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The Three Sonatas for Two Cellos, Op. 43 by Bernhard Heinrich Romberg were composed as a progressive performance work. The most widely used copy of the work is a C. F. Peters, Leipzig Edition edited by Friedrich Wilhelm Grützmacher. In this edition, the Sonatas are exhaustively marked with fingerings, alternate fingering, dynamics, dynamic changes, glissandi, bowings, bowstrokes and bow placement, accents, tempo changes, moods, and articulations.

The combination of Romberg's melodic and pedagogically thought-through compositions and Grützmacher's expert editorial work results in invaluable pedagogical and performance work. Each subsequent sonata presents bigger challenge for a player while each preceding one also serves as a training tool for successful mastering of the following one. The Opus 43 is a set of individually viable sonatas that can stand independently and still serve as useful learning material.

Grützmacher's respect for Romberg's style and his clear vision of pedagogical benefits are reflected in logical sequence of fingering and bowing challenges presented in each Sonata. Precise and complete performance markings serve as an essential guiding tool navigating a player towards a successful performance. If learned and performed as a set, the Three Sonatas for Two Cellos, Op. 43 by Bernard Heinrich Romberg are an excellent progressive performance work of the advanced level.

The purpose of this analysis is to revive and highlight the importance of Romberg's compositions and Grützmacher's editorial effort and the pedagogical value of a direct teacher-student interaction the Three Sonatas for Two Cellos, Opus 43 represent.

IMPORTANCE AND PEDAGOGICAL VALUE OF  
THREE SONATAS FOR TWO CELLOS, OP. 43  
BY BERNHARD ROMBERG

by

Roman Placzek

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## CHAPTER I

### INTRODUCTION

Bernhard Heinrich Romberg (1767-1841) was one of the most important cellists, cello composers, and pedagogues in cello history. He is known as the first modern cello virtuoso.<sup>1</sup> Romberg is called the father of the Dresden School that gave us many important cellists and cello pedagogues<sup>2</sup> such as its officially recognized founder Justus Johann Friedrich Dotzauer (1783-1860), Johann Prell (1773-1849), Friedrich August Kummer (1797-1879), Sebastian Lee (1805-1887), Georg Eduard Goltermann (1824-1898), Friedrich Wilhelm Grützmaker (1832-1903), Bernhard Cossmann (1822-1910), and Karl Davidov (1838-1889) among many others.<sup>3</sup>

A prolific composer with a gift for a great melodic invention, Romberg wrote several theatrical works such as the operetta *Der Schiffbruch*, the ballet *Daphne und Agathokles*, many orchestral works including 5 symphonies, 10 cello concertos, 6 concertinos for cello and orchestra, a concertino for two cellos and orchestra, a flute concerto, 2 horn concertos, a double concerto for violin, cello, and orchestra, variations, fantasias, divertimentos, and other orchestral works with solo instruments.

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<sup>1</sup> Dmitry Markevitch, *Cello Story*. Alfred Music Publishing, 1984, 82.

<sup>2</sup> Adriana Marie Luther Venturi, "The Dresden School of Violoncello in the Nineteenth Century." M.A. Thesis, the University of Central Florida Orlando, Florida, 2007, 3.

<sup>3</sup> *Ibid.*, 3-21.

His chamber music works include 11 string quartets, a piano quartet, a piano trio, a string trio, 3 trios for two cellos and viola, 9 duets for violin and cello, 3 sonatas for cello and piano, and a number of cello duets and sonatas including Three Sonatas for Two Cello, Op.43. Romberg's instrumental compositions remained popular throughout the 19<sup>th</sup> century and some of his works are used for pedagogical purposes until today.<sup>4</sup>

Romberg was an active cellist, composer, and pedagogue who provided his own teaching material. It is difficult to assess the artistic value of these compositions.

Romberg was not primarily writing from a deeper artistic inspiration but mainly for practical reasons such as entertainment, to bring out and display his virtuosity and unique quality of his performing art, and teaching. Interestingly, Romberg was a close friend of Beethoven<sup>5</sup> who composed primarily from a deep artistic inspiration. This friendship, however, did not produce more artistically valuable compositions on Romberg's side. On the contrary; his acrimonious personality, which he revealed only to his closest friends, kept Beethoven from realizing his firm decision to write a cello concerto.<sup>6</sup> In other words, Romberg, one of the greatest cellists in the cello history was the reason why we are deprived of one or more cello concertos written by one of the greatest composers that ever lived. We can assume that the influence Romberg, as a cellist had on the great composer could have resulted in a work or works of immeasurable artistic and

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<sup>4</sup> Kurt Stephenson and Valerie Walden. "Bernhard Heinrich Romberg." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.libproxy.uncg.edu/subscriber/article/grove/music/43995p2> (accessed January 8, 2014).

<sup>5</sup> Ibid.

<sup>6</sup> Markevitch, 82.

pedagogical value. The friendship between the two difficult, brilliant giants left us with Romberg's lovely yet timely compositions of great pedagogical value and with Beethoven's set of Variations, Triple Concerto, 5 sonatas for piano and cello, and the transcription of the Horn Sonata. The Sonatas Opus 5 were premiered in Vienna by Romberg himself.<sup>7</sup>

Romberg played an important role in the evolution of the instrument and of cello pedagogy. Besides his new posture, he introduced modern instrument fittings (longer neck and fingerboard, and raised position of the tailpiece over the edge)<sup>8</sup> and a tension “Tourte” bow to Germany and to Eastern Europe. He also widened the resonating range of the C string by suggesting the reshaping of a fingerboard.<sup>9</sup> By actively using all four fingers on all four strings he introduced access to higher positions on lower strings and he also developed a new finger organization for the thumb position, which included the incorporation of a thumb as a movable substitution for a nut.<sup>10</sup> Furthermore he preceded Paganini's development of violin playing by his use of natural and artificial harmonics. He advocated the notation in real pitch using three modern clefs – bass, tenor, and treble - instead on moveable clefs and octave transpositions.<sup>11</sup> His broad playing style inspired a new way of playing that is now referred to as *romantic*.<sup>12</sup>

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<sup>7</sup> Stephenson and Walden.

<sup>8</sup> Valerie Walden, *One Hundred Years of Violoncello. A History of Technique and Performance Practice, 1740-1840*. Cambridge University Press, Cambridge, 2004, 62.

<sup>9</sup> Stephenson and Walden.

<sup>10</sup> Walden, 128.

<sup>11</sup> *Ibid.*, 77-78.

<sup>12</sup> Stephenson and Walden.

## CHAPTER II

### BACKGROUND TO THE THREE SONATAS, OP. 43

Romberg was active during the late 18<sup>th</sup> and the first part of the 19<sup>th</sup> century. He is the author of a cello method, many compositions for cello and piano, and several works for two cellos:

- Three Duos for 2 Cellos, Opus 9 that were also transcribed for violin and cello
- Two Duos for Two Cellos, Opus 33
- Duos for Two Cellos, Opus 38
- Three Sonatas for Two Cellos Opus 43
- Concertino for Two Cellos and Orchestra in A Major, Opus 72

The time of Romberg was the time of big changes in cello playing and cello pedagogy. Imitation was the most effective way for a teacher to communicate new ideas to his students. A teacher playing along with his students was a very popular practice among instrumental pedagogues of the era. Many of them composed their methods, short exercises, longer etudes, short performance piece, and even larger multi-movement works as duets. Among the other distinguished cellists of the 19<sup>th</sup> century for whom it was true:

- Kummer - Violoncello Method; Cello School for the First Position, Op. 60; 3 Duos, Op. 22; 3 Duets for Two Cellos, Op. 36-39; 6 Duos, op. 156; 3 Duos, Op. 165; and 10 Melodic Etudes for Two Cellos, Op.57
- Lee - Violoncello School; 50 Etudes, Op. 101; 3 Duets for Two Cellos; 6 Caprices, Op. 109
- Dotzauer - 12 Cello Duets, Op. 63; 3 Easy Duos for Two Cello, Op. 114; 3 Sonatas for Two Cellos, Op. 103
- Grützmacher - 3 Duos for Two Cellos, Op. 22
- Piatti - Violoncello School; Serenata for Two Cellos and Orchestra
- Servais - 6 Caprices for Cello; Op.11, Duo on Melody by Dalayrac with a piano accompaniment
- Popper - Suite for 2 Cellos, Op. 16
- Offenbach with his Duos for 2 Cellos, Op. 49-54.

Romberg wrote his Three Sonatas for Two Cellos, Op. 43 originally for two cellos. The work was later arranged for viola, cello, and double bass and also as Three Sonatas for Cello and Piano by German organist and musicologist Friedrich Gustav Jansen (1831-1910). Recently Bote & Bock Berlin Weisbaden published Klaus Stoll's arrangement of the third Sonata for Cello and Double-bass. "The Roman-Rex Duo" edition of the Opus arranged for cello and double-bass will follow the release of the recording of the Opus. Besides commercially available printed versions of Peters Edition of the original duet version, International Edition of individual sonatas, and printed

and downloadable versions of Pohle Edition of Jansen's arrangement, the Sonatas are freely available online as part of the International Music Score Library Project. There are no recordings of the work in its original version for two cellos. In my own recording, in progress at the time this document was being written, the second cello part is performed by a double-bass player Mr. Cody Rex. There is only one commercially available recording of Jannsen's arrangement for cello and piano by Hannah Holman and Rene Lecuona.<sup>13</sup>

Even today, after two hundred years of rapid evolution of cello playing and cello pedagogy, Romberg's music still represents great challenges for students and many professional cellists. Three Progressive Sonatas, Op. 43 are an excellent example of Romberg's everlasting contribution to performance and educational repertoire for the cello. Romberg wrote them by taking a simple, first position theme and transforming it into attractive and often challenging compositions. The composer wrote lovely, easy to remember musical themes and clever technical gestures to make the learning of cello fundamentals and advanced cello skills friendly and pleasurable. It is obvious that he understood the necessity of students' attraction to a piece if he wanted them to stay with it long enough to learn and benefit from it.

The work was published at least three times during the 19<sup>th</sup> century. The edition used for the purpose of this analysis was edited by Friedrich Wilhelm Grützmacher and

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<sup>13</sup> Bernhard Romberg, The Complete Cello Sonatas. Performed and recorded by Hannah Holman and Rene Lecuona. CD. Blue Griffin Recording, 2013, disc 2.

published by Peters in Leipzig several decades after Romberg's death. Friedrich Wilhelm Grützmaker (1832-1903) was a notable German cellist and composer of the second half of the 19<sup>th</sup> century. In the cello community, he is best known for his misguided editorial work on Boccherini's Concerto for Cello and Orchestra in B-flat Major published by Breitkopf & Härtel in 1895. The work considered to be a genuine work turned out to be a compilation of three Boccherini works with many Grützmaker alterations in the solo and orchestral parts.<sup>14</sup> Peters publishing house in Leipzig has published many Romberg's compositions edited by Grützmaker including the Sonatas, Opus 43. The editions are heavily marked with bowings, fingerings, and detailed performance markings typical for Grützmaker's publications of his own compositions published by Peters.

An earlier Peters edition of the Sonatas, published as Three Easy and Progressive Sonatas for Violoncello and Basso<sup>15</sup> (*public domain, available on IMSLP*), and the Pohle edition of Jansen's arrangement for cello and piano<sup>16</sup> (*public domain, available on IMSLP*) were used as additional sources of information.

Today, Grützmaker's edition is the most widely used because of the intensity, density, and perfection of his editorial work. Grützmaker is the author of all fingerings,

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<sup>14</sup> Lynda MacGregor, "Friedrich Grützmaker." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.libproxy.uncg.edu/subscriber/article/grove/music/11877> (accessed February 2, 2014).

<sup>15</sup> Bernhard Romberg, *Three Easy and Progressive Sonatas for Violoncello with Bass Accompaniment, Opus 43*. Leipzig: C.F.Peters, n.d.

<sup>16</sup> Bernhard Romberg, F.G. Jansen, F.G., *Six Sonatas for Cello and Piano, Opus 43 and 38*. Hamburg: Hugo Pohle, n.d.

bowings, and other instrumental and performance markings in the edition. The markings are expertly done and precise. They serve the educational purposes of these Sonatas as well as a flawless guide to successful performance.



CHAPTER III  
DESCRIPTION OF THE ANALYSIS

To accomplish the proposed evaluation of Three Sonatas for Two Cellos, Op. 43 I will:

- Calculate the length of each movement in number of measure.
- Describe and sort out the note values.
- Evaluate the technical difficulty.
- Determine the complexity of fingerings and bowings.
- Summarize the findings and assess the level of difficulty of each Sonata.

Calculating of the number of measures of every movement will assist with the comparison of the overall length of each relevant movement and subsequently the length of every sonata. The results will help determine if there is a progression in the length from one sonata to another. The calculation will consider the number of measures when performed with or without repetitions. This is based on today's performance practice not to repeat the exposition. For practical, time related reasons, I did not repeat the expositions during my latest performance of the complete set. For pedagogical reasons and for the purpose of this analysis, however, it is important to know how long each sonata is including every possible repeat. Any reference to a musical form (exposition, development, ABA, etc.) is for orientation purposes only.

After calculating the length of each Sonata, I will describe the note values, their number, and the way they are used. The description of the note values Romberg used in his sonatas is an essential tool in the evaluation of the overall difficulty of the Sonatas. The percentage of longer and shorter note values and the variety of note values used within individual motifs, themes, phrases, and periods indicate the complexity of every movement. Only main themes will be evaluated for the variety of note values. Another important aspect in determining the difficulty of these pieces is the presence of fast or technically demanding passages. The evaluation of note values and fast passages is fully relevant only in conjunction with tempo indications. Unlike the earlier Peters edition<sup>17</sup> and Jansen's arrangement,<sup>18</sup> Grützmacher did not indicate a metronome marking for any of the movements. Grützmacher kept Romberg's tempo/mood markings to express overall mood and pace of each movement rather than noting an exact speed at which each movement should be played. This gives the teacher a chance to adjust the tempo according to a student's level.

Next, I will evaluate the technical difficulty. The sonatas were written with the purpose to educate and to explore the instrument within strictly set boundaries: notated boundaries set by Romberg and performance boundaries set by Grützmacher. Observing a clear blueprint for successful performance of the Sonatas also pushes one to play the music exactly the way Romberg and Grützmacher intended. Sometimes that means

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<sup>17</sup> Bernhard Romberg, *Three Easy and Progressive Sonatas for Violoncello with Bass Accompaniment, Opus 43*. Leipzig: C.F.Peters, n.d.

