

Louis R. Feuillard

1872 – 1941

Daily Exercises

Tägliche Übungen
Exercices journaliers

for Violoncello
für Violoncello
pour violoncello

ED 1117

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Übungen für die linke Hand und den Bogen.
Triller, Tonleitern, Akkorde, Doppelgriffe usw.

1. Teil Übungen in den Halslagen
2. Teil Übungen, die das Violoncello in seiner ganzen Ausdehnung umfassen
3. Teil Übungen mit Daumenaufsatz
4. Teil Doppelgriffe
5. Teil Bogenübungen

Man spiele täglich einige Übungen aus jedem der fünf Teile; jede Übung zuerst langsam und beschleunige dann das Tempo immer mehr, achte dabei jedoch sehr auf die Gleichmäßigkeit.

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Exercices pour la main gauche et l'archet.
Trilles, gammes, arpèges, doubles cordes etc.

- 1^{ère} Partie Exercices aux positions du manche
- 2^e Partie Exercices dans toute l'étendue du Violoncelle
- 3^e Partie Exercices aux positions du pouce
- 4^e Partie Doubles cordes
- 5^e Partie Exercices d'archet

Travailler chaque jour quelques exercices dans chacune des cinq parties; chaque exercice d'abord lentement puis de plus en plus vite mais toujours très également.

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Exercises for the left hand and bow.
Trills, Scales, Arpeggios, Double stopping etc.

- 1st Part Exercises in the neck positions
- 2nd Part Exercises in the whole compass of the cello
- 3rd Part Exercises in the thumb positions
- 4th Part Double stopping
- 5th Part Bowing Exercises

Examples from each of the five parts should be studied daily. The exercises should be practised slowly at first gradually increasing the speed. Care should be taken that they are played very evenly.

1. Teil

Übungen in den Halslagen

1^{ère} Partie

Exercices aux positions du manche

1st Part

Exercises in the neck positions

1

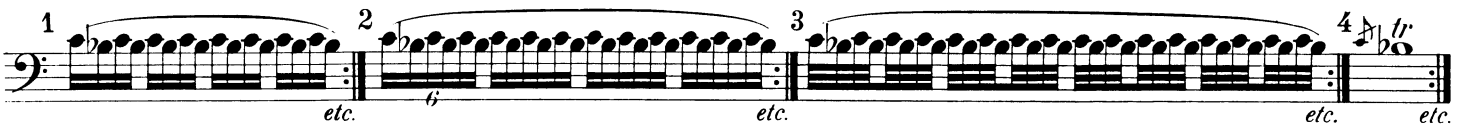
Trillerübungen

Exercices de Trilles

Exercises in shakes



Varianten *Variantes* Variations



Diese Studien sollen auf jeder Saite und in allen Lagen geübt werden.

Travailler ces exercices sur chaque corde et à toutes les positions.

These exercises should be studied on each string, and in all the positions.



Ausführung
Exécution
Execution



1 Lage 1^{re} position 1st position



Auf allen Saiten zu üben.

Travailler ces exercices sur chaque corde.

These exercises should be studied on all the strings.

Beispiel
Exemple
Example



3

1. u. 2. Lage 1^{ère} et 2^e positions 1st & 2nd positions

Musical score for exercise 3, measures 1-24. The score is written in bass clef with a common time signature (C). It consists of six staves of music. Each measure is numbered from 1 to 24. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some measures include slurs and accents. The key signature changes from C major to B-flat major (one flat) at measure 6, and then to B major (two sharps) at measure 11. The piece concludes with a final whole note chord in measure 24.

4

1. u. 3. Lage 1^{ère} et 3^e positions 1st & 3rd positions

Musical score for exercise 4, measures 1-29. The score is written in bass clef with a common time signature (C). It consists of six staves of music. Each measure is numbered from 1 to 29. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some measures include slurs and accents. The key signature changes from C major to B-flat major (one flat) at measure 5, and then to B major (two sharps) at measure 10. The piece concludes with a final whole note chord in measure 29. The word "simile" is written below measure 4.

