

O. ŠEVČÍK

Violoncello Works (Feuillard)

Op. 1. Part 1. THUMB PLACING EXERCISES *Arr. Schulz*

Op. 2. SCHOOL OF BOWING TECHNICS

Part 1, 2, 3, 4, 5, 6

Op. 3. FORTY VARIATIONS

Piano Accompaniment (to Op. 3.)

Op. 8. CHANGES OF POSITION AND PREPARATORY SCALE STUDIES

Adapted by Haidee & Helen Boyd

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Preface

The adapting of Professor O. Ševčík's Violin Exercises (Op. 8) for the Violoncello, has been undertaken in the hope that they will be of great service to students in the mastery of the difficulties of "shifting." We believe that these Exercises form a scheme of detailed practice of "Positions," that has not before been included in Violoncello Technical Studies. The Bowings are as in the original, but it should be remembered that to obtain the greatest benefit from these Exercises, they should be practised with a variety of bowings. For this purpose the Ševčík-Feuillard Bowing Technique, Op. 2. Part I would be invaluable.

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Vorwort

Die Bearbeitung der Lagenwechsel und Tonleiter-Vorstudien von O. Sevcik, Op. 8 (bisher nur erschienen für Violine) für das Violoncello ist in der Hoffnung unternommen worden, daß sie Schülern behilflich sein werden, die Schwierigkeiten bei Lagenwechsel und Rückungen zu überwinden. Wir bemerken hierzu noch, daß diese Studien, um den richtigen Nutzen davon zu haben, möglichst in verschiedenen Stricharten gespielt werden müssen. Zu diesem Zwecke ist die Bogen-technik für Violoncello von Sevcik-Feuillard Op. 2 Teil I unentbehrlich.

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Helen Boyd (Schülerin von Prof. O. Sevcik, Prag)

Préface

L'arrangement pour violoncelle de „Change-ments de positions et exercices préparatoires de gammes“ par O. Sevcik, Op. 8 (édité jusqu'à présent pour violon) a été fait en vue d'aider les élèves de surmonter les difficultés des changements de positions et déplacements des doigts. Nous faisons ressortir que ces études, pour en retirer toute l'utilité, doivent être jouées autant que possible avec différents coups d'archet. A cet effet, la „Technique de l'archet pour violoncelle par Sevcik-Feuillard“ Op. 2 partie I est indispensable.

Haidee Boyd (élève du prof. J. Klengel à Leipzig)
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Předmluva

Přikročující ku vydání přepracovaného Ševčíkova díla Op. 8: „Změny poloh a průprava ke cvičení stupnic,“ jež byly dosud pouze pro housle, také pro violoncello, činíme tak v umyslu, abychom pomohli žákům překonati obtíže vyskytující se při změnách a přesunech poloh. Připomínáme, že tyto studie jest nutno hráti různými smyky, mají-li přinésti žádoucí užitek. K tomuto cíli jest nevyhnutelnou „Škola smyčcové techniky“ od Ševčíka-Feuillarda Op. 2 část I.

Haidee Boyd (Žačka prof. J. Klengela v Lipsku)
Helen Boyd (Žačka prof. O. Ševčíka v Praze)

Changes of position

Practice these examples in moderato tempo:

- each bar separately,
- each bar with the next-following one, thus: 1 to 2, 2 to 3, 3 to 4, etc.
- all the bars shown to lie on the same string, thus: in the 1st example bars 1 to 5, 6 to 10, 11 to 15, 16 to 21,
- the whole example in the following keys both legato and detached.

Lagenwechselübungen

Bei dem Einüben dieser Beispiele wiederhole man in gemäßigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4, u. s. w.),
- alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-5, 6-10, 11-15, 16-21,)
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:



In the following exercises the position of the fingers is only shown in C major. In playing these in other keys care must be taken to use correct fingering.

In den folgenden Übungen ist die Fingerstellung nur von C-dur angegeben. Beim Spielen derselben in anderen Tonarten muß auf richtigen Fingersatz geachtet werden.

