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O. ŠEVČÍK

OP. 8

SHIFTING (CHANGING THE POSITION)

AND

PREPARATORY SCALE-STUDIES

FOR THE

VIOLIN

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VORBEMERKUNG

DIE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

PREFATORY NOTE

THE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

- a) jeden einzelnen Takt,
- b) jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 u.s.w.)
- c) alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- d) das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

- (a) Each measure separately;
- (b) Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- (c) All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- (d) The entire exercise in the keys given below, both legato and *détaché*.

u. s. w. etc.

Key signatures shown: C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor, B minor.

Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.

Saite String IV -

Exercise 1, String IV. The notation shows five staves of music. The first staff is labeled 'IV' and the second 'III'. The music consists of eighth-note patterns with fingerings 1 and 2. The positions change from 1st to 2nd, 2nd to 3rd, 3rd to 4th, and 4th to 5th across the staves.

2.

Exercise 2. The notation shows three staves of music. The first staff is labeled 'IV', the second 'III', and the third 'II'. The music consists of eighth-note patterns with fingerings 1, 2, and 3. The positions change from 1st to 2nd, 2nd to 3rd, 3rd to 4th, and 4th to 5th across the staves.

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3.

4.

5.

Exercise 5 consists of five staves of music in treble clef, 2/4 time. The first staff is labeled 'IV' and contains four measures of eighth-note triplets, each starting with a '1' fingering. The second staff is labeled 'III' and contains four measures of eighth-note triplets, each starting with a '1' fingering. The third staff is labeled 'II' and contains four measures of eighth-note triplets, each starting with a '1' fingering. The fourth staff is labeled 'I' and contains four measures of eighth-note triplets, each starting with a '1' fingering. The fifth staff contains four measures of eighth-note triplets, each starting with a '1' fingering.

6.

Exercise 6 consists of five staves of music in treble clef, 2/4 time. The first staff is labeled 'IV' and contains four measures of groups of four eighth notes, with fingerings 1, 2, 4, 4. The second staff is labeled 'III' and contains four measures of groups of four eighth notes, with fingerings 1, 2, 4, 4. The third staff is labeled 'II' and contains four measures of groups of four eighth notes, with fingerings 1, 2, 4, 4. The fourth staff is labeled 'I' and contains four measures of groups of four eighth notes, with fingerings 1, 2, 4, 4. The fifth staff contains four measures of groups of four eighth notes, with fingerings 1, 2, 4, 4.

7.

Exercise 7 consists of two staves of music in treble clef, 2/4 time. The first staff is labeled 'IV' and contains four measures of groups of three eighth notes, with fingerings 1, 2, 3. The second staff is labeled 'III' and contains four measures of groups of three eighth notes, with fingerings 1, 2, 3.

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w.

8.

Changes of position: From 1st to 3d, 2d to 4th, 3d to 5th, etc.

9.

10.

Musical score for exercise 10, consisting of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The notes are primarily eighth and sixteenth notes, often grouped in pairs or groups of four. The bottom staff (I) features a more complex texture with many beamed notes.

11.

Musical score for exercise 11, consisting of four staves labeled IV, III, II, and I. The notation includes fingerings (1, 2, 4) and slurs. The notes are mostly eighth and sixteenth notes. The bottom staff (I) has a dense texture with many beamed notes.

12.

Musical score for exercise 12, consisting of five staves labeled IV, III, II, and I. The notation includes fingerings (1, 2, 3, 4) and slurs. The notes are mostly eighth and sixteenth notes. The bottom staff (I) has a dense texture with many beamed notes.

Exercise 13 consists of four staves of music. The first staff is labeled 'IV' and contains four measures of music with fingerings 1 and 2. The second staff is labeled 'III' and contains four measures with fingerings 1 and 2. The third staff is labeled 'II' and contains four measures with fingerings 1 and 2. The fourth staff is labeled 'I' and contains four measures with fingerings 1 and 2. The music is written in treble clef with a common time signature and features a series of eighth-note patterns.

14.

Exercise 14 consists of four staves of music. The first staff is labeled 'IV' and contains four measures with fingerings 1, 2, 3, and 4. The second staff is labeled 'III' and contains four measures with fingerings 1, 2, 3, and 4. The third staff is labeled 'II' and contains four measures with fingerings 1, 2, 3, and 4. The fourth staff is labeled 'I' and contains four measures with fingerings 1, 2, 3, and 4. The music is written in treble clef with a common time signature and features a series of eighth-note patterns.

