Louis R. Feuillard

1872 – 1941

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.

*

Exercices pour la main gauche et l'archet.
Trilles, gammes, arpèges, doubles cordes etc.

1ère Partie Exercices aux positions du manche
2e Partie Exercices dans toute l'étendue du Violoncelle
3e Partie Exercices aux positions du pouce
4e Partie Doubles cordes
5e 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.

*

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

1ère Partie

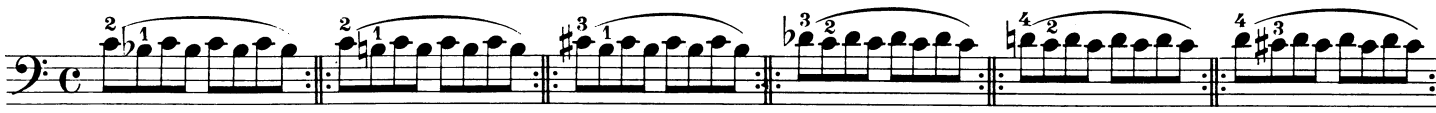
Exercices aux positions du manche

1st Part

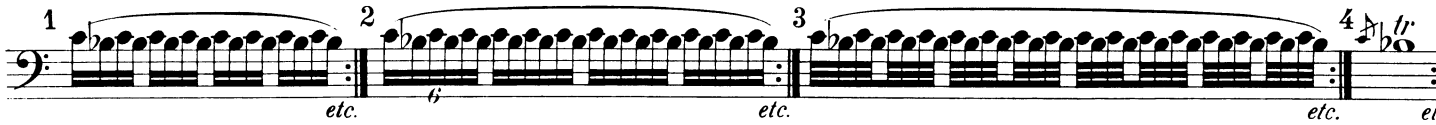
Exercises in the neck positions

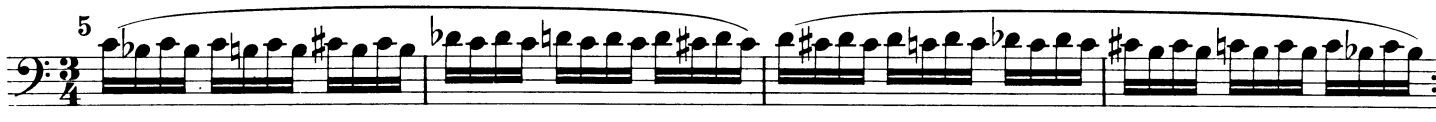
1

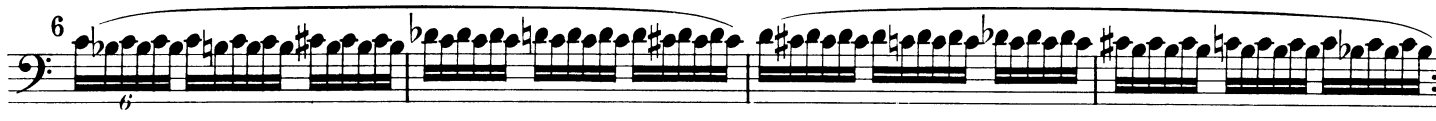
Trillerübungen | Exercices de Trilles | Exercises in shakes

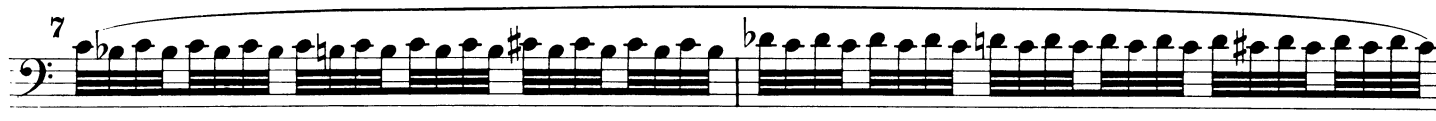


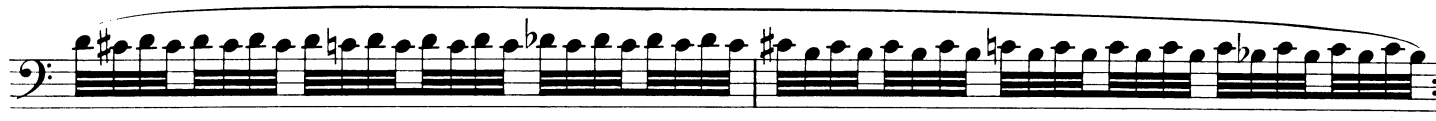
Varianten *Variantes* Variations









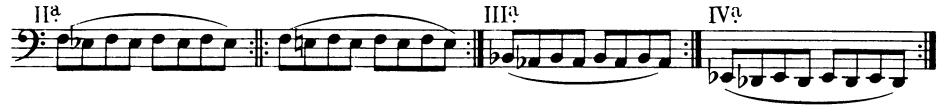


Diese Studien sollen auf jeder Saite und in allen Lagen geübt werden.

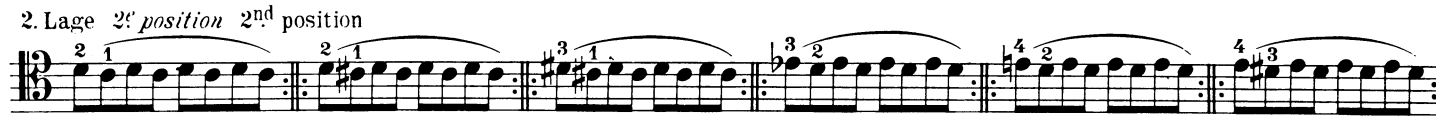
Travailler ces exercices sur chaque corde et à toutes les positions.

These exercises should be studied on each string, and in all the positions.

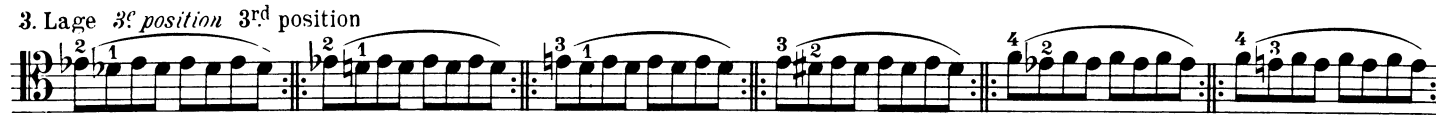
Beispiel *Exemple* Example



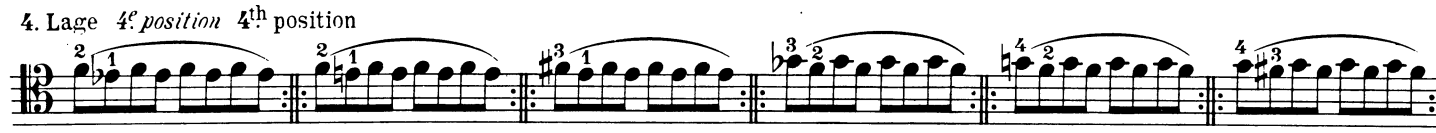
2. Lage *2e position* 2nd position



3. Lage *3e position* 3rd position



4. Lage *4e position* 4th position



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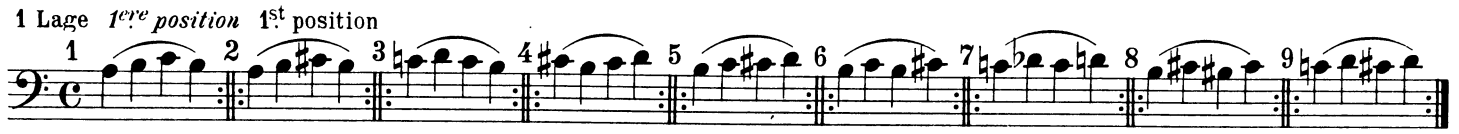
2

Ausführung
Exécution
Execution

1 Lage *1ère position* 1st position

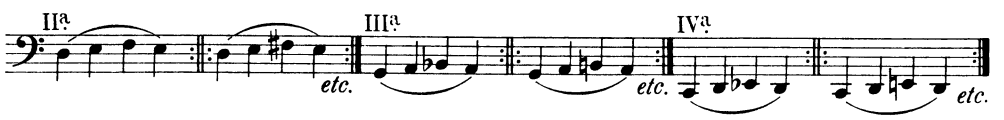


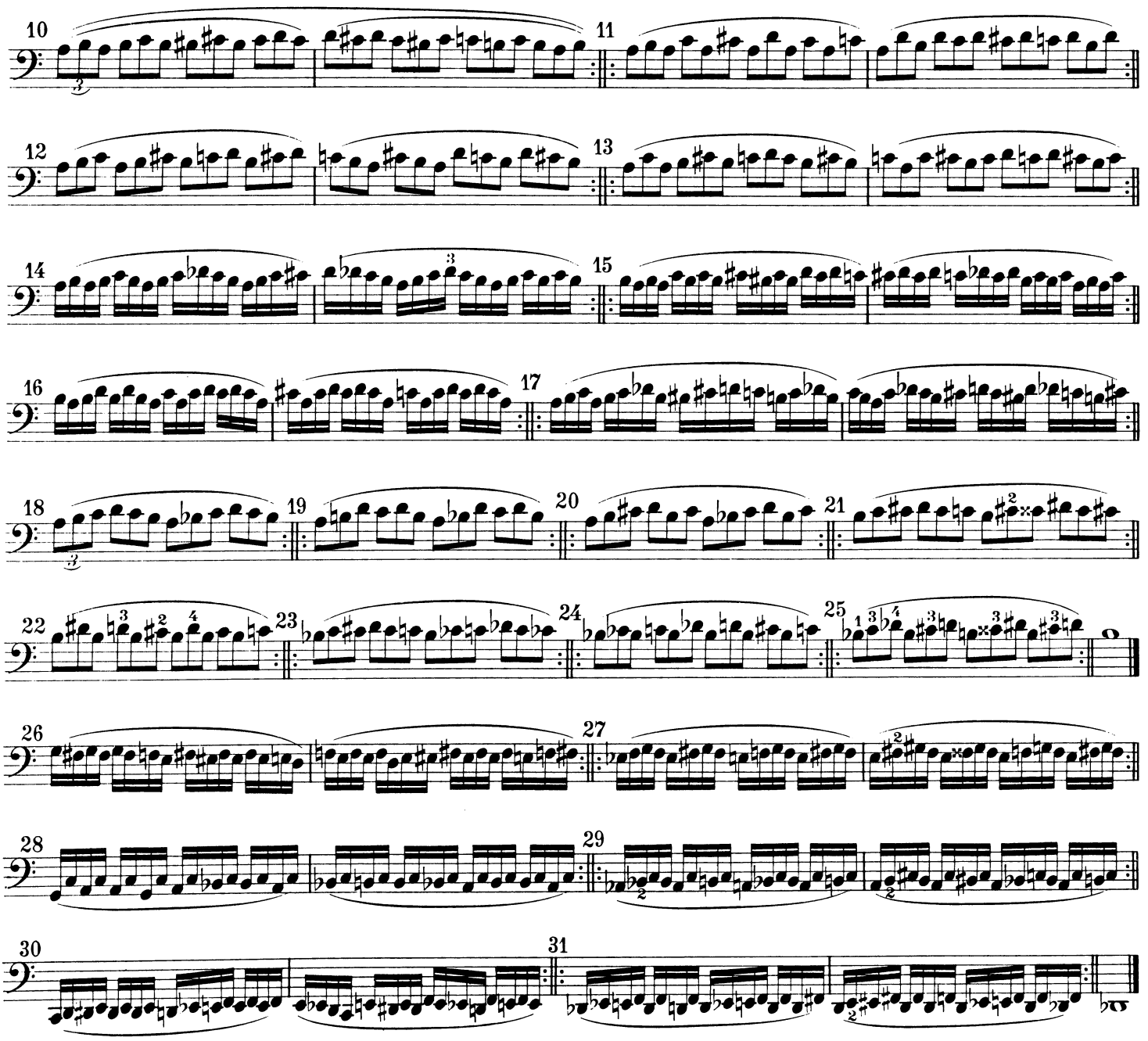
Auf allen Säiten zu üben.

Travailler ces exercices sur chaque corde.

These exercises should be studied on all the strings.

