

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.

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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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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)
Helen Boyd (élève du prof. O. Sevcik à Prague)

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 přinést 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 gemäßigttem 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.

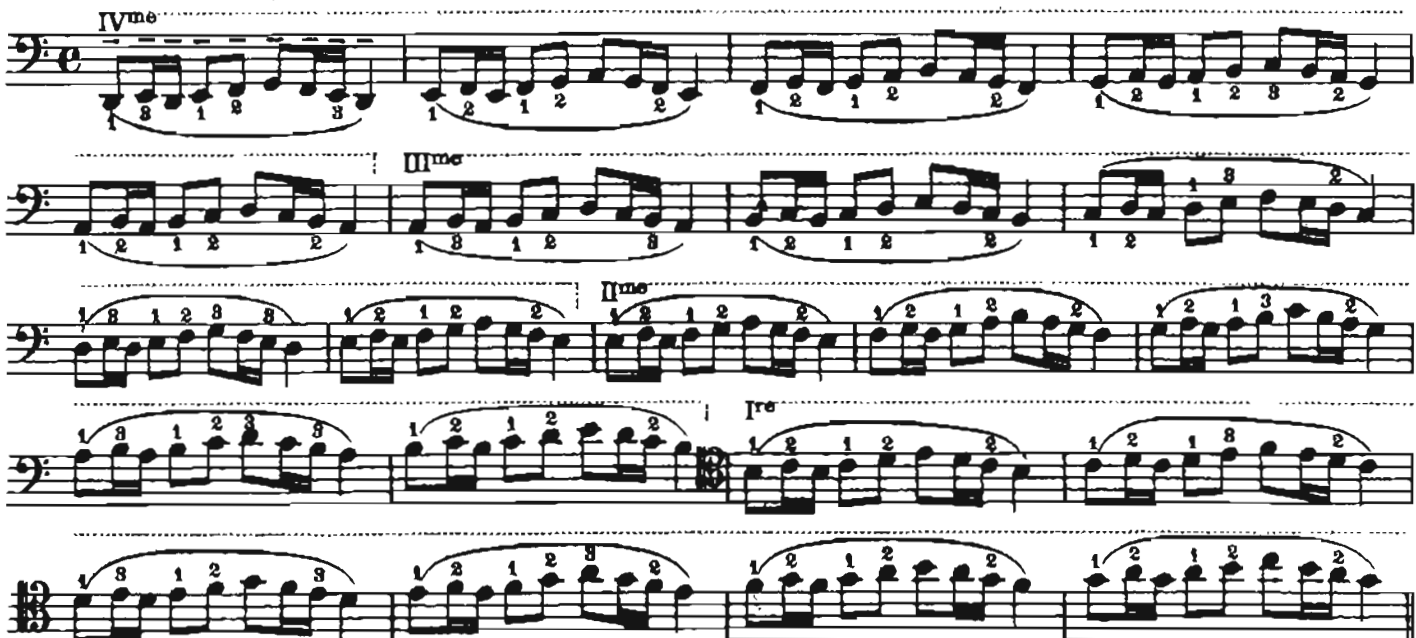
V následujících cvičeních jest uveden prstoklad jen v tonině C dur. Hrají-li se tato cvičení v jiných stupnicích, je třeba dbáti správného prstokladu.

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

3.

IV^e

III^e

II^e

I^e

4.

IV^e

III^e

Exercise 5, measures 1-4. The score is written for bass clef with a common time signature. It consists of three systems of staves. The first system has a single staff with a *II^e* fingering label. The second system has two staves, with the top one labeled *I^e*. The third system has two staves. Fingerings are indicated by numbers 1, 2, 3, 4, and 8. Slurs and accents are used throughout.

5.

Exercise 6, measures 1-4. The score is written for bass clef with a common time signature. It consists of five systems of staves. The first system has a single staff with a *IV^e* fingering label. The second system has two staves with a *III^e* label. The third system has two staves with a *II^e* label. The fourth system has two staves with a *I^e* label. The fifth system has two staves. Fingerings are indicated by numbers 1, 2, 3, 4, and 8. Slurs and accents are used throughout.

6.

Exercise 7, measures 1-4. The score is written for bass clef with a common time signature. It consists of five systems of staves. The first system has a single staff with a *IV^e* fingering label. The second system has two staves with a *III^e* label. The third system has two staves with a *II^e* label. The fourth system has two staves with a *I^e* label. The fifth system has two staves. Fingerings are indicated by numbers 1, 2, 3, 4, and 8. Slurs and accents are used throughout.

7.

