



Nr. 5962 b

# DOTZAUER

VOLONCELLO-SCHULE  
VOLONCELLO TUTOR  
METHODE DE VOLONCELLO

(KLINGENBERG)

BAND II · VOL. II

J. J. F. DOTZAUER

J. KLINGENBERG

# VIOLONCELLO-SCHULE

VIOLONCELLO TUTOR · METHODE DE VIOLONCELLE

BAND I: ERSTE UND HALBE LAGE

BAND II: ZWEITE BIS FÜNFTE LAGE

BAND III: DIE ÜBRIGEN LAGEN

VOL. I: FIRST AND UPPER FIRST POSITION

VOL. II: SECOND TO FIFTH POSITION

VOL. III: THE OTHER POSITIONS

Unter Nr. 5962b in die Edition Peters aufgenommen

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

HENRY LITOLFF'S VERLAG / C. F. PETERS

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# Vorwort

Keine der Dotzauer'schen Schulen schien nach dem heutigen Stande des Violoncell - Unterrichtes zu unverändertem Wiederabdruck geeignet, aber die Güte und Verwendbarkeit des in ihnen enthaltenen Lehrstoffes veranlasste mich, denselben in vorliegender Schule von neuem möglichst nutzbringend anzurordnen und zu gestalten. Zur Ausfüllung der vorhandenen Lücken wurden teilweise ältere, oft bewährte

Beispiele von B. Romberg, J. L. Duport und J. B. Gross gewählt und für das Ganze eine systematisch fortschreitende und übersichtliche Anordnung erstrebt, die nur allein dem Schüler ein sicheres und schnelles Vorwärtschreiten ermöglicht. Der Lehrer versäume nicht, den Schüler im mühe-losen Erkennen der grossen und kleinen Terzen zu üben, denn auf dem Unterschiede dieser beiden Inter-

valle beruht die Violoncell - Technik zumeist.

Zweck der Schule möchte sein, dem angehenden Violoncellisten eine sichere und manierenfreie Grundlage zu bieten, von der ausgehend es ihm bei Talent und dem nötigen Fleisse gelingen kann, auch höhere Staffeln in der Kunst des Violoncell - Spiels zu erreichen.

# Préface

Aucune des diverses Méthodes de Violoncelle de Dotzauer ne semblait pouvoir supporter l'épreuve de la réédition, étant donné le niveau élevé qu'atteint aujourd'hui l'étude de cet instrument. Et cependant l'excellence pratique des exercices qu'elle contient m'a déterminé à la remettre au jour, en l'utilisant de la façon la plus profitable à l'élève. J'ai comblé les la-

cunes qu'elle présentait par des exemples choisis de B. Romberg, J. L. Duport et J. B. Gross, et je me suis efforcé de grouper ces différents éléments dans un ordre systématique et progressif, de façon à former un ensemble qui fasse faire à l'élève des progrès rapides et sûrs. Le professeur devra de bonne heure exercer l'élève à distinguer les tierces ma-

jeures et mineures, car la technique du violoncelle repose en bonne partie sur la différence entre ces deux intervalles.

Le but de cette méthode est donc d'offrir aux commençants une base d'études, nouvelle dans sa forme et éprouvée dans ses éléments, qui, le travail aidant, les conduira rapidement à la virtuosité.

# Preface

None of the Dotzauer Schools for studying the Violoncello seemed appropriate for the purpose of republishing without alteration, considering the position which the study of this instrument occupies now-a-days; but the excellence and value of the material for instruction which they contain, has led me to introduce them again, arranged in the most advantageous form possible. In order to

supply existing deficiencies, older, and much approved selections have been made from B. Romberg, J. L. Duport and J. B. Gross, and the aim throughout has been such a systematic and progressive arrangement as can alone enable the pupil to make sure and rapid strides. The master should accustom the pupil from the first to distinguish between the major and minor thirds, for the

technique of the violoncello lies, for the most part, in the difference between these two intervals.

The object of this School is to afford the beginner in Violoncello playing a sure and simple foundation, by means of which (given the necessary industry and talent) he may succeed in advancing to the higher degrees of excellency in the art.

Johannes Klingenberg

Vierte Lage

(Kleine Spannung, kleine Terz.)

Quatrième Position

(Petite Extension, Tierce mineure)

Fourth Position

(Short stretch, minor third)

109.

*simile*

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

110.

111.

