

菲 雅 尔

大 提 琴 每 日 练 习

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Tägliche Übungen

Exercices journaliers

Daily Exercises

für Violoncello

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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.

左手(指)和(运)弓的练习。

颤音、音阶、琶音、双音奏法等。

第一部分：琴颈部把位的练习。

第二部分：大提琴所有的音域的练习。

第三部分：姆指把位的练习。

第四部分：双音奏法。

第五部分：运弓练习。

应该每日进行学习这五部中每一部分的例题，这些练习在开始时应缓慢地练习，然后逐渐增加速度。应该注意十分平稳地演奏这些练习。

第一部分

琴颈部把位的练习

1

颤音练习



Varianten Variantes Variations



这些练习应该在每根弦上和所有的把位上进行学习。

例子



2把位



3把位



4把位



例子



I 把位

1 Lage 1st position 1st position



这些练习应该在所有的
弦上进行学习。

例子



3

一把位和二把位

Musical score for exercise 3, first and second positions. The score is written in bass clef with a common time signature (C). It consists of 24 measures, divided into four groups of six measures each. The first group (measures 1-6) is in the key of G major. The second group (measures 7-12) is in the key of D major. The third group (measures 13-18) is in the key of A major. The fourth group (measures 19-24) is in the key of E major. The score includes various fingering numbers (1-4) and slurs. A circled measure number '22' is present above the second measure of the fourth group.

4

一把位和三把位

Musical score for exercise 4, first and third positions. The score is written in bass clef with a common time signature (C). It consists of 29 measures, divided into five groups of six measures each, with the final group containing only three measures. The first group (measures 1-6) is in the key of G major. The second group (measures 7-12) is in the key of D major. The third group (measures 13-18) is in the key of A major. The fourth group (measures 19-24) is in the key of E major. The fifth group (measures 25-29) is in the key of B major. The score includes various fingering numbers (1-5) and slurs. A circled measure number '10' is present above the first measure of the third group. The word "simile" is written below the second group of measures.

二把位和四把位

Musical score for the second section, measures 21-40. The score is written in bass clef with a common time signature (C). It consists of five staves of music. Measures 21-24 are on the first staff, 25-28 on the second, 29-32 on the third, 33-36 on the fourth, and 37-40 on the fifth. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Some measures include slurs and accents.

三把位和四把位

Musical score for the third section, measures 41-63. The score is written in bass clef with a common time signature (C). It consists of five staves of music. Measures 41-43 are on the first staff, 44-48 on the second, 49-53 on the third, 54-58 on the fourth, and 59-63 on the fifth. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Some measures include slurs and accents. The word "simile" is written below measure 44.

一把位和五把位

1 2 2 3 3 4 3 b 4 4

5 6 7 8

9 10 11 12 13 14

II^a III^a IV^a

二把位和五把位

15 16 17 18

19 20 21 22

23 24 25 26

II^a III^a IV^a

三把位和五把位

27 28 29 30

31 32 33 34

35 36 37 38

II^a III^a IV^a

四把位和五把位

39 40 41 42

43 44 45 46

47 48 49 50 51 52

II^a III^a IV^a

simile

一把位和六把位 *ions 1st & 6th positions*

1 3 2 1 3 2 4 3 5 1

simile

III^a IV^a

一把位和六把位 *ions 2nd & 6th positions*

11 1 12 1 13 2 14 1

15 1 16 1 17 3 18 4

II^a III^a IV^a

一把位和六把位 *ions 3rd & 6th positions*

19 1 20 1 21 2 22 2

23 1 24 1 25 2 26 1

II^a III^a IV^a

四把位和一把位 *ions 4th & 6th positions*

27 1 28 4 29 3 30 3 31 1

simile

32 1 33 1 34 1 35 4 36 1

II^a III^a IV^a

五把位和一把位

37 1 38 1 39 2 40 1 41 1

42 1 43 1 44 1 45 1 46 1

II^a IV^a

琴颈部所有把位上的练习 |

1
2
3
4
5
6
7
8

变奏

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

这些练习应该在所有的调上
进行学习。

etc.

1
2
3
4
5
6
7
8

These eight staves contain piano exercises. Each staff is numbered 1 through 8. They feature various rhythmic patterns, slurs, and fingerings (1-4) for both the right and left hands. The exercises are designed to improve technical skills such as finger independence and articulation.

变奏

9
10
11
12
13
14
15
16
17
18
19
20

These four staves contain piano exercises numbered 9 through 20. They are labeled as variations (变奏). The exercises consist of rhythmic patterns with slurs and fingerings, continuing the technical development from the previous section.

这些练习应该在所有的调上进行学习。



二个八度的音阶

C
Do \sharp
C

Cis
Do \sharp
C \sharp

D
Ré
D

Es
Mi \flat
Eb

E
Mi \sharp
E

F
Fa \flat
F

二个八度的琶音

The image displays a musical score for a piece titled "二个八度的琶音" (Two Octaves Arpeggio). The score is written in bass clef and consists of ten systems, each representing a different chord. Each system contains two staves of music, with the upper staff showing the chord name and the lower staff showing the arpeggiated notes. The chords are: C, Cis, D, Es, E, and F. The notation includes various fingerings (1-4), accents, and slurs. The key signature for C, D, and E is one flat (Bb), while for Cis and F it is two flats (Bb, Eb). The Es system is marked with a first ending bracket. The F system is marked with a first ending bracket and a repeat sign. The score is arranged in a vertical column, with each system occupying two staves.

C
Do
C

Cis
Do#
C#

D
Re
D

Es
Mi b
Eb

E
Mi
E

F
Fa
F

Fis
F#
F#

G
Sol
G

As
La b
Ab

A
La #
A

B
Si b
Bb

H
Si #
B