EDITION PETERS

Nr. 5962c

DOTZAUER

VIOLONCELLO-SCHULE

VIOLONCELLO TUTOR

(Klingenberg)

Band / Vol. III

Der Tenorschlüssel

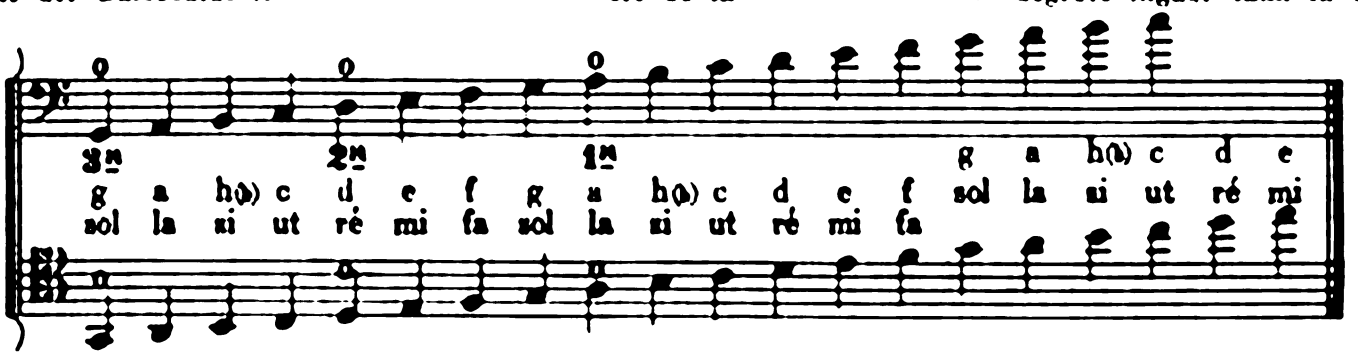
Der Tenorschlüssel (C-Schlüssel) steht auf der vierten Linie und wird 5 Töne höher gelesen als der Bassschlüssel

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)

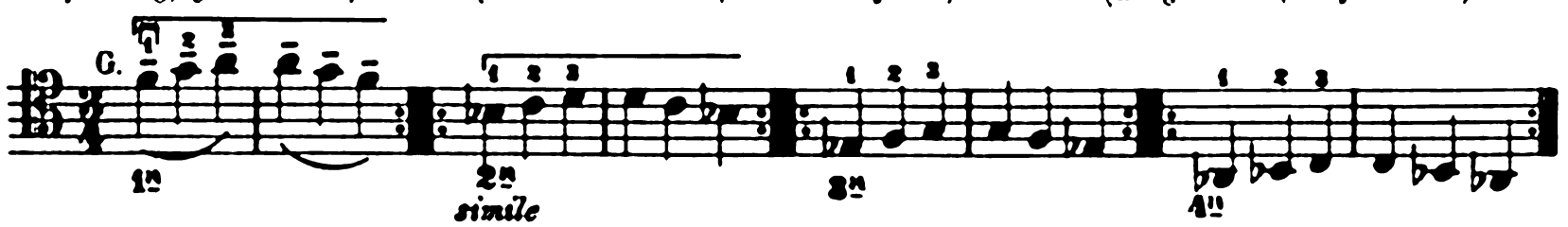
Cinquième Position

(Grande Extension, Tierce majeure)

Fifth Position

(Long stretch, major third)

197.



Erhöhte fünfte Lage

(Kleine Spannung, kleine Terz)

Cinquième Position avancée

(Petite Extension, Tierce mineure)

Upper Fifth Position

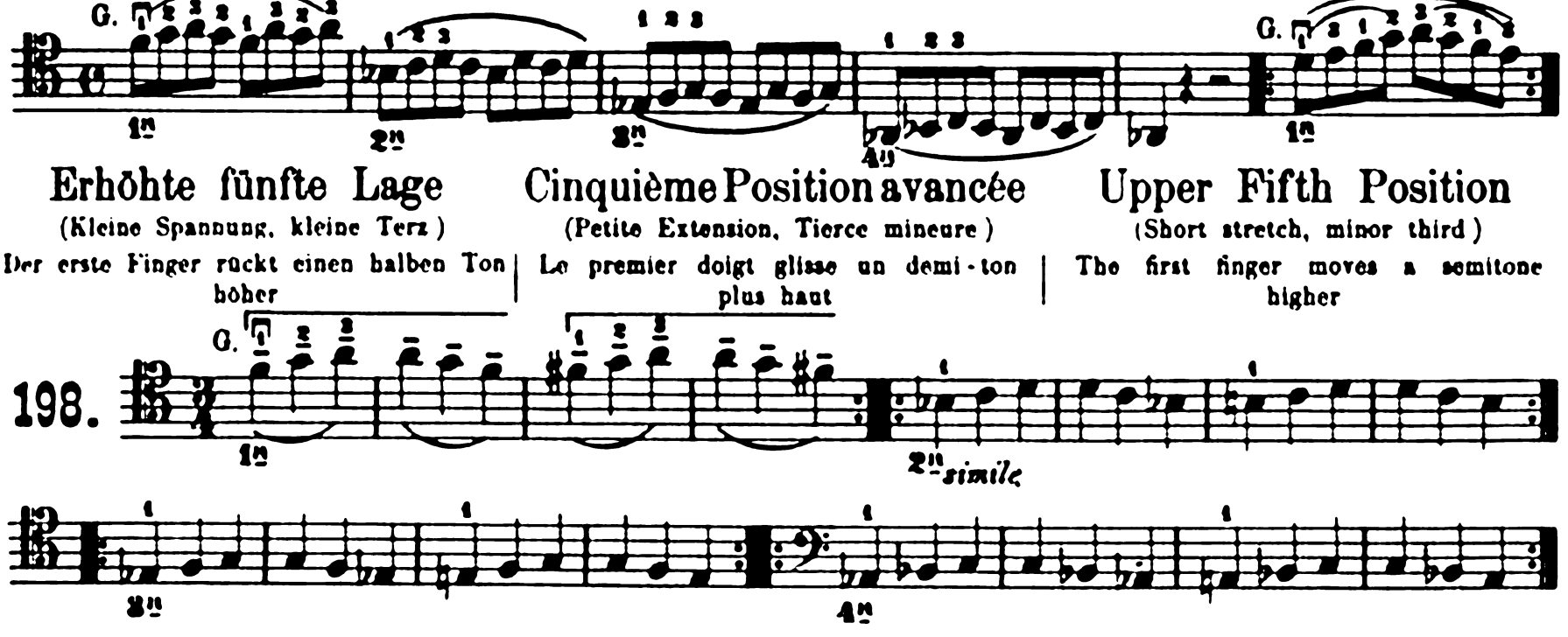
(Short stretch, minor third)

Der erste Finger rückt einen halben Ton höher

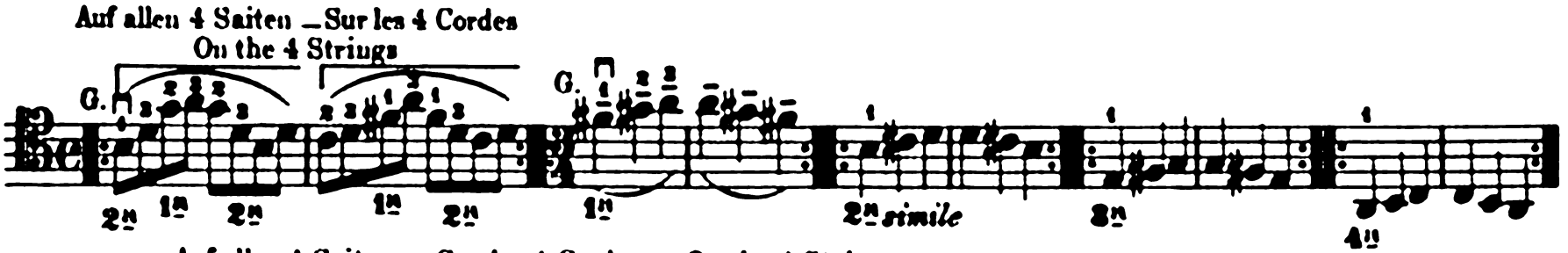
Le premier doigt glisse un demi-ton plus haut

The first finger moves a semitone higher

198.

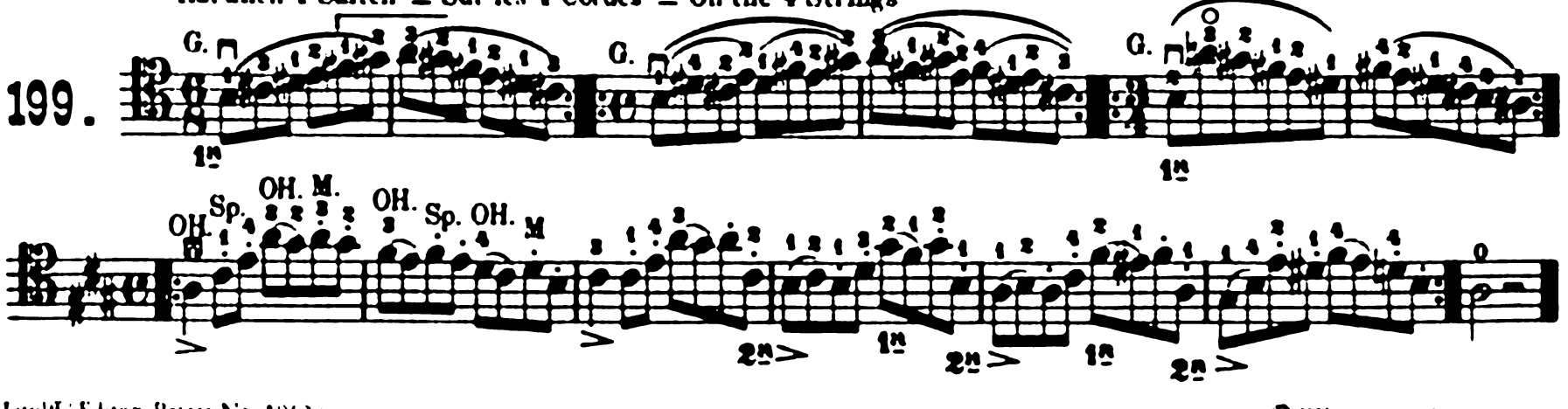


Auf allen 4 Saiten – Sur les 4 Cordes – On the 4 Strings



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

199.



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G.

