

Vol. 1739

# OTAKAR ŠEVČIK

Selected Studies in the First Position  
From the School of Violin Technics (Op. 1)  
and School of Bowing Technic

Transcribed for the Viola and Edited by  
SAMUEL LIFSCHEY

G. SCHIRMER, *Inc.*

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## PREFACE

Since these studies are intended for the student who is just past the beginner's stage, only those studies in the Ševčík School of Violin Technics (Op. 1) and School of Bowing Technic which are in the first position have been selected.

Scales, arpeggios, and double-stops are omitted because all these are more progressively graded and treated in greater detail by the transcriber in his "Scale and Arpeggio Studies" Book 1, and in his "Double-Stop Studies for the Viola" (G. Schirmer, Inc.).

In order to derive the full benefit from this volume, the player should at all times be keenly aware of both intonation and tonal quality. By such concentration will these studies become interesting problems to be solved by careful, intelligent practising, rather than dull mechanical exercises to be played for the sole purpose of filling the required period of daily drill.

SAMUEL LIFSCHY

# Selected Studies in the First Position

Otakar Ševčík  
 Transcribed and edited by  
 Samuel Lifschey

Repeat each measure several times, slowly at first and ultimately at a quick tempo, playing them both *détaché* and legato. The fingers, well-rounded, should be brought down on the strings with a firm hammer-stroke. These exercises should be practised with rhythmic accuracy. At the same time maintain an even tone throughout with the bow. This means exerting increasing pressure between the thumb and fingers of the right hand as the bow approaches the point.

1

Also to be practised  
 in the following ways:



\*Keep the fingers down firmly.

Two staves of musical notation in bass clef, 3/4 time. The first staff contains four measures of music, each with a slur over a group of notes. The second staff contains four measures of music, also with slurs, and ends with a double bar line and a fermata over the final note.

2

A single staff of musical notation in bass clef, 3/4 time. It contains two measures of music with a slur over the notes. The first measure ends with a fermata over the final note.

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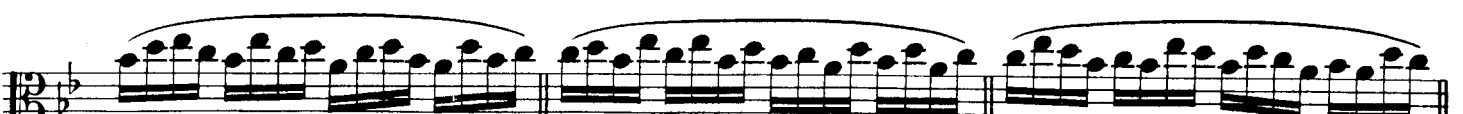
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Repeat each measure by itself at first; then repeat the two measures as indicated.

The image displays a series of 12 musical staves, each containing a sequence of exercises. The first staff is in 3/8 time and features a complex rhythmic pattern of eighth notes with a '4' below the first measure. The subsequent staves show exercises in various time signatures (3/8, 3/4, 6/8) and key signatures (C major, G major, F major, D minor, E-flat major, A-flat major, B-flat major, C minor, D minor, E-flat minor, F minor). Each exercise consists of a series of notes grouped by slurs, with some measures containing repeat signs. The exercises are designed to be practiced individually at first, and then in pairs as indicated by the instructions.

3 3 3 3 4

*simile*

This page contains 12 systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature (C) and features a continuous stream of eighth notes, often grouped into pairs or small runs. The key signature changes throughout the piece, starting with one flat (B-flat) and moving through various other keys, including two flats (B-flat and E-flat) and three flats (B-flat, E-flat, and A-flat). The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs that encompass groups of notes. The overall texture is dense and rhythmic, typical of a piano accompaniment for a vocal or instrumental melody.





The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff begins with a treble clef and a common time signature (C), which is then changed to 3/4. The music features a series of eighth and sixteenth notes, often grouped with slurs. There are several repeat signs (double bar lines with dots) throughout the piece. A 4-measure rest is indicated in the fourth staff. The notation includes various accidentals (sharps and naturals) and ties between notes. The piece concludes with a final whole note on the twelfth staff.

Three staves of musical notation in bass clef, 3/4 time signature. The first staff begins with a circled 'o' above the first note. The music consists of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs.

7

A single staff of musical notation in bass clef, 3/4 time signature, showing a sequence of notes with accidentals and slurs.

