

ŠEVČÍK: THEMA, Op. 10/4.

SOLO VIOL. *)

PIANO.

5

10

15

psautillé

*) Probrati napřed cvičení k jednotlivým taktům na straně 9 - 17.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 9 - 17. vorzunehmen.

*) Begin with the exercises of the separate bars page 9 - 17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 9 - 17.

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O. P. 533 a

PAGANINI: CONCERTO 2/1.

Allegro non troppo.

Solo.

VIOL. *)

PIANO.

5

10

rit. a tempo

rit. pp a tempo

15

*) Probrati napřed cvičení k jednotlivým taktům na straně 18-23.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 18-23 vorzunehmen.

*) Begin with the exercises of the separate bars page 18-23.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 18-23.

20

Musical score for measures 18-20. The top staff features a melodic line with slurs and accents. The bottom two staves provide a piano accompaniment with chords and some bass line movement.

25

Musical score for measures 23-25. The top staff features a melodic line with slurs and accents. The bottom two staves provide a piano accompaniment with chords and some bass line movement.

30

Musical score for measures 28-30. The top staff features a melodic line with slurs and accents. The bottom two staves provide a piano accompaniment with chords and some bass line movement.

2

Musical score for measures 32-34. The top staff features a melodic line with slurs and accents. The bottom two staves provide a piano accompaniment with chords and some bass line movement.

35

Musical score for measures 35-38. The top staff features a melodic line with slurs and accents. The bottom two staves provide a piano accompaniment with chords and some bass line movement.

40

Musical score for measures 40-44. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has four sharps (F#, C#, G#, D#). The melody in the top staff features a half note followed by a quarter note, then a half note with a slur over a sixteenth-note triplet. The piano accompaniment in the grand staff consists of eighth-note chords in the right hand and eighth-note chords in the left hand.

45

Musical score for measures 45-49. The system consists of three staves. The top staff has dynamics *mp* and *mf*, and a *rit.* marking at the end. The piano accompaniment in the grand staff features a steady eighth-note accompaniment in the right hand and eighth-note chords in the left hand.

50

Musical score for measures 50-54. The system consists of three staves. The top staff has dynamics *p* and a tempo marking *a tempo*. The piano accompaniment in the grand staff has dynamics *pp* and a tempo marking *a tempo*. The right hand of the piano part features a melodic line with slurs and ties.

55

Musical score for measures 55-59. The system consists of three staves. The top staff has a dynamic marking *sf*. The piano accompaniment in the grand staff features a melodic line in the right hand and chords in the left hand.

60

Musical score for measures 60-64. The system consists of three staves. The top staff has dynamic markings *sf* and *sfz*. The piano accompaniment in the grand staff features a melodic line in the right hand and chords in the left hand.

ŠEVČÍK: THEMA, Op. 10/4.

SOLO VIOL. *)

2. VIOL.

*) Probrati napřed cvičení k jednotlivým taktům na straně 9-17.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 9-17 vorzunehmen.

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PAGANINI: CONCERTO 2/1.

Allegro non troppo.

SOLO VIOL. *)

2. VIOL.

The musical score consists of two staves: SOLO VIOL. and 2. VIOL. The key signature is G major (one sharp) and the time signature is 2/1. The tempo is 'Allegro non troppo'. The score is divided into measures, with circled numbers 5, 10, 15, and 20 indicating specific points. Dynamics include *mf*, *p*, and *f*. Fingerings and bowings are indicated throughout. A second ending (II) is marked at the end of the first system.

*) Probrati napřed cvičení k jednotlivým taktům na straně 18-23.

*) Zuerst ist der Übungstoff zu den einzelnen Taktten auf der Seite 18-23 vorzunehmen.

*) Begin with the exercises of the separate bars page 18-23.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 18-23.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a 4-measure phrase, followed by trills (tr) and a 1-measure phrase. The left hand has a bass line with a 1-measure phrase and a 2-measure phrase. Dynamics include *sf* and *f*.

Second system of musical notation, starting at measure 25. Treble clef, key signature of two sharps. The right hand has a 4-measure phrase with *mf* dynamics, followed by a 3-measure phrase with *f* dynamics, and a 1-measure phrase with *sf* dynamics. The left hand has a 3-measure phrase with *mf* dynamics, a 1-measure phrase with *mp* dynamics, and a 1-measure phrase with *f* dynamics.