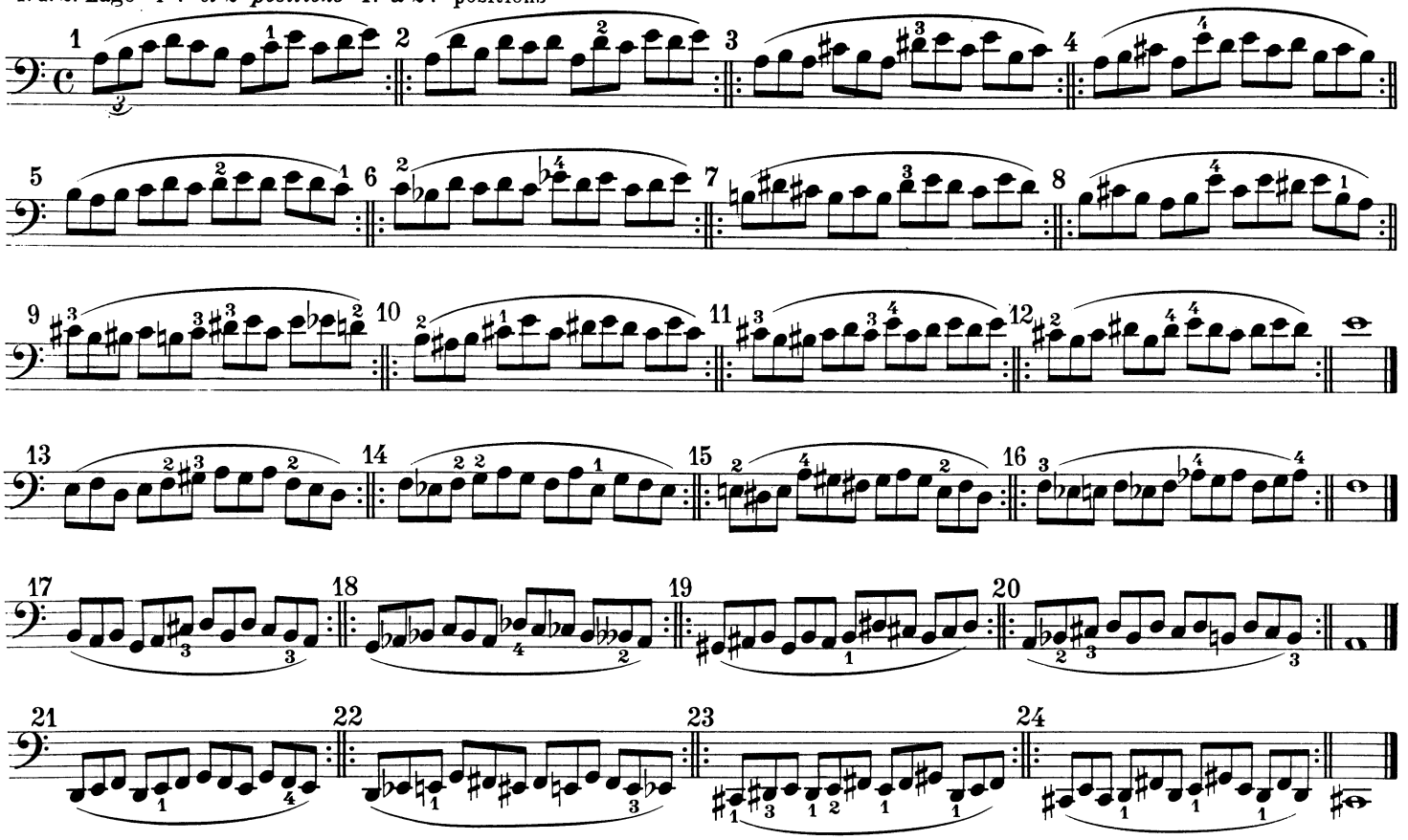
Beispiel
Exemple
Example





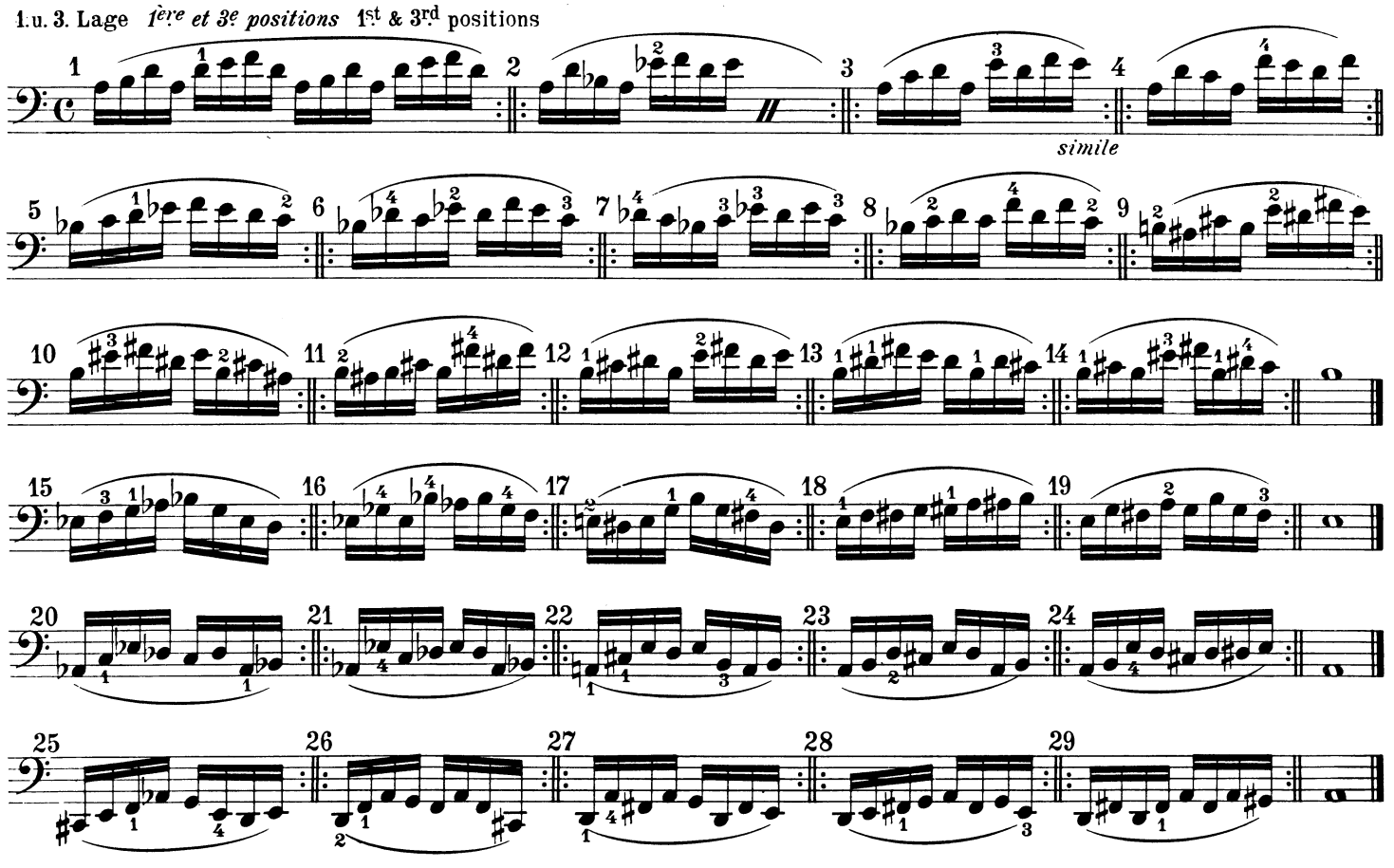
3

1. u. 2. Lage *1ère et 2e positions* 1st & 2nd positions

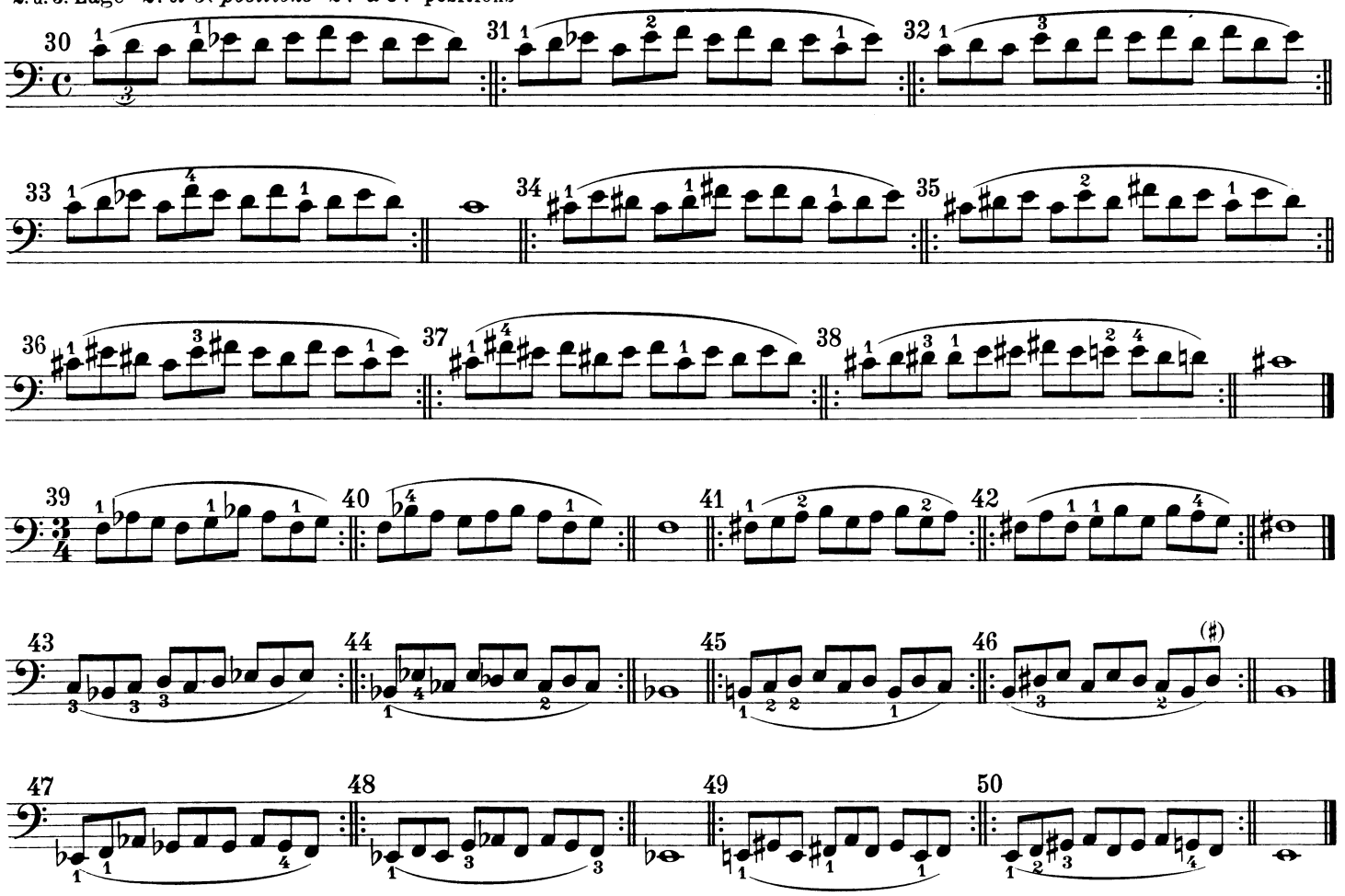


4

1. u. 3. Lage *1ère et 3e positions* 1st & 3rd positions

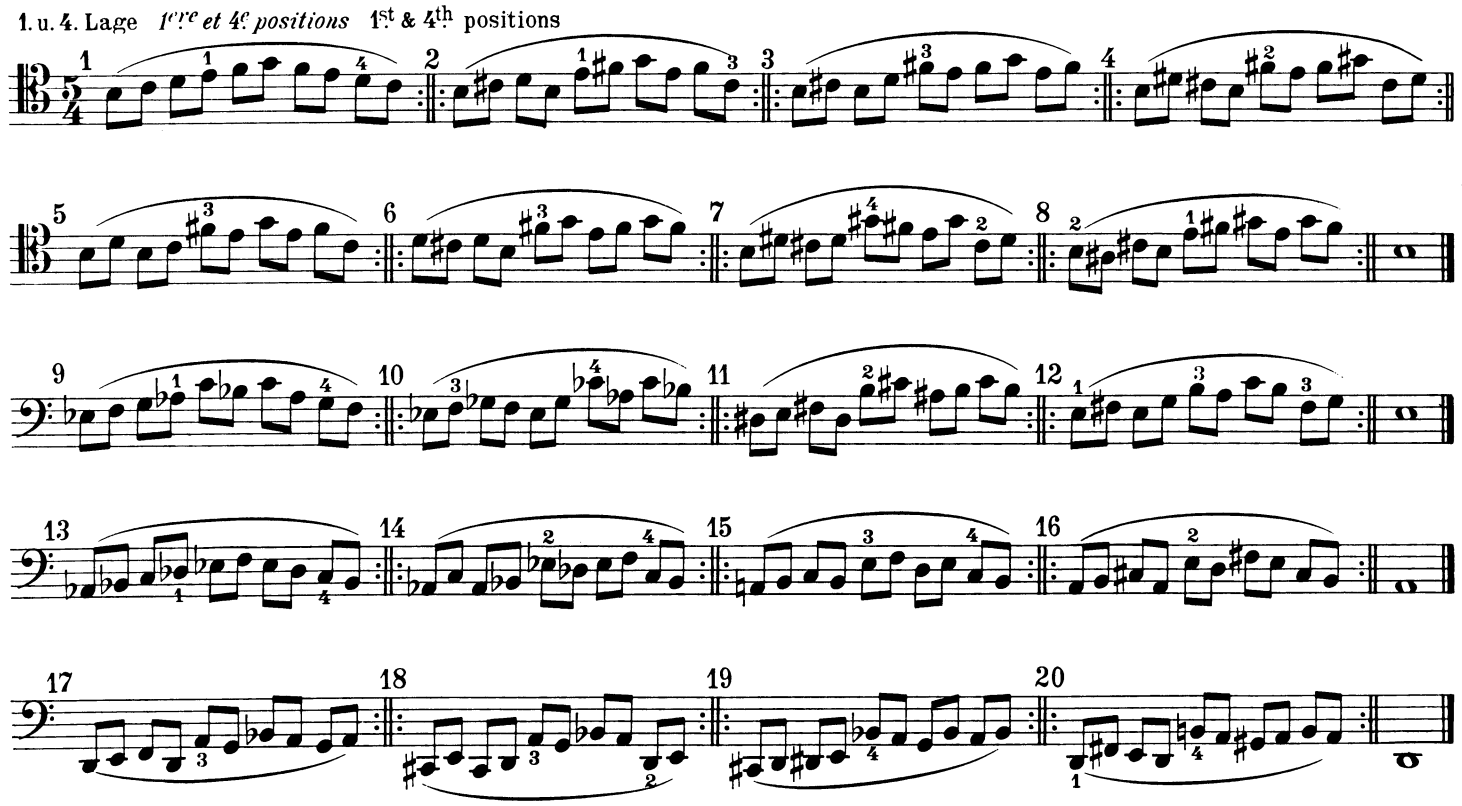


2. u. 3. Lage *2e et 3e positions* 2nd & 3rd positions



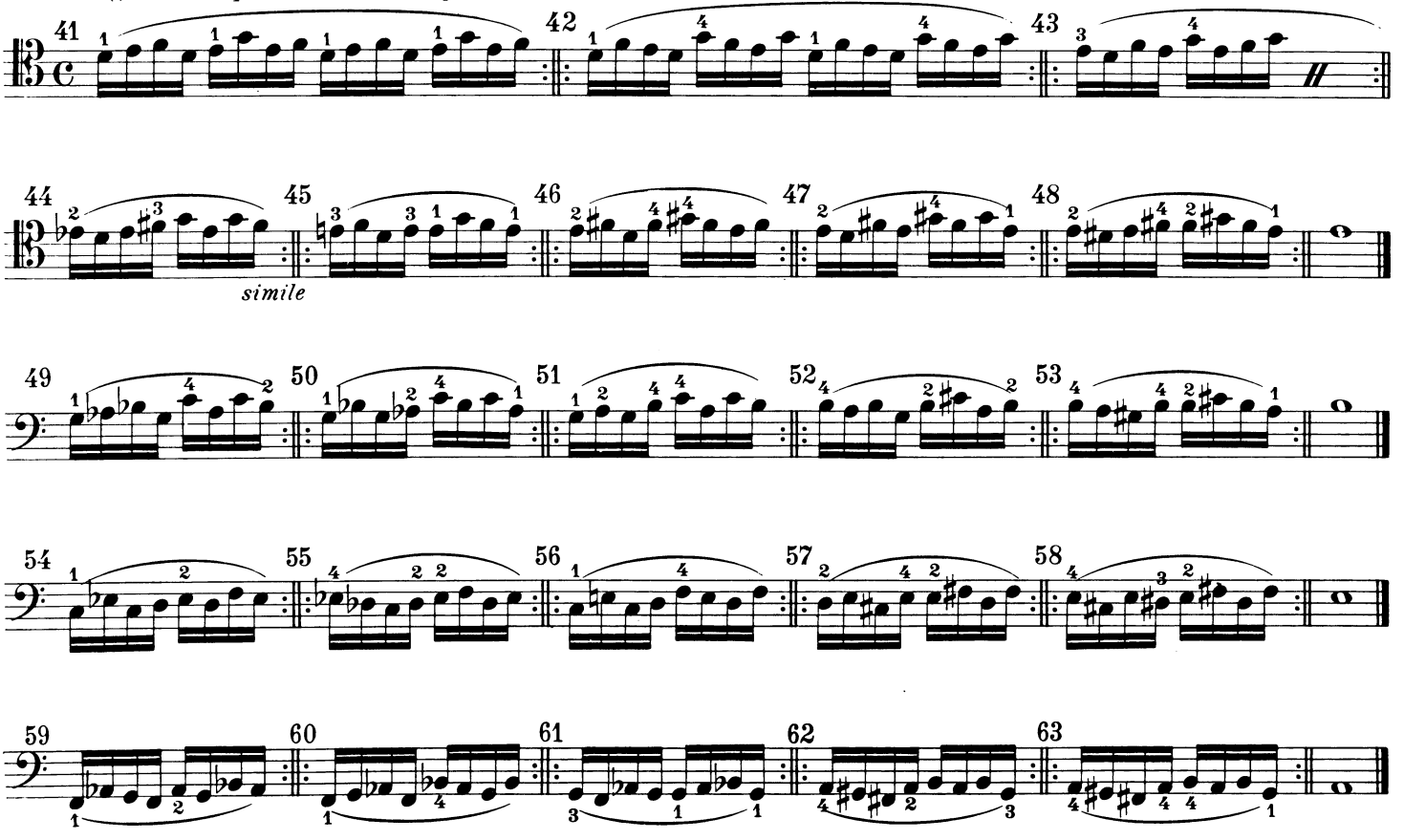
5

1. u. 4. Lage *1ere et 4e positions* 1st & 4th positions



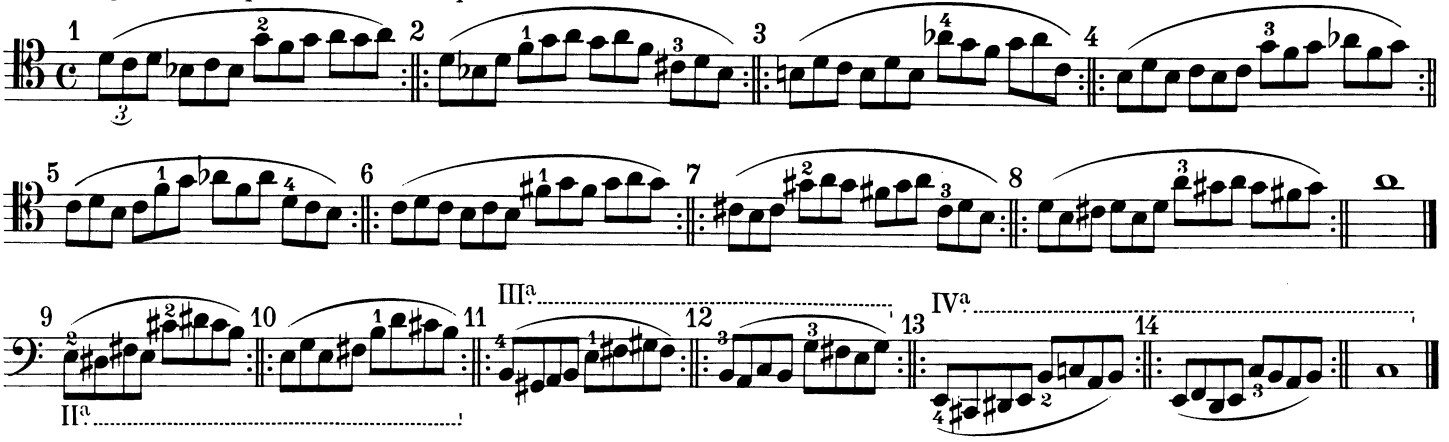
2. u. 4. Lage *2e et 4e positions* 2nd & 4th positions

3. u. 4. Lage *3e et 4e positions* 3rd & 4th positions

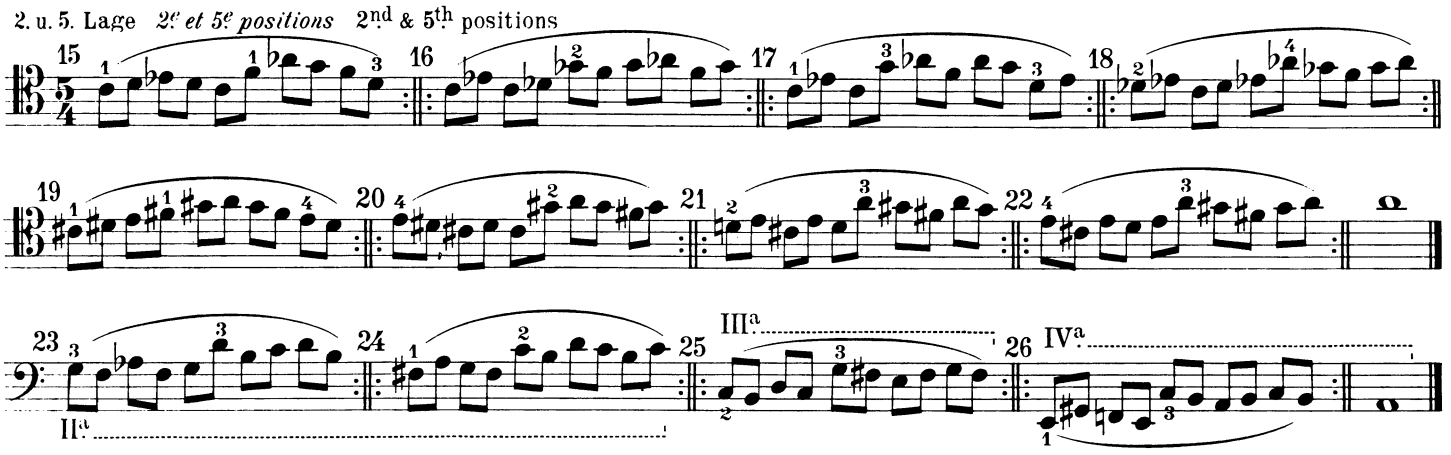


6

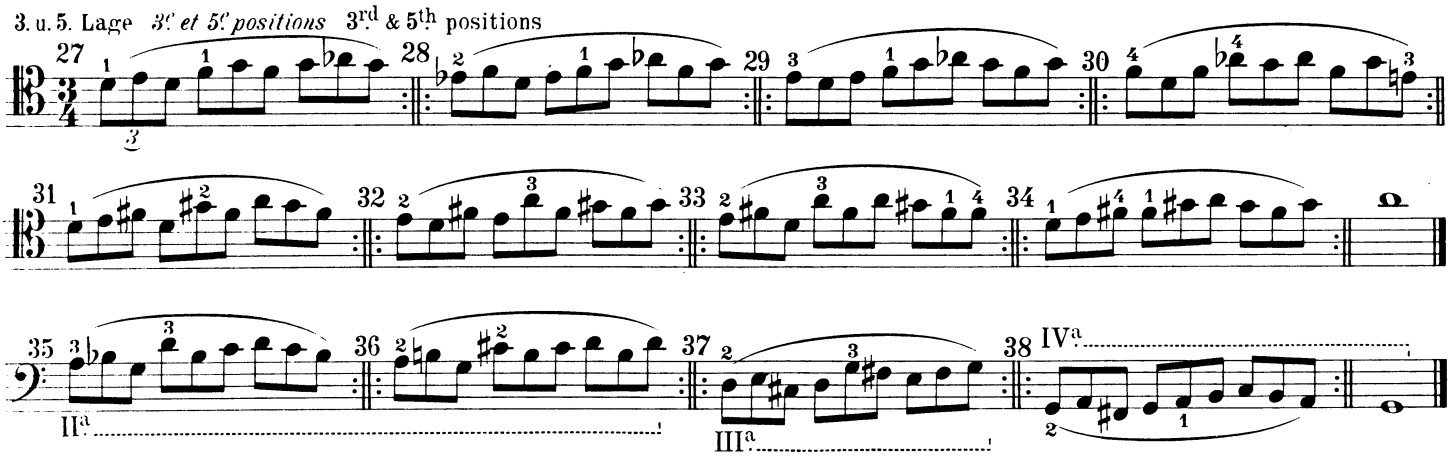
1. u. 5. Lage *1ère et 5e positions* 1st & 5th positions



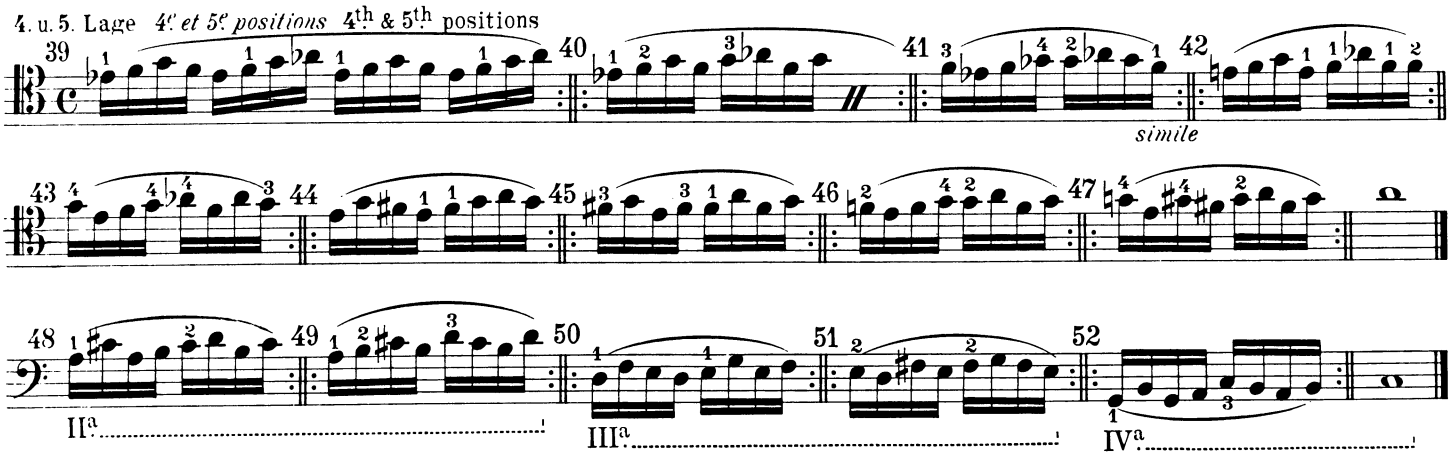
2. u. 5. Lage *2e et 5e positions* 2nd & 5th positions



3. u. 5. Lage *3e et 5e positions* 3rd & 5th positions

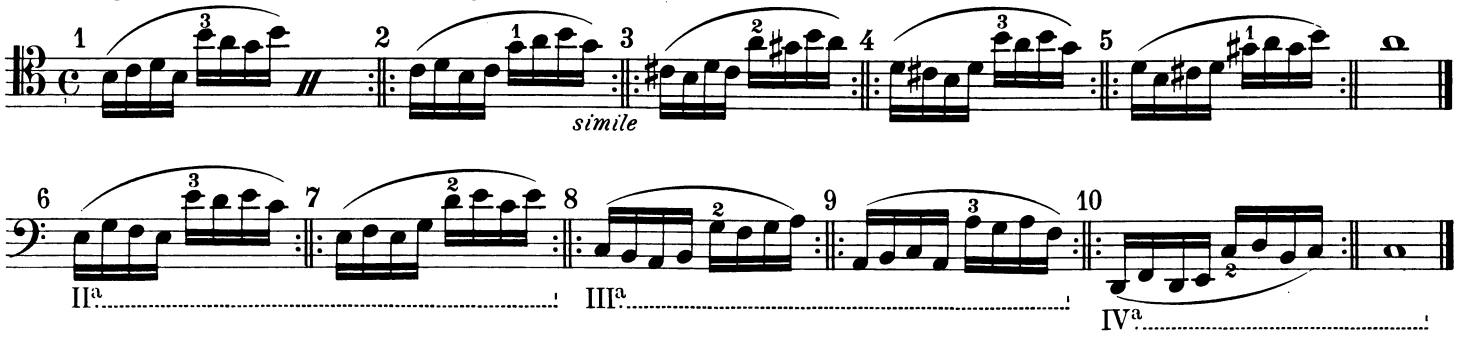


4. u. 5. Lage *4e et 5e positions* 4th & 5th positions

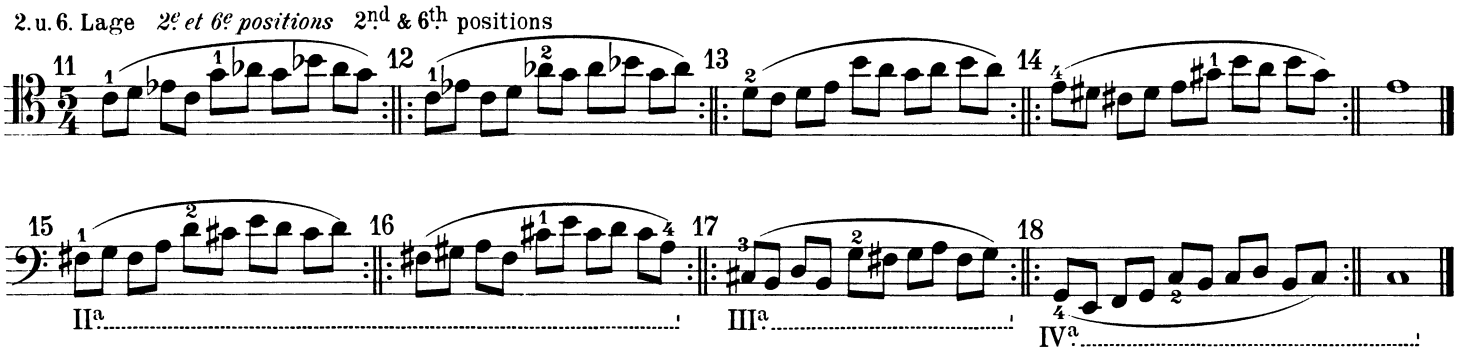


7

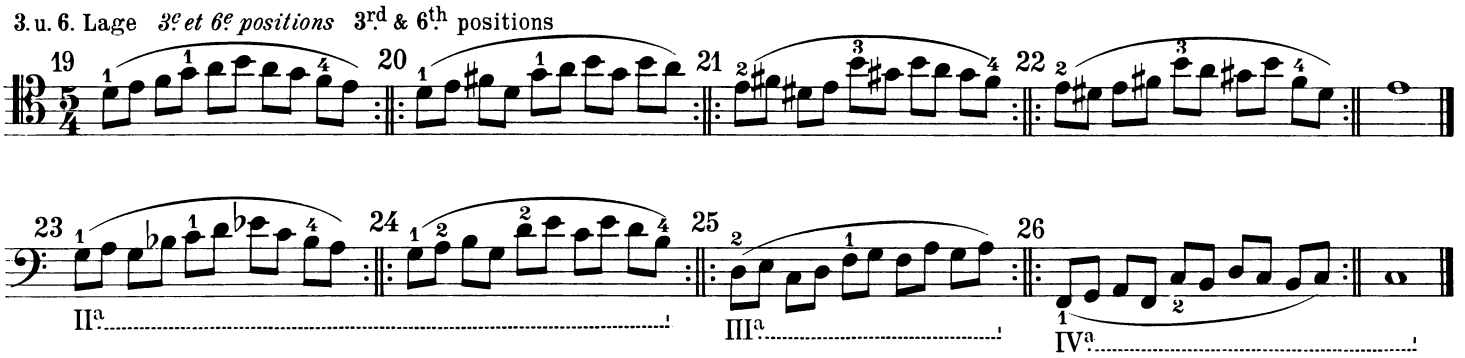
1. u. 6. Lage *1ère et 6e positions* 1st & 6th positions



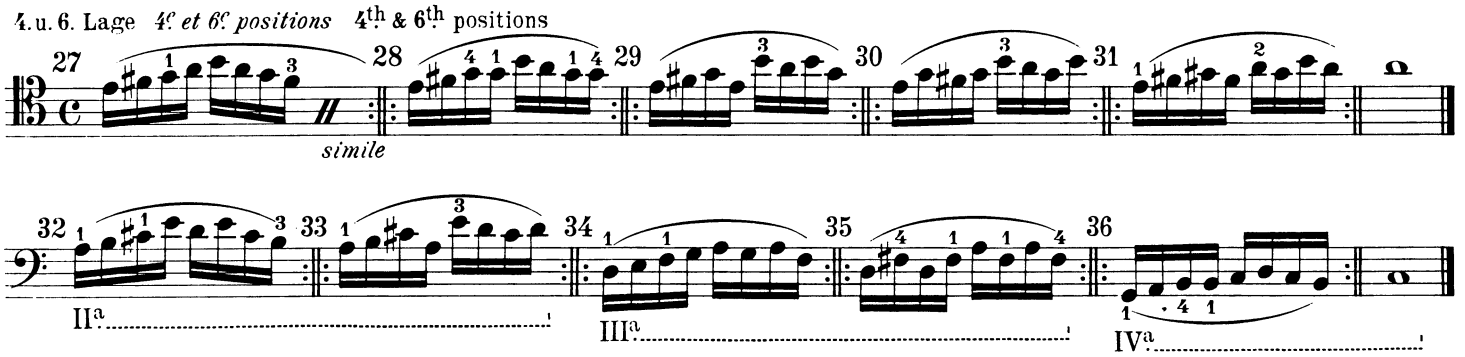
2. u. 6. Lage *2e et 6e positions* 2nd & 6th positions



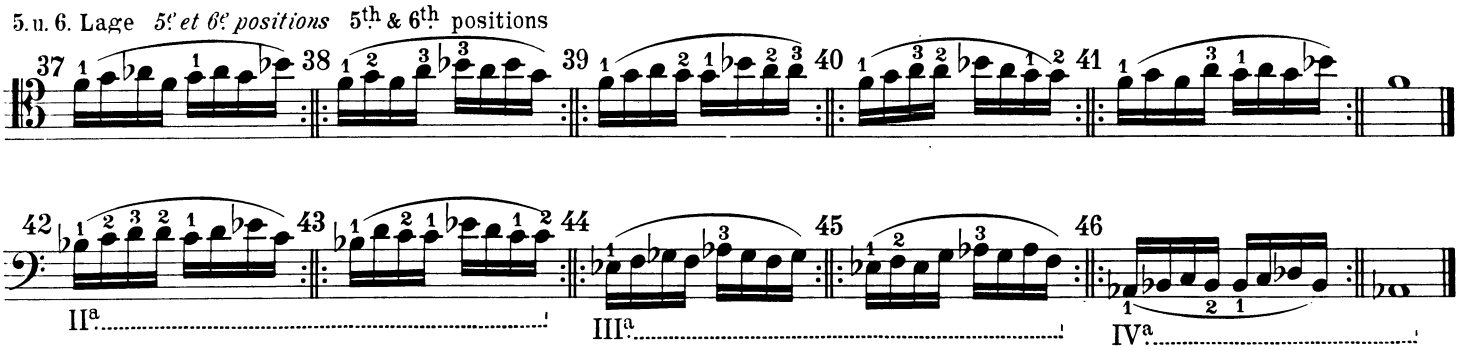
3. u. 6. Lage *3e et 6e positions* 3rd & 6th positions



4. u. 6. Lage *4e et 6e positions* 4th & 6th positions

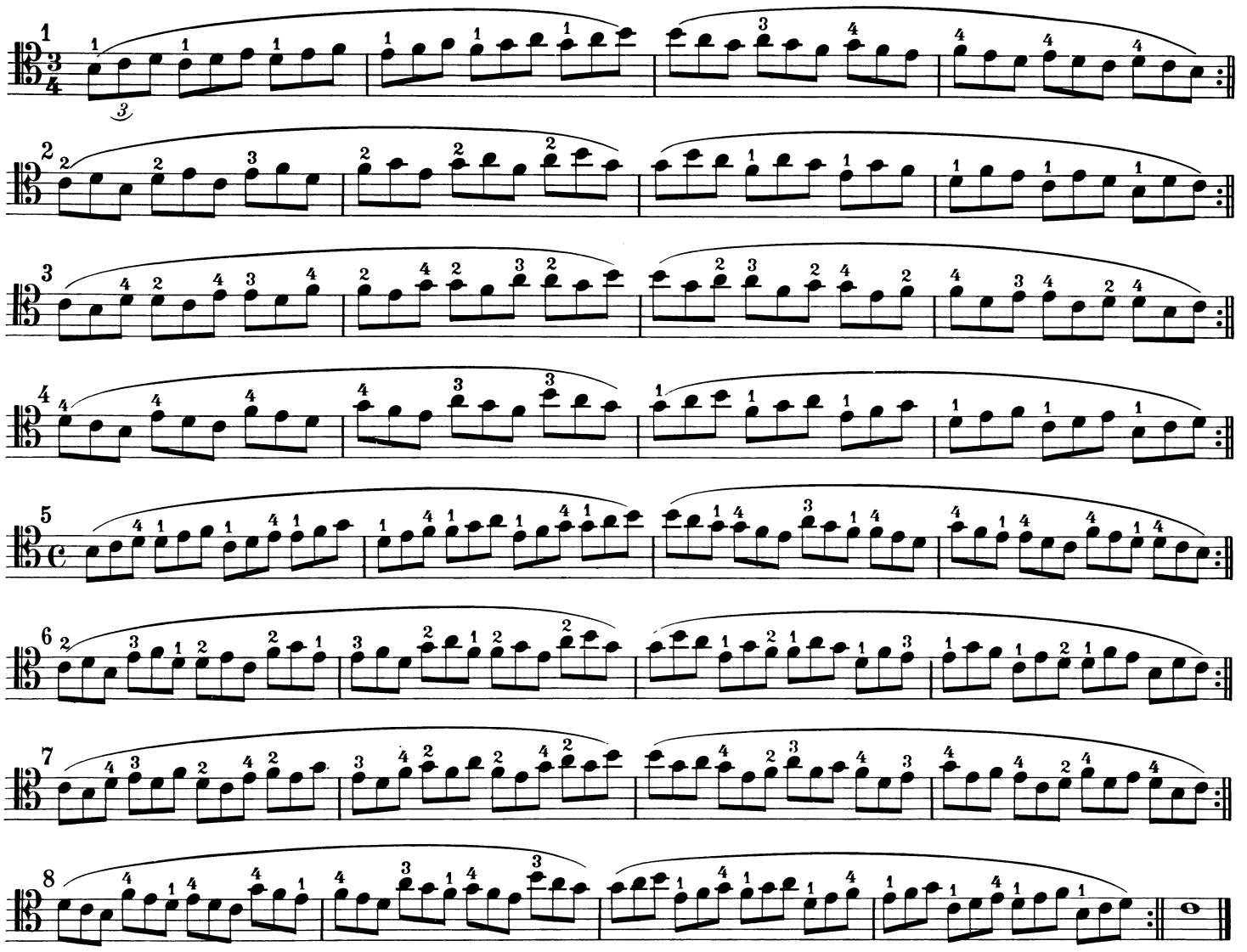


5. u. 6. Lage *5e et 6e positions* 5th & 6th positions

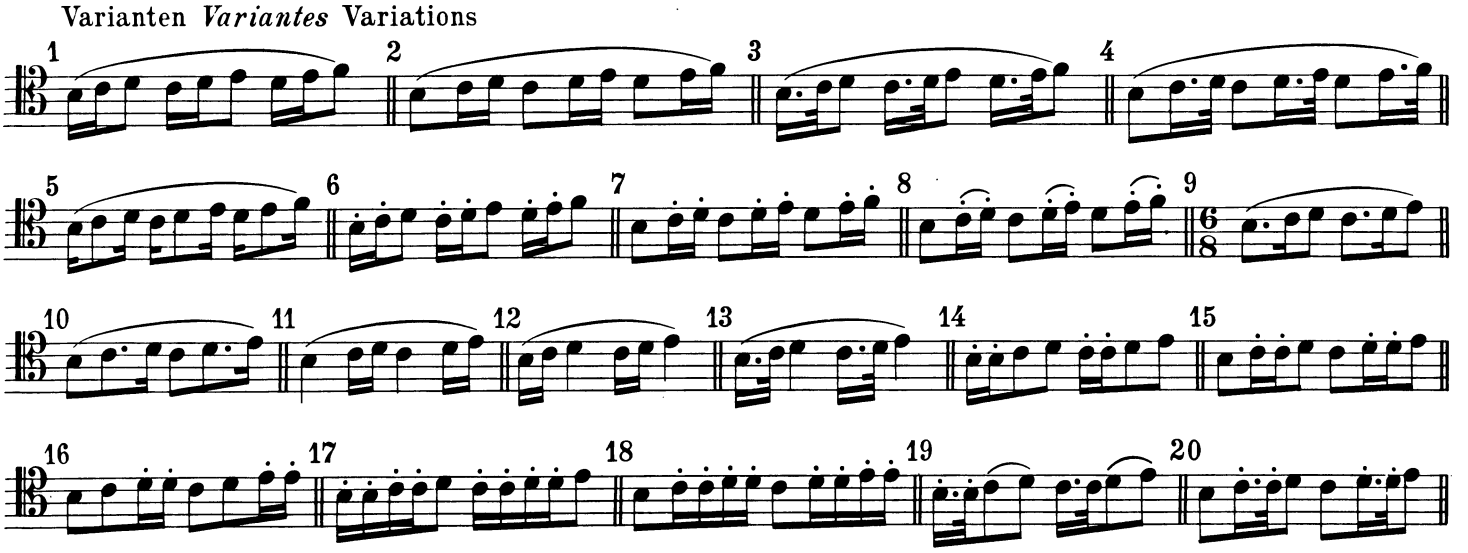


8

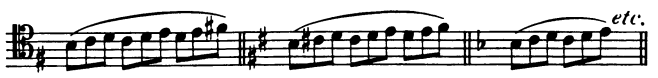
Übungen in allen Halslagen | **Exercices à toutes les positions du manche** | Exercises in all the neck positions



