



Edition Schott

*Essential Exercises*

Louis R. Feuillard

1872 – 1941

# Daily Exercises

Tägliche Übungen  
Exercices journaliers

for Violoncello  
für Violoncello  
pour violoncello

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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.

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

- 1<sup>st</sup> Part Exercises in the neck positions
- 2<sup>nd</sup> Part Exercises in the whole compass of the cello
- 3<sup>rd</sup> Part Exercises in the thumb positions
- 4<sup>th</sup> Part Double stopping
- 5<sup>th</sup> 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 2<sup>te</sup> position 2<sup>nd</sup> position



3. Lage 3<sup>te</sup> position 3<sup>rd</sup> position



4. Lage 4<sup>te</sup> position 4<sup>th</sup> position



Ausführung  
Execution  
Execution



1 Lage 1<sup>re</sup> position 1<sup>st</sup> 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 1<sup>ère</sup> et 2<sup>e</sup> positions 1<sup>st</sup> & 2<sup>nd</sup> positions

Sheet music for Exercise 3, showing 24 measures of bassoon technique. The music is in common time, treble clef, and includes a key signature change from C major to F# minor. Measures 1-16 show 1<sup>ère</sup> and 2<sup>e</sup> positions with various fingerings (1, 2, 3, 4) and slurs. Measures 17-24 show 2<sup>e</sup> position with fingerings 1, 2, 3, 4.

## 4

1.u. 3. Lage 1<sup>ère</sup> et 3<sup>e</sup> positions 1<sup>st</sup> & 3<sup>rd</sup> positions

Sheet music for Exercise 4, showing 29 measures of bassoon technique. The music is in common time, treble clef, and includes a key signature change from C major to F# minor. Measures 1-16 show 1<sup>ère</sup> and 3<sup>e</sup> positions with various fingerings (1, 2, 3, 4). Measures 17-29 show 3<sup>e</sup> position with fingerings 1, 2, 3, 4.

2.u.3. Lage 2<sup>e</sup> et 3<sup>e</sup> positions 2<sup>nd</sup> & 3<sup>rd</sup> positions

30 1 2 31 1 2 32 1 3 2 1  
33 1 4 2 1 34 1 2 3 1 4 35 1 2 3 2 1  
36 1 2 3 4 37 1 4 2 3 1 38 1 3 2 1 2 4 1  
39 1 2 3 4 40 1 4 3 2 1 41 1 2 3 2 42 1 1 2 4  
43 1 2 3 4 44 1 4 2 3 45 1 2 2 1 46 1 3 2 4 (8)  
47 1 2 3 4 48 1 3 2 4 49 1 2 3 4 50 1 2 3 4

1.u.4. Lage 1<sup>re</sup> et 4<sup>e</sup> positions 1<sup>st</sup> & 4<sup>th</sup> positions

1 2 3 4 5 3 6 3 7 4 8 2 9 1 4 10 3 11 2 12 1 3 13 1 4 14 2 4 15 3 4 16 2 17 3 18 2 19 1 20

2. u. 4. Lage 2<sup>e</sup> et 4<sup>e</sup> positions 2<sup>nd</sup> & 4<sup>th</sup> 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<sup>e</sup> et 4<sup>e</sup> positions 3<sup>rd</sup> & 4<sup>th</sup> positions

41 42 43

44 45 46 47 48

49 50 51 52 53

54 55 56 57 58

59 60 61 62 63

## 6

1.u.5. Lage 1<sup>ere</sup> et 5<sup>e</sup> positions 1<sup>st</sup> & 5<sup>th</sup> positions

1 2 3 4 5 6 7 8 9 10 11 12 13 14  
III<sup>a</sup> IV<sup>a</sup>  
II<sup>a</sup>

2.u.5. Lage 2<sup>e</sup> et 5<sup>e</sup> positions 2<sup>nd</sup> & 5<sup>th</sup> positions

15 16 17 18 19 20 21 22 23 24 25 26  
III<sup>a</sup> IV<sup>a</sup>  
II<sup>a</sup>

3.u.5. Lage 3<sup>e</sup> et 5<sup>e</sup> positions 3<sup>rd</sup> & 5<sup>th</sup> positions

27 28 29 30 31 32 33 34 35 36 37 38  
III<sup>a</sup> IV<sup>a</sup>  
II<sup>a</sup>

