EDITION PETERS

Nr. 5962 c

DOTZAUER

VIOLONCELLO-SCHULE

VIOLONCELLO TUTOR
METHODE DE VIOLONCELLO

(KLINGENBERG)

BAND III · VOL. III

266

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. 5962c in die Edition Peters aufgenommen

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

HENRY LITOLFF'S VERLAG / C. F. PETERS

FRANKFURT · LONDON · NEW YORK

Der Tenorschlüssel

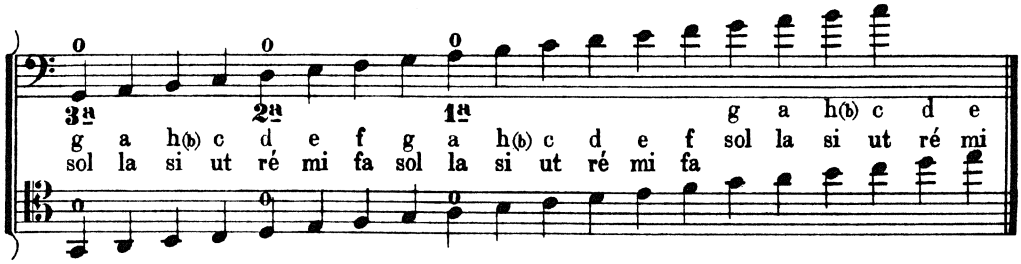
Der Tenorschlüssel (C-Schlüssel) steht auf der vierten Linie und wird 5 Töne höher gelesen als der Bassschlüssel

La Clé d'Ut

La Clé d'Ut se place sur la quatrième ligne et se lit cinq tons plus haut que la clé de fa

The Tenor Clef

The Tenor clef (C-clef) stands on the fourth line and the notes are to be read as five degrees higher than in the Bass clef



Fünfte Lage

(Grosse Spannung, grosse Terz)

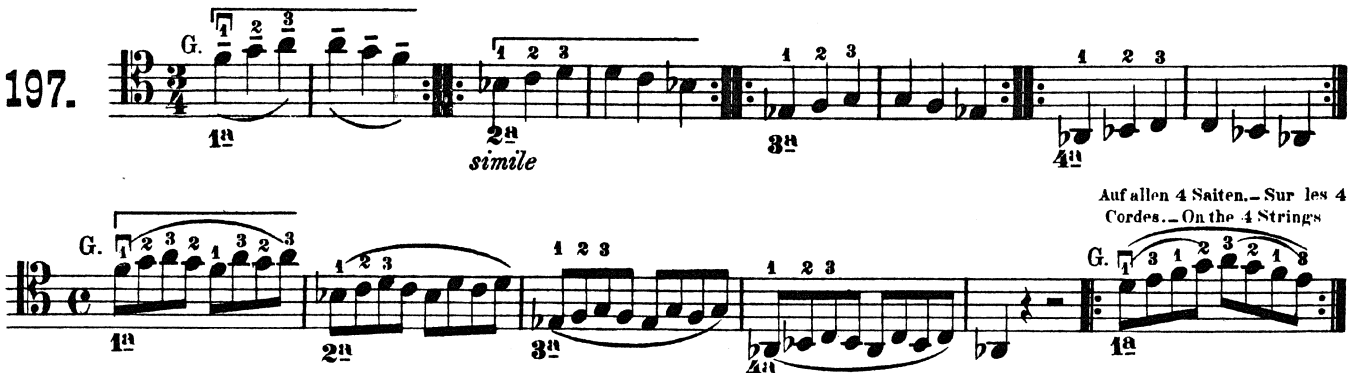
Cinquième Position

(Grande Extension, Tierce majeure)

Fifth Position

(Long stretch, major third)

197.



Erhöhte fünfte Lage

(Kleine Spannung, kleine Terz)

Der erste Finger rückt einen halben Ton höher

Cinquième Position avancée

(Petite Extension, Tierce mineure)

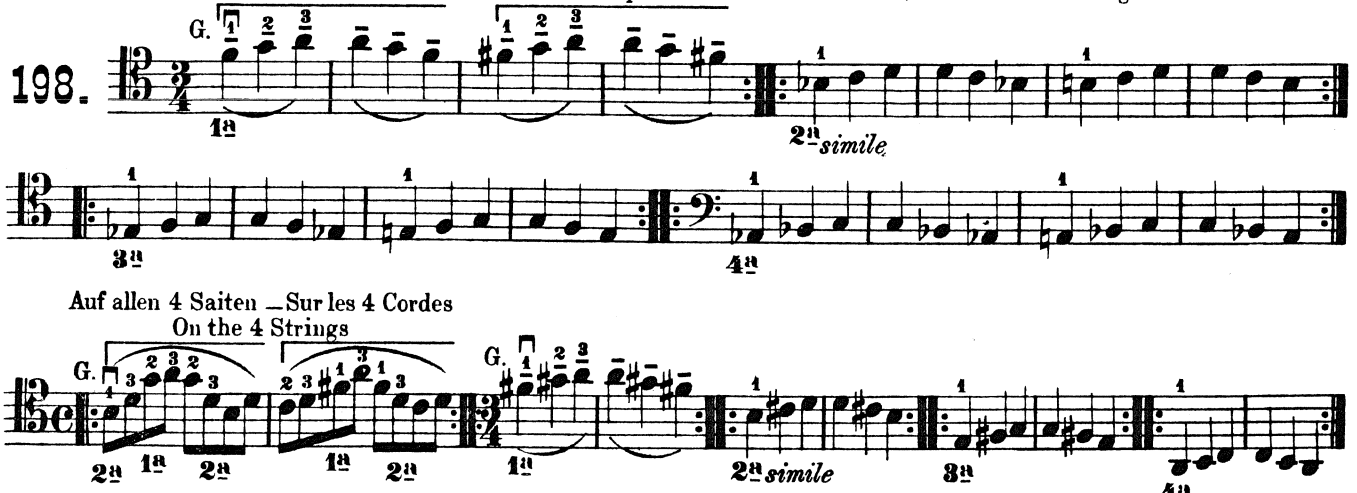
Le premier doigt glisse un demi-ton plus haut

Upper Fifth Position

(Short stretch, minor third)

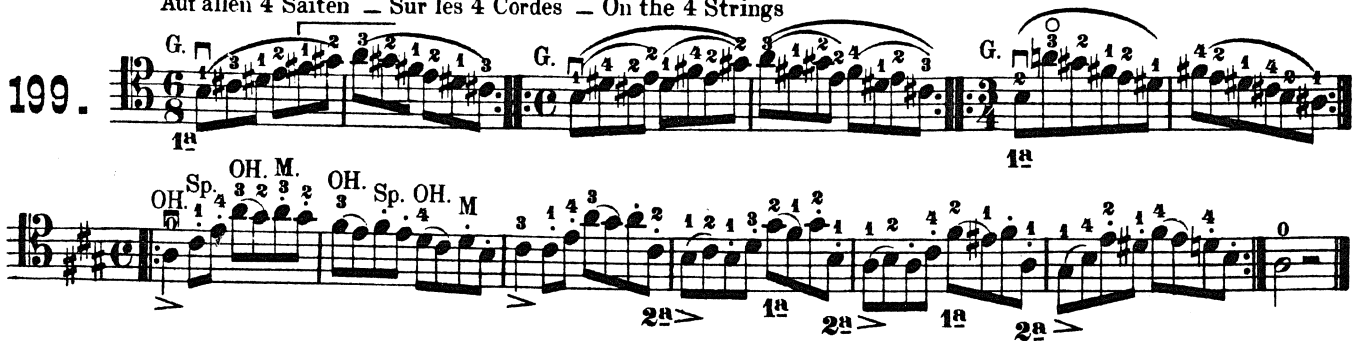
The first finger moves a semitone higher

198.



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

199.



© 1906 by Henry Litolff's Verlag
© renewed 1934 by Henry Litolff's Verlag

G.

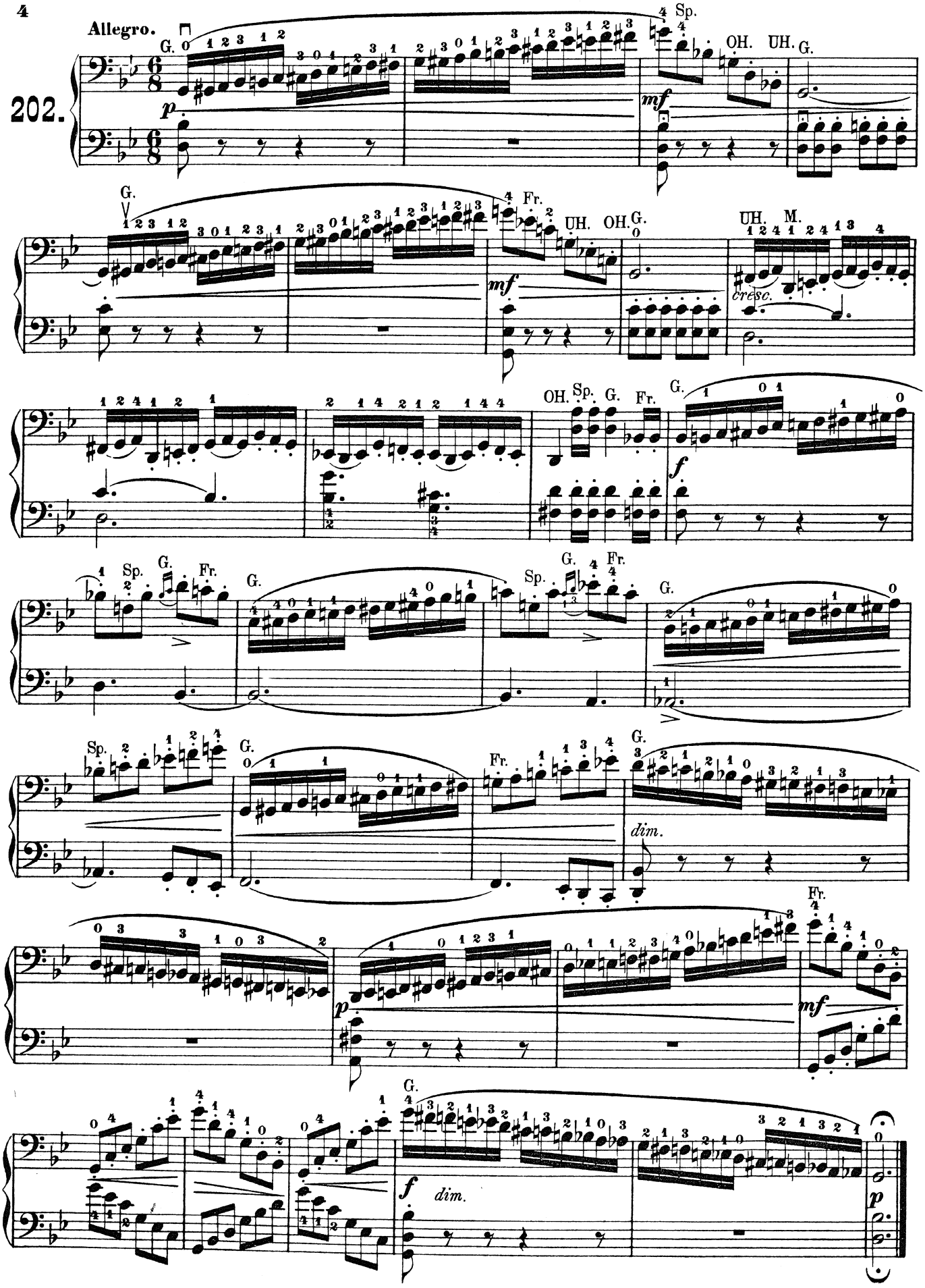
Andante

200.

p dolce *cresc.* *mf* *dim.* *p*

Chromatische Tonleiter Gamme chromatique Chromatic Scale

201.

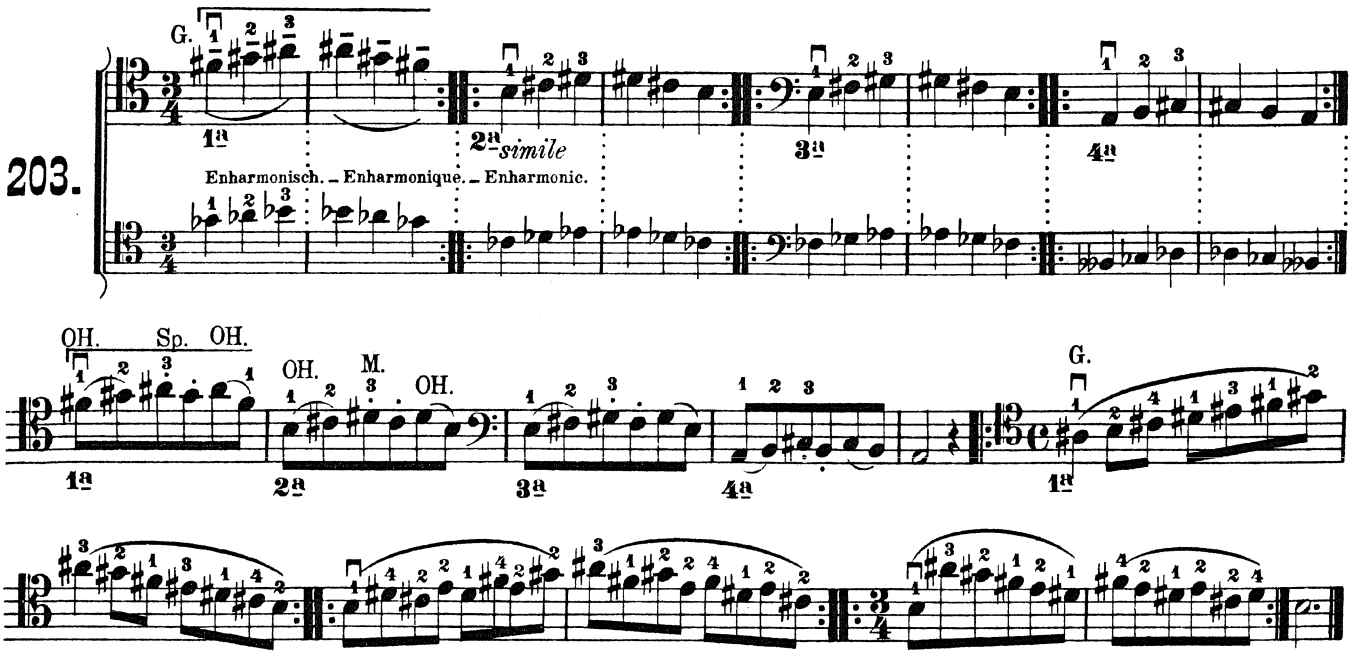

Allegro.
202.
G.
Sp.
OH.
UH.
mf
Fr.
M.
cresc.
f
dim.
p

Erhöhte fünfte Lage
(Grosse Spannung, grosse Terz)
Vorgerückte Stellung des 2. — 4. Fingers

Cinquième Position avancée
(Grande Extension, Tierce majeure
Extension des 2.—4. doigts

Upper Fifth Position
(Long stretch, major third)
Forward position of the 2.—4. finger

203.

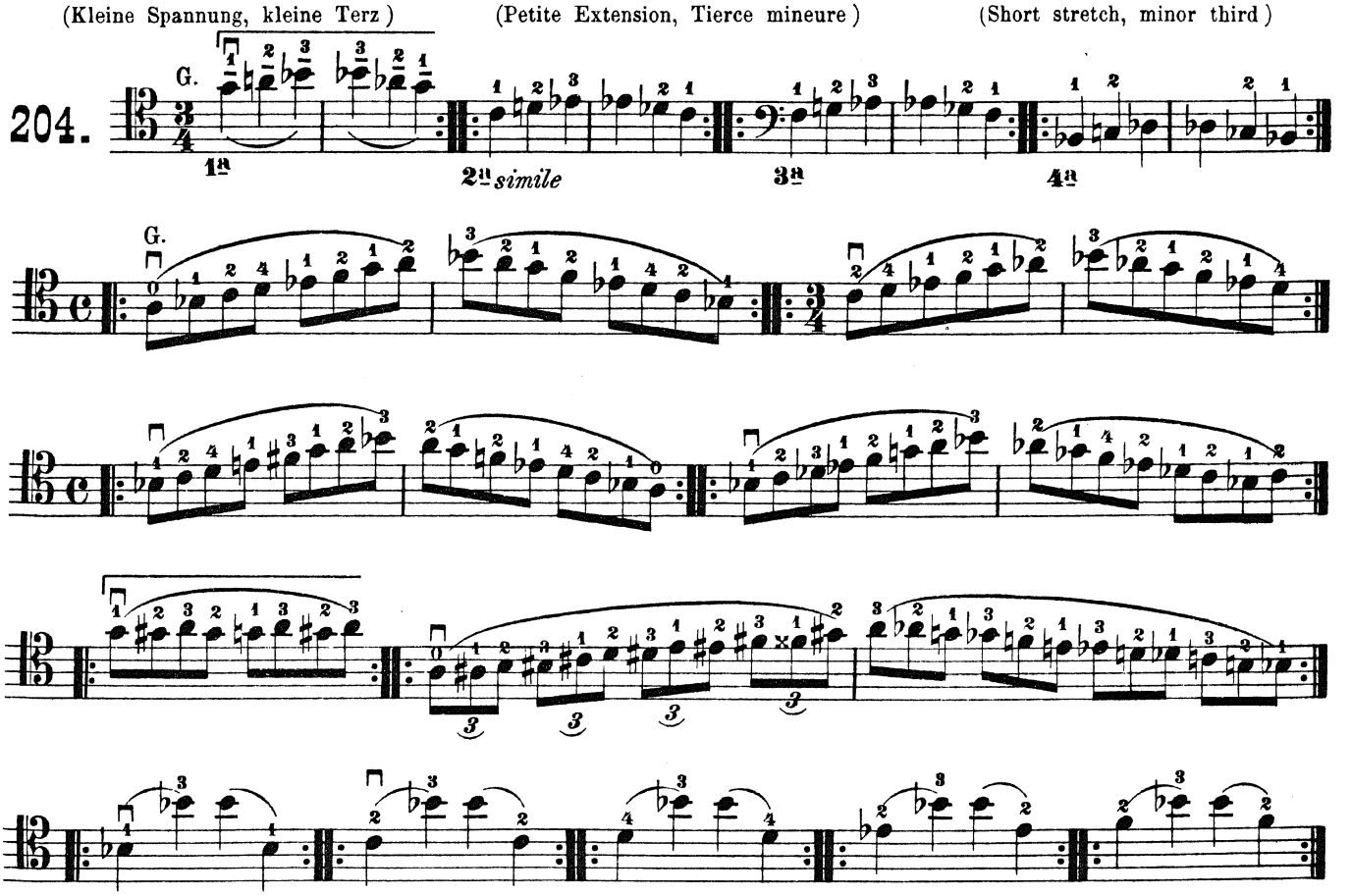


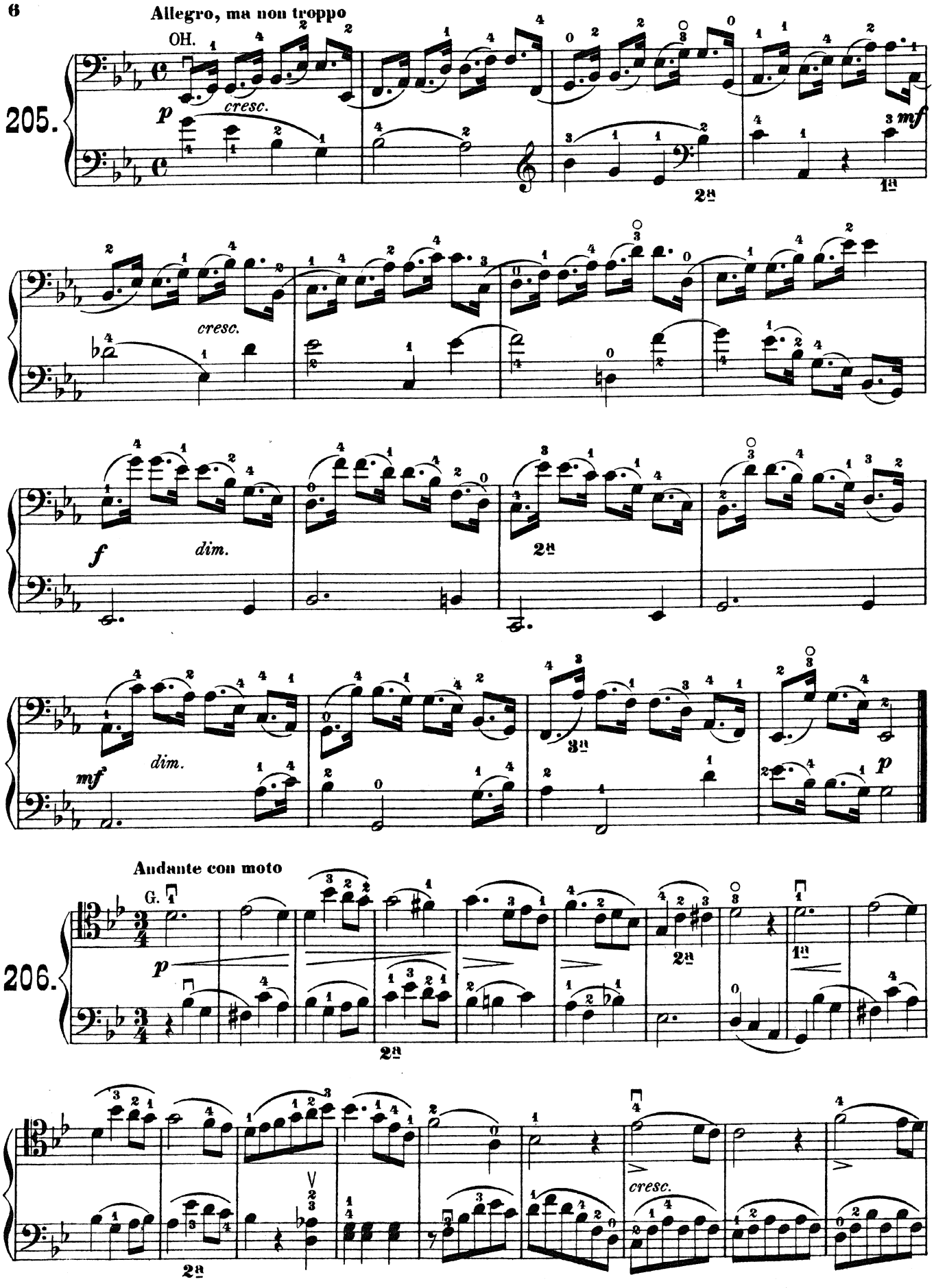
Sechste Lage
(Kleine Spannung, kleine Terz)

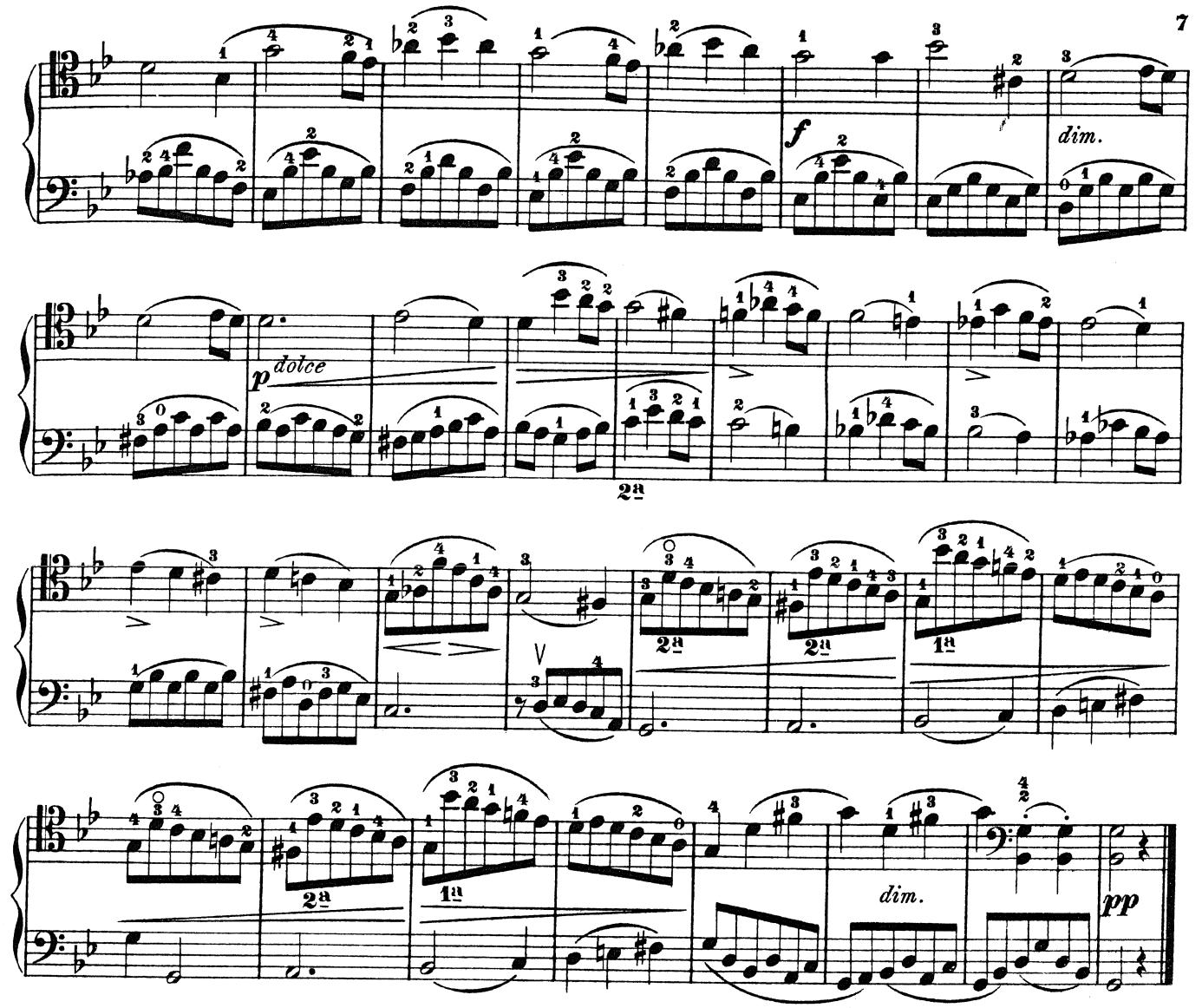
Sixième Position
(Petite Extension, Tierce mineure)

Sixth Position
(Short stretch, minor third)

204.




Allegro, ma non troppo
OH.
205.
p
cresc.
mf
cresc.
f
dim.
mf
dim.
p
Andante con moto
G.
206.
p
cresc.