Ten staves of musical notation in bass clef, 3/4 time signature, continuing the piece with various rhythmic patterns and accidentals.

This page of musical notation is for guitar and consists of 12 staves. The music is written in 3/4 time and features a variety of chordal textures and melodic lines. The first staff includes numerical fingerings (1, 2, 3, 4) under the notes. The notation includes slurs, repeat signs, and various accidentals (sharps, flats, naturals). The piece concludes with a final double bar line.

The image displays a page of musical notation for guitar, consisting of 13 staves. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a treble clef and a key signature of one flat (Bb). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#). The eleventh staff has a treble clef and a key signature of one sharp (F#). The twelfth staff has a treble clef and a key signature of one sharp (F#). The thirteenth staff has a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings.

This page of musical notation is for guitar, consisting of ten staves of music. The notation is written in a treble clef with a common time signature (C). The music is organized into ten pairs of staves, each pair representing a measure. The notation includes various fretting techniques and fingerings, such as triplets (marked with '3'), doublets (marked with '2'), and single notes (marked with '1' or '4'). The notes are often beamed together and have a slur above them. The key signature is one sharp (F#), and the time signature is common time (C). The music is a continuous sequence of notes, with some measures containing a repeat sign (double bar line with two dots). The fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

Exercises on Two Strings

Repeat each measure by itself at first; then repeat each two measures.

The musical score consists of ten staves of music, each containing three measures. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written for two strings, with notes on the first and second lines of the staff. The exercises are characterized by slurs over groups of notes and various fingerings indicated by numbers 1-4. Some notes are marked with a circled 'o', likely indicating natural harmonics. The exercises progress from simple eighth-note patterns to more complex sixteenth-note runs and triplets. The key signature changes to one flat (Bb) in the eighth staff, and the time signature changes to 3/4 in the ninth staff. The final staff concludes with a double bar line.

Exercise 16 consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music with fingerings 1 1 and 1 2 1 1. The second staff has a bass clef and a key signature of one sharp (F#). It contains two measures of music with fingerings 3 3 2 4 and 2 2 1. There are also some circled notes and a '4' above a note in the second measure.

10

Exercises for the Right Wrist

Practise this exercise with each of the bowings marked below.

Exercise 10 consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music with various bowings indicated by circles below the notes. The second and third staves have a bass clef and a key signature of one sharp (F#). They contain two measures of music each, with various bowings indicated by circles below the notes.

Exercise 10 continues with ten more staves of music. Each staff has a treble clef and a key signature of one sharp (F#). The staves are numbered 2 through 11. Each staff contains two measures of music with various bowings indicated by circles below the notes. The bowings are labeled as follows: 2 upper half of the bow, 4 whole bow, 6 upper third, 8, 10, 12, 14, 15, 13 middle of the bow, upper fourth, 16, 17, 18, 20, lower quarter, 19 middle, 22, 24, 25, 27, 21, 23, upper third, 26, 28, 30, 31, 33, 29, 32, 35, 37, 38, 40, 34, 36, 39, 42, 44, 46, 47, 41, 43, 45, 48, 50, 52, 54, 49, 51, 53, 56, 58, 60, 62, 64, 55, 57, 59, 61, 63.



Scales in Thirds

The signs (#), (x) and (h) are to be observed only at the repetition of the minor scales.

The musical score consists of ten systems, each containing a treble and bass staff. The scales are written in 4/4 time. The first system shows a major scale in C major. The second system shows a minor scale in C minor, with a circled note and a '4' marking. The third system shows a minor scale in D minor, with a circled note and a '4' marking. The fourth system shows a minor scale in E minor, with a circled note and a '4' marking. The fifth system shows a minor scale in F minor, with a circled note and a '4' marking. The sixth system shows a minor scale in G minor, with a circled note and a '4' marking. The seventh system shows a minor scale in A minor, with a circled note and a '4' marking. The eighth system shows a minor scale in B minor, with a circled note and a '4' marking. The ninth system shows a minor scale in C minor, with a circled note and a '4' marking. The tenth system shows a minor scale in D minor, with a circled note and a '4' marking. The notation includes repeat signs and first/second endings. Specific markings like (#), (h), and (b) are used to indicate alterations in the minor scales.

