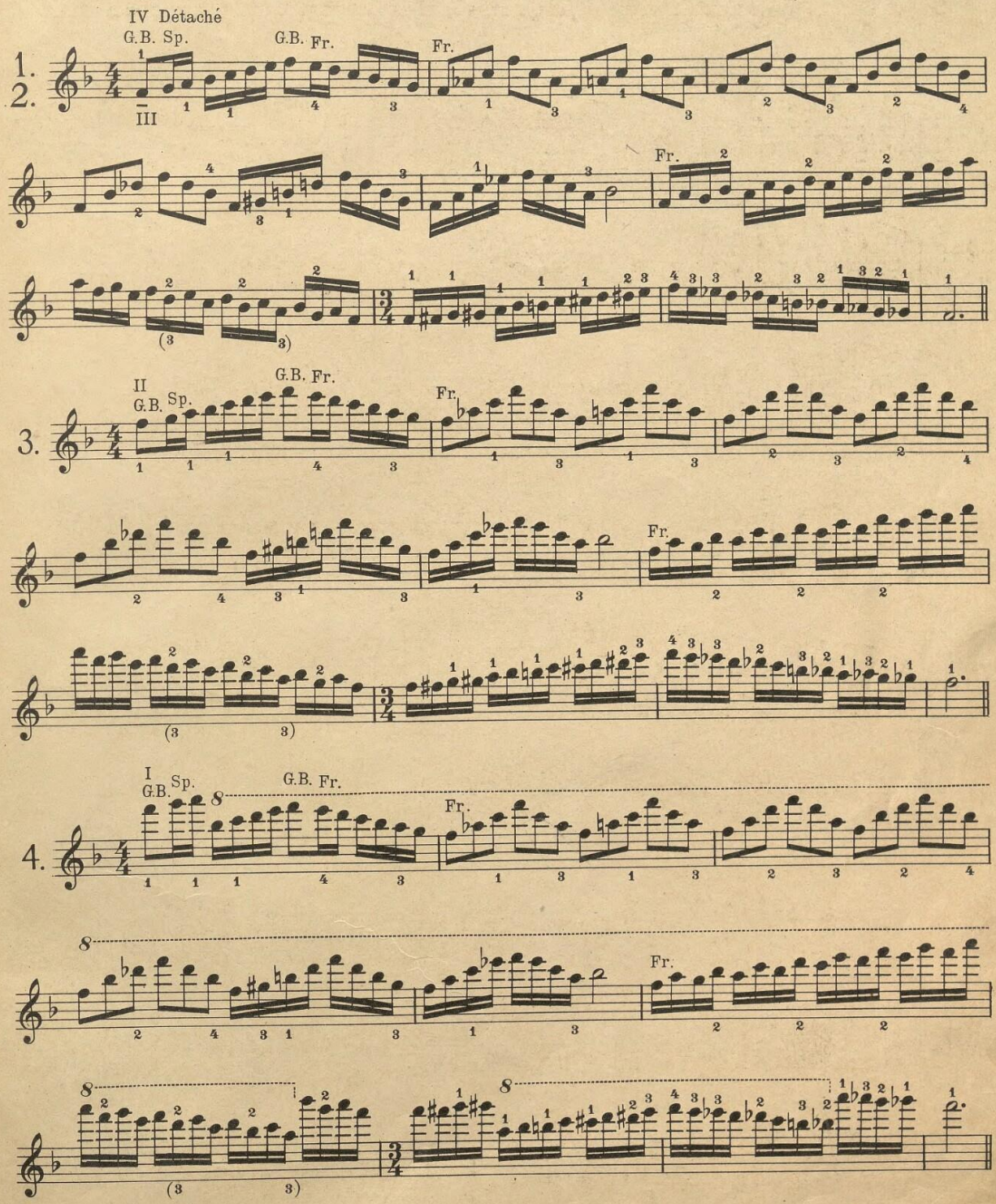

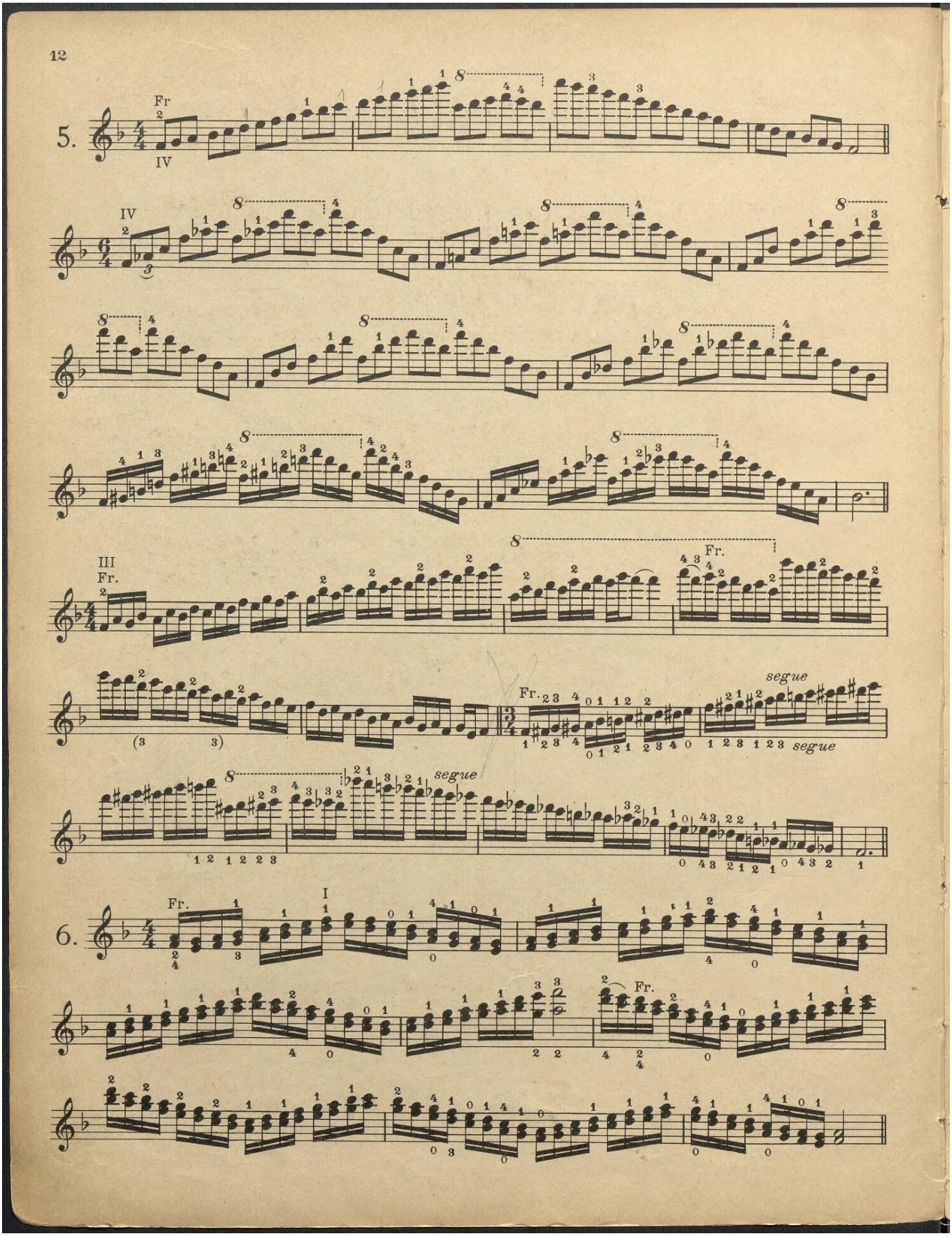
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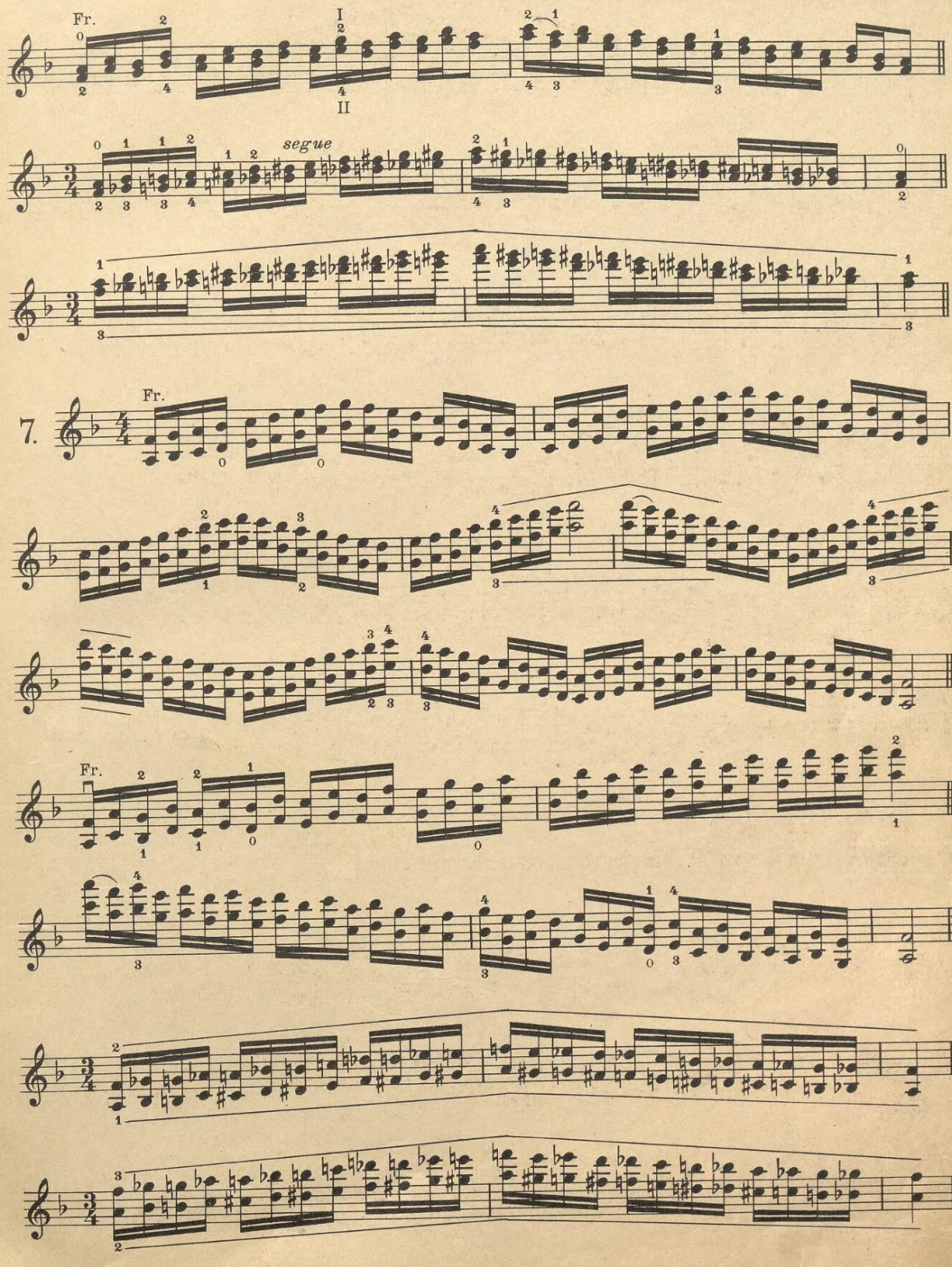
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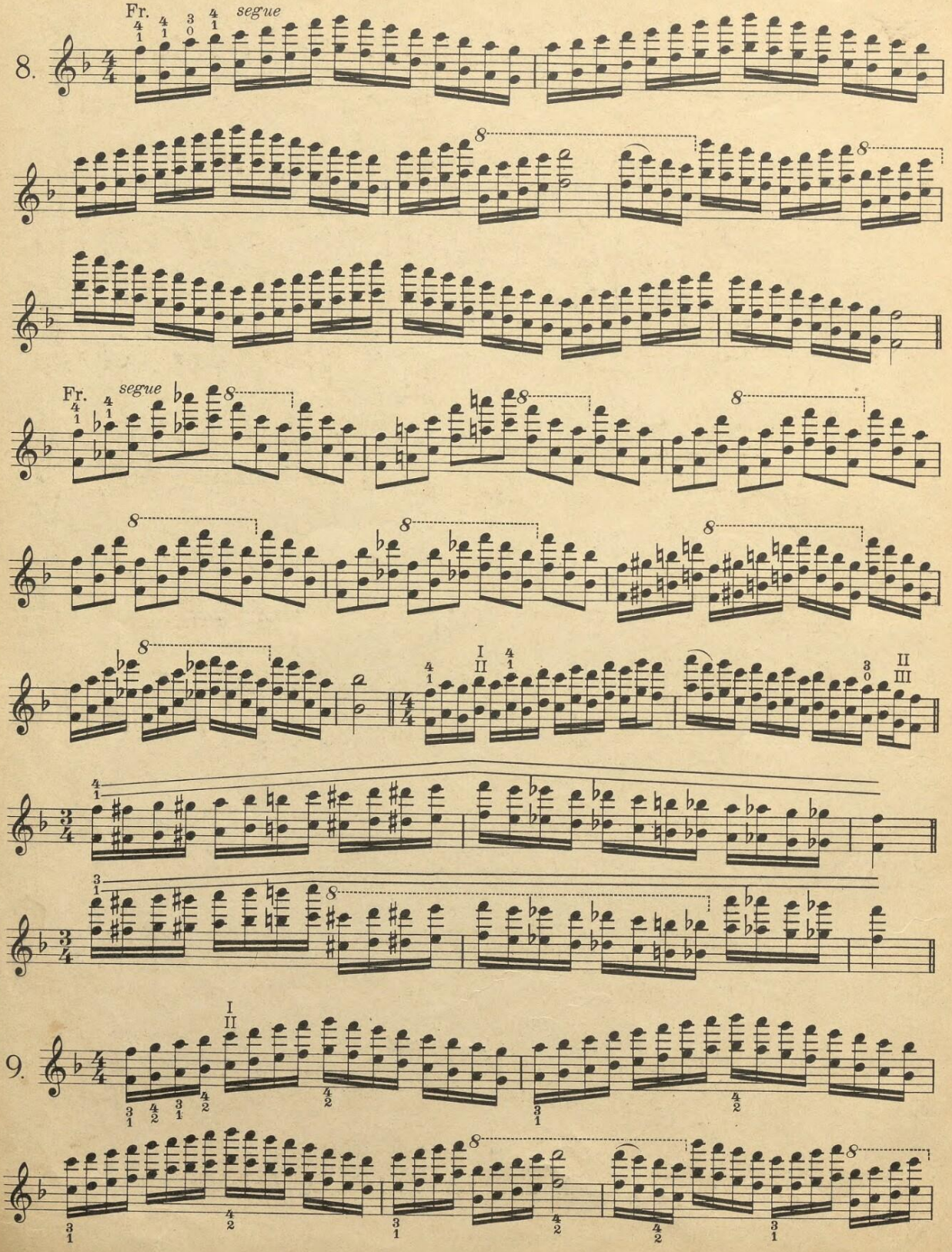
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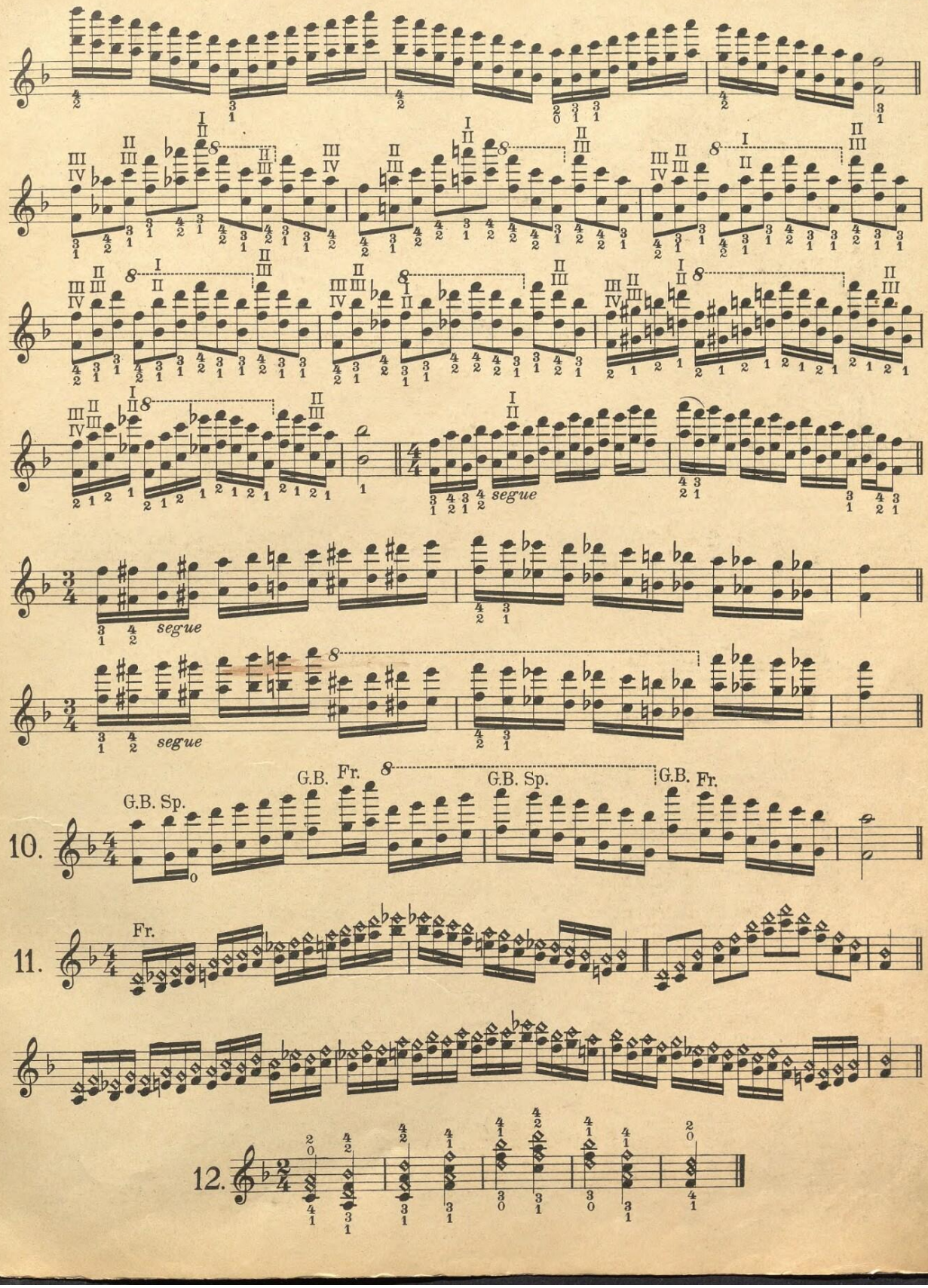
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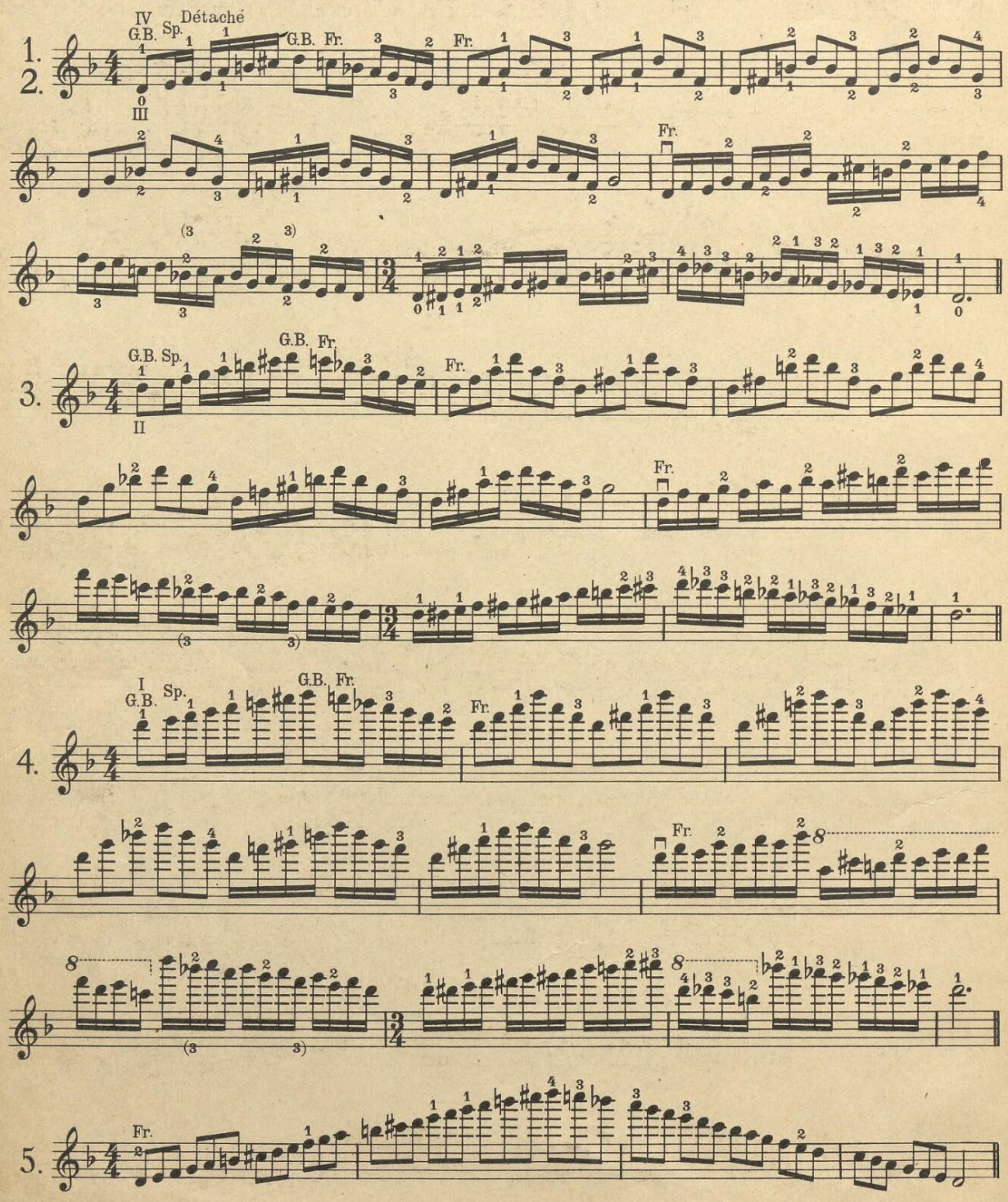

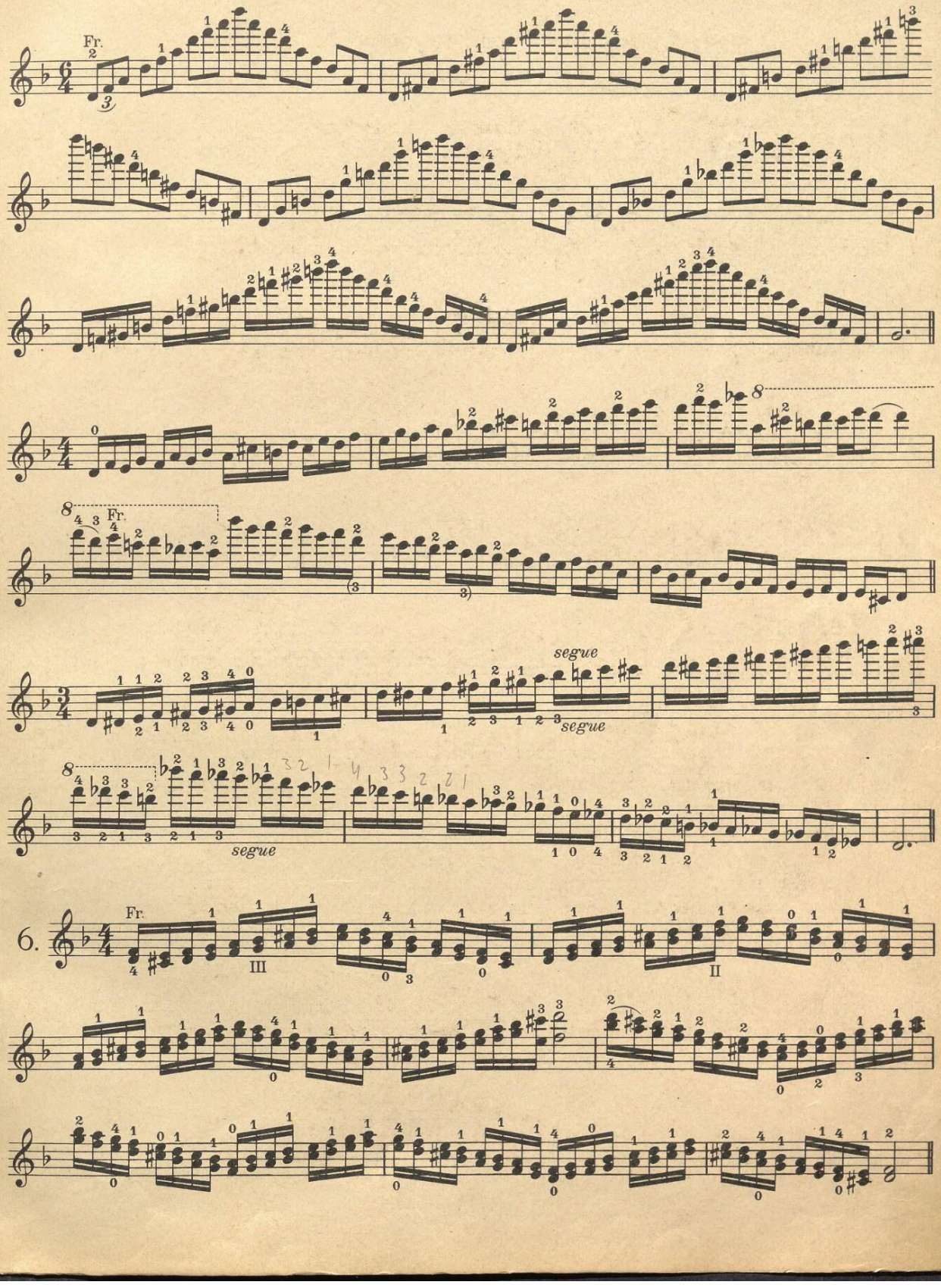
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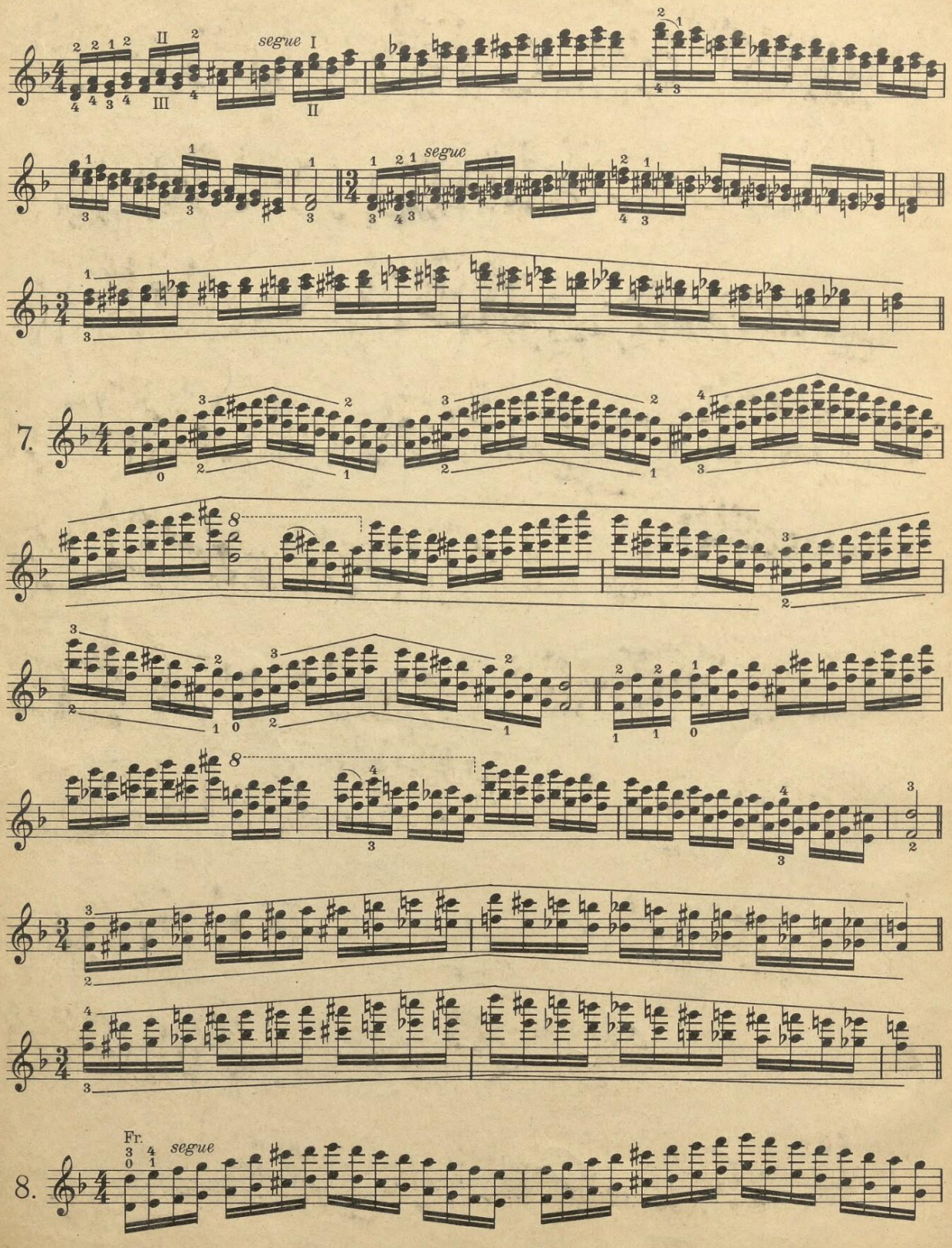
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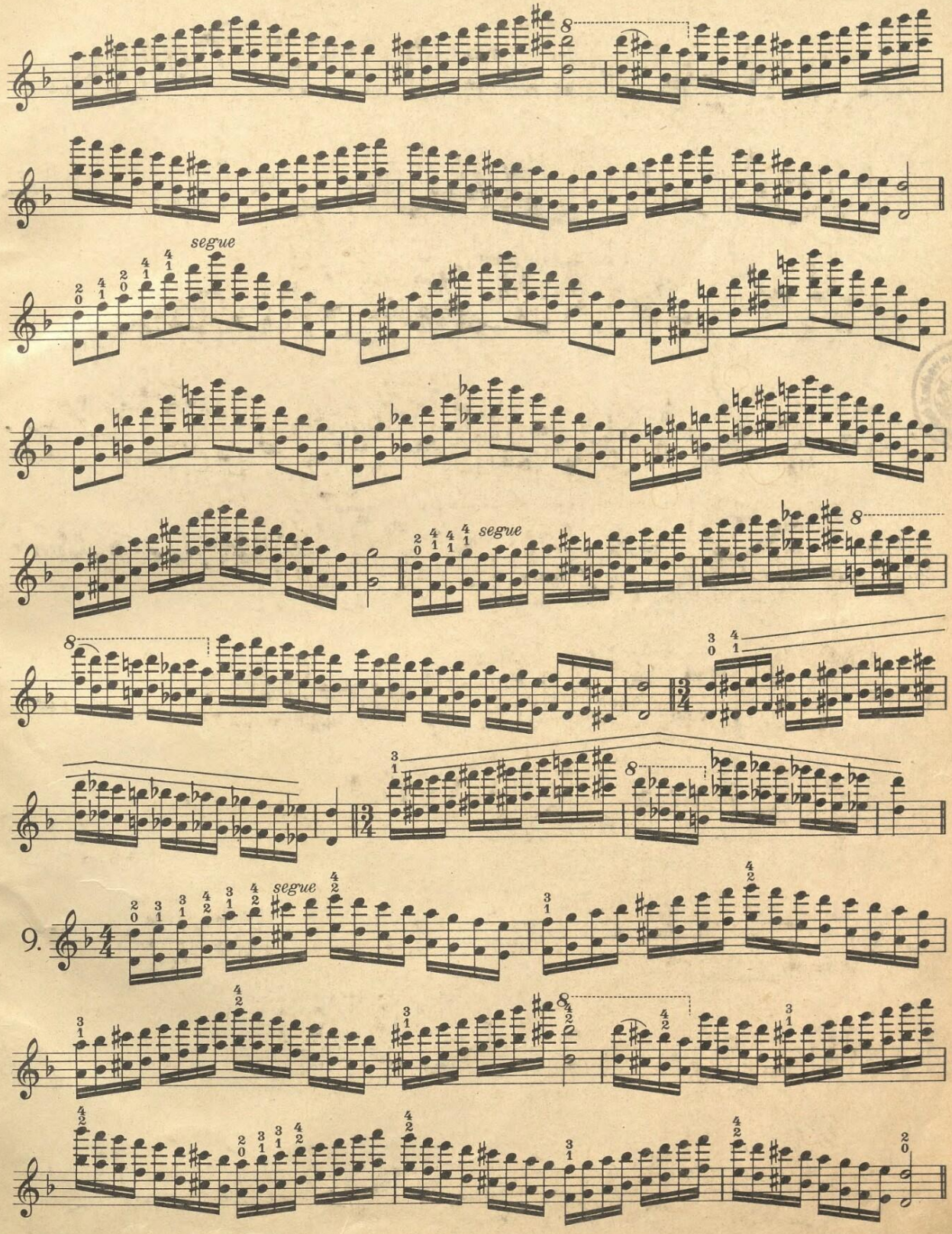
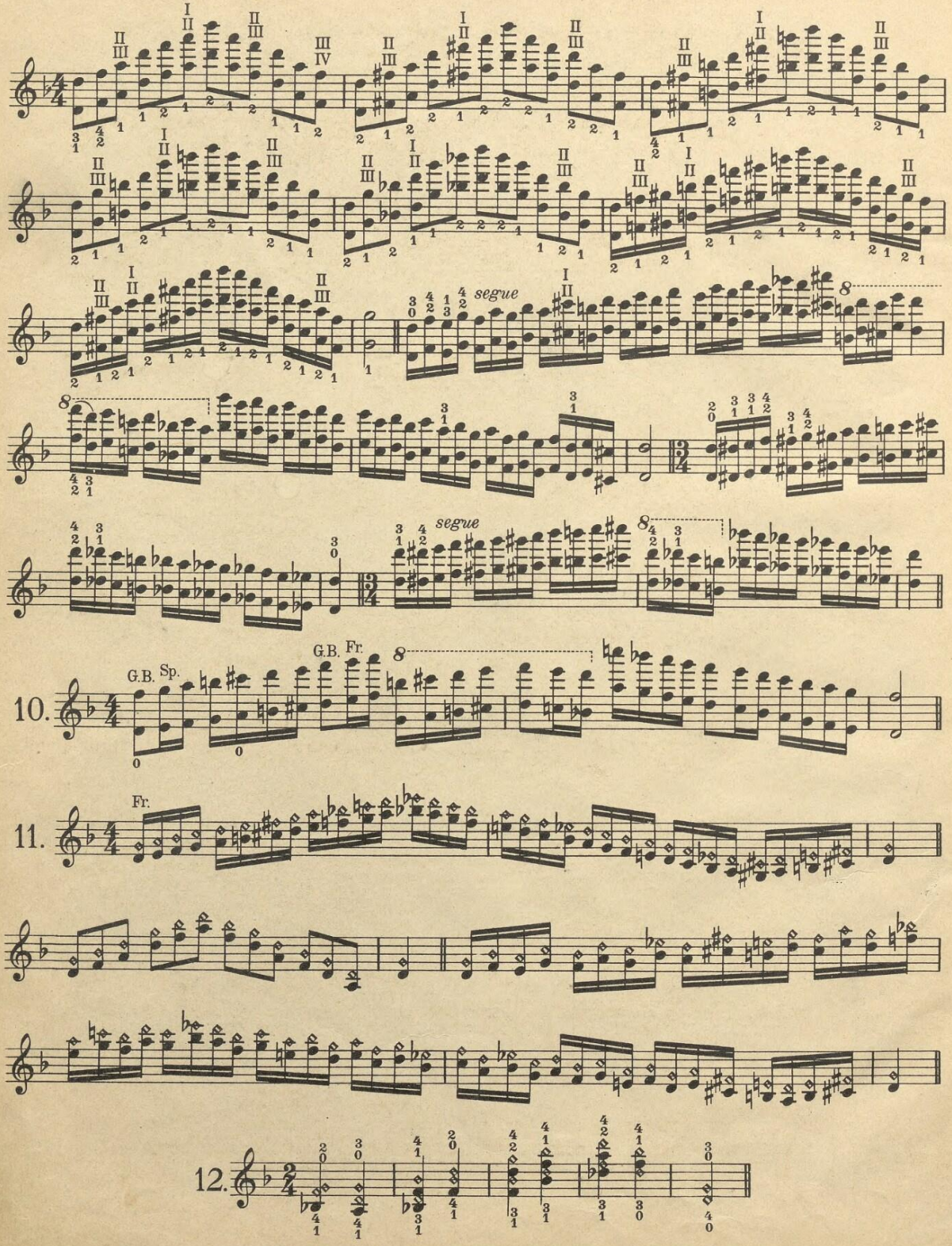
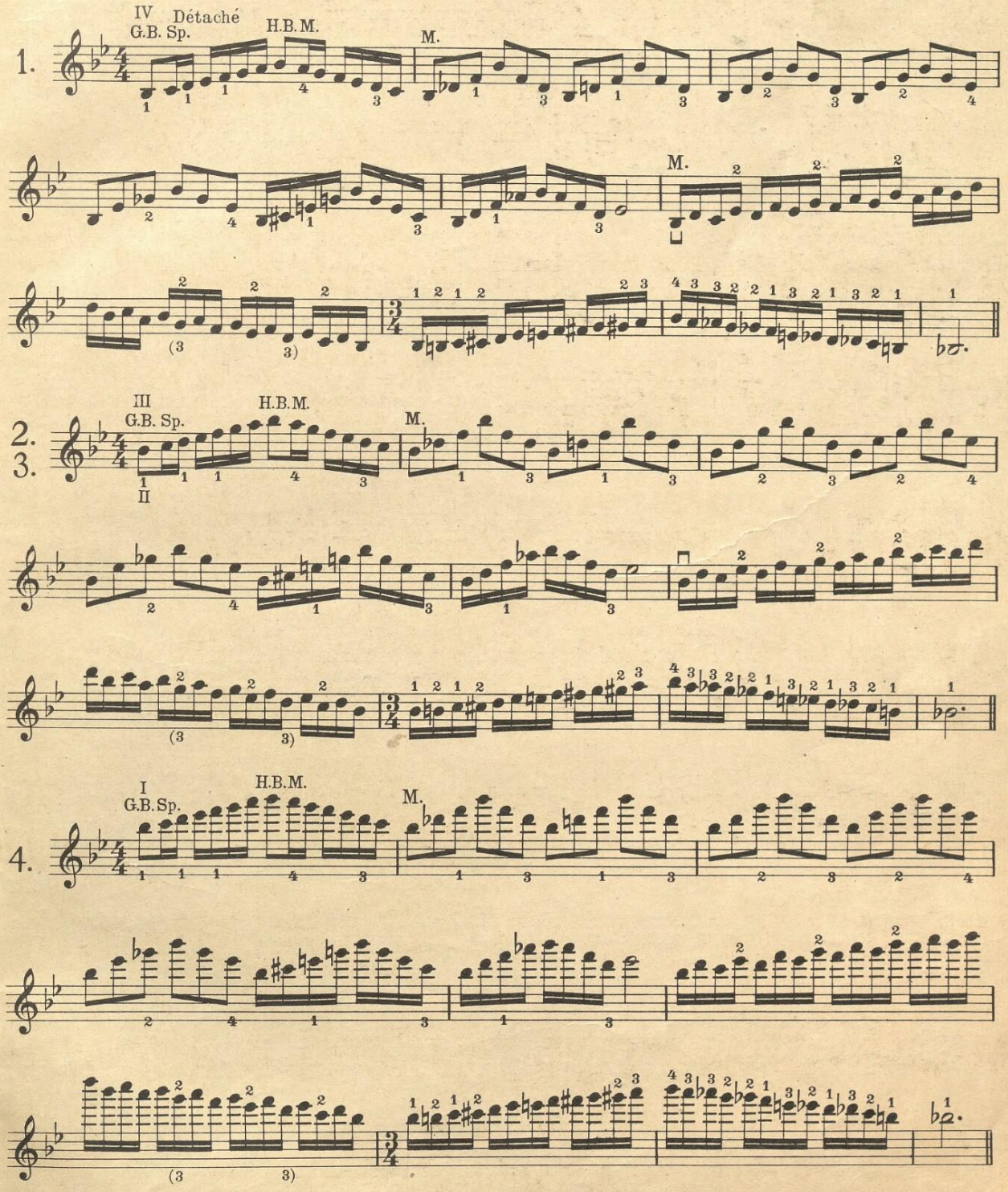
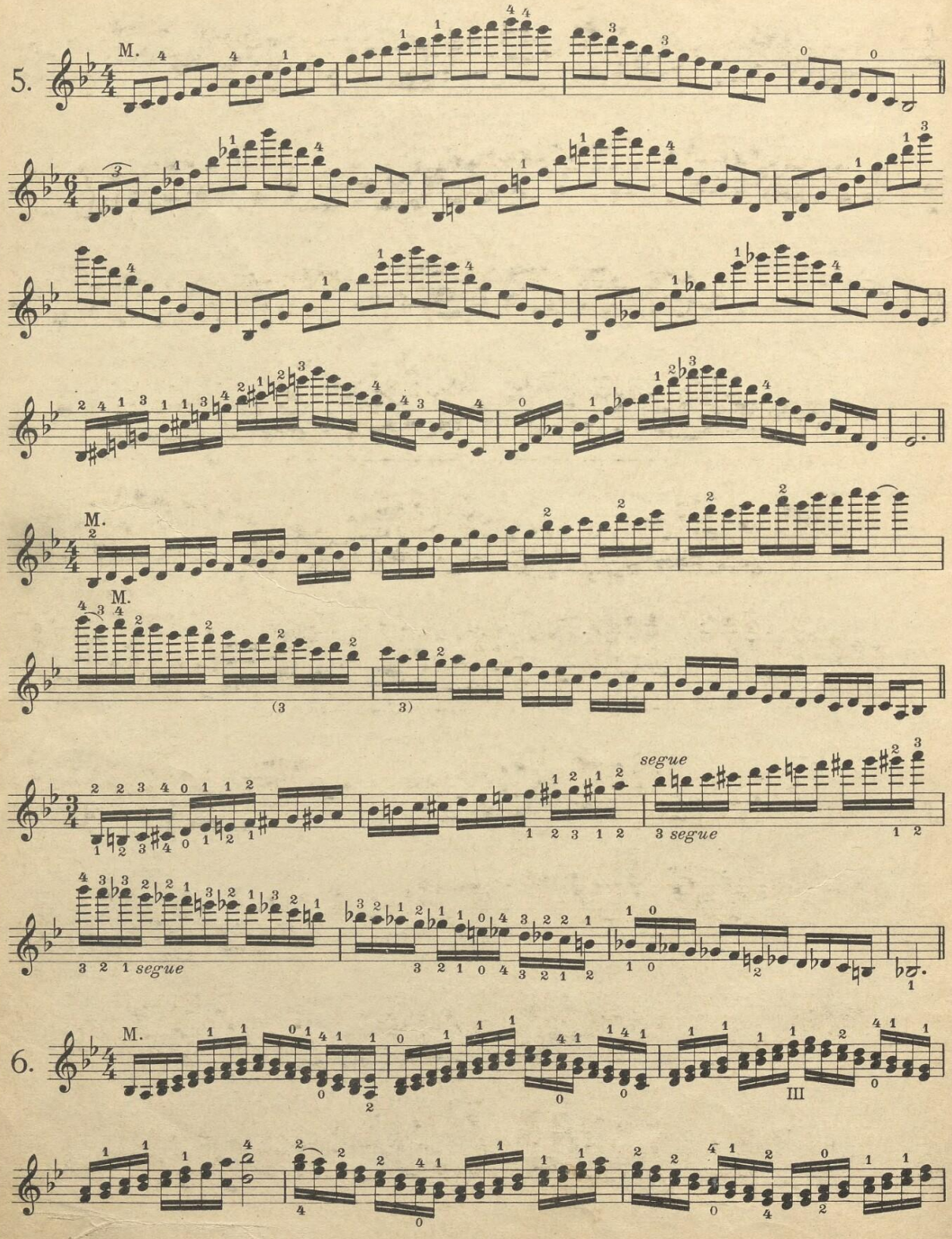
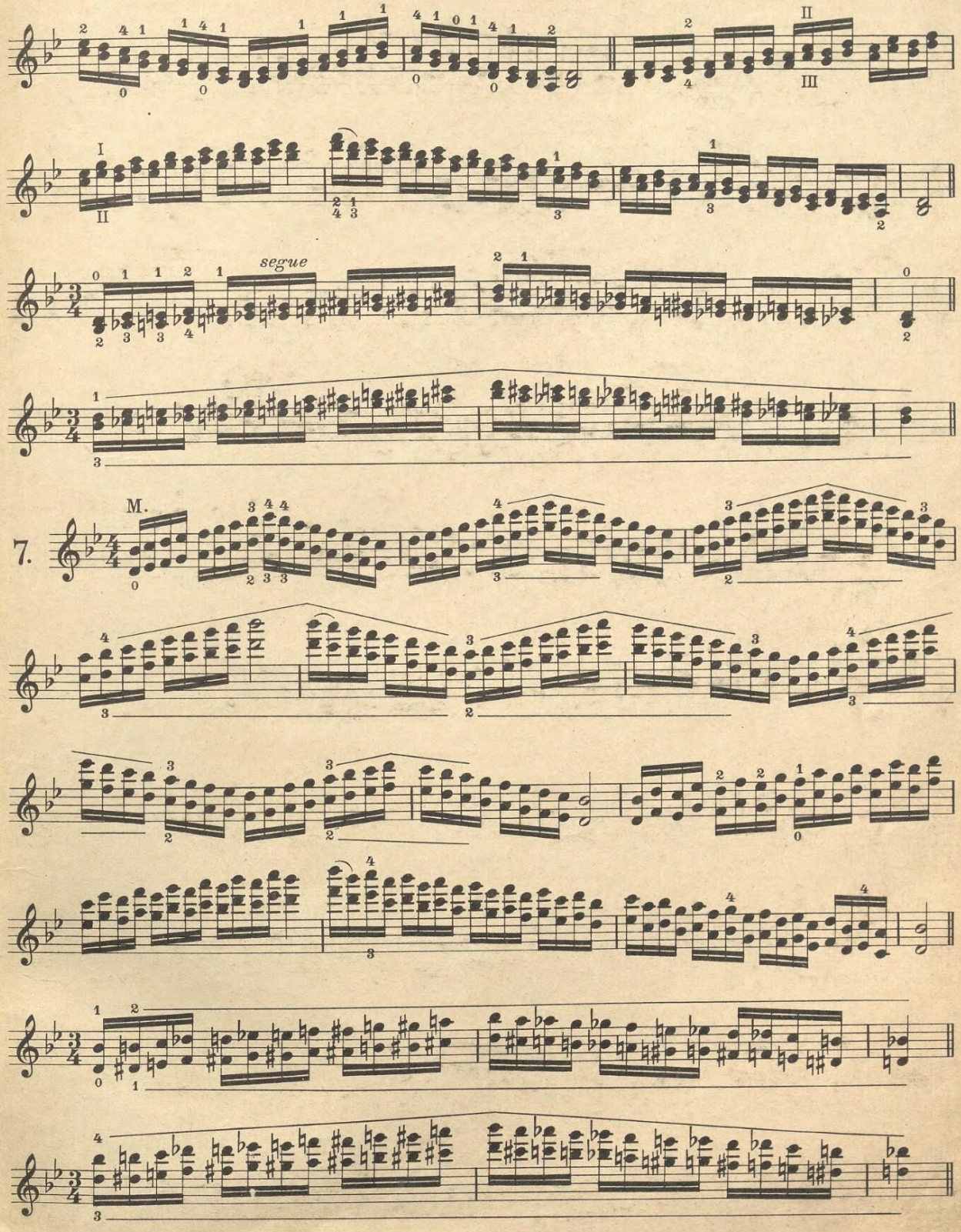

segue
segue
segue
9.


segue
segue
10.
G.B. Sp.
G.B. Fr.
Fr.
11.
12.

B dur, bb major, sib majeur, sib maggiore, bes groote terts.