15.

Exercise 15 consists of four staves of music. The first staff is labeled 'IV' and contains four measures with fingerings 1, 2, 3, and 4. The second staff is labeled 'III' and contains four measures with fingerings 1, 2, 3, and 4. The third staff is labeled 'II' and contains four measures with fingerings 1, 2, 3, and 4. The fourth staff is labeled 'I' and contains four measures with fingerings 1, 2, 3, and 4. The music is written in treble clef with a common time signature and features a series of eighth-note patterns.

Exercise 16 consists of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with slurs and fingerings (1 and 4) indicating changes of position. The notes are arranged in a way that demonstrates the transition between different positions on the string.

17.

Exercise 17 consists of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with slurs and fingerings (2 and 4) indicating changes of position. The notes are arranged in a way that demonstrates the transition between different positions on the string.

18.

Exercise 18 consists of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with slurs and fingerings (1, 2, and 3) indicating changes of position. The notes are arranged in a way that demonstrates the transition between different positions on the string.

IV

III

II

I

20.

IV

III

II

I

21.

IV

III

II

I

22.

IV
III
II
I

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

23.

Changes of position: From 1st to 5th, 2d to 6th, 3d to 7th, etc.

IV
III
II
I

24.

IV
III
II
I

25.

Exercise 25 consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a common time signature (C). The music is composed of eighth notes, with many groups of three notes beamed together and marked with a '3' above them, indicating triplets. The notes are grouped into four-measure phrases, with slurs spanning across the measures. The overall texture is dense and rhythmic.

26.

Exercise 26 consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a common time signature (C). The music is composed of eighth notes, with many groups of two or three notes beamed together. Fingerings are indicated by numbers 1, 2, and 3 below the notes. The notes are grouped into four-measure phrases, with slurs spanning across the measures. The overall texture is dense and rhythmic.

27.

Exercise 27 consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a common time signature (C). The music is composed of eighth notes, with many groups of four notes beamed together and marked with a '4' above them, indicating quadruplets. The notes are grouped into four-measure phrases, with slurs spanning across the measures. The overall texture is dense and rhythmic.

28.

Musical score for exercise 28, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise is characterized by a steady eighth-note rhythm.

29.

Musical score for exercise 29, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise features a steady eighth-note rhythm with some melodic variation.

30.

Musical score for exercise 30, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise features a steady eighth-note rhythm with some melodic variation.

31.

Exercise 31 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 1, 2, 3, and 4. The first three staves (I, II, III) use a fingering of 1-4 for the first three notes and 3-4 for the last note. The fourth staff (IV) uses a fingering of 3-4 for the first two notes and 1-4 for the last two notes.

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

32.

Changes of position: From 1st to 6th, 2d to 7th, 3d to 8th, etc.

Exercise 32 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 1 and 4. The first three staves (I, II, III) use a fingering of 1-4 for the first three notes and 4-4 for the last note. The fourth staff (IV) uses a fingering of 1-4 for the first two notes and 4-4 for the last two notes.

33.

Exercise 33 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 2 and 3. The first three staves (I, II, III) use a fingering of 2-3 for the first three notes and 2-3 for the last note. The fourth staff (IV) uses a fingering of 2-3 for the first two notes and 2-3 for the last two notes.

34.

Musical score for exercise 34, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. The patterns are highly technical, involving rapid fingerings and precise timing.

35.

Musical score for exercise 35, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are explicitly marked throughout the score to guide the performer. The patterns are highly technical, involving rapid fingerings and precise timing.

36.

Musical score for exercise 36, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are explicitly marked throughout the score to guide the performer. The patterns are highly technical, involving rapid fingerings and precise timing.

IV
III
II
I

38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.

IV
III
II
I

39.

IV
III
II
I

40.

Exercise 40 consists of three staves of music in treble clef and common time. The first staff contains four measures of music, each starting with a triplet of eighth notes. The second staff contains four measures, each starting with a triplet of eighth notes. The third staff contains four measures, each starting with a triplet of eighth notes. The exercises are labeled with Roman numerals IV, III, II, and I from top to bottom.

41.