Varianten *Variantes* Variations



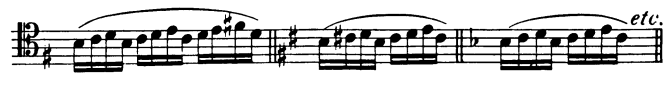
Man spiele diese Übungen in allen Tonarten
Travailler ces exercises dans tous les tons
These exercises should be studied in all the keys



9

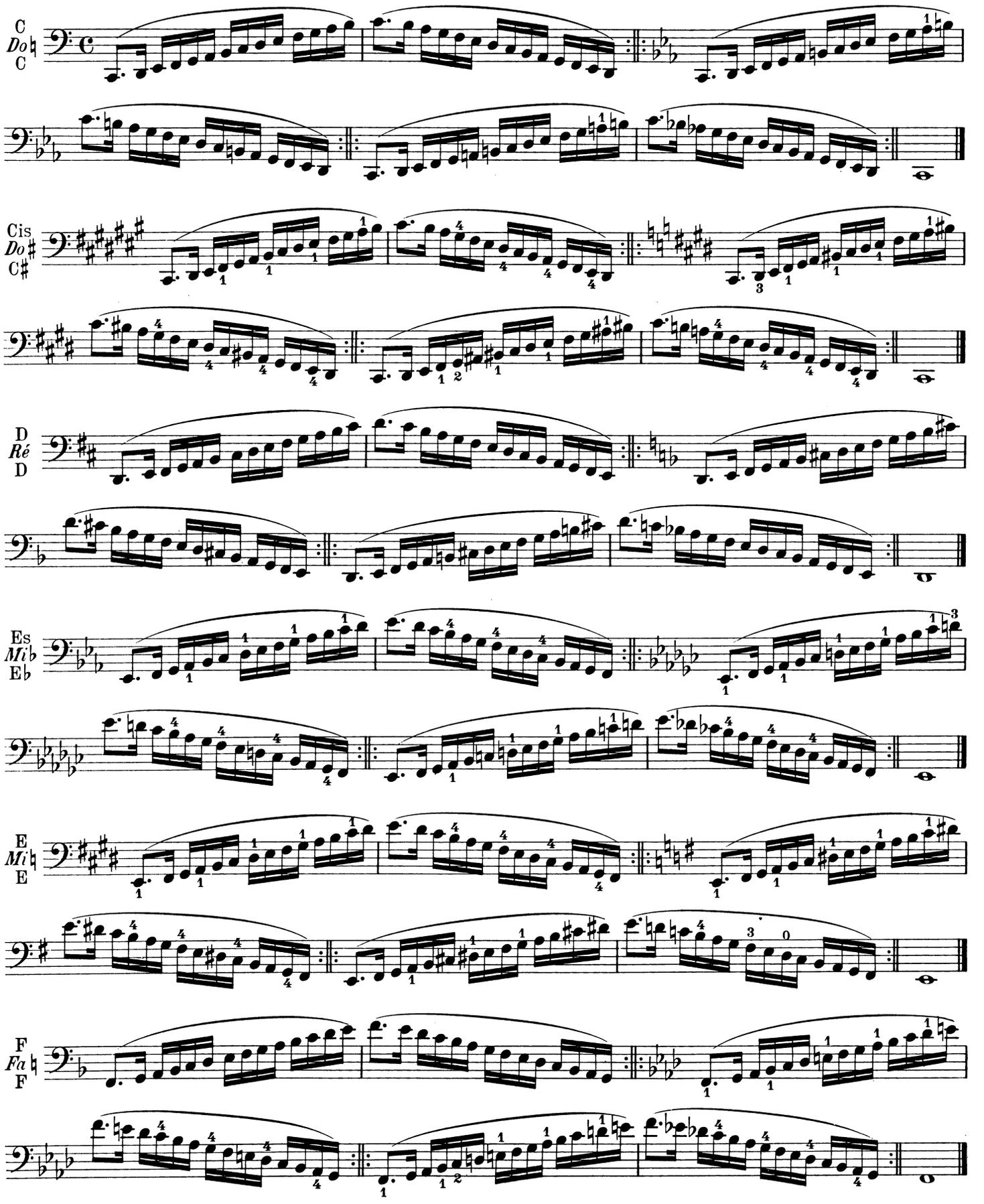
Varianten *Variantes* Variations

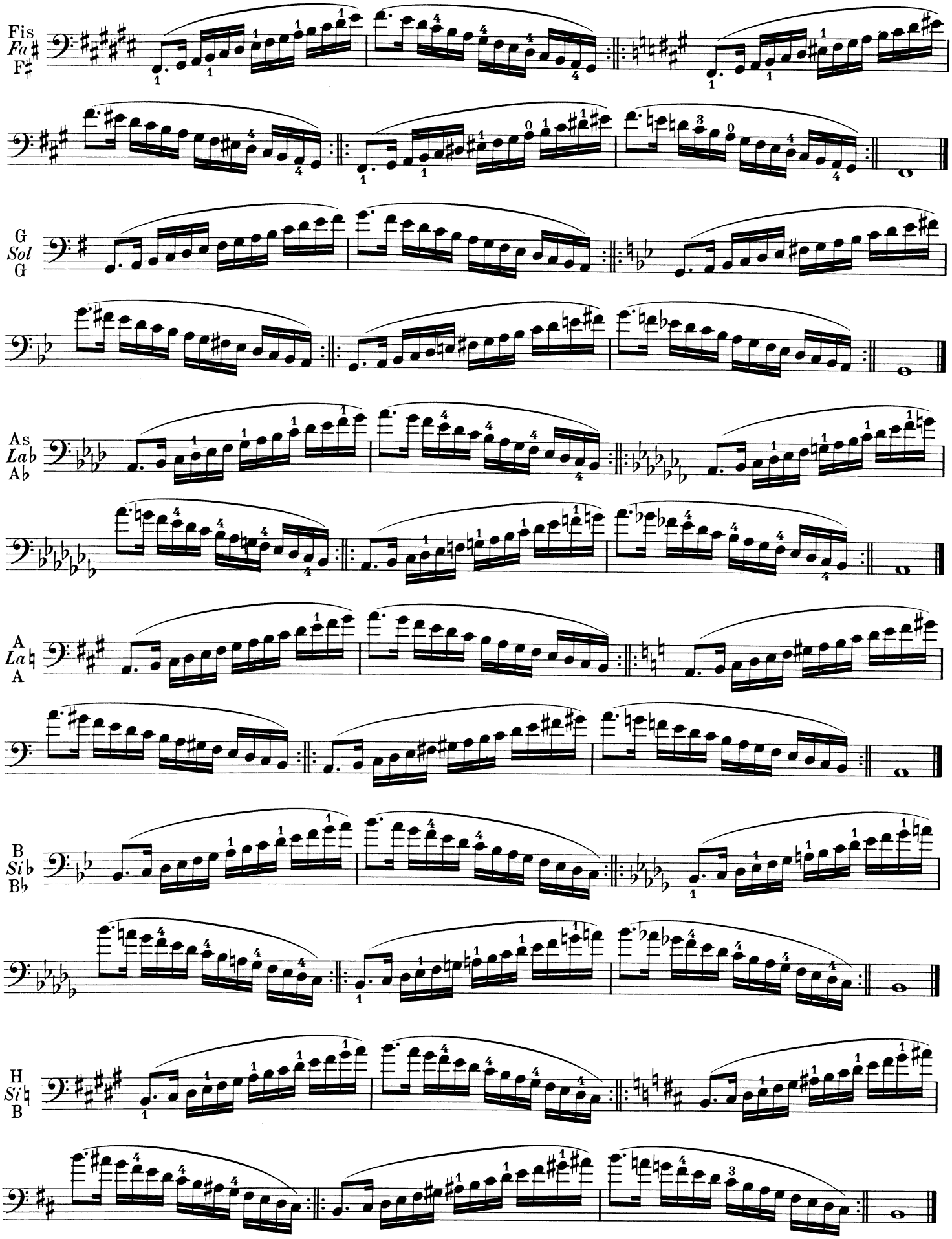
Man spiele diese Übungen in allen Tonarten
Travailler ces exercices dans tous les tons
These exercises should be studied in all the keys



10

Tonleitern durch 2 Oktaven | **Gammes à deux octaves** | Scales of 2 octaves

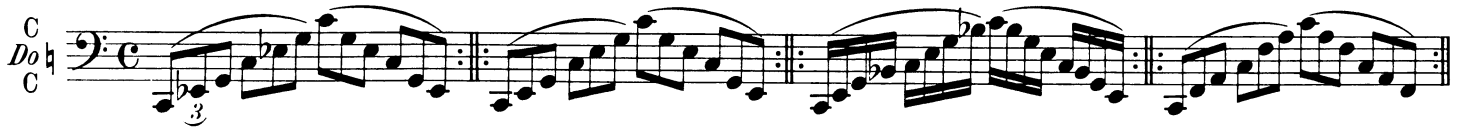


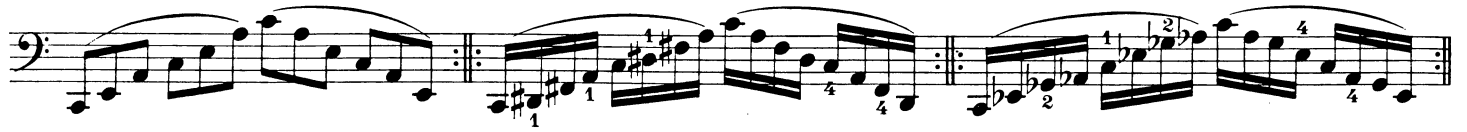

Fis
Fa♯
F♯
G
Sol
G
As
La♭
A♭
A
La♮
A
B
Si♭
B♭
H
Si♮
B

11

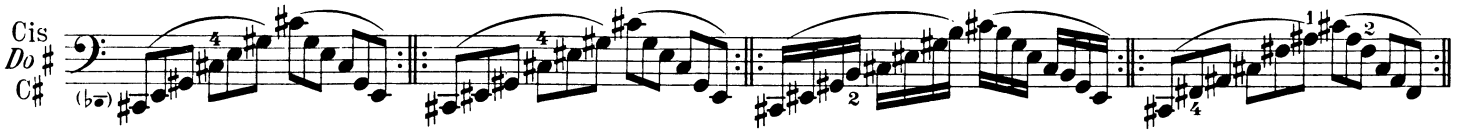
Akkorde durch 2 Oktaven | **Arpèges à deux octaves** | Arpeggios of 2 octaves

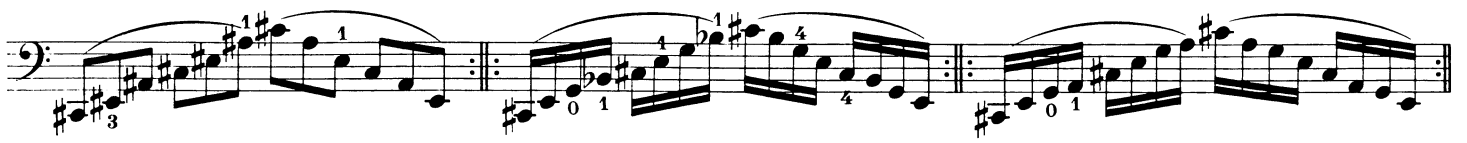
C
Do
C



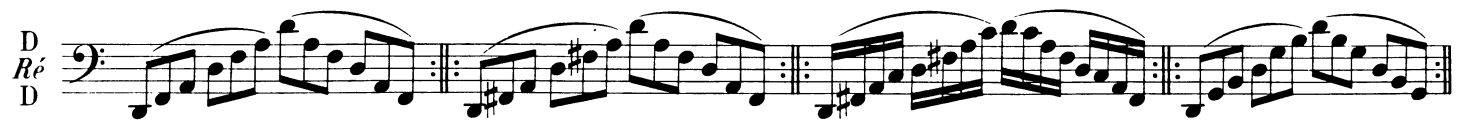


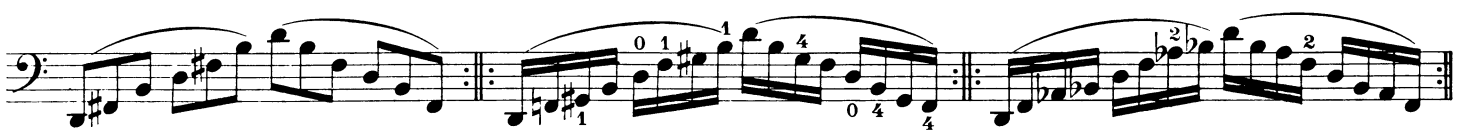
Cis
Do ♯
C♯



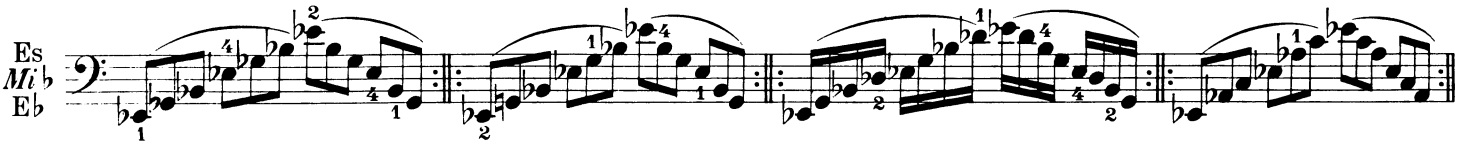


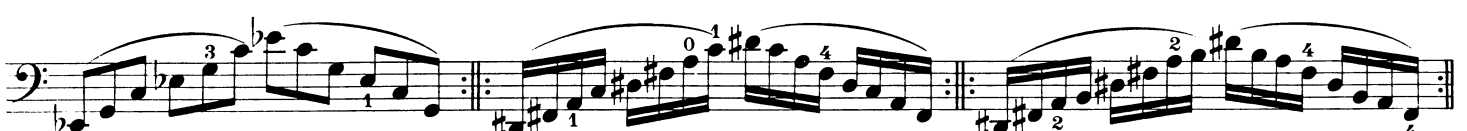
D
Ré
D



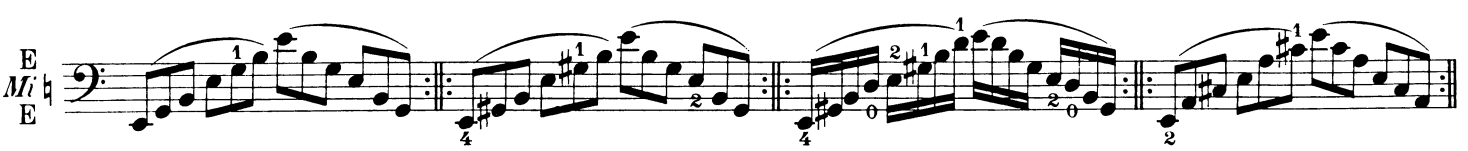


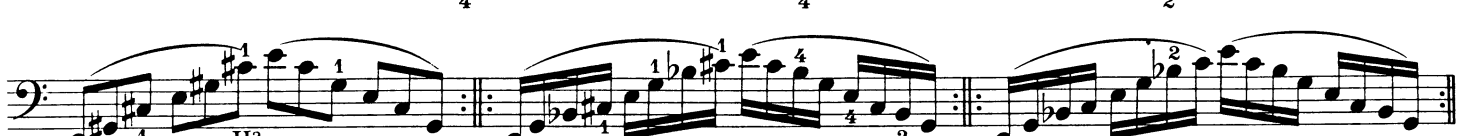
Es
Mi ♭
E♭



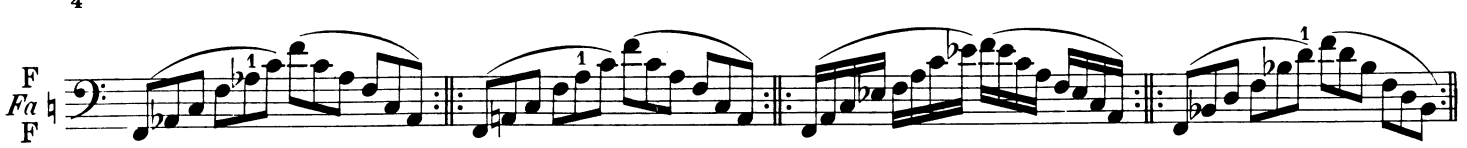


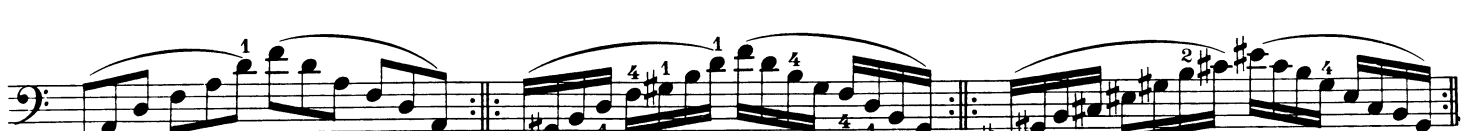
E
Mi ♮
E

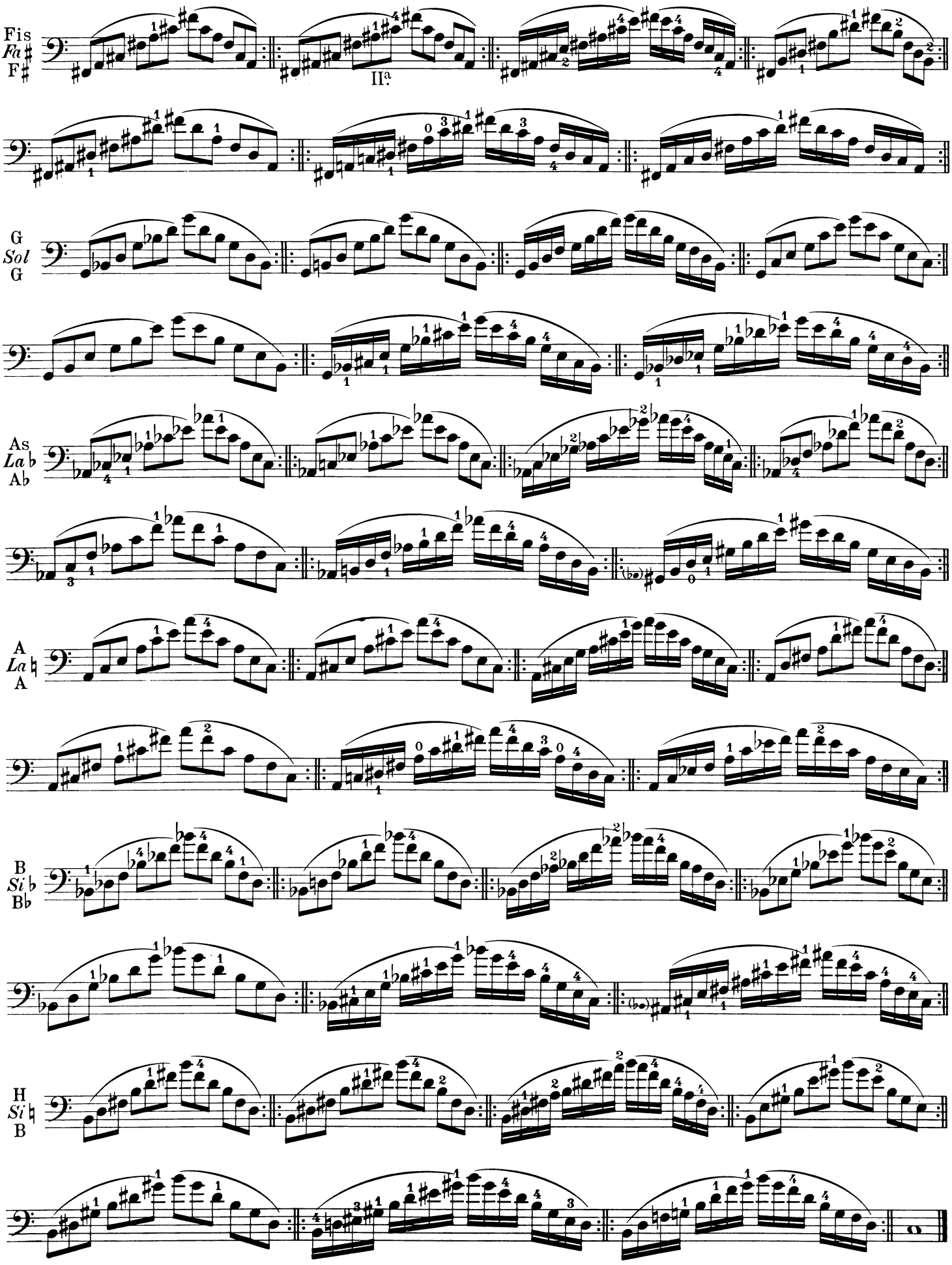




F
Fa ♮
F

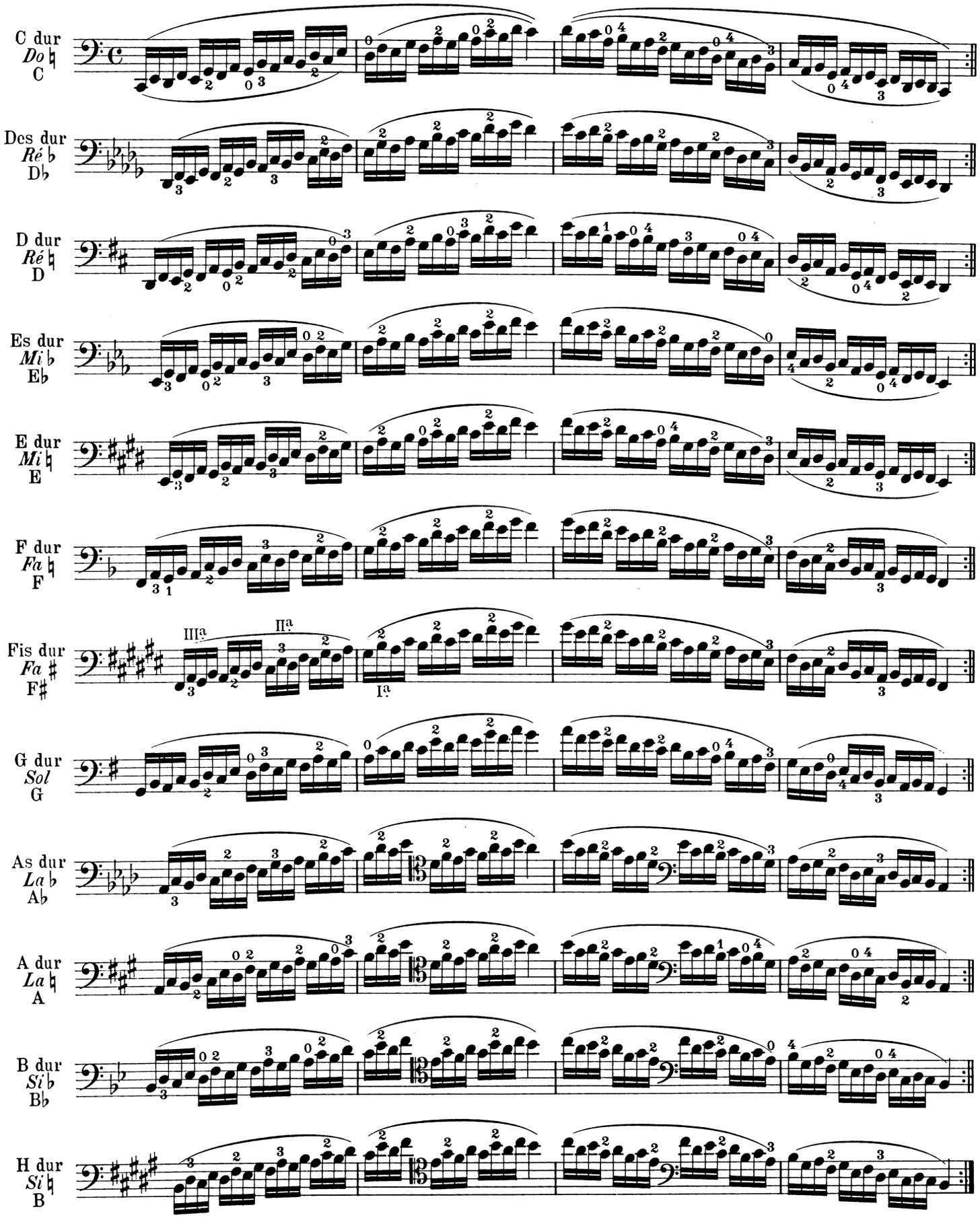





Fis
Fa ♯
F♯
IIª
G
Sol
G
As
La ♭
A♭
A
La ♮
A
B
Si ♭
B♭
H
Si ♮
B

12

Terzen | Tierces | Thirds



13

Übungen in allen Tonarten

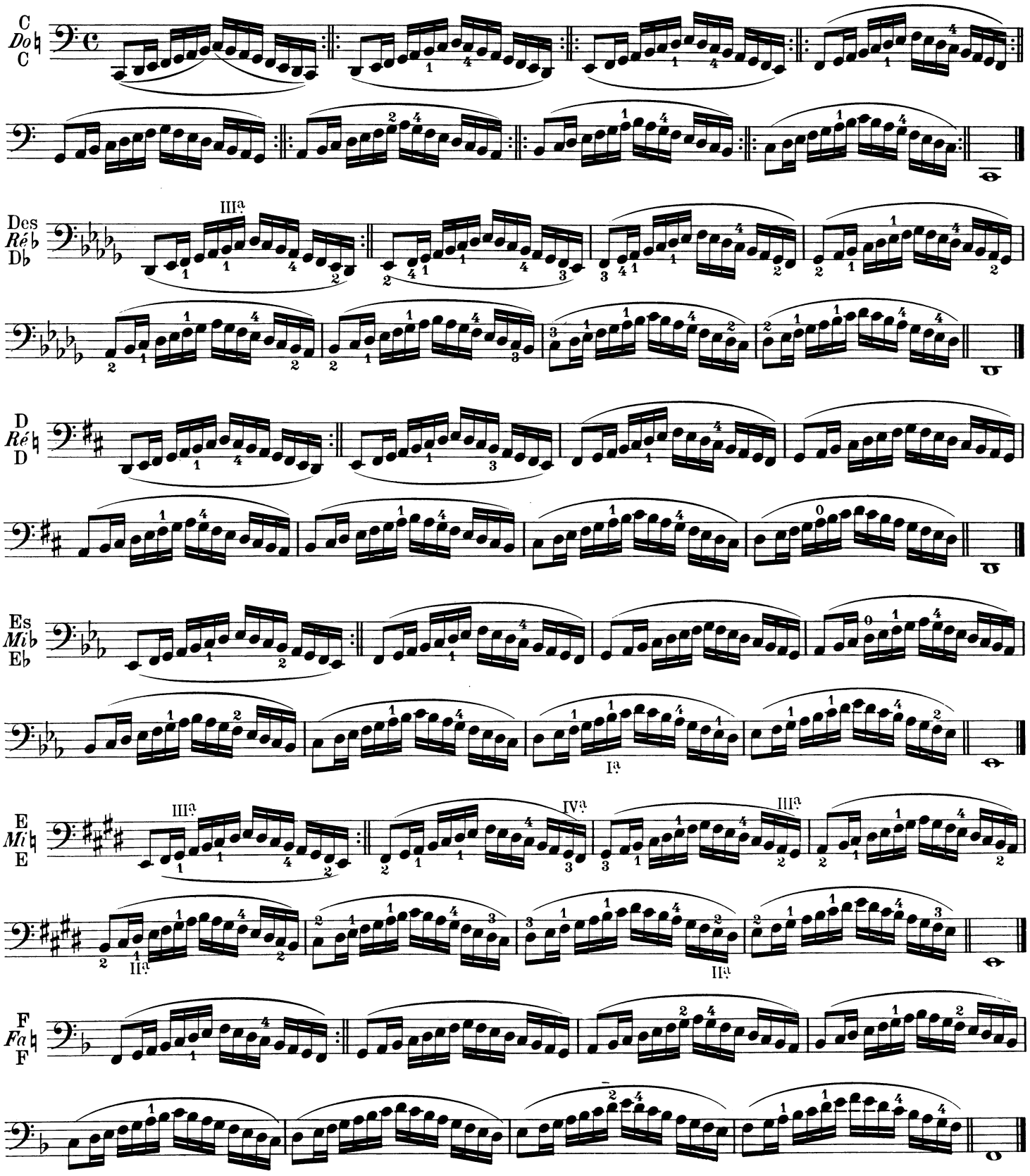
Ausführung: Man übe zuerst jeden Takt mehrmals einzeln; hierauf spiele man die 8 Takte aufeinanderfolgend, so daß sie eine für sich abgeschlossene Übung bilden.