5.
M.
segue
6.
III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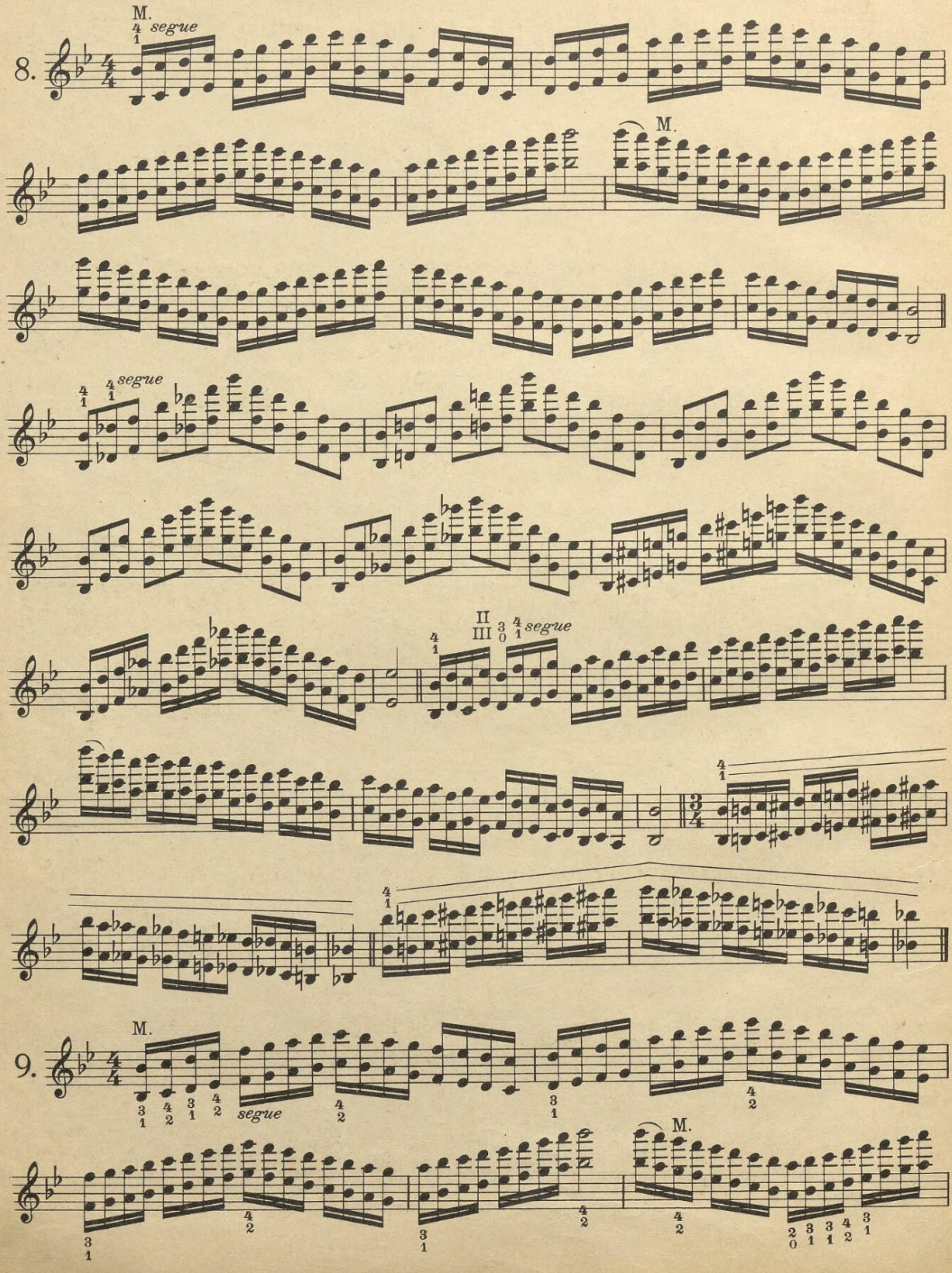
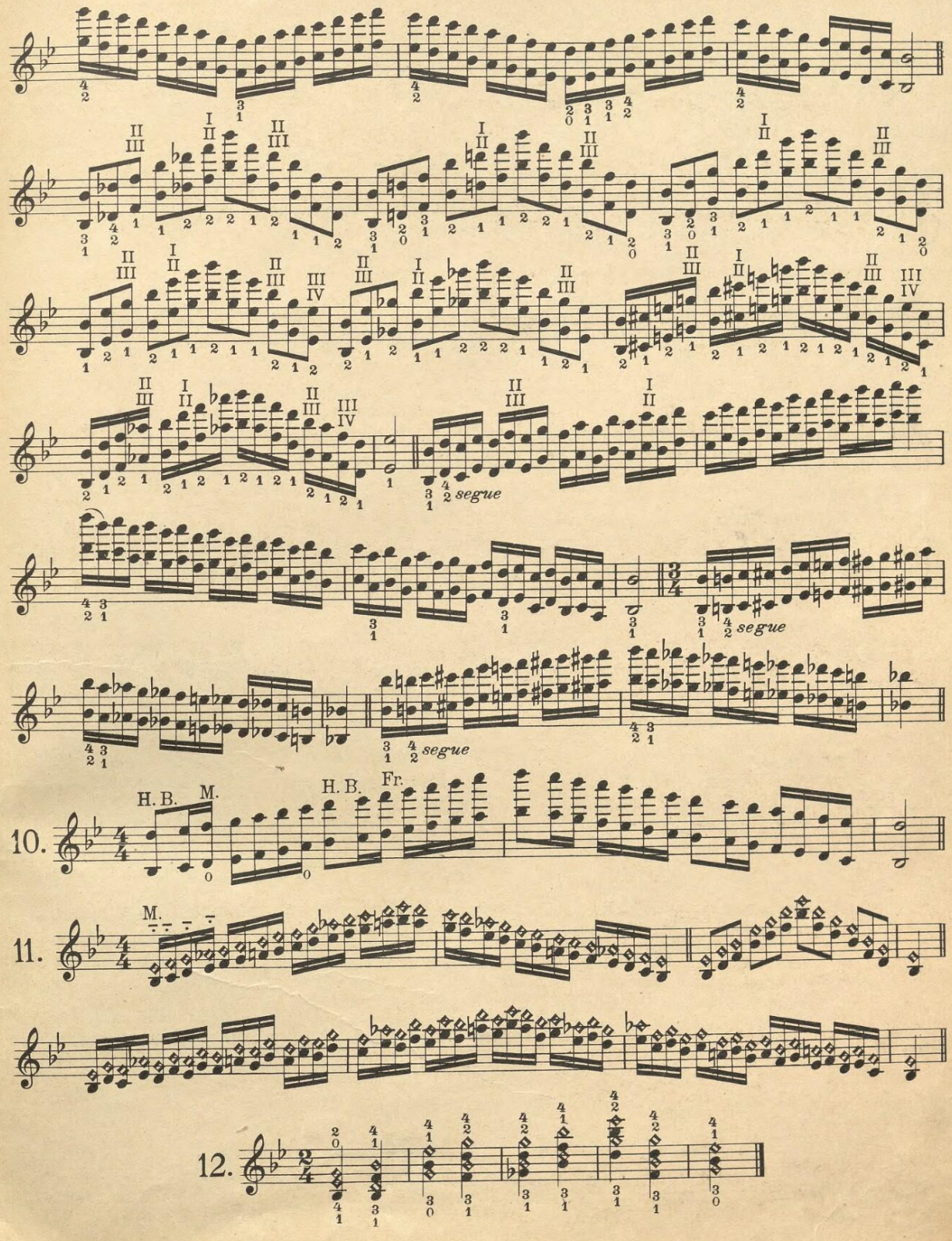
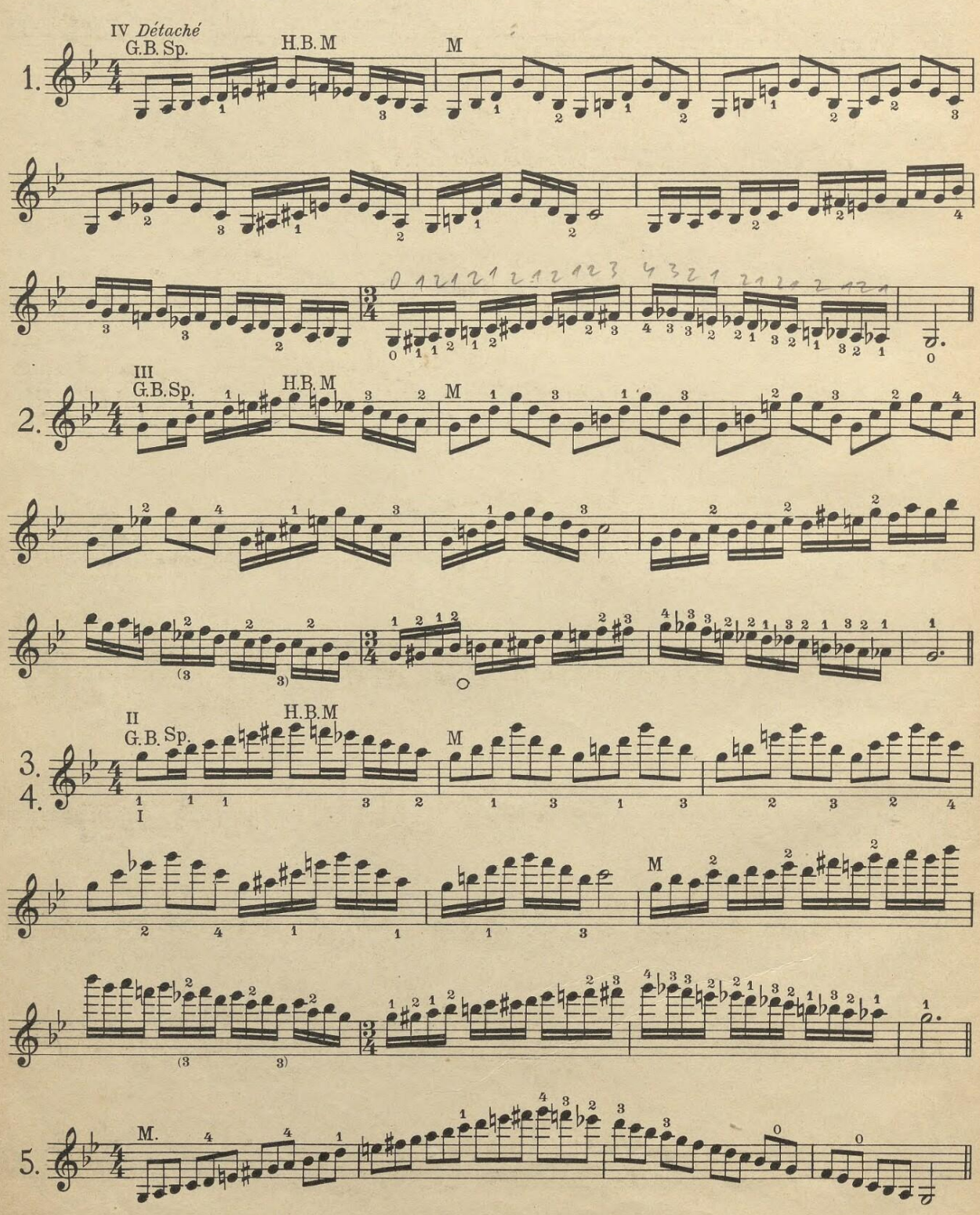
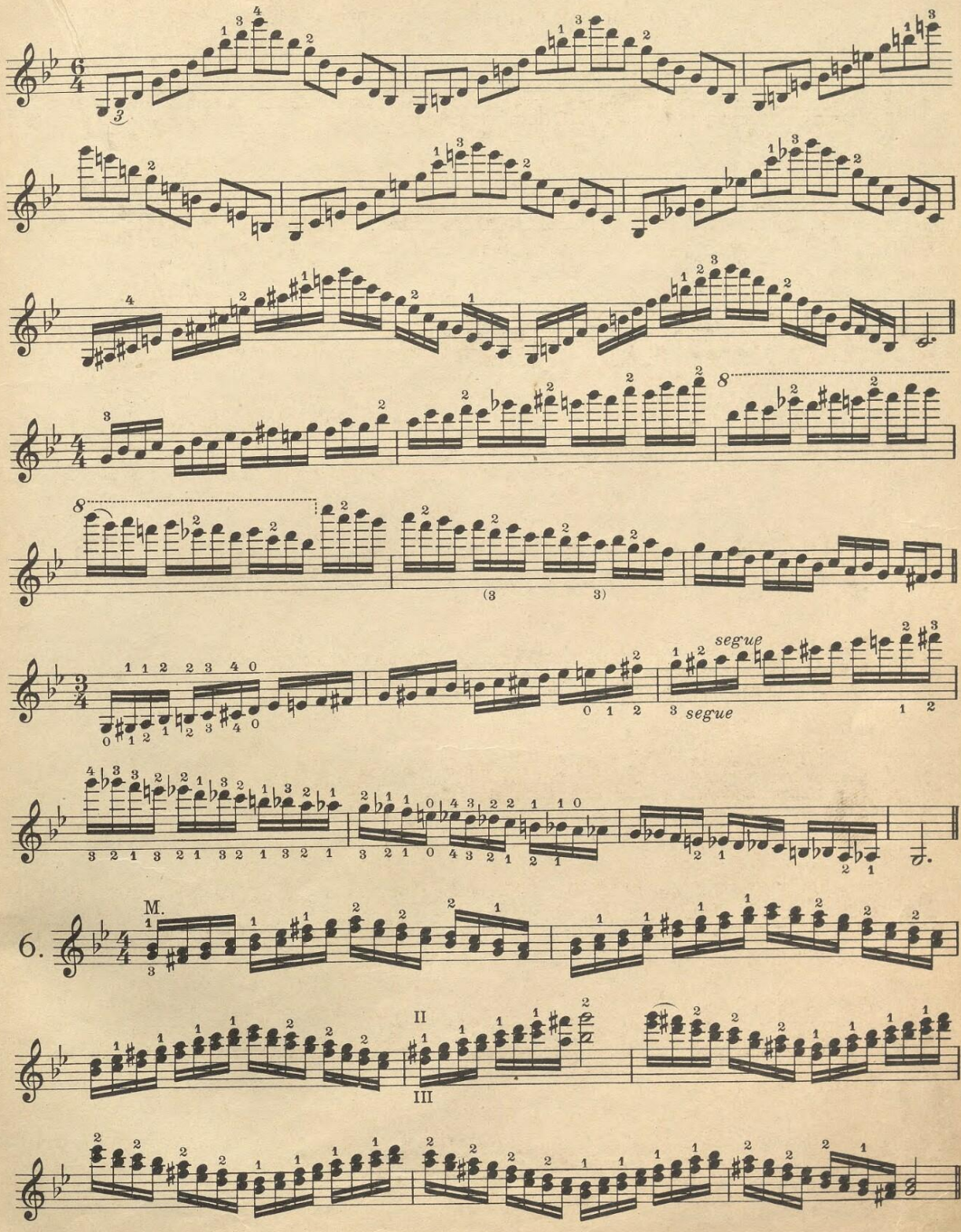
7.
M.

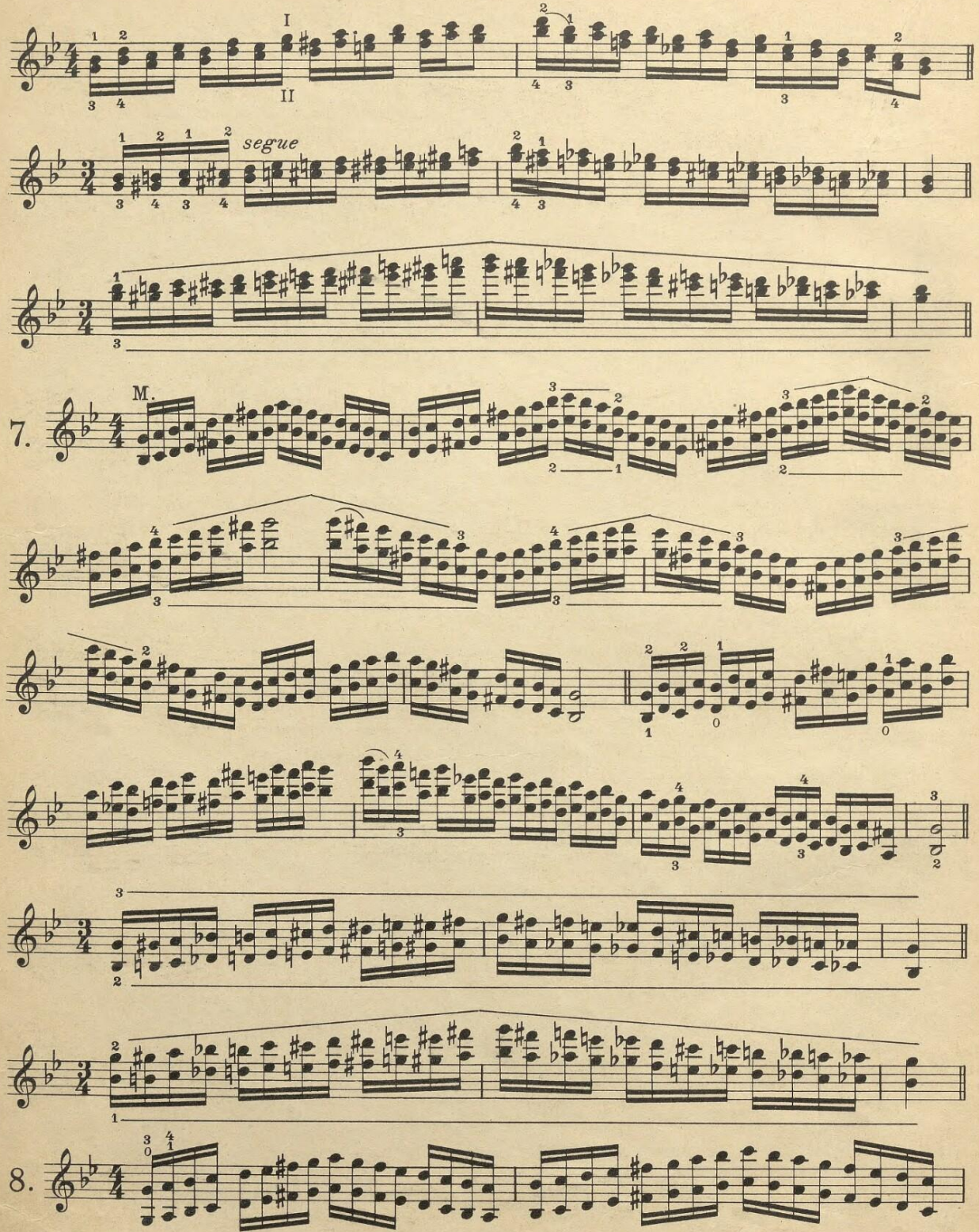

8.
M.
segue
M.
segue
II
III
segue
9.
M.
segue
M.

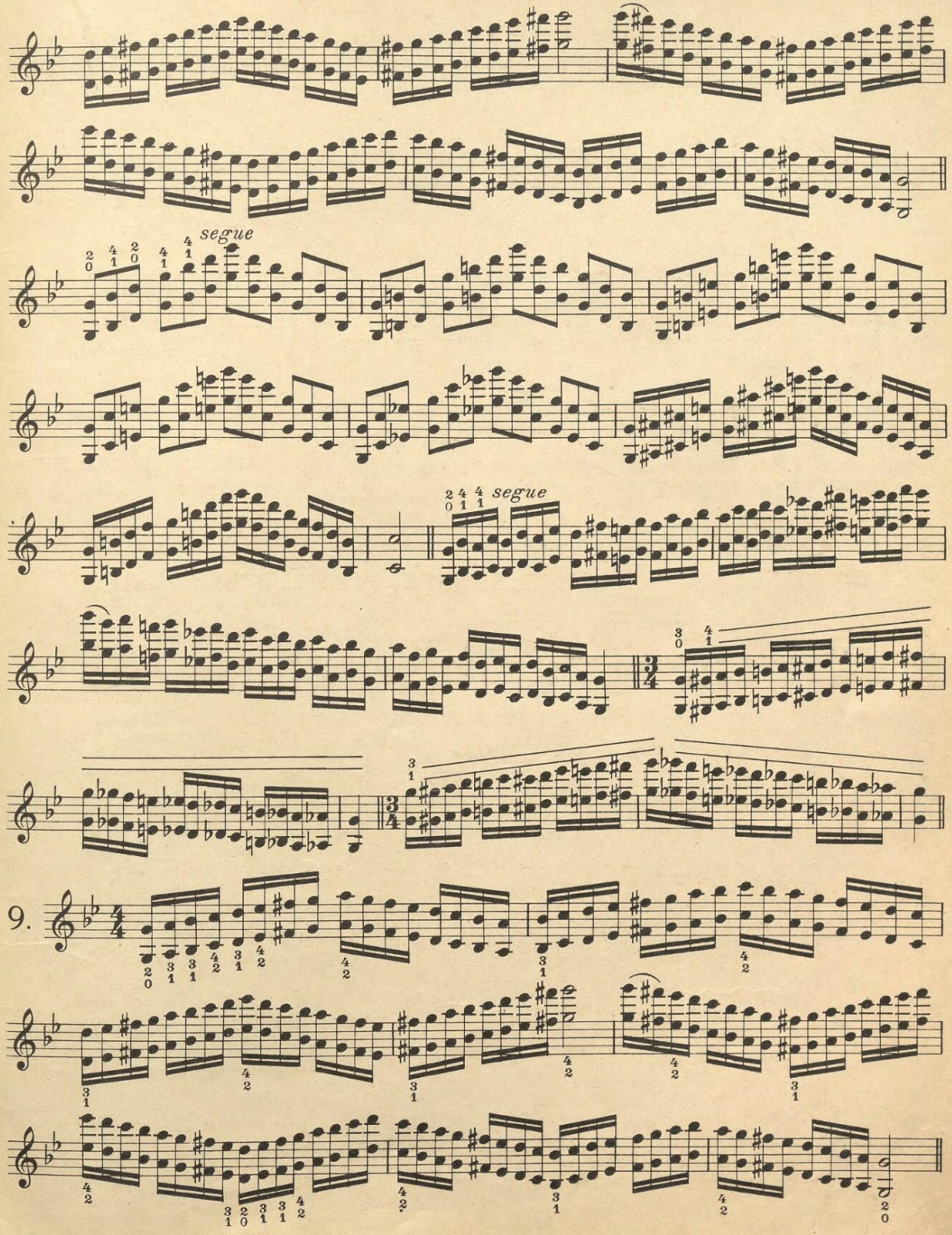

segue
segue
segue
10.
H. B.
M.
H. B.
Fr.
11.
M.
12.

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




segue
segue
M.
II
III


I
II
segue
7.
M.
8.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segue
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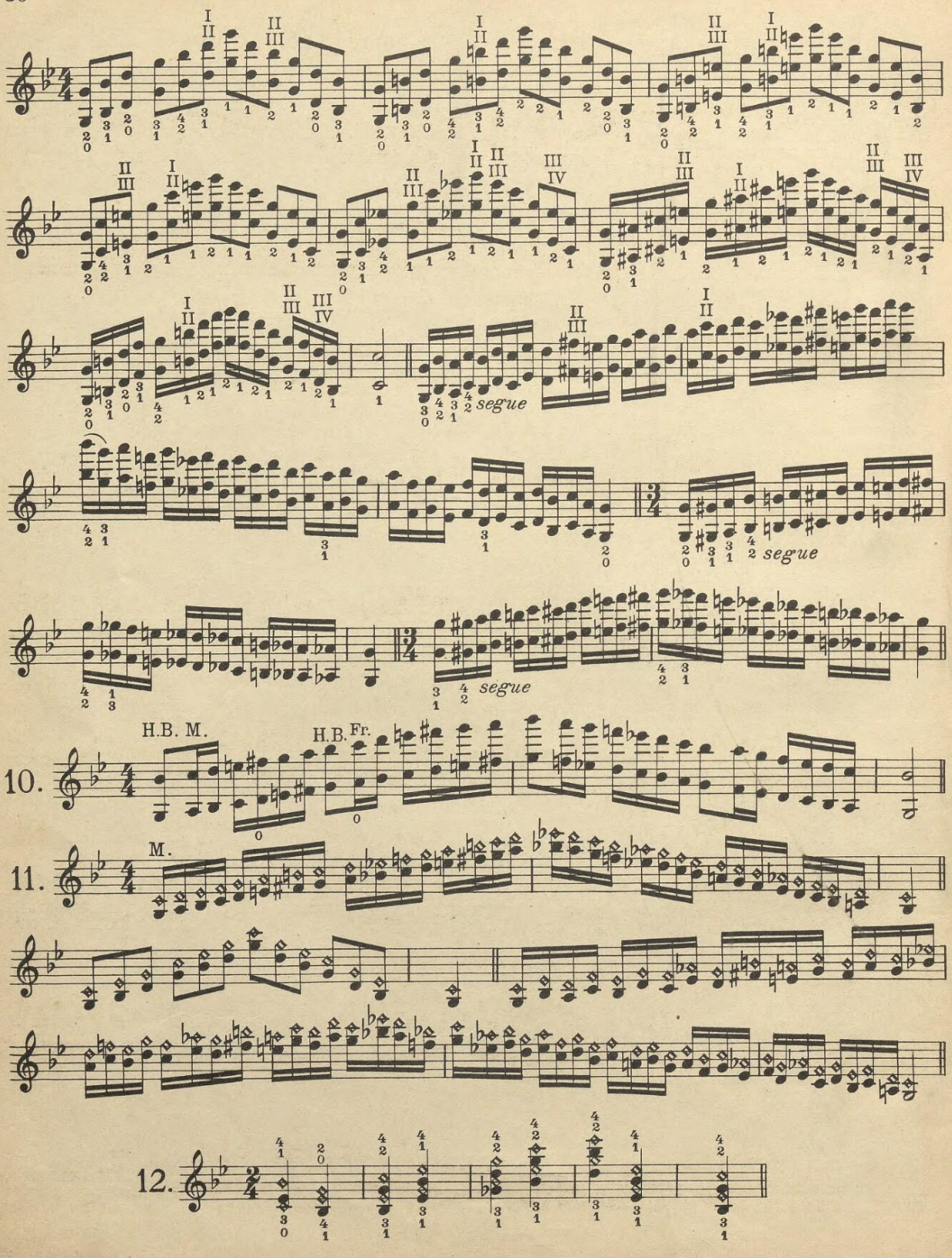
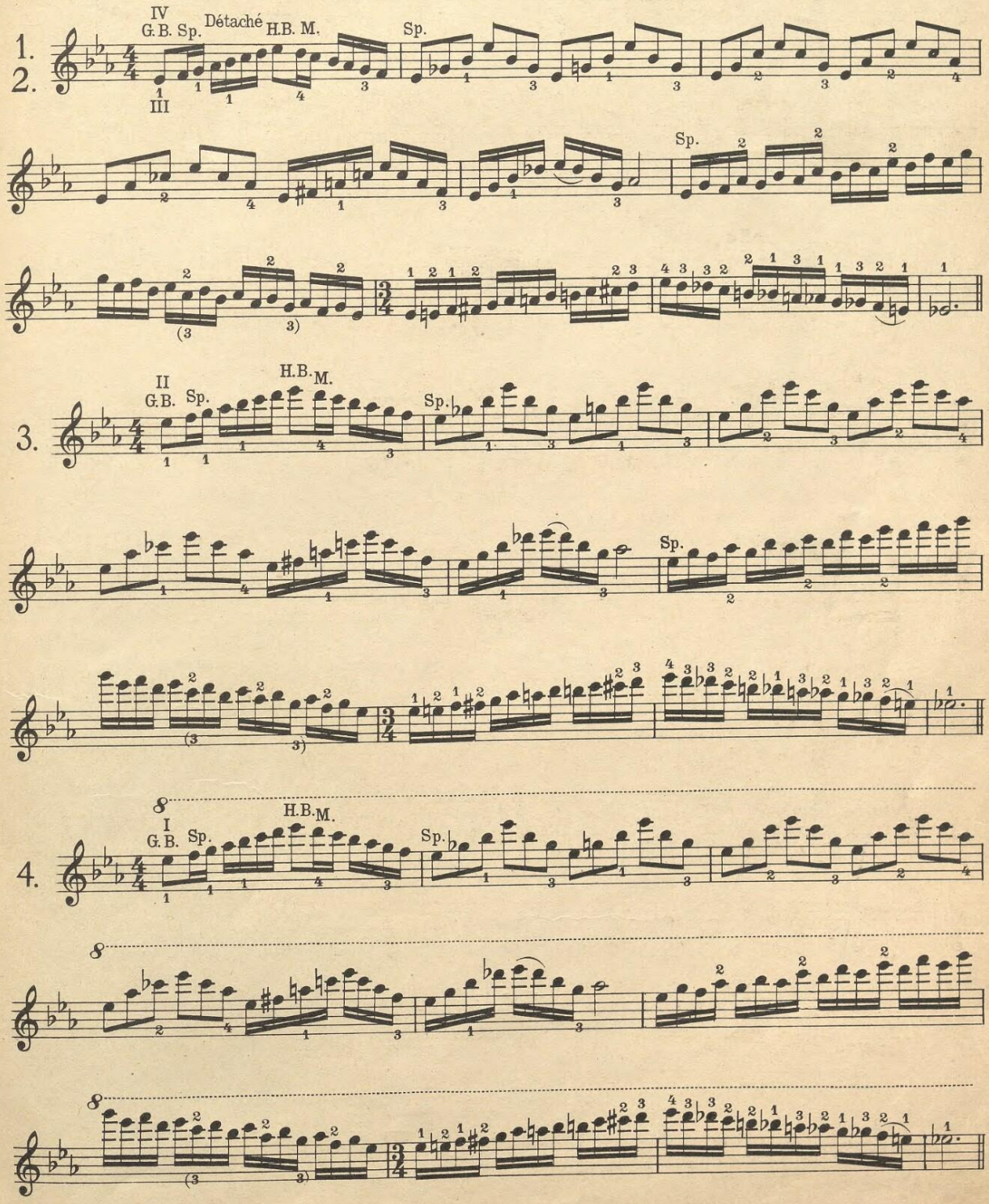
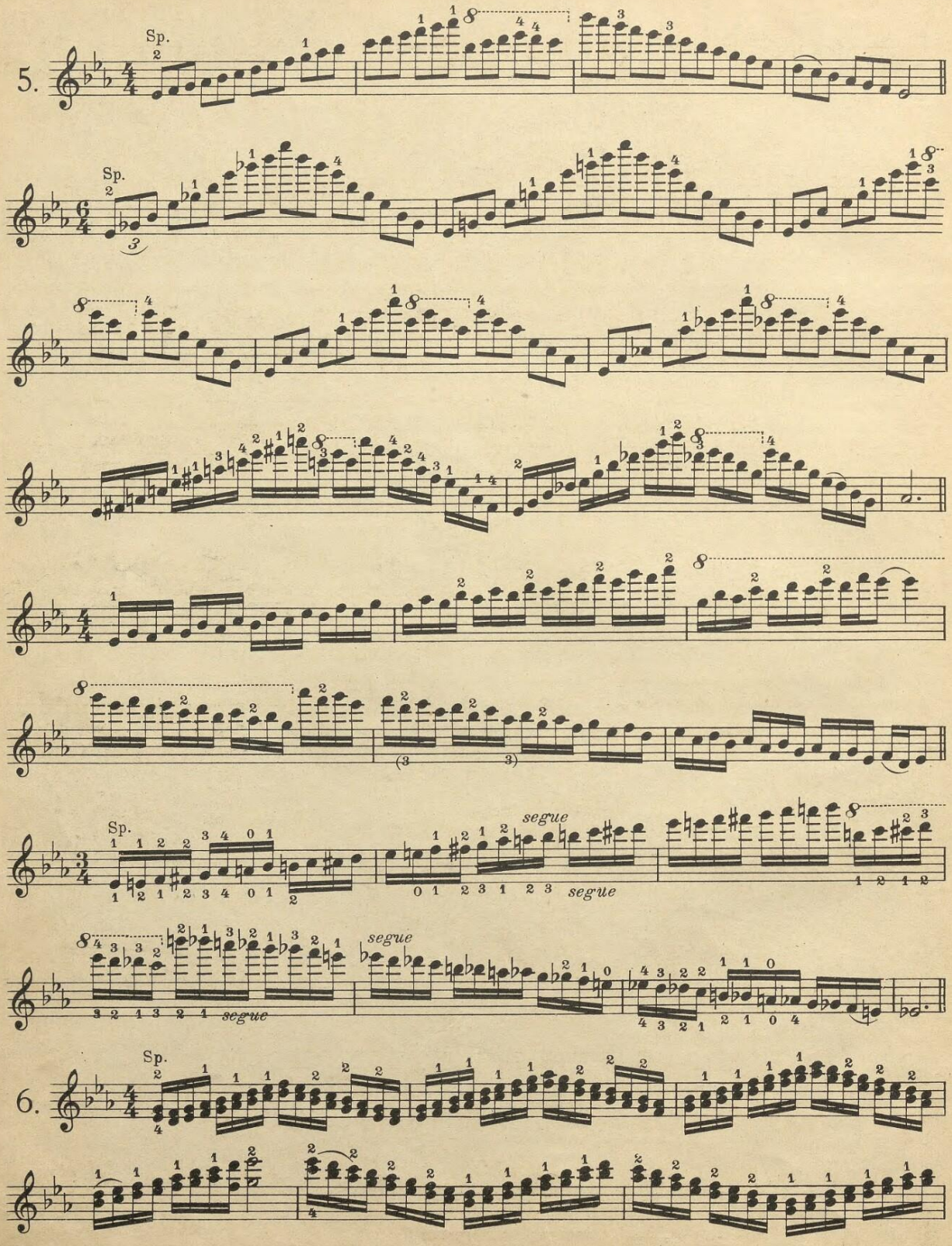
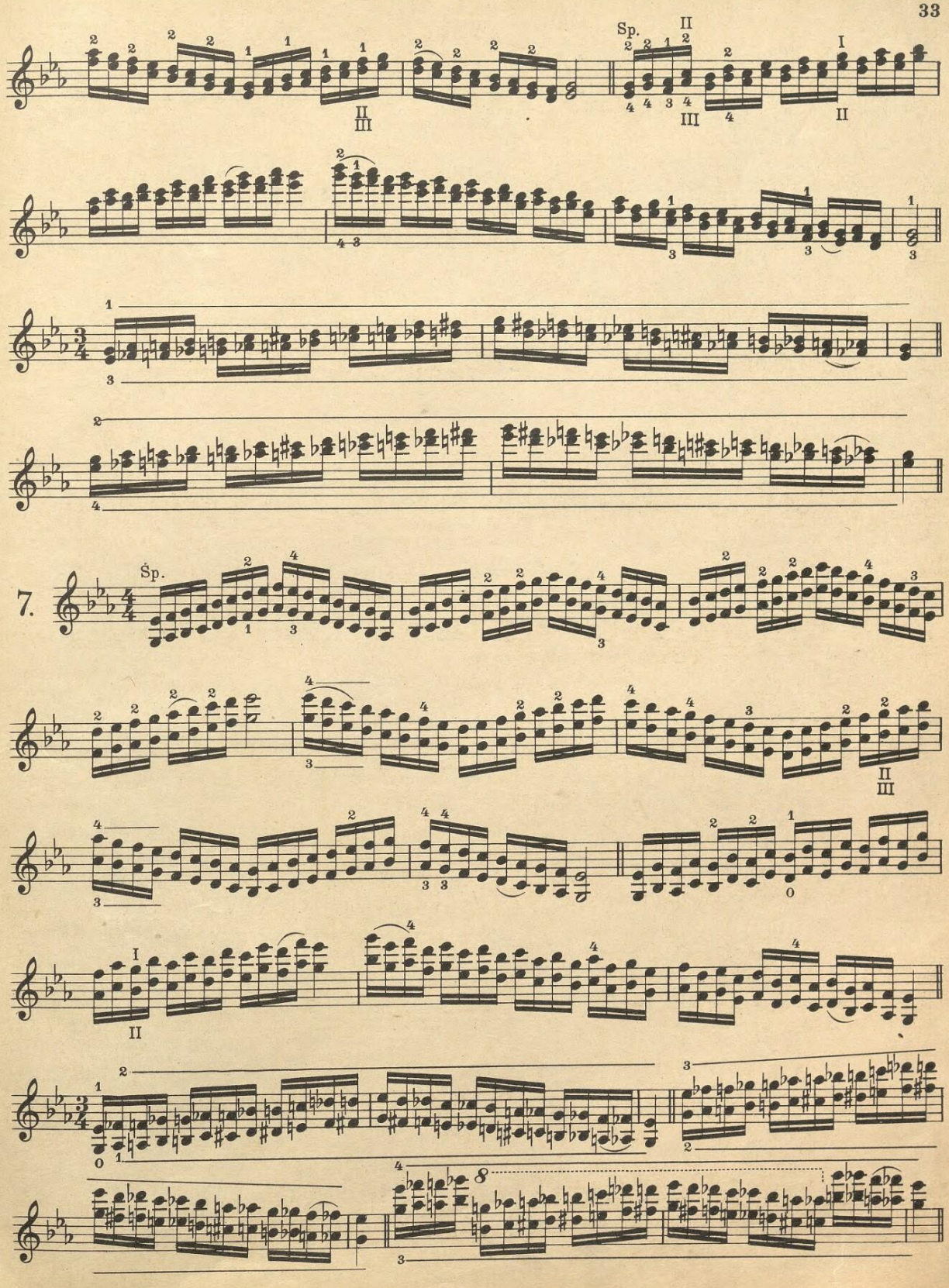
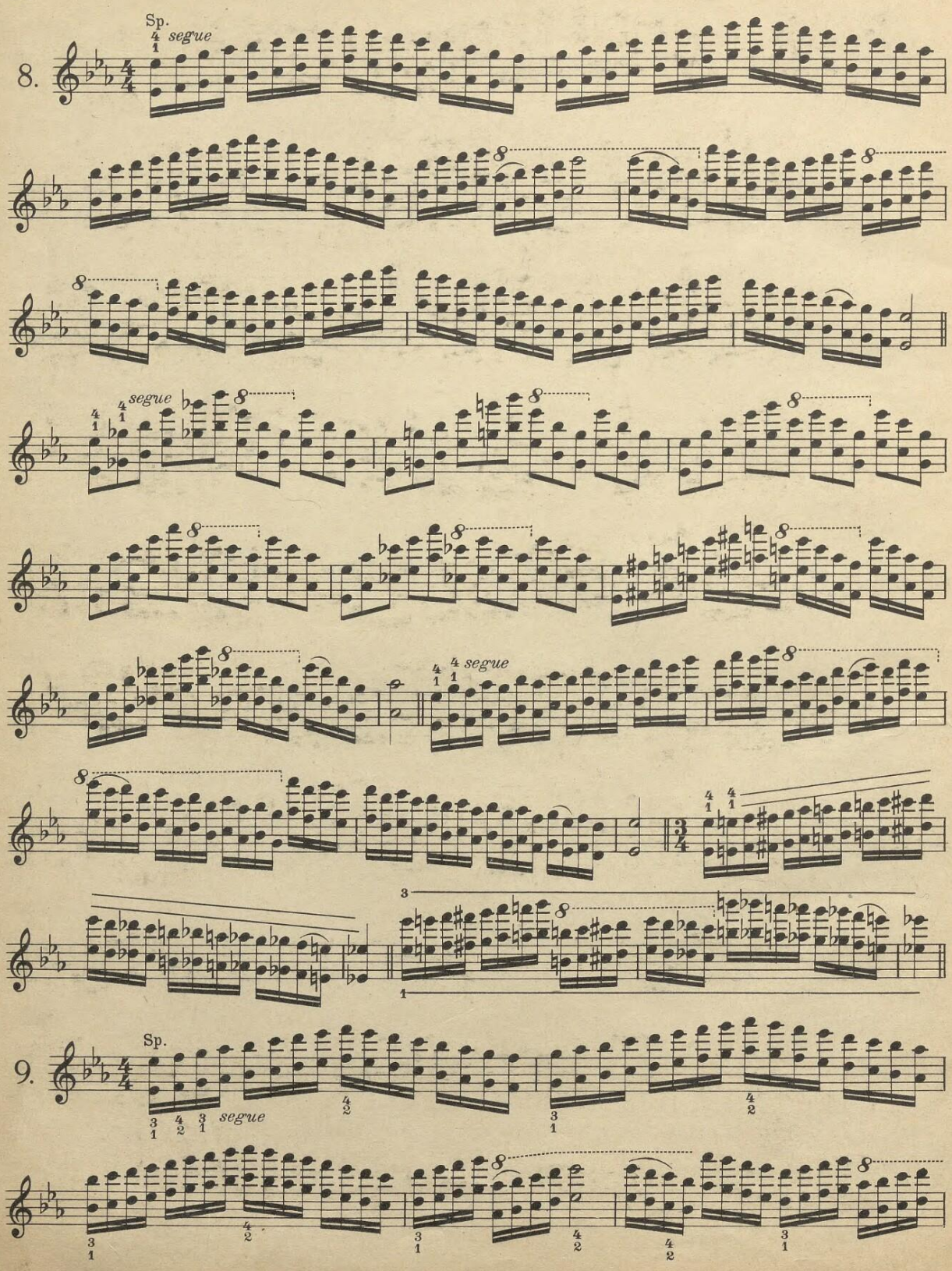

segue
segue
segue
segue
10.
H.B. M.
H.B. Fr.
11.
M.
12.

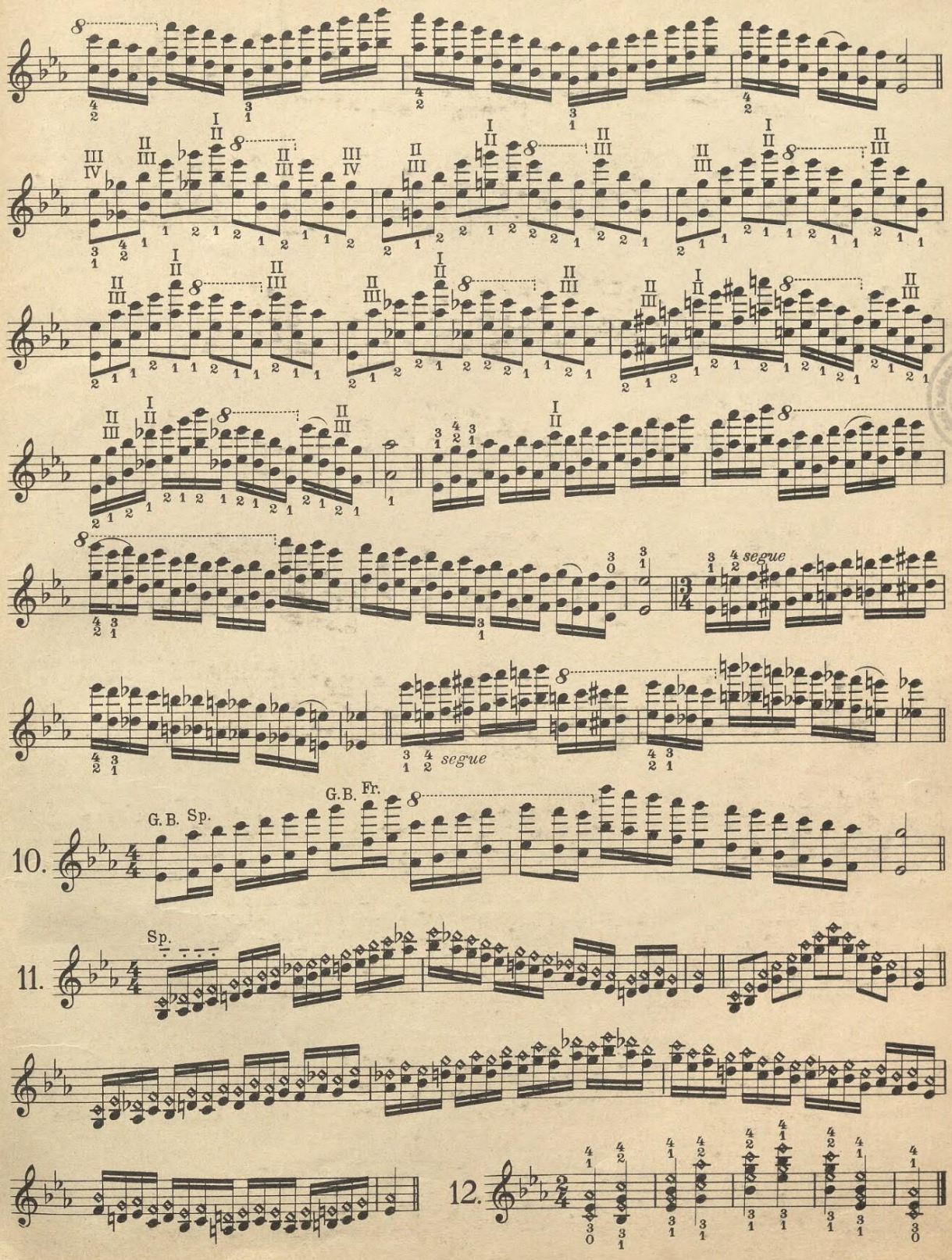
Es dur, eb major, mib majeur, mib maggiore, es groote terts.



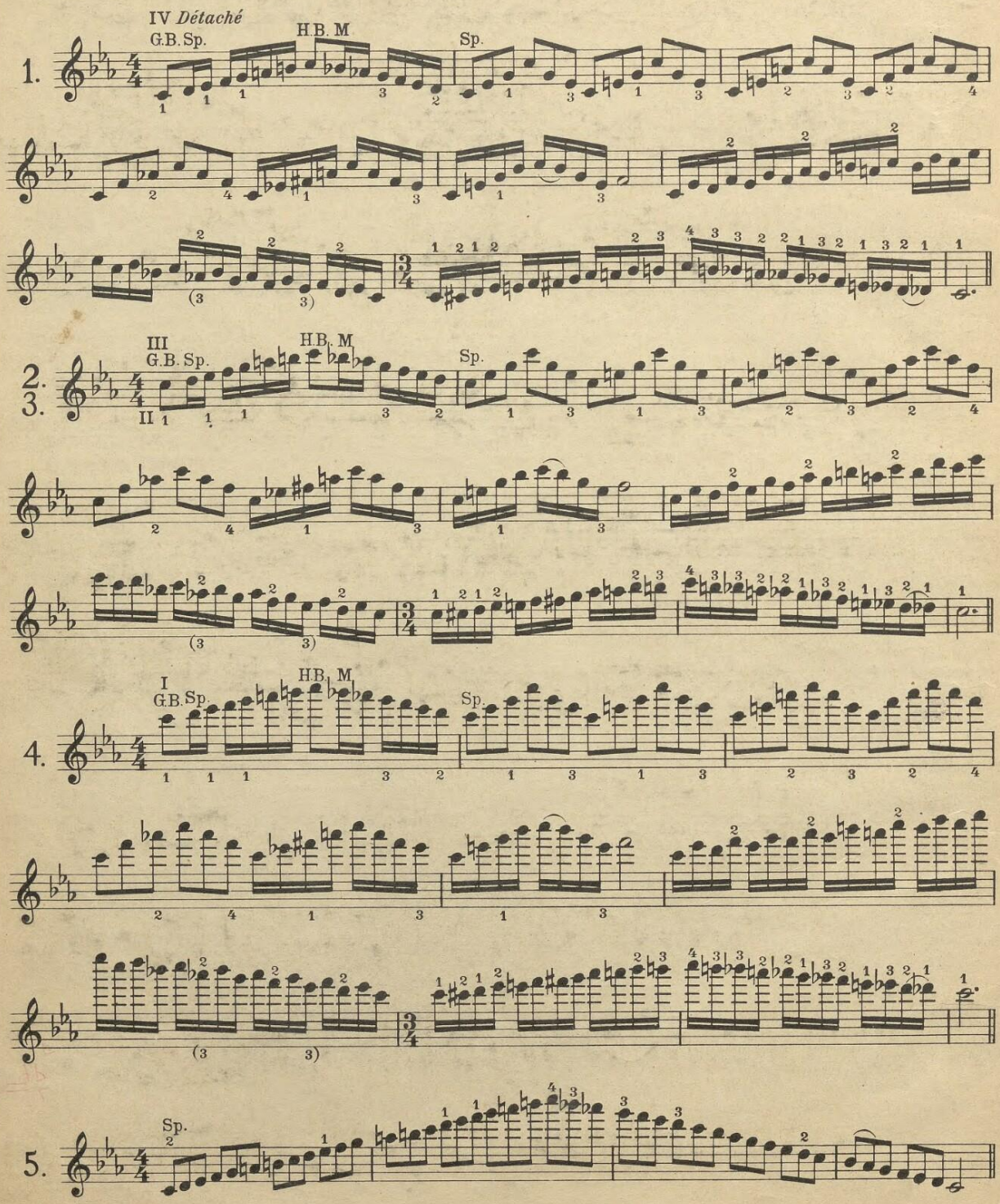

5.
Sp.
Sp.
segue
segue
segue
segue
6.
Sp.

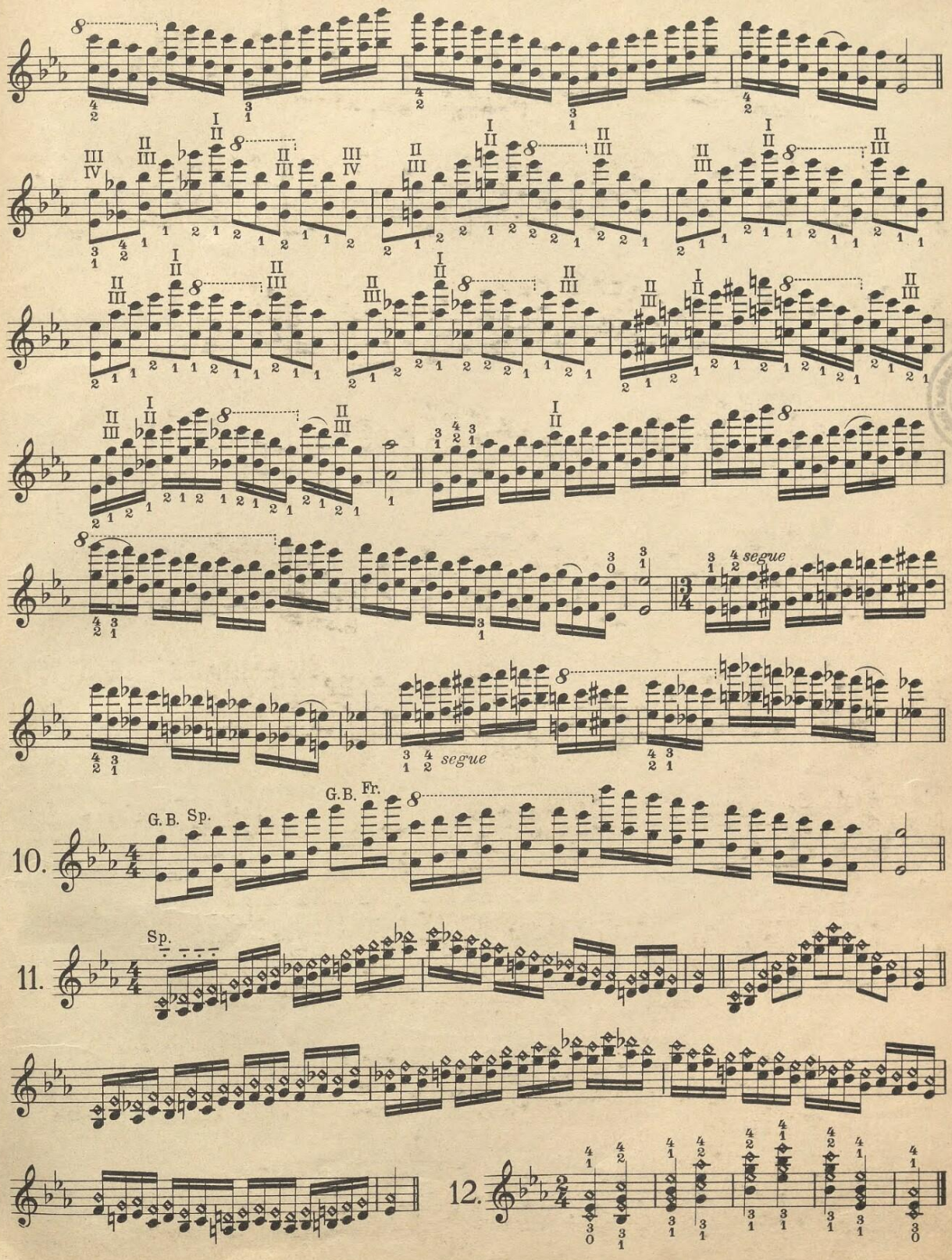

Sp.
7.
Śp.


8.
Sp.
segue
9.
Sp.
segue

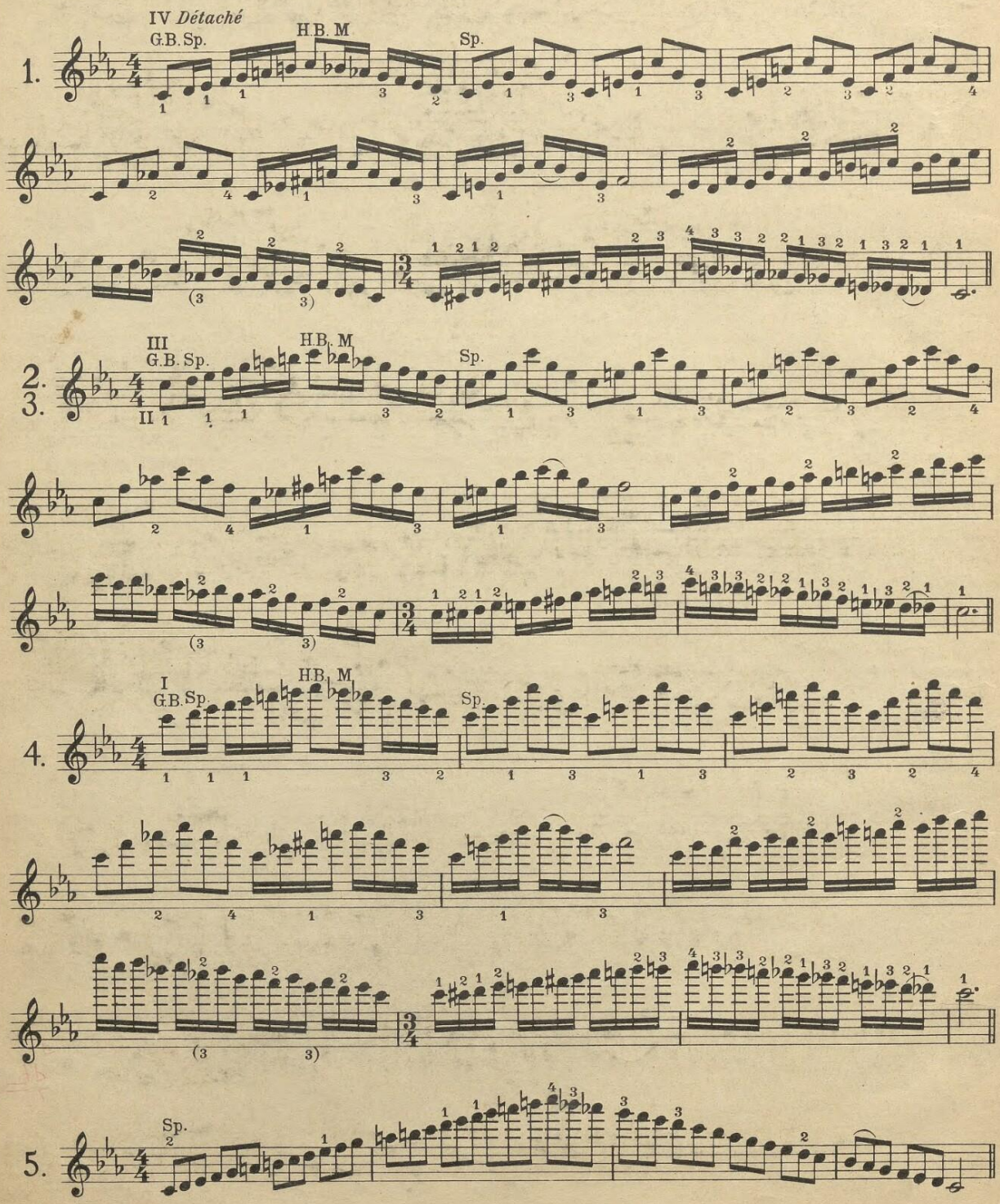

segue
segue
G.B. Sp.
G.B. Fr.
10.
Sp.
11.
12.

