



Ю. КЛЕНГЕЛЬ

**ЕЖЕДНЕВНЫЕ УПРАЖНЕНИЯ**

**ДЛЯ ВИОЛОНЧЕЛИ**

Тетрадь III

ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО „ИСКУССТВО“  
МОСКВА 1939 ЛЕНИНГРАД

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# ЕЖЕДНЕВНЫЕ УПРАЖНЕНИЯ ДЛЯ ВИОЛОНЧЕЛИ

## Тетрадь III.

Ю. КЛЕНГЕЛЬ

Упражнения с применением большого пальца

- П Движение смычка вниз
- У " " вверх
- GB Всей длиной смычка, от конца до колодки и обратно
- OH Верхней половиной смычка, от конца до середины и обратно
- UH Нижней половиной смычка, от середины до колодки и обратно
- Sp У конца смычка
- M Серединой смычка
- Fr У колодки
- ☐ Не снимать большого пальца
- I<sup>a</sup> Струна А
- II<sup>a</sup> " Д
- III<sup>a</sup> " G
- IV<sup>a</sup> " C

### I.

Упражнения на одной струне



39-67/35.

III<sup>a</sup>

IV<sup>a</sup>

2. G B

II<sup>a</sup>

I<sup>a</sup>

3.

II<sup>a</sup>



7. 2 3 4 3

8. 7

9.

10. etc.

11. etc.

12. etc.

13. etc.

14. etc.

15. etc.

16. etc.

17. etc.

18. etc.

19. etc.

20. etc.

Упражнения 6-20 играть также на струнах I и III

# II.

## Упражнения на двух струнах

The image displays a page of musical exercises for two strings, numbered 1 through 12. Each exercise is written on a single staff with a treble clef and a 4/4 time signature. Exercises 1 through 8 are in G major, while exercises 9 through 12 are in B minor. The exercises consist of continuous eighth-note patterns, often with slurs and fingerings (1-4) indicated above the notes. Bowing marks (φ) are placed above the notes to indicate phrasing. Exercise 1 includes a key signature change from G major to B minor. Exercises 9 and 10 feature a key signature change from B minor to G major. Exercises 11 and 12 return to B minor. The page is numbered 8 in the top left corner and 16259 at the bottom center.

4 d

e

f

g

3. II<sup>a</sup> I<sup>a</sup> II<sup>a</sup> I<sup>a</sup> III<sup>a</sup> I<sup>a</sup> II<sup>a</sup> I<sup>a</sup>

a

b

c

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

5.



6. Musical staff 6.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. A '4' is written above the staff, indicating a four-measure phrase. A '7.' is written above the staff, indicating a seven-measure phrase.

Musical staff 6.2: Continuation of the melodic line from staff 6.1, ending with a repeat sign.

8. Musical staff 8.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. A '4' is written above the staff, indicating a four-measure phrase. An 'O H' is written above the first measure.

b Musical staff 8.2: Continuation of the melodic line from staff 8.1, with a 'c' written above the staff.

d Musical staff 8.3: Continuation of the melodic line from staff 8.1, with an 'e' written above the staff.

f Musical staff 8.4: Continuation of the melodic line from staff 8.1, with a 'g' written above the staff.

9. Musical staff 9.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. A '4' is written above the staff, indicating a four-measure phrase. An 'O H' is written above the first measure.

b Musical staff 9.2: Continuation of the melodic line from staff 9.1, with a 'c' written above the staff.

d Musical staff 9.3: Continuation of the melodic line from staff 9.1, with an 'e' written above the staff.

f Musical staff 9.4: Continuation of the melodic line from staff 9.1, with a 'g' written above the staff.

10. Musical staff 10.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a '4' above the staff and 'etc.' at the end. **11.** Musical staff 11.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a '4' above the staff and 'etc.' at the end. **12.** Musical staff 12.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a '4' above the staff and 'etc.' at the end.

**13.** Musical staff 13.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a '4' above the staff and 'etc.' at the end. **14.** Musical staff 14.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a '4' above the staff and 'etc.' at the end. **15.** Musical staff 15.1: Treble clef, key signature of one sharp (F#), 4/4 time. It contains a melodic line with a '4' above the staff and 'etc.' at the end.

16. G B  $\square(V)$

a

b

c

d

e

f

g

17.  $\square(V)$

18.

19.

20.



21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

32.

First line of musical notation for exercise 32, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with various articulations, including slurs and accents.

a

Second line of musical notation for exercise 32, continuing the melody from the first line with similar rhythmic patterns and articulations.

33.

