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25

Studien für die Violine

VON

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von Jean Becker in Mannheim.*

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Vorwort.

Da sich die Studien in Baillots weltberühmter unübertrefflichen Violinschule theilweise nur in zwei Octaven bewegen und dadurch den jetzigen Anforderungen (besonders im Orchester-spiel) nicht genügen, so habe ich mich veranlasst gefunden folgende Studien nachzuschreiben, um durch Hinzufügen der dritten Octave, dem Spieler Gelegenheit zugeben, grössere Sicherheit in den obern Lagen zu erlangen. Die verschiedenen Versetzungen der Noten, Stricharten und Fingersätze, die ich aufgestellt, bringen ziemlich alle Wendungen über die Saiten hervor und zwingen überhaupt dem Spieler Gewandheit des Bogens in allen seinen Theilen ab. —

Da wo ich nur Beispiele angegeben — um Raum zu ersparen — lasse der Lehrer dem Schüler die vorgezeichnete Figur durch alle 24 Tonarten spielen und wenn es nöthig ist, vorher schriftlich ausführen.

Hinzugefügt habe ich nur, die Behandlung des Septimenaccords, des verminderten Septimenaccords, der Sextengänge und der Tonleitern in Decimen.

Ferdinand Hüllweck.

Dresden.

Préface.

Les études de Baillot, L'Art du Violon, supérieures et célèbres à si juste titre, ne pouvant néanmoins toutes se jouer sur trois octaves et ainsi ne suffisant plus à l'exécution d'aujourd'hui surtout pour l'orchestre, je me suis chargé de les compléter en y ajoutant la troisième octave pour donner au violon le moyen d'acquies plus de sûreté dans les positions élevées. — Les différents déplacements des notes, des coups d'archet et des doigts que j'ai donnés produisent à peu près tous les mouvements sur les cordes et donneront à l'exécutant la souplesse d'archet dans toute son étendue.

M'étant borné pour ménager l'espace à ne donner que des exemples, le maître fera jouer aux élèves les figures dessinées, dans les vingt-quatre tons, et s'il le juge nécessaire les faire même écrire avant.

J'ai simplement augmenté cet ouvrage d'exercices sur les accords de septième, de septième diminuée et d'autres en sixtes, ainsi que des gammes en dixièmes.

1.

Diatonische Tonleitern
von drei Octaven.

Gammes diatoniques
de trois octaves.

Ferdinand Hillweck, Studien Heft I.

1.

2.

3.

4.

U.S.W.

1.

2.

3.

4.

15. 2^e Position. *f*

16. *f*

17. 4^{te} Position.
5^{te} Position. *f*

18. 2^{te} Position.
3^{te} Position. *f*

19. *f*

20. 5^{te} Position.
1^{re} Position. *f*

21. 3^{te} Position.
4^{te} Position. *f*

22. 2^{te} Position. *f*

23. *f*

24. 4^{te} Position.
1^{re} Position. *f*

2.

1. 2. 3. 4. 5.

6.

7.

U.S.W.

2nd Position.

1.

1st 3rd Position.

2.

3. **1st Position.**
5th Position.

4. **3rd Position.**

5.

6.

7.

8.

This page contains five systems of musical notation for guitar, numbered 9 through 13. Each system consists of two staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some passages are marked with an '8', likely indicating an eighth-note pattern. The systems are arranged vertically, with system 9 at the top and system 13 at the bottom. The notation is dense and complex, typical of advanced guitar exercises or études.

14. Musical staff 14, first line. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time. The staff contains a series of eighth-note chords moving upwards. Fingerings '1' and '8' are indicated above the notes.

Musical staff 14, second line. Continuation of the eighth-note chord progression from the first line. Fingerings '2' and '8' are indicated.

15. Musical staff 15, first line. Treble clef, key signature of two sharps (F#, C#), common time. The staff contains a series of eighth-note chords moving upwards. Fingerings '1' and '8' are indicated.