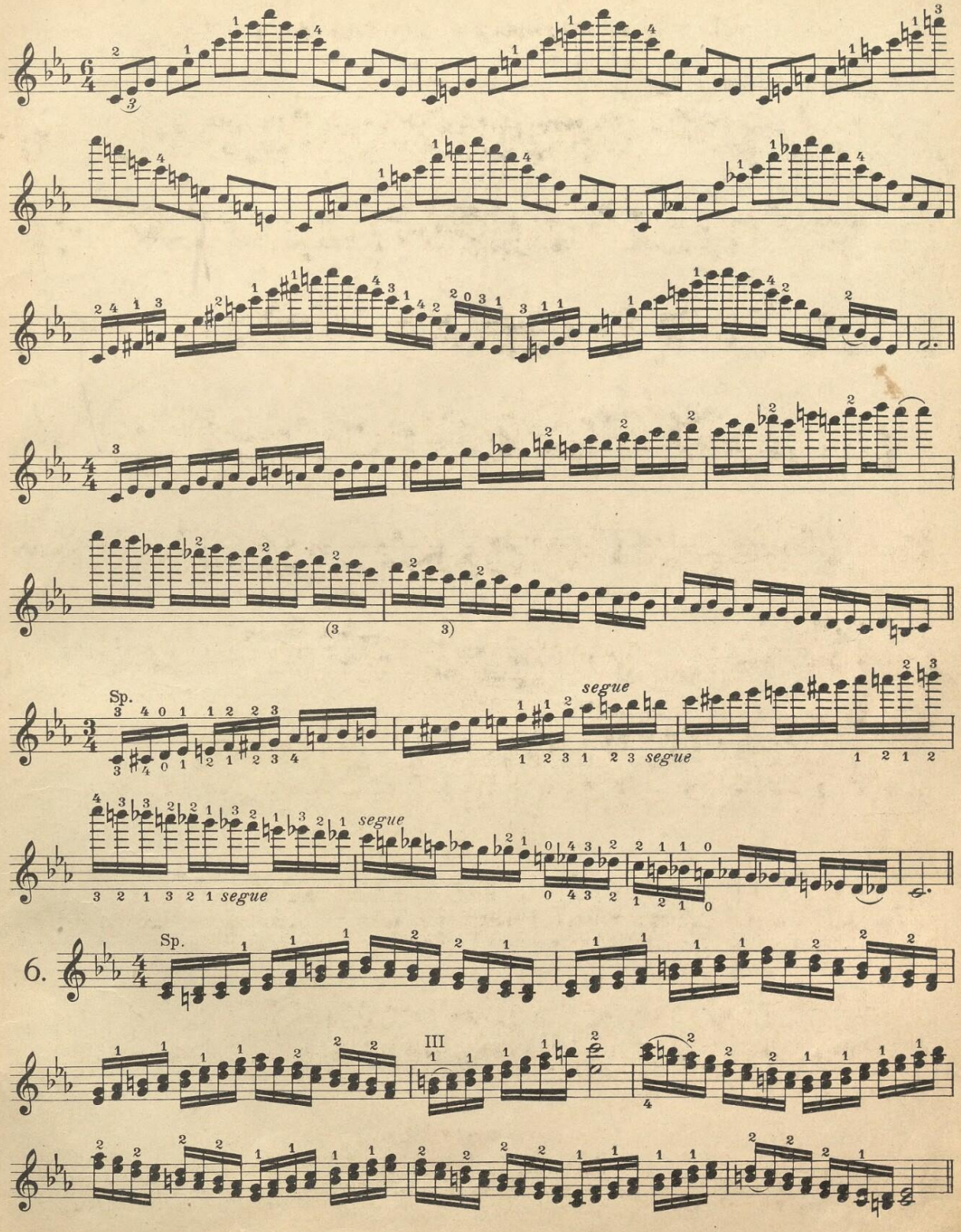
C moll, c minor, do mineur, do minore, c kleine terts.

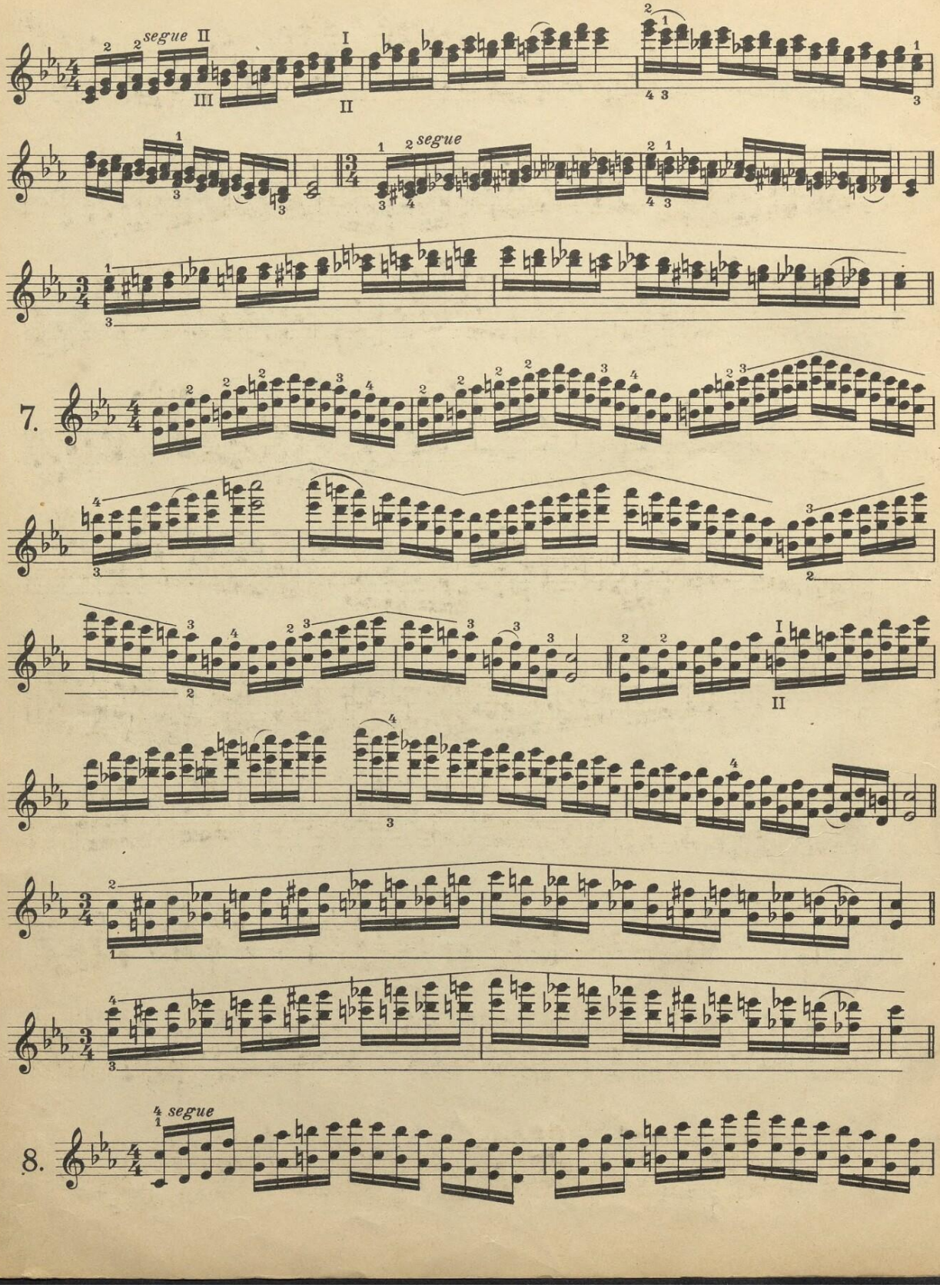


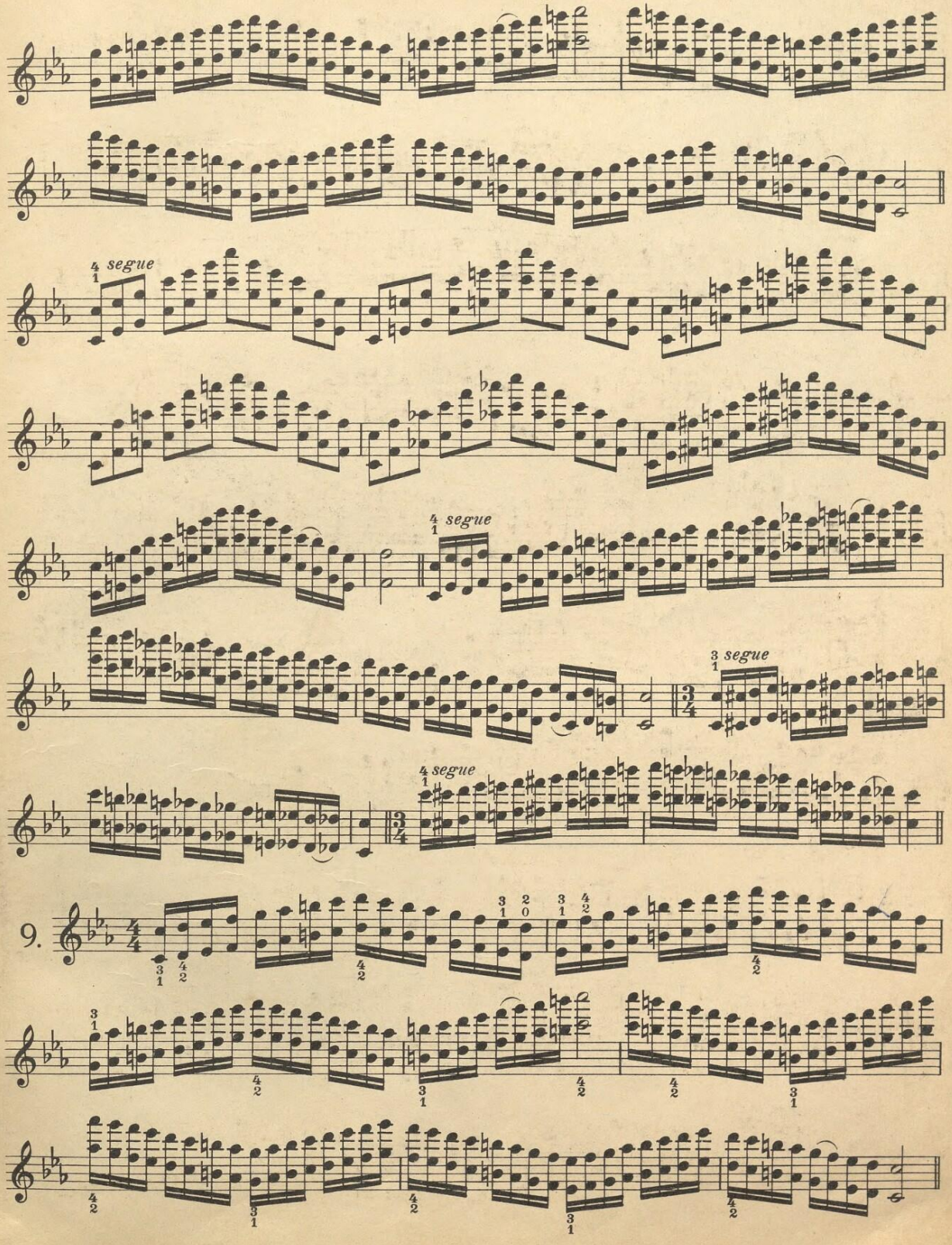

segue
segue
G.B. Sp.
G.B. Fr.
10.
Sp.
11.
12.

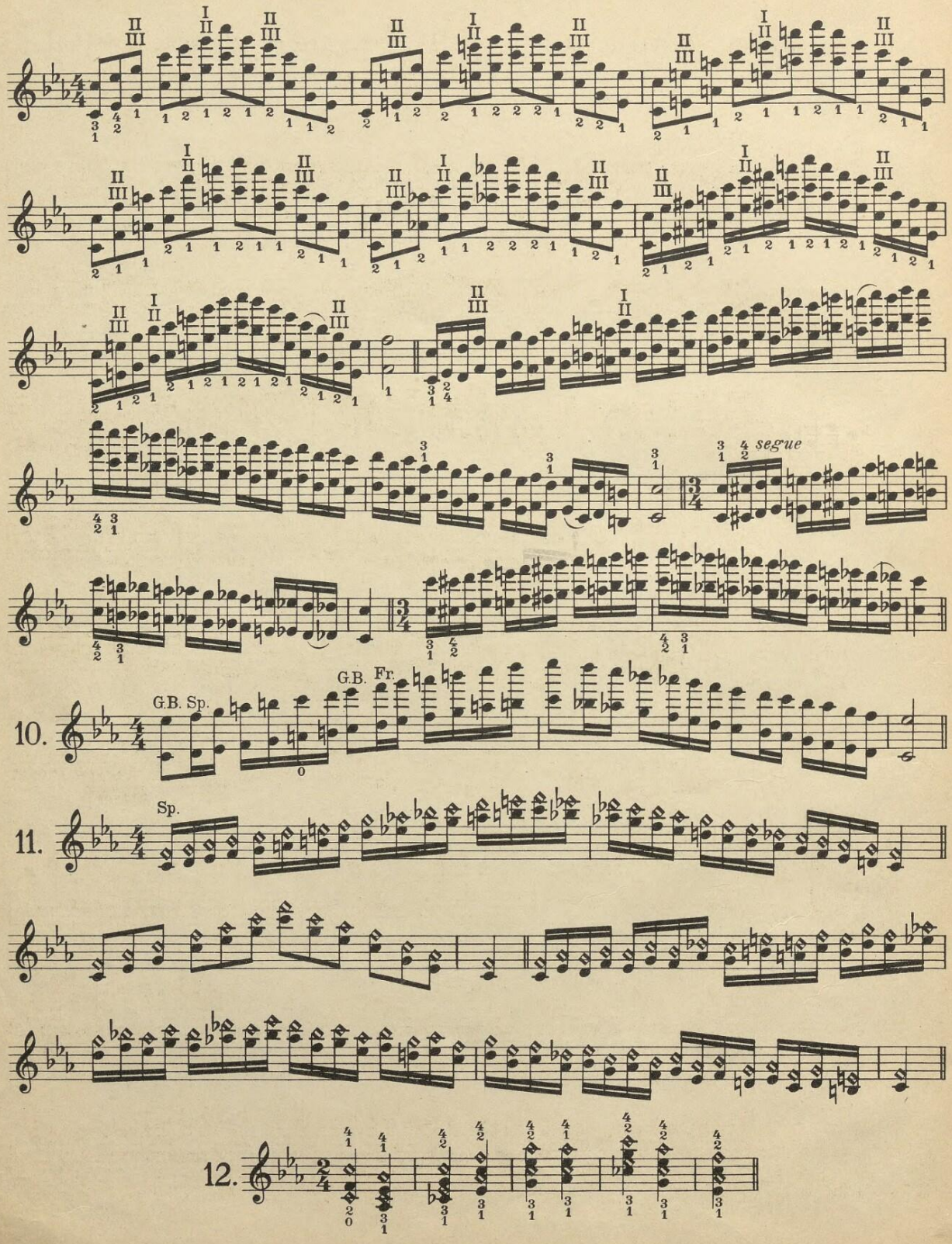
C moll, c minor, do mineur, do minore, c kleine terts.



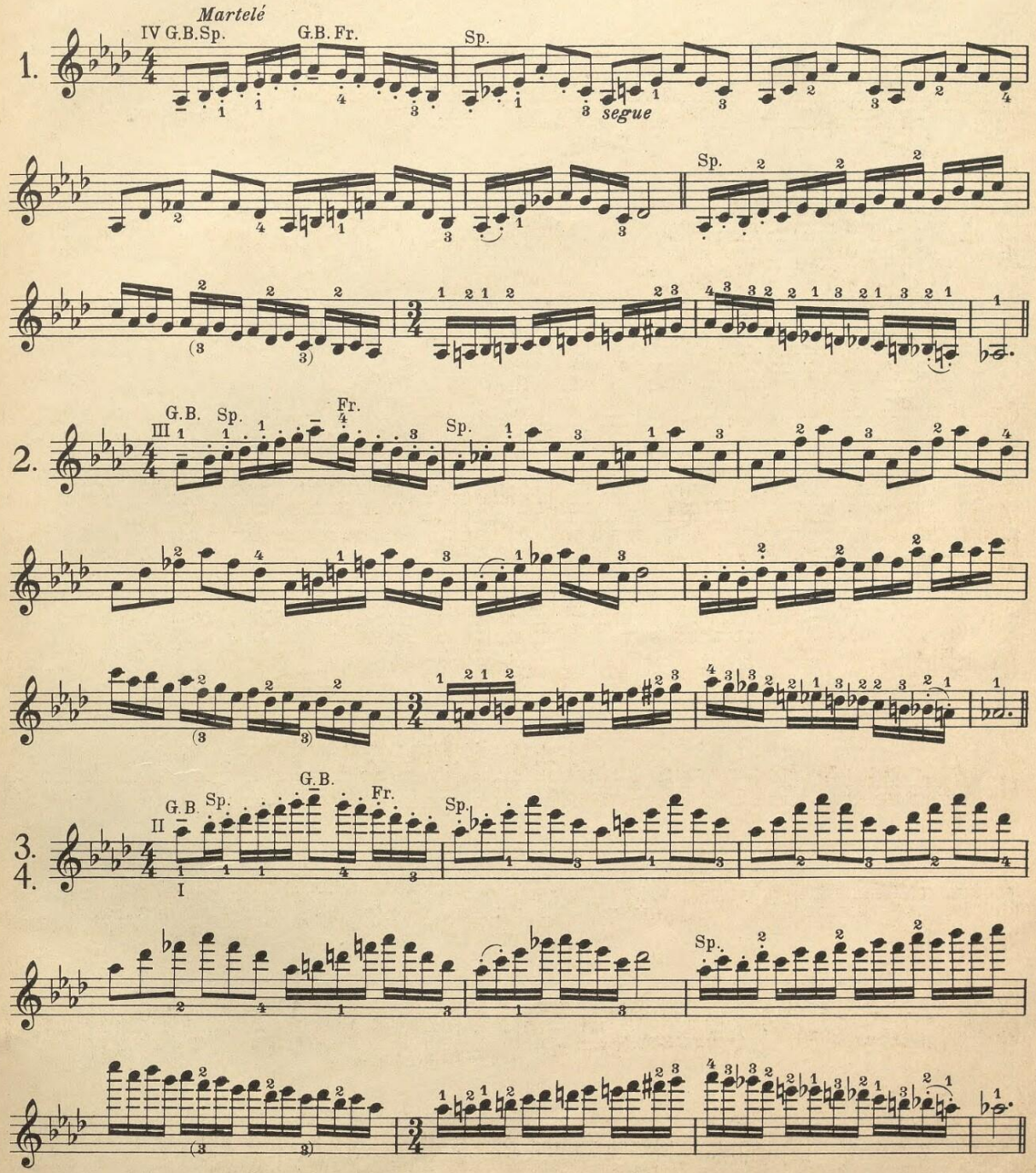

Sp.
segue
segue
segue
segue
6.
Sp.
III

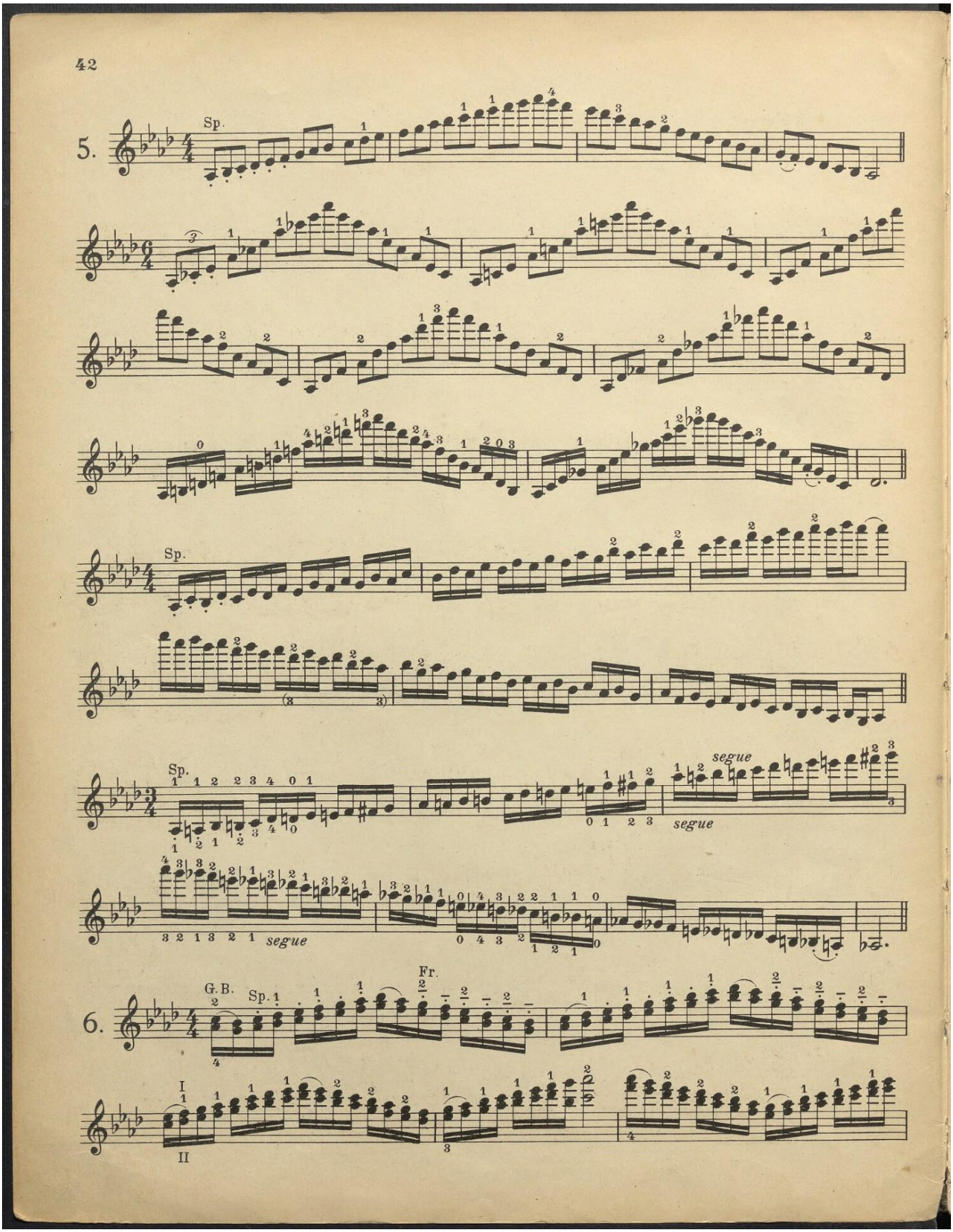

segue
segue
segue
7.
8.

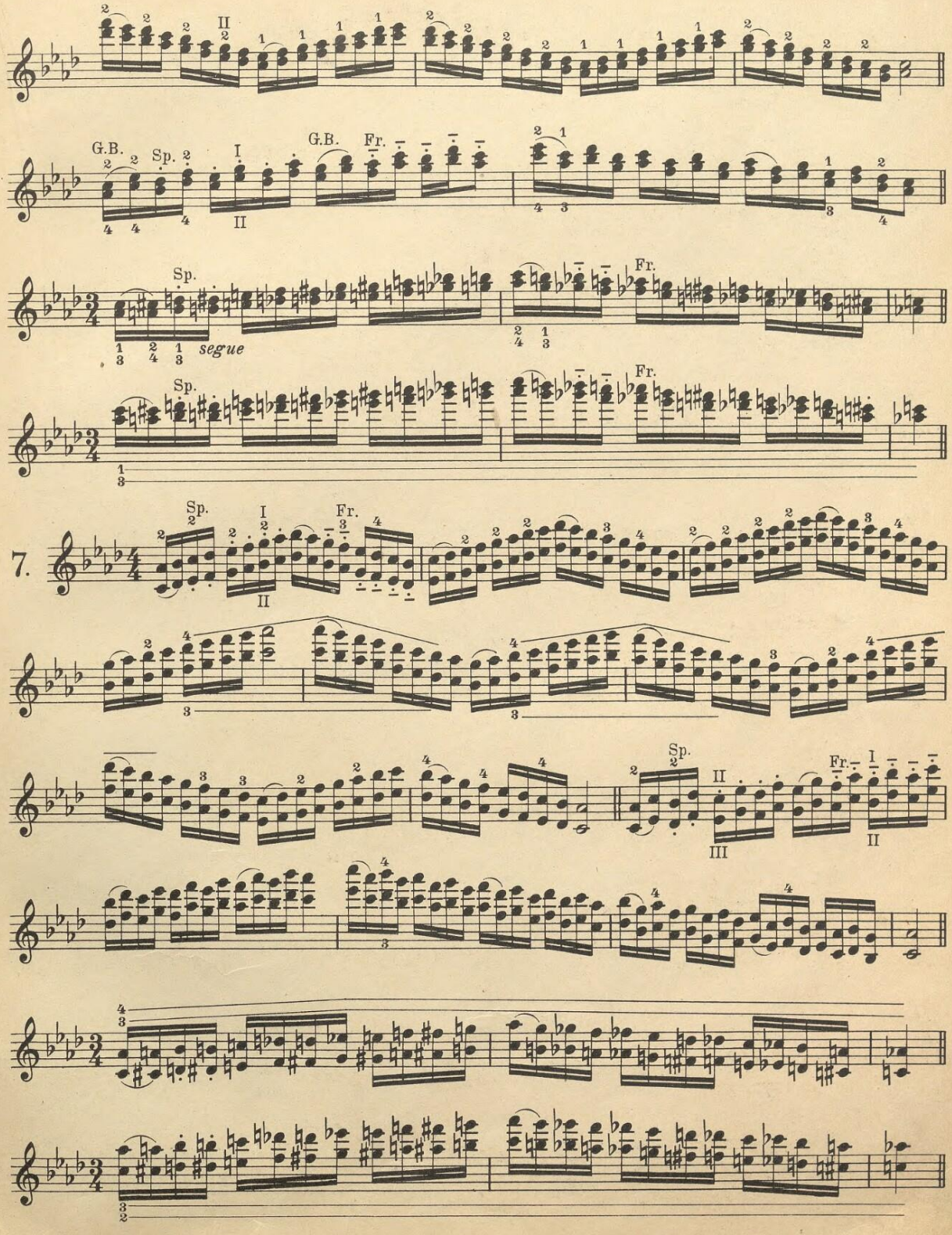

segue
segue
segue
segue
9.

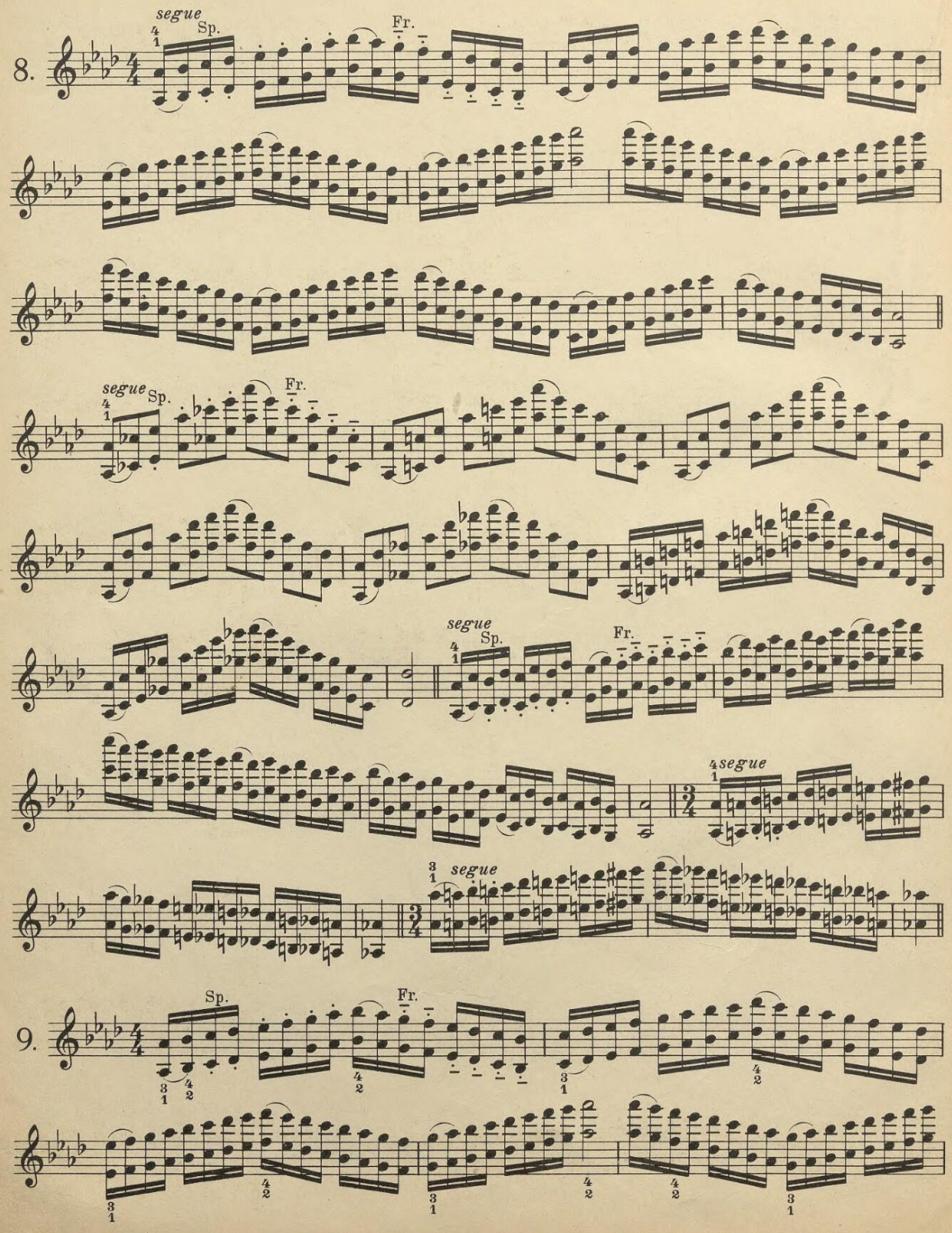

segue
10.
G.B. Sp.
G.B. Fr.
11.
Sp.
12.

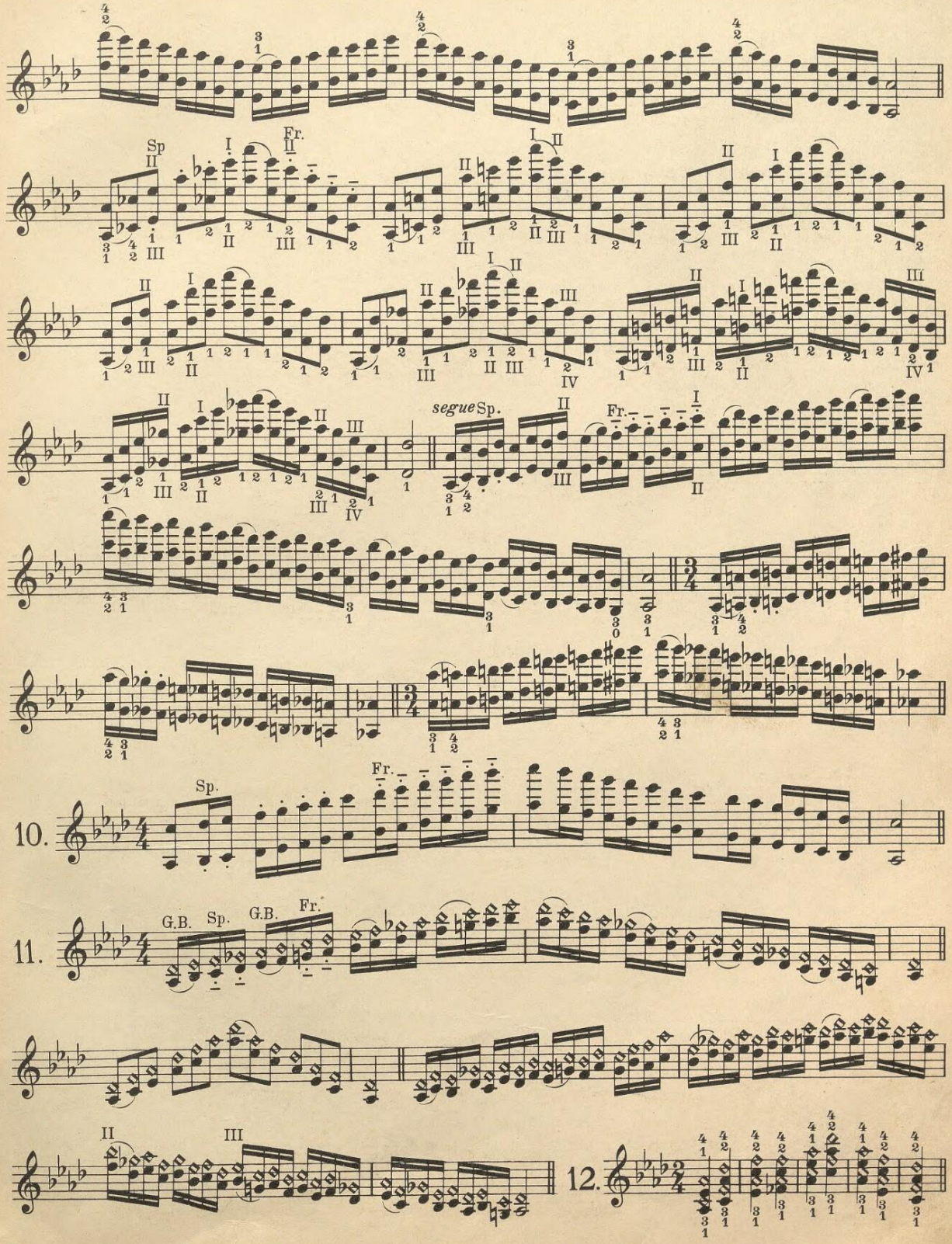
As dur, ab major, lab majeur, lab maggiore, as groote terts.



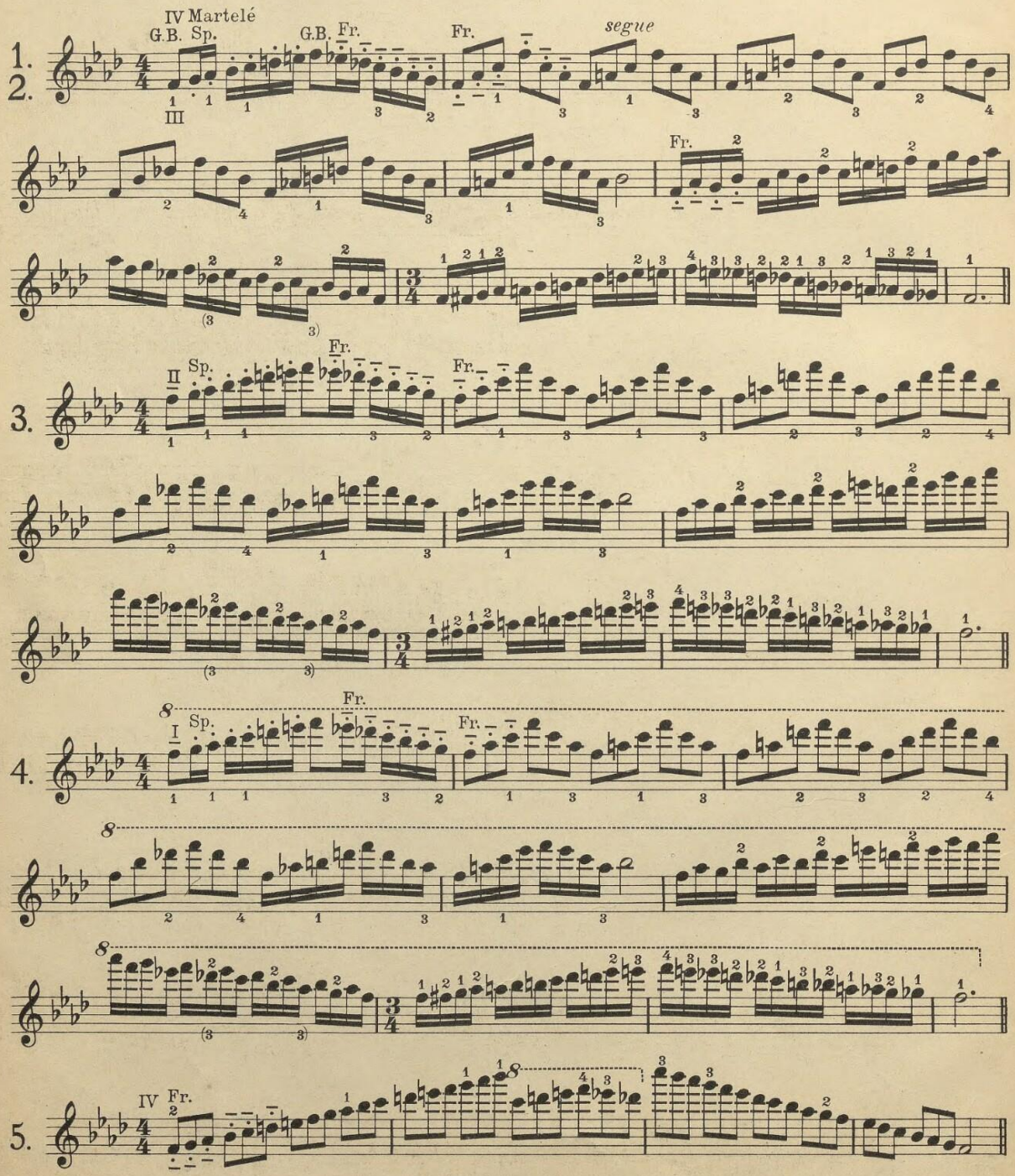

5.
Sp.
6.
G. B.
Sp.
Fr.
segue
I
II

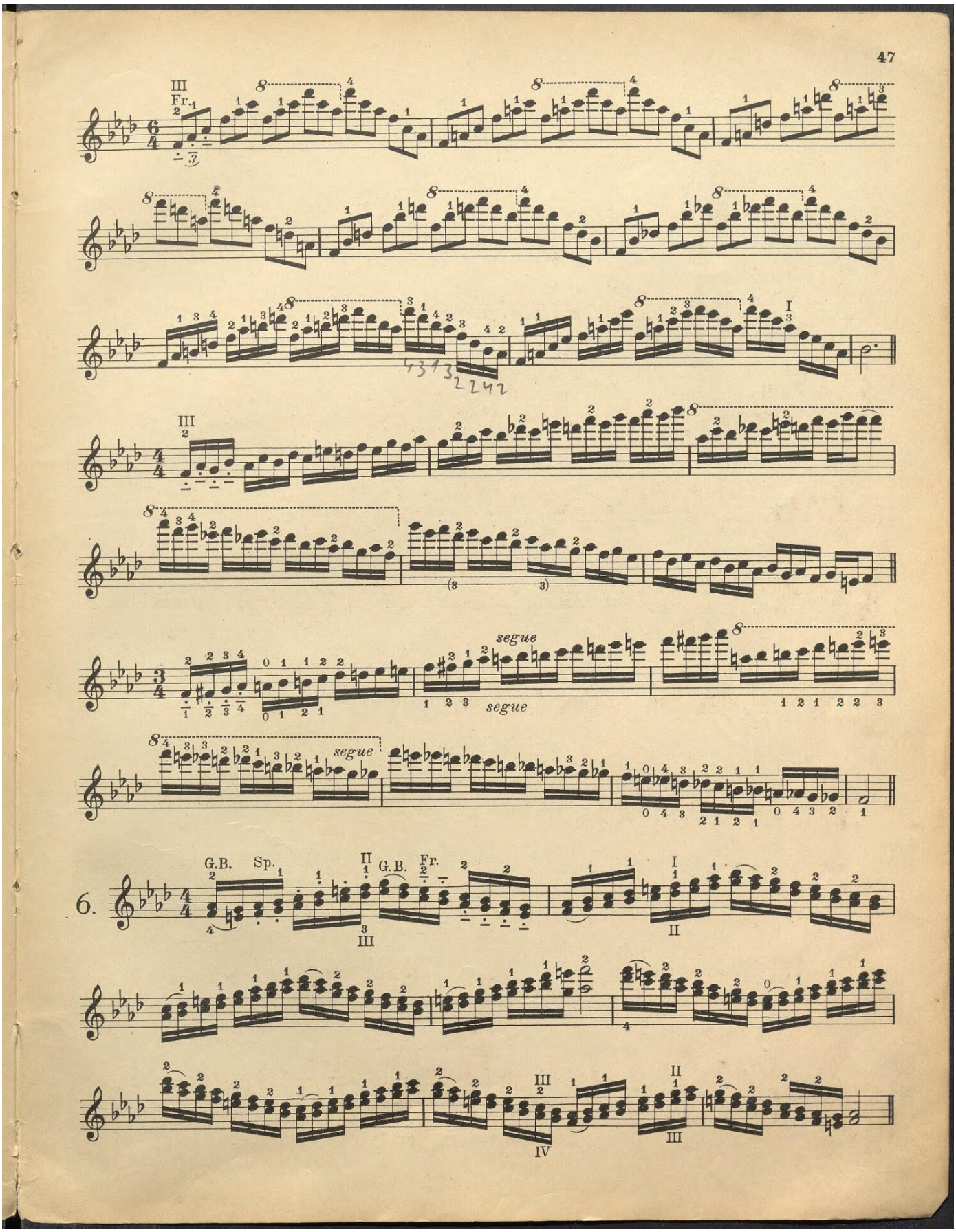

G.B.
Sp.
I
II
G.B.
Fr.
Sp.
segue
Fr.
Sp.
Fr.
7.
Sp.
I
II
Fr.
Sp.
II
III
Fr.
I
II

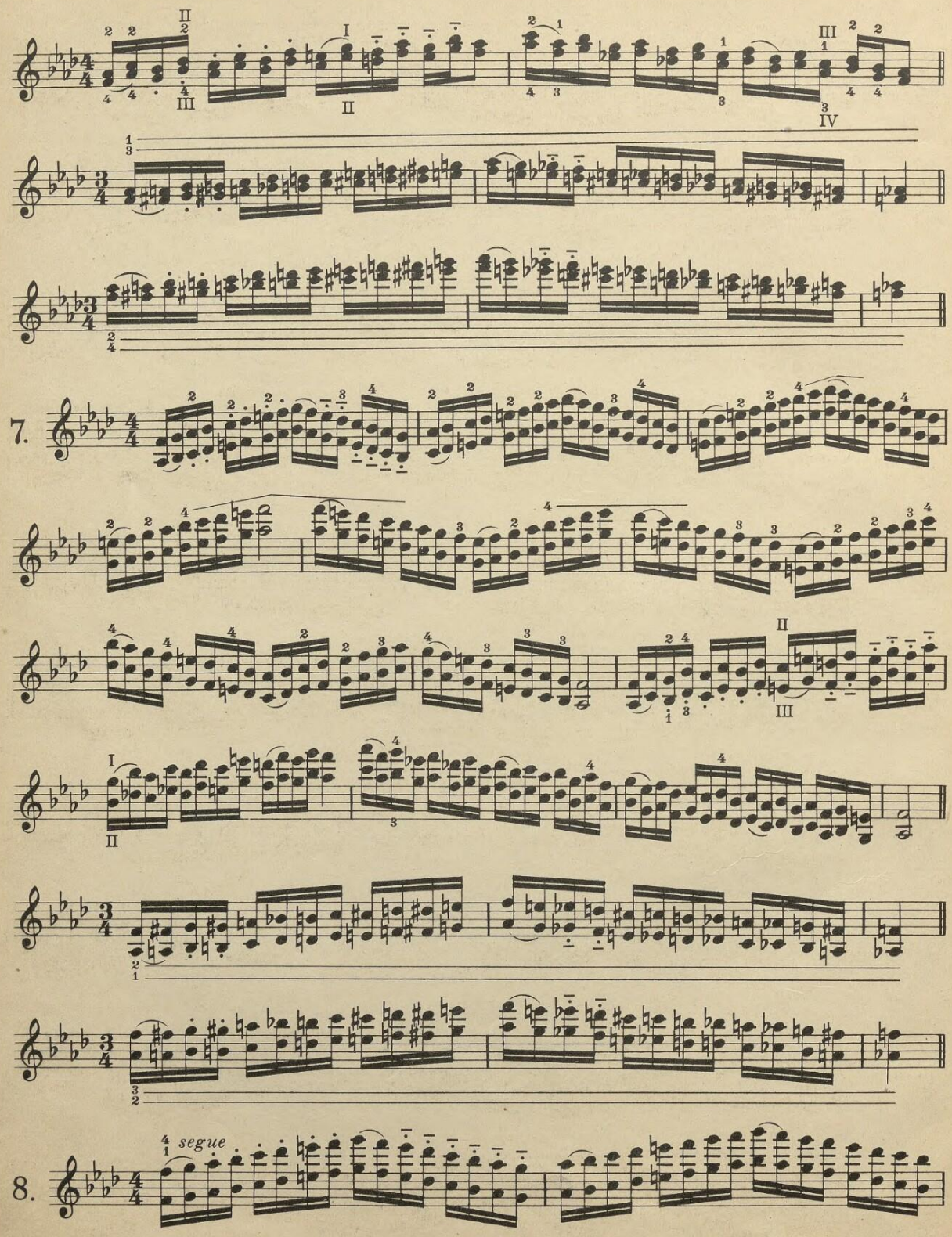

8.
segue
Sp.
Fr.
segue
Sp.
Fr.
segue
Sp.
Fr.
4segue
segue
9.
Sp.
Fr.

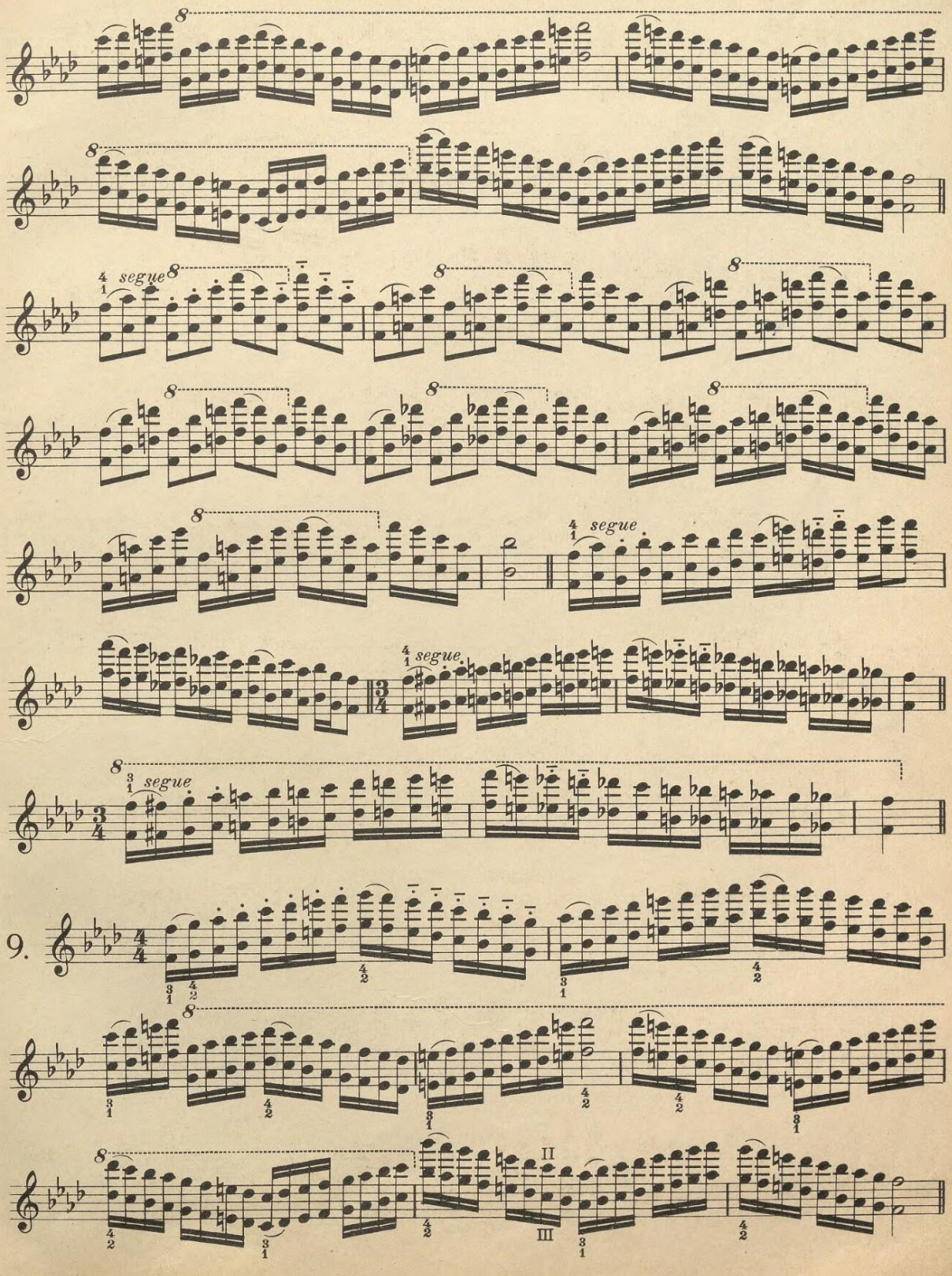

Sp.
Fr.
segue Sp.
Fr.
10.
Sp.
Fr.
11.
G.B.
Sp.
G.B.
Fr.
12.

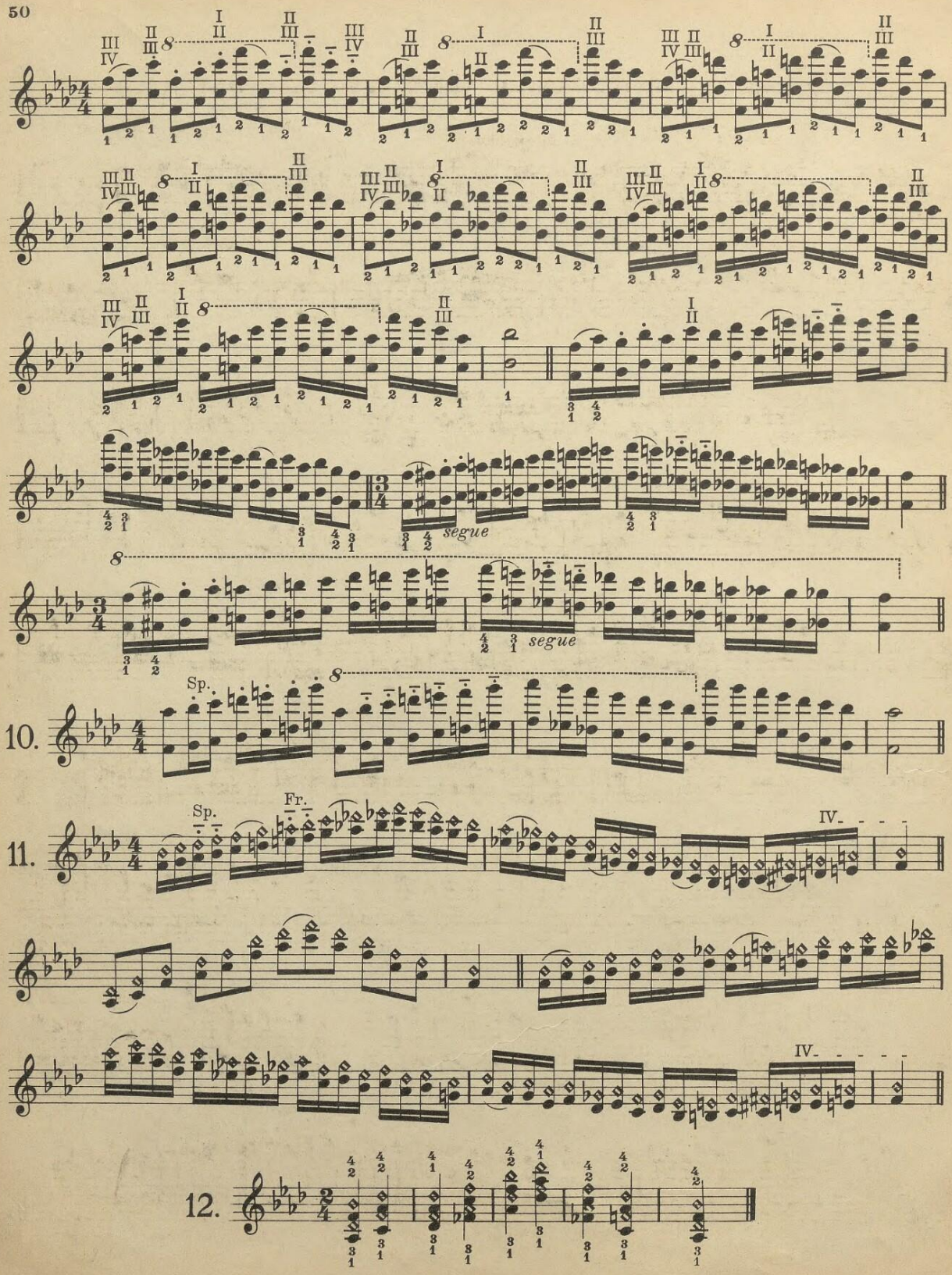
F moll, f minor, fa mineur, fa minore, f kleine terts.



