

# O. ŠEVČÍK

## *Violoncello Works (Feuillard)*

- Op. 1. Part 1. THUMB PLACING EXERCISES** *Arr. Schulz*  
**Op. 2. SCHOOL OF BOWING TECHNICS**  
Part 1, 2, 3, 4, 5, 6  
**Op. 3. FORTY VARIATIONS**  
Piano Accompaniment (to Op. 3.)  
**Op. 8. CHANGES OF POSITION AND PREPARATORY SCALE STUDIES**  
*Adapted by Haidee & Helen Boyd*

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## Preface

The adapting of Professor O. Ševčík's Violin Exercises (Op. 8) for the Violoncello, has been undertaken in the hope that they will be of great service to students in the mastery of the difficulties of "shifting." We believe that these Exercises form a scheme of detailed practice of "Positions," that has not before been included in Violoncello Technical Studies. The Bowings are as in the original, but it should be remembered that to obtain the greatest benefit from these Exercises, they should be practised with a variety of bowings. For this purpose the Ševčík-Feuillard Bowing Technique, Op. 2. Part I would be invaluable.

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## Vorwort

Die Bearbeitung der Lagenwechsel und Tonleiter-Vorstudien von O. Sevcik, Op. 8 (bisher nur erschienen für Violine) für das Violoncello ist in der Hoffnung unternommen worden, daß sie Schülern behilflich sein werden, die Schwierigkeiten bei Lagenwechsel und Rückungen zu überwinden. Wir bemerken hierzu noch, daß diese Studien, um den richtigen Nutzen davon zu haben, möglichst in verschiedenen Stricharten gespielt werden müssen. Zu diesem Zwecke ist die Bogen-technik für Violoncello von Sevcik-Feuillard Op. 2 Teil I unentbehrlich.

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## Préface

L'arrangement pour violoncelle de „Change-ments de positions et exercices préparatoires de gammes“ par O. Sevcik, Op. 8 (édité jusqu'à présent pour violon) a été fait en vue d'aider les élèves de surmonter les difficultés des changements de positions et déplacements des doigts. Nous faisons ressortir que ces études, pour en retirer toute l'utilité, doivent être jouées autant que possible avec différents coups d'archet. A cet effet, la „Technique de l'archet pour violoncelle par Sevcik-Feuillard“ Op. 2 partie I est indispensable.

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## Předmluva

Přikročující ku vydání přepracovaného Ševčíkova díla Op. 8: „Změny poloh a průprava ke cvičení stupnic,“ jež byly dosud pouze pro housle, také pro violoncello, činíme tak v umyslu, abychom pomohli žákům překonati obtíže vyskytující se při změnách a přesunech poloh. Připomínáme, že tyto studie jest nutno hráti různými smyky, mají-li přinésti žádoucí užitek. K tomuto cíli jest nevyhnutelnou „Škola smyčcové techniky“ od Ševčíka-Feuillarda Op. 2 část I.

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## Changes of position

Practice these examples in moderato tempo:

- each bar separately,
- each bar with the next-following one, thus: 1 to 2, 2 to 3, 3 to 4, etc.
- all the bars shown to lie on the same string, thus: in the 1<sup>st</sup> example bars 1 to 5, 6 to 10, 11 to 15, 16 to 21,
- the whole example in the following keys both legato and detached.

## Lagenwechselübungen

Bei dem Einüben dieser Beispiele wiederhole man in gemäßigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4, u. s. w.),
- alle Takte, die auf derselben Saite angezeigt sind (im 1<sup>ten</sup> Beispiele Takte 1-5, 6-10, 11-15, 16-21,)
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:



In the following exercises the position of the fingers is only shown in C major. In playing these in other keys care must be taken to use correct fingering.

In den folgenden Übungen ist die Fingerstellung nur von C-dur angegeben. Beim Spielen derselben in anderen Tonarten muß auf richtigen Fingersatz geachtet werden.

## Changes of position:

from 1<sup>st</sup> to 2<sup>nd</sup>, 2<sup>nd</sup> to 3<sup>rd</sup>, 3<sup>rd</sup> to 4<sup>th</sup>, etc.

