EDITION PETERS

Nr. 5962 b

DOTZAUER

VIOLONCELLO-SCHULE

VIOLONCELLO TUTOR
METHODE DE VIOLONCELLO

(KLINGENBERG)

BAND II · VOL. II

J. J. F. DOTZAUER

J. KLINGENBERG

VIOLONCELLO-SCHULE

VIOLONCELLO TUTOR · METHODE DE VIOLONCELLE

BAND I: ERSTE UND HALBE LAGE

BAND II: ZWEITE BIS FÜNFTE LAGE

BAND III: DIE ÜBRIGEN LAGEN

VOL. I: FIRST AND UPPER FIRST POSITION

VOL. II: SECOND TO FIFTH POSITION

VOL. III: THE OTHER POSITIONS

Unter Nr. 5962b in die Edition Peters aufgenommen

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

HENRY LITOLFF'S VERLAG / C. F. PETERS

FRANKFURT · LONDON · NEW YORK

Vorwort

Keine der Dotzauer'schen Schulen schien nach dem heutigen Stande des Violoncell-Unterrichtes zu unverändertem Wiederabdruck geeignet, aber die Güte und Verwendbarkeit des in ihnen enthaltenen Lehrstoffes veranlasste mich, denselben in vorliegender Schule von neuem möglichst nutzbringend anzuordnen und zu gestalten. Zur Ausfüllung der vorhandenen Lücken wurden teilweise ältere, oft bewährte Beispiele von B. Romberg, J. L. Duport und J. B. Gross gewählt und für das Ganze eine systematisch fortschreitende und übersichtliche Anordnung erstrebt, die nur allein dem Schüler ein sicheres und schnelles Vorwärtsschreiten ermöglicht. Der Lehrer versäume nicht, den Schüler im mühelosen Erkennen der grossen und kleinen Terzen zu üben, denn auf dem Unterschiede dieser beiden Intervalle beruht die Violoncell-Technik zumeist.

Zweck der Schule möchte sein, dem angehenden Violoncellisten eine sichere und manierenfreie Grundlage zu bieten, von der ausgehend es ihm bei Talent und dem nötigen Fleisse gelingen kann, auch höhere Staffeln in der Kunst des Violoncell-Spiels zu erreichen.

Préface

Aucune des diverses Méthodes de Violoncelle de Dotzauer ne semblait pouvoir supporter l'épreuve de la réédition, étant donné le niveau élevé qu'atteint aujourd'hui l'étude de cet instrument. Et cependant l'excellence pratique des exercices qu'elle contient m'a déterminé à la remettre au jour, en l'utilisant de la façon la plus profitable à l'élève. J'ai comblé les lacunes qu'elle présentait par des exemples choisis de B. Romberg, J. L. Duport et J. B. Gross, et je me suis efforcé de grouper ces différents éléments dans un ordre systématique et progressif, de façon à former un ensemble qui fasse faire à l'élève des progrès rapides et sûrs. Le professeur devra de bonne heure exercer l'élève à distinguer les tierces majeures et mineures, car la technique du violoncelle repose en bonne partie sur la différence entre ces deux intervalles.

Le but de cette méthode est donc d'offrir aux commençants une base d'études, nouvelle dans sa forme et éprouvée dans ses éléments, qui, le travail aidant, les conduira rapidement à la virtuosité.

Preface

None of the Dotzauer Schools for studying the Violoncello seemed appropriate for the purpose of republishing without alteration, considering the position which the study of this instrument occupies now-a-days; but the excellence and value of the material for instruction which they contain, has led me to introduce them again, arranged in the most advantageous form possible. In order to supply existing deficiencies, older, and much approved selections have been made from B. Romberg, J. L. Duport and J. B. Gross, and the aim throughout has been such a systematic and progressive arrangement as can alone enable the pupil to make sure and rapid strides. The master should accustom the pupil from the first to distinguish between the major and minor thirds, for the technique of the violoncello lies, for the most part, in the difference between these two intervals.

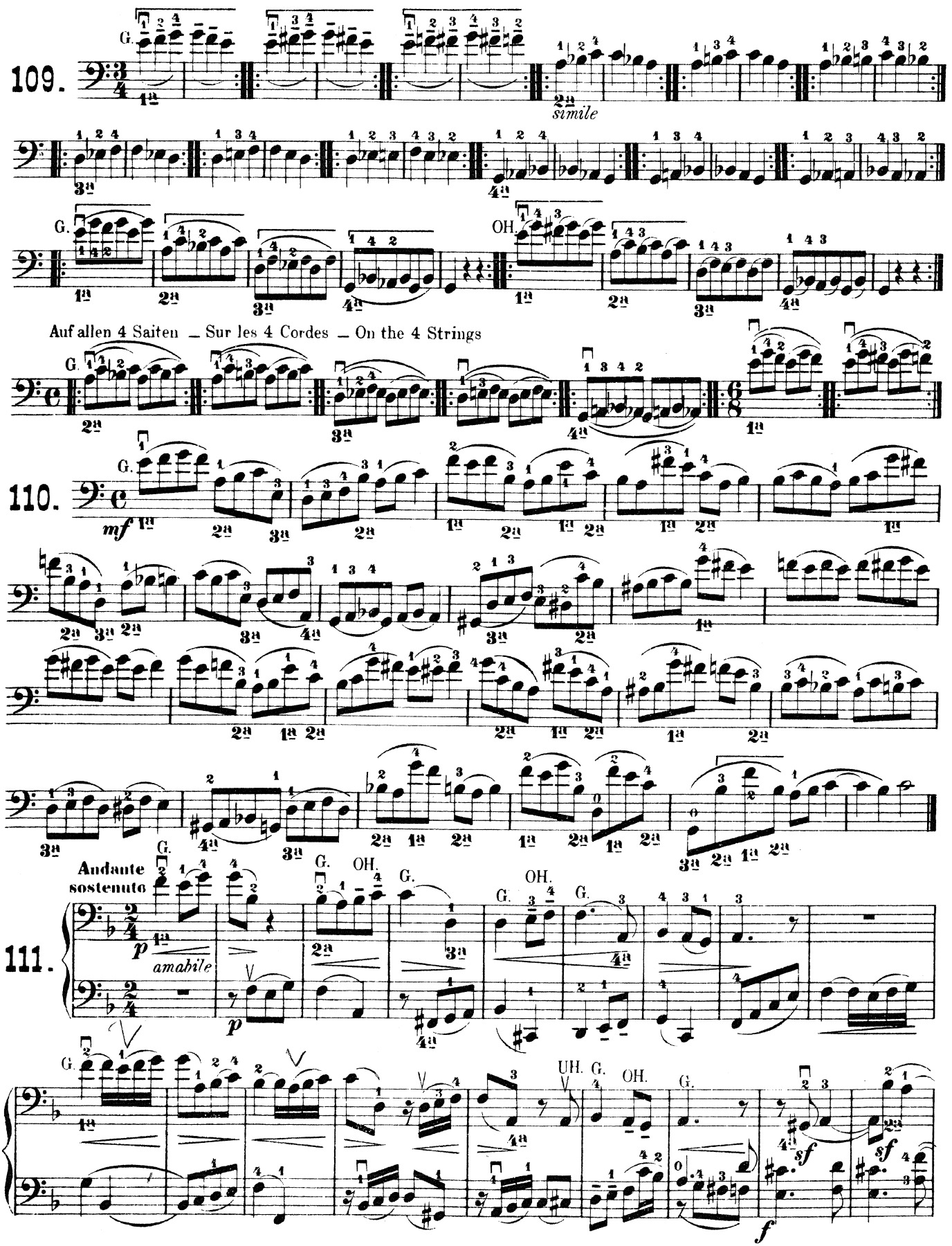
The object of this School is to afford the beginner in Violoncello playing a sure and simple foundation, by means of which (given the necessary industry and talent) he may succeed in advancing to the higher degrees of excellency in the art.

Johannes Klingenberg

Vierte Lage
(Kleine Spannung, kleine Terz)

Quatrième Position
(Petite Extension, Tierce mineure)

Fourth Position
(Short stretch, minor third)



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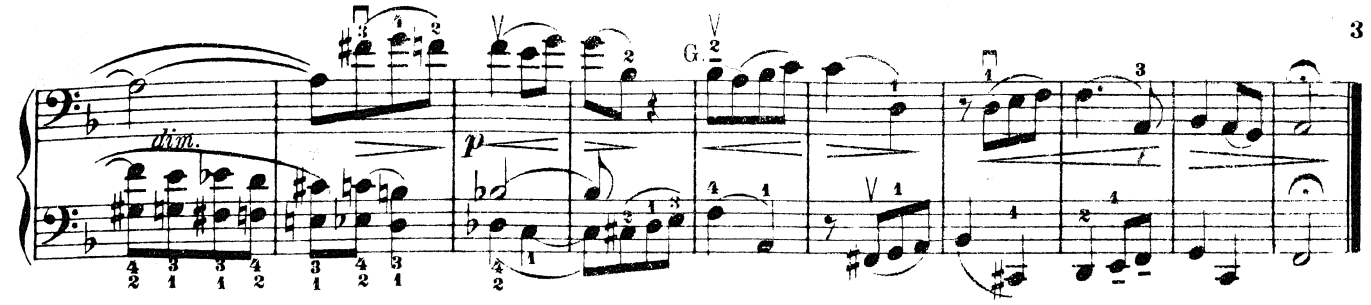


Lagen-Wechsel

Der Daumen rückt mit der ganzen Hand in die vierte Lage

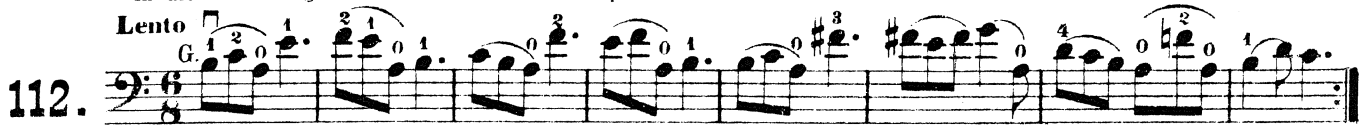
Changements de Positions

Le pouce glisse avec toute la main dans la quatrième Position

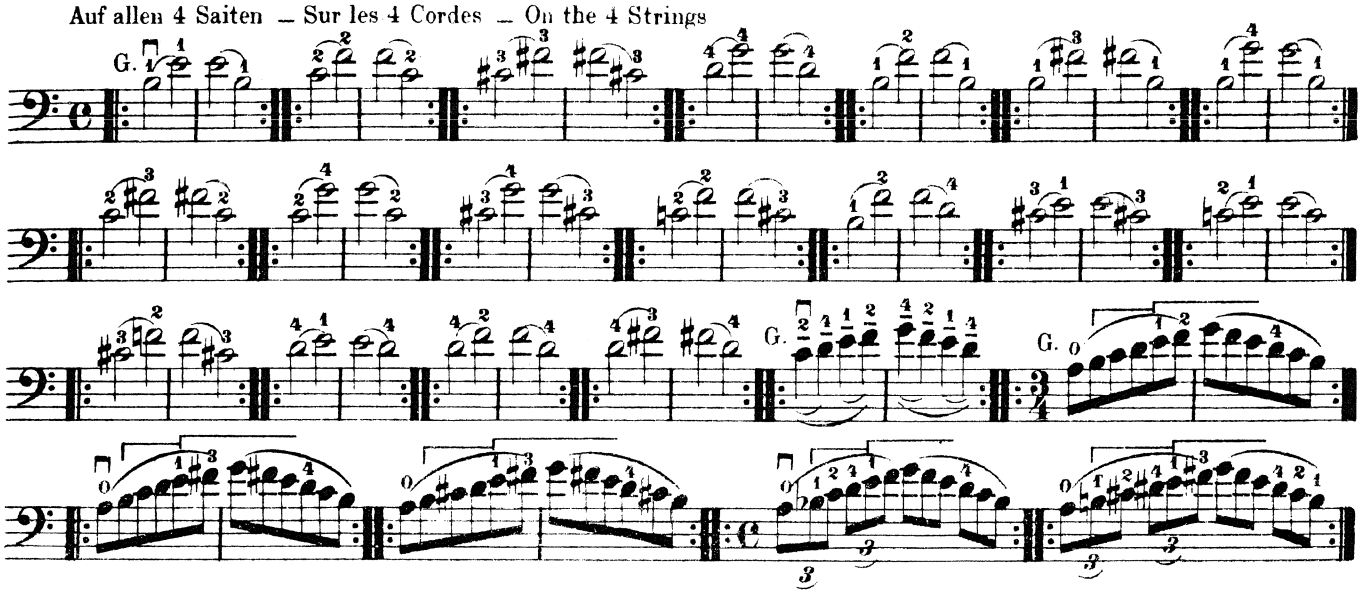
Change of Position

In the fourth position the thumb moves with the whole hand.

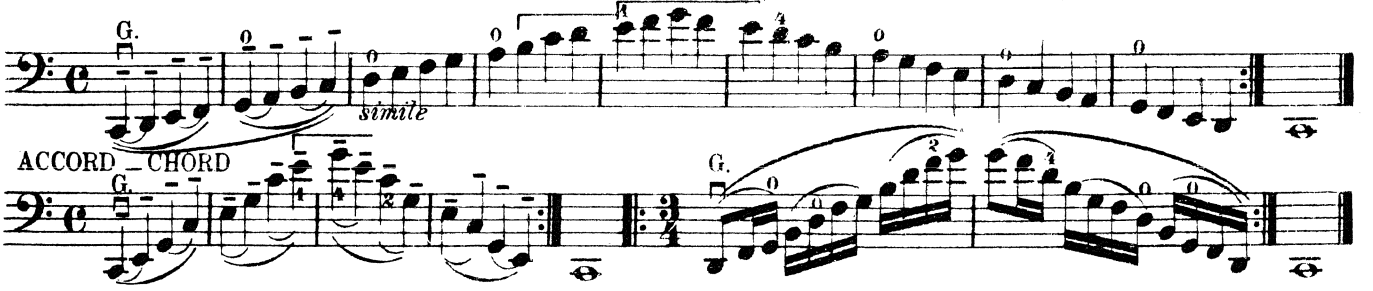
112. **Lento**



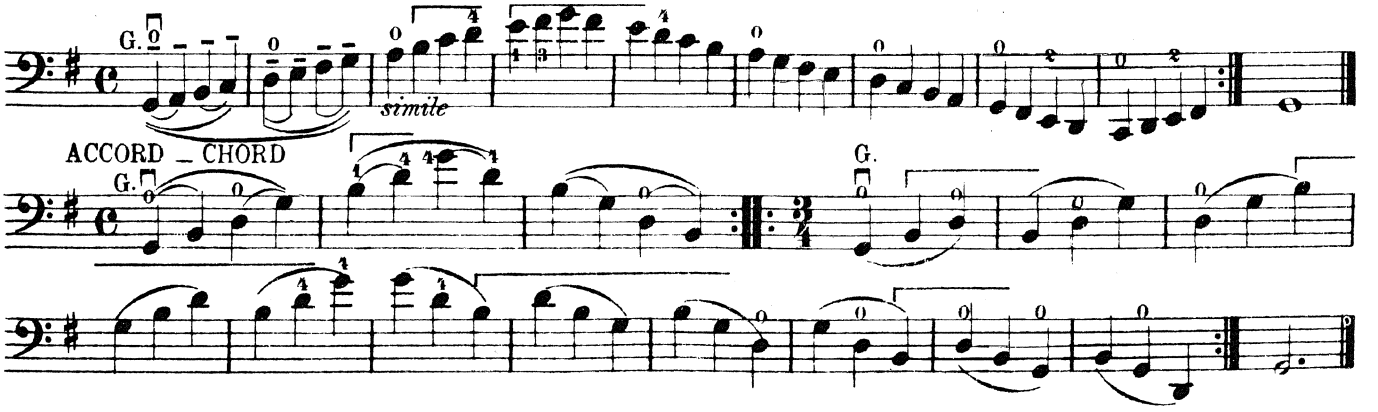
Auf allen 4 Saiten — Sur les 4 Cordes — On the 4 Strings



C dur Tonleiter — Gamme d'Ut majeur — Scale of C major

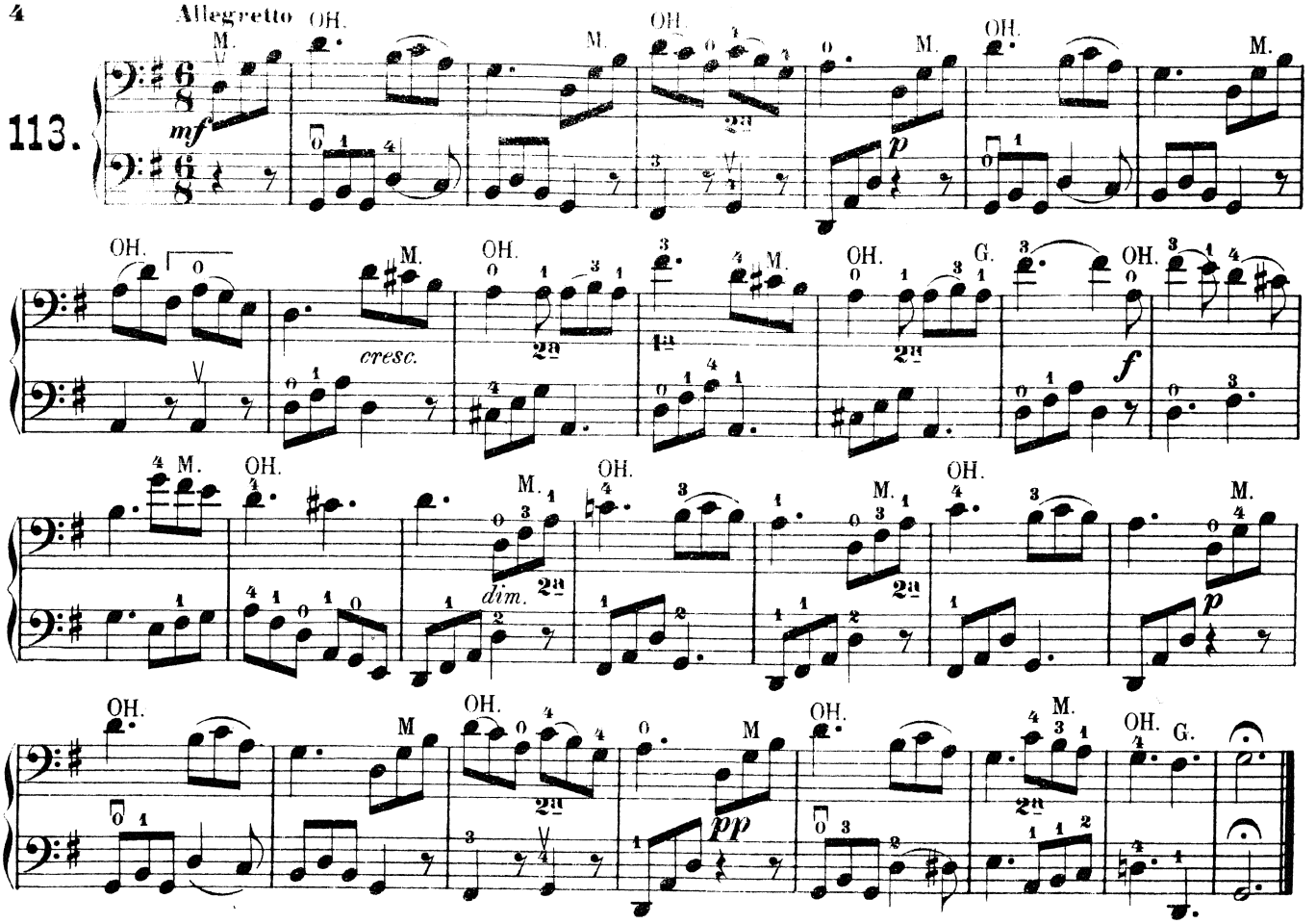


G dur Tonleiter — Gamme de Sol majeur — Scale of G major



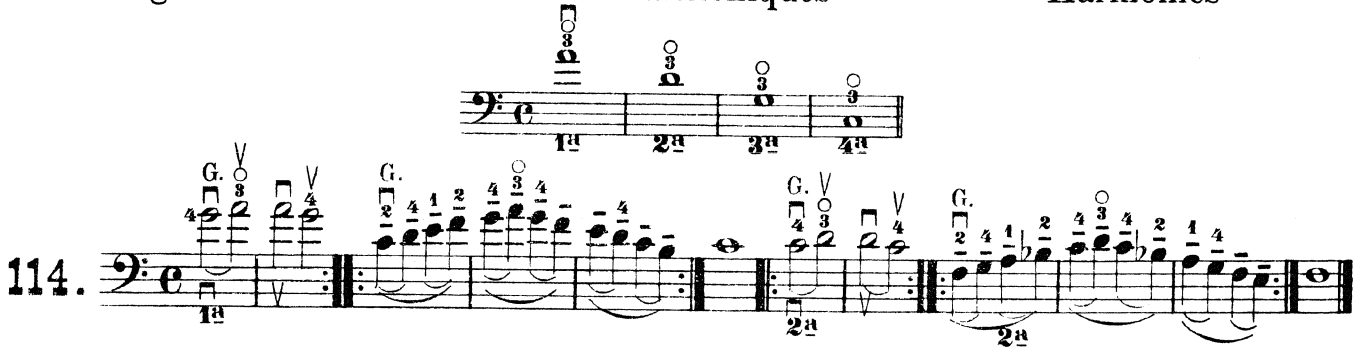
Allegretto

113.

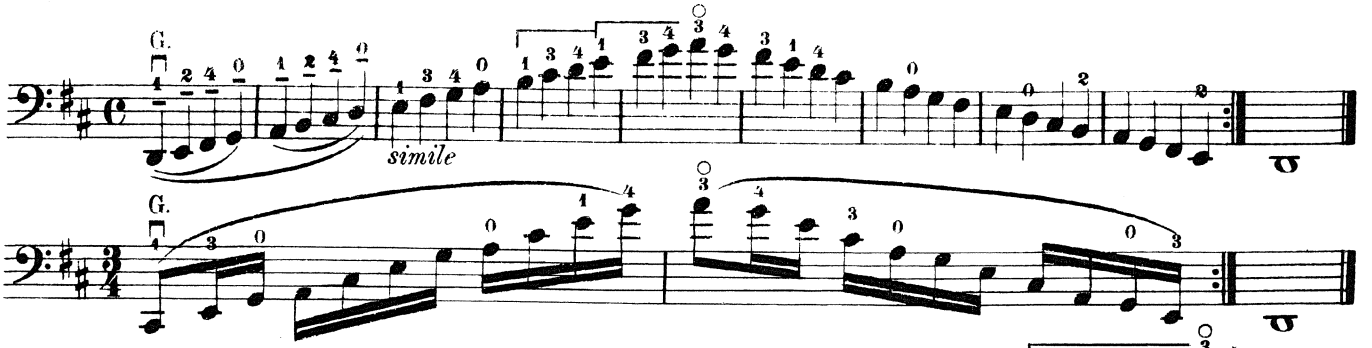


Flageolet-Töne — Sons harmoniques — Harmonics

114.



D dur Tonleiter — Gamme de Ré majeur — Scale of D major



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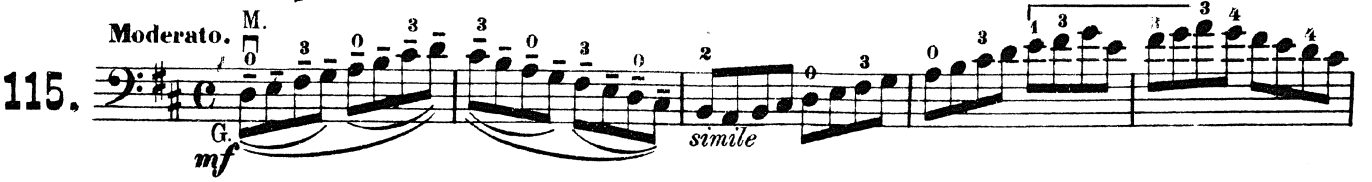
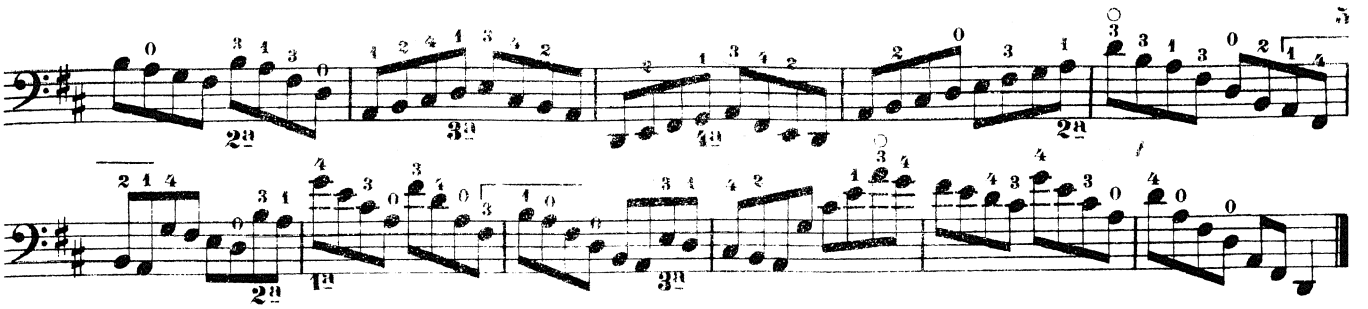
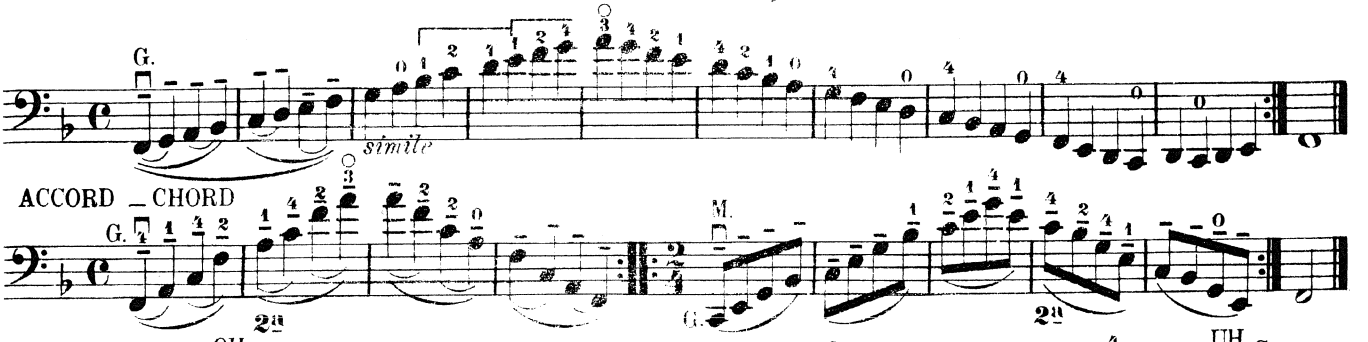
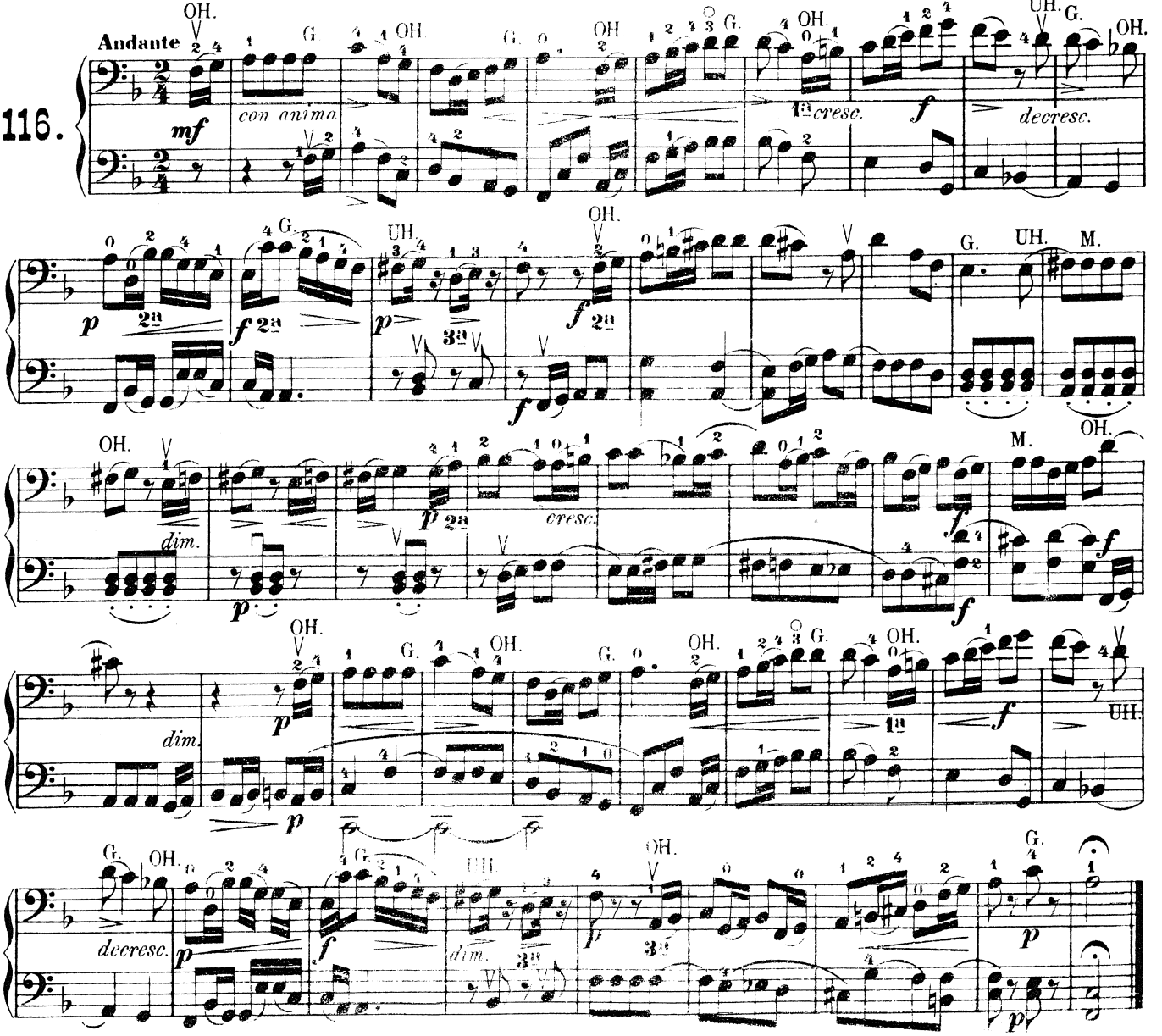


Collection Litolff



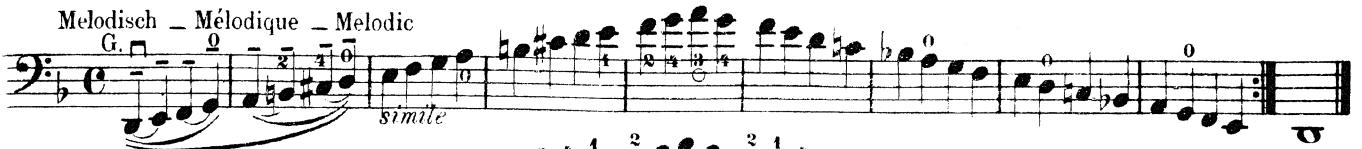
F dur Tonleiter — Gamme de Fa majeur — Scale of F major



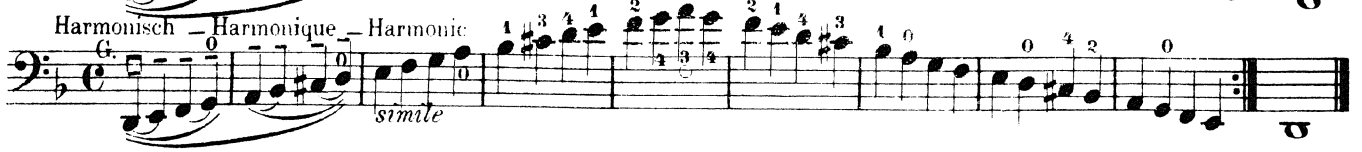


D moll Tonleiter — Gamme de Ré mineur — Scale of D minor

Melodisch _ Mélodique _ Melodic



Harmonisch _ Harmonique _ Harmonic

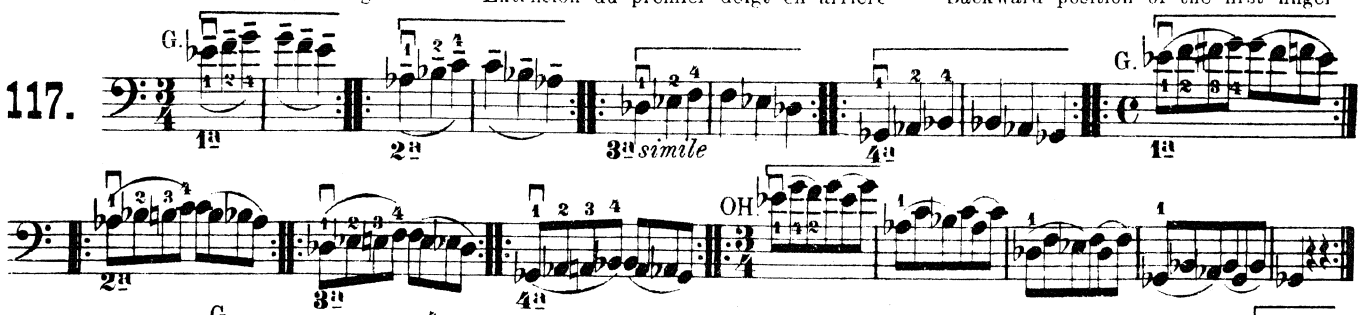


Erniedrigte vierte Lage
(Grosse Spannung, grosse Terz.)
Zurückstellen des ersten Fingers

Quatrième Position reculée
(Grande Extension. Tierce majeure.)
Extension du premier doigt en arrière

Lower Fourth Position
(Long stretch, major third.)
Backward position of the first finger

117.



