

Sevcik
School of Violin Techniques
Op. 1, Book 2

Exercises in the 2d Position.*)

Before taking up these exercises, the student must have studied op. 8 and op. 9.

1.

Ausführung:
Execution:



*) Because of their progressive difficulty it is advisable to practise these exercises in the following order: No. 1, 3-5, 12-13, 15-16, 21, 23, 30, 32-33, 35-36, 39; 2, 6-9, 14, 17-18, 22, 26-29, 31, 37; 10-11, 19-20, 28-29, 34, 38, 40-41.

2.

3.

4.

Exercises in the 1st and 2d Positions.

This musical score consists of 12 staves of music, each containing four measures. The exercises are written in treble clef and include various key signatures (C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor). The notation includes eighth and sixteenth notes, often beamed together, with fingerings (1-4) indicated above the notes. Slurs are used to group notes across measures. The exercises progress through different positions and key signatures, providing a comprehensive workout for the first and second positions.

5.

This musical score, titled '5.', consists of 12 staves of music. The first five staves are in G major (one sharp) and the next seven staves are in D major (two sharps). The music is written in a single melodic line on a treble clef staff. The first five staves contain complex exercises with many slurs, ties, and fingering numbers (1-4). The last seven staves contain simpler exercises, primarily consisting of eighth and sixteenth note patterns with some slurs and ties. The key signature changes from G major to D major between the fifth and sixth staves.



6.

Chord of the Diminished Seventh.

Hold down the whole notes without playing them.



The page contains 12 staves of musical notation, each representing a different exercise. The exercises are written in a continuous, flowing style with many slurs and ties. The notation includes various musical symbols such as treble clefs, key signatures (one sharp and one flat), time signatures (mostly common time), and fingerings (numbers 1-4). The exercises are written in a continuous, flowing style with many slurs and ties.

A series of ten musical staves for guitar exercises in the 2nd to 7th positions. The exercises are written in treble clef with a key signature of one sharp (F#). They feature various fret numbers (2, 3, 4, 5, 6, 7, 8) and fingerings (1, 2, 3, 4) indicated by numbers above the notes. The exercises are connected by double bar lines and include slurs and ties.

7.

Exercises in All the Keys.

A series of three musical staves for guitar exercises in all keys. The exercises are written in treble clef and feature various fret numbers (1, 2, 3, 4) and fingerings (1, 2, 3, 4) indicated by numbers above the notes. The exercises are connected by double bar lines and include slurs and ties.

The page contains 12 staves of musical notation for guitar exercises. The exercises are in the key of B-flat major (two flats) and involve various fretboard positions (2nd to 7th). The notation includes sixteenth and thirty-second notes, often beamed together, with slurs indicating phrasing. Fingering numbers (1-4) are placed above notes. Some notes are marked with an 'x' to indicate natural harmonics. The exercises are organized into pairs, with the first staff of each pair starting with a double bar line and a repeat sign.

8.★)

Arpeggios of Different Chords.

The exercise consists of 12 staves of music, organized into four groups of three staves each. Each group represents a different key signature: G major (one sharp), F major (one flat), E-flat major (three flats), and D-flat major (four flats). The music is written in a single melodic line, featuring arpeggiated chords. Some staves include fingering numbers (1, 2, 3, 4) and slurs to indicate the arpeggiated structure.

★) Play this same exercise in the 3d and 4th positions.
(See No. 33.)

The page contains ten staves of musical notation for guitar exercises. The key signature is three sharps (F#, C#, G#). The exercises are written in treble clef and consist of eighth-note patterns, often beamed in groups of four. Fingerings are indicated by numbers 1-4. Some measures include slurs and accents. The exercises are arranged in a continuous sequence across the ten staves.

9.

Chromatic Scale.