## Wechsel der Lagen:

1-2, 2-3, 3-4, u. s. w.

## Changement de positions

En exerçant ces exemples il faut répéter dans le mouvement modéré:

- chaque mesure séparément,
- chaque mesure avec la suivante (1-2, 2-3, 3-4 etc.),
- toutes les mesures, qui sont indiquées sur la même corde (dans le 1<sup>er</sup> exemple les mesures 1-5, 6-10, 11-15, 16-21,)
- tout l'exemple dans les tons suivants, en lié et en détaché:

## Cvičení ve výměně poloh

Při cvičení těchto příkladů jest nutno opakovati ve volném pohybu:

- každý, jednotlivý takt,
- každý takt s následujícím 1-2, 2-3, 3-4, atd.),
- všecky takty označené na téže struně (v 1. příkladu takty 1-5, 6-10, 11-15, 16-21,)
- celý příklad v následujících toninách, vázaně i odraženě:



La position des doigts dans les exercices suivants est celle en Ut majeur. Il y a lieu de veiller au doigter exact lors de leur exécution dans d'autres tonalités.

V následujících cvičeních jest uveden prstoklad jen v tonině C dur. Hrají-li se tato cvičení v jiných stupnicích, je třeba dbáti správného prstokladu.

## Changement des positions:

1-2, 2-3, 3-4, etc.

## Výměna poloh:

1-2, 2-3, 3-4, atd.

2.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is labeled 'IV<sup>e</sup>' and contains four measures of eighth-note patterns with fingerings 1, 2, 3, 4. The second staff is labeled 'III<sup>e</sup>' and contains four measures with fingerings 1, 2, 3, 4. The third staff is labeled 'II<sup>e</sup>' and contains four measures with fingerings 1, 2, 3, 4. The fourth and fifth staves are labeled 'I<sup>e</sup>' and contain four measures each with fingerings 1, 2, 3, 4. The music is written in a 16-measure format across the five staves.

3.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is labeled 'IV<sup>e</sup>' and contains four measures of eighth-note patterns with fingerings 1, 1, 3, 4. The second staff is labeled 'III<sup>e</sup>' and contains four measures with fingerings 1, 1, 3, 4. The third staff is labeled 'II<sup>e</sup>' and contains four measures with fingerings 1, 1, 3, 4. The fourth and fifth staves are labeled 'I<sup>e</sup>' and contain four measures each with fingerings 1, 1, 3, 4. The music is written in a 16-measure format across the five staves.

4.

IV<sup>e</sup>

III<sup>e</sup>

Detailed description: This exercise consists of two staves of music in bass clef. The first staff is labeled 'IV<sup>e</sup>' and contains four measures of eighth-note patterns with fingerings 1, 1, 3, 4. The second staff is labeled 'III<sup>e</sup>' and contains four measures with fingerings 1, 1, 3, 4. The music is written in a 8-measure format across the two staves.

II<sup>e</sup>

5.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

6.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

7.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

Detailed description: This exercise consists of six staves of music in bass clef. The first two staves are marked with a 4th position (IV<sup>o</sup>) and the last two with a 1st position (I<sup>o</sup>). The middle two staves are marked with a 3rd position (III<sup>o</sup>) and a 2nd position (II<sup>o</sup>). The music features eighth-note patterns with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings.

8.

Changes of position:  
 from 1<sup>st</sup> to 8<sup>th</sup>, 2<sup>nd</sup> to 4<sup>th</sup>, 3<sup>rd</sup> to 5<sup>th</sup> etc.  
 Wechsel der Lagen:  
 1-8, 2-4, 3-5 u. s. w.

Changement des positions:  
 1-8, 2-4, 3-5 etc.  
 Vymena poloh:  
 1-8, 2-4, 3-5 atd.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

Detailed description: This exercise consists of six staves of music in bass clef. The first two staves are marked with a 4th position (IV<sup>o</sup>) and the last two with a 1st position (I<sup>o</sup>). The middle two staves are marked with a 3rd position (III<sup>o</sup>) and a 2nd position (II<sup>o</sup>). The music features eighth-note patterns with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings.

