

ABBREVIATIONS

▢	<i>Down bow</i>
V	<i>Up bow</i>
G	<i>Whole length of bow</i>
M	<i>In Middle</i>
Fr	<i>At the nut</i>
Sp	<i>At the point</i>
H	<i>Half length of bow</i>
H.u.	<i>Lower half of bow</i>
H.o.	<i>Upper half of bow</i>
I	<i>1st String</i>
II	<i>2nd String</i>
III	<i>3rd String</i>
IV	<i>4th String</i>
ex.	<i>Extension</i>

ABRÉVIATIONS

▢	<i>Tirez l'archet</i>
V	<i>Poussez</i>
G	<i>Tout l'archet</i>
M	<i>Au milieu</i>
Fr	<i>Au talon</i>
Sp	<i>A la pointe</i>
H	<i>La moitié de l'archet</i>
H.u.	<i>La moitié inférieure</i>
H.o.	<i>La moitié supérieure</i>
I	<i>1^{ère} Corde</i>
II	<i>2^e Corde</i>
III	<i>3^e Corde</i>
IV	<i>4^e Corde</i>
ex.	<i>Extension</i>

ABKÜRZUNGEN

▢	<i>Herunterstrich</i>
V	<i>Hinaufstrich</i>
G	<i>Ganzer Bogen</i>
M	<i>In der Mitte</i>
Fr	<i>Am Frosch</i>
Sp	<i>An der Spitze</i>
H	<i>Halber Bogen</i>
H.u.	<i>Untere Hälfte</i>
H.o.	<i>Ohere Hälfte</i>
I	<i>1. Saite</i>
II	<i>2. Saite</i>
III	<i>3. Saite</i>
IV	<i>4. Saite</i>
ex.	<i>Ausstreckung</i>



The Studies having no indication of movement are to be practised slowly at first, then gradually faster but always evenly.

Les Etudes ne contenant aucune indication de mouvement doivent être travaillées d'abord très lentement, puis de plus en plus vite mais toujours très également.

Da die Etüden keine Tempoangaben enthalten, so sollen sie zuerst langsam gespielt werden, dann immer schneller. Man achte jedoch sehr auf die Gleichmässigkeit.



ÉTUDES DU JEUNE VIOLONCELLISTE

STUDIES OF THE YOUNG CELLIST

ETÜDEN DES JUNGEN CELLOSPIELERS

Study for the left hand. | *Etude pour la main gauche.* | *Etüde für die linke Hand.*

1

Variantes

Study of full length detached bowing. | *Etude du grand détaché.* | *Etüde für das Abstossen.*

Exécution: *etc.*

2

*Study for the right wrist
on two strings.*

*Etude pour le poignet droit
sur deux cordes.*

*Etüde für das rechte Handgelenk
auf zwei Saiten.*

3

Varian. s

1 2 3 4 5

G G G M Sp G Sp G Fr

Study for the left hand.

Etude pour la main gauche.

Etüde für die linke Hand.

4

Study for the ternary rhythm. | Etude de rythme ternaire. | Etüde des dreiteiligen Rythmus.

Moderato

5

*Study for the right wrist
with crossing strings.*

*Etude pour le poignet droit
avec changements de cordes.*

*Etüde für das rechte Handgelenk
mit Saitenwechsel.*

6

Variantes

*Study for the left hand,
with extensions.*

*Etude pour la main gauche,
avec extensions.*

*Etüde für die linke Hand,
mit Ausstreckung.*

7

Study for the right wrist.

Etude pour le poignet droit.

Etüde für das rechte Hand gelenk.

8

Variantes

Study for the bow.

Etude pour l'archet.

Etüde für den Bogen.

Allegro

9

Variante

Study for dotted notes.

Etude des notes pointées.

Etüde für punktierte Noten.

Exécution:

Moderato

10

Rythmical Study.

Etude rythmique.

Rythmische Etüde.

