BoE 003915

ŠEVČÍK
Op. 1 Part 2

SCHOOL OF TECHNIQUE

SCHULE DER TECHNIK

ÉCOLE DE TECHNIQUE

for

VIOLA
(ALTO)

arranged / bearbeitet / arrangées
by von par

Lionel Tertis

Bosworth

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Italian viola by Pietro Giovanni Mantegazza, c. 1780,
with kind permission of Christie's, London.

Bosworth

DEUXIEME PARTIE

Exercices à la 2e Position

On travaillera chaque exercice en détaché et en lié.

SECOND PART

Exercises in the 2nd Position

Each to be practised staccato and legato.

ZWEITER TEIL

Übungen in der 2ten Lage

Man übe jedes Beispiel gestossen und gebunden.

1

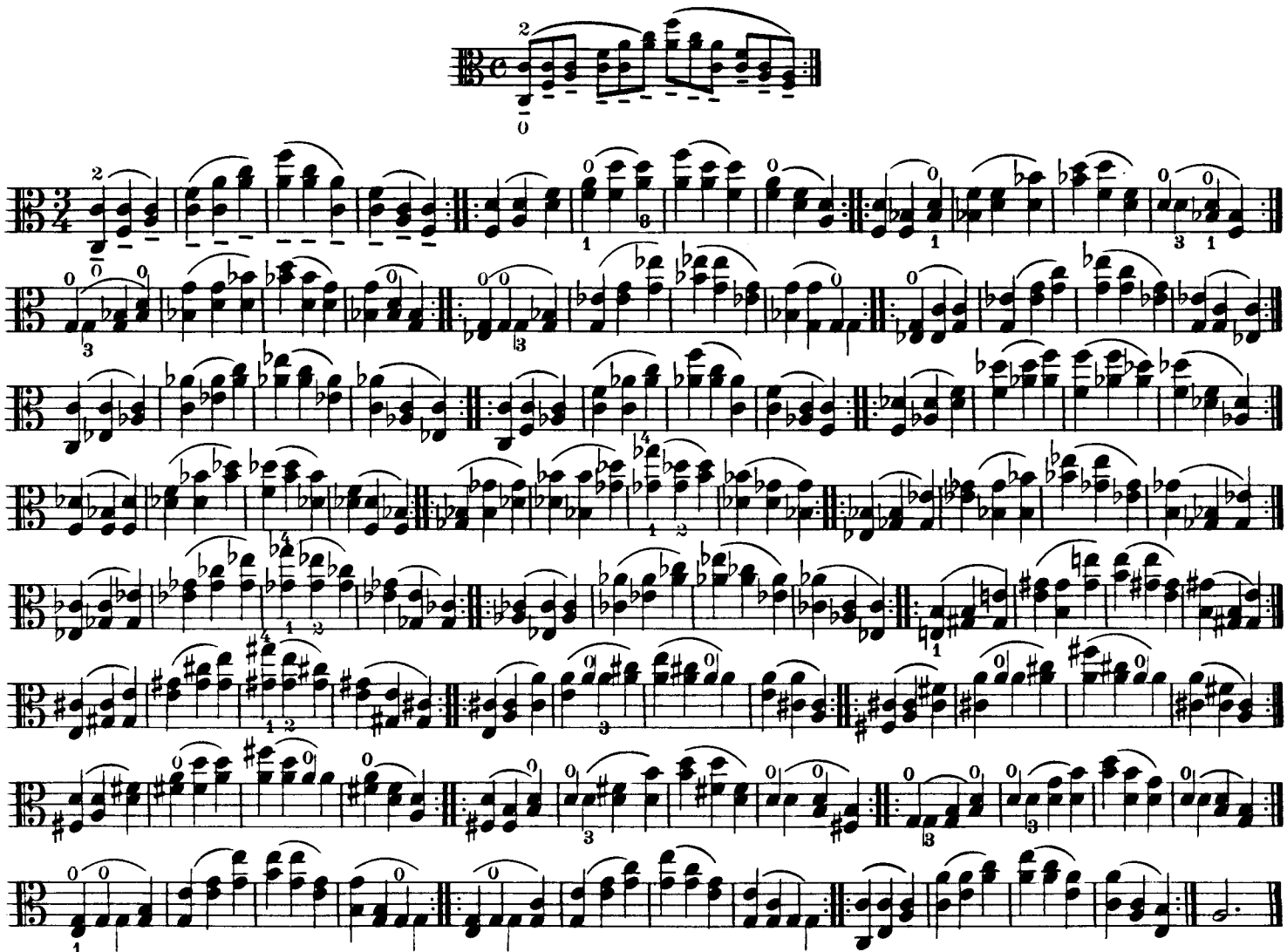
Played thus:
Exécution:
Ausführung:

2

Chaque fois que vous rencontrez un unisson, assurez-vous si celui-ci sonne rigoureusement juste. Si tel n'est pas le cas, c'est un signe que la justesse des notes qui le précèdent laissait à désirer.

Note that the unisons are perfectly in tune when you arrive at them, if they are not, then your fault lies before them.

Achte auf vollkommene Reinheit des Primen-Einklangs (mit den blanken Saiten). Erklingen sie unrein, dann war bestimmt die Intonation der vorangegangenen Doppelgriffe bereits ungenügend.

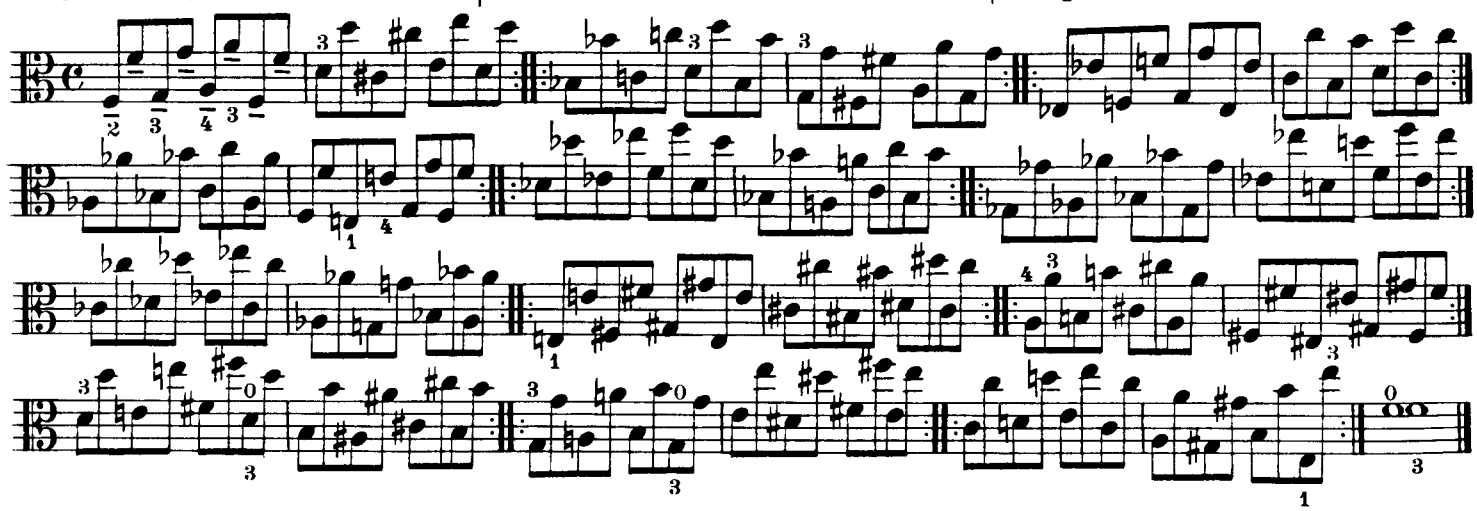


3

Maintenez vos deux doigts abaissés pour chaque octave.

Keep the 2 fingers down for each octave.

Setze für jede Oktave beide Finger zugleich auf.



4

Exercices à la 1re et 2e Positions

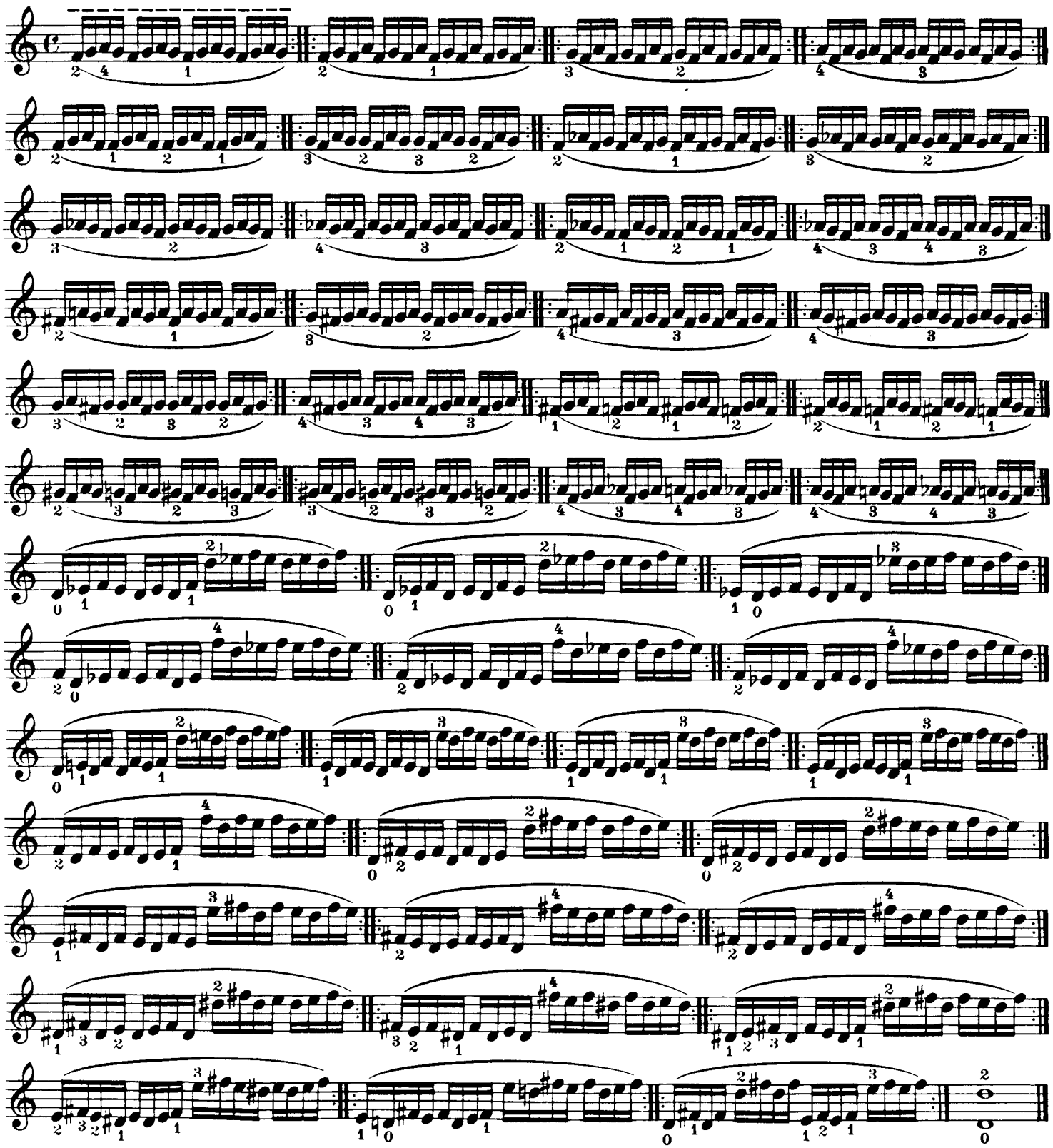
Tout changement de position doit s'effectuer avec célérité. Efforcez-vous de le faire sans heurts, sans modifier la sonorité et avec le plus petit portamento possible.

Exercises in the 1st and 2nd Positions

The actual change of position must be done quickly. Endeavour to make the change without accent or jerk and with as little trace of portamento as possible.

Übungen in der 1ten und 2ten Lage

Der Lagenwechsel muss rasch, ohne Ruck oder Akzent, mit nur einer Spur portamento (Gleiten) erfolgen.

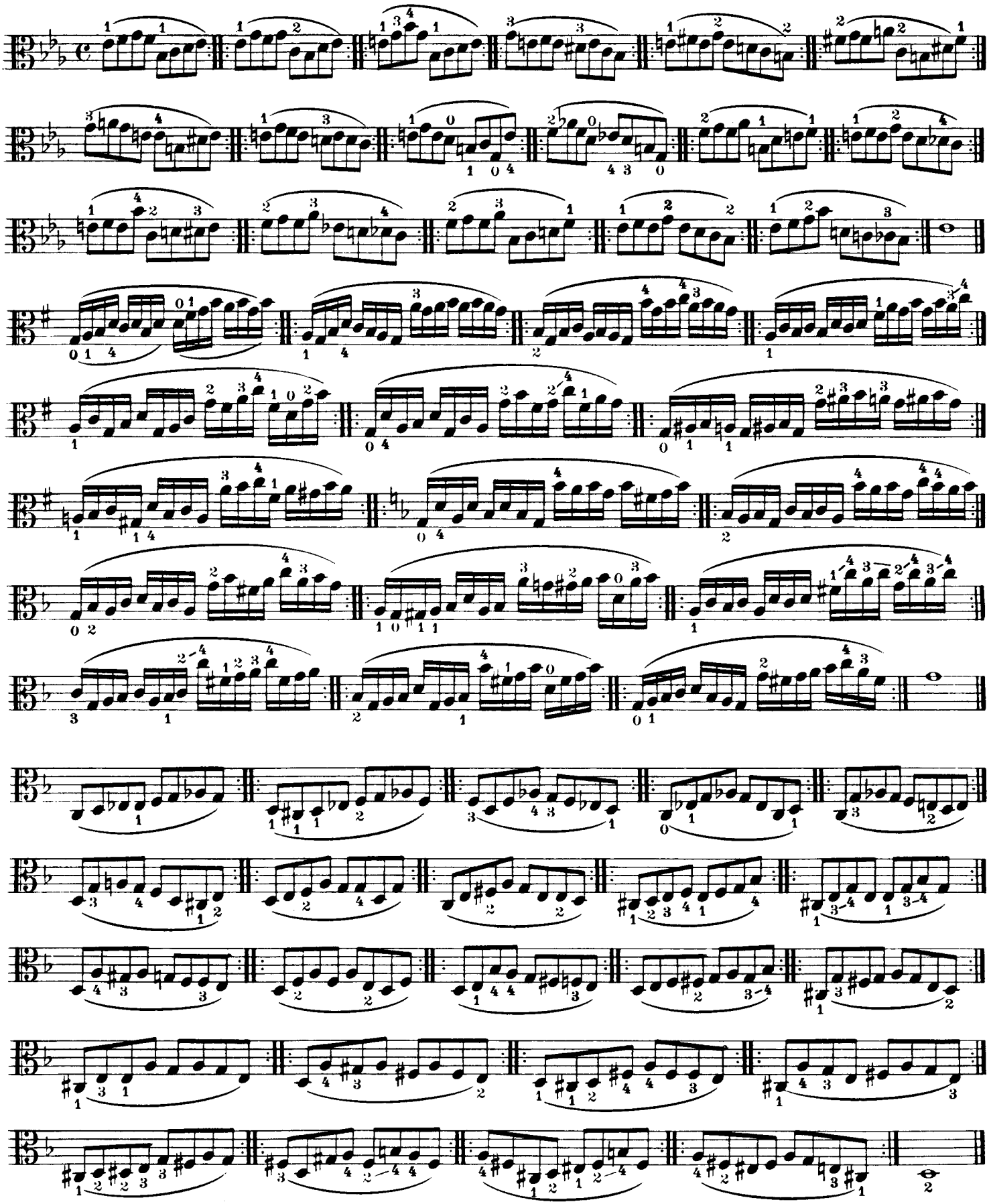


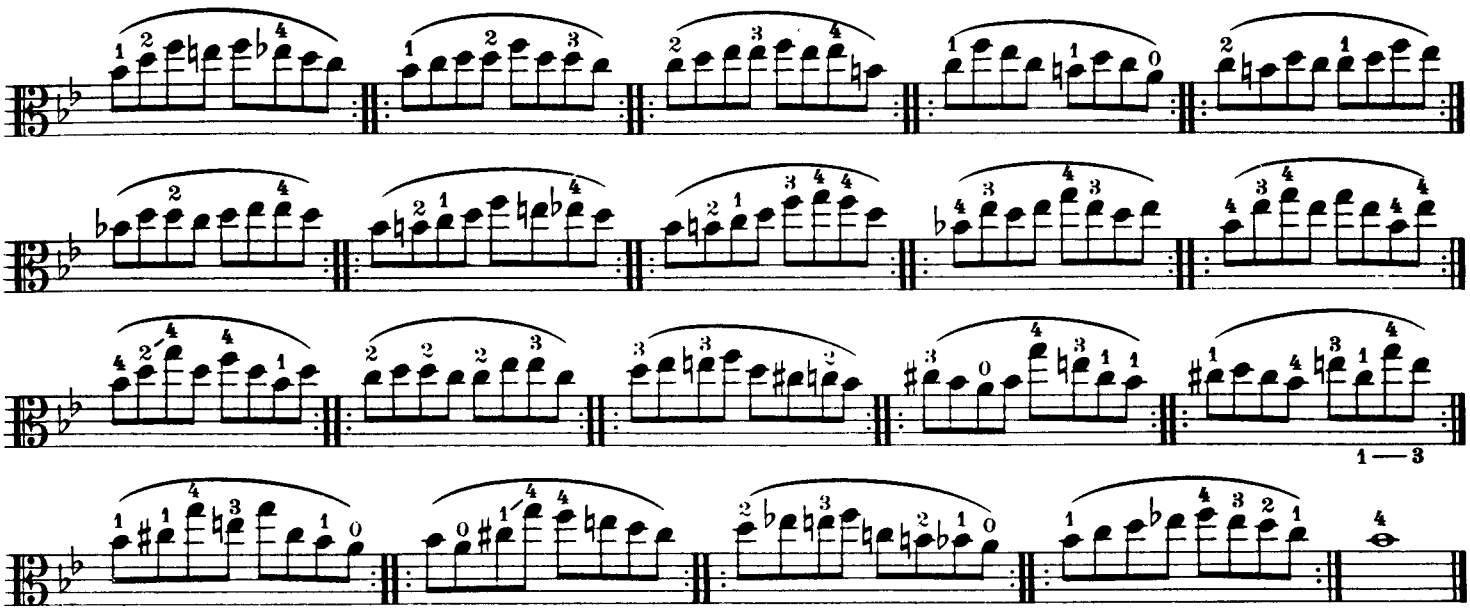
5

N'oubliez pas le discret portamento. (Pas de hiatus)

Don't forget- discreet portamento. (no scooping!)

Beachte: Diskretes portamento. (ohne Krampf!)



