

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.

Haidee Boyd (Pupil of Professor J. Klengel, Leipsic)
Helen Boyd (Pupil of Professor O. Ševčík, Prague)

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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Helen Boyd (Schülerin von Prof. O. Sevcik, Prag)

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.

Haidee Boyd (élève du prof. J. Klengel à Leipzig)
Helen Boyd (élève du prof. O. Sevcik à Prague)

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.

Haidee Boyd (Žačka prof. J. Klengela v Lipsku)
Helen Boyd (Žačka prof. O. Ševčíka v Praze)

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 1st 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^{ten} 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 1st to 2nd, 2nd to 3rd, 3rd to 4th, 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^{er} 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.

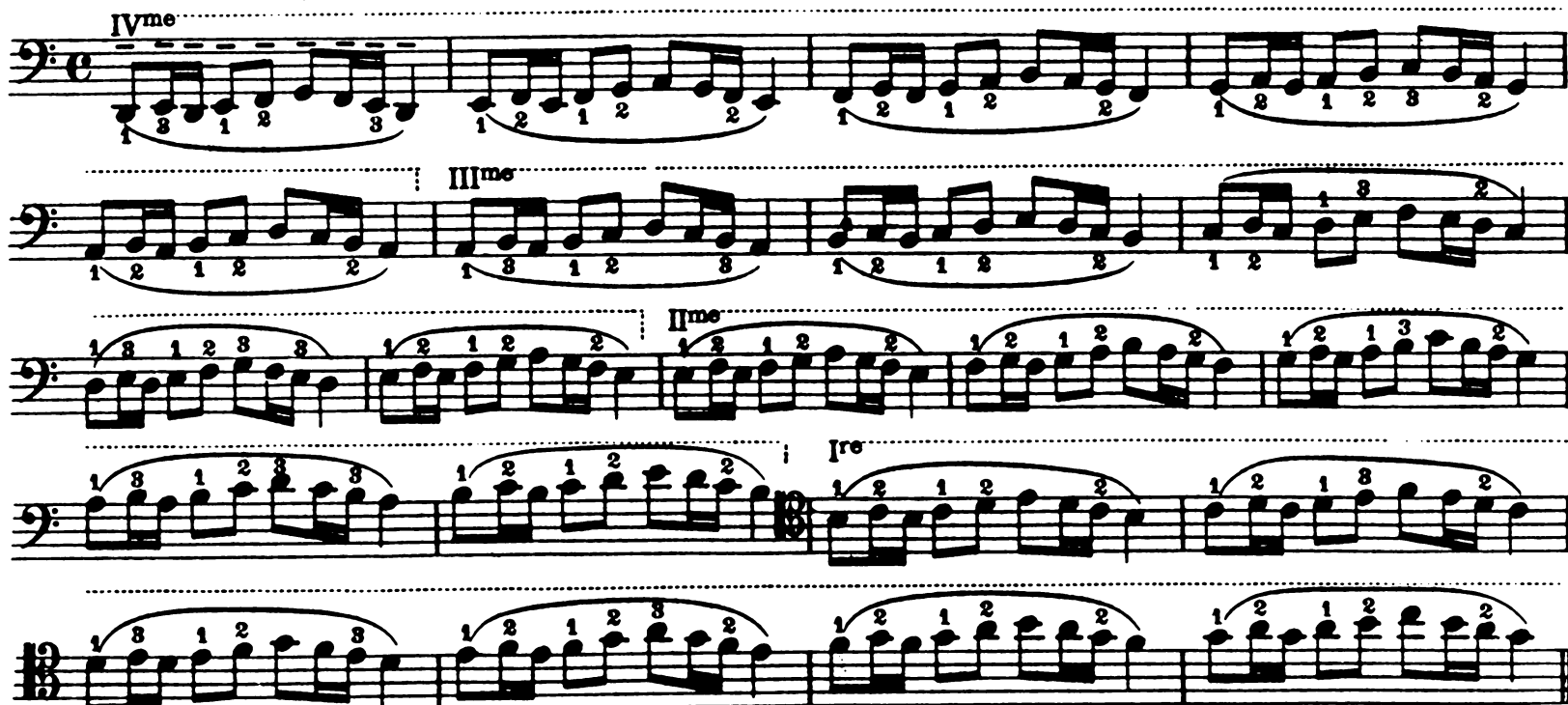
V následujících cvičeních jest uveden prstoklad jen v tonině C dur. Hrají-li se tato cvičení v jiných stupnicích, je třeba dbáti správného prstokladu.

