

Sevcik
School of Bowing Techniques, Op.2
Book 2

No.13

Study in Triplets
With 105 Variants in the Bowing

For the same Study in the 7th position, see No.26.

Nº 13

Estudio en Tresillos
con 105 cambios de golpes de arco

El mismo en la 7ª posición, véase Nº 26.

Allegro

The musical score consists of eight staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro'. The first measure of the first staff is marked with a forte dynamic 'f' and contains a triplet of eighth notes. Subsequent staves contain various rhythmic patterns, including triplets and sixteenth-note runs. The score concludes with a double bar line and repeat dots.

Bowings
Golpes de Arco

(♩ = 100)

) M 3 3 3 M*

3 W P W N 4 W P W N 5 W W

6 W W 7 W W 8 W

(♩ = 104; ♩ = 120; ♩ = 138; ♩ = 168)

9 M* 10 W P 11 M*

12 N W 13 M* 14 W P

15 M* 16 N W $\frac{1}{3}$ M

18 W P 19 M* $\frac{1}{3}$ M*

21 H H H 22 M* 23 M*

24 W W 25 M* 26 W P W N

27 M* 28 W P W N 29 M*

) All bowings marked M are to be practised in the middle of the bow, at the point, and at the nut.

) Todos los golpes de arco marcados M deben practicarse en el medio, en la punta y en el talón del arco.

30 M* 31 M* 32 W

33 M* 34 M* 35 M*

36 N W 37 W P W 38 P W N W P

39 W 40 W 41 W

42 W 43 W 44 P N

Moderato (♩ = 92)

Martellato Martillado 45 M₃ 3 3 46 M* 47 W

Allegro (♩ = 128)

48 M* 49 M* 50 N W 51 M*

52 M* 53 W P 54 M*

55 W P 56 M* 57 M*

(♩ = 116)

58 1/3 M* 59 M* 60 M*

(♩ = 138)

61 *V* *W* *W* 62 *V* *W* *W* 63 *W*

64 *W* 65 *W* 66 *W*

67 *W* 68 *W* 69 *W*

(♩ = 80)

70 *M** 71 *M** 72 *M** *V*

73 *W*

(♩ = 126)

Spiccato

74 *N (f)* *M (p)* 75 *N* *M*

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

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

82 *M* 83 *M* 84 *M*

85 *M* 86 *N* *M* 87 *N* *M*

88 *N* *M* 89 *N* *M* 90 *W* *W*

91 *M* 92 *M* 93 *M* *f* *p*

94 *M* 95 *M* *sautillé* *saltillo* ($\text{♩} = 108$)

96 *M* 97 *M*

Crescendo e decrescendo 98 *W* *p* *f* *p* ($\text{♩} = 116$)

détaché *destacado* 99 *M* *p* *f* 100 *p* *M* *f* *p*

101 *f* *p* *W* *p* *P* *f* *p*

102 *M* *p* *f* 103 *p* *W* *p*

spiccato 104 *P* *f* *M* *p* *f*

sautillé *saltillo* 105 *M* *p* *f* *p*

No.14

Study in Triplets (three-four time)
with 77 different Bowings

For the same Study in the 4th position, see No.25.

No 14

Estudios en Tresillos (compás $\frac{3}{4}$)
con 77 cambios de golpes de arco

El mismo estudio en la 4ª posición, véase No 25.

Allegro

f

decresc.

p

pizz.

Bowings
Golpes de Arco

1 ($\text{♩} = 100$)

2

3

4

5

6

7

8

M*

M*

WP

N

WP

W

W

W

W

W

W

9 10 11 12

W N W W

Detailed description: This block contains the first four measures of a musical staff. Measure 9 starts with a whole note 'W'. Measure 10 contains a half note 'N' and a whole note 'W'. Measure 11 contains a whole note 'W'. Measure 12 contains a whole note 'W'. The notation includes eighth notes, quarter notes, and slurs.

13 14 15 16

W N M* W P

Detailed description: This block contains measures 13-16. Measure 13 has a whole note 'W'. Measure 14 has a half note 'N' and a whole note 'M*'. Measure 15 has a whole note 'M*'. Measure 16 has a whole note 'W' and a half note 'P'.

17 18 19 20

M* M* W P M*

Detailed description: This block contains measures 17-20. Measure 17 has a half note 'M*'. Measure 18 has a half note 'M*'. Measure 19 has a whole note 'W' and a half note 'P'. Measure 20 has a half note 'M*'.

21 22 23 24

W P M* M* W P

Detailed description: This block contains measures 21-24. Measure 21 has a whole note 'W' and a half note 'P'. Measure 22 has a half note 'M*'. Measure 23 has a half note 'M*'. Measure 24 has a whole note 'W' and a half note 'P'.

