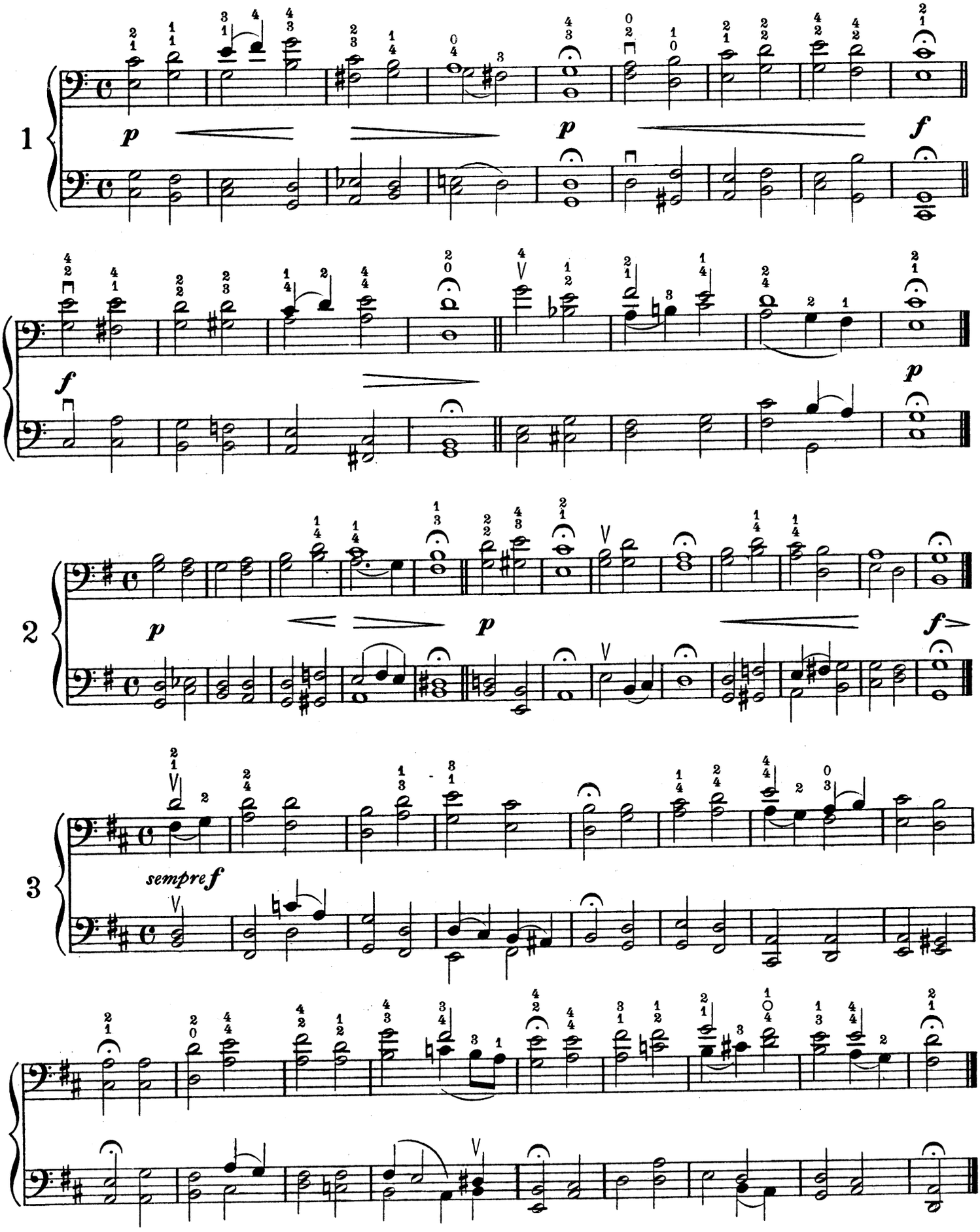
CHORALES
CHORÄLE

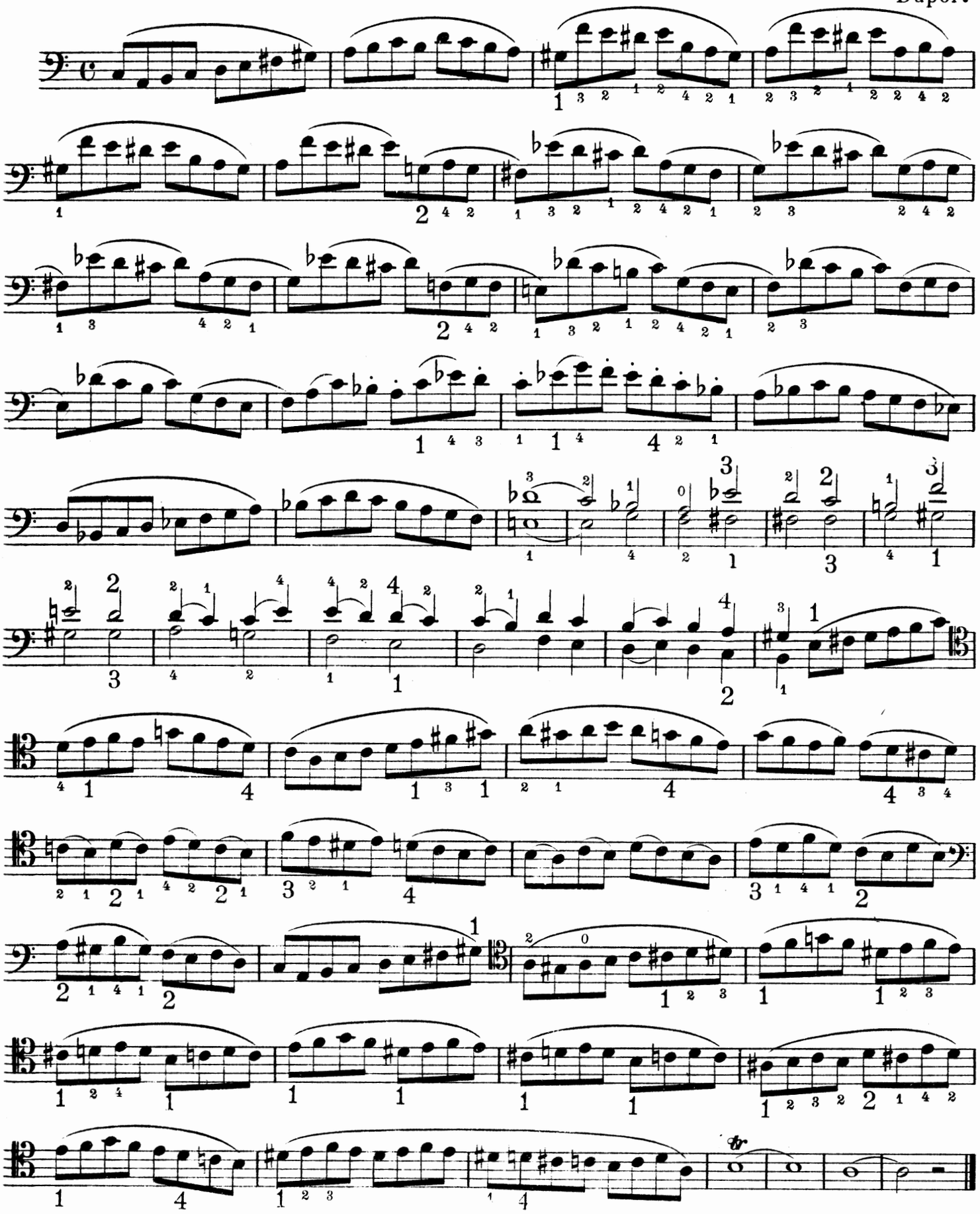
Dotzauer



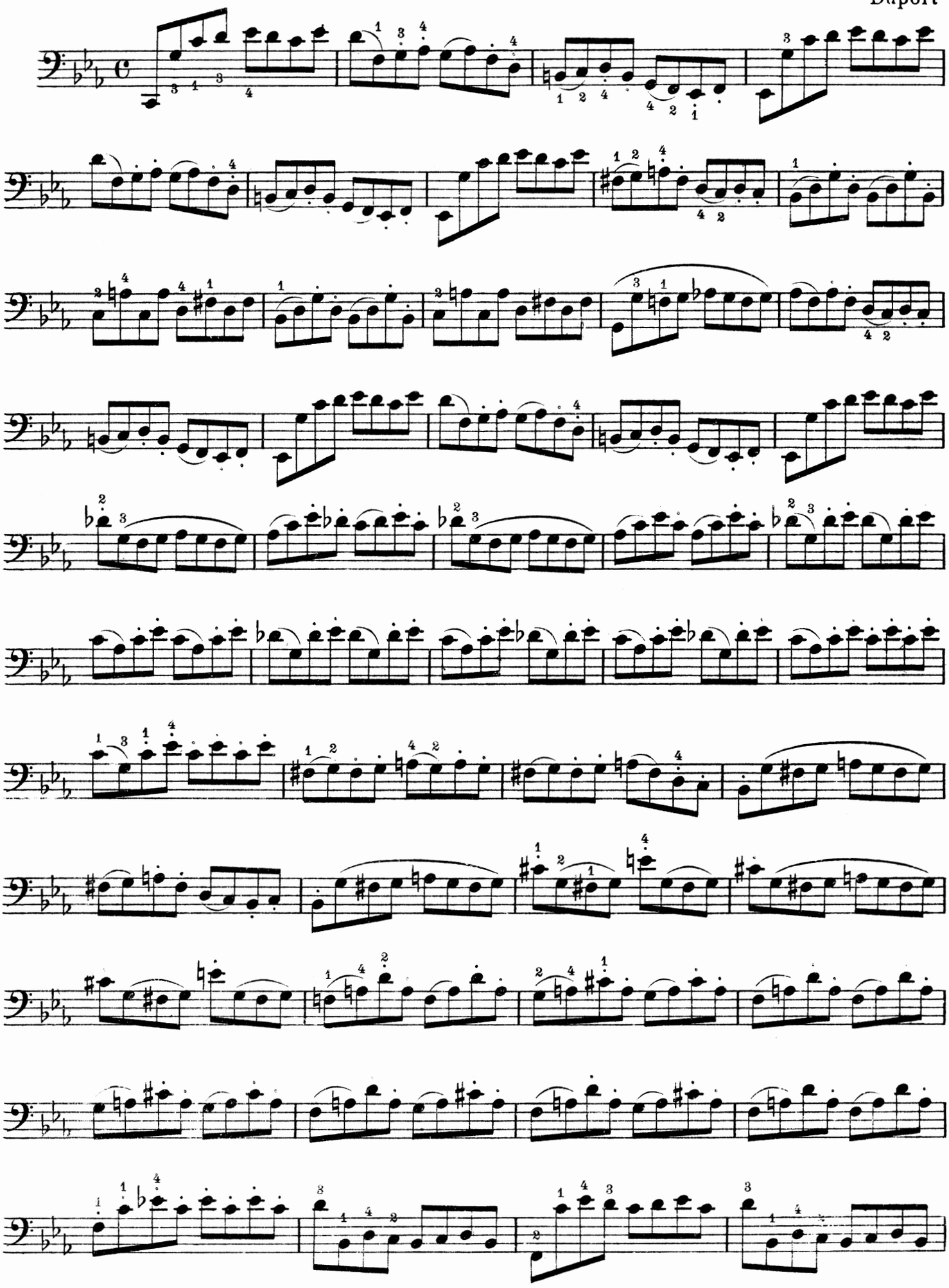
MISCELLANEOUS EXERCISES

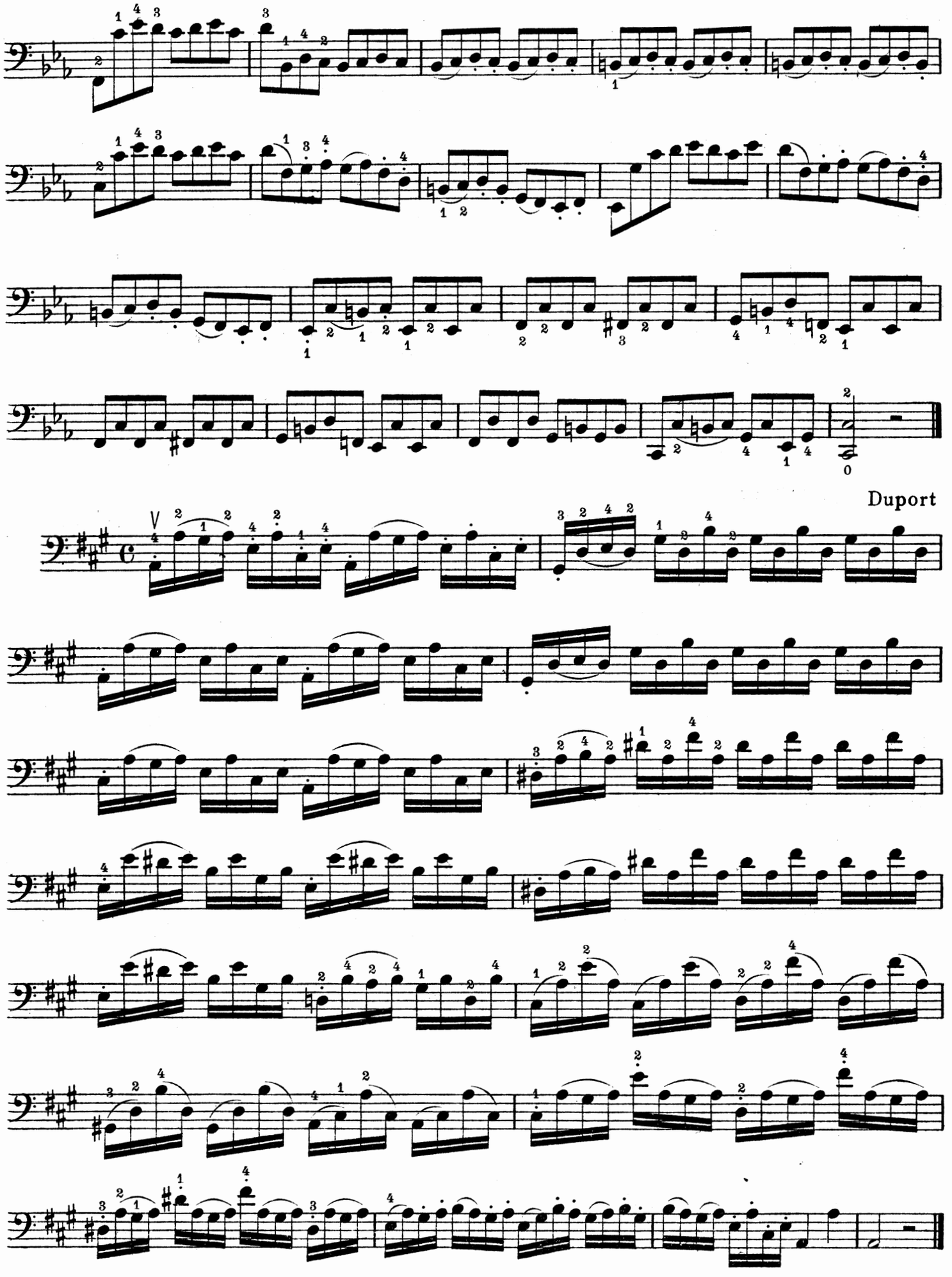
GEMISCHTE ÜBUNGEN

Duport

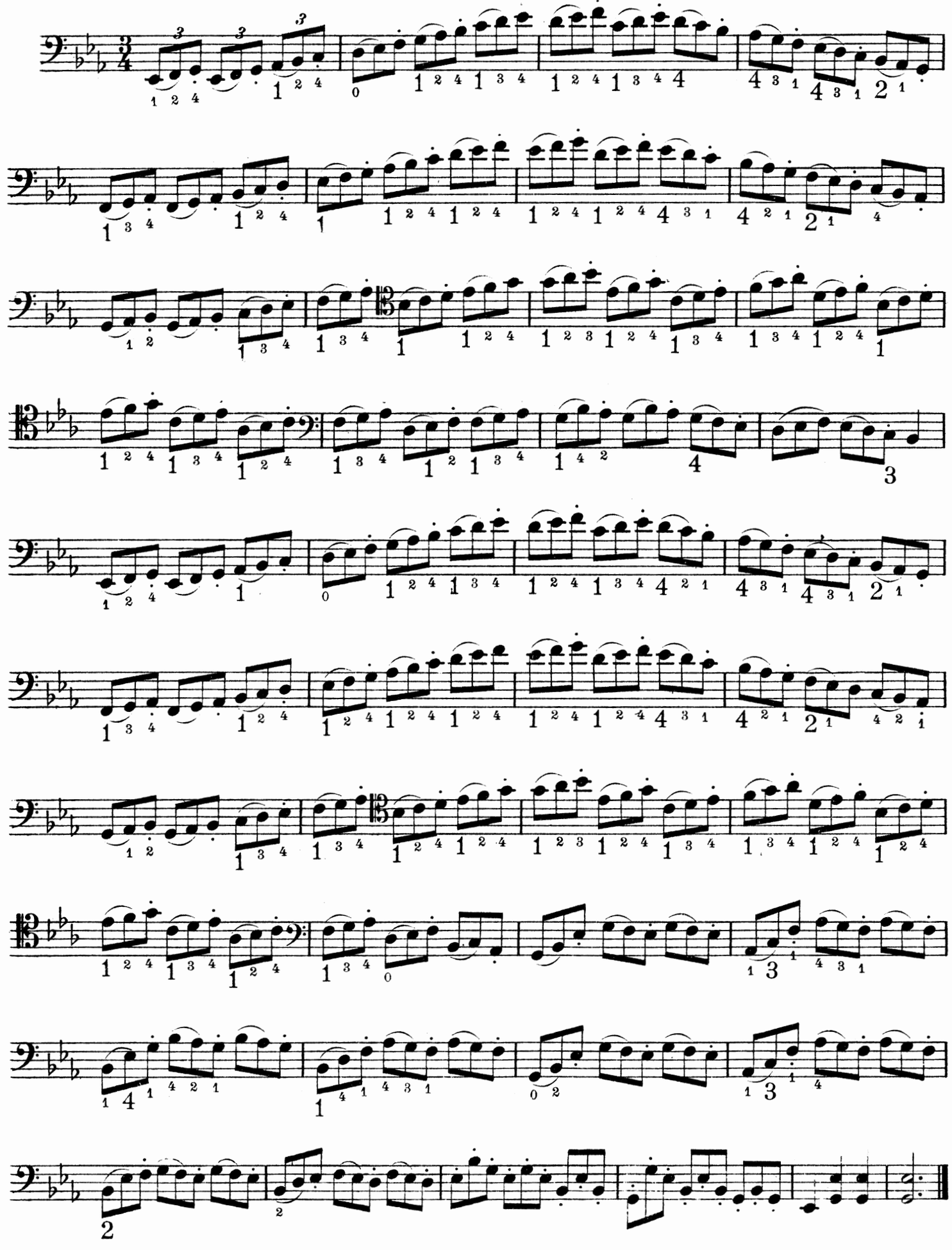


Duport



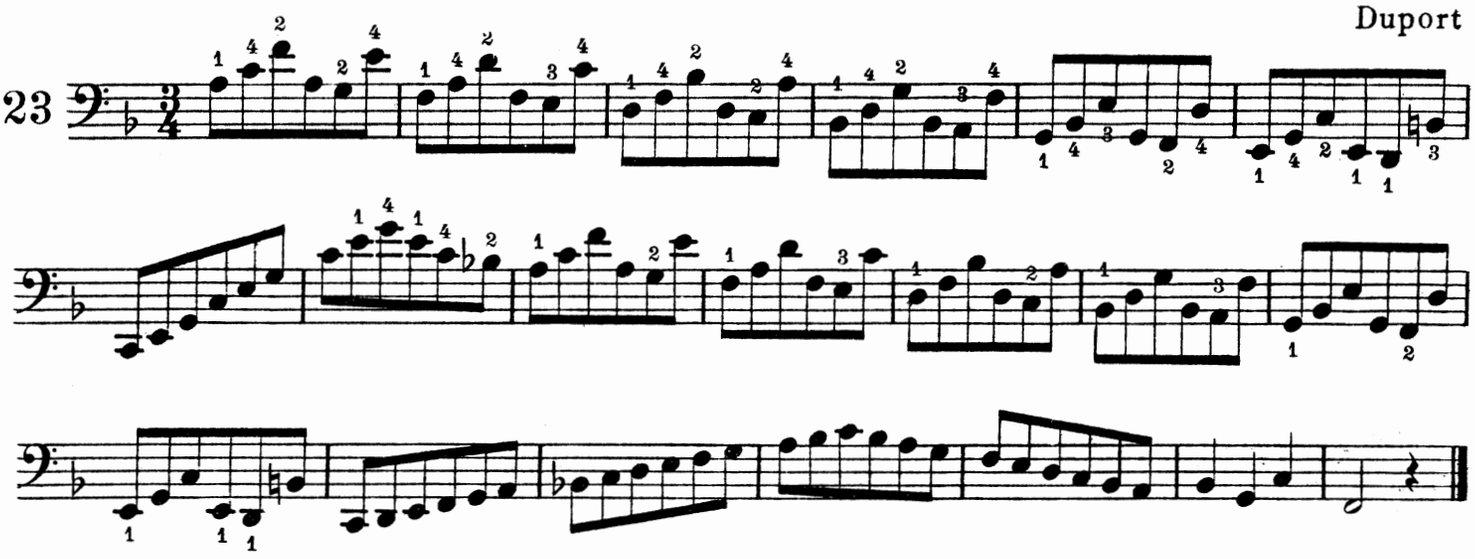

Duport

Duport



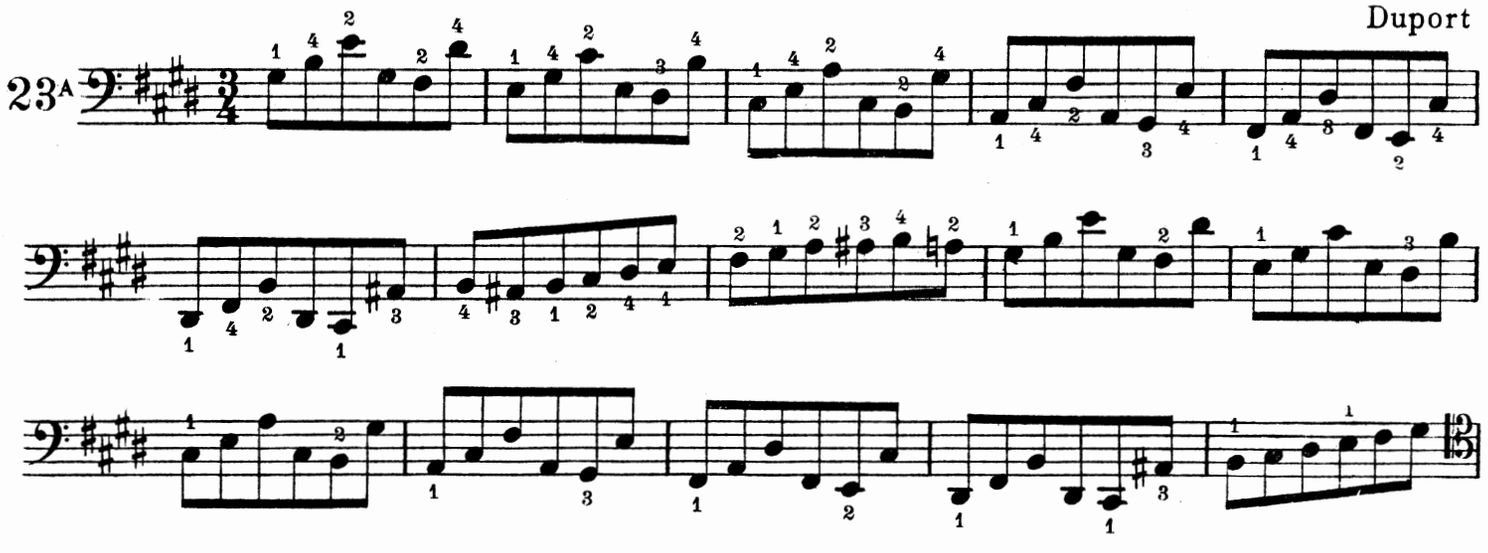
Duport

23



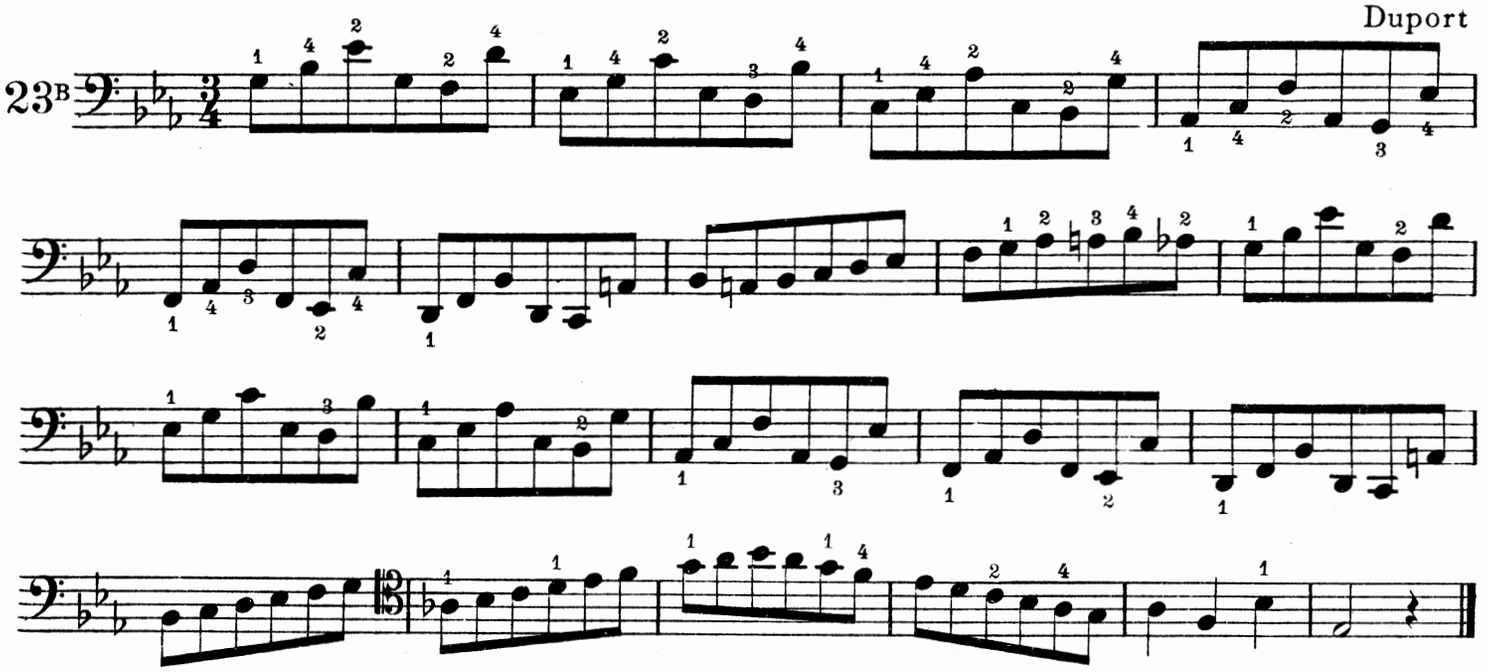
Duport

23A



Duport

23B

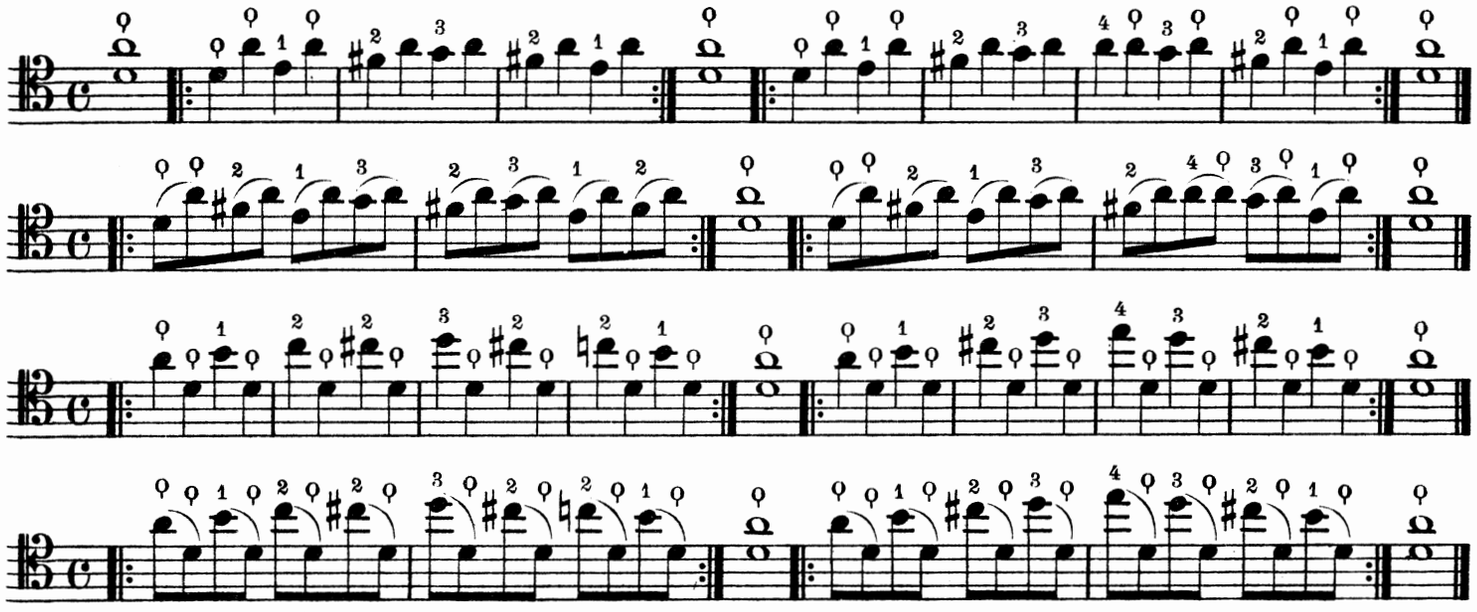


THUMB POSITIONS

The thumb(⚲) must be placed across two strings in a parallel line with the bridge, thus forming a moveable nut, it must