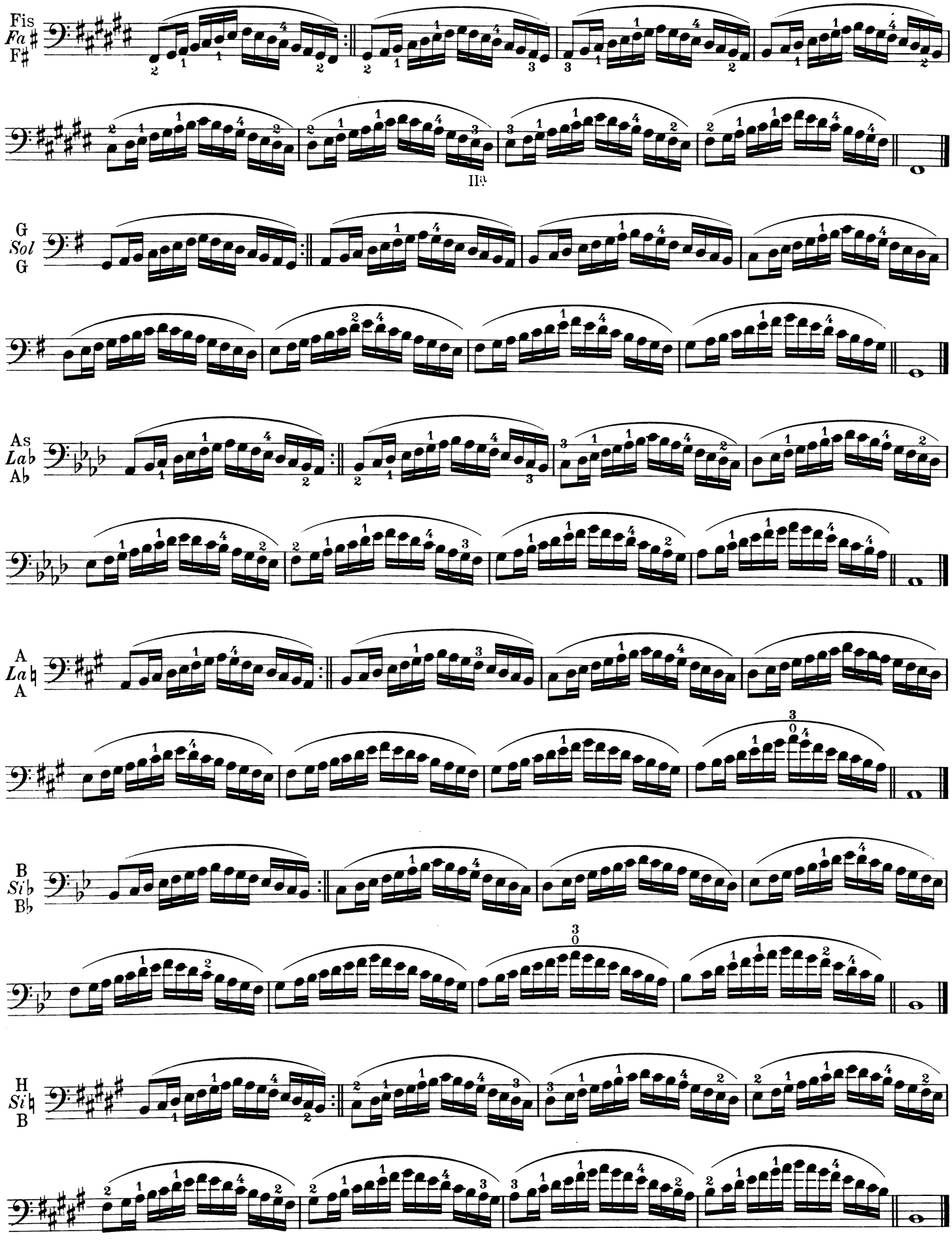
Exercices dans tous les tons

Execution: Travailler plusieurs fois chaque mesure, ensuite enchainer les 8 mesures sans arrêt.

Exercises in all keys

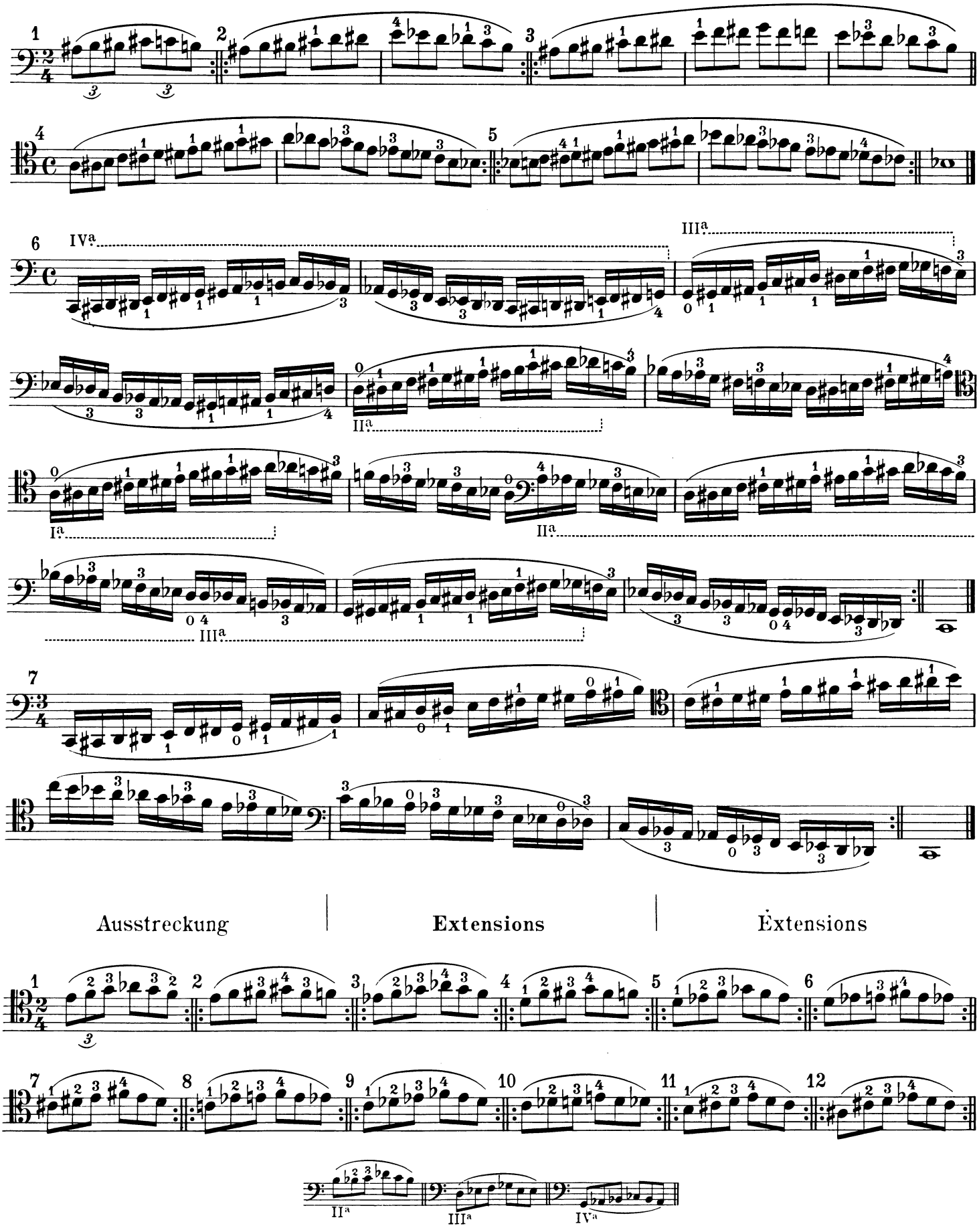
Method: Play each bar several times, then join the 8 bars together.




Fis
Fa
F
IIª
G
Sol
G
As
Lab
Ab
A
La♮
A
B
Si♭
B♭
H
Si♮
B

14

Chromatische Übungen | **Exercices chromatiques** | Chromatic exercises



Ausstreckung | **Extensions** | Extensions

15

Übungen um die Geläufigkeit der Finger zu entwickeln

Man spiele mehrere Wiederholungen auf einen Bogen.

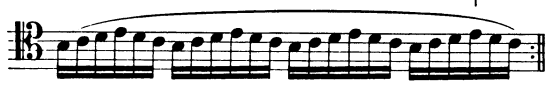
Exercices pour développer l'agilité des doigts

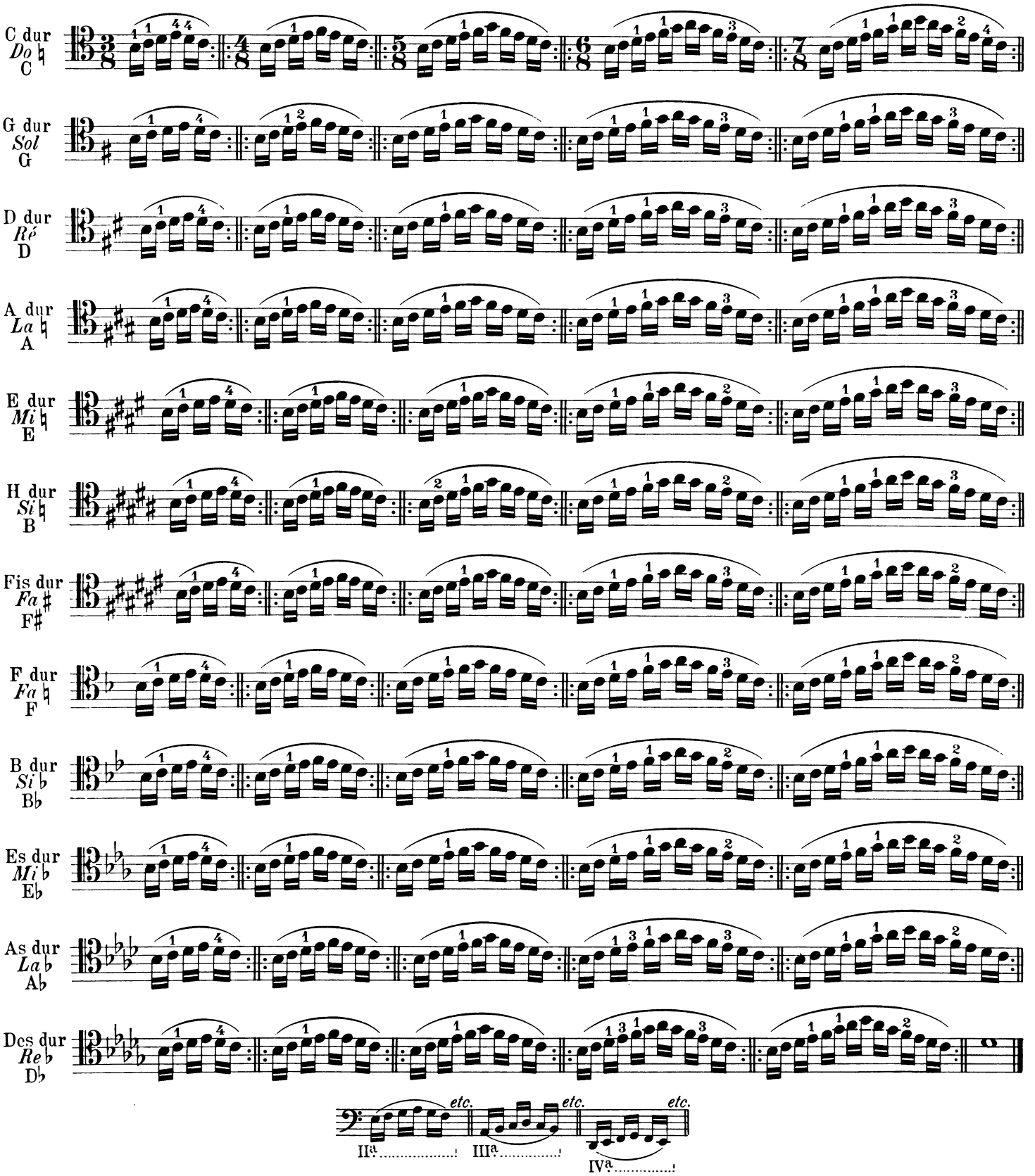
Faire plusieurs fois chaque reprise dans un même coup d'archet.

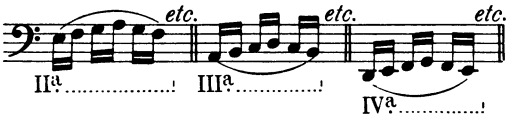
Exercises to develope the agility of the fingers

Repeat each bar several times in one bow.

Beispiel
Exemple
Example







2. Teil

Übungen, die das Violoncell in seiner ganzen Ausdehnung umfassen

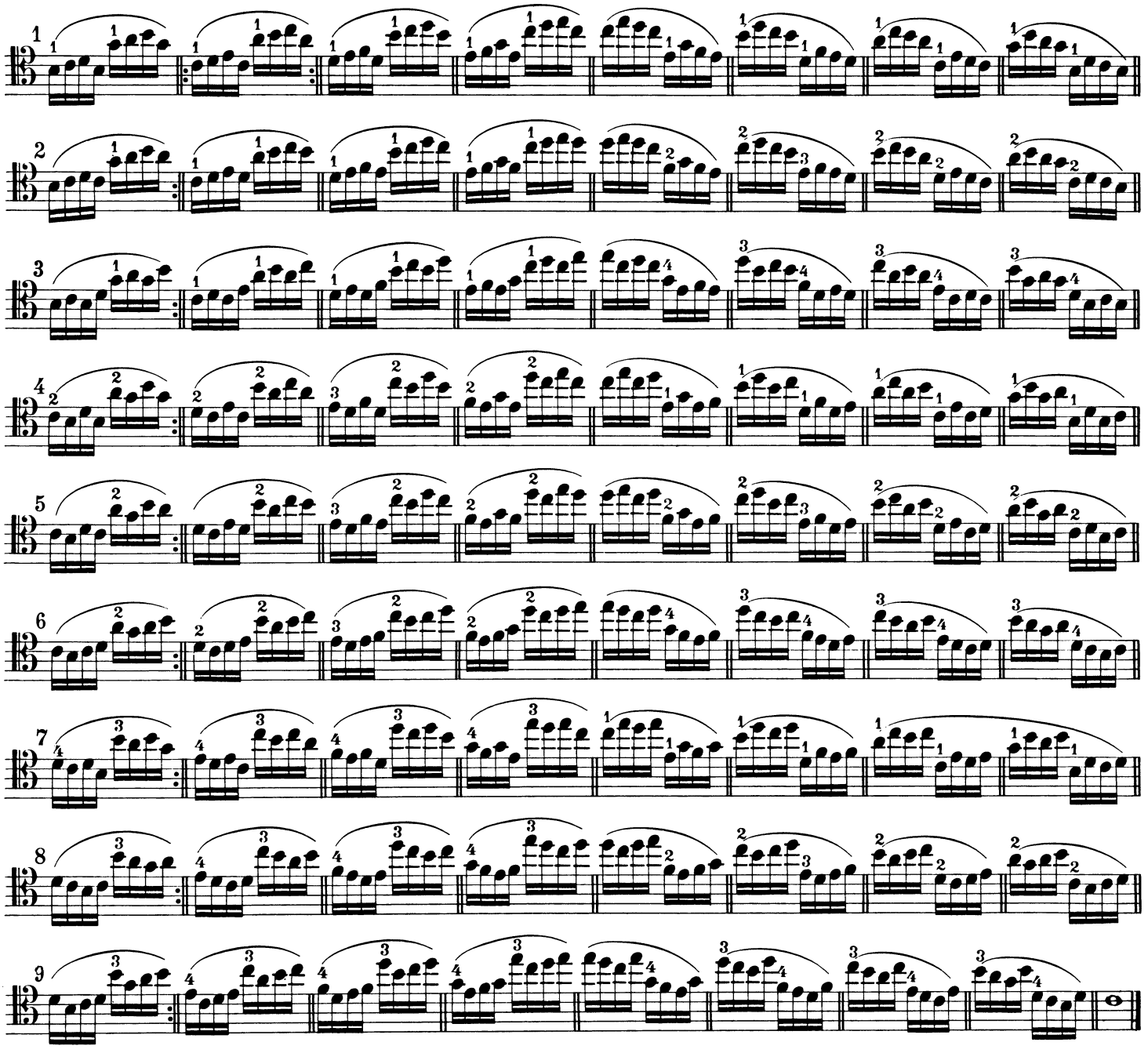
2e Partie

Exercices dans toute l'étendue du Violoncelle

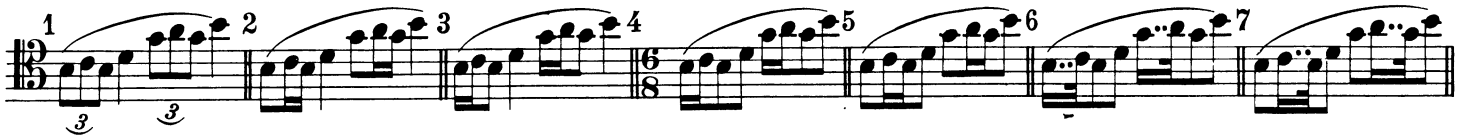
2nd Part

Exercises in the whole compass of the Cello

16



Varianten *Variantes* Variations



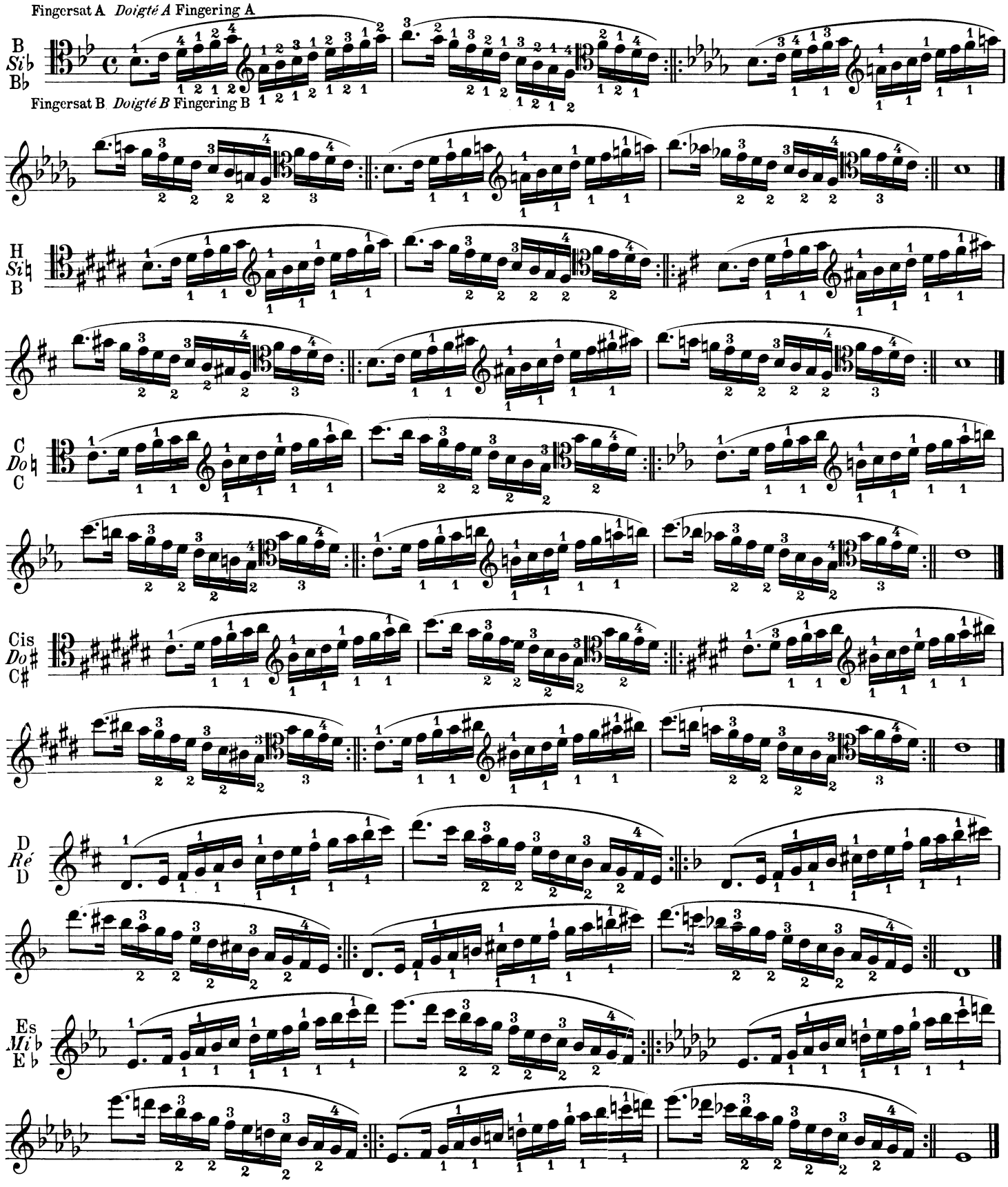
Man spiele diese Übungen in allen Tonarten
Travailler ces exercices dans tous les tons
These exercises should be studied in all the keys