Exercise 11 consists of four staves of music in G major. The first staff contains three measures of eighth-note patterns with a 4-measure bowing mark. The second staff has three measures, including a key signature change to A major (marked with a #) and a 4-measure bowing mark. The third staff has three measures, including a key signature change to F# major (marked with a #) and a 4-measure bowing mark. The fourth staff has three measures, including a key signature change to E major (marked with a #) and a 4-measure bowing mark. Fingerings like 1 2 1 and 1 1 are indicated throughout.

12

Exercise in Sixths

Upper half of bow

Exercise 12 consists of six staves of music in G major, focusing on the upper half of the bow. The first staff has two measures with a 4-measure bowing mark. The second staff has two measures with a 4-measure bowing mark. The third staff has two measures with a 4-measure bowing mark. The fourth staff has two measures with a 4-measure bowing mark. The fifth staff has two measures with a 4-measure bowing mark. The sixth staff has two measures with a 4-measure bowing mark. Fingerings like 1 2 3 4 and 2 3 4 are indicated throughout.

Octaves

Lower half of bow

Musical score for Octaves exercise, lower half of bow. The score consists of six staves of music in 3/4 time. The first staff is marked 'Lower half of bow'. The music features a sequence of eighth notes and quarter notes, with various accidentals (sharps, flats, naturals) and fingerings (1, 2, 3, 4) indicated. The key signature changes from one flat to two flats, and then to one sharp. The piece concludes with a double bar line.

14

Chromatic Scales

Musical score for Chromatic Scales exercise. The score consists of a single staff of music in 3/4 time. The music features a sequence of eighth notes, with various accidentals (sharps, flats, naturals) and fingerings (1, 2, 3, 4) indicated. The key signature changes from one flat to two flats, and then to one sharp.

Musical score for Chromatic Scales exercise, lower half of bow. The score consists of four staves of music in 3/4 time. The music features a sequence of eighth notes, with various accidentals (sharps, flats, naturals) and fingerings (1, 2, 3, 4) indicated. The key signature changes from one flat to two flats, and then to one sharp. The piece concludes with a double bar line.



The image displays ten systems of musical notation for a guitar piece. Each system consists of a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4 above or below notes. Slurs and ties are used to group notes across measures. The first system has fingerings like 2, 3, 4, 2, 2, 1, 1, 2, 2. The second system has 4, 3, 3, 4, 3, 4, 4, 3, 3, 2, 2, 2. The third system is labeled 'optional fingering' and shows two different fingering options for the same passage, with fingerings like 1, 2, 1, 2, 3, 4, 1, 2, 1, 2 and 3, 4, 1, 1, 2, 4, 1, 1, 2. The fourth system has 3, 2, 1, 2, 1, 4, 3, 2, 1, 2, 1, 4, 2, 3, 4, 1, 2. The fifth system has 1, 1, 4, 2, 2, 1, 1, 4, 2, 2, 3, 4, 1, 1, 2, 2, 4. The sixth system has 2, 2, 4, 3, 4, 3, 1, 4, 3. The seventh system has 4, 2, 2, 1, 1, 4, 2, 2, 1, 4, 2, 2, 1. The eighth system has 1, 2, 2, 3, 4, 2, 2, 3, 4, 2, 2, 3, 4, 2, 2, 1. The ninth system has 4, 3, 4, 3, 2, 1, 1, 4, 3, 4, 3, 4, 2, 2, 1, 1, 4, 3. The tenth system has 4, 4, 3, 3, 2, 2, 4, 2, 2, 4, 4.

### Chord of the Diminished Seventh

Keep fingers down on whole-notes without playing them.

The musical score consists of 12 staves of piano exercises. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The exercises are characterized by frequent use of triplets and quartets, often spanning across bar lines. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a '0' for natural harmonics. The exercises progress through various chromatic and diatonic patterns, including arpeggiated chords and scale-like runs. The final staff concludes with a double bar line and a repeat sign.



This page contains ten staves of musical notation, likely for guitar. The notation includes various chords, scales, and fingerings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system with ten staves. The notation includes various chords, scales, and fingerings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system with ten staves. The notation includes various chords, scales, and fingerings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system with ten staves. The notation includes various chords, scales, and fingerings.



This page contains ten staves of musical notation for guitar, likely for a piece in E minor or a related key. The notation includes various fretting techniques such as bends, slides, and vibrato, as well as complex fingerings and articulations. The music is written in a style that suggests a technical or advanced level of proficiency. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. The fingerings are indicated by numbers 1-4 above the notes. The music is organized into measures, with some measures containing multiple notes beamed together. The overall structure of the page is a continuous sequence of musical phrases across the ten staves.

