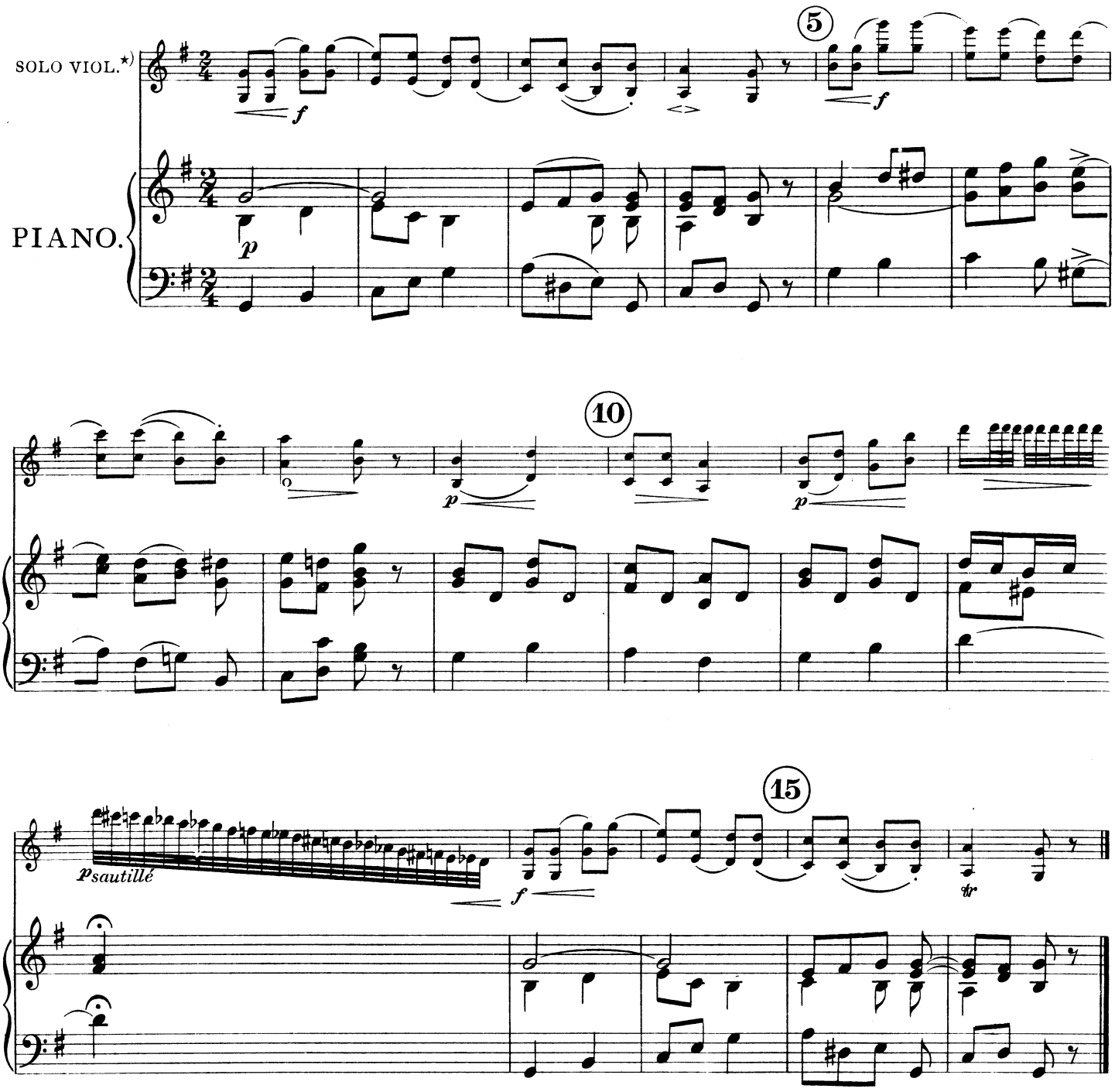
ED. PAZDÍREK 533 *a*

II. - 33 *a*

ŠEVČÍK: THEMA, Op. 10/4.



*) Probrati napřed cvičení k jednotlivým taktům na straně 9 - 17.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 9 - 17 vorzunehmen.

*) Begin with the exercises of the separate bars page 9 - 17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 9 - 17.

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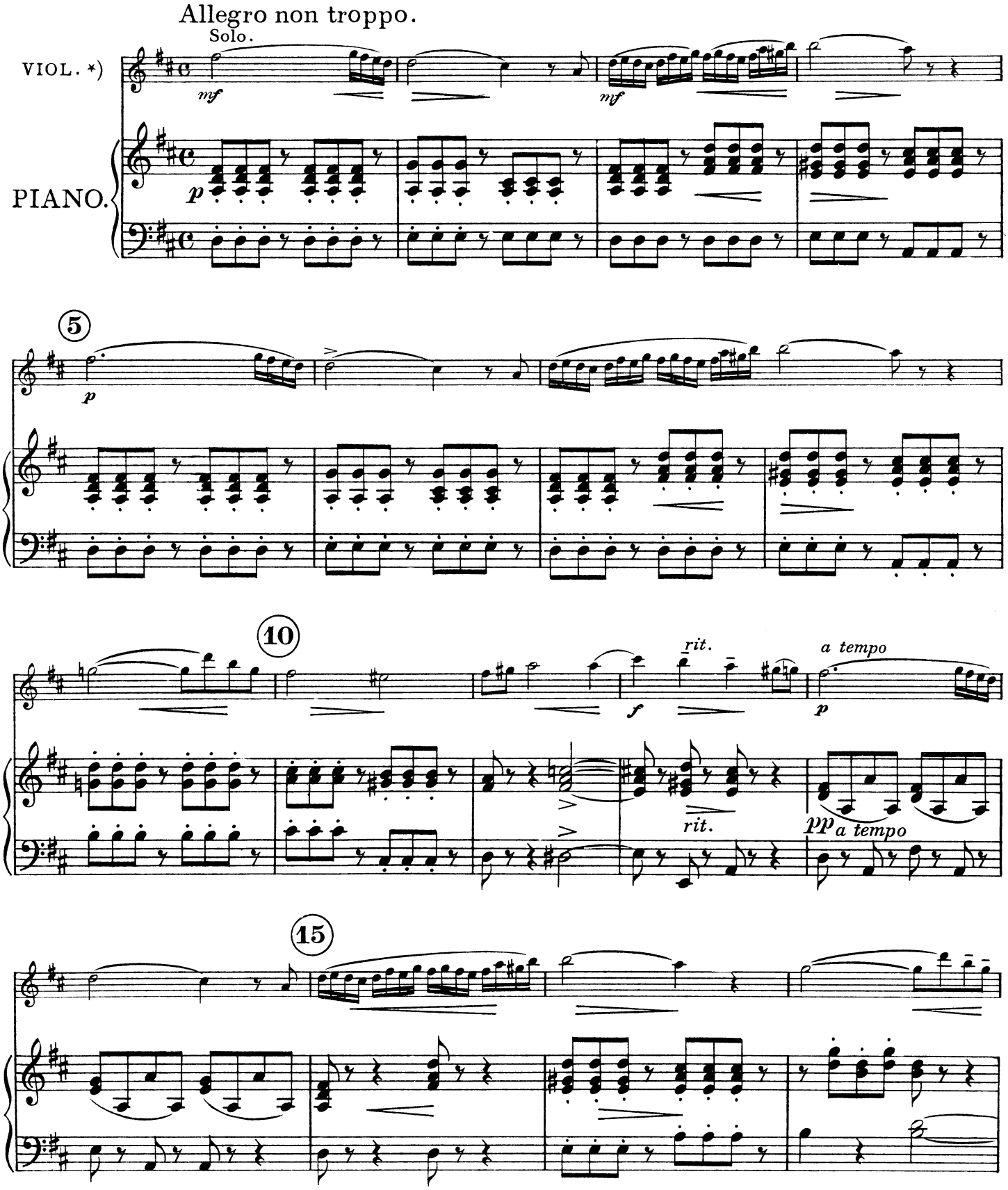
PAGANINI: CONCERTO 2/1.

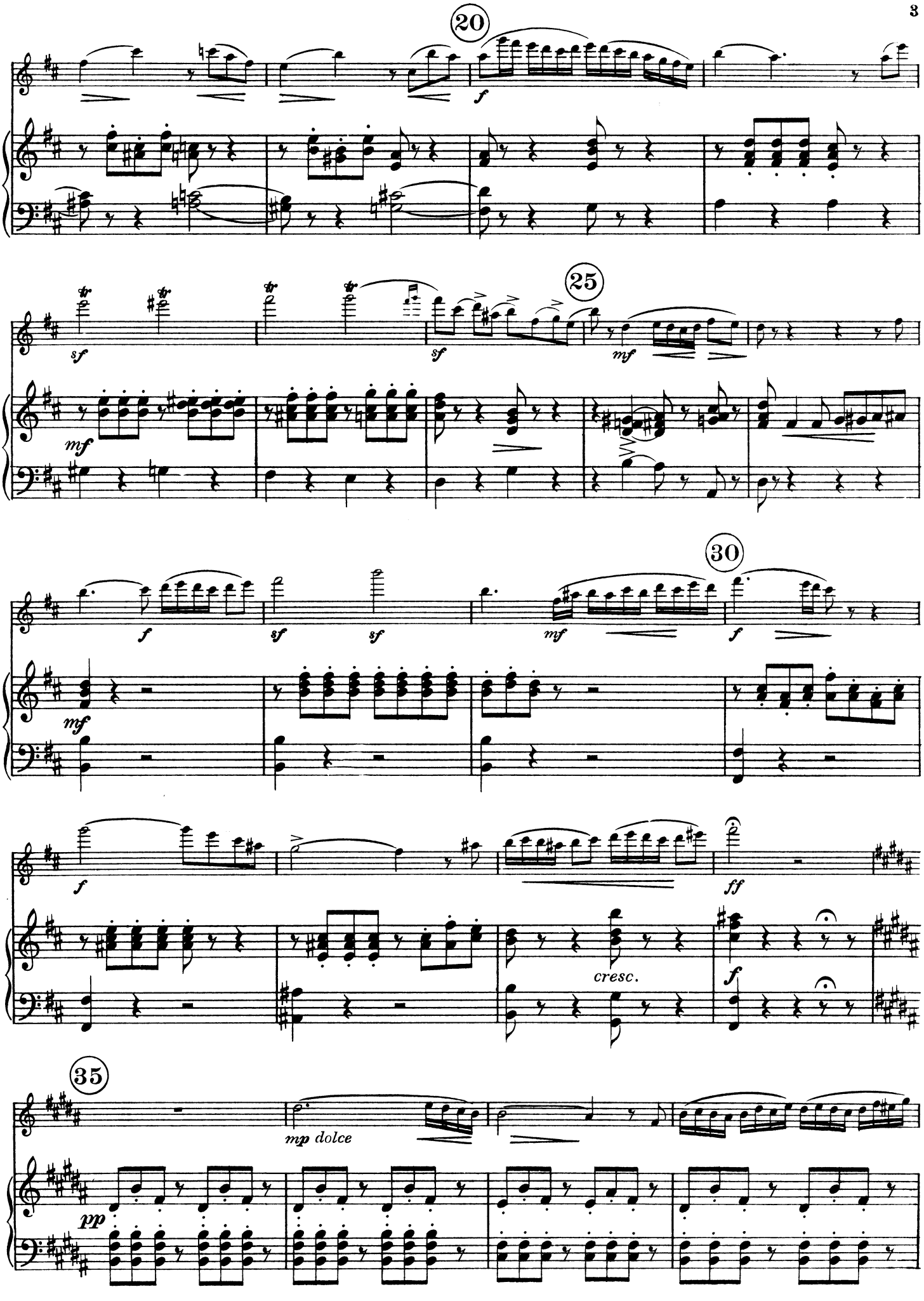


*) Probrati napřed cvičení k jednotlivým taktům na straně 18-23.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 18-23 vorzunehmen.

*) Begin with the exercises of the separate bars page 18-23.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 18-23.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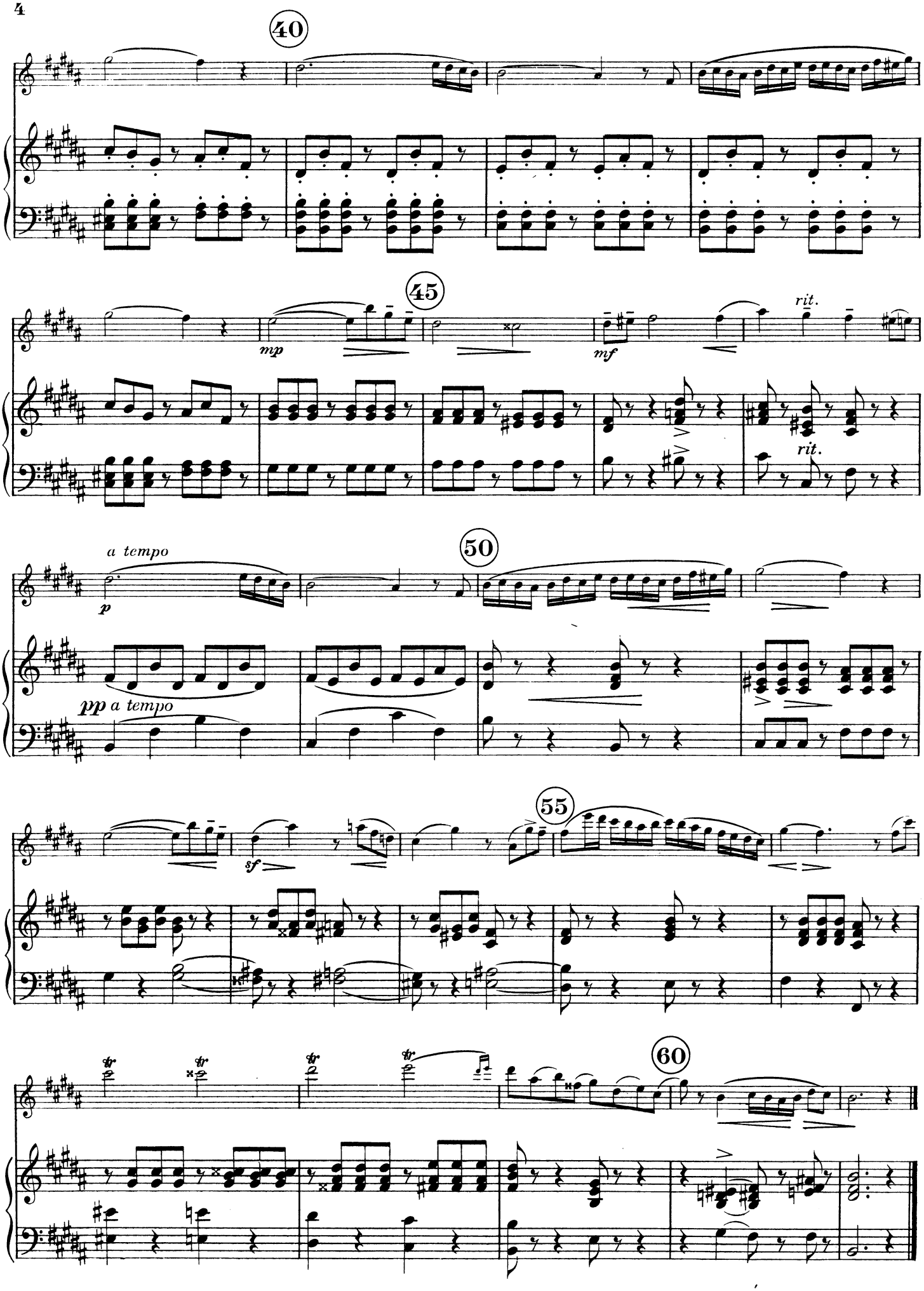
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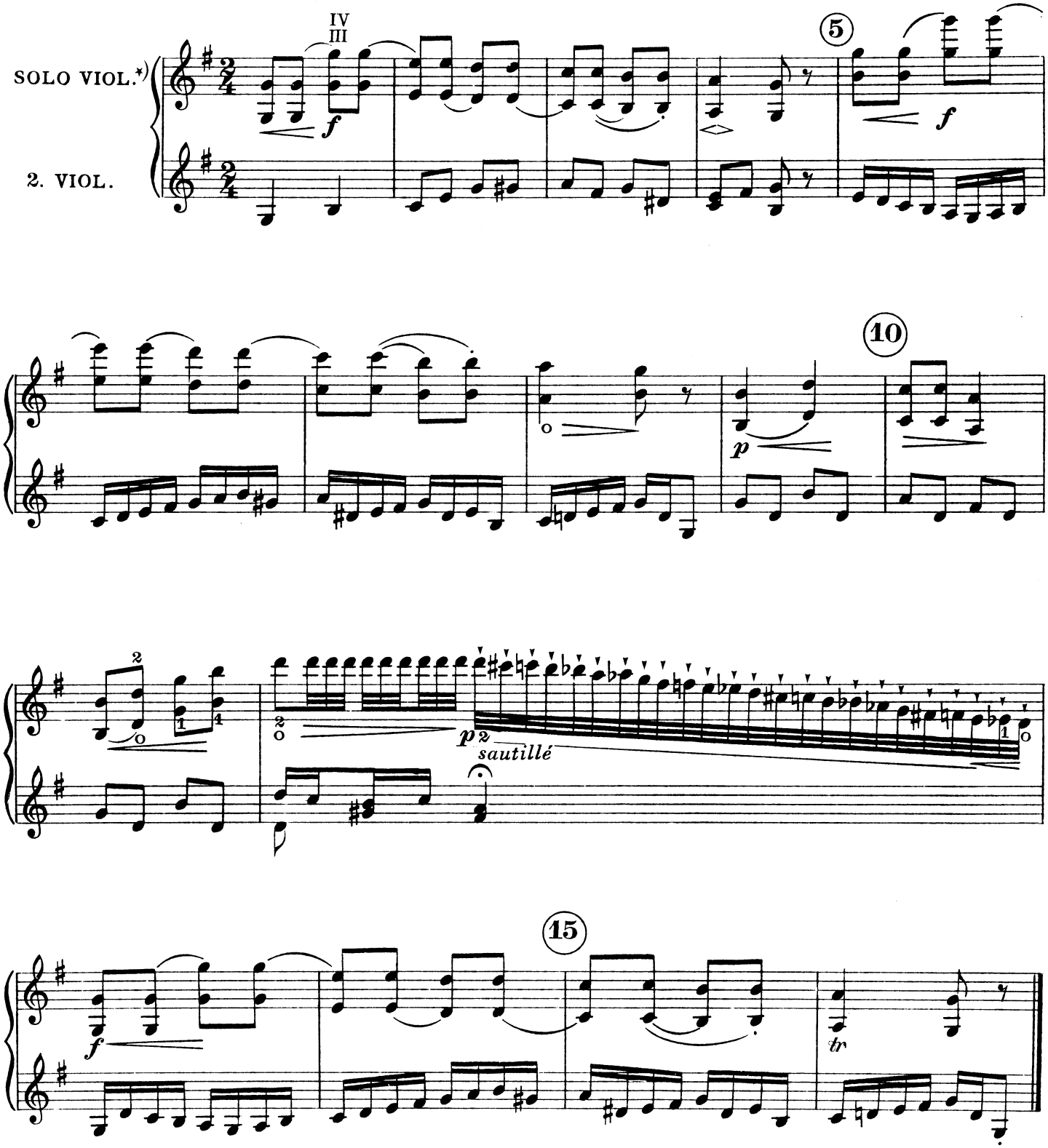
ED. PAZDÍREK 533 a