Andante

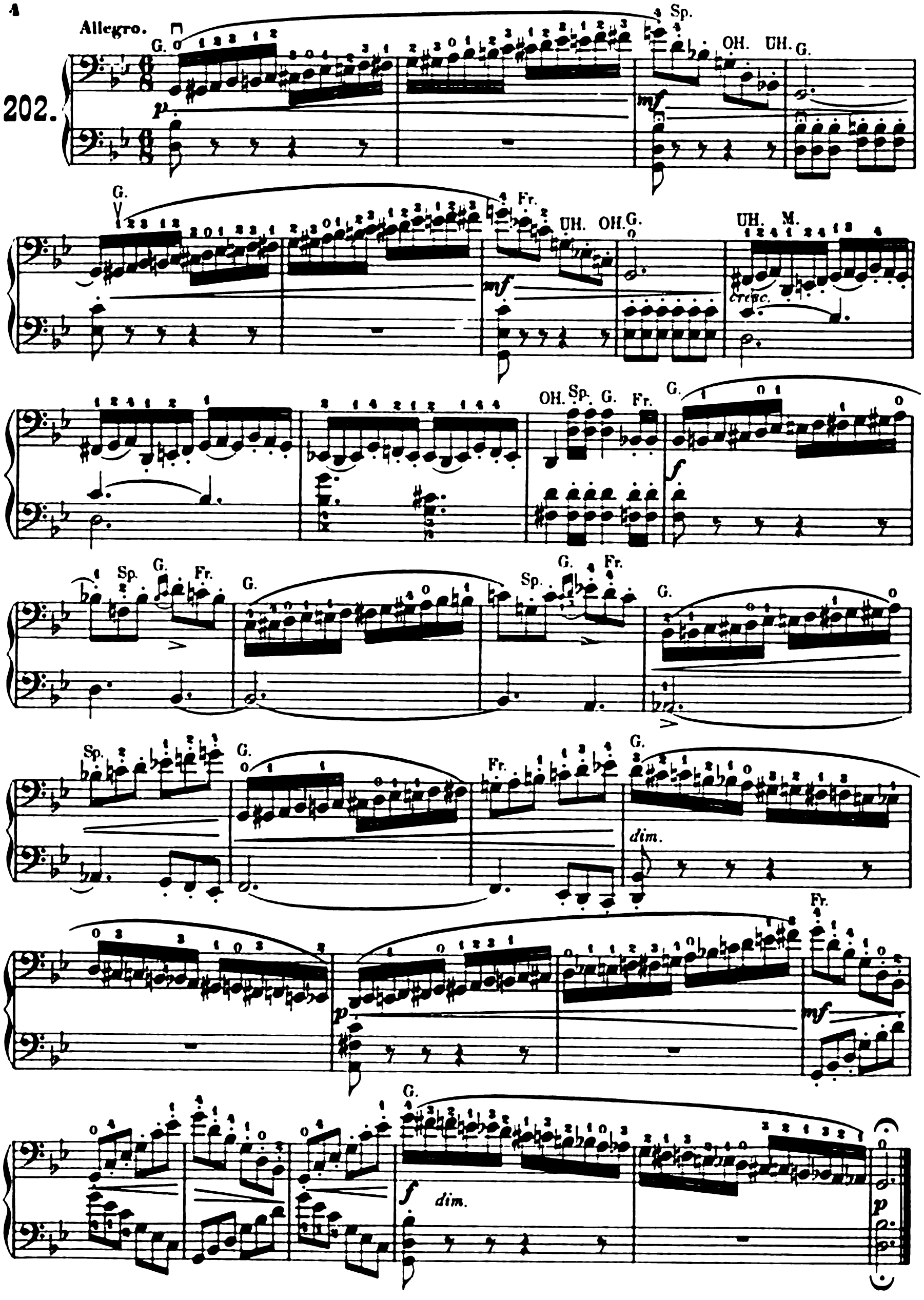
200.

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

Chromatische Tonleiter Gamme chromatique Chromatic Scale

201.

202.

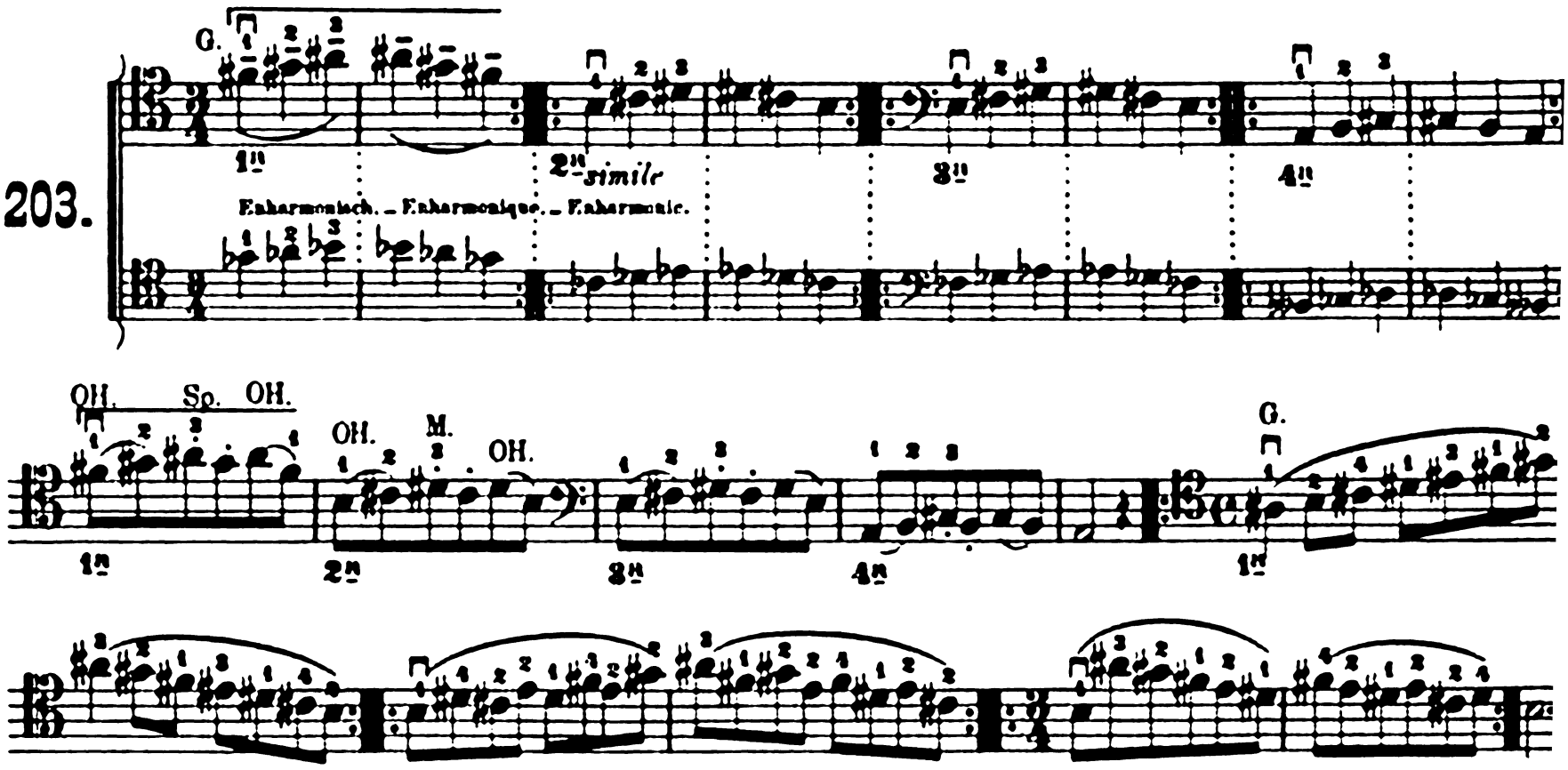


Erhöhte fünfte Lage
(Grosse Spannung, grosse Terz)
Vorgerückte Stellung des 2. — 4. Fingers

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.

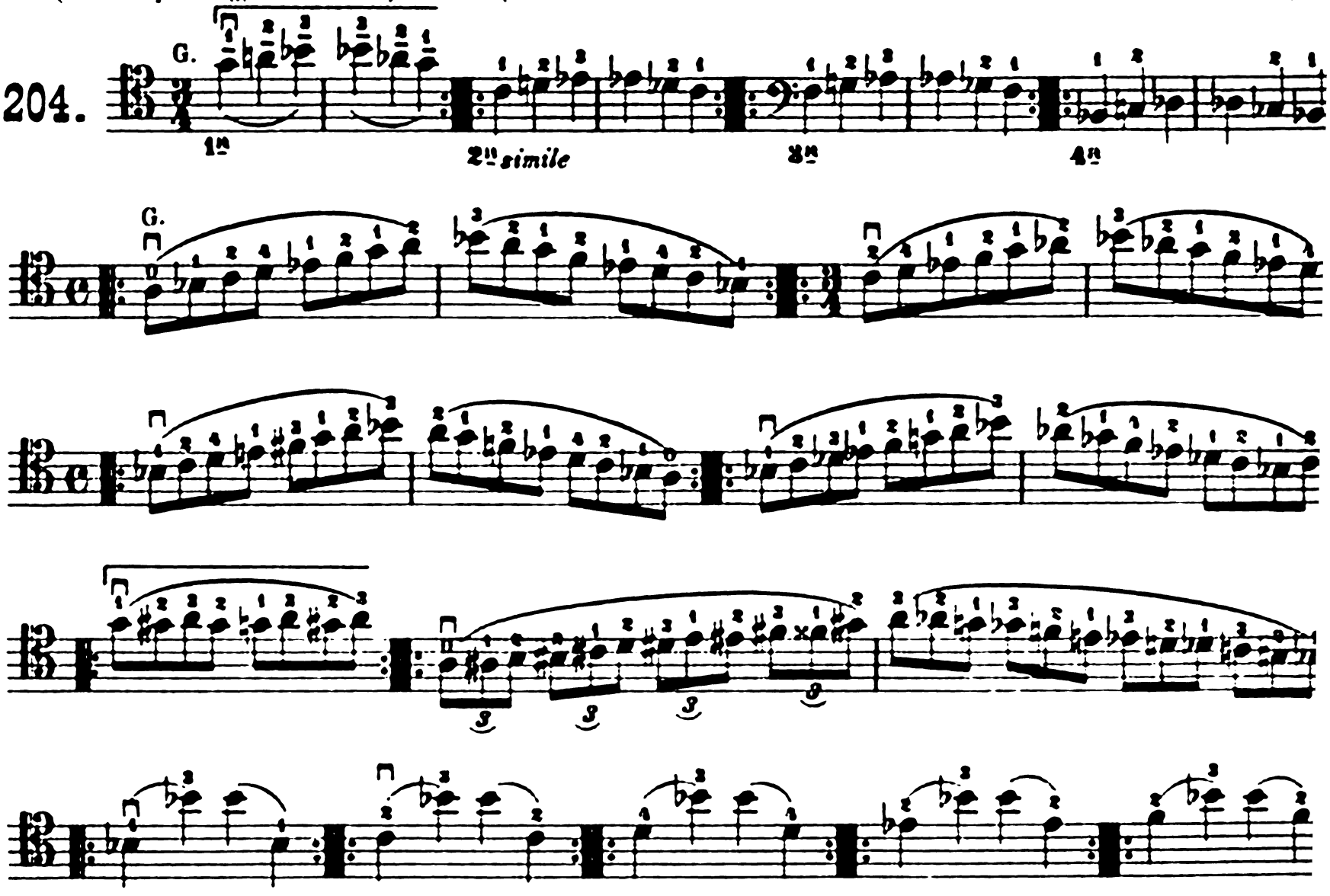


Sechste Lage
(Kleine Spannung, kleine Terz)

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.