# PART II

## School of Bowing Technic

### Explanatory Abbreviations and Signs

- W Whole length of the bow
- H Half length of the bow
- LH Lower half of the bow
- UH Upper half of the bow
- $\frac{1}{3}$  One third of the bow
- N Nut of the bow
- M Middle of the bow
- P Point of the bow
- M\* In the middle, then at point, then at nut of the bow
- ▭ Down-bow (Also when no sign appears at the beginning of an exercise, start down-bow)
- ∨ Up-bow
- Détaché (broad detached stroke)
- Staccato or martellato (martelé)
- ∇ Thrown stroke (spiccato) or saltato (sautillé)
- ↑ Lift the bow from the string

*Note:* If the student will constantly keep the bow parallel to the bridge, or at right angle to the strings, the position of the arm and wrist will automatically become correct. Thus the angle of the arm with the body and the amount of the bending of the wrist will be regulated by the physical build of the student

### 1

#### Exercises for Holding the Bow

To be practised with very short strokes in the middle, at the point, and at the nut. During the rests let the bow lie on the string while counting the rests aloud.

### 2

#### Exercises for Guiding the Bow Eighteen Examples with Six Variants

##### Examples

##### Variants

Rhythmic Exercises

For Whole Bow and Subdivisions of the Bow

Examples

1 2 4

1 2 3 4

Keep finger down

3 4 4

5 6

7 8 3

1 2 4

9 4 10 4

11 3 12 4

1 2 4

57 Variants to be applied to each of the above 12 Examples

Whole Bow

In the first four variants, allow the bow to rest lightly on the string.