The musical score for Exercise 9, 'Chromatic Scale', is written in 3/4 time and consists of 11 staves. The exercise is divided into two main sections: an ascending scale and a descending scale. The ascending scale starts on C4 and goes up to C5, while the descending scale starts on C5 and goes down to C4. The score includes various fingerings (1-4) and slurs to indicate the sequence of notes and groups of notes. The key signature changes throughout the exercise, moving through various chromatic steps. The exercise is designed to be played in the 2nd to 7th positions.

10.

Exercises in double-stops, in all keys.

This musical score consists of ten staves, each containing a sequence of double-stop exercises. The exercises are written in treble clef and include various key signatures (one sharp, one flat, two sharps, two flats, and natural). The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1-4) are placed below the notes to indicate fingerings. Some exercises include slurs or ties. The exercises are designed to be played in all keys, as indicated by the key signatures and the title.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The second system continues the melody with various rhythmic patterns and accidentals. The third system concludes the piece with a final cadence. The score includes numerous musical notations such as notes, rests, and accidentals, as well as fingerings and articulation marks.

11.

Exercise on Chords.

Notes and chords in small type are to be played by advanced students.

This page contains ten staves of musical notation for guitar exercises. The exercises are written in treble clef and include various fret numbers and fingering indications. The keys and positions are as follows:

- Staff 1: Key of B-flat major (two flats), 2nd position.
- Staff 2: Key of B-flat major (two flats), 2nd position.
- Staff 3: Key of B-flat major (two flats), 2nd position.
- Staff 4: Key of B-flat major (two flats), 2nd position.
- Staff 5: Key of D major (two sharps), 4th position.
- Staff 6: Key of D major (two sharps), 4th position.
- Staff 7: Key of D major (two sharps), 4th position.
- Staff 8: Key of D major (two sharps), 4th position.
- Staff 9: Key of D major (two sharps), 4th position.
- Staff 10: Key of D major (two sharps), 4th position.

12.

Exercises in the 3d Position

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The musical score for exercise 13 consists of 12 staves of music in treble clef, 4/4 time signature. The first seven staves feature eighth-note patterns with various slurs and fingering numbers (1-4). The eighth staff introduces a 3/4 time signature and features eighth-note patterns with slurs and fingering numbers (1, 2, 4, 8). The final four staves continue with eighth-note patterns in 3/4 time, including slurs and fingering numbers (1, 2, 4, 8). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs, along with fingering numbers (1-4) and breath marks (x).

[illegible]

14.



15.

Keep the fingers down as long as possible.

16.

Exercises in the 1st and 3d Positions.

1. Saita
I. String

2te und 3te Lage. — 2d and 3d Positions.

17.

Hold down the whole notes without playing them.



Exercise 18, measures 1-12. The score is written on ten staves in treble clef, key of D major (two sharps). It features complex fingering and slurs. Measures 1-4 are in 2/4 time, and measures 5-12 are in 3/4 time.

18.

Exercise 18, measures 13-15. The score is written on three staves in treble clef, key of D major. It continues the complex fingering and slurs from the previous section. Measures 13-15 are in 3/4 time.

This page contains 12 staves of musical notation for exercises in the 2nd to 7th positions. The notation is written in treble clef and includes various musical symbols such as notes, rests, accidentals, and fingering numbers (1-4). The exercises are written in treble clef and include slurs and ties. The first staff begins with a key signature of one flat (B-flat) and a time signature of 4/4. The exercises progress through various positions and techniques, including slurs, ties, and fingering numbers. The notation is clear and legible, with a focus on technical skill development.



The page contains ten staves of musical notation for guitar exercises. The key signature is G major (one sharp). The exercises are written in treble clef and include various techniques such as arpeggios, scales, and chords. Fingerings are indicated by numbers 1-4, and breath marks (x) are used in some passages. The notation includes many beamed sixteenth and thirty-second notes, as well as slurs and ties.

