

Selected Studies in the First Position

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 Transcribed and edited by
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Repeat each measure several times, slowly at first and ultimately at a quick tempo, playing them both *détaché* and legato. The fingers, well-rounded, should be brought down on the strings with a firm hammer-stroke. These exercises should be practised with rhythmic accuracy. At the same time maintain an even tone throughout with the bow. This means exerting increasing pressure between the thumb and fingers of the right hand as the bow approaches the point.

1

Also to be practised
 in the following ways:



*Keep the fingers down firmly.

Two staves of musical notation in bass clef. The first staff contains four measures of music, each with a slur over a group of notes. The second staff contains four measures of music, also with slurs, and ends with a repeat sign.

2

A single staff of musical notation in bass clef, starting with a common time signature 'C'. It contains two measures of music with a slur over the notes. The first measure ends with a fermata.

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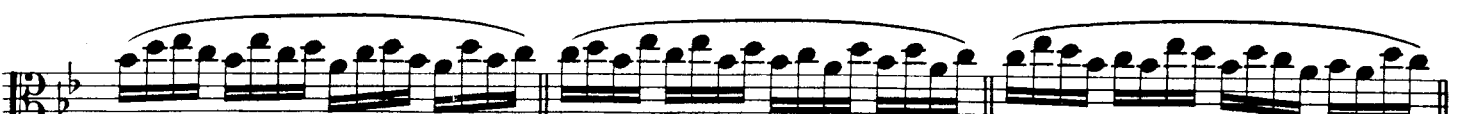
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Repeat each measure by itself at first; then repeat the two measures as indicated.

The image displays a series of 12 musical staves, each containing a sequence of exercises. The first staff is in 3/8 time and features a sequence of eighth-note chords, with the first two measures marked with a '4' and a repeat sign. The subsequent staves show exercises in various time signatures (3/8, 3/4, 6/8) and key signatures (C major, F major, B-flat major, E-flat major, A-flat major, D-flat major). Each exercise typically consists of a series of chords or notes grouped by a slur, with some measures including repeat signs and measure numbers (e.g., 4, 5, 6, 7, 8, 9, 10, 11, 12). The exercises progress through different rhythmic patterns and harmonic progressions, often involving chromatic movement or specific intervallic relationships.

o 4
3 3 3 3 simile

This page contains 12 systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature (C) and features a continuous eighth-note accompaniment pattern. The first system includes a circled '0' in the bass staff. The second system has a circled '4' in the bass staff. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs across the systems. The final system concludes with a double bar line and a whole note in the bass staff.

This page of musical notation is arranged in 13 horizontal staves, each representing a string of a 13-string instrument. The notation is as follows:

- Staff 1:** Features a series of eighth-note patterns with slurs and various accidentals (flats and naturals).
- Staff 2:** Similar to the first, with eighth-note patterns and slurs.
- Staff 3:** Continues the eighth-note patterns with slurs and accidentals.
- Staff 4:** Eighth-note patterns with slurs and accidentals.
- Staff 5:** Eighth-note patterns with slurs and accidentals.
- Staff 6:** Eighth-note patterns with slurs and accidentals.
- Staff 7:** Eighth-note patterns with slurs and accidentals.
- Staff 8:** Eighth-note patterns with slurs and accidentals.
- Staff 9:** Eighth-note patterns with slurs and accidentals.
- Staff 10:** Eighth-note patterns with slurs and accidentals.
- Staff 11:** Eighth-note patterns with slurs and accidentals.
- Staff 12:** Eighth-note patterns with slurs and accidentals.
- Staff 13:** Eighth-note patterns with slurs and accidentals.

The notation includes various musical symbols such as slurs, accidentals (flats, naturals, sharps), and a '4' marking above a group of notes in the 11th staff. The overall style is that of a technical exercise or a specific piece of music for a 13-string instrument.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line. The notation includes various rhythmic values, slurs, and ties. A 4-measure rest is indicated by a '4' above a horizontal line in the fourth staff. The piece concludes with a final whole note chord in the twelfth staff.

Three staves of musical notation in bass clef, common time. The first staff begins with a circled 'o' above the first note. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and repeat signs.

7

A single staff of musical notation in bass clef, common time. It shows a sequence of notes with accidentals and a '1' below the first note, possibly indicating a fingering or a specific interval.

