

FÜNF

CONCERT-ETUDEN

für

VIOLONCELLE

componirt und seinem Freunde

ALFRED PIATTI

verehrerungsvoll gewidmet

von

Bernhard Gottmann.

Op. 10.

Pr. M. 2. 50.

Eigenthum des Verlegers.  
Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)

4674.



This musical score consists of eight systems of staves. The first four systems each contain two staves, while the last two systems each contain one staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key features of the score include:

- Dynamic Markings:** *sfz* (sforzando) is used frequently in the first four systems. *meno f* (meno forte) appears in the sixth system, and *poco cresc.* (poco crescendo) is in the seventh system. *mf* (mezzo-forte) is used in the first and second staves of the final system.
- Fingering:** Numbers 1, 2, 3, and 4 are placed above notes to indicate fingerings. Some notes also have a '0' above them, indicating natural harmonics.
- Articulation:** Accents (>) are placed above several notes, particularly in the lower systems.
- Structural Elements:** The final system is divided into two parts, labeled 'I.' and 'II.', separated by a double bar line with repeat dots.

3 1 0 2 1 3 0 2

II da

4 1 2 2

1 4 3

4 1 4

1 1 2 3 4 4

4 2 0 0 2 4

2 1 4 3 0 0 3 4 1

III za

1 3 2 0 1 3 2 0 1 4 3 0 2 4 2 0 2

III za

I ma

III za

I ma

III za

I ma

III za

1 4 2 0 2 1 4 2 0 0 2 4 1 1 4 2 0 1 4 2 0 0 3 4 1

*decresc. poco a poco*

I ma

1 1 0 4 4

*mp*

mp

mp

mp

mp

sf sfz mp

più f

II da

II da

II da

cresc.

This musical score is written for guitar and consists of ten staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *f* and *mf*. The score is heavily annotated with fingerings (numbers 1-4) and slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues with a treble clef. The third staff uses a bass clef and includes a *mf* marking. The fourth staff also uses a bass clef. The fifth staff features a 3/8 time signature. The sixth staff continues with a bass clef. The seventh staff uses a bass clef. The eighth staff includes a *IIIza* marking. The ninth staff also includes a *IIIza* marking. The tenth staff concludes with a bass clef and various fingerings. The score is a complex piece of music with many slurs and fingerings throughout.

Musical staff 1: Bass clef, first system of notes with fingerings 4, 1, 0, 1, 1, 4, 4.

Musical staff 2: Bass clef, second system of notes with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 0, 3, 3, 3, 3.

*sfz sfz*

Musical staff 3: Bass clef, third system of notes with fingering 4.

Musical staff 4: Bass clef, fourth system of notes with fingerings 1, 4, 4, 2, 1, 3.

*И да*

Musical staff 5: Bass clef, fifth system of notes.

Musical staff 6: Bass clef, sixth system of notes.

Musical staff 7: Bass clef, seventh system of notes with fingerings 4, 4, 4, 4, 0, 4.

*cresc. poco a poco*

Musical staff 8: Bass clef, eighth system of notes with fingerings 4, 2, 4, 4, 4.

Musical staff 9: Bass clef, ninth system of notes with fingerings 3, 4.

*f*

# II.

Allegretto. M.M. ♩ = 104.

*p*

Pizz. m.g.

1

Pizz.

1 4

*p*

Pizz.

1 2

*p*

Pizz.

1 2 3

1 4

*même position*

1 2

*sempre p*

1 2



3  
restez  
restez

dim.  
I<sup>ma</sup> e II<sup>da</sup>

pp

Pizz. même position

Pizz.

Pizz. cresc.

mf  
Pizz. même position

p  
Pizz.

Pizz. II<sup>da</sup> e III<sup>za</sup>

Pizz. poco rit.  
sfz  
Pizz.

# III.

Andantino. M.M. ♩ = 88.