Musical staff 15, second line. Continuation of the eighth-note chord progression from the first line. Fingerings '4' and '2' are indicated.

16. Musical staff 16, first line. Treble clef, key signature of two sharps (F#, C#), common time. The staff contains a series of eighth-note chords moving upwards. Fingerings '1', '2', and '8' are indicated.

Musical staff 16, second line. Continuation of the eighth-note chord progression from the first line. Fingerings '3' and '8' are indicated.

17. Musical staff 17, first line. Treble clef, key signature of two sharps (F#, C#), common time. The staff contains a series of eighth-note chords moving upwards. Fingerings '1' and '8' are indicated.

Musical staff 17, second line. Continuation of the eighth-note chord progression from the first line. Fingerings '4', '2', and '3' are indicated.

18. Musical staff 18, first line. Treble clef, key signature of two sharps (F#, C#), common time. The staff contains a series of eighth-note chords moving upwards. Fingerings '1' and '8' are indicated.

Musical staff 18, second line. Continuation of the eighth-note chord progression from the first line. Fingerings '3', '2', and '2' are indicated.

19.

20.

21.

22.

23.

24.

3.

Beispiel 1.

1^{er} Exemple.

Man spiele sämtliche Tonleitern auf diese Art.

Toutes les gammes doivent se jouer ainsi.

4.

2.

3.

4.

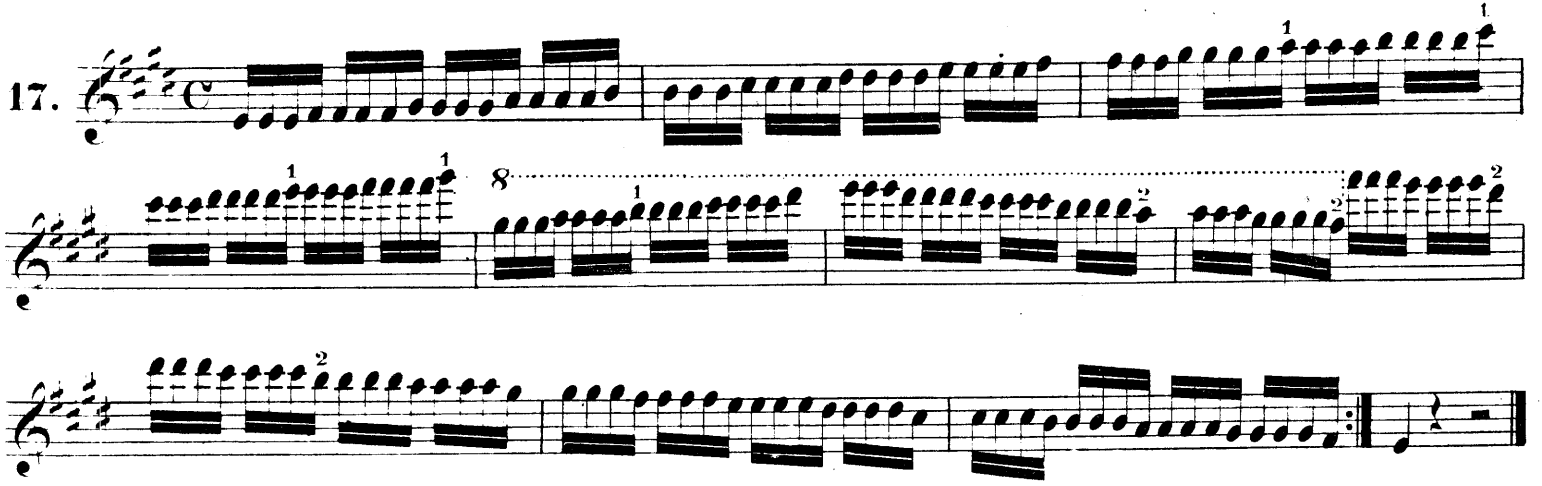
5.

9.

10.

11.

12.