Changement des positions:

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

Výměna poloh:

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



2.

IV^e

III^e

II^e

I^e

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 2, 3, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 2, 3, 4. The third staff is labeled 'II^e' and contains four measures with fingerings 1, 2, 3, 4. The fourth and fifth staves are labeled 'I^e' and contain four measures each with fingerings 1, 2, 3, 4. The music is written in a 6/8 time signature and includes various articulation marks such as slurs and accents.

3.

IV^e

III^e

II^e

I^e

Detailed description: This exercise consists of five staves of music in bass clef. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 1, 3, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 1, 3, 4. The third staff is labeled 'II^e' and contains four measures with fingerings 1, 1, 3, 4. The fourth and fifth staves are labeled 'I^e' and contain four measures each with fingerings 1, 1, 3, 4. The music is written in a 6/8 time signature and includes various articulation marks such as slurs and accents.

4.

IV^e

III^e

Detailed description: This exercise consists of two staves of music in bass clef. The first staff is labeled 'IV^e' and contains four measures of eighth-note patterns with fingerings 1, 1, 3, 4. The second staff is labeled 'III^e' and contains four measures with fingerings 1, 1, 3, 4. The music is written in a 6/8 time signature and includes various articulation marks such as slurs and accents.

5.

6.

7.

IV^o

III^o

II^o

I^o

Detailed description: This exercise consists of six staves of music in bass clef. The first staff is labeled IV^o and contains four measures of eighth-note patterns with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2. The second staff is labeled III^o and contains four measures of eighth-note patterns with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The third staff contains four measures of eighth-note patterns with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The fourth staff is labeled II^o and contains four measures of eighth-note patterns with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The fifth staff is labeled I^o and contains four measures of eighth-note patterns with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The sixth staff contains four measures of eighth-note patterns with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1.

8.

Changes of position:
 from 1st to 8th, 2nd to 4th, 3rd to 5th 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^o

III^o

II^o

I^o

Detailed description: This exercise consists of six staves of music in bass clef. The first staff is labeled IV^o and contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The second staff is labeled III^o and contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The third staff contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The fourth staff is labeled II^o and contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The fifth staff is labeled I^o and contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The sixth staff contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

9.

Exercise 9 consists of four staves of music. The top staff is labeled IV^e 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^e and continues the 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 third staff is labeled II^e 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^e 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^e and contains eighth-note patterns with slurs and fingering numbers (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4). The second staff is labeled III^e and contains eighth-note patterns with slurs and fingering numbers (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4). The third staff is labeled II^e and contains eighth-note patterns with slurs and fingering numbers (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4). The bottom staff is labeled I^e and contains eighth-note patterns with slurs and fingering numbers (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4). 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^e 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). The second staff is labeled III^e 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). The third staff is labeled II^e 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). The bottom staff is labeled I^e 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). The key signature has one flat and the time signature is common time.

12.

IV^e

III^e

II^e

I^e

Detailed description: This exercise consists of four systems of music, each starting with a new fingering pattern. The first system is labeled 'IV^e' and contains two staves of music. The second system is labeled 'III^e' and also contains two staves. The third system is labeled 'II^e' and contains two staves. The fourth system is labeled 'I^e' 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) placed below the notes.

13.

IV^e

III^e

II^e

I^e

Detailed description: This exercise consists of four systems of music, each starting with a new fingering pattern. The first system is labeled 'IV^e' and contains two staves of music. The second system is labeled 'III^e' and also contains two staves. The third system is labeled 'II^e' and contains two staves. The fourth system is labeled 'I^e' 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) placed below the notes.

14.

IV^e

III^e

Detailed description: This exercise consists of three systems of music, each starting with a new fingering pattern. The first system is labeled 'IV^e' and contains two staves of music. The second system is labeled 'III^e' and also 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) placed below the notes.

II^e

I^e

III^e

15.

IV^e

III^e

II^e

I^e

16.

Changes of position:
 from 1st to 4th, 2nd to 5th, 3rd to 6th 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.

IV^e

III^e

II^e

I^e

17.

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

20.

Exercise 20 consists of four staves of music, all in bass clef. The first staff is marked with a common time signature (C) and a fourth-degree fingering (IV^o). The second staff is marked with a third-degree fingering (III^o). The third staff is marked with a first-degree fingering (I^o). The fourth staff is marked with a second-degree fingering (II^o). The music features eighth and sixteenth notes, often beamed together, with various slurs and fingering numbers (1, 2, 3, 4) indicating fingerings. The piece concludes with a double bar line and a repeat sign.

