



Repertorio para aprender el cambio de posición

- Dancla, Etude n°20 (primera-tercera posición)
- Dancla, Etude n°19 (primera-segunda-tercera posición)
- Escalas y arpeggios de do mayor, re bemol mayor, re mayor, en 2 octavas
- Sevcick op.8, gradualmente
- Mazas, Etude n°20
- Kreutzer, Etude n°3, a partir de la cuarta línea
- Kreutzer, Etude n°11
- Kreutzer, Etude n°12
- Schradieck, school of violin technics, n°8 a n°20, gradualmente y muy lento
- Fiorillo, Caprice n°31
- Fiorillo, Caprice n°14
- Fiorillo, Caprice n°22
- Escalas completas en 3 y 4 octavas
- Rode, Caprice n°3
- Rode, Caprice n°12
- Wieniawski, l'école moderne op.10, Etude n°2, "la vélocité"



Ejercicios de nota de paso

La nota de paso es: el dedo del cual venimos que va a la nueva posición, de la cuerda inicial

ESTUDIANTE

Violon

4 1 1 2 2 - 2 4 2 3 2 1

8 1 2 1 2 1 2 2 3

12 3 4 1 4 1 4 2 1

16 1 3 1 4 4 2 2 3

20 3 1 1 2 2 1 2 3

24 3 2 3 4 4 3 3 1

28 1 2 3 2 2 1

31 1 2 2 1



Ejercicios de nota de paso

La nota de paso es: el dedo del cual venimos que va a la nueva posición, de la cuerda inicial

PROFESOR

Violon

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

8 1 1 2 1 1 2 1 1 2 2 2 3

12 3 3 4 1 1 4 1 1 4 2 2 1

16 1 1 3 1 1 4 4 4 2 2 2 3

20 3 3 1 1 1 2 2 2 1 2 2 3

24 3 2 3 3 4 4 4 3 3 3 1

28 1 1 2 3 3 2 2 2 1

31 1 1 2 2 2 1

19^e ÉTUDE.

POUR APPRENDRE A DÉMANCHER.

Pour que la main puisse passer facilement d'une position à l'autre, il faut toujours que la main et les doigts avancent ou reculent par un seul et même mouvement. Lorsque l'on veut avancer les doigts, on a souvent la mauvaise habitude de reculer la main: c'est un mouvement très vicieux.

EXERCICE.

4^e Corde. 2^e Pos. 1^{re} Pos.
 2^e Pos. 3^e Pos. 2^e Pos. 1^{re} Pos.
 2^e Pos. 3^e Pos. 2^e Pos. 1^{re} Pos. 4^e 3^e P.

MÉLANGE DES 3 POSITIONS.

Moderato

1/2 ton. 2^e Pos. 3^e Pos. 1^{re} Pos.
 1/2 ton. 2^e Pos. 1^{re} Pos. 2^e Pos. 1^{re} Pos. 2^e Pos. 3^e Pos.
 2^e Pos. 1^{re} Pos. 2^e Pos. 1^{re} Pos. 2^e Pos. 1^{re} Pos.
 2^e P. 3^e Pos. 2^e P. 1^{re} Pos. 2^e Pos. 3^e Pos. 4 0
 4 0 1^{re} Pos. 1/2 ton. 2^e P. 3^e Pos. 4 0 1^{re} Pos. 1/2 ton.
 2^e Pos. 3^e Pos. 1^{re} Pos. 2^e Pos. 3^e Pos.
 1^{re} Pos. 3^e Pos. 1^{re} Pos. 3^e Pos. 1^{re} Pos.

20^e ÉTUDE.

EXERCICE.

Two staves of musical notation in treble clef, key of D major, and common time. The first staff begins with a 'u' and 'v' above the first two measures. The music consists of eighth-note patterns with slurs and fingering numbers (1, 2, 3, 4) indicated below the notes.

ÉTUDE pour apprendre à démancher.

Moderato.

Ten staves of musical notation in treble clef, key of D major, and common time. The tempo is marked 'Moderato'. The music features various fingering techniques and positions, with annotations such as 'dolce.', 'Bis', and '3^e Pos.' above the notes. The notation includes slurs, accents, and specific fingering numbers (1, 2, 3, 4, 0) to guide the student through the exercise.



14.

$\text{♩} = 60$

Adagio.

IV^o C...

15.

Allegro.

Segue



31.