17. 

18. 

19. 

20. 

21.

22.

23.

24.

5.

Beispiel 2.

2^{ème} Exemple.

Ferdinand Hüllweck, Studien Heft II.

1. 2. 3. 4. 5. 6.

U.S.W.

1.

2.

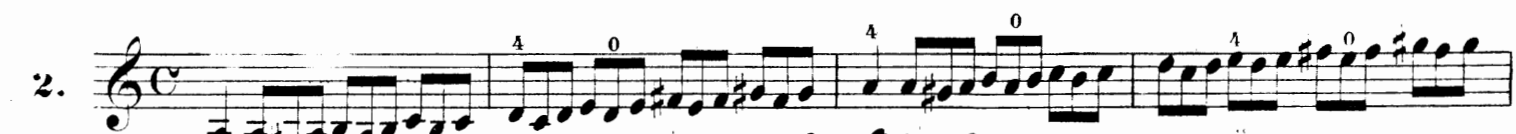
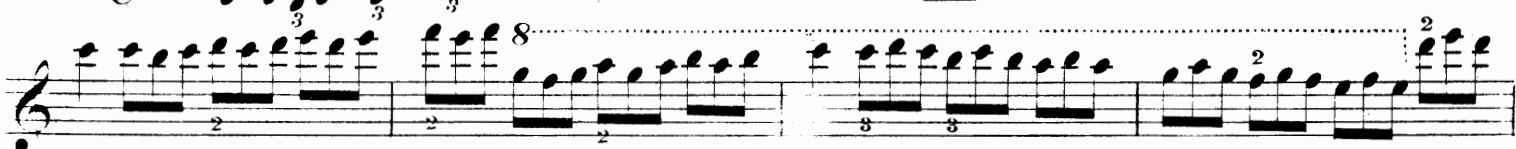
Man spiele sämtliche Tonlettern auf diese Art.

Toutes les gammes doivent se jouer ainsi.

6.



* a.b. (Auf verschiedene Weise zu spielen.) * a.*b. Les exemples suivant doivent se jouer de la manière différente. U. S. W.



1.

5.

6.

7.

8. 

9. 

10. 

11. 

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

7.

Folgende Beispiele sind auf vorhergehende Weise zu spielen.

Beispiel 3.

Les exemples suivants doivent se jouer de la même manière que le précédent.

3^{ème} Exemple.

1. a. b. 2. a. b.

3. a. b. 4.

5. 6.

U.S.W.

1.

2.

8.

Beispiel 4.

4^{ème} Exemple.

1. *a.* *b.* 2. *a.* *b.*
3. *b.* 4. *a.* *b.*
5. 6.
7. 8. Δ
9. 10.

U.S.W.

1. 8
2. 3
3.

9.

Beispiel 5.

5^{ème} Exemple.

1. a b 2. a. b 3. a. b 4. a. b 5. 6. 7. v 8. A 9. 10. u.s.w.

1. 2. 3.

10.

Ferdinand Hüllweck, Studien Heft III.

1.


2.


Detailed description of the musical score: The page contains two exercises, labeled '1.' and '2.'. Each exercise is written on five staves of music. Exercise 1 is in C major and 4/4 time. It features a series of ascending and descending eighth-note patterns, often grouped into slurs. Fingerings are indicated by numbers 1-4 above the notes. Exercise 2 is in D major and 4/4 time, featuring similar eighth-note patterns with sharps for the notes F# and C#. Both exercises conclude with a double bar line and a final chord. The notation includes various slurs, ties, and dynamic markings.


3.


4.

Detailed description of the musical score: The page contains two exercises, 3 and 4, each consisting of six staves of music. Exercise 3 is in C major, 2/4 time, and features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and articulation marks like '0' (accents) are present. Exercise 4 is in C major, 2/4 time, and includes more complex rhythmic figures, including triplets and sixteenth-note runs. It also features fingerings and articulation marks. The notation is clear and professional, typical of a technical manual.

