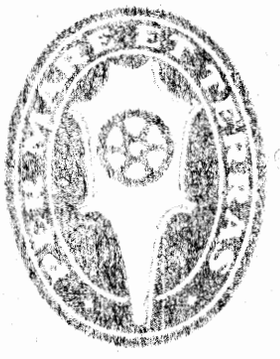
A. PIATTI

Violoncello-Schule

Violoncello-Method



EDITION SCHOTT

No. 970

149437

EDITION SCHOTT
No. 970

VIOLONCELLO SCHULE

Auszug aus den instruktiven Werken von

Dotzauer, Duport, Kummer,
Lee, Romberg etc.

Herausgegeben
und erweitert von

A. PIATTI

Neue Ausgabe von W. E. WHITEHOUSE und R. V. TABB

B. SCHOTT'S SÖHNE, MAINZ

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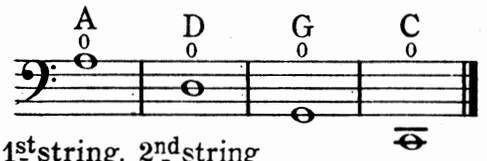
THE OPEN STRINGS OF THE VIOLONCELLO
DIE LEEREN SAITEN DES VIOLONCELLOS

The Zero(o) indicates that the open string is to be played



1st string. 2nd string
I. Saite. II. Saite 3rd string. 4th string
III. Saite. IV. Saite

Das Zeichen(o) bedeutet das Anstreichen der leeren Saite

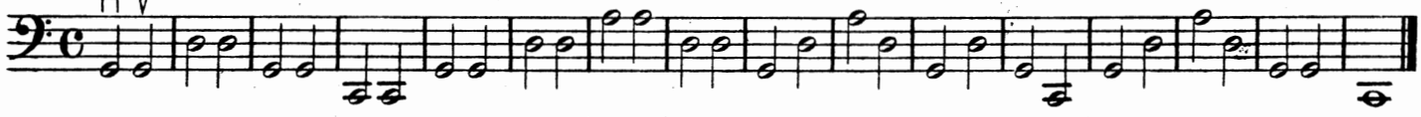
⊓ = The down bow
V = The up bow

⊓ = Abstrich
V = Aufstrich

EXERCISES ON THE OPEN STRINGS
UEBUNGEN AUF DEN LEEREN SAITEN

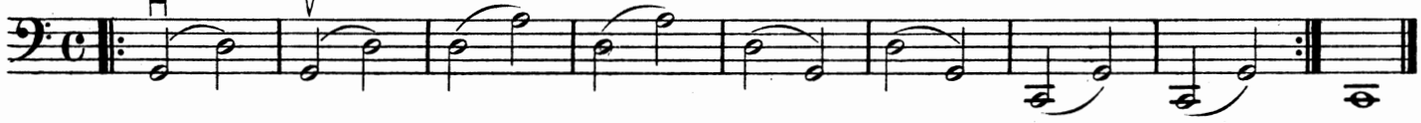
The whole bow is to be used
Mit ganzem Bogen

1



Use half the bow on each minim
Auf jede halbe Note die Hälfte des Bogens

2



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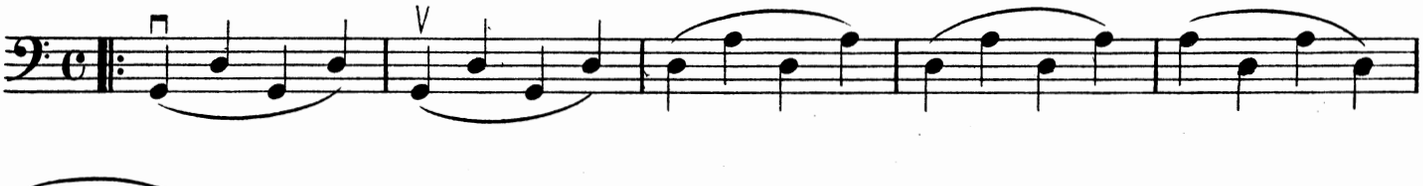

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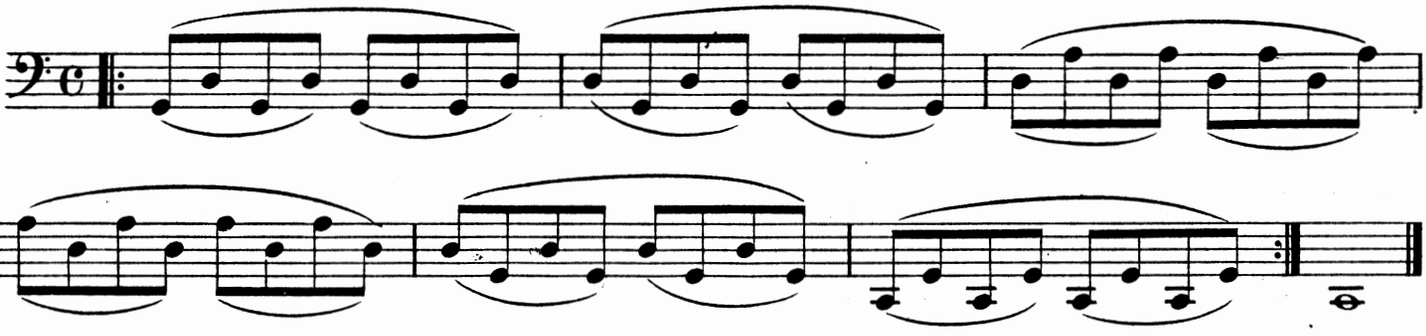
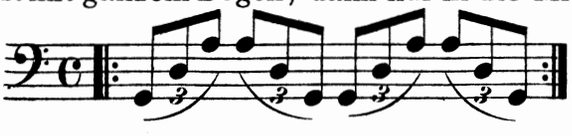


To be played first with the whole bow, and then with the middle of the bow
Zuerst mit ganzem Bogen, dann nur in der Mitte des Bogens

5

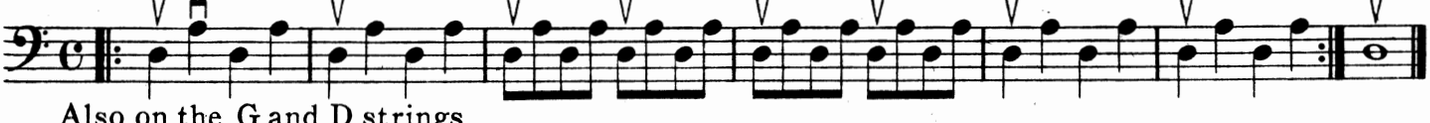


The whole bow to be used
Mit ganzem Bogen

6

To be played with the point of the bow
An der Spitze des Bogens

7



Also on the G and D strings
Ebenso auf der G und D Saite

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THE LEFT HAND

Place the thumb, without bending the knuckle, at the back of the neck, making a right angle with the same, so that it comes opposite the space between the first and second fingers.

The fingers must be rounded so that the pressure is on the tips, with the exception of the first finger which is only slightly rounded, the point of pressure being not on the tip, but more towards its right side.

The knuckles of the hand should be well away from, but in a parallel line with, the A string

DIE LINKE HAND

Der Daumen wird ausgestreckt auf der Rückseite des Halses angelegt, zu diesem einen rechten Winkel bildend, gegenüber dem Zwischenraum zwischen dem 1. und 2. Finger.

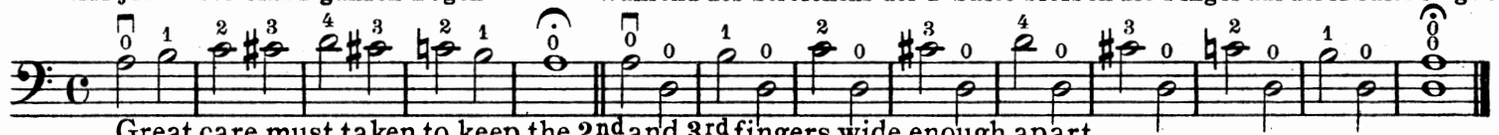
Die Finger müssen rund sein, so dass der Druck aus den Fingerspitzen kommt, mit Ausnahme des ersten Fingers, welcher nur leicht gebogen ist; der Punkt des Druckes ist bei diesem nicht an der Fingerspitze, sondern etwas seitwärts rechts.

Die Knöchel sollen hochstehen aber immer in paralleler Linie mit der A-Saite

The A string
Die A Saite

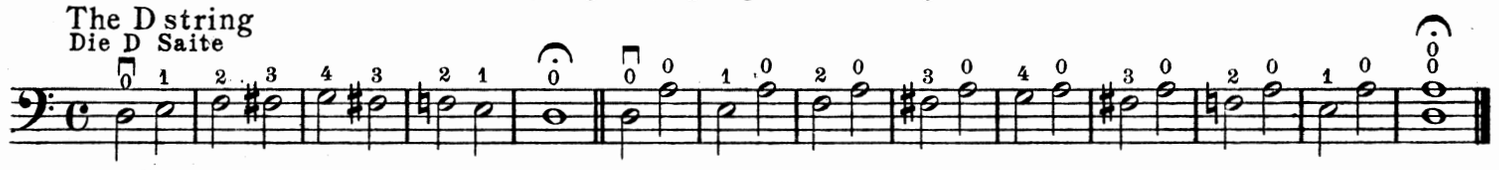
Use the whole bow for each note
Auf jede Note einen ganzen Bogen

The fingers must be kept down whilst the open string is being played
Während des Streichens der D Saite bleiben die Finger auf der A Saite liegen

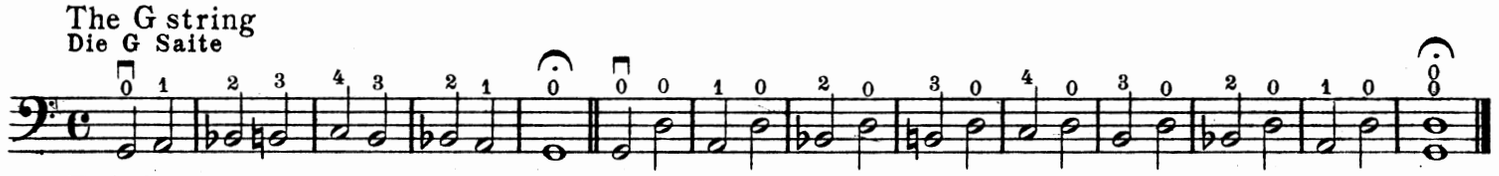


Great care must taken to keep the 2nd and 3rd fingers wide enough apart.
Man achte darauf, dass der 2. und 3, Finger weit genug von einander getrennt sind.

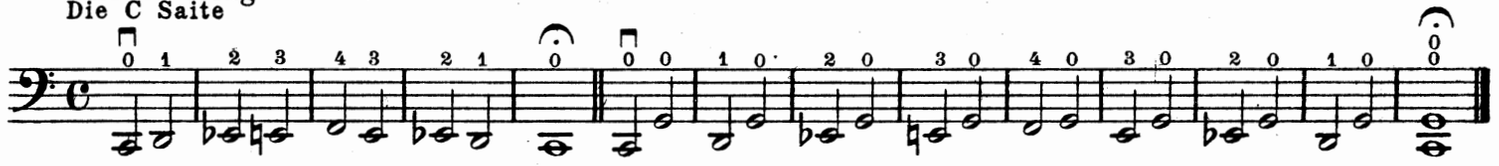
The D string
Die D Saite



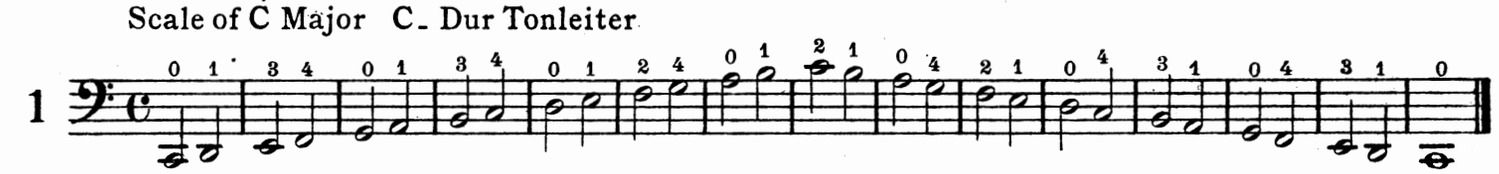
The G string
Die G Saite



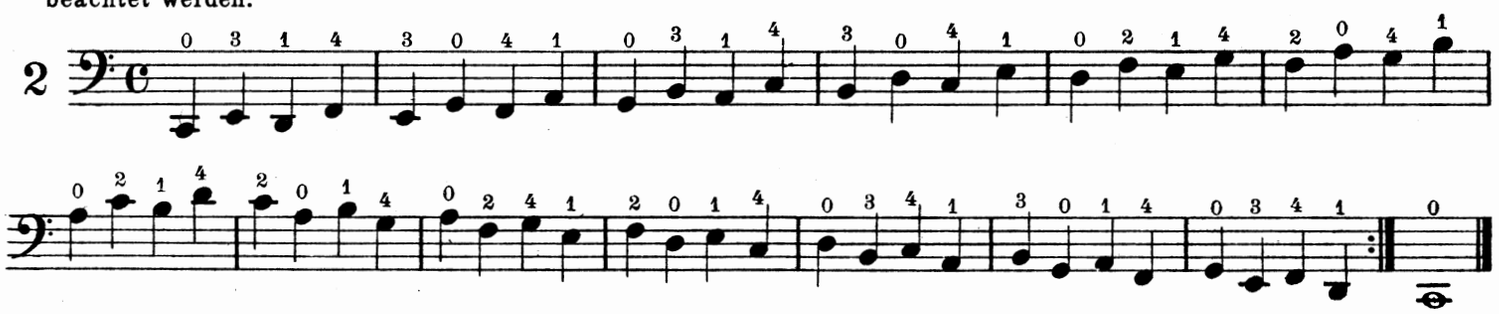
The C string
Die C Saite

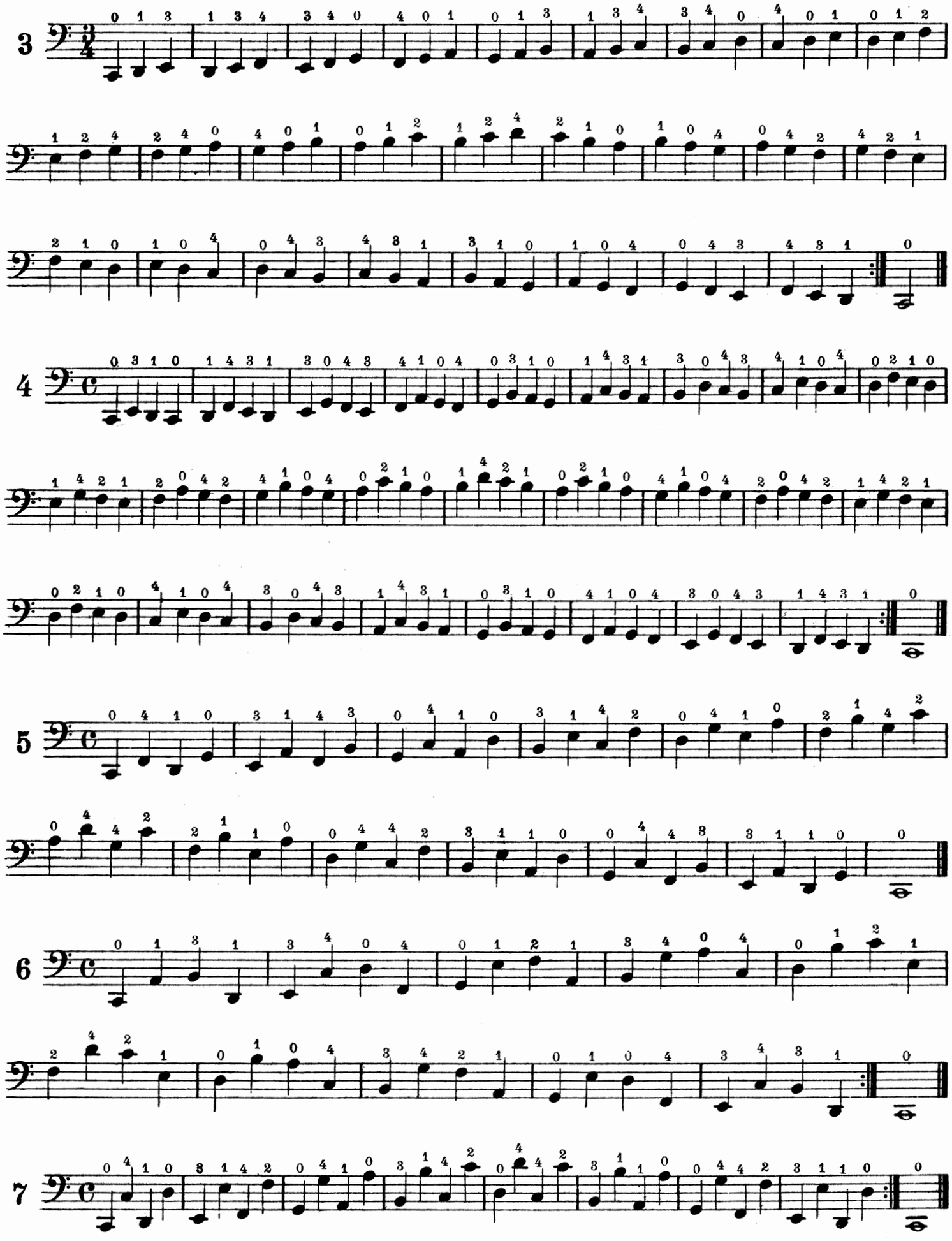


Scale of C Major C- Dur Tonleiter



The 2nd 3rd & 4th fingers must be kept down whilst the open string is being played. *This rule must be generally observed.*
Der 2. 3. u. 4 Finger müssen liegen bleiben, während die darauffolgende leere Saite gestrichen wird. Diese Regel muss streng beachtet werden.





Every position, (except the half position), can be subdivided into :-

The Normal Position, the fingers being a semitone apart (the 1st and 4th fingers covering a minor 3rd).

The Extended Position, the 1st and 4th fingers covering a major 3rd.

It is important to remember that the interval of a tone is never played between the 3rd and 4th fingers (there are however some rare exceptions to this rule)

Jede Lage (mit Ausnahme der halben Lage) kann eingeteilt werden in:-

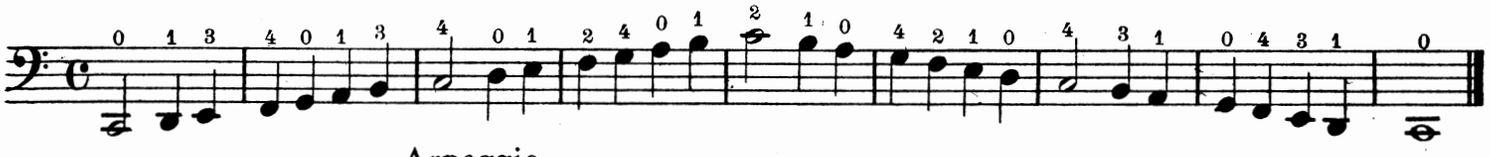
Die Normal oder enge Lage; die Finger sind im Abstand von Halbtönen, so dass der Zwischenraum zwischen dem 1. und 4. Finger eine kleine Terz ausmacht.

Die gestreckte Lage; der Zwischenraum zwischen dem 1. u. 4. Finger macht eine grosse Terz aus

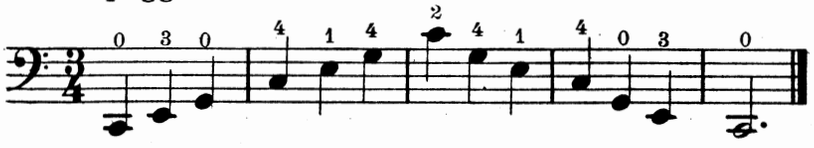
Es ist wichtig daran zu erinnern, dass das Intervall des Ganztones nie mit dem 3. und 4 Finger gespielt wird (immerhin giebt es ganz seltene Ausnahmen von dieser Regel)

SCALES AND EXERCISES IN THE FIRST POSITION (NORMAL)
TONLEITERN UND ÜBUNGEN IN DER ERSTEN LAGE (NORMAL LAGE)

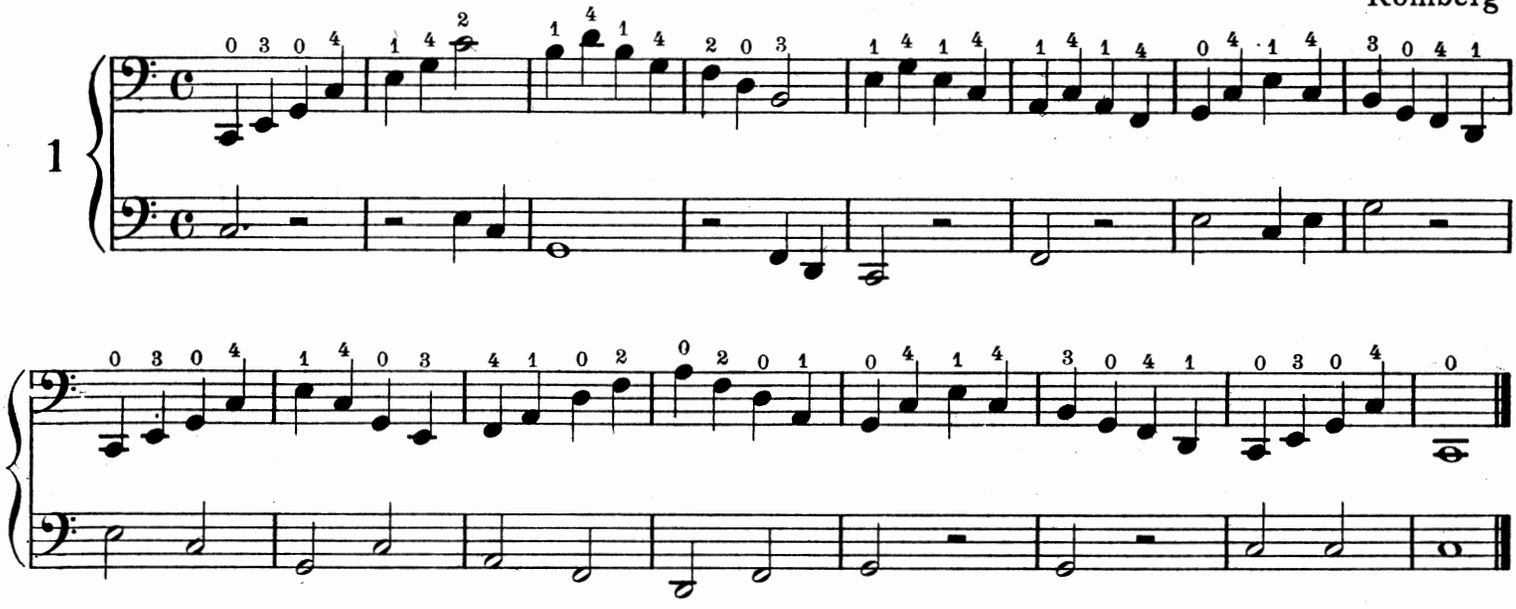
Scale of C Major C-Dur Tonleiter



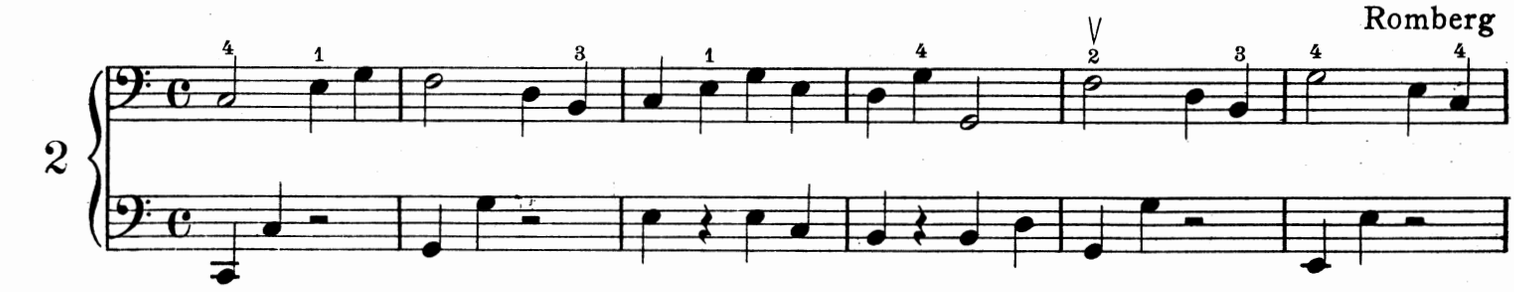
Arpeggio

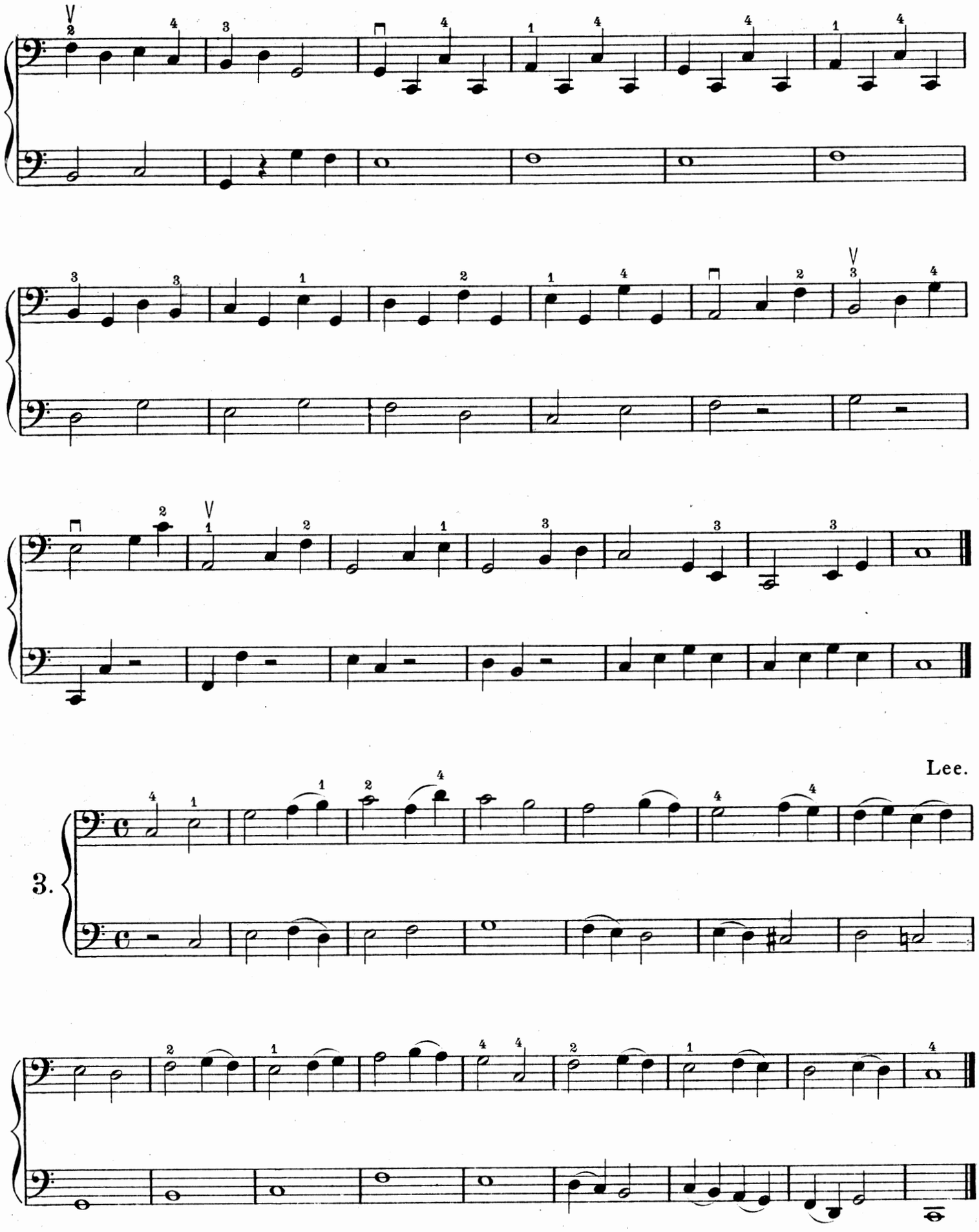


Romberg



Romberg




Lee.
3.

VARIETIES OF TONE

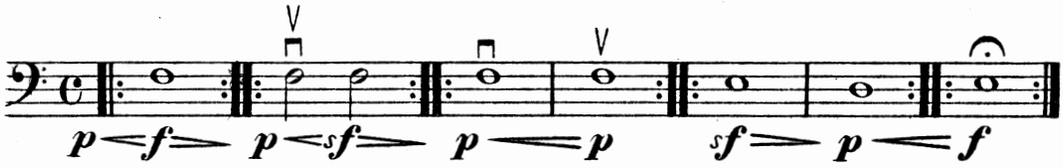
The artistic interpretation of music depends upon (among other things) the varieties of tone colour introduced. They bear a similar relation to music as the various shades of colour do to painting. Increase of Tone depends upon three important points which should be carefully noted; they all emanate from the action of the bow

1. More pressure with the first finger
2. The bow nearing the bridge
3. Quickening the pace (of the bow)

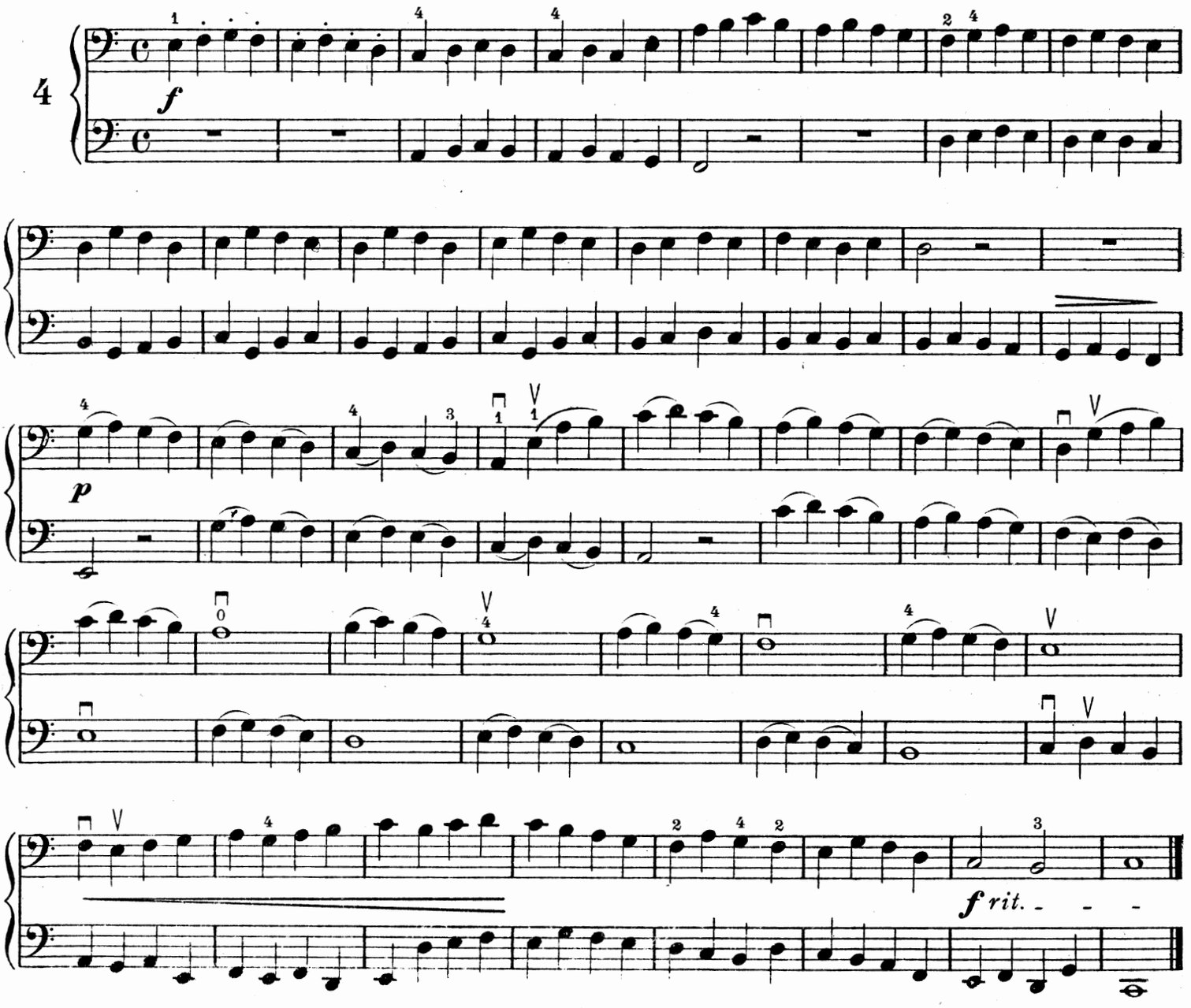
VERSCHIEDENHEITEN DER TONGEBUNG

Die künstlerische Wiedergabe eines Musikstückes hängt unter anderem von der Verschiedenheit der angewandten Klangfarben ab. Sie stehen in gleicher Beziehung zur Musik wie die verschiedenen Schattierungen der Farbe beim Malen. Steigerungen des Tones hängen von drei wichtigen Momenten ab, welche sorgfältig beachtet werden müssen; sie hängen alle mit der Bogenführung in engster Beziehung

1. Die Stärke des Druckes des 1. Fingers
2. Die Nähe des Bogens am Steg.
3. Das Zeitmass des Streichens



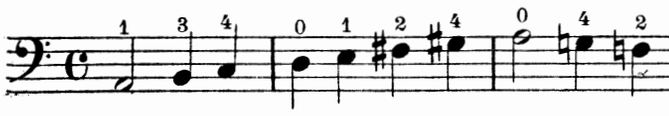
Dotzauer



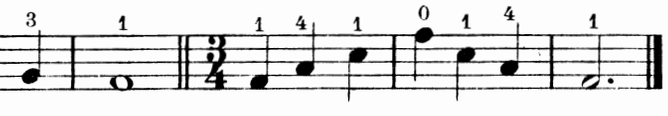
To be repeated many times, gradually increasing the tone and speed
Oft zu wiederholen, nach und nach rascher und mit stärkerer Tongebung

Also on the D string
Ebenso auf der D- Saite

Scale of A minor (Melodic) A-Moll Tonleiter (Melodisch)

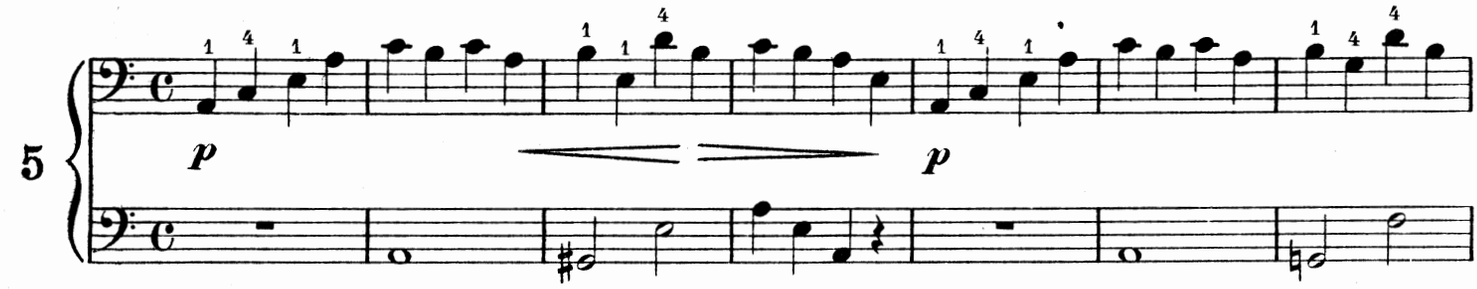


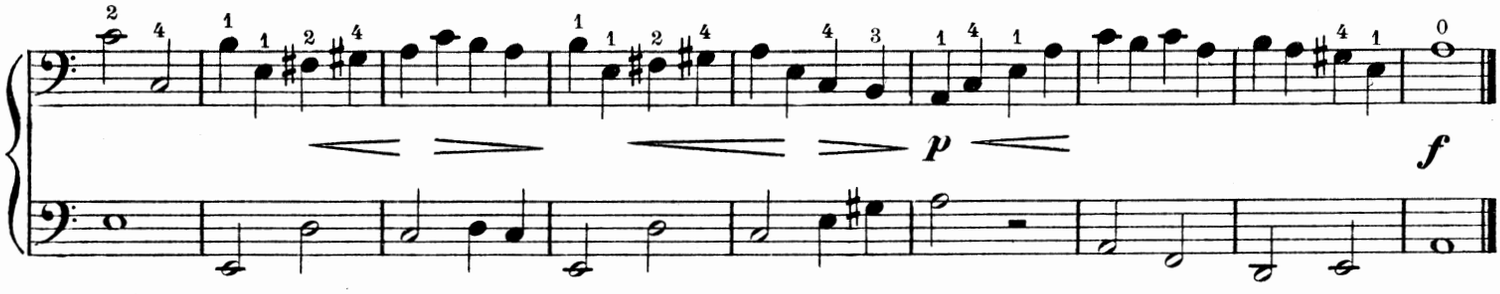
Arpeggio



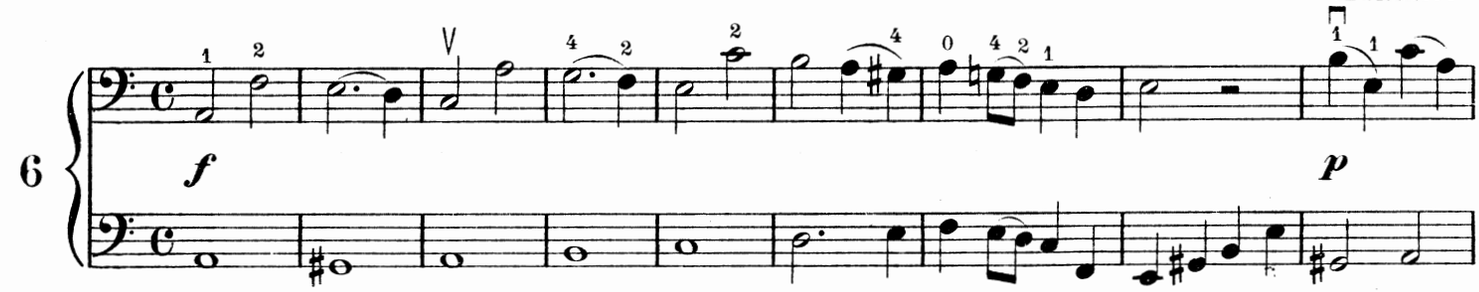
EXERCISES IN THE FIRST POSITION (NORMAL AND EXTENDED)
ÜBUNGEN IN DER ERSTEN LAGE. (NORMAL u. GESTRECKTE LAGE.)

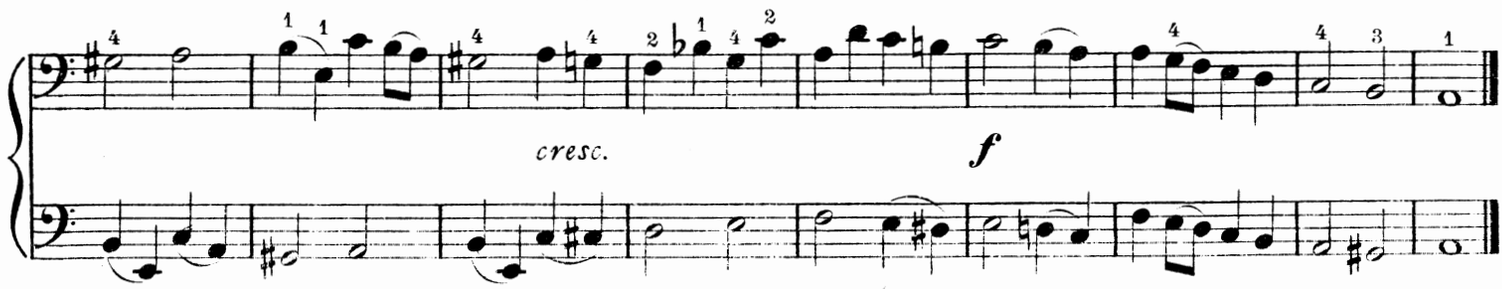
Lee



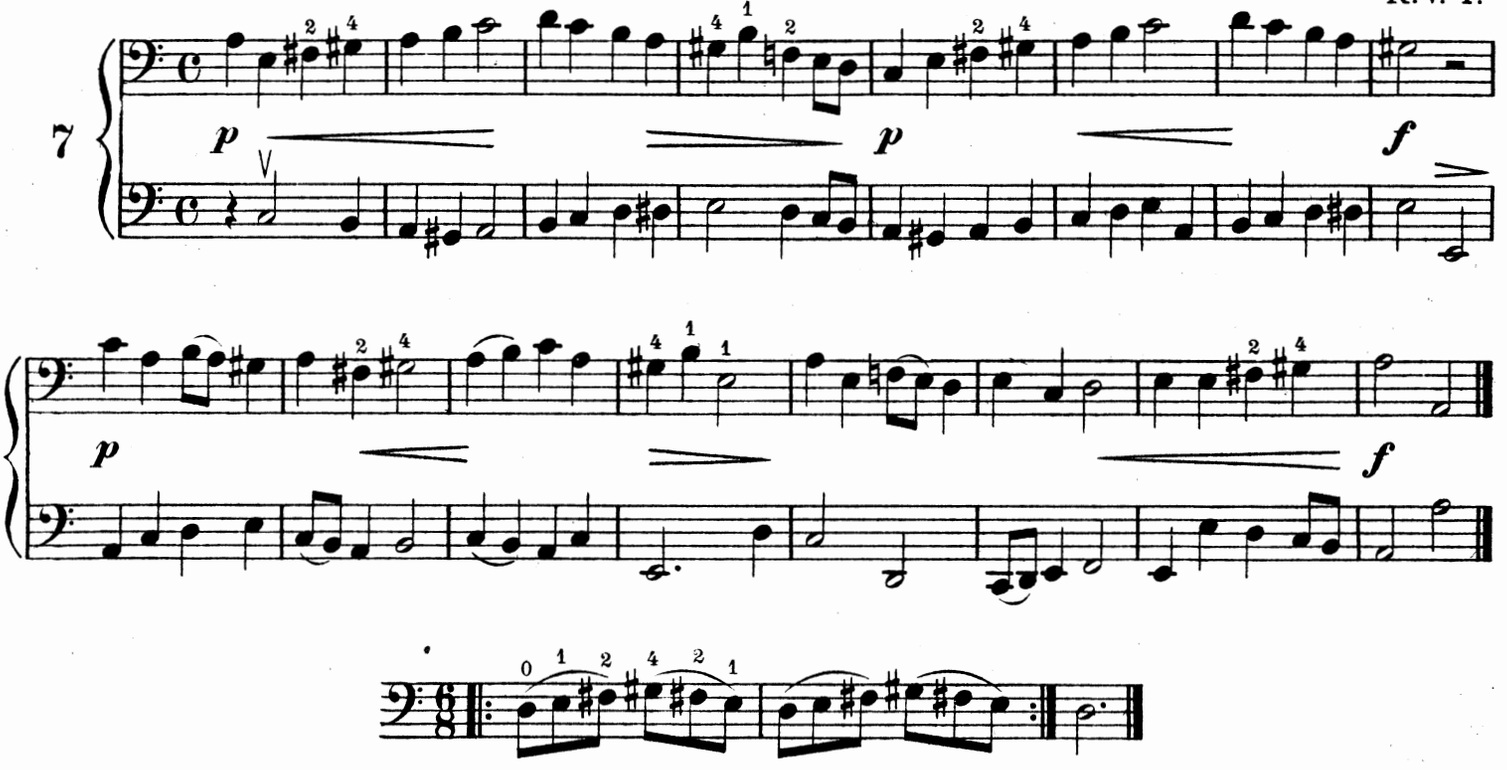


Kummer



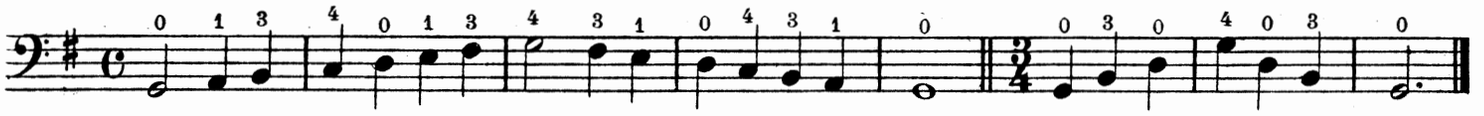


R.V.T.

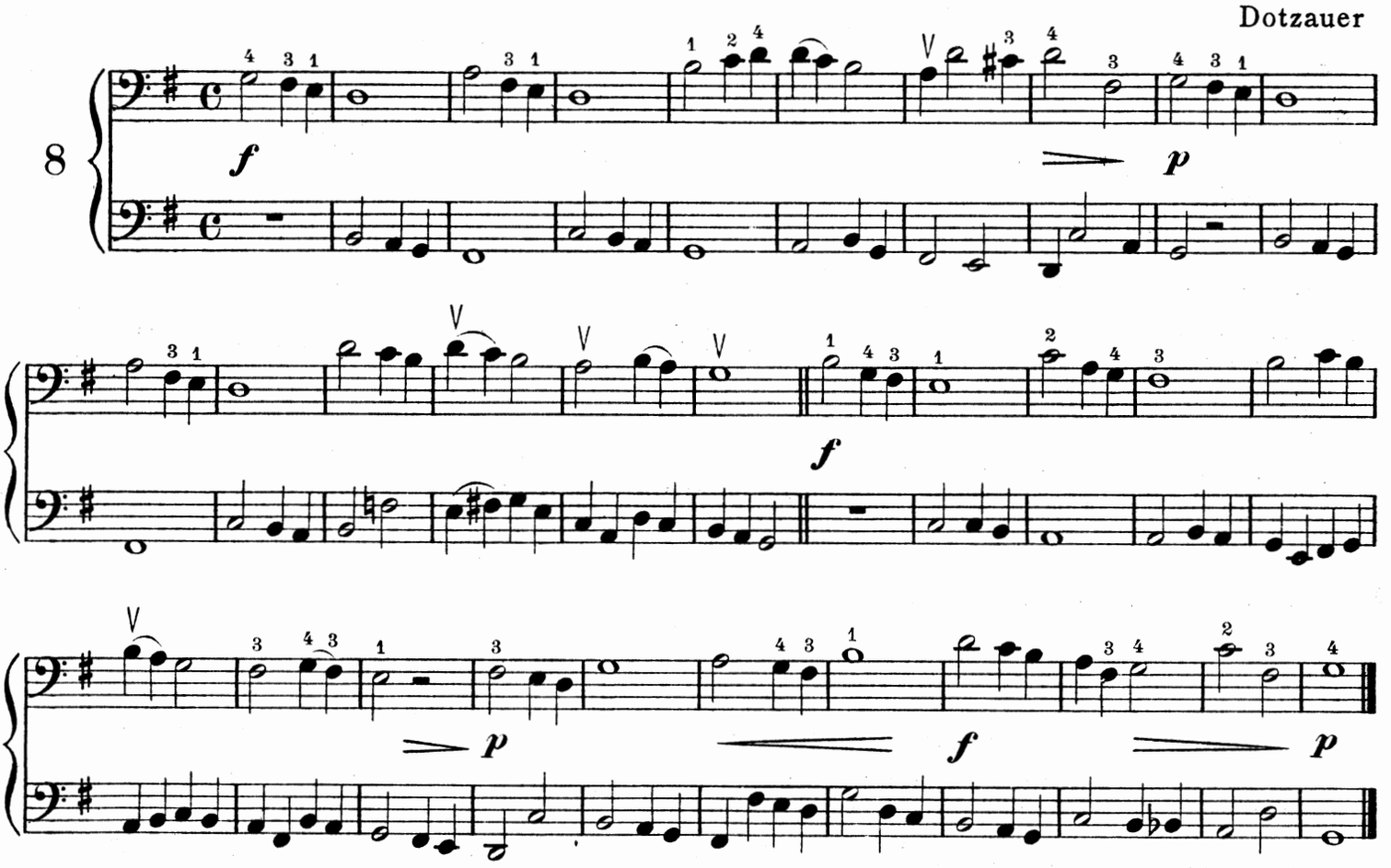


Scale of G Major. G-Dur Tonleiter

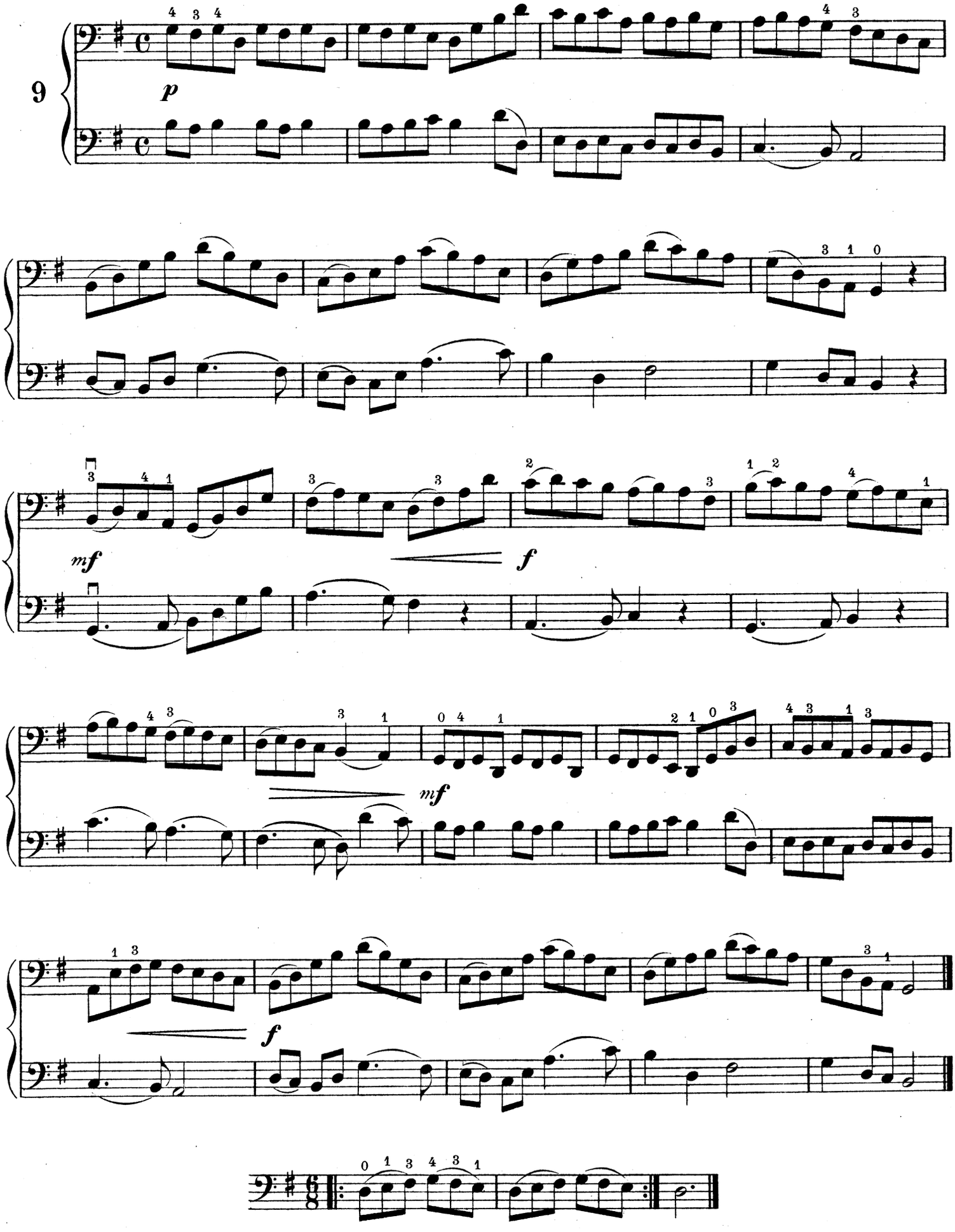
Arpeggio



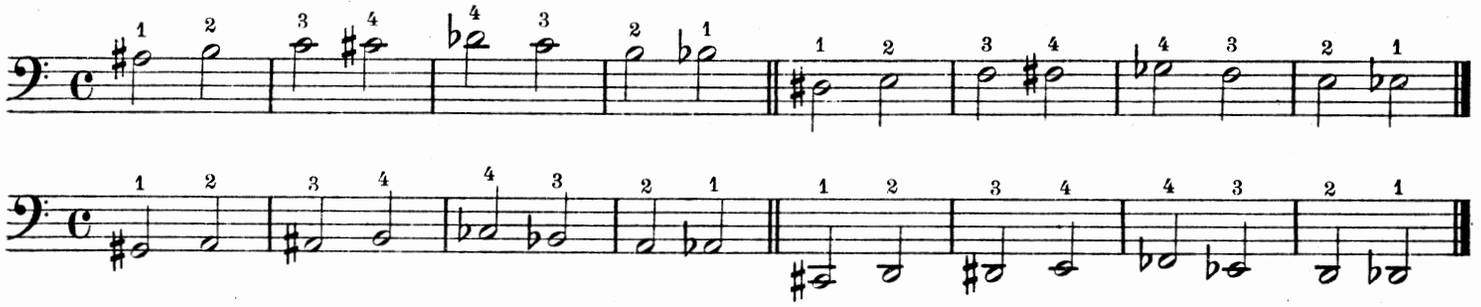
Dotzauer



R.V. T.



THE HALF POSITION
HALBE LAGE



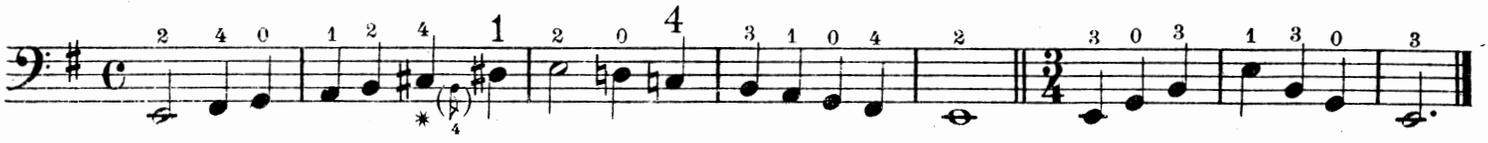
RULE.

Never stretch from one position to another, always move the whole hand, the thumb maintaining its same relative position

REGEL

Nie von einer Lage in eine andere spannen, immer mit der ganzen Hand zugleich die Lage ändern; der Daumen bleibt in entsprechender Stellung der jeweiligen Lage

Scale of E minor (Melodic) E-Moll Tonleiter (Melodisch) Arpeggio

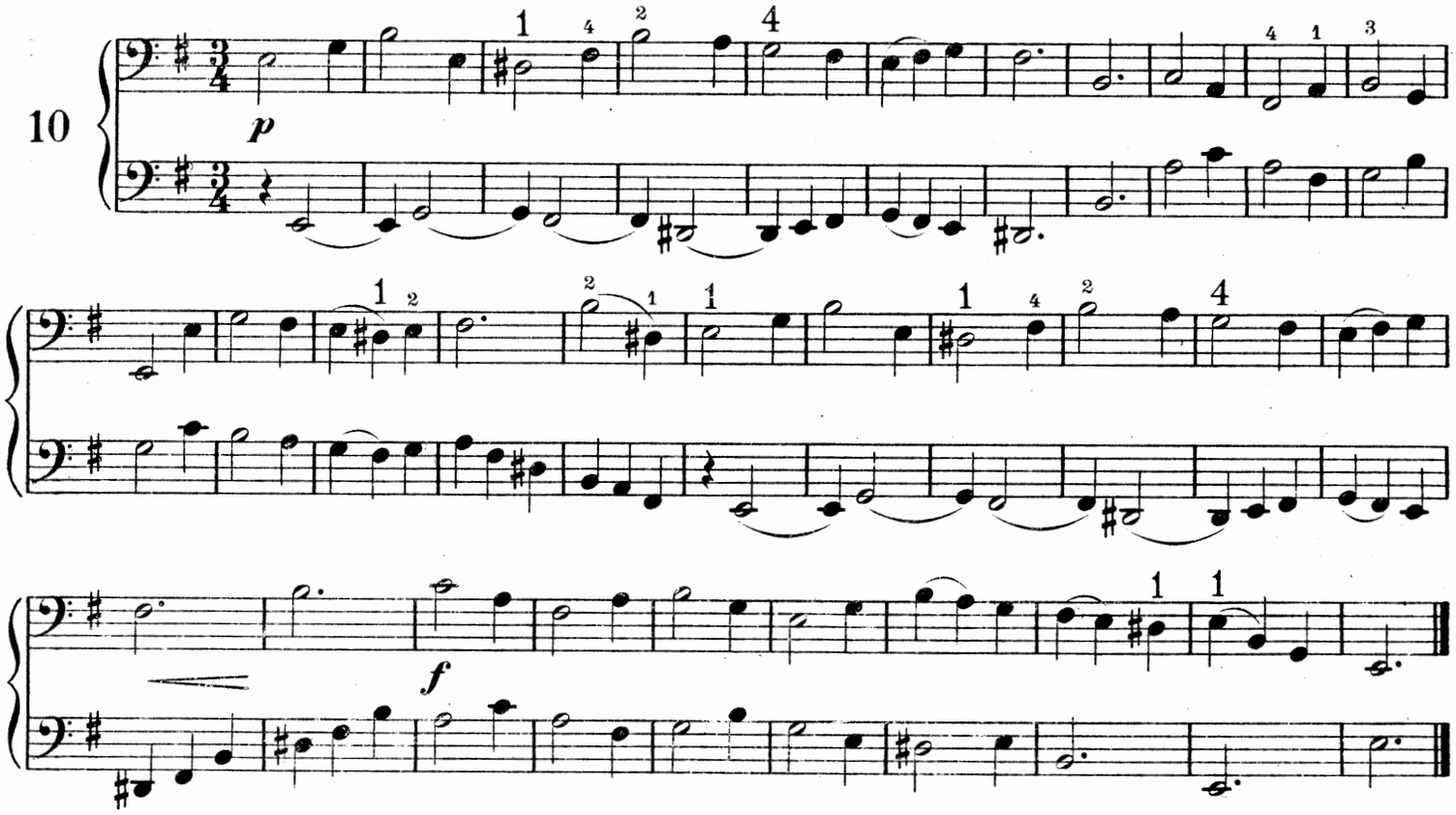


The large figure denotes that at this point a change of position occurs
Die gross gedruckten Ziffern zeigen an, dass an diesen Stellen ein Lagenwechsel stattfindet

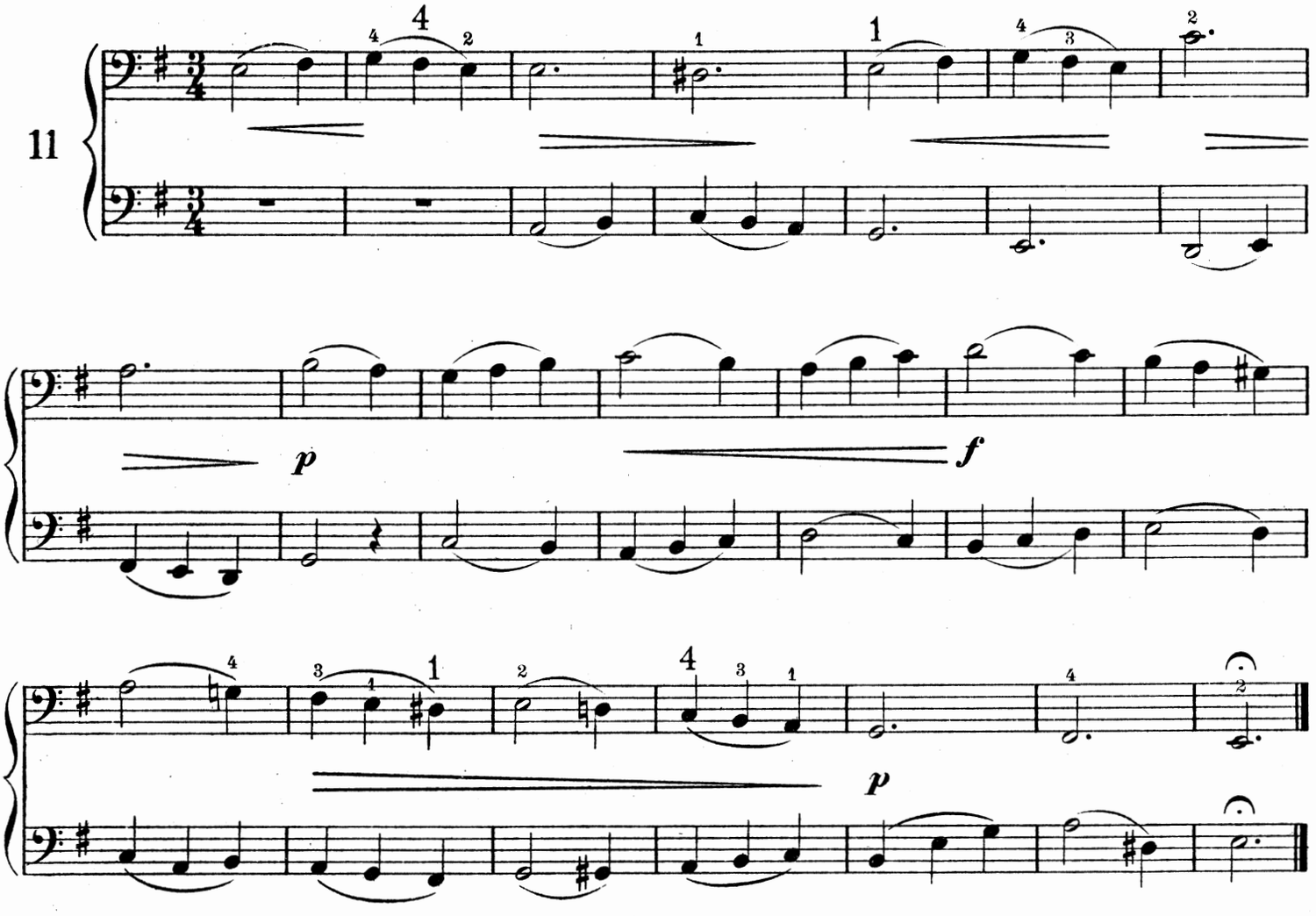
* In crossing the strings from the 1st position into the half position, the entire hand must slide back a whole tone (as shewn by the acciaccatura) no slide being heard from the first finger. This method of shifting applies to all similar passages

* Beim Übergang von der ersten Lage (gestreckte Lage) auf der G-Saite nach der halben Lage auf der D-Saite muss der 4. Finger einen Ganzton nach rückwärts gleiten, ein Gleiten des ersten Fingers darf nicht gehört werden. Diese Art des Lagenwechsels wird in allen ähnlichen Fällen angewandt

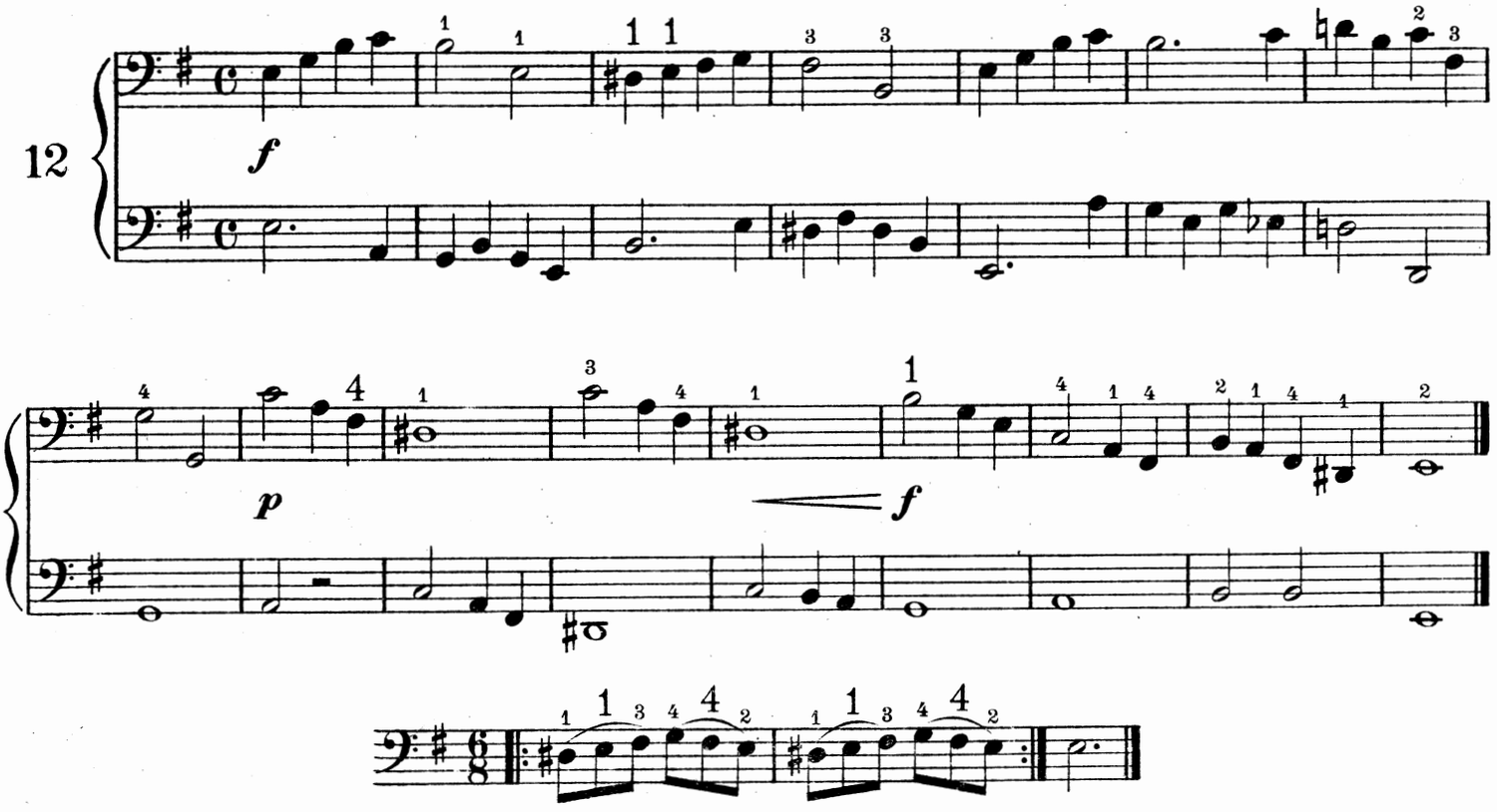
R.V. T.