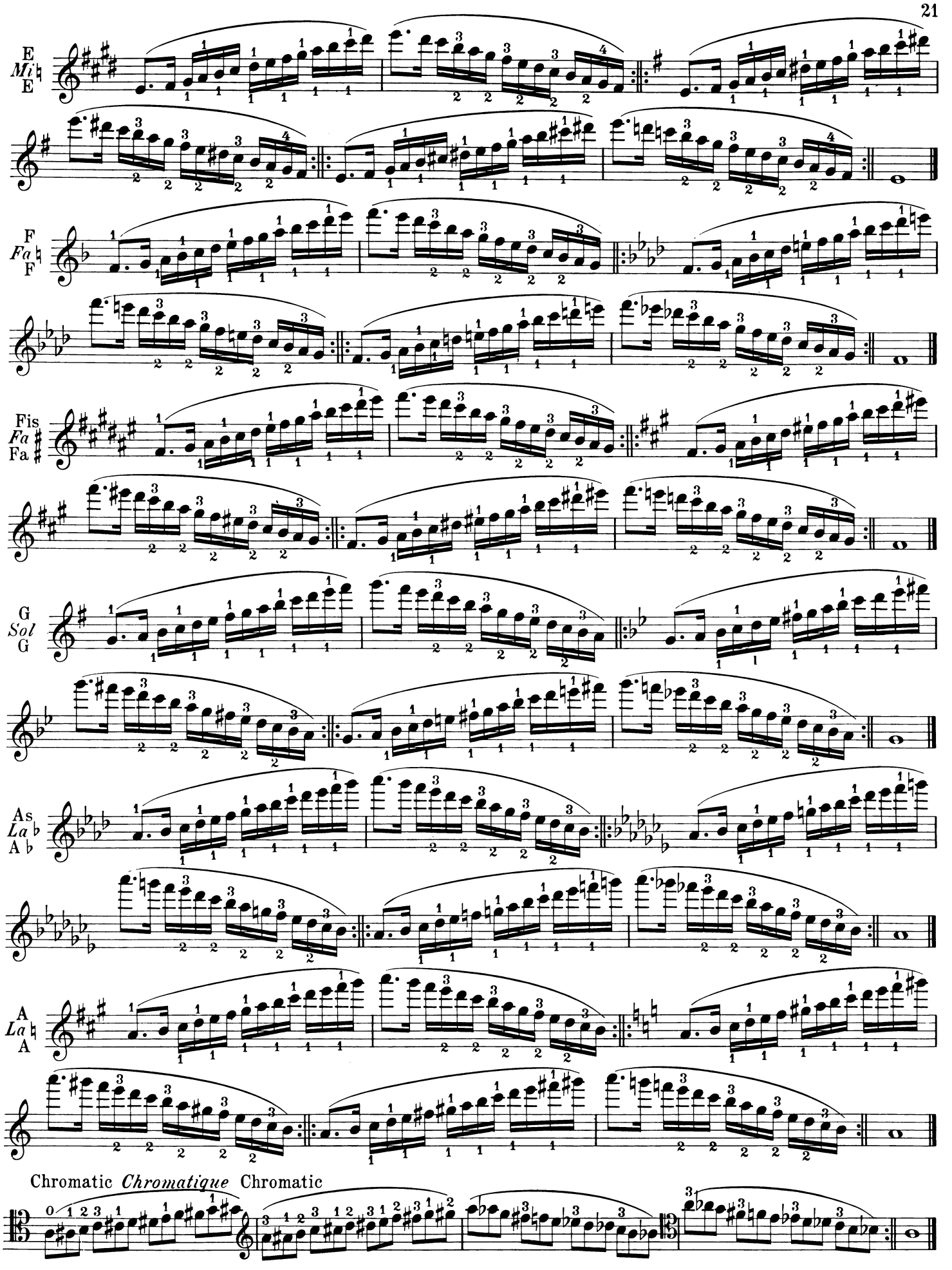
17

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



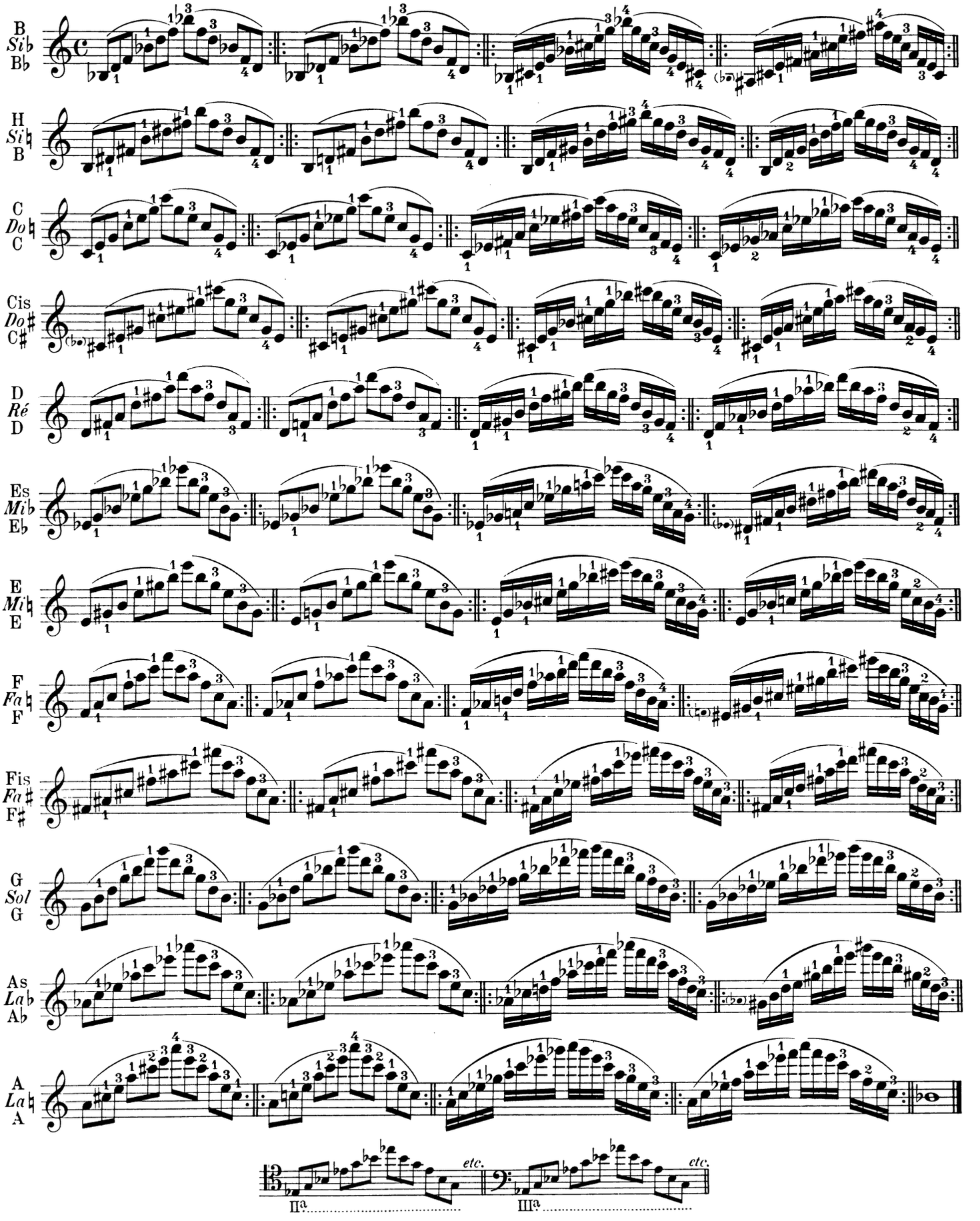

E
Mi
E
F
Fa
F
Fis
Fa
Fa
G
Sol
G
As
La
A b
A
La
A
Chromatic Chromatique Chromatic

18

Akkorde durch zwei Octaven auf einer Saite

Arpèges à deux octaves sur une seule corde

Arpeggios of two octaves on one string



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Tonleitern

Die Tonleitern sind mit zweierlei Fingersätzen bezeichnet und zwar
1.) mit dem meistenteils angewendeten (siehe Nº 20)
2.) mit einem neuen Fingersatz, (siehe Nº 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.

Gammes

Les gammes sont données avec deux doigtés:
1º Celui du Nº 20 qui est le plus généralement employé
2º Celui du Nº 19 est un nouveau doigté qui par sa simplicité facilitera l'éxécution des gammes.

Il suffira de se rappeler la place du 1er doigt au début de la gamme et ensuite de déplacer la main toutes les trois notes.
1º Pour les gammes à 2 octaves le premier doigt est toujours sur la 1ère note.
2º Pour les gammes à 3 octaves le premier doigt est toujours sur la 2e note.
3º Pour les gammes à 4 octaves le premier doigt est toujours sur la 3e note.

Scales

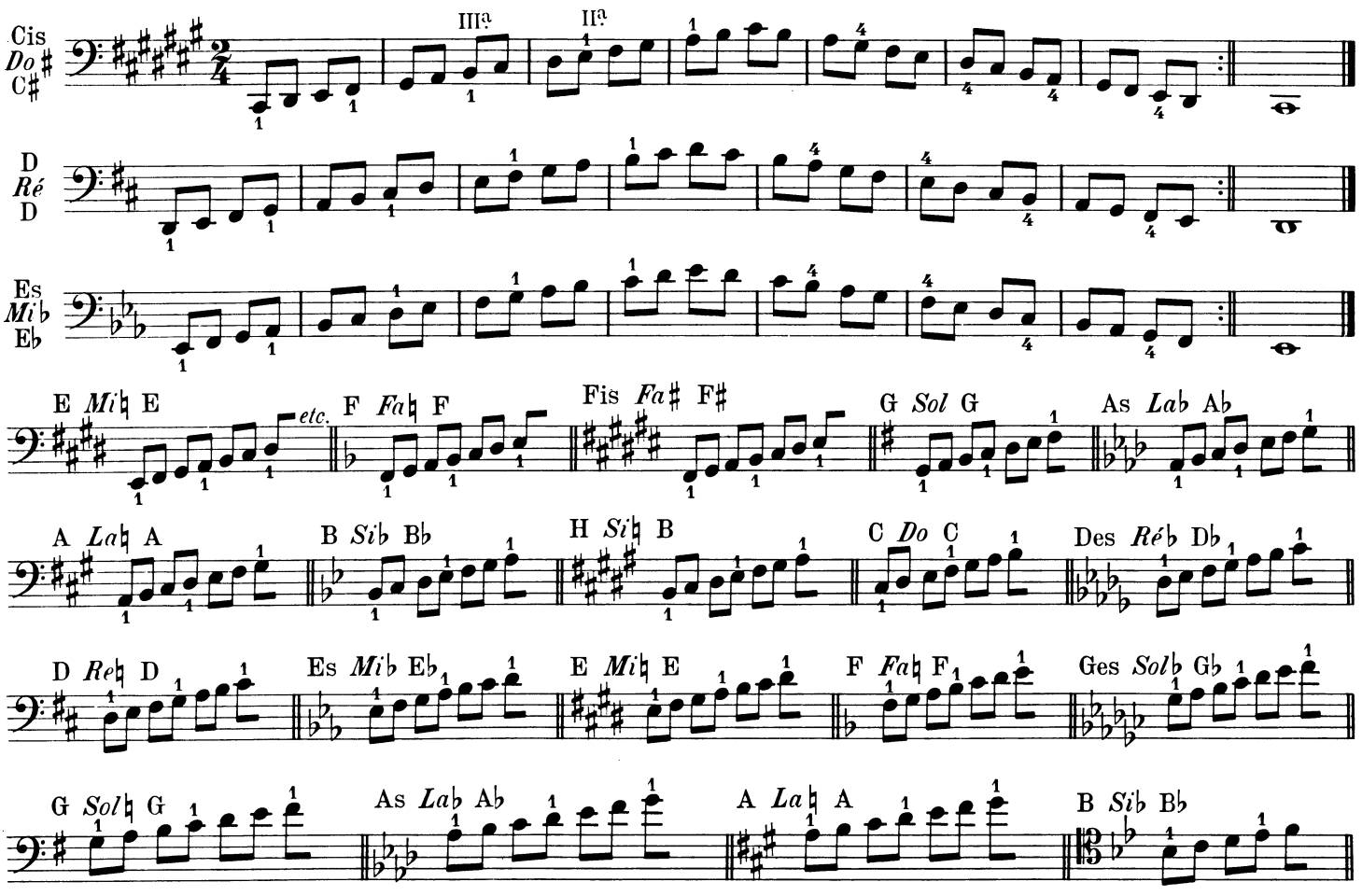
The scales are given with two fingerings.
1. That of Nº 20 (most generally used)
2. Nº 19, a new fingering, which by its simplicity facilitates the execution of the scales.

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.

Tonleitern durch zwei Oktaven mit demselben Fingersatz bei allen Tonleitern

Gammes à deux octaves avec le même doigté pour toutes les gammes

Scales of two octaves with the same fingering for all keys

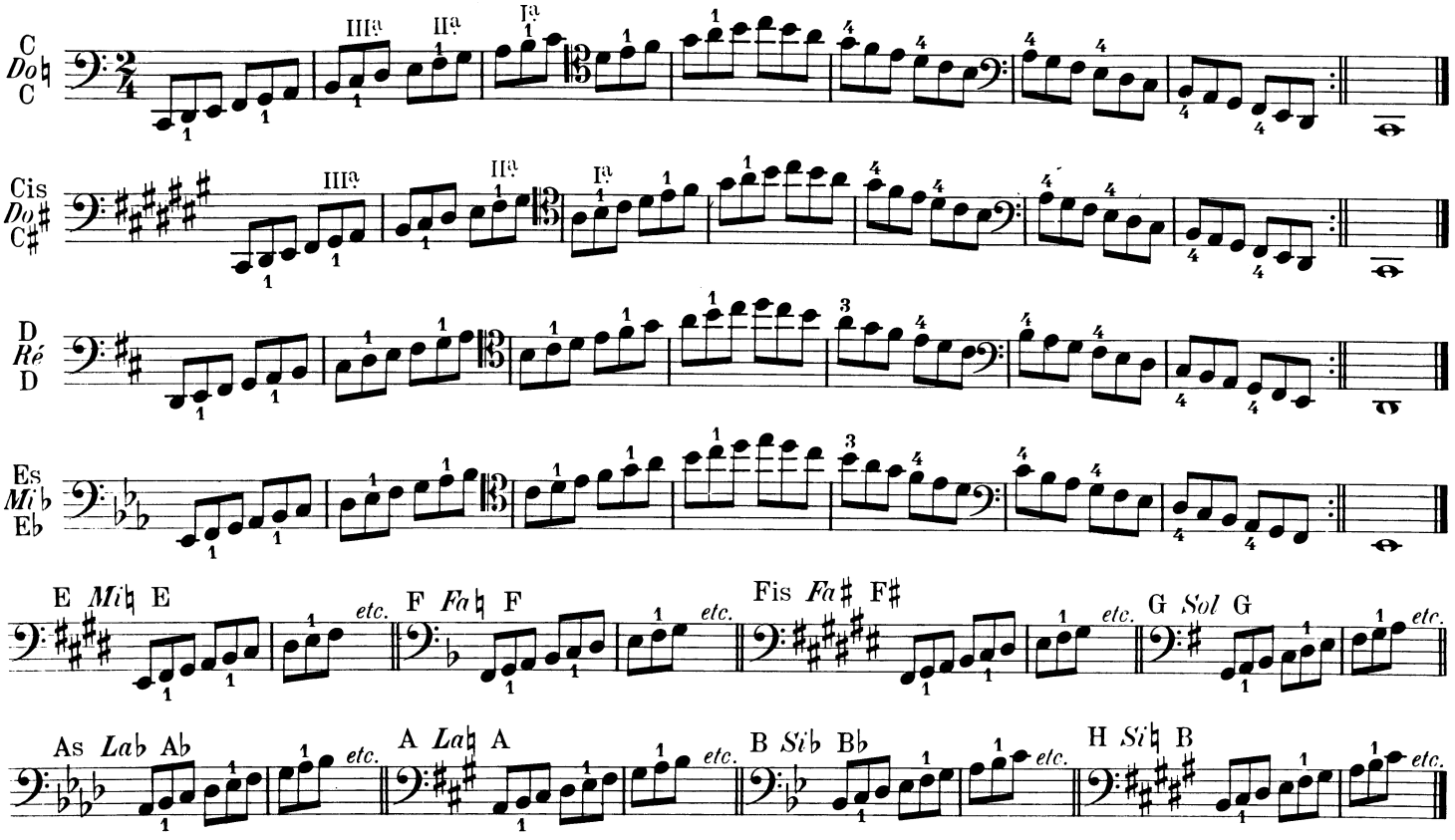


Über die Tonleitern durch 2 Oktaven auf einer Saite siehe Nº 15.

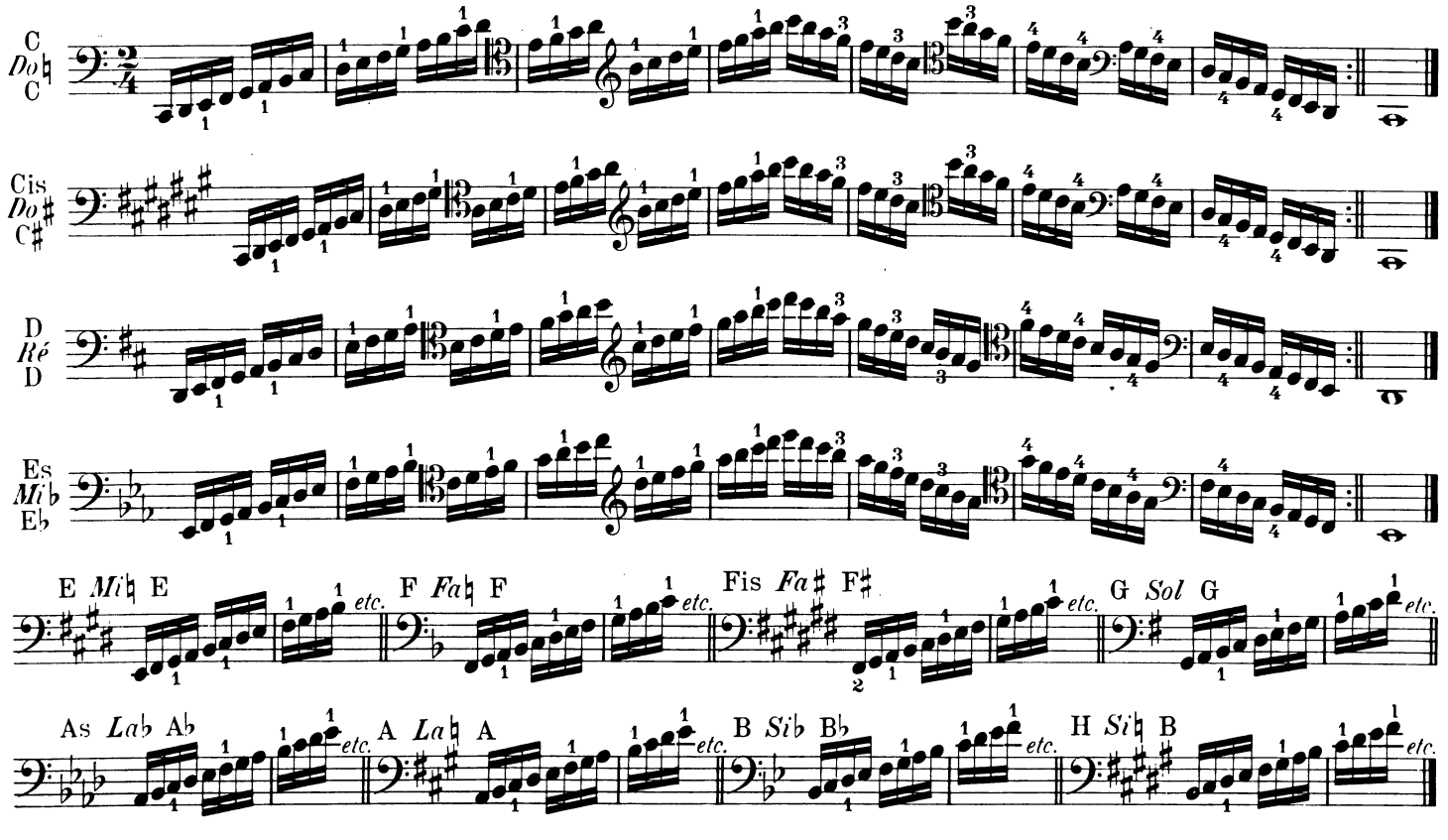
Pour les gammes à deux octaves sur la même corde Voir Nº 15.

For scales of 2 octaves on one string, see Nº 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



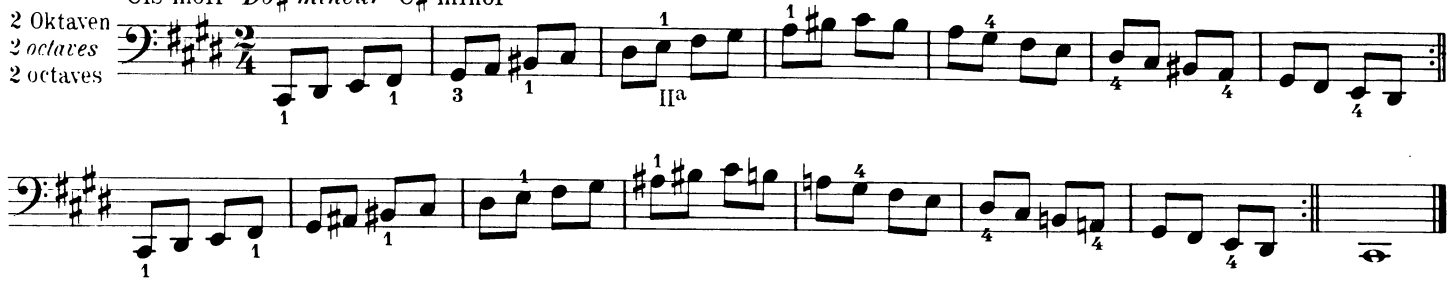
Tonleitern durch vier Oktaven mit demselben Fingersatz bei allen Tonleitern | **Gammes à quatre octaves avec le même doigté pour toutes les gammes** | Scales of four octaves with the same fingering for all keys



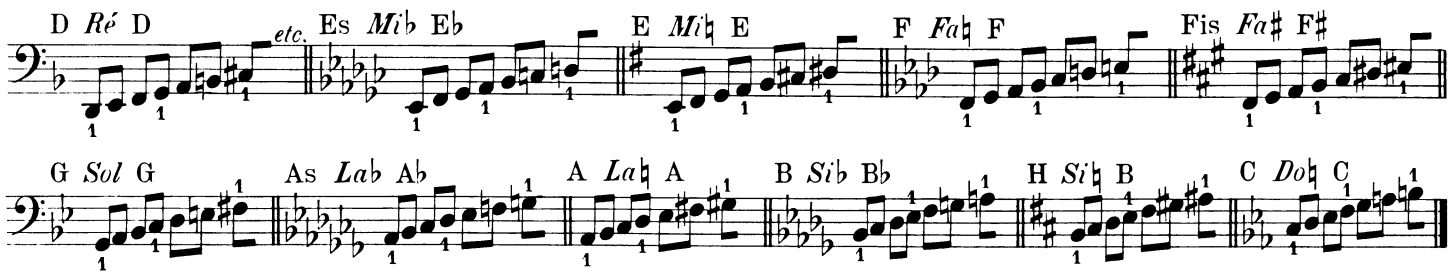
Moll Tonleitern | Gammes mineures | Minor Scales