2. u. 4. Lage 2^e et 4^e positions 2nd & 4th positions

21 22 23 24
25 26 27 28
29 30 31 32
33 34 35 36
37 38 39 40

3. u. 4. Lage 3^e et 4^e positions 3rd & 4th positions

41 42 43
44 45 46 47 48
49 50 51 52 53
54 55 56 57 58
59 60 61 62 63

simile

6

1. u. 5. Lage 1^{re} et 5^e positions 1st & 5th positions

1 2 2 3 4 4 5 5 6 6 7 7 8 8 9 9 10 10 11 11 12 12 13 13 14 14

III^a IV^a

2. u. 5. Lage 2^e et 5^e positions 2nd & 5th positions

15 16 17 18 19 20 21 22 23 24 25 26

III^a IV^a

3. u. 5. Lage 3^e et 5^e positions 3rd & 5th positions

27 28 29 30 31 32 33 34 35 36 37 38

II^a III^a IV^a

4. u. 5. Lage 4^e et 5^e positions 4th & 5th positions

39 40 41 42 43 44 45 46 47 48 49 50 51 52

II^a III^a IV^a

smile

7

1. u. 6. Lage 1^{re} et 6^e positions 1st & 6th positions

1 2 3 4 5

6 7 8 9 10

simile

II^a III^a IV^a

2. u. 6. Lage 2^e et 6^e positions 2nd & 6th positions

11 12 13 14

15 16 17 18

II^a III^a IV^a

3. u. 6. Lage 3^e et 6^e positions 3rd & 6th positions

19 20 21 22

23 24 25 26

II^a III^a IV^a

4. u. 6. Lage 4^e et 6^e positions 4th & 6th positions

27 28 29 30 31

32 33 34 35 36

simile

II^a III^a IV^a

5. u. 6. Lage 5^e et 6^e positions 5th & 6th positions

37 38 39 40 41

42 43 44 45 46

II^a III^a IV^a

Übungen in allen
Halslagen

Exercices à toutes les
positions du manche

Exercises in all the neck
positions

1 1 1 1 1 1 1 1 3 4 4 4 4

2 2 2 3 2 2 2 1 1 1 1 1

3 4 2 4 3 4 2 4 2 3 2 2 3 2 4 2 4 3 4 2 4

4 4 4 4 4 3 3 1 1 1 1 1 1 1 1

5 4 1 1 4 1 1 4 1 1 4 1 3 1 4 4 1 4 4 1 4

6 2 3 1 2 2 1 3 2 1 2 2 1 2 1 3 1 2 1 2 1

7 4 3 2 4 2 3 4 2 2 4 2 4 2 3 4 3 4 4 2 4 4

8 4 1 4 4 1 4 3 1 4 3 1 4 1 4 1 4 1 4 1 1

Varianten *Variantes* Variations

1 2 3 4

5 6 7 8 9

10 11 12 13 14 15

16 17 18 19 20

Man spiele diese Übungen in allen Tonarten
Travailler ces exercices dans tous les tons
These exercises should be studied in all the keys

etc.

1
2
3
4
5
6
7
8

Varianten *Variantes* Variations

1 2 3 4 5
6 7 8 9 10
11 12 13 14 15
16 17 18 19 20

Man spiele diese Übungen in allen Tonarten
Travailler ces exercices dans tous les tons
 These exercises should be studied in all the keys

etc.

Tonleitern durch 2 Oktaven

Gammes à deux octaves

Scales of 2 octaves

The image displays six sets of two-octave scales for the bass clef, each consisting of two staves. The scales are: C major (Do), C# major (Cis), D major (Ré), Eb major (Es), E major (Mi), and F major (Fa). Each scale is presented in two directions: ascending and descending. The notation includes fingerings (1-4) and slurs. The C major scale is in C major, C# major in C# major, D major in D major, Eb major in Eb major, E major in E major, and F major in F major. The scales are arranged in a sequence from C major at the top to F major at the bottom.

