

Editorial Notes

Introduction

Preparing this second instalment of my complete **Dotzauer** republishing project was much harder than I initially thought. The first edition, op. 58, contained twelve duets, and it was already quite an endeavour to make sure every detail looked consistent. This new edition, op. 159, contains double that, or twenty-four duets for two cellos. To start with, this should have given about double the preparation time, but there was a problem: no copy of the original manuscript or of the first edition could be found, so no *Urtext* this time. On the other hand, I had access to two existing collections, published around 1910, or about 50 years after Dotzauer's death.

The first edition is a book containing the whole op. 159 and published by Breitkopf & Härtel in Leipzig, Germany, and bearing plate no. 1349 (from which I could find the approximate publishing date). This book is part of a bigger collection compiled by Carl **Hüllweck** (1852–1910) called:

“Studienwerke für zwei Violoncelle von J. J. F. Dotzauer. Neue Ausgabe. Mit allen, für Unterricht und praktischen Gebrauch erforderlichen Bezeichnungen versehen von Carl Hüllweck” (Study works for two cellos by J. J. F. Dotzauer. New edition. Provided with all designations necessary for teaching and practical use by Carl Hüllweck”).

My copy comes with a pencil marking “(ca. 1910)” under the “V.A.1349” plate number on the cover, and with a stamp from the *Musikaltenthalung und Antiquariat* (Musical history and antiquarian bookshop) department from the C. Peters publishing company in Munich, Germany. This book is the fifth and last of the collection curated by Mr. Hüllweck, and the marking “New edition” clearly states that an earlier one have existed at some point. Being Op. 159 one of the latest creations by Dotzauer, we can expect the first edition to have surfaced in the 1850s, and it is more than possible that Breitkopf & Härtel could have been the first publisher. There was actually another edition, published by Augener & Co. and present in the 1855 entry of the *Catalogue of the Universal Circulating Musical Library*, and cross-referenced in the 1861 Augener Catalogue. A few issues arose

then: Augener & Co. no longer exists to the present day, and most of its earliest catalogue looks lost. As a company, it was founded by Georg **Augener** (1830–1915) in London, in 1855, making this new work by Dotzauer one of the first entries in their catalogue. At their founder's retirement in 1910 they were acquired by Schott and Co., Ltd., a subsidiary of the music publishing group Schott, who then had to relinquish it after World War II, in 1962, selling it to Galaxy Music of New York. A mere ten years later, they were once more sold to Stainer & Bell, who is still, to this day, the owner of Augener's catalogue. I was able to contact Stainer & Bell about this, but they could not find it among their archives. In short, the only complete surviving edition of op. 159 is the one curated by Mr. Hüllweck, and that has been the basis for the full score version. The copy I used is also enriched by several pencil markings, which I can only assume were added by a cello professor in the Munich area sometime between 1910 and when the copy was acquired by the Munich musical library. I decided to add them as well to my edition, as generally, they are appropriate additions. To differentiate them from Hüllweck's annotations, I set the pencil ones in italic weight.

The second source for my edition has been the two volumes of the “57 *Kleine Duette für 2 Violoncelli*”, compiled by Johannes **Klingenberg** (yes, him again!) (1852–1905) and published firstly by Henry Litolff Verlag, bearing catalogue no. 1963 (once more, around 1910, likely some time before, given Klingenberg's death). These two volumes are a collection of duets in the first four positions, taken from Opp. 52, 58, 63, 156, and 159, and includes 22 out of the 24 entries from Op. 159 (leaving out two of the three fugues). The collection bears the subtitle

“Für das Studium sorgfältig ausgewählt, progressiv geordnet und genau bezeichnet von Johannes Klingenberg.” (Carefully selected for the studying, progressively organised and precisely labelled by Johannes Klingenberg.)