$\text{♩} = 76$

Moderato.

mf

p *cresc.* 1

f

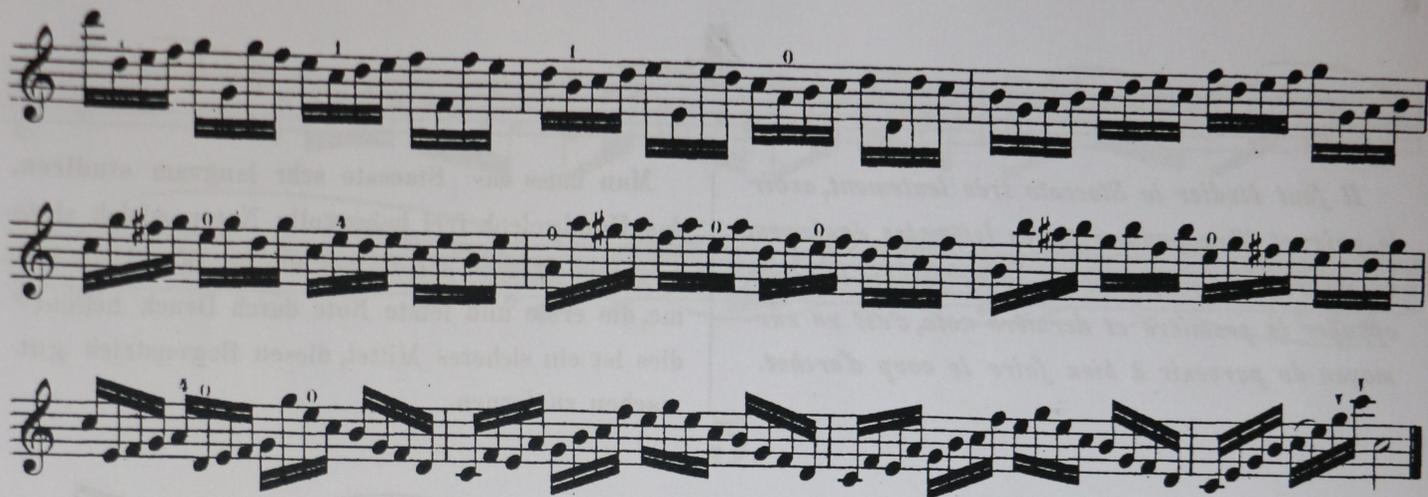
sf

cresc.

loco V

cresc.