1 ♩ = 66 etc. 2

3 4 5

6 7 8

9 10 ♩ = 50 simile 11 ♩ = 66

12 13 14 15

Half Bow

Practise with lower, and then upper half of bow

16  $\text{♩} = 66$  17 18 19  $\text{♩} = 50$

H H H H H H H H H H H H H H

20  $\text{♩} = 66$  21 22 23 24

H H H H H H H H H H H H H H

Half Bow and Whole Bow

25  $\text{♩} = 66$  26 27

LH W UH W LH W UH W LH W UH W

28 29 30 31 32

W UH W LH LH W UH W LH W UH W W UH W LH LH W UH W

Middle of Bow

33  $\text{♩} = 66$  34 35 36 37 38

M M M M M M M M M M M M

39 40 41 42

M M LH UH UH LH W W W W W

43 44 45 46

LH W UH W LH UH W LH UH W LH UH W

One-Third of Bow

47  $\text{♩} = 66$  48

a) N b) M c) P a) N b) M c) P

49 50 51

a) N b) M c) P N W P W

52 53 54

N W P W W P W N W P W N

55 56 57

W P W N N W P W W P P P W N N N

4

Study in Half-Notes with 75 Variants

Andante

2nd Viola

Variants

Whole Bow

1 ♩ = 80 etc. 2 3 ♩ = 50 4 ♩ = 80

W W W W W W W W

5 ♩ = 60 6 ♩ = 80 7 ♩ = 60

W W W

8 ♩ = 80 9 10

W W W W W W

11 12 ♩ = 80 13 14

W W W W W W W W

Half Bow

15  $\text{♩} = 80$   $\nabla$  16 17 18

a) UH UH UH UH  
b) LH LH LH LH

19 20 21

a) UH UH UH  
b) LH LH LH

22 23 24 25

a) UH UH UH UH  
b) LH LH LH LH

Whole Bow and Half Bow

26  $\text{♩} = 80$  27 28 29 30

W UH W LH W UH W LH LH W UH W LH W UH W LH W UH W

31 32 33

W UH W LH W UH W LH W UH W LH W UH W LH

Middle of Bow

34  $\text{♩} = 80$  35 36 37 38

M M M M M

Slurred Bowing: Whole Bow and Half Bow

39  $\text{♩} = 80$  40 41 42 43 44

W W W W W W W W W W W W W W

45 46 47 48 49

W W W W W W W W W W UH W LH LH W UH

50  $\square$  51 52 53

W UH W LH LH LH W UH UH W LH W UH W LH W UH W

Preparation of Staccato

54  $\text{♩} = 80$  55 56 57

LH UH W W W W W LH UH W

58 59 60 61

W W W W W W W W

One-Third of Bow

62  $\text{♩} = 80$  63

a)  $\frac{1}{3}$  N  
b)  $\frac{1}{3}$  M  
c)  $\frac{1}{3}$  P

$\frac{1}{3}$  N  
 $\frac{1}{3}$  M  
 $\frac{1}{3}$  P

64 65

$\frac{1}{3}$  N  
 $\frac{1}{3}$  M  
 $\frac{1}{3}$  P

N  
M  
P

66 67

N W P W W P W N

68 69

N W P W N W P W

Dotted Quarter-Notes

70  $\text{♩} = 80$  71 72

LH LHLH LH UH UH LH LH W UH UH W

73 74 75

W W W W W W W W

The D tach  and Springing Bow  
Study in Quarter-Notes with 260 Variants

Moderato

2nd Viola

260 Variants

Whole Bow

1  $\text{♩} = 88$  etc. 2  $\text{♩} = 60$  3  $\text{♩} = 88$  4

W W W W W W W W W W

Upper Half of Bow

5  $\text{♩} = 60$  6  $\text{♩} = 88$  7 8

UH UH UH UH UH V V V V

Middle of Bow

9  $\text{♩} = 60$  10  $\text{♩} = 88$  11

M M M M

12 13 14

M M M V V V V



Legato

15  $\text{♩} = 88$  16 W 17 W 18 W 19 W W W W UH LH

20 W W 21 W W 22 W W 23 W W UH LH UH W

24 W W 25 W W 26 W W 27 W W UH W

With One-Third of Bow

28  $\text{♩} = 88$  29 30 31 32 W W P N

a)  $\frac{1}{3}$  N N  $\frac{1}{3}$  N  $\frac{1}{3}$  N  $\frac{1}{3}$  P N  
 b)  $\frac{1}{3}$  M M M M M  
 c)  $\frac{1}{3}$  P P P P P

33 W W 34 35 36 P N W P W N N W P W

37 W P W N 38 W W P N 39 W W P N

Dotted Quarter-Notes

40  $\text{♩} = 88$  41 42 43 W W W  $\frac{2}{3}$  W  $\frac{1}{3}$  W

44 W W 45 W UH UH W LH LH 46 W UH UH W LH LH

47 W W 48 W 49 W

Staccato

50  $\text{♩} = 60$  W W

51 W W

52 W W

53  $\text{♩} = 66$  W

54 W W

55  $\text{♩} = 72$  W W W

56 W

57 W UH W LH

58  $\text{♩} = 74$  LH UH UH LH W W W

59 W

60 W W

61 W

62 W

63 W

64 W

65 W

66 W

With Very Short Bow

67  $\text{♩} = 116$  M\*  $\text{♩}$  M\*  $\text{♩}$  M\*  $\text{♩}$  M\*

68 M\*  $\text{♩}$  W

69 M\*  $\text{♩}$  W

70 M\*  $\text{♩}$  W

71 N P

72 W P W N N P

73 W W

74 W P W N P W N W

75 W W

76 W W

77 W W

78 W W

79 W W

P N P N W P N

With the Wrist Only

80  $\text{♩} = 92$   $\text{♩} = 116$  81 82

M\* M\* M\*

83 84 85

M\* M\* W P W N

86

N

87 88

N P P N

89 90

W P W N N W P W

91 92

P P N N N N W F P W

93 94

M\* *simile* M\*

95 96

N

97

P P N

98 99 100 101

N W P W M\* M\* W P W N

Syncopated Legato Notes

102  $\text{♩} = 88$  W W

103 W W

104 W W

105 W W

106 W W

107 W P

108 W W

109 W W

110 W W

111 W W

112 W

113 W

114 W

115 W

116 W

117 W

Dotted Eighth-Notes

118  $\text{♩} = 88$

119

120  $\text{♩} = 108$  W

121

122 W P

123 W N

124  $\text{♩} = 80$  W W

125 W W

126 W P W N

127 W P W N

128 M\*

129 W P W N

130  $\sqrt{}$  W W

131 W W

132 W W

133 W W

134 W W

135 W W

a) N  
b) M

P N P W P W N

Short Staccato Strokes

136  $\text{♩} = 104$

137

138 W W

139 W

140 W

141 W

142 W

143 W

144 W

145 W

146 W

147 W

$\sqrt{}$  M\* with very short bow stroke M\*

148 W 149  $\text{♩} = 128$  150 151 W

152 W 153 W 154 W 155 W 156 W 157 W

158 W 159 W 160 W

161 W 162 W

163 W 164  $\text{♩} = 104$  165

M\* M\*

166 167 168

M\* M\* M\*

169 V 170 171 W 172 W

M\*

173 W 174 W 175 W 176 W 177 W

178 W 179 W 180 W

181 W 182 W

183 W 184 W  
 185 W 186 W  
 187 W 188 W  
 189 W 190 W

Viotti's Style of Bowing

191 = 104 W W W W simile  
 192 W W W simile  
 193 W P W W N W W simile  
 194 W W W simile  
 195 W W simile

