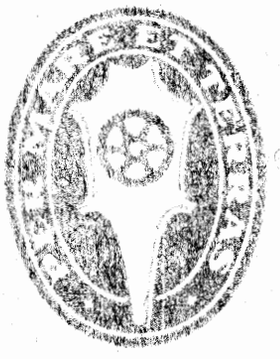
A. PIATTI

Violoncello-Schule

Violoncello-Method



EDITION SCHOTT

No. 970

149437

EDITION SCHOTT
No. 970

VIOLONCELLO SCHULE

Auszug aus den instruktiven Werken von

Dotzauer, Duport, Kummer,
Lee, Romberg etc.

Herausgegeben
und erweitert von

A. PIATTI

Neue Ausgabe von W. E. WHITEHOUSE und R. V. TABB

B. SCHOTT'S SÖHNE, MAINZ

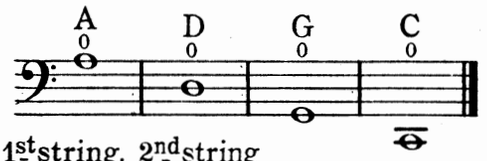
Leipzig	Bruxelles	Paris
B. Schott's Söhne	Schott Frères	Max Eschig & Cie.
Lindenstr. 16/18	30 Rue St. Jean	48 Rue de Rome

für England: Augener Ltd., London

Printed in Germany — Imprimé en Allemagne

THE OPEN STRINGS OF THE VIOLONCELLO
DIE LEEREN SAITEN DES VIOLONCELLOS

The Zero(o) indicates that the open string is to be played



1st string. 2nd string
I. Saite. II. Saite 3rd string. 4th string
III. Saite. IV. Saite

Das Zeichen(o) bedeutet das Anstreichen der leeren Saite

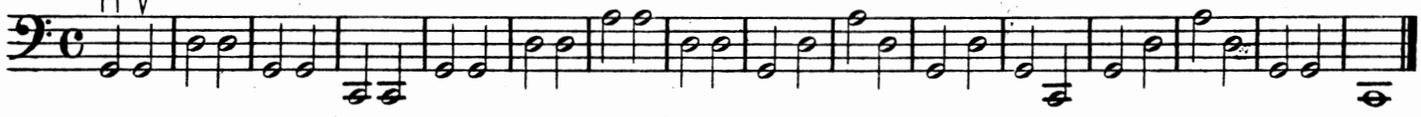
⊓ = The down bow
V = The up bow

⊓ = Abstrich
V = Aufstrich

EXERCISES ON THE OPEN STRINGS
UEBUNGEN AUF DEN LEEREN SAITEN

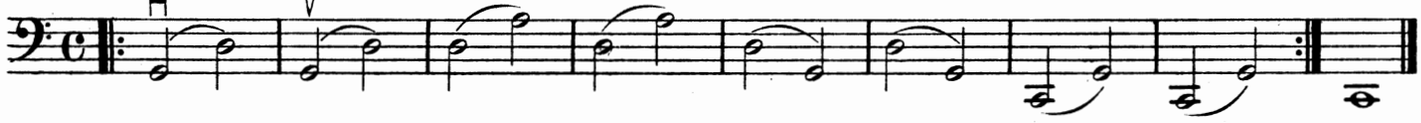
The whole bow is to be used
Mit ganzem Bogen

1



Use half the bow on each minim
Auf jede halbe Note die Hälfte des Bogens

2



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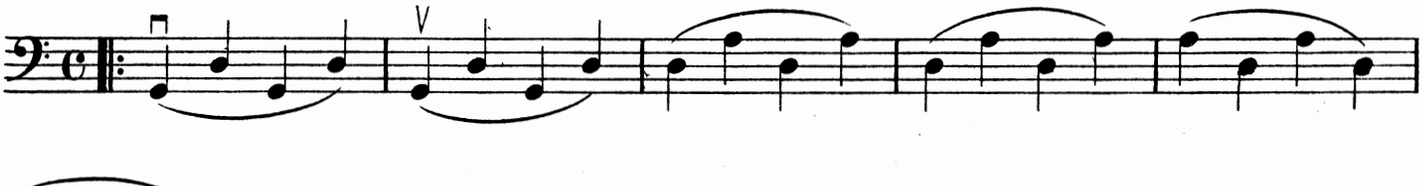

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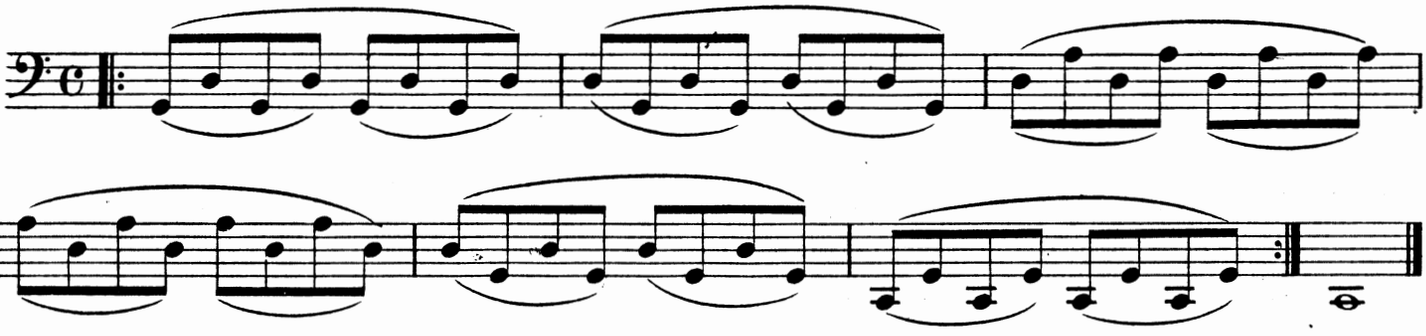
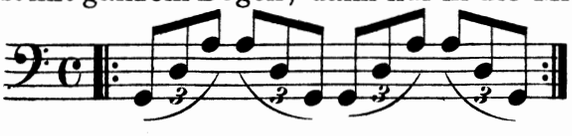


To be played first with the whole bow, and then with the middle of the bow
Zuerst mit ganzem Bogen, dann nur in der Mitte des Bogens

5

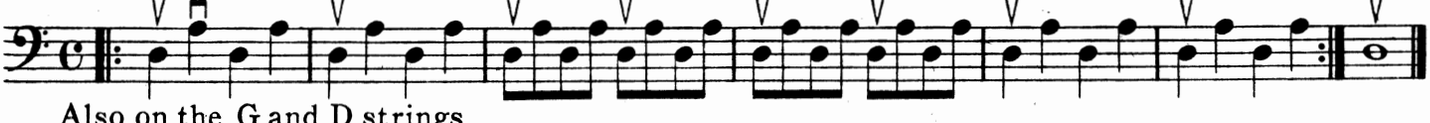


The whole bow to be used
Mit ganzem Bogen

6

To be played with the point of the bow
An der Spitze des Bogens

7



Also on the G and D strings
Ebenso auf der G und D Saite

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THE LEFT HAND

Place the thumb, without bending the knuckle, at the back of the neck, making a right angle with the same, so that it comes opposite the space between the first and second fingers.

The fingers must be rounded so that the pressure is on the tips, with the exception of the first finger which is only slightly rounded, the point of pressure being not on the tip, but more towards its right side.

The knuckles of the hand should be well away from, but in a parallel line with, the A string

DIE LINKE HAND

Der Daumen wird ausgestreckt auf der Rückseite des Halses angelegt, zu diesem einen rechten Winkel bildend, gegenüber dem Zwischenraum zwischen dem 1. und 2. Finger.

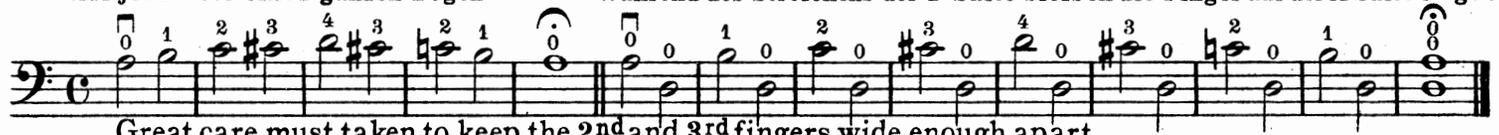
Die Finger müssen rund sein, so dass der Druck aus den Fingerspitzen kommt, mit Ausnahme des ersten Fingers, welcher nur leicht gebogen ist; der Punkt des Druckes ist bei diesem nicht an der Fingerspitze, sondern etwas seitwärts rechts.

Die Knöchel sollen hochstehen aber immer in paralleler Linie mit der A-Saite

The A string
Die A Saite

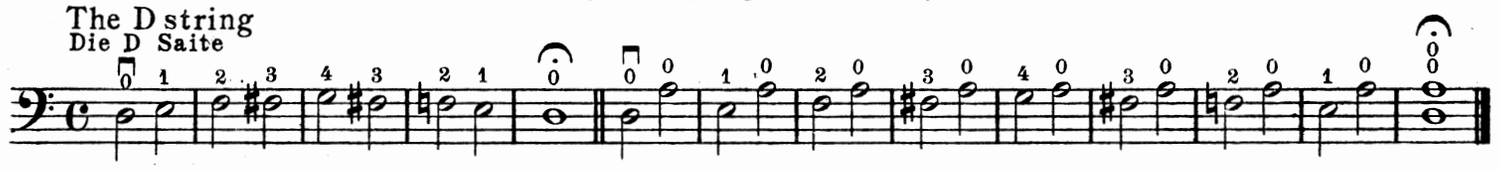
Use the whole bow for each note
Auf jede Note einen ganzen Bogen

The fingers must be kept down whilst the open string is being played
Während des Streichens der D Saite bleiben die Finger auf der A Saite liegen

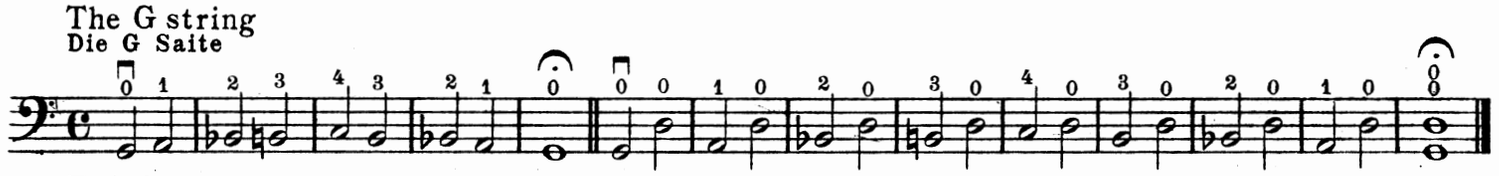


Great care must taken to keep the 2nd and 3rd fingers wide enough apart.
Man achte darauf, dass der 2. und 3, Finger weit genug von einander getrennt sind.

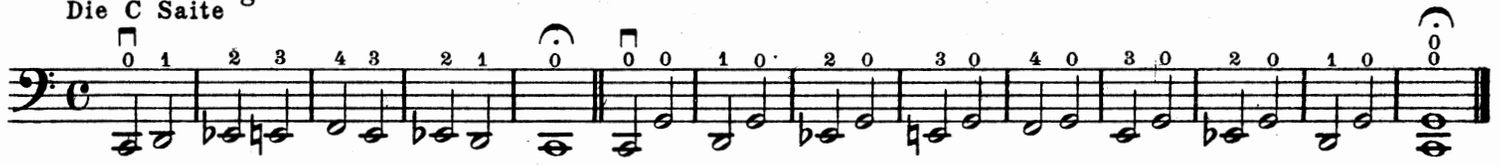
The D string
Die D Saite



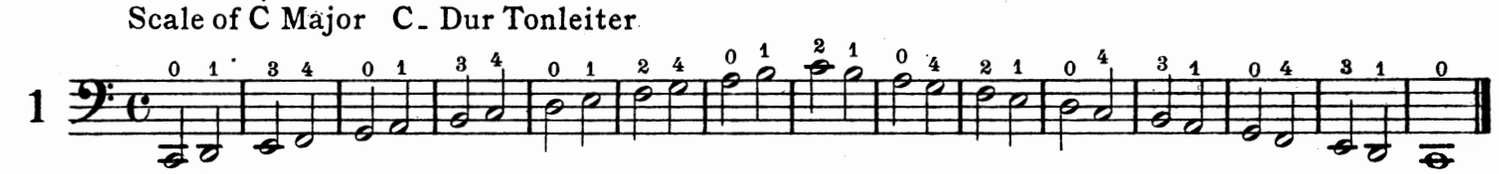
The G string
Die G Saite



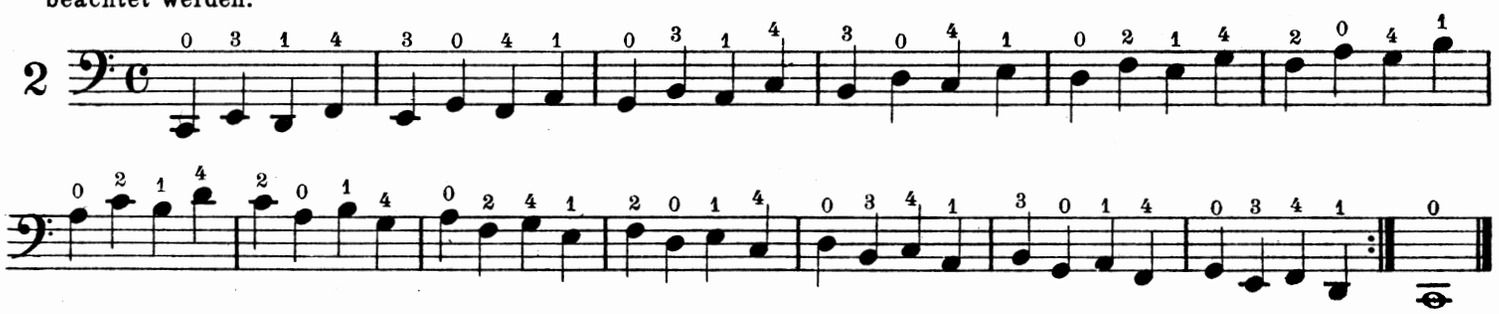
The C string
Die C Saite

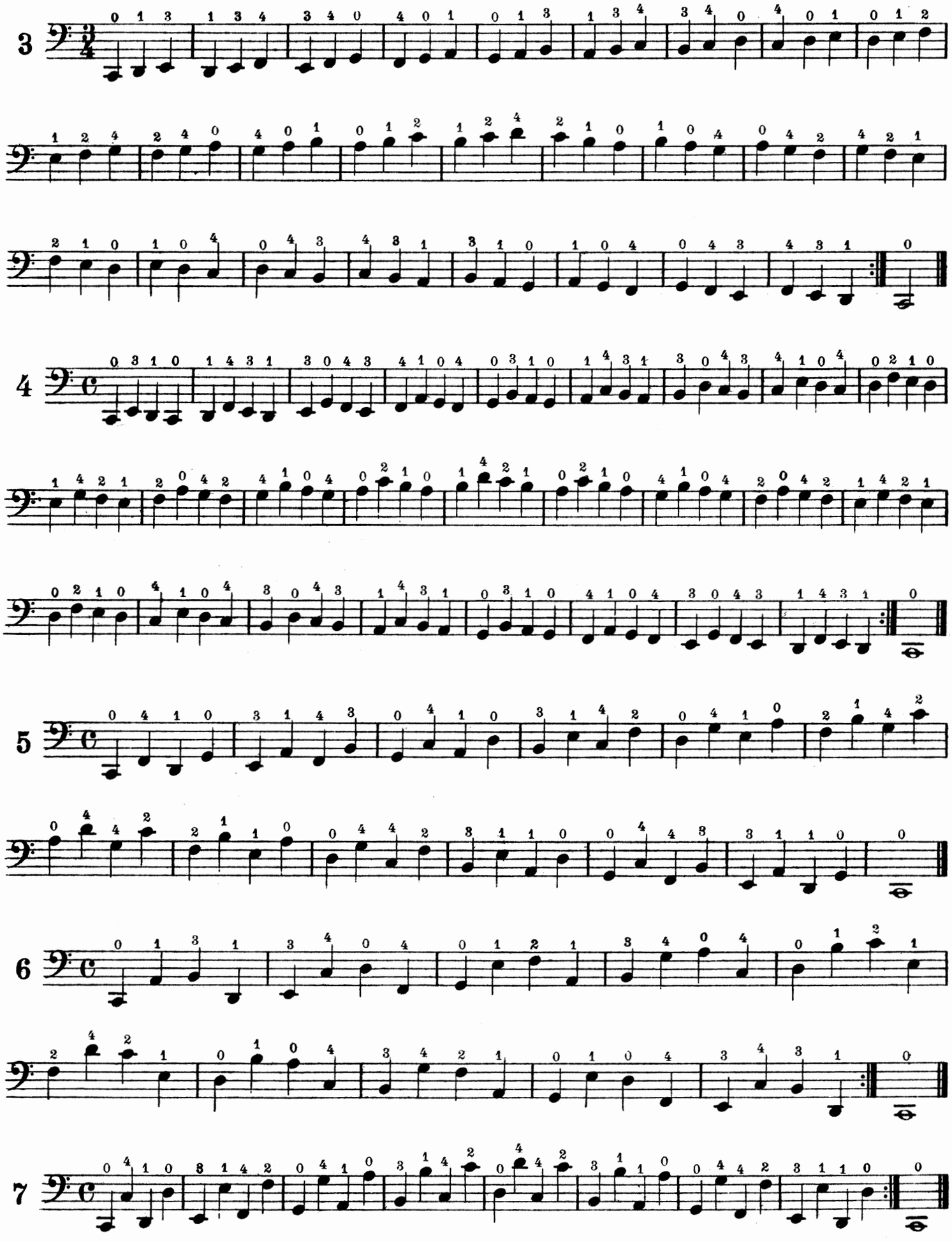


Scale of C Major C- Dur Tonleiter



The 2nd 3rd & 4th fingers must be kept down whilst the open string is being played. *This rule must be generally observed.*
Der 2. 3. u. 4 Finger müssen liegen bleiben, während die darauffolgende leere Saite gestrichen wird. Diese Regel muss streng beachtet werden.





Every position, (except the half position), can be subdivided into :-

The Normal Position, the fingers being a semitone apart (the 1st and 4th fingers covering a minor 3rd).

The Extended Position, the 1st and 4th fingers covering a major 3rd.

It is important to remember that the interval of a tone is never played between the 3rd and 4th fingers (there are however some rare exceptions to this rule)

Jede Lage (mit Ausnahme der halben Lage) kann eingeteilt werden in:-

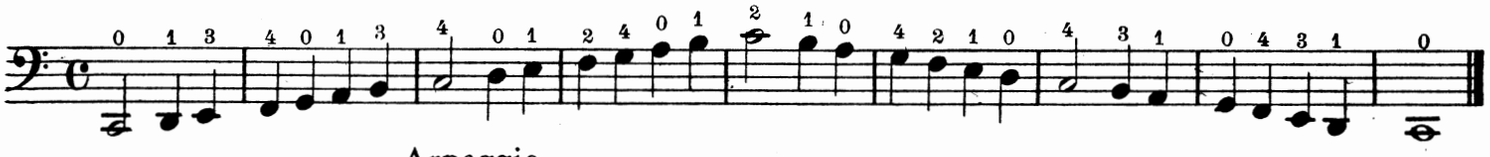
Die Normal oder enge Lage; die Finger sind im Abstand von Halbtönen, so dass der Zwischenraum zwischen dem 1. und 4. Finger eine kleine Terz ausmacht.

Die gestreckte Lage; der Zwischenraum zwischen dem 1. u. 4. Finger macht eine grosse Terz aus

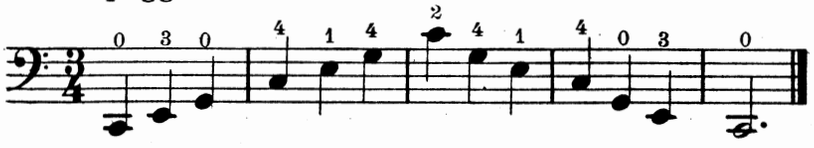
Es ist wichtig daran zu erinnern, dass das Intervall des Ganztones nie mit dem 3. und 4 Finger gespielt wird (immerhin giebt es ganz seltene Ausnahmen von dieser Regel)

SCALES AND EXERCISES IN THE FIRST POSITION (NORMAL)
TONLEITERN UND ÜBUNGEN IN DER ERSTEN LAGE (NORMAL LAGE)

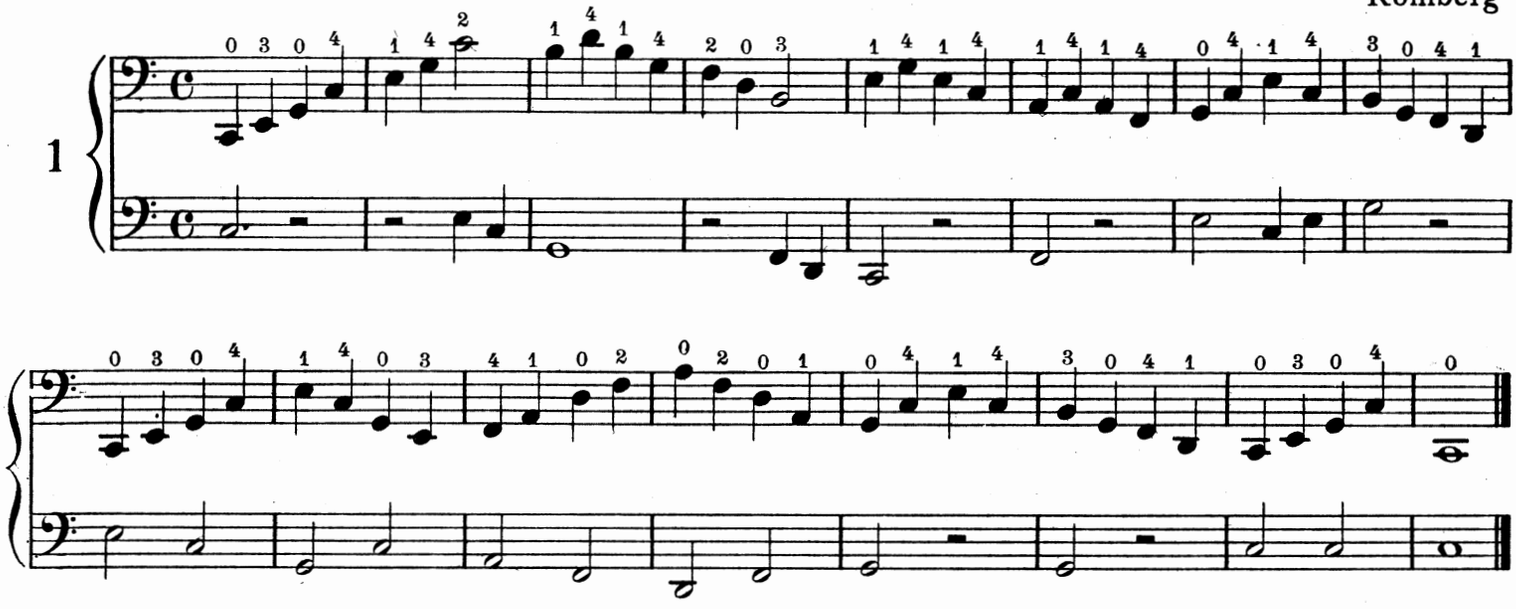
Scale of C Major C-Dur Tonleiter



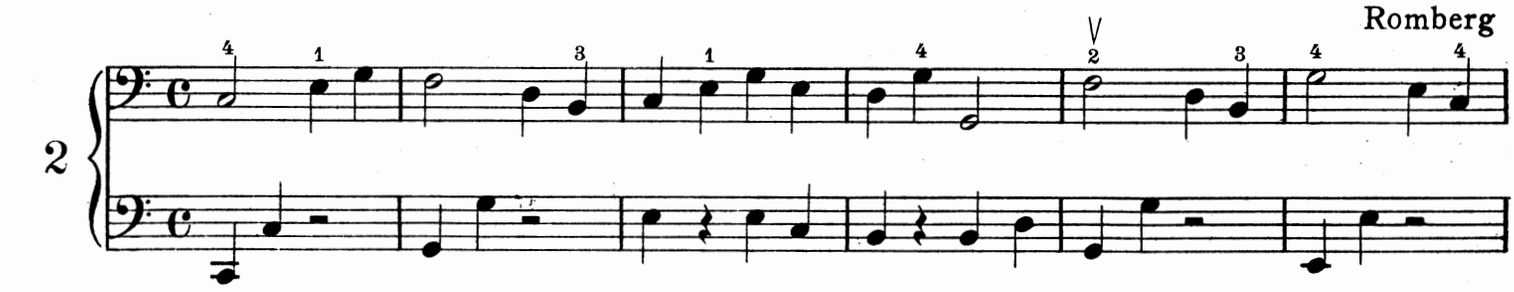
Arpeggio

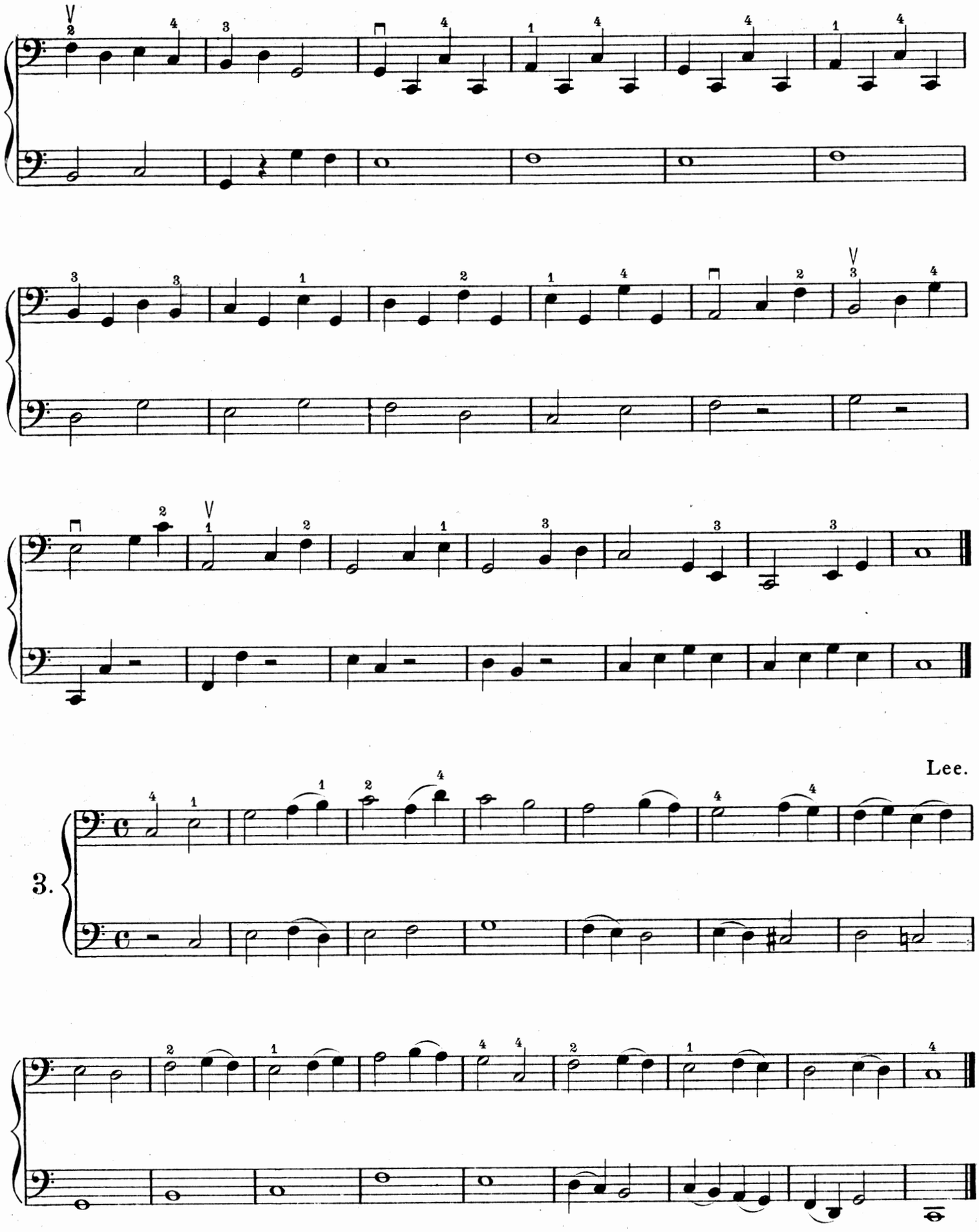


Romberg



Romberg




Lee.
3.