06.

p

cresc.

f *dim.*

p *dolce*

2II

V

2II 2II 1II

dim. *pp*

Sechste Lage
(Grosse Spannung, grosse Terz)

Sixième Position
(Grande Extension, Tierce majeure)

Sixth Position
(Long stretch, major third)

207.

G.

1II 2II *simile* 3II 4II

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.

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

A dur _ La majeur _ A major

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)
Equivant, enharmoniquement, à la septième position reculée

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

209.

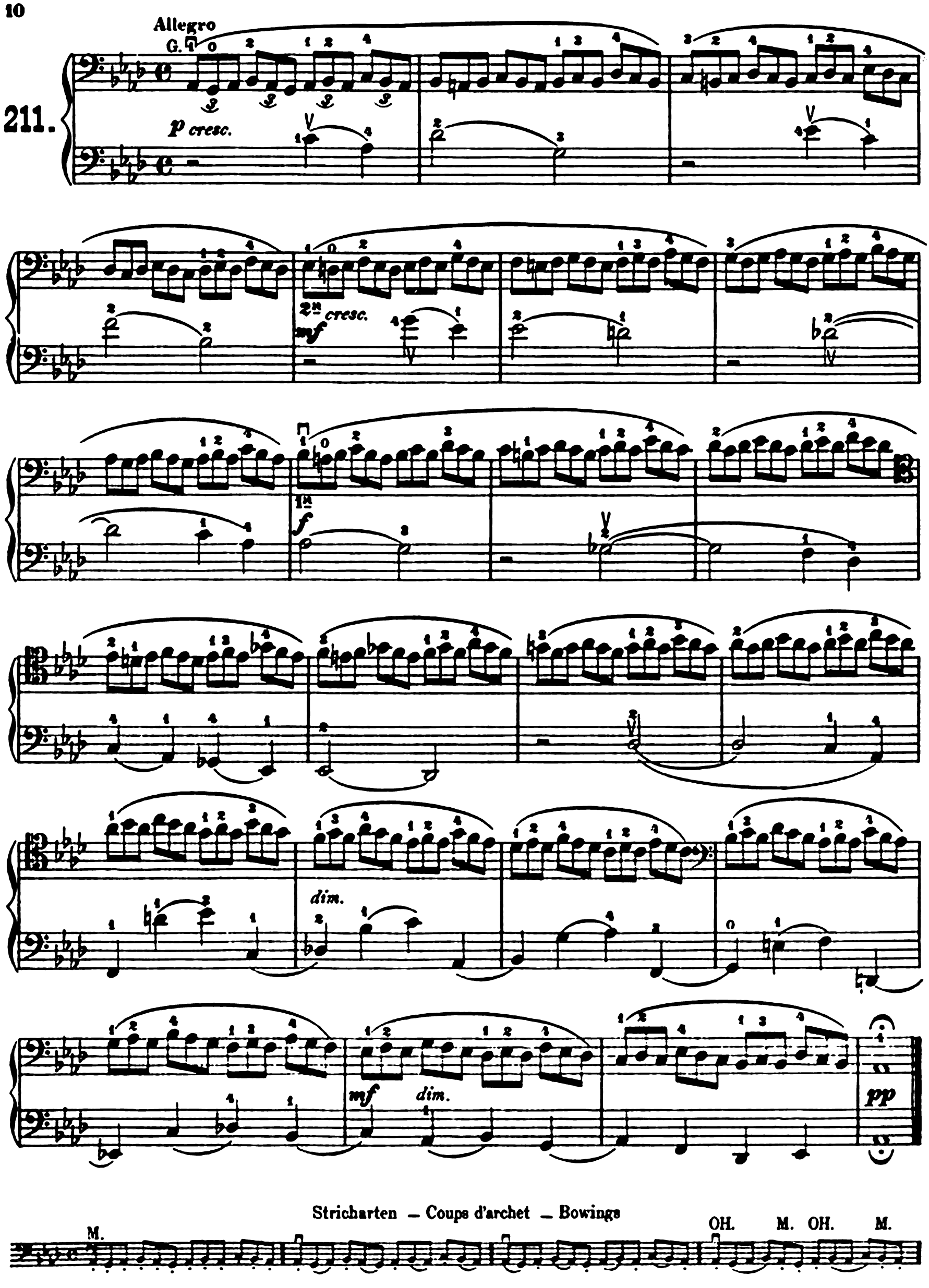
Enharmonisch. _ Enharmonique. _ Enharmonic

F moll _ Fa mineur _ F minor

210.

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

rall. *f*

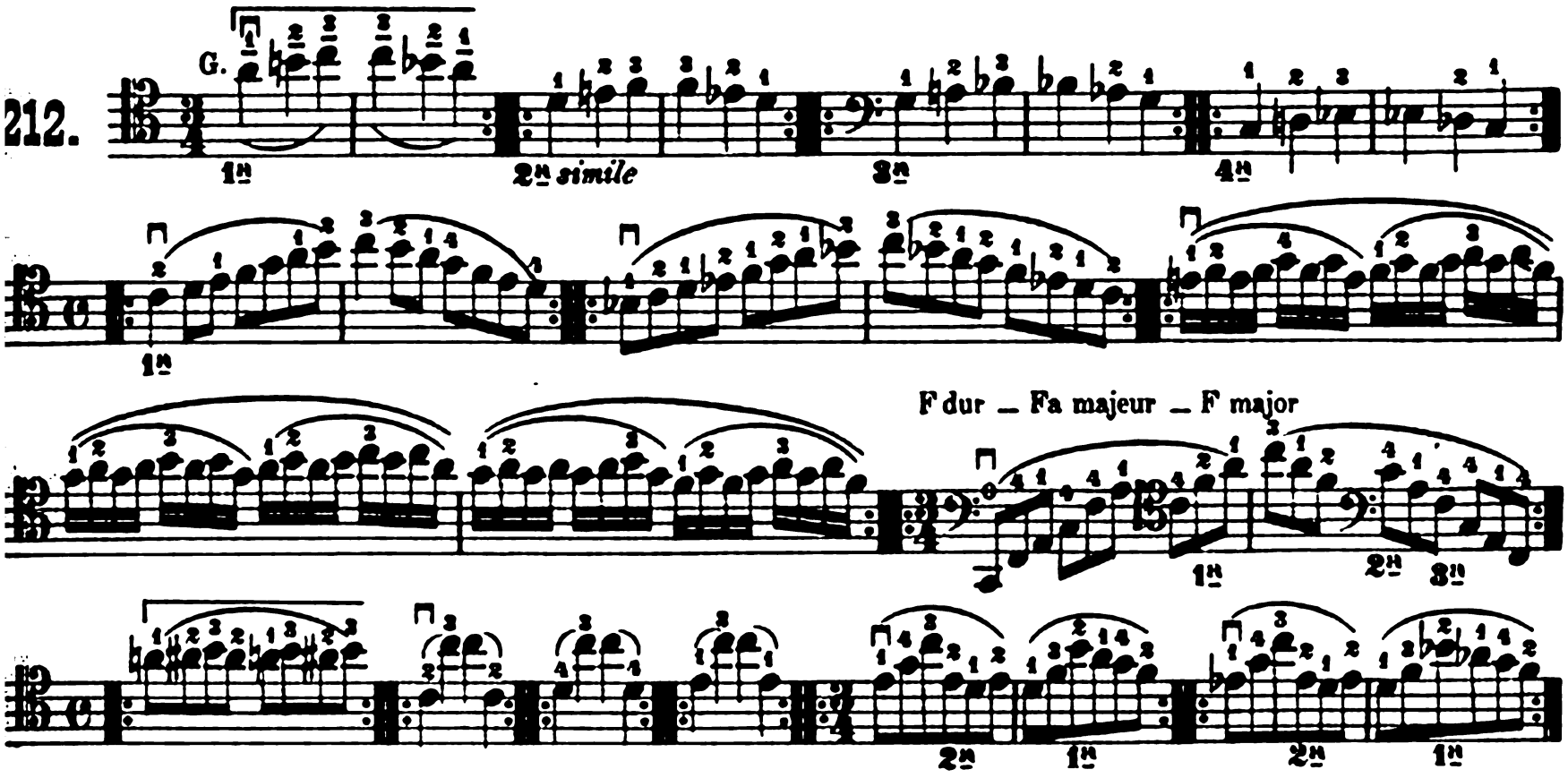

Allegro
G.
211.
p cresc.
2n cresc.
mf
1n
f
dim.
mf
dim.
pp
Stricharten – Coups d'archet – Bowings
M.
OH.
M.
OH.
M.

Siebente Lage
(Kleine Spannung, kleine Terz)

Septième Position
(Petite Extension, Tierce mineure)

Seventh Position
(Short stretch, minor third)

212.