Ten staves of musical notation in bass clef, common time. The music features continuous eighth and sixteenth note patterns with various accidentals and repeat signs, creating a complex rhythmic and melodic texture.

This page contains 12 staves of musical notation for a guitar piece. The music is written in bass clef and consists of a series of eighth-note patterns, often grouped in pairs or fours. The first staff includes specific fingering numbers (1, 2, 3, 4) under the notes. The notation includes various accidentals (sharps, flats, naturals) and slurs. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

Musical notation for guitar, consisting of 13 staves. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first staff is in 3/4 time with a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of two flats (Bb, Eb). The fourth staff has a key signature of three flats (Bb, Eb, Ab). The fifth staff has a key signature of two sharps (F#, C#) and includes fingerings: 4, 2, 3, 1, 4, 2, 3, 1, 2, 3, 1, 4, 2. The sixth staff is in common time (C) with a key signature of two sharps (F#, C#). The remaining staves continue with various musical notations and accidentals.

This page of musical notation is for guitar, consisting of ten staves of music. The notation is written in a single system with a treble clef and a common time signature (C). The music is organized into ten pairs of staves, each pair representing a measure. The notation includes various fretting techniques and fingerings, such as triplets (marked with '3'), doublets (marked with '2'), and single notes (marked with '1' or '4'). The music is written in a style that suggests a specific fingering or technique, possibly a scale or arpeggio exercise. The notes are primarily eighth and sixteenth notes, often beamed together. The fretting is indicated by numbers 1-4 above the notes. The music is written in a style that suggests a specific fingering or technique, possibly a scale or arpeggio exercise. The notes are primarily eighth and sixteenth notes, often beamed together. The fretting is indicated by numbers 1-4 above the notes.

Exercises on Two Strings

Repeat each measure by itself at first; then repeat each two measures.

The musical score consists of 12 staves of music, each containing two measures. The exercises are as follows:

- Staff 1: G major, C major. Exercise 1: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 2: G major, C major. Exercise 2: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 3: G major, C major. Exercise 3: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 4: G major, C major. Exercise 4: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 5: G major, C major. Exercise 5: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 6: G major, C major. Exercise 6: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 7: G major, C major. Exercise 7: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 8: G major, C major. Exercise 8: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 9: D minor, C major. Exercise 9: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 10: D minor, C major. Exercise 10: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 11: D minor, C major. Exercise 11: Slurred eighth-note patterns with accents on the first and third notes.
- Staff 12: D minor, C major. Exercise 12: Slurred eighth-note patterns with accents on the first and third notes.

Exercise 16 consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music with a '4' above the first measure and '1 1' below the first measure. The second measure has '1 2 1 1' below it. The second staff has a bass clef and a key signature of one sharp. It contains two measures of music with '3 3 2 4' above the first measure and '2 2 1' below it. The second measure has '4' above it and '4' below it. The final measure of the second staff has '4' above it and '4' below it.

10

Exercises for the Right Wrist

Practise this exercise with each of the bowings marked below.

Exercise 10 consists of three staves of music. The first staff has a treble clef and a key signature of one sharp. It contains two measures of music with '1 1' below the first measure and '1 2 1 1' below the second measure. The second staff has a bass clef and a key signature of one sharp. It contains two measures of music with '3 3 2 4' above the first measure and '2 2 1' below it. The second measure has '4' above it and '4' below it. The final measure of the second staff has '4' above it and '4' below it.

