

3707 Sulphur Spring
Ottawa Hills
Toledo, Ohio

Bernhard Romberg

Opus 3

CONCERTO No. 2 *(in D Major)*

for
CELLO and PIANO

Edited by
JOSEPH MALKIN

Price \$1.50

CARL FISCHER
COOPER SQ. NEW YORK
INC. MUSIC
Boston • Los Angeles • Chicago

Bernhard Romberg

Opus 3

CONCERTO No. 2

(*in D Major*)

for
CELLO and PIANO

Edited by
JOSEPH MALKIN

Price \$1.50

CARL FISCHER, INC.
COOPER SQUARE, NEW YORK
Boston • Los Angeles • Chicago

Bernhard Romberg

(Born in Dincklage, near Münster, Nov. 11, 1767;
(Died in Hamburg, Aug. 13, 1841)

This illustrious artist, a member of a famous family of German musicians, was one of the greatest cellists of his time. In addition, he was a gifted composer and his prolific works for the cello extended the capabilities of that instrument to a degree never before attempted by any other writer. He played in public from his fourteenth year on and his subsequent concert tours included visits to every European musical centre from Petrograd to Madrid and London. He was a player of utmost refinement, with a tone probably not as robust and powerful as that of some of his contemporaries, but with distinctive beauty and charm all its own. His mastery of the fingerboard was perfect and the grace and lightness of his bowing was spoken of as unsurpassable.

His compositions include cello compositions of various kinds, string quartets, pianoforte quartets, a funeral symphony for Queen Louise of Prussia, a concerto for two cellos, said to be his last work, and a number of operas.



Every cellist desirous of gaining complete mastery of his instrument has found it absolutely necessary to study and familiarize himself thoroughly with the works of Bernhard Romberg. The most important of these, as judged by modern standards, are the cello concertos. They may be said to contain a complete theory of cello playing and there are few passages known to modern players the type of which cannot be found in them.

In view of their importance in this respect, many of our greatest masters have revised them and supplied them with many practical suggestions as to fingering and bowing.

While these revised editions may have answered the needs of players of a by-gone period, it cannot be denied that they are entirely inadequate and unsatisfactory as far as the requirements of a modern cello virtuoso are concerned.

Therefore, rather than risk the gradual neglect of these masterpieces, which are not nearly as desirable and effective in their older form, as they should be, the present newly revised edition has been prepared as conclusive proof of the adaptability of the Romberg Cello Concerto for modern concert purposes.

The study of Romberg's works is quite as indispensable to cellists as those of Kreutzer, Rode, Viotti, etc. are to violinists and although his name is not met with as frequently as it deserves in the repertoires of the modern cello virtuoso, the advantages and instructive benefits of his concertos for acquisition of technical facility and musical taste, have never been equalled or surpassed in any other works of a similar kind.

Therefore to present the works of Romberg to the very best of advantage, and illuminate their varied excellent qualifications not only from the standpoint of the student but of the modern soloist as well, I have added fingering, bowing and phrasing suitable to the advanced requirements of our time and trust that in this form the concertos may find renewed favor with modern concert players and in turn keep alive the honored memory of their creator, Bernhard Romberg.

Joseph Malkin

Concerto II

(D Major)

BERNHARD ROMBERG, Op.3
Edited by Joseph Malkin

Violoncello Allegro maestoso

Piano Allegro maestoso

ff Tutti

p

pp

cresc.

mf *maestoso*

mfp

A

p dolce

dolce

f

poco cresc.

sf sf

f con bravura

mf

p cresc.

f

mf

p cresc.

poco calmand.

p dolce

espress.

poco calmand.