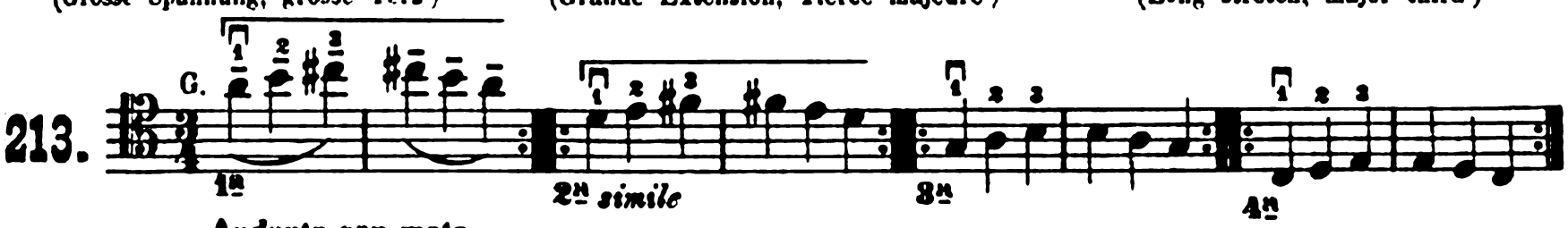


Siebente Lage
(Grosse Spannung, grosse Terz)

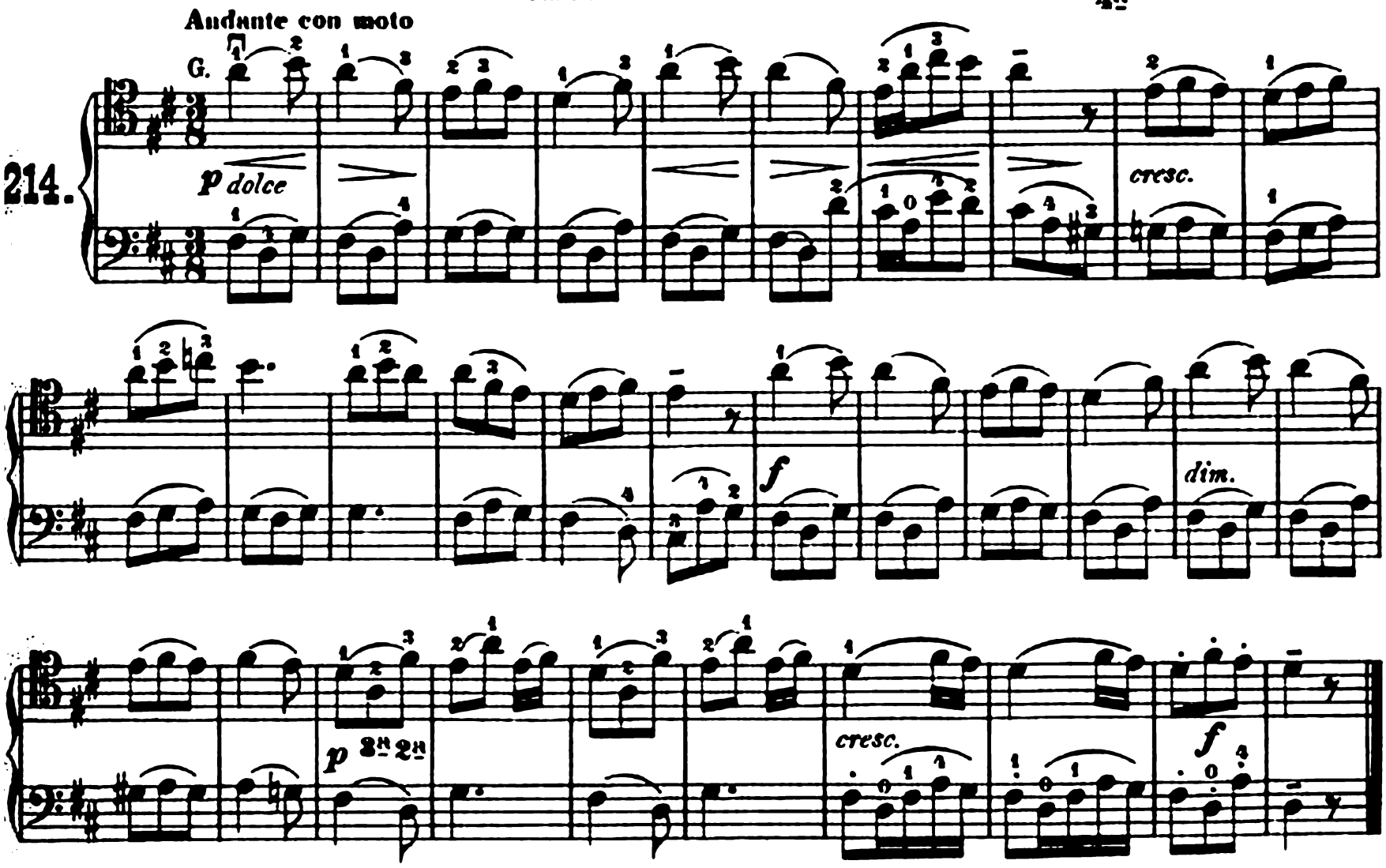
Septième Position
(Grande Extension, Tierce majeure)

Seventh Position
(Long stretch, major third)

213.



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.

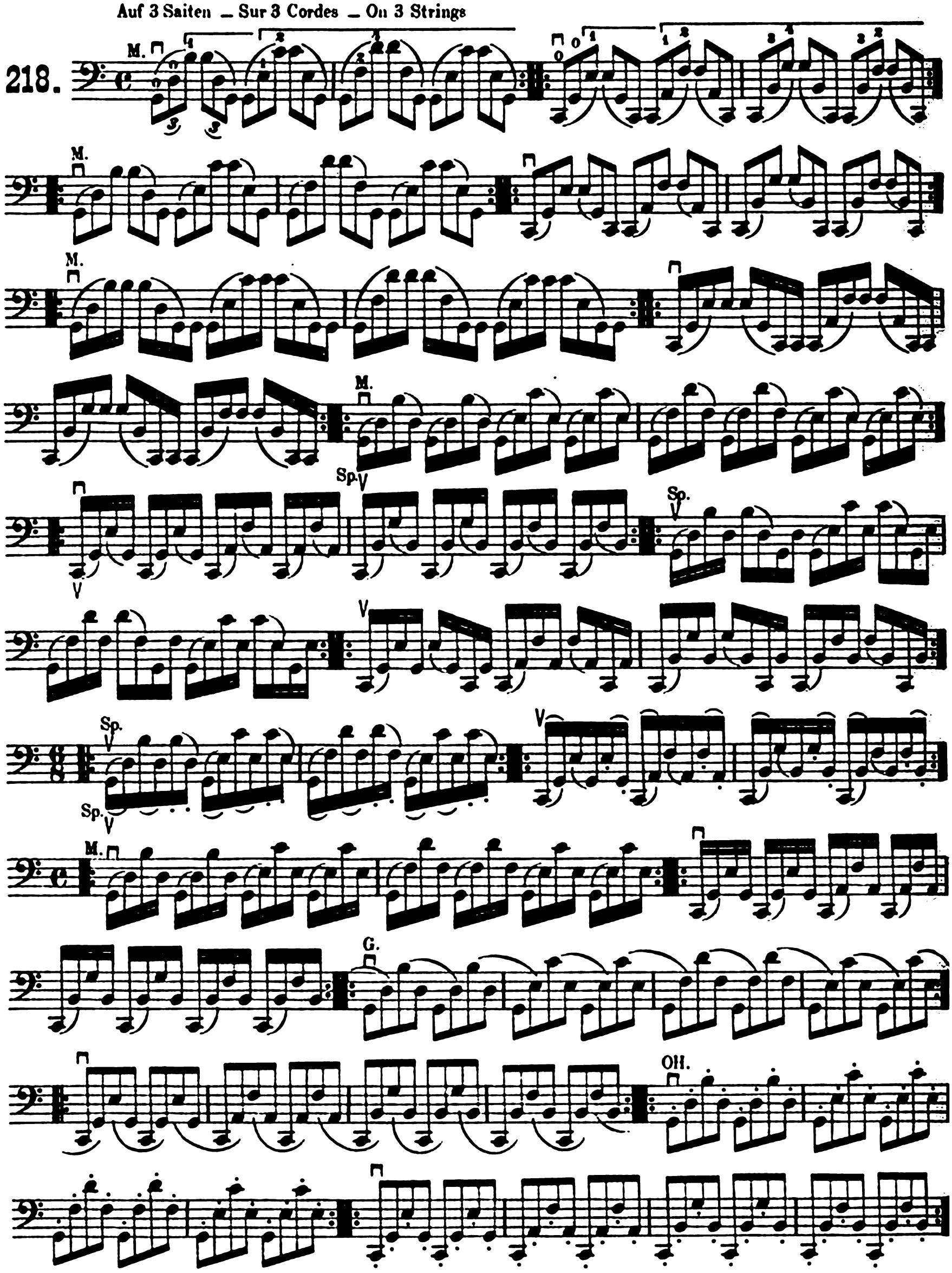
Enharmonisch – Enharmonique – Enharmonic

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

Arpeggio — Arpèges — Arpeggio

Auf 3 Saiten — Sur 3 Cordes — On 3 Strings

218.



Allegro

OH.

219.

p

cresc.

mf

dim.

p

Stricharten _ Coups d'archet _ Bowings

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

M. M. M. M.

Allegro

OH.

220.

p

cresc.

f

p

dim.

Stricharten _ Coups d'archet _ Bowings

Sp. G. Sp.

OH. Sp. OH. M. Sp.

Allegro

G.