II. - 33 a

ŠEVČÍK: THEMA, Op. 10/4.



*) Probrati napřed cvičení k jednotlivým taktům na straně 9 - 17.

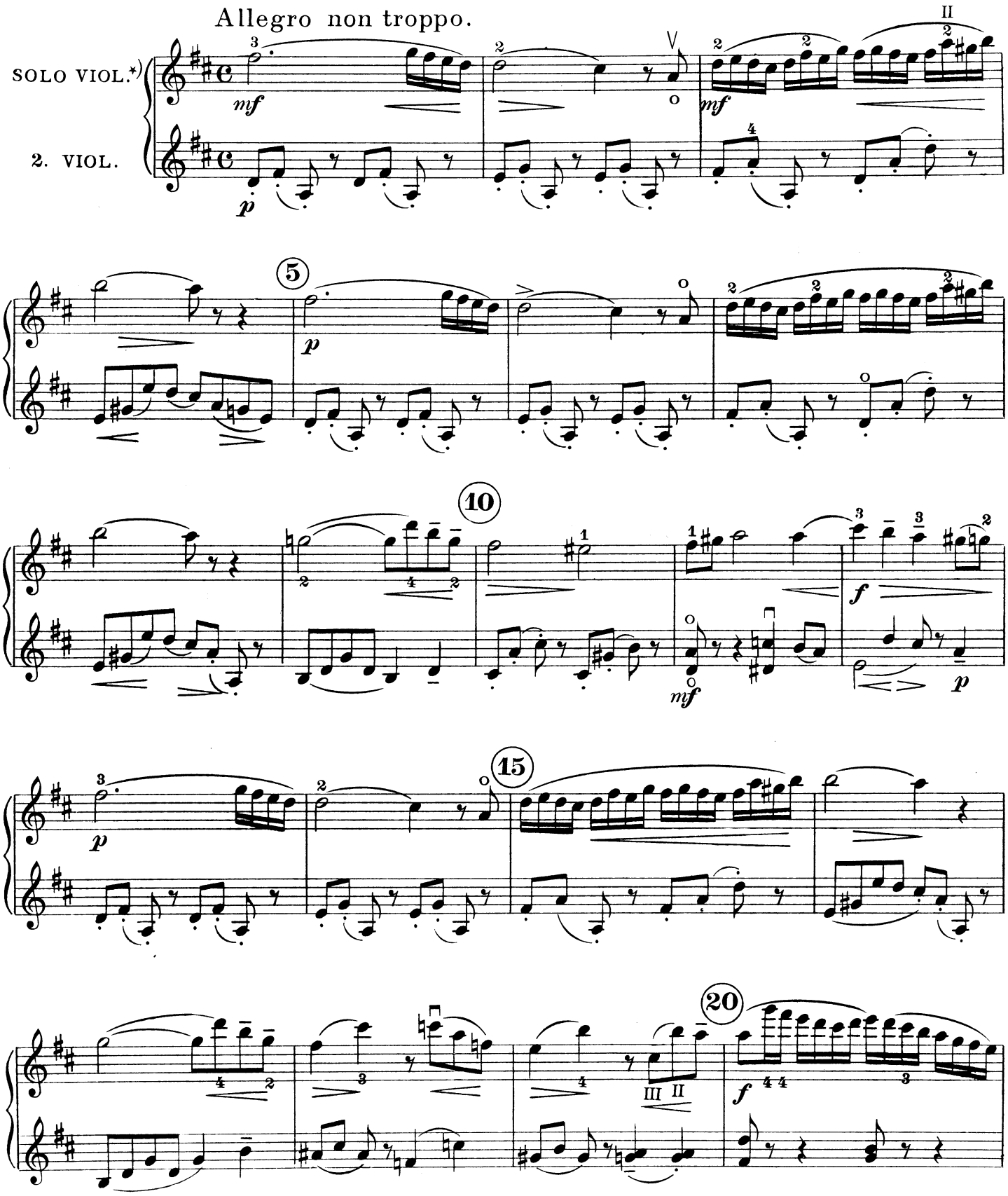
*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 9 - 17 vorzunehmen.

*) Begin with the exercises of the separate bars page 9 - 17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 9 - 17.

PAGANINI: CONCERTO 2/1.

Allegro non troppo.

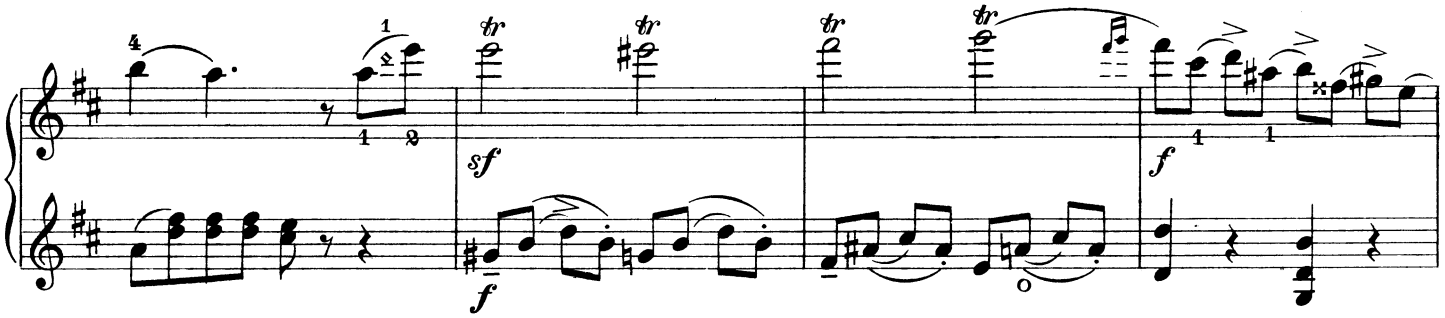


*) Probrati napřed cvičení k jednotlivým taktům na straně 18-23.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 18-23 vorzunehmen.

*) Begin with the exercises of the separate bars page 18-23.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 18-23.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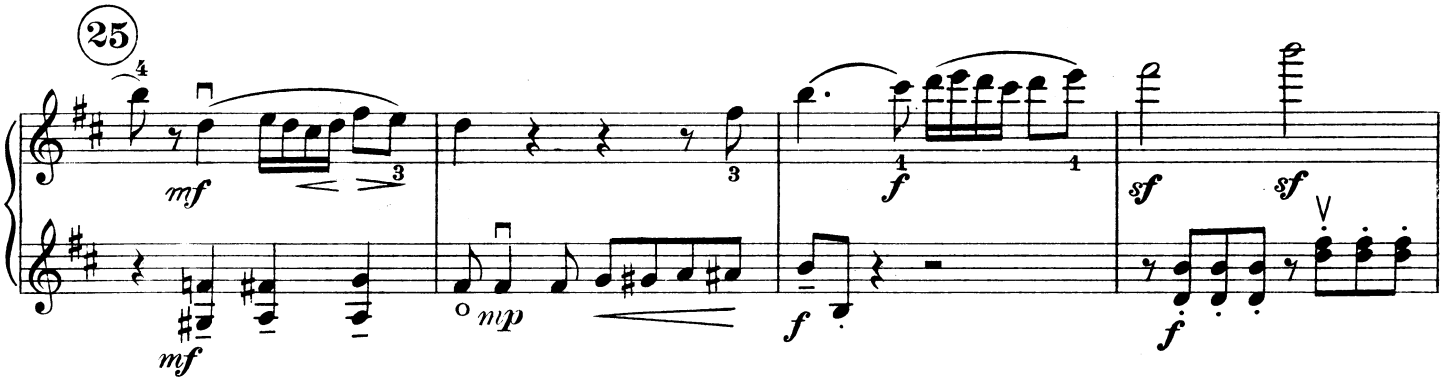
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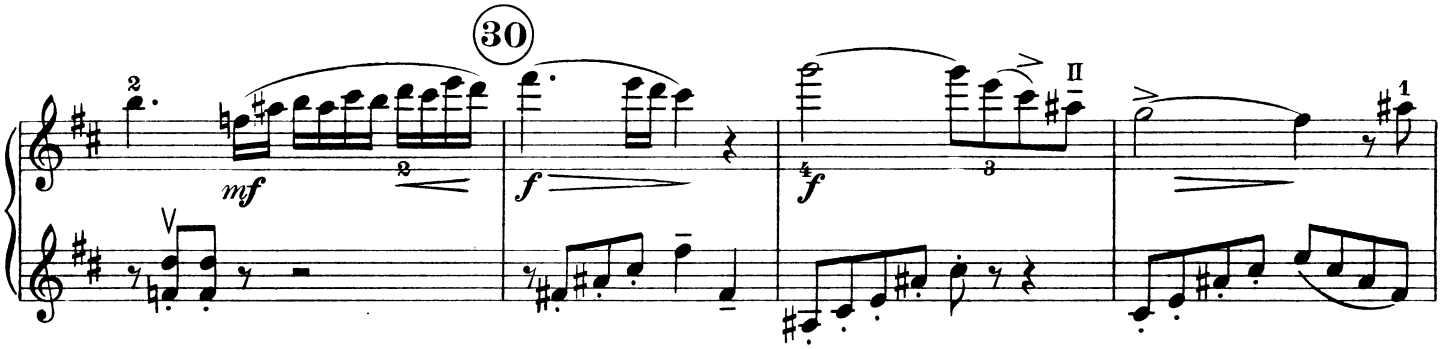
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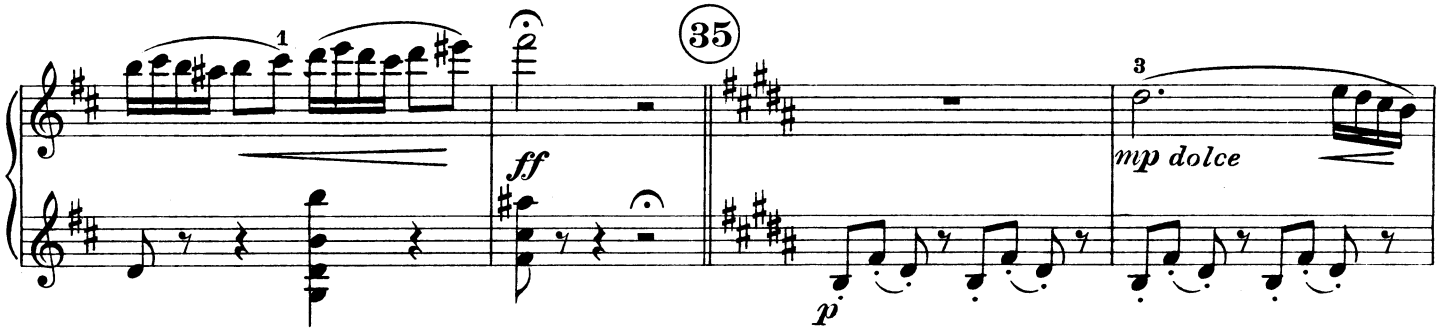
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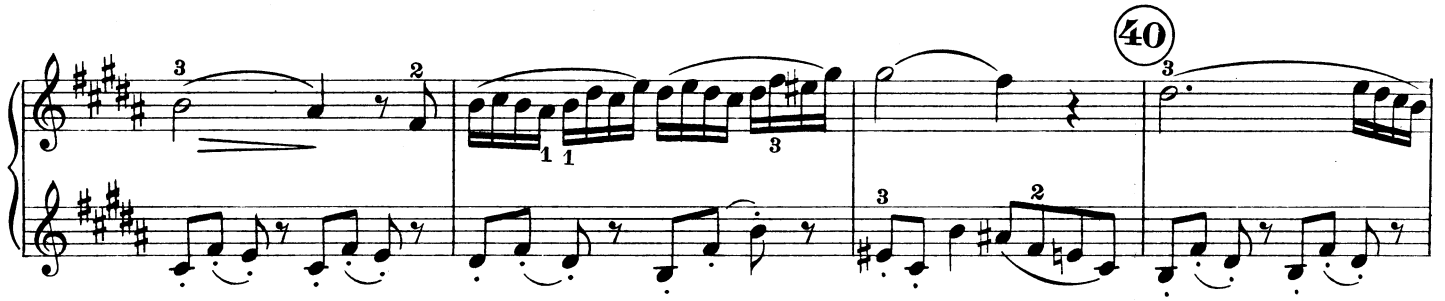
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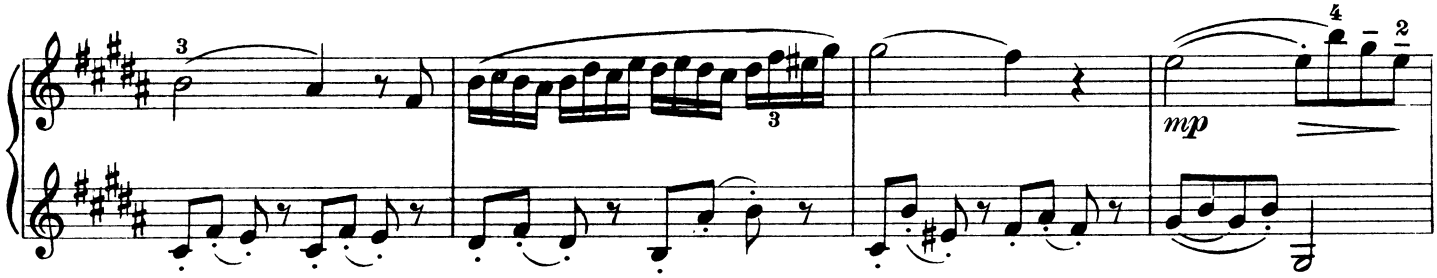
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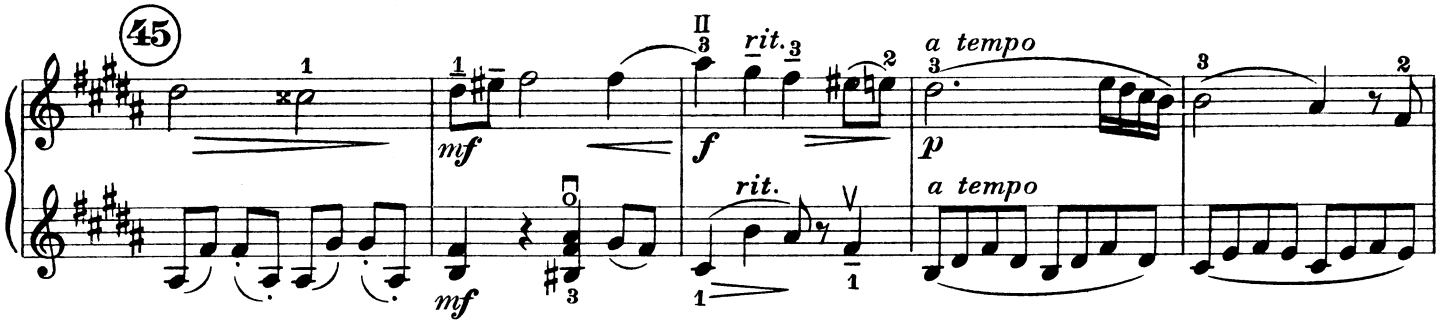
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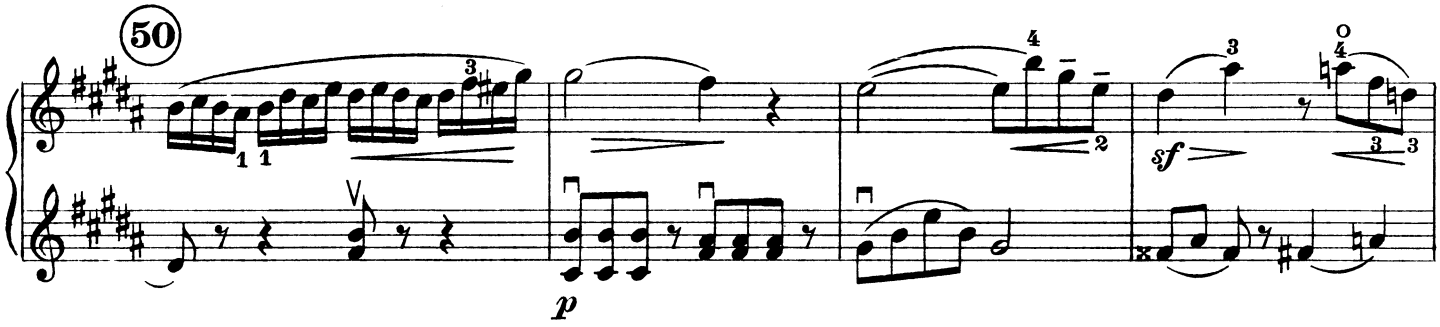
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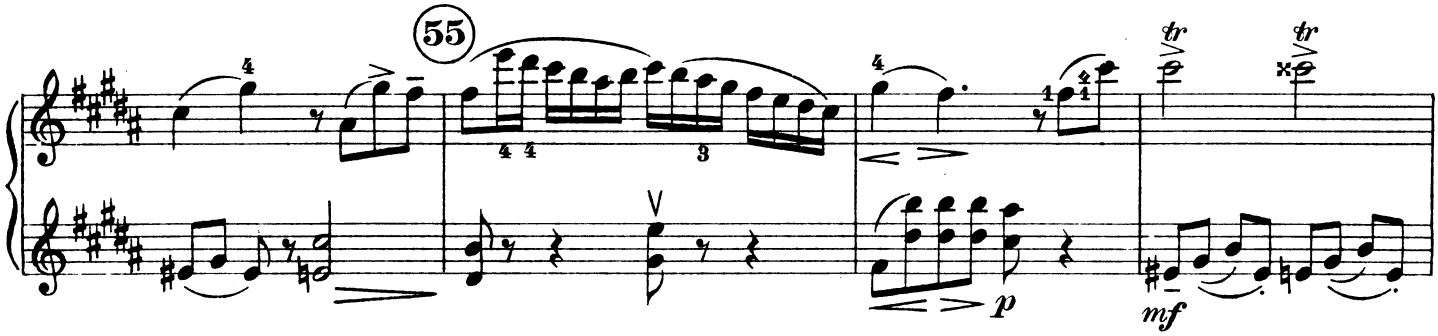
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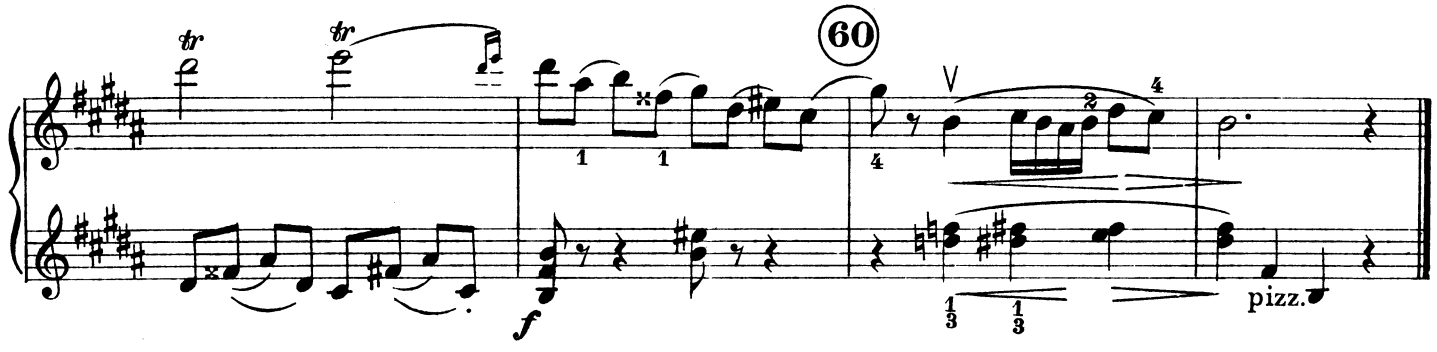
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CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.
Takty mezi dvojčárkou taktovou jest vícekráte opakovati.