Changes of position:

from 1st to 2nd, 2nd to 3rd, 3rd to 4th, etc.

Wechsel der Lagen:

1-2, 2-3, 3-4, u. s. w.

Changement de positions

En exerçant ces exemples il faut répéter dans le mouvement modéré:

- chaque mesure séparément,
- chaque mesure avec la suivante (1-2, 2-3, 3-4 etc.),
- toutes les mesures, qui sont indiquées sur la même corde (dans le 1^{er} exemple les mesures 1-5, 6-10, 11-15, 16-21,)
- tout l'exemple dans les tons suivants, en lié et en détaché:

Cvičení ve výměně poloh

Při cvičení těchto příkladů jest nutno opakovati ve volném pohybu:

- každý, jednotlivý takt,
- každý takt s následujícím 1-2, 2-3, 3-4, atd.),
- všecky takty označené na téže struně (v 1. příkladu takty 1-5, 6-10, 11-15, 16-21,)
- celý příklad v následujících toninách, vázaně i odraženě:



La position des doigts dans les exercices suivants est celle en Ut majeur. Il y a lieu de veiller au doigter exact lors de leur exécution dans d'autres tonalités.

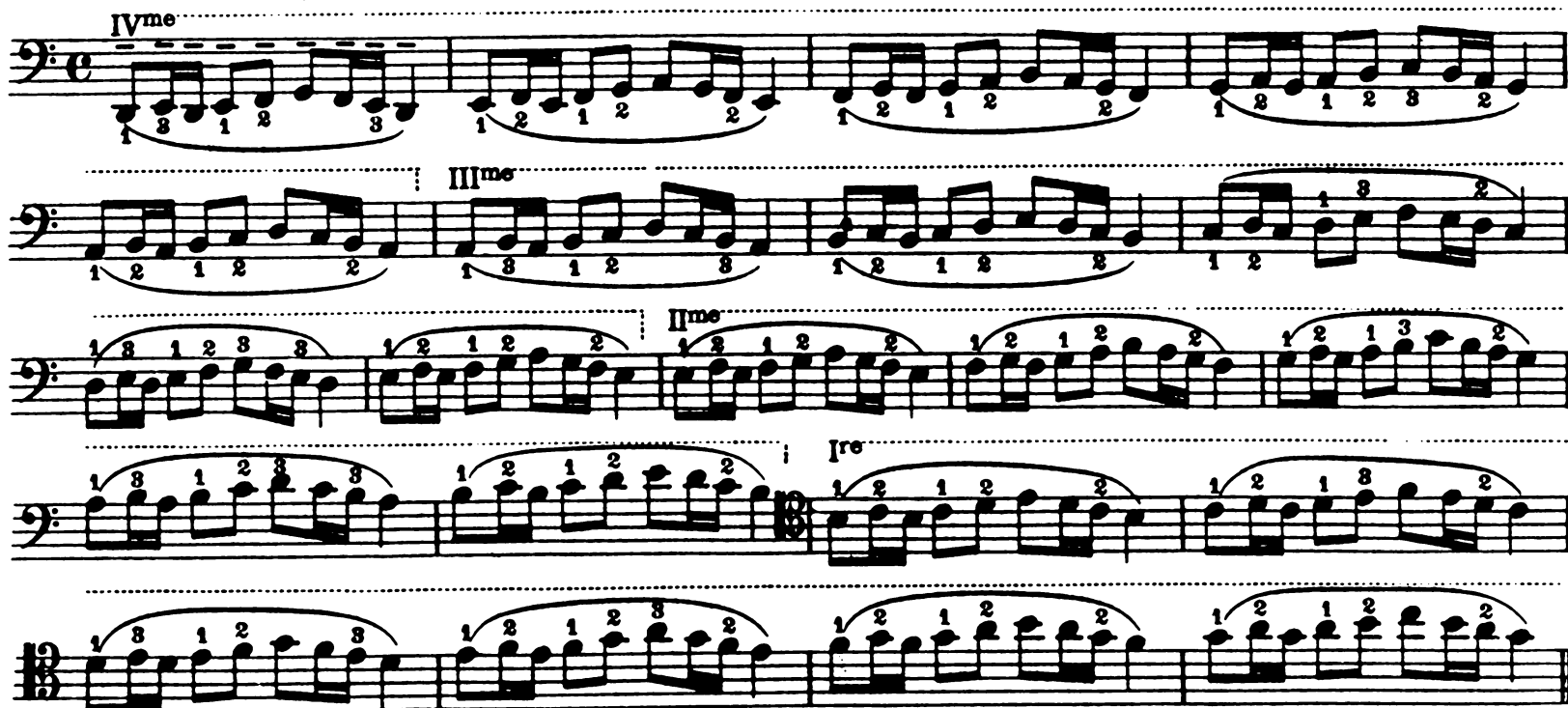
V následujících cvičeních jest uveden prstoklad jen v tonině C dur. Hrají-li se tato cvičení v jiných stupnicích, je třeba dbáti správného prstokladu.