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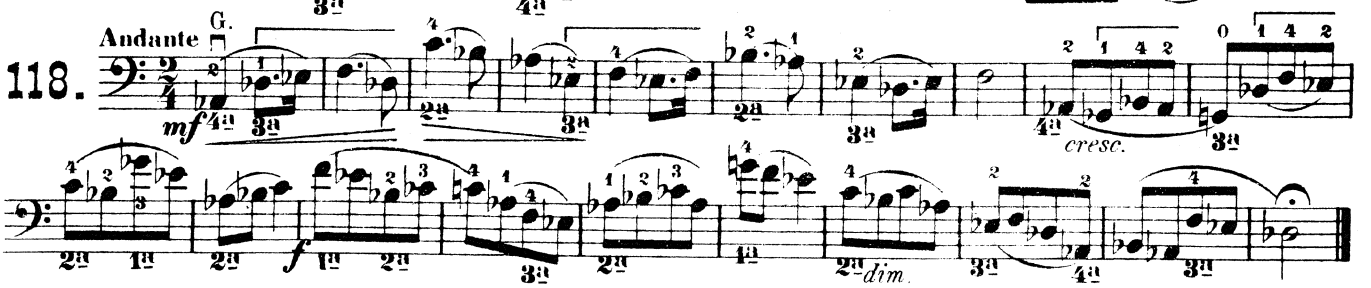
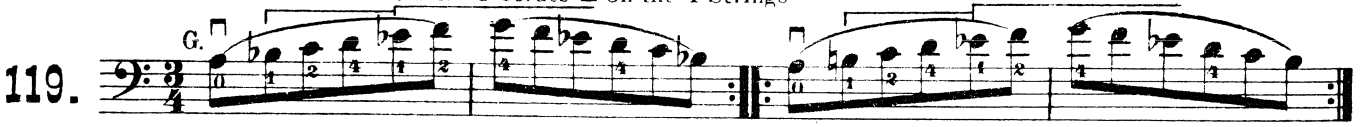


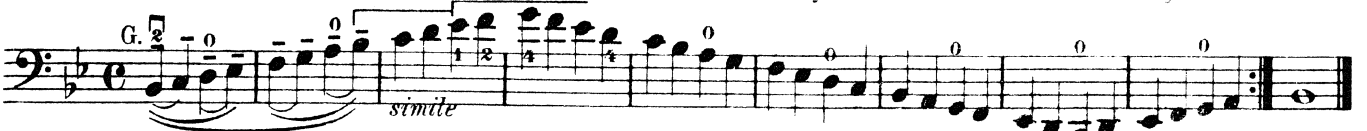
Lagen-Wechsel — Changements de Positions — Change of Position

Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings

119.

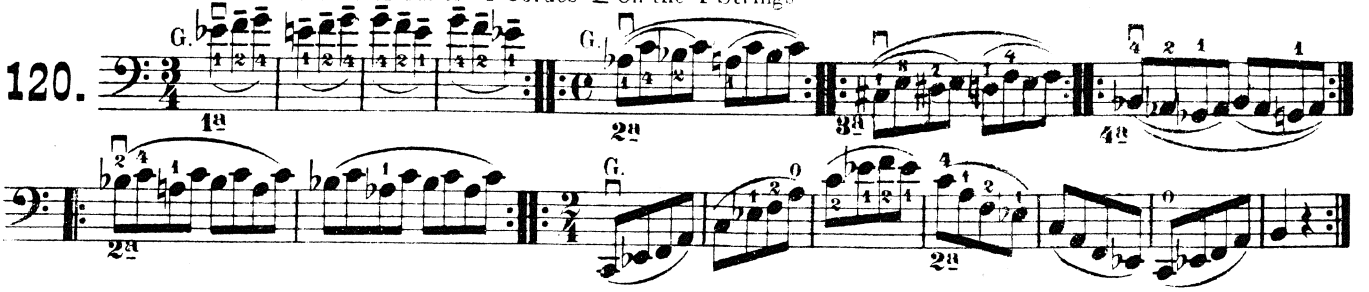


B dur Tonleiter — Gamme de Si bémol majeur — Scale of B flat major



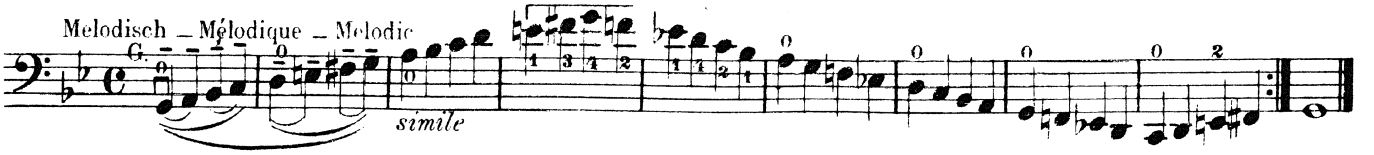
Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings

120.

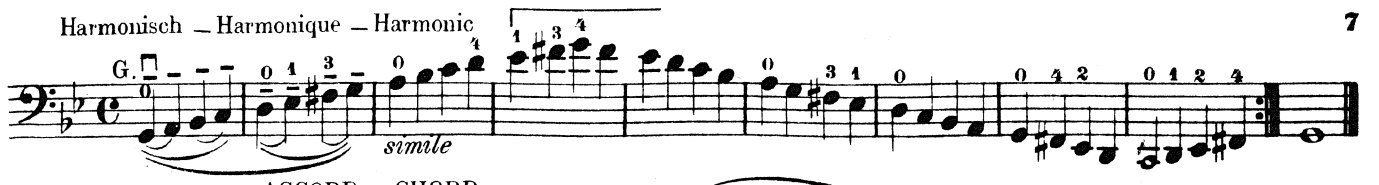


G moll Tonleiter — Gamme de Sol mineur — Scale of G minor

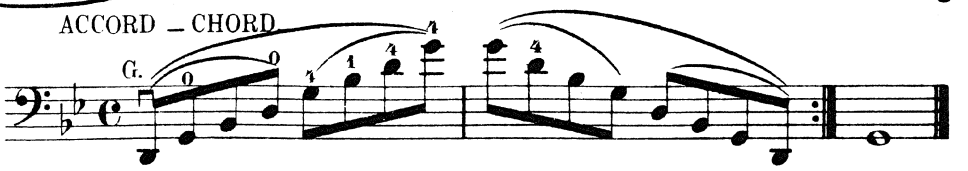
Melodisch _ Mélodique _ Melodic



Harmonisch – Harmonique – Harmonic



ACCORD – CHORD



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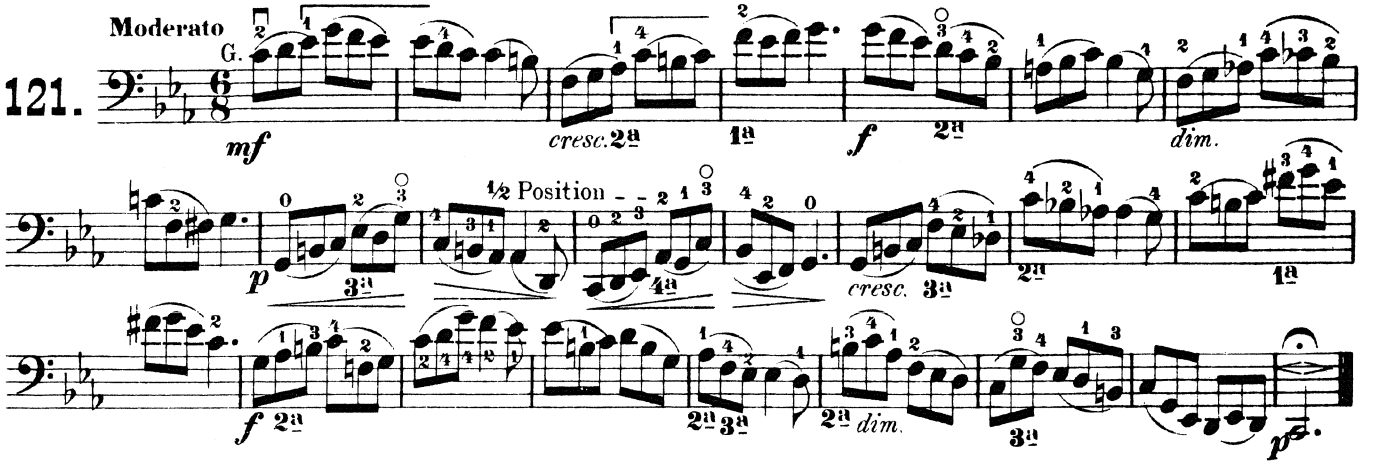


Vierte Lage

(Grosse Spannung, grosse Terz)

Vorgerückte Stellung des 2. — 4. Fingers

Quatrième Position

(Grande Extension, Tierce majeure)

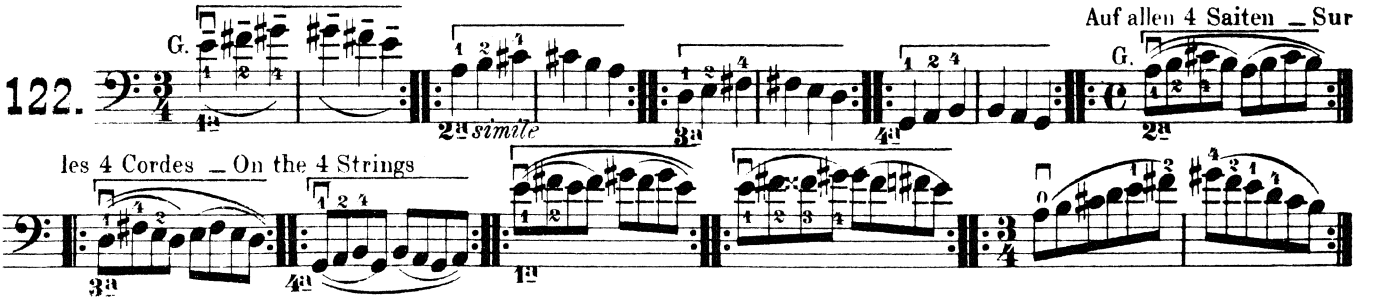
Extension des 2. — 4. doigts

Fourth Position

(Long stretch, major third)

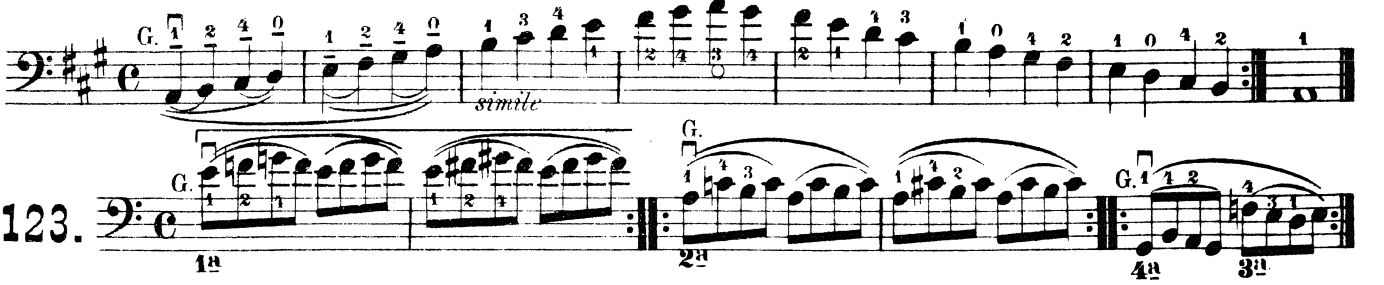
Forward position of the 2. — 4. finger

122.



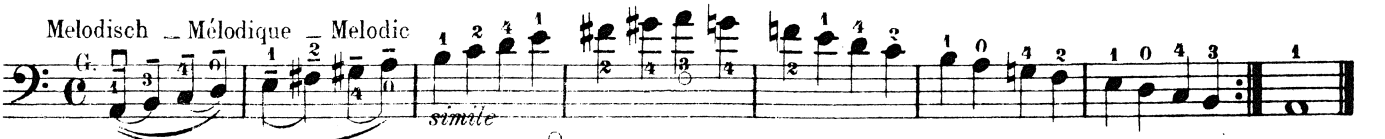
A dur Tonleiter — Gamme de La majeur — Scale of A major

123.

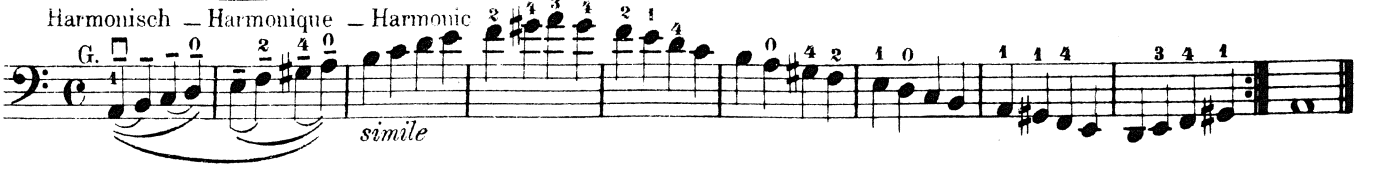


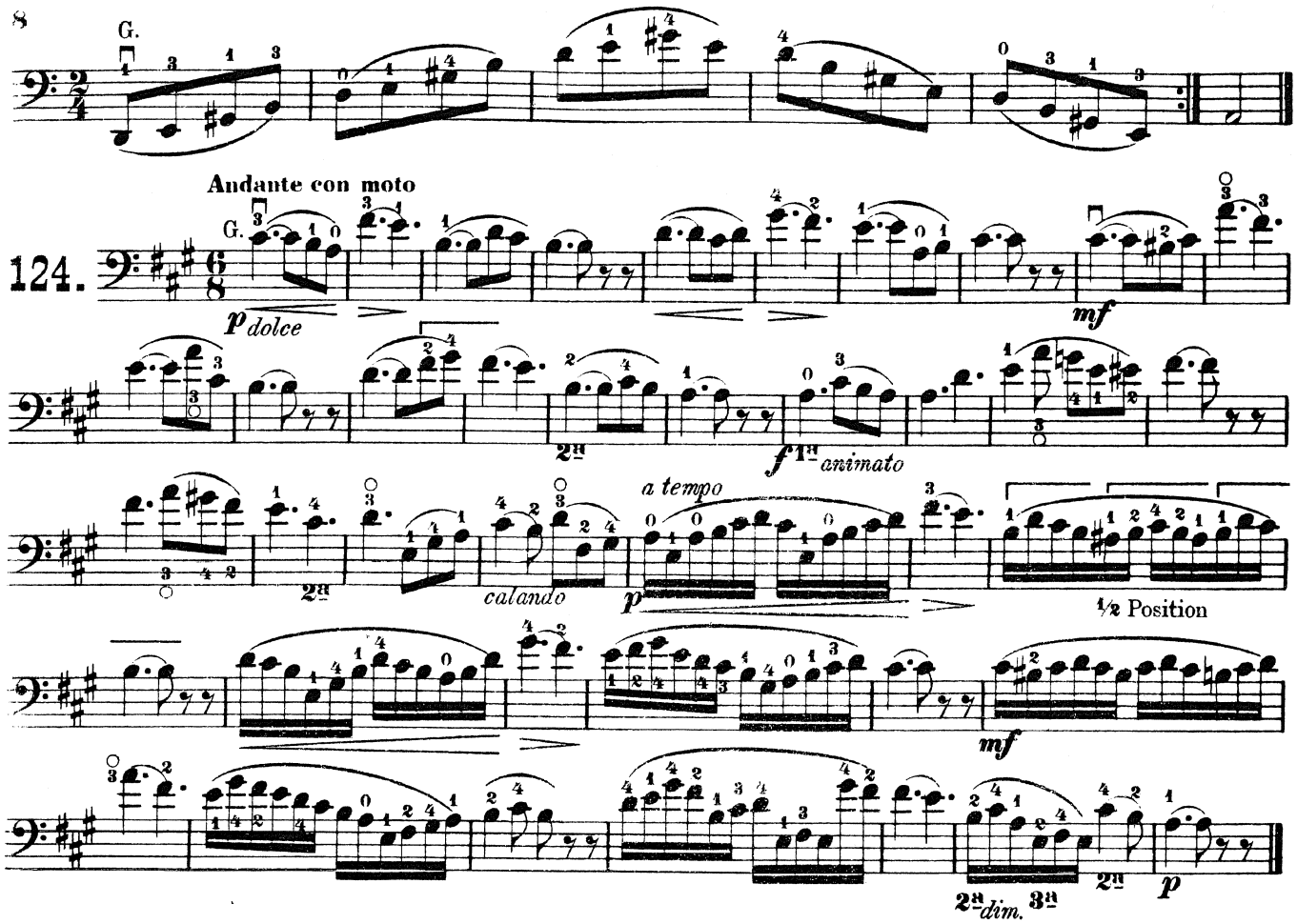
A moll Tonleiter — Gamme de La mineur — Scale of A minor

Melodisch – Mélodique – Melodic



Harmonisch – Harmonique – Harmonic





Erhöhte vierte Lage

(Kleine Spannung, kleine Terz.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

Quatrième Position avancée

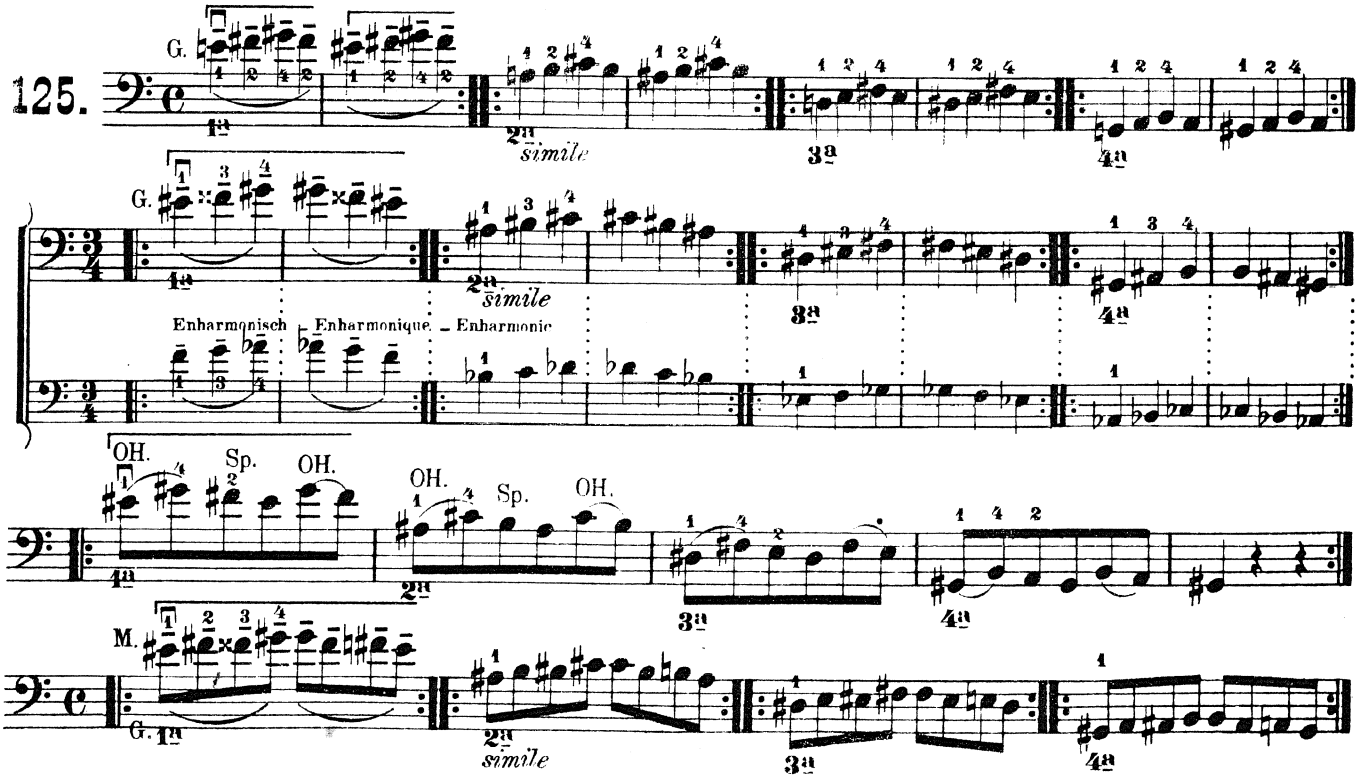
(Petite Extension, Tierce mineure.)

Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

Upper Fourth Position

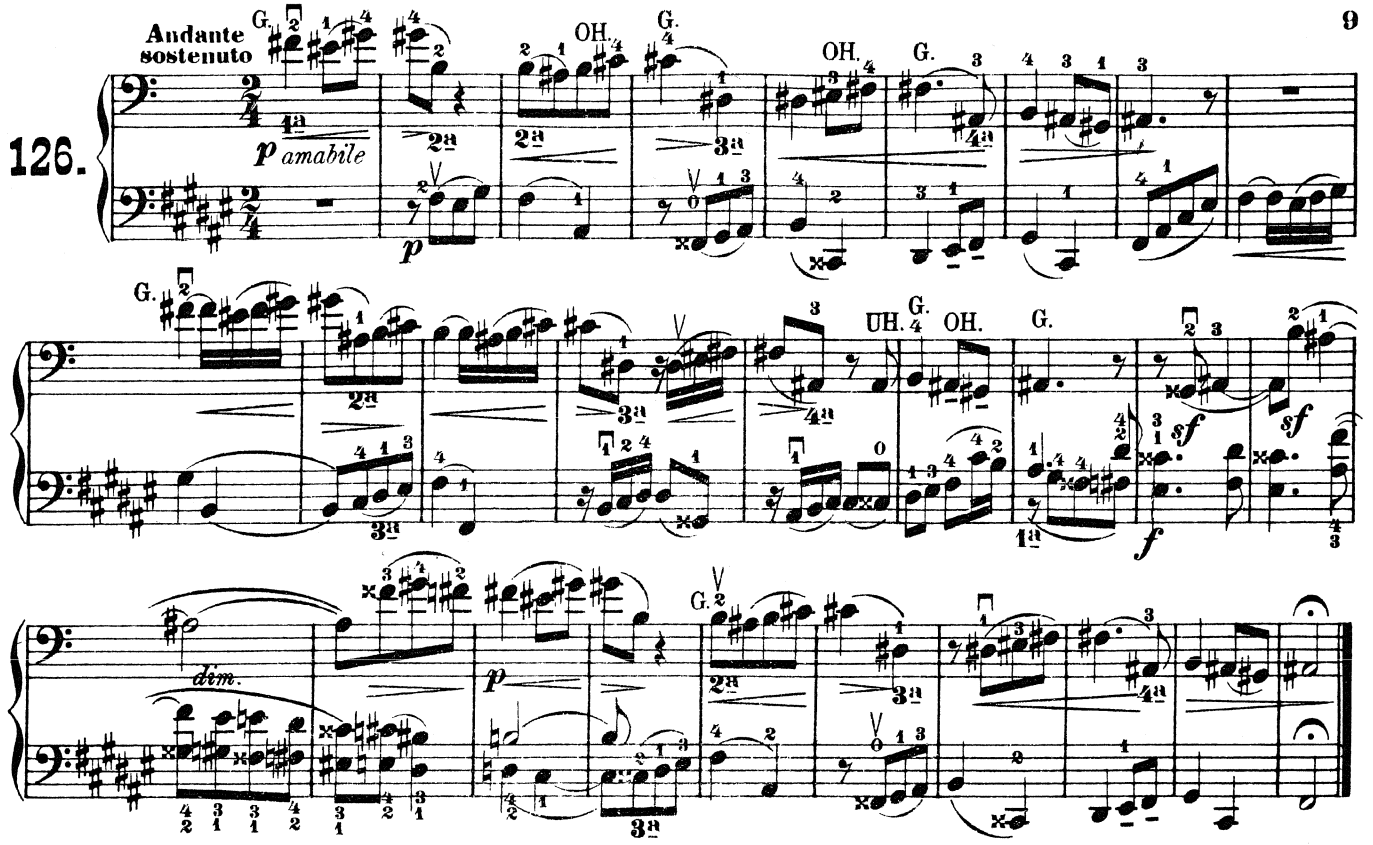
(Short stretch. minor third.)

Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.



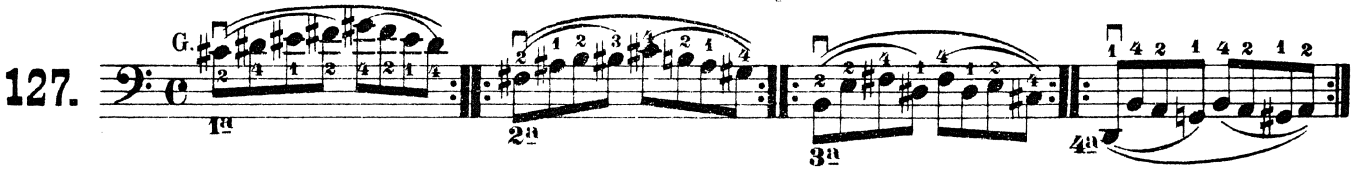
Collection Litolff

126.

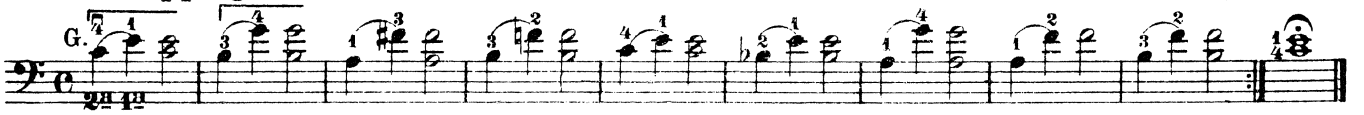


Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings

127.



