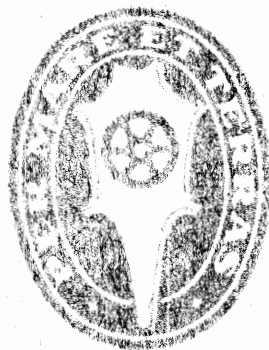


A. PIATTI

Violoncello-Schule

Violoncello-Method



EDITION SCHOTT

No. 970

149437

EDITION SCHOTT

No. 970

VIOLONCELLO SCHULE

Auszug aus den in-
struktiven Werken von

Dotzauer, Duport, Kummer,
Lee, Romberg etc.

Herausgegeben
und erweitert von

A. PIATTI

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

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THE LEFT HAND

DIE LINKE 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

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



First system of musical notation. Treble clef. A V-shaped fingering mark is positioned above the first note. Fingerings 2, 4, 3, 4, 1, 4, 4, 1, 4 are indicated above the notes. The bass clef staff contains a simple accompaniment.

Second system of musical notation. Treble clef. A V-shaped fingering mark is positioned above the eighth note. Fingerings 3, 3, 1, 2, 1, 4, 2, 3, 4 are indicated above the notes. The bass clef staff contains a simple accompaniment.

Third system of musical notation. Treble clef. A V-shaped fingering mark is positioned above the second note. Fingerings 2, 1, 2, 1, 3, 3, 3 are indicated above the notes. The bass clef staff contains a simple accompaniment.

Fourth system of musical notation. Treble clef. A large '3.' is written on the left side of the staff. Fingerings 4, 1, 1, 2, 4, 4, 4 are indicated above the notes. The bass clef staff contains a simple accompaniment.

Lee.

Fifth system of musical notation. Treble clef. Fingerings 2, 1, 4, 4, 2, 1, 4 are indicated above the notes. The bass clef staff contains a simple accompaniment.

VARIETIES OF TONE

VERSCHIEDENHEITEN DER TONGEBUNG

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)

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

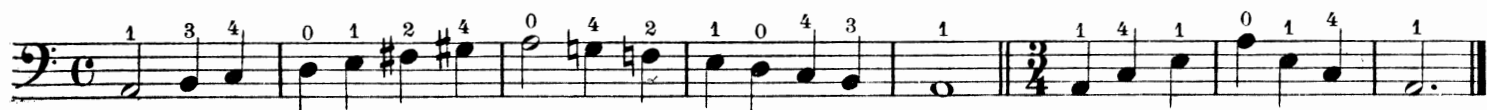
To be repeated many times, gradually increasing the tone and speed
Oft zu wiederholen, nach und nach rascher und mit stärkerer Tongebung



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



7

p *p* *f*

p *f*

0 1 2 4 2 1

Scale of G Major. G. Dur Tonleiter

Arpeggio

0 1 3 4 0 1 3 4 3 1 0 4 3 1 0

0 3 0 4 0 3 0

Dotzauer

8

f *p*

f

p *f* *p*

9

p

3 1 0

mf *f*

mf

f

0 1 3 4 3 1

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

11

Romberg

12

Scale of D major D. Dur Tonleiter

Arpeggio

13

f

Lee.

p

f

rit. *ff*

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

p *f* *p*

0 1 3 4 0 1

f

1 3 0 1 4

p

15

R. V. T.

3 4 3 4 2 1 2 1 0 4 2 1

p *p*

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

p *cresc.*

4 2 2 1 4 3 1

f

3 4 2 1 2 1 0 4 2 1 4 2 1 0 4 2

p *cresc.* *f*

0 1 3 4 3 1

Scale of B minor (Melodic) B.Moll Tonleiter (Melodisch)

Arpeggio

Musical notation for the first system of the B minor scale. It features a single bass clef staff in 3/4 time. The notes are G2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4. Fingerings are indicated by numbers 1-4 above the notes. A 3/4 time signature appears at the end of the system.

Lee

Musical notation for the second system, marked with a forte (*f*) dynamic. It consists of two bass clef staves. The upper staff continues the scale with fingerings 2, 4, 3, 4, 3, 1, 3, 2, 1, 3. The lower staff provides a harmonic accompaniment.

Musical notation for the third system, continuing the scale and accompaniment. The upper staff has fingerings 3, 1, 4, 1, 4, 3, 3, 2, 3, 3, 4, 3, 4, 2. The lower staff continues the accompaniment.