Fis
Fa#
F#

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff shows a sequence of eighth-note chords in a 4/4 time signature. The notes are Fis, Fa#, and F#. The first measure contains three chords (Fis, Fa#, F#) each with a '1' below it. The second measure contains four chords (Fis, Fa#, F#, Fis) with '1' and '4' below them. The third measure contains four chords (Fis, Fa#, F#, Fis) with '4' below them. The fourth measure contains four chords (Fis, Fa#, F#, Fis) with '1' below them. The piece ends with a double bar line.

1 1 0 1 1 3 0 4 4 4 4

Detailed description: This staff continues the sequence of eighth-note chords. The first measure has three chords (Fis, Fa#, F#) with '1' below. The second measure has four chords (Fis, Fa#, F#, Fis) with '1' and '1' below. The third measure has four chords (Fis, Fa#, F#, Fis) with '0', '1', '1', and '3' below. The fourth measure has four chords (Fis, Fa#, F#, Fis) with '4' below. The piece ends with a double bar line.

G
Sol
G

Detailed description: This staff shows a sequence of eighth-note chords in a 4/4 time signature. The notes are G, Sol, and G. The first measure contains three chords (G, Sol, G) with '1' below it. The second measure contains four chords (G, Sol, G, G) with '1' below. The third measure contains four chords (G, Sol, G, G) with '4' below. The fourth measure contains four chords (G, Sol, G, G) with '4' below. The piece ends with a double bar line.

Detailed description: This staff continues the sequence of eighth-note chords. The first measure has three chords (G, Sol, G) with '1' below. The second measure has four chords (G, Sol, G, G) with '1' and '1' below. The third measure has four chords (G, Sol, G, G) with '4' below. The fourth measure has four chords (G, Sol, G, G) with '4' below. The piece ends with a double bar line.

As
Lab
Ab

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff shows a sequence of eighth-note chords in a 4/4 time signature. The notes are As, Lab, and Ab. The first measure contains three chords (As, Lab, Ab) each with a '1' below it. The second measure contains four chords (As, Lab, Ab, As) with '1' and '4' below them. The third measure contains four chords (As, Lab, Ab, As) with '4' below them. The fourth measure contains four chords (As, Lab, Ab, As) with '4' below them. The piece ends with a double bar line.

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff continues the sequence of eighth-note chords. The first measure has three chords (As, Lab, Ab) with '1' below. The second measure has four chords (As, Lab, Ab, As) with '1' and '1' below. The third measure has four chords (As, Lab, Ab, As) with '4' below. The fourth measure has four chords (As, Lab, Ab, As) with '4' below. The piece ends with a double bar line.

A
La
A

Detailed description: This staff shows a sequence of eighth-note chords in a 4/4 time signature. The notes are A, La, and A. The first measure contains three chords (A, La, A) with '1' below it. The second measure contains four chords (A, La, A, A) with '1' below. The third measure contains four chords (A, La, A, A) with '4' below. The fourth measure contains four chords (A, La, A, A) with '4' below. The piece ends with a double bar line.

Detailed description: This staff continues the sequence of eighth-note chords. The first measure has three chords (A, La, A) with '1' below. The second measure has four chords (A, La, A, A) with '1' and '1' below. The third measure has four chords (A, La, A, A) with '4' below. The fourth measure has four chords (A, La, A, A) with '4' below. The piece ends with a double bar line.

B
Si
Bb

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff shows a sequence of eighth-note chords in a 4/4 time signature. The notes are B, Si, and Bb. The first measure contains three chords (B, Si, Bb) each with a '1' below it. The second measure contains four chords (B, Si, Bb, B) with '1' and '4' below them. The third measure contains four chords (B, Si, Bb, B) with '4' below them. The fourth measure contains four chords (B, Si, Bb, B) with '4' below them. The piece ends with a double bar line.