4

f *espress.*

pp *p*

f *p* *f*

dim. - e poco - rall. *a tempo*

cresc. *f* *dolce*

cresc. *mf* *p*

marc. *cresc.*

s

19691- 46 *Reed.* ** Reed.* ***

F. *ff*

Tutti

Lud. *

sempre f

più p

G Solo *tranquillo*
mf dolce
tranquillo

dimin. - - - e *poco calmand.* - - -

mf

D string

dolce

tranquillo
p dolce
tranquillo
p
pp D string - *mf*
pp
più f
dimin.
dimin.
H *tranquillo*
p *cresc.* - *f*
tranquillo
pp
sf
p
mfz
p

8

p
cresc. -
pfs
p
cresc. -
dimin. -
mf
dimin. -
I
tranquillo con espress.
e poco calmand.
p
e poco calmand.
p
semplice
mf
meno
Re. * *Re.* *
f energ.
D string. -
f

Sheet music for piano, page 9, featuring six staves of musical notation. The music is in common time and consists of measures 24 through 30. The key signature changes between F major (two sharps) and G major (one sharp). Measure 24 starts with a forte dynamic (f), followed by a diminution sign. Measures 25 and 26 show harmonic shifts with various dynamics (p, pp, mf). Measure 27 begins with a forte dynamic (f) and includes a crescendo instruction. Measures 28 and 29 feature eighth-note patterns with dynamic markings (p, pp). Measure 30 concludes with a forte dynamic (f).

A page from a musical score featuring ten staves of music for orchestra. The key signature is three sharps. The first staff shows woodwind entries with dynamic markings like *cresc.*, *f*, and *mf*. The second staff has bassoon entries. The third staff features a melodic line with a fermata over four measures. The fourth staff includes a tutti section with a dynamic *f*. The fifth staff shows a rhythmic pattern with *L.* above it. The sixth staff contains a section labeled *Tutti* with a dynamic *f*. The seventh staff has a dynamic *sempr. f*. The eighth staff includes dynamic markings *fz* and *fz*. The ninth staff features a section labeled *L.H.* with a dynamic *dimin.*. The tenth staff concludes with a dynamic *cresc.*. Measure numbers 15 and 16 are indicated at the bottom of the page.

M Solo

f con bravura

f mf

p cresc.

f

mf

p cresc.

poco calmand.

p dolce

poco

cresc.

mf

p

dimin.

e poco rall.

N a tempo

cresc.

mf

dimin.

e poco rall.

p a tempo

D string.

D string.

cresc.. - - - f dim. - - - p dolce

cresc. - mf

marc.

p

cresc.. - - - f con gravità e ben stacc.

p

A musical score page featuring five staves of music for orchestra. The top staff uses bass clef and has dynamic markings "sempre p" and "P". The second staff uses treble clef and has dynamic "f". The third staff uses bass clef and has dynamic "mf". The fourth staff uses treble clef and has dynamic "sempre f". The fifth staff uses bass clef and has dynamic "ff". The score includes various musical elements such as sixteenth-note patterns, sustained notes with grace notes, and rhythmic figures like eighth-note pairs and sixteenth-note chords. The page number 13 is in the top right corner.

Tutti

pesante -

Ped. *

Andante grazioso



Andante grazioso

A

Tutti

fma dolce

dimin.

Solo

mf

$\text{2ed. } *$

The musical score consists of six staves of music for three voices (Soprano, Alto, Bass) and piano. The piano part is located in the bottom staff of each system.

System 1: Treble clef, key signature of two sharps. The piano part has a dynamic of *p*. The vocal parts have grace notes above them.

System 2: Treble clef, key signature of two sharps. The piano part has a dynamic of *p*. The vocal parts have grace notes above them.

System 3: Treble clef, key signature of two sharps. The piano part has a dynamic of *f*. The vocal parts have grace notes above them. The vocal line includes the instruction "dimin..". The piano part includes dynamics *dimin..* and *p*.

System 4: Treble clef, key signature of two sharps. The piano part has a dynamic of *mp*. The vocal parts have grace notes above them. The piano part includes dynamics *dimin..* and *p*.

System 5: Treble clef, key signature of two sharps. The piano part has a dynamic of *p*. The vocal parts have grace notes above them. The piano part includes dynamics *dolciss.* and *pp dolce*.

System 6: Treble clef, key signature of two sharps. The piano part has a dynamic of *mf*. The vocal parts have grace notes above them. The piano part includes dynamics *cresc.* and *mf*. The vocal parts end with the instruction "a piacere".

System 7: Treble clef, key signature of two sharps. The piano part has a dynamic of *mf*. The vocal parts have grace notes above them. The piano part includes dynamics *cresc.* and *mf*. The vocal parts end with the instruction "colla parte".