Exercise 10 consists of ten staves of music. The first staff has a treble clef and a key signature of one sharp. It contains two measures of music with '2 upper half of the bow' above the first measure and '1 upper third of the bow' below the first measure. The second measure has '4 whole bow' above it and '3' below it. The third measure has '6 upper third' above it and '5' below it. The fourth measure has '8' above it and '7' below it. The second staff has a bass clef and a key signature of one sharp. It contains two measures of music with '10' above the first measure and '9' below it. The second measure has '12' above it and '11' below it. The third measure has '14' above it and '13 middle of the bow' below it. The fourth measure has '15' above it and 'upper fourth' below it. The third staff has a treble clef and a key signature of one sharp. It contains two measures of music with '16' above the first measure and '17' above the second measure. The second measure has 'lower quarter' below it. The third measure has '18' above it and '19 middle' below it. The fourth measure has '20' above it. The fourth staff has a bass clef and a key signature of one sharp. It contains two measures of music with '22' above the first measure and '21' below it. The second measure has '24' above it and '23' below it. The third measure has '25' above it and 'upper third' below it. The fourth measure has '27' above it and '26' below it. The fifth staff has a treble clef and a key signature of one sharp. It contains two measures of music with '28' above the first measure and '29' below it. The second measure has '30' above it and '31' above the third measure. The third measure has '32' below it. The fourth measure has '33' above it. The sixth staff has a bass clef and a key signature of one sharp. It contains two measures of music with '35' above the first measure and '34' below it. The second measure has '37' above it and '36' below it. The third measure has '38' above it and '39' below it. The fourth measure has '40' above it. The seventh staff has a treble clef and a key signature of one sharp. It contains two measures of music with '42' above the first measure and '41' below it. The second measure has '44' above it and '43' below it. The third measure has '46' above it and '45' below it. The fourth measure has '47' above it. The eighth staff has a bass clef and a key signature of one sharp. It contains two measures of music with '48' above the first measure and '49' below it. The second measure has '50' above it and '51' below it. The third measure has '52' above it and '53' below it. The fourth measure has '54' above it. The ninth staff has a treble clef and a key signature of one sharp. It contains two measures of music with '56' above the first measure and '55' below it. The second measure has '58' above it and '57' below it. The third measure has '60' above it and '59' below it. The fourth measure has '62' above it and '61' below it. The fifth measure has '64' above it and '63' below it.

Scales in Thirds

The signs (#), (x) and (h) are to be observed only at the repetition of the minor scales.

The musical score consists of ten systems, each containing a treble clef staff and a bass clef staff. The scales are written in 4/4 time. The first system shows the major scale in C major. The second system shows the minor scale in C minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The third system shows the minor scale in D minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The fourth system shows the minor scale in E minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The fifth system shows the minor scale in F minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The sixth system shows the minor scale in G minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The seventh system shows the minor scale in A minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The eighth system shows the minor scale in B minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The ninth system shows the minor scale in C minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The tenth system shows the minor scale in D minor, with a sharp sign (#) above the first measure and a natural sign (h) below the second measure. The score includes various musical notations such as notes, rests, and dynamic markings like '1st time' and '2nd time'.

This section contains four staves of musical notation for the upper half of the bow. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in fours. Fingerings are indicated by numbers 1, 2, and 4. Some notes are marked with a circled 'h' or a circled '#'. The notation includes slurs, accents, and repeat signs.

12

Exercise in Sixths

Upper half of bow

This section contains six staves of musical notation for an exercise in sixths. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in fours. Fingerings are indicated by numbers 1, 2, 3, and 4. The notation includes slurs, accents, and repeat signs.

Octaves

Lower half of bow

Musical score for Octaves exercise, consisting of six staves of music in 3/4 time. The score includes various rhythmic patterns and fingerings, such as 4/4, 1, 2, 3, and 4. The key signature changes from one flat to two flats, and then to one sharp. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

14

Chromatic Scales

Musical notation for Chromatic Scales exercise, showing a single staff with a chromatic scale and fingerings. The scale is written in 3/4 time and includes fingerings 1, 2, 3, 4, 3, 2, 1.

Musical score for Chromatic Scales exercise, consisting of four staves of music. The score includes various rhythmic patterns and fingerings, such as 1, 2, 3, 4, 3, 2, 1, and 1, 2, 3, 4, 3, 2, 1. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-4. Some notes are marked with a circled 'O'.

optional fingering

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-4. Some notes are marked with a circled 'O'.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-4. Some notes are marked with a circled 'O'. The word "simile" is written above the staff.

A musical staff in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-4. Some notes are marked with a circled 'O'.

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optional fingering

Chord of the Diminished Seventh

Keep fingers down on whole-notes without playing them.

The musical score consists of 12 staves of piano exercises. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The exercises are characterized by frequent use of triplets and quartets, often spanning across bar lines. Fingerings are indicated by numbers 1-4 above the notes. Some notes are marked with a '0' for natural harmonics. The exercises progress through various chordal textures and voicings, including diminished seventh chords and their inversions. The final staff concludes with a double bar line and a key signature change to two flats (B-flat major).