25 26 27 28

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

Detailed description: This block contains measures 25-28. Measure 25 has a quarter note $\frac{1}{3}$ and a half note 'M*'. Measure 26 has a half note 'M*'. Measure 27 has a half note 'M*'. Measure 28 has a quarter note 'P', a half note 'W', and a half note 'N'.

29 30 31 32

$\frac{1}{3}$ M* M* N W M*

Detailed description: This block contains measures 29-32. Measure 29 has a quarter note $\frac{1}{3}$ and a half note 'M*'. Measure 30 has a half note 'M*'. Measure 31 has a half note 'N' and a whole note 'W'. Measure 32 has a half note 'M*'.

33 34 35 36

M* N W M* M*

Detailed description: This block contains measures 33-36. Measure 33 has a half note 'M*'. Measure 34 has a half note 'N' and a whole note 'W'. Measure 35 has a half note 'M*'. Measure 36 has a half note 'M*'.

37 38 39 40

N W M* M* M*

Detailed description: This block contains measures 37-40. Measure 37 has a half note 'N' and a whole note 'W'. Measure 38 has a half note 'M*'. Measure 39 has a half note 'M*'. Measure 40 has a half note 'M*'.

41 42 43 44

M* W P N W

Detailed description: This block contains measures 41-44. Measure 41 has a half note 'M*'. Measure 42 has a half note 'W'. Measure 43 has a quarter note 'P'. Measure 44 has a half note 'N' and a whole note 'W'.

Spiccato $\text{♩} = 120$

45 $M(p)$
 $N(f)$

46 f
 M
 N

p

47 M
 N

48 M
 N

f p

49 M
 N

50 M
 N

51 M
 N

52 M
 N

53 M

54 M

55 M

56 M

57 M

58 M

59 M

60 M

61 M

62 M

63 M

64 M

65 N
 M

66 I
 H

67 M

68 I
 H

sautillé
saltillo

69 M

70 W

71 M

$\text{♩} = 112$

Staccato
Piccettato $\text{♩} = 80$

72 M^+

73 M^+

74 $1/3$
 M^+

75 $1/3$
 M^+

76 H
 W

No.15

Study in Sixteenth-Notes
(six-eight time)
with 64 different Bowings

For the same Study in the 4th position, see No.27.

No 15

Estudio en semicorcheas
(compás $\frac{6}{8}$)
con 64 cambios de golpes de arco

El mismo estudio en la 4ª posición, véase No 27.

Allegro moderato

Bowings
Golpes de Arco

(♩ = 63; ♪ = 76)

9 $\frac{1}{3}$ 10 11 $\frac{1}{3}$

12 $\frac{1}{3}$ 13 14

15 16 17

18 19 20

21 22 23

24 25 26

27 28 29

30 31 32

33 34 35

36 37 *détaché*
destacado

p *p* *f* *p*

38 *WV* *p* *f* *p* *Mp* 39

40 *f* *p* *p* *f* *p*

Spiccato 41 (♩ = 63) 42 43

M (p)
N (f)

M
N

M
N

44 45 46

M
N

M

M

47 48 49

M
N

f *M* *p*

f *M* *p*

50 51 52

M

M

M

53 54 55

M
N

M
N

M

56 57 58

M
N

M

59 60 61

M

M
N

M
N

62 63 (♩ = 176) 64 (♩ = 92)

!!

M *sautillé*
saltillo

No.16

Study in Sixteenth-Notes
(three-four time)
with 68 different Bowings

No 16

Estudio en semicorcheas
(compás $\frac{3}{4}$)
con 68 cambios de golpes de arco

Allegro moderato

Bowings
Golpes de Arco

(♩ = 92)

1 M*

2 M*

3 M*

4 M*

5 W

6 N W

7 W

8 W

9 M*

(♩ = 104, ♩ = 116)

10 N N M* N N
 13 M* N W M*
 16 N W M* N W
 19 M* N W M*
 22 W M* N W
 25 M* W M*
 28 W M* W
 31 M* N W M*
 34 N W M* N W
 37 M* W W P N

Moderato (♩=92)

Spiccato 41 M (p) N (f) 42 M N

43 M N 44 M N 45 f M p

46 M 47 M 48 M

49 M 50 M 51 f M p

52 M 53 M 54 M

55 M 56 N M 57 M

58 N M 59 N M 60 M

61 M 62 M 63 N M

64 IH 65 W W

(♩=84) 66 M *sautillé* *saltillo* (♩=152) 67 M 68 M

No. 17

Study in Sixteenth-Notes
(four-four, or common, time)
with 131 different Bowings

For the same Study in the 5th position, see No.28.