I truly wish I had met Mr. Klingenberg in life, as I think we would have been two kindred souls. He is well-known among cellists for his knack at taking the pedagogical works of a composer and putting them in ascending order of complexity (I suggest looking at his

ordering of Duport's 21 Études), resulting in a smooth and effective progression for the student. His redaction of Dotzauer's Op. 159 is somehow very different from Hüllweck's one, so much so that I decided to compile a list of all changes occurring between the two editions (you can find it at the end of the present volume). To give you a more pleasing experience, I have prefixed such list with a "most notable changes" section, as there are a few of them which require careful consideration before beginning the practicing routine.

Both sources are rich in dynamics, articulations, and expression words. If one didn't know Dotzauer, they could be swayed to think that, in the late years of his life, he might have converted to a "richer" way of annotating his scores. Nothing could be farther from the truth, though: when he wanted to add markings, he could certainly do it—as you will see in some upcoming editions—but when he thought notes and slurs were more than enough, he did not! We have access to some later compositions from Dotzauer, like the duets Op. 161 and 171, which are as bare as a skinless melon, if you pass me the comparison. Among the differences between Hüllweck and Klingenberg's versions there are some places where articulations are not added, rather subtracted and, in that case, I think we can still see what the original version might have looked like. Klingenberg loved to add bow-division recommendations and finger-position holding brackets (for when one needs to keep the finger down), and they are a distinctive feature of all his editions. In the separate part dedicated to him, I have carefully reproduced all of them.

I sincerely hope I will one day be able to get my hands on the original, as I am certain it is out there somewhere.

This edition

Several versions will be available for purchase, to allow different needs to be met. A basic version will contain either the score by itself or a set of parts at your choice between Hüllweck's and Klingenberg's. The next tier will contain the full score and Hüllweck's parts, while the final *Collector's Edition* will add Klingenberg's parts to the mix, alongside the critical notes' chapter at the end.

The Twenty-Four Exercises, Op. 159

With this second collection, we conclude our journey into the neck positions of the cello, with a total of thirty-six beautiful duets which will bring your students from ground level to a truly respectable one. If your students practice all of them thoroughly, getting to a point where they can feel comfortable enough to play them by heart, you can be sure their technique will be ready to make the jump to intermediary positions and, then, to the use of the thumb. Once more, though, Dotzauer had a real struggle in writing simple and yet musically interesting pieces, and this collection is no exception. Apart from the very first ones, the difficulty gets out of hand pretty quickly and the teacher may be forced to look elsewhere for some connecting exercises. Some of those will appear in some future editions, but they are not properly classified as duets, so they may not come very soon.

These twenty-four exercises cover, once more, different musical forms:

- © Scale-based form (explained below): nos. 1, 3
- © Simple ternary form (A-B-A) in one single part: nos. 2, 4-6, 11, 23
- © Rounded binary form (A in home key, B in related key—sub-dominant, dominant, major relative—, A with "Da Capo al Fine" or slightly altered): nos. 7, 9-10, 12-15, 17-19, 21-22
- © Fugue: nos. 8, 16, 20
- © Fantasy, imitation in 2 voices: no. 24

If **Op. 58** is already in your collection you will have noticed how the "Theme with Variations" form, so predominant (1/3) in there is completely absent here, while "Rounded binary" becomes the most used (from 1/4 there to 1/2 here!)

Regarding keys this collection is the first of several by Dotzauer where he implicitly dedicates his work to J. S. Bach, this not being the first time (check the studies for cello solo Op. 35) he tried to write a *Well-Tempered Cello* collection. The first duet is in C major, the second in A minor, and so on, growing with sharps until No. 13 in F-sharp major. At this point, instead of writing No. 14 in D-sharp minor, Dotzauer veers to E-flat minor, gradually reducing the number of flat to end the collection with No. 24 in D minor.