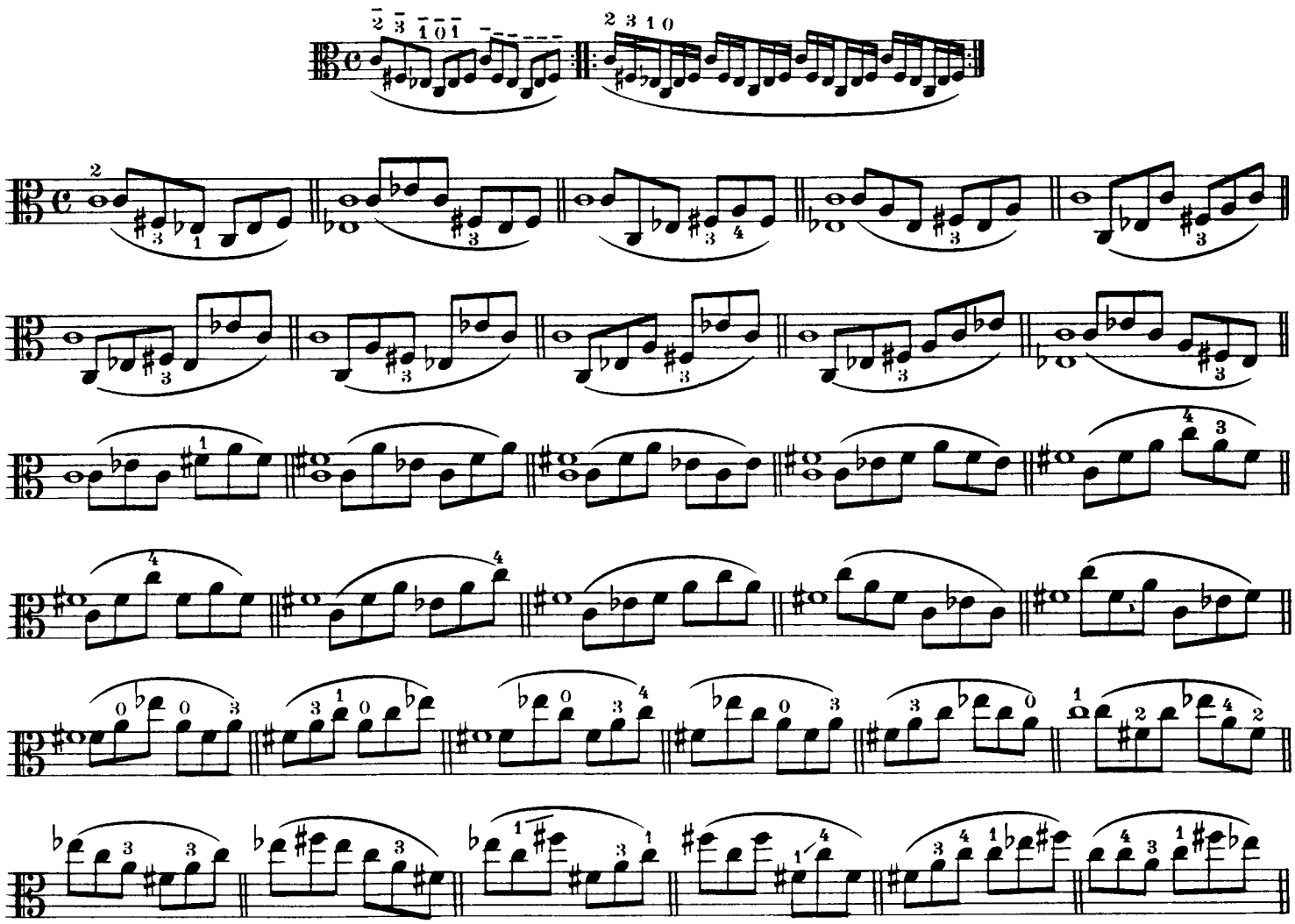


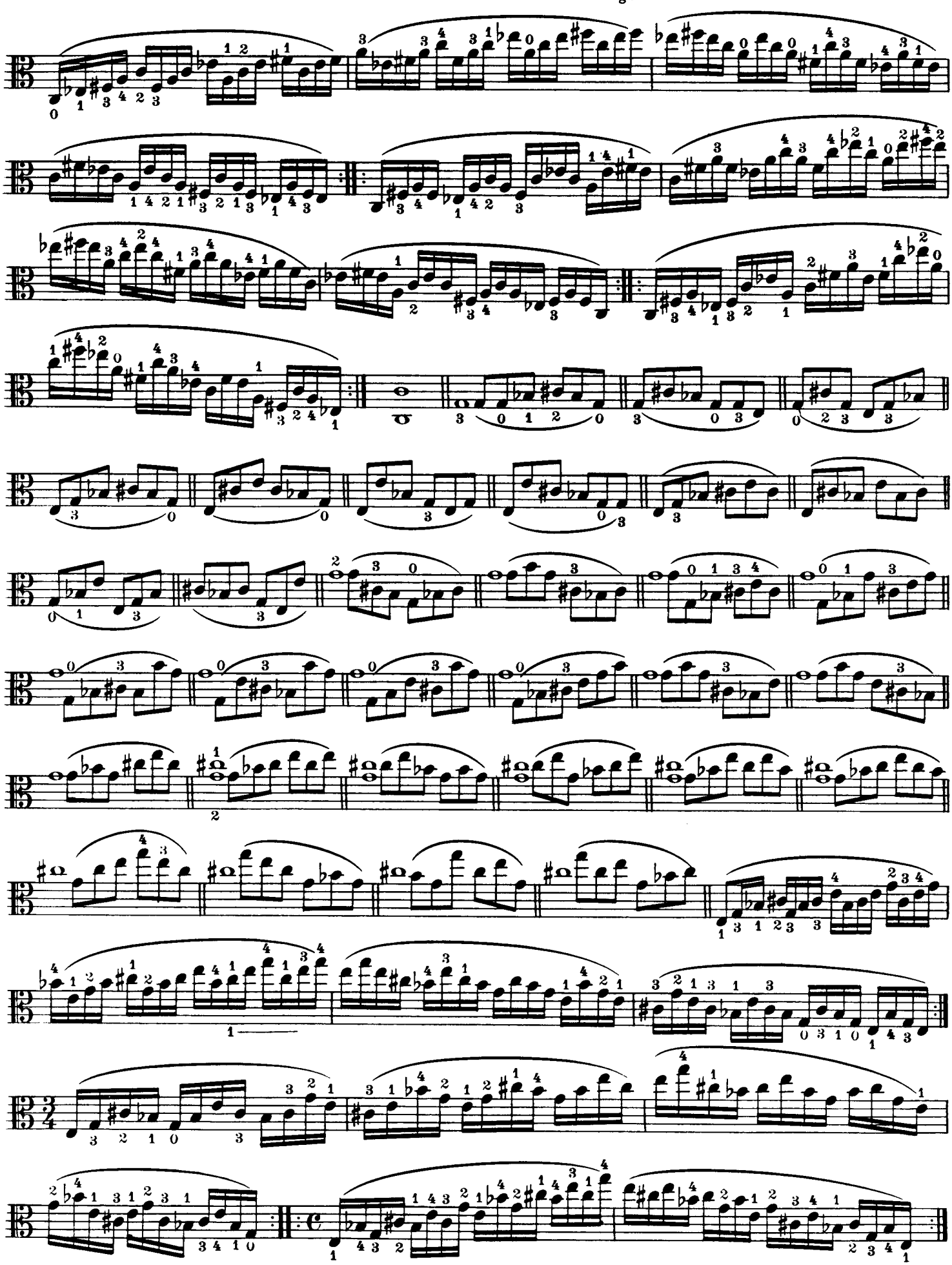
6

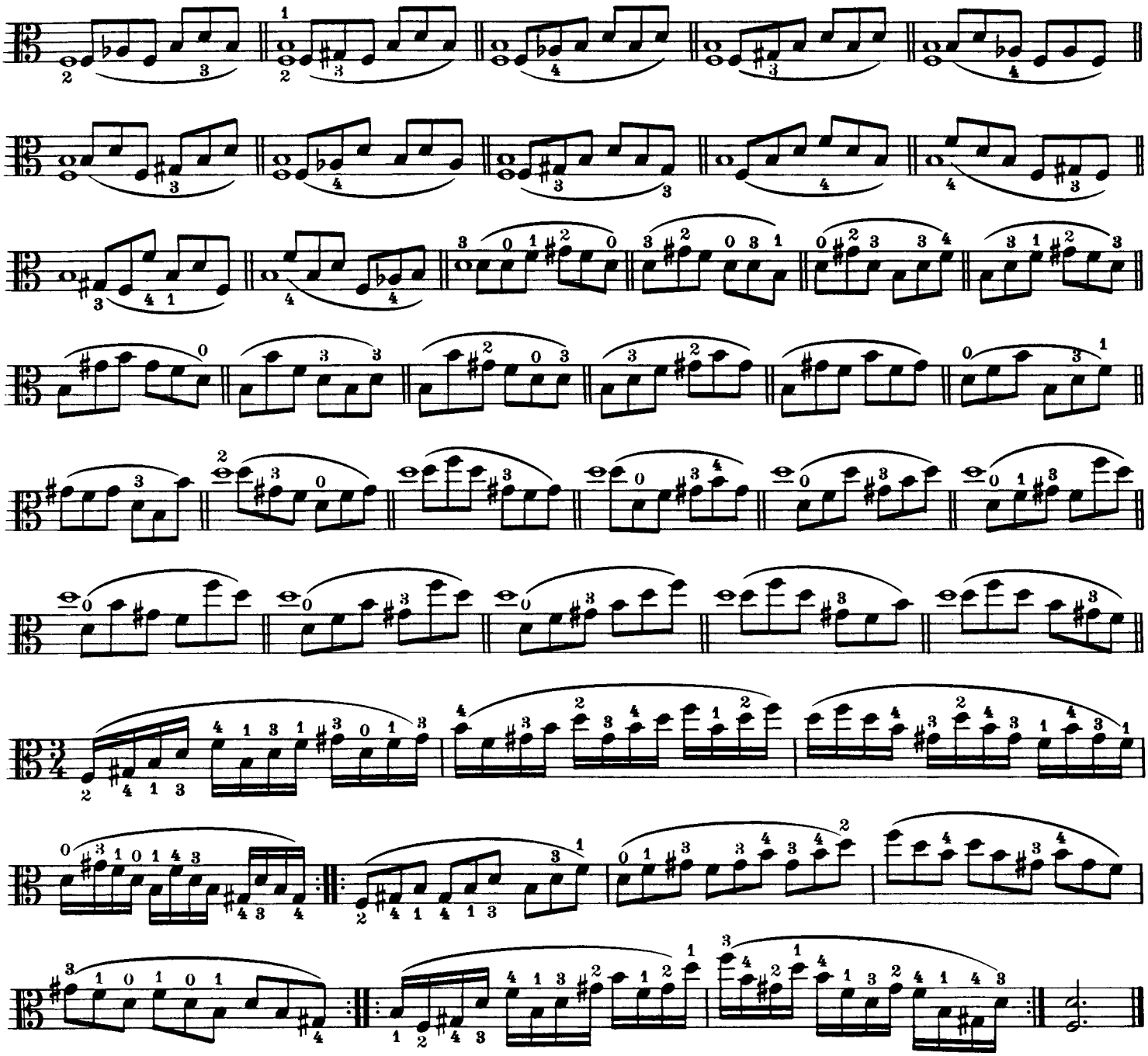
Accord de septième diminuée
Tenez les rondes sans les jouer.

Chord of the Diminished seventh
Hold down the semibreves (whole notes) without sounding them.

Verminderter Septimenakkord
Die ganzen Noten sind zu greifen ohne gespielt zu werden.

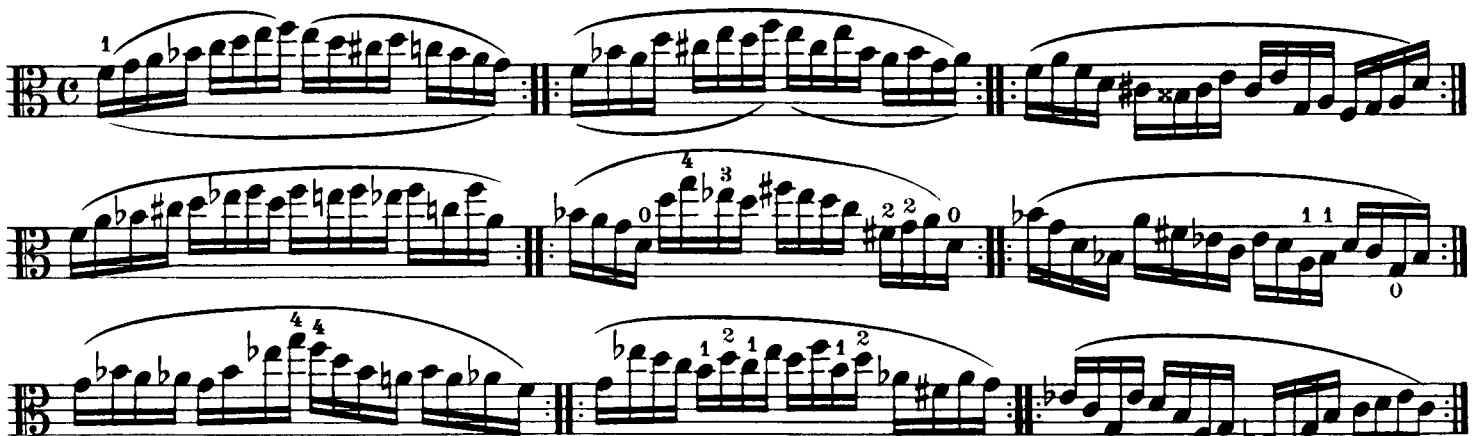




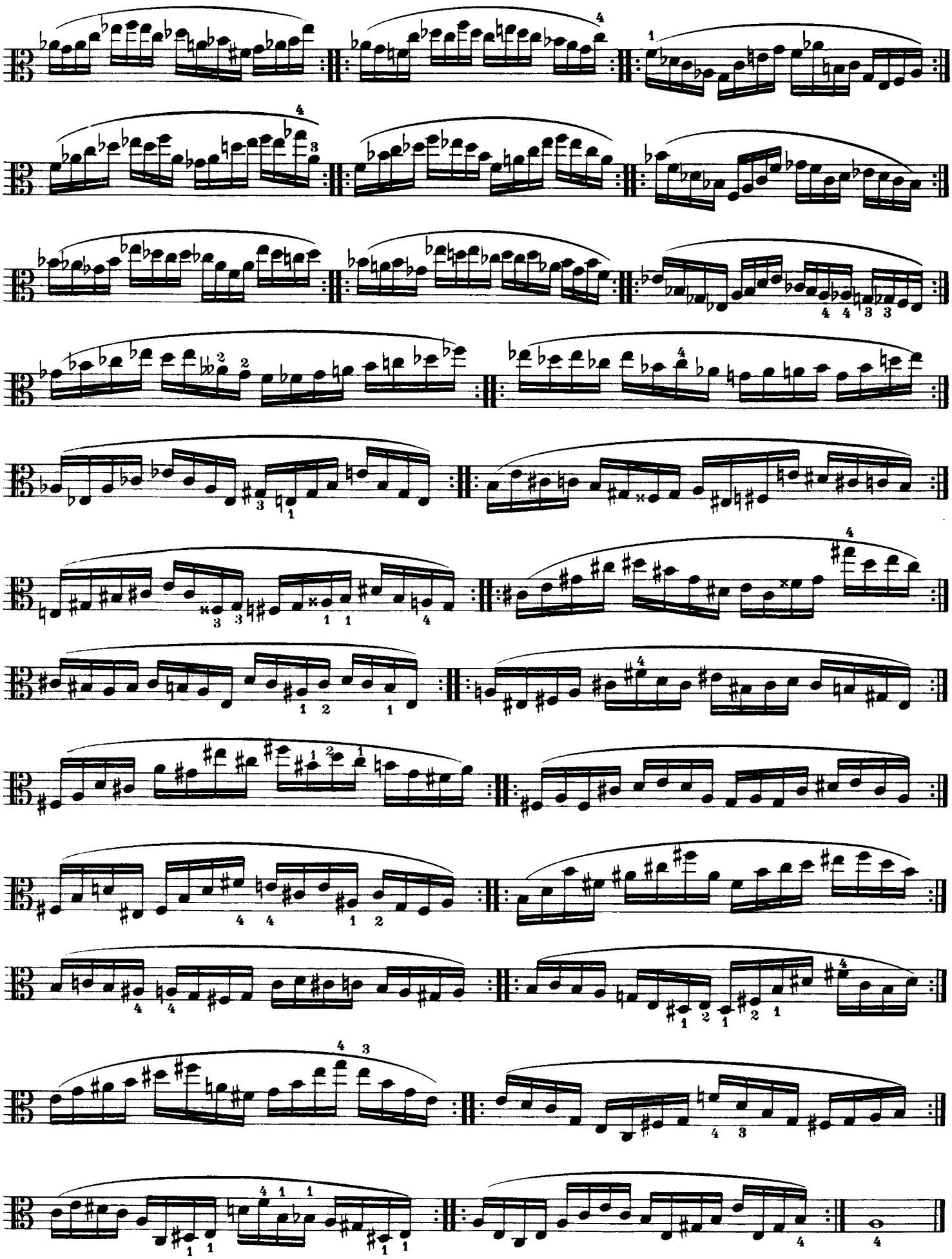


7

Exercices dans tous le tons | *Exercises in all keys* | *Übungen in allen Tonarten*

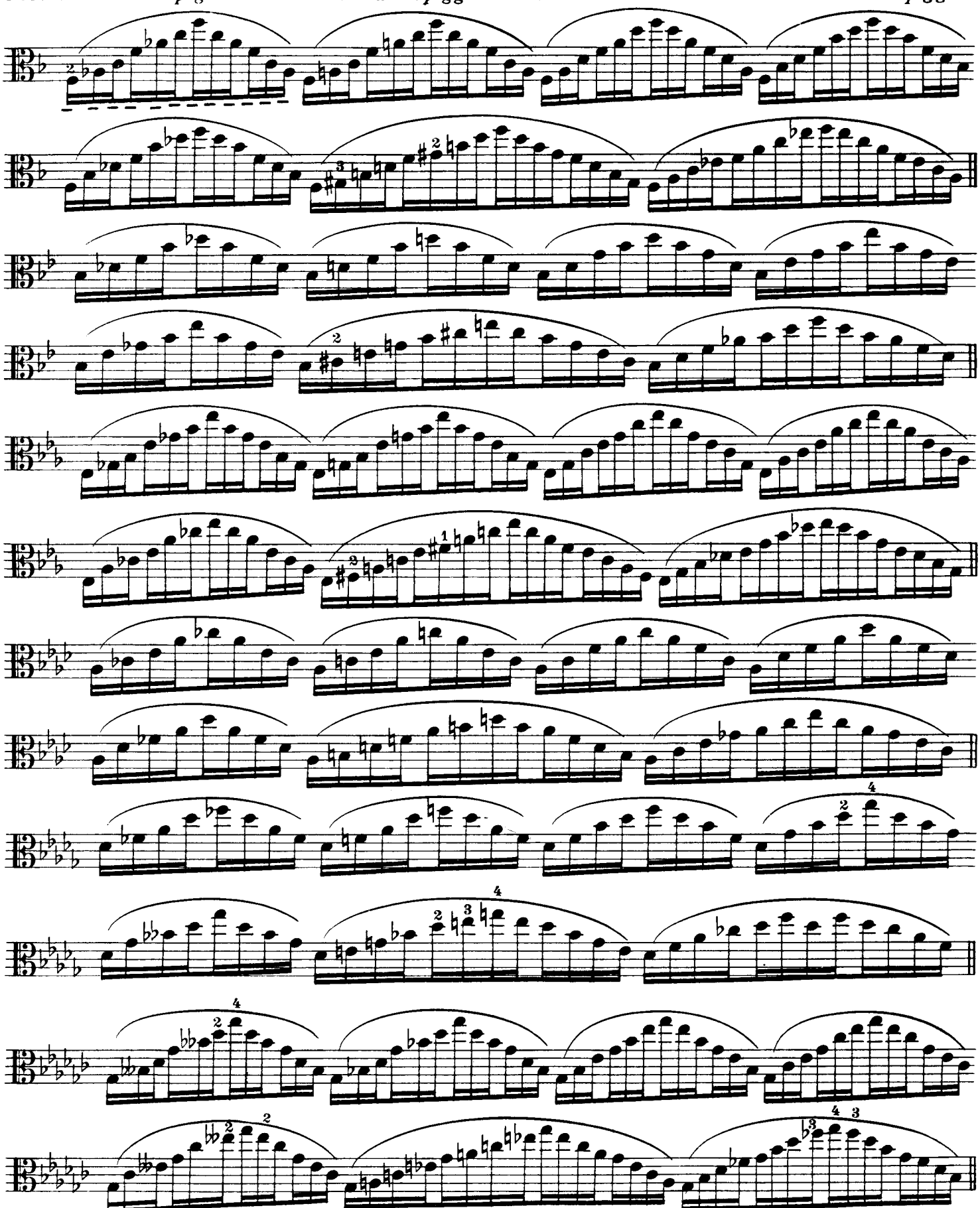


Étudiez ces exercices également en coups d'archet séparés | Practise this exercise in separate bowings also | Übe diese Beispiele auch in getrennten Bogenstrichen.