The musical score for exercise No. 20 consists of 12 staves. The first staff begins with a treble clef and a 3/4 time signature. The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of two flats (B-flat, E-flat). The fourth staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The fifth staff has a treble clef and a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The sixth staff has a treble clef and a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The seventh staff has a treble clef and a key signature of six flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat). The eighth staff has a treble clef and a key signature of seven flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat). The ninth staff has a treble clef and a key signature of eight flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat). The tenth staff has a treble clef and a key signature of nine flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, E-flat). The eleventh staff has a treble clef and a key signature of ten flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, E-flat, A-flat). The twelfth staff has a treble clef and a key signature of eleven flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, E-flat, A-flat, D-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. A 'segue' section is marked between the second and third staves. The word 'segue' is written in a cursive font.

*) See Note to No. 11.

Exercise 20 consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The music is characterized by rapid chromatic runs and arpeggiated chords. The subsequent staves continue these patterns, with some measures featuring triplets and other rhythmic variations. The exercise concludes with a final chord in D major.

21.

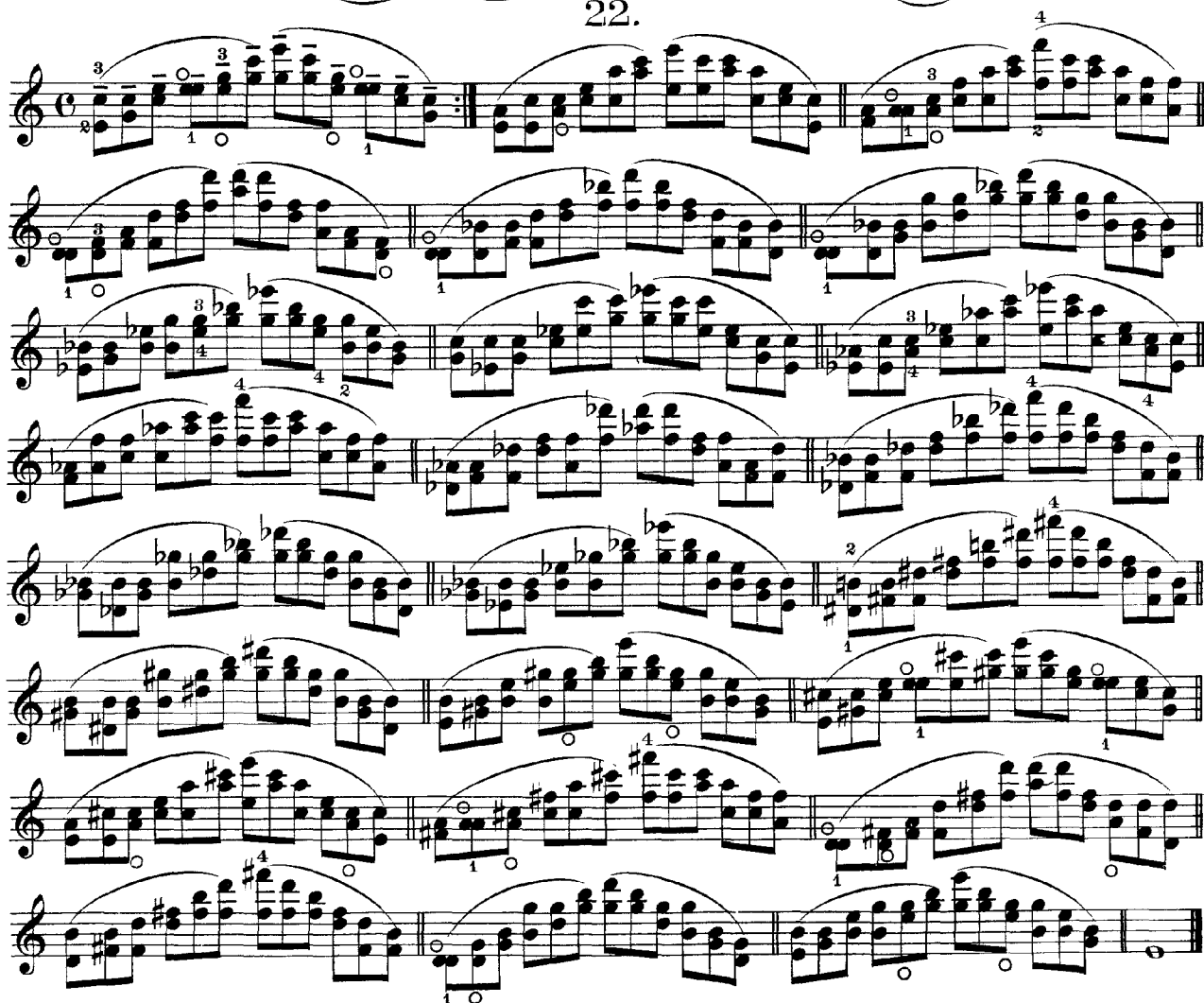
Exercises in the 4th Position.