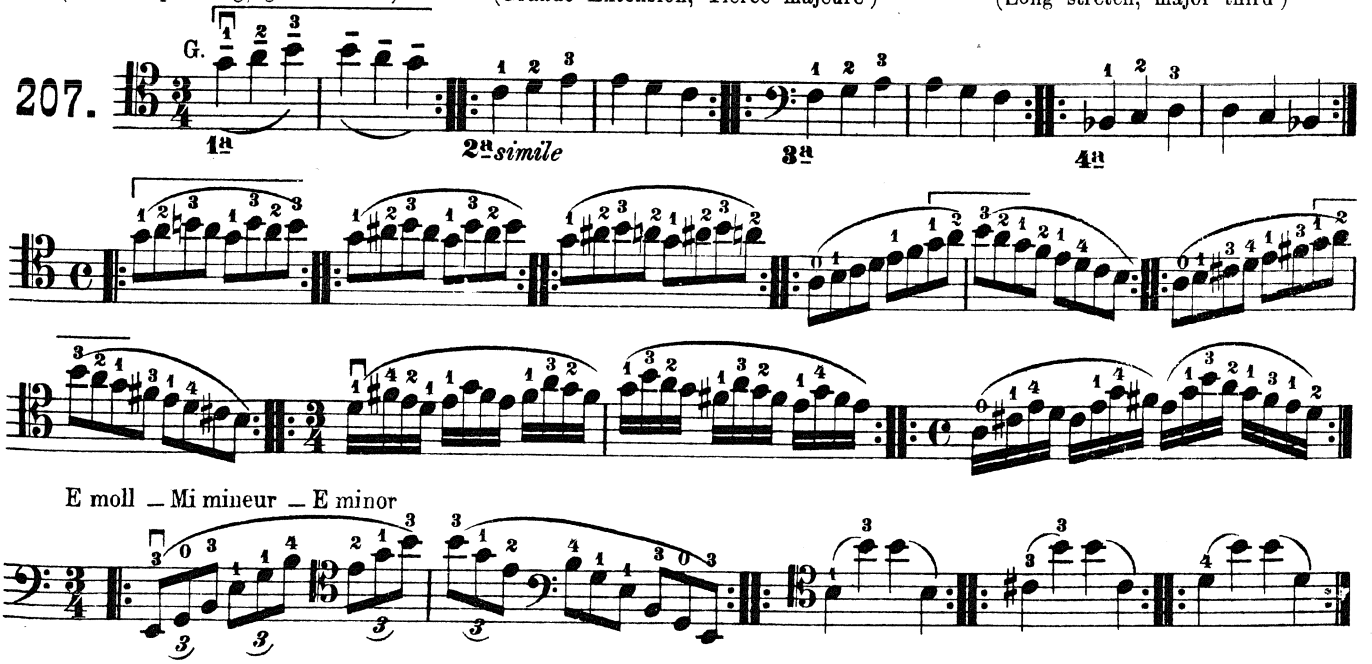


Sechste Lage
(Grosse Spannung, grosse Terz)

Sixième Position
(Grande Extension, Tierce majeure)

Sixth Position
(Long stretch, major third)

207.



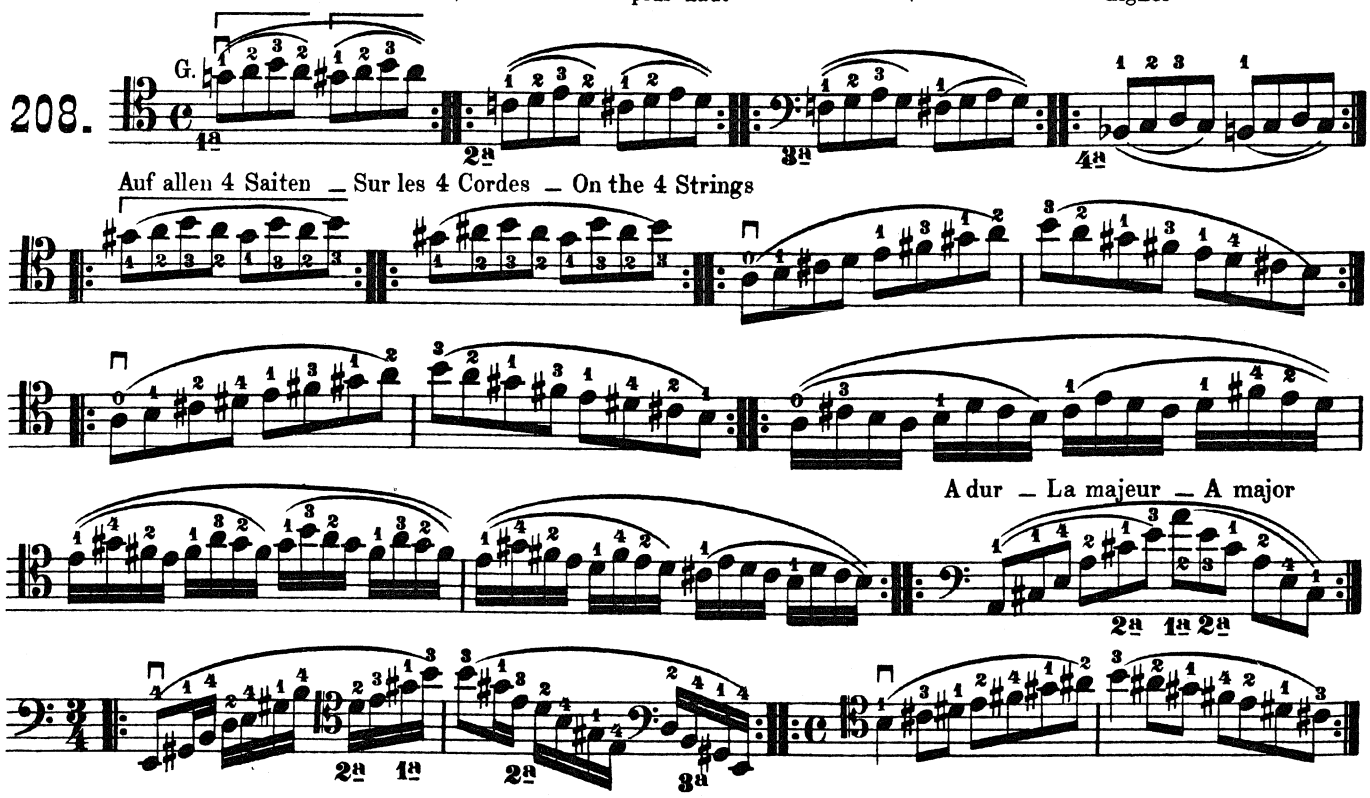
E moll – Mi mineur – E minor

Erhöhte sechste Lage
(Kleine Spannung, kleine Terz)
Der erste Finger rückt einen halben Ton höher

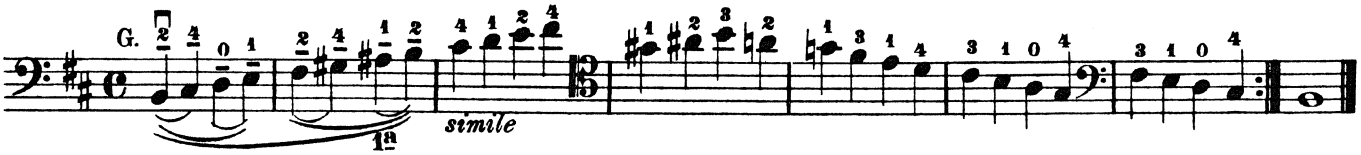
Sixième Position avancée
(Petite Extension, Tierce mineure)
Le premier doigt glisse un demi-ton plus haut

Upper Sixth Position
(Short stretch, minor third)
The first finger moves a semitone higher

208.



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

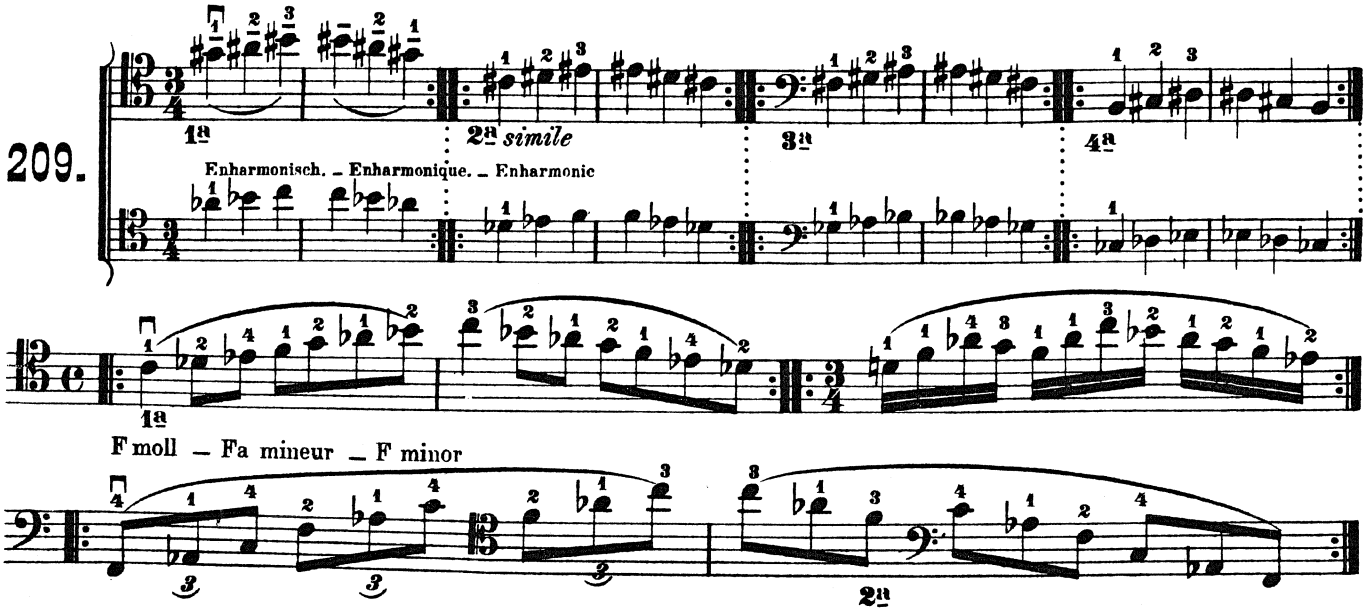


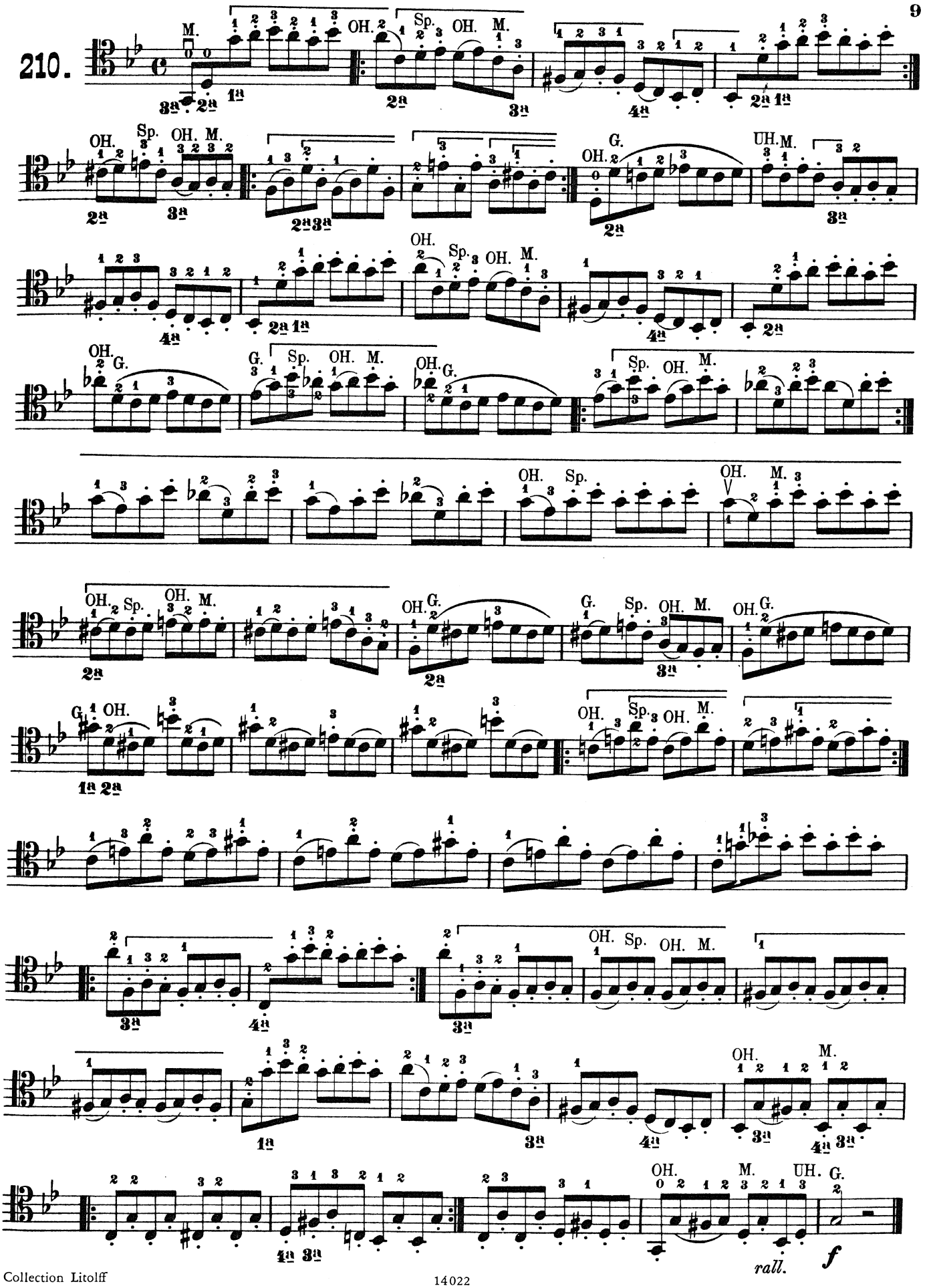
Erhöhte sechste Lage
(Grosse Spannung, grosse Terz)
Gleicht, enharmonisch, der erniedrigten siebenten Lage

Sixième Position avancée
(Grande Extension, Tierce majeure)
Equivaut, enharmoniquement, à la septième position reculée

Upper Sixth Position
(Long stretch, major third)
Equivalent, enharmonically, to the lower seventh position

209.




210.
M.
OH.
Sp.
G.
UH.
rall.
f

211.

Allegro

G.

p cresc.

2ª *cresc.*

mf

1ª

f

dim.

mf *dim.*

pp

Stricharten – Coups d'archet – Bowings

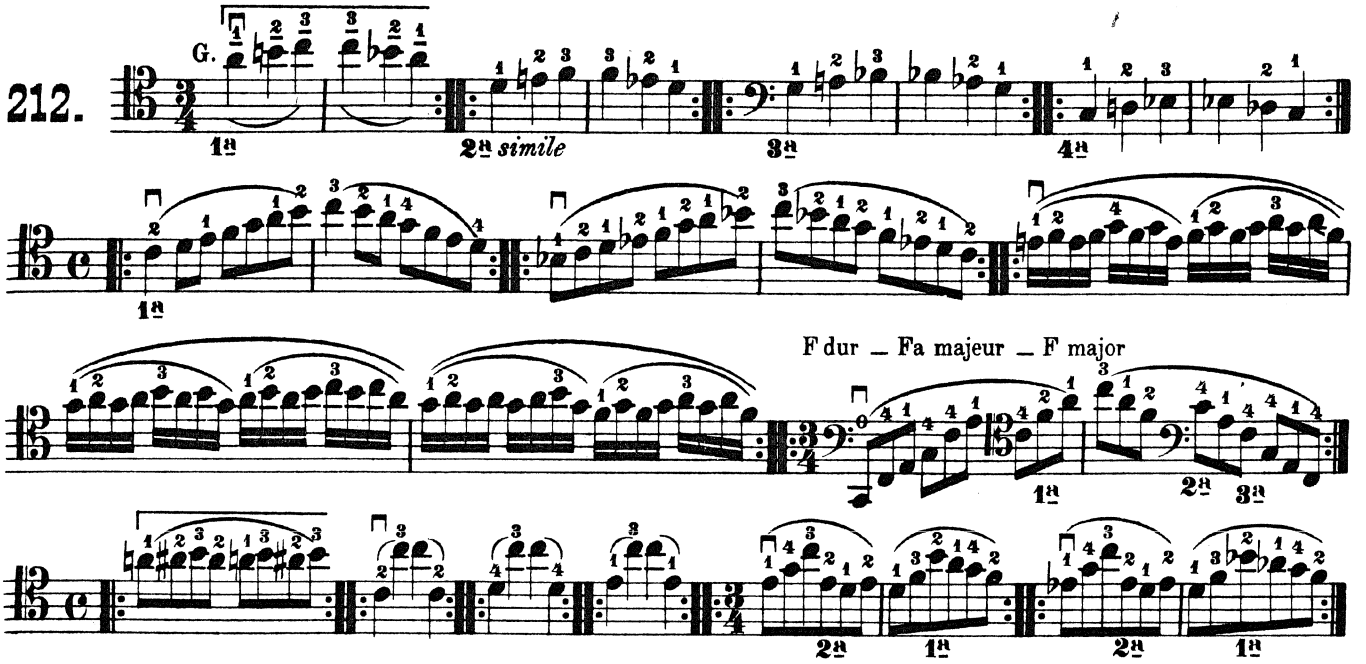
M. OH. M. OH. M.

Siebente Lage
(Kleine Spannung, kleine Terz)

Septième Position
(Petite Extension, Tierce mineure)

Seventh Position
(Short stretch, minor third)

212.

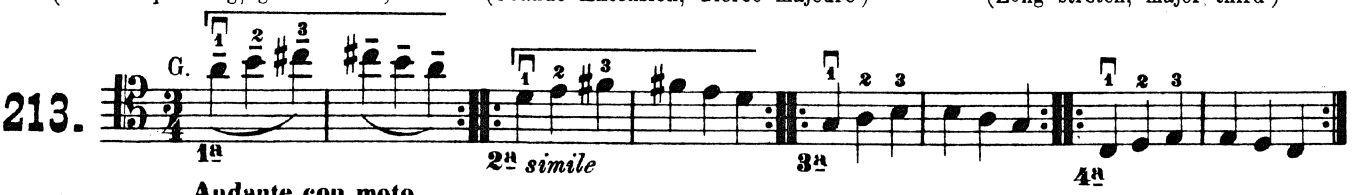


Siebente Lage
(Grosse Spannung, grosse Terz)

Septième Position
(Grande Extension, Tierce majeure)

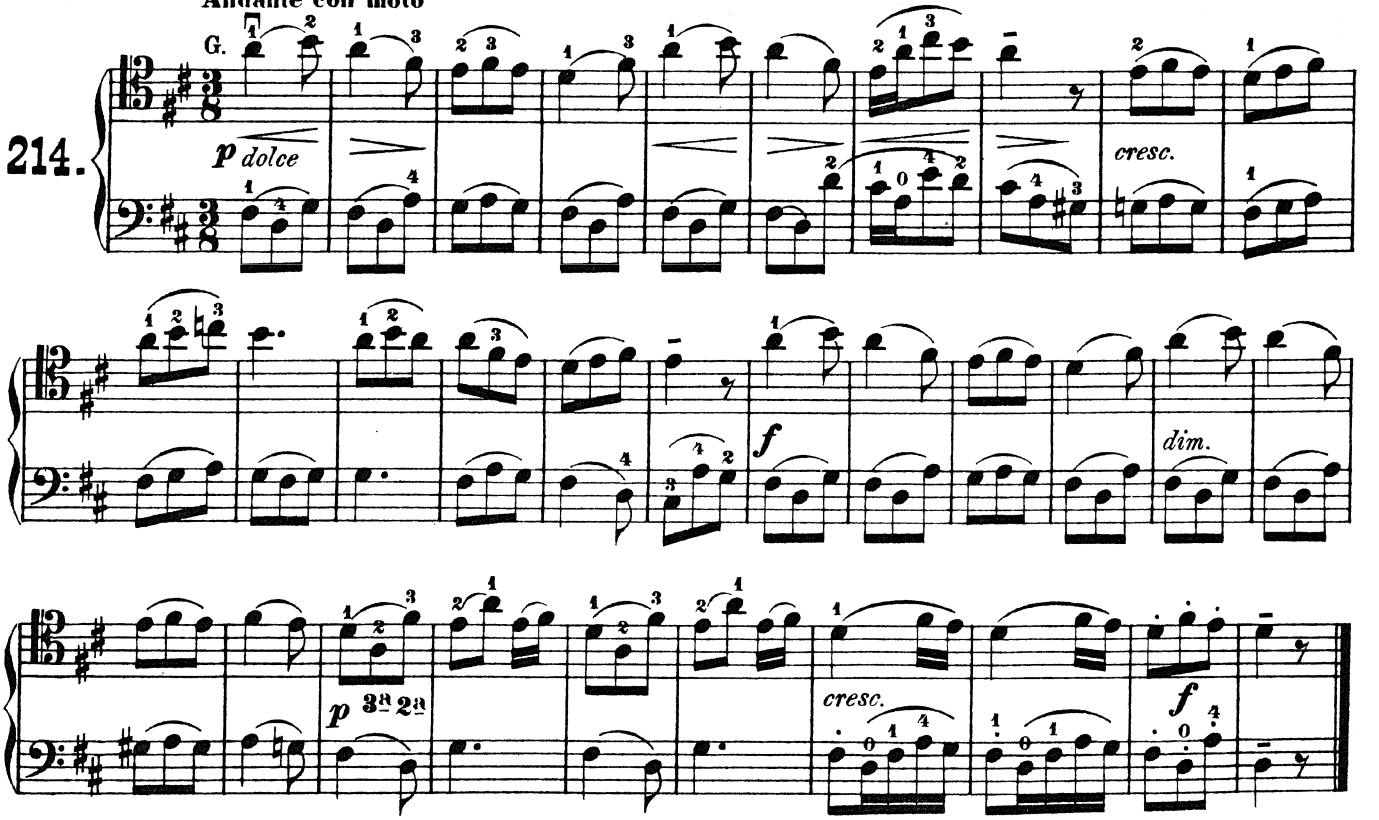
Seventh Position
(Long stretch, major third)

213.

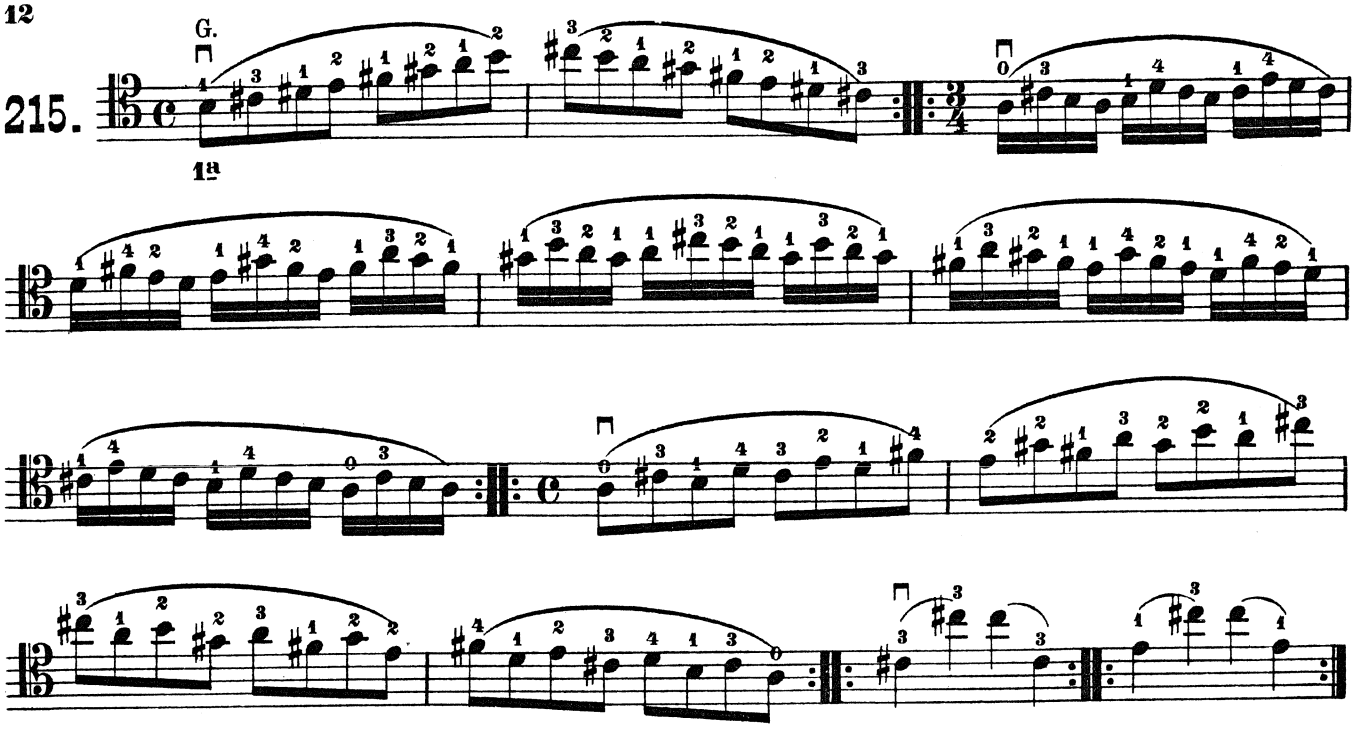


Andante con moto

214.



215.