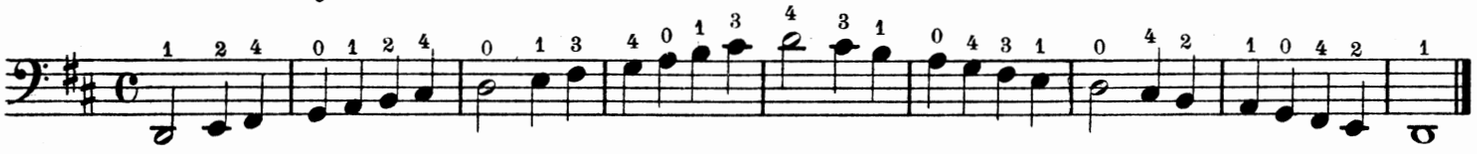
Dotzauer



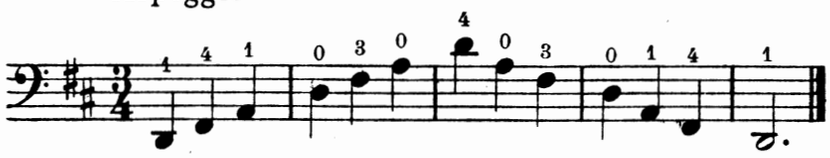
Romberg



Scale of D major D- Dur Tonleiter

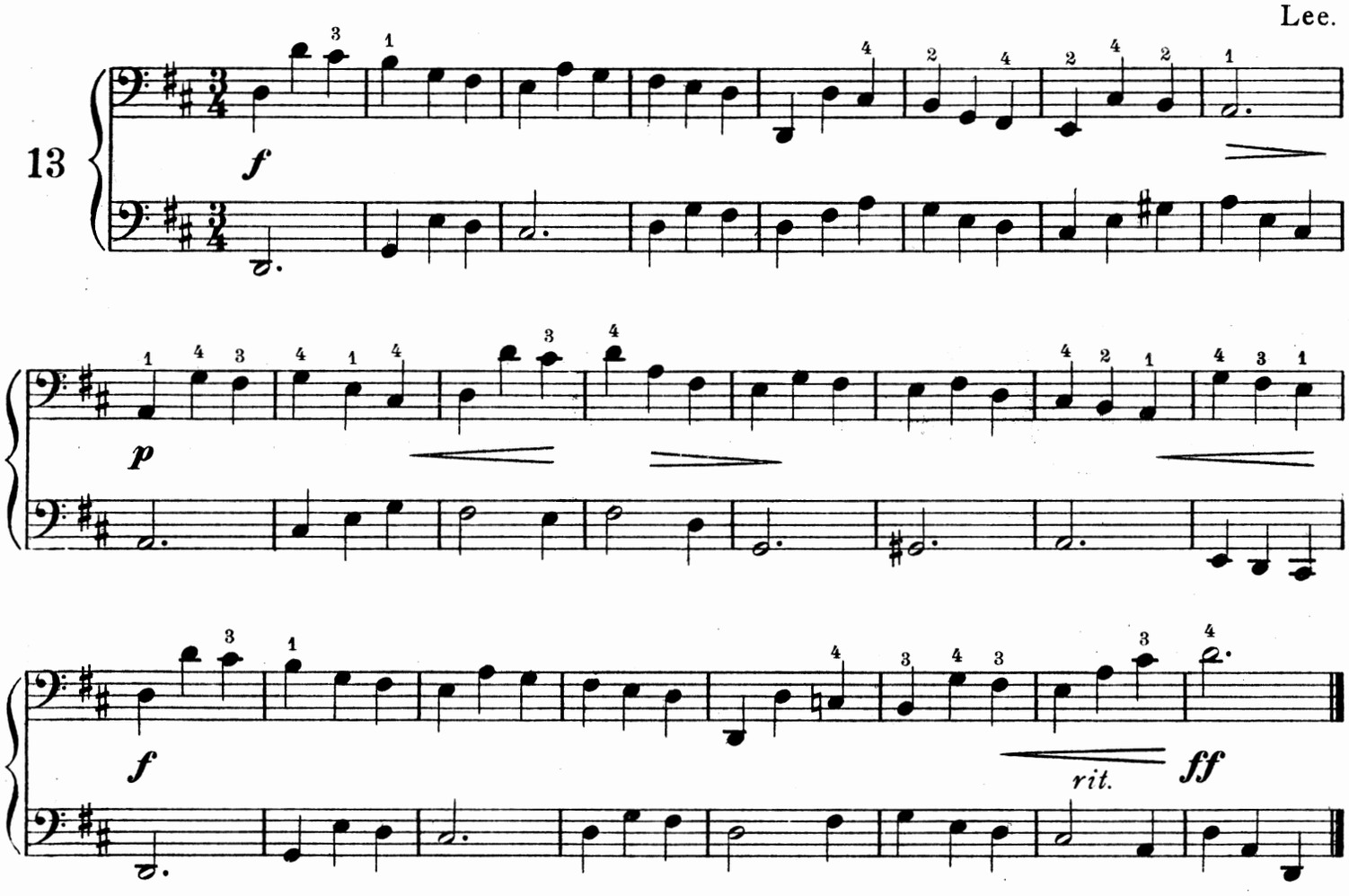


Arpeggio



Lee.

13



RULE

All Major Scales beginning with the *first finger* start in the following way

Extended Position

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

REGEL

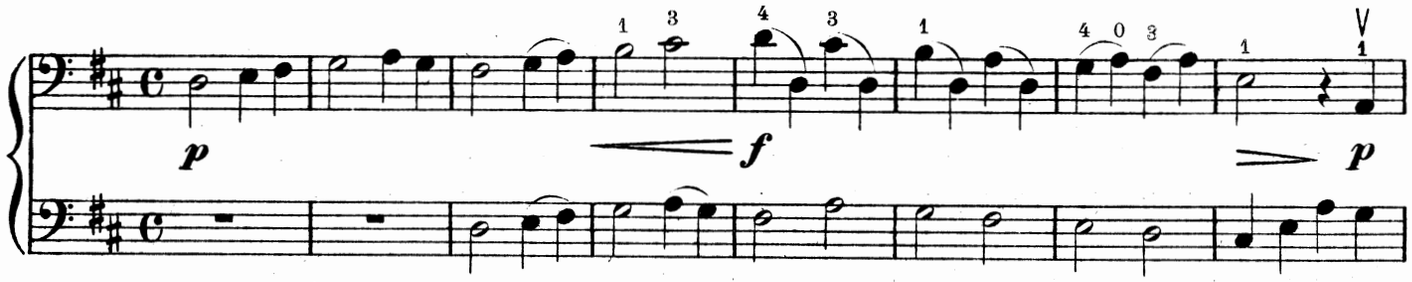
Alle Dur Tonleitern, welche mit dem ersten Finger beginnen, haben folgende Fortsetzung

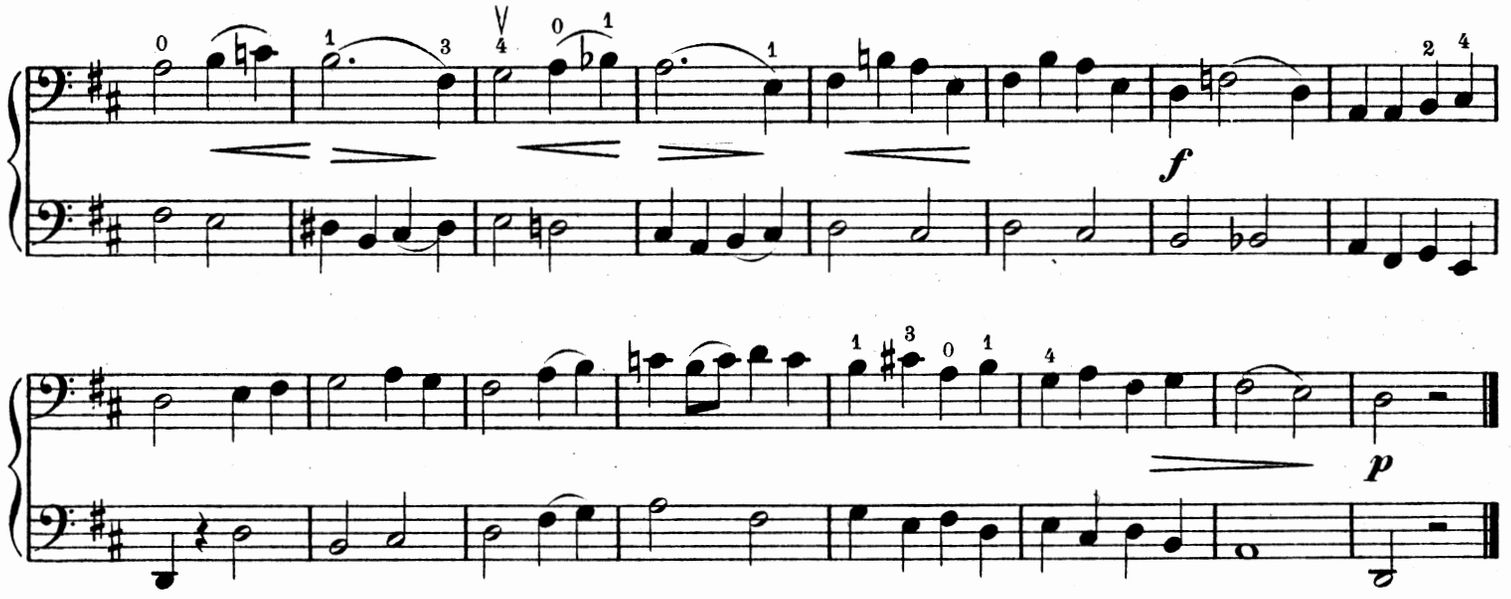
Gestreckte Lage

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

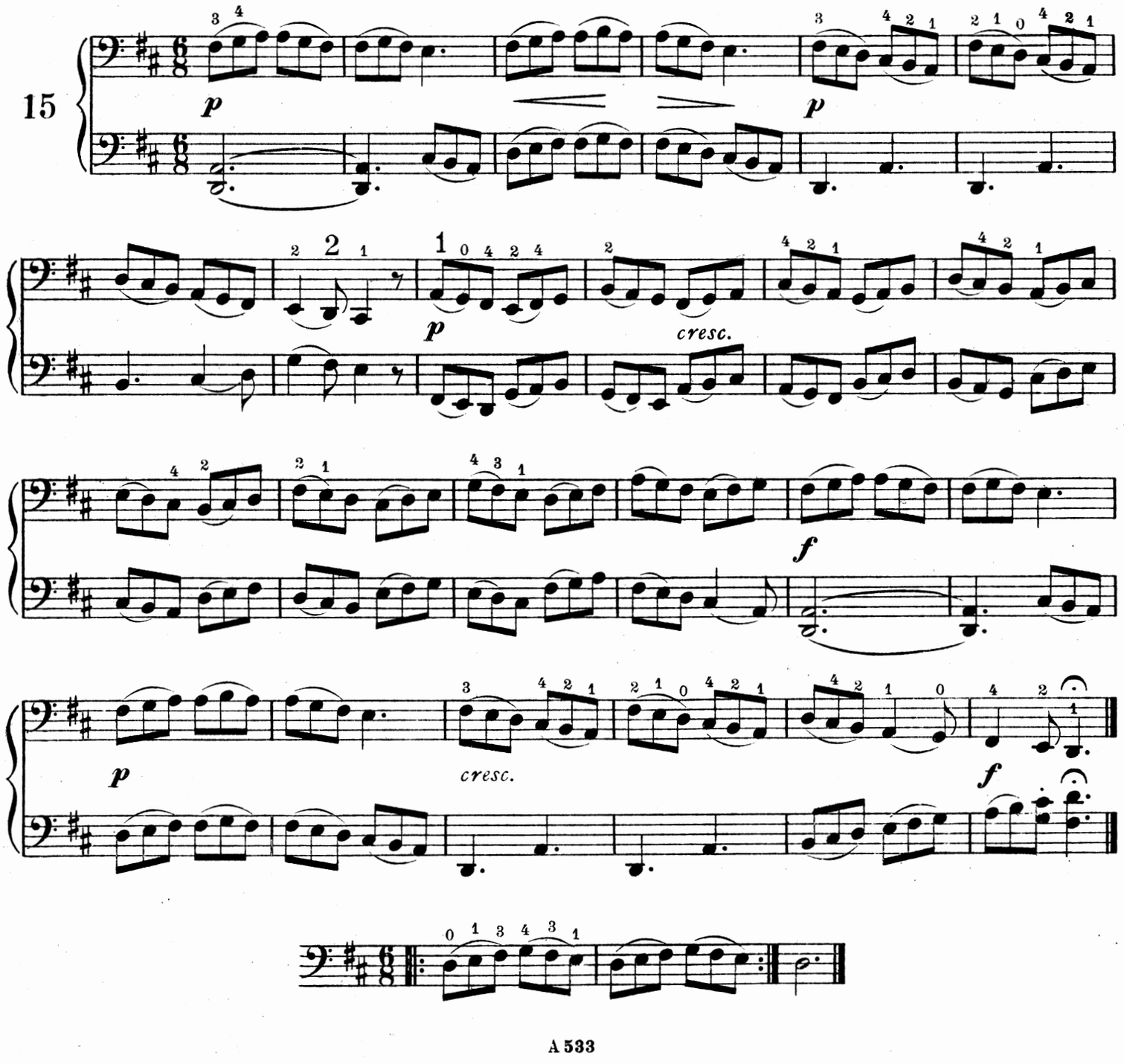
Kummer

14

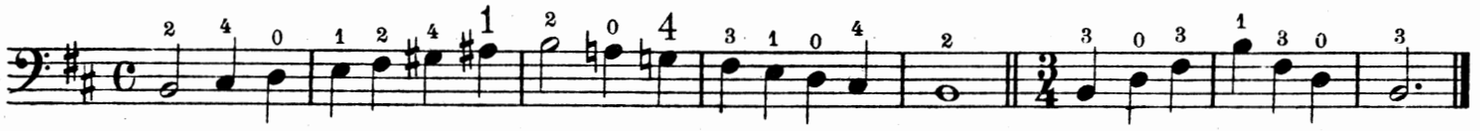




R.V. T.

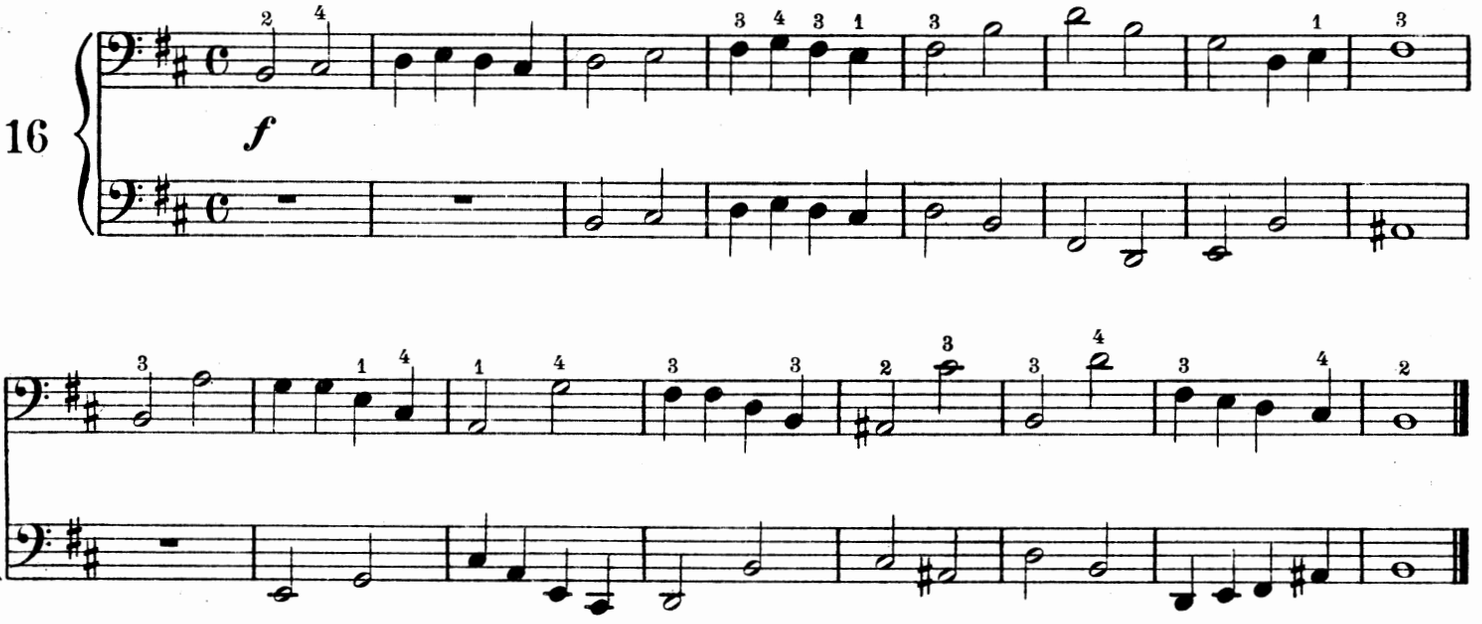


Scale of B minor (Melodic) B-Moll Tonleiter (Melodisch) Arpeggio



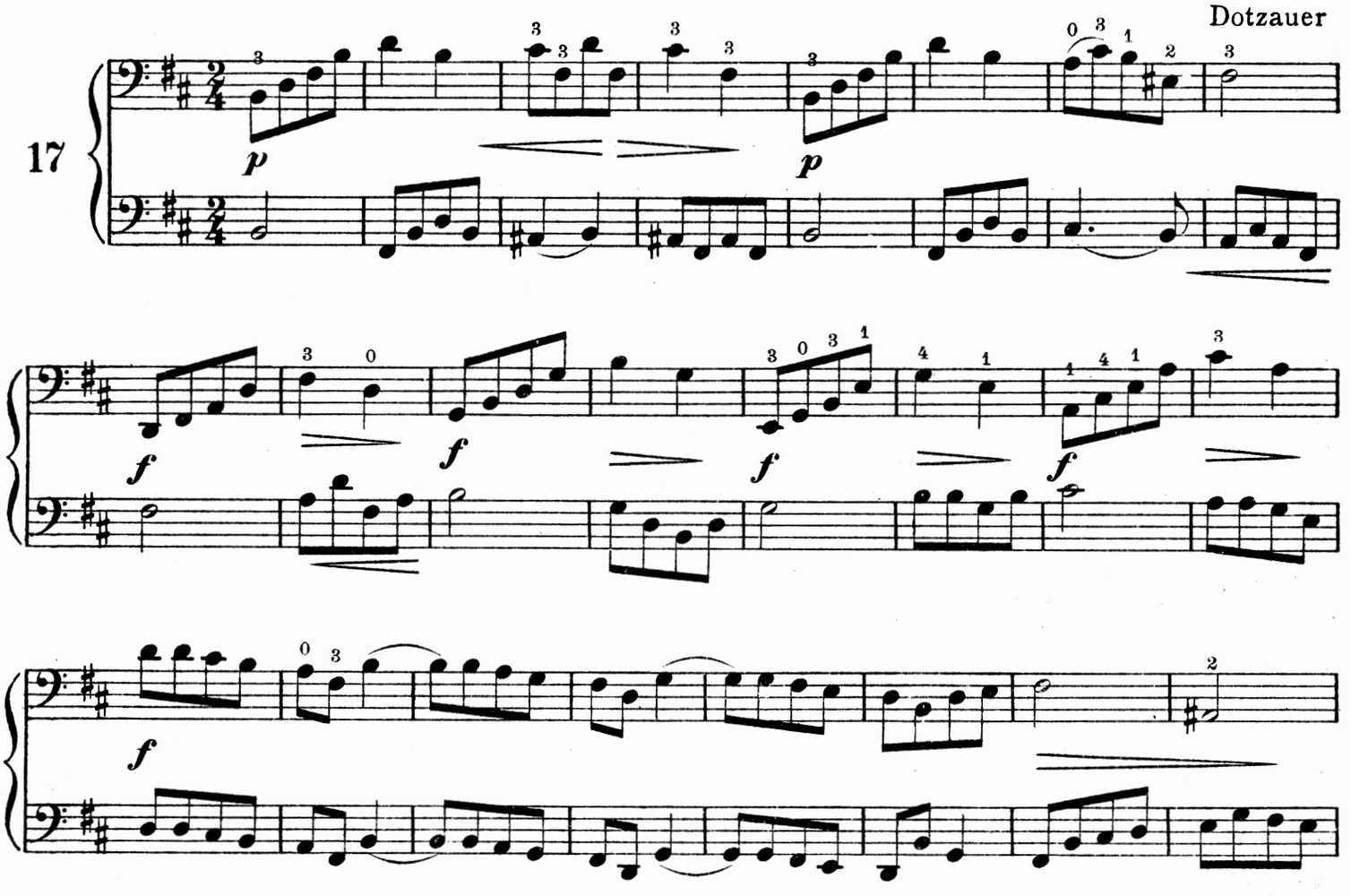
Lee

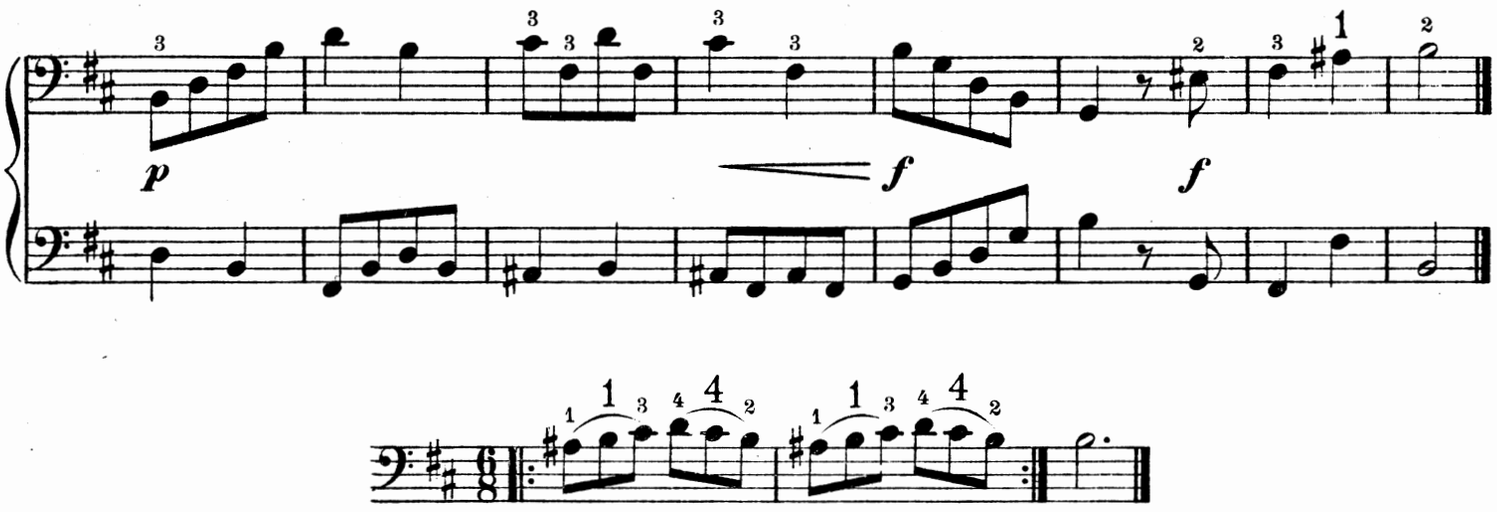
16



Dotzauer

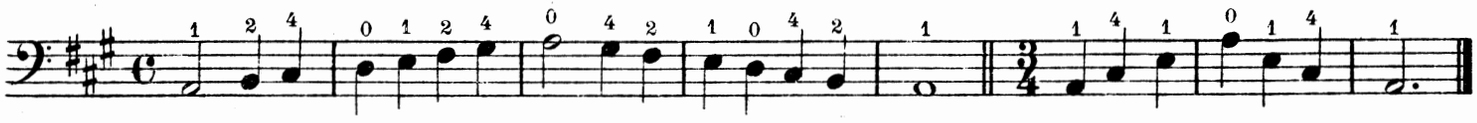
17



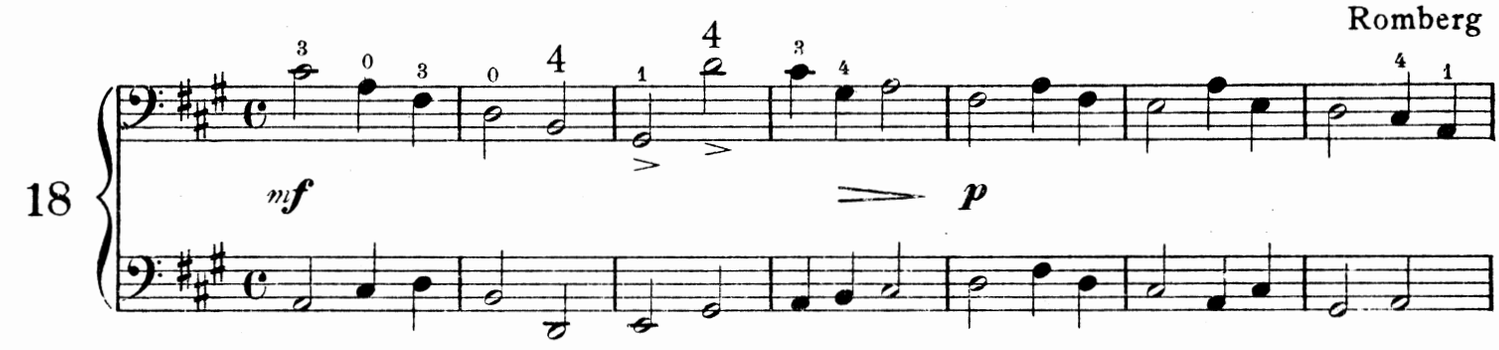


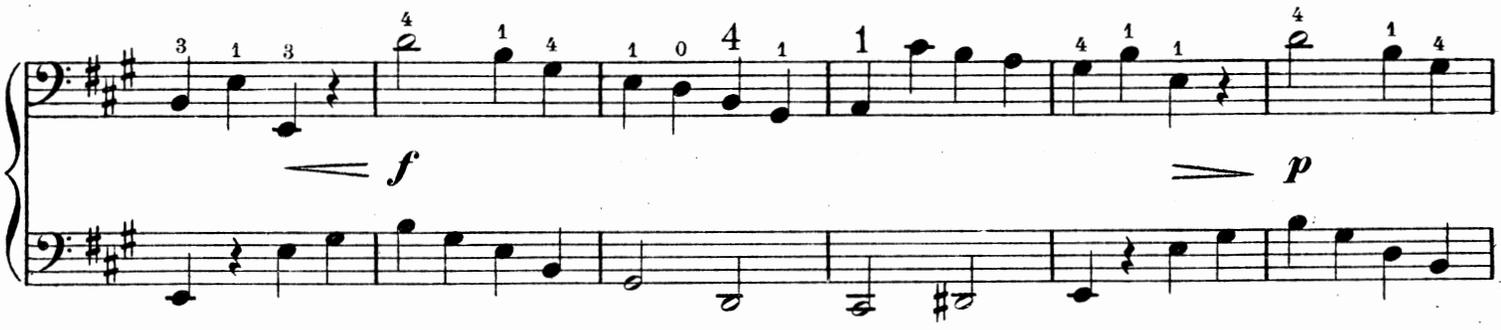
Scale of A Major. A-Dur Tonleiter

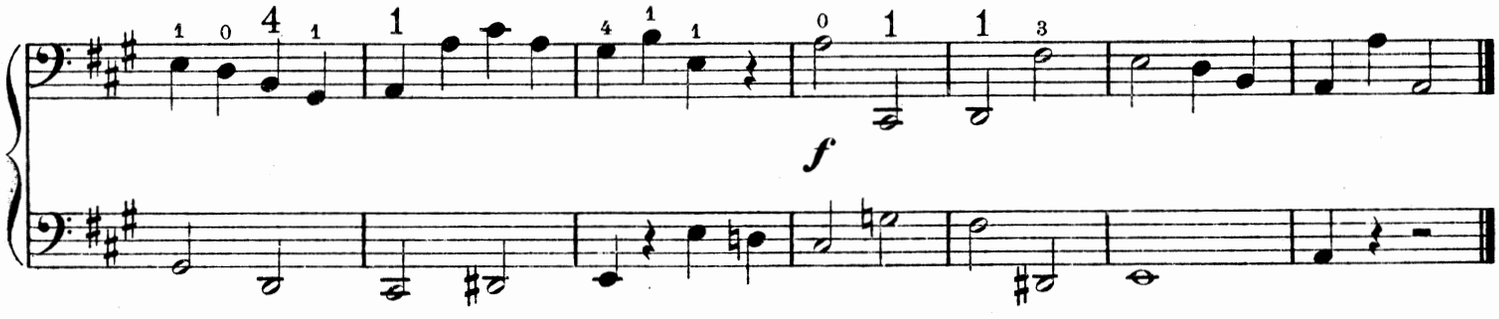
Arpeggio



Romberg

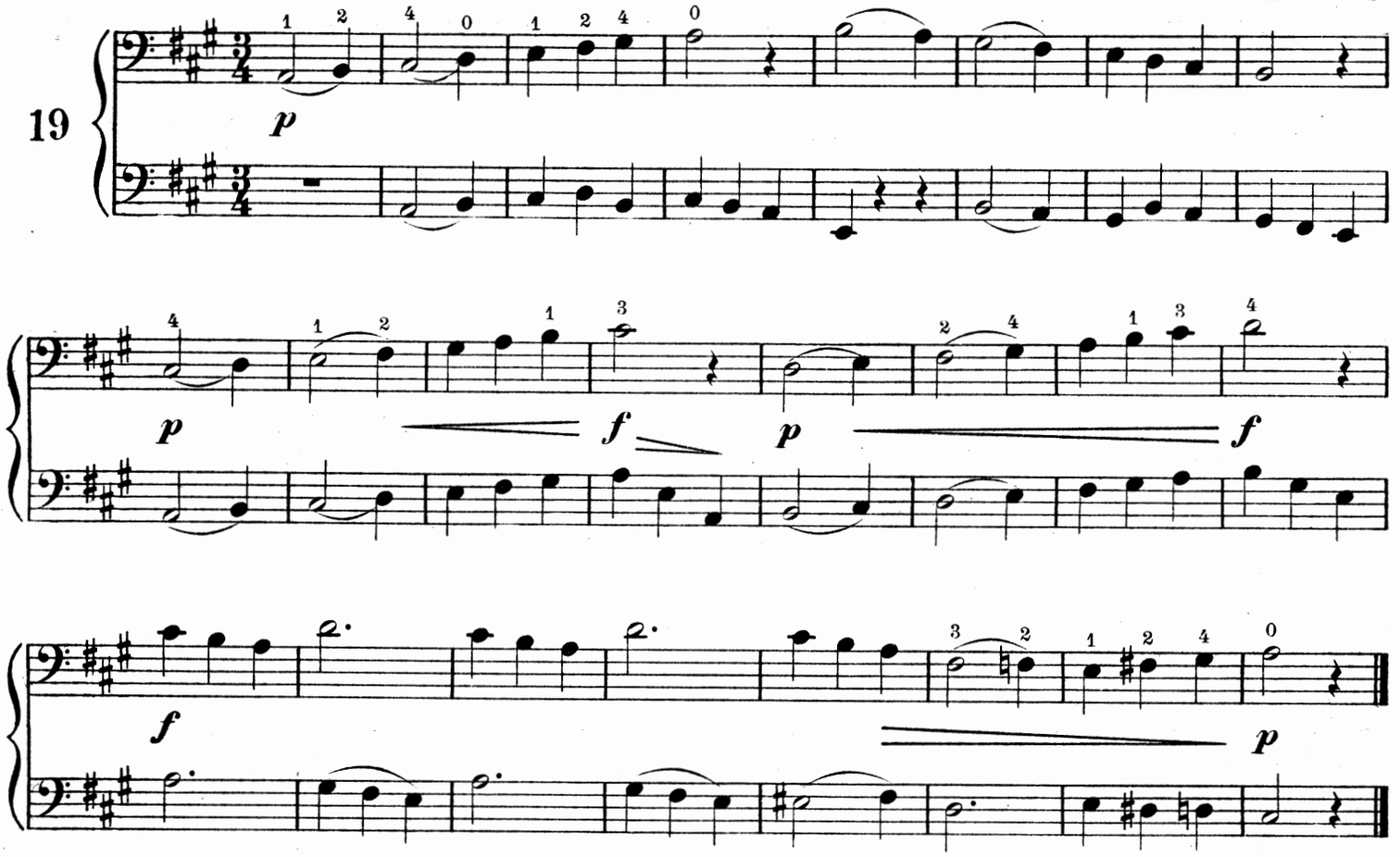






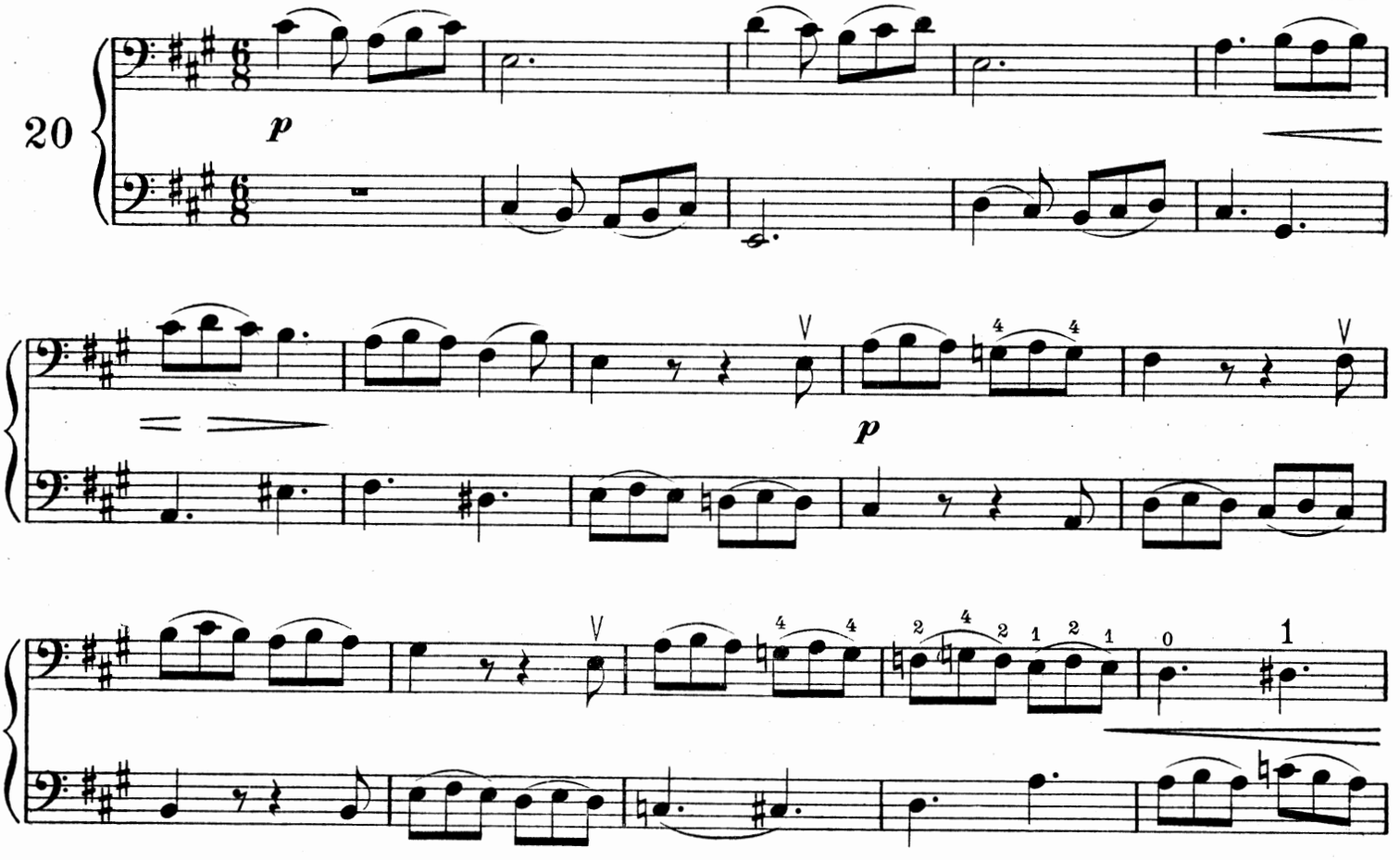
Kummer

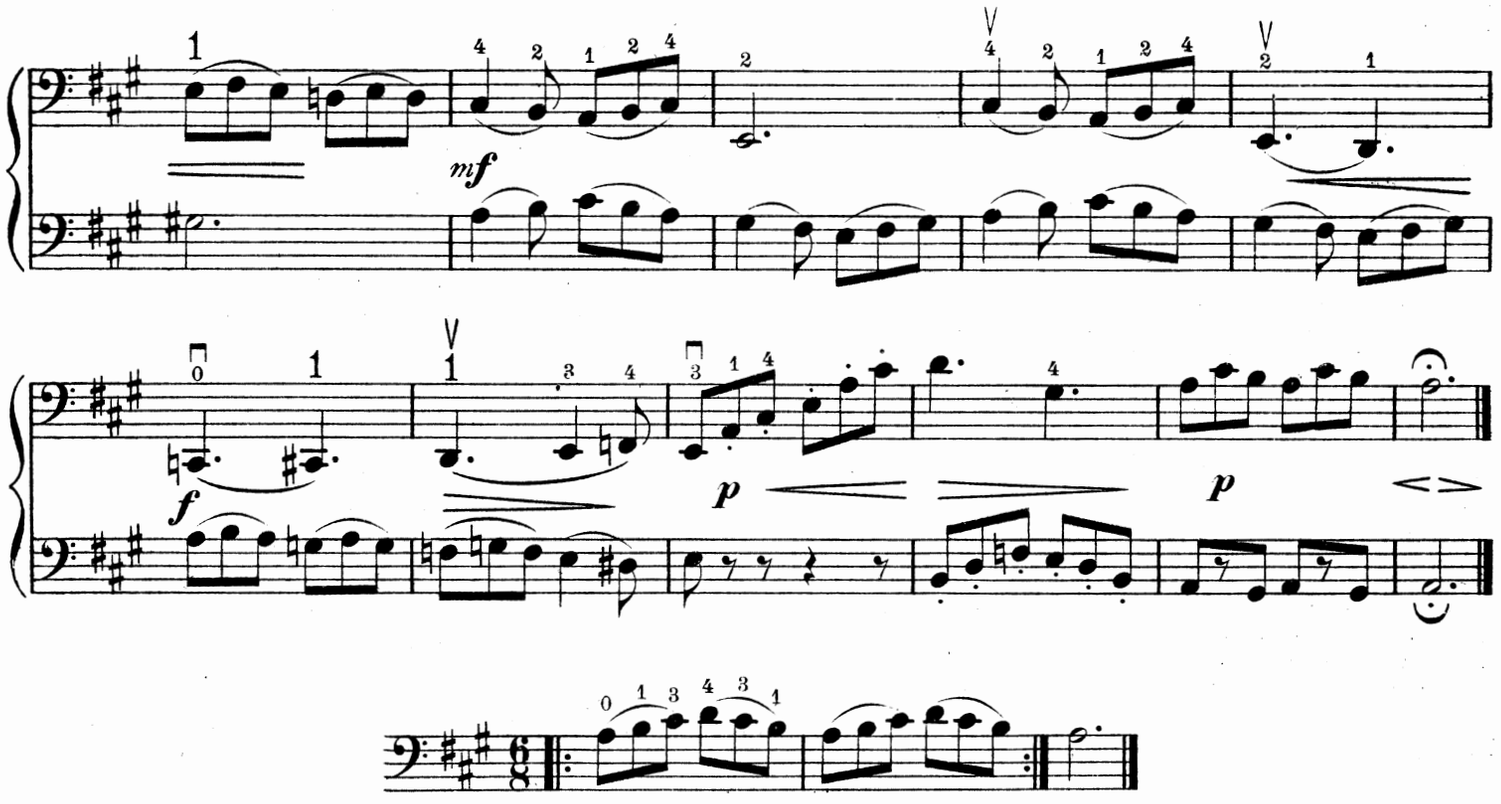
19



Dotzauer

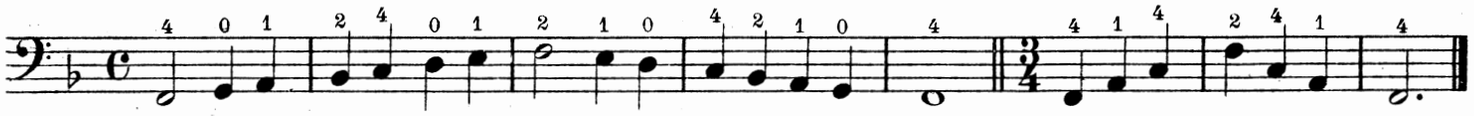
20



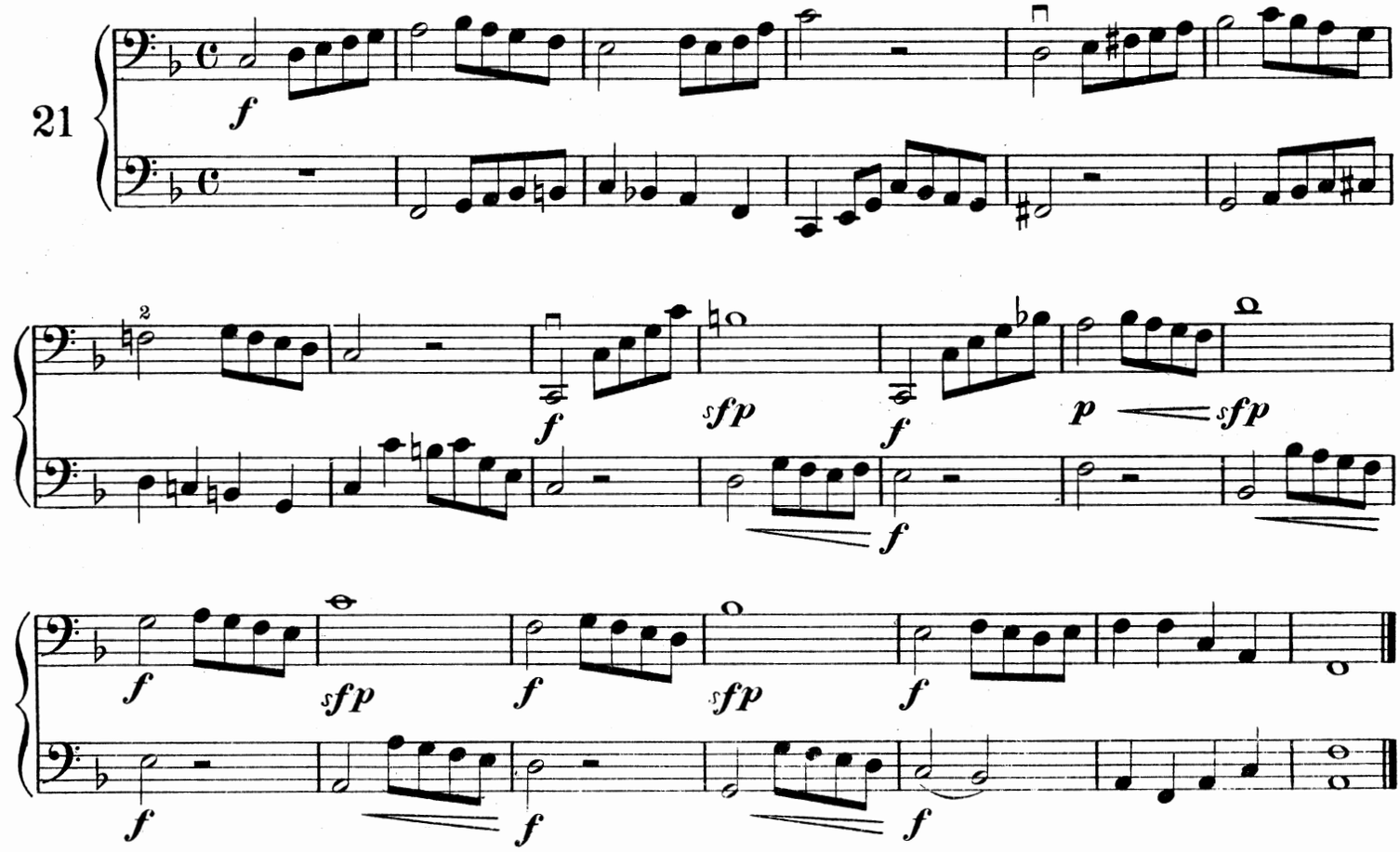


Scale of F Major F. Dur Tonleiter

Arpeggio



Lee.



R. V. Tabb

22

p

mf cresc.

f

23

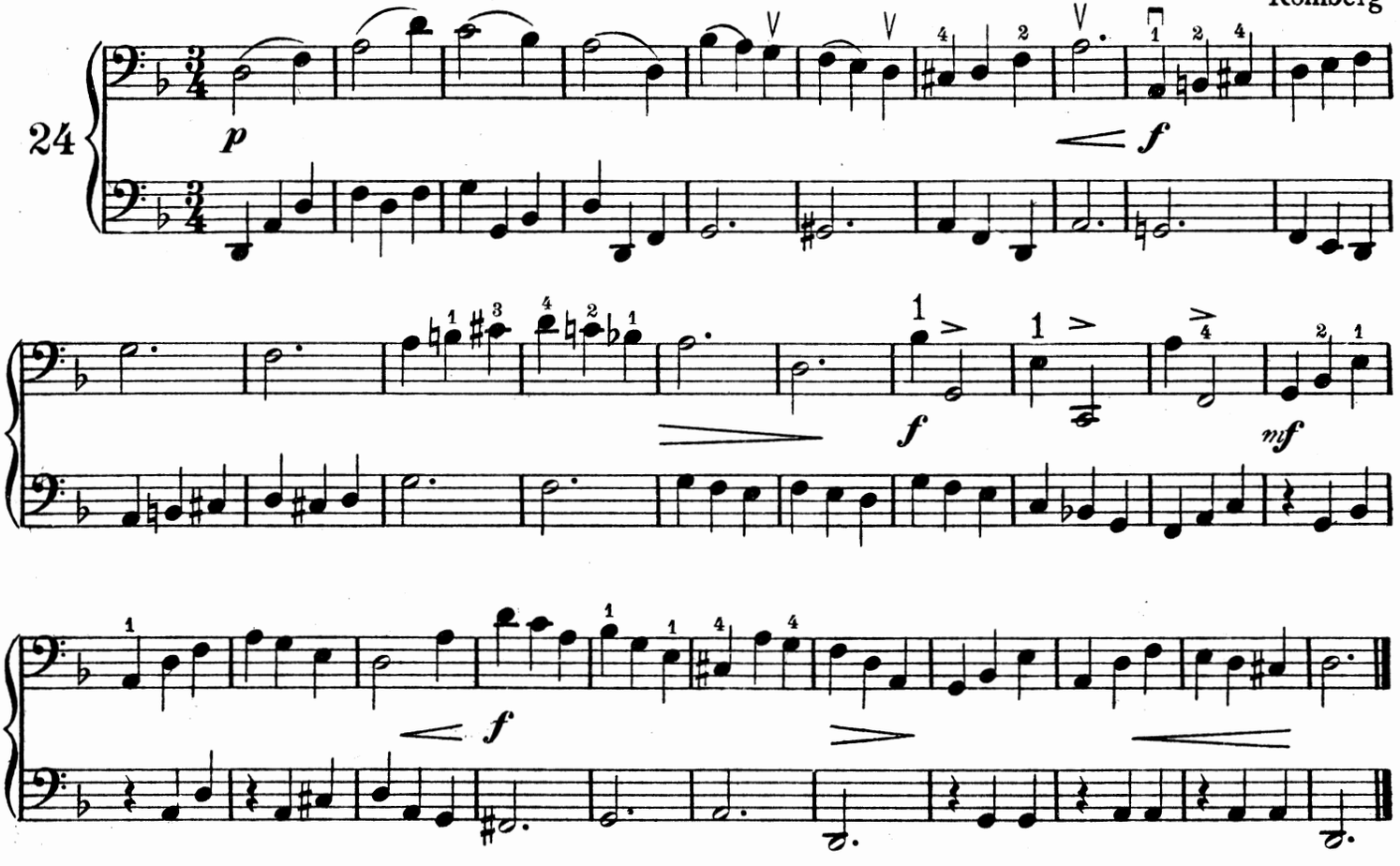
Kummer

f

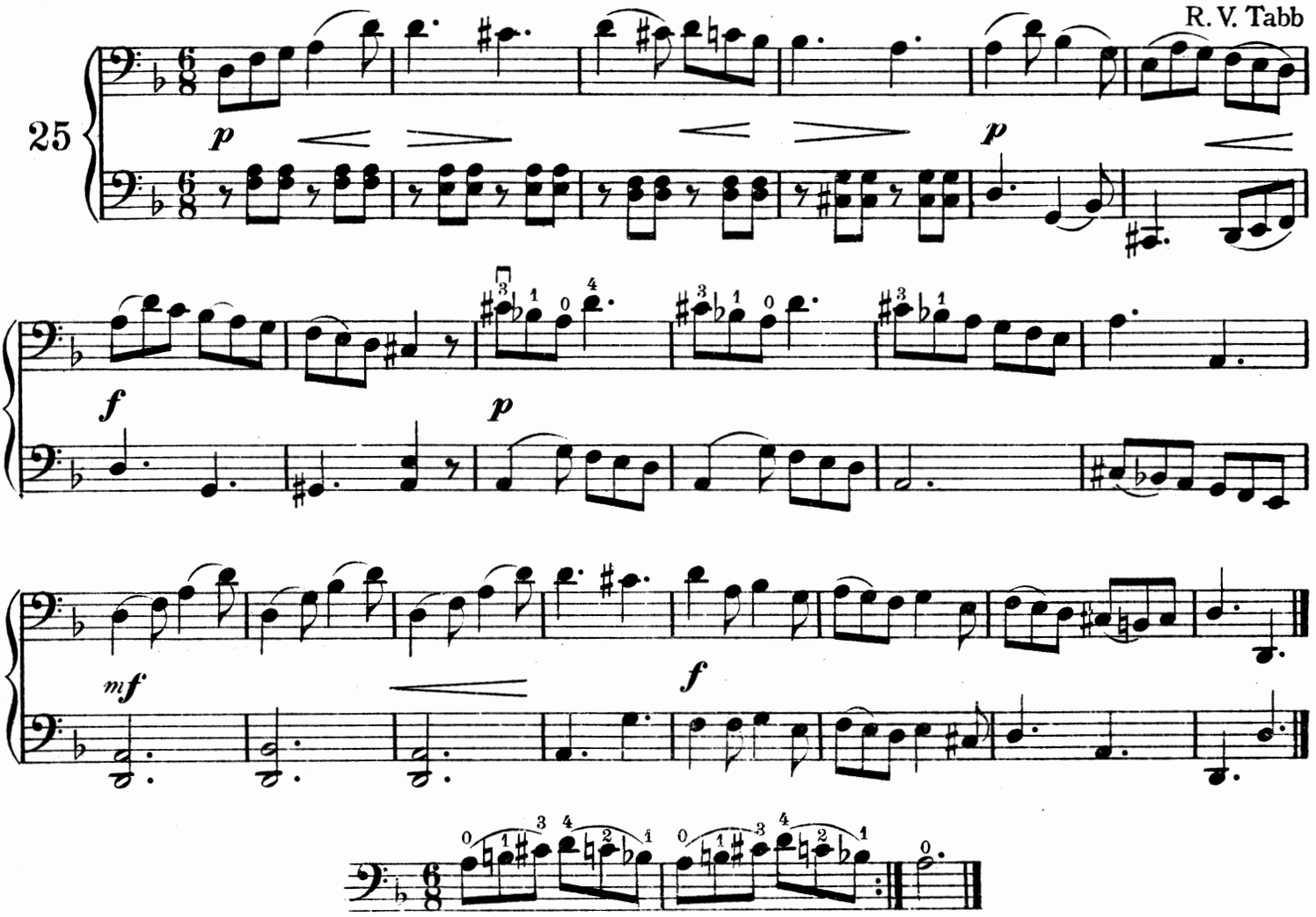
Scale of D minor. (Melodic) D-Moll Tonleiter (melodisch)

