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COLLECTION LITOLFF.

Violoncell-Schule
(Méthode de Violoncelle. * Violoncello Tutor)
Nach

J.J.F. DOTZAUER

für den heutigen Studien-Gebrauch
neu bearbeitet und ergänzt

von
Johannes Klingenberg.

CAH. 2.

Eigenthum für alle Länder.

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Vol. 2

C

Vierte Lage.

(Kleine Spannung, kleine Terz.)

Quatrième Position.

(Petite Extension, Tierce mineure.)

Fourth Position.

(Short stretch, minor third.)

109.

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

110.

111.

Lagen-Wechsel. Changements de Positions. Change of Position.

Der Daumen rückt mit der ganzen Hand in die vierte Lage. | Le pouce glisse avec toute la main dans la quatrième 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. OH.

113. *mf*

cresc.

dim.

pp

Flageolet-Töne.

Sons harmoniques.

Harmonics.

114.

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

simile

simile

115. *Moderato. mf*

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

116.

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

Melodisch. — Mélodique. — Melodic.
 G. *simile*

Harmonisch. — Harmonique. — Harmonic.
 G. *simile*

Erniedrigte vierte Lage. Quatrième Position reculée. Lower Fourth Position.
 (Grosse Spannung, grosse Terz.) (Grande Extension, Tierce majeure.) (Long stretch, major third.)
 Zurückstellen des ersten Fingers. Extension du premier doigt en arrière. Backward position of the first finger.

117. *simile*

118. *Andante. mf cresc. dim.*

Lagen-Wechsel. Changements de Positions. Change of Position.
 Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

119. G.

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

G. *simile*

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

120. *simile*

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

Melodisch. — Mélodique. — Melodic.
 G. *simile*

124. *Andante con moto.*
p dolce *mf*
2^a *f^{1^a} animato*
a tempo *calando* *p* *mf*
1/2 Position.
2^a dim. *3^a* *2^a* *p*

Erhöhte vierte Lage. Quatrième Position avancée. Upper Fourth Position.
 (Kleine Spannung, kleine Terz.) (Petite Extension, Tierce mineure.) (Short stretch, minor third.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt. 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. Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

125. *G.* *1^a* *2^a* *3^a* *4^a* *simile* *3^a* *4^a*
G. *1^a* *3^a* *4^a* *simile* *3^a* *4^a*
 Enharmonisch. Enharmonique. Enharmonic.
OH. *Sp.* *OH.* *OH.* *Sp.* *OH.* *1* *4* *2*
M. *G.* *1^a* *2^a* *3^a* *4^a* *simile* *3^a* *4^a*

126. *Andante sostenuto.* *p amabile*

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

127.

Doppelgriffe. Doubles Cordes. Double Strings.

Dritte Lage. Troisième Position. Third Position.

(Kleine Spannung, kleine Terz). (Petite Extension, Tierce mineure.) (Short stretch, minor third.)

128.

132. *Andante.*
 G. OH. OH. OH. M. OH.
 1^a 2^a 3^a 4^a
p *p* III Pos. *p*

Erniedrigte dritte Lage. Troisième Position reculée. Lower Third Position.
 (Grosse Spannung, grosse Terz.) (Grande Extension, Tierce majeure.) (Long stretch, major third.)
 Zurückstellen des ersten Fingers. Extension du premier doigt en arrière. Backward position of the first finger.

133. G. G.
 1^a 2^a 3^a 4^a 1^a 2^a
 1^a 2^a 3^a 4^a 1^a 2^a
simile *simile*

1^a 2^a 3^a 4^a 1^a 2^a 3^a 4^a

134. *Andante con moto.* G. *p dolce* *cresc.*

f

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

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.

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. Troisième Position avancée. Upper Third Position.

(Kleine Spannung, kleine Terz.)

(Petite Extension, Tierce mineure.)

(Short stretch, minor third.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt. 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. Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

139.

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.

p 2^a dolce

First system of musical notation, featuring a treble and bass clef. The music includes various fingerings (1, 2, 3, 4) and dynamics such as *f* and *dim.*

Second system of musical notation, including dynamics such as *p*, *cresc.*, and *f*.

150. *Andante.* *mf* *cresc.*

Exercise 150, first line, starting with a *G.* clef and 2/4 time signature. Dynamics include *mf* and *cresc.*

Second line of exercise 150, featuring dynamics *f* and *dim.*

Third line of exercise 150, featuring dynamics *mf* and *dim.*

Lagen-Wechsel. Changements de Positions. Change of Position.
 Auf allen 4 Saiten. — Sur les 4 Cordes. — On the 4 Strings.

151. *G.*

Exercise 151, first line, starting with a *G.* clef and common time signature. It includes triplets and various fingerings.

Second line of exercise 151, featuring various fingerings and triplets.

Third line of exercise 151, featuring various fingerings and triplets.

Fourth line of exercise 151, featuring various fingerings and triplets.