Doppelgriffe — Doubles Cordes — Double Strings

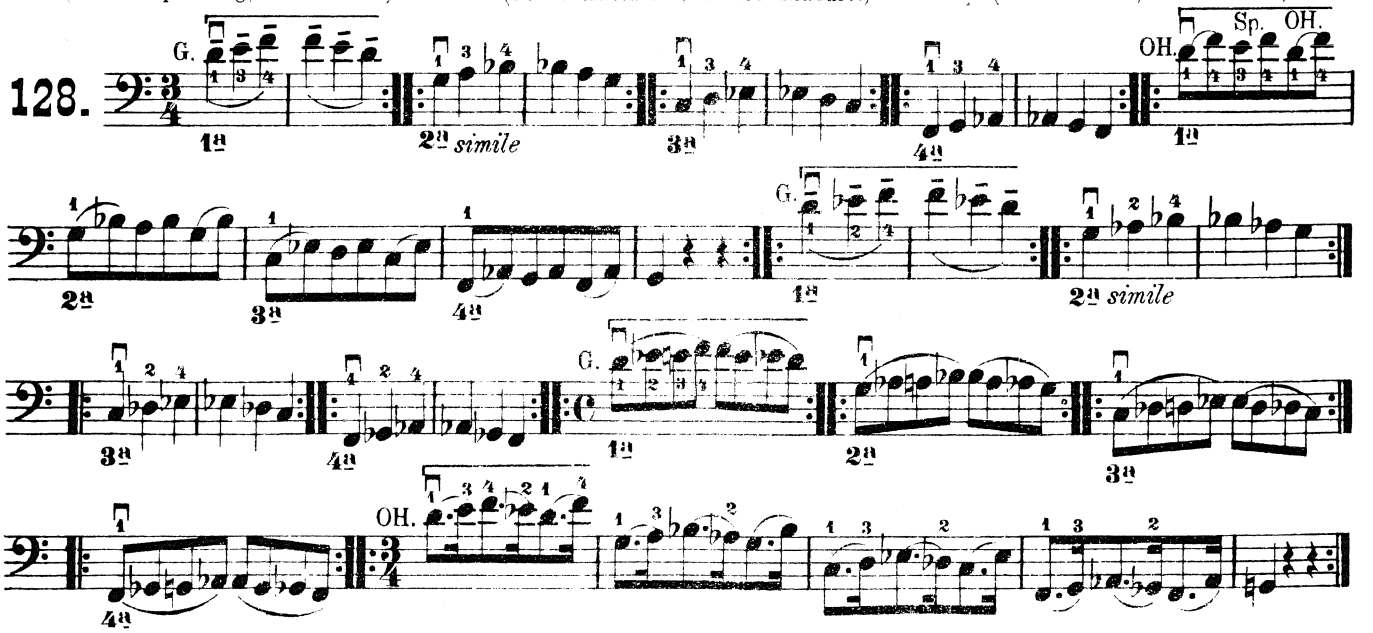


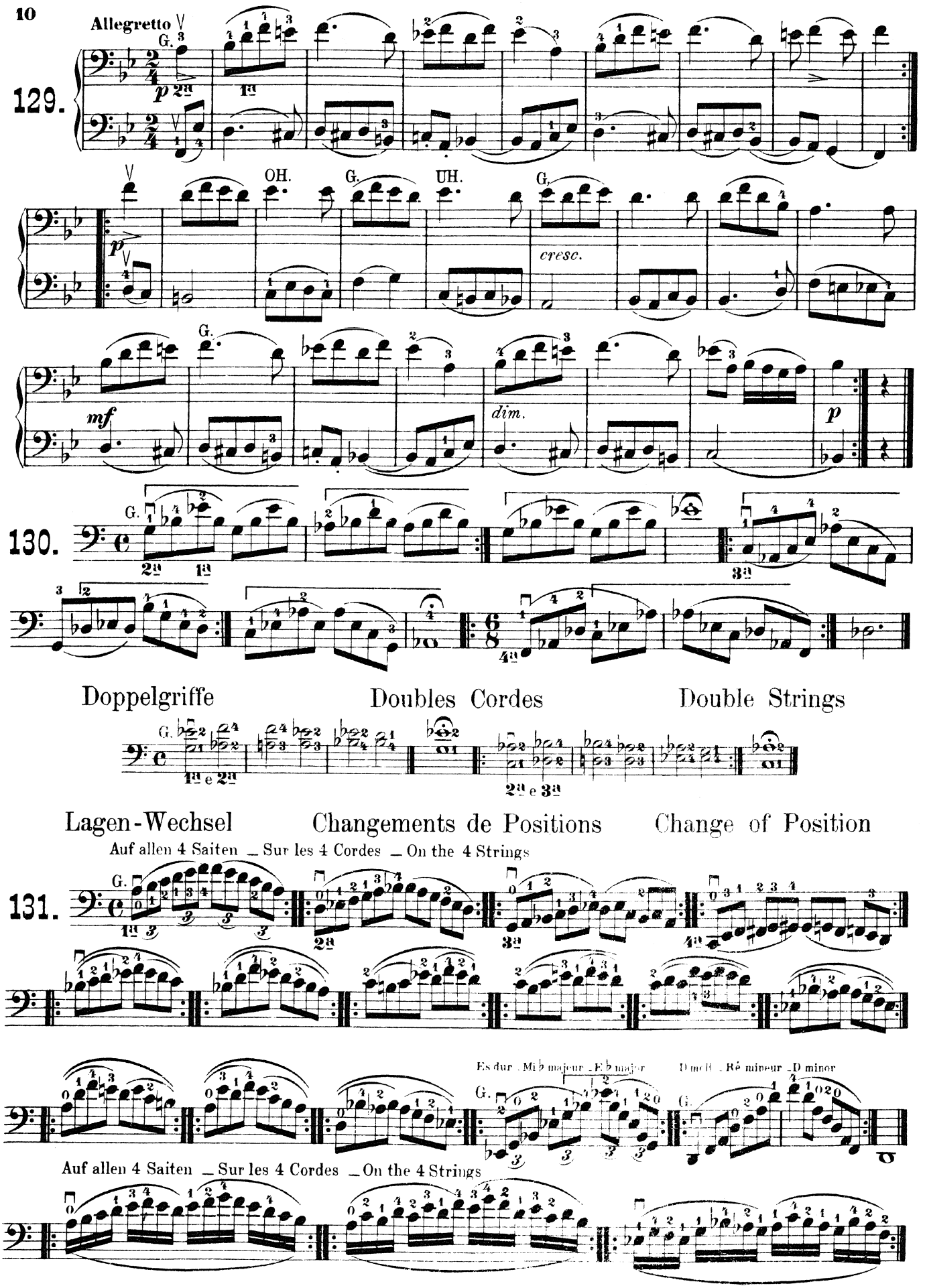
Dritte Lage
(Kleine Spannung, kleine Terz).

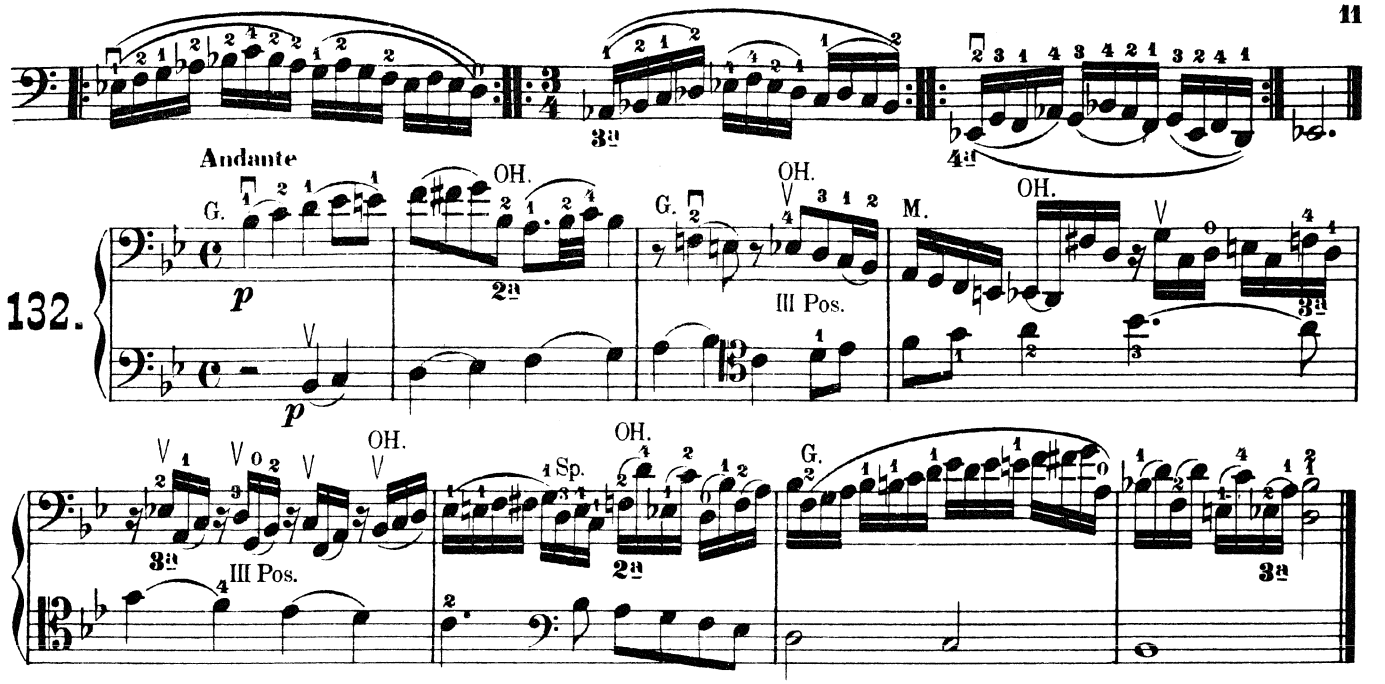
Troisième Position
(Petite Extension, Tierce mineure.)

Third Position
(Short stretch, minor third.)

128.




Allegretto
129.
OH.
UH.
cresc.
dim.
130.
Doppelgriffe
Doubles Cordes
Double Strings
Lagen-Wechsel
Changements de Positions
Change of Position
Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings
131.
Es dur _ Mi b majeur _ E b major
D moll _ Ré mineur _ D minor
Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings



Erniedrigte dritte Lage

(Grosse Spannung, grosse Terz.)

Zurückstellen des ersten Fingers

Troisième Position reculée

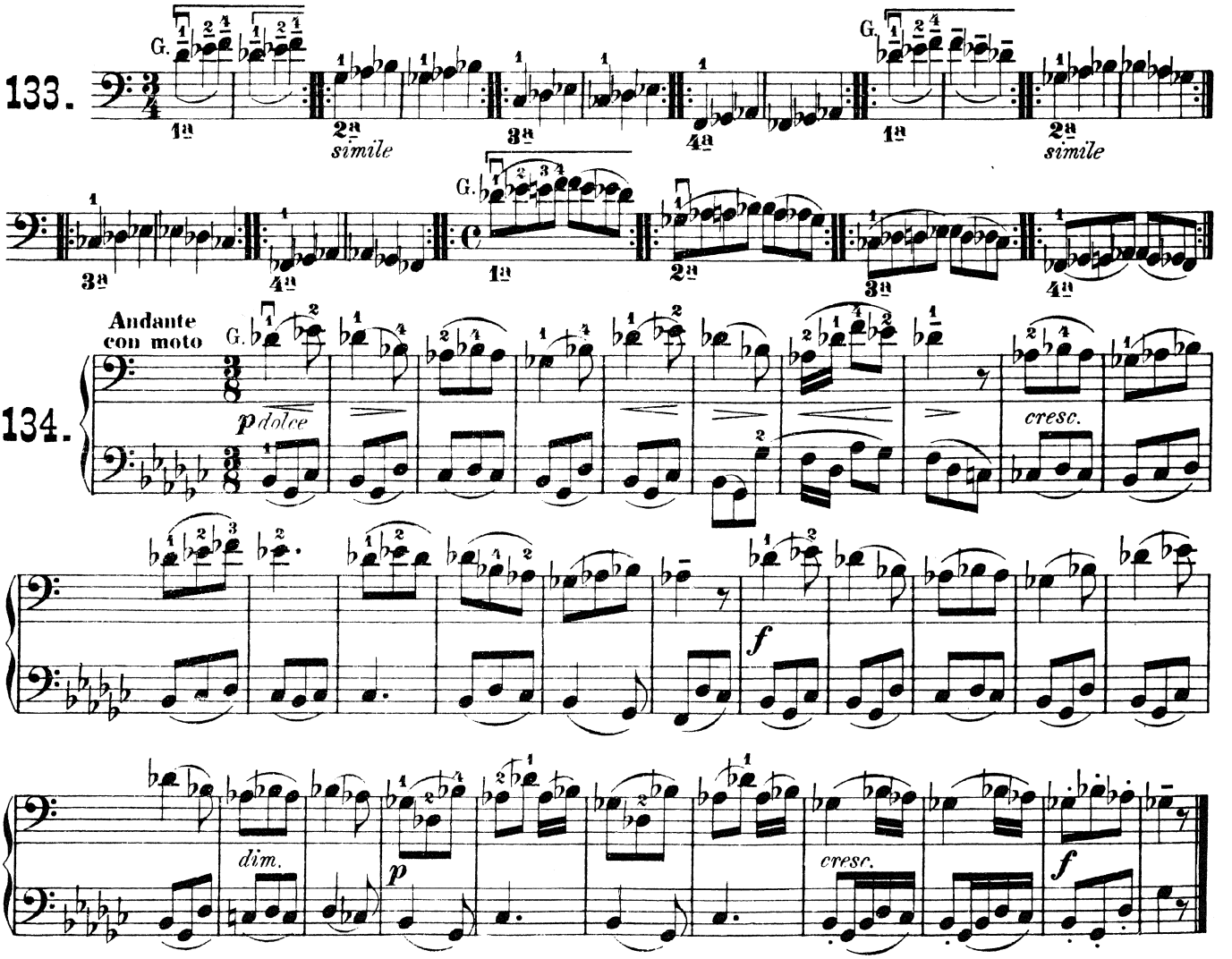
(Grande Extension, Tierce majeure.)

Extension du premier doigt en arrière

Lower Third Position

(Long stretch, major third.)

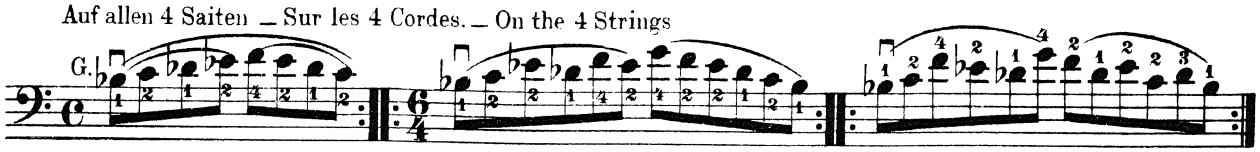
Backward position of the first finger



Lagen-Wechsel — Changements de Positions — Change of Position

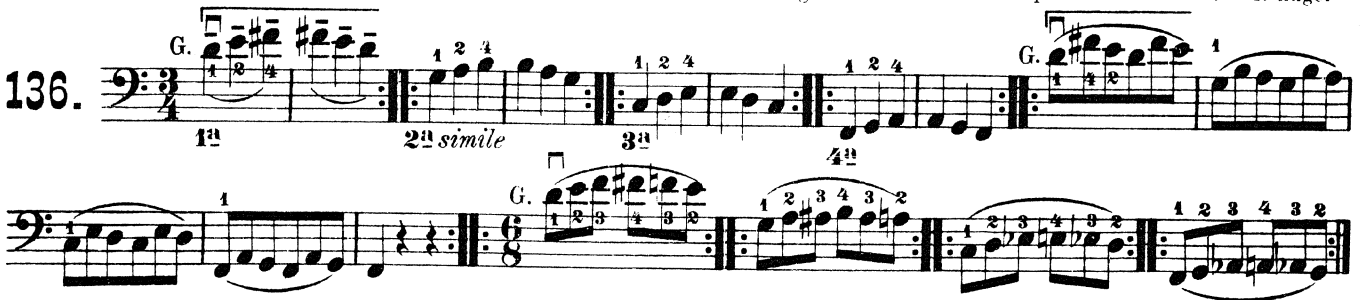
Auf allen 4 Saiten _ Sur les 4 Cordes. _ On the 4 Strings

135.



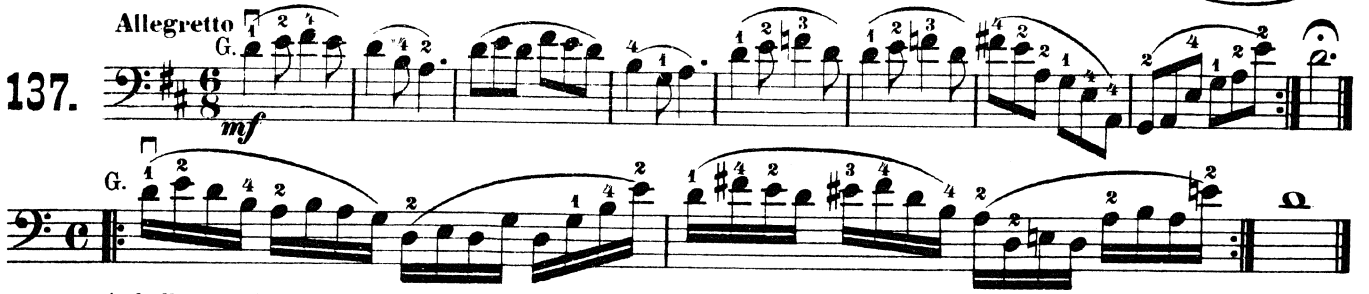
Vorgerückte Stellung des 2. — 4. Fingers — Extension des 2. — 4. doigts — Forward position of the 2. — 4. finger

136.

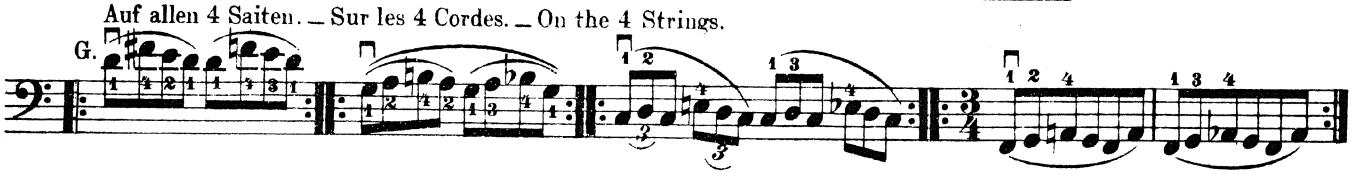


Allegretto

137.

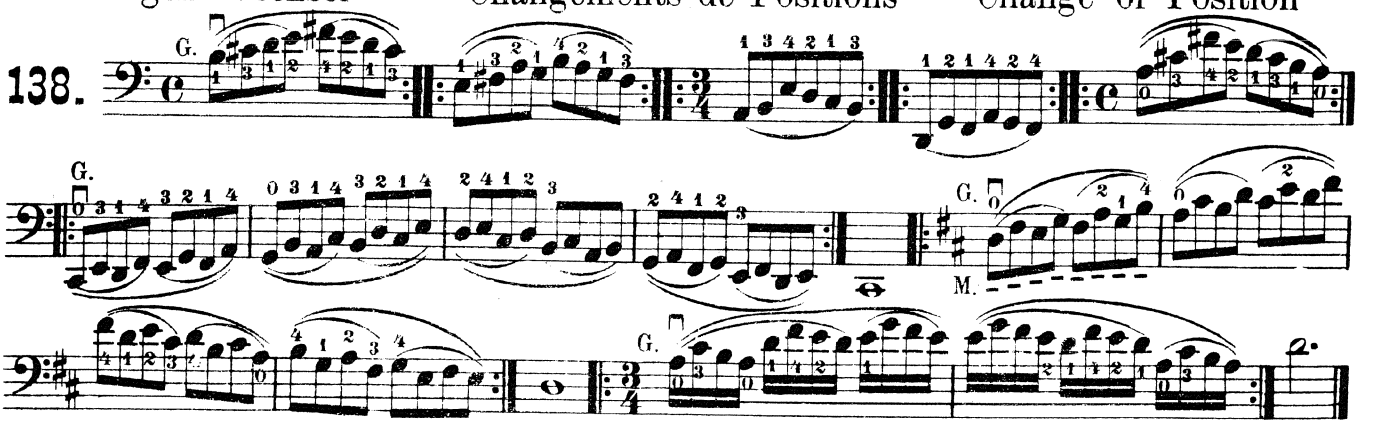


Auf allen 4 Saiten. _ Sur les 4 Cordes. _ On the 4 Strings.



Lagen-Wechsel — Changements de Positions — Change of Position

138.



Erhöhte dritte Lage

(Kleine Spannung, kleine Terz.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

Troisième Position avancée

(Petite Extension. Tierce mineure.)

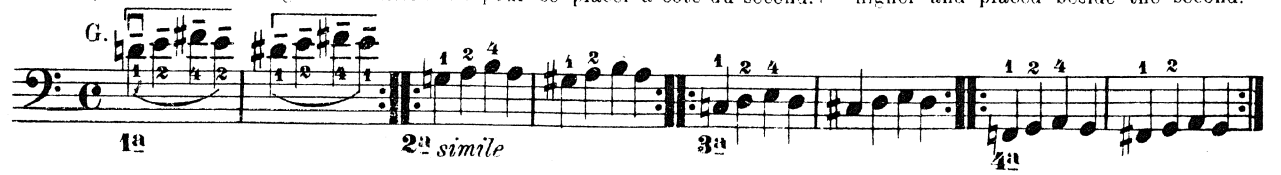
Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

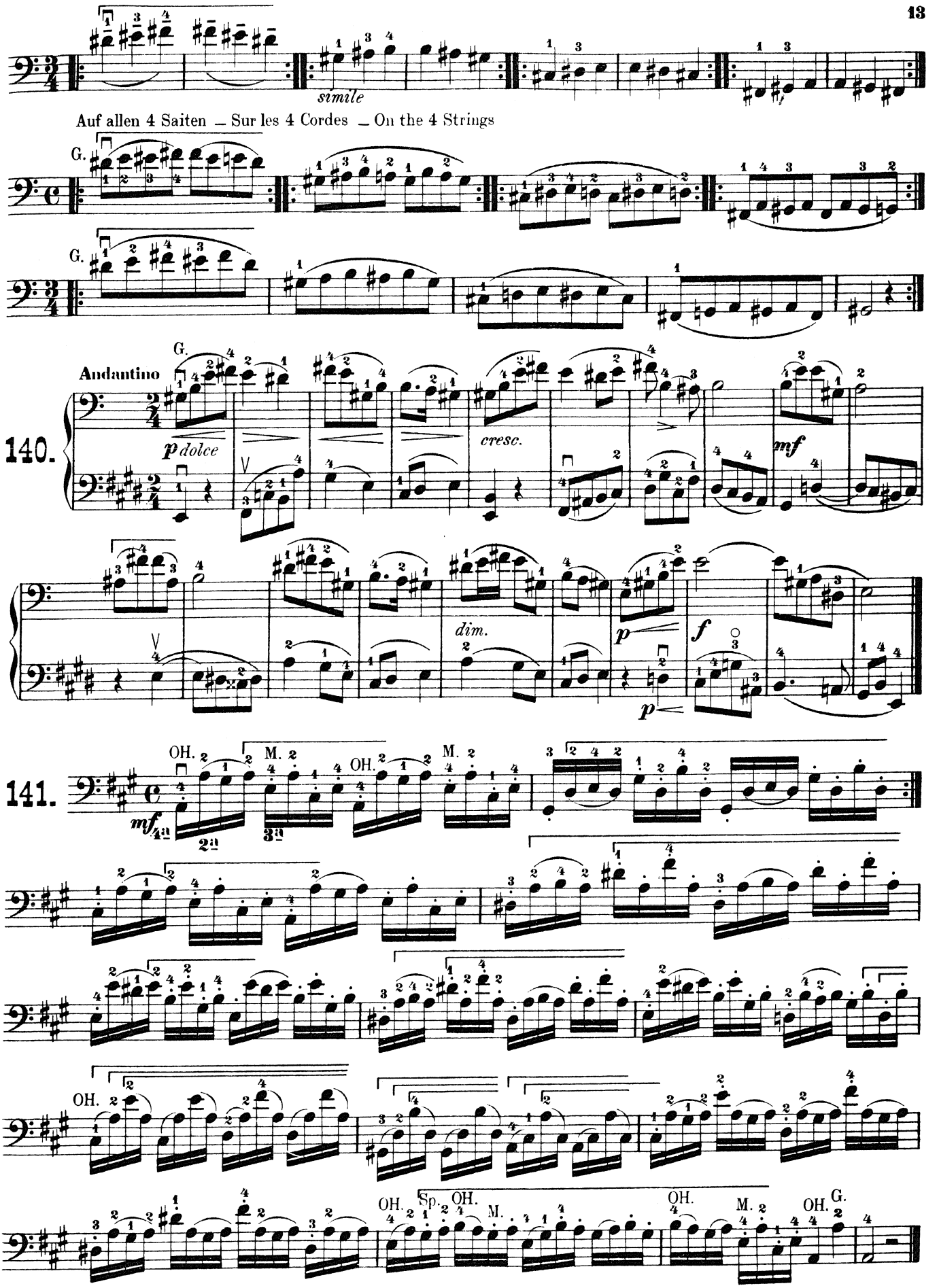
Upper Third Position

(Short stretch, minor third.)

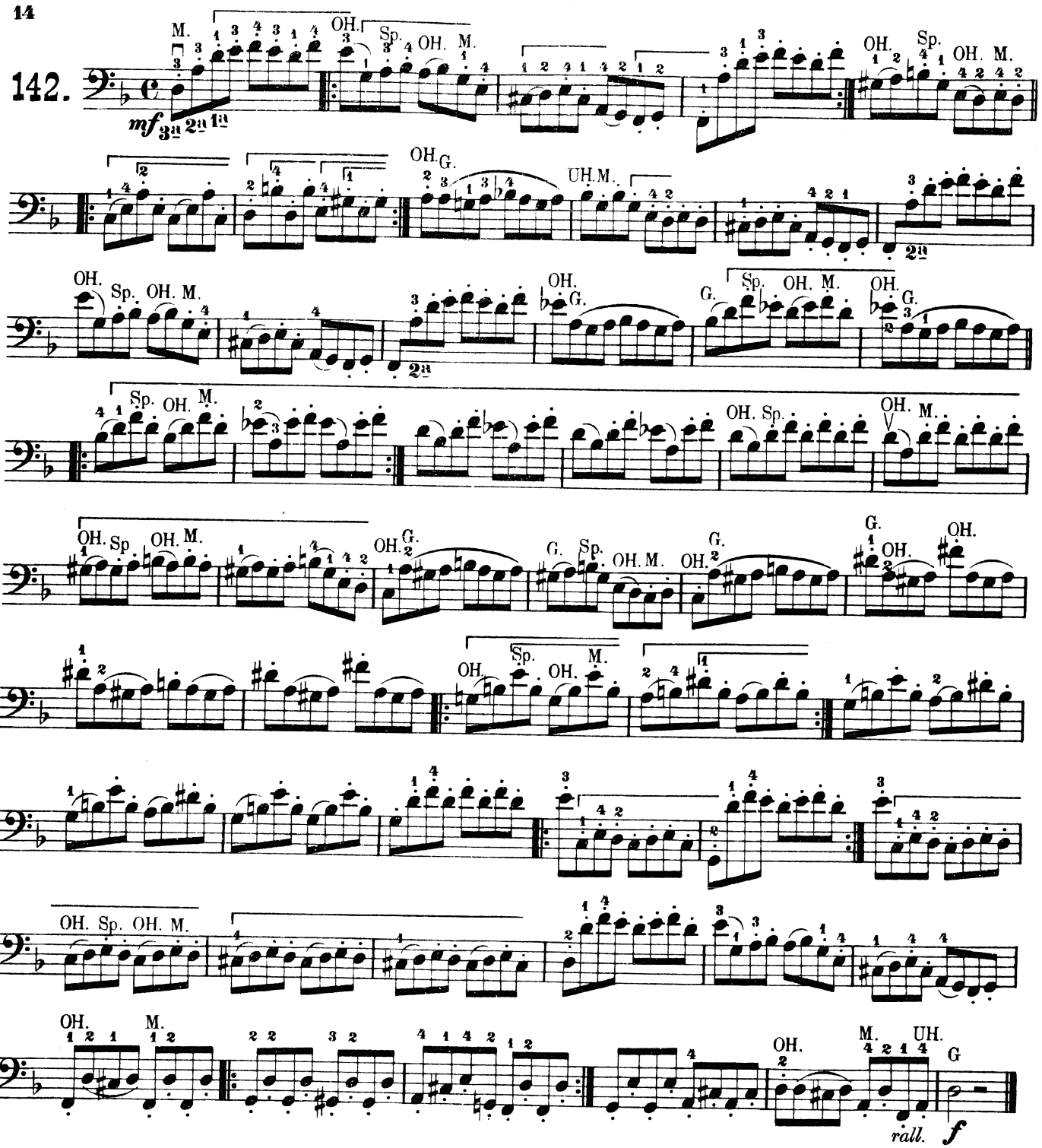
Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

139.




simile
Auf allen 4 Saiten – Sur les 4 Cordes – On the 4 Strings
G.
G.
Andantino
G.
140.
p dolce
cresc.
mf
dim.
p
f
p
141.
OH.
M.
OH.
M.
mf
2a
3a
OH.
OH.
Sp.
OH.
M.
OH.
M.
OH.
G.

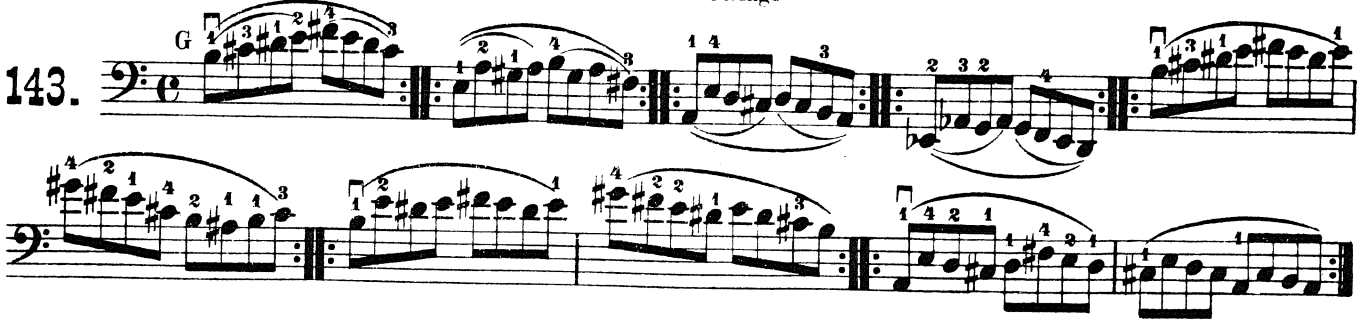
142.

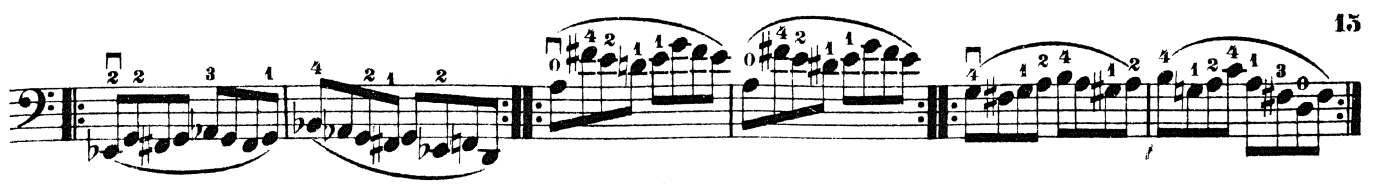


Lagen-Wechsel Changements de Positions Change of Position

Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings

143.