B *(a tempo)*

p dolce *cresc..*

(a tempo)

p *poco* *cresc..*

2d. ***

C

f *con espress.*

dimin. *pp* *p* *fp*

mf *p dolce*

cresc. - - - - - *mf legatiss.*
tranquillo - - - - - *mp*
tranquillo - - - - - *mp*
G string - - - - - *mp*
D string - - - - - *f*
grandioso - - - - - *f*
cresc. - - - - - *f*
D *a tempo* - - - - - *D string* - - - - -
dim. e rall. *pp* - - - - - *pp*
a tempo - - - - - *rallent.* *pp* - - - - -

dolciss.
dimin. - *pp dolce*
cresc. - *mf*
colla parte
cresc. - *mf*
E (a tempo)
p dolce
(a tempo)
p *poco*
Ped. *
cresc.
cresc. - *mp dimin.* - *p* =>
dimin. - *pp morendo*
dimin. - *pp morendo* (attacca)

Rondo

Tempo di minuetto moderato



Tempo di minuetto moderato



A musical score page featuring six staves of music. The top staff is a bass staff with a key signature of one sharp. The second staff is a treble staff with a key signature of two sharps, dynamic f, and performance instruction tr. The third staff is a bass staff with a key signature of two sharps, dynamic sempre f, and performance instruction 3. The fourth staff is a treble staff with a key signature of two sharps, dynamic dimin., and performance instruction 3. The fifth staff is a bass staff with a key signature of two sharps, dynamic mf espress., and performance instruction 4. The sixth staff is a treble staff with a key signature of two sharps, dynamic energ., and performance instruction 4. The seventh staff is a bass staff with a key signature of two sharps, dynamic p, and performance instruction 4. The eighth staff is a treble staff with a key signature of two sharps. The ninth staff is a bass staff with a key signature of two sharps, dynamic cresc., and performance instruction 4. The tenth staff is a treble staff with a key signature of two sharps, dynamic f, and performance instruction brillante. The eleventh staff is a bass staff with a key signature of two sharps, dynamic ff. The twelfth staff is a treble staff with a key signature of two sharps, dynamic f, and performance instruction cresc. The thirteenth staff is a bass staff with a key signature of two sharps, dynamic fz. The fourteenth staff is a treble staff with a key signature of two sharps, dynamic fz. The fifteenth staff is a bass staff with a key signature of two sharps, dynamic fz.

sempre *f*

marc.

mf

B

p dolce

p

pp

grazioso

espress.

p

mp

p

pp

espress.

pp

mp

C *)



dimin. *p*

s *f* *p*

p cresc.

sf *p cresc.* *mf*

sempre f

cresc. *f*

ff *sempre ff*

sempre f

D *tranquillo*

p dolce

calmand. tranquillo

sf *p*

meno cresc. - *dimin. e rallent.* - *rallent.* - *p dolce a tempo*

E *a tempo*

cresc. - *cresc.* -

mf *dimin.* - *p*

mf *p*

24 F

Tutti

f

p

cresc.

Ad.

*

Ad.

p

pp

cresc.

*

f

tr

3

sempre f

Fandango

Solo *v*

pp scherz.

dimin.

pp

G

1 3

Ω 3

Musical score page 25, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music.

System I:

- Piano (Top Staff):** Three staves of sixteenth-note patterns. Measure 1: $\frac{2}{4}$ time, treble clef, key signature of one sharp. Measure 2: $\frac{2}{4}$ time, bass clef, key signature of one sharp. Measure 3: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 4-5: $\frac{2}{4}$ time, bass clef, key signature of one sharp. Measure 6: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 7-8: $\frac{2}{4}$ time, bass clef, key signature of one sharp.
- Soprano (Second Staff):** Three staves of eighth-note patterns. Measure 1: $\frac{2}{4}$ time, treble clef, key signature of one sharp. Measure 2: $\frac{2}{4}$ time, bass clef, key signature of one sharp. Measure 3: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 4-5: $\frac{2}{4}$ time, bass clef, key signature of one sharp. Measure 6: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 7-8: $\frac{2}{4}$ time, bass clef, key signature of one sharp.
- Alto (Third Staff):** Three staves of eighth-note patterns. Measure 1: $\frac{2}{4}$ time, treble clef, key signature of one sharp. Measure 2: $\frac{2}{4}$ time, bass clef, key signature of one sharp. Measure 3: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 4-5: $\frac{2}{4}$ time, bass clef, key signature of one sharp. Measure 6: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 7-8: $\frac{2}{4}$ time, bass clef, key signature of one sharp.