Erhöhte siebente Lage

(Kleine Spannung, kleine Terz)

Der erste Finger rückt einen halben Ton höher

Septième Position avancée

(Petite Extension, Tierce mineure)

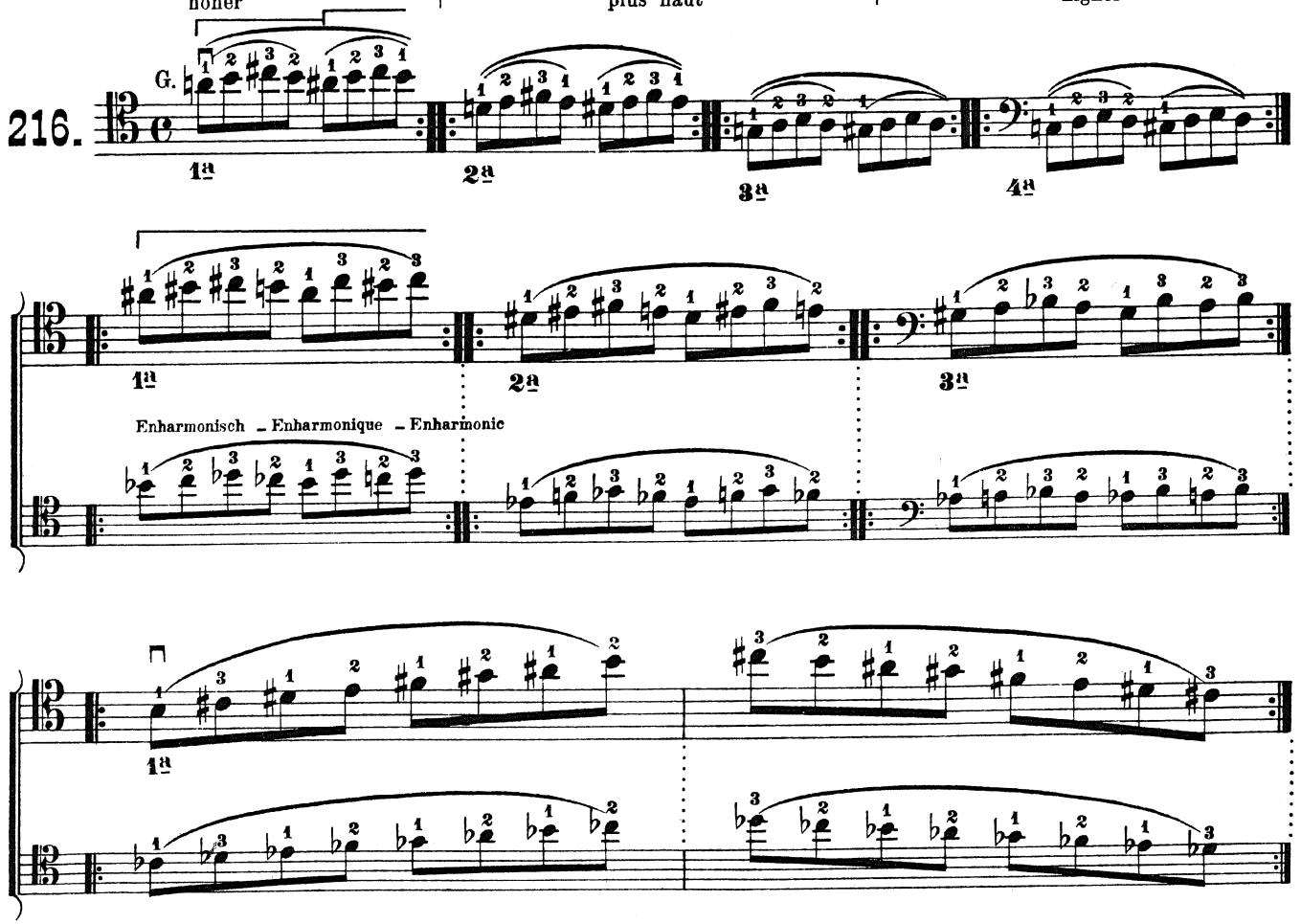
Le premier doigt glisse un demi-ton plus haut

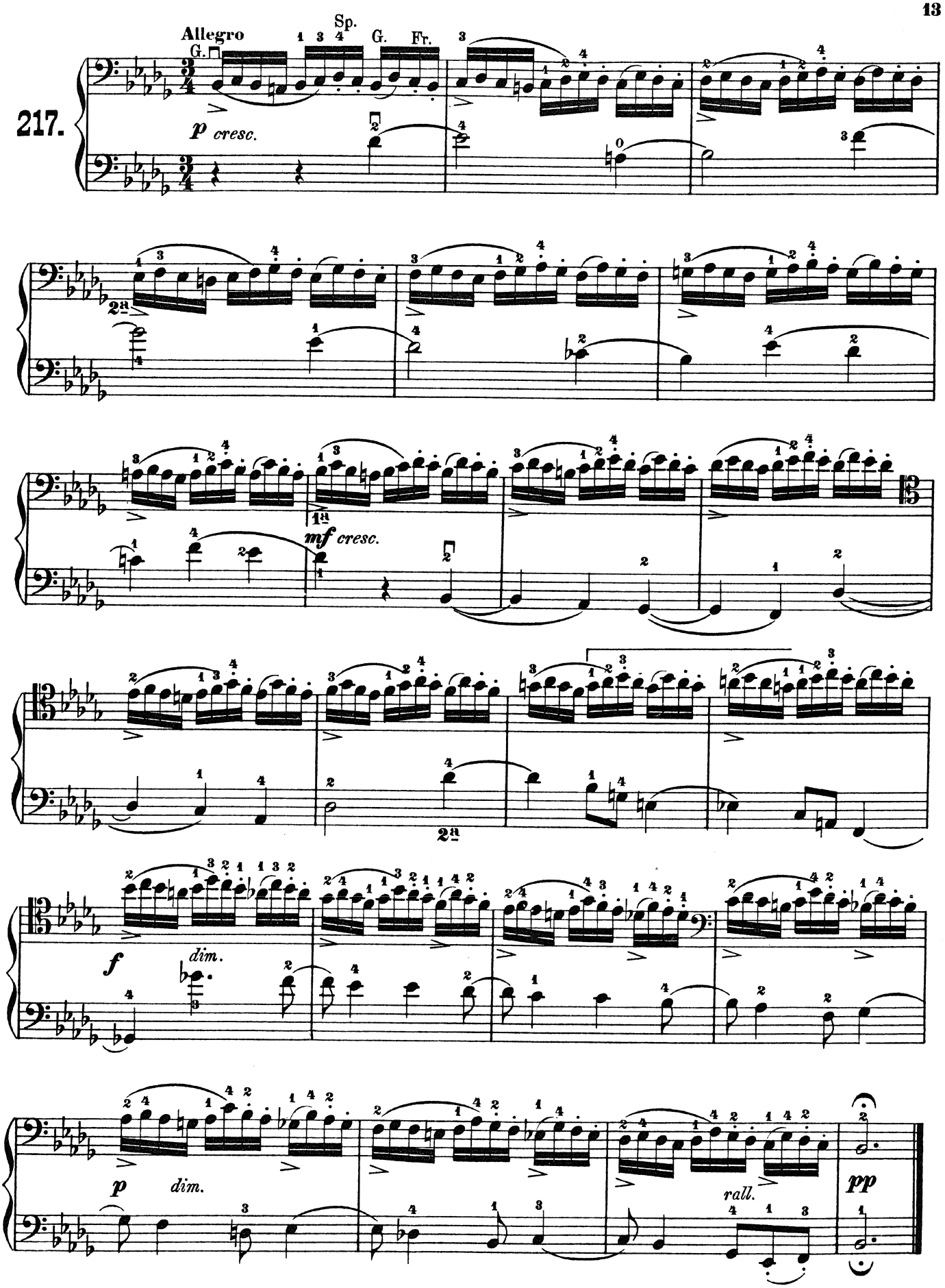
Upper Seventh Position

(Short stretch, minor third)

The first finger moves a semitone higher

216.

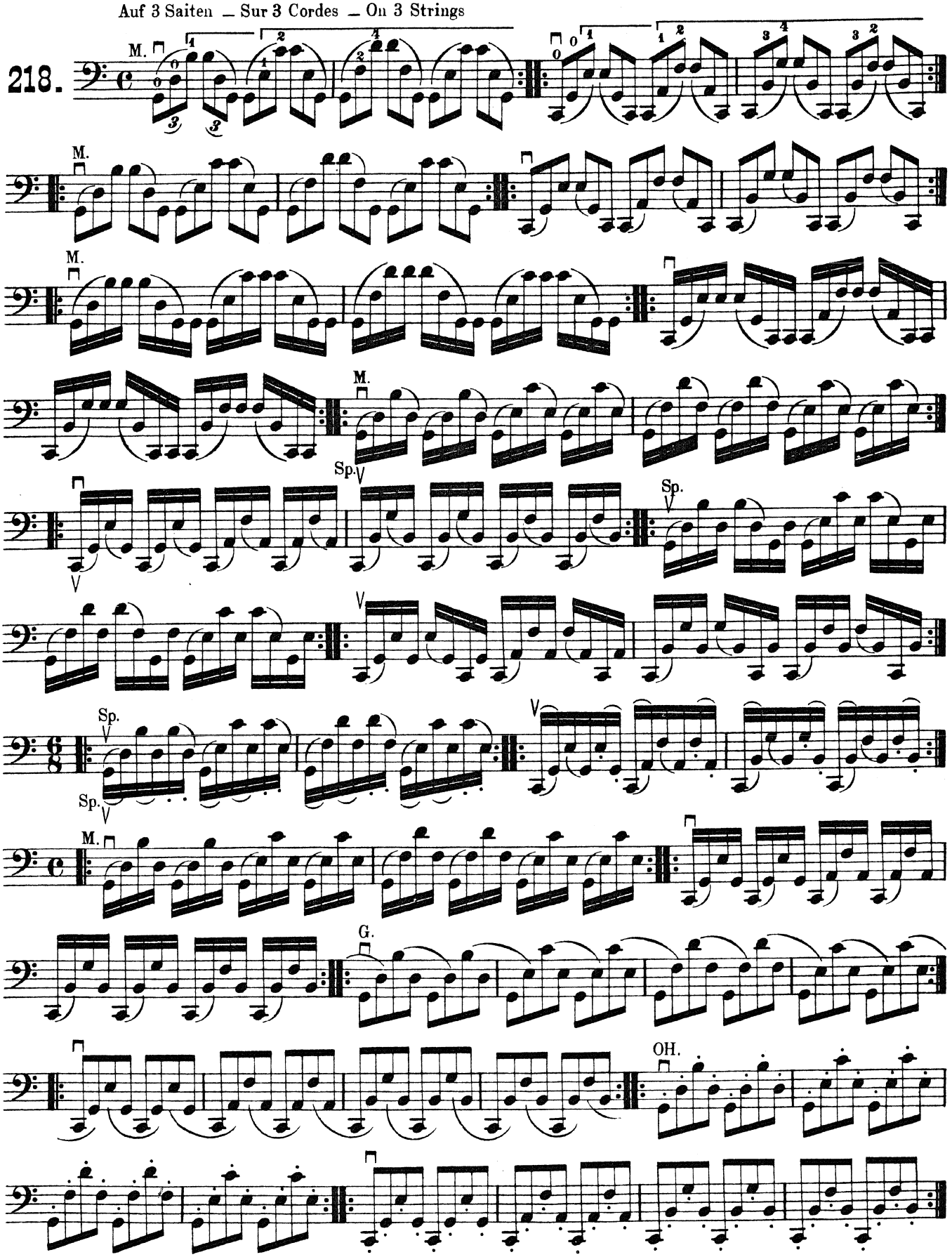



Allegro
Sp.
G.
G.
Fr.
217.
p cresc.
2a
1a
mf cresc.
2a
f
dim.
p
dim.
rall.
pp

Arpeggio — Arpèges — Arpeggio

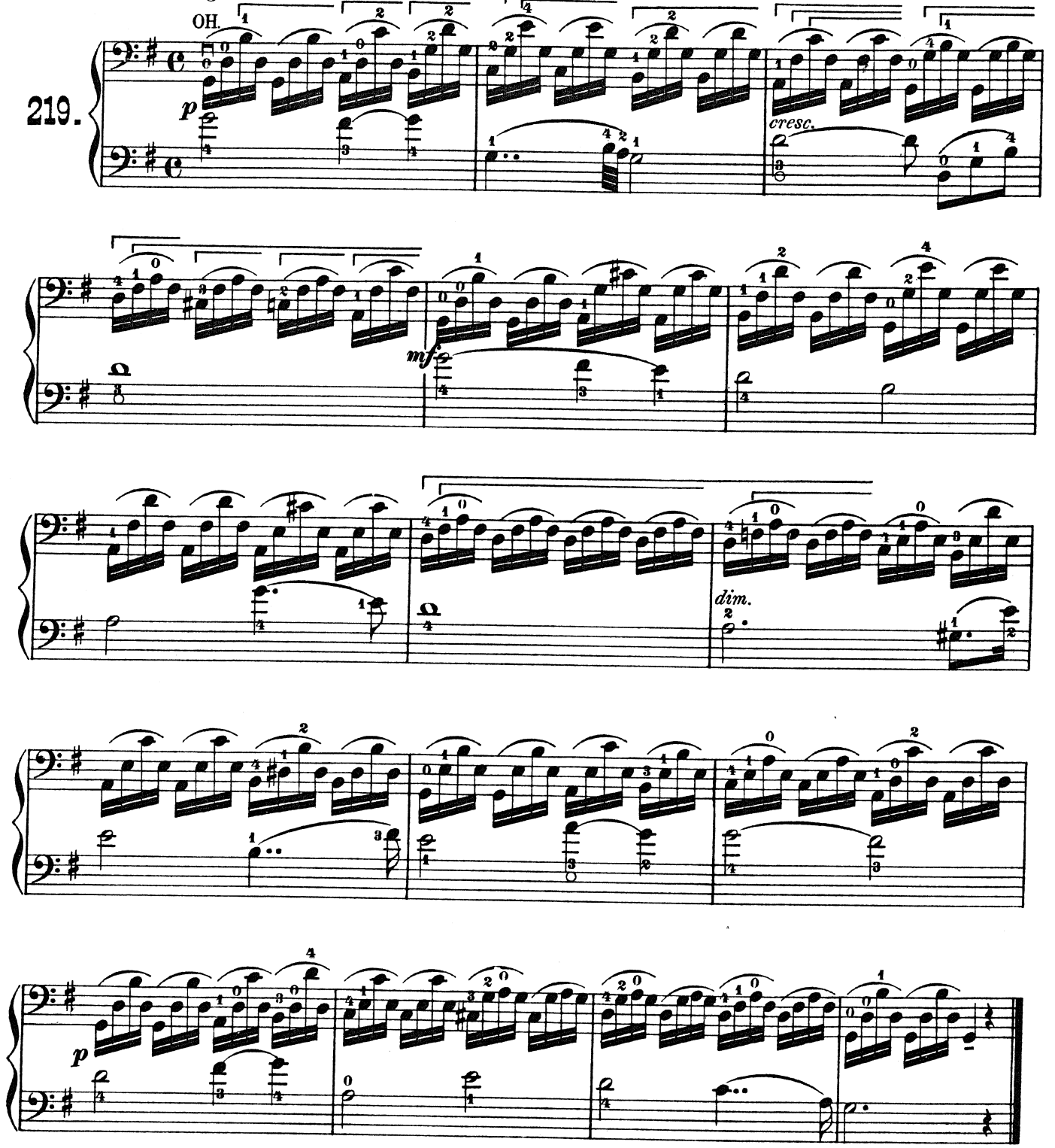
Auf 3 Saiten – Sur 3 Cordes – On 3 Strings

218.

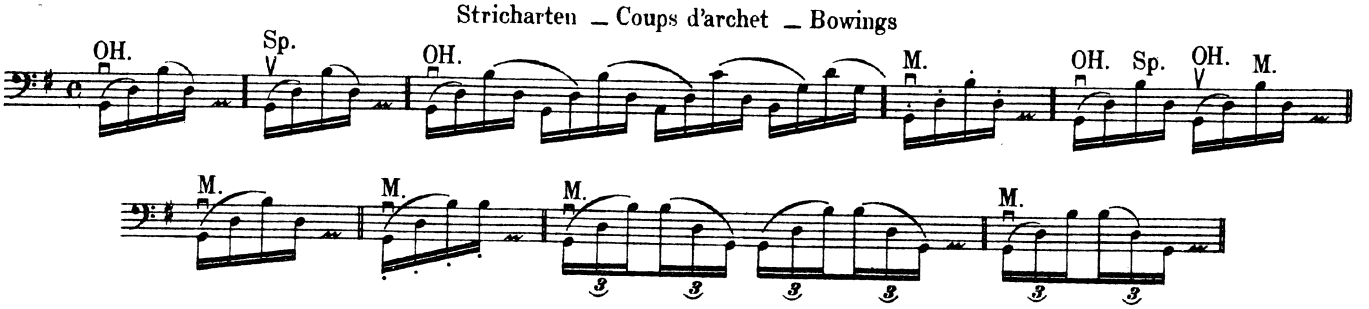


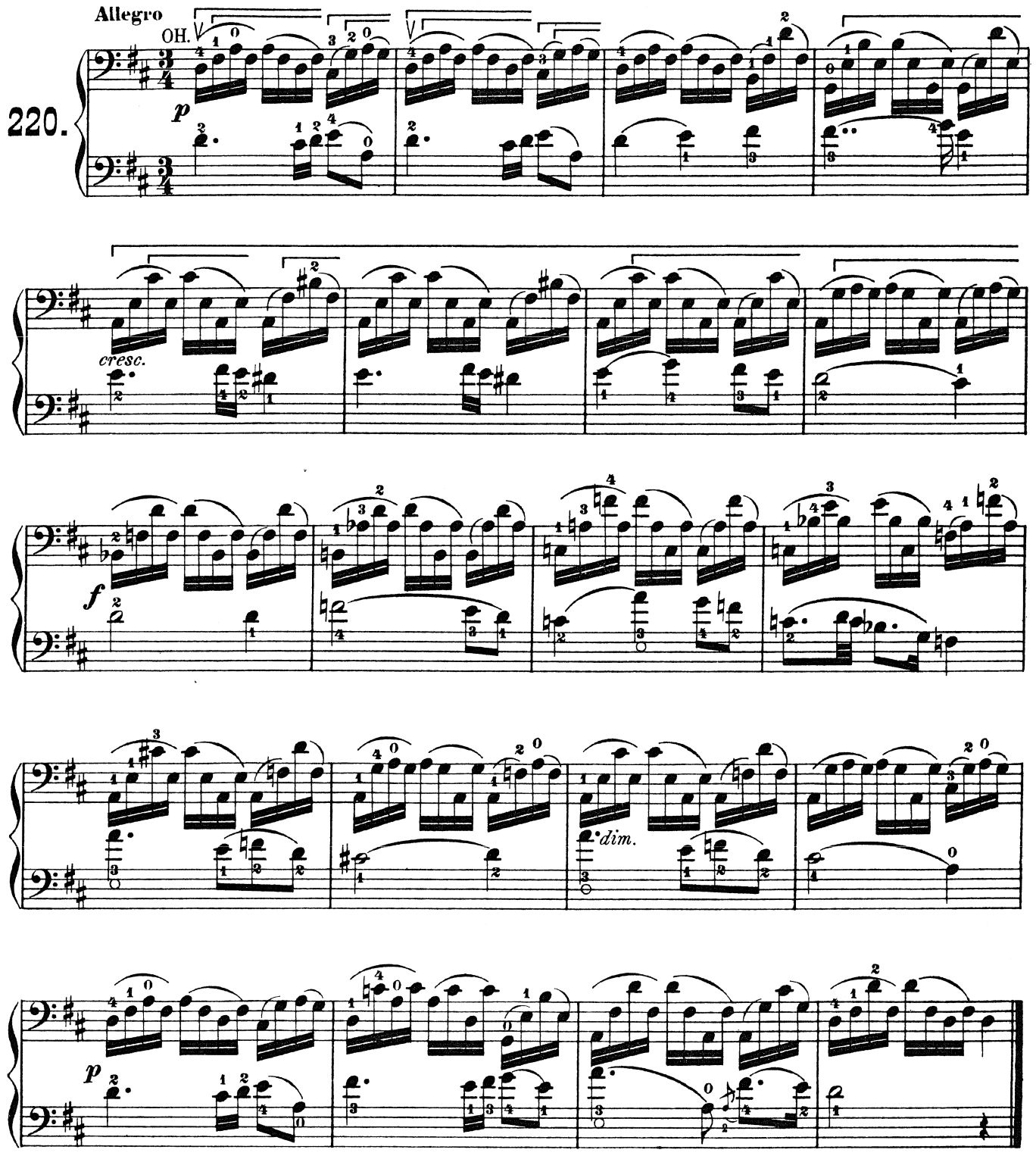
Allegro

219.

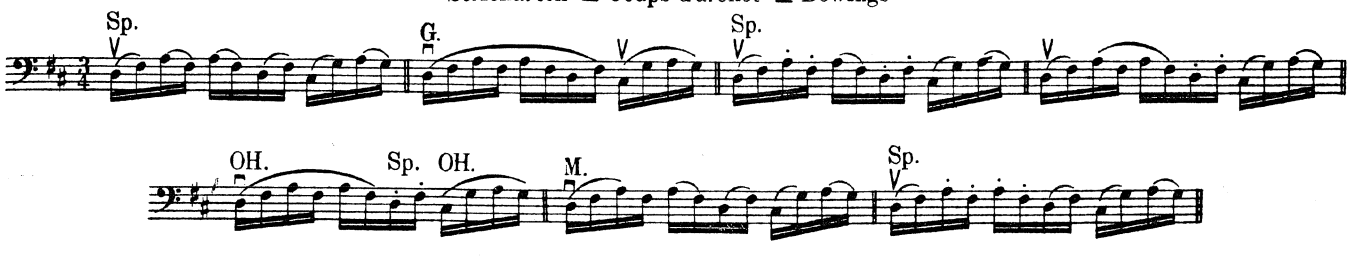


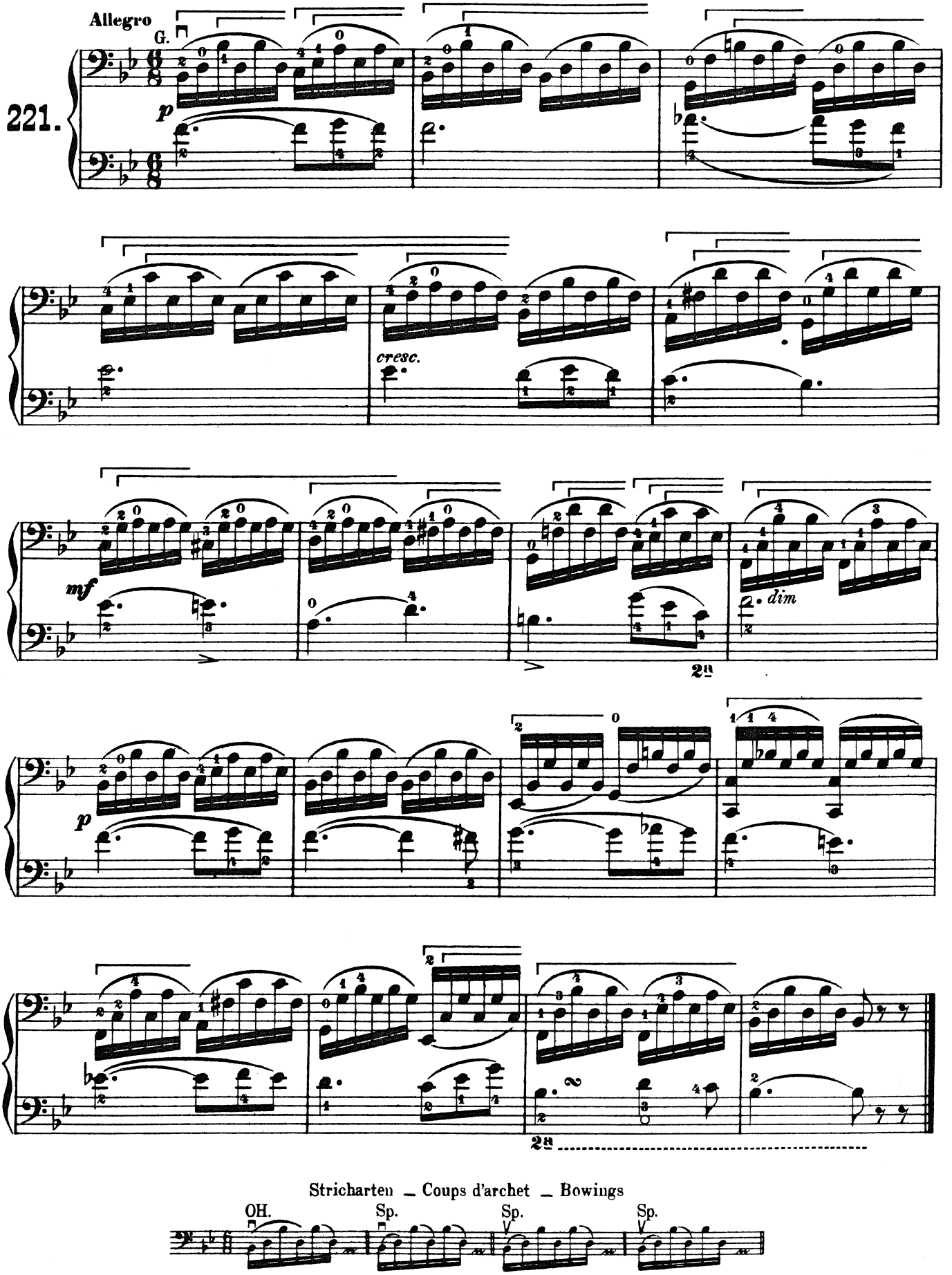
Stricharten _ Coups d'archet _ Bowings





Stricharten _ Coups d'archet _ Bowings

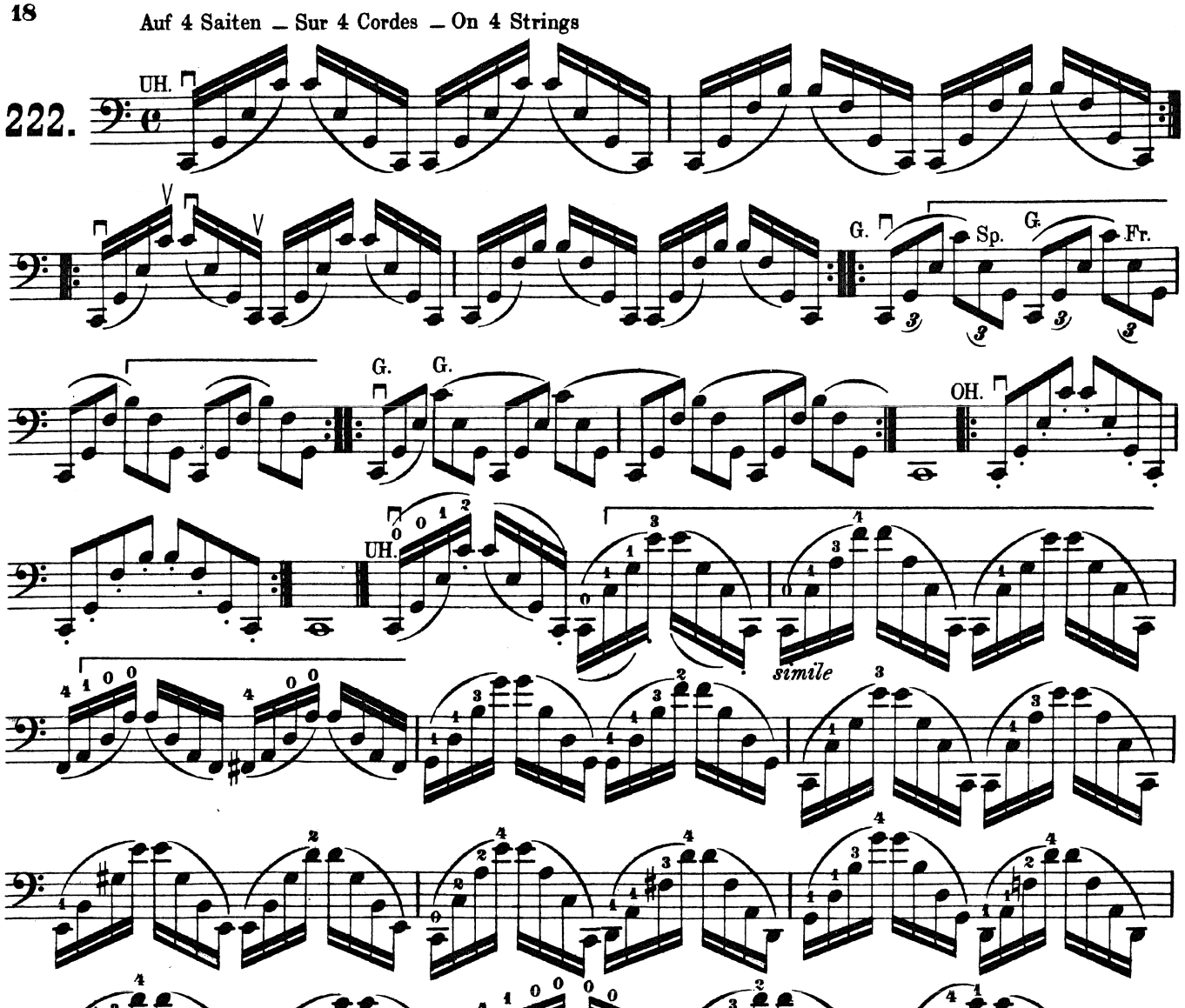




Stricharten _ Coups d'archet _ Bowings

Auf 4 Saiten _ Sur 4 Cordes _ On 4 Strings

222.

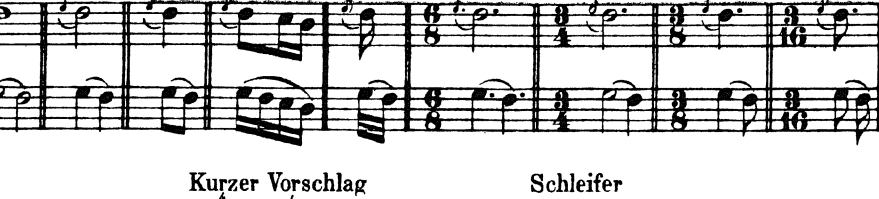


Verzierungen — Agréments — Ornaments

Langer Vorschlag.

Kurzer Vorschlag

Schleifer



223.

Andante

G.

p dolce

cresc.

mf

dim.

p

G. Fr. Sp. G.

Doppelschlag auf der Note

Doppelschlag zwischen den Noten

Schreibart.
Manière d'écrire.
Mode of writing.

Ausführung.
Manière de jouer.
Mode of playing.

Nachschlag

Mordent

224. Andante

225. Allegro

Triller Trilles Shakes

Schreibart. Manière d'écrire. Mode of writing.

Ausführung. Manière de jouer. Mode of playing.

226. Moderato

cresc.

Fr.

G.

f

Staccato.

227.

OH.

OH.

OH.

OH.