4.u.5. Lage 4<sup>e</sup> et 5<sup>e</sup> positions 4<sup>th</sup> & 5<sup>th</sup> positions

39 40 41 42 43 44 45 46 47 48 49 50 51 52  
simile  
II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

## 7

1.u. 6. Lage 1<sup>ere</sup> et 6<sup>e</sup> positions 1<sup>st</sup> & 6<sup>th</sup> positions

1 2 3 4 5 6 7 8 9 10

IIa IIIa IVa

2.u. 6. Lage 2<sup>e</sup> et 6<sup>e</sup> positions 2<sup>nd</sup> & 6<sup>th</sup> positions

11 12 13 14 15 16 17 18

IIa IIIa IVa

3.u. 6. Lage 3<sup>e</sup> et 6<sup>e</sup> positions 3<sup>rd</sup> & 6<sup>th</sup> positions

19 20 21 22 23 24 25 26

IIa IIIa IVa

4.u. 6. Lage 4<sup>e</sup> et 6<sup>e</sup> positions 4<sup>th</sup> & 6<sup>th</sup> positions

27 28 29 30 31 32 33 34 35 36

IIa IIIa IVa

5.u. 6. Lage 5<sup>e</sup> et 6<sup>e</sup> positions 5<sup>th</sup> & 6<sup>th</sup> positions

37 38 39 40 41 42 43 44 45 46

IIa IIIa IVa

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 exercices dans tous les tons  
These exercises should be studied in all the keys



## 9

1                    2                    3                    4                    5  
 6                    7                    8                    9                    10

## 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.

## 10

Tonleitern durch 2 Oktaven

Gammes à deux octaves

Scales of 2 octaves

The musical score contains ten staves of scales for two-octave range, arranged in two columns of five. The first column includes C major (Doh), G major (Sol), C major (Doh), D major (Ré), and E major (Mi). The second column includes F# major (Fa), B major (Si), A major (La), G major (Sol), and F major (Fa). Each staff consists of two measures of eighth-note scales with various fingerings (1, 2, 3, 4) and dynamic markings like accents and slurs.

Fis  
Fa#  
F#

G  
Sol  
G

As  
Lab  
Ab

La  
A

B  
Sib  
Bb

H  
B

Akkorde durch 2 Oktaven

Arpèges à deux octaves

Arpeggios of 2 octaves

C  
D<sub>o</sub>  
C

Cis  
D<sub>d</sub>  
C<sup>#</sup>  
(b.)

D  
R<sub>e</sub>  
D

E<sup>#</sup>  
M<sub>b</sub>  
E<sup>b</sup>

E  
M<sub>b</sub>  
E

F<sup>#</sup>  
F<sub>a</sub>

F<sup>#</sup>  
F<sub>a</sub>

Fis  
Fa<sup>#</sup>  
F#

IIa.

G  
Sol  
G

As  
La<sup>b</sup>  
Ab

A  
La<sup>b</sup>  
A

B  
Si<sup>b</sup>  
Bb

H  
Si<sup>b</sup>  
B

## 12

Terzen

Tierces

Thirds

C dur  
*Do*  $\natural$   
C

Des dur  
*Ré*  $\flat$   
D $\flat$

D dur  
*Ré*  $\sharp$   
D

Es dur  
*Mi*  $\flat$   
E $\flat$

E dur  
*Mi*  $\sharp$   
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*  $\sharp$   
A

B dur  
*Si*  $\flat$   
B $\flat$

H dur  
*Si*  $\sharp$   
B

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 enchaîner les 8 mesures sans arrêt.*

### Exercises in all keys

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

C  
Doh  
C

Bassoon (Des)  
Double Bass (Des)

Trombone (Ré)  
Double Bass (Es)

Trombone (E)  
Double Bass (F)

F

Fis  
Fa  
F#

G  
Sol  
G

As  
Lab  
Ab

A  
La  
A

B  
Si  
B<sup>b</sup>

H  
Si  
B

The musical score consists of eight staves of music, each representing a different instrument or voice. The instruments are: Fis, Fa, F#, G, Sol, G, As, Lab, Ab, A, La, A, B, Si, B<sup>b</sup>, and H, Si, B. The score is written in a treble clef for most parts and a bass clef for others. The key signatures vary by staff, with some parts in two sharps, one sharp, and one flat. The tempo is indicated as 114 BPM for all staves.

