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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.



2. Lage 2^e position 2nd position



3. Lage 3^e position 3rd position



4. Lage 4^e position 4th position



2

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 notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). Slurs and accents are used throughout. The key signature changes from C major to B-flat major (one flat) at measure 6, and then to D major (two sharps) at measure 11. The exercise 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 notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). Slurs and accents are used throughout. The key signature changes from C major to B-flat major (one flat) at measure 5, and then to D major (two sharps) at measure 10. The exercise concludes with a final whole note chord in measure 29. The word "simile" is written below the staff at measure 8.

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 *simile*

49 50 51 52 53

54 55 56 57 58

59 60 61 62 63

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 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 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 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 a musical score for bass clef scales in six major keys: C, C#, D, Eb, E, and F. Each key is represented by two staves of music. The first staff of each key shows the ascending scale, and the second staff shows the descending scale. The scales are written in a 4/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 4. The key signatures are: C (no sharps or flats), C# (one sharp), D (two sharps), Eb (two flats), E (one sharp), and F (one flat). The scales are separated by double bar lines with repeat dots. The page number '10' is printed at the top left and center.

11

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 (top) and a bass clef staff (bottom). The time signature is 4/4. The chords and their corresponding notes are:

- C (Do):** Treble: C4, E4, G4, C5; Bass: C3, E3, G3, C4. Includes a triplet of eighth notes in the bass staff.
- Cis (Do#):** Treble: C#4, E#4, G#4, C#5; Bass: C#3, E#3, G#3, C#4. Includes a triplet of eighth notes in the bass staff.
- D (Ré):** Treble: D4, F#4, A4, D5; Bass: D3, F#3, A3, D4. Includes a triplet of eighth notes in the bass staff.
- Es (Mi):** Treble: E4, G#4, B4, E5; Bass: E3, G#3, B3, E4. Includes a triplet of eighth notes in the bass staff.
- E (Mi):** Treble: E4, G#4, B4, E5; Bass: E3, G#3, B3, E4. Includes a triplet of eighth notes in the bass staff.
- F (Fa):** Treble: F4, A4, C5, F5; Bass: F3, A3, C4, F4. Includes a triplet of eighth notes in the bass staff.

Each system includes fingering numbers (1, 2, 3, 4) and dynamic markings (accents) for the notes. The bass clef staves also feature various rhythmic patterns, including triplets and groups of four notes.

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. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

This staff continues the musical notation for Fis/Fa#/F#, showing further development of the eighth-note patterns and arpeggios.

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 repeat sign. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

This staff continues the musical notation for G/Sol/G, showing further development of the eighth-note patterns and arpeggios.

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 repeat sign. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

This staff continues the musical notation for As/La b/Ab, showing further development of the eighth-note patterns and arpeggios.

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 repeat sign. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

This staff continues the musical notation for A/La b/A, showing further development of the eighth-note patterns and arpeggios.

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 repeat sign. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

This staff continues the musical notation for B/Si b/Bb, showing further development of the eighth-note patterns and arpeggios.

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 repeat sign. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

This staff continues the musical notation for H/Si b/B, showing further development of the eighth-note patterns and arpeggios.

This staff continues the musical notation for H/Si b/B, showing further development of the eighth-note patterns and arpeggios.

12

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

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 four pairs, each pair representing a different key signature. The keys are: C (C major), Des (D minor), D (D major), Es (E minor), E (E major), and F (F major). Each exercise is marked with a Roman numeral (I^a, II^a, III^a, IV^a) and includes various fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs) to guide the performer. The notation is in bass clef with a common time signature (C).

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.
IIª.....! IIIª.....! IVª.....!

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, indicating different variations or sections of the exercise. The patterns involve various fingering and bowing techniques, such as slurs and accents, and are designed to cover the entire range of the cello.

Varianten *Variantes* Variations

This section provides seven variations of the eighth-note patterns from exercise 16, numbered 1 through 7. Each variation shows a different fingering or bowing approach to the same rhythmic sequence.