VARIETIES OF TONE

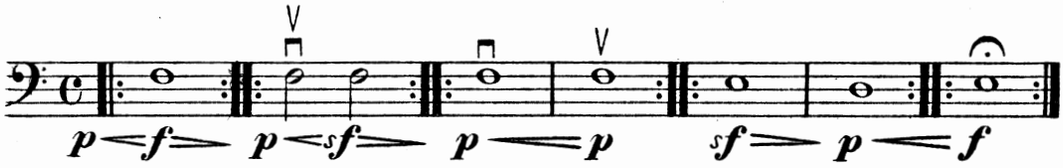
The artistic interpretation of music depends upon (among other things) the varieties of tone colour introduced. They bear a similar relation to music as the various shades of colour do to painting. Increase of Tone depends upon three important points which should be carefully noted; they all emanate from the action of the bow

1. More pressure with the first finger
2. The bow nearing the bridge
3. Quickening the pace (of the bow)

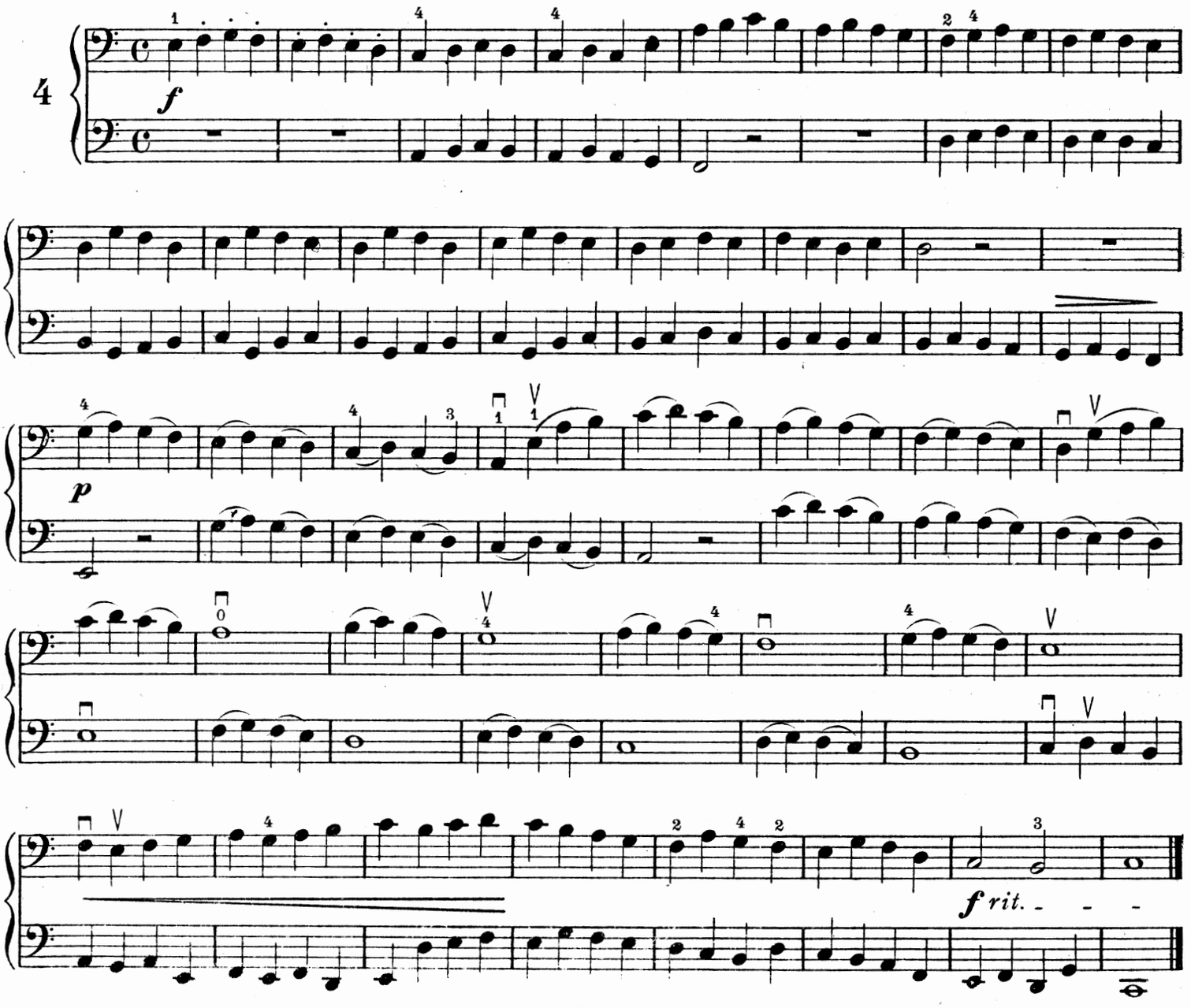
VERSCHIEDENHEITEN DER TONGEBUNG

Die künstlerische Wiedergabe eines Musikstückes hängt unter anderem von der Verschiedenheit der angewandten Klangfarben ab. Sie stehen in gleicher Beziehung zur Musik wie die verschiedenen Schattierungen der Farbe beim Malen. Steigerungen des Tones hängen von drei wichtigen Momenten ab, welche sorgfältig beachtet werden müssen; sie hängen alle mit der Bogenführung in engster Beziehung

1. Die Stärke des Druckes des 1. Fingers
2. Die Nähe des Bogens am Steg.
3. Das Zeitmass des Streichens



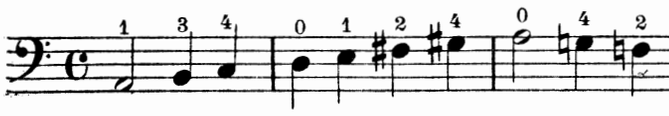
Dotzauer



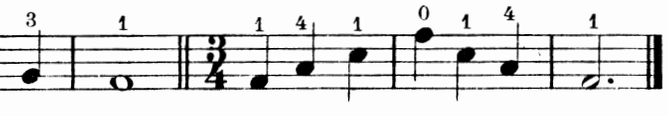
To be repeated many times, gradually increasing the tone and speed
Oft zu wiederholen, nach und nach rascher und mit stärkerer Tongebung

Also on the D string
Ebenso auf der D- Saite

Scale of A minor (Melodic) A-Moll Tonleiter (Melodisch)

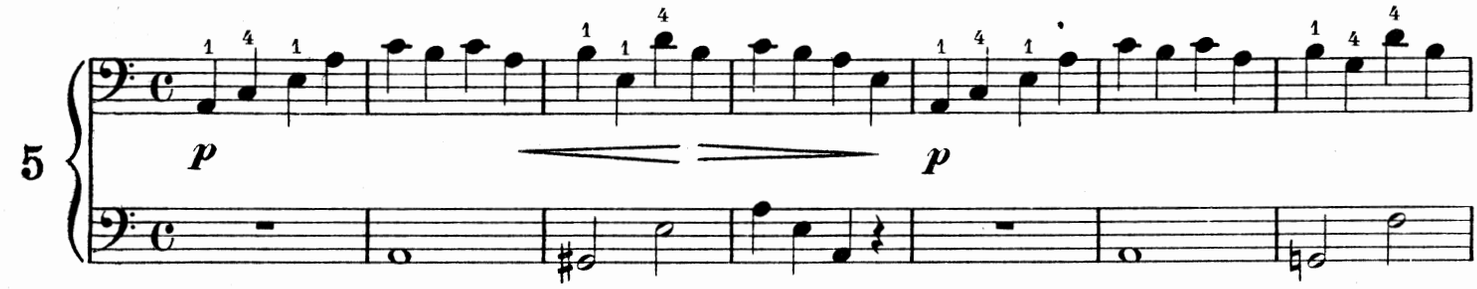


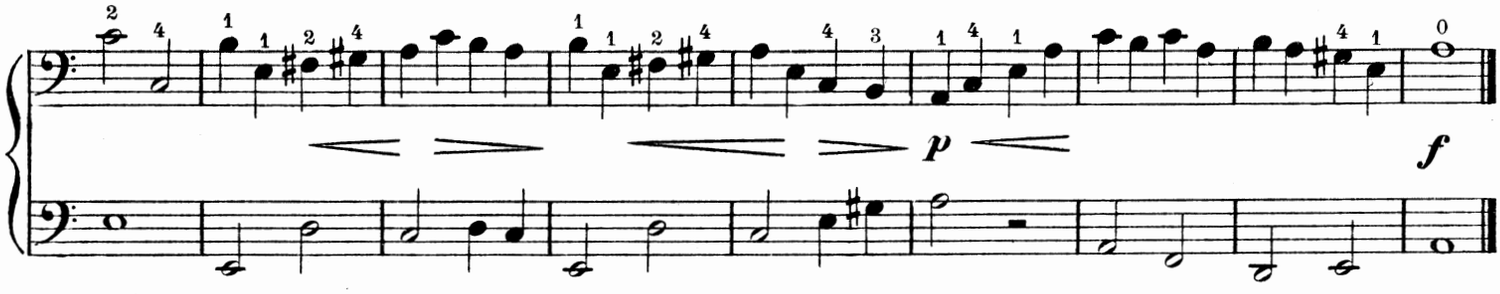
Arpeggio



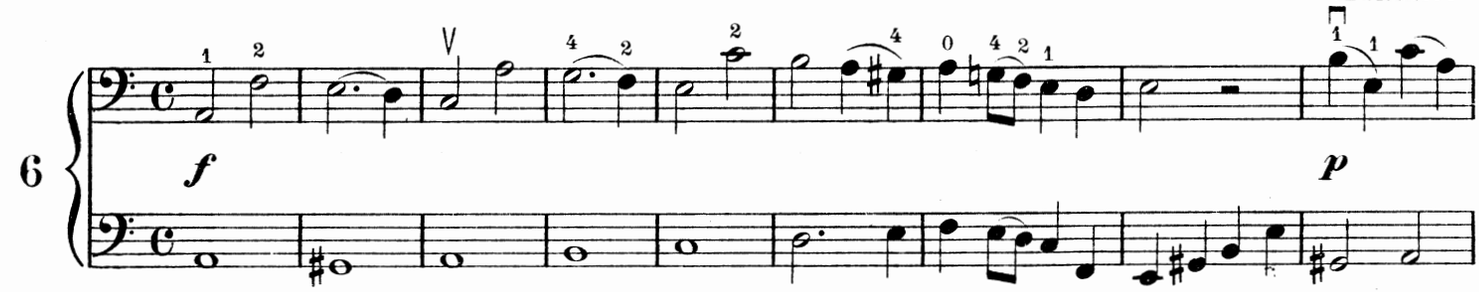
EXERCISES IN THE FIRST POSITION (NORMAL AND EXTENDED)
ÜBUNGEN IN DER ERSTEN LAGE. (NORMAL u. GESTRECKTE LAGE.)

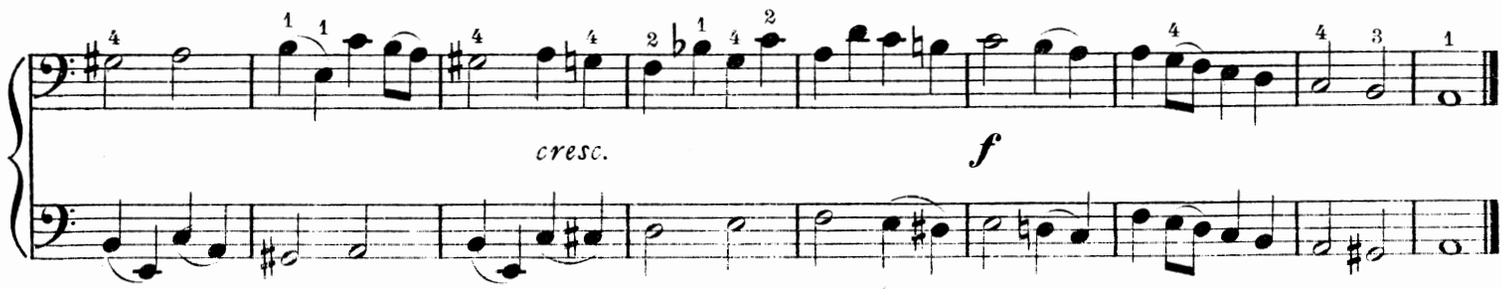
Lee



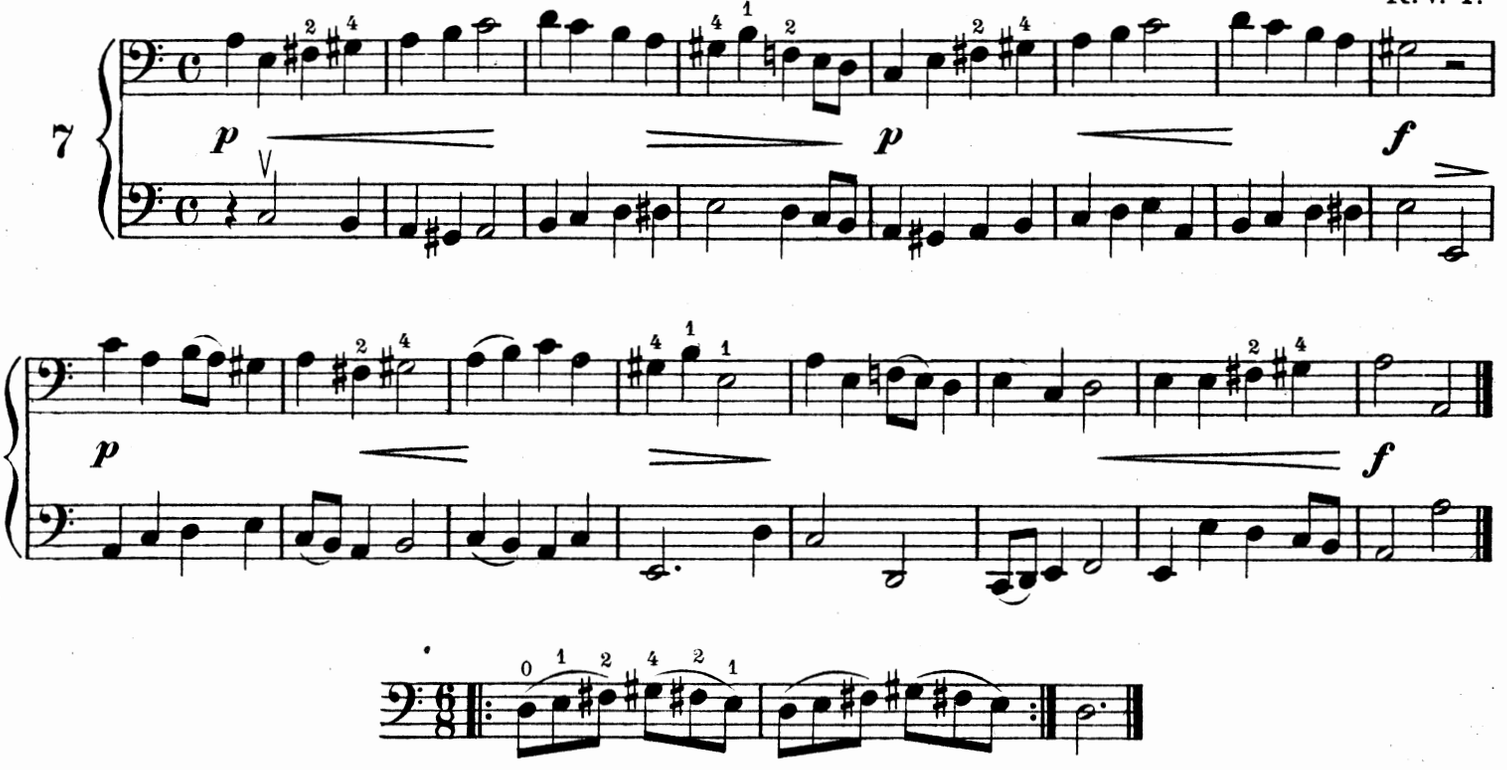


Kummer



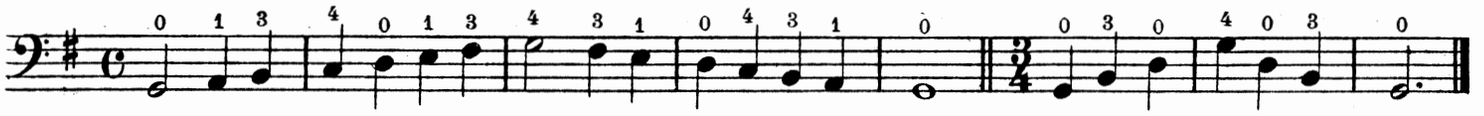


R.V.T.

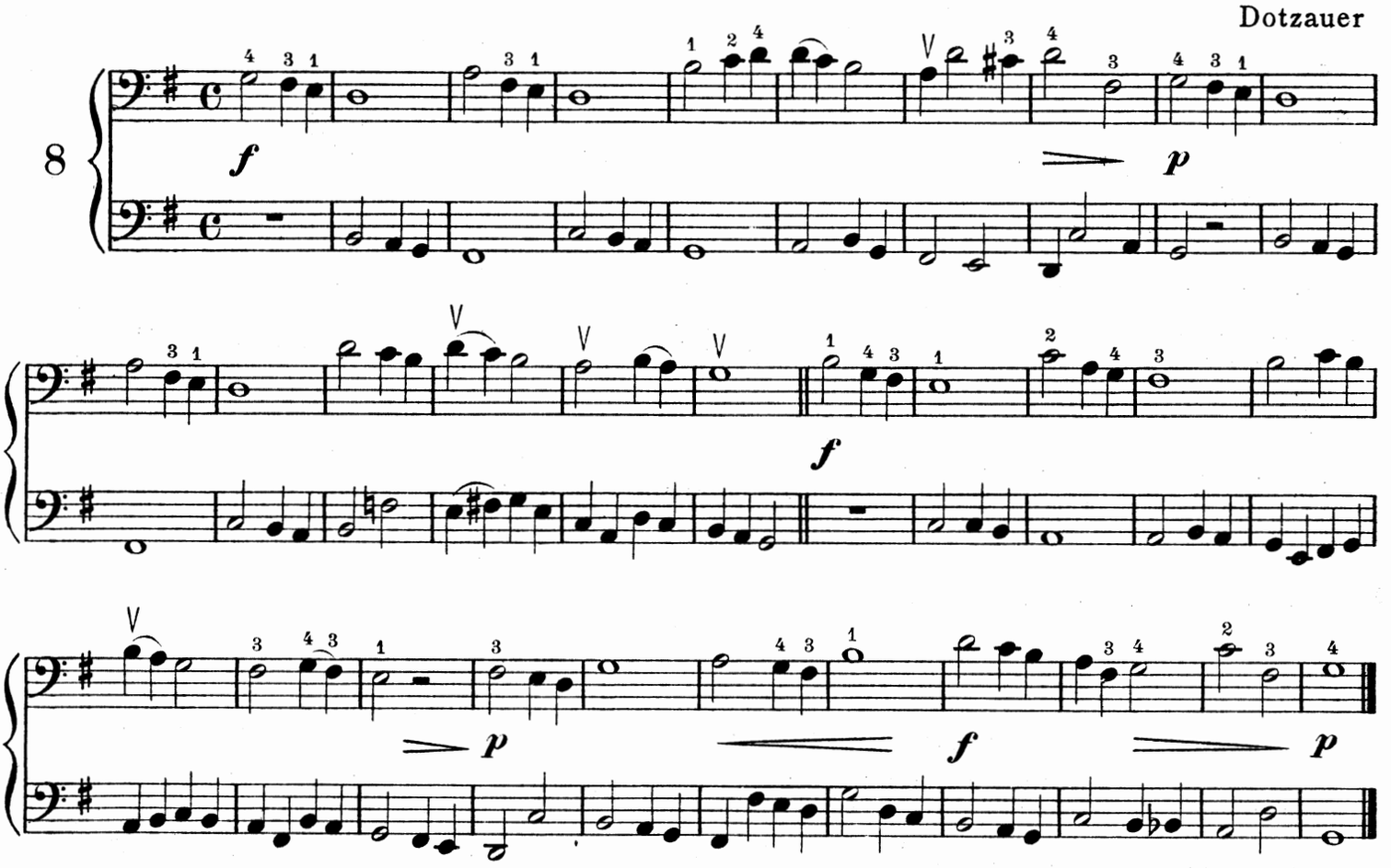


Scale of G Major. G-Dur Tonleiter

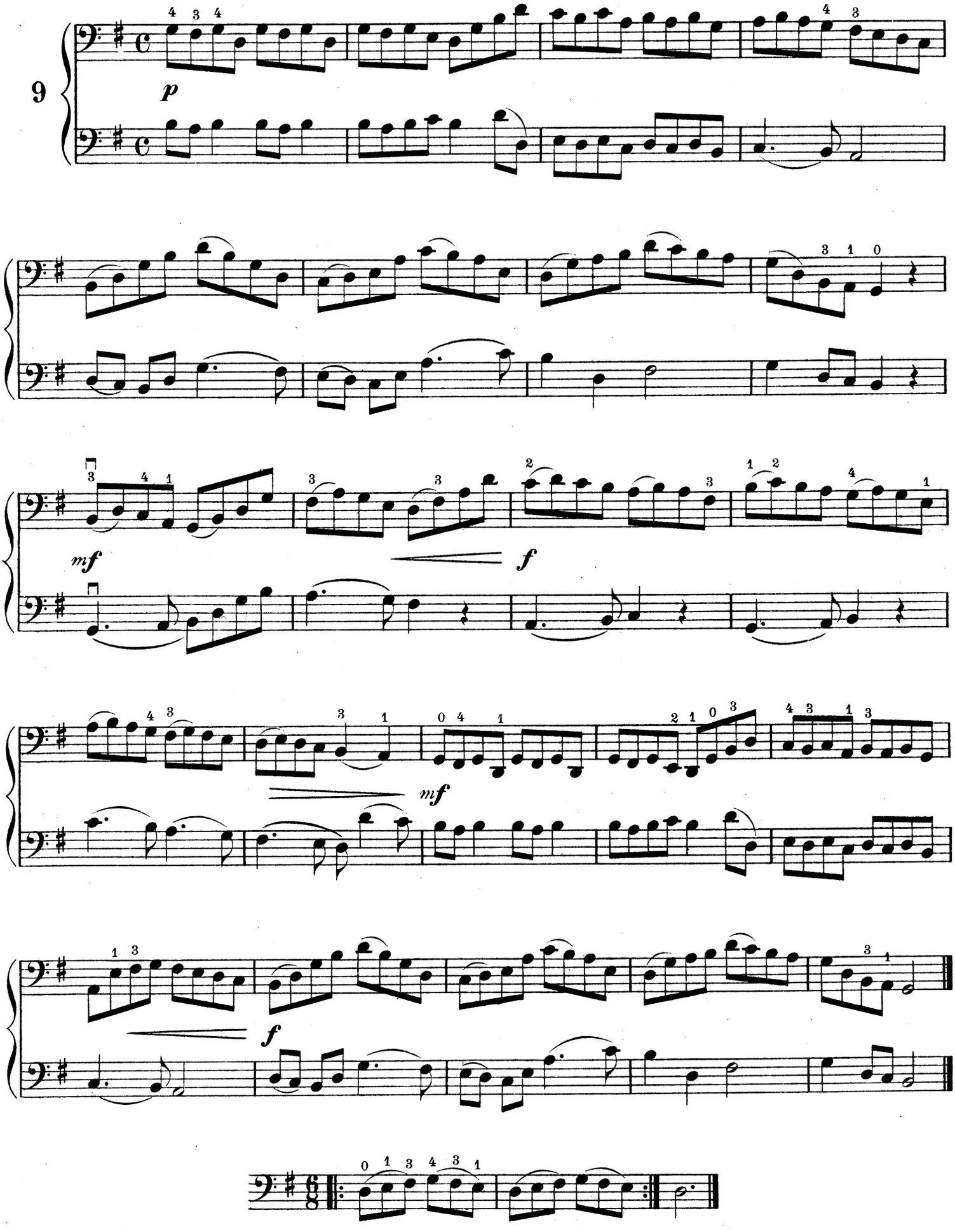
Arpeggio



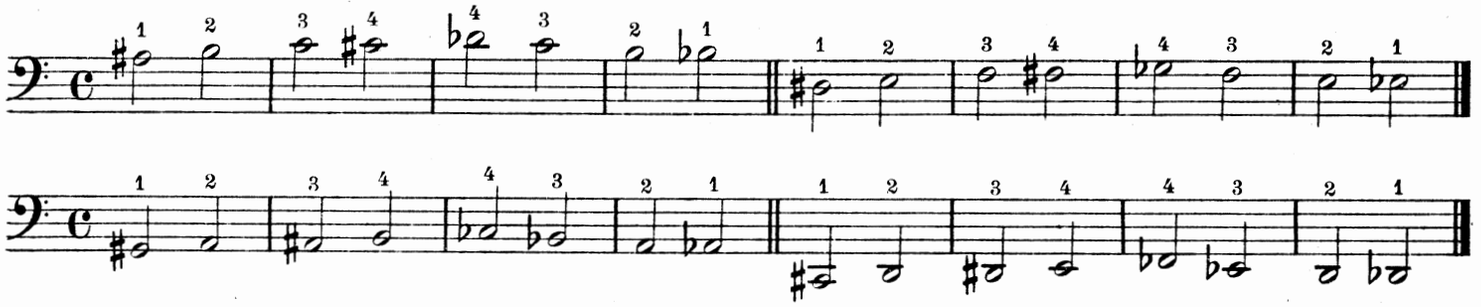
Dotzauer



R.V. T.