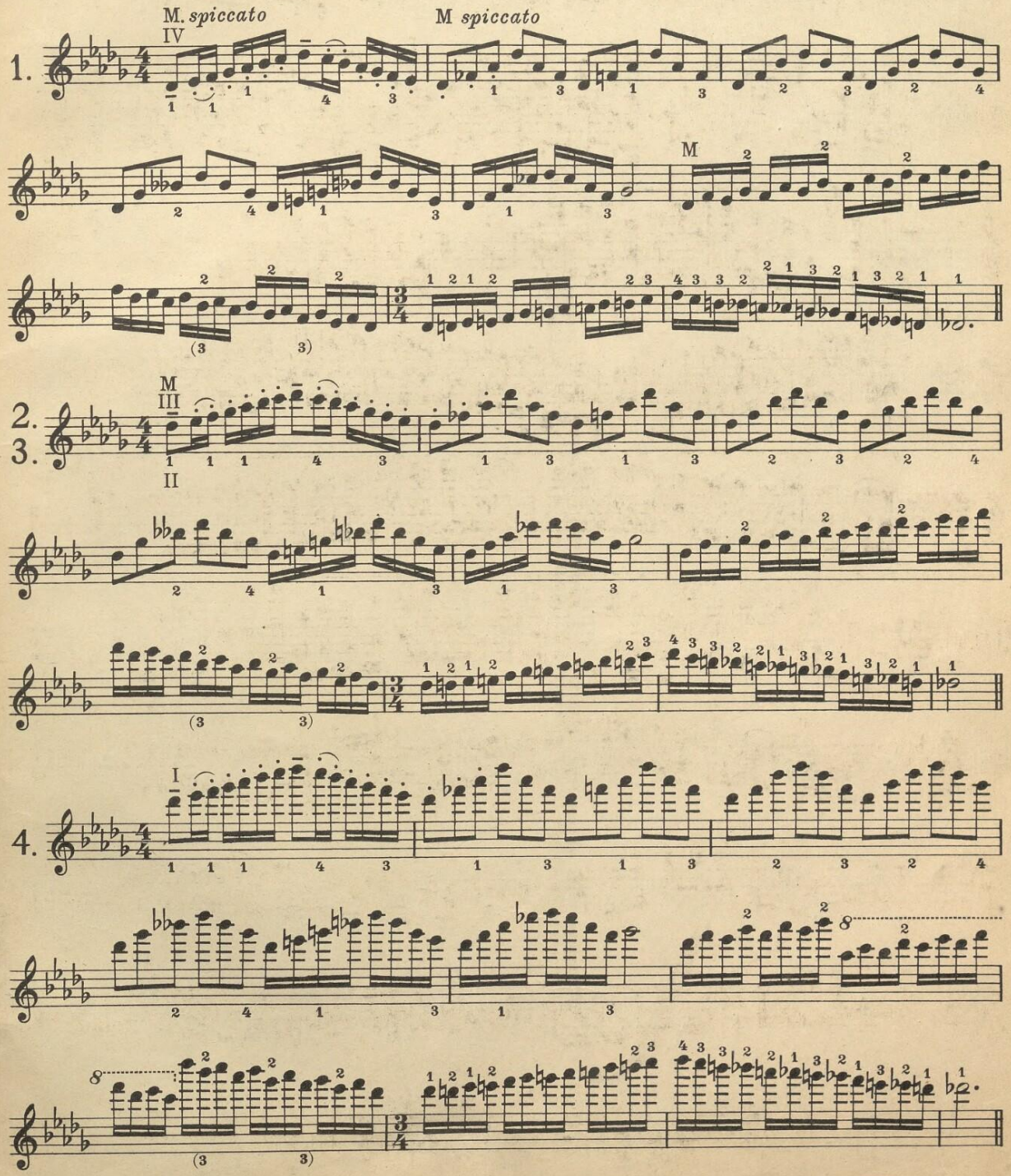

III
Fr.
segue
segue
segue
6.
G.B.
Sp.
II
G.B.
Fr.
III
I
II
III
IV
III

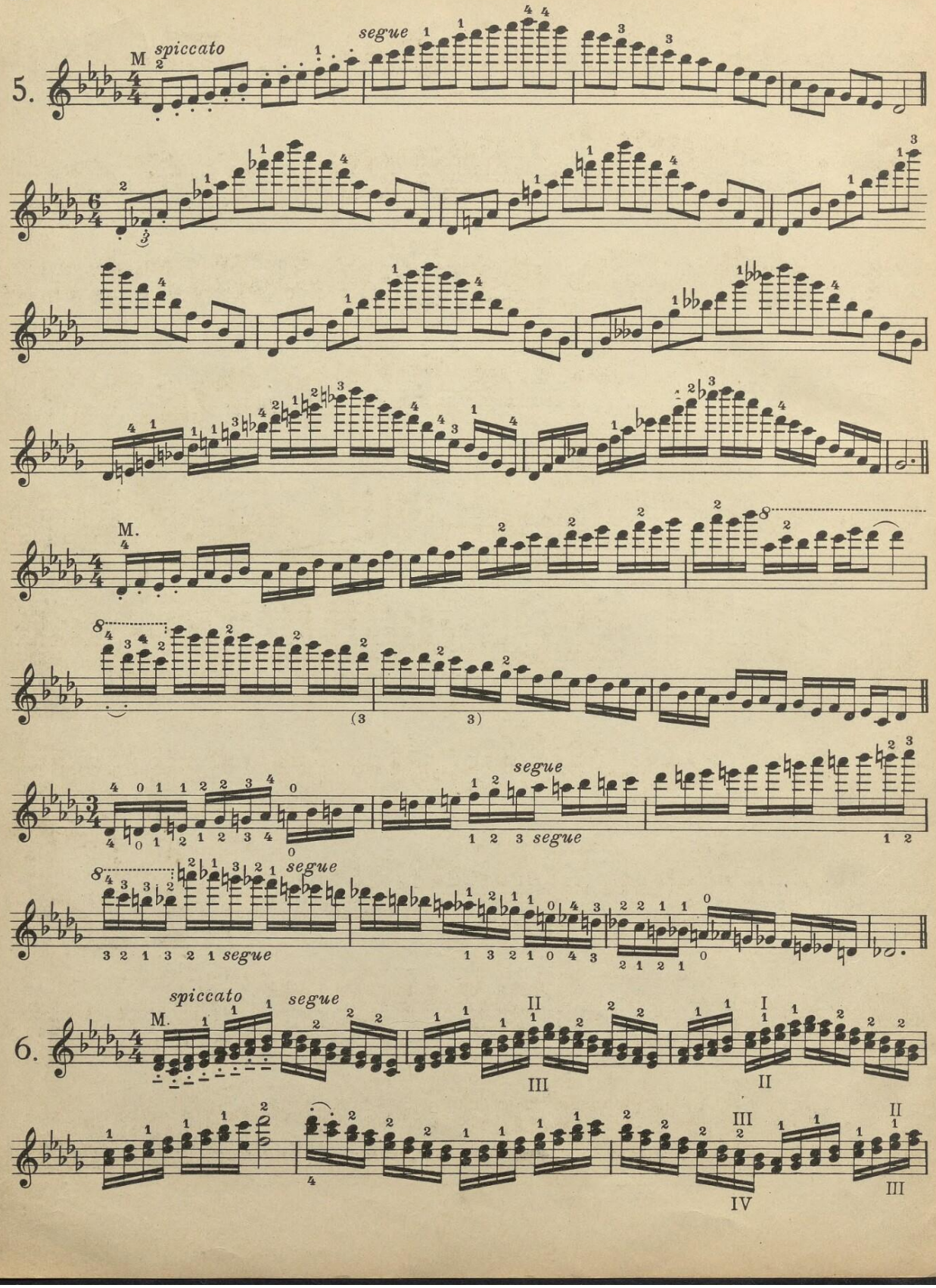

7.
8.
segue

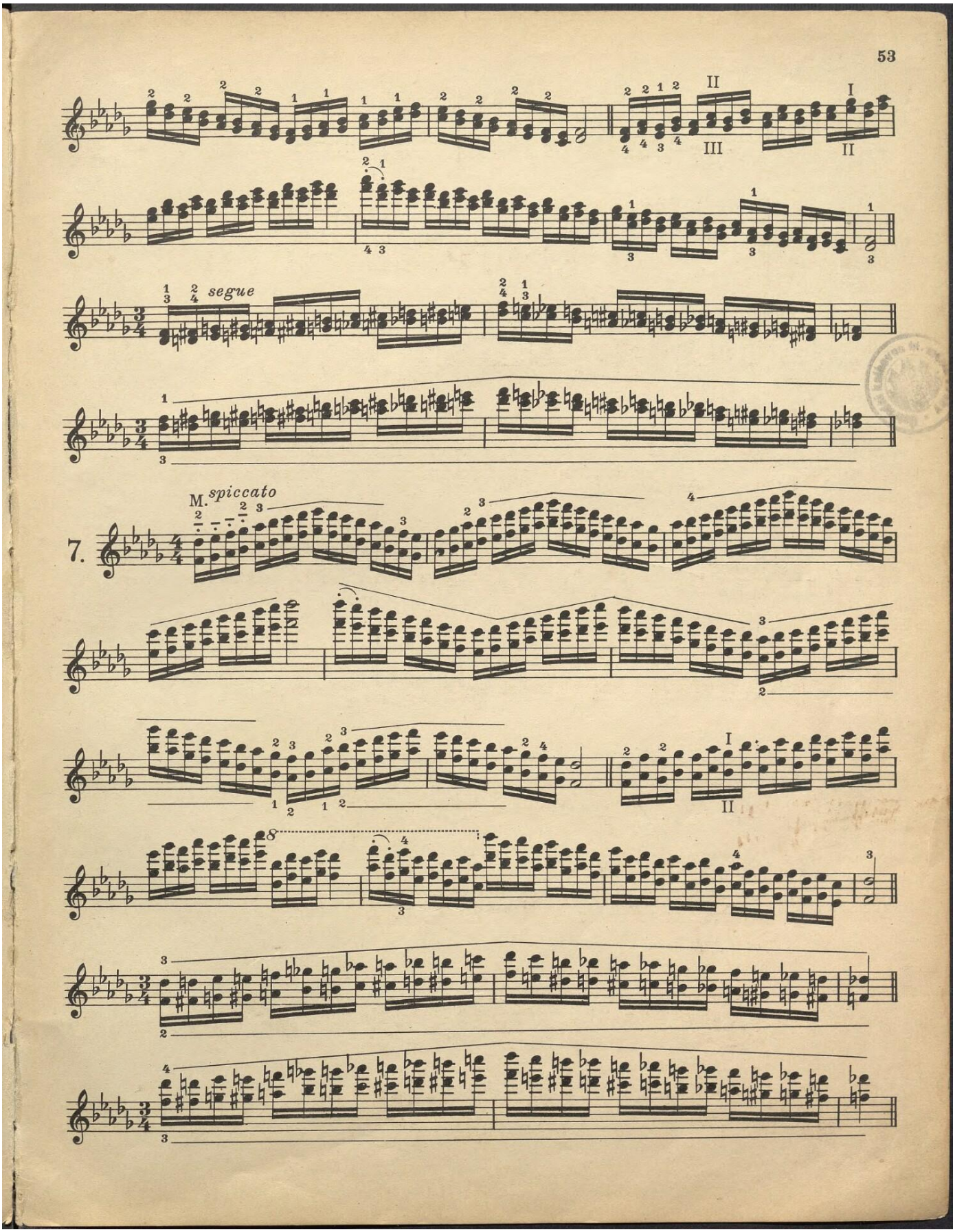

segue
9.
II
III

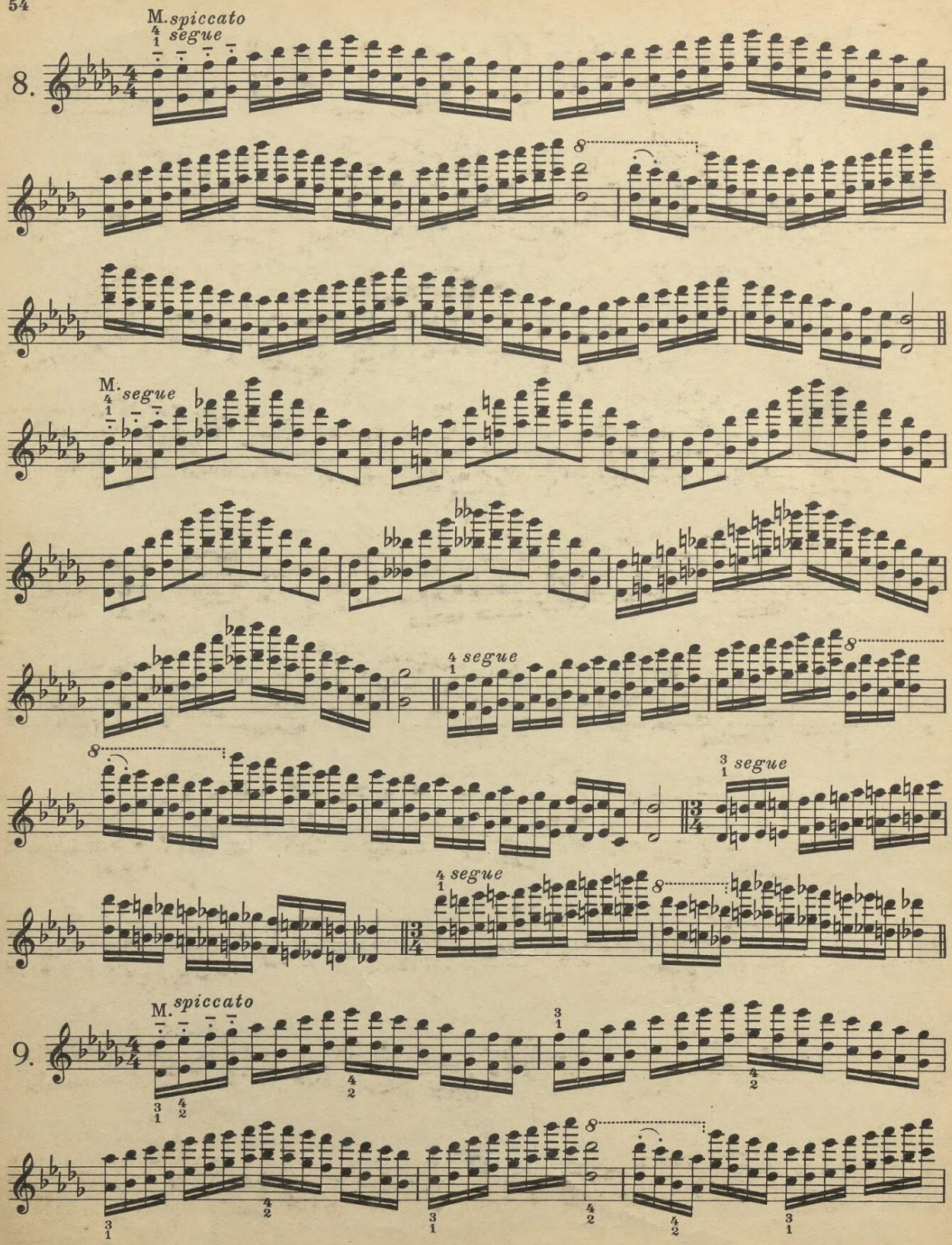

segue
segue
10.
Sp.
11.
Sp.
Fr.
IV.
IV.
12.

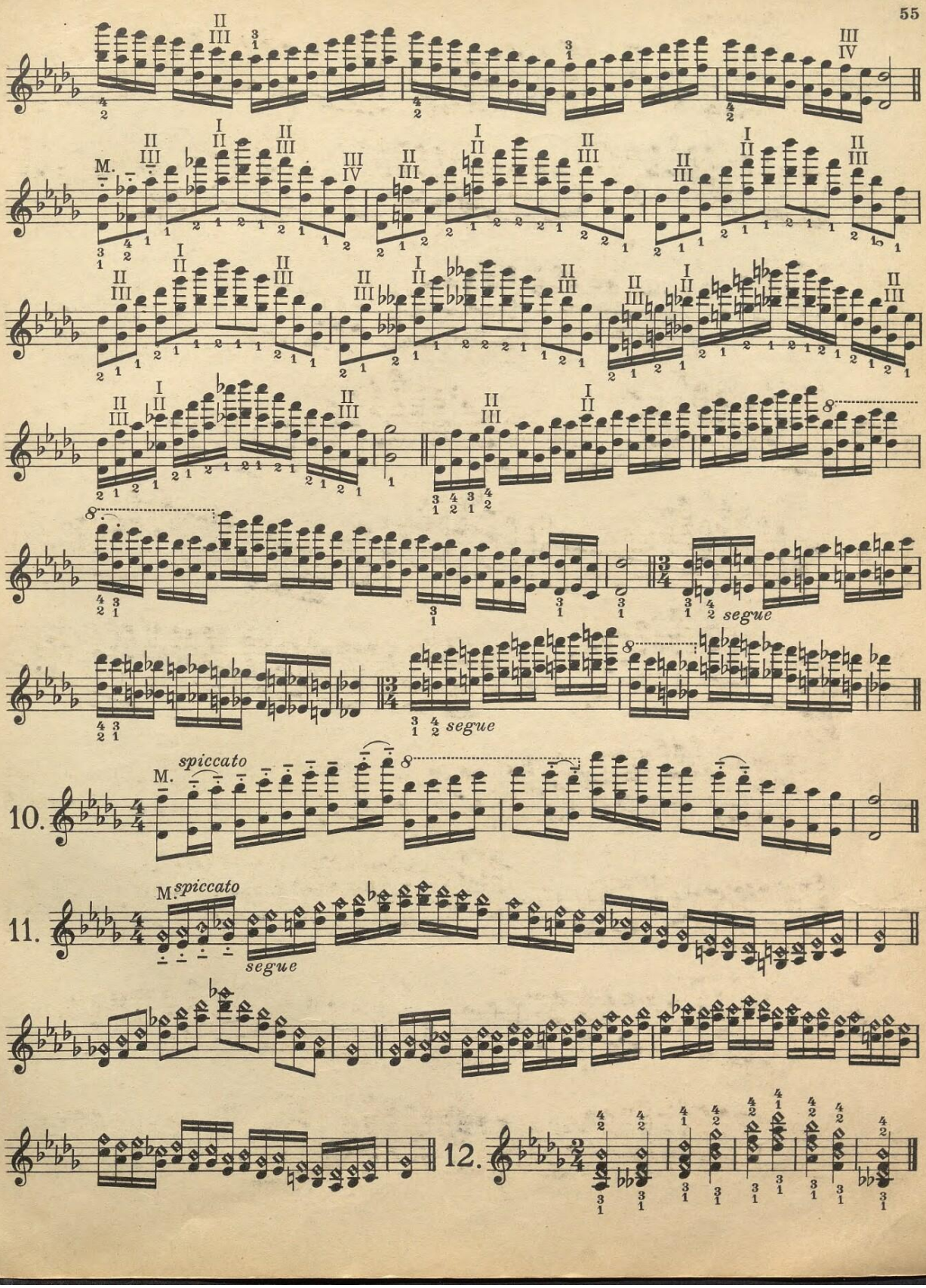
Des dur, db major, réb majeur, reb maggiore, des groote terts



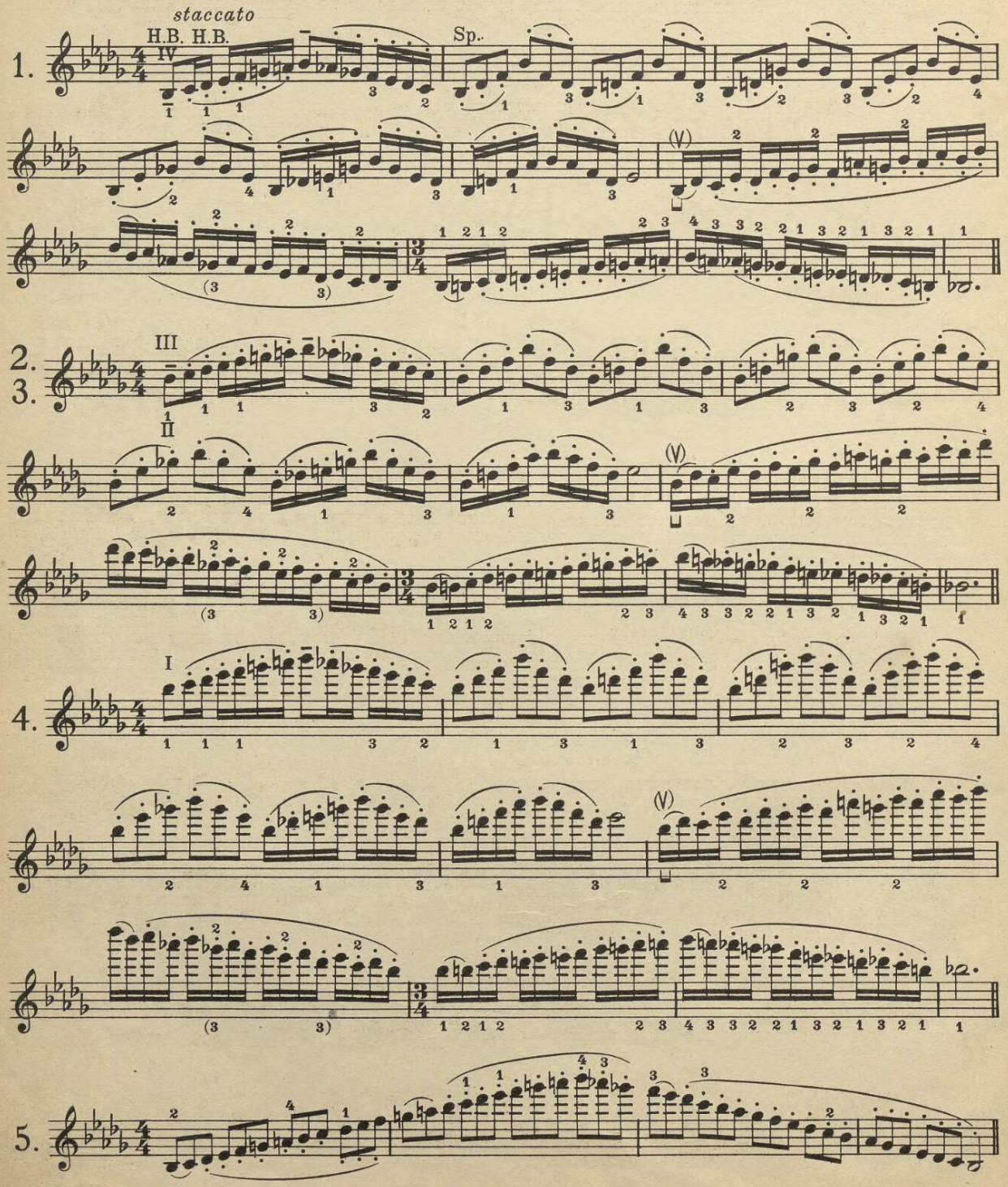

5.
M.
spiccato
segue
M.
segue
segue
segue
segue
6.
M.
spiccato
segue

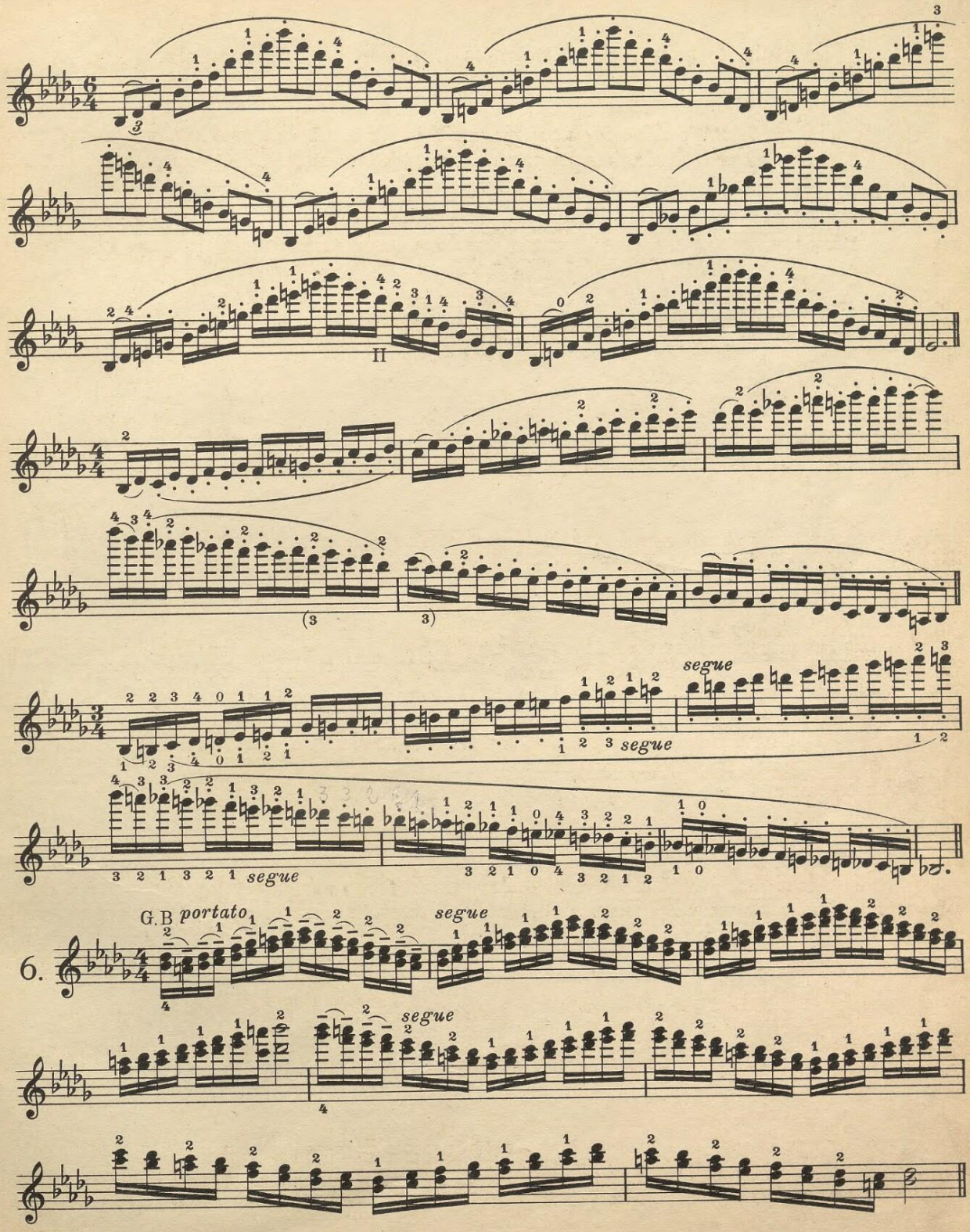

segue
M. spiccato
7.

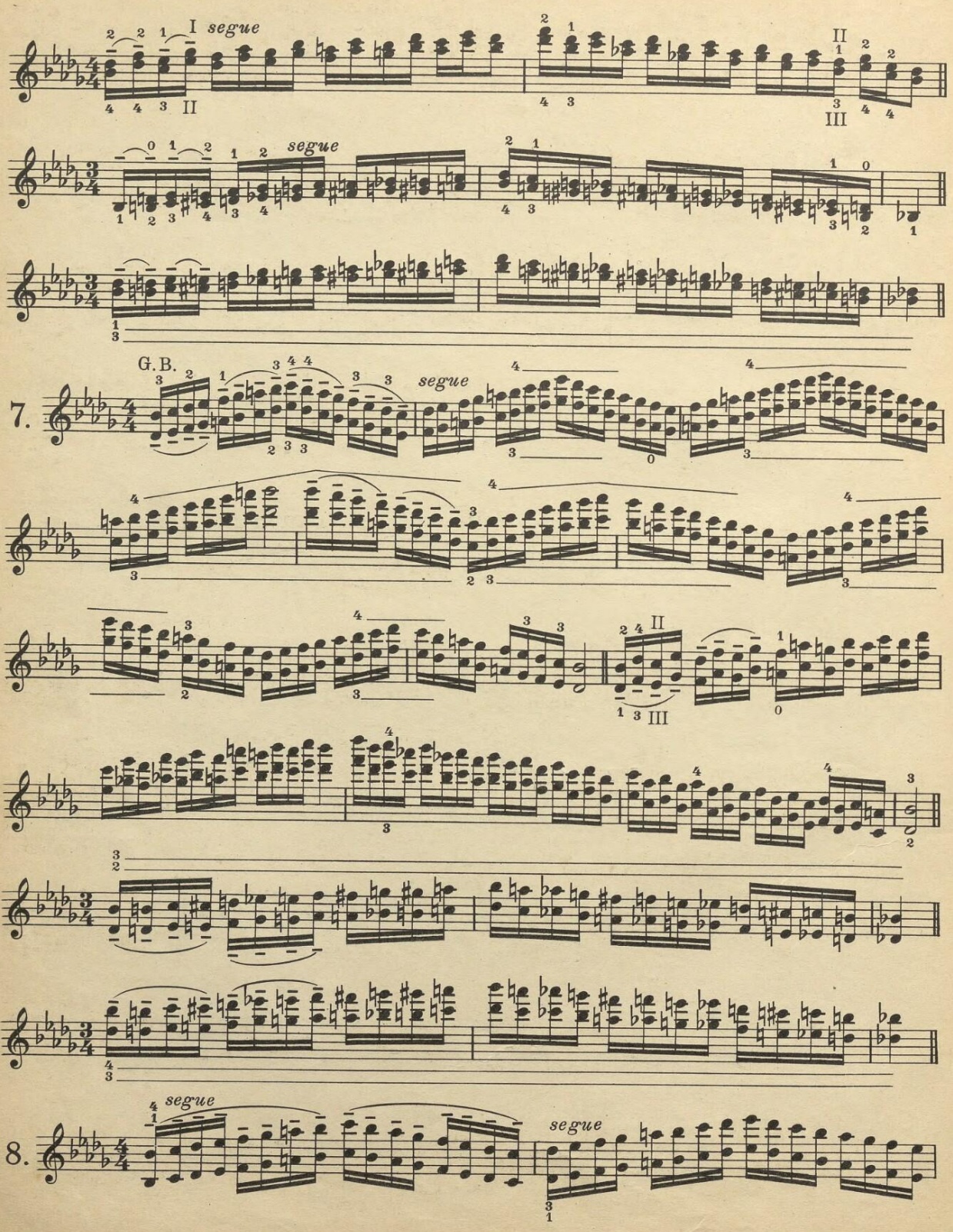

M. spiccato
segue
8.
M. segue
segue
segue
segue
M. spiccato
9.

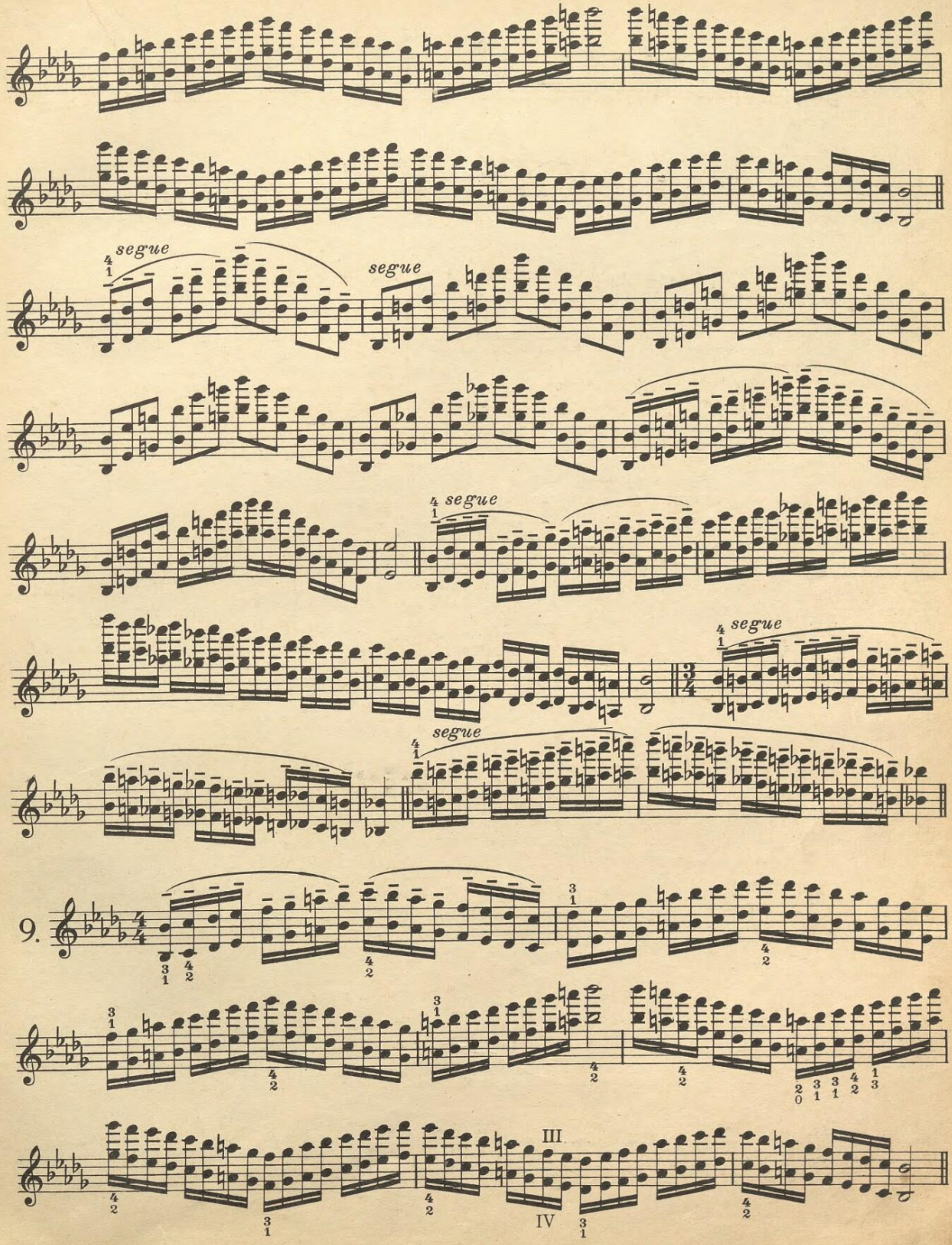

M.
segue
spiccato
10.
11.
12.

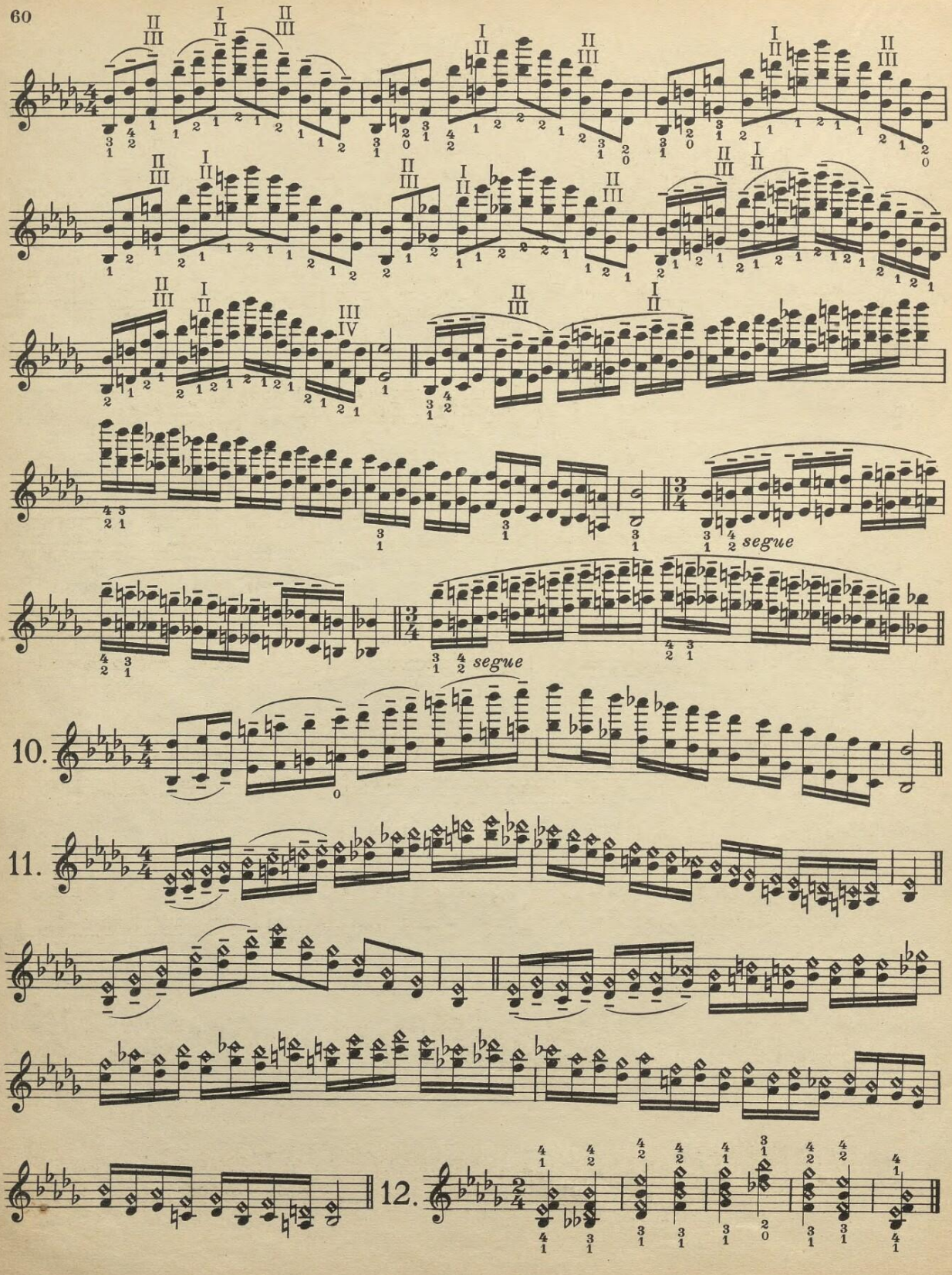
B moll, bb minor, sib mineur, sib minore, bes kleine terts.



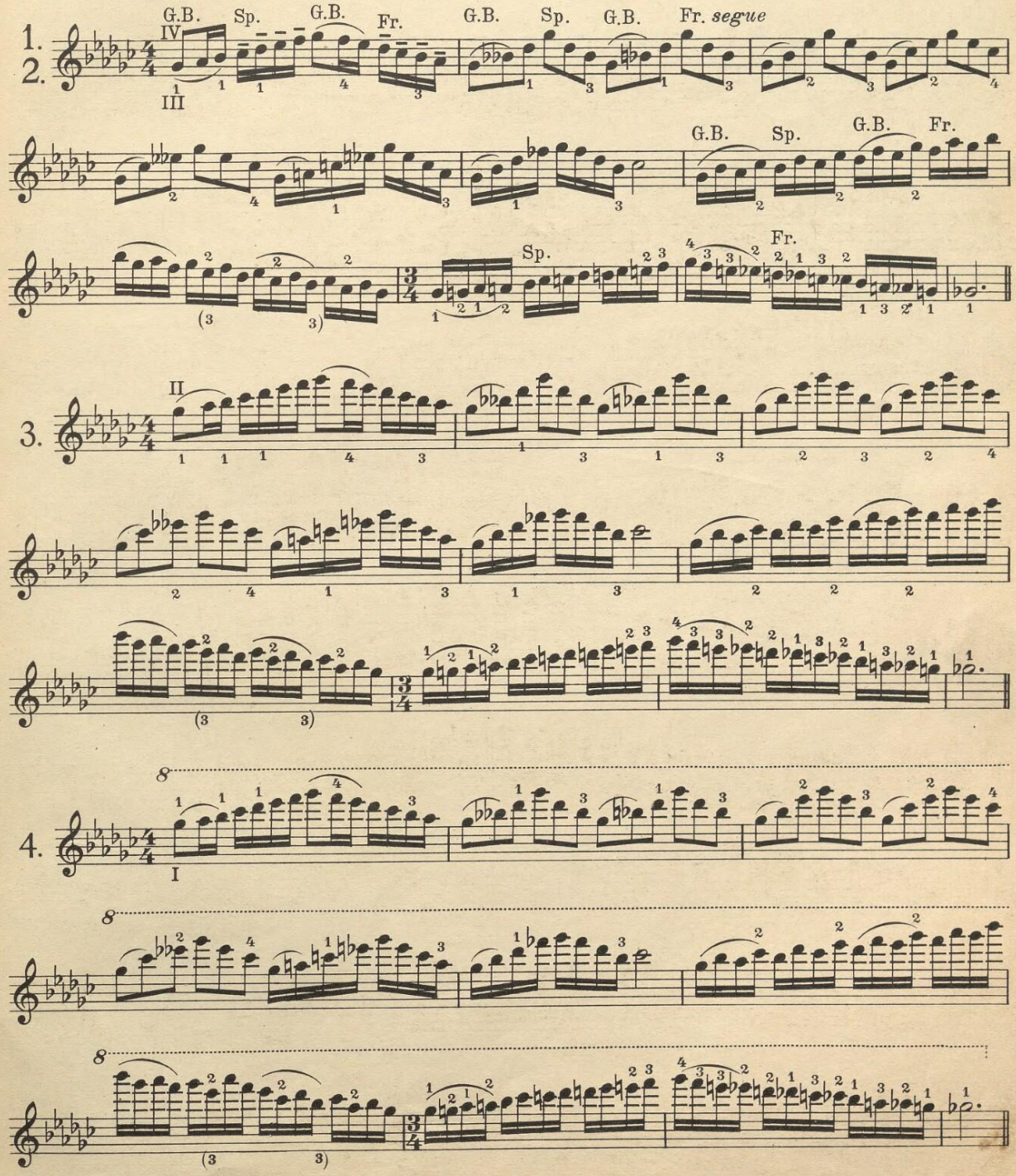

II
segue
segue
segue
segue
G.B portato
segue
segue
6.

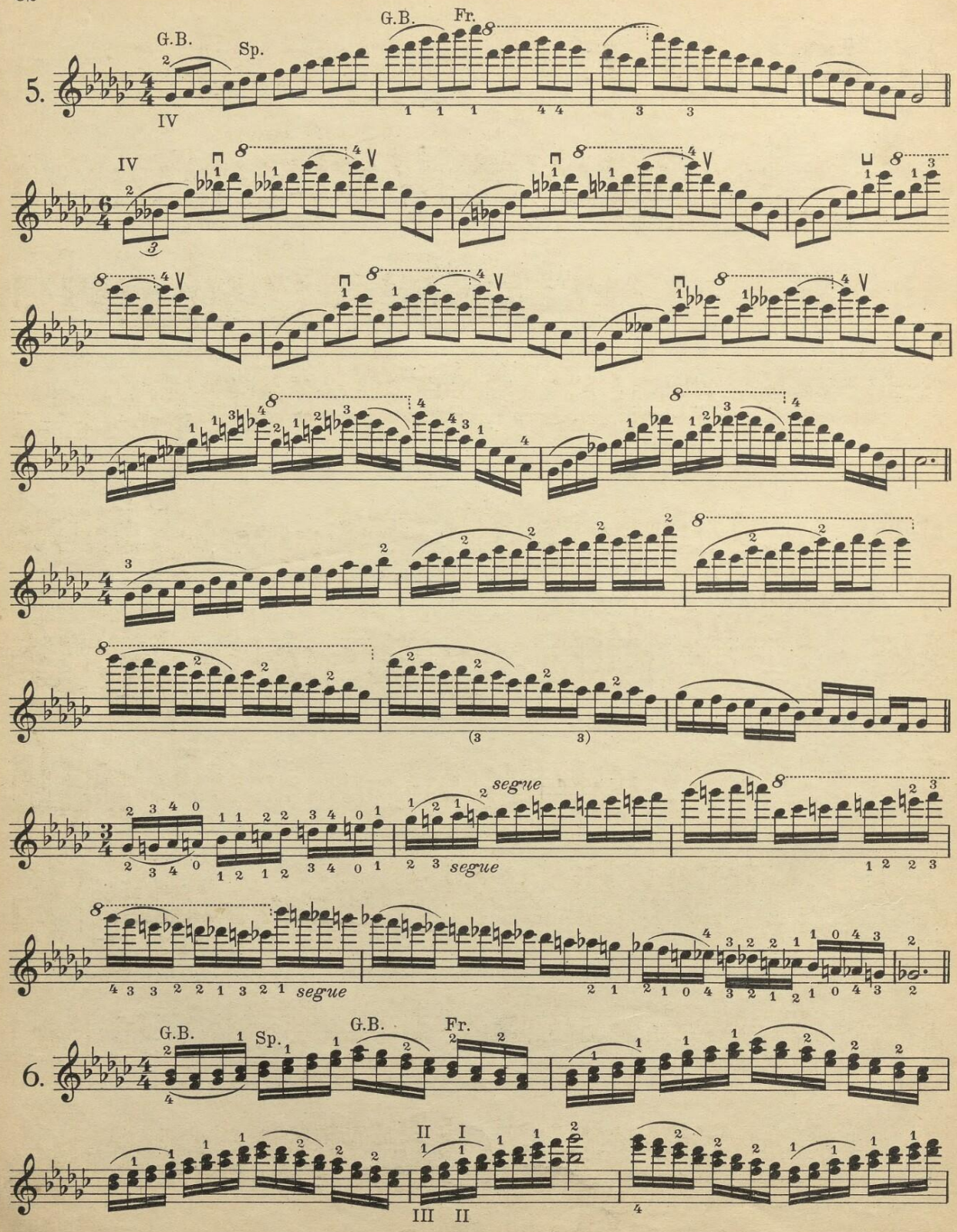

I segue
II
III
segue
G.B.
7.
segue
II
III
segue
8.
segue

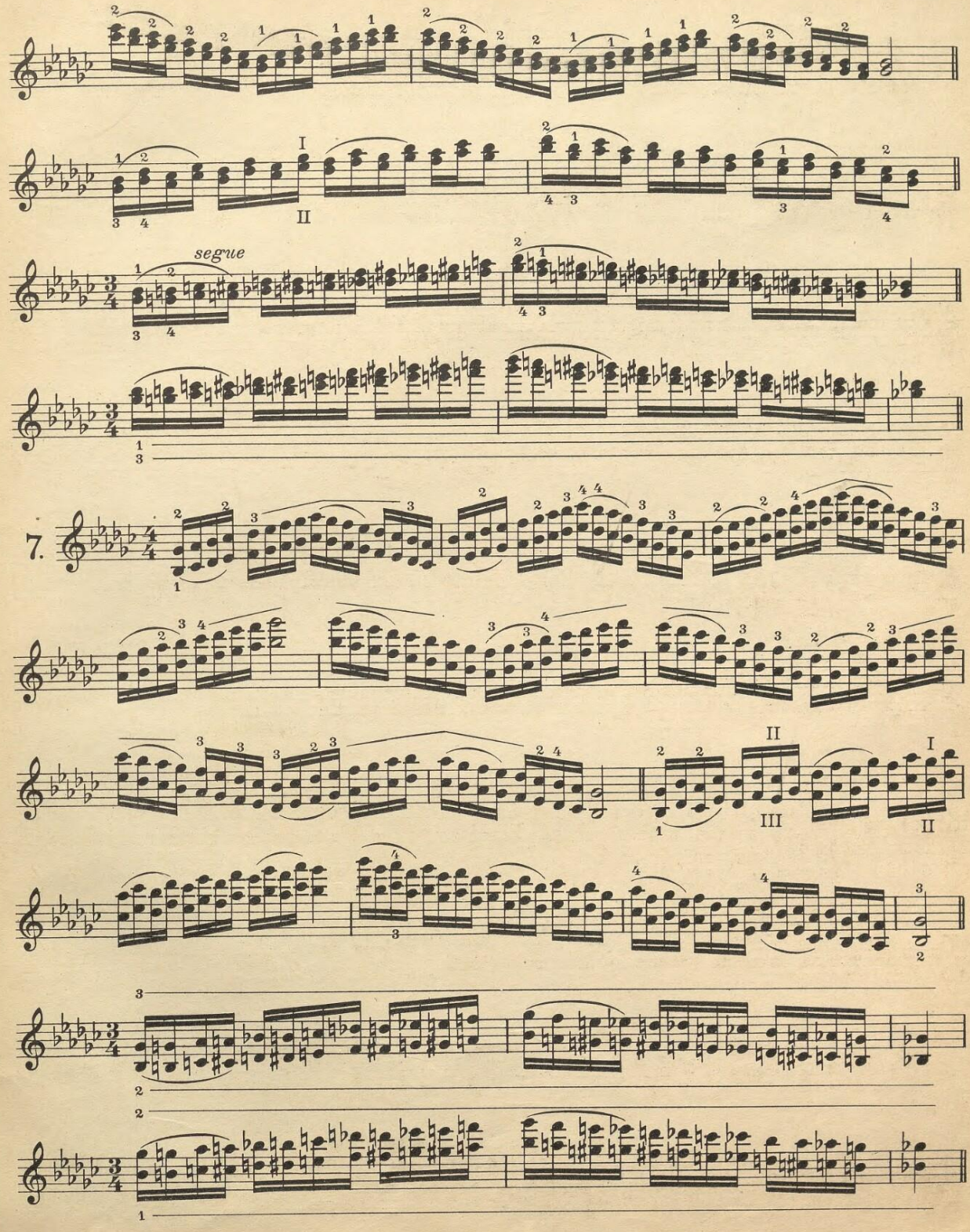

segue
segue
segue
segue
segue
9.
III
IV

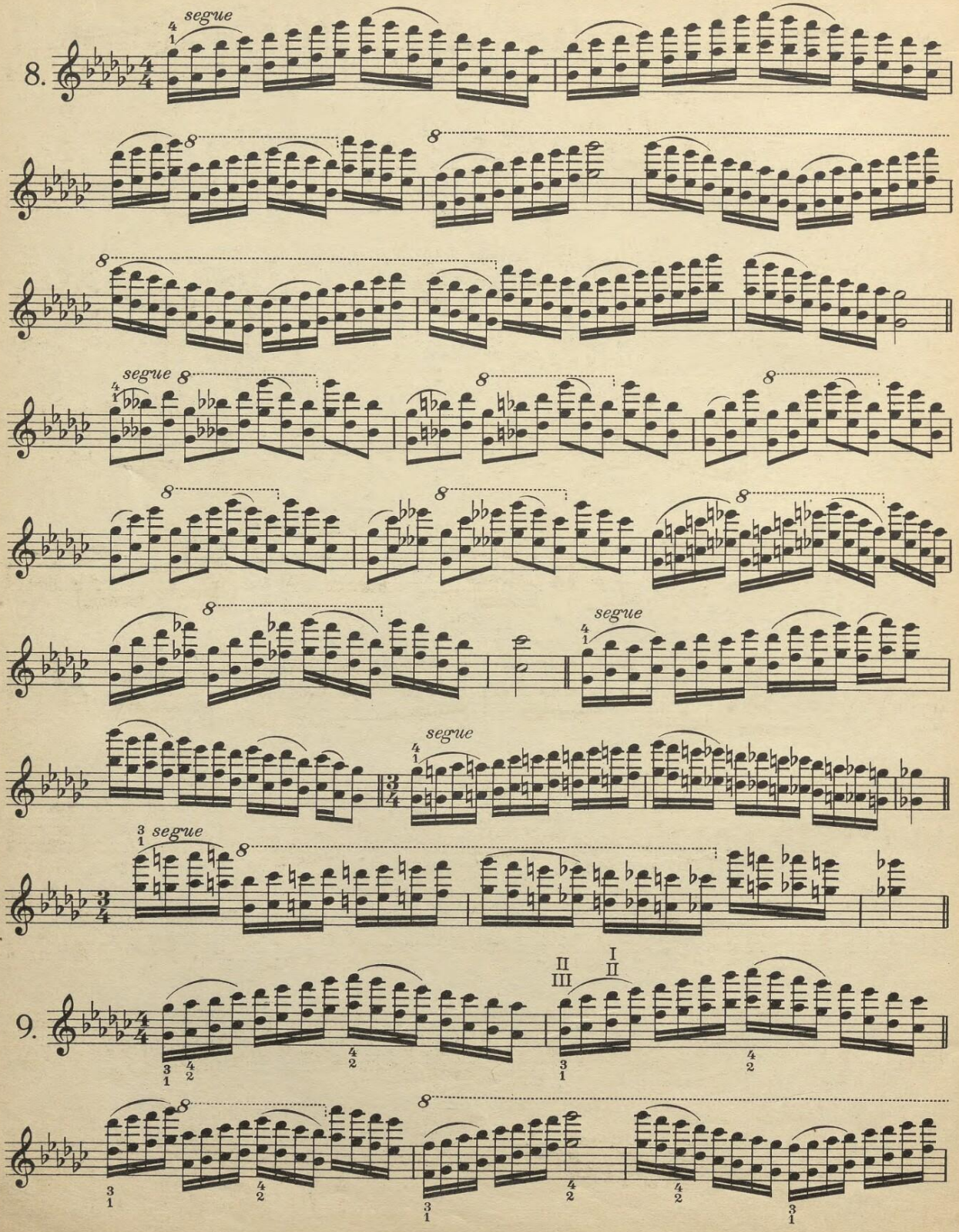

segue
segue
10.
11.
12.

Ges dur, g♭ major, sol♭ majeur, sol♭ maggiore, ges groote terts.