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

The notation shows the exercise in different keys, including a key signature change to one flat and the word "etc." indicating that the exercise should be studied in all keys.

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^b
B^b

Fingersat B *Doigté B* Fingering 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
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 arpeggiated chords across two octaves. Fingerings (1, 2, 3, 4) and articulation marks (accents, slurs) are provided for each note. The notation is in treble clef with a common time signature (C).

IIa IIIa
etc. etc.

Two short musical examples, labeled IIa and IIIa, are shown at the bottom of the page. They are in bass clef and show arpeggiated patterns. The first example (IIa) is in a key with one flat (Bb) and the second (IIIa) is in a key with two flats (Bb, Eb). Both examples end with the word "etc." indicating they are not the end of the piece.

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. The notation is arranged in several rows, each representing a different key. The keys shown are: Cis (C#), D, Es (E-flat), E, F, Fis (F#), G, As (A-flat), A, B, H (B-flat), C, Des (D-flat), D, Es (E-flat), E, F, Ges (G-flat), G, As (A-flat), A, B. Each scale is written in bass clef with a 2/4 time signature. The scales are two octaves long. Fingerings are indicated by numbers 1, 2, 3, 4 below the notes. Some scales have additional markings like 'III^a' and 'II^a' above them. The scales are separated by double bar lines.

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

Musical notation for three-octave scales in various keys. The scales are written in bass clef with a 2/4 time signature. The keys shown are C, Cis (Do#), D, Es (Mi b), E, F, Fis (Fa#), G, As (Lab), A, B, and H (Si b). Each scale is marked with fingerings (1-4) and includes a repeat sign at the end. Some scales are labeled with 'Ia', 'IIa', and 'IIIa' to indicate different fingering patterns. The scales are arranged in six rows, with the last two rows containing multiple keys per line.

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

Musical notation for four-octave scales in various keys. The scales are written in bass clef with a 2/4 time signature. The keys shown are C, Cis (Do#), D, Es (Mi b), E, F, Fis (Fa#), G, As (Lab), A, B, and H (Si b). Each scale is marked with fingerings (1-4) and includes a repeat sign at the end. The scales are arranged in six rows, with the last two rows containing multiple keys per line. The notation includes various fingering patterns and repeat signs.

Moll Tonleitern

Gammes mineures

Minor Scales

Cis moll *Do# mineur* C# minor

2 Oktaven
2 octaves
2 octaves

Musical notation for C# minor scale, 2 octaves, bass clef, 2/4 time signature. Includes fingering numbers 1, 3, 1, 1, 2, 3, 4, 4, 4, 4.

D Ré D etc. Es *Mib* Eb E *Mib* E F *Fab* F Fis *Fa#* F#
 G *Sol* G As *Lab* Ab A *La#* A B *Sib* Bb H *Si#* B C *Do#* C

Musical notation for various minor scales: D, E, F, G, A, B, H, C. Each scale is shown with its name and notes in German and French.

C moll *Do# mineur* C minor

3 Oktaven
3 octaves
3 octaves

Musical notation for C minor scale, 3 octaves, bass clef, 2/4 time signature. Includes fingering numbers 1, 1, 1, 1, 2, 3, 4, 4, 4, 4.

Cis *Do#* C# etc. D Ré D Es *Mib* Eb E *Mib* E F *Fab* F
 Fis *Fa#* F# G *Sol* G As *Lab* Ab A *La#* A B *Sib* Bb H *Si#* B

Musical notation for various minor scales: C, D, E, F, G, A, B, H. Each scale is shown with its name and notes in German and French.

C moll *Do# mineur* C minor

4 Oktaven
4 octaves
4 octaves

Musical notation for C minor scale, 4 octaves, bass clef, 2/4 time signature. Includes fingering numbers 1, 1, 1, 1, 2, 3, 4, 4, 4, 4.

Cis *Do#* C# etc. D Ré D Es *Mib* Eb E *Mib* E F *Fab* F
 Fis *Fa#* F# G *Sol* G As *Lab* Ab A *La#* A B *Sib* Bb H *Si#* B

Musical notation for various minor scales: C, D, E, F, G, A, B, H. Each scale is shown with its name and notes in German and French.