## 14

Chromatische Übungen

Exercices chromatiques

Chromatic exercises

The section contains 12 staves of musical notation for bassoon, divided into three groups of four staves each by vertical bar lines. The notation consists of sixteenth-note patterns with fingerings (1, 2, 3, 4) and bowings. The first group (measures 1-4) starts in G major (Bass C-clef, 2 sharps) and moves to E major (Bass F-clef, 1 sharp). The second group (measures 5-8) starts in A major (Bass C-clef, 1 sharp) and moves to D major (Bass F-clef, no sharps or flats). The third group (measures 9-12) starts in E major (Bass F-clef, 1 sharp) and moves to A major (Bass C-clef, 1 sharp). Measure numbers 1 through 12 are placed above the staves.

Ausstreckung

Extensions

Extensions

The section contains 12 staves of musical notation for bassoon, divided into three groups of four staves each by vertical bar lines. The notation consists of sixteenth-note patterns with fingerings (1, 2, 3, 4) and bowings. The first group (measures 1-4) starts in G major (Bass C-clef, 2 sharps) and moves to E major (Bass F-clef, 1 sharp). The second group (measures 5-8) starts in A major (Bass F-clef, 1 sharp) and moves to D major (Bass C-clef, no sharps or flats). The third group (measures 9-12) starts in E major (Bass F-clef, 1 sharp) and moves to A major (Bass C-clef, 1 sharp). Measure numbers 1 through 12 are placed below the staves.

## 15

Übungen um die Geläufigkeit  
der Finger zu entwickeln

Man spiele mehrere Wiederholungen  
auf einen Bogen.

Beispiel  
*Exemple*  
*Example*

Exercices pour développer  
l'agilité des doigts

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

Exercises to develop the  
agility of the fingers

Repeat each bar several times in  
one bow.



C dur  
*Dō* 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* B

Es dur  
*Mi* E

As dur  
*La* A

Des dur  
*Re* D

*etc.*  
II<sup>a</sup> ..... III<sup>a</sup> ..... IV<sup>a</sup> .....

## 2. Teil

Übungen, die das Violoncell  
in seiner ganzen  
Ausdehnung umfassen

## 2<sup>e</sup> Partie

Exercices dans toute  
l'étendue du Violoncelle

## 2nd Part

Exercises  
in the whole compass  
of the Cello

16

The sheet music consists of ten staves of cello notation. Each staff begins with a different finger number (1 through 10) and shows a sequence of eighth-note patterns. The music is in common time and includes measure numbers 1 through 10.

Varianten Variantes Variations

The sheet music consists of seven staves of cello notation, labeled 1 through 7, representing variations of the previous exercise.

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

Scales of two octaves  
on one string  
with an alternative  
fingering

Fingersat A Doigté A Fingering A

B      Sib      Bb      C      H      Bb      B      C      D      Es

Fingersat B Doigté B Fingering B

B      Sib      Bb      C      H      Bb      B      C      D      Es

H      Bb      B      C      D      Es

C      D      Es

D      Es

Cis      D      C#

C#

D      D

D      D

Es      Mi b

E b

E  
M  
E

F  
Fa  
F

Fis  
Fa

G  
Sol  
G

As  
La  
A b

A  
La  
A

Chromatic Chromatique Chromatic

B

Akkorde durch zwei Octaven  
auf einer Saite

Arpèges à deux octaves  
sur une seule corde

Arpeggios of two octaves  
on one string

The sheet music consists of 12 staves, each representing a different note name and its corresponding position on a single string. The staves are arranged vertically, with each staff containing four measures of arpeggios. Fingerings (1, 2, 3, 4) are indicated above the notes in each measure. The notes are played in a continuous, flowing manner, creating a rhythmic pattern of eighth and sixteenth notes.

## 19

## Tonleitern

Die Tonleitern sind mit zweierlei Fingersätzen bezeichnet und zwar  
1.) mit dem meistenteils angewendeten (siehe N° 20)

2.) mit einem neuen Fingersatz, (siehe N° 19) der durch seine Einfachheit die Ausführung der Tonleitern erleichtert 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<sup>o</sup> Celui du N° 20 qui est le plus généralement employé

2<sup>o</sup> Celui du N° 19 est un nouveau doigté qui par sa simplicité facilitera l'exécution des gammes.