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff continues the sequence of eighth-note chords. The first measure has three chords (B, Si, Bb) with '1' below. The second measure has four chords (B, Si, Bb, B) with '1' and '1' below. The third measure has four chords (B, Si, Bb, B) with '4' below. The fourth measure has four chords (B, Si, Bb, B) with '4' below. The piece ends with a double bar line.

H
Si
B

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff shows a sequence of eighth-note chords in a 4/4 time signature. The notes are H, Si, and B. The first measure contains three chords (H, Si, B) each with a '1' below it. The second measure contains four chords (H, Si, B, H) with '1' and '4' below them. The third measure contains four chords (H, Si, B, H) with '4' below them. The fourth measure contains four chords (H, Si, B, H) with '4' below them. The piece ends with a double bar line.

1 1 1 4 4 4 4 1 1 4 4 4 4 1 1 4 4 4 4

Detailed description: This staff continues the sequence of eighth-note chords. The first measure has three chords (H, Si, B) with '1' below. The second measure has four chords (H, Si, B, H) with '1' and '1' below. The third measure has four chords (H, Si, B, H) with '4' below. The fourth measure has four chords (H, Si, B, H) with '4' below. The piece ends with a double bar line.

Akkorde durch 2 Oktaven

Arpèges à deux octaves

Arpeggios of 2 octaves

The image displays a musical score for arpeggios of two octaves, organized into six chord sections. Each section consists of two staves: a treble clef staff and a bass clef staff. The chords and their corresponding notes are as follows:

- C Do C:** Treble: C4, E4, G4, A4, B4, C5; Bass: C3, E3, G3, A3, B3, C4. Includes a triplet of C4-E4-G4.
- Cis Do# C#:** Treble: C#4, E#4, G#4, A#4, B#4, C#5; Bass: C#3, E#3, G#3, A#3, B#3, C#4. Includes a triplet of C#4-E#4-G#4.
- D Ré D:** Treble: D4, F#4, A4, B4, C#5, D5; Bass: D3, F#3, A3, B3, C#4, D4. Includes a triplet of D4-F#4-A4.
- Es Mi b Eb:** Treble: E4, G4, Bb4, C#5, D5, Eb5; Bass: E3, G3, Bb3, C#4, D4, Eb4. Includes a triplet of E4-G4-Bb4.
- E Mi E:** Treble: E4, G#4, B4, C#5, D5, E5; Bass: E3, G#3, B3, C#4, D4, E4. Includes a triplet of E4-G#4-B4.
- F Fa F:** Treble: F4, A4, C5, D5, E5, F5; Bass: F3, A3, C4, D4, E4, F4. Includes a triplet of F4-A4-C5.

Each section contains four measures of music, with the first measure of each section featuring a triplet. The notation includes various fingerings (1, 2, 3, 4) and articulation marks like slurs and accents. The bass clef staffs also include some specific fingering instructions like 'II^a'.

Fis
Fa#
F#

II^a

This staff contains the first system of music for the instrument Fis/Fa#/F#. It features a series of eighth-note chords and arpeggios, with a repeat sign. The key signature has two sharps (F# and C#). Fingerings are indicated by numbers 1, 2, 3, and 4. A 'II^a' marking is present below the staff.

This staff continues the music for Fis/Fa#/F# with more eighth-note chords and arpeggios, including a triplet of eighth notes. It includes a repeat sign and various fingering numbers.

G
Sol
G

This staff is for the instrument G/Sol/G. It consists of eighth-note chords and arpeggios with a repeat sign. The key signature has one sharp (F#). Fingering numbers 1, 2, 3, and 4 are used.

This staff continues the music for G/Sol/G with eighth-note chords and arpeggios, including a triplet. It features a repeat sign and fingering numbers.

As
La b
Ab

This staff is for the instrument As/La b/Ab. It contains eighth-note chords and arpeggios with a repeat sign. The key signature has two flats (Bb and Eb). Fingering numbers 1, 2, 3, and 4 are indicated.

This staff continues the music for As/La b/Ab with eighth-note chords and arpeggios, including a triplet. It includes a repeat sign and fingering numbers.

