

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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CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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Printed in the U. S. A.

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. The first staff contains four measures of music, each with a slur over a group of notes and a repeat sign at the end. The second staff contains four measures of music, also with slurs and repeat signs, ending with a final note.

2

A single staff of musical notation in bass clef, starting with a common time signature 'C'. It contains two measures of music with a slur over the notes and a fermata over the final note.

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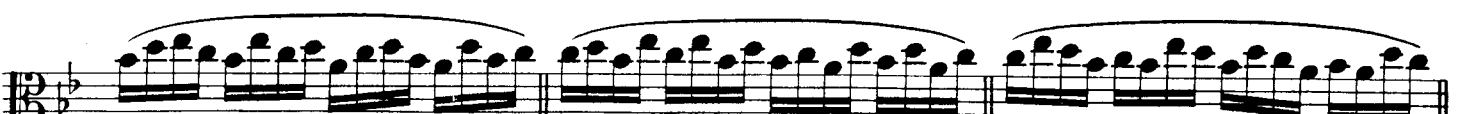
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Repeat each measure by itself at first; then repeat the two measures as indicated.

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 sequence of eighth-note chords, with the first two measures repeated individually and the next two measures repeated together. 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, G minor, A-flat minor, B-flat minor). Each exercise typically consists of a sequence of chords or notes, often with a repeat sign indicating where to start again. The exercises are designed to be played individually at first, and then in pairs as indicated by the instructions.

The image displays a musical score for a piece, likely for a string instrument, consisting of 12 staves. The notation is primarily eighth notes, often grouped in pairs or fours with slurs. The first staff features a circled 'o' at the beginning, a '4' above a group of notes, and the word 'simile' at the end. The key signature changes throughout the piece, indicated by various sharps and flats. The overall texture is dense and rhythmic.

This page contains 12 systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is primarily composed of eighth and sixteenth notes, often grouped into beamed patterns and connected by slurs. The key signature is predominantly one flat (B-flat), with some systems showing changes to two flats (B-flat and E-flat). The first system includes a circled '0' below the first measure. The notation is dense and rhythmic, typical of a piano accompaniment for a piece.

This page of musical notation is for a 13-string instrument, as indicated by the '13' in the clef of each staff. The music is organized into 13 horizontal staves, each containing four measures of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Many notes are grouped under slurs, and some are marked with accidentals (sharps, flats, and naturals). The key signature varies across the staves, with some starting in C major and others in different keys like G major or D major. The overall style is that of a technical exercise or a short piece for a multi-stringed instrument.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line. The notation includes various rhythmic values, slurs, and ties. A 4-measure rest is indicated in the 4th staff. The piece concludes with a final whole note chord in the 12th staff.

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

7

A single staff of musical notation in bass clef, common time. It shows a sequence of notes with accidentals (sharps, flats, naturals) and a slur underneath.

Ten staves of musical notation in bass clef, common time. Each staff contains a continuous sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs, forming a complex rhythmic and melodic pattern.

This page of musical notation is for guitar, consisting of 12 staves. The music is written in bass clef and includes various rhythmic patterns and fingerings. The first staff features a sequence of four measures with fingerings 1-2-3-4, 1-2-3-4, 3-2-4-1, and 4-3-1-2. The second staff has a first measure with a 4-fingered slur and a 1-fingered slur, followed by three measures with slurs. The third through eighth staves each contain four measures of music with slurs. The ninth staff has four measures with slurs, including a 3-1-4-2 fingering in the third measure and a 4-1-3-2 fingering in the fourth. The tenth staff has four measures with slurs and a 4-fingered slur in the first measure. The eleventh and twelfth staves each have four measures with slurs.

Musical notation for guitar, consisting of 13 staves. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first staff is in 3/4 time with a key signature of one sharp (F#). The second staff has a key signature of two flats (Bb). The third staff has a key signature of one flat (Bb). The fourth staff has a key signature of two flats (Bb). The fifth staff has a key signature of one sharp (F#) and includes fingerings: 4, 2, 3, 1, 4, 2, 3, 1, 2, 3, 1, 4, 2. The sixth staff is in common time (C) with a key signature of one sharp (F#) and includes a first fingering (1). The remaining staves continue with various musical notations and accidentals.

This page of musical notation is for guitar, consisting of ten staves. The music is written in a single system with a treble clef and a common time signature (C). The notation includes various fret numbers (e.g., 3, 4, 2, 1) and fingerings (e.g., 1, 2, 3, 4) above the notes. The music is organized into two measures per staff, with repeat signs at the end of each measure. The first measure of each staff begins with a natural sign (O) above the first note. The notation is complex, involving many triplets and slurs. The key signature has one sharp (F#).