loco V

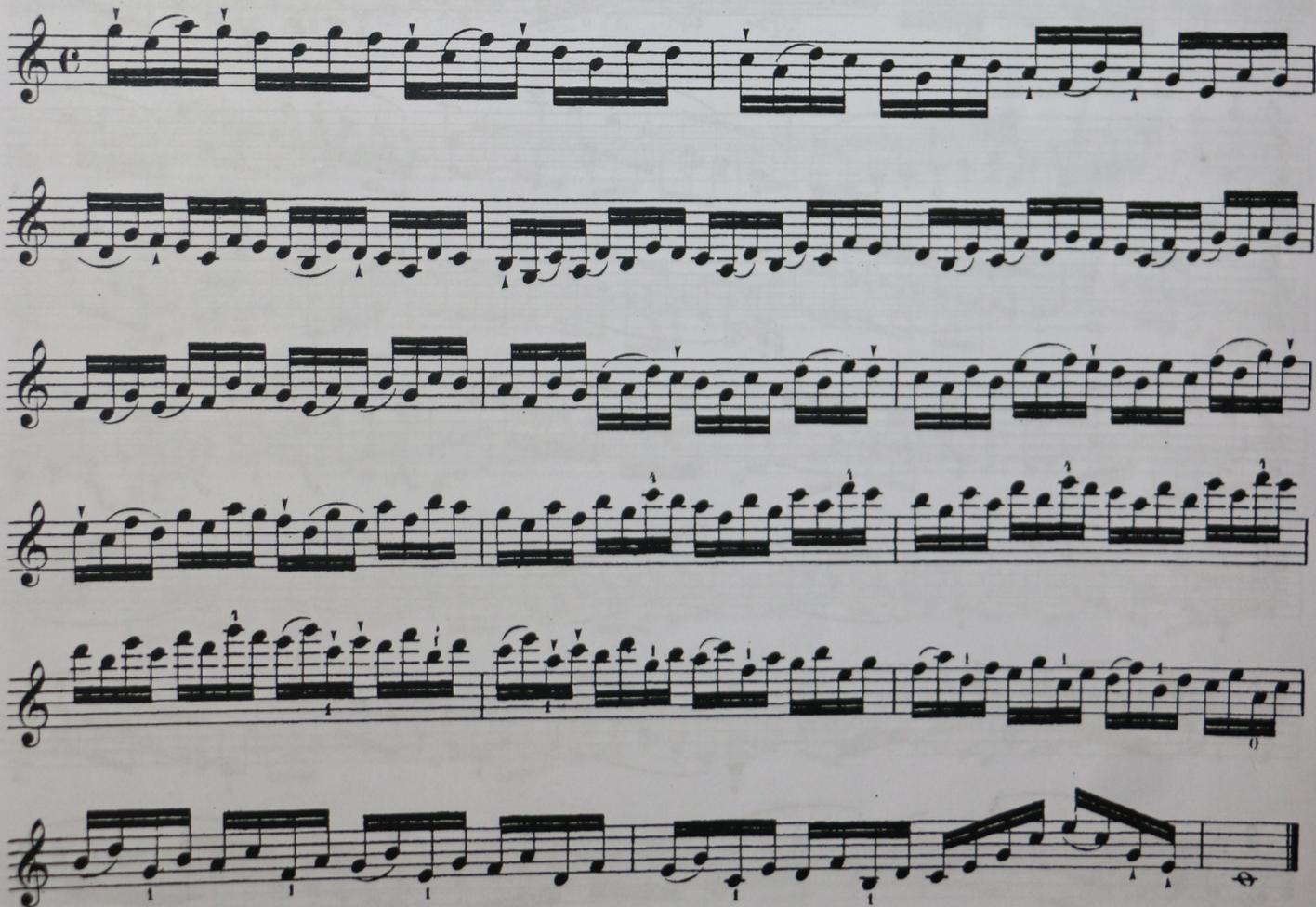


3.

Cette Etude peut se travailler avec les mêmes coups d'archet de la précédente.

Diese Übung kann mit denselben Stricharten wie die vorige, geübt werden.

Allegro moderato.



(4)

cresc.
mf
f
tr
mf
cresc.

Handwritten notes: *ent.*, *mf*, *cresc.*, *V*, *0 2 3*, *4 2 1*, *2 2*, *2 2*, *2 2*, *2-2*

11.

$\text{♩} = 96$

Andante.

1ma 2da
p dolce
1ma 2da
2da
2da
1ma 2da
2da
2da
tr



12.

$\text{♩} = 76$

Allegro moderato.

f *largo* *ten.* *loco* *II* *II*

Technical markings include fingerings (1-4), slurs, accents, and dynamic markings like *ten.* and *loco*. The score is written in treble clef with a key signature of one sharp (F#).



13.

$\text{♩} = 92-96$

Moderato.

p *mf* *f* *cresc.*

The score is written in treble clef with a key signature of two sharps (F# and C#). It includes dynamic markings *p*, *mf*, *f*, and *cresc.*, along with slurs and fingerings.

$\text{♩} = 100-104$



Shifting.

20. *Andantino.* ^{2da C.}

mp dolce

(Do not press the neck with the wrist while shifting.)

cresc.

^{1ma C.} ^{2da C.} ^{3za C.} ^{3za C.}

mf *mf*

^{2da C.} ^{1ma C.} *f*

^{3za C.} ^{3za C.}

dim. *p* *mp*

^{3za C.} ^{2da C.} *mf*

cresc. *f*

^{3za C.} ^{4ta C.} ^{3za C.}

dim. *dim.* *Rit.*

Commodo. (♩ = 120)

3. *dolce legato.*

0 0 3

p

hold down 2nd finger.

3

b *b*

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Commodo' with a quarter note equal to 120 beats per minute. The first staff is numbered '3.' and includes the instruction 'dolce legato.' and a trill (tr) with a '3' above it. The second staff has fingerings '0 0 3' under the first three notes. The third staff has a '3' above a triplet. The fourth staff has a '0' above a note. The fifth staff has a 'p' (piano) dynamic marking. The sixth staff has a trill (tr) with a '3' above it. The seventh staff has a double bar line. The eighth staff has a '3' above a triplet. The ninth staff has a '3' above a triplet. The tenth staff has a '3' above a triplet and two flats (b b) under the last two notes.