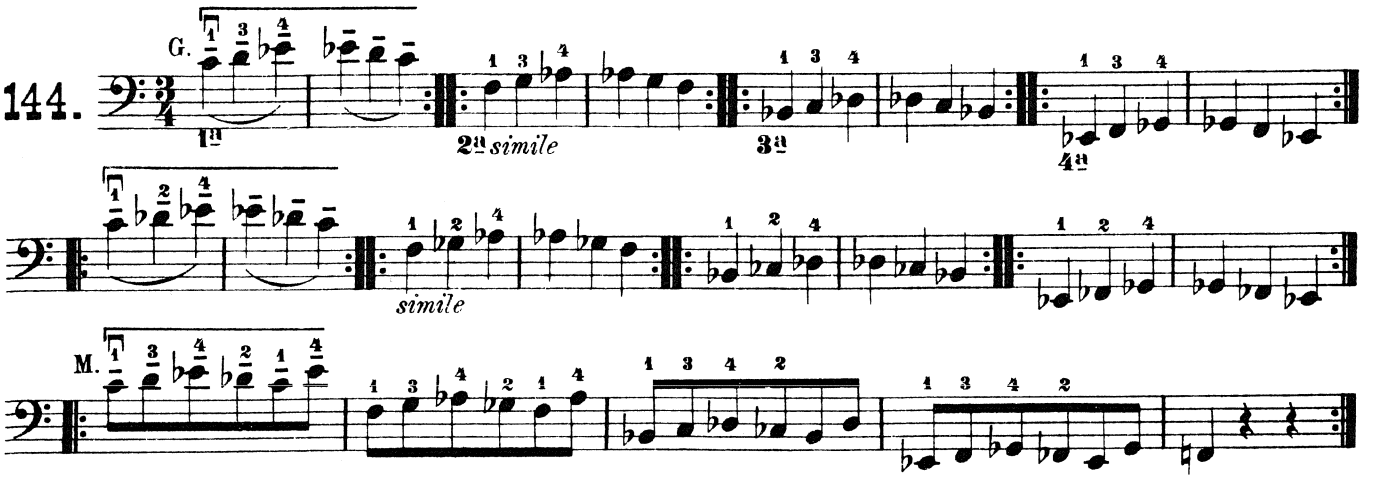


Zweite Lage
(Kleine Spannung, kleine Terz)

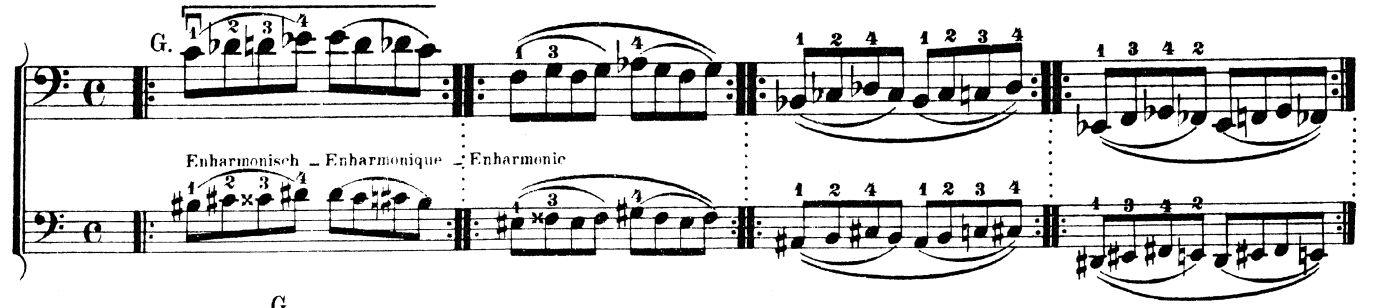
Deuxième Position
(Petite Extension, Tierce mineure)

Second Position
(Short stretch, minor third)

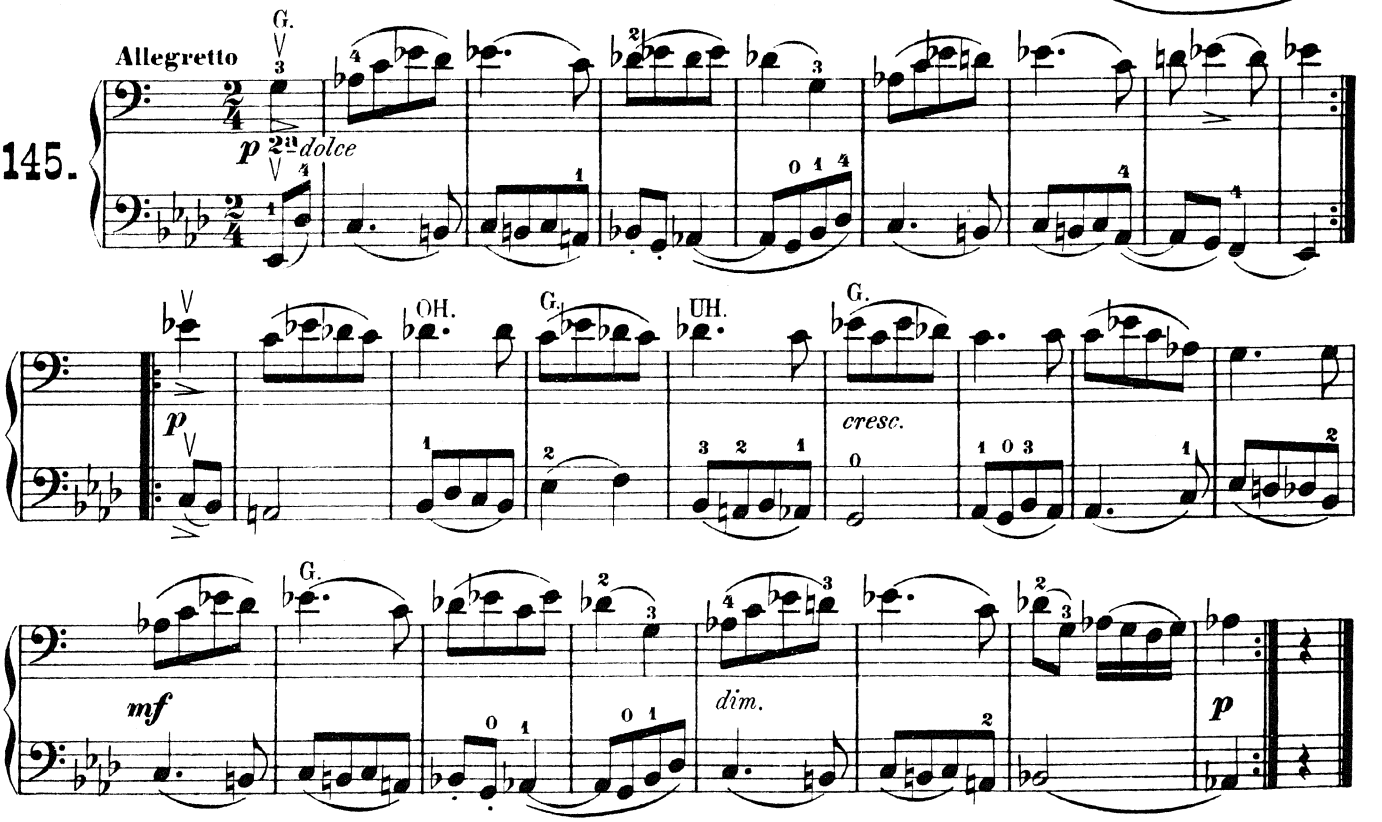
144.



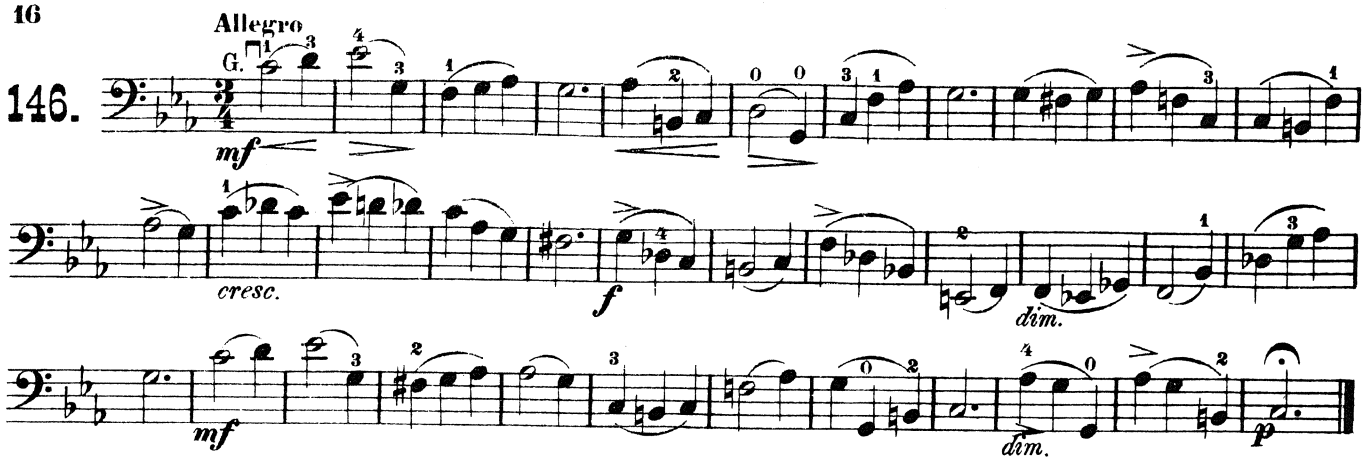
Auf allen 4 Saiten – Sur les 4 Cordes – On the 4 Strings



145. Allegretto



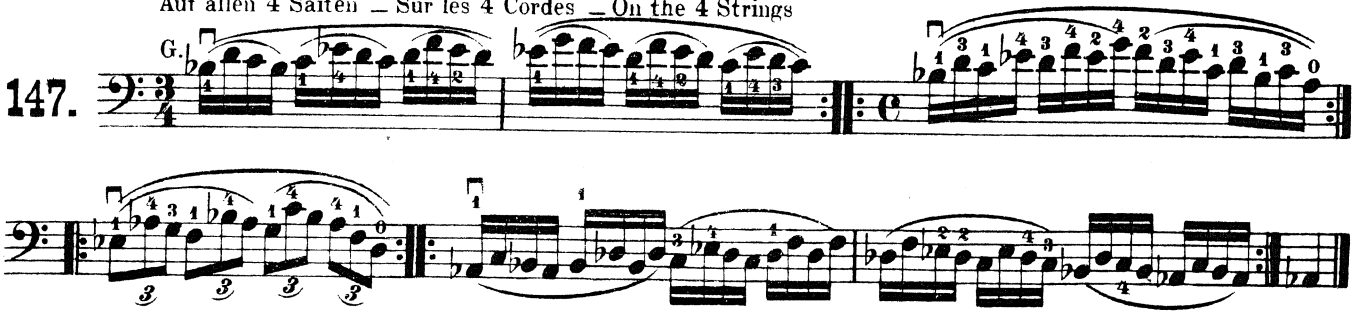
146. Allegro



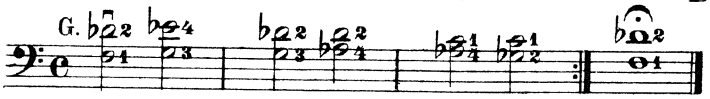
Lagen-Wechsel — Changements de Positions — Change of Position

Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings

147.



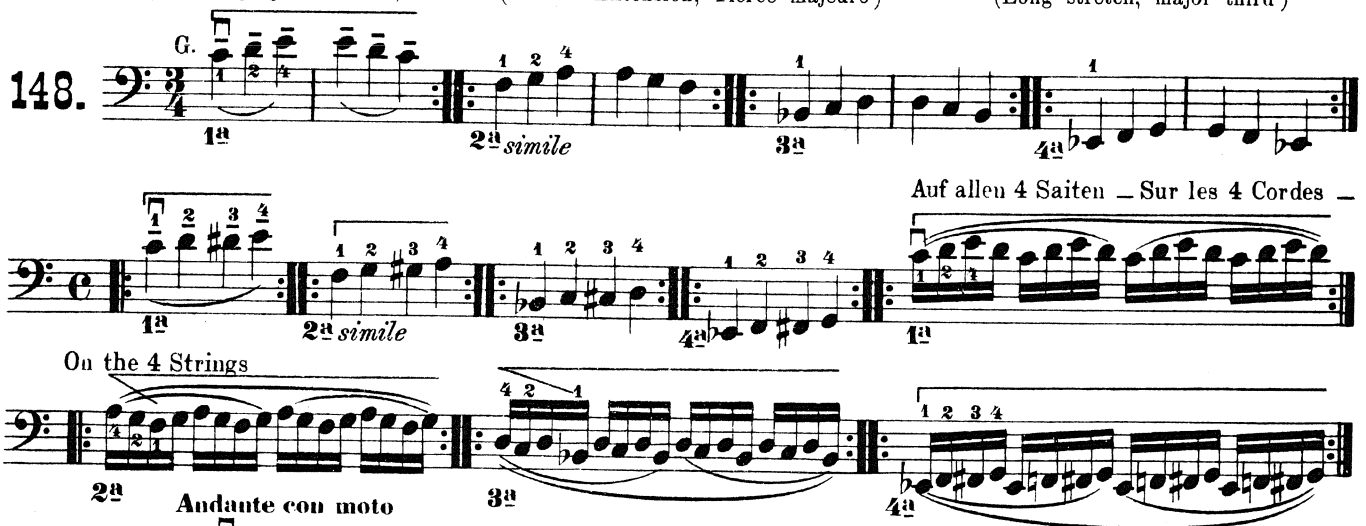
Doppelgriffe — Doubles Cordes — Double Strings



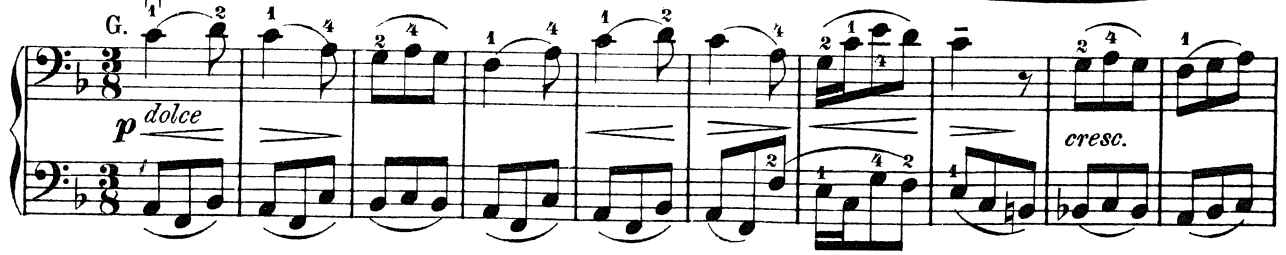
Zweite Lage — Deuxième Position — Second Position

(Grosse Spannung, grosse Terz) — (Grande Extension, Tierce majeure) — (Long stretch, major third)

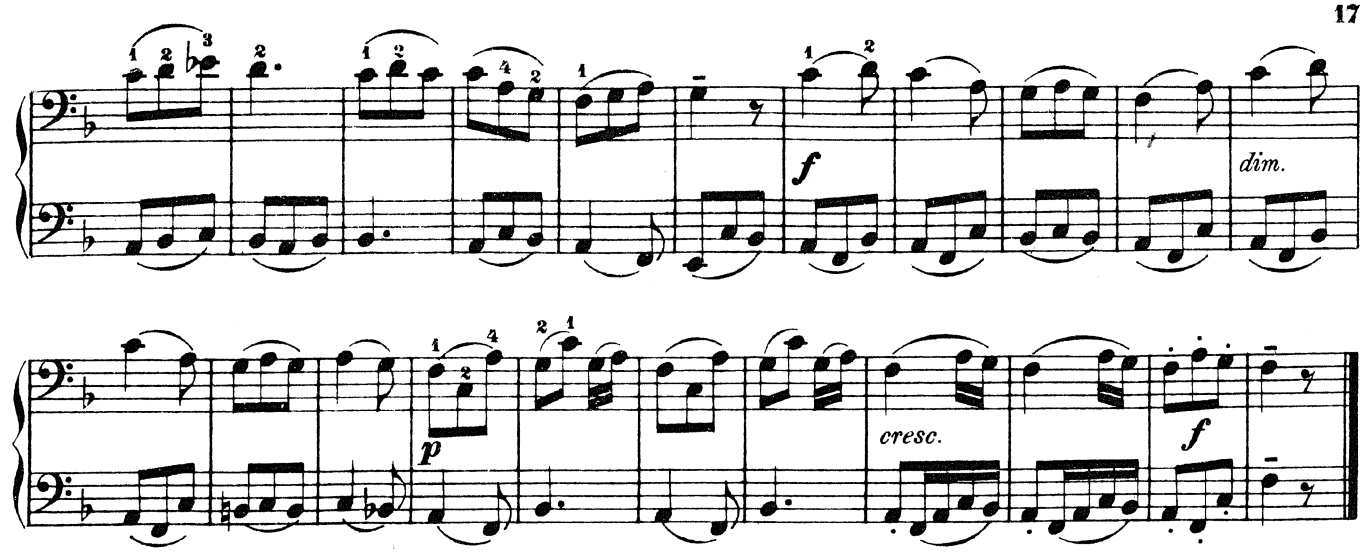
148.



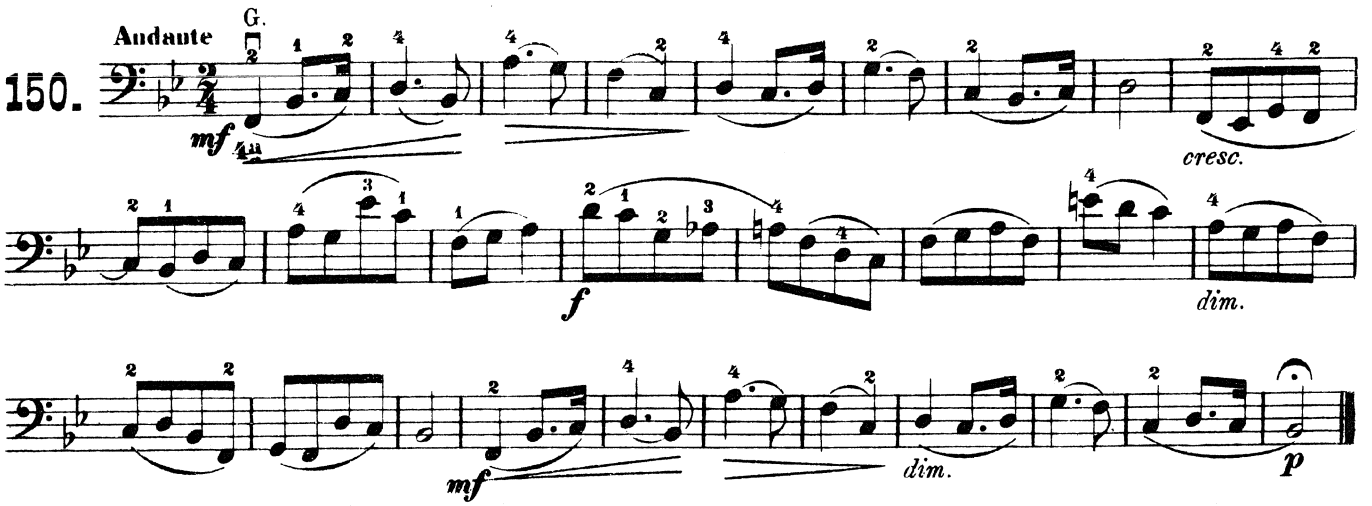
149.



Collection Litolff



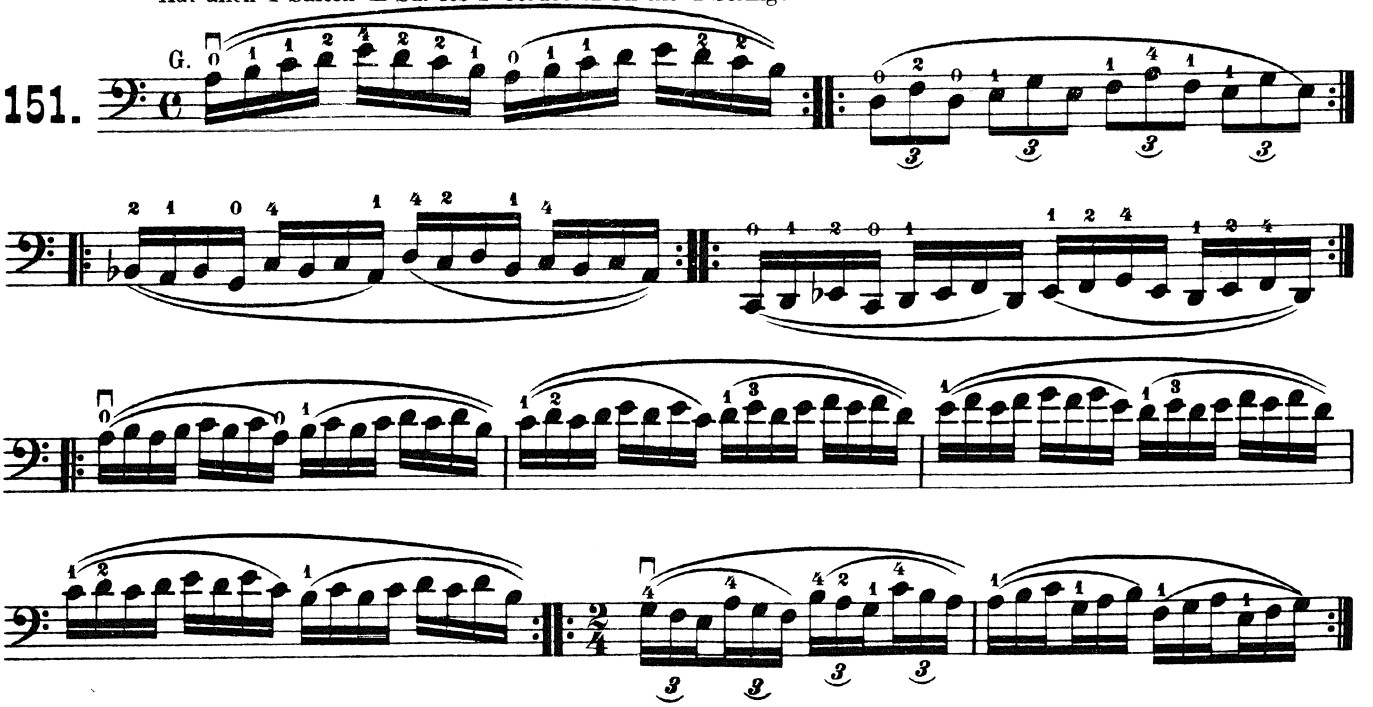
150.



Lagen-Wechsel Changements de Positions Change of Position

Auf allen 4 Saiten – Sur les 4 Cordes – On the 4 Strings

151.



Erhöhte zweite Lage
(Kleine Spannung, kleine Terz.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

Deuxième Position avancée
(Petite Extension, Tierce mineure.)

Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

Upper Second Position
(Short stretch, minor third.)

Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

152.

Auf allen 4 Saiten _ Sur les 4 Cordes _ On the 4 Strings

153.

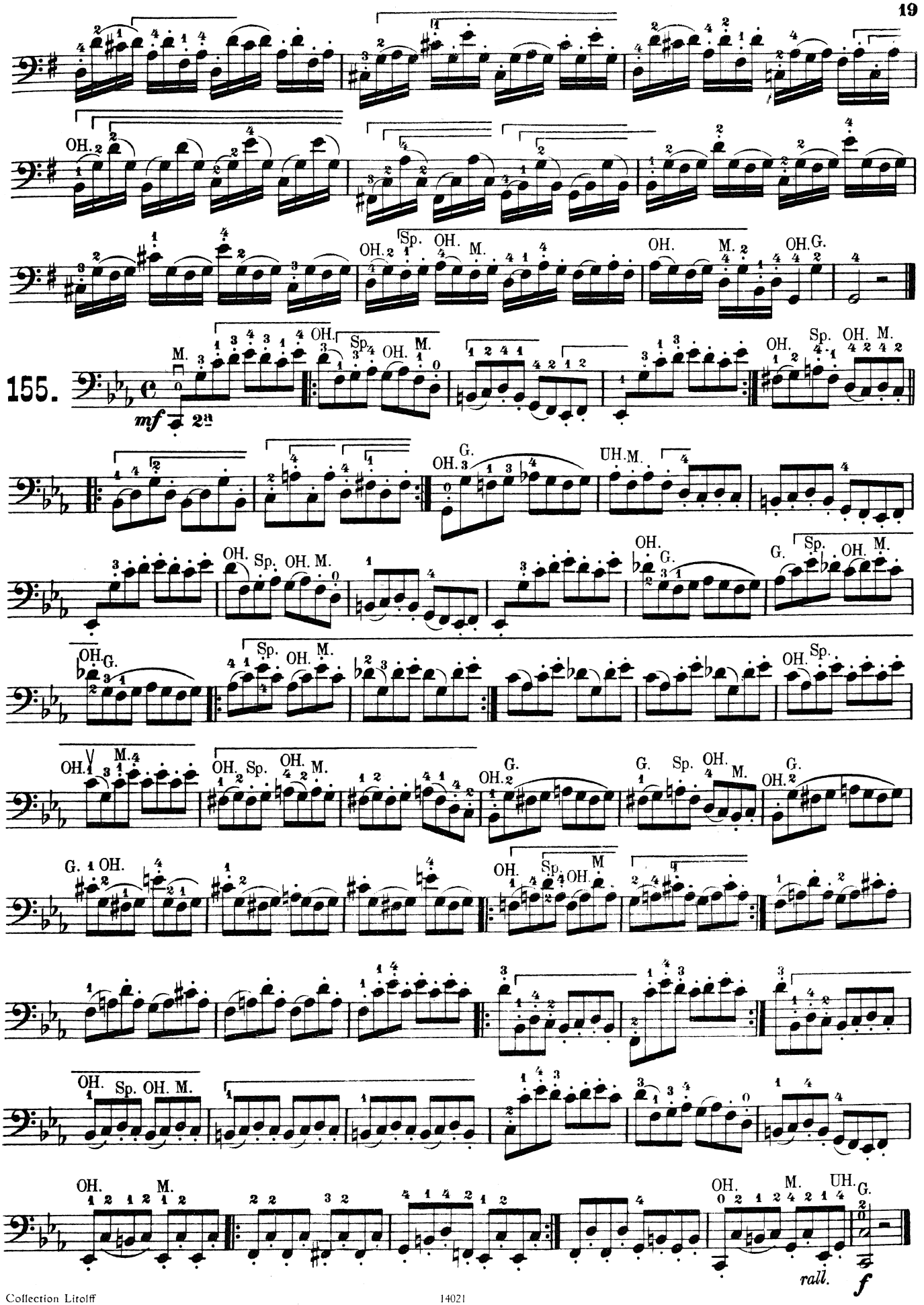
Allegretto

mf

Doppelgriffe Doubles Cordes Double Strings

154.

mf


155.
mf
2a
rall.
f

Erhöhte zweite Lage

(Grosse Spannung, grosse Terz)

Gleicht, enharmonisch, der erniedrigten dritten Lage Siehe No. 133

Deuxième Position avancée

(Grande Extension, Tierce majeure)

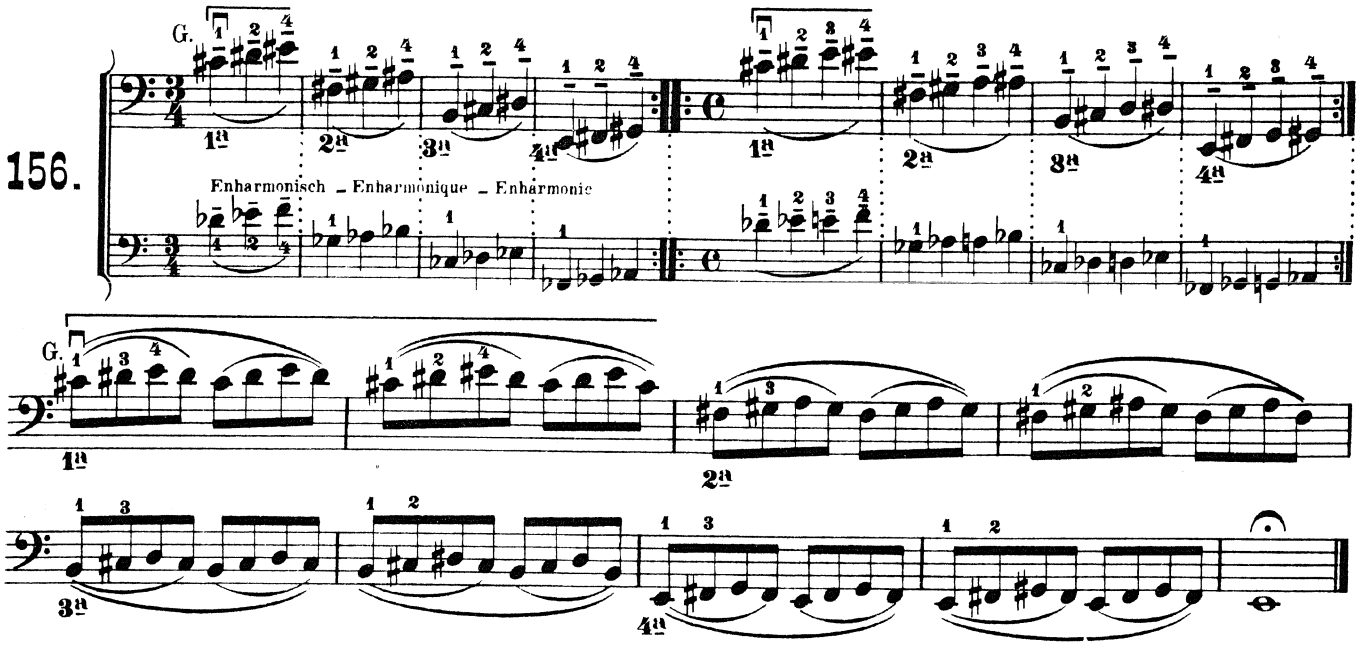
Equivaut, enharmoniquement, à la troisième Position reculée Voir No. 133

Upper Second Position

(Long stretch, major third)

Equivalent, enharmonically, to the lower third position See No. 133

156.

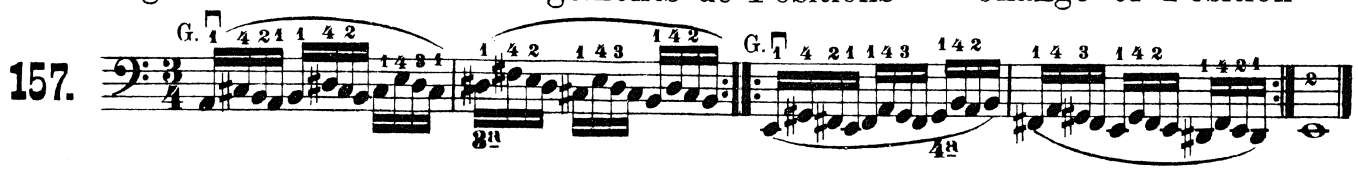


Lagen-Wechsel

Changements de Positions

Change of Position

157.



Erhöhte erste Lage

(Kleine Spannung, kleine Terz.)