*) 8

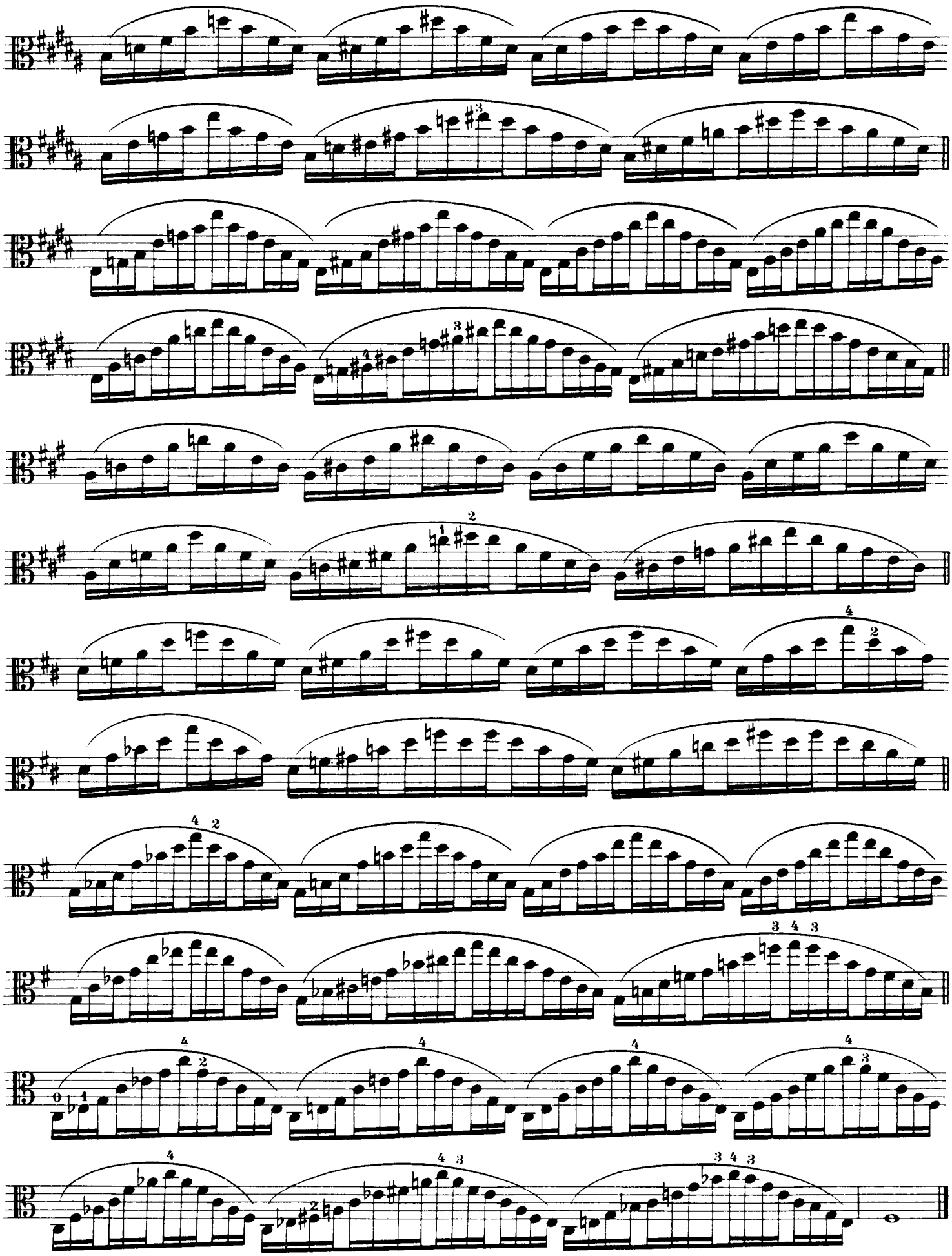
Divers accords arpégés — *Various arpeggiated chords* — *Verschiedene Akkorde arpeggiert*



*) Exécutez le même exercice à la 3e et 4e position (Voir No. 28)

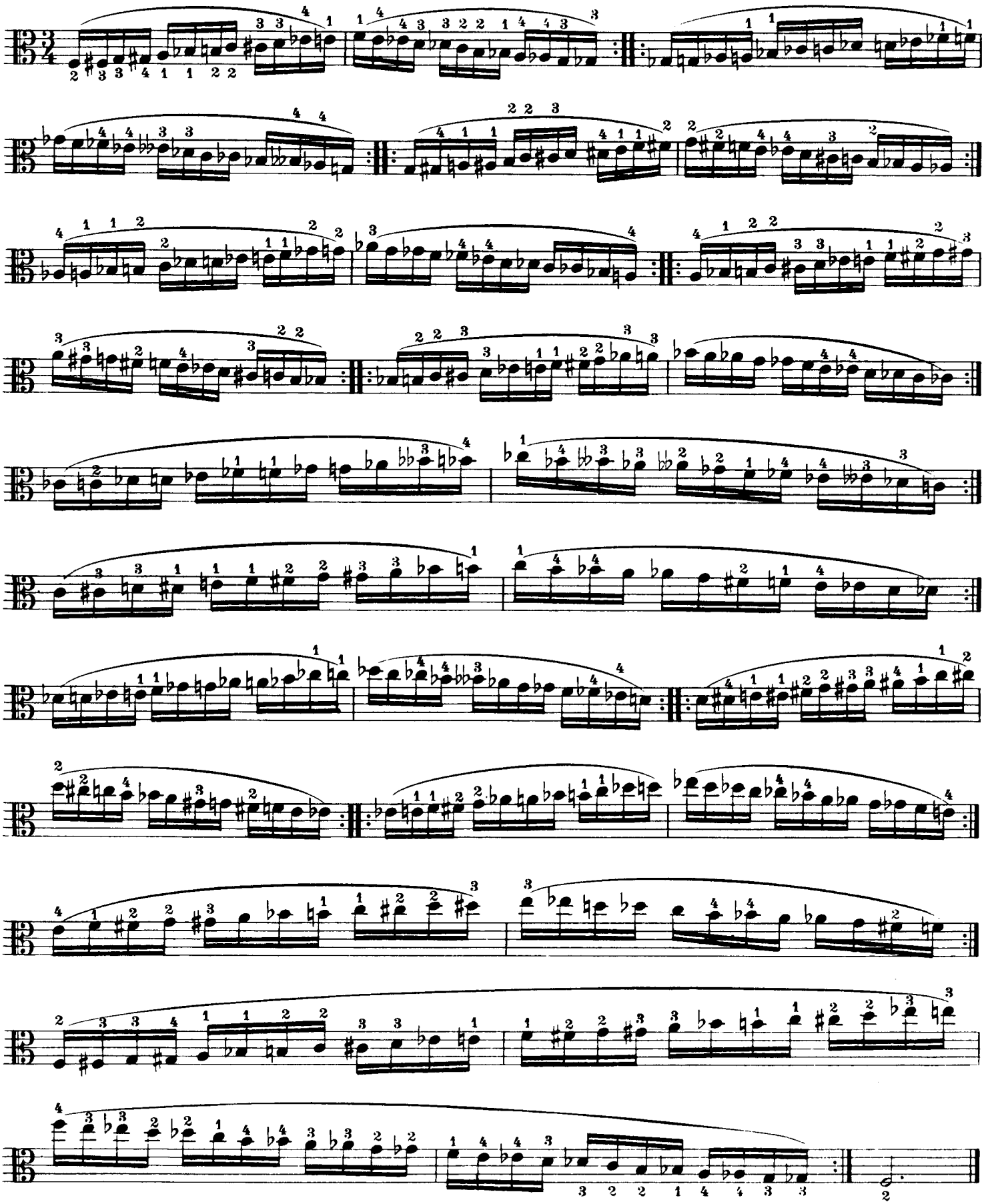
*) Practise the same exercise in the 3rd and 4th Positions (see No. 28)

*) Dieselbe Übung versuche man auch in der 3 und 4 Lage (Siehe No. 28)



9

Gamme chromatique | *Chromatic Scales* | *Chromatische Tonleiter*



10

Exercices en doubles notes dans tous les tons

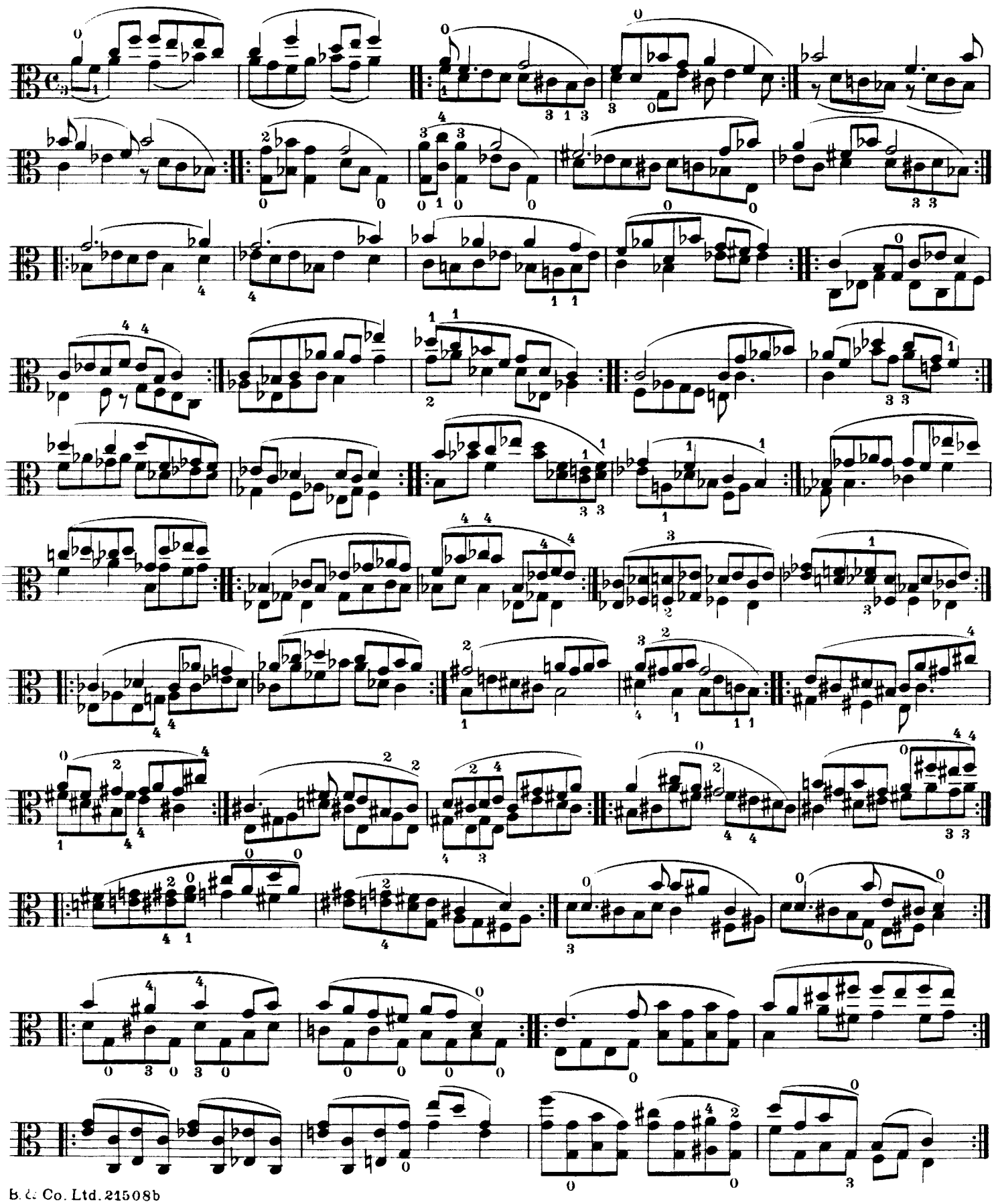
Surveillez l'intonation.

Exercises in double stopping in all the keys

Take care of your intonation

Übungen in Doppelgriffen in allen Tonarten

Achte sorgfältig auf die Intonation!



11

Exercices á la 3me Position

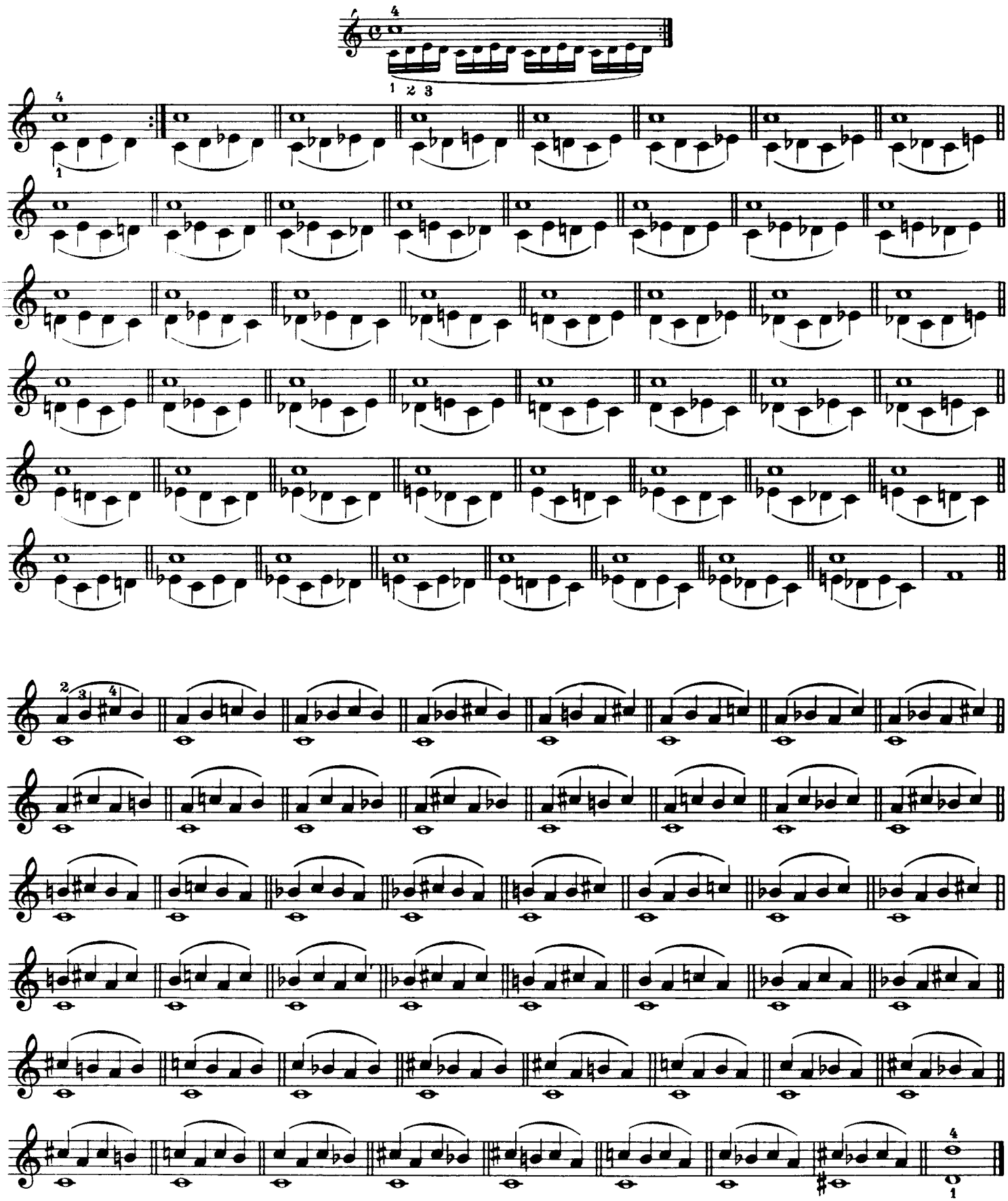
(Rappel) Il faut que la ronde reste tenue dans le ton aussi bien que la noire.

Exercises in the 3rd Position

(To remind) The holding down semibreve must be kept and played in tune as well as the crotchet.

Übungen in der 3ten Lage

(Zur Erinnerung:) Achte auf tonliche Übereinstimmung der durchgehaltenen ganzen Noten mit den Vierteln!

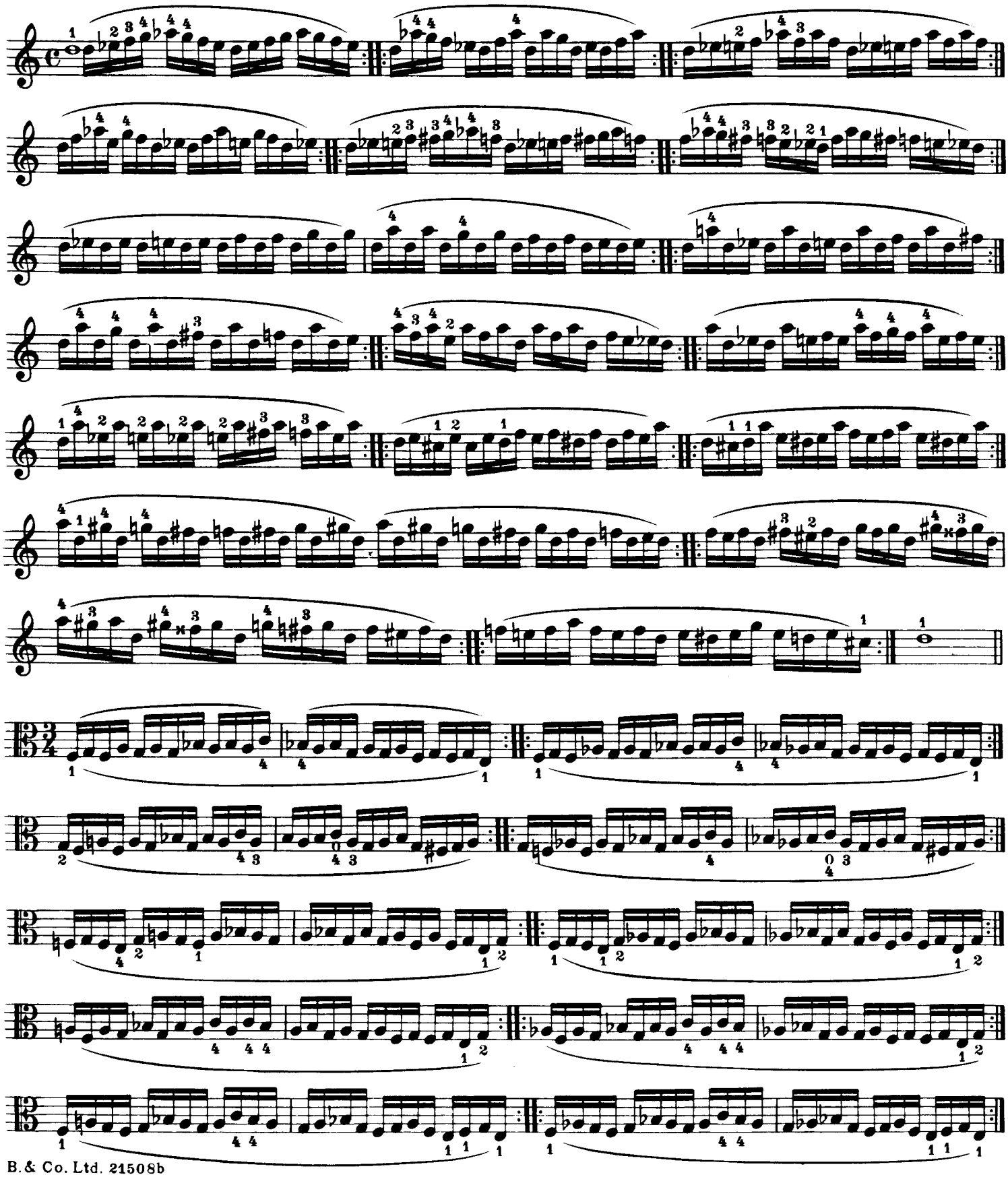


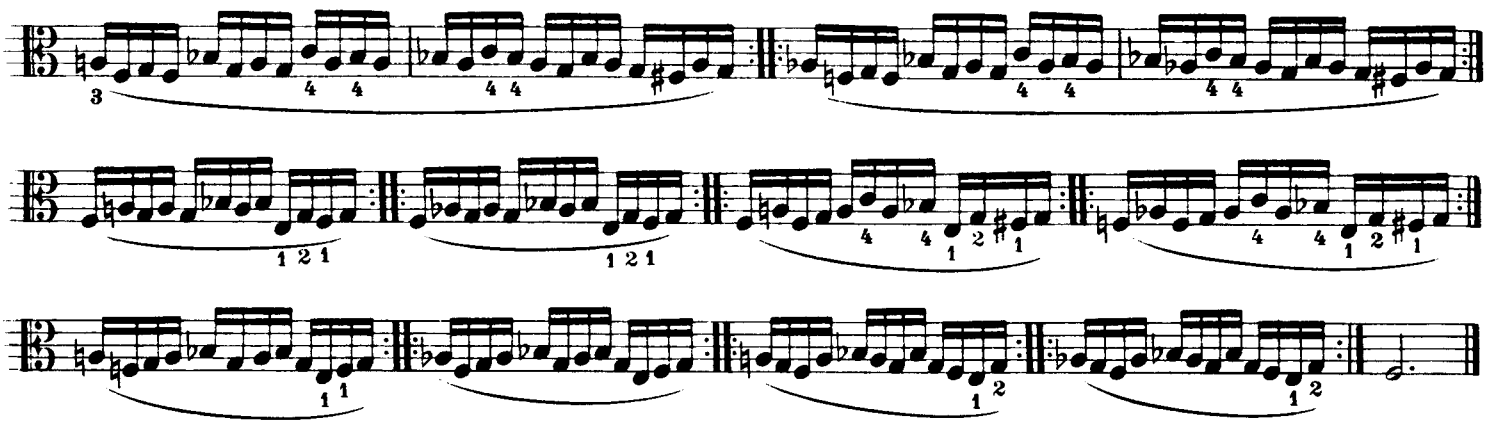
12

Maintenez le 1r doigt abaissé tout au long de cet exercice (même si la chose nécessite une certaine contorsion de la main) et veillez constamment à la justesse du son.

Keep 1st finger down all through this exercise (even when you have to shift it) and frequently check it to see if it is in tune.

Lass den 1. Finger (auch nach seiner Erhöhung oder Erniedrigung) die ganze Übung hindurch liegen, überprüfe häufig die Richtigkeit seiner Tonhöhe.



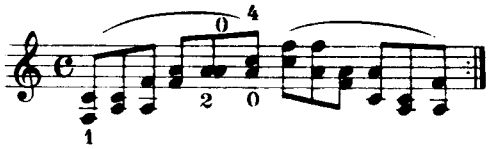


13

Essayez *aussi* de jouer cet exercice piano. Lorsque vous le jouez forte, tâchez de ne point *forcer* la sonorité.

Try *also* to play this exercise piano. When playing this exercise forte avoid accents or *forcing* of tone.

