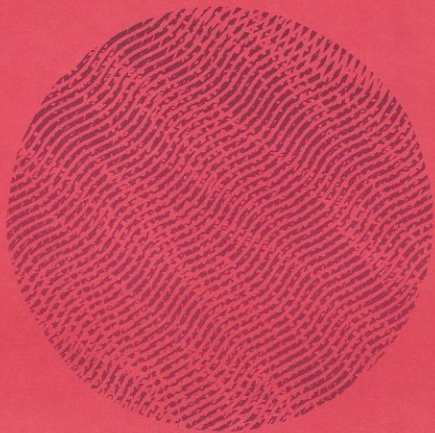


VERLAG NEUE MUSIK BERLIN

VIOLONCELLO

1



REIHE VORTRAGSLITERATUR

VIOLONCELLO

1

Violoncello solo

Herausgegeben von Hans-Joachim Scheitzbach

VERLAG NEUE MUSIK BERLIN

NM 338

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Spielanweisungen

↓ tiefer als

↑ höher als

↑ hinter dem Steg

| Kurze Pause

|| Längere Pause

1. Auflage

© 1978 by Verlag Neue Musik Berlin

Lizenz-Nr. 111/B 8/79 · LSV 8316

Printed in GDR

Druck: Offizin Andersen Nexö Leipzig

Umschlaggestaltung: Jürgen Gerhard

Bestell-Nr. NM 338

4,50

Musik für Violoncello allein ist ebenso alt wie das Instrument selbst. Dieses entwickelte sich gegen Ende des 16. Jahrhunderts aus der großen Familie der Gamben. Begeistert von dieser Neuentwicklung, schrieb Johann Sebastian Bach sechs Solosuiten für das Violoncello.

Erst in unserem Jahrhundert entstanden wieder Werke für Violoncello allein (u. a. von Reger, Kodály, Hindemith, Penderecki).

Auch Komponisten unserer Republik legten in den vergangenen Jahren Kompositionen für Violoncello solo vor, die es wert sind, hinsichtlich ihres musikalischen Inhalts als auch ihrer interessanten formalen Gestaltung veröffentlicht zu werden. In diesem Zusammenhang wurde vor allem an Schüler der Musikschulen, an Studenten der Musikhochschulen und an erfahrene Konzertcellisten gedacht, gleichzeitig aber auch das häusliche Musizieren berücksichtigt.

Ich hoffe, daß es mir mit der Herausgabe dieses Heftes gelungen ist, Freunde des Violoncellos zu unserem zeitgenössischen Schaffen hinzuführen und wünsche mir, daß es Spielern und Zuhörern Anregung und Freude bereiten wird.

Dezember 1978

Hans-Joachim Scheitzbach

Zugabe I

Allegro con fuoco

Klaus-Peter Bruchmann

Musical score for "Zugabe I" by Klaus-Peter Bruchmann. The score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *vz* and a fermata. The second staff has a *v* marking. The third staff has a *4* marking. The fourth staff has a *mf* marking. The fifth staff has a *b* marking. The sixth staff has *v* and *mf* markings. The seventh staff has a *1* marking. The eighth staff has a *p* marking and *poco a poco crescendo*. The ninth staff has a *f* marking and a *4* marking. The tenth staff has a *f* marking and a *4* marking.



Melancholisches Scherzo

Kurt Schwaen

Moderato
pizz.
p

arco
mf

etwas voran

ritard.

a tempo

arco
mf

Vivo
f

crescendo

Studie II

I

Frei im Vortrag (♩ = ca. 60)

Siegfried Geißler
1978

Musical score for "Studie II I" by Siegfried Geißler, 1978. The score is for a single melodic line, likely for a violin or flute, and consists of eight staves of music. The key signature has one flat (B-flat major or D minor). The tempo is "Frei im Vortrag" with a quarter note equal to approximately 60 beats per minute. The score includes various dynamics (*p*, *ff*, *mf*, *pp*, *f*), articulations (*pizz.*, *arco*), and performance instructions (*accel. e cresc.*, *scerzando*, *sul pont.*, *sul D*, *smorz.*). Fingerings and bowings are indicated throughout the piece.

arco *V*

dim.

accel.

ff *p* *accel. e cresc.*

ff *p* *accel. e cresc.*

ff *dim.* *pp*

Detailed description of the musical score: The score consists of ten staves of music. The first five staves are in bass clef. The sixth staff is in treble clef, and the seventh staff is in bass clef. The music features a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *ff* (fortissimo), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). Performance instructions such as *arco*, *accel.*, and *accel. e cresc.* are present. The notation includes slurs, accents, and breath marks.

II

So schnell als möglich

Musical score for a piece titled "So schnell als möglich" (II). The score is written in bass clef with a 6/8 time signature. It consists of ten staves of music. The first staff begins with a forte (*ff*) dynamic marking. The second staff includes fingering numbers (0, 1, 2, 3, 4) and a "sul D" instruction. The third staff continues with "sul D" and includes a bracketed section with fingering. The fourth staff has a "sul D" instruction and includes a bracketed section with fingering. The fifth staff is a block of chords with a "sul D" instruction. The sixth staff is a treble clef line with a melodic line and fingering. The seventh staff is a bass clef line with a melodic line and fingering. The eighth staff is a bass clef line with a melodic line. The ninth staff is a bass clef line with a melodic line. The tenth staff is a bass clef line with a melodic line.

Musical score for a piece, likely for double bass, featuring various techniques and dynamics. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *Grazioso* with a metronome marking of $\text{♩} = 80-84$. The piece concludes with a *fine* marking.