*con dolce espressione*

*poco rit.* *a tempo*

*même position*

*con delicatezza* Iida Ima

*espressivo* Ima

*tranquillo* Ima *pp poco rit.*

III<sup>za</sup>  
poco marcato

poco marcato

più appassionato      même position

più appassionato

dolce

poco rit.      II<sup>da</sup>      I<sup>ma</sup>      ad libitum      restez

a tempo      pp restez

dim.      sur la touche

Pizz.      gliss.      m.g.

# IV.

Allegro non troppo. M. M. ♩ = 112.

This musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegro non troppo" with a metronome marking of ♩ = 112. The score begins with a dynamic marking of *mp*. The first staff contains a triplet of eighth notes and a series of sixteenth-note patterns. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff features a series of sixteenth-note runs. The fourth staff includes a triplet of eighth notes and a series of sixteenth-note patterns. The fifth staff shows a series of sixteenth-note runs with a dynamic marking of *harm.* above the first measure. The sixth staff features a series of sixteenth-note runs with a dynamic marking of *harm.* above the first measure. The seventh staff includes a series of sixteenth-note runs with a dynamic marking of *p* below the first measure. The eighth staff features a series of sixteenth-note runs with a dynamic marking of *p* below the first measure. The ninth staff includes a series of sixteenth-note runs with a dynamic marking of *p* below the first measure. The tenth staff features a series of sixteenth-note runs with a dynamic marking of *p* below the first measure. The score is filled with various musical notations, including fingerings (0, 1, 2, 3, 4), slurs, and accents.

*pp*

*f* *p*

*mp*

*p*

*p*

4674

*p*

1 2 3 1 2 3

*p*

*p*

*p*

*poco string.*

*f* *a tempo* *mf* *ff*

*f*

*mp*

*pp*

*decresc.*

*f*

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a dynamic marking of *mp*. The second and third staves continue the melodic line with various articulations. The fourth staff features a large slur over a section of the music. The fifth and sixth staves continue the melodic development. The seventh and eighth staves feature a dynamic marking of *pp*. The ninth staff continues the melodic line. The tenth staff begins with a dynamic marking of *f* and includes a *decresc.* marking. This final staff contains a complex rhythmic pattern with many triplets and a final chord.

This page of musical notation is for a bass instrument, likely a double bass, and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a consistent rhythmic pattern of eighth notes, often beamed in pairs or groups, with various articulations such as slurs and accents. Fingerings are indicated by numbers 1-4 above the notes. The dynamics range from *mp* (mezzo-piano) to *ppp* (pianissimo), with a *harm.* (harmonics) section in the eighth staff. The notation includes many slurs and accents, and some notes are marked with a '0' for natural harmonics. The piece concludes with a *meno p* (meno piano) dynamic.



The musical score consists of seven staves of music. The first six staves are in bass clef and feature a rhythmic pattern of sixteenth notes, often beamed in pairs and slurred. Fingerings (1-4) are indicated above many notes. The seventh staff is in bass clef and includes dynamic markings: *f*, *poco string.*, *sf*, and *mf*. It contains a sequence of triplets and sixteenth-note patterns. The eighth staff is in bass clef and includes dynamic markings: *ff*, *f*, and *a tempo*. It features a sequence of triplets and sixteenth-note patterns. The score concludes with a double bar line.



3 2 1 2 1 2 3 2 1 2 3 2 1 2

*p* *mf* Ima e II da

1 2 3 2 1 2 3 2 1 2 3 2 1 2

*p* *mf*

3 2 1 2 3 2 1 2 3 2 1 2

*dolce*

1 2 2 3 2 1 2 3 2 1 2

2 1 3 2 1 2 3 2 1 2

sur la touche

1 2 3 2 1 2 3 2 1 2

1 2 3 2 1 2 3 2 1 2

*p* *a tempo* *f*

1 2 3 2 3 2 3 2

*poco rit.* *p* *f*

3 2 1 2 3 2 1 2

*mp* *dim.* *rit.* *pp*

# Studienwerke für Violoncello

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer)

## Bach, J. S.

M.