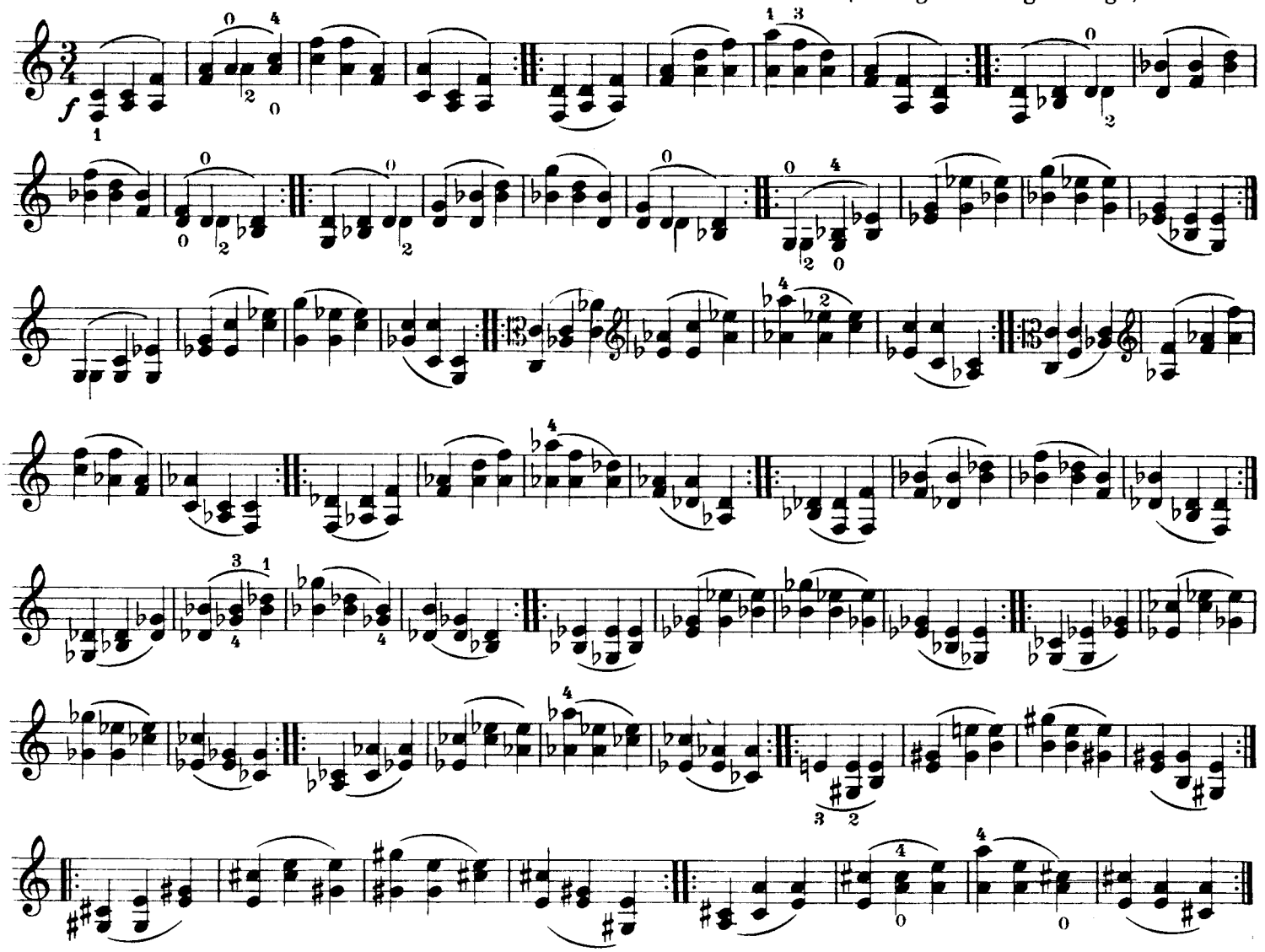
Versuche die Übung *ebenso* piano zu spielen. Vermeide, wenn du die Übung forte spielst, Akzente und *Forcierung* des Tones.

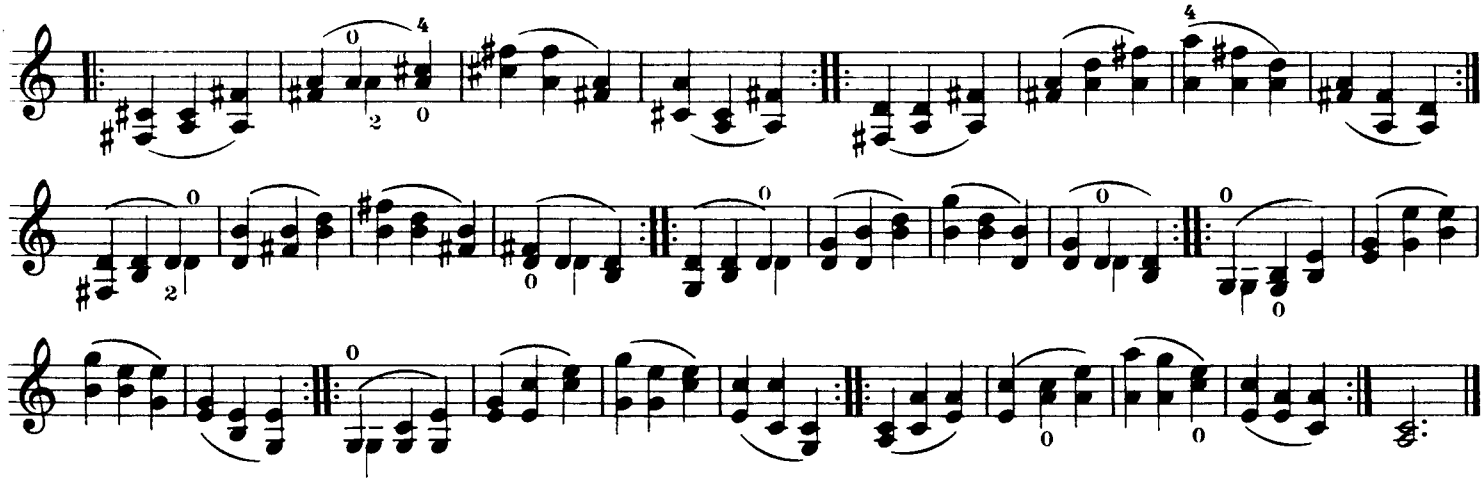


(Le même son durant *tout* le coup d'archet)

(even tone *whole* length of bow)

(gleichmässig = ruhiger Ton über die *ganze* Bogenlänge).



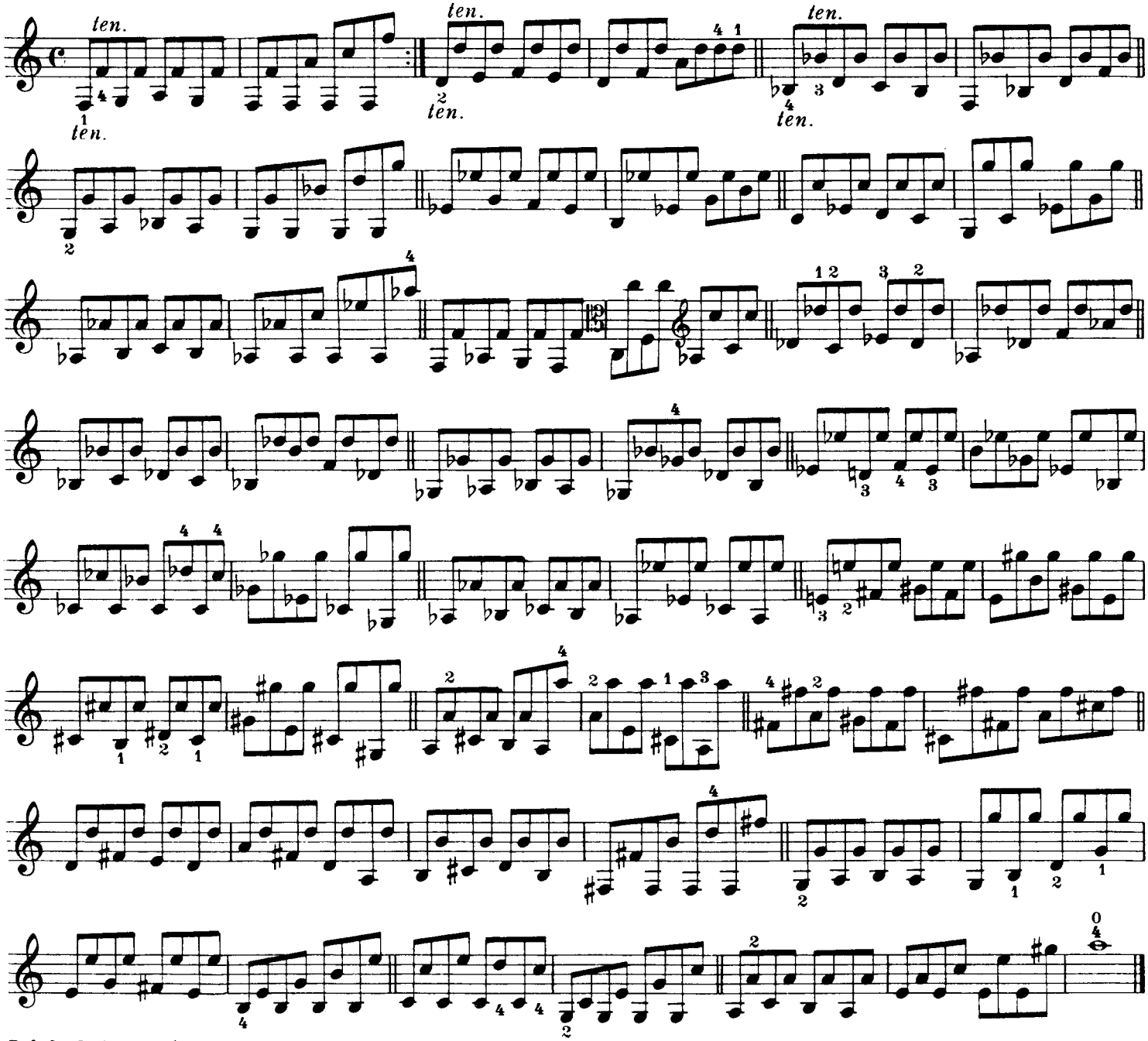


14

Laissez les doigts sur les cordes aussi longtemps que possible.

Hold the fingers down on the strings as long as possible.

Die Finger sind so lange als möglich liegen zu lassen.



15

Exercises à la 1re et 3e Position

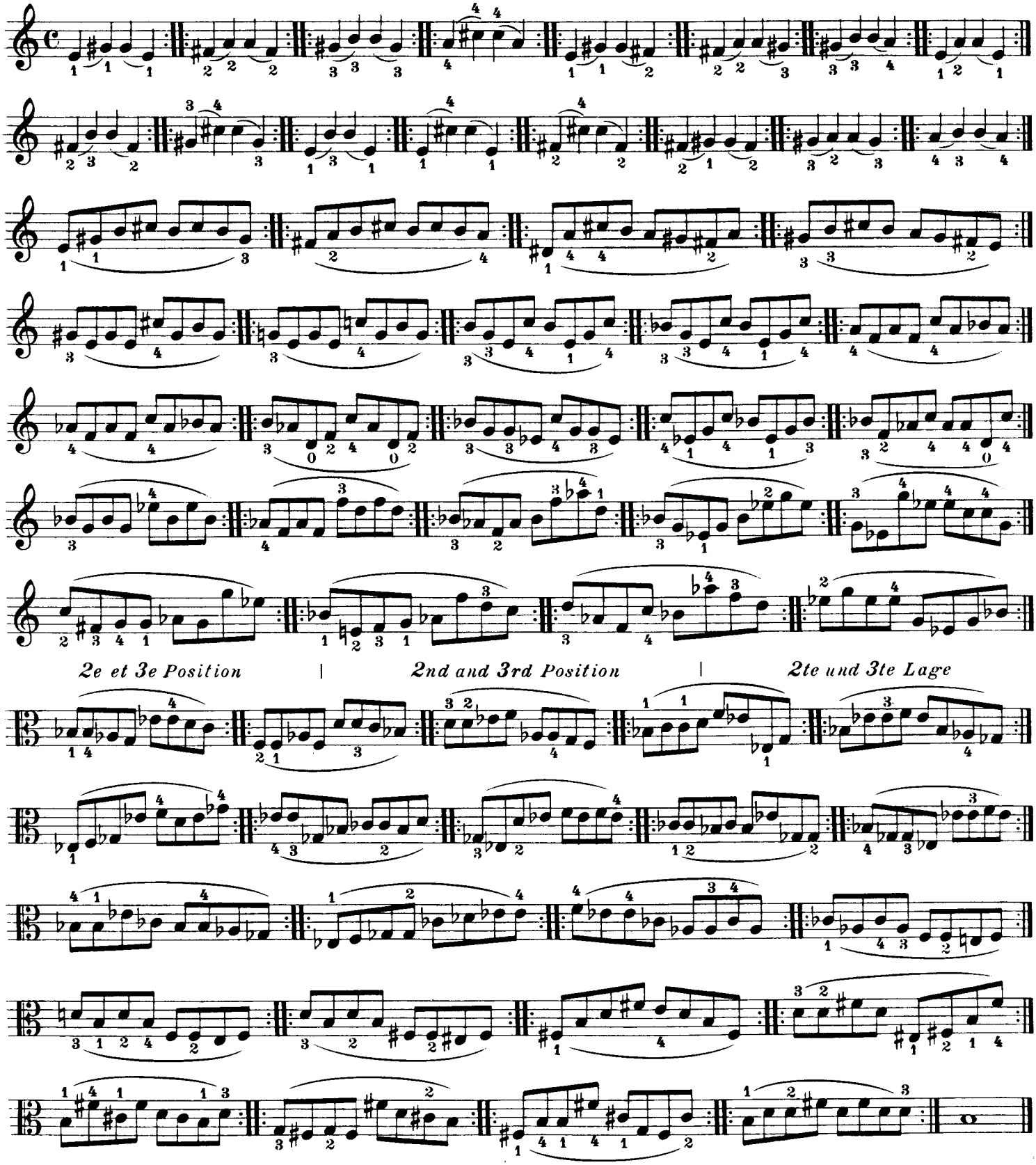
Efforcez-vous à ne pas laisser paraître les differents changements de position. Rèduisez les portamenti au strict minimum. Surtout pas de heurts aux changements de position.

Exercises in the 1st and 3rd Positions

Conceal the changes of position as much as possible, reduce Portamento to absolute minimum- no jerks in changing positions.

Übungen in der 1ten und 3ten Lage

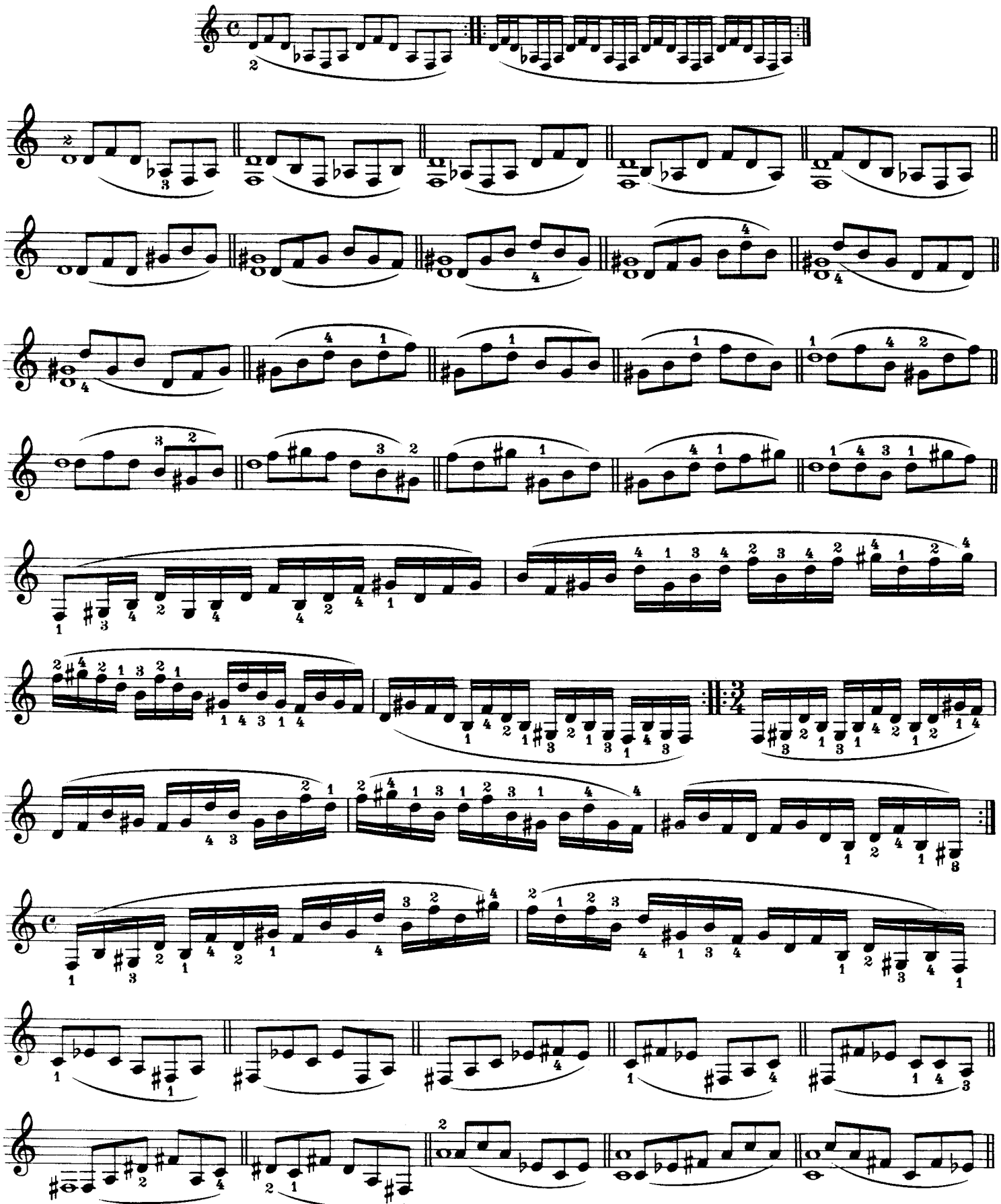
Der Lagenwechsel muss kaum hörbar, ohne jeden Ruck oder Stoss erfolgen. Reduziere das portamento auf ein Minimum.

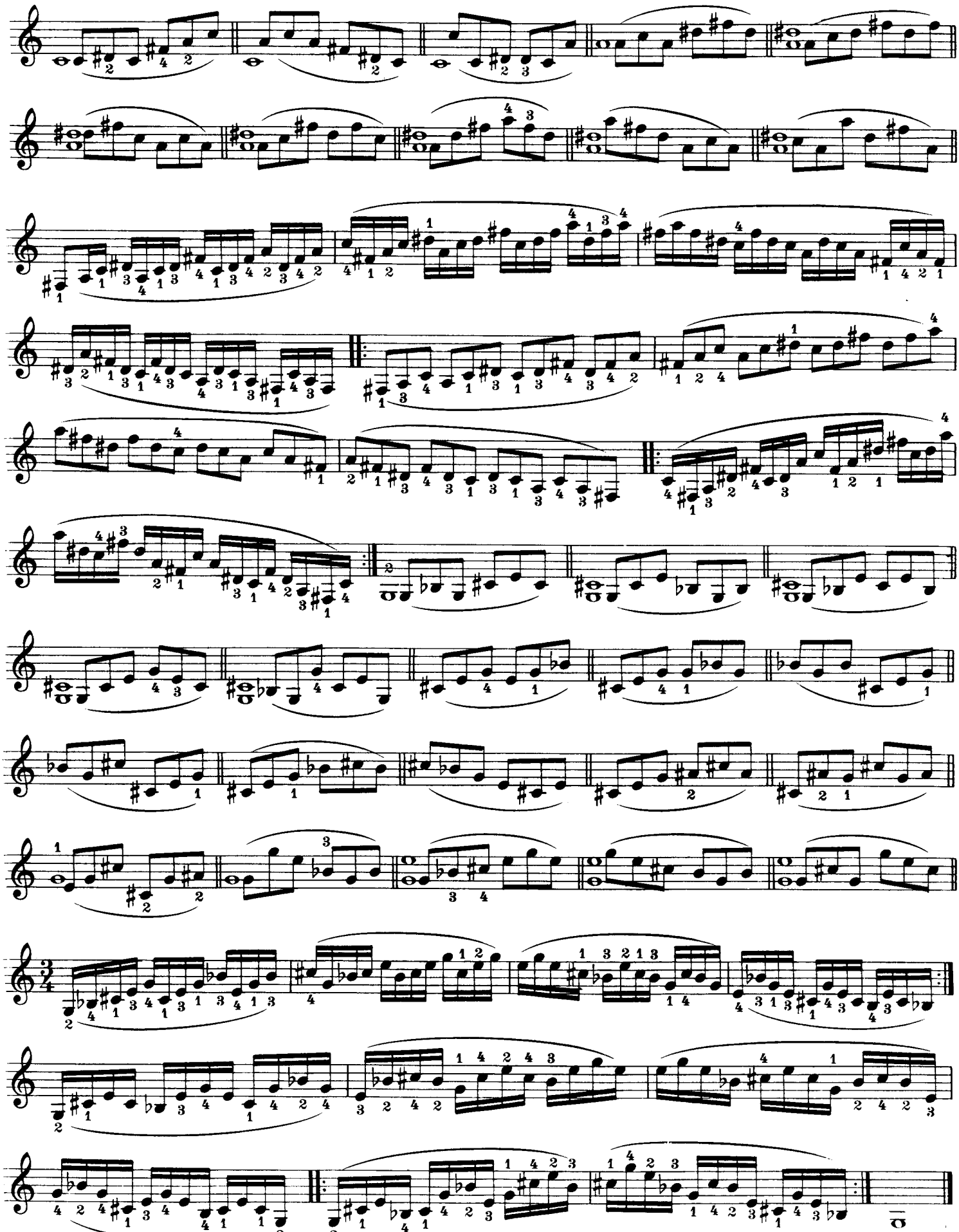


2e et 3e Position | *2nd and 3rd Position* | *2te und 3te Lage*

16

Tenez les rondes sans les jouer | Hold down the semibreves (whole notes) without sounding them. | Die ganzen Noten sind zu greifen, ohne gespielt zu werden.