221.

p

cresc.

mf

dim

2n

p

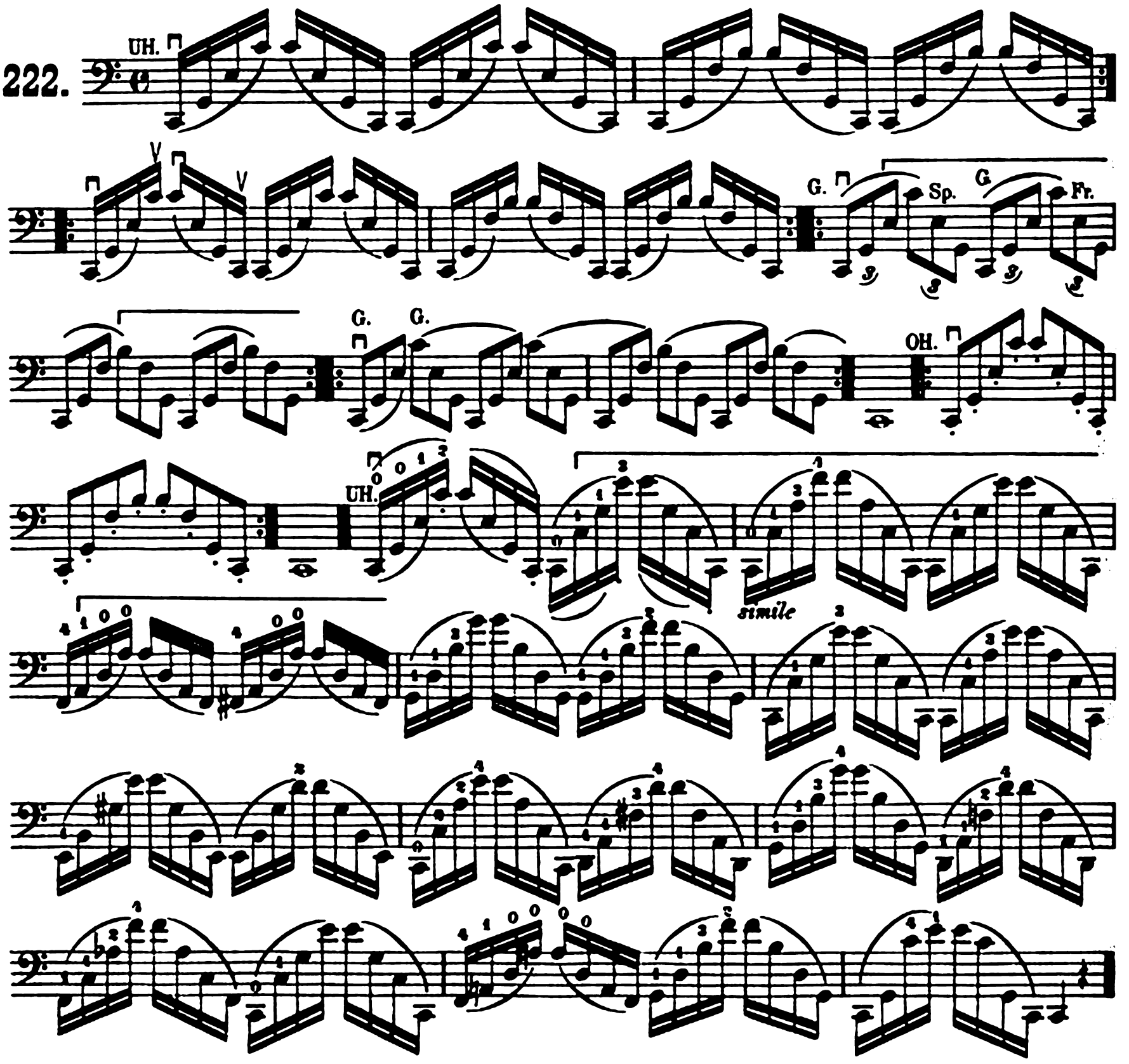
2n

Stricharten _ Coups d'archet _ Bowings

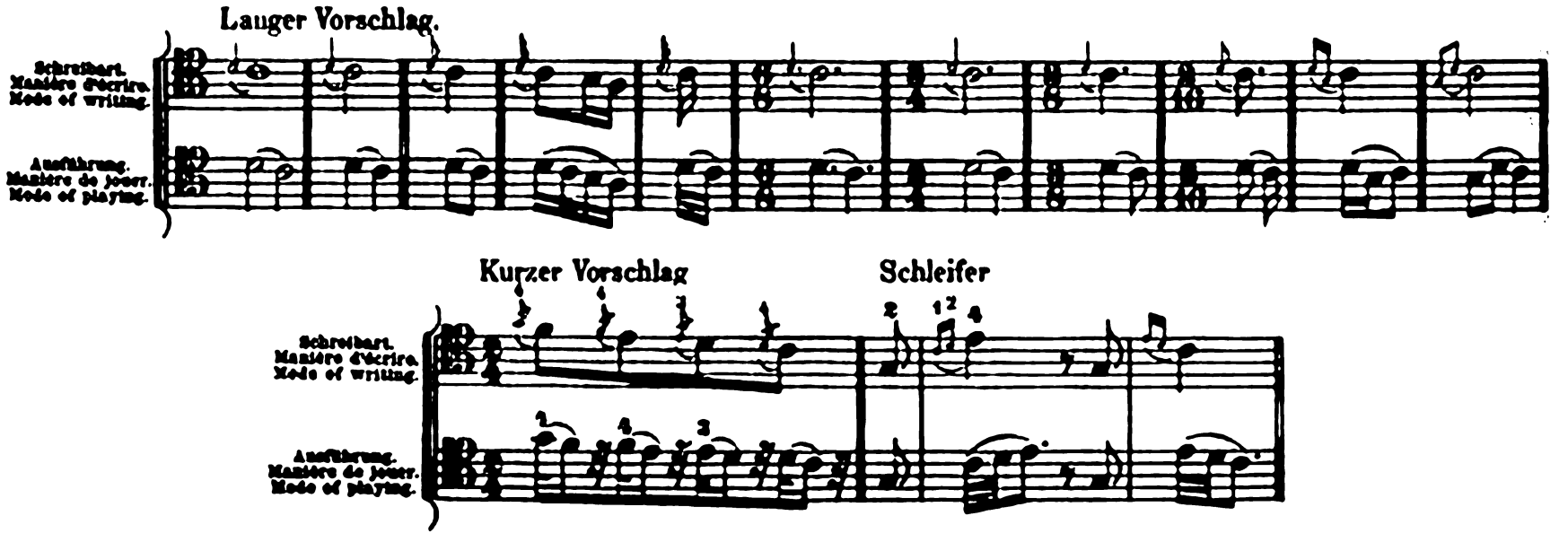
OH. Sp. Sp. Sp.

Auf 4 Saiten – Sur 4 Cordes – On 4 Strings

222.



Verzierungen — Agréments — Ornaments



223.

Andante

G.

p dolce

cresc.

mf

dim.

p

Fr. G. 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.

C.

Fr.

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

f dim.

cresc.

p

Der Violin-Schlüssel

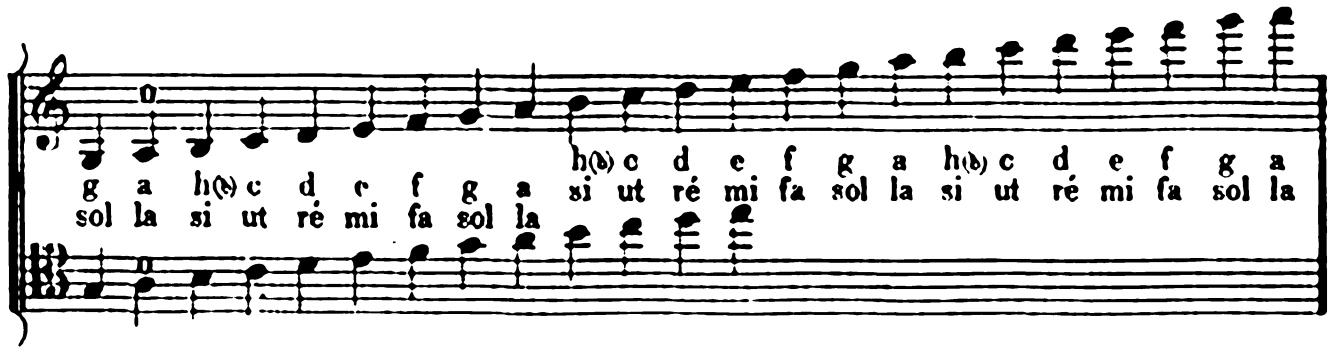
Der Violinschlüssel (G-Schlüssel) steht auf der zweiten Linie und ist in den Werken älterer und auch neuerer Componisten oft eine Octave tiefer zu spielen.

La Clé de Sol

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

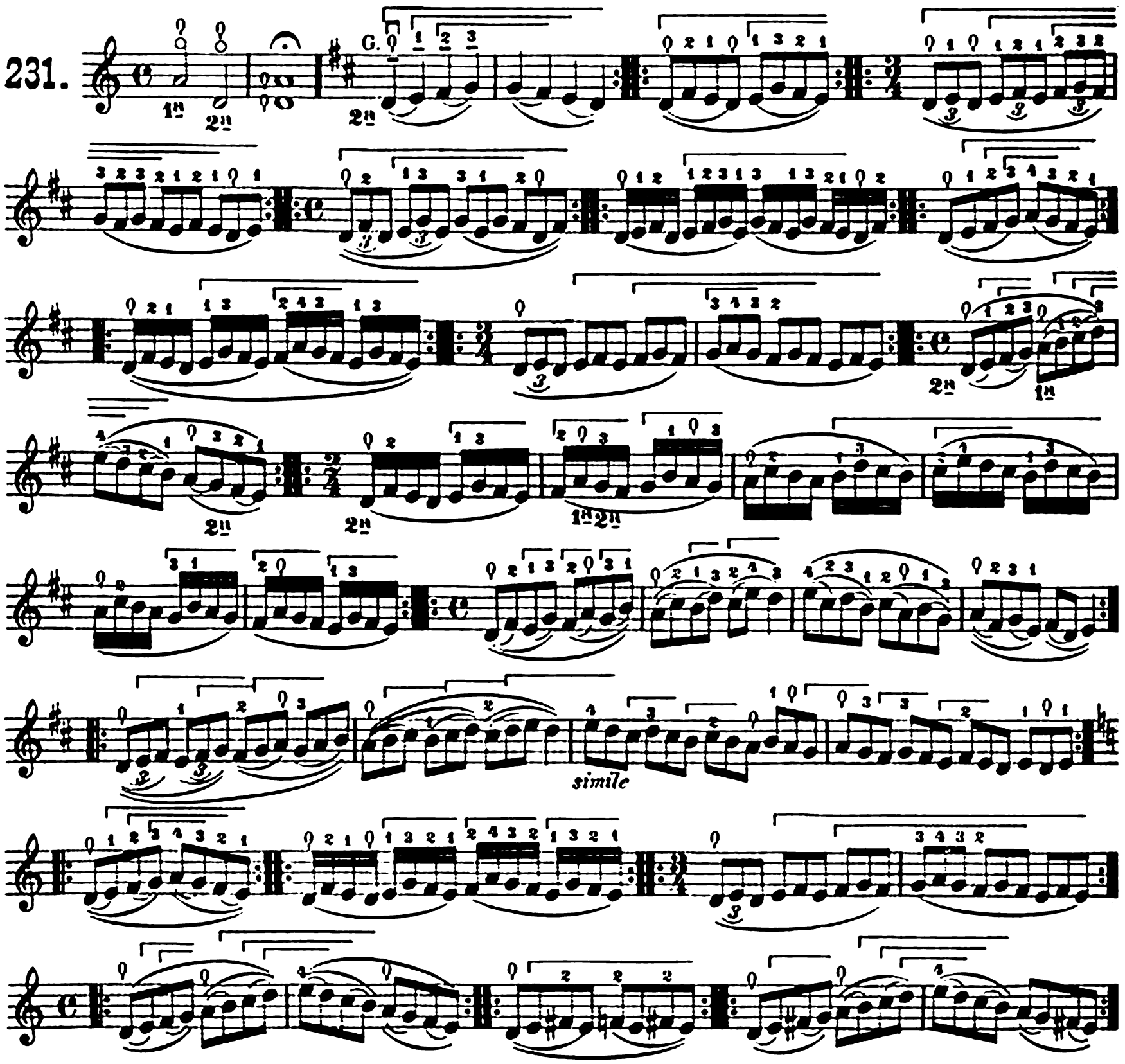
The Violin Clef

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.