21.

Exercise 21 consists of four staves of music, all in bass clef. The first staff is marked with a common time signature (C) and a fourth-degree fingering (IV^o). The second staff is marked with a third-degree fingering (III^o). The third staff is marked with a second-degree fingering (II^o). The fourth staff is marked with a first-degree fingering (I^o). The music features eighth and sixteenth notes, often beamed together, with various slurs and fingering numbers (1, 2, 3, 4, 8) indicating fingerings. The piece concludes with a double bar line and a repeat sign.

22.

Exercise 22 consists of four staves of music, all in bass clef. The first staff is marked with a common time signature (C) and a fourth-degree fingering (IV^o). The second staff is marked with a third-degree fingering (III^o). The third staff is marked with a second-degree fingering (II^o). The fourth staff is marked with a first-degree fingering (I^o). The music features eighth and sixteenth notes, often beamed together, with various slurs and fingering numbers (1, 2, 3, 4, 8) indicating fingerings. The piece concludes with a double bar line and a repeat sign.

Changes of position:
from 1st to 5th, 2nd to 6th, 3rd to 7th etc.

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

Wechsel der Lagen:
1-5, 2-6, 3-7 u.s.w.

Výměna poloh:
1-5, 2-6, 3-7 atd.

IV^e III^e

II^e I^e

24.

IV^e III^e

II^e I^e

25.

IV^e III^e

II^e I^e

26.

IV^e III^e

II^e I^e

IV^o

III^o

II^o

I^o

31.

IV^o

III^o

II^o

I^o

32.

Changes of position:
from 1st to 6th, 2nd to 7th 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^o

III^o

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

This section of the exercise consists of six staves of music. The first two staves are in bass clef, and the last four are in alto clef. The music is divided into three measures per staff. The first measure of each staff contains a quarter rest (Q) and a slur over a sequence of notes. The second measure contains a quarter rest (Q) and a slur over notes, with a star (*) marking the beginning of the phrase. The third measure contains a quarter rest (Q) and a slur over notes. Fingering numbers (1, 2, 3) are placed above the notes. The section is labeled with Roman numerals I^e and II^e.

33.

This section of the exercise consists of six staves of music. The first two staves are in bass clef, and the last four are in alto clef. The music is divided into three measures per staff. The first measure of each staff contains a quarter rest (Q) and a slur over notes, with a star (*) marking the beginning of the phrase. The second measure contains a quarter rest (Q) and a slur over notes. The third measure contains a quarter rest (Q) and a slur over notes. Fingering numbers (1, 2, 3, 4) are placed above the notes. The section is labeled with Roman numerals III^e, IV^e, and I^e.

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 that suggests a specific fingering or technique, with numbers 1-4 and 3-4 written above notes.

36.

The second system consists of six staves of music. The top staff is in bass clef and contains three measures, with the label 'IVe' above the first measure. The second staff is in bass clef and contains three measures, with a star symbol above the first measure. The third staff is in bass clef and contains three measures, with the label 'IIIe' above the first measure. The fourth staff is in bass clef and contains three measures, with the label 'IIe' above the first measure. The fifth staff is in bass clef and contains three measures, with a star symbol above the first measure. The sixth staff is in bass clef and contains three measures, with the label 'Ie' above the first measure. The music is written in a style that suggests a specific fingering or technique, with numbers 1-4 and 3-4 written above notes.

IV^e

III^e

II^e

I^e

12

Changes of position:
from 1st - 7th 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^e

III^e

II^e

I^e

12

IV^e
 III^e
 II^e
 I^e

40.

IV^e
 III^e
 II^e
 I^e

41.

IV^e
 III^e
 II^e
 I^e

42.

IV^e
 III^e
 II^e
 I^e

43.

IV^e
 III^e
 II^e
 I^e

44.

IV^e
 III^e
 II^e
 I^e

53.

IV^e

First line of musical notation for exercise 53, IVth degree. It features a bass clef, a 6/8 time signature, and a melodic line with eighth notes and rests. Fingering numbers 3, 1, 0, 3, 4, 2, 1, 2, 0, 4 are indicated below the notes.

III^e

Second line of musical notation for exercise 53, IIIrd degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 2, 8, 0, 3, 2, 1, 0, 3, 3, 1, 0, 3, 4 are indicated below the notes.