Third system of musical notation, starting at measure 30. Treble clef, key signature of two sharps. The right hand has a 2-measure phrase with *mf* dynamics, a 3-measure phrase with *f* dynamics, and a 1-measure phrase with *f* dynamics. The left hand has a 1-measure phrase with *mf* dynamics, a 1-measure phrase with *f* dynamics, and a 1-measure phrase with *f* dynamics.

Fourth system of musical notation, starting at measure 35. Treble clef, key signature of two sharps. The right hand has a 1-measure phrase with *ff* dynamics, followed by a 3-measure phrase with *mp dolce* dynamics. The left hand has a 1-measure phrase with *p* dynamics, followed by a 1-measure phrase with *p* dynamics, and a 1-measure phrase with *p* dynamics.

Fifth system of musical notation, starting at measure 40. Treble clef, key signature of two sharps. The right hand has a 3-measure phrase with *mp dolce* dynamics, followed by a 1-measure phrase with *mp dolce* dynamics, and a 3-measure phrase with *mp dolce* dynamics. The left hand has a 1-measure phrase with *p* dynamics, followed by a 1-measure phrase with *p* dynamics, and a 1-measure phrase with *p* dynamics.

Musical notation for measures 38-44. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a triplet of eighth notes in measure 38, followed by a sixteenth-note triplet in measure 39, and a quarter-note triplet in measure 40. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mp* is present in measure 41.

Musical notation for measures 45-49. Measure 45 is circled with the number 45. The right hand has a half note in measure 45, followed by a quarter note in measure 46, and a quarter-note triplet in measure 47. The left hand has a half note in measure 45, followed by a quarter note in measure 46, and a quarter-note triplet in measure 47. Dynamic markings include *mf* in measure 46, *f* in measure 47, and *p* in measure 48. Performance instructions include *rit.* in measure 47 and *a tempo* in measure 48.

Musical notation for measures 50-54. Measure 50 is circled with the number 50. The right hand has a quarter-note triplet in measure 50, followed by a quarter note in measure 51, and a quarter-note triplet in measure 52. The left hand has a quarter note in measure 50, followed by a quarter note in measure 51, and a quarter-note triplet in measure 52. A dynamic marking of *p* is present in measure 51.

Musical notation for measures 55-59. Measure 55 is circled with the number 55. The right hand has a quarter note in measure 55, followed by a quarter-note triplet in measure 56, and a quarter note in measure 57. The left hand has a quarter note in measure 55, followed by a quarter note in measure 56, and a quarter-note triplet in measure 57. Dynamic markings include *p* in measure 57 and *mf* in measure 58. Trills are marked with *tr* in measures 58 and 59.

Musical notation for measures 60-64. Measure 60 is circled with the number 60. The right hand has a quarter note in measure 60, followed by a quarter note in measure 61, and a quarter-note triplet in measure 62. The left hand has a quarter note in measure 60, followed by a quarter note in measure 61, and a quarter-note triplet in measure 62. A dynamic marking of *pizz.* is present in measure 63.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Takty mezi dvojkárou taktovou jest vícekrát opakovati.

Einüben einzelner Griffe, Takte und der Lagenübergänge.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Special stops and bars. Changes of position.

Bars between two double bar lines are to be repeated several times.

Studiare gli accordi e le misure separate. Cambi di posizione.

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

I.

Oktávy - Oktaven

Octaves - Ottave

Hlas dolní střídavě s hlasem hořejším.

Unterstimme abwechselnd mit der Oberstimme.

Lower voice and upper voice alternately.

Cambiare la voce inferiore per la superiore.

9 - 11

II.

Cvičení pro rychle skákavý smyk (*sautillé*). Smyk tento provádí se uprostřed s uvolněným zápěstím v kruhovitém pohybu, kterým smyčec dostává se do elastického skoku. K tomu účelu jest probrati následující příklad v 7 těchto změnách.

Übungen für den schnell-springenden Bogenstrich (*sautillé*). Dieser Bogenstrich wird in der Mitte des Bogens mit losem Handgelenk in kreisartiger Bewegung ausgeführt, durch welche der Bogen in elastisches Springen gerät. Zu diesem Zweck ist das folgenden Beispiel mit den 7 nachstehenden Veränderungen vorzunehmen.

Exercises for the quickly hopping style of bowing (*sautillé*). That bowing is executed with the middle of the bow by the relaxed wrist in circular movement by which the bow gets into elastical hopping. For that purpose the following example is to be practised in 7 variations.