234. Allegro, ma non troppo

Lagen-Wechsel Changements de Positions Change of Position

235.

236.

237.

Andante G.

238.

p espressivo

cresc.

mf

dim. p

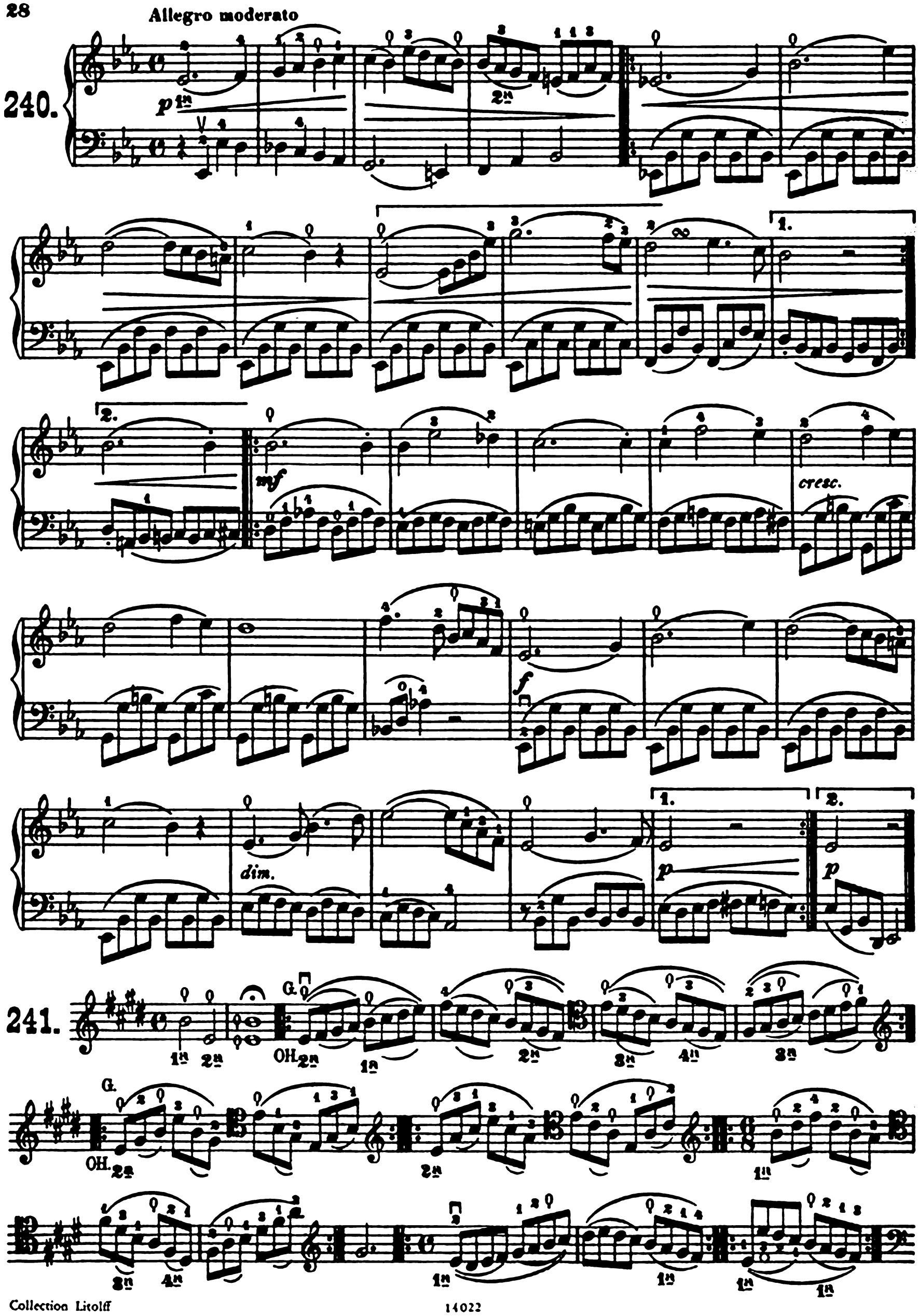
mf

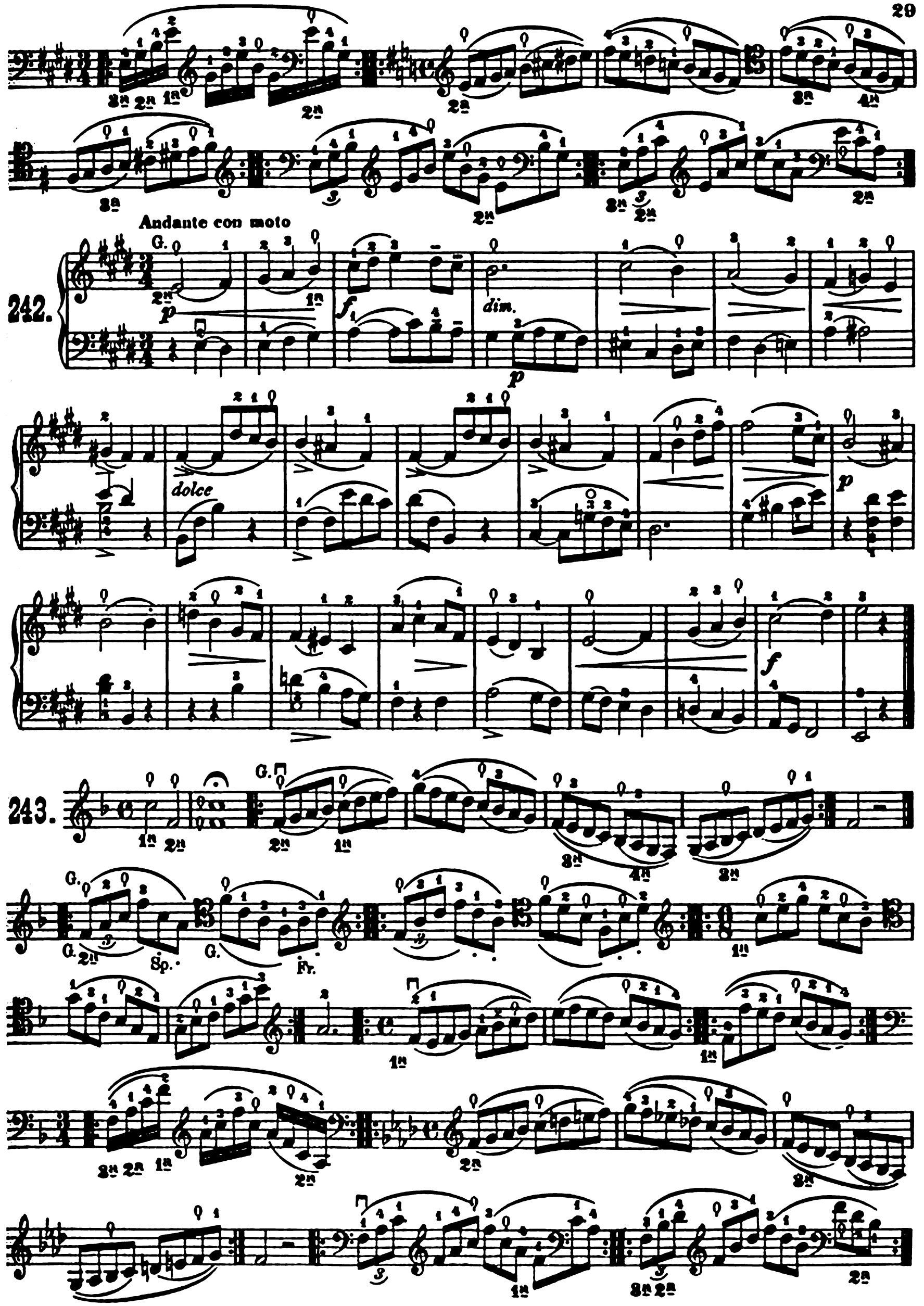
dim.

p

mf

239.


Allegro moderato
240.
p
mf
cresc.
f
dim.
p
p
241.
G.
OH.
G.
OH.


Andante con moto
242.
G.
p
f
dim.
dolce
243.
G.
Sp.
Fr.

244.

Allegro moderato

p

p

mf

dim.

p

mf

p

*)

Collection Litolff

mf

p

dim. e rall.

pp

245.

246.

247.

248.

249.

250.

251. Andante

p dolce

f

252.

253.

Allegro moderato

254.

Übungen
mit rückendem Daumen

Exercices
avec glissement du pouce

Exercises
with moving thumb

255.