Cis moll *Do♯ mineur* C♯ minor

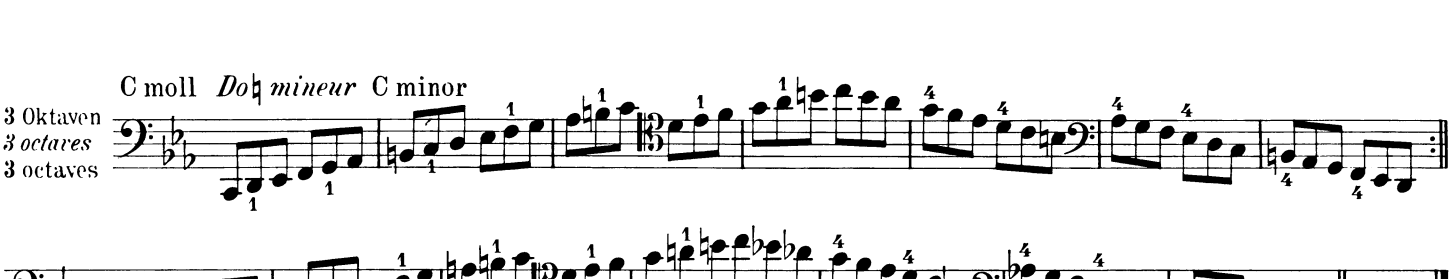
2 Oktaven
2 octaves
2 octaves



D *Ré* D Es *Mi♭* E♭ E *Mi♮* E F *Fa♮* F Fis *Fa♯* F♯

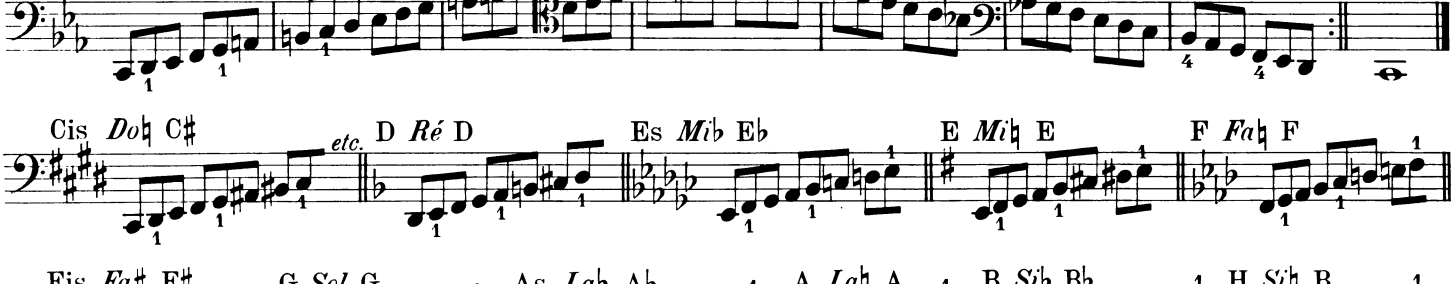


G *Sol* G As *La♭* A♭ A *La♮* A B *Si♭* B♭ H *Si♮* B C *Do♮* C

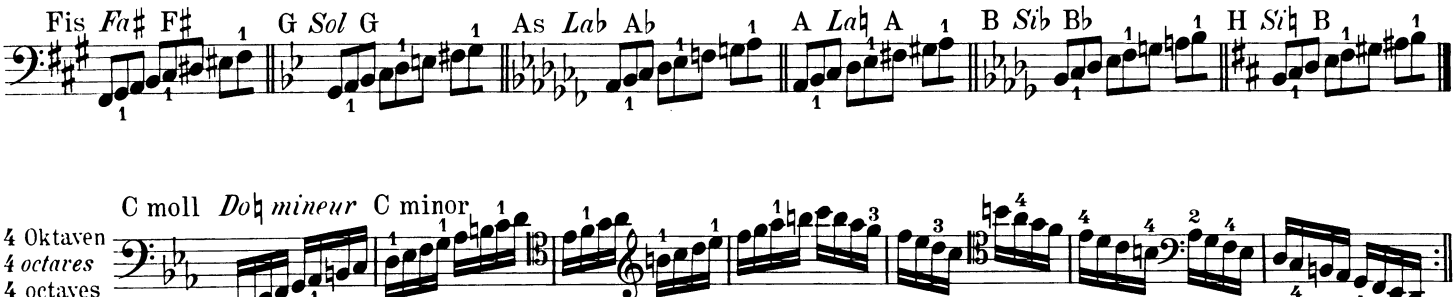


C moll *Do♮ mineur* C minor

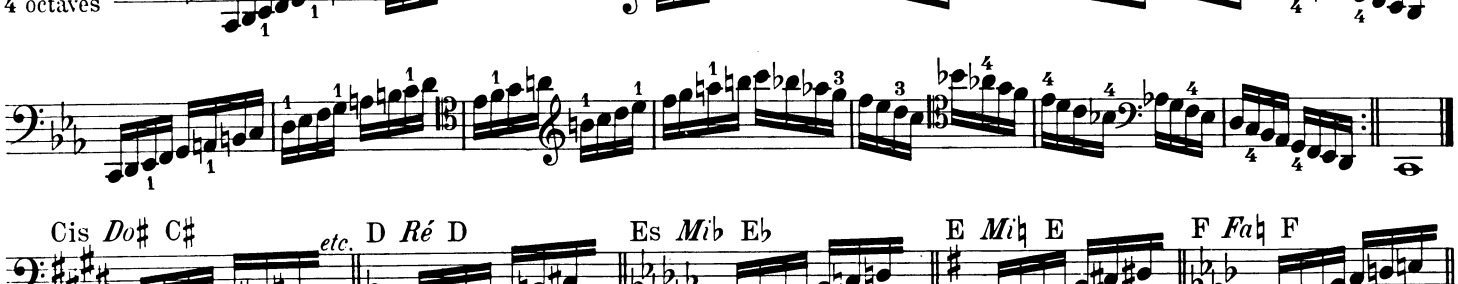
3 Oktaven
3 octaves
3 octaves



Cis *Do♮* C♯ D *Ré* D Es *Mi♭* E♭ E *Mi♮* E F *Fa♮* F

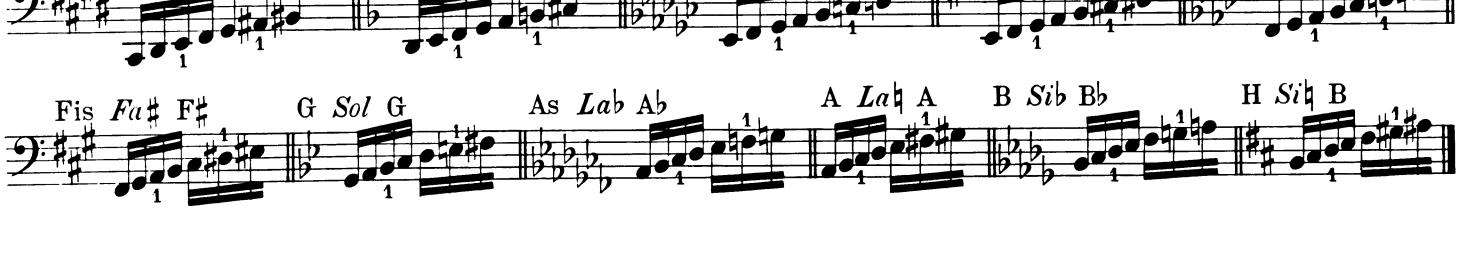


Fis *Fa♯* F♯ G *Sol* G As *La♭* A♭ A *La♮* A B *Si♭* B♭ H *Si♮* B



C moll *Do♮ mineur* C minor

4 Oktaven
4 octaves
4 octaves



Cis *Do♯* C♯ D *Ré* D Es *Mi♭* E♭ E *Mi♮* E F *Fa♮* F

20

Tonleitern durch 3 u. 4 Oktaven

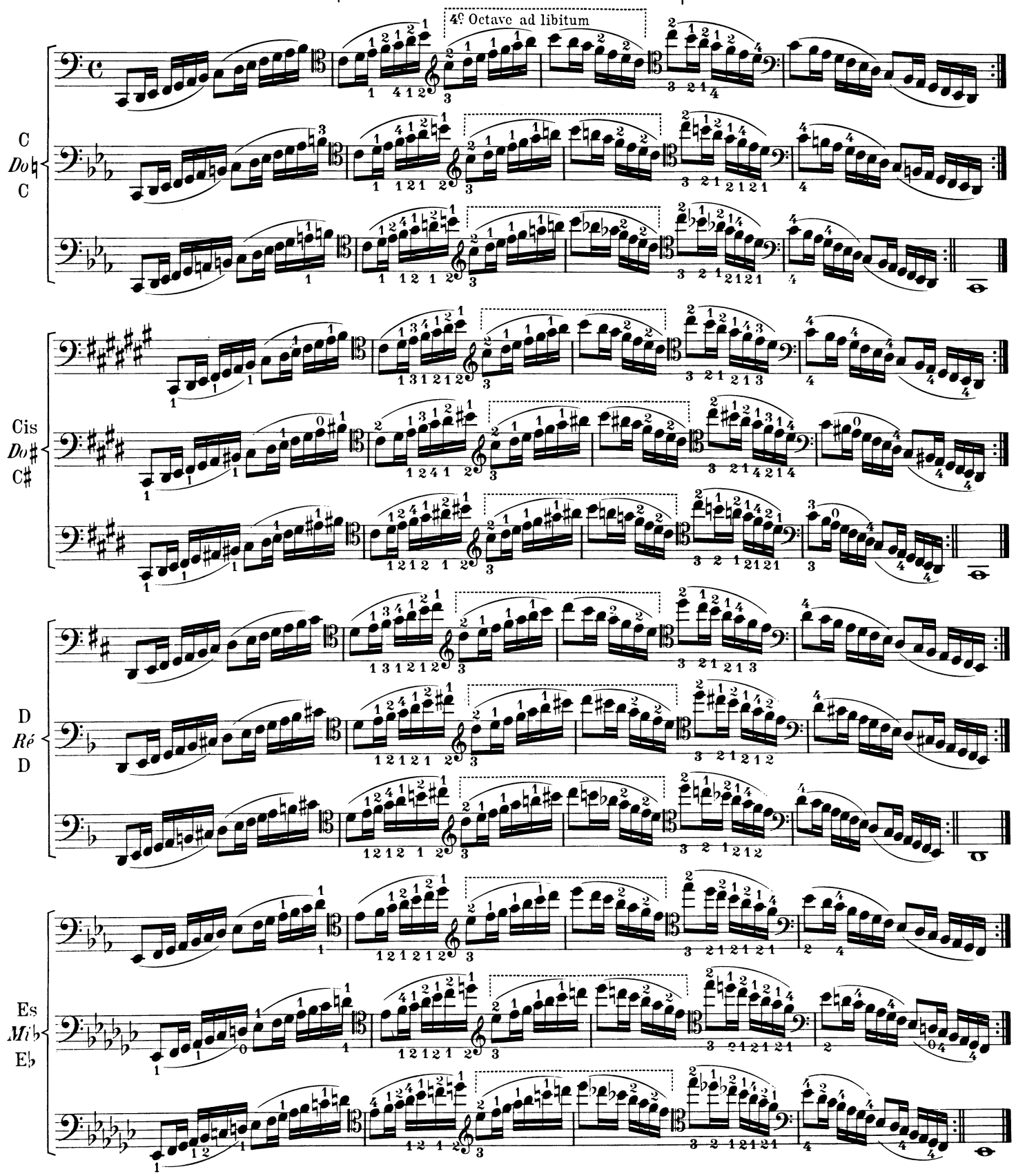
1.) Bei den Tonleitern durch 4 Oktaven kann man die beiden angegebenen Fingersätze verwenden.
2.) Bei den Tonleitern durch 3 Oktaven wende man die Fingersätze unter den Noten an.

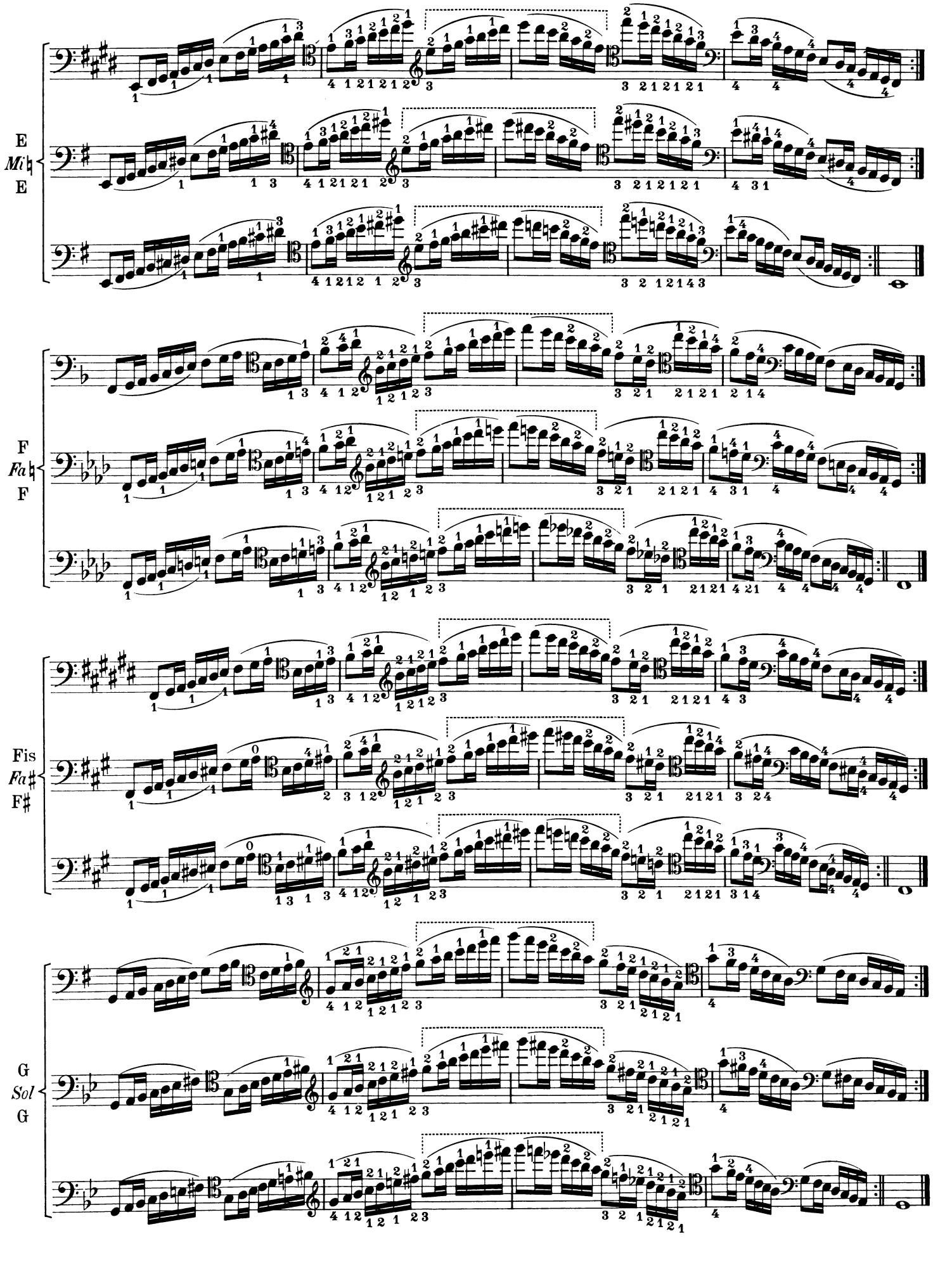
Gammes à 3 et 4 octaves

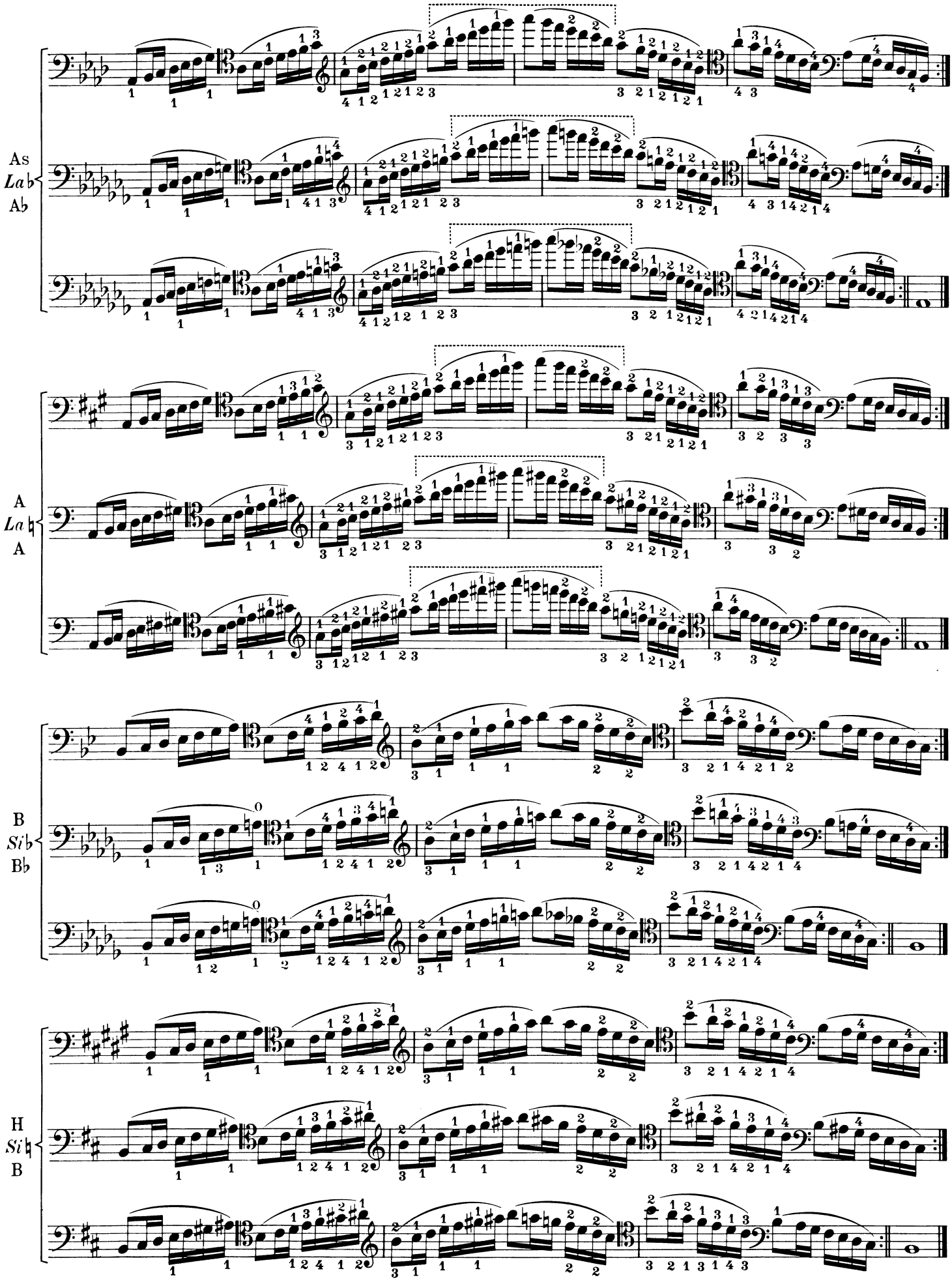
1º Pour les gammes à 4 octaves on peut employer les deux doigtés indiqués.
2º Pour les gammes à 3 octaves n'employer que le doigté placé au dessous des notes.

Scales of 3 & 4 octaves

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.

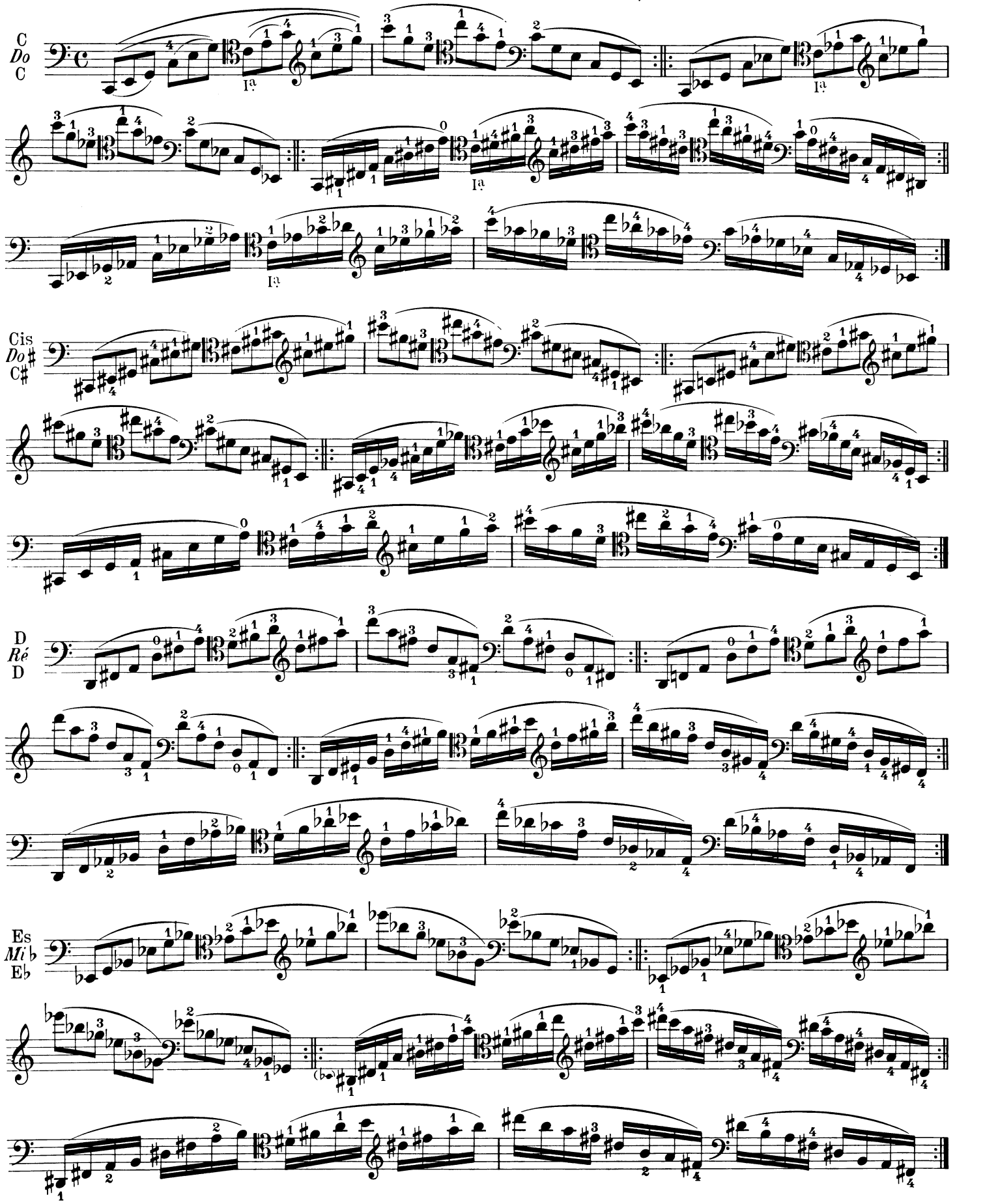


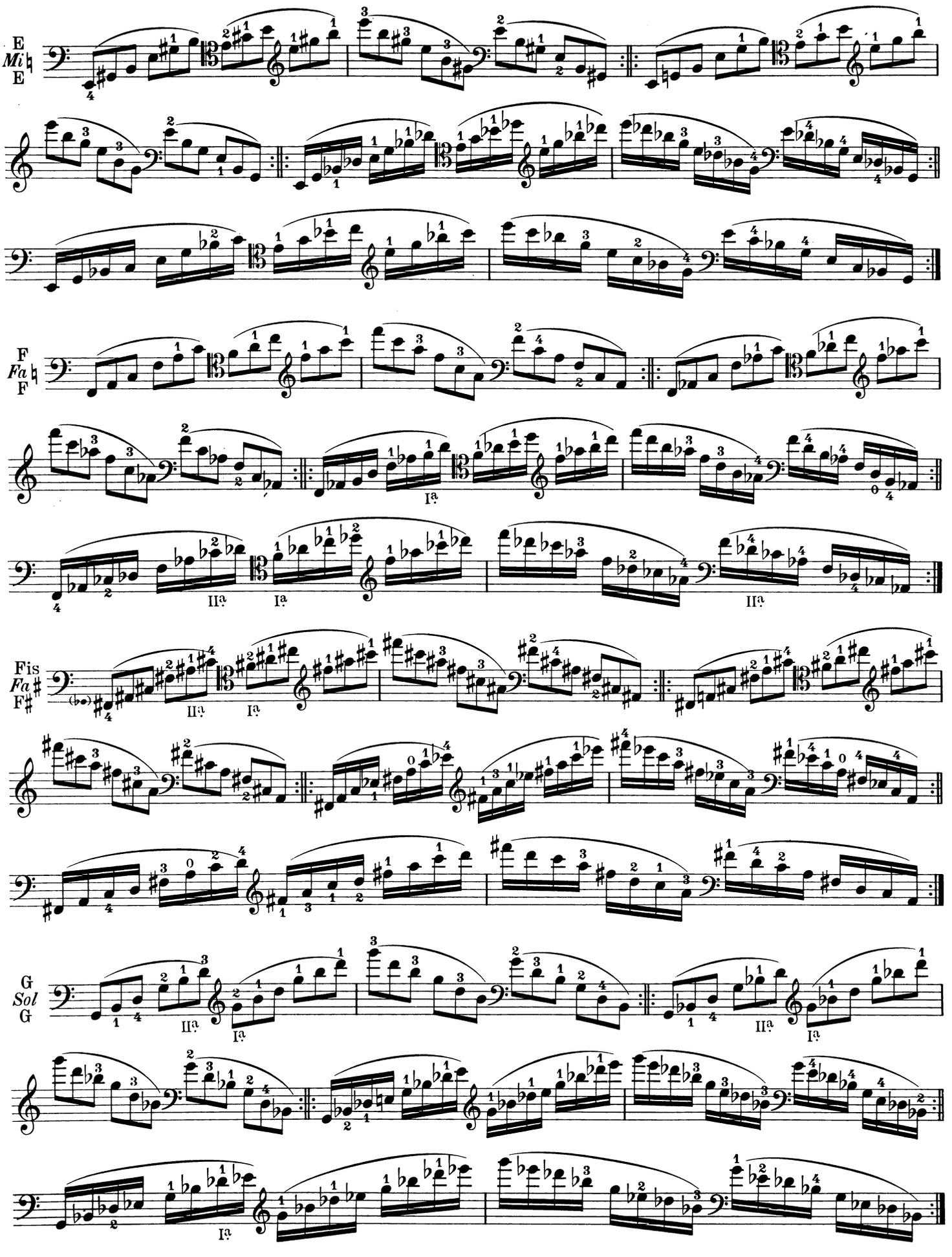

E
Mi
E
F
Fa
F
Fis
Fa
F♯
G
Sol
G

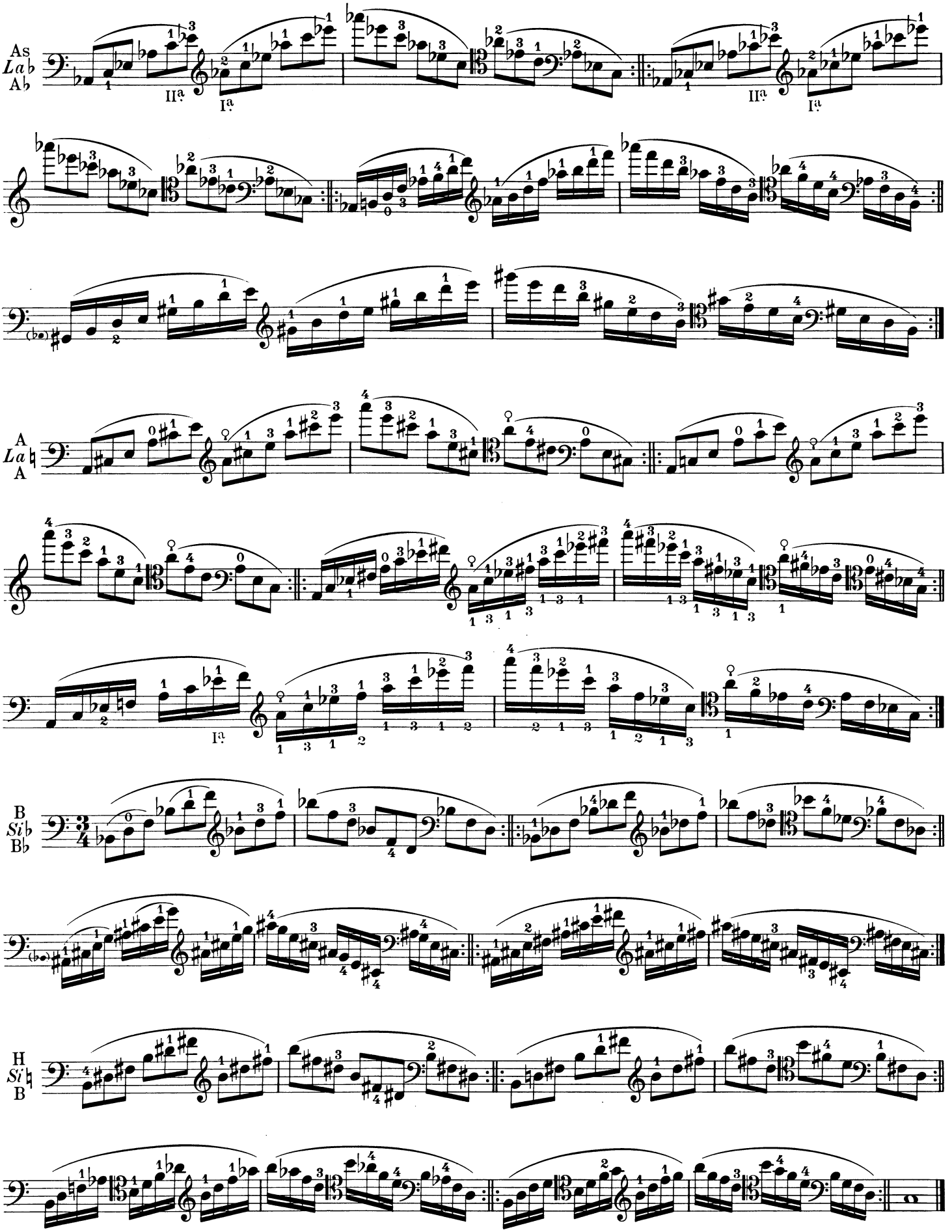

As
La♭
A♭
A
La♮
A
B
Si♭
B♭
H
Si♮
B

21

Akkorde durch vier Oktaven | Arpèges à quatre octaves | Arpeggios of four octaves

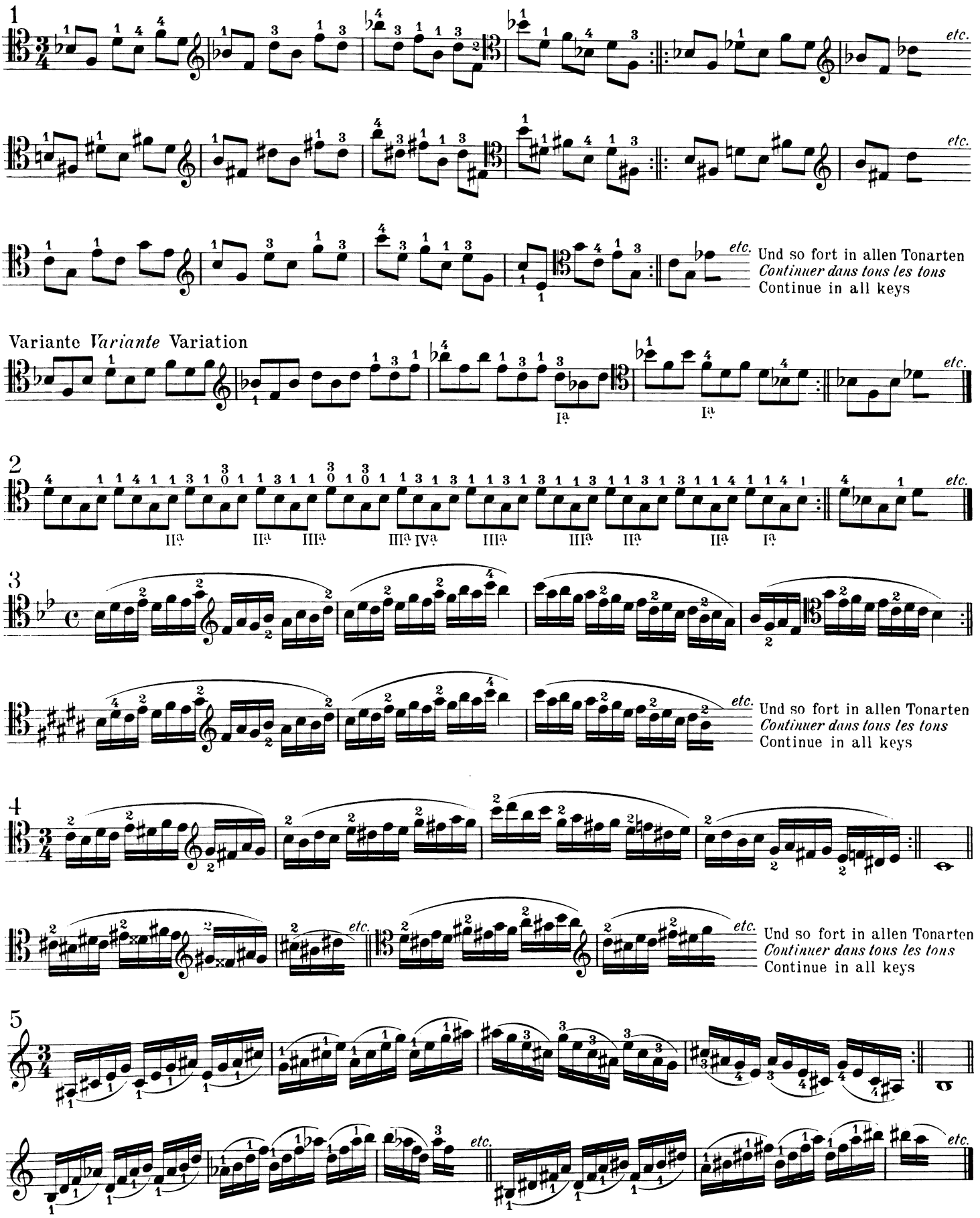



E
Mi ♮
E
F
Fa ♮
F
Fis
Fa ♯
F♯
G
Sol
G


As
La♭
A♭
IIª
Iª
IIª
Iª
A
La♮
A
Iª
B
Si♭
B♭
H
Si♮
B

22

Akkord=Übungen | **Exercices en arpèges** | Arpeggio Exercises



23

Tonleitern und Akkorde

wie man sie häufig in der modernen 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
C

Des - Cis
Réb - Do♯
D♭ - C♯

Fingersatz A *Doigté A* Fingering A

C
Do
C

Fingersatz B *Doigté B* Fingering B

Des - Cis
Réb - Do♯
D♭ - C♯

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♯, Lab, Sib. sont identiques à la gamme de Do♮.
Les gammes de Mib, Fa♮, Sol, La♮, Si♮ sont identiques à la gamme de Do♯.