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 is in G major (one sharp) and common time (C). The subsequent staves are in D major (two sharps) and common time. The exercises are characterized by slurred eighth-note patterns. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a circled '4' or '3', likely indicating specific fingering techniques or accents. The exercises progress from simple eighth-note runs to more complex patterns involving triplets and slurs across multiple measures.

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 a '4' above the first measure and '1 1' below the first two notes. The second measure has '1 2 1 1' below it. The second staff has a bass clef and a key signature of one sharp. It contains two measures with '3 3 2 4' above the first measure and '2 2 1' below the first two notes. The second measure has '4' above it. The piece ends with a double bar line and two empty circles.

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. It contains two measures of music with '1 1' below the first two notes. The second staff has a bass clef and a key signature of one sharp. It contains two measures with '3 3 2 4' above the first measure and '2 2 1' below the first two notes. The second measure has '4' above it. The piece ends with a double bar line and two empty circles.

Exercise 10 continues with 12 staves of music, each with a measure number and a bowing instruction. The staves are numbered 2 through 13. The bowing instructions are: 2 upper half of the bow, 3 1 upper third of the bow, 4 whole bow, 5 6 upper third, 7 8, 9 10, 11 12, 13 middle of the bow, 14 15 upper fourth, 16 17 lower quarter, 18 19 middle, 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64.

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 12 staves of music, each containing a scale in thirds. The scales are written in treble clef with a 4/4 time signature. The first staff shows the major scale of C major. The second staff shows the minor scale of C minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The third staff shows the minor scale of D minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The fourth staff shows the minor scale of E minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The fifth staff shows the minor scale of F minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The sixth staff shows the minor scale of G minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The seventh staff shows the minor scale of A minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The eighth staff shows the minor scale of B minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The ninth staff shows the minor scale of C minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The tenth staff shows the minor scale of D minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The eleventh staff shows the minor scale of E minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The twelfth staff shows the minor scale of F minor, with a sharp sign (#) above the first measure and a natural sign (h) above the second measure. The score includes various annotations such as '1st time', '2nd time', and signs (#), (h), (b) to indicate repetitions and accidentals.

Exercise 11 is a four-staff musical piece in G major (one sharp). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The first staff includes a fermata over a half note. The second staff has a fermata over a half note and a marking '(h)'. The third staff has a fermata over a half note and a marking '(h)'. The fourth staff ends with a fermata over a half note and a marking '1 1'.

12

Exercise in Sixths

Upper half of bow

Exercise 12 is a six-staff musical piece in G major. It is designed for the upper half of the bow. The first staff has a fermata over a half note and a marking '4'. The second staff has a fermata over a half note. The third staff has a fermata over a half note. The fourth staff has a fermata over a half note and a marking '2 3 4 2'. The fifth staff has a fermata over a half note and a marking '4 2'. The sixth staff has a fermata over a half note and a marking '4 4'.

Octaves

Lower half of bow

A musical score for a double bass exercise titled "Octaves" for the lower half of the bow. It consists of six staves of music in 2/4 time. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef. The music features a series of eighth-note octaves, with various accidentals (sharps, flats, naturals) and fingering numbers (1, 2, 3, 4) indicated. The exercise is divided into two main sections by a double bar line.

14

Chromatic Scales

A musical score for a double bass exercise titled "Chromatic Scales". It consists of a single staff of music in 2/4 time, starting with a bass clef. The exercise is a chromatic scale consisting of a series of eighth notes, with fingering numbers (1, 2, 3, 4) indicated below the notes.

A musical score for a double bass exercise titled "Chromatic Scales", continuing from the previous section. It consists of four staves of music in 2/4 time, starting with a bass clef. The music features a series of eighth-note chromatic scales, with various accidentals and fingering numbers (1, 2, 3, 4) indicated. The exercise is divided into two main sections by a double bar line.

Musical staff with notes and fingerings. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-4 and some notes marked with a circle (o).

optional fingering

Musical staff with notes and fingerings. This staff is labeled "optional fingering" and shows an alternative set of fingerings for the notes in the previous staff. It includes fingerings like 1 2 1 2 3 4 and 3 2 1 2 1 0 4 3 2 1 2 1.

Musical staff with notes and fingerings. This staff includes the word "simile" written above the notes, indicating a similar style or technique to the preceding section. It features fingerings such as 4 3 2 1 2 1 0 4 3 2 1 2 and 4 3 3.