Einüben einzelner Griffe, Takte und der Lagenübergänge.
Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Special stops and bars. Changes of position.

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

Studiare gli accordi e el misure separate. Cambio di posizione.
Le misure fra doppie linee divisorie debbono ripetersi varie volte.

I.

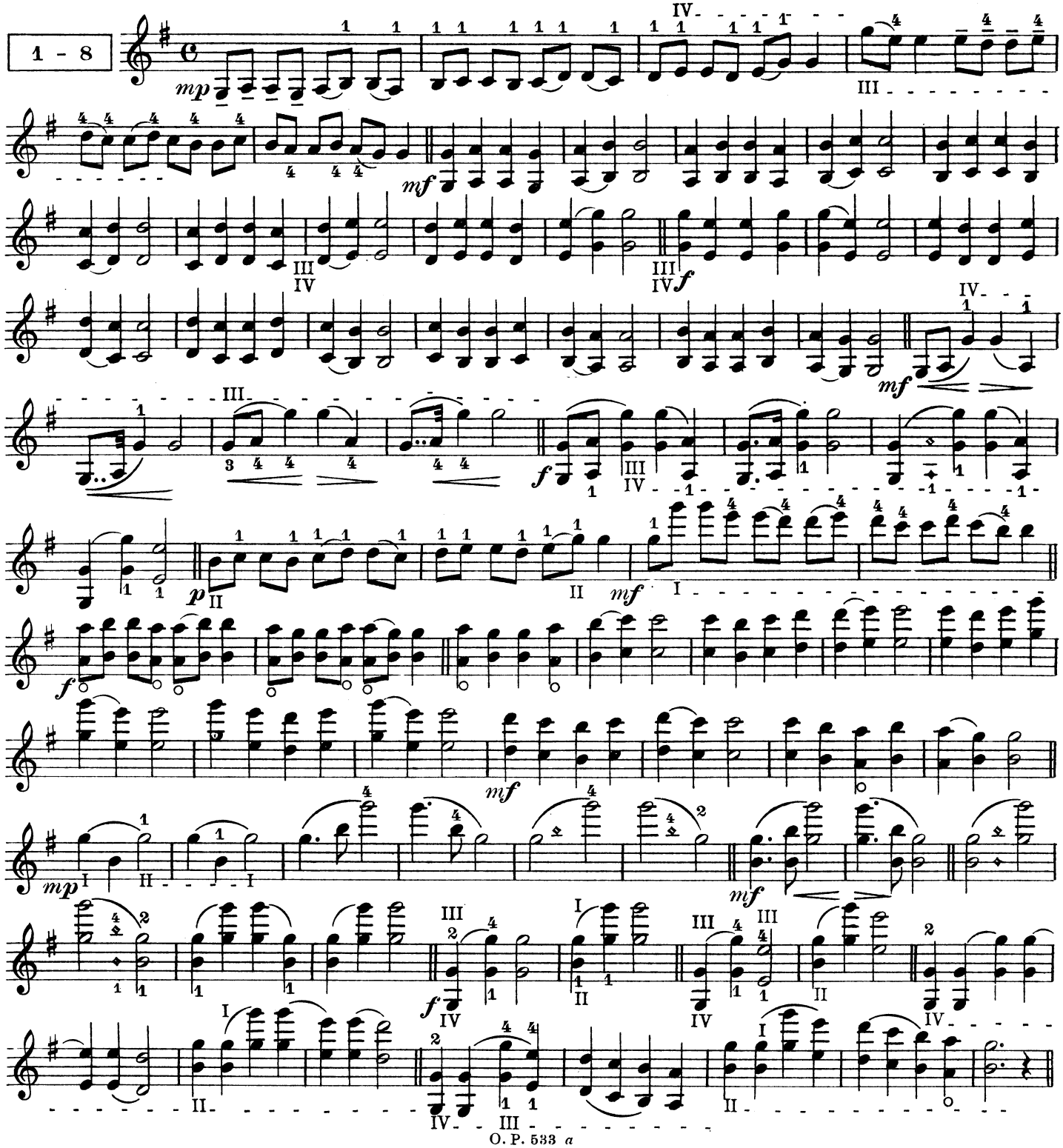
Oktávy - Oktaven - Octaves - Ottave

Hlas dolní střídavě s hlasem hořejším.

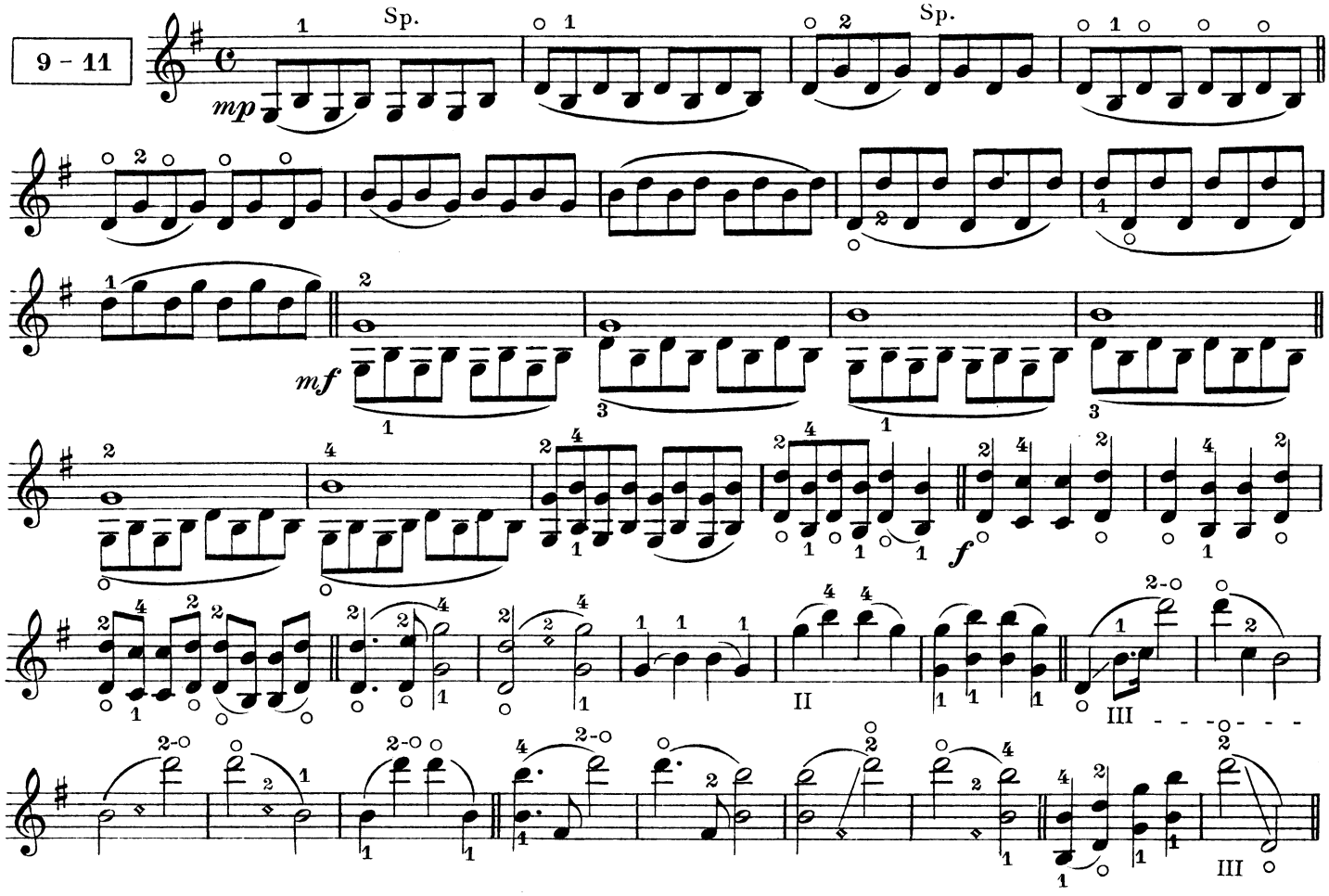
Unterstimme abwechselnd mit der Oberstimme.

Lower voice and upper voice alternately.

Cambiare la voce inferiore per la superiore.



9 - 11



II.

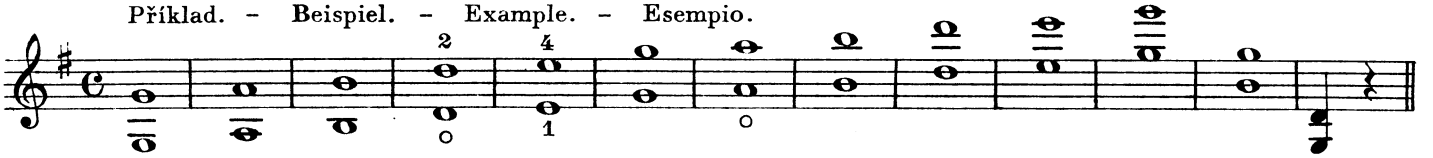
Cvičení pro rychle skákavý smyk *(sautillé)*. Smyk tento provádí se uprostřed s uvolněným zápěstím v kruhovitém pohybu, kterým smyčec dostává se do elastického skoku. K tomu účelu jest probrati následující příklad v 7 těchto změnách.

Übungen für den schnellspringenden Bogenstrich *(sautillé)*. Dieser Bogenstrich wird in der Mitte des Bogens mit losem Handgelenk in kreisartiger Bewegung ausgeführt, durch welche der Bogen in elastisches Springen gerät. Zu diesem Zweck ist das folgenden Beispiel mit den 7 nachstehenden Veränderungen vorzunehmen.

