

Schirmer's Library of Musical
Classics



Vol. 848

O. ŠEVČÍK

OP. 8

SHIFTING (CHANGING THE POSITION)

AND

PREPARATORY SCALE-STUDIES

FOR THE

VIOLIN

EDITED BY

PHILIPP MITTELL

NEW YORK : G. SCHIRMER

COPYRIGHT, 1905, BY G. SCHIRMER

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 1ten Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- d) das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

u. s. w.
etc.

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*.

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 -

IV -
III -
II -

2.

IV
III
II

1058966

3.

4.

5.

Exercise 5 consists of five staves of music in treble clef, common time. The first staff is labeled 'IV' and contains four measures of eighth-note triplets, each starting with a '1' below the first note. The second staff is labeled 'III' and contains four measures of eighth-note triplets, each starting with a '1'. The third staff is labeled 'II' and contains four measures of eighth-note triplets, each starting with a '1'. The fourth staff is labeled 'I' and contains four measures of eighth-note triplets, each starting with a '1'. The fifth staff contains four measures of eighth-note triplets, each starting with a '1'. All notes are beamed together and have a slur above them.

6.

Exercise 6 consists of five staves of music in treble clef, common time. The first staff is labeled 'IV' and contains four measures of groups of four eighth notes, each starting with a '1' below the first note. The second staff is labeled 'III' and contains four measures of groups of four eighth notes, each starting with a '1'. The third staff is labeled 'II' and contains four measures of groups of four eighth notes, each starting with a '1'. The fourth staff is labeled 'I' and contains four measures of groups of four eighth notes, each starting with a '1'. The fifth staff contains four measures of groups of four eighth notes, each starting with a '1'. All notes are beamed together and have a slur above them.

7.

Exercise 7 consists of two staves of music in treble clef, common time. The first staff is labeled 'IV' and contains four measures of eighth-note groups of three, each starting with a '1' below the first note. The second staff is labeled 'III' and contains four measures of eighth-note groups of three, each starting with a '1' below the first note. All notes are beamed together and have a slur above them.

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, 3, 8) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is written in a single melodic line on a treble clef staff.

11.

Musical score for exercise 11, consisting of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 2, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is written in a single melodic line on a treble clef staff.

12.

Musical score for exercise 12, consisting of five staves. The top four staves are labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 3, 2, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is written in a single melodic line on a treble clef staff.

IV

III

II

I

Detailed description: This block contains the musical notation for exercise 13. It consists of four staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff is labeled 'IV' and the second 'III'. The third and fourth staves are labeled 'II' and 'I' respectively. The notation includes various rhythmic values and is heavily annotated with fingering numbers (1 and 2) and slurs. The exercise is divided into four measures, each containing a group of notes.

14.

IV

III

II

I

Detailed description: This block contains the musical notation for exercise 14. It consists of four staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff is labeled 'IV' and the second 'III'. The third and fourth staves are labeled 'II' and 'I' respectively. The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, and 4) and slurs. The exercise is divided into four measures, each containing a group of notes.

15.

IV

III

II

I

Detailed description: This block contains the musical notation for exercise 15. It consists of four staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff is labeled 'IV' and the second 'III'. The third and fourth staves are labeled 'II' and 'I' respectively. The notation includes various rhythmic values and is heavily annotated with fingering numbers (1, 2, 3, and 4) and slurs. The exercise is divided into four measures, each containing a group of notes.

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.

IV

III

II

I

26.

b) IV

a)

III

II

I

27.

IV

III

II

I

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. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is characterized by a steady eighth-note rhythm with occasional sixteenth-note patterns.

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. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise features a consistent eighth-note pattern with some sixteenth-note variations.

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. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise maintains a steady eighth-note rhythm with some sixteenth-note patterns.

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 3-4 fingering pattern, while the fourth staff (IV) uses a 1-4 fingering pattern. The exercise is in C major and 4/4 time.

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, 2, 3, and 4. The exercise demonstrates changes of position, with the first finger (1) moving from the first to the sixth, second to seventh, and third to eighth positions. The exercise is in C major and 4/4 time.

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, 3, and 4. The exercise is in C major and 4/4 time.

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 and repetitive.

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 indicated below many notes. The patterns are highly technical and repetitive.

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 indicated below many notes. The patterns are highly technical and repetitive.

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 C major, 4/4 time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note triplets, each with a '3' above it. The second staff is marked with a Roman numeral II and contains four measures of eighth-note triplets, each with a '3' above it. The third staff is marked with a Roman numeral I and contains four measures of eighth-note triplets, each with a '3' above it. Fingering numbers (1, 2, 3) are placed below the notes to indicate fingerings.

41.

