

ŠEVČÍK: THEMA, Op. 10/4.

SOLO VIOL. *)

PIANO.

*) 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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O. P. 533 a

PAGANINI: CONCERTO 2/1.

Allegro non troppo.

Solo.

VIOL. *)

PIANO.

5

10

rit. a tempo

rit. pp a tempo

15

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

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten 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.

20

Musical score for measures 20-24. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 20 features a melodic line in the treble staff with a forte (*f*) dynamic. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

25

Musical score for measures 25-29. The system consists of three staves. Measure 25 has a forte (*sf*) dynamic in the treble staff. Measure 26 has a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with chords and moving lines.

30

Musical score for measures 30-34. The system consists of three staves. Measure 30 has a forte (*f*) dynamic. Measure 31 has a mezzo-forte (*mf*) dynamic. Measure 32 has a forte (*f*) dynamic. The piano accompaniment features chords and moving lines.

2

Musical score for measures 35-39. The system consists of three staves. Measure 35 has a forte (*f*) dynamic. Measure 36 has a fortissimo (*ff*) dynamic. The piano accompaniment includes a *cresc.* (crescendo) marking. The system ends with a repeat sign and a second ending bracket.

35

Musical score for measures 40-44. The system consists of three staves. Measure 40 has a mezzo-piano (*mp dolce*) dynamic. The piano accompaniment in the grand staff features a steady eighth-note accompaniment in the right hand and chords in the left hand.

40

Musical score for measures 40-44. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has four sharps (F#, C#, G#, D#). The melody in the top staff features a series of eighth notes and a descending line. The piano accompaniment in the grand staff consists of a steady eighth-note pattern in the right hand and chords in the left hand.

45

Musical score for measures 45-49. The system consists of three staves. The top staff includes dynamic markings *mp* and *mf*, and a *rit.* marking. The piano accompaniment in the grand staff continues with eighth-note patterns and chords.

50

Musical score for measures 50-54. The system consists of three staves. The top staff includes the marking *a tempo* and a dynamic marking *p*. The piano accompaniment in the grand staff includes the marking *pp a tempo*.

55

Musical score for measures 55-59. The system consists of three staves. The top staff includes a dynamic marking *sf*. The piano accompaniment in the grand staff features chords and eighth-note patterns.

60

Musical score for measures 60-64. The system consists of three staves. The top staff includes dynamic markings *sf* and *pp*. The piano accompaniment in the grand staff includes chords and eighth-note patterns.

ŠEVČÍK: THEMA, Op. 10/4.

SOLO VIOL. *)

2. VIOL.

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

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten 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.

SOLO VIOL. *)

2. VIOL.

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

*) Zuerst ist der Übungstoff zu den einzelnen Taktten 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.

Musical score system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#). Measure 1: Treble clef has a quarter note G4 with a fermata and a slur over it, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 2: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 3: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 4: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics: sf, f. Trills (tr) are marked above the treble clef notes in measures 2, 3, and 4.

Musical score system 2, measures 5-8. Treble clef, key signature of two sharps (F# and C#). Measure 5: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 6: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 7: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 8: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics: mf, mp, f, sf. Trills (tr) are marked above the treble clef notes in measures 7 and 8.

Musical score system 3, measures 9-12. Treble clef, key signature of two sharps (F# and C#). Measure 9: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 10: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 11: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 12: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics: mf, f, sf. Trills (tr) are marked above the treble clef notes in measures 10 and 11.

Musical score system 4, measures 13-16. Treble clef, key signature of two sharps (F# and C#). Measure 13: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 14: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 15: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 16: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics: ff, mp dolce. Trills (tr) are marked above the treble clef notes in measures 13 and 14.

Musical score system 5, measures 17-20. Treble clef, key signature of two sharps (F# and C#). Measure 17: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 18: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 19: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 20: Treble clef has a quarter note G4 with a slur and a fermata, and a quarter note A4. Bass clef has a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics: p. Trills (tr) are marked above the treble clef notes in measures 17 and 18.