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 includes two versions of the scale: one spanning 3 octaves and another spanning 4 octaves. The 4-octave version includes 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 specific fingering for the 4th octave: 1 4 1 2 3, 2 1 1 1 2, 3 2 1 4, 2 1 2 1 2 4.

Mi
E

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

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

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

Fa
F

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

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

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

Fis
Fa#
F#

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

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

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

G
Sol
G

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

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

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

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

1^a

1^a

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

IIª Iª IIª Iª

A
La #
A

B
Si b
Bb

H
Si #
B

Tonleitern und Akkorde
wie man sie häufig in der moder-
nen Musik antrifft.

Gammes et Arpèges
que l'on rencontre fréquemment
dans la musique moderne.

Scales & Arpeggios
frequently met with in modern
music.

Tonleitern Gammes Scales

C
Do \flat
C

Des - Cis
Ré \flat - Do \sharp
Db - C \sharp

Fingersatz A *Doigté A* Fingering A
Fingersatz B *Doigté B* Fingering B

C
Do \flat
C

Des - Cis
Ré \flat - Do \sharp
Db - C \sharp

Die Tonleitern auf: D, E, Fis, As, B
sind identisch mit der Tonleiter auf C.
Die Tonleitern auf: Es, F, G, A, H
sind identisch mit der Tonleiter auf Cis.

*Les gammes de Re, Mi, Fa \sharp , Lab, Sib
sont identiques à la gamme de Do \flat .*
*Les gammes de Mib, Fah, Sol, Lah, Sih
sont identiques à la gamme de Do \sharp .*

The scales of D, E, F \sharp , Ab, Bb are
identical with the scale of C.
The scales of Eb, F, G, A, B
are identical with the scale of C \sharp .

Akkorde Arpèges Arpeggios

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



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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, organized into two columns: 'Tonleitern' (left) and 'Gammes' (right). The scales are presented in various keys, each with a treble clef and a common time signature (C). The keys and their corresponding notes are as follows:

- A Major (II^a):** A, B, C, D, E, F#, G, A. Includes fingering: 1 2 3 1 2 3.
- B Minor (I^a):** B, C, D, E, F, G, A, B. Includes fingering: 1 2 3.
- C Major:** C, D, E, F, G, A, B, C. Includes fingering: 1 2.
- D Major:** D, E, F#, G, A, B, C#, D. Includes fingering: 1 2 3.
- E Minor:** E, F, G, A, B, C, D, E. Includes fingering: 1 2 3.
- F Major:** F, G, A, B, C, D, E, F. Includes fingering: 1 2 3.
- G Major:** G, A, B, C, D, E, F#, G. Includes fingering: 1 2 3.
- A Minor:** A, B, C, D, E, F, G, A. Includes fingering: 1 2 3.

Each scale is shown in both ascending and descending directions, with repeat signs and a final whole note chord. The notation includes various accidentals (sharps, flats, naturals) and fingering numbers (1, 2, 3) to guide the performer.

Akkorde

Arpèges

Arpeggios

II^a I^a

A
La
A

B
Si
B \flat

H
Si
B

C
Do
C

Cis
Do \sharp
C \sharp

D
Ré
D

Es
Mi \flat
E \flat

E
Mi
E

F
Fa \flat
F

Fis
Fa \sharp
F \sharp

G
Sol
G

As
La \flat
A \flat

4. Teil

Doppelgriffe

4^e Partie

Doubles cordes

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

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

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

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

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

26 M 27 Fr 28 Fr 29 Fr 30 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





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 V V

A series of 59 numbered musical exercises in bass clef, each consisting of a short melodic or rhythmic phrase. The exercises are arranged in ten rows. Some exercises include performance markings such as 'M' (mordent), 'G' (grace note), and 'V' (vibrato). Exercise 43 features a 3/4 time signature change. Exercise 52 includes a 'M' marking. Exercise 59 includes two 'V' markings.

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