Exercise 21 is a collection of exercises in the 4th position, spanning seven staves. The first staff is in C major (one sharp) and 4/4 time, featuring chromatic runs with fingerings (2, 3, 3, 4, 3) and (4, 3, 4). The second staff continues with similar patterns, including a 'ten.' (tension) marking. The third and fourth staves show more complex arpeggiated figures with various fingerings. The fifth staff includes a 'ien.' (tension) marking. The sixth staff is marked 'segue' and transitions into a new key signature of two sharps (D major). The seventh staff continues the exercises in D major, featuring chromatic runs and arpeggios. The exercise concludes with a final chord in D major.



Exercises 19, 20, and 21 are presented in three systems of three staves each. Exercise 19 (top system) features eighth-note patterns in treble and bass clefs, with a triplet of eighth notes in the final measure of the treble staff. Exercise 20 (middle system) continues with eighth-note patterns, including a triplet of eighth notes in the final measure of the treble staff. Exercise 21 (bottom system) features eighth-note patterns, with a triplet of eighth notes in the final measure of the treble staff.

22.



Exercise 22 is a single continuous piece spanning ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The exercise consists of a series of eighth-note patterns, often beamed in groups of four, with various accidentals (sharps, flats, naturals) and fingerings (1-4) indicated. The piece concludes with a final measure in the tenth staff.

23.

The image displays a musical score for exercise 23, consisting of ten staves of music. The notation is in treble clef and includes various key signatures (C major, F major, D major, and B-flat major) and fingerings (indicated by numbers 1-4 and 8). The exercises are written in a continuous, flowing style with many slurs and ties. The first staff begins with a treble clef and a common time signature. The subsequent staves show a progression of exercises, each with its own key signature and specific fingering instructions. The notation includes eighth and sixteenth notes, often beamed together, and rests. The exercises are designed to be played in a continuous, flowing style, as indicated by the numerous slurs and ties.

24.

Exercises in the 1st and 4th Positions.

Exercise 24 consists of eight staves of music, primarily in the 1st and 4th positions. The notation includes various fingerings (1-4) and slurs. The key signature changes from C major to D major (two sharps) in the fifth staff. The exercise concludes with a double bar line and a Roman numeral 'II' below the final staff.

25.

Exercises in the 2d and 4th Positions

Exercise 25 consists of two staves of music, primarily in the 2nd and 4th positions. The notation includes various fingerings (1-4) and slurs. The key signature is B-flat major (two flats). The exercise concludes with a double bar line and a Roman numeral 'III' below the final staff.

First system of Exercise 26, measures 1-12. The key signature has one flat (B-flat). The first three staves are in treble clef, and the fourth staff is in bass clef. The music features various fingerings (1-4) and slurs. Roman numerals III and II are placed below the staves to indicate positions.

26.

Second system of Exercise 26, measures 13-24. The key signature changes to two sharps (F# and C#). The first staff is in treble clef, and the remaining staves are in bass clef. The music continues with complex fingerings and slurs. Roman numerals IV and III are placed below the staves to indicate positions.

Exercise 26: A continuous eighth-note exercise in treble clef, key of F# (one sharp). The exercise is divided into six staves, each containing three measures. Fingering is indicated by numbers 1 through 4 above the notes. Slurs are used to group the eighth notes within each measure.