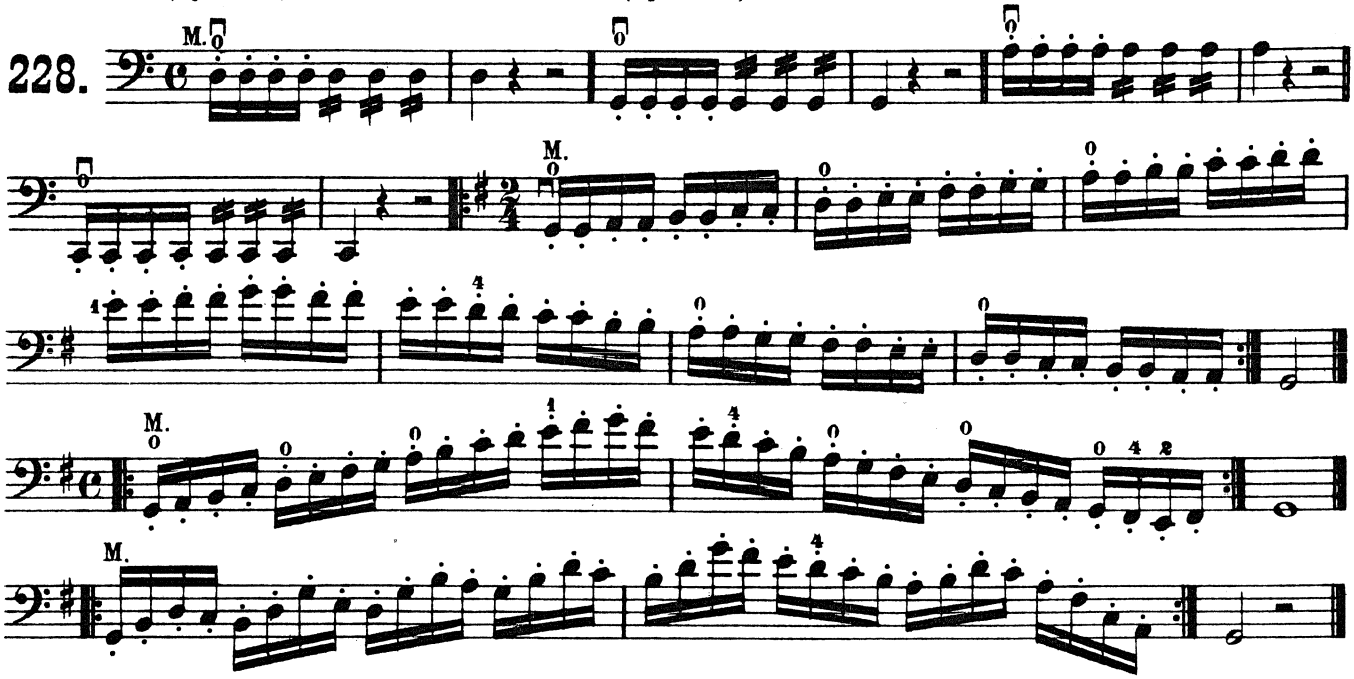
OH.

Springender Bogen
(Spiccato)

Archet sautillé
(Spiccato)

Springing Bow
(Spiccato)

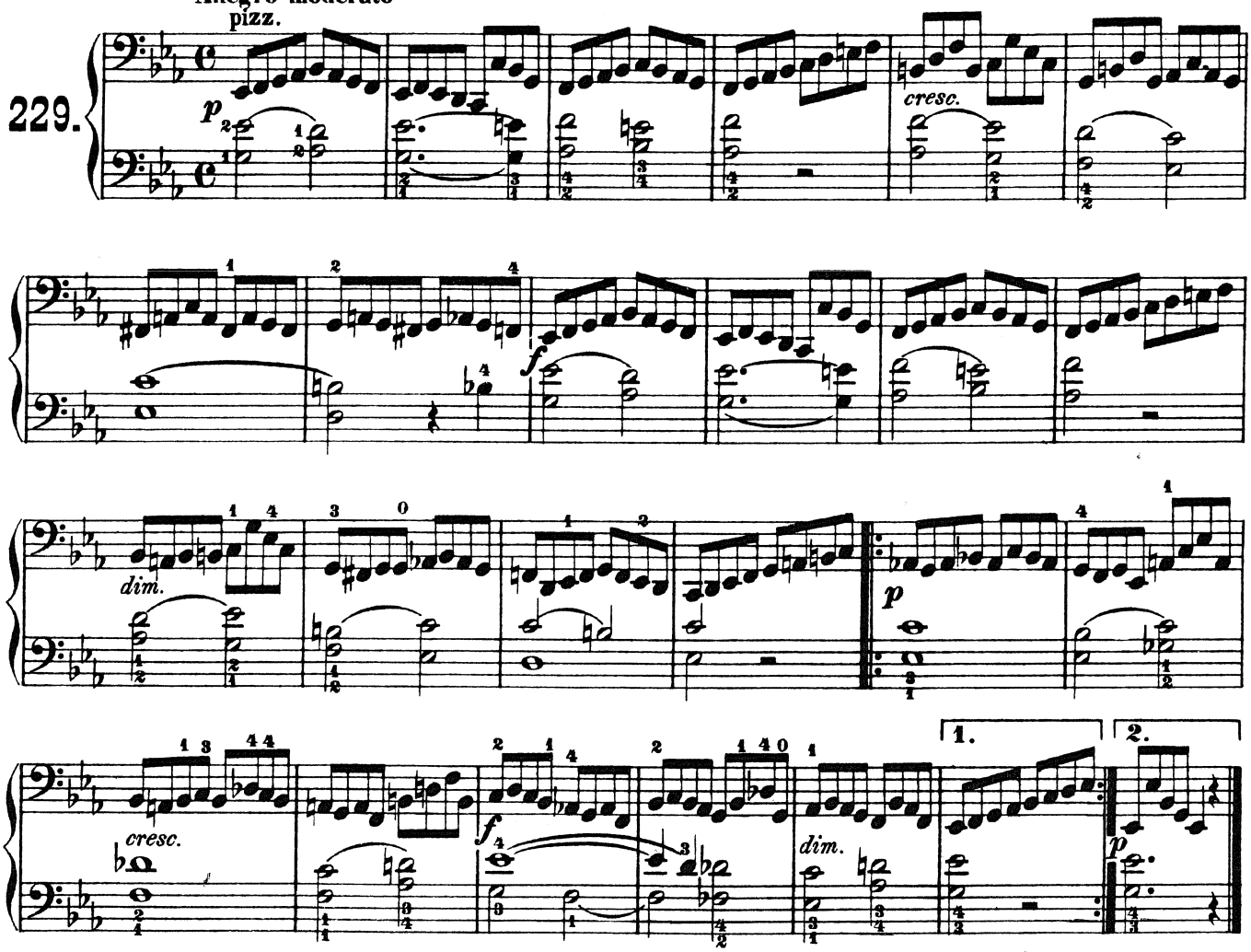
228.

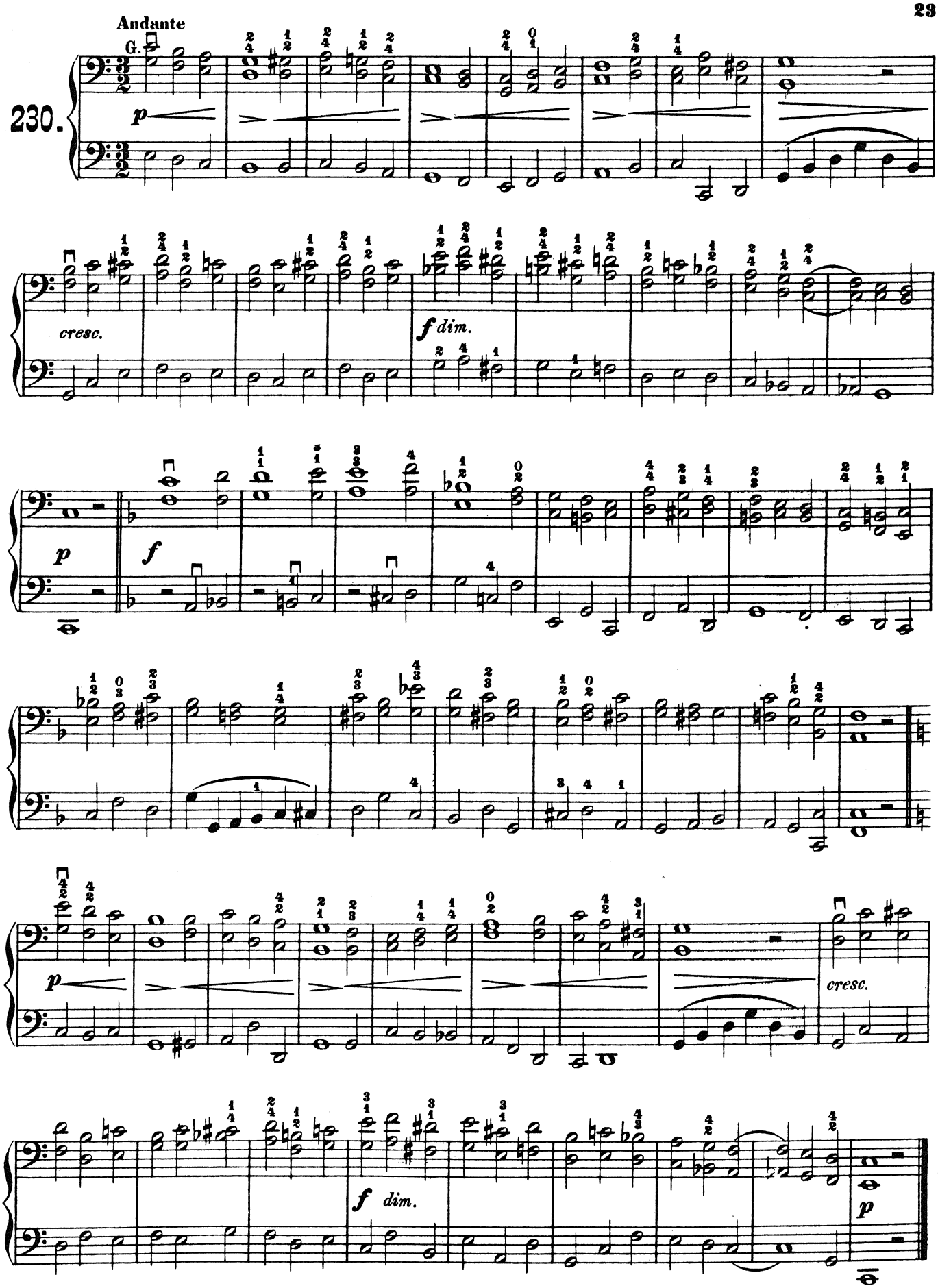


Pizzicato

Allegro moderato
pizz.

229.




Andante
G.
230.
p
cresc.
f dim.
p
f
p
cresc.
f dim.
p

Der Violin-Schlüssel

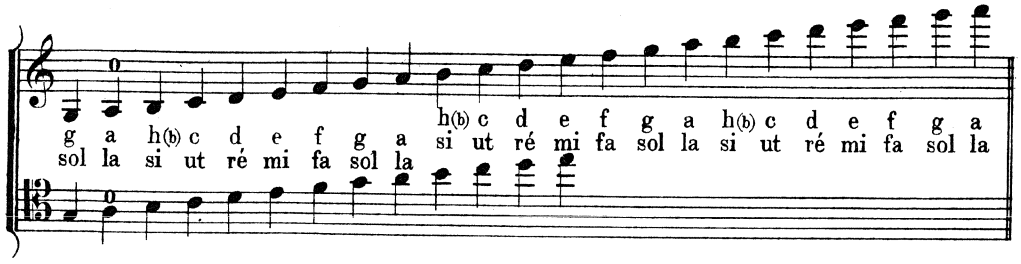
Der Violinschlüssel (G-Schlüssel) steht auf der zweiten Linie und ist in den Werken älterer und auch neuerer Componisten oft eine Octave tiefer zu spielen.

La Clé de Sol

La Clé de Sol se place sur la deuxième ligne, et se joue souvent une octave plus bas.

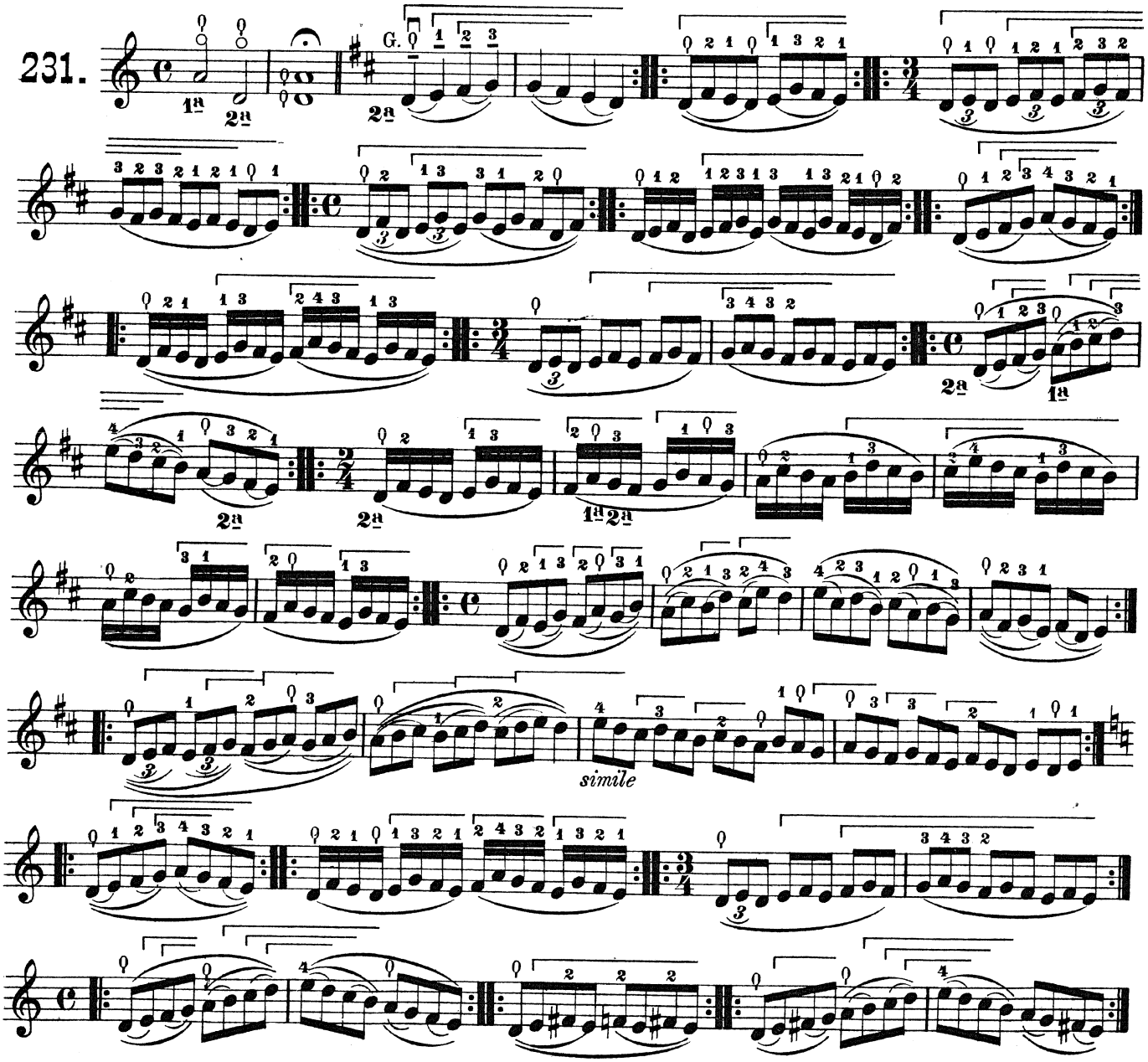
The Violin Clef

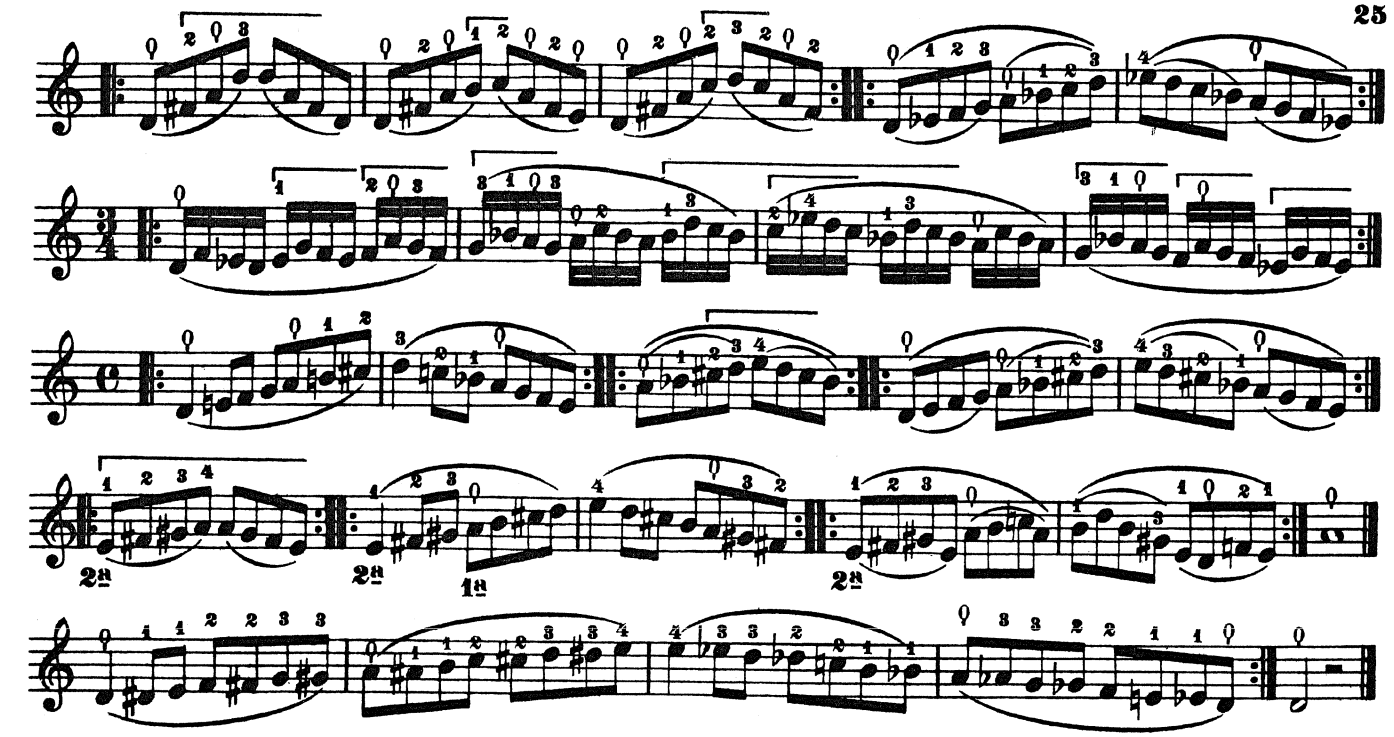
The Violin Clef (Treble or G-clef) stands on the second line and in the works of old and indeed, of modern composers the notes are often to be played an octave lower.



Daumen-Aufsatz — Position au Pouce — The Thumb Position

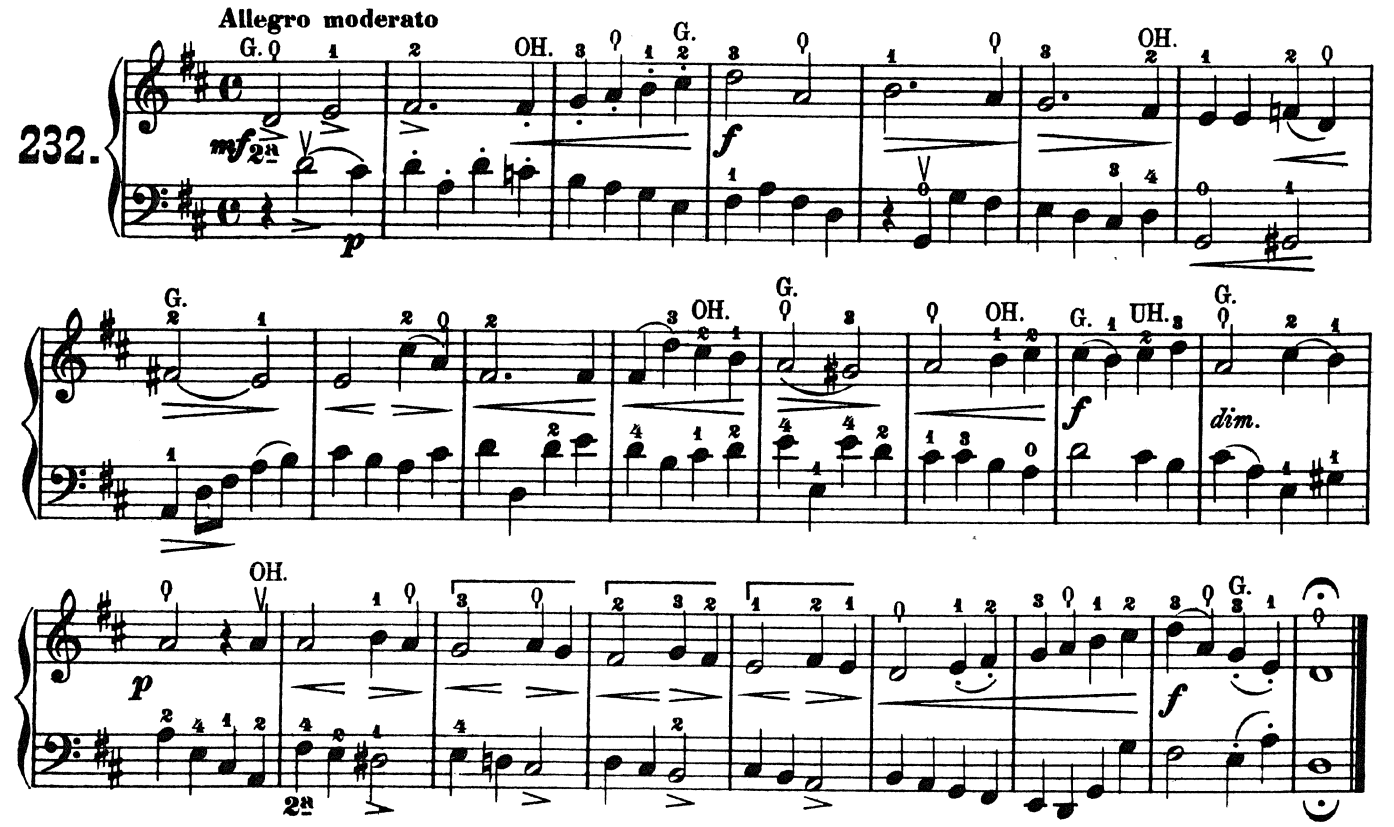
231.



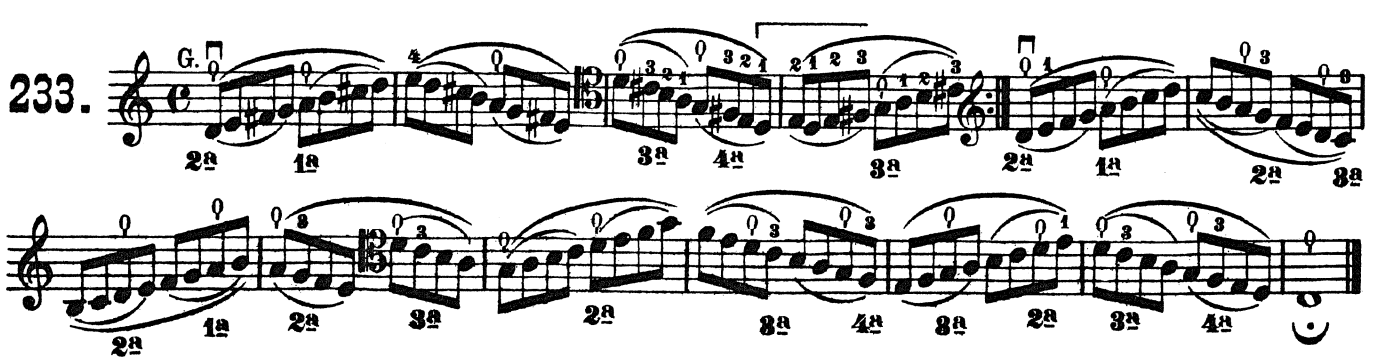


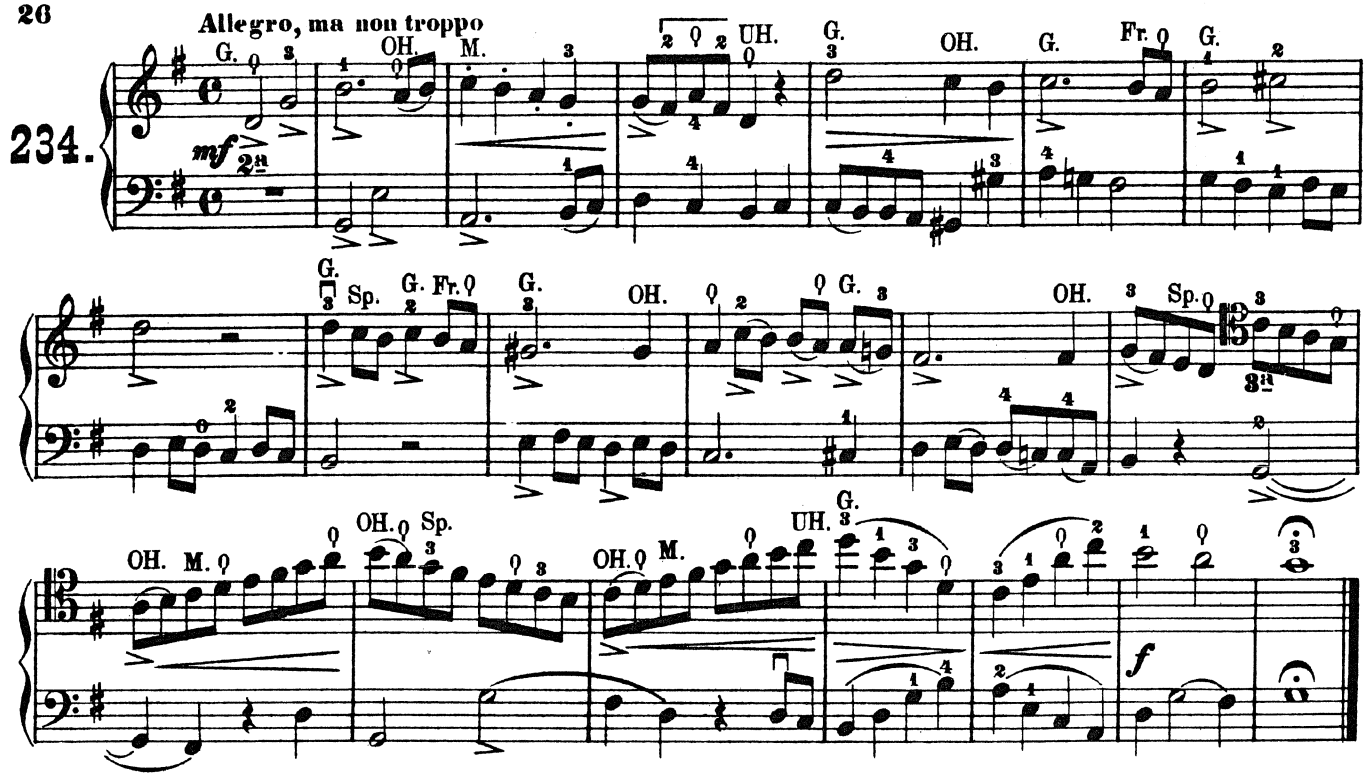
Allegro moderato

232.

