

O.ŠEVČÍK

Violoncello Works (Fenillard)

Op. 1. Part 1. THUMB PLACING EXERCISES *Arr. Schulz*

Op. 2. SCHOOL OF BOWING TECHNICS

Part 1, 2, 3, 4, 5, 6

Op. 3. FORTY VARIATIONS

Piano Accompaniment (to Op. 3.)

Op. 8. CHANGES OF POSITION AND PREPARATORY SCALE STUDIES

Adapted by Haidee & Helen Boyd

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Preface

The adapting of Professor O. Ševčík's Violin Exercises (Op. 8) for the Violoncello, has been undertaken in the hope that they will be of great service to students in the mastery of the difficulties of "shifting." We believe that these Exercises form a scheme of detailed practice of "Positions," that has not before been included in Violoncello Technical Studies. The Bowings are as in the original, but it should be remembered that to obtain the greatest benefit from these Exercises, they should be practised with a variety of bowings. For this purpose the Ševčík-Feuillard Bowing Technique, Op. 2. Part I would be invaluable.

Haidee Boyd (Pupil of Professor J. Klengel, Leipsic)
Helen Boyd (Pupil of Professor O. Ševčík, Prague)

Vorwort

Die Bearbeitung der Lagenwechsel und Tonleiter-Vorstudien von O. Sevcik, Op. 8 (bisher nur erschienen für Violine) für das Violoncello ist in der Hoffnung unternommen worden, daß sie Schülern behilflich sein werden, die Schwierigkeiten bei Lagenwechsel und Rückungen zu überwinden. Wir bemerken hierzu noch, daß diese Studien, um den richtigen Nutzen davon zu haben, möglichst in verschiedenen Stricharten gespielt werden müssen. Zu diesem Zwecke ist die Bogen-technik für Violoncello von Sevcik-Feuillard Op. 2 Teil I unentbehrlich.

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Helen Boyd (Schülerin von Prof. O. Sevcik, Prag)

Préface

L'arrangement pour violoncelle de „Change-ments de positions et exercices préparatoires de gammes“ par O. Sevcik, Op. 8 (édité jusqu'à présent pour violon) a été fait en vue d'aider les élèves de surmonter les difficultés des changements de positions et déplacements des doigts. Nous faisons ressortir que ces études, pour en retirer toute l'utilité, doivent être jouées autant que possible avec différents coups d'archet. A cet effet, la „Technique de l'archet pour violoncelle par Sevcik-Feuillard“ Op. 2 partie I est indispensable.

Haidee Boyd (élève du prof. J. Klengel à Leipzig)
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Předmluva

Přikročující ku vydání přepracovaného Ševčíkova díla Op. 8: „Změny poloh a průprava ke cvičení stupnic,“ jež byly dosud pouze pro housle, také pro violoncello, činíme tak v umyslu, abychom pomohli žákům překonati obtíže vyskytující se při změnách a přesunech poloh. Připomínáme, že tyto studie jest nutno hráti různými smyky, mají-li přinésti žádoucí užitek. K tomuto cíli jest nevyhnutelnou „Škola smyčcové techniky“ od Ševčíka-Feuillarda Op. 2 část I.

Haidee Boyd (Žačka prof. J. Klengela v Lipsku)
Helen Boyd (Žačka prof. O. Ševčíka v Praze)

Changes of position

Practice these examples in *moderato tempo*:

- each bar separately,
- each bar with the next-following one, thus: 1 to 2, 2 to 3, 3 to 4, etc.
- all the bars shown to lie on the same string, thus: in the 1st example bars 1 to 5, 6 to 10, 11 to 15, 16 to 21,
- the whole example in the following keys both *legato* and *detached*.

Lagenwechselübungen

Bei dem Einüben dieser Beispiele wiederhole man in *gemäßigtem Tempo*:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4, u. s. w.),
- alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-5, 6-10, 11-15, 16-21,)
- das ganze Beispiel in folgenden Tonarten, gebunden und gestoßen:



In the following exercises the position of the fingers is only shown in C major. In playing these in other keys care must be taken to use correct fingering.