7. 


8. 


9.  Exercise 9 consists of six staves of music in a key signature of three flats (B-flat, E-flat, A-flat) and common time (C). The first staff begins with a treble clef and a common time signature. The music is characterized by continuous eighth-note patterns. The first two staves feature double fingerings (marked with '2') and are grouped by a large slur. The third staff continues with double fingerings. The fourth staff introduces triple fingerings (marked with '3'). The fifth staff continues with triple fingerings. The sixth staff concludes with triple fingerings and a repeat sign. Roman numerals 'III', 'II7', and 'I' are placed above the staves to indicate harmonic structure.


10.  Exercise 10 consists of six staves of music in a key signature of three flats (B-flat, E-flat, A-flat) and common time (C). The first staff begins with a treble clef and a common time signature. The music features eighth-note patterns with various fingerings (marked with '1', '2', '3', '4'). The first two staves are grouped by a large slur. The third staff continues with fingerings. The fourth staff introduces quadruple fingerings (marked with '4'). The fifth staff continues with quadruple fingerings and includes a Roman numeral 'IV' above the staff. The sixth staff concludes with quadruple fingerings and a repeat sign.


11.

12.

13. 

14. 

15.  Exercise 15 consists of six staves of treble clef music in C major. The first staff is marked with a '1' and a slur. The second staff is marked with a '1' and a slur. The third staff is marked with a '1' and a slur. The fourth staff is marked with a '4' and a slur. The fifth staff is marked with a '4' and a slur. The sixth staff is marked with a '4' and a slur. The exercise is divided into three sections: I, II, and III. Section I is the first two staves, Section II is the next two staves, and Section III is the final two staves. The music features various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The key signature is one sharp (F#) and the time signature is common time (C).

16.  Exercise 16 consists of six staves of treble clef music in C major. The first staff is marked with a '1' and a slur. The second staff is marked with a '1' and a slur. The third staff is marked with a '1' and a slur. The fourth staff is marked with a '1' and a slur. The fifth staff is marked with a '1' and a slur. The sixth staff is marked with a '1' and a slur. The exercise is divided into three sections: I, II, and III. Section I is the first two staves, Section II is the next two staves, and Section III is the final two staves. The music features various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The key signature is one sharp (F#) and the time signature is common time (C).

17.

18.

23.

24.

12.

Übungen in Noten des Dreiklangles durch drei Octaven.

Exercices en notes de triton par trois octaves.

Ferdinand Hillweck, Studien Heft IV.

The score consists of 12 numbered exercises, each presented in two staves. Exercises 1 through 12 are in C major. Exercises 1, 2, and 3 are in C minor. Each exercise features a melodic line with slurs and a bass line with detailed fingering (numbers 1-4). Exercises 1, 2, and 3 are specifically labeled as being in the 5th position. The exercises are arranged in three groups of four. The first group (1-4) is in C major. The second group (5-8) is in C minor. The third group (9-12) is in C major. The exercises progress through three octaves, with some exercises including tritone intervals.

1. *(Musical notation with fingerings)*

6. *(Musical notation with fingerings)*

7. *(Musical notation with fingerings)*

8. *(Musical notation with fingerings)*

9. *(Musical notation with fingerings)*

10. *(Musical notation with fingerings)*

11. *(Musical notation with fingerings)*

12. Musical notation for exercise 12, first staff. Treble clef, key signature of three flats, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Musical notation for exercise 12, second staff. Treble clef, key signature of three flats, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

13. Musical notation for exercise 13, first staff. Treble clef, key signature of three flats, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Musical notation for exercise 13, second staff. Treble clef, key signature of three flats, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

14. Musical notation for exercise 14, first staff. Treble clef, key signature of three flats, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Musical notation for exercise 14, second staff. Treble clef, key signature of three flats, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

15. Musical notation for exercise 15, first staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Musical notation for exercise 15, second staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

16. Musical notation for exercise 16, first staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

Musical notation for exercise 16, second staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

17. Musical notation for exercise 17, first staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

18. Musical notation for exercise 18, first staff. Treble clef, key signature of three sharps, common time. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes.