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns and techniques:

- Staff 1:** Features a sequence of eighth-note triplets and sixteenth-note groups, often beamed together and slurred. Some notes are marked with a '4', possibly indicating a four-finger technique.
- Staff 2:** Continues the rhythmic patterns with slurs and accents.
- Staff 3:** Introduces triplet eighth notes and sixteenth-note runs.
- Staff 4:** Shows more complex rhythmic figures with slurs and accents.
- Staff 5:** Includes sixteenth-note patterns with slurs and accents.
- Staff 6:** Features a mix of eighth and sixteenth notes with slurs.
- Staff 7:** Contains sixteenth-note runs with slurs.
- Staff 8:** Shows eighth-note patterns with slurs.
- Staff 9:** Includes eighth-note patterns with slurs and accents.
- Staff 10:** Features eighth-note patterns with slurs and accents.
- Staff 11:** Contains eighth-note patterns with slurs and accents.
- Staff 12:** Ends with eighth-note patterns and slurs.

This page of musical notation is for guitar and consists of ten staves. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Many notes are accompanied by fingerings (1-4) and some are marked with accents or slurs. The music is organized into measures, with some measures containing multiple notes. The overall style is technical and appears to be a study or exercise piece. The notation is clear and well-organized, with a consistent layout across the ten staves.

This page contains ten staves of musical notation for guitar, likely for a piece in E minor or a related key. The notation includes various fretting techniques such as bends, slides, and vibrato, as well as complex fingerings and articulations. The music is written in a style that suggests a technical or advanced level of play. The first staff begins with a sharp sign indicating the key signature. The notation includes many slurs, ties, and dynamic markings. The piece concludes with a double bar line and a final note on the tenth staff.

PART II

School of Bowing Technic

Explanatory Abbreviations and Signs

- W Whole length of the bow
- H Half length of the bow
- LH Lower half of the bow
- UH Upper half of the bow
- $\frac{1}{3}$ One third of the bow
- N Nut of the bow
- M Middle of the bow
- P Point of the bow
- M* In the middle, then at point, then at nut of the bow
- ▢ Down-bow (Also when no sign appears at the beginning of an exercise, start down-bow)
- ∨ Up-bow
- Détaché (broad detached stroke)
- Staccato or martellato (martelé)
- ∇ Thrown stroke (spiccato) or saltato (sautillé)
- ↑ Lift the bow from the string

Note: If the student will constantly keep the bow parallel to the bridge, or at right angle to the strings, the position of the arm and wrist will automatically become correct. Thus the angle of the arm with the body and the amount of the bending of the wrist will be regulated by the physical build of the student

1

Exercises for Holding the Bow

To be practised with very short strokes in the middle, at the point, and at the nut. During the rests let the bow lie on the string while counting the rests aloud.

2

Exercises for Guiding the Bow Eighteen Examples with Six Variants

Examples

Variants

Rhythmic Exercises

For Whole Bow and Subdivisions of the Bow

Examples

1 2 4

Keep finger down

3 4 4

5 6

7 8 3

1 2 4

9 4 10 4

11 3 12 4

1 2 4

57 Variants to be applied to each of the above 12 Examples

Whole Bow

In the first four variants, allow the bow to rest lightly on the string.