In den folgenden Übungen ist die Fingerstellung nur von C-dur angegeben. Beim Spielen derselben in anderen Tonarten muß auf richtigen Fingersatz geachtet werden.

Changes of position:

from 1st to 2nd, 2nd to 3rd, 3rd to 4th, etc.

Wechsel der Lagen:

1-2, 2-3, 3-4, u. s. w.

Changement de positions

En exerçant ces exemples il faut répéter dans le mouvement modéré:

- chaque mesure séparément,
- chaque mesure avec la suivante (1-2, 2-3, 3-4 etc.),
- toutes les mesures, qui sont indiquées sur la même corde (dans le 1^{er} exemple les mesures 1-5, 6-10, 11-15, 16-21,)
- tout l'exemple dans les tons suivants, en lié et en détaché:

Cvičení ve výměně poloh

Při cvičení těchto příkladů jest nutno opakovati ve volném pohybu:

- každý, jednotlivý takt,
- každý takt s následujícím 1-2, 2-3, 3-4, atd.,
- všecky taktů označené na téže struně (v 1. příkladu taktů 1-5, 6-10, 11-15, 16-21,)
- celý příklad v následujících toninách, vázaně i odraženě:



La position des doigts dans les exercices suivants est celle en Ut majeur. Il y a lieu de veiller au doigter exact lors de leur exécution dans d'autres tonalités.

V následujících cvičeních jest uveden prstoklad jen v tonině C dur. Hrají-li se tato cvičení v jiných stupnicích, je třeba dbáti správného prstokladu.

