

# PAUL BAZELAIRE

Professeur au Conservatoire National de Musique de Paris

## La Technique du Violoncelle

En deux Recueils

**I. - GAMMES ET ARPÈGES**

Prix net : 7 fr.

**II. - EXERCICE JOURNALIER**

Prix net : 2 fr. 50

**I. - ESCALAS Y ARPEGIOS**

Precio neto : 7 fr.

**II. - EJERCICIOS DIAROS**

Precio neto : 2 fr. 50

**I. - SCALES AND ARPEGGIOS**

Net Price : 7 fr.

**II. - DAILY EXERCISE**

Net Price : 2 fr. 50

**I. - SCALE ED ARPEGGI**

Prezzo neto : 7 fr.

**II. - ESERCIZI COTIDIANI**

Prezzo netto : 2 fr. 50

Copyright by  
Alphonse Leduc & C<sup>ie</sup>  
1925

Chez **Alphonse Leduc**, Éditeur à Paris  
3, Rue de Grammont

Tous droits de reproduction  
réservés pour tous pays.



# PAUL BAZELAIRE

Professeur au Conservatoire National de Musique de Paris

## La Technique du Violoncelle

En deux Recueils

**I. - GAMMES ET ARPÈGES**

Prix net : 7 fr.

**II. - EXERCICE JOURNALIER**

Prix net : 2 fr. 50

**I. - ESCALAS Y ARPEGIOS**

Precio neto : 7 fr.

**II. - EJERCICIOS DIAROS**

Precio neto : 2 fr. 50

**I. - SCALES AND ARPEGGIOS**

Net Price : 7 fr.

**II. - DAILY EXERCISE**

Net Price : 2 fr. 50

**I. - SCALE ED ARPEGGI**

Prezzo neto : 7 fr.

**II. - ESERCIZI COTIDIANI**

Prezzo netto : 2 fr. 50

Copyright by  
Alphonse Leduc & C<sup>ie</sup>  
1925






Chez **Alphonse Leduc**, Éditeur à Paris  
3, Rue de Grammont

Tous droits de reproduction  
réservés pour tous pays.











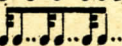



NOTES POUR LE TRAVAIL DE CET EXERCICE

- JUSTESSE**— Travail lent—Répéter dix fois chaque intervalle—Lire à l'avance—Analyser chaque intervalle avant de le franchir—Réalisation immédiate de l'extension—Hardiesse et souplesse de la main gauche.
- ARTICULATION**—Lever chaque doigt très haut—Frapper la corde avec force, la main restant immobile—Soigner particulièrement l'articulation des troisième et quatrième doigts.
- ÉGALITÉ**—Travailler avec les rythmes suivants 1)  2)  3)  4)  5) 
- DÉMANCHÉ**—Changer de position avec le maximum 1) de rapidité 2) de souplesse 3) de précision
- CLARTÉ**—Poser les doigts de la main gauche avec la première phalange très arrondie pour assurer la complète indépendance des cordes.
- SOUPLESSE**—Travailler 1) L'enchaînement du talon, les doigts légèrement écartés les uns des autres, le poignet et toutes les phalanges restant libres, l'archet ayant du jeu dans la main.  
2) L'indépendance du poignet dans le changement de cordes.  
3) La conduite de l'archet:  
a) sans le concours du 2<sup>e</sup> doigt.  
b) sans le concours des 2<sup>e</sup> et 3<sup>e</sup> doigts.

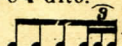




DIRECTIONS FOR THE PRACTICE OF THIS EXERCISE

- INTONATION**—Practise slowly—Repeat each interval ten times—Always read in advance—Every interval should be thoroughly thought over before being performed—Move into the extended position immediately—Boldness and suppleness of the left hand.
- ARTICULATION**—Raise each finger very high—Bang the fingers vigorously without any motion of the hand itself—Being particularly careful as to the articulation of the third and fourth fingers.
- EVENESS**—Practise with the following rhythms 1)  2)  3)  4)  5) 
- SHIFTING**—Change position with the maximum 1) of rapidity 2) of suppleness 3) of preciseness
- CLEARNESS**—Place the fingers with the first phalanx of each well rounded in order to ensure the complete independence of the string.
- SUPPLENESS**—Practise 1) Joining at the nut with the fingers lightly distant from one another, the wrist and all the phalanges of the fingers remaining free, the bow held very loosely in the hand.  
2) The independence of the wrist in passing from one string to another.  
3) Guiding the bow:  
a) without the help of the second finger.  
b) without using the second and third fingers

