

O. Ševčík

School of Interpretation for the Violin Op. 16

31a. Vieuxtemps: Serenade in A major on the G string,
Concerto No.1-III

31b. Ševčík: Andante op 10 no.4

VIEUXTEMPS: SERENADE A-dur. Sul G.
KONCERTO 1 - III.

Allegretto.

VIOL. *)

PIANO.

*) Probrati napřed cvičení k jednotlivým taktům na straně 7-12.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 7-12 vorzunehmen.

*) Begin with the exercises of the separate bars page 7 - 12.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 7-12.

15

Musical score for measures 15-19. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with triplets and sixteenth-note runs, marked with dynamics *f*, *mf*, and *p*. The left hand provides a steady accompaniment of eighth notes. The bottom staff shows the piano's harmonic support with chords and single notes.

20

Musical score for measures 20-24. The right hand continues with melodic patterns, including a triplet and a sixteenth-note run, with dynamics *f* and *p*. The left hand maintains the eighth-note accompaniment. The piano accompaniment remains consistent with the previous section.

25

Musical score for measures 25-29. The right hand features a triplet and a sixteenth-note run, with dynamics *p*, *mp*, *mf*, and *f*. The left hand continues with the eighth-note accompaniment. The piano accompaniment is also present.

30

Musical score for measures 30-34. The right hand includes a sixteenth-note run and a triplet, with dynamics *f*, *ff rit.*, and *a tempo*. The left hand features a triplet and a sixteenth-note run, with dynamics *f rit.* and *a tempo*. The piano accompaniment concludes the piece.

ŠEVČÍK: ANDANTE sul G et A. Op. 10/4.

Andante. $M = 66$

SOLO VIOL. *)

PIANO.

5

10 Allegro (doppio) *Fr.* *Sp.* *rit.* *mp*

15 Andante.

20

25 Allegro (doppio) *f* *Fr.* *Sp.*

30 Andante. *rit.* *f*

35 Allegro. *f*

*) Probrati napřed cvičení k jednotlivým taktům na straně 13-17.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 13-17 vorzunehmen.

*) Begin with the exercises of the separate bars page 13-17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 13-17.

Copyright 1931 by O. Pazdirek, Brno.

Se svolením origináln. nakladatelství-bratří Hug & Co. Lipsko a Curych. ze Ševčíkových „Českých tanců a melodií.“

Mit Erlaubnis der Original-Verleger Gebrüder Hug & Co, Leipzig und Zürich, aus Ševčík. „Böhmische Tänze und Weisen.“

O. P. 531b

31. a

VIEUXTEMPS: SERENADE A-dur. Sul G.
KONCERTO 1 - III.

Allegretto.

SOLO VIOL. *)

2. VIOL.

ŠEVČÍK: ANDANTE sul G et A. Op. 10/4.

Andante M $\text{♩} = 66$

SOLO VIOL.*) *mf*

2. VIOL. *mf*

10

Allegro (doppio) *f*

Fr. *f*

Sp. 1

Andante. *rit.*

15

mp

20

Allegro (doppio)

25

f

Sp.

rit.

30

Andante. *f*

35

Allegro. *f*

sf

*) Probrati napřed cvičení k jednotlivým taktům na straně 13-17.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 13-17 vorzunehmen.

*) Begin with the exercises of the separate bars page 13-17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 13-17.

Musical notation for measures 1-11. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various dynamics such as *f*, *mp*, and *p*, along with articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4. Measure 11 ends with a double bar line and a fermata.

12 - 15

Musical notation for measures 12-15. The key signature is three sharps and the time signature is common time. Measure 12 includes a *p* dynamic and a first ending bracket labeled "IV.". Measures 13-15 feature complex rhythmic patterns with many sixteenth notes and various dynamics including *f*, *mp*, and *mf*. Fingerings and slurs are used throughout.

15 - 16

Musical notation for measures 15-16. The key signature is three sharps and the time signature is common time. Measure 15 includes a *f* dynamic and a first ending bracket. Measure 16 begins with a *p* dynamic and includes the instruction "sul G". The notation continues with various dynamics and complex rhythmic patterns.