THE HALF POSITION
HALBE LAGE



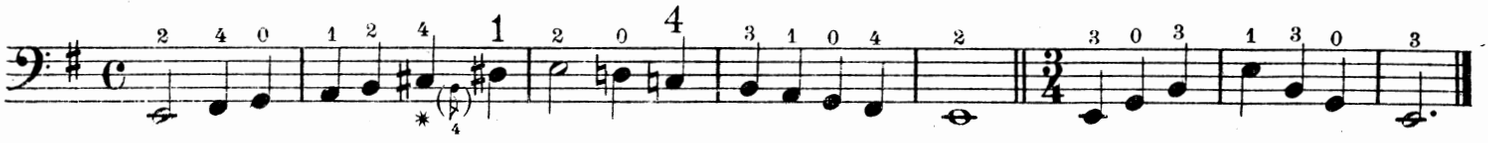
RULE.

Never stretch from one position to another, always move the whole hand, the thumb maintaining its same relative position

REGEL

Nie von einer Lage in eine andere spannen, immer mit der ganzen Hand zugleich die Lage ändern; der Daumen bleibt in entsprechender Stellung der jeweiligen Lage

Scale of E minor (Melodic) E-Moll Tonleiter (Melodisch) Arpeggio

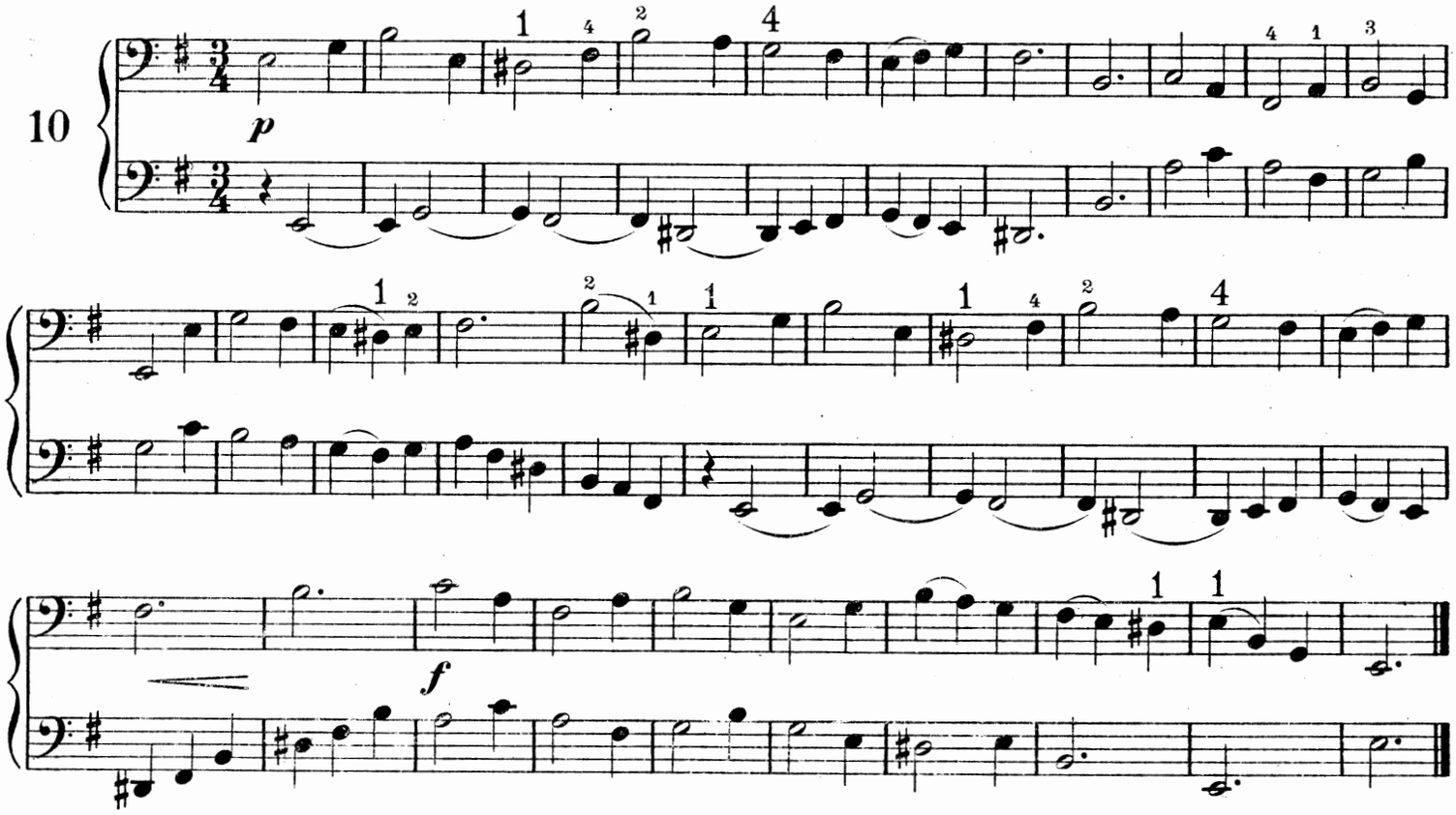


The large figure denotes that at this point a change of position occurs
Die gross gedruckten Ziffern zeigen an, dass an diesen Stellen ein Lagenwechsel stattfindet

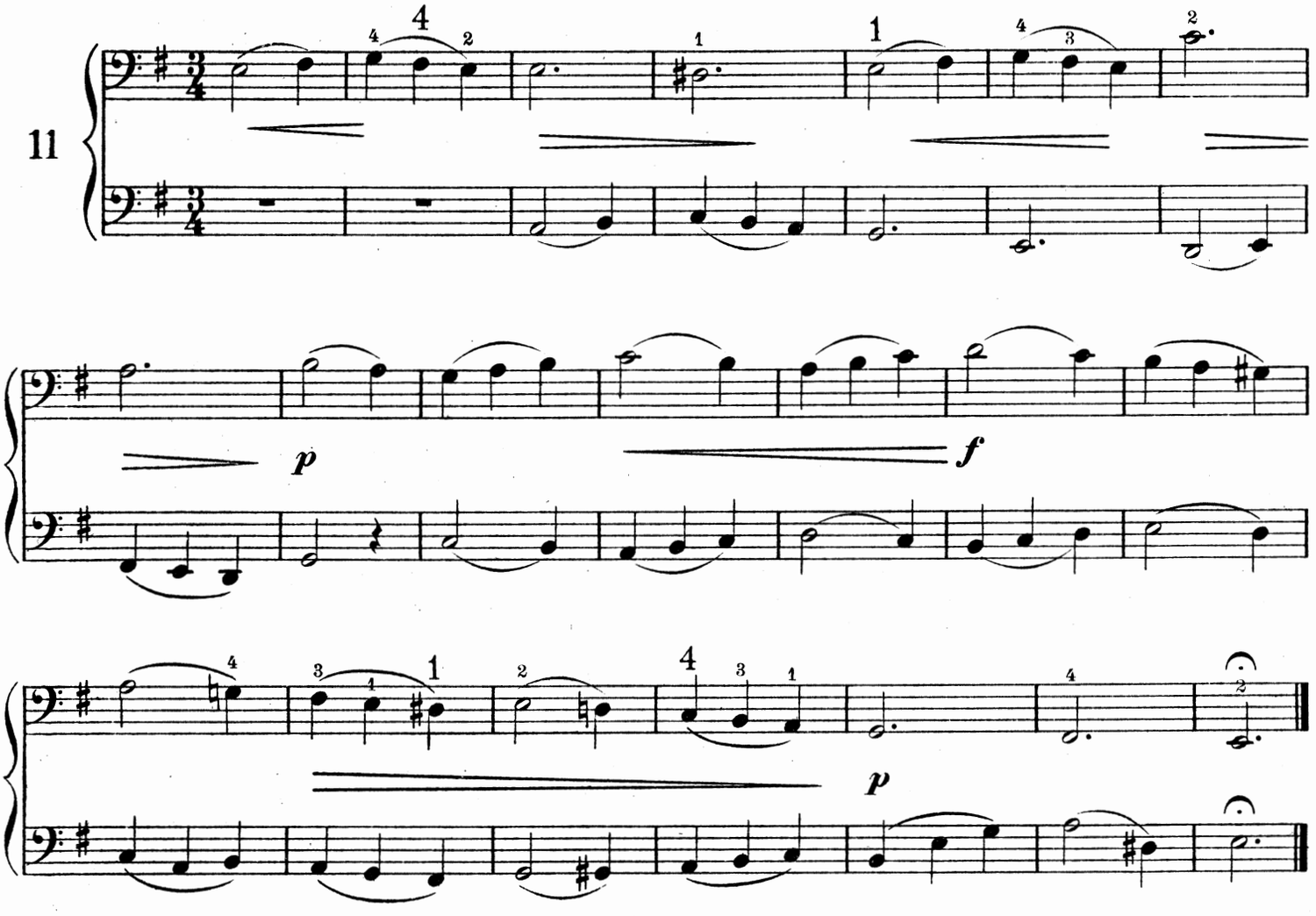
* In crossing the strings from the 1st position into the half position, the entire hand must slide back a whole tone (as shewn by the acciaccatura) no slide being heard from the first finger. This method of shifting applies to all similar passages

* Beim Übergang von der ersten Lage (gestreckte Lage) auf der G-Saite nach der halben Lage auf der D-Saite muss der 4. Finger einen Ganzton nach rückwärts gleiten, ein Gleiten des ersten Fingers darf nicht gehört werden. Diese Art des Lagenwechsels wird in allen ähnlichen Fällen angewandt

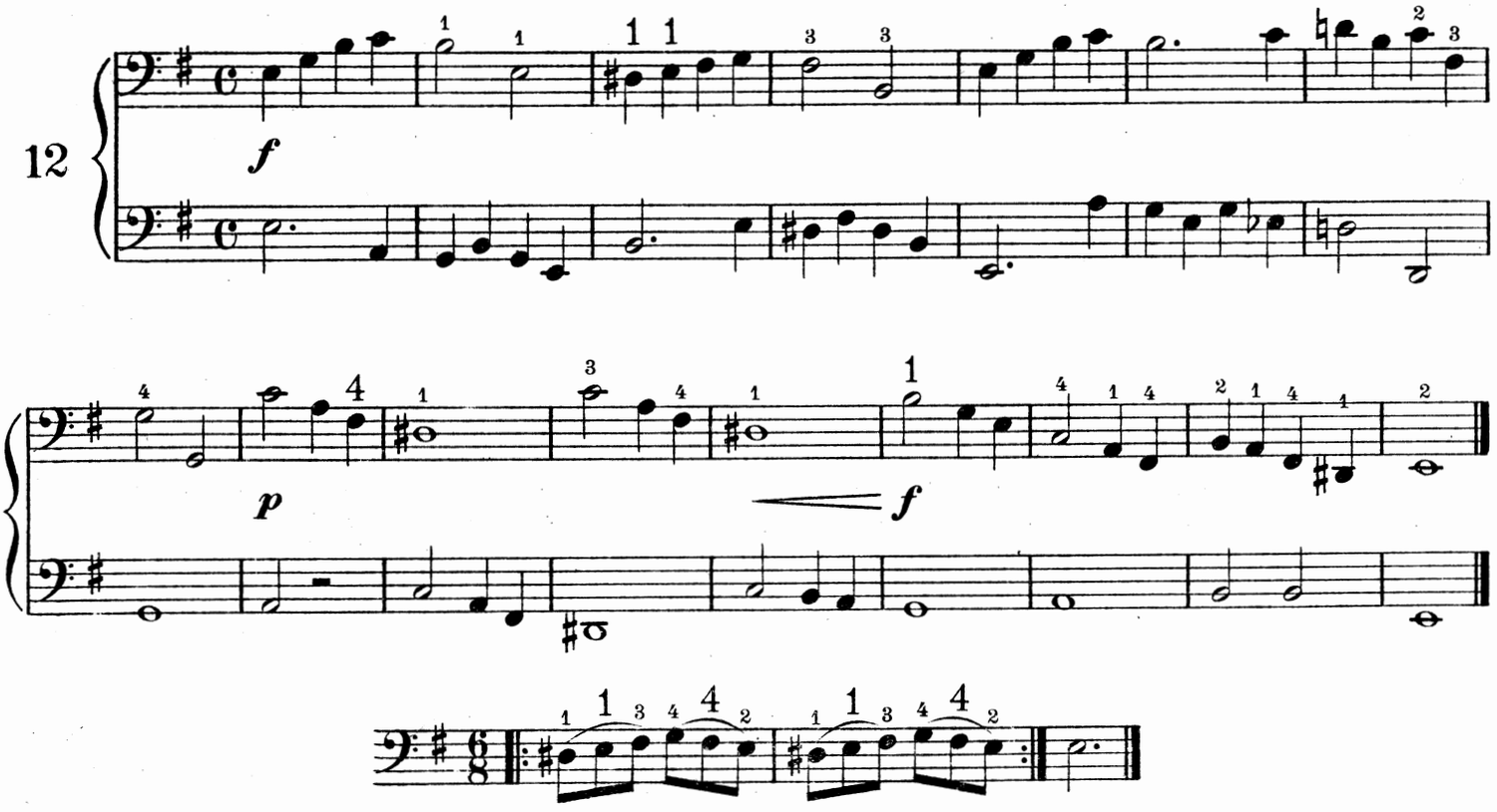
R.V. T.



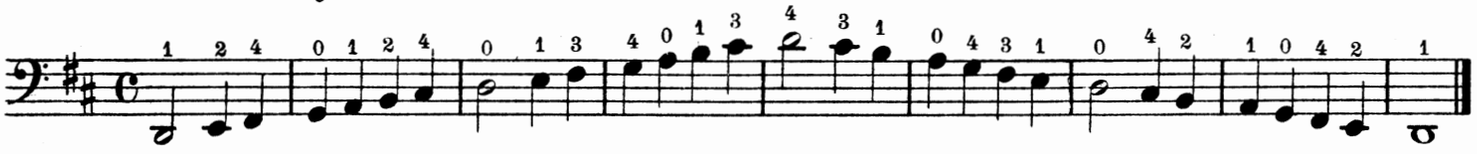
Dotzauer



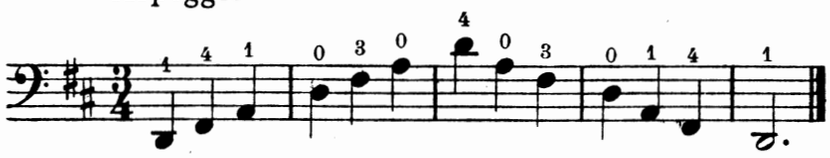
Romberg



Scale of D major D- Dur Tonleiter

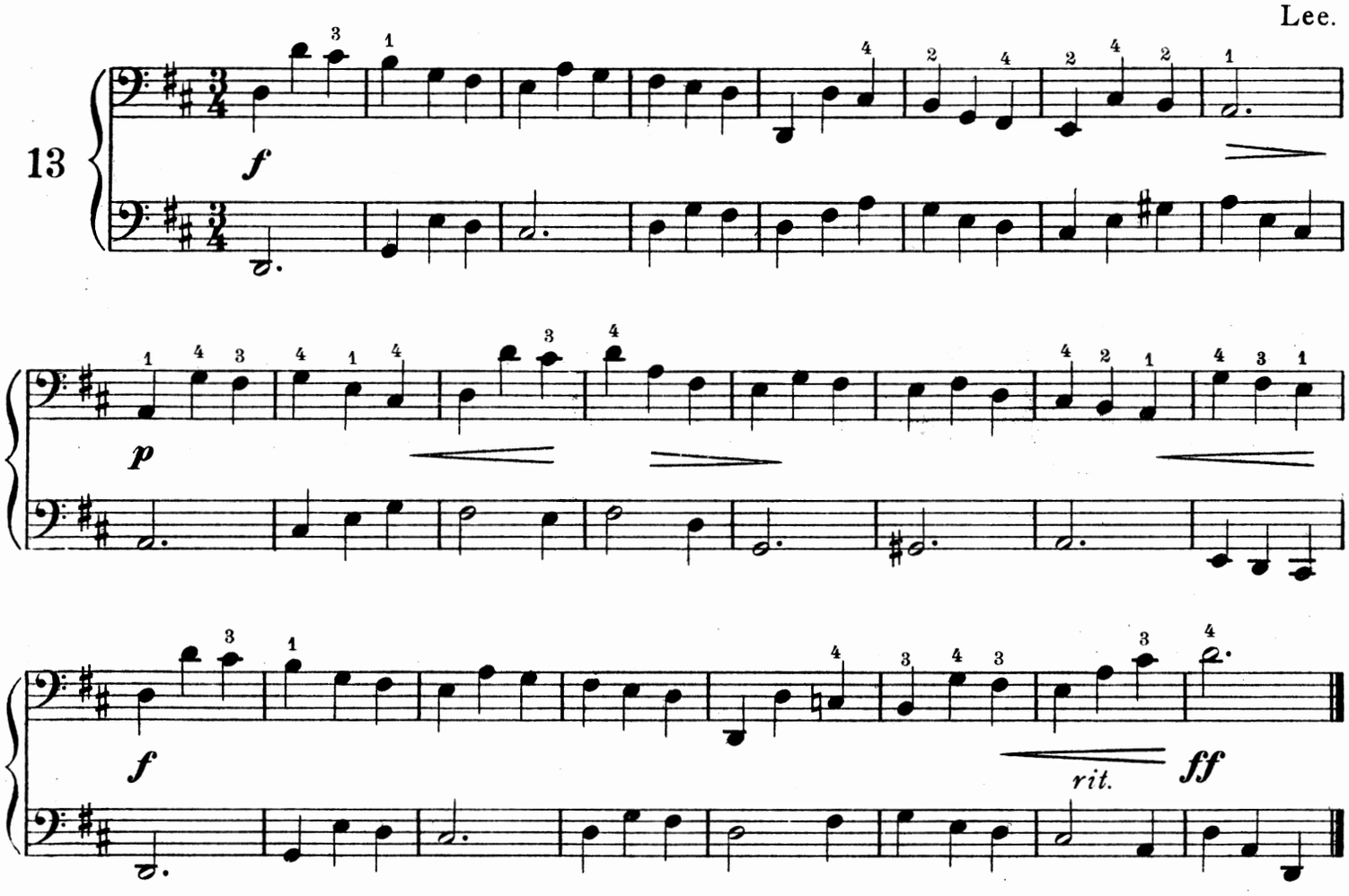


Arpeggio



Lee.

13



RULE

All Major Scales beginning with the *first finger* start in the following way

Extended Position

1 2 4 0 1 2 4
or 1 2 4 1 2 4

REGEL

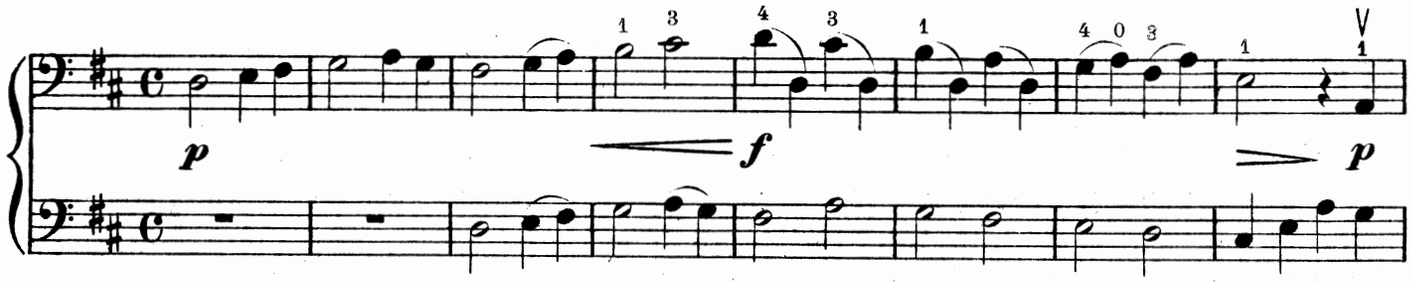
Alle Dur Tonleitern, welche mit dem ersten Finger beginnen, haben folgende Fortsetzung