System II:

- Piano (Top Staff):** Measures 9-10: $\frac{2}{4}$ time, treble clef, key signature of one sharp. Measure 11: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 12-13: $\frac{2}{4}$ time, bass clef, key signature of one sharp.
- Soprano (Second Staff):** Measures 9-10: $\frac{2}{4}$ time, treble clef, key signature of one sharp. Measure 11: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 12-13: $\frac{2}{4}$ time, bass clef, key signature of one sharp.
- Alto (Third Staff):** Measures 9-10: $\frac{2}{4}$ time, treble clef, key signature of one sharp. Measure 11: $\frac{3}{4}$ time, bass clef, key signature of one sharp. Measures 12-13: $\frac{2}{4}$ time, bass clef, key signature of one sharp.

Performance Instructions:

- Piano:** Measures 1-8: *sempre pp*. Measures 9-13: *cresc. poco*.
- Soprano:** Measures 1-8: *sempre pp*. Measures 9-13: *cresc. poco*.
- Alto:** Measures 1-8: *sempre pp*. Measures 9-13: *cresc. poco*.
- Bass:** Measures 1-8: *sempre pp*. Measures 9-13: *cresc. poco*.

Section H:

- Piano:** Measures 14-15: *f*, *cresc.*, *cresc.*
- Soprano:** Measures 14-15: *f*.
- Alto:** Measures 14-15: *f*.
- Bass:** Measures 14-15: *f*.

Diminution:

- Piano:** Measures 16-17: *dimin. poco*, *a*, *poco*.
- Soprano:** Measures 16-17: *dimin.*
- Alto:** Measures 16-17: *dimin.*
- Bass:** Measures 16-17: *dimin.*

cresc. - *f*
p *cresc.* - *mf*
p *poco cresc.* - *mf* *dimin.*
p *dimin.*
Tutti *pp* *f* *pp*
Solo o *p* *pp*
dimin. - *p*
mp *dimin.* - *p*

K

Harmonica

cresc.

p

cresc.

mf dimin. *pp* Tutti

mp dimin. *f* ³ *3*

L Solo

mf

p

1

f dim.

mf

p

f dim. *dimin.* *p*

sf *sf* *sf* *dimin.*

M (At Nut of the Bow)

mf *pp*

ff *pp*

mf

pp

pp

pp

pp

A page from a musical score containing six staves of music. The top two staves are bass staves, followed by three treble staves, and then a soprano staff. The music includes dynamic markings such as *cresc.*, *f*, *dimin.*, *mf cresc.*, *p*, *fz*, *cresc.*, *mf*, *O a tempo*, *dimin.*, *e malent.*, *p dolce*, *rallent.*, and *p a tempo*. Performance instructions like *Tutti*, *Solo*, and *N* are also present. Measure numbers 1 and 2 are indicated above the third treble staff.

30

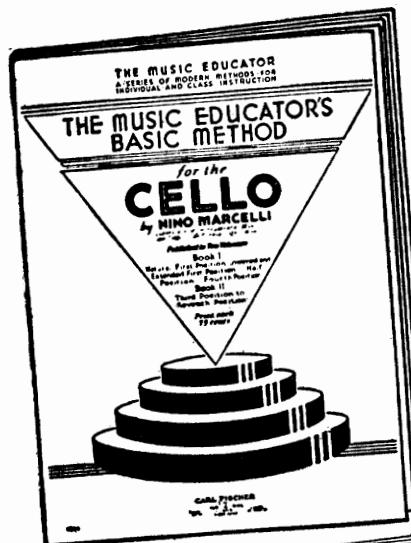
A page from a musical score featuring six staves of music for orchestra. The key signature is three sharps. Measure 30 begins with a dynamic crescendo followed by a dynamic marking "mf energ.". The second staff shows a dynamic "cresc." in the bassoon part. The third staff starts with "dimin. - p". The fourth staff features a dynamic "Tutti f". The fifth staff has dynamics "p", "pf", "cresc.", "fz", "sf", and "fed.". The sixth staff includes dynamics "f brillante", "mf", "cresc.", and "cresc.". The score concludes with dynamics "ff", "mf", "cresc.", "f", "p", "cresc.", and "mf".

