106693

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. 3.

Eigenthum für alle Länder

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

PARIS:
ENOCH FRÈRES & COSTALLAT.

LONDON:
ENOCH & SONS.

BOSTON:
ARTHUR P. SCHMIDT.

ST. PETERSBOURG:
J. JURGENSON.

AMSTERDAM:
SEYFFARDTSCHE BUCHHANDLUNG.

MOSCAU:
P. JURGENSON.

Der Tenorschlüssel.

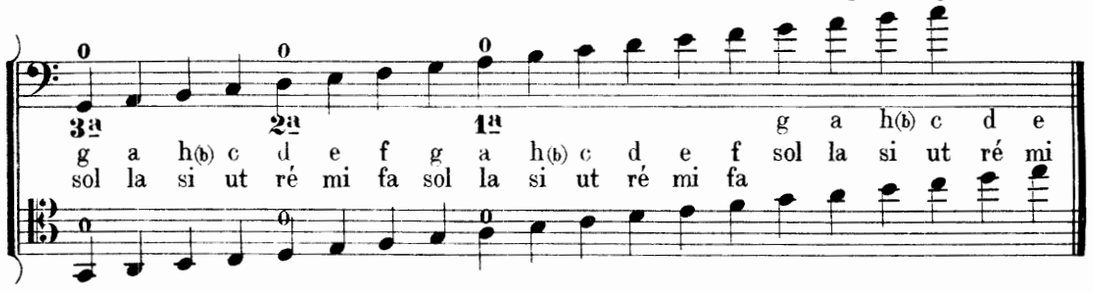
Der Tenorschlüssel (C-Schlüssel) steht auf der vierten Linie und wird 5 Töne höher gelesen als der Bassschlüssel.

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.)

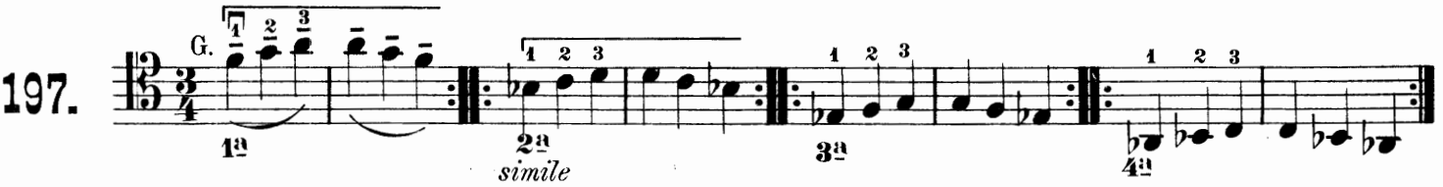
Cinquième Position.

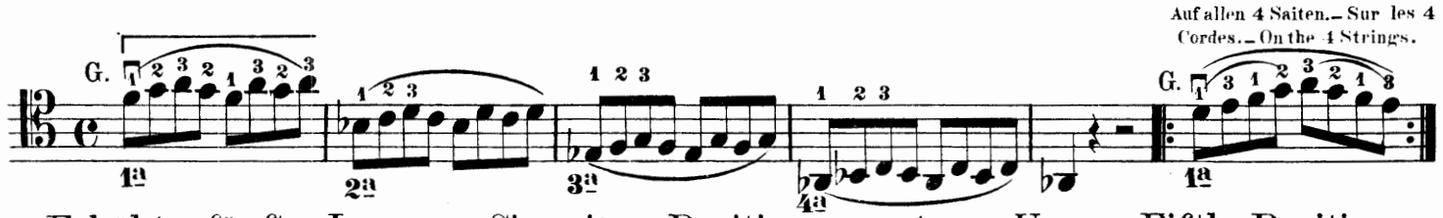
(Grande Extension, Tierce majeure.)

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.)

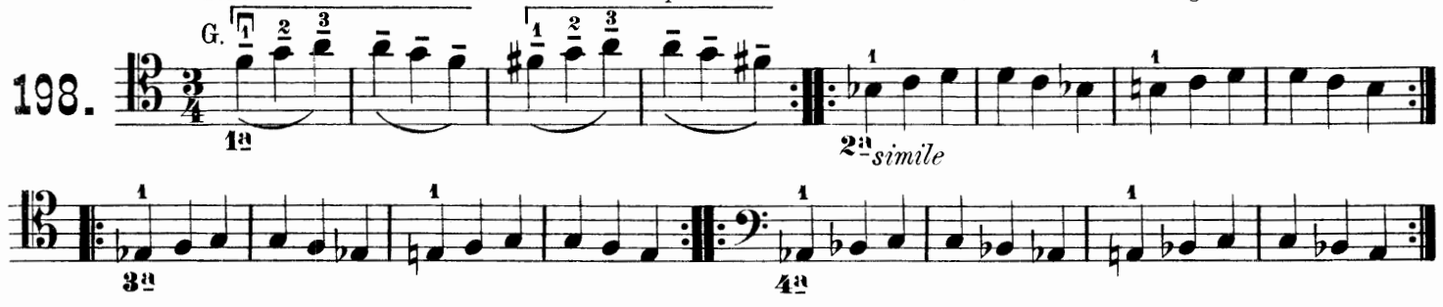
Le premier doigt glisse un demi-ton plus haut.

Upper Fifth Position.

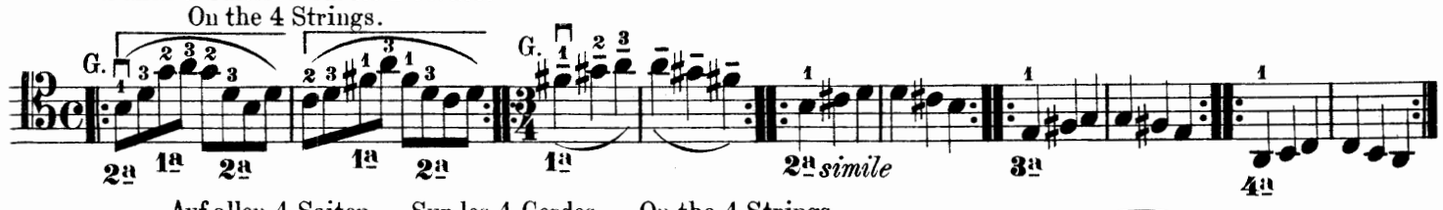
(Short stretch, minor third.)

The first finger moves a semitone higher.

198.

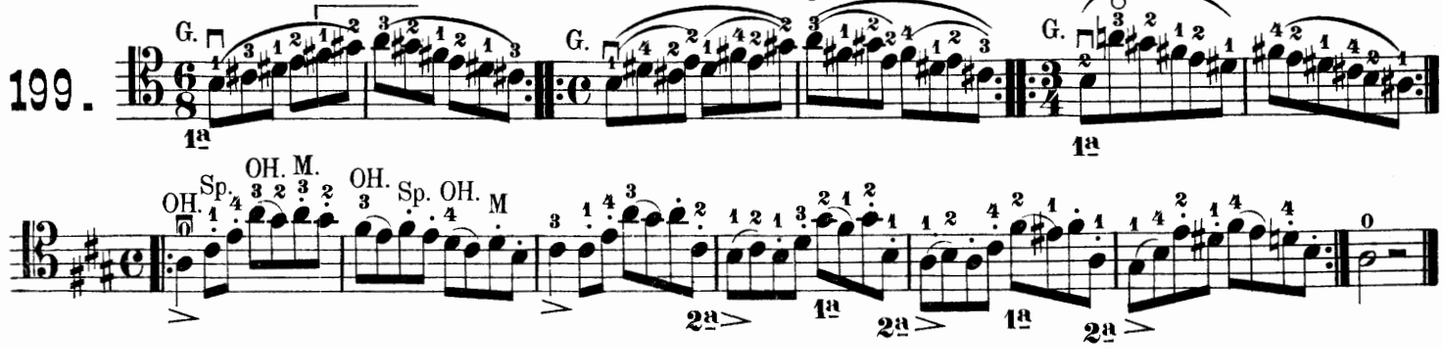


Auf allen 4 Saiten. – Sur les 4 Cordes. – On the 4 Strings.



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

199.



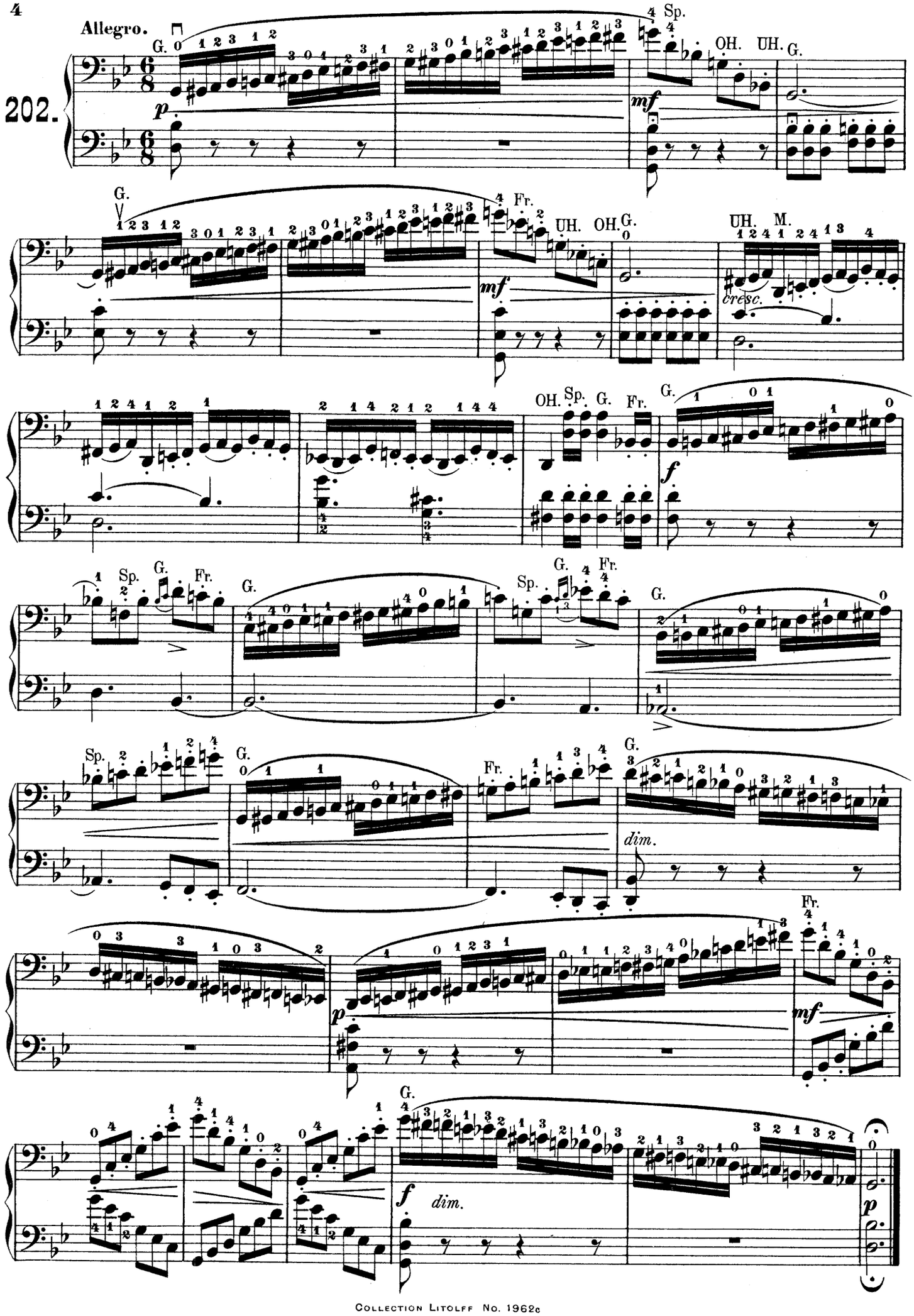
Andante.

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.

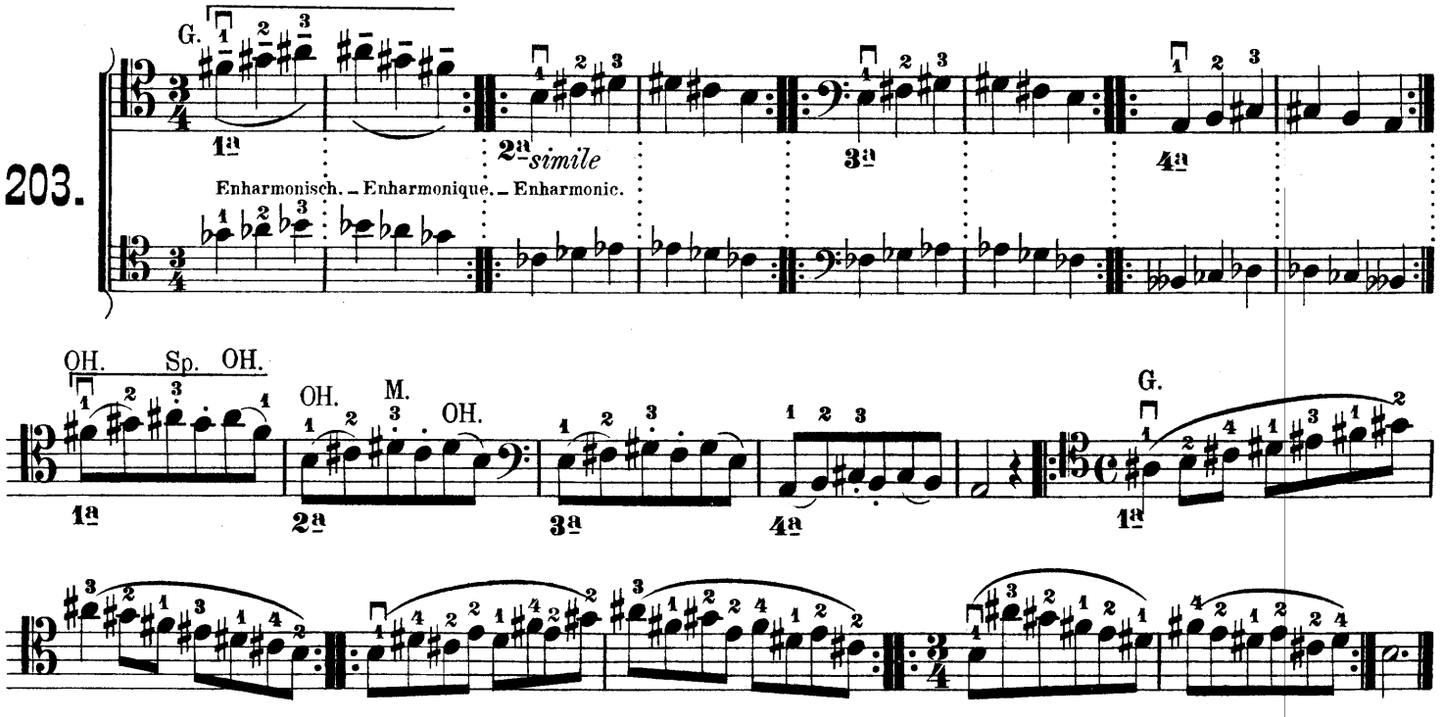
Extension des 2. — 4. doigts.

Upper Fifth Position.

(Long stretch, major third.)

Forward position of the 2. — 4. finger.

203.



Sechste Lage.

(Kleine Spannung, kleine Terz.)

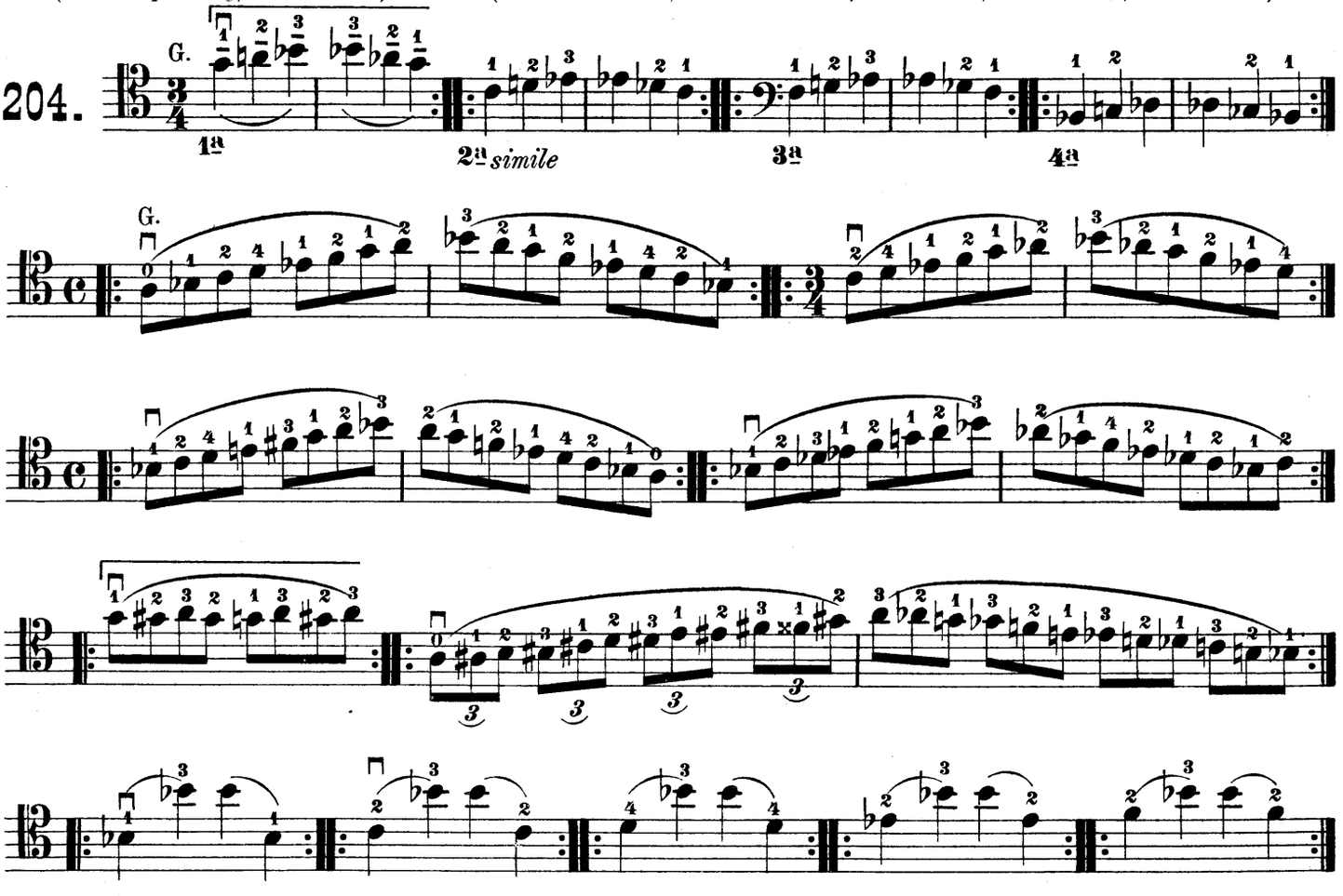
Sixième Position.

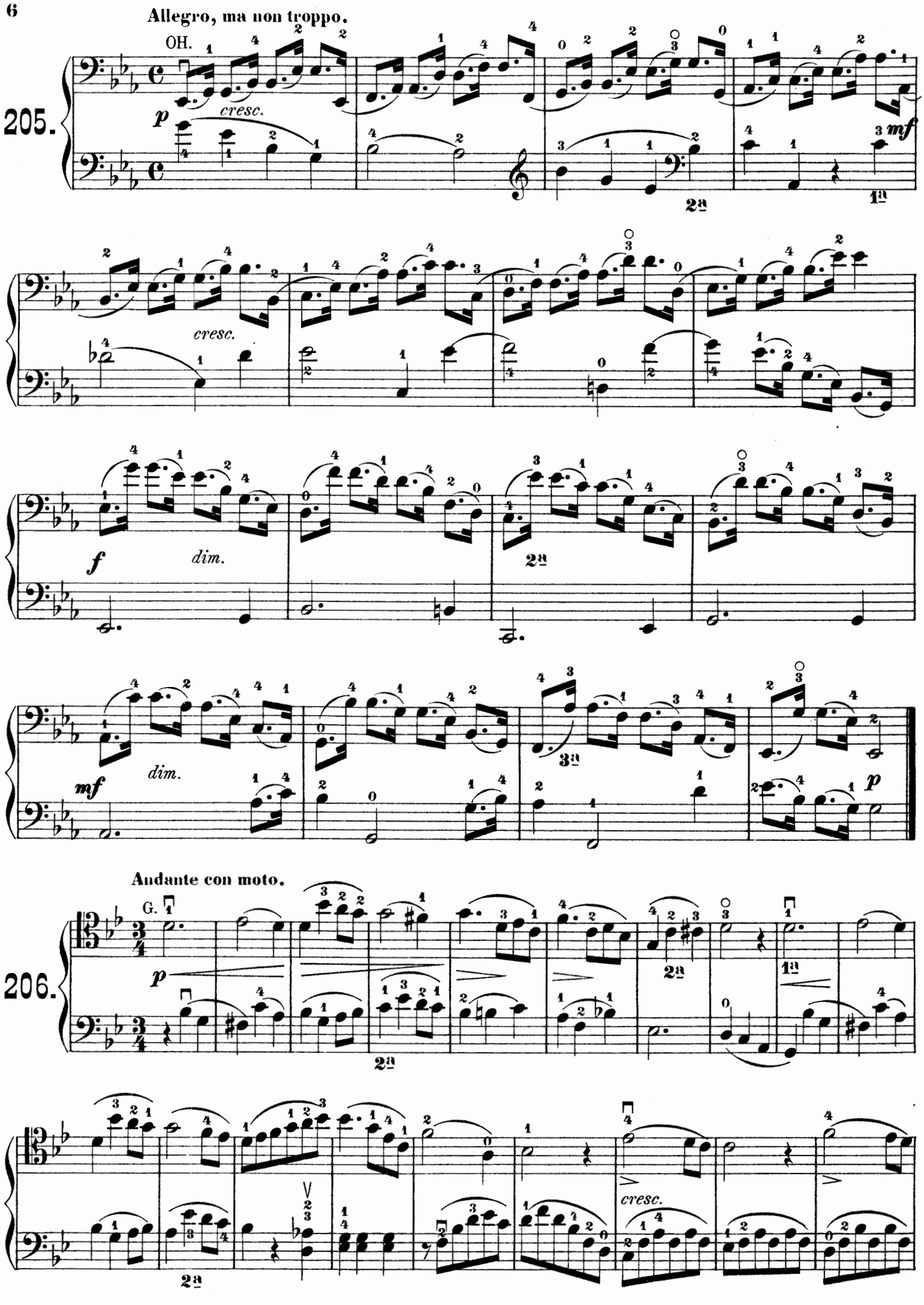
(Petite Extension, Tierce mineure.)

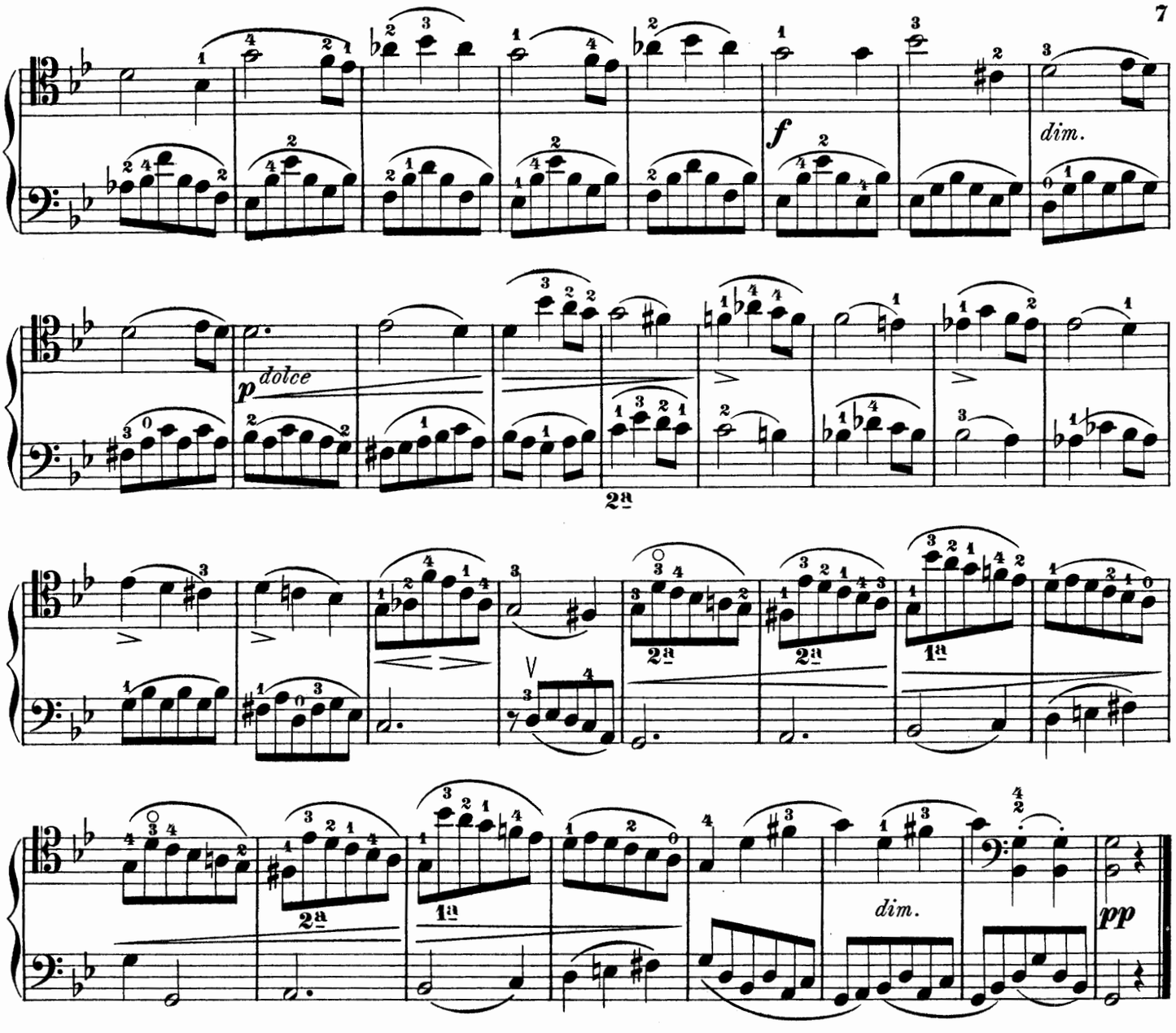
Sixth Position.

(Short stretch, minor third.)

204.



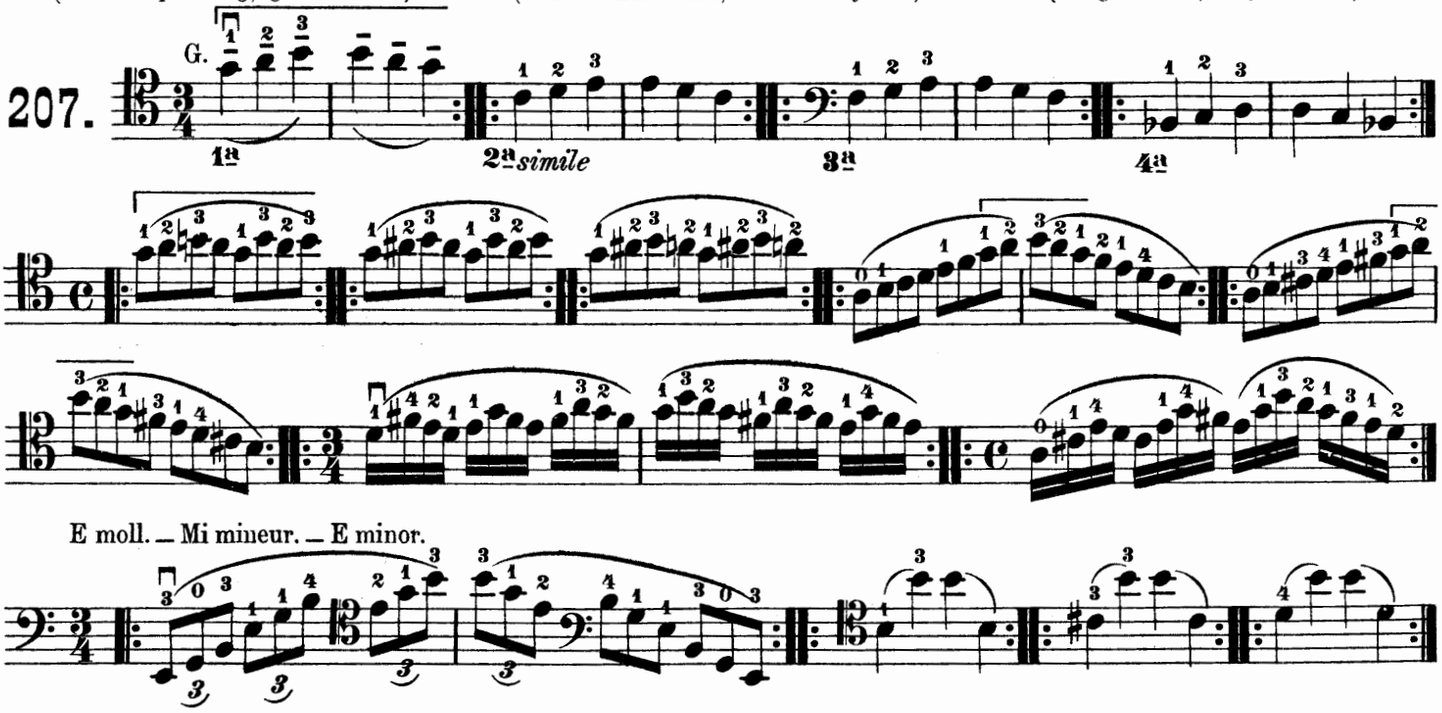

Allegro, ma non troppo.
OH.
205.
p
cresc.
mf
2a
1a
cresc.
f
dim.
2a
mf
dim.
3a
p
Andante con moto.
G.
206.
p
2a
1a
2a
cresc.
2a



Sechste Lage.
(Grosse Spannung, grosse Terz.)