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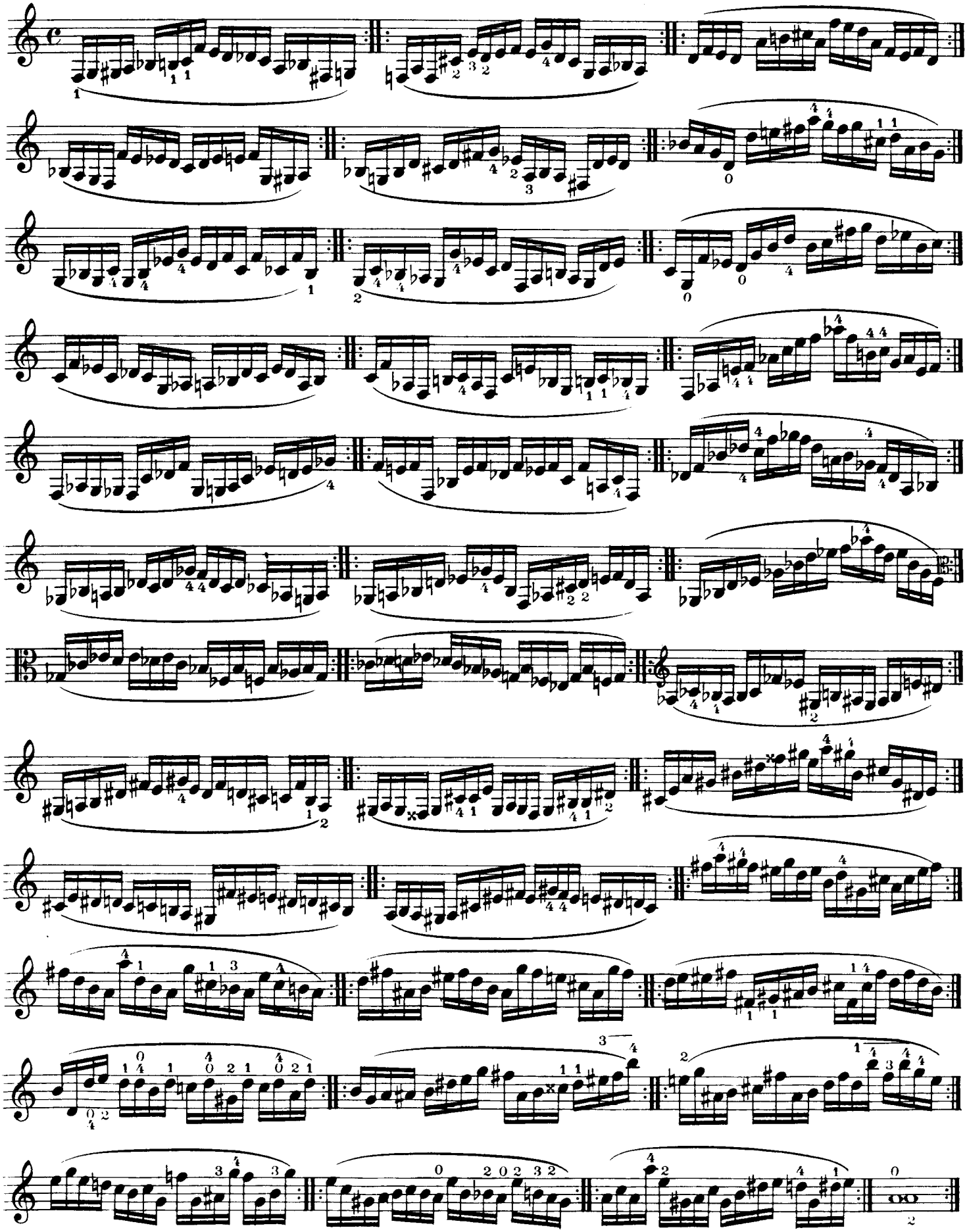
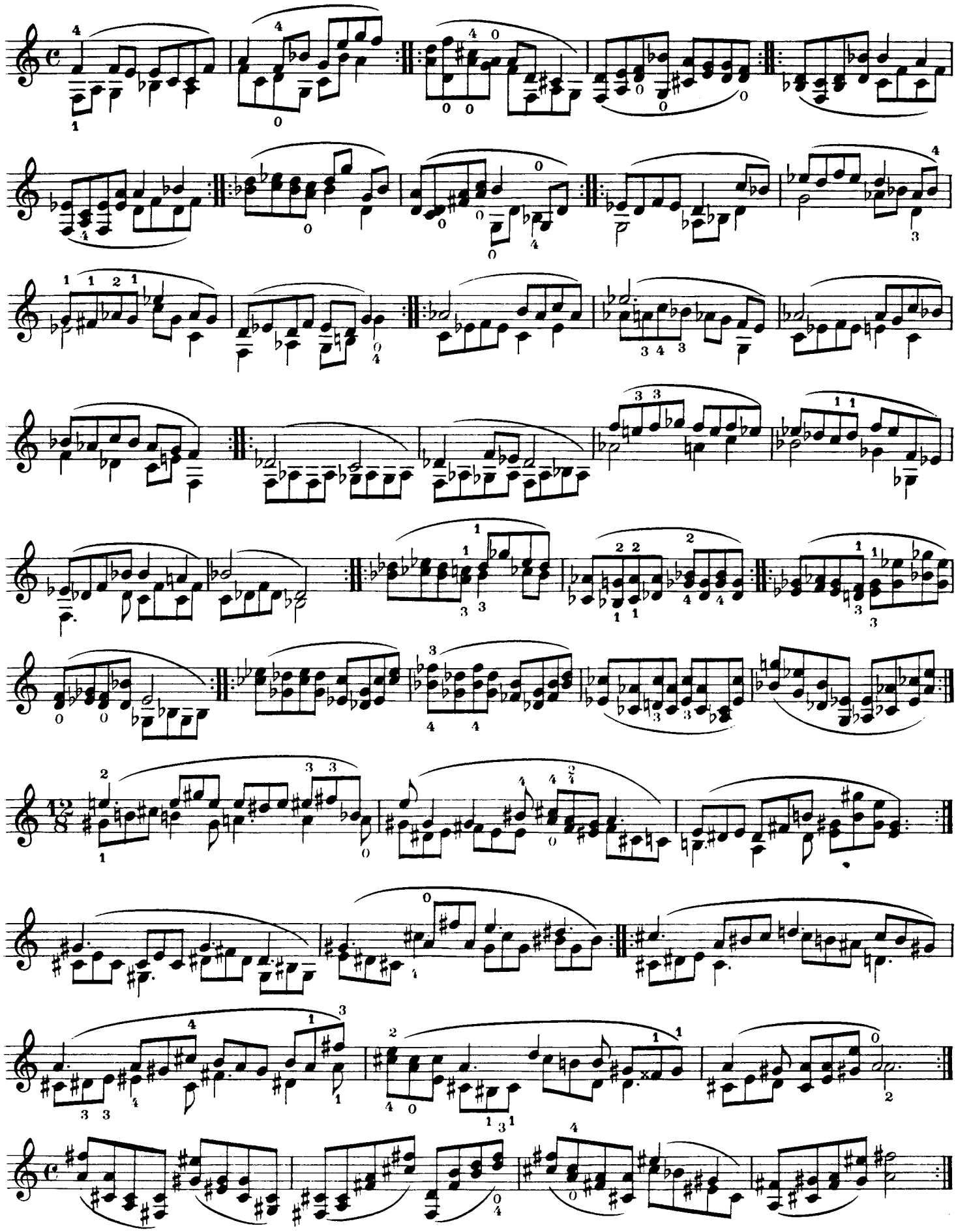
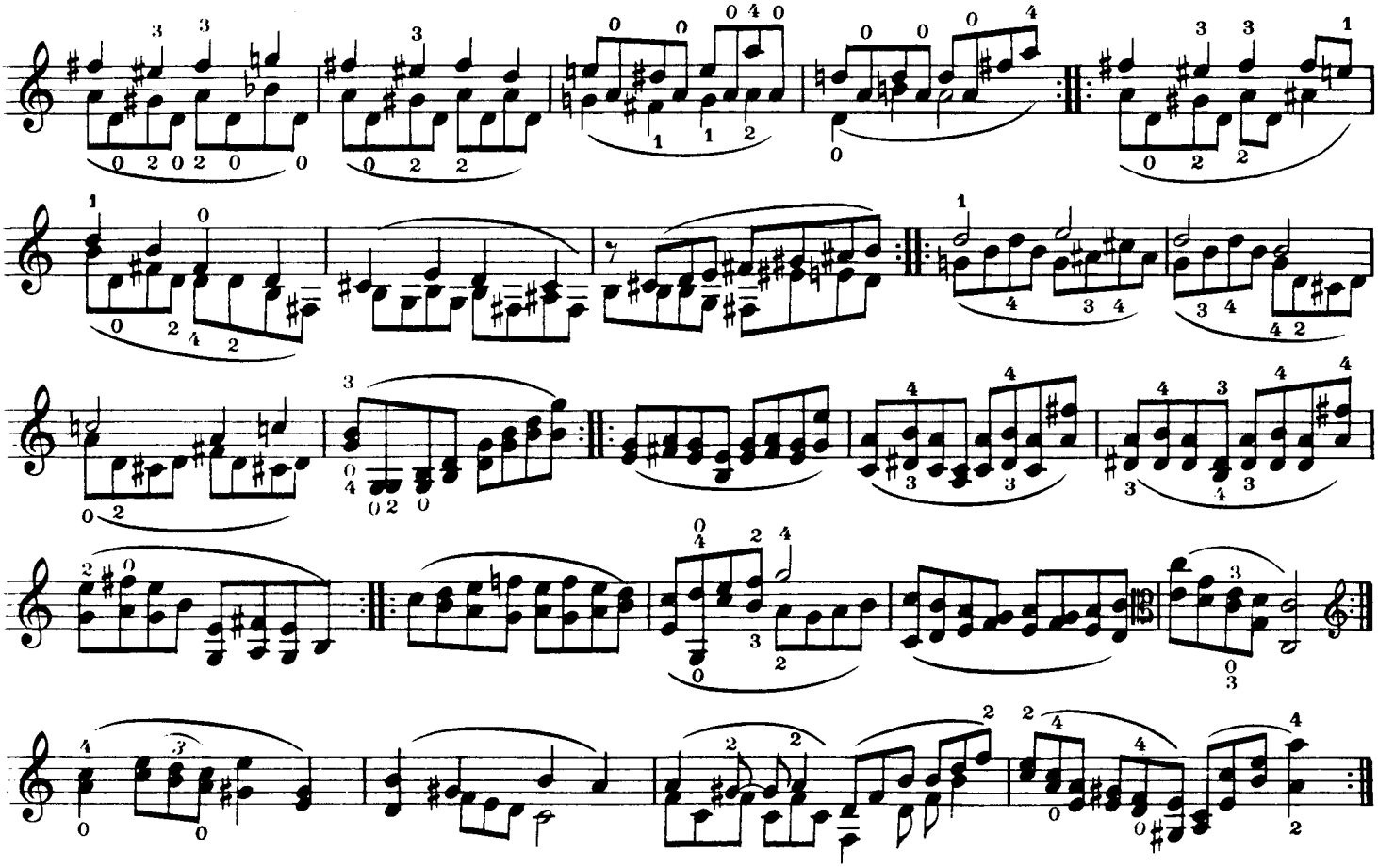


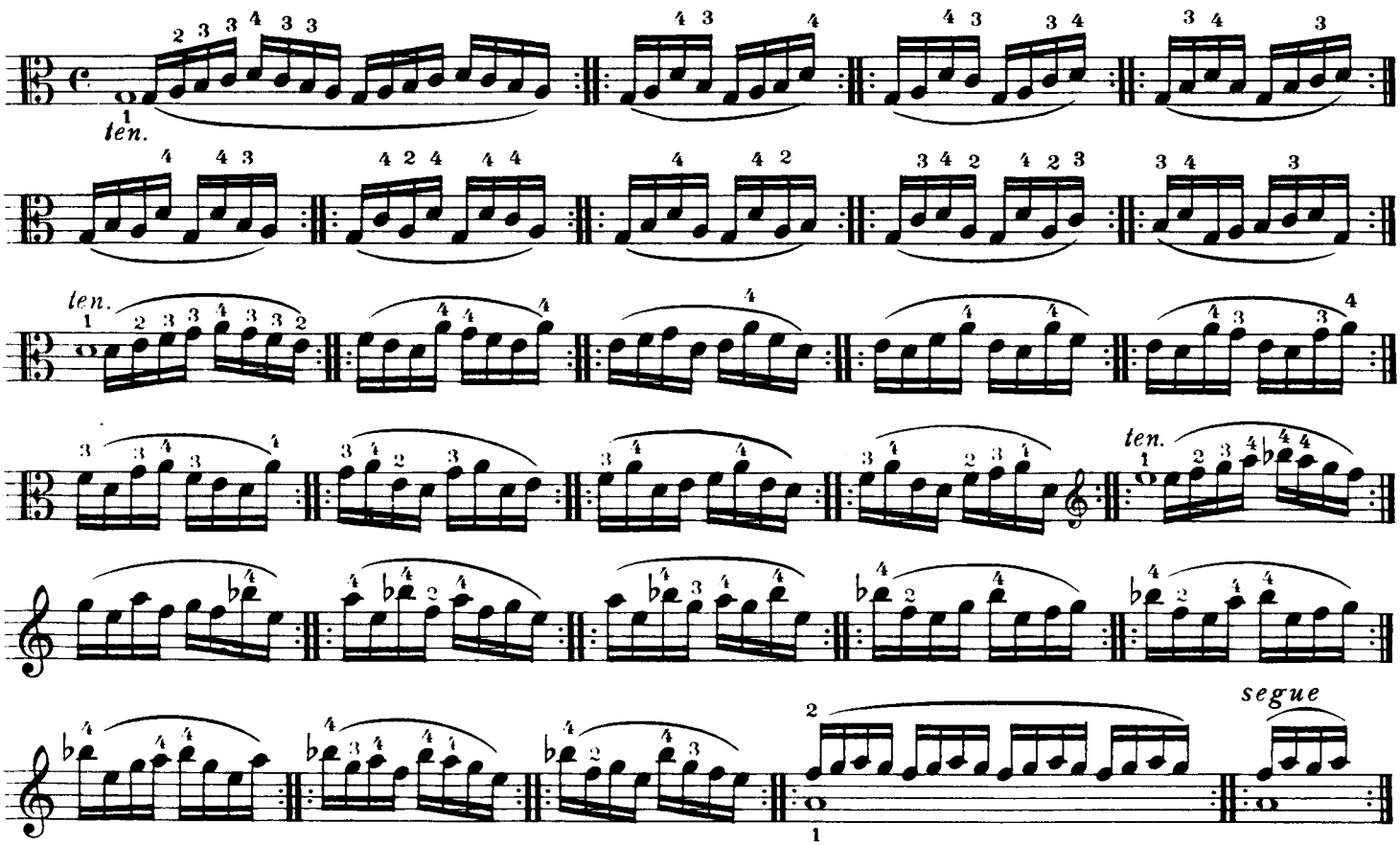
18

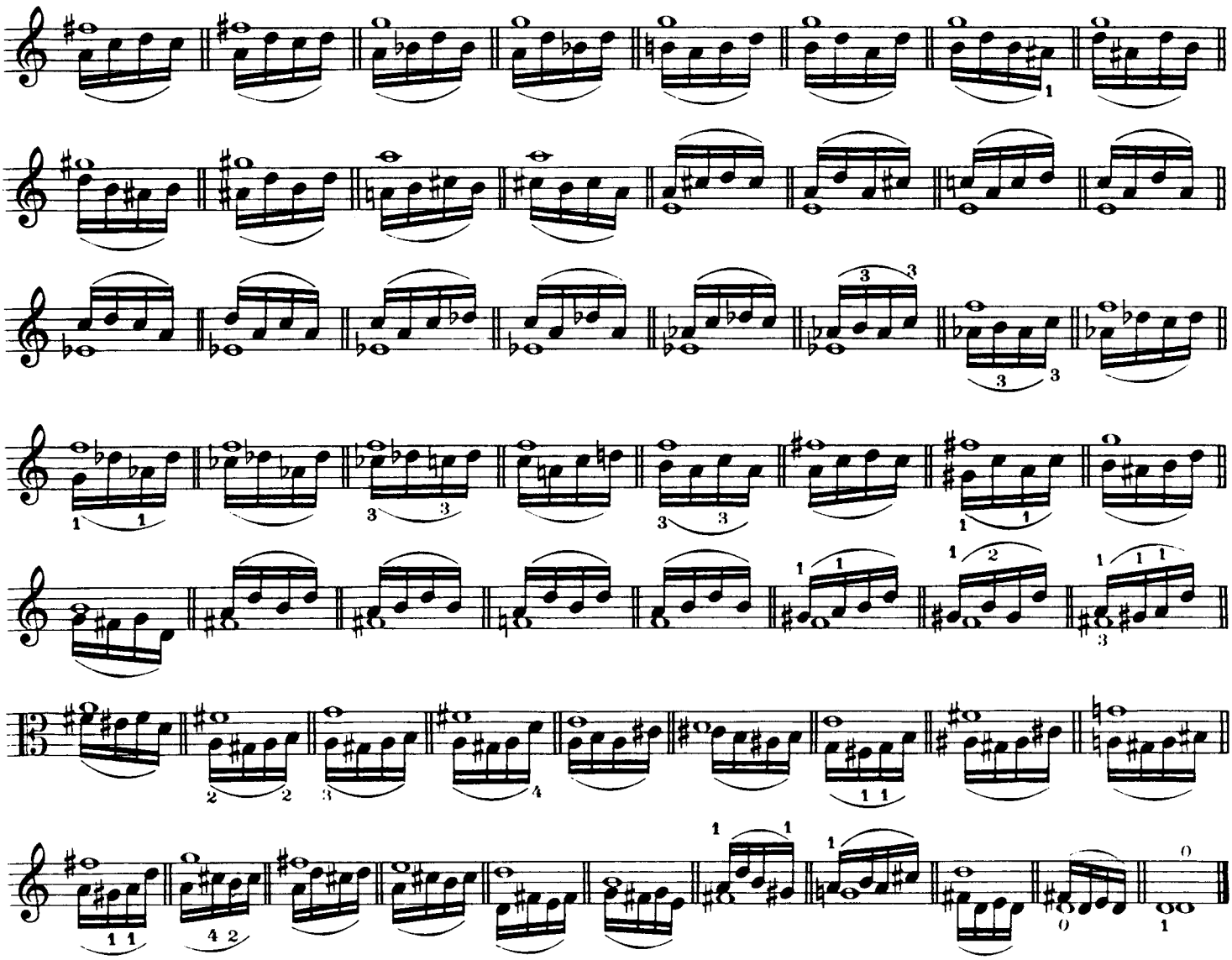




19

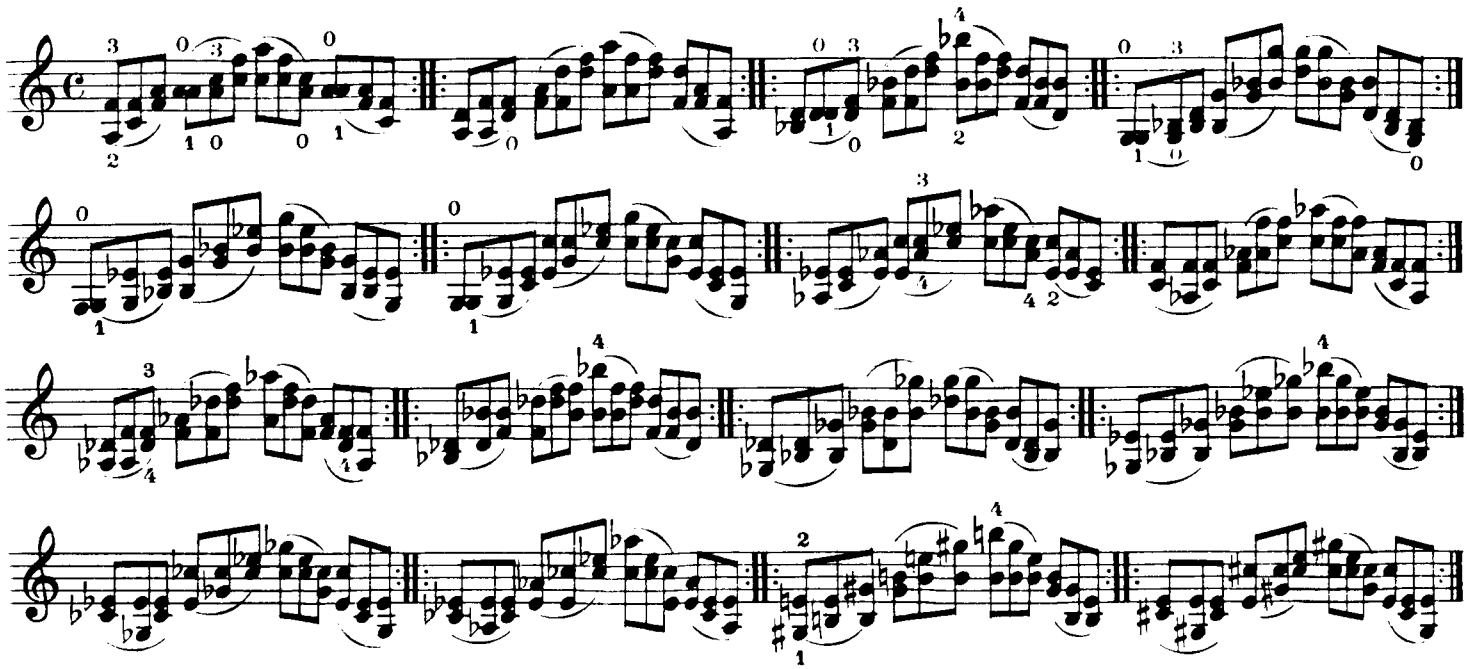
Exercices à la 4me Position | *Exercises in the 4th Position* | *Übungen in der 4ten Lage*

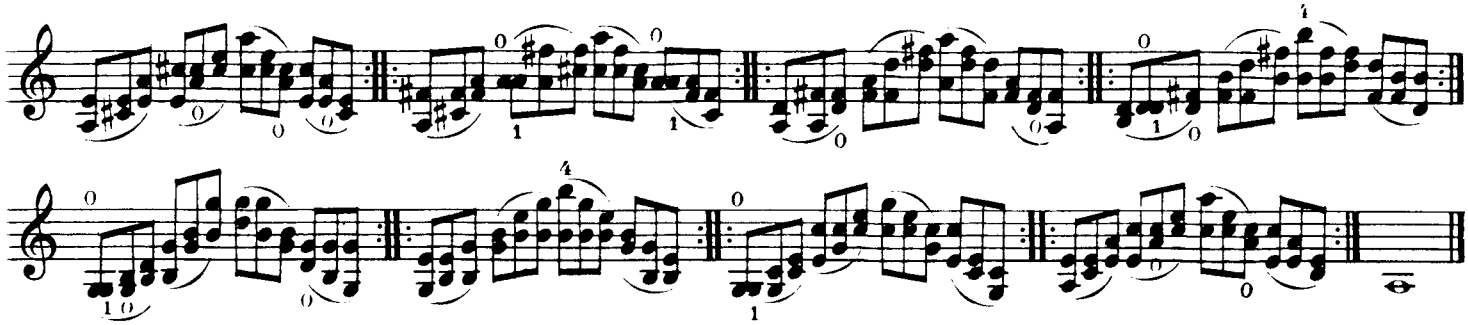




20

Allez-y bien posément pas de saccades | Practise slowly, watch Intonation! | Übe langsam, achte auf die Intonation!