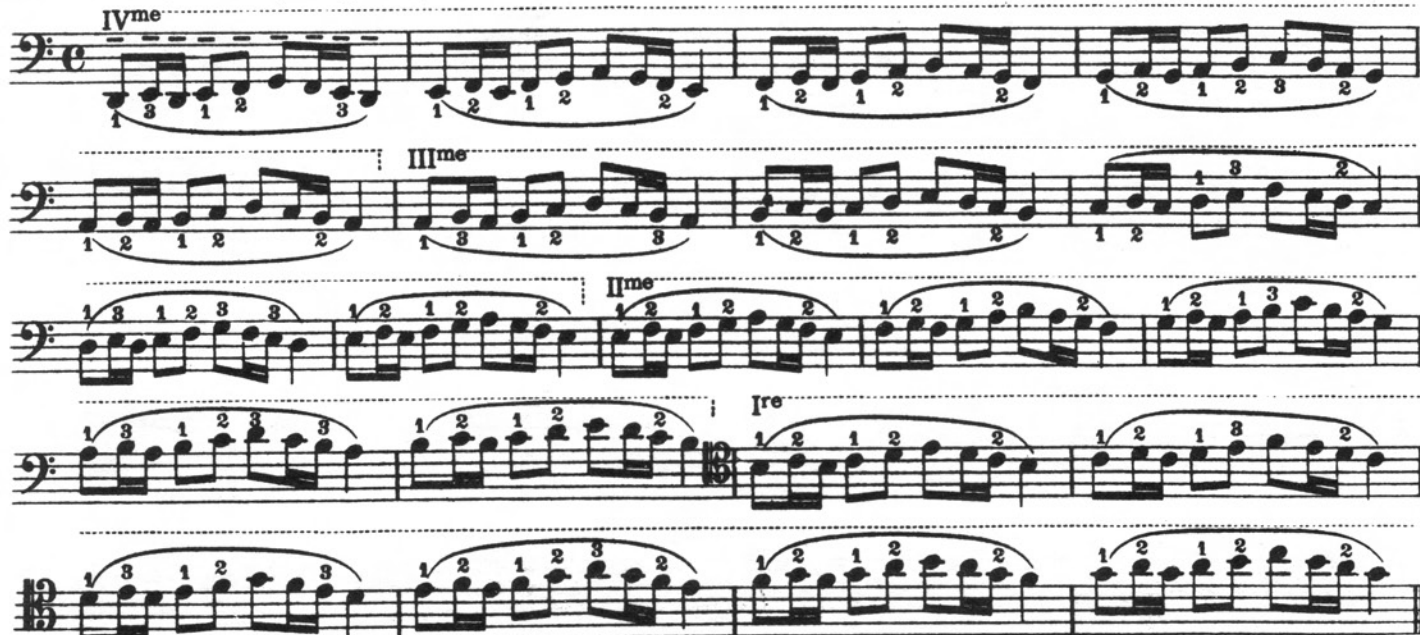
1

Changement des positions:

1-2, 2-3, 3-4, etc.

Výměna poloh:

1-2, 2-3, 3-4, atd.



2.

IV^e

III^e

II^e

I^e

15

Detailed description: This exercise is written for the bass clef in 6/8 time. It consists of five staves. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 2, 8, 1, 2, 4, 1, 2, 4, 1, 8, 4. The third staff is labeled 'II^e' and contains four measures with fingerings 1, 2, 8, 1, 2, 8, 1, 2, 4, 1, 2, 4, 1, 2, 8, 4. The fourth staff is labeled 'I^e' and contains four measures with fingerings 1, 2, 8, 1, 2, 8, 1, 2, 4, 1, 2, 4, 1, 8, 4. The fifth staff is labeled '15' and contains four measures with fingerings 1, 2, 8, 1, 2, 8, 1, 2, 8, 1, 2, 8, 1, 2, 8, 4.

3.

IV^e

III^e

II^e

I^e

15

Detailed description: This exercise is written for the bass clef in 6/8 time. It consists of five staves. The first staff is labeled 'IV^e' and contains four measures with fingerings 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 8, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 1, 8, 1, 1, 4, 1, 1, 4, 1, 1, 8, 4, 1, 1, 8, 4. The third staff is labeled 'II^e' and contains four measures with fingerings 1, 1, 8, 1, 1, 4, 1, 1, 4, 1, 1, 8, 4, 1, 1, 4, 4. The fourth staff is labeled 'I^e' and contains four measures with fingerings 1, 1, 8, 1, 1, 4, 1, 1, 4, 1, 1, 8, 4, 1, 1, 4, 4. The fifth staff is labeled '15' and contains four measures with fingerings 1, 1, 4, 1, 1, 8, 1, 1, 8, 1, 1, 8, 1, 1, 8, 4.

4.

IV^e

III^e

Detailed description: This exercise is written for the bass clef in 6/8 time. It consists of two staves. The first staff is labeled 'IV^e' and contains four measures with fingerings 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 8, 1. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 8, 1, 1, 4, 1, 1, 4, 1, 1, 8, 1, 1, 8, 1.

Exercise 5 consists of three systems of staves. The first system has a bass clef and a common time signature. It contains four measures of music with fingerings 1, 8, 4, 1 and 1, 4, 1, 1, 4, 1. The second system has a bass clef and a common time signature, with fingerings 1, 8, 4, 1 and 1, 8, 4, 1, 4, 1. The third system has a bass clef and a common time signature, with fingerings 1, 8, 4, 1 and 1, 8, 4, 1, 8, 4, 1.

5.

Exercise 6 consists of three systems of staves. The first system has a bass clef and a common time signature, with fingerings 1, 2, 8, 2 and 1, 2, 2, 1, 2, 2. The second system has a bass clef and a common time signature, with fingerings 1, 8, 2, 2 and 1, 2, 2, 8, 2, 2. The third system has a bass clef and a common time signature, with fingerings 1, 2, 8, 2 and 1, 2, 2, 1, 2, 2, 8, 2. The fourth system has a bass clef and a common time signature, with fingerings 1, 2, 8, 2 and 1, 2, 2, 1, 2, 2, 8, 2. The fifth system has a bass clef and a common time signature, with fingerings 1, 2, 8, 2 and 1, 2, 2, 1, 2, 2, 8, 2. The sixth system has a bass clef and a common time signature, with fingerings 1, 2, 8, 2 and 1, 2, 2, 1, 2, 2, 8, 2.