9.

Exercise 9 consists of four staves of music. The top staff is labeled IV<sup>e</sup> and contains a series of eighth-note patterns with slurs and fingering numbers (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). The second staff is labeled III<sup>e</sup> and continues the eighth-note patterns with slurs and fingering numbers (4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). The third staff is labeled II<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). The bottom staff is labeled I<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). The key signature has one flat and the time signature is common time.

10.

Exercise 10 consists of four staves of music. The top staff is labeled IV<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3). The second staff is labeled III<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3). The third staff is labeled II<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3). The bottom staff is labeled I<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3). The key signature has one flat and the time signature is common time.

11.

Exercise 11 consists of four staves of music. The top staff is labeled IV<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). The second staff is labeled III<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4). The third staff is labeled II<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4). The bottom staff is labeled I<sup>e</sup> and contains eighth-note patterns with slurs and fingering numbers (1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4). The key signature has one flat and the time signature is common time.

# 12.

IV<sup>e</sup>  
III<sup>e</sup>  
II<sup>e</sup>  
I<sup>e</sup>

This exercise consists of four systems of bass clef staves. The first system is labeled IV<sup>e</sup> and contains two staves of music. The second system is labeled III<sup>e</sup> and also contains two staves. The third system is labeled II<sup>e</sup> and contains two staves. The fourth system is labeled I<sup>e</sup> and contains two staves. Each staff includes various musical notations such as eighth and sixteenth notes, slurs, and specific fingering numbers (1, 2, 3, 4, 8). The piece concludes with a double bar line and a key signature change to one sharp (F#).

# 13.

IV<sup>e</sup>  
III<sup>e</sup>  
II<sup>e</sup>  
I<sup>e</sup>

This exercise consists of four systems of bass clef staves. The first system is labeled IV<sup>e</sup> and contains two staves. The second system is labeled III<sup>e</sup> and contains two staves. The third system is labeled II<sup>e</sup> and contains two staves. The fourth system is labeled I<sup>e</sup> and contains two staves. Each staff includes various musical notations such as eighth and sixteenth notes, slurs, and specific fingering numbers (1, 2, 3, 4, 8). The piece concludes with a double bar line and a key signature change to one sharp (F#).

# 14.

IV<sup>e</sup>  
III<sup>e</sup>

This exercise consists of three systems of bass clef staves. The first system is labeled IV<sup>e</sup> and contains two staves. The second system is labeled III<sup>e</sup> and contains two staves. The third system is unlabeled and contains two staves. Each staff includes various musical notations such as eighth and sixteenth notes, slurs, and specific fingering numbers (1, 2, 3, 4, 8). The piece concludes with a double bar line and a key signature change to one sharp (F#).



15.

16.

Changes of position:  
 from 1<sup>st</sup> to 4<sup>th</sup>, 2<sup>nd</sup> to 5<sup>th</sup>, 3<sup>rd</sup> to 6<sup>th</sup> etc.  
 Wechsel der Lagen:  
 1-4, 2-5, 3-6 u.s.w.

Changement des positions:  
 1-4, 2-5, 3-6 etc.  
 Výměna poloh:  
 1-4, 2-5, 3-6 atd.

17.

Exercise 17 consists of four staves of music, all in bass clef. The first staff is labeled IV<sup>o</sup> and contains a sequence of eighth notes with fingerings 8, 3, 1, 4, 8, 4, 8, 3, 8, 2, 8, 4, 2, 8, 2, 8. The second staff is labeled III<sup>o</sup> and contains eighth notes with fingerings 8, 1, 8, 4, 2, 2, 8, 2, 8, 2, 8, 2, 8, 4. The third staff is labeled II<sup>o</sup> and contains eighth notes with fingerings 2, 8, 2, 8, 2, 8, 2, 8, 2, 8, 2, 8, 4. The fourth staff is labeled I<sup>o</sup> and contains eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4. The music is divided into four measures by vertical bar lines.