Commodo. (♩ = 58)

12. *p dolce.*

mf

p

ext.

Poco ARCO

mf

mp

cre - scen - do

f

II

III

3

do not take too long bows. *cresc.* *mf*

mp *cresc.* *mf* *mp* *cresc.* *mf*

p dolce *Poco ARCO*

fz

fz

mf *dim*

mf *p*

Schirmer's Library of Musical
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Vol. 848

O. ŠEVČÍK

Op. 8

SHIFTING (CHANGING THE POSITION)

AND

PREPARATORY SCALE-STUDIES

FOR THE

VIOLIN

EDITED BY

PHILIPP MITTELL

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VORBEMERKUNG

DIE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

PREFATORY NOTE

THE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

- a) jeden einzelnen Takt,
- b) jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 u.s.w.)
- c) alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- d) das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

- (a) Each measure separately;
- (b) Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- (c) All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- (d) The entire exercise in the keys given below, both legato and *détaché*.

Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.

Saite String IV -

2.

1058966

3.

4.

5.

Exercise 5 consists of five staves of music in treble clef, common time. The first staff is labeled 'IV' and contains four measures of eighth-note triplets, each starting with a '1' below the first note. The second staff is labeled 'III' and contains four measures of eighth-note triplets, each starting with a '1'. The third staff is labeled 'II' and contains four measures of eighth-note triplets, each starting with a '1'. The fourth staff is labeled 'I' and contains four measures of eighth-note triplets, each starting with a '1'. The fifth staff contains four measures of eighth-note triplets, each starting with a '1'. All notes are beamed together and have a slur above them.

6.

Exercise 6 consists of five staves of music in treble clef, common time. The first staff is labeled 'IV' and contains four measures of groups of four eighth notes, each starting with a '1' below the first note. The second staff is labeled 'III' and contains four measures of groups of four eighth notes, each starting with a '1'. The third staff is labeled 'II' and contains four measures of groups of four eighth notes, each starting with a '1'. The fourth staff is labeled 'I' and contains four measures of groups of four eighth notes, each starting with a '1'. The fifth staff contains four measures of groups of four eighth notes, each starting with a '1'. All notes are beamed together and have a slur above them.

7.

Exercise 7 consists of two staves of music in treble clef, common time. The first staff is labeled 'IV' and contains four measures of eighth-note groups of three, each starting with a '1' below the first note. The second staff is labeled 'III' and contains four measures of eighth-note groups of three, each starting with a '1' below the first note. All notes are beamed together and have a slur above them.

Musical score for exercise 8, consisting of four staves of music. The notation includes various fingering numbers (1, 2, 3) and position markings (I, II) above the notes. The music is written in a single melodic line on a treble clef staff.

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w.

8.

Changes of position: From 1st to 3d, 2d to 4th, 3d to 5th, etc.

Musical score for exercise 9, consisting of four staves of music. The notation includes various fingering numbers (1, 2, 3, 4) and position markings (I, II, III, IV) above the notes. The music is written in a single melodic line on a treble clef staff.

9.

Musical score for exercise 9, consisting of four staves of music. The notation includes various fingering numbers (1, 2, 3, 4) and position markings (I, II, III, IV) above the notes. The music is written in a single melodic line on a treble clef staff.

10.

Musical score for exercise 10, consisting of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 3, 8) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The bottom staff (I) features a more complex texture with many beamed notes.

11.

Musical score for exercise 11, consisting of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 2, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The bottom staff (I) features a more complex texture with many beamed notes.

12.

Musical score for exercise 12, consisting of five staves. The top four staves are labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 1, 3, 2, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The bottom staff (unlabeled) features a more complex texture with many beamed notes.

Exercise 13 consists of four staves of music. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1 and 2. The second staff is labeled 'III' and contains four measures with fingering numbers 1 and 2. The third staff is labeled 'II' and contains four measures with fingering numbers 1 and 2. The fourth staff is labeled 'I' and contains four measures with fingering numbers 1 and 2. The music is written in a treble clef with a common time signature (C) and features a series of eighth-note patterns.

14.

Exercise 14 consists of four staves of music. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1, 2, 3, and 4. The second staff is labeled 'III' and contains four measures with fingering numbers 1, 2, 3, and 4. The third staff is labeled 'II' and contains four measures with fingering numbers 1, 2, 3, and 4. The fourth staff is labeled 'I' and contains four measures with fingering numbers 1, 2, 3, and 4. The music is written in a treble clef with a common time signature (C) and features a series of eighth-note patterns.