II^e

Third line of musical notation for exercise 53, IInd degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 3, 0, 4, 2, 1, 0, 3, 3, 1, 0, 3 are indicated below the notes.

I^e

Fourth line of musical notation for exercise 53, Ith degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 4, 3, 1, 0, 3 are indicated below the notes.

Second line of musical notation for exercise 53, Ith degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 3, 3, 1, 0, 3 are indicated below the notes.

Third line of musical notation for exercise 53, Ith degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 4, 3, 1, 0, 3 are indicated below the notes.

54.

IV^e

First line of musical notation for exercise 54, IVth degree. It features a bass clef, a 6/8 time signature, and a melodic line with eighth notes and rests. Fingering numbers 3, 1, 0, 4, 4, 2, 1, 0, 3, 4 are indicated below the notes.

III^e

Second line of musical notation for exercise 54, IIIrd degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 3, 4, 2, 1, 0, 3, 4, 3, 1, 0, 4, 4 are indicated below the notes.

II^e

Third line of musical notation for exercise 54, IInd degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 3, 4, 2, 1, 0, 3, 4, 3, 1, 0, 3, 4 are indicated below the notes.

I^e

Fourth line of musical notation for exercise 54, Ith degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 4, 4, 3, 1, 0, 3, 4 are indicated below the notes.

Second line of musical notation for exercise 54, Ith degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 3, 4, 3, 1, 0, 3, 4 are indicated below the notes.

Third line of musical notation for exercise 54, Ith degree. It continues the melodic line with eighth notes and rests. Fingering numbers 2, 1, 0, 3, 4, 3, 1, 0, 3, 4 are indicated below the notes.

IV^o

First line of musical notation for exercise 55, IVth degree. It features a bass clef and a common time signature. The melody consists of eighth and sixteenth notes with various fingerings (3, 1, 1, 2, 4, 1) and rests.

III^o

Second line of musical notation for exercise 55, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 3, 0, 2, 1, 2, 1, 0, 2, 1, 3, 1, 0, 3, 1.

Second line of musical notation for exercise 55, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 2, 1, 2, 1, 0, 2, 1, 3, 1, 0, 2, 1.

II^o

Third line of musical notation for exercise 55, IInd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 3, 1, 2, 1, 0, 2, 1.

Second line of musical notation for exercise 55, IInd degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 2, 1, 3, 1, 0, 2, 1.

I^o

Fourth line of musical notation for exercise 55, Ith degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 2, 1, 3, 1, 0, 2, 1.

Second line of musical notation for exercise 55, Ith degree. It continues the bass clef and common time signature. Fingerings include 2, 1, 0, 2, 1.

IV^o

First line of musical notation for exercise 56, IVth degree. It features a bass clef and a common time signature. The melody consists of eighth and sixteenth notes with various fingerings (1, 4, 3, 0, 1, 1, 1, 1, 4, 3, 3, 0, 1, 1, 1).

III^o

Second line of musical notation for exercise 56, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 1, 3, 2, 0, 3, 0, 1, 1, 1, 1, 1, 1, 1, 4, 3, 3, 0, 1, 1, 1.

Second line of musical notation for exercise 56, IIIrd degree. It continues the bass clef and common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 1, 1, 1, 1, 1, 1, 3, 3, 0, 1, 1, 1.

II^o

Third line of musical notation for exercise 56, IInd degree. It continues the bass clef and common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 1, 1, 1, 1, 1, 1, 4, 3, 3, 0, 1, 1, 1.

Second line of musical notation for exercise 56, IInd degree. It continues the bass clef and common time signature. Fingerings include 1, 3, 2, 0, 3, 0, 1, 1, 1, 1, 1, 1, 1, 3, 3, 0, 1, 1, 1.

I^o

Fourth line of musical notation for exercise 56, Ith degree. It continues the bass clef and common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 1, 1, 1, 1, 1, 1, 3, 3, 0, 1, 1, 1.

Second line of musical notation for exercise 56, Ith degree. It continues the bass clef and common time signature. Fingerings include 1, 4, 3, 3, 0, 1, 1, 1, 1, 1, 1, 1, 1, 3, 3, 0, 1, 1, 1.

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 treble clef. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3, 4). There are also some circled notes and a '0' symbol indicating a natural or open string.

59.

The second system of music consists of eight staves. It continues the musical piece from the first system, maintaining the same key signature and time signature. The notation is similar, featuring eighth and sixteenth notes, rests, and fingerings. There are also some circled notes and a '0' symbol. The music appears to be a technical exercise or a short piece.