

Études classiques

pour le

Violoncelle

RECUEIL

Des difficultés pour cet instrument tirées

des **Sonates, des Trios** et des **Quatuors** etc.

de

v. **BEETHOVEN, MOZART, SCHUBERT, MENDELSSOHN, SCHUMANN** etc.

et

réglées et doigtées

par

Robert Emile Bockmühl.

N° 7795.

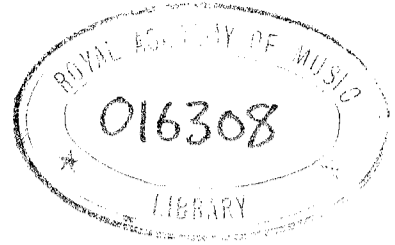
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Vorbemerkung.

Die nachfolgenden Studien, welche ich zu meinem eigenen Gebrauch gesammelt und geordnet hatte, damit sie mir, bei der sich so häufig dargebotenen Gelegenheit, classische Kammermusik öffentlich oder in geselligen Kreisen spielen zu müssen, jederzeit als Unterstützung, gleichsam als musikalisches Lexikon dienen möchten, will ich hiermit auf den Wunsch und die Aufforderung vieler Künstler und Freunde veröffentlichen. Sie werden jedem meiner Herren Collegen, sei er Künstler oder Liebhaber des Violoncells, gleich willkommen sein, da er sich auf Schwierigkeiten vorbereiten kann, die *prima vista* auch der Bedeutendste nicht vollkommen ausführt. Ein weniger geübter Cellospieler wird sich nun gerne auch zur Anschaffung von Werken entschliessen, deren schwierigste Stellen er hier überwinden lernt.

Frankfurt a. M., November 1856.

Robert Emil Bockmühl.

Pré-avis.

Encouragé par l'approbation flatteuse d'un grand nombre d'artistes et d'amateurs, qui m'ont exprimé le désir de posséder les Etudes suivantes que j'avais recueillies et rangées pour mon propre usage, afin qu'elles pussent me servir d'appui continu, à l'instar d'un dictionnaire de musique, dans les occasions fréquentes qui s'offrent aux exécuteurs de morceaux classiques de la musique pour la chapelle, soit en public soit en des réunions particulières, j'ai pris la résolution de les publier. J'ose me flatter, qu'elles seront favorablement accueillies par Messieurs mes collègues tant artistes qu'amateurs du Violoncelle, parce qu'elles les préparent à surmonter les difficultés nombreuses, que l'artiste le plus parfait même ne saurait toujours vaincre à la première vue. Ces Etudes pourront encore engager tout joueur de Violoncelle moins expérimenté, à se procurer des morceaux de musique qui présentent des difficultés sérieuses, parce qu'elles lui montrent le moyen infaillible d'en triompher.

Frankfort s. M., Novembre 1856.

Robert Emile Bockmuehl.

Introductory Remark.

The following Studies, originally compiled for my own use, and intended to serve as practical auxiliaries — a kind of musical Lexicon, as it were — to be referred to previously to executing classical chamber-music, whether in public or in private circles, — are published at the particular request of many professional and amateur friends. It is hoped that, in general, they will prove equally welcome to the artist and to the *dilettante* on the Violoncello, as they will be found to assist in overcoming difficulties, which, *prima vista*, even the ablest performer would not venture to despise. A less experienced Violoncellist, on the other hand, will now feel himself encouraged to procure and attack those more elaborate compositions which he had hitherto hesitated to approach, but whose difficulties he may here learn to conquer.

Frankfort o. M., November 1856.

Robert Emil Bockmühl.

SONATEN.

L. v. Beethoven op. 69.

4

All^o ma non tanto.

Scherzo: All^o molto.

All^o vivace.

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L.v. Beethoven op. 102.

All^o vivace.

Mendelssohn op. 45.

All^o vivace.

Mendelssohn op. 58.

Molto All^o vivace.

a
 2
 3
 2
 2
 1
 3
 2
 1
 3
 etc.

dim.
 pp
 sf
 p
 sf
 dim.
 f
 cresc.
 sf
 dim.
 3^a
 f
 sf
 2^a
 2^a

Mendelssohn op. 17.

Piu vivace.