Changement des positions:

1-2, 2-3, 3-4, etc.

Výměna poloh:

1-2, 2-3, 3-4, atd.



2.

IV^e

III^e

II^e

I^e

15

15

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 2, 3, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 2, 3, 4. The third staff is labeled 'II^e' and contains four measures with fingerings 1, 2, 3, 4. The fourth and fifth staves are labeled 'I^e' and contain four measures each with fingerings 1, 2, 3, 4. The fifth staff ends with a double bar line and a 15-measure rest symbol.

3.

IV^e

III^e

II^e

I^e

15

15

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 1, 3, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 1, 3, 4. The third staff is labeled 'II^e' and contains four measures with fingerings 1, 1, 3, 4. The fourth and fifth staves are labeled 'I^e' and contain four measures each with fingerings 1, 1, 3, 4. The fifth staff ends with a double bar line and a 15-measure rest symbol.

4.

IV^e

III^e

Detailed description: This exercise consists of two staves of music in bass clef. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 1, 3, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 1, 3, 4.

II^e

5.

IV^e

III^e

II^e

6.

IV^e

III^e

II^e

7.

IV^o

III^o

II^o

I^o

Detailed description: This exercise consists of six staves of music in bass clef. The first two staves are marked with a 4th position (IV^o) and the last two with a 1st position (I^o). The middle two staves are marked with a 3rd position (III^o) and a 2nd position (II^o). The music features eighth-note patterns with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings.

8.

Changes of position:
 from 1st to 8th, 2nd to 4th, 3rd to 5th etc.
 Wechsel der Lagen:
 1-8, 2-4, 3-5 u. s. w.

Changement des positions:
 1-8, 2-4, 3-5 etc.
 Vymena poloh:
 1-8, 2-4, 3-5 atd.

IV^o

III^o

II^o

I^o

Detailed description: This exercise consists of six staves of music in bass clef. The first two staves are marked with a 4th position (IV^o) and the last two with a 1st position (I^o). The middle two staves are marked with a 3rd position (III^o) and a 2nd position (II^o). The music features eighth-note patterns with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings.

9.

Exercise 9 consists of four staves of music. The first three staves are in bass clef and contain a sequence of chords: IV^o, III^o, II^o, and I^o. The fourth staff is in a different clef (likely alto or tenor) and continues the melodic line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with slurs and fingerings (e.g., 2, 3, 4, 8).

10.

Exercise 10 consists of four staves of music. The first three staves are in bass clef and contain a sequence of chords: IV^o, III^o, II^o, and I^o. The fourth staff is in a different clef and continues the melodic line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with slurs and fingerings (e.g., 1, 2, 3, 4, 8).

11.

Exercise 11 consists of four staves of music. The first three staves are in bass clef and contain a sequence of chords: IV^o, III^o, II^o, and I^o. The fourth staff is in a different clef and continues the melodic line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with slurs and fingerings (e.g., 1, 2, 3, 4, 8).