Erhöhte zweite Lage. Deuxième Position avancée. Upper Second Position.

(Kleine Spannung, kleine Terz.)

(Petite Extension, Tierce mineure.)

(Short stretch, minor third.)

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

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.

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.

mf

Allegretto.

Doppelgriffe.

Doubles Cordes.

Double Strings.

154.

mf

Erhöhte zweite Lage. Deuxième Position avancée. Upper Second Position.

(Grosse Spannung, grosse Terz.)

(Grande Extension, Tierce majeure.)

(Long stretch, major third.)

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

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

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

156.

Enharmonisch. - Enharmonique. - Enharmonie.

Lagen-Wechsel. Changements de Positions. Change of Position.

157.

Erhöhte erste Lage. Première Position avancée. Upper First Position.

(Kleine Spannung, kleine Terz.)

(Petite Extension, Tierce mineure.)

(Short stretch, minor third.)

Gleicht, enharmonisch, der zweiten Lage. Siehe No. 144.

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

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

158.

159.

160. *Allegretto.* *M.* *p*

161. *Allegro moderato.*

Allegro.

M. 7

162.

1 2 4 2 1 1 0

p

1 3 4 3 1 2

1 2 4

0 1 2 4

1 1 2 4 2 1 1 0

cresc.

f

0 1 2 1 3 4 3 1 2 4 1

0 2 1 0 2 1 2 4

1 4 3 1 4 1 3

1 4 2 1 4 1 2

1 2 4 2 1

1 1 2 4 1

0 1 2 4 1 2

1 4 2 1 4 1 2

1 2 4

UH. G.

pesante

ff

1 4 2

1 4 1 2

1 1 2 4 1

163.

Allegro.

G. 7

OH.

p

1 3 4

1 3 4

0 1 2 4 1 4

4 2 2 2

simile

1 2 4 2 1 1

1 2 4 1 2 4 2 1 4

1 3 4 1 3 4 3 1 2

cresc. *mf* *dim.*

p

Stricharten. — Coups d'archet. — Bowings.

OH. OH. Sp. UH. M. OH. Sp. OH. M. OH. Sp. OH. Sp. OH. OH.

Lagen-Wechsel
auf mehreren Saiten.

Changements de Positions
sur plusieurs Cordes.

Change of Position
on various Strings.

164. *G.* \square *0 1 2 4 0* *1 2 4 1* *0 1 2 1 3 4* *1 2 4 1 2 4* *1 2 4 1* *1* *0 1 2 4*

(ossia staccato M.) *2^a* *1^a* *2^a* *1^a*

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

3^a *2^a* *3^a* *2^a* *3^a* *4^a* *3^a* *4^a* *3^a* *4^a*

Allegro moderato.

165. *G.* \square *4* *UH. V* *1* *2* *G.* *UH.* *1 3* *G.* *UH.* *1 3 4*

p *cresc.*

G. \square *UH.* *G.* *UH.* *G.*

f *dim.* *p*

2^a

169.

Allegro. $\frac{3}{4}$

25

The first system of the piece consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns, marked with 'OH.' and a first fingering '1'. The lower staff is in bass clef and contains a supporting bass line, marked with 'mf'. The time signature is 3/4. The key signature has one flat (B-flat).

The second system continues the musical piece. The upper staff features more complex fingering, including triplets and slurs, with fingerings such as 1, 2, 3, 4, and 2, 3, 2. The lower staff continues the bass line with slurs and fingerings like 1, 4, 1, 3, and 0.

The third system shows further development of the melodic line in the upper staff with intricate patterns and slurs. Fingerings include 4, 3, 1, 3, 1, 4, 1, 3, 3, 4, 2, and 0. The lower staff continues with slurs and fingerings like 1, 4, 0, and 2.

The fourth system includes dynamic markings and articulation. The upper staff has slurs and fingerings like 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3. The lower staff has slurs and fingerings like 1, 4, 2, and 2. A 'V' marking is present in the lower staff.

The fifth system features rapid melodic passages in the upper staff with slurs and fingerings like 1, 4, 0, 4, 2, 3, 1, 0, 4, 1, 2, 3, 0, 2. The lower staff continues with slurs and fingerings like 1, 3, 1, 0, 1, 3, 2, and 2.

The sixth system shows complex fingering and articulation. The upper staff has slurs and fingerings like 3, 0, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The lower staff has slurs and fingerings like 1, 0, 4, 1, and 4. A 'V' marking is present in the lower staff.

The seventh system concludes the piece. The upper staff has slurs and fingerings like 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The lower staff has slurs and fingerings like 1, 4, 1, and 4. A 'V' marking is present in the lower staff.

Allegro. □

170. *mf*

M. 1 2 4 1 3 4 1 2 4 0 1 2 1 2 1 3 4 1 2 4 0 1 3

171. *G.*

172. *Andante. p dolce*

G. *OH.* *G.*

173. Moderato. *M.*

Andere Strichart. — Un autre coup d'archet. — An other bowing.

dim. *p cresc.*

f

cresc. *pesante* *ff*

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

Melodisch. — Mélodique. — Melodic.