Arpeggio

Romberg

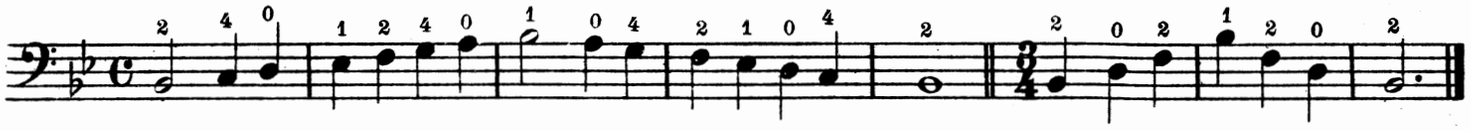


R. V. Tabb

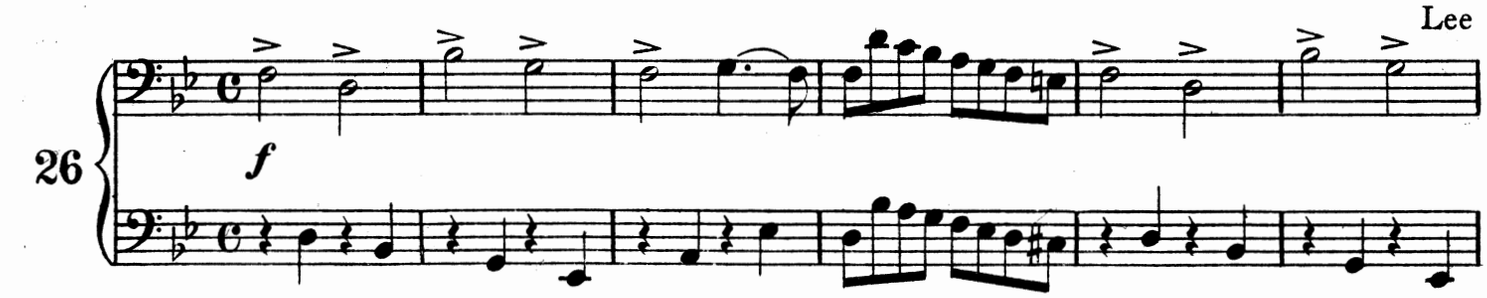


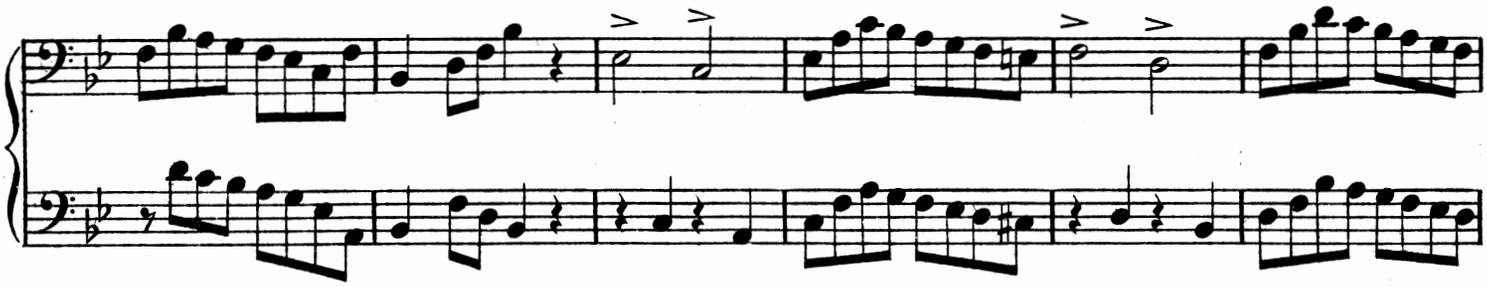
Scale of B♭ major. B-dur Tonleiter

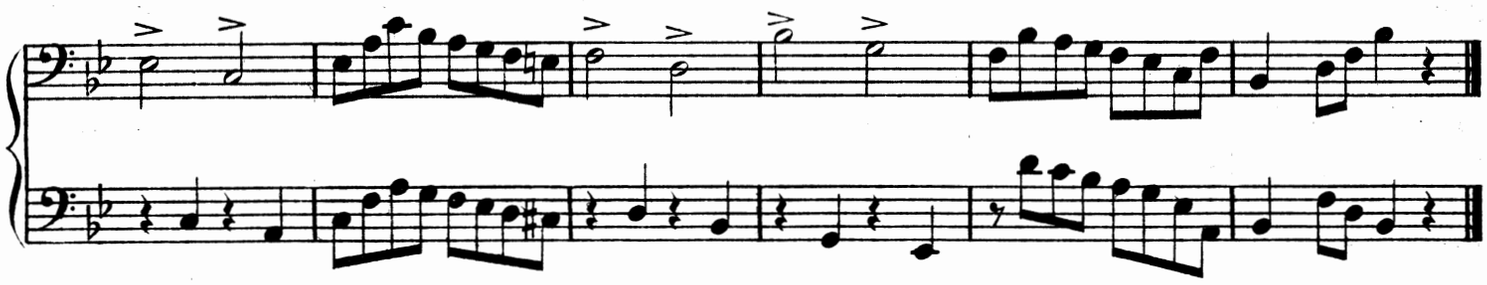
Arpeggio



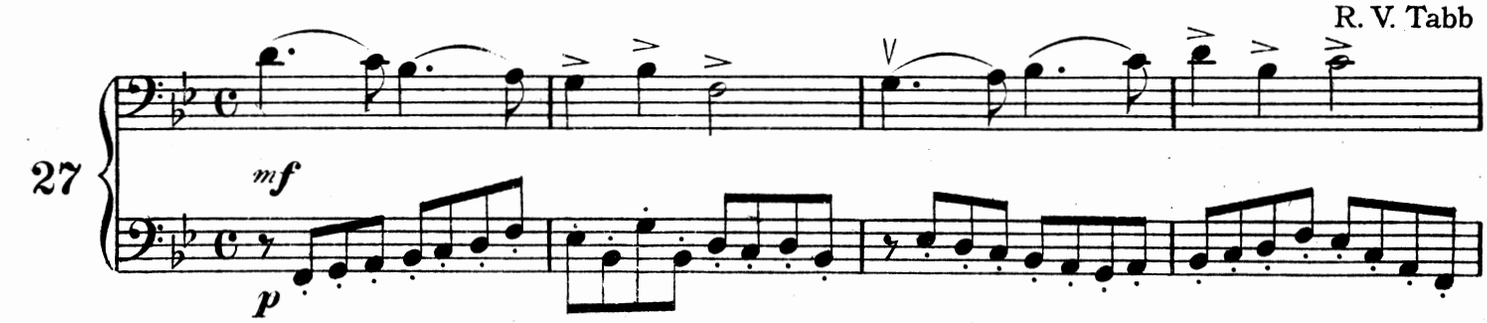
Lee

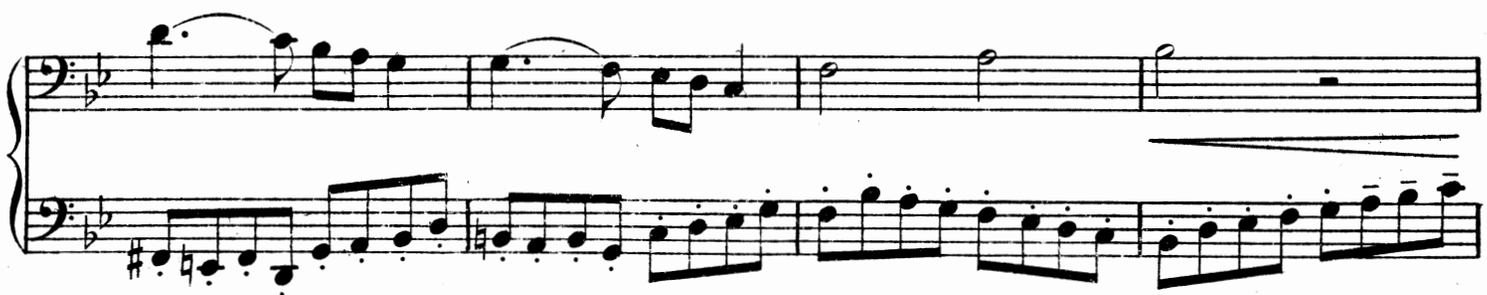


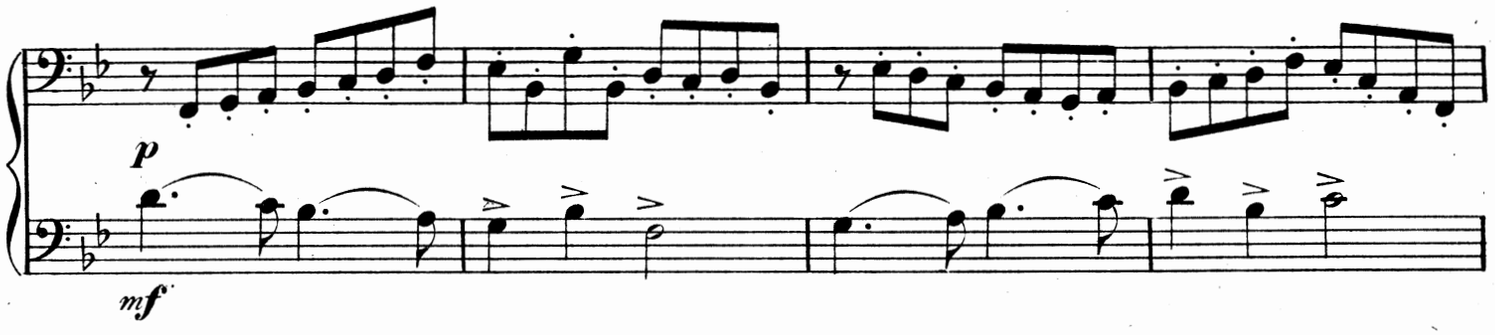


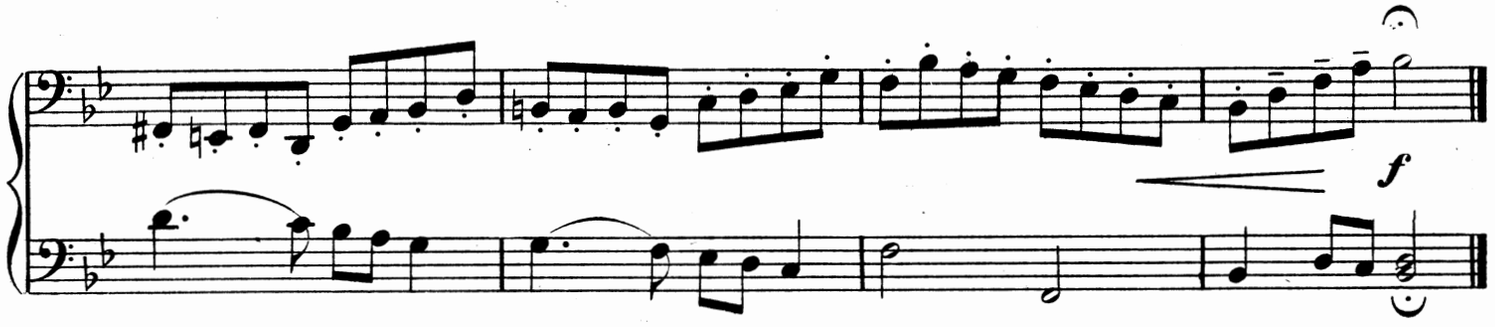


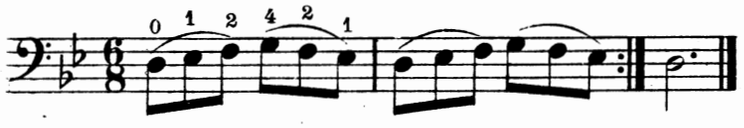
R. V. Tabb



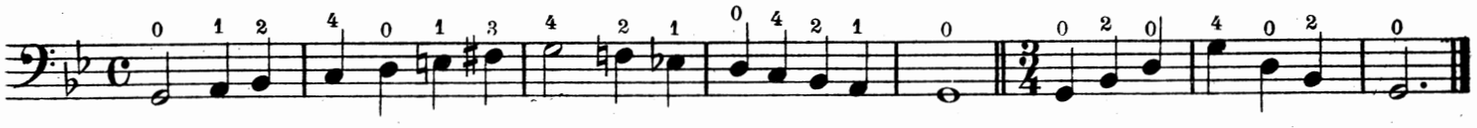




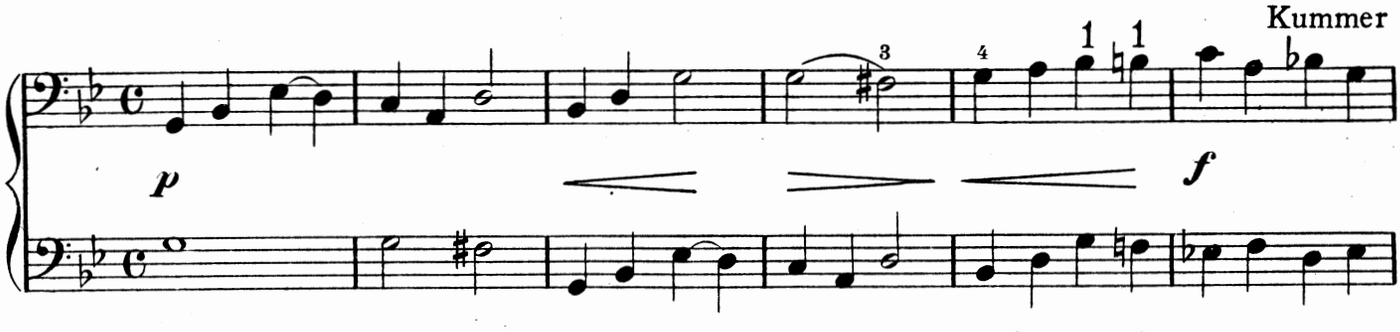


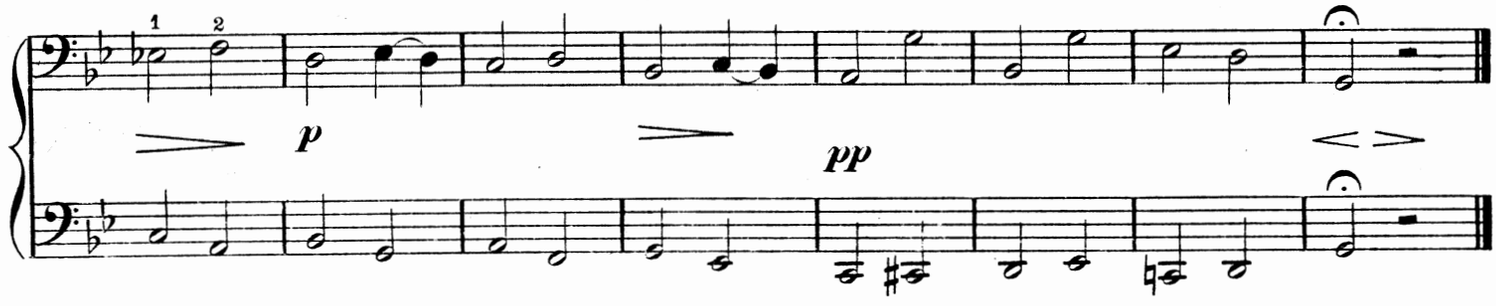


Scale of G minor. (Melodic.) G-Moll Tonleiter. (melodisch.) Arpeggio



Kummer





Romberg

29

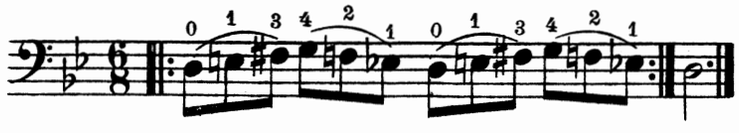
f

p

p *f*

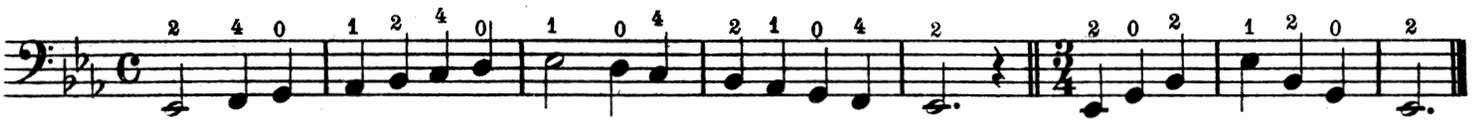
p *p*

cresc. *f*

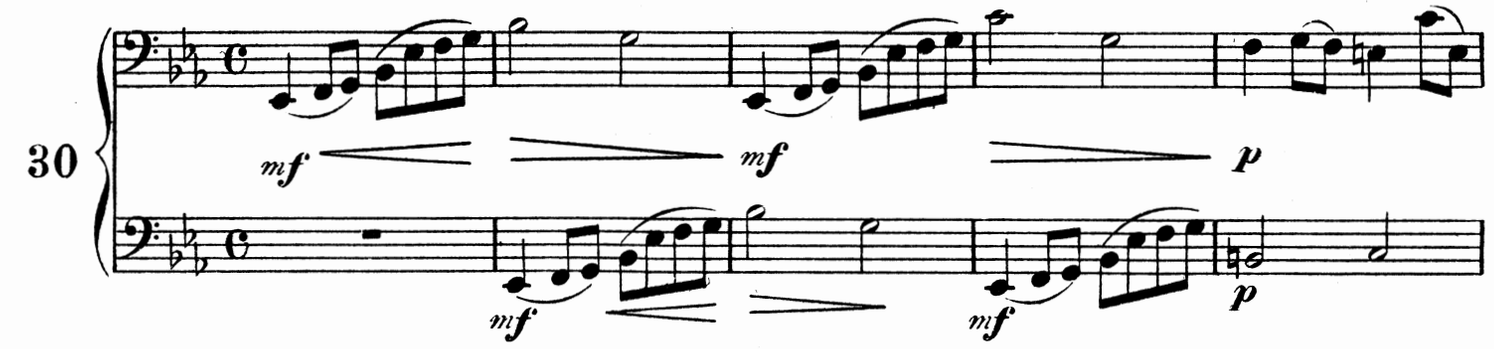


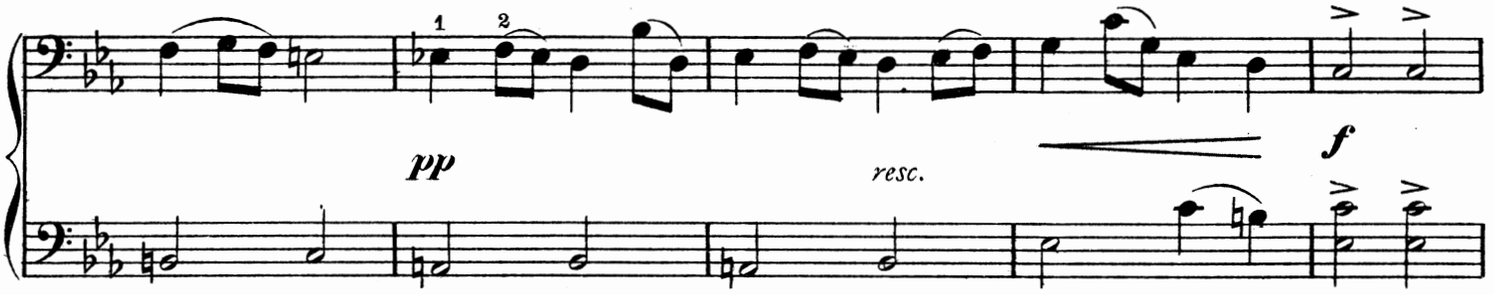
Scale of Eb major Es-dur Tonleiter

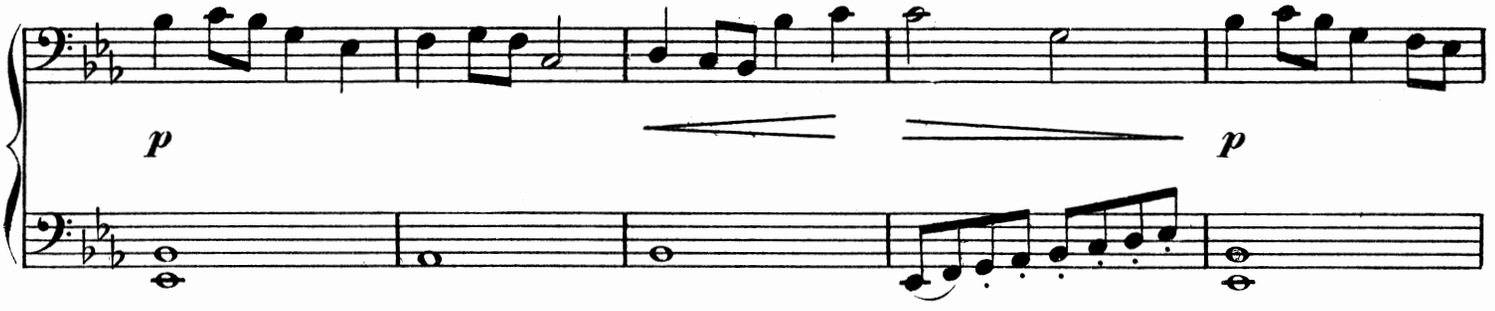
Arpeggio

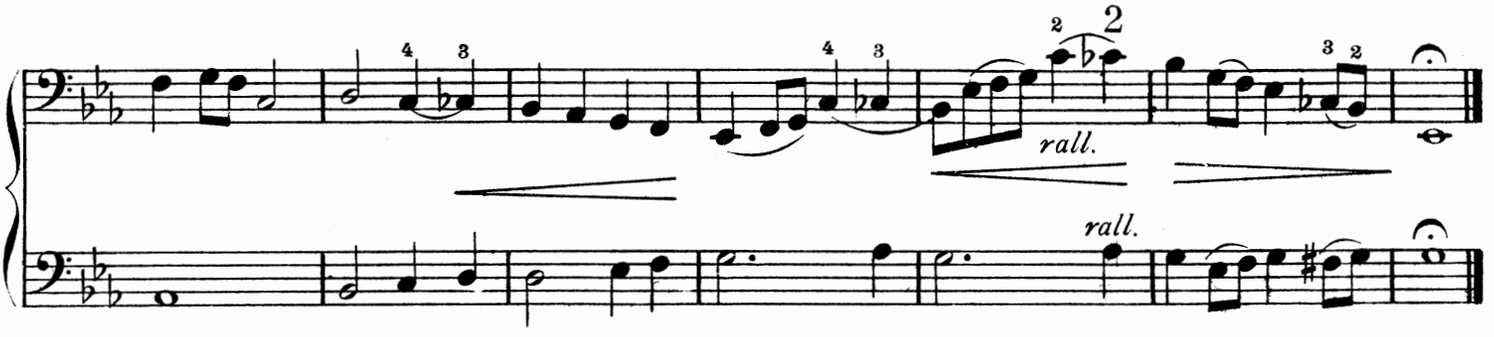


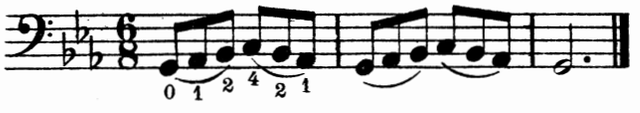
R.V. Tabb











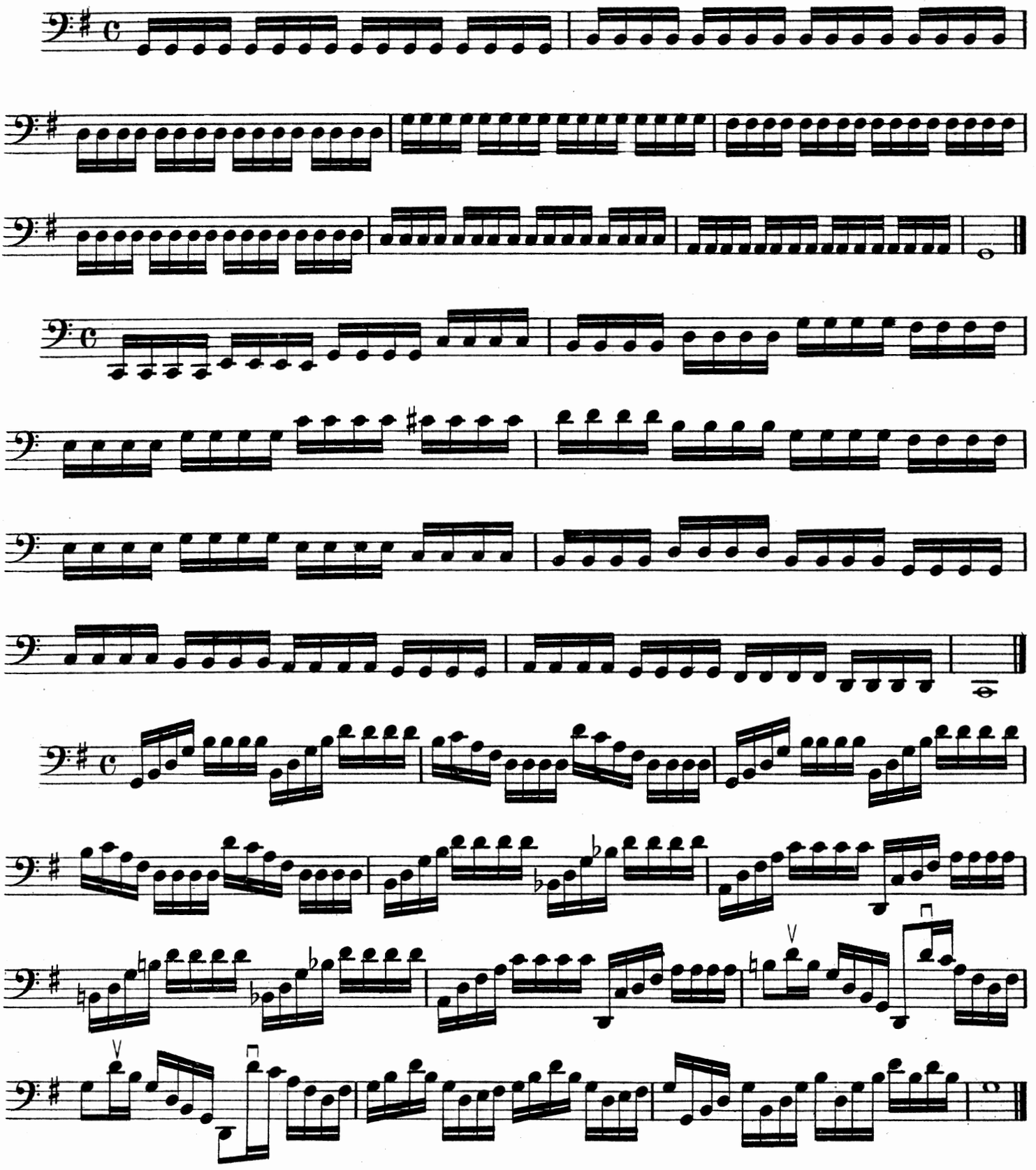
EXERCISES ON SEPARATE BOWINGS

The following exercises are to be played lightly with the middle of the bow, and should be practised with varying pace and tone. Ultimately they can be played "Spiccato" i.e. with a jumping bow

ÜBUNGEN IN BOGEN-STRICHARTEN

Die folgenden Übungen werden in der Mitte des Bogens leicht und in verschiedener Schnelligkeit und Stärke geübt. Zuletzt kann man sie auch "Spiccato" d.h. mit springendem Bogen spielen

Lee.

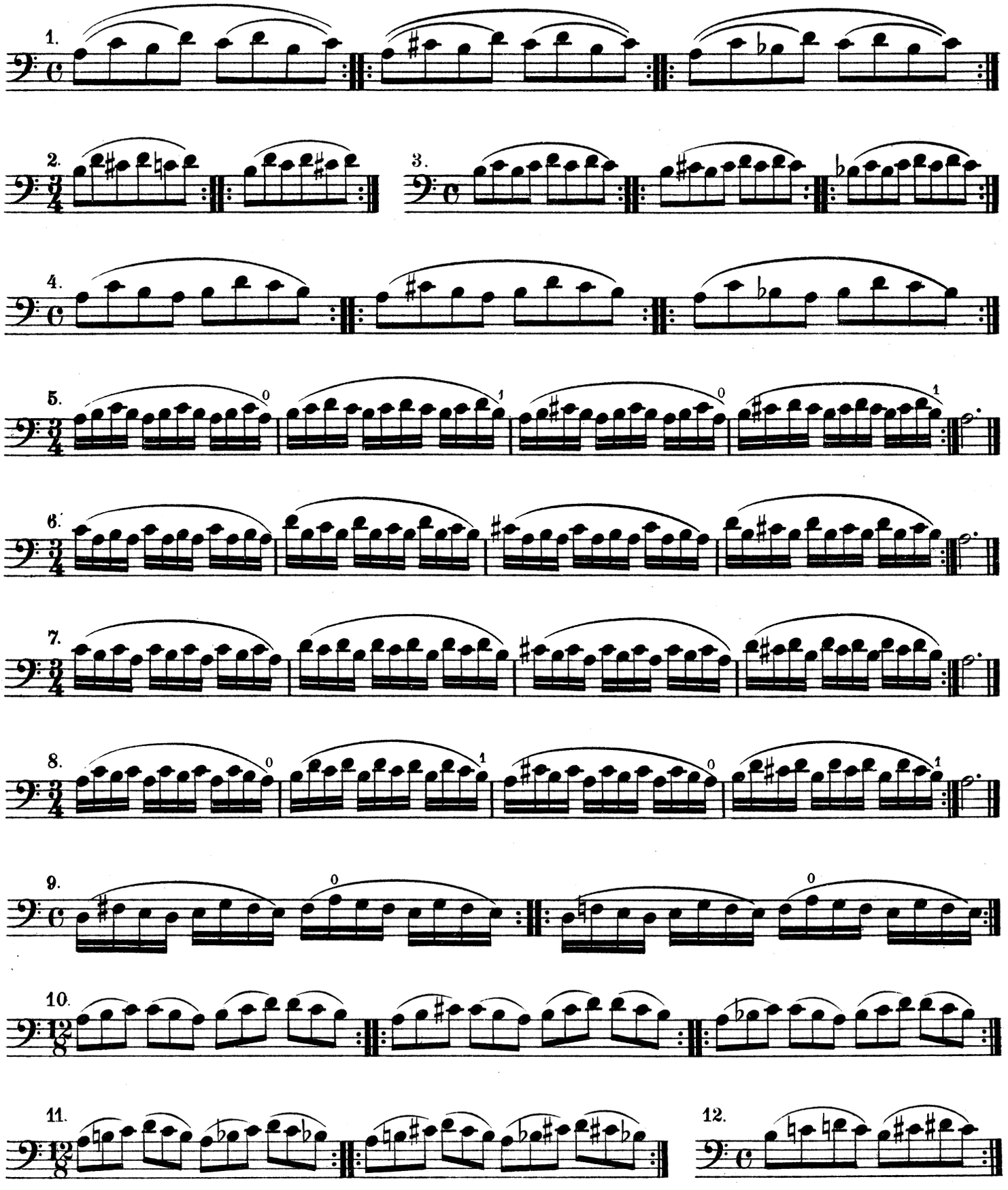


FINGER EXERCISES

The following exercises are also to be practised on the other strings. The thumb must remain in the same place whether the position is a close or an extended one

FINGER-ÜBUNGEN

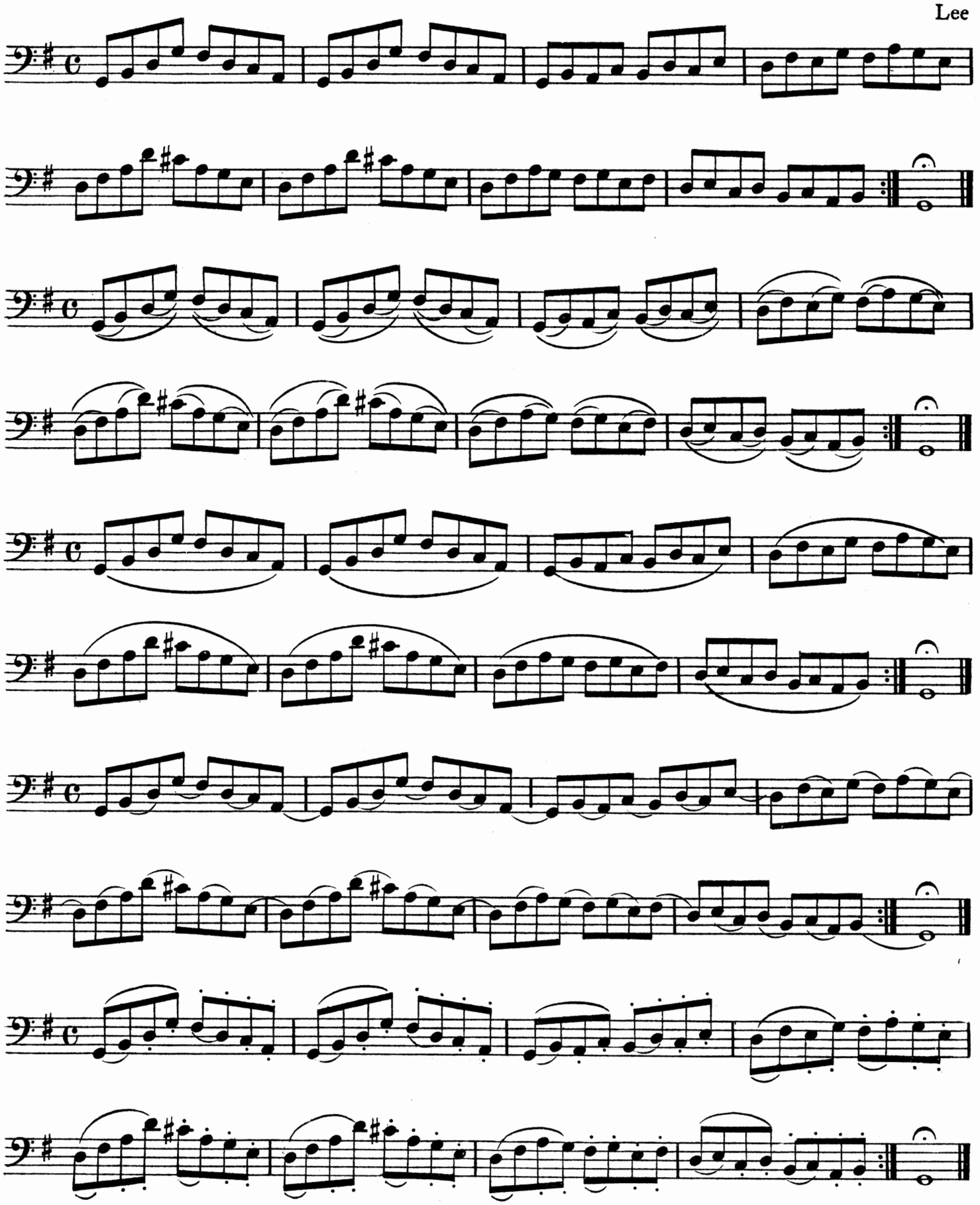
Folgende Übungen sind auch auf den andern Saiten zu üben. Der Daumen bleibt am selben Platz ob die Lage eng oder weit ist

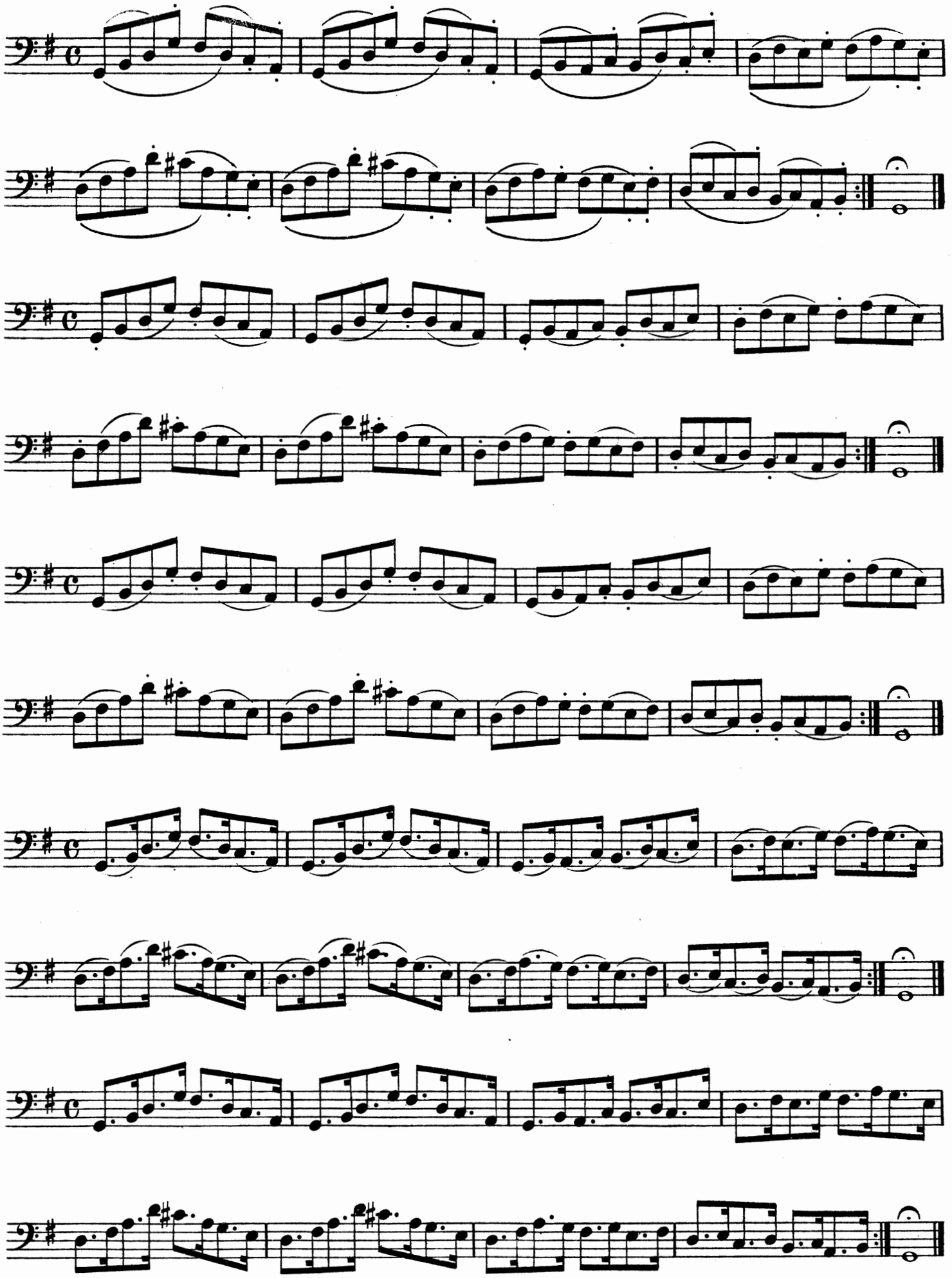


EXERCISES ON DIFFERENT BOWINGS

ÜBUNGEN IN VERSCHIEDENEN STRICHARTEN

Lee





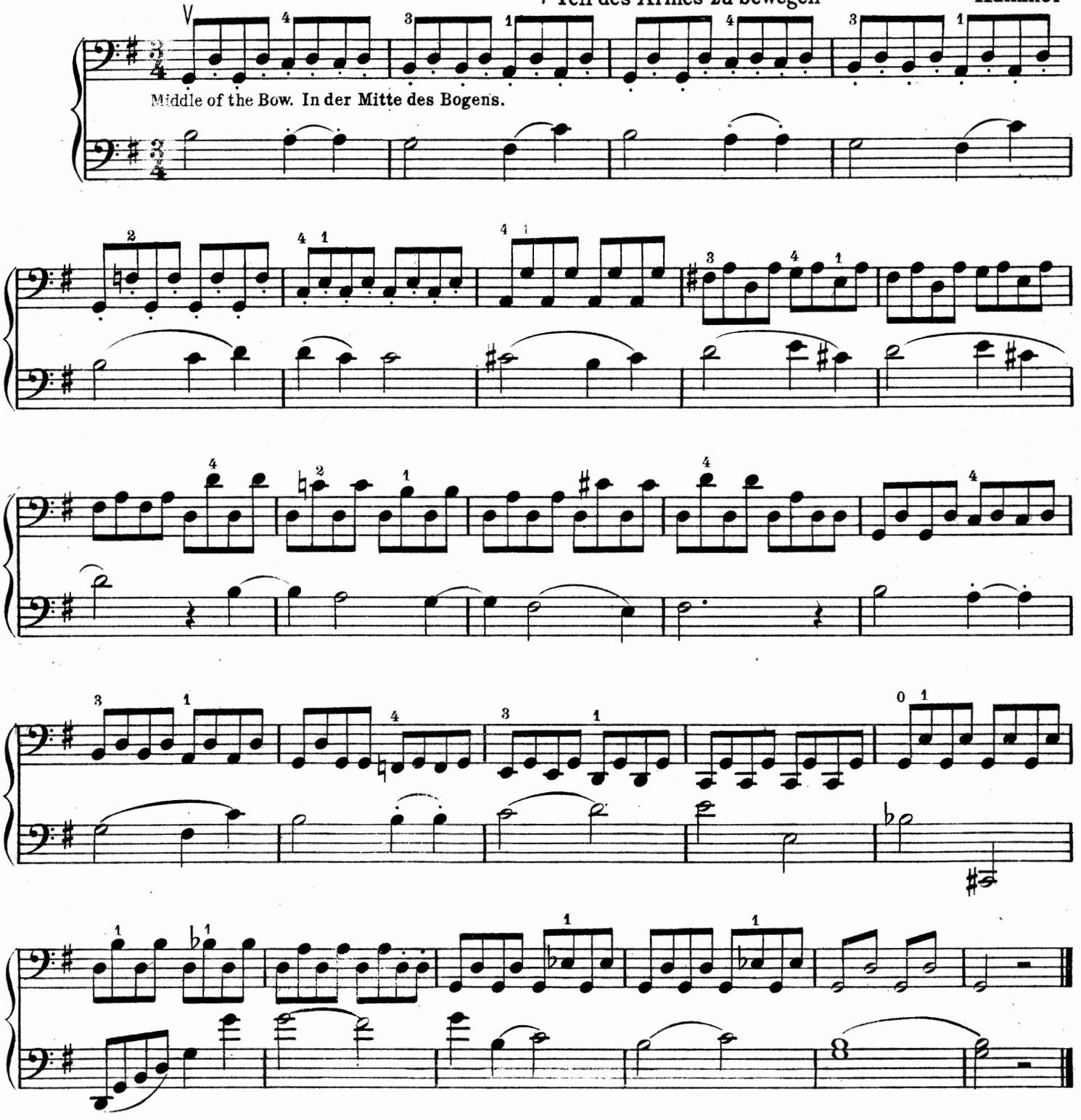
EXERCISES FOR THE RIGHT WRIST

The changing from one string to another is effected by the wrist, without moving the upper part of the arm

ÜBUNGEN FÜR DAS RECHTE HANDGELENK

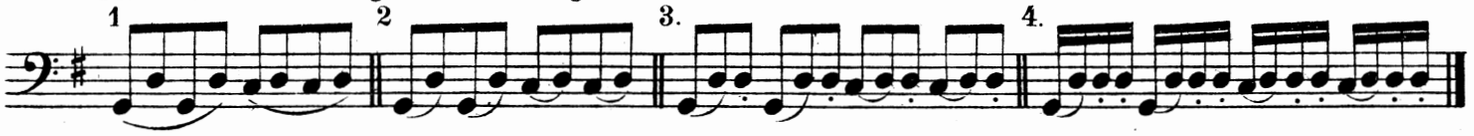
Der Übergang von einer Saite zur andern wird durch eine Handgelenkbewegung ausgeführt, ohne den oberen Teil des Armes zu bewegen

Kummer

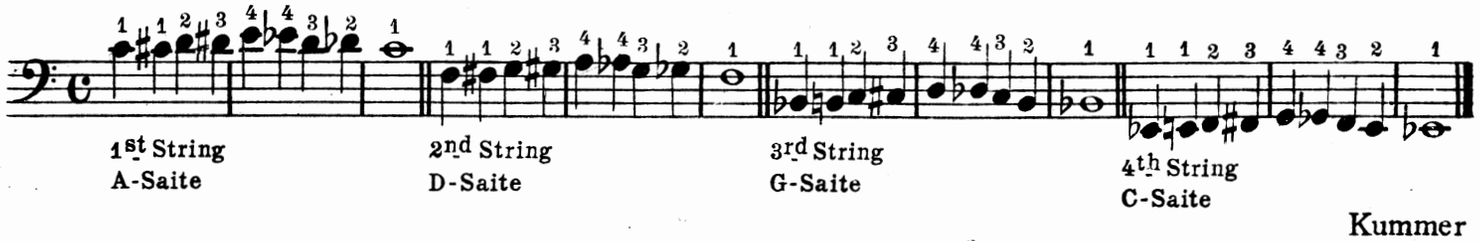


Examples of different bowings to be applied to the above exercise

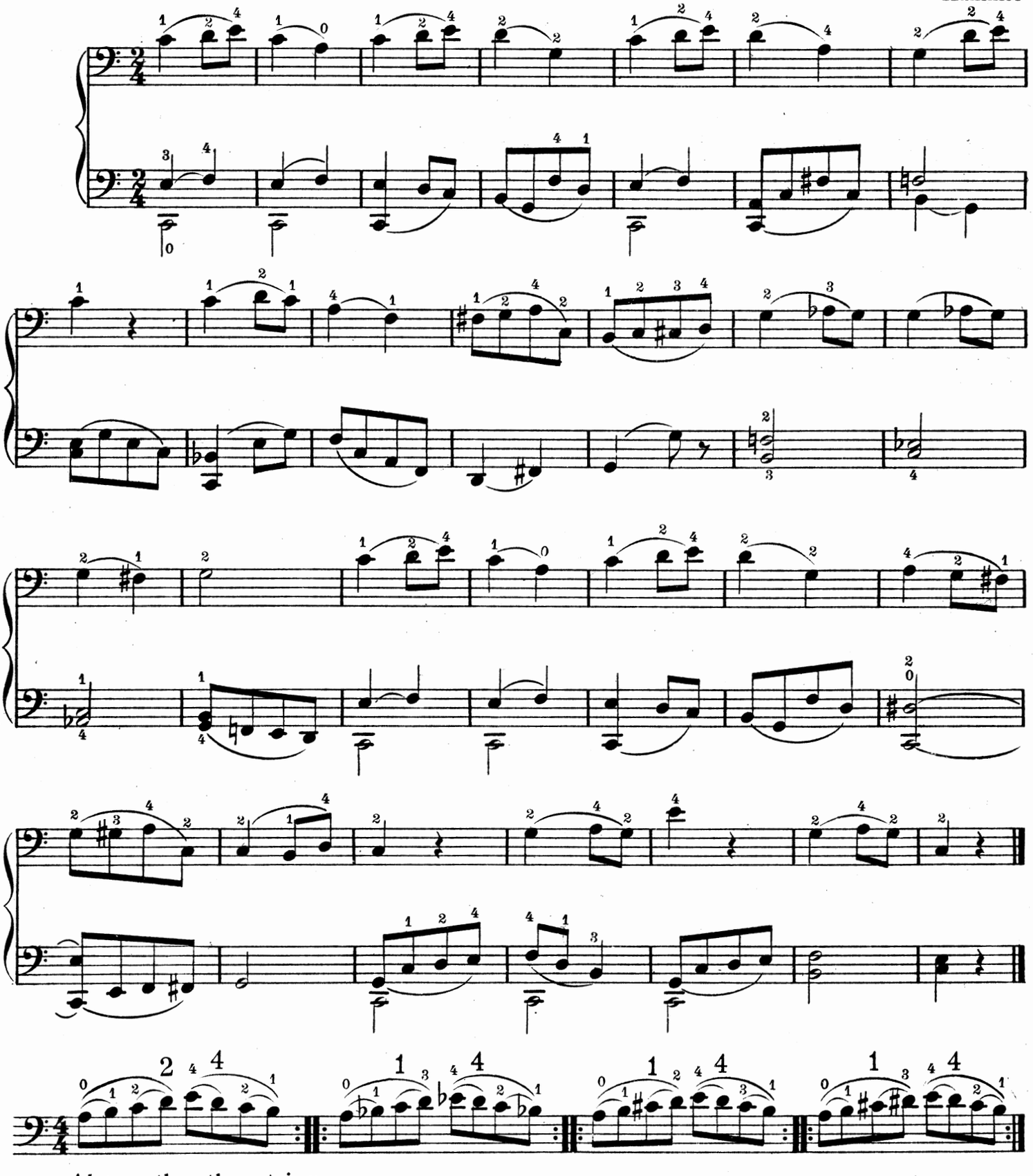
Die obenstehende Übung ist auch mit folgenden Stricharten zu studieren



THE SECOND POSITION
DIE ZWEITE LAGE



Kummer



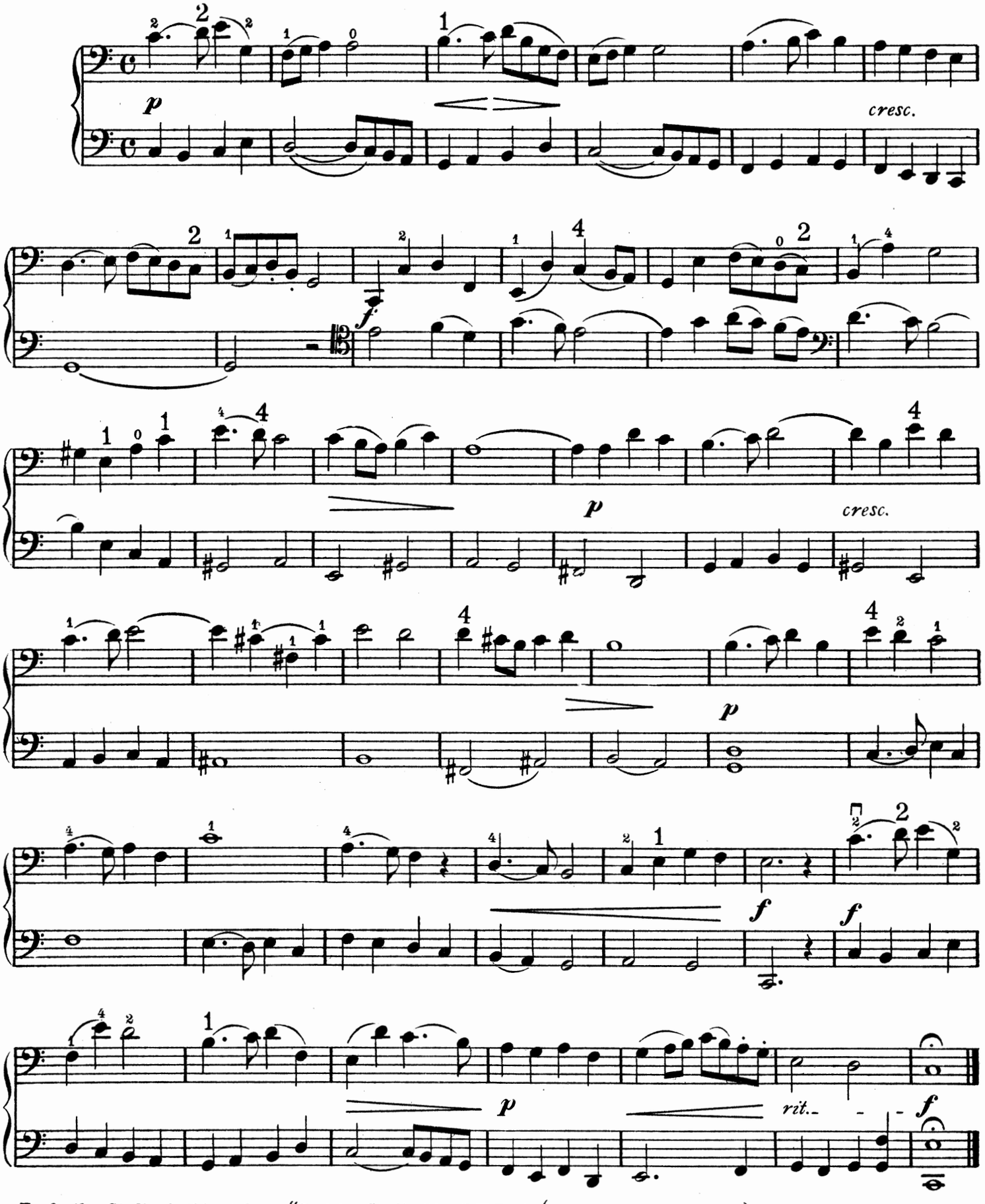
Also on the other strings
Ebenso auf den andern Saiten

EXERCISE IN THE FIRST AND SECOND POSITIONS

ÜBUNGEN IN DER ERSTEN UND ZWEITEN LAGE

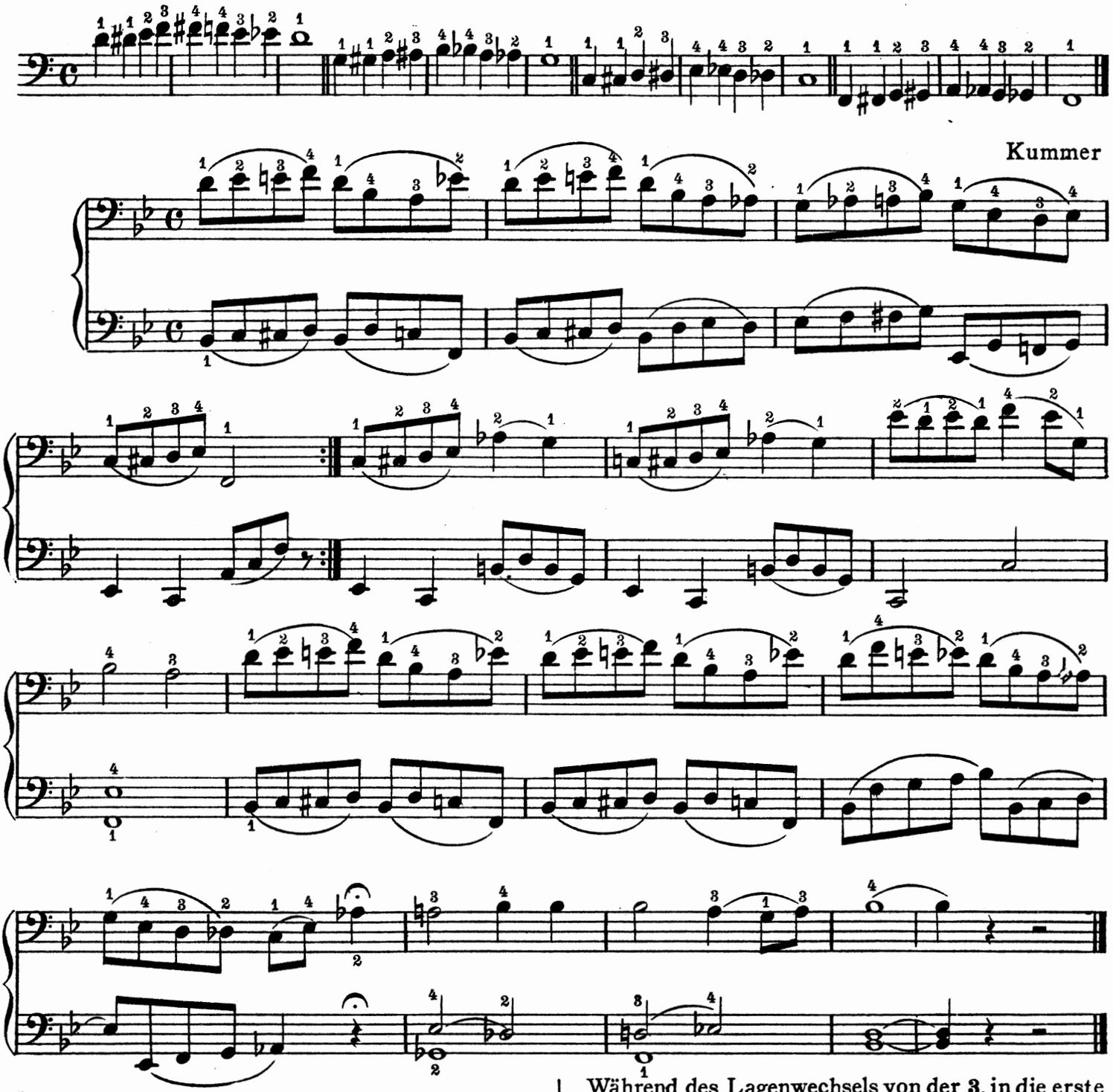
Andante

R. V. Tabb



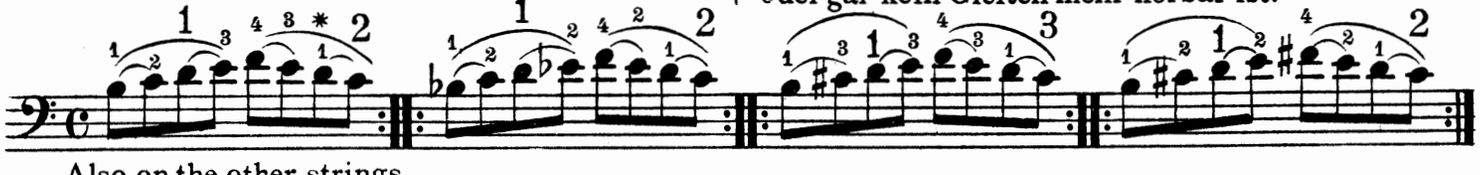
THE THIRD POSITION

DIE DRITTE LAGE



*In descending from the third position to the first the first finger must remain on the string, gliding back very quickly, the second finger hitting the new note as hard as possible. It must be practised assiduously until little or no slide is apparent to the ear.

Während des Lagenwechsels von der 3. in die erste Lage bleibt der 1. Finger auf der Saite. In demselben Augenblick, in welchem der 1. Finger an seinen Platz in der 1. Lage kommt, lässt man den 2. Finger fest auffallen (in dem untenstehenden Beispiel auf die Note C). Es muss dies sehr fleissig studiert werden, bis wenig oder gar kein Gleiten mehr hörbar ist.



Also on the other strings

Ebenso auf den andern Saiten

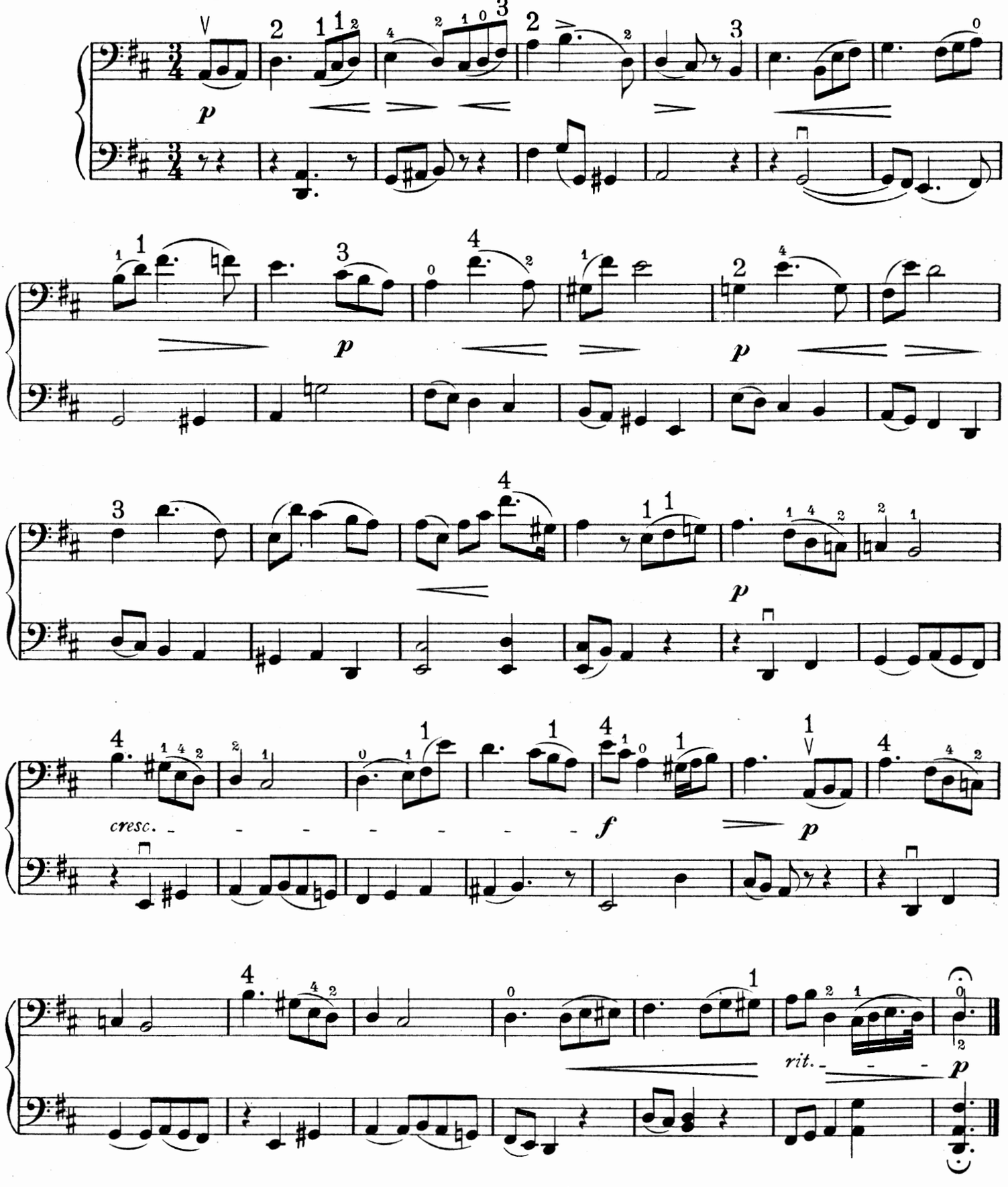
149437

EXERCISE IN THE FIRST, SECOND AND THIRD POSITIONS

ÜBUNG IN DER ERSTEN, ZWEITEN UND DRITTEN LAGE

Adagio ma non troppo

R.V. Tabb



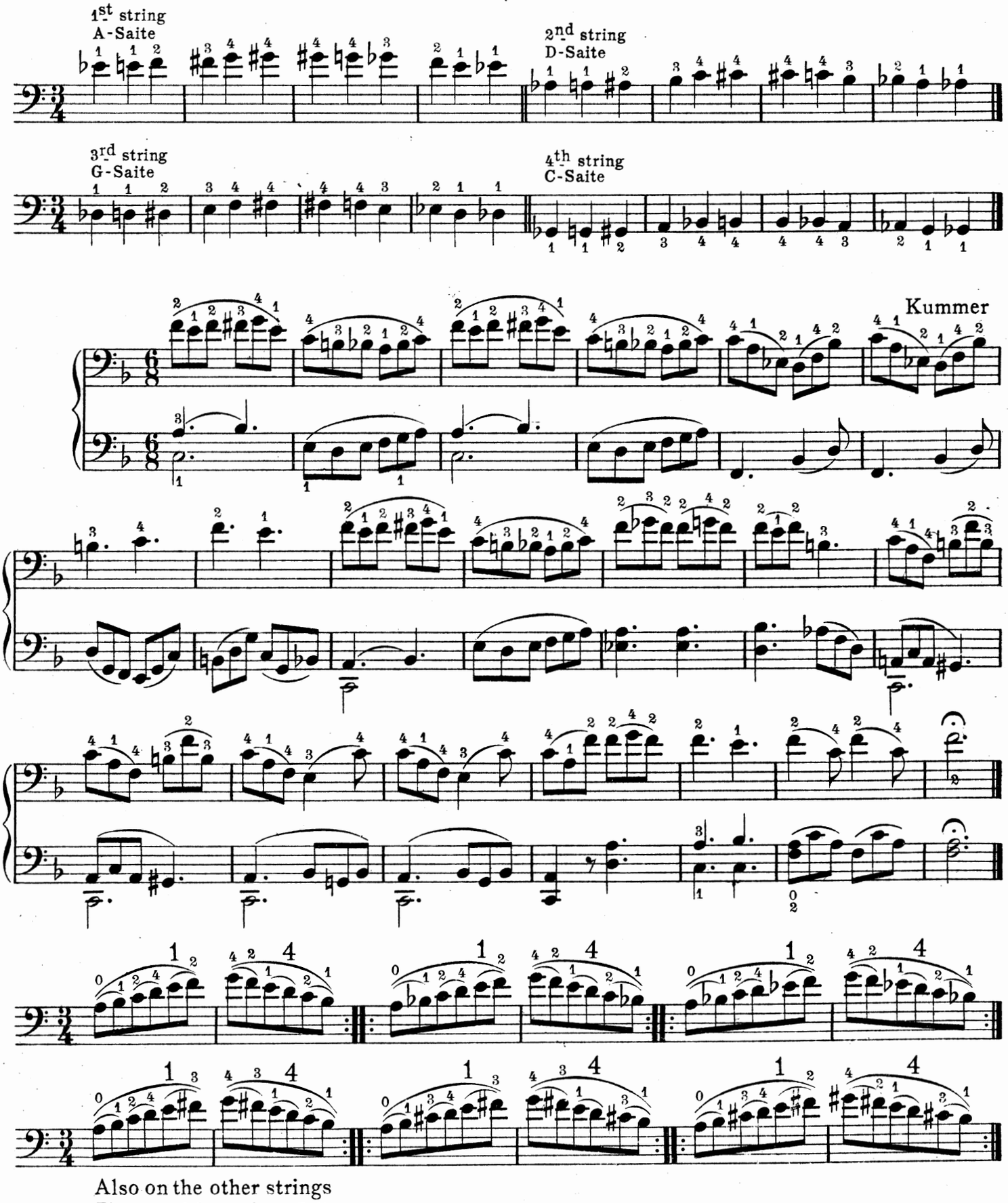
For further Studies in this style see "Position Studies" by R.V. Tabb (Augener Limited, London.)

THE FOURTH POSITION

In this position the thumb must rest in the angle of the neck, encircling the same, with the fingers in a sloping position

DIE VIERTE LAGE

In dieser Lage bleibt der Daumen in der Ecke des Halses, diesen leicht umspannend, die Finger in einer nach oben geneigten Stellung.



Also on the other strings
Ebenso auf den anderen Saiten

EXERCISES FOR THE SUCCESSIVE USE OF THE FIRST FOUR POSITIONS

ÜBUNGEN FÜR ABWECHSELNDE ANWENDUNG DER ERSTEN VIER LAGEN

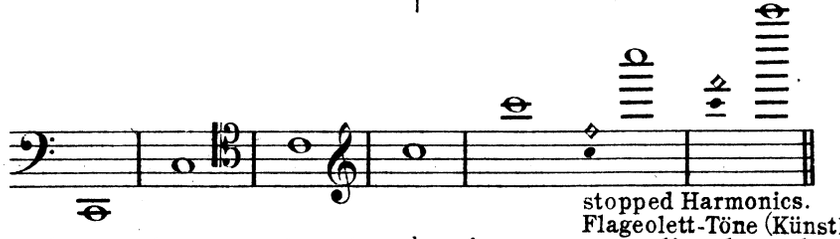
R.V. T.

diminuendo

diminuendo

Owing to the extensive compass of the Violoncello (shown below in octaves)

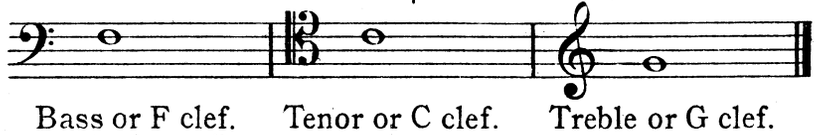
In Folge des grossen Ton-Umfanges (wie das unten stehende Beispiel zeigt)



stopped Harmonics.
Flageolett-Töne (Künstliche)

it is necessary for the student to be acquainted with three clefs

ist es notwendig, dass der Schüler die 3 Schlüssel kennen lernt

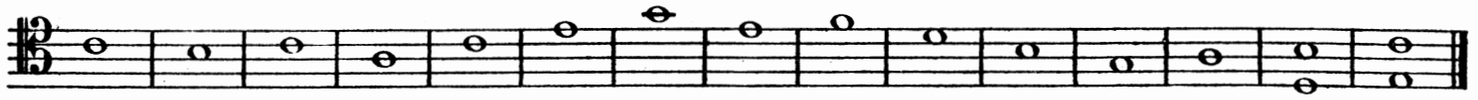


Bass or F clef. Tenor or C clef. Treble or G clef.
Bass oder F Schlüssel. Tenor oder C Schlüssel. Violin oder G Schlüssel.

