

# Short Studies for Violoncello.

(For the Elementary stage.)

C major scale.

# Kleine Etüden für Violoncello.

(Für den Elementar Unterricht.)

C dur-Tonleiter.

Oskar Brückner.

1. G. B.

Moderato.

G. B.

M. B.

These Studies are to be practised at first quite slowly.

Teacher and pupil are to pay strict attention to the leaving down of the fingers and to the production of a steady, clear tone.

Vorliegende Etüden sind zunächst „alle langsam“ zu studiren.

Der Lehrer und Schüler achte sehr genau auf das Liegenlassen der Finger und auf eine ruhige, reine Tongebung.

Moderato.  
G. B.

2.

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

*mf* *cresc.*

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

*cresc.* *f* *p*

1 2 4 2 1 2 4 3 4 2 1 4 1 2 4 1 4 2 4 2 4 1 2 4 *mf* *cresc.*

1 2 4 2 1 4 4 2 0 1 2 *mf* *cresc.* 2 1 0 4 0 3 0 *f*

Allegro.  
M. B.

3.

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

*f*

2 4 1 2 4 1 2 4 4 1 2 4 4 4 1 4 2 4 0 1 2 4 1 3 4 4 1 4 1 *p* *cresc.* *p*

*cresc.* *f*

1 2 4 0 1 4 2 4 1 4

*f*

Allegro.  
G.B.

4.

*mf*

*f*

*p*

*mf*

*cresc.*

*f*

*p*

D.S.  
*dimin.*

No 4. The fingers of the left hand to be placed down firmly, and the bowing in the right hand to be quiet but firm.

No 4. Die Finger der linken Hand fest aufsetzen, die Bogenführung in der rechten Hand ruhig aber kräftig.

G major scale.

G dur Tonleiter.

G.B.

*f* 0 1 3 4 0 1 3 4 0 1 2 4 1 3 4 4 2 1 0 4 3 1 0 4 3 1 0

G major. G dur.  
Tempo di marcia.

5. M.B.

*f sempre marcato*

*p* *mf*

*p* *cresc.* *mf*

*ff*

*mf* *cresc.* *f* *ff*

## Allegretto.

6. *M.B.*

*p* *p* *mf* *p* *f* *p* *p* *mf* *f*

*cresc.* *dimin.* *cresc.* *D.S.* *D.S.*

+) In bars 1 and 2, as well as in similar passages, the fingers of the left hand are placed with only the tips on the string, so that the open string which follows may not be touched.

Nº 6 is to be performed in the middle of the bow and with very slight movements of the wrist.

+) Bei Takt 1 und 2, ebenso bei ähnlichen Stellen, werden die Finger der linken Hand ganz spitz auf die Saiten gesetzt, damit die folgende leere Saite nicht berührt wird.

Nº 6. In der Mitte des Bogens und mit sehr leichten Handgelenkbewegungen auszuführen.

Allegro molto.

G.B.

7.

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

Moderato.  
M.B. □

8. *mf* *spiccato*

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

No 8 is also to be practised with the four following bowings.

No 8 ist auch in folgenden 4 Stricharten zu studiren.

D major scale.

D dur Tonleiter.

G. B.

Moderato.  
M. B.

9.

No 9 is to be practised first slowly, with the whole bow, the fingers of the left hand being firmly placed and strictly left down wherever indicated.

No 9 ist zunächst langsam mit ganzem Bogen zu studiren, die Finger der linken Hand fest aufsetzen und genau liegen lassen, wo es vorgeschrieben ist.



## Allegretto.

10. *f sempre marcato*

M. Sp. M. Sp. M.

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

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

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

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

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

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

0

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

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

No 10 is to be practised with the following bowings also —

No 10 ist auch in folgender Strichart zu studiren.

Study for style.

Vortragsübung.

11. *Slowly. Langsam.*

Moderato  
M.B.

12. *f* 0 1 3 1 0 1 3 0 1 3 4 3 1 3 4 1 3 4 0 4 3 4 0

*sempre marcato*

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

4 3 1 4 3 0 1 3 4 0 1 3 0 1 1 0 1 1 0 1 *p* *cresc.*

*mf* 3 4 3 3 4 3 1 4 3 1 3 1 4 0 1 4 3 1 3

4 1 0 3 1 0 1 3 1 3 4 3 4 0 4 3 *p* *cresc.*

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

1 4 3 1 0 4 0 1 3 4 0 1 3 4 4 3 1 0 4 0 4 2 1 0 4 2 1 *f*

1 1 2 4 0 1 2 4 0 1 3 3 4 0 4 3 *p* *cresc.* *f* 0 3 4 1 0 3 4

0 3 0 3 1 4 1 3 1 0 3 0 3 1 0 3 0 *ff* 1 0 1 1 1

No 12 is to be practised with the following bowings also—

No 12 ist auch in folgenden Stricharten zu studiren.

*marcato*

A minor.

A moll.

G. B.

*f* 1 3 4 0 1 2 4 0 1 2 4 1 2 4 3 3 4 2 1 4 2 1 0 4 2 1 0 4 3 1

Tempo di marcia.

G. B.

13. *f* 1 3 4 0 2 1 0 1 0 1 2 1 4 3 3 1 3 4 0 2

*marcato*

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

*p*

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

*cresc.* *f*

1 1 *f* 1 3 4 0 2 4

2 1 0 1 0 1 4 0 1 0 4 *f* 1 0

*p*

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

2 1 0 1 2 *f* 0 4 *mf* 1 3 4 0 1 2

*p*

4 0 *mf* 2 4 1 3 4 1 4 0 1 *f* 0 2 1 1 *p*

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

*cresc.* *mf* *cresc.* *f* *ff*

## Allegretto con moto.

(M. &amp; Sp.) M.