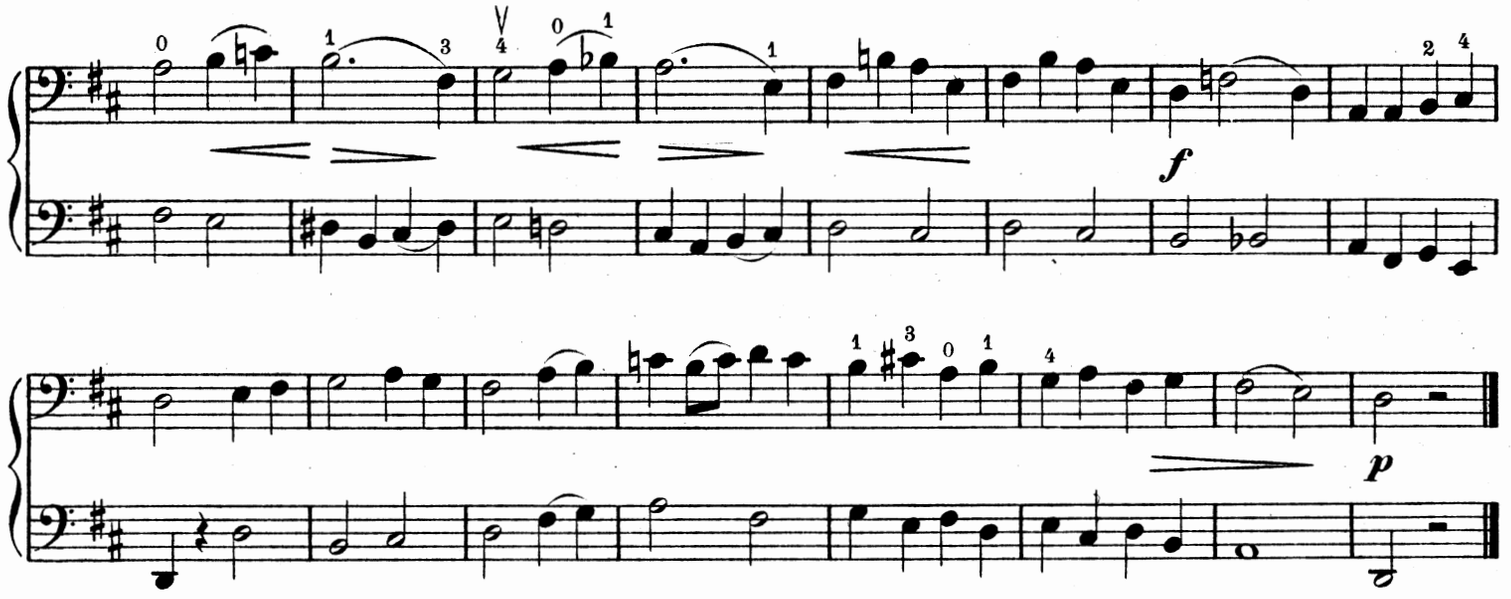
Gestreckte Lage

1 2 4 0 1 2 4
oder 1 2 4 1 2 4

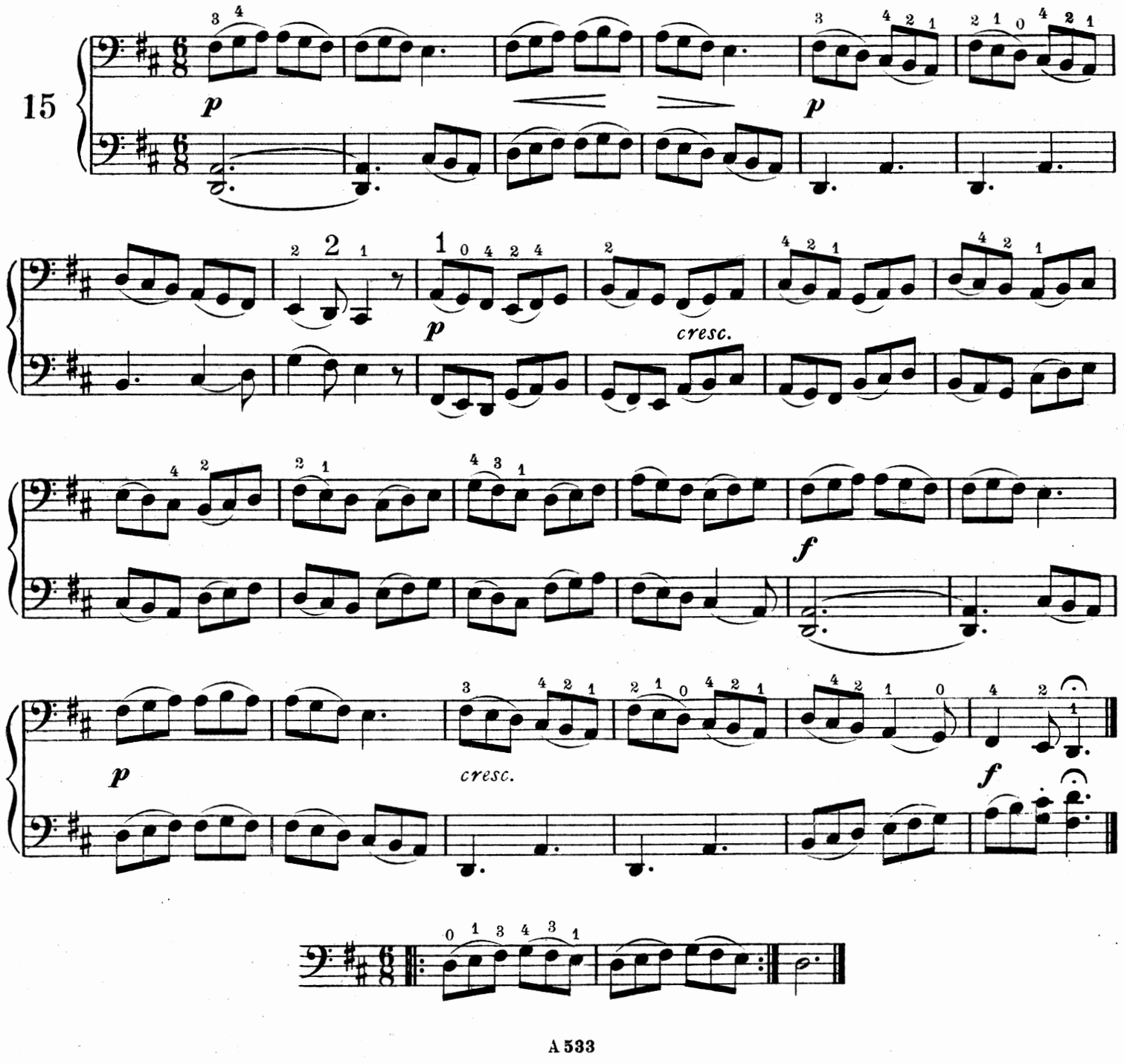
Kummer

14

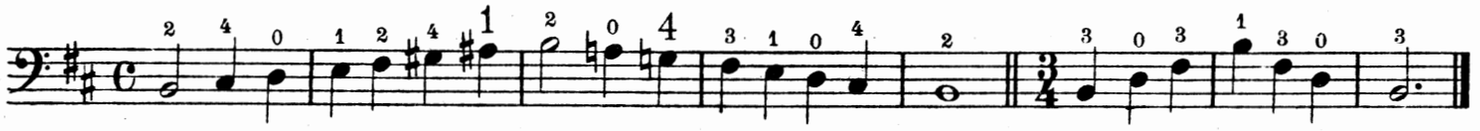




R.V. T.