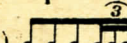



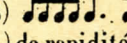
ADVERTENCIAS PARA EL TRABAJO DE ESTOS EJERCICIOS

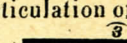

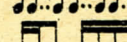


- EXACTITUD DEL SONIDO**—Ejecución lenta—Repetir diez veces cada intervalo—Leer de antemano—Analizar cada intervalo, antes de ejecutarlo—Realización inmediata de la extensión—Firmeza y flexibilidad de la mano izquierda.
- ARTICULACIÓN**—Levantar muy alto cada dedo—Dejarlos caer con energía sobre la cuerda, conservando la mano inmóvil—Poner cuidado especialmente en la articulación de los dedos tercero y cuarto.
- IGUALDAD**—Ejercitarse con los ritmos siguientes 1)  2)  3)  4)  5) 
- CAMBIOS DE POSICIÓN**—Cambiar de posición con el máximo 1) de rapidez 2) de flexibilidad 3) de precisión
- CLARIDAD**—Colocar los dedos de la mano izquierda con la primera falange muy redondeada para asegurar la completa independencia de las cuerdas.
- FLEXIBILIDAD**—Ejercitarse en 1) El encañamiento del talón, los dedos ligeramente separados unos de otros, la muñeca y todas las falanges libres, el arco muy suelto en la mano.  
2) La independencia de la muñeca en el cambio de cuerdas.  
3) La propulsión del arco:  
a) sin emplear el segundo dedo.  
b) sin emplear los dedos segundo y tercero.

NORME PER L'ESECUZIONE DI QUESTO ESERCIZIO

- GIUSTEZZA**—Esecuzione lenta—Ripetere dieci volte ogni intervallo—Leggere innanzi—Analizzare ogni intervallo, prima di eseguirlo—Stabilire immediatamente l'estensione—Arditamente e con elasticità della mano sinistra.
- ARTICOLAZIONE**—Alzare molto ogni dito—Percuotere la corda con forza, mantenendo immobile la mano—Curare particolarmente l'articolazione del 3<sup>e</sup> e 4<sup>e</sup> dito.
- EGUAGLIANZA**—Esercitarsi coi ritmi seguenti 1)  2)  3)  4)  5) 
- CAMBIAMENTO DI POSIZIONE**—Cambiare posizione colla massima 1) rapidità 2) scorrevolezza 3) precisione
- CHIAREZZA**—Collocare le dita della mano sinistra, con la prima falange molto arrotondata, onde assicurare la completa indipendenza delle corde.
- ELASTICITÀ**—Esercitarsi 1) Il tallone dell'arco dev'essere sostenuto con le dita leggermente distanziate le une dalle altre, libero stando il polso e tutte le falangi delle dita; nel mentre l'arco deve avere una certa libertà nella mano, evitando di formare un tutto rigido con essa.  
2) L'indipendenza del polso nel cambiamento delle corde.  
3) La condotta dell'arco:  
a) senza il concorso del 2<sup>o</sup> dito.  
b) senza il concorso delle 2<sup>e</sup> e 3<sup>e</sup> dita.





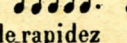


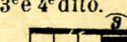



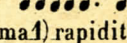
- JUSTESSE**— Travail lent. Répéter dix fois chaque intervalle. Lire à l'avance. Analyser chaque intervalle avant de le franchir. Réalisation immédiate de l'extension. Hardiesse et souplesse de la main gauche.
- ARTICULATION**— Lever chaque doigt très haut. Frapper la corde avec force, la main restant immobile. Soigner particulièrement l'articulation des troisième et quatrième doigts.
- ÉGALITÉ**— Travailler avec les rythmes suivants 1)  2)  3)  4)  5) 
- DÉMANCHÉ**— Changer de position avec le maximum 1) de rapidité. 2) de souplesse 3) de précision
- CLARTÉ**— Poser les doigts de la main gauche avec la première phalange très arrondie pour assurer la complète indépendance des cordes.
- SOUPLESSE**— Travailler 1) L'enchaînement du talon, les doigts légèrement écartés les uns des autres, le poignet et toutes les phalanges restant libres, l'archet ayant du jeu dans la main.  
2) L'indépendance du poignet dans le changement de cordes.  
3) La conduite de l'archet:  
a) sans le concours du 2<sup>e</sup> doigt.  
b) sans le concours des 2<sup>e</sup> et 3<sup>e</sup> doigts.