Sixième Position.
(Grande Extension, Tierce majeure.)

Sixth Position.
(Long stretch, major third.)



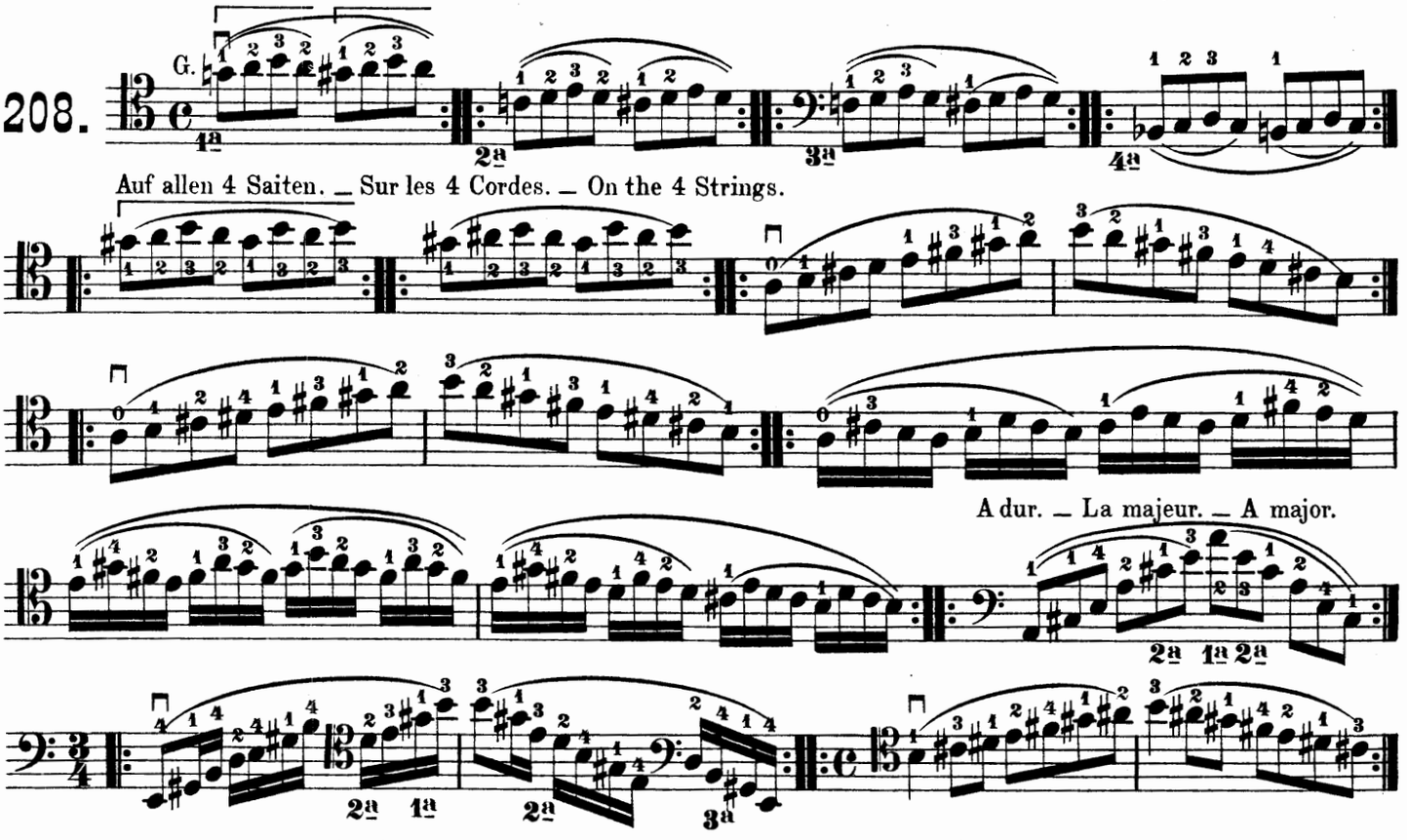
E moll. — Mi mineur. — E minor.

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

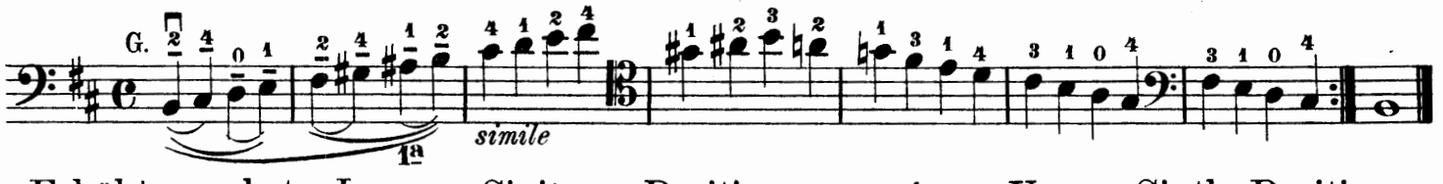
Sixième Position avancée.
(Petite Extension, Tierce mineure.)
Le premier doigt glisse un demi-ton plus haut.

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.

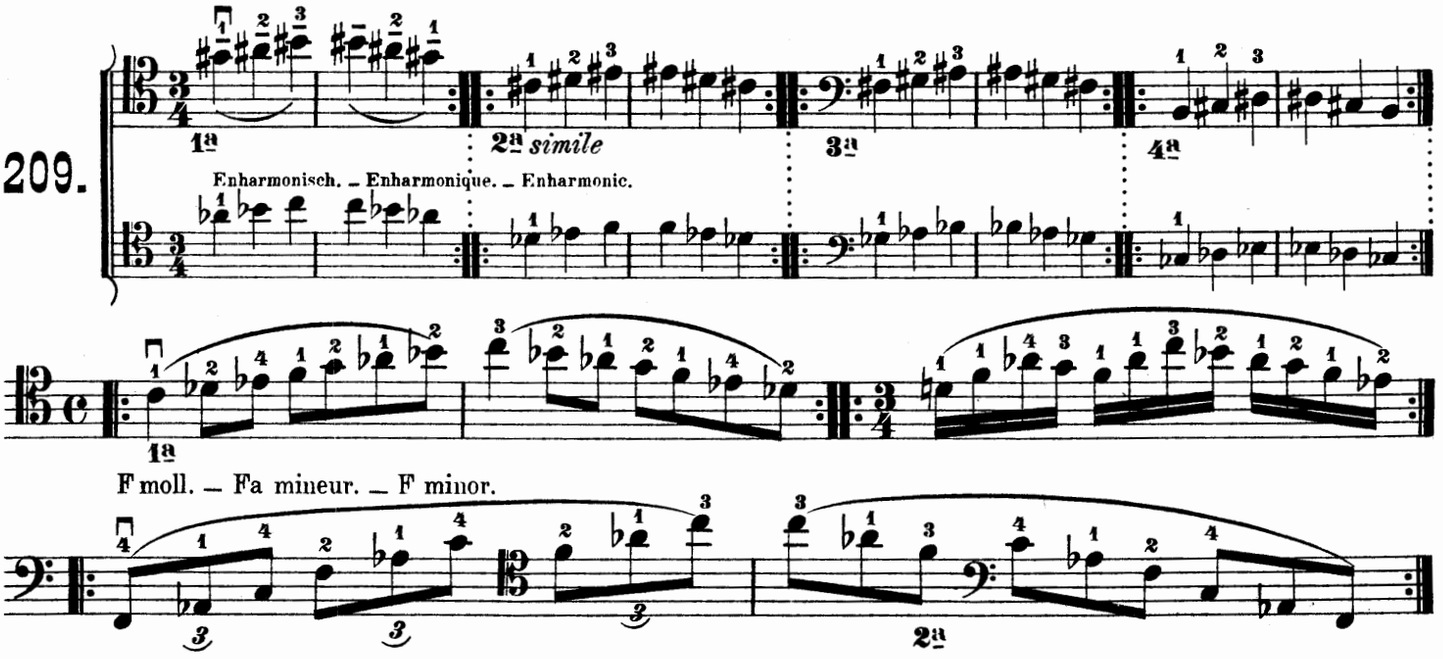


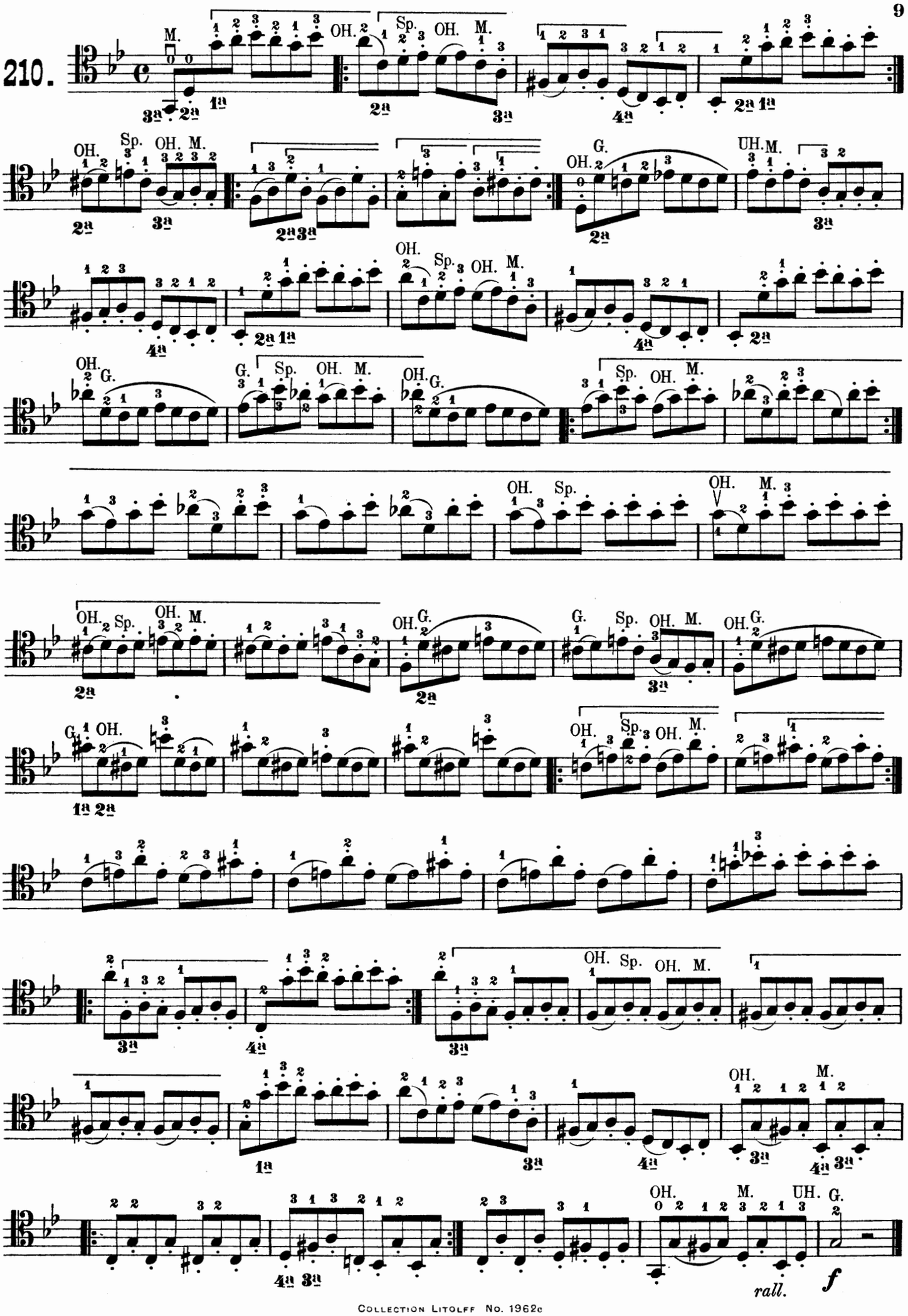
Erhöhte sechste Lage.
(Grosse Spannung, grosse Terz.)
Gleicht, enharmonisch, der erniedrigten siebenten Lage.

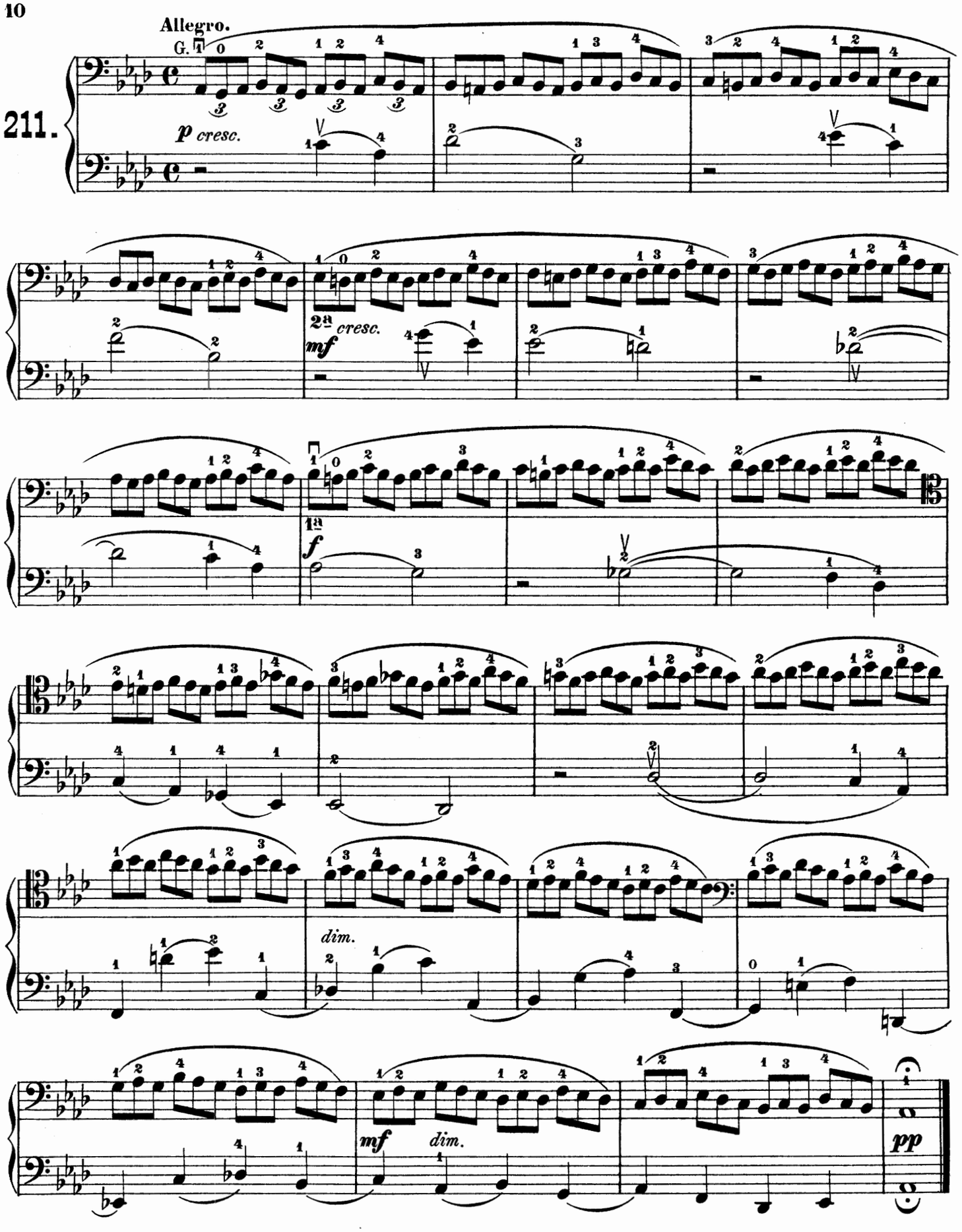
Sixième Position avancée.
(Grande Extension, Tierce majeure.)
Equivaut, enharmoniquement, à la septième position reculée.

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

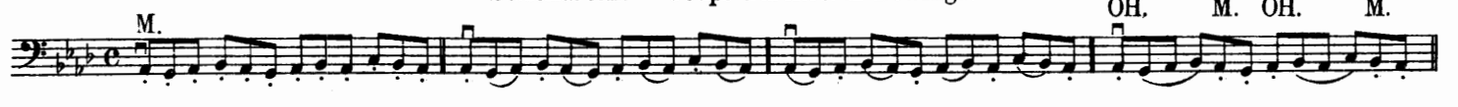
209.




210.
rall.
f



Stricharten. — Coups d'archet. — Bowings.

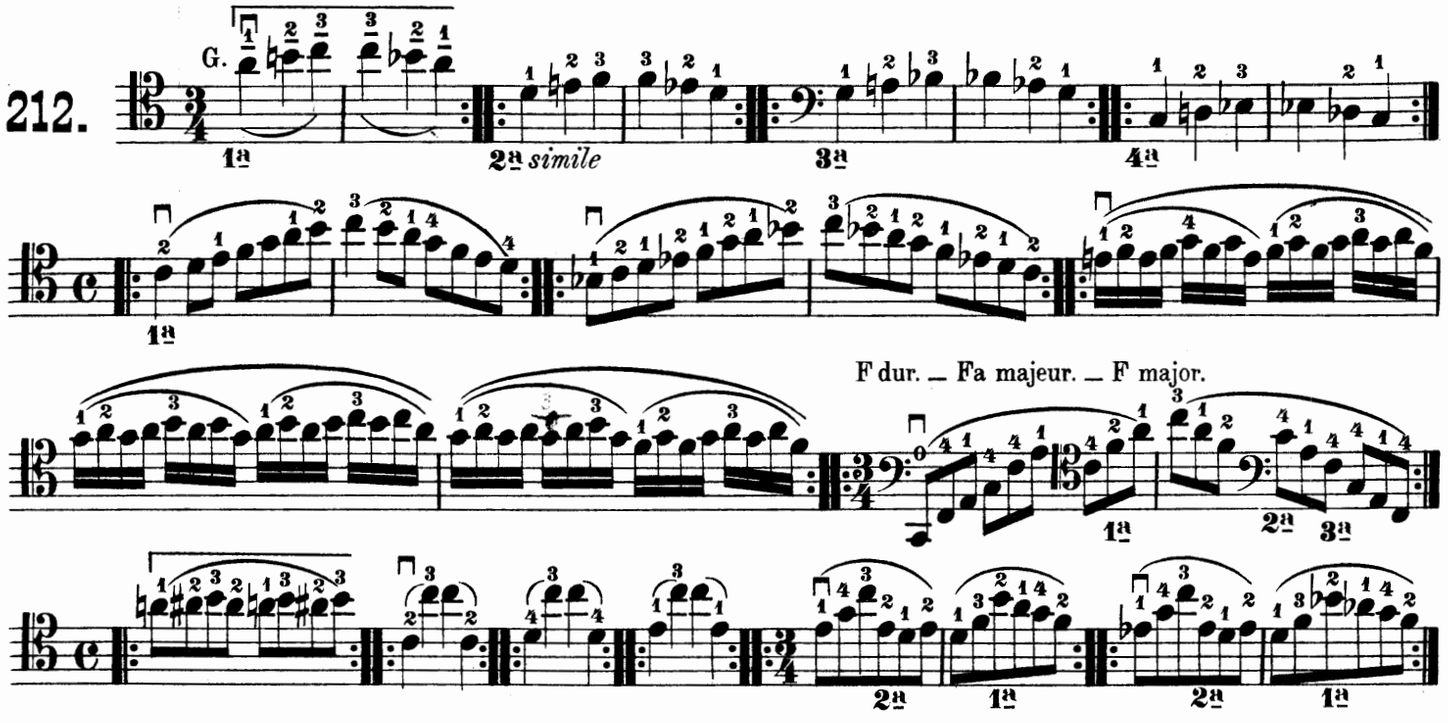


Siebente Lage.
(Kleine Spannung, kleine Terz.)

Septième Position.
(Petite Extension, Tierce mineure.)

Seventh Position.
(Short stretch, minor third.)

212.

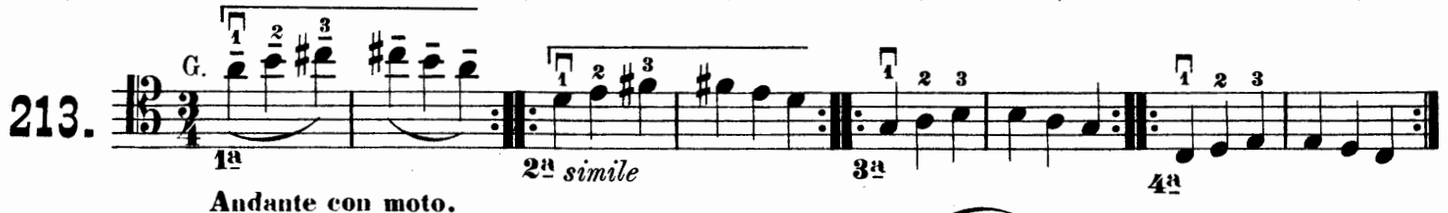


Siebente Lage.
(Grosse Spannung, grosse Terz.)

Septième Position.
(Grande Extension, Tierce majeure.)

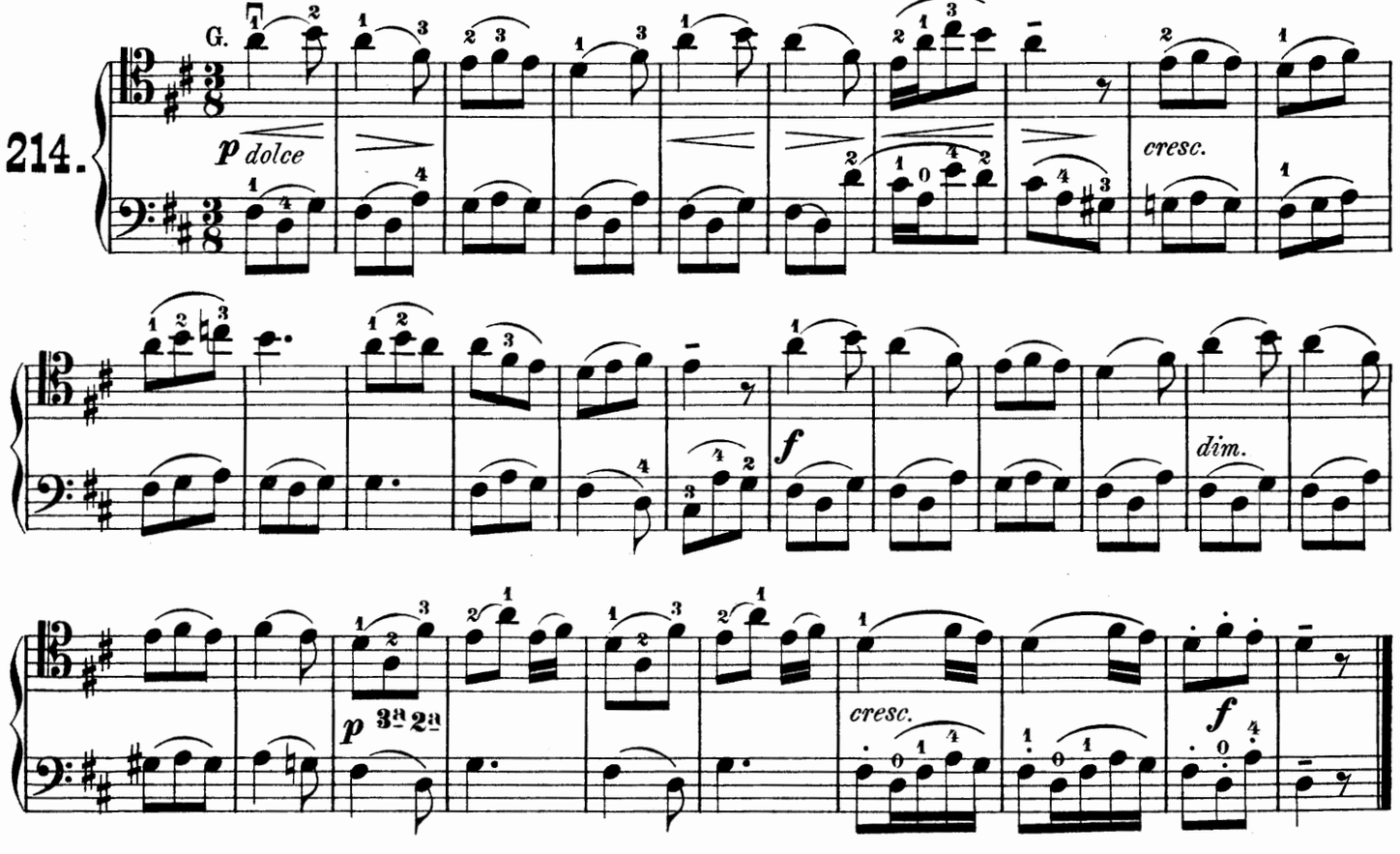
Seventh Position.
(Long stretch, major third.)

213.

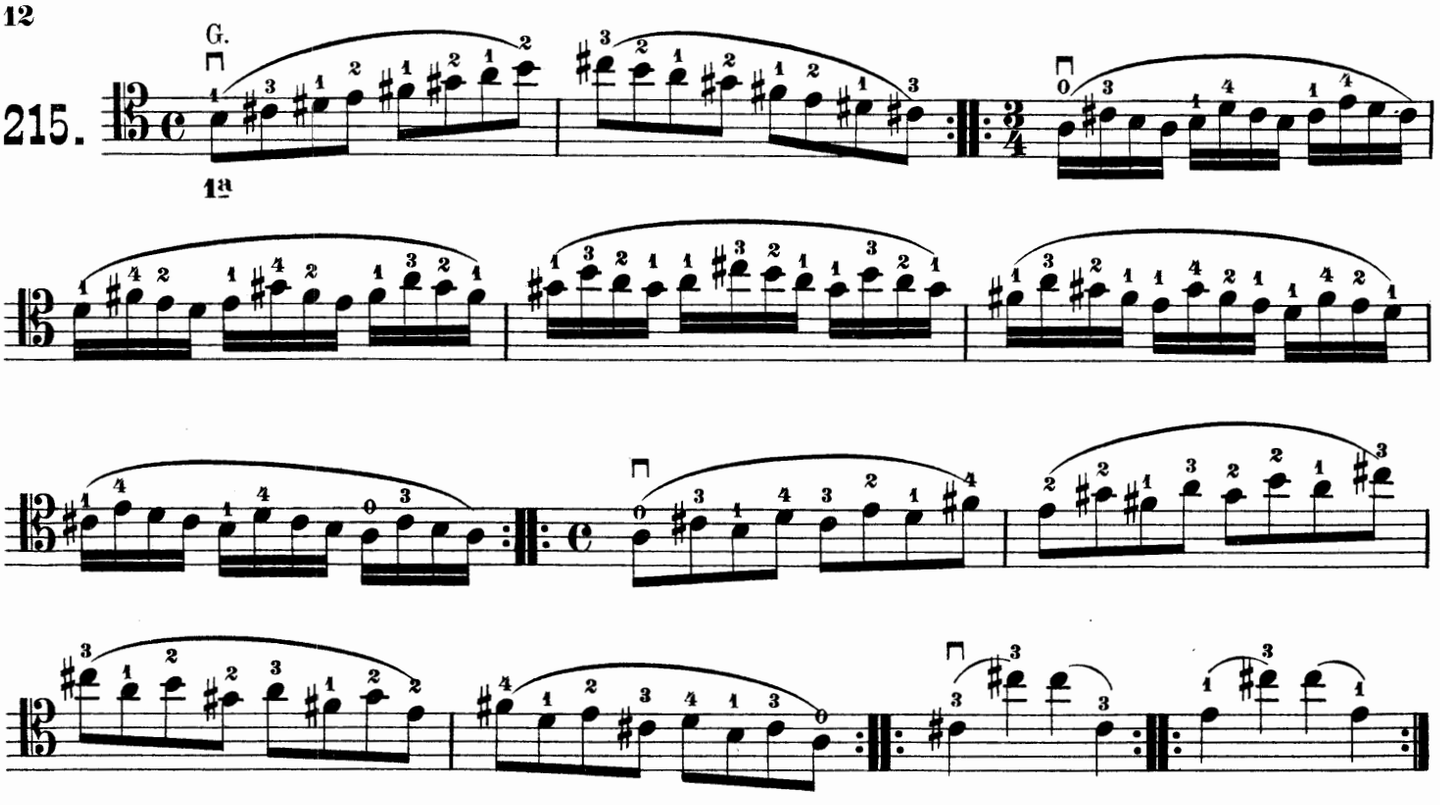


Andante con moto.

214.



215.



Erhöhte siebente Lage.

(Kleine Spannung, kleine Terz.)

Der erste Finger rückt einen halben Ton höher.

Septième Position avancée.

(Petite Extension, Tierce mineure.)