6.

Exercise 7 consists of three systems of staves. The first system has a bass clef and a common time signature, with fingerings 1, 2, 4, 1 and 1, 2, 4, 1, 2, 3, 4. The second system has a bass clef and a common time signature, with fingerings 1, 8, 2, 3 and 1, 2, 4, 1, 2, 4, 3, 4. The third system has a bass clef and a common time signature, with fingerings 1, 2, 4, 1 and 1, 2, 8, 4, 1, 2, 4, 1. The fourth system has a bass clef and a common time signature, with fingerings 1, 2, 4, 1 and 1, 2, 8, 4, 1, 2, 4, 1. The fifth system has a bass clef and a common time signature, with fingerings 1, 2, 4, 1 and 1, 2, 8, 4, 1, 2, 4, 1. The sixth system has a bass clef and a common time signature, with fingerings 1, 2, 4, 1 and 1, 2, 8, 4, 1, 2, 4, 1.

7.

IV^e

III^e

II^e

I^e

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is marked IV^e and contains four measures of eighth-note patterns with fingering numbers 2, 3, 2, 3, 2, 3, 2, 3. The second staff is marked III^e and contains four measures with similar patterns and fingering. The third staff is marked II^e and contains four measures with patterns and fingering. The fourth staff is marked I^e and contains four measures with patterns and fingering. The fifth staff is also marked I^e and contains four measures with patterns and fingering. The key signature has one flat (B-flat) and the time signature is common time (C).

8.

Changes of position:
from 1st to 3rd, 2nd to 4th, 3rd to 5th etc.

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

Changement des positions:

1-3, 2-4, 3-5 etc.

Vymena poloh:

1-3, 2-4, 3-5 atd.

IV^e

III^e

II^e

I^e

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is marked IV^e and contains four measures of eighth-note patterns with fingering numbers 1, 1, 1, 1, 1, 1, 1, 1. The second staff is marked III^e and contains four measures with patterns and fingering. The third staff is marked II^e and contains four measures with patterns and fingering. The fourth staff is marked I^e and contains four measures with patterns and fingering. The fifth staff is also marked I^e and contains four measures with patterns and fingering. The key signature has one flat (B-flat) and the time signature is common time (C).

9.

IV^e

III^e

II^e

I^e

10.

IV^e

III^e

II^e

I^e

11.

IV^e

III^e

II^e

I^e

12.

IV^e
III^e
II^e
I^e

This exercise is written for bass and treble clefs in common time. It consists of four systems of staves. The first system is for the bass clef, the second for the bass clef, the third for the bass clef, and the fourth for the treble clef. Each system contains two staves. The music features eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes. The exercise is divided into four sections labeled IV^e, III^e, II^e, and I^e from top to bottom. A key signature change to one flat is indicated by a double bar line with a flat symbol.

13.

IV^e
III^e
II^e
I^e

This exercise is written for bass and treble clefs in common time. It consists of four systems of staves. The first system is for the bass clef, the second for the bass clef, the third for the bass clef, and the fourth for the treble clef. Each system contains two staves. The music features eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes. The exercise is divided into four sections labeled IV^e, III^e, II^e, and I^e from top to bottom. A key signature change to one flat is indicated by a double bar line with a flat symbol.

14.

IV^e
III^e

This exercise is written for bass and treble clefs in common time. It consists of three systems of staves. The first system is for the bass clef, the second for the bass clef, and the third for the bass clef. Each system contains two staves. The music features eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes. The exercise is divided into two sections labeled IV^e and III^e from top to bottom.

II^e

I^e

15.

IV^e

III^e

II^e

I^e

I^e

16.

Changes of position:
from 1st to 4th, 2nd to 5th, 3rd to 6th etc.

Wechsel der Lagen:
1-4, 2-5, 3-6 u.s.w.