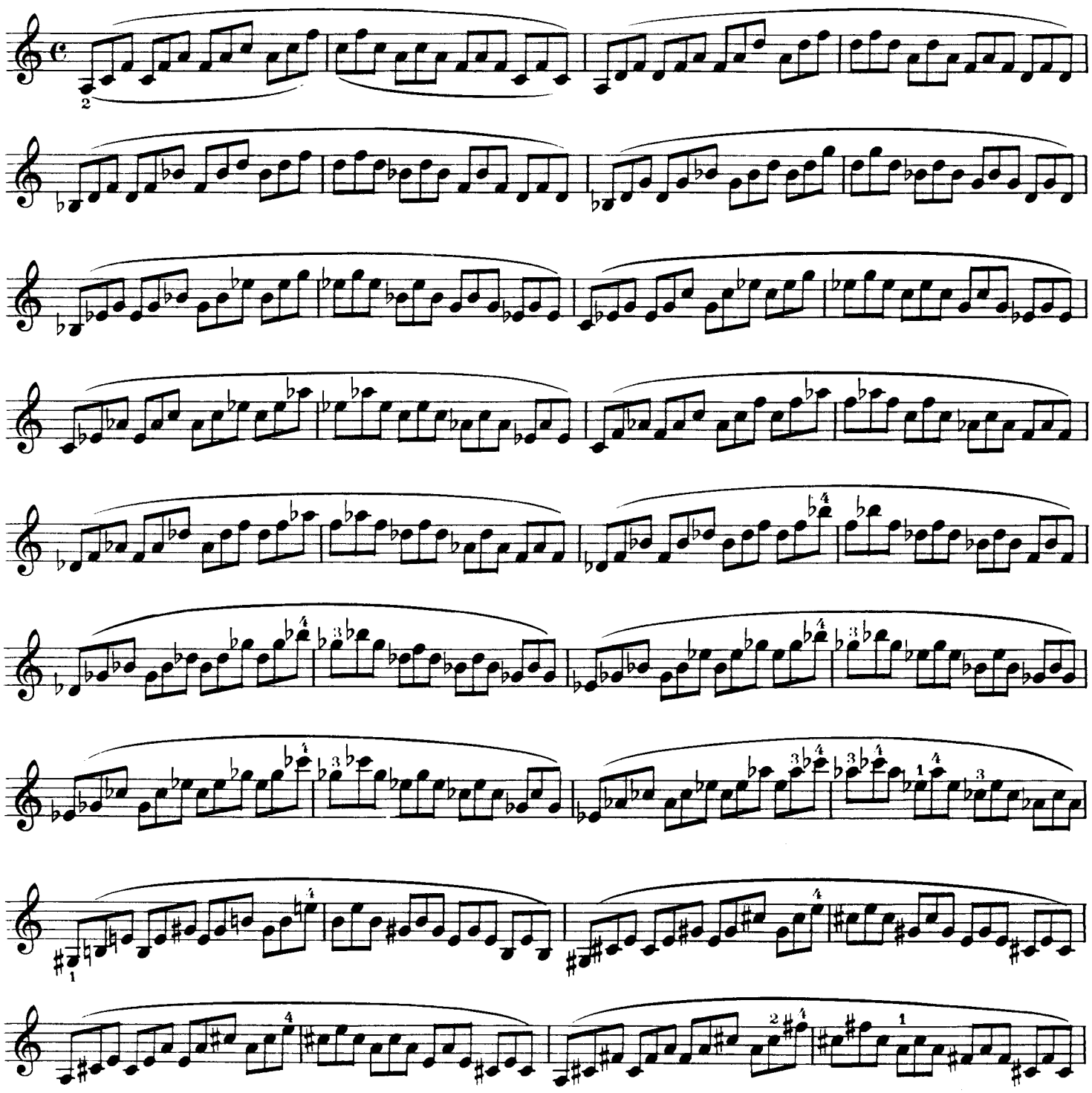


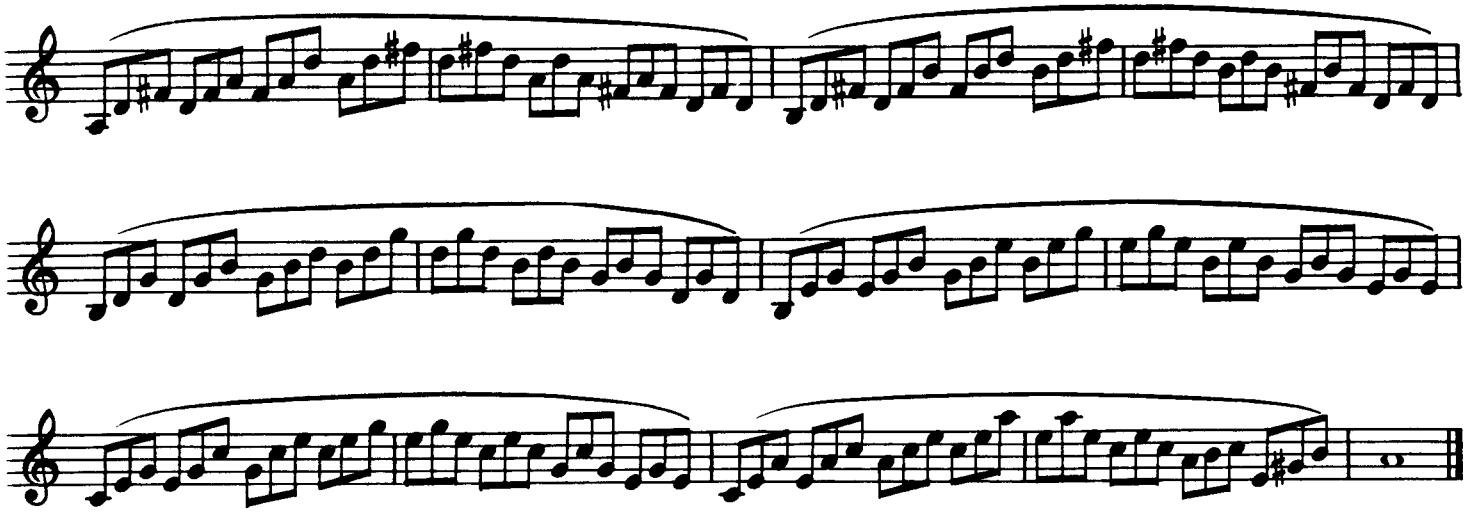
21

Maintenez les doigts sur les cordes aussi longtemps que possible.

Keep fingers on strings as long as possible.

Lass die Finger so lange als möglich liegen.



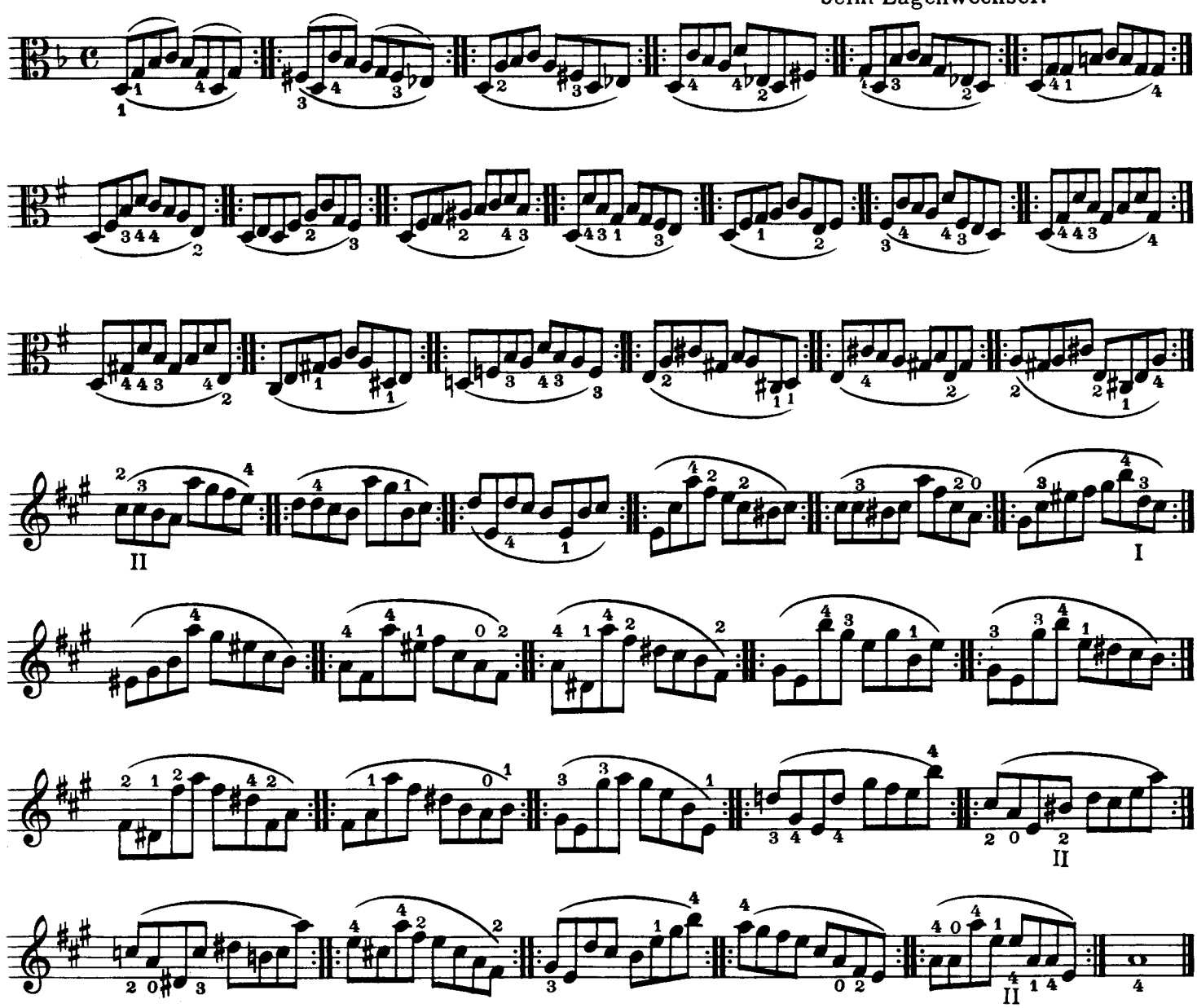


22

Exercices à la
1re et 4e Positions
Portamento discret! Pas de heurts!

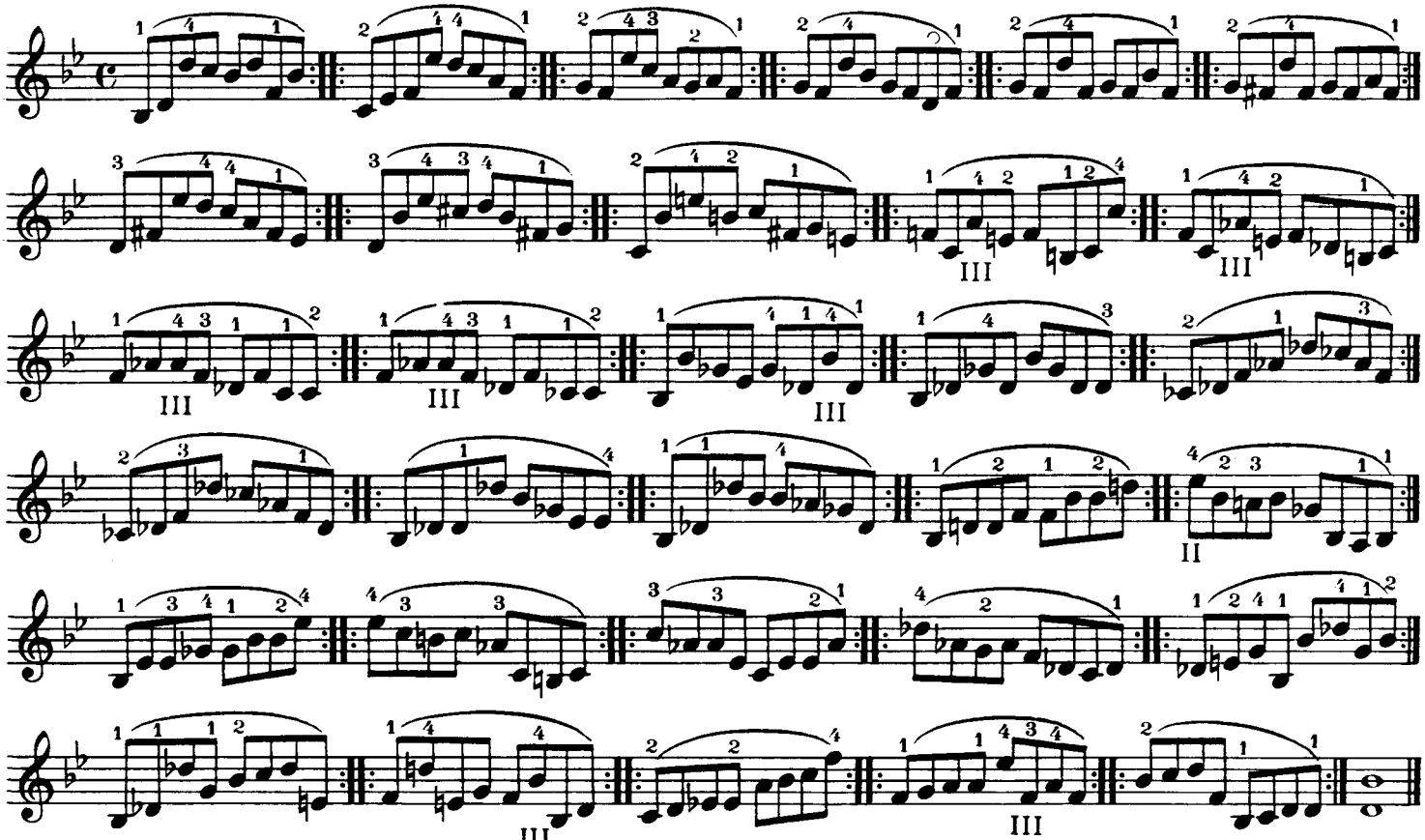
Exercises in the
1st and 4th Positions
Discreet Portamento! no jerks!

Übungen in der
1ten und 4ten Lage
Diskretes portamento! Keinen Ruck beim Lagenwechsel!



23

Exercices à la 2e et 4e Position | *Exercises in the 2nd and 4th Positions* | *Übungen in der 2ten und 4ten Lage*



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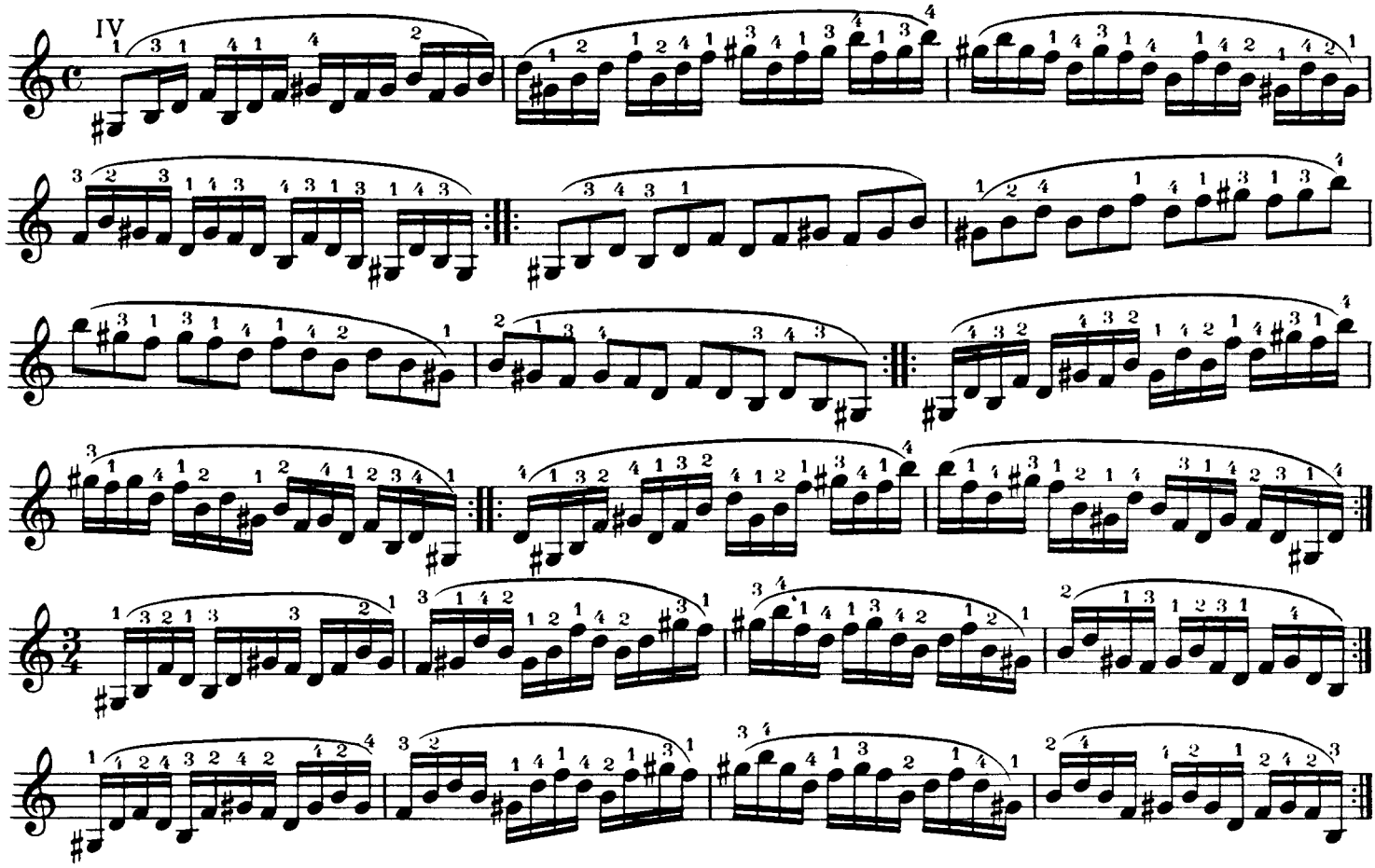