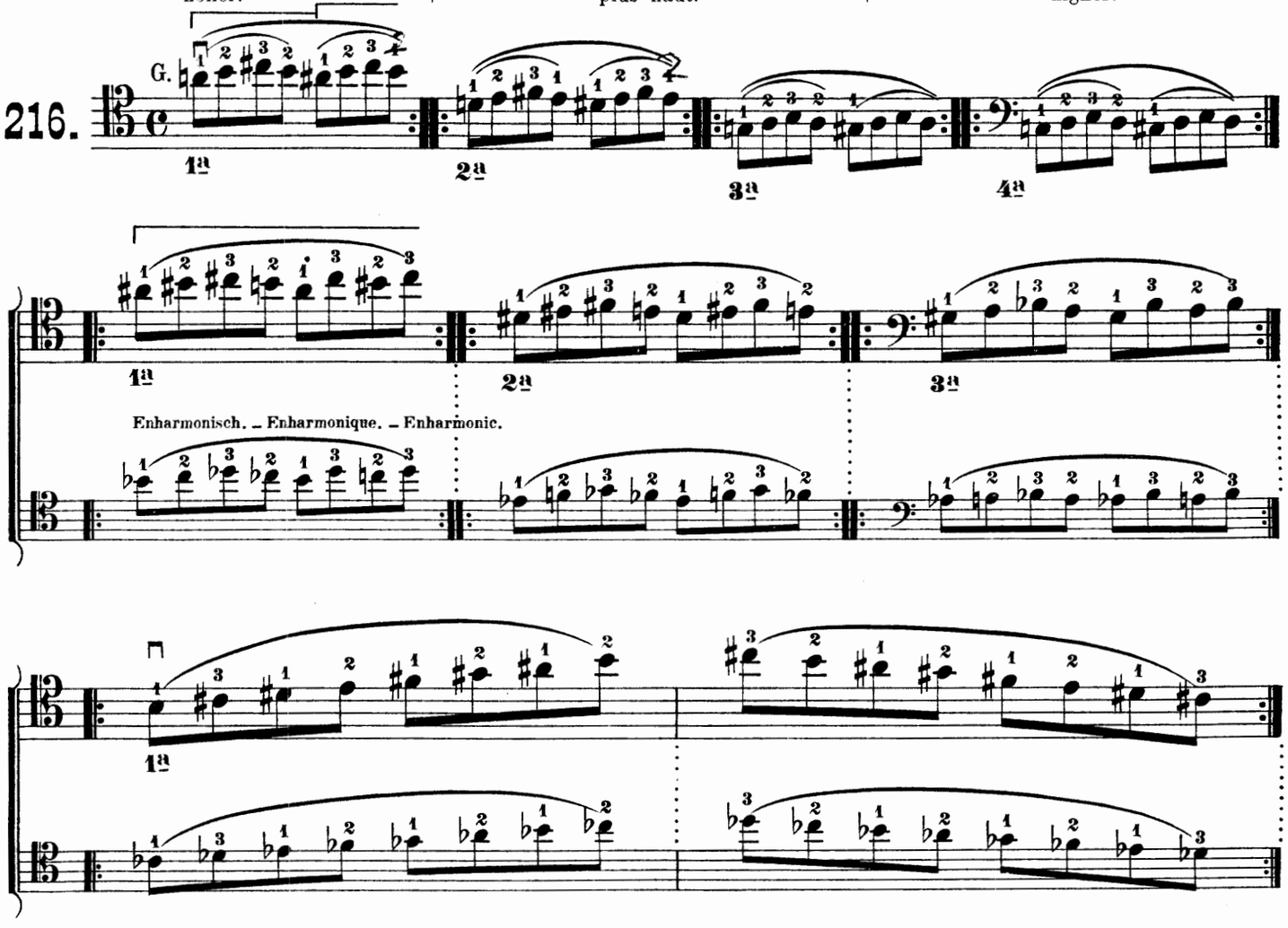
Le premier doigt glisse un demi-ton plus haut.

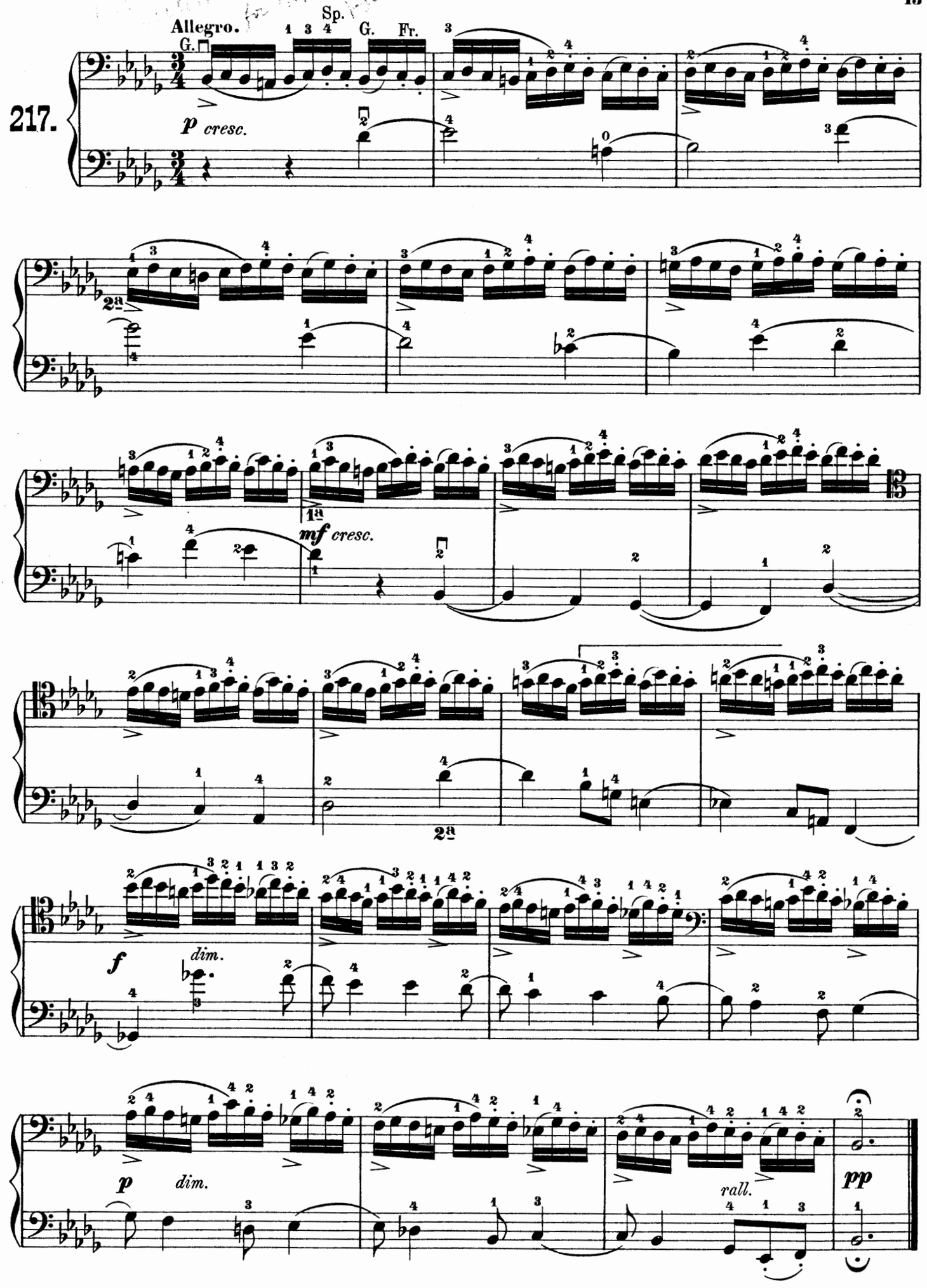
Upper Seventh Position.

(Short stretch, minor third.)

The first finger moves a semitone higher.

216.

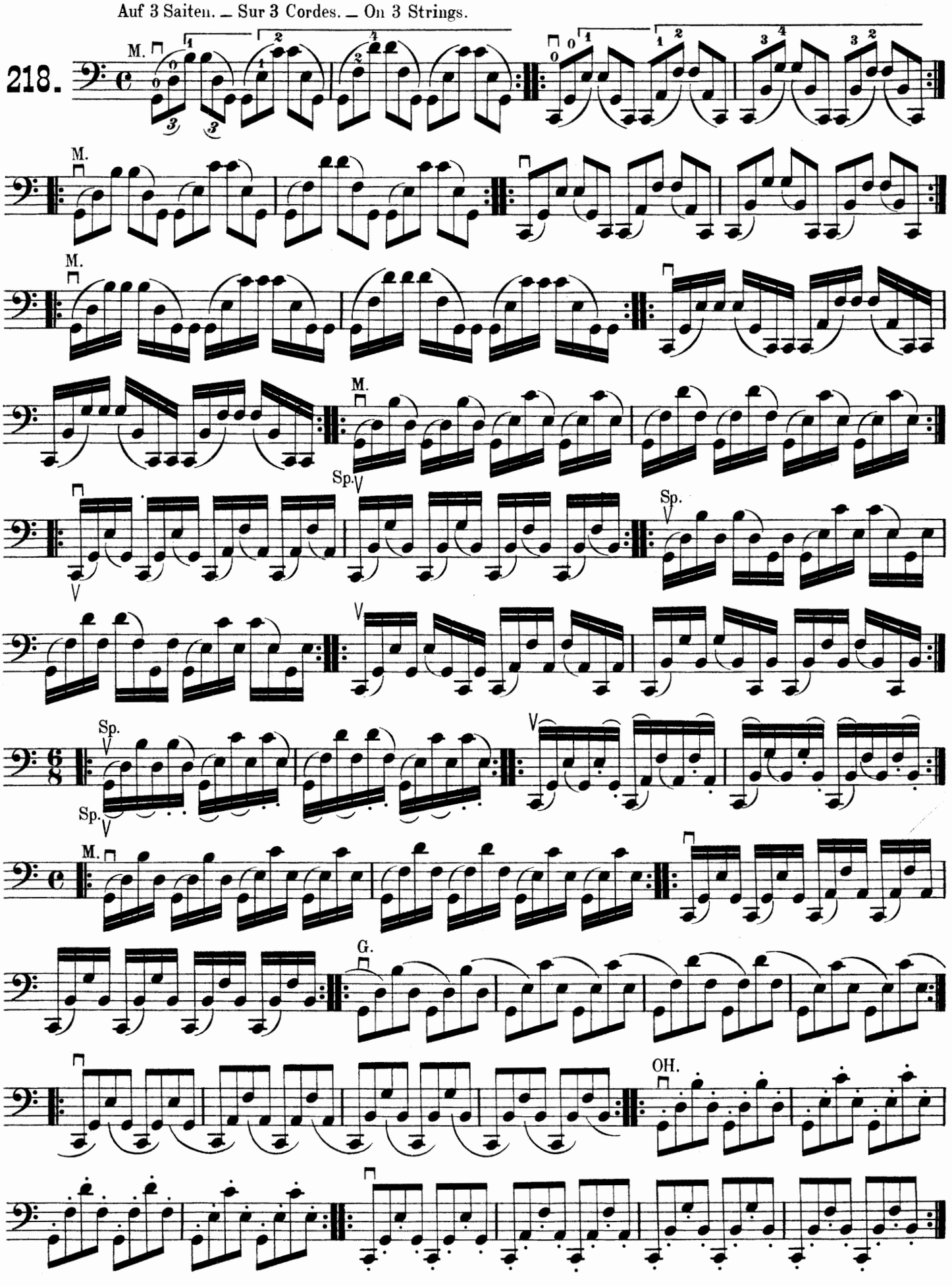



217.
Allegro.
Sp.
G.
Fr.
p cresc.
mf cresc.
f
dim.
p
dim.
rall.
pp

Arpeggio. Arpèges. Arpeggio.

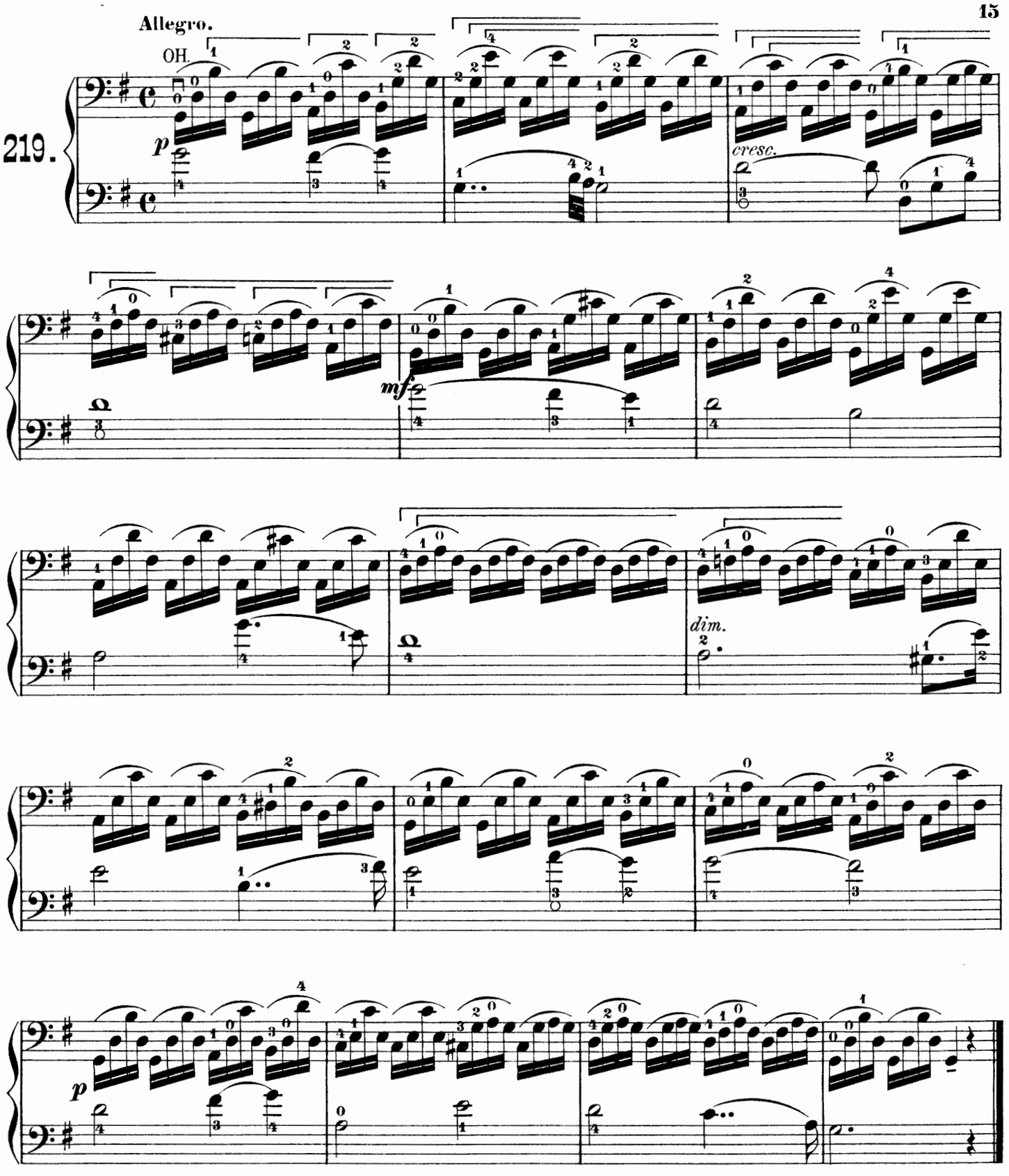
Auf 3 Saiten. – Sur 3 Cordes. – On 3 Strings.

218.

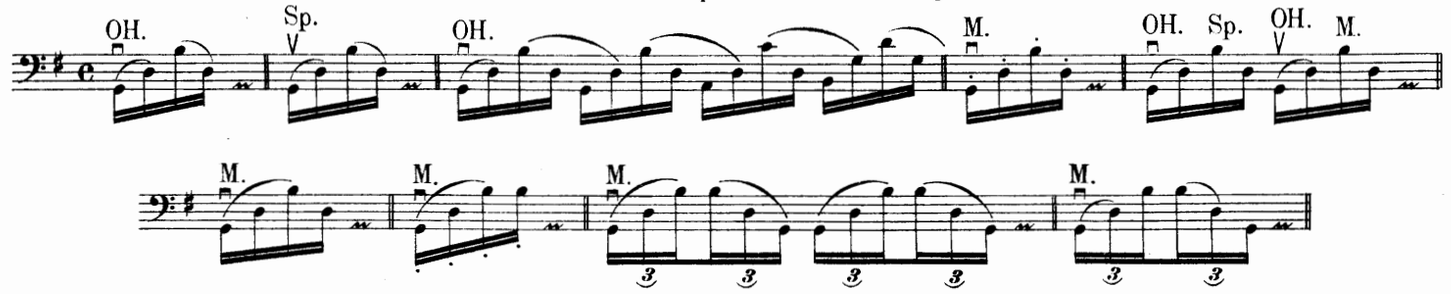


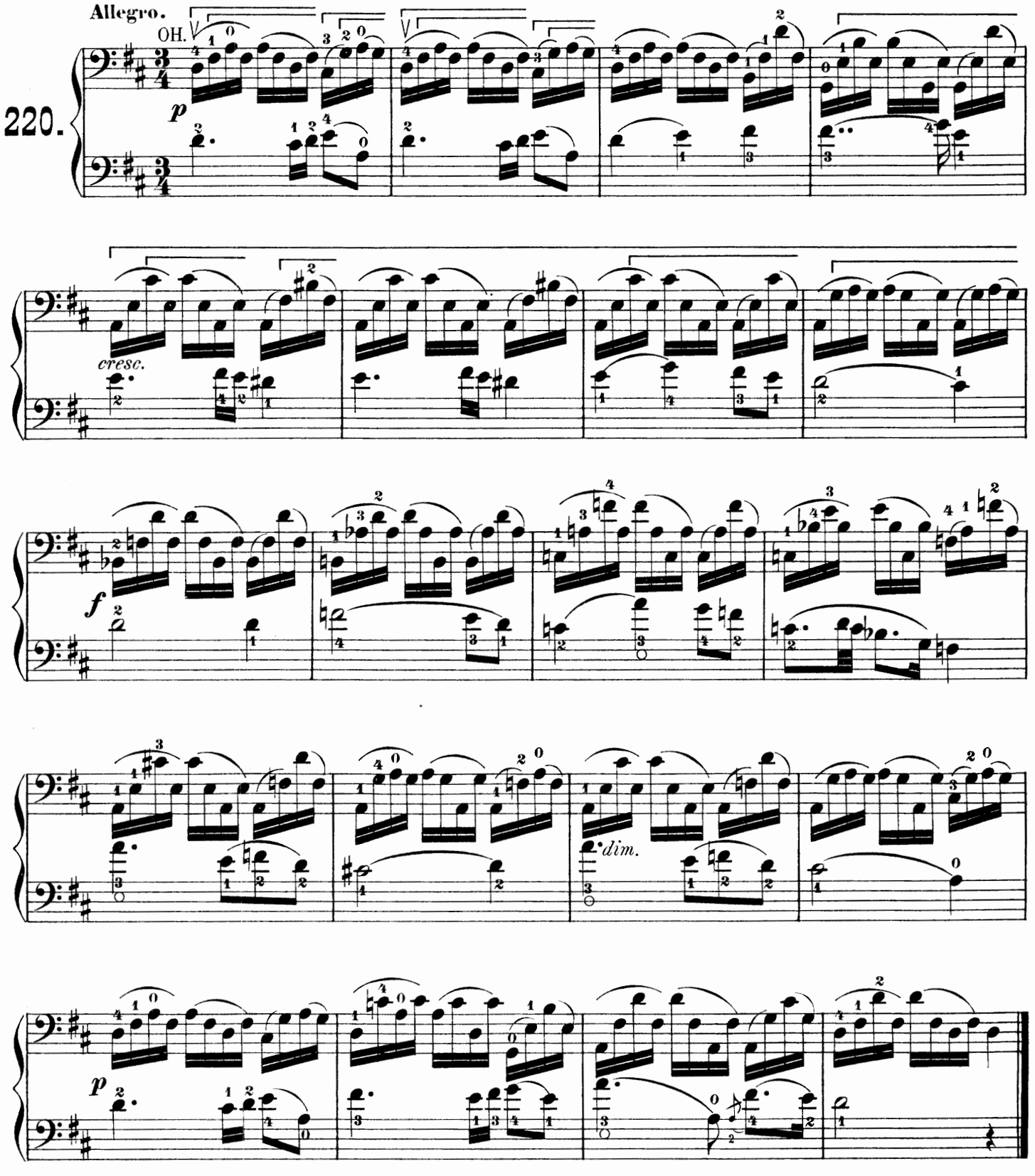
Allegro.

219.

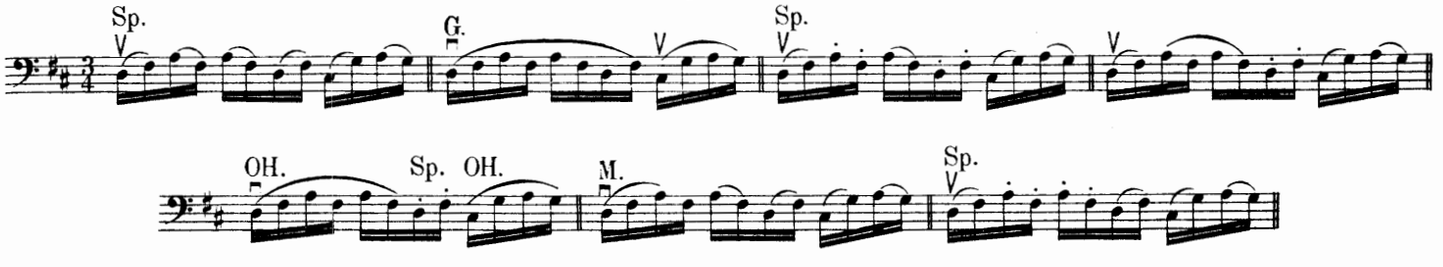


Stricharten. — Coups d'archet. — Bowings.



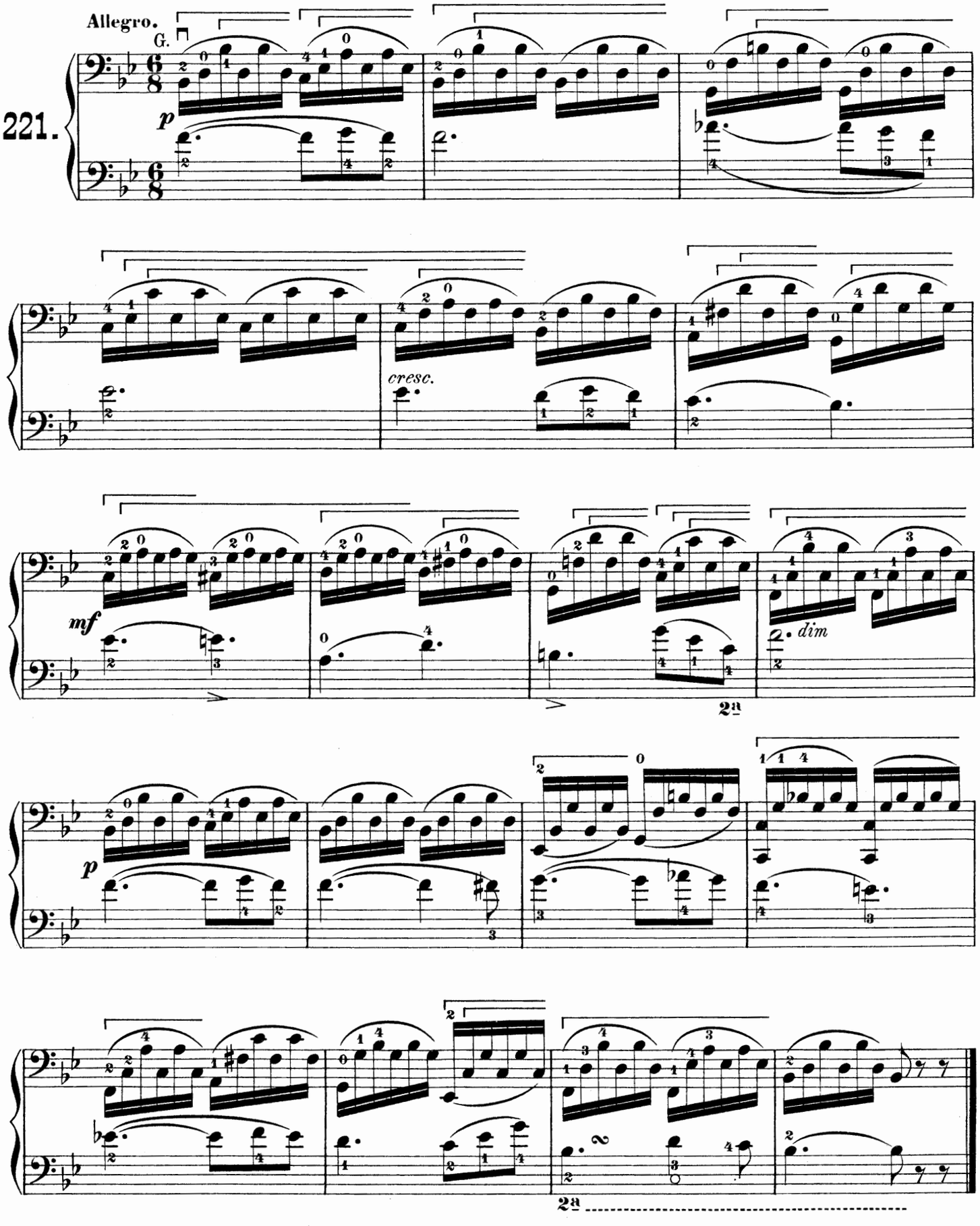


Stricharten. _ Coups d'archet. _ Bowings.

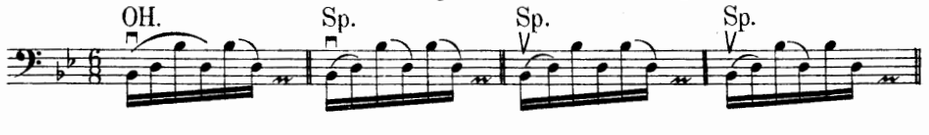


Allegro.

221.

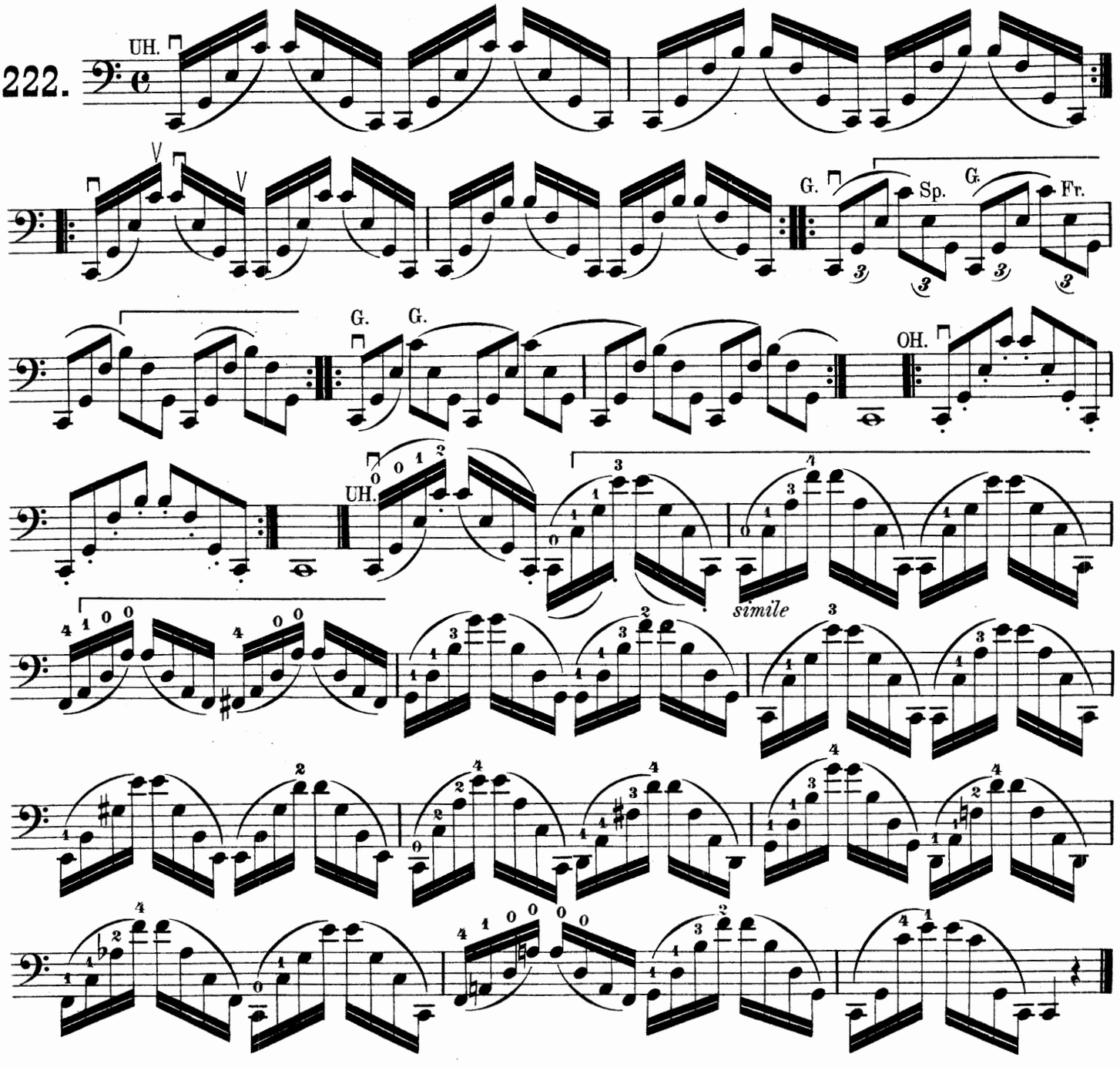


Stricharten. _ Coups d'archet. _ Bowings.



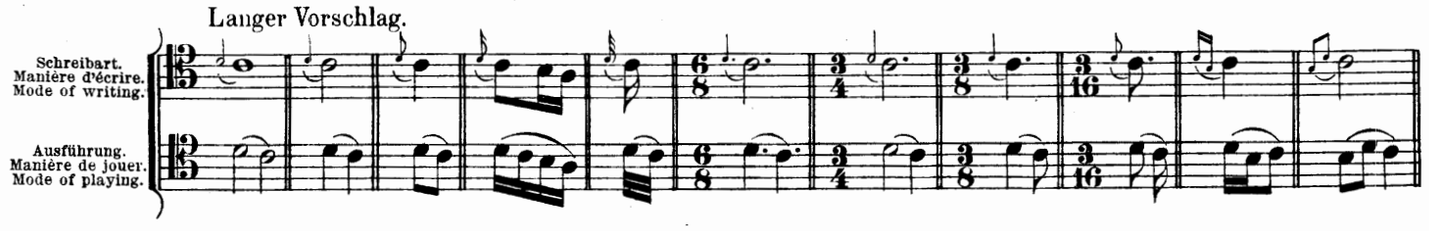
Auf 4 Saiten. – Sur 4 Cordes. – On 4 Strings.

222.