Gleicht, enharmonisch, der zweiten Lage Siehe No. 144

Première Position avancée

(Petite Extension, Tierce mineure)

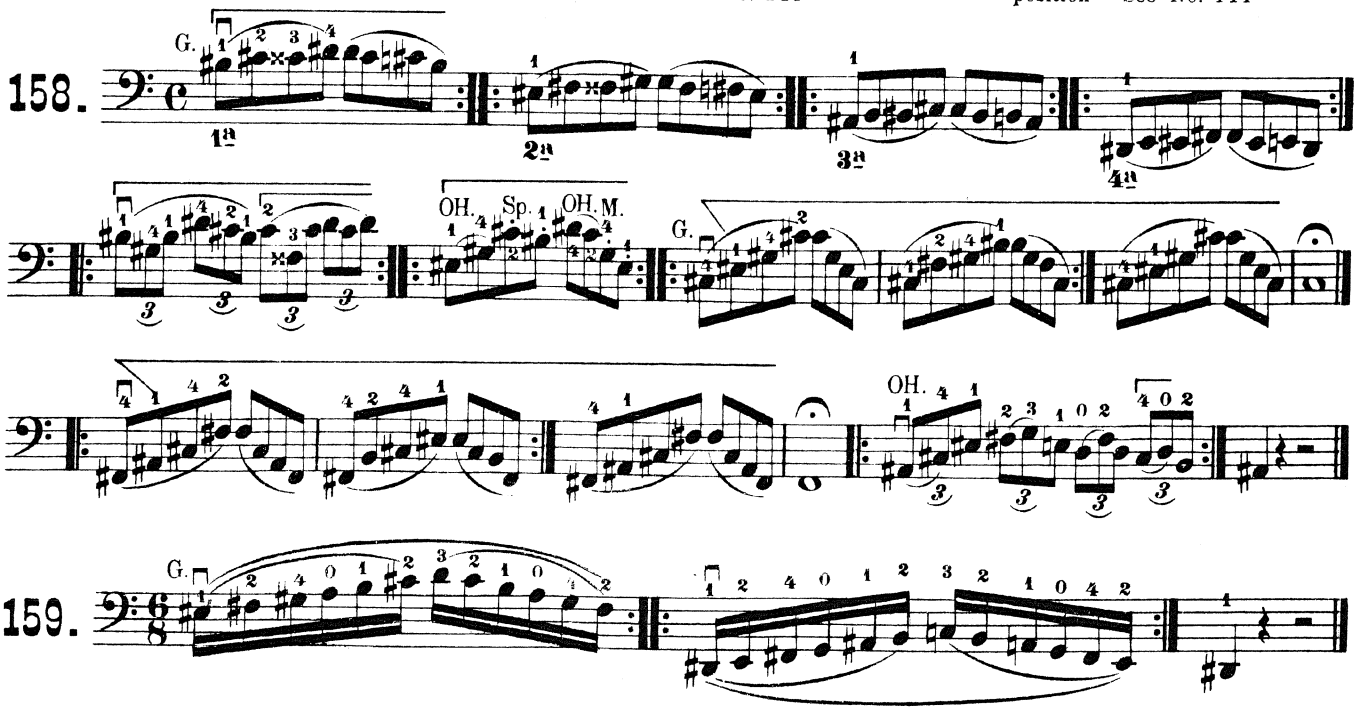
Equivaut, enharmoniquement, à la deuxième Position Voir No. 144

Upper First Position

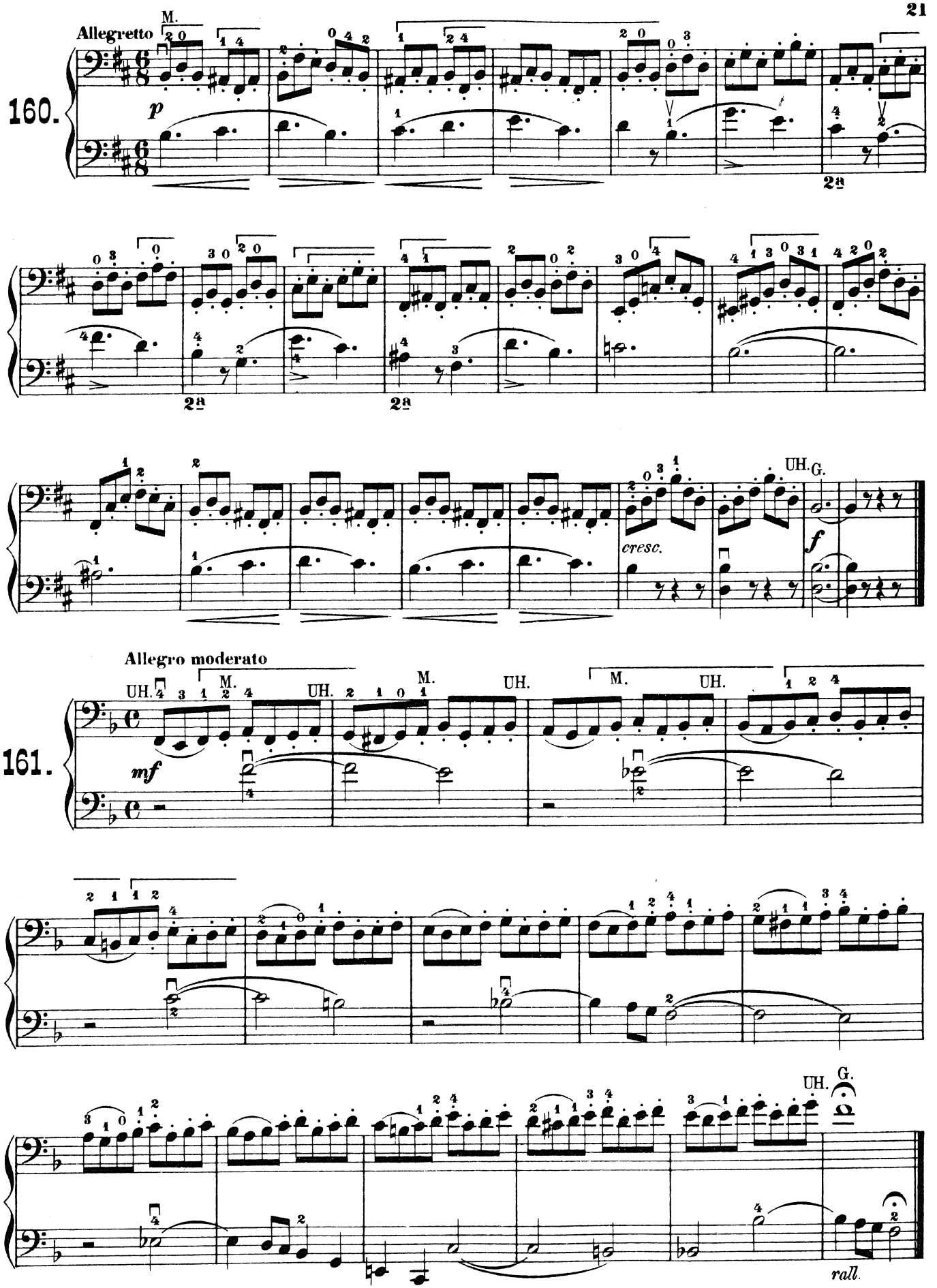
(Short stretch, minor third)

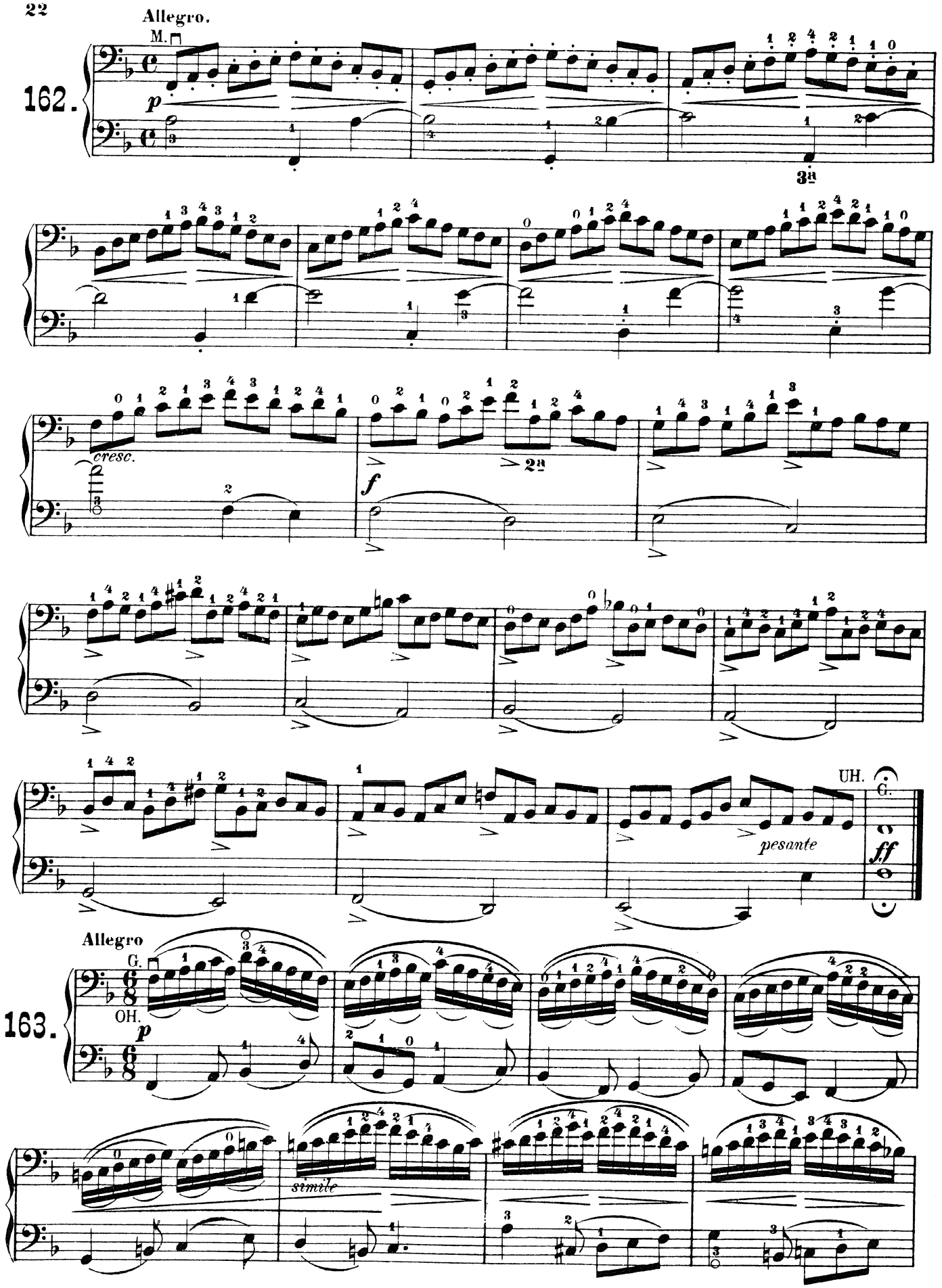
Equivalent, enharmonically, to the second position See No. 144

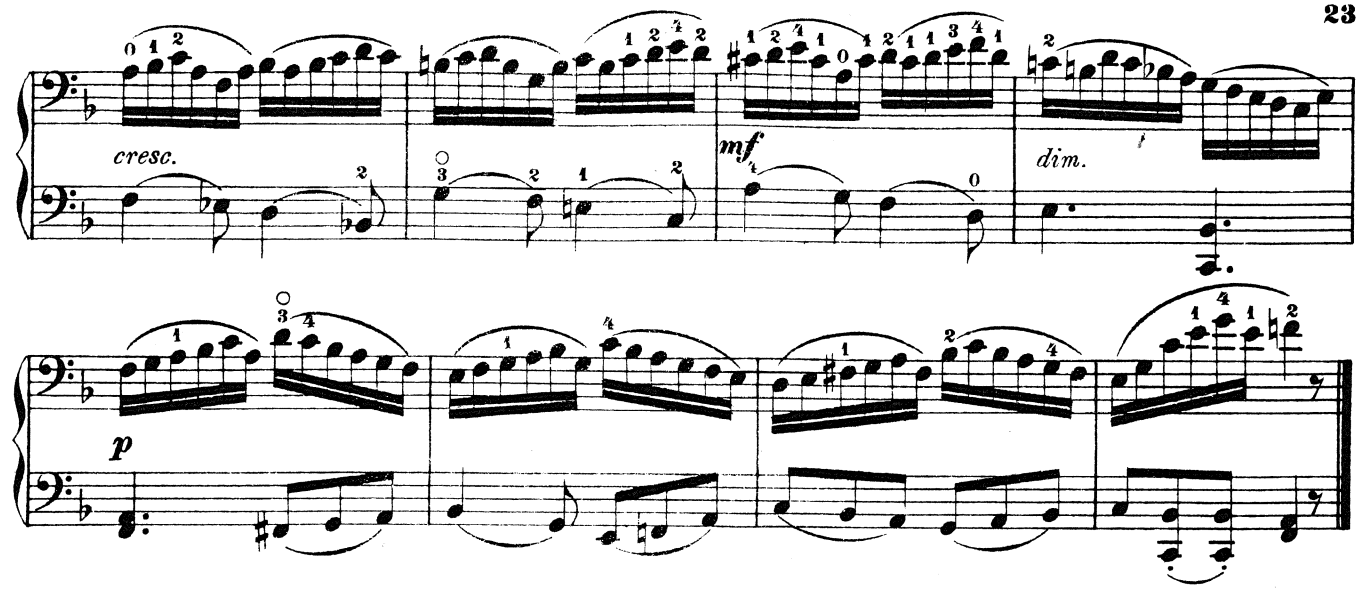
158.



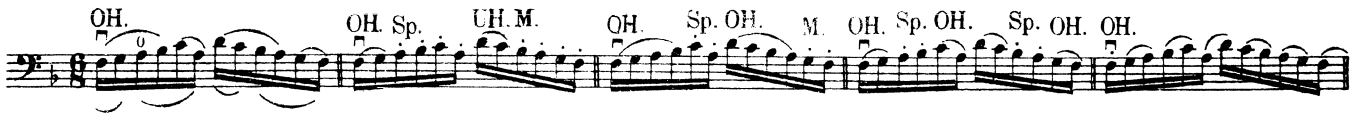
159.


Allegretto
M.
160.
p
2a
cresc.
UH.
G.
f
Allegro moderato
UH.
M.
161.
mf
rall.


Allegro.
M.
162.
p
3a
cresc.
2a
f
UH.
G.
pesante
ff
Allegro
G.
OH.
163.
p
simile



Stricharten – Coups d'archet – Bowings

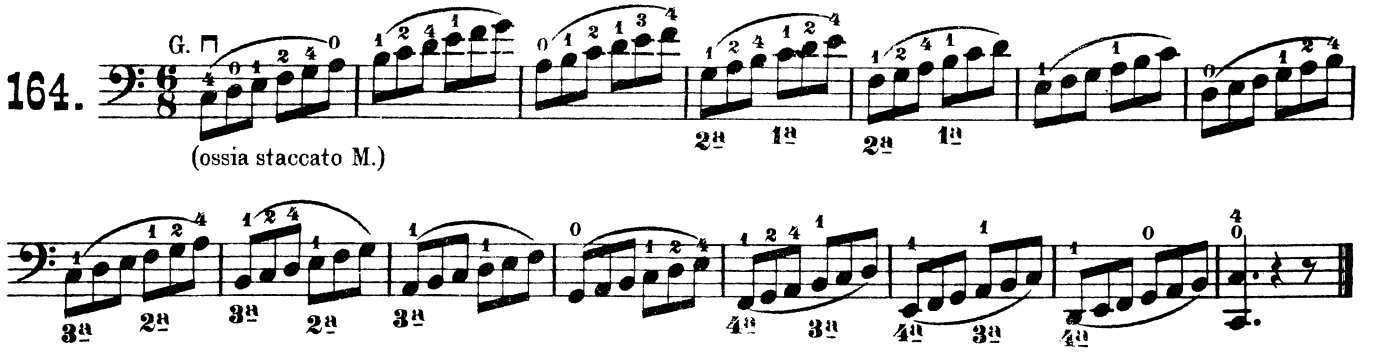


Lagen-Wechsel
auf mehreren Saiten

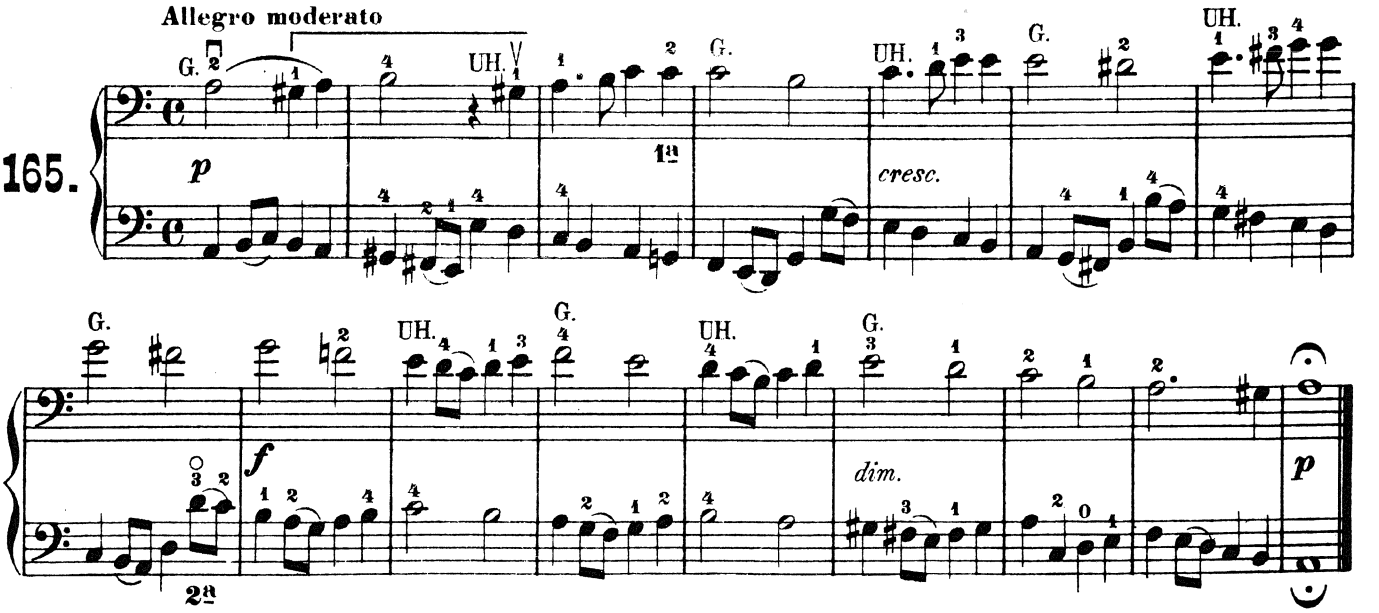
Changements de Positions
sur plusieurs Cordes

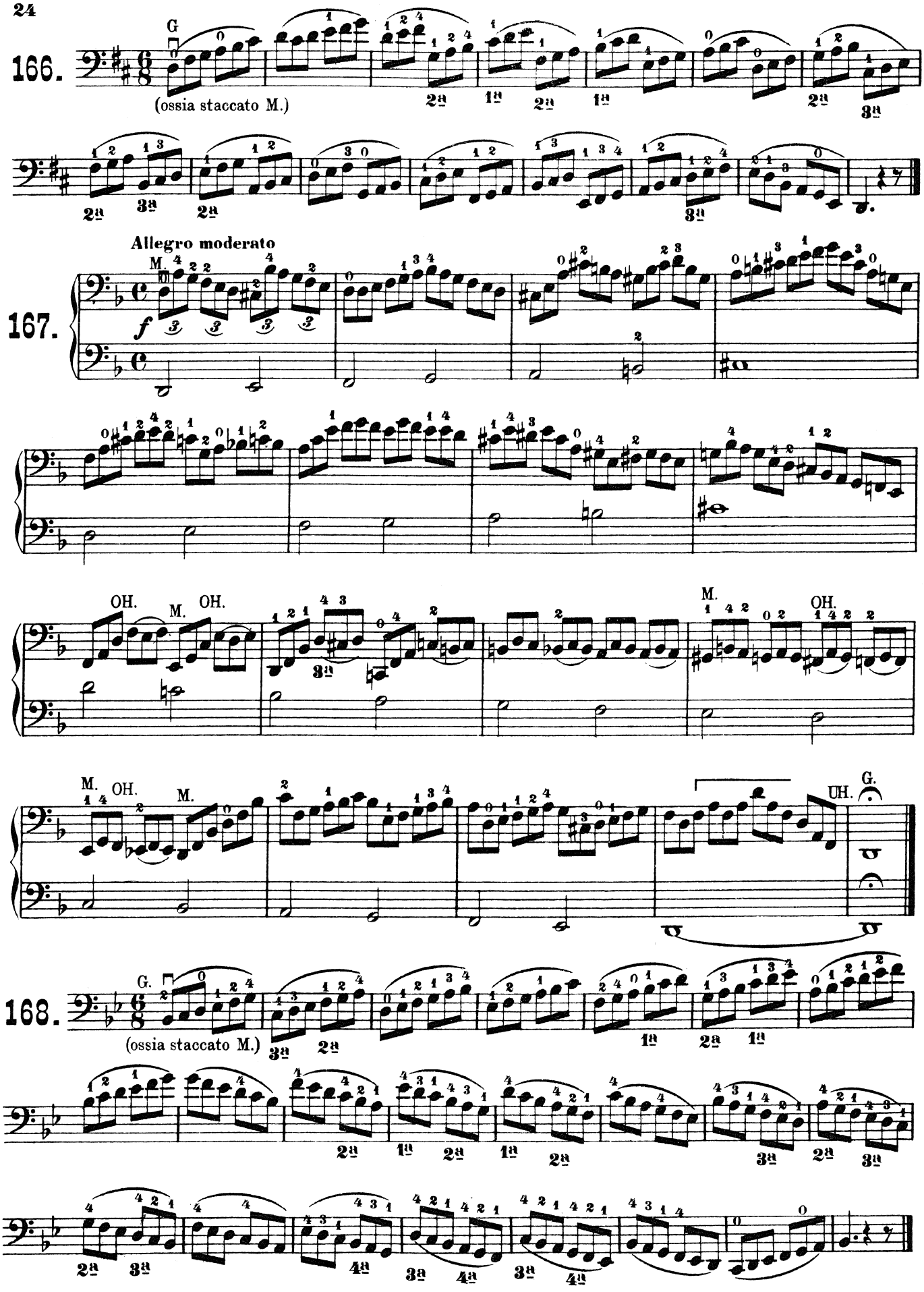
Change of Position
on various Strings

164.



165.

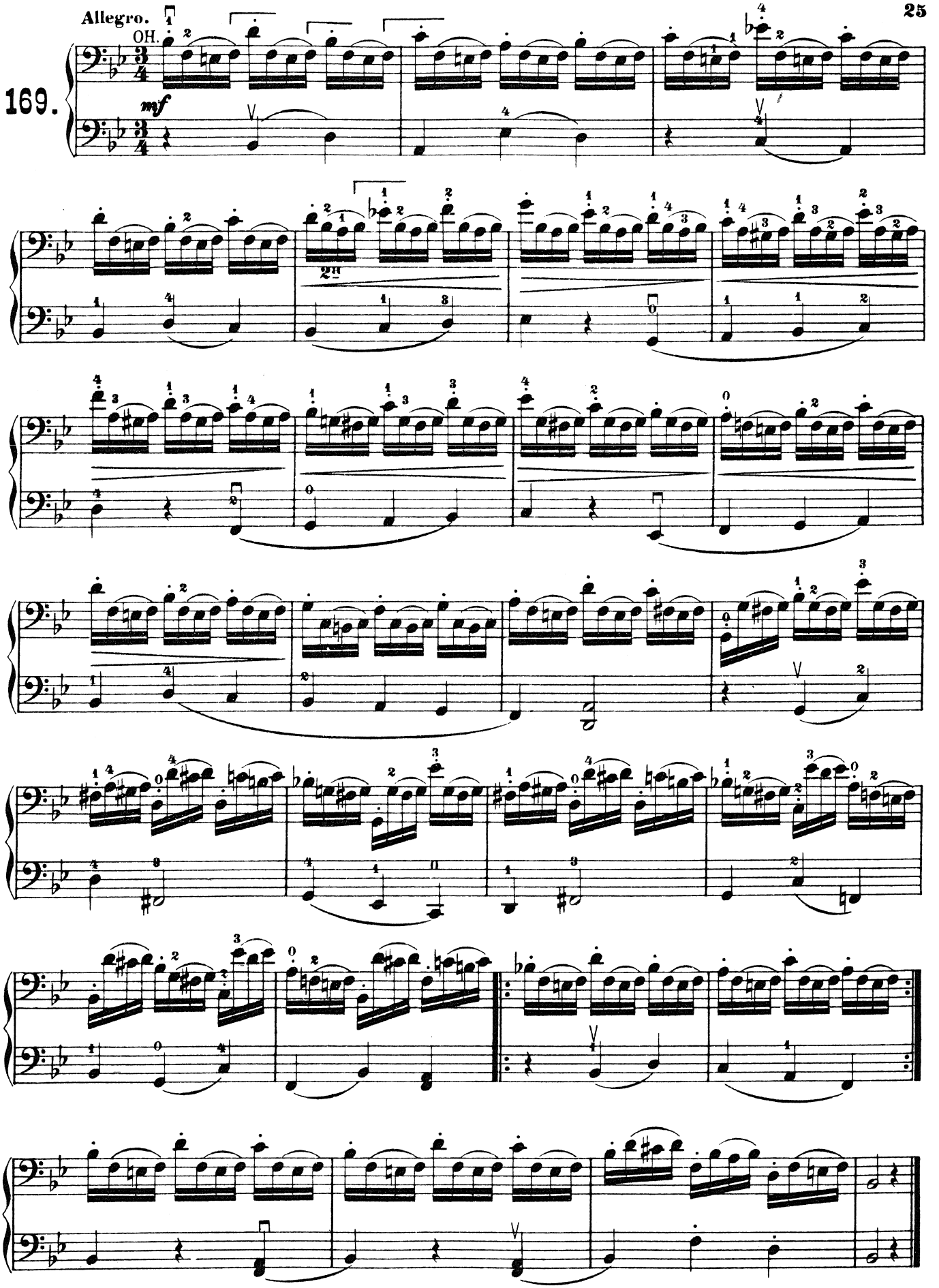


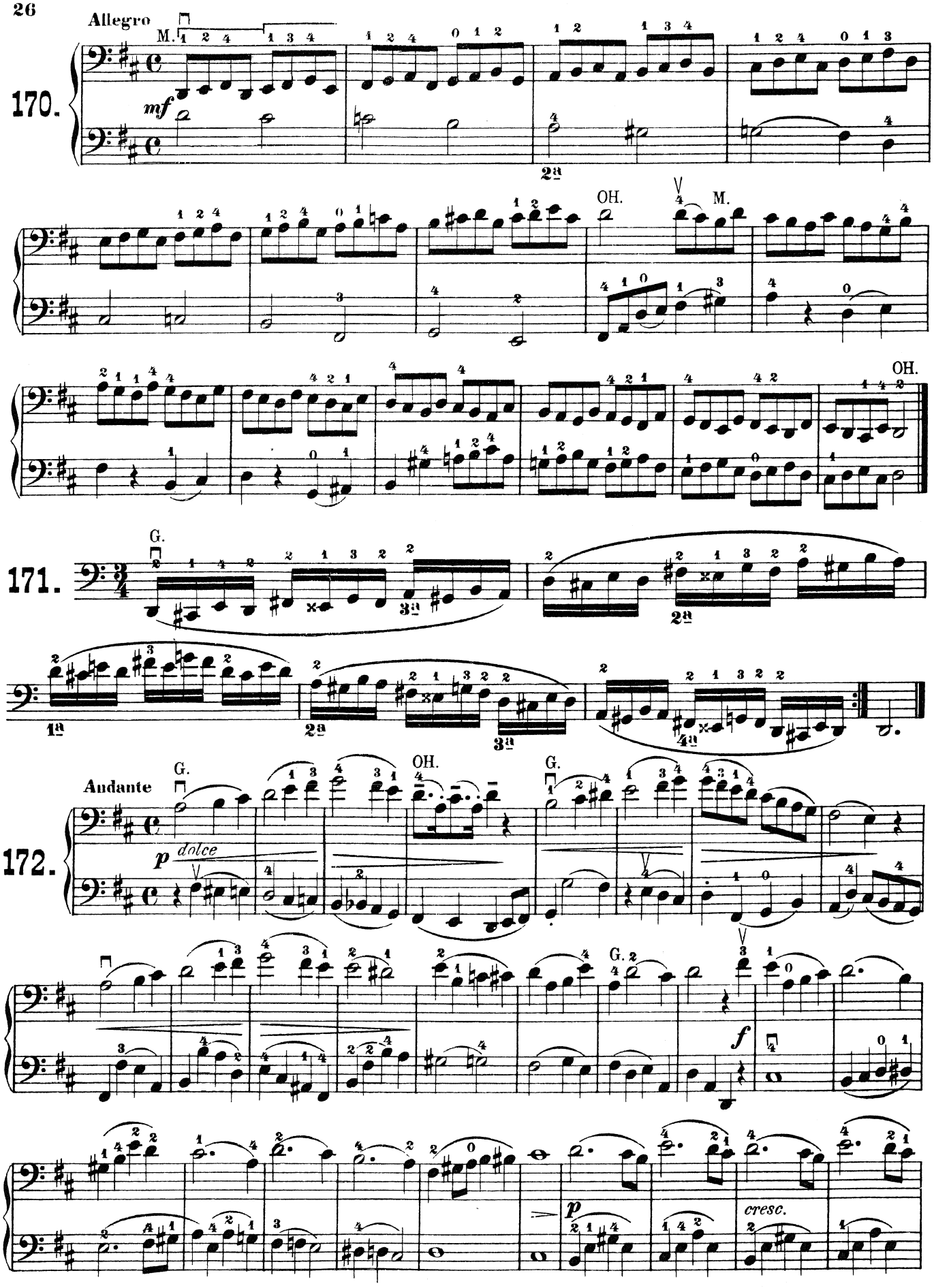


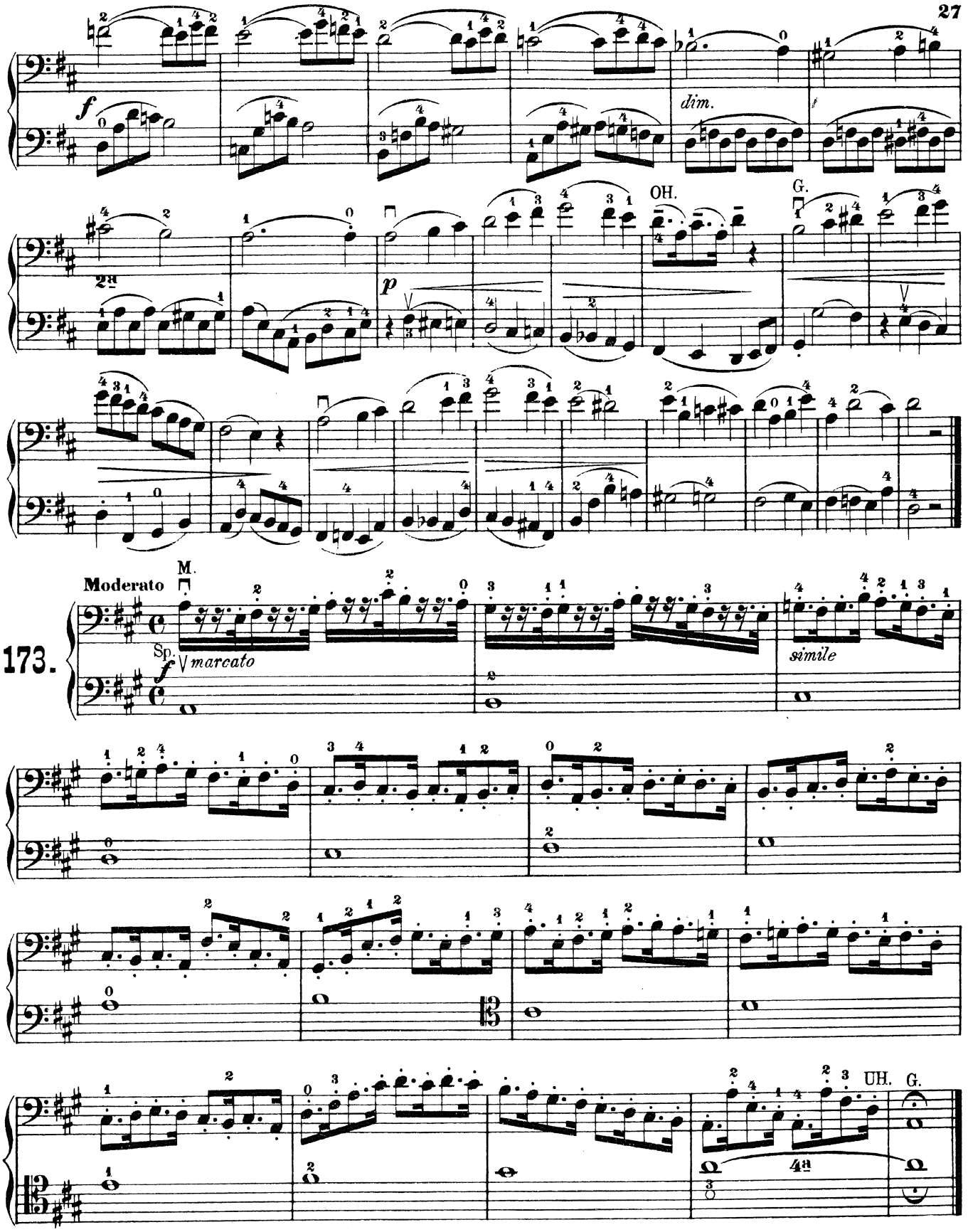
Collection Litolff

Allegro.

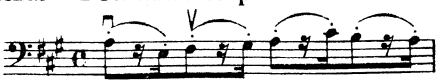
169.



