

Preface

These original miniatures enrich the cello repertoire. They are mood pieces, atmospheric pictures and scenes from the world as experienced by a child which is also the world as remembered by an adult. The musical idiom is catchy, and yet in the context of its original harmonic treatment, by no means trite. The easiness and 'jazzy touch' of these pieces make them equally attractive for teacher and pupil, and provide encouragement to tackle those more difficult rhythmic structures which differ from basic classical patterns.

The pieces are at various levels of difficulty but none are more than "moderately difficult" (*The Magician*). They can be fingered in the first four positions with minor variations. Here the 5th position is recommended in order to produce a good tone. It is up to the discretion of the teacher to simplify this and other passages technically by transposing them to the first position.

Vorwort

Mit diesen Stücken wird die Celloliteratur um eine Reihe von originellen Miniaturen bereichert: Es sind kleine Charakterstücke, Stimmungsbilder und Szenen aus dem Erleben des Kindes, die jedoch auch die erwachsene Erlebniswelt des Erziehers und des Lehrers widerspiegeln. Die Melodie ist einfallsreich, im Kontext der eigenwilligen harmonischen Verarbeitung jedoch keineswegs banal. Die „Leichtigkeit“ und der „jazzige Touch“ machen die Stücke gleichzeitig für Lehrer und Schüler attraktiv und motivieren, schwierigere, von den klassischen Grundmustern abweichenende, spielerisch anmutende Rhythmusstrukturen zu erlernen. Der Schwierigkeitsgrad ist unterschiedlich, aber alle Stücken sind als „mittelschwer“ (Nr. 6 *Der Zauberer*). Die Fingerbewegungen sind in den unteren vier Lagen, mit einer Ausnahme in Nr. 6, so geformt, dass sie in die erste Lage vorgeschenken. Es bleibt dem Lehrer überlassen, ob er diese oder andere Passagen technisch vereinfachen.

Ursula Cloot-Pütz

Préface

Ces petits morceaux, qui enrichissent le répertoire du violoncelle, sont principalement de caractères, d'images et de scènes reflétant l'atmosphère et le monde de l'enfance, qui est aussi le monde de l'adulte. La mélodie est pénétrante, mais dans le contexte du traitement original et harmonieux. Ces morceaux, faciles et gracieux et empreints d'un "Touch de jazz", sont d'un attrait comparable pour l'élève et le maître, et les motivent à aborder, comme par jeu, les structures rythmiques plus complexes, qui s'éloignent des motifs de base classiques.

Le niveau de difficulté est différent, mais ne dépasse pas le „moyennement difficile“ (Nº 6 *Le magicien*). Les doigtés évoluent au sein des quatre positions inférieures, à l'exception du morceau Nº 6. Ici, pour des raisons de sonorité, la 5^e position est prévue. Ce sera à l'enseignant de simplifier techniquement l'un ou l'autre des passages en le transposant à la première position.

Ursula Cloot-Pütz

(traduit par Martine Paulauskas)

Contents

1. Prelude	3
2. Sunny Morning	8
3. Red Indian	10
4. Interrogation	11
5. Will	14
6. The Devil	16
7. The Devil's Doubts	18
8. The Devil's Doubts	20
9. Floor	22
10. Spiritual	24

PREVIEW
Low Resolution

Short Stories

(1994)

Eduard Piitz

*1911

1. Prelude

Moderato $\text{♩} = 120$

Violoncello

The musical score consists of ten staves of music. The top two staves are for the Klavier (piano), with the right hand in the treble clef staff and the left hand in the bass clef staff. The Klavier part begins with a forte dynamic (f) and continues with sustained chords. The bottom staff is for the Violoncello (Cello), which enters later with eighth-note patterns. The music is in common time throughout. Various dynamics are indicated, including mezzo-forte (mf) and soft (s). The score is titled "Short Stories" and is dated 1994. The composer is Eduard Piitz, born 1911.

16

21

26

PREVIEW
Low Resolution

2. Sunny Morning

Singing ♩ = 66

A musical score for '2. Sunny Morning' featuring multiple staves of music. The top staff shows a vocal line with dynamic markings like *mf*. The middle section includes a piano part with bass and treble clefs, and a vocal line. The bottom section shows a continuation of the piano and vocal parts. A large, semi-transparent watermark reading 'PREVIEW' and 'Low Resolution' diagonally across the page indicates this is a sample or preview version of the sheet music.

PREVIEW

Low Resolution

14

15

16

17

18

19

rit.

rit.

3. Red Indian Tale

Andante $\text{♩} = 92$ *mp**p*

8

14

poco f

18

p

PREVIEW

Low Resolution

Sheet music for piano, 4-hand waltz, 1st edition. The music is arranged for two pianos (two hands per piano). The top staff uses the treble clef, and the bottom staff uses the bass clef. Measure 26 starts with a forte dynamic. Measures 32 and 33 show dynamics *mp* and *p*. Measure 34 starts with a dynamic *pp*. The music is labeled "4. Impulsed Waltz". The tempo is marked "Gently" with $\text{♩} = 120$. The score consists of four staves of music, with the first two staves being the main melodic line and the last two providing harmonic support.