Changement des positions:
1-4, 2-5, 3-6 etc.

Výměna poloh:
1-4, 2-5, 3-6 atd.

IV^e

III^e

I^e

17.

Exercise 17 consists of four staves of music. The first staff is in bass clef with a common time signature (C) and is labeled IV^e. The second staff is also in bass clef with a common time signature and is labeled III^e. The third staff is in bass clef with a common time signature and is labeled II^e. The fourth staff is in bass clef with a common time signature and is labeled I^e. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily annotated with fingering numbers (1-4) and slurs.

18.

Exercise 18 consists of four staves of music. The first staff is in bass clef with a common time signature (C) and is labeled IV^e. The second staff is in bass clef with a common time signature and is labeled III^e. The third staff is in bass clef with a common time signature and is labeled II^e. The fourth staff is in bass clef with a common time signature and is labeled I^e. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily annotated with fingering numbers (1-4) and slurs.

19.

Exercise 19 consists of four staves of music. The first staff is in bass clef with a common time signature (C) and is labeled IV^e. The second staff is in bass clef with a common time signature and is labeled III^e. The third staff is in bass clef with a common time signature and is labeled II^e. The fourth staff is in bass clef with a common time signature and is labeled I^e. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily annotated with fingering numbers (1-4) and slurs.

20.

Exercise 20 consists of four staves of music in bass clef. The first staff is marked with a common time signature (C) and a fermata over the first measure. It contains three measures of music with fingerings 1, 1, 4, 1, 1, 2, 4, 1, 1, 4. The second staff has fingerings 1, 1, 4, 1, 1, 2, 4, 1, 1, 4. The third staff has fingerings 1, 1, 2, 4, 1, 1, 4, 1, 1, 4. The fourth staff has fingerings 1, 1, 2, 4, 1, 1, 4, 1, 1, 4. The piece concludes with a double bar line and a key signature change to B-flat major.

21.

Exercise 21 consists of four staves of music in bass clef. The first staff is marked with a common time signature (C) and a fermata over the first measure. It contains three measures of music with fingerings 8, 4, 4, 8, 2, 8, 4, 2, 2, 8, 4, 2. The second staff has fingerings 8, 4, 8, 2, 4, 2, 8, 4, 2. The third staff has fingerings 2, 4, 4, 2, 2, 8, 4, 2, 2, 8, 4, 2. The fourth staff has fingerings 2, 4, 4, 2, 2, 8, 4, 2, 2, 8, 4, 2. The piece concludes with a double bar line and a key signature change to B-flat major.

22.

Exercise 22 consists of four staves of music in bass clef. The first staff is marked with a common time signature (C) and a fermata over the first measure. It contains three measures of music with fingerings 1, 8, 4, 1, 8, 4, 1, 2, 4, 1, 2, 4. The second staff has fingerings 1, 4, 1, 8, 4, 1, 8, 4, 1, 4, 1, 4. The third staff has fingerings 1, 8, 4, 1, 8, 4, 1, 8, 4, 1, 8, 4. The fourth staff has fingerings 1, 8, 4, 1, 8, 4, 1, 8, 4, 1, 8, 4. The piece concludes with a double bar line and a key signature change to B-flat major.

Changes of position:
from 1st to 5th, 2nd to 6th, 3rd to 7th etc.

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

Changement des positions:
1-5, 2-6, 3-7 etc.

Výměna poloh:
1-5, 2-6, 3-7 atd.

IV^e III^e

II^e I^e

24.

IV^e III^e

II^e I^e

25.

IV^e III^e

II^e I^e

26.

IV^e III^e

II^e I^e

II^e

I^e

27.

IV^e

III^e

II^e

I^e

28.

IV^e

III^e

II^e

I^e

29.

IV^e

III^e

II^e

I^e

IV^e

III^e

II^e

I^e

31.

IV^e

III^e

II^e

I^e

32.

Changes of position:
from 1st to 6th, 2nd to 7th and Thumb Positions.

