



ŠEVČÍK

Op. 1 Part 1

SCHOOL OF TECHNIQUE

SCHULE DER TECHNIK

ÉCOLE DE TECHNIQUE

for

VIOLA

(ALTO)

arranged / bearbeitet / arrangées

by von par

Lionel Tertis

Bosworth

ŠEVČÍK

Op. 1 Part 1

SCHOOL OF TECHNIQUE

SCHULE DER TECHNIK

ÉCOLE DE TECHNIQUE

for

VIOLA

(ALTO)

arranged / bearbeitet / arrangées

by von par

Lionel Tertis

*Cover picture: an important viola by Giovanni Paolo Maggini,
c.1600-1610. Photograph from Christie's of London.*

Bosworth

REMEMBER!

- (1) The first consideration in string playing, is the attainment of *perfect intonation*. This can only be achieved by the most *intense* and *concentrated* listening, (not superficial listening). *Never* pass a note that is the slightest degree out of tune.
- (2) *Hold* and *keep* your fingers down on the strings in all these exercises, whenever and wherever it is at all possible.
- (3) Attention must be paid to accurate note *values*. Be particularly careful when there are two notes with *separate* bows, immediately followed by two notes of the same value in one bow, or one note separately, followed by three notes of the same value in one bow etc. etc. No matter how varied the groupings, every note must be of exact equal value.
- (4) When practising these exercises *slowly* lift your fingers high and feel you are doing so from the *knuckles* and bring your fingers down hard on the fingerboard,—when practising them *rapidly*, do not lift your fingers high and put them down *lightly* on the fingerboard.
- (5) Divide the bowing up so as to, *first*, practise the exercises slowly and play them in tune. When you can do this efficiently, use the bowing as indicated, or as many notes in the one bow as possible.

NOTICE

- (1) La première qualité qu'il faut s'appliquer à obtenir, lors de l'étude de tout instrument à cordes, est la *justesse d'intonation*. Celle-ci ne s'acquiert qu'au prix d'une attention *soutenue* et *concentrée* (pas d'attention superficielle). Veillez donc à ce que chaque note soit rigoureusement juste sans faire la plus minime concession à la médiocrité.
- (2) Au cours de ces exercices *posez* et *maintenez* les doigts bien appuyés sur les cordes partout où la chose est possible.
- (3) Observez minutieusement la *valeur* des notes. Veillez y spécialement lorsque deux notes avec coups d'archet *séparés* se trouvent être suivies de deux autres notes de même valeur mais figurant dans un même coup d'archet, ou lorsqu'une note isolée est suivie de trois notes de même valeur dans un même coup d'archet, etc.. Les diverses façons dont les notes peuvent être groupées importent peu, pourvu qu'à chacune d'elles il soit toujours donné sa valeur adéquate.
- (4) Commencez par jouer ces exercices *au ralenti* et faites en sorte que les doigts s'élèvent très haut. Il faut vraiment sentir que tout le travail se fait dans les charnières des *articulations*. Abaissez ensuite avec force les doigts sur le manche. Lorsque, par la suite, vous jouez ces exercices en un tempo plus *accélééré*, levez les doigts moins haut et abaissez les sur le manche avec plus de légèreté.
- (5) Répartissez vos coups d'archet de manière à jouer d'abord ces exercices en un tempo assez lent mais toujours avec une intonation rigoureusement juste. Dès que vous serez à même de jouer de la sorte avec aisance, accélérez et conformez-vous aux indications des coups d'archet tout en vous appliquant à jouer le plus de notes possibles en un seul coup d'archet.