Musical staff with notes and fingerings. This staff continues the melodic line with fingerings like 4 3 2 1 2 1 0 4 3 2 1 2 and 4 3 3.

Musical staff with notes and fingerings. This staff includes fingerings such as 2 1 0 4 3 2 1 0 4 3 2 1 2 and 4 3 2 1 0 4 3 2 1 2.

Musical staff with notes and fingerings. This staff features fingerings like 2 1 0 4 3 2 1 0 4 3 2 1 2 and 4 3 2 1 0 4 3 2 1 2.

Musical staff with notes and fingerings. This staff includes fingerings such as 4 3 2 1 0 4 3 2 1 2 and 4 3 2 1 0 4 3 2 1 2.

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Musical staff with notes and fingerings. This staff features fingerings like 4 3 2 1 0 4 3 2 1 2 and 4 3 2 1 0 4 3 2 1 2.

Musical staff with notes and fingerings. This staff includes fingerings such as 4 3 2 1 0 4 3 2 1 2 and 4 3 2 1 0 4 3 2 1 2.

optional fingering

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 chordal textures and voicings, including diminished seventh chords and their inversions. The final staff concludes with a double bar line and a key signature change to two flats (B-flat major).

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns and techniques:

- Staff 1:** Features a sequence of eighth-note triplets and sixteenth-note groups, often beamed together and slurred.
- Staff 2:** Continues with similar rhythmic patterns, including some sixteenth-note runs.
- Staff 3:** Introduces triplet eighth notes and sixteenth-note patterns.
- Staff 4:** Shows more complex rhythmic figures with slurs and fingerings (1, 2).
- Staff 5:** Includes sixteenth-note runs and patterns with slurs.
- Staff 6:** Features sixteenth-note patterns with slurs and fingerings (1, 4, 4).
- Staff 7:** Contains sixteenth-note runs and patterns with slurs.
- Staff 8:** Shows sixteenth-note patterns with slurs and fingerings (1, 2, 4, 4).
- Staff 9:** Includes sixteenth-note patterns with slurs and fingerings (1, 3, 3, 3).
- Staff 10:** Features sixteenth-note patterns with slurs and fingerings (3, 4, 4).
- Staff 11:** Shows sixteenth-note patterns with slurs and fingerings (3, 4, 4).
- Staff 12:** Ends with sixteenth-note patterns and slurs.

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 style that suggests a sequence of chords or a scale with specific fingerings indicated by numbers 1-4. The notation includes many accidentals (sharps and flats) and is organized into measures by vertical bar lines. Some notes are circled, and there are various slurs and phrasing marks throughout the piece. The key signature changes to two flats (B-flat and E-flat) in the second staff, and then to three flats (B-flat, E-flat, and A-flat) in the third staff. The piece concludes with a double bar line and a final chord in the key of three flats.

This page of musical notation is for guitar, presented in a single system with ten staves. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes a variety of techniques and fingerings:

- Staff 1:** Features a sequence of eighth notes with fingerings 2, 1, 2, 2, 3, 4. It includes a double bar line and a measure with a whole note chord.
- Staff 2:** Continues the melodic line with fingerings 4, 3, 2, 1, 1, 2, 4. It ends with a whole note chord.
- Staff 3:** Shows more complex phrasing with fingerings 4, 3, 4, 1, 2, 1, 2, 4, 3, 4. It includes a double bar line and a measure with a whole note chord.
- Staff 4:** Similar to the previous staff, with fingerings 4, 3, 4, 3, 2, 1, 2, 4, 1, 4, 3, 4.
- Staff 5:** Focuses on sixteenth-note patterns with fingerings 1, 2, 1, 2, 1, 2, 3, 4, 4, 3, 1, 3, 4, 4, 4, 4, 4, 4.
- Staff 6:** Continues the sixteenth-note patterns with fingerings 3, 2, 1, 2, 3, 1, 3, 4, 3, 4, 1, 2, 1, 4, 4, 4, 4, 4, 4.
- Staff 7:** Includes a measure with a whole note chord and continues with fingerings 2, 3, 2, 1, 1, 3, 4, 4, 4, 3, 2, 1, 3, 4, 2, 3, 4.
- Staff 8:** Features sixteenth-note runs with fingerings 4, 3, 4, 4, 4, 3, 1, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Staff 9:** Continues the sixteenth-note patterns with fingerings 4, 1, 1, 4, 2, 4, 1, 4, 3, 3, 1, 4, 2, 1, 3, 4, 1, 3, 4, 3, 4, 1.
- Staff 10:** Final staff with fingerings 4, 3, 4, 4, 4, 3, 1, 3, 2, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 1.