Nº 17

Estudio en semicorcheas
(compás $\frac{4}{4}$ ó Compasillo)
con 131 cambios de golpes de arco

El mismo estudio en la 5ª posición, véase Nº 28

Allegro

(♩ = 92; ♪ = 108; ♩ = 126; ♩ = 152)

Bowings
Golpes de Arco

7 W 8 W 9 M*

10 N W 11 M* *) N W P W

13 M* 14 N W 15 M*

16 N W 17 M* 18 N W

19 M* 20 N W 21 M*

22 N W 23 M* 24 N W

25 M* 26 N W 27 M*

28 M* 29 M* 30 N W

31 M* 32 W 33 M*

34 N W 35 M* 36 W P W N

37 M* 38 N W P W 39 M*

*) The second half of each measure exactly like the first. |

*) La segunda mitad del compás, como la primera.

40 \vee 41 42

W W M* P W W

43 44 45 $\frac{1}{3}$

M* M* M*

46 47 $\frac{1}{3}$ 48

N W M* M*

détaché
destacado 49 50 \vee

M p f p W p

51

f p p f p

52

W p f p

(♩ = 92; ♩ = 104; ♩ = 116; ♩ = 126)

Staccato
Picchettato 53 54 55 56 57 \vee

M* M* N W M* M*

58 59 60

N W M* N W

61 62 \vee 63

M* M* N W

64 65 66

M* N W M*

67 68 69

N W W W

70 71 72 73 74 75 76 77 78 79

W W W W W W W W W W

Dotted Sixteenths
Semicorcheas
con puntillo

(♩ = 88)

80 81 82 83 84 85 86 87 88 89 90 91 $\frac{1}{3}$ 92 93 94

N M P N W N W IH M uH M IH M+ N W M+ M+ M+ N W

95 *N* *W* *P* *W* *W* *W*

96 *W*

97 *W*

98 *N* *W*

99 *W*

100 *W*

Spiccato 101 *Moderato* (♩ = 100) 102 103 104

M *p* *f* *f* *p*

104 *M* 105 *M* 106 *M* 107 *M* 108 *M*

109 *M* 110 *M* 111 *M* 112 *M* 113 *M*

114 *M* 115 *M* 116 *N* *M* 117 *N* *M*

118 *N* *M* 119 *N* *M* 120 *N* *M* 121 *N* *M*

122 *N* *M* 123 *N* *M* 124 *N* *M* 125 *N* *M*

126 *W* 127 *W* 128 (♩ = 84) *M* *sautillé* *saltillo*

129 (♩ = 152) 130 131

M *M* *M*

Pianissimo Exercises
over the Fingerboard
For Developing Softness of Tone

No. 18

Exercise with 30 Variants

Ejercicios en *pp* (*pianissimo*)
sobre el Diapasón (ó Batidor)
para obtener la dulzura en el sonido

No 18

Ejemplo con 30 Variaciones

Andante (♩ = 69)

3rd Position
3ª posición *sempre pp* sulla tastiera

2d Violin
2º Violín

4th Position
4ª posición

Variants

Variaciones

Whole Bows
Todo el Arco

1 *pp* 2 *pp* 3 *pp*

etc. W W W W

4 *pp* 5 *pp* 6 *pp* 7 *pp*

8 *pp* 9 *pp*

With half-bows
Con la mitad del Arco

10 *pp* 11 *pp* 12 *pp* 13 *pp* 14 *pp* 15 *pp*

H H H H H H H H

With half-bows and whole bows
Con la mitad y con todo el Arco

16 *pp* 17 *pp*

IH W uH W IH W uH W

18 *pp* 19 *pp* 20 *pp*

W uH W IH W uH W IH W uH

21 *pp* 22 *pp*

W IH IH W uH W W uH W IH

At middle of bow
En el medio del Arco

23 *pp* 24 *pp* 25 *pp*

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

26 *pp* 27 *pp* 28 *pp*

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

29 *pp* 30 *pp*

M M

No. 19

Pianissimo Exercises
over the Fingerboard
(continued)

Exercise with 59 Variants

No 19

Continuación de los Ejercicios
en *pp* (*pianissimo*)
sobre el Diapasón (ó Batidor)

Estudio con 59 Variaciones

Moderato (♩ = 80)

IV^a corda

III^a

sempre pp sulla tastiera

The main musical score consists of four staves of music in G major (one sharp). The first staff is marked 'IV^a corda' and 'sempre pp sulla tastiera'. It features a sequence of eighth notes with various fingering patterns (4, 3, 3, 4, 4, 2, 4, 4, 4, 3, 4) and articulation marks (circles). The second staff continues the sequence with fingering (2, 4, 3, 3, 4, 3, 3, 4, 4) and articulation. The third staff includes 'II^a restez' markings and fingering (4, 2, 3, 3, 2, 2, 4, 4). The fourth staff concludes the main exercise with fingering (1, 4, 4, 4, 3, 3, 4) and articulation.