Fr. 1 1 Sp. 3 4 3 4 3 4 3
 p mp mf f mf mp
 Fr. 1 3 Sp. 1 3 4 3 Fr. 4 3 Sp. >
 p 1/1 mf mp f 4 4 3 3
 mf 2 3 1 > 3 > 1 1 3 4 3 4 3
 mp 4 3 3

15 - 17

1 1 4 4 4 2 1 1 4
 p 1/1 mp
 Sp. 4 4 3 2 1 1 1 1 1
 f mf
 f 1 1 4 3 3 1 1
 p f f dim.
 3 1 4 1 4 3 4 4 Sp. 3 Sp.
 f 1/1 1/1

19 - 26

sempre f 2 1 2 2 2 2 2 2 2 1 1
 Sp. 1/1 2 Fr. 2 Fr. 1 Sp. 2 4
 p mp mf
 f 4 4 4 p mp mf f f 1 1 1
 p Sp. 1 4 1 1 1 1 4 Sp. 1 4
 Fr. 1 f p
 V Fr. 1 1 1 4 1 1 4
 f p f 1/1

31 - 33

*) Sextoly buďtež provedeny přiměřeně k doprovodu s akcenty $\frac{1}{8}$ taktu.

*) Die Sextolen sollen entsprechend der Begleitung mit den Akzenten des $\frac{1}{8}$ Taktes ausgeführt werden.

*) The sextoles should be executed according to the accompaniment with the accentuation of $\frac{1}{8}$ time.

*) Le sestine debbono corrispondere all' accompagnamento con accenti della misura $\frac{1}{8}$.

II.

Melodie v pohybu triolovém se smykky *) na G struně.

Die Melodie in Triolenbewegung mit Stricharten *) auf der G Saite.

Melody in triplets with various bowings *) on the G string.

La melodia in terzine con colpi d'arco *) sopra la corda sol.

*) Předehrou, abychom uvědomili si rozdělení smyčce, jest nutno vykonávati osminy počítaje - na stole dotýčný smyk.

*) Vor dem Spielen, um sich die Bogeneinteilung verständlich zu machen, führt man - Achtel zählend - mit dem Zeigefinger am Tisch die betreffende Strichart aus.

*) To understand the division of the bow, strike before playing the respective bowing with the index on the table, counting eighths.

*) Prima di suonare, per rendere comprensibili le divisioni dell' arco, si eseguisce il colpo d'arco conveniente stando come sopra la tavola con l'indice.

III.

Odstiňování tónu a studie přednesové. a) na krátkých částech melodie.

Tonabstufungs- und Vortrags-Studien. a) auf kurzen Teilen der Melodie.

Studies of nuance and interpretation. a) On short parts of the melody.

Graduazione di suoni e studio di interpretazione. a) Nelle parti corte della melodia.

The musical score consists of 14 numbered exercises, each in G major (one sharp). The exercises are as follows:

- Exercise 1:** 1/4, 2/4, 1/4, 1/2, 1/1, 1/3, 1/2, M. Dynamics: *f*, *mf*, *mp*, *p*. Articulation: accents.
- Exercise 2:** 1/4, 1/4, 1/4, 3/4, 3/4. Dynamics: *f > mf*, *mf > mp*, *mp > p*, *pp*. Articulation: accents.
- Exercise 3:** 2/4, 4/4, 1/1, 1/3, 1/1. Dynamics: *p*, *mp*, *mf*, *f*. Articulation: accents.
- Exercise 4:** Dynamics: *f >*, *mf >*, *mp >*, *p*. Articulation: accents.
- Exercise 5:** 2/4, 1/3, 1/1. Dynamics: *p*, *mp*, *mf*, *f*. Articulation: slurs, accents.
- Exercise 6:** 2/4, 1/1, 1/1, 1/1, 1/1. Dynamics: *p < mp > p*, *mp < mf > mp*, *mf < f > mf*, *mp < f > mp*. Articulation: slurs, accents.
- Exercise 7:** Dynamics: *p*, *mf*, *p <*, *mf >*. Articulation: slurs, accents.
- Exercise 8:** 3/4, 1/4, 1/4, 1/4, 1/4, 1/4, 1/4, 1/4. Dynamics: *mp*, *f mp <>*, *f*, *mp*, *mf*, *p*, *mp*, *pp*. Articulation: slurs, accents.
- Exercise 9:** 4/4, 1/4, 1/4, 1/4, 1/4, 1/4, 1/4, 1/4. Dynamics: *f*, *sf*, *mf*, *sf*, *mp*, *p*, *mp*. Articulation: slurs, accents.
- Exercise 10:** 4/4, 3/4, 4/4, 4/4, 3/4, 3/4. Dynamics: *p*, *mp*. Articulation: slurs, accents.
- Exercise 11:** Sp. 3/4, Fr. 3/4, M. 3/4. Dynamics: *mf*, *f*, *mf*, *p*. Articulation: slurs, accents.
- Exercise 12:** M. sautillé, Sp. 2/4, Fr. 1/4, M. 1/4. Dynamics: *p*, *mp > p*, *mf > mp*, *f > mf*, *p*. Articulation: slurs, accents.
- Exercise 13:** Dynamics: *p*. Articulation: slurs, accents.
- Exercise 14:** Dynamics: *p*, *mf*, *mp*, *f*, *sf*. Articulation: slurs, accents.

b) na čtyřech taktech
melodie.

b) auf 4 Takten der
Melodie.

b) on four bars of the
melody

b) in 4 misure della
melodia.