Exercise 41 consists of three staves of music in treble clef and common time. The first staff contains four measures of music, each starting with a slur over a group of notes. The second staff contains four measures, each starting with a slur over a group of notes. The third staff contains four measures, each starting with a slur over a group of notes. The exercises are labeled with Roman numerals IV, III, II, and I from top to bottom.

42.

Exercise 42 consists of four staves of music in treble clef and common time. The first staff contains four measures of music, each starting with a slur over a group of notes. The second staff contains four measures, each starting with a slur over a group of notes. The third staff contains four measures, each starting with a slur over a group of notes. The fourth staff contains four measures, each starting with a slur over a group of notes. The exercises are labeled with Roman numerals IV, III, II, and I from top to bottom.

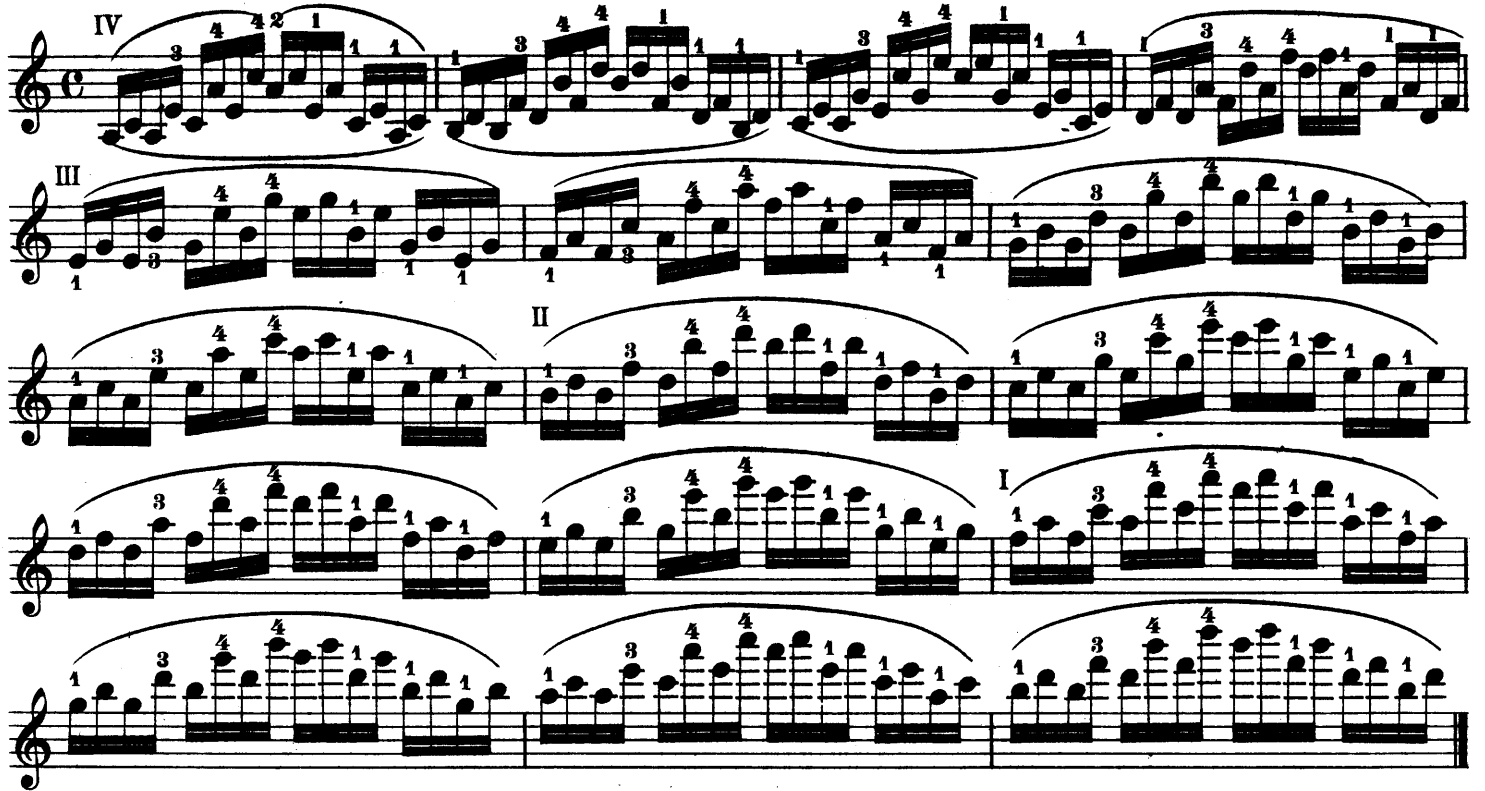
43.