Studio per il saltellato rapido. Questo colpo d'arco si darà alla metà dell' arco con perfetta scioltezza del polso, imprimendovi un piccolo movimento circolare, grazie al quale l'arco riesce a saltare elasticamente. A questo fine si eseguirà il seguente esempio con le 7 varianti.

Příklad. - Beispiel. - Example. - Esempio.

1. Změna. - 1. Veränderung. - 1. Variation. - 1. Variante.

3 M. *sautillé* *) *sautillé* etc.

4 M. *sautillé* etc.

5 M. *sautillé* etc.

6 M. *sautillé* etc.

7 M. *sautillé*

*) Poněkud menším kruhovitým pohybem, aby nebyly dotčeny struny vedlejší.

*) Mit etwas kleinerer Kreisumschreibung, um nicht die Nebensaiten zu berühren.

*) With a somewhat smaller circle the neighbouring strings are not to be touched.

*) Con un movimento circolare un poco più ridotto per non urtare le corde laterali.

III.

Glissando v rozsahu velké tercie na D struně.

Glissando im Umfang einer grossen Terz auf der D Saite.

Glissando to the extent of a major third on the D string.

Glissando sopra la corda re nel diapason di una terza maggiore.

a.) 4. prstem. - a.) mit dem 4. Finger. - a.) with the 4th finger. - a.) col 4° dito.

b.) 3. prstem. - b.) mit dem 3. Finger. - b.) with the 3rd finger. - b.) col 3° dito.

c.) 2. prstem. - c.) mit dem 2. Finger. - c.) with the 2nd finger. - c.) col 2° dito.

d.) 1. prstem. - d.) mit dem 1. Finger. - d.) with the 1st finger. - d.) col 1° dito.

o III *gliss.* *gliss.*

IV.

Glissando v rozsahu kvarty na D struně.

Glissando im Quartenumfang auf der D Saite.

Glissando to the extent of a fourth on the D string.

Glissando sopra la corda re nel diapason di quarta.

1. poloha. - 1. Lage. 1st position. 1. posizione.

o III *sautillé*

o 4 4 *sautillé* *gliss.* *gliss.*

o 3 3 *gliss.* *gliss.*

o 2 2 *gliss.* *gliss.*

o 1 1 *gliss.* *gliss.*

o III *gliss.* *gliss.*

o 3 3 *gliss.* *gliss.*

o 2 2 *gliss.* *gliss.*

o 1 1 *gliss.* *gliss.*

Glissando v rozsahu kvinty na D struně .

Glissando im Quintenumfang auf der D Saite .

Glissando to the extent of a fifth on the D string .

Glissando sopra la corda re nel diapason di quinta .

1. Pos. *sautillé* *mp* *sautillé*

III *sautillé* *gliss.* *gliss.* III

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.*

III *gliss.* *gliss.* IV.

1 1 2 2 4 4 3 2 2 1 0 0 0 1 2 2

1 2 2 1 0 II 0 1 2 2 2

gliss.

gliss.

gliss.

gliss.

sautillé

gliss.

gliss.

VI.

Studie samostatnosti pr-
stů.

Fingerselbständigkeits-
studien.

Independence of the fin-
gers.

Studio per la indipen-
denza delle dita.

I.

mf $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{2}$ Sp. $\frac{1}{1}$ $\frac{1}{2}$

Sp. Fr.

The first system of the musical score consists of seven staves. The top staff is the melody, written in G major (one sharp). The lower six staves provide accompaniment, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. There are several measures with slurs and ties, and some notes are marked with a circled 'o'.

II.

The second system of the musical score consists of four staves. The top staff begins with a dynamic marking of *mf* (mezzo-forte). The music continues with a similar melodic line as the first system, with accompaniment in the lower staves. The notation includes slurs, ties, and various rhythmic values.

VII.

Studie obratnosti smyčce
v přechodu ze struny na
strunu.

Bogengewandtheitsstudien
im Übergang von Saite zu
Saite.

Suppleness of the wrist
in crossing from string to
string.

Studio per l'agilita dell'
arco all' passare da una
corda all'altra.

Moderato $\text{♩} = 92$

mf *ff* *p* *etc.* *Sp.* *Fr.* *M.*

martelé

PAGANINI: CONCERTO 2 / 1.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami ně-
kolikrát opakujte!

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Bars between two double
bar lines are to be repea-
ted several times.

Le misure fra doppie linee
divisorie debbono ripetersi
varie volte.