*Il suffira de se rappeler la place du 1<sup>er</sup> doigt au début de la gamme et ensuite de déplacer la main toutes les trois notes.*

1<sup>o</sup> Pour les gammes à 2 octaves le premier doigt est toujours sur la 1<sup>re</sup> note.

2<sup>o</sup> Pour les gammes à 3 octaves le premier doigt est toujours sur la 2<sup>e</sup> note.

3<sup>o</sup> Pour les gammes à 4 octaves le premier doigt est toujours sur la 3<sup>e</sup> 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° 20 (most generally used)

2. N° 19, a new fingering, which by its simplicity facilitates the execution of the scales.

It is sufficient to remember the position of the 1<sup>st</sup> finger at the beginning of the scale, then change position every three notes.

1) For scales of 2 octaves the 1<sup>st</sup> finger is always on the 1<sup>st</sup> note.

2) For scales of 3 octaves the 1<sup>st</sup> finger is always on the 2<sup>nd</sup> note.

3) For scales of 4 octaves the 1<sup>st</sup> finger is always on the 3<sup>rd</sup> note.

Scales of two octaves with the same fingering for all keys

Über die Tonleitern durch 2 Oktaven auf einer Saite siche N° 15.

Pour les gammes à deux octaves sur la même corde Voir N° 15.

For scales of 2 octaves on one string, see N° 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

The first section of the sheet music contains six staves of musical notation, each representing a different key signature. The keys are: C major (no sharps or flats), C minor (one flat), D major (one sharp), E major (two sharps), F major (one sharp), G major (no sharps or flats), A major (two sharps), B major (three sharps), and C major (two flats). Each staff shows a continuous sequence of eighth-note patterns across three octaves, with fingerings indicated by numbers 1 through 4 above the notes.

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

The second section of the sheet music contains six staves of musical notation, each representing a different key signature. The keys are: C major (no sharps or flats), C minor (one flat), D major (one sharp), E major (two sharps), F major (one sharp), G major (no sharps or flats), A major (two sharps), B major (three sharps), and C major (two flats). Each staff shows a continuous sequence of sixteenth-note patterns across four octaves, with fingerings indicated by numbers 1 through 4 above the notes.

## Moll Tonleitern

## Gammes mineures

## Minor Scales

Cis moll *Do* $\sharp$  *mineur* C $\sharp$  minor2 Oktaven  
2 octaves  
2 octaves

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

C moll *Do* $\flat$  *mineur* C minor3 Oktaven  
3 octaves  
3 octaves

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

1 1 1 1 1 1 1

## 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

*1<sup>e</sup> Pour les gammes à 4 octaves on peut employer les deux doigtés indiqués.*

*2<sup>e</sup> Pour les gammes à 3 octaves n'employer que le doigté placé au dessous des notes.*

## Scales of 3 &amp; 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.

The image shows 12 staves of music, each representing a different key signature. The keys are: C, C major, C minor, D major, D minor, E major, E minor, F major, F minor, G major, G minor, and A major. Each staff has two sets of fingerings: one set above the staff for 4-octave scales and one set below the staff for 3-octave scales. The fingerings are indicated by numbers 1 through 4 placed under specific notes. The music consists of eighth-note patterns with various rests and dynamic markings like 'ad libitum'.

*E*

*Mi*

*E*

*F*

*Fa*

*F*

*Fis*

*Fa*

*F*

*G*

*Sol*

*G*

The image shows a page of sheet music for a six-string guitar. It consists of eight staves, each representing a different string or tuning. The top staff is for the E string, followed by Mi, E, F, Fa, F, Fis, Fa, F, G, Sol, and G. Each staff contains a bass line and a treble line with sixteenth-note patterns. Fingerings are indicated above the notes, such as '1 3' or '2 1'. Some groups of notes are enclosed in dashed boxes, likely indicating specific techniques like hammer-ons or pull-offs.