19. *5th Position.*

20.

21.

22.

23.

24. *4th Position.*

8

8

Detailed description: This page contains six systems of musical notation for guitar, numbered 19 through 24. Each system consists of two staves. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Position changes are explicitly labeled as '5th Position' and '4th Position'. A capo position is indicated by a bracket and the number '8' above the staff in measures 20 and 24. The piece concludes with a double bar line and repeat dots.

13.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 2.

3. 4.

5.

6.

7.

8. **1^{re} Position.**
2^{de} Position.

9.

10. **1^{re} Position.**
2^{de} Position.

11. **1^{re} Position.**
3^{de} Position.

12.

13. **3^{de} Position.**
1^{re} Position.

14.

15.
 16.
 17.
 18.
 19.
 20.
 21.
 22.
 23.
 24.

3rd Position
 2nd Position.
 1st Position.
 2nd Position.

14.

The first system of musical notation consists of eight numbered exercises (1-8) on a single staff. Each exercise is a short melodic phrase in C major, 4/4 time, featuring eighth and sixteenth notes with various articulations like slurs and accents.

The second system of musical notation consists of four numbered exercises (1-4) on a grand staff (treble and bass clefs). These exercises are more complex, involving sixteenth-note runs and chords. Exercise 1 includes fingerings (1, 4) and a dynamic marking of *mf*. Exercise 2 includes fingerings (1, 4, 3, 2, 4) and a dynamic marking of *f*. Exercise 3 includes a dynamic marking of *f* and a dotted line indicating a repeat. Exercise 4 includes a dynamic marking of *f*.

This musical score consists of ten staves, numbered 15 through 24. Each staff contains a complex rhythmic pattern, primarily composed of eighth and sixteenth notes, often beamed together in groups. The notation includes various fingerings (numbers 1-4) and accents. The key signature is one sharp (F#), and the time signature is common time (C). The patterns are highly technical, involving rapid sixteenth-note runs and intricate groupings. Staff 20 features a dotted line with the number '8' above it, indicating a specific rhythmic or fingering instruction. The score concludes with repeat signs at the end of each staff.

5.
 6.
 7.
 8.
 9.
 10.
 2nd Position.
 11.
 12.
 1st Position.
 2nd Position.
 3rd Position.
 1st Position.
 13.
 1st Position.
 14.
 1st Position.

15. **1st Position.**

16. **2nd Position.**

17.

18.

19.

20. **2nd Position.**
1st Position.

21.

22.

23.

24.

16.

Ferdinand Hillweck, Studien Heft V.

This musical score consists of ten numbered exercises (1-10) for guitar, arranged in two columns. Each exercise is written on a single treble clef staff in 9/8 time. Exercises 1 through 6 are in the key of C major, while exercises 7 through 10 are in the key of B-flat major. The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and complex fingering techniques such as triplets, slurs, and grace notes. Fingerings are indicated by numbers 1-4 below the notes. Exercises 1-6 are primarily melodic and rhythmic studies, while exercises 7-10 focus more heavily on technical challenges like triplets and slurs. Exercise 10 includes a final measure with a double bar line and a repeat sign.

17.

Übungen in Noten des Septimen-
accord's durch drei Octaven.

Exercices en notes d'accords de
septième par trois octaves.

The musical score consists of eight numbered staves, each containing two measures of music. The first four staves (1-4) are in C major and feature a sequence of chords: C7, F7, G7, and D7. The last four staves (5-8) are in different key signatures: 5th position (F major), 3rd position (D major), 1st position (C major), and 5th position (F major). Each staff includes detailed fingering numbers (1-4) and position markings (1st, 2nd, 3rd, 4th, 5th Position). The notation includes eighth and sixteenth notes, often beamed together, and rests.