Variationen - Concert.

cresc.
 sf
 sf
 sf
 sf
 sf
 sf
 cresc.
 sf
 sf
 etc.

sf
 dim.
 p
 cresc.
 al.
 sf
 dim.
 p
 dim.
 pp
 etc.

TRIOS pour Piano, Violon et Violoncelle.

R. Schumann op. 63.

Lebhaft.

(2^e Satz)

First movement of Schumann's Trio op. 63, measures 1-16. The score is in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo marking of *Lebhaft.* (Allegretto). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 16 ends with a fermata and the instruction *etc.*

Second movement of Schumann's Trio op. 63, measures 1-16. The score is in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo marking of *Langsam.* (Adagio). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 16 ends with a fermata and the instruction *etc.*

Third movement of Schumann's Trio op. 63, measures 1-16. The score is in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo marking of *Mit Feuer.* (Allegro). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 16 ends with a fermata and the instruction *etc.*

First movement of Schumann's Trio op. 80, measures 1-16. The score is in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo marking of *Langsam.* (Adagio). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 16 ends with a fermata and the instruction *etc.*

Second movement of Schumann's Trio op. 80, measures 1-16. The score is in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo marking of *Mässig.* (Moderato). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 16 ends with a fermata and the instruction *etc.*

Third movement of Schumann's Trio op. 80, measures 1-16. The score is in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo marking of *Rasch.* (Allegro). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 16 ends with a fermata and the instruction *etc.*

R. Schumann op. 110.

Bewegt. *a pizz.* *arco.*
(1. Satz) *p* *markirt.* *3^a* *p* *cresc.*

Rascher. *pp* *f* *arco.* *etc.*

Kräftig. *f* *3^a* *f* *1^a* *f* *etc.*

p *f* *cresc.* *etc.*

f *cresc.* *etc.*

F. Schubert op. 99.

All^o moderato. *a* *3^a* *2^a* *3^a* *4^a* *3^a* *cresc.*

Musical score for a piece, likely a Scherzo, featuring multiple staves with complex rhythmic patterns, dynamic markings, and performance instructions. The score includes various musical notations such as slurs, accents, and dynamic markings like *decrease*, *p*, *f*, *ritard.*, *pp*, and *dim.*. Fingerings and articulation marks are also present throughout the piece.

Scherzo Allegro.

Musical score for the *Scherzo Allegro* section, starting with a 3/4 time signature. It includes dynamic markings such as *cresc.* and *p*, and performance instructions like *dieselbe Posit.* and *etc.*.

F. Schubert op. 100.

Allegro. (1^o Satz) **a**

All^o moderato.

(4^o Satz) **sp**

Mendelssohn op. 66.

Allegro con fuoco.

(1^o Satz) **f**

Scherzo molto Allegro.

d
 (3. Satz) *f* 4^a *f* etc

e
p 2^a *pp* 3^a etc

All^o passionato
 (4. Satz) *mf* sul 3^a Corda. etc

L. v. Beethoven op. 70.

(1. Satz) *All^o ma non troppo*
f 1^a *p* 1^a *cresc.*

f 2^a 1^a *tr.*

2^a 2^a 1^a 3^a 2^a etc

Allegro. **b**
 (4. Satz.) *cresc.* *sf* *dol.*

2 5 *cresc.*

f etc *p* etc

d
f *p* *dim.* 3 3 *pp* etc

e
f *p* 3 3 *pp* etc

L. v. Beethoven op. 97.

(4^e Satz)
All^o moderato.

QUATUOR pour Piano, Violon, Alto et Violoncelle.

R. Schumann op. 47.

(1^{er} Satz)
All^o ma non troppo.

(2^r Satz)
Scherzo molto vivace.

c

(4^r Satz)
Vivace.

d

die selben Posit.

e

f

g

R. Schumann op. 44.

(1^r Satz)
All^o brillante.

a

Quintett. *f*

b

c

Scherzo molto vivace.

d

e

TRIOS pour Violon, Alto et Violoncelle.

II

L. v. Beethoven op. 3.

Adagio.

p

etc.

p

etc.

p

etc.

W. A. Mozart op. 19.

Allegro.

Divertimento.

p

etc.

p

etc.

QUATUORS pour 2 Violons, Alto et Violoncelle.

F. Schubert op. 29.

All^o moderato

p

etc.

F. Schubert op. 161.

All^o vivace.

f

p

cresc.

f

f

p

cresc.

etc.