15.

Exercise 15 consists of four staves of music. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1, 2, 3, and 4. The second staff is labeled 'III' and contains four measures with fingering numbers 1, 2, 3, and 4. The third staff is labeled 'II' and contains four measures with fingering numbers 1, 2, 3, and 4. The fourth staff is labeled 'I' and contains four measures with fingering numbers 1, 2, 3, and 4. The music is written in a treble clef with a common time signature (C) and features a series of eighth-note patterns.

Exercise 16 consists of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with slurs and fingerings (1 and 4) indicating changes of position. The notes are arranged in a way that demonstrates the transition between different positions on the string.

17.

Exercise 17 consists of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with slurs and fingerings (2 and 4) indicating changes of position. The notes are arranged in a way that demonstrates the transition between different positions on the string.

18.

Exercise 18 consists of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with slurs and fingerings (1, 2, and 3) indicating changes of position. The notes are arranged in a way that demonstrates the transition between different positions on the string.

Exercise 19 consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notes are eighth notes, and the patterns are highly rhythmic. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The music is written in a single treble clef with a common time signature (C).

20.

Exercise 20 consists of five staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notes are eighth notes, and the patterns are highly rhythmic. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The music is written in a single treble clef with a common time signature (C).

21.

Exercise 21 consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notes are eighth notes, and the patterns are highly rhythmic. Fingerings are indicated by numbers 2, 3, and 4 below the notes. The music is written in a single treble clef with a common time signature (C).

22.

IV
III
II
I

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

23.

Changes of position: From 1st to 5th, 2d to 6th, 3d to 7th, etc.

IV
III
II
I

24.

IV
III
II
I

25.

IV
III
II
I

26.

b) IV
a)
III
II
I

27.

IV
III
II
I

28.

Musical score for exercise 28, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is characterized by a steady eighth-note rhythm with occasional sixteenth-note patterns.

29.

Musical score for exercise 29, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise features a consistent eighth-note pattern with some sixteenth-note variations.

30.

Musical score for exercise 30, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is characterized by a steady eighth-note rhythm with occasional sixteenth-note patterns.

31.

Exercise 31 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 1, 2, 3, and 4. The first three staves (I, II, III) use a 3-4 fingering pattern, while the fourth staff (IV) uses a 1-4 fingering pattern. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), and F major (F-A-C).

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

32.

Changes of position: From 1st to 6th, 2d to 7th, 3d to 8th, etc.

Exercise 32 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 1, 2, 3, and 4. The first three staves (I, II, III) use a 1-4 fingering pattern, while the fourth staff (IV) uses a 1-4 fingering pattern. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), and F major (F-A-C). The exercise demonstrates changes of position for each chord.

33.

Exercise 33 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 2, 3, and 4. The first three staves (I, II, III) use a 2-3-4 fingering pattern, while the fourth staff (IV) uses a 2-3-4 fingering pattern. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), and F major (F-A-C).

34.

Musical score for exercise 34, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. The patterns are highly technical and repetitive in nature.

35.

Musical score for exercise 35, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. The patterns are more complex than in exercise 34, featuring triplets and groups of four notes. Fingerings (1, 2, 3, 4) are indicated below many notes. Slurs are used to group notes together. The exercise is highly technical and focuses on precise rhythmic execution.

36.

Musical score for exercise 36, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. The patterns are highly technical and repetitive, similar to exercise 35, but with different rhythmic groupings. Fingerings (1, 2, 3, 4) are indicated below many notes. Slurs are used to group notes together. The exercise is highly technical and focuses on precise rhythmic execution.

IV

III

II

I

38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.

IV

III

II

I

39.

IV

III

II

I

40.

IV
III
II
I

41.

IV
III
II
I

42.

IV
III
II
I

43.

IV
III

II
I

44.

IV
III
II
I
I
I

45.

IV
III
II
I
I
I

IV
III
II
I

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w.

47.

Changes of position: From 1st to 8th,
2d to 9th, 3d to 10th, etc.

IV
III
II
I

48.

IV
III
II
I

49.

IV
III
II
I

50.

IV
III
II
I

51.

IV
III
II
I

52.

