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Ю. КЛЕНГЕЛЬ

ЕЖЕДНЕВНЫЕ УПРАЖНЕНИЯ

ДЛЯ ВИОЛОНЧЕЛИ

Тетрадь I

ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО „ИСКУССТВО“
МОСКВА 1939 ЛЕНИНГРАД

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ЕЖЕДНЕВНЫЕ УПРАЖНЕНИЯ ДЛЯ ВИОЛОНЧЕЛИ

ТЕТРАДЫ I

Упражнения для левой руки

39-67/33

Ю КЛЕНГЕЛЬ

1. 0 2 0 2

4 2 0 2

2 1 2 0

2 0 3 2

4 2 0 2

1 3 0 1

0 3 4 0

3 0 3 1

4. 1 0 3 0

4 0 3 2

This page contains 19 numbered exercises for bass guitar, each presented on a single staff. The exercises are as follows:

- Exercise 5:** A sequence of six measures, each containing a sixteenth-note scale with a slur and a fingering number (1, 2, 3, 4, 5) above it.
- Exercise 6:** A sequence of five measures, each containing a sixteenth-note scale with a slur and a fingering number (2, 1, b1, 2, 3, 4) above it.
- Exercise 7:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (3, 2, b1, 2) above it.
- Exercise 8:** A sequence of five measures, each containing a sixteenth-note scale with a slur and a fingering number (3, 4, 3, 2, 1) above it.
- Exercise 9:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (1, 0, 2, 3, 4) above it.
- Exercise 10:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (2, 1, b1, 2, 3, 4) above it.
- Exercise 11:** A sequence of three measures, each containing a sixteenth-note scale with a slur and a fingering number (3, 4, 3, 2, b1) above it.
- Exercise 12:** A sequence of five measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 13:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 14:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 15:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 16:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 17:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 18:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.
- Exercise 19:** A sequence of four measures, each containing a sixteenth-note scale with a slur and a fingering number (b1, 2, 3, 4, 3, 2, b1) above it.

20.

21

22.

23.

24.

25.

26.

27.

28.

29.

Exercise 29 consists of two staves of bass clef music. The first staff contains two measures: the first measure has a slur over notes with fingerings 1 and 2, and the second measure has a slur over notes with fingerings 1, 0, and 2. The second staff contains three measures: the first has a slur over notes with fingerings 1, 2, 3, 4, and 5; the second has a slur over notes with fingerings 3, 2, 1, and 2; the third has a slur over notes with fingerings 1 and 2.

30.

Exercise 30 consists of one staff of bass clef music with a slur over notes and fingerings 2, 3, 4, and 5.

31.

Exercise 31 consists of one staff of bass clef music with a slur over notes and fingerings 2, 3, 4, and 5.

32.

Exercise 32 consists of one staff of bass clef music with a slur over notes and fingerings 2, 3, 4, and 5.

33.

Exercise 33 consists of one staff of bass clef music with a slur over notes and fingerings 1, 2, 3, and 4.

34.

Exercise 34 consists of two staves of bass clef music. The first staff has a slur over notes with fingerings 1, 2, 3, and 4. The second staff has a slur over notes with fingerings 1, 2, 3, and 4.

35.

Exercise 35 consists of one staff of bass clef music with a slur over notes and fingerings 0, 2, 1, and 4.

Exercise 35 continues with two staves of bass clef music. The first staff has a slur over notes with fingerings 0, 3, 1, and 4. The second staff has a slur over notes with fingerings 0, 2, 1, and 4.

36.

Exercise 36 consists of three staves of bass clef music. The first staff has a slur over notes with fingerings 0, 3, 1, and 4. The second staff has a slur over notes with fingerings 0, 2, 1, and 4. The third staff has a slur over notes with fingerings 0, 3, 1, and 4.

37.

Exercise 37 consists of three staves of bass clef music. The first staff has a slur over notes with fingerings 0, 3, 1, and 4. The second staff has a slur over notes with fingerings 0, 2, 1, and 4. The third staff has a slur over notes with fingerings 0, 3, 1, and 4.

38.

Exercise 38 consists of three staves of bass clef music. The first staff has a slur over notes with fingerings 0, 2, 1, and 4. The second staff has a slur over notes with fingerings 0, 3, 1, and 4. The third staff has a slur over notes with fingerings 0, 2, 1, and 4.

Exercise 38 continues with three staves of bass clef music. The first staff has a slur over notes with fingerings 0, 3, 1, and 4. The second staff has a slur over notes with fingerings 0, 2, 1, and 4. The third staff has a slur over notes with fingerings 0, 3, 1, and 4.

39.