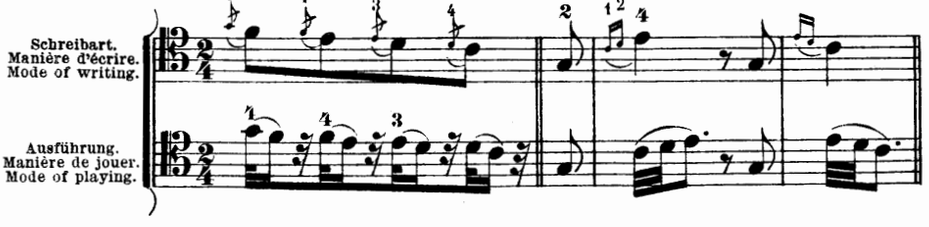


Verzierungen. Agréments. Ornaments.

Langer Vorschlag.



Kurzer Vorschlag. Schleifer.



Andante.

223.

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

G. Fr. G. 4 Sp. G.

p

Doppelschlag auf der Note. Doppelschlag zwischen den Noten.

Schreibart. Manière d'écrire. Mode of writing.

Ausführung. Manière de jouer. Mode of playing.

Nachschlag. Mordent.

Schreibart. Manière d'écrire. Mode of writing.

Ausführung. Manière de jouer. Mode of playing.

224.

Andante.

225.

Allegro.

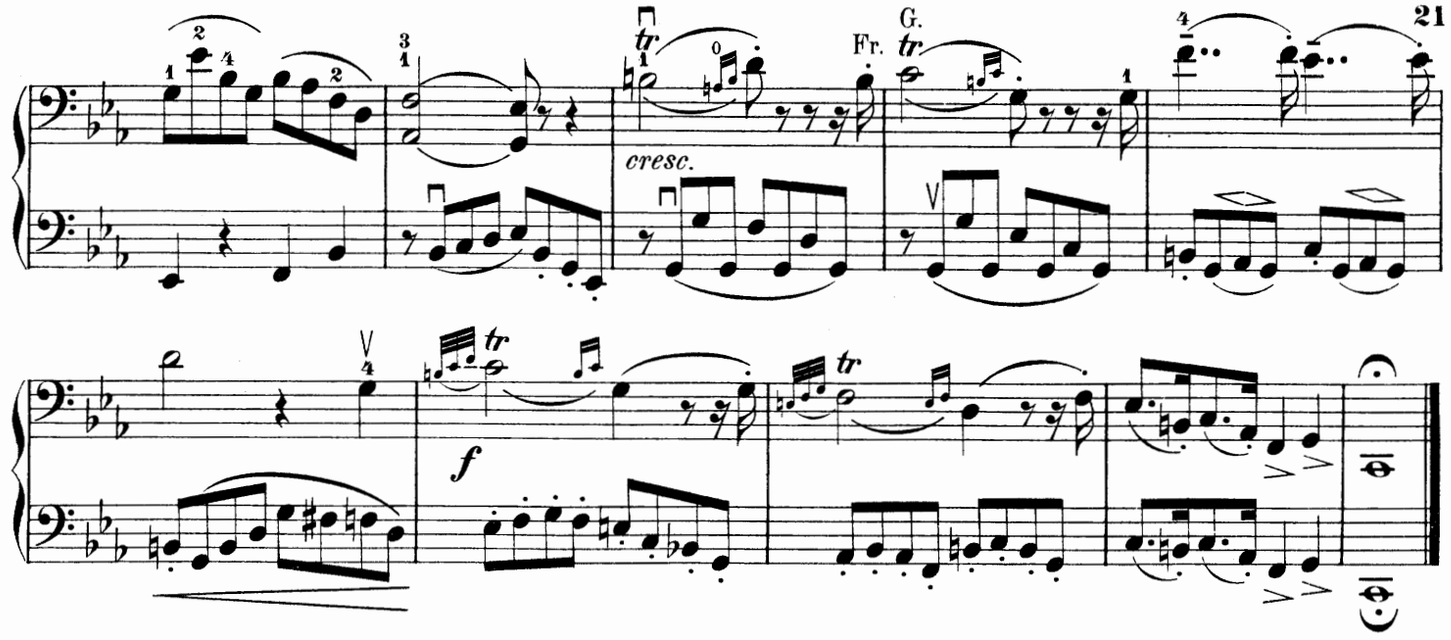
Triller. Trilles. Shakes.

Schreibart.
Manière d'écrire.
Mode of writing.

Ausführung.
Manière de jouer.
Mode of playing.

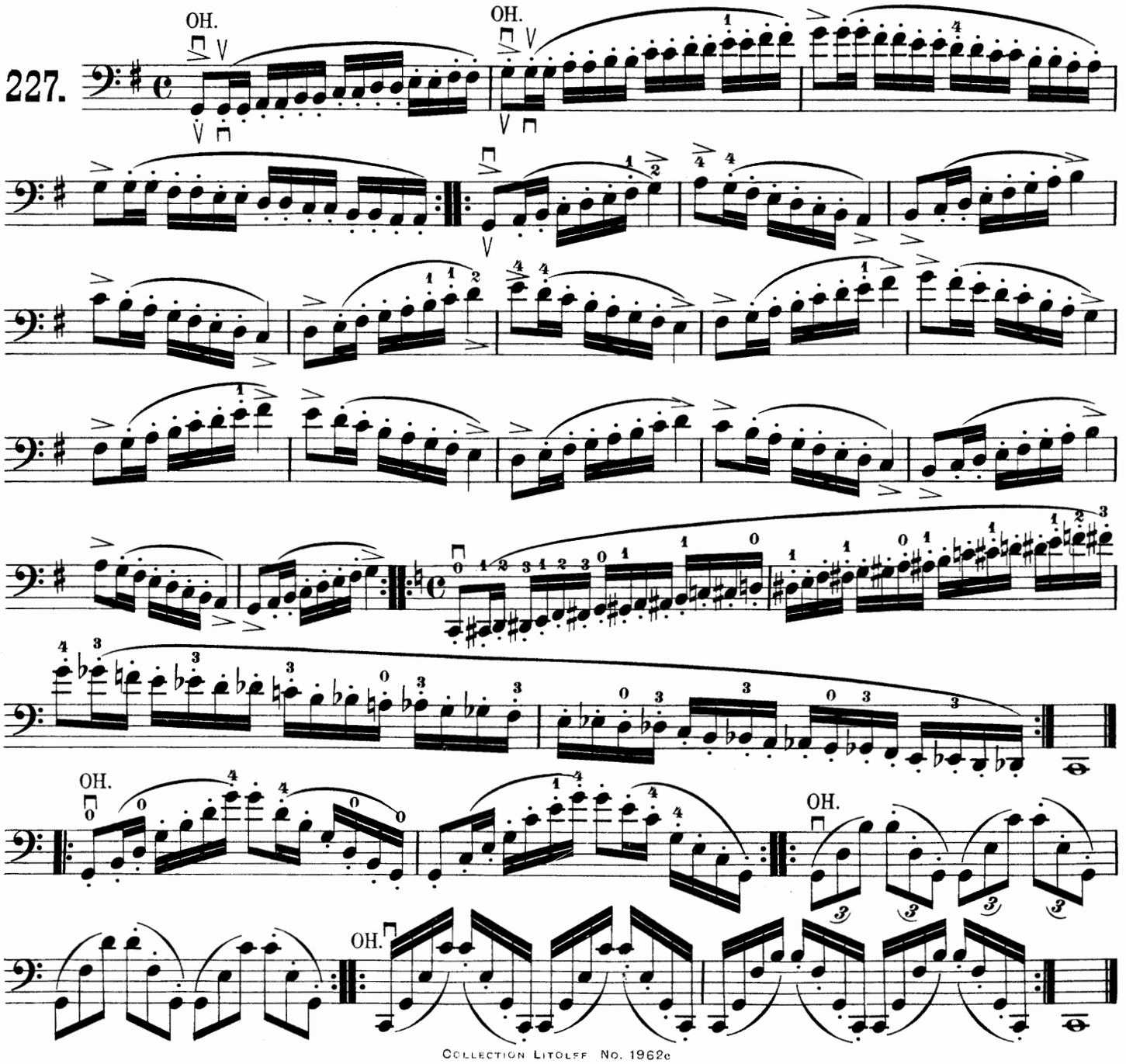
226.

Moderato.



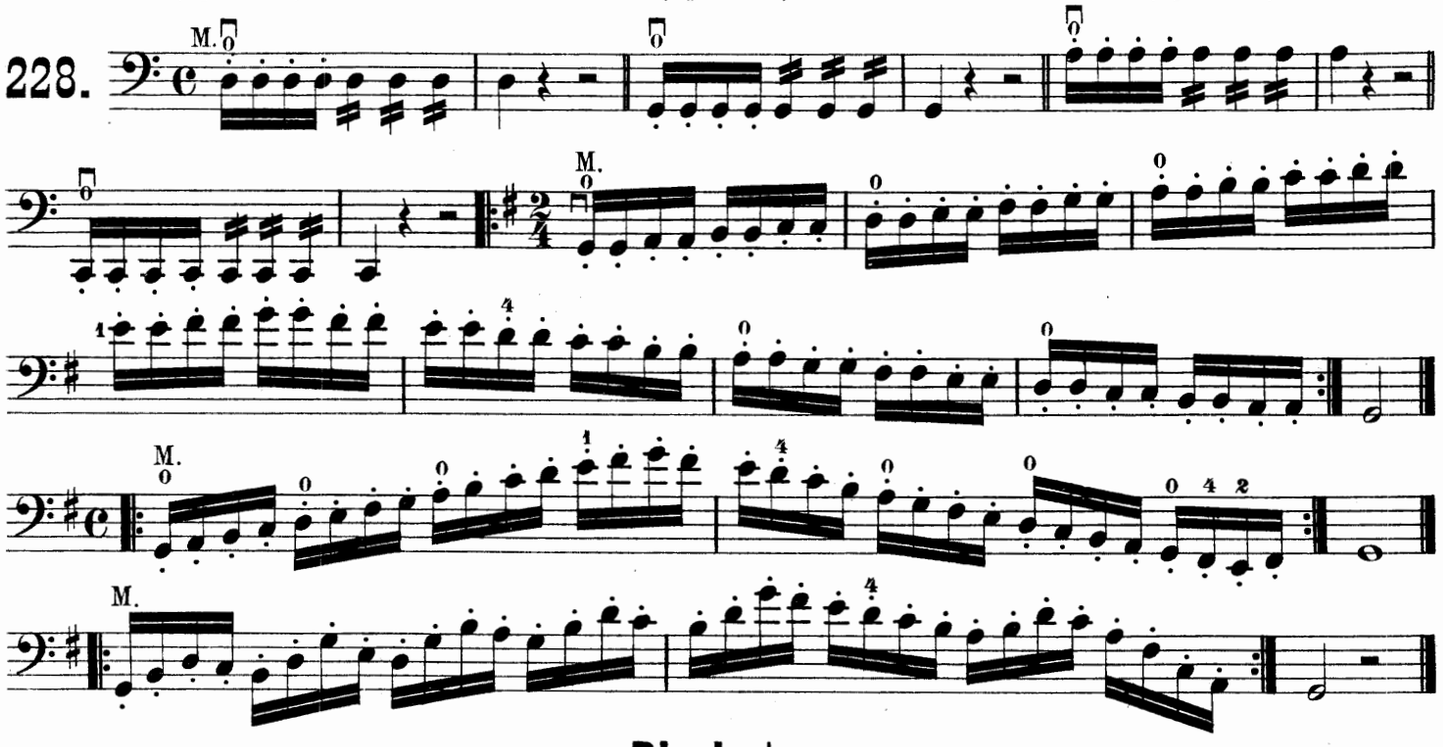
Staccato.

227.



Springender Bogen. (Spiccato.) Archet sautillé. (Spiccato.) Springing Bow. (Spiccato.)

228.

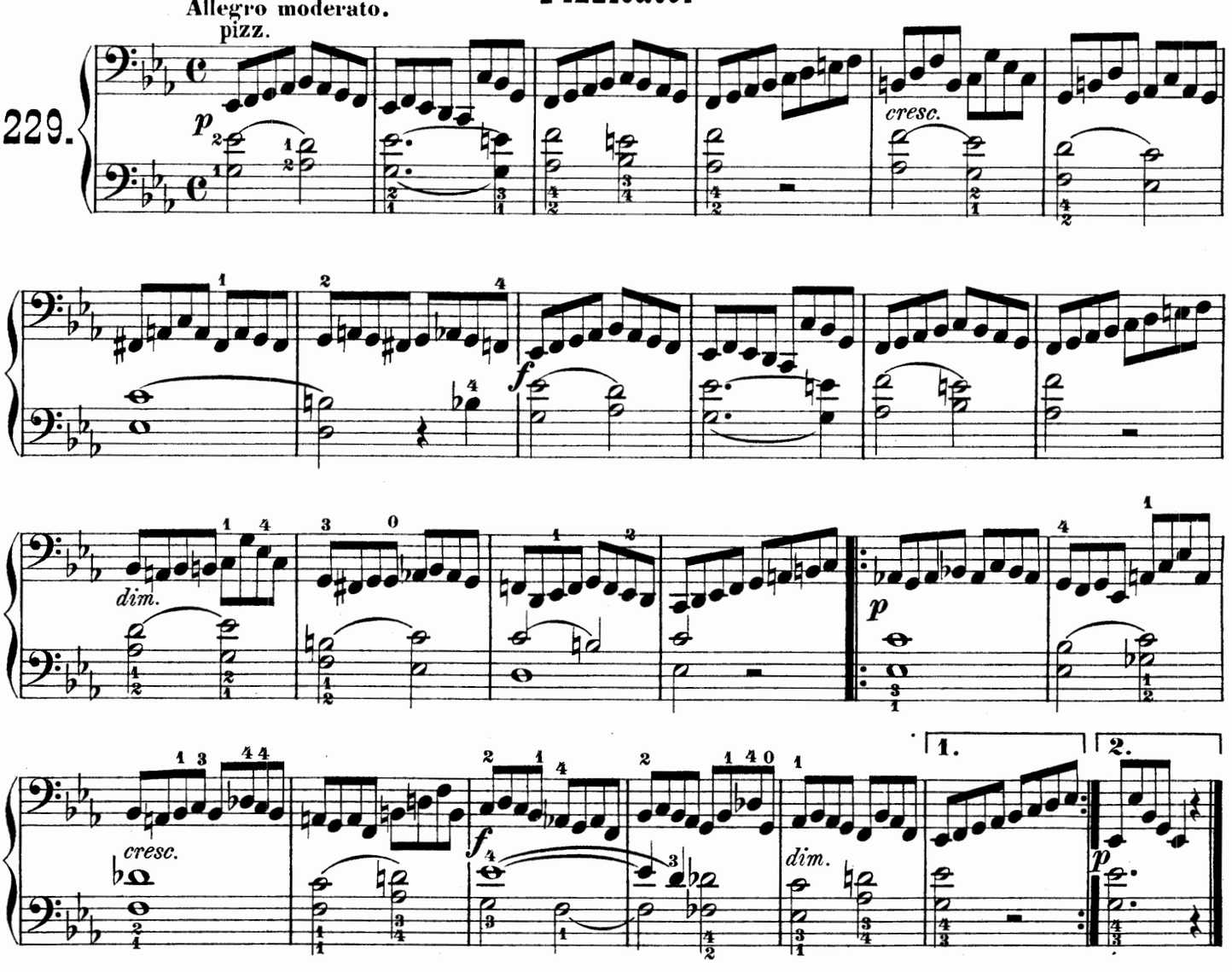


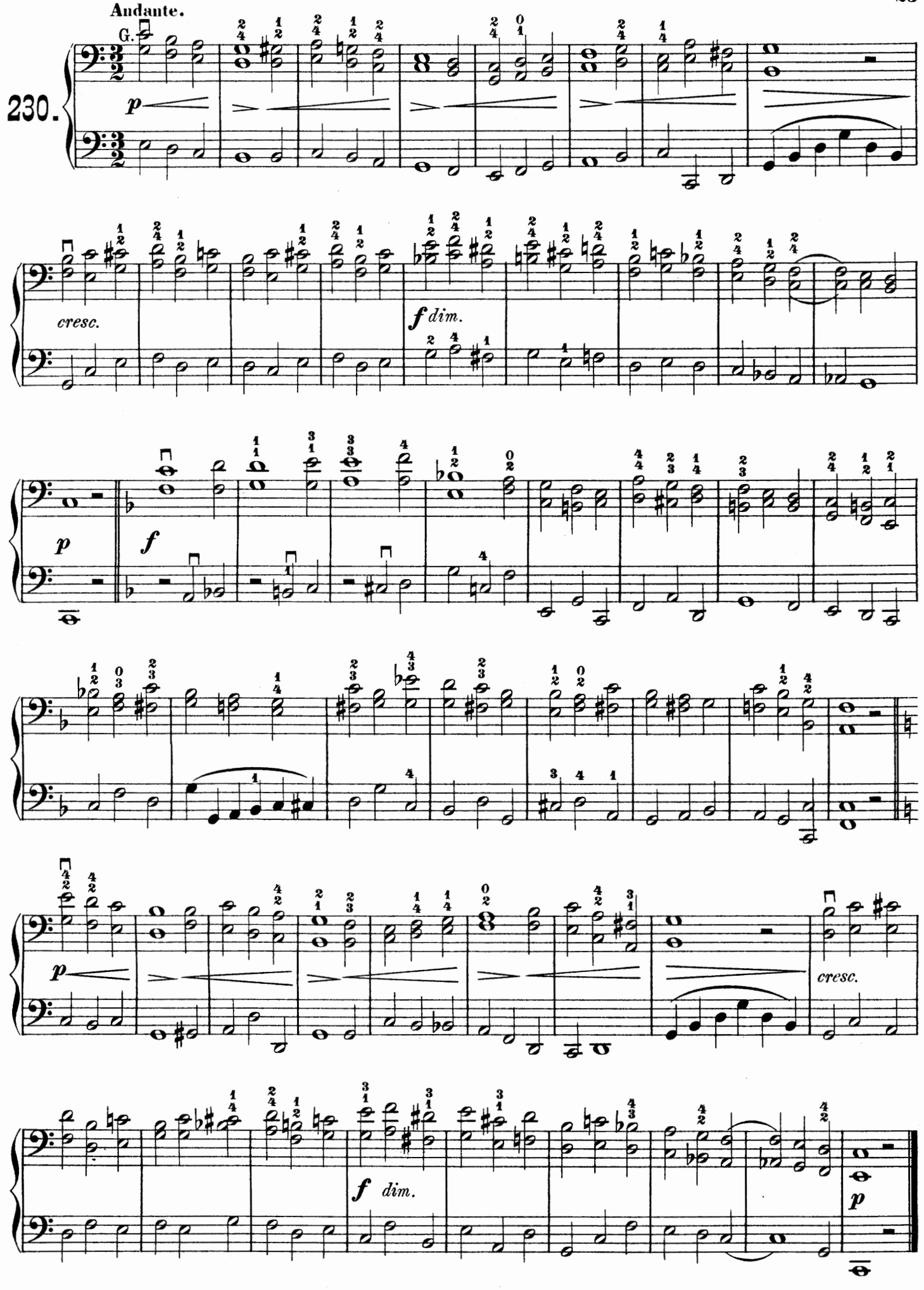
Pizzicato.

Allegro moderato.

pizz.

229.




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

Der Violin-Schlüssel.

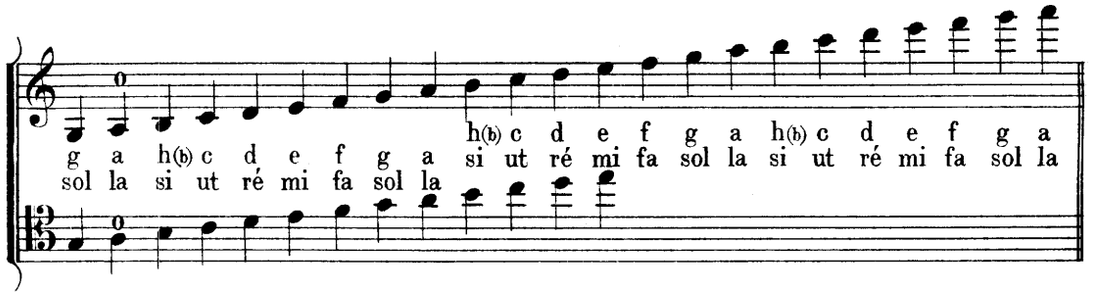
Der Violinschlüssel (G-Schlüssel) steht auf der zweiten Linie und ist in den Werken älterer und auch neuerer Componisten oft eine Octave tiefer zu spielen.

La Clé de Sol.

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

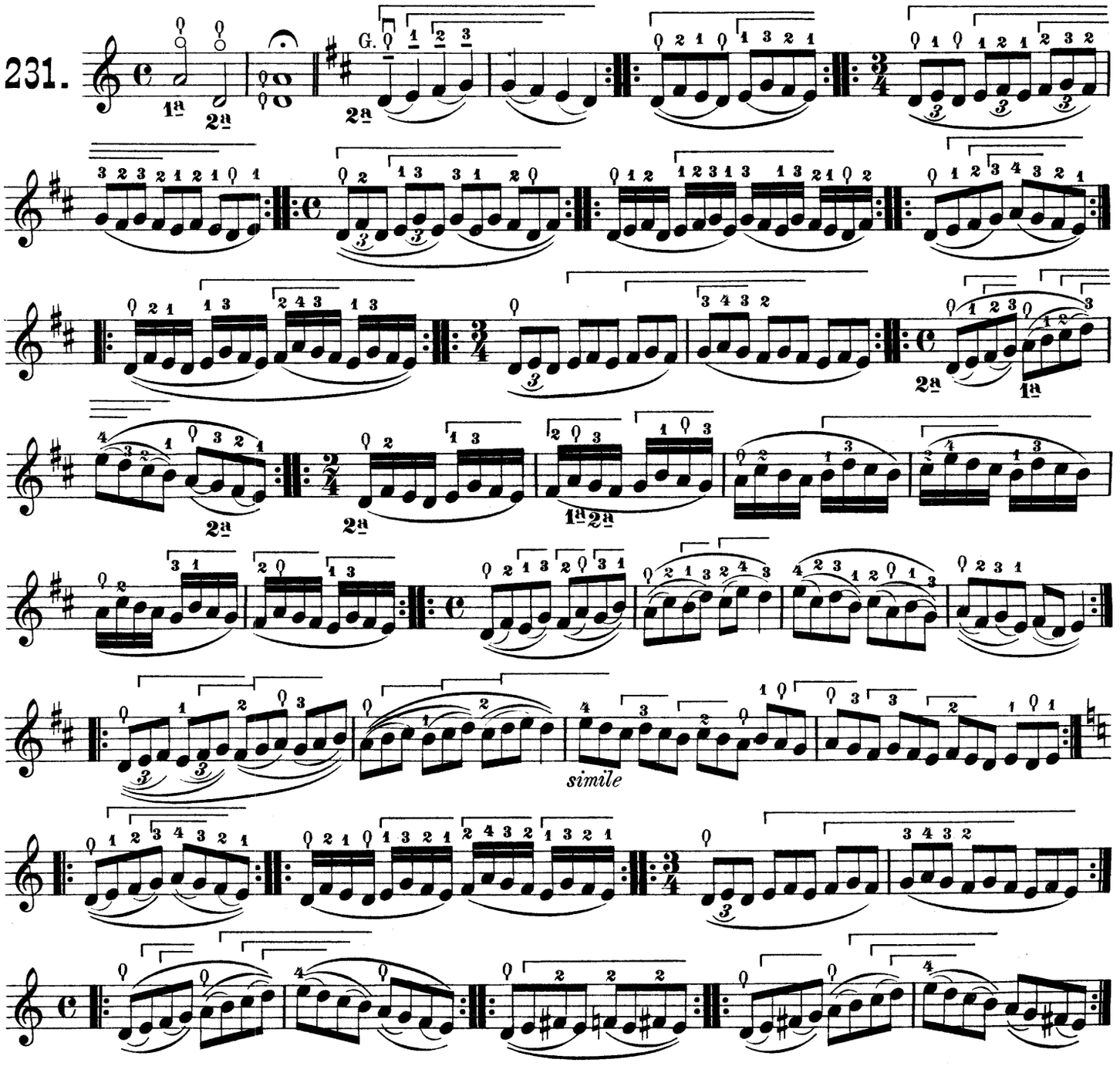
The Violin Clef.

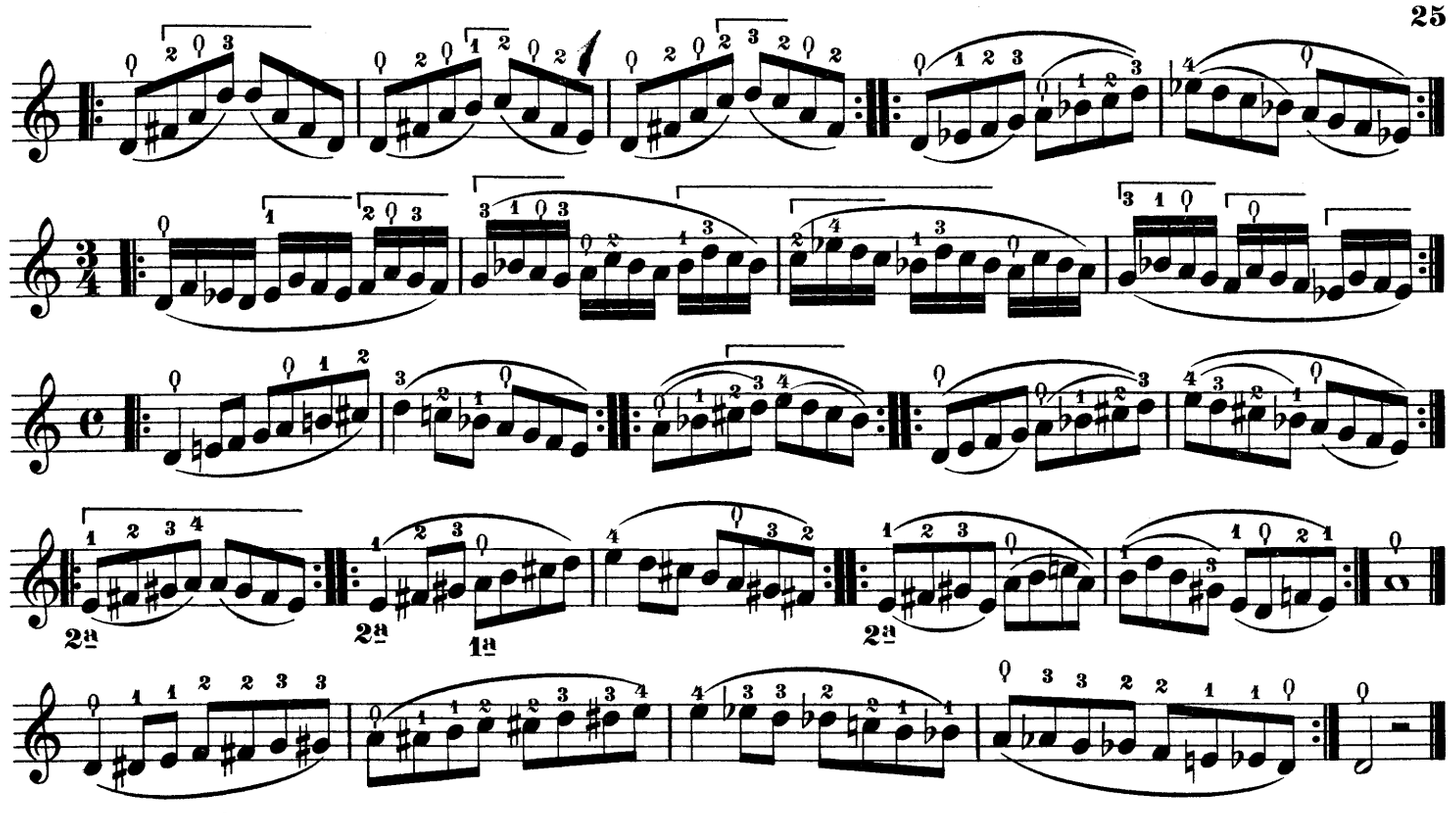
The Violin Clef (Treble or G-clef) stands on the second line and in the works of old and indeed, of modern composers the notes are often to be played an octave lower.



Daumen-Aufsatz. Position au Pouce. The Thumb Position.