<sup>18</sup> Bernhard Romberg, F.G. Jansen, *Six Sonatas for Cello and Piano, Opus 43 and 38*. Hamburg: Hugo Pohle, n.d.

compromising a comfort of other option that might be more suitable for certain players and suppressing one's taste in favor of Grützmacher's instructions. Nevertheless, this approach subsequently leads students out of their comfort zone and encourages them to learn new skills.

Such exhaustive and complete indications also tend to suppress a player's creative freedom. Grützmacher clearly did not want his students to be creative with the interpretation and the instrument they had not mastered yet. Since Romberg and Grützmacher were both excellent cellists and composers the best recommendation would be to accept this dictation, trust them, and do one's best to learn not only the notes but also the exact way they should be played. From a pedagogical point of view, studying a piece of music under the watchful eye of a teacher who is also actively participating in the execution of it is an excellent learning experience. Enhancing the experience by choosing a piece that has been composed for educational purpose by an excellent cellist and edited with all necessary technical and performance markings by another excellent cellist makes the experience invaluable. Such experience includes three levels of a direct educational viability:

- composing of a piece perfectly suited for the instrument,
- providing complete expert guidance for learning of piece, and
- the execution of a piece on the highest professional level.

It is said that, while living in New York and serving as a director of the National Conservatory and a Professor of composition, the great Czech composer Antonín Dvořák

used a similar approach. He asked his students to choose one of Haydn's symphonies, to observe every single aspect of it including formal structure, number of measures, modes, modulations, etc. and to compose a completely original symphony based on the chosen blueprint. This way the method of imitation is pushed all the way to mirroring.

In the next step, I will determine the complexity of fingerings and bowings. Grützmacher marked all bowings and fingerings with much attention and consideration. By doing so, he provided teachers and students a complete guide to a successful performance. The fingerings and bowings are also methodical and reflect the educational character of Grützmacher's editorial effort. This aspect is one of the most valuable features of the edition.

As the final step, I will sum up the findings in a brief summary of each sonata and assess the level of their difficulty.

Aspects that will be examined and evaluated in this document include the overall difficulty of each sonata, complexity of fingerings and bowings, a progression of technical demands placed on a player while advancing from one sonata to another, and the length of each sonata. The results collected from the proposed evaluation will be used to determine the progression of overall difficulty of each subsequent Sonata and a potential progression in cello playing a student may expect from studying and performing these sonatas as a complete set. The final comparison will include a short list of pieces with a similar level of difficulty for each individual Sonata.

The outcome of the analysis and the final comparison will demonstrate what pedagogical values can be derived from studying and performing these sonatas as a complete set. The examination and evaluation of the sonatas is based on my:

- detailed analysis of the score,
- practical studying,
- outsourced practicing of technical elements found in the score,
- comparison of individual Sonatas with other pieces,
- pedagogical use of the work,
- several performances, and
- recording.

## CHAPTER IV

### ANALYSIS

#### **Comparison of the Two Cello Parts**

The Peters-Grützmacher edition from 1894 indicates the work as *3 Sonatas for Two Violoncellos*. The previous edition by Peters calls the work *3 Sonatas for Violoncello with Bass Accompaniment*. In his arrangement for cello and piano, Jansen adopts the first cello part to the note while taking great liberty in arranging the second cello part for piano. I have performed the Sonatas as solo pieces with no accompaniment and the impact of the music was fulfilling.

There is a clear imbalance between the two cello parts. The second cello part is much thinner, its pace is more even and less dramatic, and its range very limited. All the main musical ideas are presented and developed in the first cello part. In the instance where the second part does contain a main melodic line, it is to juxtapose a virtuosic or technical element in the first cello part. The second cello part is somber and easy to learn. It is sight-readable for the average professional teacher.

The imbalance between the two cello parts serves the educational purposes of the work. It is possible to use it as study material for one more advanced and one less advanced student. An advanced student benefits greatly from conquering the challenges of the first cello part in a rich, rewarding chamber music setting. The second cellist

benefits from the intimate chamber music experience while facing increasingly higher demands when progressing from one Sonata to another. There is no steep increase in difficulty of the second cello part, however, the increasing level of difficulty and length of the work is clearly reflected in the second cello part to a degree. Romberg did not pay as much attention to what the second part contained as he did in the first part. He was composing a suitable and artistically valid accompanying counterpart to the first cello. Thus the second cello part is easier but requires sensitive execution that enhances the more soloistic execution of the first cello part.

Another, pedagogically useful way to take advantage of the imbalance between the two parts is in a teacher – student cooperation. This was most likely Romberg's primary idea. The teacher playing the second cello provides a solid support and immediate expert feedback. I use this approach as a part of my method. If, at first, a student is intimidated by the first cello part, I encourage him or her to learn the second cello and I play the first cello part myself. This approach serves as an inspirational tool. Students recognize the loveliness of the work and get familiar with all the melodic material of the first cello part from hearing it and accompanying it. They also learn the pace and energy of each movement. They see how difficult passages are executed and they aspire to learn the first cello part. When a student is able to learn the first cello part right from the start, it is not necessary to make them learn the second cello part. They should be able to sightread it. In such cases, my students and I rotate the parts so they still get exposed to both voices in practice.

Because the main challenges of this work lie in the first cello part the pedagogical analysis and all findings are relevant only to the first cello part.

**Sonata in B Flat Major, Op. 43, No. 1**

**The calculation**

**Table 1. Calculation of the Number of Measures in Sonata No. 1**

Movement	1. Allegro, poco moderato	2. Andantino	3. Allegretto
No. of measures	118	77	136
No. of repeats	1	0	0
No. of measures in exposition	61	N/A	N/A
No. of measures in development and recapitulation	57	N/A	N/A
Total number of measures when played with repeats	179	77	136
No. of measures of the entire sonata played with repeats	392		
No. of measures of the entire sonata played without repeats	331		



## Description of Note Values

**Table 2. Description of Note Values and Tempo Markings in Sonata No. 1**

Movement tempo/mood marking	1. Allegro, poco moderato	2. Andantino	3. Allegretto
Translation	Quick but on a calmer side	Slightly faster than a regular walking pace	Moderately fast
Meter / beat	C / a quarter note	2/4 / a quarter note	6/8 / a dotted quarter note
No. of long notes – half notes and longer values	76 exposition - 45 development and recap. - 31	0	0
No. of quarter notes and dotted quarter notes	129 exposition - 72 development and recap. - 57	30	162
No. of short notes – eighth notes and shorter values	402 exposition - 156 development and recap. - 246	275	405
Total number of notes	607	305	567
No. of notes if played with repeats	880	305	567
Total number of notes	1479		
No. of notes with repeats	1752		
No. of fast passages – eighth notes and shorter values	4 exposition - 2 develop. and recap. - 2	0	1 phrase with faster, sixteenth notes patterns.
Length of every fast passage in number of measures, measure indication	1 <sup>st</sup> – 3 m., 32-34 2 <sup>nd</sup> – 3 m., 51-53 3 <sup>rd</sup> – 8 m., 74-81 4 <sup>th</sup> – 5 m., 102-106	0	5 m., 40-44
Percentage of long notes, quarter notes, and short notes	12.5% of long notes 21.25% of quarter notes 66.25% of short notes	0% of long notes 9.8% of quarter notes 90.2% of short notes	0% of long notes 28.6% of quarter notes 71.4% of short notes
Tessitura	Two octaves four steps C <sup>2</sup> - G <sup>4</sup>	One octave four steps C <sup>3</sup> - G <sup>4</sup>	One octave 7 steps A-flat <sup>2</sup> - G <sup>4</sup>

## Evaluation of Overall Technical Difficulty

### 1<sup>st</sup> movement: Allegro, poco moderato

The first theme is organically developed through four measure phrases into sixteen measures long musical period. The theme itself is four measures long and it is composed of half notes and quarter notes. The motifs are two measures long and most of the part separated by a quarter rest.

**Figure 1. The First Theme of the First Movement, Sonata No. 1**



Within the first period Romberg explores shifting between first, second, third, and fourth positions staying mainly of the A and D strings with an eighth note gesture finally descending to B-flat on the G string at the end of the period. The opening phrase is easily approachable.

Throughout the next twelve measure long phrase Romberg elaborates on the main motif making his way to the second theme by expanding it, carefully developing it, and leading the player to the first fast passage. The passage is built from triplets and based on a bowing gesture of two groups of three slurred and three separate triple eighth notes. The separate group is also ornamented with an upper half-step grace note on the first note. The first measure of the passage is repeated as an echo followed by a staccato scale descending in *f*. The scale is leading a player for the first time all the way to the lowest

note on the instrument, the open C string in the third measure of the passage. The variety of bowstrokes within the passage requires light analysis.

**Figure 2. The First Fast Passage of the First Movement, Sonata No. 1**



The main theme is then varied in an eight measure long phrase starting on the A string. It immediately shifts from the first to the fourth position and after crossing to the D string back to first position. This is followed by another 1-4-1 position exchange on the D string. The phrase is repeated note by note including dynamic manipulations except for the last three measures. In the first occurrence of the phrase it calms down dynamically. The second time it leads a player to another fast passage that is marked *f* and *brillante*.

This is the first passage, which requires carefully chosen tempo before starting to play the movement. Unless the introduced pattern is already a part of player's bowing arsenal, the three measures must be prepared and practiced separately. The four measures long passage is built from two beat long gestures, each of them containing four sixteenth notes. On the first beat, the first two sixteenth notes are slurred and the third and the fourth are separate. On the second beat, a dotted eighth note is slurred to a sixteenth note. The motif starts on the D string and after one note immediately crosses to the A string. In this passage Romberg applies the same echo effect he used for his first fast passage. However, this time, the last measure of the three-measure passage crescendos into the

fourth measure and here via ascending G major arpeggio leads to the concluding phrase of the exposition.

**Figure 3. The Second Fast Passage of the First Movement, Sonata No. 1**



In the last phrase, Romberg works his way from *f* F<sup>4</sup> in the fourth position on the A string to a final F<sup>2</sup> in first position on the C string played *p*. The exposition is repeated.

The second part of the movement, the development and the recapitulation, contains only more elaborated material presented in the first part. The development dynamically drops to even softer dynamic level *pp*. Before he gets to his next fast passage, Romberg develops the main motif with dramatic creativity using big leaps between positions and across one or two strings.

The first fast passage of the development is eight measures long. As in the first passage of the exposition, it is also built with eighth-note triplets. This time, however, Romberg starts on the G string and all notes are played separately. The section is marked *misterioso* in *p*. The echo effect is applied to the first four measures. After two measures played in *p* the dynamics drop to *pp*. The entire passage is kept in first position mainly on the G and the D strings. A *crescendo* starts in the fifth measure right after the *pp* echo section and is slowly building up all the way to *f* at the end of the passage. From there Romberg climbs up using the B-flat Major arpeggio to F<sup>4</sup> in the third position on the A string. Then he gently descends into the recapitulation that elaborates on the second

theme, this time played on the D string. The triple eighth-note passage occupies a major part of the development and presents the main challenge of the movement. The player must concentrate on a sound production, rhythmic and tempo stability, and dynamics. This requires fundamental understanding of physiology of playing, good bow-hand control and hand coordination.

**Figure 4. The Third Fast Passage of the First Movement, Sonata No. 1**



The sonata form of the first movement and the tuning of the cello in fifths allow Romberg to repeat the same thing he did with the second theme in the exposition just one string lower. When he gets to the fourth fast passage, which is structured the same as the second fast passage of the movement described earlier, Romberg takes advantage of the extra higher string and expands its length to five measures. He applies the echo effect between the first and the second measure and after that he marks *crescendo* and climbs up

from B-flat<sup>2</sup> on the G string to G<sup>4</sup> in the fourth position on the A string, the highest note of the movement.

**Figure 5. The Fourth Fast Passage of the First Movement, Sonata No. 1**



The closing phrase of the recapitulation and of the entire movement is built on the same material as the closing phrase of the exposition. It is expanded, twelve measures long and concludes in *f*. Second to the last note of the piece is the first double-stop of the work.

The first Sonata offers moderately challenging moments but overall it is quite readable at sight for an advanced player. All fast passages except for the first triple passage of the development are short. The expanded long triple passage of the development is challenging enough to test players' string crossings, tempo discipline, their ability to echo in very low dynamic levels on low strings, as well as to progress from *pp* to *f*.

Overall, the movement is easily approachable, moderately difficult, and suitable for advanced beginner students and amateur players who are comfortable reading and playing the instrument on all four strings up to the fourth position.

**2<sup>nd</sup> movement: Andantino**

The second movement starts with an ascending upbeat of two sixteenth notes that introduce a simple, charming, slow, step-by-step walking theme. The performance marking *semplice* perfectly describes the mood and the overall character of the opening theme. The main material is developed for the next 20 measures. This section can be marked as the first, or A section of the movement. The highest note of the section and of the movement is once again G<sup>4</sup>. There are no new technical challenges to be addressed.

**Figure 6. The First Theme of the Second Movement, Sonata No. 1**



The section B that starts on a descending upbeat to the last beat of measure 20. The second theme contains the only subsequent quarter notes of the movement. The theme is dramatic, in minor mode, and it starts with an octave leap, accents, and marking G.B. instructing a player to use a whole bow per note. The section spreads from measure 21 to measure 46 and changes the walking pace of the main theme in to arpeggio patterns and dramatic leaps.

**Figure 7. The Second Theme of the Second Movement, Sonata No. 1**



The C section, which could be also labeled A' starts in measure 46 with the original upbeat on the last eighth note and repeats the material introduced in the A section. It is calm and quiet. Its first 8 measures are kept in *pp*. Except for measures 66-68 that contain a leaping sequential pattern and culminate in the last *f* measure expressively marked *largamente*, the last portion of the movement is calmly walking to the end and offers no significant technical surprises.

The second movement is also easily approachable, of moderate difficulty, and suitable for advanced beginner students and amateur players who are comfortable reading and playing the instrument on all four strings up to the fourth position.

### 3<sup>rd</sup> movement: Andantino

The third movement is built on the interaction between the first and second cello parts. The main musical pattern is structured around the subdivision of a 6/8 meter with an eighth-note upbeat leading to a measure with a dotted quarter note tied to an eighth note followed by two more eighth notes. The musical space created by a sounding quarter note is filled with an eighth-note motion in the second cello. This way the flow of the movement is preserved by almost never ending motion of the eighth notes organized by two groups of three per measure



**Figure 8. The Main Theme of the Third Movement, Sonata No. 1**



The main motive is developed for the next 39 measures. It is interrupted only occasionally with a broken tie between a dotted quarter note and the following eighth note or by the absence of the first eighth note on the second pulse of the measure.