They should follow one another in this order, but when the Treble Clef is used directly after the Bass Clef, the former is invariably meant to be played an octave lower than written

Dies ist die gewöhnliche Reihenfolge, wird aber der Violin-Schlüssel direct nach dem Bass-Schlüssel gebraucht, so wird der Erstere ausnahmslos eine Oktave tiefer gespielt, als wie er geschrieben ist

Exercise on the Tenor Clef. Übung im Tenor-Schlüssel

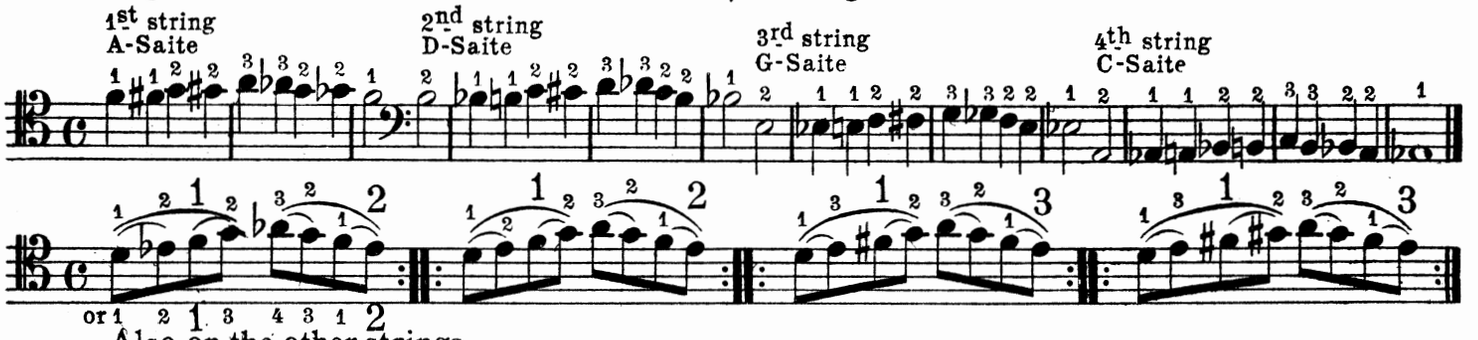


THE FIFTH POSITION

In the fifth, sixth and seventh positions the thumb gradually recedes from its encircling position at the base of the neck, and at the same time the fourth finger is less used

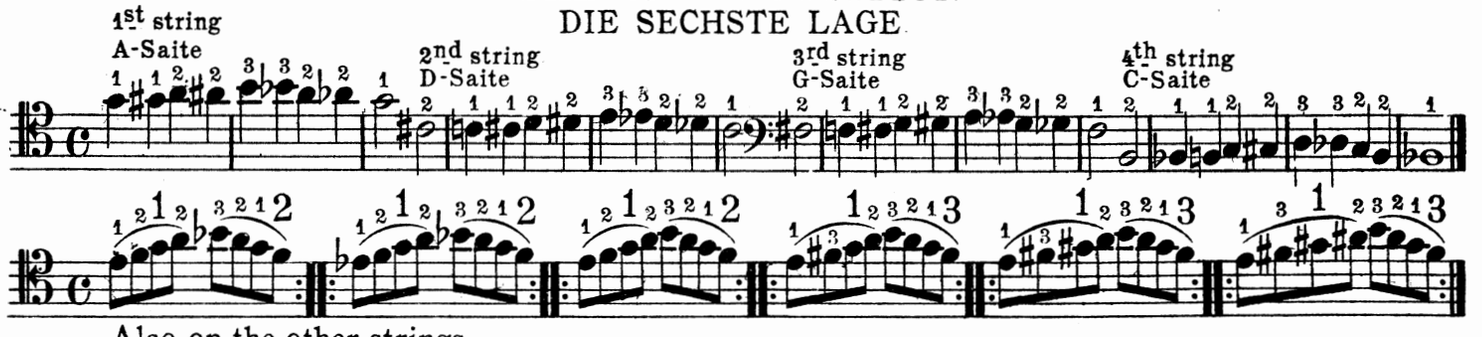
DIE FÜNFTE LAGE

In der 5., 6. und 7. Lage verlässt der Daumen seine bisherige Lage im Winkel des Halses, nach und nach; zugleich wird der 4. Finger nur noch sehr selten gebraucht



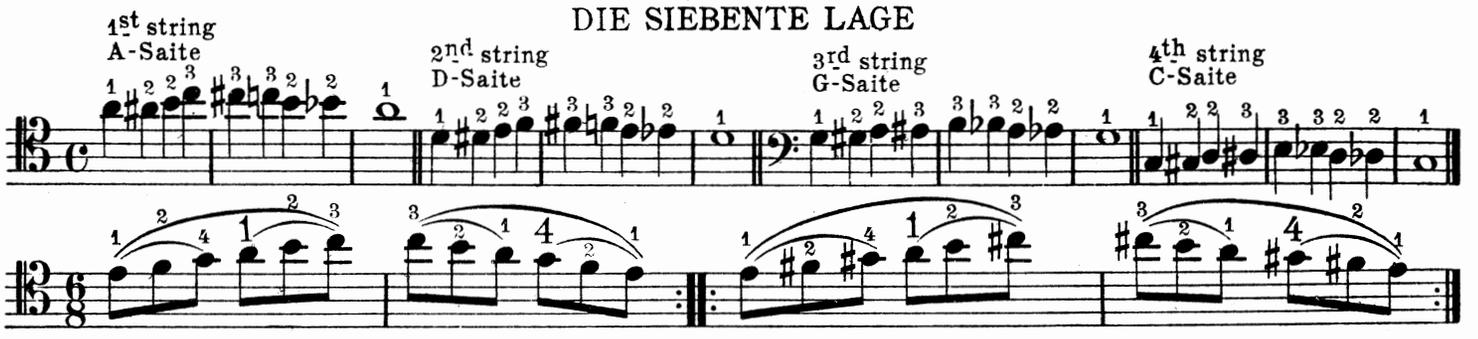
Also on the other strings
Ebenso auf den andern Saiten

THE SIXTH POSITION
DIE SECHSTE LAGE



Also on the other strings
Ebenso auf den andern Saiten

THE SEVENTH POSITION
DIE SIEBENTE LAGE

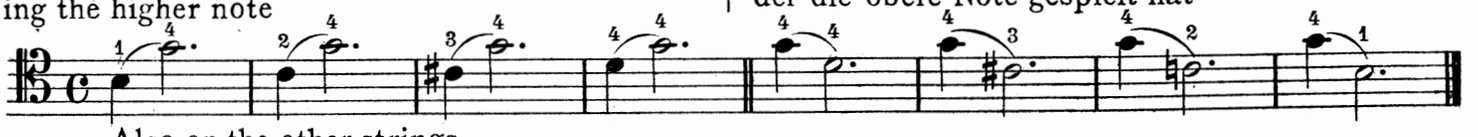


GLISSANDO (gliding)

In ascending, the slide is made by the finger playing the lower note
In descending, the slide is made by the finger playing the higher note

GLISSANDO (gleiten, rutschen)

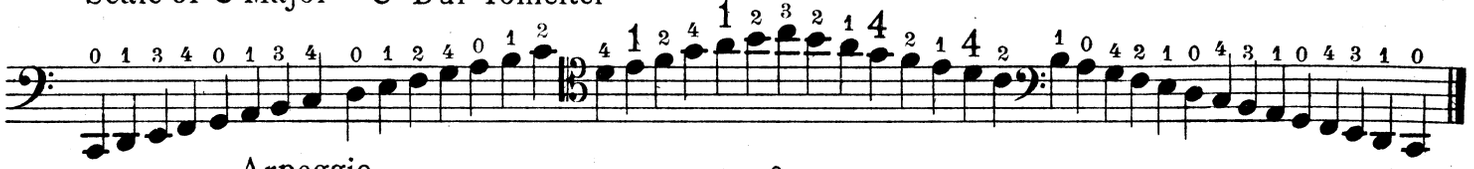
Beim Hinaufgleiten führt der Finger, der die untere Note gespielt hat, das Glissando aus
Beim Hinuntergleiten führt es der Finger aus, der die obere Note gespielt hat



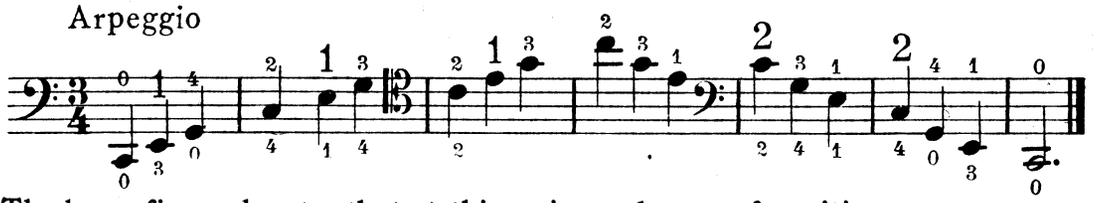
Also on the other strings
Ebenso auf den andern Saiten

SCALES AND EXERCISES ON THE DIFFERENT POSITIONS
TONLEITERN UND ÜBUNGEN IN DEN VERSCHIEDENEN LAGEN

Scale of C Major C-Dur Tonleiter



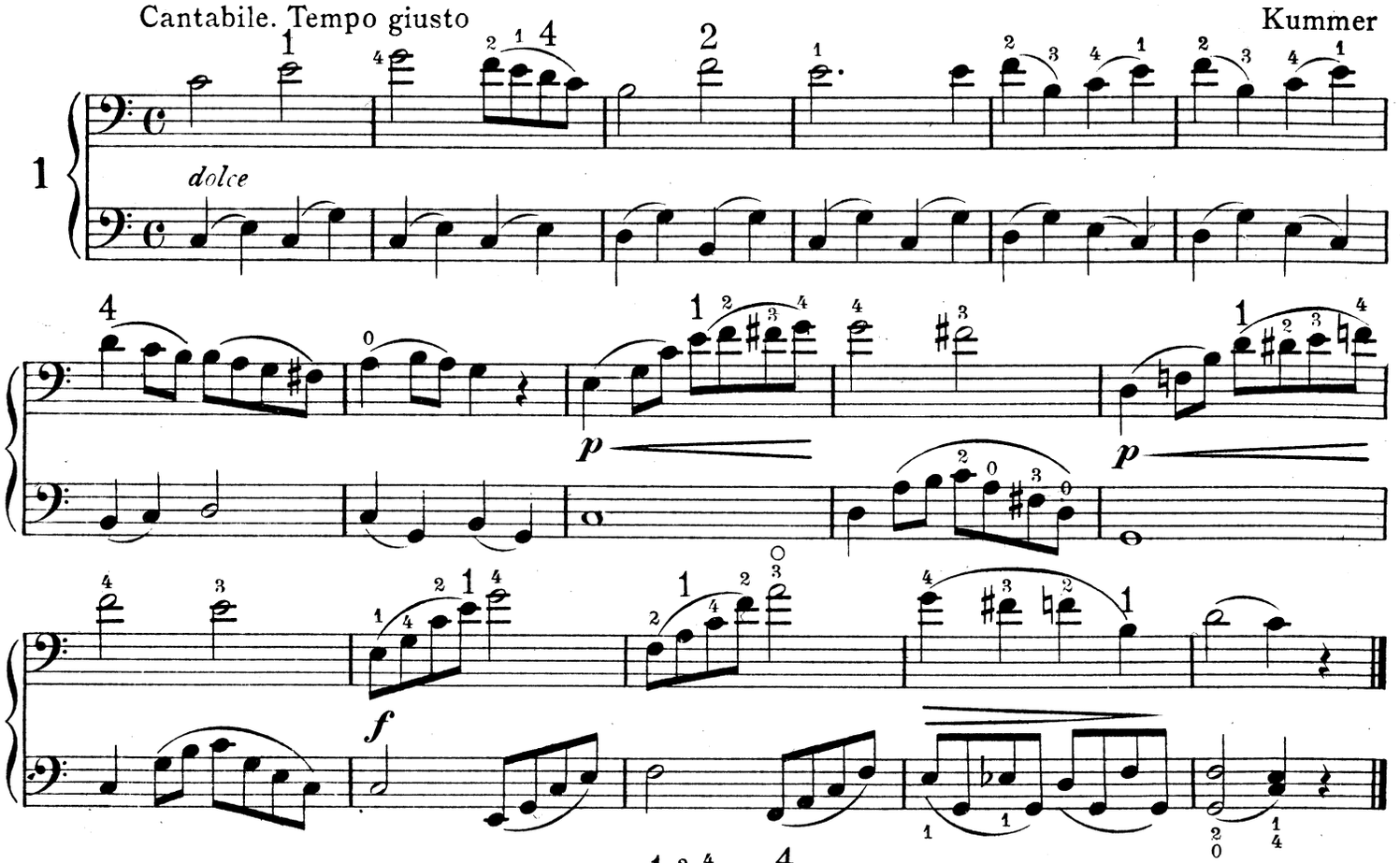
Arpeggio



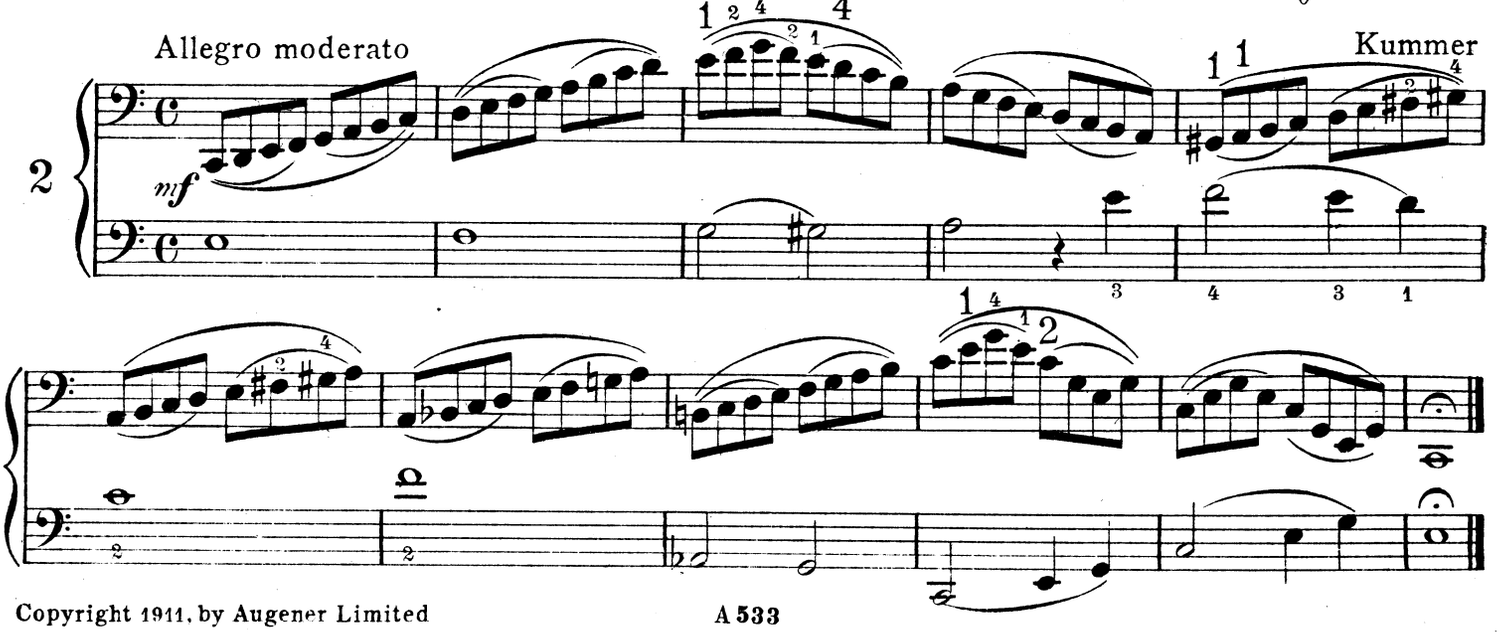
The large figure denotes that at this point a change of position occurs

Die gross gedruckten Zahlen zeigen an, dass an dieser Stelle ein Lagenwechsel stattfindet

Cantabile. Tempo giusto Kummer



Allegro moderato Kummer



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Andante

Lee

3

p

f

p

f

p

Scale of A minor (Melodic) A-Moll Tonleiter (melodisch)

Arpeggio

PIZZICATO

The sign "Pizz" signifies that the notes are to be played by plucking the string. (the first finger will be found the most convenient for single notes). The thumb is placed flat against the edge of the fingerboard, and the bow grasped by the remaining fingers with the hair uppermost.

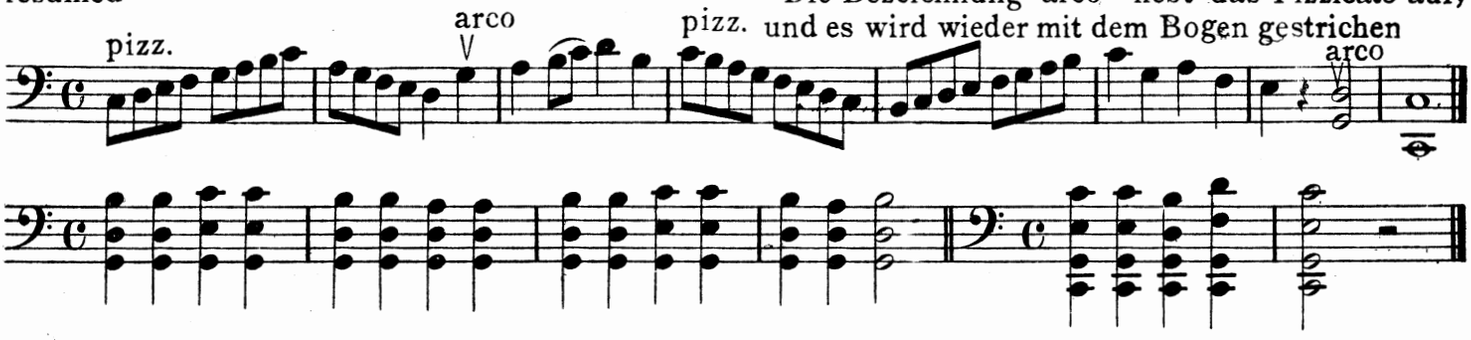
The sign "arco" cancels the "Pizz" and bowing is resumed

PIZZICATO

Die Bezeichnung "Pizz." bedeutet, dass die Töne durch Zupfen der Saite erzeugt werden sollen. (Der 1. Finger ist am geeignetsten dazu, wenn es sich nur um einzelne Noten handelt.)

Der Daumen wird an die Kante des Griffbrettes angelegt, der Bogen mit den übrigen Fingern festgehalten, die Bogenhaare nach oben gerichtet.

Die Bezeichnung "arco" hebt das Pizzicato auf, und es wird wieder mit dem Bogen gestrichen

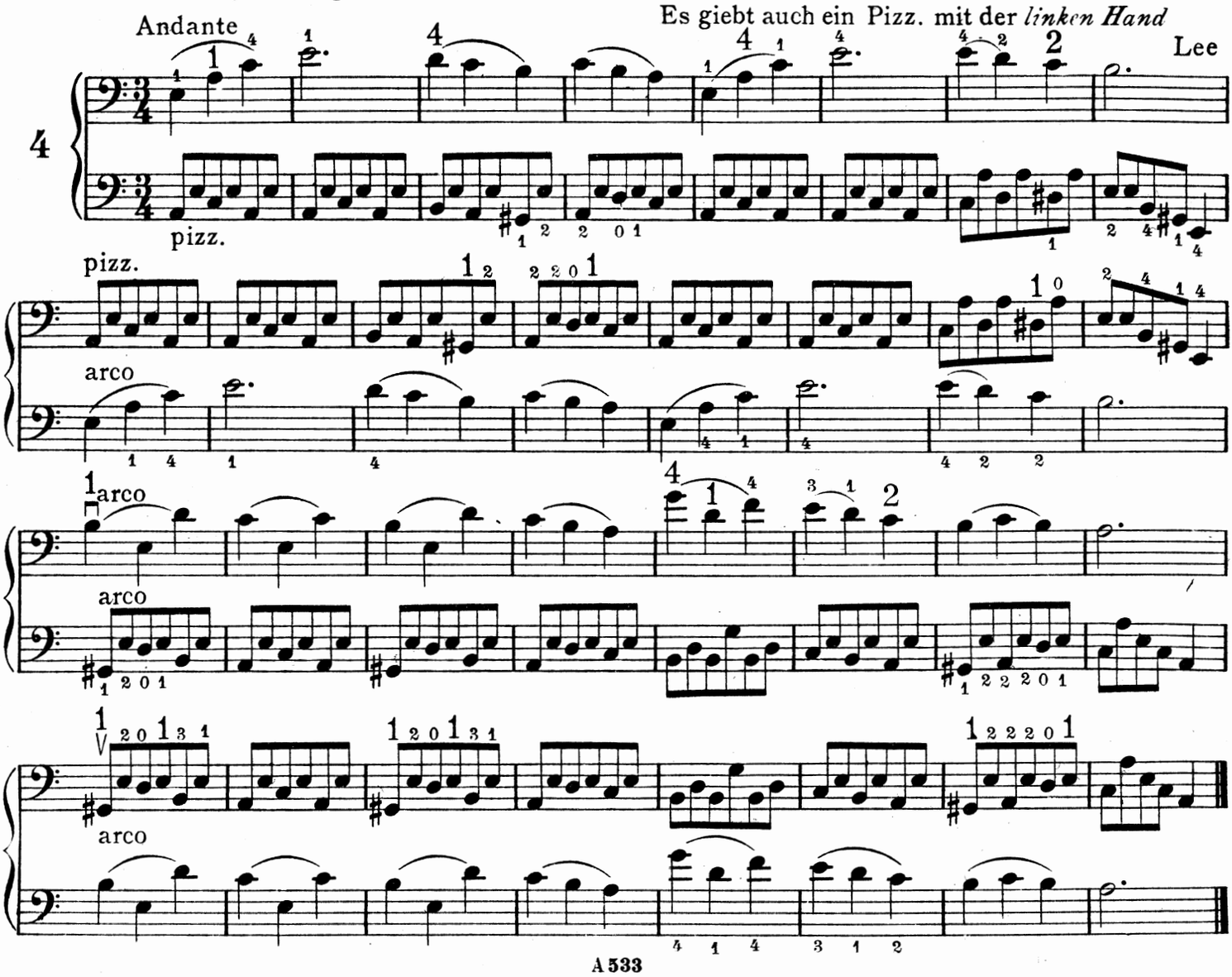


The method of playing pizz. chords varies according to the character of the music, and thus the variations are so many, that their exposition is better left to the professor.

There is also a *left hand* pizzicato

Die Art Akkorde pizzicato auszuführen, hängt von dem Charakter des Musikstückes ab, und die Verschiedenheiten sind so mannigfach, dass die Erklärungen hierfür dem Lehrer überlassen werden müssen

Es giebt auch ein Pizz. mit der *linken Hand*



Moderato

Kummer

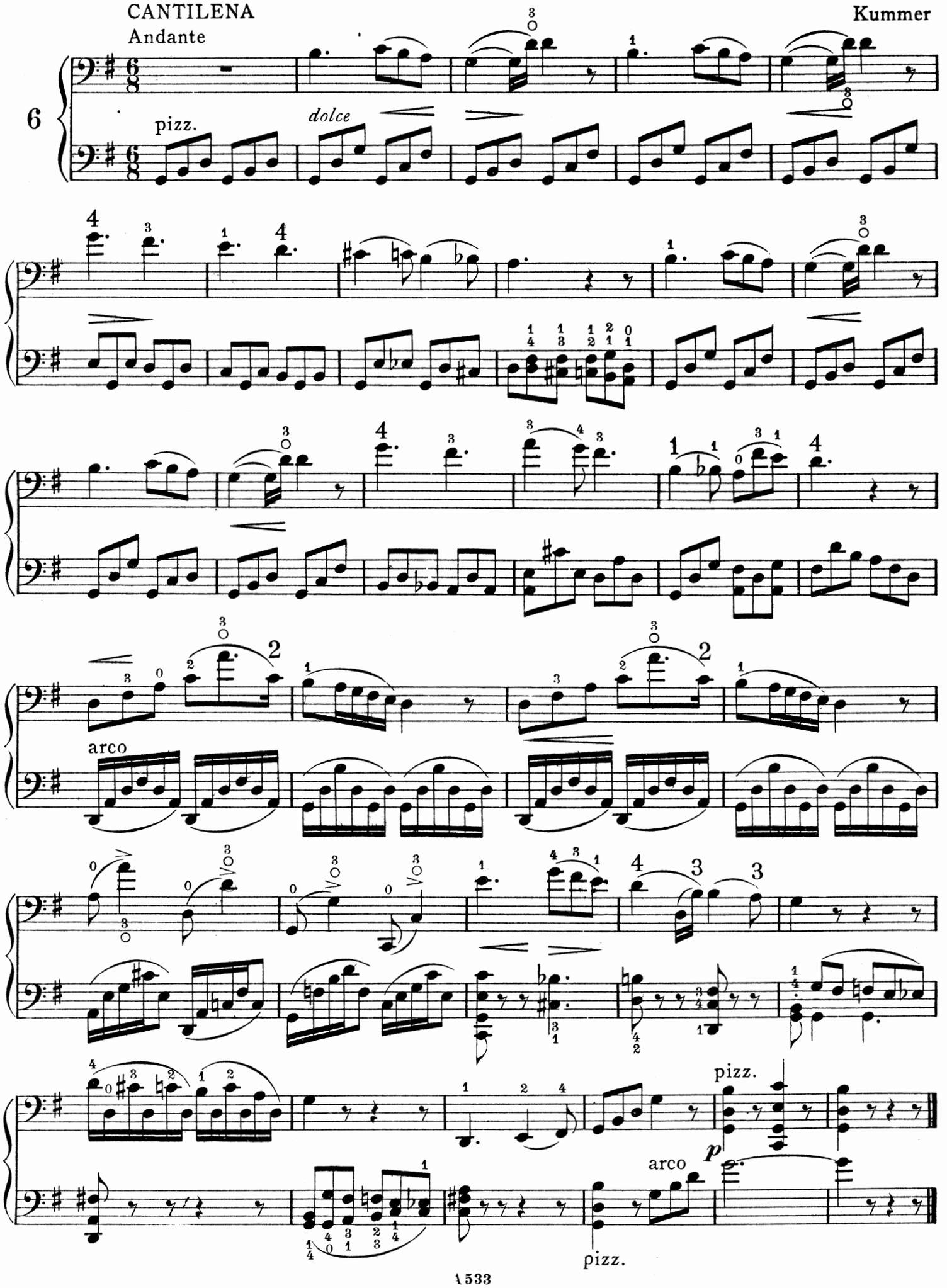
5

p

pizz.

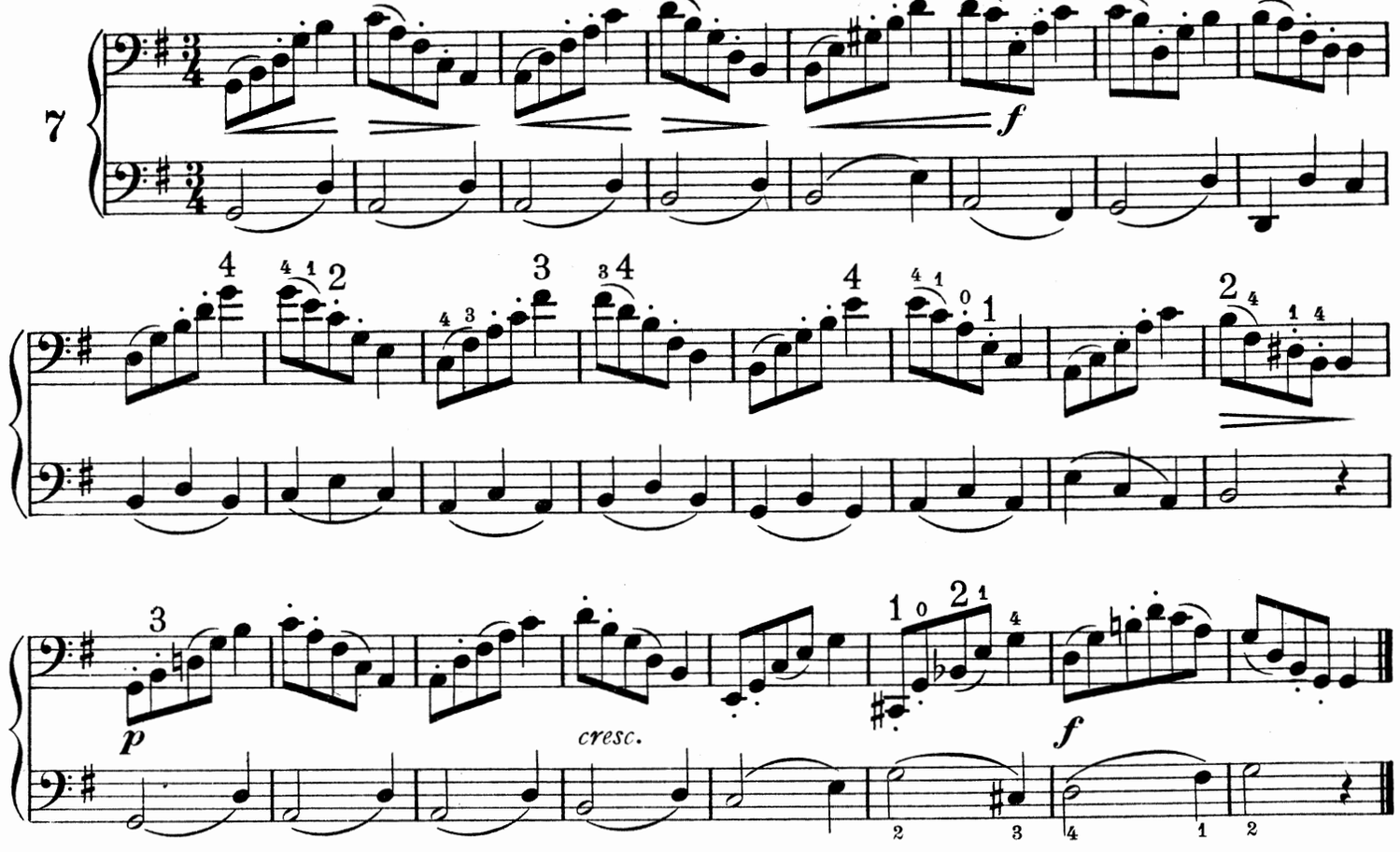
Scale of G Major G-Dur Tonleiter

Arpeggio


CANTILENA
Andante
Kummer
6
pizz.
dolce
arco
pizz.
p
arco
pizz.

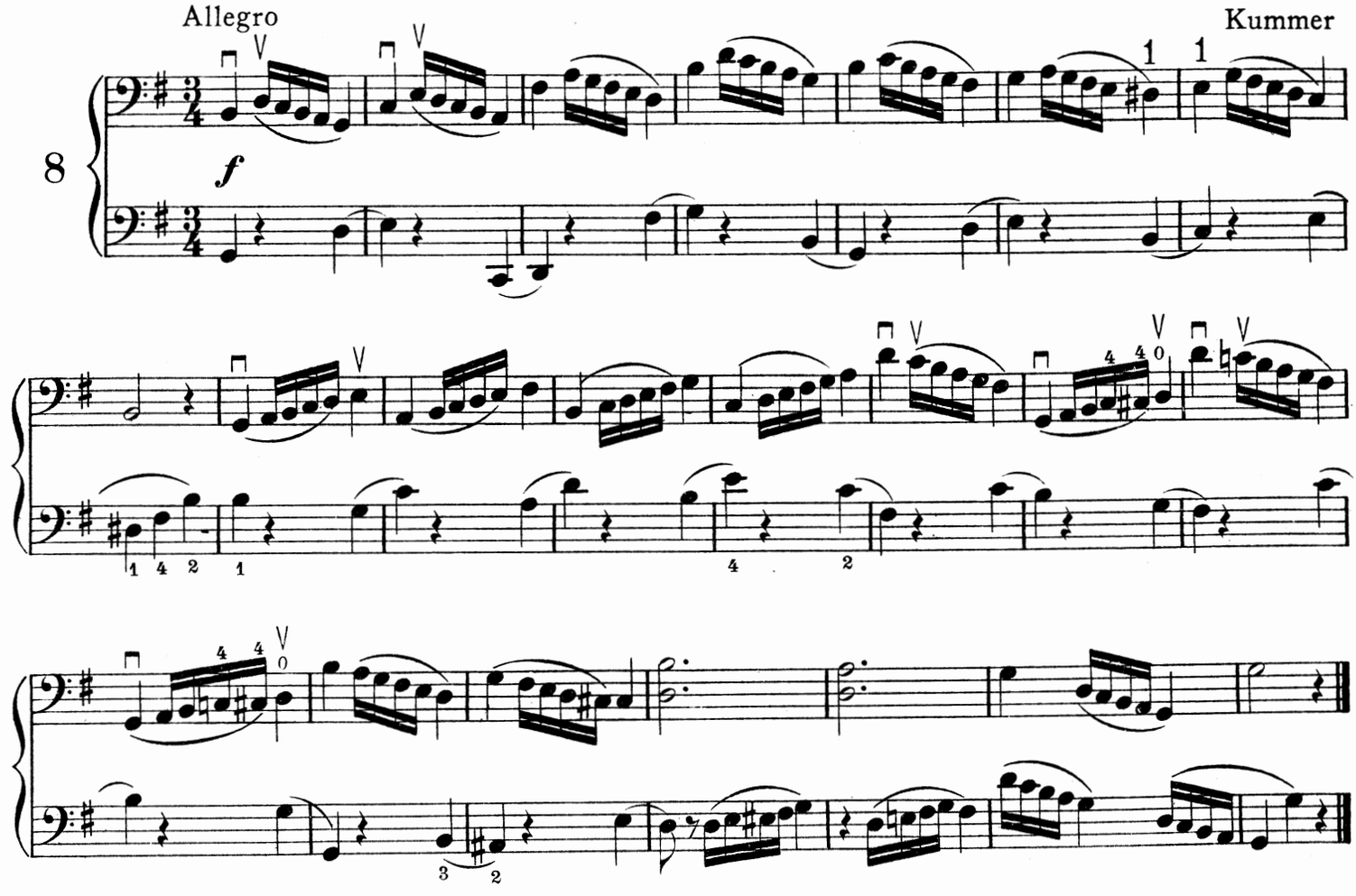
Allegretto

Kummer

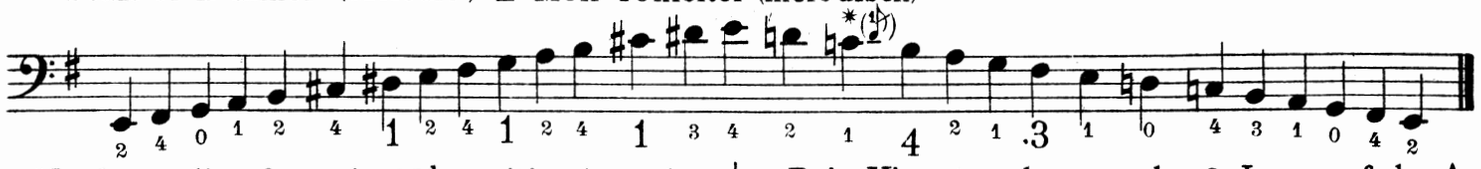


Allegro

Kummer



Scale of E minor (Melodic) E-Moll Tonleiter (melodisch)



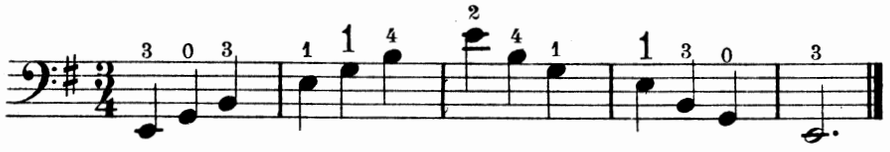
*In descending from the 2nd position into the 3rd position the move is made by the 1st finger on the A string (as shewn by the acciaccatura) no slide being made with the 4th finger.

This method of shifting applies to all similar passages

Beim Hinuntergehen von der 2. Lage auf der A-Saite nach der 3. Lage auf der D-Saite, wird der Lagenwechsel durch den 1. Finger auf der A-Saite ausgeführt (wie es oben durch den Vorschlag gezeigt ist) ohne jedes Rutschen mit dem 4. Finger.

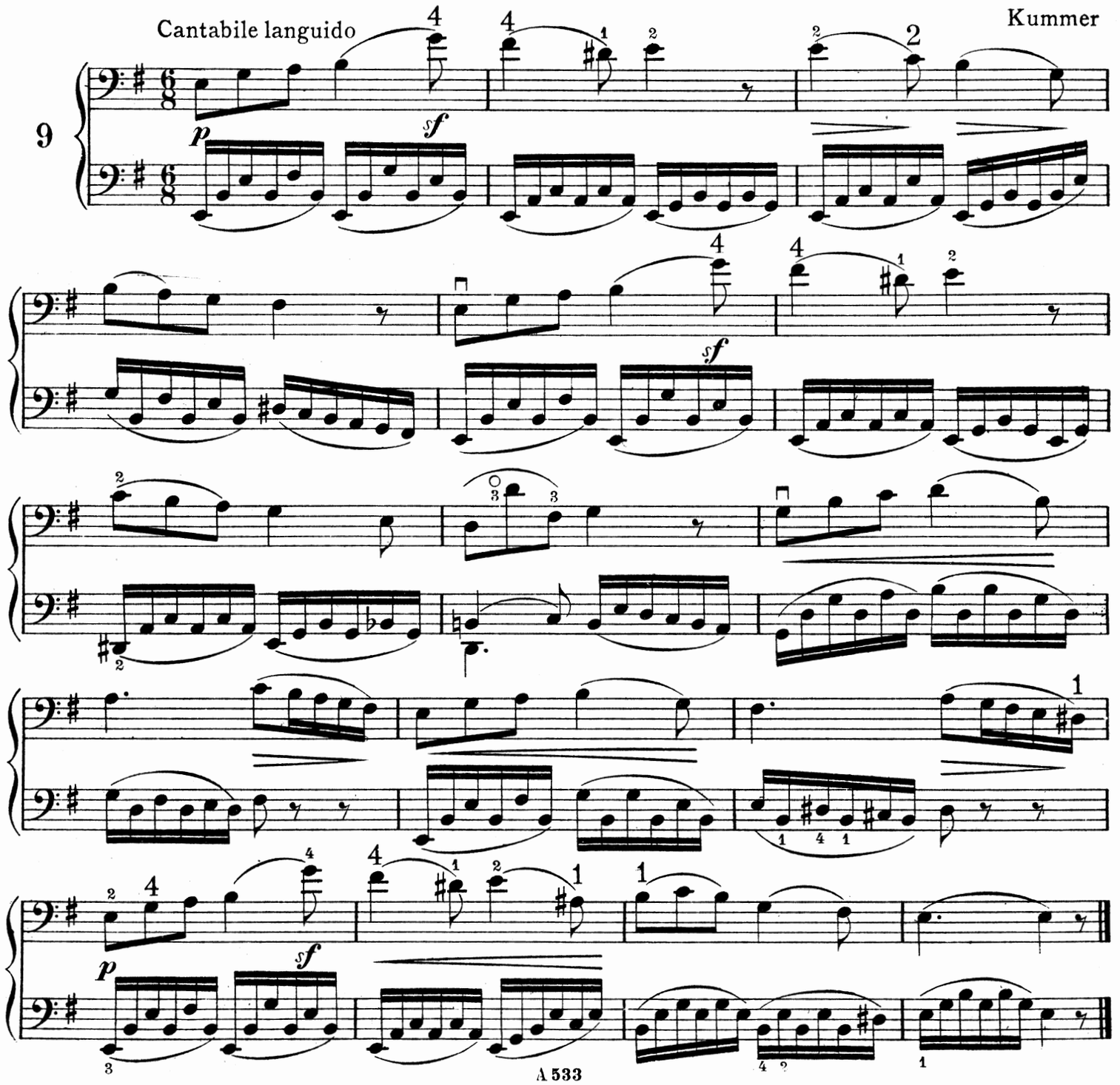
Diese Art des Lagenwechsels bezieht sich auf alle ähnlichen Fälle

Arpeggio



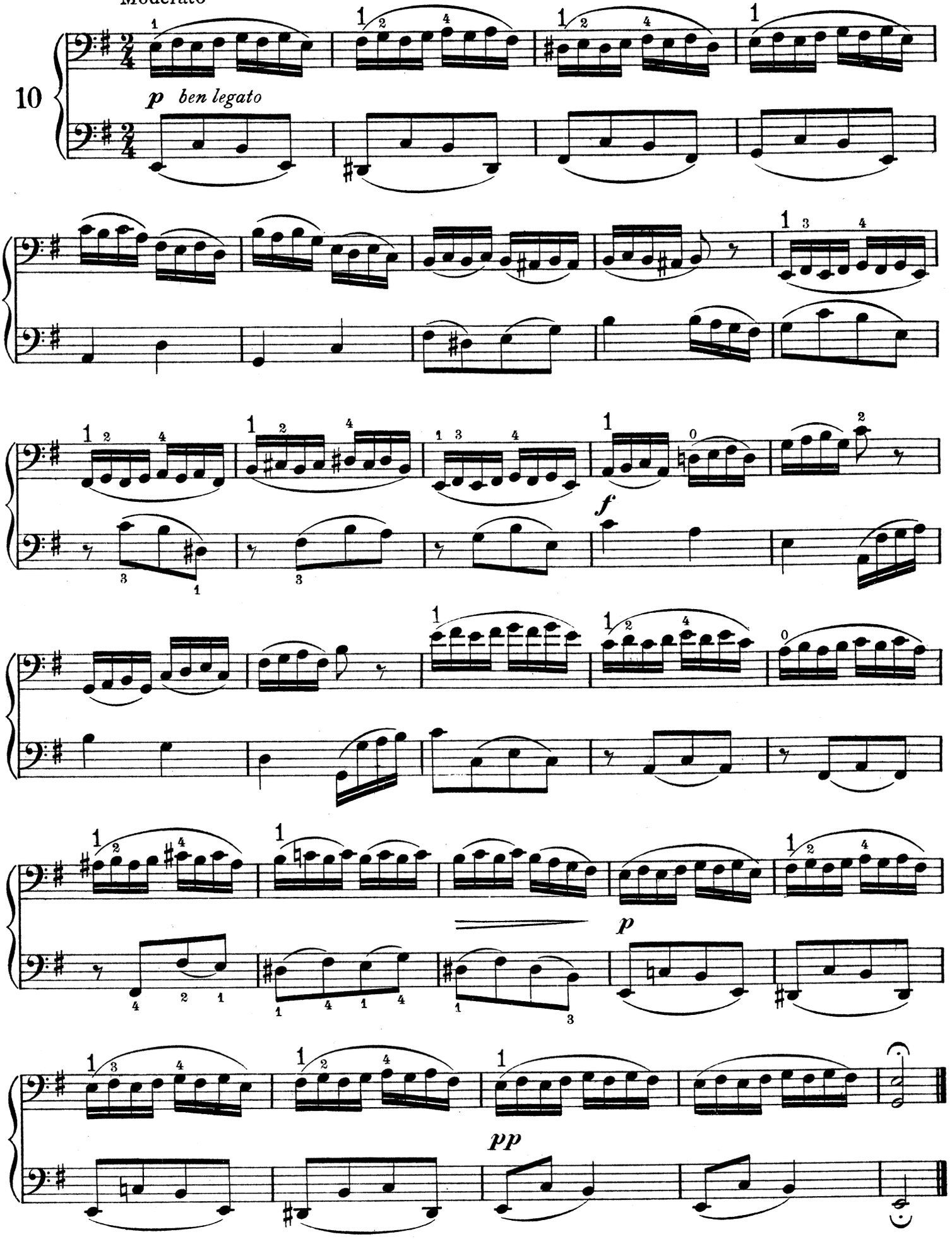
Cantabile languido

Kummer

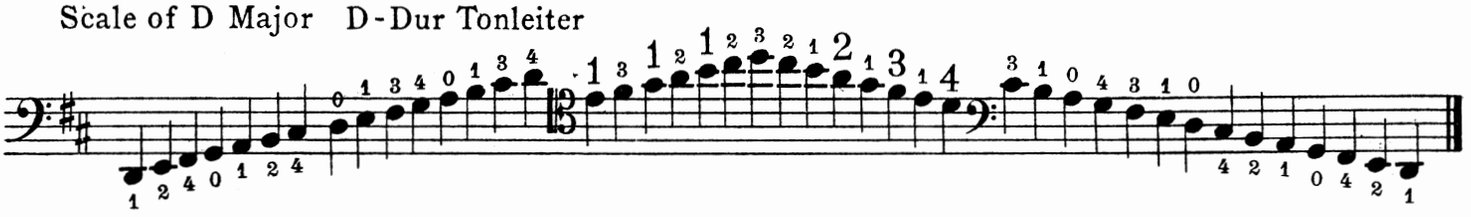


Moderato

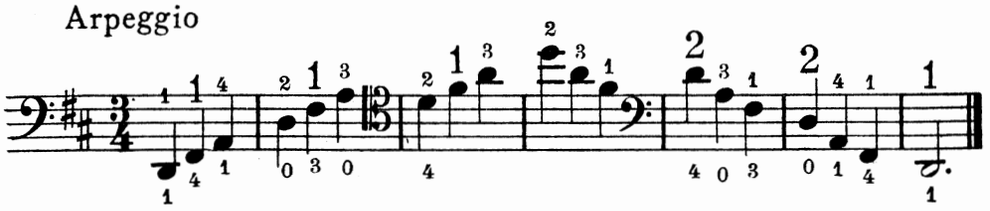
Kummer



Scale of D Major D-Dur Tonleiter

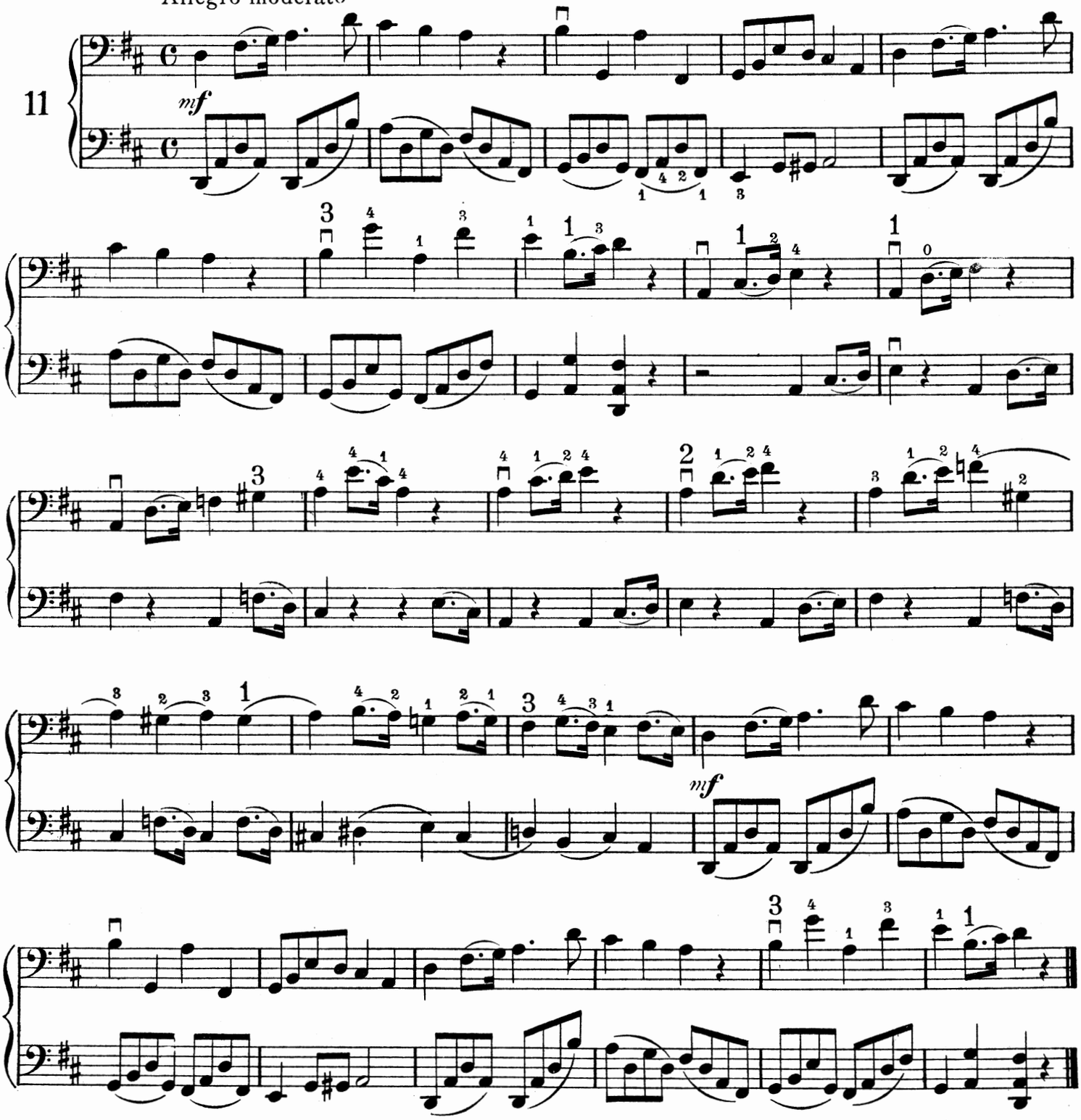


Arpeggio



Lee

Allegro moderato



Allegro

Kummer

12

f

pizz.

f

pizz.

Molto moderato

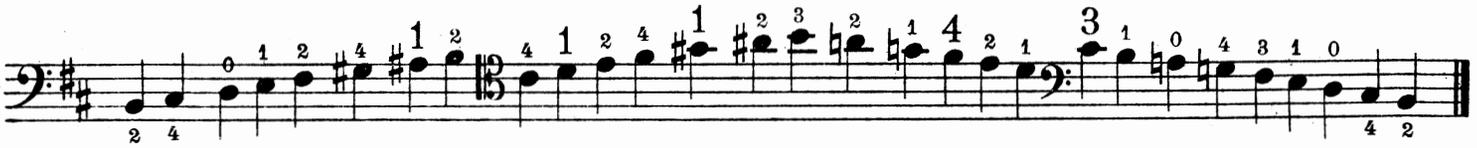
Kummer

13

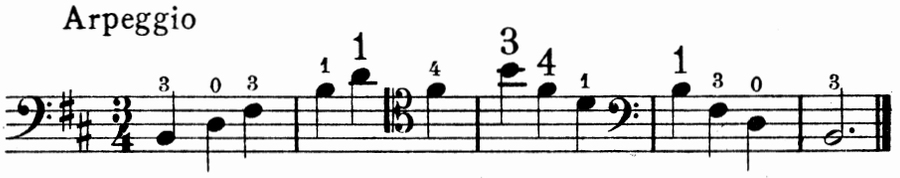
p legato

p

Scale of B minor (Melodic) H-Moll Tonleiter (melodisch)



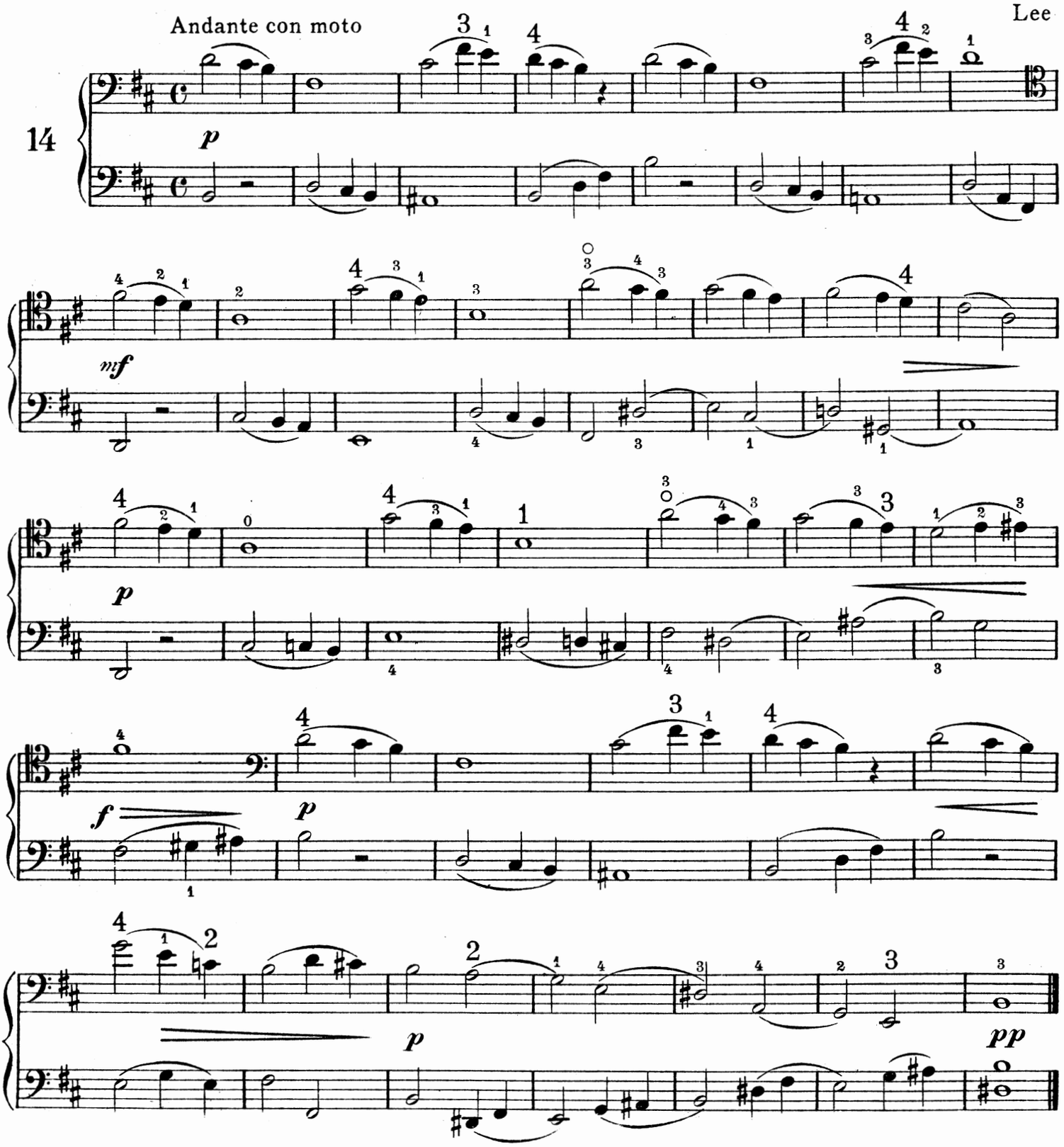
Arpeggio



Andante con moto

Lee

14



Molto moderato

Kummer

15

p

cresc.

f

diminuendo

p

Scale of A Major A-Dur Tonleiter

Arpeggio

VIBRATO

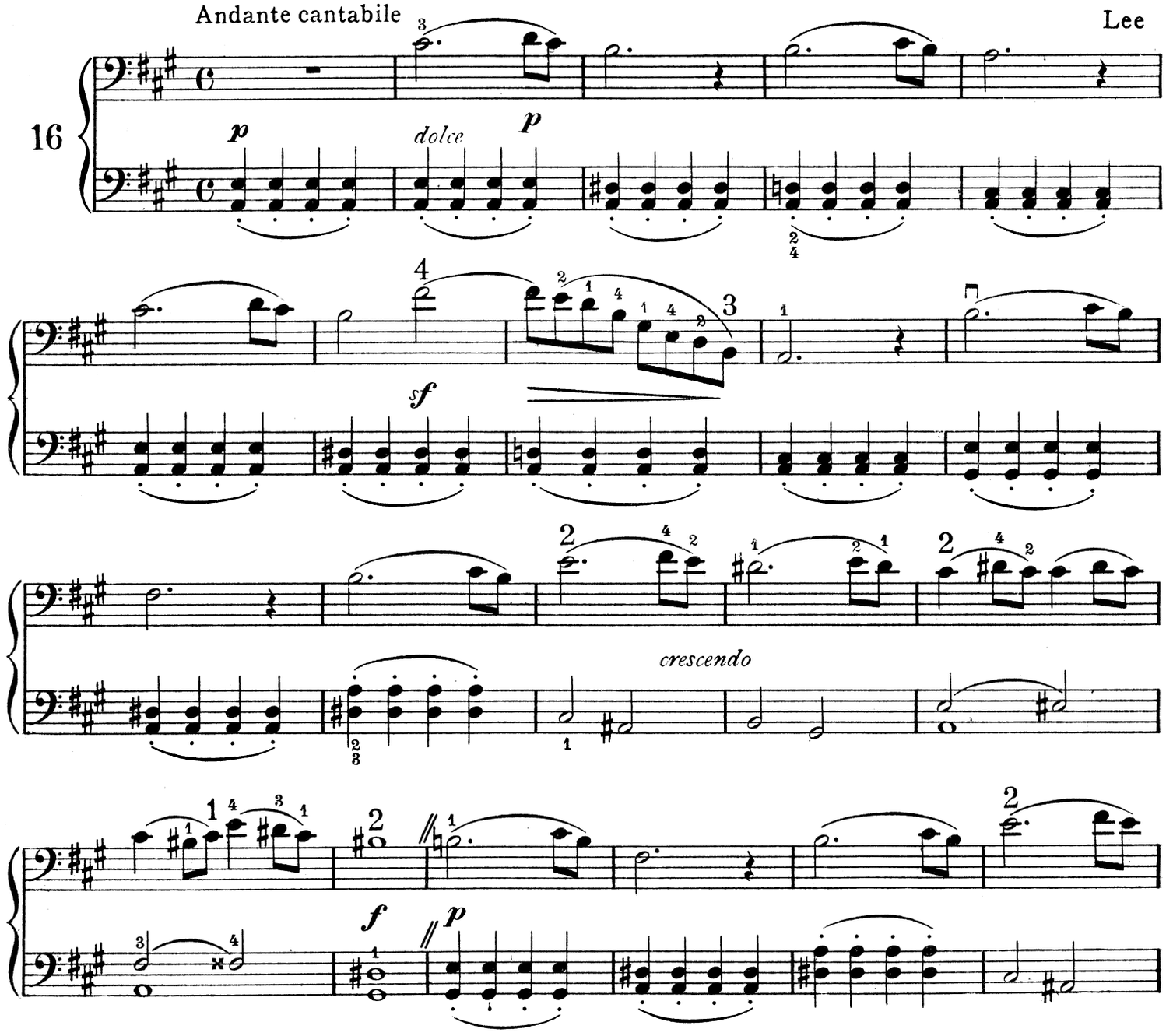
This term, though rarely written in music, is essentially a feature of artistic interpretation.

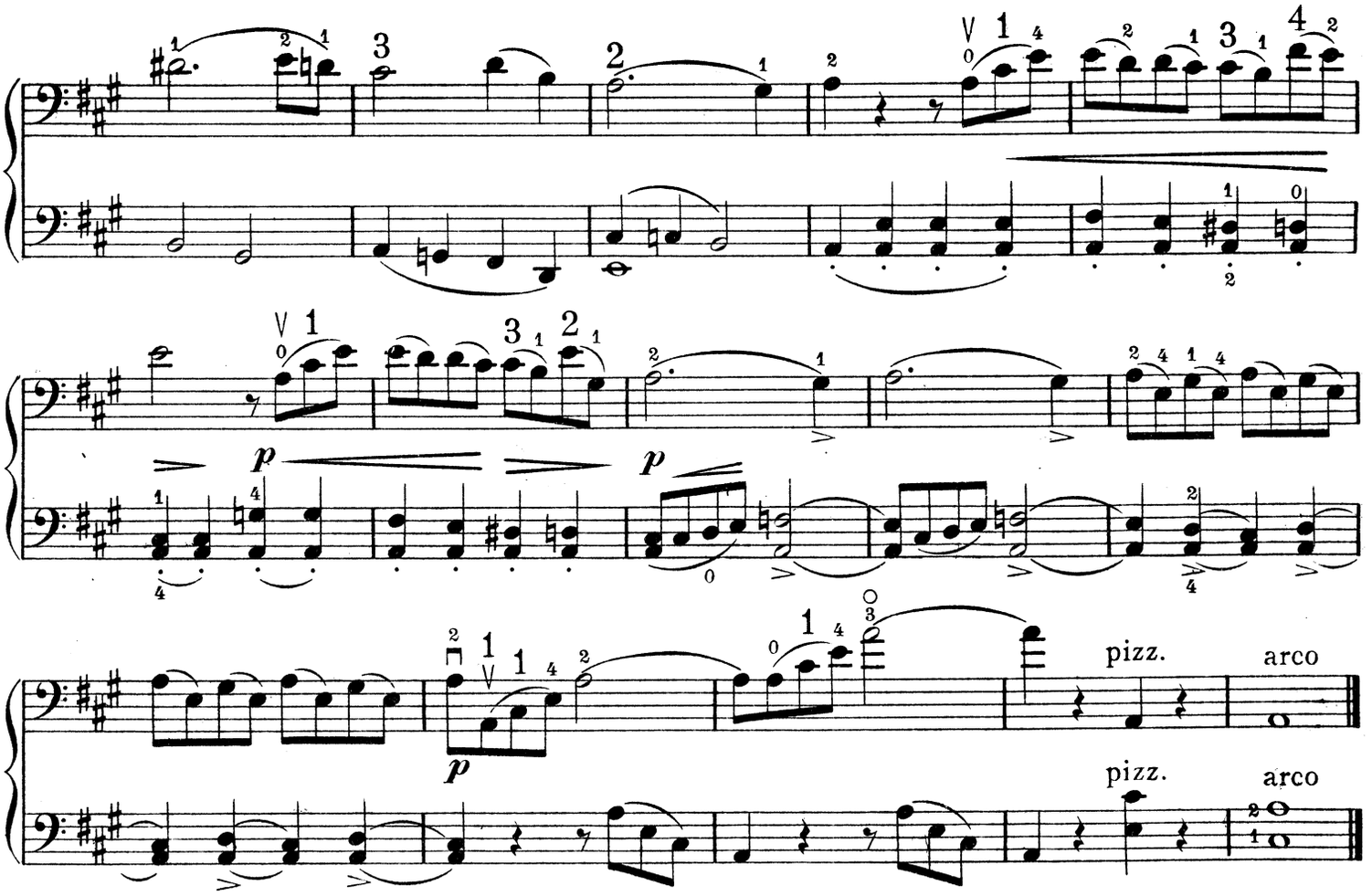
The use of it vitalizes the tone and increases the power of expression. It consists of a wide movement of the left hand (not a trembling motion) and should be acquired by practising (preferably with the 2nd finger) a slow semi-circular movement coming from the wrist. By this means the finger will alternately sharpen and flatten the note, thereby creating "vibrato." Joachim termed it pulsation. The thumb should remain in contact with the neck, except when using the fourth finger when it may be temporarily released.

VIBRATO

Dieses Ausdrucksmittel, selten eingezeichnet, ist ein wichtiges Moment der künstlerischen Wiedergabe eines Musikstückes. Seine Anwendung belebt den Ton und verstärkt den Ausdruck.

Das Vibrato besteht aus einer gedehnten Bewegung der linken Hand und wird am besten gelernt (vorzugsweise mit dem 2. Finger) durch eine halbkreisförmige Bewegung des Handgelenks. Bei dieser Art wird der Ton abwechselnd um ein Minimum erhöht und erniedrigt, und dadurch wird das Vibrato erzeugt. Joachim bezeichnete es als Pulsieren. Der Daumen bleibt am Hals, ausser beim Gebrauch des 4. Fingers.