lean back slightly, so that the side of the nail will touch the string. The fingers must be rounded so as to play on the tips and the knuckles of the hand should be well raised

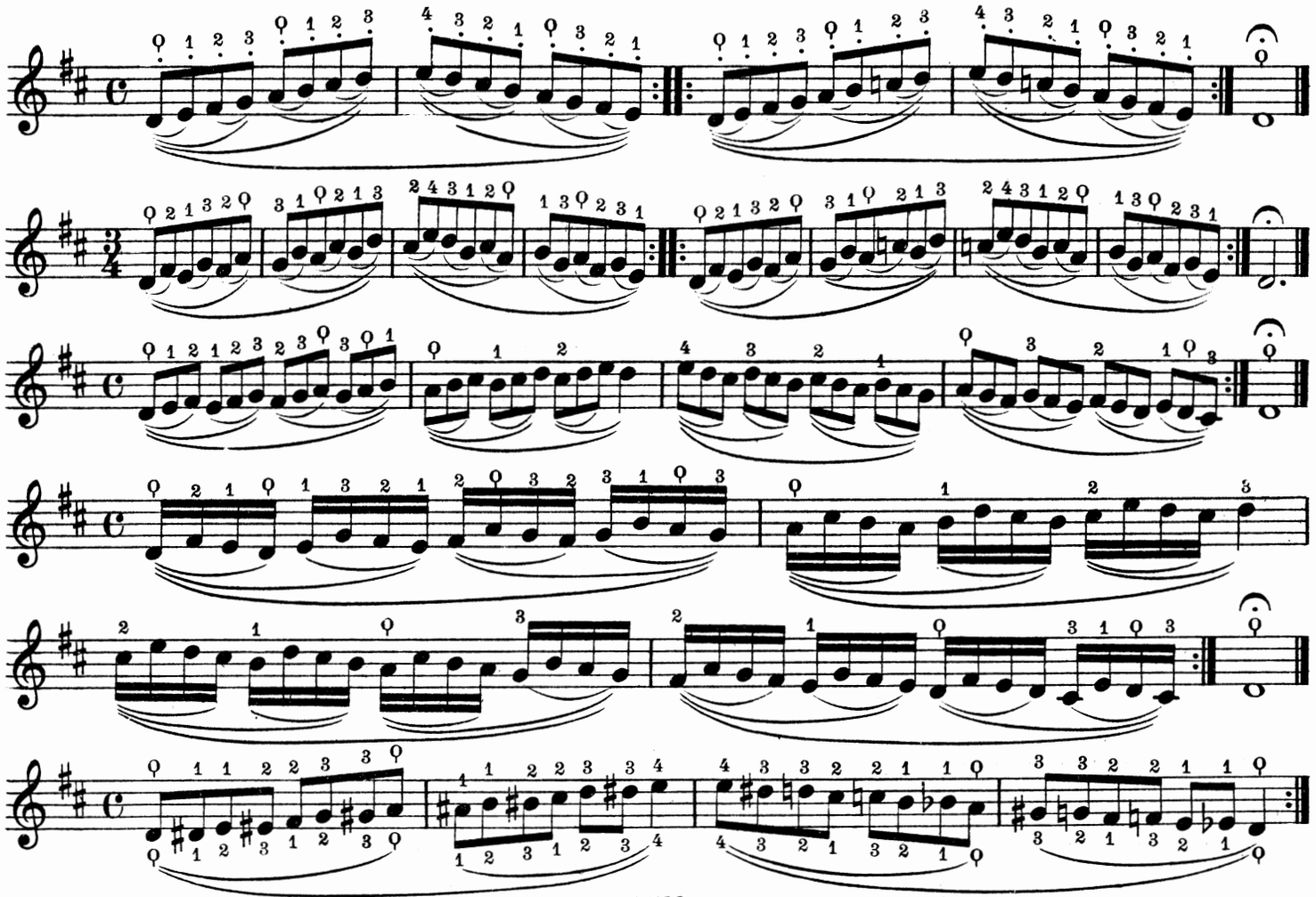
DAUMEN-LAGE

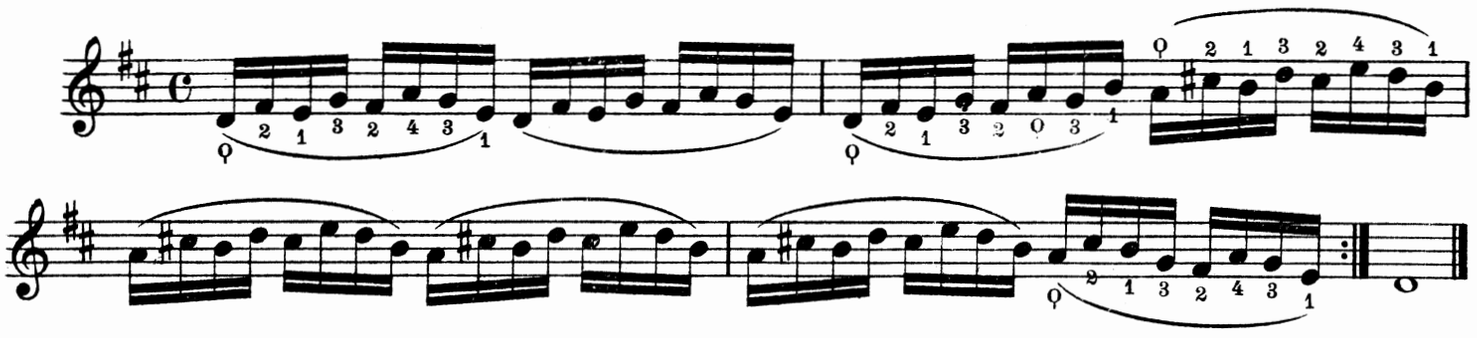
Der Daumen wird auf zwei Saiten zugleich aufgedrückt und zwar so, dass er parallel mit dem Steg steht; er bildet gleichsam eine bewegliche Grundlage: Der Daumen muss etwas nach rückwarts geneigt sein, so dass die rechte Seite des Nagels auf die Saite zu liegen kommt. Die Finger müssen rund sein, damit sie mit den Fingerspitzen aufgesetzt werden können und die Knöchel der Hand stehen hoch