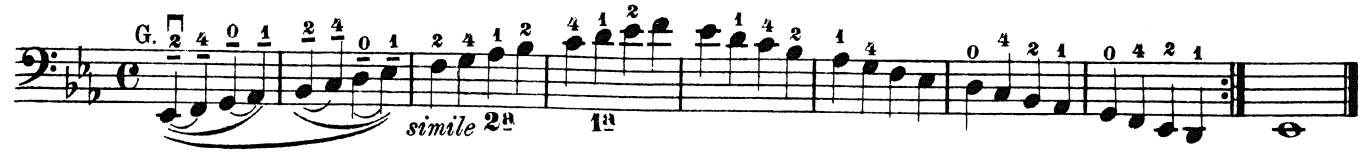

Allegro
M.
mf
170.
OH.
M.
OH.
171.
G.
172.
Andante
G.
OH.
G.
dolce
G.
f
p
cresc.



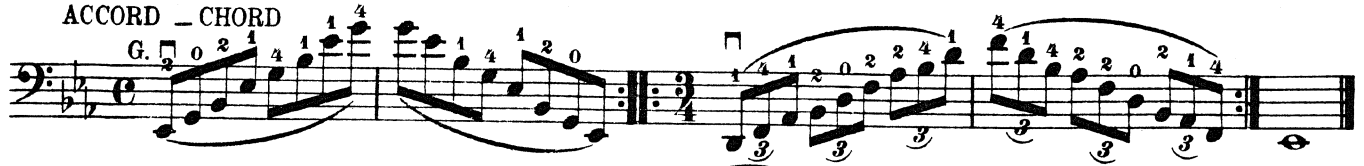
Andere Strichart _ Un autre coup d'archet _ An other bowing



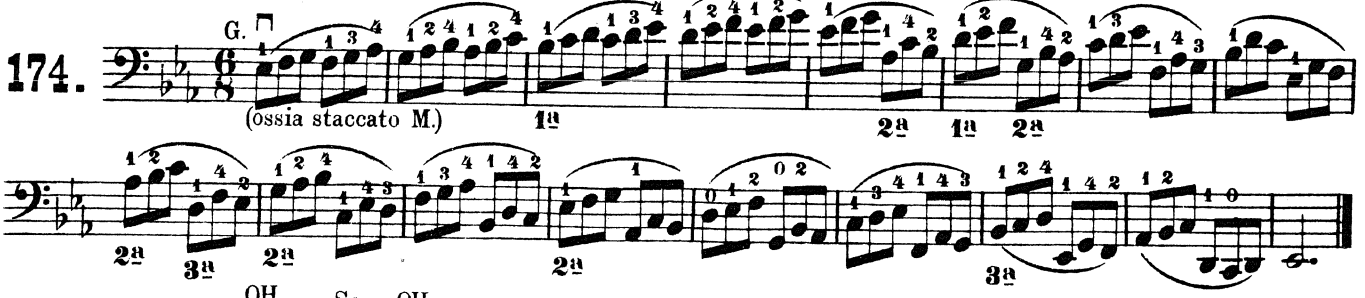
Es dur Tonleiter — Gamme de Mi bémol majeur — Scale of E flat major



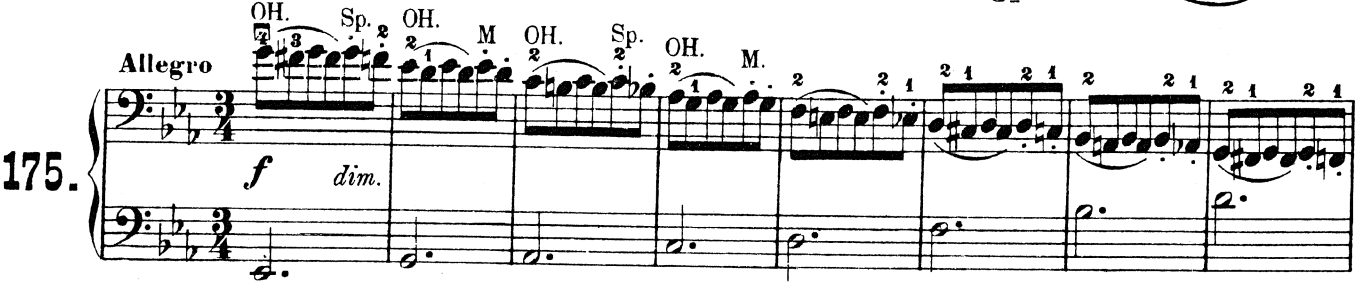
ACCORD – CHORD

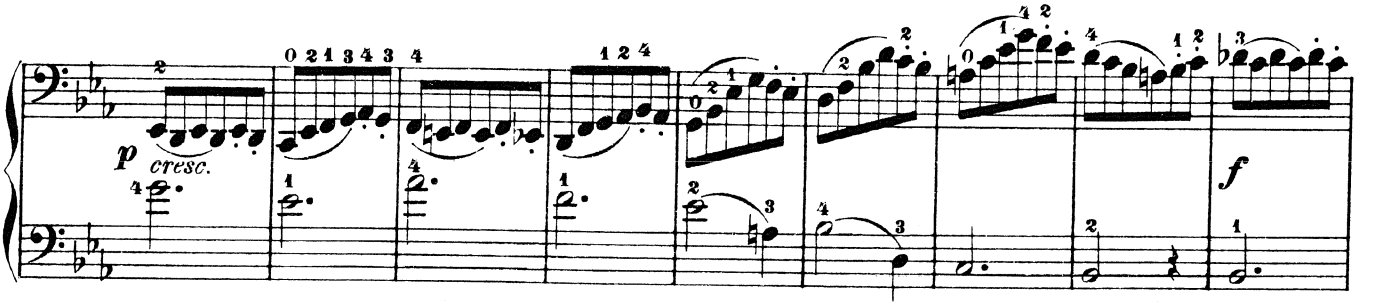


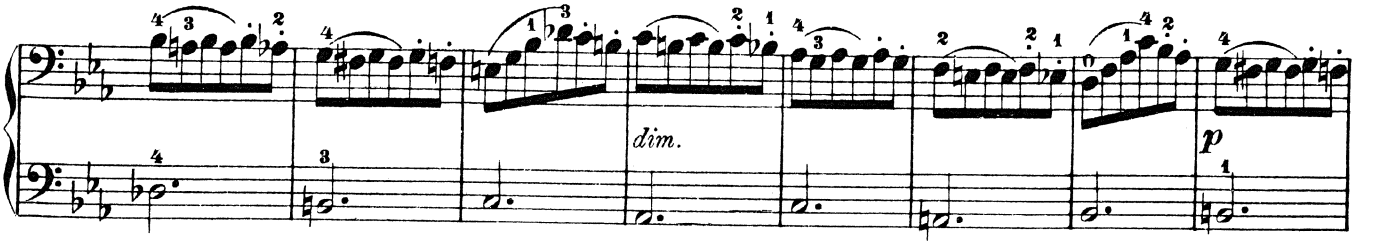
174.

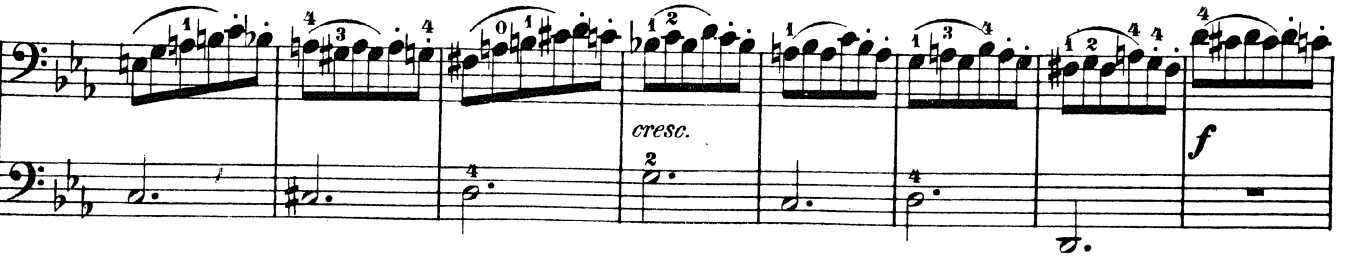


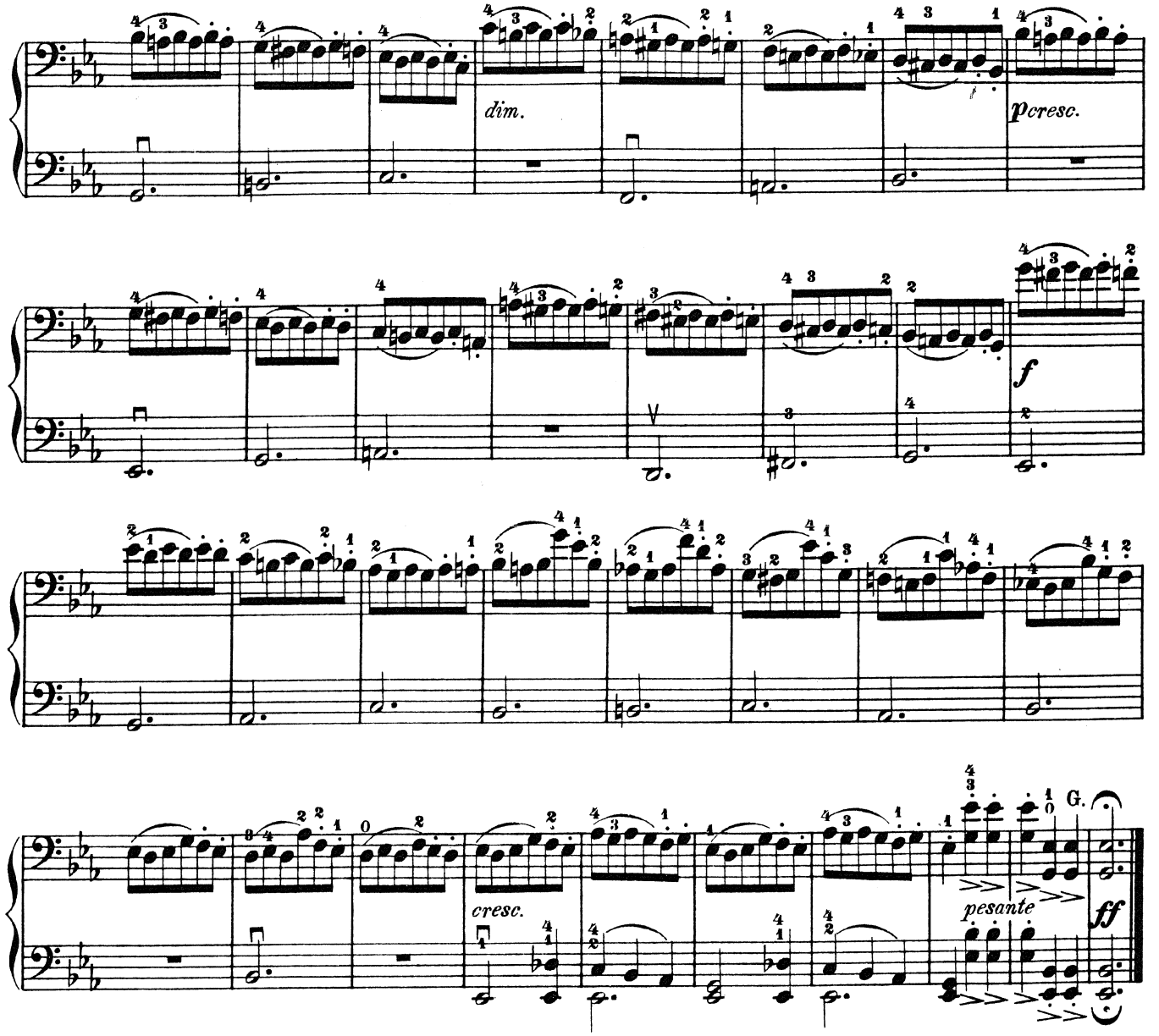
175. Allegro



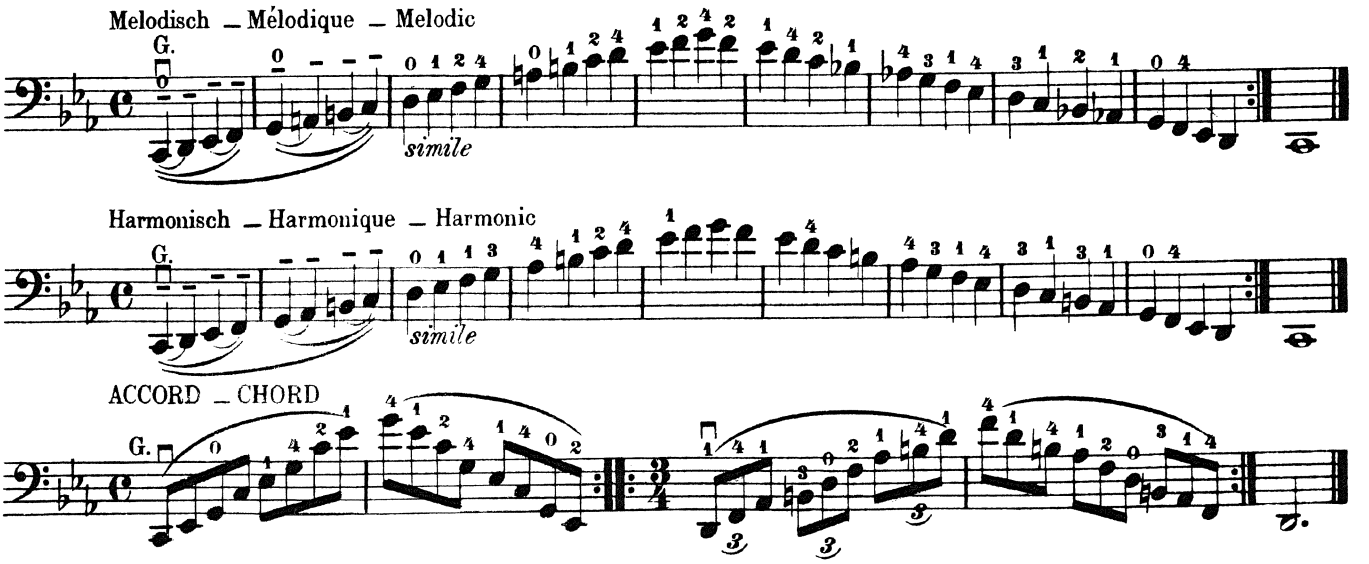








C moll Tonleiter — Gamme d'Ut mineur — Scale of C minor



176.

Allegro

OH.

f risoluto

simile

2a

E moll Tonleiter — Gamme de Mi mineur — Scale of E minor

Melodisch – Mélodique – Melodic

G.

simile

2a

1a

ACCORD – CHORD

G.

3a 2a

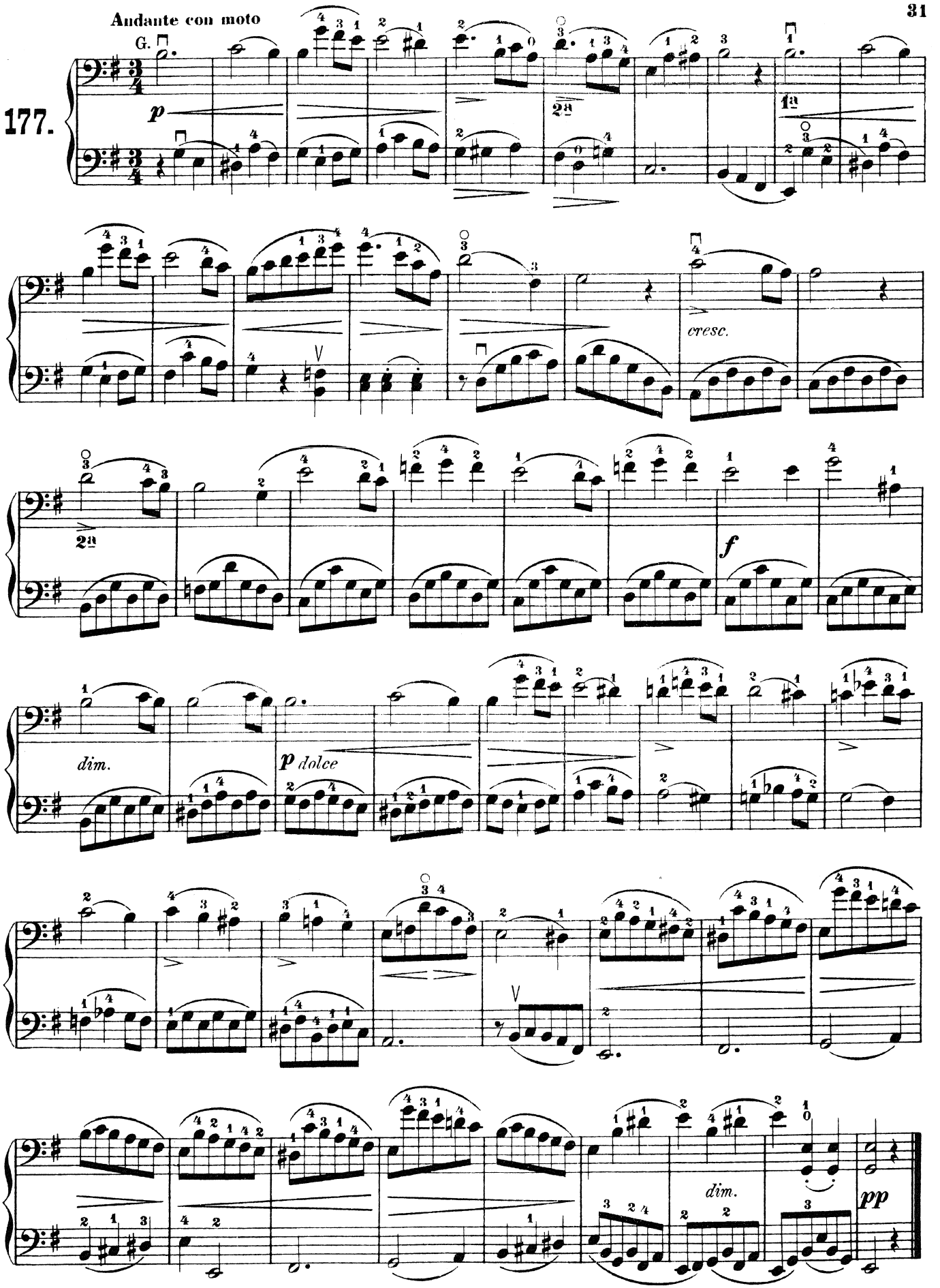
2a 3a

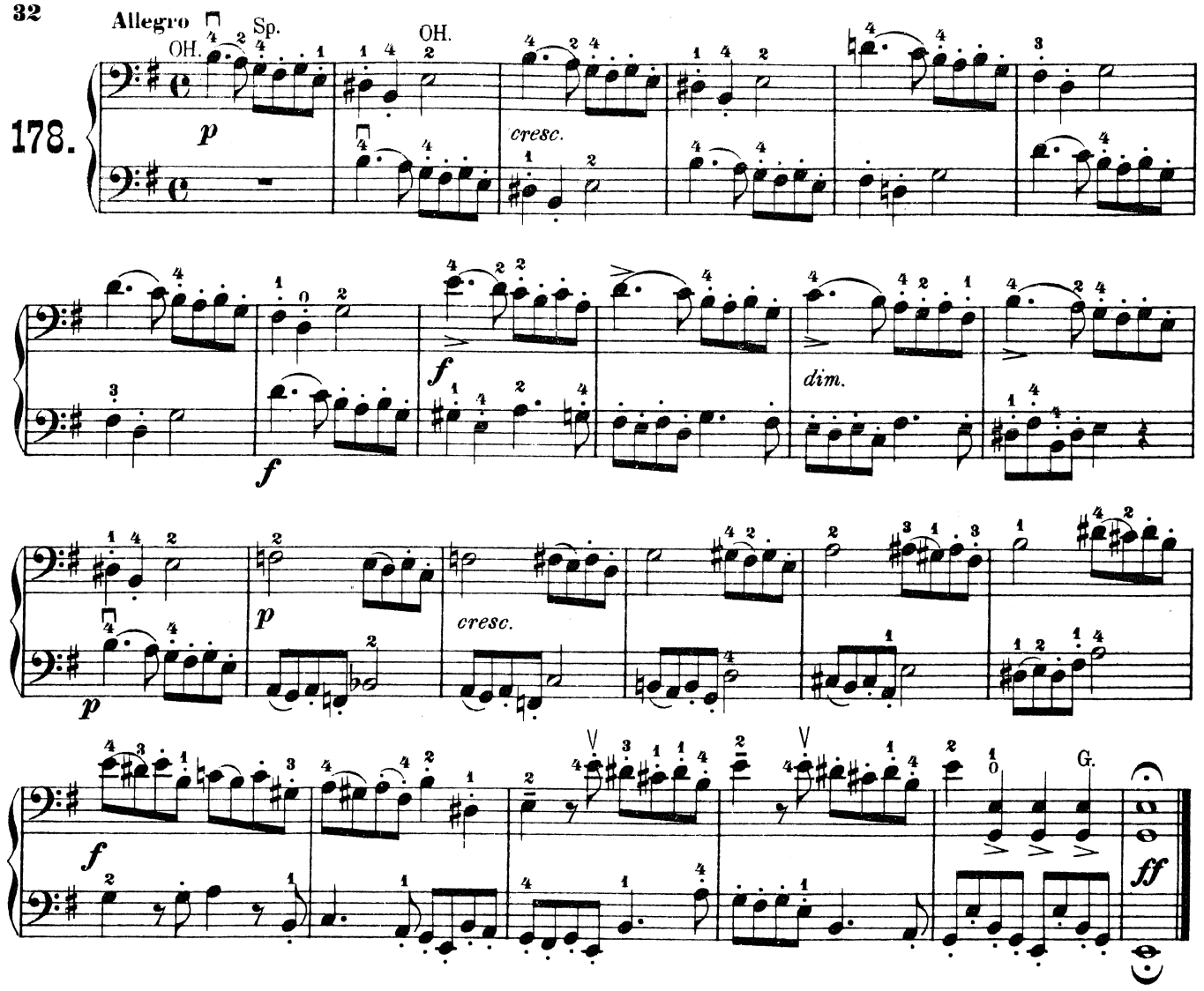
3a 2a

Andante con moto

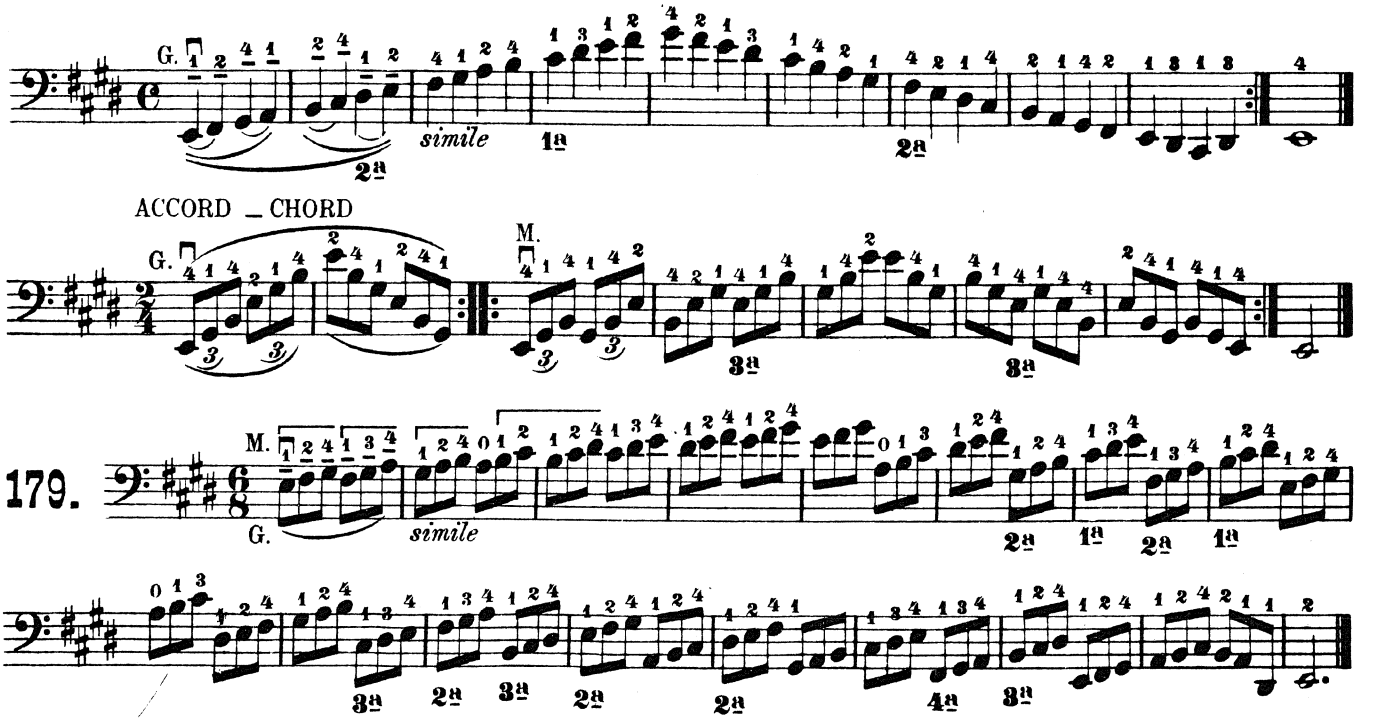
G.

177.

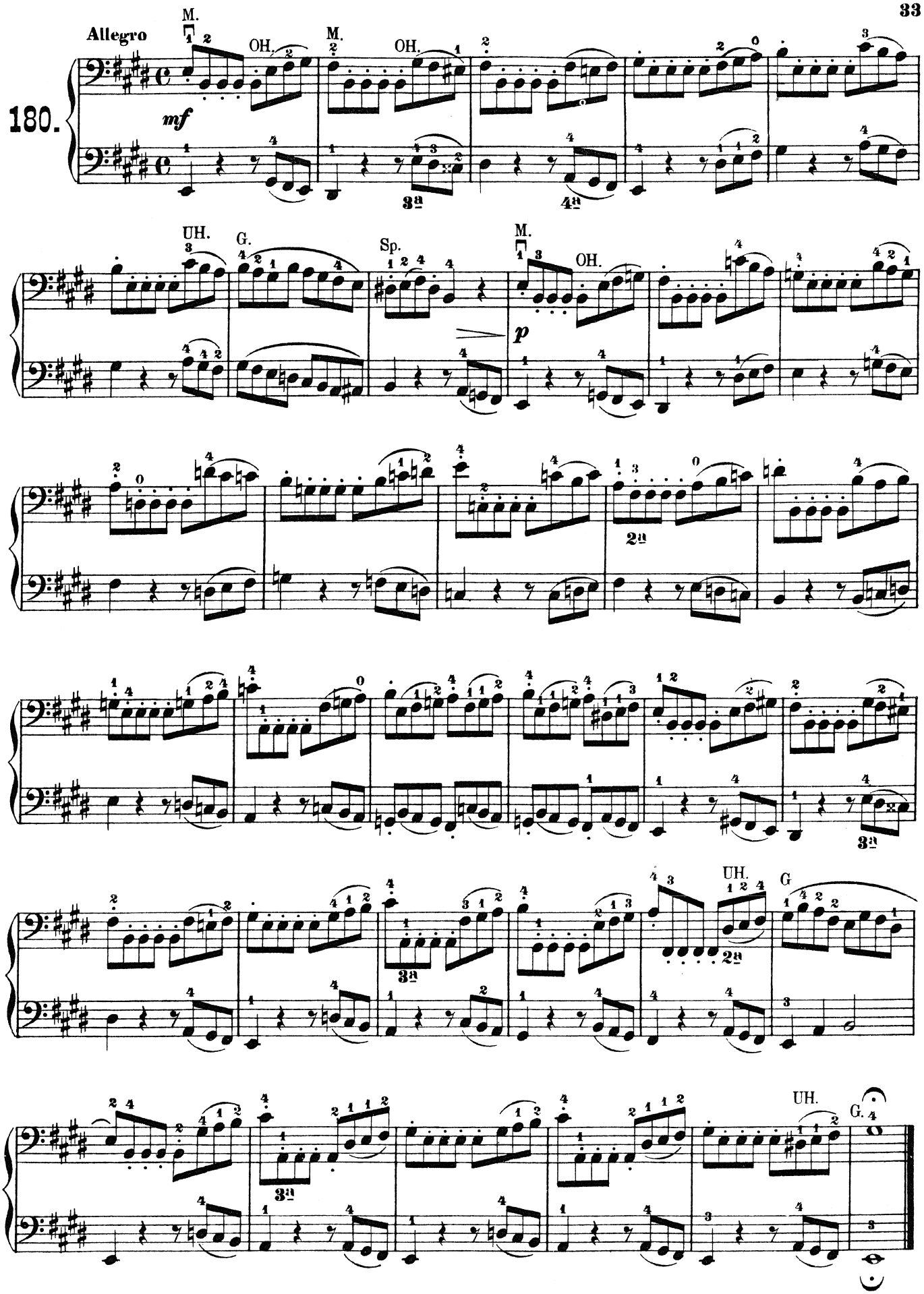




E dur Tonleiter — Gamme de Mi majeur — Scale of E major



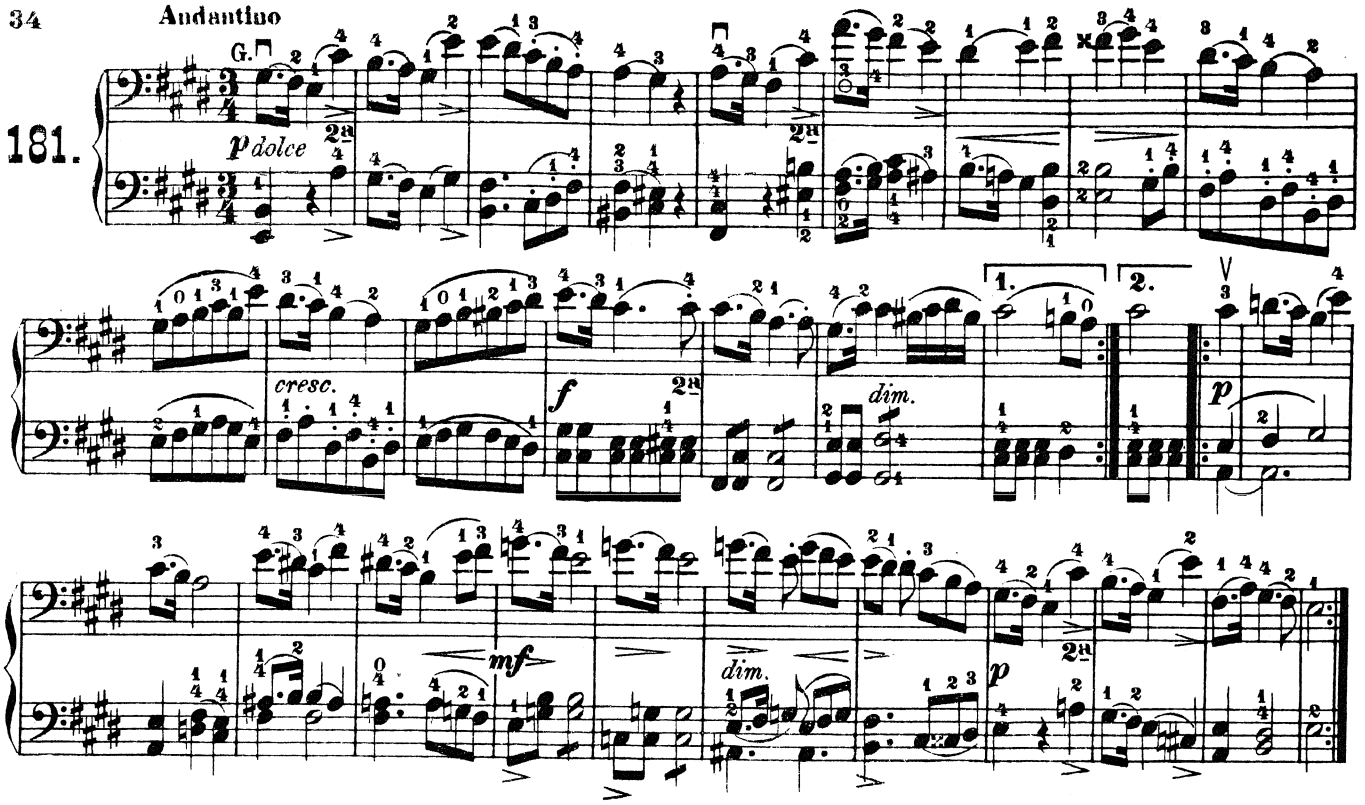
Collection Litolff



Collection Litolff

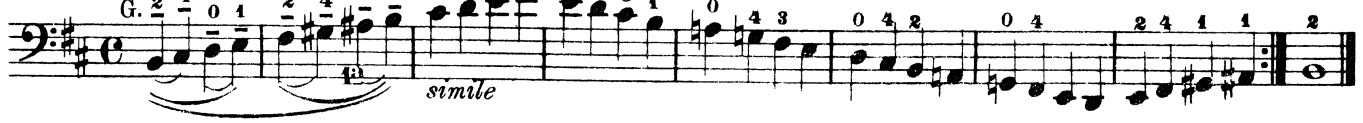
Andantino

181.