- INTONATION**— Practise slowly. Repeat each interval ten times. Always read in advance. Every interval should be thoroughly thought over before being performed. Move into the extended position immediately. Boldness and suppleness of the left hand.
- ARTICULATION**— Raise each finger very high. Bang the fingers vigorously without any motion of the hand itself. Being particularly careful as to the articulation of the third and fourth fingers.
- EVENESS**— Practise with the following rhythms 1)  2)  3)  4)  5) 
- SHIFTING**— Change position with the maximum 1) of rapidity 2) of suppleness 3) of preciseness
- CLEARNESS**— Place the fingers with the first phalanx of each well rounded in order to ensure the complete independence of the string.
- SUPPLENESS**— Practise 1) Joining at the nut with the fingers lightly distant from one another, the wrist and all the phalanges of the fingers remaining free, the bow held very loosely in the hand.  
2) The independence of the wrist in passing from one string to another.  
3) Guiding the bow:  
a) without the help of the second finger.  
b) without using the second and third fingers

ADVERTENCIAS PARA EL TRABAJO DE ESTOS EJERCICIOS

NORME PER L'ESECUZIONE DI QUESTO ESERCIZIO

- EXACTITUD DEL SONIDO**— Ejecución lenta. Repetir diez veces cada intervalo. Leer de antemano. Analizar cada intervalo, antes de ejecutarlo. Realización inmediata de la extensión. Firmeza y flexibilidad de la mano izquierda.
- ARTICULACIÓN**— Levantar muy alto cada dedo. Dejarlos caer con energía sobre la cuerda, conservando la mano inmóvil. Poner cuidado especialmente en la articulación de los dedos tercero y cuarto.
- IGUALDAD**— Ejercitarse con los ritmos siguientes 1)  2)  3)  4)  5) 
- CAMBIOS DE POSICIÓN**— Cambiar de posición con el máximo 1) de rapidez 2) de flexibilidad 3) de precisión
- CLARIDAD**— Colocar los dedos de la mano izquierda con la primera falange muy redondeada para asegurar la completa independencia de las cuerdas.
- FLEXIBILIDAD**— Ejercitarse en 1) El encañamiento del talón, los dedos ligeramente separados unos de otros, la muñeca y todas las falanges libres, el arco muy suelto en la mano.  
2) La independencia de la muñeca en el cambio de cuerdas.  
3) La propulsión del arco:  
a) sin emplear el segundo dedo.  
b) sin emplear los dedos segundo y tercero.

- GIUSTEZZA**— Esecuzione lenta. Ripetere dieci volte ogni intervallo. Leggere innanzi. Analizzare ogni intervallo, prima di eseguirlo. Stabilire immediatamente l'estensione. Arditamente e con elasticità della mano sinistra.
- ARTICOLAZIONE**— Alzare molto ogni dito. Percuotere la corda con forza, mantenendo immobile la mano. Curare particolarmente l'articolazione del 3<sup>e</sup> e 4<sup>o</sup> dito.
- EGUAGLIANZA**— Esercitarsi coi ritmi seguenti 1)  2)  3)  4)  5) 
- CAMBIAMENTO DI POSIZIONE**— Cambiare posizione colla massima 1) rapidità 2) scorrevolezza 3) precisione
- CHIAREZZA**— Collocare le dita della mano sinistra, con la prima falange molto arrotondata, onde assicurare la completa indipendenza delle corde.
- ELASTICITÀ**— Esercitarsi 1) Il tallone dell'arco dev'essere sostenuto con le dita leggermente distanziate le une dalle altre, libero restando il polso e tutte le falangi delle dita; nel mentre l'arco deve avere una certa libertà nella mano, evitando di formare un tutto rigido con essa.  
2) L'indipendenza del polso nel cambiamento delle corde.  
3) La condotta dell'arco:  
a) senza il concorso del 2<sup>o</sup> dito.  
b) senza il concorso delle 2<sup>e</sup> e 3<sup>o</sup> dita.