The main challenge presented in this movement is a steady flow of gently rocking three-note groups based on a precise coordination of both parts. The whole movement is light and gently moving. The first exciting interruption of the *leggiero* mood indicated at the beginning of the movement comes in measure 40 where Romberg introduces the only running sixteenth notes of the movement. The grouping of the pulse per measure remains the same but the melodic flow is sped up. In the first measure of this passage, the persisting one-measure pattern is now broken into a half-measure pattern of quarter note followed by two sixteenth notes that is followed by a quarter note and a scale-like gesture. This two-measure motif is repeated with the obligatory echo effect. The passage is expanded by another measure with a quarter note and a scale that leads to two measures of consequent eighth notes. After that the music moves back to its original material. This interruption of the flow in measure 40 is marked *tranquillo and grazioso*. Grützmacher did not want players to panic. He wants them to keep the light character of the movement even when the flow and the melodic rhythm speed up. It is not only a sensitive expression marking but a wise pedagogical suggestion as well.

**Figure 9. The Sixteenth-note Passage of the Third Movement, Sonata No. 1**



The melodic material of the next section repeats majority of the flowing and rocking material of the first section. The second, even more exciting interruption comes with the third theme in measure 74. This time the flow of the melodic rhythm – two beats or pulses per measure - is not interrupted but the character changes rapidly. Measures 74 and 75 contain only dotted quarter notes in both cello parts. The beats are leaping and voices are crossing between both voices. All beats are accented and marked G.B. The second two measures of this theme are the answer to a dramatic call of the preceding measures drawing its rhythmical structure from the original material. The drama of this theme is built not only on leaps and accents but also on the opening of the theme in lower parts of the first cello. It starts with a great leap from A-flat<sup>2</sup> in the lower extended first position on the G string to C<sup>4</sup> in the normal first position on the A string followed by the second part of the phrase starting on F<sup>4</sup> in the fourth position on the A string with a descending motion afterward.

**Figure 10. The Third Theme of the Third Movement, Sonata No. 1**



The rest of the third theme is similar to its opening phrase with one notable feature. In measure 90, after the preceding two eighth notes upbeat, the first cello gives way to the second cello and accompanies its melody. This lasts for four measures. The last two eighth notes of measure 93 serve as an upbeat to the bridge leading the first cello back to its leading position.

The main theme of the first section comes back in measure 101 introduced with a two eighth notes upbeat in the previous measure. This marks the arrival of the closing section that does not bring any new notable technical challenge but in variations develops the original material until the end of the movement.

As the previous two movements, the third movement is easily approachable and of moderate difficulty. Its unifying and repetitive rhythmical structure gives it an etude-like character. It is suitable for advanced beginner students and amateur players who are comfortable reading and playing the instrument on all four strings up to the fourth position.

## Determination of Complexity of Fingerings and Bowings

### 1<sup>st</sup> movement: Allegro, poco moderato

The Sonata starts in the first position with a simple bowing distribution that allows a player to maintain the downbow for the down beats of each motif. That adds comfort and evenness to the handling of the bow. Grützmacher uses not only specific bowings but also bow placement markings such as S. and M., which instructs a player to use either upper part of the bow by the tip (S.), at the middle (M.), or at the frog (F.) of the bow. By fully observing all marking a student can quickly achieve fluent and tasteful performance of the main theme.

**Figure 11. The Explanation of Basic Fingering and Bowing Markings**

Erklärung der Zeichen:	
▢ Hinunterstrich.	F. Am Frosche des Bogens.
∨ Heraufstrich.	M. In der Mitte des Bogens.
— Finger liegen lassen.	S. An der Spitze des Bogens.
G. B. Mit ganzem Bogen.	

In measure 11 we see the first fingering instruction to perform the music in a specific way. What could easily be played in the first position on the A string is moved by the use of *glissandi* to the fourth position on the D string with an additional 'bracket' instruction to remain on the given string. A dynamic indication of *pp* tells us that the editor uses the exchange to replace the bright sound of the A string with a softer position on the lower D string to help a performer achieve the desired dynamic change not only by the manipulation of the placement and the intensity of the bow but also by an alternate

fingering on a lower, softer string. This adjustment is especially valuable when the preceding dynamic level was *p*.

**Figure 12. The Specific Performance Fingering Instruction in Measure 11**



The next notable marking is in measure 18. Here we see the use of a natural harmonic on the D string to play D<sup>4</sup> as a climax of a preceding crescendo. What makes this fingering interesting is that the previous measure is played in the first position and all notes immediately following the D are also marked to be played in the first position on the brighter A string. Taking into consideration that the particular note would sound stronger and brighter on the A string and that the following descending scale pattern would better accentuate the climax while played on the D string as well we must suspect some very specific purpose. Romberg is known for advocating the use of natural and artificial harmonics.<sup>19</sup> We do not know if he asked for this himself since the Peters edition preceding the Grützmacher's edition does not include indication of any fingering for the note.<sup>20</sup> We must assume that Grützmacher was aware of the fact and by indicating this fingering he is honoring the old master. He is also teaching performers how to use

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<sup>19</sup> Stephenson and Walden, "Romberg."

<sup>20</sup> Bernhard Romberg, *Three Easy and Progressive Sonatas for Violoncello with Bass Accompaniment, Opus 43*.

the open and resonating sound of the natural, middle harmonic and the upshift and

downshift between it and the first position. This note also becomes the highest reached-for note of the Sonata since the hand is technically in extended fifth position touching the harmonic D with the third finger.

The following bowings and fingerings marked on up to the first fast passage reflect the trend set in the previous measures. The first fast passage starts in measure 32 stays in the first position and covers all four strings. Its fingering is quite ordinary and the only technically challenging feature is the grace note on the first note of the second group of the pattern. The bowing pattern of four groups of three slurred and three separate eighth notes in a row pushes the bow more and more towards the tip if not handled properly. The M marking dictates to keep the bow around the middle of the stick. A player must apply so called a “flash” or “lightning bolt” stroke. A teacher can mark this bowstroke as a horizontal lightning bolt sign with the middle diagonal line shorter than horizontal lines above the group of the three separate eighth notes. Using this stroke a player handles three or more notes of an equal value by using more bow speed and less pressure for the first note, less bow speed and more pressure for the following note, etc. This way the sound produced is relatively equal and a bow can travel in the direction of the longer bowstrokes to a desired place on the stick.

The echo effect between the first and the second measures of the passage and the *f* and *crescendo* marked on the descending scale in third measure presents another useful exercise for the bow arm.

Since the development and the recapitulation of the first movement do not introduce any significantly new material, the fingerings and bowings are similar to those

marked in the exposition. The fast passage that starts in measure 74 and goes to measure 81 is challenging for its length, fast action of left hand fingers on low strings, a need for a precise coordination between hands, dynamics, accents, and a mood character. Playing the line with a clearly speaking sound, in fast pace, on low strings, in a soft dynamic requires advance level of a bow control. This passage is the most challenging part of the movement and it might require extra practice time.

### *2<sup>nd</sup> movement: Andantino*

The second movement does not present any new challenges and any significant technical difficulties regarding bowings and fingerings. In measures 3 and 4 the editor offers an alternate fingering. The first choice suggests a player should shift into the third position, a quite challenging shift and a useful thing to learn, that allows a player to stay in the position for an extra note. The alternate fingering, indicated in parentheses, permits a player to shift to the fourth position, which is a much safer way to get to B-flat<sup>4</sup> but it requires a bigger shift and return to the first position after only two notes. The same thing happens in measures 49 and 50 where the material of the opening phrase is repeated.

The use of a bow in this simple, short, charming movement is indicated to the last possible detail. There are no ambiguities or technically awkward places in this movement. All bowing markings are serving as a guide to a successful musical performance and suggestions for a proper bow management.

### 3<sup>rd</sup> movement: Allegretto

The fingerings in this movement following the trend set in the first two movements. The first position is suggested for the majority of the movement without offering any alternate fingering. This might be either a stylistic suggestion or an instruction to train player's ability to handle extensions and sound management in the first positions using as many open strings as possible.

The bowings in this movement reflect the flow of the music. The first bowing challenge is introduced in the only faster passage starting in measure 40. Here, the bow rhythm changes to two sixteenth notes followed by one quarter note for three times in a row followed by a line of eight sixteenth notes slurred by two with the last two separated. This bowing results in too many heavy and long downbow strokes without any balancing upbows. The bowing must be handled by a spare use of a bow on the quarter notes and light, fast stroke on the two sixteenth notes. The beginning of the movement is marked *leggiero* and the fast passage is marked *tranquillo e gracioso*. It might be an artistic idea but one can assume that considering the bowing management issue presented here it might also be the editor's suggestion not to push the tempo as human nature might dictate in such instances, see Figure 9.

The movement bears an etude-like character. It is based on one rhythmic pattern that is little varied and challenges the player to master it in all possible dynamics and across the fingerboard on the A, D, and G strings. The C string is entirely avoided. The challenge here is to keep the character of the bowstroke steady and even while building all musical phrases. The piece requires concentration and a sensitive collaboration with



the second cello. Technically it is accessible to students of high-school level with solid technical foundation and to average amateur players.

### **Summary and Assessment of Overall Technical Difficulty**

The first Sonata is a short three-movement piece. The music of the Sonata is simple but lovely, easily accessible, and memorable. The first movement offers most variety. It is built on a small sonata form. The second and the third movements are built as free forms organically grown from a simple motifs presented at the beginning of each movement. The third movement is based on repetitive pattern that gives it an etude-like character.

The Sonata contains only a few technical challenges. Technically it is a great introductory piece for a young student to enter the world of larger performance pieces. It offers a great opportunity to be guided by painstakingly marked bowings and fingerings as well as all performance marking. The performance of the piece does not require complex analysis or deep personal and performing experience.

**Sonata in C Major, Op. 43, No. 2**

**The calculation**

**Table 3. Calculation of the Number of Measures in Sonata No. 2**

Movement	1. Allegro, poco maestoso	2. Andante pastorale	3. Allegretto scherzando
No. of measures	196	60	208
No. of repeats	1	0	0
No. of measures in exposition	100	N/A	N/A
No. of measures in development and recapitulation	96	N/A	N/A
Total number of measures when played with repeats	296	60	208
No. of measures of the entire sonata played with repeats	564		
No. of measures of the entire sonata played without repeats	464		

## Description of Note Values

**Table 4. Description of Note Values and Tempo Markings in Sonata No. 2**

Movement tempo/mood marking	1. Allegro, poco maestoso	2. Andante pastorale	3. Allegretto scherzando
Translation	Quick but majestic	In walking pace with calmness a reverence	Moderately fast and playfully
Meter / beat	C / a quarter note	6/8 / an eighth note	2/4 / a quarter note
No. of long notes – half notes and longer values	80 exposition - 51 develop. and recap. - 29	0	1
No. of quarter notes and dotted quarter notes	172 exposition - 79 develop. and recap. - 93	36	72
No. of short notes – eighth notes and shorter values	977 exposition - 427 develop. and recap. - 550	366	972
Total number of notes	1229	402	1045
No. of notes if played with repeats	1786	402	1045
Total number of notes in the entire sonata	2676		
No. of notes in the sonata if played with repeats	3233		
No. of fast passages – eighth notes and shorter values	6 exposition - 2 develop. and recap. - 4	2	3
Length of every fast passage in number of measures, measure indication	1 <sup>st</sup> – 4 m., 41-44 2 <sup>nd</sup> – 10 m., 79-88 3 <sup>rd</sup> – 5 m., 122-126 4 <sup>th</sup> – 8 m., 138-145 5 <sup>th</sup> – 8 m., 168-175 6 <sup>th</sup> – 2 m., 181 and 182	1 <sup>st</sup> – 6 m., 20-25 2 <sup>nd</sup> – 4 m., 45-48	1 <sup>st</sup> – 5 m., 32-36 2 <sup>nd</sup> – 15 m., 128-142 3 <sup>rd</sup> – 13., 179-192
Percentage of long notes, quarter notes, and short notes	6.5% of long notes 14% of quarter notes 79.5% of short notes	0% of long notes 9% of quarter notes 91% of short notes	0.1% of long notes 6.9% of quarter notes 93% of short notes
Tessitura	Three octaves C <sup>2</sup> - C <sup>5</sup>	Two octaves two steps G <sup>2</sup> - B <sup>4</sup>	Two octaves seven steps C <sup>2</sup> - B <sup>4</sup>

## Evaluation of Overall Technical Difficulty

### 1<sup>st</sup> movement: Allegro, poco maestoso

The movement starts with a bold and heroic theme. It requires an immediate action and a resolve. It covers the A, D, and G strings and the first and the fourth positions within its four measures duration. The theme is organically developed for the next 40 measures. Romberg is using sequential progressions to explore full and half positions and variety of note values that require sufficient finger dexterity. Note values are changing quickly from half notes to sixteenth notes. A player is challenged with more complex ornaments than the simple grace notes of the first movement of the first Sonata such as trills followed by lower mordents. The section is full of dramatic dynamic changes and accents.

**Figure 13. The First Theme of the First Movement, Sonata No. 2**



The first fast passage of the movement serves as the bridge between the first and the second themes of the exposition. It starts with triple eighth-note groups descending down from the A string to the G string in the first measure returning back to the A string by a G major arpeggio in the following measure. The descending motif is repeated in a variation using four groups of sixteenth notes that is followed by a G major scale of

sixteenth notes and eighth notes leading to G<sup>4</sup> in the fourth position on the A string in measure 45. The G<sup>4</sup> is the opening note of the second theme. The main challenge of this section lies in maintaining the flow and the tempo of the movement and prescribed *leggiero* character of the passage.

**Figure 14. The First Fast Passage of the First Movement, Sonata No. 2**



The second theme is nice and mellow, very classically structured. The development of the second theme lasts from measure 45 to measure 78. Unlike the first theme section that challenges the player with a rapid succession of variations on the first theme, the second theme section quickly evolves from its rhythmically diverse first melodic line with dramatic half-note leaps into gently rolling line of eighth notes with pleasant arrival points. The character changes again in measure 76. Here, the dramatic leaping three-measure bridge signals the arrival of the second fast passage, the first truly virtuosic section of the entire Opus.