5.
G.B.
Sp.
G.B.
Fr.
segue
6.
G.B.
Sp.
G.B.
Fr.


segue
7.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segue
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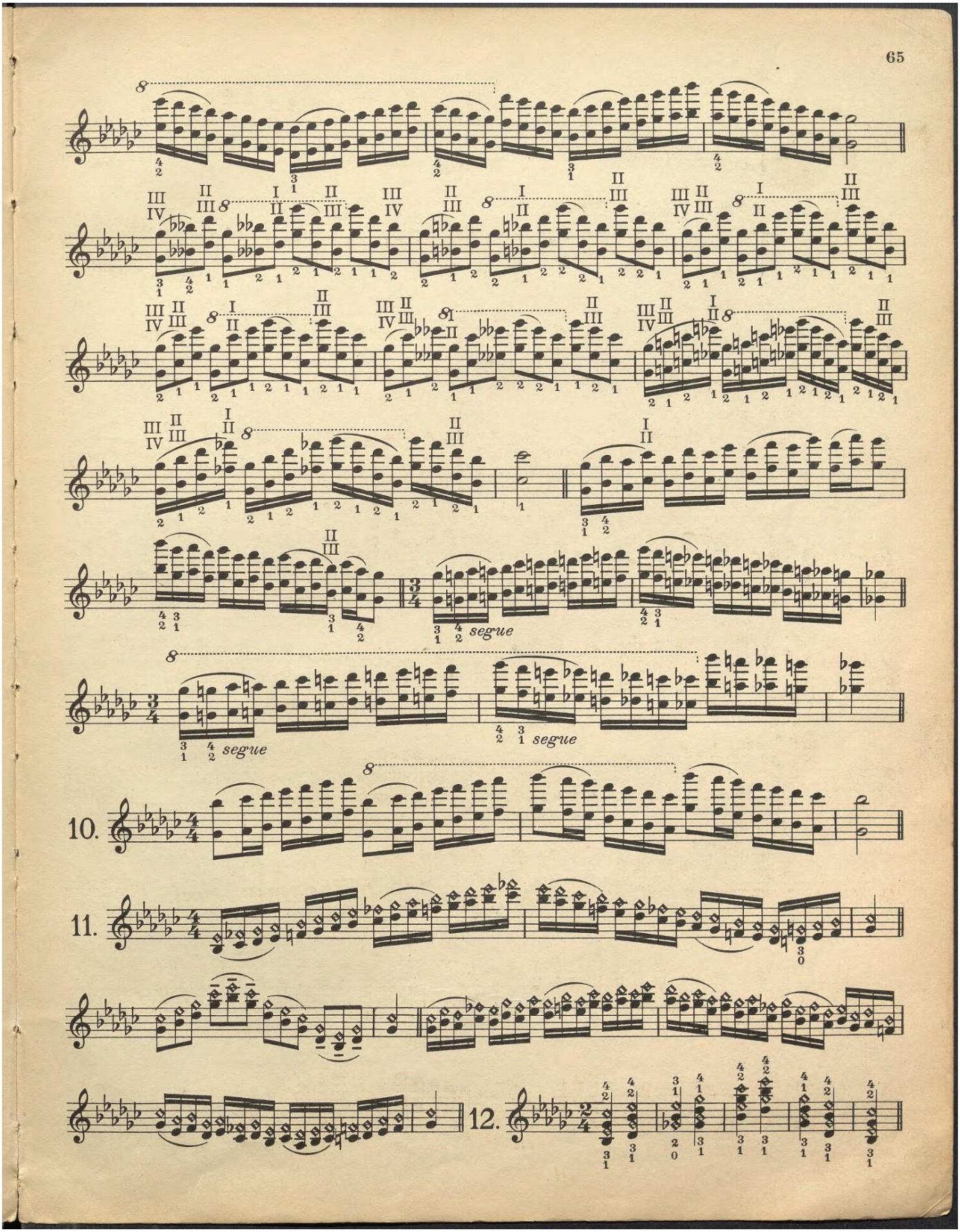
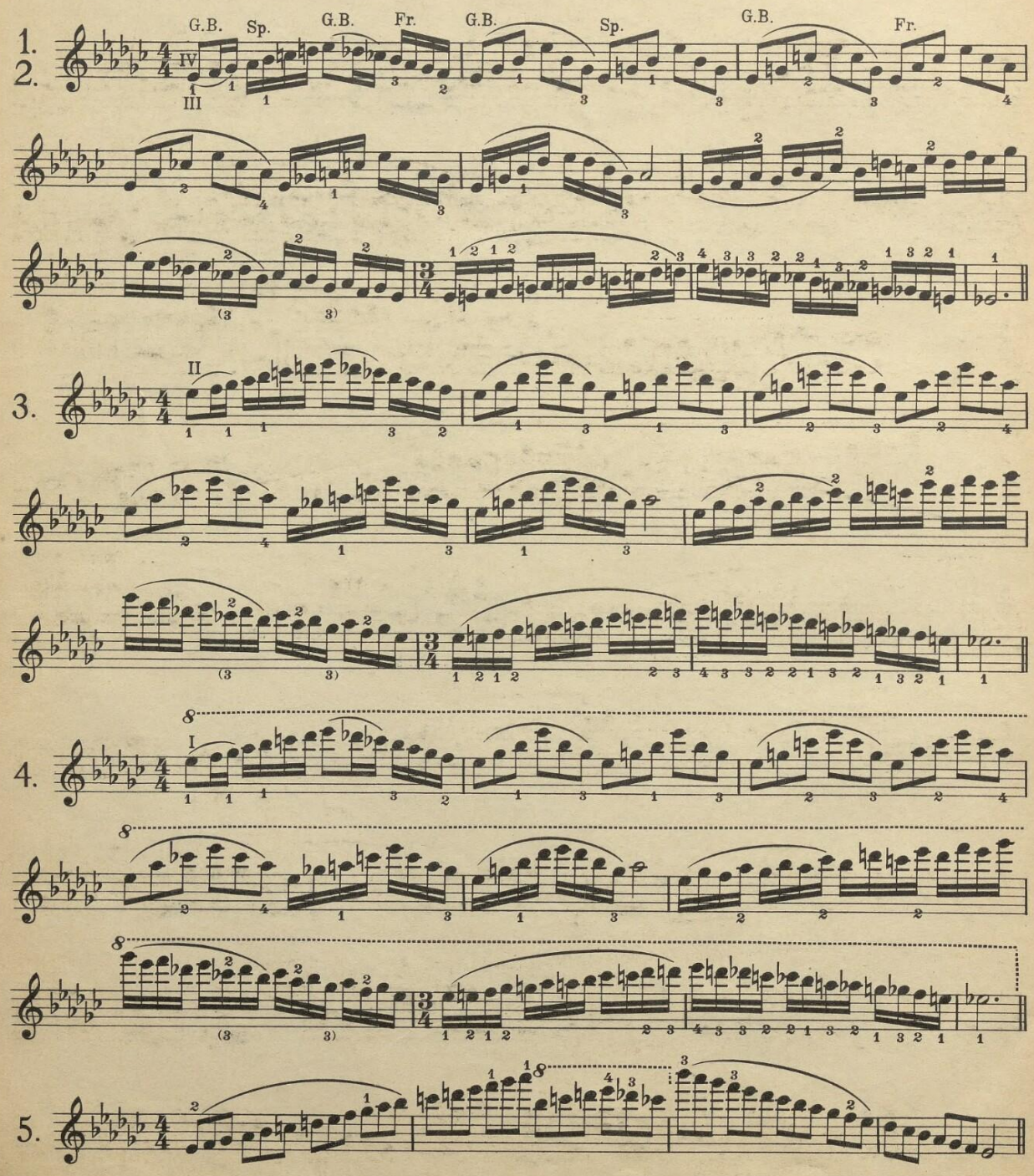
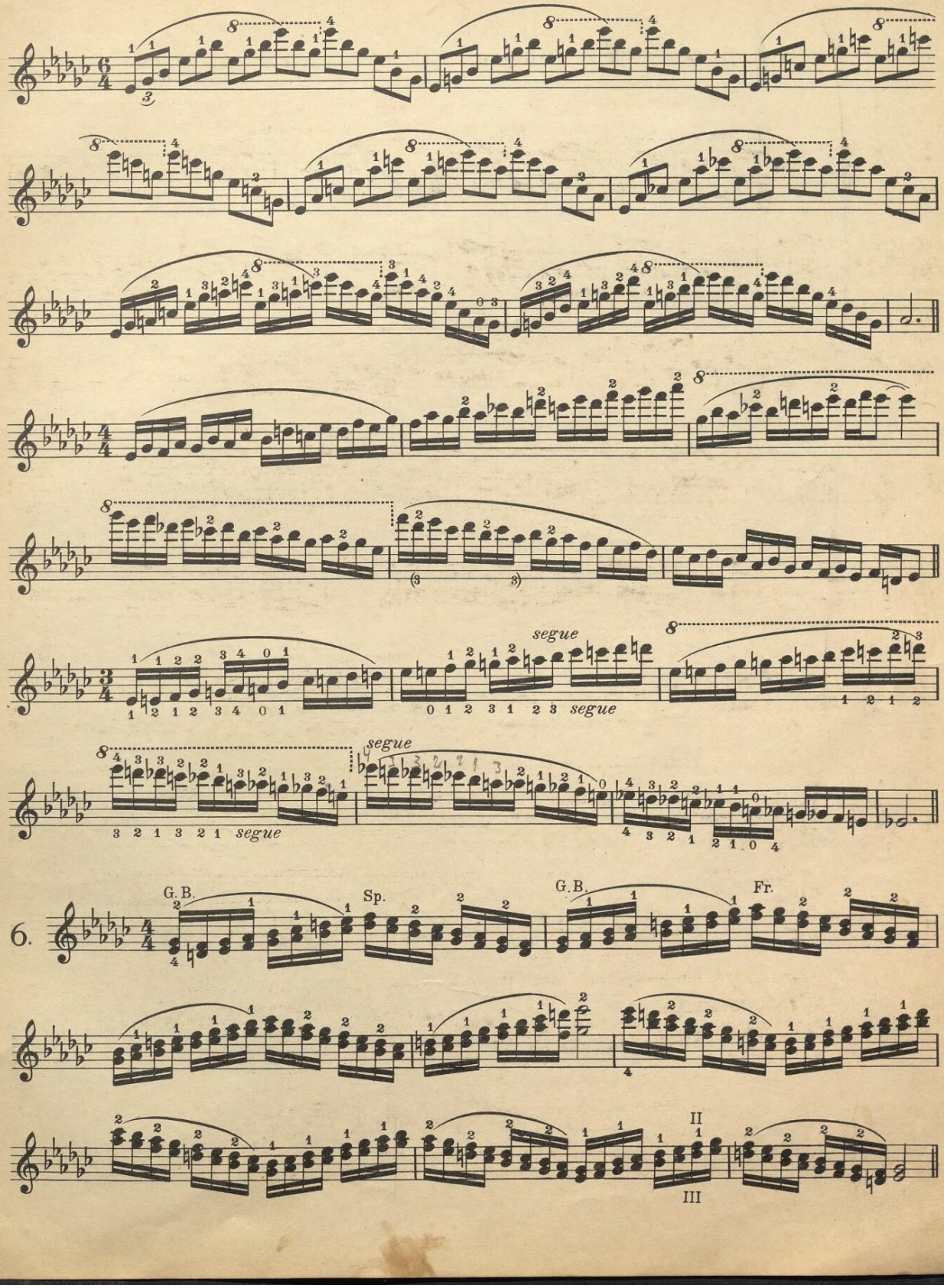
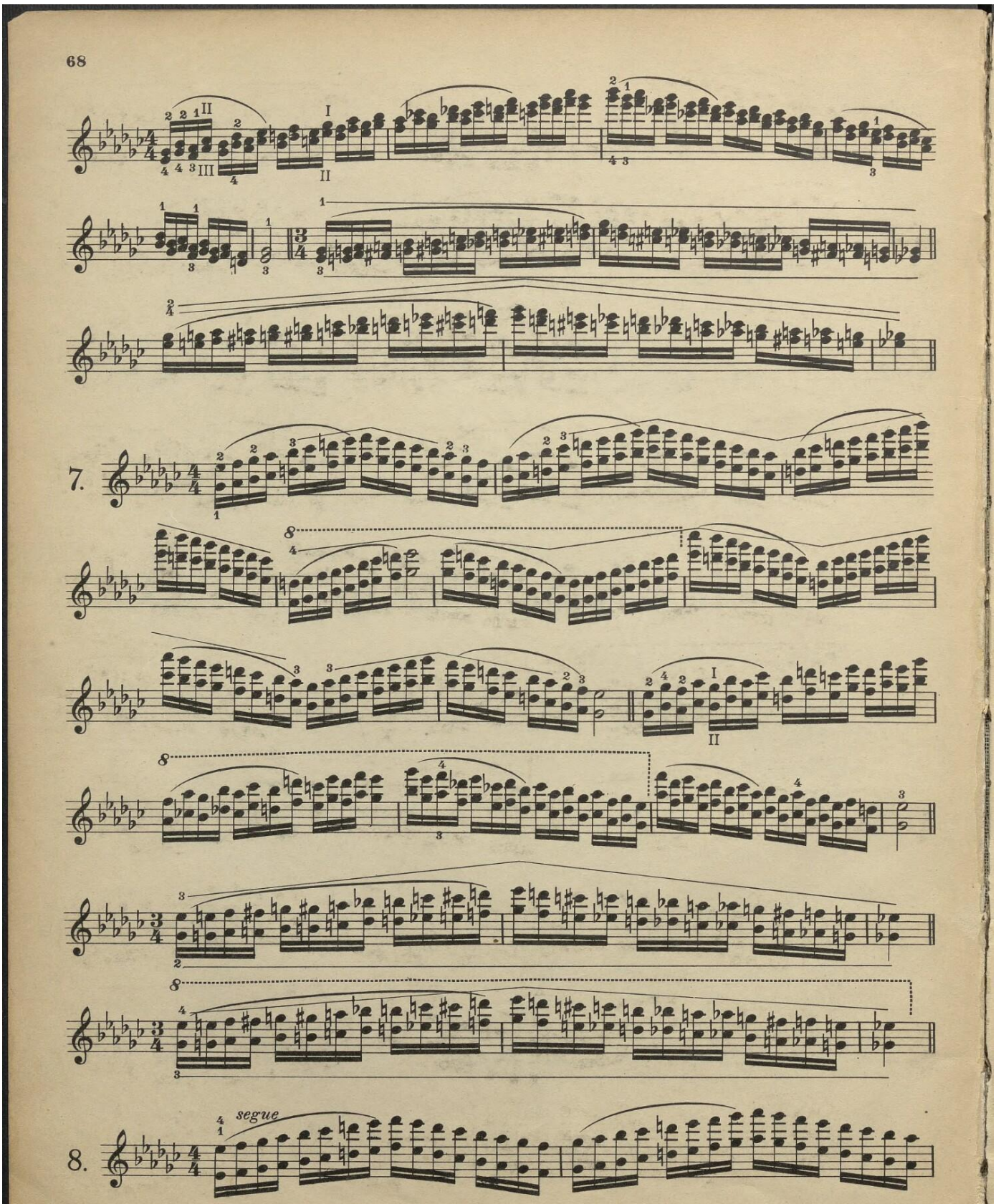

segue
segue
segue
10.
11.
12.

Es moll, eb minor, mib mineur, mib minore, es kleine terts.




segue
segue
segue
segue
6.
G.B.
Sp.
G.B.
Fr.
II
III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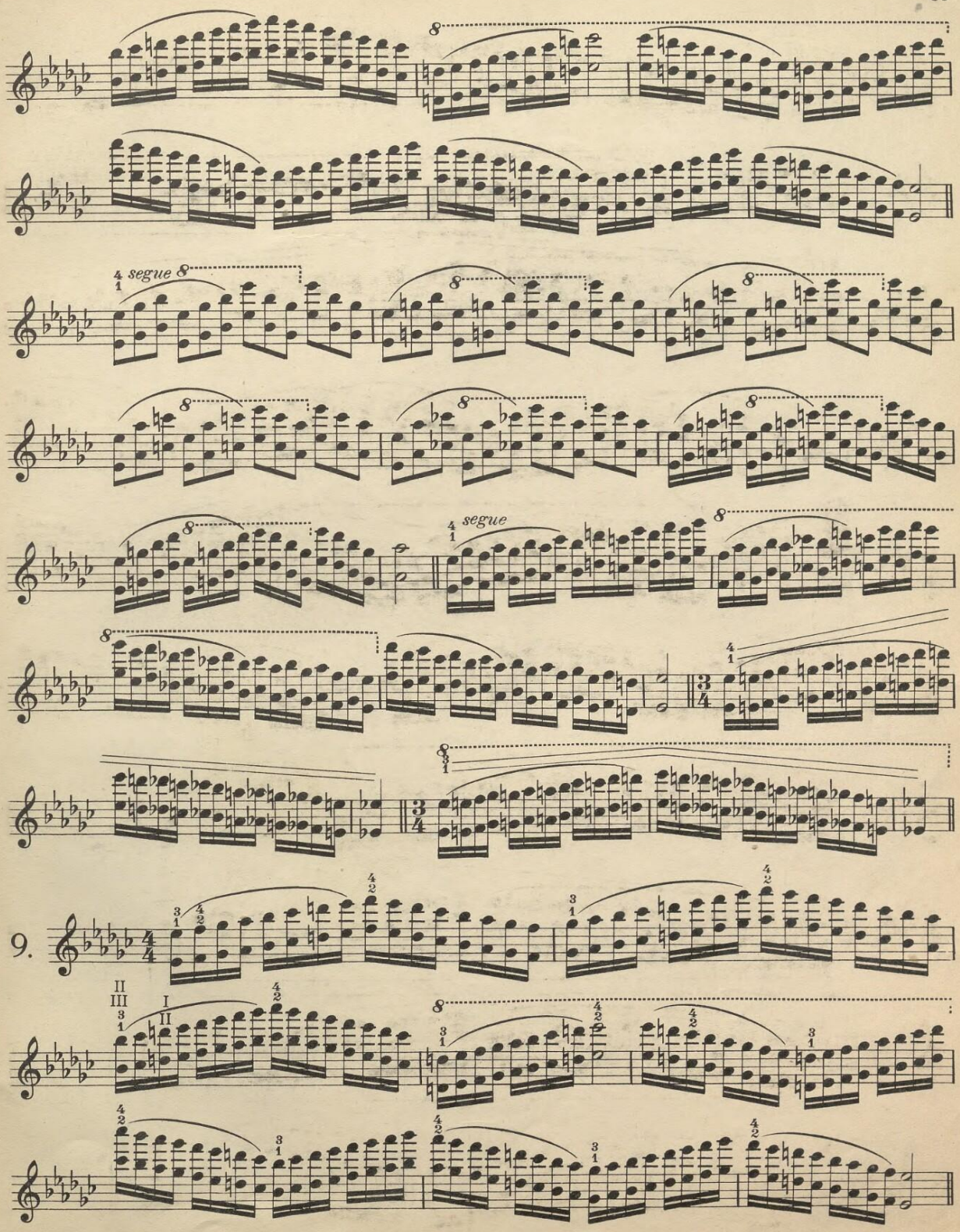
8.
segue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segue
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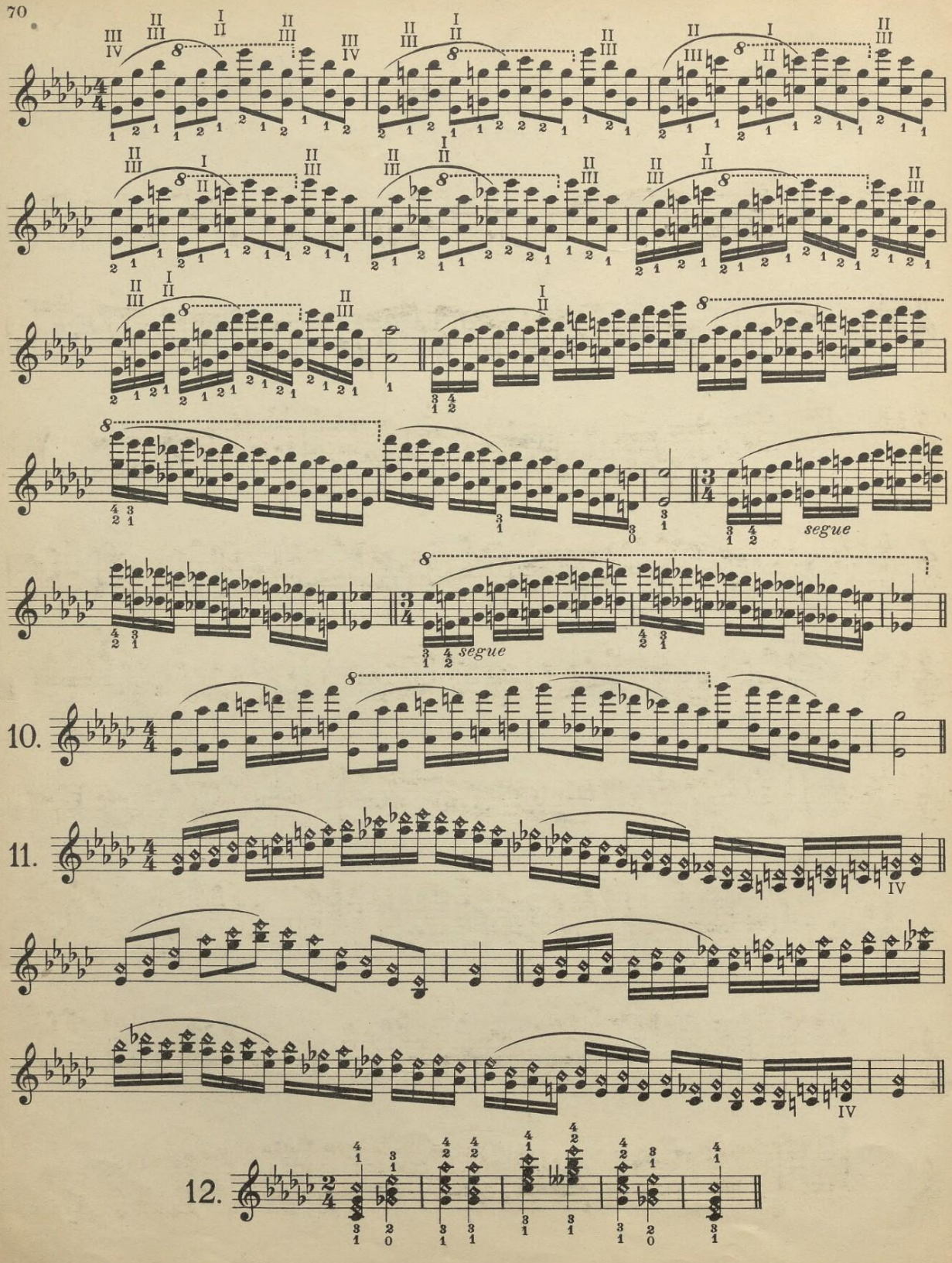
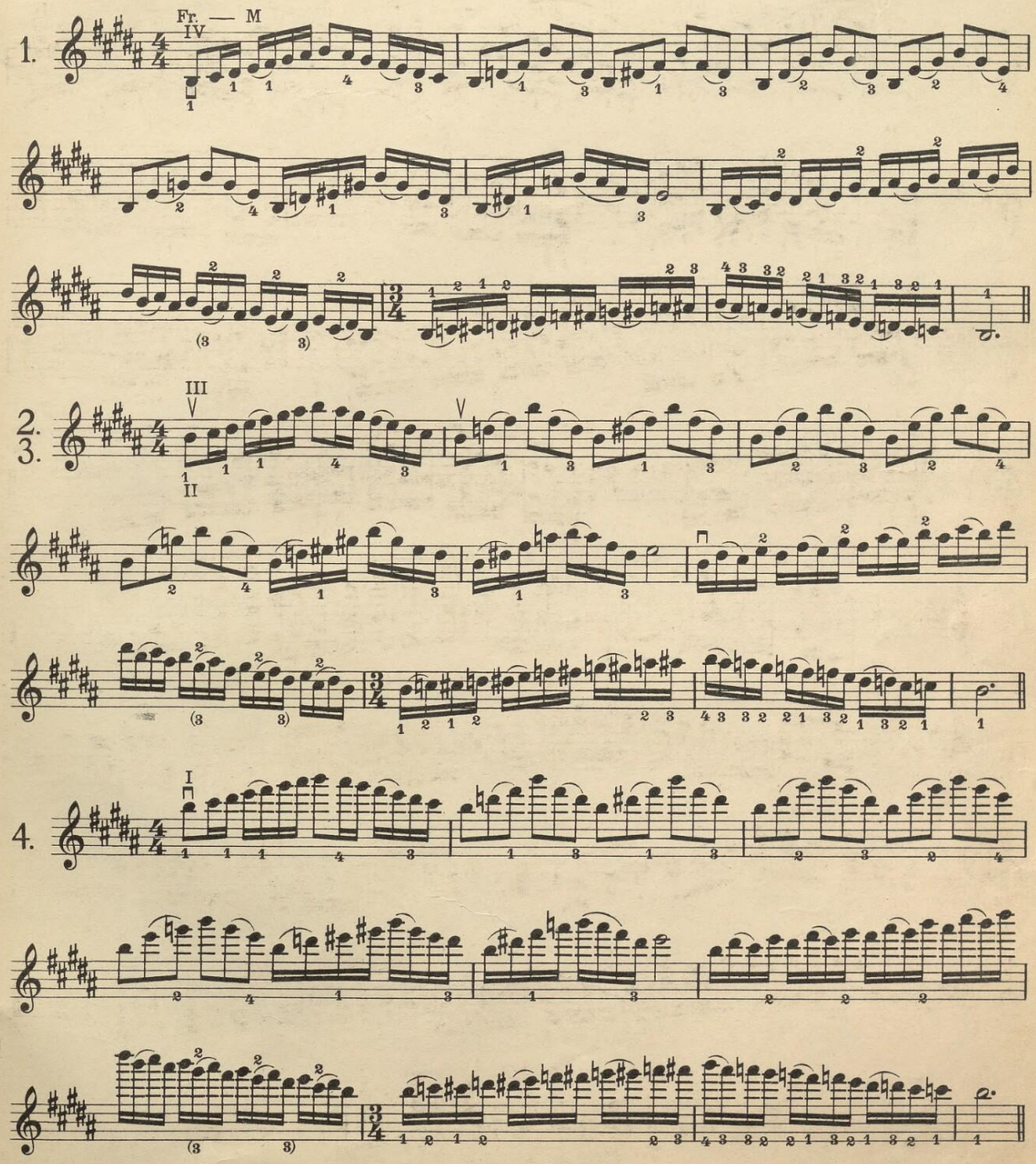
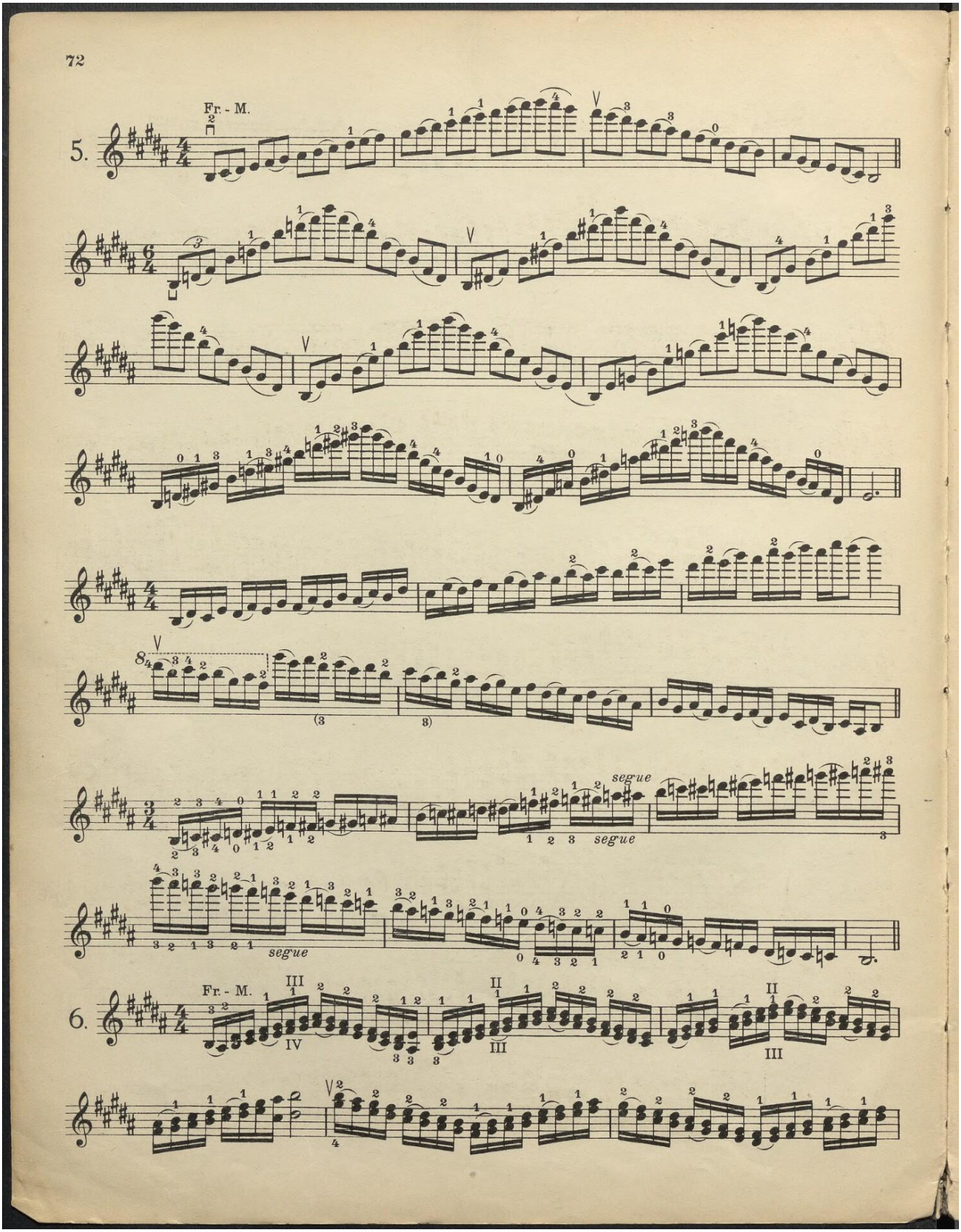
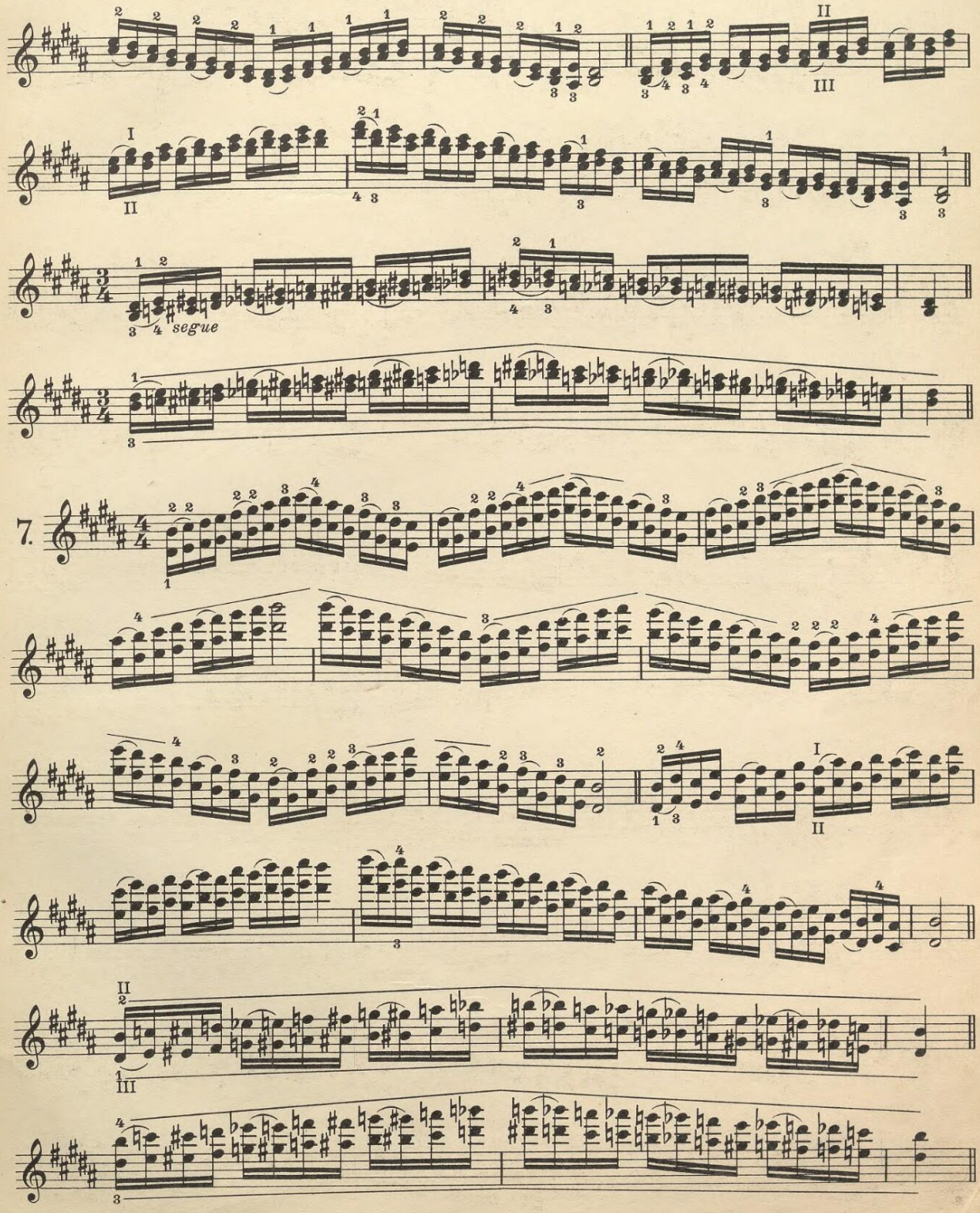

segue
segue
10.
11.
12.

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




Fr. - M.
5.
segue
segue
segue
Fr. - M.
6.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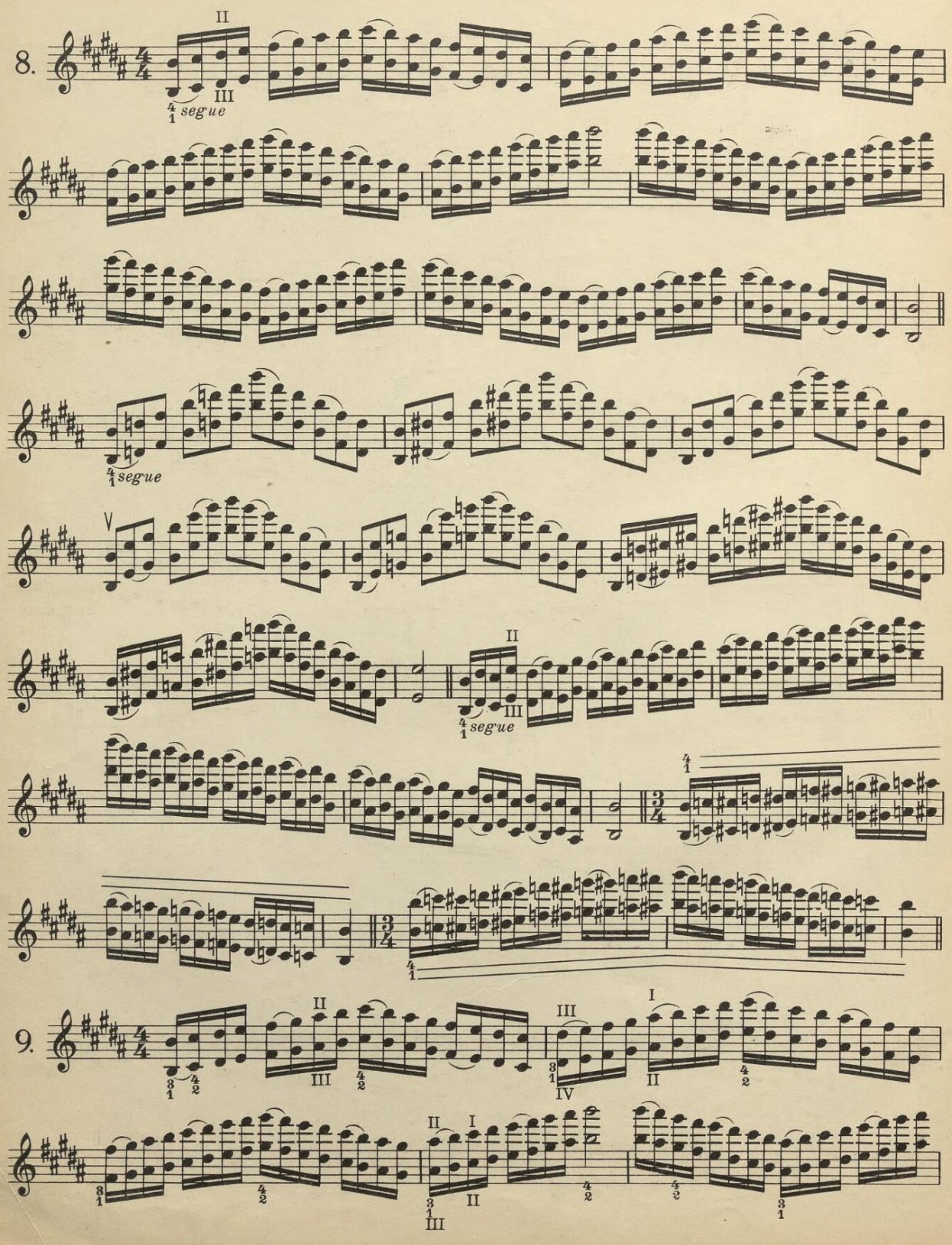
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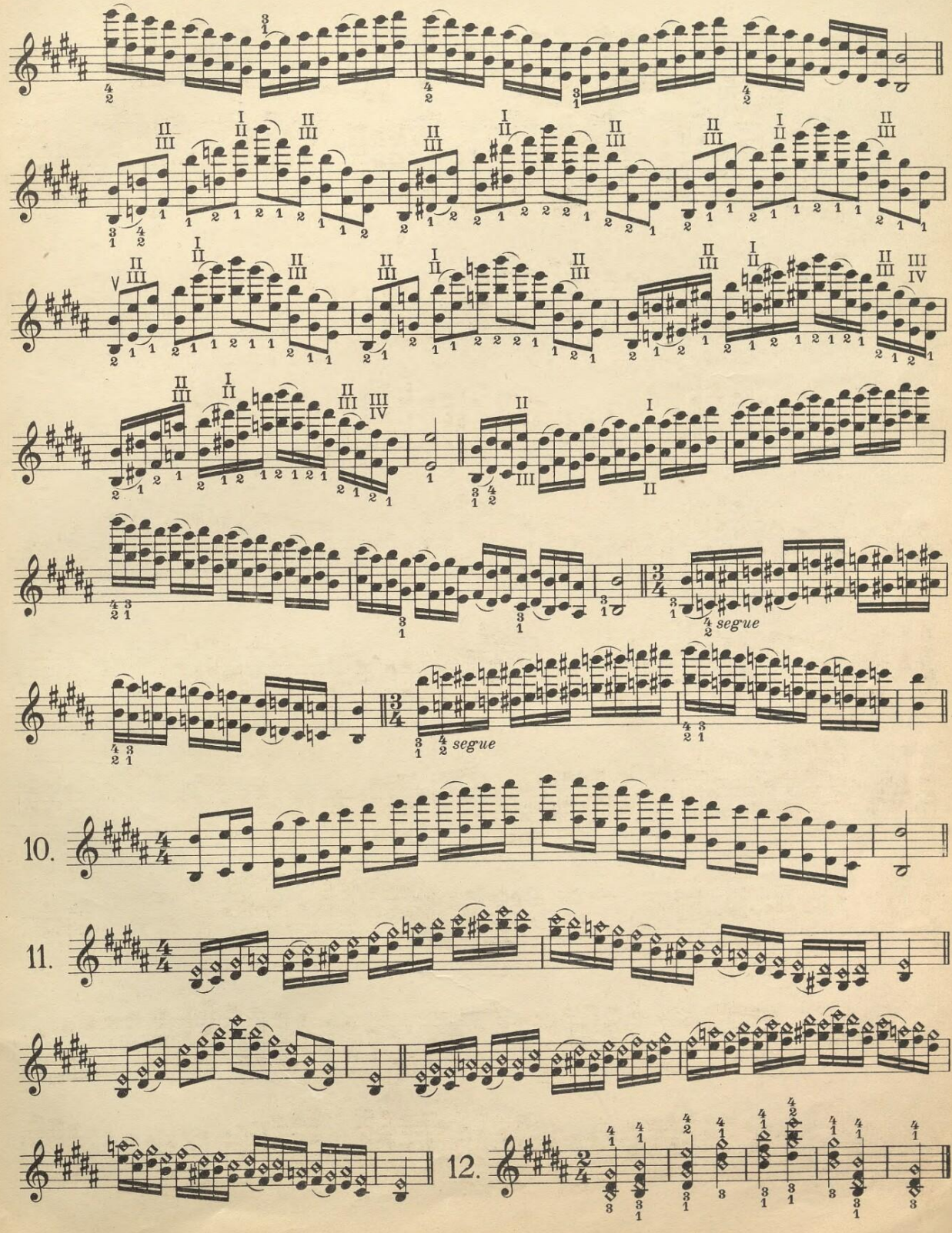
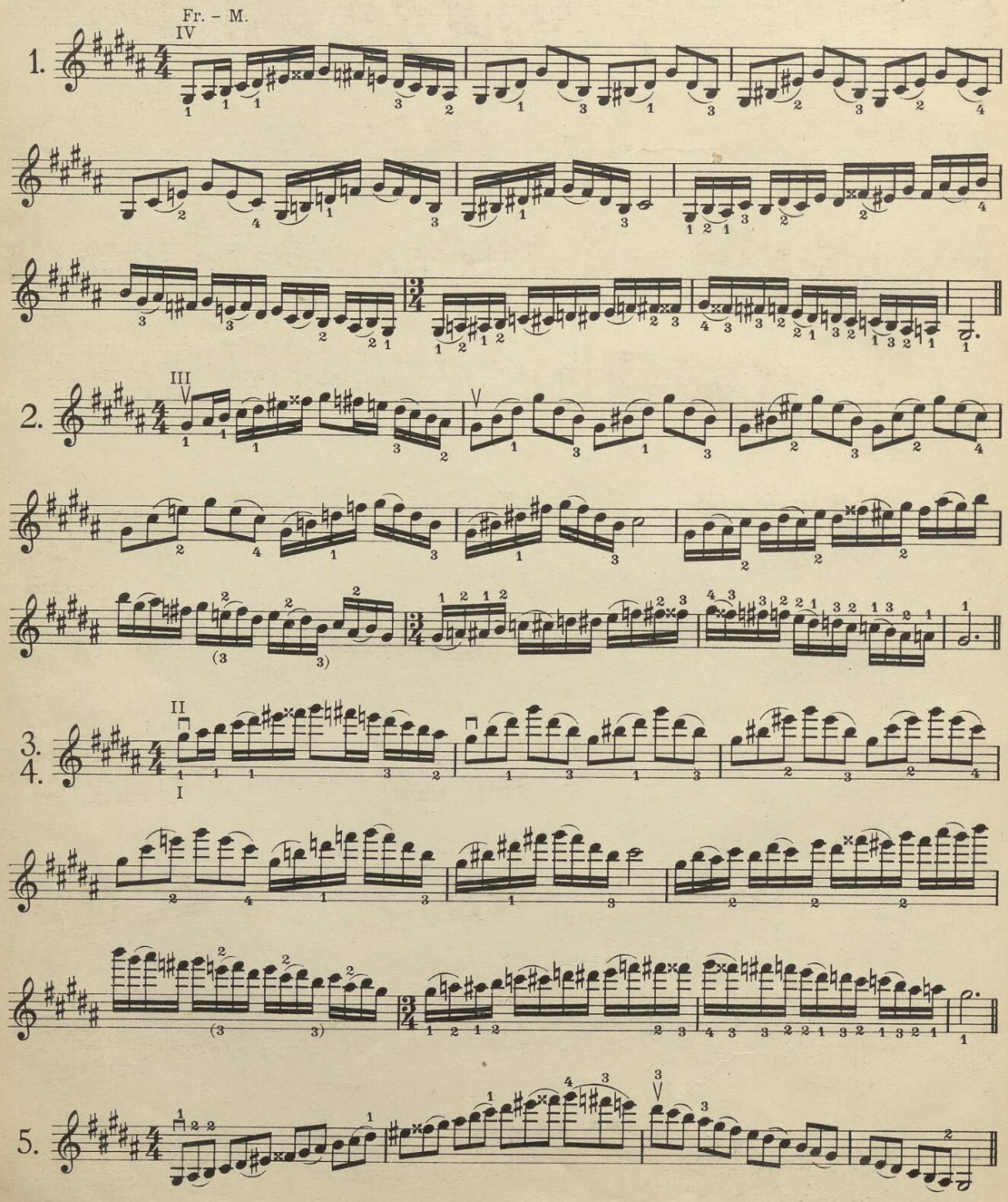
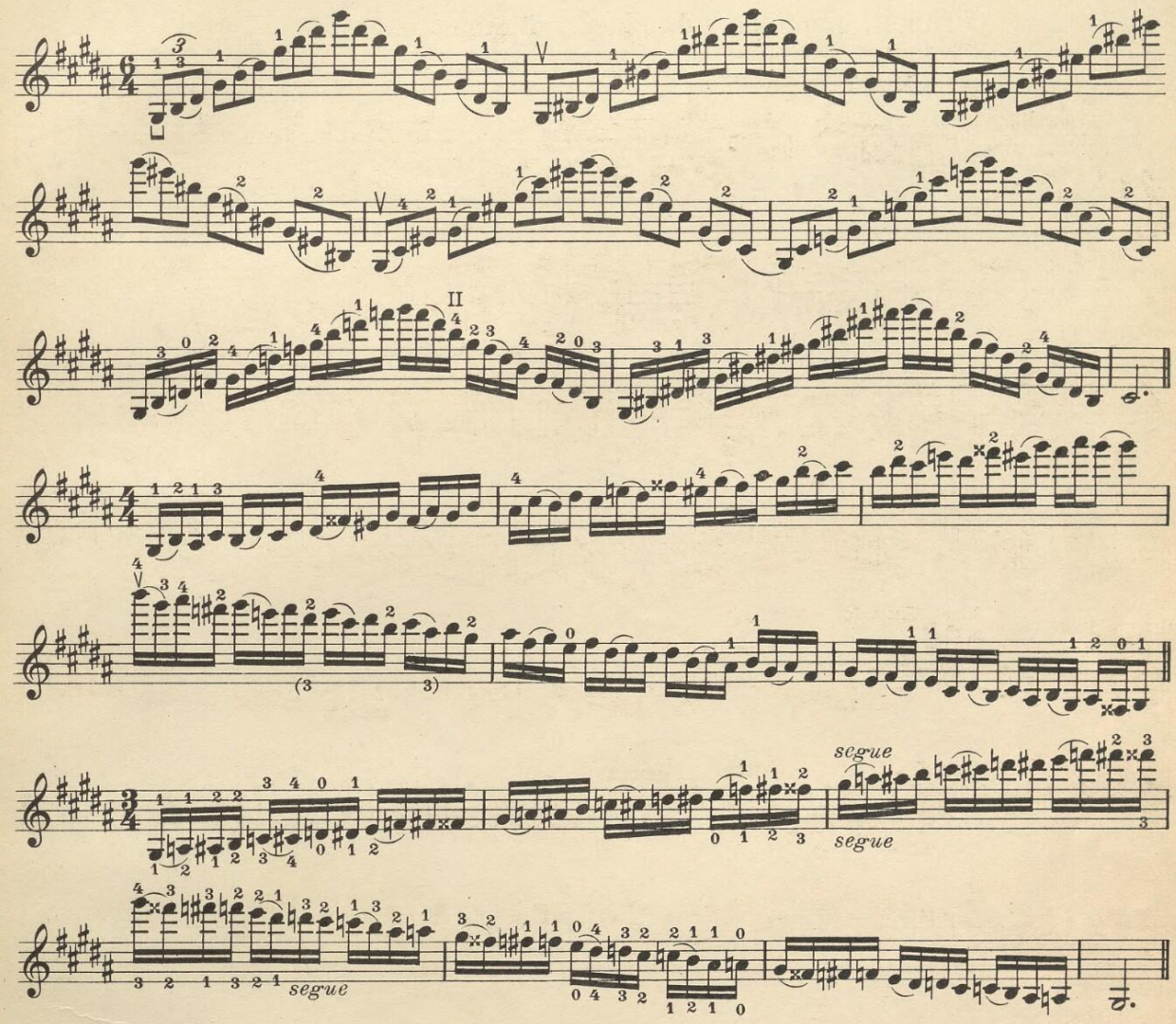
9.
segue

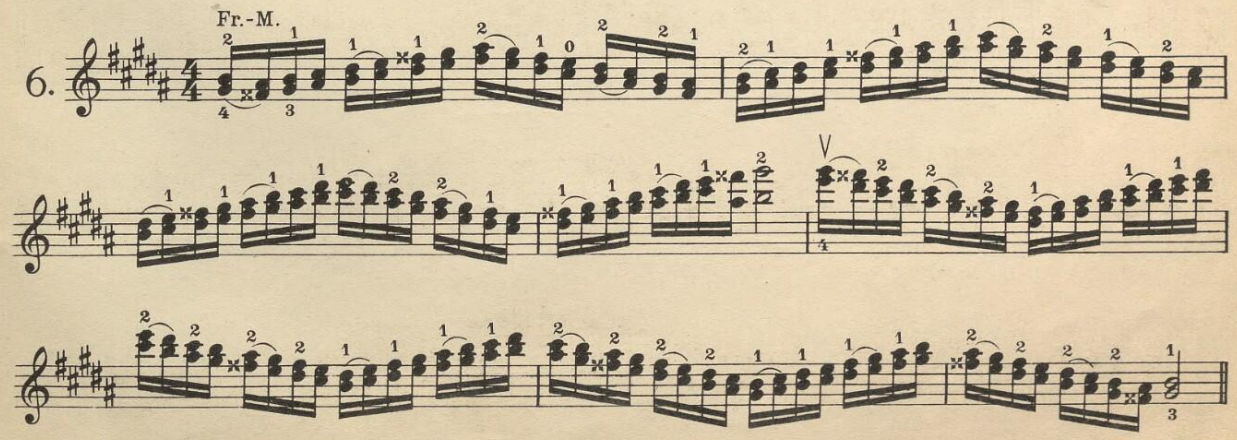

segue
segue
10.
11.
12.

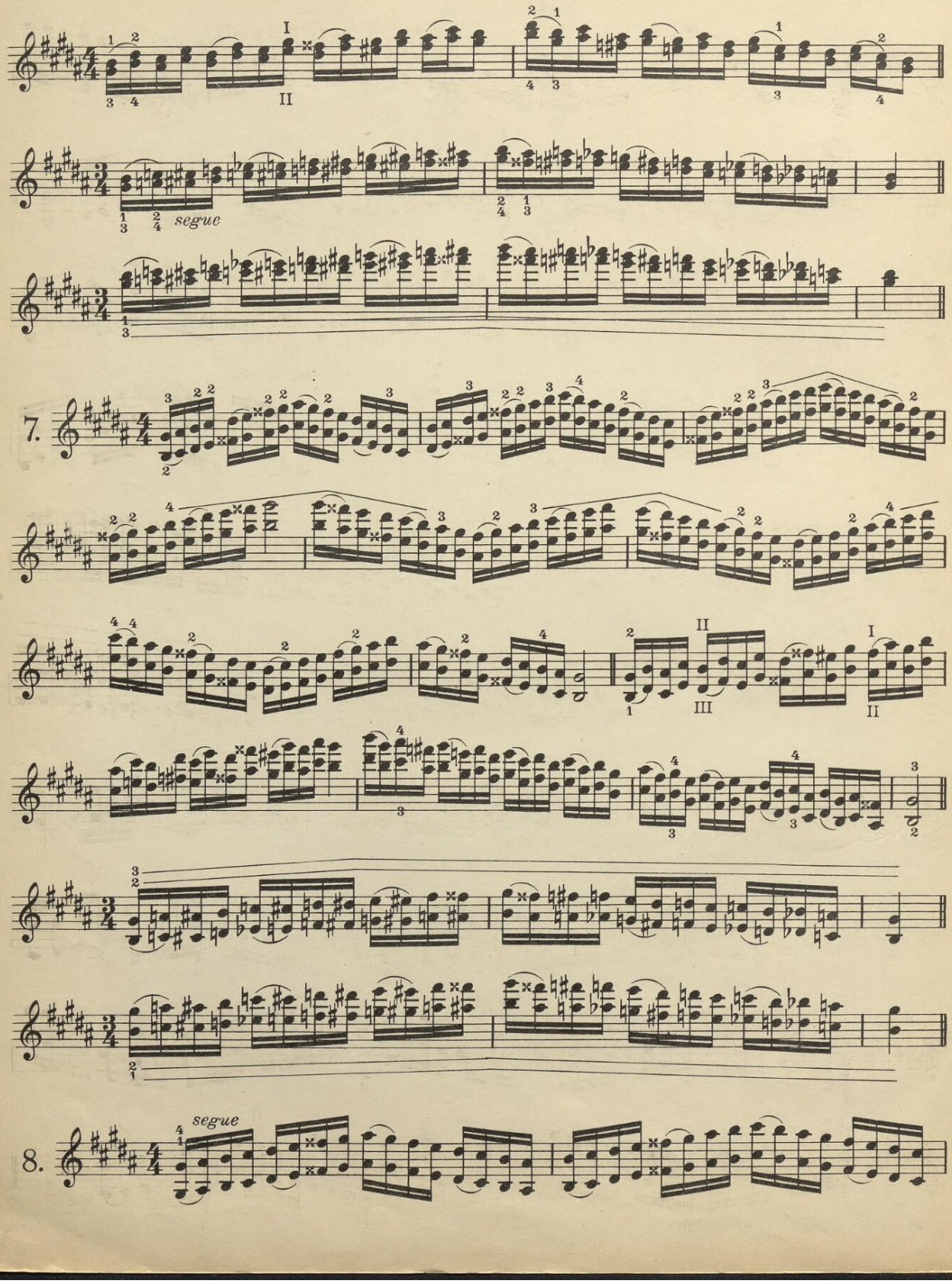
Gis moll, g♯ minor, sol♯ mineur, sol♯ minore, gis kleine terts.