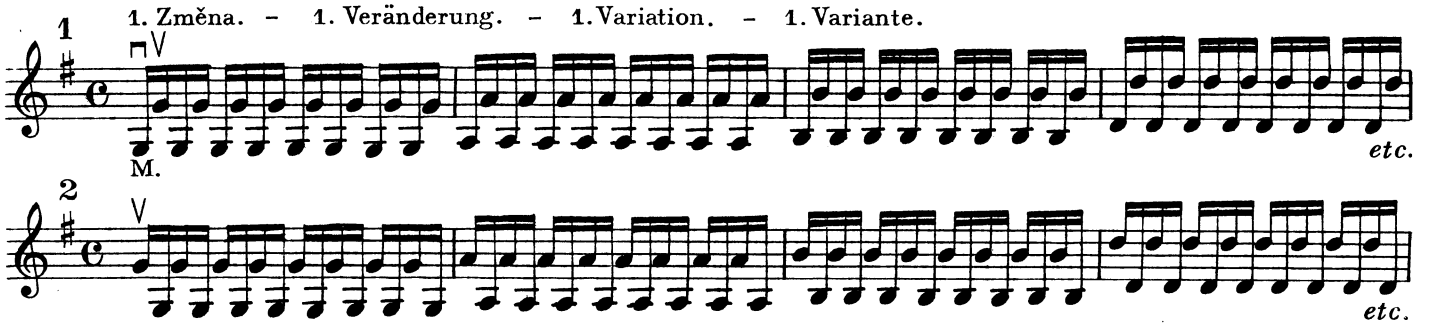
Exercises for the quickly hopping style of bowing *(sautillé)*. That bowing is executed with the middle of the bow by the relaxed wrist in circular movement by which the bow gets into elastical hopping. For that purpose the following example is to be practised in 7 variations.

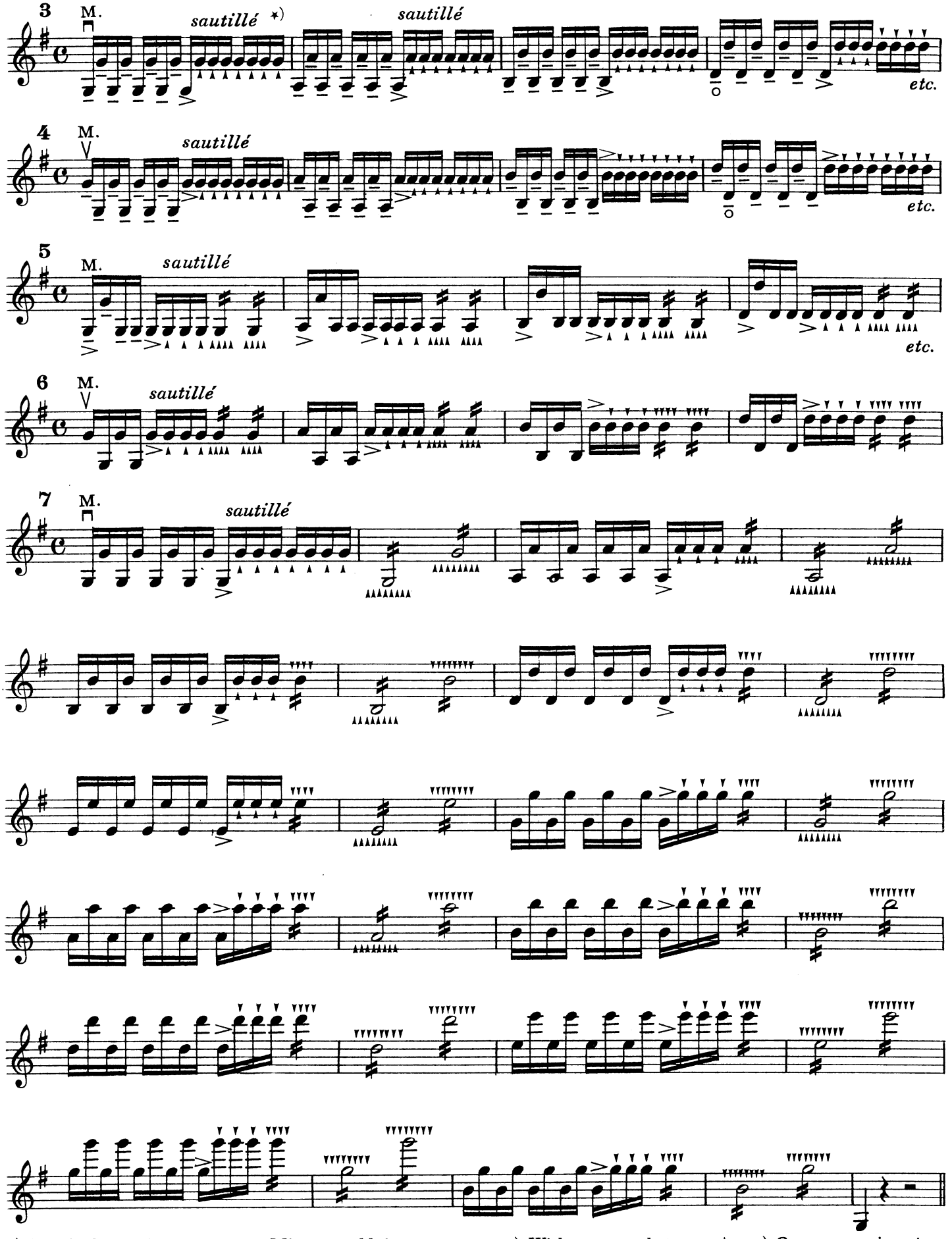
Studio per il saltellato rapido. Questo colpo d'arco si darà alla metà dell' arco con perfetta scioltezza del polso, imprimendovi un piccolo movimento circolare, grazie al quale l'arco riesce a saltare elasticamente. A questo fine si eseguirà il seguente esempio con le 7 varianti.

Příklad. - Beispiel. - Example. - Esempio.



1. Změna. - 1. Veränderung. - 1. Variation. - 1. Variante.





*) Poněkud menším kruhovitým pohybem, aby nebyly dotčeny struny vedlejší.

*) Mit etwas kleinerer Kreisumschreibung, um nicht die Nebensaiten zu berühren.

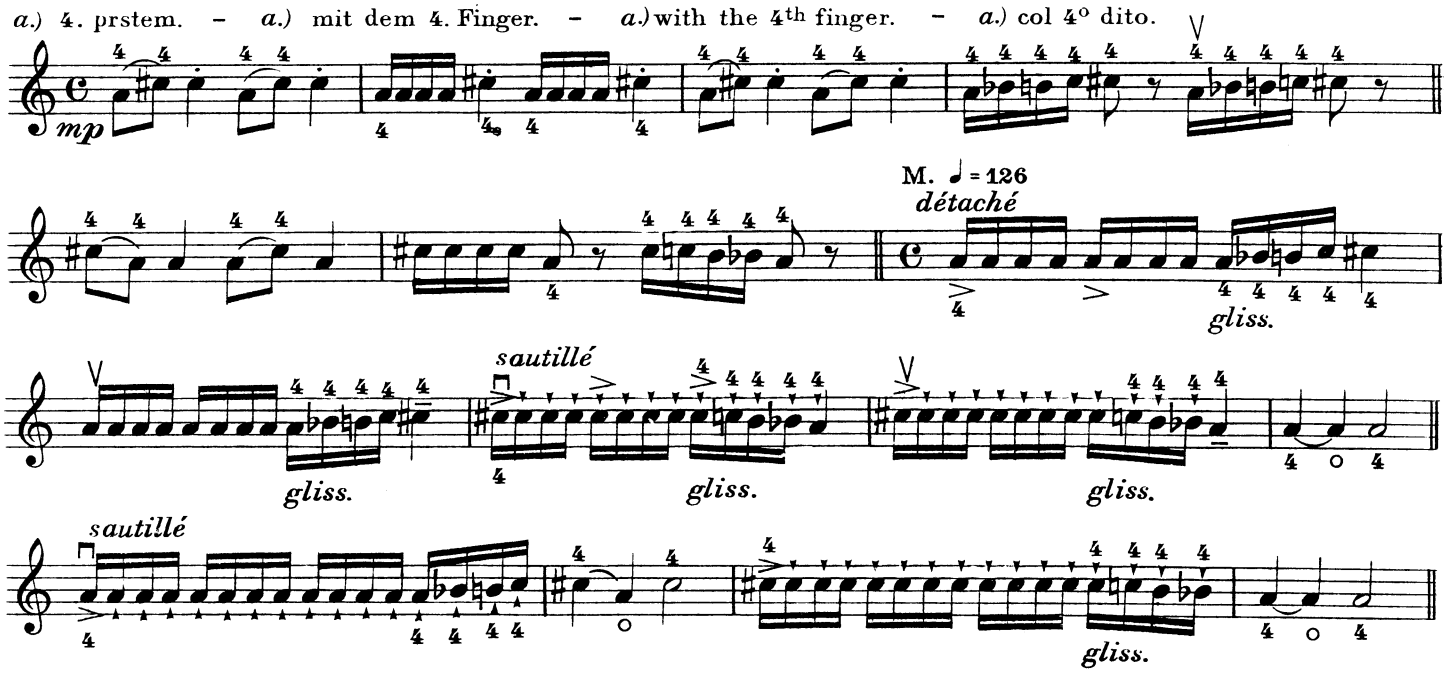
*) With a somewhat smaller circle the nieghbouring strings are not to be touched.

*) Con un movimento circolare un poco più ridotto per non urtare le corde laterali.

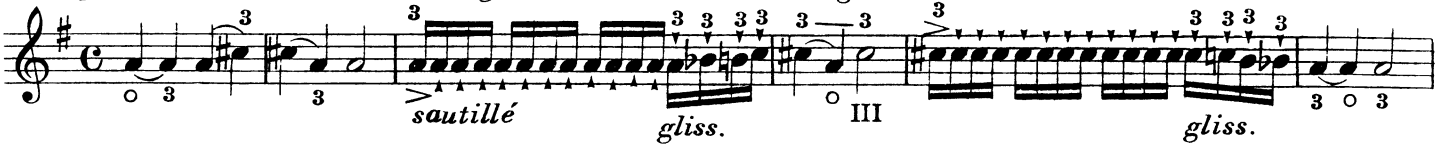
III.

Glissando v rozsahu velké tercie na D struně. | Glissando im Umfang einer grossen Terz auf der D Saite. | Glissando to the extent of a major third on the D string. | Glissando sopra la corda *re* nel diapason di una terza maggiore.

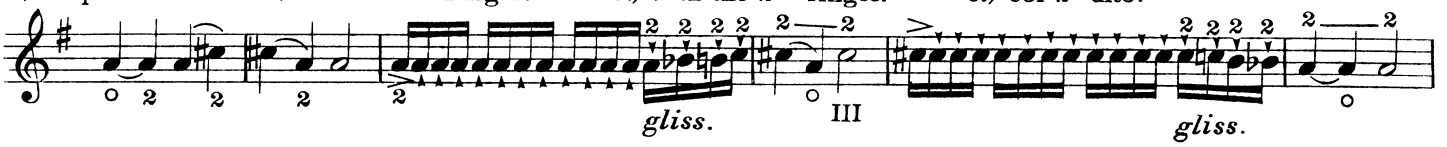
a.) 4. prstem. – *a.)* mit dem 4. Finger. – *a.)* with the 4th finger. – *a.)* col 4° dito.



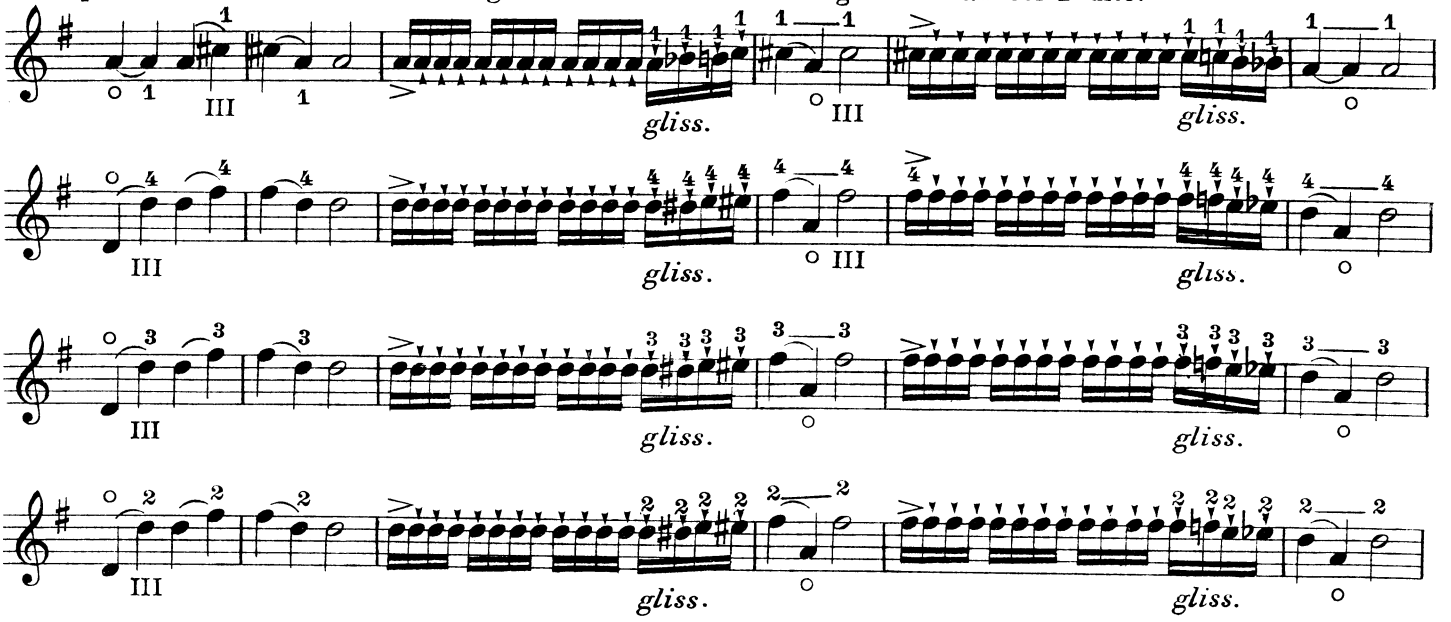
b.) 3. prstem. – *b.)* mit dem 3. Finger. – *b.)* with the 3rd finger. – *b.)* col 3° dito.

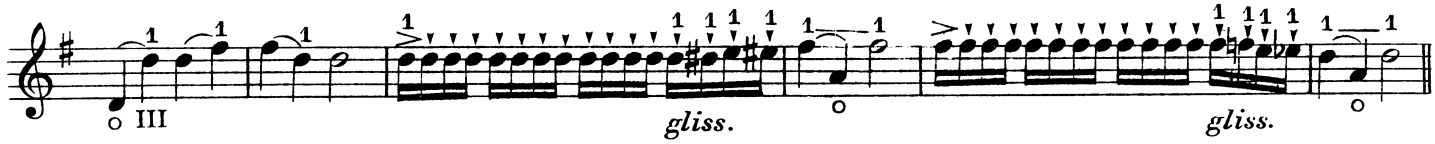


c.) 2. prstem. – *c.)* mit dem 2. Finger. – *c.)* with the 2nd finger. – *c.)* col 2° dito.



d.) 1. prstem. – *d.)* mit dem 1. Finger. – *d.)* with the 1st finger. – *d.)* col 1° dito.

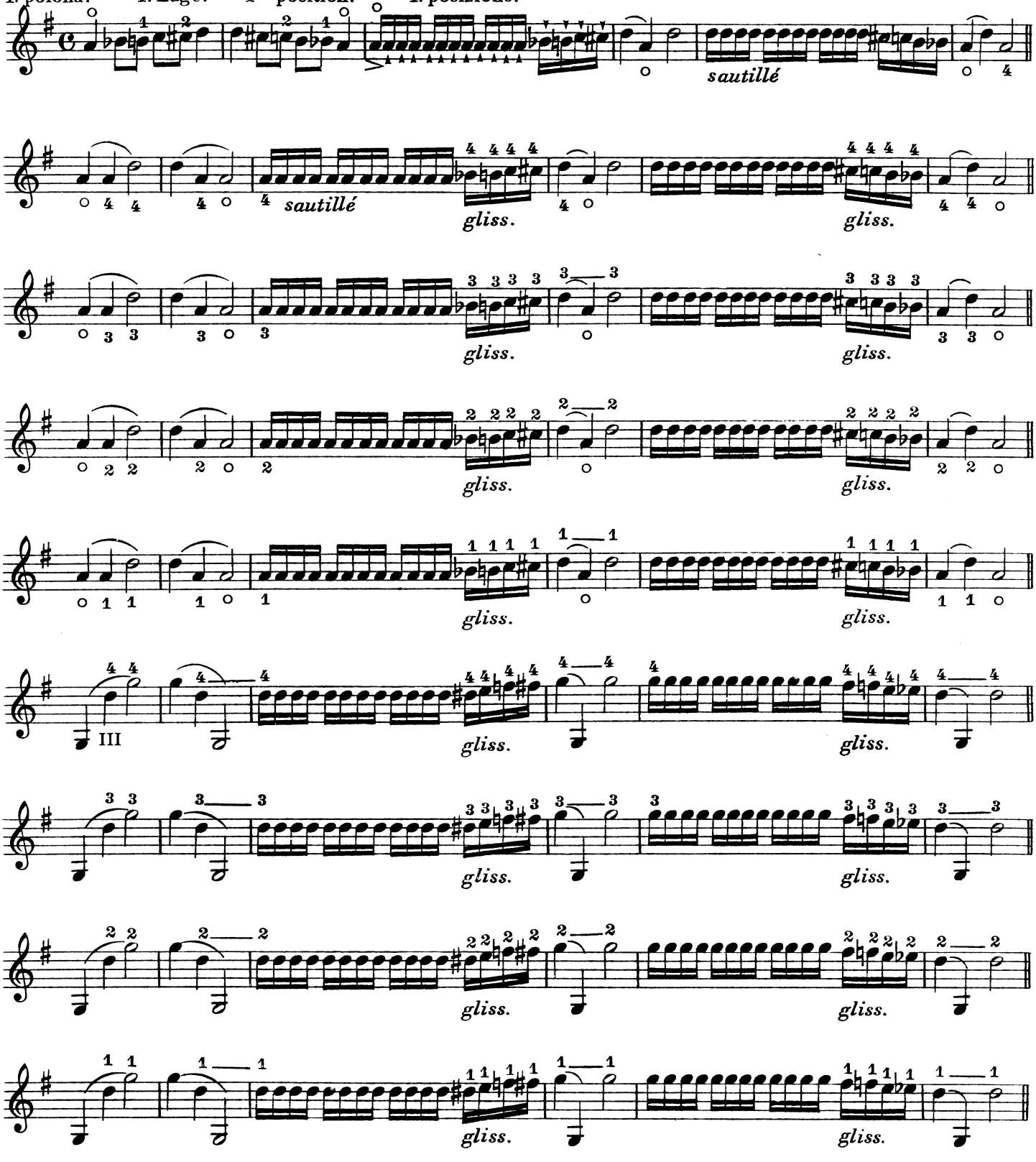




IV.