Andantino

11

Variantes

1	Moderato	2	Allegro
Hu. M Ho. Ho. M Hu.		M	

Double stopping.

Doubles cordes.

Doppelgriffe.

Lento

12

Study for the change of place
of the left hand (1st and 4th positions)

Etude pour le déplacement
de la main gauche
(1^{ère} et 4^e positions)

Etüde für das Auf- und Abrücken
der linken Hand (1. und 4. Lagen)

Andante

13

II I II I II

III

IV

III IV III

Study for the right wrist.

Etude pour le poignet droit.

Etüde für das rechte Handgelenk.

Allegro

14

M

Variantes

Study for the left hand.
(1st and 4th positions)

Etude pour la main gauche.
(1^{ère} et 4^e positions)

Etüde für die linke Hand.
(1. und 4. Lage)

15

Study of harmonic notes.

Etude des notes harmoniques.

Etude der Flageolettöne.

16

Moderato

mf

Rall.

Study for the bow.

Etude pour l'archet.

Etüde für den Bogen.

17 Moderato

Study for large detached bowing.

Etude du détaché large.

Etüde für das Breitstossen.

18 Molto lento

Study for the left hand.
(1st and 4th positions)

Etude pour la main gauche.
(1^{ère} et 4^e positions)

Etüde für die linke Hand.
(1. und 4. Lage)

19

Study for dotted notes.

Etude des notes pointées.

Etüde für punktierte Noten.

Allegro

20

Study for the left hand.
(1st and 2nd positions)

Etude pour la main gauche.
(1^{ère} et 2^e positions)

Etüde für die linke hand.
(1. und 2. Lage)

21

Study for the bow.

Etude pour l'archet.

Etude für den Bogen.

22

Andantino

p H.u. M H.o. H.o. M H.u. *simile*

mf

Rall. *Tempo*

f G Sp G Fr G Sp

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

Study for the left hand.
(1. 2. 3. and 4. positions)

Etude pour la main gauche.
(1^{ère} 2^e 3^e et 4^e positions)

Etüde für die linke Hand.
(1. 2. 3. und 4. Lage)

23

Study for the bow.

Etude pour l'archet.

Etüde für den Bogen.

24

Variantes

Study for the left hand. | *Etude pour la main gauche.* | *Etüde für die linke Hand.*

25 *Andantino* *mf* *G*

Rall. *f* *Rall.*

Rythmical Study. | *Etude rythmique.* | *Rythmische Etüde.*

26 *Allegro* *f* *G* *Sp* *G* *G* *Fr* *G* *simile*

cresc. *f*

Study of the changes of positions. | Etude des changements de positions. | Etüde der Lagewechsel.

Moderato

27

Variantes

Study for accuracy of sound. | Etude pour la justesse. | Etüde für die Richtigkeit des Tones.

Adagio

28

Study for the staccato.

Etude du staccato.

Etüde des Staccato.

Allegretto

29

Musical score for exercise 29, bass clef, 3/4 time. The piece is marked *Allegretto* and begins with a piano (*p*) dynamic. The score consists of five staves of music. The first staff starts with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features staccato patterns with various fingerings (1, 2, 3, 4) and articulations. The second staff continues the pattern with fingerings 1, 4, 1, 4. The third staff includes a first ending marked "I" and a second ending marked "II". The fourth staff has a first ending marked "1 ex. 3" and a second ending marked "1 ex. 3". The fifth staff concludes with a *pizz.* (pizzicato) marking.

Study for the left hand.

Etude pour la main gauche.

Etüde für die linke Hand.

30

Musical score for exercise 30, bass clef, C major, common time (C). The piece is marked *Allegretto*. The score consists of five staves of music. The first staff starts with a bass clef, a key signature of two sharps (F# and C#), and a common time signature. The music features staccato patterns with various fingerings (1, 2, 3, 4) and articulations. The second staff continues the pattern with fingerings 2, 4, 1, 4. The third staff includes a first ending marked "I" and a second ending marked "II". The fourth staff has a first ending marked "1 ex. 3" and a second ending marked "1 ex. 3". The fifth staff concludes with a *pizz.* (pizzicato) marking.