# EXERCICE JOURNALIER\*

DAILY EXERCISE — EJERCICIOS DIAROS — ESERCIZI COTIDIANI

PAUL BAZELAIRE

**Allegro**

The score consists of ten staves of music, primarily in the bass clef with a key signature of one sharp (F#). The time signature is 2/8. The piece is marked 'Allegro' and begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, slurs, and specific fingering and bowing instructions. The first staff starts with a *p* dynamic and includes fingerings like 1 2, 1 4, 2 4, 2 1, 1 2, 1 4, 1 2, and 4 1. The second staff continues with similar patterns and fingerings. The third and fourth staves introduce more complex patterns with fingerings such as 4 1, 1 3, 3 4, and 4 1, along with bowing marks like 1 0, 0 4, and 0 1. The fifth and sixth staves feature patterns with fingerings like 2 3, 1 3, 3 4, 1<sup>a</sup>, and bowing marks like ♯ 2, 3 ♯, ♯ 2, 3 ♯, ♯ 1, 2 ♯, 1 ♯, and 2 1. The seventh staff is marked with a first ending bracket (1) and includes fingerings like ♯ 1, II<sup>a</sup>, III<sup>a</sup>, 3 ♯, 1 3, ♯ 1, 2 ♯, and 1 2. The eighth and ninth staves continue with patterns and fingerings like ♯ 1, 2 ♯, 3 ♯, 2 ♯, ♯ 1, 2 ♯, 1 ♯, and I<sup>a</sup>. The final staff includes fingerings like 2 3, 1 2, 4 1, II<sup>a</sup>, 4 1, 2 4, 4 1, and 3 4.

\* Tiré de l'Intermezzo d'Akimenko (Editeur M.P. Belaïeff.).



# EXERCICE JOURNALIER\*

DAILY EXERCISE — EJERCICIOS DIAROS — ESERCIZI COTIDIANI

PAUL BAZELAIRE

**Allegro**

First staff of music in bass clef, 2/8 time, key of D major. It begins with a piano (*p*) dynamic. The melody consists of eighth-note patterns with various fingerings: 1 2, 1 4, 2 4, 2 1, 1 2, 1 4, 1 2, 4 1.

Second staff of music in bass clef, continuing the eighth-note patterns with fingerings: 1 2, 1 4, 2 4, 2 1, 1 2, 1 4, 1 2, 4 1.

Third staff of music in bass clef, introducing triplets and slurs. Fingerings include 4 1, 1 3, 3 4, 4 1, 1 0, 0 4, 0 1.

Fourth staff of music in bass clef, similar to the third staff with fingerings: 4 1, 1 3, 3 4, 4 1, 1 0, 0 4, 0 1.

Fifth staff of music in bass clef, featuring slurs and accents. Fingerings include 2 3, 1 3, 3 4, I<sup>a</sup>, 2, 3, 2, 8.

Sixth staff of music in treble clef, continuing the exercise with fingerings: 1, 2, 3, 2, 1, 2, 1, 2, 1.

Seventh staff of music in bass clef, marked with a first ending bracket (1). It includes fingerings: 1, 2, 3, 1, 3, 1, 2, 2, 1, 2.

Eighth staff of music in bass clef, featuring slurs and accents. Fingerings include 1, 2, 3, 2, 1, 2, 1, 2, 1, 2, 3, 3, I<sup>a</sup>.

Ninth staff of music in bass clef, concluding the exercise with fingerings: 2 8, 1 2, 4 1, II<sup>a</sup>, 4 1, 2 4, 4 1, 3 4.

\* Tiré de l'Intermezzo d'Akimenko (Editeur M.P. Belaïeff).