1 ♩ = 66 etc. 2

3 4 5

6 7 8

9 10 ♩ = 50 simile 11 ♩ = 66

12 13 14 15

Half Bow

Practise with lower, and then upper half of bow

16 $\text{♩} = 66$ 17 18 19 $\text{♩} = 50$

H H H H H H H H H H H H H H H

20 $\text{♩} = 66$ 21 22 23 24

H H H H H H H H H H H H H H H

Half Bow and Whole Bow

25 $\text{♩} = 66$ 26 27

LH W UH W LH W UH W LH W UH W

28 29 30 31 32

W UH W LH LH W UH W LH W UH W W UH W LH LH W UH W

Middle of Bow

33 $\text{♩} = 66$ 34 35 36 37 38

M M M M M M M M M M M M

39 40 41 42

M M LH UH UH LH W W W W W

43 44 45 46

LH W UH W LH UH W LH UH W LH UH W

One-Third of Bow

47 $\text{♩} = 66$ 48

a) N b) M c) P a) N b) M c) P

49 50 51

a) N b) M c) P N W P W

52 53 54

N W P W W P W N W P W N

55 56 57

W P W N N W P W W P P P W N N N

4

Study in Half-Notes with 75 Variants

Andante

2nd Viola

Variants

Whole Bow

1 ♩ = 80 *etc. 2* 3 ♩ = 50 4 ♩ = 80

W W W W W W W W

5 ♩ = 60 6 ♩ = 80 7 ♩ = 60

W W W

8 ♩ = 80 9 10

W W W W W

11 12 ♩ = 80 13 14

W W W W W W W W

Half Bow

15 $\text{♩} = 80$ \vee 16 17 18

a) UH UH UH UH
b) LH LH LH LH

19 20 21

a) UH UH UH
b) LH LH LH

22 23 24 25

a) UH UH UH UH
b) LH LH LH LH

Whole Bow and Half Bow

26 $\text{♩} = 80$ 27 28 29 30

W UH W LH W UH W LH LH W UH W LH W UH W LH W UH W

31 32 33

W UH W LH W UH W LH W UH W LH W UH W LH

Middle of Bow

34 $\text{♩} = 80$ 35 36 37 38

M M M M M

Slurred Bowing: Whole Bow and Half Bow

39 $\text{♩} = 80$ 40 41 42 43 44

W W W W W W W W W W W W W W

45 46 47 48 49

W W W W W W W W W W UH W LH LH W UH

50 \square 51 52 53

W UH W LH LH LH W UH UH W LH W UH W LH W UH W

Preparation of Staccato

54 $\text{♩} = 80$ 55 56 57

LH UH W W W W W LH UH W

58 59 60 61

W W W W W W W W

One-Third of Bow

62 $\text{♩} = 80$ 63

a) $\frac{1}{3}$ N
b) $\frac{1}{3}$ M
c) $\frac{1}{3}$ P

$\frac{1}{3}$ N
 $\frac{1}{3}$ M
 $\frac{1}{3}$ P

64 65

$\frac{1}{3}$ N
 $\frac{1}{3}$ M
 $\frac{1}{3}$ P

N
M
P

66 67

N W P W W P W N

68 69

N W P W N W P W

Dotted Quarter-Notes

70 $\text{♩} = 80$ 71 72

LH LHLH LH UH UH LH LH W UH UH W

73 74 75

W W W W W W W W

The D tach  and Springing Bow
Study in Quarter-Notes with 260 Variants

Moderato

2nd Viola

260 Variants

Whole Bow

1 $\text{♩} = 88$ etc. 2 $\text{♩} = 60$ 3 $\text{♩} = 88$ 4

W W W W W W W W W W

Upper Half of Bow

5 $\text{♩} = 60$ 6 $\text{♩} = 88$ 7 8

UH UH UH UH UH V V V V

Middle of Bow

9 $\text{♩} = 60$ 10 $\text{♩} = 88$ 11

M M M M

12 13 14

M M M V V V V

Legato

15 $\text{♩} = 88$ 16 W 17 W 18 W 19 W W UH LH

20 W W 21 W W 22 W W W UH LH UH W

24 UH W LH W UH 25 W W 26 W W 27 W W UH W

With One-Third of Bow

28 $\text{♩} = 88$ 29 30 31 32 W W P N

a) $\frac{1}{3}$ N N $\frac{1}{3}$ N $\frac{1}{3}$ N $\frac{1}{3}$ P N
 b) $\frac{1}{3}$ M M M M M
 c) $\frac{1}{3}$ P P P P P