Tonleitern

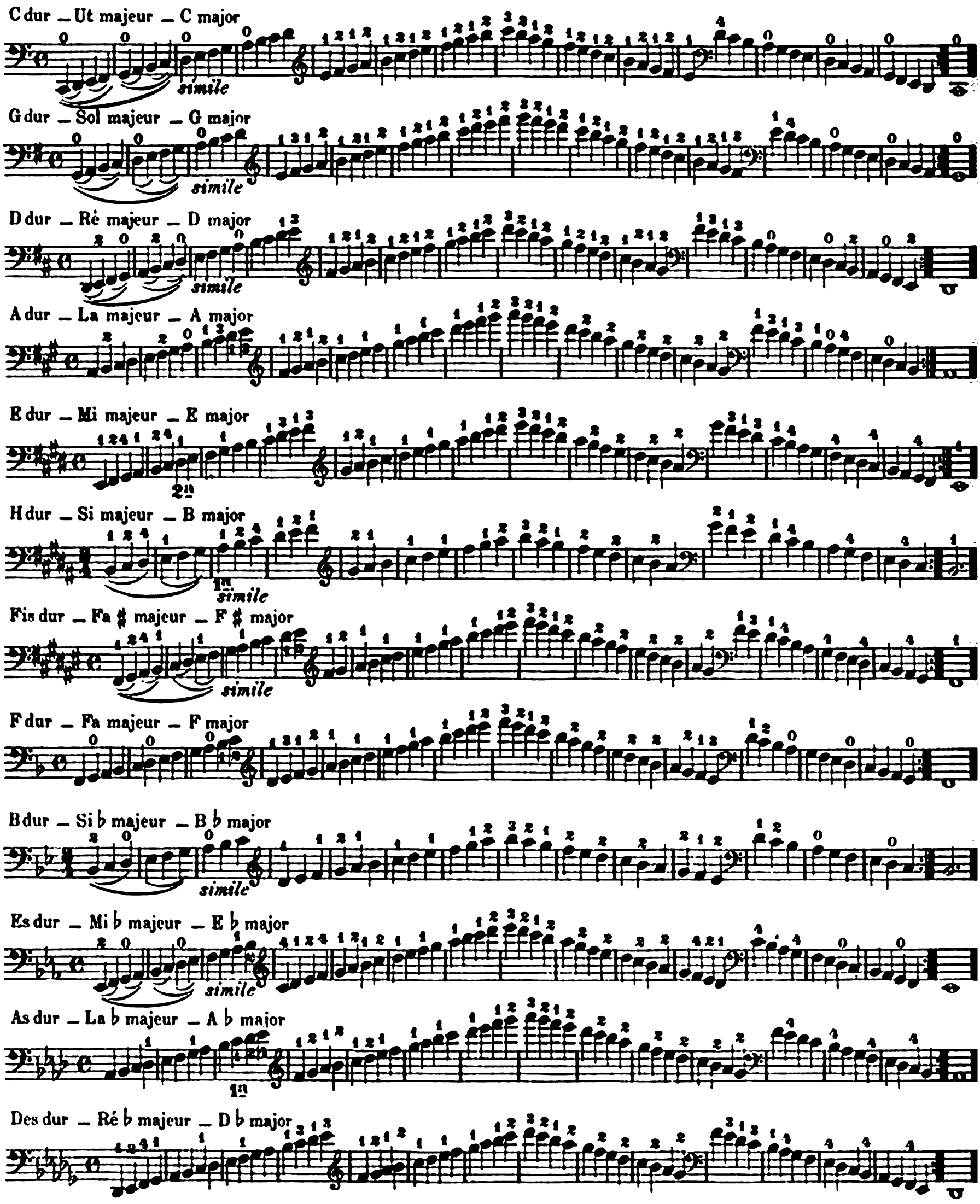
Der Daumen rückt in den hohen Lagen mit dem ersten Finger im Abstand eines ganzen Tones und wird als Stütze auf die Saiten gelegt.

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.



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.

257.

Octaven

Octaves

Octaves

staccato

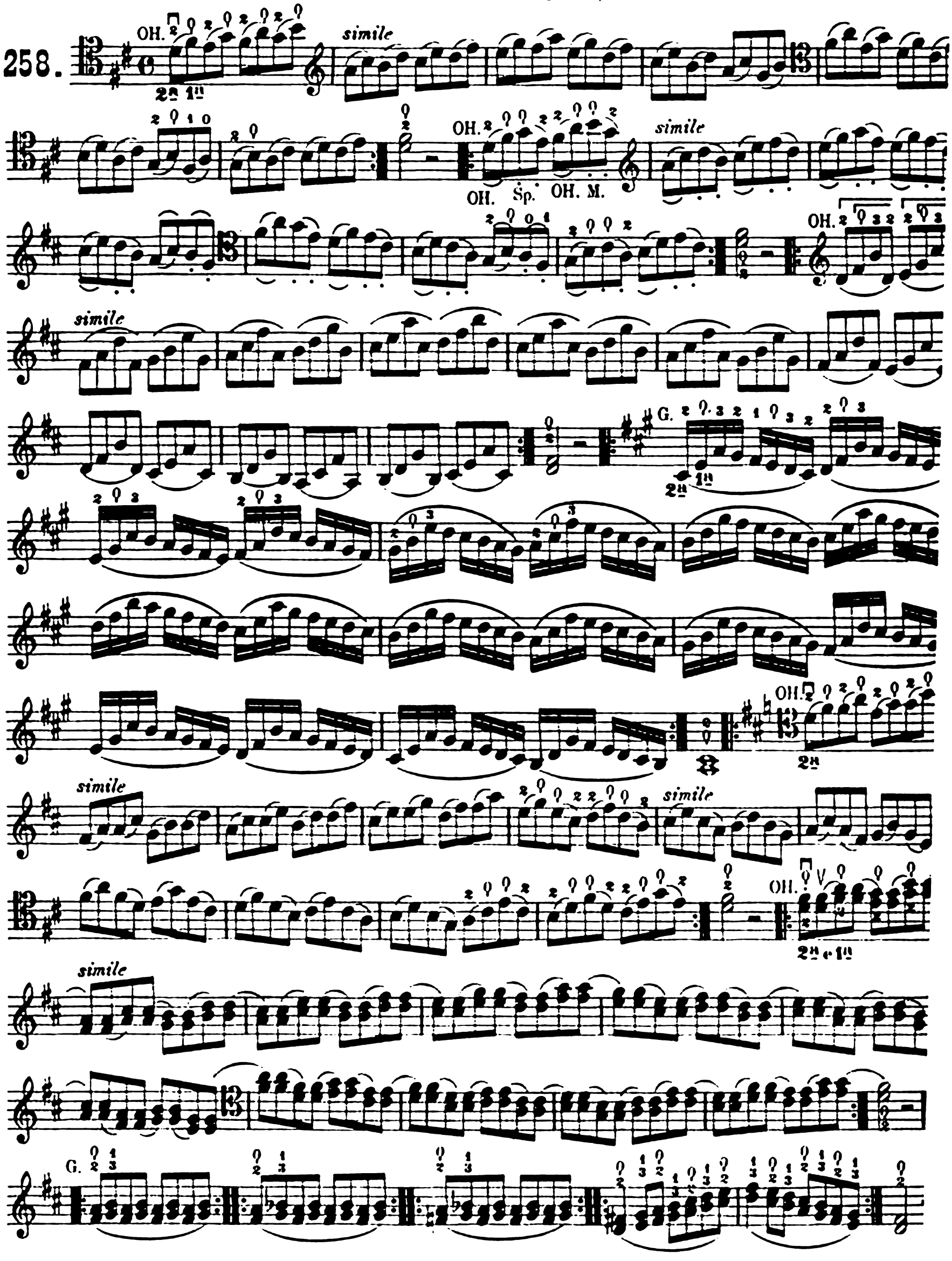
simile

Terzen
(Grosse Terzen eng, kleine weit)

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

Thirds
(Major thirds short stretch, minor lon

258.



259.

Allegro moderato

G.

p

cresc.

f

dim.

p

3ª e 2ª

2ª e 1ª

cresc.

3ª e 2ª

f

dim.

p

Fine

p

G. Sp. G. Fr. G. Sp. G. Fr.

f

p

f

p

2da

D. C. al Fine

Allegretto

G.

260.

p dolce

cresc.

f

dim.

p

cresc.

OH.

f

G.

dim.

p dolce

cresc.

f

ff

p Fine.

p

2e

cresc.

f

dim.

cresc.

p

dim.