Looking at time signatures, we find:

© 4/4 (or c): nos. 1, 2, 3, 12, 19, 21, 23

© $\frac{3}{4}$: nos. 4, 11, 20, 22, 24

© $\frac{2}{4}$: nos. 5, 7, 9, 14, 18

© $\frac{6}{8}$: nos. 6, 10, 15

© $\frac{3}{2}$ (or c): nos. 8, 16

© $\frac{3}{8}$: nos. 13

© $\frac{9}{8}$: nos. 17

Let's now take a quick close look at each of the twenty-four exercises:

No. 1 in C major. This *Allegro non tanto* (*non troppo* in Klingenberg's version) is the easiest entry of the collection, with the first cello playing almost only whole notes. I baptised this form as "scale-based" as there is a single part, with the first cello playing only intervals of a 2nd and a few 3rds. The last part (bb 21-36) is a single descending C major scale (with a brief modulation to F major using a B-flat). No part of the accompaniment gives any hint of a more structured form, rather it simply harmonises the melody. This is a perfect starting point for a student who has just mastered the 2-octave C major scale.

No. 2 in A minor. In this *Allegro*, we can feel Dotzauer's struggle to keep himself from writing some virtuosic passage and to keep everything in 1st position. This exercise is in simple ternary form (A-B-A) even if its choral nature makes it quite hard to notice the coming back of Part A. Most of it is perfectly homophonic, making it ideal for a performance in a church. Its constant bowing, which I suggest be performed with whole bows, is ideal to practice a full and relaxed sonority. Extended 1st position makes its debut here in several places. While it is written in $\frac{4}{4}$ time, I strongly recommend thinking it in $\frac{3}{2}$ and to perform it briskly, or it would become far too difficult to keep the listener's concentration for over seventy bars.

No. 3 in G major. Roles are reversed in this *Allegro*, so that the second cello plays a quite elaborate scale-like melody, rich in modulations, while the first cello almost improvises a staccato decoration in quarter notes. Half, upper third, and fourth positions get added to the mix, making this a pretty hard jump from **No. 2**. Looking at the two most-used ways of learning paths, a student either starts in 1st position, goes up to 4th, then makes its way back to 3rd and 2nd before moving to the intermediary positions, or it goes up step by step. Here, either of the methods would make this exercise accessible when

quite more challenging pieces would have already made their appearance in a student's repertoire. Sure, a few fingerings may be changed, using extended 1st position instead of upper 3rd, but, once more, I stand by my first statement: Dotzauer had a hard time writing easy pieces.

No. 4 in E minor. In this *Allegro non troppo*, Dotzauer starts showing his love for contrapuntal music, writing an accompaniment that is, by itself, a wholly independent melody in its right. The simple ternary form is given by the coming back of the main theme in the second cello, lowered by one octave, while the first cello plays the accompaniment, this time raised by one octave. It is an exercise rich in dynamics, asking the student to practice the "messa di voce" (crescendo-diminuendo in a very short span) throughout the piece. Once more, the student has to use one bow per bar, with a few exceptions where one bow needs to encompass two bars. This gives the rise to some early practicing for different bow speeds. The first eight notes begin to appear here, a new homage to the art of diminution in contrapuntal writing.

No. 5 in D major. This *Allegretto* begins where **No. 4** ended, and follows the same structure, with the first cello starting with a two-octave descending D major scale, and the second cello answering with a syncopated melody. One wonders: who is the leader here? The two parts keep playing hide-and-seek for fifty-six bars, until the second cello catches the first and the roles reverse, in a truly engaging and merry game. The piece ends with a two-octave D major scale in contrary motion played by the two cellos together, and the most classical, almost humorous, cadenza (VI-IV-V-I) as a close.

No. 6 in B minor. An *Andante con moto* in $\frac{6}{8}$ (first occurrence of a compound time) completes this trio of exercises in simple ternary form, in which counterpoint and harmony dialogue together in a mesmerising dance. Something that should be noted is that in none of the twenty-four exercises, the second cello part is visibly more difficult than the first cello's one. This makes for a double amount of learning material for your classroom! When practicing this exercise with one of my students, we both noticed how the ensemble was quite challenging, as both voices reach such a degree of independence that they constantly walk on the edge while striving to keep a balance.