Wechsel der Lagen:
1-6, 2-7 und Daumenansätze.

Changement des positions:
1-6, 2-7 et les positions du pouce.

Výměna poloh:
1-6, 2-7 a palcová poloha.

IV^e

III^e

- *) Bar introducing Thumb Position
*) Mesure introduisant la position du pouce
*) Der den Daumenansatz einführende Takt
*) Do palcové polohy uvádějící

The first system consists of four staves of music in bass clef. The first staff begins with a fermata over a quarter note, followed by eighth-note patterns with fingerings 1, 2, 3 and 1, 2, 3. The second staff continues with similar patterns, including a star symbol and fingerings 1, 2, 3. The third staff features a first ending bracket labeled 'I^e' and fingerings 1, 3, 2. The fourth staff includes a star symbol and fingerings 1, 2, 3.

33.

The second system consists of eight staves of music in bass clef. The first staff is marked 'IV^e' and features a fermata over a quarter note, followed by eighth-note patterns with fingerings 3, 2, 3, 4. The second staff includes a star symbol and fingerings 3, 1, 2, 4, 1, 2, 4. The third staff is marked 'III^e' and includes a star symbol and fingerings 2, 3, 4, 2, 3, 4. The fourth staff includes a star symbol and fingerings 2, 1, 2, 4, 2, 1, 4. The fifth staff includes a star symbol and fingerings 2, 1, 2, 4, 2, 1, 4. The sixth staff includes a star symbol and fingerings 2, 1, 2, 4, 2, 1, 4. The seventh staff is marked 'I^e' and includes a star symbol and fingerings 2, 1, 2, 4, 2, 1, 4. The eighth staff includes a star symbol and fingerings 2, 1, 2, 4, 2, 1, 4.

This system contains six staves of music. The first two staves are in bass clef and feature a series of eighth-note patterns with fingerings (1, 3, 1, 3, 1, 4) and accents. The third staff is also in bass clef and includes a first ending bracket labeled "I^e". The fourth staff is in bass clef and includes a second ending bracket labeled "II^e". The fifth and sixth staves are in bass clef and continue the eighth-note patterns with various fingerings and accents.

36.

This system contains six staves of music. The first staff is in bass clef and features a series of eighth-note patterns with fingerings (1, 3, 1, 3, 1, 4) and accents. The second staff is in bass clef and includes a first ending bracket labeled "I^e". The third staff is in bass clef and includes a second ending bracket labeled "II^e". The fourth staff is in bass clef and includes a third ending bracket labeled "III^e". The fifth staff is in bass clef and includes a fourth ending bracket labeled "IV^e". The sixth staff is in bass clef and continues the eighth-note patterns with various fingerings and accents.

IV^e

III^e

II^e

I^e

Star symbols are placed above the first measure of the first, second, and fourth systems.

Changes of position:
from 1st - 7th and Thumb Positions.
Wechsel der Lagen:
1-7 und Daumenaufsätze.

38. Changement des positions:
1-7 et les positions du pouce.
Výměna poloh:
1-7 a palcová poloha.

IV^e

III^e

II^e

I^e

Star symbols are placed above the first measure of the first, second, and third systems.

IV^e

III^e

II^e

I^e

40.

IV^e

III^e

II^e

I^e

41.

IV^e

III^e

II^e

I^e

42.

IV^e
 III^e
 II^e
 I^e

Detailed description of exercise 42: This exercise is written for four staves, labeled IV^e, III^e, II^e, and I^e from top to bottom. Each staff begins with a bass clef and a common time signature (C). The music consists of continuous eighth-note patterns. The IV^e staff has a 3/4 time signature. The III^e staff has a 3/4 time signature. The II^e and I^e staves have a 3/4 time signature. The piece includes various fingerings (e.g., 3, 1, 4, 2, 4, 3, 0, 4, 2, 3, 0, 4, 2, 3, 0, 4) and rests. A star symbol (*) is placed above the first measure of the III^e and I^e staves. The piece concludes with a double bar line and repeat dots.