A
La#
A

This staff is for the instrument A/La#/A. It features eighth-note chords and arpeggios with a repeat sign. The key signature has one sharp (F#). Fingering numbers 1, 2, 3, and 4 are used.

This staff continues the music for A/La#/A with eighth-note chords and arpeggios, including a triplet. It includes a repeat sign and fingering numbers.

B
Si b
Bb

This staff is for the instrument B/Si b/Bb. It contains eighth-note chords and arpeggios with a repeat sign. The key signature has two flats (Bb and Eb). Fingering numbers 1, 2, 3, and 4 are indicated.

This staff continues the music for B/Si b/Bb with eighth-note chords and arpeggios, including a triplet. It includes a repeat sign and fingering numbers.

H
Si#
B

This staff is for the instrument H/Si#/B. It features eighth-note chords and arpeggios with a repeat sign. The key signature has one sharp (F#). Fingering numbers 1, 2, 3, and 4 are used.

This staff continues the music for H/Si#/B with eighth-note chords and arpeggios, including a triplet. It includes a repeat sign and fingering numbers.

This staff concludes the music for H/Si#/B with eighth-note chords and arpeggios, including a triplet. It includes a repeat sign and fingering numbers.

12

Terzen

Tierces

Thirds

C dur
Do
C

Des dur
Ré b
D \flat

D dur
Ré
D

Es dur
Mi b
E \flat

E dur
Mi
E

F dur
Fa
F

Fis dur
Fa #
F \sharp

G dur
Sol
G

As dur
La b
A \flat

A dur
La
A

B dur
Si b
B \flat

H dur
Si
B

Übungen in allen Tonarten

Exercices dans tous les tons

Exercises in all keys

Ausführung: Man übe zuerst jeden Takt mehrmals einzeln; hierauf spiele man die 8 Takte aufeinanderfolgend, so daß sie eine für sich abgeschlossene Übung bilden.

Execution: Travailler plusieurs fois chaque mesure, ensuite enchaîner les 8 mesures sans arrêt.

Method: Play each bar several times, then join the 8 bars together.

The page contains eight exercises, each consisting of two staves of music. The exercises are arranged in the following order and key signatures:

- Exercise 1 (C):** C major. Key signature: one sharp (F#). The first staff is labeled 'C' and 'Do'. The second staff is a bass clef staff.
- Exercise 2 (Des):** D minor. Key signature: two flats (Bb, Eb). The first staff is labeled 'Des', 'Ré', and 'Db'. The second staff is a bass clef staff.
- Exercise 3 (D):** D major. Key signature: two sharps (F#, C#). The first staff is labeled 'D', 'Ré', and 'D'. The second staff is a bass clef staff.
- Exercise 4 (Es):** E minor. Key signature: three flats (Bb, Eb, Ab). The first staff is labeled 'Es', 'Mi', and 'Eb'. The second staff is a bass clef staff.
- Exercise 5 (E):** E major. Key signature: three sharps (F#, C#, G#). The first staff is labeled 'E', 'Mi', and 'E'. The second staff is a bass clef staff.
- Exercise 6 (F):** F major. Key signature: one flat (Bb). The first staff is labeled 'F', 'Fa', and 'F'. The second staff is a bass clef staff.

Each exercise includes fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs) throughout the piece. Some exercises are marked with Roman numerals (III^a, IV^a, II^a) indicating specific sections or techniques.

Fis
Fa#
F#



III

G
Sol
G



As
Lab
Ab



A
La#
A



B
Si#
Bb



H
Si#
B



Übungen um die Geläufigkeit der Finger zu entwickeln

Exercices pour développer l'agilité des doigts

Exercises to develop the agility of the fingers

Man spiele mehrere Wiederholungen auf einen Bogen.

Faire plusieurs fois chaque reprise dans un même coup d'archet.

Repeat each bar several times in one bow.

