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1872 – 1941

Daily Exercises

Tägliche Übungen
Exercices journaliers

for Violoncello
für Violoncello
pour violoncello

ED 1117

ISMN M-001-03260-5

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.



2. Lage 2^e position 2nd position



3. Lage 3^e position 3rd position



4. Lage 4^e position 4th position



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

4

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

2. u. 3. Lage 2^e et 3^e positions 2nd & 3rd positions

Musical score for page 4, measures 30-50. The score is written in bass clef with a common time signature (C). It consists of five lines of music. Measures 30-32 are in 3/4 time. Measures 33-38 are in 3/4 time. Measures 39-42 are in 4/4 time. Measures 43-46 are in 3/4 time. Measures 47-50 are in 3/4 time. The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat (B-flat).

5

1. u. 4. Lage 1^{re} et 4^e positions 1st & 4th positions

Musical score for page 5, measures 1-20. The score is written in bass clef with a 5/4 time signature. It consists of five lines of music. Measures 1-4 are in 5/4 time. Measures 5-8 are in 5/4 time. Measures 9-12 are in 5/4 time. Measures 13-16 are in 5/4 time. Measures 17-20 are in 5/4 time. The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat (B-flat).

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

II^a III^a IV^a

simile

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

II^a III^a IV^a

simile

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 4 3 4 2 4

4 4 4 4 4 3 3 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

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

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

8 4 1 4 4 1 4 3 1 4 3 1 4 1 4 1 4 1 1 4 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 musical notation for two-octave scales in bass clef, organized by key signature. Each set includes an upper staff with a treble clef and a lower staff with a bass clef. The scales are written in 4/4 time and are divided into ascending and descending passages, each repeated twice. Fingerings are indicated by numbers 1-4. The keys shown are C major, C# major, D major, Eb major, E major, and F major. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

C
Do
C

Cis
Do#
C#

D
Ré
D

Es
Mi b
Eb

E
Mi
E

F
Fa
F

Fis
Fa#
F#

Two staves of music for the instrument Fis (F#). The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 4/4 time and features a complex melodic line with many slurs and fingerings (1, 4).

Continuation of the musical staff for Fis (F#), showing the third and fourth measures of the piece.

G
Sol
G

Two staves of music for the instrument G (Sol). The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 4/4 time and features a complex melodic line with many slurs and fingerings (1, 4).

Continuation of the musical staff for G (Sol), showing the third and fourth measures of the piece.

As
Lab
Ab

Two staves of music for the instrument As (Ab). The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 4/4 time and features a complex melodic line with many slurs and fingerings (1, 4).

Continuation of the musical staff for As (Ab), showing the third and fourth measures of the piece.

A
La
A

Two staves of music for the instrument A (La). The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 4/4 time and features a complex melodic line with many slurs and fingerings (1, 4).

Continuation of the musical staff for A (La), showing the third and fourth measures of the piece.

B
Si
Bb

Two staves of music for the instrument B (Si). The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 4/4 time and features a complex melodic line with many slurs and fingerings (1, 4).

Continuation of the musical staff for B (Si), showing the third and fourth measures of the piece.

H
Si
B

Two staves of music for the instrument H (Si). The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 4/4 time and features a complex melodic line with many slurs and fingerings (1, 4).

Continuation of the musical staff for H (Si), showing the third and fourth measures of the piece.

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Akkorde durch 2 Oktaven

Arpèges à deux octaves

Arpeggios of 2 octaves

The musical score consists of six systems, each representing a different chord. Each system contains two staves: a treble clef staff and a bass clef staff. The chords and their corresponding notes are:

- C (Do):** C4, E4, G4, C5, E5, G5
- Cis (Do#):** C#4, E#4, G#4, C#5, E#5, G#5
- D (Ré):** D4, F#4, A4, D5, F#5, A5
- Es (Mi b):** E#4, G#4, Bb4, E#5, G#5, Bb5
- E (Mi):** E4, G#4, B4, E5, G#5, B5
- F (Fa):** F4, Ab4, C5, F5, Ab5, C6

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 0). The piece is in 4/4 time and features a consistent rhythmic pattern of eighth notes across all systems.