The Thrown Stroke (Sautillé)

196 = 132 N M N M N M N M  
 197 N M N M N M  
 198 N M N M  
 199 N M  
 200 N M detached strokes detached strokes N M  
 201 N M  
 202 N M \* 203 N M M  
 204 N M V  
 205 M  
 206 M 207 N M 208 N M 209 M

\*↑ This mark shows where the bow should be lifted







Study in Eighth-Notes with 214 Variants

Allegro moderato

The main musical score consists of eight staves of music in 3/4 time. The key signature has one flat (B-flat). The music features eighth-note patterns with various accents, including slurs, ties, and dynamic markings like '4' and '1 2 2'. The piece concludes with a final cadence.

Varied Bowings

The 'Varied Bowings' section contains 25 numbered examples of eighth-note patterns. Each example is accompanied by a specific bowing instruction:

- 1  $\frac{1}{3}$  M\*
- etc. 2  $\frac{1}{3}$  M\*
- 3  $\frac{1}{3}$  M\*
- $\frac{1}{3}$  M\*
- 4 M\*
- 5 M\*
- 6 W W
- 7 W UH W LH
- 8 LH W UH W
- 9 W WH
- 10 LH W UH
- 11 LH W UH
- 12 LH W
- 13 W W
- 14 W UH
- 15 W UH UH
- 16 W W W
- 17 P W W P
- 18 P W N W P
- 19 P W N
- 20 P W N
- 21 W UH W LH W W
- 22 W W
- 23 W W
- 24 W W N
- 25 W W N