18.

Exercise 18 consists of four staves of music, all in bass clef. The first staff is labeled IV<sup>o</sup> and contains eighth notes with fingerings 8, 1, 4, 8, 4, 2, 1, 8, 2, 2, 4, 2, 1, 3, 2, 4. The second staff is labeled III<sup>o</sup> and contains eighth notes with fingerings 8, 1, 8, 2, 4, 3, 1, 2, 2, 4, 2, 1, 2, 8, 4. The third staff is labeled II<sup>o</sup> and contains eighth notes with fingerings 2, 1, 2, 2, 4, 2, 1, 2, 2, 4, 2, 1, 2, 8, 4. The fourth staff is labeled I<sup>o</sup> and contains eighth notes with fingerings 2, 1, 3, 2, 2, 4, 2, 1, 3, 2, 2, 4, 2, 1, 2, 4. The music is divided into four measures by vertical bar lines.

19.

Exercise 19 consists of three staves of music, all in bass clef. The first staff is labeled IV<sup>o</sup> and contains eighth notes with fingerings 2, 1, 1, 4, 1, 2, 1, 1, 1, 2, 1, 1. The second staff is labeled III<sup>o</sup> and contains eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The third staff is labeled II<sup>o</sup> and contains eighth notes with fingerings 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The fourth staff is labeled I<sup>o</sup> and contains eighth notes with fingerings 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The music is divided into four measures by vertical bar lines.

# 20.

IV<sup>o</sup>  
III<sup>o</sup>  
II<sup>o</sup>  
I<sup>o</sup>

This exercise consists of four staves of music, each with a bass clef and a common time signature. The first staff is labeled IV<sup>o</sup> and contains three measures of music with fingering numbers 1, 4, and 1. The second staff is labeled III<sup>o</sup> and contains three measures with fingering numbers 1, 1, 4, 1, 1, 2, 4, 1, 1, 4, 4. The third staff is labeled II<sup>o</sup> and contains three measures with fingering numbers 1, 1, 2, 4, 1, 1, 4, 4, 1, 1, 4, 4. The fourth staff is labeled I<sup>o</sup> and contains three measures with fingering numbers 1, 1, 4, 1, 1, 4, 4. The music features eighth and sixteenth notes, often beamed together, with various slurs and articulation marks.

# 21.

IV<sup>o</sup>  
III<sup>o</sup>  
II<sup>o</sup>  
I<sup>o</sup>

This exercise consists of four staves of music, each with a bass clef and a common time signature. The first staff is labeled IV<sup>o</sup> and contains three measures with fingering numbers 8, 4, 8, 2, 4, 2, 2, 4, 2. The second staff is labeled III<sup>o</sup> and contains three measures with fingering numbers 8, 4, 8, 2, 4, 2, 2, 4, 2. The third staff is labeled II<sup>o</sup> and contains three measures with fingering numbers 2, 4, 2, 8, 2, 4, 2, 8, 4, 2, 2, 4, 2. The fourth staff is labeled I<sup>o</sup> and contains three measures with fingering numbers 2, 4, 2, 8, 2, 4, 2, 8, 4, 2, 2, 4, 2. The music features eighth and sixteenth notes, often beamed together, with various slurs and articulation marks.

# 22.

IV<sup>o</sup>  
III<sup>o</sup>  
II<sup>o</sup>  
I<sup>o</sup>

This exercise consists of four staves of music, each with a bass clef and a common time signature. The first staff is labeled IV<sup>o</sup> and contains three measures with fingering numbers 1, 4, 4, 1, 8, 4, 1, 2, 4, 1. The second staff is labeled III<sup>o</sup> and contains three measures with fingering numbers 1, 4, 4, 1, 8, 4, 1, 4, 1, 4, 4, 1. The third staff is labeled II<sup>o</sup> and contains three measures with fingering numbers 1, 8, 4, 1, 8, 4, 1, 4, 1, 4, 4, 1. The fourth staff is labeled I<sup>o</sup> and contains three measures with fingering numbers 1, 8, 4, 1, 8, 4, 1, 4, 1, 4, 4, 1. The music features eighth and sixteenth notes, often beamed together, with various slurs and articulation marks.