The passage marked *f brillante* has four sections. The first section has two two-measure parts with an echo effect. The first measure contains an ascending scale starting on G<sup>3</sup> on the D string leaping down to the G string and running upwards all the way to D<sup>4</sup> in the first position on the A string. A descending arpeggio connects the measure with a string crossing pattern in the first half of the second measure. The motif is concluded with a dramatic leap from the open D string to harmonic A<sup>4</sup> on the A string followed by

another leap down to C<sup>4</sup> in the first position. The C<sup>4</sup> is resolved down to B<sup>4</sup> that becomes the first note of the next two measures. These measures echo the motif of the previous measures to the note. The only difference is the final C<sup>4</sup>. That is redirected to be played with a second finger in the extended fourth position on the D string to accommodate the execution of the following section.

The next section of the passage contains a fingering and bowing pattern that is moved sequentially upward. The pattern contains the pedal open G string, and moving line B-C-D on the D string and G-A-B on the A string. Notes are connected with three-string crossings in a sixteenth-note pace with an eighth note starting on the D string. The execution of the pattern creates a dramatic leap effect exploiting the resonance of the low – the G string, the middle – the higher positions on the D string, and the high – the high positions of the A string of the cello tessiture.

The third section of the virtuoso passage uses the leaping effect of the previous part with descending arpeggio pattern in sixteenth notes but is moved to the first position on the A and the D strings for the first measure and then up to the fourth position on the same strings in its second measure. The final part of the passage is built from a descending scale all the way from G<sup>4</sup> in the fourth position on the A string to the C string in its second measure. It concludes with a rapid string-crossing pattern between a moving line on the C string and the static G string called *bariolage*. The section ends on the open C string on the downbeat of measure 89.

The whole passage is complex. It requires thorough analysis and must be practiced in sections.

**Figure 15. The Second Fast Passage of the First Movement, Sonata No. 2**

Romberg introduced a wide range of technical challenges in the exposition. Since the movement is a small sonata form and Romberg works mainly with the material introduced in the exposition there are not many more technical challenges present in the development and the recapitulation. The passage of moving eighth-note triplets in measures 122-126 presents moderate challenge because of the echo effect, bowings, and string crossings. The new pattern of sixteenth notes and string crossings is introduced in the fast passage at the end of the development in measures 138-145.

The recapitulation starts with the second theme and is structured the same as in the second theme section of the exposition. This includes its virtuosic fast passage. This time, it is shorter and instead of a descending scale at the end it introduces a four-string string crossing arpeggio in the fourth position – the new feature that should be pointed

out to a student. The bridge between the fast passage and the codetta climbs all the way to C<sup>5</sup> played in the seventh position on the A string, the highest note of the Opus so far. The piece ends with the first set of double-stops and two broken chords of the Opus. All double-stops are played on the A and the D strings, all of them have quarter note values, and all are separated by quarter rests. The first two are played in the first position, the third and the fourth are played in the fourth position and none of them requires any kind of extension. The first broken chord across three strings starting on the G string upwards is a staccato quarter note and requires only the first finger in the first position on the A string. The second broken chord is a closing C major chord and a whole note using two pressed (A, D) and two open (C, G) strings.

The movement requires well established knowledge and practical training in the physiology of playing, a well-trained bow hand, excellent left hand finger dexterity, stamina, and the experience in playing up to the first thumb position at least on the A and the D strings. It also requires a complete independence of hands and their solid coordination. It is an excellent piece for a more advanced student seeking training in performing of longer and more demanding pieces. It is also suitable for a well-trained amateur player looking for a challenging and exciting playing experience. The difficulty of the piece is assessed as difficult based on its intensity, pace, range, diversity of technical challenges, and length.



**2<sup>nd</sup> movement: Andante pastorale**

The second movement of the second Sonata is in 6/8 meter and composed in a style of *Sicilienne*. The movement has two parts: the first measures 1-36 and the second measures 37-60. Both parts contain two distinctive sections and a little codetta. Except for the intonation sensitive nature of chromatic motions in the sixteenth-note sections of both parts, measures 19 through 25 and 45 through 48, the movement is accessible and not very difficult to play. It is an excellent slow counterpart to the preceding first movement. It requires similar technical training. Because of its *Sicilienne* character it also requires informed knowledge of style. The difficulty of the movement is assessed as moderately difficult and suitable for advanced pre-college students and well trained amateurs.

**3<sup>rd</sup> movement: Allegretto scherzando**

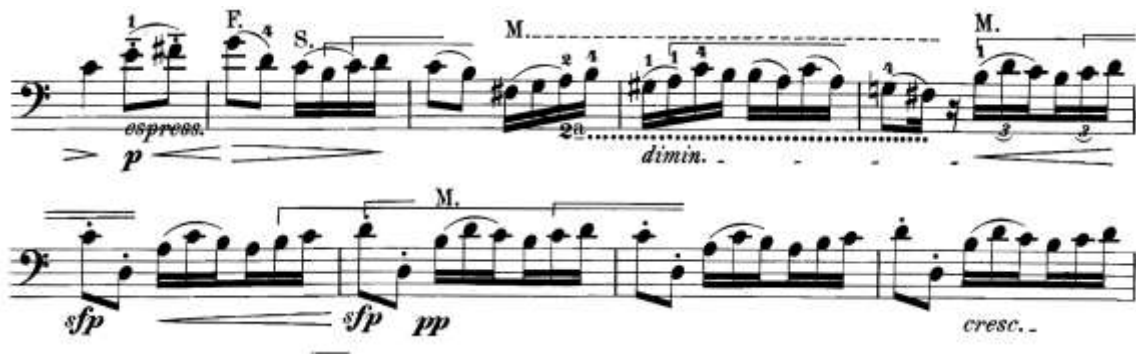
The third movement is composed in a light *scherzando* style. It is very regular, timed in a 2/4 meter, characterized mainly by an eighth-note, march-like subdivision of the beat. The main theme starts with two eighth notes on an upbeat and is based on a step by step upward motion of eighth notes. That is later enriched by sixteenth note pattern on the upbeat of the motif. Overall, the big dramatic leaps are present only in climatic parts.

**Figure 16. The Main Theme Section of the Third Movement, Sonata No. 2**



The movement has two parts. The first part, measures 1-104, introduces all motivic material that is then developed, expanded, and exploited in the second part, measures 105-208. The only new technical challenge not introduced in the first sonata or the previous two movements is found in measures 32-36. It is a five times repeated combination of rapid two sixteenth-note triple groups on the upbeat organized by a three slurred and three separate bowing pattern followed by two eighth notes leaping from string to string. This technically demanding little feature requires excellent finger dexterity, solid hand coordination, a slow exploration of the pattern, and a gradual buildup of the performance tempo. If not learned well and not played with grace, lightness, and appropriate speed it may cause a disruption of the flow and a dent in the *scherzo*-like character of the movement. It is the most technically demanding and the most vivid aspect of the movement.

**Figure 17. The Triplet Sixteenth-note Motif of the Third Movement, Sonata No. 2**



The triplet sixteenth-note motif comes back expanded and combined with other patterns introduced in the first movement in measures 128-143 and 179-193.

The movement is quite long and repetitive. It is based on the use of short motivic patterns that must be organically connected as if evolving from one to another. The first part of the movement introduces enough motivic material that is further expanded and developed in the second part. That makes the second part technically more demanding.

Regardless of its loveliness, an interesting formal structure, and melodic invention, it is clear that the main focus in this movement is on exploiting technical aspects of this composition. Taking in consideration that it is a third movement of a sonata that includes quite demanding first movement and not a simple second movement, a successful performance of the *Allegretto scherzando* requires a lot of concentration, stamina, and well-developed hand coordination. Because of its length, rhapsodic character, and the lightness required by its prescribed mood character it is an excellent piece for well-trained pre-college students and advanced amateur players.

## Determination of Complexity of Fingerings and Bowings

### 1<sup>st</sup> movement: Allegro poco maestoso

The fingerings in the exposition are very practical and functional. There are no adventurous fingerings and Grützmacher does not suggest any alternative fingerings. The most exposed section that requires an extra careful finger organization, measures 83 and 84, are fingered the most efficient way with a logical fingering progression. The development and the recapitulation are treated the exactly same way. The only exception is measure 163 that includes detailed notation of an alternate fingering and the use of a string. Considering the diversity and difficulty of the first movement, the fingerings used here are complex but functional and supportive to the flow of melodic lines and motivic patterns.

**Figure 18. The Alternate Fingering in Measure 163, Movement 1, Sonata No. 2**



The bowings marked in this movement reflect the character of every given motivic pattern and the flow of melodic lines. The first interesting bowing choice is presented in measures 9-12. The slurring of the entire second measure of the thematic variation and the bowing of one separate upbow and three *portato* downbow quarter notes chosen for the third measure result in irregular bow distribution. The irregularity could have been avoided by splitting the bowstroke in the second measure with a

downbow on the half note tied to the eighth note and an upbow on the group of sixteenth notes. This way the separate quarter note in the following measure would be played with a downbow and the *portato* quarter notes would be played upbow. It would be a more natural and physiologically acceptable solution. It would also logically support the dynamic dictation of *crescendo* leading to the resolution of a half note slurred with a quarter note marked *decrescendo* in the next measure.

Since the printed bowing is quite irregular and such a use of the bow does not support the suggested dynamic marking, this could be either a misprint or an ambiguous oversight on the editor's side. However, the same bowing is repeated in the next four measures, which feature exactly the same rhythmical structure of an only slightly modified melodic line. This can only mean that the editor is choosing the irregularity of the bowing for training purposes. This argument is reinforced in the development in measures 112-119 where the same instance appears again. The purpose of such bow-handling training is to reinforce player's ability to use the upper part of the bow and build *crescendo* there using a downbow. It also challenges a player to *decrescendo* in upbow direction all the way to the heaviest part of the bow at the frog.

The bowings in the piece are stylistic, logical, functional, and mostly regular. It is the complexity of the music that determines the complexity of the bowings. The bowings in the first fast passage of the movement in measures 41-44 challenge the player to maintain the flow of the beats while managing two slurred and one separate in the four groups of the triplet eighth notes in the first measure, and three slurred one separate in the four groups of the sixteenth notes in the third measure of the passage.

The bowings in the second, virtuoso passage containing runs and string crossings with major leaps are organized by two slurred and two separate or two slurred followed by a run so that the low *bariolage* is played starting with an upbow. This bow distribution supports natural gravity and energy flow of the right arm. Despite their challenges the bowings suggested here are functional and considerate.

The triplet eighth-note passage with whole note arrival points in measures 122-130 offers yet another irregular bowing challenge. This time, however, there is no other choice to resolve the pattern. The dynamic dictation of the line imposes a great restraint on the player's bow management. Regarding bow management, this is one of the most complex sections so far. The following 5 measures require excellent bow handling while building the phrase containing one measure of eighth-note triplets and quarter notes in one measure and a whole note in the next.

**Figure 19. The Irregular Bowing Passage, Movement 1, Sonata No. 2**



The bowings in the fast eighth-note passage spanning from measures 138-145 are built on the same principle as the bowings in the virtuoso passage of the exposition. It is a moderately complex passage; it is long, repetitive and requires a constant concentration

and well established right hand string crossing technique. The two-measure pattern repeats three times with only the first and the third occurrences using the same notes and the same fingering pattern. It is the longest repetitive section of the Opus so far. Its relative repetitiveness, when one hand repeats one set of patterns without any deviation while the other hand goes through changes, is one of the trickiest features of any fast and complex passage.

The rest of the movement repeats the challenges of the exposition with the exception of measure 174 and 175 where slurred arpeggio across all four strings is introduced. It is a quite complex and demanding bowstroke but it should be a part of the bowstroke arsenal of any player attempting a successful performance of the piece.

### **2<sup>nd</sup> movement: Andante pastorale**

The fingerings chosen for the second movement of the second Sonata of Opus 43 are for the most part conservative using open strings and the most accessible positions of the instrument. The only challenging sections are the eighth-note passages featured in both parts of the movement: measures 19-25 in the first part and measures 45-48 in the second part. The patterns of chromatic upward motions combined with descending thirds answered with a lower half step exchange followed by a *portato* step motion all in very close proximity requires precise intonation in half positions. Another challenging feature is shifting to half positions, often on the last note of the pattern or requiring the same finger. To accommodate the flow of the music and the light and gently rocking character

of the *Sicilienne* a player must master the passages and execute them seamlessly. That requires left hand precision and excellent hand coordination.

**Figure 20. The First Chromatic Passage in the Second Movement, Sonata No. 2**



The only alternate fingering is suggested for the first half of measure 46. Both options are smooth and logical. The editor has considered the preceding and the following lines for both fingering options. The preferred fingering avoids the use of the open A string. However, since the open A string fingering is suggested the choice is clearly based on a player's taste and comfort. My personal suggestion is to master and play the section using both fingerings.

The *Sicilienne* character of the movement dictates the use of bowings to accommodate the style. There are no surprising or challenging bowstrokes and no irregular bowing variations. The only ambiguous choice is the connection of two separated groups of sixteenth notes under one bowstroke in measure 35. This is used to even-out the bow direction in favor of the downbow falling on the downbeat of the return of the main theme in measure 37.

The bowings used in *Andante pastorale* of the second Sonata are regular and not complicated. The main function of chosen bowings is to preserve the character of the movement and to ensure player comfort.



**3<sup>rd</sup> movement: Allegretto scherzando**

The fingerings and bowings of the third movement are purely functional. The march-like character of the *scherzo* requires even distribution of the bow and logical fingering progressions. The movement contains a few progressions that must be resolved by string and finger exchanges that are not usual in the Opus so far. The instances include measures 29 and 30 and the *fugato* in measures 152-155. In both instances the purpose of the fingering is to avoid open strings with a goal to preserve the unified sound color and the smooth flow of the lines. The most complicated fingering and bowing feature are the triple sixteenth-note figures mentioned in the chapter describing the technical difficulty of the movement.

In this movement only, the editor offers a practice suggestion. In measures 46 and 47 we see a fingered double-stop progression printed above the main line. The instruction in German “*Wechsel der Positionen*” indicates the change of positions a player must master for a successful execution of the descending line. This seemingly random insert fortifies the theory that the editorial work was done primarily for educational reasons.

**Figure 21. The Suggested Practice Procedure in the Third Movement, Sonata No. 2**



## **Summary and Assessment of Overall technical Difficulty**

The second Sonata in C Major, Op. 43 by Bernhard Romberg, edited by Friedrich Grützmacher is an attractive three-movement composition of a notable length. Without excessive extremes, the movement exploits the faculties of the instrument keeping the player occupied without a break.