The musical score consists of ten staves of music in 2/4 time, with a key signature of two sharps (F# and C#). The melody is presented in four measures per staff. The dynamics and performance instructions are as follows:

- Staff 1: *mp*, *mf*, *mf*, *f*, *pp*, *p*
- Staff 2: *p*, *mp*, *mp*, *mf*, *f*
- Staff 3: *p*, *mp*, *p*, *mp*, *p*, *f*
- Staff 4: *f*, *mf*
- Staff 5: *mf*, *p*, *mp*, *p*, *mf*
- Staff 6: *f*, *pp*, *mp*, *p*
- Staff 7: *mf*, *f*
- Staff 8: *p*, *mp*, *p*
- Staff 9: *mp*, *mf*, *rit.*, *a tempo*
- Staff 10: *mf*, *f*, *rit.*, *ff*, *a tempo*

ŠEVČÍK: ANDANTE sul G et A. Op. 10/4. CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty mezi dvojčárkou taktovou jest vícekrát opakovati.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Bars between two double bar lines are to be repeated several times.

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

Cvičení jednotlivých hmatů, taktů a přechodů do poloh. Tvoření tónů na struně G a A.

Einüben einzelner Griffe, Takte und der Lagenübergänge. Tonbildung auf der G und A Saite.

I.

Special stops and bars. Changing of position. Formation of tone on the G and A string.

Studiare gli accordi e le misure separate e il cambio di posizione. Formazione del tono sopra le corde sol e la.

Andante $\text{♩} = 88. ^*)$

*) Jest dodržeti takt a dynamická znaménka.

*) Takt und die dynamischen Zeichen sind einzuhalten.

*) Keep time and observe the dynamic signs.

*) Fare attenzione alla misure e ai segni dinamici.

II.

Melodie v polybu osminovém s 8 změnami smyků.

Die Melodie in Achtelbewegung mit 8 Bogenstrichveränderungen.

Melody on eighths with 8 various styles of bowing.

La melodia con movimento di crome con 8 differenti colpi d'arco.

Musical score for Section II, consisting of six staves of music in G major, 2/4 time. The score includes various bowing techniques and dynamics such as *mp*, *mf*, *f*, *p*, and *Sp*. Fingerings and bowing directions are indicated throughout.

III.

Odstiňování tónu a studie přednesové.

Nuancierungs und Vortragstudien.

Studies of nuance and interpretation.

Studio di sfumature e di interpretazione.

Musical score for Section III, consisting of five staves of music in G major, 2/4 time. The score is divided into two parts: 1-4 and 5-16. It includes dynamics like *f*, *mf*, *p*, and *Sp*, and a tempo change to *Più mosso*. Fingerings and bowing directions are indicated throughout.

Musical score for a piece in G major, 2/4 time. The score consists of 11 staves of music. It features various dynamics (*mp*, *f*, *mf*, *p*, *sf*, *pp*), articulation (accents, slurs), and performance instructions (*rall.*, *Tempo I.*, *Più mosso.*). Fingerings and breath marks are indicated throughout. A box containing "17 - 35" is located at the start of the fifth staff.

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru ¹⁾	Hinaufstrich ¹⁾	Up-bow ¹⁾	Arco in su ¹⁾
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o saltato
Zvednouti smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednouti druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) ²⁾	Kunstpauze (Luftpauze) ²⁾	Stop (artificial pause) ²⁾	Pausa artistica (respiro musicale) ²⁾
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di <i>mi</i> , II corda di <i>la</i> , III corda di <i>re</i> , IV corda di <i>sol</i>
Prázdna struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di <i>mi</i>
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na něj ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	gliss.	Glissando
Středem smyčce	Mitte des Bogens	M.	Alla metà dell'arco
U žabky smyčce	Am Frosch	Fr.	Tallone
Hrotem smyčce	An der Spitze	Sp.	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	◇	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	2-4	Studio per 2-4 battuta di Solo

¹⁾ bez označení smyky začíná počáteční takt vždy od žabky.

²⁾ Zvednouti smyčec a učiniti krátkou pomlku.

¹⁾ Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

²⁾ Bogen heben und kurze Pause machen.

¹⁾ Unless otherwise indicated, the first measure begins at the nut.

²⁾ Lift Bow and make a brief pause.

¹⁾ Senza l'indicazione della direzione cominciare sempre al tallone.

²⁾ Alzare l'arco facendo una breve pausa.