1 3 4 1 4 1 4 1 1 2 4 1 2 1 4 2

0 3 2 1 2 1 4 1 II<sup>a</sup> 2 2 3 2 3 1 4 1

3 3 4 3 II<sup>a</sup> 2 1 2 1 3 2 1 0 1 2 4 3 2 0

**2** 1 2 1 4 2 4 2 1 1 2 1 4 1 2 4 1

1 2 1 4 2 4 2 1 1 2 1 4 1 2 4 1

4 1 1 3 3 4 4 1 1 0 0 4 0 1

4 1 1 3 3 4 4 1 1 0 0 4 0 1

2 4 0 1 3 4 0 1 1 0 4 3 1 0 4 3

1 0 4 3 0 4 3 1 4 3 1 0 4 2 1 4

**3** 4 0 1 3 4 0 1 3 3 1 0 4 3 1 0 2

1 4 3 1 2 1 4 1 2 4 4 1 3 4

1 4 3 1 1 4 3 1 1 4 3 1 2 4 2 1



1 4 2 1 4 0 1 2 1 0 2 1 4 2 1 1

1 4 3 1 1 4 3 1 1 4 3 1 2 4 2 1

1 4 2 1 3 3 1 2 3 1 2 1 4 2 1 1

4 2 1 0 4 1 1 0 4 2 1 0 4 1 1 0

1 2 4 2 1 0 4 2 4 1 1 4 1 4 1 4

2 1 0 4 4 1 0 4 2 1 0 4 3 1 0 4

0 1 3 1 4 2 3 1 4 1 4 1 0 3 0 1

4 2 3 1 1 4 3 1 4 2 3 1 4 1 3 1

1 2 4 2 4 2 1 0 1 2 4 2 1 1 0

1 3 4 3 4 2 1 4 1 3 4 3 4 2 1 4

1 3 4 3 1 0 4 2 1 2 1 0 3 4 3 1

1 4 1 0 1 4 1 1 0 3 0 1 1 4 1 0



2 4 4 1 1 3 3 1 0 1 0 3 1 3 1 0

3 0 2 4 2 1 0 1 0 4

5 I<sup>a</sup>

2 4 2 1 0 1 0 4 2 4 2 1 2 4 2 1

2 3 2 1 0 1 0 3 2 3 2 1

2 3 2 1 0 1 0 3 2 3 2 1

2 3 2 1 2 3 2 1 2 3 2 1 2 4 2 1

2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1

1 2 1 0 1 2 1 4 1 2 1 4 2 3 2 1

1 2 1 0 1 2 1 4 1 2 1 4 2 3 2 1

2 3 2 1 2 3 2 1 2 4 2 1 2 4 2 1

1 2 1 4 2 4 2 1 1 2 1 4 1 2 4 1

6

1 2 1 4 2 4 2 1 1 2 1 4 1 2 4 1

II<sup>a</sup>



III<sup>c</sup>

This page contains 12 staves of musical notation for guitar, written in G major. The notation includes various fretting techniques such as triplets, slurs, and specific fingering patterns. The piece is divided into sections labeled III<sup>a</sup>, III<sup>b</sup>, III<sup>c</sup>, II<sup>a</sup>, and I<sup>a</sup>. A circled number '7' is present in the 10th staff.

Staff 1: 0 2, 0 1, 2 3, 2 1 4 1, 1 0, 0 4, 0 1

Staff 2: 4 1, 1 3, 3 4, 4 1, 1 0, 0 4, 0 1

Staff 3: 2 4, 0 1, 3 4, 0 1, 1 0, 4 3, 1 0, 4 3

Staff 4: 1 0, 4 3, 0 4, 3 1, 4 3, 1 0, 4 2, 1 4

Staff 5: 4 0, 1 3, 4 0, 1 3, 3 1, 0 4, 3 1, 0 2

Staff 6: 1 4, 3 1, 2 1, 4 1, 2 4, 4 1, 3 4

Staff 7: 1 4, 3 1, 1 4, 3 1, 1 4, 3 1, 2 4, 2 1

Staff 8: 1 4, 2 1, 4 0, 1 2, 1 0, 2 1, 4 2, 1 1

Staff 9: 1 4, 3 1, 1 4, 3 1, 1 4, 3 1, 2 4, 2 1

Staff 10: 1 4, 2 1, 3 3, 0 0, 1 2, 3 1, 2 1, 4 2, 1 1

Staff 11: 4 2, 3 1, II<sup>a</sup>, 1 0, 3 2, 1 0, 4 2, 1 0

Staff 12: 1 2, 3 2, 1 0, III<sup>a</sup>, 1 1 4 1, 4 1, 0 2, 0 3

Staff 13: II<sup>a</sup>, 1 0, 0 2, 1 0, 3 2, 1 0, 4 2, 1 0



1 2 3 2 1 0 1 4 1 4

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

1 2 4 2 4 2 2 1 1 2 4 2 4 1 3 1

1 3 4 3 II<sup>a</sup> 1 4 I<sup>a</sup> 4 3 3 1 0 3

0 1 2 1 0 4 3 1 0 3 0 1 1 4 1 0 0 2 0 3 3 1 0 0

2 3 3 1 0 1 0 3 III<sup>a</sup> II<sup>a</sup> III<sup>a</sup> 1 2 1 0

8 0 1 0 2 1 2 0 1 0 2 0 1 0 2 0 1 0 2

II<sup>a</sup> 2 0 0 1 0 3 2 3 2 3 1 2 1 3

0 1 0 2 1 2 1 0 0 1 0 2 II<sup>a</sup> 2 0

2 3 2 0 0 1 0 3 2 3 2 3 1 2 1 3

I<sup>a</sup> 1 0 2 1 0 2 2 1 1 0 2 1 0 2

3 2 III<sup>a</sup> 3 2 1 0 0 3 3 1 0 3



This page contains ten numbered sections of musical exercises for guitar, primarily consisting of sixteenth-note patterns. The exercises are arranged in staves, alternating between bass and treble clefs. Each exercise includes specific fingering instructions (e.g., 1, 2, 3, 4) and articulation marks such as accents (∩) and slurs. Section 9 is marked with a circled '9' and Section 10 with a circled '10'. The exercises are labeled with letters like I<sup>a</sup>, II<sup>a</sup>, and III<sup>a</sup>. The notation includes various rhythmic values and dynamic markings.