The first movement offers a wide spectrum of new, technically demanding features that can be either used for training purposes or should be explored before attempting a successful public performance of the movement. The movement contains fast passages that put high demand on the player's skills including finger dexterity, knowledge of the fingerboard up to the seventh position, an excellent bow control, and hand coordination. It is significantly longer than the first movement of the first Sonata.

The second movement is moderately long and it is composed in a style of *Sicilienne*. This requires the player to have a stylistically informed approach. Regardless of its light and gently rocking pastoral character, the movement contains chromatic passages with tricky finger progressions. Because of the use of half positions and some irregular shifts within the passages, a player must pay a special attention to clean intonation.

The third movement is a regularly moving composition that contains the fastest beat subdivision of the set so far – sixteenth-note triplets. The successful execution of the movement is dependent on a steady and evenly moving pace of the musical lines and proper subdivision of used rhythmical patterns. The movement is quite long and its second part is more demanding than the first part. It is built on the original material of the

first part but all the passages are longer and more developed placing more demands on the player's cellistic skills, concentration, and stamina.

The Sonata is an instrumentally valuable, fully developed, and melodically inventive performance piece that should be a part of the repertoire of all serious cello students considering a career as professional cellists. Besides its positive impact on an audience and player's pleasurable experience from executing it, the Sonata offers wide range of technically and artistically challenging features supporting a healthy cellistic growth. As a whole it might be quite demanding for amateur players, however, it is an excellent goal piece, which may be fully enjoyed in parts.

**Sonata in G Major, Op. 43, No. 3**

**The calculation**

**Table 5. Calculation of the Number of Measures in Sonata No. 3**

Movement	1. Allegro comodo	2. ROMANZE, Andante amabile	3. Allegretto
No. of measures	225	84	209
No. of repeats	1	0	0
No. of measures in exposition	91	N/A	N/A
No. of measures in development and recapitulation	134	N/A	N/A
Total number of measures when played with repeats	316	84	209
No. of measures of the entire sonata played with repeats	609		
No. of measures of the entire sonata played without repeats	518		

## Description of Note Values

**Table 6. Description of Note Values and Tempo Markings in Sonata No. 3**

Movement tempo/mood marking	1. Allegro comodo	2. ROMANZE, Andante amabile	3. Allegretto
Translation	Comfortably quick	In walking pace with expression of love	Moderately fast
Meter / beat	C / a quarter note	C / a quarter note	6/8 / a dotted quarter note
No. of long notes – half notes and longer values	76 exposition - 36 develop. and recap. - 40	17	13
No. of quarter notes and dotted quarter notes	200 exposition - 77 develop. and recap. - 123	159	171
No. of short notes – eighth notes and shorter values	1460 exposition - 536 develop. and recap. - 924	292	891
Total number of notes	1736	468	1075
No. of notes if played with repeats	2385	468	1075
Total number of notes	3279		
No. of notes with repeats	3928		
No. of fast passages – eighth notes and shorter values	6 exposition - 2 develop. and recap. - 4	0	6
Length of every fast passage in number of measures, measure indication	1 <sup>st</sup> – 8 m., 25-32 2 <sup>nd</sup> – 15 m., 69-79 3 <sup>rd</sup> – 7 m., 100-106 4 <sup>th</sup> – 15 m., 124-138 5 <sup>th</sup> – 8 m., 168-175 6 <sup>th</sup> – 15 m., 193-207	N/A	1 <sup>st</sup> – 8 m., 45-52 2 <sup>nd</sup> – 8 m., 128-135 3 <sup>rd</sup> – 8 m., 158-165 4 <sup>th</sup> – 2 m., 189 and 190 5 <sup>th</sup> – 2 m., 194 and 195 6 <sup>th</sup> – 4 m., 200-203
Percentage of long notes, quarter notes, and short notes	4.4% of long notes 11.5% of quarter notes 84.1% of short notes	3.6% of long notes 34% of quarter notes 62.4% of short notes	1.2% of long notes 16% of quarter notes 82.8% of short notes
Tessitura	Three octaves four steps C <sup>2</sup> -G <sup>5</sup>	One octave 7 steps A <sup>2</sup> -B-flat <sup>4</sup>	Two octaves seven steps C <sup>2</sup> -B <sup>4</sup>

## Evaluation of Overall Technical Difficulty

### The 1<sup>st</sup> movement: Allegro comodo

The first movement of the last Sonata is the longest of the set. It is a compositionally thick piece filled with moving notes. From a glance at the score the movement is clearly organized in sections. It is also composed in a sonata form. The movement does not introduce any new technical challenges. It is demanding for its length and intensity. A dense print of the movement spreads across five pages. There are no free measures and no measures without some kind of movement. There are a handful of measures containing just four quarter notes and only two measures of two descending half notes in a chromatic motion. Besides that each measure contains moving notes of a smaller value. A successful performance of this movement including the repetition of the exposition requires well-tested stamina, highly developed cellistic skills and constant concentration.

Figure 22. The First Theme of the First Movement, Sonata No. 3

The image shows a musical score for the first theme of the first movement of Sonata No. 3. The score is written for two staves, likely representing the left and right hands of a cello. The tempo is marked "Allegro comodo." and the section is labeled "III." The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a dynamic marking of *p ma espress.* and includes markings for "M. 4", "V", "E", and "S.". The second staff includes markings for "M.", "E", "M.", "S.", "G.B.", and "M.". Dynamic markings include *leggiere*, *p*, and *mf dimin.*. The score is densely packed with notes, reflecting the "thick" nature of the piece mentioned in the text.

The exposition starts with a simple first theme section that lasts for 20 measures. The only new technical challenge introduced here are triplet eighth-note arpeggios in measures 17, 18, 25, and 26. Students must pay special attention to the downbow three-string crossing arpeggios leading to the resolution notes played upbow on the fourth, the highest string in measures 25 and 26. The finger grips are challenging and intonation sensitive. All arpeggios start on the C string and resolve on the next beat on the A string. It is essential to guide the bow evenly across all three strings and give each note enough time to resonate before crossing up. A special attention must be paid to resolving of the downbow arpeggio on the upbow arrival note. The successful execution of this technically demanding string crossing feature lies in a proper guidance of the right elbow. This movement must follow the rocking distribution of weight of the left arm on each active finger of the grip accordingly.

**Figure 23. The Triple Eight-note Arpeggio Section, Measures 25 and 26**



The challenging fast passage of the exposition is based on *brillante* execution of a sixteenth-note arpeggio accompaniment. In measure 65 the second cello takes over the melody and the first cello executes a virtuosic string crossing arpeggio accompaniment. In measure 73, the first cello is taking over the lead with dramatic ascending arpeggio and descending scale figures. In measure 75, an augmented arpeggio figure is preparing the

most dramatic ascent of the entire set with a big leap from a harmonic A<sup>4</sup> down to C<sup>4</sup> in the first position on the A string. Using the overlapping triple eighth-note figure a player climbs all the way up to G<sup>5</sup> in the fourth thumb position on the A string, the highest note of the entire Opus. This is followed by the biggest leap all the way down to G<sup>#2</sup> played in the half position on the G string.

**Figure 24. The First Fast Passage of the First Movement, Sonata No. 3**

The image shows a musical score for the first fast passage of the first movement of Sonata No. 3. It consists of four staves of music in bass clef with a key signature of one sharp (F#). The music is characterized by overlapping triple eighth-note figures. The first staff begins with a 'V' (vibrato) marking and includes fingerings (0, 2, 2, 0, 2) and a 'segue' marking. Dynamic markings include *f* and *f*. The second staff has dynamic markings *fp* and *f*. The third staff starts with a *p* marking and includes a 'M.' marking with fingerings (1, 4, 2, 3). The fourth staff begins with a *cresc.* marking and includes 'F.' and 'S.' markings, ending with a *fz* marking and a 'SEM.' marking. The score is annotated with various fingerings and articulation marks throughout.

The codetta starting in measure 82 is the most rhythmically diverse section of the exposition. Marked *tranquillo* it is built on leaps and sudden changes of note values. It also contains three sequentially ascending groups of sixteenth notes with grace notes on the first note in measures 86 and 87. This motion is marked *crescendo ed animando*. Execution of these two measures requires lightness of the left hand, a brisk right hand action, and extremely well balanced coordination of both hands. It is essential to



remember that, considering the conservative character of the movement, these two measures, if not performed perfectly with brilliance and ease, may cause serious damage to the overall impact of the performance. The figures appear at the end of the exposition and at the end of the movement with an alternate fingering suggestion. They are sudden outburst of ornamented energy that must not disturb the calmness of the codetta. It is also one of the last motifs an audience will hear and remember.

**Figure 25. The Ornamented Figure with the Alternate Fingering from the End of the First Movement, Sonata No. 3**



The development and recapitulation contain the same technical challenges as the exposition. Since the recapitulation is composed a fifth below the fast passage introduced in the exposition does not contain more challenging measures and the overlapping triple passage leads only to B-flat<sup>4</sup> in the extended 6<sup>th</sup> position on the A string.

There is, however, a new fast passage in the development. It starts in measure 124 and ends in measure 138. It is the longest fast passage of the set. It is built on the string crossing pattern from the accompaniment *brillante* section found in the second theme sections of the exposition and recapitulation. The passage is, however, significantly longer and it contains much trickier finger grips and exchanges. The section must be analyzed for accuracy of all grips and practiced slowly to preserve the precision of

bowstrokes and string crossings. The editor's practice suggestion from the third movement of the second Sonata comes to mind. The same principle may be used during the practicing of this section.

**Figure 26. The Fast Passage of the Development, Movement 1, Sonata No. 3**

The first movement of the third Sonata is large-scale and complex. Its main challenge is in its length and density. It contains several fast passages that put high demand on left hand grips and right hand dexterity. Successful performance of the movement requires not only highly developed cellistic skills but also well-tested stamina and constant concentration. It is a quite difficult piece suitable for entry level college students and amateur players with a professional background.

**The 2<sup>nd</sup> movement: ROMANZE. Andante amabile**

The ROMANZE is the only movement of the set with a character marking. The name tells us that the movement should have a song-like character with a tender, loving quality. Composed in 4/4 with 84 measures it is the longest of all three second movements of the set. The melodic material corresponds with the name of the movement. The whole movement is built on singing motifs and patterns. There are no abrupt interruptions or unexpected rhythmical figures. The main challenge of the second movement is in preserving its singing quality, maintaining clean intonation, and sustaining the flow and direction of melodic lines. This is possible only if a player has fully developed bow control and hand coordination. The content and style are now predominant. All cellistic skills must be used to express the character of the piece.

Even more than the first movement, this movement seems to be composed with much more artistic freedom. It is as if the composer paid much more attention to developing of his musical ideas than writing practically to accommodate the needs of a cellist with the purpose to educate. It is also clear that by conquering the previous two Sonatas any player would be ready to learn and perform this quite difficult movement without struggle.

**The 3<sup>rd</sup> movement: Allegretto**

The third movement is a true climax of the entire set. It is a playful outburst of energy and virtuosity. When the Sonatas are performed as a set the movement serves as a perfect culmination. Its 6/8 meter and initial *grazioso* performance marking evoke dance-

like feeling and its modal shifts and key modulations add drama.

The opening section up to the first virtuoso passage is full of dramatic moments, big leaps, and special effects such as glissandi, accents, grace notes, *sf*, etc.

**Figure 27. The Second Part of the Opening Section, Movement 3, Sonata No. 3**

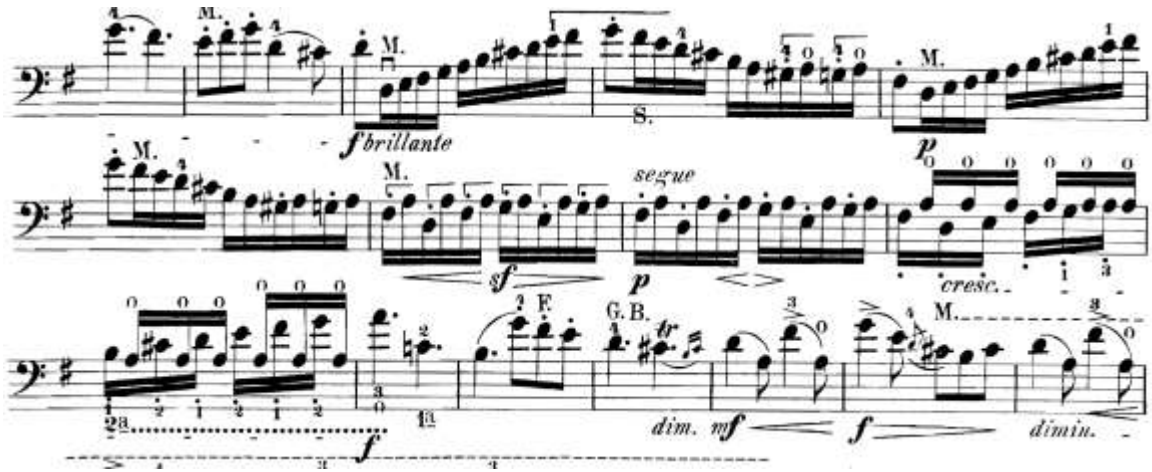
The image shows a page of a musical score for Violoncello I, Movement 3, Sonata No. 3. The page is numbered 25 in the top right corner. The score is written in bass clef with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a dynamic marking of *p* and a *cresc.* marking. The second staff has a *mf* marking and a *dimin.* marking. The third staff has a *f* marking and a *sempre f* marking. The score includes various technical markings such as *gliss.*, *S.*, *M.*, *G.B.*, *F.*, *V.*, and *2a*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

The section culminates in a big crescendo from *pp* in measure 42 all the way to *f* in measure 45. There, the *brillante* passage brings all the virtuosic features of all preceding movements and more. The passage contains fast runs, rapid string crossings, major leaps, and playing in very high positions. The technical novelty is presented in the second half of the passage in measures 49 through 52. The rapid alteration between a static open A string and a moving melodic line on the D string culminating in the scale in measure 51 and 52. The melodic line climbs on the D string all the way to harmonic A4 while constantly alternating each note with the open A string pedal in sixteenth-note pulses. This technique is called *bariolage*. Romberg used it in shorter instances in previous movements and here it is exposed to its full effect and glory. It is highly

virtuosic when performed in high speed and with top accuracy. The correct execution of this technique depends on several physiological aspects:

- the right elbow must be positioned in a between the active string, here the A and D strings, favoring the melodic string in this case leaning more towards the D string
- the lower string is to be attacked with an upbow to accommodate natural gravity and energy flow of the right arm
- the impulse must come from the deltoid of the right arm
- the string crossing is executed by subtle change of the elbow position in circular motion from the D string to the A string with the center set closer to the melodic string, in this case the D string
- both lower joints of the right arm, the elbow and the wrist must be flexible to offset the motion of the entire arm and keep the bow straight to ensure proper traction of the hair on the string
- the first bowstroke is the activator, the action stroke, the returning bowstroke is the answering reaction stroke
- the player must let the gravity work in his or her favor, use muscles to activate the stroke and to keep the arm in the position.