9. 1st Position.
4th Position.

10.

11.

12.

18.

1.

2.

3.

4.

5.

6.

7.

8.

1.

2.

3. Musical staff 3, first line: Treble clef, C major, common time. The staff contains a sequence of eighth-note chords and single notes, starting with a C4 quarter note followed by eighth-note chords.

Musical staff 3, second line: Continuation of staff 3, first line. Includes fingering numbers (1, 4, 1, 1, 3, 1, 3, 2, 4, 1, 4, 3, 3, 1, 1, 2) and a key signature change to B-flat major.

4. Musical staff 4, first line: Treble clef, C major, common time. The staff contains a sequence of eighth-note chords and single notes, starting with a C4 quarter note followed by eighth-note chords.

Musical staff 4, second line: Continuation of staff 4, first line. Includes fingering numbers (3, 1, 3, 4, 1, 1, 2, 1, 1, 4, 2, 1, 3, 2, 4, 2, 3, 1, 3, 3, 1) and a key signature change to B-flat major.

5. Musical staff 5, first line: Treble clef, C major, common time. The staff contains a sequence of eighth-note chords and single notes, starting with a C4 quarter note followed by eighth-note chords.

Musical staff 5, second line: Continuation of staff 5, first line. Includes fingering numbers (2, 1, 3, 4, 1, 1, 4, 1, 4, 3, 1) and a key signature change to B-flat major.

6. Musical staff 6, first line: Treble clef, C major, common time. The staff contains a sequence of eighth-note chords and single notes, starting with a C4 quarter note followed by eighth-note chords.

Musical staff 6, second line: Continuation of staff 6, first line. Includes fingering numbers (1, 3, 4, 4, 4, 4, 4, 3, 1, 4, 3, 4, 3, 4, 1, 1) and a key signature change to B-flat major.

7. Musical staff 7, first line: Treble clef, D major, common time. The staff contains a sequence of eighth-note chords and single notes, starting with a D4 quarter note followed by eighth-note chords. The text "1st Position." is written above the staff.

Musical staff 7, second line: Continuation of staff 7, first line. Includes fingering numbers (4, 1, 1, 8, 1, 3, 4, 4, 4, 1, 1, 1, 4, 3, 3, 1, 0, 1) and a key signature change to D major.

8. Musical staff 8, first line. Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a sequence of eighth and sixteenth notes, mostly beamed together. A double bar line is present, followed by a repeat sign and a few more notes.

Musical staff 8, second line. Continuation of the first line. Includes a sequence of numbers below the staff: 1 4 3 1 4 3 1 4 2 1 4 2 1.

9. Musical staff 9, first line. Treble clef, key signature of two sharps, common time. Includes the text "1st Position." above the staff.

Musical staff 9, second line. Continuation of the first line. Includes the text "4th Position. 1" above the staff. Includes a sequence of numbers below the staff: 1 3 4 1 3 1 1 3 4 4 4 1 3 2 1 3 1 4 3 1 1 4 3 1 4 3 1 4.

10. Musical staff 10, first line. Treble clef, key signature of two sharps, common time. Includes a double bar line and a repeat sign.

Musical staff 10, second line. Continuation of the first line. Includes the text "5th Position." below the staff.

11. Musical staff 11, first line. Treble clef, key signature of two sharps, common time. Includes a double bar line and a repeat sign.

Musical staff 11, second line. Continuation of the first line. Includes a sequence of numbers below the staff: 1 4 2 1 3 2 1 3 1 4 1 4 4 2.

12. Musical staff 12, first line. Treble clef, key signature of two sharps, common time. Includes a double bar line and a repeat sign.

Musical staff 12, second line. Continuation of the first line. Includes a sequence of numbers below the staff: 3 3 1 3 2 1 3 2 1 4 4.

7. 1st Position.

8.

9.

10.

11.

12.

20.

Uebungen in Noten des verminderten Septimenaccordes, durch drei Octaven. | Exercices en notes d'accords de septième diminuée par trois octaves.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

1.