*Andante sostenuto*

*p amabile*

### Lagen-Wechsel

Der Daumen rückt mit der ganzen Hand  
in die vierte Lage

### Changements de Positions

Le pouce glisse avec toute la main dans  
la quatrième Position

### Change of Position

In the fourth position the thumb moves  
with the whole hand.

**Lento**

**112.**

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

C dur Tonleiter — Gamme d'Ut majeur — Scale of C major

**ACCORD - CHORD**

G dur Tonleiter — Gamme de Sol majeur — Scale of G major

**ACCORD - CHORD**

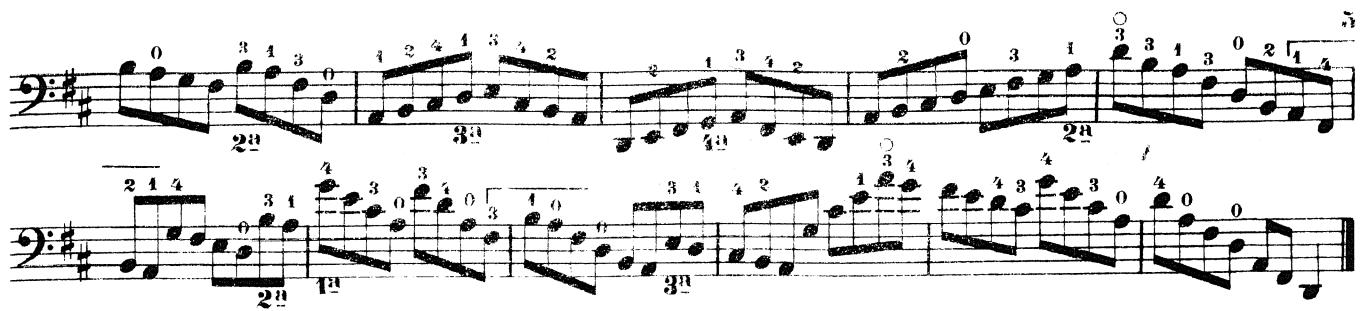
4  
Allegretto OH.  
M.  
113. OH. M. OH. M. OH. M.  
OH. M. OH. M. OH. G. OH. OH. M.  
cresc.  
4 M. OH. M. OH. M. OH. M.  
dim. 2a 2a 2a 2a p  
OH. M. OH. M. OH. G.  
pp

## Flageolet - Töne

## Sons harmoniques

### Harmonics

## D dur Tonleiter — Gamme de Ré majeur — Scale of D major



F dur Tonleiter — Gamme de Fa majeur — Scale of F major

A detailed musical score for orchestra and piano, page 116. The score consists of ten staves of music. The top staff features a bassoon part with fingerings and slurs. The second staff shows a piano part with dynamic markings like 'accord-chord' and 'simile'. The third staff contains a bassoon part with slurs and fingerings. The fourth staff is a bassoon part with slurs and fingerings. The fifth staff is a bassoon part with slurs and fingerings. The sixth staff is a bassoon part with slurs and fingerings. The seventh staff is a bassoon part with slurs and fingerings. The eighth staff is a bassoon part with slurs and fingerings. The ninth staff is a bassoon part with slurs and fingerings. The tenth staff is a bassoon part with slurs and fingerings.

## D moll Tonleiter — Gamme de Ré mineur — Scale of D minor

Melodisch — Mélodique — Melodic

Sheet music for D minor scale, Melodic position. It shows two staves. The top staff is labeled "simile". The bottom staff is also labeled "simile". Fingerings are indicated above the notes.

Harmonisch — Harmonique — Harmonic

Sheet music for D minor scale, Harmonic position. It shows two staves. The top staff is labeled "simile". The bottom staff is also labeled "simile". Fingerings are indicated above the notes.

## Erniedrigte vierte Lage

(Grosse Spannung, grosse Terz.)

Zurückstellen des ersten Fingers

## Quatrième Position reculée

(Grande Extension, Tierce majeure.)

Extension du premier doigt en arrière

## Lower Fourth Position

(Long stretch, major third.)

Backward position of the first finger

117.

118.

## Lagen-Wechsel

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

## Changements de Positions

## Change of Position

119.

## B dur Tonleiter — Gamme de Si bémol majeur — Scale of B flat major

Sheet music for B flat major scale. It shows two staves. The top staff is labeled "simile". The bottom staff is also labeled "simile". Fingerings are indicated above the notes.

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

120.