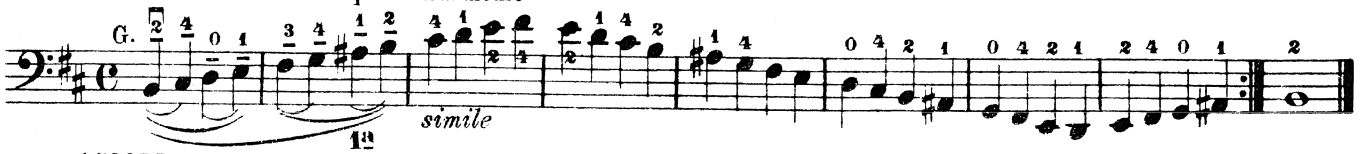


H moll Tonleiter — Gamme de Si mineur — Scale of B minor

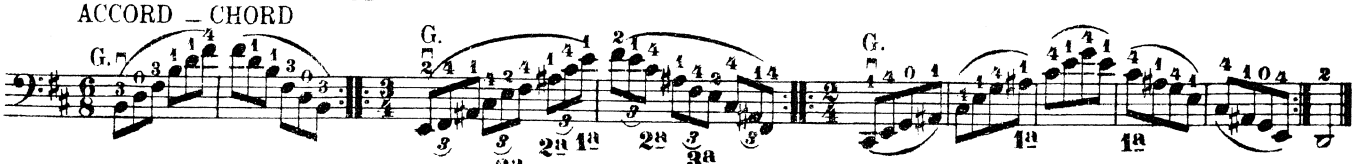
Melodisch – Mélodique – Melodic



Harmonisch – Harmonique – Harmonic

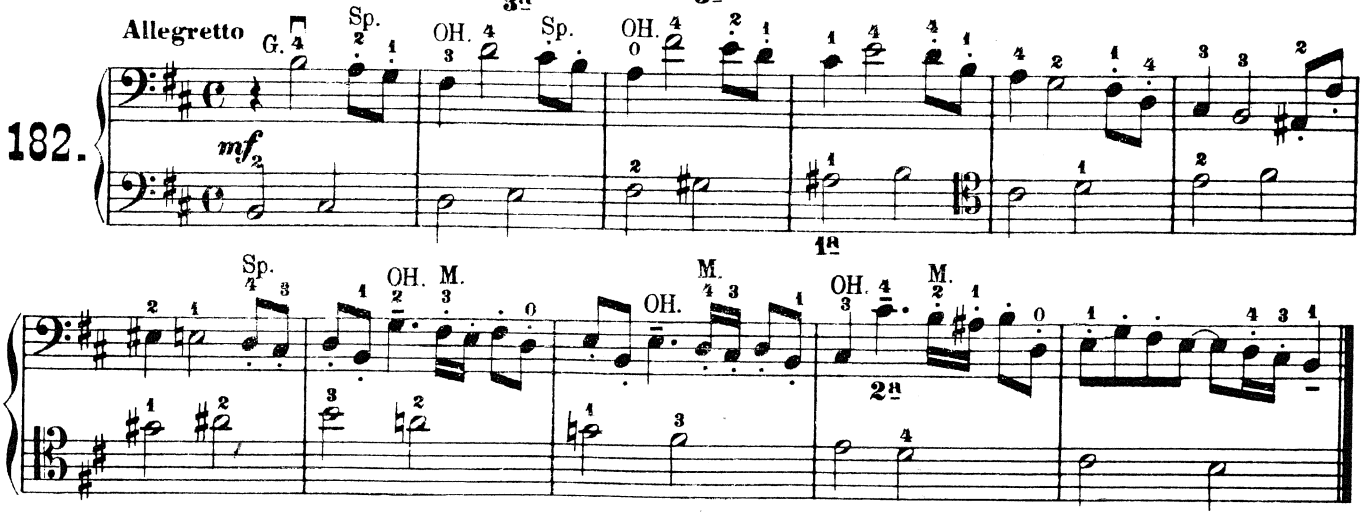


ACCORD – CHORD

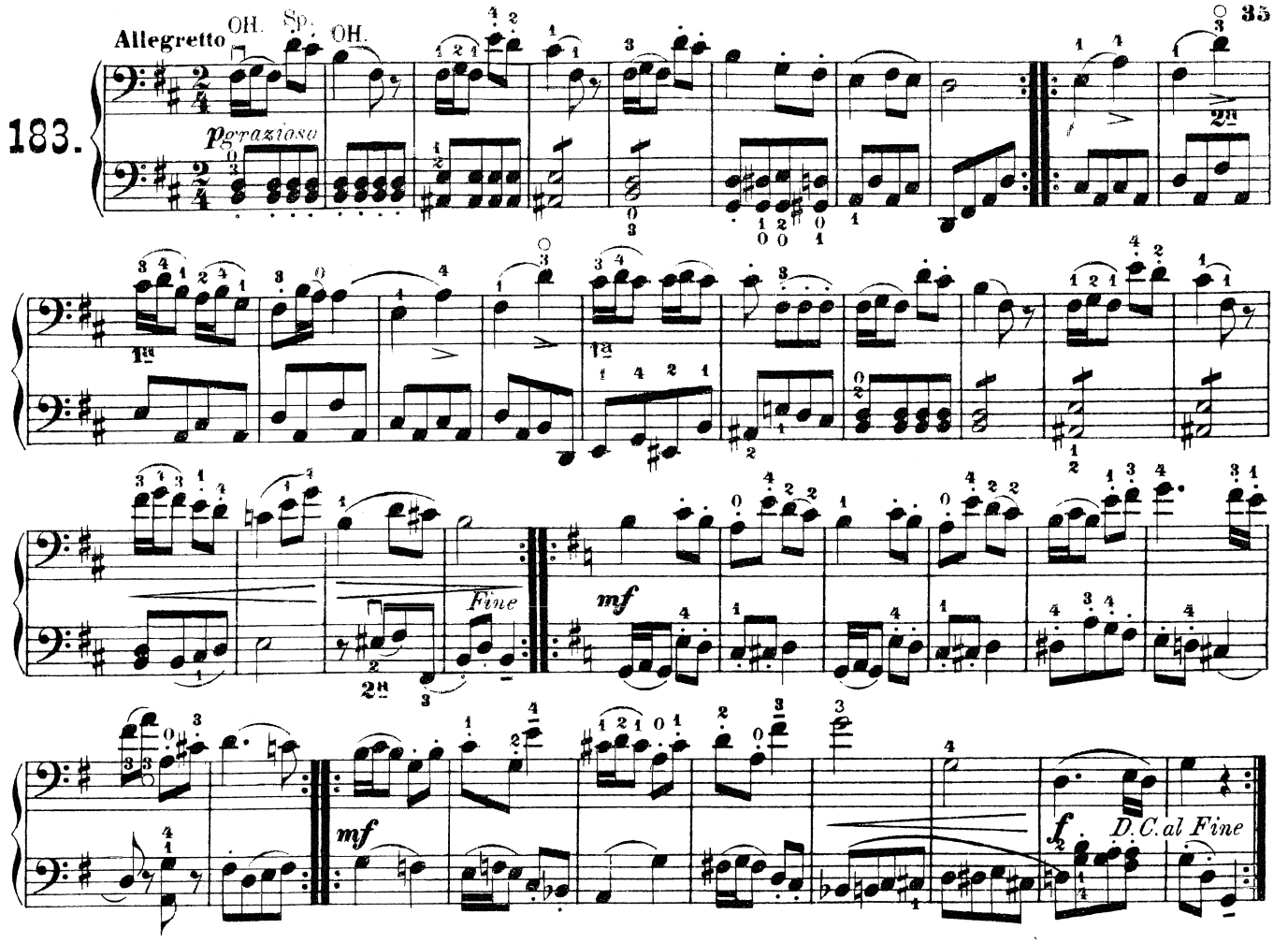


Allegretto

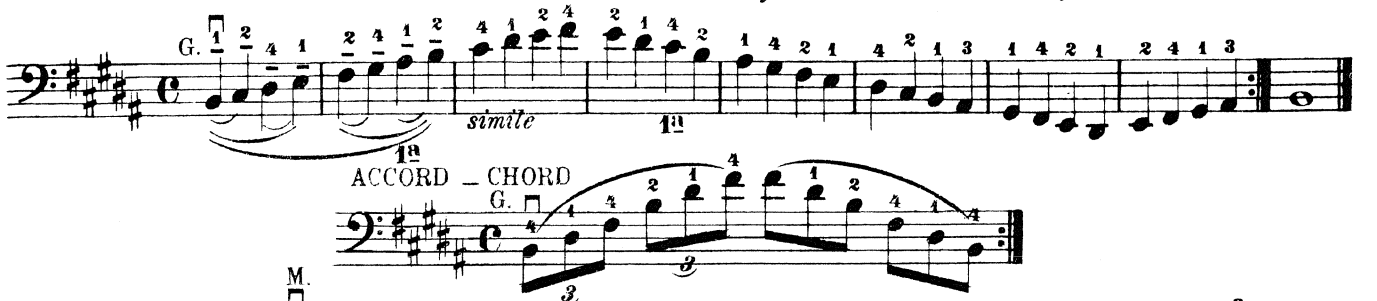
182.

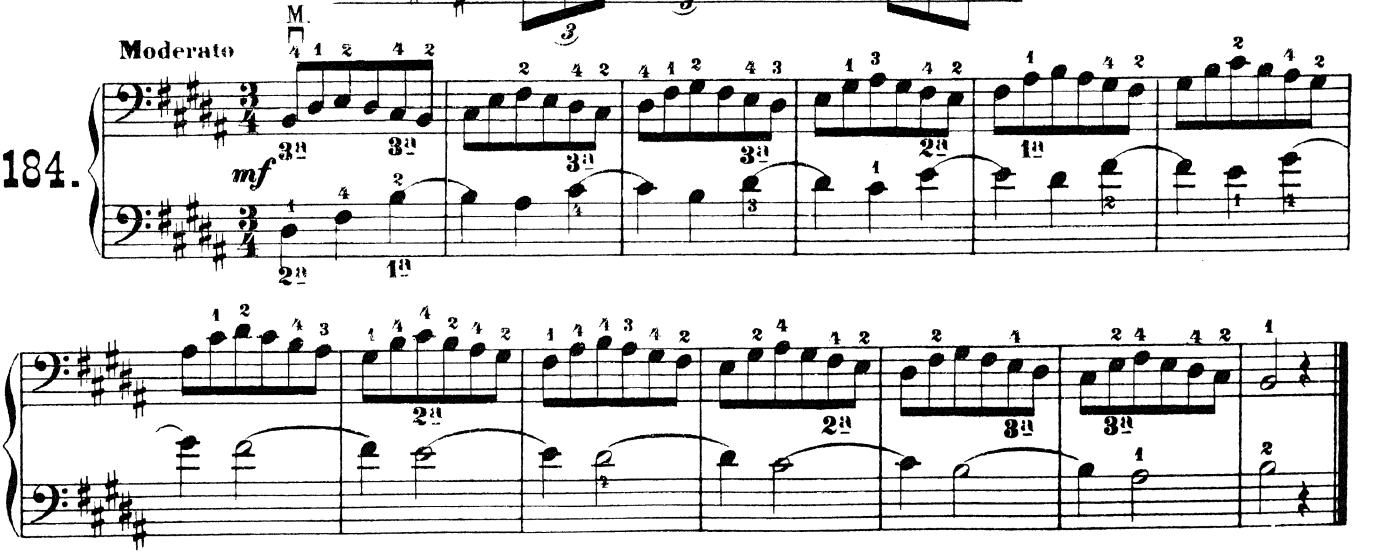


Collection Litolff



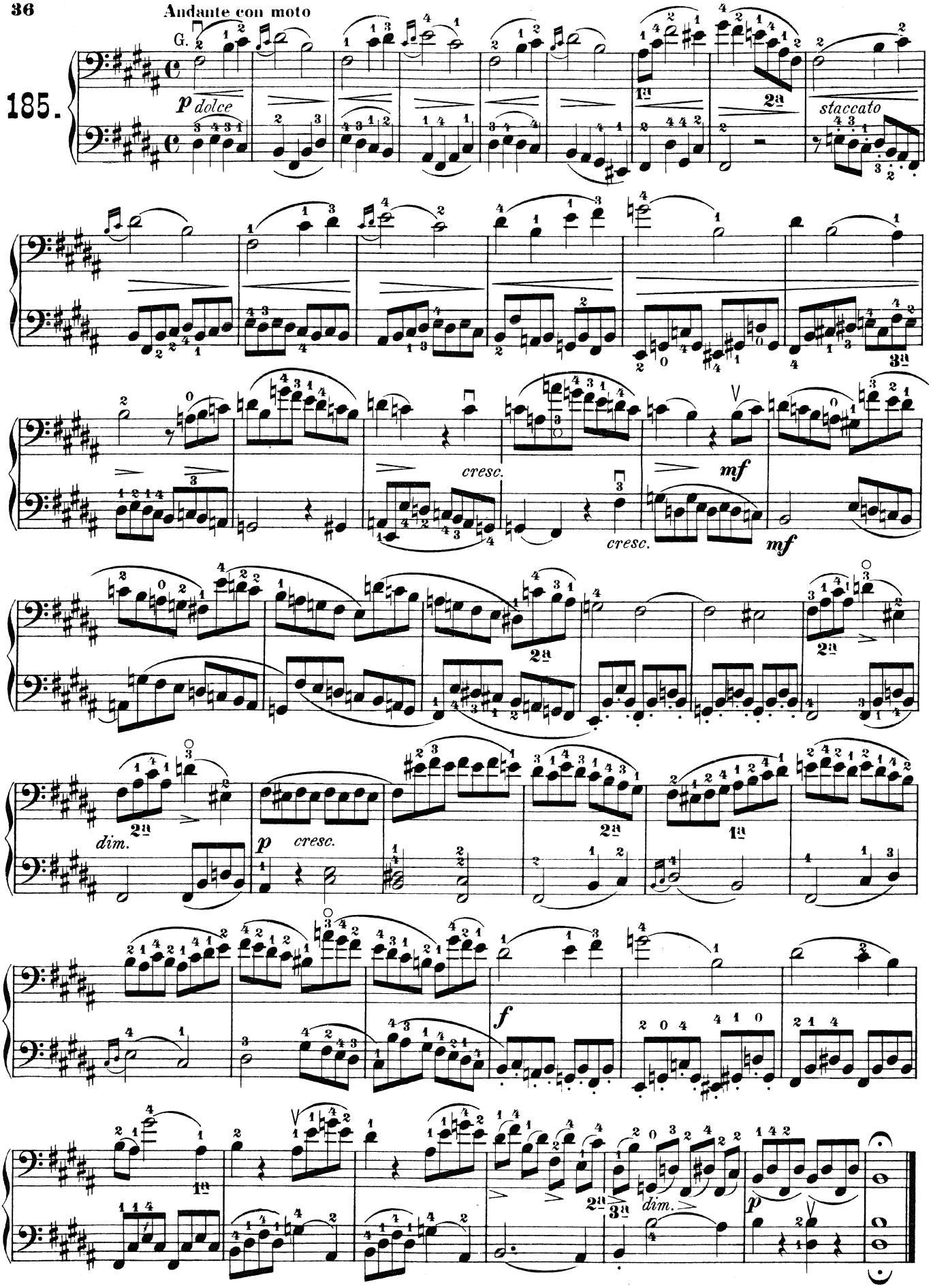
H dur Tonleiter — Gamme de Si majeur — Scale of B major





185.

Andante con moto



Fünfte Lage

(Kleine Spannung, kleine Terz)

Gleicht, enharmonisch, der erhöhten vierten Lage Siehe No. 125

Cinquième Position

(Petite Extension, Tierce mineure)

Equivaut, enharmoniquement, à la quatrième Position avancée Voir No. 125

Fifth Position

(Short stretch, minor third)

Equivalent, enharmonically, to the upper fourth position See No. 125

186.

Enharmonisch – Enharmonique – Enharmonic

simile

As dur Tonleiter — Gamme de La bémol majeur — Scale of A flat major

ACCORD – CHORD

187.

Moderato

pdolce

cresc.

mf

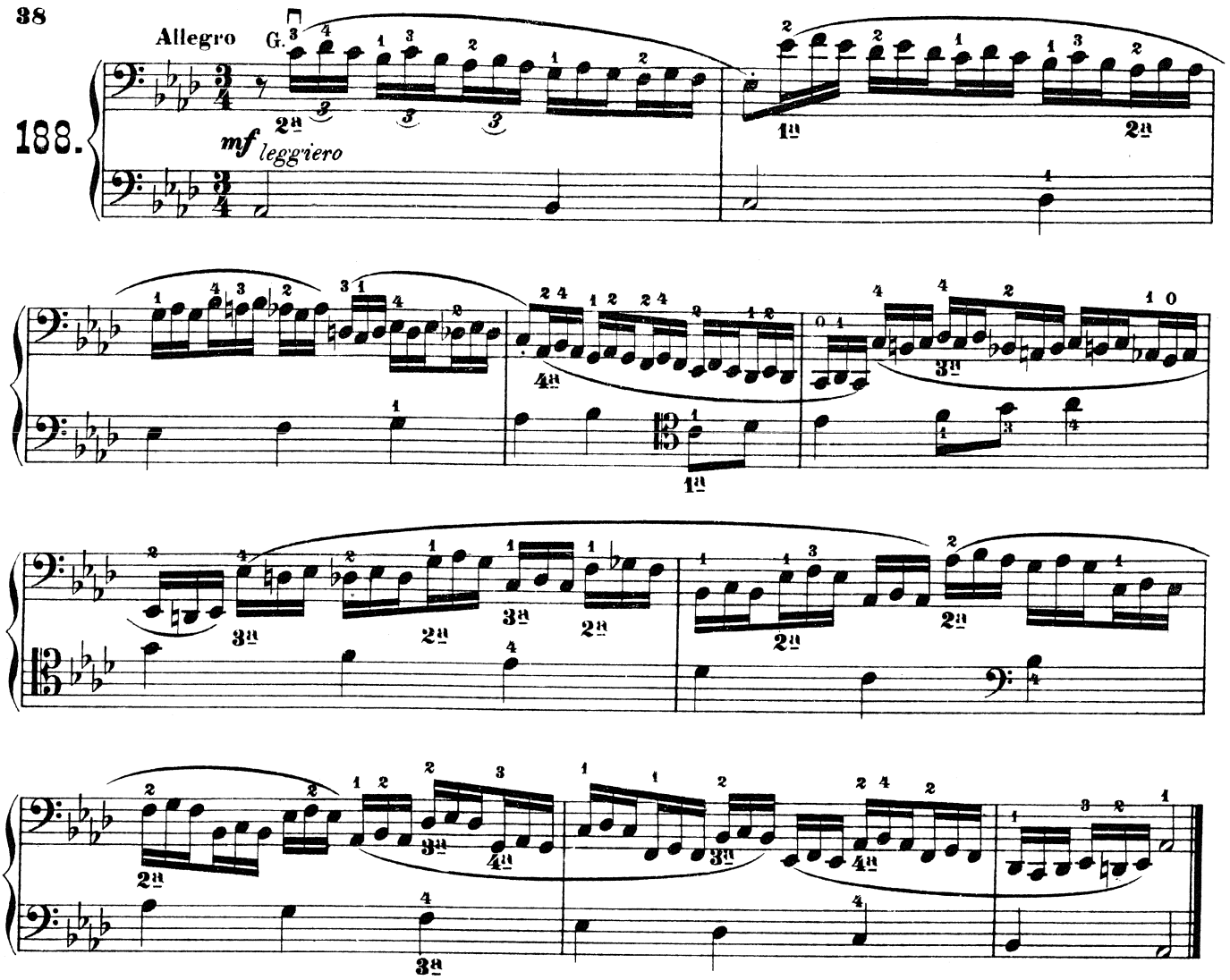
p

mf

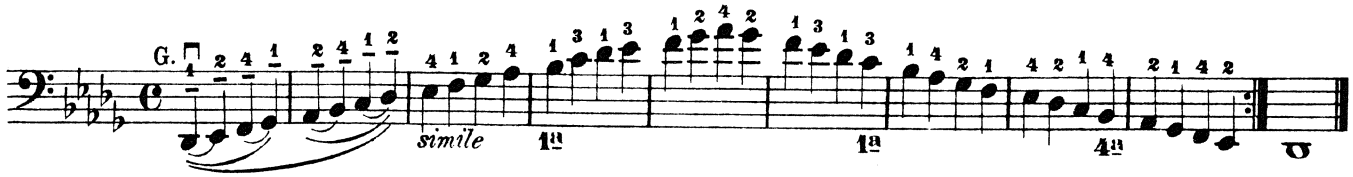
1.

2.

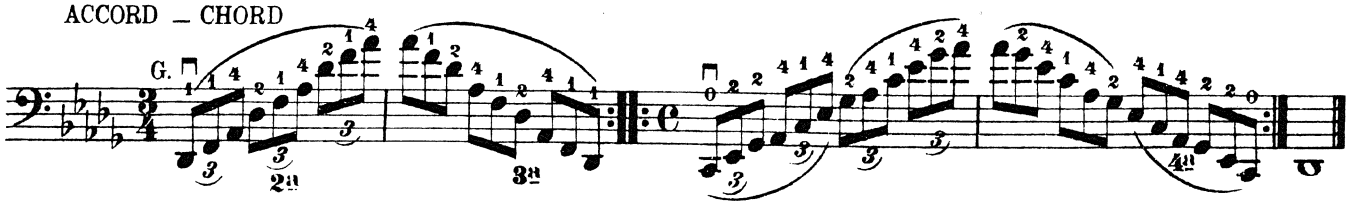
p

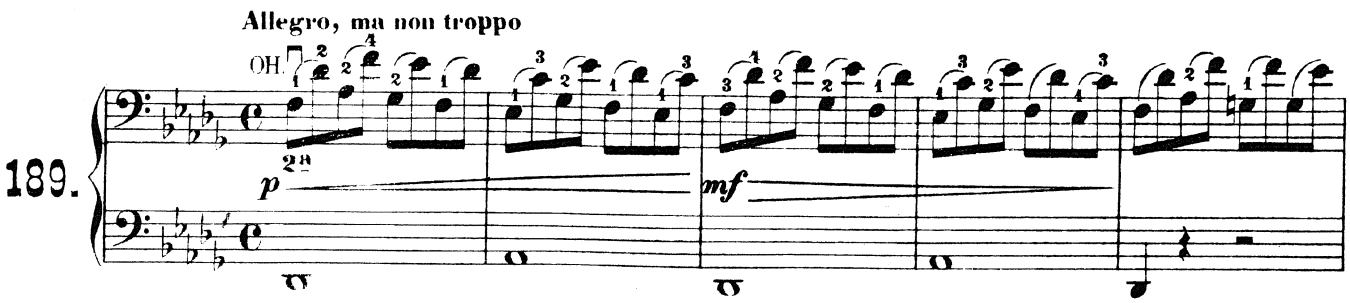


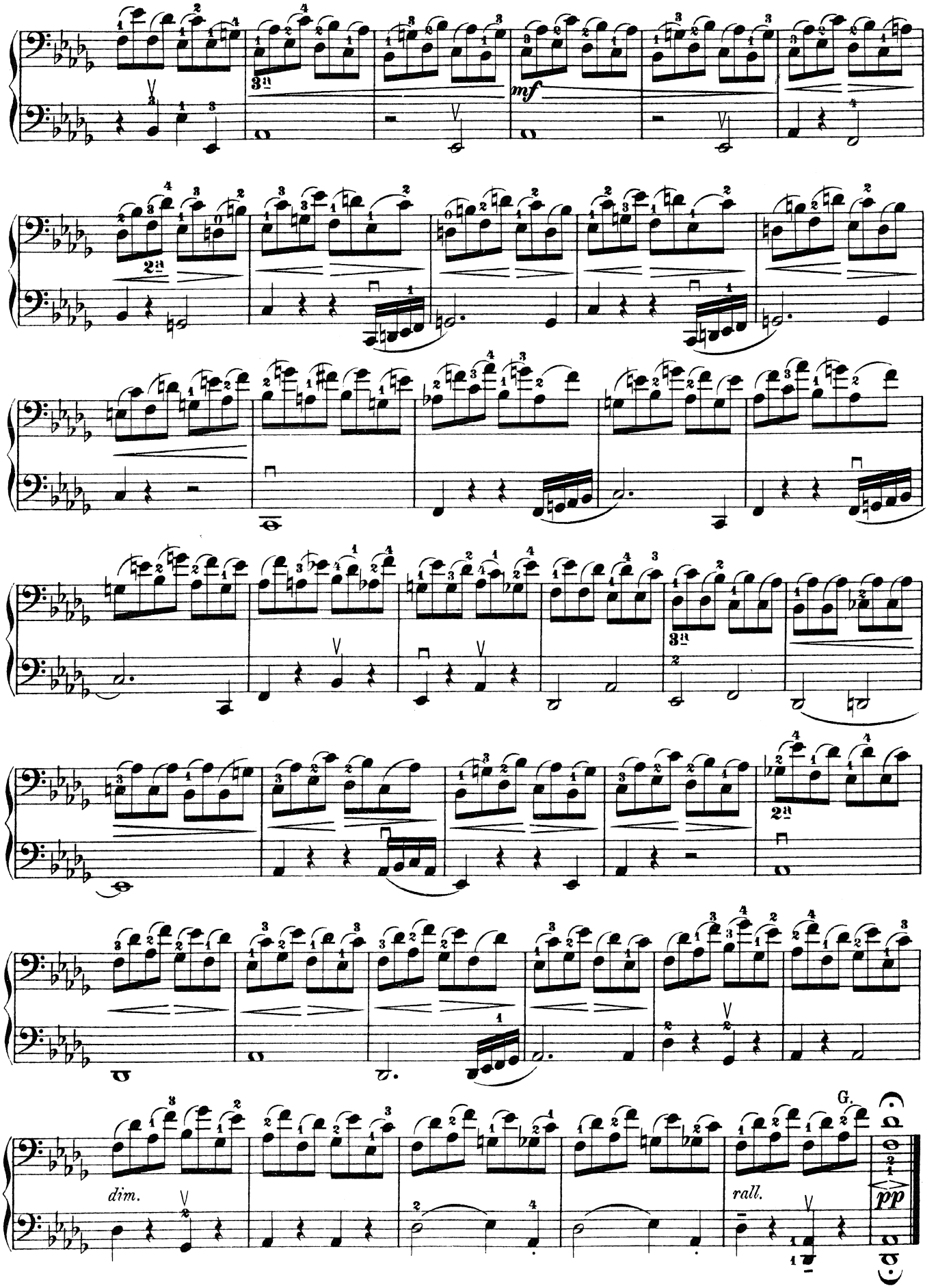
Des dur Tonleiter — Gamme de Ré bémol majeur — Scale of D flat major



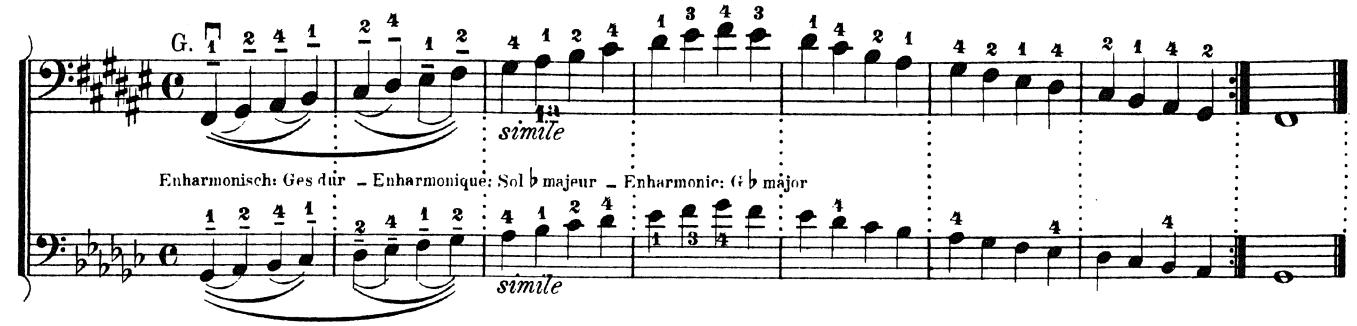
ACCORD _ CHORD

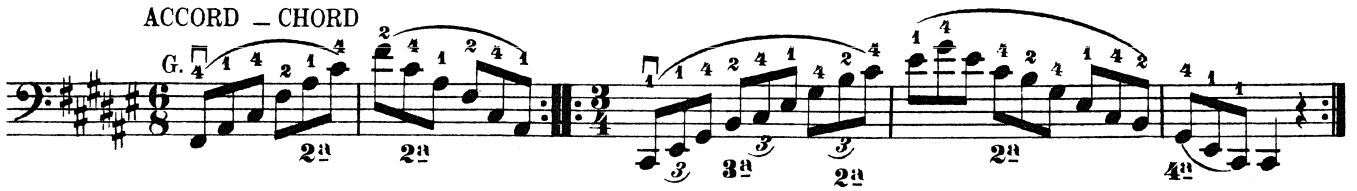


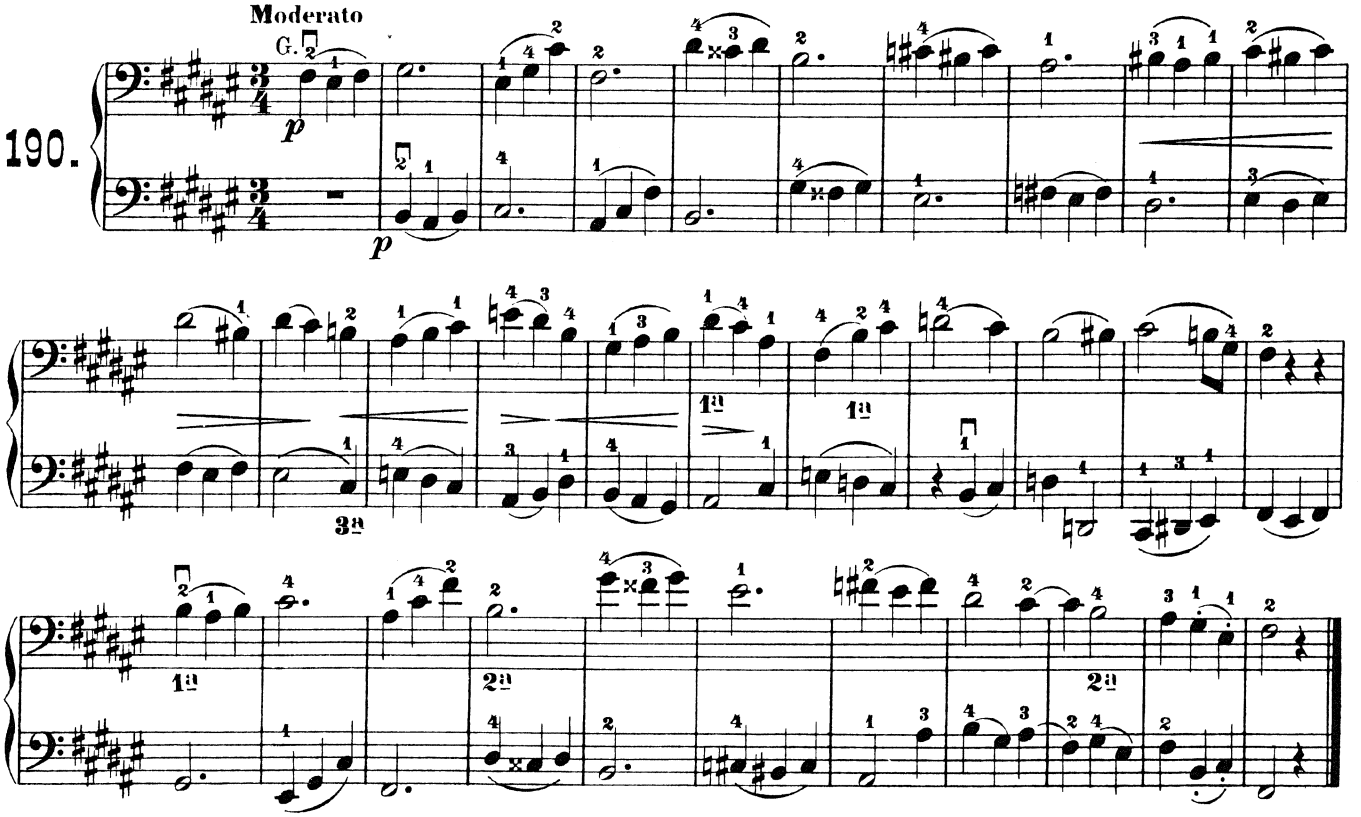



mf
dim.
rall.
pp
G.