12.

IV^e

III^e

II^e

I^e

13.

IV^e

III^e

II^e

I^e

14.

IV^e

III^e

15.

16.

Changes of position:
 from 1st to 4th, 2nd to 5th, 3rd to 6th etc.
 Wechsel der Lagen:
 1-4, 2-5, 3-6 u. s. w.

Changement des positions:
 1-4, 2-5, 3-6 etc.
 Výměna poloh:
 1-4, 2-5, 3-6 atd.

17.

Exercise 17 consists of four staves of music, all in bass clef. The first staff is labeled **IV^o** and contains a sequence of eighth notes with fingerings 8, 3, 1, 4, 8, 4, 8, 3, 8, 2, 8, 4, 2, 8, 2, 8. The second staff is labeled **III^o** and contains eighth notes with fingerings 8, 1, 8, 4, 2, 2, 8, 2, 8, 2, 8, 2, 8, 4. The third staff is labeled **II^o** and contains eighth notes with fingerings 2, 8, 2, 8, 2, 8, 2, 8, 2, 8, 2, 8, 4. The fourth staff is labeled **I^o** and contains eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4. The music is divided into four measures by vertical bar lines.

18.

Exercise 18 consists of four staves of music, all in bass clef. The first staff is labeled **IV^o** and contains eighth notes with fingerings 8, 1, 4, 8, 4, 2, 1, 8, 2, 2, 4, 2, 1, 3, 2, 4. The second staff is labeled **III^o** and contains eighth notes with fingerings 8, 1, 8, 2, 1, 8, 2, 4, 1, 2, 2, 4, 1, 2, 8, 4. The third staff is labeled **II^o** and contains eighth notes with fingerings 2, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4. The fourth staff is labeled **I^o** and contains eighth notes with fingerings 2, 1, 3, 2, 2, 4, 2, 1, 3, 2, 2, 4, 1, 2, 2, 4. The music is divided into four measures by vertical bar lines.

19.

Exercise 19 consists of three staves of music, all in bass clef. The first staff is labeled **IV^o** and contains eighth notes with fingerings 2, 1, 1, 4, 1, 2, 1, 1, 1, 2, 1, 1. The second staff is labeled **III^o** and contains eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The third staff is labeled **II^o** and contains eighth notes with fingerings 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The music is divided into four measures by vertical bar lines.

20.

IV^o
III^o
II^o
I^o

This exercise is written for four staves, each with a bass clef. The top staff is marked with a common time signature (C). The music consists of eighth-note patterns with various fingering (1, 2, 3, 4) and articulation (accents) markings. The exercise is divided into four sections labeled IV^o, III^o, II^o, and I^o. The bottom two staves are connected by a brace on the left side.

21.

IV^o
III^o
II^o
I^o

This exercise is written for four staves, each with a bass clef. The top staff is marked with a common time signature (C). The music consists of eighth-note patterns with various fingering (1, 2, 3, 4, 8) and articulation (accents) markings. The exercise is divided into four sections labeled IV^o, III^o, II^o, and I^o. The bottom two staves are connected by a brace on the left side.

22.

IV^o
III^o
II^o
I^o

This exercise is written for four staves, each with a bass clef. The top staff is marked with a common time signature (C). The music consists of eighth-note patterns with various fingering (1, 2, 3, 4, 8) and articulation (accents) markings. The exercise is divided into four sections labeled IV^o, III^o, II^o, and I^o. The bottom two staves are connected by a brace on the left side.

Changes of position:
 from 1st to 5th, 2nd to 6th, 3rd to 7th etc.
 Wechsel der Lagen:
 1-5, 2-6, 3-7 u.s.w.

Changement des positions:
 1-5, 2-6, 3-7 etc.
 Výměna poloh:
 1-5, 2-6, 3-7 atd.