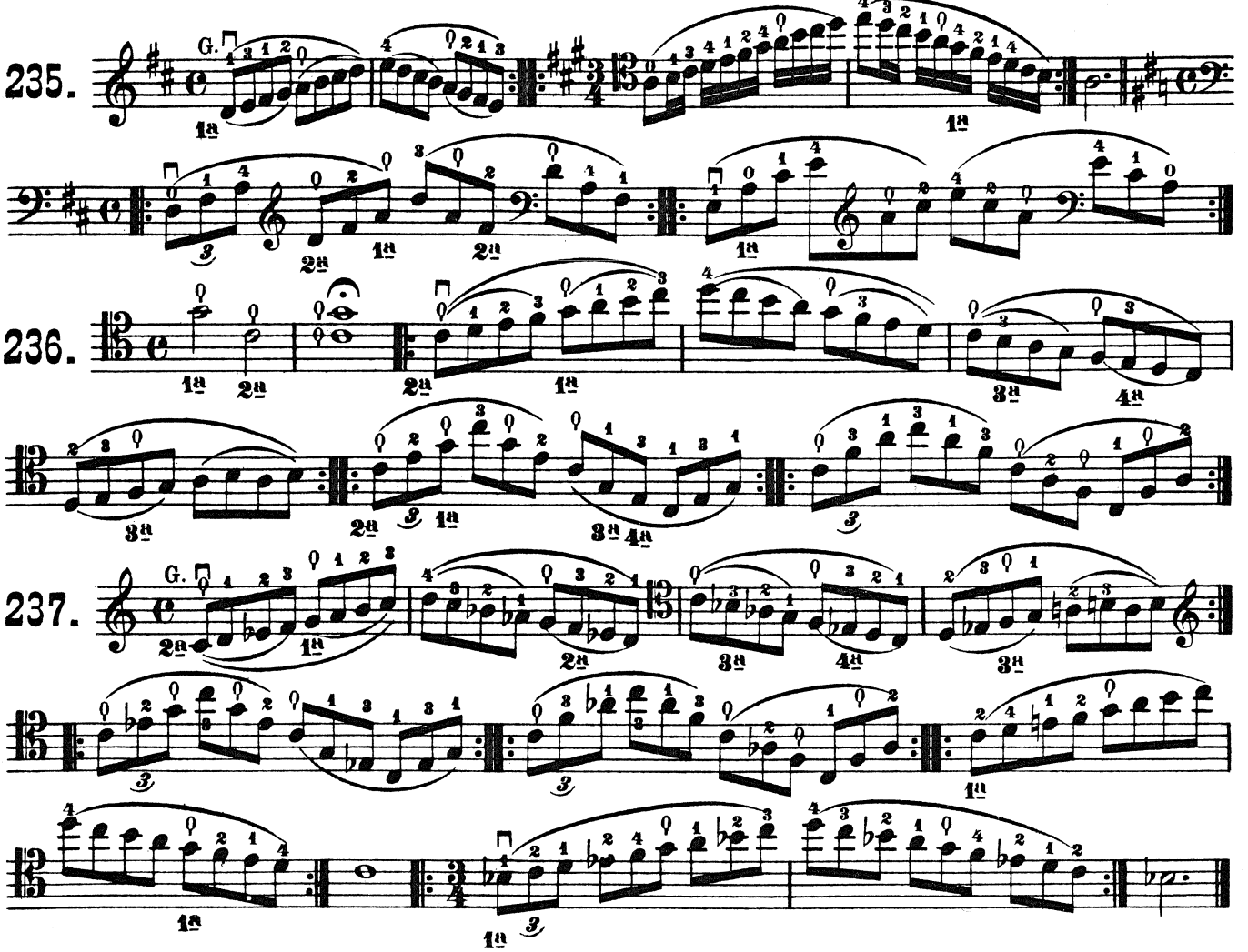


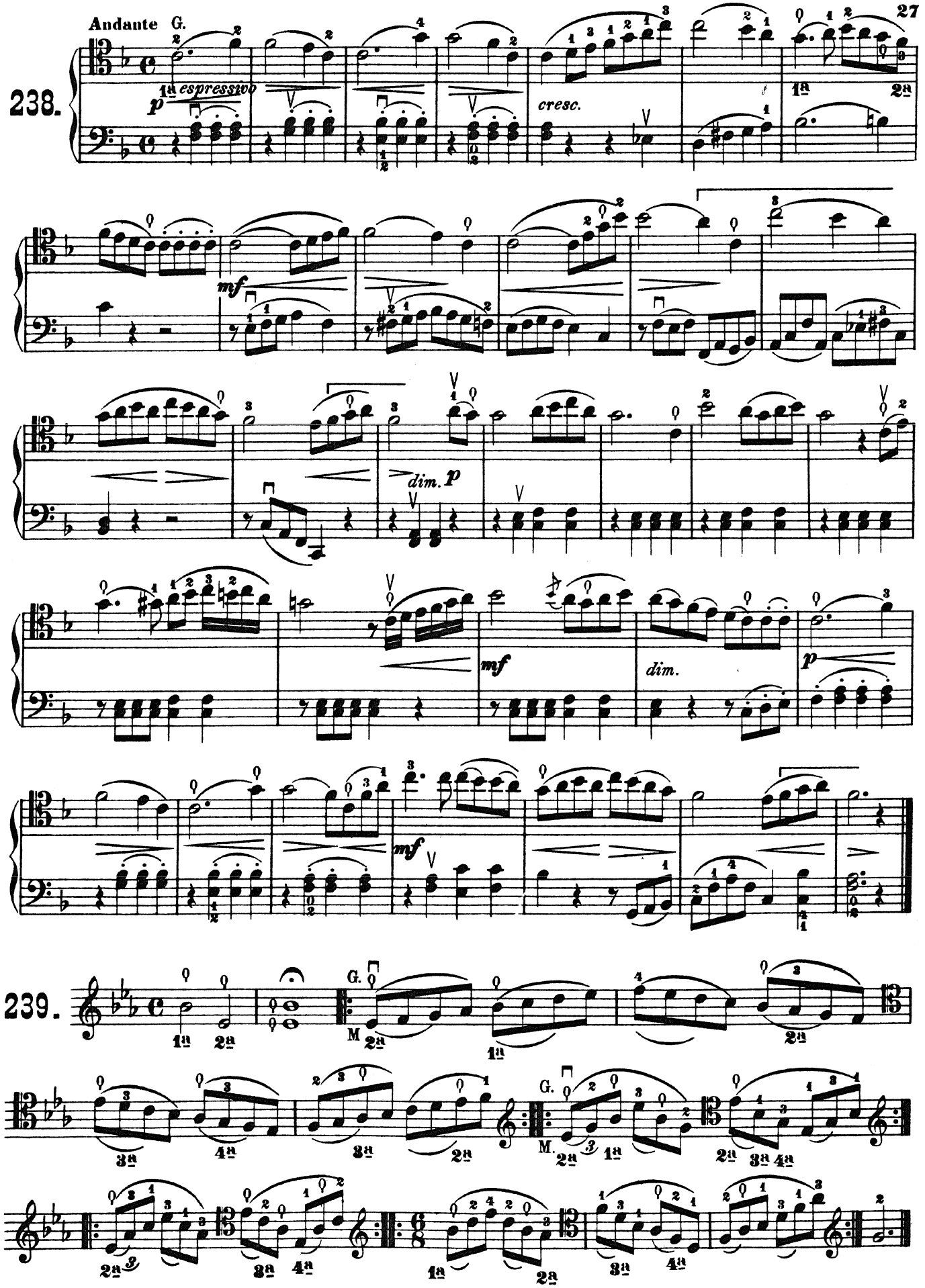
233.





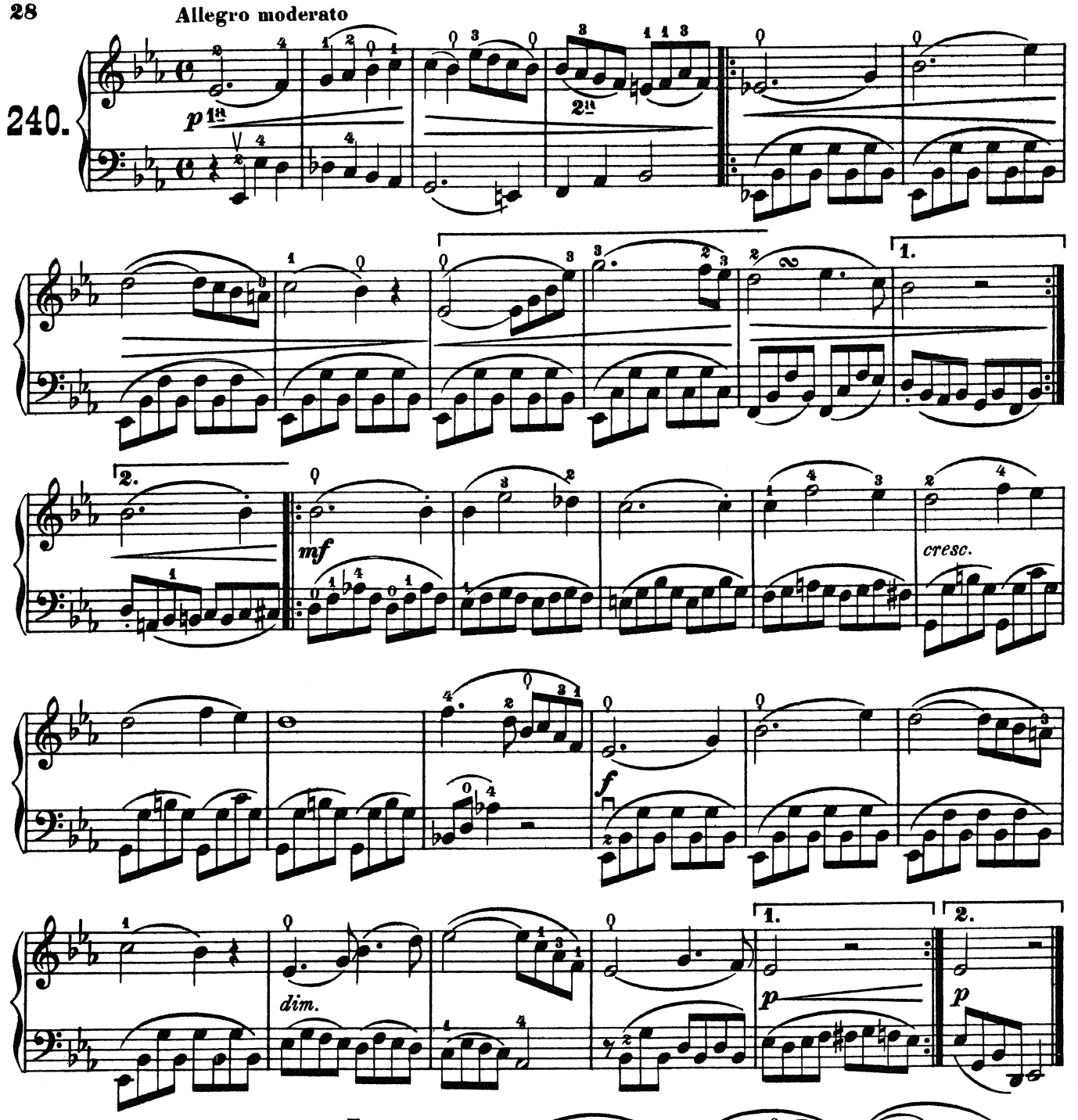
Lagen-Wechsel Changements de Positions Change of Position



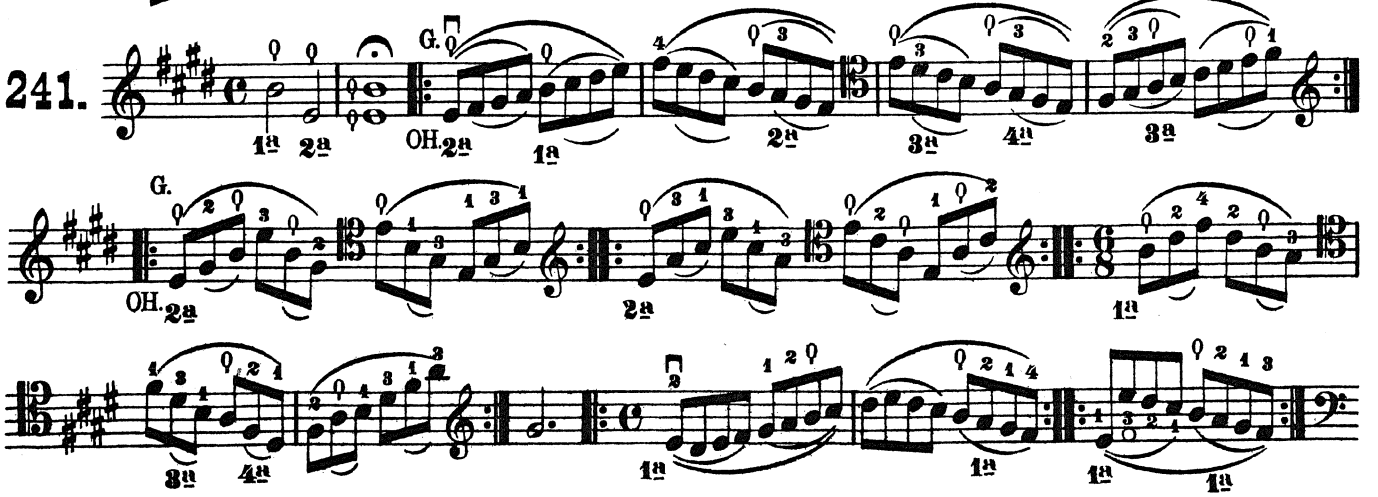

Andante G.
238.
espressivo
cresc.
dim. p
mf
dim.
239.
M.

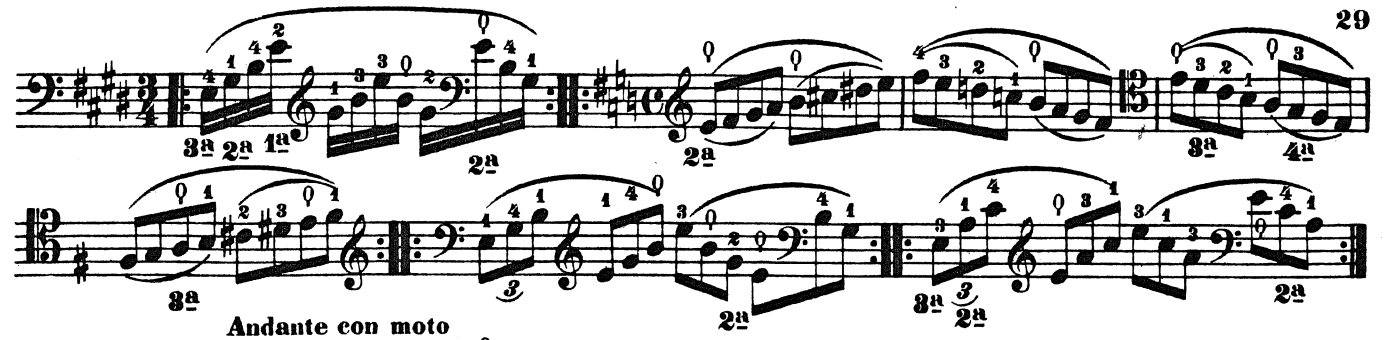
Allegro moderato

240.

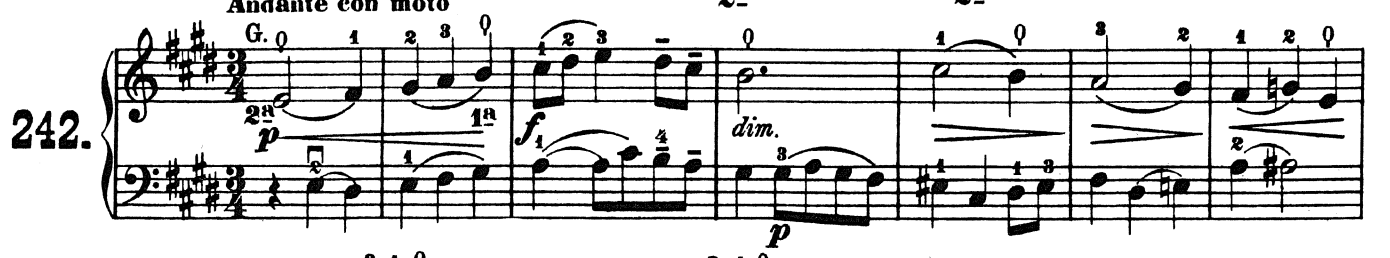


241.





Andante con moto



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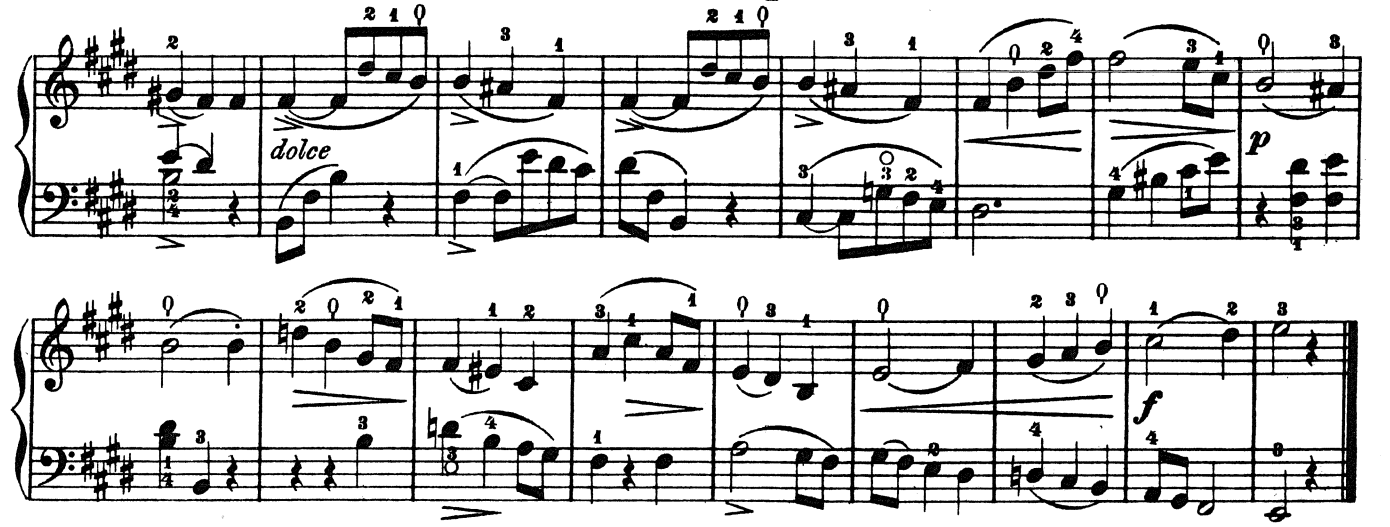

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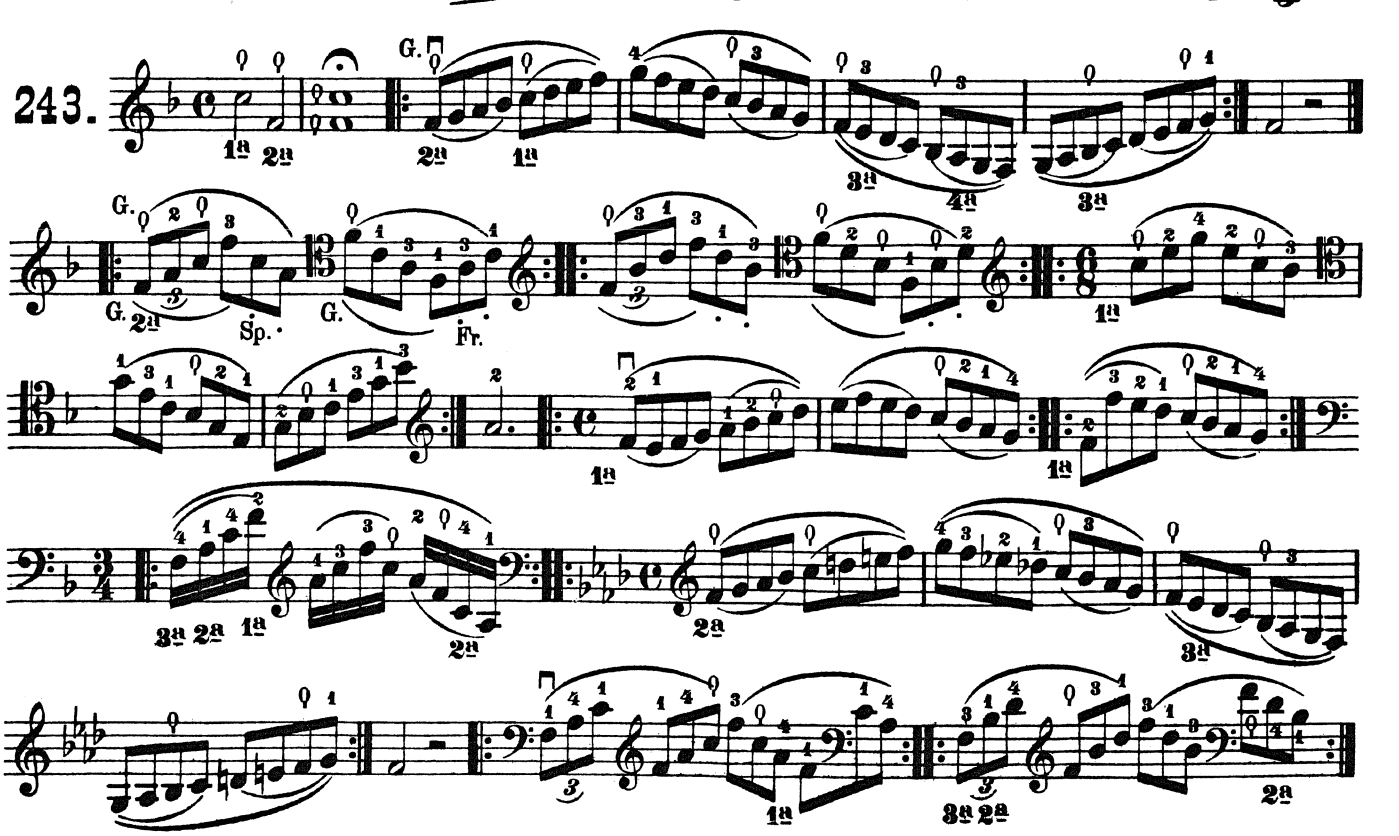
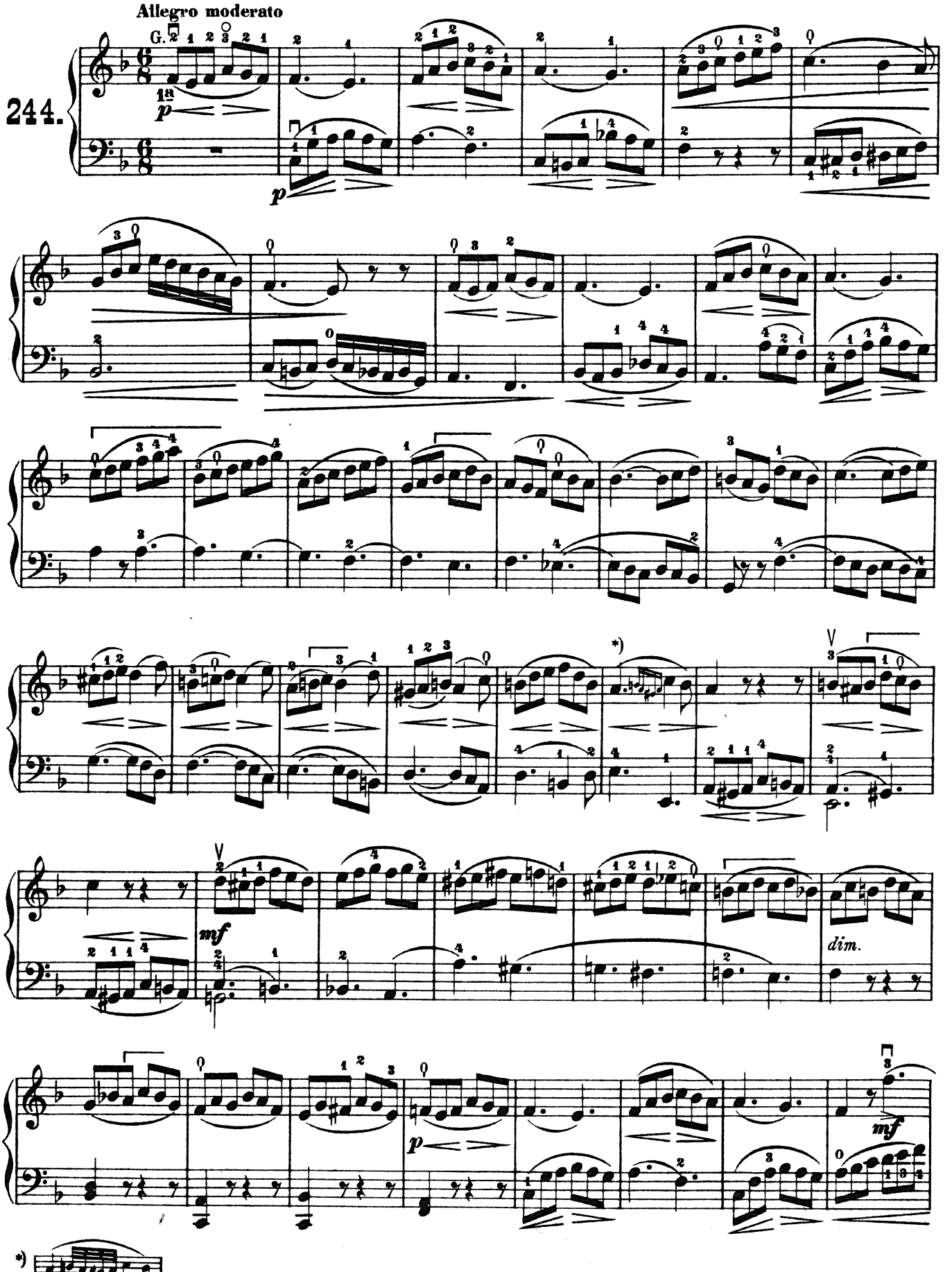
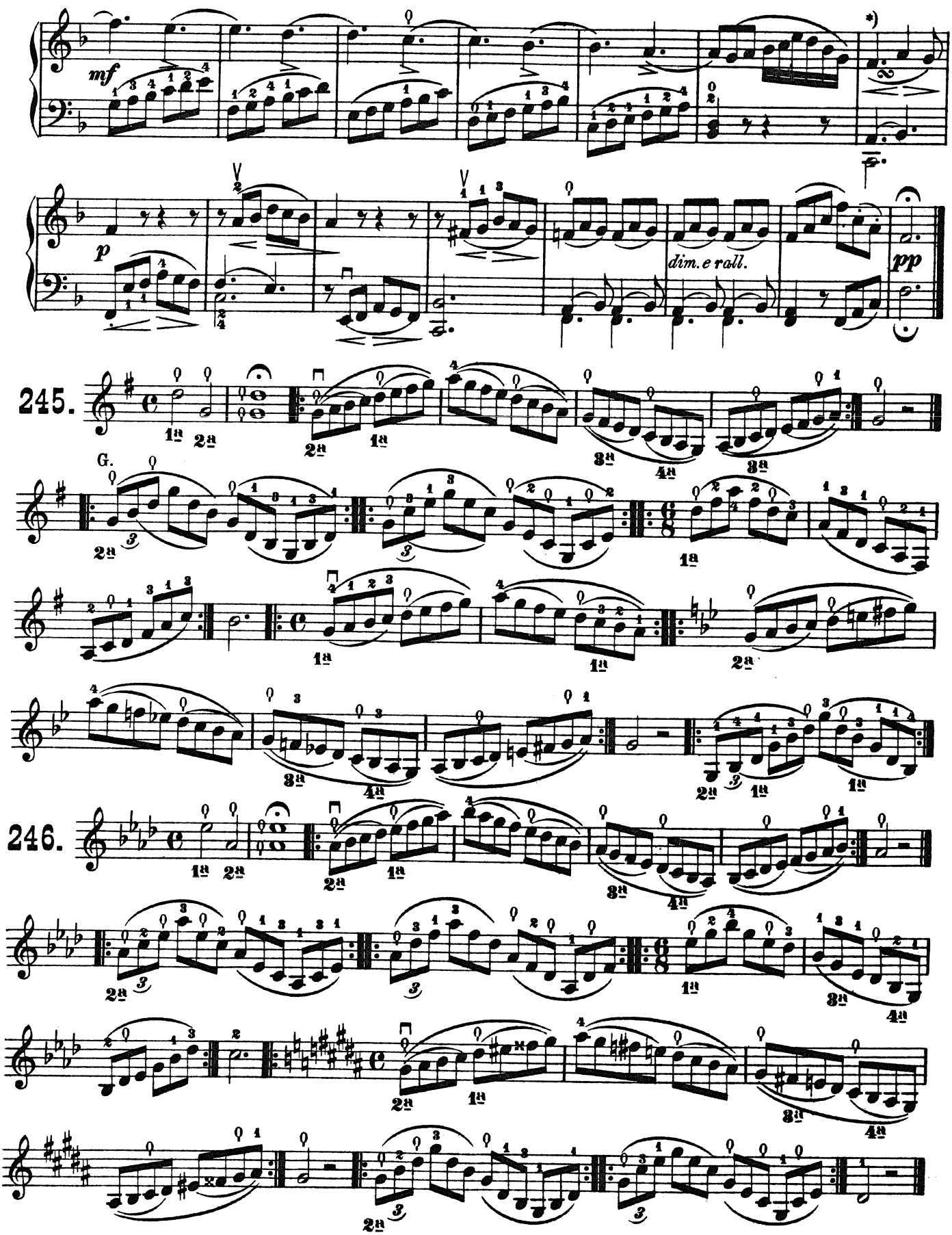


Allegro moderato

244.