The scales of D, E, F♯, A♭, B♭ are identical with the scale of C.
The scales of E♭, F, G, A, B are identical with the scale of C♯.

Akkorde *Arpèges* Arpeggios

3. Teil
Übungen mit Daumenaufsatz

3e Partie
Exercices aux positions du pouce

3rd Part
Exercises in the thumb positions

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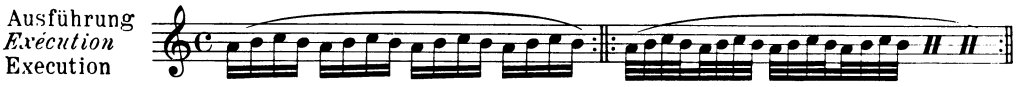
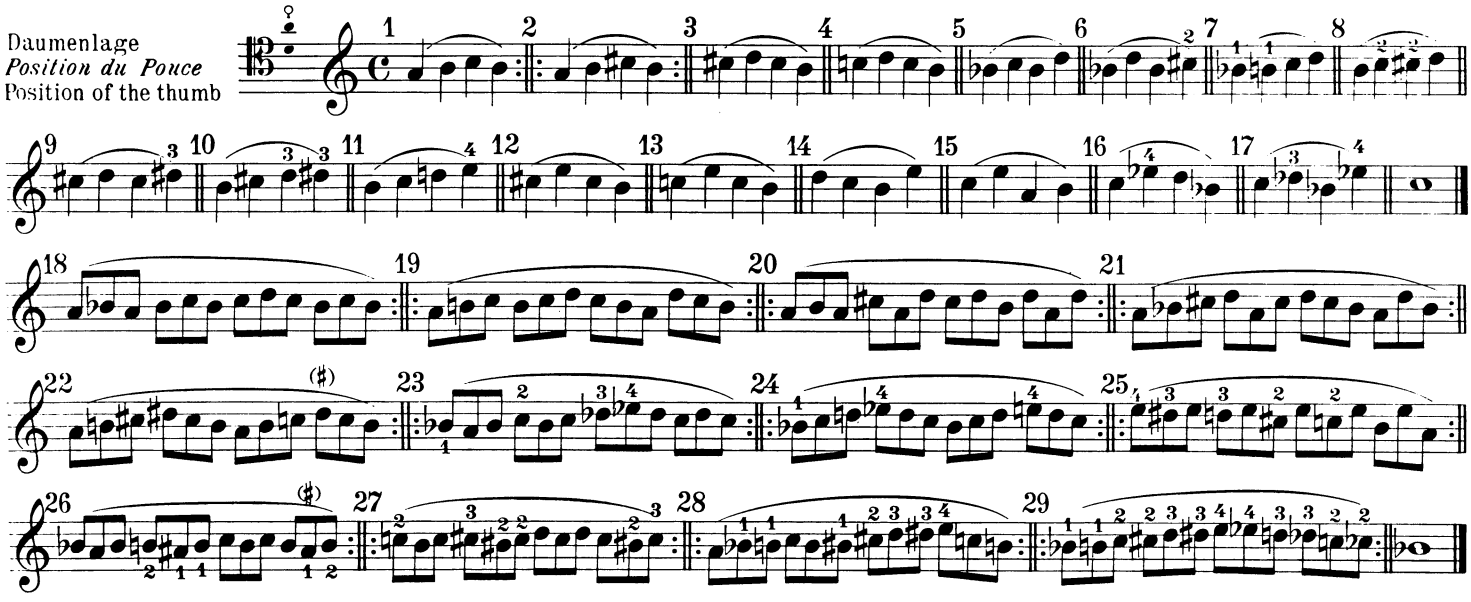
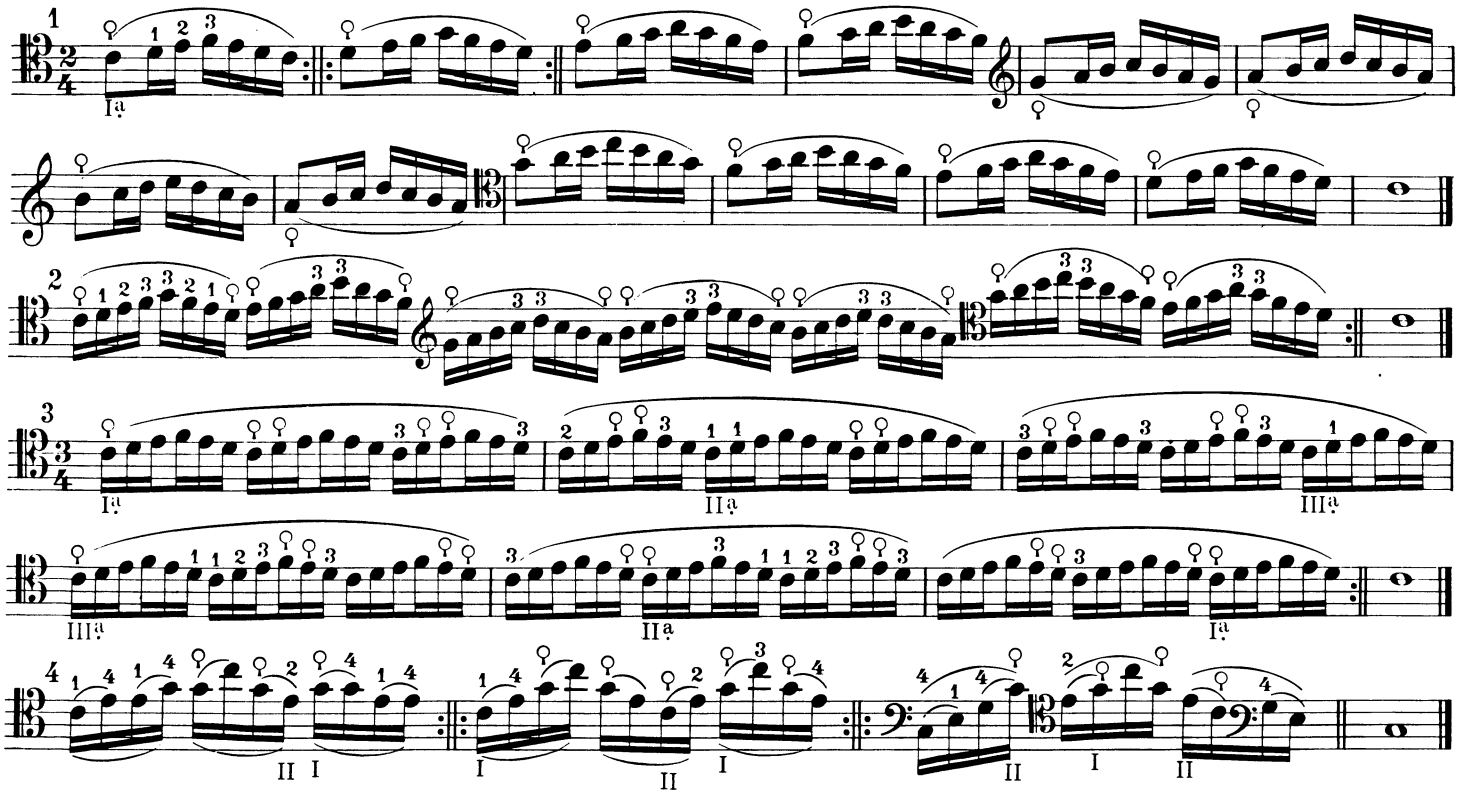
Ausführung
Exécution
Execution



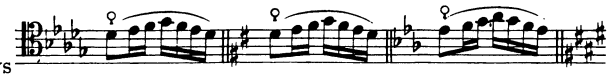
Daumenlage
Position du Pouce
Position of the thumb



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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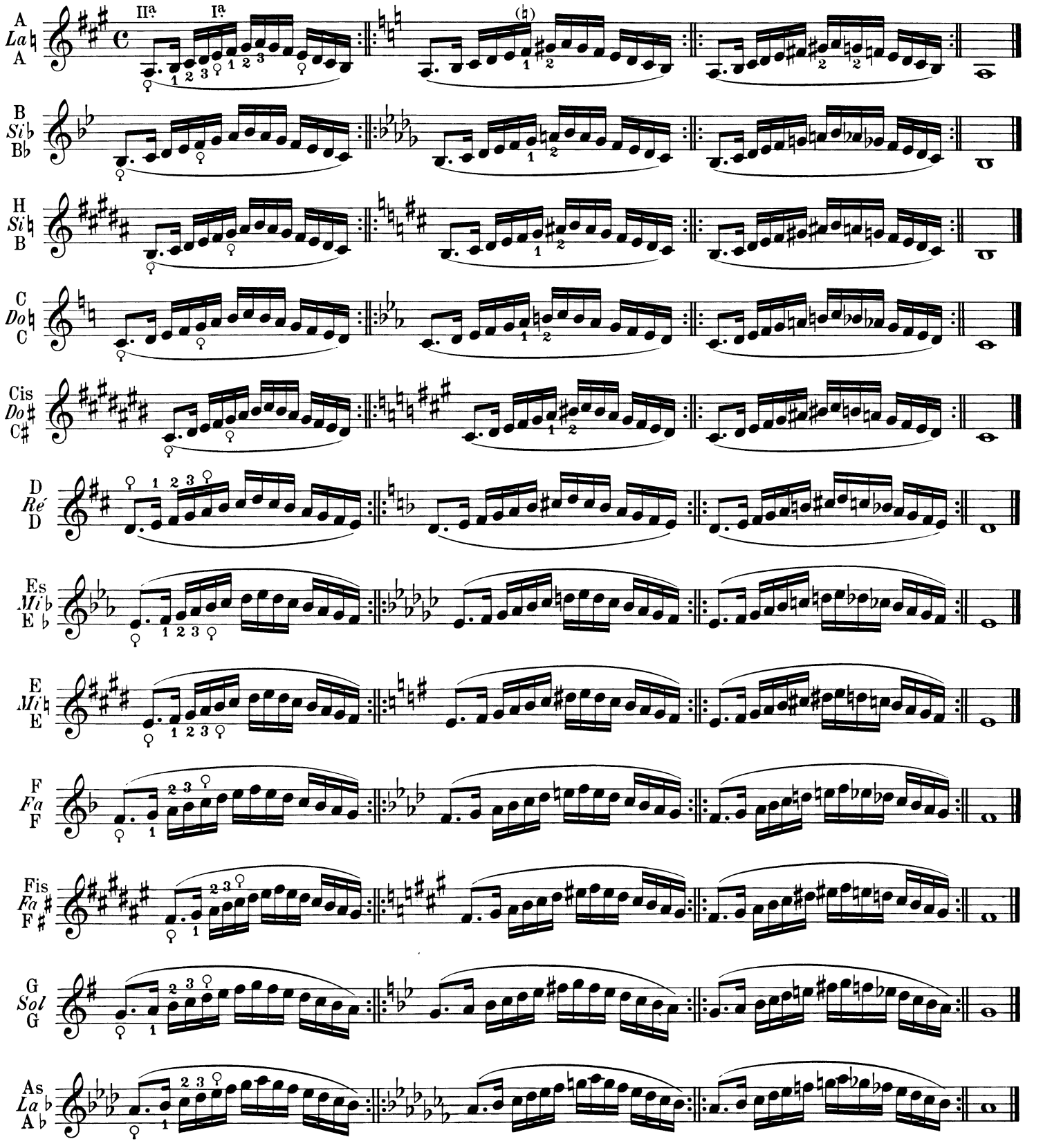
Tonleitern | Gammes | Scales



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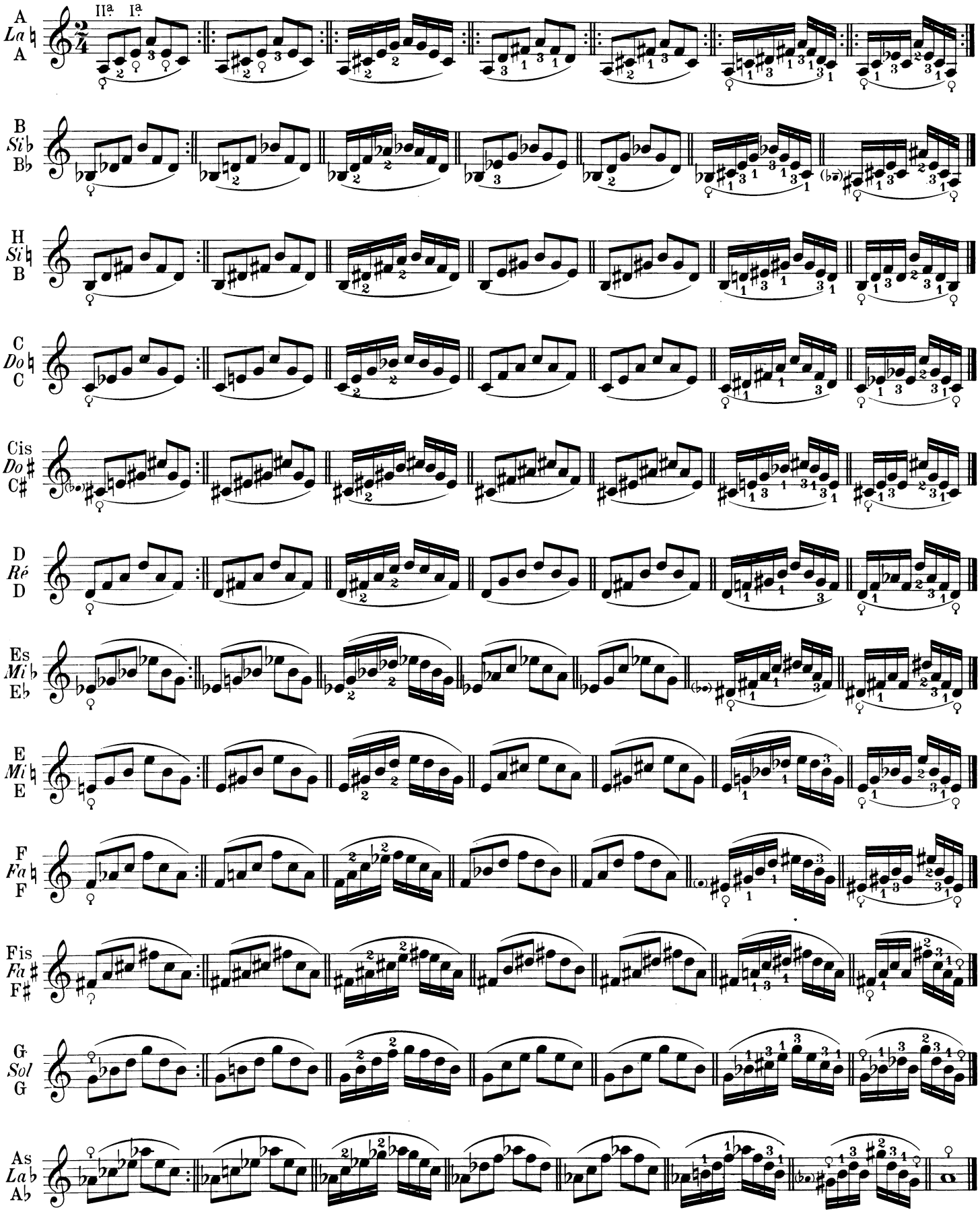
Akkorde | Arpèges | Arpeggios



4. Teil
Doppelgriffe

Übungen um die Finger unabhängig zu machen, und zur Vorbereitung der Doppelgriffe

Die ganzen Noten sollen wohl gegriffen, aber nicht angestrichen werden.

4e Partie
Doubles cordes

Exercices pour acquérir l'indépendance des doigts et préparer aux doubles cordes

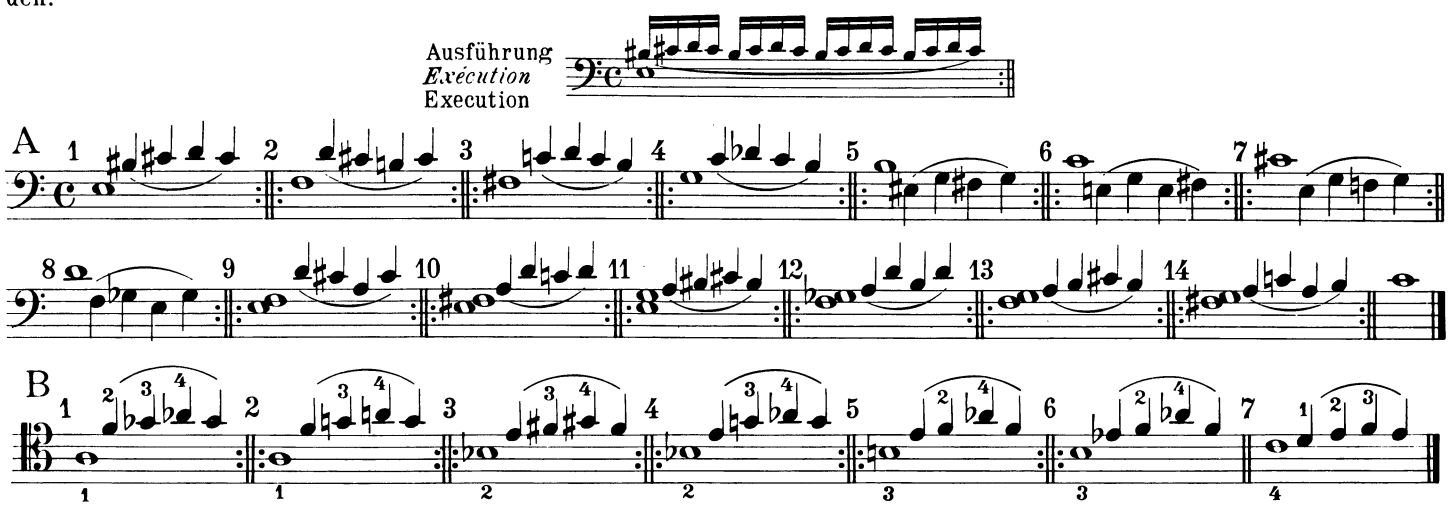
Il faut tenir les rondes sans les jouer.

4th Part
Double stopping

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



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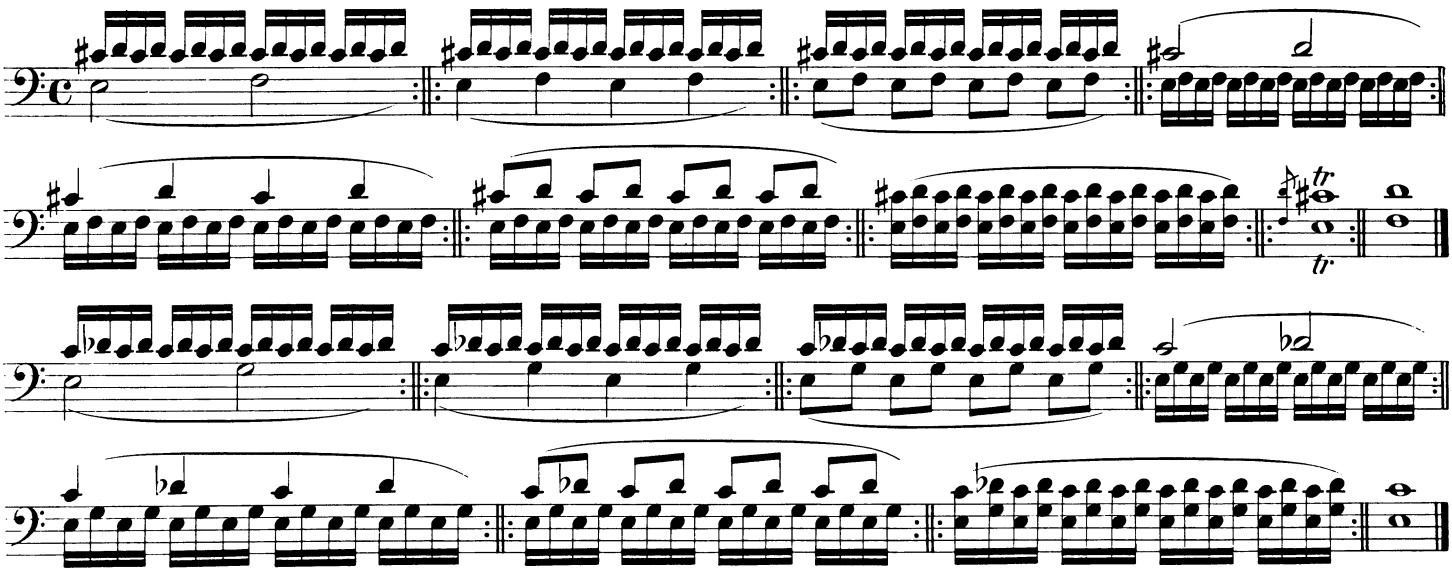
Doppelgriffe | **Doubles cordes** | Double stopping



Doppelgriffe mit ungleichen Notenwerten

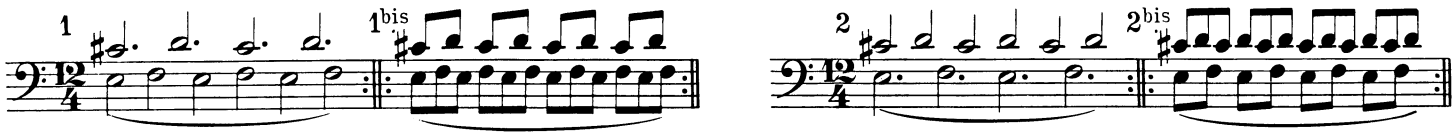
Man spiele die Ubungen 1 u. 2 sehr langsam, und zähle dazu; dann beschleunige man das Zeitmaß bis man zu 1bis und 2bis gelangt.

Valeurs inégales en doubles cordes

Travailler les exercices 1 et 2 très lentement en comptant les temps puis accélerer le mouvement pour arriver aux 1bis et 2bis

Unequal values in double stopping

Study the exercises 1 & 2 very slowly at first, gradually increasing the speed until arriving at 1bis & 2bis



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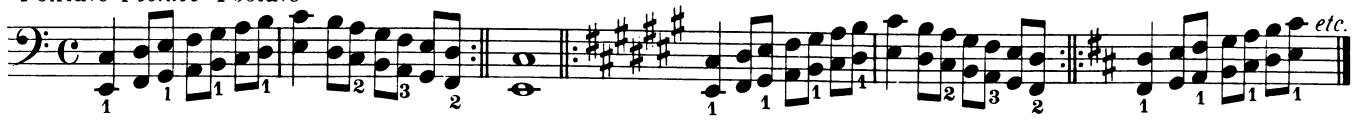
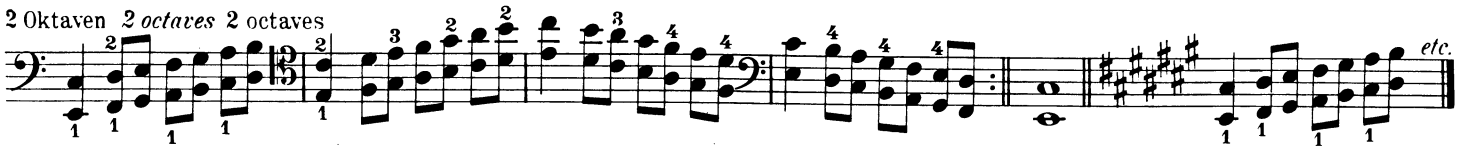
Terzen, Sexten und Oktaven | **Tierces, sixtes et octaves** | Thirds, sixths & octaves