43.

IV^e
 III^e
 II^e
 I^e

Detailed description of exercise 43: This exercise is written for four staves, labeled IV^e, III^e, II^e, and I^e from top to bottom. Each staff begins with a bass clef and a 3/4 time signature. The music consists of continuous eighth-note patterns. The IV^e staff has a 3/4 time signature. The III^e staff has a 3/4 time signature. The II^e and I^e staves have a 3/4 time signature. The piece includes various fingerings (e.g., 1 3 1 1, 2 3 1, 4, 3, 1, 2 3 0 2 4, 3, 1 2, 1, 2 0 4, 2, 1 2, 1, 3 2 0, 3 2) and rests. A star symbol (*) is placed above the first measure of the III^e and I^e staves. The piece concludes with a double bar line and repeat dots.

44.

IV^e
 III^e
 II^e
 I^e

Detailed description of exercise 44: This exercise is written for four staves, labeled IV^e, III^e, II^e, and I^e from top to bottom. Each staff begins with a bass clef and a common time signature (C). The music consists of continuous eighth-note patterns. The IV^e staff has a 3/4 time signature. The III^e staff has a 3/4 time signature. The II^e and I^e staves have a 3/4 time signature. The piece includes various fingerings (e.g., 1 2 2, 2 0 3, 0 2 1, 1 3 2, 1 3 2, 8 3, 1 3 1 4 1, 1 3 2, 3 0, 1 3 1 4 1 3, 1 2 3, 8 3 0, 1 1 4 1 2, 1 2 2, 2 0 3, 0 2 1, 1 2, 2 3 3, 1 3 1 4 1, 1 2 3 3 0, 1 1 1, 1 2 2, 8 1 3 0, 1 3 1 1, 1 1 3 3 3, 1 1 4 1, 1 2 2, 2 0 3, 0 2 1, 1 2 3 3 0, 1 1 1) and rests. A star symbol (*) is placed above the first measure of the I^e staff. The piece concludes with a double bar line and repeat dots.

IV^e

III^e

II^e

I^e

12/16

46.

IV^e

III^e

II^e

I^e

12/16

Changes of position:
1st to Thumb Position.

Changement des positions:
1- position du pouce.

Wechsel der Lagen:
1- Daumenansatz.

Výměna poloh:
1- palcová poloha.

IV^o

III^o

II^o

I^o

48.

IV^o

III^o

II^o

I^o

49.

IV^o

III^o

II^o

I^o

IV^o

Staff IV: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (3, 1, 0, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4).

III^o

Staff III: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (3, 3, 4, 2, 3, 4, 2, 3, 4, 3, 4, 3, 4).

II^o

Staff II: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 3, 4).

I^o

Staff I: Treble clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4).

51.

IV^o

Staff IV: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 3, 0, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 2, 0, 1).

III^o

Staff III: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 3, 0, 3, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 2, 0, 1).

II^o

Staff II: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 3, 0, 3, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 0).

I^o

Staff I: Treble clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 1, 1, 2, 0, 1).

52.

IV^o

Staff IV: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 1, 1, 3, 0, 3, 4, 4, 1, 1, 4, 1, 3, 0, 3, 4, 4, 1, 1, 3, 1, 0, 3, 3, 4).

III^o

Staff III: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 1, 0, 0, 2, 0, 3, 4, 4, 1, 1, 0, 3, 4, 4, 1, 1, 0, 3, 4, 4).

II^o

Staff II: Bass clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 1, 1, 0, 3, 3, 4, 1, 1, 0, 0, 2, 0, 3, 4, 1, 1, 1, 0, 3, 4, 4).

I^o

Staff I: Treble clef, 3/4 time signature. Contains a sequence of eighth notes with slurs and fingerings (1, 1, 1, 0, 3, 4, 4, 1, 1, 1, 0, 3, 4, 4, 1, 1, 1, 0, 3, 4, 4, 1, 1, 0, 0, 2, 3, 4).