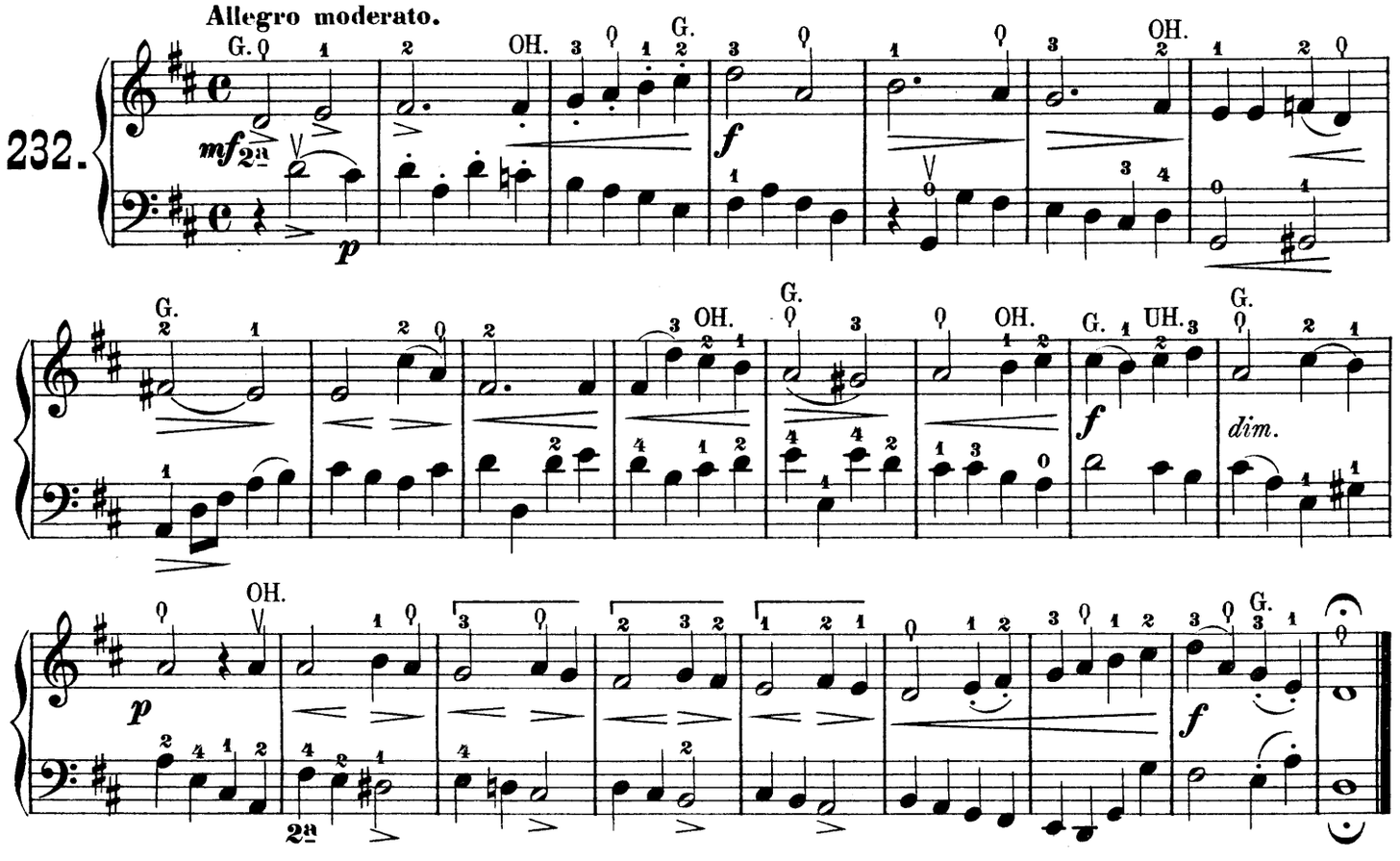
231.



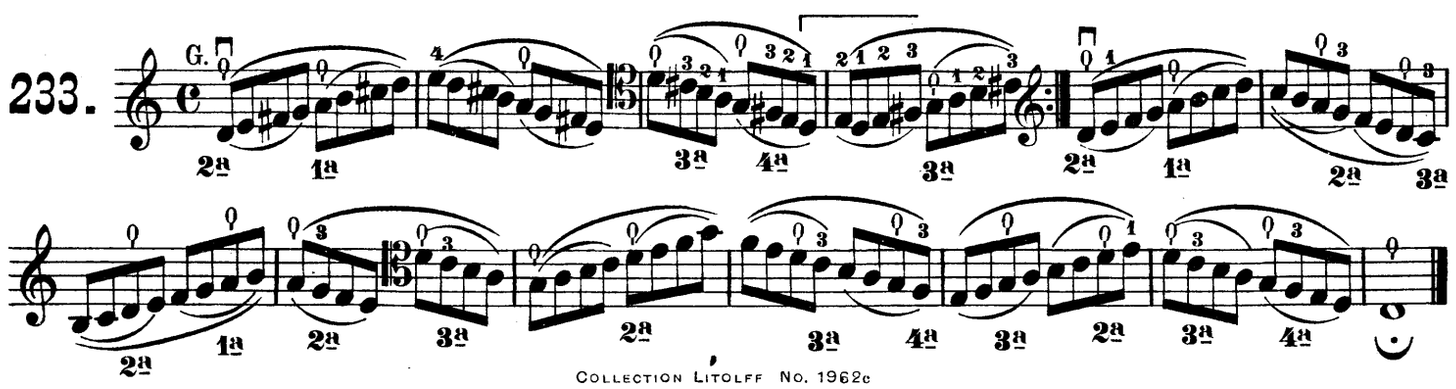


Allegro moderato.

232.

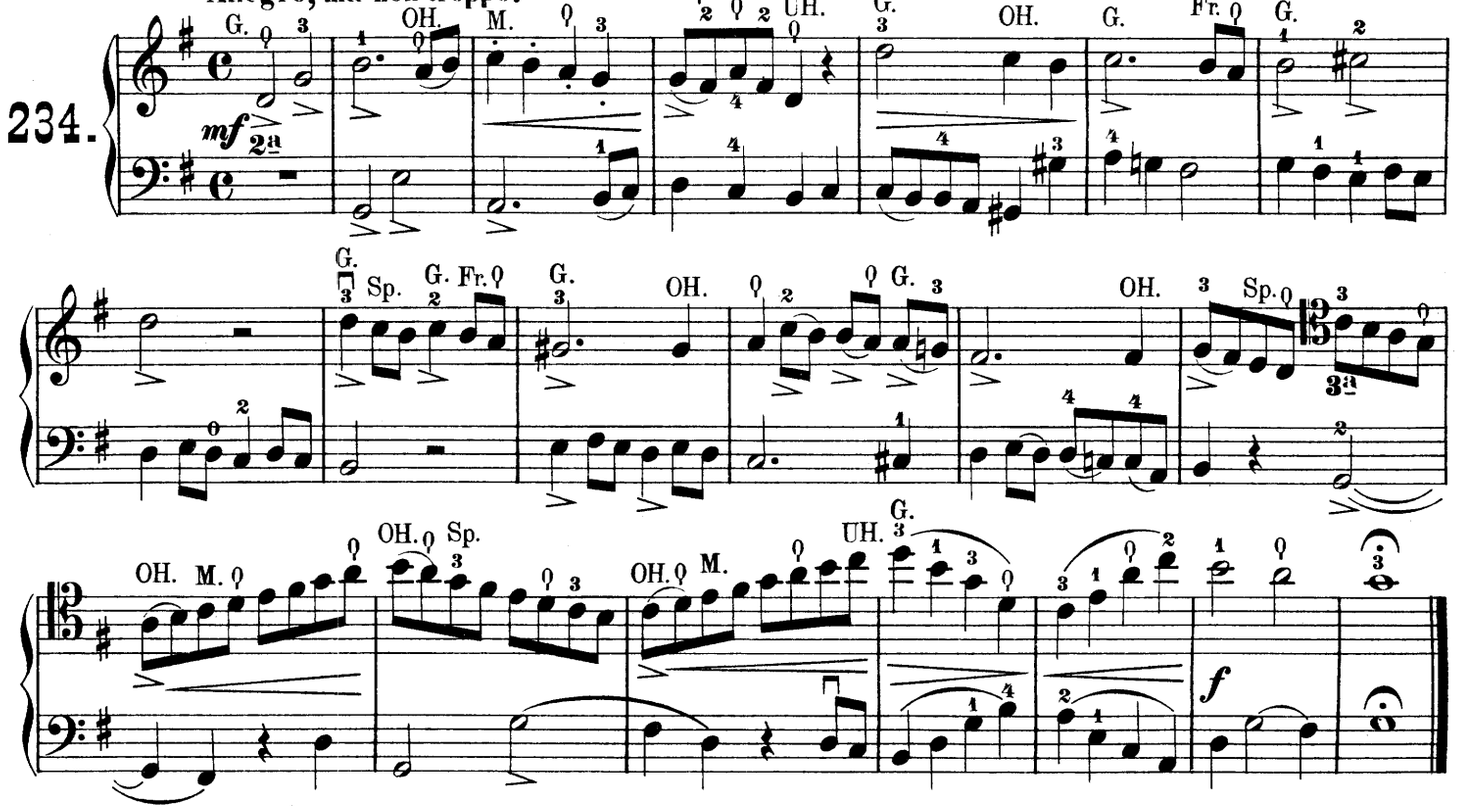


233.



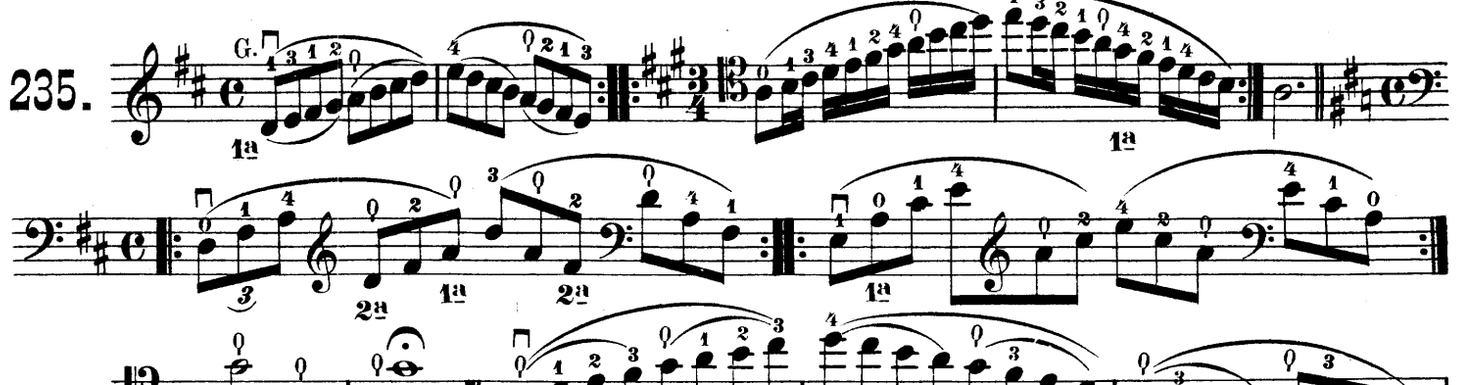
Allegro, ma non troppo.

234.

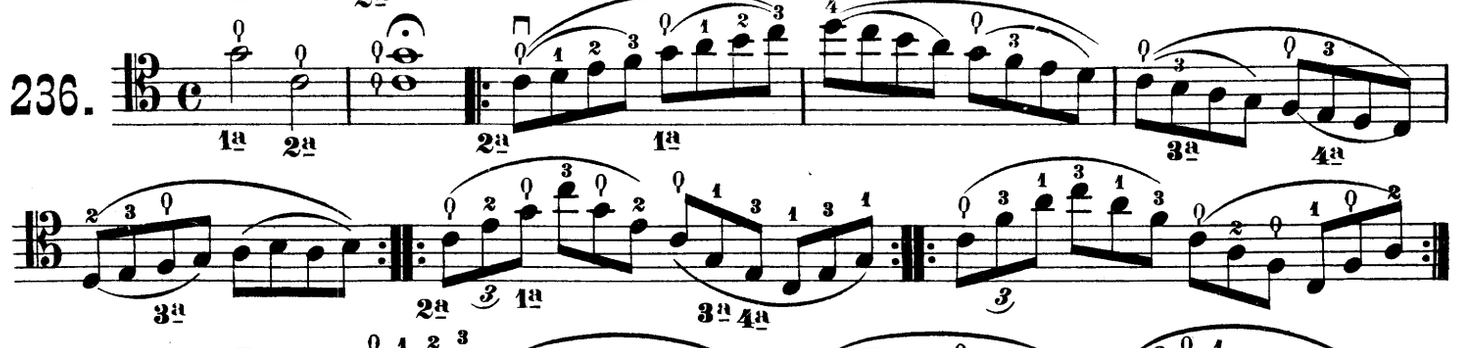


Lagen-Wechsel. Changements de Positions. Change of Position.

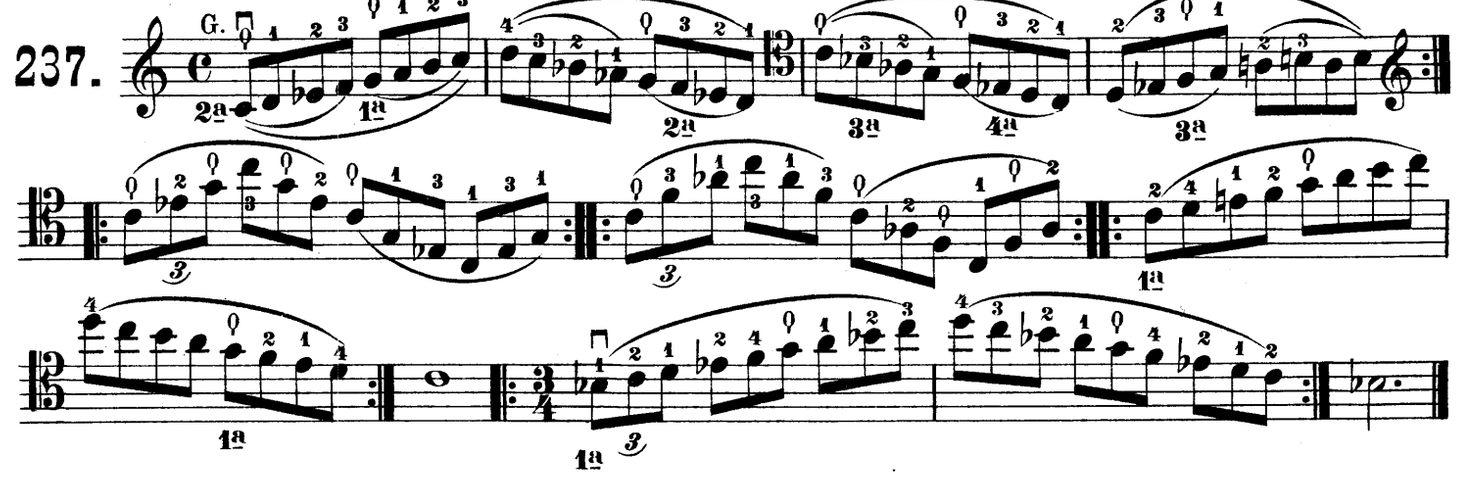
235.

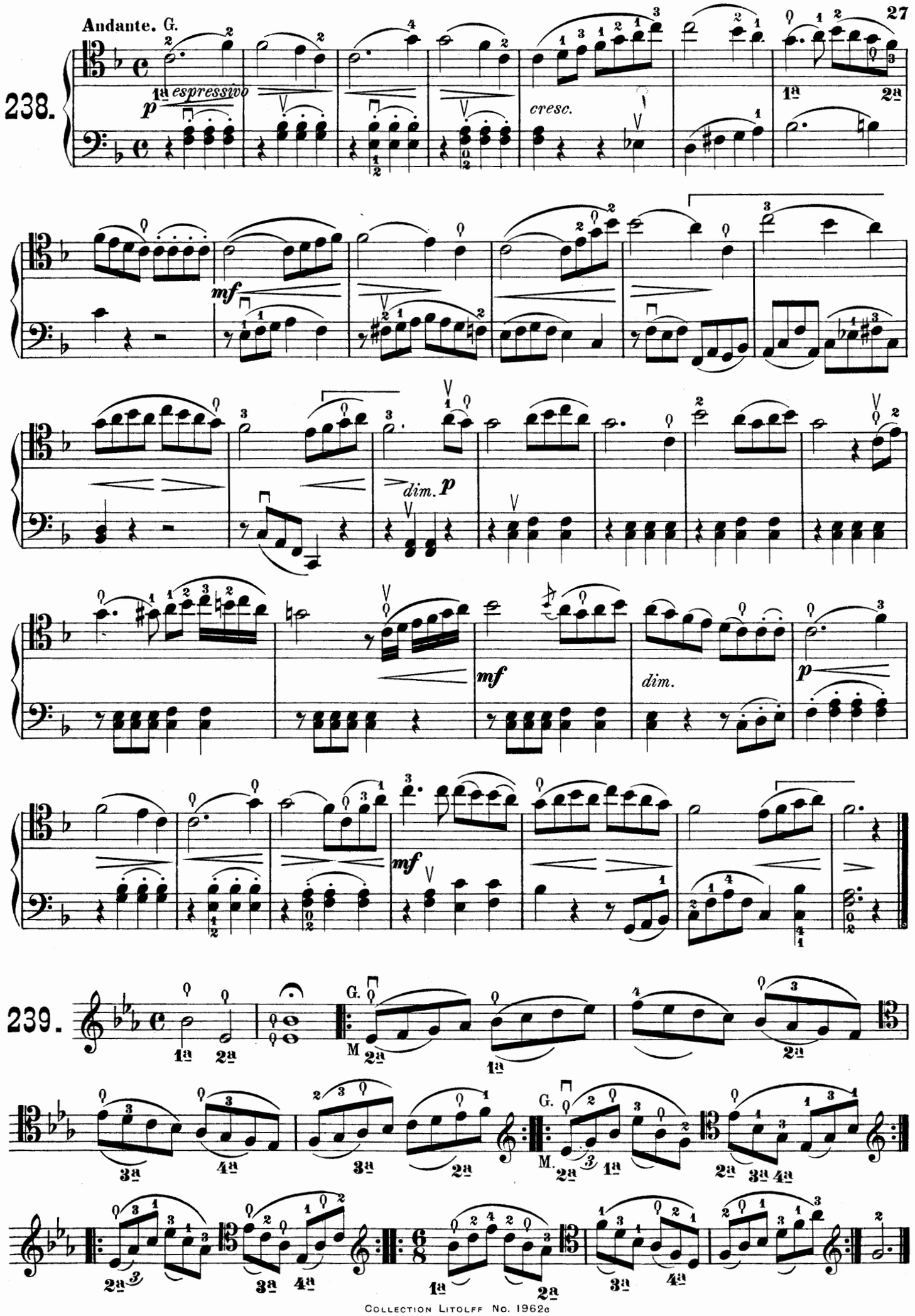


236.



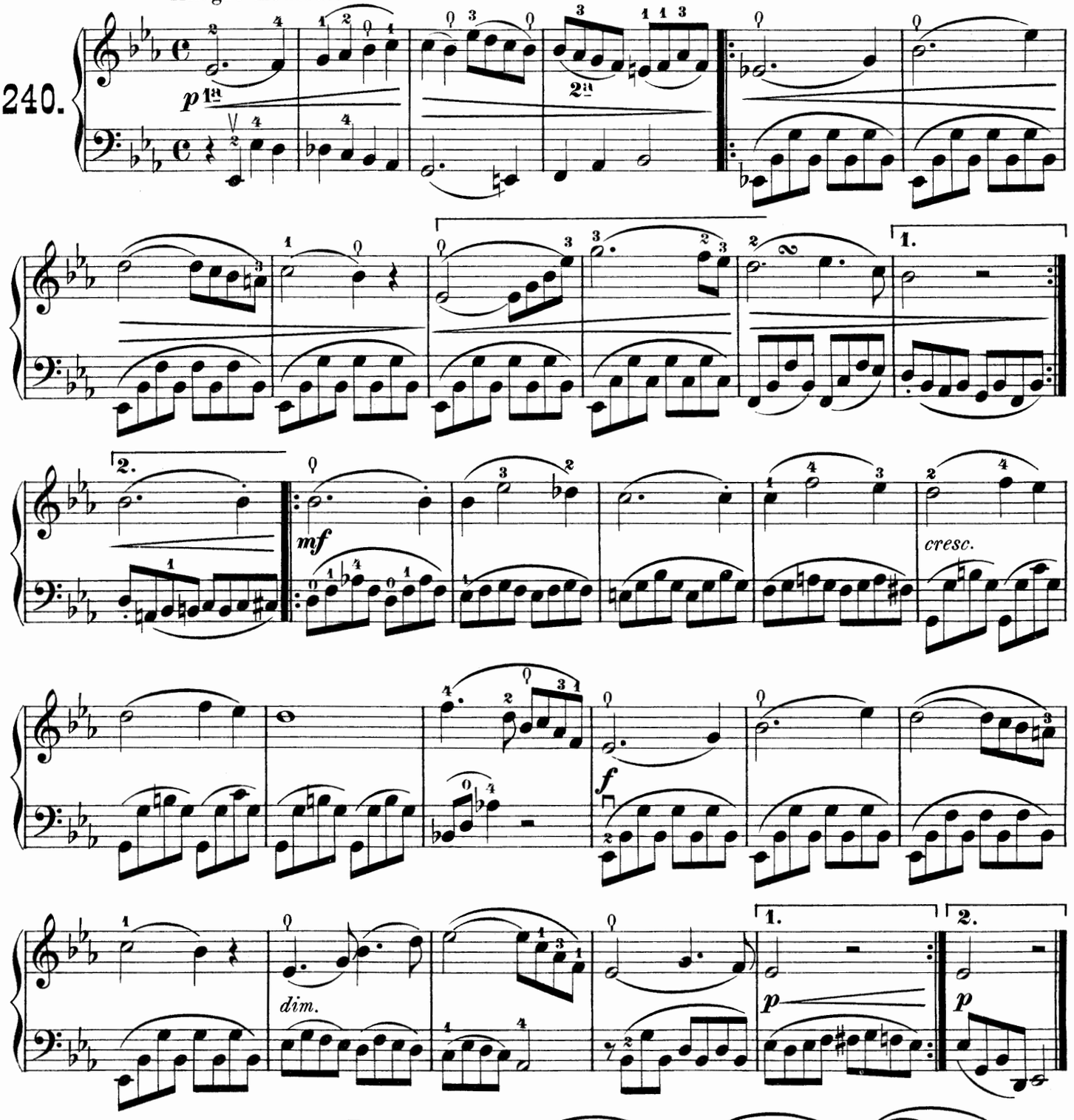
237.



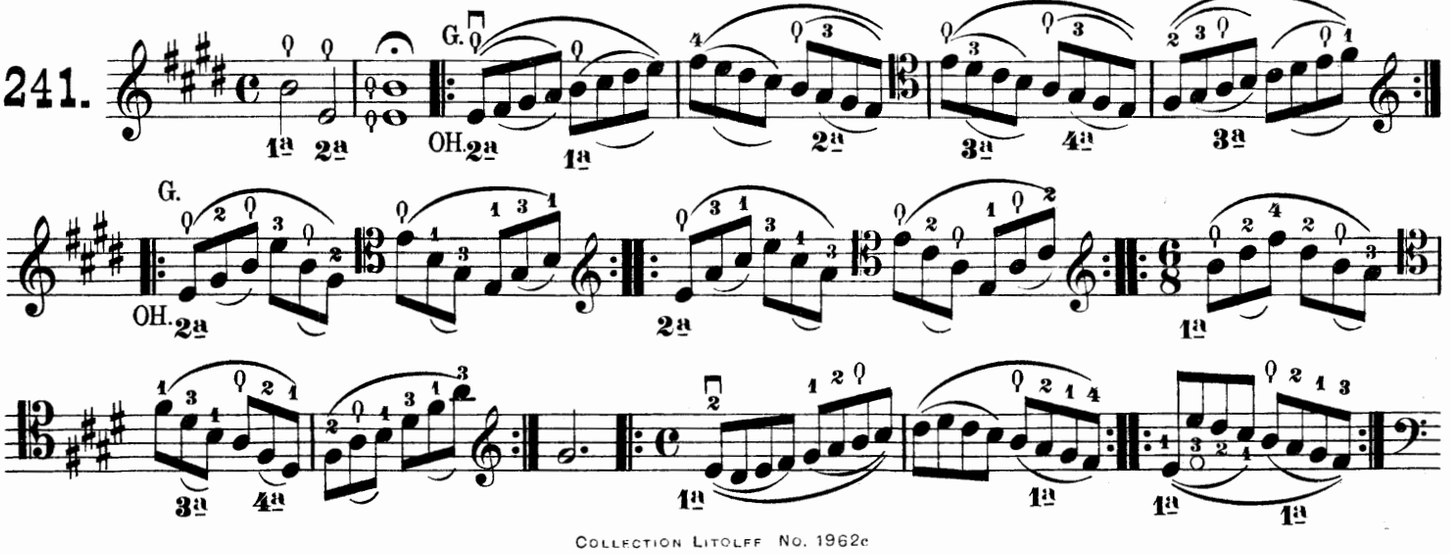

Andante. G.
238.
p espressivo
cresc.
mf
dim. p
mf
dim.
p
mf
239.
G.
M
G.
M.

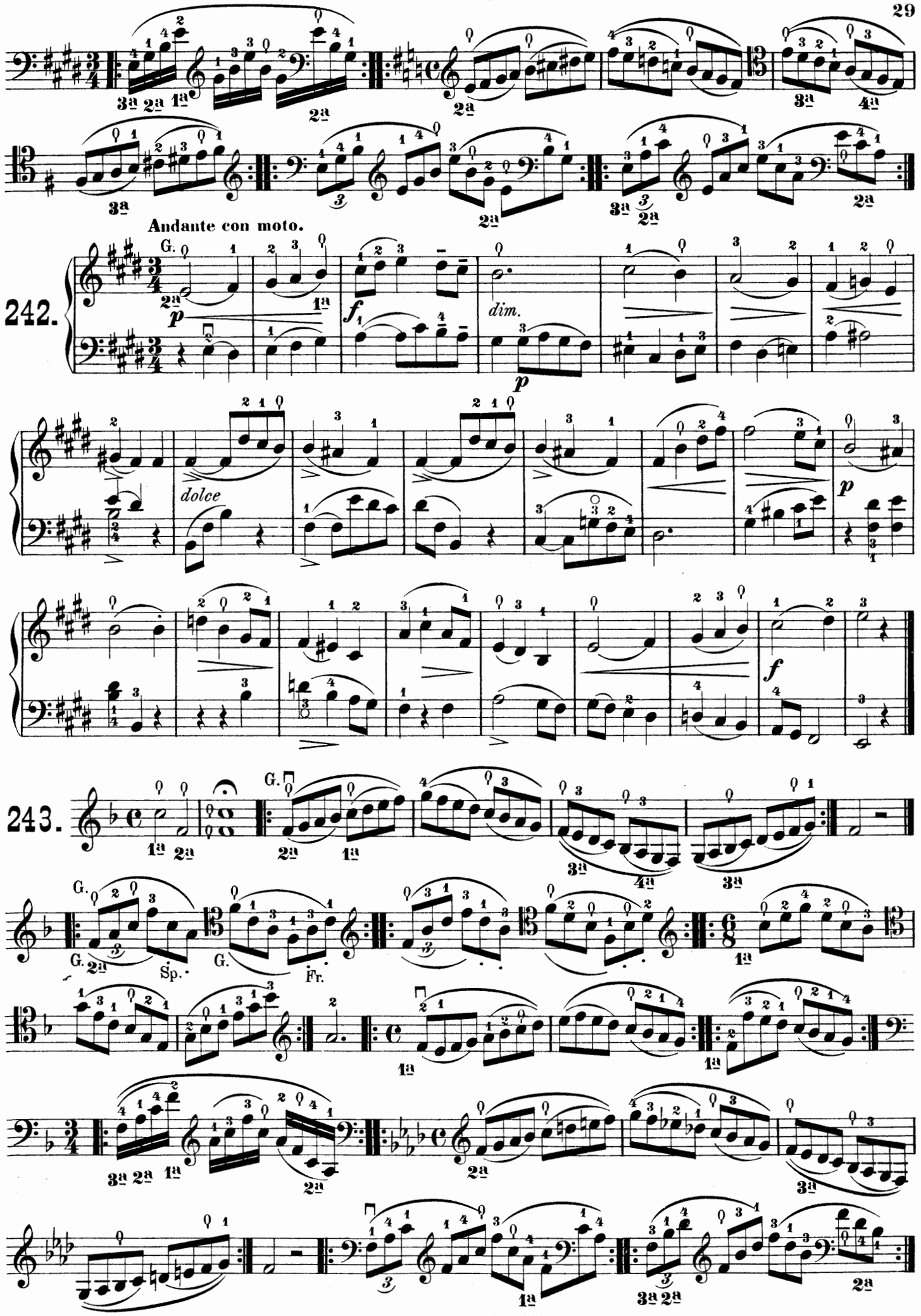
Allegro moderato.

240.



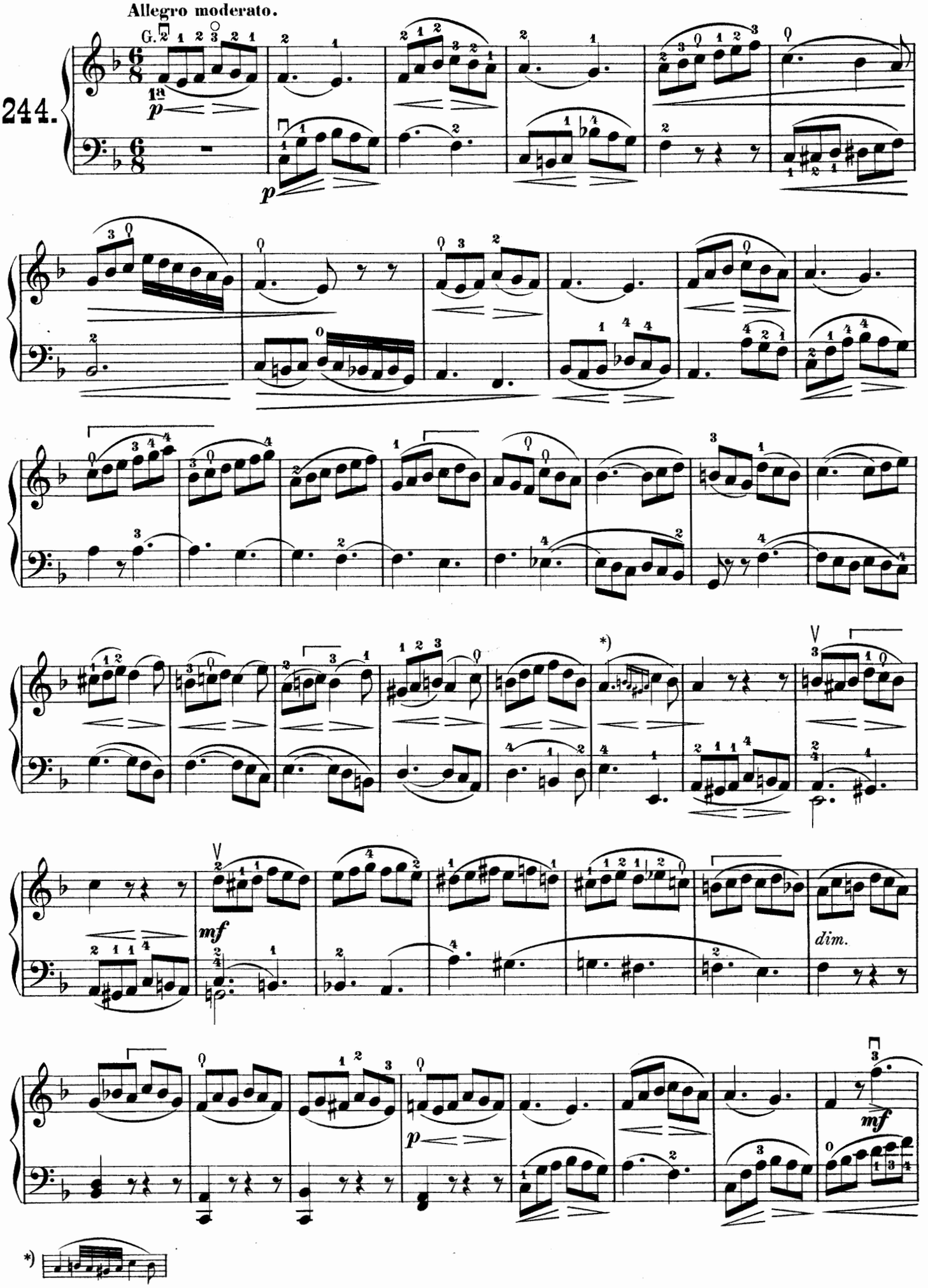
241.