Also in other keys

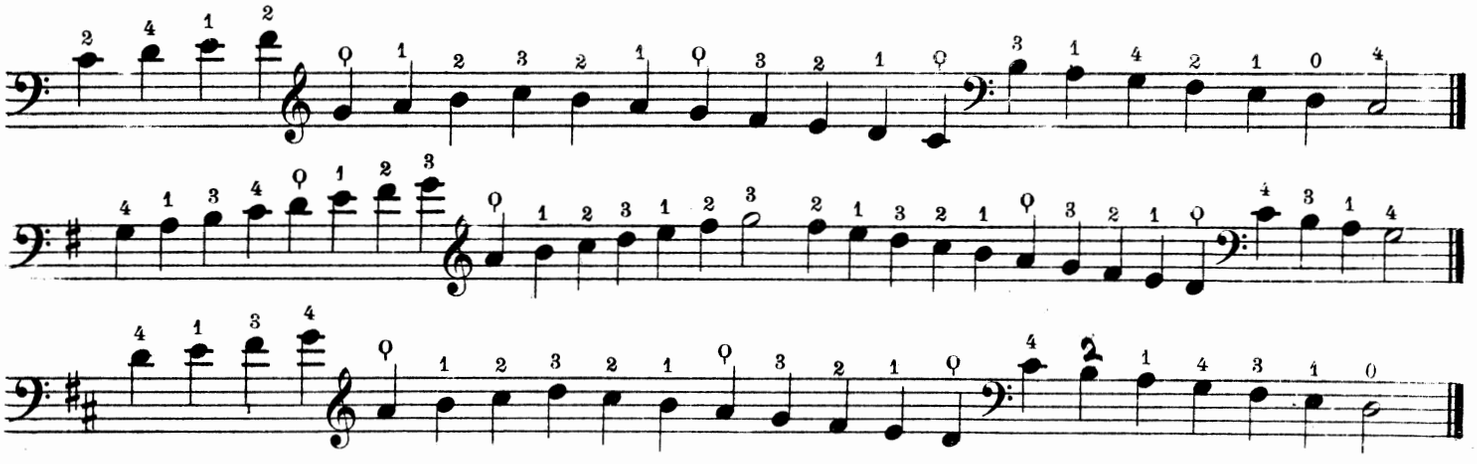
Auch in andern Tonarten





In ascending, the thumb must slide abruptly on to the note, and in continuing the scale the hand must move in its entirety, the thumb and first finger maintaining the same relative position.

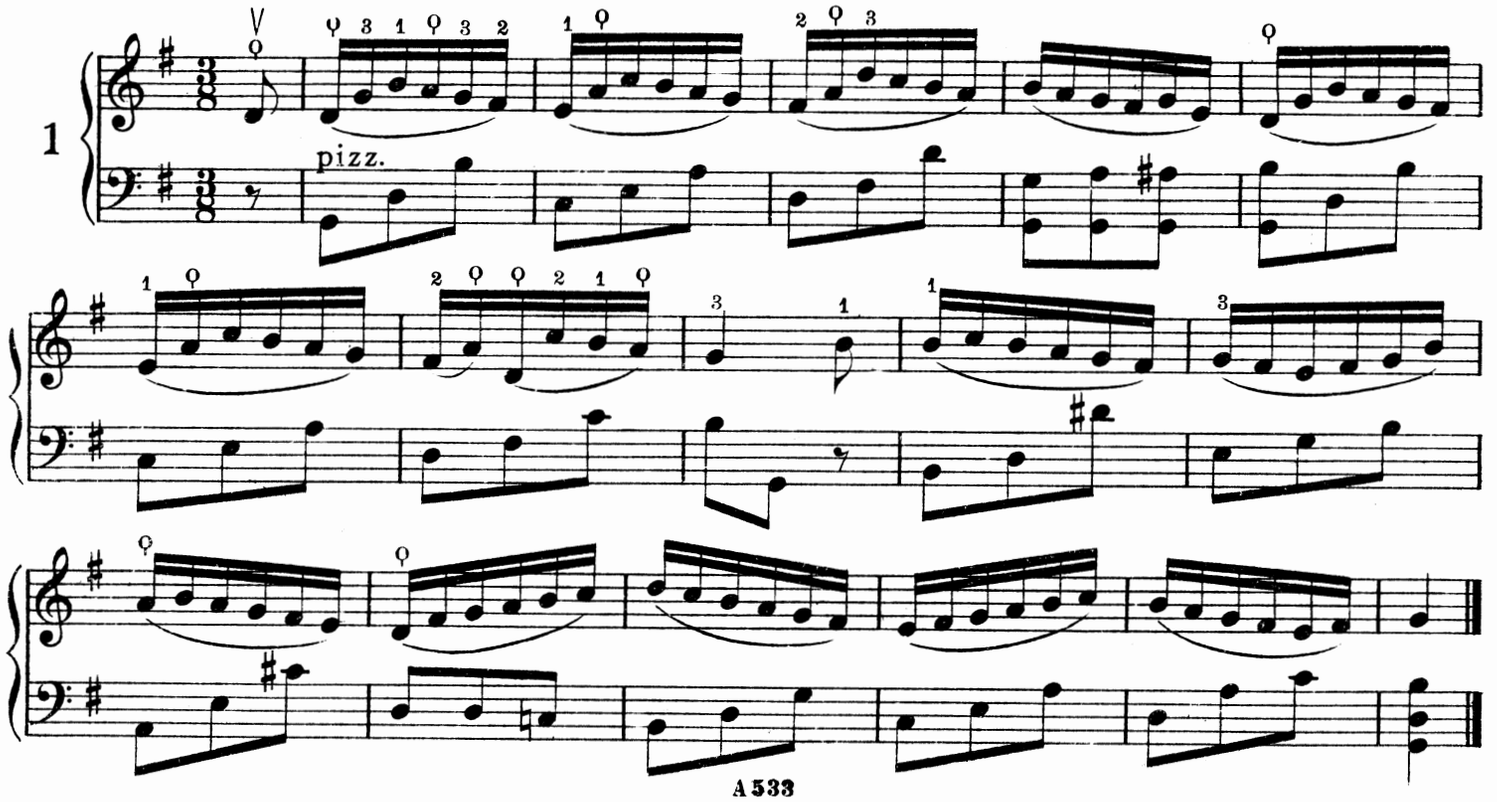
Beim Hinaufgehen in eine höhere Lage muss der Daumen so rasch als möglich auf die Note gleiten, und bei der Fortsetzung der Tonleiter muss die ganze Hand als ein Ganzes die Lage wechseln, so dass Daumen und erster Finger immer die entsprechende Stellung behalten



EXERCISES IN THE THUMB POSITION
ÜBUNGEN IN DER DAUMEN-LAGE

Scherzando

Kummer



Allegro

Kummer

2

Andante

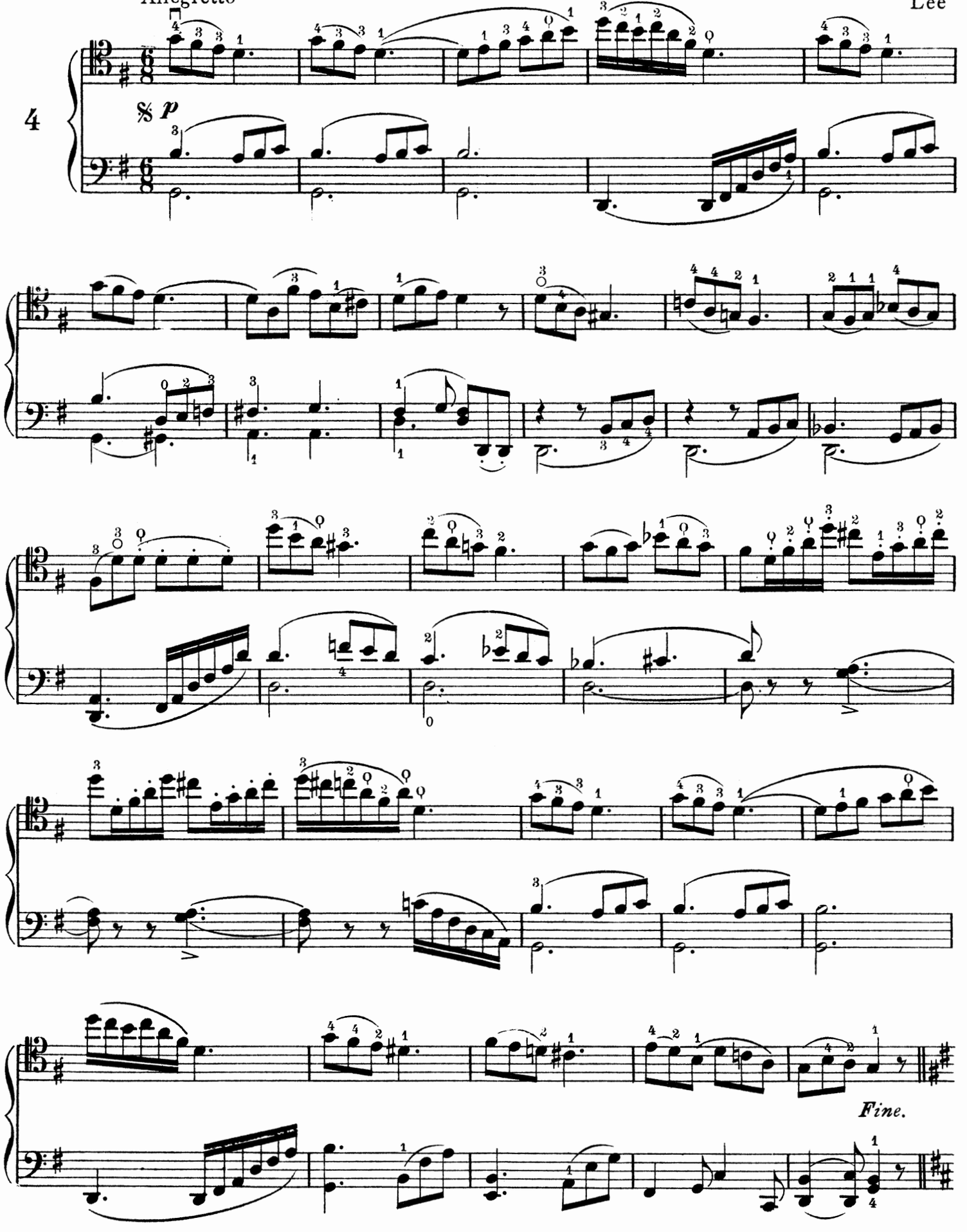
Kummer

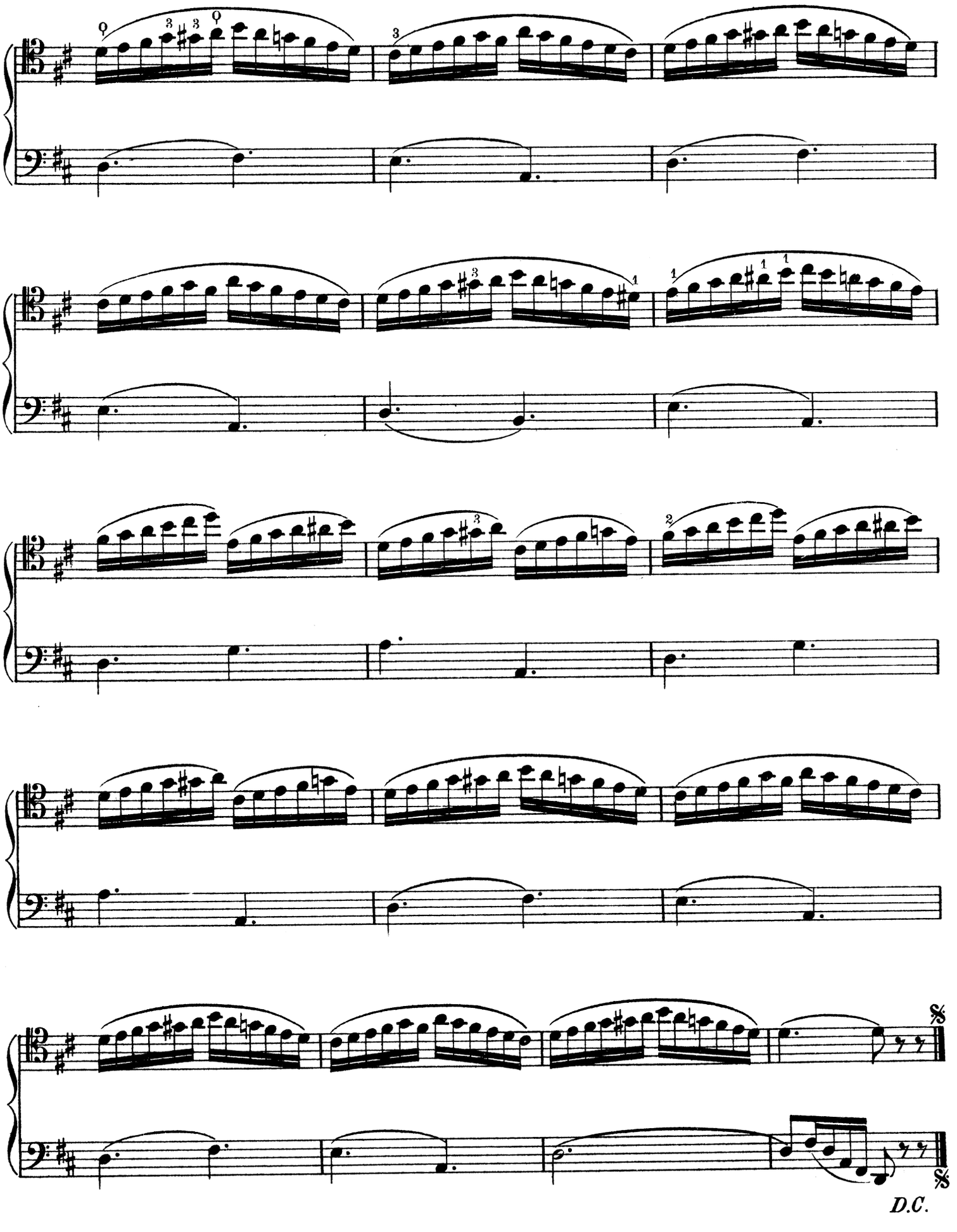
3

PASTORALE

Allegretto

Lee



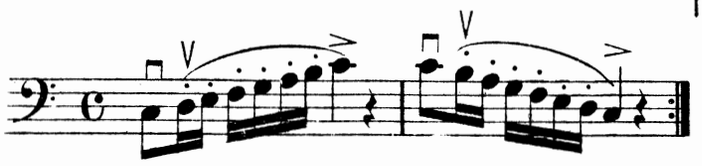

D.C.