Scherzo assai
legg. e vivace.

2^a toujours la même position.

R. Schumann op. 41. I.

Presto.

R. Schumann op. 41. II.

All.^o molto vivace.

R. Schumann op. 41. III.

Tempo risol.

L. v. Beethoven N^o 6.

All.^o con brio.

L. v. Beethoven N° 7.

Allegro.

sp 2^a 3^a *sp* *sp*

b

dol. 3^a *f* *p cresc.* *f* *etc.*

Allegretto.

f *sf* 3^a *etc.*

d

cresc. *sf* 2^a *etc.*

Adagio.

f *sf* 2^a *etc.*

L. v. Beethoven N° 8.

Allegro.

sf *p* 2^a 3^a *etc.*

Allegretto. (3^r Satz)

p *f* 3^a 2^a *cresc.* *f* *etc.*

d

f *sf* 3^a 4^a *etc.*

L. v. Beethoven N° 9.

All° vivace.

cresc. 2^a 3^a *etc.*

d

f 1 2 *etc.*

L. v. Beethoven N° 10. op. 74.

Andro. *p* *2a* etc.

L. v. Beethoven N° 11. op. 95.

Andro brio. *p* *2a* etc.

Allegretto. *p* etc.

Allto agitato. *p* etc.

Allegretto. *p* etc.

Allegretto. *p* etc.

L. v. Beethoven op. 127.

Allegro. *p* *2a* etc.

Andante con moto. *p* etc.

Andante con moto. *p* etc.

Andante con moto. *p* etc.

Andante con moto. *p* etc.

Andante con moto. *p* etc.

L. v. Beethoven op. 130.

Allegro.

a

Andante con moto.

b

c

d

e

Allegro.

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L. v. Beethoven op. 131.

Piu mosso.

a

p *cresc.*

b

f *cresc.* *ff*

d

f *ff*

e

f *ff*

i

p *4a*

L.v. Beethoven op. 132.

Allegro.

cresc. *f* *p* *sf* *pp* *cresc.* *f* *dim.* *etc.*

sehr sauber u. egal zu spielen.

Allegro.

p *f* *etc.*

W.A. Mozart N° 5.

cresc. *p* *f* *etc.*

Minuetto.

p *cresc.* *etc.*

W. A. Mozart N° 6.

Allegro. **a**

 Musical notation for the first staff of W. A. Mozart N° 6, bass clef, 3/4 time signature, starting with a piano (*p*) dynamic.

b

 Musical notation for the second staff of W. A. Mozart N° 6, bass clef, 3/4 time signature, with a crescendo (*cresc.*) marking.

c

 Musical notation for the third staff of W. A. Mozart N° 6, bass clef, 3/4 time signature, with a piano (*p*) dynamic.

Minuetto Allegretto.

c

 Musical notation for the fourth staff of W. A. Mozart N° 6, bass clef, 3/4 time signature, with a forte (*f*) dynamic.

W. A. Mozart N° 7.

Andante. **a**

 Musical notation for the first staff of W. A. Mozart N° 7, bass clef, 3/4 time signature, with the instruction *sur la chanterelle*.

b

 Musical notation for the second staff of W. A. Mozart N° 7, treble clef, 3/4 time signature, with the instruction *sur la chanterelle* and a crescendo (*cresc.*) marking.

c

 Musical notation for the third staff of W. A. Mozart N° 7, treble clef, 3/4 time signature, with a piano (*p*) dynamic.

d

 Musical notation for the fourth staff of W. A. Mozart N° 7, treble clef, 3/4 time signature, with a piano (*p*) dynamic.

e

 Musical notation for the fifth staff of W. A. Mozart N° 7, treble clef, 3/4 time signature, with a piano (*p*) dynamic.

Allegretto. **d**

 Musical notation for the sixth staff of W. A. Mozart N° 7, treble clef, 3/4 time signature, with a piano (*p*) dynamic.

e

 Musical notation for the seventh staff of W. A. Mozart N° 7, treble clef, 3/4 time signature, with a piano (*p*) dynamic.

W. A. Mozart N° 8.

All^o moderato.

Allegretto.

Allegro.

W. A. Mozart N° 9.

Allegro.

Larghetto.

sotto voce.

W. A. Mozart N° 10.

Allegro.

L. Cherubini N° 3.

Scherzo Allegro

cresc. peu a peu.