5th Position.

2.

3.

4th Position.

1.

5.

2nd Position.

6.

7.

8.

9.

10.

11.

12.

21.

Tonleitern in Terzen von zwei und
einer halben Octave.*

Gammes en tierces de deux
octaves, et demi.

This section contains eleven numbered musical exercises (1-11) on a single staff in treble clef and common time. Exercises 1-3 are simple triadic patterns. Exercises 4-7 show more complex rhythmic and melodic patterns. Exercises 8-11 include fingerings (e.g., 1 3 2 0 3 1 4) and trills. Exercise 11 is marked with a copyright notice: U.S.M.

This section contains four numbered musical exercises (1-4) on four staves, grouped by a brace on the left. Each exercise is in common time and features complex rhythmic patterns and fingerings (e.g., 1 2 4 1 2 1, 0 2 1 1 1 1, 0 1 1 1 1 3 4, 2 3 1 1 1 1 3 4).

5. *1 1 1 3 4 2 2 2*

6. *1 1 1 3 4 2 2 2*

7. *1 1 1 1 2 2 2 2*

8. *1 1 1 1 2 2 2 2*

9. *1 1 1 1 2 2 2 2*

10. *2 1 1 1 3 4 2 2 2 2*

11. *1 1 1 1 3 4 2 2 2 2*

12. *4 1 1 2 1 1 3 4 2 2 2 2*

13. *1 1 1 1 2 2 2 2*

14. *1 1 1 1 2 2 2 2*

15.
 16.
 17.
 18.
 19.
 20.
 21.
 22.
 23.
 24.

Tonleitern in Sexten durch drei Octaven.

22.

Gammes en sixtes, par trois octaves.

Ferdinand Hillweck, Studien Heft VI.

1. *C major*

2. *D major*

3. *E major*

1. *C major*

2. *D major*

3. *E major*

1. *C major*

5. *G major*

6. *A major*

7. *B major*

8. *C major*

9. *D major*

10. *E major*

This page of musical notation, numbered 11 to 24, is written for guitar. It consists of two staves per system. The key signature starts with two flats (B-flat and E-flat) and changes to two sharps (F-sharp and C-sharp) between systems 13 and 14. The notation includes various note values, rests, and fingerings (1, 2, 3, 4). There are also some 'x' marks on the strings, likely indicating natural harmonics. The piece ends with a double bar line and repeat dots at the end of system 24.

This musical score consists of nine systems, each with a treble clef and a common time signature (C). The key signature is one flat (B-flat). The notation is as follows:

- System 5:** Treble clef, common time, one flat. Features a complex rhythmic pattern with many beamed eighth notes.
- System 6:** Treble clef, common time, one flat. Continues the complex rhythmic pattern.
- System 7:** Treble clef, common time, one flat. Continues the complex rhythmic pattern.
- System 8:** Treble clef, common time, one flat. Continues the complex rhythmic pattern.
- System 9:** Treble clef, common time, one flat. Continues the complex rhythmic pattern.

Each system contains two staves of music. The notation is dense, with many beamed eighth notes and some accidentals. There are repeat signs at the end of each system. A dotted line with the number '8' above it spans across the middle of systems 7 and 8.

This musical score consists of five systems of two staves each, numbered 10 through 14. Each system is in the treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is written for guitar, featuring a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes various articulations such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). Measure numbers 8 and 5 are indicated above the staves, likely referring to the measure number in the previous system. The piece concludes with a double bar line and repeat dots at the end of each system.

15.

16.

17.

18.

19.

This musical score consists of five systems, each containing two staves of music. The systems are numbered 20, 21, 22, 23, and 24. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped together. Slurs are used extensively to indicate phrasing across multiple notes. Some measures include a small '8' above the staff, possibly indicating a measure rest or a specific rhythmic value. The score concludes with double bar lines and repeat signs at the end of each system.