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
Keep finger down

2

3

4

5

6

7

8

9

10

11

12

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 $\text{♩} = 66$ etc. 2

3

4

5

6

7

8

9

10 $\text{♩} = 50$ simile

11 $\text{♩} = 66$

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 H H

20 $\text{♩} = 66$ 21 22 23 24

H H 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 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

11 12 ♩ = 80 13 14

W W W W W W W W

Half Bow

15 $\text{♩} = 80$ ∇ 16 17 18

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

19 20 21

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

22 23 24 25

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

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

24 UH W LH W UH 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* 3

68 M* 3

69 M* W

70 M* 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

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 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
 133 W W
 134 W W
 135 W W

a) N
 b) M

Short Staccato Strokes

136 $\text{♩} = 104$
 137 M*
 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

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 M* 167 M* 168 M*

169 M* 170 171 W 172 W

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 simile
192 W W W simile
193 W P W W N W W simile
194 W W W simile
195 W W W simile

The Thrown Stroke (Sautillé)

196 = 132 a) N (f) b) M (p) 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 M
203 N M M
204 N M M
205 M
206 M
207 N M
208 N M
209 M

* ↑ This mark shows where the bow should be lifted

210 *N*
 211 *M* *M* *M* *M*
 212 *M*
 213 = 112 *V**M*
 214 *M*
 215 *M*
 216 *M* *M*
 217 *M*
 218 *M*
 219 *M*
 220 *N*
M

221 Preparatory exercise **Springing Bow (Sautillé)**
 = 160
M with the wrist *fp* *fp* *fp*

222 *M* *The first note détaché, the rest thrown*

223 *M*
 224 *M sautillé*

détaché

Flying Staccato
 225 = 126 *W* *W*
 226 *W*
 227 *W*
 228 *W*
 229 *W*
 230 *W*
 231 *W*
 232 *W*
 233 *W*
 234 *W*

Thrown Staccato
 235 = 120 *V**M*
 236 *V**M*
 237 *V**M*
 238 *M*
 239 *M*
P

240 $\text{♩} = 92$

Down-bow Strokes from the Nut

243 $\text{♩} = 120$

Up-bow Strokes at the Nut

247 $\text{♩} = 120$

Up-bow Strokes at the Point

250 $\text{♩} = 104$

Crescendo and Decrescendo

253 $\text{♩} = 69$ W

255

256 W

257

258 W

259

260 W

Study in Eighth-Notes with 214 Variants

Allegro moderato

The main musical score consists of eight staves of music in 2/4 time. The key signature has one flat (B-flat). The music features eighth-note patterns with various accents, slurs, and dynamic markings. Some measures include fingerings (e.g., 1, 2, 2) and articulation marks like '4' and 'O'.

Varied Bowings

The 'Varied Bowings' section contains 25 numbered examples of eighth-note patterns, each with a specific bowing instruction below it:

- 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 W 38 W W

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

Wrist Strokes

39 $\text{♩} = 126$ 40 41 42

M* M* M* M*

43 44 45 46

M* M* M* M*

47 48 49 W 50

M* M* W P P

51 52 53 W 54

W P W N W P P N

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

W P W N W P W N M* 3 3 3 3

59 60 61 62

M* M* M* M*

63 64 65

M* M* M*

66 67 W

M* P

68 69 70 W

W P W P W N N

71 W 72 $\text{♩} = 100$ 73

P W P W N W P W N

Dotted Eighth-Notes

Preparatory exercise

74 $\text{♩} = 108$

75 W W

76 W W

77 $\text{♩} = 126$

78 V V

79 V V

80 W

81 V V

82 $\text{♩} = 104$

83

84 $\text{♩} = 112$

85 W

86 W W

87 W W

88 W

89 W

90 W

91 $\text{♩} = 108$

92 W

93 W W

94 M*

95 W W

96 W W

97 W W

98 W

M

N

P

W

P

W

P

W

N

M*

P

P

P

M*

P

W

W

M*

W

W

W

W

W

Syncopations

99 $\text{♩} = 108$

100

101

102 W

103 W W

104 $\text{♩} = 92$

105 W

106 W P W N

107

108 W

109 W W

M*

M*

M*

N

N

P

M

N

W

P

N

M

N

P

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

149 $\text{♩} = 92$ $M^* \text{ } \textcircled{3}$ $\textcircled{3}$ $M^* \text{ } \textcircled{3}$ $\textcircled{3}$ M^* 150 151