27.

Exercise 27: A continuous eighth-note exercise in treble clef, key of Bb (two flats). The exercise is divided into four staves, each containing three measures. Fingering is indicated by numbers 1 through 4 above the notes. Slurs are used to group the eighth notes within each measure.

Sheet music for guitar exercises, Book 2, Exercises in the 2nd to 7th Positions. The page contains ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The exercises are written in a single system, with each staff containing two measures of music. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The exercises are designed to be played in the 2nd to 7th positions. The first staff starts with a treble clef and a key signature of one flat. The second staff has a key signature change to two flats (B-flat and E-flat). The third staff has a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth staff has a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat). The fifth staff has a key signature change to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). The sixth staff has a key signature change to six flats (B-flat, E-flat, A-flat, D-flat, G-flat, and C-flat). The seventh staff has a key signature change to seven flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, and F-flat). The eighth staff has a key signature change to eight flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, and B-flat). The ninth staff has a key signature change to nine flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, and E-flat). The tenth staff has a key signature change to ten flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat, B-flat, E-flat, and A-flat).

28.

This musical score, titled '28.', is a collection of ten staves of music in treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is composed of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1 through 4. Some notes are marked with a '2' above them, possibly indicating a second finger or a specific articulation. The score includes various musical notations such as slurs, ties, and repeat signs. The first staff begins with a double bar line and a key signature change to one flat. The subsequent staves continue the exercise, with varying degrees of complexity in the fingering and note groupings. The final staff ends with a double bar line and a key signature change back to one flat.

This page contains ten staves of musical notation for guitar exercises. The exercises are written in various keys and positions, with complex fingerings and slurs. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings (p, f, mf, etc.). The exercises are numbered 1 through 10, with some exercises having multiple measures. The notation is in standard musical notation with a treble clef and a key signature of one flat (B-flat).

29 *

The musical score for Exercise 29 consists of ten staves of music. The notation includes various fingerings (1-4) and articulations (accents, slurs). The key signature changes from one sharp (F#) to one flat (Bb) and then to two flats (Bb, Eb). The word "segue" is written below the first staff. The exercise is marked with an asterisk (*).

*See the Note to No. 11.

Exercise 30 is a five-staff musical piece in D major. It contains a variety of rhythmic exercises, including eighth and sixteenth note patterns, and rests. Fingering is indicated by numbers 1 through 4 above the notes.

30.

Exercises in the 5th Position.

This section contains six staves of exercises in the 5th position, D major. The exercises consist of eighth and sixteenth note patterns, some with slurs and fingering. The word "segue" is written between the first and second staves. A Roman numeral "II" is placed below the fourth staff.

III

IV

31.

III

IV

The first system of musical notation consists of three staves, each containing three measures. The music is written in treble clef with a key signature of one sharp (F#). The first measure of each staff begins with a 4-measure rest, indicated by a '4' above the staff. The notation features complex fingering, including triplets and sixteenth-note runs, with various accidentals (sharps and naturals) throughout.

32.

The second system of musical notation consists of eight staves, each containing three measures. The music is written in treble clef with a key signature of one flat (Bb). The first measure of the first staff begins with a 1-measure rest, indicated by a '1' above the staff. The notation is highly technical, featuring extensive sixteenth-note passages, triplets, and complex fingering patterns (e.g., 1, 2, 3, 4, 5, 4, 3, 2, 1). The system concludes with a double bar line in the final measure of the eighth staff.

Exercise 32: A five-staff musical exercise in G major. The notation includes various fingering patterns such as 1-4, 2-3, 4-1, and 3-2. Some notes are marked with a natural sign (x) to indicate a change in fingering or articulation. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the first staff.

33.

Exercise 33: A six-staff musical exercise in B-flat major. The notation includes various fingering patterns such as 1-4, 2-3, 4-1, and 3-2. Some notes are marked with a natural sign (x) to indicate a change in fingering or articulation. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the third staff.