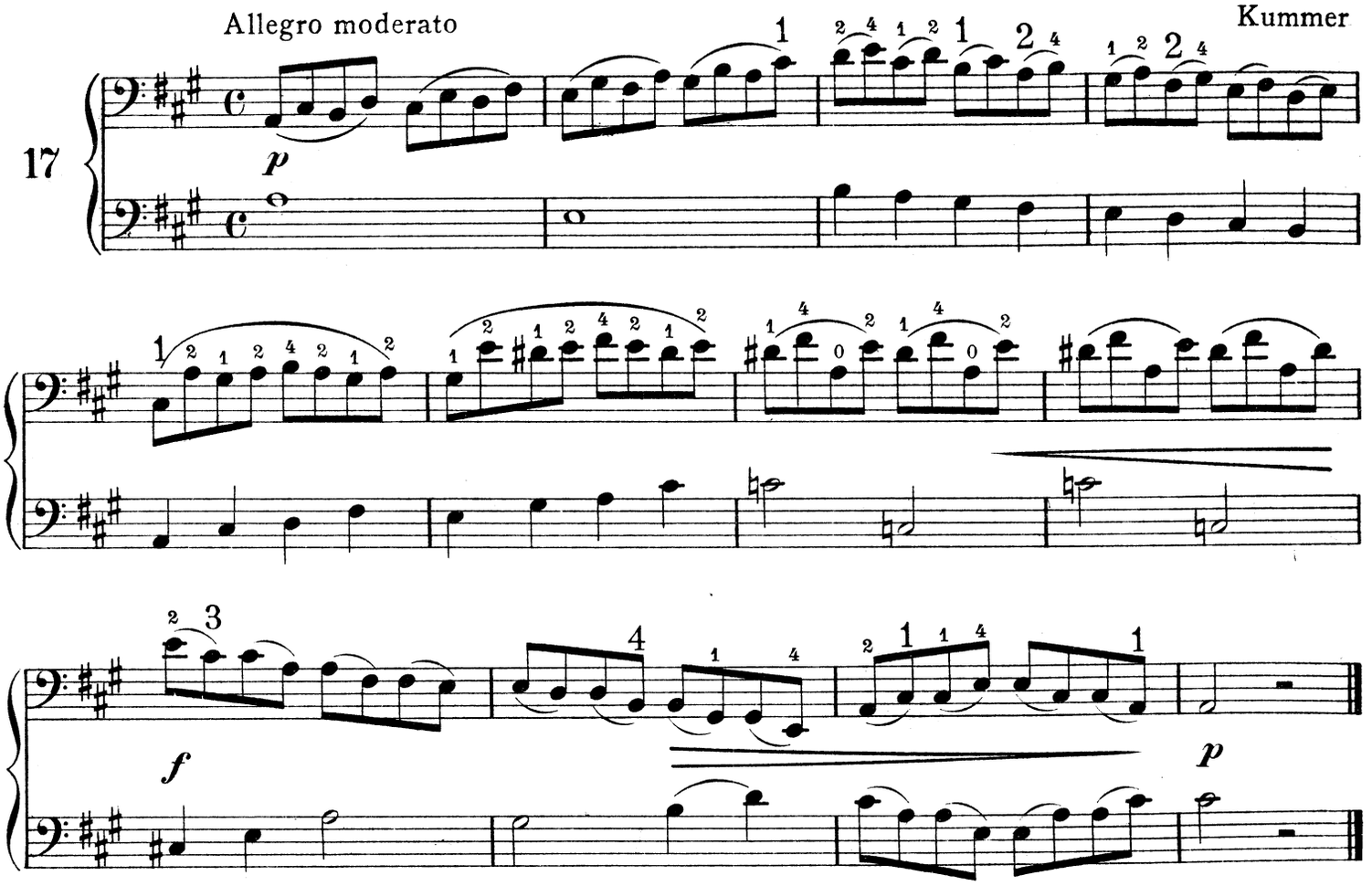




Allegro moderato

Kummer

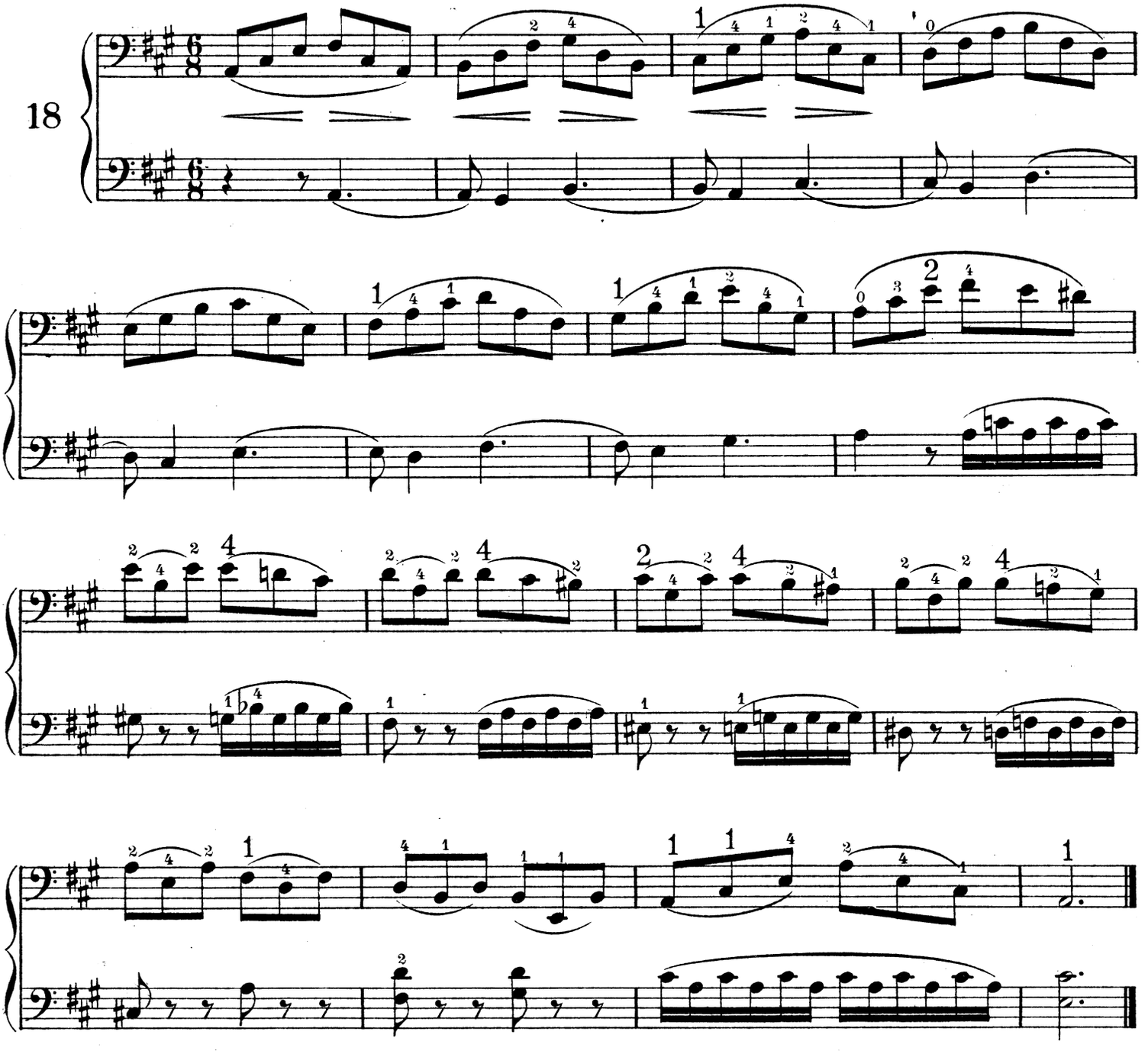
17



Moderato

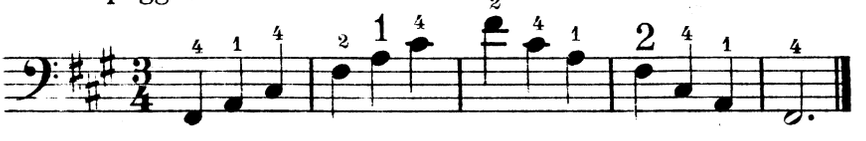
Kummer

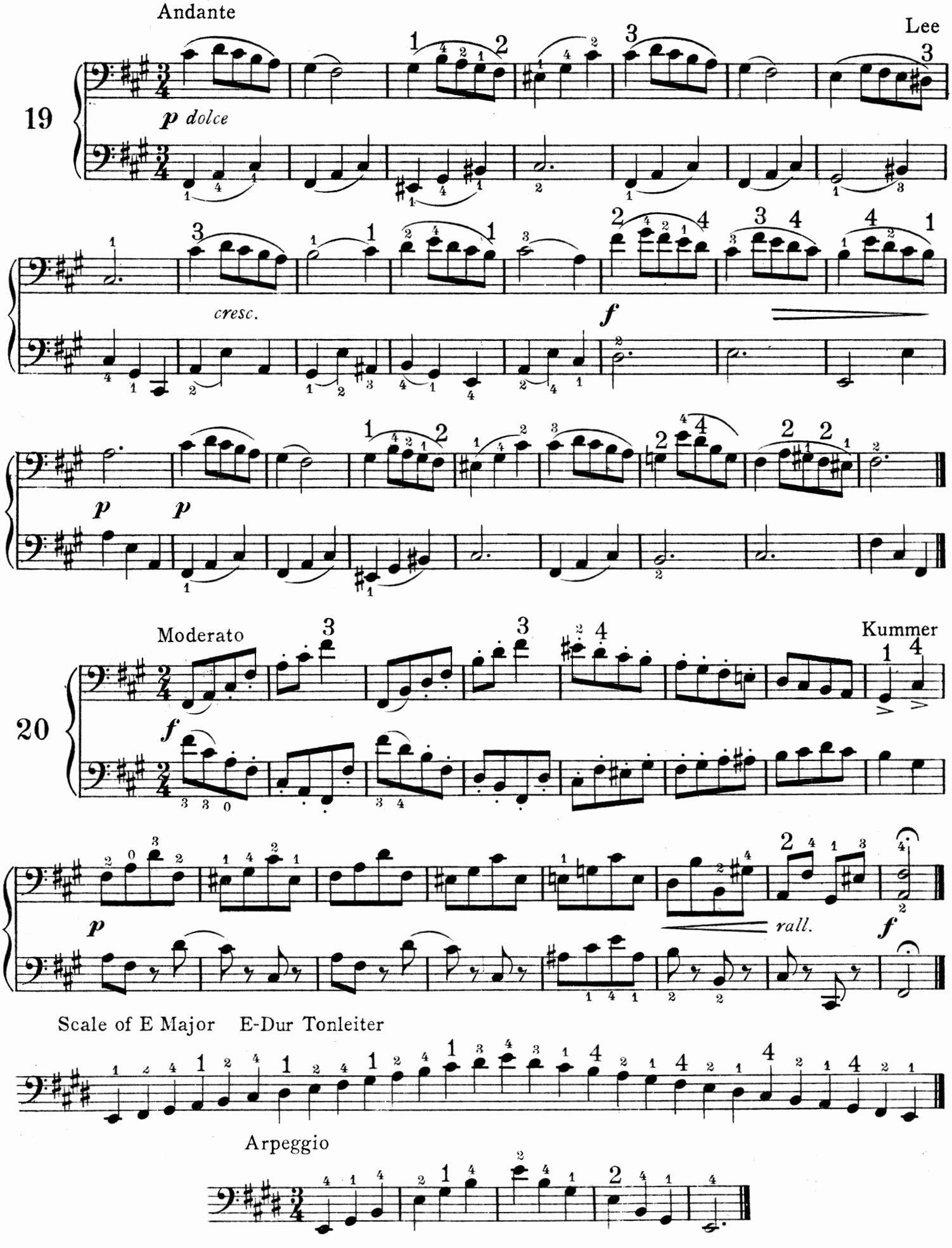
18



Scale of F♯ minor (Melodic) Fis-Moll Tonleiter (melodisch)

Arpeggio




Andante
Lee
19
p dolce
cresc.
f
p
p
Moderato
Kummer
20
f
p
rall.
f
Scale of E Major E-Dur Tonleiter
Arpeggio

Andante sostenuto

Lee

21

espressivo

p

p

p

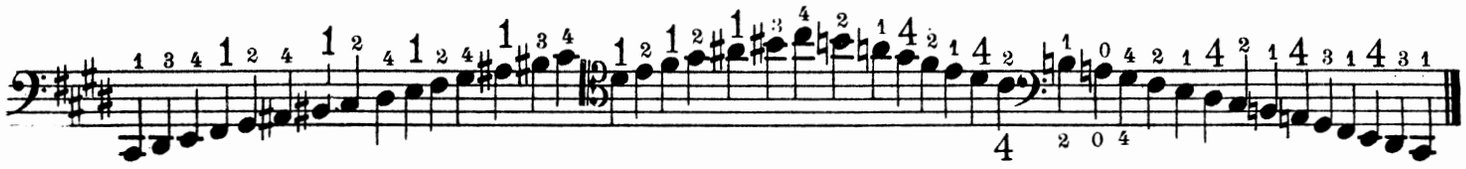
pp

Moderato

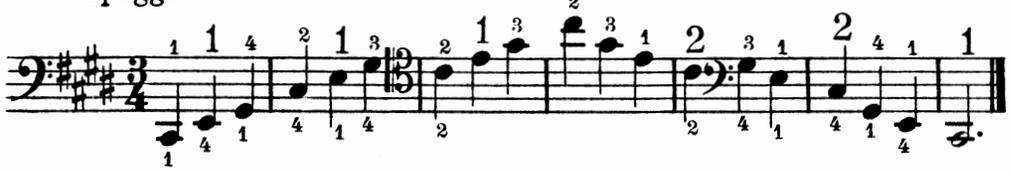
Kummer

22

Scale of C♯ minor (Melodic) Cis-Moll Tonleiter (melodisch)

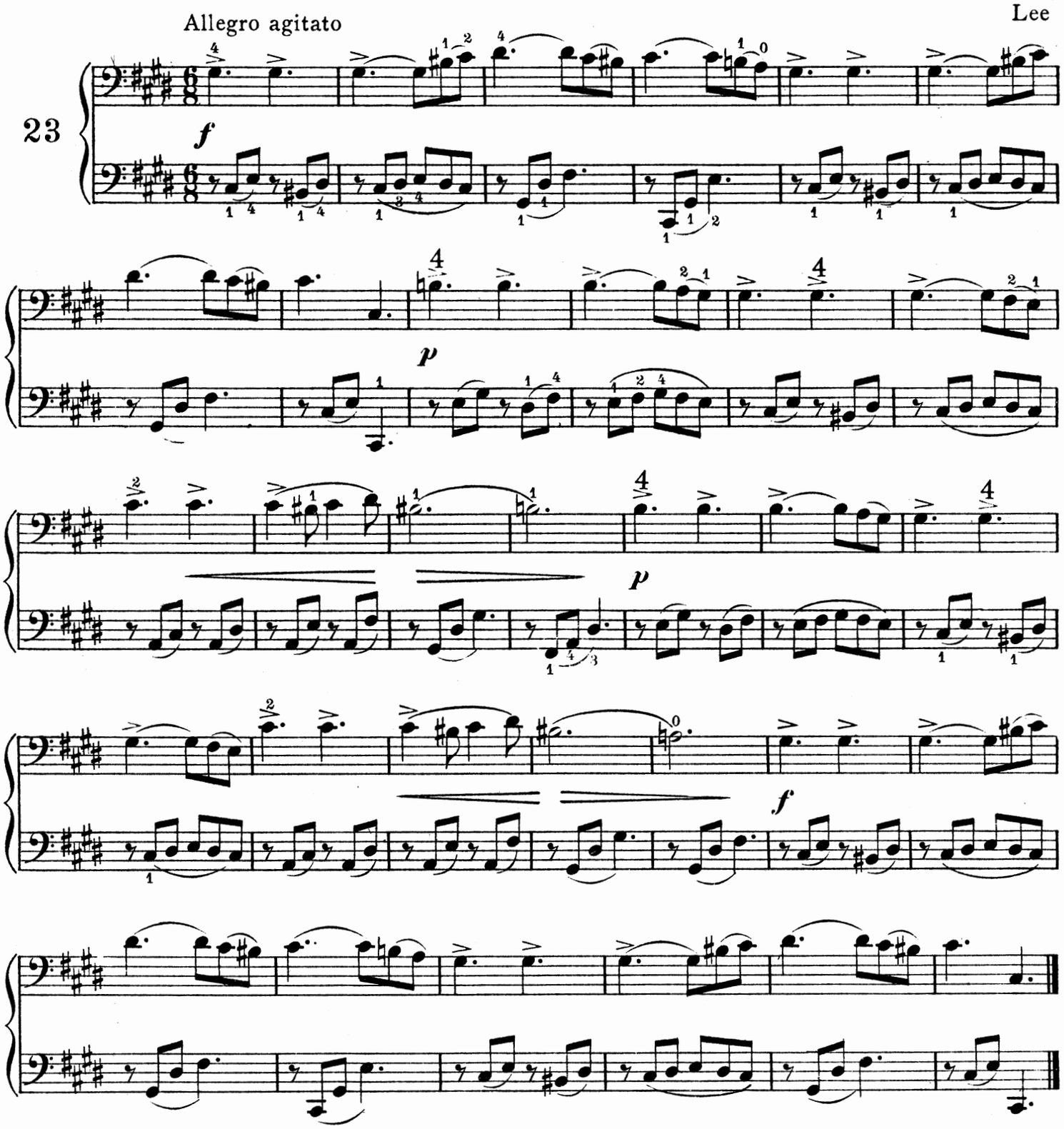


Arpeggio



Allegro agitato

Lee



Maestoso

Kummer

24

f

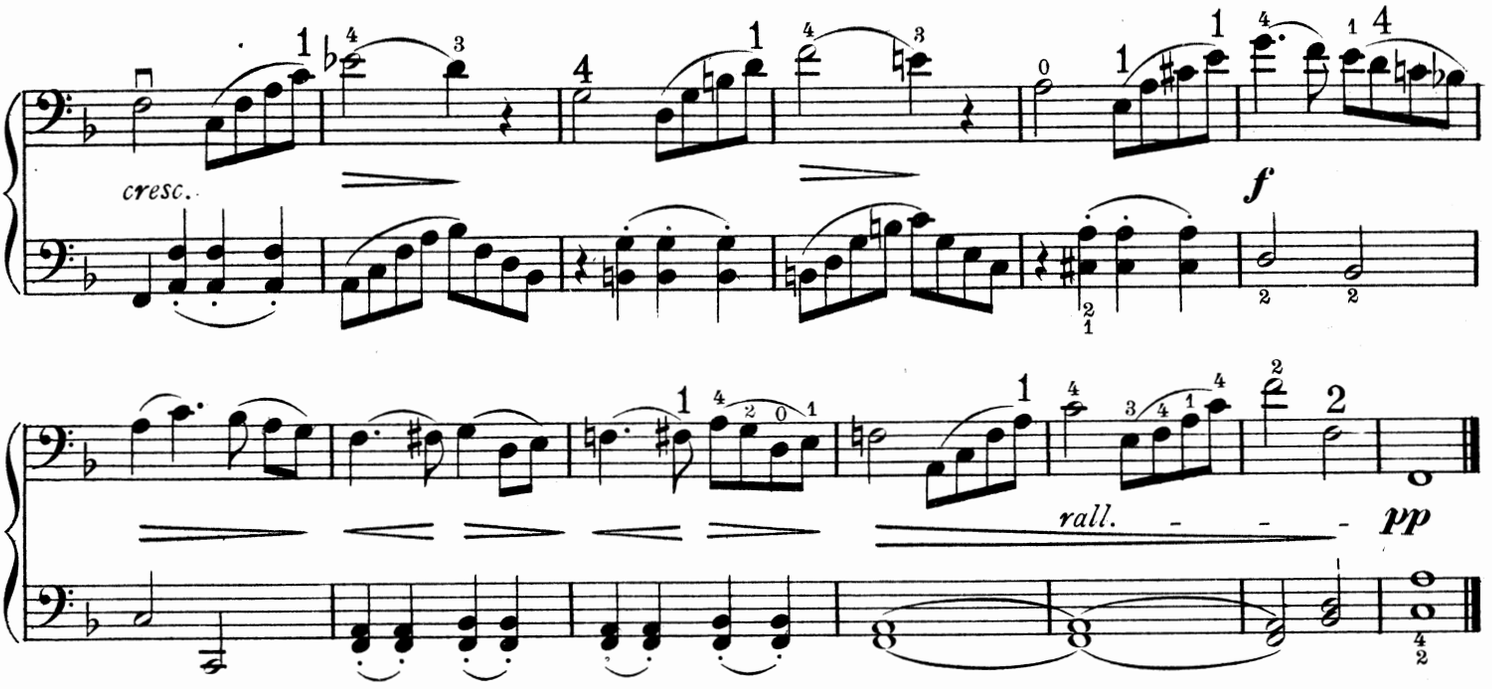
Scale of F Major F-Dur Tonleiter

Arpeggio

Lee

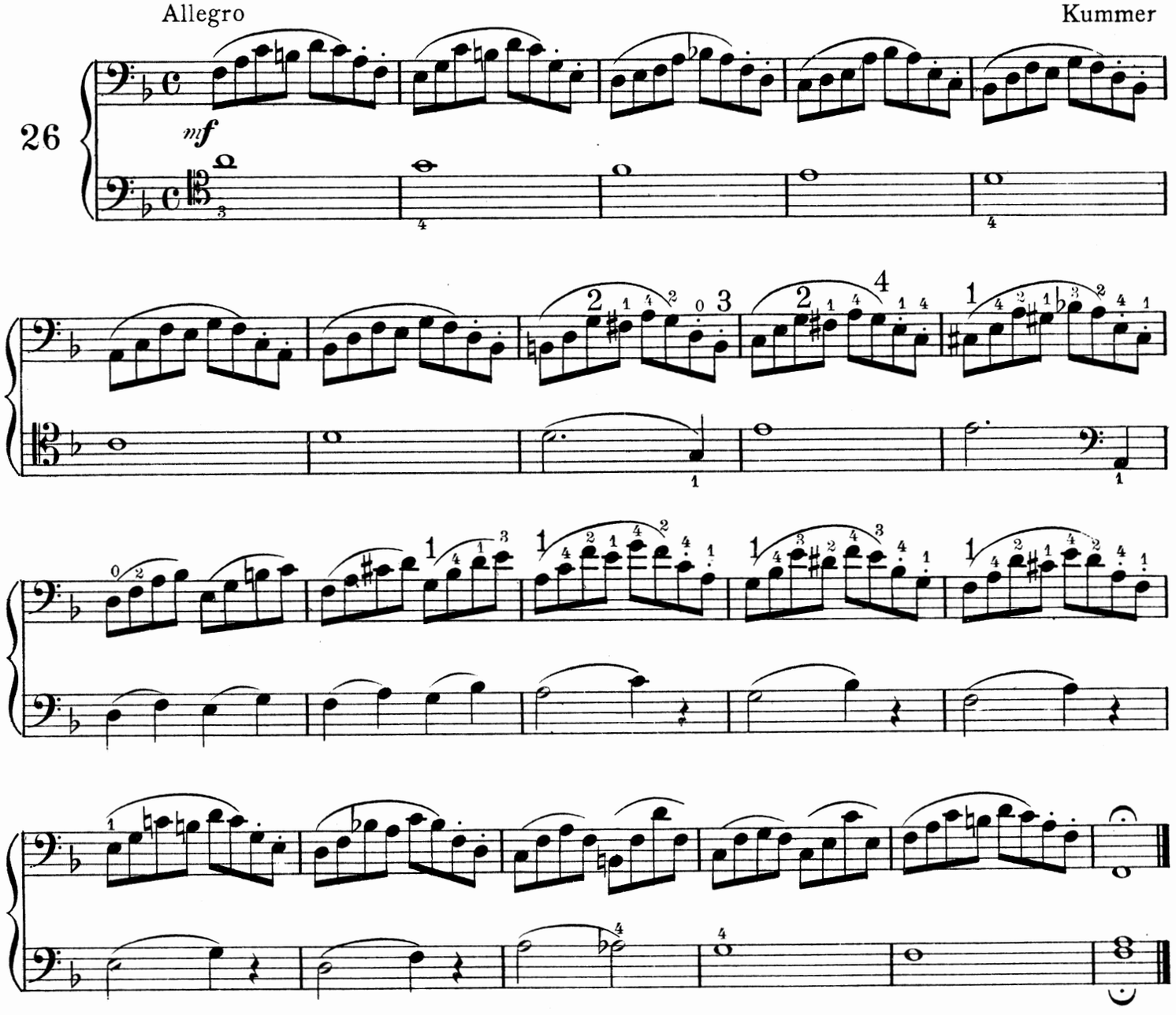
25

p

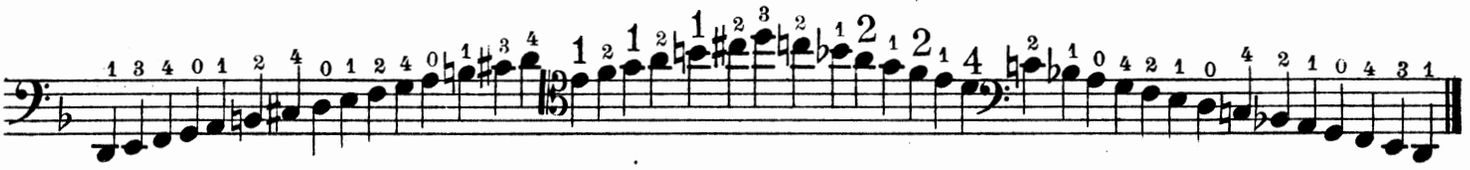


Allegro

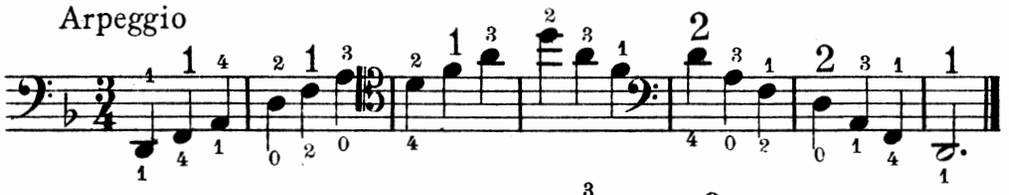
Kummer



Scale of D minor. (Melodic) · D-Moll Tonleiter. (melodisch)



Arpeggio



Andante amoroso

Kummer

27

p

p

p

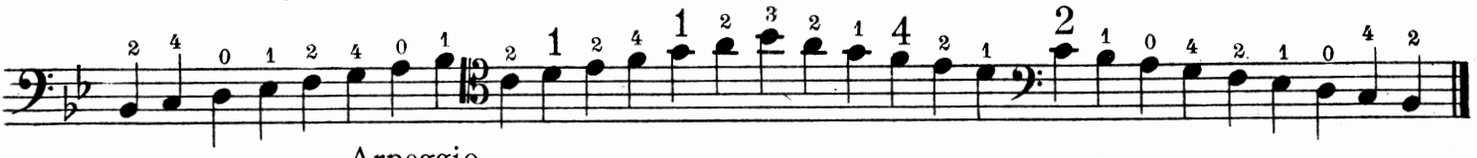
Allegro

Kummer

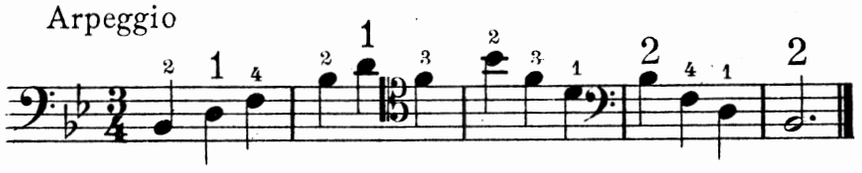
28

f

Scale of B♭ Major B-Dur Tonleiter



Arpeggio



Lee

Allegro moderato

29

dolce

p

cresc.

f

p

dolce

p

p

pizz. arco

p

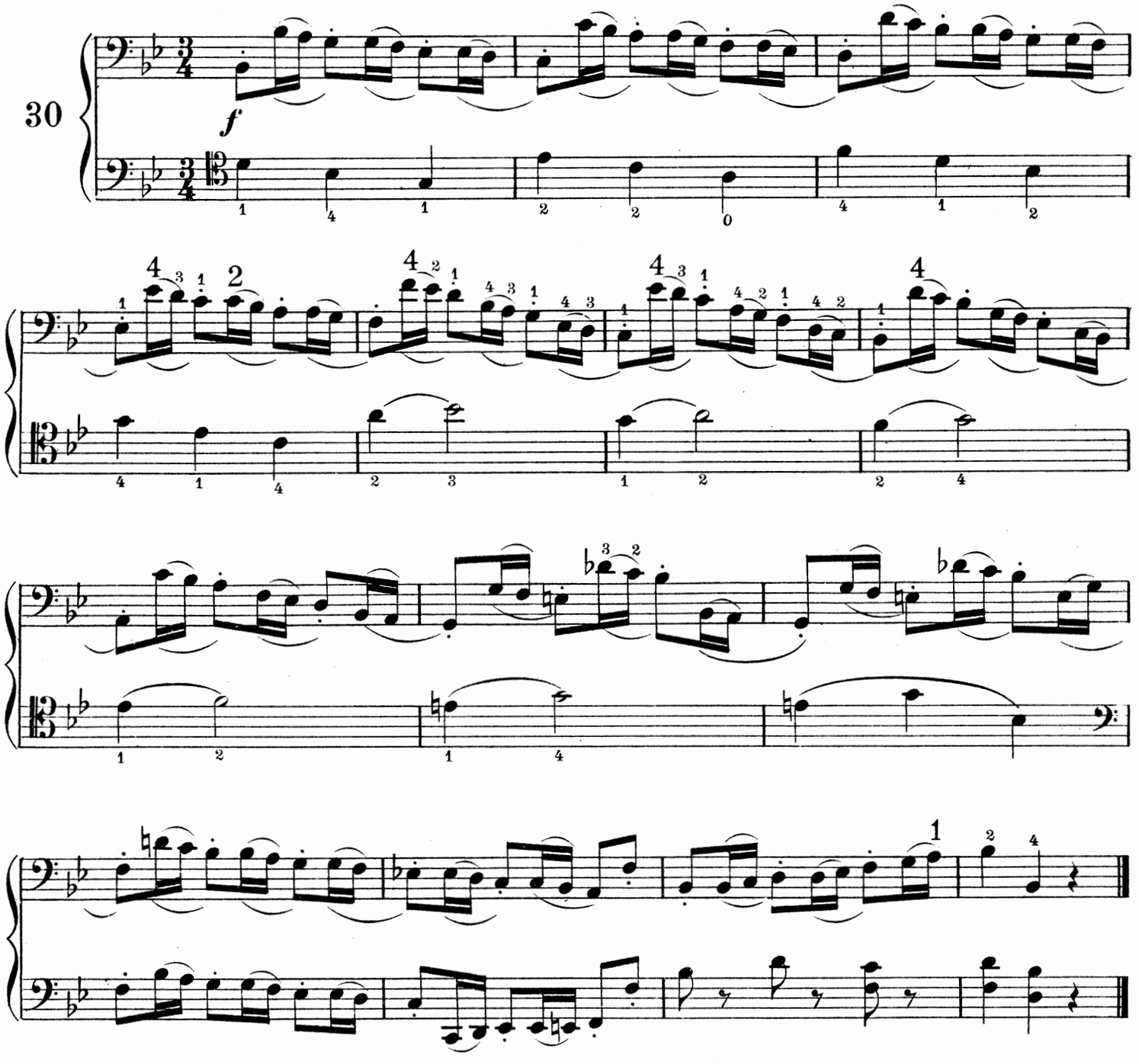
pizz. arco

Moderato

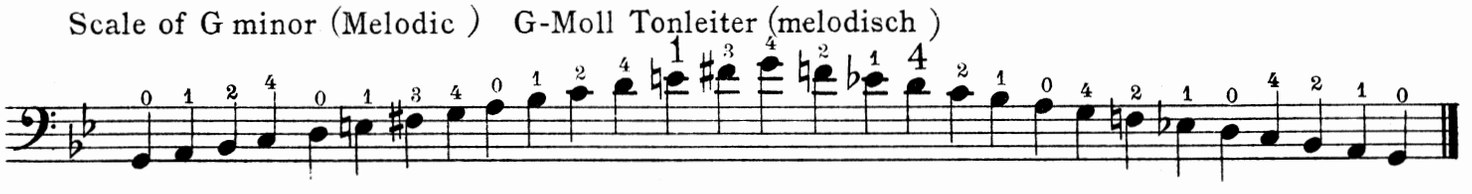
Kummer

30

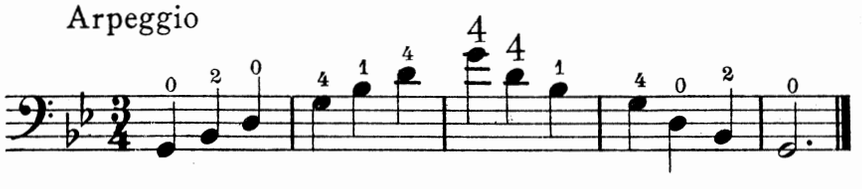
f



Scale of G minor (Melodic) G-Moll Tonleiter (melodisch)

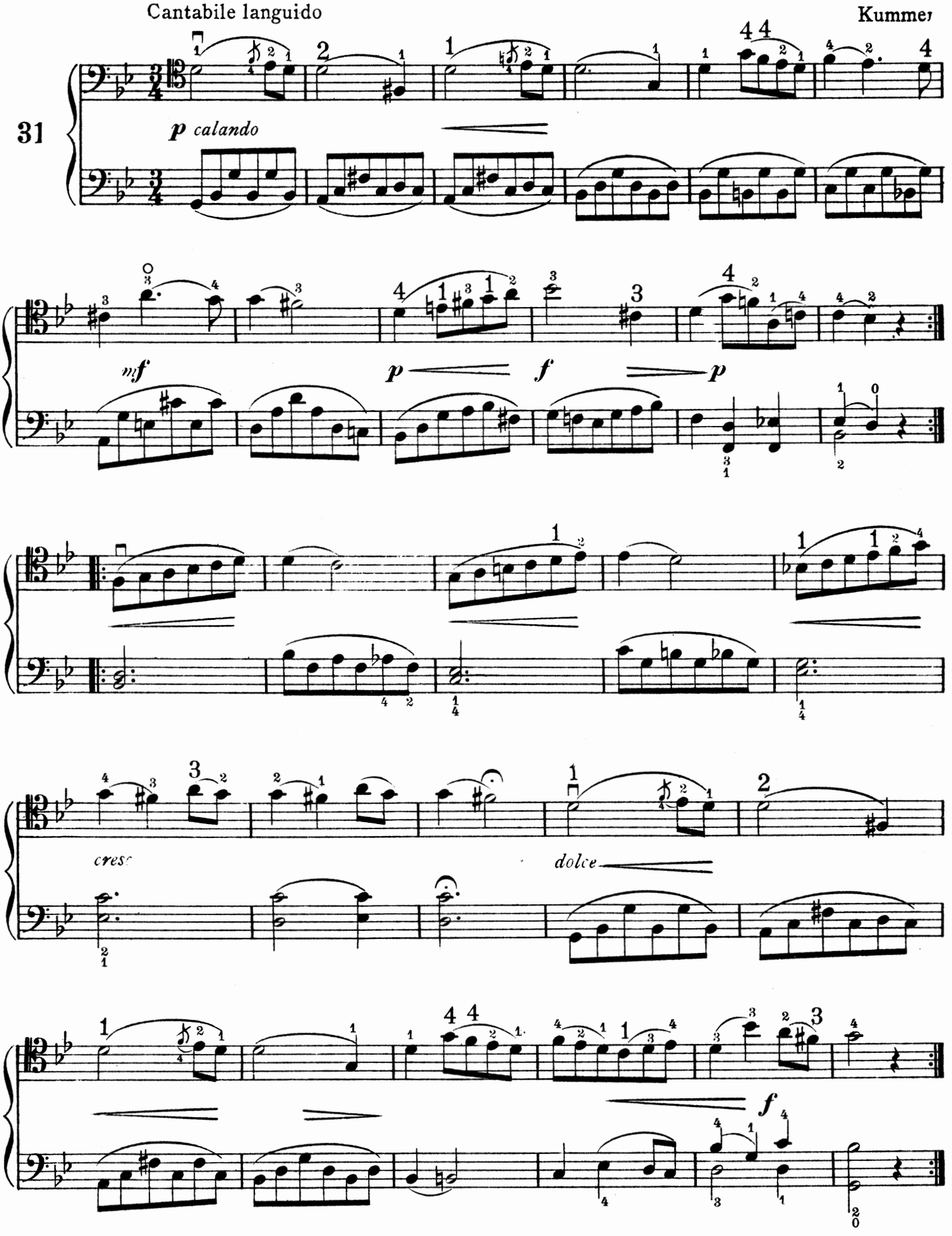


Arpeggio



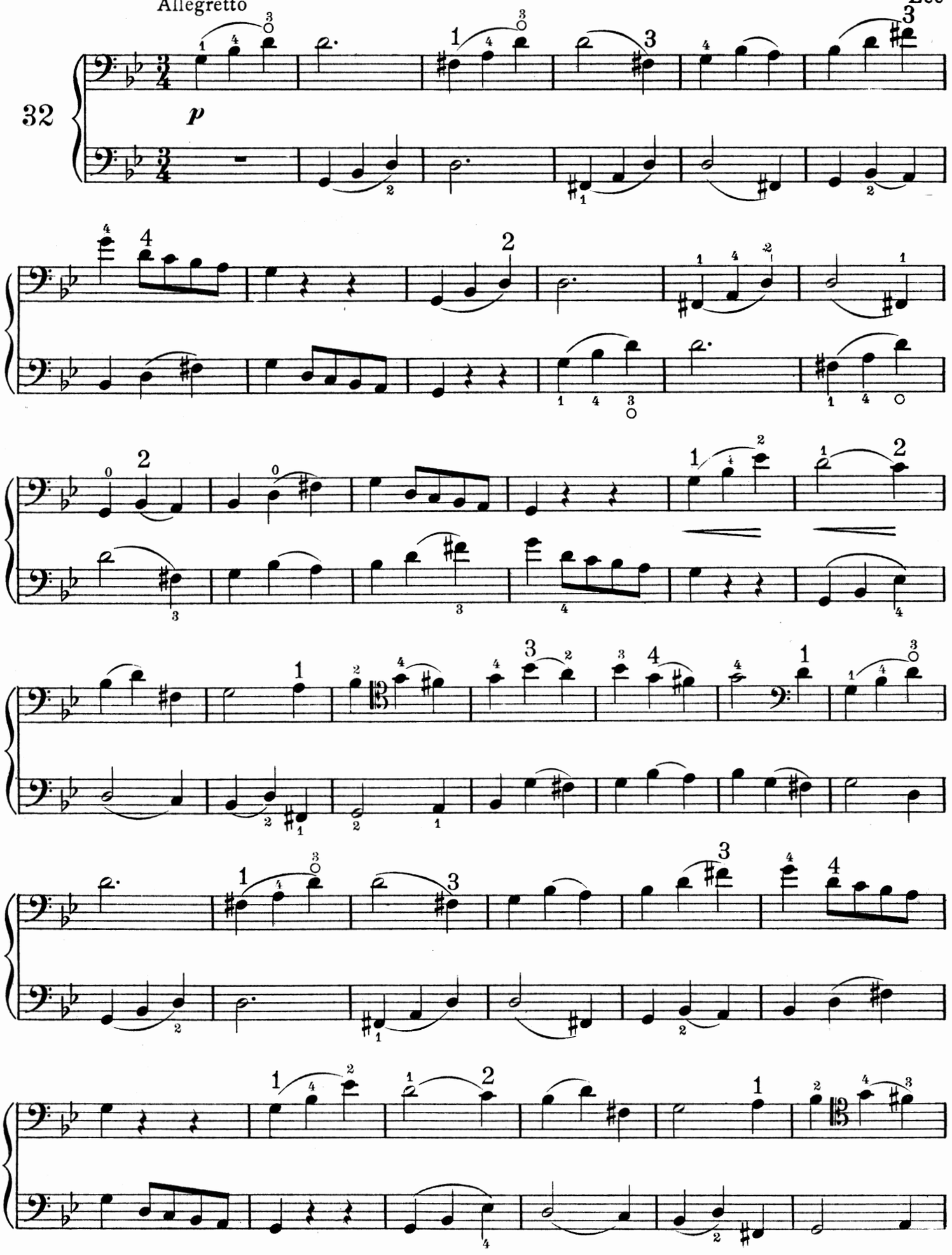
Cantabile languido

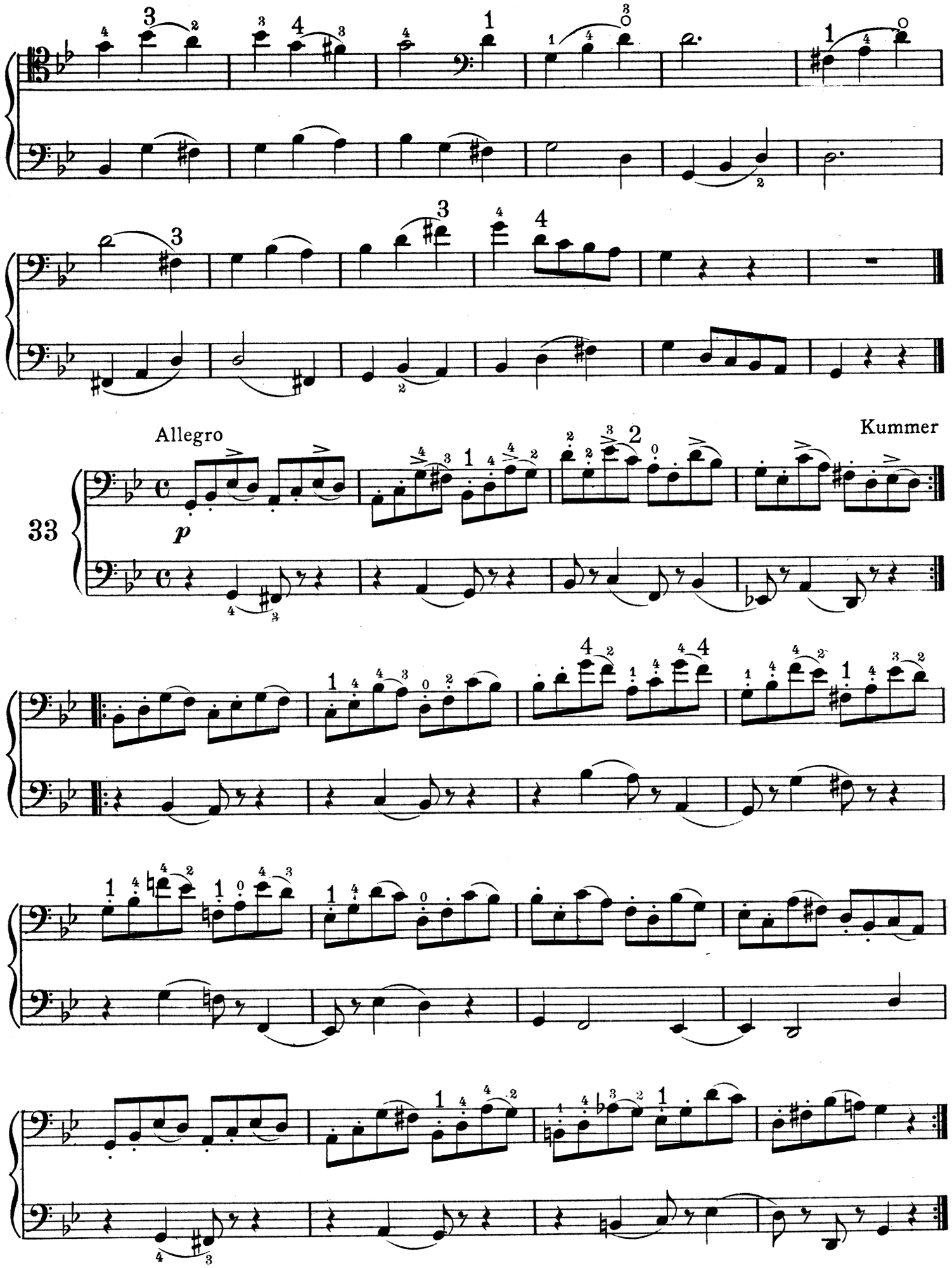
Kummer



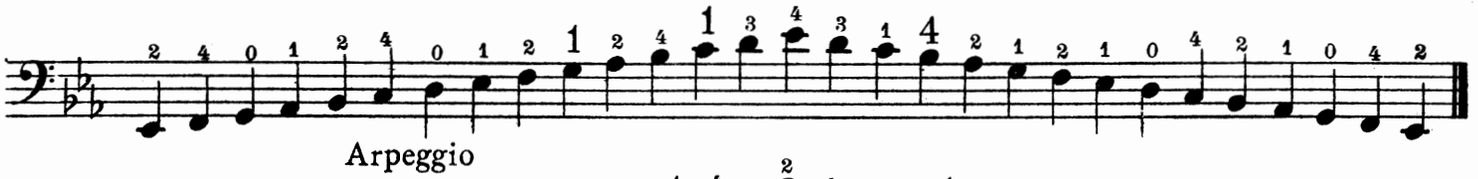
CANON
Allegretto

Lee

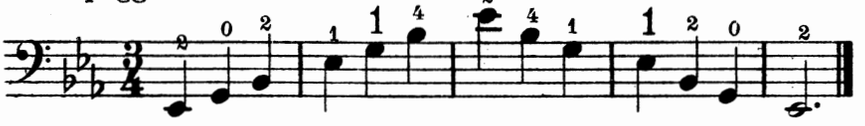



Allegro
Kummer
33
p

Scale of E♭ Major Es-Dur Tonleiter



Arpeggio



Lee

Moderato

34

p

f

p

pizz. arco

p

pizz. arco

Cantabile grazioso

Kummer

35

dolce

sotto voce

p

Allegro

Kummer

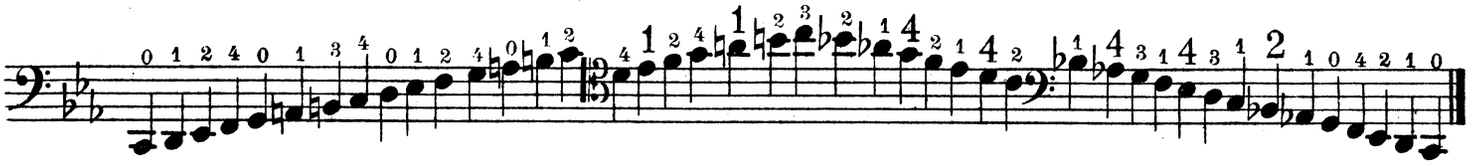
36

f

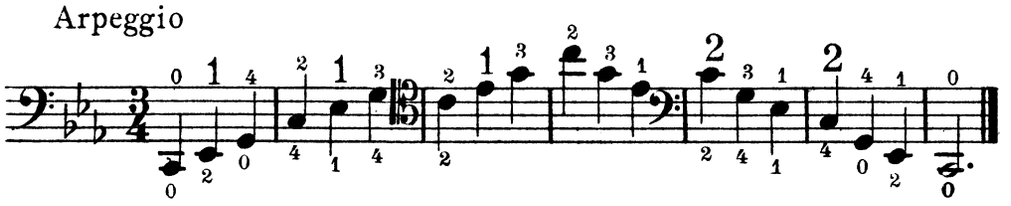
poco ritard.

a tempo

Scale of C minor.(Melodic) C-Moll Tonleiter (melodisch)



Arpeggio



Allegretto grazioso

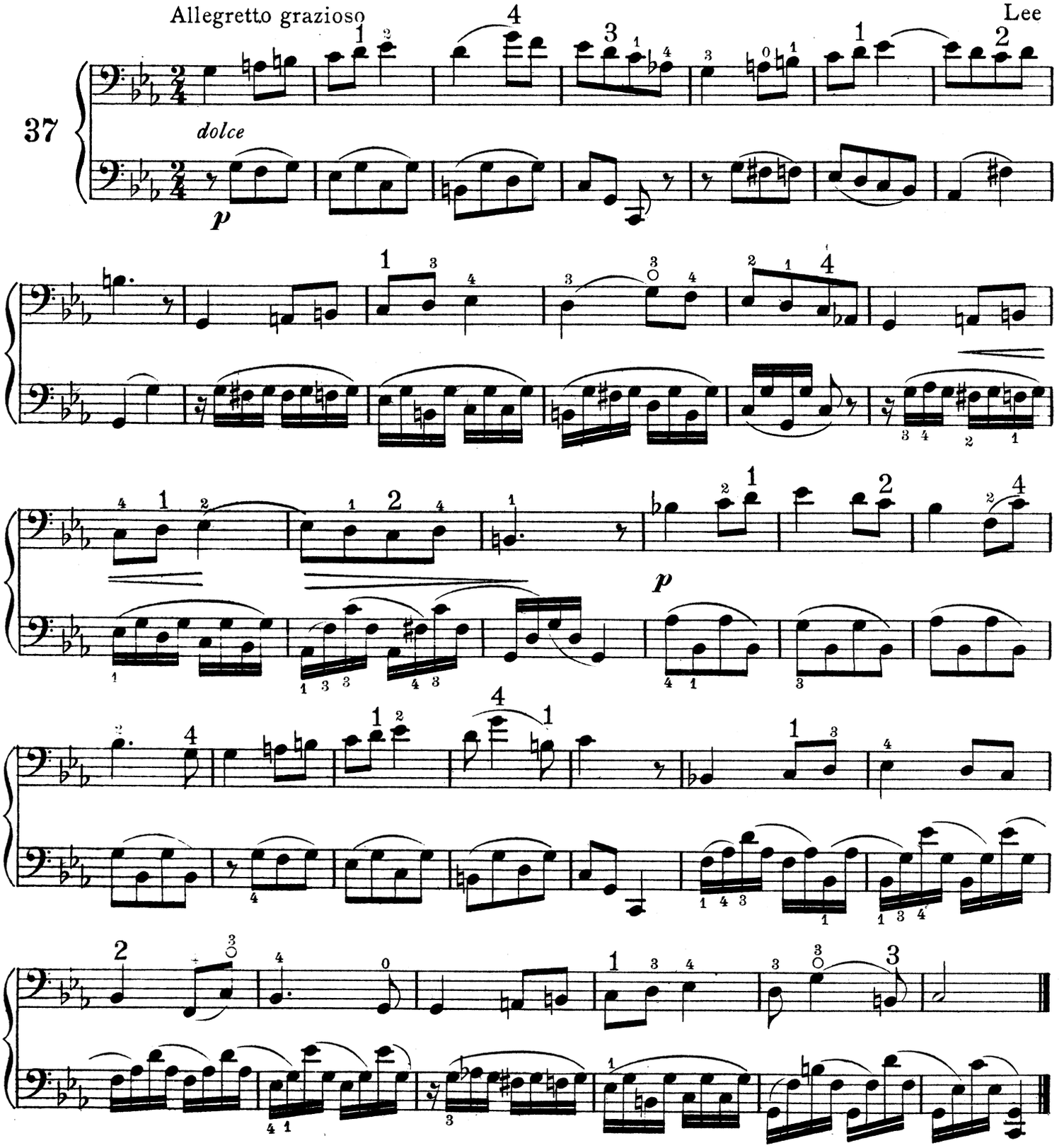
Lee

37

dolce

p

p



Allegro animato

Kummer

38

p

p

poco rit.

a tempo

Agitato con fierezza

Kummer

39

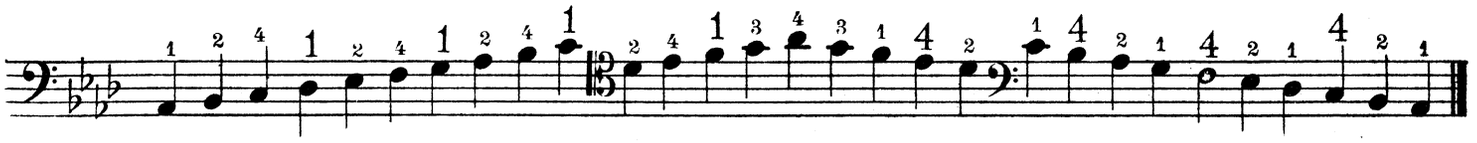
f

decresc.

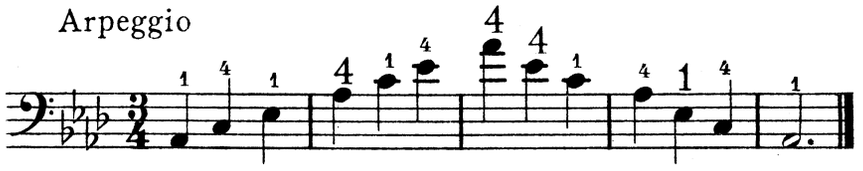
p

dim.

Scale of Ab major As-Dur Tonleiter



Arpeggio



ROMANCE

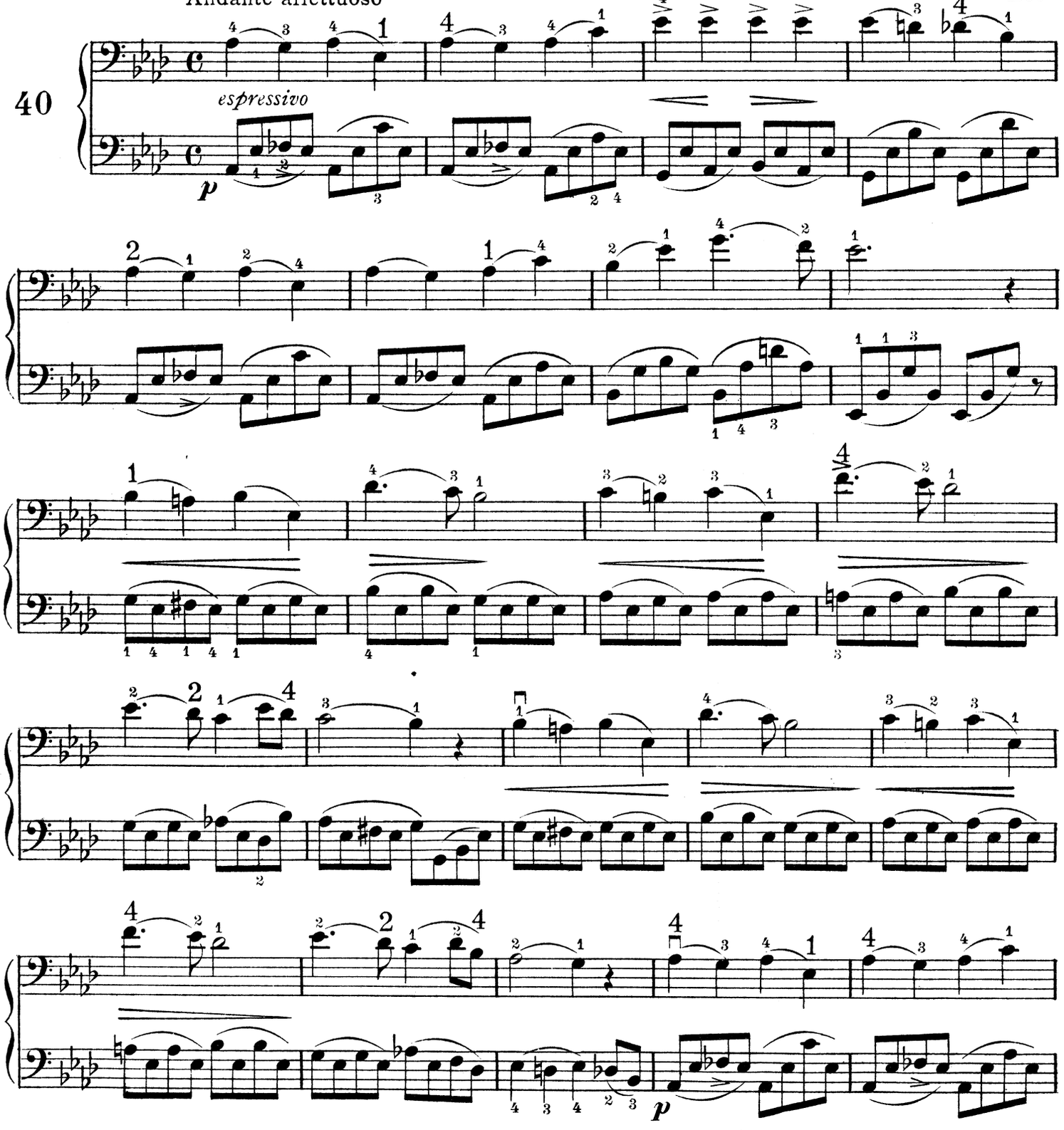
Andante affettuoso

Lee

40

espressivo

p



p

p

Andante

Kummer

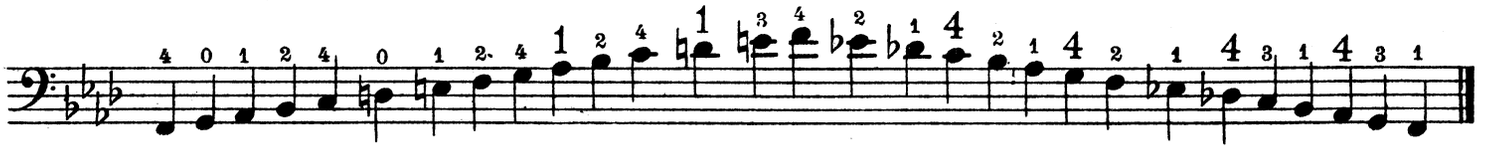
41

dolce

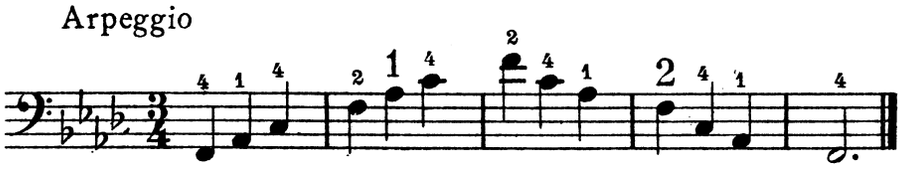
cresc.

p

Scale of F minor (Melodic) F-Moll Tonleiter (melodisch)



Arpeggio



Lento

Lee

42

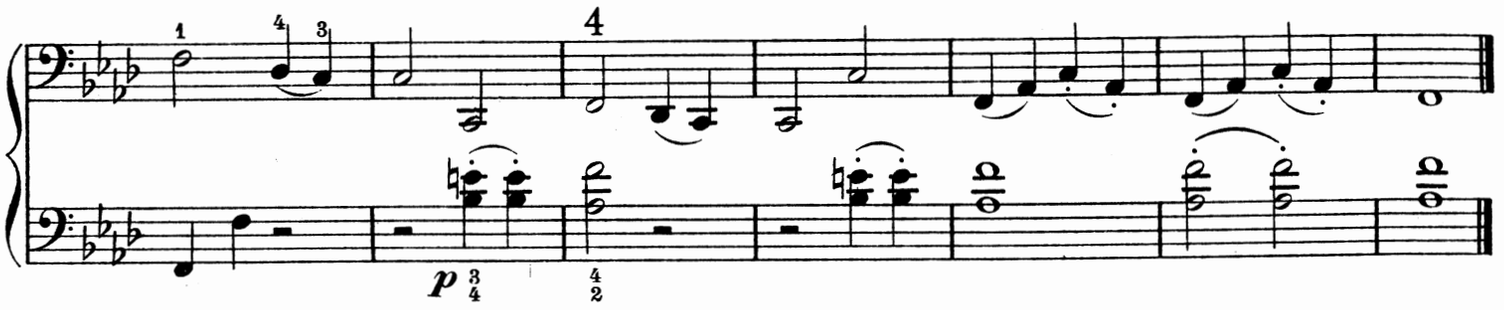
p

p

dolce

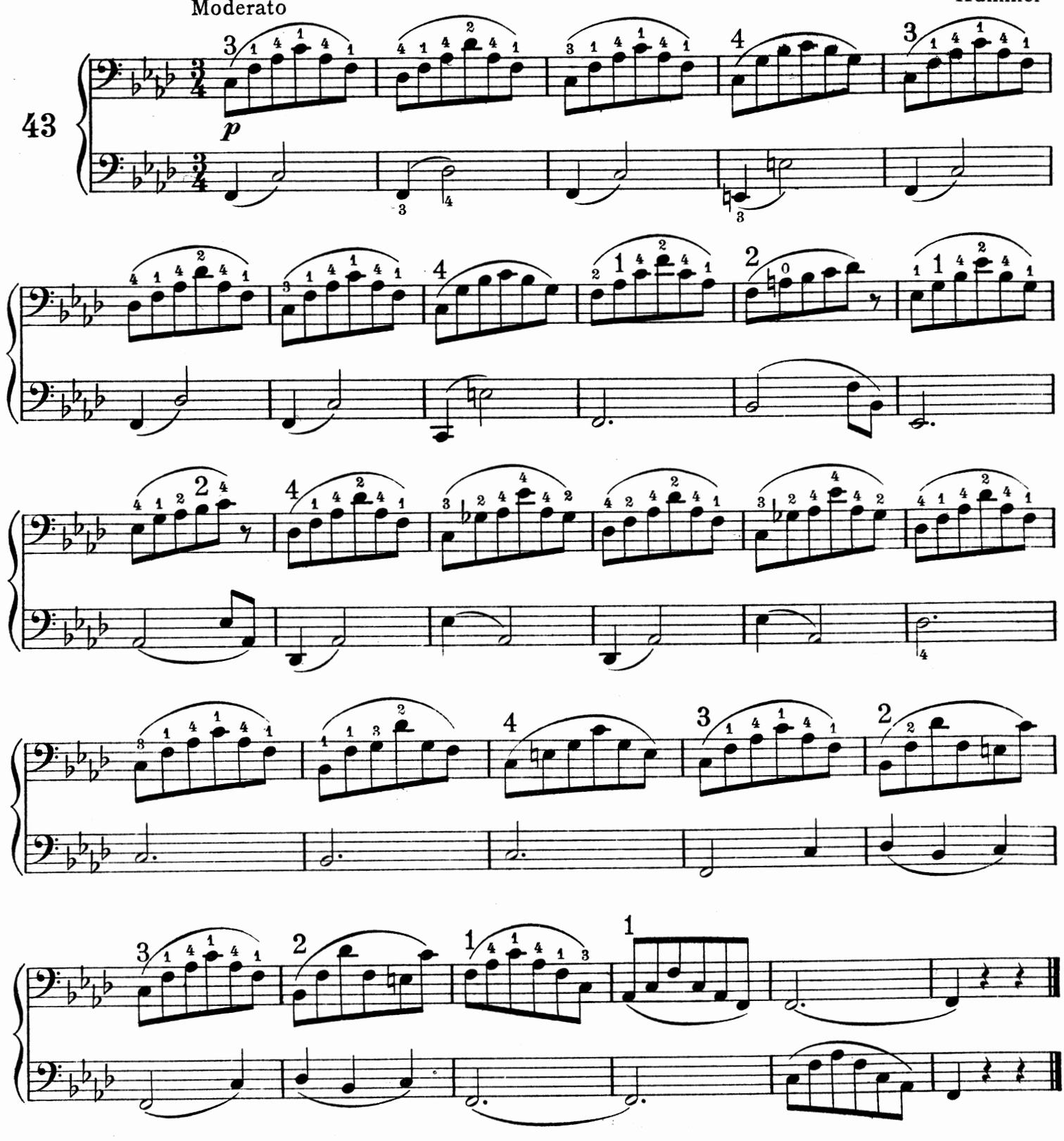
dolce

p



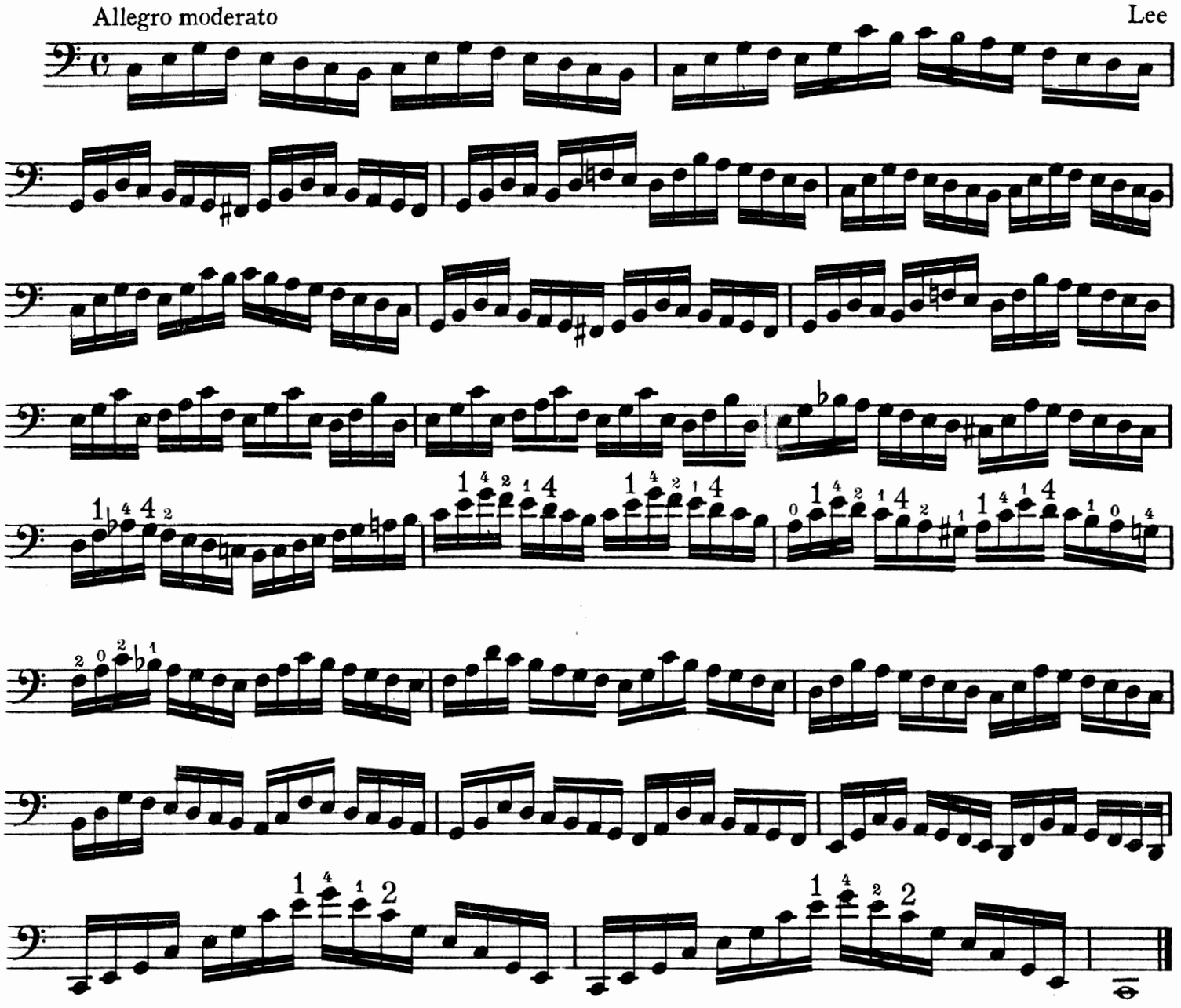
Moderato

Kummer



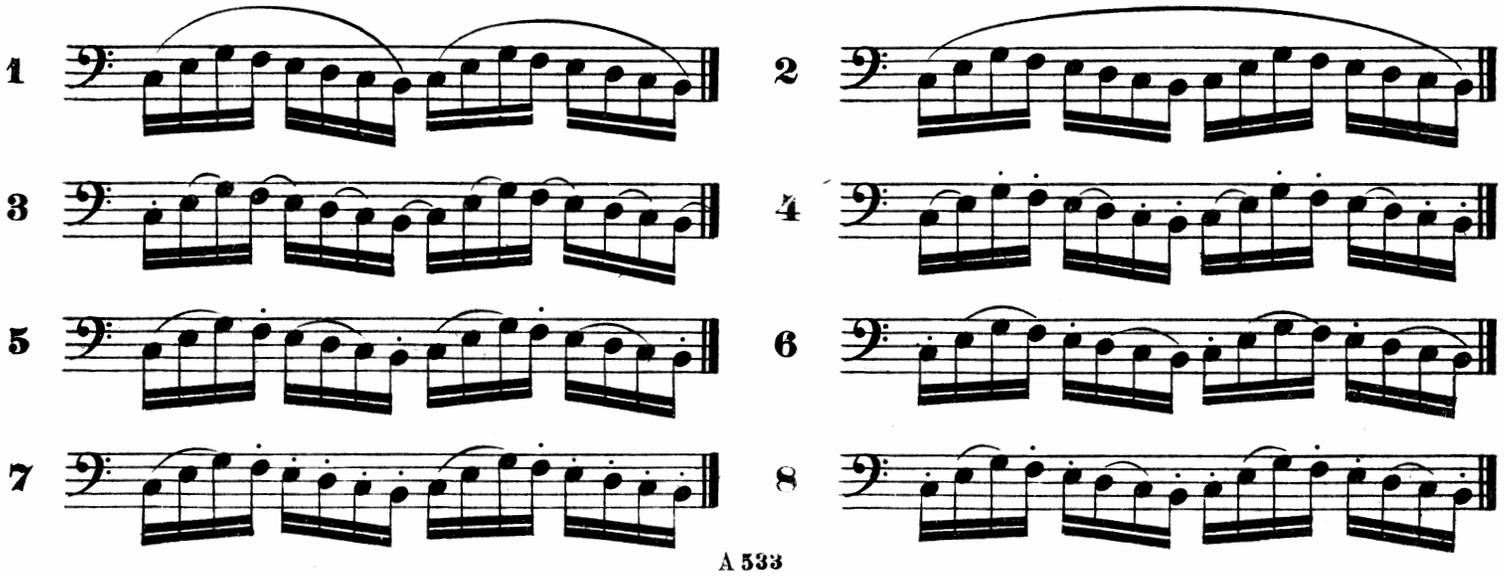
Allegro moderato

Lee



VARIETIES OF BOWING

BOGENSTRICH-VERÄNDERUNGEN



EXERCISES ON SYNCOPATION

ETÜDEN MIT SYNKOPEN

Romberg

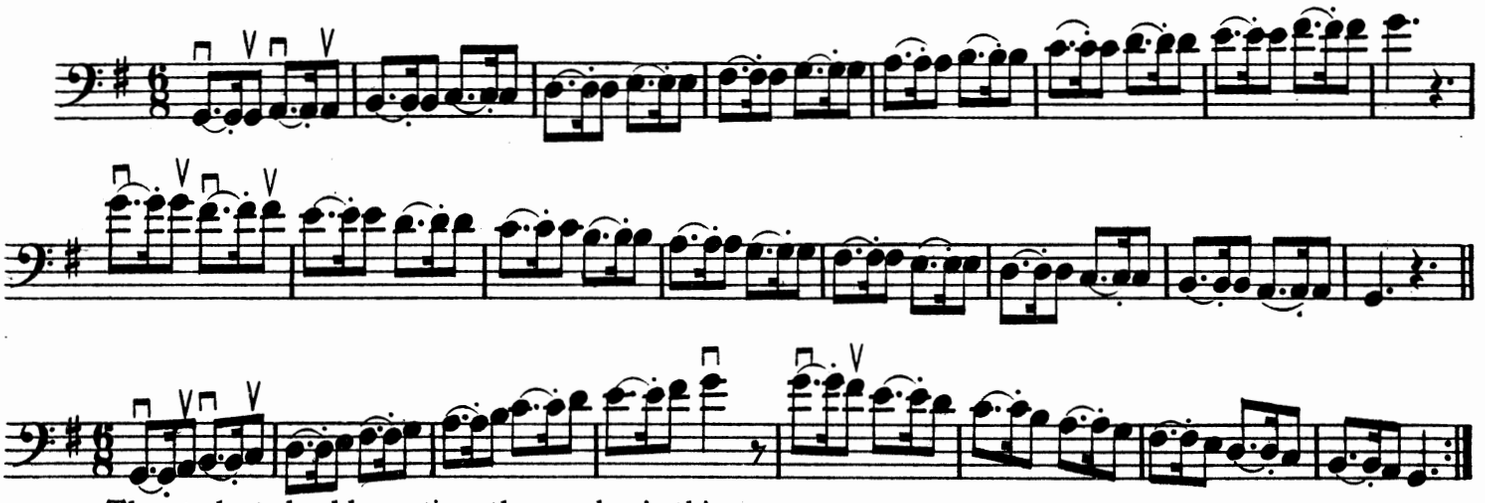
Moderato

Allegro moderato

Kummer

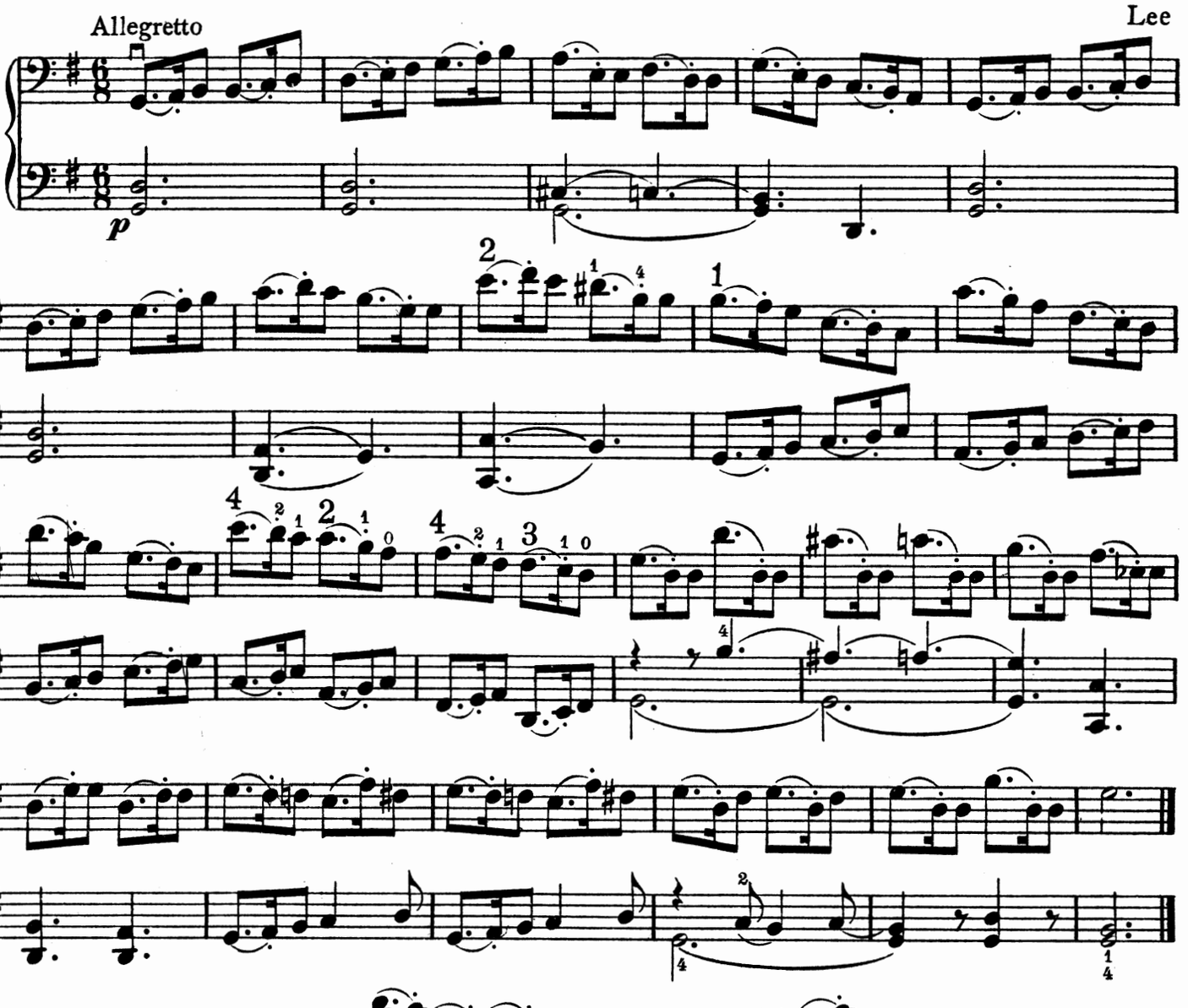
EXERCISES ON DOTTED NOTES.