G. *simile*

Harmonisch. — Harmonique. — Harmonic.

G. *simile*

ACCORD. — CHORD.

G.

Allegro. OH.

176. *f risoluto* *simile* 2^a

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

Melodisch. — Mélodique. — Melodic.

G. 2 4 0 1 2 4 1 2 4 1 2 4 1 3 1 3 4

ACCORD. — CHORD.

G. 3 0 1 1 4 2 4 1 1 3 0

Andante con moto.

177.

G. \square *p*

cresc.

f

dim. *p dolce*

V

dim. *pp*

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Allegro. *mf*

M. OH. M. OH.

3^a 4^a

UH. G. Sp. M. OH.

p

2^a

3^a

UH. G.

3^a 2^a

UH. G.

3^a

Andantino.

181.

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

Melodisch. — Mélodique. — Melodic.

Harmonisch. — Harmonique. — Harmonic.

ACCORD. — CHORD.

Allegretto.

182.

183. Allegretto. OH. Sp. OH. 35

Perzioso

Fine. *mf*

mf *f* *D.C. al Fine.*

Detailed description: This exercise is in G major (one sharp) and 2/4 time. It consists of two systems of piano accompaniment. The first system includes a treble and bass clef staff. The second system also has two staves. Dynamics range from *mf* to *f*. The piece concludes with a double bar line and the instruction 'D.C. al Fine.' Fingerings and articulations are indicated throughout.

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

G. \square 1 2 4 1 2 4 1 2 4 1 2 4 2 1 4 2 1 4 2 1 4 2 1 3 1 4 2 1 2 4 1 3

simile

Detailed description: This block shows the G major scale in G major, marked 'simile'. It is written on a single bass clef staff. The scale is: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The fingering is indicated by numbers 1-4 above the notes.

ACCORD. — CHORD.

G. \square 1 4 2 4 1 4 2 4 1 4

Detailed description: This block shows the G major chord in G major, marked 'simile'. It is written on a single bass clef staff. The chord is: G, B, D, G, B, D, G. The fingering is indicated by numbers 1-4 above the notes.

184. Moderato. M. \square 4 1 2 4 2

mf 3^a 3^a 3^a 3^a 1 2^a 1^a

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

Detailed description: This exercise is in G major (one sharp) and 3/4 time. It consists of two systems of piano accompaniment. The first system includes a treble and bass clef staff. The second system also has two staves. Dynamics range from *mf*. The piece concludes with a double bar line. Fingerings and articulations are indicated throughout.

Andante con moto.

185.

G. *p dolce* *staccato* *cresc.* *mf* *dim.* *p* *cresc.* *f* *dim.* *p*

Fünfte Lage.

(Kleine Spannung, kleine Terz.)

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

Cinquième Position.

(Petite Extension, Tierce mineure.)

Équivaut, 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.

1st 2nd *simile* 3rd 4th 1st 2nd 3rd 4th

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

G. 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 2 1 0 4 2 1 2 4 0

1st *simile* 3rd

ACCORD. — CHORD.

4th 3rd 1st 2nd

187.

Moderato.

pdolce

cresc. *mf*

p

mf *p* *p*

First system of musical notation. The upper staff contains a complex melodic line with numerous slurs and fingerings (1-4). The lower staff features a bass line with rests and occasional notes. A dynamic marking of *mf* is present.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with rests and notes. A dynamic marking of *mf* is present.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with rests and notes.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with rests and notes. A dynamic marking of *mf* is present.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with rests and notes. A dynamic marking of *mf* is present.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with rests and notes. A dynamic marking of *mf* is present.

Seventh system of musical notation. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with rests and notes. Dynamic markings include *dim.*, *rall.*, and *pp*. A fermata is placed over the final notes of the upper staff.

191.

Allegro. OH. M. OH.

193. Allegretto. OH. UH. OH. 43

p^{1^a} 2^a *f*

dim.

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

Melodisch. — Mélodique. — Melodic.

G. 1 3 4 1 2 4 1 2 4 1 2 4 1 3 1 3 4 3 1 2 1 4 2 1 4 3 1 4 3

simile 1^a 2^a 4^a

ACCORD. — CHORD. G. 4 1 4 2 1 4 2 4 1 2 4 1 4 1 4 1 4 1 0 3

194. Allegro. OH. *f marcato* 3^a

cresc. *mf* *dim.*

p *cresc.*

mf *dim.* *rall.* *p*

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

Melodisch. — Mélodique. — Melodic.

G. *simile* *1^a*

ACCORD. — CHORD.

M. *1^a*

196. *Allegretto.* *mf* *OH.* *3^a*

1^a

69'

DRUCK VON HENRY LITOLFFIS VERLAG IN BRAUNSCHWEIG.

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