Changes of position:  
 from 1<sup>st</sup> to 5<sup>th</sup>, 2<sup>nd</sup> to 6<sup>th</sup>, 3<sup>rd</sup> to 7<sup>th</sup> etc.  
 Wechsel der Lagen:  
 1-5, 2-6, 3-7 u.s.w.

Changement des positions:  
 1-5, 2-6, 3-7 etc.  
 Výměna poloh:  
 1-5, 2-6, 3-7 atd.

24.

25.

26.

II<sup>e</sup>  
I<sup>e</sup>

27.

IV<sup>e</sup> III<sup>e</sup>  
II<sup>e</sup> I<sup>e</sup>

28.

IV<sup>e</sup> III<sup>e</sup>  
II<sup>e</sup> I<sup>e</sup>

29.

IV<sup>e</sup> III<sup>e</sup>  
II<sup>e</sup> I<sup>e</sup>

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

## 31.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

## 32.

Changes of position:  
from 1<sup>st</sup> to 6<sup>th</sup>, 2<sup>nd</sup> to 7<sup>th</sup> and Thumb Positions.

Wechsel der Lagen:  
1-6, 2-7 und Daumenaufsätze.

Changement des positions:  
1-6, 2-7 et les positions du pouce.

Výměna poloh:  
1-6, 2-7 a palcová poloha.

IV<sup>o</sup>

III<sup>o</sup>

- \*) Bar introducing Thumb Position
- \*) Mesure introduisant la position du pouce
- \*) Der den Daumenaufsatz einführende Takt
- \*) Do palcové polohy uvádějící

II<sup>e</sup>

I<sup>e</sup>

33.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

# 34.

IV<sup>e</sup>

★

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

★

Detailed description: This block contains the first two systems of musical notation for exercise 34. Each system consists of two staves. The first system is labeled 'IV<sup>e</sup>' and the second 'III<sup>e</sup>'. The third system is labeled 'II<sup>e</sup>' and the fourth 'I<sup>e</sup>'. The notation includes various musical symbols such as notes, rests, and fingerings. A star symbol (★) is placed above the first staff of the second system and above the first staff of the fourth system. The exercises are written in bass clef with a common time signature.

# 35.

IV<sup>e</sup>

★

III<sup>e</sup>

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Detailed description: This block contains the first two systems of musical notation for exercise 35. Each system consists of two staves. The first system is labeled 'IV<sup>e</sup>' and the second 'III<sup>e</sup>'. The notation includes various musical symbols such as notes, rests, and fingerings. A star symbol (★) is placed above the first staff of the second system. The exercises are written in bass clef with a common time signature. A watermark 'free-scores.com' is visible in the bottom right corner of the page.



The first system consists of three staves of music. The top staff is in bass clef and contains three measures of music with slurs and accents. The middle staff is also in bass clef and contains three measures, with a star symbol above the first measure. The bottom staff is in bass clef and contains three measures, with a star symbol above the first measure. The music is written in a style typical of a technical exercise or etude.

36.

The second system consists of six staves of music, arranged in three pairs. Each pair of staves contains three measures of music. The top staff of the first pair is in bass clef and contains three measures with slurs and accents. The middle staff of the first pair is in bass clef and contains three measures with slurs and accents. The bottom staff of the first pair is in bass clef and contains three measures with slurs and accents. The second pair of staves follows a similar pattern, and the third pair of staves also follows a similar pattern. The music is written in a style typical of a technical exercise or etude.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

12

Changes of position:  
from 1<sup>st</sup> - 7<sup>th</sup> and Thumb Positions.  
Wechsel der Lagen:  
1-7 und Daumenaufsätze.

38.