Exercise 23 consists of four staves of music in bass clef, 3/4 time. The first staff is labeled IV^e and contains three measures of eighth-note patterns with fingerings 1-3-2, 1-3-1, and 1-1-1-1-2-1. The second staff is labeled III^e and contains three measures with fingerings 1-3-2-1, 1-3-1, and 1-1-1-1-2-1. The third staff is labeled II^e and contains three measures with fingerings 1-1-2-3, 1-1-2-3, and 1-1-2-3. The fourth staff is labeled I^e and contains three measures with fingerings 1-1-3-1-2-3, 1-1-3-1-2-3, and 1-1-3-1-2-3. Slurs connect notes across measures, and a double bar line is present at the end of the first measure of the I^e staff.

24.

Exercise 24 consists of four staves of music in bass clef, 3/4 time. The first staff is labeled IV^e and contains three measures with fingerings 3-2-1-2-3-2, 2-2-1-2, and 2-2-1-2-3. The second staff is labeled III^e and contains three measures with fingerings 2-1-2-3, 2-1-2-3, and 2-1-2-3. The third staff is labeled II^e and contains three measures with fingerings 2-2-2-2, 2-2-2-2, and 2-2-2-2. The fourth staff is labeled I^e and contains three measures with fingerings 2-2-2-2, 2-2-2-2, and 2-2-2-2. Slurs connect notes across measures, and a double bar line is present at the end of the first measure of the I^e staff.

25.

Exercise 25 consists of four staves of music in bass clef, 3/4 time. The first staff is labeled IV^e and contains three measures with fingerings 3-2-3-1-2-3, 2-2-2, and 2-2-2. The second staff is labeled III^e and contains three measures with fingerings 2-2-3, 2-2-3, and 2-2-3. The third staff is labeled II^e and contains three measures with fingerings 2-2-2-2, 2-2-2-2, and 2-2-2-2. The fourth staff is labeled I^e and contains three measures with fingerings 2-2-2-2, 2-2-2-2, and 2-2-2-2. Slurs connect notes across measures, and a double bar line is present at the end of the first measure of the I^e staff.

26.

Exercise 26 consists of three staves of music in bass clef, 3/4 time. The first staff is labeled IV^e and contains three measures with fingerings 4-2-4-2-3, 4-4-4, and 4-4-4. The second staff is labeled III^e and contains three measures with fingerings 1-3-1-2-1-2-3, 1-2-1-3, and 1-2-1-3. The third staff is labeled I^e and contains three measures with fingerings 1-2-1-3, 1-2-1-3, and 1-2-1-3. Slurs connect notes across measures, and a double bar line is present at the end of the first measure of the I^e staff.

II^e
I^e

27.

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

28.

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

29.

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

IV^o

III^o

II^o

I^o

31.

IV^o

III^o

II^o

I^o

32.

Changes of position:
from 1st to 6th, 2nd to 7th and Thumb Positions.

Wechsel der Lagen:
1-6, 2-7 und Daumenaufsätze.

Changement des positions:
1-6, 2-7 et les positions du pouce.

Výměna poloh:
1-6, 2-7 a palcová poloha.

IV^o

III^o

- *) Bar introducing Thumb Position
- *) Mesure introduisant la position du pouce
- *) Der den Daumenaufsatz einführende Takt
- *) Do palcové polohy uvádějící

This section of the musical score consists of six staves. The first two staves are in bass clef, and the last four are in alto clef. The music features complex fingering patterns with numbers 1, 2, and 3. There are also markings for articulation, such as 'Q' (pizzicato) and 'II^e' and 'I^e' (first and second endings). A star symbol is present on the second staff.

33.

This section of the musical score consists of six staves. The first two staves are in bass clef, and the last four are in alto clef. The music features complex fingering patterns with numbers 1, 2, 3, and 4. There are also markings for articulation, such as 'Q' (pizzicato) and 'IV^e', 'III^e', and 'II^e' (fourth, third, and second endings). A star symbol is present on the second staff.

34.