Chromatische Tonleitern in Octaven
durch drei Octaven.

Gammes chromatiques en octaves
par trois octaves.

The image displays a musical score for chromatic scales in octaves, numbered 1 through 23. The first section (exercises 1-23) is written in 3/4 time and consists of single-line melodic lines. Exercises 1-10 are in G major, 11-20 are in F major, and 21-23 are in E major. Exercises 1-10 include fingering (1-4) and dynamics (p, f). Exercises 11-20 include dynamics (p, f). Exercise 23 is marked 'u. s. m.'. The second section (exercises 1-4) is written in 3/4 time and consists of two-line textures (treble and bass clefs). Exercise 1 includes fingering (1 4 1 4) and dynamics (p, f). Exercises 2-4 include dynamics (p, f). The score is printed in black ink on a white background.

This musical score consists of five systems of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The notation is for guitar, featuring a mix of single notes, chords, and double stops. Measure numbers 5, 6, 7, 8, and 9 are indicated at the beginning of their respective systems. Measure 8 includes a first ending bracket with a repeat sign and a double bar line, followed by a second ending bracket. The music concludes with a final double bar line and a whole note chord.

10.

11.

12.

13.

14.

15.  

16.  

17.  

18.  

19.  

20.

21.

22.

23.

24.

25.

Tonleitern in Decimen.

Gammes en dixièmes.

The image displays a musical score for ten exercises, numbered 1 through 10. Exercises 1 through 5 are arranged in a single row, while exercises 6 through 10 are arranged in two rows of five. Each exercise is written on a single staff in C major, with a common time signature (C). Exercises 1 through 5 are simple eighth-note scales. Exercises 6 through 10 are more complex, featuring sixteenth-note patterns and triplets. Exercise 1 includes fingerings (3, 0, 1, 2, 3, 4, 0, 3, 1, 1, 1, 4) and a first-octave sign (8). Exercises 6 through 10 also include first-octave signs (8) and repeat signs at the end of each exercise. The publisher's initials 'U.S.W.' are visible at the end of the second row of exercises.

This page contains five numbered musical exercises, each consisting of two staves. Exercise 5 is in C major, 4/4 time, with a dotted half note followed by eighth notes. Exercise 6 is in B-flat major, 4/4 time, with a dotted half note followed by eighth notes. Exercise 7 is in C major, 4/4 time, with a dotted half note followed by eighth notes. Exercise 8 is in B-flat major, 4/4 time, with a dotted half note followed by eighth notes. Exercise 9 is in B-flat major, 4/4 time, with a dotted half note followed by eighth notes. Each exercise includes a first staff with a melodic line and a second staff with a rhythmic accompaniment. The exercises are numbered 5 through 9.

10.  

11.  


12.  

13.  

14.  


15. 

15.  

16.  

17.  

18.  

19.  

Detailed description: This page contains nine musical exercises, numbered 15 through 19. Each exercise is presented on two staves of music. The notation is in treble clef with a common time signature (C). The key signature consists of four sharps (F#, C#, G#, D#). Exercises 15, 17, and 19 begin with a half note followed by a quarter note, while exercises 16, 18, and the second staff of 19 begin with a quarter note. Exercises 15, 17, and 19 feature a dotted line with an '8' above it, indicating an eighth-note pattern. Exercises 16 and 18 include 'x' marks above certain notes. Exercises 15, 17, and 19 end with a double bar line and repeat dots. Exercises 16, 18, and the second staff of 19 end with a double bar line and a repeat sign.

This musical score is written for guitar in treble clef, 3/4 time, and D major. It consists of five systems of two staves each. The first system is labeled '20' and contains two staves of music. The second system is labeled '21' and contains two staves of music. The third system is labeled '22' and contains two staves of music. The fourth system is labeled '23' and contains two staves of music. The fifth system is labeled '21' and contains two staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several trills and grace notes throughout the piece. The score concludes with a double bar line and a repeat sign.