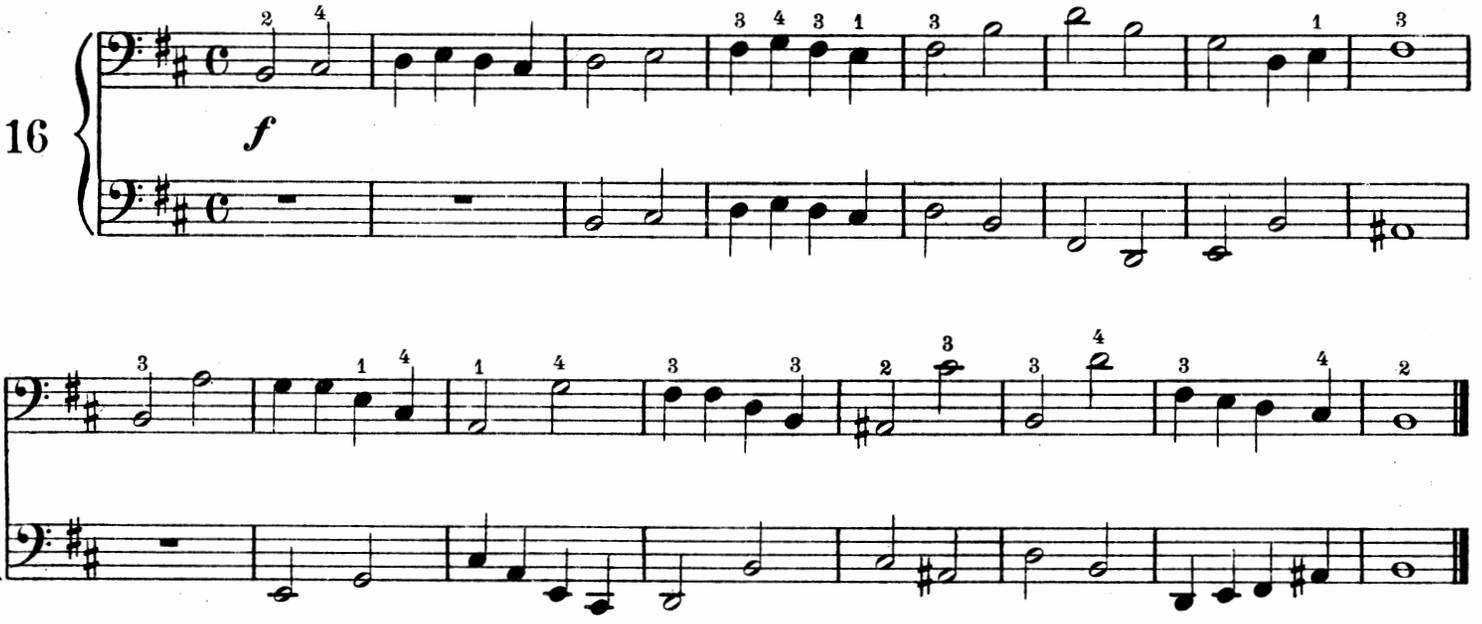


Scale of B minor (Melodic) B-Moll Tonleiter (Melodisch) Arpeggio



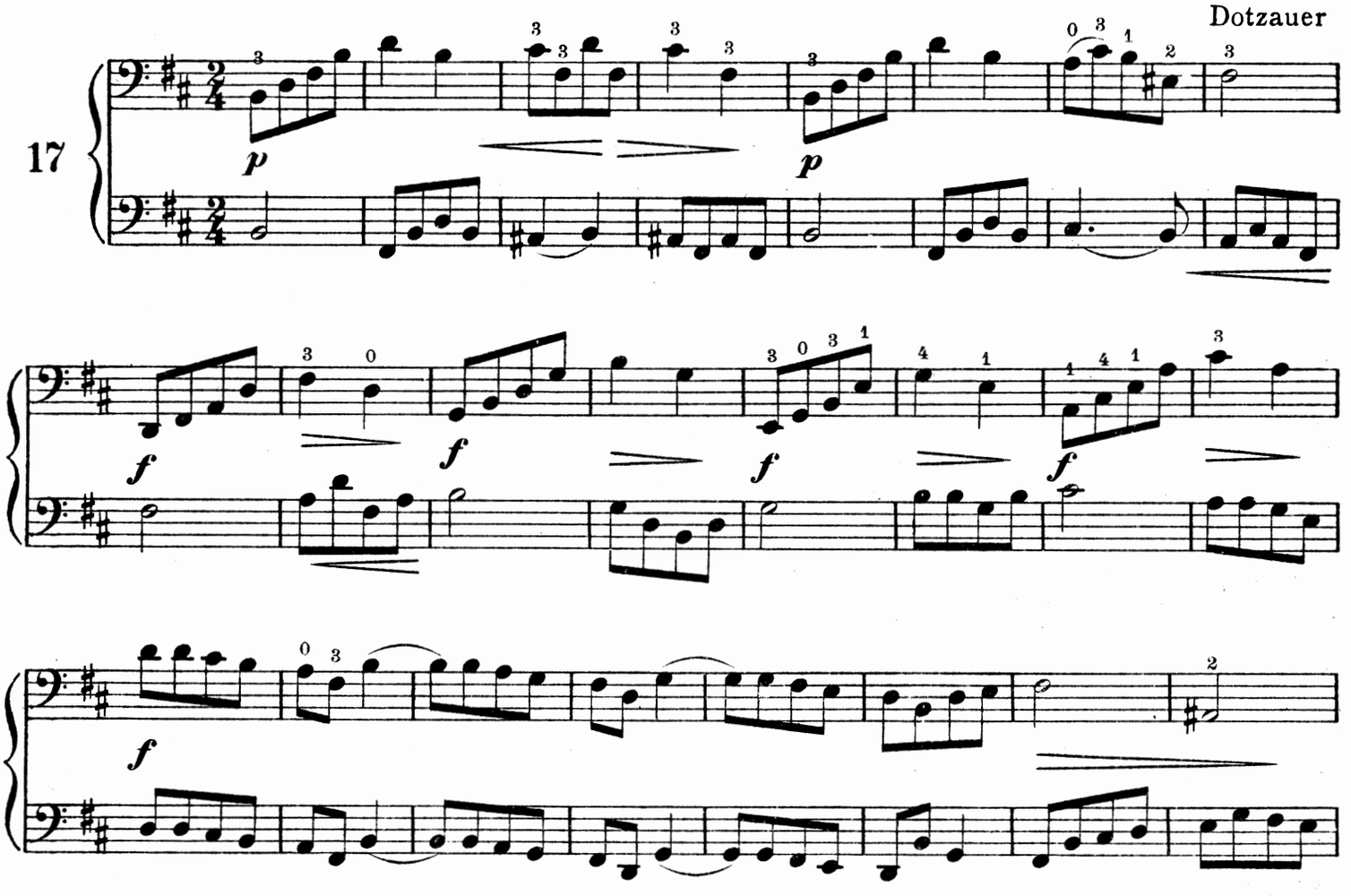
Lee

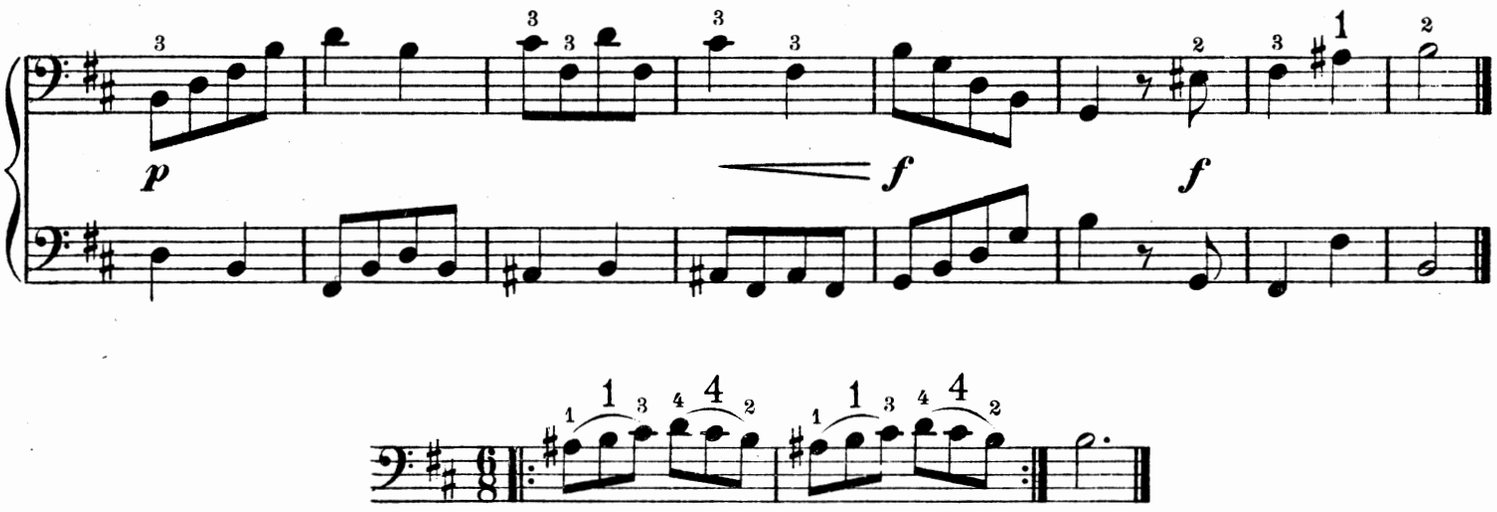
16



Dotzauer

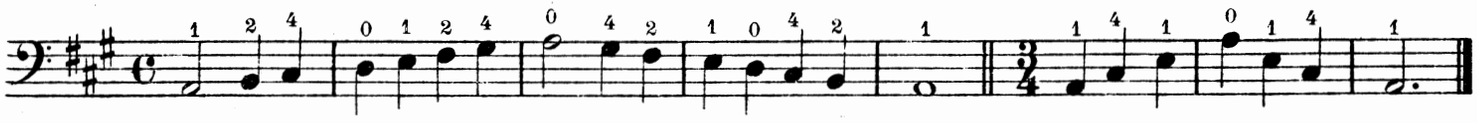
17



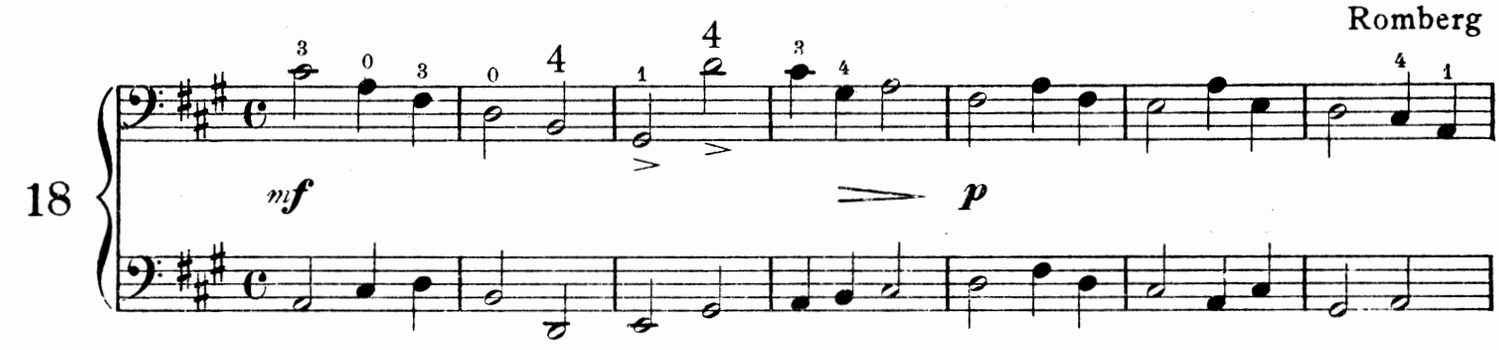


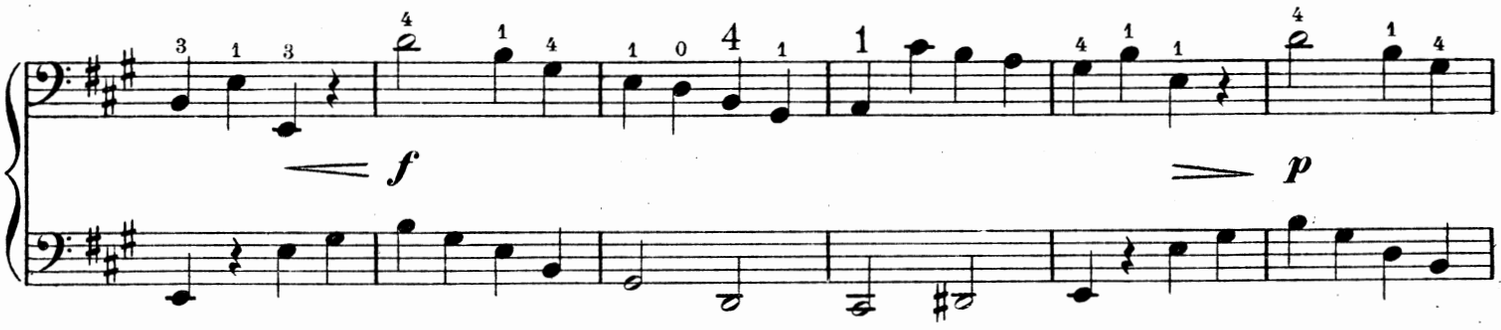
Scale of A Major. A-Dur Tonleiter

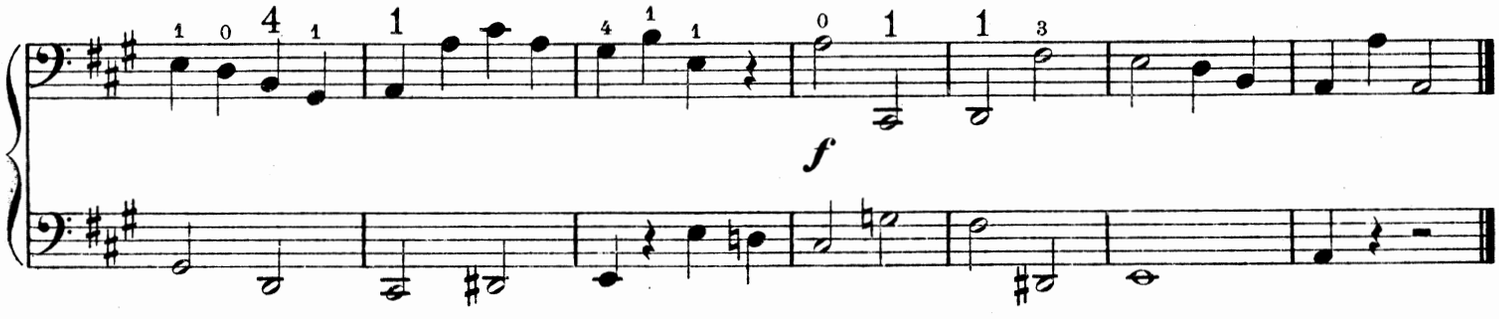
Arpeggio



Romberg

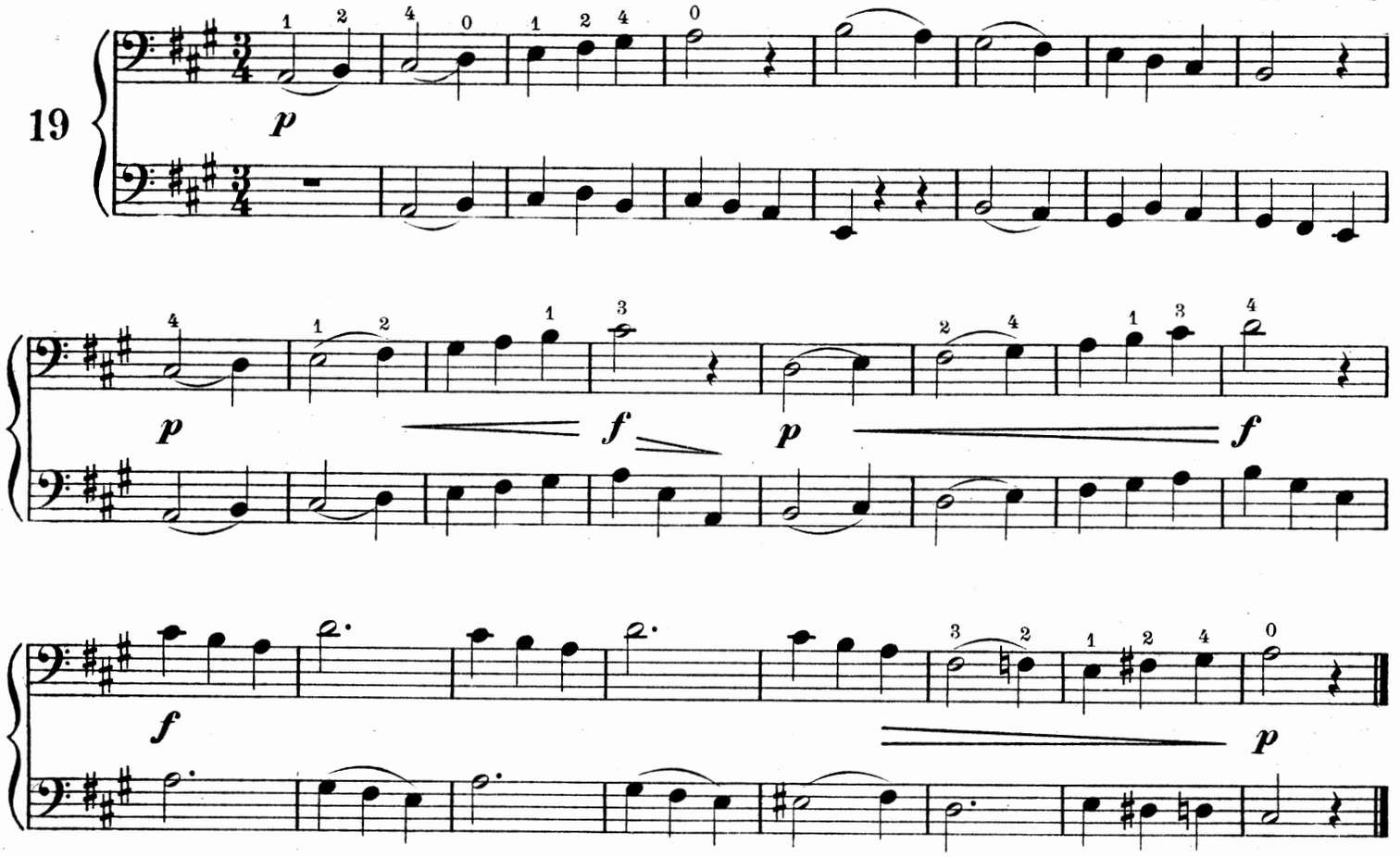






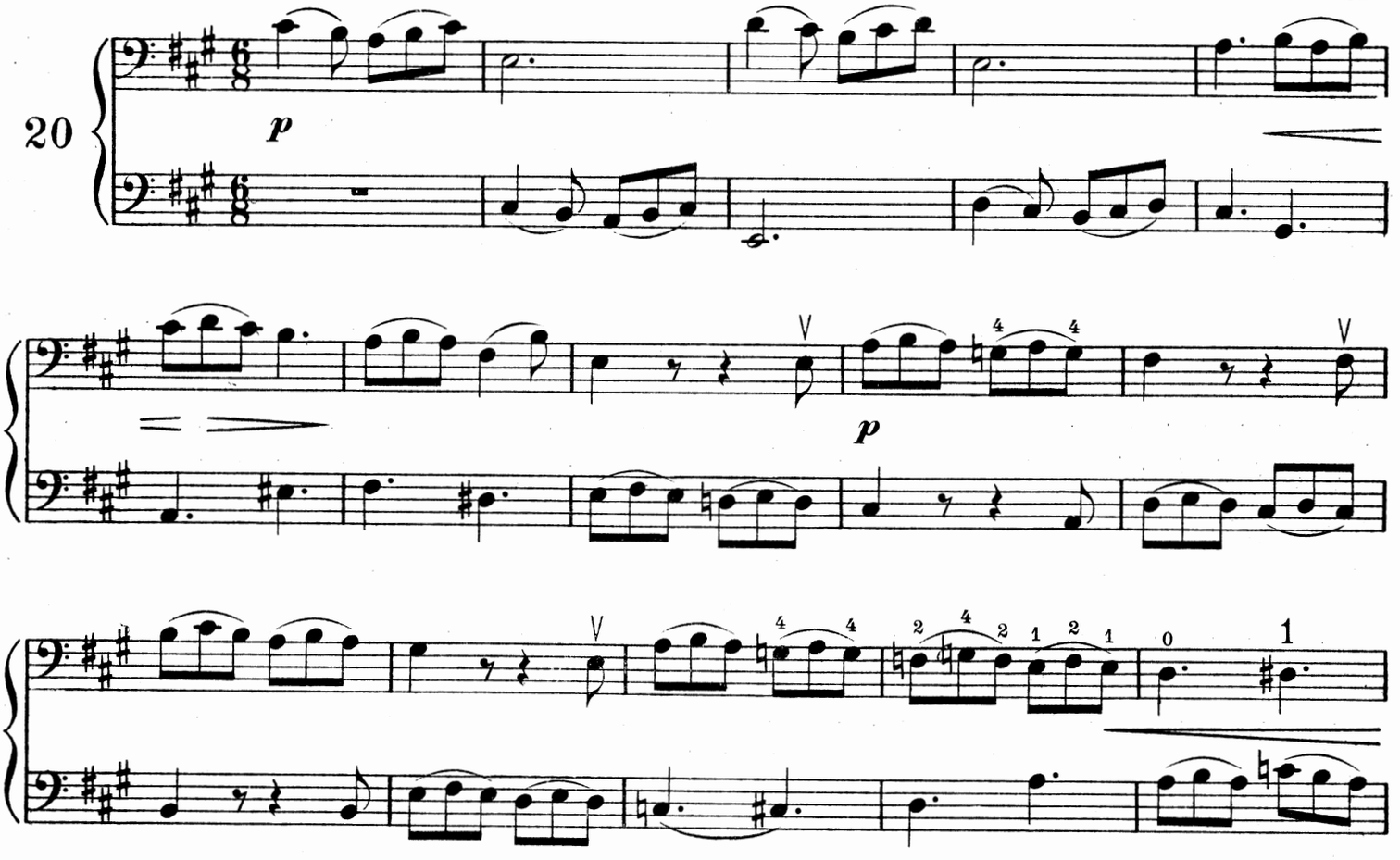
Kummer

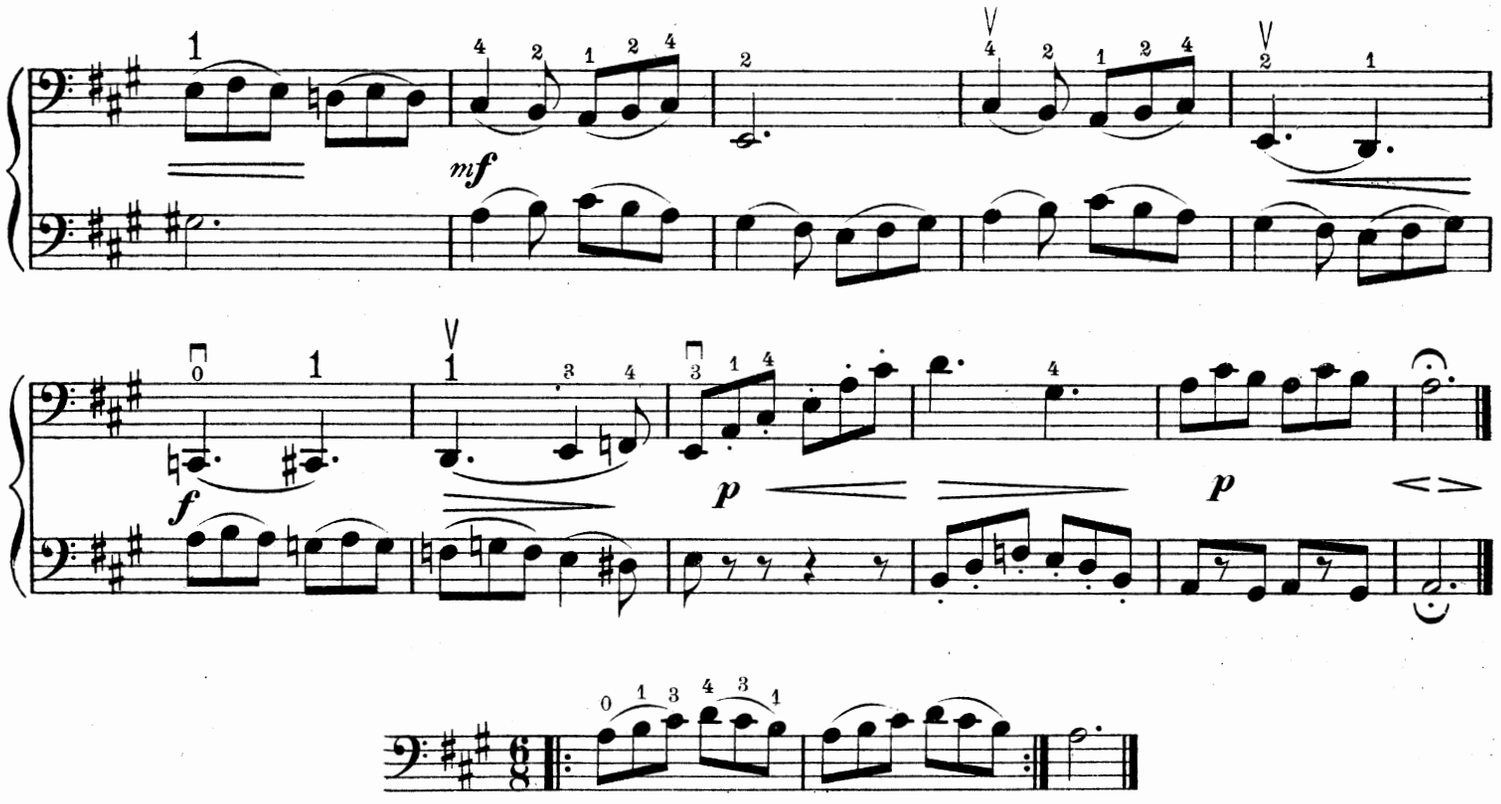
19



Dotzauer

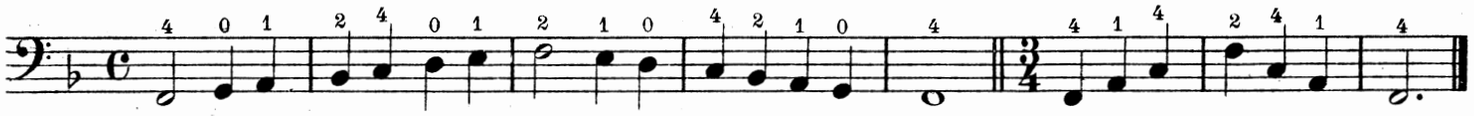
20



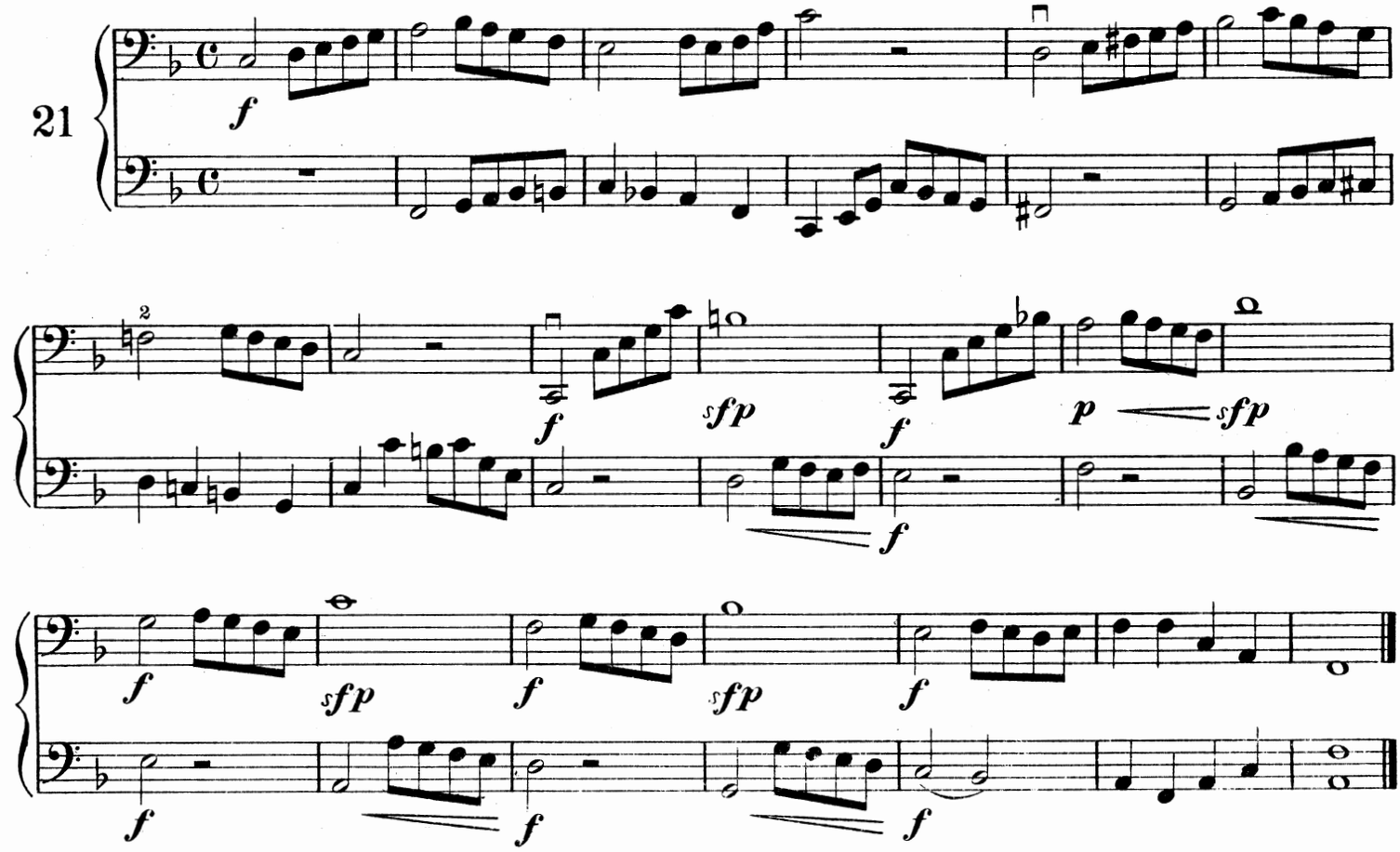


Scale of F Major F. Dur Tonleiter

Arpeggio



Lee.



R. V. Tabb

22

p

mf cresc.

f

23

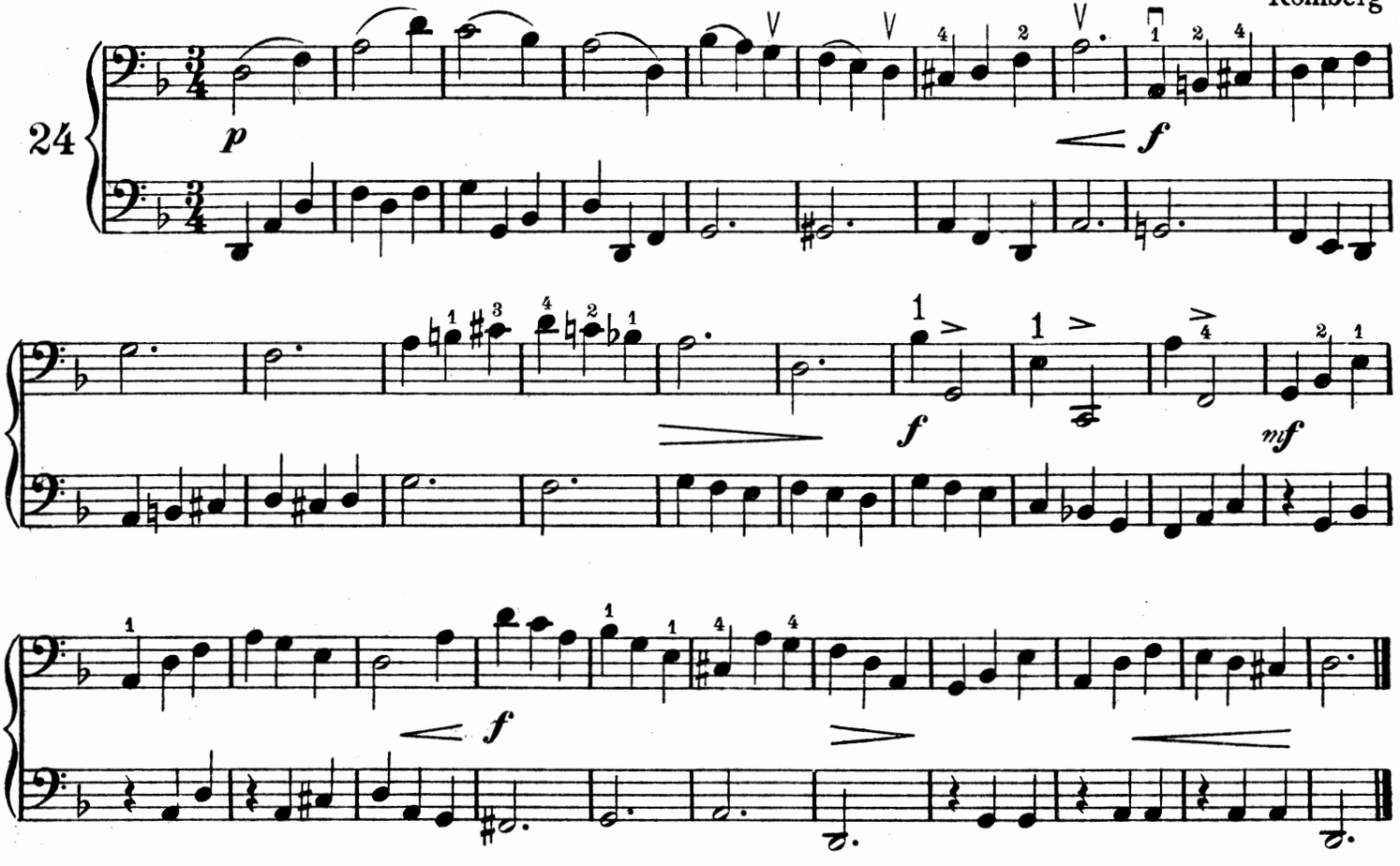
Kummer

f

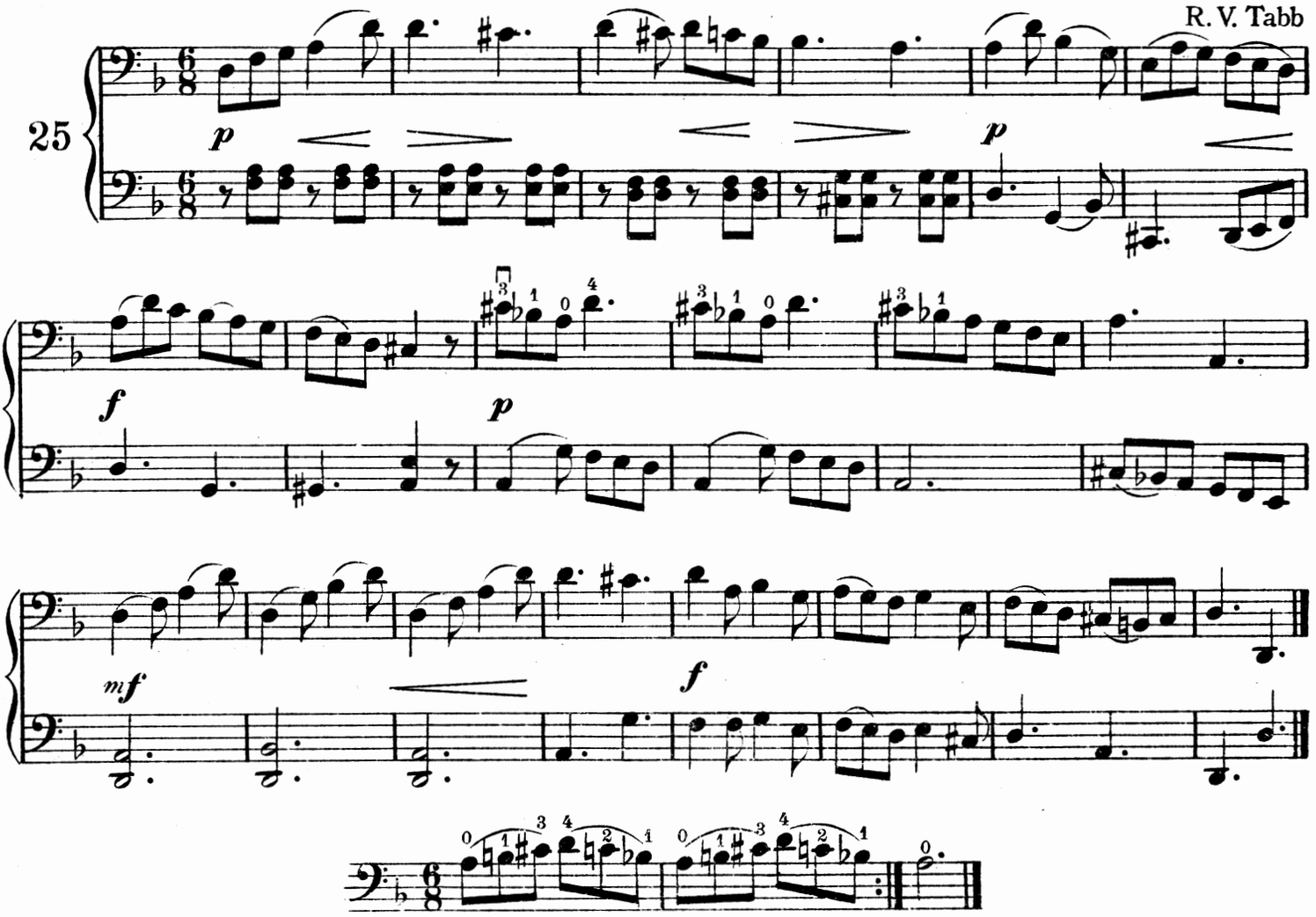
Scale of D minor. (Melodic) D-Moll Tonleiter (melodisch)

Arpeggio

Romberg

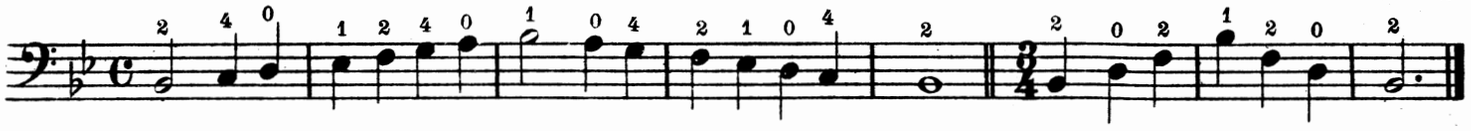


R. V. Tabb



Scale of B♭ major. B-dur Tonleiter

Arpeggio



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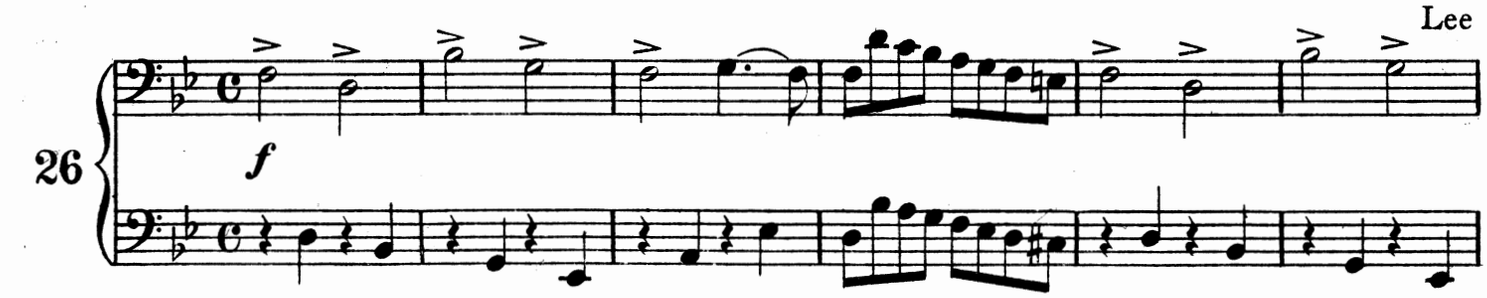
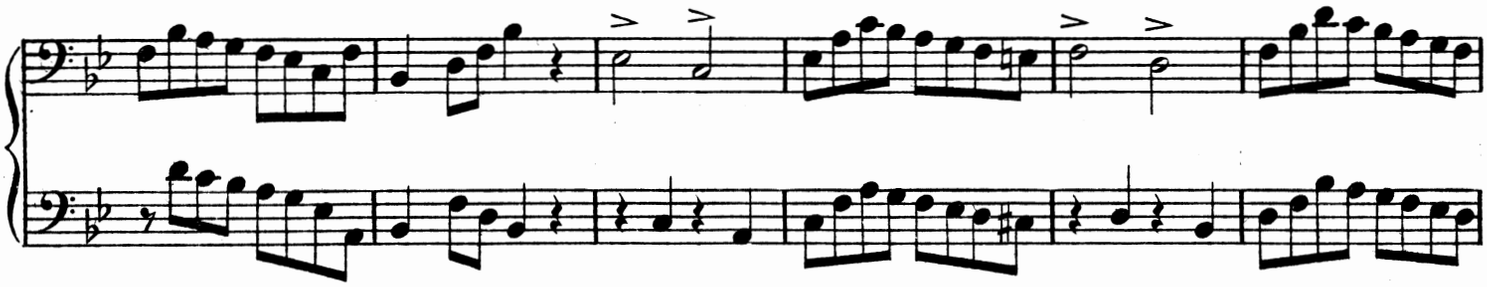
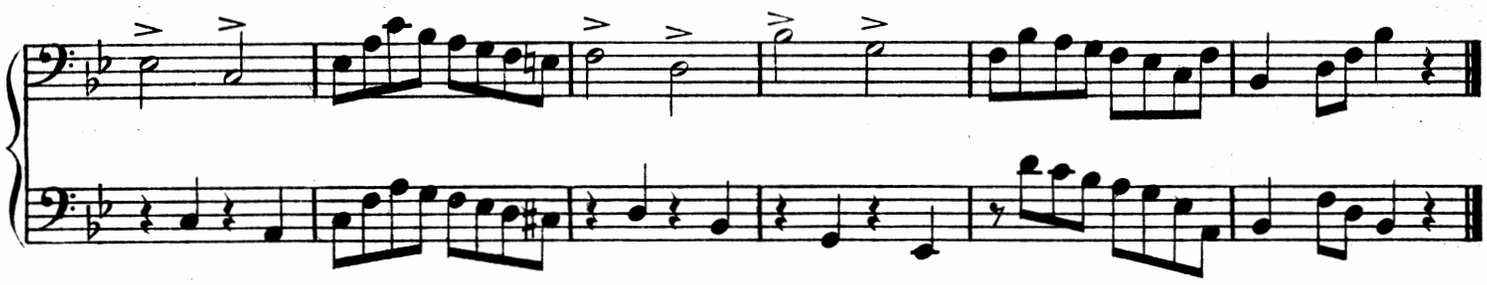
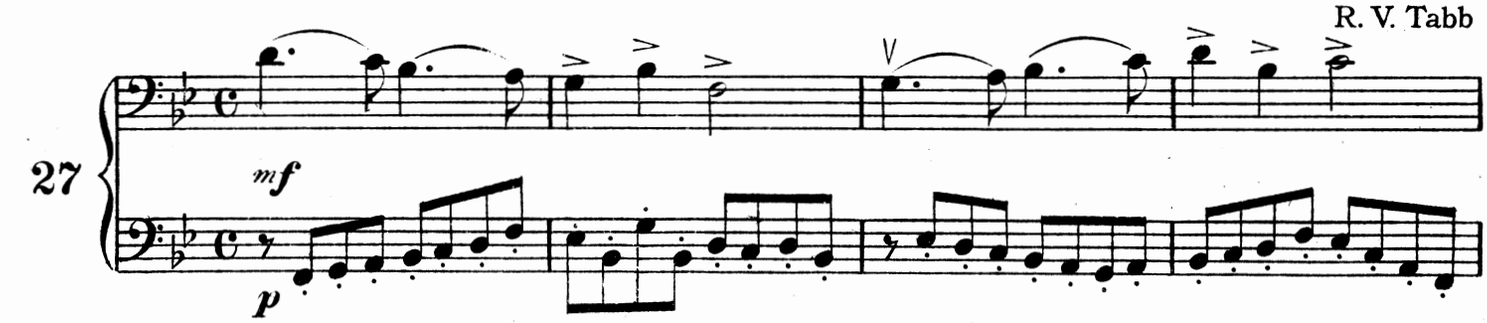
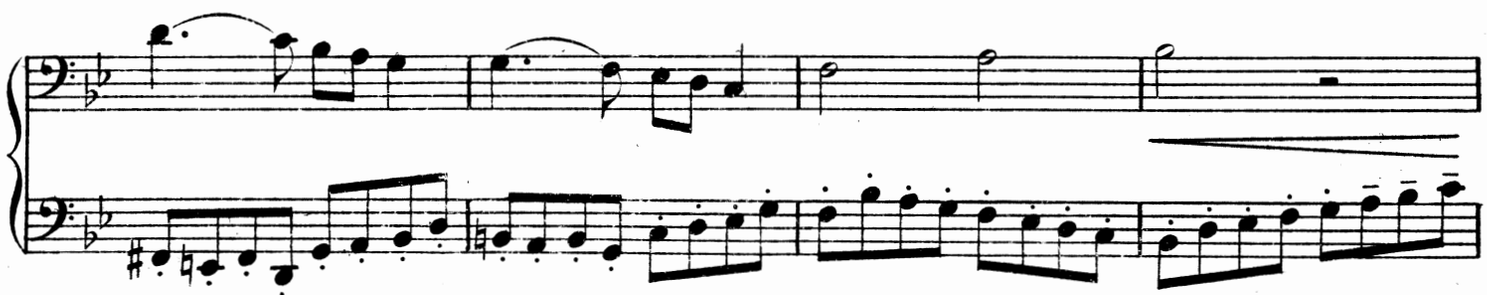