Dotzauer

Musical notation for the fourth system, marked with piano (*p*) dynamics. It consists of two bass clef staves. The upper staff features slurs and fingerings 3, 3, 3, 3, 3, 0, 3, 1, 2, 3. The lower staff continues the accompaniment.

Musical notation for the fifth system, marked with forte (*f*) dynamics. It consists of two bass clef staves. The upper staff has fingerings 3, 0, 3, 0, 3, 1, 4, 1, 1, 4, 1, 3. The lower staff continues the accompaniment.

Musical notation for the sixth system, marked with forte (*f*) dynamics. It consists of two bass clef staves. The upper staff has fingerings 0, 3, 2. The lower staff continues the accompaniment.

3 3 3 3 2 3 1 2

p *f* *f*

1 1 3 4 4 2 1 1 3 4 4 2

Scale of A Major. A.Dur Tonleiter

Arpeggio

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

18 *mf* *p* Romberg

3 0 3 0 4 1 4 3 4 4 1

f *p*

3 1 3 4 1 4 1 0 4 1 1 4 1 1 4 1 4

f

1 0 4 1 1 4 1 1 0 1 1 3

Kummer

19

Musical score for 'Kummer' measures 19-20. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measure 19 starts with a piano (*p*) dynamic. The right hand has a melodic line with fingerings 1, 2, 4, 0, 1, 2, 4, 0. The left hand has a bass line. Measure 20 features dynamic changes from *p* to *f* and back to *p*. Fingerings include 4, 1, 2, 1, 3, 2, 4, 1, 3, 4. The system concludes with a fermata over the final notes.

Dotzauer

20

Musical score for 'Dotzauer' measures 20-21. The score is in 6/8 time with a key signature of two sharps (F# and C#). Measure 20 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a bass line. Measure 21 features dynamic changes from *p* to *f* and back to *p*. Fingerings include 4, 4, 2, 4, 2, 1, 2, 1, 0, 1. The system concludes with a fermata over the final notes.

Scale of F Major F. Dur Tonleiter

Arpeggio

21

22

23

Kummer

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

Arpeggio

Romberg

24

R. V. Tabb

25

Scale of B \flat major. B-dur Tonleiter

Arpeggio

Musical notation for the scale of B \flat major. The first line shows the ascending scale with fingerings: 2, 4, 0, 1, 2, 4, 0, 1, 0, 4, 2, 1, 0, 4, 2. The second line shows the descending scale with fingerings: 2, 0, 2, 1, 2, 0, 2.

26 *f* Lee

27 *mf* *p* R. V. Tabb

p
mf

f

0 1 2 4 2 1

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

0 1 2 4 0 1 3 4 2 1 0 4 2 1 0 0 2 0 4 0 2 0

28

p *f* Kummer

p *pp*

29 *f*

p

p *f*

p *p*

cresc. *f*

EXERCISES ON SEPARATE BOWINGS

ÜBUNGEN IN BOGEN-STRICHARTEN

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

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.

The image contains ten musical staves of exercises for the cello. The first staff is in bass clef, key of D major (one sharp), and common time (C). It contains a sequence of eighth notes. The subsequent staves show various bowing techniques: slurs, accents, and dynamic markings like 'V' (fortissimo) and 'v' (piano). The exercises progress from simple eighth-note patterns to more complex rhythmic and articulation exercises.

FINGER EXERCISES

FINGER-ÜBUNGEN

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

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

1. 

2.  3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11.  12. 

EXERCISES ON DIFFERENT BOWINGS
ÜBUNGEN IN VERSCHIEDENEN STRICHARTEN

Lee



This page contains ten staves of musical notation, all in bass clef, G major (one sharp), and common time (C). The notation is organized into five pairs of staves. Each pair consists of a first staff with a melodic line and a second staff with a more complex, rhythmic accompaniment. The first staff of each pair begins with a common time signature 'C'. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Slurs and ties are used extensively to connect notes across measures. The second staff of each pair includes several sharp signs (#) above notes, indicating chromatic alterations. The notation concludes with double bar lines and repeat signs at the end of each pair.

EXERCISES FOR THE RIGHT WRIST

ÜBUNGEN FÜR DAS RECHTE HANDGELENK

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

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

Kummer

V

Middle of the Bow. In der Mitte des Bogens.