Musical notation for measures 38-44. The piece is in G major (one sharp). Measure 38 features a triplet of eighth notes in the right hand. Measure 39 contains a complex sixteenth-note figure in the right hand. Measure 40 has a quarter rest in the right hand. Measure 41 shows a triplet of eighth notes in the right hand. Measure 42 has a quarter rest in the right hand. Measure 43 features a triplet of eighth notes in the right hand. Measure 44 has a quarter rest in the right hand. The left hand plays a steady eighth-note accompaniment throughout. Dynamics include *mp* in measure 41.

Musical notation for measures 45-49. Measure 45 starts with a circled measure number 45. Measure 46 has a circled measure number 46. Measure 47 has a circled measure number 47. Measure 48 has a circled measure number 48. Measure 49 has a circled measure number 49. Measure 45 features a circled measure number 45. Measure 46 has a circled measure number 46. Measure 47 has a circled measure number 47. Measure 48 has a circled measure number 48. Measure 49 has a circled measure number 49. The piece includes a first ending (I) and a second ending (II) in measure 47. Measure 47 also includes a *rit.* marking and a *3* (triple) marking. Measure 48 includes a *rit.* marking and a *3* (triple) marking. Measure 49 includes a *rit.* marking and a *3* (triple) marking. Dynamics include *mf*, *f*, and *p*. The tempo marking *a tempo* appears in measures 47 and 49.

Musical notation for measures 50-54. Measure 50 starts with a circled measure number 50. Measure 51 has a circled measure number 51. Measure 52 has a circled measure number 52. Measure 53 has a circled measure number 53. Measure 54 has a circled measure number 54. Measure 50 features a circled measure number 50. Measure 51 has a circled measure number 51. Measure 52 has a circled measure number 52. Measure 53 has a circled measure number 53. Measure 54 has a circled measure number 54. The piece includes a first ending (I) and a second ending (II) in measure 52. Measure 52 also includes a *rit.* marking and a *3* (triple) marking. Measure 53 includes a *rit.* marking and a *3* (triple) marking. Measure 54 includes a *rit.* marking and a *3* (triple) marking. Dynamics include *p* and *sf*.

Musical notation for measures 55-59. Measure 55 starts with a circled measure number 55. Measure 56 has a circled measure number 56. Measure 57 has a circled measure number 57. Measure 58 has a circled measure number 58. Measure 59 has a circled measure number 59. Measure 55 features a circled measure number 55. Measure 56 has a circled measure number 56. Measure 57 has a circled measure number 57. Measure 58 has a circled measure number 58. Measure 59 has a circled measure number 59. The piece includes a first ending (I) and a second ending (II) in measure 57. Measure 57 also includes a *rit.* marking and a *3* (triple) marking. Measure 58 includes a *rit.* marking and a *3* (triple) marking. Measure 59 includes a *rit.* marking and a *3* (triple) marking. Dynamics include *p* and *mf*. Trills (*tr*) are marked in measures 58 and 59.

Musical notation for measures 60-64. Measure 60 starts with a circled measure number 60. Measure 61 has a circled measure number 61. Measure 62 has a circled measure number 62. Measure 63 has a circled measure number 63. Measure 64 has a circled measure number 64. Measure 60 features a circled measure number 60. Measure 61 has a circled measure number 61. Measure 62 has a circled measure number 62. Measure 63 has a circled measure number 63. Measure 64 has a circled measure number 64. The piece includes a first ending (I) and a second ending (II) in measure 62. Measure 62 also includes a *rit.* marking and a *3* (triple) marking. Measure 63 includes a *rit.* marking and a *3* (triple) marking. Measure 64 includes a *rit.* marking and a *3* (triple) marking. Dynamics include *p* and *pizz.* Trills (*tr*) are marked in measures 60 and 61.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.
Takty mezi dvojkárou taktovou jest vícekrát 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 le misure separate. Cambi di posizione.
Le misure fra doppie linee divisorie debbono ripetersi varie volte.

Hlas dolní střídavě s hlasem hořejším.

Oktávy - Oktaven
Unterstimme abwechselnd mit der Oberstimme.

I.

Octaves - Ottave
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 schnell-springenden 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.