First line of musical notation for exercise 33, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes slurs and accents.

a

Second line of musical notation for exercise 33, continuing the melody with slurs and accents.

34.

First line of musical notation for exercise 34, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes slurs, accents, and some triplet markings.

a

Second line of musical notation for exercise 34, continuing the melody with slurs, accents, and triplet markings.

35.

First line of musical notation for exercise 35, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes slurs and accents.

a

Second line of musical notation for exercise 35, continuing the melody with slurs and accents.

a

Third line of musical notation for exercise 35, continuing the melody with slurs and accents.

a

Fourth line of musical notation for exercise 35, continuing the melody with slurs and accents.

36. O H

First line of musical notation for exercise 36, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes slurs, accents, and some triplet markings.

a

Second line of musical notation for exercise 36, continuing the melody with slurs, accents, and triplet markings.

a

Third line of musical notation for exercise 36, continuing the melody with slurs, accents, and triplet markings.

37. *OH*

1 *p* 4 3 2 1 *p* 4

38. *OH*

3 4 *p* 2 1 *p* 4

39. *OH*

2 *p* 4 4 4 *p*

40. *OH*

4 2 4 4 *p*

41. *OH*

4 4 4 4 *p*

42. *OH*

1 3 2 4 2 3 1 2 *p* 4 2 3 1

43. *OH*

1 3 4 3 2 1 2 1 2 *p*

d e 4 3 1 4 2

48. v q 1 2 4 a

b c

d e 4 1 2 4 4

49. 4 4 4 2 4 2 3 4 1 4 1 1 2 3 4 2 1 1

G B

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

2 3 1 1 2 1 1 3 2 q q q 3 q 4 4 2 8 4 4

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

50. 4 2 1 1 4 1 4 8 2 1 2 1

1 q 8 2 2 q 4 8 2 8 2 8 2 3 1 1 2 q 8 2 q

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

51

Musical notation for exercise 51, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingerings (1, 2, 3, 4) and slurs. The second and third staves continue the exercise with similar notation and fingerings.

52.

Musical notation for exercise 52, consisting of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingerings (1, 2, 3, 4) and slurs. The second staff continues the exercise with similar notation and fingerings.

53

Musical notation for exercise 53, consisting of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingerings (1, 2, 3, 4) and slurs. The second staff continues the exercise with similar notation and fingerings.

54.

Musical notation for exercise 54, consisting of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingerings (1, 2, 3, 4) and slurs. The second staff continues the exercise with similar notation and fingerings.

55.

Musical notation for exercise 55, consisting of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingerings (1, 2, 3, 4) and slurs. The second staff continues the exercise with similar notation and fingerings.

56. *p* 2 3 1 3 1 2 3 1 2 4

G B

*b*

57. *p* 1 2 3 4 1 2 3 4 1 2 3 4

G B

58. *p* 2 3 4 1 2 3 4 1 2 3 4

G B

59. *p* 2 3 4 1 2 3 4 1 2 3 4

60. *p* 1 3 1 2 3 4 1 2 3 4 1 3 0 2 1 4

61. *p* 2 1 3 4 1 3 2 3 4 1 2 3 4

62. *p* 2 3 1 2 4 4 2 1 3 2 1 2 2 4 4 2 2 1 3 1 2 2 4 4 2 2 1 2 2 2 4 4 2 2 1 2 2 2 4 4 2 2 1 3 3 1 2 1 3 3 1 2 1 3 3 1 2 1 3 3 1 2 1 3 3 1 2

63. *V* *p* 2 3 1 2 3 1 2 3 1 3 3 1 4 3 1 3 3

O H

*a* *V* *p* 2 3 1 2 3 1 2 3 1 3 3 1 4 3 1 3 3

Упражнения 1-36 играть также на струнах III и II



### III.

#### Упражнения на трех струнах

The image displays a musical score for guitar exercises on three strings, organized into two main sections: 1 and 1a. Each section consists of four staves: two bass clef staves and two treble clef staves. Section 1 is in G major (one sharp) and 3/4 time. It begins with a treble clef staff containing a whole note chord G B D (labeled III<sup>a</sup>) and a quarter note G. The bass clef staves follow with a sequence of eighth notes, with the first staff containing a whole note chord G B D (labeled II<sup>a</sup>). Section 1a is in G minor (two flats) and 3/4 time. It begins with a treble clef staff containing a whole note chord G Bb D (labeled III<sup>a</sup>) and a quarter note G. The bass clef staves follow with a sequence of eighth notes, with the first staff containing a whole note chord G Bb D (labeled II<sup>a</sup>). The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). A double bar line with repeat dots is present in the middle of section 1. The exercises are designed to be played on the first three strings of the guitar.