33 W W 34 35 36 P N W P W N N W P W

37 W P W N 38 W W P N 39 W W P N

Dotted Quarter-Notes

40 $\text{♩} = 88$ 41 42 43 W W W $\frac{2}{3}$ W $\frac{1}{3}$ W

44 W W 45 W UH UH W LH LH 46 W UH UH W LH LH

47 W W 48 W 49 W

Staccato

50 ♩ = 60 W W

51 W W

52 W W

53 ♩ = 66 W

54 W W

55 ♩ = 72 W W W

56 W UH W LH

57 W

58 ♩ = 74 LH UH UH LH W W W

59 W

60 W W

61 W

62 W

63 W

64 W

65 W

66 W

With Very Short Bow

67 ♩ = 116 M* P

68 M* W

69 M* W

70 M* W

71 N P

72 W P W N N P

73 W W

74 W P W N P W N W

75 W W

76 W W

77 W W

78 W W

79 W P N

With the Wrist Only

80 $\text{♩} = 92$ $\text{♩} = 116$ 81 82

M* M* M*

83 84 85

M* M* W P W N

86

N

87 88

N P P N

89 90

W P W N N W P W

91 92

P P N N N N W F P W

93 94

M* simile M*

95 96

N

97

P P N

98 99 100 101

N W P W M* M* W P W N

Syncopated Legato Notes

102 $\text{♩} = 88$ W W
 103 W W
 104 W W
 105 W W
 106 W W
 107 W P
 108 W W
 109 W W
 110 W W
 111 W W
 112 W
 113 W
 114 W
 115 W
 116 W
 117 W

Dotted Eighth-Notes

118 $\text{♩} = 88$
 119 P
 120 $\text{♩} = 108$ N
 121 P
 122 W P
 123 W N
 124 $\text{♩} = 80$ W W
 125 W W
 126 W P W N
 127 W P W N
 128 M*
 129 W P W N
 130 \sqrt{W} W
 131 W W
 132 W
 133 W W
 134 W W
 135 W W

Short Staccato Strokes

136 $\text{♩} = 104$ $\sqrt{M^*}$ with very short bow stroke
 137 M*
 138 W W
 139 W
 140 W
 141 W
 142 W
 143 W
 144 W
 145 W
 146 W
 147 W

148 W 149 ♩ = 128 150 M* 151 W

152 W 153 W 154 W 155 W 156 W 157 W

158 W 159 W 160 W

161 W 162 W

163 W 164 ♩ = 104 165 M* M*

166 M* 167 M* 168 M*

169 M* 170 171 W 172 W

173 W 174 W 175 W 176 W 177 W

178 W 179 W 180 W

181 W 182 W

183 W 184 W
 185 W 186 W
 187 W 188 W
 189 W 190 W

Viotti's Style of Bowing

191 W W W W simile
 192 W W W simile
 193 W P W W N W W simile
 194 W N W W simile
 195 W W simile

The Thrown Stroke (Sautillé)

196 N (f) M (p) N M N M
 197 N M N M
 198 N M N M
 199 N M
 200 N M detached strokes detached strokes N M
 201 N M
 202 N M
 203 N M M
 204 N M
 205 M
 206 M
 207 N M
 208 N M
 209 M

*↑ This mark shows where the bow should be lifted

210 *N*
 211 *M M M M* *V V V V V*
 212 *M* *V V V V V*
 213 *V M* *3* *3*
 214 *M* *3* *3*
 215 *M*
 216 *M M*
 217 *M*
 218 *M*
 219 *M*
 220 *N*
M

Springing Bow (Sautillé)

221 Preparatory exercise *M with the wrist* *fp* *fp* *fp* *fp*
 222 *M* *The first note détaché, the rest thrown*
 223 *M*
 224 *M sautillé*
détaché

Flying Staccato

225 *W W* *W*
 226 *W* *W*
 227 *W* *W*
 228 *W* *W*
 229 *W*
 230 *W* *3* *3*
 231 *W* *3* *3*
 232 *W* *W*
 233 *W* *W*
 234 *W*

Thrown Staccato

235 *M* *M*
 236 *M* *M*
 237 *M*
 238 *M*
 239 *M* *P*

Study in Eighth-Notes with 214 Variants

Allegro moderato

The main musical score consists of eight staves of music in 2/4 time. The key signature has one flat (B-flat). The music features eighth-note patterns with various accents, including slurs, accents, and dynamic markings like '4' and '1 2 2'. There are also some fermatas and rests throughout the piece.