Exercise 39 consists of three staves of bass clef music. Each staff contains three measures of music. The first measure of each staff begins with a double bar line and a repeat sign. The notes are grouped by slurs, and various fingerings (0, 1, 2, 3, 4) are indicated above the notes. The key signature changes from one sharp (F#) to one flat (Bb) across the three staves.

40.

Exercise 40 consists of three staves of bass clef music. Each staff contains three measures of music. The first measure of each staff begins with a double bar line and a repeat sign. The notes are grouped by slurs, and various fingerings (0, 1, 2, 3, 4) are indicated above the notes. The key signature changes from one sharp (F#) to one flat (Bb) across the three staves.

41.

Exercise 41 consists of two staves of bass clef music. Each staff contains four measures of music. The first measure of each staff begins with a double bar line and a repeat sign. The notes are grouped by slurs, and accents are placed above the notes. The key signature is one flat (Bb).

42.

Exercise 42 consists of two staves of bass clef music. Each staff contains four measures of music. The first measure of each staff begins with a double bar line and a repeat sign. The notes are grouped by slurs, and accents are placed above the notes. The key signature is one flat (Bb).

43.

Exercise 43 consists of two staves of bass clef music. Each staff contains four measures of music. The first measure of each staff begins with a double bar line and a repeat sign. The notes are grouped by slurs, and accents are placed above the notes. The key signature is one sharp (F#).

44. ^{2 8}

45. ⁴

46. ^{3 4}

47. ^{a 0 1 2 4} ^{b 0 1 3 4} ^{c 0 1 2 4} ^{d 0 1 3 4}

48. ^a ^b ^c ^d

49. ^a ^b ^c ^d

50. ^a ^b ^c ^d

51. ^a ^b ^c ^d

52. ^a ^b ^c ^d

53. a b c d

54. a b c d

55. a b c d

56. a b c d

57. a b c d

58. a b c d

59. a b c

60. a b

61. a

b c d

62. a b c

63. **a** **b**

64. **c** **d** **a**

b **c** **d**

65. **a** **b** **c**

66. **d** **a** **b**

67. **c** **d** **a**

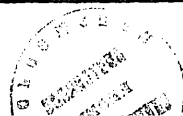
b **c** **d**

68. **a** **b** **c**

69. **d** **a** **b**

70. **c** **d** **a**

b **c** **d**



77. *a* *b*

78. *a* *b*

79. *a* *b*

80. *a*

80. *b*

80. *a*

80. *b*

81. *a*

81. *b*

82. *a*

82. *b*

83.

The musical score consists of ten systems of notation. The first seven systems are in bass clef (6/8 time), and the last three are in treble clef (6/8 time). The notation includes various chords, arpeggios, and melodic lines with fingerings (1-4) and accents. A repeat sign is present in the fourth system. The page number 16261 is at the bottom.

The image displays ten staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#) or one flat (Bb). The exercises consist of various rhythmic patterns, often involving eighth and sixteenth notes, with specific fingerings (1, 2, 3, 4) indicated above the notes. Slurs are used to group notes within measures or across measures. The exercises are arranged in a sequence, with some staves containing multiple measures of music. The notation is clear and detailed, suitable for a technical guitar exercise book.

Упражнения 1 83 играть также на струнах D, G и C

84.

85.

16261

The first section of the score consists of five staves of music. Each staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4. Slurs are used to group notes across measures. The first staff has fingerings 2 1, 1 0, 3 1, 3 1, and 4 0. The second staff has 4 1, 2 1, 3 1, 2 1, and 2 0. The third staff has 2 1, 4 1, 3 1, 4 1, and 3 1. The fourth staff has 4, 3, 4, 1, and 1. The fifth staff has 3 0, 4 1, 1 0, 4 2, and 3.

86.

The second section of the score starts at measure 86 and consists of seven staves of music. The notation continues with eighth notes and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. The first staff has fingerings 4 3, 4 3, 3 1, and 4 2. The second staff has 2, 4 1, 4 0, 4 1, and 4 3. The third staff has 4 3, 4 2, 2 1, and 2 1. The fourth staff has 2 1, 4 1, 4 1, 4 0, and 1 0. The fifth staff has 2 0, 2 0, 3 0, 3 1, and 4 1. The sixth staff has 4 2, 4 1, 4 2, 4 1, and 4 1. The seventh staff has 4 0, 4 0, 4 0, 3 0, and 3.

87.

Musical notation for exercise 87, consisting of six staves of bass clef music. Each staff contains five measures of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4) and slurs. The key signature is one sharp (F#) and the time signature is 3/4. The exercise involves a sequence of eighth notes and quarter notes, often grouped in pairs or fours.

88.