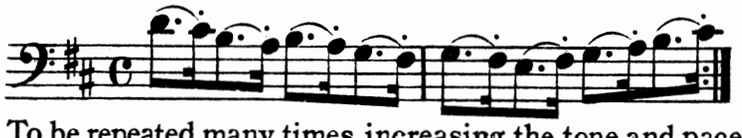
ÜBUNGEN MIT PUNKTIERTEN NOTEN



The student should practise other scales in this manner

Der Schüler übe auch andere Tonleitern auf diese Art





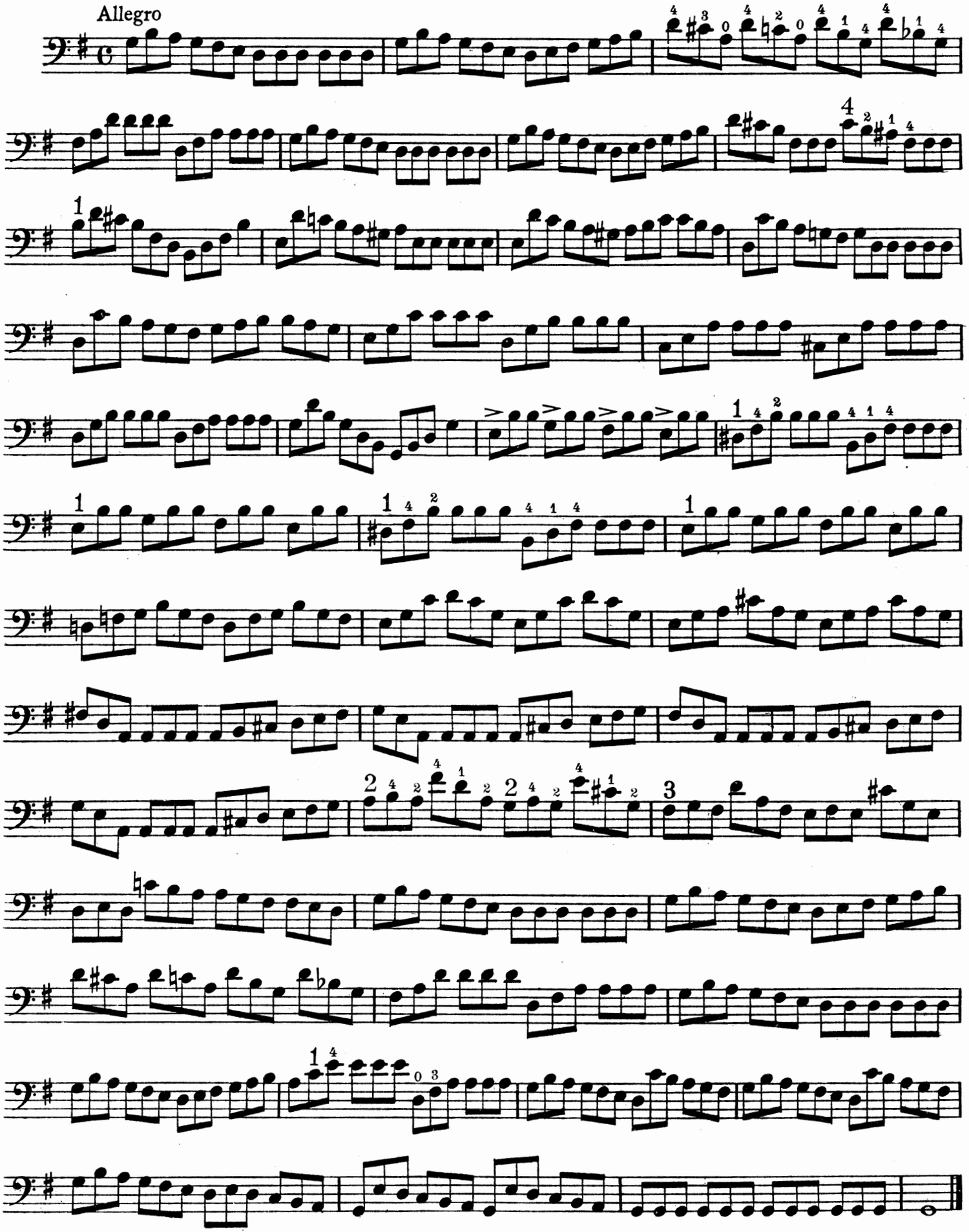
To be repeated many times increasing the tone and pace.

Oft zu wiederholen, nach und nach rascher und mit mehr Ton.

EXERCISE

Lee

Allegro



GRACE NOTES

The appoggiatura (𝅘𝅥𝅯) takes half the value of the note before which it is placed, except when that note is dotted, when it takes one third

VERZIERUNGS-NOTEN

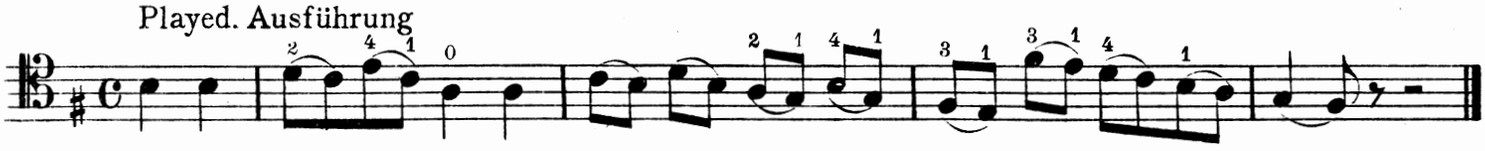
Der lange oder breite Vorschlag nimmt die Hälfte des Notenwertes der ihm folgenden Hauptnote. Ist diese Note eine punktierte Note, dann nur den dritten Teil

Written. Schreibweise

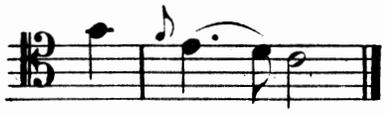
Duport

(Original Key G♭)
(Original Schlüssel ges)

Played. Ausführung



Written. Schreibweise



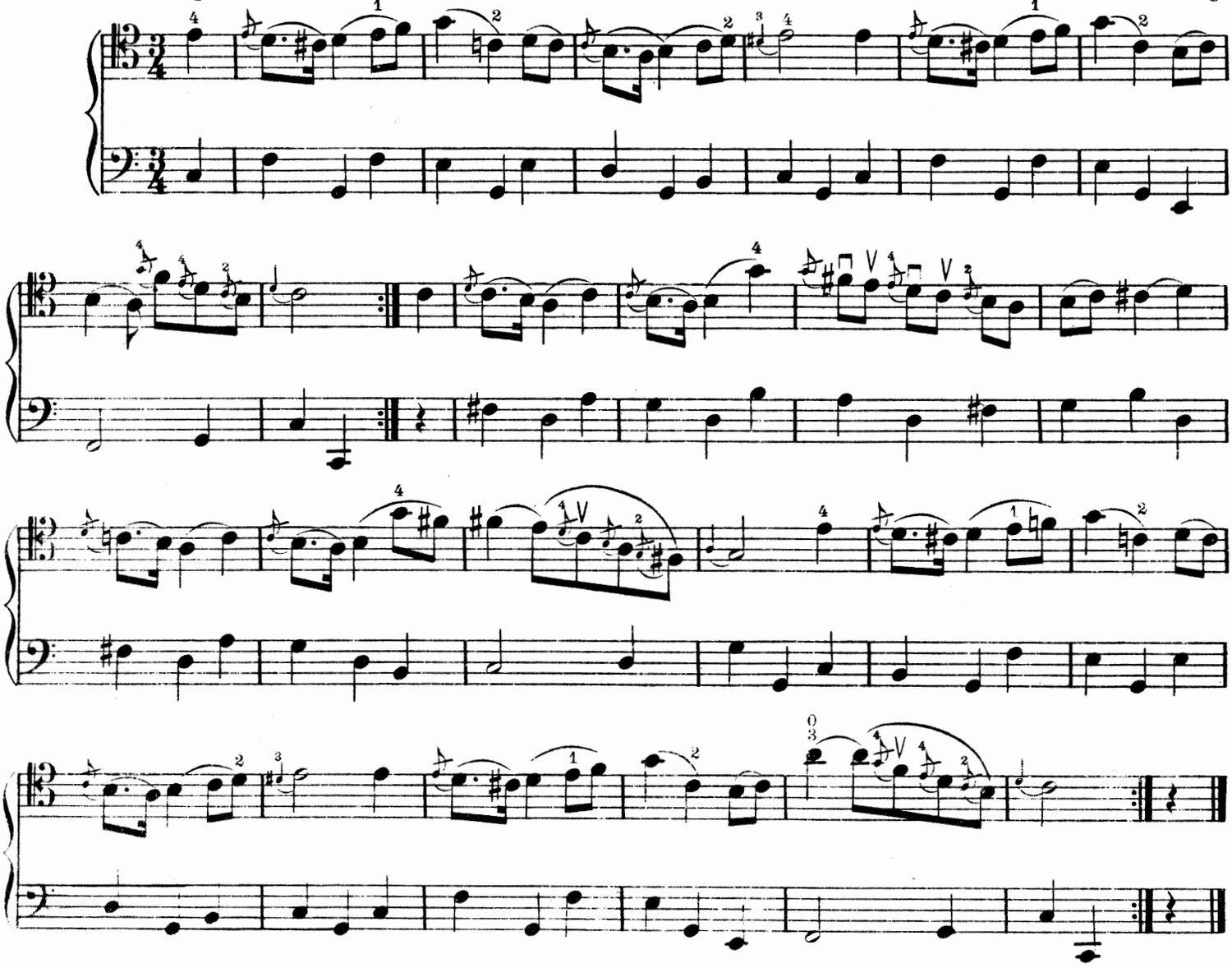
Played. Ausführung

The acciaccatura (𝆕) has to be played as quickly as possible; it takes no value from the note it precedes.

Der kurze Vorschlag (𝆕) wird so schnell als möglich ausgeführt und nimmt Nichts vom Wert der ihm folgenden Note

Tempo di menuetto

Romberg



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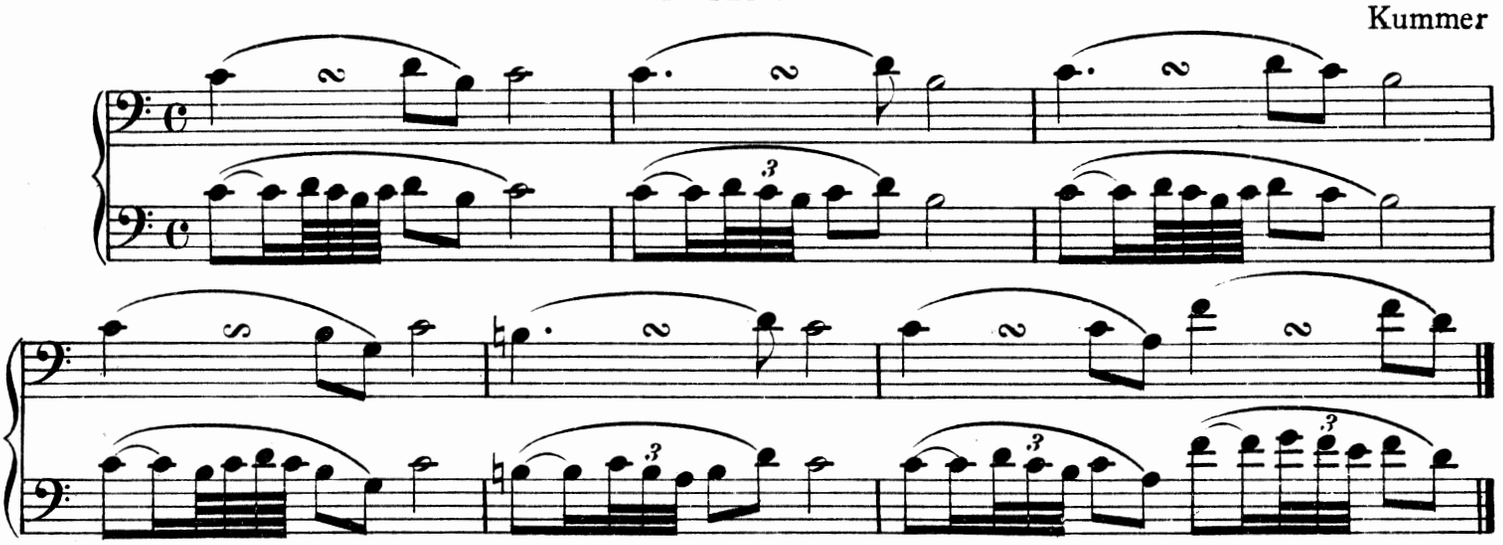
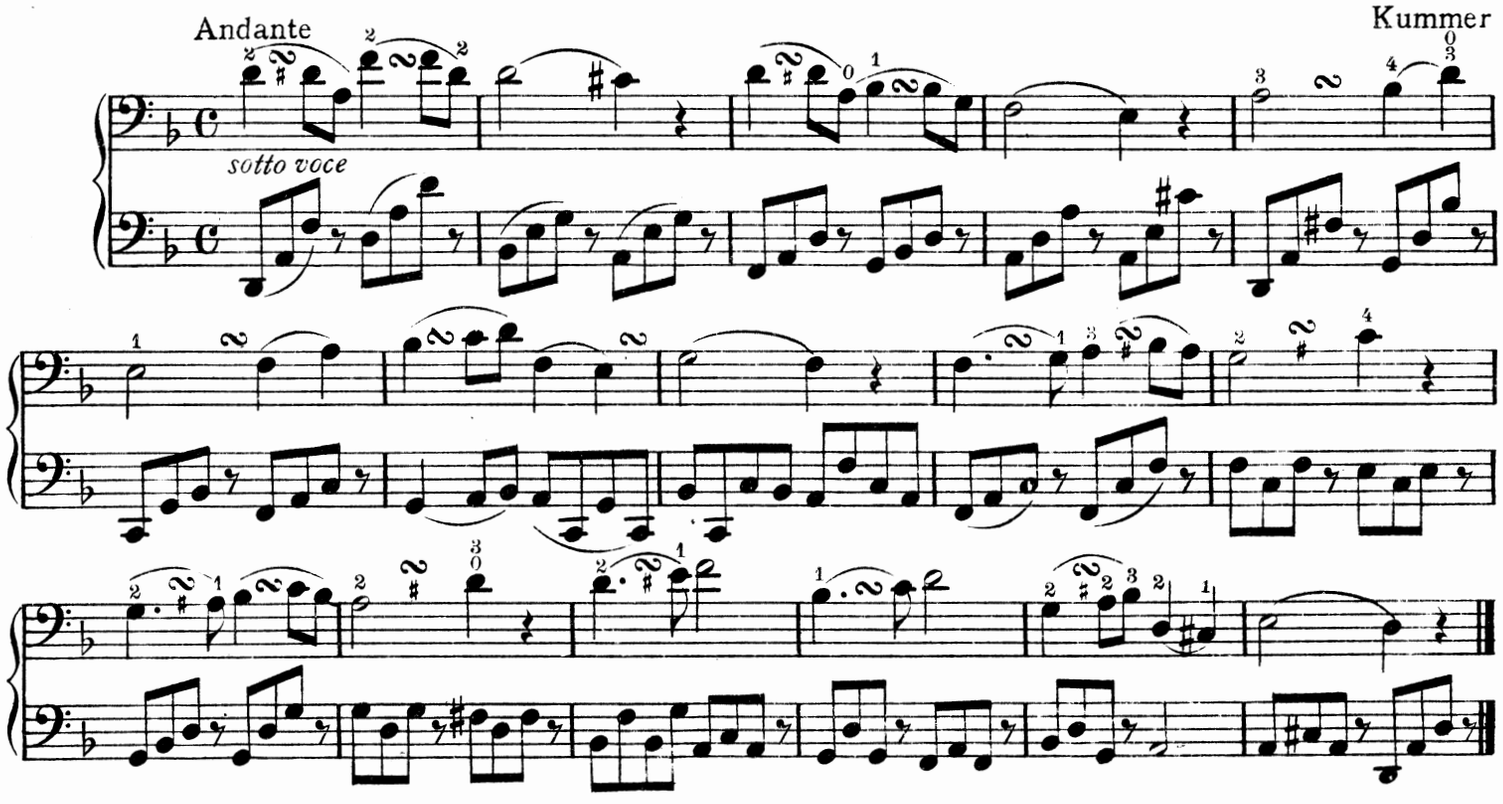
VERZIERUNGEN

Kummer



Andante

Kummer

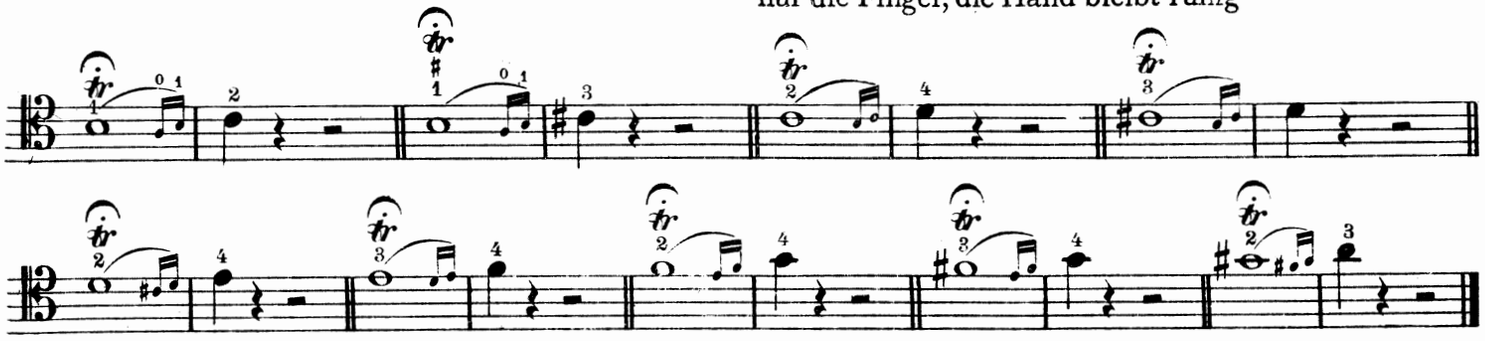


THE SHAKE

To obtain a perfect shake, the student should begin slowly, and gradually increase in speed and tone, taking care that the notes forming the shake are equally distinct. It should be a finger action only with no movement of the wrist

DER TRILLER

Um einen vollendeten Triller zu erlangen, muss der Schüler langsam beginnen, dann nach und nach schneller und mit stärkerer Tongebung fortfahren; er achte scharf darauf, dass die Töne des Trillers sich gleichmässig und deutlich folgen. Beim Triller bewegen sich nur die Finger, die Hand bleibt ruhig



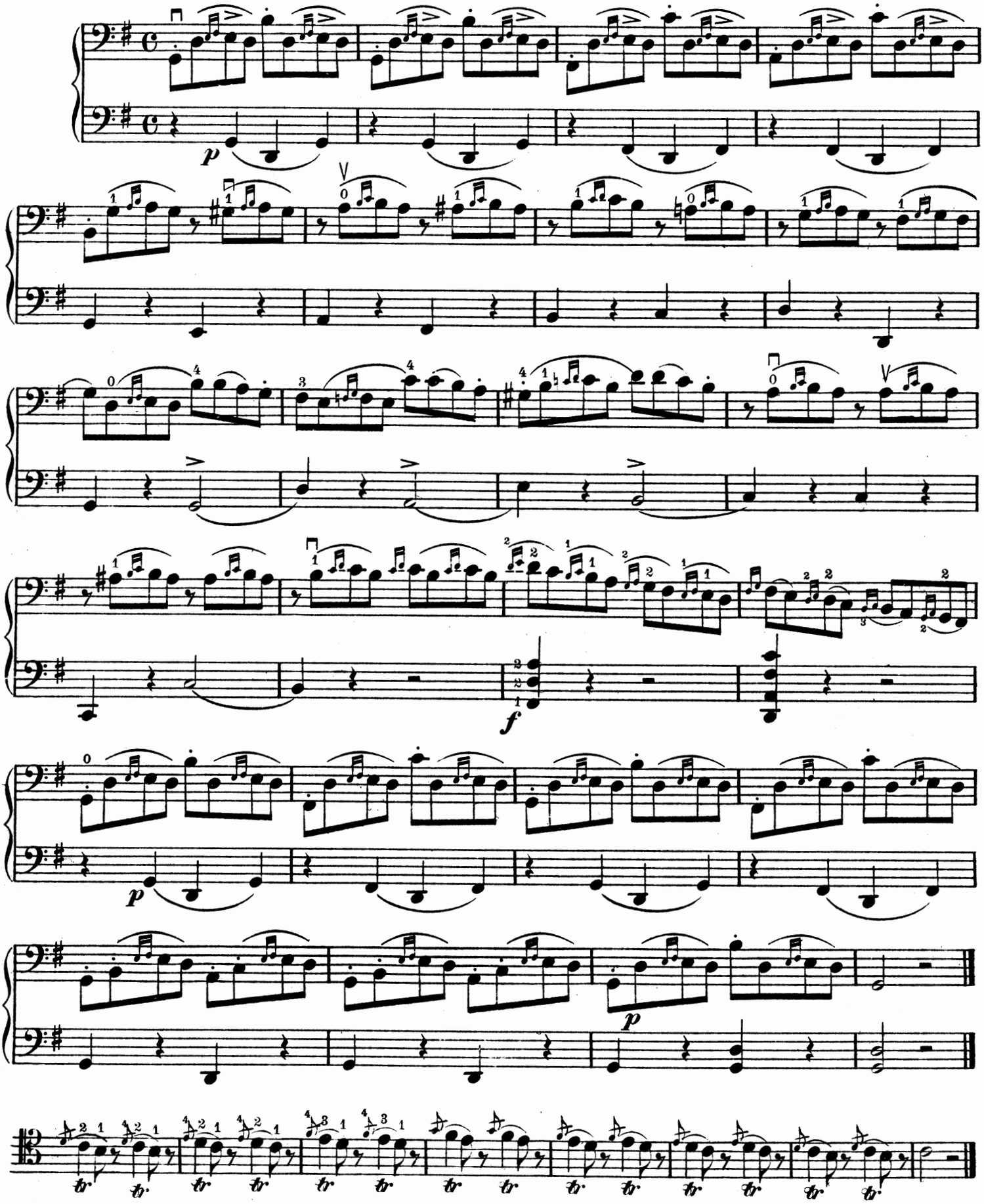
EXERCISES ON THE BROKEN SHAKE (OR MORDENTE)

ETUDEN MIT PRALLTRILLER (MORDENT)

The grace notes are to be played very quickly | Die Verzierungsnoten müssen so schnell als möglich ausgeführt werden

Moderato

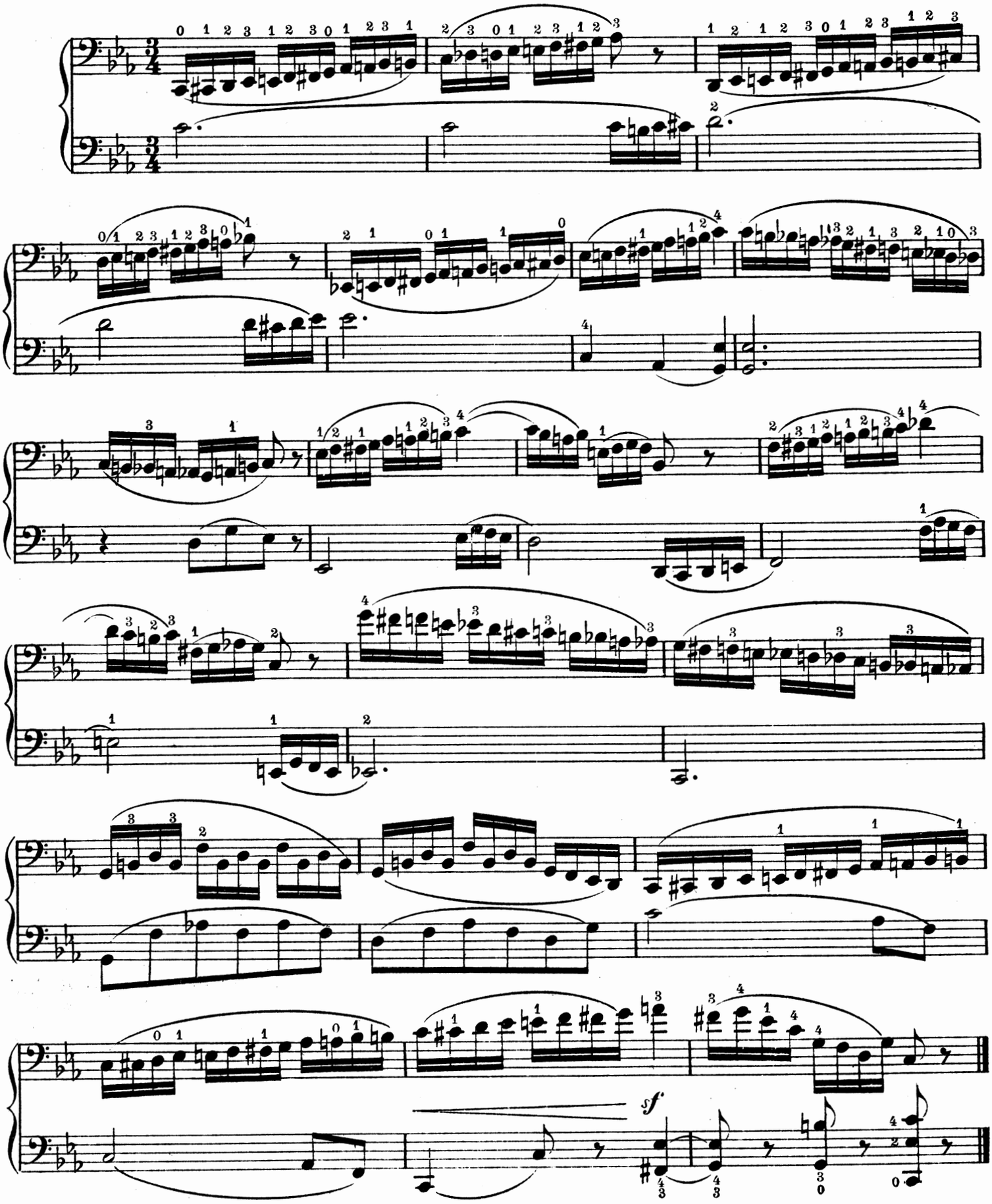
Lee



EXERCISE IN CHROMATIC PASSAGES

ÜBUNGEN IN CHROMATISCHEN GÄNGEN

Kummer



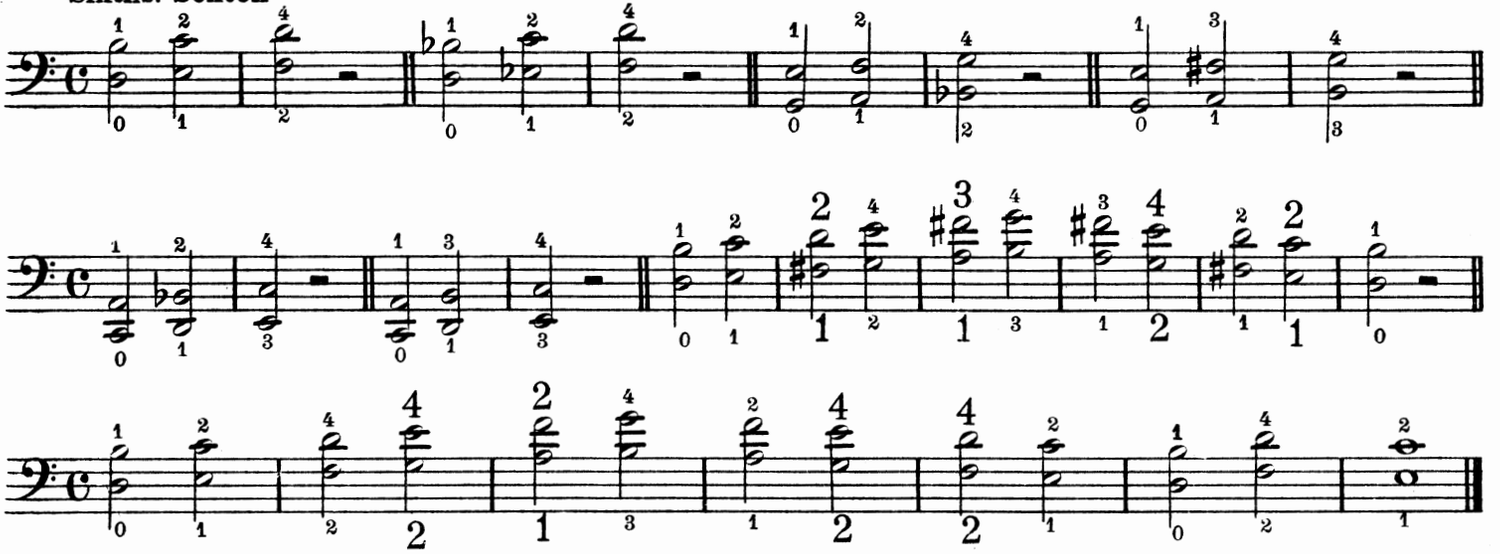
DOUBLE STOPS

The large figures denote that at this point a change of position occurs

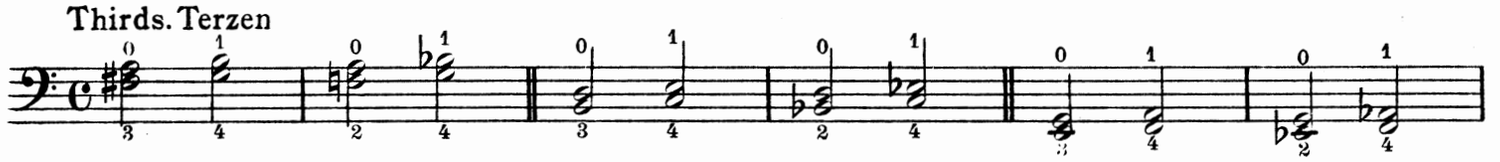
DOPPEL-GRIFFE

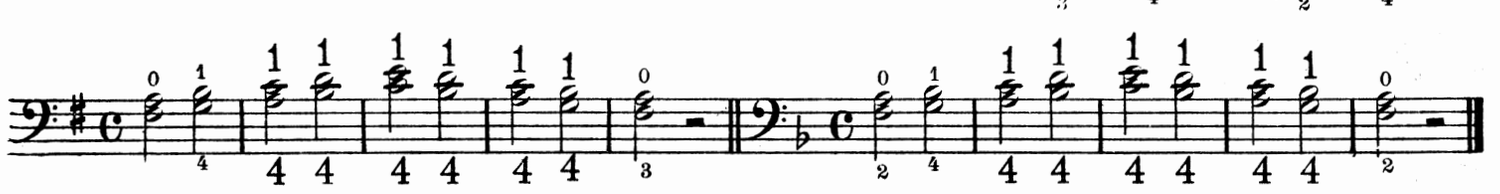
Die grossen Ziffern deuten an, dass an dieser Stelle ein Lagenwechsel stattfindet

Sixths. Sexten

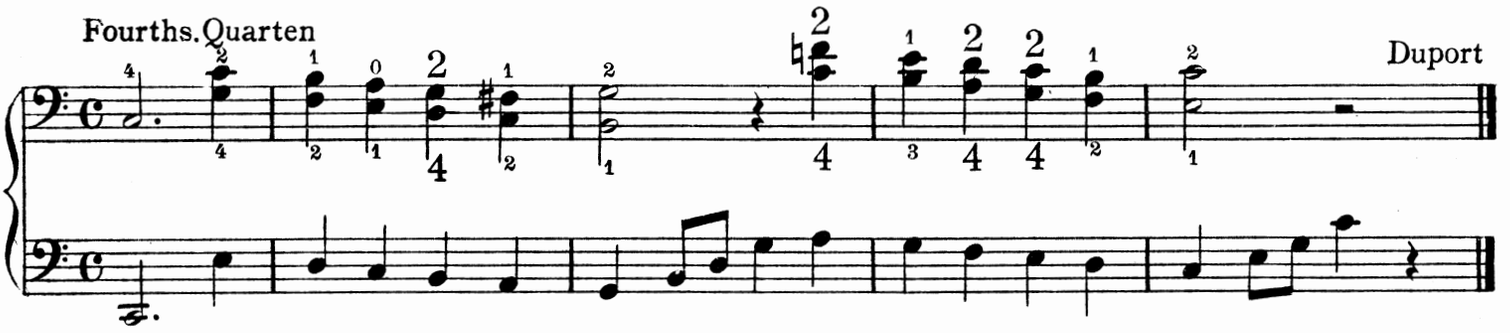


Thirds. Terzen

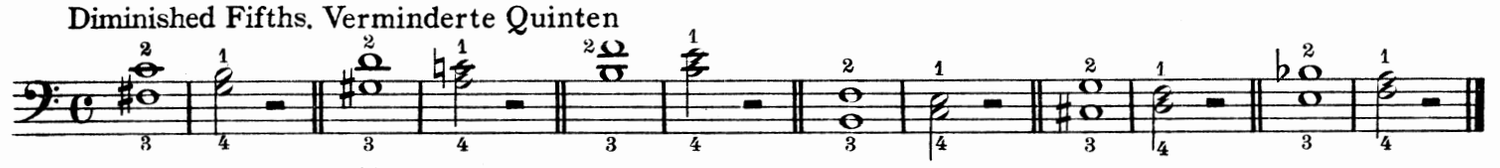




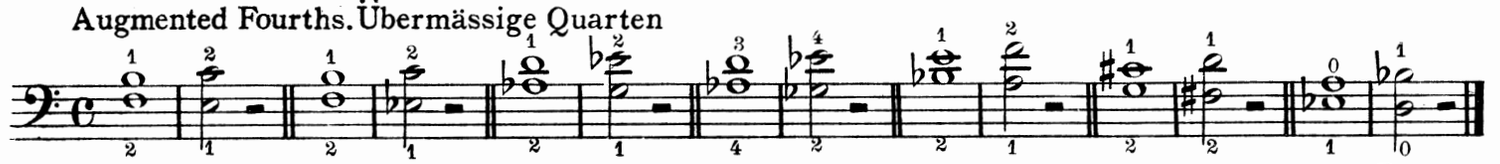
Fourths. Quarten



Diminished Fifths. Verminderte Quinten

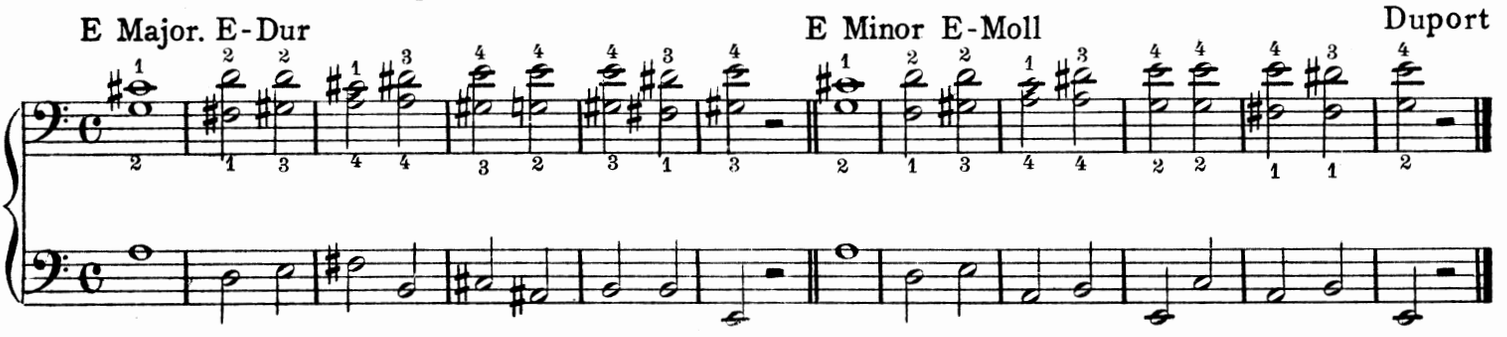


Augmented Fourths. Übermässige Quarten

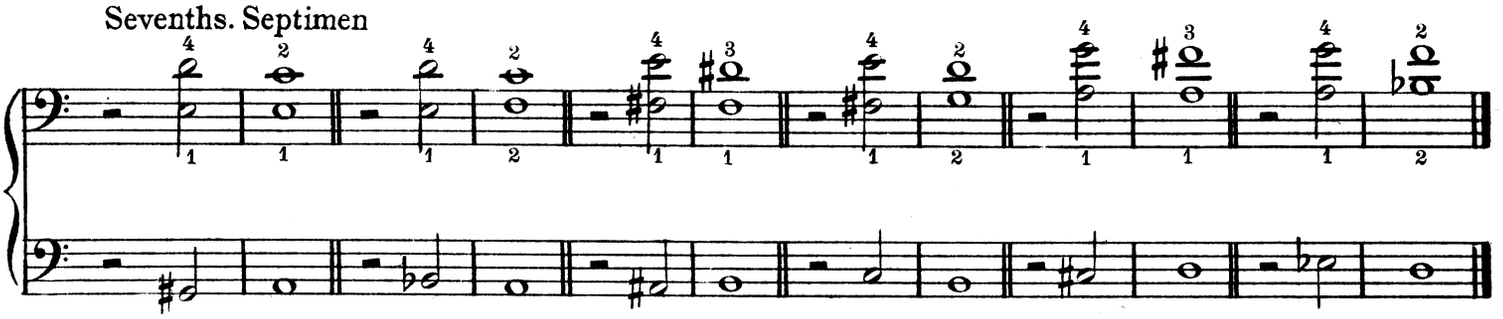


E Major. E-Dur

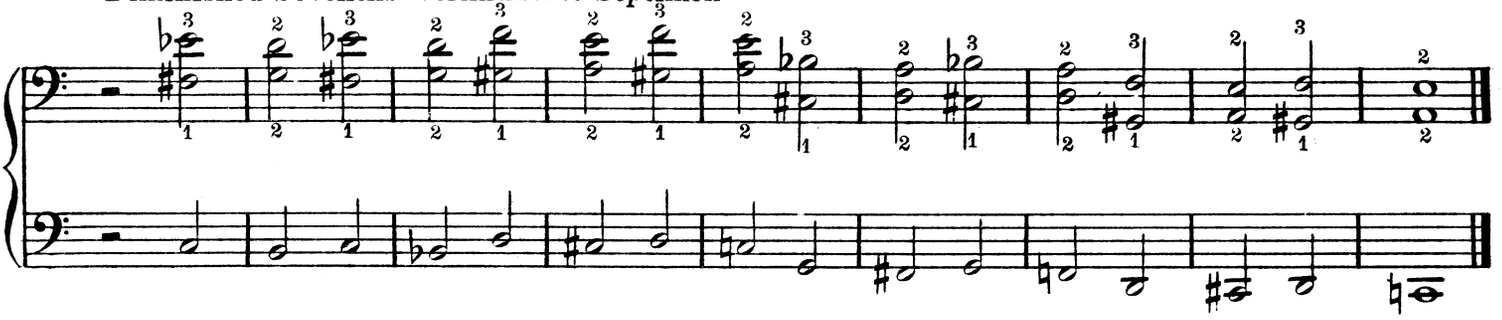
E Minor E-Moll



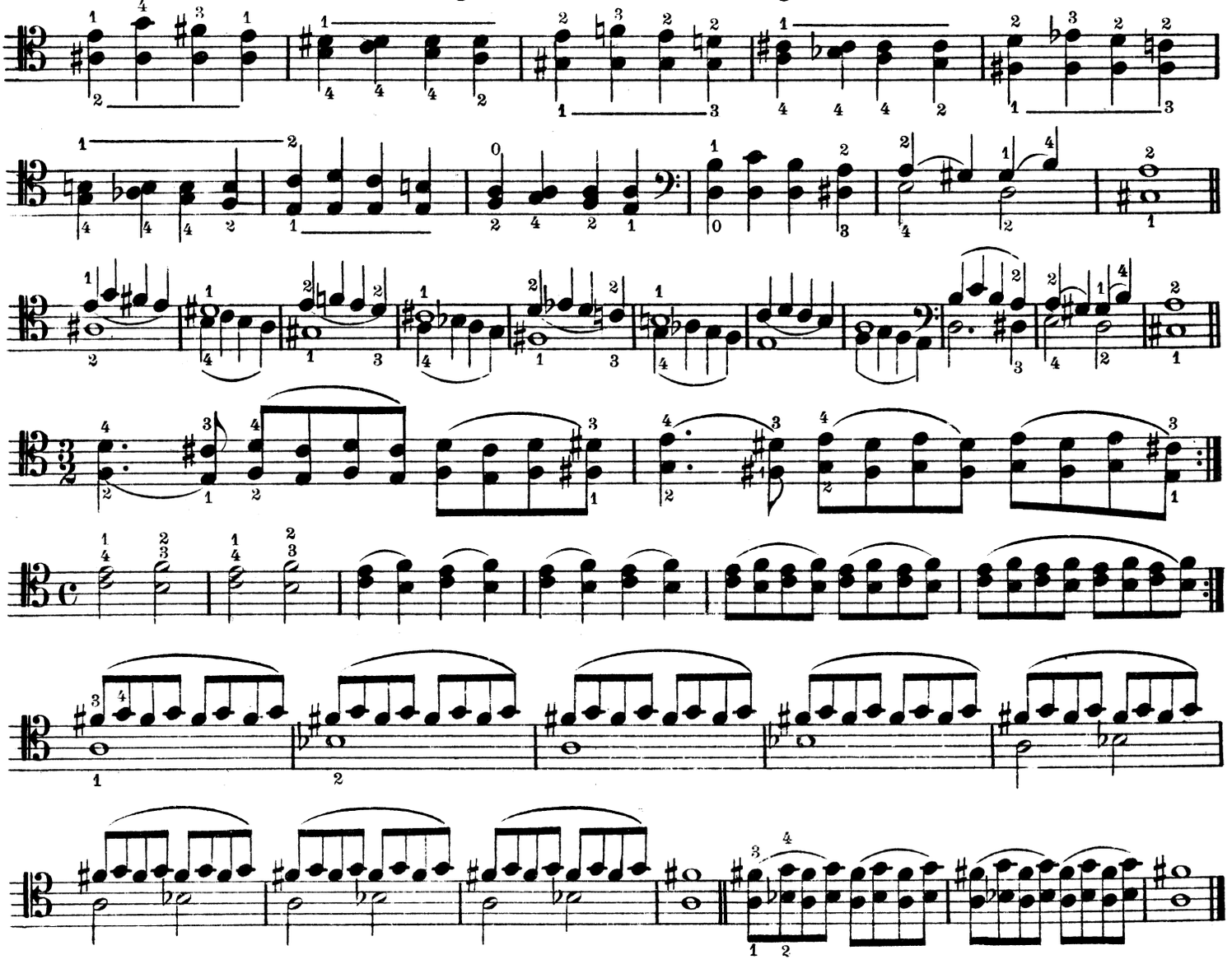
Sevenths. Septimen



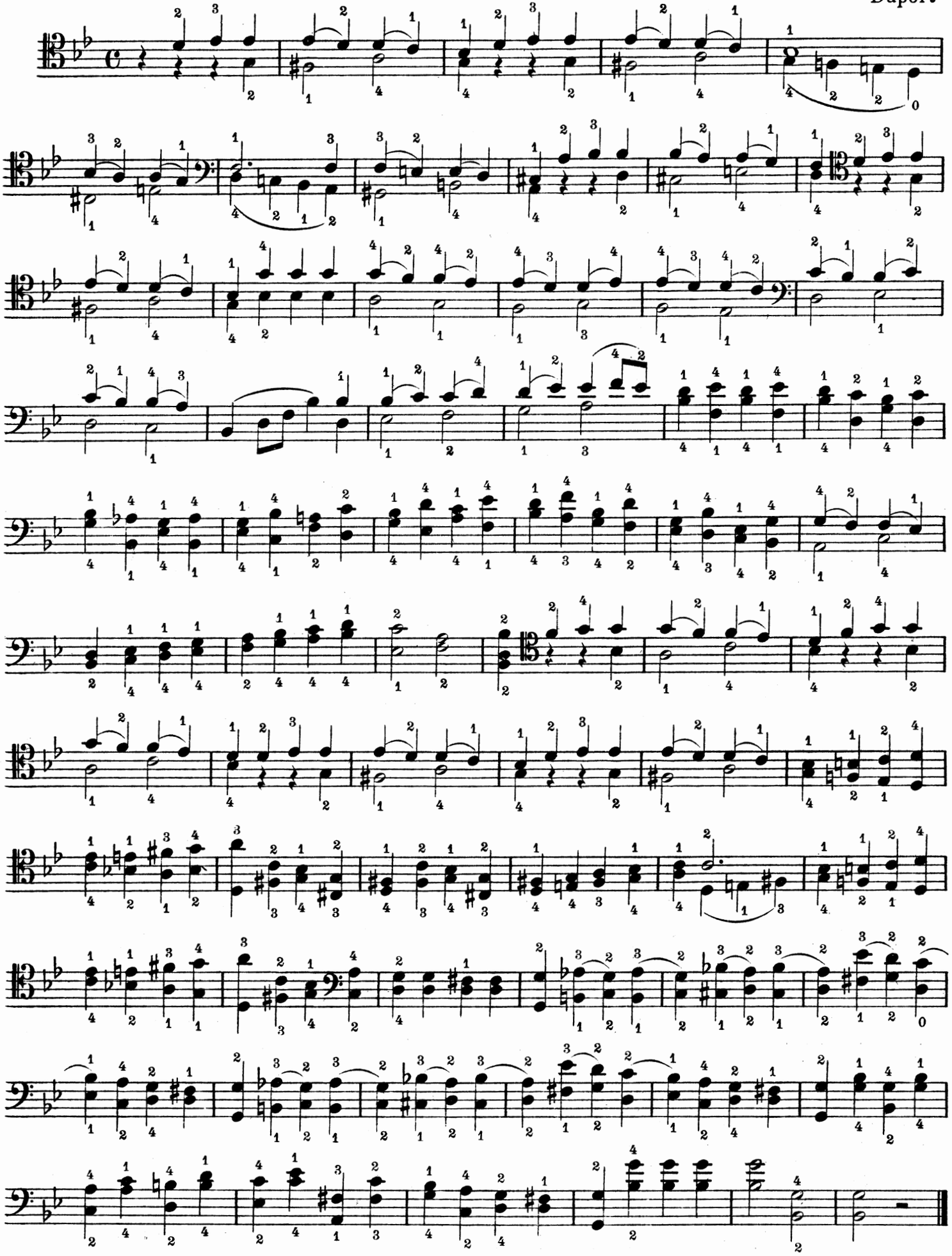
Diminished Sevenths Verminderte Septimen