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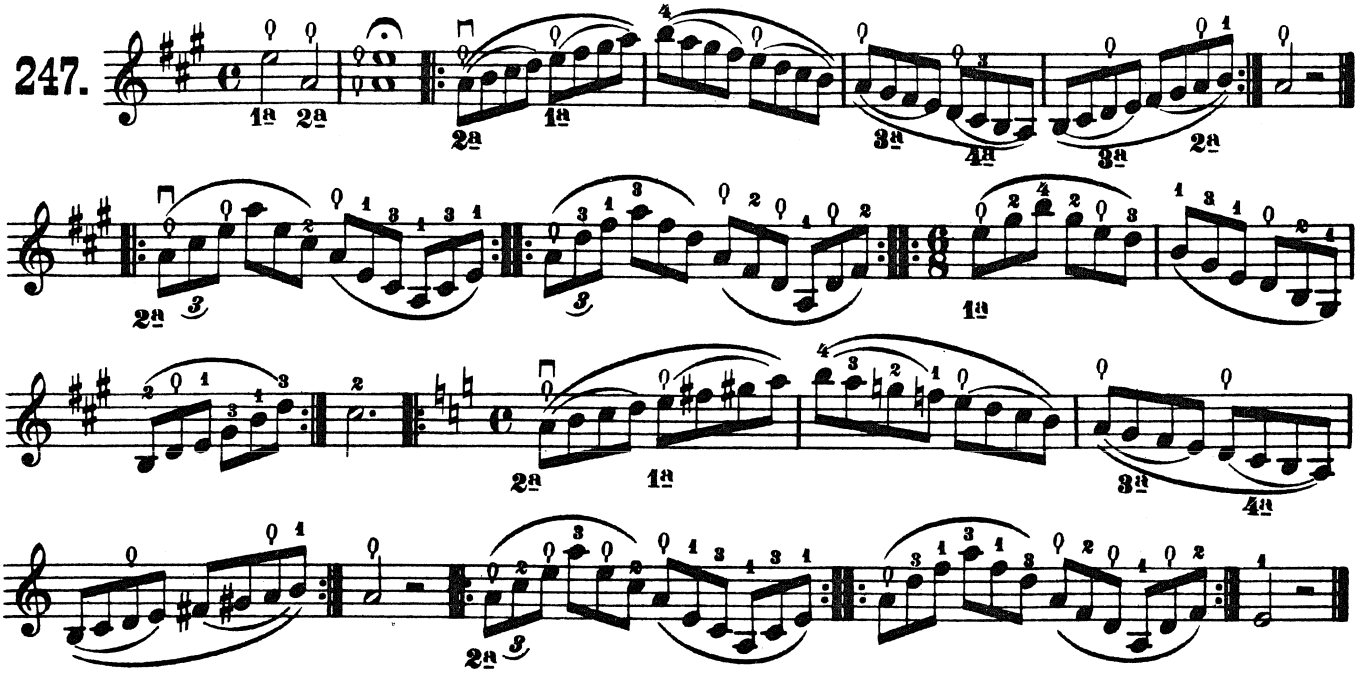
247.



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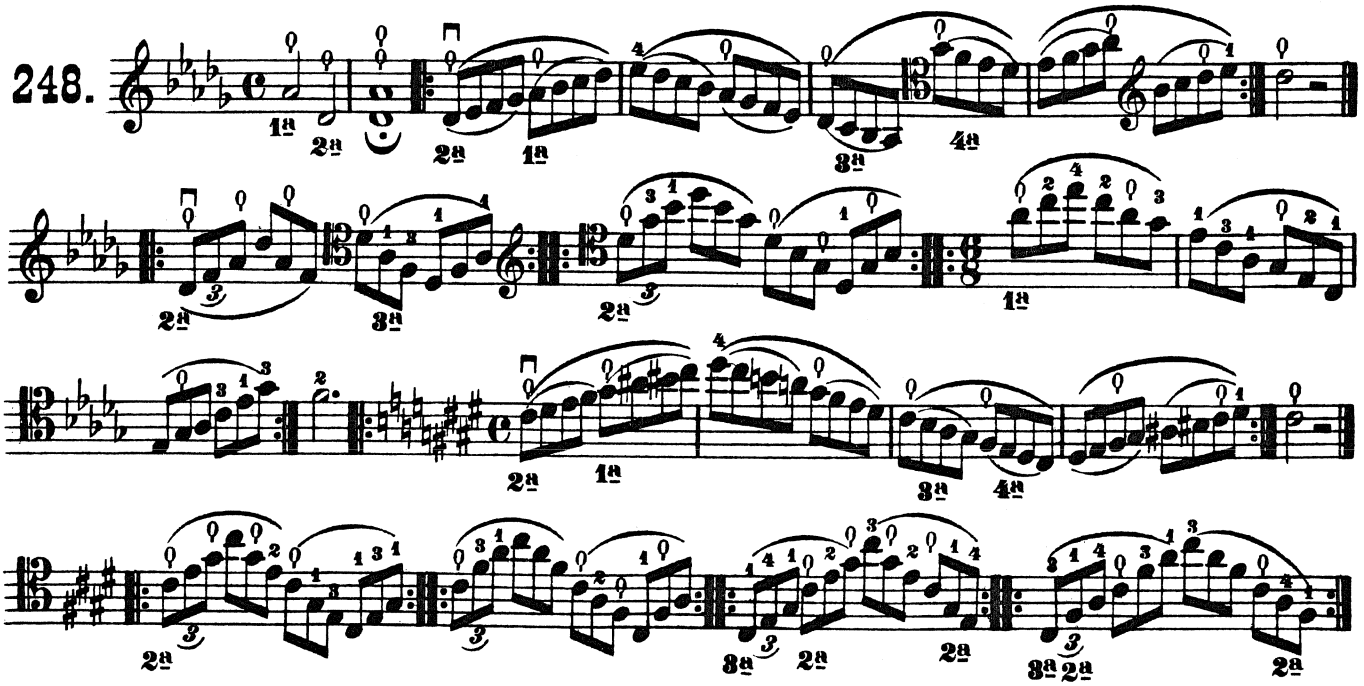

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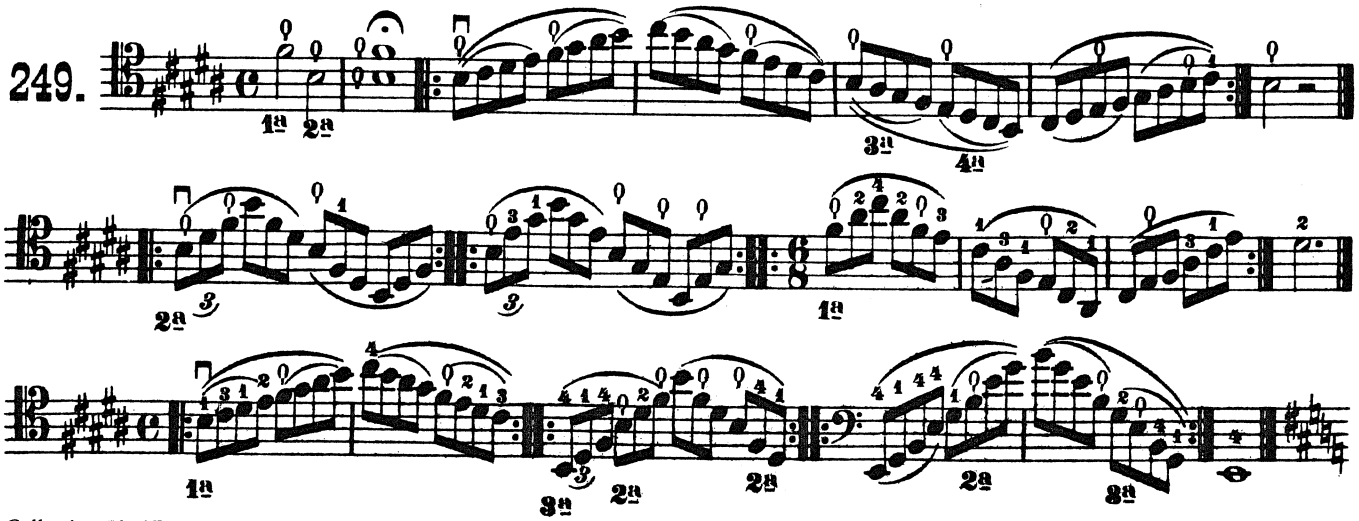

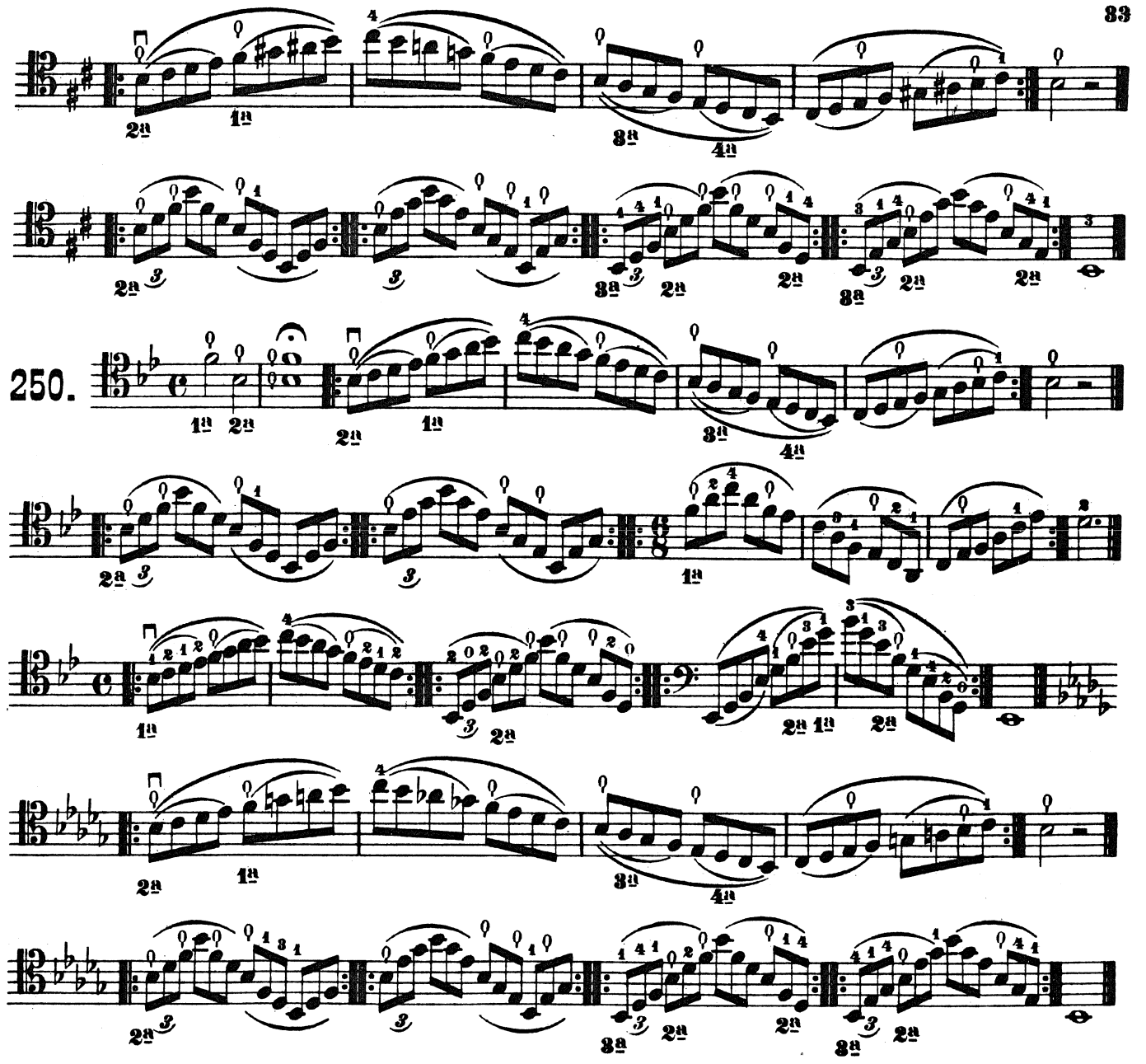

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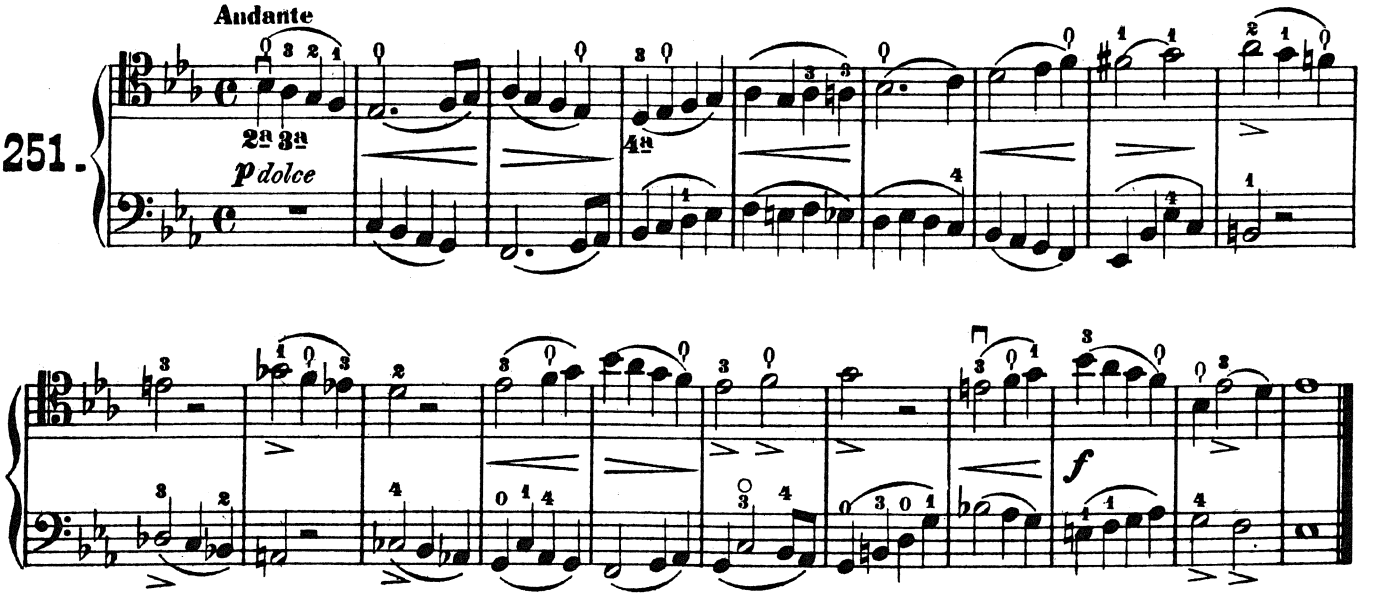


Andante

251.

p dolce

f

252.

Allegro moderato

253.

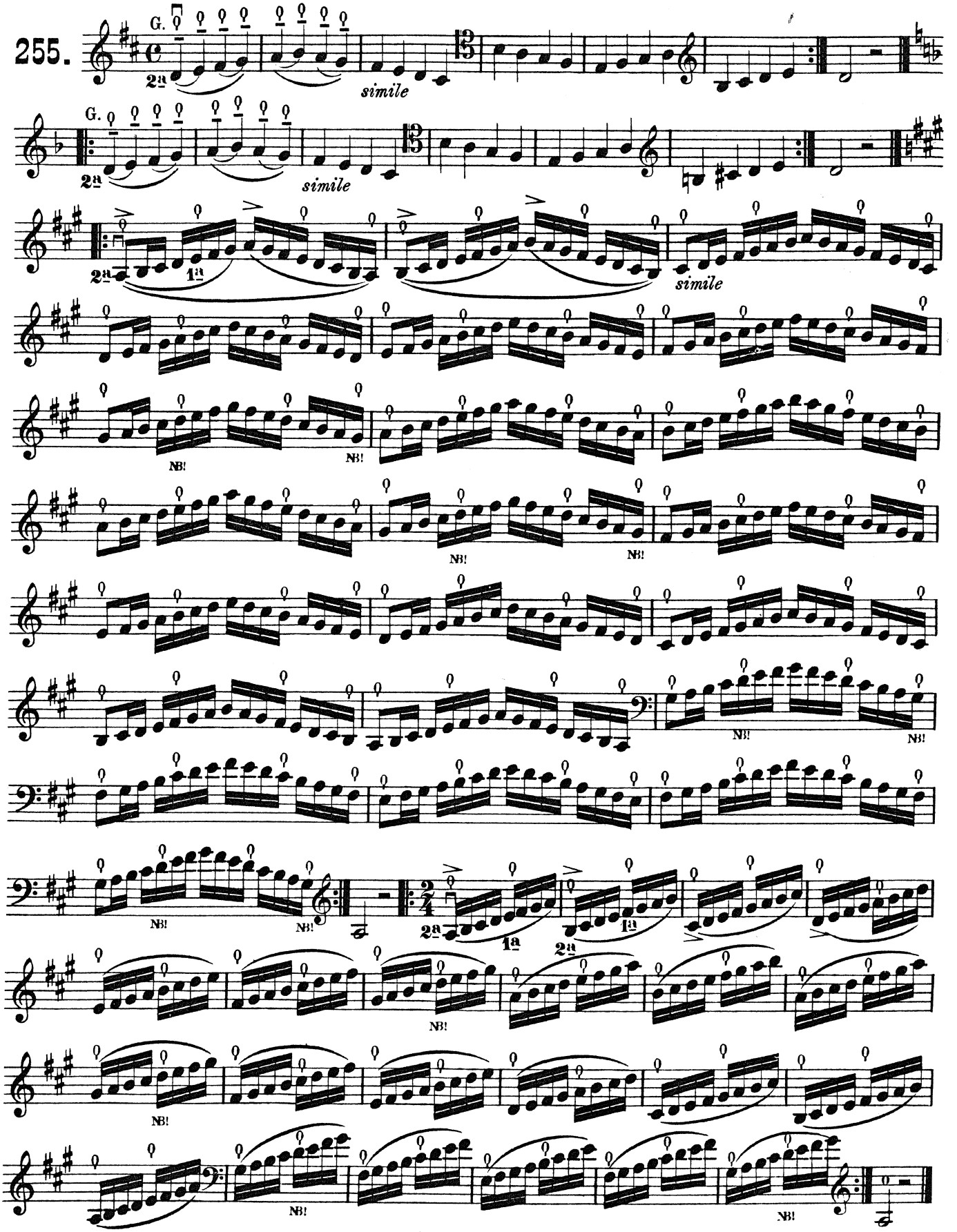
254.

Übungen
mit rückendem Daumen

Exercices
avec glissement du pouce

Exercises
with moving thumb

255.



Tonleitern

Der Daumen rückt in den hohen Lagen mit dem ersten Finger im Abstand eines ganzen Tones und wird als Stütze auf die Saiten gelegt.

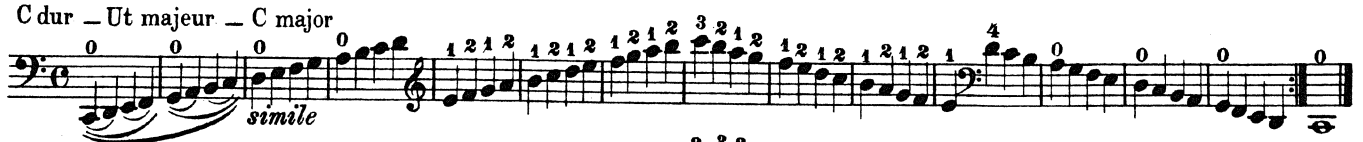
Gammes

Dans les positions élevées, le pouce glisse avec le premier doigt à la distance d'un ton et se place sur les cordes pour remplacer le sillet.

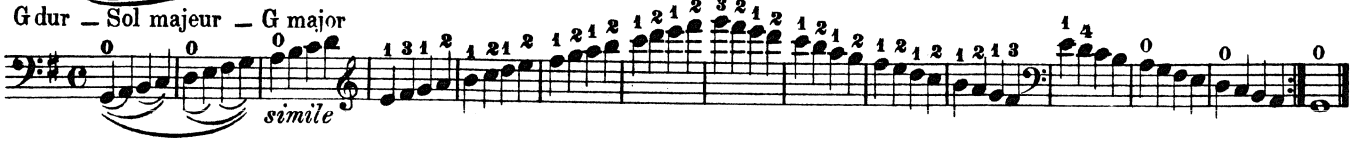
Scales

In the higher positions the thumb moves with the first finger at the distance of a whole tone and is placed upon the strings as a support.