3 M. *sautillé* *) *sautillé* etc.

4 M. *sautillé* etc.

5 M. *sautillé* etc.

6 M. *sautillé* etc.

7 M. *sautillé*

*) 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 neighbouring 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.

1. III *gliss.* *gliss.*

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.

sautillé

sautillé *gliss.* *gliss.*

gliss. *gliss.*

gliss. *gliss.*

gliss. *gliss.*

III *gliss.* *gliss.*

gliss. *gliss.*

gliss. *gliss.*

gliss. *gliss.*

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 .

1. Pos. *sautillé* *mp* *sautillé*

The score consists of ten staves of music. The first staff begins with a first position (1. Pos.) and includes a *sautillé* section marked *mp*. The subsequent staves show various glissando techniques, each labeled with a fingering (1, 2, 3, 4) and the word *gliss.*. The exercises are organized into groups of four staves each, with the first staff of each group showing the starting notes and fingerings, and the following three staves showing the glissando movement. The final staff concludes with a fourth position (IV.) marking.

1 1 2 2 4 4 3 2 2 1 0 0 0 1 2 2

1 2 2 1 0 II 0 1 2 2 2

gliss.

gliss.

gliss.

sautillé

gliss.

gliss.

VI.

Studie samostatnosti pr-
stů.

Fingerselbständigkeits-
studien.

Independence of the fin-
gers.

Studio per la indipen-
denza delle dita.

mf $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{2}$ Sp. $\frac{1}{1}$ $\frac{1}{2}$

Sp. Fr.

The first system of the musical score consists of seven staves. The top staff is the melody in G major, featuring eighth and sixteenth notes with various articulations. The lower staves provide accompaniment with rhythmic patterns, including sixteenth-note runs and chords. The system concludes with a double bar line.

II.

The second system of the musical score consists of four staves. It begins with a dynamic marking of *mf* (mezzo-forte). The music continues with the same melodic and accompanimental patterns as the first system, maintaining the G major key signature. The system concludes with a double bar line.

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.

Moderato $\text{♩} = 92$

PAGANINI: CONCERTO 2 / 1.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami ně-
kolikrátě opakujte!

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Bars between two double
bar lines are to be repea-
ted several times.

Le misure fra doppie linee
divisorie debbono ripetersi
varie volte.

Cvičíte jednotlivé takty,
hmaty a přechody poloh.

Einüben einzelner Griffe,
Takte und der Lagenüber-
gänge.

I.

Special stops and bars.
Changes of position.

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

Interv.
1 - 16

Anal.
1 - 16

Intervally a výměna polo-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

20 - 26

Anal.
17 - 26

Intervaly a výměna po-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

27 - 34

Anal.

27 - 34

Intervally a výměna polo-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

36 - 47

Anal.

36 - 51

Intervally a výměna po-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

52 - 61

mp Π 2 2 1 3 1 3 3 0 0 Π 3
 3 4 0 3 4 0 4 0 1 0 0 4 4 4 4 mp 0 4 4
 4 2 4 p 1 4 1 mp 1 1 1 f Π 1 1 3 mp 4
 p 4 2 1 3 4 1 2 4 mp 4 0 1 1 2 4 3 1 4 3 4
 f 4 4 3 2 3 mp 4 3 1 3 1
 2 1 2 mf 3 3 4 0 f² 2 2 2 mp 4 1 f² 1
 mf 2 mp p p mf 1 1 f 1 mp

Anal.
52 - 61

p Π 2 4 2 3 1 4 3 3 mp 4 2 3 4 0 1 4 3 3
 4 f² 4 2 4 9 3 4 1 4 4 4 p Π I
 Sp. M 3 Sp. M. V. Fr.
 f 1 4 4 p 4 4 f 1 4 3 4 3 p 4 3 3 4 3 f 4 4 p 4
 f 1 3 3 3 mp 4 4 4 4 4 4 f 2

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.

*) Páltón stlačiti.

*) Den Halbton zusammen pressen.

*) Half-tone to be pressed.

*) Appoggiare il mezzo tono allo stesso tempo.

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
Druhou 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
Zvednutí smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednutí druhý prst	Zweiten Finger heben	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 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 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	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.