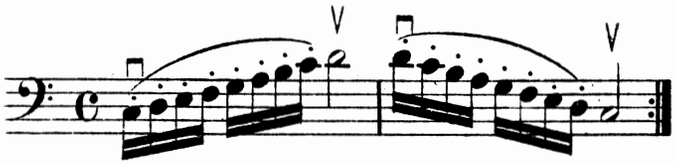
STACCATO

Stop the bow abruptly after each note and use as small a length of bow as possible

STACCATO

Man halte den Bogen nach jeder Note plötzlich an und benutze so wenig Bogen als möglich

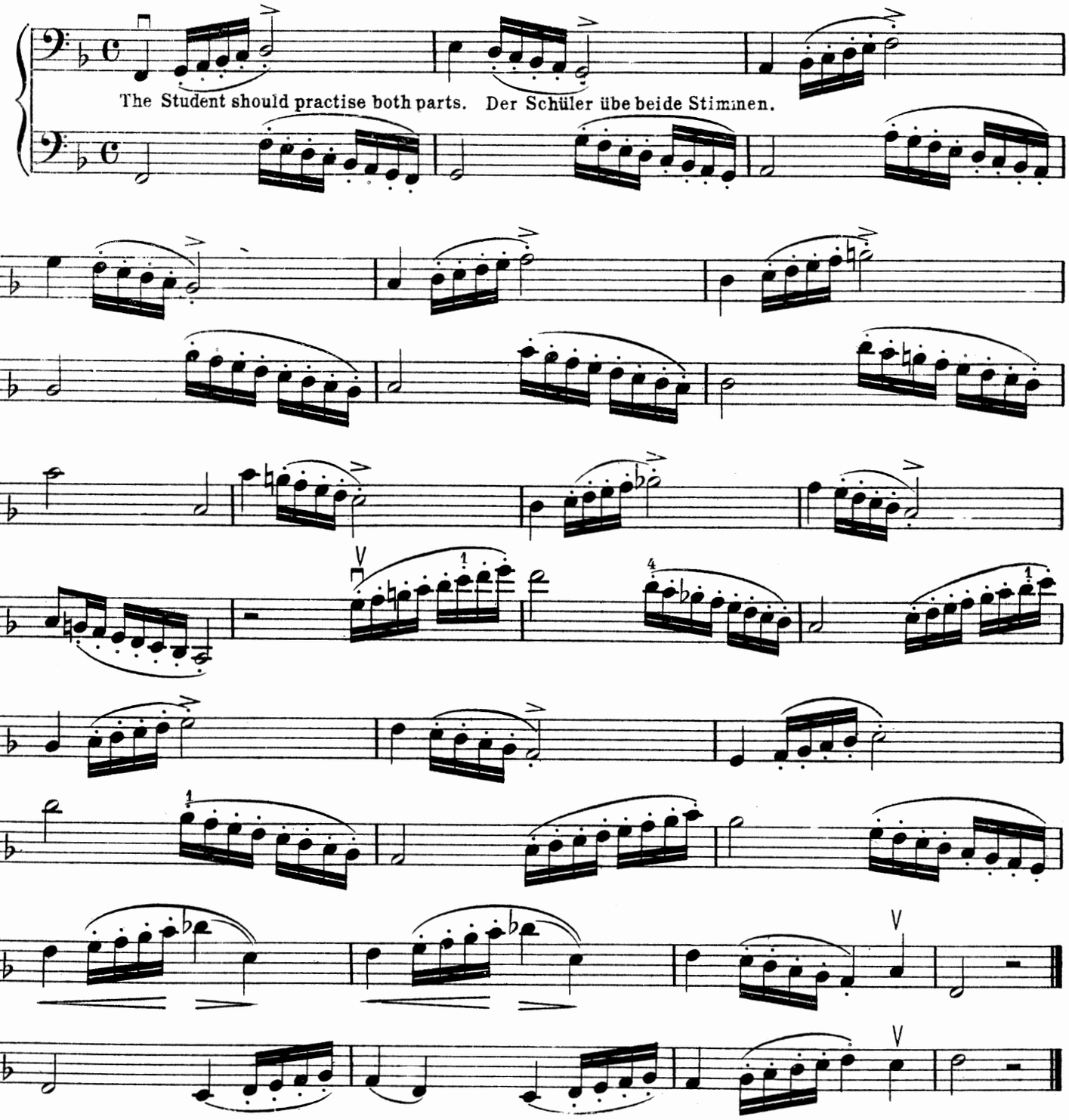




Moderato

Kummer

The Student should practise both parts. Der Schüler übe beide Stimmen.



ARPEGGIOS

All stiffness and unnecessary movement must be avoided.

When the chord changes, the fingers must be placed upon the strings simultaneously

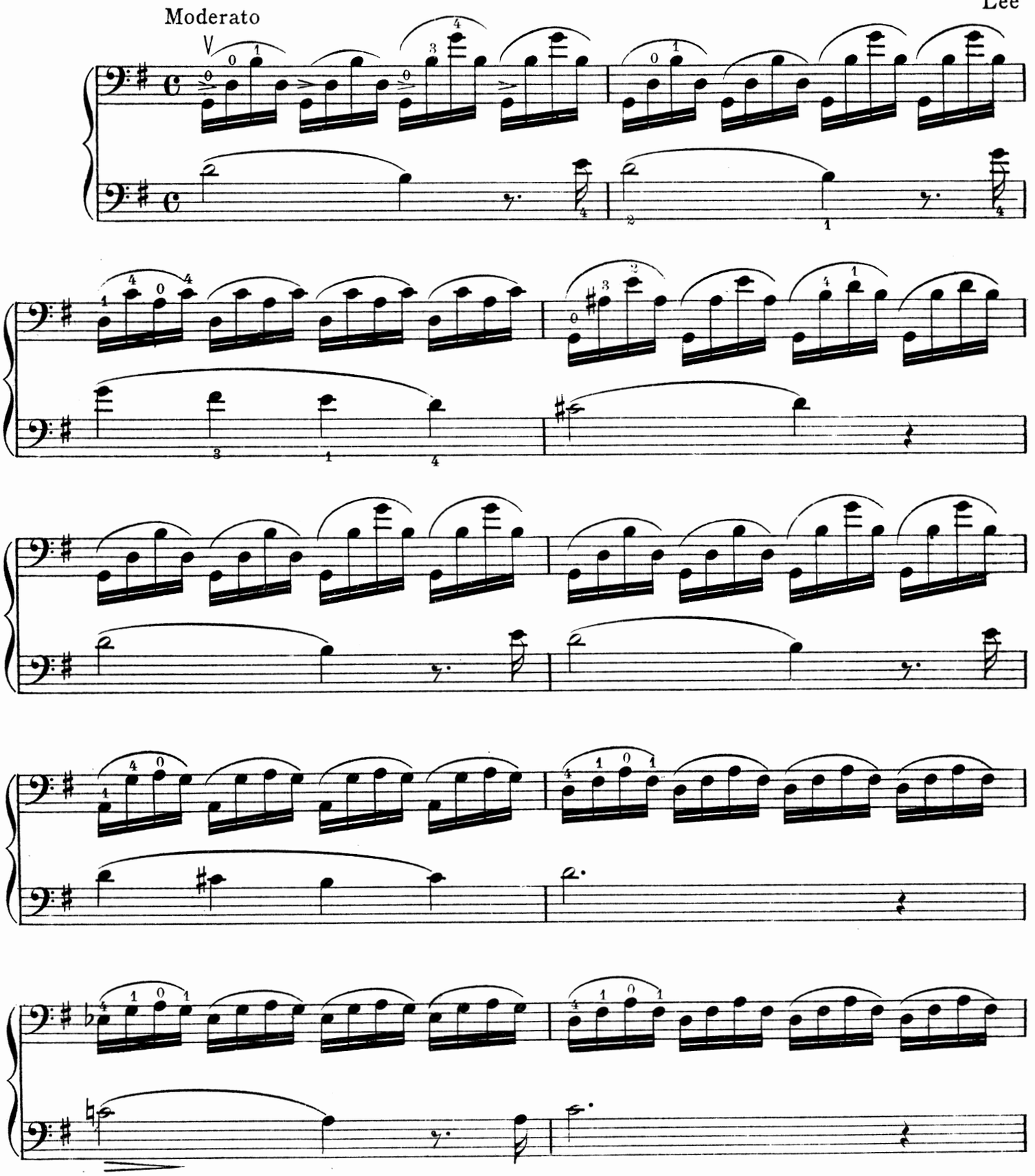
ARPEGGIEN

Alle Steifheit und unnötige Bewegung muss vermieden werden

Wenn der Akkord wechselt, müssen die Finger gleichzeitig auf die verschiedenen Saiten gesetzt werden

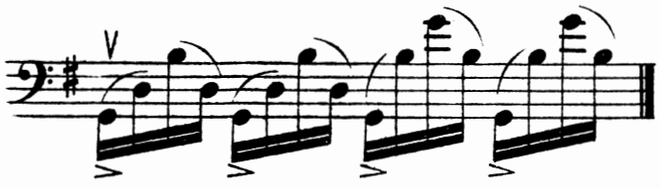
Lee

Moderato



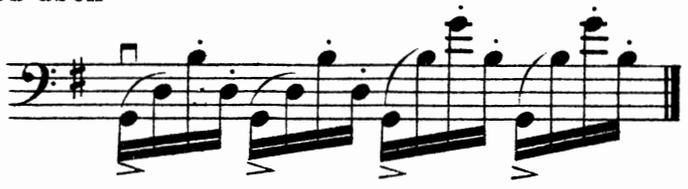
Examples of different bowings to be applied to the above exercise

1

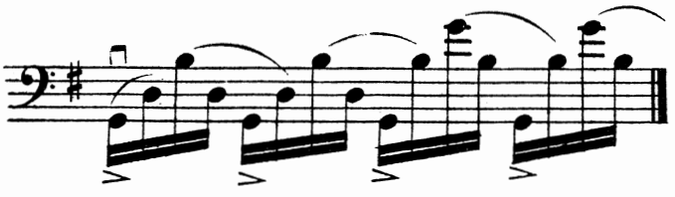


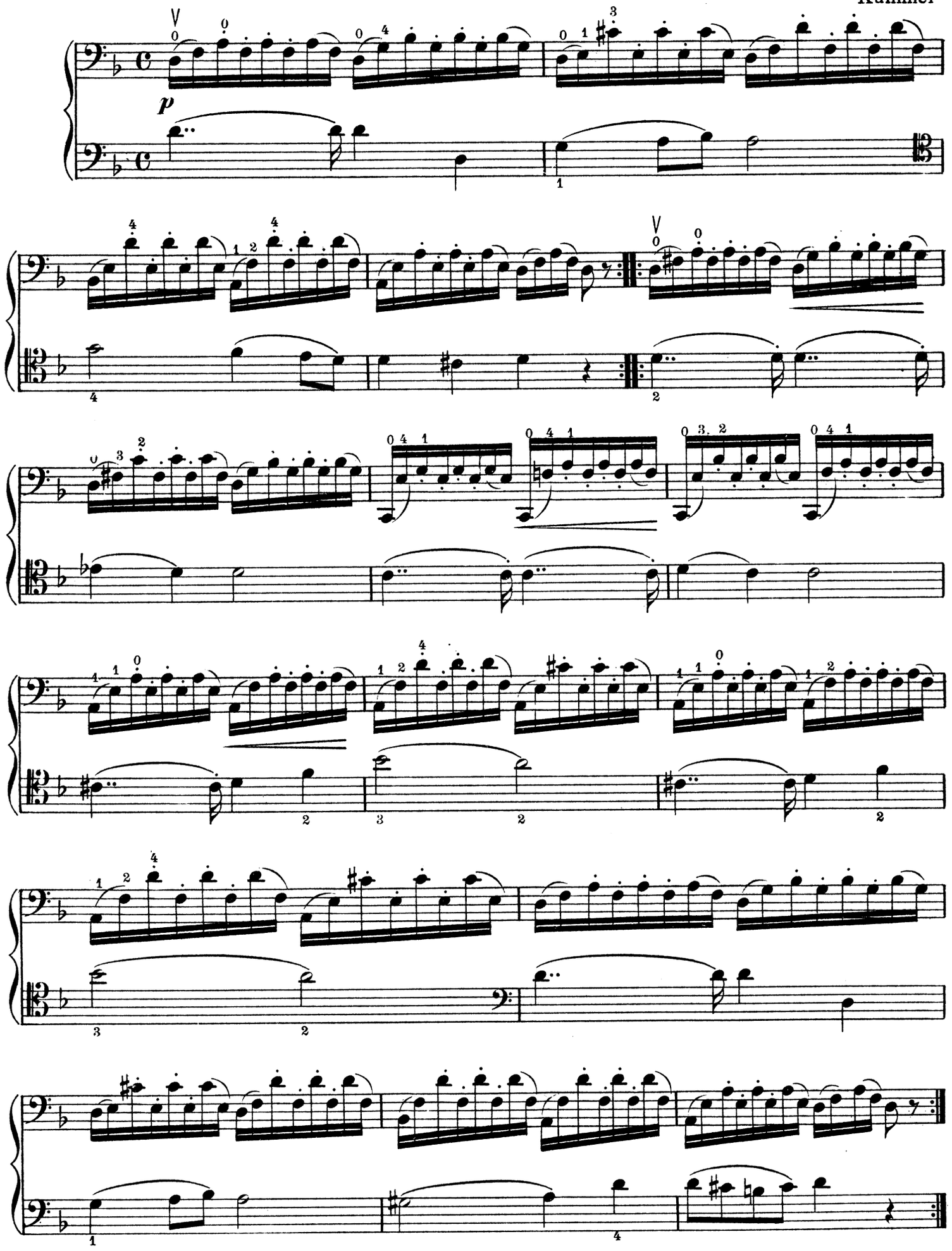
Diese Etude ist auch mit folgenden Stricharten zu üben

2.