No. 7 in A major. This *Allegretto* opens the series of rounded binary forms. Part A is a rather simple theme

with accompaniment, where roles are clear and defined. Part B, in D major, instead, sees one part running after the other trying to catch it, in a funny, yet challenging, imitative game. The micro-form of the second part is (B: *a-b-b*), after which, a “Da Capo al Fine” returns us to Part A. **No. 7** is also the first exercise to feature sixteenth notes.

No. 8 in F-sharp minor. Marked *Alla breve*, this is the first fugue of the collection, of which we had only one in Op. 58. The mastery of this complex contrapuntal form by Dotzauer is simply impressive, with this fugue sporting an 8-bar long subject, and a grand total of 139 bars! This is the first exercise to be excluded from Klingenberg’s collection, possibly because of its length. Cello students of the present day do not have the habit of practicing contrapuntal works, and I feel that is detrimental to their growth as musicians and players. No wonders that when a student gets to the Prelude of Bach’s V Suite, they usually struggle grasping its form and the different entrances of the fugue’s elements.

No. 9 in E major. Put one next to the other, **No. 7** and this *Andantino* look like siblings. Their time signature is the same, their melodic contour very similar, their form basically identical (with only part B containing an extra repeat for small section B: *a*). Once more, the first part is clearly defined with a main voice and an accompaniment one, even if, here, the second cello is vastly more interesting. The second part is an imitation between the two voices, same as it happened in **No. 7**. Part B is, here, in A major.

No. 10 in C-sharp minor. With this *Allegretto*, Dotzauer noticeably rises the difficulty bar and, for once, I can say that the second cello part is much more complicated to play than the first one. The form is almost a mirror image: part A has inner parts (A: *a-b-b*), while part B, in A major, has inner parts (B: *c-c-d*). Part A: *a* is a cantabile marked as “*espressivo*” and “*dolce*”, while Part A: *b* engages in an imitation struggle with the second cello. Part B: *a* is quite challenging as while the first cello takes control of the 16th-note runs, the second cello performs continuous hemiolas, adding several double-sharps to the mix. The resulting effect is simply stunning, and I would love if these exercises could be judged blindly without looking at who wrote them.

No. 11 in B major. This *Allegro non tanto* (“*non troppo*” in Klingenberg’s version) mixes a heavily melodic

run of eight notes in the first cello with a singing accompaniment line in the second cello. In this case, as well, identifying which part is the melody and which one is the accompaniment is not straightforward. Every bar of the first cello could be condensed in a chord, whose analysis will prove an effective exercise for your students. Bow management is extremely regular, thus complicated enough to provide a challenge for the player’s discipline. The listener should never hear bow changes, and this regularity makes the piece an excellent learning step.

No. 12 in G-sharp minor. The first part of this *Andante con moto* is a dialogue between the two cellos, each one answering to the previous and proposing a continuation at the same time. Take good care in managing bow speeds in bb. 13-14, and always suggest to your students to utilise as much bow as possible and appropriate for any given situation. The second part, in E major, is a glorious, almost epic chance to develop vibrato, deep and full sonority, and weight distribution. It is divided into two sub-parts, the second one with a repetition. A “Da Capo al Fine” returns us to the G-sharp minor opening, giving a sombre and tragic ending to this piece.

No. 13 in F-sharp major. This *Andante con moto* in $\frac{3}{8}$ time writes out its form in full, thus not utilising the “Da Capo al Fine”. It begins with a dance-like part (A: *aa-bb*), where the second cello politely accompanies the first one, with a discrete run of eight notes in the lower register. Writing easy duets for two cellos is very rewarding when done right, but also quite complex, because of the risk of crossing and overlapping registers. The second part, in D major, gives the first cello an accompaniment structure in 16th notes where high notes sing alongside the melody in the second cello. A short modulating bridge brings us back to Part A, once more in F-sharp major, where the two sub-parts (A: *a* & A: *b*) are played through without repetition, followed by a final coda. As stated before, we cannot know whether Dotzauer marked the ending “*forte*” after a “*dim. poco a poco*” and a “*morendo*”, but it for sure is dramatic and effective.

