

# LA TECHNIQUE DU VIOLONCELLE

8 volumes d'études progressives

choisies, doigtées et annotées par

**L. R. FEUILLARD**

Professeur au Conservatoire National de Musique de Paris

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selected, annotated, fingered by

**L. R. FEUILLARD**

Professor at the Conservatoire National de Paris

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## Cellotechnik

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EXPLANATION OF  
THE SIGNS EMPLOYED

▢	<i>Down bow</i>
∨	<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>
∨	<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>
∨	<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

1		B. ROMBERG	11		F.-A. KUMMER
2		J. DOTZAUER	12		C. SCHRÖDER
3		B. STIASNY	13		J.-B. BRÉVAL
4		J.-L. DUPORT	14		J. DOTZAUER
5		J.-B. BRÉVAL	15		F.-A. KUMMER
6		J. DOTZAUER	16		J.-B. BRÉVAL
7		L.-R. FEUILLARD	17		J. DOTZAUER
8		J.-B. BRÉVAL	18		C. SCHRÖDER
9		J. DOTZAUER	19		J. DOTZAUER
10		BEETHOVEN	20		J. DOTZAUER



2

*Variante*

B. STIASTNY  
(1770 - 1831)

Andantino

3

The musical score is written for a bass clef instrument in 3/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a chord symbol of G. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *mf* and a chord symbol of H. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *mf* and a chord symbol of H. The ninth staff has a dynamic marking of *f*. The tenth staff ends with a dynamic marking of *f* and a *rall.* marking.

4

The musical score consists of ten staves of music in bass clef and 6/8 time. The first staff begins with a large number '4' on the left. The music is characterized by continuous eighth-note patterns, often grouped into pairs or triplets and connected by slurs. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) across the staves. Fingerings are indicated by numbers 1, 2, 3, and 4. The score concludes with a double bar line and a fermata over the final note.



Moderato

6 *mf* M *simile*

The main musical score consists of ten staves of music in bass clef, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with a dynamic of *mf* and a tempo of *M*. The word *simile* is written above the second staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals throughout, including sharps and flats. The piece concludes with a double bar line.

Variantes

The 'Variantes' section contains four short musical phrases, each on a separate staff in bass clef, 6/8 time. Each phrase is marked with a dynamic of *M*. The first phrase is marked with a '1', the second with a '2', the third with a '3', and the fourth with a '4'. Each phrase consists of a few measures of music, primarily using eighth and sixteenth notes.



L.-R. FEUILLARD

7

The musical score consists of ten staves of music, all in bass clef and 3/4 time. The first staff begins with a treble clef and a '7' above it. The music is characterized by continuous eighth-note patterns, often grouped in pairs or fours and connected by slurs. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a 'b' for a flat. The piece concludes with a final note on the tenth staff.

Exercices préparatoires

Allegretto

8

*f*

*p*

*f*

*p* *p* *cresc.* *f*

*cédez* *p*

*f*

*p* *cresc.* *f*

*dim. e rall.* *pp*

Moderato

9

*p* M *simile*

*simile*

*mf*

*f*

D'après BEETHOVEN  
(Fidelio: Acte II)

Moderato

10

*f* Fr *simile*

*p* Sp

*mf* M

Allegro

11

*f*

*p* Fr G Sp G

*p*

*p*

*p*

*p*

*p*

*p*

*ff*

*f*

V

V

# ETUDE POUR LE POIGNET DROIT

STUDY FOR THE RIGHT WRIST

ETÜDE FÜR DAS RECHTE HANDGELENK

C. SCHRÖDER  
(1822 - 1889)

12

*Variantes*

Allegretto

13

*f* Fr

FIN *p* M

(b) *f* G G

*p*

*mf*

*p*

*f*

§

D.C.

Moderato

14

(b)

*mf* G

*cédez*

*p*

*f*

*cresc.*

*f*

*rall.*

To

*mf*

*dim. e rall.*

*pp*



15

M

2

2 4 1 2 2 # 4 0 4 1

4 1 4 2 1 5

4 1 4 3

1 2 3 4 5  
M G G M M

*Variantes*

6 7  
G Sp G Fr Fr G Sp G

Exercices préparatoires

16

M.

FIN

D.C.

ÉTUDE

POUR DÉVELOPPER LA FORCE À LA POINTE DE L'ARCHET

STUDY FOR DEVELOPING THE POWER  
AT THE POINT OF THE BOW

ETÜDE ZUR ENTWICKELUNG DER KRAFT  
AN DER SPITZE DES BOGENS

J. DOTZAUER

17

Sp simile

Variantes

1 Sp 2 Sp 3 Sp

18 **Lento**  
*M à la corde* *simile* (#)

The first staff of music is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth and quarter notes, ending with a half note G2 marked with a sharp sign (#).

The second staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The third staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The fourth staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The fifth staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The sixth staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The seventh staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The eighth staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The ninth staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

The tenth staff continues the melody with quarter and eighth notes, including a flat sign (b) under a note.

*Variantes*

The variations section consists of three measures of music. The first measure is marked '1' and contains notes G, Sp, G, G, Fr, G. The second measure is marked '2' and contains notes G, Sp, G, Fr. The third measure is marked '3' and contains notes G, Fr, M.

Exercices  
préparatoires

Two staves of preparatory exercises in bass clef. The first staff contains a sequence of rhythmic patterns and chordal structures. The second staff continues with similar patterns, including some triplets and slurs.

Moderato

19

First staff of exercise 19 in bass clef, marked *mf*. It begins with a series of quarter notes and rests, followed by a half note and a quarter note.

Second staff of exercise 19 in bass clef, featuring fingerings (1, 2, 3, 4, 0, 3, 1, 1) and slurs over groups of notes.

Third staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

Fourth staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

Fifth staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

Sixth staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

Seventh staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

Eighth staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

Ninth staff of exercise 19 in bass clef, featuring slurs and dynamics, including a *mf* marking.

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