

## Einführung

Wenn wir über die 7. Lage hinausgehen, kommt der Daumen zum Einsatz. Wir nehmen den Daumen mit und legen ihn quer über D- und A-Saite. Dabei ist Folgendes zu beachten:

- Der Ellenbogen kommt hoch und nach vorne.
- Ober- und Unterarm bilden einen Winkel von ca. 90 Grad.
- Den Arm nicht auf der Zarge abstützen.
- Hand und Unterarm in einer Linie, das Handgelenk nicht abknicken.
- Das letzte Glied des Daumens im rechten Winkel zur Saite.
- Der Daumnagel steht im rechten Winkel zum Griffbrett.



## Introduction

When we play above 7th position, the thumb comes into play. Move it along with the rest of the hand, placing it straight across the D and A strings. Pay attention to these things:

- the elbow moves up and forwards
- the upper and lower arm are at an angle of about 90°
- the arm should not rest on the body of the cello
- the hand and lower arm should be aligned without bending the wrist
- the end of the thumb lies on the neck of the cello
- the thumbnail lies at a right angle to the fingerboard



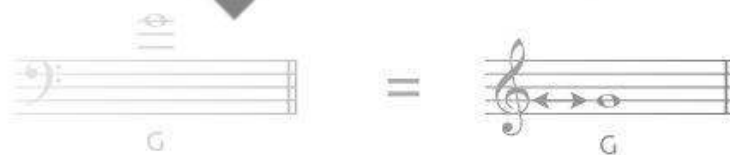
Suche dir mit dem Daumen die Oktavflageoletts.  
So wird der Fingersatz für die Daumen notiert.

Use your thumb to find the octave harmonic.  
This is the sign for using the thumb.



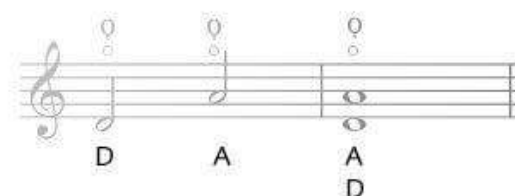
Die hohen Lagen werden oft mit dem Violinschlüssel  
Der Violinschlüssel ist der G-Schlüssel. Das G liegt im  
Zentrum des Kreises der 2. Linie von unten.

In high positions the treble clef is often used: this is a G clef, with the G at the centre of the scroll on the second line up.



So werden die gleichen Flageoletts im Violinschlüssel  
notiert:

This is how the same harmonics are written in the  
treble clef:



# Die 1. Griffart

# 1st Fingering Pattern

Setze nacheinander den 1., 2. und 3. Finger auf die D-Saite. Alle Finger so rund wie möglich mit der Kuppe aufsetzen.  
Hier siehst du, wo Ganztöne und Halbtöne gegriffen werden:

Place your 1st, 2nd and 3rd fingers in turn on the D string, all rounded as far as possible onto the fingertip.  
Here you can see the fingering for whole tones and semitones / half tones:



D-Saite / D string



A-Saite / A string



D-Dur-Tonleiter / D major scale

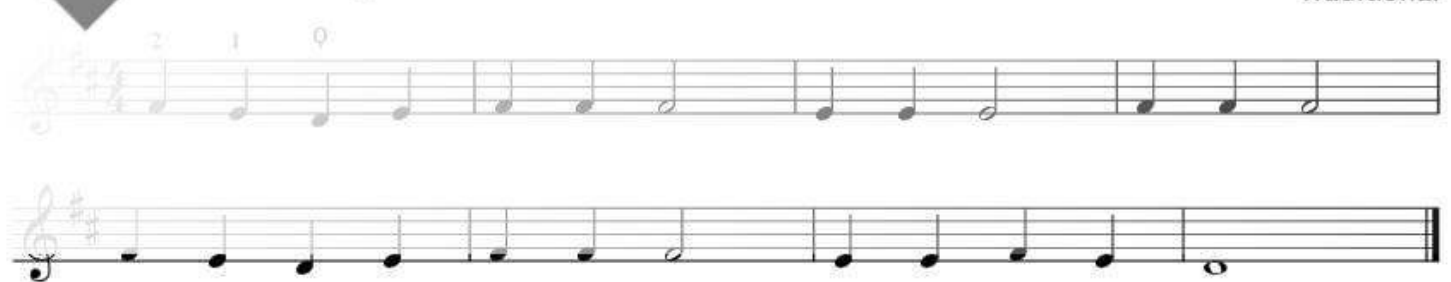


D-Dur-Doppelgriff / broken chord



Roll Along

Traditional



# Missing You

G.K.

Musical score for 'Missing You' in G major, 4/4 time. The score includes a treble clef with a capo bracket and a bass clef. The melody starts with a forte (*f*) dynamic. The bass line features a sequence of chords with fingerings 1, 2, 3, 2, 1, 0. The bass line is marked 'pizz. geschlagen / strumming' and 'etc.'.

Continuation of the musical score for 'Missing You', showing first and second endings. The first ending leads to a repeat, and the second ending concludes the piece.

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# Long, Long Ago

Traditional  
Arr.: G.K.

Musical score for 'Long, Long Ago' in G major, 4/4 time. The score includes a treble clef and a bass clef. The melody starts with a mezzo-forte (*mf*) dynamic. The bass line is marked 'pizz.'. Fingerings 1, 2, 3, 2, 1 are indicated above the treble clef.

Continuation of the musical score for 'Long, Long Ago', showing the middle section of the piece.

Final section of the musical score for 'Long, Long Ago', including first and second endings. The first ending is marked '1. x' and the second ending is marked '2. x'.

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# Elegie

Musical score for 'Elegie' in G major, 4/4 time. The score consists of three systems of two staves each (treble and bass clef). Fingerings are indicated above the notes: 2, 1, 0, 1, 2, 3, 0. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

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# Tanz der Komödianten / Dance of the Comedians

Anonymus 16. Jh.  
Arr.: G.K.

Musical score for 'Tanz der Komödianten' in G major, 4/4 time. The score consists of three systems of two staves each. Fingerings are indicated above the notes: 1, 2, 3, 2, 1, 2, 3, 0. Dynamic markings include *1. x f, 2. x p*. The piece concludes with a first and second ending section.

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Französisches Lied / French Song

Traditional

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Übungen / Exercises