Changement des positions:  
1-7 et les positions du pouce.  
Výměna poloh:  
1-7 a palcová poloha.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

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IV<sup>e</sup>  
 III<sup>e</sup>  
 II<sup>e</sup>  
 I<sup>e</sup>

40.

IV<sup>e</sup>  
 III<sup>e</sup>  
 II<sup>e</sup>  
 I<sup>e</sup>

41.

IV<sup>e</sup>  
 III<sup>e</sup>  
 II<sup>e</sup>  
 I<sup>e</sup>

42.

IV<sup>e</sup>  
 III<sup>e</sup>  
 II<sup>e</sup>  
 I<sup>e</sup>

43.

IV<sup>e</sup>  
 III<sup>e</sup>  
 II<sup>e</sup>  
 I<sup>e</sup>

44.

IV<sup>e</sup>  
 III<sup>e</sup>  
 II<sup>e</sup>  
 I<sup>e</sup>

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

46.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

47.

Changes of position:  
1<sup>st</sup> to Thumb Position.

Changement des positions:  
1- position du pouce.

Wechsel der Lagen:  
1- Daumenaufsatz.

Výměna poloh:  
1- palcová poloha.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

48.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

49.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

51.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>

52.

IV<sup>o</sup>

III<sup>o</sup>

II<sup>o</sup>

I<sup>o</sup>



53.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>

54.

IV<sup>e</sup>

III<sup>e</sup>

II<sup>e</sup>

I<sup>e</sup>



IV<sup>o</sup>

First line of musical notation for exercise 55, IVth degree. It features a bass clef and a treble clef. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and rests. A slur covers the first two measures.

III<sup>o</sup>

Second line of musical notation for exercise 55, IIIrd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Third line of musical notation for exercise 55, IIIrd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

II<sup>o</sup>

Fourth line of musical notation for exercise 55, IInd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Fifth line of musical notation for exercise 55, IInd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

I<sup>o</sup>

Sixth line of musical notation for exercise 55, Ith degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Seventh line of musical notation for exercise 55, Ith degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

56.

IV<sup>o</sup>

First line of musical notation for exercise 56, IVth degree. It features a bass clef and a treble clef. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and rests. A slur covers the first two measures.

III<sup>o</sup>

Second line of musical notation for exercise 56, IIIrd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Third line of musical notation for exercise 56, IIIrd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

II<sup>o</sup>

Fourth line of musical notation for exercise 56, IInd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Fifth line of musical notation for exercise 56, IInd degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

I<sup>o</sup>

Sixth line of musical notation for exercise 56, Ith degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Seventh line of musical notation for exercise 56, Ith degree. It continues the piece with similar rhythmic patterns and fingerings. A slur covers the first two measures.

Scales throughout 3 Octaves.

Tonleitern durch 3 Octaven.

Gammes de 3 Octaves.

Stupnice v rozsahu 3 Oktav.

C major

C dur. - Ut majeur

Musical score for exercise 57, C major scales, 3 octaves. The score consists of seven staves, each containing a pair of staves (bass and treble clef). The scales are written in C major (C dur. - Ut majeur). The first staff shows the scale from C4 to C5. The subsequent staves show the scale from C5 to C6, C6 to C7, and C7 to C8. The scales are written in a continuous, flowing manner, with fingerings indicated by numbers 1-4. The notation includes various rhythmic values and articulation marks.

58.

Musical score for exercise 58, C major scales, 3 octaves. The score consists of three staves, each containing a pair of staves (bass and treble clef). The scales are written in C major (C dur. - Ut majeur). The first staff shows the scale from C4 to C5. The subsequent staves show the scale from C5 to C6, and C6 to C7. The scales are written in a continuous, flowing manner, with fingerings indicated by numbers 1-4. The notation includes various rhythmic values and articulation marks.

The first system of music consists of four staves. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. There are several rests and dynamic markings throughout the system.

59.

The second system of music consists of eight staves. It continues the musical piece from the first system. The notation includes bass clefs, a key signature of one flat, and a variety of rhythmic patterns. Fingerings and other performance instructions are clearly marked. The system concludes with a final note and a double bar line.