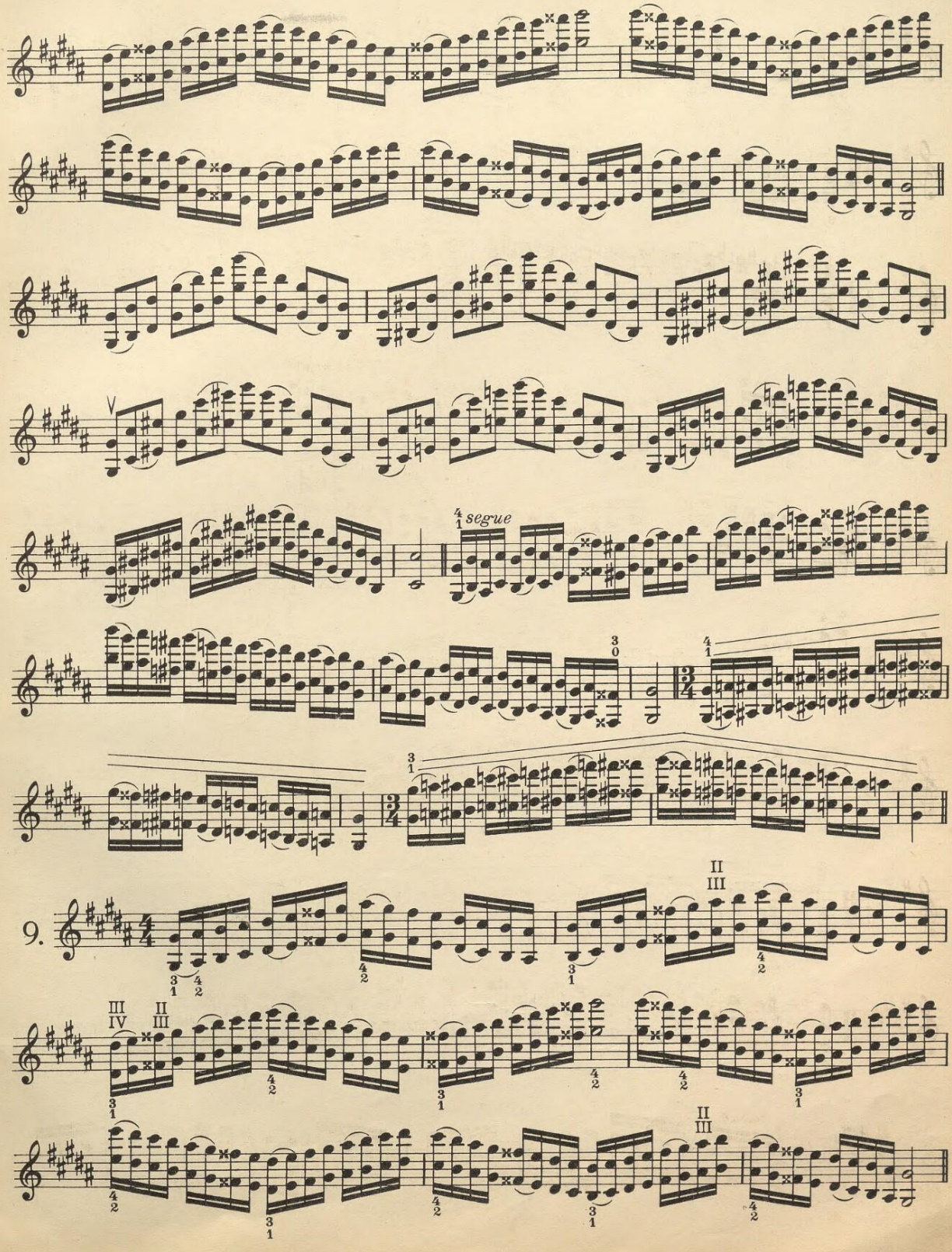




6. Fr.-M.




segue
7.
8.
segue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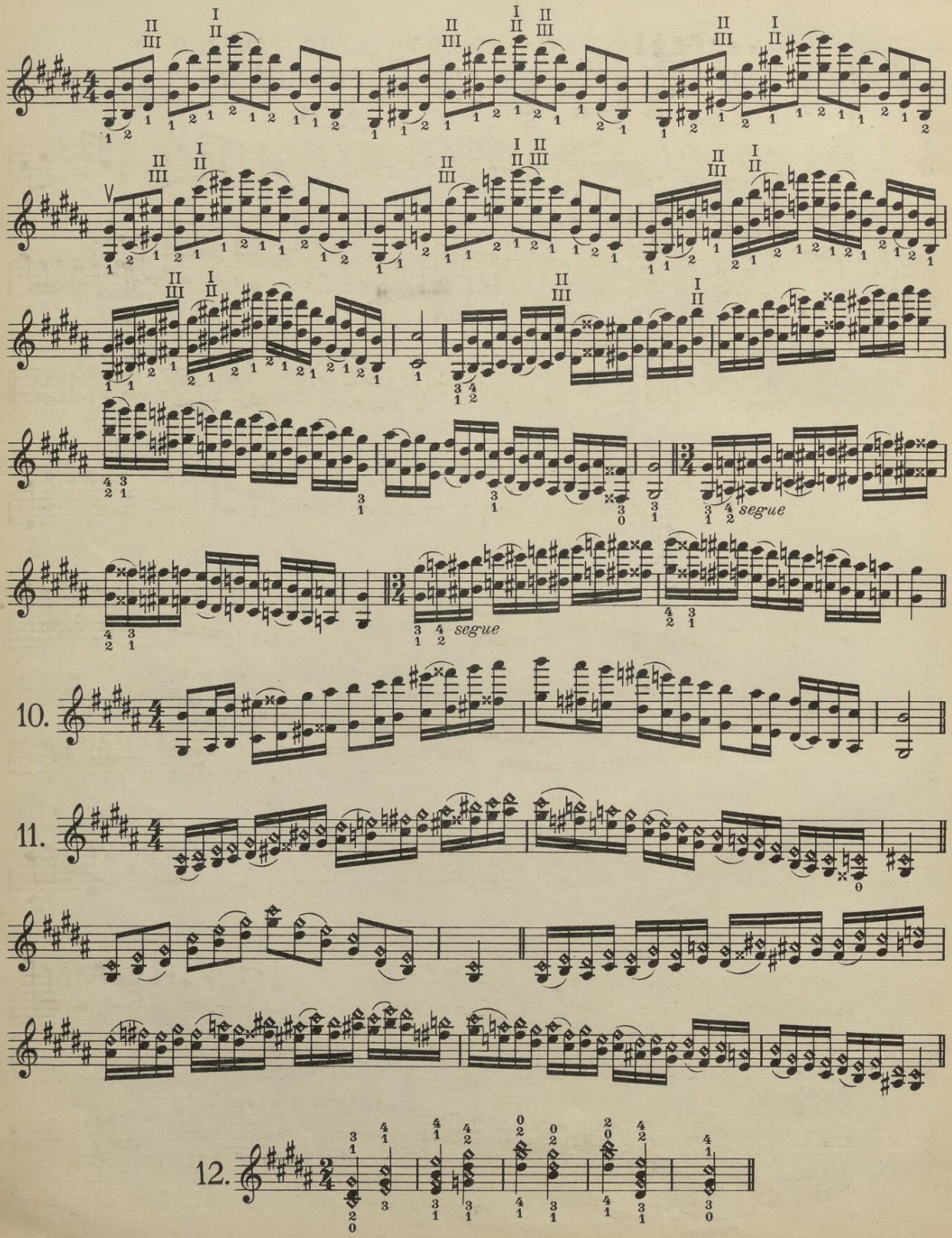
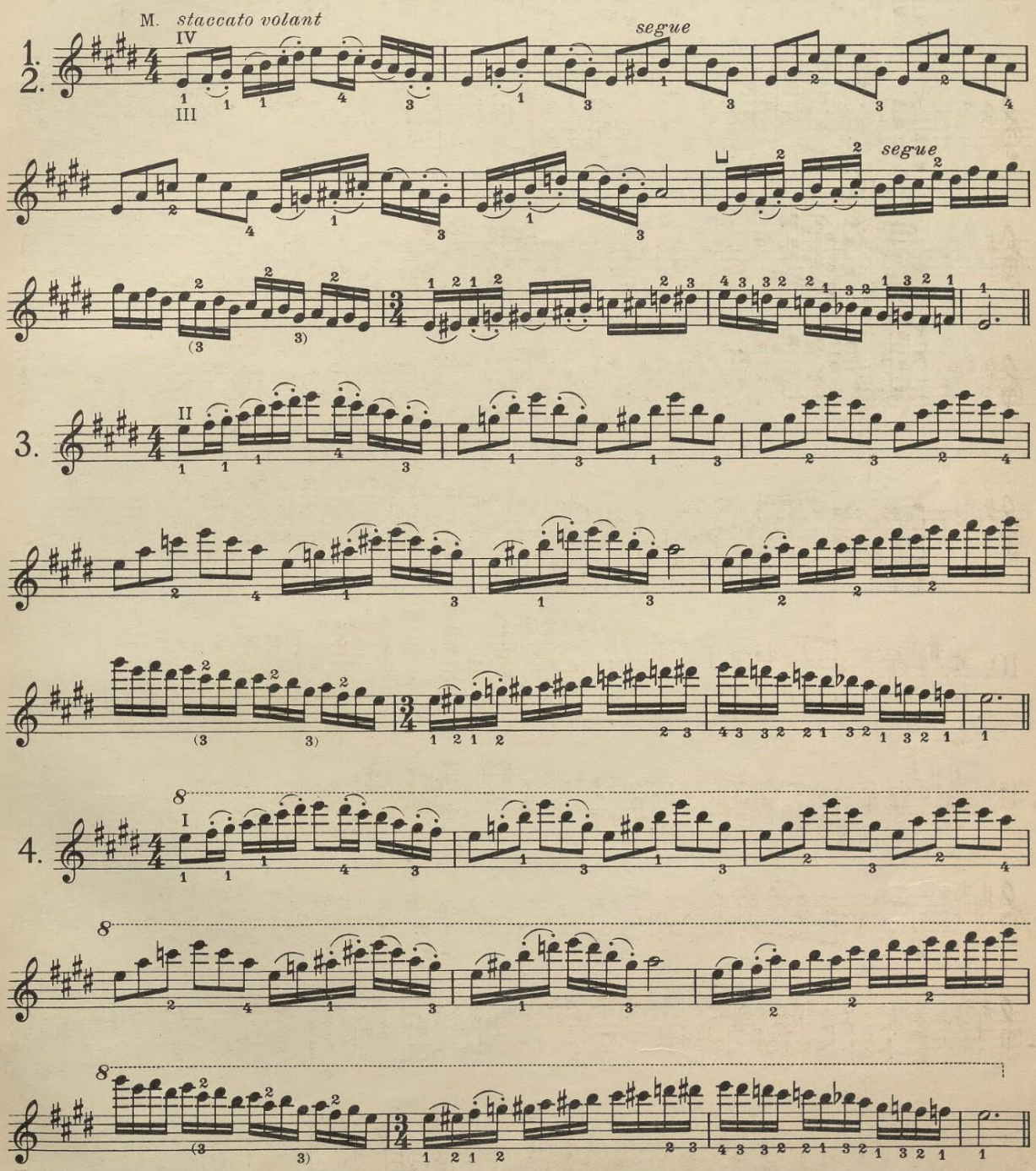
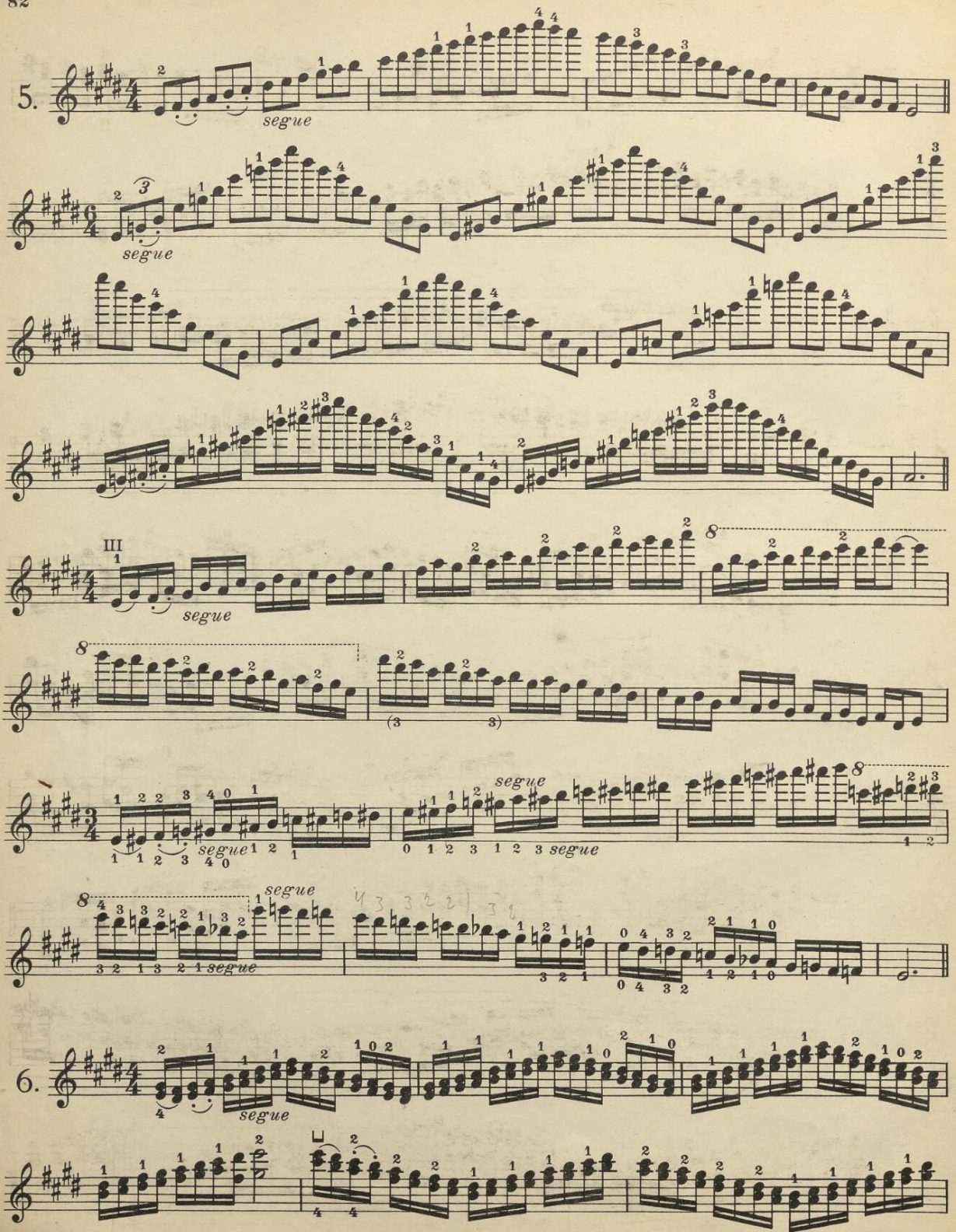
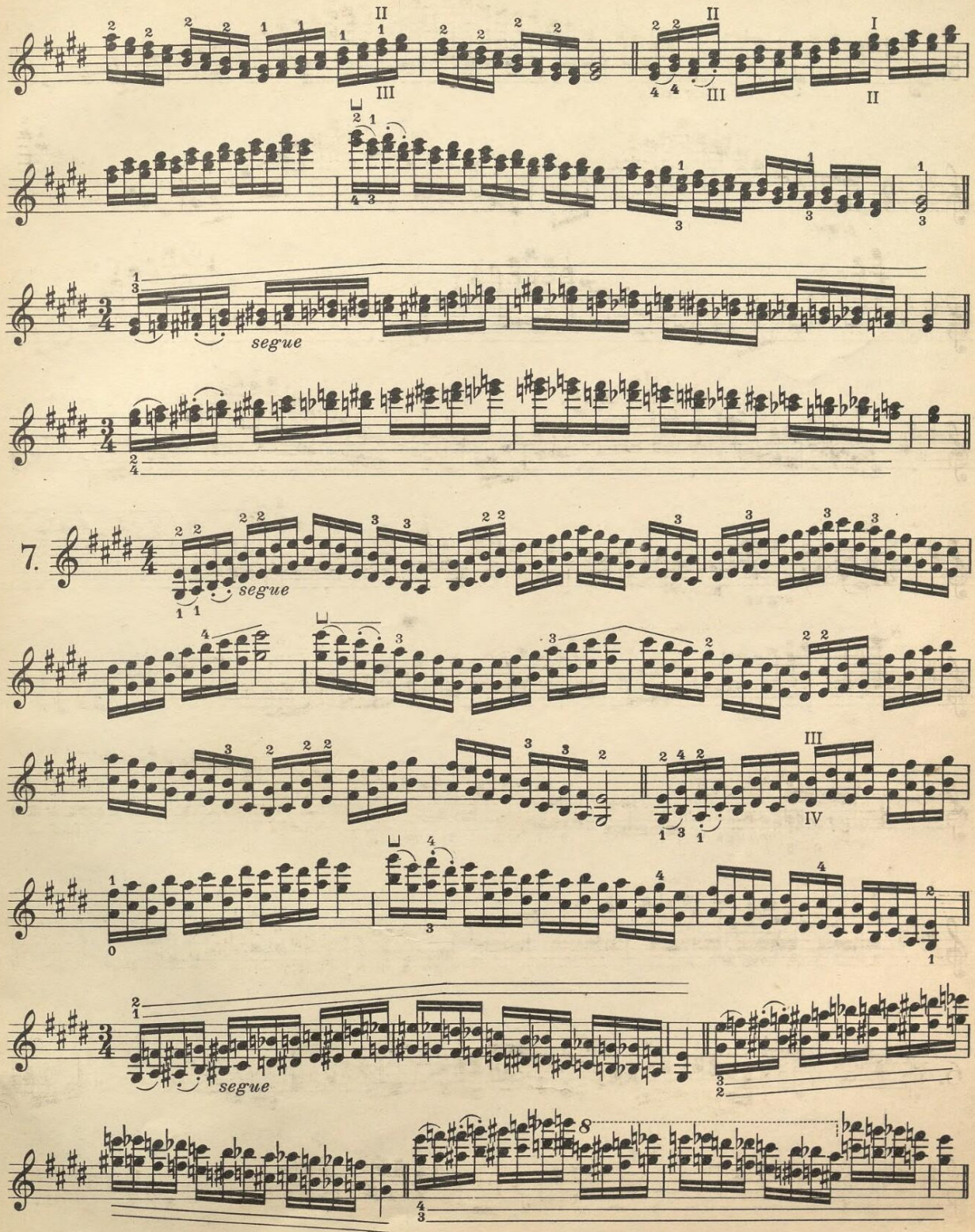

segue
segue
10.
11.
12.

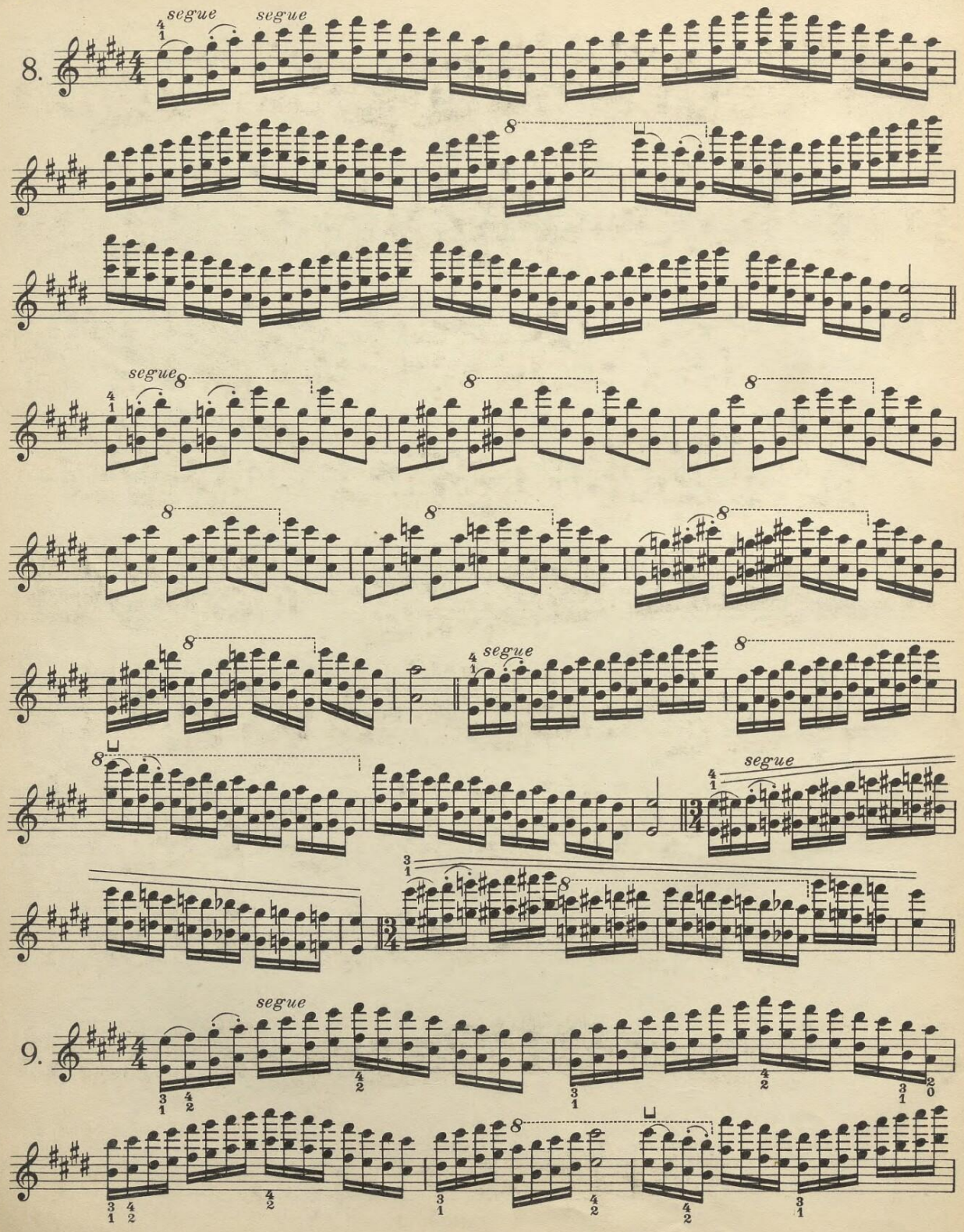
X

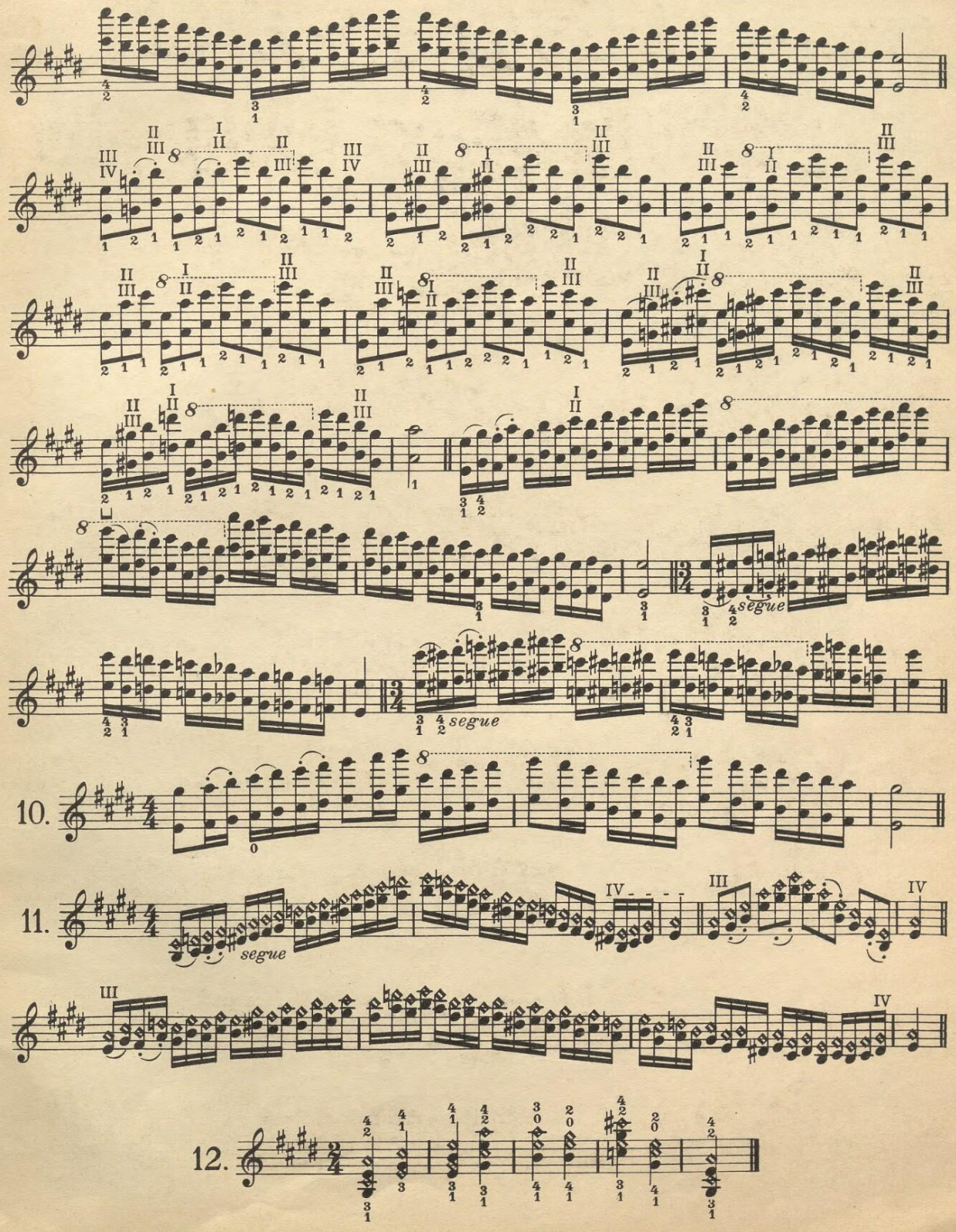
E dur, e major, mi majeur, mi maggiore, e groote terts.



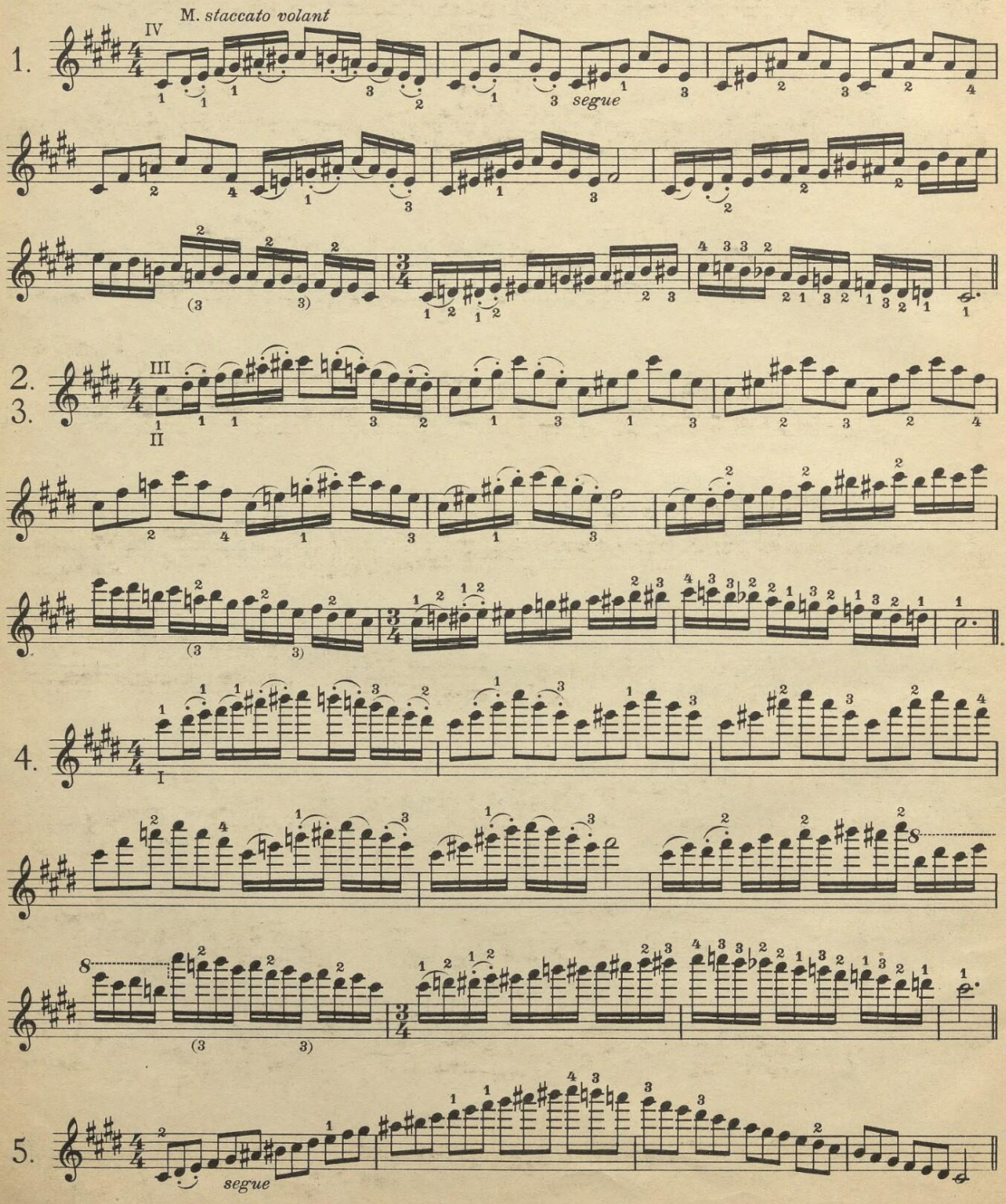

5.
segue
6.

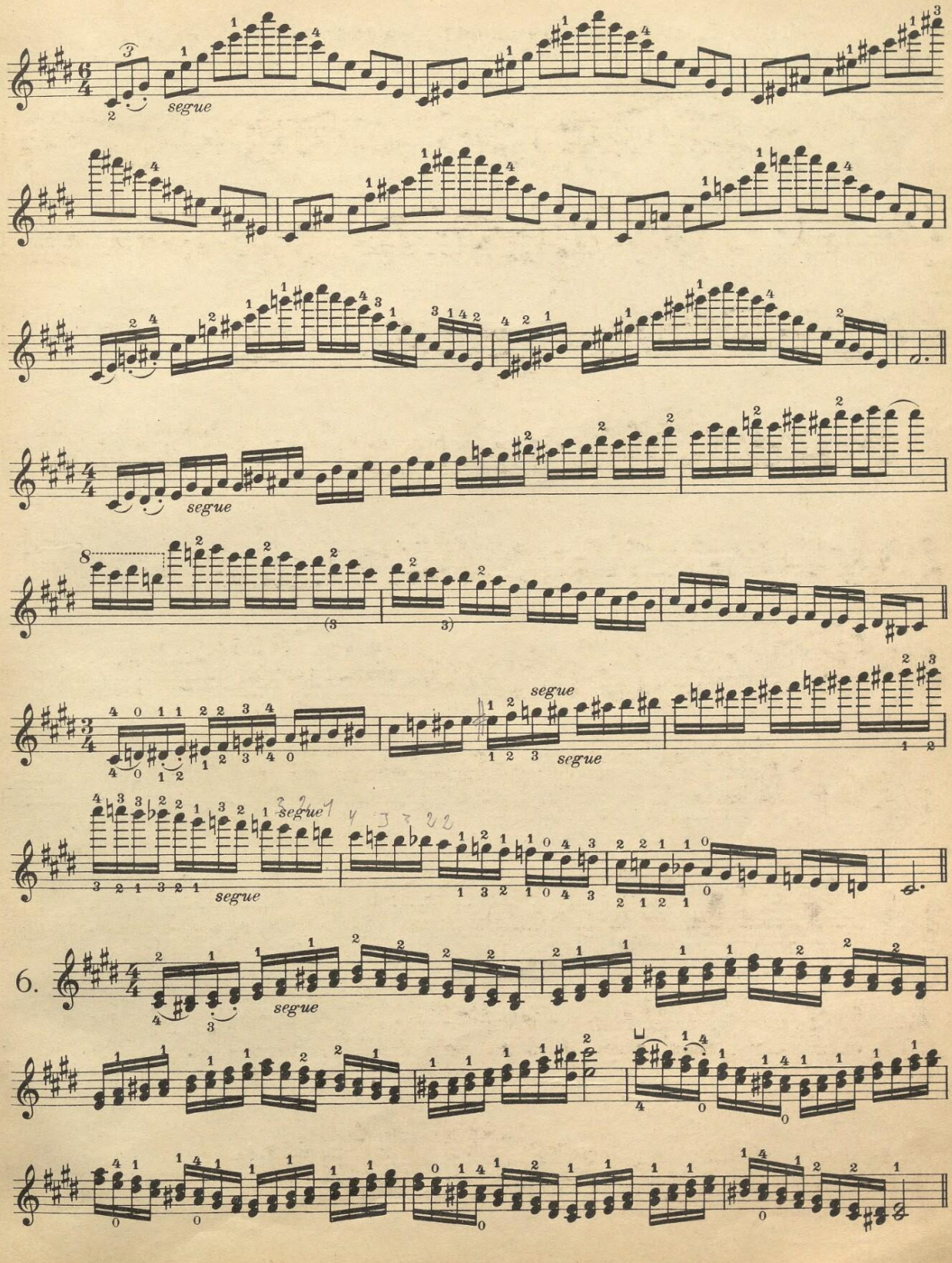

segue
segue
7.
segue
segue

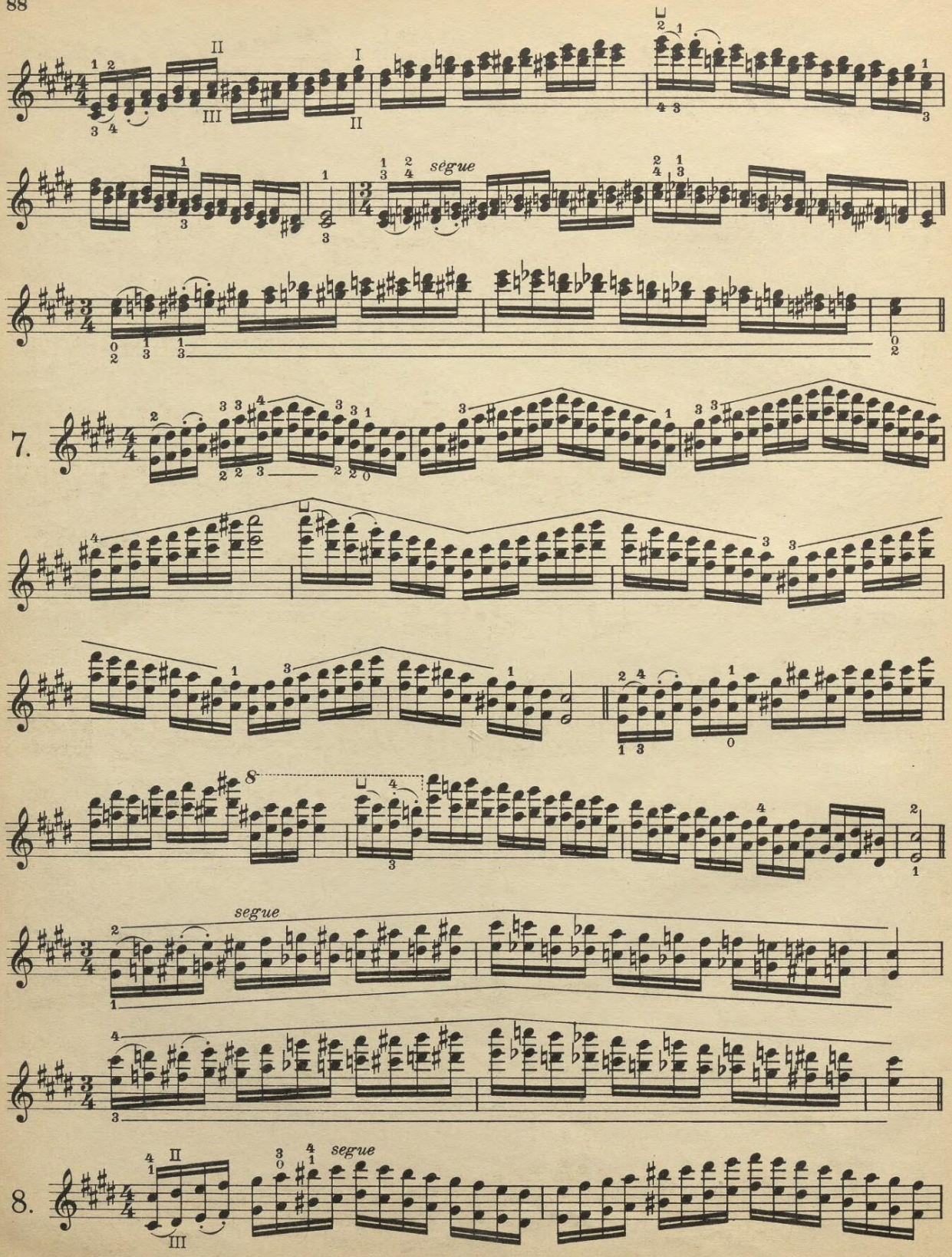

8.
segue
segue
segue
segue
segue
segue
9.
segue

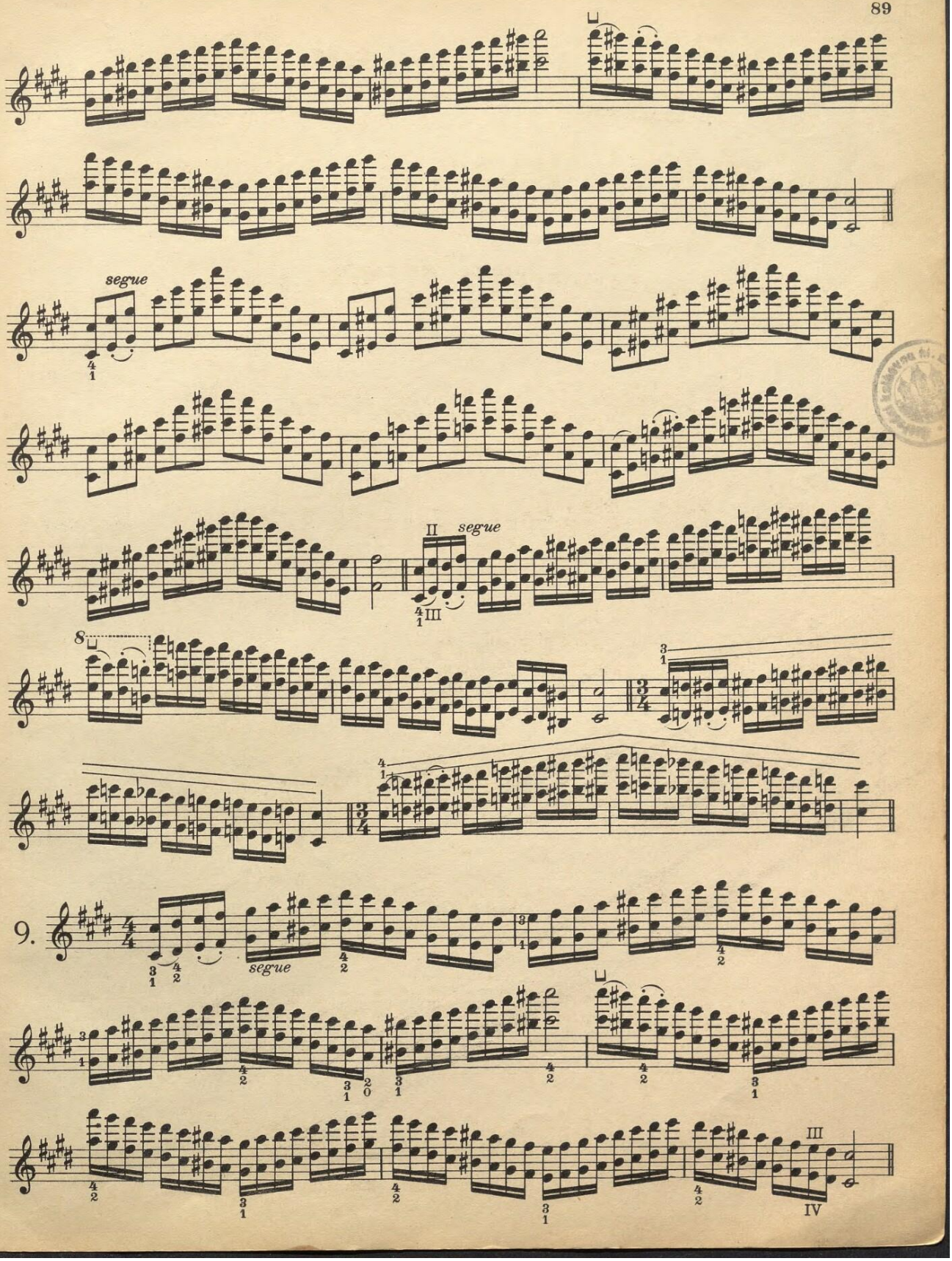

segue
segue
segue
10.
11.
segue
12.

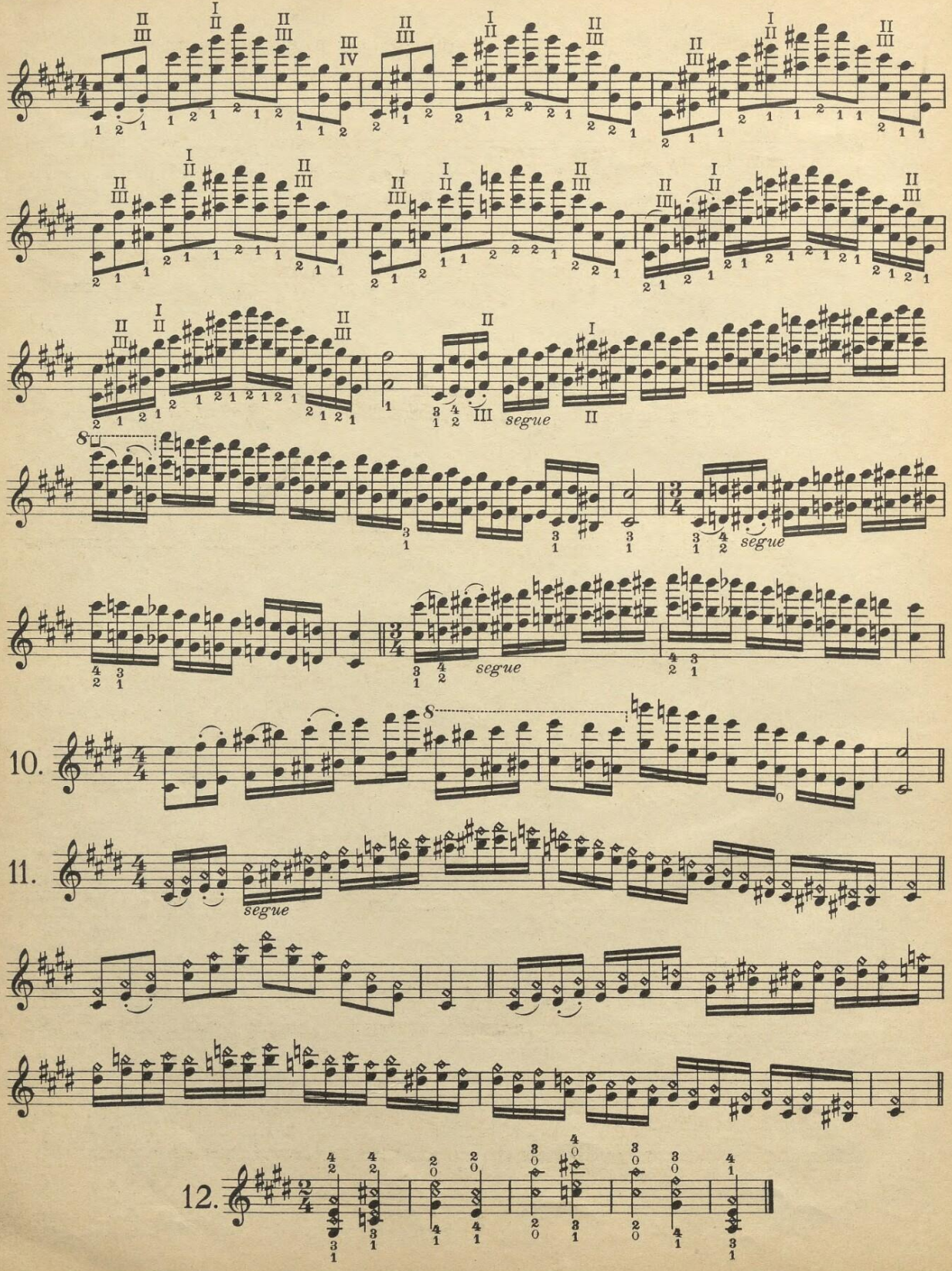
Cis moll, c♯ minor, do♯ mineur, do♯ minore, cis kleine terts.



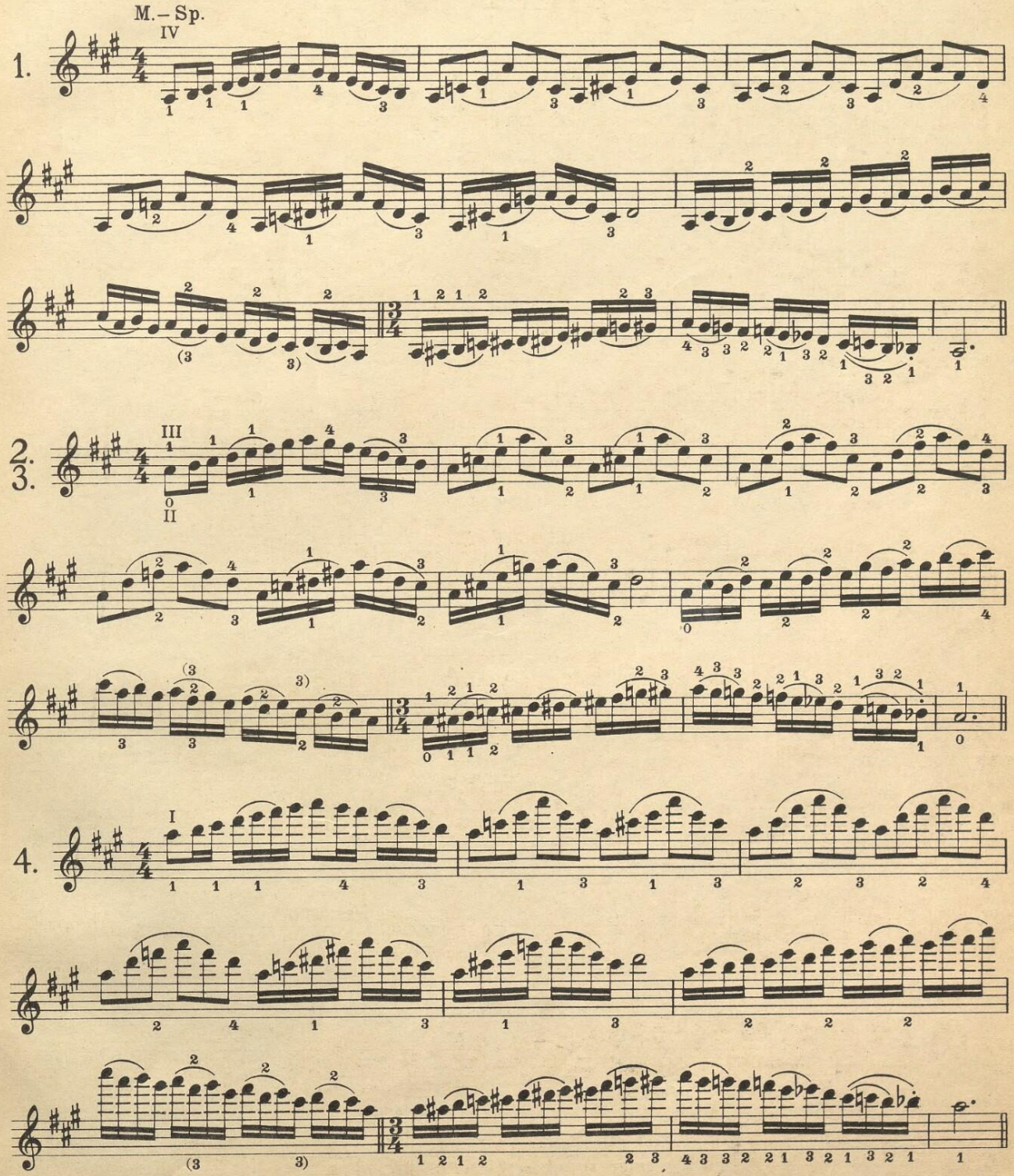

segue
segue
segue
segue
segue
segue
segue
segue
segue
6.
segue

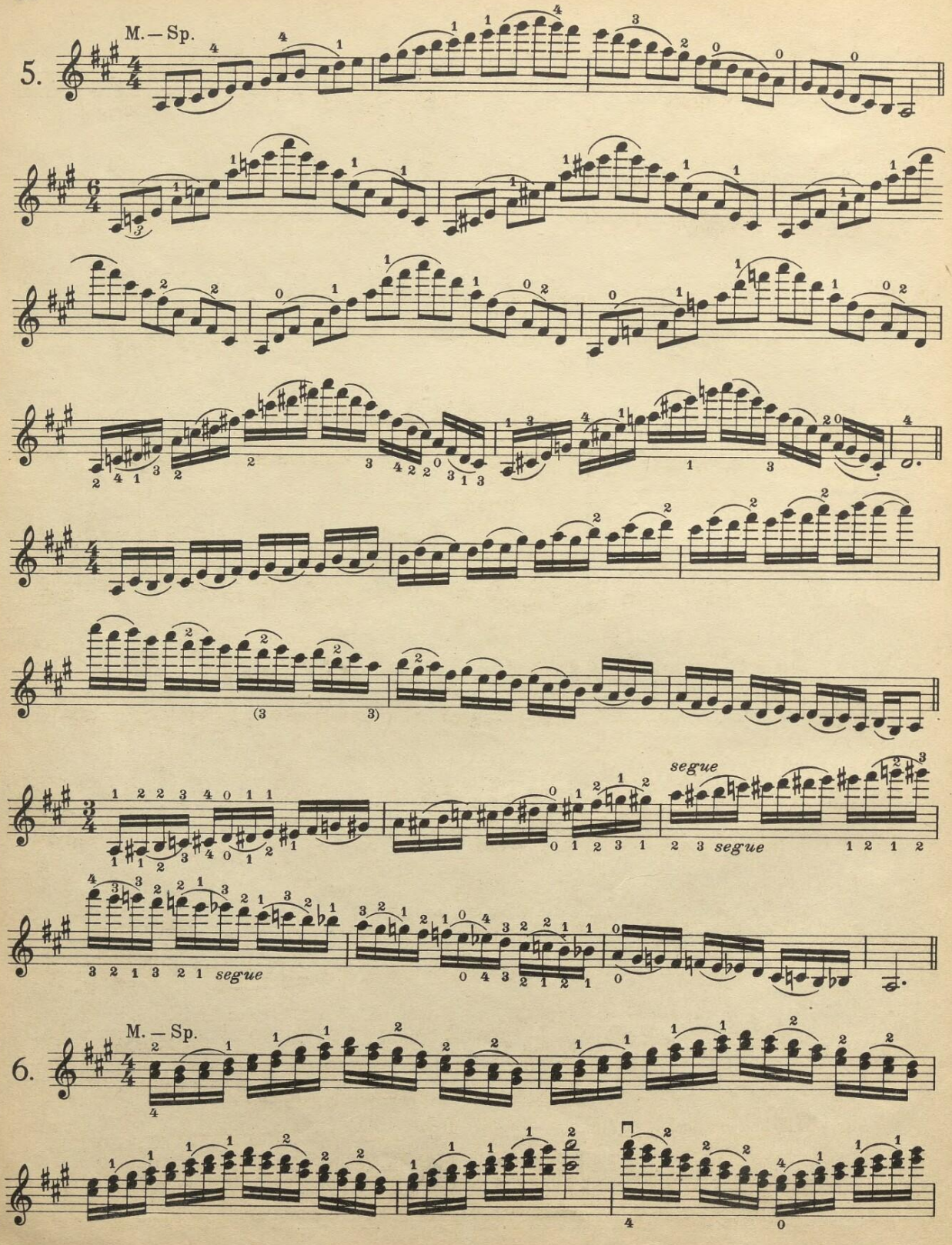

segue
7.
segue
segue
8.