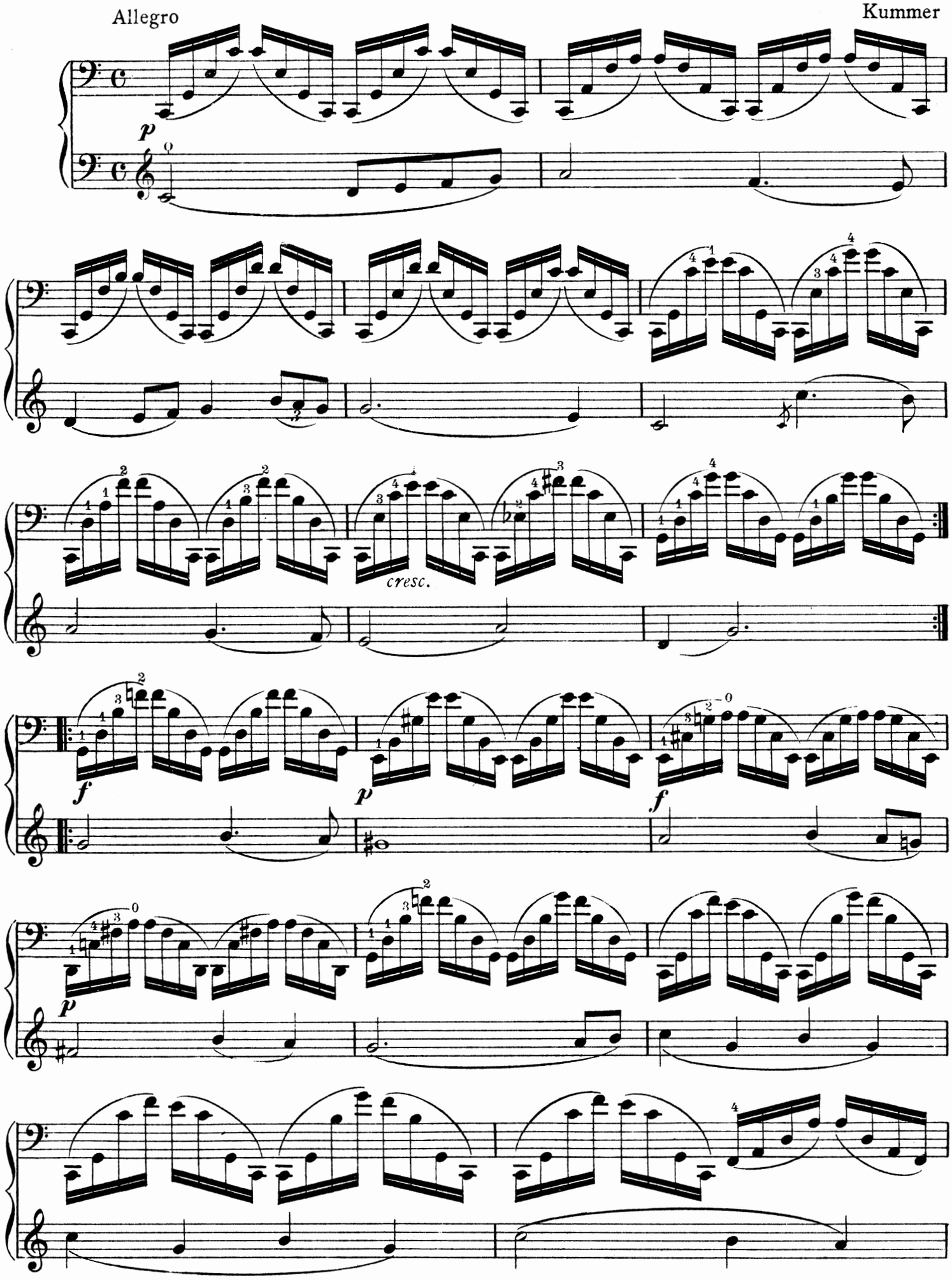
3

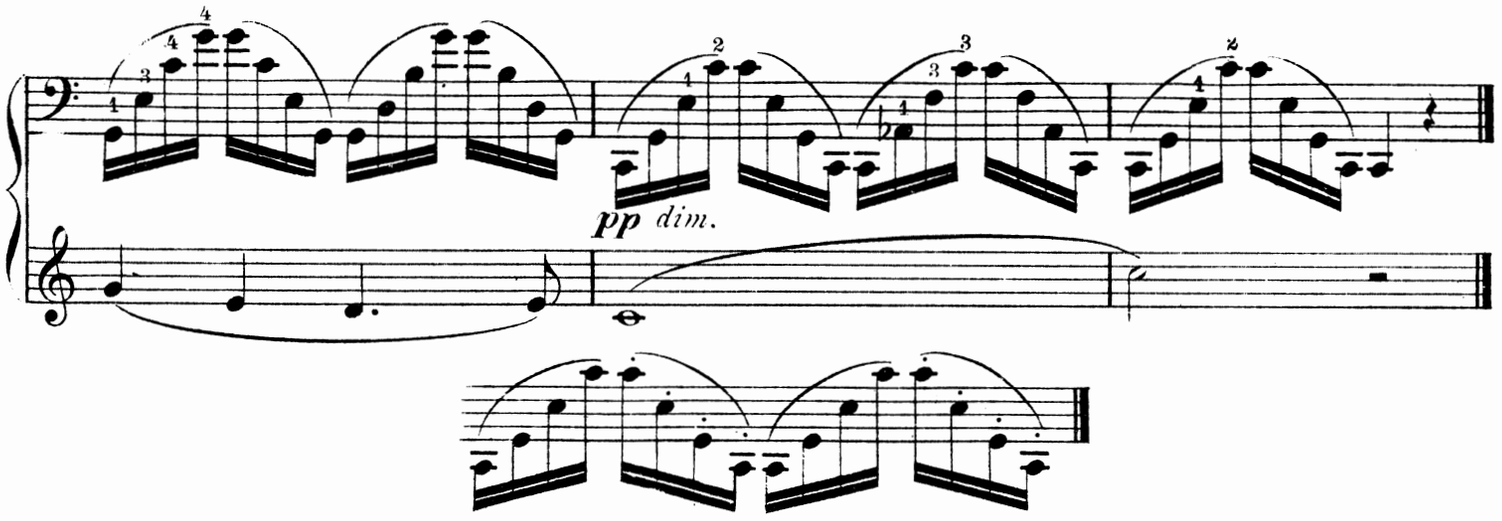



p

Allegro

Kummer



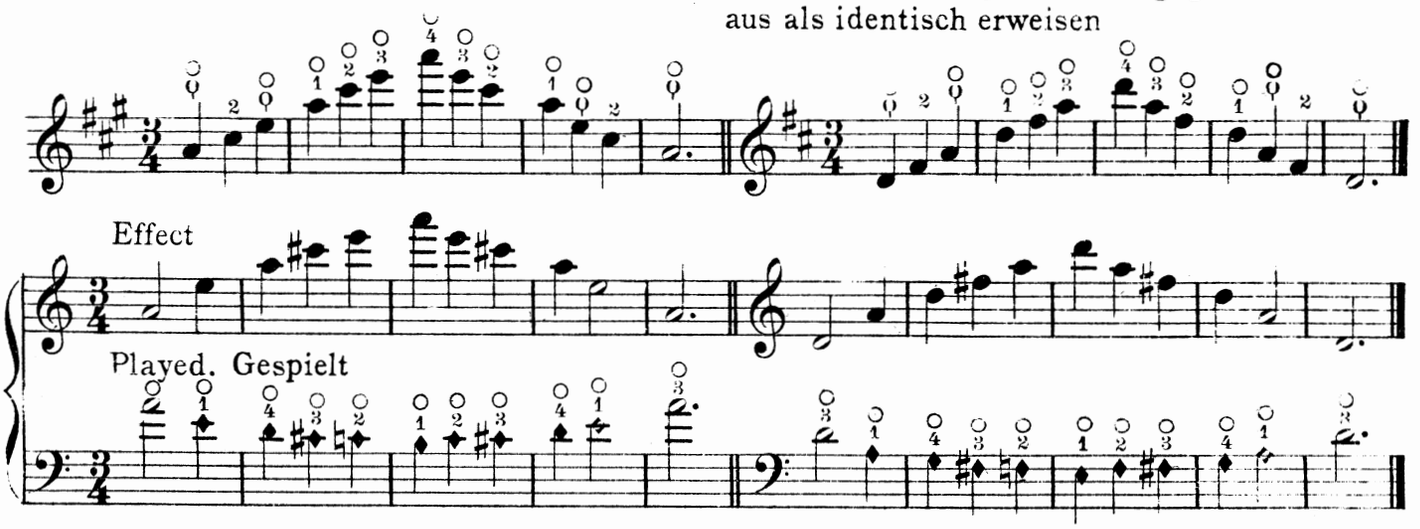


HARMONICS
(natural or open)

At a point midway between the nut and the bridge, will be found the lowest harmonic (o) that can be played on any string, viz: its octave, and from this point, whether the hand be passed downwards towards the bridge or upwards towards the nut, other but higher sounding harmonics can be played, and will be found to be identical on both sides of this given point

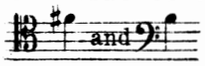
FLAGEOLETT-TÖNE
(natürlich oder offen)

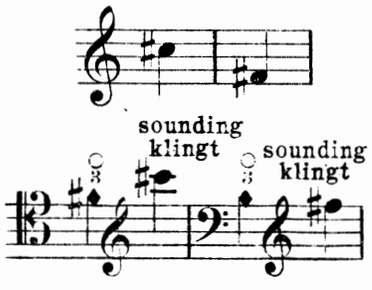
Genau in der Mitte zwischen Sattel und Steg befindet sich der tiefste Flageolett-Ton, (o) der auf jeder Saite gespielt werden kann, nämlich deren Oktave. Von diesem Punkte aus, ob die Hand sich nach dem Steg oder nach dem Sattel hin bewegt, können andere aber nur höher klingende Flageolett-Töne gespielt werden und diese werden sich in beiden Richtungen vom angegebenen Punkt aus als identisch erweisen

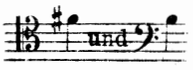


They are more difficult still to produce on the lower strings but should be attempted

Diese sind noch schwieriger auf den tieferen Saiten hervorzubringen; der Schüler versuche es aber trotzdem

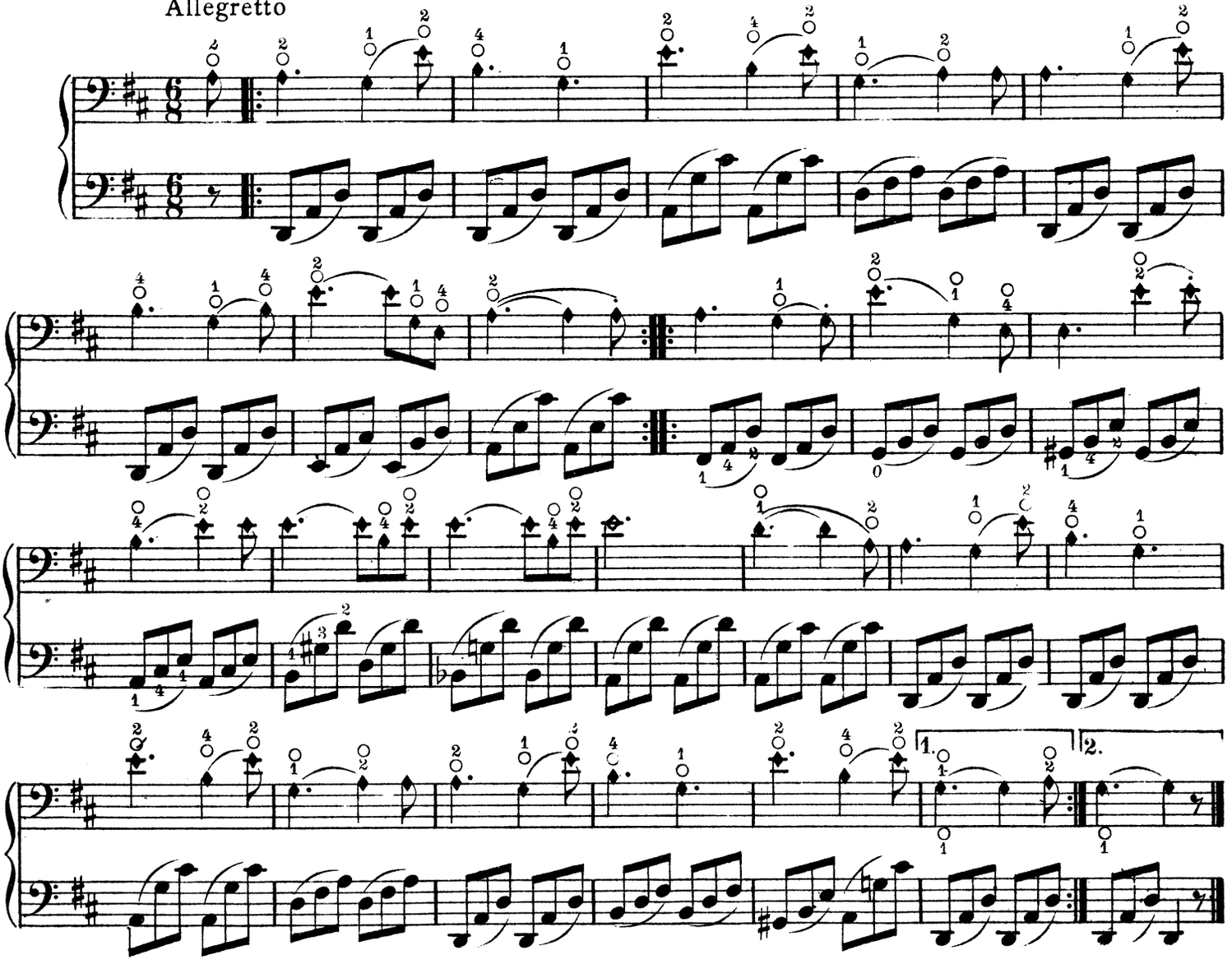
It will be noticed that the thirds of both Scales are stopped notes, but the notes on the nut side of the given point viz:  have good harmonics.



Es ist zu beachten, dass die Terz der beiden Akkorde nicht als Flageolett-Ton, sondern mit aufgedrücktem Finger gespielt wird, aber dass auf der Seite nach dem Sattel hin von dem bezeichneten Punkt aus die Noten  natürliche Flageolett-Töne ergeben.

Allegretto

Lee



HARMONICS (stopped or artificial)

The harmonic obtained from lightly touching the note (a perfect fourth from the open D string) is sounding 2 octaves above the open string, similarly if you make this G a stopped note (which now takes the place of the open string) and lightly touch with the fourth finger the note (a perfect fourth from this) you obtain the artificial harmonic sounding 2 octaves above the stopped note.

These artificial harmonics can be made on any degree of the scale with either the first and fourth fingers, or 0 and 3rd finger

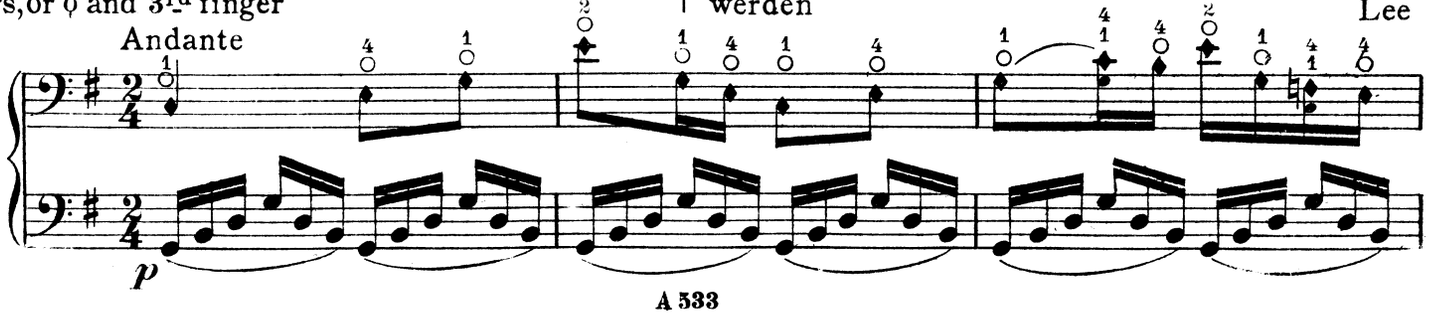
FLAGEOLETT-TÖNE (künstliche)

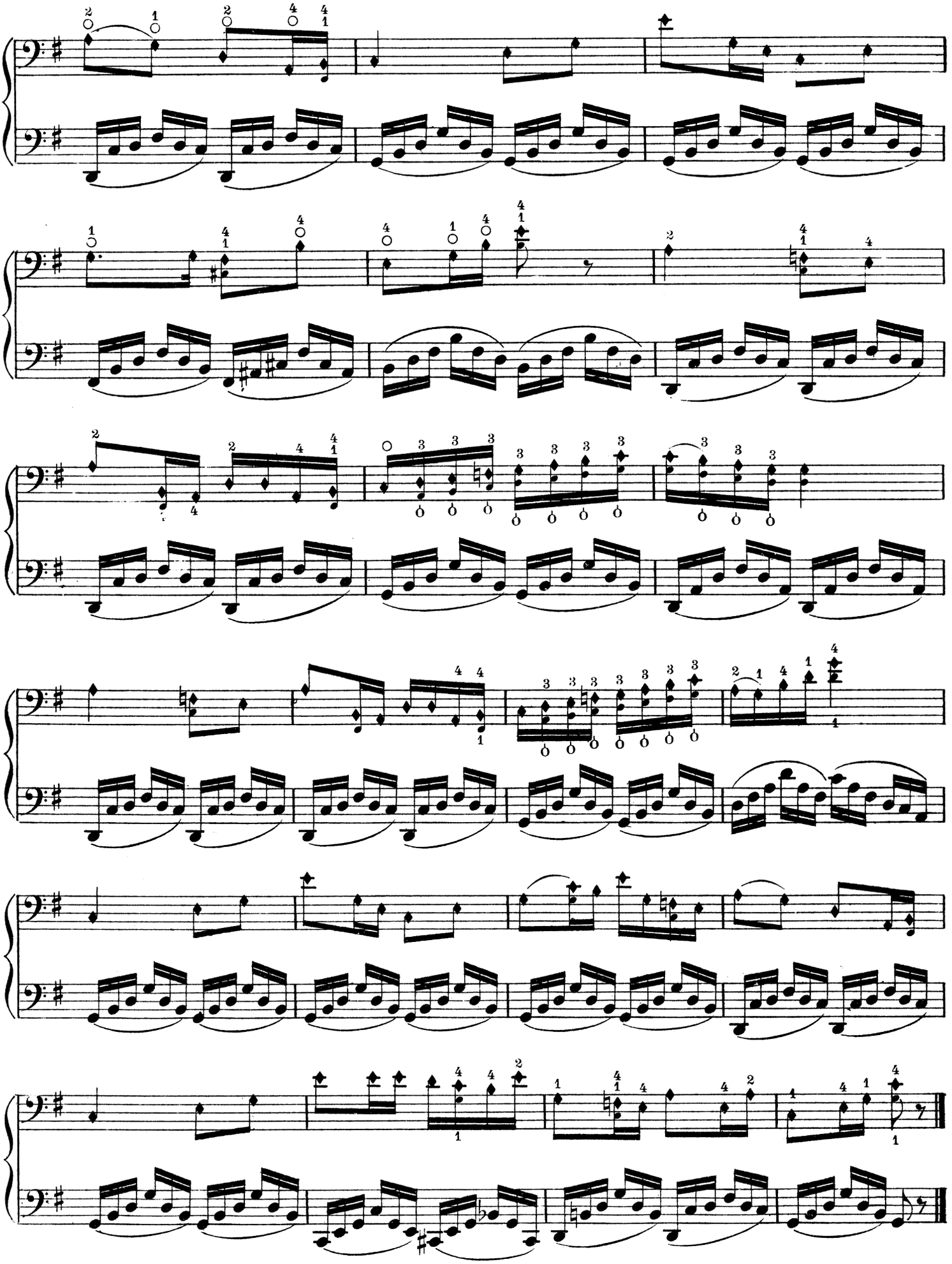
Der Flageolett-Ton, welcher erklingt, wenn wir die D-Saite an der Stelle leicht berühren, welche eine reine Quart höher ist als die leere D-Saite, ist genau 2 Oktaven höher als diese. Dementsprechend wird durch Aufdrücken des 1 Fingers auf die Note G, an Stelle der leeren Saite, und zugleich leichtes Berühren der Saite durch den 4. Finger eine reine Quarte höher, an der Stelle, an welcher der Ton C liegt, der künstliche Flageolett-Ton erklingen.