152 $\square M^*$ 153 $\square M^*$ 154 M^*

155 W 156 W 157 W

158 W 159 W

160 W

Spiccato

161 $\text{♩} = 132$ $M \text{ } \textcircled{p}$ $N \text{ } \textcircled{f}$ 162 M N 163 M 164 M 165 M

166 M 167 M 168 M 169 M 170 M

171 M 172 M 173 LH M 174 M N M M 175

176 N M 177 N M 178 N M 179 N M

180 N M 181 N M 182 N M 183 M M 184 M

185 N M 186 N M 187 M 188 M

189 M 190 M 191 M P

192 $\text{♩} = 104$

M 3 3

194 $\text{♩} = 80$ Sautillé

M M sautillé

196

M

197 $\text{♩} = 100$

f détaché p sautillé M

199 $\text{♩} = 92$ At the Nut

N N N N 3 3

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

P P P P

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

p f p f

210

p pf

211

mp f

212

Np f

213

Mp f

214

Np 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, featuring a key signature change to two sharps (F# and C#) in the final measures. The third, fourth, and fifth staves continue the piece with various rhythmic patterns and melodic lines.

Varied Bowings

This section contains 25 numbered examples of varied bowings for the eighth-note pattern. Each example is shown on a two-staff system (treble and bass clefs). Above each example is a number from 1 to 25. Below the notes are letters representing bowing directions: W (Wet), H (Hollow), P (Pizzicato), N (Narco), LH (Lento), and V (Vibrato). Example 1 includes a tempo marking of quarter note = 66 and the word 'etc.'. Examples 2 through 25 show various combinations of these bowing techniques applied to the eighth-note sequence.

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 UH M LH

39 LH M UH UH M LH

40 M*

41 W

Wrist Strokes

42 $\text{♩} = 76$

M*

M*

M*

M*

46 N

47 P

48 P

49 P

50 M*

51 M*

52 M*

53 M*

54 M*

55 M*

56 W P

57 W

Dotted Sixteenth-Notes

58 $\text{♩} = 60$

N P W

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*

Spiccato

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

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

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

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

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

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

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

M *M* *M* *M*

Sautillé

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

M *M* *p sautillé* *f détaché*

89 *M* 90 *M* *détaché* *3* *3* *3*

M *M* *détaché* *3* *3* *3*

sautillé *détaché*

sautillé 91 *M*

sautillé *M*

8

Arpeggio Etude

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

The musical score for 'Arpeggio Etude' consists of five staves of music. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a continuous sequence of arpeggiated chords, with each staff containing approximately 16 measures. The notes are primarily eighth and sixteenth notes, creating a rhythmic and melodic flow. The piece concludes with a final chord and a double bar line.

9

Study in Sixteenth-Notes with 66 Variants

The musical score for 'Study in Sixteenth-Notes with 66 Variants' consists of five staves of music. It is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music is characterized by dense sixteenth-note passages. The first staff begins with a 4-measure phrase. The second and third staves contain continuous sixteenth-note runs. The fourth staff includes fingering numbers (1, 2, 4, 1, 4) above the notes. The piece ends with a final chord and a double bar line.

1 W W W W W W W W a) UH b) LH LH UH UH LH

5 W V W 6 P P P P martelé

7 N martelé 8 M spiccato 9 N W P W 10 N W P W

11 a) N b) P c) M 12 a) N b) P c) M

13 a) N b) P c) M 14 a) N b) P c) M

15 a) N b) P c) M 16 a) N b) P c) M 3 3 3 3

17 a) N b) P c) M 3 3 3 3 18 a) N b) P c) M 3 3 3 3

19 a) N b) P c) M 3 3 3 3 20 a) N b) P c) M 3 3 3 3 3

21 a) N b) P c) M 22 a) N b) P c) M 3 3 3 3

23 N P M 24 N P M

25 N P M 26 N P M

27 N W P 29 UH P UH M UH P

28 P W N 30 N LH M LH N LH

31 P 33 M UH M 35 P UH M UH P

32 N 34 LH M LH 36 M LH N LH M

37 P H 39 P 41 W P W N 43 P

38 M LH N LH M 40 P 42 P 44 LH M LH

45 LH N 47 W 49 W

46 P UH 48 M 50 LH LH N LH LH

51 P W 53 M LH LH M 55 LH N W

52 W P W N 54 UH UH 56 N

57 N W W 59 LH 61 UH UH M

58 LH M UH 60 W P 62 M LH LH

63 P 65 from N to P

64 N 66 LH M UH