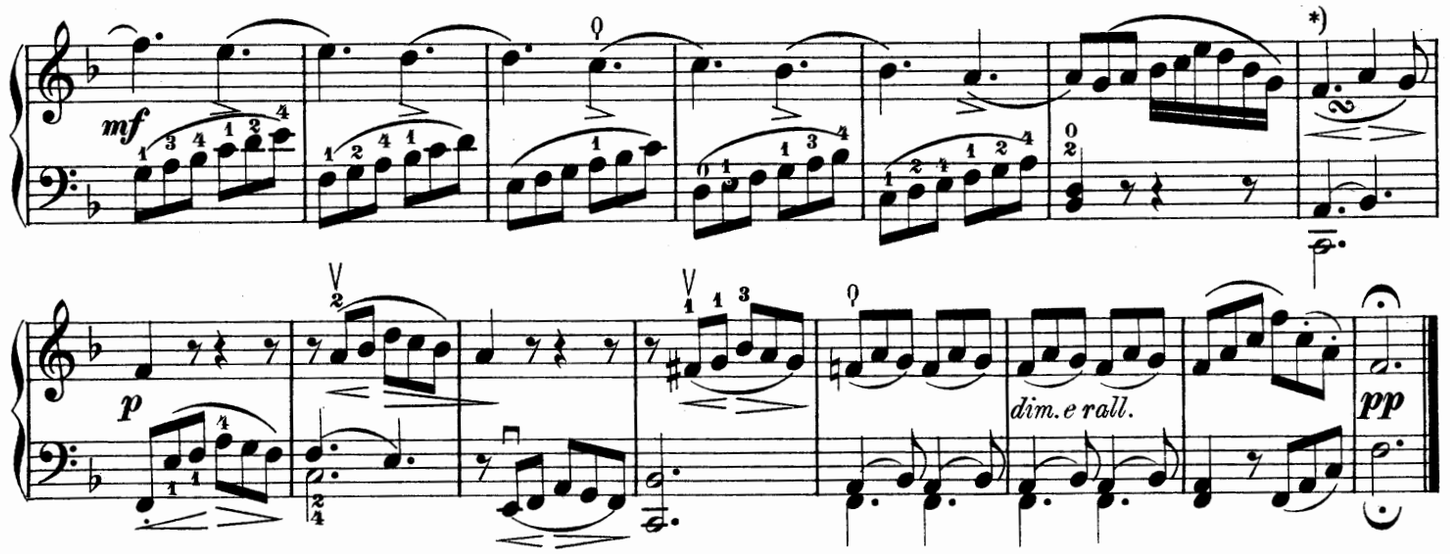



Andante con moto.
242.
243.
dolce
dim.
Sp.
Fr.

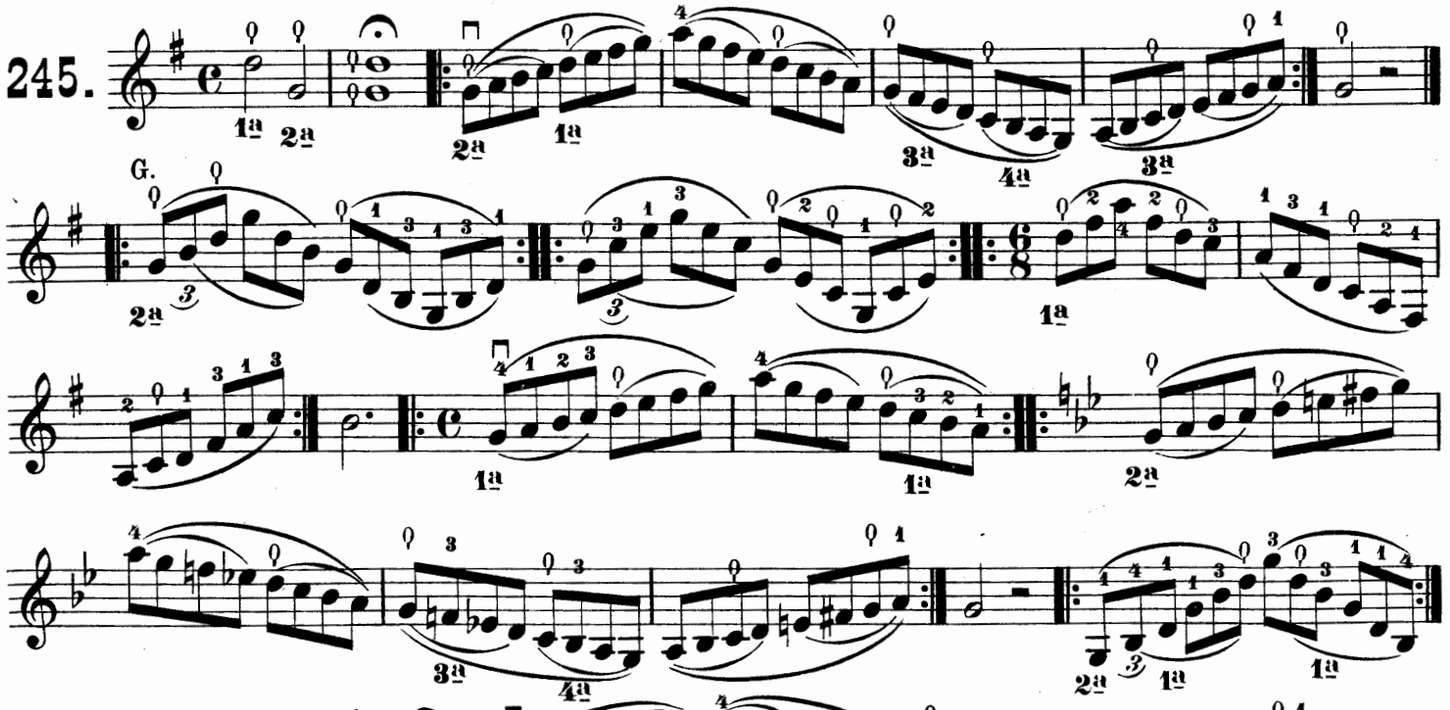
Allegro moderato.

244.

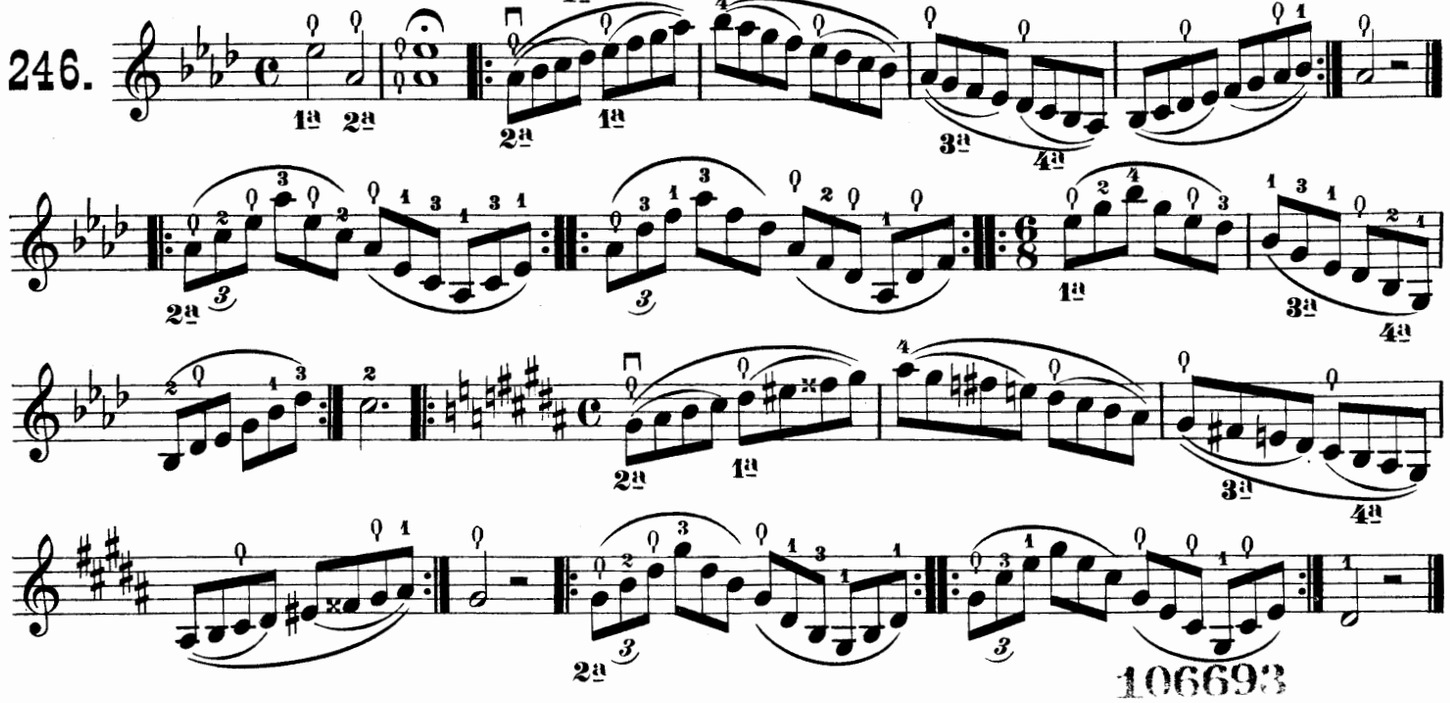




245.

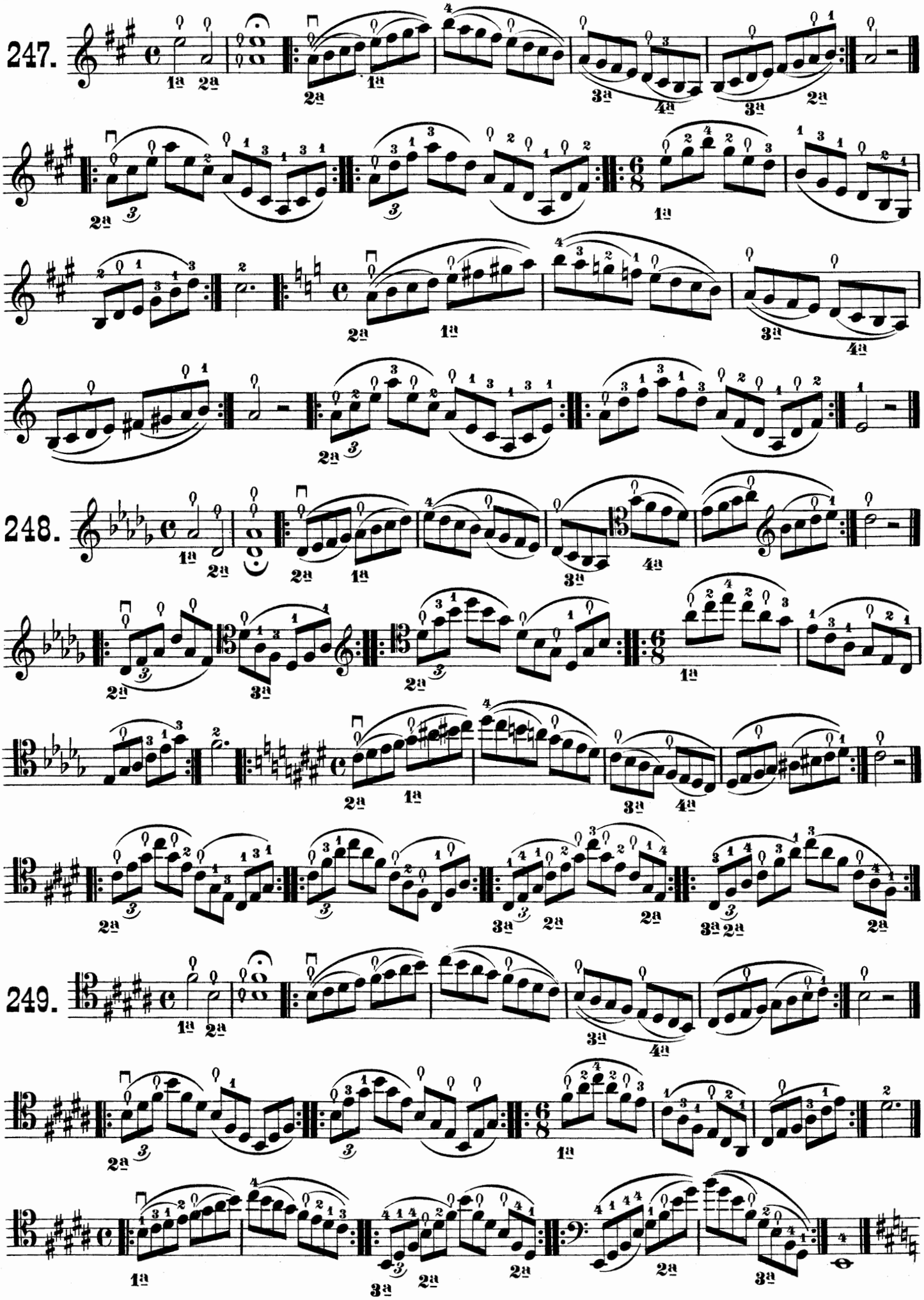


246.



106693

*)


247.
248.
249.

250.

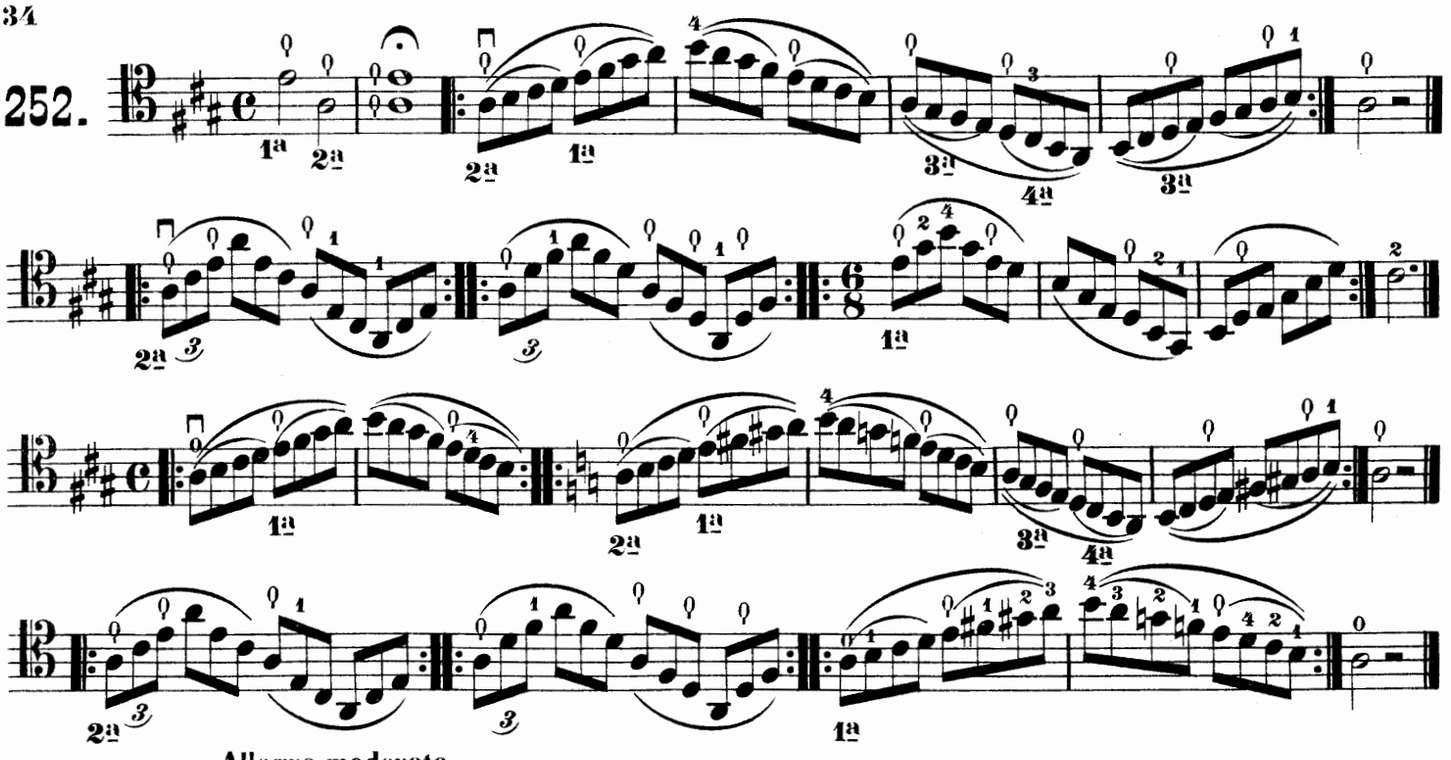
251.

Andante.

p dolce

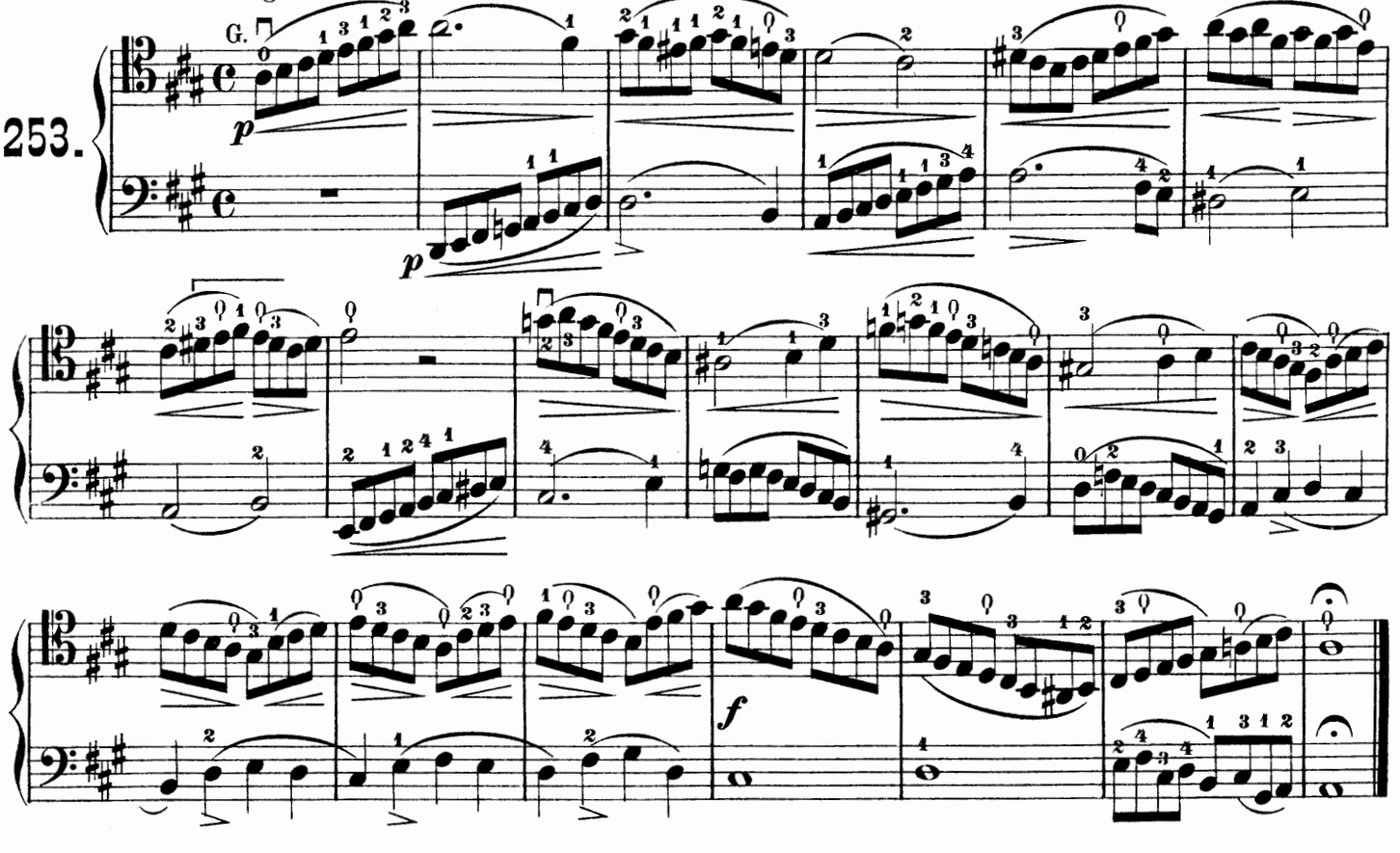
f

252.

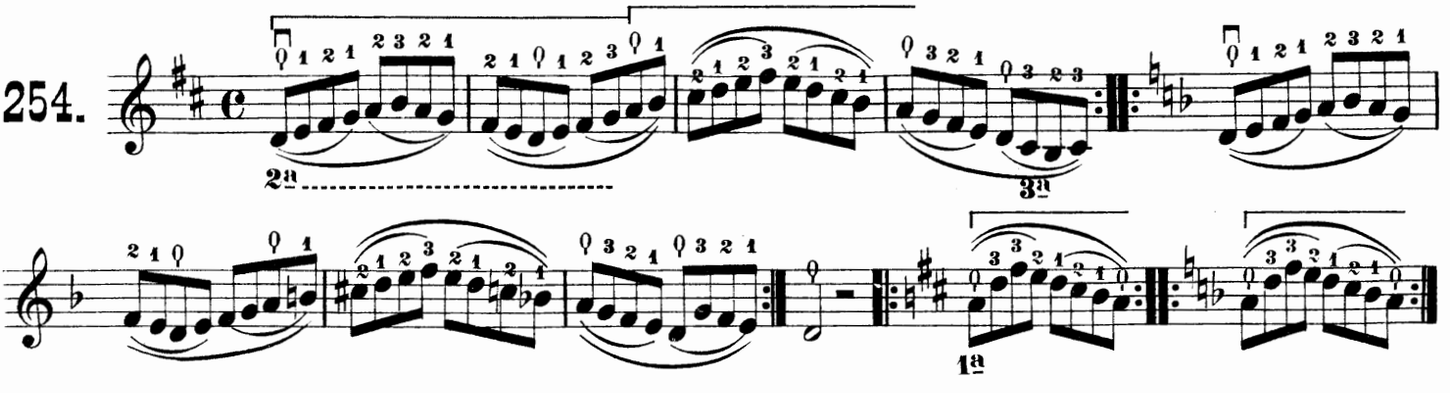


Allegro moderato.

253.



254.

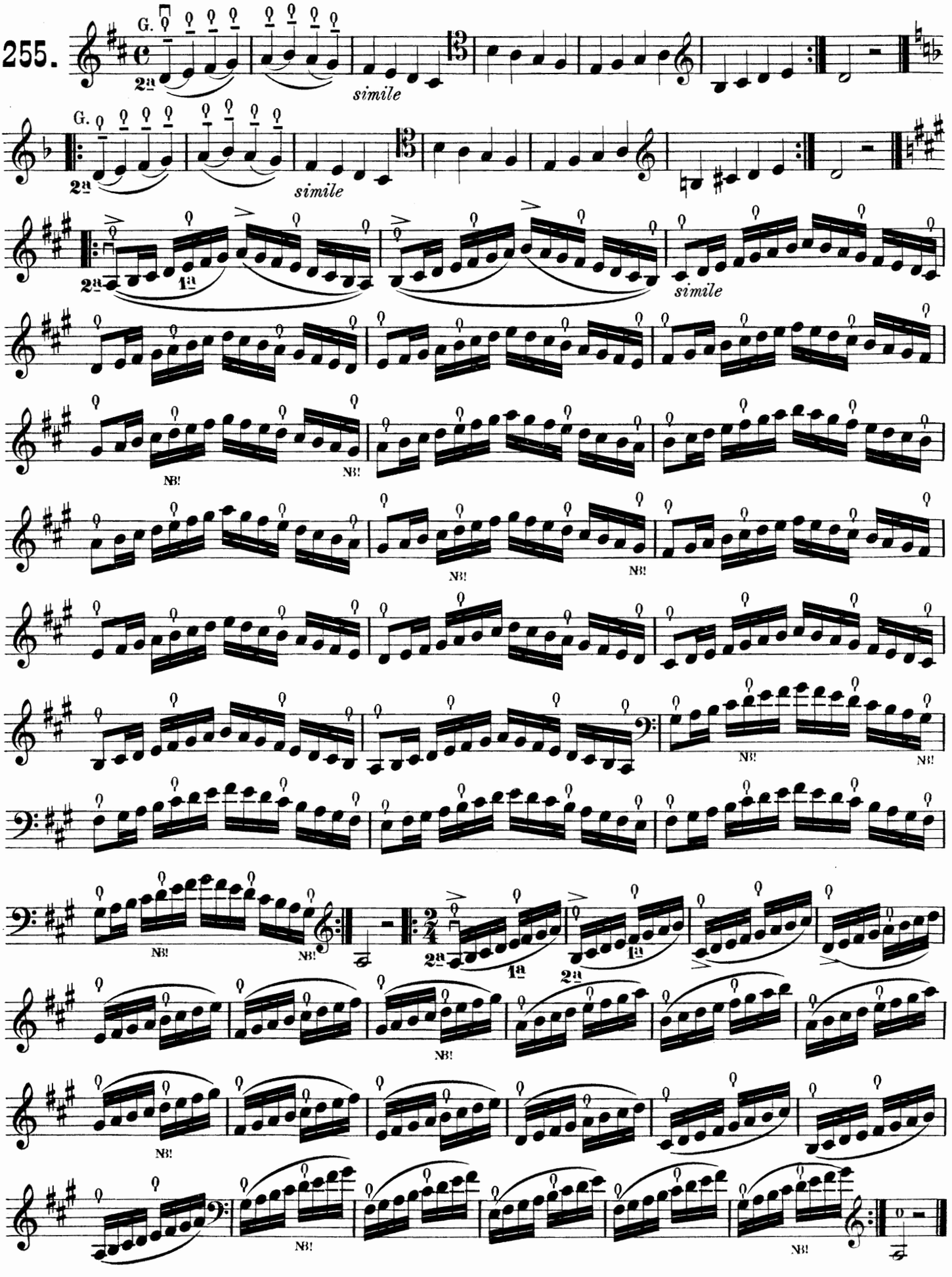


Übungen
mit rückendem Daumen.

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.

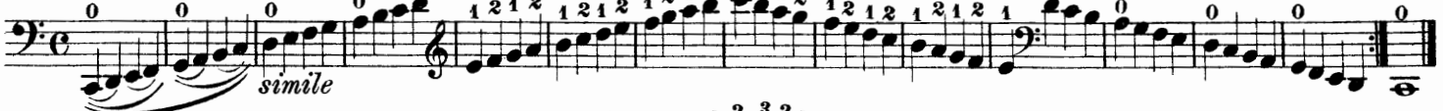
Gammes.

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.

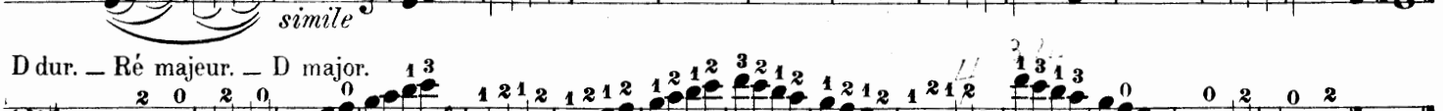
In the higher positions the thumb moves with the first finger at the distance of a whole tone and is placed upon the strings as a support.

C dur. – Ut majeur. – C major.

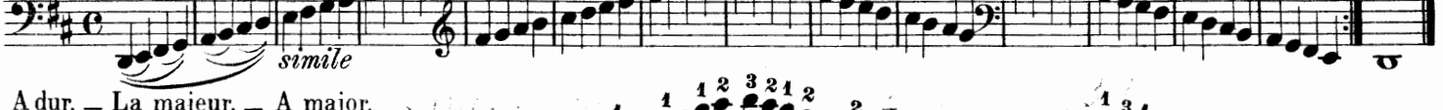


G dur. – Sol majeur. – G major.

D dur. – Ré majeur. – D major.

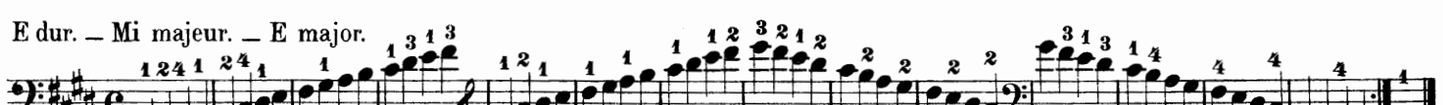


A dur. – La majeur. – A major.

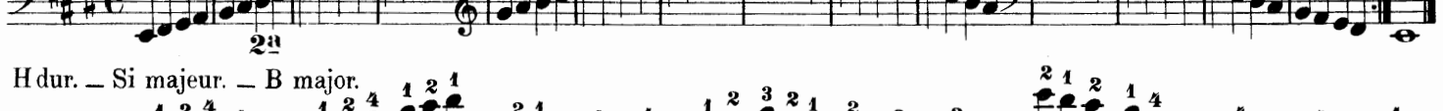


E dur. – Mi majeur. – E major.