ZUR BEACHTUNG

- (1) Von vordringlicher Wichtigkeit für das Spielen auf Streichinstrumenten ist *untadelig-saubere Intonation*. Diese kann nur erreicht werden durch intensiv-konzentriertes (niemals oberflächliches) *Hören*. Lass keinen Ton durchgehen, der auch nur im geringsten unrein in der Stimmung ist.
- (2) Lass bei diesen Übungen die *Finger auf der Saite liegen*, soweit und solange es möglich ist.
- (3) Achte auf genaue *Notenwerte*, besonders wenn auf zwei *einzelne gestrichene* Noten unmittelbar zwei *gebundene* Noten gleichen Wertes folgen—oder auf eine *einzelne gestrichene* Note drei *gebundene* gleichen Wertes usw. Ganz gleichgültig, wie die Notengruppen auf den Bogen verteilt sind: Stets muss jede Note genau den ihr zugehörigen Wert erhalten.
- (4) Beim *langsamen* Üben die Finger hoch (aus dem Knöchelgelenk) aufheben und energisch auf das Griffbrett aufsetzen—beim *schnellen* Üben nur wenig aufheben und locker aufsetzen.
- (5) Studiere die Übungen *zuerst langsam* mit sauberer, schöner Tongebung, dann erst halte dich an die angegebenen Bögen oder spiele auf einen Bogen so viel Noten wie möglich.

SEVCIK. Op. 1 — Viola (Alto)

PREMIERE PARTIE PREMIERE POSITION

Exercices sur une corde
Il faut répéter chaque mesure plusieurs fois, d'abord lentement, puis plus vite en lié et en détaché.

FIRST PART FIRST POSITION

Finger-exercises on one string
Repeat each bar several times, slowly, then quickly, and alternately legato (tied, connected) and staccato (detached, separated).

ERSTER TEIL ERSTE LAGE

Fingerübungen auf einer Saite
Man wiederhole jeden Takt mehrere Male, langsam und schnell gebunden und gestossen.

Les demi-tons 1r et 2e doigt Corde de RE

Semitone 1st to 2nd finger D String

Halbton zwischen 1. und 2. Finger, D-Saite

1*

Also to be played thus:
Peut se jouer également comme suit:
Auch so zu spielen:



* Recommencez le présent exercice sur chaque corde.
** Laissez les doigts en place.

* Practise this No. on each string.
** Hold the fingers down on the string.

* Übe diese Nr. auf jeder Saite.
** Die Finger auf der Saite liegen lassen.

2*

Demi-ton: 2.-3. doigt.
Corde de Sol

Semitone: 2nd to 3rd finger.
G string

Halbton: 2.-3. Finger.
G-Saite



* Travaillez ce No. sur chaque corde.

* Practise this No. on each string.

* Auf jeder Saite üben.

3*

Demi-tons:
0-1., 3.-4 doigt.

Semitones:
0 to 1st and 3rd to 4th fingers.

Halbtöne:
0-1., 3.-4. Finger.



* Travaillez ce No. sur chaque corde.

* Practise this No. on each string.

* Auf jeder Saite üben.

This page contains 12 staves of musical notation for guitar. The notation is written in a 3/4 time signature with a key signature of one sharp (F#). The first staff includes a '0' above the first measure and a '4' above the fourth measure. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several double bar lines with repeat signs throughout the piece. The last staff includes a '0' below the first measure and a '4' below the fourth measure.

The image displays a page of musical notation for piano, consisting of 13 staves. The first seven staves feature a melodic line with eighth-note patterns and various accidentals. The last six staves feature a dense, repetitive eighth-note accompaniment pattern with various accidentals. The notation includes repeat signs and dynamic markings.

6

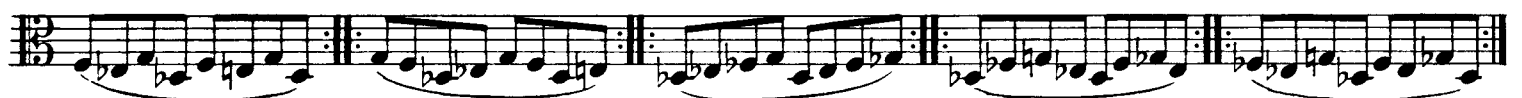
This page contains 12 staves of musical notation for a piano piece. The music is written in a 3/8 time signature and a key signature of one sharp (F#). The notation is as follows:

- Staff 1:** Features a sequence of eighth-note chords and dyads, many of which are beamed together and slurred. The notes include F#, G, A, B, and C.
- Staff 2:** Continues the melodic and harmonic patterns, with a '4' marking above the first measure, possibly indicating a fingering or a specific articulation.
- Staff 3:** Shows a continuation of the eighth-note patterns with various slurs and ties.
- Staff 4:** Similar to the previous staves, maintaining the eighth-note rhythmic structure.
- Staff 5:** The eighth-note patterns continue, with some notes beamed in pairs.
- Staff 6:** Further development of the eighth-note motifs.
- Staff 7:** The eighth-note patterns persist, with some notes beamed in groups of three.
- Staff 8:** Continues the eighth-note rhythmic structure.
- Staff 9:** The eighth-note patterns continue, with some notes beamed in groups of three.
- Staff 10:** Continues the eighth-note rhythmic structure.
- Staff 11:** Continues the eighth-note rhythmic structure.
- Staff 12:** The final staff on the page, ending with a whole note chord.

Maintenez les doigts abaissés partout où la chose est possible. Excellent moyen pour obtenir l'extension progressive des doigts.

Keep your fingers down where possible, to help finger stretches.

Die Finger möglichst liegen lassen — als Stütze für Streckung und Spannung.



This page of musical notation consists of 13 staves, each containing a line of music in 3/4 time. The notation is primarily in bass clef, with the final two staves in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the piece. Fingerings are indicated by numbers 1, 2, 3, and 4. Some measures include slurs and accents. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the middle of the piece. The notation is dense and technical, typical of a study or exercise piece.

The first six staves of music are written in treble clef. They consist of six measures each, with repeat signs at the end of each measure. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The key signature has one sharp (F#).

8*

The remaining ten staves of music are written in bass clef. They consist of ten measures each, with repeat signs at the end of each measure. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The key signature has one sharp (F#).

* Travaillez ce No. sur chaque corde.

| * Practise this No. on each string.

| * Auf jeder Saite üben.

The image displays a page of musical notation for guitar, consisting of ten staves. The first seven staves are written in bass clef, and the last three are in treble clef. The music is in 12/8 time and is divided into measures by double bar lines with repeat dots. Fingerings are indicated by numbers 1-4 below notes. The notation includes various rhythmic patterns, accidentals (sharps and flats), and slurs. The piece concludes with a final double bar line.

Exercices sur deux cordes
On répète d'abord une mesure,
puis deux mesures ensemble.

Exercises on two strings
Begin by repeating each single
bar, then in groups of two bars.