Cvičíte jednotlivé takty,
hmaty a přechody poloh.

Einüben einzelner Griffe,
Takte und der Lagenüber-
gänge.

I.

Special stops and bars.
Changes of position.

Studiare gli accordi e el
misure separate. Cambio
di posizione.

Interv.
1 - 16

Anal.
1 - 16

Intervally a výměna polo-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

20 - 26

p II - - - - 2 4 *mf* 2 4 2 *mp* - - - - *mf* 4 4

f 4 4 *mf* 2 1 2 *mp* 2 4 I

mf 1 2 1 2 2 2 *f* Fr. Fr.

mf 2 1 2 *f*

mf 2 2 2

mp 1 2 2 *f*

mf 2 2 2

mp 1 2 2 *mp*

p 1 1 1

Anal.
17 - 26

p < > 2 *p* 4 < > 2 *p* < > *p*

> 4 2 4 < II > 2 I 4 II *mf* *f* *p*

mf 4 < > 4 4 *mp* *f* 3 2 3 3 1 3 3 *p*

f 2 II 2 1 1 *p* 4 4 4 3 II

Intervally a výměna po-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

27 - 34

Anal.

27 - 34

Intervally a výměna polo-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

36 - 47

Anal.

36 - 51

Intervally a výměna po-
loh.

Intervalle und Lagen-
wechsel.

Intervals and changes
of position.

Intervalli e cambio di
posizione.

52 - 61

mp Π 2 2 1 3 1 3 3 0 0 Π 3

3 4 0 3 4 0 *f* 4 0 0 4 0 1 0 0 *mf* 4 4 4 4 *mp* 0 4 4

4 2 4 *p* 1 4 1 *mp* 1 1 1 *f* Π 1 1 3 *mp* 4

p 4 2 1 3 4 1 2 4 *mp* 4 0 1 1 2 4 3 1 4 3 4

f 4 4 3 2 3 *mp* 4 3 1 3 1

2 1 2 *mf* 3 3 4 0 *f* 2 2 2 2 *mp* 4 1 *f* 2 1

mf 2 *mp* 2 *p* 4 *p* 1 1 *mf* 1 *f* 1 *mp* 1

Anal.

52 - 61

p 2 4 2 Π 1 4 3 3 *mp* 4 2 3 4 0 1 4 3 3

f 2 4 2 *Sp.* 3 *Fr.* 4 3 3 4 1 4 4 4 *p* Π I 4

f 3 4 4 *Sp.* *M.* 3 4 *Sp.* 3 4 *M.* 4 3 3 4 3 *f* 4 4 *Fr.* 4 4 *p*

f 1 3 3 3 *mp* 4 4 *f* 3 3 4 4 *f* 2

II.

Šestnáctinové passáže v souvislosti se 30 smyky.

Die Sechzehntelpassagen im Zusammenhang mit 30 Stricharten.

Passages in sixteenthths in connection with 30 bowing styles.

El passaggio in semicrome con 30 colpi d'arco.

*) Páltón stlačiti.

*) Den Halbton zusammen pressen.

*) Half-tone to be pressed.

*) Appoggiare il mezzo tono allo stesso tempo.

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhou a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru ¹⁾	Hinaufstrich ¹⁾	Up-bow ¹⁾	Arco in su ¹⁾
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o saltato
Zvednutí smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednutí druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) ²⁾	Kunstpause (Luftpause) ²⁾	Stop (artificial pause) ²⁾	Pausa artistica (respiro musicale) ²⁾
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di mi, II corda di la, III corda di re, IV corda di sol
Prázdna struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di mi
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	gliss.	Glissando
Středem smyčce	Mitte des Bogens	M.	Alla metà dell'arco
U žabky smyčce	Am Frosch	Fr.	Tallone
Hrotem smyčce	An der Spitze	Sp.	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	◇	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	2-4	Studio per 2-4 battuta di Solo

¹⁾ bez označení smyky začíná počáteční takt vždy od žabky.

²⁾ Zvednouti smyčec a učiniti krátkou pomlku.

¹⁾ Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

²⁾ Bogen heben und kurze Pause machen.

¹⁾ Unless otherwise indicated, the first measure begins at the nut.

²⁾ Lift Bow and make a brief pause.

¹⁾ Senza l'indicazione della direzione cominciare sempre al tallone.

²⁾ Alzare l'arco facendo una breve pausa.