Musical notation for exercise 88, consisting of two staves of bass clef music. Each staff contains four measures of music. The notation includes slurs and fingerings (e.g., 0, 1, 2, 3, 4). The key signature is one sharp (F#) and the time signature is 3/4. The exercise involves a sequence of eighth notes and quarter notes, often grouped in pairs or fours.

89.

Musical notation for exercise 89, consisting of two staves of bass clef music. Each staff contains four measures of music. The notation includes slurs and fingerings (e.g., 0, 1, 2, 3, 4). The key signature is one sharp (F#) and the time signature is 3/4. The exercise involves a sequence of eighth notes and quarter notes, often grouped in pairs or fours.

90. a 0 1 b 0 1 b 0 1 b 0 1

b 0 1 0 1 0 1 0 1

91. a 1 2 1 2 1 2 1 2

b 1 2 1 2 1 2 1 2

92. a 0 1 b 0 1 b 0 1 b 0 1

b 0 1 0 1 0 1 0 1

93. a 0 1 b 0 1 0 1 0 1

b 0 1 0 1 0 1 0 1

94. a 1 2 1 2 1 2 1 2

b 1 2 1 2 1 2 1 2

95. *a* *b*

96. *a* *b*

97. *a* *b*

98. *a* *b*

99. *a* *b*

The image displays ten staves of musical notation for guitar, arranged vertically. Each staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, stems, beams, and slurs. Fingering numbers (1-4) are placed above or below notes to indicate which finger should be used. Some notes are marked with an accent (>) or a breath mark (v). The staves are labeled with letters: 'i', 'k', '102', 'a', 'b', 'c', 'd', 'e', 'f', 'g', and 'h'. The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a technical exercise or a piece of music designed for guitarists.

i 2 8 b 2 8 b 2 8 b

k 2 3 b 2 3 b 2 3 b

103.

a b 2 3 b 1 2 3 b 1 2 3 b 1 2 3 b

d 1 8 b 1 8 b 1 8 b 1 8 b

g 1 2 4 2 b 1 2 4 2 b 1 2 4 2 b

k 1 3 4 3 l 1 3 4 3 m 1 3 4 3

104.

a 2 b 1 2 3 b 2 b 1 2 3 b 2 b 1 2 3 b

d 3 b 1 3 b 1 3 b 1 3 b 1 3 b 1 3 b

g 2 b 1 2 4 b 1 2 4 b 1 2 4 b 1 2 4 b

k 3 1 3 4 l 3 1 3 4 m 3 1 3 4

105.

The page contains ten staves of musical notation for guitar, numbered 105. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a continuous, flowing style with many slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are also some '0' and '8' markings, likely representing natural harmonics or specific fret positions. The notation is dense and complex, typical of advanced guitar technique exercises or a specific style of music.

The image displays ten staves of musical notation for a bass line. Each staff contains three measures of music. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature and time signature are not explicitly stated but are implied by the notes and rests. The page number '23' is in the top right corner.

106.

This page contains ten staves of musical notation for exercise 106. The notation is written in bass clef and consists of continuous eighth-note patterns. The first staff begins with a treble clef and the number '106.' followed by a key signature of one flat (B-flat) and a time signature of 2/4. The exercise is divided into ten staves, each containing three measures. Fingerings are indicated by numbers 0, 1, 2, 3, 4, and 8. Accidentals, including flats (b) and sharps (#), are used throughout to change the key signature and create chromatic movement. The piece concludes with a double bar line at the end of the tenth staff.

This page of musical notation is for a bass guitar, consisting of ten staves of music. Each staff contains three measures of music, with various fret numbers and fingerings indicated. The notation includes a variety of chords and melodic lines, often spanning multiple frets. Fingerings are indicated by numbers 1, 2, 3, and 4. Some measures include a circled 'v' or 'o' above the staff. The key signature changes throughout the piece, with flats and sharps appearing. The bottom of the page features the number 16261.

107

a 

b 

c 

d 

108

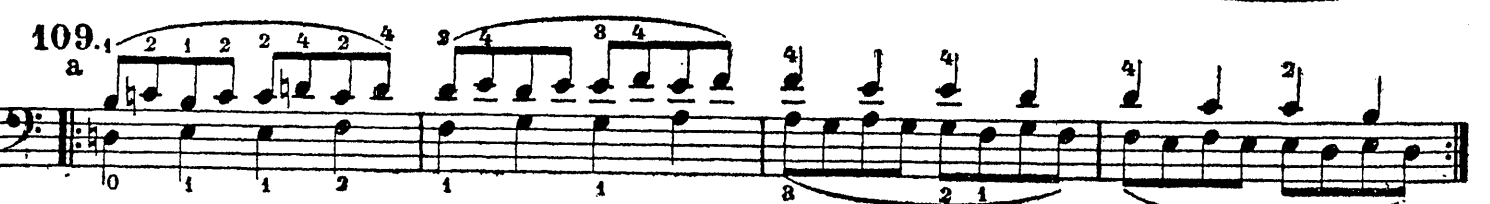
a 


b 

c 

d 

109

a 

b 

c

d

110 a

b

c

d

111 a

b

112 a

c

113

114.