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 double bar line and repeat sign in the middle. The notation includes fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff continues the musical piece for Fis/Fa#/F#. It contains two systems of eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

G
Sol
G

This staff contains the first system of music for the instrument G/Sol/G. It features a series of eighth-note chords and arpeggios, with a double bar line and repeat sign in the middle. The notation includes fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff continues the musical piece for G/Sol/G. It contains two systems of eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

As
La b
Ab

This staff contains the first system of music for the instrument As/La b/Ab. It features a series of eighth-note chords and arpeggios, with a double bar line and repeat sign in the middle. The notation includes fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff continues the musical piece for As/La b/Ab. It contains two systems of eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

A
La b
A

This staff contains the first system of music for the instrument A/La b/A. It features a series of eighth-note chords and arpeggios, with a double bar line and repeat sign in the middle. The notation includes fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff continues the musical piece for A/La b/A. It contains two systems of eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

B
Si b
Bb

This staff contains the first system of music for the instrument B/Si b/Bb. It features a series of eighth-note chords and arpeggios, with a double bar line and repeat sign in the middle. The notation includes fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff continues the musical piece for B/Si b/Bb. It contains two systems of eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

H
Si b
B

This staff contains the first system of music for the instrument H/Si b/B. It features a series of eighth-note chords and arpeggios, with a double bar line and repeat sign in the middle. The notation includes fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff continues the musical piece for H/Si b/B. It contains two systems of eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

This staff contains the final system of music for H/Si b/B. It features eighth-note chords and arpeggios, with fingerings (1, 2, 4) and a dynamic marking of II^a .

Terzen

Tierces

Thirds

C dur
Do \natural
C

Des dur
Ré \flat
D \flat

D dur
Ré \natural
D

Es dur
Mi \flat
E \flat

E dur
Mi \natural
E

F dur
Fa \natural
F

Fis dur
Fa \sharp
F \sharp

G dur
Sol
G

As dur
La \flat
A \flat

A dur
La \natural
A

B dur
Si \flat
B \flat

H dur
Si \natural
B

The sheet music consists of 12 rows, each representing a different key signature. Each row contains three measures of music, with notes grouped by slurs and fingerings (0-4) indicated below the notes. The keys are: C major, D minor, D major, E minor, E major, F major, F# major, G major, A minor, A major, B minor, and B major. The first three columns are labeled 'Terzen', 'Tierces', and 'Thirds' respectively.

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):** Key signature: C major. Staff 1: Treble clef, C4. Staff 2: Bass clef, C4. Includes fingering (1, 4) and articulation (accents).
- Exercise 2 (Des):** Key signature: D minor (three flats). Staff 1: Treble clef, D4. Staff 2: Bass clef, D4. Includes fingering (1, 4, 2, 3, 4, 1, 3, 4, 1, 2, 2, 1, 2) and articulation (accents).
- Exercise 3 (D):** Key signature: D major (two sharps). Staff 1: Treble clef, D4. Staff 2: Bass clef, D4. Includes fingering (1, 4, 3, 1, 4, 2, 2, 1, 4, 0) and articulation (accents).
- Exercise 4 (Es):** Key signature: E-flat major (two flats). Staff 1: Treble clef, E4. Staff 2: Bass clef, E4. Includes fingering (1, 2, 1, 1, 1, 4, 1, 1, 1, 4, 2) and articulation (accents).
- Exercise 5 (E):** Key signature: E major (three sharps). Staff 1: Treble clef, E4. Staff 2: Bass clef, E4. Includes fingering (1, 4, 2, 2, 1, 1, 3, 3, 1, 2, 2, 1, 2) and articulation (accents). Markings III^a, IV^a, III^a, II^a, II^a are present.
- Exercise 6 (F):** Key signature: F major (one flat). Staff 1: Treble clef, F4. Staff 2: Bass clef, F4. Includes fingering (1, 2, 4, 1, 2, 2, 4, 1, 2, 4, 4) and articulation (accents).