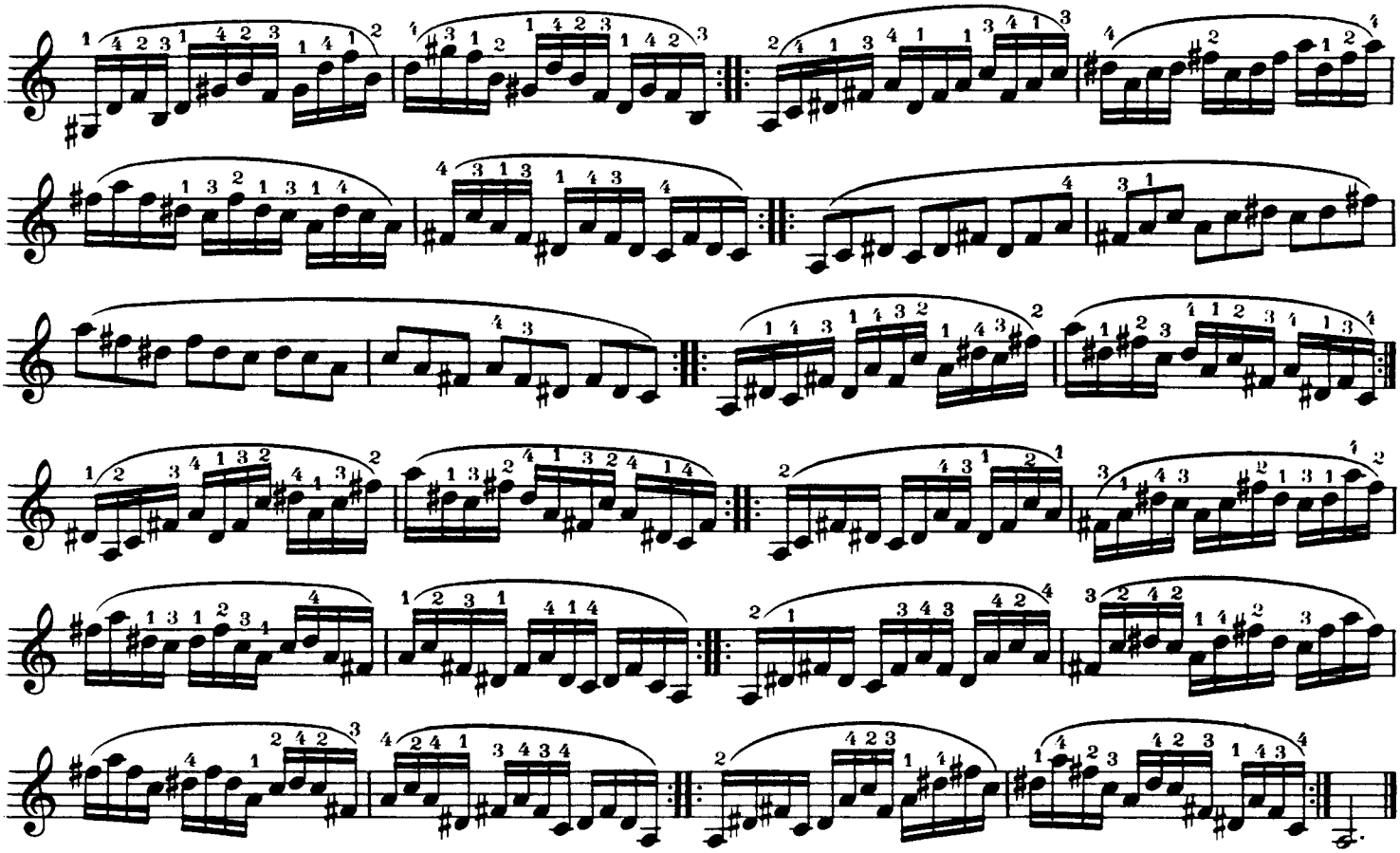

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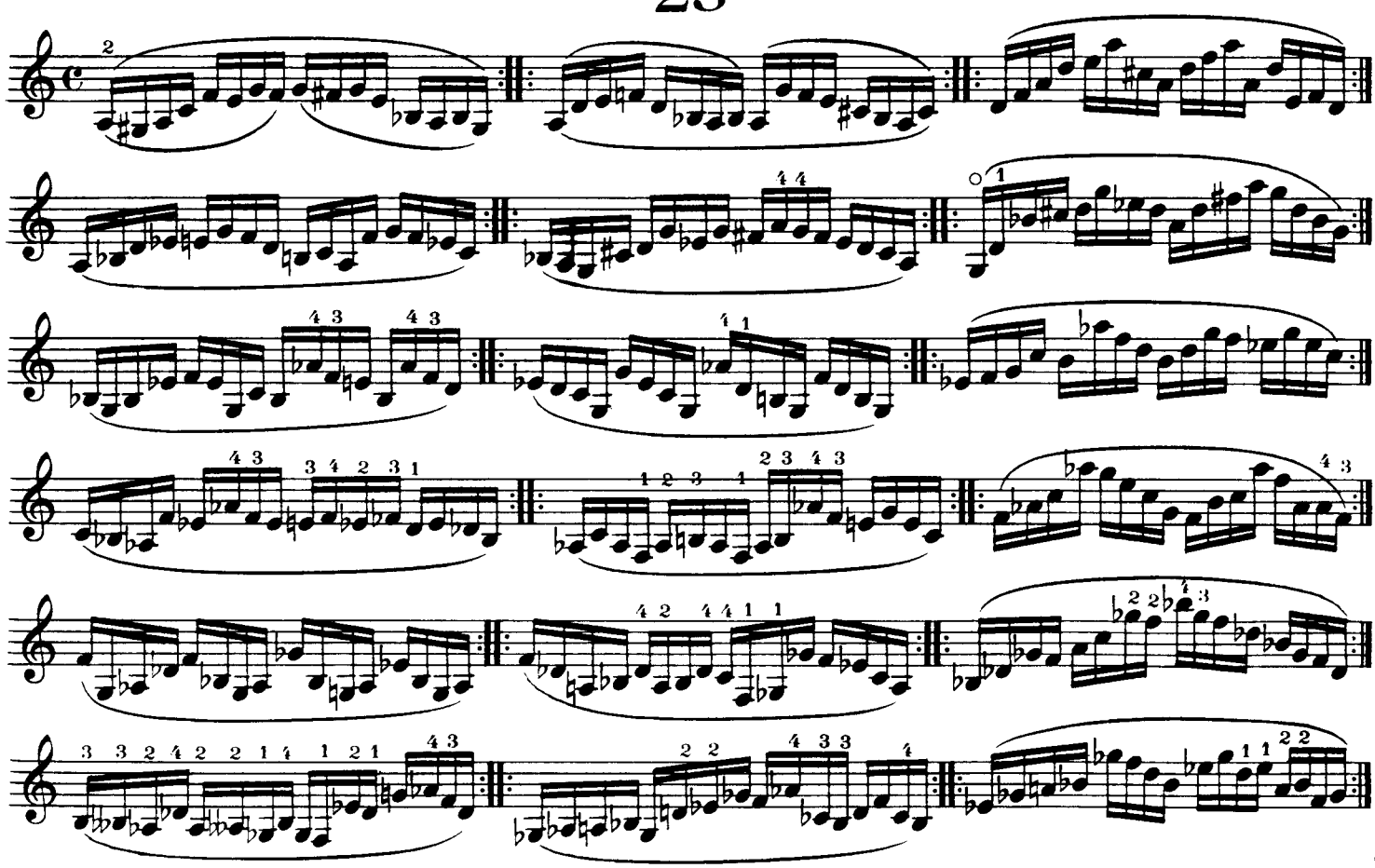
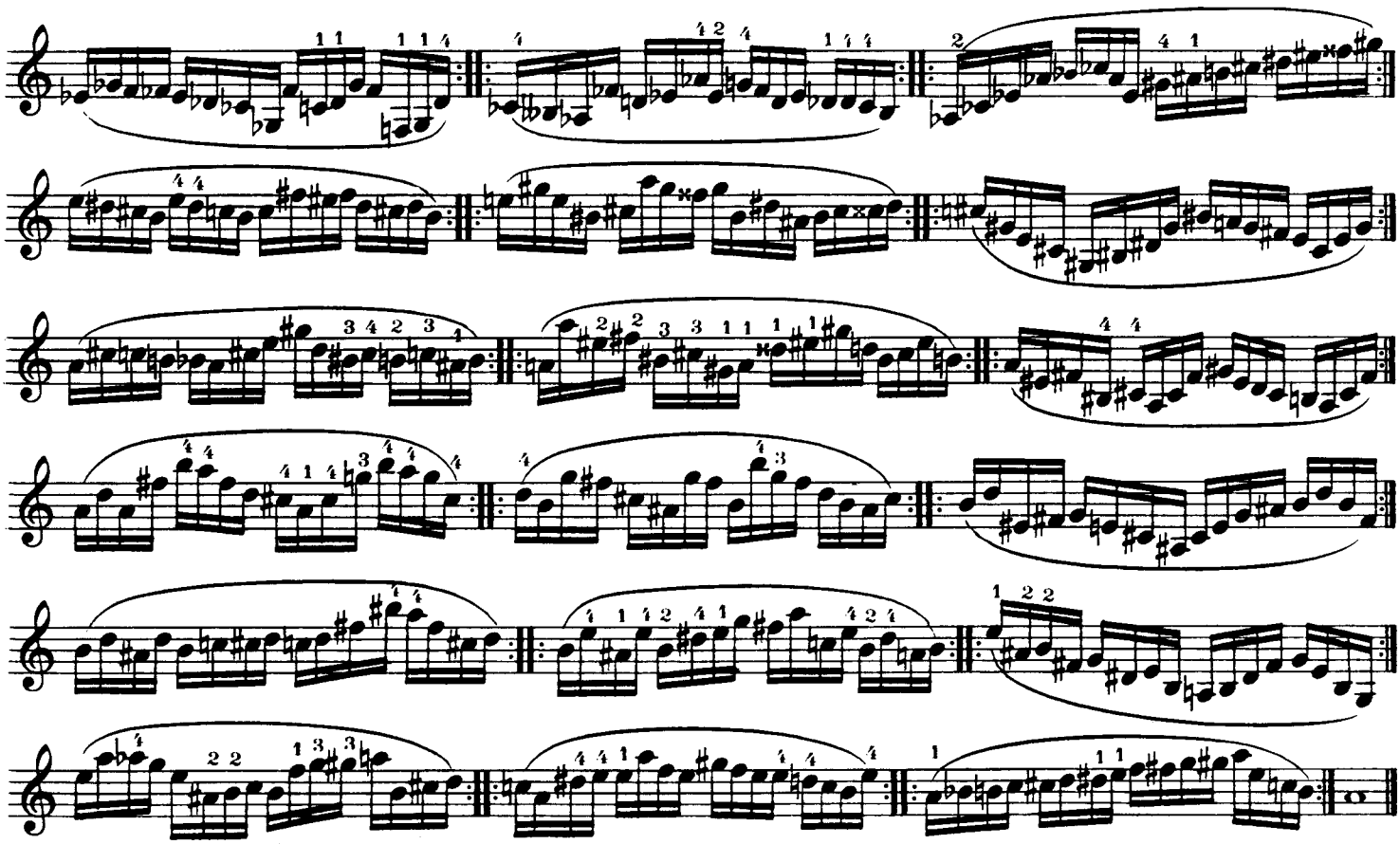
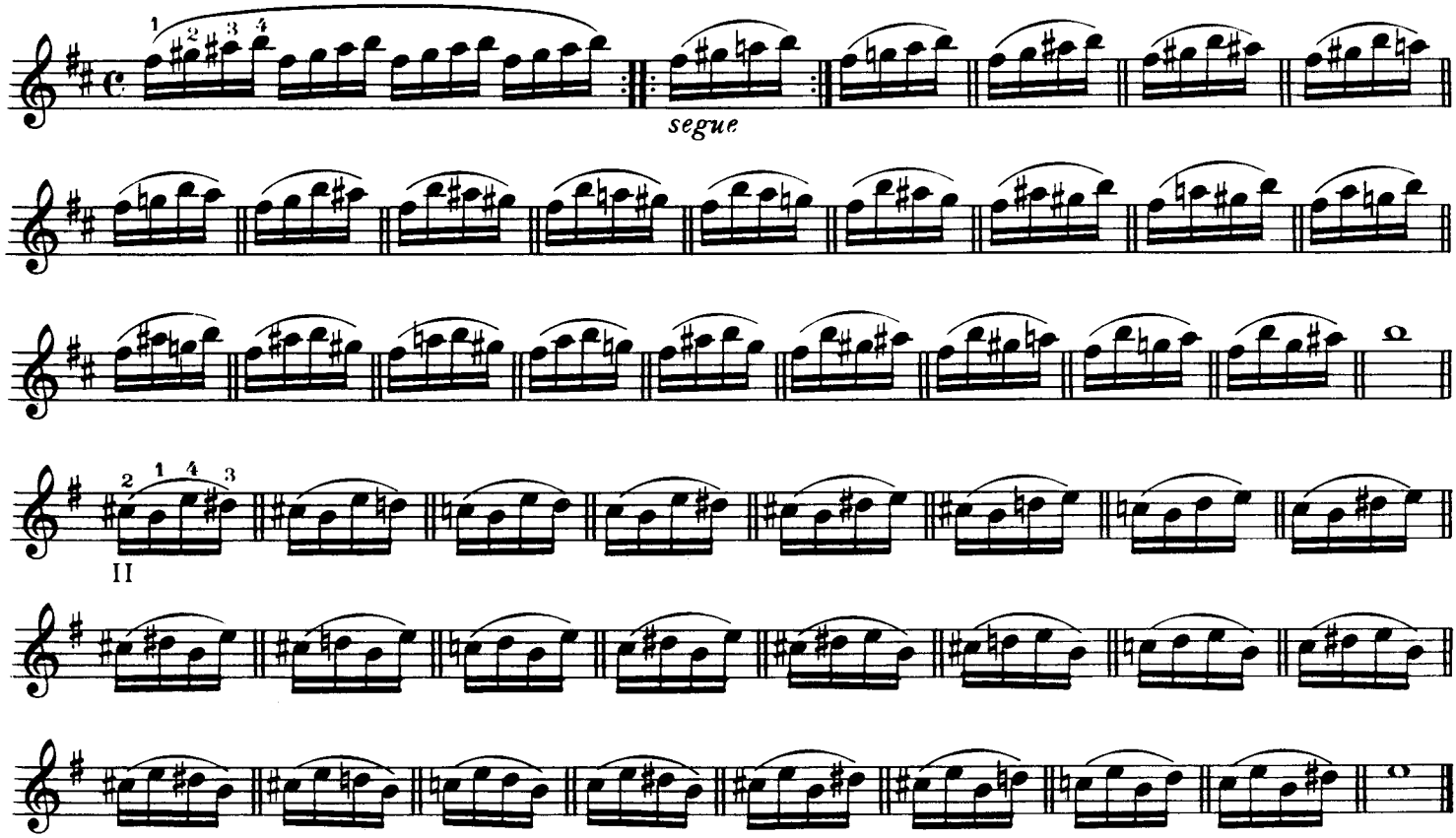




26

Exercices à la 5me Position | *Exercises in the 5th Position* | *Übungen in der 5ten Lage*



III

IV

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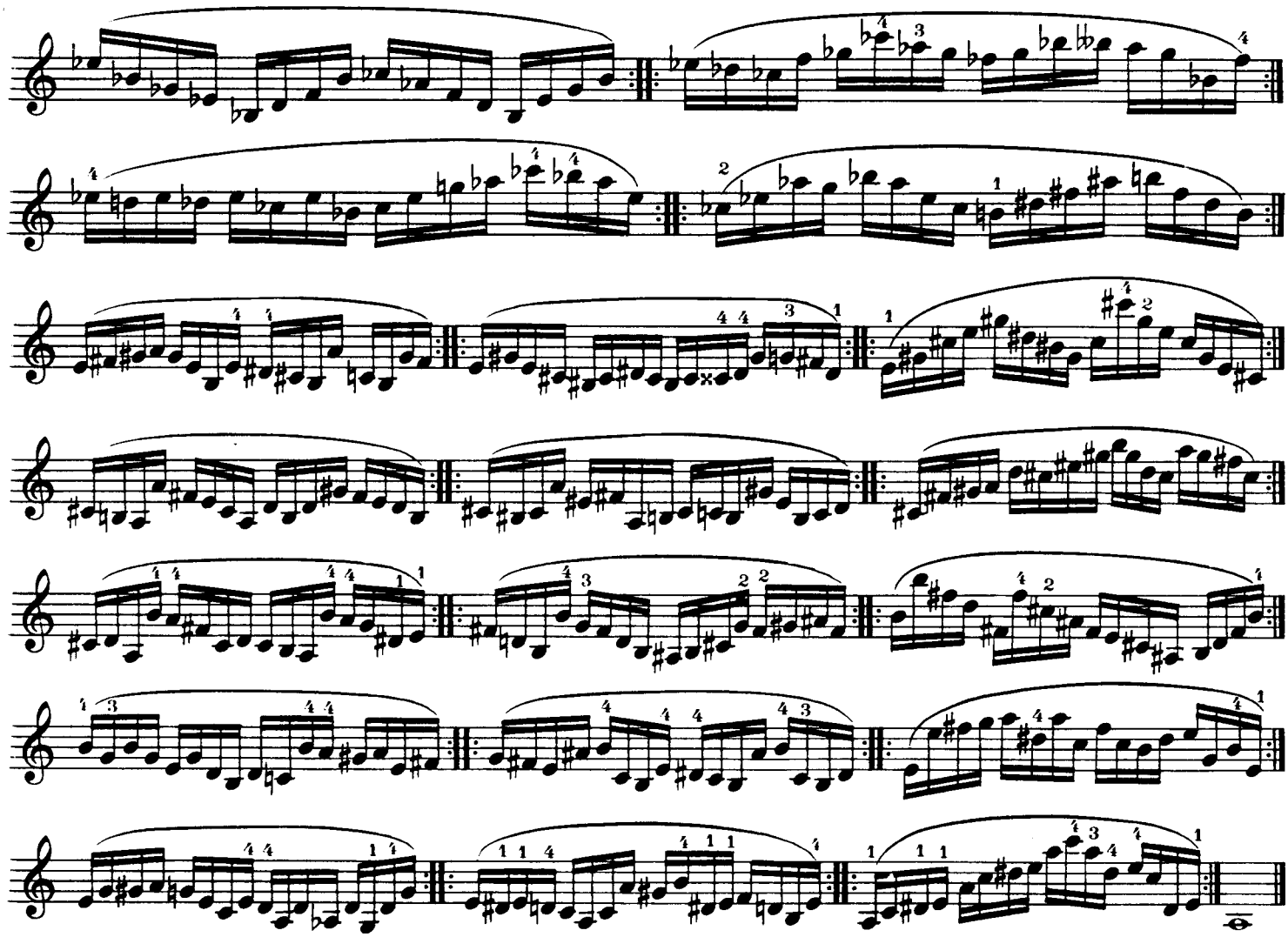

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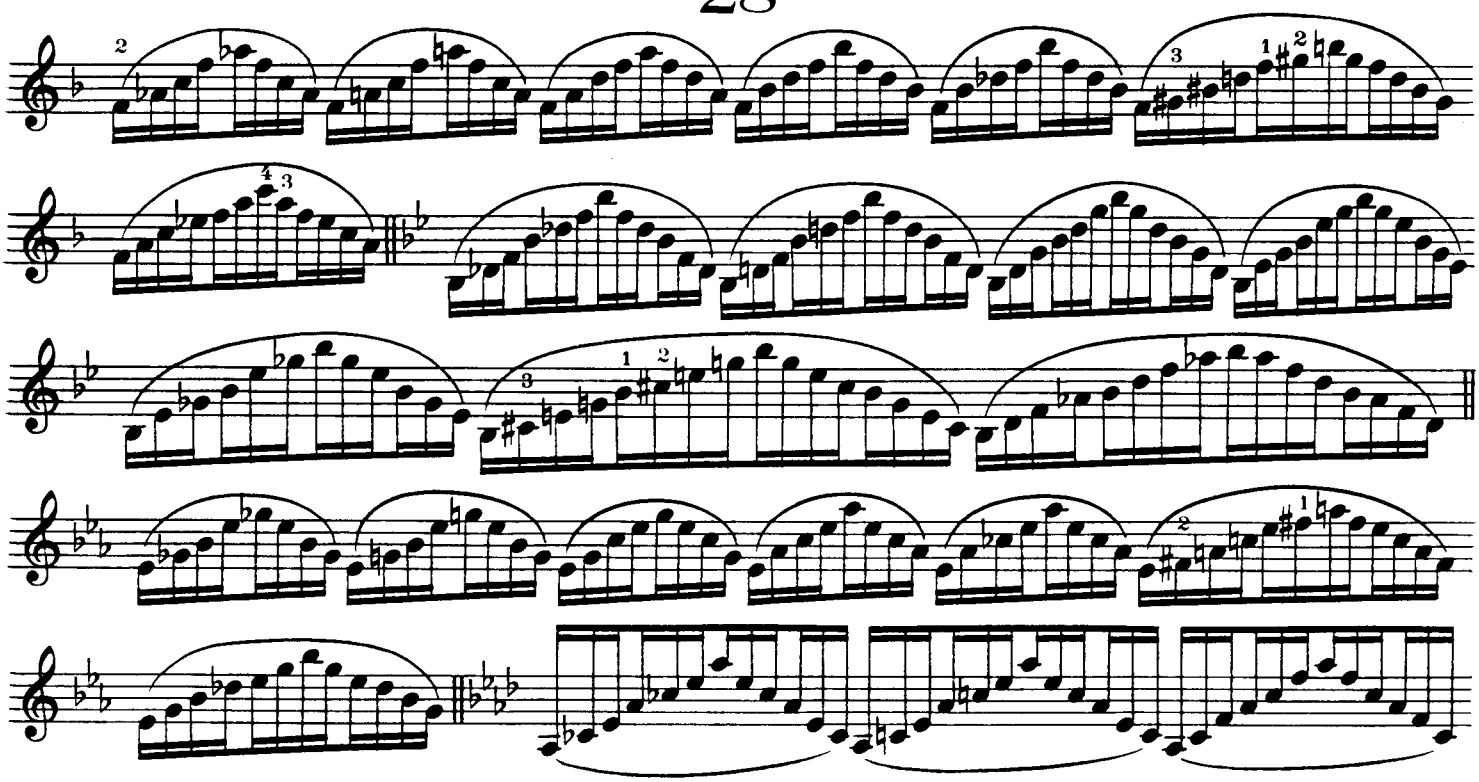