IV^e

★

III^e

II^e

I^e

★

The exercise consists of 12 measures, grouped into four sets of three. Each set corresponds to a different degree of the scale: IVth (measures 1-3), IIIrd (measures 4-6), IInd (measures 7-9), and Ist (measures 10-12). The first measure of each set is marked with a star (★). The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) and slurs.

35.

IV^e

★

III^e

★

The exercise consists of 6 measures, grouped into two sets of three. Each set corresponds to a different degree of the scale: IVth (measures 1-3) and IIIrd (measures 4-6). The first measure of each set is marked with a star (★). The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) and slurs.

The first system consists of three staves of music. The top staff is in bass clef and contains three measures of music with slurs and accents. The middle staff is also in bass clef and contains three measures with slurs and accents. The bottom staff is in bass clef and contains three measures with slurs and accents. The system is labeled with Roman numerals II^e and I^e.

36.

The second system consists of six staves of music. The top staff is in bass clef and contains three measures of music with slurs and accents. The middle two staves are in bass clef and contain three measures each with slurs and accents. The bottom two staves are in bass clef and contain three measures each with slurs and accents. The system is labeled with Roman numerals IV^e, III^e, and II^e.

IV^e

III^e

II^e

I^e

12

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

38.

Changement des positions:
1-7 et les positions du pouce.
Výměna poloh:
1-7 a palcová poloha.

IV^e

III^e

II^e

I^e

12

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

40.

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

41.

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

42.

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

43.

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

44.

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

IV^e

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

III^e

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

II^e

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

I^e

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

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

46.

IV^e

1 1 1 4 4 1 1 0 3 4

III^e

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

II^e

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

I^e

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

1 0 3 4 1 0 3 4

47.

Changes of position:
1st to Thumb Position.

Wechsel der Lagen:
1- Daumenaufsatz.

Changement des positions:
1- position du pouce.

Výměna poloh:
1- palcová poloha.

IV^o

III^o

II^o

I^o

48.

IV^o

III^o

II^o

I^o

49.

IV^o

III^o

II^o

I^o

IV^o

III^o

II^o

I^o

51.

IV^o

III^o

II^o

I^o

52.

IV^o

III^o

II^o

I^o

53.

IV^e

First line of musical notation for exercise 53, IVth degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 3, 1, 0, 3, 4, 2, 1, 2, 0, 4. A slur covers the first five notes.

III^e

Second line of musical notation for exercise 53, IIIrd degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 2, 8, 0, 3, 2, 1, 0, 3, 3, 1, 0, 3, 4. A slur covers the first five notes.

II^e

Third line of musical notation for exercise 53, IInd degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 3, 0, 2, 1, 0, 3, 3, 1, 0, 3. A slur covers the first five notes.

I^e

Fourth line of musical notation for exercise 53, Ith degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 4, 2, 1, 0, 4. A slur covers the first five notes.

Second line of musical notation for exercise 53, Ith degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 3, 3, 1, 0, 3. A slur covers the first five notes.

Third line of musical notation for exercise 53, Ith degree. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 4, 3, 1, 0, 3, 2, 1, 0, 3. A slur covers the first five notes.

54.

IV^e

First line of musical notation for exercise 54, IVth degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 3, 1, 0, 4, 4, 2, 1, 0, 3, 4. A slur covers the first five notes.

III^e

Second line of musical notation for exercise 54, IIIrd degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 3, 4, 2, 1, 0, 2, 0, 4, 3, 4, 3, 1, 0, 4, 4. A slur covers the first five notes.

II^e

Third line of musical notation for exercise 54, IInd degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 3, 4, 2, 1, 0, 3, 4, 3, 1, 0, 3, 4. A slur covers the first five notes.

I^e

Fourth line of musical notation for exercise 54, Ith degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 3, 4, 3, 1, 0, 3, 4, 2, 0, 4, 3, 4. A slur covers the first five notes.

Second line of musical notation for exercise 54, Ith degree. It features a bass clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 3, 4, 3, 1, 0, 3, 4, 2, 0, 4, 3, 4. A slur covers the first five notes.

