

PAUL BAZELAIRE

Professeur au Conservatoire National de Musique de Paris

La Technique du Violoncelle

En deux Recueils

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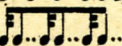



NOTES POUR LE TRAVAIL DE CET EXERCICE

- JUSTESSE**— Travail lent. Répéter dix fois chaque intervalle. Lire à l'avance. Analyser chaque intervalle avant de le franchir. Réalisation immédiate de l'extension. Hardiesse et souplesse de la main gauche.
- ARTICULATION**— Lever chaque doigt très haut. Frapper la corde avec force, la main restant immobile. Soigner particulièrement l'articulation des troisième et quatrième doigts.
- ÉGALITÉ**— Travailler avec les rythmes suivants 1)  2)  3)  4)  5) 
- DÉMANCHÉ**— Changer de position avec le maximum 1) de rapidité 2) de souplesse 3) de précision
- CLARTÉ**— Poser les doigts de la main gauche avec la première phalange très arrondie pour assurer la complète indépendance des cordes.
- SOUPLESSE**— Travailler 1) L'enchaînement du talon, les doigts légèrement écartés les uns des autres, le poignet et toutes les phalanges restant libres, l'archet ayant du jeu dans la main.
2) L'indépendance du poignet dans le changement de cordes.
3) La conduite de l'archet:
a) sans le concours du 2^e doigt.
b) sans le concours des 2^e et 3^e doigts.

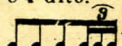




DIRECTIONS FOR THE PRACTICE OF THIS EXERCISE





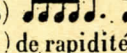
- INTONATION**— Practise slowly. Repeat each interval ten times. Always read in advance. Every interval should be thoroughly thought over before being performed. Move into the extended position immediately. Boldness and suppleness of the left hand.
- ARTICULATION**— Raise each finger very high. Bang the fingers vigorously without any motion of the hand itself. Being particularly careful as to the articulation of the third and fourth fingers.
- EVENESS**— Practise with the following rhythms 1)  2)  3)  4)  5) 
- SHIFTING**— Change position with the maximum 1) of rapidity 2) of suppleness 3) of preciseness
- CLEARNESS**— Place the fingers with the first phalanx of each well rounded in order to ensure the complete independence of the string.
- SUPPLENESS**— Practise 1) Joining at the nut with the fingers lightly distant from one another, the wrist and all the phalanges of the fingers remaining free, the bow held very loosely in the hand.
2) The independence of the wrist in passing from one string to another.
3) Guiding the bow:
a) without the help of the second finger.
b) without using the second and third fingers

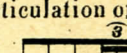




ADVERTENCIAS PARA EL TRABAJO DE ESTOS EJERCICIOS

- EXACTITUD DEL SONIDO**— Ejecución lenta. Repetir diez veces cada intervalo. Leer de antemano. Analizar cada intervalo, antes de ejecutarlo. Realización inmediata de la extensión. Firmeza y flexibilidad de la mano izquierda.
- ARTICULACIÓN**— Levantar muy alto cada dedo. Dejarlos caer con energía sobre la cuerda, conservando la mano inmóvil. Poner cuidado especialmente en la articulación de los dedos tercero y cuarto.
- IGUALDAD**— Ejercitarse con los ritmos siguientes 1)  2)  3)  4)  5) 
- CAMBIOS DE POSICIÓN**— Cambiar de posición con el máximo 1) de rapidez 2) de flexibilidad 3) de precisión
- CLARIDAD**— Colocar los dedos de la mano izquierda con la primera falange muy redondeada para asegurar la completa independencia de las cuerdas.
- FLEXIBILIDAD**— Ejercitarse en 1) El encañamiento del talón, los dedos ligeramente separados unos de otros, la muñeca y todas las falanges libres, el arco muy suelto en la mano.
2) La independencia de la muñeca en el cambio de cuerdas.
3) La propulsión del arco:
a) sin emplear el segundo dedo.
b) sin emplear los dedos segundo y tercero.