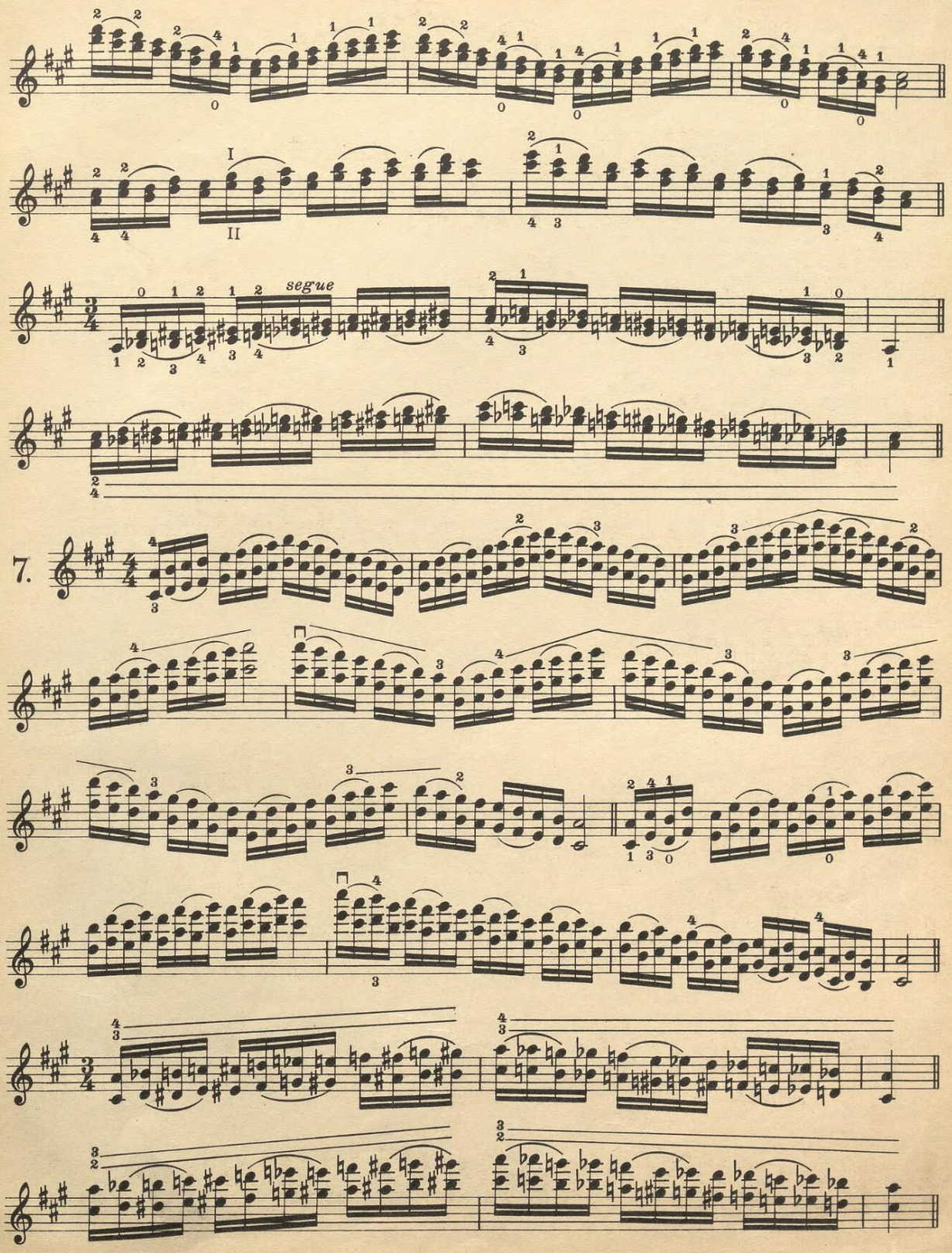

segue
II
segue
III
8
9.
segue
III
IV

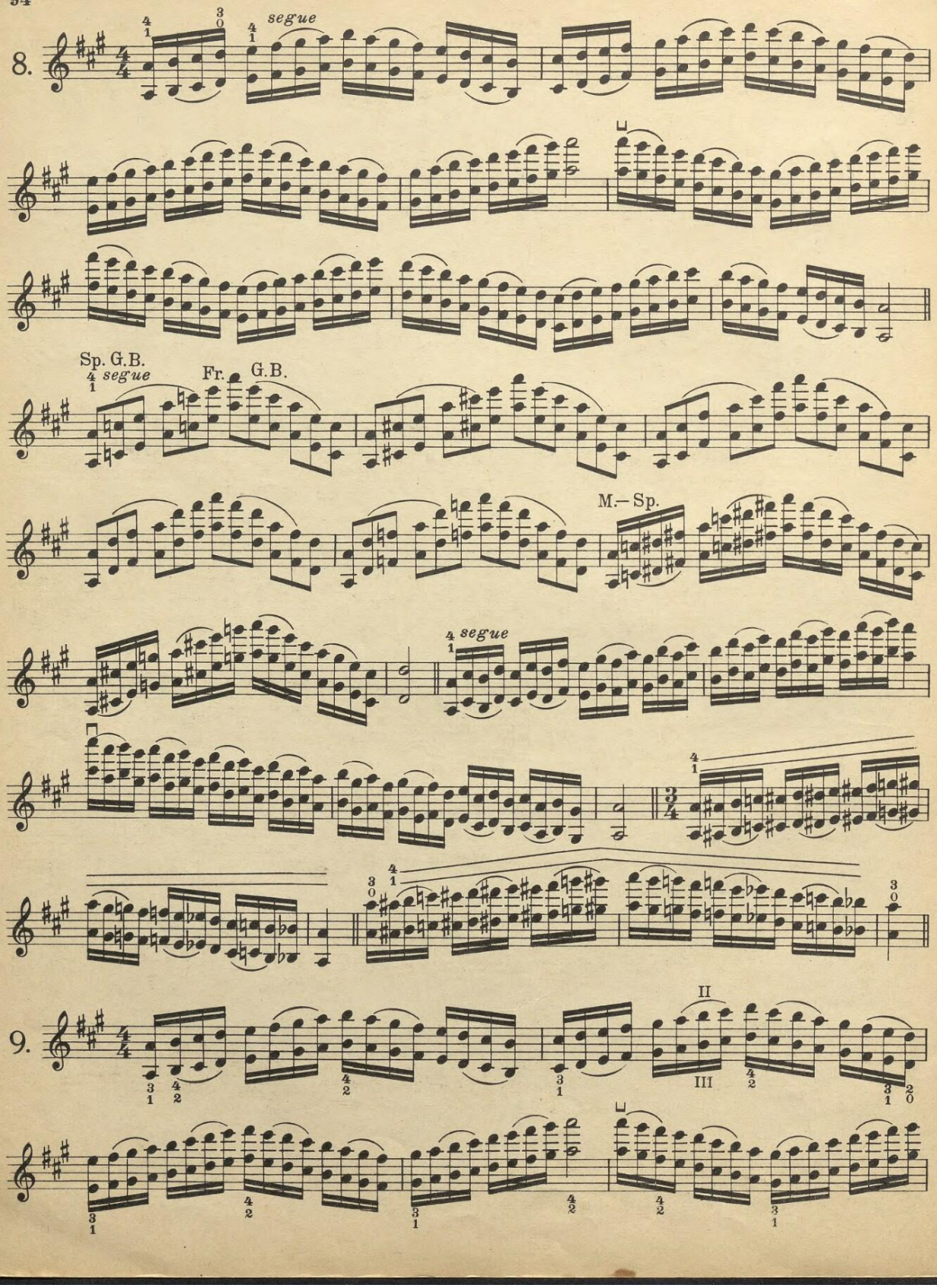

segue
segue
segue
segue
segue
10.
11.
12.

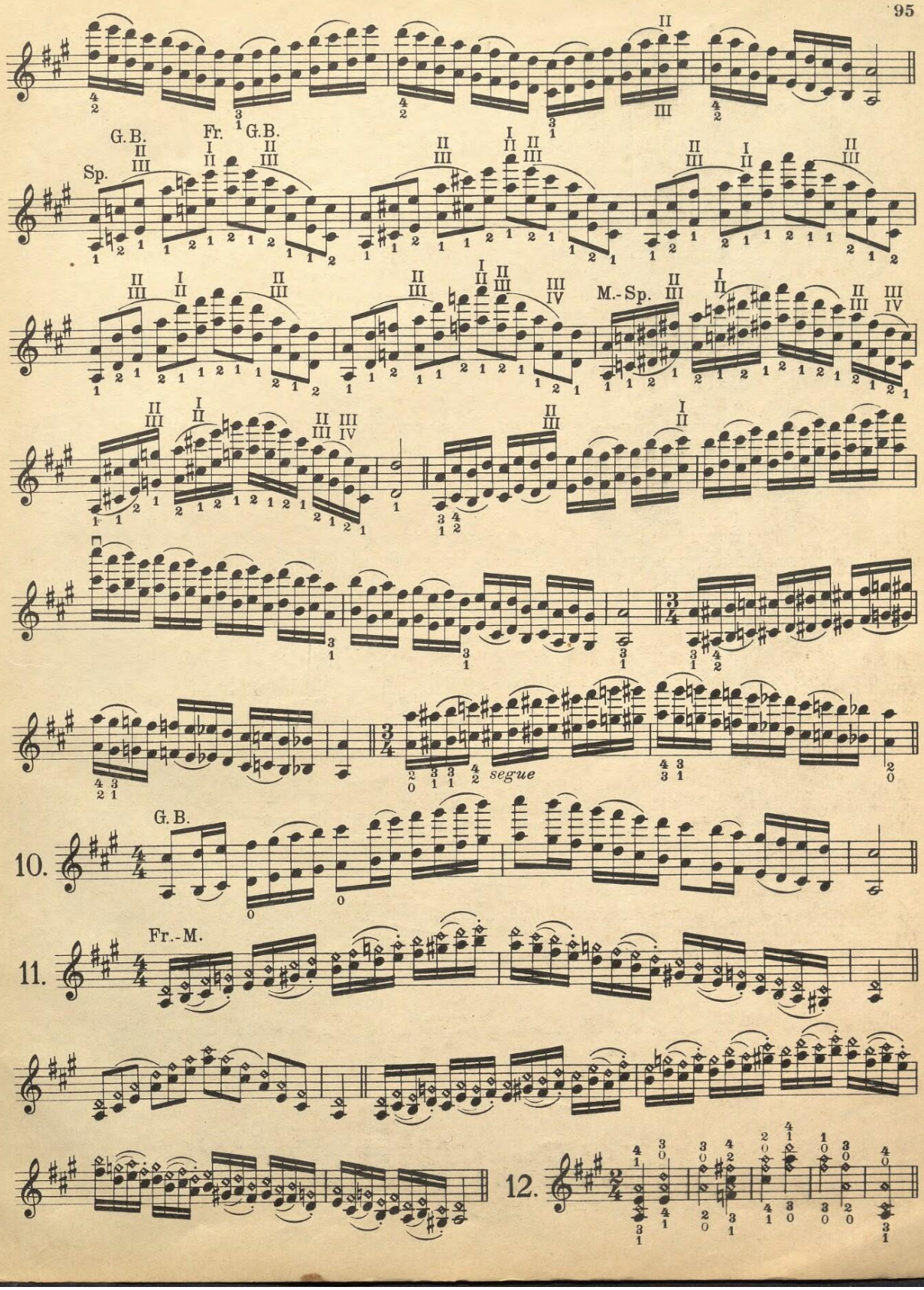
A dur, a major, la majeur, la maggiore, a groote terts.



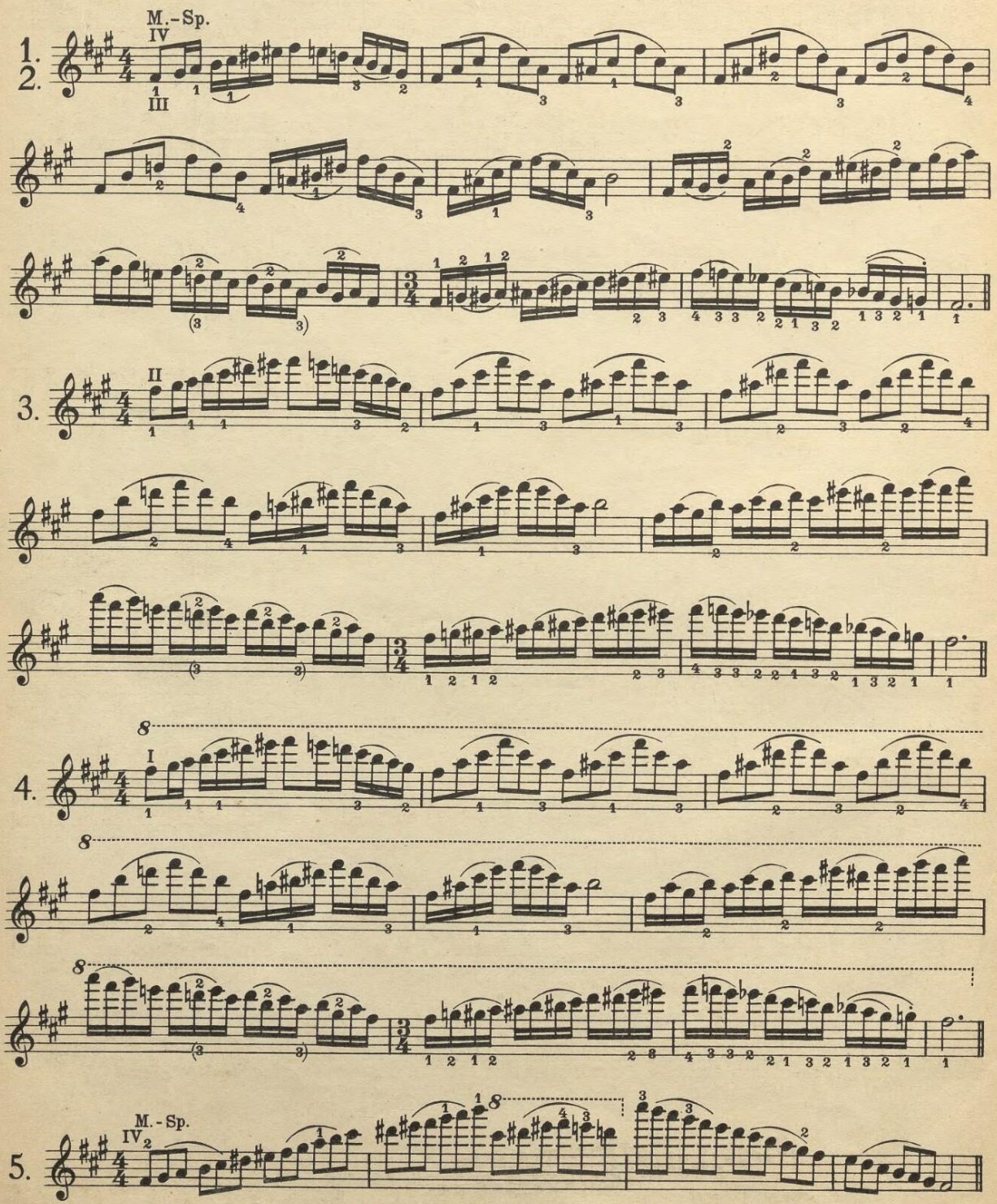

M. — Sp.
5.
segue
segue
segue
M. — Sp.
6.

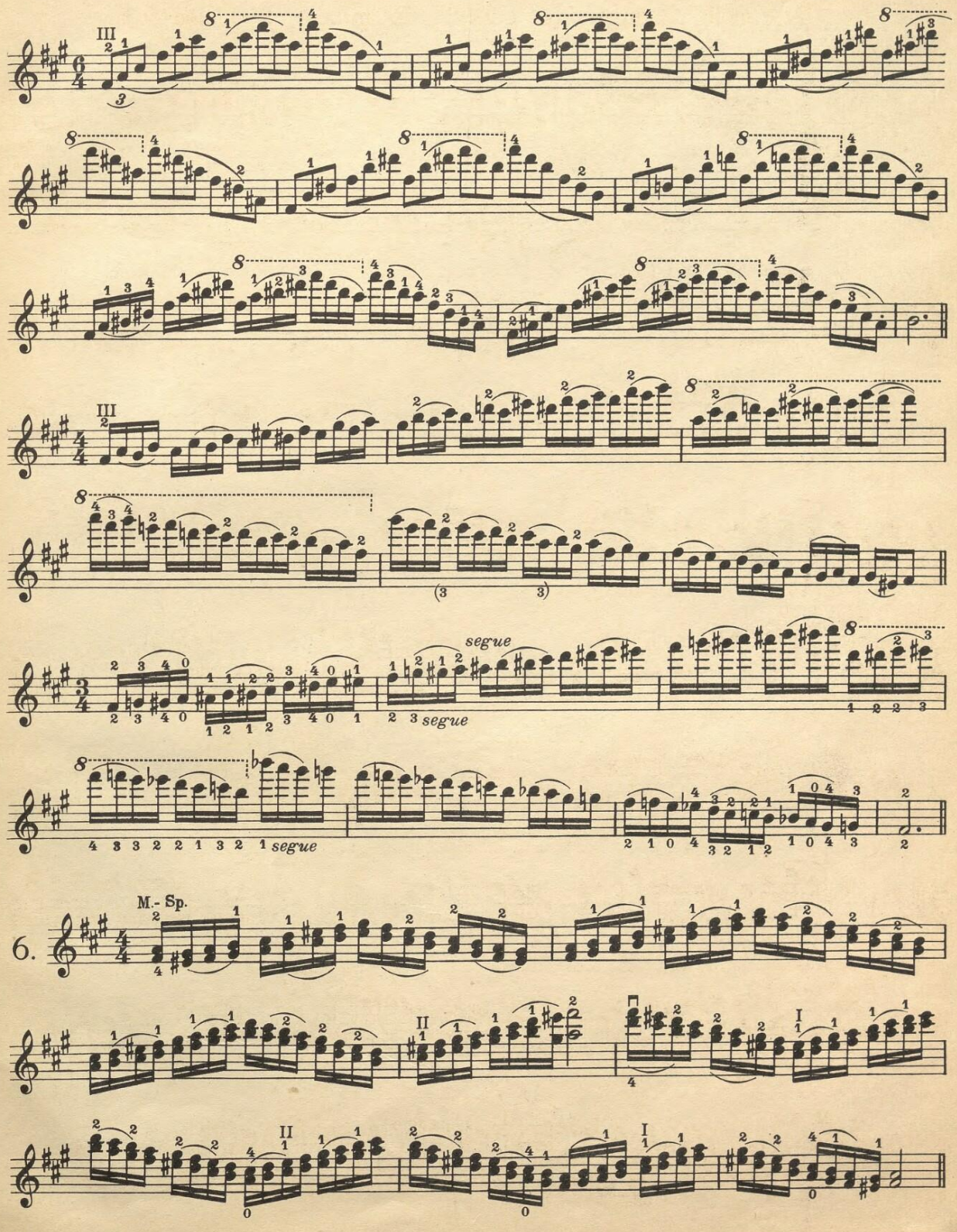

segue
7.

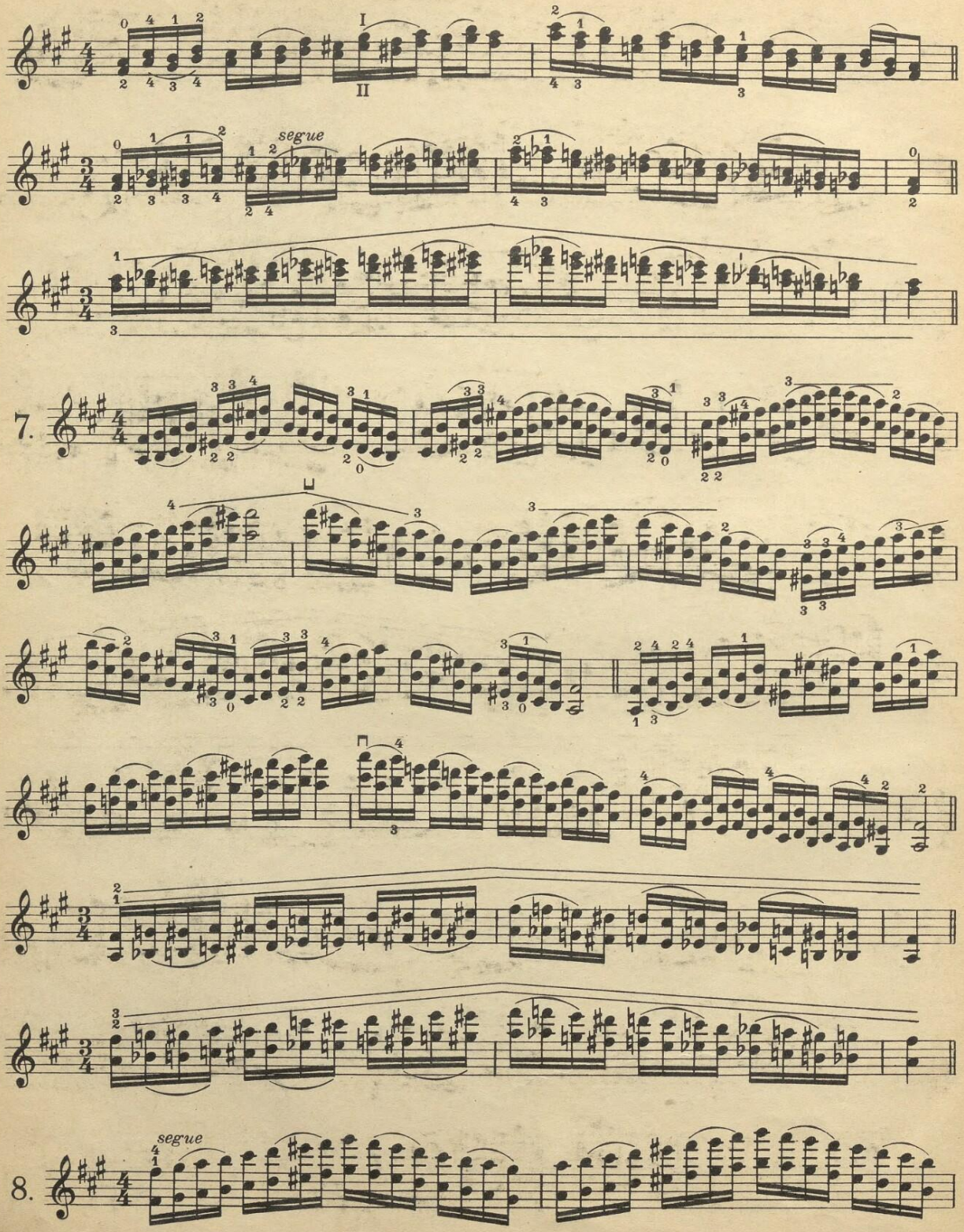

8.
segue
Sp. G.B.
segue
Fr. G.B.
M.– Sp.
segue
9.
II
III

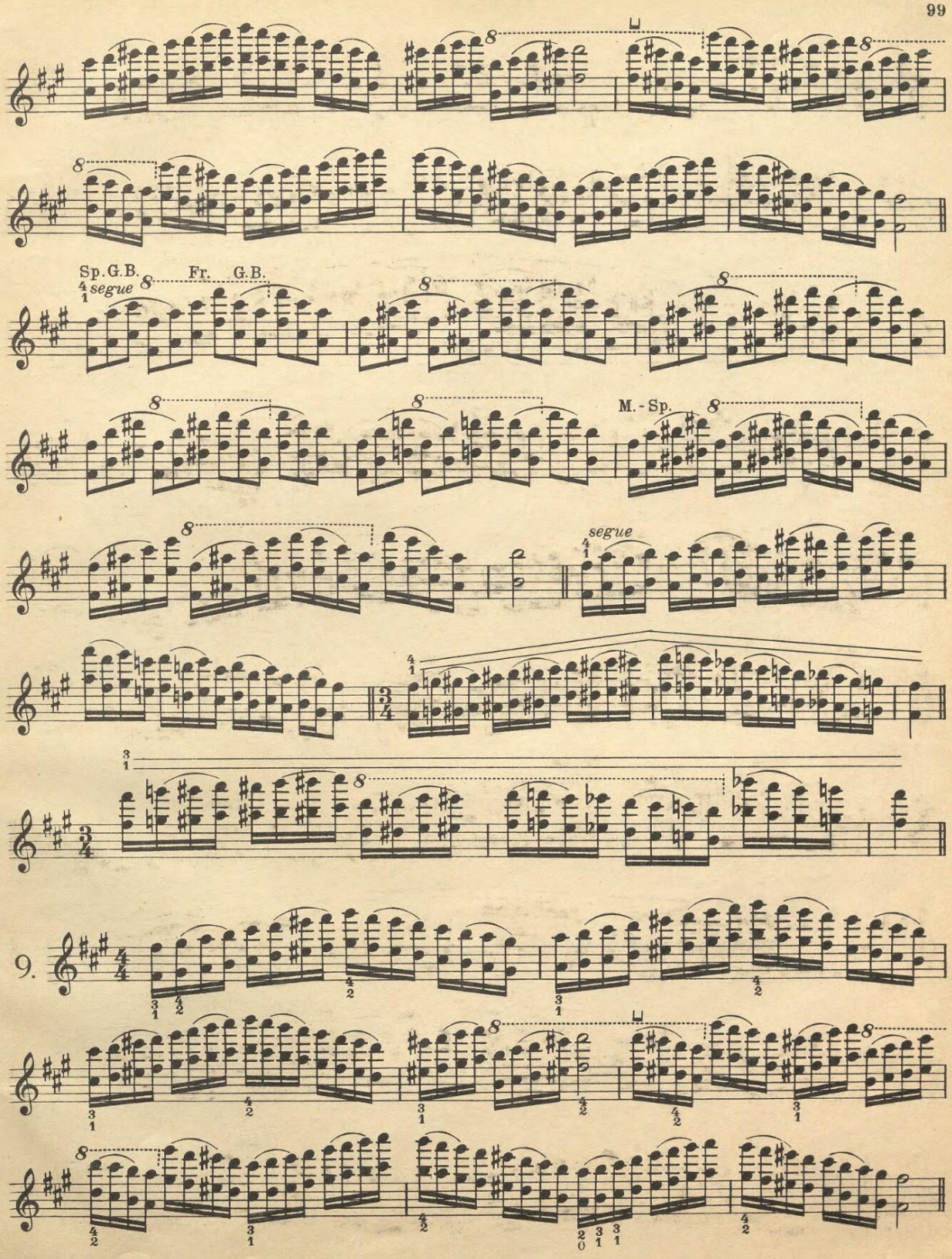

G. B.
Fr.
G. B.
Sp.
M.-Sp.
segue
10.
G. B.
11.
Fr.-M.
12.

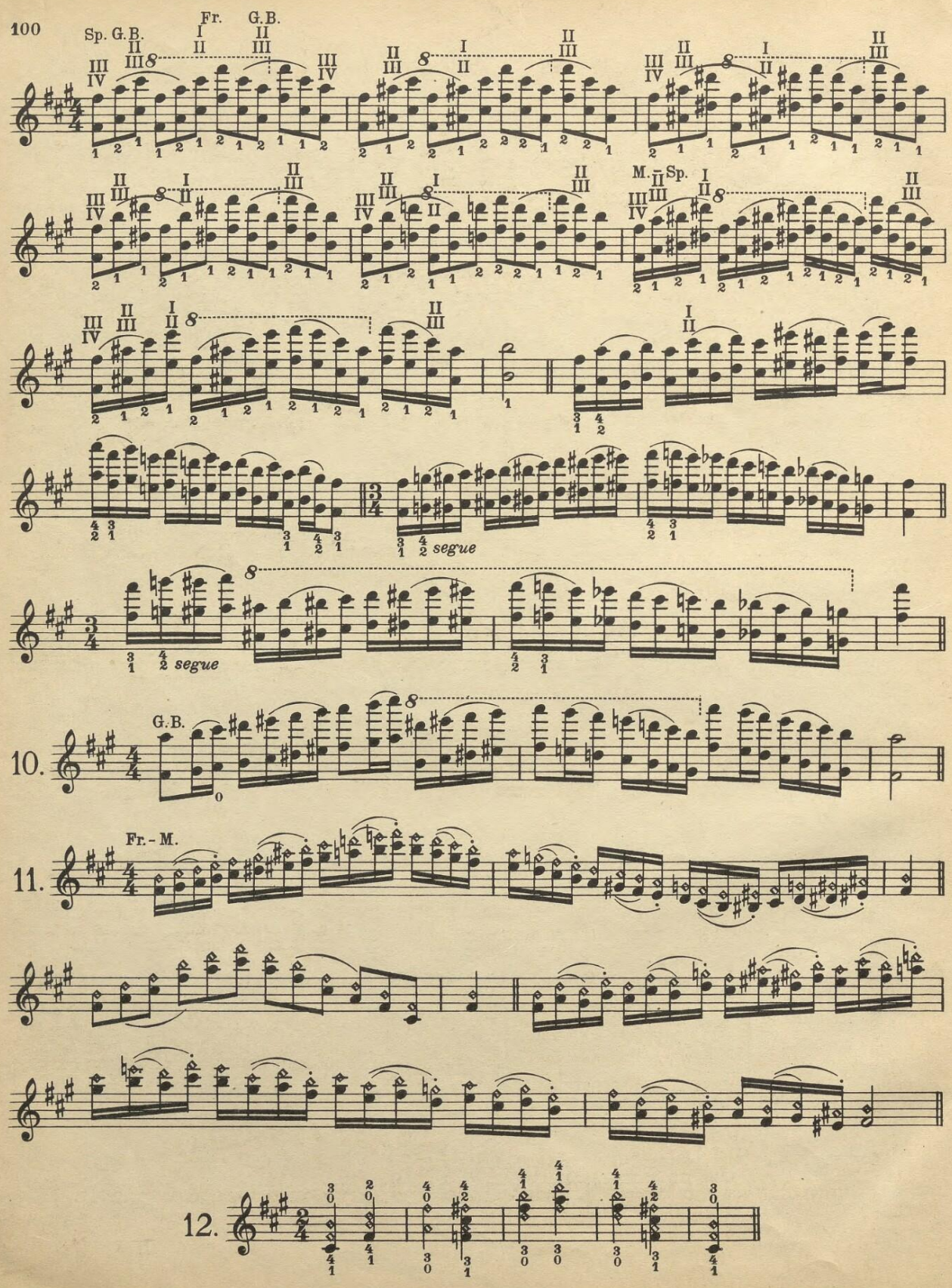
Fis moll, f♯ minor, fa♯ mineur, fa♯ minore, fis kleine terts.



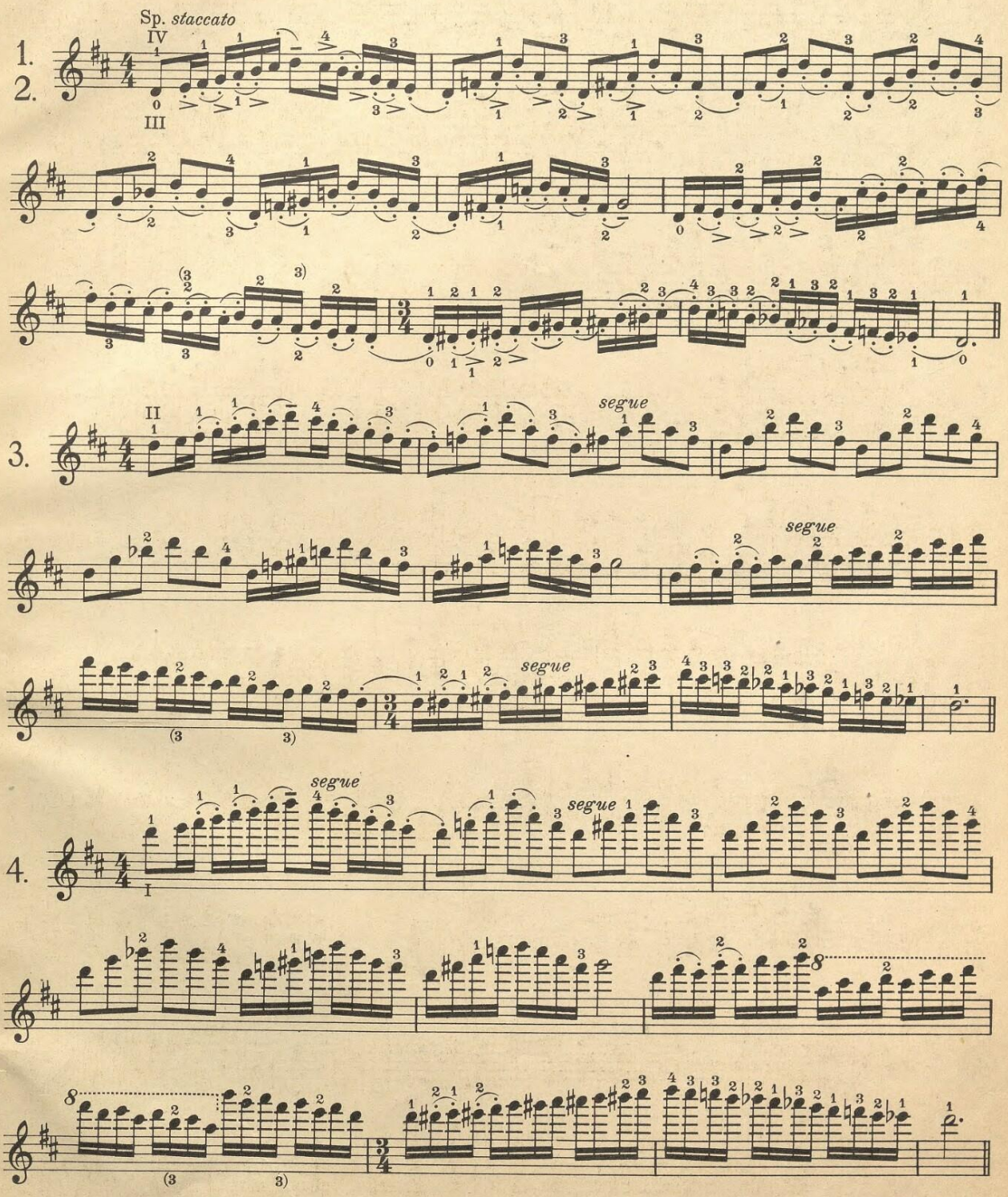

segue
segue
segue
M.- Sp.
6.

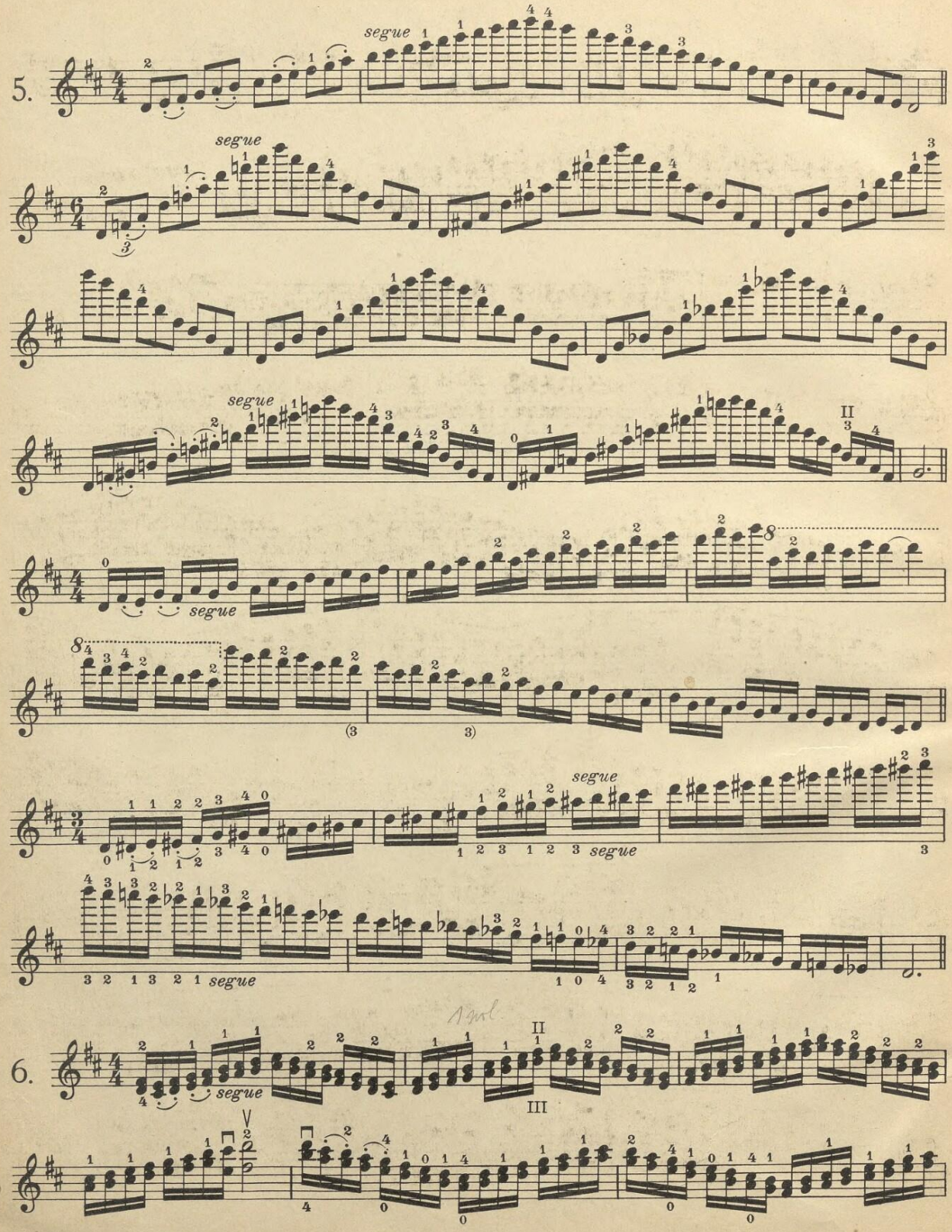

I
II
segue
7.
segue
8.

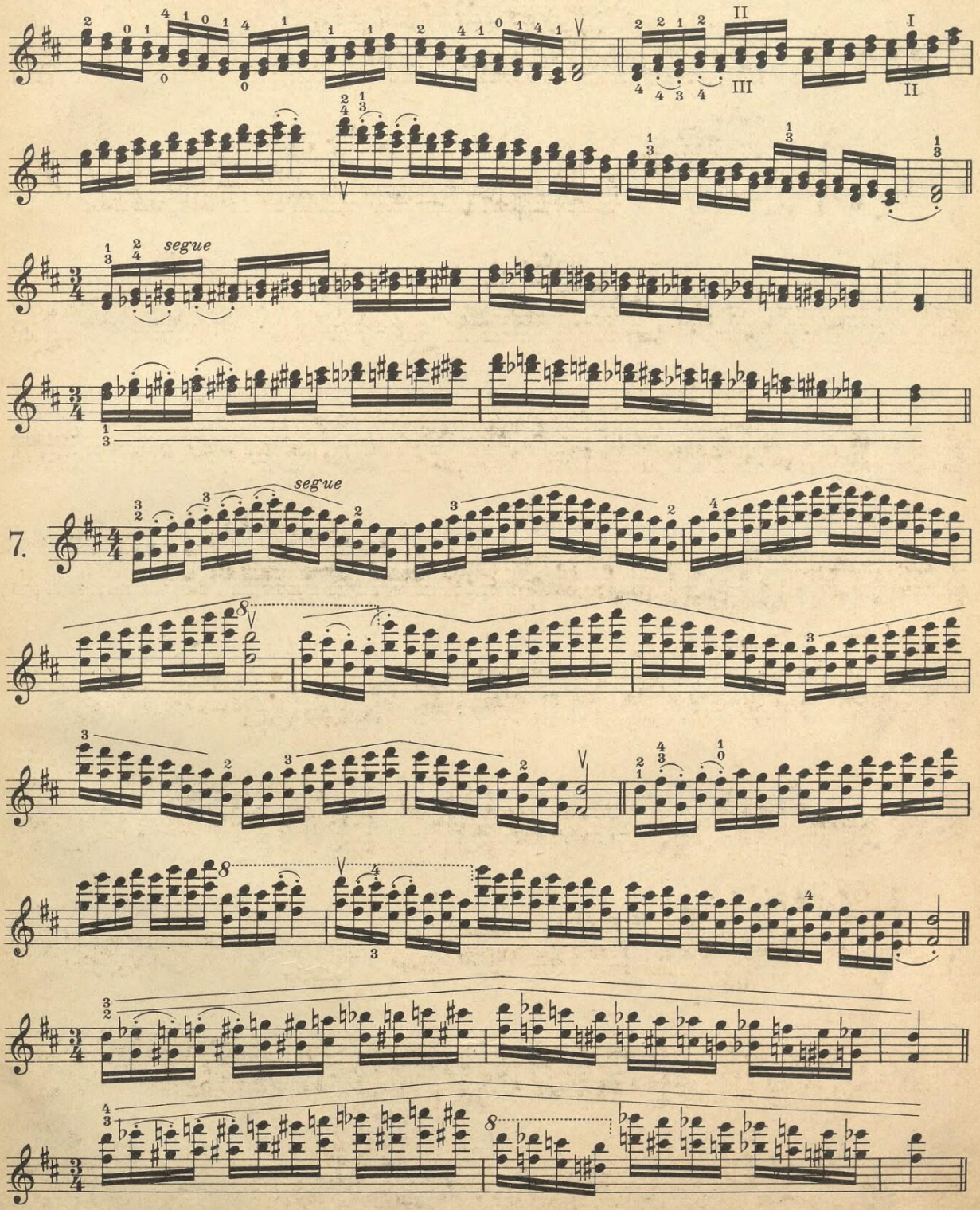

Sp. G.B.
segue
Fr. G.B.
M. - Sp.
segue
9.


Sp. G.B.
Fr.
G.B.
M.
Sp.
segue
segue
10.
G.B.
11.
Fr. - M.
12.

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




5.
segue
6.
segue


segue
segue
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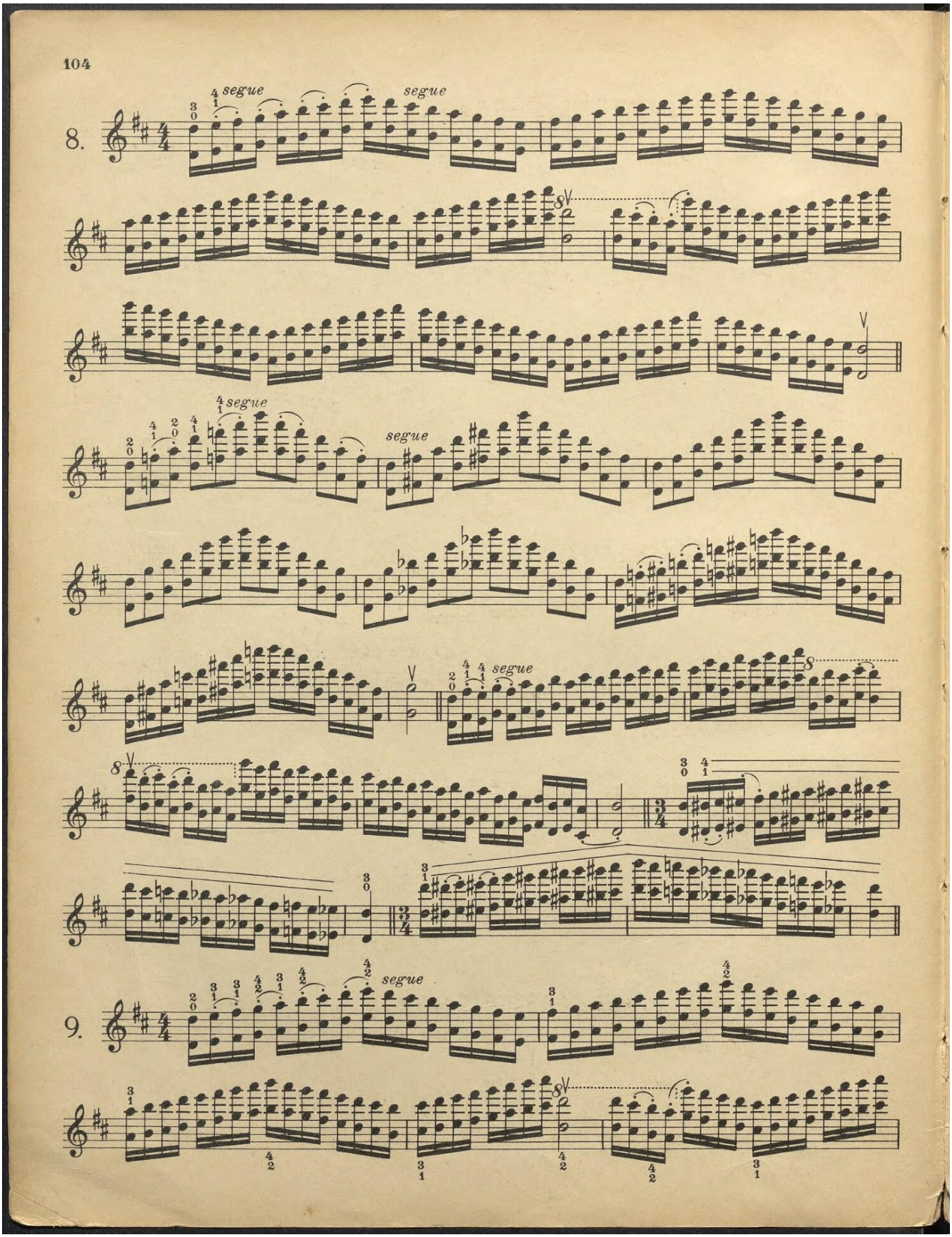
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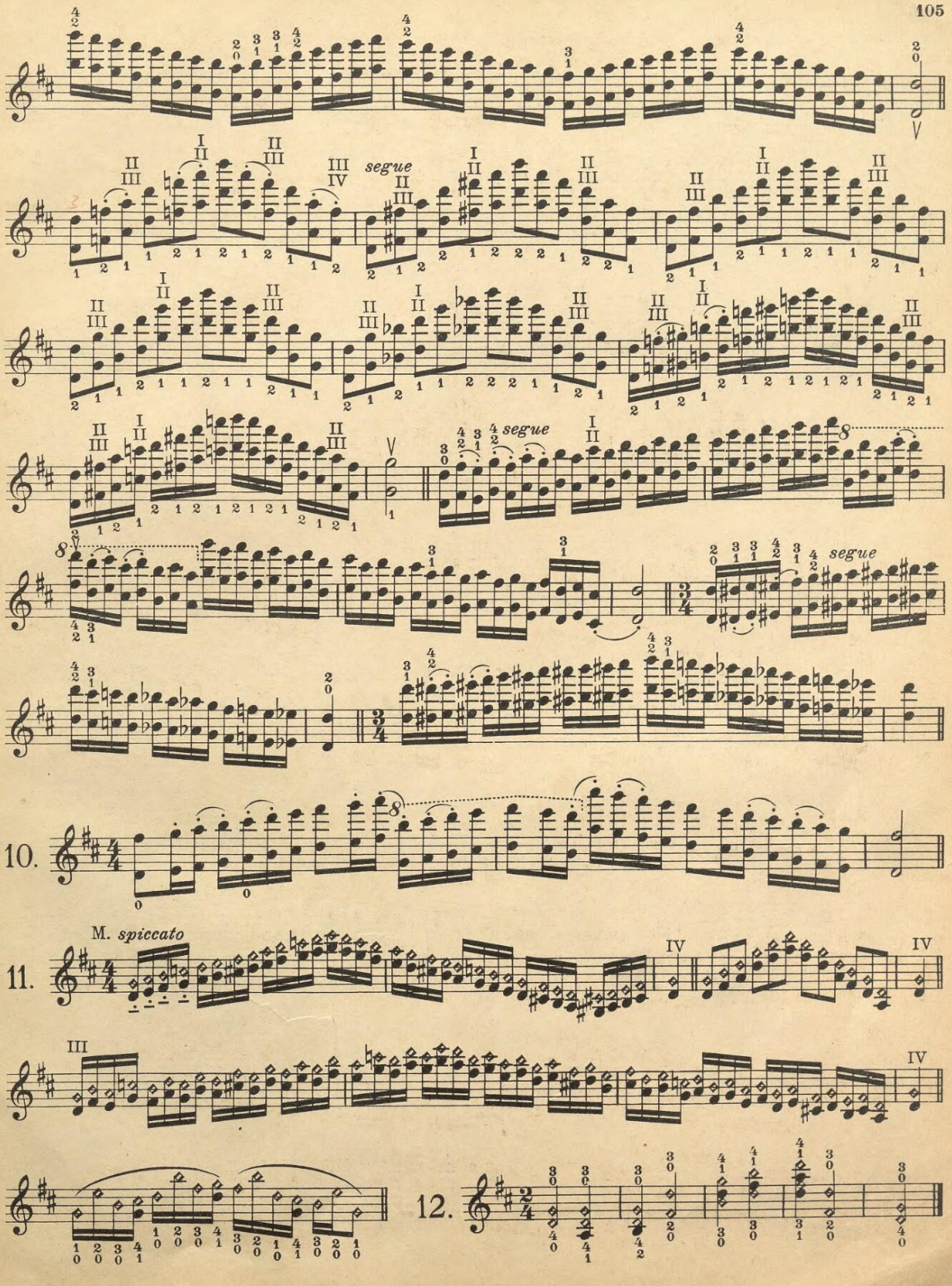
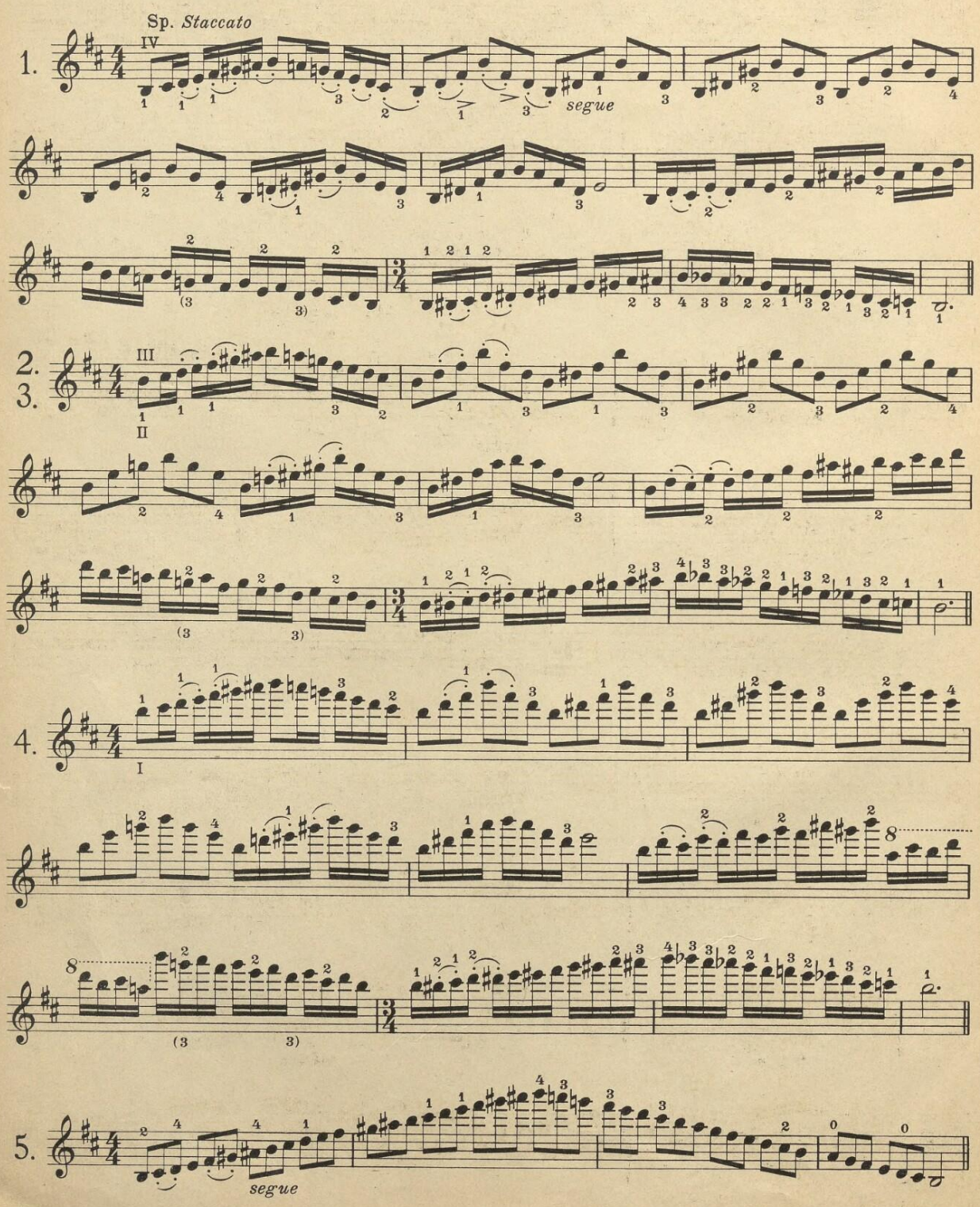
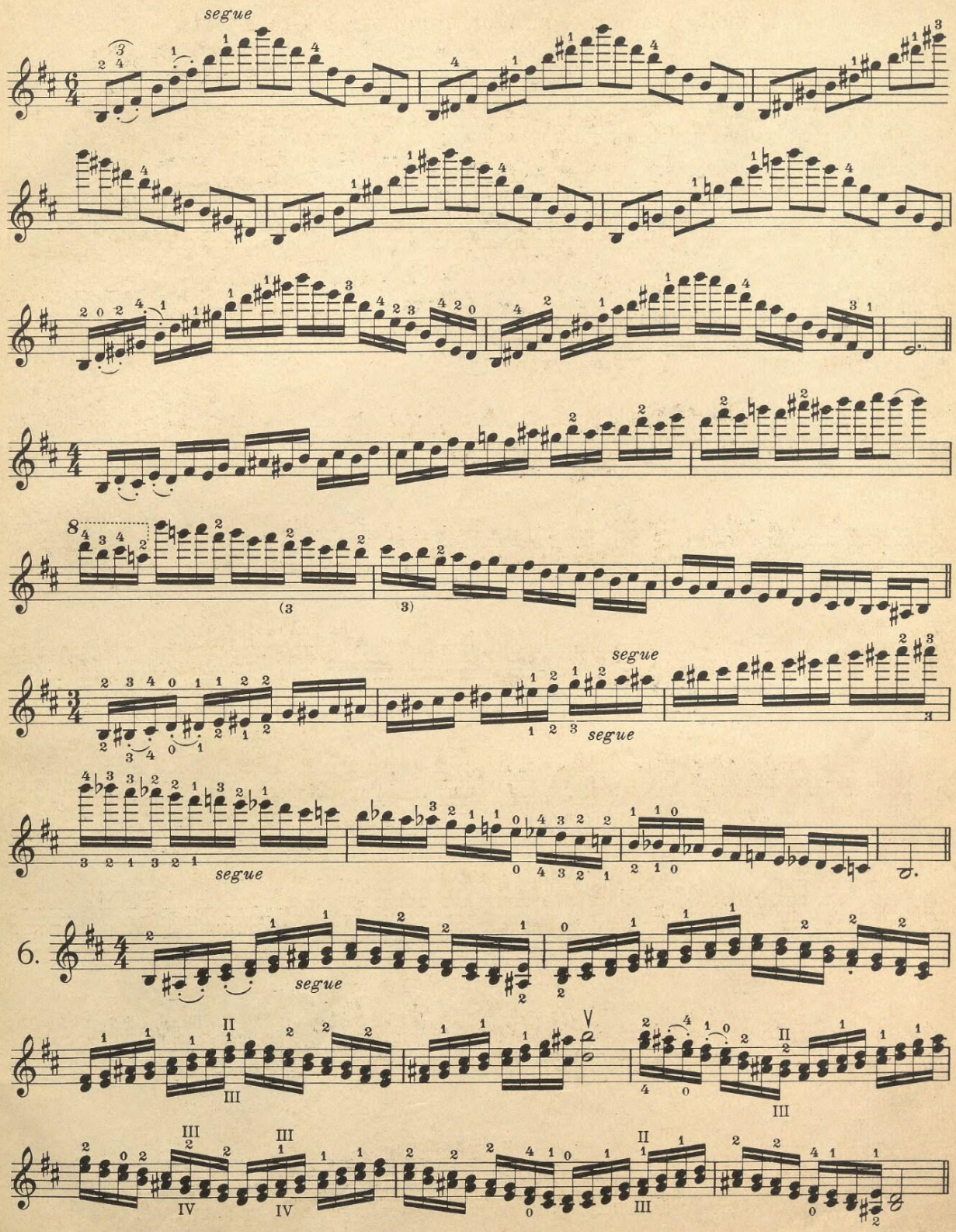
segue
segue
segue
9.
segue


segue
segue
segue
10.
11.
M. spiccato
12.