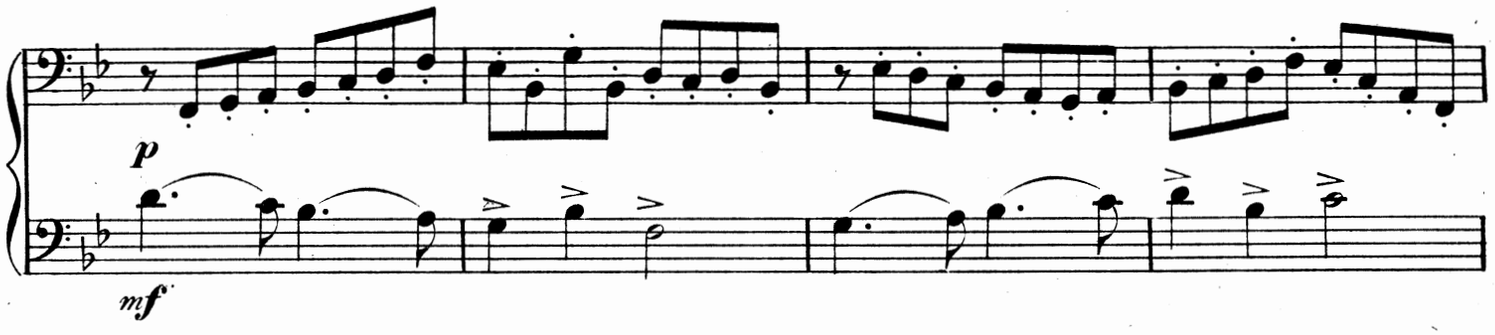


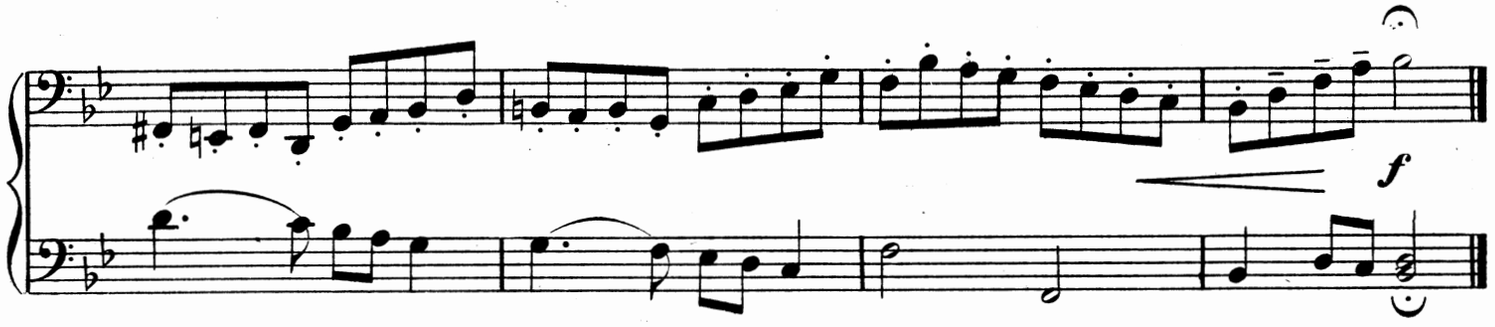


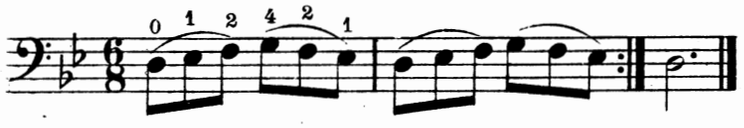
R. V. Tabb



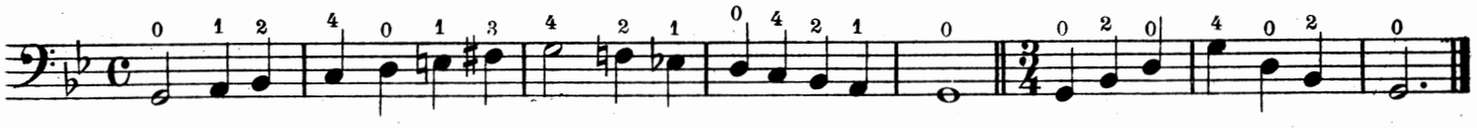




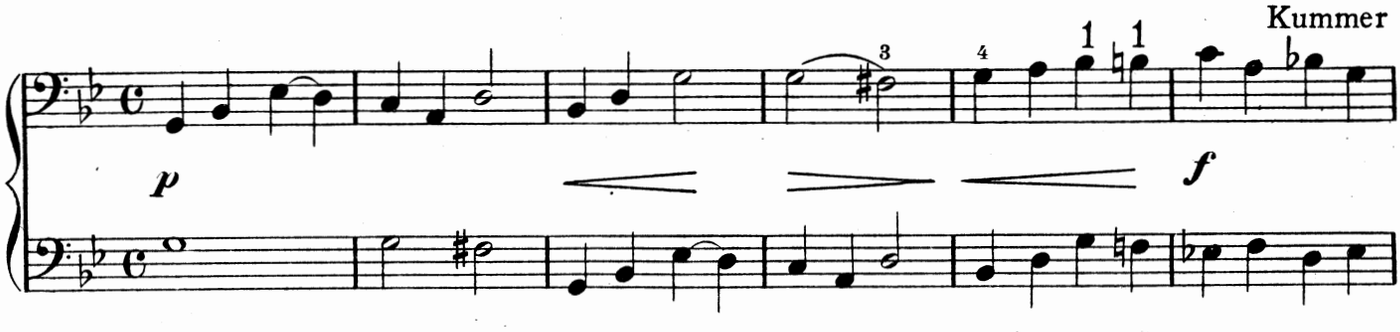


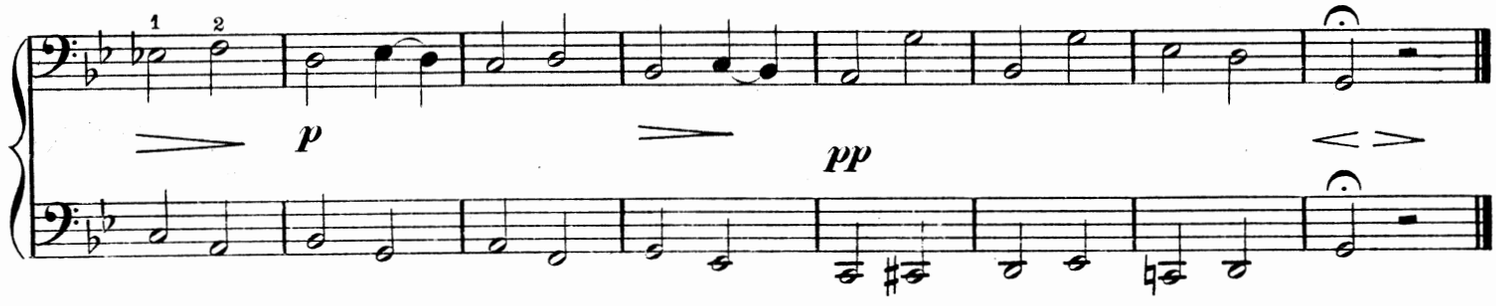


Scale of G minor. (Melodic.) G-Moll Tonleiter. (melodisch.) Arpeggio



Kummer





Romberg

29

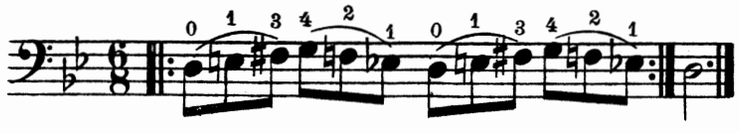
f

p

p *f*

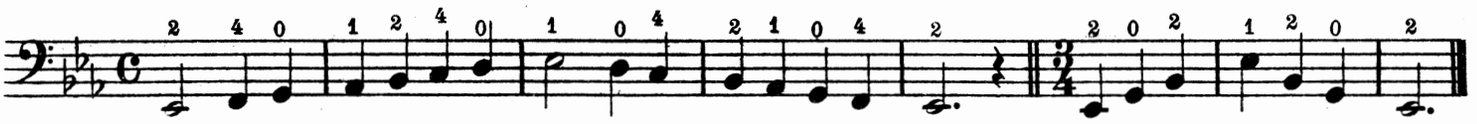
p *p*

cresc. *f*

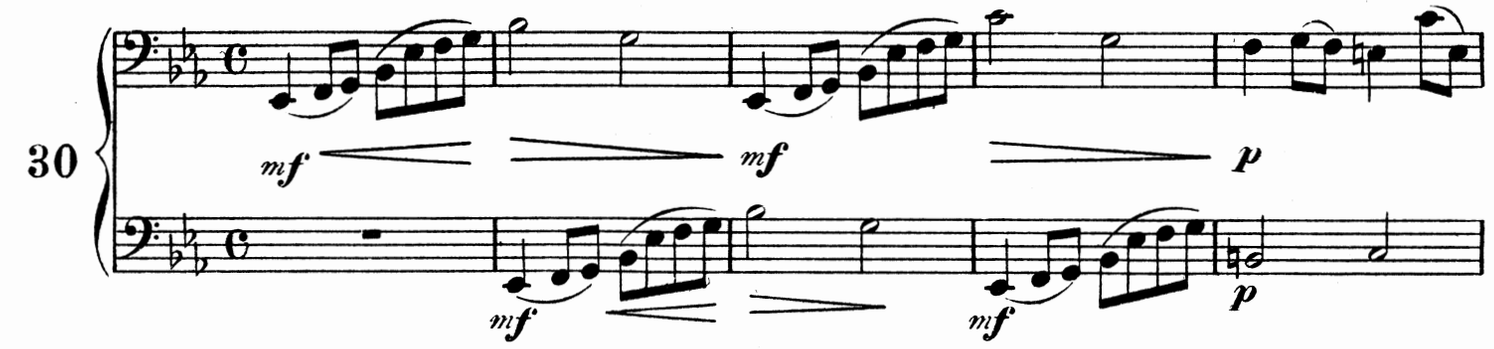


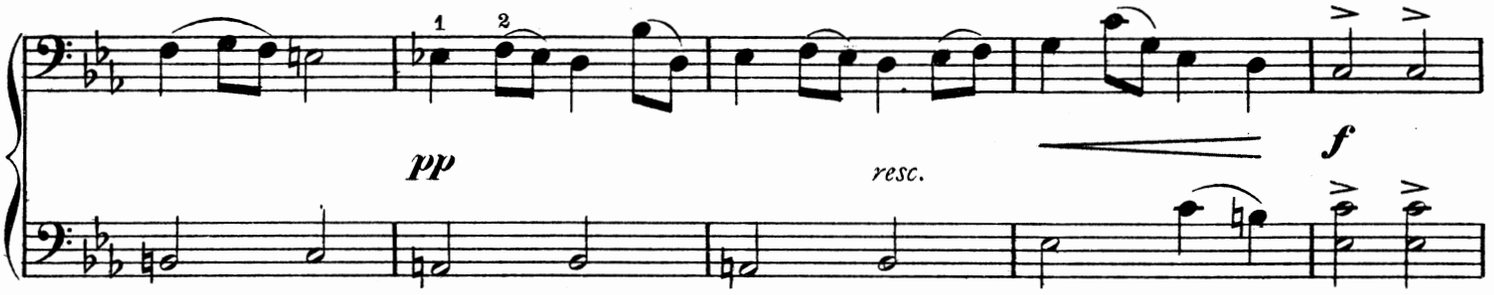
Scale of Eb major Es-dur Tonleiter

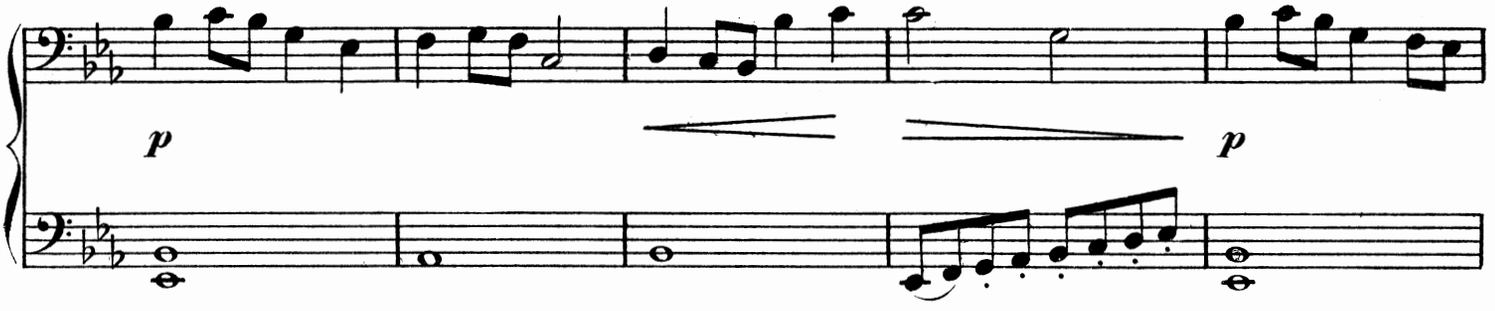
Arpeggio

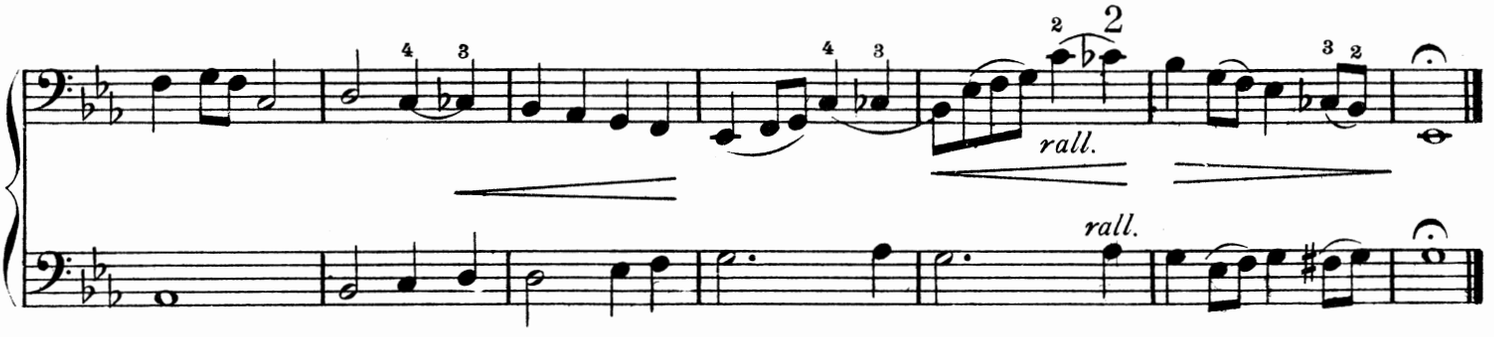


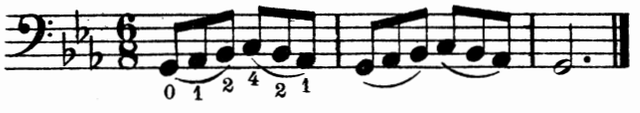
R.V. Tabb











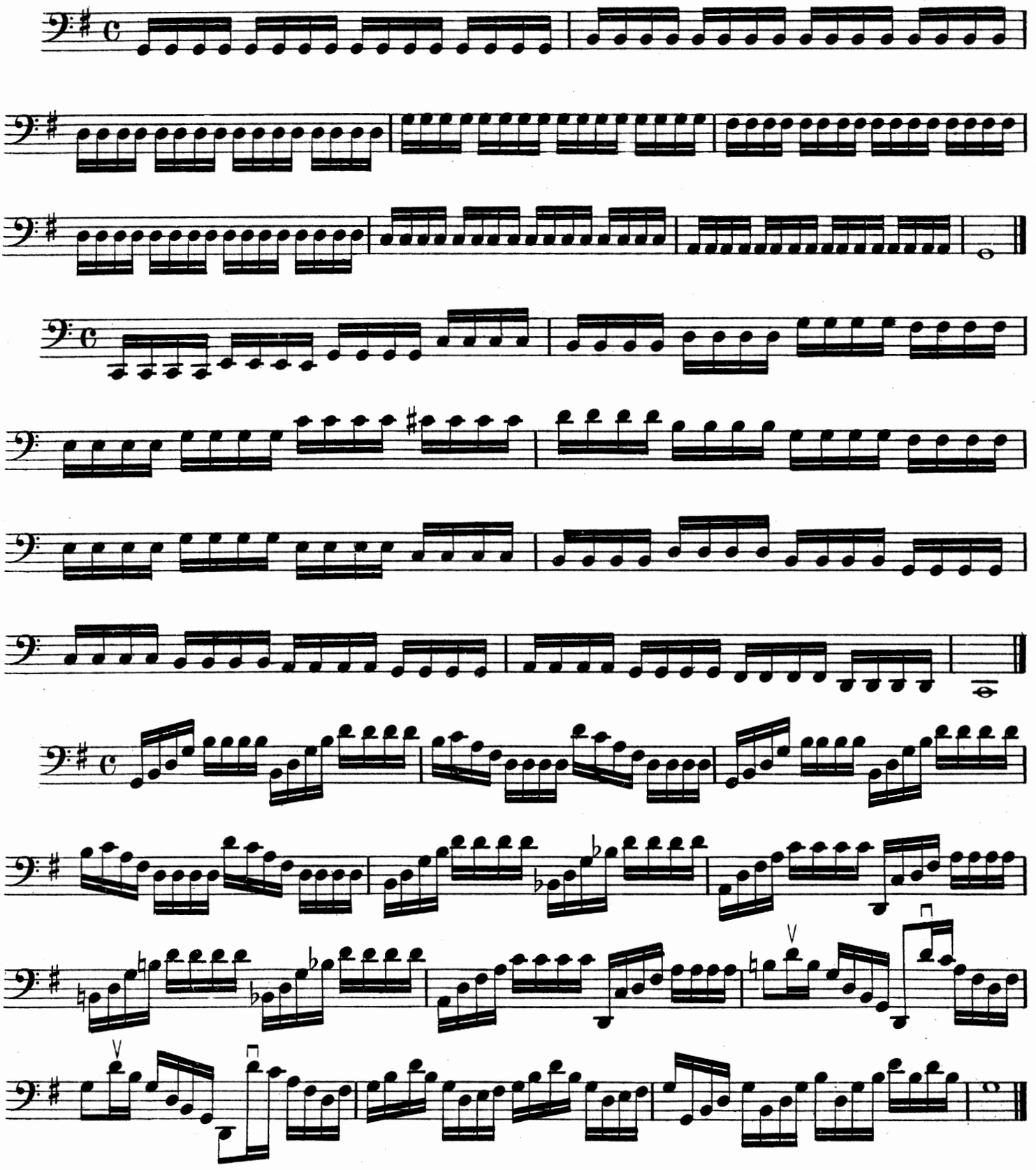
EXERCISES ON SEPARATE BOWINGS

The following exercises are to be played lightly with the middle of the bow, and should be practised with varying pace and tone. Ultimately they can be played "Spiccato" i.e. with a jumping bow

ÜBUNGEN IN BOGEN-STRICHARTEN

Die folgenden Übungen werden in der Mitte des Bogens leicht und in verschiedener Schnelligkeit und Stärke geübt. Zuletzt kann man sie auch "Spiccato" d.h. mit springendem Bogen spielen

Lee.

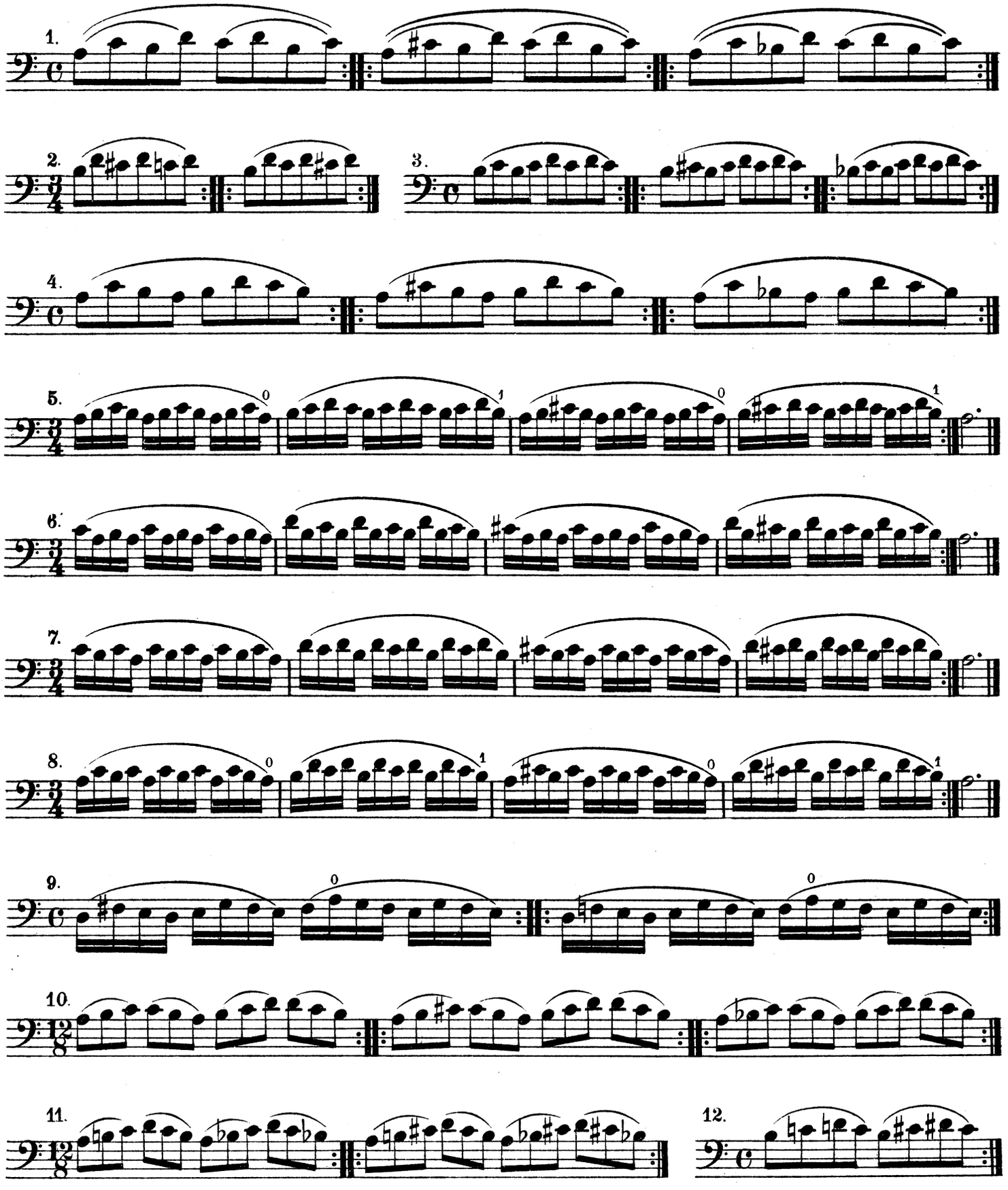


FINGER EXERCISES

The following exercises are also to be practised on the other strings. The thumb must remain in the same place whether the position is a close or an extended one

FINGER-ÜBUNGEN

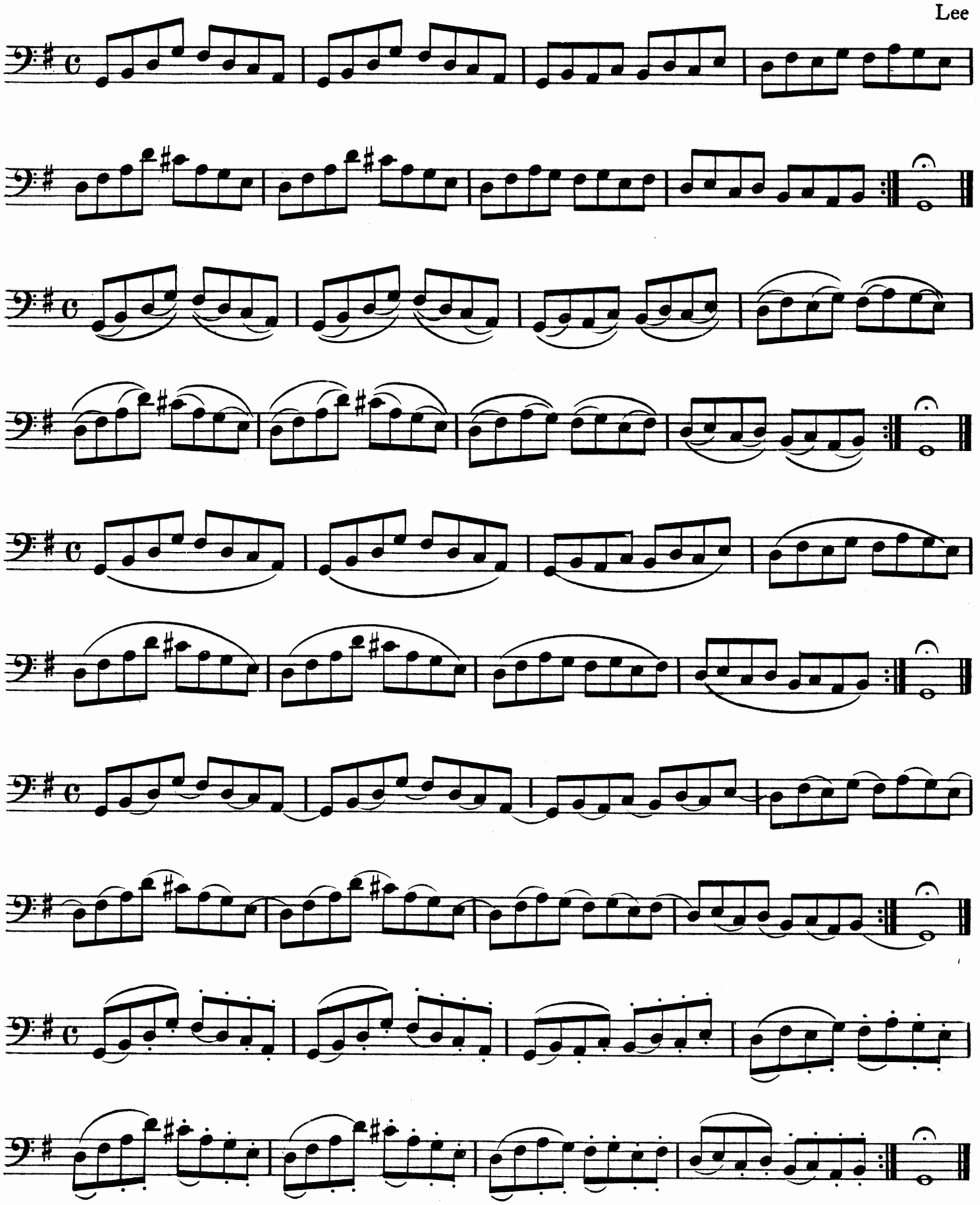
Folgende Übungen sind auch auf den andern Saiten zu üben. Der Daumen bleibt am selben Platz ob die Lage eng oder weit ist