## G moll Tonleiter — Gamme de Sol mineur — Scale of G minor

Melodisch — Mélodique — Melodic

Sheet music for G minor scale, Melodic position. It shows two staves. The top staff is labeled "simile". The bottom staff is also labeled "simile". Fingerings are indicated above the notes.

Harmonisch — Harmonique — Harmonic 4

**121.**

Moderato

*mf*      *cresc. 2a*      *1a*      *f*      *2a*      *dim.*

*p*      *3a*      *1/2 Position*      *2 1 3 4 2 0*      *cresc. 3a*      *2a*      *1a*

*f 2a*      *2a 3a*      *2a dim.*      *3a*      *p*

### Vierte Lage

(Grosse Spannung, grosse Terz)

Vorgerückte Stellung des 2.—4. Fingers

### Quatrième Position

(Grande Extension, Tierce majeure)

Extension des 2.—4. doigts

### Fourth Position

(Long stretch, major third)

Forward position of the 2.—4. finger

Auf allen 4 Saiten — Sur

**122.**

*G.*      *1 2 3 4*      *2a simile*      *3a*      *4a*      *G.*      *2a*

les 4 Cordes — On the 4 Strings

*3a*      *4a*      *1a*      *2a*      *3a*      *4a*      *1a*      *2a*

A dur Tonleiter — Gamme de La majeur — Scale of A major

**123.**

*G.*      *2 4 0*      *4 2 0*      *1 3 4*      *2 4 0*      *1 3*      *1 0 2*      *1 0 4 2*      *1*

*simile*

*G.*      *1 2 3*      *1 2 3*      *1 2 3*      *G.*      *1 2 3*      *1 2 3*      *1 2 3*

A moll Tonleiter — Gamme de La mineur — Scale of A minor

Melodisch — Mélodique — Melodic

*G.*      *1 3 4*      *1 2 3*      *1 2 3*      *1 2 3*      *1 2 3*      *1 2 3*      *1 2 3*      *1 2 3*

*simile*

Harmonisch — Harmonique — Harmonic

*G.*      *0 2 4 0*      *0 2 4 0*      *3 4 3 2 1 4*      *0 4 2*      *1 0*      *1 1 4*      *3 4 1*

*simile*

8 G.

**Andante con moto**

124. **G.** **124.** **6** **8** **p dolce** **mf** **a tempo** **f animato** **calando p** **1/2 Position** **mf** **2a dim. 3a p**

### Erhöhte vierte Lage

(Kleine Spannung, kleine Terz.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

### Quatrième Position avancée

(Petite Extension, Tierce mineure.)

Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

### Upper Fourth Position

(Short stretch. minor third.)

Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

125. **c** **simile** **3a** **4a**

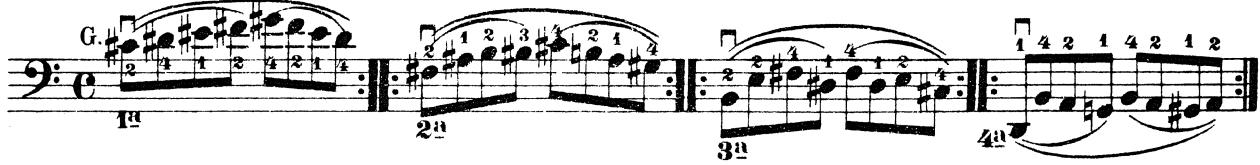
**Enharmonisch Enharmonique Enharmonic**