14. *f* *Sp.* *M.*

The musical score consists of ten staves of bass clef music in common time (C). The piece is marked 'Allegretto con moto' and includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation includes slurs, accents, and various fingerings indicated by numbers 0-4. The first staff is marked with *f* and includes the tempo and articulation markings '(M. & Sp.) M.'. The second staff has a *Sp.* marking. The third staff has an *M.* marking. The fourth staff is marked *p*. The fifth staff has a *f* marking. The sixth staff has a *cresc.* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *p* marking. The tenth staff has a *f* marking.

In N<sup>o</sup> 14 the wrist-movements are to be very strictly observed.

Bei N<sup>o</sup> 14 ist sehr genau auf die Handgelenkbewegungen zu achten.

Allegro.

Fr.

15. *f* 1 3 4 3 4 0 1 2 4 1 3 4 1 2 0 1

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

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

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

4 1 2 0 4 2 4 3 2 1 0 4 1 0 0 *f* 1 3 4

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

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

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

*ff* 0 4 2 1 4 2 1 0 4 2 1 0 1 0 4 4 1 1 3 4

Detailed description: This is a page of a music book containing exercise 15. The exercise is written for the bass clef in 2/4 time. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes fingerings 1, 3, 4, 3, 4, 0, 1, 2, 4, 1, 3, 4, 1, 2, 0, 1. The second staff has fingerings 2, 4, 0, 1, 1, 2, 4, 3, 1, 1, 3, 4, 3, 4. The third staff starts with a sharp sign and has fingerings # 1, 2, 4, 1, 3, 4, 1, 2, 0, 1, 2, 1, 0, 1, 2. The fourth staff has fingerings 1, 4, 1, 2, 1, 2, 4, 1, 0, 4, 2, 4, 0, 4, 1. The fifth staff has fingerings 4, 1, 2, 0, 4, 2, 4, 3, 2, 1, 0, 4, 1, 0, 0, followed by a forte (*f*) dynamic and fingerings 1, 3, 4. The sixth staff has fingerings 1, 0, 4, 3, 1, 3, 4, 1, 2, 1, 2, 1, 0, 1, 2, 2, 1, 0. The seventh staff has fingerings 1, 0, 4, 3, 1, 3, 4, 1, 2, 1, 2, 1, 0, 1, 2. The eighth staff has fingerings 1, 0, 4, 2, 1, 0, 4, 2, 1, 0, 4, 4, 1, 1, 3, 4. The ninth staff has fingerings 0, 4, 2, 1, 4, 2, 1, 0, 4, 2, 1, 0, 1, 0, 4, 4, 1, 1, 3, 4. The exercise concludes with a fortissimo (*ff*) dynamic.

E minor scale.

*♩* moll Tonleiter.

G.B.

*f* 2 4 0 1 2 4 1 1 3 4 0 1 1 2 4 1 1 4 2 1 1 0 4 3 1 0 4 3 1 0 4 2

Study for style.

Vortragsübung.

Moderato.  
G. B.

16.

*mf* 3 *espress.* 0 2 3 1 1 1 3 4 3 3 0 2 1 0 4 3 1

4 1 1 1 4 0 1 2 1 2 1 3 0 4 1 3 1 *mf* 3 0 2 3 1 1

D A *f*

1 3 4 3 3 0 2 1 4 3 1 1 4 2 3 1 4 3 1 2 D. S. A.

1 2 1 3 0 4 1 4 1 *p* 1 3 4 1 2 4 1 2 *p* 0 3 0 2 0 4

1 4 2 *f* 4 1 2 4 1 4 0 4 1 2 1 4 2 4 2 4

*mf*

*f* 1 3 4 1 1 4 3 1 3 4 1 1

0 1 3 1 4 1 2 4 0 2 1 4 *mf* 2 4 0 2 3 1 *p*

*dimin.*

Allegretto.

M.B.

17. *mf*  
*martellato*

*p*

*mf*

D.A.



Vivace.

G.B.  $\square$

18. *mf*  $\overset{6}{\curvearrowright}$   $\overset{6}{\curvearrowright}$   $\overset{6}{\curvearrowright}$   $\overset{6}{\curvearrowright}$   $\overset{6}{\curvearrowright}$   $\overset{6}{\curvearrowright}$

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

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

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

2 4 1 3 *f* 2 4 3 4 1 2 1 3 1 3 2 4

1 2 1 3 *f* 2 4 3 4 1 3 1 2 1 2 3 4

*dimin.* 1 3 *p* 1 2 2 4 1 1 3 3 4 1 2

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

2 4 *f* 1 2 2 3 1 3 1 2 1 2 2 3

1 3 4 3 3 1 A.S. 3 1 D.S. 3 1 G.S. 3 1 C.S. *P* 4 2

2 3 *cresc.* 1 3 1 2 1 3 *f*

In N<sup>o</sup> 18 the fingers of the left hand are to be energetically and very evenly placed.

N<sup>o</sup> 18 is to be practised with the following bowings also-

In N<sup>o</sup> 18. die Finger der linken Hand energisch und recht gleichmässig aufsetzen.

N<sup>o</sup> 18 ist auch in folgenden Stricharten zu studiren.