Beispiel
Exemple
Example



C dur Do C

G dur Sol G

D dur Ré D

A dur La A

E dur Mi E

H dur Si B

Fis dur Fa# F#

F dur Fa F

B dur Si b Bb

Es dur Mi b Eb

As dur La b Ab

Des dur Re b Db

etc. etc. etc.
II^a.....! III^a.....! IV^a.....!

Akkorde durch zwei Octaven
auf einer Saite

Arpèges à deux octaves
sur une seule corde

Arpeggios of two octaves
on one string

The musical score consists of 12 staves, each representing a different chord. The chords are: B, H, C, Cis, D, Es, E, F, Fis, G, As, and A. Each staff contains four measures of music, showing arpeggios of two octaves on a single string. The notation includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The key signature for all pieces is one flat (B-flat).

IIa
IIIa

Tonleitern

Die Tonleitern sind mit zweierlei Fingersätzen bezeichnet und zwar 1.) mit dem meistens angewendeten (siehe N^o 20)

2.) mit einem neuen Fingersatz, (siehe N^o 19) der durch seine Einfachheit die Ausführung der Tonleitern erleichtern wird.

Es genügt, wenn man sich den Platz des 1. Fingers am Anfang der Tonleiter merkt und dann, nach jeweils drei Noten, die Lage der Hand verändert.

- 1.) Bei den Tonleitern durch 2 Oktaven greift man die 1. Note immer mit dem 1. Finger.
- 2.) Bei den Tonleitern durch 3 Oktaven greift man die 2. Note immer mit dem 1. Finger.
- 3.) Bei den Tonleitern durch 4 Oktaven greift man die 3. Note immer mit dem 1. Finger.

Tonleitern durch zwei Oktaven mit demselben Fingersatz bei allen Tonleitern

Gammes

Les gammes sont données avec deux doigtés:

1^o *Celui du N^o 20 qui est le plus généralement employé*

2^o *Celui du N^o 19 est un nouveau doigté qui par sa simplicité facilitera l'exécution des gammes.*

Il suffira de se rappeler la place du 1^{er} doigt au début de la gamme et ensuite de déplacer la main toutes les trois notes.

1^o *Pour les gammes à 2 octaves le premier doigt est toujours sur la 1^{re} note.*

2^o *Pour les gammes à 3 octaves le premier doigt est toujours sur la 2^e note.*

3^o *Pour les gammes à 4 octaves le premier doigt est toujours sur la 3^e note.*

Gammes à deux octaves avec le même doigté pour toutes les gammes

Scales

The scales are given with two fingerings.

1. That of N^o 20 (most generally used)

2. N^o 19, a new fingering, which by its simplicity facilitates the execution of the scales.

It is sufficient to remember the position of the 1st finger at the beginning of the scale, then change position every three notes.

1) For scales of 2 octaves the 1st finger is always on the 1st note.

2) For scales of 3 octaves the 1st finger is always on the 2nd note.

3) For scales of 4 octaves the 1st finger is always on the 3rd note.

Scales of two octaves with the same fingering for all keys

The image shows musical notation for scales in various keys, including: Cis, D, Es, E, A, D, G, As, B, H, C, Des, D, Es, E, F, Ges, G, As, A, B. Each scale is written on a bass clef staff with a 2/4 time signature. Fingerings are indicated by numbers 1, 2, 3, 4. Some scales include fingering instructions like 'III^a' and 'II^a'.

Über die Tonleitern durch 2 Oktaven auf einer Saite siehe N^o 15.

Pour les gammes à deux octaves sur la même corde Voir N^o 15.

For scales of 2 octaves on one string, see N^o 15.

Tonleitern durch drei Oktaven
mit demselben Fingersatz
bei allen Tonleitern

Gammes à trois octaves
avec le même doigté
pour toutes les gammes

Scales of three octaves
with the same fingering
for all keys

C Do C

Cis Do# C#

D Ré D

Es Mi b Eb

E Mi b E etc. F Fa b F etc. Fis Fa# F# etc. G Sol G etc.

As Lab Ab etc. A La b A etc. B Sib Bb etc. H Si b B etc.