H dur. – Si majeur. – B major.



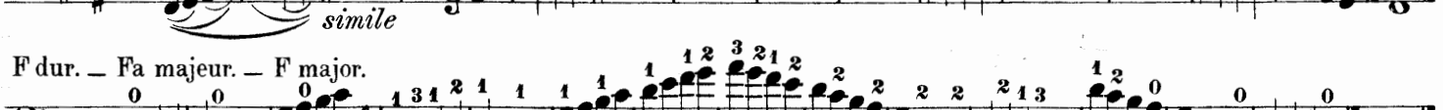
Fis dur. – Fa ♯ majeur. – F ♯ major.



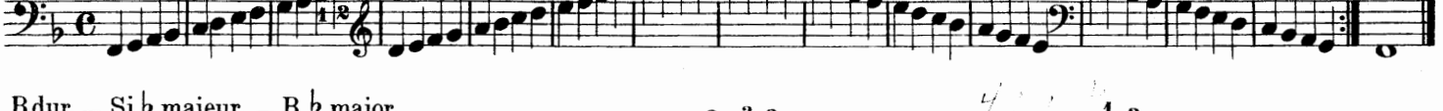
F dur. – Fa majeur. – F major.

B dur. – Si ♭ majeur. – B ♭ major.

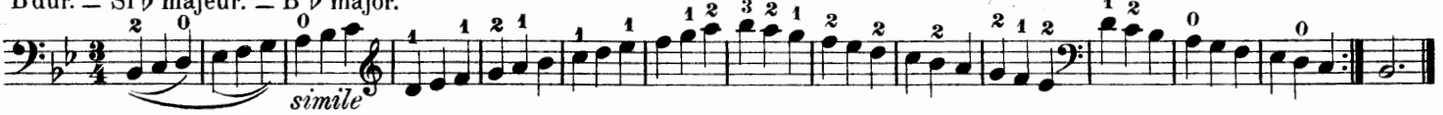
Es dur. – Mi ♭ majeur. – E ♭ major.



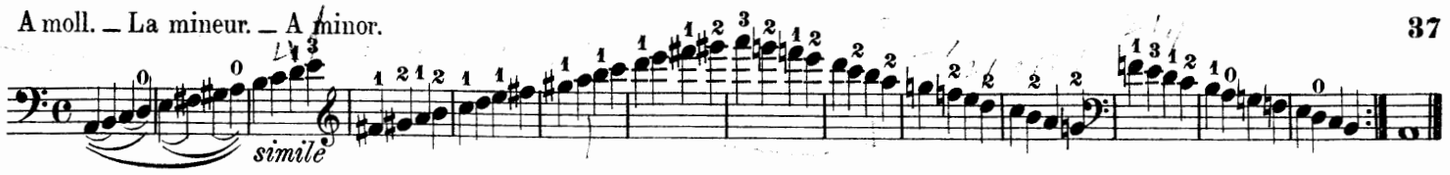
As dur. – La ♭ majeur. – A ♭ major.



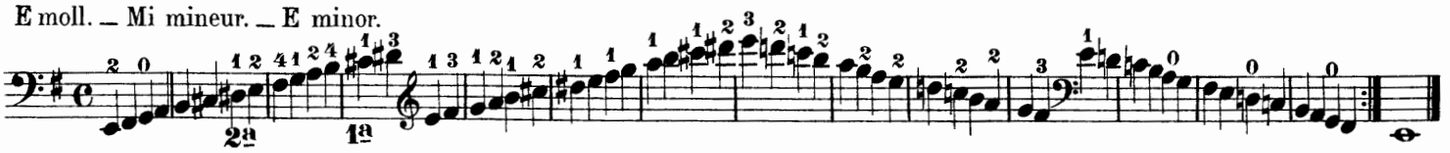
Des dur. – Ré ♭ majeur. – D ♭ major.



A moll. – La mineur. – A minor.

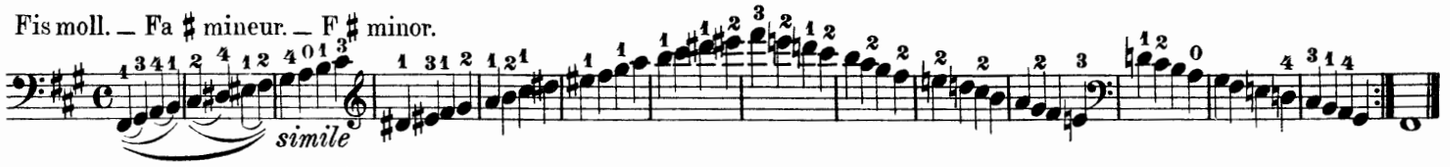


E moll. – Mi mineur. – E minor.

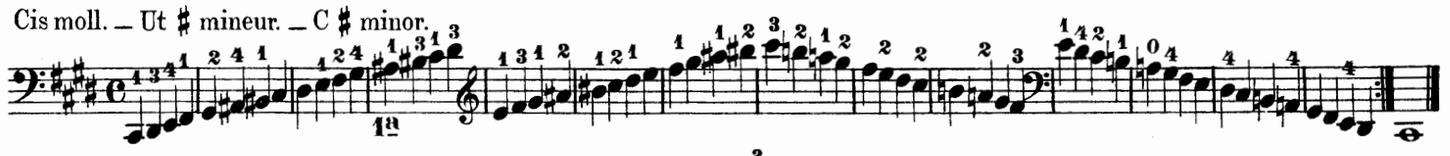


H moll. – Si mineur. – B minor.

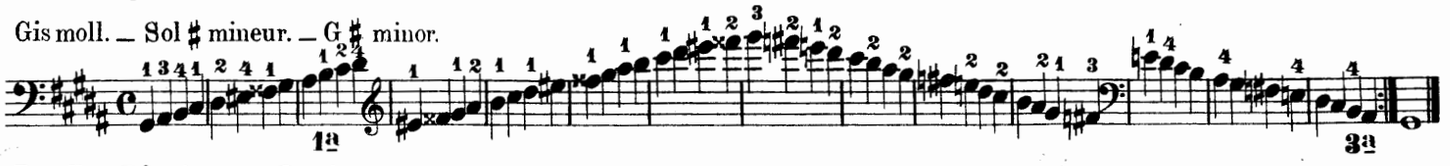
Fis moll. – Fa ♯ mineur. – F ♯ minor.



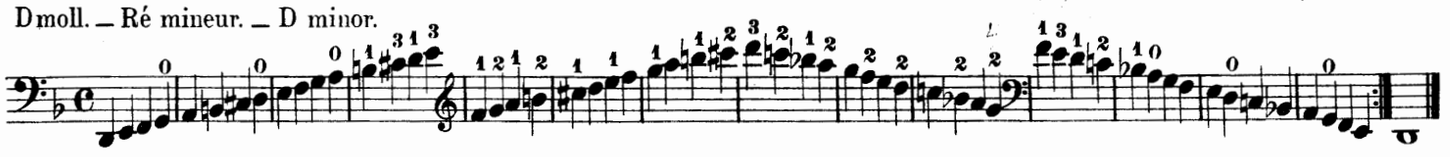
Cis moll. – Ut ♯ mineur. – C ♯ minor.



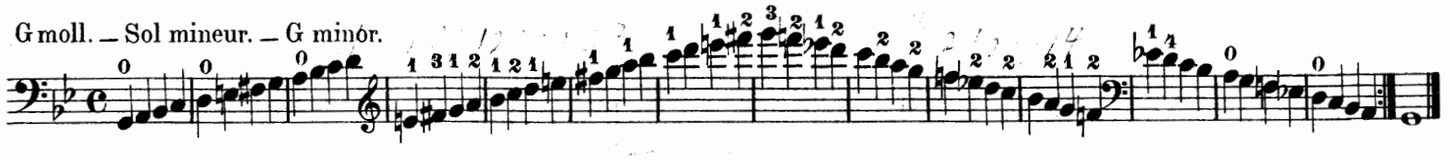
Gis moll. – Sol ♯ mineur. – G ♯ minor.



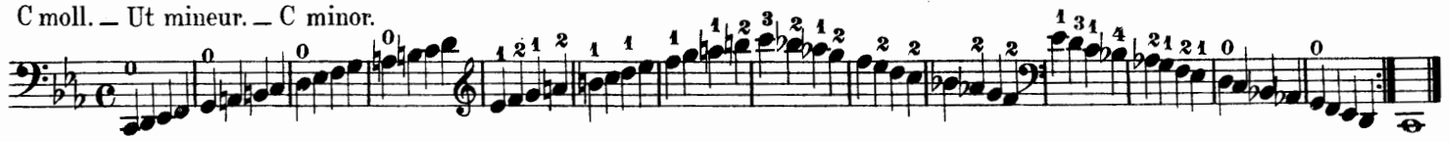
D moll. – Ré mineur. – D minor.



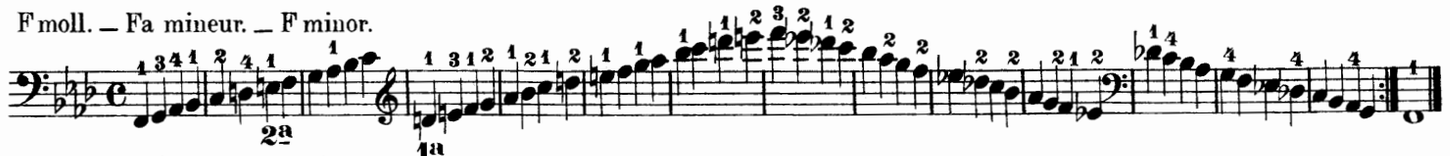
G moll. – Sol mineur. – G minor.



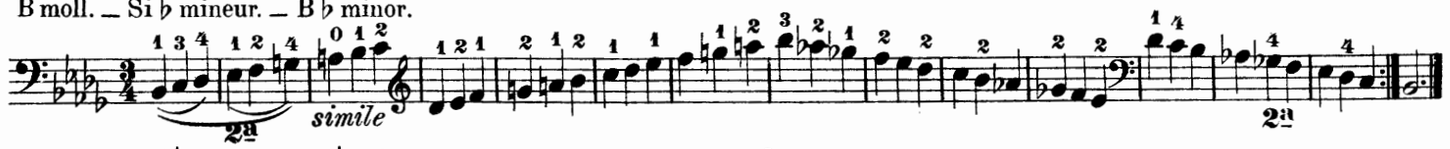
C moll. – Ut mineur. – C minor.



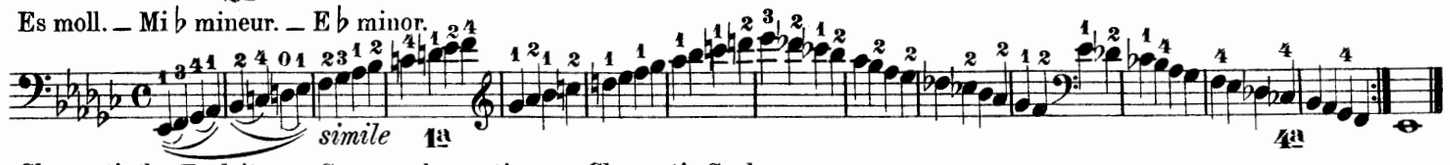
F moll. – Fa mineur. – F minor.



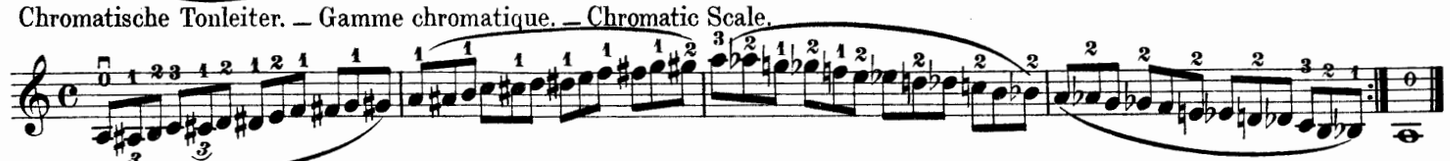
B moll. – Si ♭ mineur. – B ♭ minor.



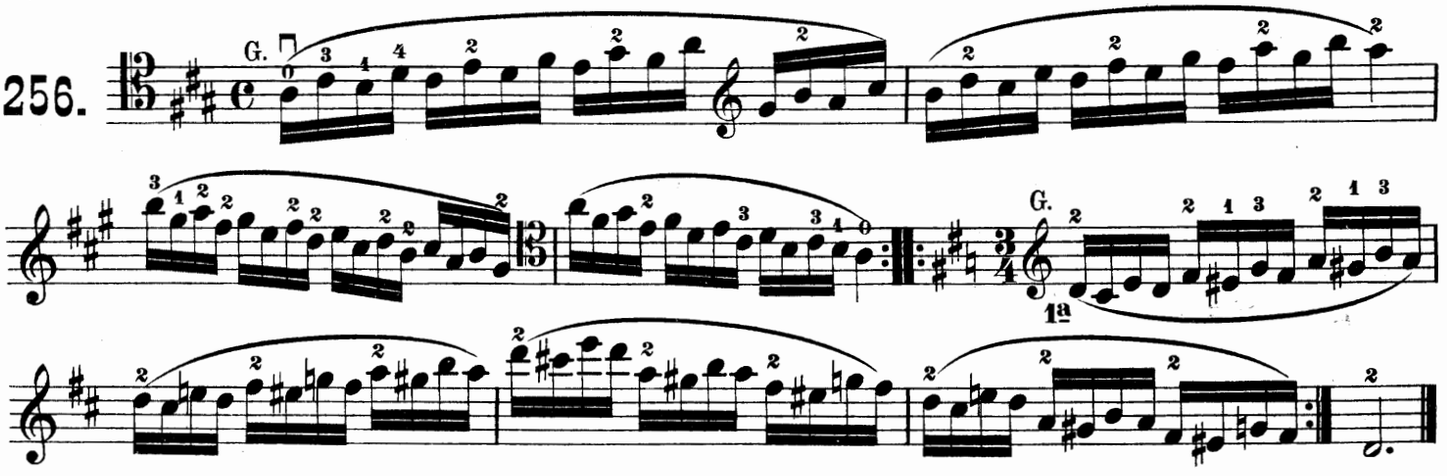
Es moll. – Mi ♭ mineur. – E ♭ minor.



Chromatische Tonleiter. – Gamme chromatique. – Chromatic Scale.

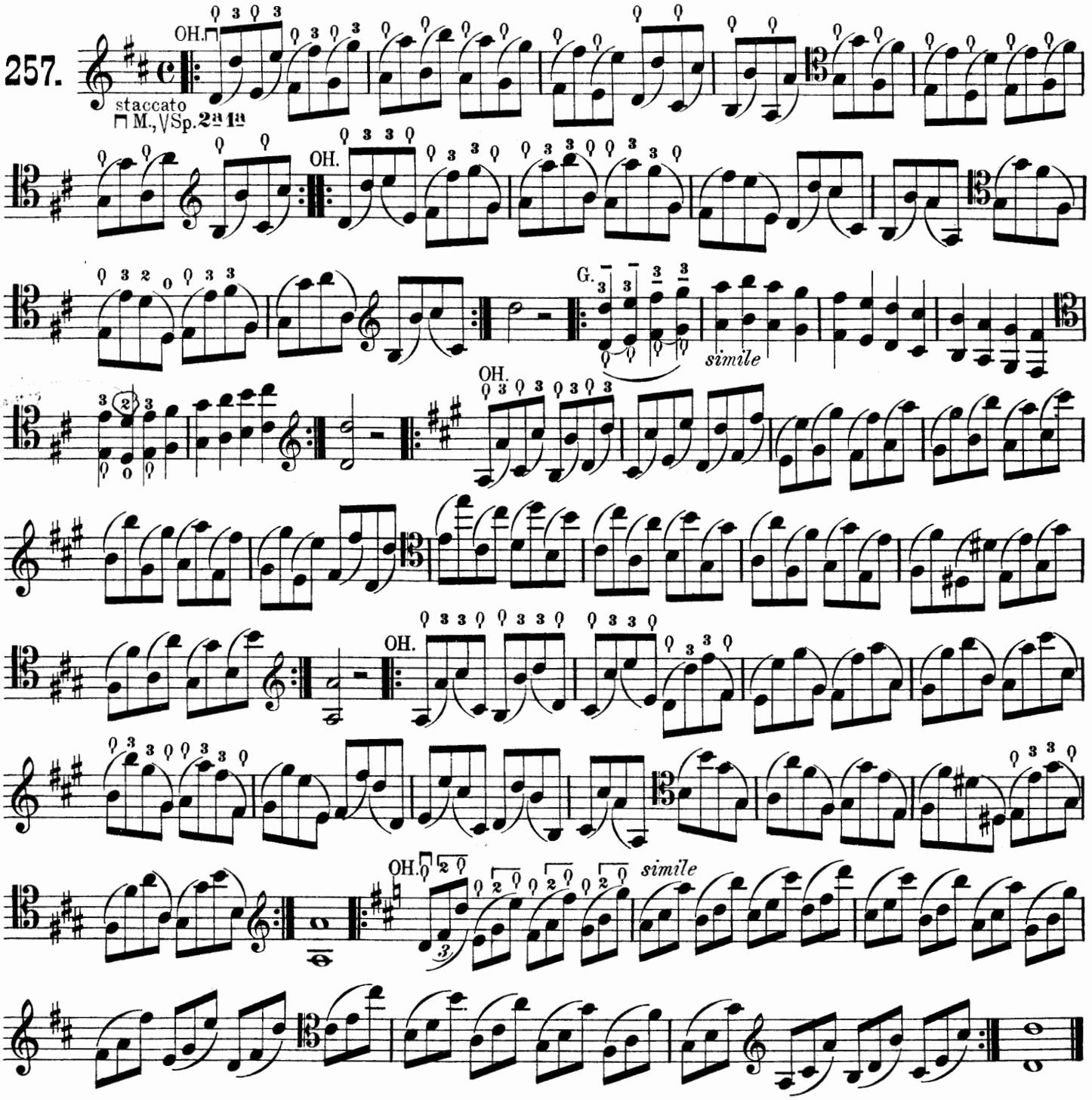


256.



Octaven. Octaves. Octaves.

257.



Terzen.

(Grosse Terzen eng, kleine weit.)

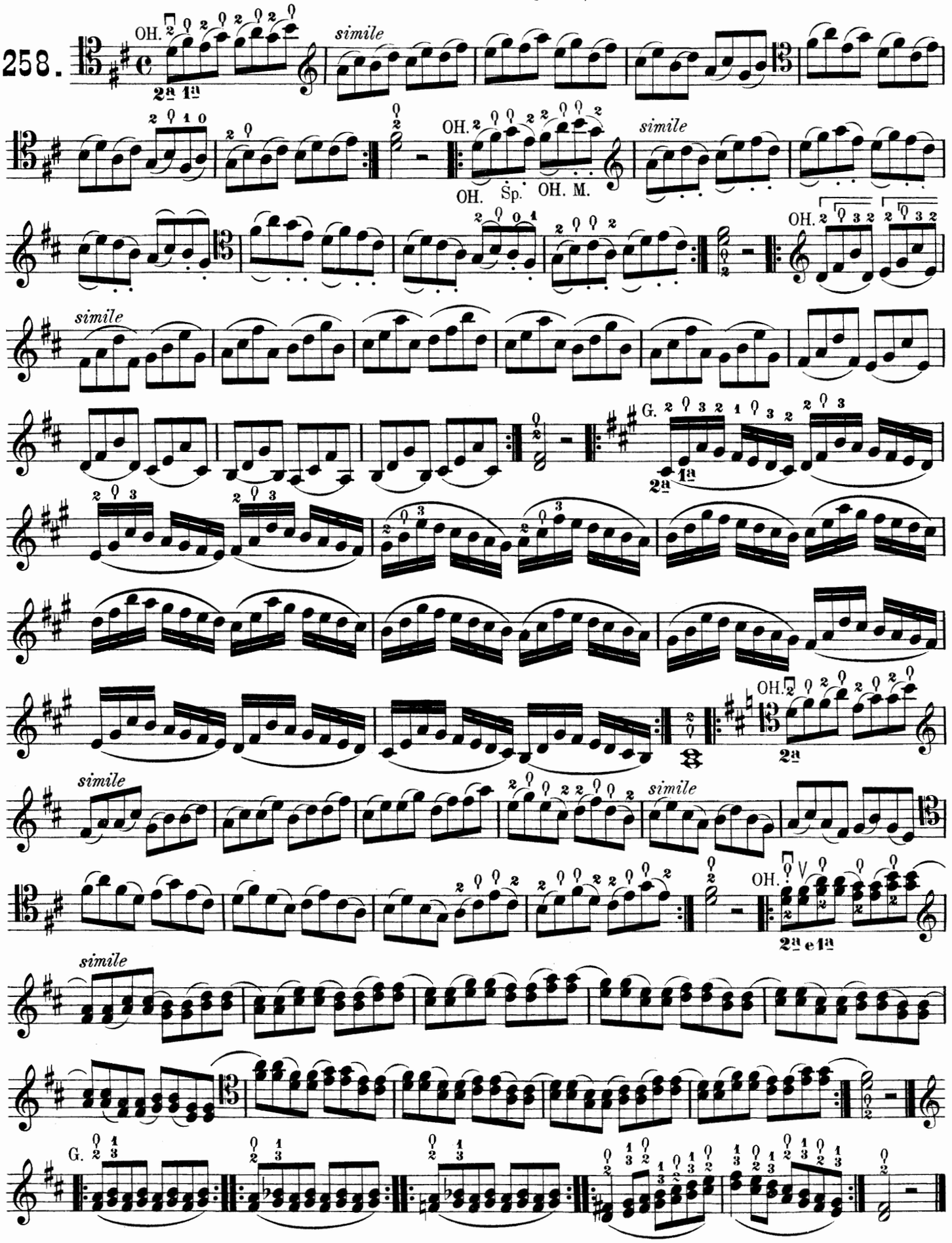
Tierces.

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

Thirds.

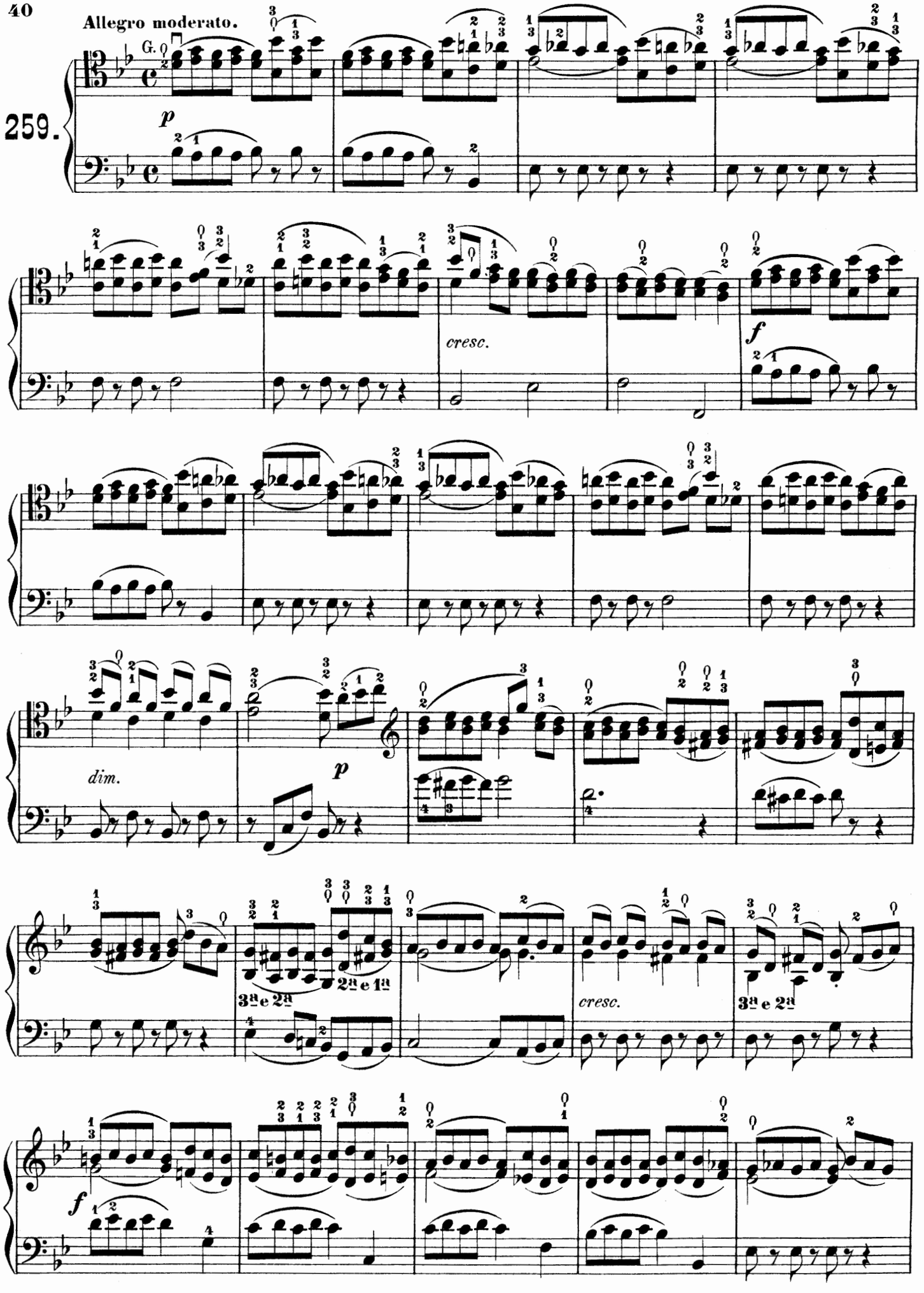
(Major thirds short stretch, minor long.)

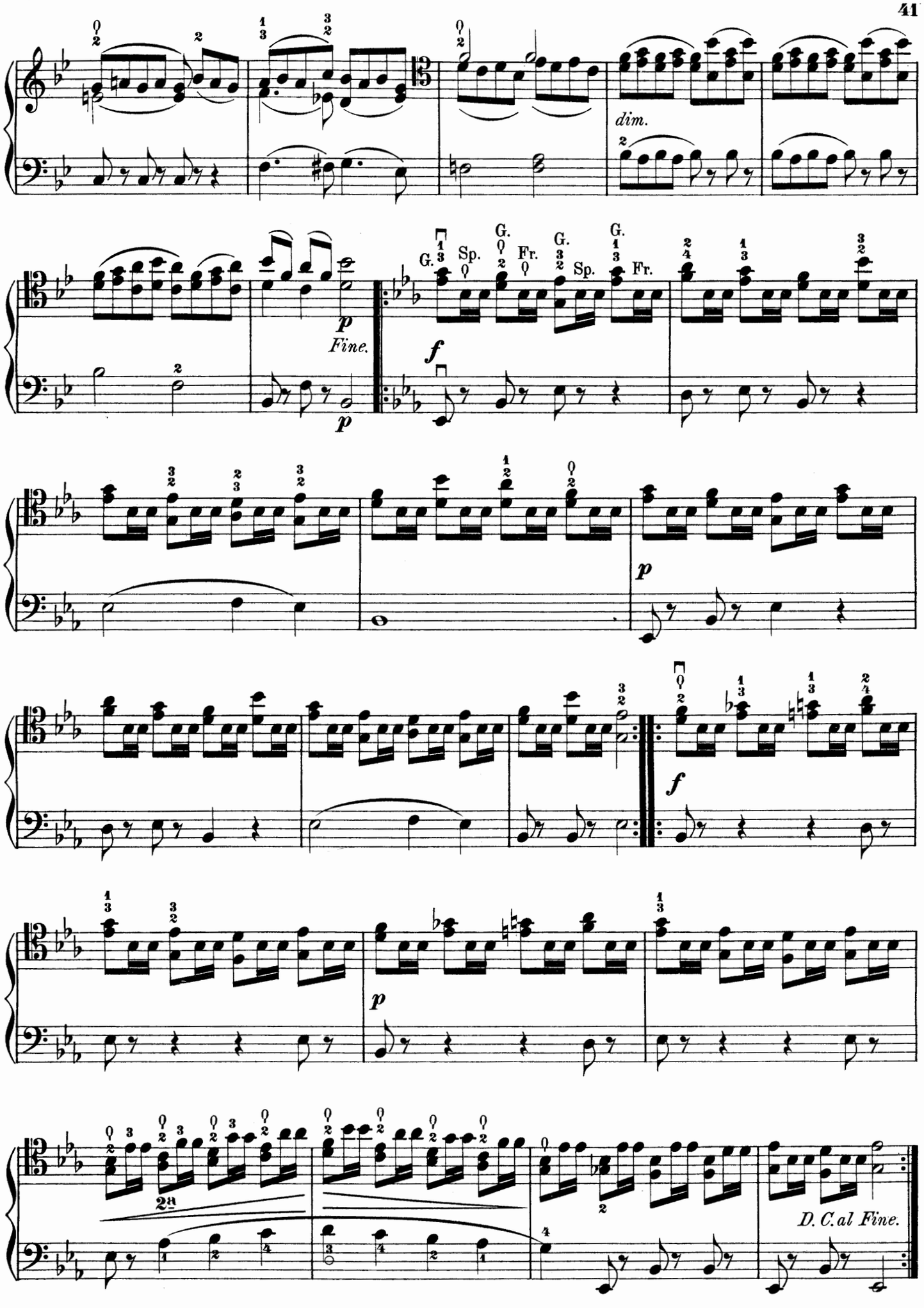
258.