Musical score page 31, featuring six staves of music for orchestra. The score includes parts for strings (two violins, viola, cello), woodwinds (oboe, bassoon), and brass (trombones). The key signature is A major (three sharps). The music consists of six measures, starting with a dynamic crescendo followed by a forte dynamic (ff) in measure 4. Measure 5 features a dynamic f. Measure 6 concludes with a dynamic ff pesante and a vocal entry.

Measure 1: Crescendo from piano to forte. Measure 2: Dynamic ff. Measure 3: Dynamic f. Measure 4: Dynamic ff. Measure 5: Dynamic ff. Measure 6: Dynamic ff pesante; vocal entry.

(λ^2) $\frac{\lambda}{\lambda^2 + \omega^2}$

60 643 M R 32



FOR THE CELLIST

MUSIC EDUCATORS BASIC METHOD

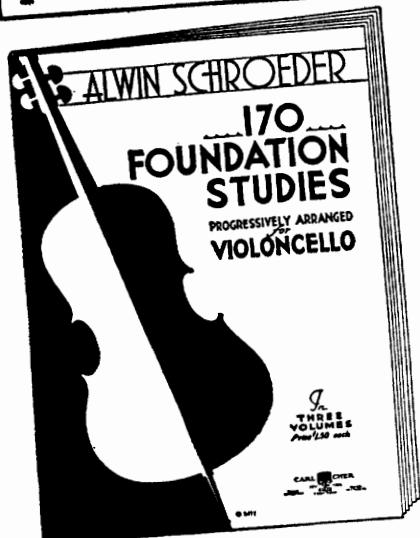
by Nino Marcelli

Published in Two Volumes

BOOK I: Natural First Position, Lowered and Extended First Position, Half-Position, Fourth Position.

BOOK II: Third Position to Seventh Position, including the Intermediate Positions from the "Second-and-a-Half" to the "Sixth-and-a-Half" Position.

Price: Each Book, 75c.



170 FOUNDATION STUDIES

Progressively Arranged for Violoncello

by Alvin Schroeder

Published in Three Volumes

Selected from the foremost instructive works of Buchler, Cossmann, Dotzauer, Duport, Franchomme, Grutzmacher, Kummer, Lee, Merk, Piatti, Schroeder, and Servais.

Price: Each Book, \$1.50



CELLIST'S SOLO ALBUM

24 Original and Arranged Compositions
(in Bass Clef)

for CELLO AND PIANO

Compiled by W. F. Ambrosio

CONTENTS: Orientale, Cui—The Palms (*Les Rameaux*), Fauré—Andante Cantilena (A minor Concerto), Goltermann—Au Matin, Godard—Chanson d'Amour, Grieg—Solvejg's Song, Grieg—Largo, Handel—Berceuse, Hauser—Berceuse, Järnefelt—Intermezzo Sinfonico, Mascagni—Mélodie, Massenet—On Wings of Song, Mendelssohn—The Autumn Flower, Popper—Slumber Song, Saenger—Death and the Girl, Schubert—Chant du Berger, Schulhoff—Träumerei (Reverie), Schumann—Romanza, Simonetti—Good-Bye, Tosti—Ye who have yearned alone, Tschaikowsky—Introduction and Song to the Evening Star, Wagner—Walther's Prize Song, Wagner—Siegmund's Love Song, Wagner—The Shepherd Boy, Wilson.

Price: \$1.50

SONATAS and CONCERTOS

for CELLO AND PIANO

Sonata.....	Leo Ornstein	\$4.00
Sonata in F Major, Op. 6.....	Richard Strauss	2.00
	Ed. by Wm. Willeke	
Concerto, No. 1 in D Minor.....	Edouard Lalo	2.00
	Ed. by Wm. Willeke	

CARL FISCHER, Inc. •

56 Cooper Square —
or 119 West 57th St.

N E W
Y O R K

Boston: Metropolitan Theatre
Chicago: Kimball Hall