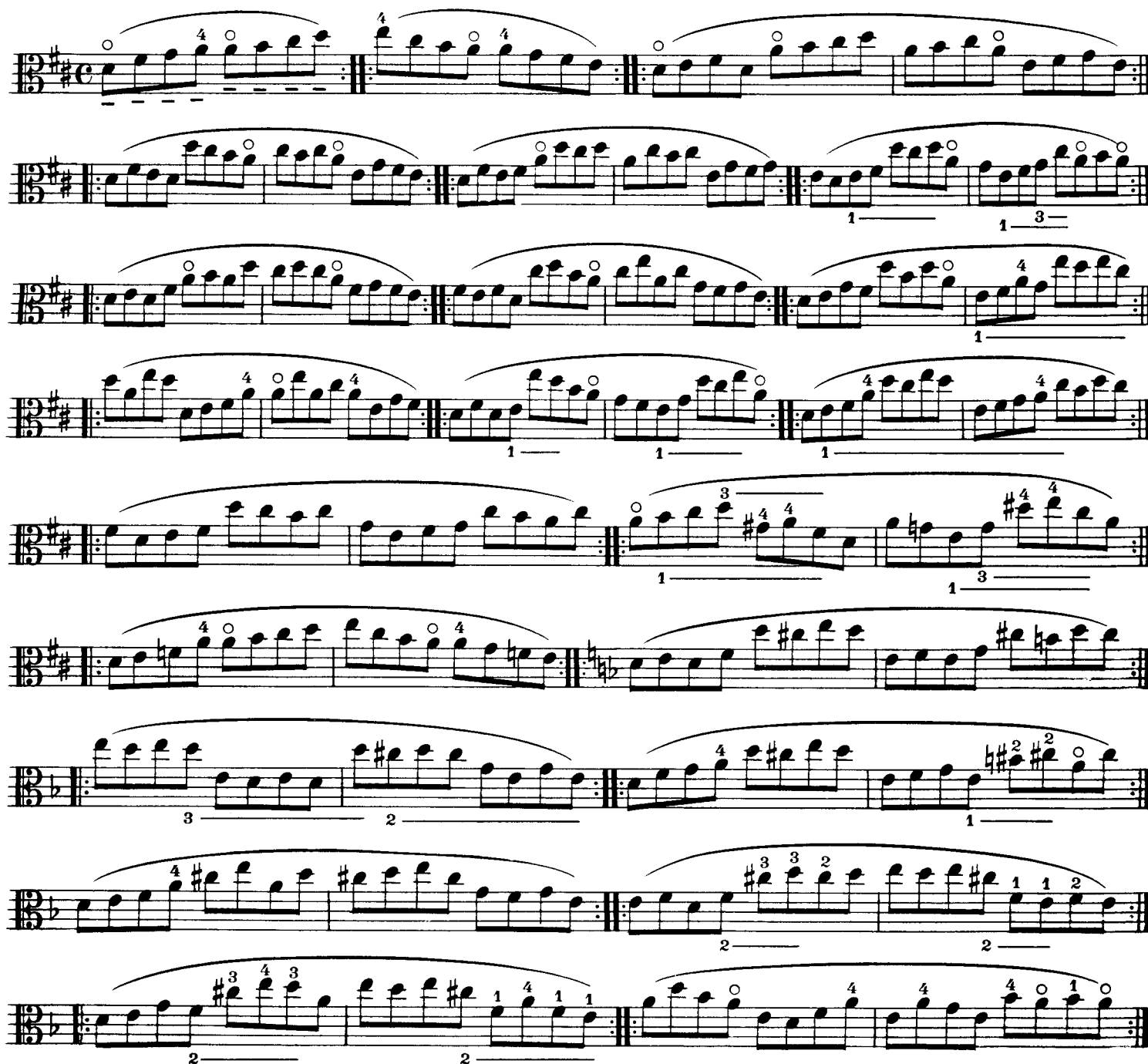
Übungen auf zwei Saiten
Man wiederhole zuerst zu einem
Takte, dann zu zwei Takten.



Dans cet exercice, il faut, avant tout, viser à passer d'une corde à une autre sans que l'on puisse remarquer le moindre changement de sonorité. Dans la pratique il faut en arriver à un jeu tellement homogène que l'on ait réellement l'impression d'entendre jouer le tout sur une seule corde.

The endeavour in this exercise must be to cross the strings very carefully from one to another with the bow, without any suspicion of accent. In fact, at the actual crossing it should sound as near as if you were playing on one string.

In dieser Übung ist sorgfältig auf den Bogen-Übergang von einer Saite zur anderen zu achten. Es darf dabei keinerlei Akzent zu hören sein, die Übung muss vielmehr klingen, als ob sie auf *einer* Saite gespielt würde.



Maintenez les doigts sur les cordes partout où la chose est possible.

Keep your fingers down wherever possible.

Finger liegen lassen, soweit es möglich ist.

Exercice du poignet droit
Cet exemple doit être exécuté par
chacun des coups d'archet suivants.

Exercise for the right wrist
This example must be practised in each
of the following styles of bowing.

Übung des rechten Handgelenkes
Dieses Beispiel ist mit allen folgen-
den Stricharten auszuführen.

Exemple
Example
Beispiel



Cet exercice avec les différents
coups d'archet peut se jouer sur
les cordes de Do et de Sol (en
Do majeur) et celles de Ré et de
La (Ré majeur.)