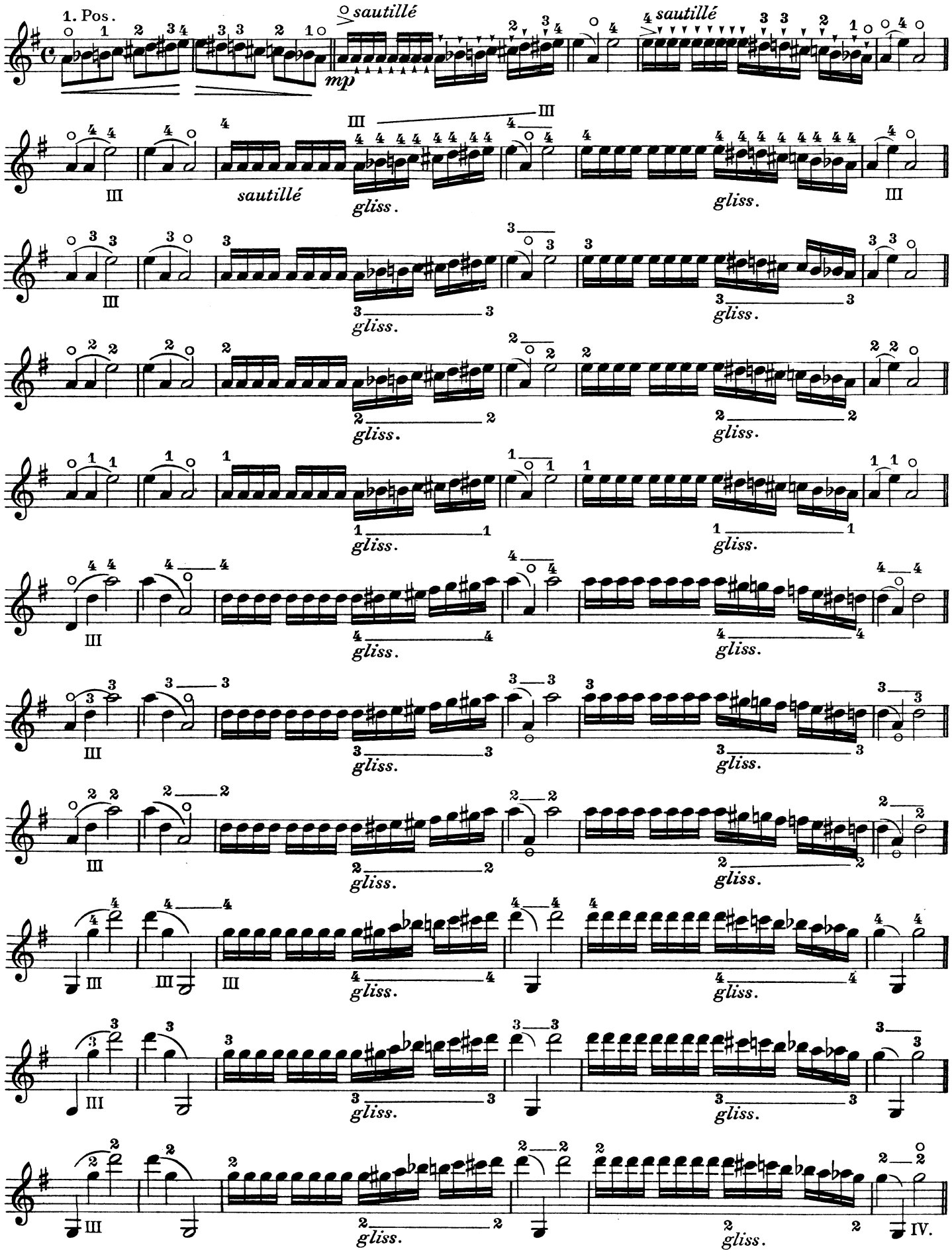
Glissando v rozsahu kvarty na D struně. | Glissando im Quartenumfang auf der D Saite. | Glissando to the extent of a fourth on the D string. | Glissando sopra la corda *re* nel diapason di quarta.

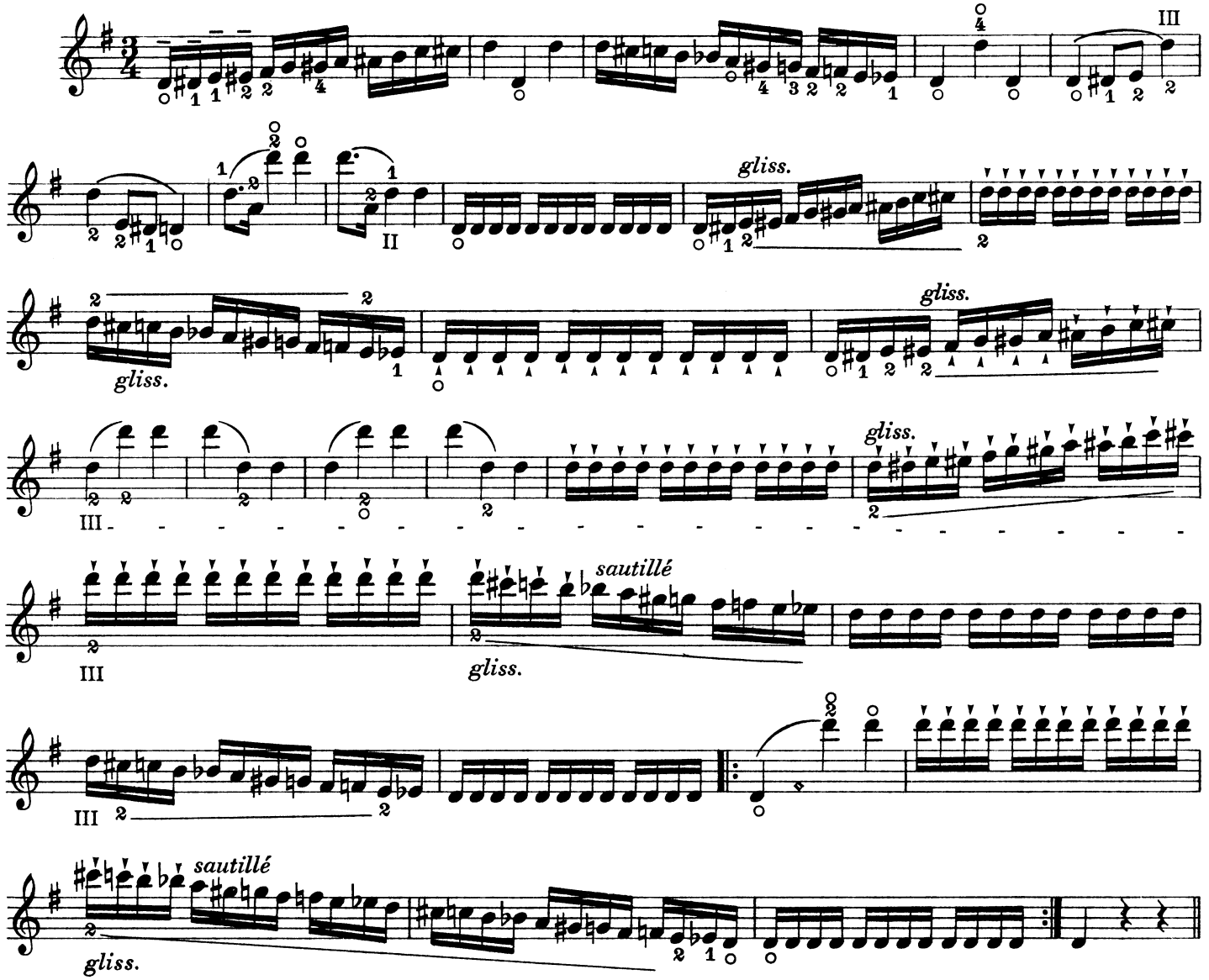
1. poloha. – 1. Lage. 1st position. 1. posizione.



V.

Glissando v rozsahu kvinty na D struně. | Glissando im Quintenumfang auf der D Saite. | Glissando to the extent of a fifth on the D string. | Glissando sopra la corda *re* nel diapason di quinta.

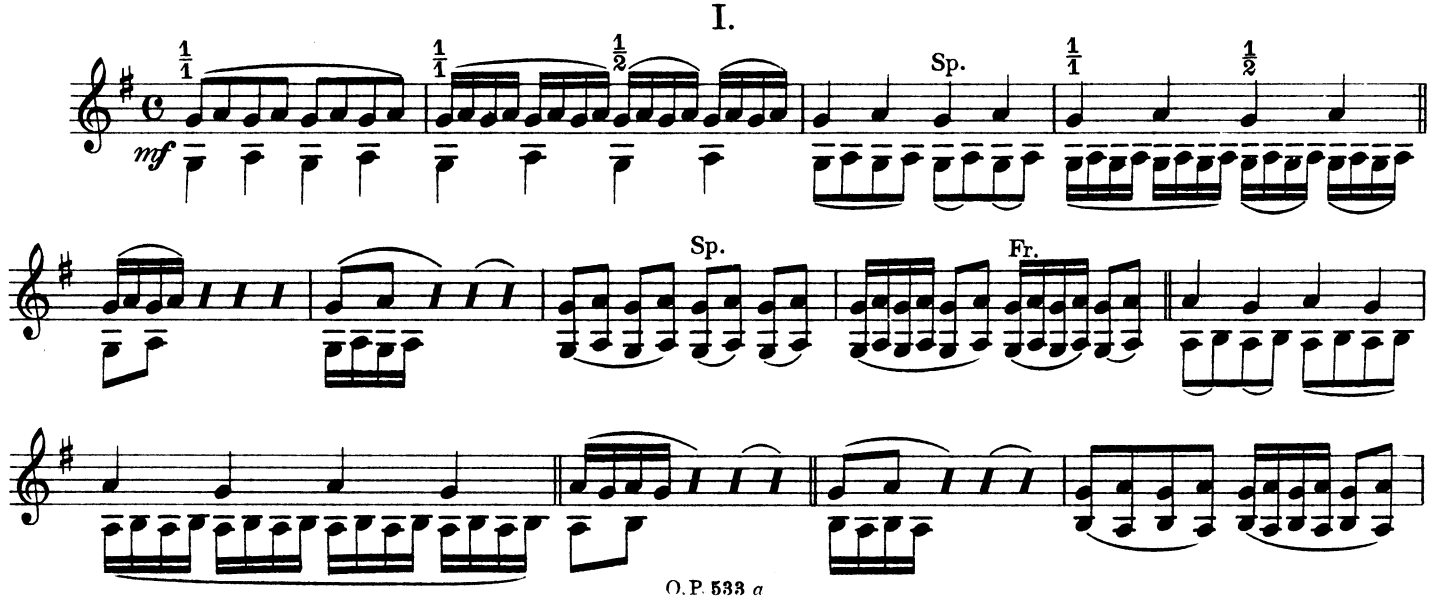


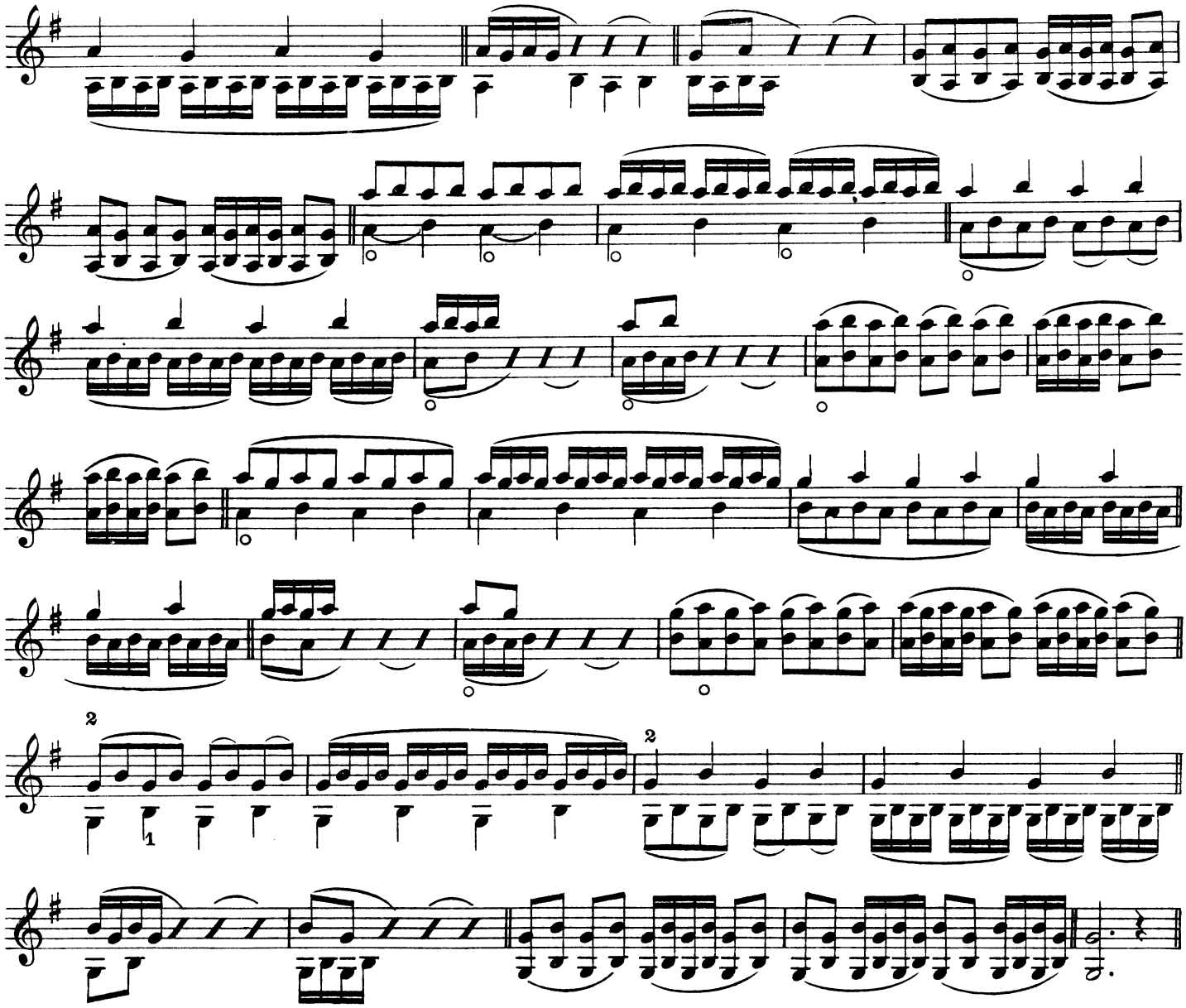


VI.