Tonleitern durch vier Oktaven
mit demselben Fingersatz
bei allen Tonleitern

Gammes à quatre octaves
avec le même doigté
pour toutes les gammes

Scales of four octaves
with the same fingering
for all keys

C Do C

Cis Do# C#

D Ré D

Es Mi b Eb

E Mi b E etc. F Fa b F etc. Fis Fa# F# etc. G Sol G etc.

As Lab Ab etc. A La b A etc. B Sib Bb etc. H Si b B etc.

Tonleitern durch 3 u. 4 Oktaven

Gammes à 3 et 4 octaves

Scales of 3 & 4 octaves

- 1) Bei den Tonleitern durch 4 Oktaven kann man die beiden angegebenen Fingersätze verwenden.
- 2) Bei den Tonleitern durch 3 Oktaven wende man die Fingersätze unter den Noten an.

- 1^o Pour les gammes à 4 octaves on peut employer les deux doigtés indiqués.
- 2^o Pour les gammes à 3 octaves n'employer que le doigté placé au dessous des notes.

- 1) For scales of 4 octaves both the fingerings indicated can be used.
- 2) For scales of 3 octaves use the fingering printed below the notes.

4^e Octave ad libitum

The image displays musical notation for scales in four major keys: C, C# (Cis), D, and Eb (Es). Each key is represented by two staves (bass and treble clef). The scales are shown for 3 and 4 octaves. Fingerings are indicated by numbers 1-4 below the notes. A dashed box highlights the 4th octave for each scale, labeled "4^e Octave ad libitum".

Akkorde durch vier Oktaven

Arpèges à quatre octaves

Arpeggios of four octaves

C
Do

C

Cis
Do #

C#

D
Ré

D

Es
Mi b

Eb

E
Mi \flat
E

F
Fa \flat
F

Fis
Fa \sharp
F \sharp

G
Sol
G

As
La^b
Ab

II^a I^a II^a I^a

A
La^b
A

B
Si^b
Bb

H
Si^b
B

26

Tonleitern

Gammes

Scales

The image displays a musical score for scales, organized into ten systems. Each system represents a different key signature and mode. The notation is in treble clef with a common time signature (C). The scales are written in eighth notes, with some systems including fingerings (1, 2, 3) and accents (♩). The systems are labeled as follows:

- A** *La* \flat (A-flat): Includes markings for II^a , I^a , and (b) .
- B** *Si* \flat (B-flat): Includes a fermata (♩) under the first note.
- H** *Si* \sharp (B-sharp): Includes a fermata (♩) under the first note.
- C** *Do* \flat (C-flat): Includes a fermata (♩) under the first note.
- Cis** *Do* \sharp (C-sharp): Includes a fermata (♩) under the first note.
- D** *Re* (D): Includes fingerings 1, 2, 3 and a fermata (♩) under the first note.
- Es** *Mi* \flat (E-flat): Includes fingerings 1, 2, 3 and a fermata (♩) under the first note.
- E** *Mi* (E): Includes fingerings 1, 2, 3 and a fermata (♩) under the first note.
- F** *Fa* (F): Includes fingerings 2, 3 and a fermata (♩) under the first note.
- Fis** *Fa* \sharp (F-sharp): Includes fingerings 2, 3 and a fermata (♩) under the first note.
- G** *Sol* (G): Includes fingerings 2, 3 and a fermata (♩) under the first note.
- As** *La* \flat (A-flat): Includes fingerings 2, 3 and a fermata (♩) under the first note.

Akkorde

Arpèges

Arpeggios

II^a I^a

A La A

B Si^b B^b

H Si^b B

C Do^b C

Cis Do[#] C[#]

D Ré D

Es Mi^b E^b

E Mi E

F Fa^b F

Fis Fa[#] F[#]

G Sol G

As La^b A^b

4. Teil

Doppelgriffe

4^e Partie

Doubles cordes

28

4th Part

Double stopping

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Übungen um die Finger unabhängig zu machen, und zur Vorbereitung der Doppelgriffe

Die ganzen Noten sollen wohl gegriffen, aber nicht angestrichen werden.