Figure 28. The *Brillante* Passage of the Exposition, Movement 3, Sonata No. 3



The same effect is used in the recapitulation-like section of the movement, this time on the D and G strings. With the same climbing scale all the way up to the harmonic D<sup>4</sup> in the extended first thumb position on the G string, this is the most explorable and progressive feature of the entire set. Playing well and fast in such high positions on low strings was revolutionary during Romberg's time and even now it is considered highly virtuosic.

The next fast passage, measures 128-135, presents a combination of previously explored technical aspects. The stream of sixteenth notes contains irregular bowings and dynamic progressions, challenging fingering sequences, string crossings, and challenging hand coordination tasks.

Figure 29. The Second Fast Passage of the Third Movement, Sonata No. 3



The movement culminates with a perky and flashy codetta that starts in measure 190. It is full of fast runs, big leaps, and big dynamics. It contains a climatic peak of B<sup>5</sup> in the 6<sup>th</sup> position on the A string marked *f possibile*, and it ends with three G Major broken chords played in the fourth position on the A and D strings with the open G string on the bottom.

This complex and advanced movement is a perfect culmination of the entire set. It contains all technical challenges introduced in all preceding movements and a little more. Studying all previous Sonatas of the Opus 43 before attempting to learn this movement is the best way to proceed. The exposed technique called *bariolage* is a continuation of the bow hand and the left hand training that a player experiences during studying of all other fast passages that appear in previous movements.

## **Determination of Complexity of Fingerings and Bowings**

### **The 1<sup>st</sup> movement: Allegro comodo**

This “mammoth” movement is not remarkable for any especially adventurous bowings and fingerings. All markings are logical and practical. All fingerings are reflecting position shifts and bowings. This movement is about endurance and the fingerings and bowings suggested by the editor support the player's ambition to succeed. To those who wish to avoid playing on the open A string, Grützmacher offers one alternate fingering in measure 215 as he had done before.

### **The 2<sup>nd</sup> movement: ROMANZE. Andante amabile**

The expressive *ROMANZE* is about character and sound production. The bowings of the movement are marked as comfortable as a singer would chose to breathe. Nearly an entire movement is slurred in groups of two beats. Any other bowing subdivisions are for declamation or dramatization of the melodic line. The fingerings in this movement are reflecting the singing and *amoroso* character of the movement. The player's hand is guided through soft sounding positions of the cello trying to avoid any abrupt changes or leaps. The task a player faces in this movement is to make the fingerings work in favor of melodic lines and never-ending flow of the phrases. There are no breaks in this movement yet this continuity must never sound breathless.



### *The 3<sup>d</sup> movement: Allegretto*

Despite its virtuosic character the movement is equipped with fingerings and bowings that offer no special challenge. All bowings and fingerings fall comfortably into player's hands. The most difficult bowing and fingering feature of the movement, the *bariolage* section was described in The Evaluation of Overall Technical Difficulty of the movement.

Nearly all bowings are balanced to avoid any potential irregularity. The only exception is the fast passage in measures 128-135, see Figure 28. There the three slurred overlapping sixteenth notes played always with a downbow create serious irregularity. There is not one instance where three slurred notes would fall on an upbow. The rest of the notes are separate. Regardless of its *tranquillo* character the passage is fast enough to make this phrasing a problem. It is especially true for measures 132-135 where there are only three sixteenth notes on which a player must offset the bow length used for the previous three slurred notes. The solution is a strict application of well distributed “flash” bowstroke supported by sensitive application of expressive dynamic phrasing.

The movement is flashy and attractive but it plays very well, thanks to thoughtfully applied performance markings. The training received from practicing and performing the previous two Sonatas and the work on the first two movements of the third Sonata will bear its fruits during the learning process of the third movement.

## **Summary and Assessment of Overall technical Difficulty**

The last Sonata of Romberg's Opus 43 is a significant piece of music. It is long and dense. It contains many intriguing passages and offers no rests. The first movement seems to be shifting its focus from serving the needs of a cello player and concentrating more on the developing of musical ideas. This trend is even more vivid in the second movement. The only movement of the entire Opus that bears a character name, ROMANZE puts all its technical aspect in favor of singing, loving character and uninterrupted flow of melodic lines. The third movement is a celebration of cello playing. This joyful movement demands that the players know how to play the instrument and how to learn and execute everything it has to offer. There is no measure that can be played without well-established cello technique and good knowledge of the physiology of playing. All fast passages are virtuosic flirts with the audience and must be performed with bravura and lightness.

Since the Opus 43 was originally written as a progressive work for two cellos and the second cello part is vastly inferior to the first cello part, it must be expected that the first cello part of the last Sonata will be virtuosic and demanding. Successful performance of this work requires well established cello skills, practical and theoretical understanding of physiology of playing, stamina, endurance, and constant concentration. It is a valuable performance work for professional players, an excellent study piece for freshmen year performance majors, and a good goal piece for advanced amateur players with professional training in their background.

## CHAPTER V

### COMPARISON AND EVALUATION

**Table 7. Evaluation and Comparison of Three Sonatas, Opus 43**

	Sonata in B-flat Major, Op. 43, No. 1	Sonata in C Major, Op. 43, No. 2	Sonata in G Major, Op. 43, No. 3
Total number of measures	331	464	518
Number of measures if played with repeats	392	564	609
Total number of notes	1479	2676	3279
Number of notes if played with repeats	1752	3233	3928
Assessment of difficulty	Moderate	Difficult	Advanced
Suitable for	Advanced beginners and amateur players.	Advanced students and advanced amateur players.	Freshmen majors, amateurs with professional background, and professionals.
Suitable for public performance	As a part of the set	Individually and as a part of the set	Individually and as a part of the set
Examples of other pieces of comparable level of difficulty	F.A.Kummer, 10 Melodic Etudes for Two Cellos, Op.57 F.A.Kummer, Duet No. 1 from Three Duets for Two Cellos, Opus 22 F.Couperin, The Third Concerto for Two Bass Instruments L.v.Beethoven, 12 Variations in G Major from Handel's Judas Maccabaeus, WoO 45	A.Vivaldi, Sonata for Cello in E minor, RV 40 L. Boccherini, Cello Concerto No. 3 in G Major, G.480 F.A.Kummer, Duet No. 3 from Three Duets for Two Cellos, Opus 22 J.Suk, Ballade and Serenade, Op.3 L.v.Beethoven, Horn Sonata in F Major, Op. 17	C. Saint-Saëns, Cello Concerto No.1, Op.33 D. Popper, Hungarian Rhapsody, Op.68 B. Martinů, Variations on Slovak National Song L.Boccherini, Cello Concerto No.9 in B-flat Major, G.482 (Grützmacher) L.v.Beethoven, Sonatas for Piano and Cello Op. 5

The progression is clear from the numeric quantification of properties of each Sonata. Each Sonata is longer than the previous one, in performances with or without repetitions. The increase in the number of measures and notes is especially obvious between the first and the second sonata. The difference between the first and the third sonata is nearly double in the number of measures and more than double in the number of notes.

The first Sonata is composed with simplicity and player comfort in mind. All three short movements are on the same technical level. The second, significantly longer Sonata offers more technical challenges and the introduction of a stylistic requirement in the second movement – *Sicilienne* – suggests a slow departure from considering the player's needs and a push towards more challenging writing. The third Sonata is a clear departure from purely educational composing. It is an artistically valuable performance piece of a professional level. It embraces all technical aspects introduced in the first two Sonatas and much more. Its length and technical difficulty rivals many major romantic and 20<sup>th</sup> century sonatas.

Another important feature that suggests progression from the first to the third Sonata is tessitura. From the following table it is clear that each Sonata has a wider tessitura.

**Table 8. Comparison of Tessitura of Three Sonatas, Opus 43**

	Sonata in B-flat Major, Op. 43, No. 1	Sonata in C Major, Op. 43, No. 2	Sonata in G Major, Op. 43, No. 3
Tessitura	Two octaves four steps C <sup>2</sup> -G <sup>4</sup>	Three octaves seven steps C <sup>2</sup> -C <sup>5</sup>	Three octaves four steps C <sup>2</sup> -G <sup>5</sup>

However, it is not only the general tessitura of each movement that makes each Sonata more and more demanding and exploratory. Each subsequent Sonata explores not only higher positions on the instrument traditionally reached on the A string, but also higher positions on lower strings.

Grützmacher indicates fingerings that either keep a player in the first position while using the open strings or avoids the open strings by exploring different fingerings on lower strings in higher positions. The first Sonata does not explore higher positions on the C string at all. A player gets to play in the fourth position on the G string only in measures 89, 90, 93, 97, and 98 in the recapitulation when the exact quotation of the second theme comes back.

**Figure 30. The Recapitulation of the Second Theme, Movement 1, Sonata No. 1**

In the second Sonata, we see much more activity on the G string. A player is not only encouraged to shift all possible exchanges among the first, the second, the third, the fourth positions, and related half positions but also to reach for a harmonic  $G^3$  on the G string in measure 163 of the first movement. Only the first position is used on the C string in the second Sonata.

**Figure 31. Suggested Use of a Harmonic on the G String in Measure 163**



The third Sonata has the widest tessitura and explores widest tonal range on the A, D, and G strings. The first movement pushes a player all the way to the fourth thumb position to reach for the  $G^5$ , the highest note of the Opus. The third movement guides the player all the way to the second thumb position on the D and G strings in its virtuosic *bariologe* sections, see Figure 27. At the time of the origin of the Opus 43, playing in high positions on low strings was not a common practice. This feature makes the third Sonata the most progressive. It was definitely not Grützmacher who might have suggested the fingering a half century later since there is no other way how to play these passages. The C string, however, remains unexplored beyond the basic first position.

All three Sonatas have similar structures. All first movements are in sonata form and the other two movements are free forms. All fast movements, the first and the third, contain challenging technical features and all second movements explore expressiveness and sound production each using a different meter, pace, and character. All three Sonatas contain no major rests or breaks. The sonatas share similar thematic material and occasionally borrow motifs, patterns, and gestures from each other.

The first Sonata serves as an introductory piece to the set. From the first look, the piece appears to contain no significant technical challenges. The first and the second theme sections are nearly identical. There are a few places in the first movement that need closer look and a light technical analysis. Each technically challenging feature is short and repetitive. Overall the movement is approachable and short. The second movement is a short piece based on simple melodic idea. It is a calmly walking *Andantino* with slightly dramatic middle section. The execution of the movement is mainly based on separate bowstrokes and even coordination of hands. The last movement is an etude-like piece challenging mainly for its repetitiveness and sensitive coordination of the two voices.

From the start, the main theme of the first movement of the second Sonata heralds a major upgrade in intensity and difficulty. From the first look, the first movement is much longer and much more diverse than the first movement of the previous Sonata. It contains longer and much more demanding, technically challenging passages. Each technically demanding section requires closer look and thorough analysis to determine the learning approach or preparatory exercises. The first and second theme sections are

contrasting in pace and character. The development and the recapitulation not only develop and repeat the material of the exposition, but also bring new material and new technical challenges. The movement uses all technical aspects introduced in the first Sonata and introduces a player to many new ones.

The second movement is much longer than the second movement of the first Sonata and is composed in 6/8 meter rhythmically and stylistically structured as *Sicilienne*. It contains two similar sections with two contrasting parts. It challenges a player not only with chromatic figures and sequential progressions but also with its stylistic requirements. It contains diverse spectrum of bowings and bowstrokes.

The third movement evokes the walking character of the second movement of the first Sonata. It is however much faster and much more diverse. It is quite long and intense. It contains technically demanding features such as fast triplet sixteenth-note figures or big leaps across three strings. The movement is difficult not only for its demanding part but also for the sensitive coordination of the two cellos that are locked in tandem throughout the movement.

The third Sonata is a mammoth piece that combines all technical aspects of the two preceding Sonatas plus much more. The first movement is the longest movement of the set. It is composed with much more artistic freedom. It contains the highest note of the set, the longest fast passage, and it has the most notes. It is the biggest movement of the entire Opus. The second movement is the longest and the most demanding of all three slow movements of the set. It is built as a long singing line full of rhythmical diversity and big leaps. A player must be able to perform the piece without any disruption of the



flow of the melodic stream. The third movement is the climax of the set. It is perky and playful using technical challenges to flirt with the audience. A player must be fully prepared for all technical aspects contained here including one string scale *bariolage* up to the second thumb position on the D and G strings.

The sonatas progress in the length, the level of difficulty, and the level of artistic maturity required for a successful performance. All three Sonatas can be used separately according to player's abilities and technical preparedness. Students will benefit from sensibly composed music reflecting the nature and characteristics of the instrument and detailed performances marking serving as a guide for a successful execution of each movement. Students will also benefit from a direct influence and an example of an experience cellist, their teachers.

Learning the Sonatas as a set is the most beneficial. Accomplishing the task will not only help the student to get acquainted with all fundamentals of advanced cello playing but it will also serve as a tool helping to track student's progress. There is a major gap in difficulty between the first and the second Sonata. If a student is not adequately prepared for the second Sonata after accomplishing the performance of the first Sonata, it is recommended to fill the gap with another piece such as Kummer's Duet No.2 from his Three Duets for Two Cellos Op. 22 or similar. To refresh student's pallet after learning the second Sonata a similar approach can be used.

## CHAPTER VI

### CONCLUSION

Bernhard Romberg's Three Sonatas for Two Cellos, Op. 43 edited by Friedrich Grützmacher for Edition Peters Leipzig is a progressive educational performance work. All three Sonatas are valuable and attractive compositions full of lovely melodic ideas and technically challenging passages. The progressively, more and more engaging technical challenges of each subsequent Sonata are sensibly and skillfully crafted to expose a player to all fundamentals of advanced cello playing.

Exposing students to these compositions in the studio with a teacher playing either part of the duos provides a student with a direct, invaluable pedagogical influence on three levels: Romberg's cellistically sensitive high quality compositions, Grützmacher's expert detailed editorial performance guidance, and the teacher's immediate feedback and inspiration.