**OH. Sp. OH. OH. Sp. OH.**

**M. G. 1a** **2a** **3a** **4a**

**126.** Andante sostenuto G. OH. G.  


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

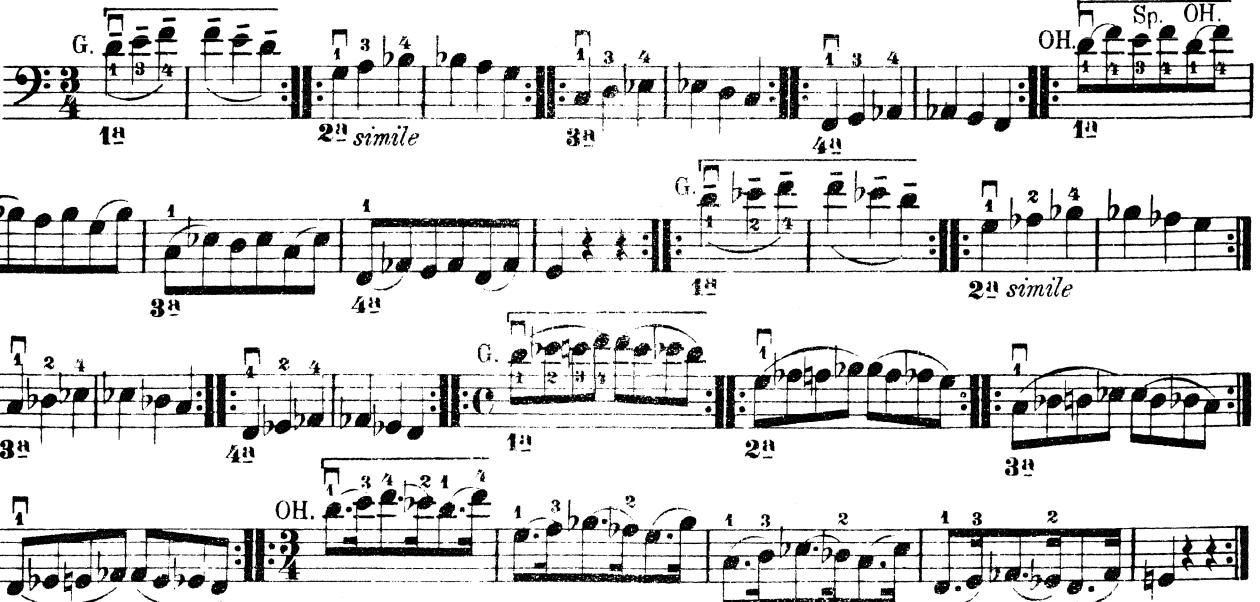
**127.** 

Doppelgriffe      Doubles Cordes      Double Strings



**Dritte Lage**

(Kleine Spannung, kleine Terz.)

**128.** 

10 Allegretto

129.

Doppelgriffe      Doubles Cordes      Double Strings

130.

Lagen-Wechsel

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

131.

Es dur . Mi b majeur . E b major

D moll . Ré mineur . D minor

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

Sheet music for cello, page 132, measures 38-41. The music is in 3/4 time, key signature is B-flat major (two flats). The first measure shows a melodic line with grace notes and fingerings (1, 2, 3, 4) over a harmonic bass line. The second measure begins with a dynamic *p*. The third measure starts with a bass note followed by a melodic line. The fourth measure concludes with a bass note followed by a melodic line.

## **Erniedrigte dritte Lage** (Grosse Spannung, grosse Terz.) Zurückstellen des ersten Fingers

## Troisième Position reculée (Grande Extension, Tierce majeure.)

## **Lower Third Position**

(Long stretch, major third.)

Backward position of the first finger

133.

134.

*Andante con moto*

## Lagen-Wechsel

## Changements de Positions

## Change of Position

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

135.

Vorgerückte Stellung des 2.—4. Fingers

Extension des 2.—4. doigts

Forward position of the 2.—4. finger

136.

137.

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

## Lagen-Wechsel

## Changements de Positions

## Change of Position

138.

## Erhöhte dritte Lage

(Kleine Spannung, kleine Terz.)

## Troisième Position avancée

(Petite Extension, Tierce mineure.)

## Upper Third Position

(Short stretch, minor third.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt. Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

139.

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

140.

**Andantino**

*p dolce*

*cresc.*

*mf*

141.

*mf*

*OH. 2*

*M. 2*

*OH. 2*

*M. 2*

*dim.*

*p*

*f*

*p*

*OH. 2*

*M. 2*

*OH. 2*

*G.*

14

The image shows a page of sheet music for a six-string guitar. The music is arranged in six staves, each representing a different string. The strings are tuned in the standard E-A-D-G-B-E tuning. The music consists of six measures of rhythmic patterns, each starting with a bass note. Above the first measure, there is a tempo marking of 'M.' followed by a series of numbers indicating fingerings: 1 3 4 3 1 4 over two measures, 3 OH over one measure, Sp. over one measure, OH M. over one measure, and OH 2 over one measure. The second measure starts with a bass note followed by a series of eighth-note pairs. The third measure begins with a bass note followed by a series of sixteenth-note pairs. The fourth measure starts with a bass note followed by a series of eighth-note pairs. The fifth measure begins with a bass note followed by a series of sixteenth-note pairs. The sixth measure starts with a bass note followed by a series of eighth-note pairs. The music concludes with a dynamic instruction 'f' at the end of the page.

## Lagen-Wechsel

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

## Changements de Positions

## Change of Position

143.