f

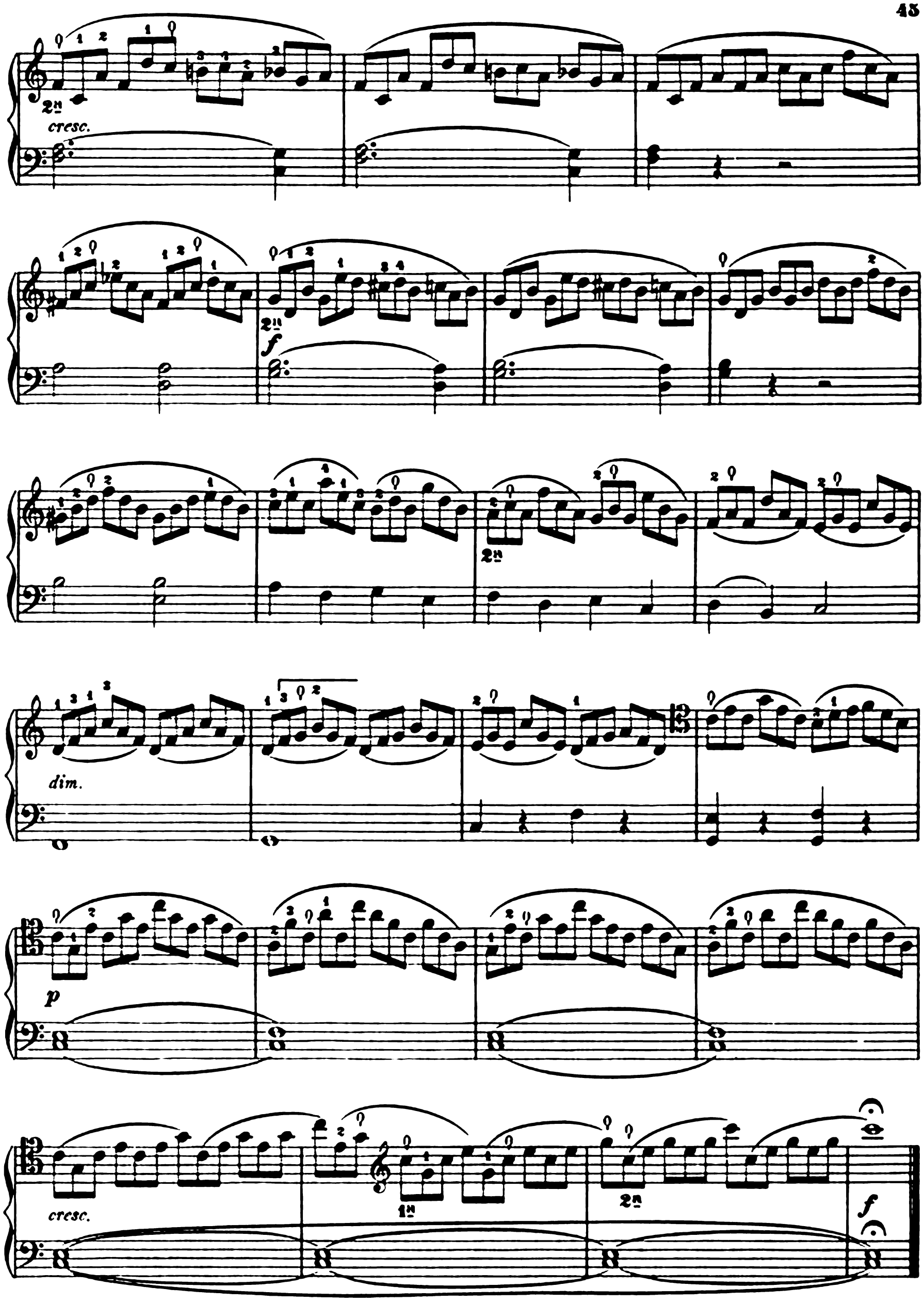
p

D.C.al Fine

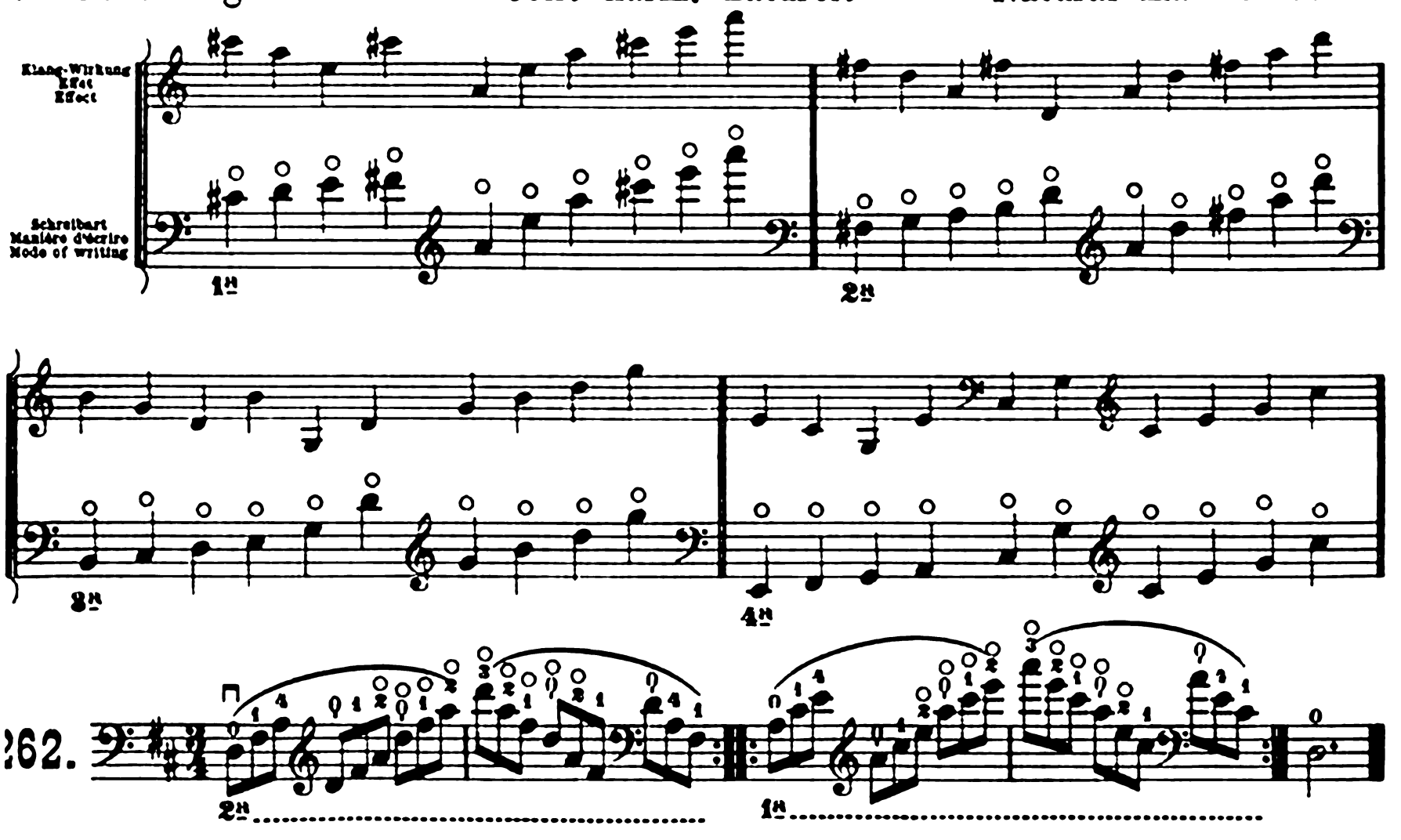
p

Allegro

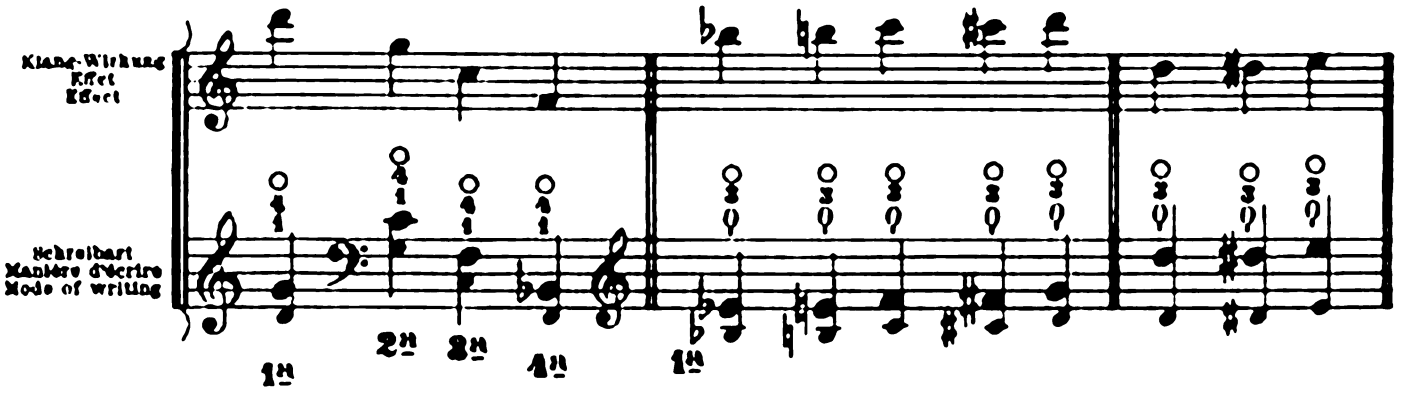
p


cresc.
f
dim.
p
cresc.
f

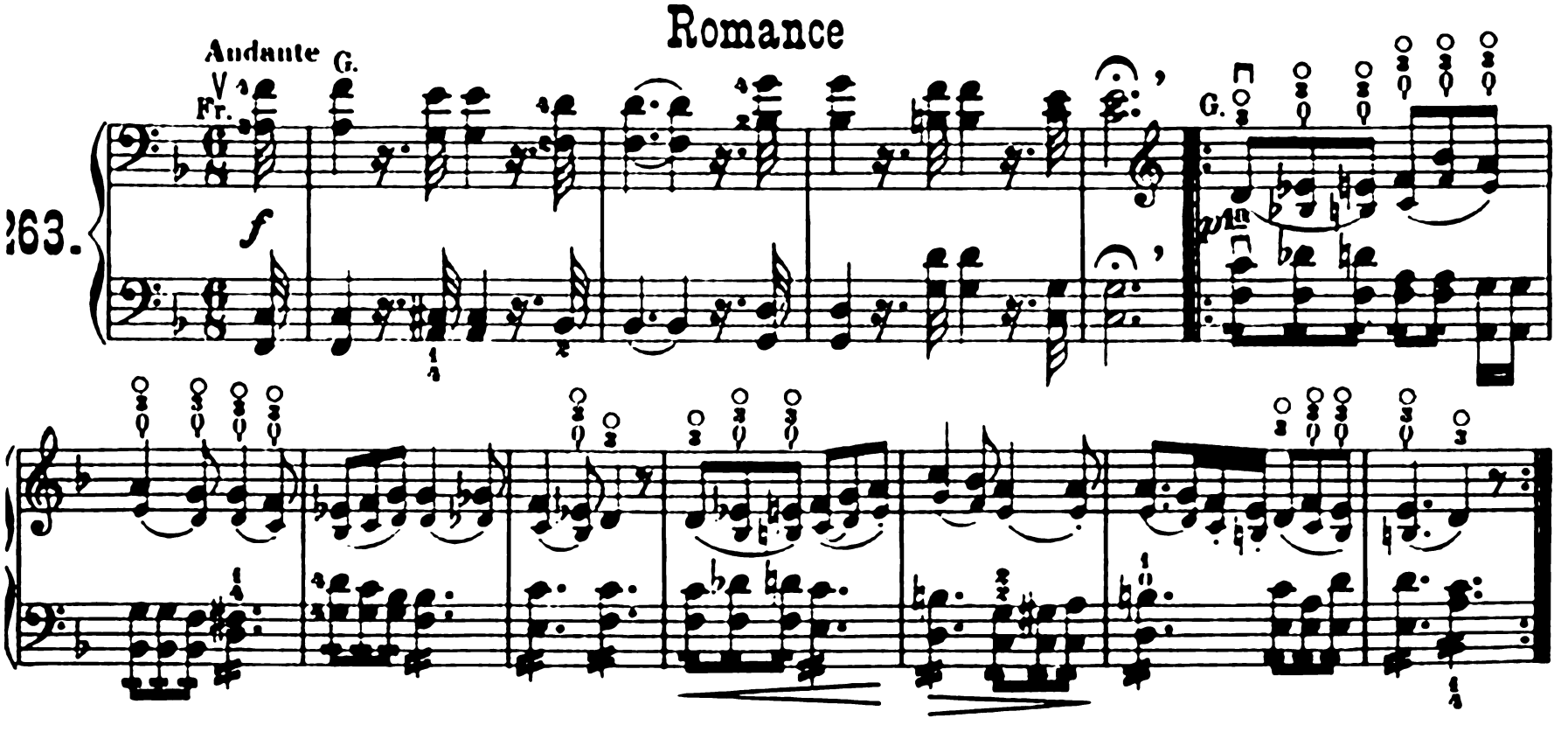
atürliche Flageolet-Töne Sons harm. naturels Natural Harmonics



ünstliche Flageolet-Töne Sons harm artificiels Artificial Harmonics



Romance



1. 2.

Decimen Dixièmes Tenths

264.

OH. simile

G. simile

Doppel-Triller Doubles Trilles Double Shakes

Schreibart
Manière d'écrire
Mode of writing

Ausführung
Manière de jouer
Mode of playing