Variants
Variaciones

The variations section contains 21 numbered staves, each starting with a 'pp' dynamic marking. The variations include specific fingering and articulation instructions:

- 1: *pp*, 4, 3, 3, 4, 4, 2, *pp*, 3, *pp*, 4, *pp*, 5, *pp*
- 2: W, W
- 3: W, W
- 4: W, W
- 5: W, W
- 6: *pp*, W, W
- 7: *pp*, W, uH, W, IH
- 8: *pp*, W, uH, W, IH
- 9: *pp*, W
- 10: *pp*, N
- 11: *pp*, W
- 12: *pp*, W
- 13: *pp*, M
- 14: *pp*, N, W
- 15: *pp*, P, W
- 16: *pp*, W, W, N, W, P, W
- 17: *pp*, W, W, P, W, N
- 18: *pp*, W, W
- 19: *pp*, W
- 20: *pp*, M
- 21: *pp*, P, W, P, W

22 *pp* M W P W N W W

23 *pp* W P W N W W

24 *pp* W W

25 *pp* W W

26 *pp* W

27 *pp* W

28 *pp* 3 M W W

29 *pp* 3 W W

30 *pp* 3 W P W N M N W

31 *pp* 3 W N M N W

32 *pp* 3 W W

33 *pp* 3 W W W W

34 *pp* 3 W W W W

35 *pp* 3 W W W W

36 *pp* 3 W W W W

37 *pp* 3 W W P W N W W

38 *pp* W P W N W W

39 *pp* W W W W

40 *pp* W W W W

41 *pp* W W W W

42 *pp* W W W W

43 *pp* W P W N M W P

44 *pp* W W W W

45 *pp* W W W W

46 *pp* W N W W W W

47 *pp* W W W W

48 *pp* W W W W

49 *pp* W W W W

50 *pp* W W W W

51 *pp* W W W W

52 *pp* W W W W

53 *pp* W W W W

54 *pp* W W W W

55 *pp* W W W W

56 *pp* W W W W

57 *pp* W IH M uH

58 *pp* uH M IH uH M uH uH M IH

59 *pp* 3 IH M uH uH M IH

No. 20

Exercise on Sustained Tones for economizing the bow

Practise preceding Studies 3 to 7, and 13 to 17, in the following ways:

- a) In groups of two measures to one bow *f*
- b) In groups of four measures to one bow *p*
- c) In groups of eight measures to one bow *ppp*

All pages referred to below are in Book I, except for exercise 14.

Nº 20

Ejercicio en notas largas (sostenidas) y de la retención del Arco, ejemp. sosteniéndole de talón á punta y vice-versa todo lo más posible

Practíquense los estudios precedentes Nº 3 á 7 y 13 a 17 en las formas siguientes:

- a) en grupos de 2 compases en una sola arcada *f*
- b) en grupos de 4 compases en una sola arcada *p*
- c) en grupos de 8 compases en una sola arcada *ppp*

Las páginas á que más abajo nos referimos están todas en el Libro Iº, con excepción del ejercicio No. 14.

No.3. *Sostenuto*
a) *f*
b) *p*
c) *ppp*
etc.
See page 5
Véase página 5

No.4. *Andante*
f
ppp
etc.
page 8
página 8

No.5. *Moderato*
f
ppp
etc.
page 11
página 11

No.7. *Allegretto*
f
ppp
etc.

etc.
page 24
página 24

No.6. *Allegro moderato*
f
ppp
etc.

etc.
page 18
página 18

No.14. *Allegro*
p
f
ppp

etc.

page 8
 página 8

Exercises in Arpeggios
 (Broken Chords)
 across 3 and 4 strings,
 using the preceding styles of bowing

No. 21

With Bowings 1 to 97
 in No.13

Ejercicios en acordes arpegiados
 sobre tres y cuatro cuerdas,
 aplicándoseles los golpes
 de arco precedentes

Nº 21

Con los golpes de arco
 indicados en los N^{os} 1 á 97 del N^o13

No. 22

With the Bowings Given in No. 16

Nº 22

Con los golpes de arco del Nº 16

No. 23

With the Bowings Given in No. 17

Nº 23

Con los golpes de arco del Nº 17

No. 24

With the Bowings Given in No. 15

No 24

Con los golpes de arco del N° 15

Employment of the Preceding Bowings
in the High Positions

No. 25

With the Bowings Given in No. 14

Empleo de los golpes de arco precedentes
en las posiciones superiores

Nº 25

Con los golpes de arco del Nº 14

4th Position
4ª Posición

No. 26

With the Bowings Given in No. 13

Nº 26

Con los golpes de arco del Nº 13

7th Position
7ª Posición

No. 27

With the Bowings Given in No.15

Nº 27

Con los golpes de arco del Nº 15

4th Position
5ª Posición

No. 28

With the Bowings Given in No.17

Nº 28

Con los golpes de arco del Nº 17

IVª corda

4th Position
4ª Posición