Varied Bowings

The 'Varied Bowings' section contains 25 numbered examples of eighth-note patterns. Each example is accompanied by a specific bowing technique indicated by letters and symbols below the staff:

- 1: $\frac{1}{3}$ M*
- 2: *etc.* $\frac{2}{3}$ M*
- 3: $\frac{1}{3}$ M*
- 4: $\frac{1}{3}$ M*
- 5: M*
- 6: W W
- 7: W UH W LH
- 8: LH W UH W
- 9: W WH
- 10: LH W UH
- 11: LH W UH LH
- 12: W
- 13: W
- 14: W UH
- 15: W UH UH
- 16: W W W
- 17: P W W P
- 18: P W N W P
- 19: P W N
- 20: P W N
- 21: W UH W LH W W
- 22: W
- 23: W W
- 24: W W N
- 25: W W N

26 W W 27 W W 28 W W 29 W W 30 W W

31 P W 32 W 33 W 34 W 35 W N

36 W 37 P W N 38 W P P W

Wrist Strokes

39 $\text{♩} = 126$ 40 41 42

43 44 45 46

47 48 49 W 50 W P P

51 W P W N 52 W P 53 W P N 54 W

55 56 $\text{♩} = 118$ 57 58 $\text{♩} = 108$

59 60 61 62

63 64 65

66 67 W P

68 W P 69 W P W N N 70 W

71 W 72 $\text{♩} = 100$ 73 W P W N

Dotted Eighth-Notes

Preparatory exercise

74 $\text{♩} = 108$

75 W W

76 W W

77 $\text{♩} = 126$

78 V V V

79 V V V

80 W P

81 V V V

82 $\text{♩} = 104$

83 W W

84 $\text{♩} = 112$

85 W P W N

86 W W

87 W P W N

88 M*

89 W P

90 W M*

91 $\frac{1}{3}$ P

92 W P

93 W W

94 M*

95 W W

96 W W

97 W W

98 W W

Syncopations

99 $\text{♩} = 108$

100 M* M*

101 M*

102 N W

103 N P W

104 $\text{♩} = 92$

105 N W

106 W P W N

107 M

108 N W

109 P W N

Staccato

110 $\text{♩} = 120$ M* 111 M* 112 M* 113 M*

114 M* 115 M* 116 W W 117 W P

118 W W 119 W W 120 W W 121 W W

122 W P 123 W W 124 W W 125 W W

126 W W 127 W W 128 W W 129 W W

130 $\text{♩} = 104$ N W P W 131 N W P W 132 W P W *simile* 133 W P W N W

134 W P W N 135 $\text{♩} = 108$ M* 136 M* 137 M*

138 M* 139 M* 140 M*

141 W 142 W 143 W

144 W 145 W 146 W

147 W

148 W

149 $\text{♩} = 92$ $M^* \text{ } \textcircled{3}$ $\textcircled{3}$ $M^* \text{ } \textcircled{3}$ $\textcircled{3}$ M^*

150 $M^* \text{ } \textcircled{3}$ $\textcircled{3}$ M^*

151 M^*

152 $\textcircled{\square} M^*$ $\textcircled{\square} M^*$ M^*

153 $\textcircled{\square} M^*$

154 M^*

155 W W W

156 W W W

157 W W W

158 W W W

159 W W W

160 W

Spiccato

161 $\text{♩} = 132$ $M \text{ } (p)$ $N \text{ } (f)$ M N M M M M

162 M N M M M

163 M M M M M

164 M M M M M

165 M M M M M

166 M M M M M

167 M M M M M

168 M M M M M

169 M M M M M

170 M M M M M

171 M M M M M

172 M M M M M

173 LH M M M M M

174 M N M M M

175 M M M M M

176 N M N M N M M M

177 N M N M N M M M

178 N M N M N M M M

179 N M N M N M M M

180 N M N M N M M M

181 N M N M N M M M

182 N M N M N M M M

183 M M M M M

184 M M M M M

185 N M N M N M M M

186 N M N M N M M M

187 M M M M M

188 M M M M M

189 M M M M M

190 M M M M M

191 M M M M M P

192 $\text{♩} = 104$

M 3 3 M 3 3 3 3

194 $\text{♩} = 80$ Sautillé 195

M M sautillé

196

détaché M

197 $\text{♩} = 100$ 198

M 3 3 p sautillé M

At the Nut

199 $\text{♩} = 92$ 200 201 202

N N N N 3 3

Accented Stroke at the Point

203 $\text{♩} = 104$ 204 205 206

P P P P

Crescendo and Decrescendo

207 $\text{♩} = 126$ W

p f p f Nf Mp f Np

7

Study in Eighth-Notes in 6/8, with 91 Variants

Allegretto

The main piece consists of five staves of music in 6/8 time, marked 'Allegretto'. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth-note patterns, some with slurs and accents. The second staff includes a key signature change to two sharps (F# and C#). The piece concludes with a double bar line and a final cadence.