10.

Fr Sp Fr

11.

G B

The first system consists of three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. It contains various musical notations including eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 above or below notes.

12.

Exercise 12 consists of seven staves of music. The first staff is in bass clef and includes the letters 'G B' below it. The remaining six staves alternate between treble and bass clefs. The notation is dense with eighth and sixteenth notes, slurs, and fingerings.

13.

Exercise 13 consists of two staves of music. The first staff is in bass clef and includes the letters 'O H' below it. The second staff is in bass clef. The notation includes eighth and sixteenth notes, slurs, and fingerings.

# IV.

## Упражнения на четырех струнах

The image displays a series of musical exercises for guitar, organized into several systems. Each system typically consists of two staves: a bass staff and a treble staff. The exercises are characterized by the following elements:

- Staff 1 (Bass):** Contains the primary melodic lines. It includes fret positions such as  $IV^a$ ,  $III^a$ ,  $II^a$ , and  $I^a$ . Fingerings are indicated by numbers 1, 2, 3, and 4. Specific notes are labeled with letters: G, B, Sp, Fr.
- Staff 2 (Treble):** Provides harmonic accompaniment or counter-melodies. It features various rhythmic patterns and fingerings.
- System 1:** Starts with a bass staff exercise in  $IV^a$  and  $III^a$  positions, followed by a treble staff exercise.
- System 2:** Features a bass staff exercise in  $IV^a$  and a treble staff exercise.
- System 3:** Includes a bass staff exercise in  $IV^a$  and a treble staff exercise.
- System 4:** Shows a bass staff exercise in  $IV^a$  and a treble staff exercise.
- System 5:** Contains a bass staff exercise in  $IV^a$  and a treble staff exercise.
- System 6:** Features a bass staff exercise in  $IV^a$  and a treble staff exercise.
- System 7:** Includes a bass staff exercise in  $IV^a$  and a treble staff exercise.
- System 8:** Shows a bass staff exercise in  $IV^a$  and a treble staff exercise.



8. Musical notation for exercise 8, first staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present. The chord 'G B IVa' is indicated below the staff.

Musical notation for exercise 8, second staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

Musical notation for exercise 8, third staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

Musical notation for exercise 8, fourth staff. Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

Musical notation for exercise 8, fifth staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

9. Musical notation for exercise 9, first staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present. The chord 'G B IVa' is indicated below the staff.

Musical notation for exercise 9, second staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

10. Musical notation for exercise 10, first staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present. The chord 'G B IVa' is indicated below the staff.

Musical notation for exercise 10, second staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

Musical notation for exercise 10, third staff. Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present.

11. Musical notation for exercise 11, first staff. Bass clef, key signature of one flat. The staff contains a sequence of notes with slurs and fingerings (1, 2, 3, 4). A dynamic marking 'p' is present. The chord 'IVa' is indicated below the staff.





V.  
Смешанные упражнения  
Двойные ноты

1. *G B*

2. *a*

3. *a*

4. *5.*

6.

7. *8.*

9.

10.

11.

Detailed description: This page contains eleven numbered musical exercises (1-11) for piano, each consisting of a single staff in treble clef with a common time signature. The exercises are designed for practicing double notes. Exercise 1 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It begins with a whole note chord of G and B, followed by a series of eighth-note double notes. Exercises 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 follow a similar pattern of eighth-note double notes, with varying key signatures and starting notes. Exercise 2 starts with a whole note chord of A and A. Exercise 3 starts with a whole note chord of A and A. Exercise 4 starts with a whole note chord of A and A. Exercise 5 starts with a whole note chord of A and A. Exercise 6 starts with a whole note chord of A and A. Exercise 7 starts with a whole note chord of A and A. Exercise 8 starts with a whole note chord of A and A. Exercise 9 starts with a whole note chord of A and A. Exercise 10 starts with a whole note chord of A and A. Exercise 11 starts with a whole note chord of A and A.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

22a. 23a. 22b.

23b. 23c. 22c.

23d. 22d.

24. 3 4

25.

24a. 25a.

26.

a

b

27. 28.

29. 30.

31. 32.

33. 34.

35.

G B

36.

G B

37.

G B O H G B O H

a

38. *V Sp*  
*II<sup>a</sup>* *0 H*

*a* *V Sp*  
*II<sup>a</sup>* *M Sp*

39. *V Sp.*

40. *M*

41. *UH*

42. *UH*

43. *0 H*

*a* *0 H*  
*UH*

44. *0 H*  
*Sp*

*a*

45. *0 H*

*G B*  
*a*

46.  $\square$  O H

O H

a O H

etc.