Exercices pour acquérir l'indépendance des doigts et préparer aux doubles cordes

Il faut tenir les rondes sans les jouer.

Exercises to acquire independence of the fingers & to prepare for double stopping

The semibreves to be stopped with the fingers, but not played with the bow.

Ausführung
Exécution
Execution



A

B

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Doppelgriffe

Doubles cordes

Double stopping

Doppelgriffe mit ungleichen Notenwerten

Valeurs inégales en doubles cordes

Unequal values in double stopping

Man spiele die Übungen 1 u. 2 sehr langsam, und zähle dazu; dann beschleunige man das Zeitmaß bis man zu 1^{bis} und 2^{bis} gelangt.

Travailler les exercices 1 et 2 très lentement en comptant les temps puis accélérer le mouvement pour arriver aux 1^{bis} et 2^{bis}

Study the exercises 1 & 2 very slowly at first, gradually increasing the speed until arriving at 1^{bis} & 2^{bis}

Terzen, Sexten und Oktaven

Tierces, sixtes et octaves

Thirds, sixths & octaves

1 Oktave 1 octave 1 octave

Sexten
Sixtes
Sixths

2 Oktaven 2 octaves 2 octaves

3 Oktaven 3 octaves 3 octaves

Tonleitern *Gammes* Scales

Oktaven
Octaves
Octaves

Terzen *Tierces* Thirds

Akkorde *Arpèges* Arpeggios

Terzen
Tierces
Thirds

Natürliche und künstliche
Flageolettöne

Sons harmoniques naturels
et artificiels

Natural & Artificial
harmonics

A

B

etc. Und so fort in allen Tonarten
Continuer dans tous les tons
Continue in other keys

5. Teil

Bogenübungen

Abkürzungen:

- ▣ Herunterstrich
- ∨ Hinaufstrich
- G Ganzer Bogen
- M In der Mitte
- Fr Am Frosch
- Sp An der Spitze
- H Halber Bogen

5^e Partie

Exercices d'archet

Abréviations:

- ▣ *Tirez*
- ∨ *Poussez*
- G *Tout l'archet*
- M *Au milieu*
- Fr *Au talon*
- Sp *A la pointe*
- H *La moitié de l'archet*

5th Part

Bowing Exercises

Abbreviations:

- ▣ Down bow
- ∨ Up bow
- G Whole length of bow
- M In Middle
- Fr At the nut
- Sp At the point
- H Half length of bow

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Übungen für den rechten Arm

Exercices pour le bras droit

Exercises for the right arm



Varianten *Variantes* Variations

1 *etc.* 2 3 4 5 6
 G G G G H G H M M

7 8 9 10 11
 G Sp G Fr G M M G Sp G Fr

12 13 14 15 16
 M Fr G Sp G M G Sp G Fr

17 18 19 20 21
 M M G Sp G Fr G G Sp G Fr

22 23 24 25
 G *Staccato* G G M *Sautillé*

26 27 28 29 30
 M Fr Fr Fr Fr

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Varianten-Variantes-Variations



Übungen um die Geschmeidigkeit
des Handgelenks zu entwickeln

Exercices pour développer
la souplesse du poignet

Exercises for developing
suppleness of wrist



Varianten *Variantes* Variations



Introductory musical staff with a sequence of chords and a final note.

Varianten *Variantes* Variations

1 2 3 4 5
6 7 8 9 10 11
12 13 14 15 16 17
18 19 20 21 22 23
24 25 26 27
28 29 30 31 32 33 34
35 36 37 38 39 40 41
42 43 44 45
46 47 48 49
50 51 52 53
54 55 56 57 58 59

M M
G G G G
G G G G
G G M
Fr. V V

Übungen um die Kraft des Handgelenks zu entwickeln

Exercices pour développer la force du poignet

Exercises for developing the power of the wrist



Variante *Variantes* Variations