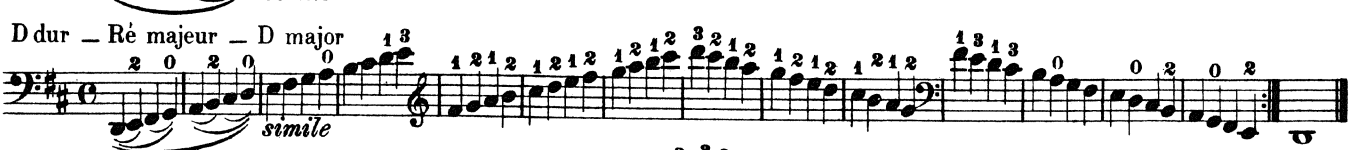
C dur – Ut majeur – C major



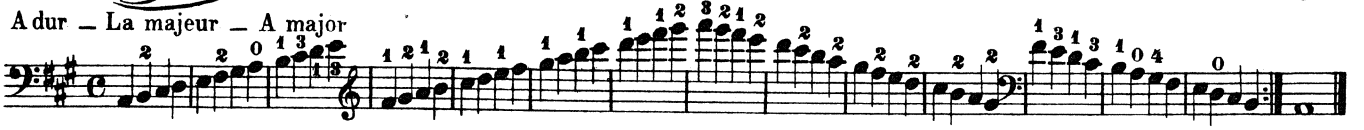
G dur – Sol majeur – G major



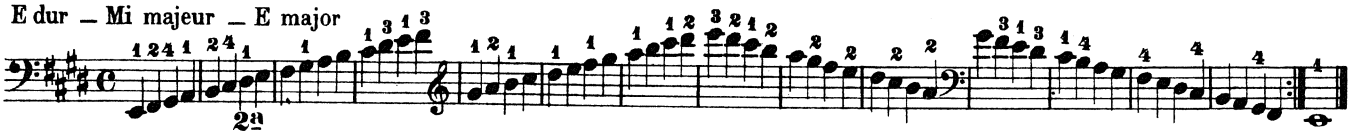
D dur – Ré majeur – D major



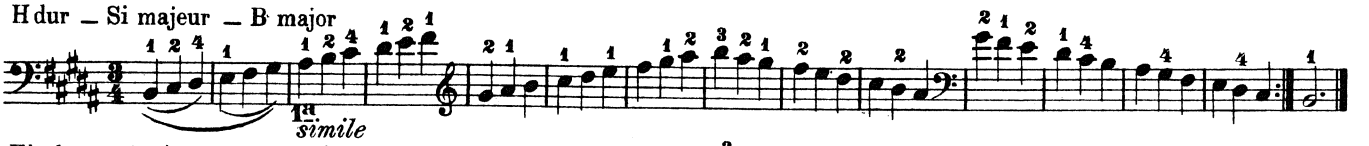
A dur – La majeur – A major



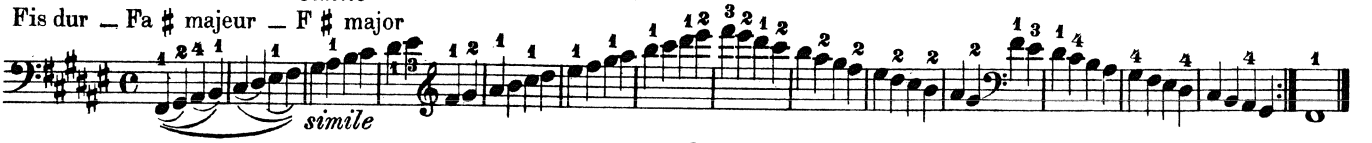
E dur – Mi majeur – E major



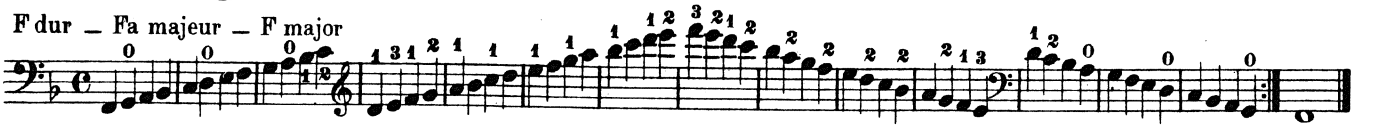
H dur – Si majeur – B major



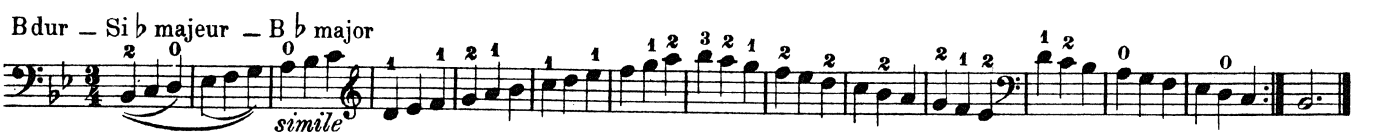
Fis dur – Fa ♯ majeur – F ♯ major



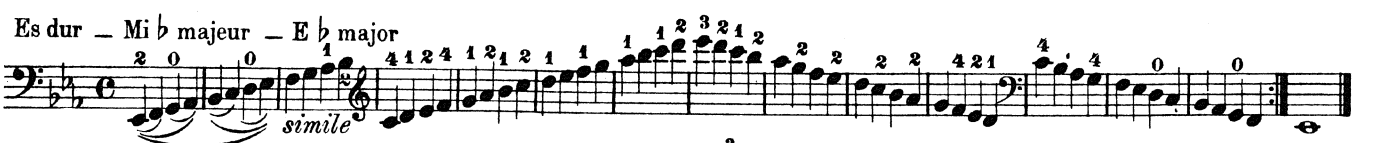
F dur – Fa majeur – F major



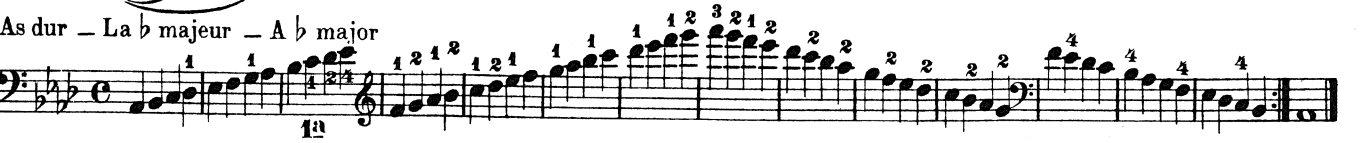
B dur – Si ♭ majeur – B ♭ major



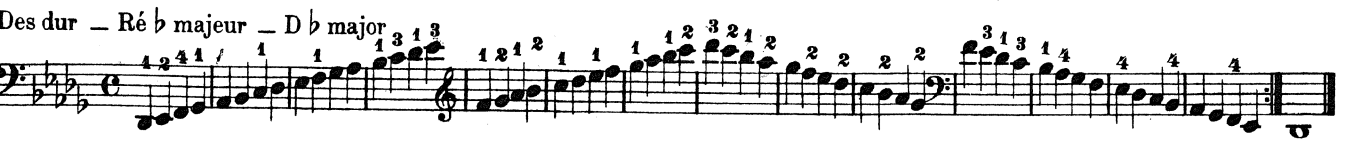
Es dur – Mi ♭ majeur – E ♭ major



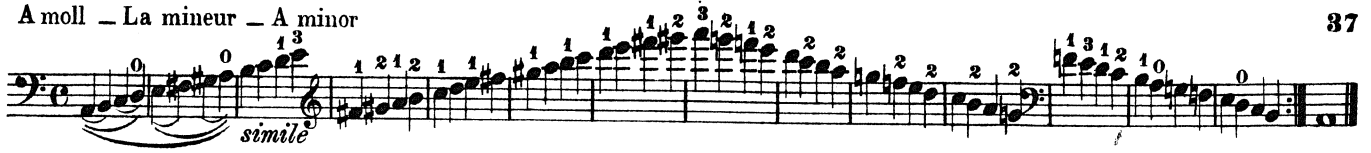
As dur – La ♭ majeur – A ♭ major



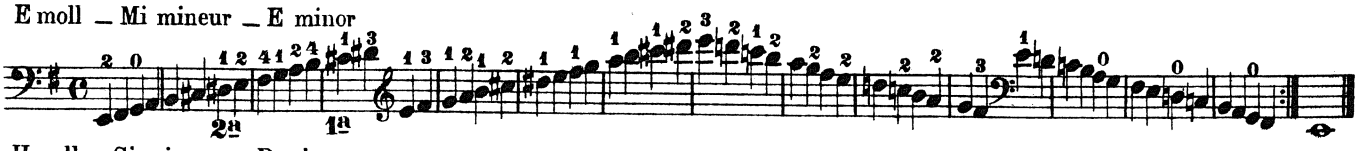
Des dur – Ré ♭ majeur – D ♭ major



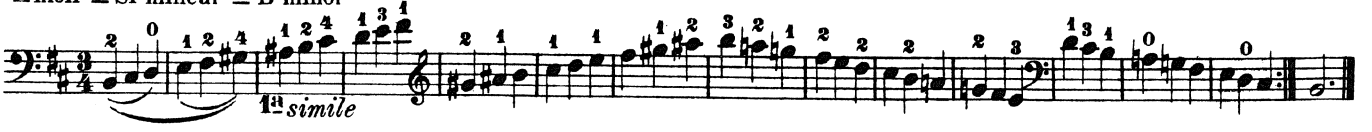
A moll – La mineur – A minor



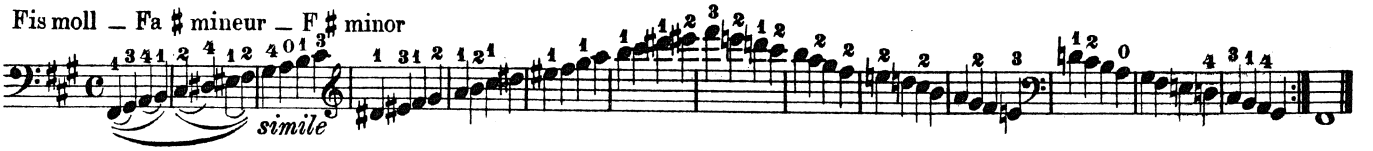
E moll – Mi mineur – E minor



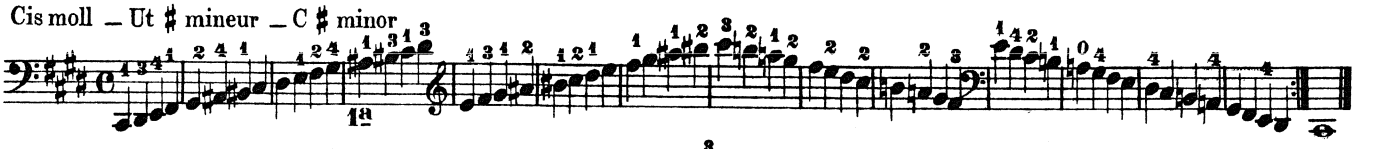
H moll – Si mineur – B minor



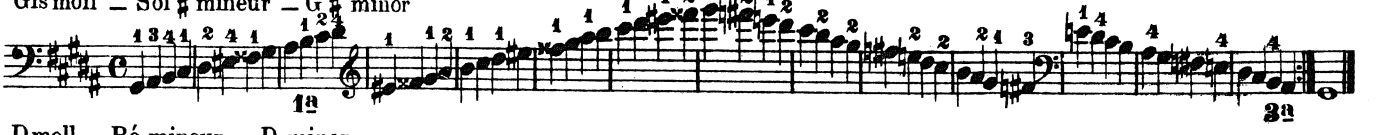
Fis moll – Fa ♯ mineur – F ♯ minor



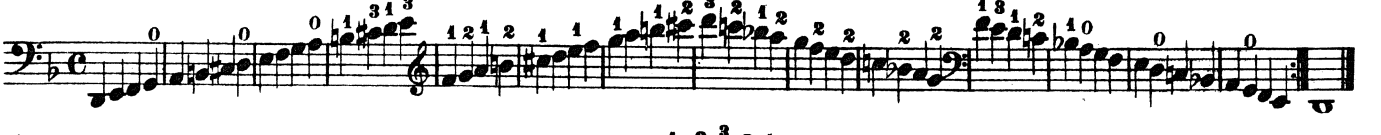
Cis moll – Ut ♯ mineur – C ♯ minor



Gis moll – Sol ♯ mineur – G ♯ minor

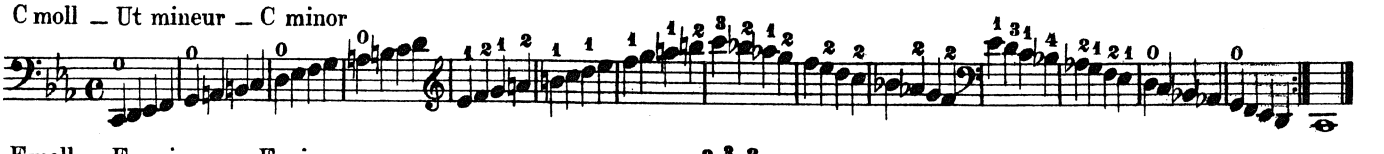


D moll – Ré mineur – D minor



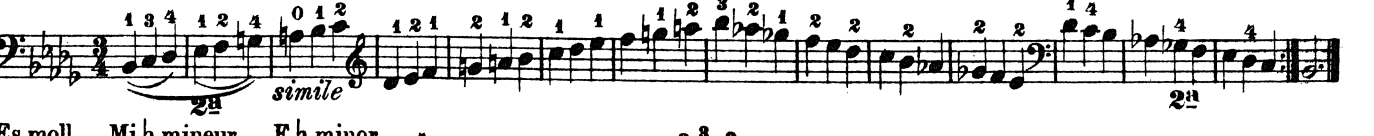
G moll – Sol mineur – G minor

C moll – Ut mineur – C minor

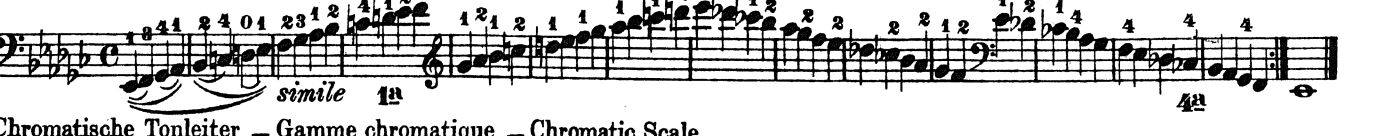


F moll – Fa mineur – F minor

B moll – Si ♭ mineur – B ♭ minor

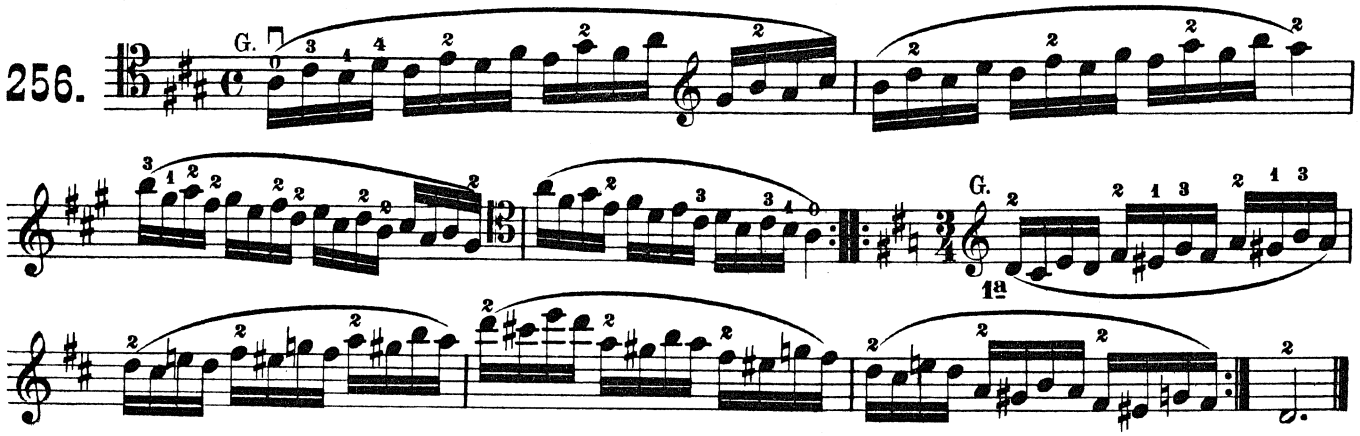


Es moll – Mi ♭ mineur – E ♭ minor



Chromatische Tonleiter – Gamme chromatique – Chromatic Scale

256.



Octaven Octaves Octaves

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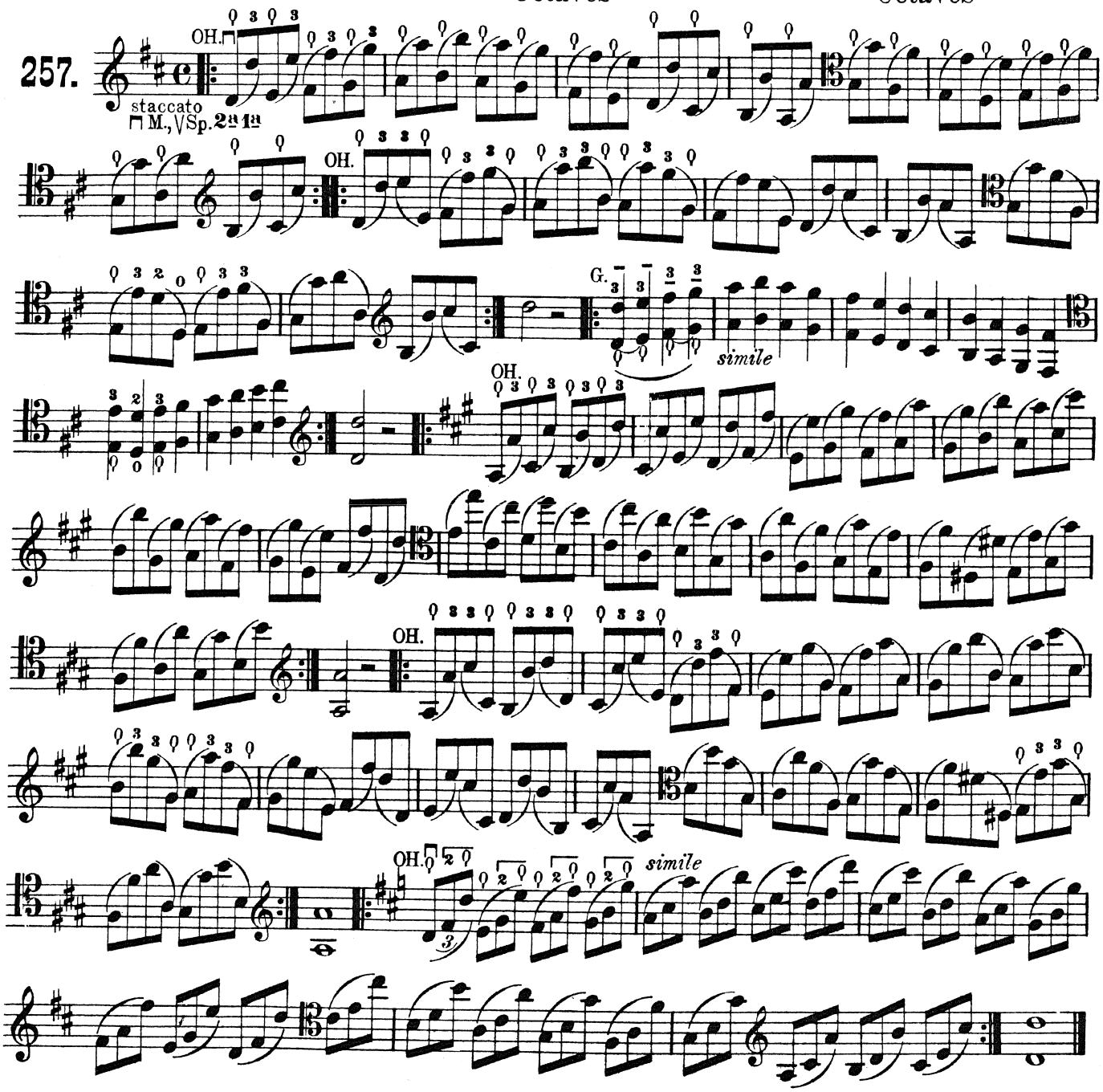
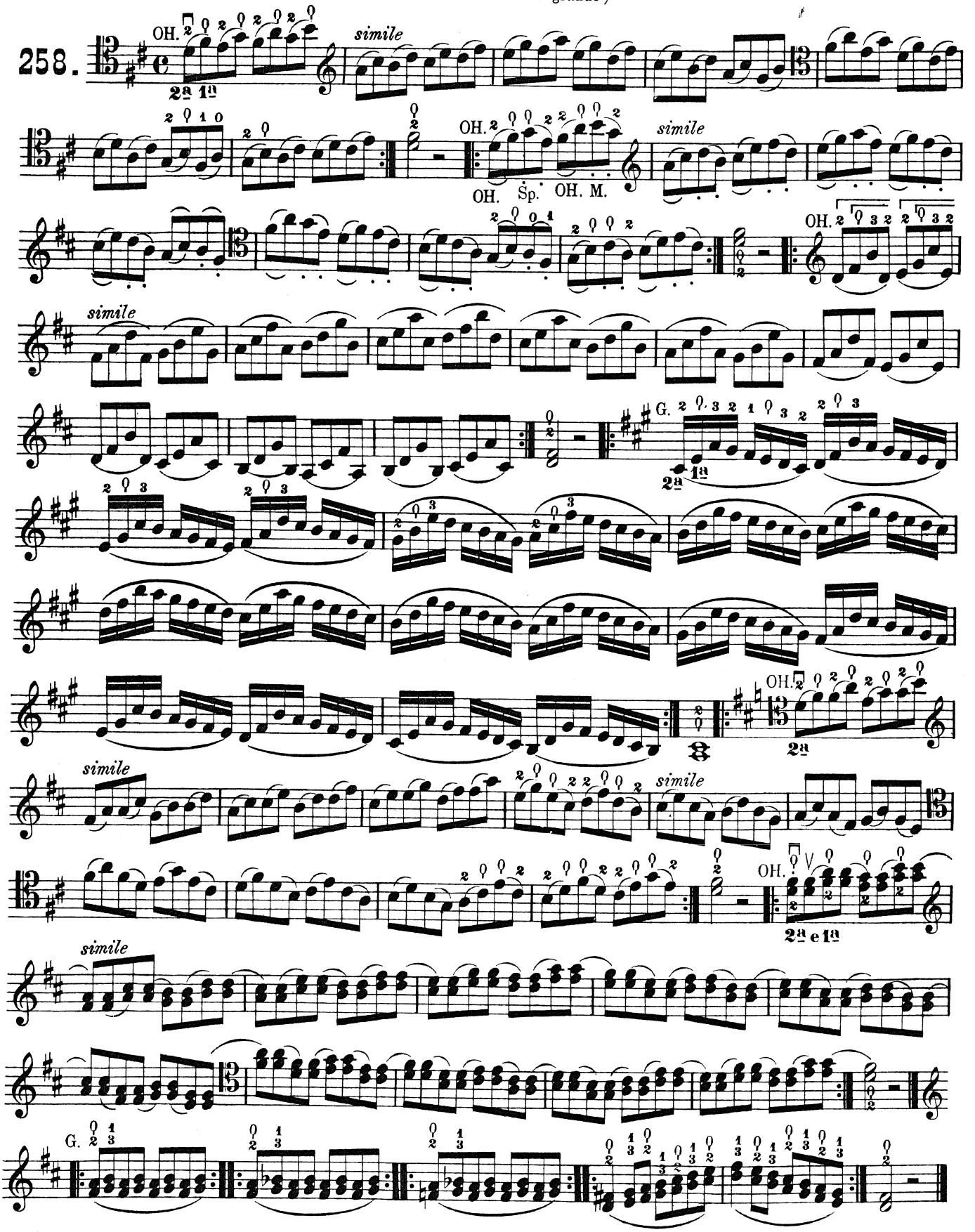


Terzen
(Grosse Terzen eng, kleine weit)

Tierces
(Tierces majeures avec petite extension, Tierces mineures avec grande)

Thirds
(Major thirds short stretch, minor long)



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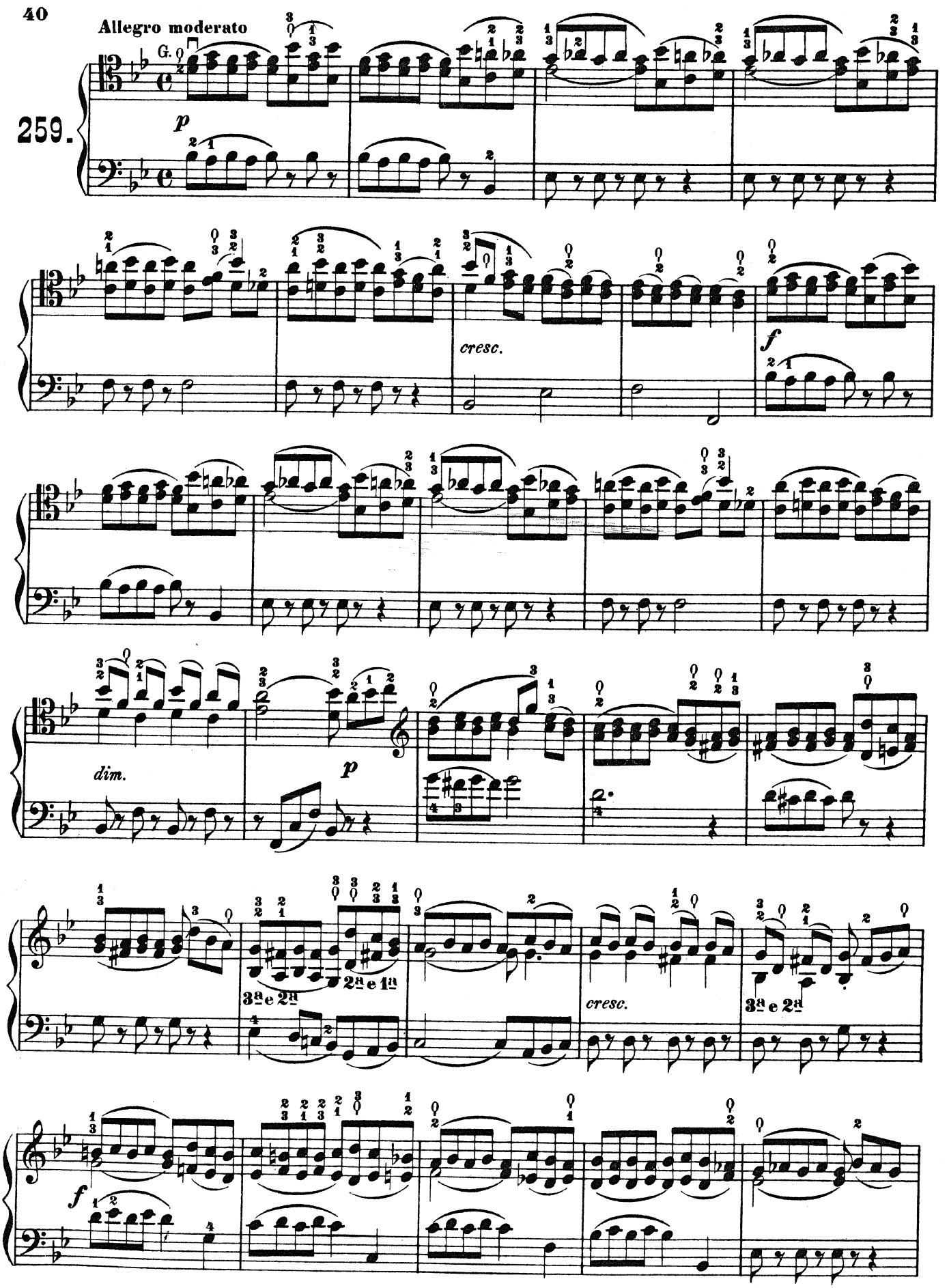