47. M.

a

etc.

48. M.

a

etc.

49.  $\square$  3  $\varphi$  3  $\varphi$  3  $\varphi$

G B II<sup>a</sup>

3 \varphi 3 \varphi 3 \varphi

3 \varphi

3 \varphi 3 2 1 4 3 2 1 \varphi

3 \varphi 3 \varphi 1 2 3 4 1 2 3 2 1 4 3 \varphi

3 \varphi

3 \varphi

B

8

G B

50.

D

8

D

51.

6

52. UH

UH

6

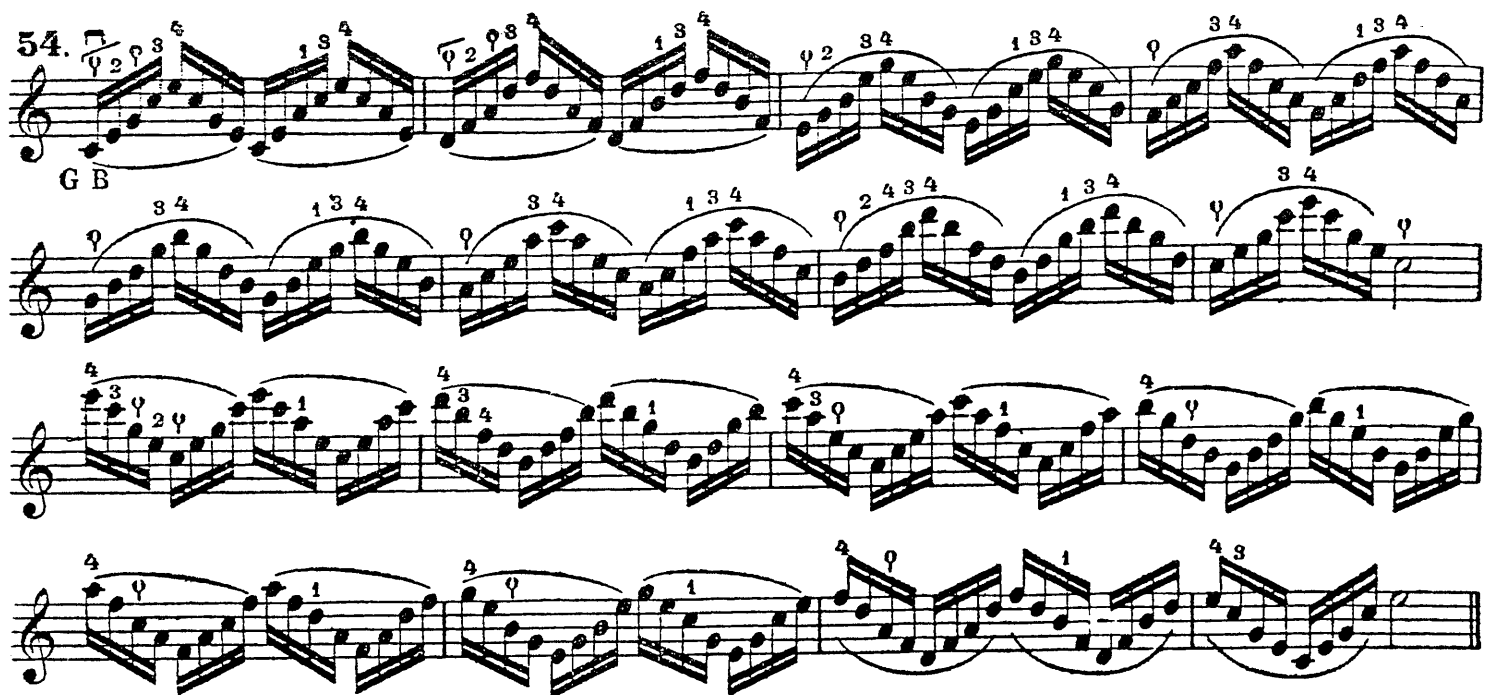
53. UH

UH

OH

6



54. 

55. 

56. 

57. 

58. 

59. Musical notation for exercise 59, measures 1-4. Treble clef, key signature of one sharp (F#). Includes guitar chord diagrams for G and B.

60. Musical notation for exercise 60, measures 1-4. Treble clef, key signature of one sharp (F#).

61. Musical notation for exercise 61, measures 1-4. Treble clef, key signature of one sharp (F#). Includes guitar chord diagrams for G and B.