A horizontal strip of sheet music for piano, spanning approximately 85% of the page width. It features a single melodic line on a treble clef staff. The music includes various fingerings (e.g., 2, 3, 4, 1, 2, 1, 2, 4, 2, 1, 4, 2, 1, 4, 2, 1, 2, 4, 1, 2, 4, 1, 3, 0) and dynamic markings (e.g., forte, piano). The page number '15' is located in the top right corner of the music area.

## Zweite Lage

(Kleine Spannung, kleine Terz )

## Deuxième Position

(Petite Extension, Tierce mineure )

## Second Position

(Short stretch, minor third )

Musical score for bassoon part, measures 1-4 and a repeat section starting with 'M.' The score includes fingerings and slurs. The first section ends with a double bar line and a repeat sign, followed by the instruction *simile*. The repeat section begins with 'M.' and continues with the same measure patterns as the first section.

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

A musical score for two staves. The top staff is in G minor (indicated by a 'G' and a 'b') and the bottom staff is in C major (indicated by a 'C'). Both staves feature a bass clef and a common time signature. The music consists of six measures, each containing four eighth notes. Above the top staff, the measure numbers 1, 2, 3, and 4 are placed above the first, second, third, and fourth measures respectively. Below the top staff, the word 'Enharmonisch' is written, followed by three small diagrams showing note heads with various accidentals (sharps, flats, naturals) to demonstrate enharmonic equivalents. The bottom staff follows a similar pattern, with measure numbers 1, 2, 3, and 4 above the staff, and the word 'Enharmonique' below it, also followed by three small diagrams illustrating enharmonic notation.

Musical score for piano, page 145, Allegretto section. The score consists of two staves. The top staff is in G major (indicated by G.) and has a tempo marking of Allegretto. The bottom staff is in E minor (indicated by a key signature of one flat). The measure number 145 is written on the left side of the top staff. The music includes various dynamic markings such as *p* (piano), *dolce*, and *legg.* Fingerings are indicated above the notes, and some notes have grace marks. The piano part features a bass line with sustained notes and a treble line with eighth-note patterns.

Musical score for orchestra and piano, page 10, measures 11-12. The score includes two staves: an upper staff for the orchestra and a lower staff for the piano. The upper staff features woodwind parts (Oboe, Bassoon) with various dynamic markings like *p*, *f*, and *cresc.*. The lower staff shows the piano's harmonic progression with Roman numerals I, II, III, IV, V, VI, VII, and VIII. Measure 11 ends with a forte dynamic, and measure 12 begins with a piano dynamic. The piano part includes a bass line and harmonic indications.

*mf*      *G.*      *dim.*      *p*

*0 1*      *0 1*      *dim.*      *2*      *p*

16

**Allegro**

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

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

**Doppelgriffe****Doubles Cordes****Double Strings**
**Zweite Lage**

(Grosse Spannung, grosse Terz )

**Deuxième Position**

(Grande Extension, Tierce majeure )

**Second Position**

(Long stretch, major third )

Auf allen 4 Saiten — Sur les 4 Cordes —

On the 4 Strings

Andante con moto

150.

**Andante** G.  
mf

Lagen-Wechsel

Changements de Positions

Change of Position

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

151.

G. e

**Erhöhte zweite Lage**

(Kleine Spannung, kleine Terz.)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

**Deuxième Position avancée**

(Petite Extension, Tierce mineure.)

Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

**Upper Second Position**

(Short stretch, minor third.)

Forward position of all the fingers. The first finger is stretched out a semitone higher and placed beside the second.

**152.**

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

**153.**

**Allegretto**

**Doppelgriffe****Doubles Cordes****Double Strings**

**154.**



**Erhöhte zweite Lage**

(Große Spannung, grosse Terz.)

Gleicht, enharmonisch, der erniedrigten  
dritten Lage Siehe No. 133**Deuxième Position avancée**

(Grande Extension, Tierce majeure)

Equivaut, enharmoniquement, à la troisième  
Position reculée Voir No. 133**Upper Second Position**

(Long stretch, major third)

Equivalent, enharmonically, to the lower  
third position See No. 133

156.

Enharmonisch - Enharmonique - Enharmonie

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

157.

**Erhöhte erste Lage**

(Kleine Spannung, kleine Terz.)

Gleicht, enharmonisch, der zweiten Lage  
Siehe No. 144**Première Position avancée**

(Petite Extension, Tierce mineure)

Equivaut, enharmoniquement, à la deuxième  
Position Voir No. 144**Upper First Position**

(Short stretch, minor third)

Equivalent, enharmonically, to the second  
position See No. 144

158.