Key features and markings include:

- Tempo and Dynamics:** *Grazioso* ($\text{♩} = 80-84$), *dim.*, *mf*, *ff*.
- Techniques:** *pizz.* (pizzicato), *arco* (arco), *col legno* (col legno).
- Articulation:** *ritard.* (ritardando), *kurz* (short).
- Performance Indicators:** *1.*, *2.*, *3.*, *4.*, *5.*, *6.*, *7.*, *8.*, *9.*, *10.*, *11.*, *12.*, *13.*, *14.*, *15.*, *16.*, *17.*, *18.*, *19.*, *20.*, *21.*, *22.*, *23.*, *24.*, *25.*, *26.*, *27.*, *28.*, *29.*, *30.*, *31.*, *32.*, *33.*, *34.*, *35.*, *36.*, *37.*, *38.*, *39.*, *40.*, *41.*, *42.*, *43.*, *44.*, *45.*, *46.*, *47.*, *48.*, *49.*, *50.*, *51.*, *52.*, *53.*, *54.*, *55.*, *56.*, *57.*, *58.*, *59.*, *60.*, *61.*, *62.*, *63.*, *64.*, *65.*, *66.*, *67.*, *68.*, *69.*, *70.*, *71.*, *72.*, *73.*, *74.*, *75.*, *76.*, *77.*, *78.*, *79.*, *80.*, *81.*, *82.*, *83.*, *84.*, *85.*, *86.*, *87.*, *88.*, *89.*, *90.*, *91.*, *92.*, *93.*, *94.*, *95.*, *96.*, *97.*, *98.*, *99.*, *100.*

Acht einfache Liedvarianten

Thema

Wolfgang Hohensee

Andante, rubato

p espr.

pp

cresc.

f

rit.

atempo

p

pp

cresc.

f

p

Variante 1

feroce

ff

(a tempo)

pp dolce

(feroce come prima)

ff

The first section consists of three staves of music in bass clef. The first staff begins with a 3/4 time signature and contains a triplet of eighth notes. The second staff continues with more triplets and includes the instruction '(feroce come prima)' and a dynamic marking of *ff*. The third staff concludes the section with a 2/4 time signature and a final note marked with a fermata.

Variante 2

cunctavi

mf espr.

(simile)

p

cresc.

poco animando

calando

f

mf

cresc.

f

molto dim.

p

attacca

The second section, 'Variante 2', consists of five staves of music in bass clef. It begins with the instruction 'cunctavi' and a dynamic marking of *mf espr.*. The first staff includes a triplet and a fermata. The second staff has a dynamic marking of *p* and the instruction '(simile)'. The third staff includes 'poco animando' and 'calando' with dynamic markings of *f* and *mf*. The fourth staff features a triplet and a dynamic marking of *p*. The fifth staff concludes with 'molto dim.', a dynamic marking of *p*, and the instruction 'attacca'.

1 1

ritenuto

a tempo

f

2 3 1 4

2 3 1 4

Variante 5

Lento
(sempre ben tenuto)

arco
flageoletto
sul C

mf

(lunga)

(lunga)

ord.

f

molto ritard.

Variante 6

Marciale

ff marc.

sfz *sfz* *attacca*

Variante 7

poco meno mosso

meno f

allargando *a tempo col legno*

allargando

ff *sfz* *pp*

Variante 8

Vivace e leggiero

mf

Musical score for a piece, likely a piano or organ work. The score consists of seven staves of music. The key signature is one flat (B-flat). The tempo markings include *a tempo*, *ritard.*, and *molto ritard.*. The dynamics range from *ff* (fortissimo) to *dim.* (diminuendo). The piece concludes with the instruction *dim. al fine ed assoluto morendo*.

Thema

Musical score for a piece titled "Thema". The score is in 2/4 time and consists of two systems. The first system includes dynamics *p* and *pp*. The second system includes dynamics *f*, *p*, and *p più dim.*. The tempo markings are *ritard.*, *a tempo*, and *molto ritenuto*. The score features triplet markings (indicated by a '3' over the notes) and first and second endings.

Capriccio

Frei (4 ♩ = ca. 112)

Günter Neubert

1 arco sul pont. *pp*

pizz. *f*

2 *sim.* sul A *v. ord.*

3 *mf* *cresc.*

4 *mf* *cresc.* *f*

5 *pizz.* *ff* *mf*

* mit der linken Hand

arco
sul pont.*sim.*

8

pp

pizz.

ff

ff

ff

9

pizz.

ff

arco sul pont.

sim.

ord.

p

sim.

ritard..

10

arco

f

cresc.

ff > *f*

ff > *f*

pizz.

ff

ff

ff

f

a tempo

14

ff > *f*

ff > *f*

ff > *f*

ff

ff

ff

17

pizz.

ff > *f* > *p*

f

arco sul pont.

mf > *p*

ritard..

mf

sim.

p > *pp*

a tempo
arco ord.

20

pizz. *cresc.*

pp

cresc.

mf

arco 3

23

sul D

ff pizz. +

ff arco pizz. +

ff arco (*marc.*)

ff marc.

27

Frei poco a poco accel.

pizz. +

pp 5

fff *fff* *f*

poco a poco cresc.

fff

29

dim.

gliss.

pp

30

a tempo

pp

pizz. +

arco *f*

32

ff

fff marc.

cresc.

ff

* Finger (links) auf angegebenen Ton schlagen.

** nahtloser Übergang

*** Das Glissando soll etwa bei dem Ton enden, der dem Ton hinter dem Steg der A-Saite entspricht.



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