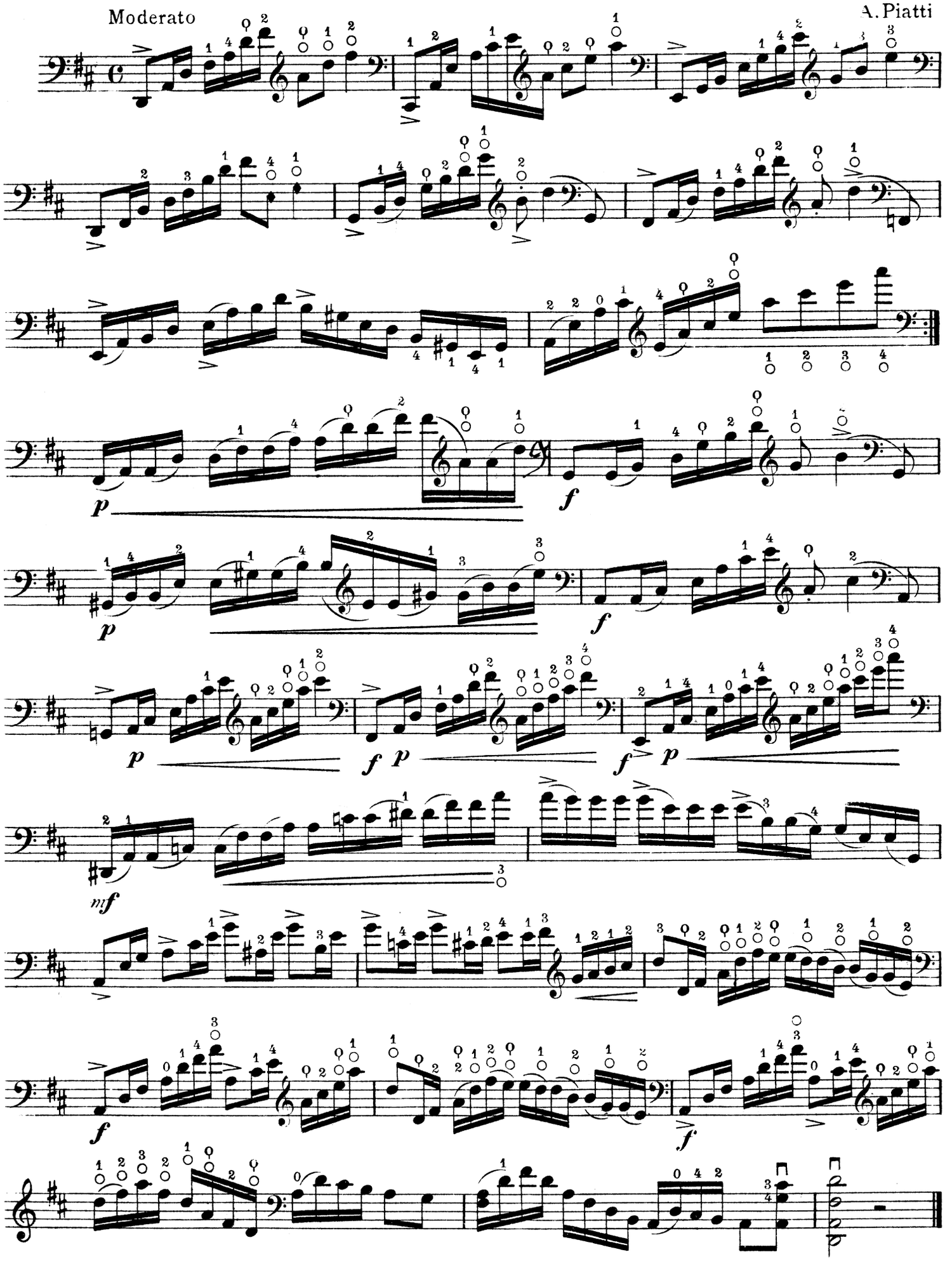
Diese künstlichen Flageolett-Töne können auf jeder Stufe der Tonleiter entweder mit dem ersten und 4. oder mit dem Daumen und 3. Finger gespielt werden

Andante

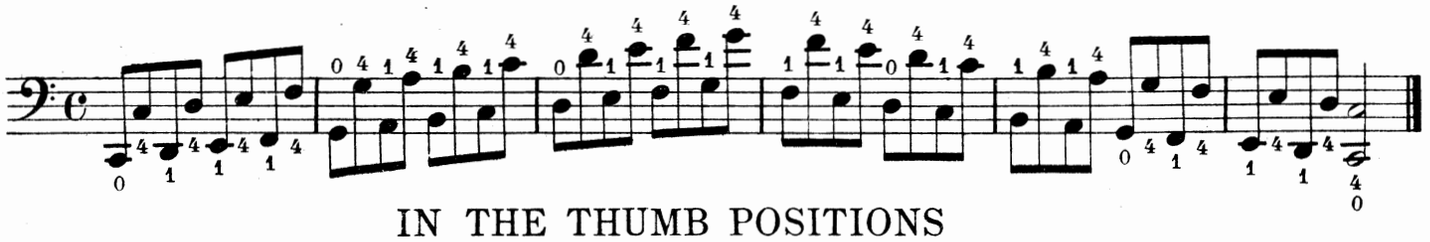
Lee



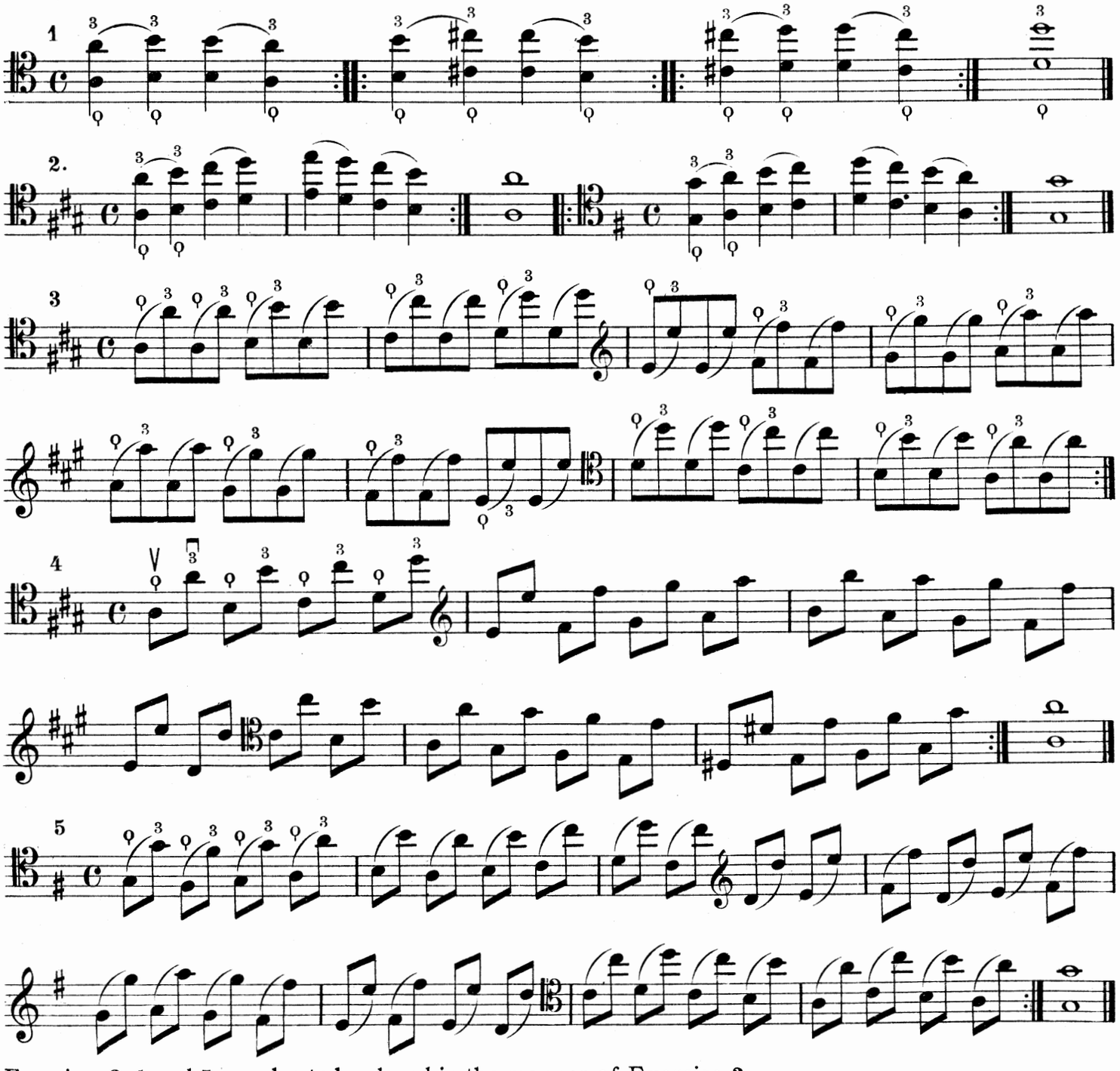



Moderato
A. Piatti
p
f
p
f
p
f p
f p
mf
f
f

OCTAVES
OKTAVEN

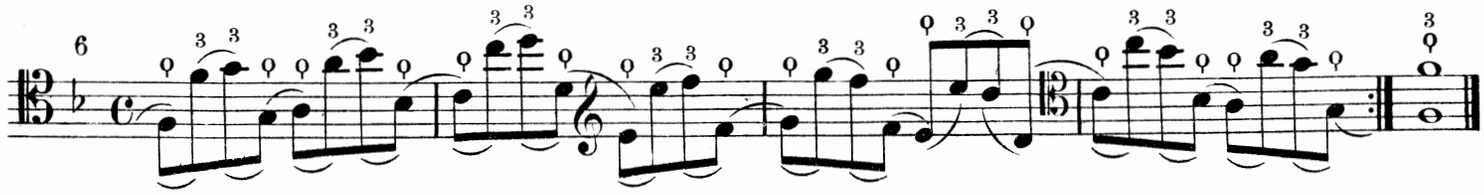


IN THE THUMB POSITIONS
IN DER DAUMEN-LAGE



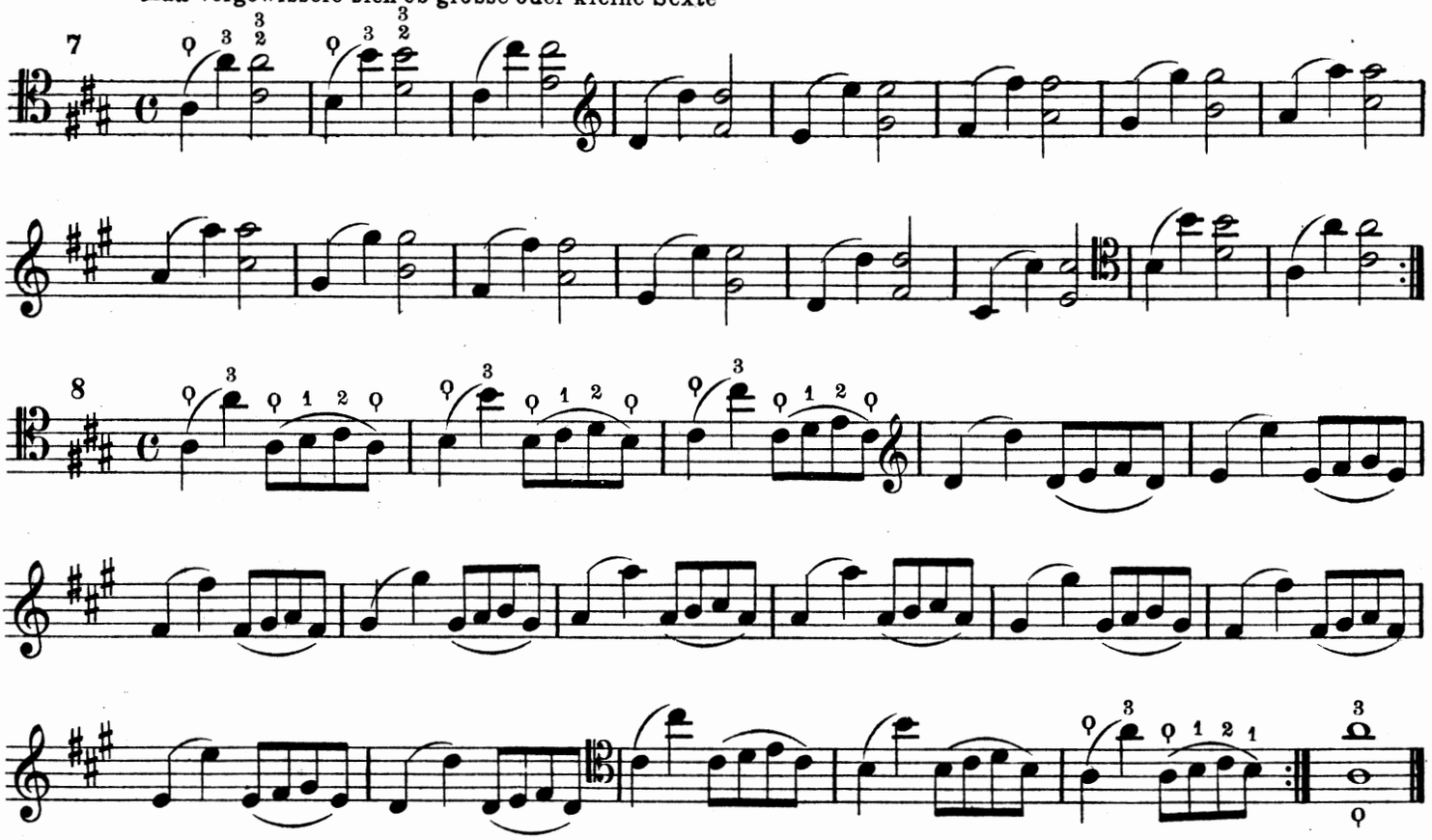
Exercises 3, 4 and 5 are also to be played in the manner of Exercise 2

Die Übungen 3, 4 und 5 müssen auch auf die Art von Nº 2 studiert werden



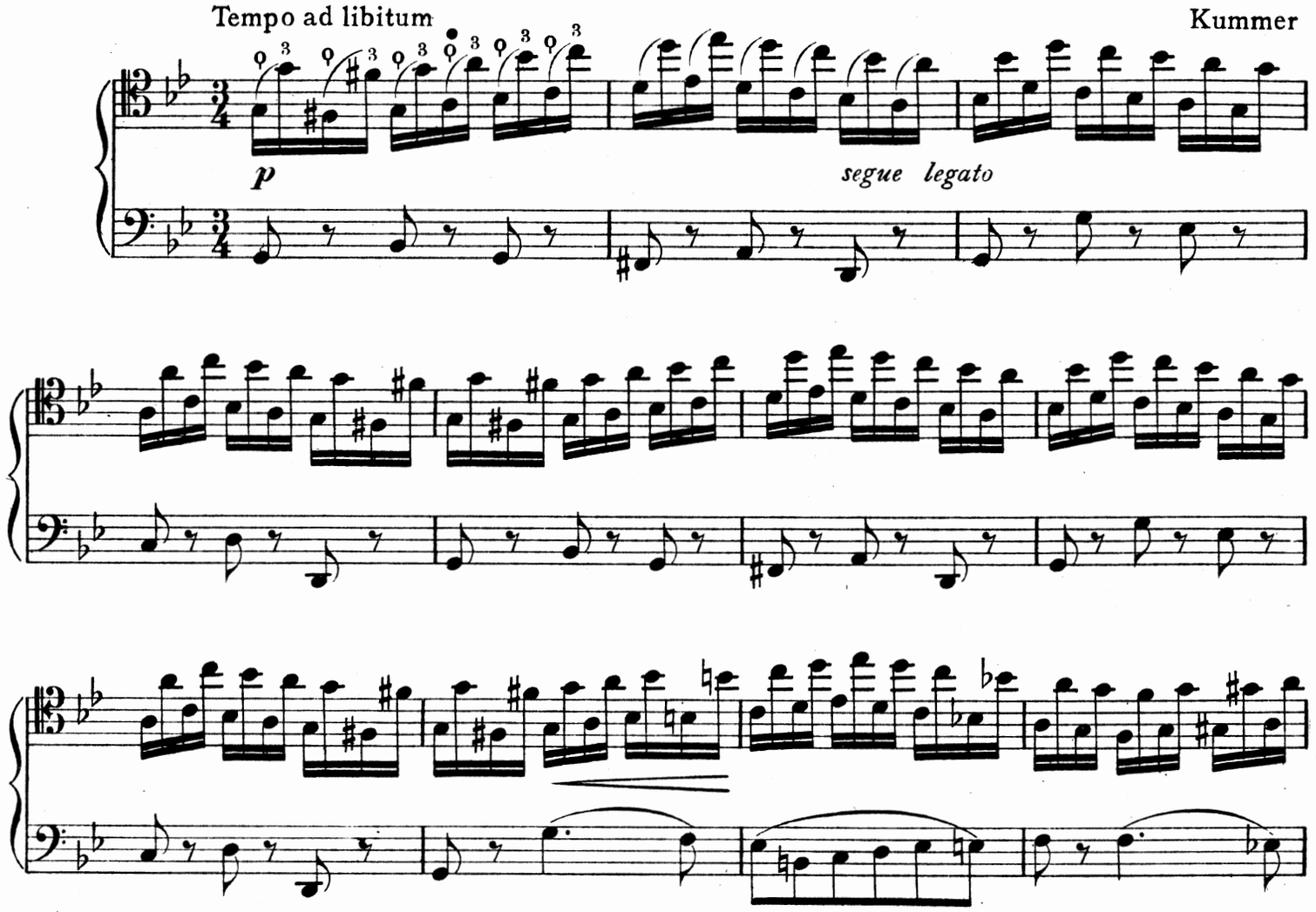
Realize whether the Sixths are major or minor

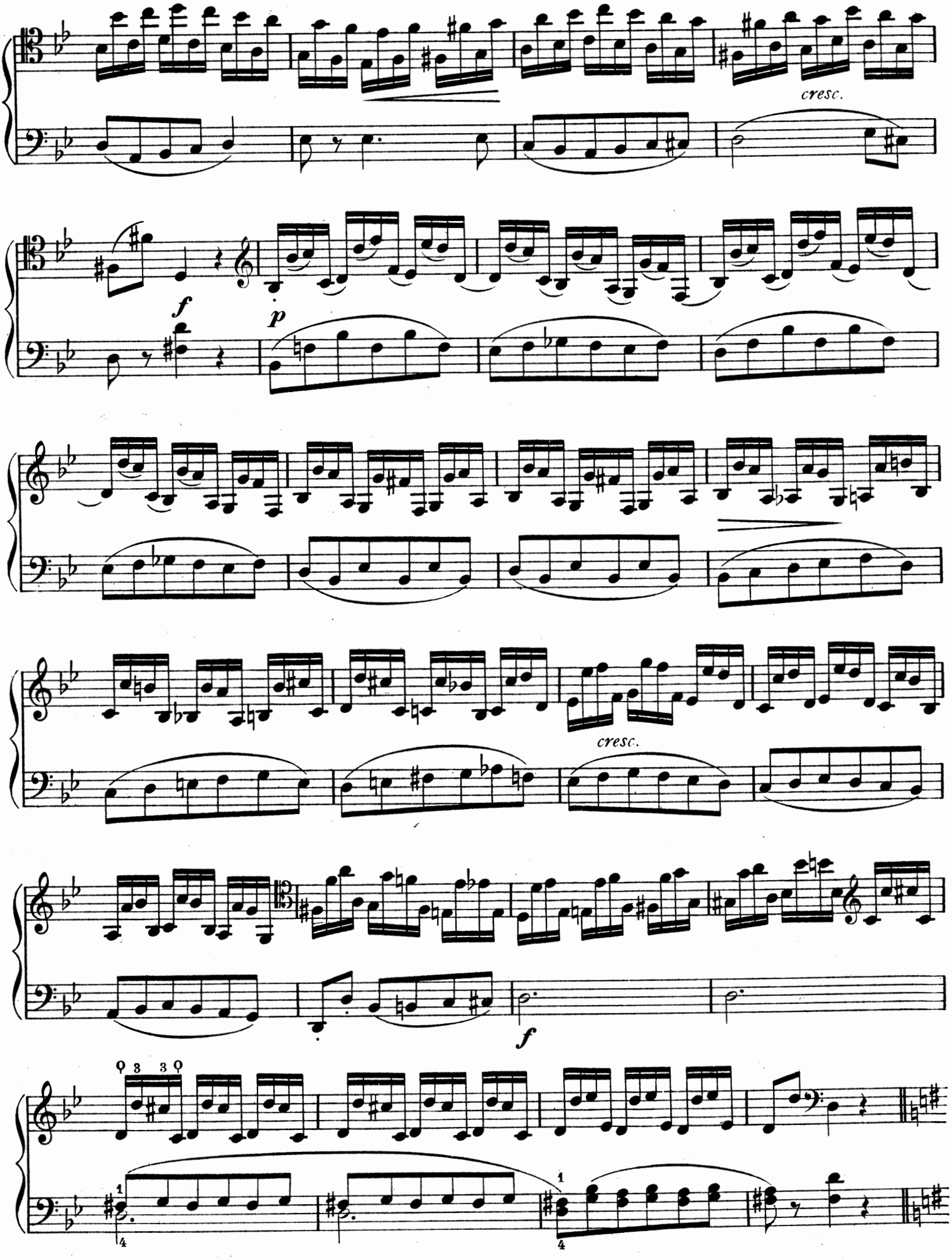
Man vergewissere sich ob grosse oder kleine Sexte