This exercise with the various
bowings to be also practised on
on C and G strings (in C major)
and D and A strings (in D major.)

Diese Übung ist mit den
verschiedenen Strichar-
auch auf der C- und G-
Saite (in C= dur) und auf
der D- und A- Saite (in
D= dur) zu üben.

Coups d'archet

Bowling-Styles

Stricharten



Gammes

Deux mesures par coup d'archet.

Scales

Also two bars to the bow.

Tonleitern

Auch mit 2 Taktten auf einen Bogen zu üben.

The musical score consists of 12 staves, each representing a different key signature. The first staff is divided into two parts: 'a)' and 'b)'. Part 'a)' shows the scale with bowing directions indicated by arrows above the notes. Part 'b)' shows the scale with fingering numbers (1, 2, 3, 4) written above the notes. The keys progress through the circle of fifths: G major, C major, F major, C minor, F minor, B-flat major, E-flat major, A-flat major, D-flat major, G-flat major, C-flat major, and F-flat major. Each staff includes slurs, accents, and dynamic markings like 'p' and 'f'. The time signature is 2/4 throughout.

13

Gammes en tierces

Les signes #, x, b, placés en parenthèse, reçoivent leur signification seulement en répétant les gammes mineures.

Scales in Thirds

The Sharps (#), double-sharps (x) and naturals, or cancelling signs, (b) shown in parenthesis are only applicable when practising the minor scales.

Tonleitern in Terzen

Die eingeklammerten Zeichen #, x, b, sind nur bei der Wiederholung der einzelnen Moll-Tonleitern zu beachten.

MAJOR - MAJEUR - DUR

MINOR - MINEUR - MOLL

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature changes from three flats to three sharps across the staves. Fingerings are indicated by numbers 1-4 and 0. Some staves have circled letters (h) or an asterisk (*). The piece concludes with a final chord marked with a '1'.

Exercice en sixtes

★ Observez les indications de doigté de la parenthèse lorsque vous jouez les noires en sixtes.

Exercises in Sixths

★ Use fingering in parenthesis when played as crotchet sixths.

Übung in Sexten

★ Benutze den Fingersatz in Klammern, wenn du die Sexten in Viertelnoten übst.

15

Octaves

Maintenez les doigts abaissés aussi longtemps que possible. Faites cet exercice avec le 1^r et le 4^e doigt uniquement.

Octaves

Keep Fingers down as long as possible. Practise this exercise also with 1st and 4th finger only.

Octaven

Die Finger so lange wie möglich liegen lassen. Übe diese Etüde mit nur 1. und 4. Finger.

16

Neuvièmes, dixièmes etc.
Laissez les doigts sur les cordes
aussi longtemps que possible.

Ninths, Tenth, etc.
Keep the fingers down on the
strings as long as possible.

Nonen, Decimen, u.a.
Die Finger sind, wo möglich,
liegen zu lassen.

Musical score for exercise 16, consisting of four staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and accidentals (sharps, flats, naturals). The exercise is divided into four measures, each with a repeat sign.

17

Accord parfait.

Triad (major.)

Dreiklang.

Musical notation for the first measure of exercise 17, showing a triad in G major.

Musical score for exercise 17, consisting of five staves of music. The notation includes various bowing techniques (e.g., 4, 0, 1) and fingerings. The exercise is divided into five measures, each with a repeat sign.

18

Tout cet exercice doit être exé-
cuté par chaque coup d'archet
désigné.
Sp. De la pointe } de l'archet.
Fr. Du talon }
g.B. Tout l'archet

The whole of this exercise must
be practised in each of the pre-
scribed styles of bowing.
Sp. at the point
Fr. At the heel
g.B. Whole length of bow.

Diese Übung ist mit jeder Strich-
art ganz auszuführen.
Sp. An der Spitze } des Bogens.
Fr. Am Frosch }
g.B. Mit ganzem Bogen.

Musical score for exercise 18, consisting of a single staff of music. The notation includes various bowing techniques (e.g., 1, 2, 3, 4, 0) and fingerings. The exercise is divided into four measures, each with a repeat sign.