Study for springing bow. | *Etude du sautillé.* | *Etüde des springenden Bogens.*

31 *leggiere M*

Rythmic Study. | *Etude rythmique.* | *Rythmische Etüde.*

32 *Allegro moderato*

f Fr

*Study to develop the agility
of the left hand.*

*Etude pour développer l'agilité
de la main gauche.*

*Etüde um die Geläufigkeit der
linken Hand zu entwickeln.*

Vivace

33 *f*

*Study for springing bow
on two strings.*

*Etude du sautillé
sur deux cordes.*

*Etüde für springenden Bogen
auf zwei Saiten.*

34 *p leggiero M*

Variantes

Study for the Gruppetto.

Etude du Gruppetto.

Etüde des Doppelschlags.

35 **Vivace**
p M

Study at the nut of bow.

Etude au talon de l'archet.

Etüde auf dem Frosch des Bogens.

36 **Allegro**
f Fr

Variantes

*Study for the left hand
with 5th position.*

*Etude pour la main gauche
avec de la 5^e position.*

*Etüde für die linke Hand
mit fünfter Lage.*

37

Study for the bow on two strings. | Etude d'archet sur deux cordes. | Etüde für den Bogen auf zwei Saiten.

38

Variantes

Study for the left hand
with 6th position.

Etude pour la main gauche
avec de la 6^e position.

Etüde für die linke Hand
mit sechster Lage.

Moderato

39

39

Moderato

II

II

II

II

II

II

Rall.

Study for the bow.

Etude pour l'archet.

Etüde für den Bogen.

Allegro

40

40

Allegro

f Fr G Sp G Fr G Sp G

simile

41

Exercise 41 is a chromatic study in bass clef, 3/4 time. It consists of six staves of music. The first staff begins with a 0 (open string) and includes various fingering (1, 2, 3) and articulation (accents, slurs) markings. The second staff continues with similar patterns, including a '2 ex.' marking. The third and fourth staves feature more complex rhythmic and fingering patterns, with the third staff starting with a '3' and the fourth with a '4'. The fifth and sixth staves conclude the exercise with further chromatic runs and specific fingering instructions.

Study for the rapid change of place of the left hand.

Etude pour le déplacement rapide de la main gauche.

Etude für das rasche Auf- und Abrücken der linken Hand.

42

Exercise 42 is an Allegro study in bass clef, C major, 2/4 time. It consists of five staves of music. The first staff is marked 'Allegro' and 'f' (forte). The music features a rhythmic pattern of eighth notes with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings. The second staff includes a 'G' marking. The third and fourth staves continue the rhythmic pattern with different fingering and articulation. The fifth staff concludes the exercise with a 'IV' marking and a final cadence.

Arpeggios. | Arpèges. | Arpeggios.

43 **Andante**
mf

Study for chords on three strings. | Etude d'accords sur trois cordes. | Akkord Etüden auf drei Saiten.

44 **Moderato**
f *G* *sec* *simile*

Variantes

Mordent Study.

Etude du Mordant.

Mordent Etüde.

45

M

III

II

II

III

Rall.

II

Variantes

G Sp G Sp M M

Double stopping.

Doubles cordes.

Doppelgriffe.

46

Lento

mf

p

f

dim. e rall.

Study for the left hand.

Etude pour la main gauche.

Etüde für die linke Hand.

47

Variantes

M G Sp G Fr Hu. M H.o. M Hu.

Study for crossing strings.

Etude de changements de cordes.

Etüde für Saitenwechsel.

48

Thumb positions.

Positions du pouce.

Daumenaufsatz.

49 **Moderato**

Neck and Thumb positions.

Positions du manche et du pouce.

Hals- und Daumenlagen.

50 **Andante**

Arpeggios on three strings. | Arpèges sur trois cordes. | Arpeggien auf drei Saiten.