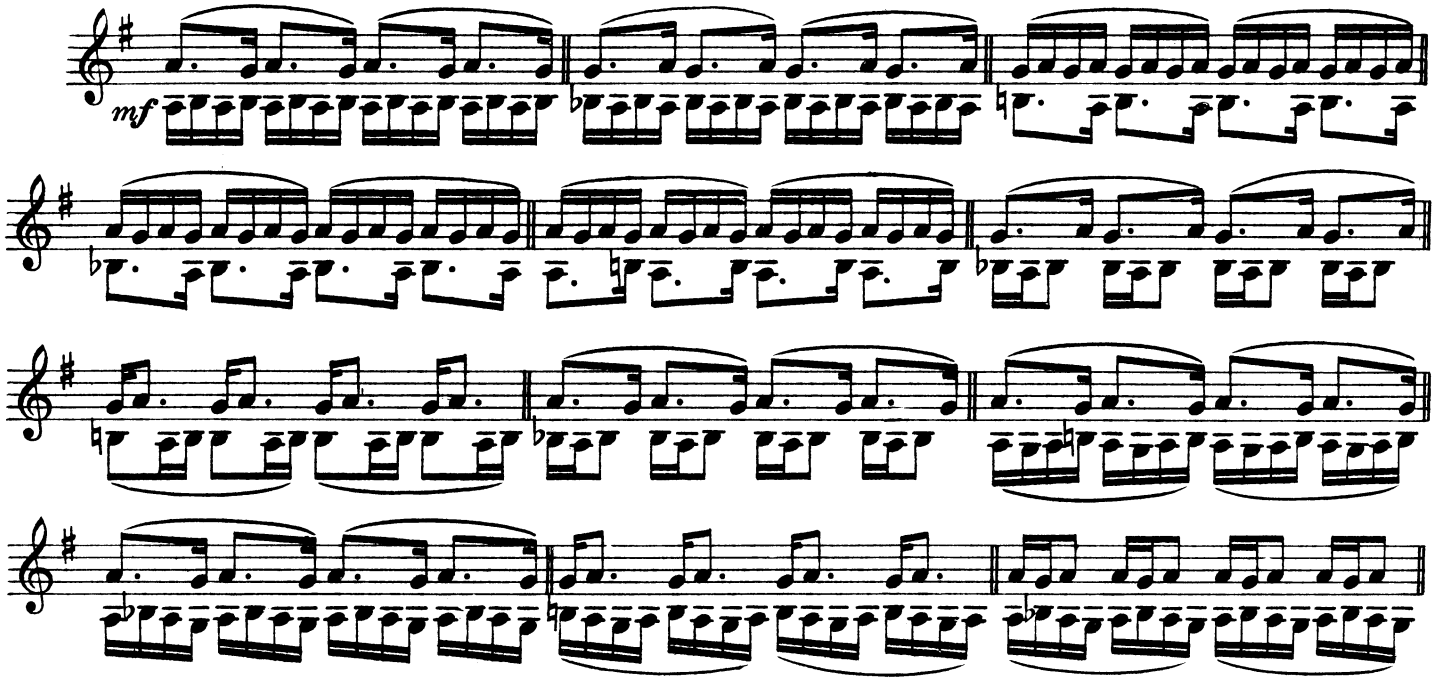
Studie samostatnosti prstů. | Fingerselbständigkeitsstudien. | Independence of the fingers. | Studio per la indipendenza delle dita.

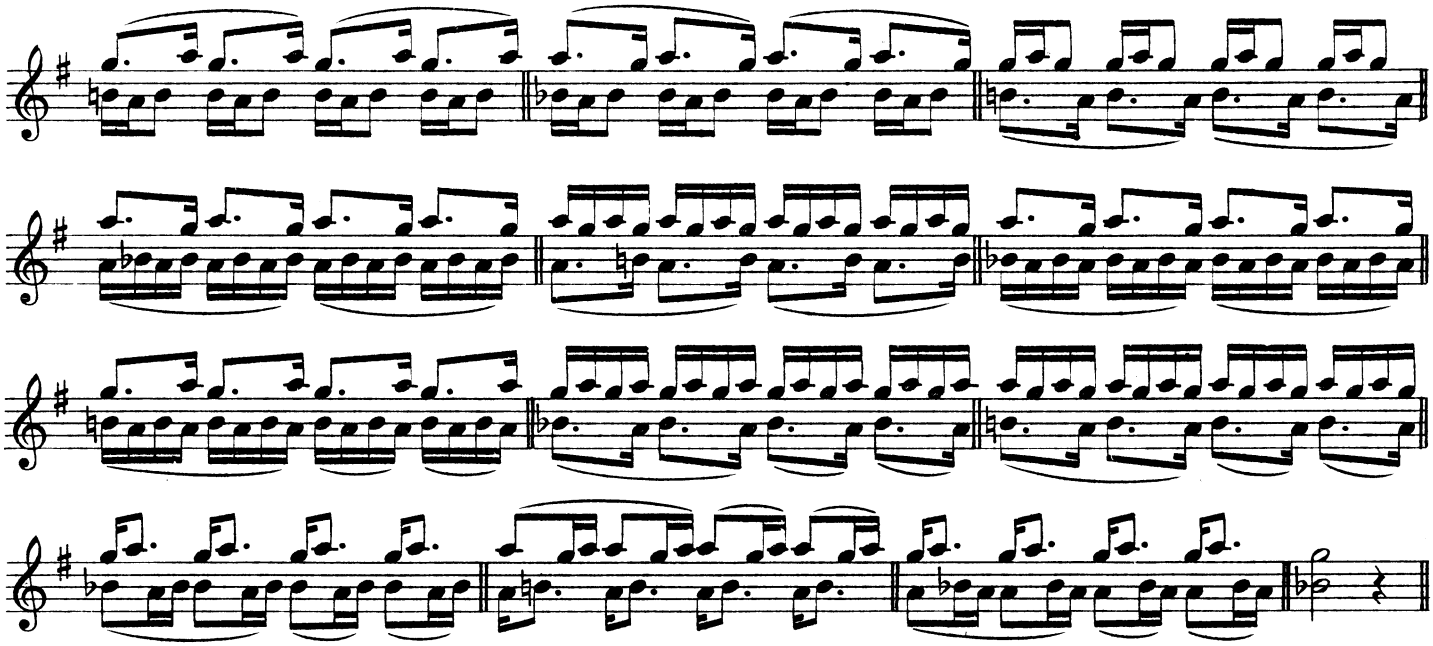
I.





II.





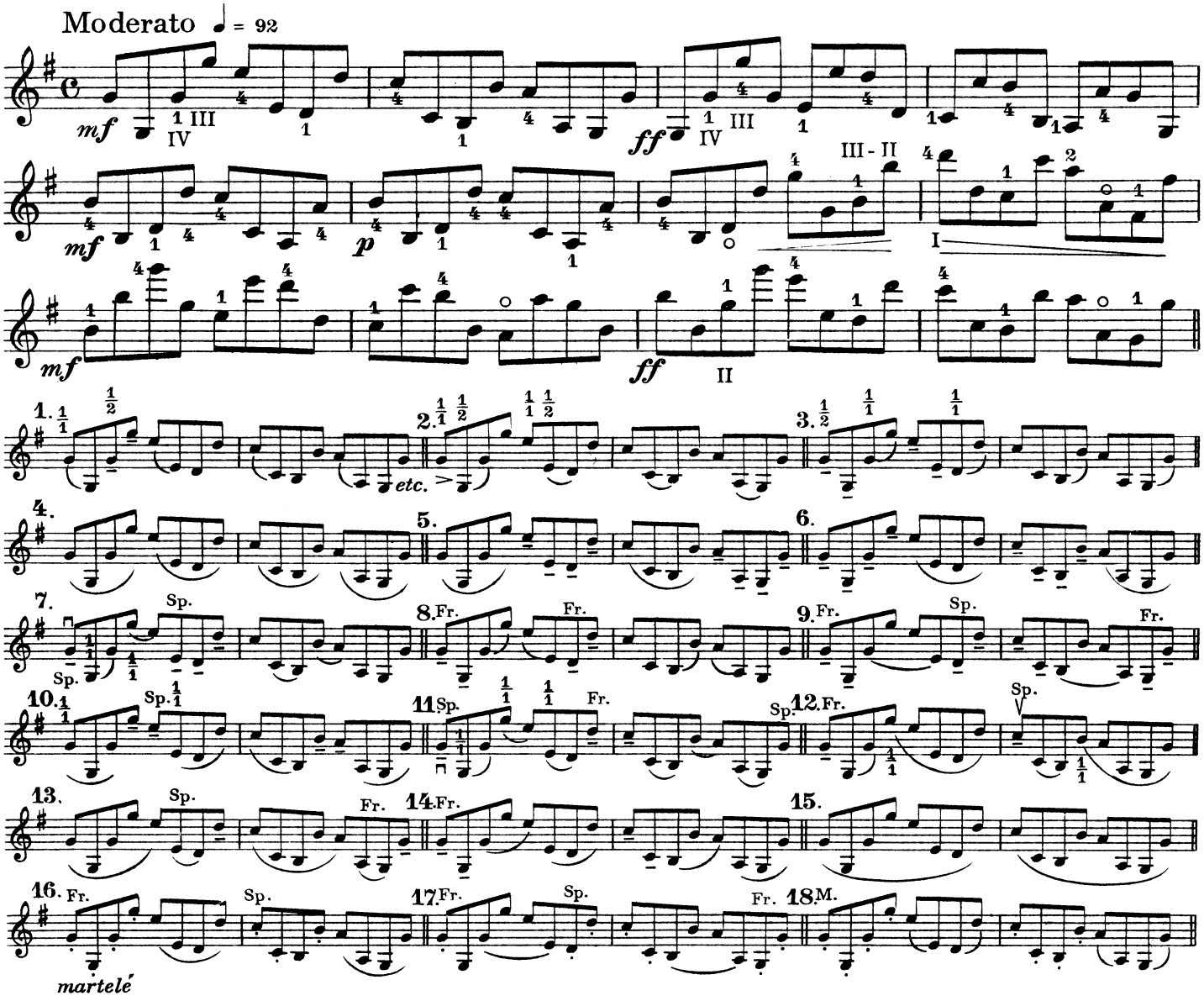
VII.

Studie obratnosti smyčce v přechodu ze struny na strunu.

Bogengewandtheitsstudien im Übergang von Saite zu Saite.

Suppleness of the wrist in crossing from string to string.

Studio per l'agilita dell' arco all passare da una corda all' altra.



33 *b*.

PAGANINI: CONCERTO 2/1.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi taktovými dvojčárkami několikráte opakujte!

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.

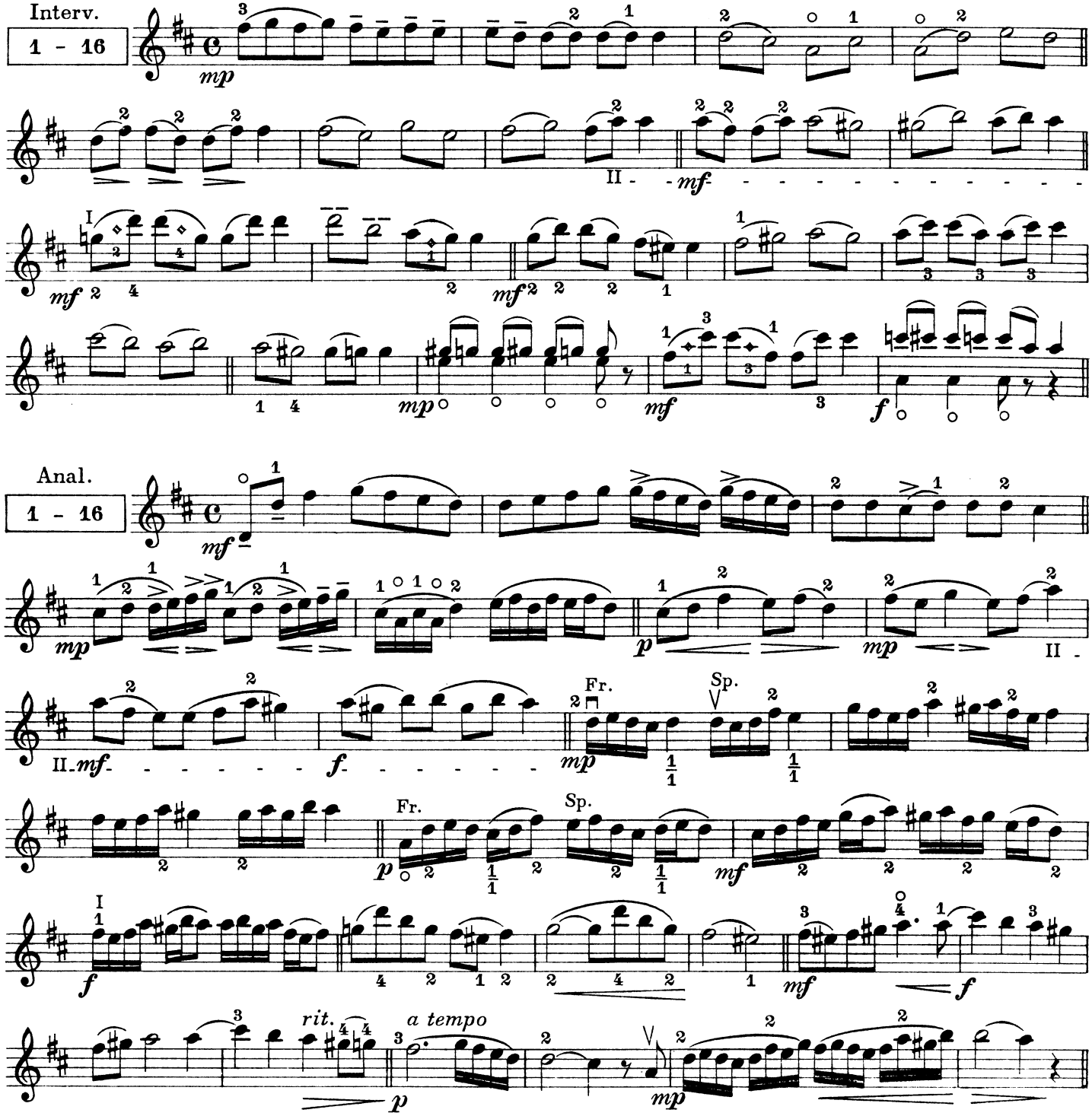
I.

Cvičiti jednotlivé takty, hmaty a přechody poloh.

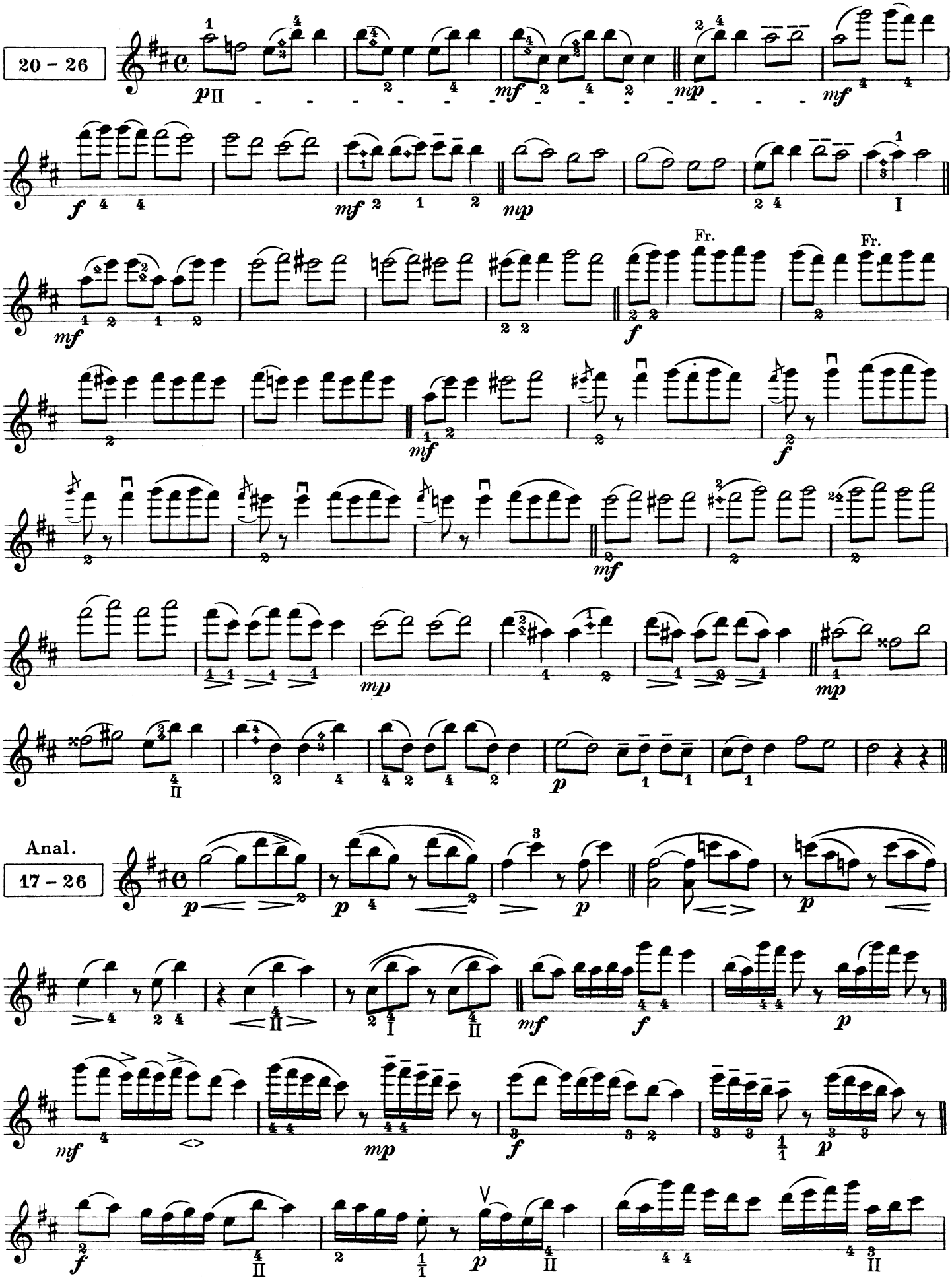
Einüben einzelner Griffe, Takte und der Lagenübergänge.