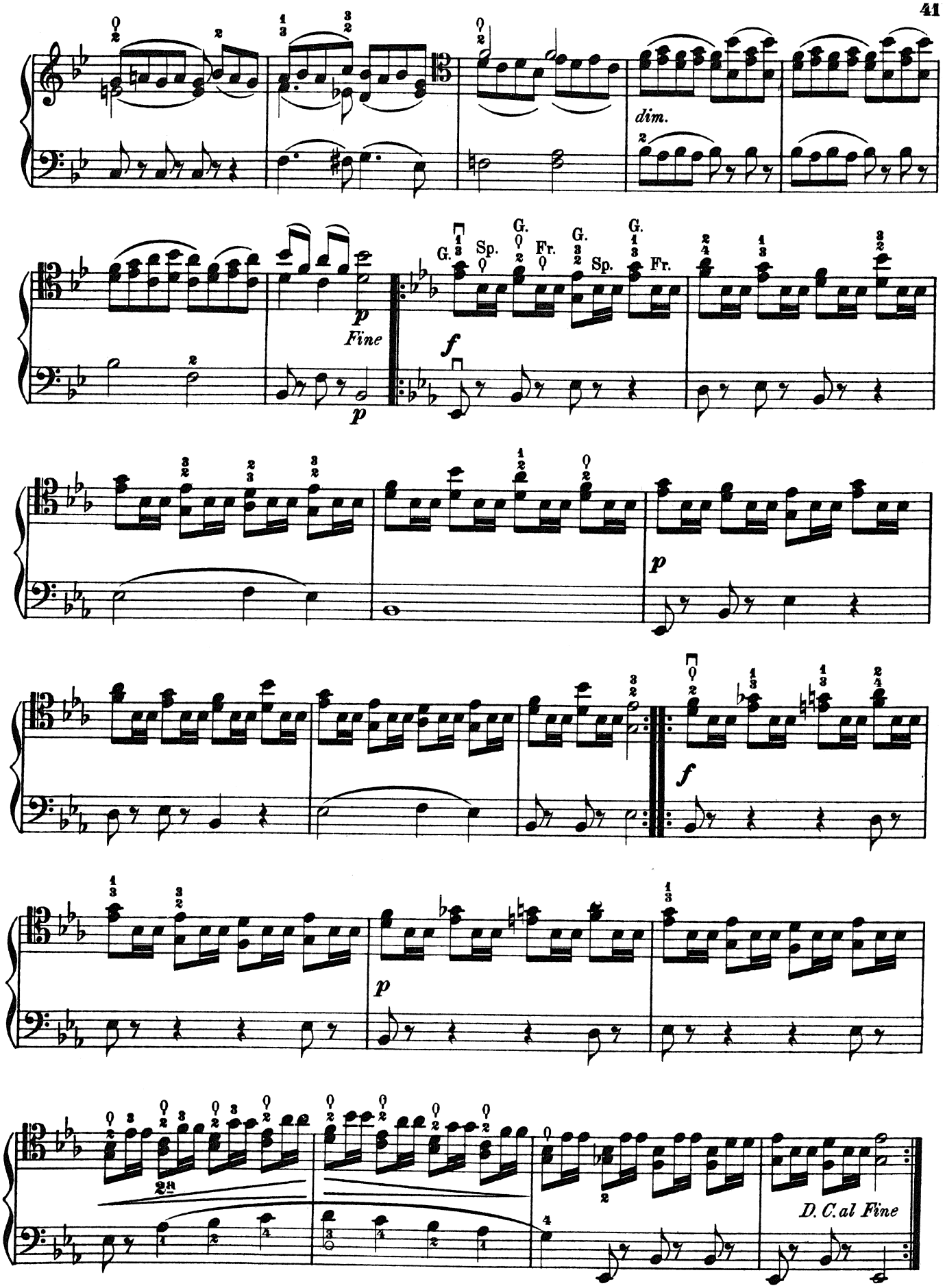
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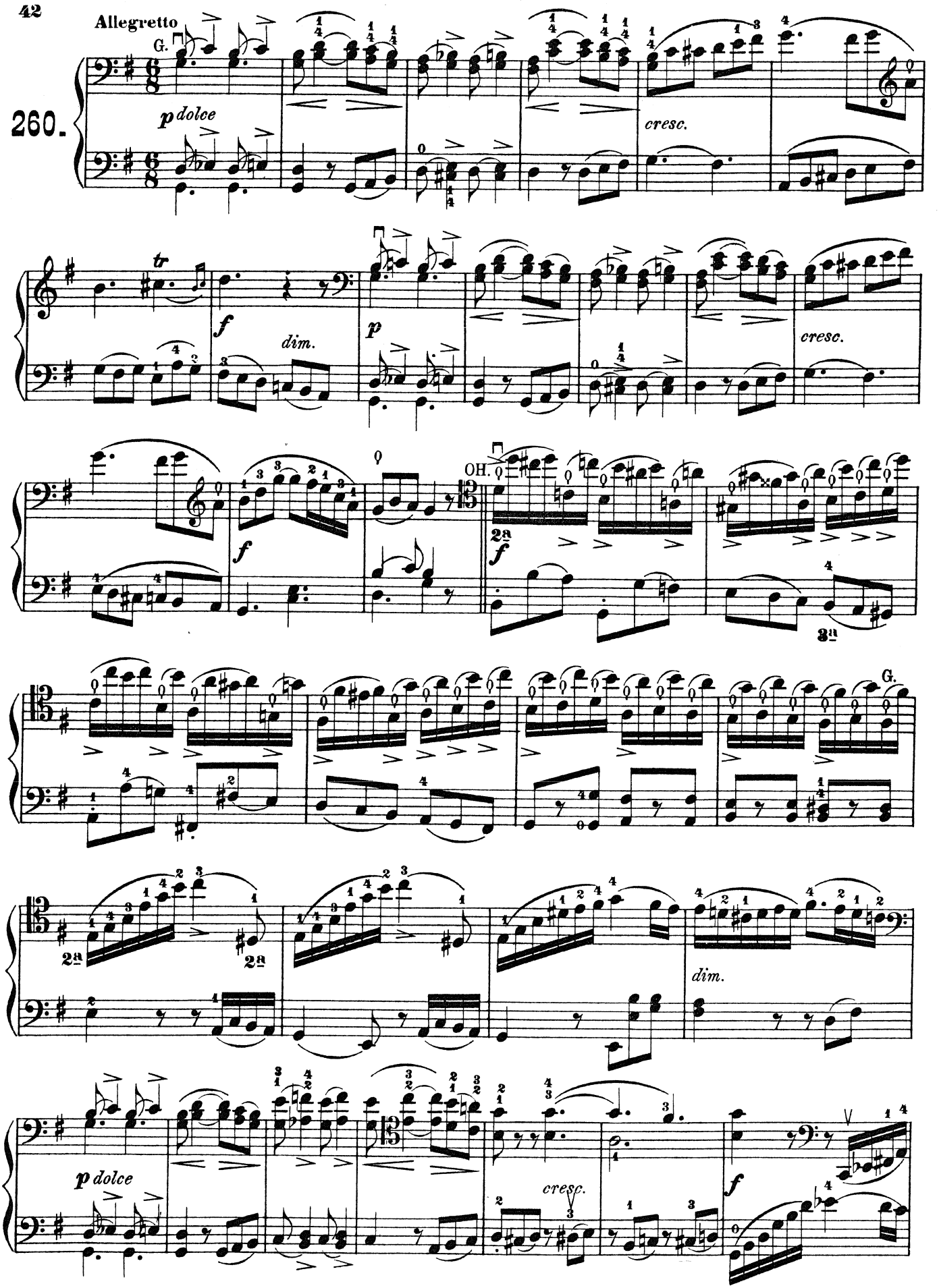
Allegretto
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p dolce
cresc.
tr
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p
cresc.
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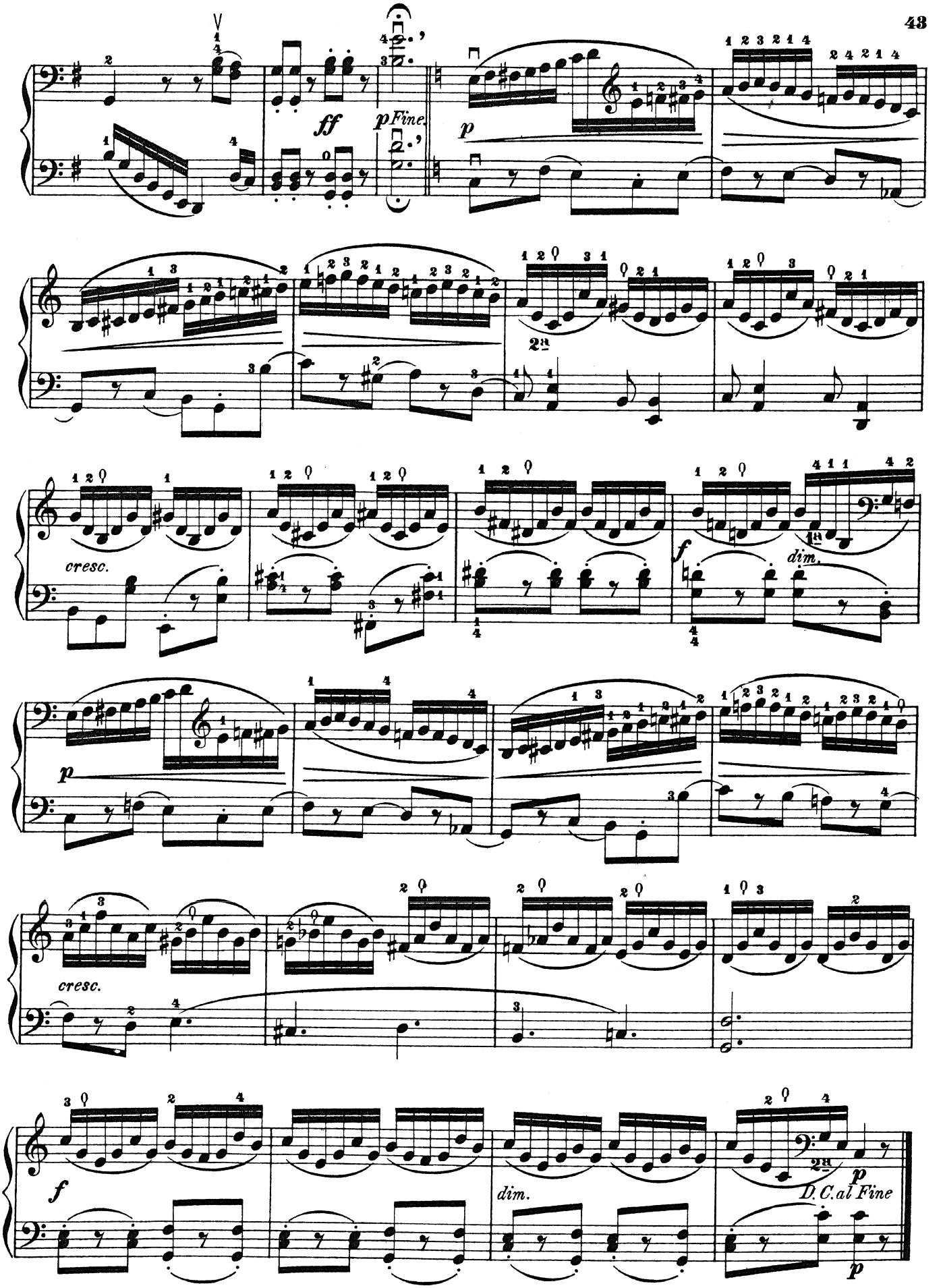
2a
dim.
p dolce
cresc.
f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p
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cresc.
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D.C. al Fine
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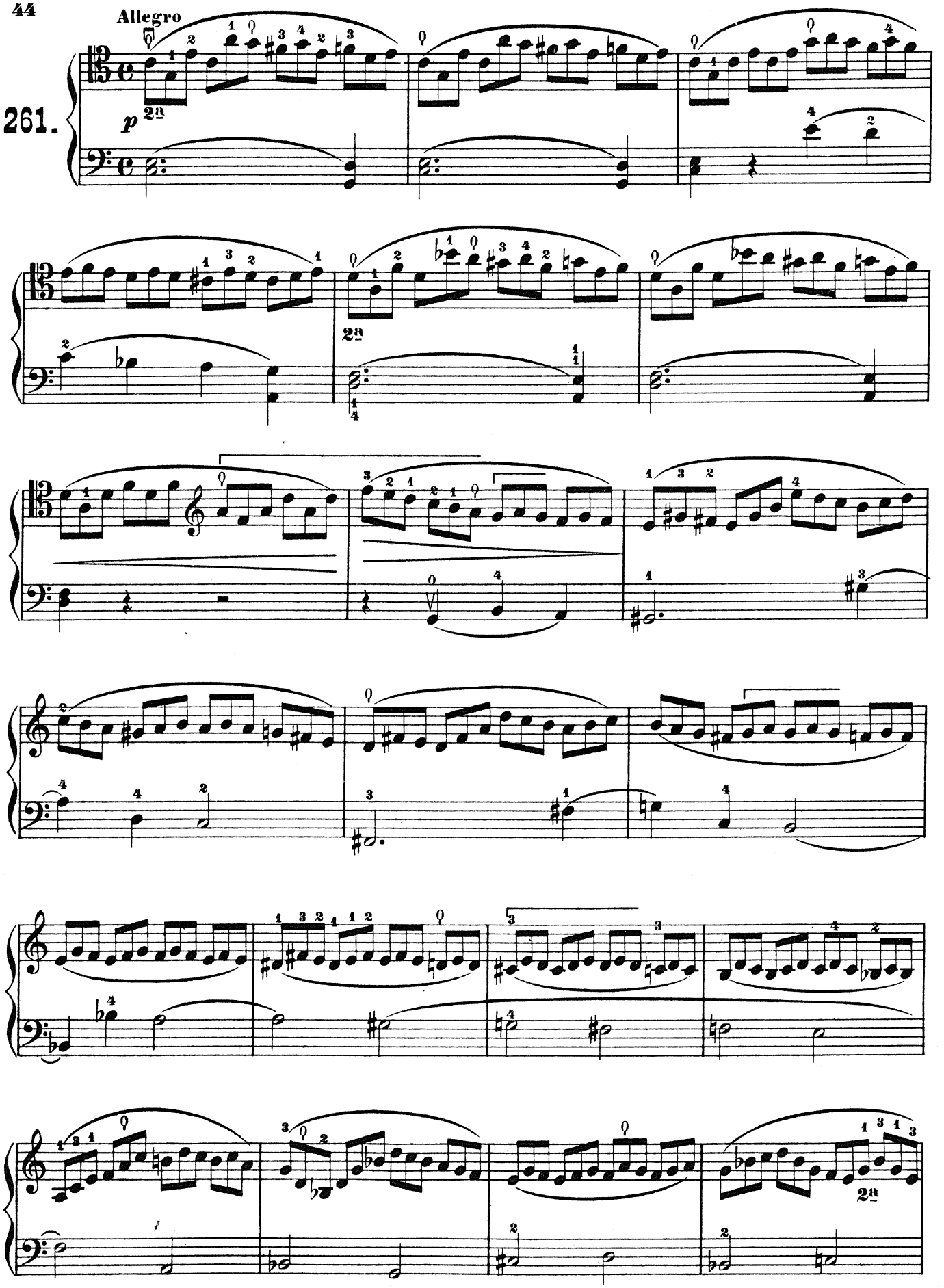
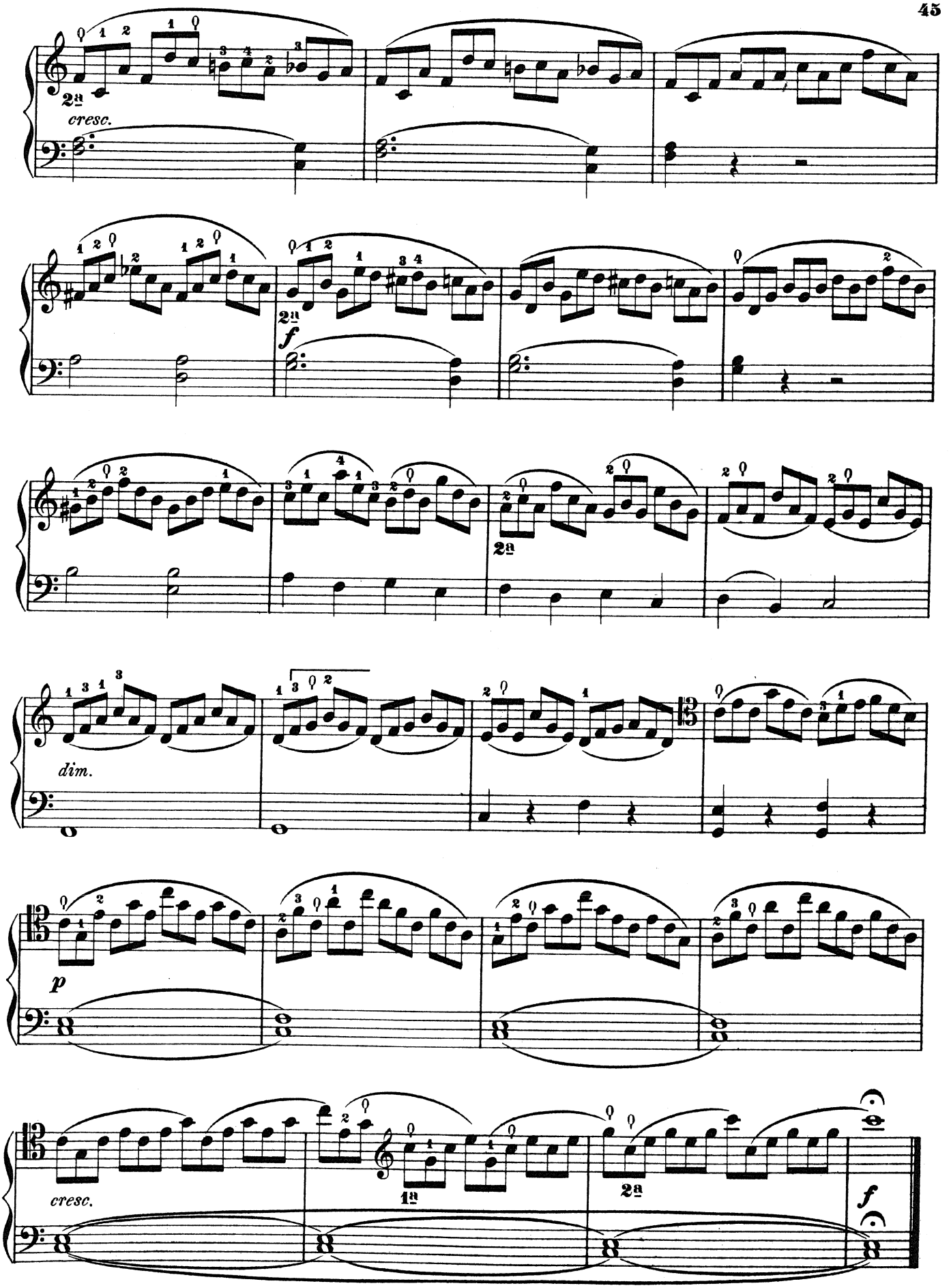
261.

Allegro

p




cresc.
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dim.
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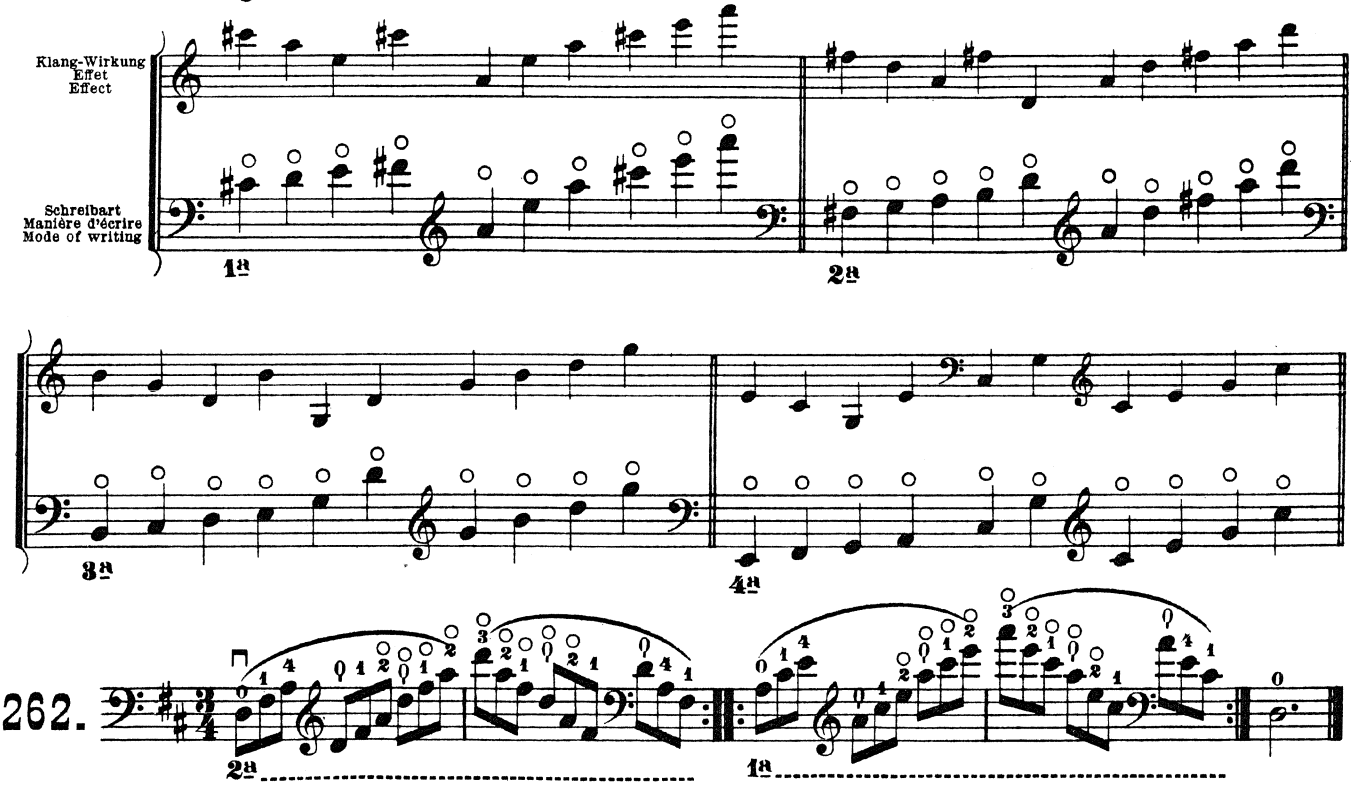
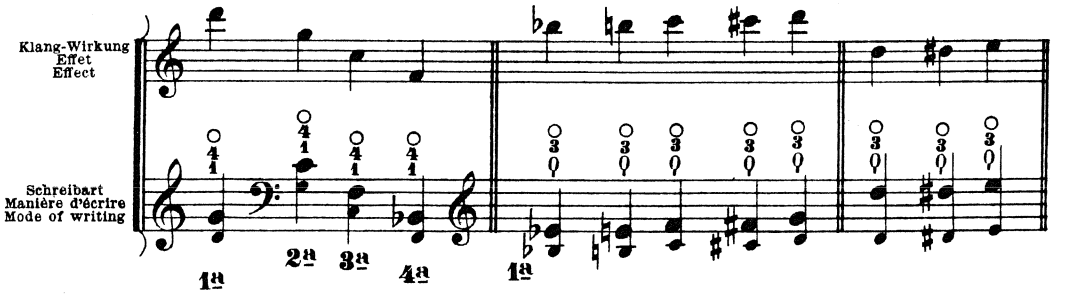
cresc.
f

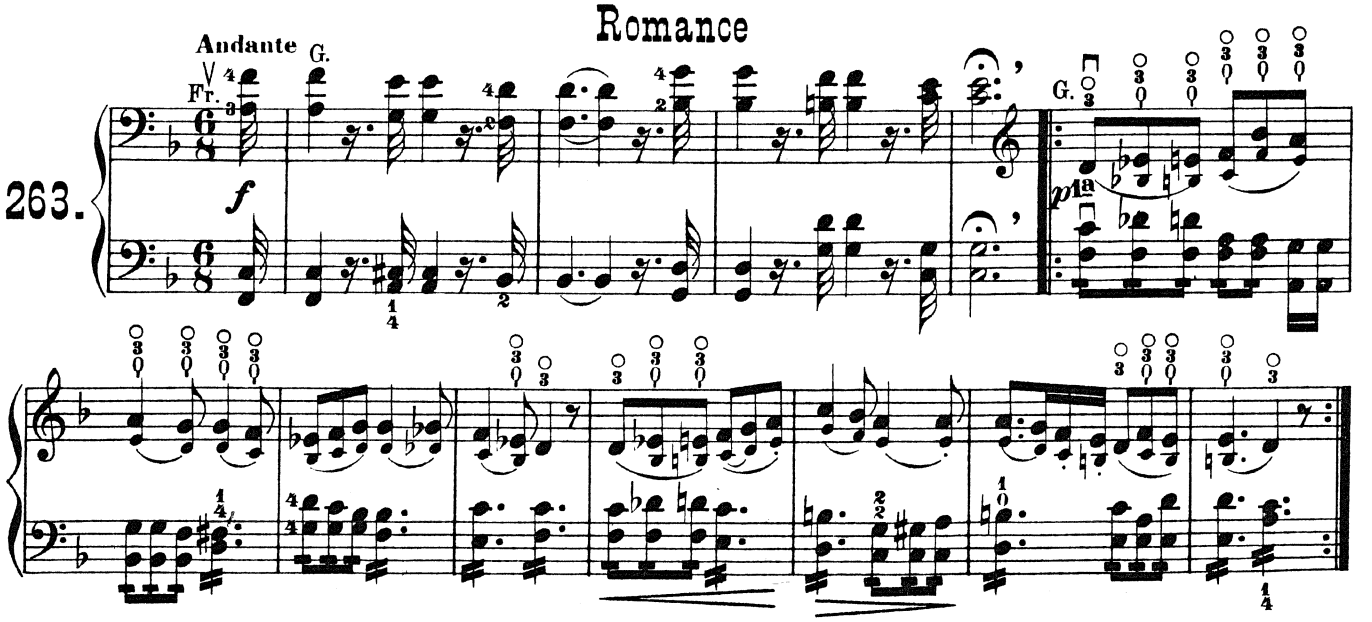
Natürliche Flageolet-Töne Sons harm. naturels Natural Harmonics

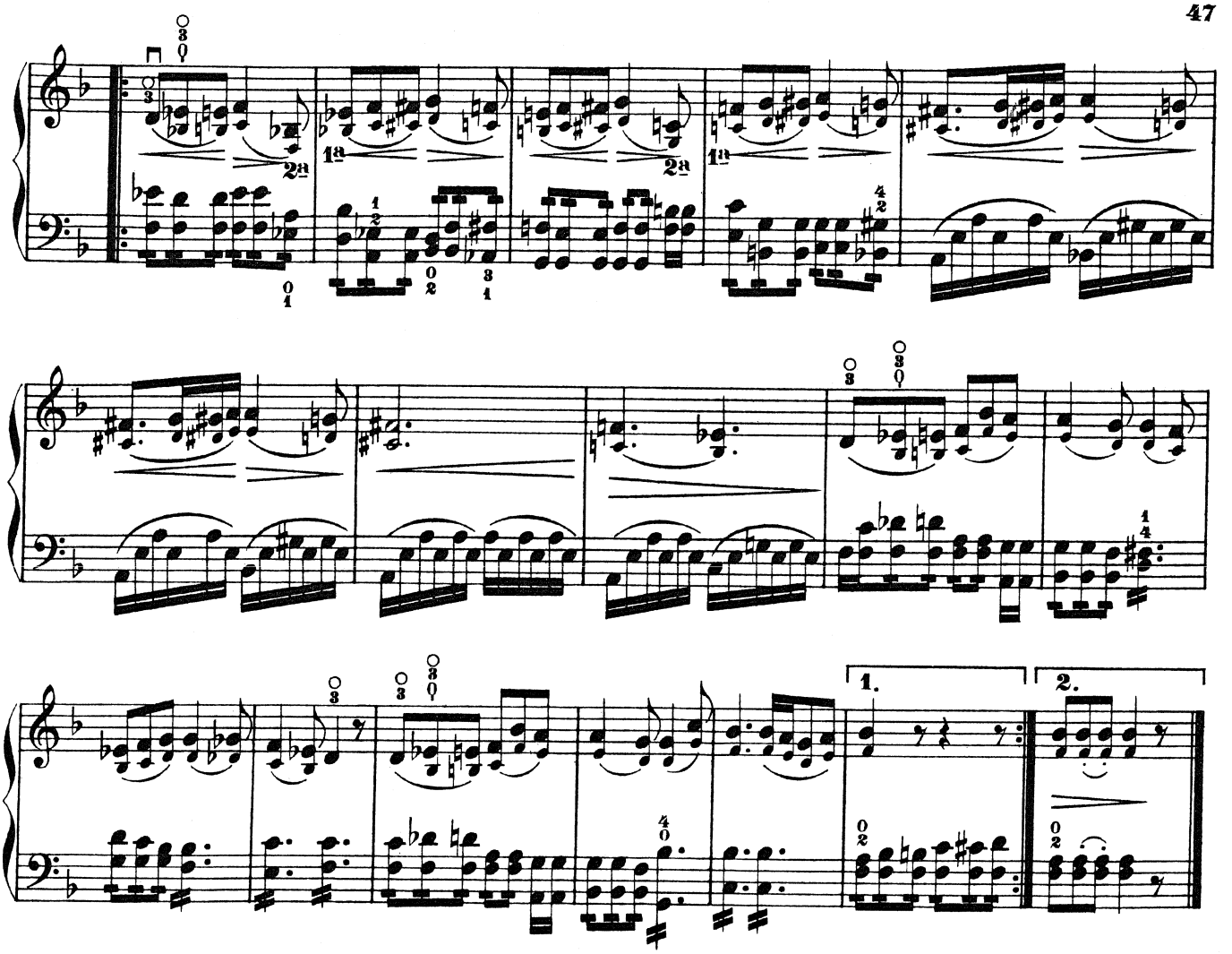


Künstliche Flageolet-Töne Sons harm artificiels Artificial Harmonics



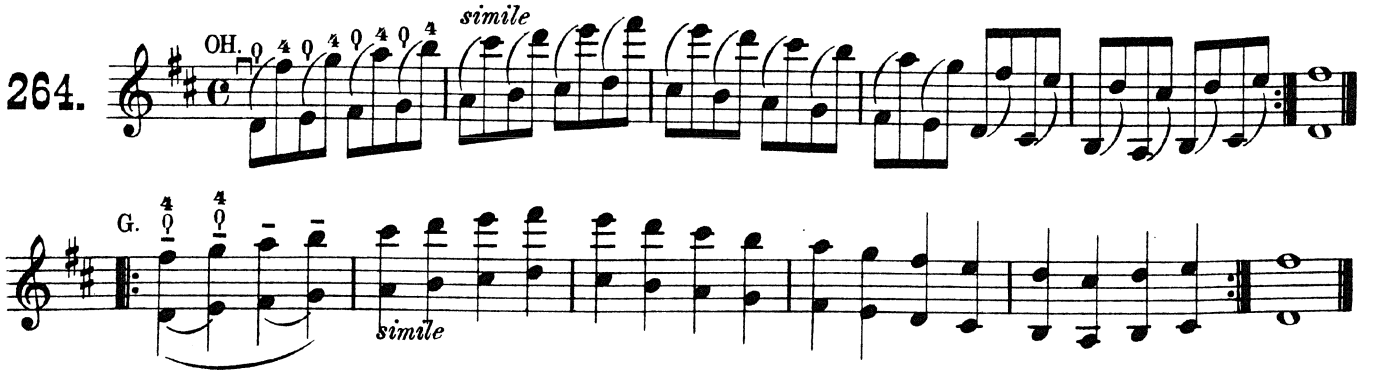
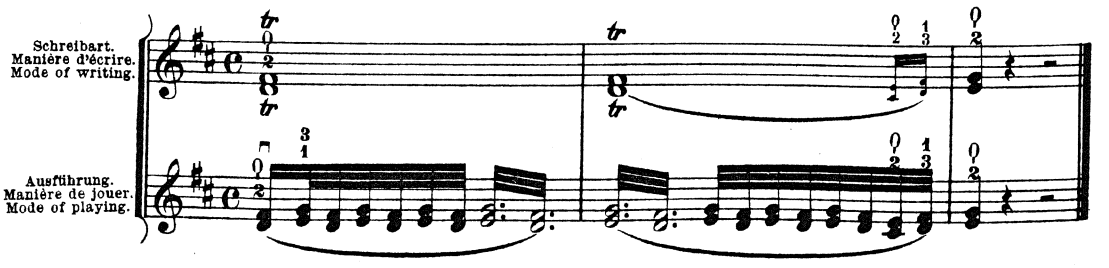
Romance





Decimen Dixièmes Tenths

264.



Doppel-Triller Doubles Trilles Double Shakes