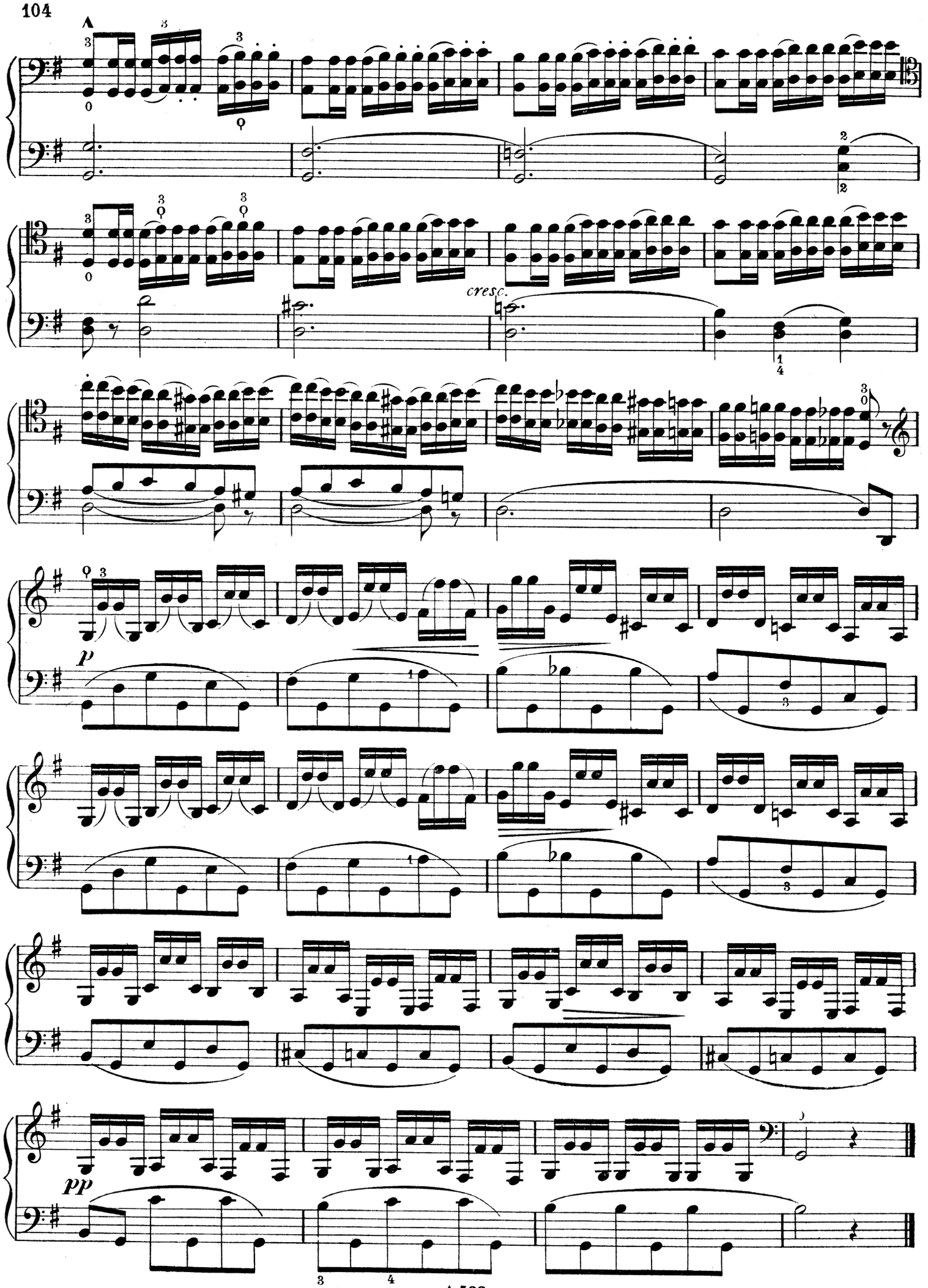


Tempo ad libitum

Kummer




cresc.
f
p
cresc.
f


cresc.
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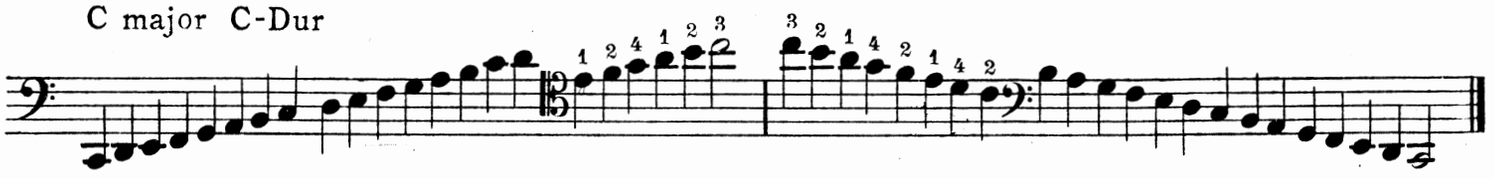
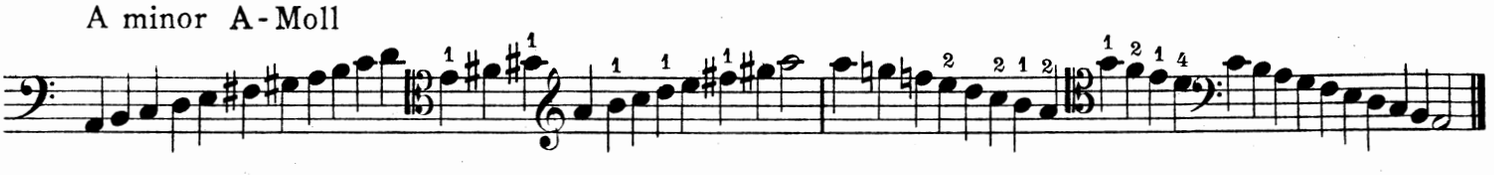
MAJOR AND MELODIC MINOR SCALES
DIE DUR- UND DIE MELODISCHEN MOLL-TONLEITERN

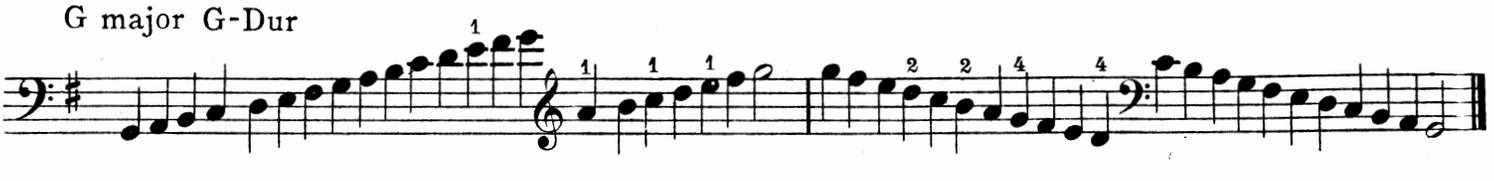
C major C-Dur



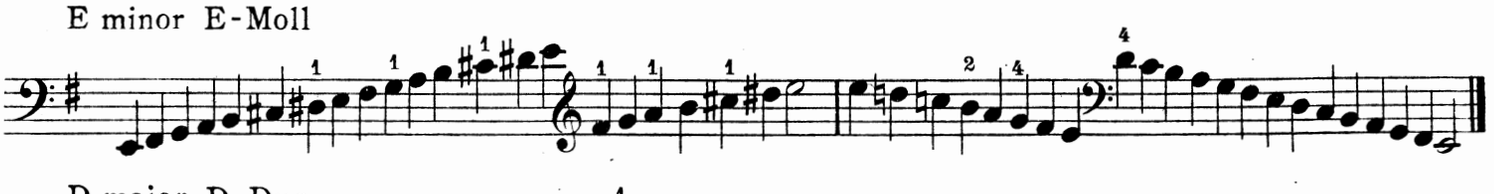
A minor A-Moll



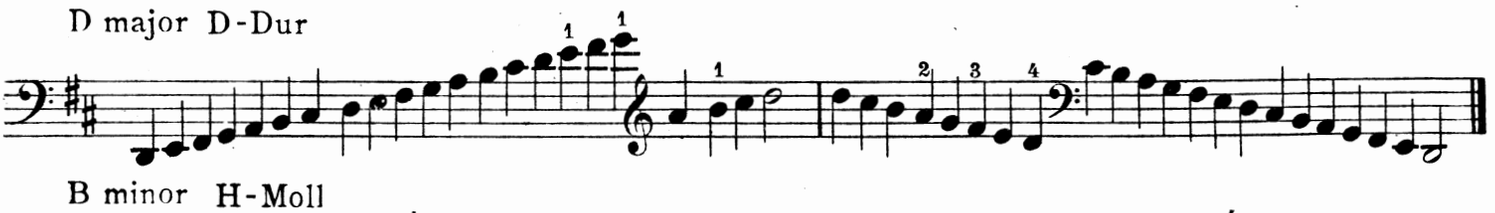
G major G-Dur



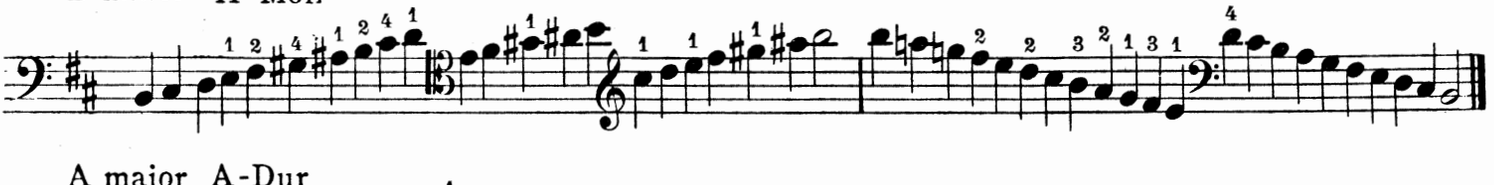
E minor E-Moll



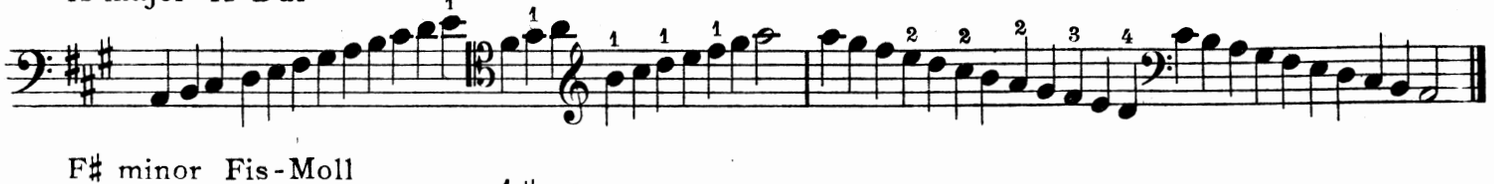
D major D-Dur



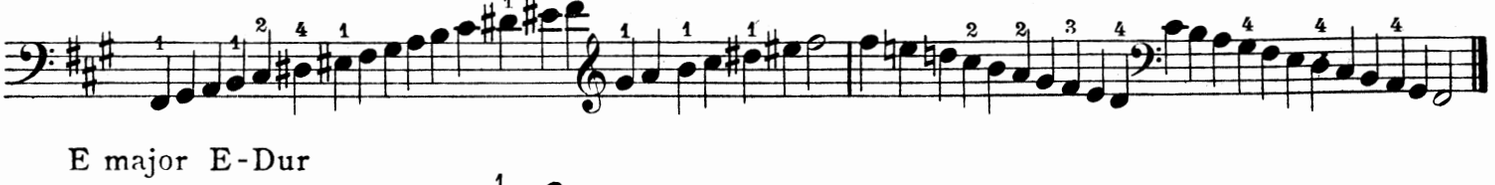
B minor H-Moll



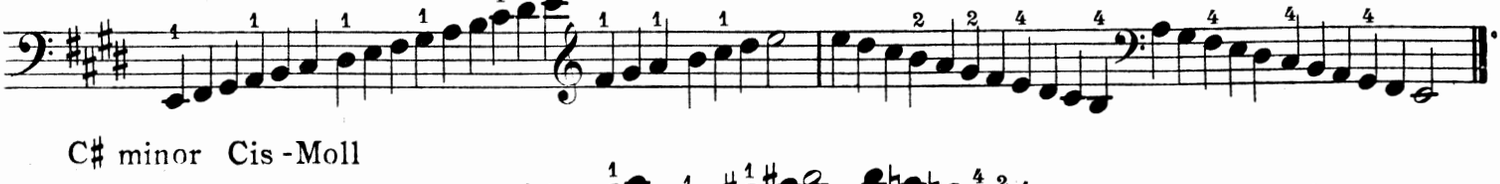
A major A-Dur



F♯ minor Fis-Moll



E major E-Dur



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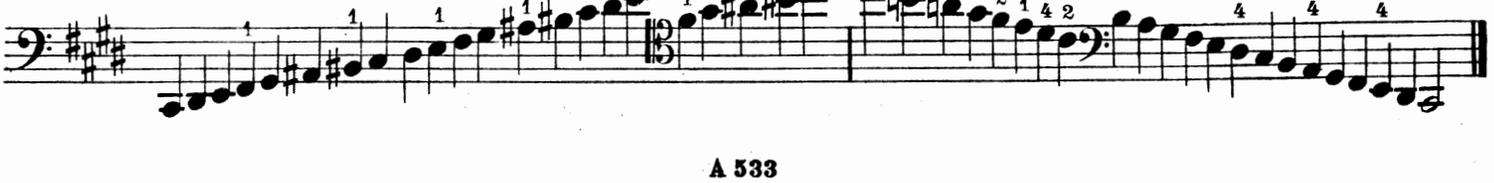
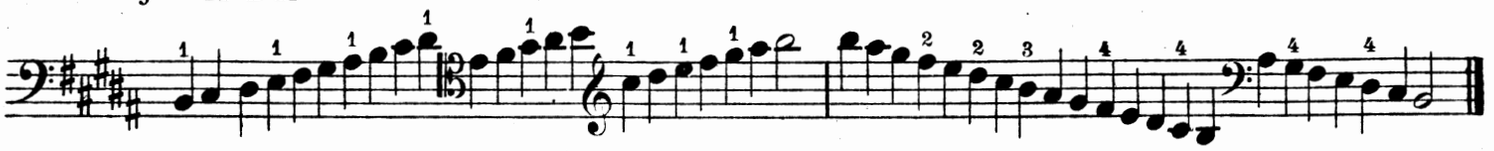


B major H-Dur



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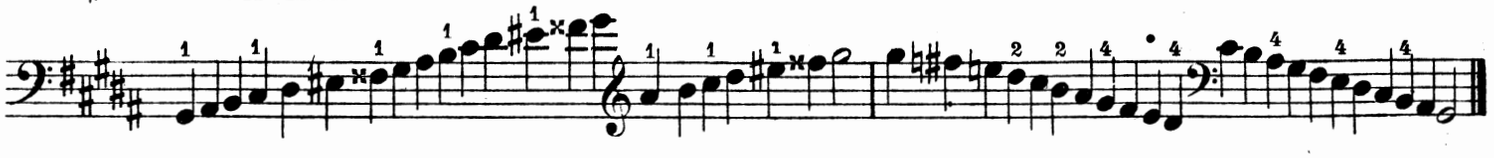
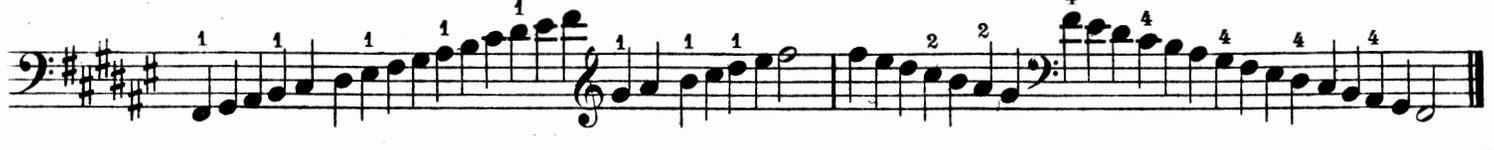