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




segue
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segue
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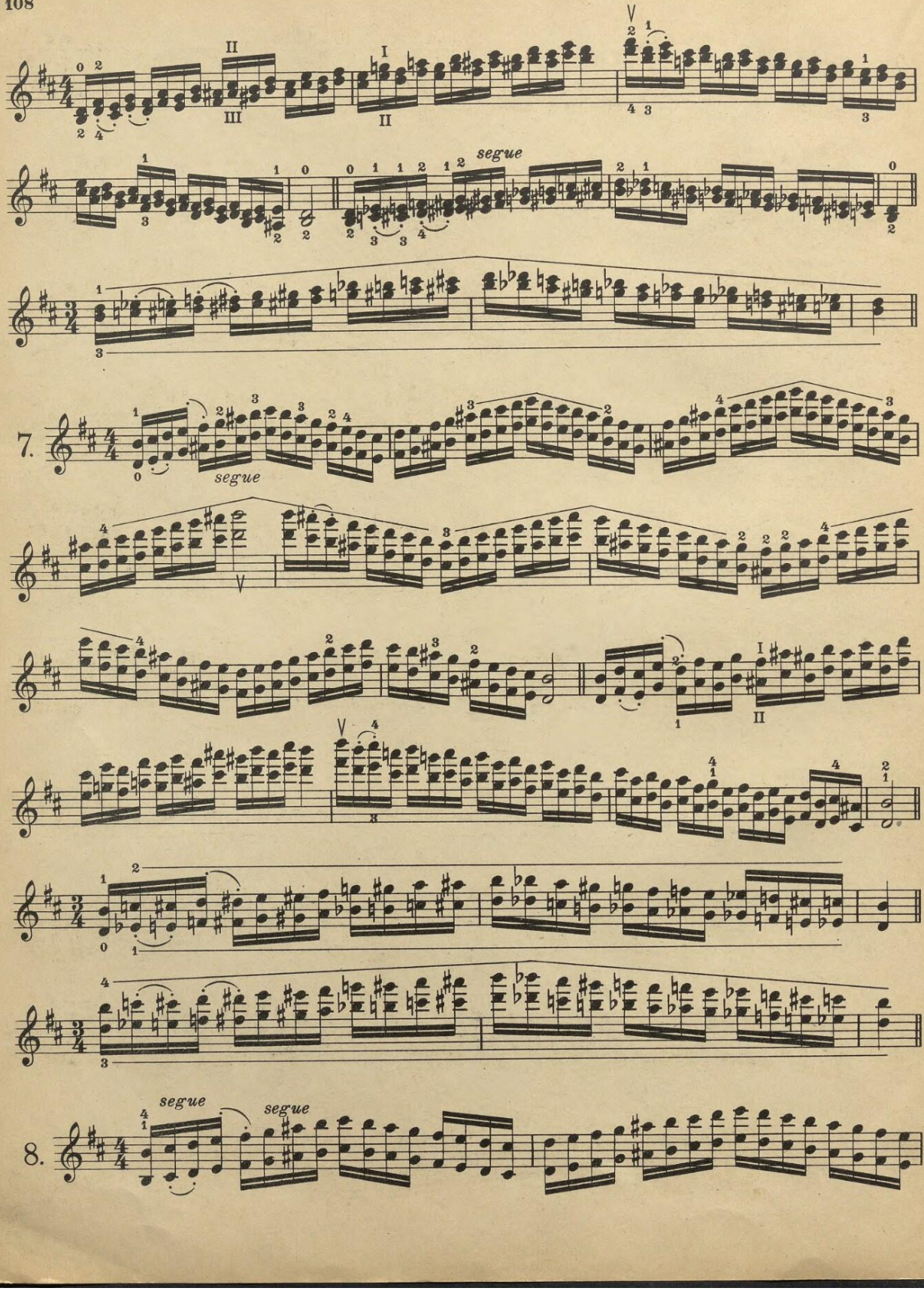
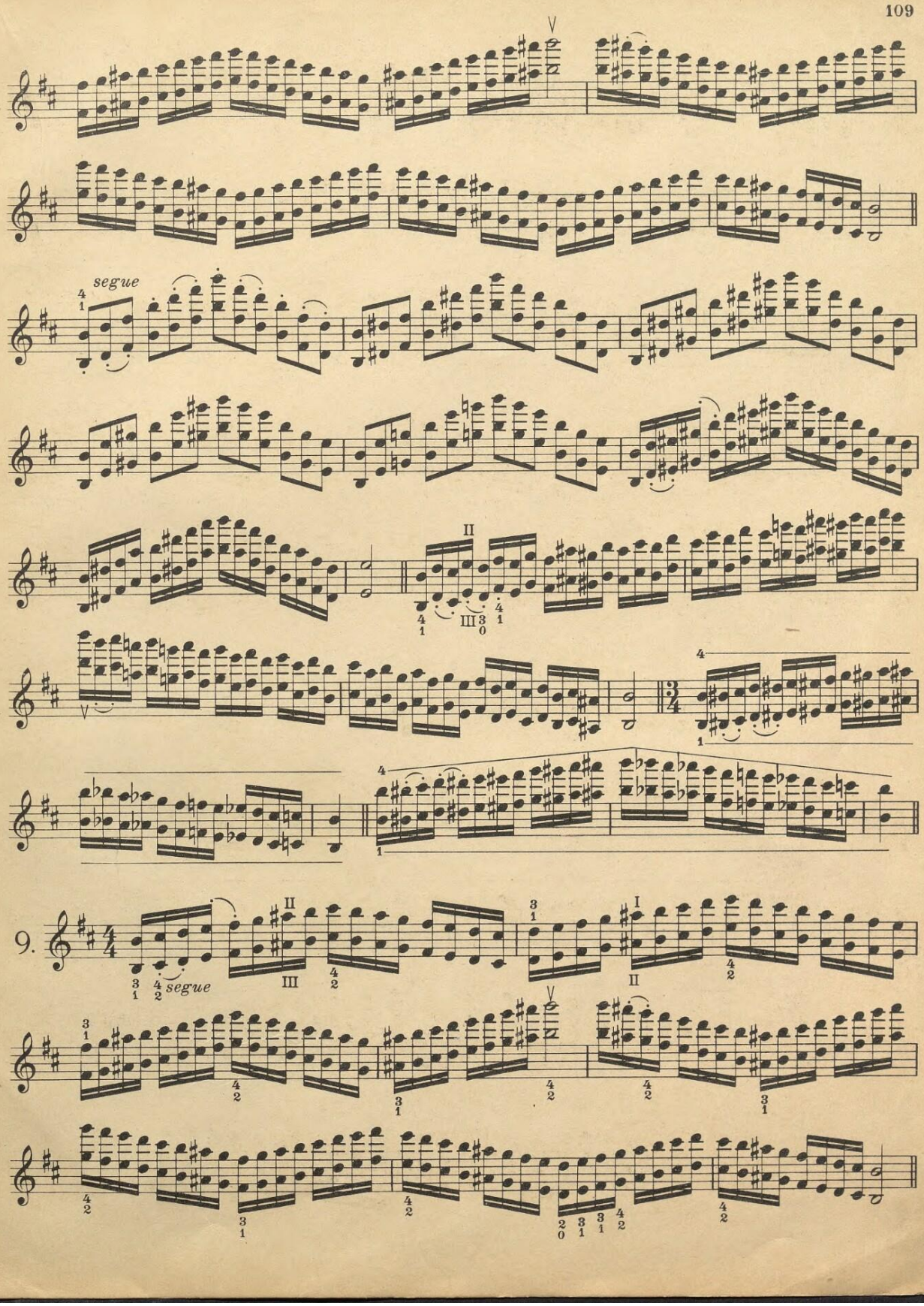
segue
segue
6.


segue
7.
segue
segue
segue
8.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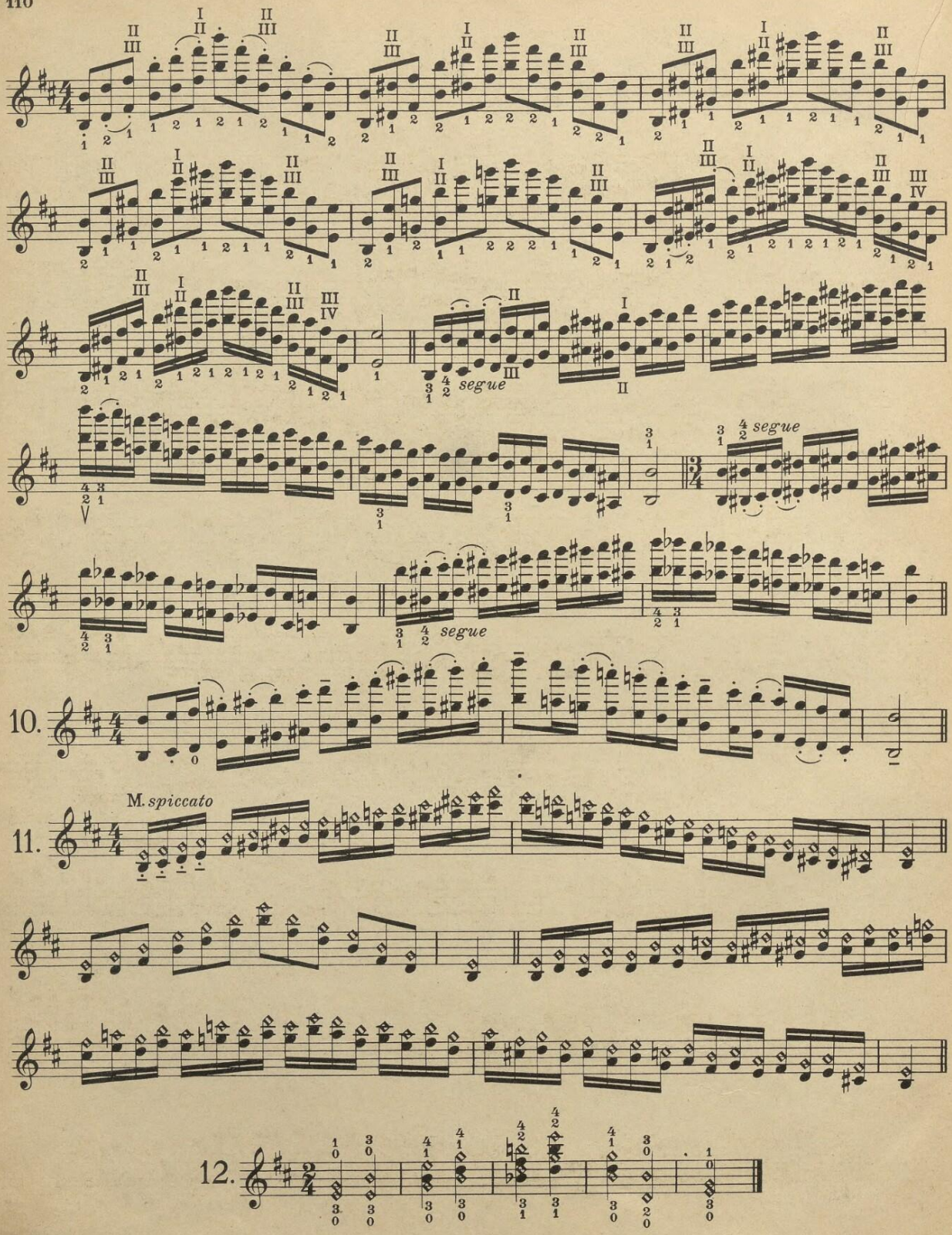
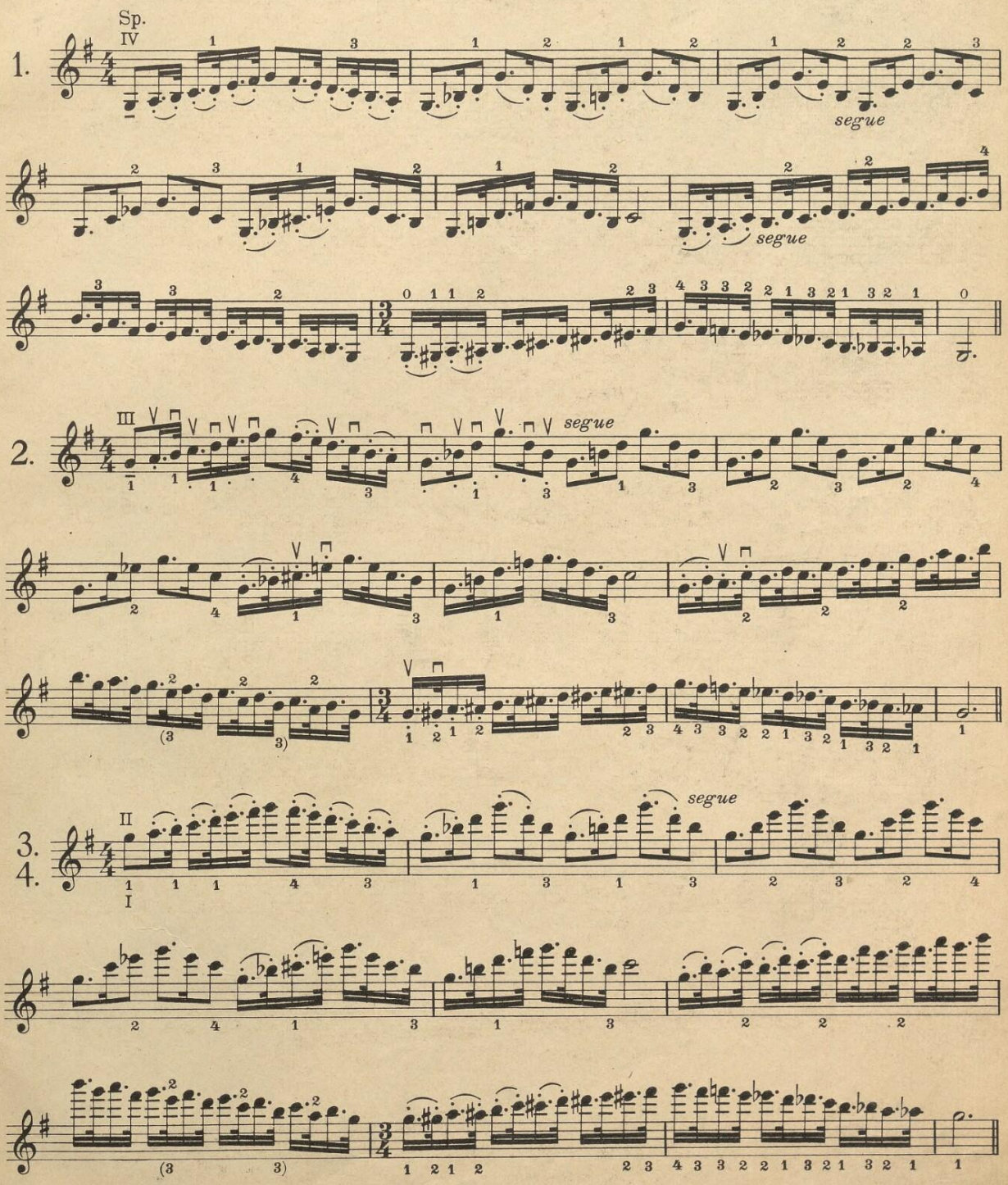
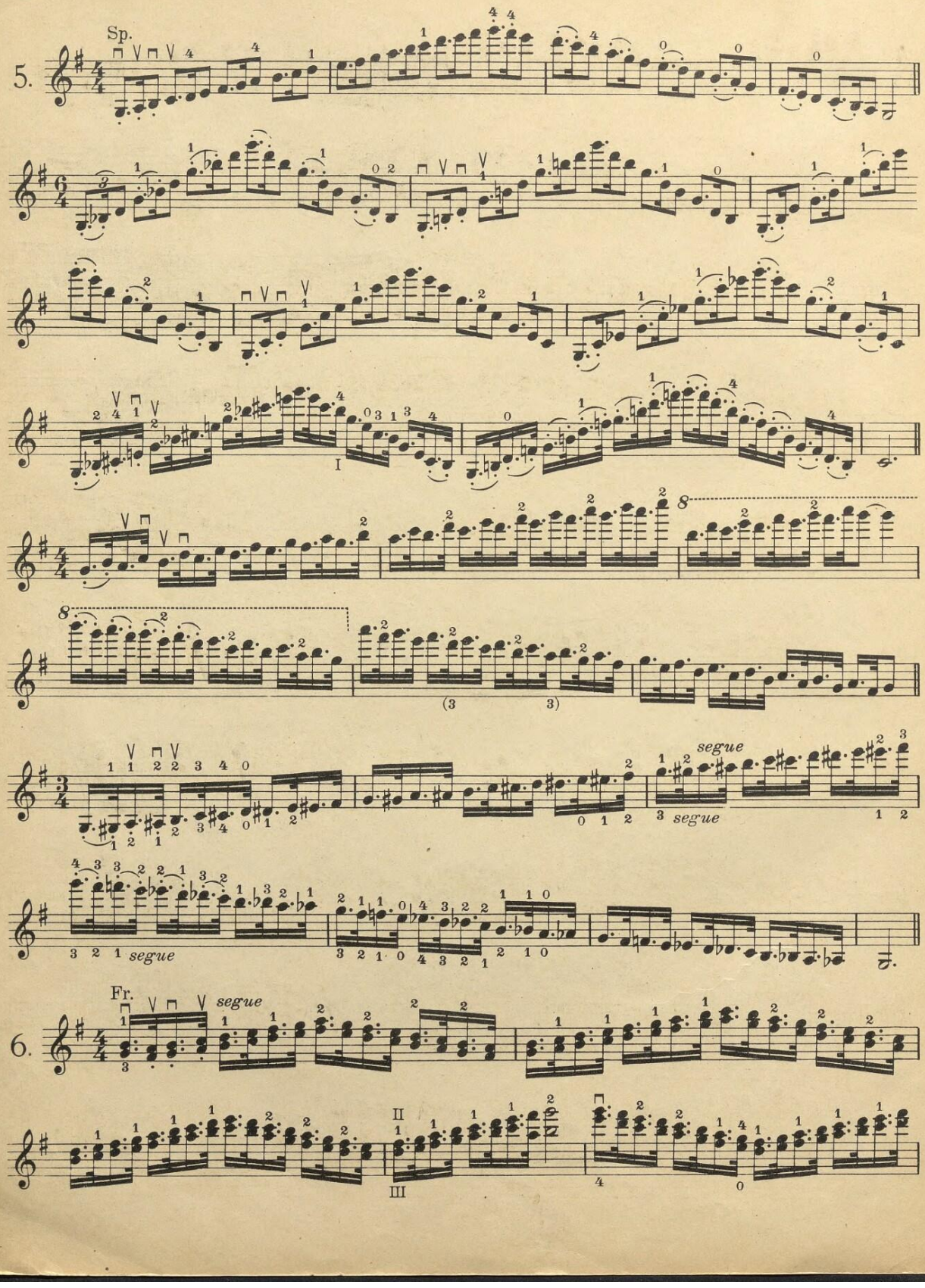
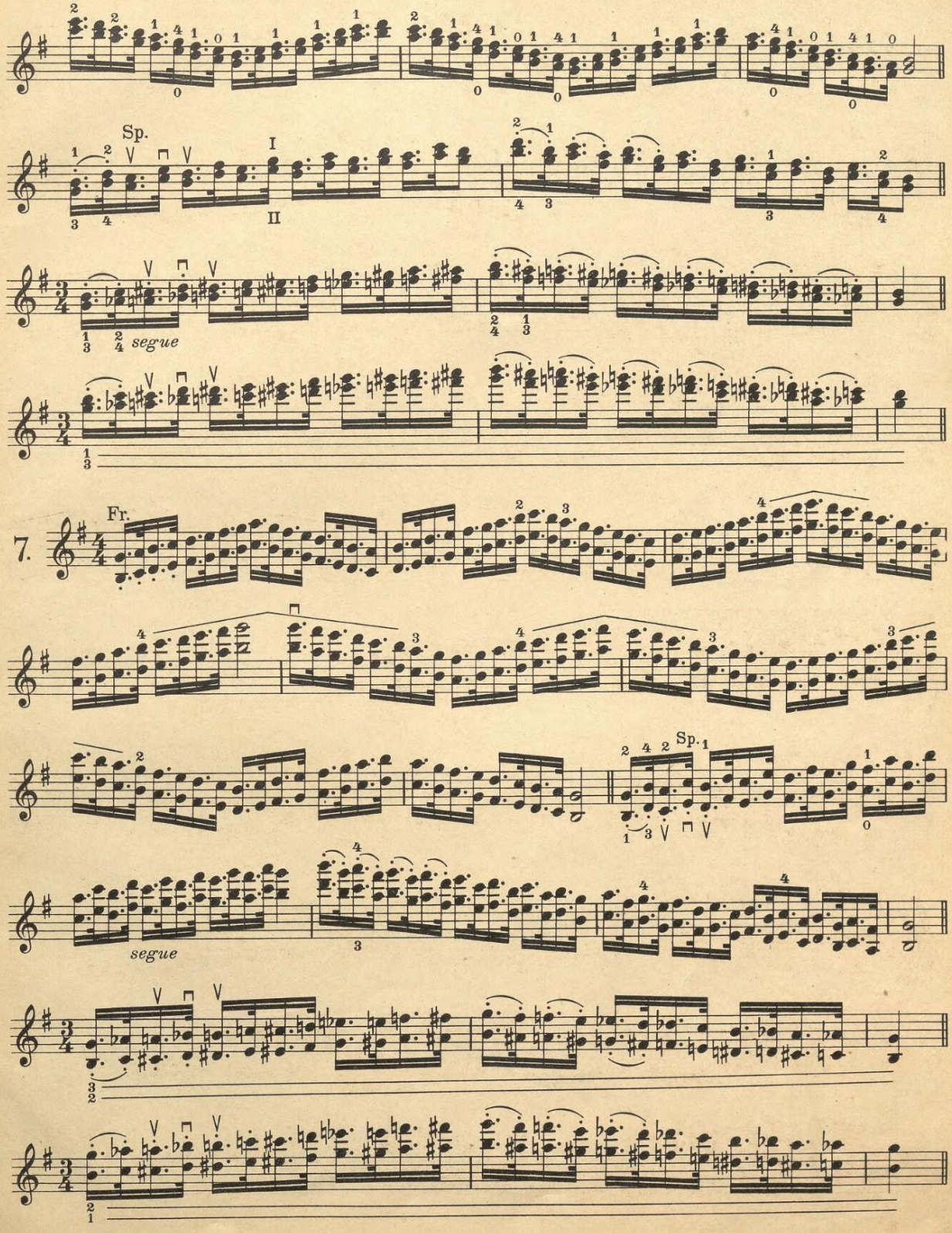
segue

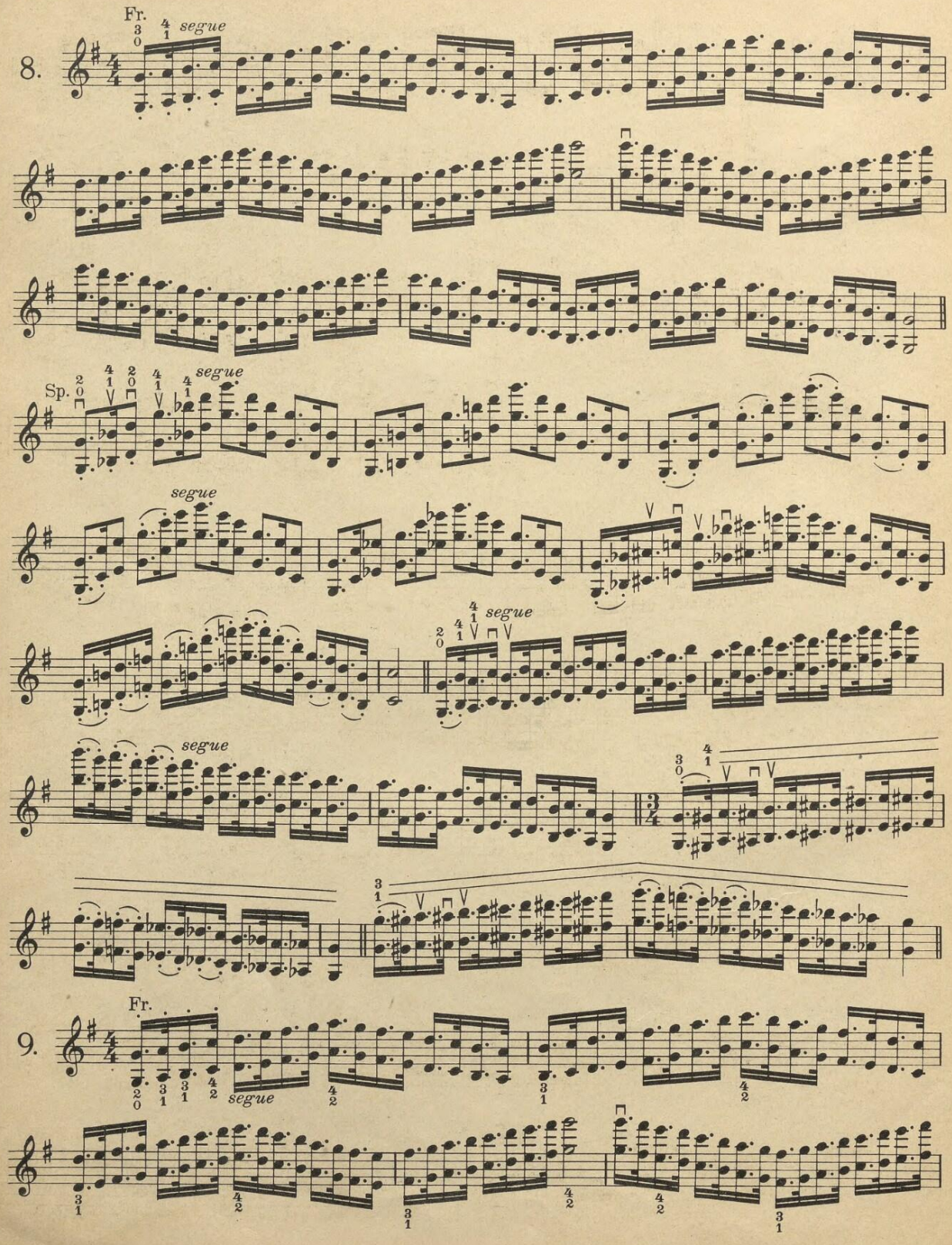

segue
segue
segue
10.
M. spiccato
11.
12.

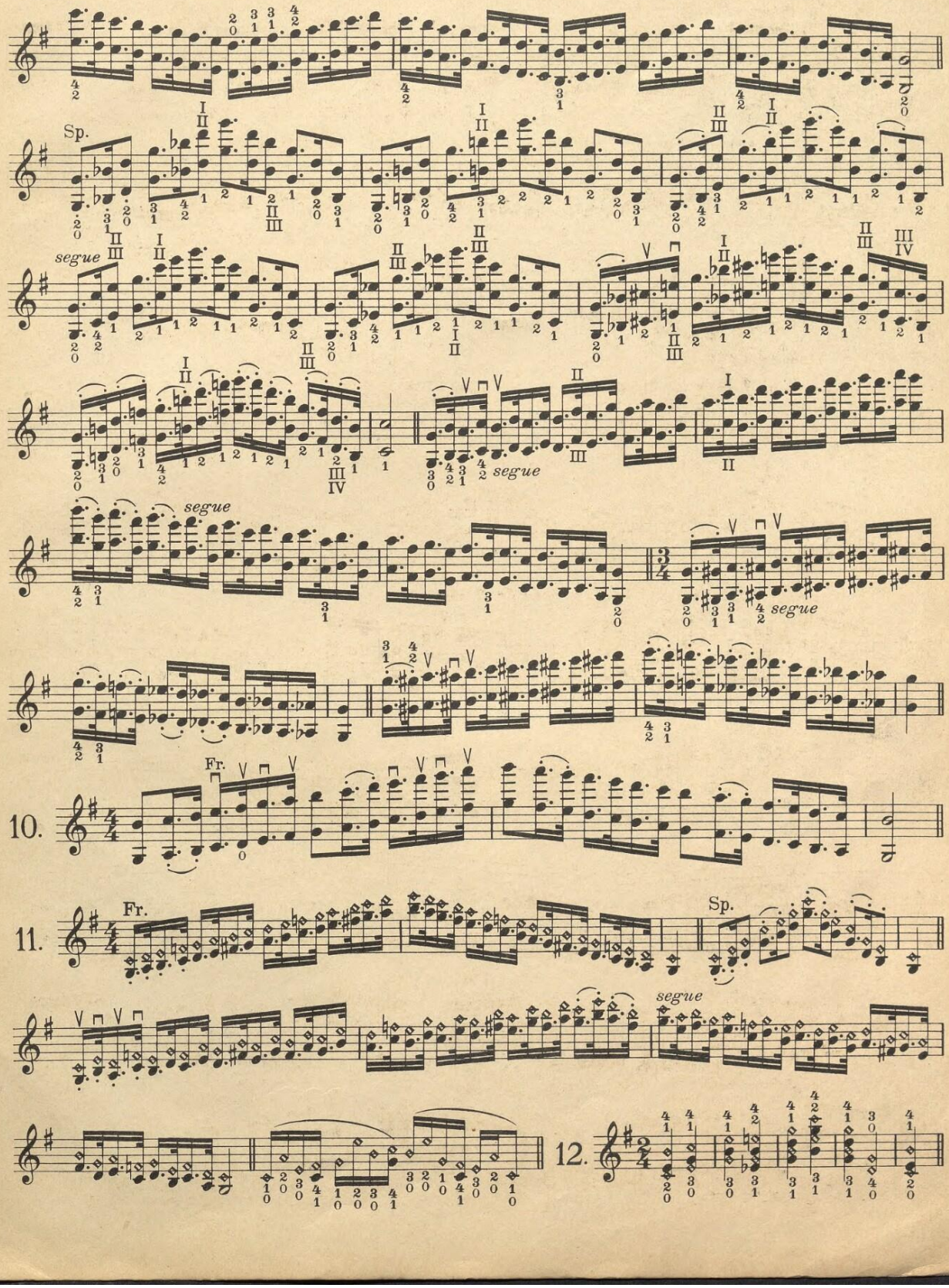
G dur, g major, sol majeur, sol maggiore, g groote terts.



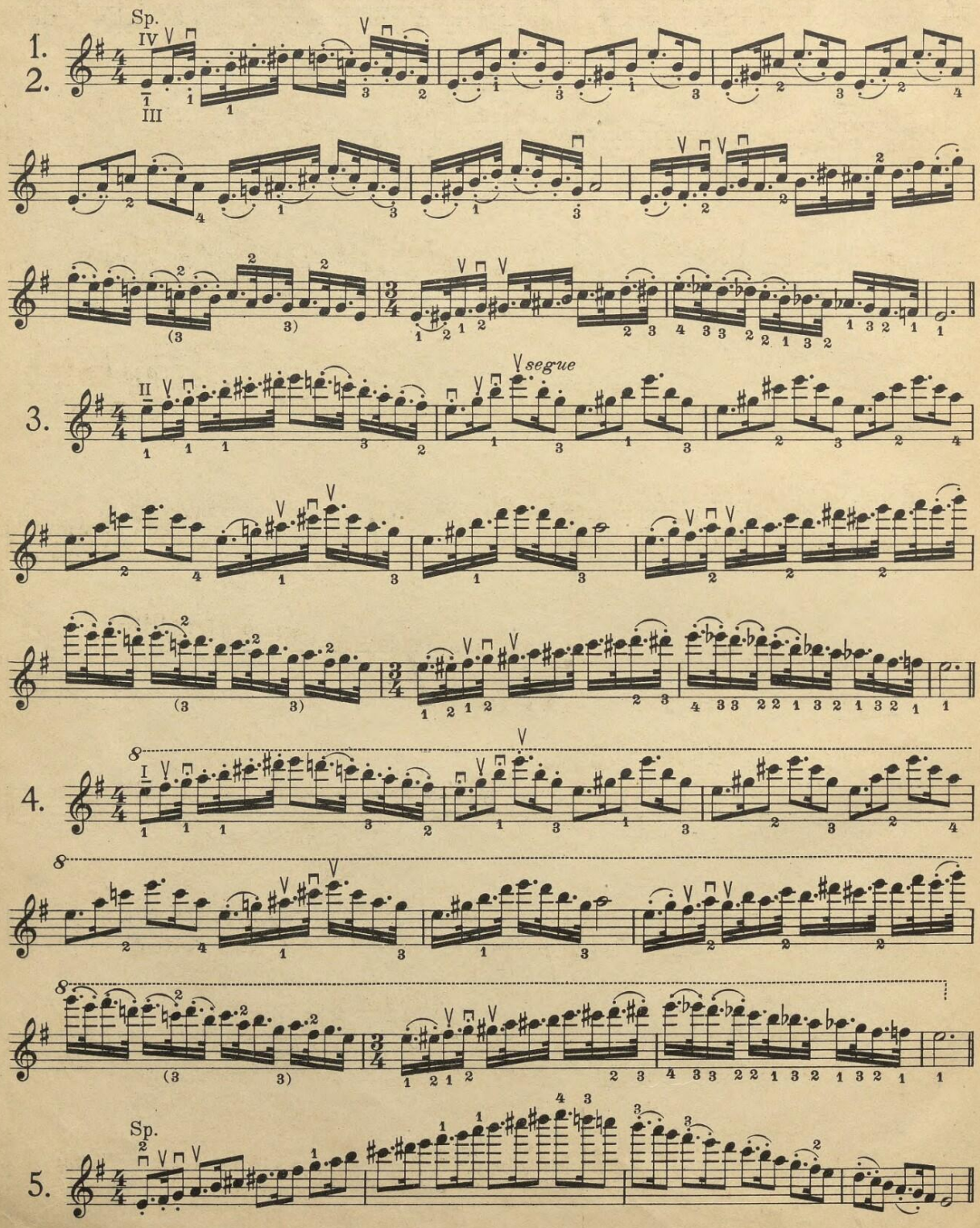

Sp.
5.
segue
segue
segue
Fr.
6.
segue

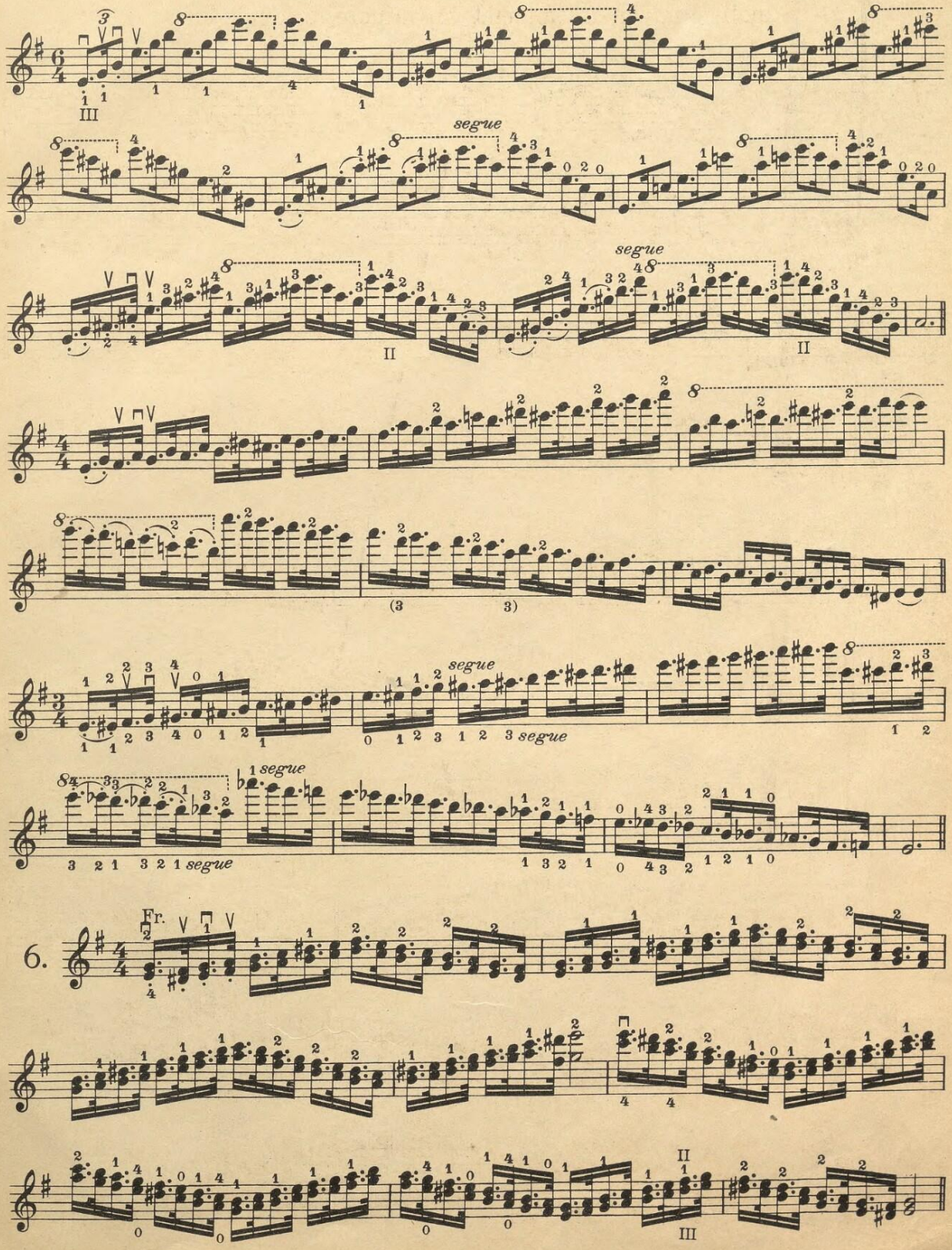

Sp.
I
II
segue
7.
Fr.
Sp.
segue


8.
Fr.
segue
Sp.
segue
segue
segue
segue
9.
Fr.
segue


Sp.
segue
segue
segue
segue
10.
Fr.
11.
Fr.
Sp.
segue
12.

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




segue
segue
segue
segue
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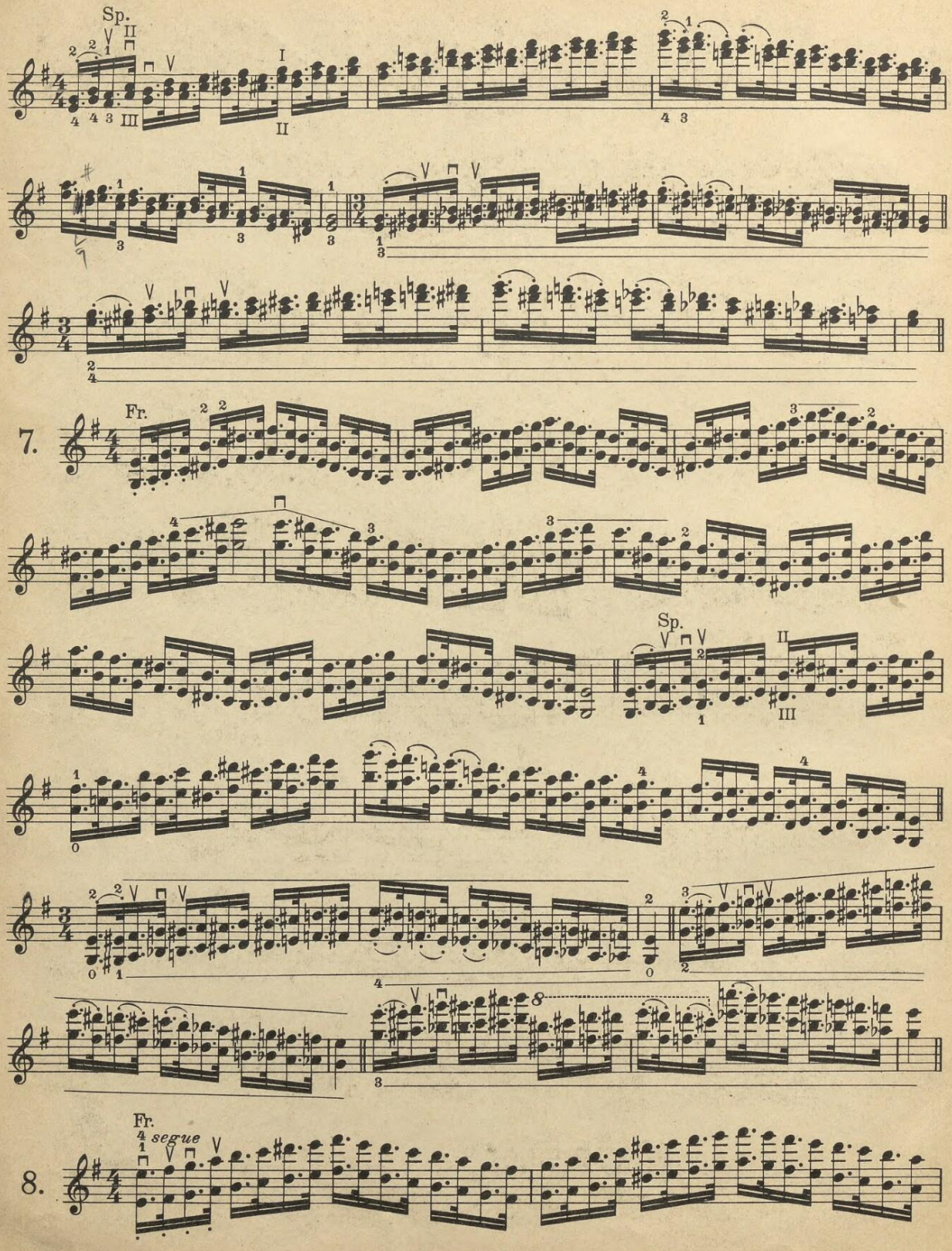
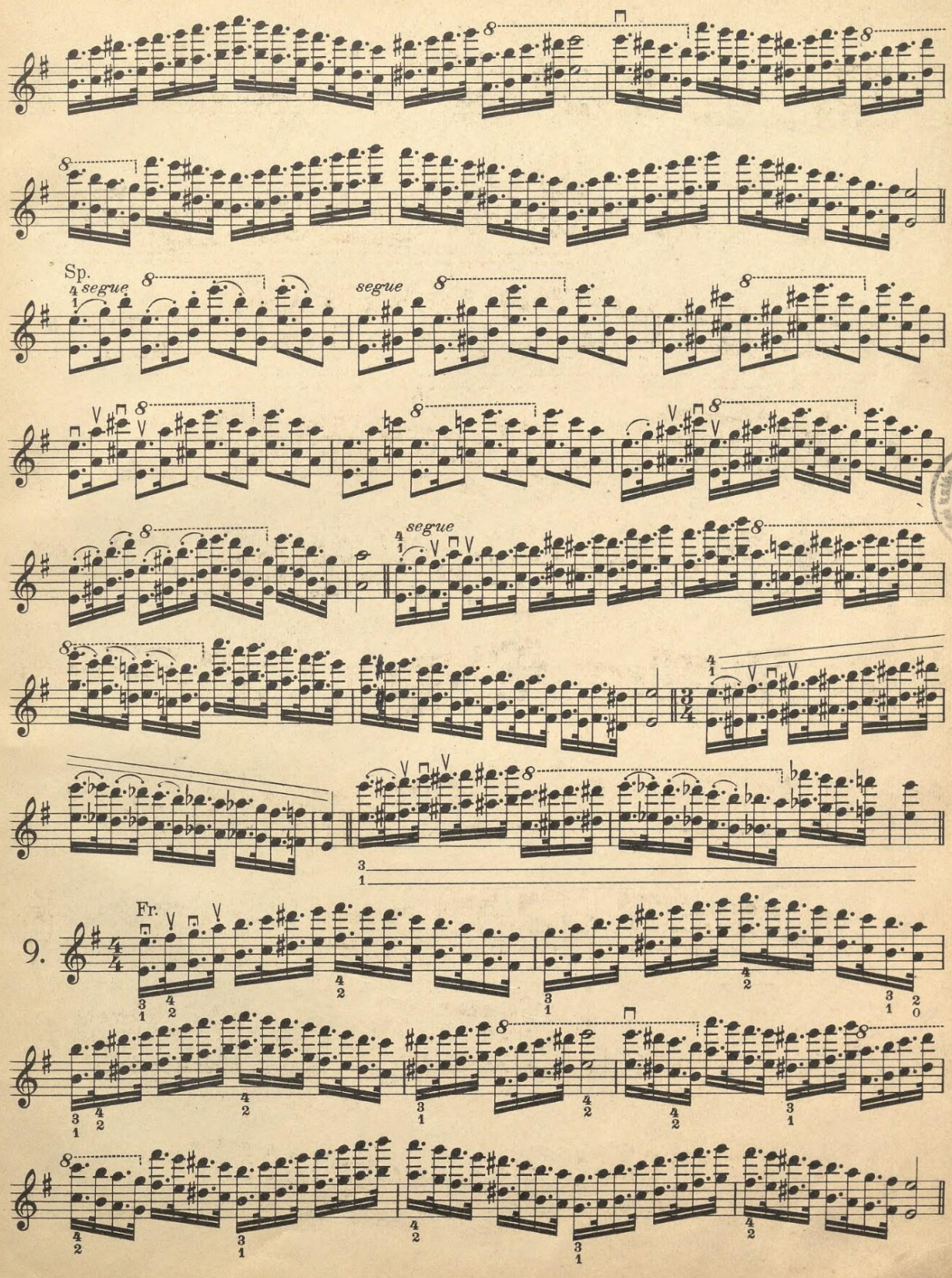
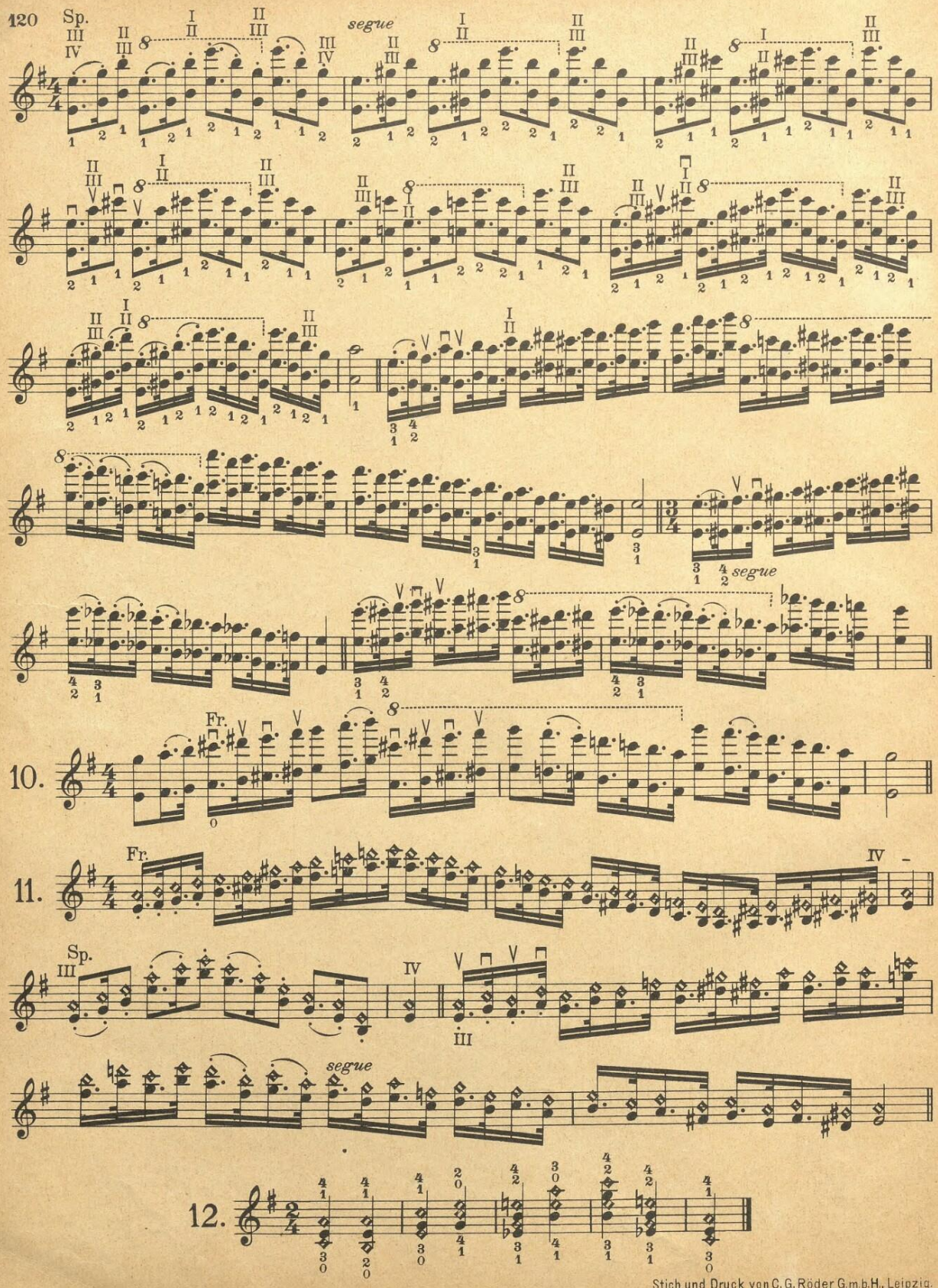
segue
Fr.
6.


Sp.
7.
Fr.
Sp.
8.
Fr.
segue


Sp.
segue
segue
segue
Fr.
9.



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