5. Sp. Fr. 6. Fr. 7. Sp. Fr. 8. Fr. 9. Sp. Fr. 10. Fr. 11. g.B. Fr. 12. Fr. 13. g.B. Fr. 14. Fr. 15. g.B. Fr. 16. Fr. 17. g.B. Fr. 18. Fr. 19. g.B. Fr. 20. Sp. Fr. 21. Sp. Fr. 22. Fr. 23. Sp. Fr. 24. Sp. g.B. Fr. 25. g.B. Fr. 26. Sp. Fr. 27. g.B. Fr. 28. g.B. Fr. 29. Fr. 4 Fr. 30. Sp. Fr. 31. Sp. Fr. 32. g.B. Fr. 33. Sp. g.B. Fr. 34. g.B. Fr. 35. g.B. Fr. 36. g.B. Fr. 37. Sp. g.B. Fr. 38. g.B. Fr. 39. Sp. g.B. Fr. 40. g.B. Fr. 41. Fr. 42. Fr. 43. Fr. 44. Fr. 45. Fr. 46. Fr. 47. Fr. 48. Fr. 49. Fr. 50. Fr.

Gamme chromatique.

Faites cet exercice *posément* avec une *forte* pression des doigts.
Faites cet exercice *rapidement* avec une *légère* pression des doigts.

The Chromatic Scale.

Practise *slowly* with *great* pressure of fingers.
Practise *fast* with *light* pressure of fingers.

Chromatische Tonleiter.

Übe *langsam* mit *festem* Finger-aufsatz.
Im *raschen* Tempom mit *leichtem* Fingeraufsatz.



This page contains 12 staves of musical notation for guitar. Each staff is written in a single system and includes a key signature of one flat (B-flat) and a 3/4 time signature. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. Fret numbers (0-4) are indicated below the notes. The music is organized into measures, with repeat signs (double bar lines with dots) appearing at the end of several measures. The overall style is that of a technical exercise or a short piece for guitar.

Accord de septième diminuée.

Tenez les rondes (sans les faire résonner) partout où la chose est possible.

The Chord of the Diminished Seventh.

Hold down semibreves (without sounding them) wherever this is at all possible.

Verminderter Septimenaccord.

Die in ganzen Noten angegebenen (nicht zu spielenden) Fingeraufsätze sind durch den ganzen Takt liegen zu lassen.

The musical score consists of ten staves of music in bass clef with a 3/4 time signature. The first staff features a melodic line with accents and slurs, with fingerings 3 and 4 indicated. The second staff begins with a diminished seventh chord, with a semibreve held down in the bass and a quarter note in the treble. The following staves contain complex rhythmic patterns, including triplets and sixteenth notes, with various fingerings (1, 2, 3, 4, 0) and slurs. The final staff concludes with a diminished seventh chord and a semibreve held down in the bass.

The image displays a page of musical notation for guitar, consisting of 12 staves. The first 10 staves are written in bass clef, while the final two staves are in treble clef. The notation includes a variety of musical elements: chords, scales, and specific techniques such as triplets, slurs, and fingerings (indicated by numbers 1-4). The key signature is primarily one sharp (F#), with some flats (Bb) appearing in later staves. The music is arranged in a continuous, flowing manner across the staves.

This page contains 12 staves of musical notation for guitar, likely for a piece titled '21'. The notation is written in bass clef with a common time signature (C). The music consists of a series of eighth-note and sixteenth-note patterns, often grouped into measures of four. Each staff includes various musical symbols such as accidentals (sharps, flats, naturals), slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (open string). Some staves feature repeat signs (double bar lines with dots) and trill-like ornaments. The overall style is characteristic of early 20th-century guitar music, possibly from a collection of exercises or a specific repertoire.