53.

IV^e

First system of exercise 53, IVth position, bass clef. It contains two measures of music with fingerings 3, 1, 0, 3, 4 and 2, 1, 2, 0, 4.

III^e

Second system of exercise 53, IIIrd position, bass clef. It contains two measures of music with fingerings 2, 1, 2, 3, 0, 3 and 2, 1, 0, 3, 4.

II^e

Third system of exercise 53, IInd position, bass clef. It contains two measures of music with fingerings 2, 1, 3, 0, 4 and 2, 1, 0, 3, 3.

I^e

Fourth system of exercise 53, Ist position, bass clef. It contains two measures of music with fingerings 2, 1, 0, 3, 3 and 3, 1, 0, 3, 3.

Fifth system of exercise 53, Ist position, bass clef. It contains two measures of music with fingerings 2, 1, 0, 3, 3 and 3, 1, 0, 3, 3.

Sixth system of exercise 53, Ist position, treble clef. It contains two measures of music with fingerings 2, 1, 0, 4, 3 and 2, 1, 0, 3, 3.

54.

IV^e

First system of exercise 54, IVth position, bass clef. It contains two measures of music with fingerings 3, 1, 0, 4, 4 and 2, 1, 0, 3, 4.

III^e

Second system of exercise 54, IIIrd position, bass clef. It contains two measures of music with fingerings 2, 1, 0, 3, 4 and 2, 1, 0, 3, 4.

II^e

Third system of exercise 54, IInd position, bass clef. It contains two measures of music with fingerings 2, 1, 0, 3, 4 and 3, 1, 0, 3, 4.

I^e

Fourth system of exercise 54, Ist position, bass clef. It contains two measures of music with fingerings 2, 1, 0, 3, 4 and 3, 1, 0, 3, 4.

Fifth system of exercise 54, Ist position, bass clef. It contains two measures of music with fingerings 2, 1, 0, 3, 4 and 3, 1, 0, 3, 4.

Sixth system of exercise 54, Ist position, treble clef. It contains two measures of music with fingerings 2, 1, 0, 3, 4 and 2, 1, 0, 3, 4.

IV^e

III^e

II^e

I^e

IV^e

III^e

II^e

I^e

Scales throughout 3 Octaves.

Gammes de 3 Octaves.

Tonleitern durch 3 Octaven.

Stupnice v rozsahu 3 Oktav.

C major
C dur. - Ut majeur

Musical score for exercise 57, C major scale, 3 octaves. The score consists of seven staves of music, each containing a pair of staves (bass and treble clef). The music is written in 4/4 time and features a continuous scale pattern across three octaves. Fingerings are indicated by numbers 1-4. The first staff starts with a bass clef and a treble clef. The second staff starts with a bass clef. The third staff starts with a bass clef. The fourth staff starts with a bass clef. The fifth staff starts with a bass clef. The sixth staff starts with a bass clef. The seventh staff starts with a bass clef.

Musical score for exercise 58, C major scale, 3 octaves. The score consists of three staves of music, each containing a pair of staves (bass and treble clef). The music is written in 4/4 time and features a continuous scale pattern across three octaves. Fingerings are indicated by numbers 1-4. The first staff starts with a bass clef and a treble clef. The second staff starts with a bass clef. The third staff starts with a bass clef.

First musical staff with bass and treble clefs, featuring a sequence of chords and melodic lines with fingerings (1, 2, 3, 4) and a capo (0).

Second musical staff, continuing the piece with similar chordal and melodic patterns.

Third musical staff, showing further development of the musical theme.

Fourth musical staff, concluding the first section of the piece.

59.

Fifth musical staff, beginning the second section of the piece.

Sixth musical staff, continuing the second section.

Seventh musical staff, showing complex chordal textures.

Eighth musical staff, featuring intricate melodic lines.

Ninth musical staff, continuing the melodic and harmonic development.

Tenth musical staff, showing a variety of rhythmic patterns.

Eleventh musical staff, concluding the second section of the piece.