IV°

III°

II°

I°

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°

III°

II°

I°

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

Detailed description of exercise 12: This exercise consists of four systems of two staves each (bass and treble clef). The first system is labeled 'IV^e' and contains two measures. The second system is labeled 'III^e' and contains two measures. The third system is labeled 'II^e' and contains two measures. The fourth system is labeled 'I^e' and contains two measures. The music is written in a single melodic line with various rhythmic values and articulation marks. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes across measures. The key signature has one flat, and the time signature is common time (C).

13.

IV^e

III^e

II^e

I^e

Detailed description of exercise 13: This exercise consists of four systems of two staves each (bass and treble clef). The first system is labeled 'IV^e' and contains two measures. The second system is labeled 'III^e' and contains two measures. The third system is labeled 'II^e' and contains two measures. The fourth system is labeled 'I^e' and contains two measures. The music is written in a single melodic line with various rhythmic values and articulation marks. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes across measures. The key signature has one flat, and the time signature is common time (C).

14.

IV^e

III^e

Detailed description of exercise 14: This exercise consists of three systems of two staves each (bass and treble clef). The first system is labeled 'IV^e' and contains two measures. The second system is labeled 'III^e' and contains two measures. The third system is unlabeled and contains two measures. The music is written in a single melodic line with various rhythmic values and articulation marks. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes across measures. The key signature has one flat, and the time signature is common time (C).

15.

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.

17.

Exercise 17 consists of four staves of music, all in bass clef. The first staff is labeled *IV^e* and contains two measures of music with fingering numbers 8, 1, 4, 8, 4, 9, 4, 8, 2, 8, 2, 8. The second staff is labeled *III^e* and contains two measures with fingering numbers 8, 4, 2, 2, 8, 2, 8, 2, 8, 4. The third staff is labeled *II^e* and contains two measures with fingering numbers 2, 8, 2, 8, 2, 4. The fourth staff is labeled *I^e* and contains two measures with fingering numbers 2, 2, 2, 2, 4. The music is written in a rhythmic pattern of eighth and sixteenth notes, with slurs and ties connecting notes across measures.

18.

Exercise 18 consists of four staves of music, all in bass clef. The first staff is labeled *IV^e* and contains two measures with fingering numbers 8, 1, 4, 8, 2, 4, 2, 1, 8, 2, 2, 4, 2, 1, 2, 2, 4. The second staff is labeled *III^e* and contains two measures with fingering numbers 8, 1, 8, 2, 1, 2, 4, 2, 1, 2, 8, 4, 2, 1, 2, 8, 4. The third staff is labeled *II^e* and contains two measures with fingering numbers 1, 2, 8, 4, 1, 2, 2, 4. The fourth staff is labeled *I^e* and contains two measures with fingering numbers 2, 1, 2, 2, 4. The music is written in a rhythmic pattern of eighth and sixteenth notes, with slurs and ties connecting notes across measures.

19.

Exercise 19 consists of four staves of music, all in bass clef. The first staff is labeled *IV^e* and contains two measures with fingering numbers 2, 1, 1, 4, 1, 2, 1, 1, 1, 2, 1, 1. The second staff is labeled *III^e* and contains two measures with fingering numbers 1, 1, 1, 1, 2, 1, 1, 1, 2, 1, 1. The third staff is labeled *II^e* and contains two measures with fingering numbers 1, 1, 1, 1, 2, 1, 1, 1, 2, 1, 1. The fourth staff is labeled *I^e* and contains two measures with fingering numbers 2, 1, 1, 1, 2, 1, 1, 1, 2, 1, 1. The music is written in a rhythmic pattern of eighth and sixteenth notes, with slurs and ties connecting notes across measures.

20.

IV^e

III^e

II^e

I^e

1 1 4 1 1 2 4 1 1 4

1 1 4 1 1 4 1 1 4 1 1 4

1 1 2 4 1 1 4 1 1 4 1 1 4

1 1 2 4 1 1 4 1 1 4 1 1 4

21.

IV^e

III^e

II^e

I^e

8 4 4 8 2 4 8 2 4 2 3 4 2

8 4 4 8 2 4 8 2 4 2 3 4 2

2 4 4 2 2 8 4 2 2 8 4 2 2 8 4 2

2 4 4 2 2 8 4 2 2 8 4 2 2 8 4 2

22.

IV^e

III^e

II^e

I^e

1 8 4 4 1 8 4 4 1 2 4 4 1

1 4 1 1 8 4 1 1 4 1 1 4 1

1 8 4 1 1 8 4 1 1 8 4 1 1 8 4 1

1 8 4 1 1 8 4 1 1 8 4 1 1 8 4 1

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

33.