159.

Allegretto M.

160. *p*

2a

2a

Allegro moderato

UH. 4 3 1 2 4      M. 4      UH. 2 1 0 4      M.      UH.      1 2 4

*mf*

161.

UH. G.

rall.



Stricharten — Coups d'archet — Bowings

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

Lagen-Wechsel  
auf mehreren Saiten

Changements de Positions  
sur plusieurs Cordes

Change of Position  
on various Strings

164.

(ossia staccato M.)

165.

**Allegro moderato**

24

166.

G. 166. (ossia staccato M.)

167. Allegro moderato

168. (ossia staccato M.)

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

Collection Litoff

14021

169. *Allegro.* OH. *mf*

25

**26**

**Allegro**

M. 1 2 4 1 3 4 1 2 4 0 1 2 1 2 1 3 4 1 2 4 0 1 3

170.

**mf**

2a OH. M.

G.

171.

1a 2a 3a 4a

Andante **p dolce**

172.

OH. G. 1 2 4 1 3 4 3 1 4 1 2 4 2 1 3 2 2 2 1 3 2 2 G. 2 3 1 0 4 4 1 2 4 2 1 3 2 2 f 0 1 cresc.

172.

M.

**173.**

*Moderato*

*Sp. marcato*

*simile*

Andere Strichart — Un autre coup d'archet — An other bowing



## Es dur Tonleiter — Gamme de Mi bémol majeur — Scale of E flat major

G. ***simile*** 28 18

## ACCORD - CHORD

174

(ossia staccato M) 1a 2a 4a 2a

175.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It contains a melodic line with grace notes and dynamic markings like 'p' and 'cresc.'. The bottom staff uses a bass clef and has a key signature of one flat. It features sustained notes and dynamic markings including 'f'. Fingerings such as 1, 2, 3, 4, and 0 are indicated above the notes.

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern with various slurs and grace notes, indicated by numbers 1 through 4. The bottom staff shows sustained notes with dynamic markings: a forte dynamic (f) at the beginning, followed by a dynamic of 3, then a diminuendo (dim.) with a dynamic of 2, then another dynamic of 3, and finally a piano dynamic (p) with a dynamic of 1.

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of  $\frac{4}{4}$ . The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of  $\frac{2}{2}$ . Measure 11 starts with a forte dynamic. Measure 12 begins with a crescendo, followed by a dynamic of  $\frac{2}{2}$ , and ends with a forte dynamic.

Sheet music for piano, page 29, showing four staves of musical notation. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (4, 3) over two beats. Bass staff has eighth notes (4). Measure 2: Treble staff has eighth-note pairs (4, 3) over two beats. Bass staff has eighth notes (4). Measure 3: Treble staff has eighth-note pairs (4, 3) over two beats. Bass staff has eighth notes (4). Measure 4: Treble staff has eighth-note pairs (4, 3) over two beats. Bass staff has eighth notes (4). Measure 5: Treble staff has eighth-note pairs (4, 3) over two beats. Bass staff has eighth notes (4). Measure 6: Treble staff has eighth-note pairs (4, 3) over two beats. Bass staff has eighth notes (4).

*dim.*

*per cresc.*

*f*

C moll Tonleiter — Gamme d'Ut mineur — Scale of C minor

Melodisch — Mélodique — Melodic

Scale diagram for the Melodic mode of C minor. The scale is G-C-D-E-F-G-A-B-C. Fingerings: 0, 1, 2, 4, 0, 1, 2, 4, 1, 2, 4, 1, 4, 2, 1, 4, 3, 1, 4, 3, 1, 2, 1, 0, 4. Dynamic: *simile*.

Harmonisch — Harmonique — Harmonic

Scale diagram for the Harmonic mode of C minor. The scale is G-C-D-E-F-G-A-B-C. Fingerings: 0, 1, 1, 3, 4, 1, 2, 4, 1, 2, 4, 1, 4, 2, 1, 4, 3, 1, 4, 3, 1, 2, 1, 0, 4. Dynamic: *simile*.

ACCORD — CHORD

Scale diagram for the Chordal mode of C minor. The scale is G-C-D-E-F-G-A-B-C. Fingerings: 0, 4, 2, 4, 1, 4, 0, 2, 1, 4, 1, 4, 2, 1, 4, 1, 2, 0, 3, 1, 4, 1, 2, 0, 3, 1, 4. Measures 1-2: 3/4 time. Measures 3-4: 2/4 time.