The image displays ten staves of musical notation for guitar exercises. Each staff contains a sequence of arpeggiated chords, with fingerings indicated by numbers 1 through 4. The key signature changes from three flats (B-flat, E-flat, A-flat) in the first three staves to three sharps (F-sharp, C-sharp, G-sharp) in the last seven staves. The exercises are designed to be played in the 2nd to 7th positions of the guitar.



35.

Exercises in the 6th Position.

IV segue

III

II

36.

This musical exercise consists of ten staves, each containing three measures of music. The first staff begins with a treble clef, a common time signature (C), and a first finger (1) fingering. The key signature changes from C major to D major (two sharps) in the third measure. The subsequent staves follow a chromatic sequence of key signatures: D major, E major (three sharps), F major (one sharp), G major (no sharps or flats), A major (three sharps), B major (five sharps), C major (no sharps or flats), D major (two sharps), E major (three sharps), and F major (one sharp). Each staff contains continuous sixteenth-note patterns, often beamed in groups of four, with slurs indicating phrasing across measures. The exercise is designed to develop technical skill and chromatic fluency across the first seven positions of the instrument.

The first system of musical notation consists of four staves. Each staff contains a continuous sequence of eighth notes, mostly beamed in groups of four. The key signature is two sharps (F# and C#). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of one sharp (F#).

37.

The second system of musical notation consists of ten staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one sharp (F#). The fifth staff is in treble clef with a key signature of one sharp (F#). The sixth staff is in treble clef with a key signature of one sharp (F#). The seventh staff is in treble clef with a key signature of one sharp (F#). The eighth staff is in treble clef with a key signature of one sharp (F#). The ninth staff is in treble clef with a key signature of one sharp (F#). The tenth staff is in treble clef with a key signature of one sharp (F#). The notation includes various fingerings (1-4), slurs, and dynamic markings (p, f). The key signature changes to one sharp (F#) in the first staff of the second system and remains there for the rest of the system.

38.

This musical score, labeled '38.', consists of 12 staves of music written in treble clef. The music is a continuous exercise featuring a variety of intervals, including thirds, fourths, and fifths, often spanning multiple staves. The key signature is not explicitly stated but appears to be C major or a related key. The notation includes numerous accidentals (sharps, flats, naturals) and fingerings (numbers 1-4) above the notes. The exercise is divided into measures by bar lines, with some measures containing repeat signs. The overall structure is a single melodic line that changes frequently across the staves.

39.

Exercises in the 7th Position.

This musical score consists of 15 staves of music, organized into three groups of five staves each, separated by section markers II and III. The music is written in treble clef with a common time signature (C). The exercises are composed of eighth-note runs, often beamed in groups of four, with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-4) indicated. The first staff begins with a first-measure repeat sign. The word "segue" is written below the second staff. The section markers II and III are placed below the sixth and thirteenth staves, respectively. The exercises explore different chromatic and diatonic patterns in the 7th position.

The first system of musical notation for exercise 40, measures 1-5. It consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains four measures of eighth-note patterns with various fingerings (1, 2, 3, 4) and slurs. The second staff continues the pattern, with a Roman numeral 'IV' below the fourth measure. The third and fourth staves continue the eighth-note patterns across five measures.

The second system of musical notation for exercise 40, measures 6-19. It consists of eight staves. The first staff of this system is marked with a 'C' time signature and a '4' time signature, and contains measures 6-8. The subsequent staves continue the exercise with various chordal and melodic patterns, including many chords with fingerings (1, 2, 3, 4) and slurs. The system concludes with measure 19.

41.

This musical score, numbered 41, consists of 12 staves of music written in treble clef. The piece is in common time (C) and features a variety of musical notations including eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1 through 4 above the notes. The music is organized into measures by vertical bar lines, with some measures containing repeat signs. The notation includes many slurs and ties, suggesting a continuous melodic line. The key signature is not explicitly stated but appears to be C major or a related key based on the accidentals used. The overall structure is a single melodic exercise designed for technical practice.