No. 14 in E-flat minor. Possibly my favourite exercise of the collection, this *Allegretto* focuses its entirety to the half position of the left hand. Continuously alternating flat fingers for fifth intervals and quick articulations makes it a good challenge even for more advanced students. The second part shifts to G-flat major and is a

calmer and more melodic interlude before the return of the first part with the “Da Capo al Fine”. The structure of this exercise is quite complex due to the several alternate endings and with the second part starting with an upbeat. Part A contains two repeated parts, thus giving us an A: *aa-bb* structure, while Part B starts with a quarter note upbeat in the second ending of part A: *b*. I have carefully labelled bar numbers to avoid any confusion.

No. 15 in D-flat major. This *Moderato* is split into two main parts. Part A: *aa-bb*, a dance-like barcarola where the second cello fills the void left by the quarter note of the first cello’s figuration. Part B, in the farthest possible key from D-flat major, is set in A major, and it’s a marvel of rhythmic engineering. While the second cello continues in $\frac{6}{8}$, the first cello plays in $\frac{12}{8}$. That is not written out clearly, but from the slurring and articulations added, it is clear how the binary vs ternary struggle is intentional. Ensemble playing is particularly difficult here, so be ready to allocate enough rehearsal time before performance. The most wonderful harmonic artifice is employed at the end of Part B, where we need to go back to D-flat major. After Part A, an eight-note rest was enough to justify the jump of an augmented fourth to the new key, but here, something else had to be achieved.

The image shows a musical score for two cellos. The top staff is for Cello I and the bottom for Cello II. The key signature is D-flat major (two flats). The score starts at bar 44. Cello I begins with a melodic line in 6/8 time, marked *p*. Cello II provides accompaniment with a rhythmic pattern, also marked *p*. The piece features dynamic markings of *mf smorzando* and *pp*. There are slurs and articulation marks throughout. The score concludes with a *ritard.* and *D.C. al Fine* marking.

An A major chord (b 45) is followed by a diminished 7th chord over F-double sharp (key of G-sharp minor), then by a C-sharp major chord, and, finally, by a dominant 7th chord over G-sharp, which enharmonically transforms into A-flat, the dominant of D-flat! Just genius: from A major’s tonic, reading already enharmonically, we get a diminished seventh of D-flat’s dominant (thus a VII/V), then directly the tonic and the dominant of the goal key.

No. 16 in B-flat minor. Curiously enough, this second fugue of the collection, marked once more *Alla breve*, has a $\frac{2}{2}$ time signature instead of $\frac{3}{2}$. They are basically the same thing, it is just interesting to see these two choices, whereas $\frac{4}{4}$ is always written as *c*. Please also notice how these two fugues are written in two very complex keys: F-sharp and B-flat minor. The subject of this fugue is half as long as the previous one, clocking in at four bars, and the answer is at a perfect fourth above, instead of the perhaps canonical perfect fifth. These rules are

obviously not set in stone, but it is intriguing to be aware of it. This fugue is shorter than the previous one, but in no way less beautiful or challenging. As it often occurs in contrapuntal works, this minor fugue ends with a major tonic chord, following what J. S. Bach said regarding contrapuntal compositions, I paraphrase: “being these works dedicated to God, they cannot end in a minor key”.

No. 17 in A-flat major. This *Andante sostenuto*, the first and only representative of the ternary compound metre $\frac{9}{8}$, resumes the rounded binary form which had been interrupted by the previous fugue. The dialogue between the two instruments is simply exquisite, with the two registers crossing and parting ways like two dancing fishes in a clear mountain rivulet. Trusting that our students will have learnt the basic lesson of Part A: Tonic, Part B: Sub-dominant or Dominant, Dotzauer proposes once more a Romantic modulation to the third degree, starting Part B in C major. Its first period sees the first cello singing a proud melody, accompanied by a drum-like carpet of eight notes. Dialogue resumes in sub-part *B: b*, before allowing sub-part *B: a* to come back. Thus, the second part has a *B: a-b-a* structure, a ternary within a ternary! We carefully described the modulating procedure in **No. 15**, yet here Dotzauer simply lets the first cello linger on a lonely C, which is both the last note of Part B and the first note of Part A. This gives a honey-like melding effect that masterfully connects the two parts together.