1 Oktave *1 octave* 1 octave

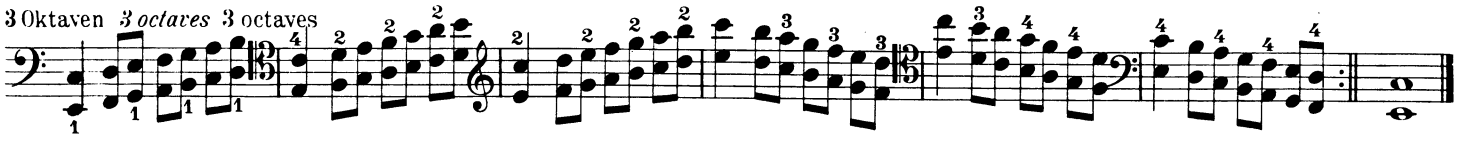
Sexten
Sixtes
Sixthes



2 Oktaven *2 octaves* 2 octaves

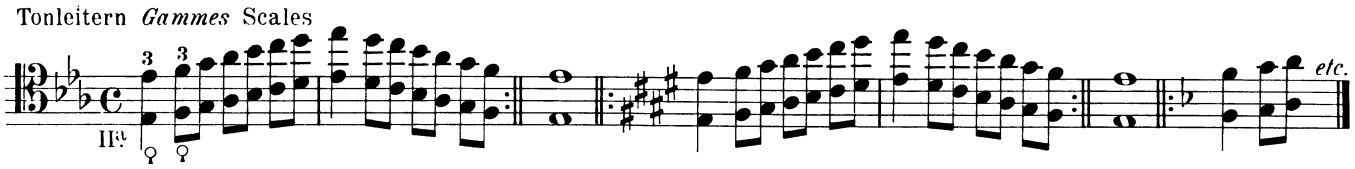


3 Oktaven *3 octaves* 3 octaves

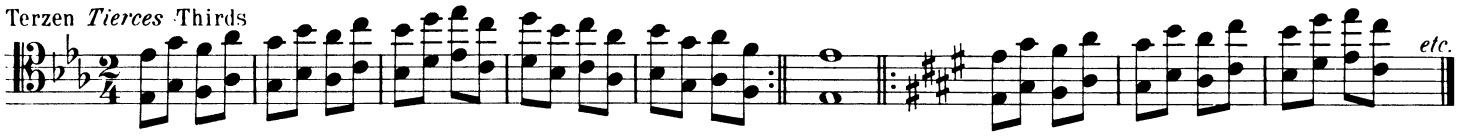


Tonleitern *Gammes* Scales

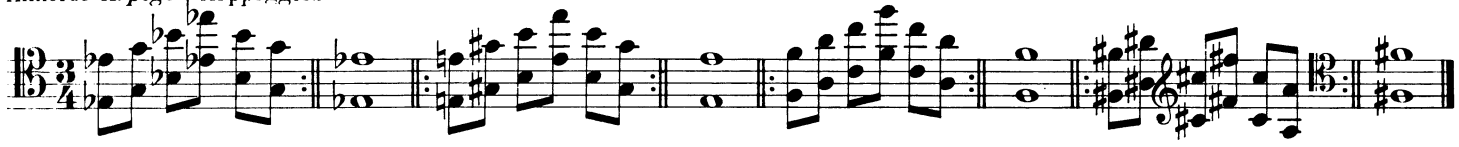
Oktaven
Octaves
Octaves



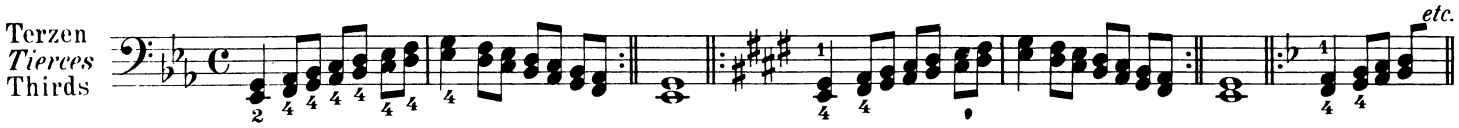
Terzen *Tierces* Thirds

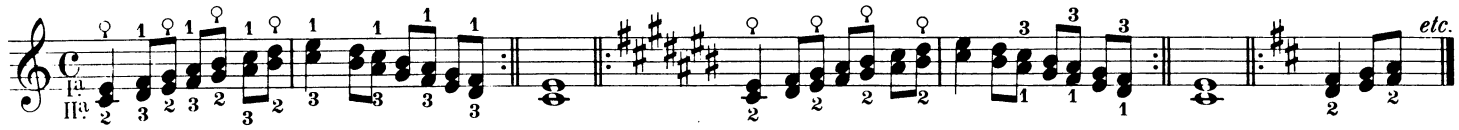


Akkorde *Arpèges* Arppeggios



Terzen
Tierces
Thirds





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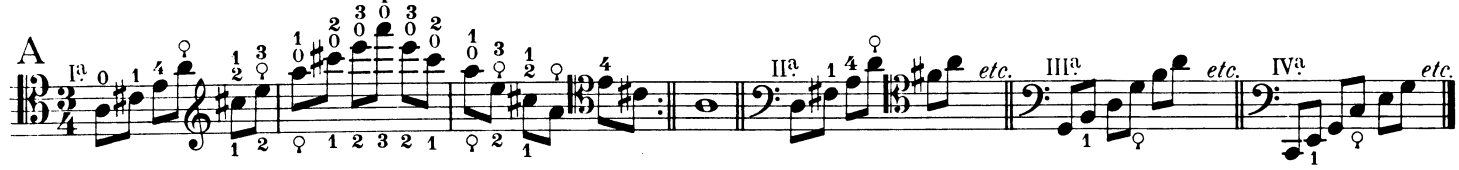
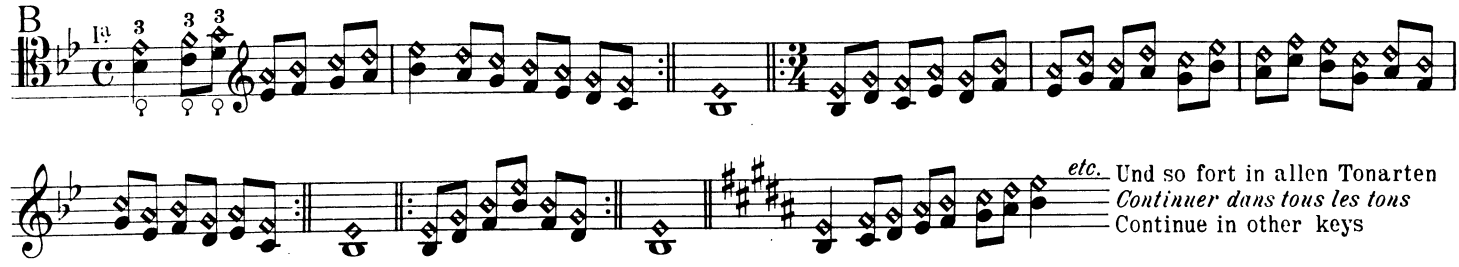
Natürliche und künstliche Flageolettöne | **Sons harmoniques naturels et artificiels** | Natural & Artifical harmonics

A



B



5. Teil

Bogenübungen

Abkürzungen:

⊓	Herunterstrich
V	Hinaufstrich
G	Ganzer Bogen
M	In der Mitte
Fr	Am Frosch
Sp	An der Spitze
H	Halber Bogen

5e Partie

Exercices d'archet

Abréviations:

⊓	*Tirez*
V	*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
V	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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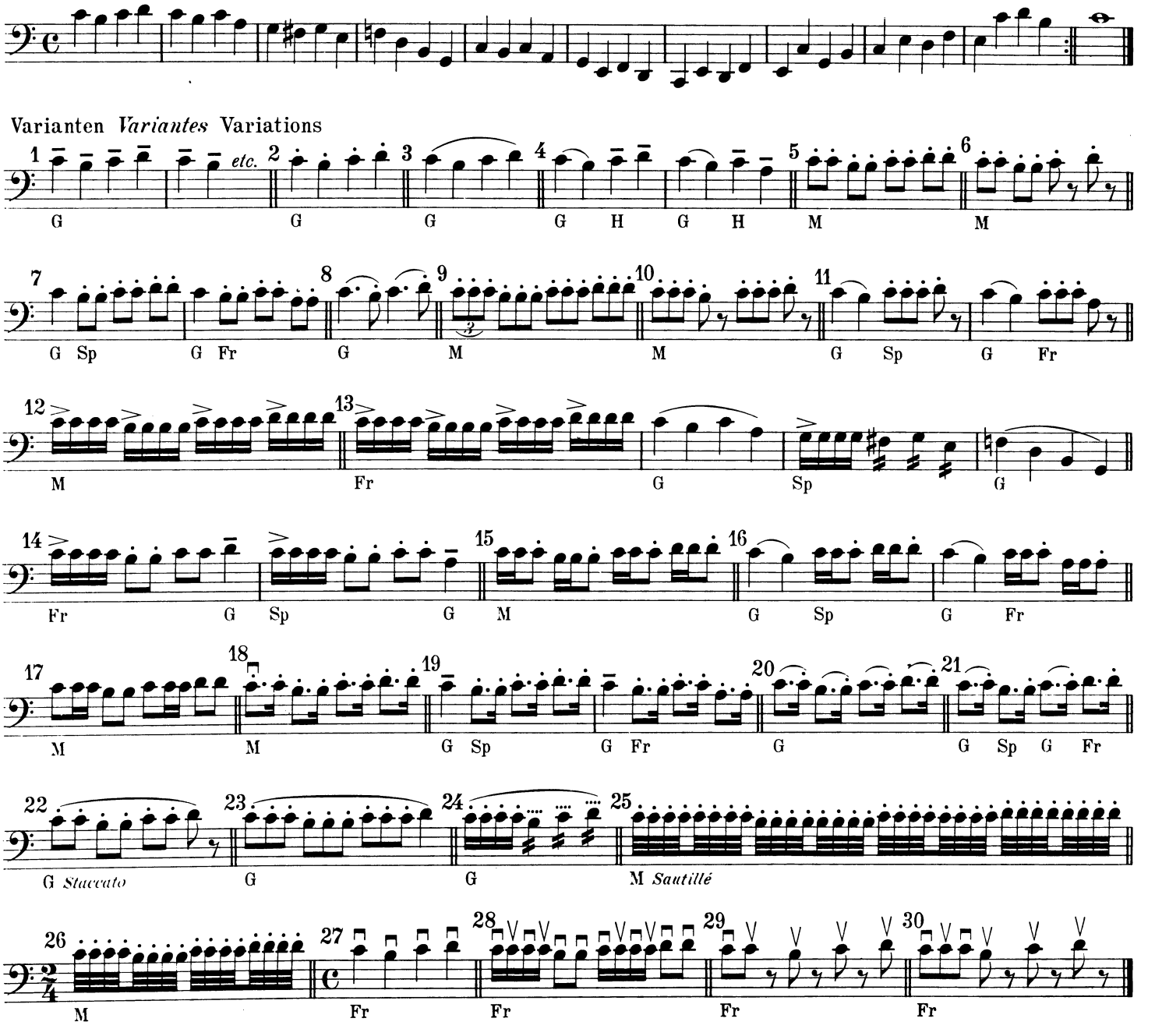
Übungen für den rechten Arm

Exercices pour le bras droit

Exercises for the right arm



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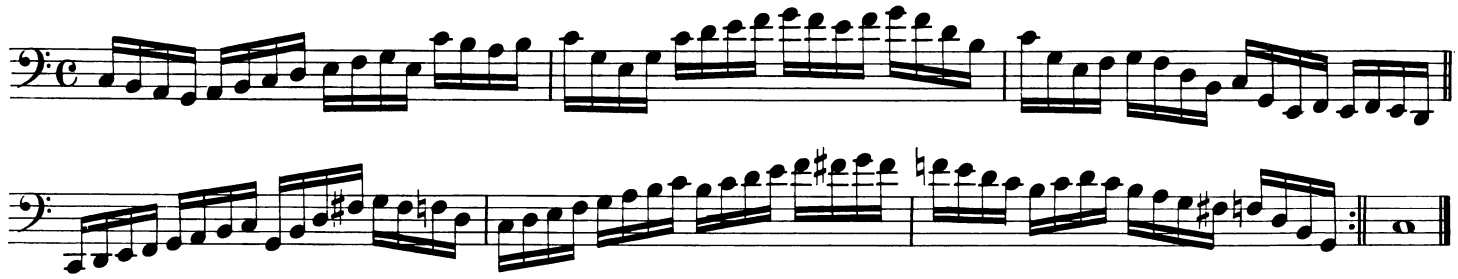
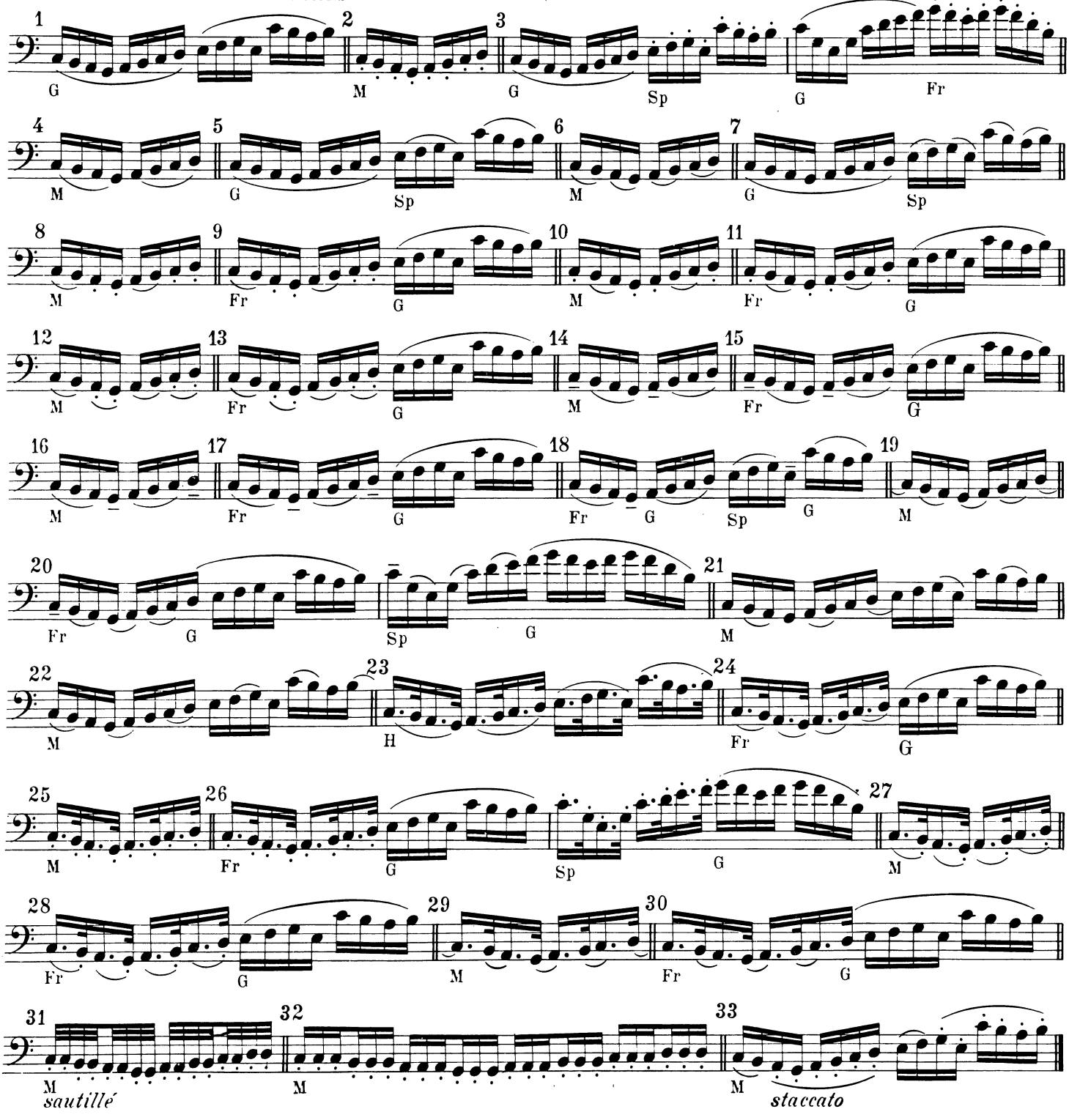


Varianten-*Variantes*-Variations



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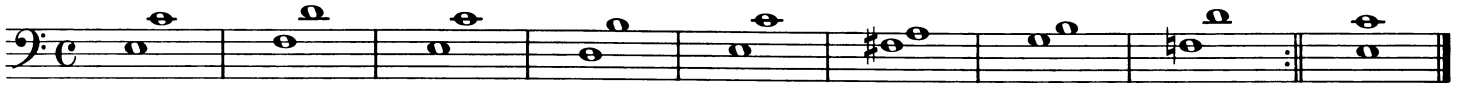
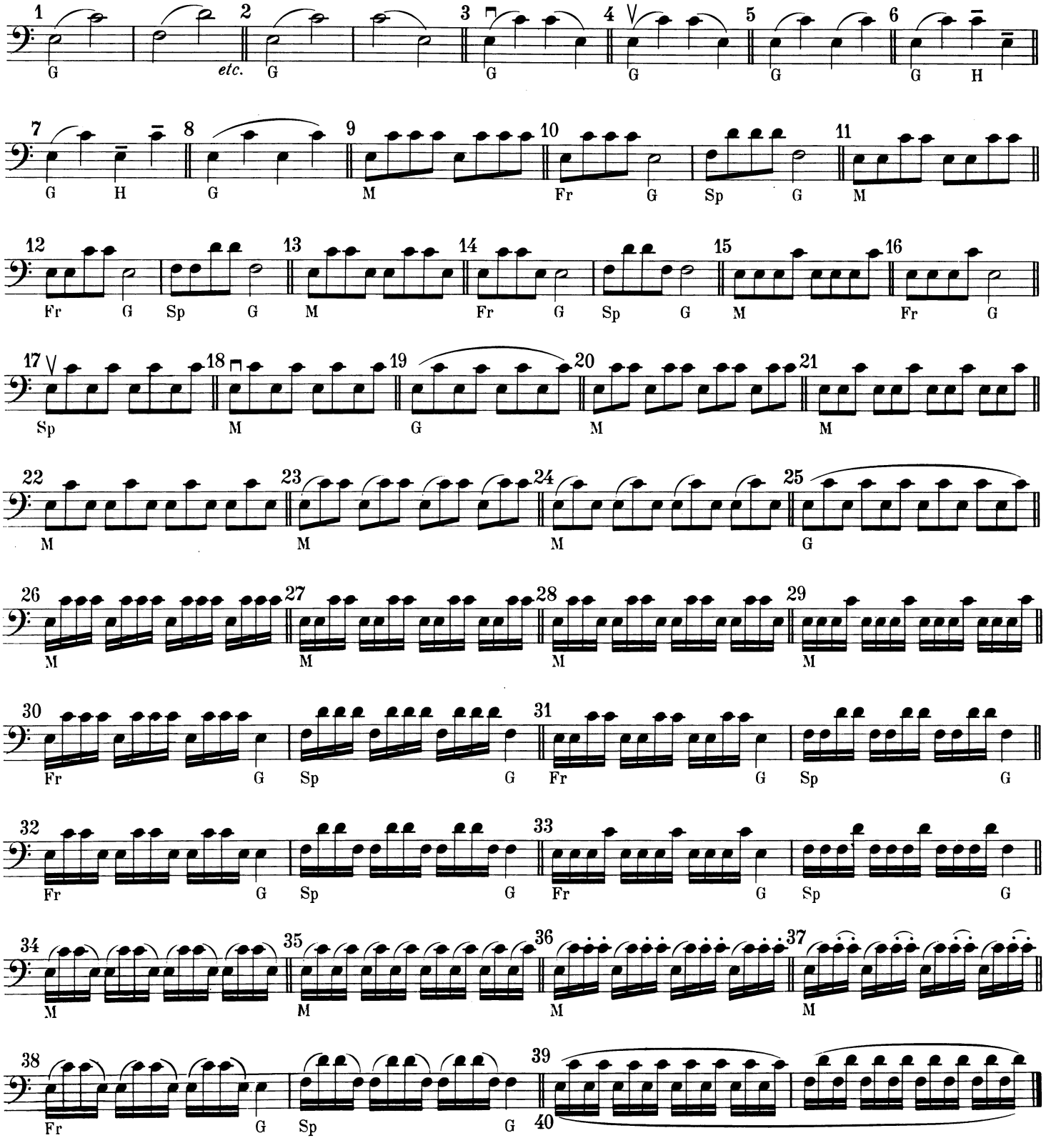
Übungen um die Geschmeidigkeit des Handgelenks zu entwickeln

Exercices pour développer la souplesse du poignet

Exercises for developing suppleness of wrist



Varianten *Variantes* Variations



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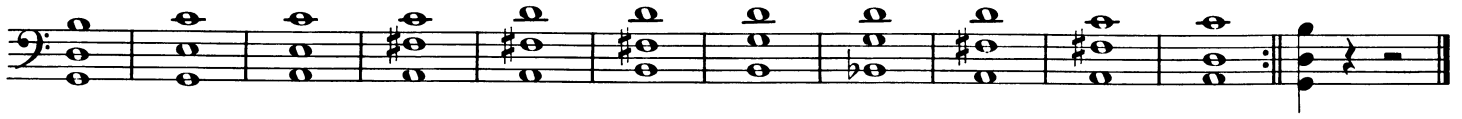
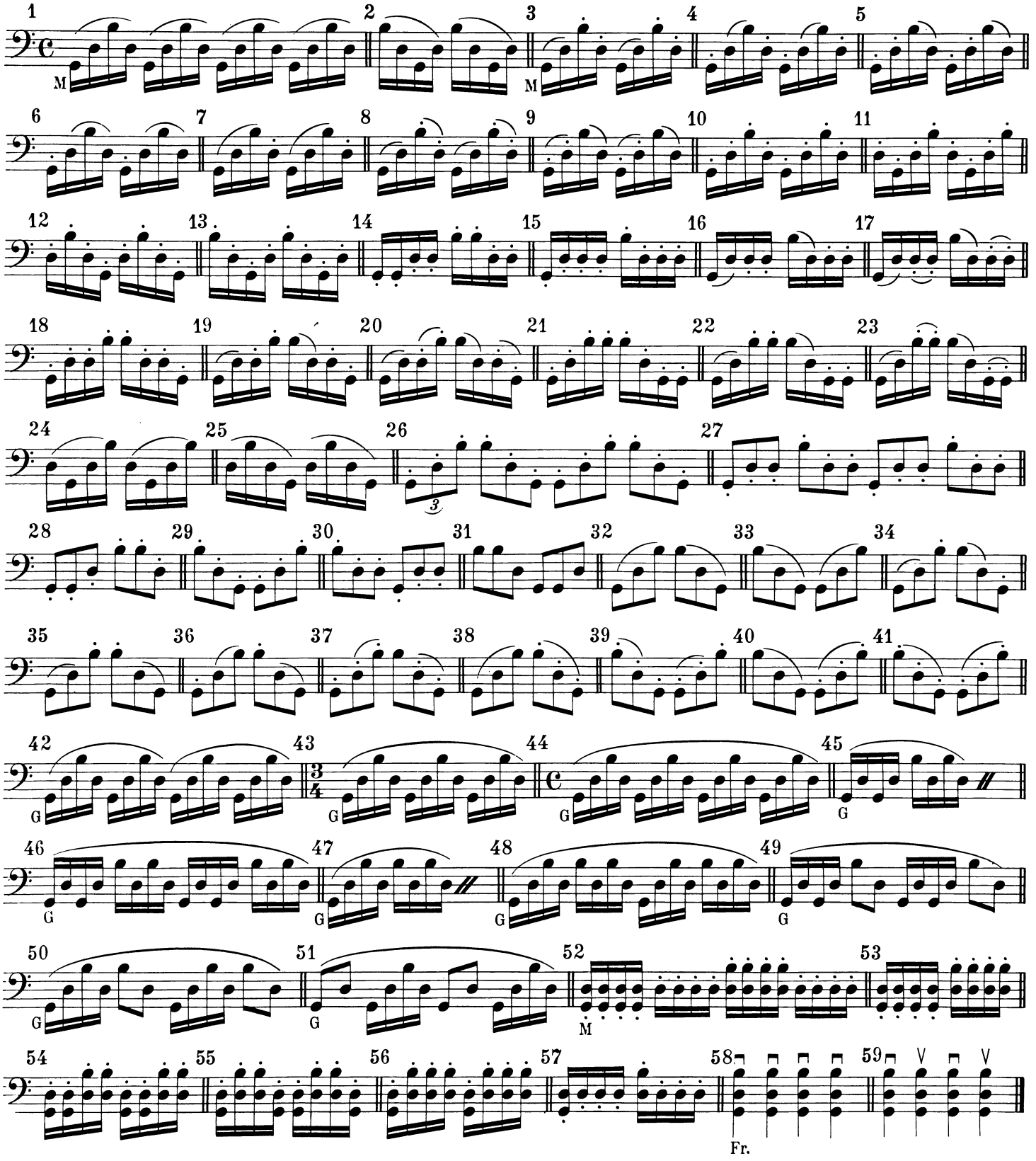
Übungen auf drei Saiten | **Exercices sur trois cordes** | Exercises on three strings



Varianten *Variantes* Variations



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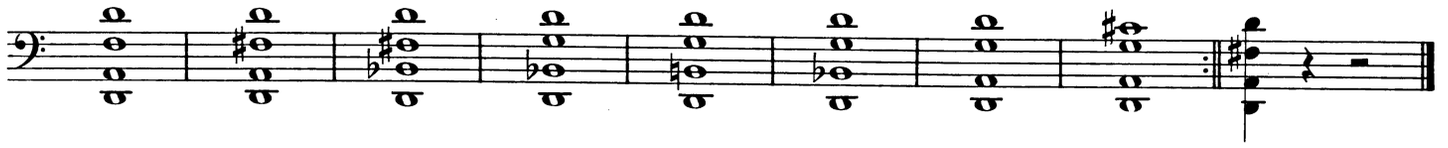
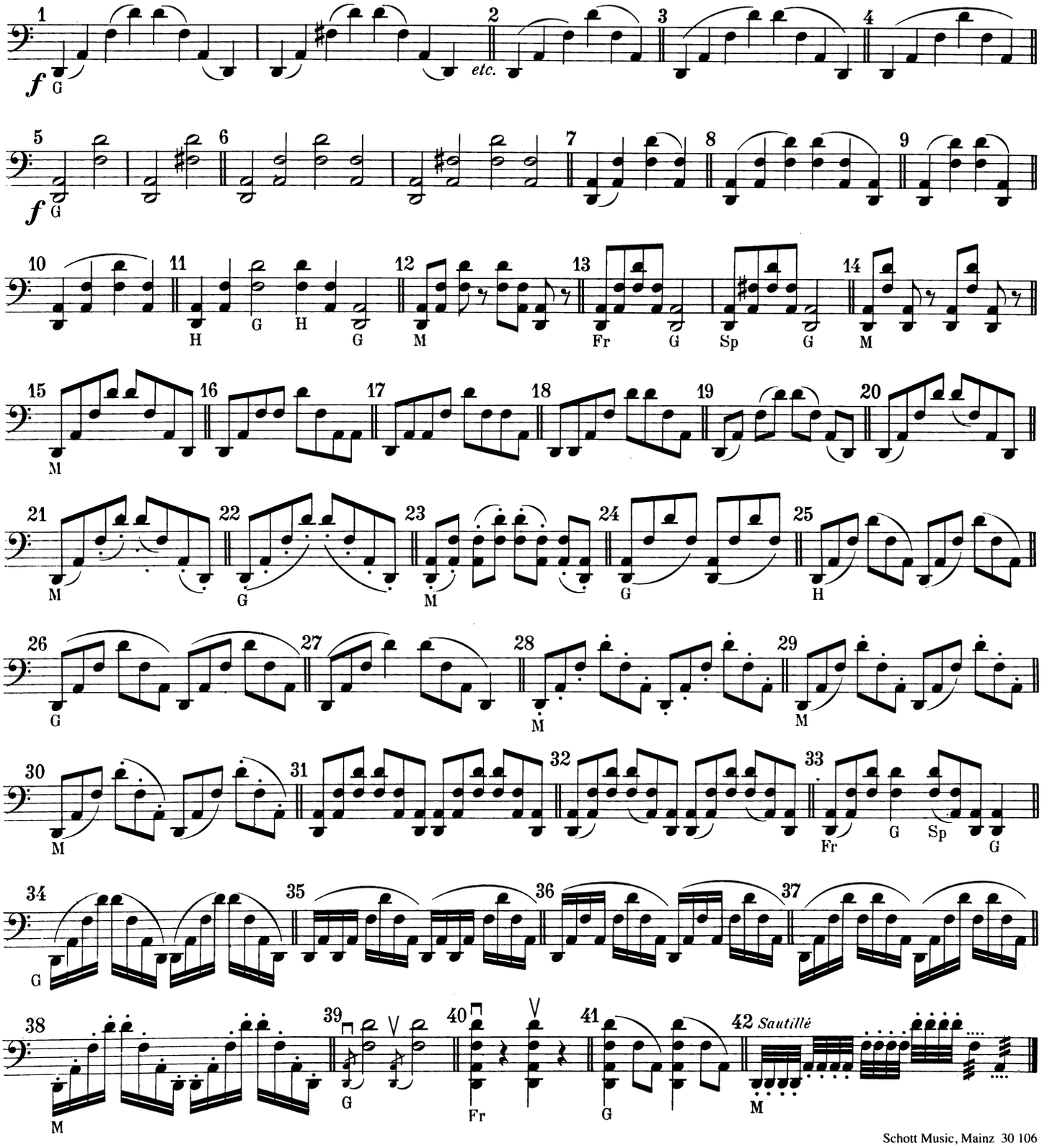
Übungen um die Kraft des Handgelenks zu entwickeln | **Exercices pour développer la force du poignet** | Exercises for developing the power of the wrist



Variante *Variantes* Variations