As  
Lab  
Ab

A  
La  
A

B  
Si  
Bb

H  
Si  
B

Akkorde durch vier Oktaven

Arpèges à quatre octaves

Arpeggios of four octaves

C  
Do C

Cis  
Do♯ C♯

D  
Ré D

Es  
Mi♭ Eb

*(b)*

*E*  
*Mi*  
*E*

*F*  
*Fa*  
*F*

*I<sup>a</sup>*

*II<sup>a</sup>*    *I<sup>a</sup>*    *II<sup>a</sup>*

*Fis*  
*Fa*  
*F*

*III<sup>a</sup>*    *II<sup>a</sup>*

*G*  
*Sol*  
*G*

*II<sup>a</sup>*    *I<sup>a</sup>*

*I<sup>a</sup>*

*I<sup>a</sup>*

As  
Lab  
Ab

IIa I<sup>a</sup> IIb I<sup>b</sup>

La  
A

A  
A

La  
A

Si  
Bb

B  
Bb

H  
Si  
B

B

22

## Akkord-Übungen

### **Exercices en arpèges**

## Arpeggio Exercises

### Variante Variante Variation

A musical score for piano, page 10, showing Variation 13. The score consists of two staves. The top staff is in common time and B-flat major, featuring eighth-note patterns with dynamic markings like forte (f) and piano (p). The bottom staff is in common time and A-flat major, also with eighth-note patterns. Measure numbers 1 through 13 are indicated above the top staff, and measure numbers 1 through 13 are indicated below the bottom staff. The score concludes with an ellipsis followed by 'etc.'

A musical score for piano, showing two staves. The left staff uses a bass clef and has a key signature of one flat. The right staff uses a treble clef and has a key signature of one sharp. Measure 3 starts with a bass note followed by a series of eighth-note chords. Measure 4 begins with a bass note and continues the eighth-note pattern. Measure 5 starts with a bass note and continues the eighth-note pattern. Measure 6 starts with a bass note and continues the eighth-note pattern. Measure 7 starts with a bass note and continues the eighth-note pattern. Measure 8 starts with a bass note and continues the eighth-note pattern. Measure 9 starts with a bass note and continues the eighth-note pattern. Measure 10 starts with a bass note and continues the eighth-note pattern. Measure 11 starts with a bass note and continues the eighth-note pattern. Measure 12 starts with a bass note and continues the eighth-note pattern. Measure 13 starts with a bass note and continues the eighth-note pattern. Measure 14 starts with a bass note and continues the eighth-note pattern. Measure 15 starts with a bass note and continues the eighth-note pattern. Measure 16 starts with a bass note and continues the eighth-note pattern. Measure 17 starts with a bass note and continues the eighth-note pattern. Measure 18 starts with a bass note and continues the eighth-note pattern. Measure 19 starts with a bass note and continues the eighth-note pattern. Measure 20 starts with a bass note and continues the eighth-note pattern.

etc. Und so fort in allen Tonarten  
Continuer dans tous les tons  
Continue in all keys

A musical score for piano featuring four staves of music. The first staff uses a bass clef and a common time signature (indicated by a '4'). The second staff uses a treble clef and a common time signature. The third staff uses a bass clef and a common time signature. The fourth staff uses a treble clef and a common time signature. Measures 4 through 7 are shown, each consisting of two measures of music. Measure 4 starts with a bass note followed by a treble note. Measure 5 starts with a bass note followed by a treble note. Measure 6 starts with a bass note followed by a treble note. Measure 7 starts with a bass note followed by a treble note.

A musical score for piano, page 5, showing measures 11 and 12. The score is in 3/4 time, treble clef, and key signature of A major (no sharps or flats). Measure 11 starts with a sixteenth-note pattern (F#-G-A-G-F#) followed by eighth-note pairs (D-F#-E-C-B-A). Measure 12 begins with a sixteenth-note pattern (C-B-A-G-F#-E) followed by eighth-note pairs (D-F#-E-C-B-A).

A musical score for piano featuring a single melodic line. The music is in common time and uses a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns. Various dynamic markings are present, including '1' under several notes, 'etc.' (with a bracket), and a circled '3'. The score includes a key signature of one sharp (F#) and a tempo marking of 'P' (Presto).

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

Do  $\text{C}$   $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

Des-Cis  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

Ré-Dos  $\text{C}$   $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

Dó-C♯  $\text{C}$   $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

Fingersatz A Doigté A Fingering A

Fingersatz B Doigté B Fingering B

Des-Cis  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

Ré-Dos  $\text{C}$   $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

Dó-C♯  $\text{C}$   $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

C  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

B  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

A  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

G  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

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 Ré, Mib, Fa, Lab, Si b sont identiques à la gamme de Do. Les gammes de Mi b, Fa, Sol, La, Si sont identiques à la gamme de Do #.