Exercise 43 consists of two staves of music in treble clef and 2/4 time. The first staff contains four measures of music, each starting with a slur over a group of notes. The second staff contains four measures, each starting with a slur over a group of notes. The exercises are labeled with Roman numerals IV and III from top to bottom.



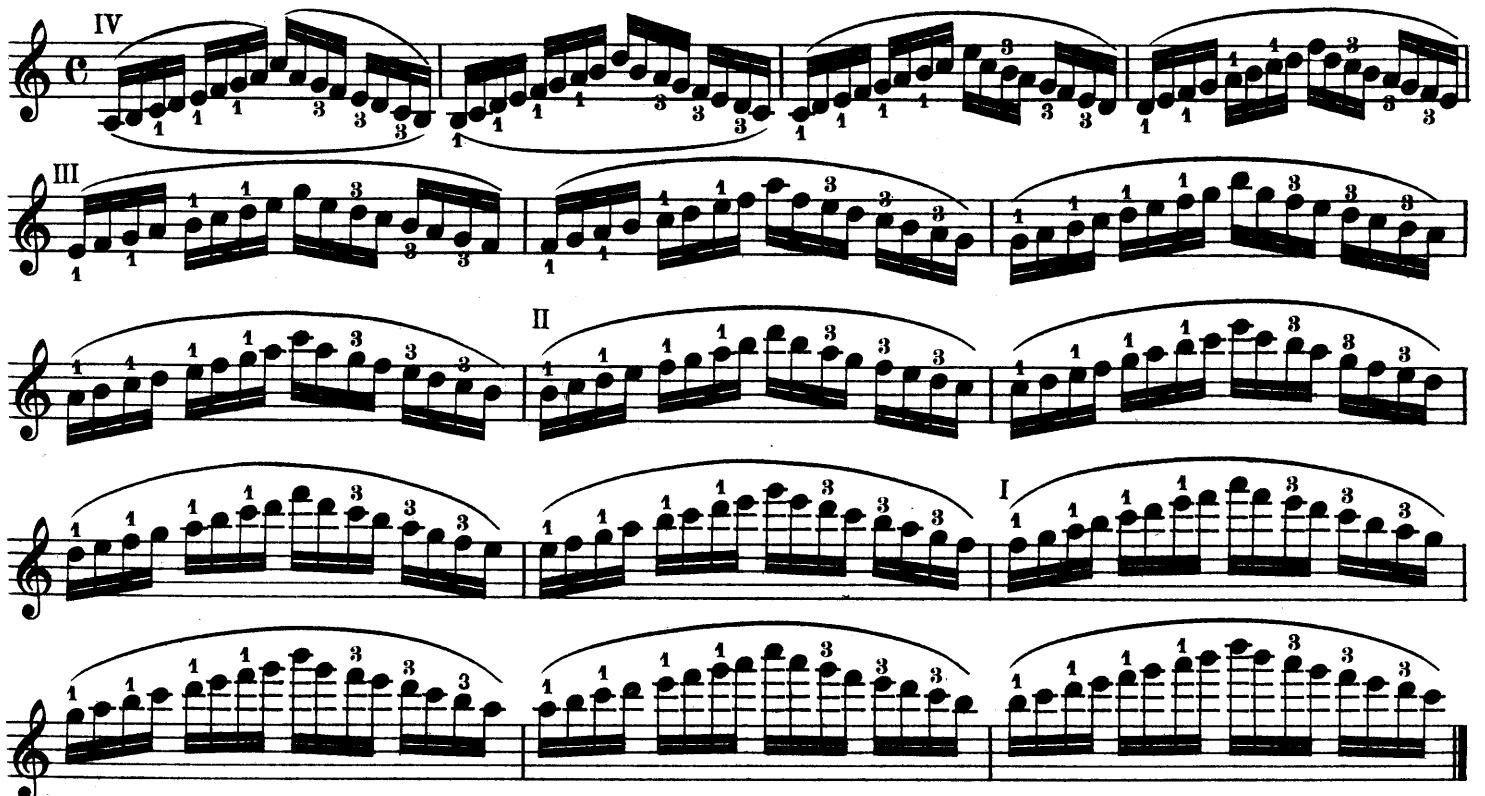
Exercise 44, first system. It consists of two staves, labeled II and I. Each staff contains four measures of music, each measure featuring a slurred sixteenth-note triplet. The notes in each measure are G4, A4, B4, C5, B4, A4. The right hand (I) starts on G4 and the left hand (II) starts on B4. Fingering numbers 1, 2, and 3 are indicated above the notes.