## Andante con moto

177.

G. .

32

Allegro □ Sp.

178.

E dur Tonleiter — Gamme de Mi majeur — Scale of E major

ACCORD — CHORD

179.

**Allegro**

M.

180.

mf

3a

4a

UH. G. Sp. M. OH.

p

2a

3a

4a

2a

UH. G.

3a

4a

2a

UH. G.

3a

4a

2a

## H moll Tonleiter — Gamme de Si mineur — Scale of B minor

### Melodisch — Mélodique — Melodic

Melodique — Melodie

G. 2 4 0 1 2 4 4 2 1 2 1 2 1 3 1 0 4 3 0 4 2 0 4 2 4 1 1 2

*simile*

## Harmonisch – Harmonique – Harmonic

Musical score for 'La Chanson de l'Amazzone'. The score consists of two staves. The top staff is for the Bassoon (Bassoon), starting with a dynamic of  $\frac{2}{4}$  time signature,  $C$ , and a key signature of one sharp. The melody begins with eighth-note patterns. The bottom staff is for the Double Bass (Double Bass), also in  $\frac{2}{4}$  time signature,  $C$ , and a key signature of one sharp. The bassoon part includes a section labeled 'simile' with a wavy line underneath. The double bass part provides harmonic support with sustained notes and rhythmic patterns.

### ACCORD - CHORD

### **Allegretto**

Sp. OH. M.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. Various fingerings are indicated above the notes.

Sheet music for piano, page 35, system 183. The music is in Allegretto tempo, 2/4 time, and consists of six staves of musical notation. The first staff features a treble clef, a key signature of one sharp, and a basso continuo staff below it. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The music includes dynamic markings such as *pianissimo*, *mezzo-forte*, and *fortissimo*. Fingerings are indicated above the notes, and measure numbers 35 and 36 are shown at the top right. The page number 35 is at the top right corner.

## H dur Tonleiter — Gamme de Si majeur — Scale of B major

Sheet music for guitar, page 184, measures 11-12. The music is in G major, 2/4 time. Measure 11 starts with a melodic line and includes a dynamic instruction "simile". Measure 12 begins with a "ACCORD - CHORD" followed by a melodic line. The tempo is marked "Moderato". Fingerings are indicated above the notes throughout the measure.

36

### **Andante con moto**

185



## Fünfte Lage

(Kleine Spannung, kleine Terz)

Gleicht, enharmonisch, der erhöhten  
vierten Lage Siehe No. 125

## Cinquième Position

(Petite Extension, Tierce mineure)

Equivaut, enharmoniquement, à la quatrième  
Position avancée Voir No. 125

## Fifth Position

(Short stretch, minor third)

Equivalent, enharmonically, to the upper  
fourth position See No. 125

186.

As dur Tonleiter — Gamme de La bémol majeur — Scale of A flat major

ACCORD - CHORD

187.

Des dur Tonleiter — Gamme de Ré bémol majeur — Scale of D flat major

Sheet music for bassoon, page 10, measures 18-20. The key signature is G major (one sharp). The bassoon part consists of sixteenth-note patterns. Measure 18 starts with a bass note followed by a sixteenth-note pattern: 2 4 1 2 4 1 2. Measures 19 and 20 show a repeating pattern of sixteenth-note groups: 1 3 4 3, 1 2 4 2, 1 3 4 3, 1 4 2 1, 4 2 1 4, 2 1 4 2. The instruction "simile" is written above the staff between measure 18 and 19. Measure numbers 18, 19, and 20 are placed below the staff.

### ACCORD – CHORD

The image shows a musical score for an accordion. The title "ACCORD - CHORD" is at the top left. The key signature is G major (one sharp). The time signature changes from common time (indicated by a 'C') to 2/4 time. Measures 1-4 show chords being played. Measure 1 starts with a G major chord (B, D, G) followed by a C major chord (E, G, C). Measure 2 starts with an F major chord (A, C, F) followed by a G major chord. Measure 3 starts with a C major chord followed by a G major chord. Measure 4 starts with a G major chord followed by a C major chord. The right hand part is indicated by a circled 'R'.