Exercise 31 consists of six staves of music. Each staff contains a series of arpeggiated chords and melodic lines. Fingerings are indicated by numbers 1-4 and 0 (open string). Some notes are marked with accents or slurs. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

22

Divers accords arpégés | *Various arpeggiated (broken) chords* | *Verschiedene Accorde arpeggiert*

Exercise 22 consists of seven staves of music. Each staff contains a series of arpeggiated chords and melodic lines. Fingerings are indicated by numbers 1-4 and 0 (open string). Some notes are marked with accents or slurs. The key signature has two flats (Bb, Eb). The piece concludes with a double bar line and repeat dots.

This page of musical notation consists of 13 staves of music, each beginning with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 12/8 time signature. The music is characterized by arpeggiated chords and flowing melodic lines, often spanning multiple measures with long horizontal arcs. Fingerings are indicated by numbers 1-4, and various ornaments like '0' (open string) and '2' (hammer-on) are used. The notation includes a variety of accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the final staff.

23

Exercices en doubles notes

Exercises in Double-stopping

Übungen in Doppelgriffen



La ronde doit être *strictement maintenue* dans le ton aussi bien que les noires.

The semibreve must *remain perfectly* in tune as well as the Crotchets.

Die ganzen Noten müssen *im gleichen* Ton wie die Viertelnoten ausdruckslos = gleichmässig klingen.

Exercise 23 consists of seven staves of double-stopping exercises. The first staff begins with a semibreve note, followed by eighth notes. The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, with frequent use of double-stopping. Fingering numbers (0-4) are indicated throughout the piece. The exercises are divided into measures by double bar lines.

24

Exercise 24 consists of four staves of double-stopping exercises. The notation includes various rhythmic patterns, including eighth and sixteenth notes, with frequent use of double-stopping. Fingering numbers (0-4) are indicated throughout the piece. The exercises are divided into measures by double bar lines.

The image displays ten staves of musical notation for guitar. The notation is written in a key with one flat (B-flat) and a 4/4 time signature. The music is a complex piece with many slurs and ties, suggesting a continuous melodic line. The notation includes many slurs, ties, and repeat signs. Fingerings are indicated by numbers 0-4. The music is a complex piece with many slurs and ties, suggesting a continuous melodic line.

Four staves of musical notation in treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a complex rhythmic pattern of eighth and sixteenth notes, with a finger number '0' above the first measure. The second staff continues this pattern with similar rhythmic complexity. The third staff also continues the pattern, with finger numbers '0' and '0' appearing. The fourth staff concludes the section with finger numbers '0', '0', '4', '0', '0', '4' and '2', '1', '2', '1' below the notes.

25

Ten staves of musical notation in bass clef. The first staff begins with a bass clef, a common time signature, and a key signature of one flat (B-flat). It contains a complex rhythmic pattern of eighth and sixteenth notes, with finger numbers '2' and '4' above the notes. The second staff continues this pattern with finger numbers 'b2' and 'b2'. The third staff continues with finger numbers 'b2' and 'b2'. The fourth staff continues with finger numbers 'b2' and 'b2'. The fifth staff continues with finger numbers 'b2' and 'b2'. The sixth staff continues with finger numbers '2' and '4'. The seventh staff continues with finger numbers '4' and '4'. The eighth staff continues with finger numbers '4' and '4'. The ninth staff continues with finger numbers '1' and '4'. The tenth staff continues with finger numbers '1' and '4'.

This page of musical notation is for guitar and consists of 12 systems. Each system contains two staves: a treble staff and a bass staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, and 4. There are several instances of double bar lines with repeat dots, indicating repeated rhythmic or melodic phrases. The piece concludes with a double bar line and a final chord consisting of a bass note and a treble chord.

Exercice des différents coups d'archet.

Explication des signes.

Sp.	De la pointe	de l'archet
M.	Du milieu	..
Fr.	Du talon	..
Fr.z....Sp.	Du talon jusqu'à la pointe	..
Fr.z....M.	Du talon jusqu'au milieu	..
M.z....Sp.	Du milieu jusqu'à la pointe	..
h.B.	La moitié	..
g.B.	Tout l'archet.	..

Exercises in various Styles of bowing.