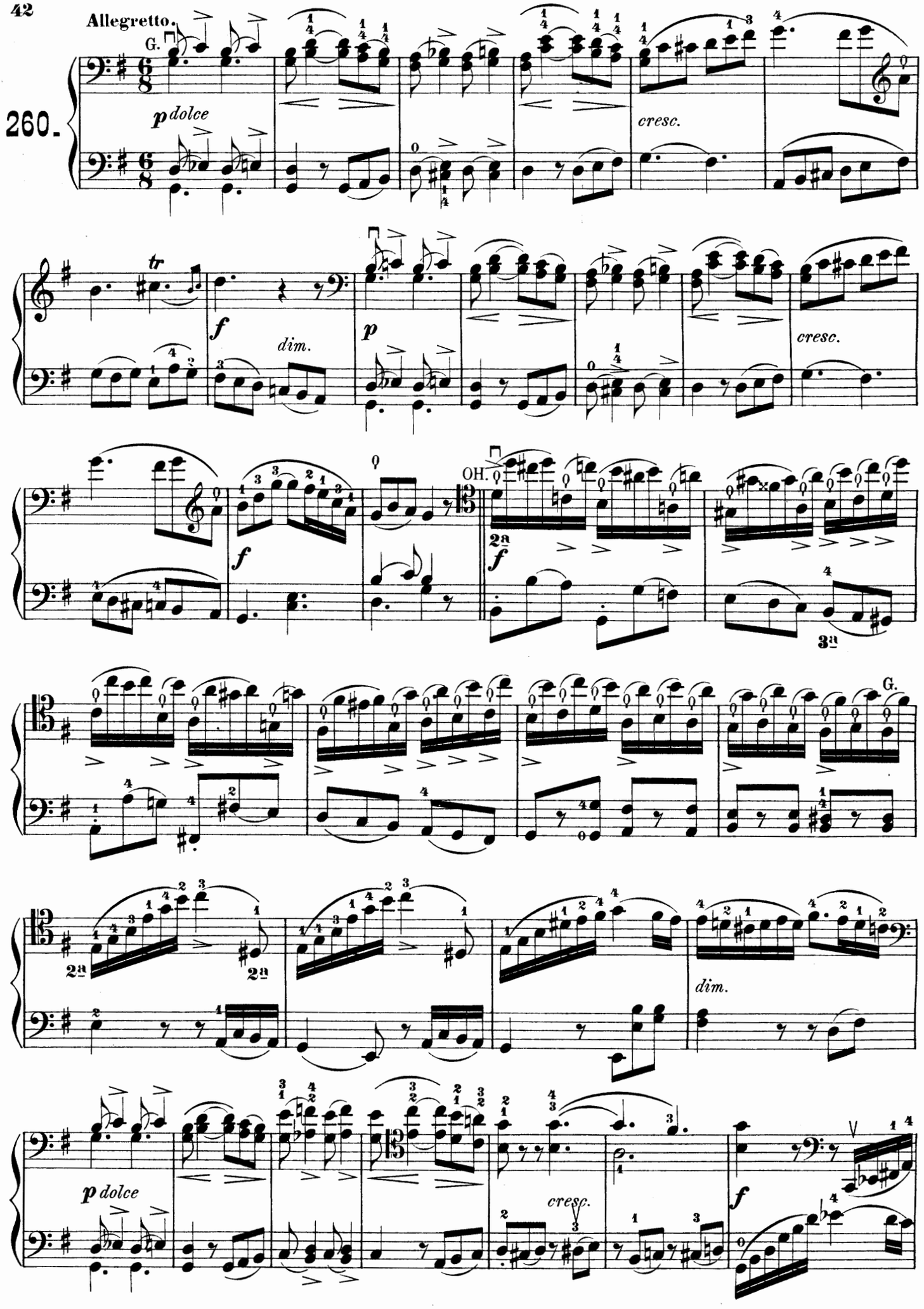


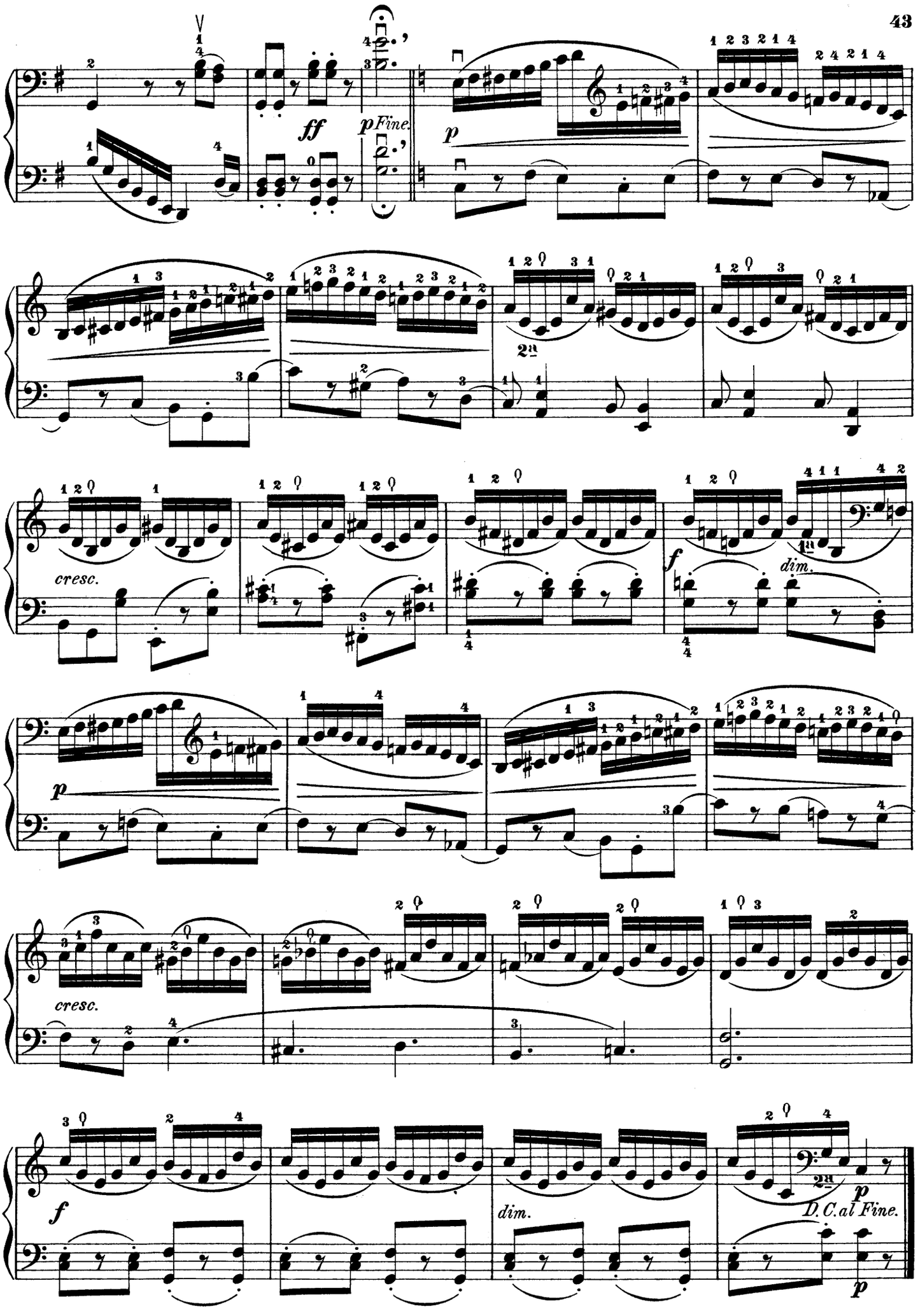
259.

Allegro moderato.

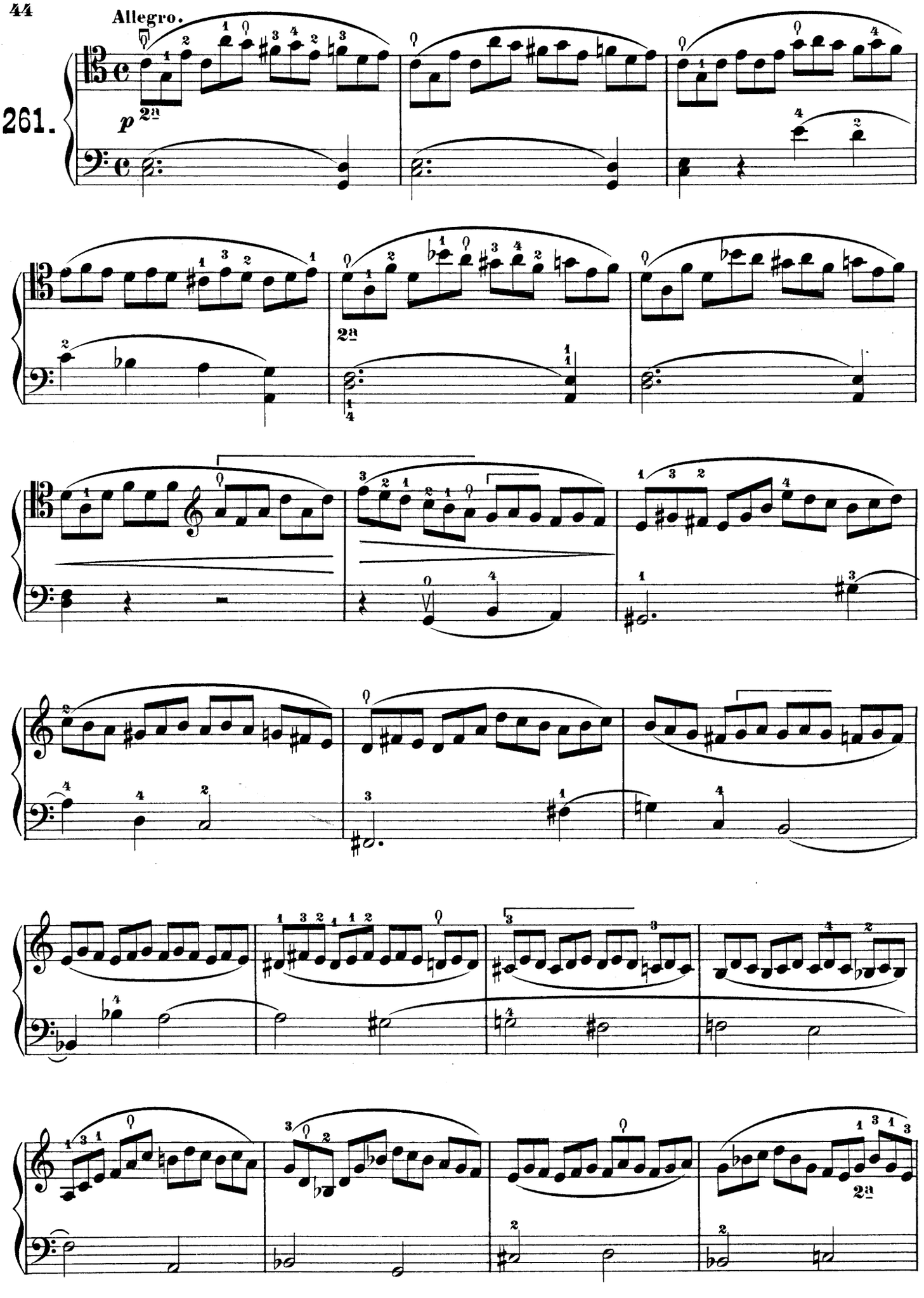


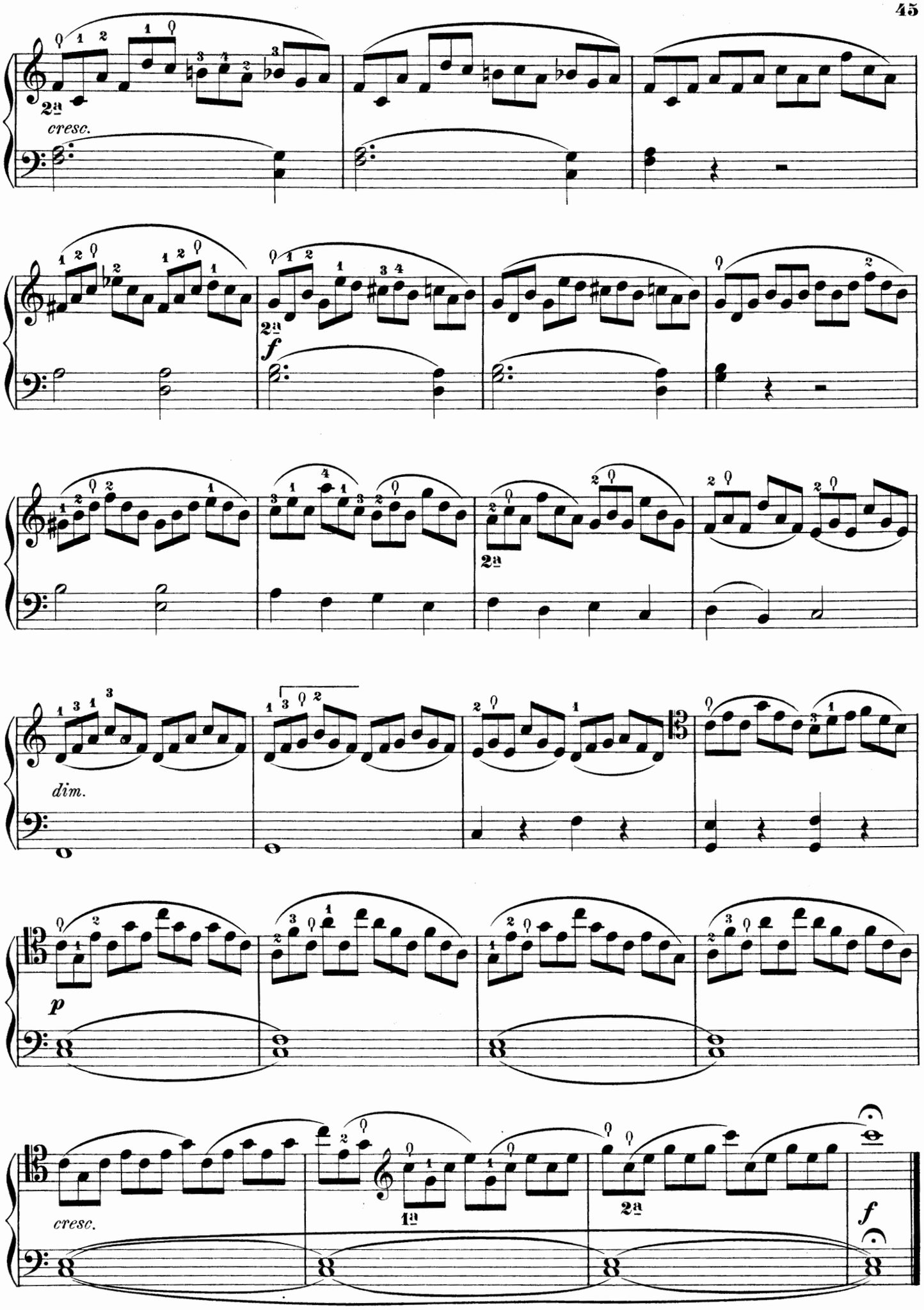

dim.
Fine.
G. Sp. G. Fr. G. Sp. G. Fr.
D. C. al Fine.


Allegretto.
260.
p dolce
cresc.
tr
f
dim.
p
cresc.
f
OH.
2a
f
3a
G.
2a
2a
dim.
p dolce
cresc.
f

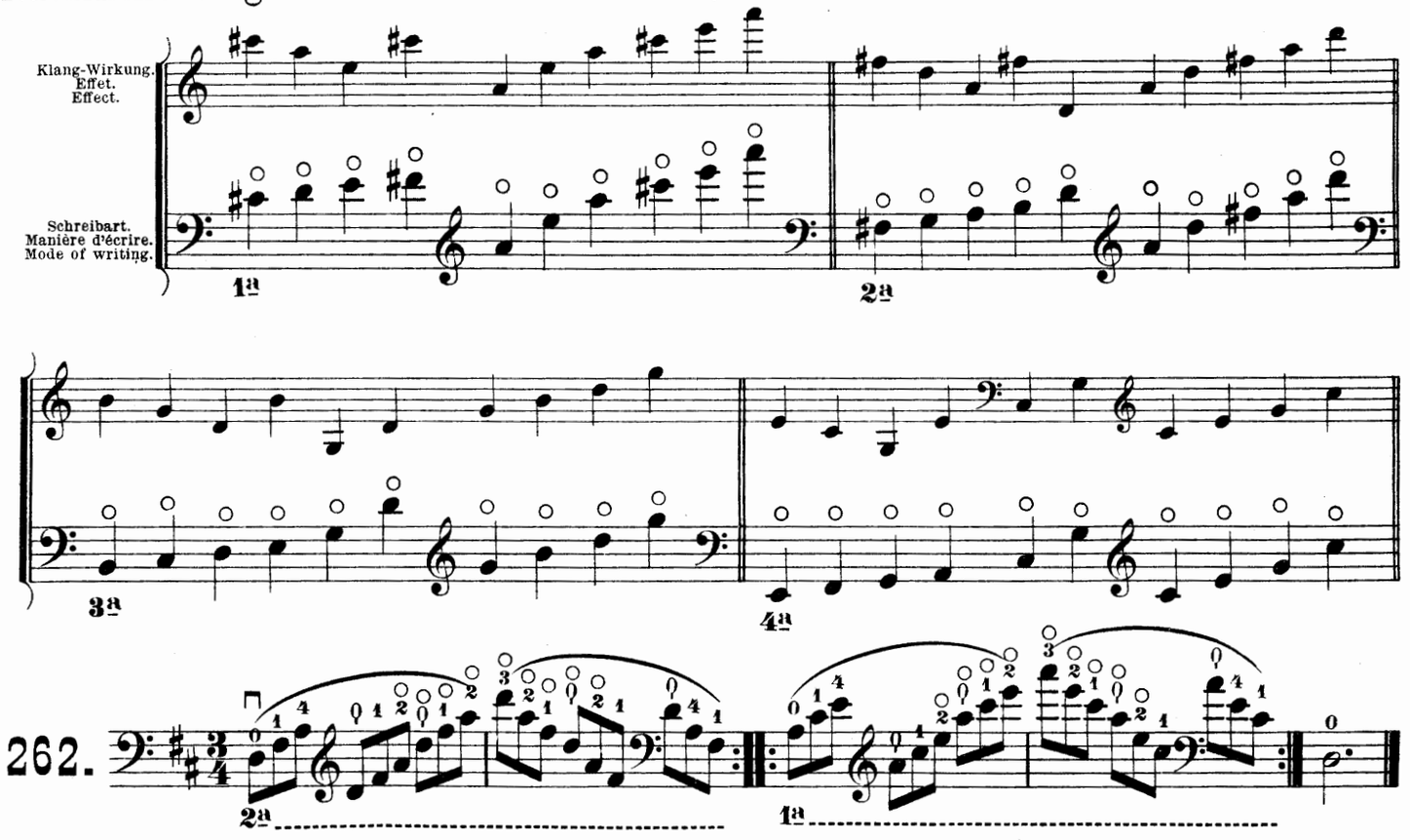

ff
p Fine.
p
2a
cresc.
f
dim.
p
cresc.
f
dim.
2a
p
D.C.al Fine.
p

261.

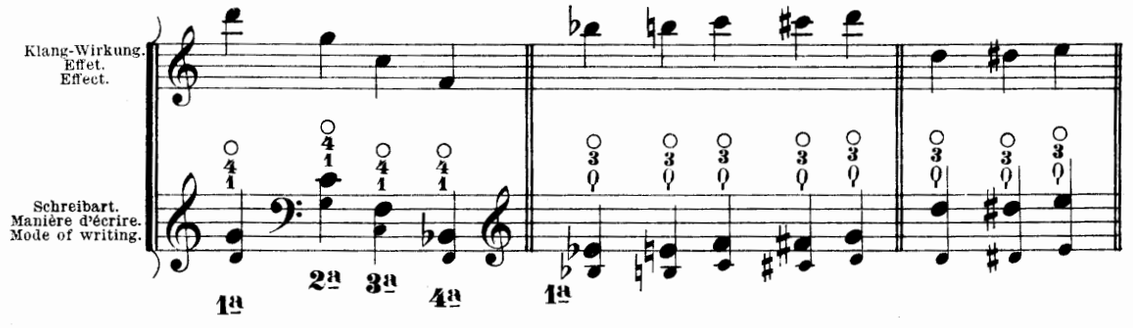



2a
cresc.
2a
f
2a
dim.
p
cresc.
1a
2a
f

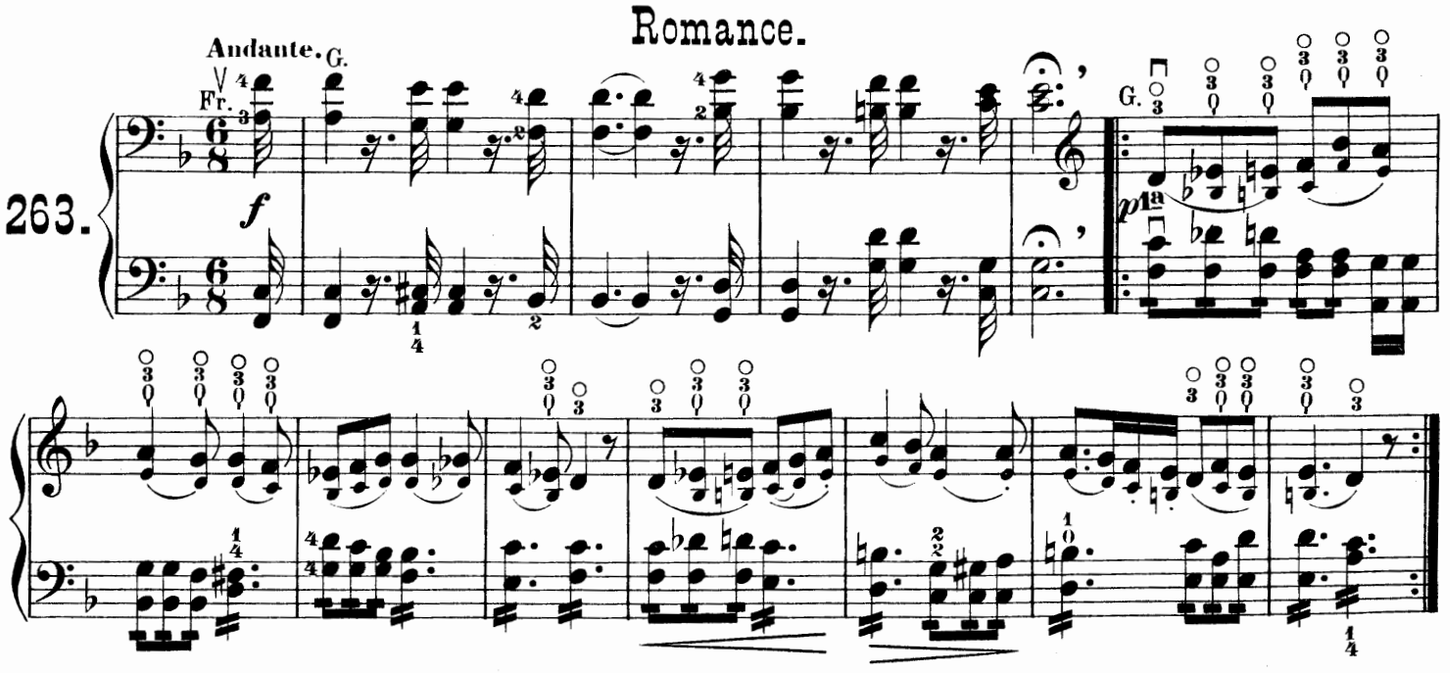
Natürliche Flageolet-Töne. Sons harm. naturels. Natural Harmonics.

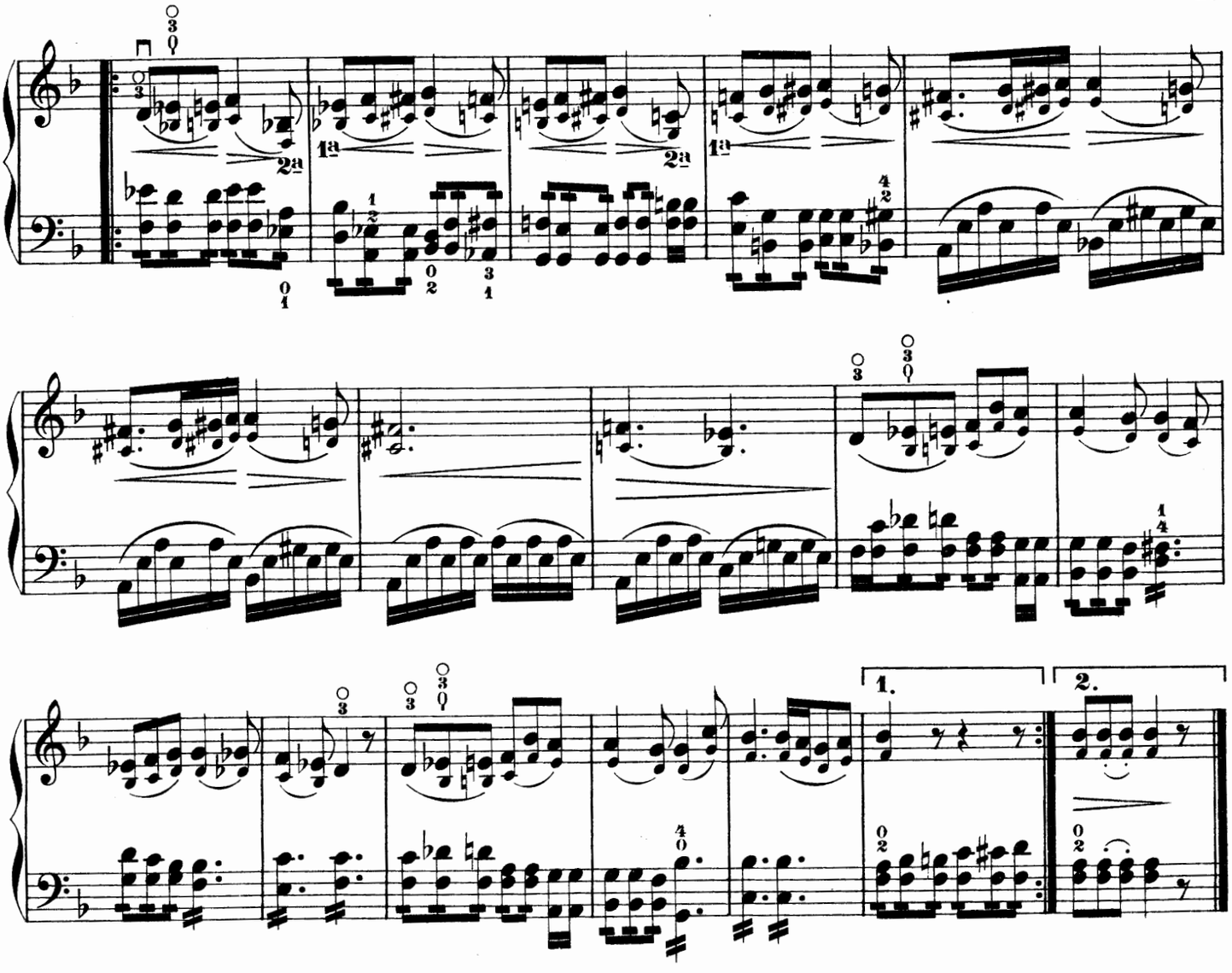


Künstliche Flageolet-Töne. Sons harm. artificiels. Artificial Harmonics.

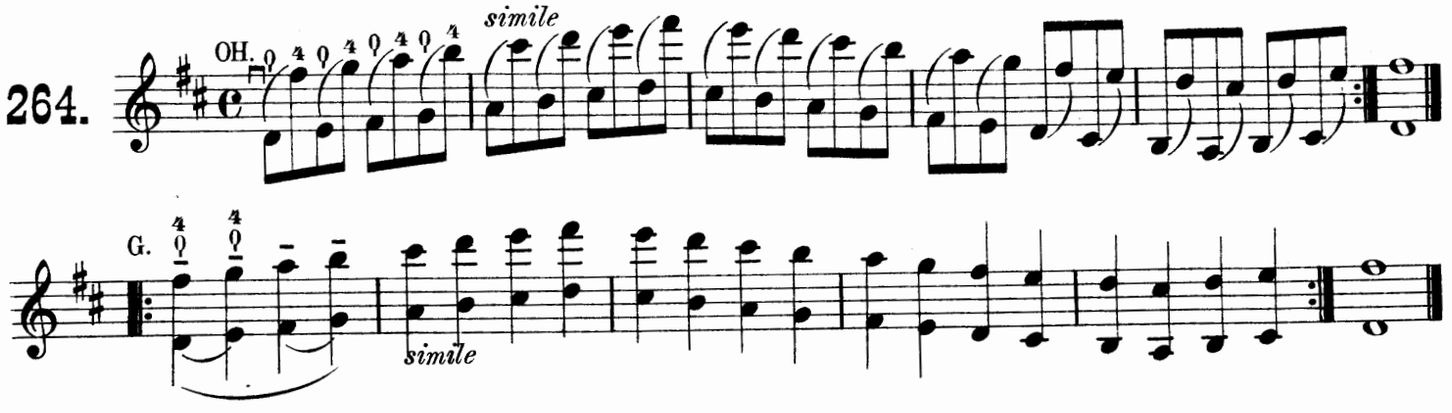


Romance.

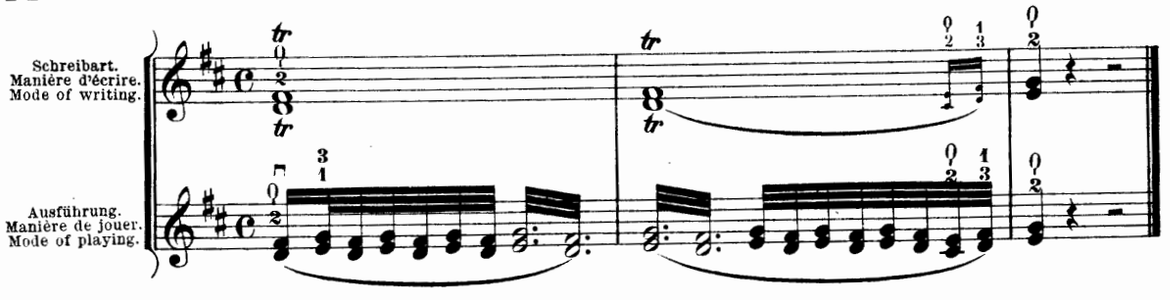




Decimen. Dixièmes. Tenths.



Doppel-Triller. Doubles Trilles. Double Shakes.



Druck von Henry Litolff's Verlag in Braunschweig.