44.



Exercise 44, second system. It consists of six staves, labeled IV, III, II, and I. Each staff contains three measures of music, each measure featuring a slurred sixteenth-note triplet. The notes in each measure are G4, A4, B4, C5, B4, A4. The right hand (I) starts on G4 and the left hand (IV) starts on B4. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

45.



Exercise 45, first system. It consists of four staves, labeled IV, III, II, and I. Each staff contains three measures of music, each measure featuring a slurred sixteenth-note triplet. The notes in each measure are G4, A4, B4, C5, B4, A4. The right hand (I) starts on G4 and the left hand (IV) starts on B4. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w.

47.

Changes of position: From 1st to 8th, 2d to 9th, 3d to 10th, etc.

48.

49.

IV
III
II
I

50.

IV
III
II
I

51.

IV
III
II
I

52.

Exercise 52 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, 4) and slurs. The exercise is divided into four sections labeled IV, III, II, and I from top to bottom. The first staff (IV) contains four measures. The second staff (III) contains three measures. The third staff (II) contains three measures. The fourth staff (I) contains three measures. The fifth staff contains three measures. The overall structure is a descending sequence of notes across the staves.

53.

Exercise 53 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, 4) and slurs. The exercise is divided into four sections labeled IV, III, II, and I from top to bottom. The first staff (IV) contains four measures. The second staff (III) contains three measures. The third staff (II) contains three measures. The fourth staff (I) contains three measures. The fifth staff contains three measures. The overall structure is a descending sequence of notes across the staves.

54.

Exercise 54 consists of two staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, 4) and slurs. The first staff (IV) contains four measures. The second staff (III) contains three measures. The overall structure is a descending sequence of notes across the staves.

II

55.

IV

III

II

I

56.

IV

III

II

I

Tonleitern durch 3 Oktaven.

Scales Throughout 3 Octaves.

C dur.
C major.

Handwritten musical notation for the C major scale, spanning three octaves. The notation includes fingering numbers (1, 2, 3, 4) and articulation markings (accents, slurs) for both ascending and descending directions. The scale is written on a single staff with a treble clef and a common time signature.

Man übe die NN^o 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise NOS 57-59 in all the following keys, both legato and *détaché*.

✓ A moll (harmonisch).
A minor (harmonic).

Musical notation for the A minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

G dur. - G major.

Musical notation for the G major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

E moll. - E minor.

Musical notation for the E minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

D dur. - D major.

Musical notation for the D major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

H moll. - B minor.

Musical notation for the B minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

A dur. - A major.

Musical notation for the A major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Fis moll. - F# minor.

Musical notation for the F# minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

E dur. - E major.

Musical notation for the E major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Cis moll. - C# minor.

Musical notation for the C# minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

H dur. - B major.

Musical notation for the B major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Gis moll. - G# minor.

Musical notation for the G# minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

F dur. - F major.

Musical notation for the F major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

D moll. - D minor.

Musical notation for the D minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

B dur. - Bb major.

Musical notation for the Bb major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

G moll. - G minor.

Musical notation for the G minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Es dur. - Eb major.

Musical notation for the Eb major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

C moll. - C minor.

Musical notation for the C minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

As dur. - Ab major.

Musical notation for the Ab major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

F moll. - F minor.

Musical notation for the F minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Des dur. - Db major.

Musical notation for the Db major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

B moll. - Bb minor.

Musical notation for the Bb minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Ges dur. - Gb major.

Musical notation for the Gb major scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Es moll. - Eb minor.

Musical notation for the Eb minor scale, showing the first few notes with a fingering of 1 and an *etc.* marking.

Musical score for exercise 58, consisting of seven staves of music. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a single melodic line on a treble clef staff.

59.

Musical score for exercise 59, consisting of seven staves of music. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a single melodic line on a treble clef staff.

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