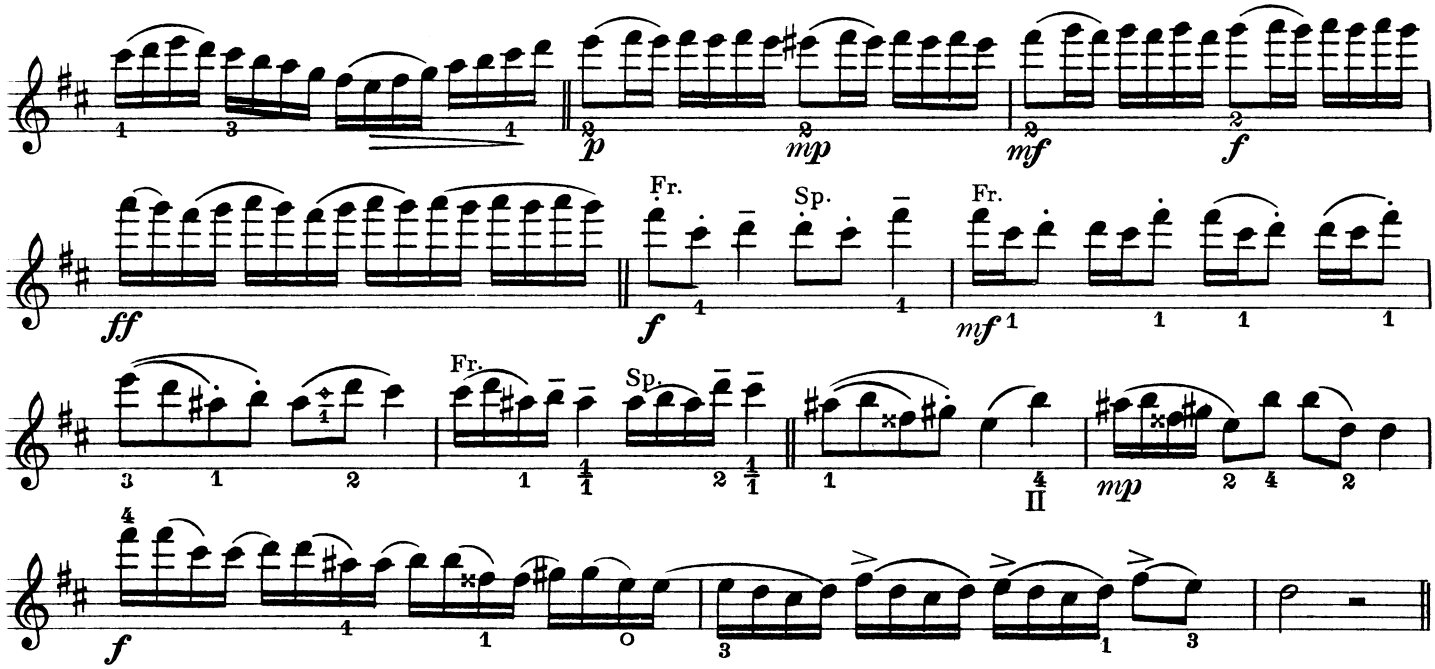
Special stops and bars. Changes of position.

Studiare gli accordi e el misure separate. Cambio di posizione.

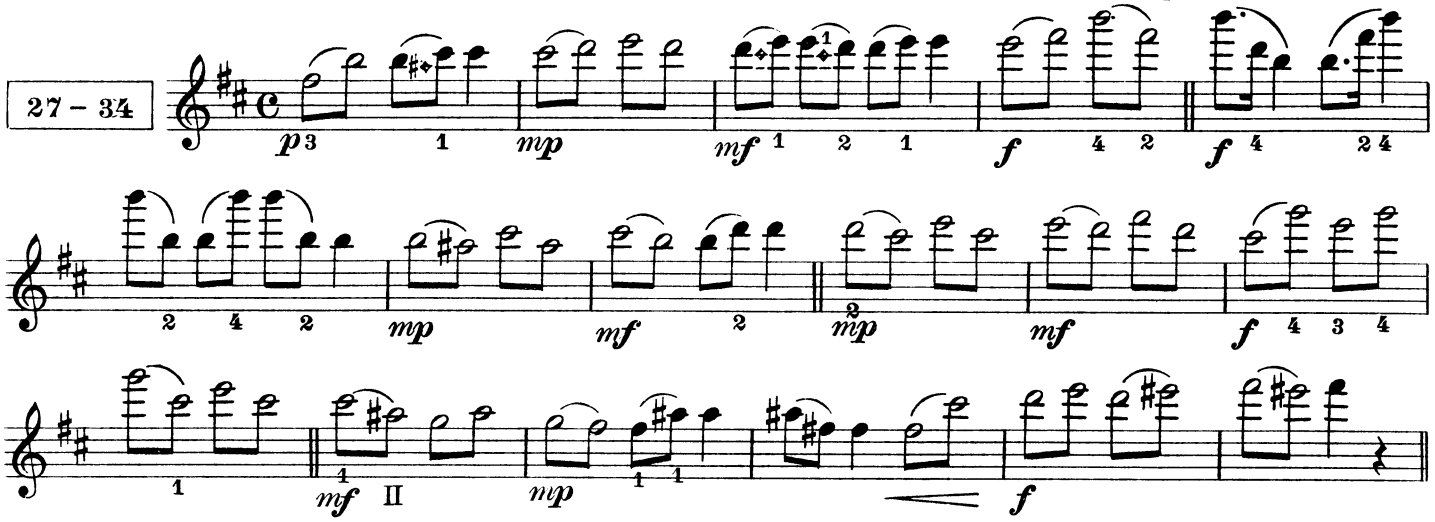


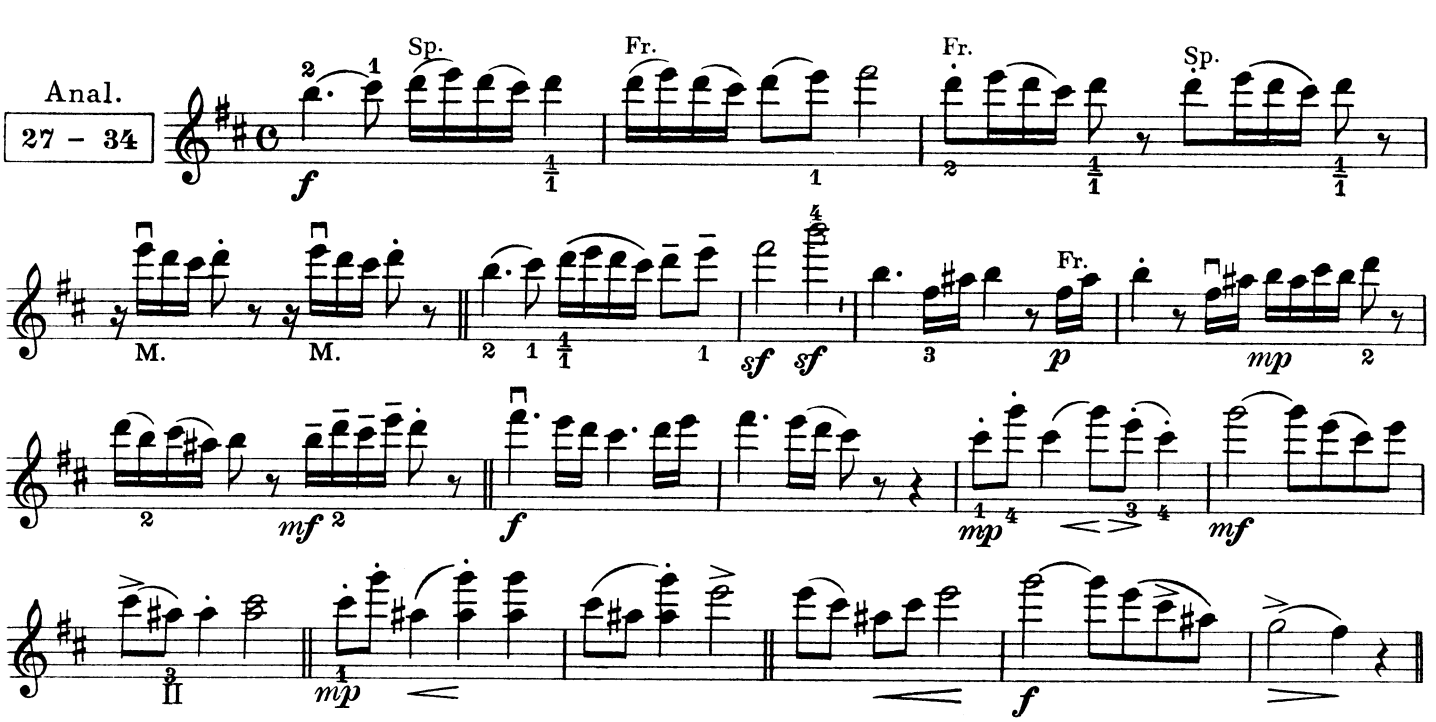
Intervaly a výměna poloh. | Intervalle und Lagenwechsel. | Intervals and changes of position. | Intervalli e cambio di posizione.

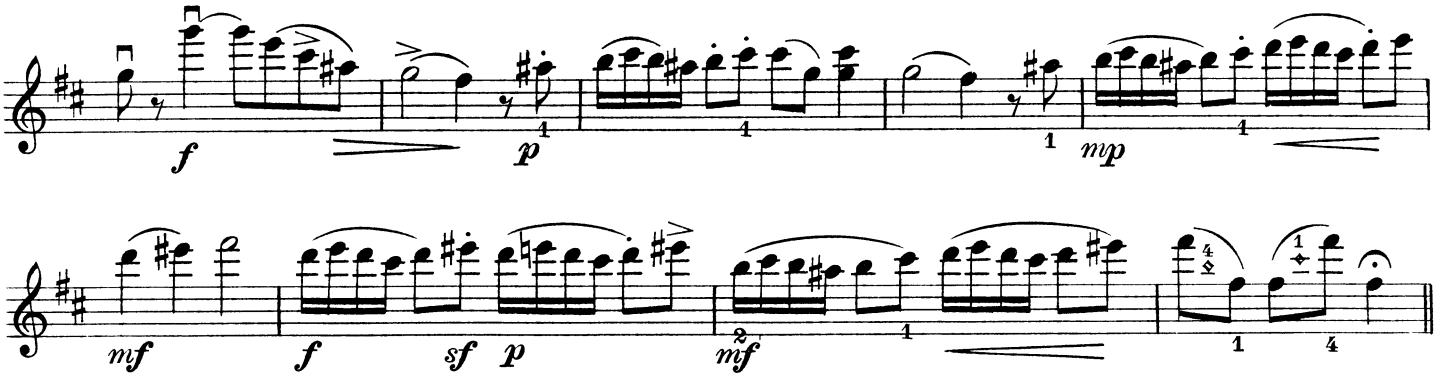




Intervaly a výměna poloh. | Intervalle und Lagenwechsel. | Intervals and changes of position. | Intervalli e cambio di posizione.

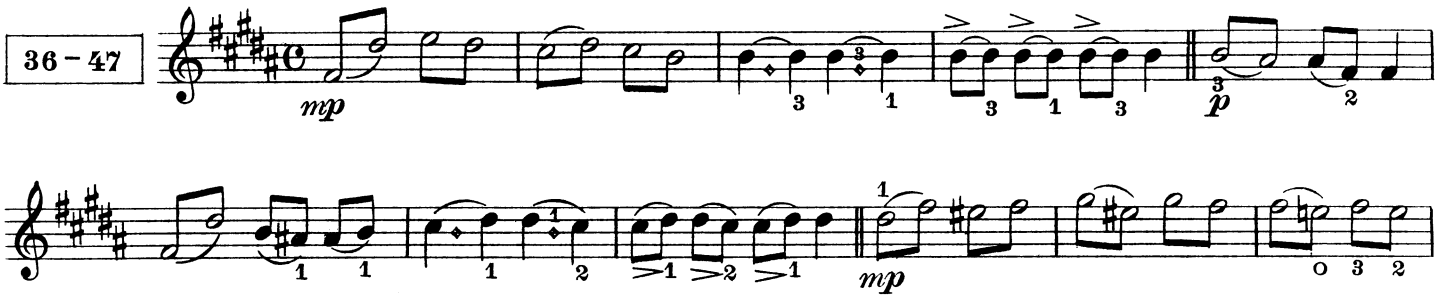






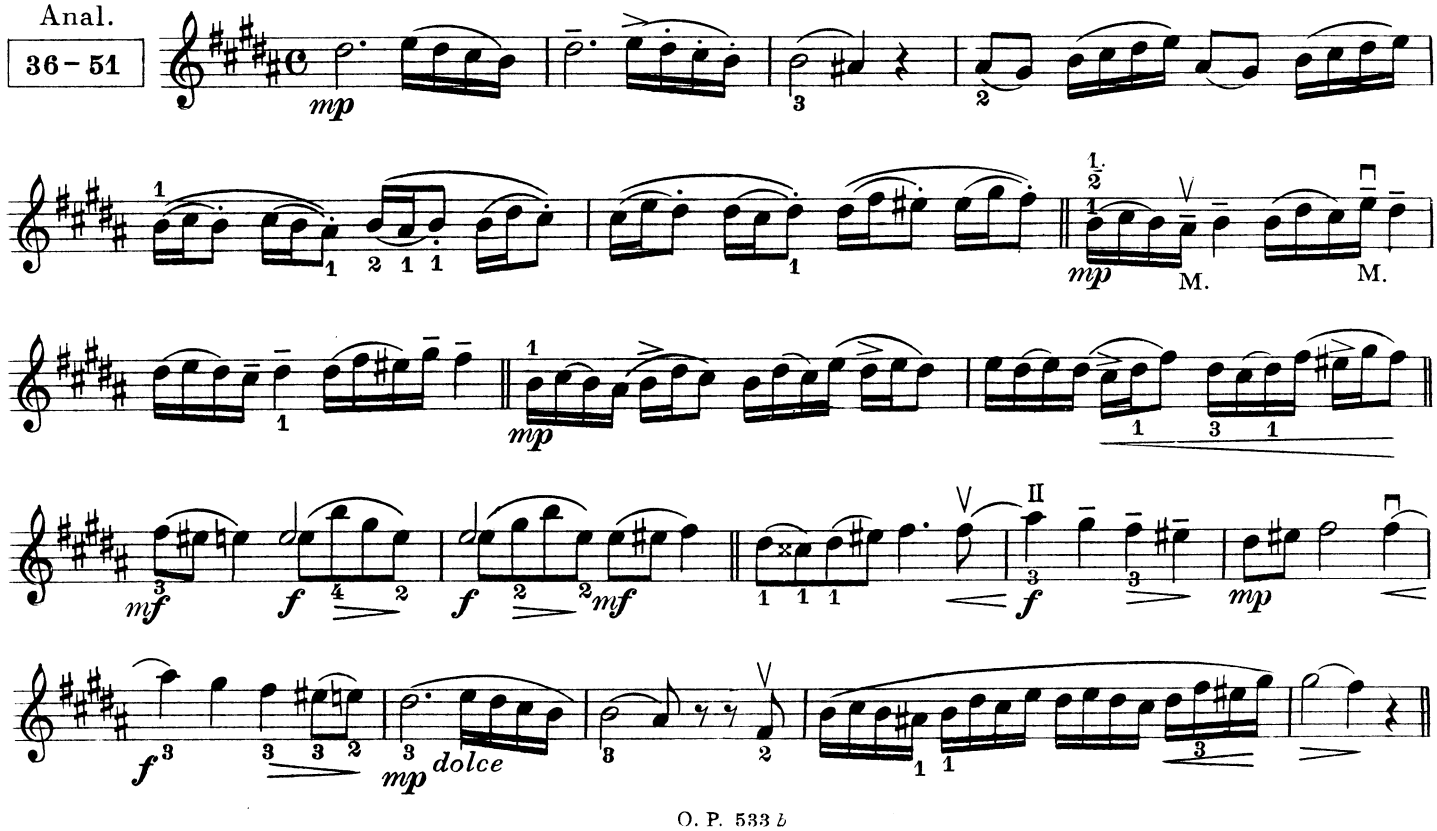
Intervaly a výměna poloh. | Intervalle und Lagenwechsel. | Intervals and changes of position. | Intervalli e cambio di posizione.