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

Akkorde Arpèges Arpeggios

C  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

B  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

A  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

G  $\text{D}_{\text{F}} \text{E}$   $\text{F}_{\text{A}} \text{G}$   $\text{A}_{\text{B}} \text{B}_{\text{C}}$

## 3. Teil

Übungen mit Daumen-  
aufsatz3<sup>e</sup> PartieExercices aux positions  
du pouce

## 3rd Part

Exercises in the thumb  
positions

24

Ausführung  
Exécution  
Execution

Daumenlage  
Position du Pouce  
Position of the thumb

25

I  
II  
III  
IV

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



## 26

Tonleitern

Gammes

Scales

A *La* II<sup>a</sup> I<sup>a</sup> (b)

B *Sib* B<sup>b</sup>

H *St* B

C *Do* C

Cis *Do* C<sup>#</sup>

D *Re* D

E *Mi* E<sup>b</sup>

E *Mi* E<sup>#</sup>

F *Fa* F

Fis *Fa* F<sup>#</sup>

G *Sol* G

As *La* A<sup>b</sup>

## Akkorde

## Arpèges

## Arpeggios

A *La* *h* II<sup>a</sup> I<sup>a</sup>

B *Si* *b* *B*<sub>b</sub>

H *Si* *h* *B*

C *Do* *h* *C*

Cis *Do* *#* *C*<sub>#</sub>

D *Re* *d* *D*

E *Mi* *b* *E*<sub>b</sub>

E *Mi* *h* *E*

F *Fa* *h* *F*

Fis *Fa* *#* *F*<sub>#</sub>

G *Sol* *g* *G*

As *La* *b* *A*<sub>b</sub>

# 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.

# 4<sup>e</sup> Partie

## Doubles cordes

### 28

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

*Il faut tenir les rondes sans les jouer.*

A 1 2 3 4 5 6 7  
8 9 10 11 12 13 14

B 1 2 3 4 5 6 7 8

*Ausführung* *Execution* *Execution*

### 29

## Doppelgriffe

## Doubles cordes

## Double stopping

## Doppelgriffe mit ungleichen Notenwerten

Man spiele die Übungen 1 u. 2 sehr langsam, und zähle dazu; dann beschleunige man das Zeitmaß bis man zu 1<sup>bis</sup> und 2<sup>bis</sup> gelangt.

1 a. a. a. 1<sup>bis</sup>

## Valeurs inégales en doubles cordes

*Travailler les exercices 1 et 2 très lentement en comptant les temps puis accélérer le mouvement pour arriver aux 1<sup>bis</sup> et 2<sup>bis</sup>*

2 a. a. a. 2<sup>bis</sup>

## Unequal values in double stopping

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

30

## Terzen, Sexten und Oktaven

### Tierces, sixtes et octaves

### Thirds, sixths & octaves

1 Oktave 1 octave 1 octave

Sexten  
*Sixtes*  
Sixthes

A musical score for 'Toccata' by J.S. Bach, featuring ten staves of basso continuo music. The score is in common time and C major. The bassoon part consists of eighth-note patterns primarily on the first and third beats of each measure. Measures 1-4 are in C major. Measures 5-8 transition to G major. Measures 9-10 return to C major. Measure 10 concludes with a repeat sign and the instruction 'etc.'.

2 Oktaven 2 octaves 2 octaves

A musical score for bassoon, showing measures 2 through 4. The score consists of two staves. The first staff uses a bass clef and has measure numbers 2, 3, and 4 above it. The second staff uses a bass clef and has measure number 4 above it. The music features eighth-note patterns and rests. Measure 2 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 3 and 4 continue this pattern. Measure 4 ends with a repeat sign and a double bar line. The bassoon part concludes with a dynamic instruction "etc." at the end of measure 4.

3 Oktaven *3 octaves* 3 octave

### Tonleitern *Gammes* Scales

## Oktaver *Octaves* Octaves

A musical score for 'Tomtehorn dances' featuring a treble clef, a B-flat key signature, and common time. The score includes a section with a 3/3 time signature indicated by a bracket over three measures. The notes are primarily eighth and sixteenth notes, with some quarter notes. The page number '11' is visible at the bottom left.

### Terzen Tierces Thirds

A musical score for a three-part setting. The top staff is labeled "Terzen Tiertes Thirds". It consists of three staves: bass, tenor, and soprano. The bass staff has a bass clef, a B-flat key signature, and a common time signature. The tenor staff has a bass clef, an A-flat key signature, and a common time signature. The soprano staff has a soprano clef, an E-flat key signature, and a common time signature. The music features eighth-note patterns and rests. The score ends with an ellipsis (...).