62. Musical notation for exercise 62, measures 1-4. Treble clef, key signature of one sharp (F#).

63. Musical notation for exercise 63, measures 1-4. Treble clef, key signature of one sharp (F#).

64. Musical notation for exercise 64, measures 1-4. Treble clef, key signature of one sharp (F#).

65. Musical notation for exercise 65, measures 1-4. Treble clef, key signature of one sharp (F#).

64a. Musical notation for exercise 64a, measures 1-4. Treble clef, key signature of one sharp (F#).

65a. Musical notation for exercise 65a, measures 1-4. Treble clef, key signature of one sharp (F#).

66. 

67. 

68. 

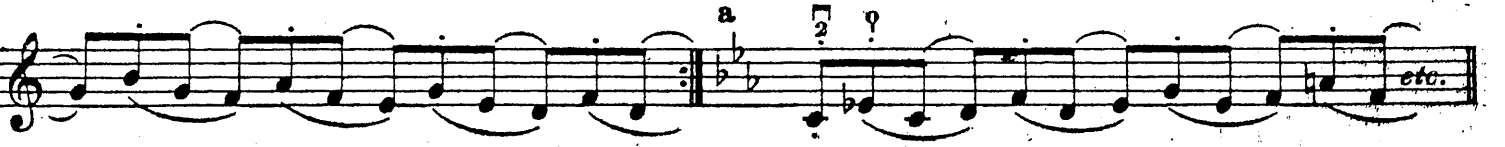
69. 

70. 

71. 



72. 



73. 



74. <sup>OH</sup>  
<sub>UH</sub>

75. <sup>M</sup>

76. <sup>M</sup>

77. <sup>UH</sup>  
<sub>GB</sub>

78. <sup>UH</sup>

79. <sup>UH</sup>

80. <sup>UH</sup>

81. *etc.* *etc.*  
UH

82. *etc.* *etc.*  
UH

83. *etc.* *etc.*  
M

84. *etc.* *etc.*  
M

85. *etc.* *etc.*  
UH

86. *etc.* *etc.*  
M

87. *etc.* *etc.*  
UH  
G<sup>2</sup>B

88. *etc.*  
M

89. *etc.*  
M

90. *etc.* *etc.*  
UH

91. *etc.* *etc.*  
M

92. *etc.* *etc.*  
M

93. *etc.* *etc.*  
G<sup>2</sup>H

A single musical staff containing a melodic line. It features several triplet markings (indicated by a '3' over a group of notes) and various slurs connecting groups of notes. The notes are primarily eighth and sixteenth notes.

94. 
 Musical staff 94. The melodic line continues with triplet markings and slurs. A chord marking 'G B' is placed below the first few notes. The staff concludes with a repeat sign and a final note.

A musical staff with a melodic line, featuring triplet markings and slurs, continuing the piece.

A musical staff with a melodic line, featuring triplet markings and slurs, continuing the piece.

95. 
 Musical staff 95. This staff is highly complex, featuring a dense rhythmic pattern of eighth and sixteenth notes. Above the staff, there are numerous rhythmic markings, including 'UH' and various numbers (1, 2, 3, 4, 8) indicating fingerings or accents. The staff ends with 'etc.'.

96. 
 Musical staff 96. Similar to staff 95, it features a complex rhythmic pattern. A 'G B' chord marking is present at the beginning. The staff ends with 'etc.'.

97. 
 Musical staff 97. Continues the complex rhythmic pattern. A 'UH' marking is present at the beginning. The staff ends with a repeat sign.

A musical staff with a complex rhythmic pattern, featuring many slurs and rhythmic markings.

A musical staff with a complex rhythmic pattern, featuring many slurs and rhythmic markings.

98. 
 Musical staff 98. Continues the complex rhythmic pattern. A 'G B' chord marking is present at the beginning. The staff ends with a repeat sign.

100.

99.

99. Musical notation for exercise 99, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The second and third staves continue the exercise with similar rhythmic patterns and fingerings. A 'GB' chord marking is present above the second staff.

101.

101. Musical notation for exercise 101, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

102.

102. Musical notation for exercise 102, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

103.

103. Musical notation for exercise 103, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

104.

104. Musical notation for exercise 104, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

a

a. Musical notation for exercise 104, variant a, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

b

b. Musical notation for exercise 104, variant b, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

c

c. Musical notation for exercise 104, variant c, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'GB' chord marking is located below the first few notes.

105.

105. Musical notation for exercise 105, consisting of one staff of music. It features a treble clef and a key signature of one flat. The exercise is composed of eighth and sixteenth notes with fingerings and slurs. A 'UH' marking is located above the first few notes, and a 'GB' chord marking is located below the first few notes.