No. 18 in F minor. I am sure Dotzauer didn’t lack a sense of humour, and this *Allegro agitato* is no exception. Starting upbeat, the first cello plays the whole Part A in a syncopated rhythm, also known as *compound syncope*. The second cello duly accompanies this pattern with regular rhythmical steps, providing a saving anchor, at least for the listener. Part B is a fugue-like chase in F major, where the first cello proposes and the second cello answers. Hüllweck marks the second part *Tranquillo*, possibly in contrast with the *agitato* of the beginning, yet Klingenberg doesn’t, making us doubt whether this has been really added by the composer or not.

No. 19 in E-flat major. The form of this *Allegro* is almost the same as the one found in the previous exercise. The first cello accompanies the second in arpeggio-like structures, for which I suggest the students take their time analysing each chord. The second part, in A-flat major, once more marked *Tranquillo* (by Hüllweck only),

proposes another fugue-like chase in a highly chromatic style, this time with the first cello as the leader. Part A comes back without a proper introduction, almost with a plagal cadence from the end in A-flat to the beginning in E-flat.

No. 20 in C minor. The third and last fugue of this collection is, quite surprisingly, in simple ternary time and is marked *Allegro non tanto*. The four-bar subject in the first cello is answered at the fifth above, with a counter-subject that immediately tries to bring the battle on the rhythmic field. The contrapuntal struggle lasts until, in the last line, the two voices find each other in unison, almost in a heroic, unexpected statement, before crossing swords once more in a heavily chromatic scale, and two bell-like C minor chords sounding the end. I suggest, if possible, to perform this exercise in a hall with a proper resonance, such as a church, or a building made of stone. You will understand me when you do.

No. 21 in B-flat major. We are approaching the end of the collection, and this *Allegro giusto* put the students on their mettle when it comes to bow distribution and speed management. The regularity of the rhythm in the first cello is opposed by the continuous change of length of the slurs. Bow divisions must be carefully planned and, here, the Klingenberg's version comes to the rescue. The second part simply shifts from B-flat major to G minor, and is incredibly funny to play and practice. Learning how to perform a rest while not completely stopping the bow is a technique that will prove useful, if not vital, in all orchestral repertoire. The second cello here has a simple task: keep the rhythm steady, don't budge!

No. 22 in G minor. The rounded binary form comes back in this *Andante con moto*, with an A: *a-b-a* first part with a fugue-like character. In part B, in G major, we encounter a rhythmic figure that has strangely been almost absent in this whole collection: the triplet. This part has the first cello play triplets throughout, with the second cello alternating chords and scale fragments. The connection between the end of this part and the repetition of the first one is quite rough, with a G major chord simply giving way to the beginning melody.

No. 23 in F major. This *Andante grazioso* represents the last exercise in major key of the collection. Its "Lombard" rhythm (the opposite of the "French" rhythm) is so challenging when played in long slurs, as in this case, that I suggest students to practice scales and arpeggios

with this sequence before even starting this exercise. Alternatively, they can start practicing it as if they were even eight notes, switching to the written rhythm only when the left hand is perfectly sure of what it is doing. The first two periods of Part A are a fugue-like chase between first and second cello before, and between second and first cello after. The second part almost sounds like a chorale, with the runs of eight notes melting one in the other. The *risoluto* section (bb 35-41) is perfect to practice an elevated and steady position of the left hand, as the continuous shifts between different positions makes it very inefficient to do otherwise. The recapitulation of the first part brings few but subtle variations, enough to make it interesting enough to be written out in full. The finale profits from the miracle that contrary motion is, before a long appoggiatura signals the end of the exercise.