Exercise 52 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, 4) and slurs. The exercise is divided into four sections labeled IV, III, II, and I from top to bottom. The first staff (IV) contains four measures. The second staff (III) contains three measures. The third staff (II) contains three measures. The fourth staff (I) contains three measures. The fifth staff contains three measures. The overall structure is a descending sequence of notes across the staves.

53.

Exercise 53 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, 4) and slurs. The exercise is divided into four sections labeled IV, III, II, and I from top to bottom. The first staff (IV) contains four measures. The second staff (III) contains three measures. The third staff (II) contains three measures. The fourth staff (I) contains three measures. The fifth staff contains three measures. The overall structure is a descending sequence of notes across the staves.

54.

Exercise 54 consists of two staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, 4) and slurs. The exercise is divided into two sections labeled IV and III from top to bottom. The first staff (IV) contains four measures. The second staff (III) contains three measures. The overall structure is a descending sequence of notes across the staves.

II

55.

IV

III

II

I

56.

IV

III

II

I

Tonleitern durch 3 Oktaven.

Scales Throughout 3 Octaves.

C dur.
C major.

The main score consists of seven staves of music. Each staff shows the C major scale (C4 to C7) with various articulations and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with a '1' above them, possibly indicating a specific fingering or articulation. The scale is written in a treble clef with a common time signature.

Man übe die NN^o 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise NOS 57-59 in all the following keys, both legato and détaché.

✓ A moll (harmonisch).
A minor (harmonic).

A single staff of music showing the A minor scale with a natural harmonic on the final note. The key signature has one flat (F major/A minor). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

G dur. - G major.

A single staff of music showing the G major scale. The key signature has one sharp (F#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

E moll. - E minor.

A single staff of music showing the E minor scale. The key signature has one sharp (F#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

D dur. - D major.

A single staff of music showing the D major scale. The key signature has two sharps (F# and C#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

H moll. - B minor.

A single staff of music showing the B minor scale. The key signature has two sharps (F# and C#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

A dur. - A major.

A single staff of music showing the A major scale. The key signature has three sharps (F#, C#, and G#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Fis moll. - F# minor.

A single staff of music showing the F# minor scale. The key signature has three sharps (F#, C#, and G#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

E dur. - E major.

A single staff of music showing the E major scale. The key signature has four sharps (F#, C#, G#, and D#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Cis moll. - C# minor.

A single staff of music showing the C# minor scale. The key signature has four sharps (F#, C#, G#, and D#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

H dur. - B major.

A single staff of music showing the B major scale. The key signature has five sharps (F#, C#, G#, D#, and A#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Gis moll. - G# minor.

A single staff of music showing the G# minor scale. The key signature has five sharps (F#, C#, G#, D#, and A#). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

F dur. - F major.

A single staff of music showing the F major scale. The key signature has one flat (Bb). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

D moll. - D minor.

A single staff of music showing the D minor scale. The key signature has two flats (Bb and F). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

B dur. - Bb major.

A single staff of music showing the Bb major scale. The key signature has two flats (Bb and F). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

G moll. - G minor.

A single staff of music showing the G minor scale. The key signature has two flats (Bb and F). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Es dur. - Eb major.

A single staff of music showing the Eb major scale. The key signature has three flats (Bb, F, and C). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

C moll. - C minor.

A single staff of music showing the C minor scale. The key signature has three flats (Bb, F, and C). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

As dur. - Ab major.

A single staff of music showing the Ab major scale. The key signature has four flats (Bb, F, C, and G). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

F moll. - F minor.

A single staff of music showing the F minor scale. The key signature has four flats (Bb, F, C, and G). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Des dur. - Db major.

A single staff of music showing the Db major scale. The key signature has five flats (Bb, F, C, G, and D). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

B moll. - Bb minor.

A single staff of music showing the Bb minor scale. The key signature has five flats (Bb, F, C, G, and D). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Ges dur. - Gb major.

A single staff of music showing the Gb major scale. The key signature has six flats (Bb, F, C, G, D, and A). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Es moll. - Eb minor.

A single staff of music showing the Eb minor scale. The key signature has six flats (Bb, F, C, G, D, and A). The scale is written in a treble clef with a common time signature. The word "etc." is written at the end of the staff.

Musical score for exercise 58, consisting of seven staves of music. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a single melodic line on a treble clef staff.

59.

Musical score for exercise 59, consisting of seven staves of music. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a single melodic line on a treble clef staff.

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