NORME PER L'ESECUZIONE DI QUESTO ESERCIZIO

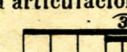


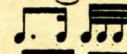
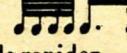
- GIUSTEZZA**— Esecuzione lenta. Ripetere dieci volte ogni intervallo. Leggere innanzi. Analizzare ogni intervallo, prima di eseguirlo. Stabilire immediatamente l'estensione. Arditamente e con elasticità della mano sinistra.
- ARTICOLAZIONE**— Alzare molto ogni dito. Percuotere la corda con forza, mantenendo immobile la mano. Curare particolarmente l'articolazione del 3^e e 4^e dito.
- EGUAGLIANZA**— Esercitarsi coi ritmi seguenti 1)  2)  3)  4)  5) 
- CAMBIAMENTO DI POSIZIONE**— Cambiare posizione colla massima 1) rapidità 2) scorrevolezza 3) precisione
- CHIAREZZA**— Collocare le dita della mano sinistra, con la prima falange molto arrotondata, onde assicurare la completa indipendenza delle corde.
- ELASTICITÀ**— Esercitarsi 1) Il tallone dell'arco dev'essere sostenuto con le dita leggermente distanziate le une dalle altre, libero stando il polso e tutte le falangi delle dita; nel mentre l'arco deve avere una certa libertà nella mano, evitando di formare un tutto rigido con essa.
2) L'indipendenza del polso nel cambiamento delle corde.
3) La condotta dell'arco:
a) senza il concorso del 2^o dito.
b) senza il concorso delle 2^e e 3^e dita.

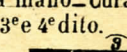




- JUSTESSE**— Travail lent. Répéter dix fois chaque intervalle. Lire à l'avance. Analyser chaque intervalle avant de le franchir. Réalisation immédiate de l'extension. Hardiesse et souplesse de la main gauche.
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EXERCICE JOURNALIER*

DAILY EXERCISE — EJERCICIOS DIAROS — ESERCIZI COTIDIANI

PAUL BAZELAIRE

Allegro

The score consists of ten staves of music in 2/8 time, starting with a piano (*p*) dynamic. The key signature has one sharp (F#). The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1-4 and 0 (open string). Some staves include specific technical markings such as *I^a*, *II^a*, and *III^a*. The piece concludes with a double bar line and repeat dots.

* Tiré de l'Intermezzo d'Akimenko (Editeur M.P. Belaïeff.),

EXERCICE JOURNALIER*

DAILY EXERCISE — EJERCICIOS DIAROS — ESERCIZI COTIDIANI

PAUL BAZELAIRE

Allegro

* Tiré de l'Intermezzo d'Akimenko (Editeur M.P. Belaïeff).

This page contains ten systems of musical notation for guitar, each consisting of two staves (bass and treble clefs). The notation includes notes, rests, and various fingerings indicated by numbers 1-4 and 0. Some systems are marked with 'IIa' and circled numbers 2 and 3. The music is written in a key with one sharp (F#) and a 2/4 time signature.

System 1: Bass clef, treble clef. Fingerings: 1 3, 4 1, 4 1, 4 1, 1 2, 4 1, 2 1, 4 2.

System 2: Bass clef, treble clef. Fingerings: 0 3, 2 1, 2 1, 4 1, IIa, 2 2, 8 2, 8 1, 4 1.

System 3: Bass clef, treble clef. Fingerings: 3 3, 4 3, 2 1, 2 1, 8 2, 1 0, 1 2, 4 3, 2 0.

System 4: [2] Bass clef, treble clef. Fingerings: 1 2, 1 4, 2 4, 2 1, 1 2, 1 4, 1 2, 4 1.

System 5: Bass clef, treble clef. Fingerings: 1 2, 1 4, 2 4, 2 1, 1 2, 1 4, 1 2, 4 1.

System 6: Bass clef, treble clef. Fingerings: 4 1, 1 3, 8 4, 4 1, 1 0, 0 4, 0 1.

System 7: Bass clef, treble clef. Fingerings: 4 1, 1 3, 8 4, 4 1, 1 0, 0 4, 0 1.

System 8: Bass clef, treble clef. Fingerings: 2 4, 0 1, 3 4, 0 1, 1 0, 4 3, 1 0, 4 3.

System 9: Bass clef, treble clef. Fingerings: 1 0, 4 3, 0 4, 8 1, 4 3, 1 0, 4 2, 1 4.

System 10: [3] Bass clef, treble clef. Fingerings: 4 0, 1 3, 4 0, 1 3, 3 1, 0 4, 8 1, 0 2.

System 11: Bass clef, treble clef. Fingerings: 1 4, 8 1, 2 1, 4 1, 2 4, 4 1, 8 4.

System 12: Bass clef, treble clef. Fingerings: 1 4, 8 1, 1 4, 3 1, 1 4, 3 1, 2 4, 2 1.