No. 24 in D minor. This last *Allegro* looks like a fugue, with the second cello line coming back four bars later in the first cello, and yet it is the first cello the one starting up. It is, in any case, a contrapuntal composition, which I have labelled before as a "fantasy", that is an imitative work in at least two voices. All these forms are extremely fluid, and while this exercise has all the characteristics of a fugue (the exposition, the development, the strettii, ...), one cannot state that for sure. The final line, with its repeated drum-like chords, sounds the closing of this masterful collection of duets.

This concludes this not-so-brief analysis of the *24 Exercises for two cellos, Op. 159*. I leave now the deserved spotlight to the music, sure that you will be able to take the most nourishment from its pages. Each one of these pieces is a little gem that deserves to be played and recorded, and shared to all cello classes in the world. I deeply hope they will bring you joy, and that all the care I have put in assembling this edition will make your experience comfortable and serene.

Saluzzo, 28 May 2022

Michele Galvagno, Editor

Artistic Score Engraving

Notes on the Second Edition

The *Second Edition* celebrates the long lost finding of the first edition of this collection, published in Leipzig by *Breitkopf & Härtel* (plate n° 6337) around 1840. One of the most striking differences was already evident on the cover. Where the previous four books were all titled “Twelve Pieces”, this is simply called “Pièces” (Pieces in French), and adds “dedicated to the very beginners” as a subtitle. It is, indeed, the only book for two cellos of Dotzauer’s production to include pieces that are possible for students who are starting the cello as their first instrument. This was not possible even ten years before, but now (ca. 1840), small cellos were starting to become available. All these discoveries obliged me to restructure the entire edition, which is now composed of four versions:

- A. The translation into modern notation of the first edition, including Dotzauer’s original fingering and bowing suggestions. I hope you will appreciate his minimalistic approach.
- B. Carl **Hüllweck**’s version, with several corrections and improvements. A complete list of changes will be published on the blog.
- C. Johannes **Klingenberg**’s version, with several corrections and improvements. Most notably, since his collection did not contain pieces n° 8 & 16, they have been removed entirely, and the pagination rearranged.
- D. Finally, my own version based on A, including personal fingering and bowing suggestions. The digital version also includes one additional copy with the changes between D & A highlighted.

The collection is now offered—as is the case with the previous four books—in *Standard & Collectors’ Editions*. The *Standard Edition* will contain score and parts of version A, while the *Collectors’* one will include all four versions together in a single bundle.

A few symbols have been employed in version D that may not be familiar with every cellist.

- ©: For bow division I have chosen to use the German system, where ‘G.’ suggests using the whole bow, ‘OH.’ the upper half of it, ‘UH.’ the lower half, ‘Fr.’ the lower third, ‘M.’ the middle third, and ‘Sp.’ the upper third.

When suggesting to use the lower or upper two thirds of the bow, I have used a fraction with

either “1•2” or “2•3” as numerator and “3” as denominator.

- ©: To suggest the quantity of bow to use when not clear from the context, I have employed what my teacher, Marcio **Carneiro**, used with me: a double-headed arrow pointing outward when wanting to suggest using a lot of bow, and pointing inward when suggesting the use of a compact bow.



- ©: A vertical arrow pointing up next to a fingering digit will suggest to quickly lift the finger after the note has been played.



- ©: Two vertical lines crossed by a single horizontal line suggests placing the finger shown previously flat on two strings. When this has to be prepared in advance, an equal sign (=) is added after the finger digit.



- ©: A lowercase character ‘i’ next to finger n° 1 indicates a backward extension of that finger.
- ©: An uppercase character ‘A’ next to finger n° 4 indicates the need to shift the whole hand forward of a half-step, while remaining in closed position. This is used mostly in descending scales in 1st position.
- ©: An ‘x’ character before finger n° 2 or 4 warns of the need for an extended position between fingers 1 & 2 (mostly) or 3 & 4 (more rarely).

The Editor

Michele Galvagno

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