Fis
Fa#
F#



III

G
Sol
G



As
Lab
Ab



A
La#
A



B
Si#
Bb



H
Si#
B



14

Chromatische Übungen

Exercices chromatiques

Chromatic exercises

Ausstreckung

Extensions

Extensions

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 Bb

Es dur Mi Eb

As dur La Ab

Des dur Re Db

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

2. Teil

2^e Partie

2nd Part

Übungen, die das Violoncell
in seiner ganzen
Ausdehnung umfassen

Exercices dans toute
l'étendue du Violoncelle

Exercises
in the whole compass
of the Cello

16

The exercise consists of nine staves of music, each containing a sequence of eighth-note patterns. The patterns are numbered 1 through 9. Each pattern is repeated twice, with a repeat sign at the end of the first repetition. The patterns involve various fingering techniques (1, 2, 3, 4) and bowing techniques (slurs, accents). The first staff starts with a first finger pattern, the second with a second finger pattern, and so on, up to the ninth staff which features a third finger pattern.

Varianten *Variantes* Variations

This section shows seven variations of the eighth-note patterns from exercise 16. Each variation is numbered 1 through 7. The patterns are repeated twice, with a repeat sign at the end of the first repetition. The variations involve different fingering and bowing techniques, including slurs and accents. The first variation starts with a first finger pattern, and the subsequent variations involve different fingering techniques.

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

The key signatures for the variations are: C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F minor, and C major.

17

Tonleitern durch zwei Oktaven,
auf einer Saite, mit zwei,
bei allen Tonleitern
anwendbaren Fingersätzen

Gammes a deux octaves
sur une seule corde
avec deux doigtés applicables
a toutes les gammes

Scales of two octaves
on one string
with an alternative
fingering

Fingersat A *Doigté A* Fingering A

B
Si \flat
B \flat

Fingersat B *Doigté B* Fingering B

H
Si \sharp
B

C
Do \sharp
C

Cis
Do $\sharp\sharp$
C \sharp

D
Ré
D

Es
Mi \flat
E \flat

E
Mi
E

F
Fa
F

Fis
Fa#
Fa#

G
Sol
G

As
La b
A b

A
La
A

Chromatic Chromatique Chromatic

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 one 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
etc. etc.

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 Si b 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 Si b 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.

The musical score is organized into four systems, each representing a different major key: C, C# (Cis), D, and Eb (Es). Each system contains two staves (treble and bass clef) and is divided into two parts: a 3-octave scale and a 4-octave scale. The 4-octave scales include a section labeled '4^e Octave ad libitum' indicated by a dashed box. Fingerings are indicated by numbers 1-4 below the notes. The C major system includes a 'C' label on the left. The C# system includes 'Cis' and 'C#'. The D system includes 'D' and 'Ré'. The Eb system includes 'Es', 'Mi', and 'Eb'. The score is written in common time (C) and features various articulations and slurs.

As
La^b
Ab

A
La^b
A

B
Si^b
Bb

H
Si^b
B

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 #
A

B
Si b
Bb

H
Si #
B

3. Teil

Übungen mit Daumen-
aufsatz

3^e Partie

Exercices aux positions
du pouce

3rd Part

Exercises in the thumb
positions

24

Ausführung
Exécution
Execution



Daumenlage
Position du Pouce
Position of the thumb



25



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



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Tonleitern

Gammes

Scales

The image displays a musical score for scales in various keys, organized into two columns: 'Tonleitern' (left) and 'Gammes' (right). The scales are numbered 1 through 11. Each scale is written in a single staff with a treble clef and a common time signature (C). The scales are as follows:

- Scale 1 (A major):** Labeled 'A' and 'La'. It features two parts: 'II^a' and 'I^a'. The first part is an ascending scale with fingerings 1, 2, 3, 1, 2, 3. The second part is a descending scale with a trill on the final note, marked with a '(b)'. The key signature has three sharps (F#, C#, G#).
- Scale 2 (B minor):** Labeled 'B' and 'Si'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale.
- Scale 3 (C major):** Labeled 'C' and 'Do'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale.
- Scale 4 (Cis major):** Labeled 'Cis' and 'Do#'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has four sharps (F#, C#, G#, D#).
- Scale 5 (D major):** Labeled 'D' and 'Ré'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has two sharps (F#, C#).
- Scale 6 (Es minor):** Labeled 'Es' and 'Mi b'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has three flats (Bb, Eb, Ab).
- Scale 7 (E major):** Labeled 'E' and 'Mi'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has three sharps (F#, C#, G#).
- Scale 8 (F major):** Labeled 'F' and 'Fa'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has one flat (Bb).
- Scale 9 (Fis major):** Labeled 'Fis' and 'Fa#'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has four sharps (F#, C#, G#, D#).
- Scale 10 (G major):** Labeled 'G' and 'Sol'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has one sharp (F#).
- Scale 11 (As minor):** Labeled 'As' and 'La b'. It features an ascending scale with fingerings 1, 2, 3, 1, 2, 3 and a descending scale. The key signature has two flats (Bb, Eb).

Akkorde

Arpèges

Arpeggios

II^a I^a

A La A

B Sib Bb

H Si b B

C Do C

Cis Do# C#

D Ré D

Es Mi b Eb

E Mi E

F Fa b F

Fis Fa# F#

G Sol G

As La b Ab

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 1 2 3 4 5 6 7

8 9 10 11 12 13 14

B 1 2 3 4 2 3 4 3 4 3 4 5 6 7 1 2 3

1 1 2 2 3 3 4

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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}

1 1^{bis}

2 2^{bis}

Terzen, Sexten und Oktaven

Tierces, sixtes et octaves

Thirds, sixths & octaves

1 Oktave 1 octave 1 octave

Sexten
Sixtes
Sixthes

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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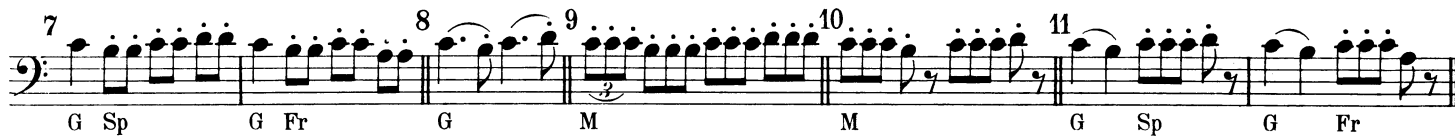
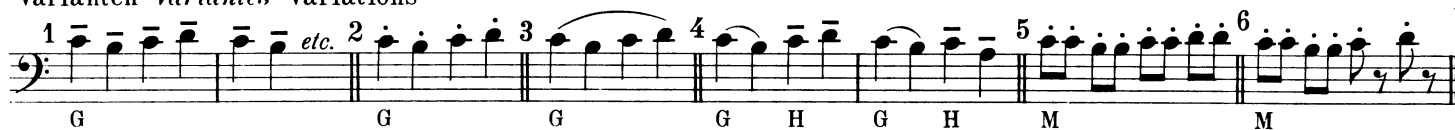
Übungen für den rechten Arm

Exercices pour le bras droit

Exercises for the right arm



Varianten *Variantes* Variations



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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





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 M Fr. V V

A series of musical exercises numbered 1 through 59, arranged in ten rows. Each exercise is a short melodic or rhythmic phrase. Exercises 1-59 are written in bass clef. Exercises 42-45 are marked with a G-clef. Exercise 43 has a 3/4 time signature. Exercise 52 has an M-clef. Exercises 58-59 have V-clefs. The exercises include various rhythmic patterns, slurs, and articulation marks.

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