On the extension of the fourth finger. Das Strecken des 4. Fingers

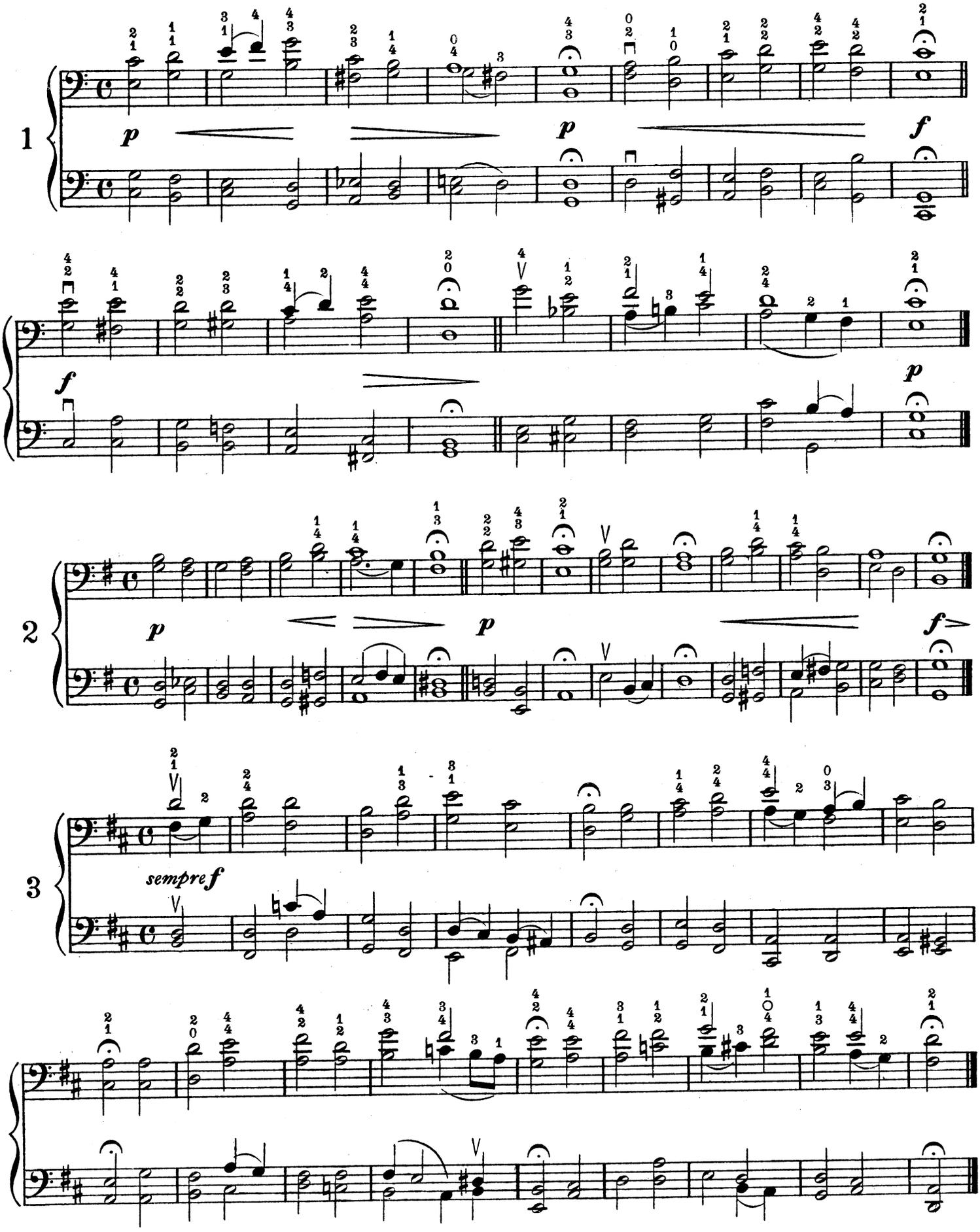


Duport



CHORALES
CHORÄLE

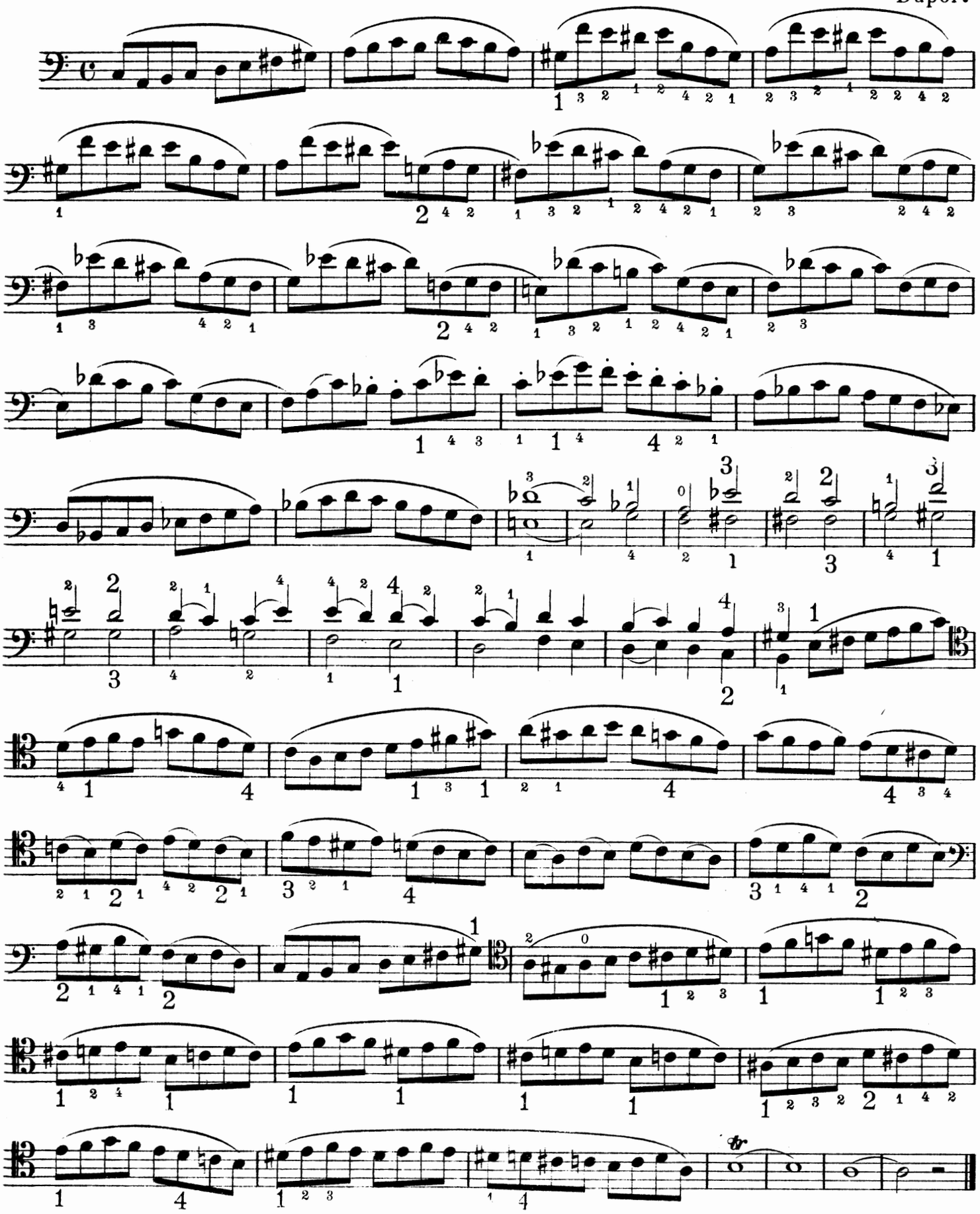
Dotzauer



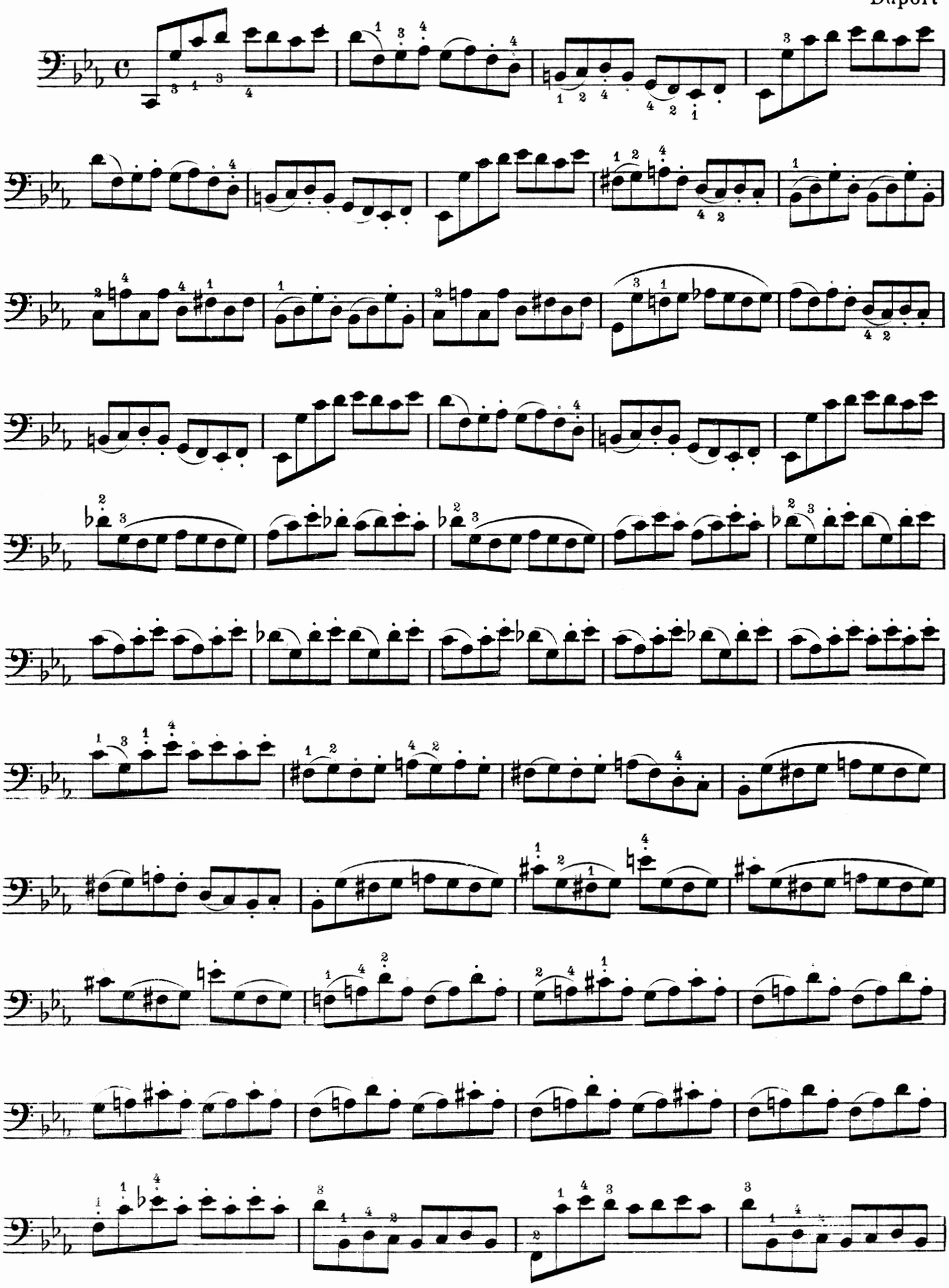
MISCELLANEOUS EXERCISES

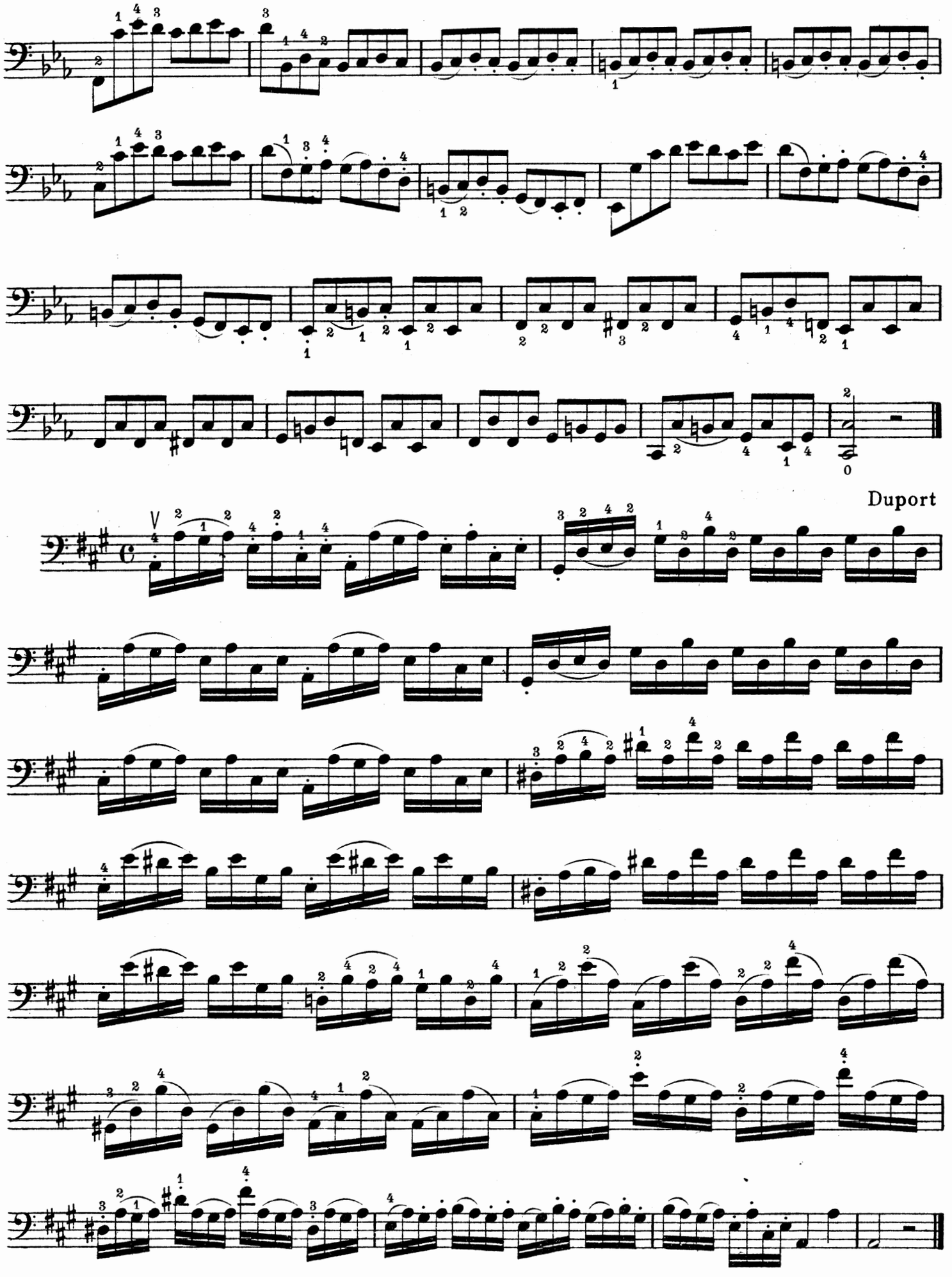
GEMISCHTE ÜBUNGEN

Duport

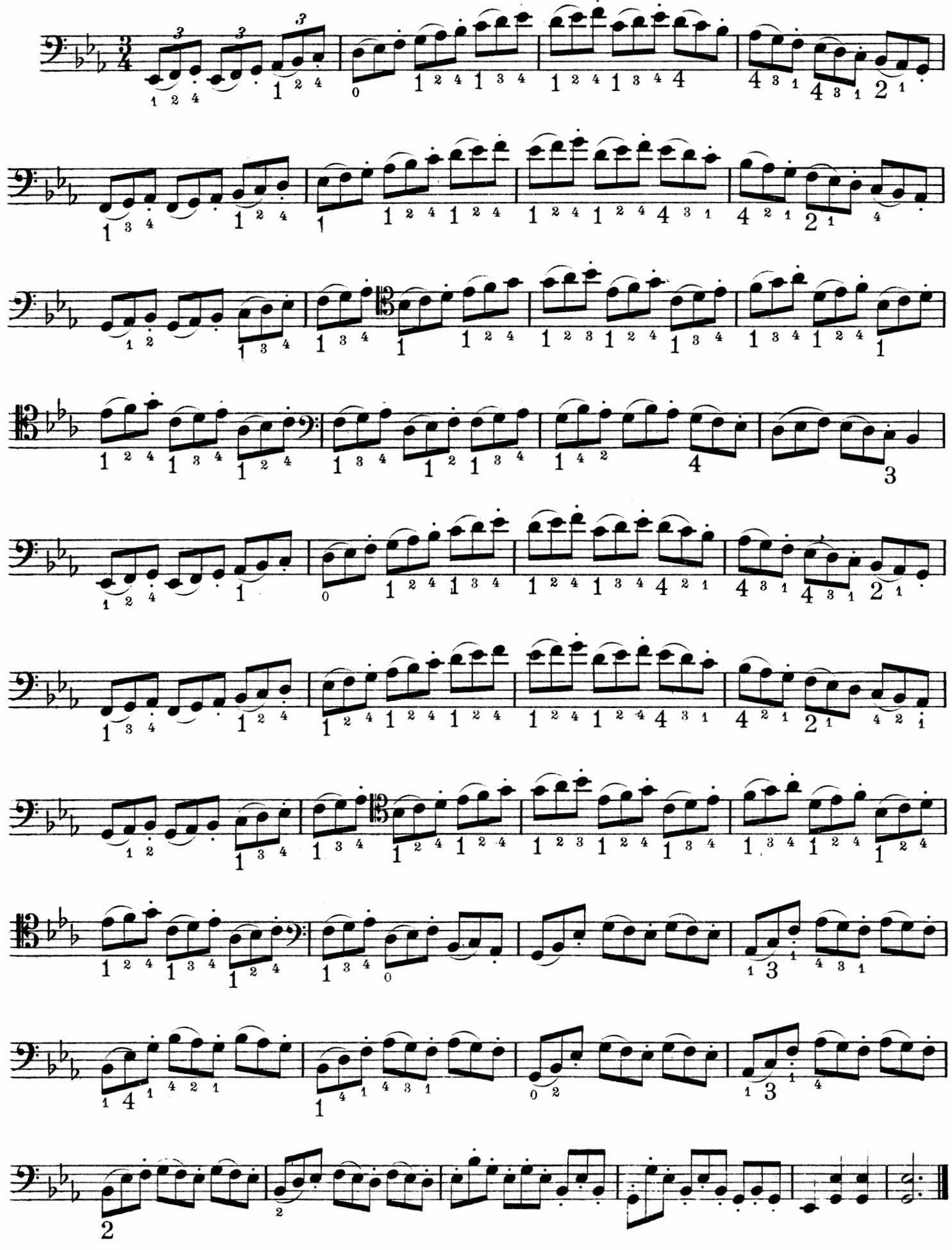


Duport



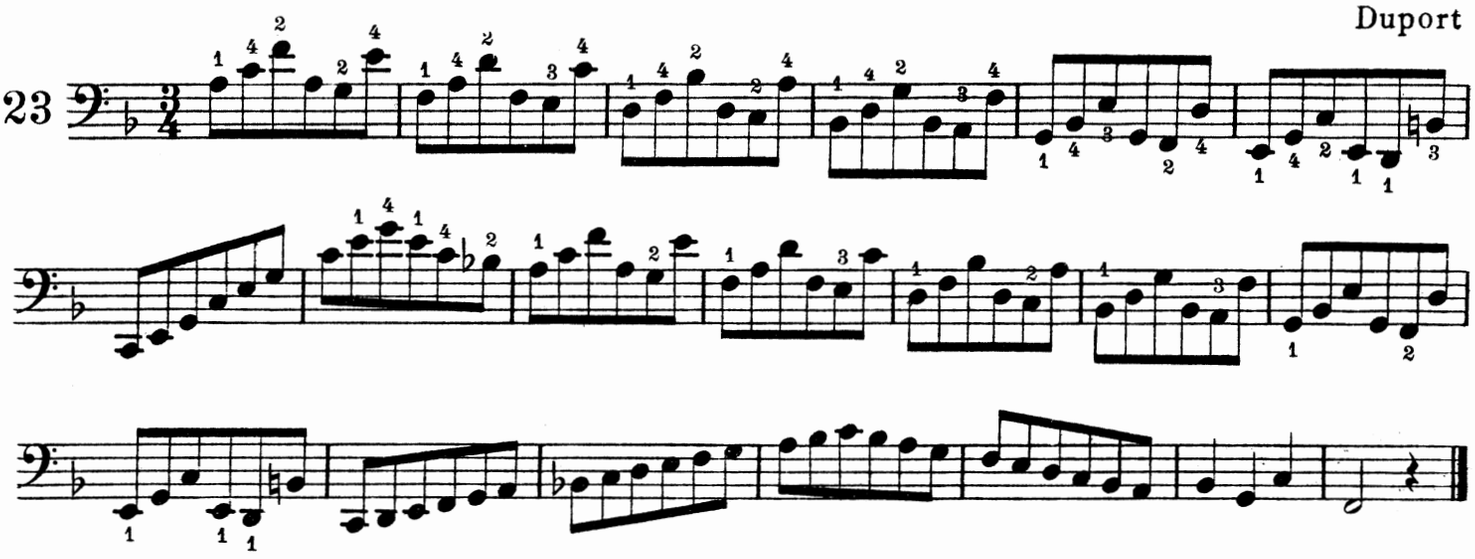

Duport

Duport



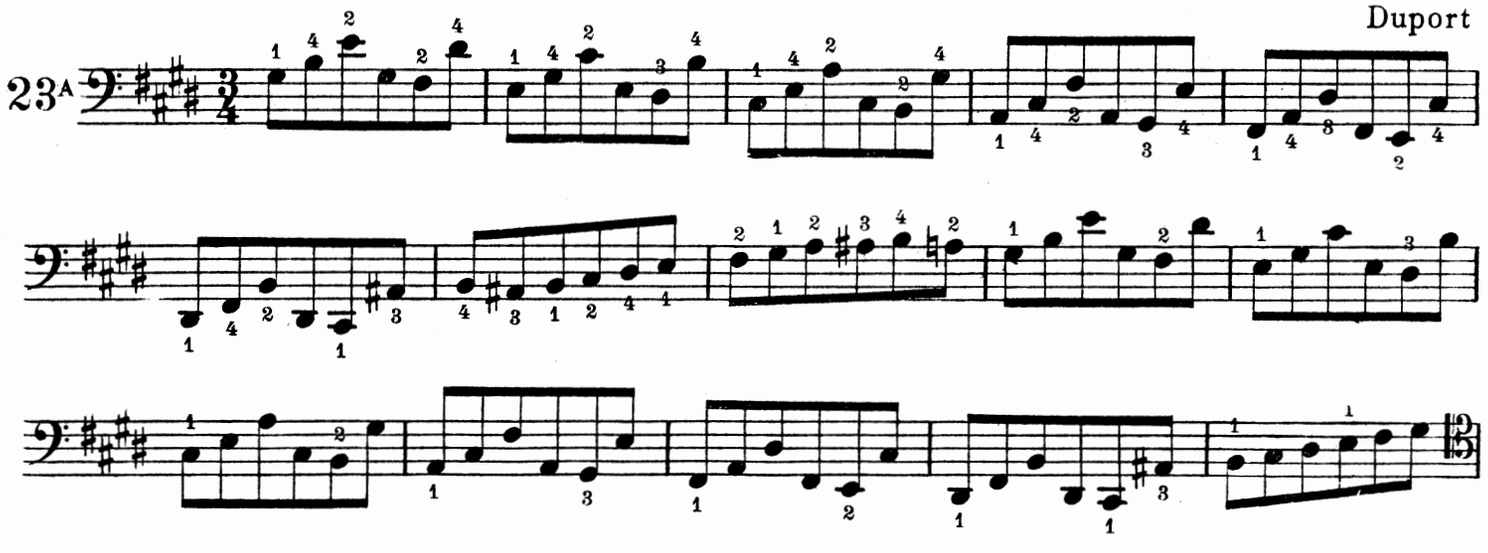
Duport

23



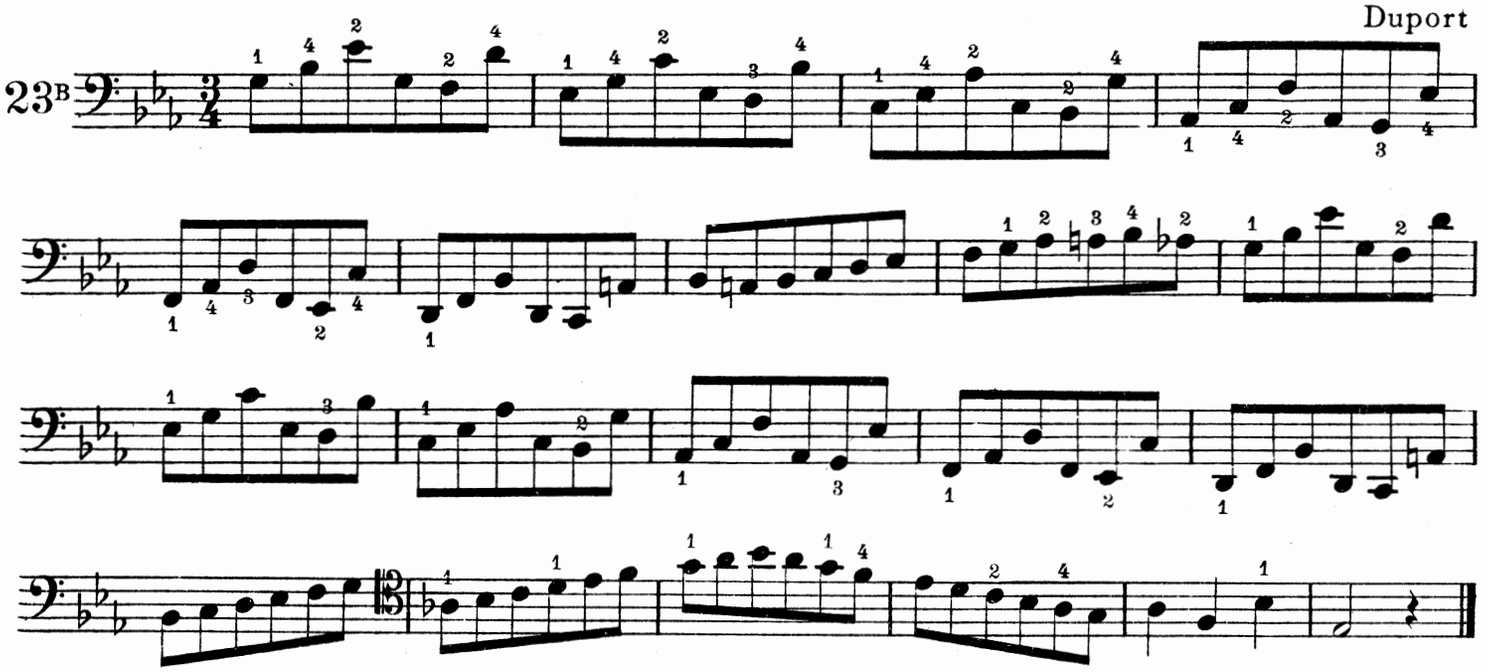
Duport

23A



Duport

23B

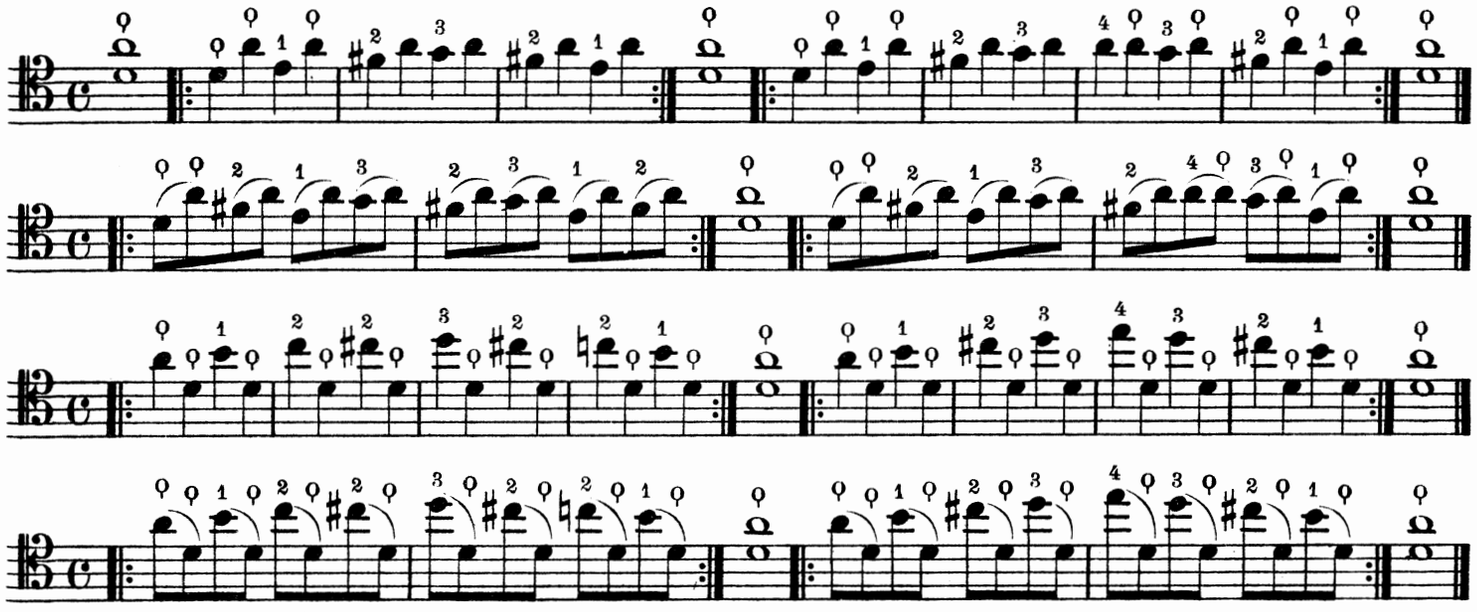


THUMB POSITIONS

The thumb(⚲) must be placed across two strings in a parallel line with the bridge, thus forming a moveable nut, it must lean back slightly, so that the side of the nail will touch the string. The fingers must be rounded so as to play on the tips and the knuckles of the hand should be well raised

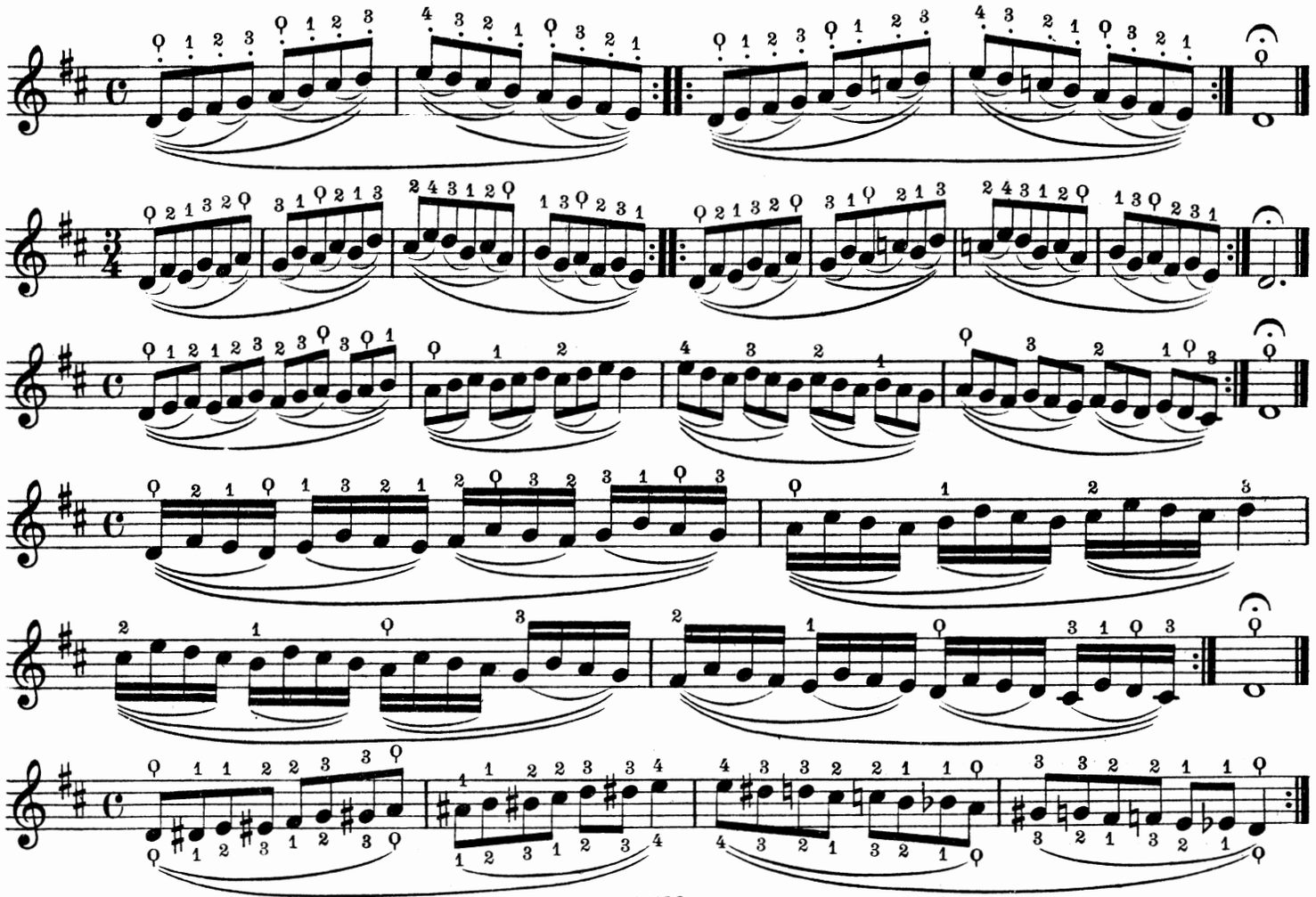
DAUMEN-LAGE

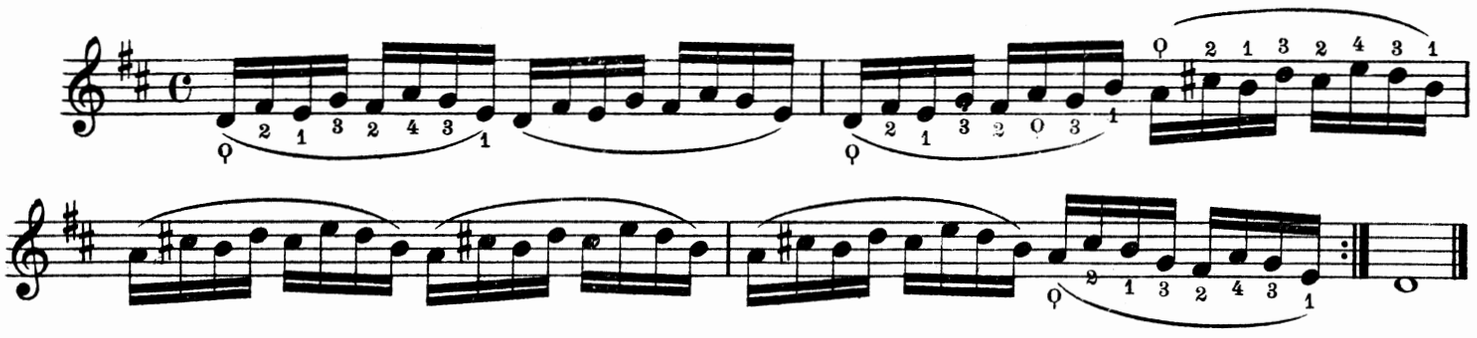
Der Daumen wird auf zwei Saiten zugleich aufgedrückt und zwar so, dass er parallel mit dem Steg steht; er bildet gleichsam eine bewegliche Grundlage: Der Daumen muss etwas nach rückwarts geneigt sein, so dass die rechte Seite des Nagels auf die Saite zu liegen kommt. Die Finger müssen rund sein, damit sie mit den Fingerspitzen aufgesetzt werden können und die Knöchel der Hand stehen hoch



Also in other keys

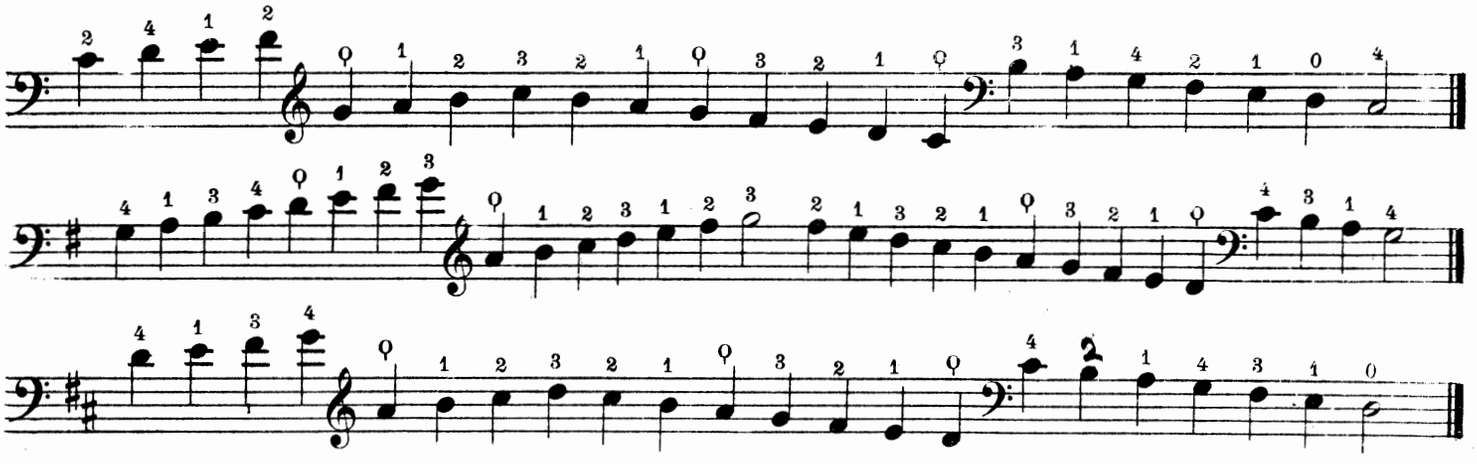
Auch in andern Tonarten





In ascending, the thumb must slide abruptly on to the note, and in continuing the scale the hand must move in its entirety, the thumb and first finger maintaining the same relative position.

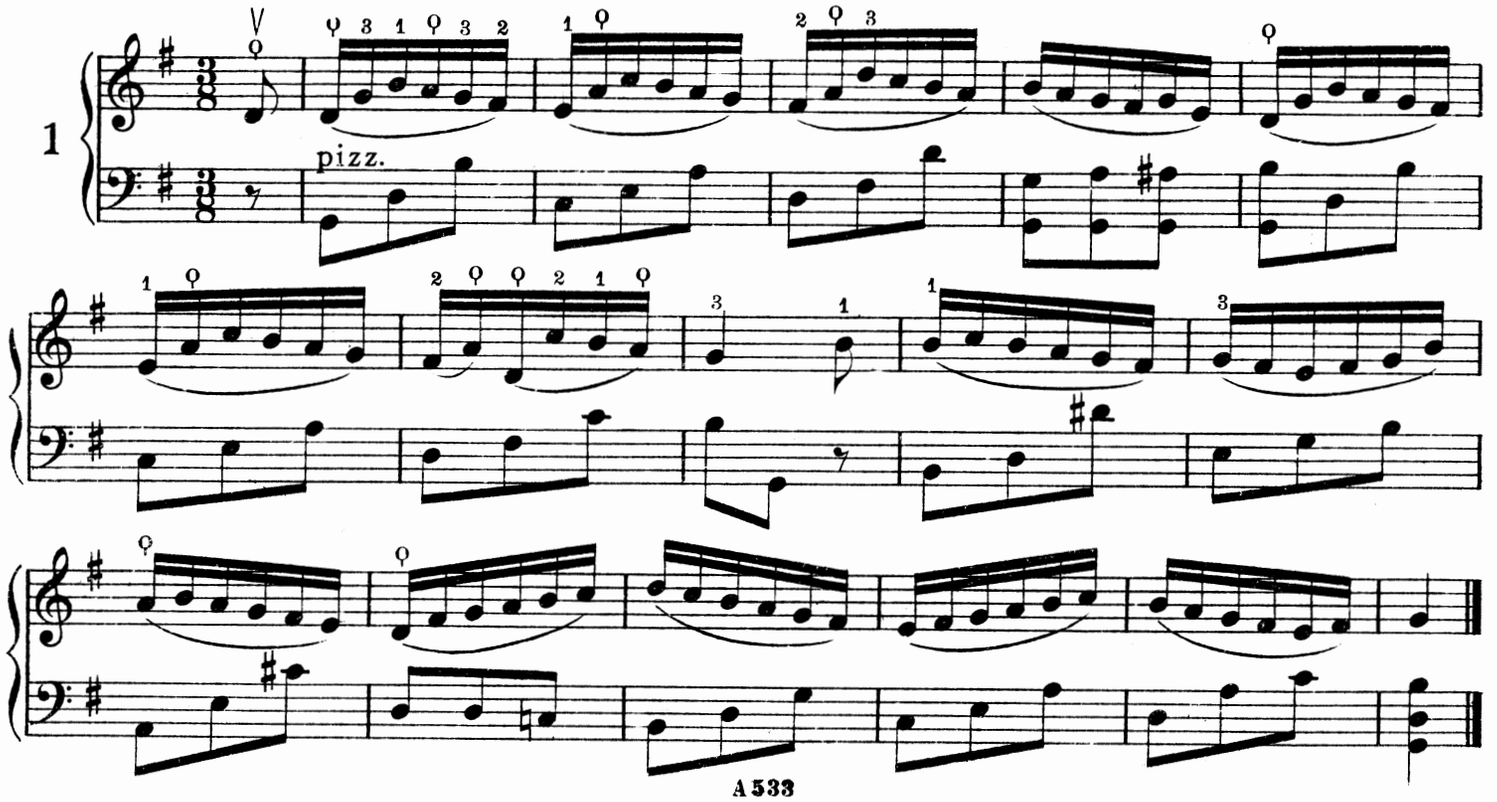
Beim Hinaufgehen in eine höhere Lage muss der Daumen so rasch als möglich auf die Note gleiten, und bei der Fortsetzung der Tonleiter muss die ganze Hand als ein Ganzes die Lage wechseln, so dass Daumen und erster Finger immer die entsprechende Stellung behalten



EXERCISES IN THE THUMB POSITION
ÜBUNGEN IN DER DAUMEN-LAGE

Scherzando

Kummer



Allegro

Kummer

2

Andante

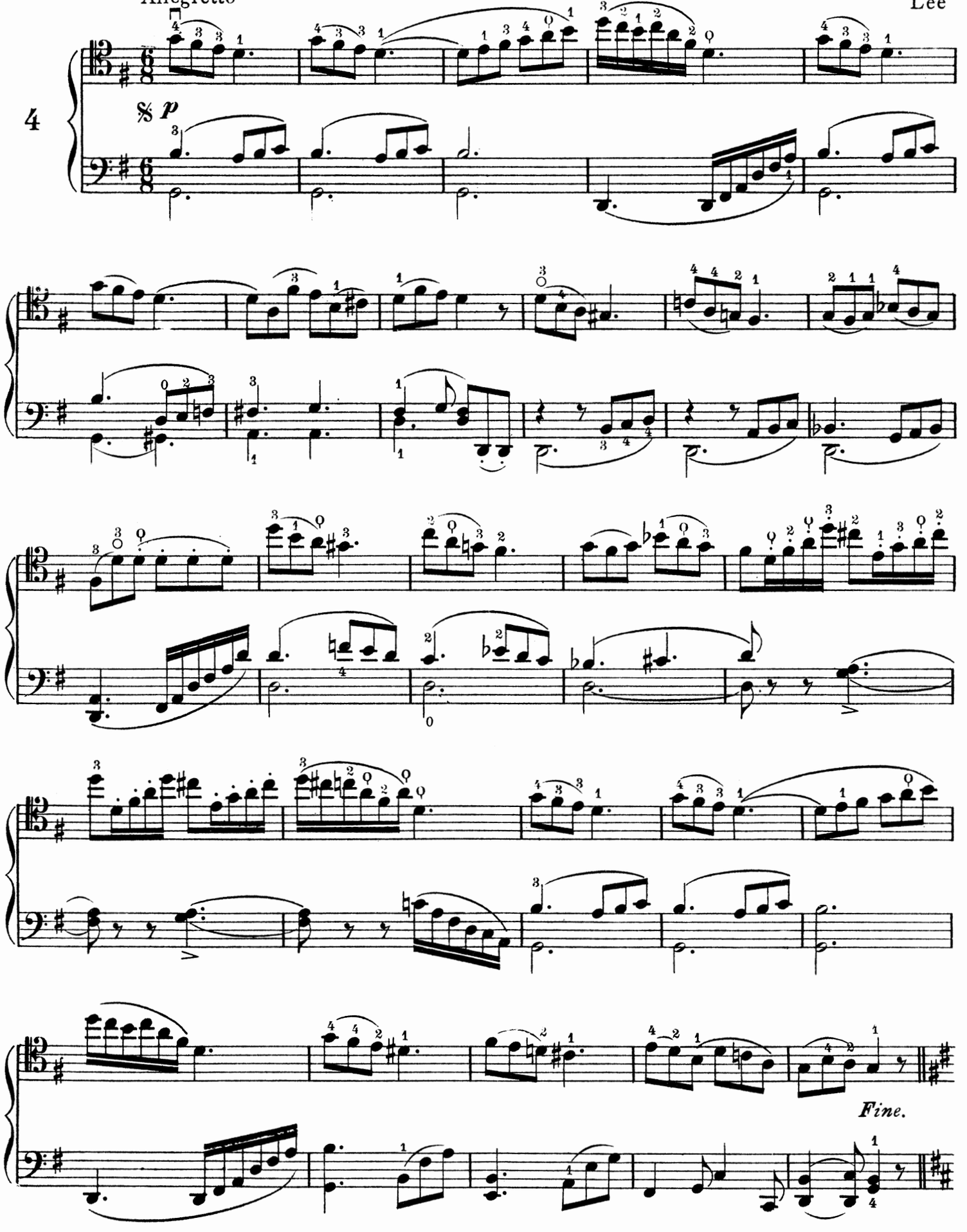
Kummer

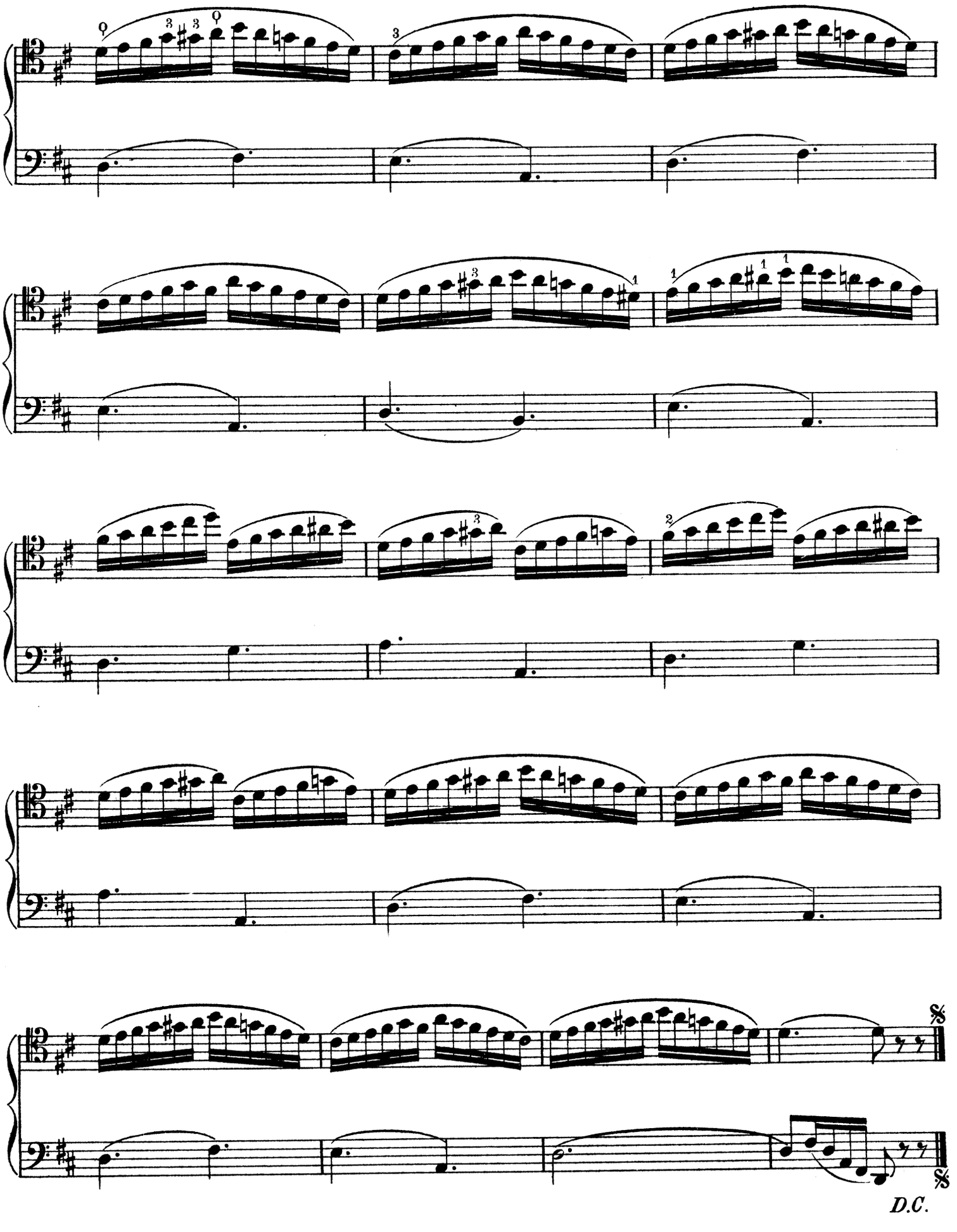
3

PASTORALE

Allegretto

Lee



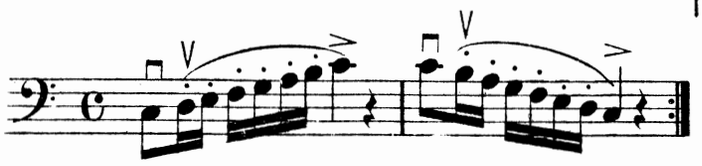

D.C.

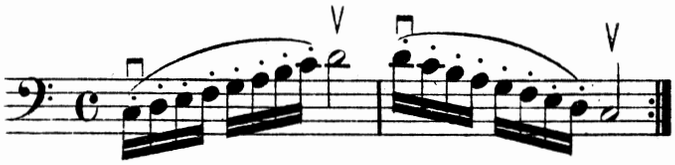
STACCATO

Stop the bow abruptly after each note and use as small a length of bow as possible

STACCATO

Man halte den Bogen nach jeder Note plötzlich an und benutze so wenig Bogen als möglich

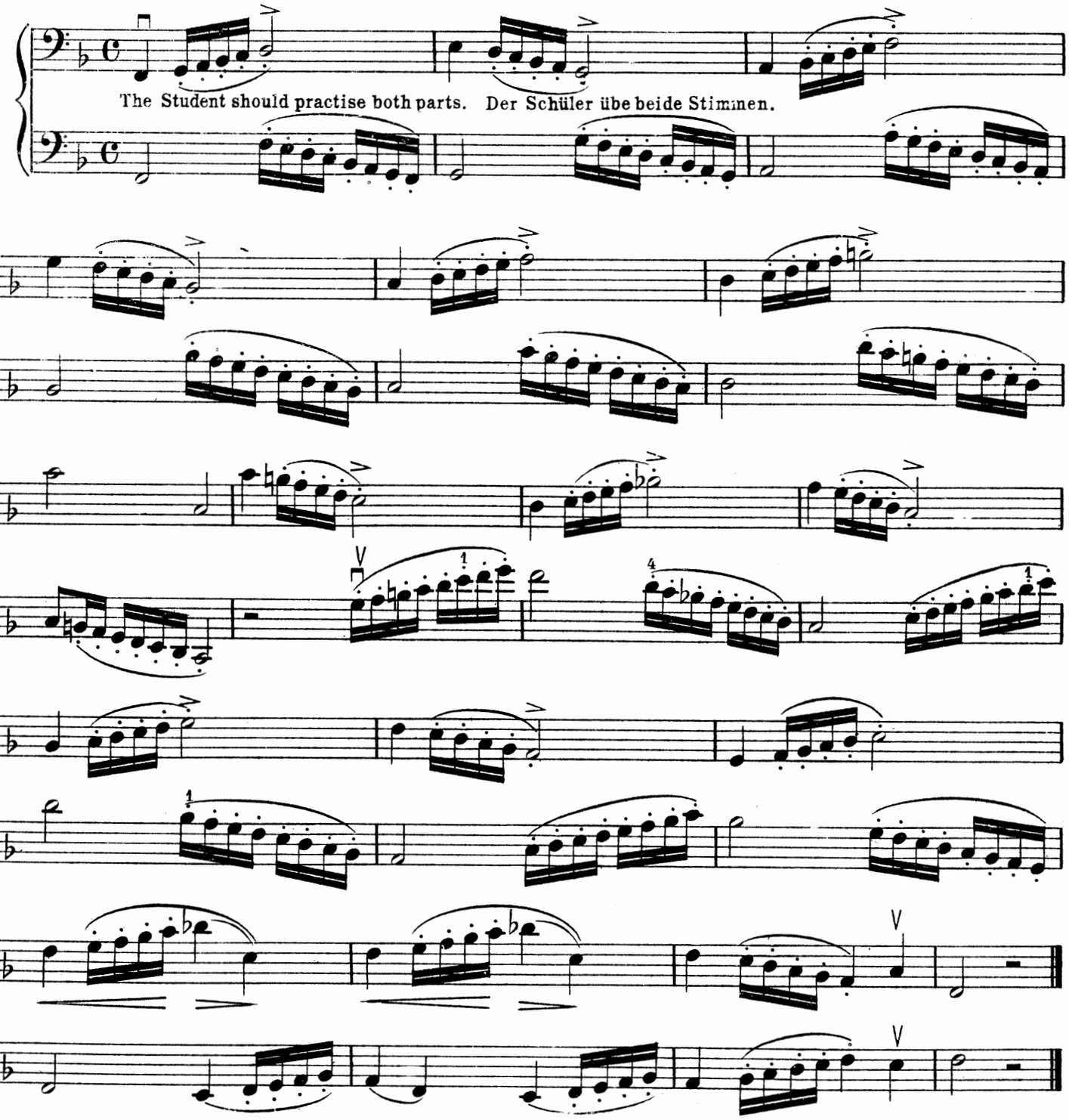




Moderato

Kummer

The Student should practise both parts. Der Schüler übe beide Stimmen.



ARPEGGIOS

All stiffness and unnecessary movement must be avoided.

When the chord changes, the fingers must be placed upon the strings simultaneously

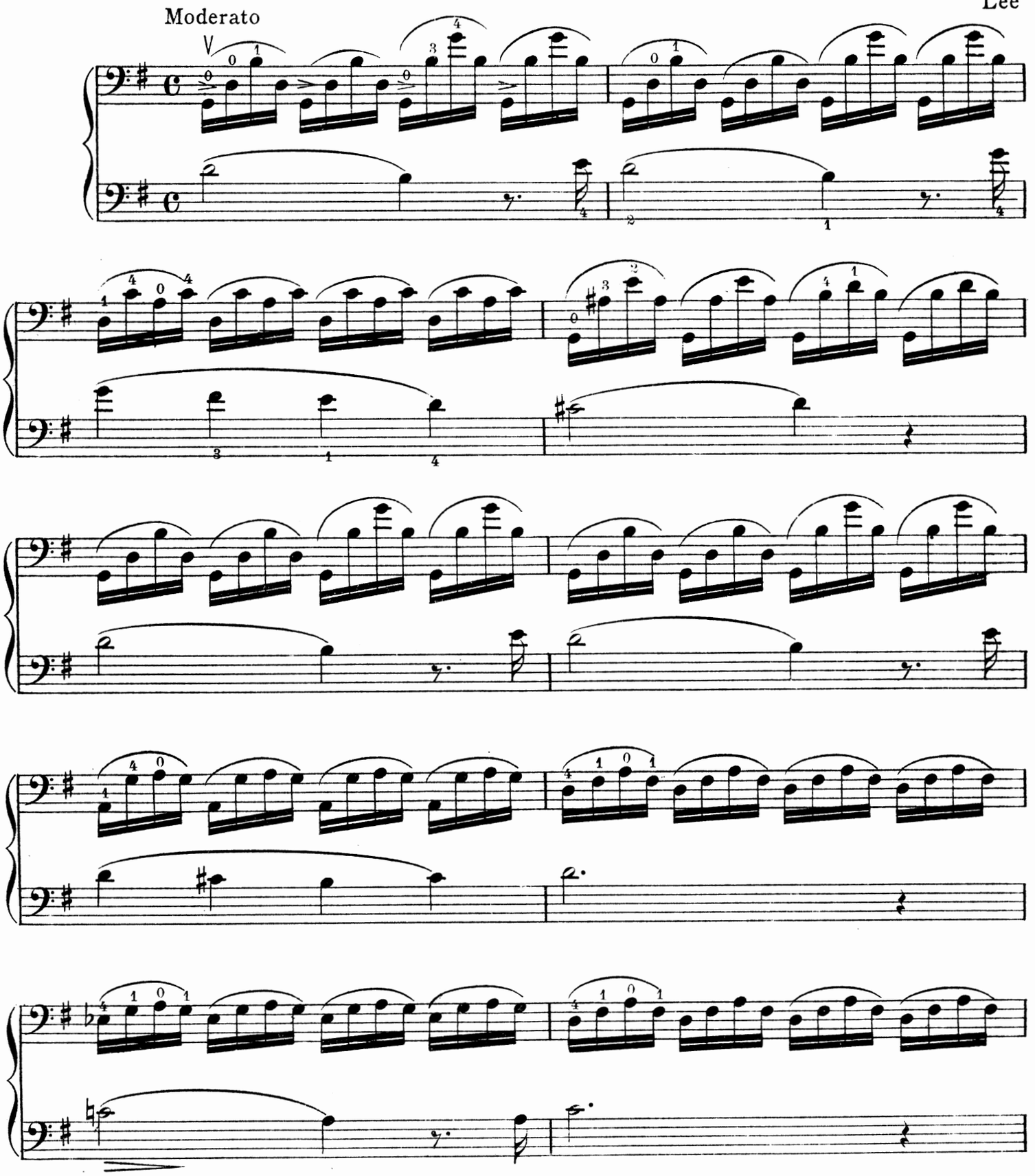
ARPEGGIEN

Alle Steifheit und unnötige Bewegung muss vermieden werden

Wenn der Akkord wechselt, müssen die Finger gleichzeitig auf die verschiedenen Saiten gesetzt werden

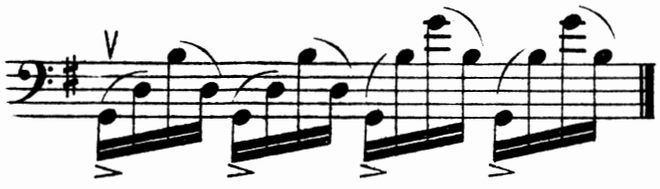
Lee

Moderato



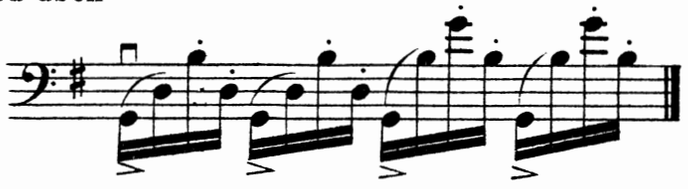
Examples of different bowings to be applied to the above exercise

1



Diese Etude ist auch mit folgenden Stricharten zu üben

2.



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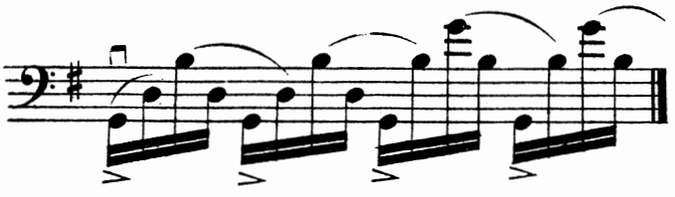
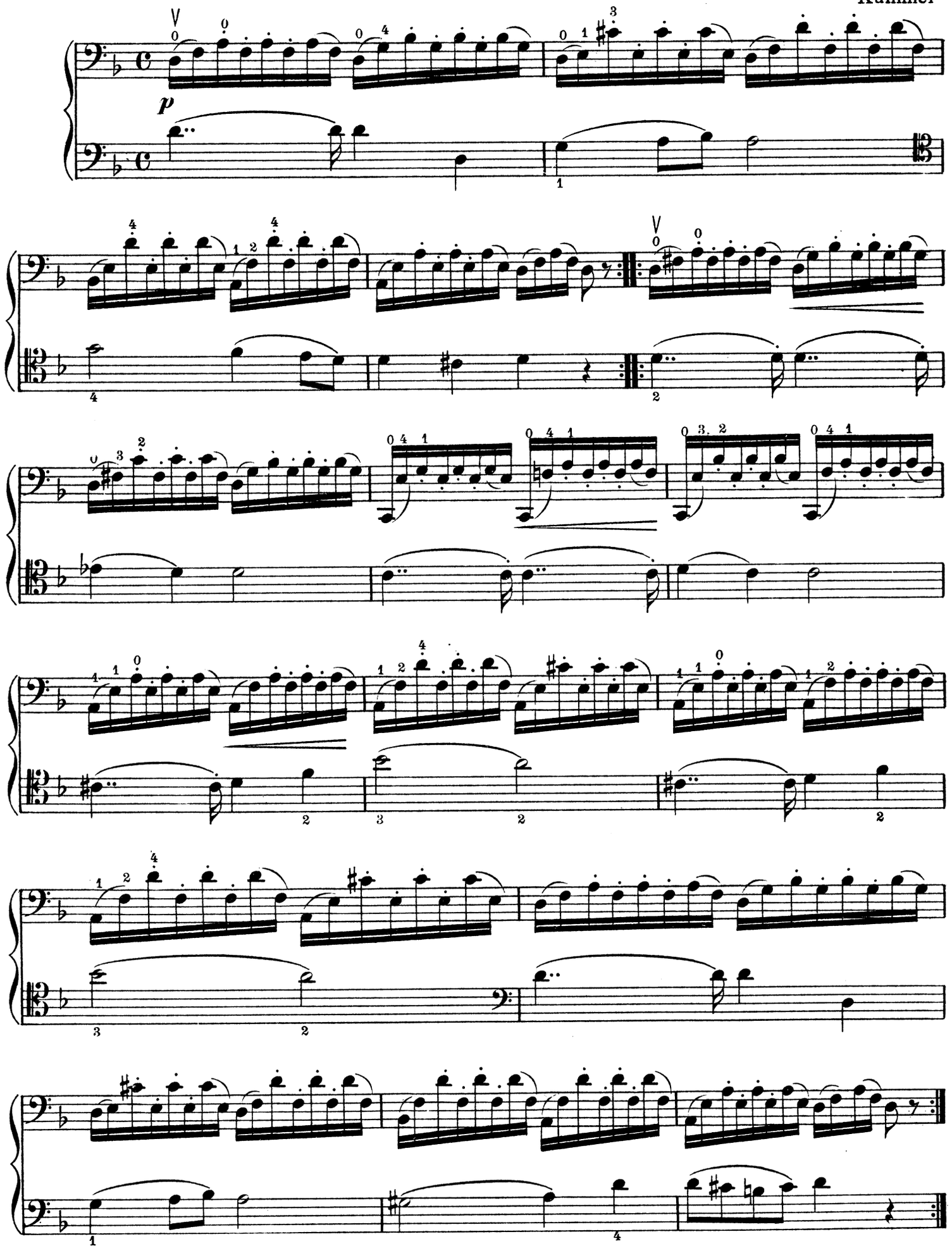
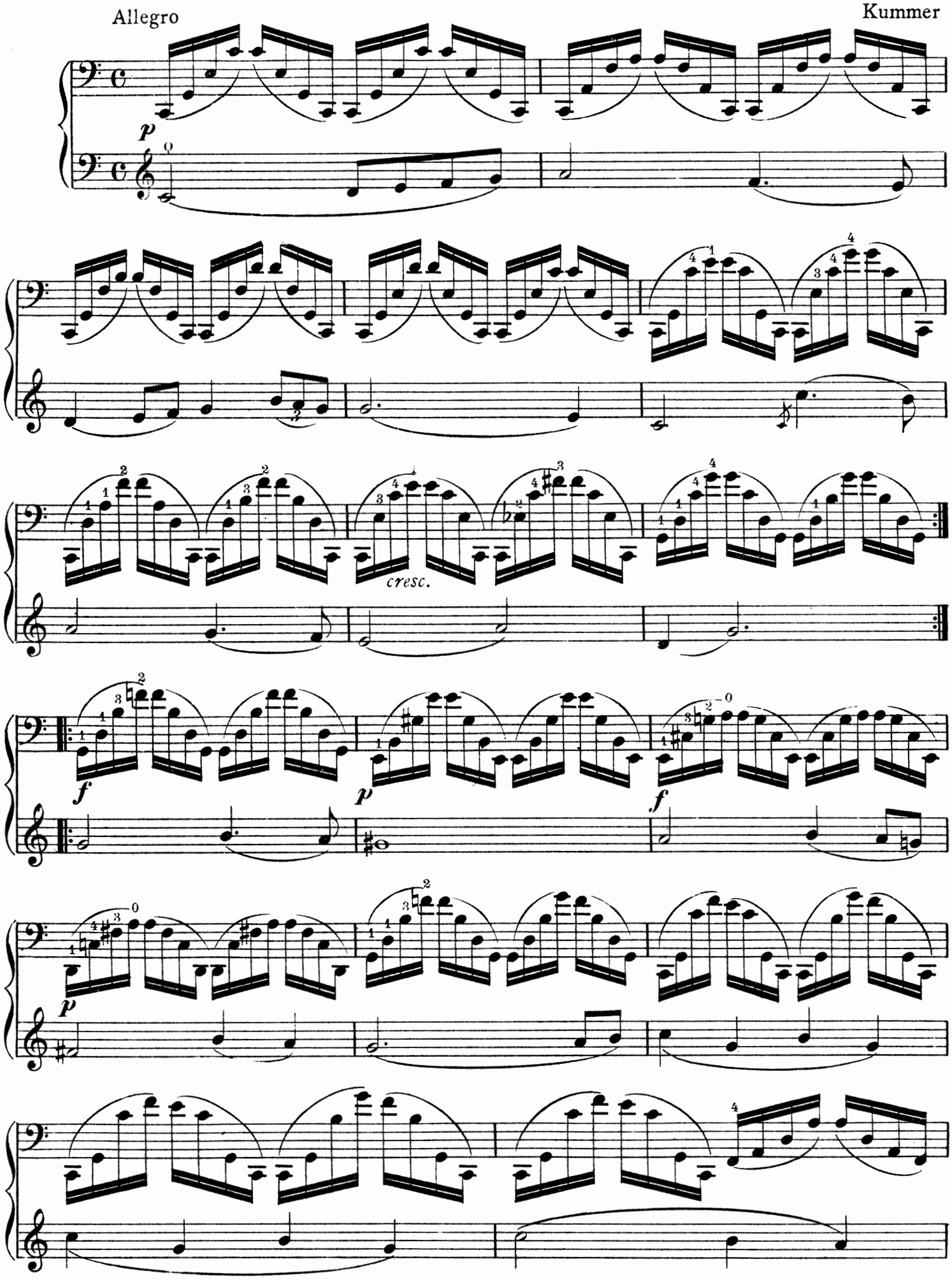
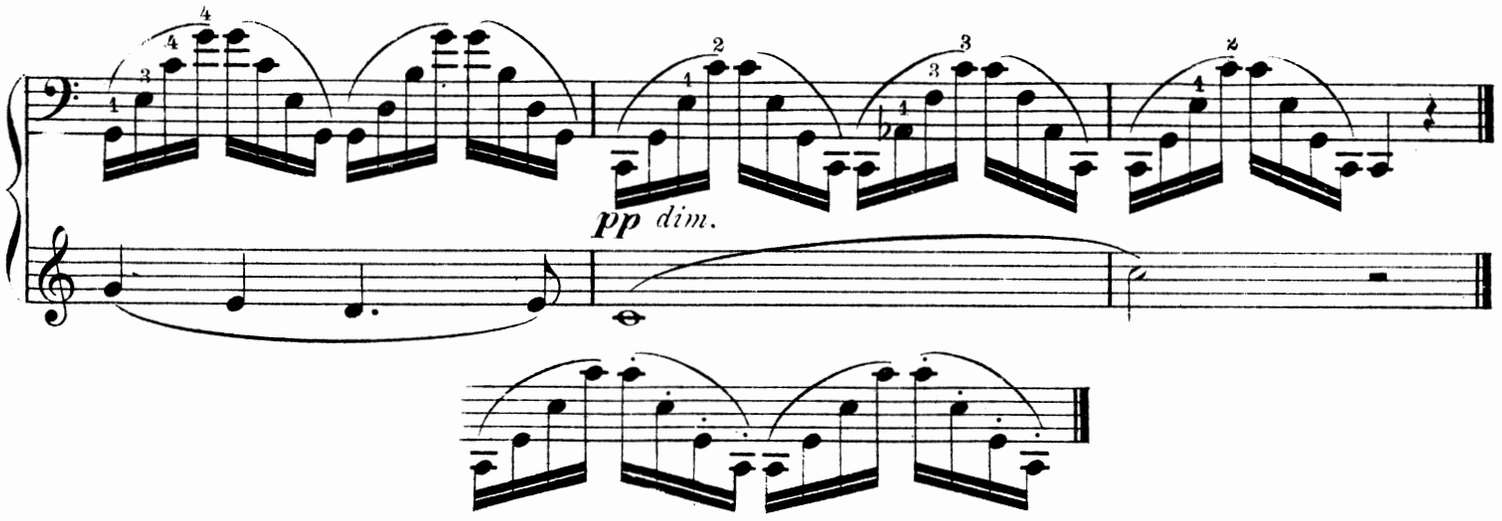



p

Allegro

Kummer



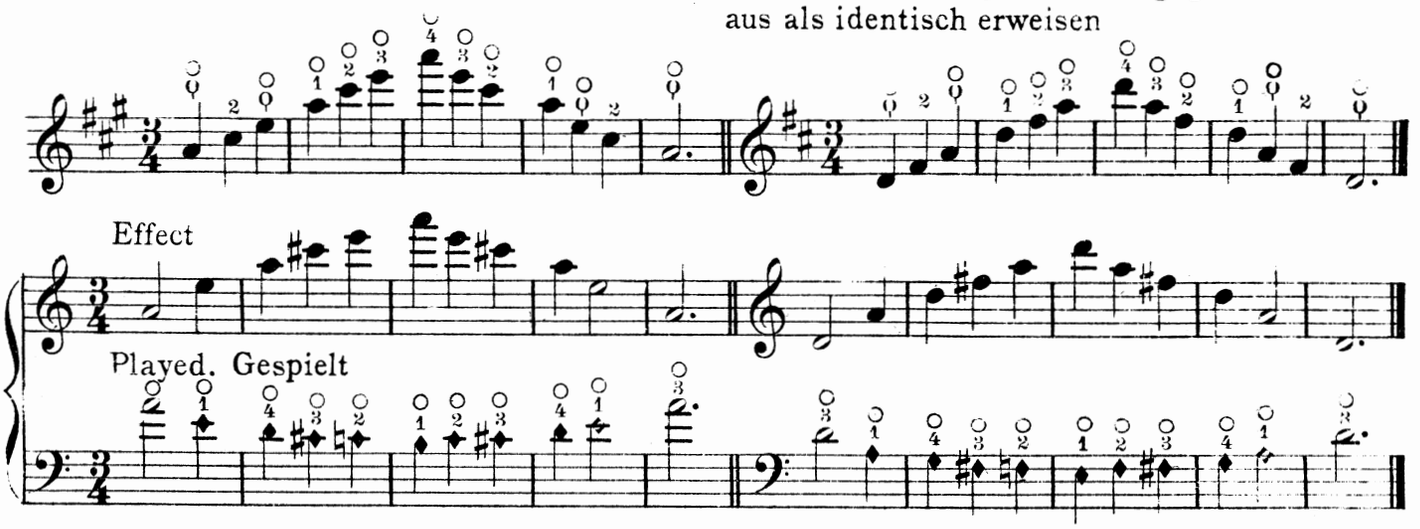


HARMONICS
(natural or open)

At a point midway between the nut and the bridge, will be found the lowest harmonic (o) that can be played on any string, viz: its octave, and from this point, whether the hand be passed downwards towards the bridge or upwards towards the nut, other but higher sounding harmonics can be played, and will be found to be identical on both sides of this given point

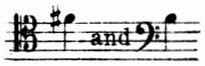
FLAGEOLETT-TÖNE
(natürlich oder offen)

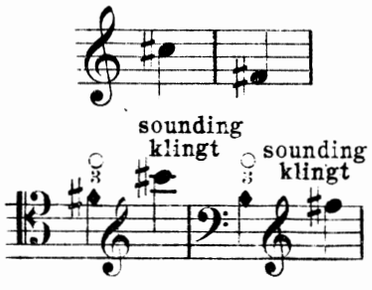
Genau in der Mitte zwischen Sattel und Steg befindet sich der tiefste Flageolett-Ton, (o) der auf jeder Saite gespielt werden kann, nämlich deren Oktave. Von diesem Punkte aus, ob die Hand sich nach dem Steg oder nach dem Sattel hin bewegt, können andere aber nur höher klingende Flageolett-Töne gespielt werden und diese werden sich in beiden Richtungen vom angegebenen Punkt aus als identisch erweisen

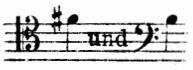


They are more difficult still to produce on the lower strings but should be attempted

Diese sind noch schwieriger auf den tieferen Saiten hervorzubringen; der Schüler versuche es aber trotzdem

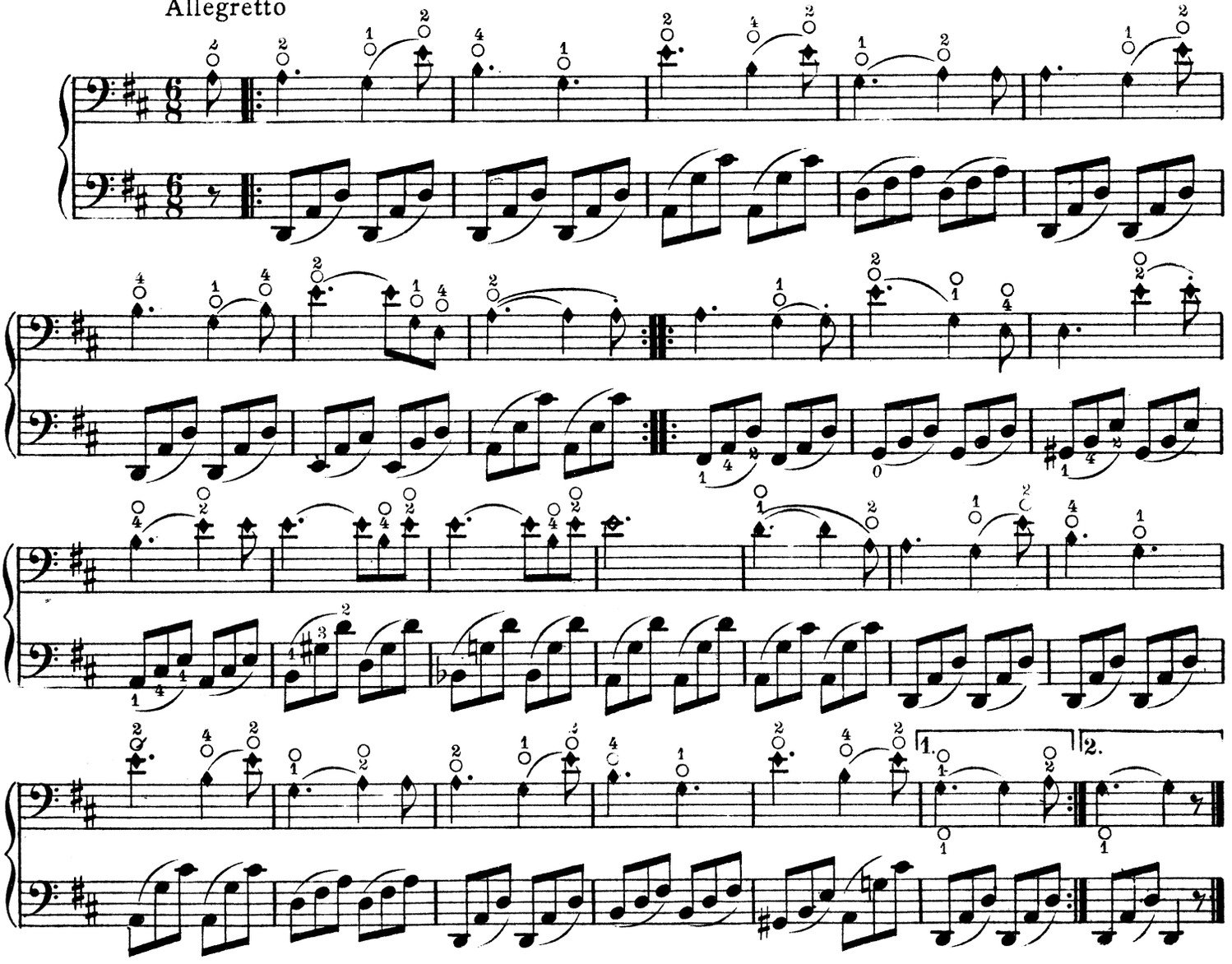
It will be noticed that the thirds of both Scales are stopped notes, but the notes on the nut side of the given point viz:  have good harmonics.