- s 2 Gavotten: No. 1 aus der 6. Violinsonate, No. 2 aus der 2. Violinsonate, für Violoncell übertragen von Rob. Emil Bockmühl . . . . . 3.—  
s 6 Sonaten für Violoncell, revidiert und herausgegeben von Alwin Schröder . . . . . 3.—

## Baudiot, C. N.

23 Etuden für Violoncell (mit Begleitung eines zweiten Violoncells ad lib.) revidiert und bezeichnet von Carl Schröder.

- l Heft I (Positionen ohne Daumenaufsatz) . . . . . 3.—  
l Heft II (Positionen im Daumenaufsatz) . . . . . 3.—

57 gesammelte Etuden für Violoncell (mit Begleitung eines zweiten Violoncells ad lib.) bearb. und herausgegeben von Norbert Salter.

- l Heft I (No. 1—35) . . . . . 4.—  
Etuden in fortschreitender Lagenfolge mit u. ohne Daumenaufsatz.  
m Heft II (No. 36—57) . . . . . 4.—  
Gemischte Etuden der Bogen- und Fingertechnik.

## Campagnoli, B.

- ss Etudes des doubles cordes. 2 Préludes et fugues pour Violon, transcrits pour Violoncelle, par Rob. Emil Bockmühl . . . . . 1.25

## Cossmann, B.

- ss Op. 10. 5 Konzert-Etuden für Violoncell . . . . . 2.50

## Dotzauer, J. J. Fr.

- m Op. 90. 6 Amusements pour Violoncelle . . . . . 1.50

## Duport, J. L.

- s 21 Etuden für Violoncell, revidiert und herausgegeben von Alwin Schröder . . . . . 5.—

## Hermann, Fr.

- s Op. 12. Grand Duo brillant pour Violon et Violoncelle . . . . . 3.—

## Hofmann, R.

- m Op. 83. 5 Stücke zum Gebrauche beim Unterricht für Violine und Violoncell . . . . . 3.—  
No. 1. Allegro moderato.  
No. 2. Andante religioso.  
No. 3. Allegretto grazioso ma non troppo.  
No. 4. Scherzo.  
No. 5. Allegro ma non troppo.

## Lee, S.

Guide du jeune Violoncelliste.

- l Op. 82. Liv. I (No. 1—20) . . . . .  
l Op. 83. Liv. II (No. 1—20) . . . . .

## Paganini, N.

ss 6 Caprices pour Violon, transcrits pour Violoncelle par Rob. E. Bockmühl. Cahier I . . . . .

- No. 1. Idylle.  
No. 2. L'Inquiétude.  
No. 3. La Fête villageoise.  
No. 4. Force et Douceur.  
No. 5. Chant des Amants.  
No. 6. Marche triomphale.

ss 6 Caprices pour Violon, transcrits pour Violoncelle par Rob. E. Bockmühl. Cahier II . . . . .

- No. 1. Thème varié.  
No. 2. Les Arpèges.  
No. 3. Rêve après le Bal masqué.  
No. 4. Toccata.  
No. 5. Dans la Forêt.  
No. 6. Impromptu.

ss 2 Caprices-Etudes pour Violon, transcrits pour Violoncelle par F. Emil Bockmühl . . . . .

- No. 1. Etude chromatique. No. 2. Le Legato.

ss Introduction et Variations sur le Thème „Nel cor più no sento“ pour Violon, transcrites pour Violoncelle par Rob. E. Bockmühl . . . . .

## Romberg, B.

Op. 9. 3 Duos für 2 Violoncells. Neue Ausgabe von Norbert Salter

- m No. 1. D. . . . .  
m No. 2. F. . . . .  
m No. 3. Em. . . . .

## Rust, Fr. W.

ss Sonate Dm für Violine (komp. 1795), übertragen für Violoncell Rob. Emil Bockmühl . . . . .

VERLAG VON FR. KISTNER IN LEIPZIG