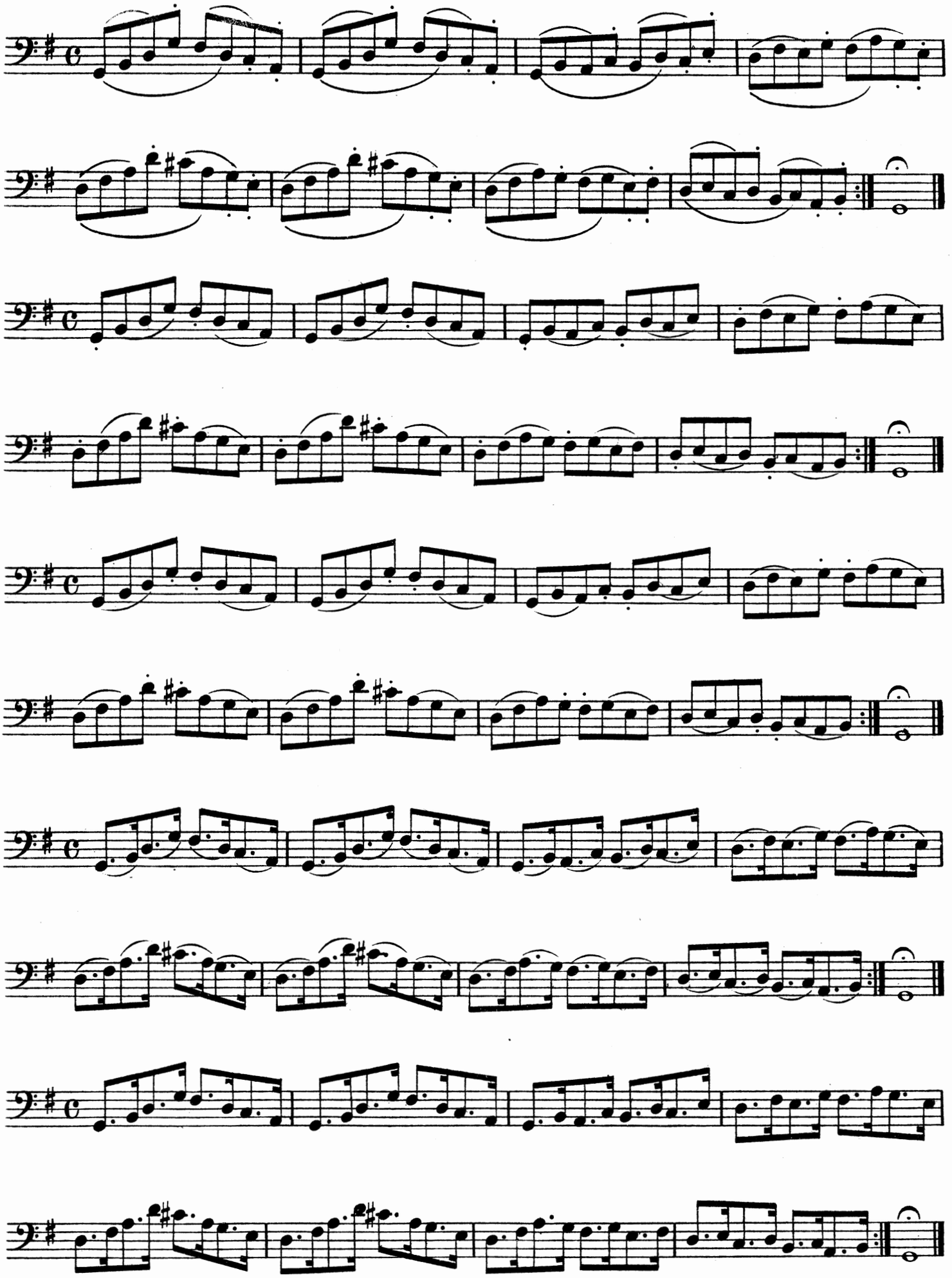


EXERCISES ON DIFFERENT BOWINGS

ÜBUNGEN IN VERSCHIEDENEN STRICHARTEN

Lee





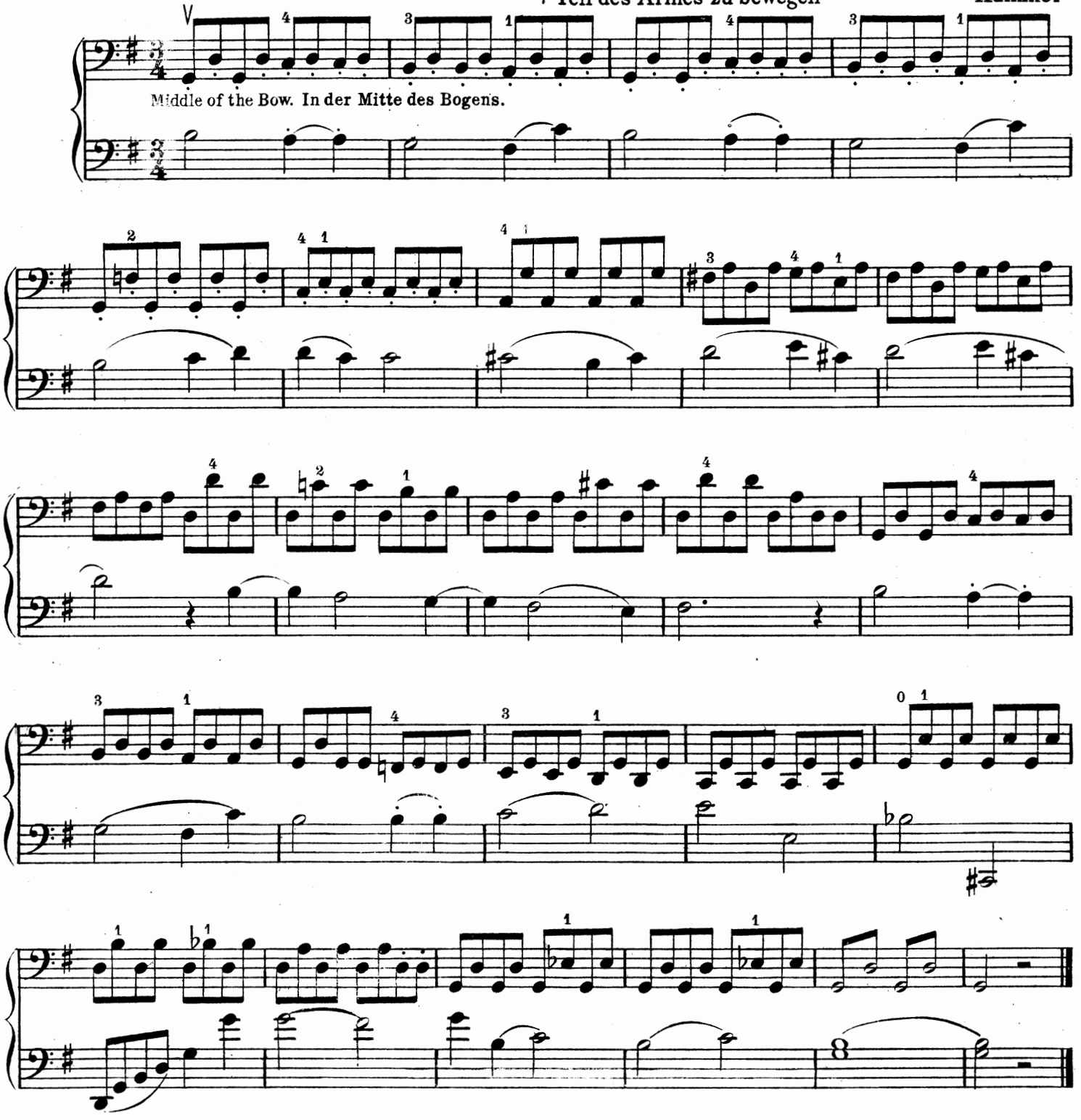
EXERCISES FOR THE RIGHT WRIST

The changing from one string to another is effected by the wrist, without moving the upper part of the arm

ÜBUNGEN FÜR DAS RECHTE HANDGELENK

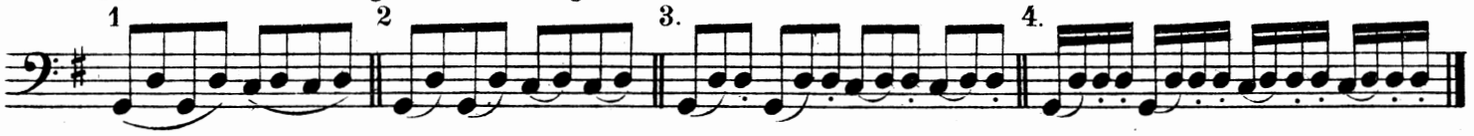
Der Übergang von einer Saite zur andern wird durch eine Handgelenkbewegung ausgeführt, ohne den oberen Teil des Armes zu bewegen

Kummer

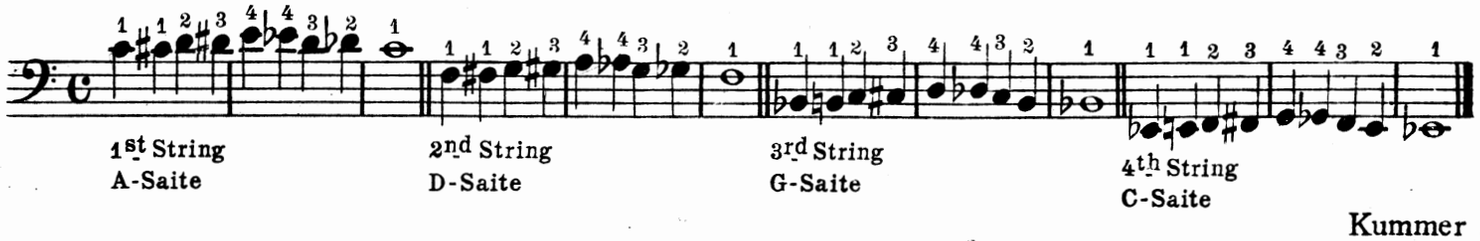


Examples of different bowings to be applied to the above exercise

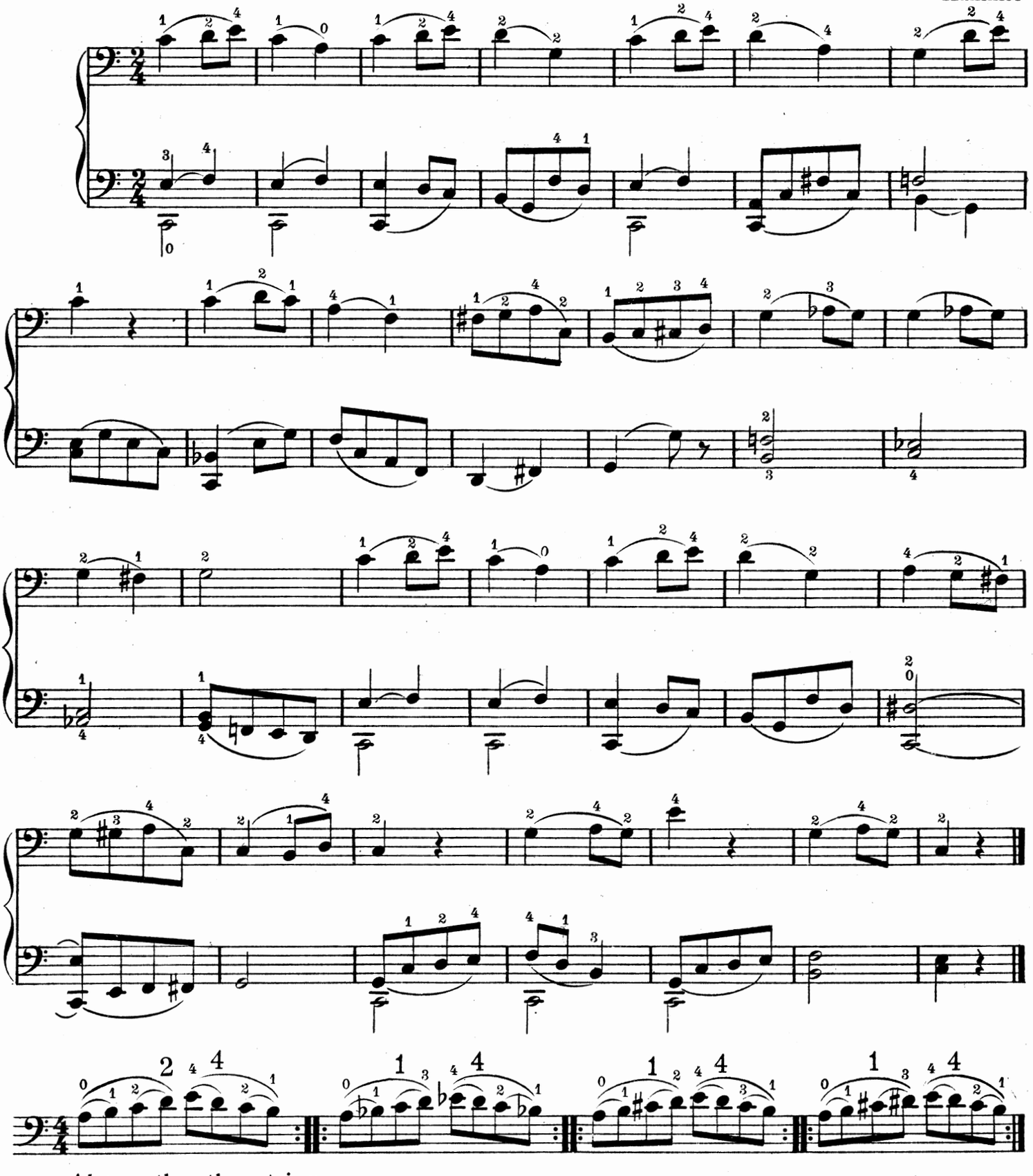
Die obenstehende Übung ist auch mit folgenden Stricharten zu studieren



THE SECOND POSITION
DIE ZWEITE LAGE



Kummer



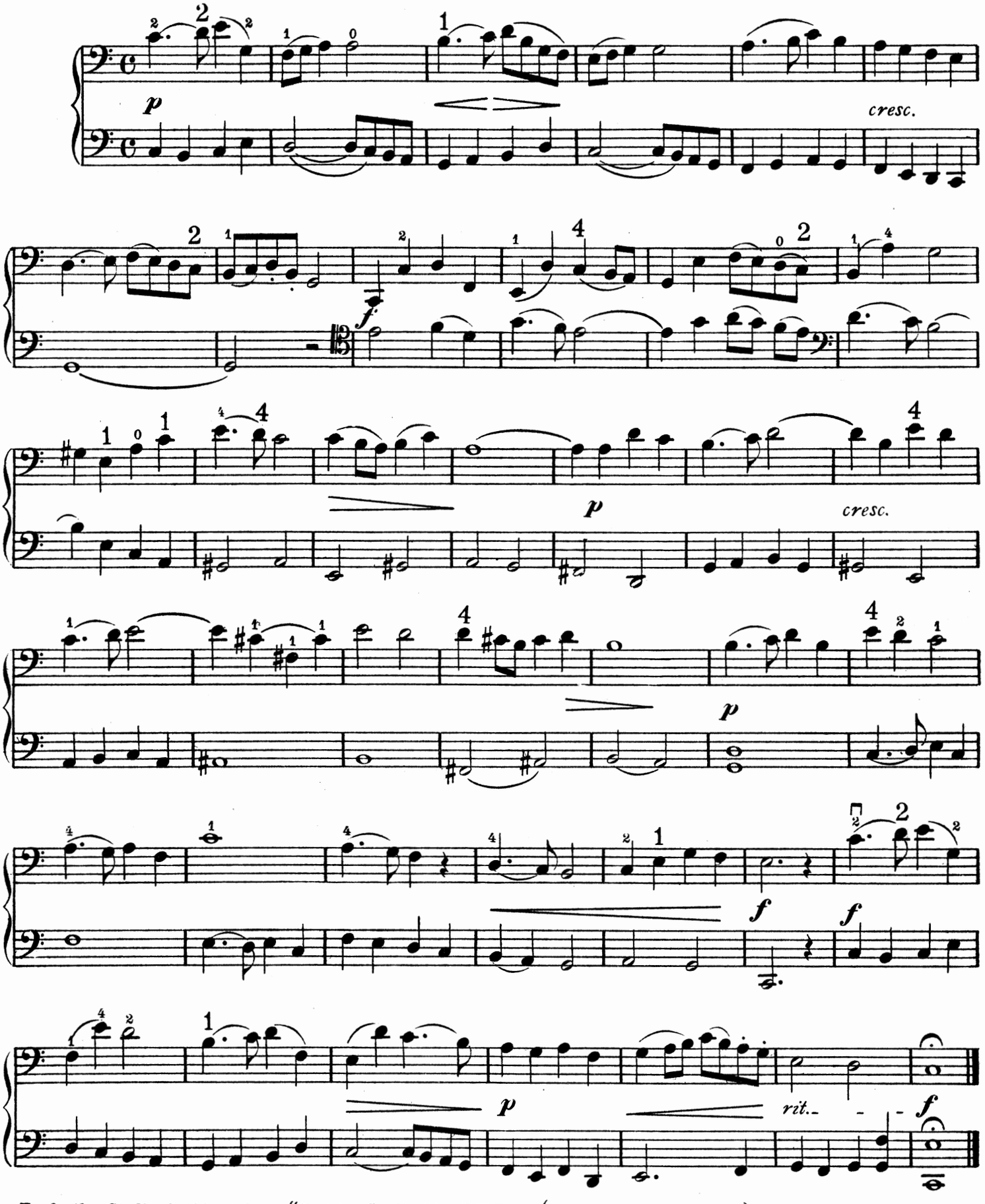
Also on the other strings
Ebenso auf den andern Saiten

EXERCISE IN THE FIRST AND SECOND POSITIONS

ÜBUNGEN IN DER ERSTEN UND ZWEITEN LAGE

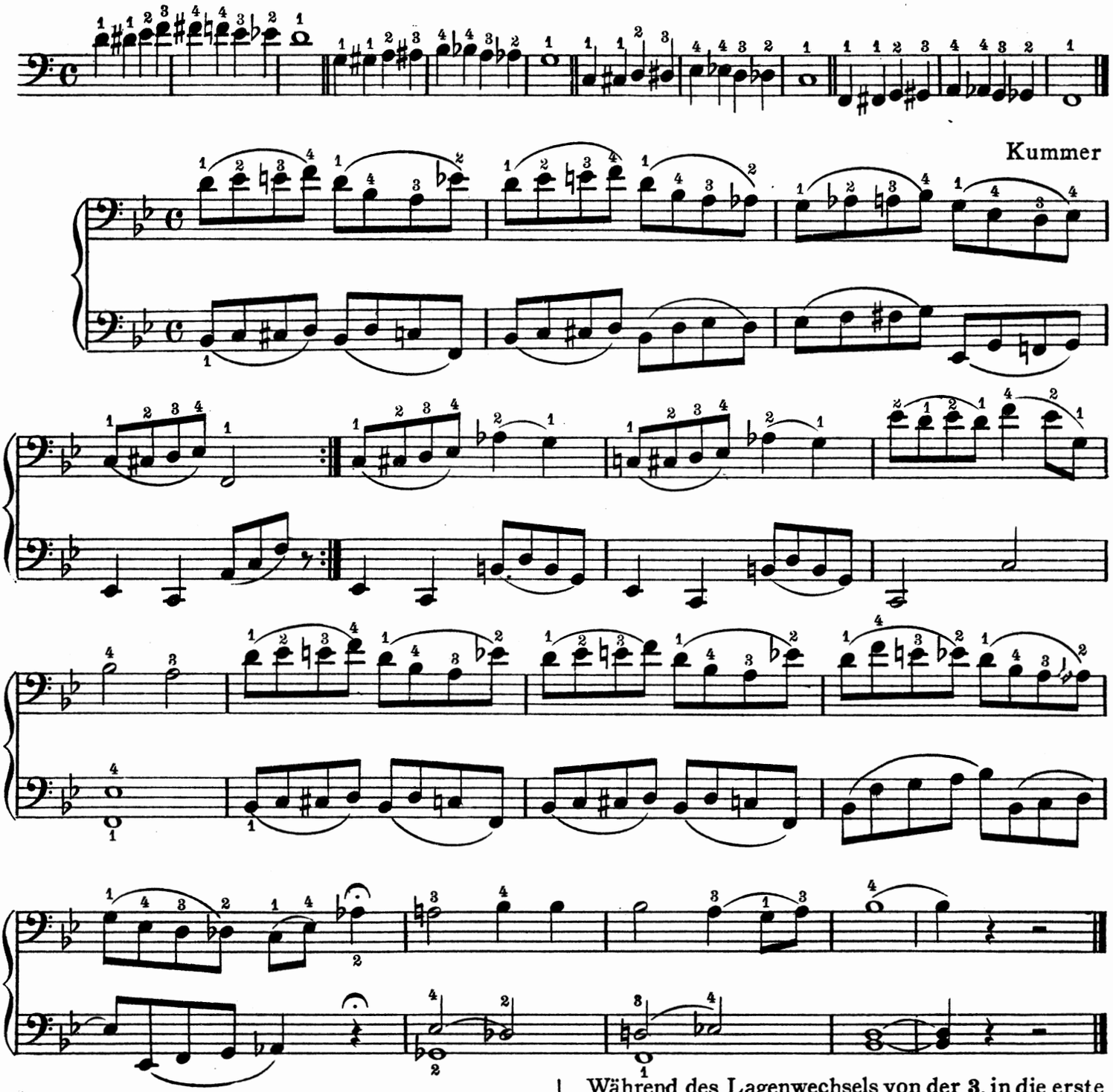
Andante

R. V. Tabb



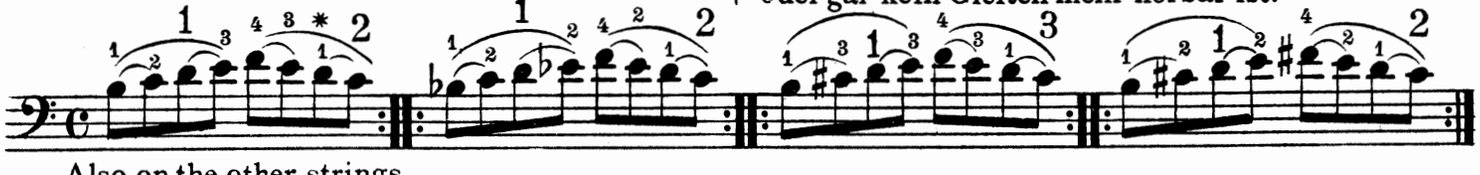
THE THIRD POSITION

DIE DRITTE LAGE



*In descending from the third position to the first the first finger must remain on the string, gliding back very quickly, the second finger hitting the new note as hard as possible. It must be practised assiduously until little or no slide is apparent to the ear.

Während des Lagenwechsels von der 3. in die erste Lage bleibt der 1. Finger auf der Saite. In demselben Augenblick, in welchem der 1. Finger an seinen Platz in der 1. Lage kommt, lässt man den 2. Finger fest auffallen (in dem untenstehenden Beispiel auf die Note C). Es muss dies sehr fleissig studiert werden, bis wenig oder gar kein Gleiten mehr hörbar ist.