1 4 2 1 4 0 1 2 1 0 2 1 4 2 1 1

1 4 3 1 1 4 3 1 1 4 3 1 2 4 2 1

1 4 2 1 3 3 1 2 3 1 2 1 4 2 1 1

4 2 1 0 4 1 1 0 4 2 1 0 4 1 1 0

1 2 4 2 1 0 4 2 4 1 1 4 1 4 1 4

2 1 0 4 4 1 0 4 2 1 0 4 3 1 0 4

0 1 3 1 4 2 3 1 4 1 4 1 0 3 0 1

4 2 3 1 1 4 3 1 4 2 3 1 4 1 3 1

1 2 4 2 4 2 1 0 1 2 4 2 1 0 1 0

1 3 4 3 4 2 1 4 1 3 4 3 4 2 1 4

1 3 4 3 1 0 4 2 1 2 1 0 3 4 3 1

1 4 1 0 1 4 1 1 0 3 0 1 1 4 1 0

2 4 4 1 1 3 3 1 0 1 0 3 1 3 1 0

3 0 5 2 4 I^a 2 1 0 1 0 4

2 4 2 1 0 1 0 4 2 4 2 1 2 4 2 1

2 3 2 1 0 1 0 3 2 3 2 1

2 3 2 1 0 1 0 3 2 3 2 1

2 3 2 1 2 3 2 1 2 4 2 1

2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1

1 2 1 0 1 2 1 4 1 2 1 4 2 3 2 1

1 2 1 0 1 2 1 4 1 2 1 4 2 3 2 1

2 3 2 1 2 3 2 1 2 4 2 1 2 4 2 1

6 1 2 1 4 2 4 2 1 1 2 1 4 1 2 4 1

II^a 1 2 1 1 1 2 1 3 1 2 1 3

III^c

This page contains 12 staves of musical notation for guitar, written in G major. The notation includes various fretting techniques such as triplets, slurs, and specific fingering patterns. The piece is divided into sections labeled III^a, III^b, III^c, and I^a. A circled number '7' is present in the 10th staff. The notation is dense with notes and includes many fingering numbers (0-4) and slurs.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic patterns, fingerings, and articulations. Key markings include:

- Staff 1:** Fingerings 1 2, 3 2, 1 0, 1 4, 1 4. Includes a *III^a* marking.
- Staff 2:** Fingerings 3 1, 3 1, 4 1, 3 1, 3 1, 4 1, 3 1.
- Staff 3:** Fingerings 1 2, 4 2, 4 2, 2 1, 1 2, 4 2, 4 1, 3 1.
- Staff 4:** Fingerings 1 3, 4 3, 4 2, 1 3, 4 3, 3 1, 0 3. Includes a *II^a* and *I^a* marking.
- Staff 5:** Fingerings 0 1, 2 1, 0 4, 3 1, 0 1, 1 4, 1 0, 0 2, 0 3, 3 1, 0 0.
- Staff 6:** Fingerings 2 3, 3 1, 0 1, 1 0, 0 1, 0 2, 0 3, 3 1, 0 0. Includes a *III^a* marking.
- Staff 7:** A circled number **8** is at the start. Fingerings include 0 1, 0 2, 1 2, 1 0, 0 1, 0 2, 0 1, 0 2.
- Staff 8:** Fingerings include 2 3, 2 0, 0 1, 0 3, 2 3, 2 3, 1 2, 1 3.
- Staff 9:** Fingerings include 0 1, 0 2, 1 2, 1 0, 0 1, 0 2, 0 1, 0 2. Includes a *II^a* marking.
- Staff 10:** Fingerings include 2 3, 2 0, 0 1, 0 3, 2 3, 2 3, 1 2, 1 3.
- Staff 11:** Fingerings include 1 0, 1 0, 2 1, 0 2, 2 1, 1 0, 2 1, 0 2. Includes a *I^a* marking.
- Staff 12:** Fingerings include 3 2, 3 2, 1 0, 0 3, 0 3, 3 1, 0 3. Includes a *III^a* marking.

This page contains ten numbered sections of musical exercises for guitar, primarily consisting of sixteenth-note patterns. The exercises are arranged in staves, alternating between bass and treble clefs. Each exercise includes specific fingering instructions (e.g., 1, 2, 3, 4) and articulation marks such as accents (∩) and slurs. Section 9 is marked with a circled '9' and Section 10 with a circled '10'. The exercises are labeled with letters like I^a, II^a, and III^a. The notation includes various rhythmic values and dynamic markings.

The image displays a complex musical score for guitar, divided into two main sections, 11 and 12. Each section consists of multiple staves, with the first staff in each section being in treble clef and the others in bass clef. The music is written in a key with one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values (quarter notes, eighth notes, sixteenth notes) and is heavily ornamented with slurs and ties. Fingerings are indicated by numbers 1-4, and specific fretting techniques are marked with 'IIa', 'IIIa', and 'IVa'. There are also numerous 'Q' symbols, likely representing a specific guitar technique such as natural harmonics. Section 11 spans from measure 1 to 10, and section 12 spans from measure 11 to 20. The score concludes with a final measure in section 12 that features a series of rests.