Explanation of the Signs.

Sp.	At the point
M.	In the middle
Fr.	At the heel or nut
Fr.z....Sp.	From the heel right to the point
Fr.z....M.	From the heel to the middle
M.z....Sp.	From the middle to the point
h.B.	Half bow-length
g.B.	Whole bow-length

Übung in verschiedenen Stricharten.

Erklärung der Zeichen.

Sp.	An der Spitze	des Bogens
M.	In der Mitte	..
Fr.	Am Frosch	..
Fr.z....Sp.	Vom Frosch bis zur Spitze	..
Fr.z....M.	Vom Frosch bis zur Mitte	..
M.z....Sp.	Von der Mitte bis zur Spitze	..
h.B.	Mit halbem Bogen.	
g.B.	Mit ganzem Bogen.	

Employez le métronome pour ces différents coups d'archet.

Practise these various bowings with a metronome.

Übe diese Bogenstrich-Varianten mit Metronom.

20 Fr. 21 Fr. 22 Fr. 23 Fr. 24 Fr.

25 Fr. 26 Fr. 27 Fr. g.B. 28 Sp. g.B. g.B.

29 M.z. Sp. h.B. 31 Sp. 33 M. h.B. h.B. 35 Sp. h.B. h.B.

30 Fr. h.B. h.B. 32 Fr. 34 h.B. h.B. 36 M. h.B.

37 Sp. h.B. h.B. 39 Sp. 41 g.B. g.B. 43 Sp.

38 M. h.B. h.B. h.B. 40 Fr. 42 Sp. 44 Fr. z. M. h.B.

45 Fr. z. M. h.B. 47 h.B. 49 h.B. 51 Sp. g.B.

46 Sp. h.B. h.B. 48 Sp. g.B. 50 Fr. 52 Sp.

53 M. h.B. 55 Fr. z. M. h.B. 57 M. h.B. h.B. 59 Fr. z. M. h.B.

54 M. h.B. 56 Fr. g.B. 58 Fr. z. M. h.B. 60 g.B.

61 M. z. Sp. h.B. 63 Sp. 65 Fr. z. Sp.

62 M. z. Fr. h.B. 64 Fr. 66 Fr. M. h.B.

67 Fr. z. Sp. 69 g.B.

68 Fr. z. Sp. 70 Sp.

71 g.B. 73 Fr. Sp.

72 74 Sp. g.B. g.B.

75 g.B. 77 M.z. Sp. h.B. 79 Fr. z. M. h.B. 81 Fr. z. M. h.B.

76 Fr. h.B. h.B. 78 Fr. h.B. h.B. 80 Fr. z. Sp. 82 g.B.

83 Fr. h.B. h.B. 85 g.B. Sp. 87 Sp. 89 Fr. g.B.

84 Sp. g.B. 86 Fr. 88 Fr. 90 Sp. h.B.

91 Fr. 93 Fr. 95 Sp.

92 M. 94 Sp. 96 Fr. z. Sp.

M. z. Sp. Fr. h.B. M.

97 99 101

Fr. Sp. h.B. Fr. z. h.B.

98 100 102

Sp. Fr. g.B. Fr. z. Sp.

103 105 107

M. Fr. z. h.B. Fr. z. V Sp.

104 106 108

M. z. Sp. h.B. Fr. z. Sp. z. Fr.

109 111 112

Fr. z. V Sp. Fr. z. Sp. M. Fr.

110 112 115

Fr. z. Sp. z. Fr. Sp. M. Fr.

113 114 116 118

119 121 123 125

120 122 124 126

127 129 131 133

128 130 132 134

135 137 139 141

136 138 140 142

143 145 147 149

144 146 148 150

151 153 154

152 *spiccato sciolto balzato* *M. spiccato*

155 *sciolto balzato*

156 158 160 162

157 159 161 162 *M. sautillé*

163 *saltellato*

164 165 166 167

164 *M. sautillé saltellato* *ricochet di rimbalzo*

168 169 170

3 3 3 3 3