34.

IV^e

★

III^e

★

II^e

★

I^e

★

Detailed description: This block contains the first 24 measures of exercise 34. It is written in bass clef with a 6/8 time signature. The exercise is divided into four degrees: IV^e (measures 1-6), III^e (measures 7-12), II^e (measures 13-18), and I^e (measures 19-24). Each degree consists of two measures of music. The notation includes various rhythmic values (eighth and sixteenth notes), slurs, and fingerings (numbers 1-4). A star symbol (★) is placed above the first measure of each degree's pair.

35.

IV^e

★

III^e

★

Detailed description: This block contains the first 12 measures of exercise 35. It is written in bass clef with a 6/8 time signature. The exercise is divided into two degrees: IV^e (measures 1-6) and III^e (measures 7-12). Each degree consists of two measures of music. The notation includes various rhythmic values (eighth and sixteenth notes), slurs, and fingerings (numbers 1-4). A star symbol (★) is placed above the first measure of each degree's pair.

The first system consists of six staves of music in bass clef. The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. A 'Q' symbol is placed above several phrases. A 'II^o' marking is present above the third staff. A star symbol is placed above the first staff of the second line.

36.

The second system consists of six staves of music in bass clef. The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. A 'Q' symbol is placed above several phrases. A 'IV^e' marking is present above the first staff. A 'III^e' marking is present above the third staff. A 'II^e' marking is present above the fifth staff. A star symbol is placed above the first staff of the second line.

IV^e

III^e

II^e

I^e

38.

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

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

42.

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

43.

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

44.

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

47.

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

Detailed description: This block contains the musical notation for exercise 47. It consists of four staves, labeled IV^o, III^o, II^o, and I^o from top to bottom. Each staff contains a series of rhythmic patterns with slurs and fingerings (1, 0, 1, 1, 0, 1, 1, 0, 1, 1, 0, 1). The notation is in bass clef for the first three staves and treble clef for the last one.

48.

IV^o

III^o

II^o

I^o

Detailed description: This block contains the musical notation for exercise 48. It consists of four staves, labeled IV^o, III^o, II^o, and I^o from top to bottom. Each staff contains a series of rhythmic patterns with slurs and fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). The notation is in bass clef for the first three staves and treble clef for the last one.

49.

IV^o

III^o

II^o

I^o

Detailed description: This block contains the musical notation for exercise 49. It consists of four staves, labeled IV^o, III^o, II^o, and I^o from top to bottom. Each staff contains a series of rhythmic patterns with slurs and fingerings (3, 2, 0, 3, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0). The notation is in bass clef for the first three staves and treble clef for the last one.

IV^o

III^o

II^o

I^o

51.

IV^o

III^o

II^o

I^o

52.

IV^o

III^o

II^o

I^o

IV^e

III^e

II^e

I^e

IV^e

III^e

II^e

I^e

Scales throughout 3 Octaves.

Tonleitern durch 3 Octaven.

Gammes de 3 Octaves.

Stupnice v rozsahu 3 Oktav.

C major

C dur. - Ut majeur

Musical score for exercise 57, C major scales. The score consists of seven staves, each containing a pair of staves (bass and treble clef). The scales are written in C major (C dur. - Ut majeur). The first staff shows the scales starting on C4. The subsequent staves show the scales starting on G4, D5, A5, and E6. Each staff includes fingering numbers (1-4) and accents (circles) to guide the performer. The scales are written in a continuous, flowing manner across the staves.

58.

Musical score for exercise 58, C major scales. The score consists of three staves, each containing a pair of staves (bass and treble clef). The scales are written in C major (C dur. - Ut majeur). The first staff shows the scales starting on C4. The subsequent staves show the scales starting on G4, D5, and A5. Each staff includes fingering numbers (1-4) and accents (circles) to guide the performer. The scales are written in a continuous, flowing manner across the staves.

First system of musical notation for guitar, measures 1-12. It consists of two staves: a bass staff on the left and a treble staff on the right. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The bass staff contains a continuous eighth-note accompaniment. The treble staff features a melodic line with various fingerings indicated by numbers 1-4 and rests. The system concludes with a double bar line and repeat dots.

59.

Second system of musical notation for guitar, measures 13-24. It continues with two staves (bass and treble) in the same key signature and time signature. The bass staff maintains the eighth-note accompaniment. The treble staff continues the melodic line with complex fingerings and some triplets. The system concludes with a double bar line and repeat dots.