Examples of different bowings to be applied to the above exercise
Die obenstehende Übung ist auch mit folgenden Stricharten zu studieren

EXERCISE IN THE FIRST AND SECOND POSITIONS

ÜBUNGEN IN DER ERSTEN UND ZWEITEN LAGE

Andante

R. V. Tabb

The musical score consists of six systems, each with a piano (p) and bass clef staff. The tempo is marked 'Andante'. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line and a final chord.

System 1: Piano staff starts with *p* and *cresc.* markings. Bass staff has a *p* marking.

System 2: Piano staff has a *p* marking. Bass staff has a *p* marking.

System 3: Piano staff has a *p* marking. Bass staff has a *p* marking.

System 4: Piano staff has a *p* marking. Bass staff has a *p* marking.

System 5: Piano staff has a *f* marking. Bass staff has a *f* marking.

System 6: Piano staff has a *p* marking. Bass staff has a *p* marking, followed by *rit.* and *f* markings.

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

A 533

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 auf fallen (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

EXERCISE IN THE FIRST, SECOND AND THIRD POSITIONS
 ÜBUNG IN DER ERSTEN, ZWEITEN UND DRITTEN LAGE

Adagio ma non troppo

R. V. Tabb

The musical score is written for a single bass clef instrument in 3/4 time, with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system begins with a dynamic marking of *p* and includes fingering numbers 1, 2, 1, 1, 2, 4, 2, 1, 0, 3, 2, 2, 3, and 0. The second system includes a dynamic marking of *p* and fingering numbers 1, 1, 3, 0, 4, 2, 1, 2, 4, and 2. The third system includes a dynamic marking of *p* and fingering numbers 3, 4, 1, 1, 1, 4, 2, 2, and 1. The fourth system includes dynamic markings of *cresc.*, *f*, and *p*, and fingering numbers 4, 1, 4, 2, 2, 1, 0, 1, 1, 4, 1, 0, 1, 1, 1, 4, 2, and 4. The fifth system includes a dynamic marking of *p* and a *rit.* marking, and fingering numbers 4, 4, 2, 0, 1, 2, 1, and 0. The score concludes with a final double bar line.

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

THE FOURTH POSITION

DIE VIERTE LAGE

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

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

1st string A-Saite

2nd string D-Saite

3rd string G-Saite

4th string C-Saite

Kummer

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

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)

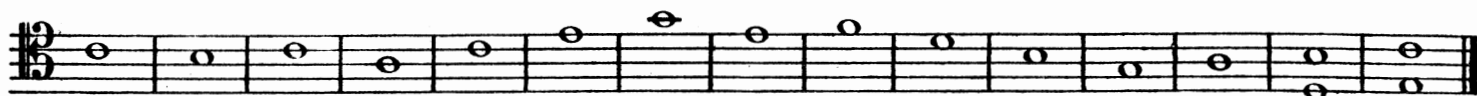
it is necessary for the student to be acquainted with three clefs

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 Ersterer ausnahmslos eine Oktave tiefer gespielt, als wie er geschrieben ist



THE FIFTH POSITION

DIE FÜNFTE LAGE

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

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)

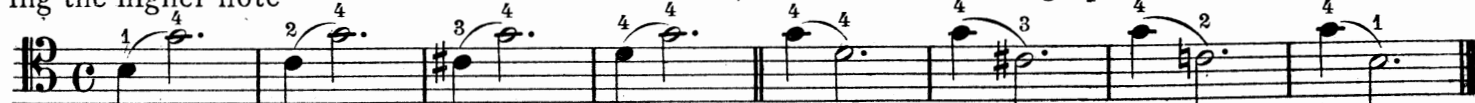
GLISSANDO (gleiten, rutschen)

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

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

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

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

0 1 3 4 0 1 3 4 0 1 2 4 0 1 2 4 1 2 3 2 1 4 2 1 4 2 1 0 4 2 1 0 4 3 1 0 4 3 1 0

Arpeggio

0 1 4 2 1 3 2 1 3 2 3 1 2 3 1 2 4 1 0

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

1 dolce p f

Allegro moderato

Kummer

2 mf

Andante

Lee

3

p

f

p

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

1 3 4 0 1 2 4 0 1 2

4 1 2 3 4 2 1 4 2 1 0 4 3 1

Arpeggio

1 4

1 0 1 4

0 1 4 1