

# LA TECHNIQUE DU VIOLONCELLE

Huit Volumes d'Études progressives  
choisies, doigtées et annotées

par

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## Technic of the Cello

8 Volumes of progressive Studies  
selected, annotated, fingered by

**L. R. FEUILLARD**

## Cellotechnik

8 Hefte progressiver Etüden  
ausgewählt, begingert und bearbeitet von

**L. R. FEUILLARD**

**6**

PRIX NET: 12 FR.

LES ÉDITIONS MUSICALES  
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**EXPLANATION OF  
THE SIGNS EMPLOYED**

▢	<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>
I	<i>1<sup>st</sup> String</i>
II	<i>2<sup>nd</sup> String</i>
III	<i>3<sup>rd</sup> String</i>
IV	<i>4<sup>th</sup> String</i>
ex.	<i>Extension</i>



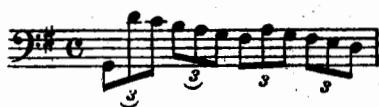



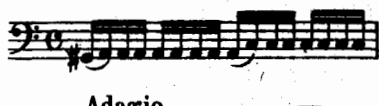


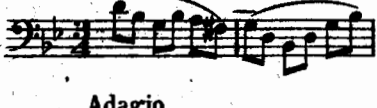

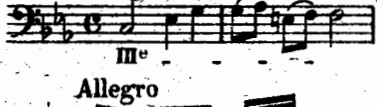

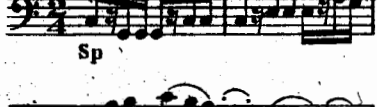
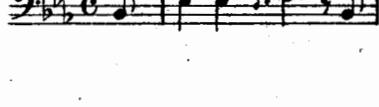
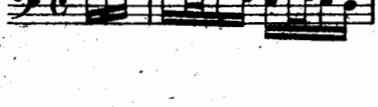
**EXPLICATION DES  
SIGNES EMPLOYÉS**

▢	<i>Tirez</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>
I	<i>1<sup>re</sup> Corde</i>
II	<i>2<sup>e</sup> Corde</i>
III	<i>3<sup>e</sup> Corde</i>
IV	<i>4<sup>e</sup> Corde</i>
ex.	<i>Extension</i>

**ZEICHENERKLÄRUNGEN**

▢	<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>
I	<i>1. Saite</i>
II	<i>2. Saite</i>
III	<i>3. Saite</i>
IV	<i>4. Saite</i>
ex.	<i>Ausstreckung</i>

**TABLE**

97		R. KREUTZER	105		J.-L. DUPORT
98		BERTEAU	106		J. DOTZAUER
99		J. OFFENBACH	107		C.-N. BAUDIOT
100		H.-E. KAYSER	108		J. DOTZAUER
101		I. FIORILLO	109		AJ. RODE
102		J.-F. MAZAS	110		I. FIORILLO
103		J.-L. DUPORT	111		J.-F. MAZAS
104		I. FIORILLO	112		J. S. BACH

# LA TECHNIQUE DU VIOLONCELLE

6<sup>e</sup> Volume

TECHNIC OF THE CELLO  
6<sup>th</sup> VOLUME

CELLOTECHNIK  
6. HEFT

PAR L. R. FEUILLARD

R. KREUTZER  
(1766-1851)

Exécution

1. 2. 3.

Moderato

97

Allegro

98

*f* M à la corde III

III

*f* *p*

*f*

*cres - cen - do* *f*

*f*

*p*

*cres - cen - do* *mf*



Allegretto scherzando

J. OFFENBACH  
(1819-1880)

99

*p leggiero simile*

*cres - cen - do f*

*di - mi - nu - en - do p*

*f p*

*cres -*

- cen - do *f*

dimi - nuen - do poco a poco -

*p*

*cres* - cen - do *f*

dimi - nuen - do poco a poco *pp*

Allegro

100

The musical score is written for a single melodic line, likely for a piano or violin. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro'. The score consists of 12 staves of music. The first staff starts with a dynamic of *p* and includes markings for 'M' and 'Sp'. The second staff has a dynamic of *p* and includes 'Sp' and 'simile'. The third staff has a dynamic of *f* and includes 'p'. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *f*. The tenth staff has a dynamic of *f*. The eleventh staff has a dynamic of *f*. The twelfth staff has a dynamic of *f*. The score concludes with a 'Coda' section marked 'Sp' and 'pp'. Various fingerings (1, 2, 3, 4) and articulation (>) are used throughout the piece.



I. FIORILLO  
(1715 - 1787)

101 **Adagio**  
*mf*

*cres. cen. do f*

**Allegro**  
*f*

Moderato

102

*mf*

This page of musical notation is for a bass instrument, likely a double bass or electric bass, and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by complex, flowing lines with numerous slurs and fingerings (1-4) indicated above the notes. Dynamics range from *pp* (pianissimo) to *f* (forte). Specific markings include *p*, *cres - cen - do f*, *cédez*, *p II*, *mf*, and *pp*. There are also several trills (*tr*) and triplets (*3*) marked throughout the piece. The notation includes various accidentals (sharps, flats, naturals) and rests. The word "cédez" appears twice, once at the top right and once in the lower middle section. The page is numbered "9" in the top right corner.

**103** **Allegro**

*p* *M leggiero* *simile*

III





Adagio

105

mf

tr

tr

tr

p

mf

cres - - cen - - do

f

p

f

Allegro

106



*p*

*mf*

*f*

*p*

II

H

Allegretto gracioso

107

II

III

III

cédez *pp*

Moderato

108

The musical score consists of ten staves of music. It begins with a dynamic marking of *mf* and a tempo of *Moderato*. The notation includes numerous slurs, fingering numbers (1, 2, 3, 4), and articulation marks. Roman numerals I, III, and IV are placed below the staves to indicate specific points in the piece. The score concludes with a *dim.* (diminuendo) and *rall.* (rallentando) section, ending with a *pp* (pianissimo) dynamic marking.

dim. e rall. pp

Allegro

109

*mf*

.II

II I 4 2 ex 4

1 ex 3 4

II

1 ex 3

II



Allegro

111

A la pointe  
At the point  
An der Spitze



Maestoso

112

*f* *p* *f* *p* *f* *cres - cen - do* *f* *p* *f* *p* *f* *cres - cen - do* *f* *rall.*