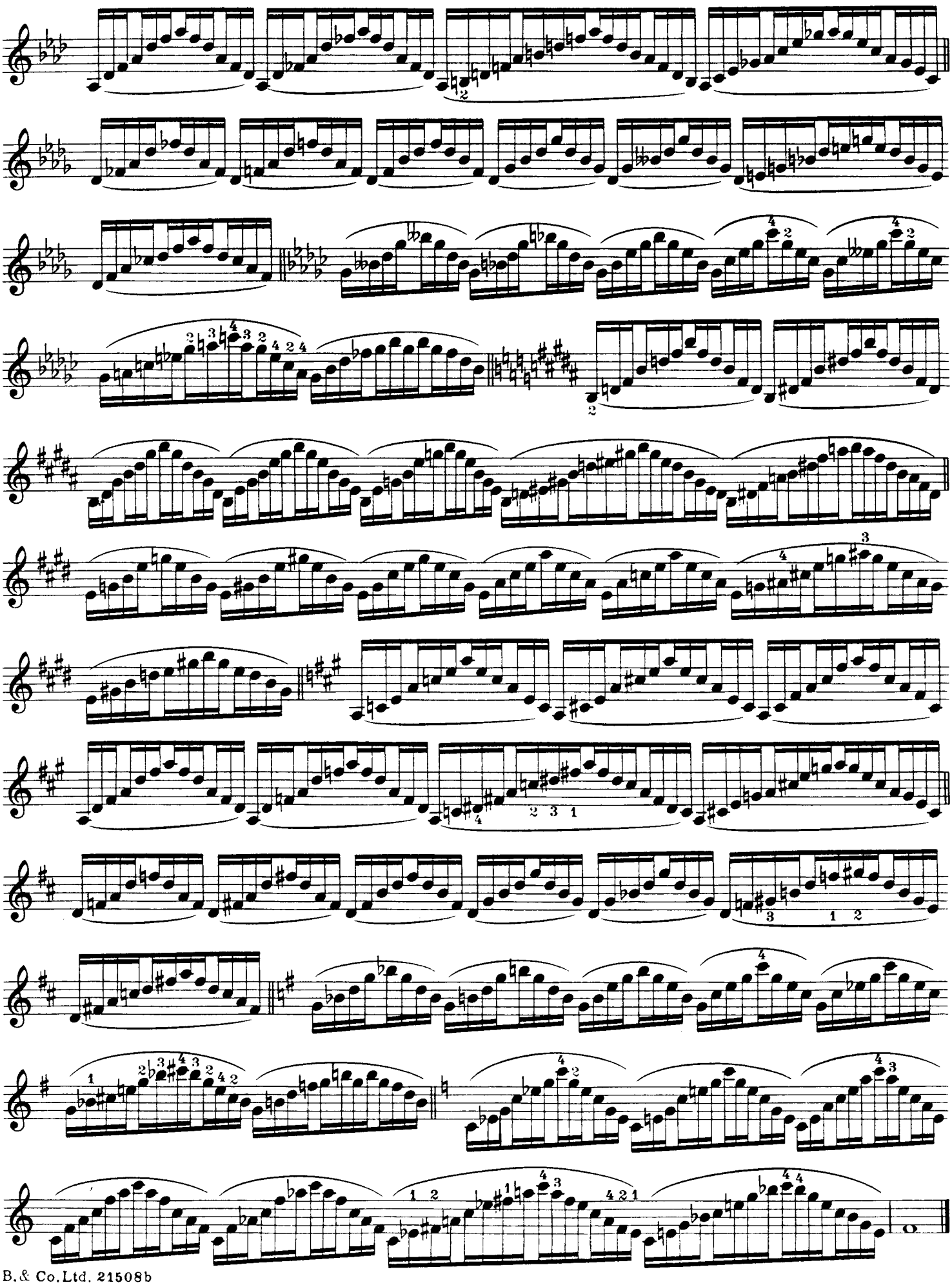

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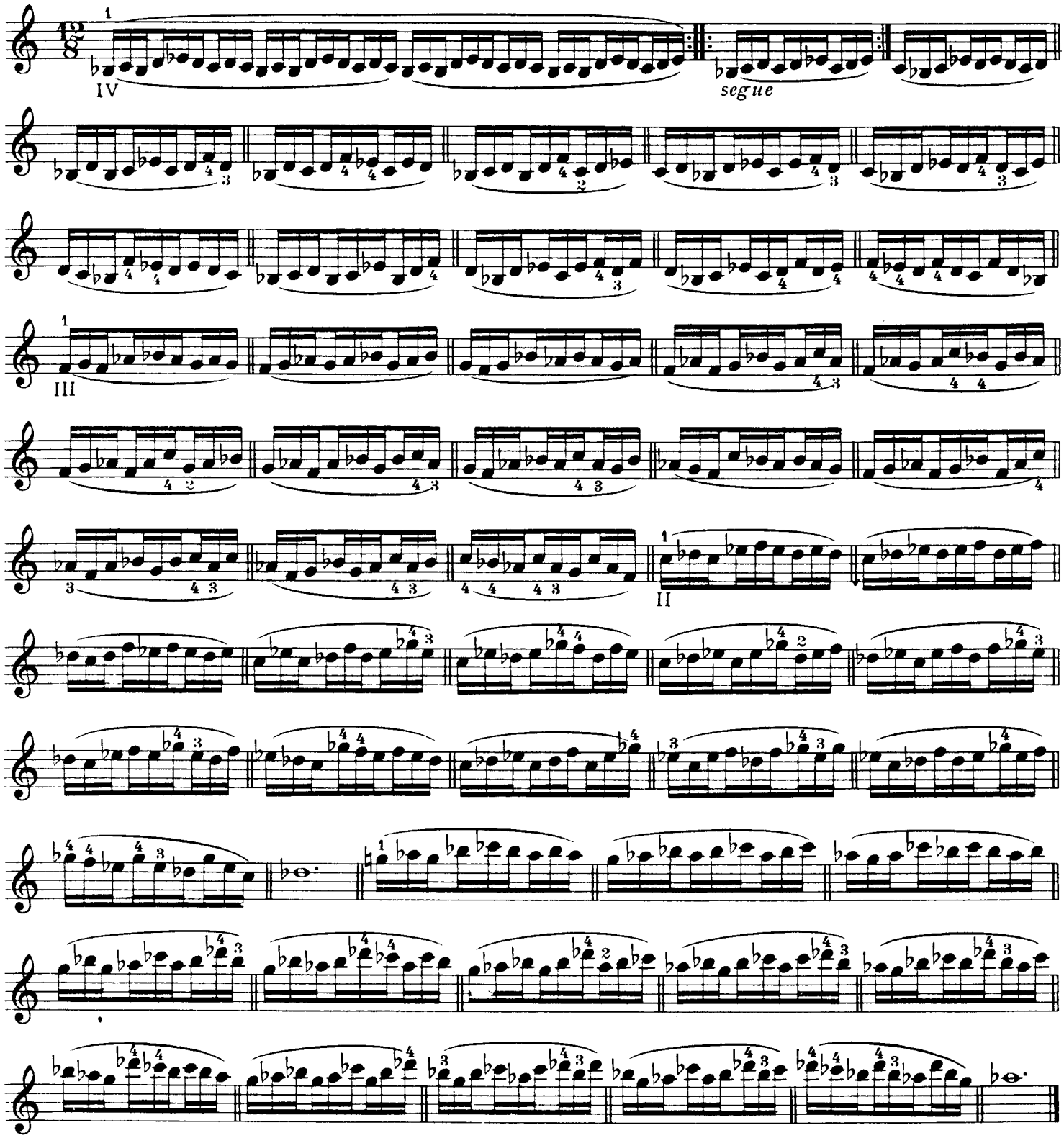
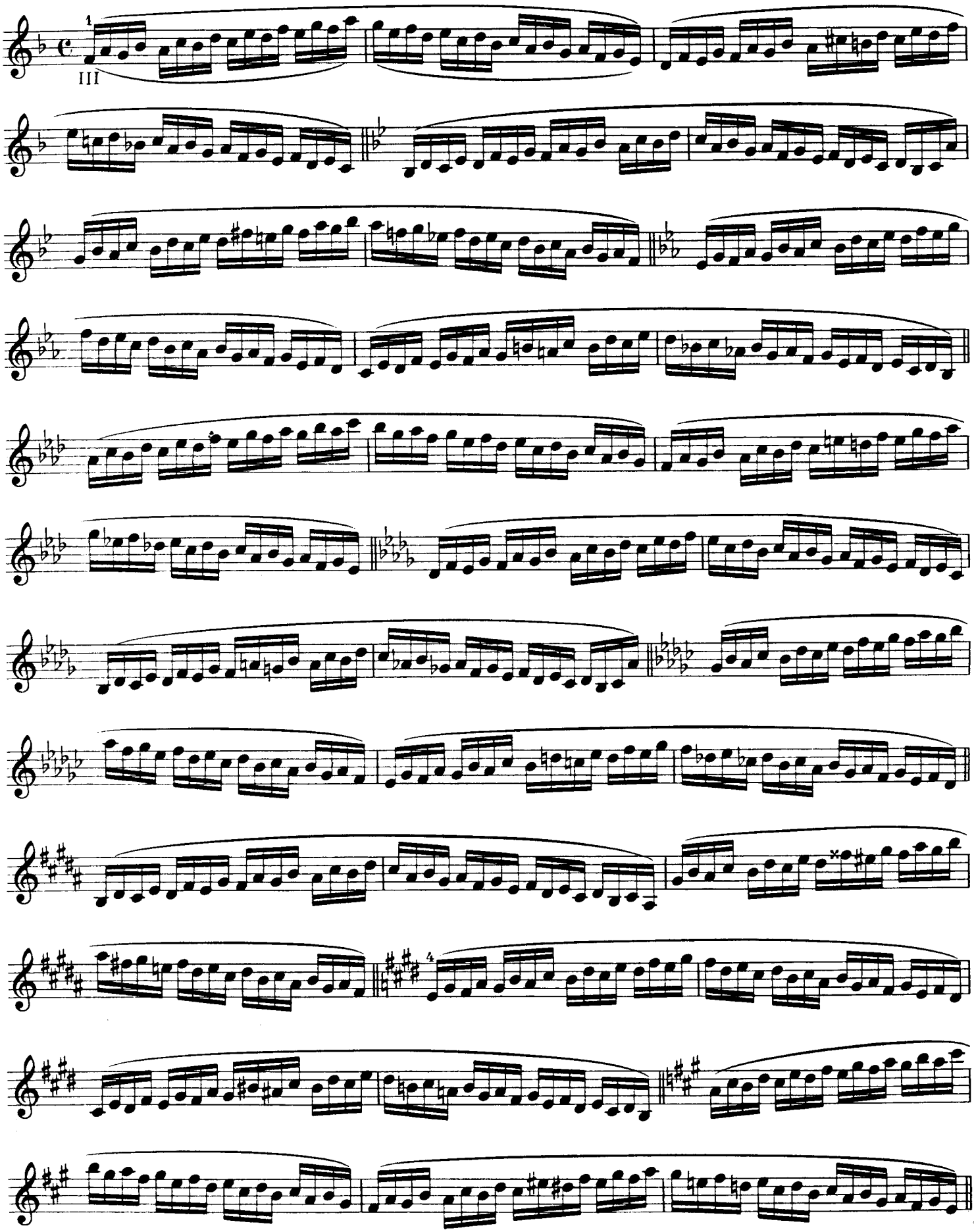
Exercices à la 6me Position
Maintenez le 1r doigt abaissé aussi longtemps que possible. N'oubliez pas, lorsque vous jouez lentement, de lever les doigts aussi haut que possible en faisant jouer les articulations.

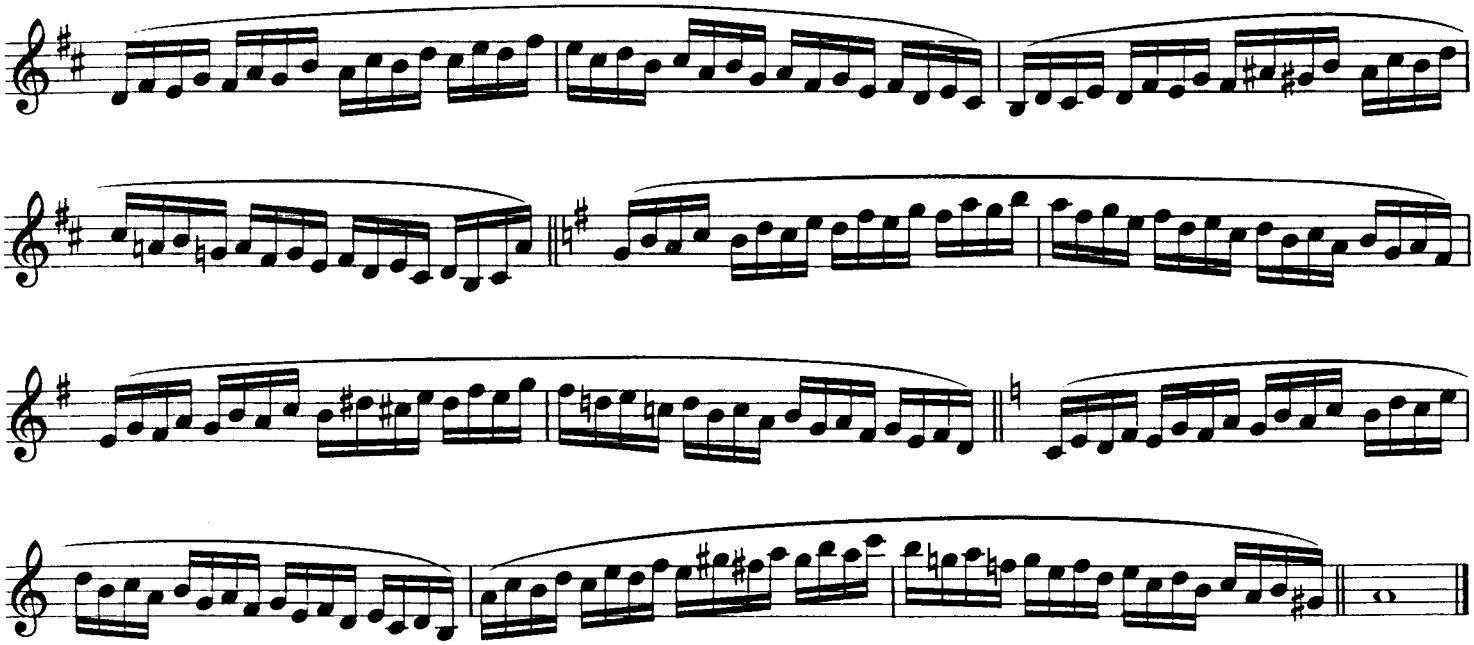
Exercises in the 6th Position
Keep your first finger down wherever possible. Don't forget when practising slowly to lift your fingers high from the knuckles.

Übungen in der 6ten Lage
1. Finger liegen lassen, wo immer es möglich ist. Vergiss beim langsamen Üben nicht, die Finger (aus dem Knöchelgelenk) hoch aufzuheben.



30





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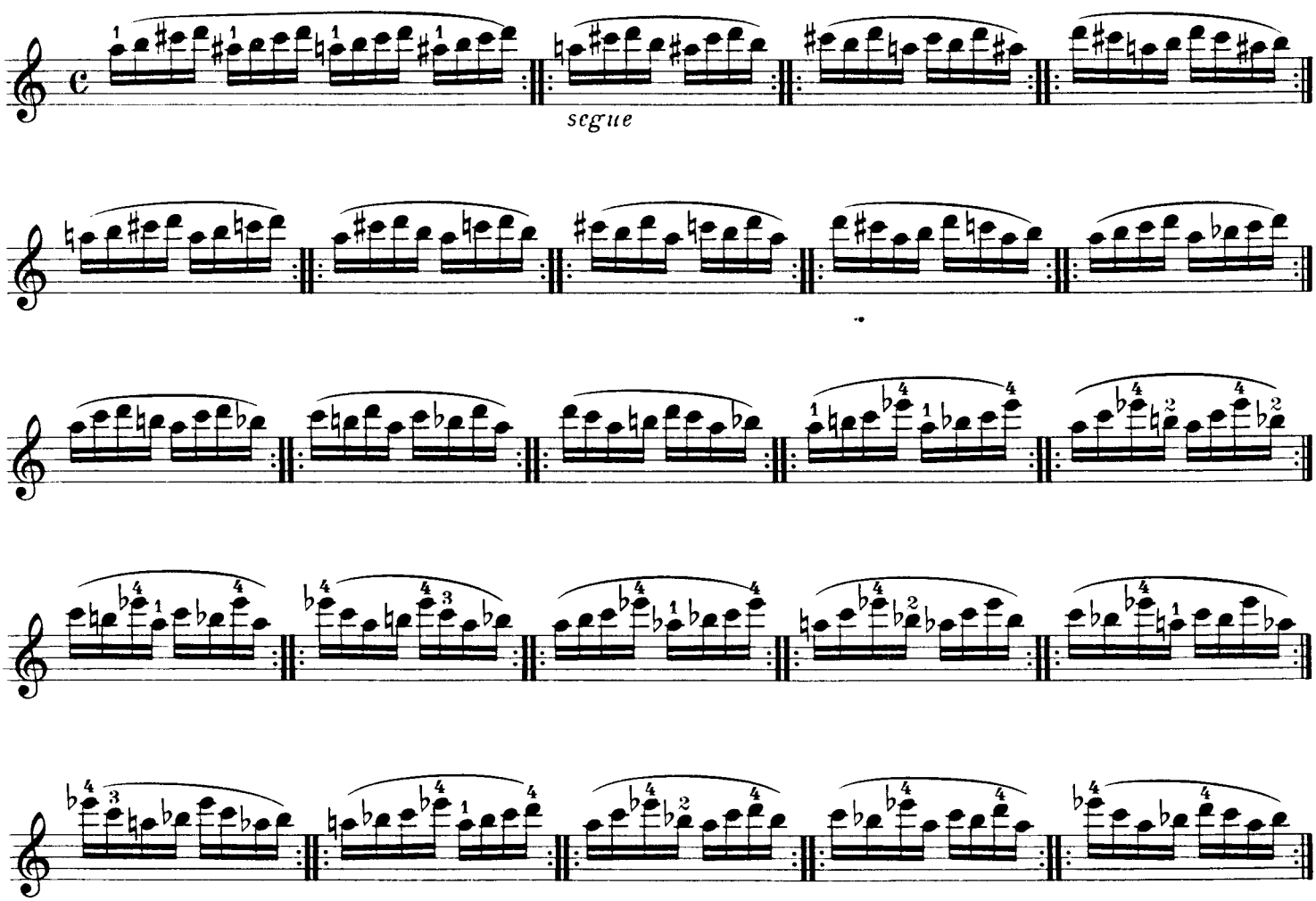
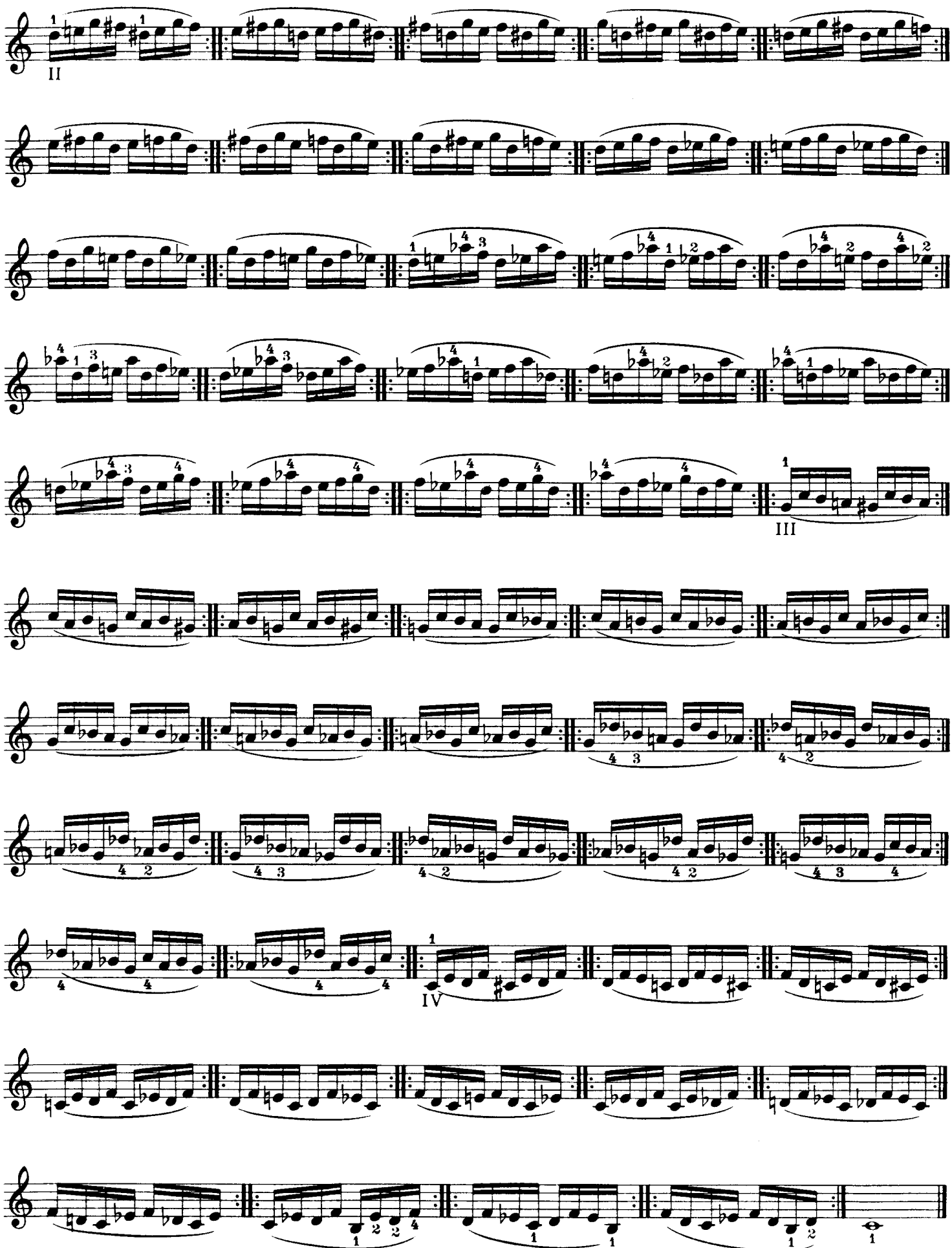
Exercices à la 7me Position
Le 1r doigt abaissé

Exercises in the 7th Position
1st finger down

Übungen in der 7ten Lage
1. Finger liegen lassen





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