**Allegro, ma non troppo**

The image shows a page from a musical score, numbered 189. It features two staves of bassoon parts. The top staff begins with a dynamic of *p*, followed by a measure of eighth-note pairs with slurs and fingerings (1-2, 2-3, 3-4). The bottom staff begins with a dynamic of *p*, followed by a measure of eighth-note pairs with slurs and fingerings (1-2, 2-3, 3-4). Both staves continue with similar patterns of eighth-note pairs and slurs.

Sheet music for piano, page 39, featuring ten staves of musical notation. The music is in 2/4 time, B-flat major, and consists of six measures per staff. The notation includes various note heads, stems, and bar lines. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with different rhythms and dynamics. Measures 4-5 continue the pattern. Measure 6 concludes with a dynamic marking 'G.' and a piano dynamic 'pp'.

40

Fis dur Tonleiter — Gamme de Fa dièze majeur — Scale of F sharp major

Music score for Fis dur Tonleiter (Scale of F sharp major). The score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in G minor (one sharp). Both staves show the scale with fingerings (e.g., 1, 2, 3, 4) and slurs. The text "Enharmonisch: Ges dur — Enharmonique: Sol b majeur — Enharmonic: G b major" is written between the staves.

ACCORD — CHORD

Music score for ACCORD — CHORD (Scale of F sharp major). The score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in G minor (one sharp). The music shows chords with fingerings (e.g., 1, 2, 3, 4) and slurs. The tempo is indicated as Moderato.

190.

Moderato

Music score for Measure 190 (Scale of F sharp major). The score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in G minor (one sharp). The music shows chords with fingerings (e.g., 1, 2, 3, 4) and slurs. The tempo is indicated as Moderato.

Music score for Measures 191-192 (Scale of F sharp major). The score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in G minor (one sharp). The music shows chords with fingerings (e.g., 1, 2, 3, 4) and slurs. The tempo is indicated as Moderato.

Fis moll Tonleiter — Gamme de Fa dièze mineur — Scale of F sharp minor

Melodisch — Mélodique — Melodic

Music score for Fis moll Tonleiter (Scale of F sharp minor). The score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in G minor (one sharp). The music shows the scale with fingerings (e.g., 1, 2, 3, 4) and slurs. The text "simile" is written between the staves.

ACCORD — CHORD

Music score for ACCORD — CHORD (Scale of F sharp minor). The score consists of two staves. The top staff is in G major (three sharps) and the bottom staff is in G minor (one sharp). The music shows chords with fingerings (e.g., 1, 2, 3, 4) and slurs.

191. *Allegro OH. M.*

The music is composed for two hands on a single keyboard. The top staff uses a bass clef, while the other staves use a treble clef. Fingerings are indicated above the notes, and dynamics such as *mf*, *cresc.*, *dim.*, *f*, *rf*, and *pesante ff* are used throughout. The piece includes several measures of eighth-note patterns, a section with sixteenth-note patterns, and a final section with sustained notes and rhythmic patterns. Measure numbers 2a and 2b are marked at the end of some sections.

Cis moll Tonleiter — Gamme d'Ut dièze mineur — Scale of C sharp minor

Melodisch — Mélodique — Melodic

Sheet music for C sharp minor scale. The first line shows a melodic scale pattern with fingerings (1, 2, 3, 4) and a 'simile' instruction. The second line shows an 'ACCORD. — CHORD' pattern.

192.

**Allegro**

Sheet music for Allegro section, measure 192. It consists of six staves of music for bassoon, with various dynamics (p, mf, cresc., f, dim., rall.) and articulations (staccato dots, slurs).

Gis moll Tonleiter — Gamme de Sol dièze mineur — Scale of G sharp minor

Melodisch. — Mélodique — Melodic

Sheet music for G sharp minor scale. The first line shows a melodic scale pattern with fingerings (1, 2, 3, 4) and a 'simile' instruction. The second line shows an 'ACCORD — CHORD' pattern.

193.

**Allegretto** OH. UH. OH. 43

F moll Tonleiter — Gamme de Fa mineur — Scale of F minor

Melodisch — Mélodique — Melodic

194.

**Allegro** OH. f marcato 8a

B moll Tonleiter — Gamme de Si bémol mineur — Scale of B flat minor  
 Melodisch — Mélodique — Melodic



ACCORD — CHORD



**Allegro con fuoco**

195.

M. 2

p leggiero cresc.

mf

dim.

p cresc.

mf dim.

p pp

cresc. f dim. p

Es moll Tonleiter — Gamme de Mi bémol mineur — Scale of E flat minor

Melodisch — Mélodique — Melodic

ACCORD — CHORD

Allegretto