Es ist zu beachten, dass die Terz der beiden Akkorde nicht als Flageolett-Ton, sondern mit aufgedrücktem Finger gespielt wird, aber dass auf der Seite nach dem Sattel hin von dem bezeichneten Punkt aus die Noten  natürliche Flageolett-Töne ergeben.

Allegretto

Lee



HARMONICS (stopped or artificial)

The harmonic obtained from lightly touching the note (a perfect fourth from the open D string) is sounding 2 octaves above the open string, similarly if you make this G a stopped note (which now takes the place of the open string) and lightly touch with the fourth finger the note (a perfect fourth from this) you obtain the artificial harmonic sounding 2 octaves above the stopped note.

These artificial harmonics can be made on any degree of the scale with either the first and fourth fingers, or 0 and 3rd finger

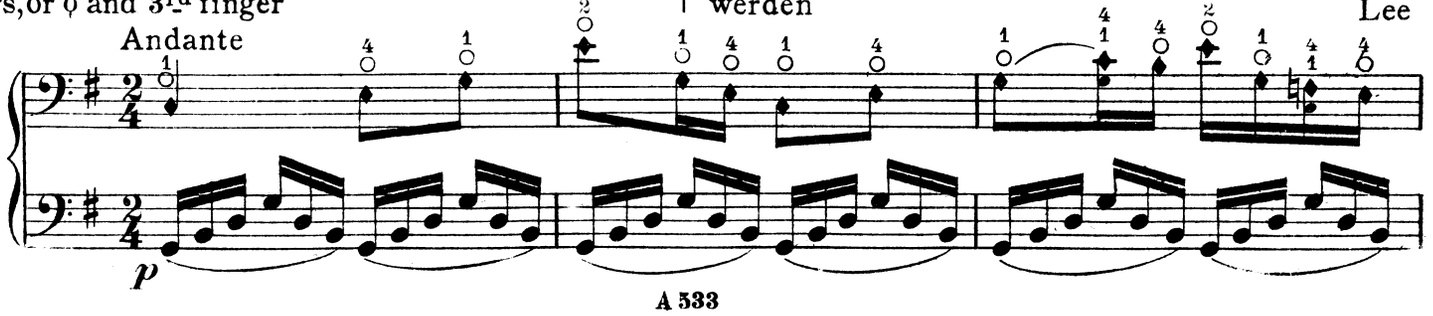
FLAGEOLETT-TÖNE (künstliche)

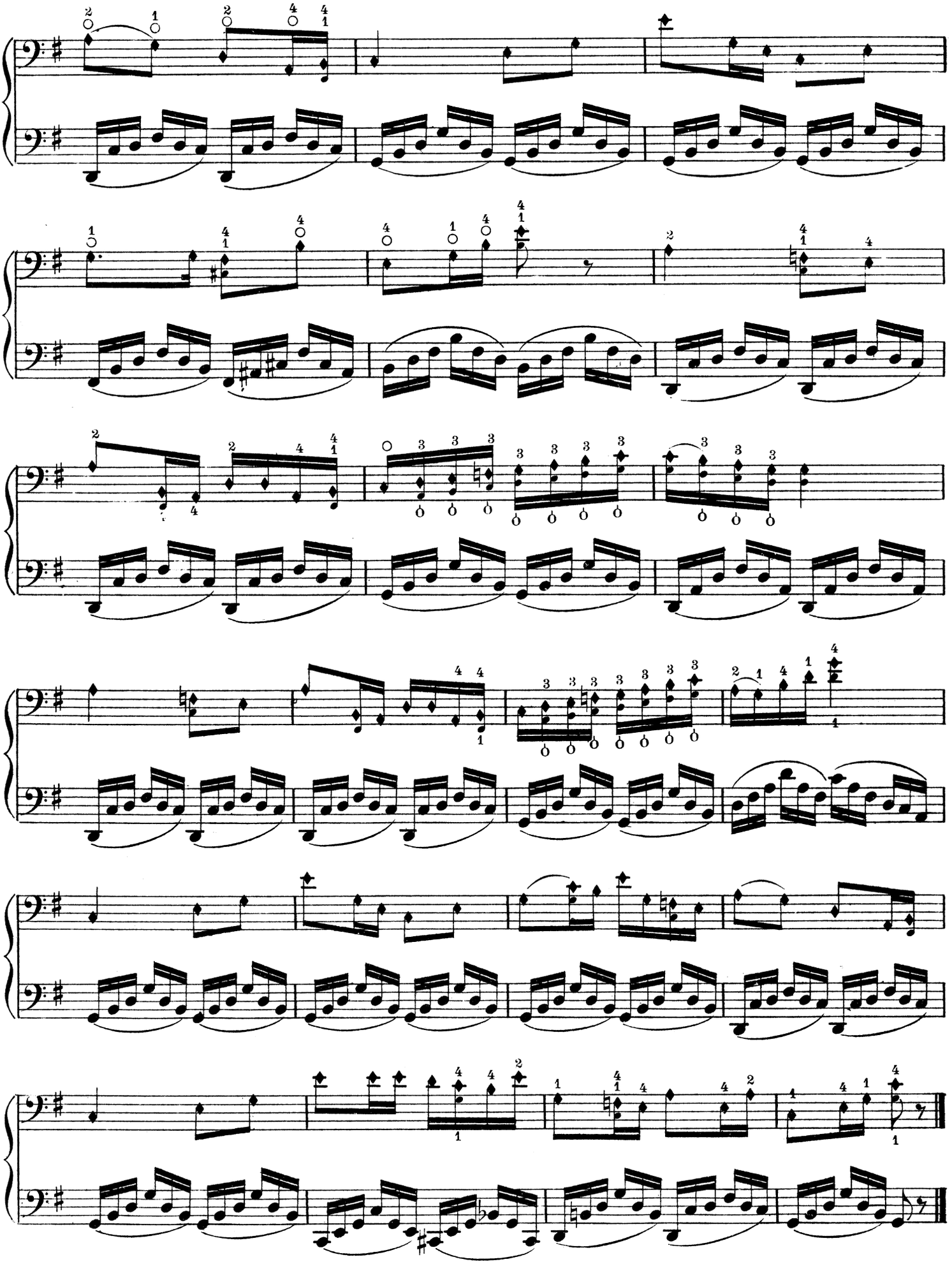
Der Flageolett-Ton, welcher erklingt, wenn wir die D-Saite an der Stelle leicht berühren, welche eine reine Quart höher ist als die leere D-Saite, ist genau 2 Oktaven höher als diese. Dementsprechend wird durch Aufdrücken des 1 Fingers auf die Note G, an Stelle der leeren Saite, und zugleich leichtes Berühren der Saite durch den 4. Finger eine reine Quarte höher, an der Stelle, an welcher der Ton C liegt, der künstliche Flageolett-Ton erklingen.

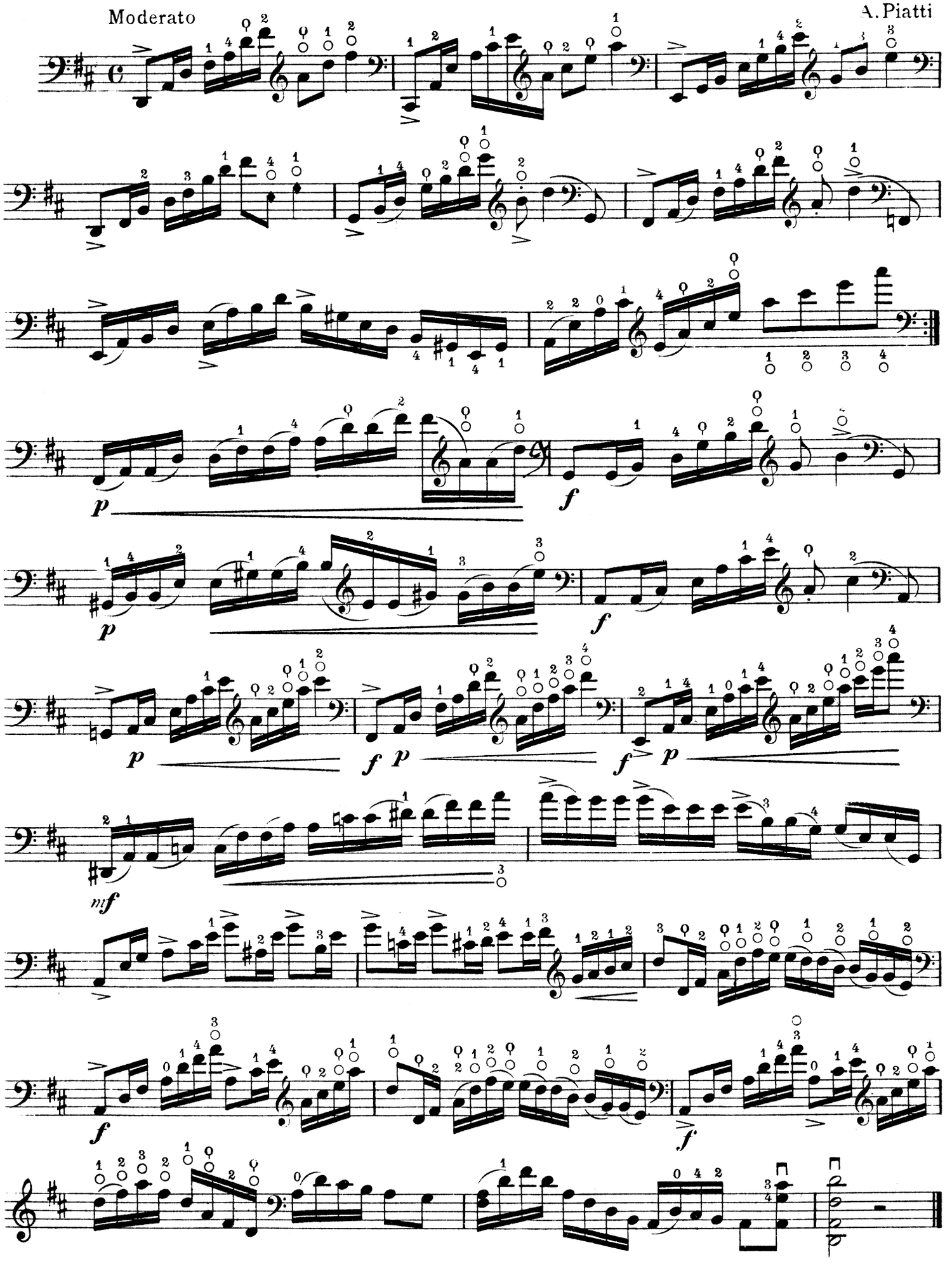
Diese künstlichen Flageolett-Töne können auf jeder Stufe der Tonleiter entweder mit dem ersten und 4. oder mit dem Daumen und 3. Finger gespielt werden

Andante

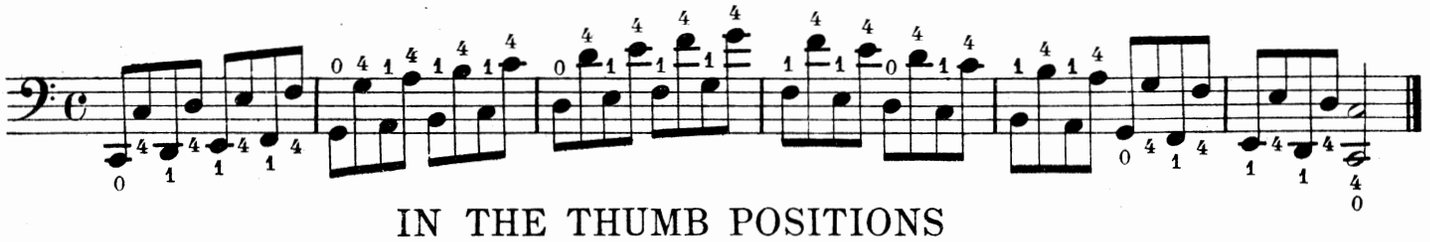
Lee



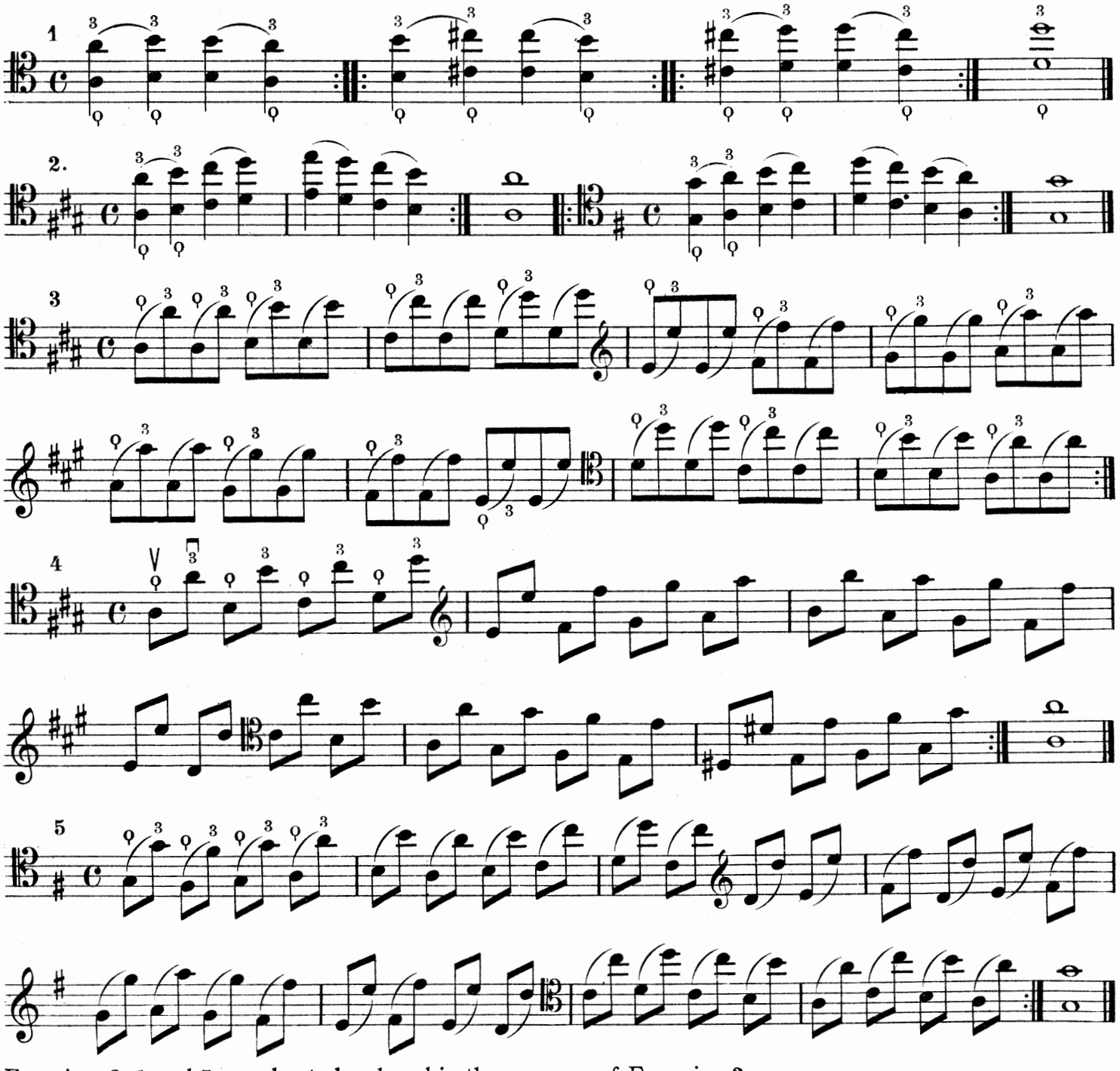



Moderato
A. Piatti
p
f
p
f
p
f p
f p
mf
f
f

OCTAVES
OKTAVEN

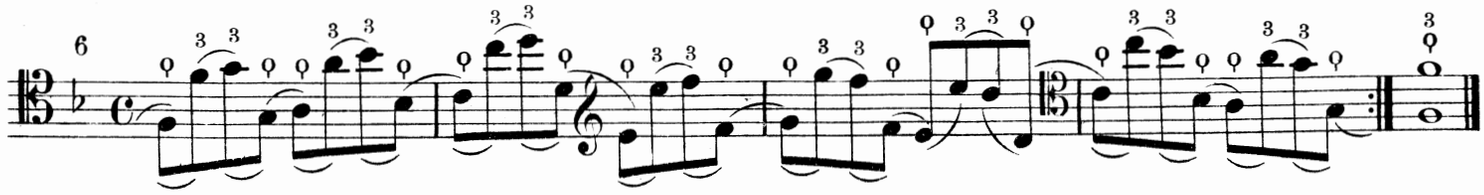


IN THE THUMB POSITIONS
IN DER DAUMEN-LAGE



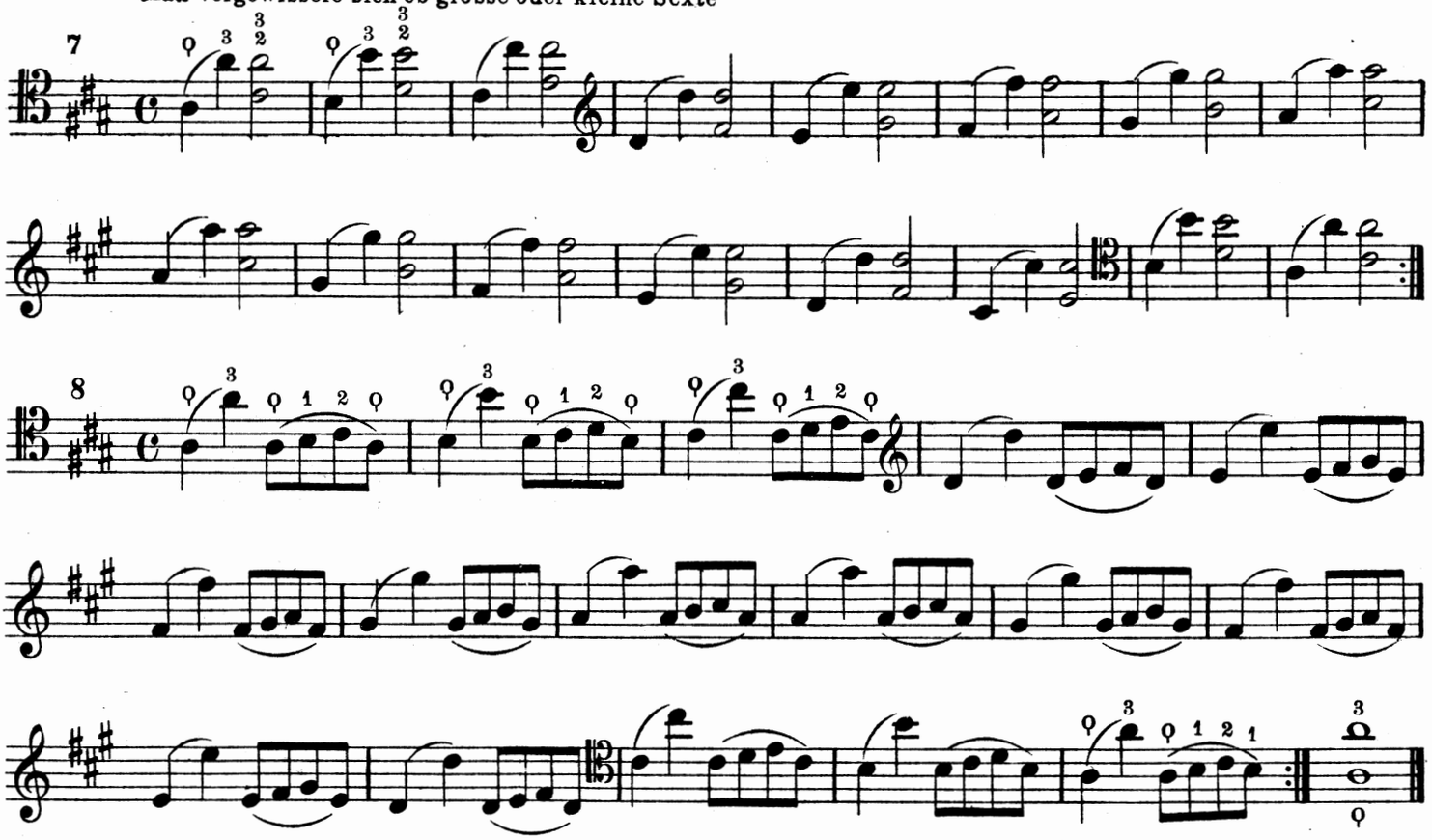
Exercises 3, 4 and 5 are also to be played in the manner of Exercise 2

Die Übungen 3, 4 und 5 müssen auch auf die Art von Nº 2 studiert werden



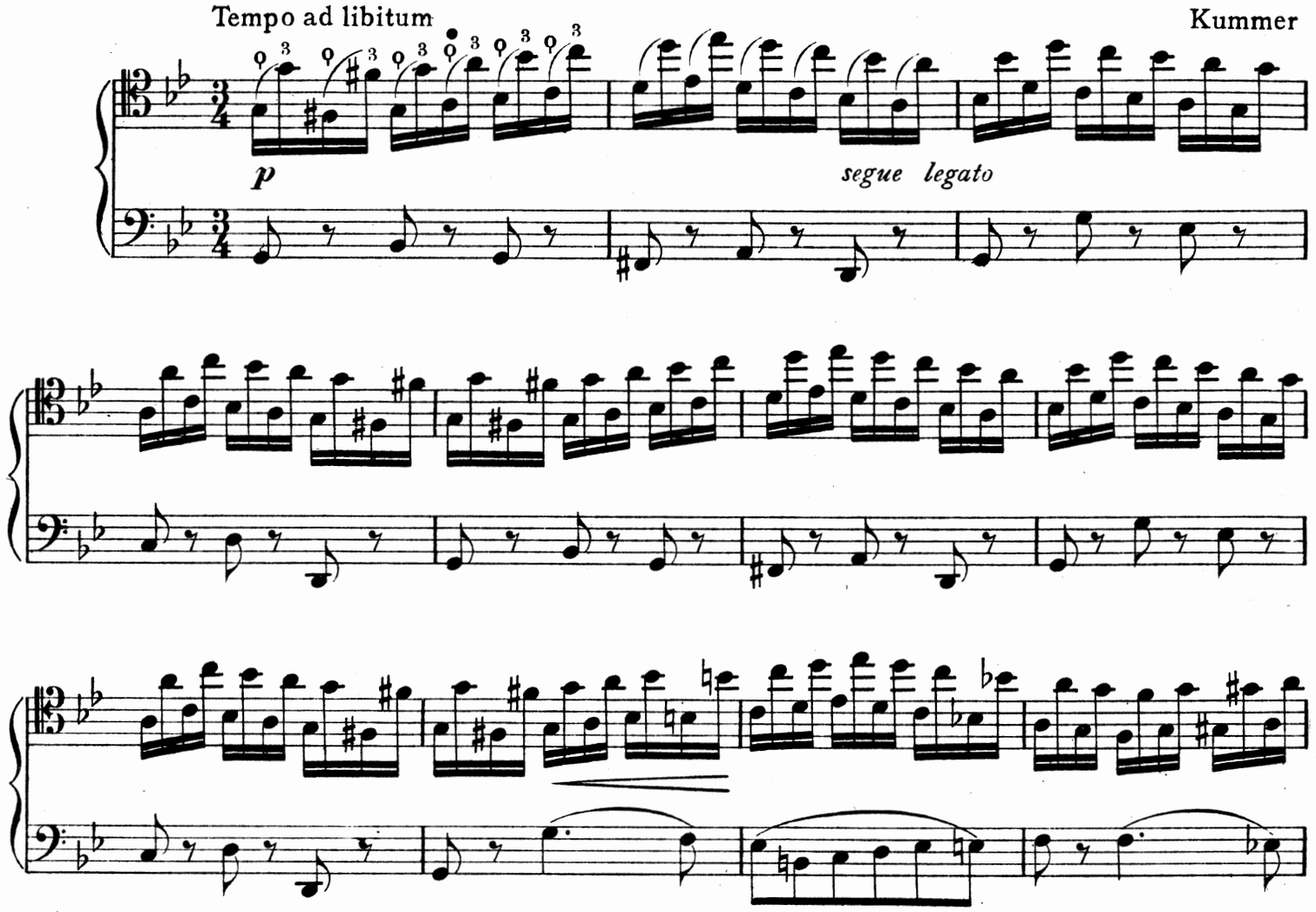
Realize whether the Sixths are major or minor

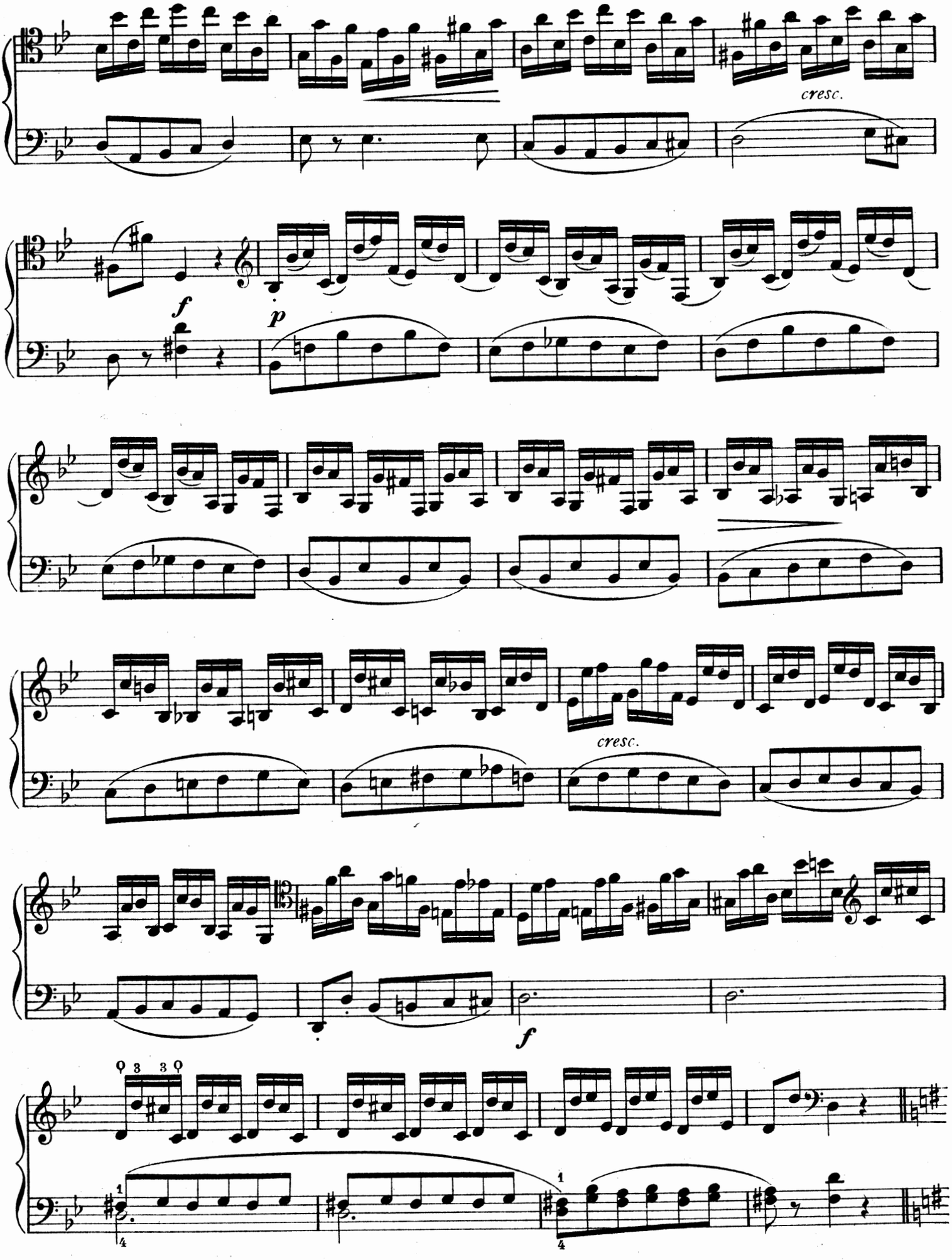
Man vergewissere sich ob grosse oder kleine Sexte

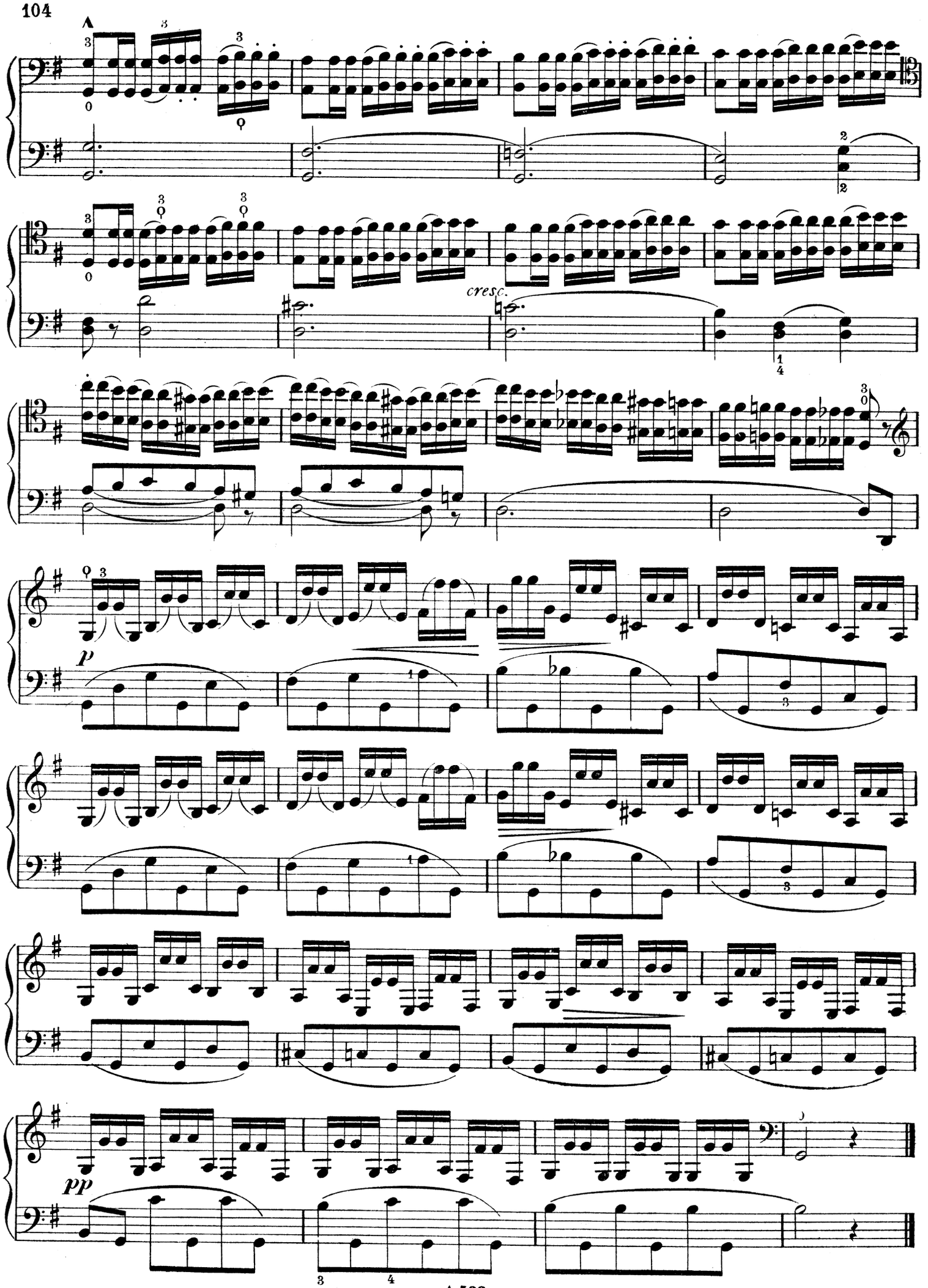


Tempo ad libitum

Kummer




cresc.
f
p
cresc.
f


cresc.
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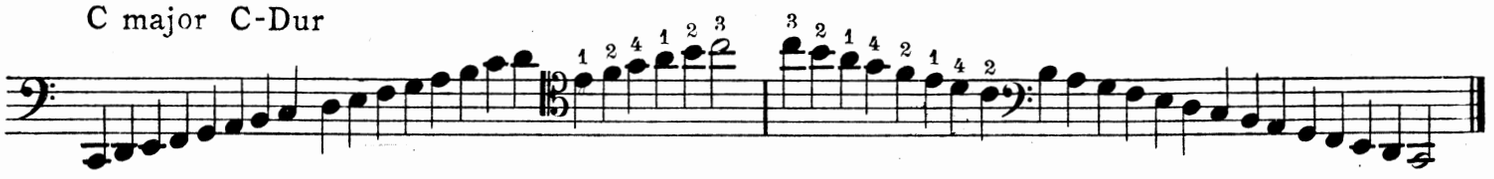
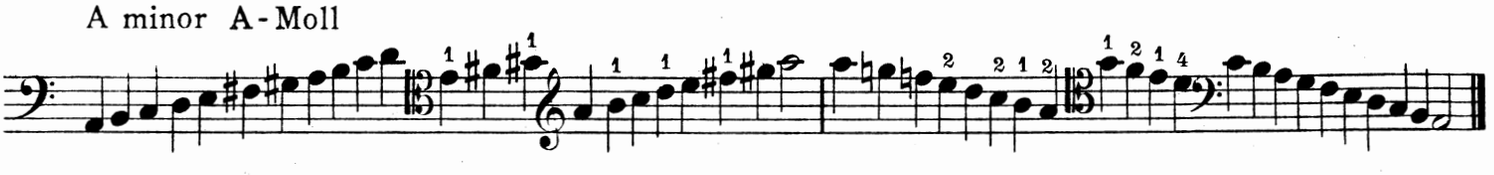
MAJOR AND MELODIC MINOR SCALES
DIE DUR- UND DIE MELODISCHEN MOLL-TONLEITERN

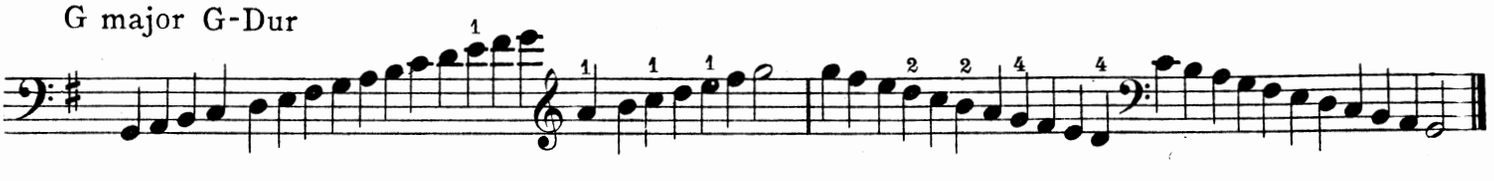
C major C-Dur



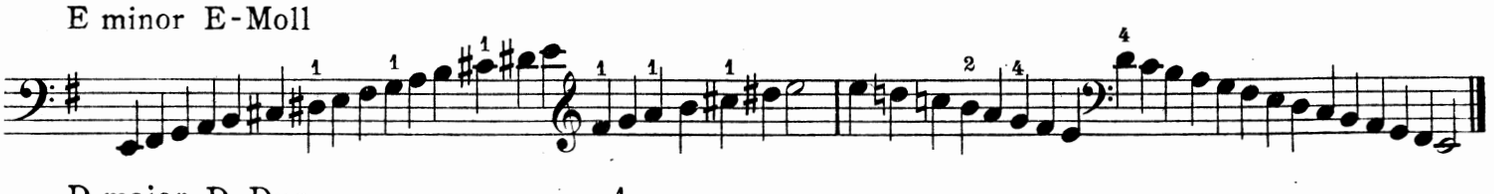
A minor A-Moll



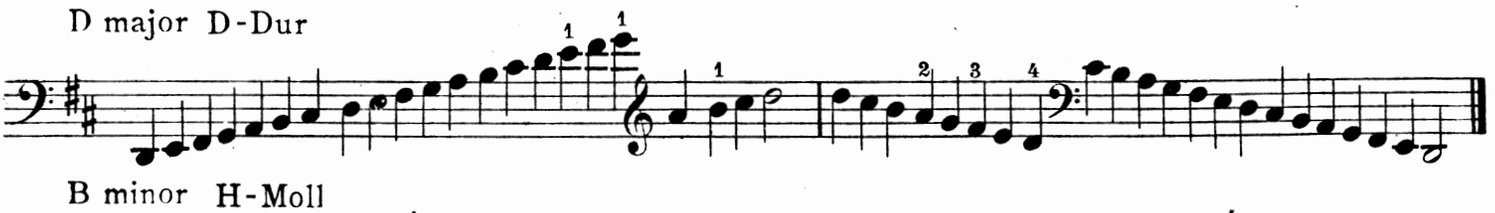
G major G-Dur



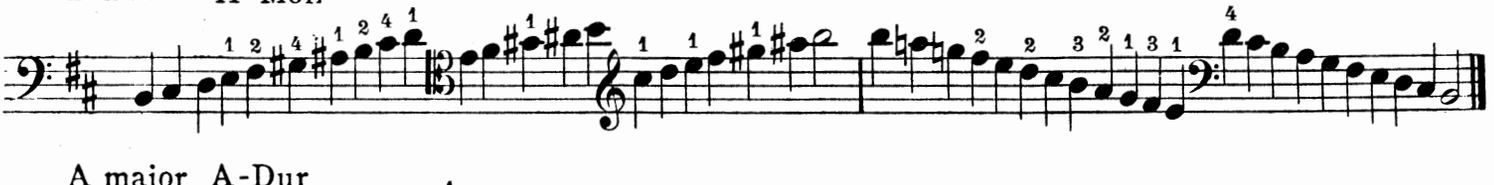
E minor E-Moll



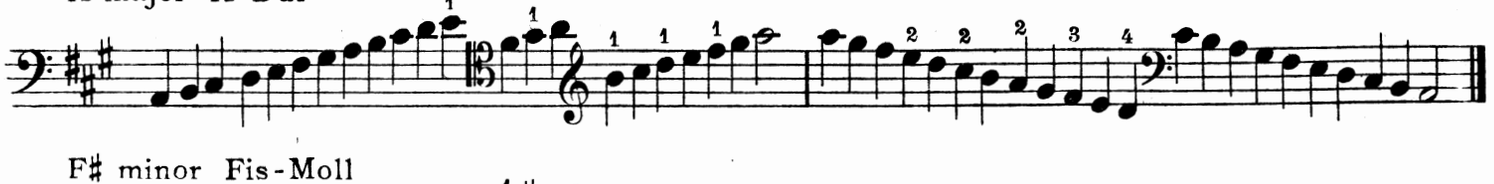
D major D-Dur



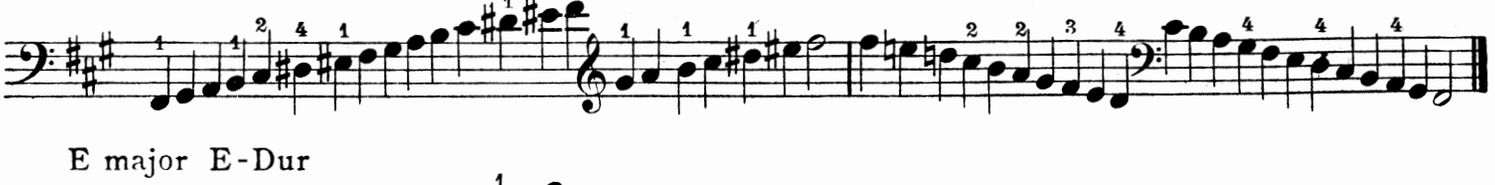
B minor H-Moll



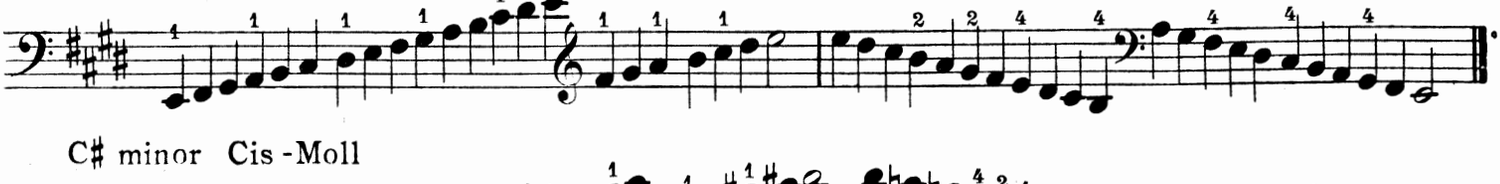
A major A-Dur



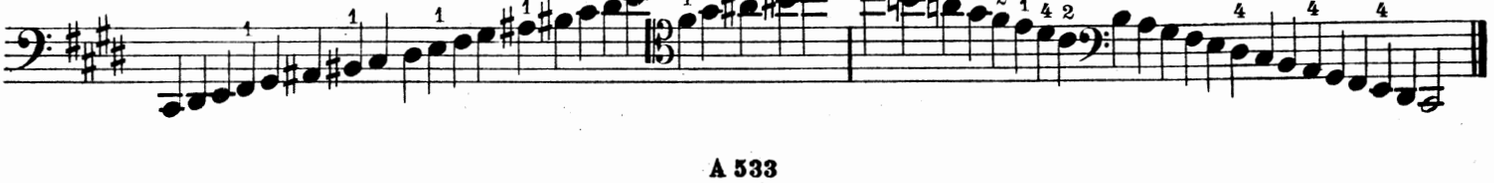
F♯ minor Fis-Moll



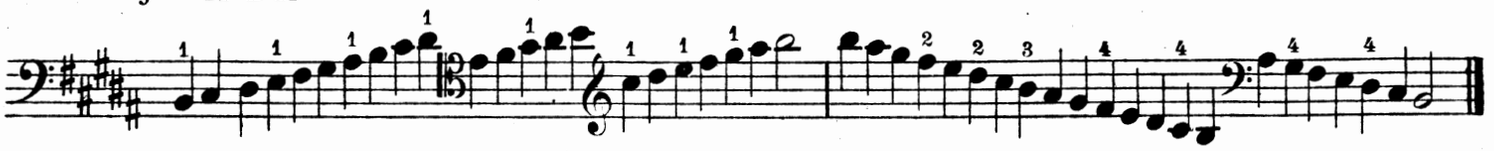
E major E-Dur



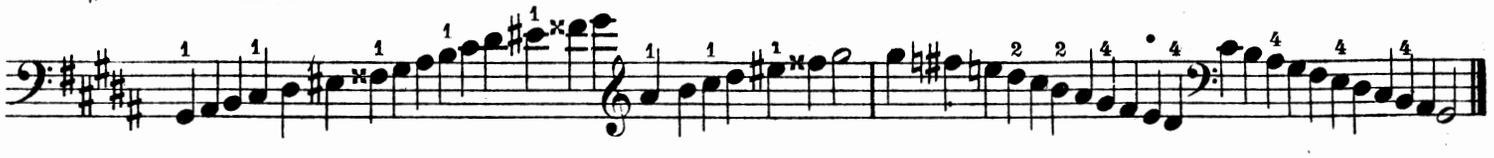
C♯ minor Cis-Moll



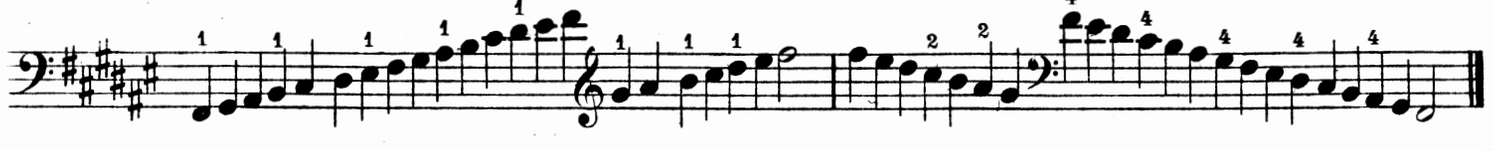
B major H-Dur



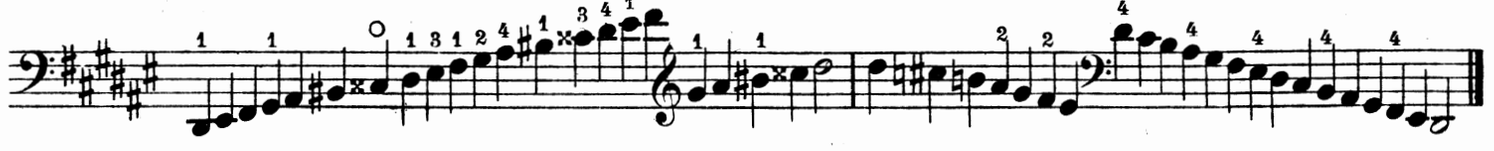
G♯ minor Gis-Moll



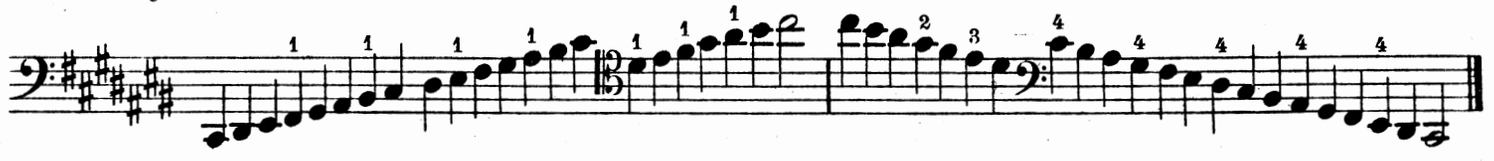
F♯ major Fis-Dur



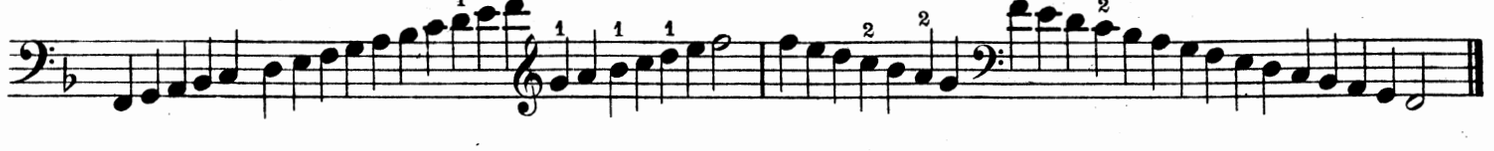
D♯ minor Dis-Moll



C♯ major Cis-Dur



F major F-Dur



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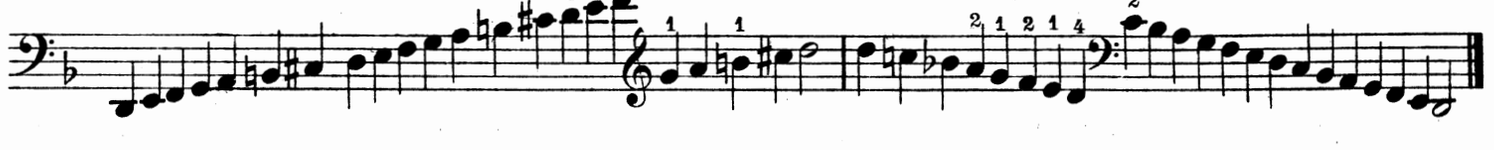
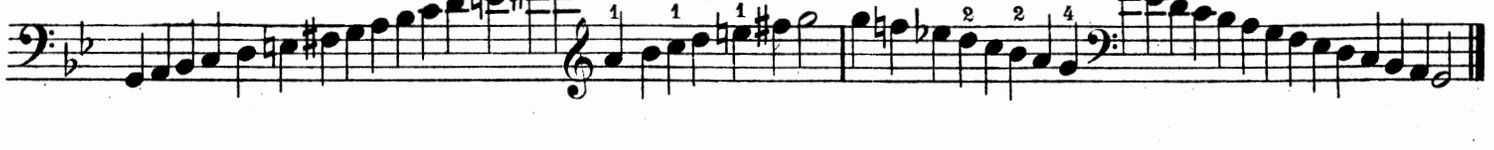


B♭ major B-Dur

G minor G-Moll



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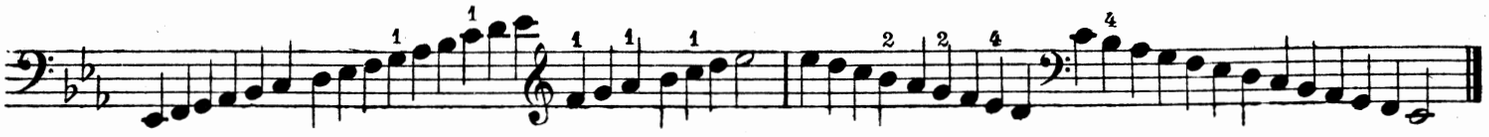
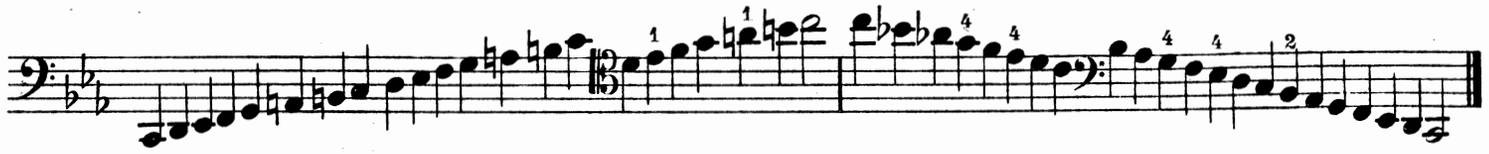
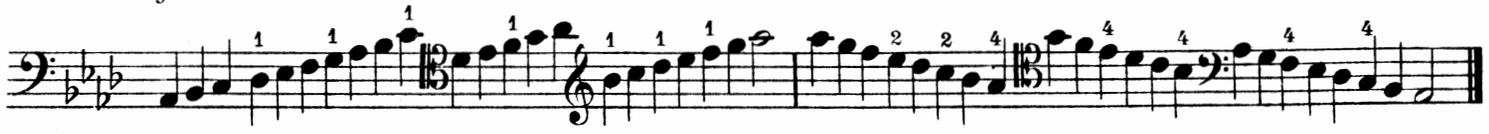


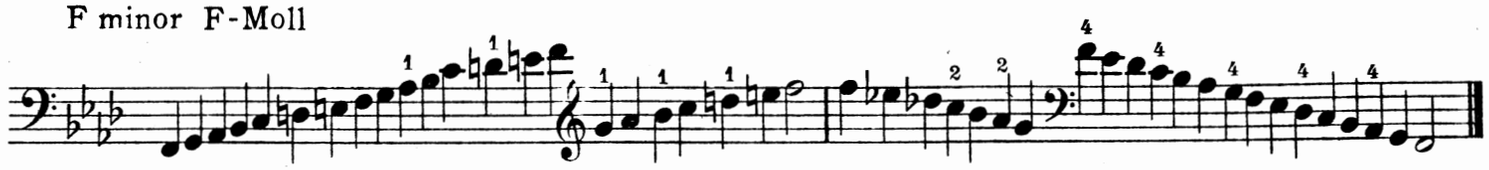
C minor C-Moll



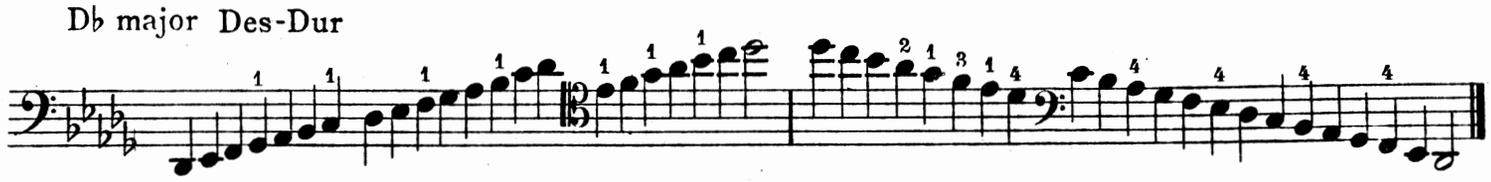
A♭ major As-Dur



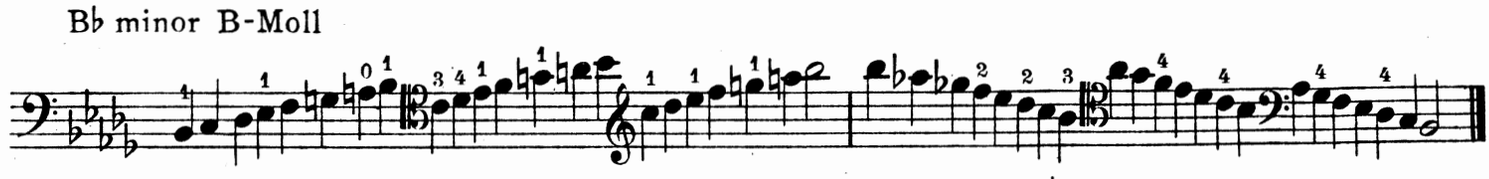
F minor F-Moll



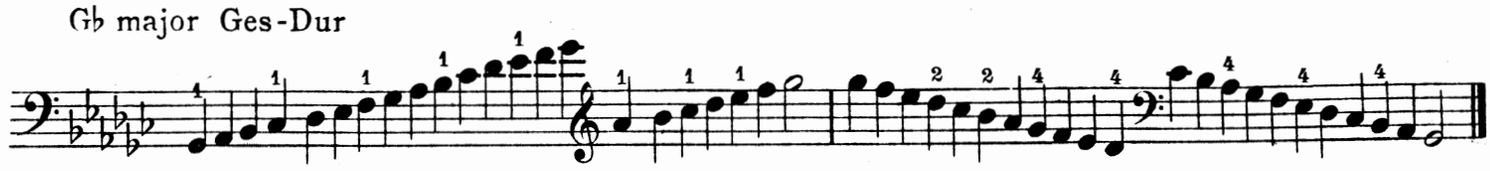
D♭ major Des-Dur



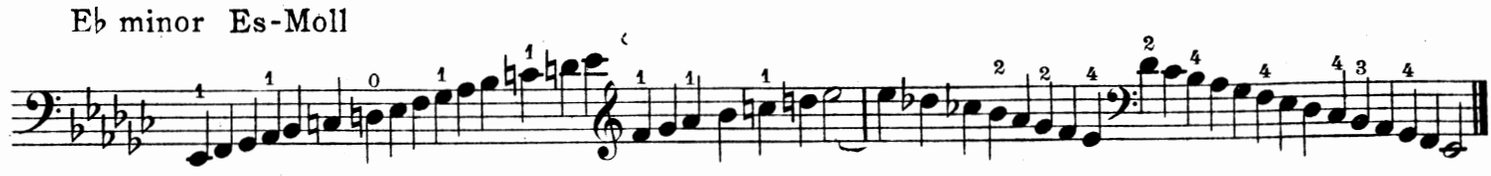
B♭ minor B-Moll



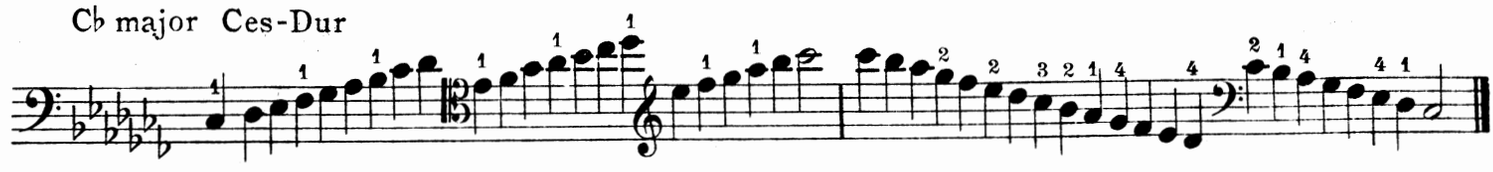
G♭ major Ges-Dur



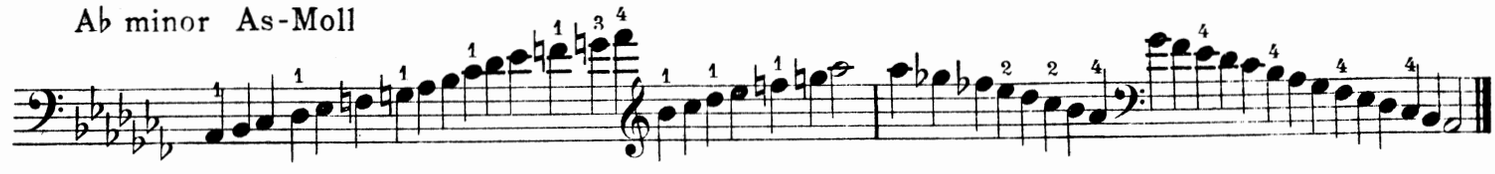
E♭ minor Es-Moll



C♭ major Ces-Dur



A♭ minor As-Moll



For complete Scales and Arpeggios for the Violoncello see "Scale and Arpeggio Album" by the same authors.

CELLO-BIBLIOTHEK

Klassischer Sonaten

zusammengestellt von

A. Piatti · J. de Swert · C. Schroeder · A. Moffat E. Cahnbley

VIOLONCELLO UND KLAVIER

No.		
1.	*Locatelli, P.* Sonate, D-dur	**(Piatti)**
2.	*Porpora, N.* Sonate, F-dur	„
3.	*Simpson, Chr.* 13 Divisions	„
4.	*Bach, J. S.* 1. Suite, G-dur	„
5.	*Valentini, G.* Sonate X, E-dur	„
6.	*Veracini, F. M.* Sonate, d-moll	„
7.	*Ariosti, A.* Sonate, Es-dur	„
8.	— Sonate, A-dur	„
9.	— Sonate, e-moll	„
10.	— Sonate, F-dur	„
11.	— Sonate, e-moll	„
12.	— Sonate, D-dur	„
13.	*Tricklir, J.* Sonate I, F-dur	**(de Swert)**
14.	— Sonate II, B-dur	„
15.	— Sonate III, C-dur	„
16.	*Loeillet, J. B.* Grande Sonate	„
17.	*Buononcini, G.* Sonate originale	„
18.	*Pasqualini, P.* Sonate originale	„
19.	*Martini, G. B.* Sonate originale	„
20.	*Bach, J. S.* Sonate I, G-dur	**(Schroeder)**
21.	*Breval, J. B.* Sonate I, C-dur	„
22.	*Marcello, B.* 2 Sonaten, g-moll, F-dur	„
23.	*Cervetto, G.* 2 Sonaten, B-dur, C-dur	„
24.	*Boccherini, L.* Sonate, A-dur	„
25.	— Sonate, G-dur	„
26.	*Loeillet, J. B.* Sonate, g-moll	„
27.	*Pasqualini, P.* Sonate, A-dur	„
	Martini, G. B. Sonate, a-moll	„
28.	*Stiasni, J.* Andante cantabile	„
	Buononcini, G. Sonate, A-dur	„
29.	*Boccherini, L.* Rondo	„
	Marcello, B. Sonate, a-moll	„
30.	*Marcello, B.* 2 Sonaten, G-dur, C-dur	„
31.	*Marcello, B.* Sonate, e-moll	„
	Grazioli, G. B. Sonate, F-dur	„
32.	*Loeillet, J. B.* Suite, g-moll	„
33.	*Guerini, F.* Sonate, G-dur	„

No.		
34.	*Gasparino, Q.* Sonate, d-moll	**(Schroeder)**
35.	— Sonate, B-dur	„
36.	*Pianelli.* Sonate, D-dur	„
37.	— Sonate II, F-dur	„
38.	*Guerini, F.* Sonate, D-dur	„
39.	*Bach, J. S.* Sonate, C-dur	„
40.	*Lanzetti, S.* Sonate, A-dur	„
41.	— Sonate, G-dur	„
42.	*Hervelois, C. de.* Suite I, A-dur	„
43.	— Suite II, D-dur	„
44.	*Marais, R.* Sonate, C-dur	„
45.	*Forqueray, J. B.* Suite I	„
46.	„ Suite II, g-moll	„
47.	*Berteau.* Sonate	„
	Tillière, G. B. Sonate	„
48.	*Vandini.* 2 Sonaten, G-dur, F-dur	„
49.	*Galeotti.* Sonate	
50.	*Galuppi, B.* Sonate, D-dur	„
51.	*Antoniotti, G.* Sonate, F-moll	**(Moffat)**
52.	*Gaillard, J. E.* Sonate, e-moll	„
53.	*Boni, P. G.* Sonate, C-dur	„
54.	*De Fesch, W.* Sonate, d-moll	„
55.	*Sammartini, B. G.* Sonate, G-dur	„
56.	*Marcello, B.* Sonate, D-dur	„
57.	*Händel, G. F.* Sonate, c-moll (Orig. f. Oboe)	„
58.	— Sonate, G-dur (Orig. f. Oboe)	„
59.	— Sonate, F-dur (Orig. f. Flöte)	„
60.	*Marcello, B.* Sonate, a-moll	„
61.	— Sonate, C-dur	„
62.	— Sonate, G-dur	„
63.	— Sonate, e-moll	„
64.	— Sonate, F-dur	„
65.	— Sonate, g-moll	„
66.	*Eccles,* Sonate, g-moll	**(Cahnbley)**
67.	*Bréval,* Sonate, G-dur	„

MAINZ — B. SCHOTT's SÖHNE — LEIPZIG