F♯ major Fis-Dur



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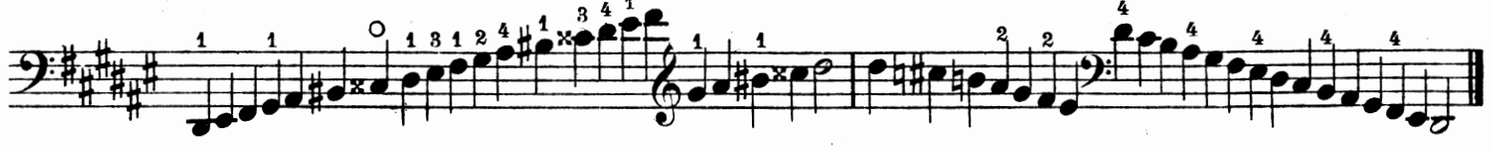
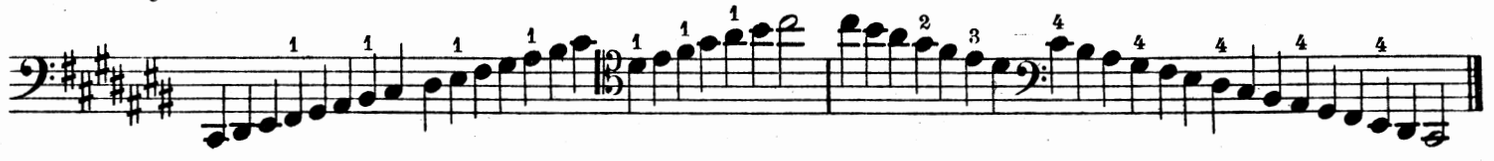
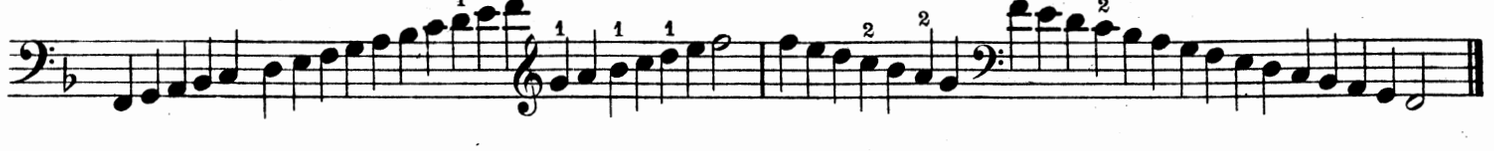


C♯ major Cis-Dur



F major F-Dur



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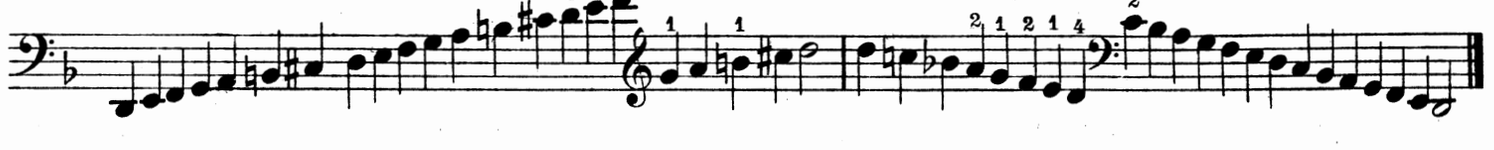
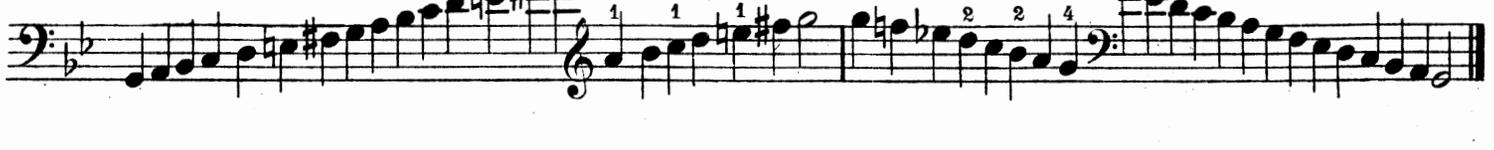


B♭ major B-Dur

G minor G-Moll



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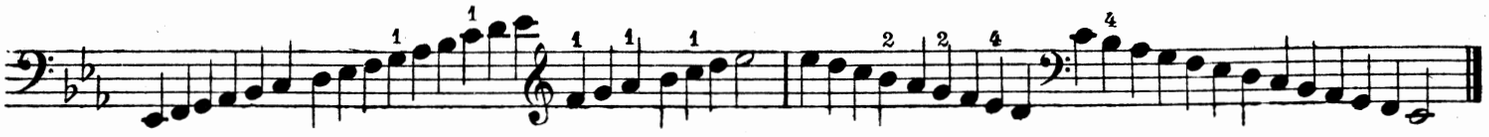
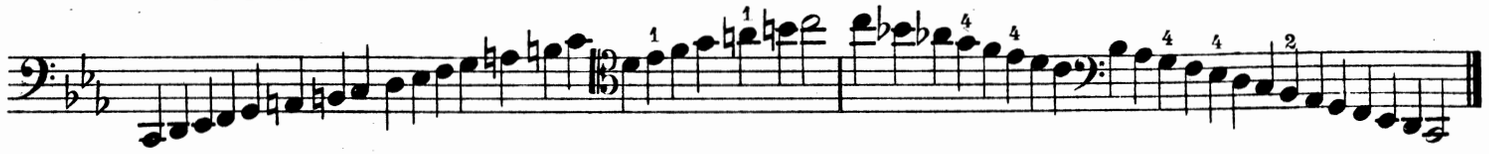
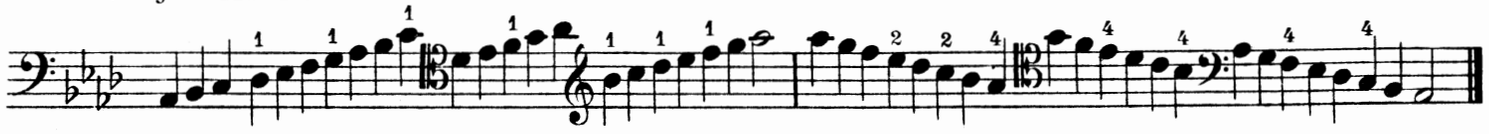


C minor C-Moll



A♭ major As-Dur



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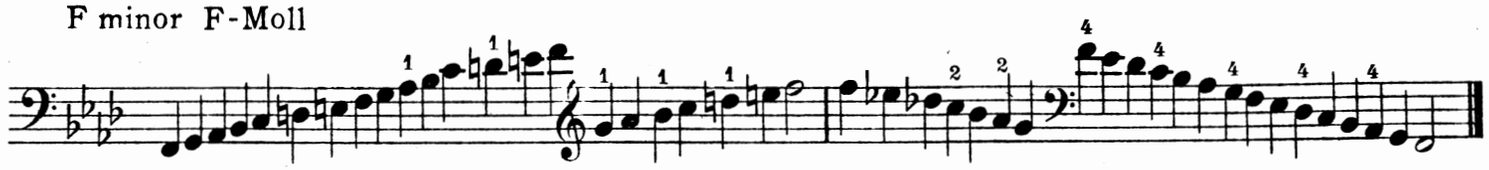
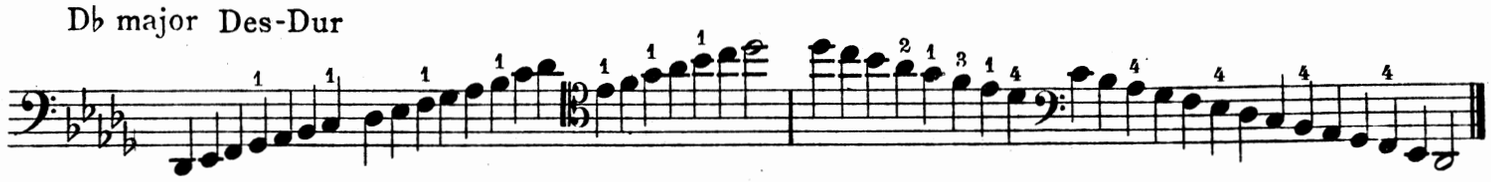
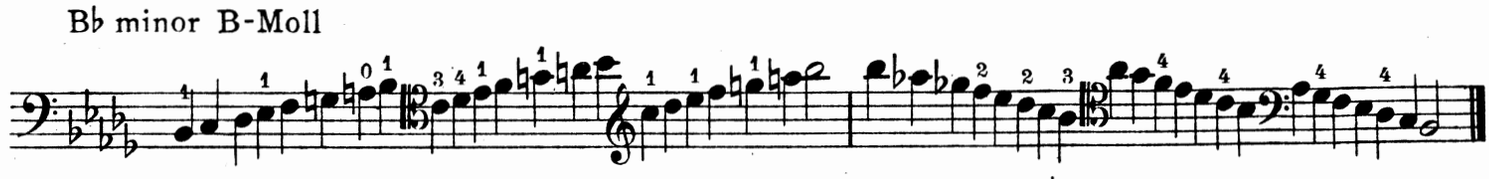


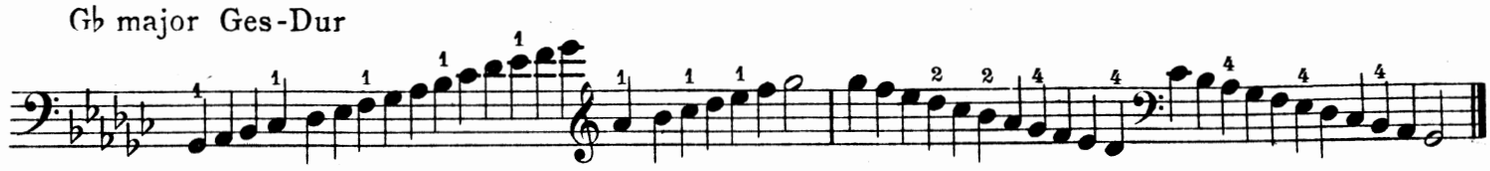
D♭ major Des-Dur



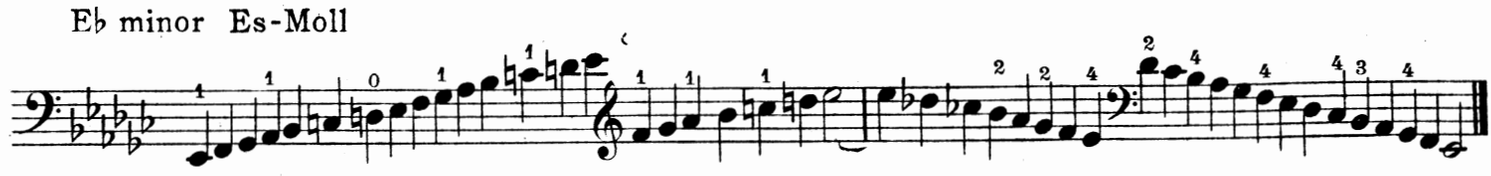
B♭ minor B-Moll



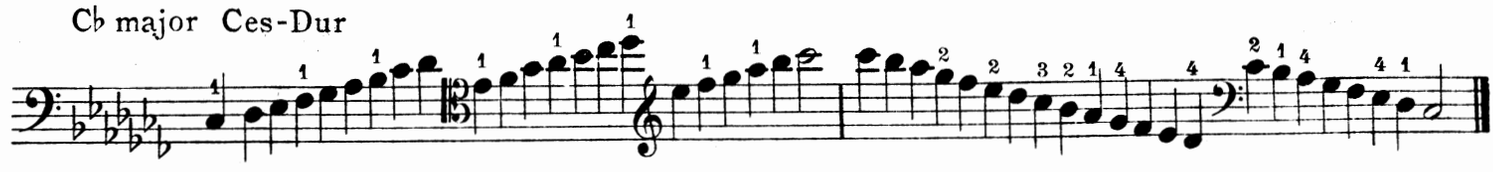
G♭ major Ges-Dur



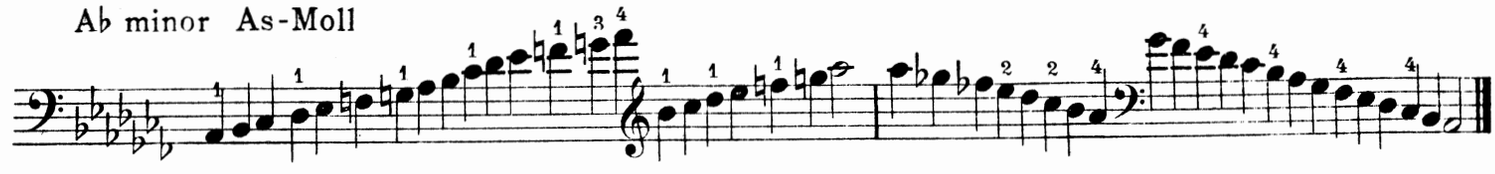
E♭ minor Es-Moll



C♭ major Ces-Dur



A♭ minor As-Moll



For complete Scales and Arpeggios for the Violoncello see "Scale and Arpeggio Album" by the same authors.

CELLO-BIBLIOTHEK

Klassischer Sonaten

zusammengestellt von

A. Piatti · J. de Swert · C. Schroeder · A. Moffat E. Cahnbley

VIOLONCELLO UND KLAVIER

No.		
1.	*Locatelli, P.* Sonate, D-dur	**(Piatti)**
2.	*Porpora, N.* Sonate, F-dur	„
3.	*Simpson, Chr.* 13 Divisions	„
4.	*Bach, J. S.* 1. Suite, G-dur	„
5.	*Valentini, G.* Sonate X, E-dur	„
6.	*Veracini, F. M.* Sonate, d-moll	„
7.	*Ariosti, A.* Sonate, Es-dur	„
8.	— Sonate, A-dur	„
9.	— Sonate, e-moll	„
10.	— Sonate, F-dur	„
11.	— Sonate, e-moll	„
12.	— Sonate, D-dur	„
13.	*Tricklir, J.* Sonate I, F-dur	**(de Swert)**
14.	— Sonate II, B-dur	„
15.	— Sonate III, C-dur	„
16.	*Loeillet, J. B.* Grande Sonate	„
17.	*Buononcini, G.* Sonate originale	„
18.	*Pasqualini, P.* Sonate originale	„
19.	*Martini, G. B.* Sonate originale	„
20.	*Bach, J. S.* Sonate I, G-dur	**(Schroeder)**
21.	*Breval, J. B.* Sonate I, C-dur	„
22.	*Marcello, B.* 2 Sonaten, g-moll, F-dur	„
23.	*Cervetto, G.* 2 Sonaten, B-dur, C-dur	„
24.	*Boccherini, L.* Sonate, A-dur	„
25.	— Sonate, G-dur	„
26.	*Loeillet, J. B.* Sonate, g-moll	„
27.	*Pasqualini, P.* Sonate, A-dur	„
	Martini, G. B. Sonate, a-moll	„
28.	*Stiasni, J.* Andante cantabile	„
	Buononcini, G. Sonate, A-dur	„
29.	*Boccherini, L.* Rondo	„
	Marcello, B. Sonate, a-moll	„
30.	*Marcello, B.* 2 Sonaten, G-dur, C-dur	„
31.	*Marcello, B.* Sonate, e-moll	„
	Grazioli, G. B. Sonate, F-dur	„
32.	*Loeillet, J. B.* Suite, g-moll	„
33.	*Guerini, F.* Sonate, G-dur	„

No.		
34.	*Gasparino, Q.* Sonate, d-moll	**(Schroeder)**
35.	— Sonate, B-dur	„
36.	*Pianelli.* Sonate, D-dur	„
37.	— Sonate II, F-dur	„
38.	*Guerini, F.* Sonate, D-dur	„
39.	*Bach, J. S.* Sonate, C-dur	„
40.	*Lanzetti, S.* Sonate, A-dur	„
41.	— Sonate, G-dur	„
42.	*Hervelois, C. de.* Suite I, A-dur	„
43.	— Suite II, D-dur	„
44.	*Marais, R.* Sonate, C-dur	„
45.	*Forqueray, J. B.* Suite I	„
46.	„ Suite II, g-moll	„
47.	*Berteau.* Sonate	„
	Tillière, G. B. Sonate	„
48.	*Vandini.* 2 Sonaten, G-dur, F-dur	„
49.	*Galeotti.* Sonate	
50.	*Galuppi, B.* Sonate, D-dur	„
51.	*Antoniotti, G.* Sonate, F-moll	**(Moffat)**
52.	*Gaillard, J. E.* Sonate, e-moll	„
53.	*Boni, P. G.* Sonate, C-dur	„
54.	*De Fesch, W.* Sonate, d-moll	„
55.	*Sammartini, B. G.* Sonate, G-dur	„
56.	*Marcello, B.* Sonate, D-dur	„
57.	*Händel, G. F.* Sonate, c-moll (Orig. f. Oboe)	„
58.	— Sonate, G-dur (Orig. f. Oboe)	„
59.	— Sonate, F-dur (Orig. f. Flöte)	„
60.	*Marcello, B.* Sonate, a-moll	„
61.	— Sonate, C-dur	„
62.	— Sonate, G-dur	„
63.	— Sonate, e-moll	„
64.	— Sonate, F-dur	„
65.	— Sonate, g-moll	„
66.	*Eccles,* Sonate, g-moll	**(Cahnbley)**
67.	*Bréval,* Sonate, G-dur	„

MAINZ — B. SCHOTT's SÖHNE — LEIPZIG