36 – 47



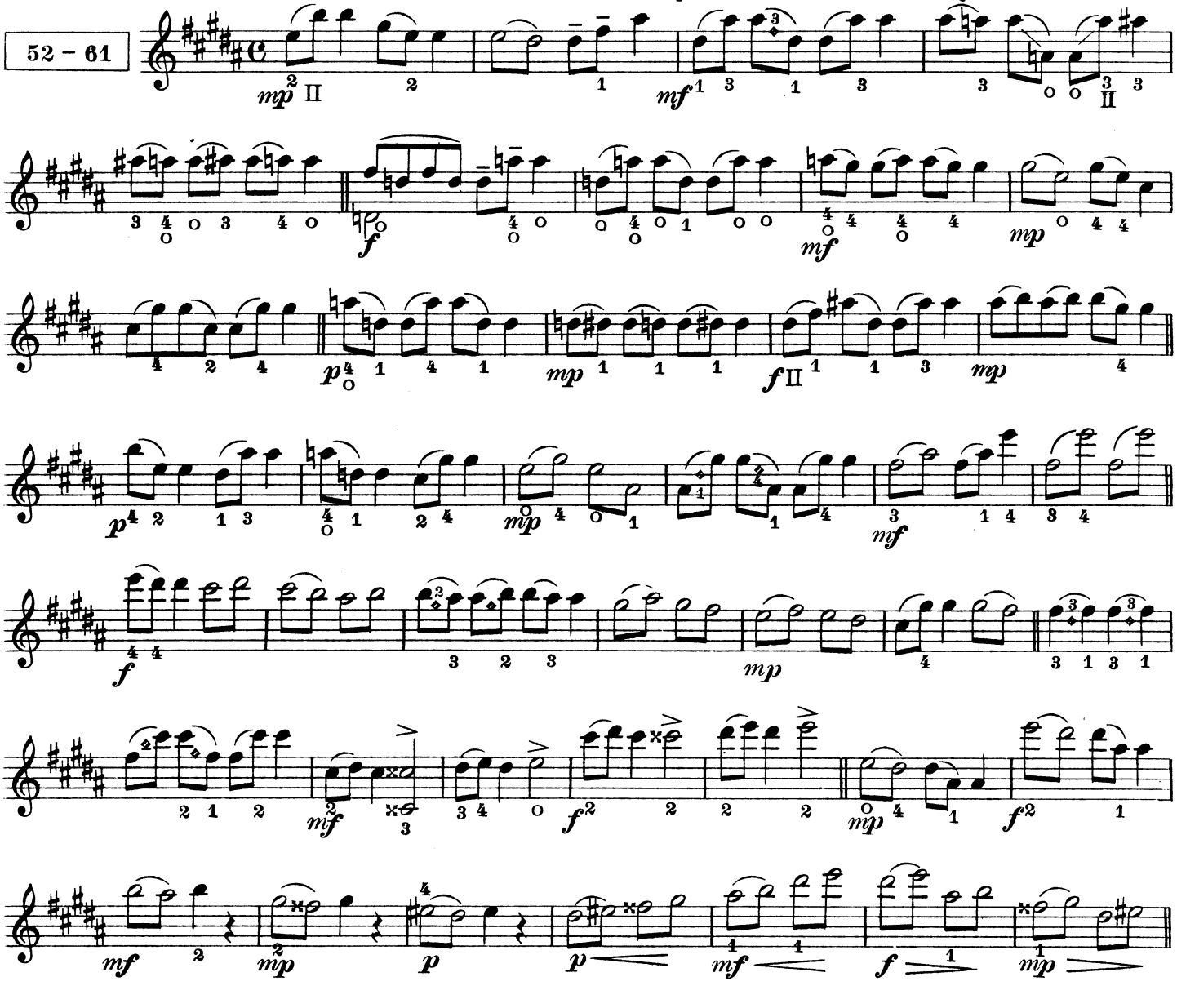
Anal.

36 – 51



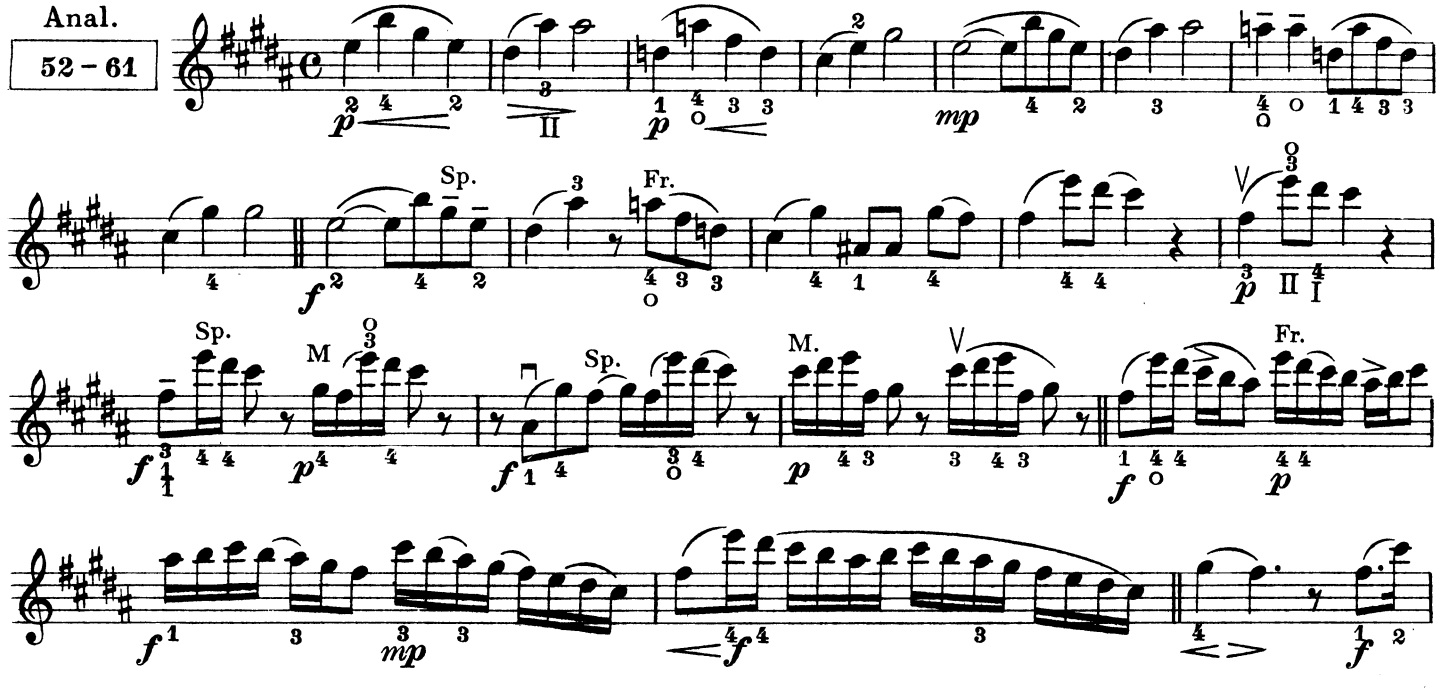
Intervaly a výměna poloh. | Intervalle und Lagenwechsel. | Intervals and changes of position. | Intervalli e cambio di posizione.

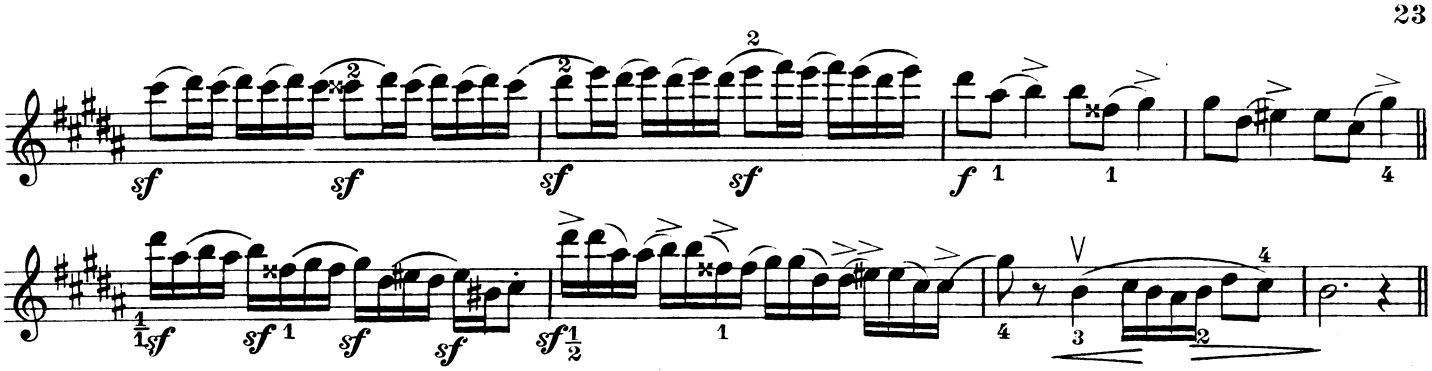
52 – 61



Anal.

52 – 61





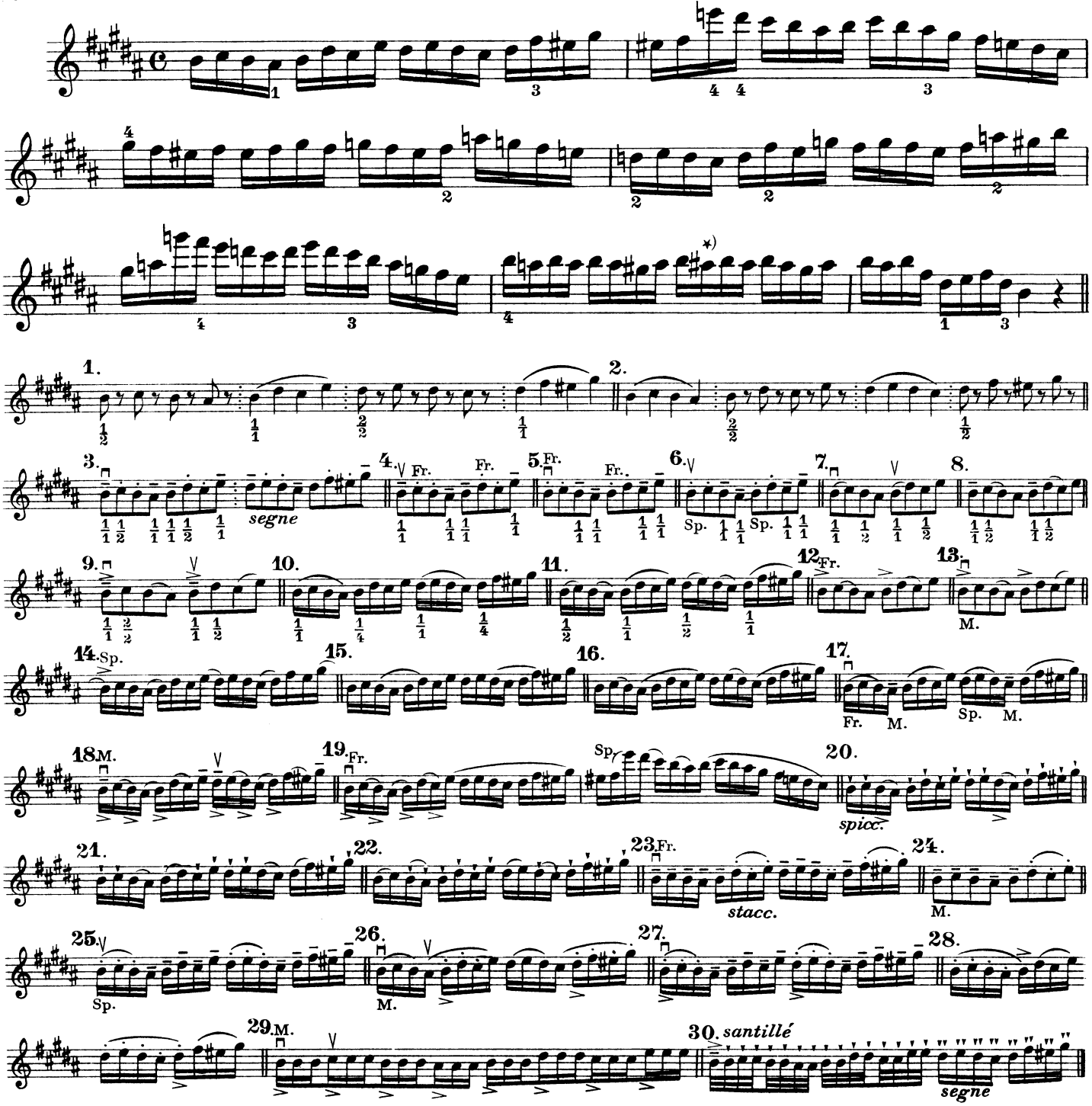
II.

Šestnáctinové passáže v souvislosti se 30 smyky.

Die Sechzehntelpassagen im Zusammenhang mit 30 Stricharten.

Passages in sixteenths in connection with 30 bowing styles.

El passaggio in semicrome con 30 colpi d'arco.



*) Půltón stlačiti.

*) Den Halbton zusammen pressen.

*) Half-tone to be pressed.

*) Appoggiare il mezzo tono allo stesso tempo.

Ryla a tiskla Průmyslová tiskárna v Praze.

O. P. 533 b

Imprimerie Industrielle, Prague VII.

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	$\frac{1}{1}$ $\frac{1}{2}$	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	$\frac{1.}{2}$ $\frac{2.}{2}$	First, second Half	Prima metá, seconda metá
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	$\frac{1}{3}$ $\frac{2}{3}$	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	$\frac{1.}{3}$ $\frac{2.}{3}$ $\frac{3.}{3}$	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	$\frac{1}{4}$ $\frac{3}{4}$	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	$\frac{1.}{4}$ $\frac{2.}{4}$ $\frac{3.}{4}$ $\frac{4.}{4}$	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhou a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	$\frac{2.}{4}$ $\frac{3.}{4}$	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	⊓	Down-bow	Arco in giu
Nahoru [1]	Hinaufstrich [1]	V	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 satellato
Zvednouti smyčec	Bogen heben	›	Lift Bow	Alzare l'arco
Zvednouti druhý prst	Zweiten Finger heben	(2	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) [2]	Kunstpause (Luftpause) [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 II III IV	I first String E, II second String A, III third String D, IV fourth String G	I corda di *mi*, II corda di *la*, III corda di *re*, IV corda di *sol*
Prázdná struna	Leere Saite	o	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	sul E	On the E-string	Sulla corda di *mi*
První prst zůstane na struně	Liegenlassen des 1. Fingers	1——	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž 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	*tr*	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	~~~	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato with the right hand	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato with the left hand	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	*gliss.*	Glissando — gliding	Glissando
Středem smyčce	Mitte des Bogens	M.	Middle of the Bow	Alla metá dell'arco
U žabky smyčce	Am Frosch	Fr.	At the Nut	Tallone
Hrotem smyčce	An der Spitze	Sp.	At the Point	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageolet-ton	◇	(footed Square) Harmonic tone	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(without Foot) Passive suporting Finger or Transitiontone	(Quadrato senza gambo) Dito d'appogio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	2-4	Study for 2.-4. bar from the Solo	Studio per 2-4 b attuta di Solo

[1] *bez označení smyku 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.*