Exercise 41 consists of three staves of music in C major, 4/4 time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note groups, each with a '4' above it. The second staff is marked with a Roman numeral II and contains four measures of eighth-note groups, each with a '4' above it. The third staff is marked with a Roman numeral I and contains four measures of eighth-note groups, each with a '4' above it. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings.

42.

Exercise 42 consists of four staves of music in C major, 4/4 time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note groups, each with a '4' above it. The second staff is marked with a Roman numeral III and contains four measures of eighth-note groups, each with a '4' above it. The third staff is marked with a Roman numeral II and contains four measures of eighth-note groups, each with a '4' above it. The fourth staff is marked with a Roman numeral I and contains four measures of eighth-note groups, each with a '4' above it. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings.

43.

Exercise 43 consists of two staves of music in C major, 2/4 time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note groups, each with a '2' above it. The second staff is marked with a Roman numeral III and contains four measures of eighth-note groups, each with a '2' above it. Fingering numbers (1, 2, 3) are placed below the notes to indicate fingerings.

II
I

44.

IV
III
II
I
I
I

45.

IV
III
II
I
I
I

IV
III
II
I

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.

IV
III
II
I

48.

IV
III
II
I

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 first staff is labeled 'IV' and contains four measures of music. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains two measures. The fourth and fifth staves are labeled 'I' and contain one measure each. The music is written in a style that combines standard notation with fret numbers (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) placed above the notes. The notes are beamed together in groups, often with slurs, indicating a specific rhythmic and melodic pattern.

53.

Exercise 53 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The first staff is labeled 'IV' and contains four measures of music. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains two measures. The fourth and fifth staves are labeled 'I' and contain one measure each. The music is written in a style that combines standard notation with fret numbers (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) placed above the notes. The notes are beamed together in groups, often with slurs, indicating a specific rhythmic and melodic pattern.

54.

Exercise 54 consists of two staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The first staff is labeled 'IV' and contains four measures of music. The second staff is labeled 'III' and contains three measures. The music is written in a style that combines standard notation with fret numbers (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) placed above the notes. The notes are beamed together in groups, often with slurs, indicating a specific rhythmic and melodic pattern.

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 score for C major scale, 3 octaves. The score consists of seven staves of music. Each staff shows an ascending and descending scale with specific fingering (1-2-3-4) and dynamics (p, f, sf). The music is written in a single treble clef.

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 A minor scale, 3 octaves, marked 'etc.'.

F dur.- F major.

Musical notation for F major scale, 3 octaves, marked 'etc.'.

D moll.- D minor.

Musical notation for D minor scale, 3 octaves, marked 'etc.'.

G dur.- G major.

Musical notation for G major scale, 3 octaves, marked 'etc.'.

E moll.- E minor.

Musical notation for E minor scale, 3 octaves, marked 'etc.'.

B dur.- B \flat major.

Musical notation for B \flat major scale, 3 octaves, marked 'etc.'.

G moll.- G minor.

Musical notation for G minor scale, 3 octaves, marked 'etc.'.

D dur.- D major.

Musical notation for D major scale, 3 octaves, marked 'etc.'.

H moll.- B minor.

Musical notation for B minor scale, 3 octaves, marked 'etc.'.

Es dur.- E \flat major.

Musical notation for E \flat major scale, 3 octaves, marked 'etc.'.

C moll.- C minor.

Musical notation for C minor scale, 3 octaves, marked 'etc.'.

A dur.- A major.

Musical notation for A major scale, 3 octaves, marked 'etc.'.

Fis moll.- F \sharp minor.

Musical notation for F \sharp minor scale, 3 octaves, marked 'etc.'.

As dur.- A \flat major.

Musical notation for A \flat major scale, 3 octaves, marked 'etc.'.

F moll.- F minor.

Musical notation for F minor scale, 3 octaves, marked 'etc.'.

E dur.- E major.

Musical notation for E major scale, 3 octaves, marked 'etc.'.

Cis moll.- C \sharp minor.

Musical notation for C \sharp minor scale, 3 octaves, marked 'etc.'.

Des dur.- D \flat major.

Musical notation for D \flat major scale, 3 octaves, marked 'etc.'.

B moll.- B \flat minor.

Musical notation for B \flat minor scale, 3 octaves, marked 'etc.'.

H dur.- B major.

Musical notation for B major scale, 3 octaves, marked 'etc.'.

Gis moll.- G \sharp minor.

Musical notation for G \sharp minor scale, 3 octaves, marked 'etc.'.

Ges dur.- G \flat major.

Musical notation for G \flat major scale, 3 octaves, marked 'etc.'.

Es moll.- E \flat minor.

Musical notation for E \flat minor scale, 3 octaves, marked 'etc.'.

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. The first staff begins with a circled '0' under the first note. The piece concludes with a double bar line and a repeat sign.

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. The first staff begins with a circled '0' under the first note. The piece concludes with a double bar line and a repeat sign.

1058966