Third line of musical notation for exercise 54, Ith degree. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 3, 4, 3, 1, 0, 3, 4, 2, 0, 4, 3, 4. A slur covers the first five notes.

IV^o

First line of musical notation for exercise 55, IVth degree. It features a bass clef and a common time signature. The melody consists of eighth and sixteenth notes with various fingerings (3, 1, 1, 2, 4, 1) and rests.

III^o

Second line of musical notation for exercise 55, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 3, 0, 2, 1, 2, 1, 0, 2, 1, 3, 1, 0, 3, 1.

Third line of musical notation for exercise 55, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 2, 1, 2, 1, 0, 2, 1, 3, 1, 0, 2, 1.

II^o

Fourth line of musical notation for exercise 55, IInd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 3, 1, 2, 1, 0, 2, 1.

Fifth line of musical notation for exercise 55, IInd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 2, 1, 3, 1, 0, 2, 1.

I^o

Sixth line of musical notation for exercise 55, Ith degree. It features a treble clef and a common time signature. Fingerings include 2, 1, 0, 2, 1, 3, 1, 0, 2, 1, 2, 1, 0, 2, 1.

IV^o

First line of musical notation for exercise 56, IVth degree. It features a bass clef and a common time signature. Fingerings include 1, 4, 3, 0, 1, 1, 1, 1, 4, 3, 3, 0, 1, 1, 1.

III^o

Second line of musical notation for exercise 56, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 1, 3, 2, 0, 3, 0, 1, 1, 1, 1, 1, 4, 3, 0, 1, 1, 1.

Third line of musical notation for exercise 56, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 2, 0, 3, 0, 1, 1, 1, 3, 3, 0, 1, 1, 1.

II^o

Fourth line of musical notation for exercise 56, IInd degree. It continues the bass clef and common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 1, 4, 3, 3, 0, 4, 1, 1.

Fifth line of musical notation for exercise 56, IInd degree. It continues the bass clef and common time signature. Fingerings include 1, 3, 3, 3, 0, 1, 1, 1, 3, 3, 3, 0, 1, 1, 1.

I^o

Sixth line of musical notation for exercise 56, Ith degree. It features a treble clef and a common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 2, 0, 3, 0, 1, 1, 1, 3, 3, 0, 1, 1, 1.

Scales throughout 3 Octaves.

Tonleitern durch 3 Octaven.

Gammes de 3 Octaves.

Stupnice v rozsahu 3 Oktav.

C major

C dur. - Ut majeur

Musical score for exercise 57, C major scales, 3 octaves. The score consists of seven staves, each containing a pair of staves (bass and treble clef). The scales are written in 4/4 time. The first staff shows the scale from C4 to C5. The second staff shows the scale from C3 to C4. The third staff shows the scale from C2 to C3. The fourth staff shows the scale from C1 to C2. The fifth staff shows the scale from C0 to C1. The sixth staff shows the scale from C-1 to C0. The seventh staff shows the scale from C-2 to C-1. Fingerings are indicated by numbers 1-4. The scales are written in a continuous, flowing manner across the staves.

58.

Musical score for exercise 58, C major scales, 3 octaves. The score consists of three staves, each containing a pair of staves (bass and treble clef). The scales are written in 4/4 time. The first staff shows the scale from C4 to C5. The second staff shows the scale from C3 to C4. The third staff shows the scale from C2 to C3. The scales are written in a continuous, flowing manner across the staves. Fingerings are indicated by numbers 1-4. The scales are written in a continuous, flowing manner across the staves.

The first system of music consists of four staves. Each staff begins with a bass clef and a treble clef. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3, 4). There are also some circled notes and a '0' symbol indicating a natural or open string.

59.

The second system of music consists of eight staves. It continues the musical piece from the first system, maintaining the same key signature and time signature. The notation is dense with eighth and sixteenth notes, and includes many fingerings and articulation marks. The piece concludes with a final cadence on the eighth staff.