#### Akkorde Arpèges, Arpeggios

A musical score page showing two staves of music for orchestra. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves have a key signature of one sharp (F#). The music consists of various notes and rests, primarily eighth and sixteenth notes, with some sixteenth-note patterns grouped together. The page number '10' is visible at the top right.

## Terzen *Tierces* Thirds

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). The time signature changes from common time to 2/4 in measure 12. The bassoon plays eighth-note patterns consisting of sixteenth-note pairs. Measure 11 ends with a bass clef, a B-flat, and a repeat sign. Measure 12 begins with a bass clef, a B-flat, and a 2/4 time signature. The score continues with a bass clef, a B-flat, and a 2/4 time signature, followed by the text "etc." at the end of the staff.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature changes from C major to G major at measure 10. Measures 1-9 show various chords and single notes, with fingerings indicated above the notes. Measure 10 begins with a bass note (G) and continues with a series of chords and single notes, also with fingerings. The score concludes with the instruction "etc." followed by a repeat sign.

31

## Natürliche und künstliche Flageolettöne

## Sons harmoniques naturels et artificiels

## Natural & Artificial harmonics

B

A musical score page showing two staves of music. The top staff is for strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for double bass. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The music consists of eighth-note patterns.

A musical note consisting of a treble clef symbol above four horizontal lines.

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 Spitz
H	Halber Bogen

Übungen für den rechten Arm

# 5<sup>e</sup> 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

Exercices pour le bras droit

32

# 5<sup>th</sup> 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

Exercises for the right arm

Varianten Variantes Variations

1 □ □ □ □ □ □ etc. 2 ▽ ▽ ▽ ▽ ▽ ▽ 3 G G G G H G H M M M M

7 G Sp G Fr G M M M G Sp G Fr 10 G Sp G Fr 11 G Sp G Fr

12 M M M M Fr G G G G Sp G Fr 16 G Sp G Fr

14 Fr G Sp G M M G Sp G Fr 18 G Sp G Fr 20 G G G G G G

17 M M G Sp G Fr G G G G Sp G Fr 21 G Sp G Fr

22 G staccato G G G M Sautillé 25 G G G G G G

26 M M Fr Fr Fr Fr 29 Fr Fr Fr Fr Fr Fr 30 Fr Fr Fr Fr Fr Fr

## 33

*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

G M G Sp G Fr  
M G Sp M G Sp  
M Fr G M Fr G  
M Fr G M Fr G  
Fr G Sp G M  
M Fr G Fr G Sp G M  
Fr G Sp G M  
M H Fr G  
M Fr G Sp G M  
Fr G Sp G M  
Fr G Sp G M  
Fr G Sp G M  
Fr G M

*M sautillé*      *M*      *M*      *staccato*

## 34

Übungen um die Geschmeidigkeit  
des Handgelenks zu entwickeln

Exercices pour développer  
la souplesse du poignet

Exercises for developing  
suppleness of wrist



Varianten Variantes Variations

1 2 3 4 5 6

G etc. G G G H

7 8 9 10 11

G H G M Fr G Sp G M

12 13 14 15 16

Fr G Sp G M Fr G Sp G M Fr G

17 18 19 20 21

Sp M G M Fr M

22 23 24 25

M M G Fr

26 27 28 29

M M G Fr

30 31

Fr G Sp G Fr G Sp G

32 33 34 35 36 37

Fr G Sp M Fr G Sp M

38 39 40

Fr G Sp G

Übungen auf drei Saiten

Exercices sur trois cordes

Exercises on three strings



## 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                  60

Fr.

## 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

The image shows a single page of a piano sheet music score. The music is arranged in two staves: a bass staff on the bottom and a treble staff on the top. The score consists of 42 numbered measures, starting from measure 1 at the top and ending at measure 42 at the bottom. Measure 1 begins with a dynamic of **f** and a tempo of **♩ = 60**. Measures 1 through 14 feature various rhythmic patterns and harmonic changes, with labels like "H", "G", "M", "Fr", and "Sp" placed below specific notes. Measures 15 through 28 continue the pattern, with labels "M" and "G". Measures 29 through 42 conclude the section, with labels "M", "Fr", "G", "Sp", and "G". Measure 42 is labeled *Sautillé*.