Each Sonata is an independently valid composition and may be used separately from the set either for educational or performance purposes. The usefulness of these compositions goes beyond training stages of young cello students. During the preparation time for my latest performance of Dvořák's Cello Concerto in B minor I used the Opus 43 as my only additional training tool. The first Sonata provided me with a lovely warm-up material. I used the second Sonata for a daily recovery of dexterity of my fingers and precise coordination of my hands. The third Sonata gave me the opportunity to explore

the wide range of my instrument, to train my stamina, to place the artistic ideas above the technical demands of the composition, and to explore expressiveness of my sound.

Grützmacher's editorial work provides a teacher and a student with a thorough guide that not only helps with solving individual technical challenges but also serves as a complete blueprint for a successful performance. His editorial effort is done with such immaculate precision and in such detail that even a non-string player is able to derive all necessary information – technical and expressive – to give a high quality, beautiful performance of these pieces.

The Sonatas are designed with a superior first cello part and a well-crafted but inferior second cello part. Because of its design based on the pedagogical tradition of the time of their origin the Sonatas are an excellent teaching tool that can be used in a studio for a direct teacher-student interaction. If used as a set, the progression of difficulty from the first to the last Sonata and successful execution of all three pieces serve as an invaluable measuring tool to evaluate students' progress.

The Three Sonatas for two Cellos, Op. 43 deserve a prime position among the educational performance materials of any cello methods and should be a part of the repertoire of all professional cellists.

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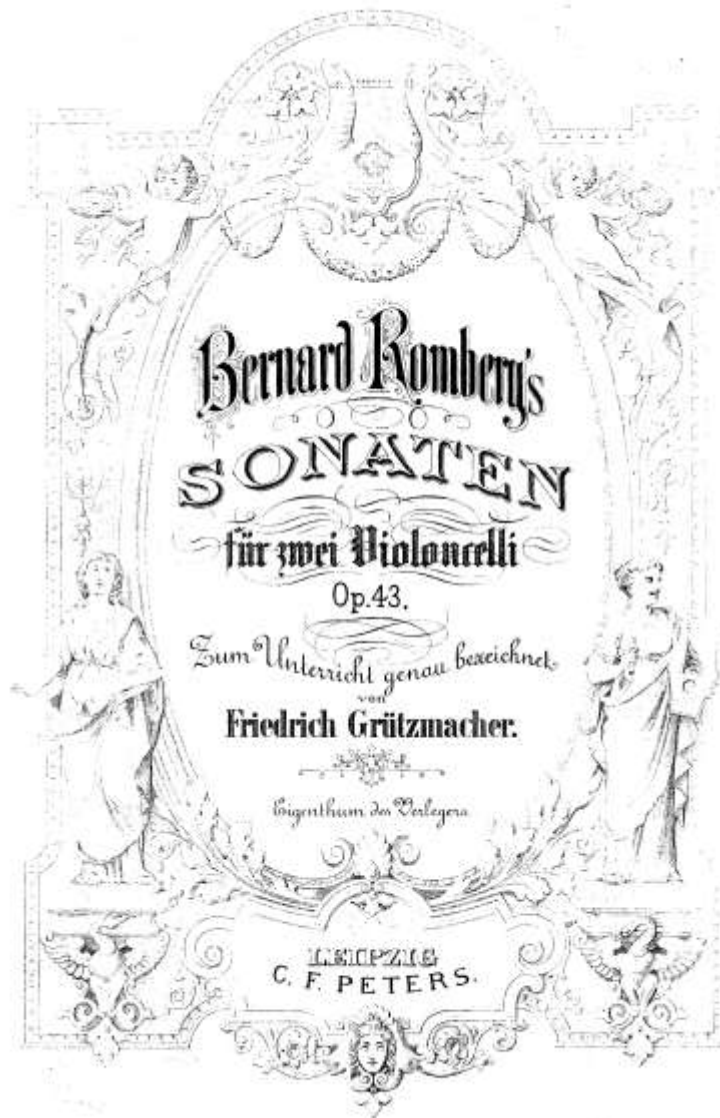
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APPENDIX A  
MUSICAL SCORE

338465



# 3 Sonaten, Op. 43.

3

## Erklärung der Zeichen:

- |                         |                              |
|-------------------------|------------------------------|
| ▭ Hinunterstrich.       | F. Am Frosche des Bogens.    |
| ∨ Heraufstrich.         | M. In der Mitte des Bogens.  |
| □ Finger liegen lassen. | S. An der Spitze des Bogens. |
| G. B. Mit ganzem Bogen. |                              |

## Violoncello I.

Allegro, poco moderato. I.

Edition Peters.

0741





Andantino. Violoncello I.

Musical score for Violoncello I, Andantino. The score consists of ten staves of music in bass clef with a key signature of one flat and a 2/4 time signature. It includes various musical notations such as dynamics (*p*, *mf*, *f*, *sf*, *pp*), articulation (accents, slurs), and performance instructions (*cresc.*, *dimin.*, *a tempo*, *e poco calmando*, *pp*, *pp sempre*, *poco*, *cresc. poco*, *a poco*, *mf*, *dimin.*, *p*, *cresc.*, *mf*, *sf*, *cresc.*, *f largam.*, *p*, *sf*, *dimin.*, *p dol.*, *dimin.*, *e rallent.*). Fingerings and bowings are indicated above the notes.

Edition Peters.

6741

# Violoncello I.

Allegretto.

The musical score for Violoncello I consists of ten staves of music. The key signature has one flat (B-flat) and the time signature is 6/8. The piece is marked 'Allegretto'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *pp subito*. Performance markings include *leggiero*, *poco*, *cresc.*, *dimin.*, *tranquillo e grazioso*, and *p subito*. Fingerings are indicated by numbers 1-4. Bowings are marked with 'V' and 'S'. Mordents are marked with 'M.'. The score concludes with a *p* dynamic marking.

# Violoncello I.

7

The musical score for Violoncello I consists of ten staves of music. The first staff begins with a *cresc.* marking and ends with a *f* dynamic. The second staff starts with a *p* dynamic, followed by a *f grandioso* section, and includes fingering notations for G.B., M., and F. The third staff is marked *sempref* and contains fingering for F, S, M, and F. The fourth staff starts with *mf*, followed by *dimin.* and *p*, and ends with *cresc.*. The fifth staff begins with *f*, followed by *f*, *dimin.*, *p*, *cresc.*, and ends with *p subit*. The sixth staff starts with *poco*, followed by *cresc.* and *mf*. The seventh staff is marked *p*. The eighth staff begins with *p*, followed by *cresc.* and *f*. The ninth staff starts with *p*, followed by *f*, *p*, *f*, and *dimin..*. The tenth and final staff begins with *p*, followed by *dimin.* and *e poco calmando*, ending with *pp*.

# Violoncello I.

Allegro, poco maestoso.

## II.

*f* *risoluto* *dimin..*

*p* *ma espress.*

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

*f* *p*

*ps* *sf* *cresc.* *f*

*f* *sempre* *ff* *dimin..* *p*

*leggiero* *sempre p* *cresc.*

*mf* *espress.* *dimin..* *p*

*p dolce* *poco* *3<sup>a</sup>... 2<sup>a</sup>...*

*poco* *più* *mf*



## Violoncello I.

*dimin. - - p poco cresc. - -*  
*f* *p*  
*f* *dimin. -*  
*f subito f: dimin. poco -*  
*a - - - poco*  
*pp*  
*cresc. poco - a*  
*poco - mf f*  
*dimin. - dolce p poco*  
*2<sup>a</sup>.....3<sup>a</sup> poco più mf*

# Violoncello I.

11

*gliss.*  
E. S. M. G. B. M.  
*f* *dimin.* *p* *pp*

Ossia. 4  
*gliss.*  
E. M. E. M. F. G. B. M.  
*cresc.* *saltando*

*f brillante* *p*

*cresc. poco*

*poco* *f*

*sempre f* *f* *ff*

*dimin. p* *poco*

*cresc.* *f grandioso*

*pesante.*  
*f sempre*

Edition Peters.

6741





# Violoncello I.

13

The musical score for Violoncello I consists of ten staves of music. The dynamics and performance markings are as follows:

- Staff 1: *p*, *poco*, *cresc.*, *mf*
- Staff 2: *p*, *cresc.*, *f*, *pp*
- Staff 3: *poco*, *cresc.*, *sf*
- Staff 4: *p*, *poco cresc.*, *pp subito*
- Staff 5: *cresc.*, *f*
- Staff 6: *pesante*, *f sempre*, *dimin.*
- Staff 7: *p*, *meno*, *p*, *poco*, *dimin.*
- Staff 8: *pp*, *dimin.*, *e poco rallent.*, *pp*

Edition Peters.

6741

Allegretto scherzando. Violoncello I.

M.  
V.  
*p ben stacc.* *p*

*pp* *cresc. poco* *a*

*poco* *mf* *dimin.*

*p*

*cresc.* *f*

*espress.* *p* *dimin.*

*sfz* *sfz* *pp* *cresc.*

*f* *f sempre*

Wechsels der Positonen.

*dimin.* *p* *dolce*

# Violoncello I.

15

This page of a musical score for Violoncello I contains ten staves of music. The notation includes various fingerings (e.g., 0, 1, 2, 3, 4), slurs, and dynamic markings such as *pp*, *cresc.*, *mf*, *dimin.*, *p*, *poco*, *ben stacc.*, *f*, *a tempo*, and *pp ma*. Performance instructions like *restes* and *2a.....* are also present. The music features a variety of rhythmic patterns and articulations, including slurs and accents.

### Violoncello I.

The musical score for Violoncello I on page 16 is written in bass clef and contains ten staves of music. The piece begins with a dynamic of *f energ.* and includes various performance markings such as *p*, *cresc.*, *f*, *pp*, *cresc. poco*, *calmando*, *tranquillo*, *espresso*, *dimin.*, *(tempo I.) stacc.*, and *poco*. The score is annotated with numerous fingerings (e.g., 1, 2, 3, 4) and bowings (e.g., *v*, *v*, *v*). Specific notes are marked with *G.B.* (G-bow) and *M.* (marcato). The piece concludes with a *poco* marking and a repeat sign.

# Violoncello I.

17

This page of a musical score for Violoncello I contains ten staves of music. The notation includes various dynamics such as *f*, *sempre f*, *dimin.*, *p*, *pp*, *sf*, *ff*, *p leggiero*, and *f riten.*. Performance instructions include *ben stacc.*, *a tempo*, *e poco rallent.*, *gliss.*, and *lament.*. Fingerings are indicated by numbers 1-4, and bowings are marked with 'M' and 'F'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A *G.B.* (Gottschalk-Bischoff) marking is present in several measures. The page concludes with a *f riten.* instruction.

Violoncello I.

Allegro comodo.

III.

*p ma espress.*

*leggiero*

*p*

*mf dimin.*

*p*

*cresc.*

*f*

*dimin.*

*p*

*cresc.*

*f*

*dimin.*

*pp*

*cresc.*

*f*

*sempre f*

*f*

*ff*

*dimin.*

*p*

*poco*

*più*

*sempre più*

*cresc.*

*f*

*poco calmando.*

Violoncello I.

*tranquillo*

G.B. M. G.B. M.

*p dolce* *poco* *f* *pp*

G.B. F. *p* *f*

*p* *cresc.*

S. V. *segue* *f*

*f* *brillante* *fp* *f*

*p*

*cresc.* *f* *f* *sem.*

*tranquillo* M. G.B. *p* *poco*

G.B. S. M. *cresc. ed animando*

G.B. (tempo I) S. G.B. M.S. M. *trang.*

*f* *dimin.* *p* *cresc.* *p*



# Violoncello I.

The musical score for Violoncello I consists of ten staves of music. The notation includes various dynamics and performance markings:

- Staff 1:** Starts with *sempre p*. Markings include *G.B.*, *M.*, and *S.*
- Staff 2:** Features *cresc.* and *sf*. Markings include *F.*, *M.*, *G.B.*, and *F.*
- Staff 3:** Includes *sf* and *p*. Markings include *M.*
- Staff 4:** Shows *cresc.* and *f*. Markings include *M.*
- Staff 5:** Contains *p lugubre*, *poco*, and *p*. Markings include *M.* and *segue*.
- Staff 6:** Includes *cresc.*, *f*, and *p*. Markings include *G.B.*, *S.*, and *M.*
- Staff 7:** Features *poco*, *più cresc.*, *mf sonoro*, and *dimin.*. Markings include *S.*, *G.B.*, *F.*, *S.*, and *M.*
- Staff 8:** Starts with *pp*. Markings include *S.*
- Staff 9:** Includes *pp*. Markings include *S.*
- Staff 10:** Contains *pp*, *cresc. poco*, and *poco*. Markings include *segue*, *M.*, and *S.*

Violoncello I.

21

*f* *p* *poco espress.* *leggiere* *cresc.* *f* *dimin.* *tranquillo* *p* *cresc.* *dimin.* *f* *dimin.* *p* *sempre f* *pp* *f* *restes* *cresc.* *f* *pp* *p dolce* *poco* *f* *pp* *p*

Violoncello I.

The musical score for Violoncello I consists of ten staves of music. The notation includes various dynamics such as *f*, *p*, *sf*, *brillante*, *sempre f*, *marc.*, *poco*, *dimin.*, and *sempre f*. Performance instructions include *cresc.*, *trillo*, *tranquillo*, *animando*, and *sempre*. Fingerings and bowings are indicated with numbers and letters (F, S, M, G.B., Osta.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a *sempre f* dynamic.

Violoncello I.

ROMANZE.  
Andante amabile.

The musical score for Violoncello I is written in bass clef with a common time signature. It consists of ten staves of music. The piece is titled "ROMANZE. Andante amabile." and is numbered 23. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 for natural. Performance instructions include "dolce", "mf", "dimin.", "p", "cresc.", "fz", "pp", "dolce", and "sf".

### Violoncello I.

*f con grand' espress.* *sempre f* *f*

*dimin.* *p dolciss.*

*p* *cresc.* *f*

*dimin.* *pp* *poco*

*sempre pp* *mp*

*sempre pp* *poco* *cresc.*

*mf* *dimin.* *p* *dim. e rall.* *pp*

### Allegretto.

*p grazioso*

*mf gioiale* *pp* *cresc.*

*mf* *sempre mf* *dimin.*

Violoncello I.

The musical score for Violoncello I consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *p*, *cresc.*, *mf*, *dimin.*, *f*, *pp*, *sempre f*, *f*, *pp*, *cresc.*, *f*, *dim. mf*, *f*, *dimin.*, *a tempo*, *e poco rallent.*, *p grazioso*, *pp*, *mf*, *pp*, *cresc.*, *f*, *mf*, *sempre mf*, *dimin.*, *p*, *cresc.*, *mf*, *dimin.*, *p*, *f*, and *dimin.*. Performance instructions include *energ.*, *frillante*, *segue*, *gliss.*, *gliss.*, *gioviale*, and *a tempo*. Fingerings are indicated by numbers 1-4 above notes. Bowings are indicated by slanted lines above notes. The score concludes with the number 4741.