51

The musical score is written in bass clef with a 6/8 time signature. It begins with a treble clef and a '51' indicating the exercise number. The first staff starts with a 'G' chord. The music consists of arpeggiated patterns across three strings, with some patterns marked with fingerings (1, 2, 3) and accidentals (sharps, flats). The score is organized into measures, with some measures containing multiple arpeggiated notes. The score ends with a double bar line and a fermata on the final note.

*Scales and Arpeggios
in the thumb positions.*

*Gammes et Arpèges
aux positions du pouce.*

*Tonleitern und Arpeggios
mit Daumenaufsatz.*

52

The musical score consists of 11 staves of music. The first staff is in 3/8 time with a C-clef. The subsequent staves are in 2/4 time with a C-clef. The music features various scales and arpeggios in different keys, including major, minor, and augmented/diminished. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a final chord and a fermata.

Allegro

53

Exercise 53 is an Allegro piece in 2/4 time. It consists of six staves of music. The first staff is in bass clef with a key signature of one flat (B-flat) and a dynamic marking of *f* Fr. It features a series of eighth-note patterns with slurs and accents. The second staff continues the pattern with similar rhythmic motifs. The third staff is in bass clef with a key signature of one flat and a dynamic marking of *p* M, showing a change in texture with more complex rhythmic figures. The fourth staff is in treble clef with a key signature of one flat, continuing the rhythmic study. The fifth staff is in bass clef with a key signature of one flat and a dynamic marking of *f* Fr, returning to a simpler eighth-note pattern. The sixth staff is in bass clef with a key signature of one flat, concluding the exercise with a final rhythmic phrase.

Study for the change of place of the left hand in the higher positions.

Etude pour le déplacement de la main gauche aux positions élevées.

Etüde für das Auf- und Abrücken der linken Hand in höheren Lagen.

Lento

54

Exercise 54 is a Lento piece in 3/4 time. It consists of six staves of music. The first staff is in treble clef with a key signature of one flat and a dynamic marking of *f*, featuring a series of slurred eighth notes. The second staff continues the pattern with similar rhythmic motifs. The third staff is in bass clef with a key signature of one flat, showing a change in texture with more complex rhythmic figures. The fourth staff is in bass clef with a key signature of one flat, continuing the rhythmic study. The fifth staff is in treble clef with a key signature of one flat, returning to a simpler eighth-note pattern. The sixth staff is in treble clef with a key signature of one flat, concluding the exercise with a final rhythmic phrase.

Arpeggios on four strings. | Arpèges sur quatre cordes. | Arpeggien auf vier Saiten.

55

Variantes

Study in triplets for the left hand and the bow. | *Étude en triolets pour la main gauche et l'archet.* | *Etüde in Triolen für die linke Hand und den Bogen.*

56

(*) *Change the hand without lifting up the fingers.*
Déplacer la main sans lever les doigts.
Die Hand rücken ohne die Finger zu heben.

Variantes

*Study in semiquavers for
the left hand and the bow.*

*Etude en doubles croches pour
la main gauche et l'archet.*

*Etüde in Sechzehnteln für die
linke Hand und den Bogen.*

57

M III II II I

Variantes

M M

Study of the Pizzicato.

Etude du Pizzicato.

Etüde des Pizzicato.

58

Lento
pizz.

(*) pizz. arco

pizz.

(*) *{ Pizz. with the thumb, upwards.
Pizz. avec le pouce, de bas en haut.
Pizz. mit dem Daumen von unten hinauf.*

*{ Pizz. with the left hand.
Pizz. avec la main gauche.
Pizz. mit der linken Hand.*

Natural and Artificial harmonics.

Sons harmoniques naturels et artificiels.

Natürliche und Künstliche Flageolettöne.

Effet

59

I II III IV

Allegretto

I II III I II III

Exceptional extentions.

Surextentions.

Aussergewöhnliche Ausstreckungen.

60

Lento

(b)

III

END - FIN - ENDE