115.

116.

117.

Exercise 117 consists of four systems of musical notation, each with two staves. The first staff of each system contains a melodic line with slurs and fingerings (1, 2, 3, 4). The second staff contains a bass line with slurs and fingerings (2, 4, 4, 4, 3, 2). The systems are labeled with letters 'a', 'b', 'c', and 'd' at the beginning of the second staff. The key signature is one sharp (F#).

118.

Exercise 118 consists of two systems of musical notation, each with two staves. The first staff of each system contains a melodic line with slurs and fingerings (2, 4, 4, 4, 4, 4, 4, 4). The second staff contains a bass line with slurs and fingerings (2, 4, 4, 4, 4, 4, 4, 4). The systems are labeled with letters 'a' and 'b' at the beginning of the second staff. The key signature is one sharp (F#).

119.

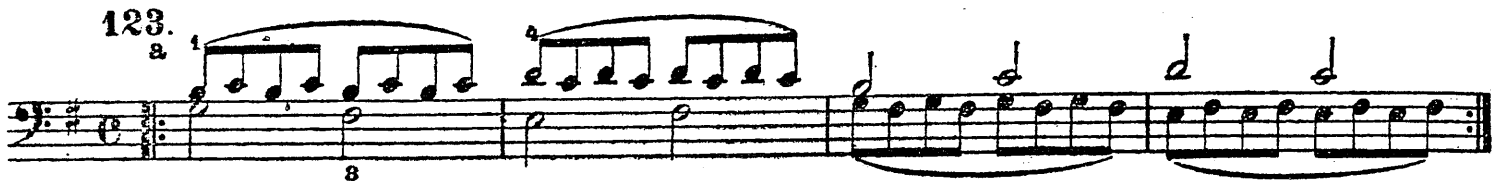
Exercise 119 consists of two systems of musical notation, each with two staves. The first staff of each system contains a melodic line with slurs and fingerings (1, 2, 2, 2, 1, 1, 1, 1). The second staff contains a bass line with slurs and fingerings (2, 4, 4, 4, 2, 2, 2, 2). The systems are labeled with letters 'a' and 'b' at the beginning of the second staff. The key signature is one sharp (F#).

120.

Exercise 120 consists of two systems of musical notation, each with two staves. The first staff of each system contains a melodic line with slurs and fingerings (0, 1, 1, 1, 1, 1, 1, 1). The second staff contains a bass line with slurs and fingerings (2, 4, 4, 4, 4, 4, 4, 4). The systems are labeled with letters 'a' and 'b' at the beginning of the second staff. The key signature is one sharp (F#).

121. 

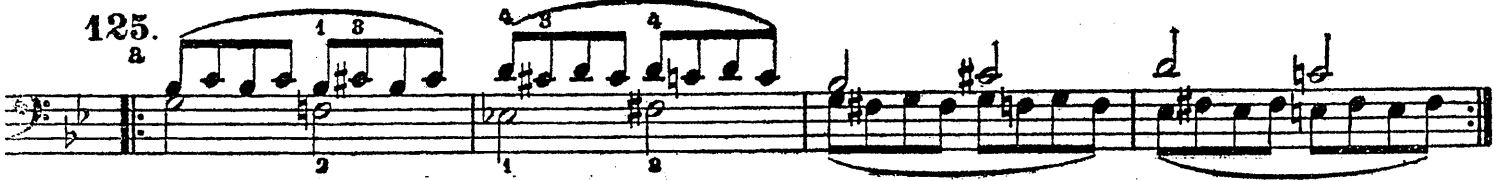
122. 

123. a 

b 

124. a 

b 

125. a 

b 

126. a 

b 

The image displays a series of musical exercises in bass clef, numbered 127 through 135. Each exercise is written on a single staff with a key signature of one sharp (F#). Exercises 127 and 128 consist of continuous eighth-note runs. Exercises 129 and 130 feature eighth-note patterns with occasional rests and slurs. Exercises 131, 132, and 133 are shorter pieces, often ending with a double bar line and repeat dots. Exercise 134 is divided into two parts, 'a' and 'b', with specific fingerings (1-4, 2, 3, 8, 9) indicated. Exercise 135 is a continuous eighth-note run. Various musical notations such as slurs, accents, and dynamic markings (e.g., 'b') are used throughout the score.

Упражнения 84 - 135 играть также на струнах D и G, и на струнах G и C