## Violoncello I.

*imponente*  
*f sempre*  
*mf* *f* *mf* *p*  
*dimin.*  
*f* *pp* *cresc.*  
*mf sonoro* *dimin. poco*  
*a* *poco* *poco*  
*tranquillo*  
*p* *fp* *dimin.*  
*pp* *cresc.* *sf*  
*più cresc.* *f*  
*espress.*  
*p* *sf* *pp* *mf*  
*dimin.* *p* *sf* *dimin.* *pp cresc. po.*

Violoncello I.

co - a - poco - - - - - *f brillante*

*p* *f*

*segue*

*p* *cresc.*

*f* *dimin.* - *p* *f* *p*

*p* *grazioso*

*cresc.* - *mf* *pp* *cresc.*

*sp* *sp* *f*

*sp* *sp* *f possibile*

*sempre f* *sempre f*

*sempre f* *pesante* *Fine.*



339465  
3 Sonaten,  
Op. 43.

1

Erklärung der Zeichen:

- |   |                       |      |                           |
|---|-----------------------|------|---------------------------|
| ▢ | Hinunterstrich.       | F.   | Am Frosche des Bogens.    |
| ∨ | Heraufstrich.         | M.   | In der Mitte des Bogens.  |
| — | Finger liegen lassen. | S.   | An der Spitze des Bogens. |
|   |                       | G.B. | Mit ganzem Bogen.         |

Violoncello II.

Allegro, poco moderato.

I.

B. Romberg.

The musical score is written for a single cello. It begins with a dynamic marking of *p* and a tempo of *Allegro, poco moderato*. The first staff contains the initial melodic line with a dynamic of *p*. The second staff continues the melody, featuring a dynamic shift to *sf* and then *pp*. The third staff introduces a more complex rhythmic pattern with a dynamic of *mf* and includes performance instructions like *G.B.* and *S.*. The fourth staff shows a dynamic of *p* with a *poco* marking. The fifth staff features a *cresc. sempre* instruction leading to a dynamic of *f*. The sixth staff starts with a dynamic of *f* and includes *G.B.* and *M.* markings. The seventh staff has a dynamic of *p* and includes *dimin.* markings. The eighth staff continues with a dynamic of *f* and includes *cresc.* markings. The ninth staff has a dynamic of *p* and includes *cresc.* markings. The tenth staff concludes the piece with a dynamic of *f* and includes *dimin.* markings. The score ends with a double bar line and a repeat sign.

Edition Peters.

6711

### Violoncello II.

*pp* *poco* *pp sempre* *cresc. poco*  
*a* *poco* *f*  
*dimin.* *p* *pp* *misterioso*  
*cresc.* *G.B.* *f* *gloss.*  
*a tempo* *M.* *G.B.* *dimin.* *e poco rall.* *p*  
*mf* *M.* *f* *dimin.*  
*dimin.* *p* *G.B.* *f*  
*p* *cresc.*  
*f* *p* *cresc.* *f* *G.B.* *V.* *E.*  
*dimin.* *p* *mf* *3<sup>1</sup>...*  
*cresc.* *f* *F.* *V.*

Violoncello II.

Andantino. M.-----

*p semplice*

*p gliss. cresc. - - - mf*

*dimin. - - - p cresc. - - - mf p*

*f energ.*

*mf gliss. cresc. f*

*fz dimin. - - - f*

*a tempo*

*mf dimin. - - - e poco calmando - - - pp*

*sempre pp poco cresc. poco gliss. pp*

*a poco - - - mf dimin. gliss. p*

*cresc. - - - mf sfp cresc. - - - f largam. gliss.*

*p f dimin. - - - p dol. dimin. - - - e rallent. - - -*

Allegretto.

Violoncello II.

The musical score for Violoncello II, page 4, is written in bass clef, 6/8 time, and B-flat major. It begins with a tempo marking of *Allegretto*. The first staff starts with a dynamic of *p* and the instruction *leggiero*. The score includes various dynamics such as *mf*, *f*, *pp*, and *cresc.*. Performance instructions include *tranquillo* and *restes*. The score is annotated with fingerings (e.g., 1, 2, 3, 4) and bowings (e.g., 0, 2, 3). The piece concludes with a *cresc.* marking on the final staff.

Violoncello II.

5

Violoncello II musical score page 5. The score consists of ten staves of music in bass clef with a key signature of one flat. The music features various dynamics and articulations. The first staff begins with a *cresc.* marking and ends with a *p* dynamic. The second staff includes a *f* dynamic and a *G.B.* marking. The third staff has *f* and *fp* dynamics. The fourth staff starts with *f* and ends with *mf*. The fifth staff has *dimin.*, *p*, *cresc.*, and *f* markings. The sixth staff has *dimin.*, *p*, *cresc.*, and *p* markings. The seventh staff has *cresc.* and *mf* markings. The eighth staff has *p* markings. The ninth staff has *f*, *p*, *f*, and *p* markings, with a *glia.* marking. The tenth staff has *f*, *dimin.*, *p*, *dimin. e poco calmando.*, and *pp* markings. Fingerings and bowings are indicated throughout the score.

Edition Peters.

0711

### Violoncello II.

Allegro, poco maestoso.

### II.

The musical score consists of ten staves of music for the second cello. The notation includes various dynamics such as *f*, *p*, *mf*, *sf*, *ff*, *pp*, and *fp*. Performance markings include *risoluto*, *dimin.*, *cresc.*, *sempre*, *poco*, *gliss.*, and *espress.*. Fingerings and bowings are indicated with numbers and 'V' marks. The score is divided into sections labeled G.B., M., F., S., and V. The music is written in a bass clef with a 2/4 time signature.

# Violoncello II.

7

G.B. *f* *sempre f* *dimin.* G.B. *p* *M. poco* *cresc.* *f*

*p* *poco*

*p* *cresc.* *poco*

G.B. *mf* *M.* *G.B.* *il basso voce.* *f*

*dimin.* *p* *poco* *cresc.*

*f* *M.* *p* *F.*

G.B. *f* *dimin.* *f subito* *fz*

G.B. *dimin. poco* *a* *poco* *pp*

*cresc. poco* *a*

*poco* *mf* *f* *dimin.* *3<sup>1</sup>..... 2<sup>1</sup>*

### Violoncello II.

The musical score for Violoncello II consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff features a forte (*f*) dynamic that diminishes to piano (*p*) and then pianissimo (*pp*). The third staff shows a crescendo leading to a forte (*f*) dynamic, with a *G.B.* (Gottschalk-Bischoff) marking. The fourth staff continues the crescendo, marked *cresc. poco a poco*, and includes a *stacc.* (staccato) marking. The fifth staff is marked *f sempre* and *ff* (fortissimo). The sixth staff shows a dynamic decrease from *f* to *p poco* (piano poco), with *G.B.* and *M.* markings. The seventh staff is marked *f grandioso* and *f sempre*, with a *pesante* (heavy) marking. The eighth staff is marked *p* and *poco*, with a *più* (more) marking. The ninth staff features a crescendo from *p* to *sf* (sforzando), followed by a dynamic decrease to *p* and *pp*. The tenth staff includes a triplet of eighth notes, marked *dimin.* and *p*, with a *cresc.* marking.



Violoncello II.

*sf* *mf* *f* *p amoroso*

*poco* *pp subito* *cresc.*

*G.B.* *pesante* *f* *f sempre* *dimin.* *M.* *G.B.*

*p* *sempre p* *cresc.*

*mf* *p* *cresc.* *f* *pp* *rit. a tempo* *M.*

*poco* *cresc.* *f*

*p* *poco* *pp subito* *cresc.*

*G.B.* *f* *pesante* *f sempre* *dimin.*

*M.* *p* *sempre p* *poco*

*pp* *mf* *dimin. e poco rallent.* *pp*

## Violoncello II.

Allegretto scherzando.

M.

*p ben stacc.*

M.

*pp*

*cresc. poco - - a - -*

S. F. S. F. M.

*poco - - mf*

*dimin. -*

*p*

*cresc.*

*f*

*cliss.*  
G.B.  $\frac{3}{8}$

M.

*p*

*3<sup>a</sup>*

*dimin.*

*sfp*

*sfp*

*pp*

*cresc.*

*f*

*3<sup>a</sup>*

*2<sup>a</sup>*

*f sempre*

*dimin. -*

M.

*p dolce*

Violoncello II.

M.  
*pp* *cresc.*

*mf* *dimin.* *poco* *p*

*dimin.* *pp ma ben stacc.* *cresc.*

*f*

*a tempo*  
M. *restez*

*dimin.* *e poco rallent.* *p*

*p*

*pp* *cresc. poco* *a* *poco*

*mf* *dimin.*

*p*

*cresc.* *f* *p*

### Violoncello II.

The musical score for Violoncello II consists of ten staves of music. The notation includes various dynamics such as *f*, *f sempre*, *p*, *pp*, *cresc.*, *cresc. poco*, *dimin.*, *pp*, *cresc. poco*, and *ben stacc.*. Performance instructions include *energ.*, *sempre*, *calmando*, *tranquillo*, *glia.*, *ma marc.*, and *ben stacc.*. Fingerings are indicated with numbers 1-4 and letters S, M, F, G.B. above notes. Slurs and accents are used throughout. The score includes several trills and slurs over groups of notes. The key signature has one sharp (F#) and the time signature is 4/4.

# Violoncello II.

13

sempre *f*  
*a tempo*  
dimin. - - - e poco rallent. - - - *p*  
*p* *pp*  
*cresc.* - - - *f*  
*reslez* - - - *p* *sf* *sf* *pp*  
*cresc.* - - - *f*  
*pp* *cresc.* - - - *f*  
*pesante* *ff* *f* *dimin.* - - -  
*p* *p leggiero*  
*cresc.* - - - *f* *riten.* - - -

Violoncello II.

III.

Allegro comodo.

M.  
p

*p* *cresc.* *mf* *dimin.* *M.*

*p* *cresc.* *sf* *dimin.* *M.* *segue*

*cresc.* *f* *a tempo*

*sempre f* *pesante ff*

*dim. - p* *poco* *più*

*sempre più cresc.*

# Violoncello II.

15

*poco calmando* - - - *tranquillo*

*f* *p dolce*

*poco* *p* *f* *pp*

*p* *cresc.*

*poco espress.* *f*

*fp* *f* *p*

*cresc.* *f* *sempre f*

*tranquillo* *p* *poco*

*cresc. ed animando* *trangu.*

*(tempo L)* *f* *dimin.* *p*

Violoncello II.

G.B.

*p*

*cresc.*

*f*

*lugubre*

*p*

*mp*

*p*

*cresc.*

*dimin.*

*p*

*mf sonoro*

*dimin.*

*pp dolce*

*pp*

*pp cresc. poco a poco f tranqu.*

*dim. p*

*p*

*p*

*mf*

*dimin.*

*p cresc.*

*f*

*dimin.*

*p*

*cresc.*



Violoncello II.

*sf* *p* *dimin.* *pp*  
*cresc.* *f* *sempre f*  
*p dolce* *poco*  
G.B. M. G.B.  
*p* *f* *pp* *p*  
*p* *cresc.*  
G.B. M. G.B. M. G.B. *tr*  
*f* *poco espress.* *f* *sf* *f*  
*p* *cresc.* *f* *sempre*  
M. G.B. M. *tranquillo*  
*f* *p* *poco*  
*p* *cresc. ed animando* *f* *di.*  
*minuend.* *p* *cresc.*  
*f* *restez* *sempre f*

ROMANZE.

Violoncello II.

Andante amabile.

G.B.

*p* *mf* *dimin.*

*p* *cresc.* *f* *dimin.*

*p* *mf* *dimin.*

*p* *mfz* *cresc.* *f* *dimin.*

*pp*

*cresc.* *mf*

G.B. *p* *sf* *sf* *dimin.*

M. *pp* *cresc.* *mf* *gliss.* *dimin.* *p*

*mf* *dimin.* *p*

*cresc.* *fz* *dimin.* *p*

Edition Peters.

Violoncello II.

*pfs* *cresc.* *f* *p* *f grandioso*

*f*

*dimin.* *p dolce*

*cresc.*

*f*

*dimin.* *pp* *poco*

*sempre pp*

*gliss.* *mp* *sempre pp* *poco*

*cresc.*

*G.B.* *mf* *dimin.* *p* *non gliss.* *dimin. e rallent.* *pp*

# Violoncello II.

Allegretto.

The musical score for Violoncello II consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *sf* (sforzando). It also features articulations like *grazioso*, *gioviiale*, *dimin.* (diminuendo), *f sempre* (forzando sempre), and *energ.* (energico). Fingerings are indicated by numbers 1-4, and bowings are marked with 'V'. Specific techniques like triplets and slurs are also present. The score is annotated with fingering letters: F., G.B., M., S., and V.

Violoncello II.

M.  
*fp* *cresc.*

M.  
*f* *dimin.* *mf* G.B.

M.  
*f* *dimin.* *e*

*poco rallent.* *a tempo* *p grazioso*

*mf gioviale* *pp*

*cresc.* *mf*

*mf* *dimin.*

*p* *cresc.* *mf* *dimin.* *p*

*f* *dimin.*

### Violoncello II.

F. *f* *imponente* G.B. *sf* M. *f sempre* G.B.  
 M. *dimin.* *mf* *sf* *mf*  
 M. *p*  
 G.B. *sf* *pp* *cresc.*  
 G.B. *mf sonoro* *dimin. po.*  
 4<sup>ta</sup>..... *poco* *tranquillo* *poco*  
*p* *f* *p* *dimin.* *pp* *cresc.*  
*f* *p* *più cresc.* *f*  
*dimin.* *p* *sf* *pp*  
*mf* *dimin.*  
*p* *f* *dimin.*

Violoncello II.

23

M.  
pp cresc. poco a poco

F. G.B. M. restes.  
f p f

p <> cresc. f

M. G.B. M.  
dimin. p sf p

p grazioso

3<sup>2</sup>..... cresc. mf

M. S. M. restes.  
pp cresc. 2<sup>1</sup>

F. M.  
f p < sf p < sf

p < sf p < sf possibile

G.B.  
sempre f sempre f

M. E.  
sempre f pesante Fine.