Also on the other strings

Ebenso auf den andern Saiten

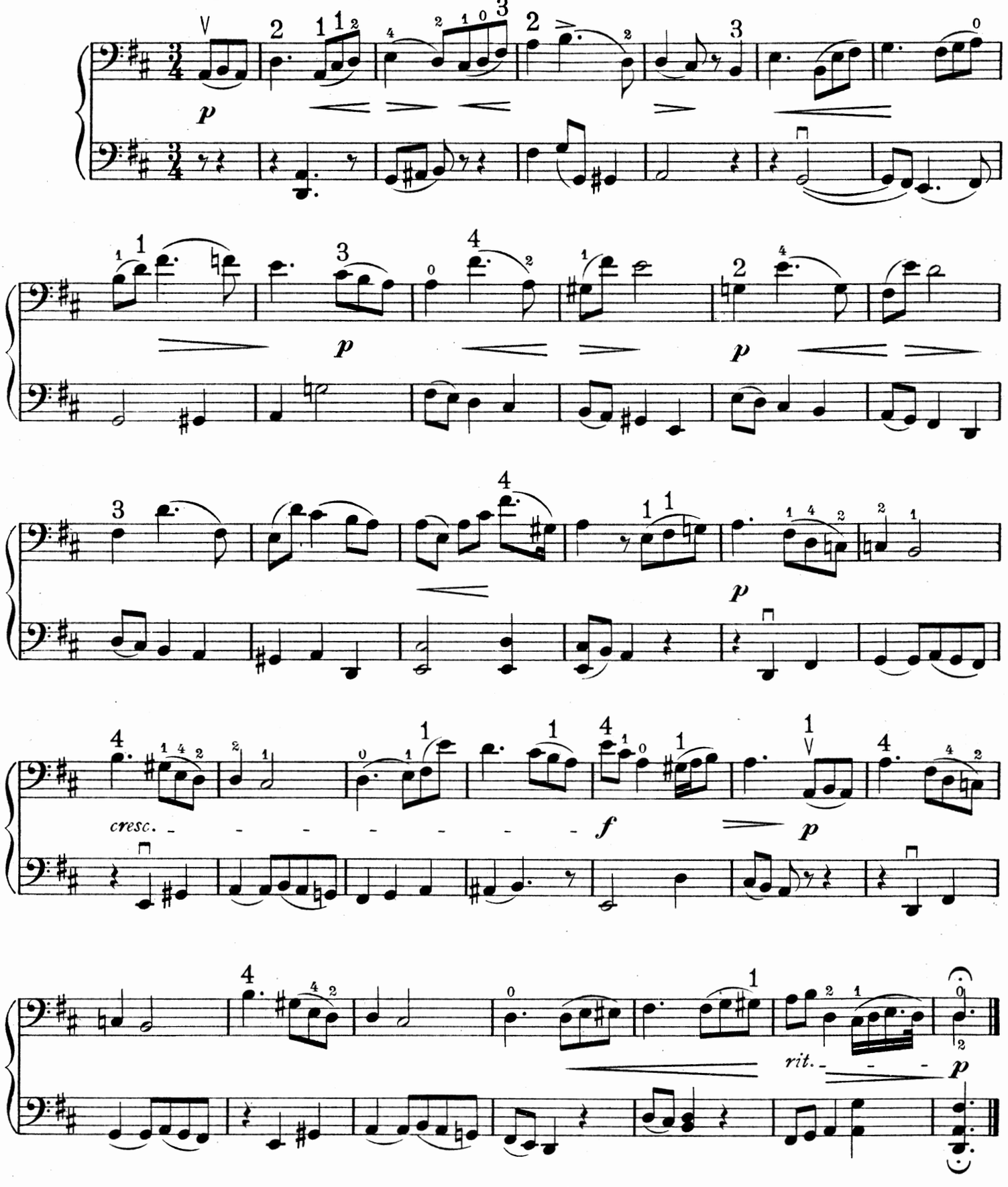
149437

EXERCISE IN THE FIRST, SECOND AND THIRD POSITIONS

ÜBUNG IN DER ERSTEN, ZWEITEN UND DRITTEN LAGE

Adagio ma non troppo

R.V. Tabb



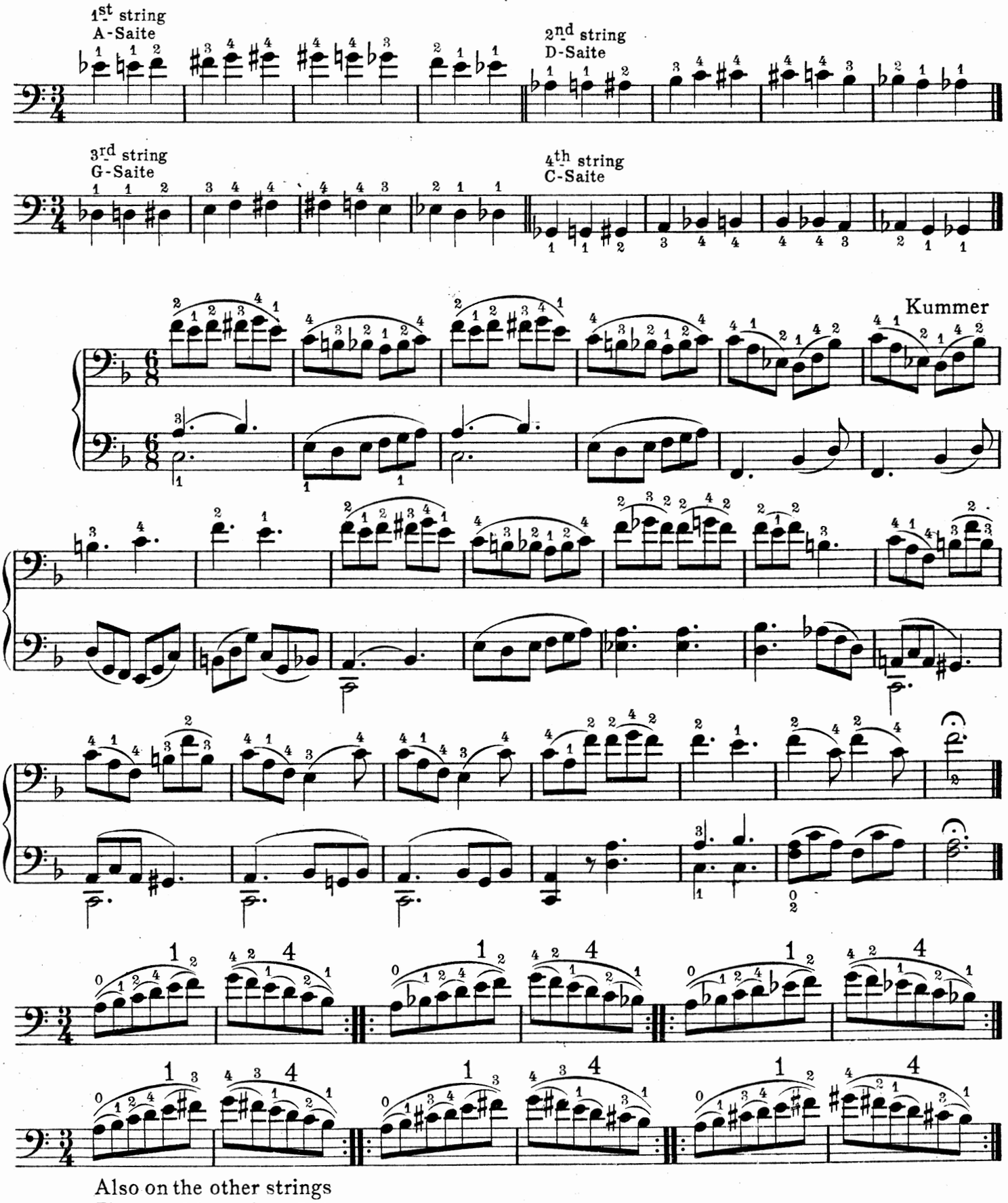
For further Studies in this style see "Position Studies" by R.V. Tabb (Augener Limited, London.)

THE FOURTH POSITION

In this position the thumb must rest in the angle of the neck, encircling the same, with the fingers in a sloping position

DIE VIERTE LAGE

In dieser Lage bleibt der Daumen in der Ecke des Halses, diesen leicht umspannend, die Finger in einer nach oben geneigten Stellung.



Also on the other strings
Ebenso auf den anderen Saiten

EXERCISES FOR THE SUCCESSIVE USE OF THE FIRST FOUR POSITIONS

ÜBUNGEN FÜR ABWECHSELNDE ANWENDUNG DER ERSTEN VIER LAGEN

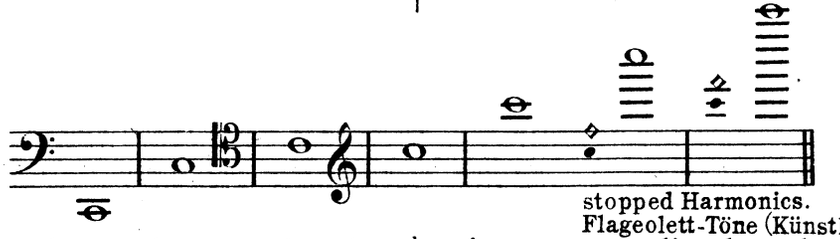
R.V. T.

diminuendo

diminuendo

Owing to the extensive compass of the Violoncello (shown below in octaves)

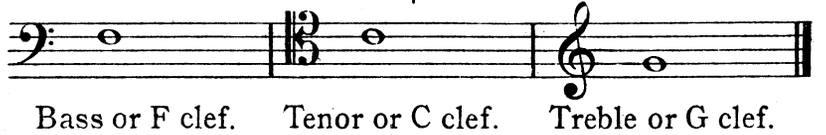
In Folge des grossen Ton-Umfanges (wie das unten stehende Beispiel zeigt)



stopped Harmonics.
Flageolett-Töne (Künstliche)

it is necessary for the student to be acquainted with three clefs

ist es notwendig, dass der Schüler die 3 Schlüssel kennen lernt

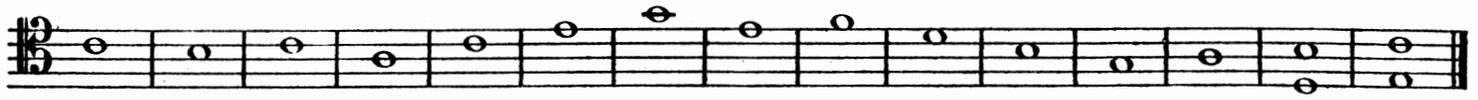


Bass or F clef. Tenor or C clef. Treble or G clef.
Bass oder F Schlüssel. Tenor oder C Schlüssel. Violin oder G Schlüssel.

They should follow one another in this order, but when the Treble Clef is used directly after the Bass Clef, the former is invariably meant to be played an octave lower than written

Dies ist die gewöhnliche Reihenfolge, wird aber der Violin-Schlüssel direct nach dem Bass-Schlüssel gebraucht, so wird der Erstere ausnahmslos eine Oktave tiefer gespielt, als wie er geschrieben ist

Exercise on the Tenor Clef. Übung im Tenor-Schlüssel

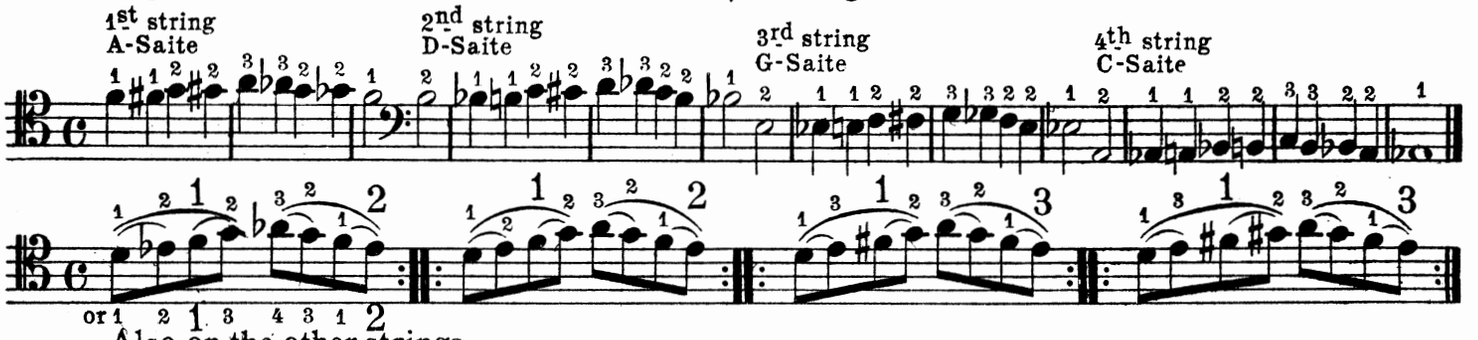


THE FIFTH POSITION

In the fifth, sixth and seventh positions the thumb gradually recedes from its encircling position at the base of the neck, and at the same time the fourth finger is less used

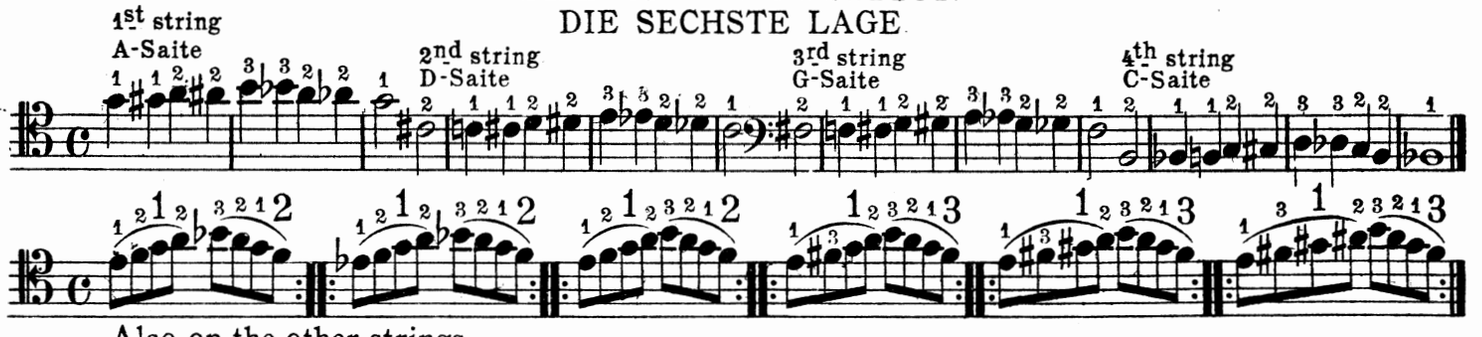
DIE FÜNFTE LAGE

In der 5., 6. und 7. Lage verlässt der Daumen seine bisherige Lage im Winkel des Halses, nach und nach; zugleich wird der 4. Finger nur noch sehr selten gebraucht



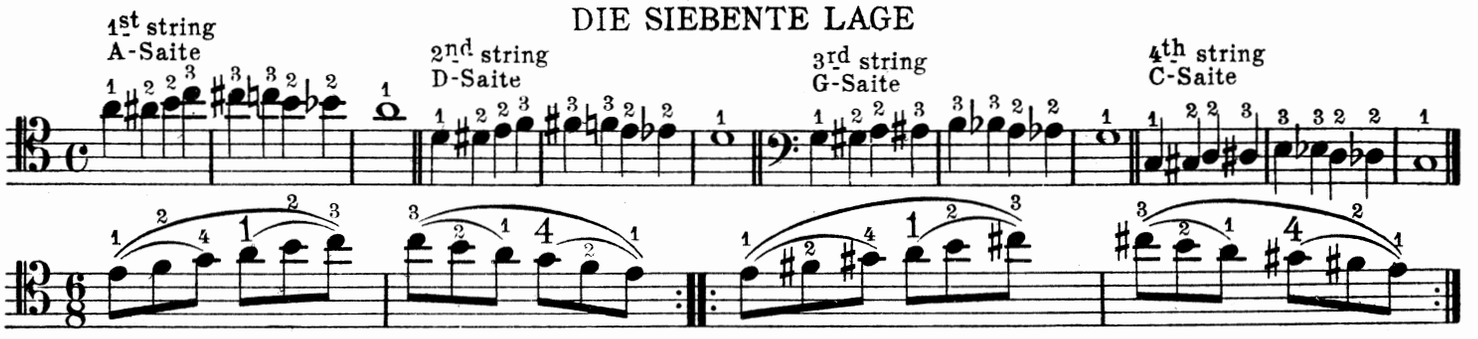
Also on the other strings
Ebenso auf den andern Saiten

THE SIXTH POSITION
DIE SECHSTE LAGE



Also on the other strings
Ebenso auf den andern Saiten

THE SEVENTH POSITION
DIE SIEBENTE LAGE

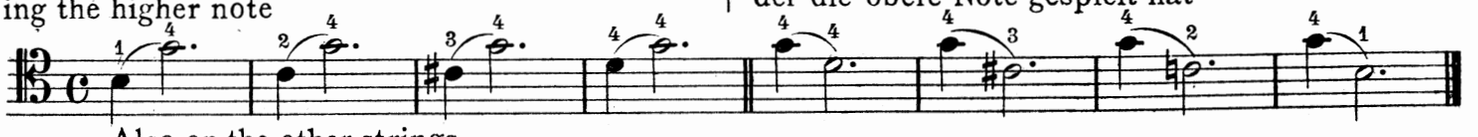


GLISSANDO (gliding)

In ascending, the slide is made by the finger playing the lower note
In descending, the slide is made by the finger playing the higher note

GLISSANDO (gleiten, rutschen)

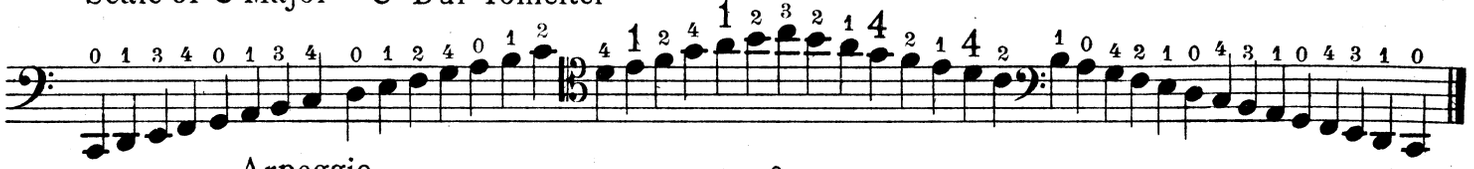
Beim Hinaufgleiten führt der Finger, der die untere Note gespielt hat, das Glissando aus
Beim Hinuntergleiten führt es der Finger aus, der die obere Note gespielt hat



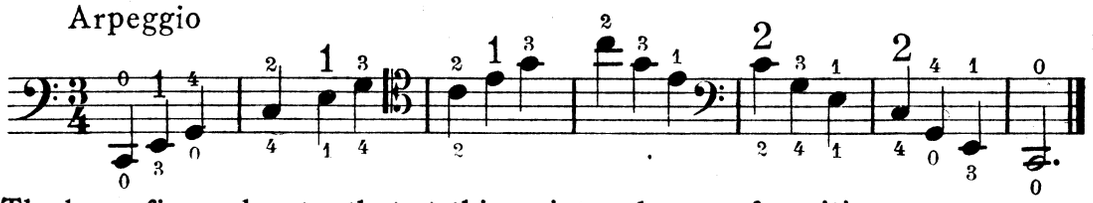
Also on the other strings
Ebenso auf den andern Saiten

SCALES AND EXERCISES ON THE DIFFERENT POSITIONS
TONLEITERN UND ÜBUNGEN IN DEN VERSCHIEDENEN LAGEN

Scale of C Major C-Dur Tonleiter



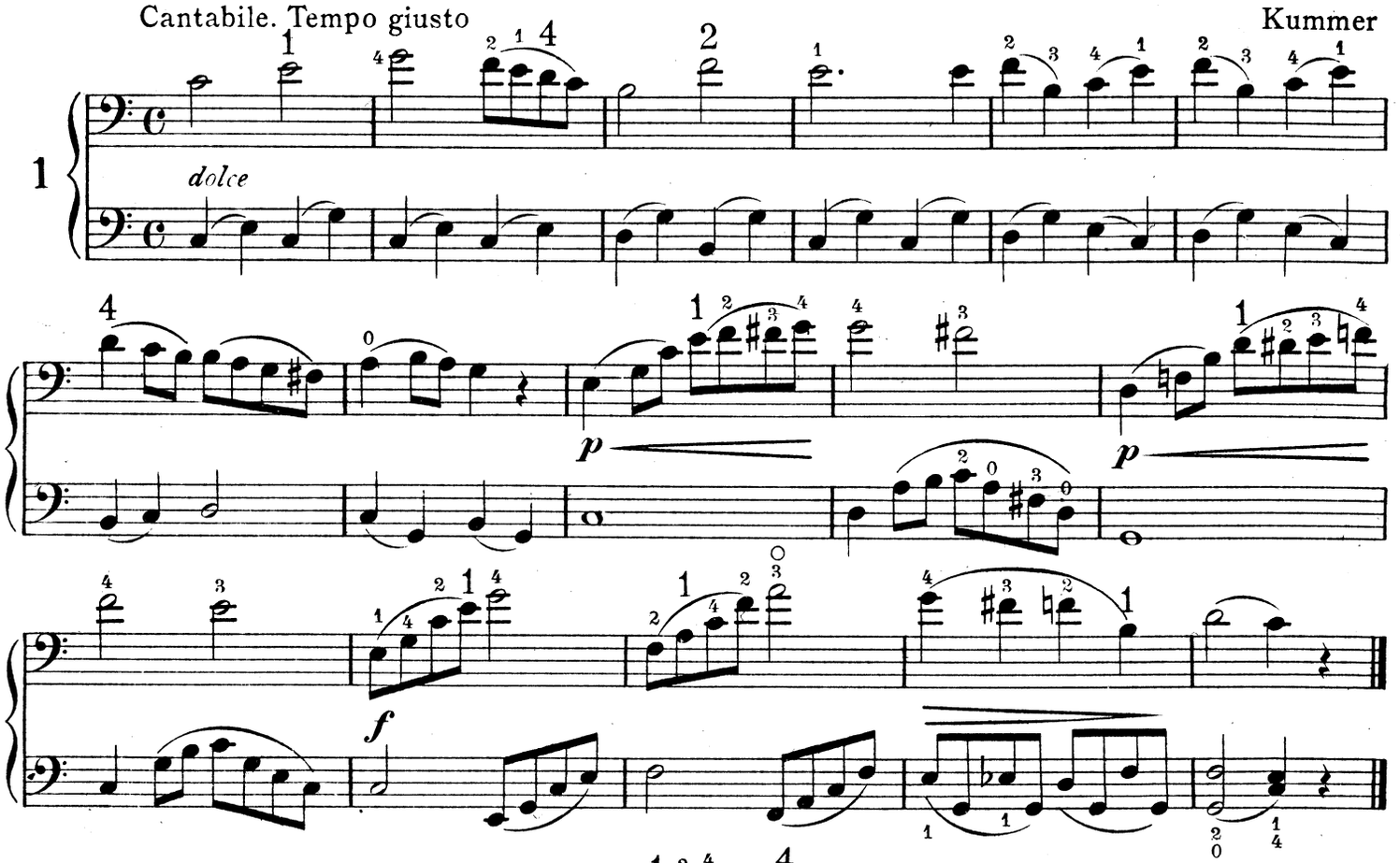
Arpeggio



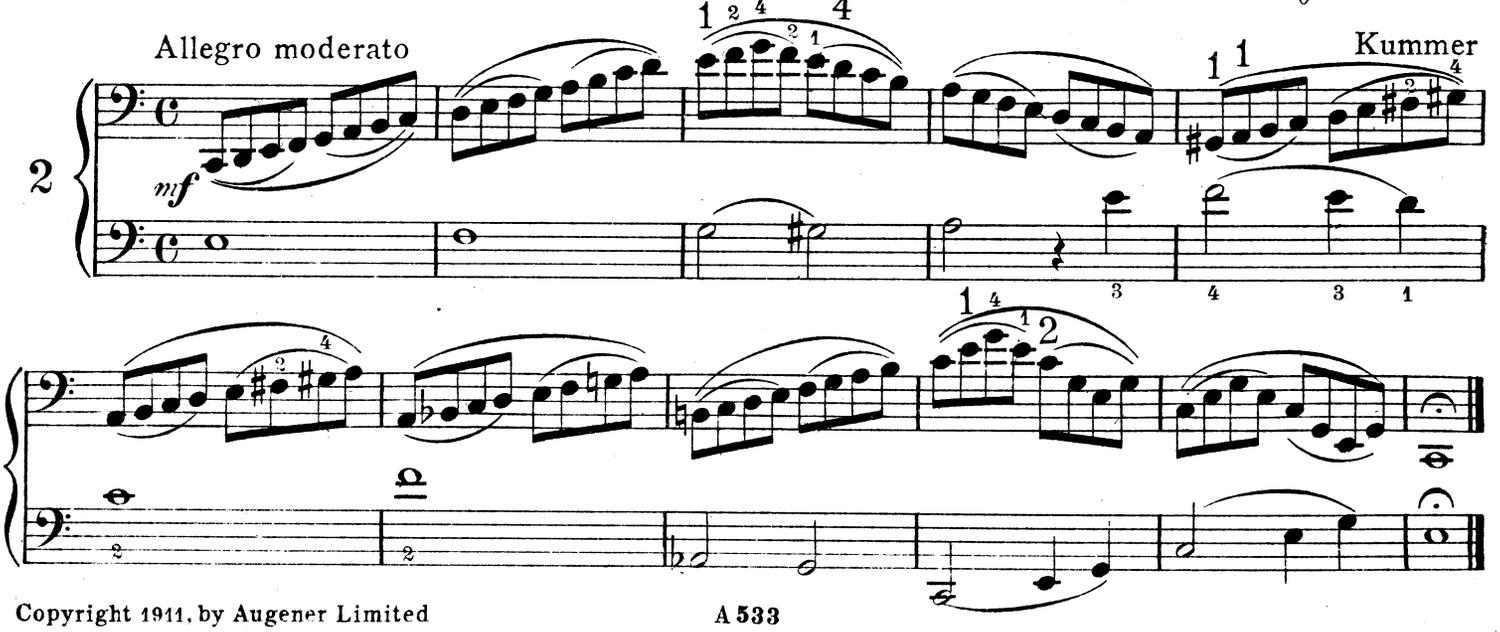
The large figure denotes that at this point a change of position occurs

Die gross gedruckten Zahlen zeigen an, dass an dieser Stelle ein Lagenwechsel stattfindet

Cantabile. Tempo giusto Kummer



Allegro moderato Kummer



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Andante

Lee

3

p

f

p

f

p

Scale of A minor (Melodic) A-Moll Tonleiter (melodisch)

Arpeggio