26 W W 27 W W 28 W W 29 W W 30 W W

31 P W 32 W 33 W 34 W 35 W N

36 W 37 P W N W P P 38 W W

Wrist Strokes

39  $\text{♩} = 126$  40 41 42

43 44 45 46

47 48 49 W 50 W P P

51 W P W N 52 W P 53 W P N 54 W

55 56  $\text{♩} = 118$  57 58  $\text{♩} = 108$

59 60 61 62

63 64 65

66 67 W P

68 W P 69 W P W N N 70 W

71 W 72  $\text{♩} = 100$  73 W P W N W N

Dotted Eighth-Notes

Preparatory exercise

74  $\text{♩} = 108$  M

75 W W

76 W W

77  $\text{♩} = 126$  N M V V V V

78 P V V V V

79 W P V V

80 W P

81 W P W N V V V V

82  $\text{♩} = 104$  W W

83 W P W N

84  $\text{♩} = 112$  M\*

85 W P

86 W W

87 W W

88 W P

89 W P

90 W M\*

91  $\text{♩} = 108$  W P

92 W P

93 W W

94 M\*

95 W W

96 W W

97 W W

98 W W

Syncopations

99  $\text{♩} = 108$  M\*

100 M\*

101 M\*

102 N W

103 N P W

104  $\text{♩} = 92$  M

105 N W

106 W P W N

107 M

108 N W

109 P W N

Staccato

110  $\text{♩} = 120$  M\* 111 M\* 112 M\* 113 M\*

114 M\* 115 M\* 116 W W 117 W P

118 W W 119 W W 120 W W 121 W W

122 W P 123 W W 124 W W 125 W W

126 W W 127 W W 128 W W 129 W W

130  $\text{♩} = 104$  N W P W 131 N W P W 132 W P W *simile* 133 W P W N W

134 W P W N 135  $\text{♩} = 108$  M\* 136 M\* 137 M\*

138 M\* 139 M\* 140 M\*

141 W 142 W 143 W

144 W 145 W 146 W

147 W

148 W



192  $\text{♩} = 104$

M  $\text{♩}$   $\text{♩}$   $\text{♩}$  M  $\text{♩}$   $\text{♩}$   $\text{♩}$

194  $\text{♩} = 80$  Sautillé

M M sautillé

196

détaché M

197  $\text{♩} = 100$

f détaché p sautillé M

199  $\text{♩} = 92$  At the Nut

N N N N

203  $\text{♩} = 104$  Accented Stroke at the Point

P P P P

207  $\text{♩} = 126$  Crescendo and Decrescendo

p f p f M p f N p f M p f N p f p

7

Study in Eighth-Notes in 6/8, with 91 Variants

Allegretto

The main musical score consists of five staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in eighth notes, with some slurs and accents. The second staff continues the melody with some chromatic alterations. The third and fourth staves show further variations in the eighth-note patterns. The fifth staff concludes the piece with a final cadence.

Varied Bowings

This section contains 25 numbered examples of varied bowings for the eighth-note patterns. Each example is accompanied by a specific bowing instruction:
 

- 1:  $\text{♩} = 66$ , etc.
- 2: W W
- 3: H H H H
- 4: H H H H
- 5: W H H
- 6: W W H H
- 7: W P W
- 8: W UH N
- 9: W W N
- 10: W W N
- 11: W P W
- 12: W W W
- 13: N W W
- 14: LH W H
- 15: W W W
- 16: W W N
- 17: W H
- 18: W H H
- 19: LH W
- 20: LH W
- 21: W H H
- 22: W
- 23: W
- 24: P N W P
- 25: P W W

Dotted Eighth-Notes

(Preparatory exercise)

26  $\text{♩} = 168$

W P W

27 W W

28 W W

29 W W

30 W W

31 W W

32 W H

33 W P

34 W P

35 W W N

36 W P W N

37 LH M UH

38 W V □ V

39 UH M LH LH M UH UH M LH

40 M\*

41 W

Wrist Strokes

42  $\text{♩} = 76$

M\*

43 M\*

44 M\*

45 M\*

46 W

47 W

48 W

49 W

N

P

P

P

50  $\text{♩} = 68$

M\*

51 M\*

52 M\*

53 M\*

54 M\*

55 M\*

56 W P

57 W

Dotted Sixteenth-Notes

58  $\text{♩} = 60$

N P

59 N W P W

60 N W

61 V W W

62 W P W N

63 W W

64 W W



65 *W* *W* *W* 66 67 *V* *V* *V* *V*

*P* *N* *P* *LH* *MUH* *UH* *MLH*

68 *W* *W* 69 *W* 70 *W*

*P*

Spiccato

71 *M* *N* 72 *M* *N* 73 *M* *N* 74 *M* *N*

*(p)* *(f)*

75 *M* *N* 76 *M* 77 *M* 78 *M* *N*

79 *M* *N* 80 *M* *N* 81 *M* *N* 82 *M* *N*

83 *M* 84 *M* 85 *M* 86 *M*

*M* *N* *M* *N* *M* *N* *M* *N*

Sautillé

87 *M* 88 *M* *p sautillé* *f détaché*

89 *M* 90 *M* *détaché* *3* *3* *3*

*sautillé* *détaché*

*sautillé* 91 *M*

## 8

## Arpeggio Etude

To be practised with Bowings 1 to 198 (pp. 40 = 45)

Musical score for Exercise 8, Arpeggio Etude. It consists of five staves of music in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a continuous sequence of arpeggiated chords, primarily moving in an ascending and then descending fashion across the staves.

## 9

## Study in Sixteenth-Notes with 66 Variants

Musical score for Exercise 9, Study in Sixteenth-Notes with 66 Variants. It consists of five staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a continuous sequence of sixteenth-note patterns, primarily moving in an ascending and then descending fashion across the staves. The score includes various fingering indications (1, 2, 4, 1, 4) and accents.



23 N P M

24 N P M

25 N P M

26 N P M

27 N W P UH P UH P

28 P W N W 30 N LH M LH N LH

31 P 32 N

33 M UH M 34 LH M LH 35 P UH M UH P LH M

37 P H 38 M LH N LH M 39 P 40 P 41 W P W 42 P 43 P 44 LH M LH

45 LH 46 P UH 47 W 48 M 49 W 50 LH LH N LH LH

51 P W 52 W P W N 53 M LH LH M 54 UH UH 55 LH 56 N W

57 N W W 58 LH M UH 59 LH 60 W P 61 UH UH M 62 M LH LH

63 P 64 N

65 from N to P

66 LH M UH