Varied Bowings

The 'Varied Bowings' section contains 25 numbered examples of eighth-note patterns in 6/8 time. Each example is accompanied by a specific bowing direction indicated by letters below the notes: W (Wedge), H (Hair), P (Pencil), N (Nail), LH (Left Hand), and V (Vibrato). The patterns vary in their starting notes and bowing directions, providing a comprehensive set of technical exercises for the instrument.

Dotted Eighth-Notes

(Preparatory exercise)

26 $\text{♩} = 168$

W P W

27 W W

28 W W

29 W W

30 W W

31 W W

32 W H

33 W P

34 W P

35 W W N

36 W P W N

37 LH M UH

38 W V □ V

39 UH M LH LH M UH UH M LH

40 M*

41 W

Wrist Strokes

42 $\text{♩} = 76$

M*

43 M*

44 M*

45 M*

46 W

47 W

48 W

49 W

N

P

P

P

50 $\text{♩} = 68$

M*

51 M*

52 M*

53 M*

54 M*

55 M*

56 W P

57 W

Dotted Sixteenth-Notes

58 $\text{♩} = 60$

N P

59 N W P W

60 N W

61 V W W

62 W P W N

63 W W

64 W W

65 *W* *P* *N* 66 *W* *P* 67 *V* *LH* *MUH* *UH* *MLH*

68 *W* 69 *W* *P* 70 *W*

Spiccato

71 *M* (*p*) *N* (*f*) *N* = 168 72 *M* *N* 73 *M* *N* 74 *M* *N*

75 *M* *N* 76 *M* 77 *M* 78 *M* *N*

79 *M* *N* 80 *M* *N* 81 *M* *N* 82 *M* *N*

83 *M* 84 *M* 85 *M* 86 *M*

Sautillé

87 *M* *N* = 160 88 *M* *p sautillé* *f détaché*

89 *M* 90 *M* *détaché* *3* *3* *3* *N* = 66

sautillé *détaché*

sautillé 91 *M*

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Arpeggio Etude

To be practised with Bowings 1 to 198 (pp. 40 = 45)

The musical score for 'Arpeggio Etude' consists of five staves of music. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a continuous sequence of arpeggiated chords, with each staff showing a different variation of the pattern. The notes are connected by stems, and the overall texture is that of a single melodic line.

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Study in Sixteenth-Notes with 66 Variants

The musical score for 'Study in Sixteenth-Notes with 66 Variants' consists of five staves of music. It is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music features a continuous sequence of sixteenth-note patterns, with each staff showing a different variation of the pattern. The notes are connected by stems, and the overall texture is that of a single melodic line. Some notes are marked with circles, and there are some fingerings indicated above the notes.

1 *etc.* 2 3 4
W W W W W W W W a) UH b) LH LH UH UH LH

5 6
P P P P
martelé

7 8 9 10
N martelé M spiccato N W P W N W P W

11 12
a) N b) P c) M a) N b) P c) M

13 14
a) N b) P c) M a) N b) P c) M

15 16
a) N b) P c) M a) N b) P c) M

17 18
a) N b) P c) M a) N b) P c) M

19 20
a) N b) P c) M a) N b) P c) M

21 22
a) N b) P c) M a) N b) P c) M

23 N P M 24 N P M

25 N P M 26 N P M

27 N W P 29 UH P UH M UH P

28 P W N 30 N LH M LH N LH

31 P 33 M UH M 35 P UH M UH P

32 N 34 LH M LH 36 M LH N LH M

37 P H 39 P 41 W P W N 43 P

38 M LH N LH M 40 P 42 P 44 LH M LH

45 LH N 47 W 49 W

46 P UH 48 M 50 LH LH N LH LH

51 P W 53 M LH LH M 55 LH N W

52 W P W N 54 UH UH 56 N

57 N W W 59 LH 61 UH UH M

58 LH M UH 60 W P 62 M LH LH

63 P 65 from N to P

64 N 66 LH M UH