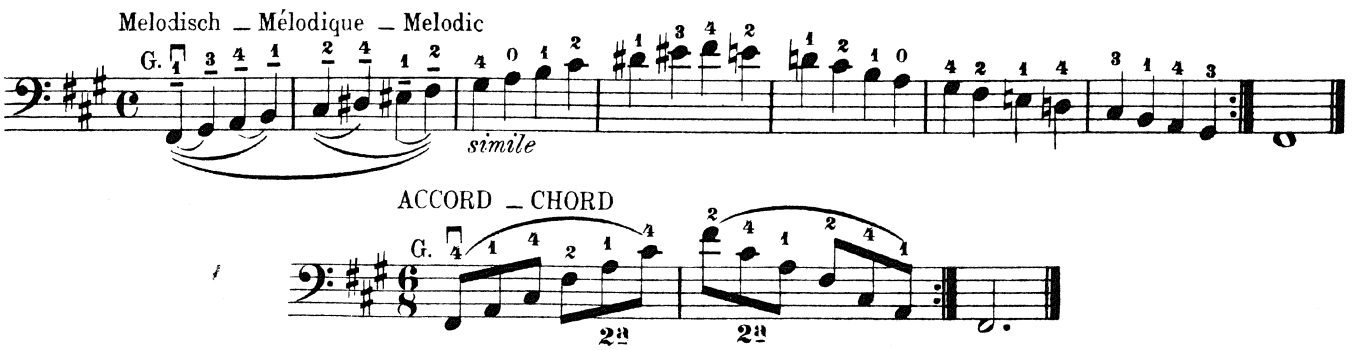
Fis dur Tonleiter — Gamme de Fa dièze majeur — Scale of F sharp major



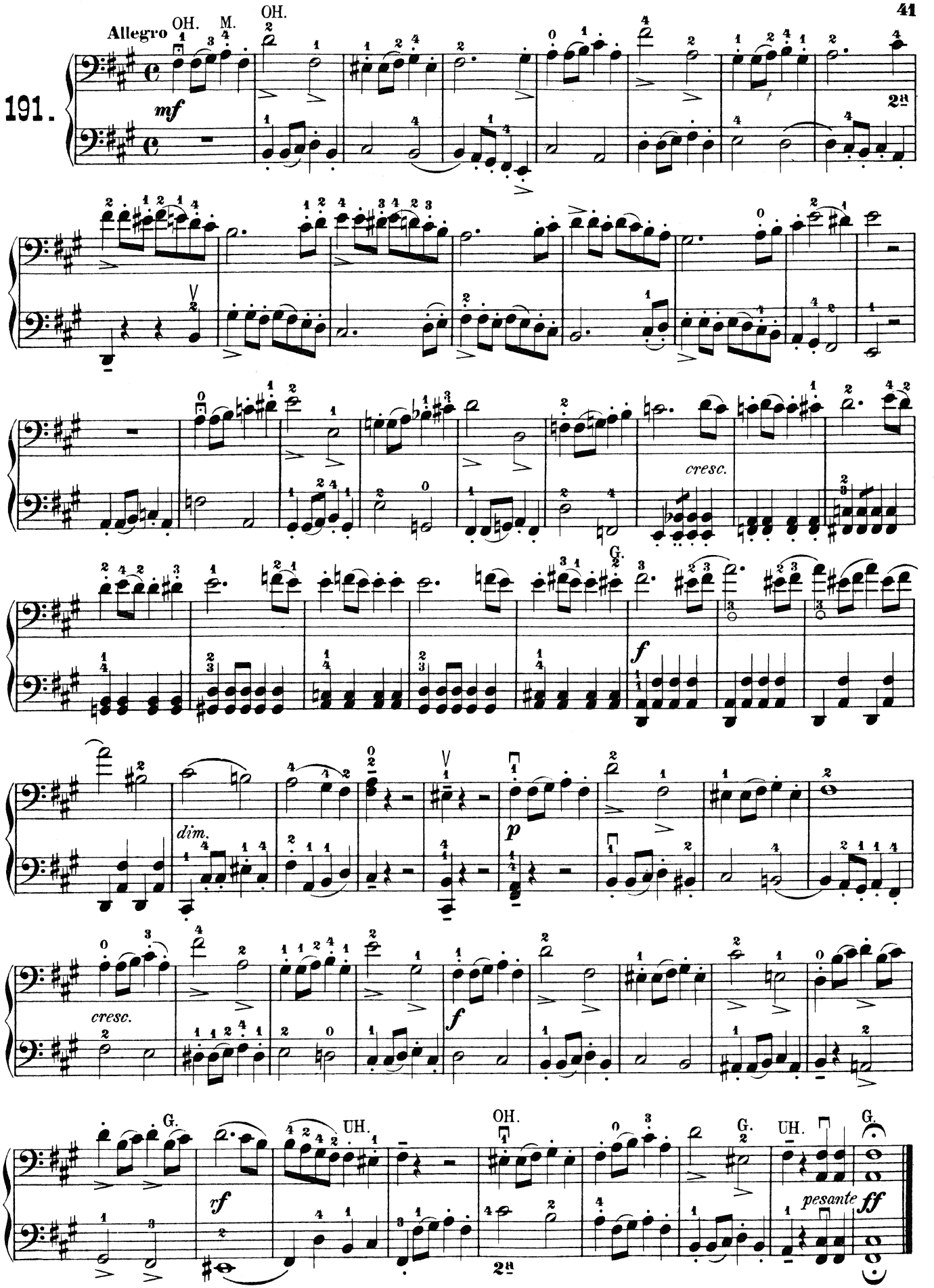




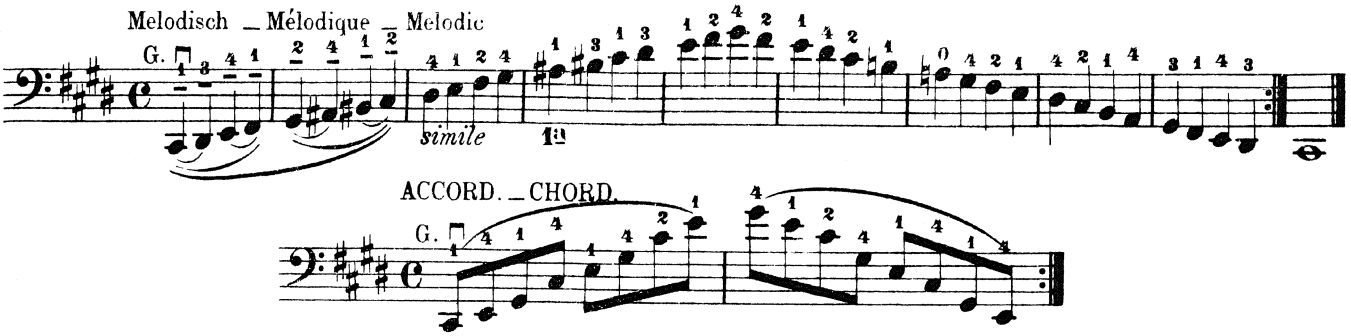
Fis moll Tonleiter — Gamme de Fa dièze mineur — Scale of F sharp minor



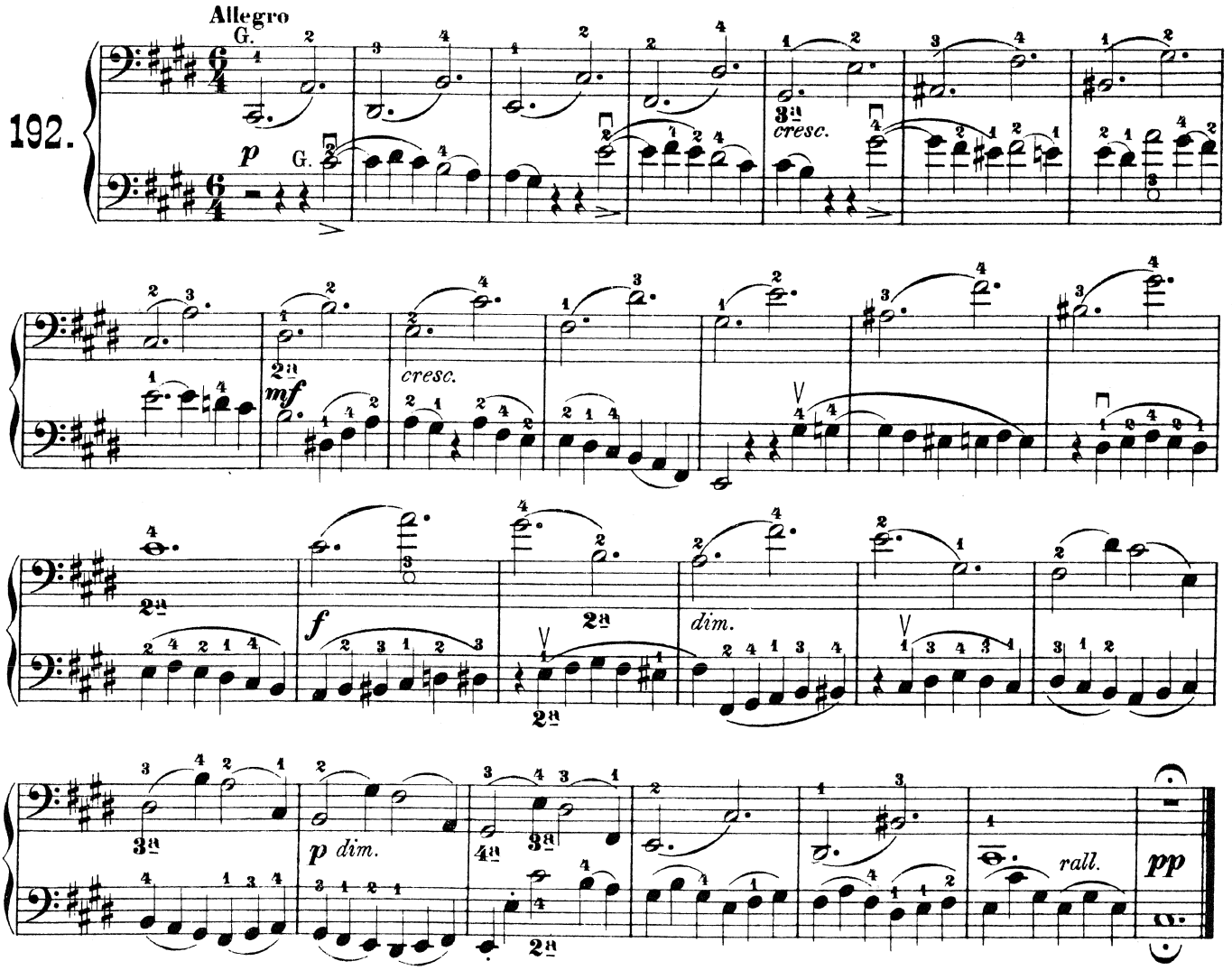
Collection Litolff


191.
Allegro
OH.
M.
OH.
mf
2a
cresc.
G.
f
dim.
p
cresc.
f
G.
rf
UH.
OH.
2a
G.
UH.
G.
pesante
ff

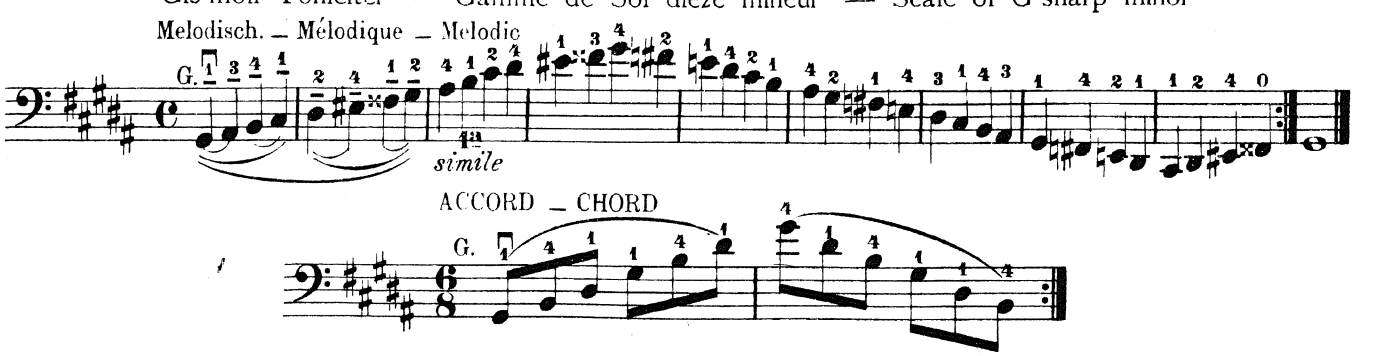
Cis moll Tonleiter — Gamme d'Ut dièze mineur — Scale of C sharp minor

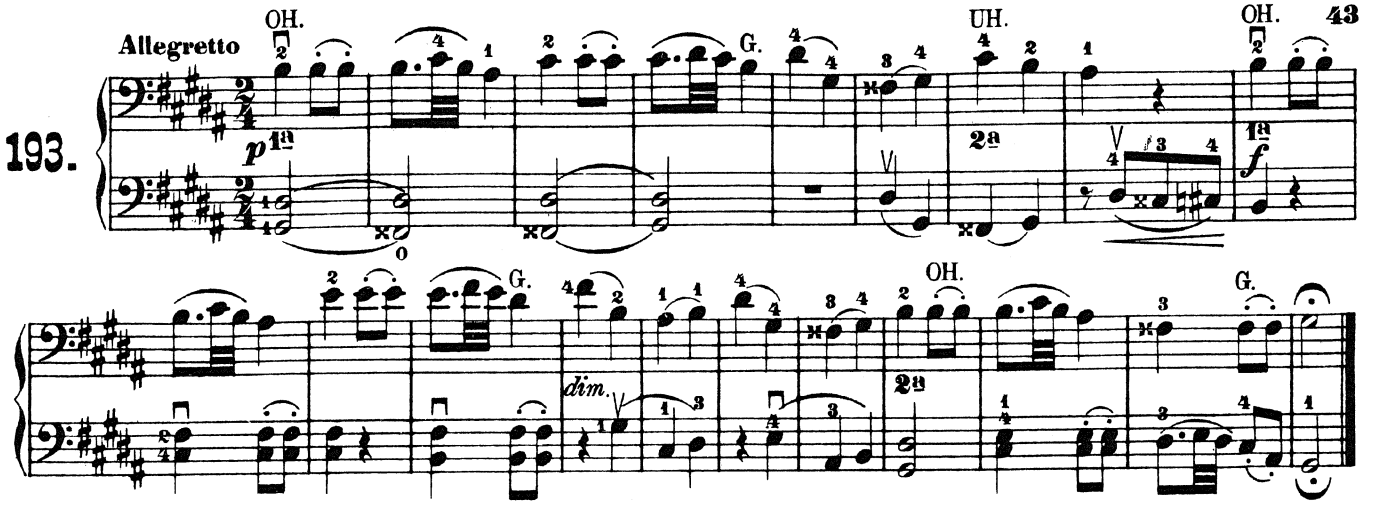


192.

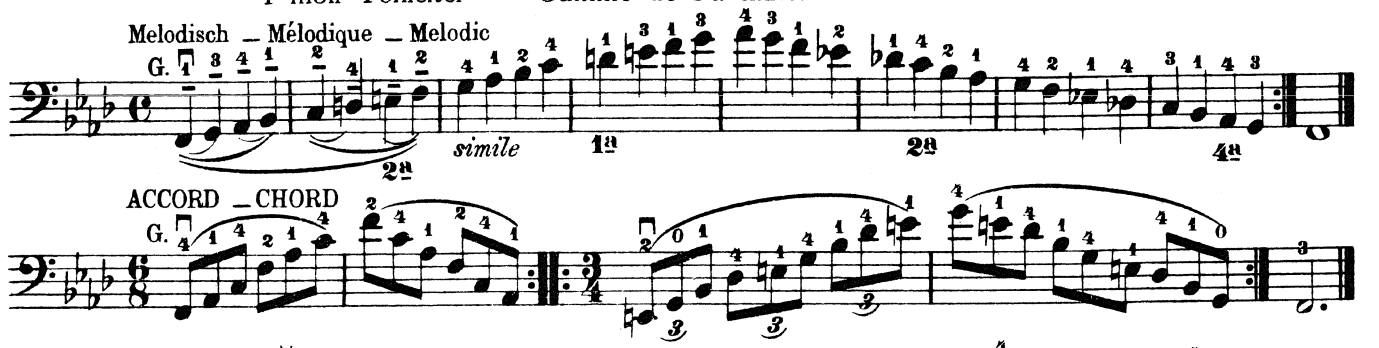


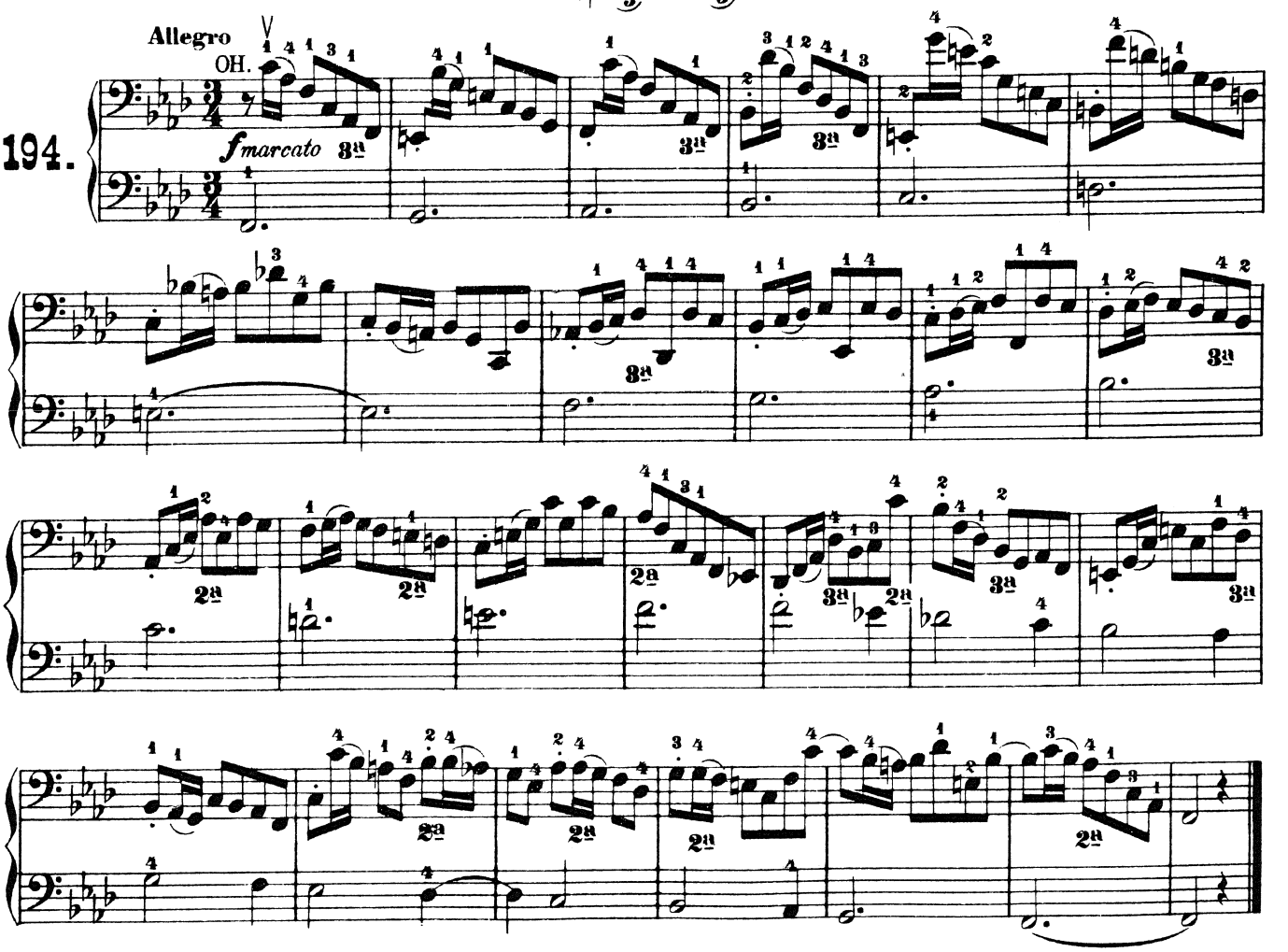
Gis moll Tonleiter — Gamme de Sol dièze mineur — Scale of G sharp minor





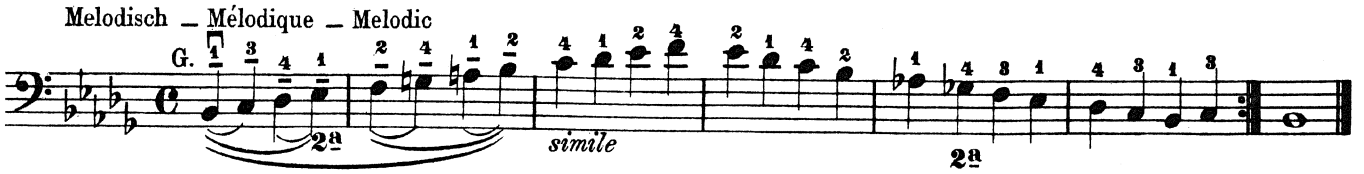
F moll Tonleiter — Gamme de Fa mineur — Scale of F minor



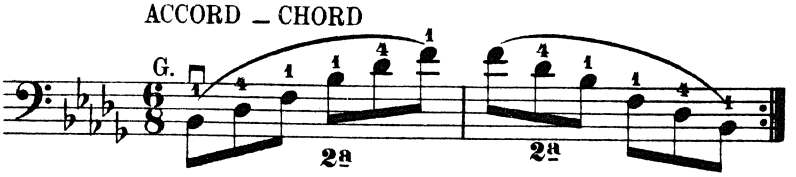


B moll Tonleiter — Gamme de Si bémol mineur — Scale of B flat minor

Melodisch – Mélodique – Melodic

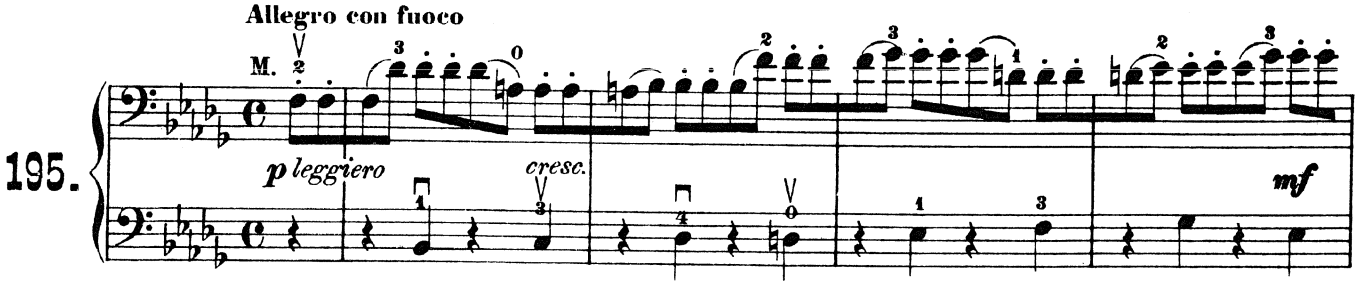


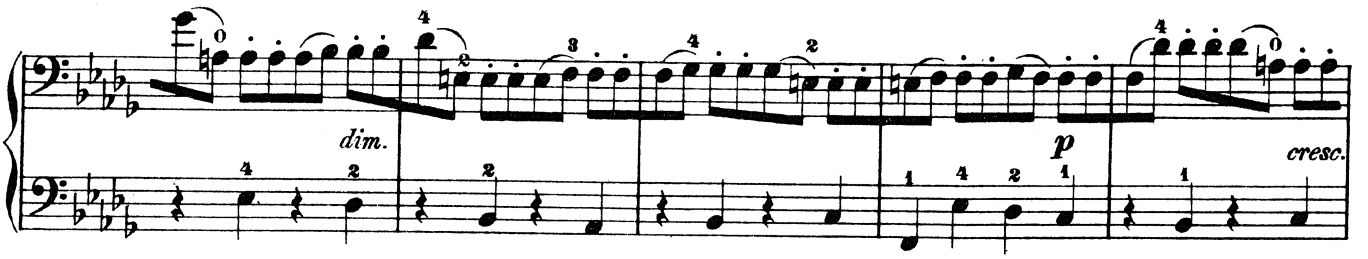
ACCORD – CHORD

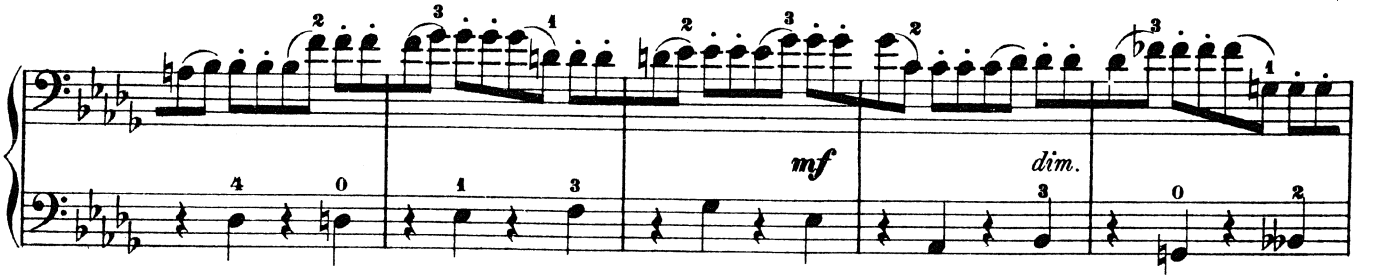


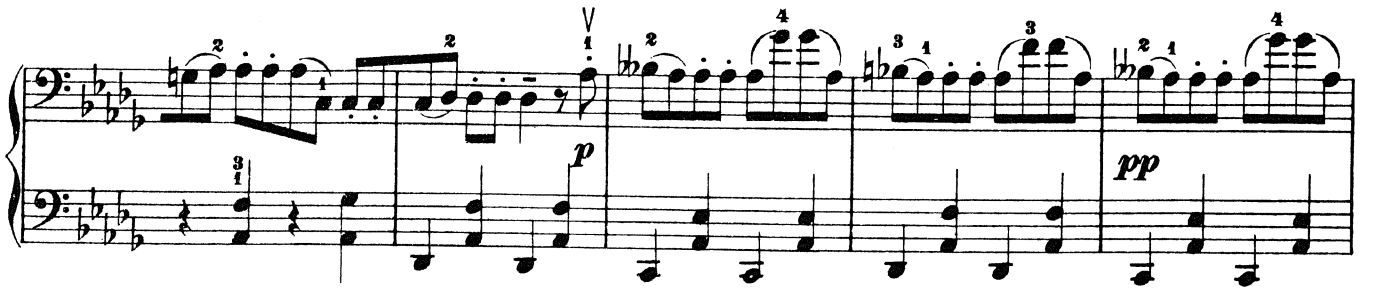
Allegro con fuoco

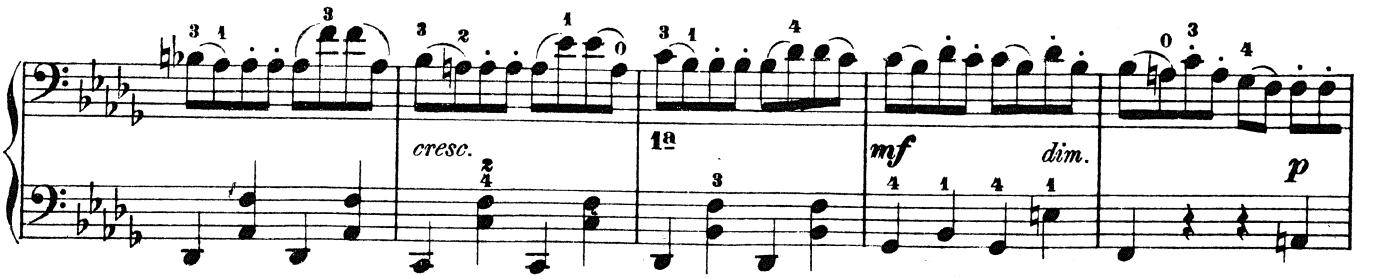
195.











cresc. mf dim.

p cresc.

mf dim. 2a rall. p

Es moll Tonleiter — Gamme de Mi bémol mineur — Scale of E flat minor

Melodisch _ Mélodique _ Melodic

G. simile 1a

ACCORD _ CHORD

M.

Allegretto

OH.

196. mf 3a 3a 4a 1a