

Violoncell

I. SONATE

mi mineur e moll e minor

Johannes Brahms Op. 38
revidiert von Hugo Becker

I. SONATE

mi mineur e moll e minor

Johannes Brahms Op. 38

revidiert von Hugo Becker

Allegro non troppo

Violoncell

espress. legato
p
p dolce
f
f
f
p
cresc.
f
f
cresc.
f
(mf)
f
dimin.
pp
pp
espress.
dol.
dimin.
II III
p espress.

Violoncell

dolce
p II
espress.
p *cresc.*
molto II *ff*
ff *simile*
ff
p II
l. H. arco
pizz. *p*
pizz. *p*
arco *p*
dimin.

The musical score consists of ten staves of music. The first staff begins with a *dolce* marking and a *p* dynamic. The second staff features *espress.* and a *p* dynamic. The third staff includes *p* and *cresc.* markings. The fourth staff has *molto*, *ff*, and a second *II* marking. The fifth staff contains *ff* and *simile*. The sixth staff shows *ff*. The seventh staff has *p* and a second *II* marking. The eighth staff includes *l. H. arco*, *pizz.*, and *p*. The ninth staff features *pizz.* and *p*. The tenth staff has *arco*, *p*, and *dimin.* markings. The score is filled with various musical notations including notes, rests, slurs, and fingerings.

Violoncell musical score page 5. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 12 staves of music. The first staff begins with a *p* dynamic and the instruction *espress. legato*. The second staff includes *dolce* and *cresc. poco a poco*. The third staff has a *f* dynamic. The fourth staff includes *cresc.*. The fifth staff has a *f* dynamic. The sixth staff includes *p* and *cresc.*. The seventh staff includes *f*. The eighth staff includes *mf*. The ninth staff includes *f*. The tenth staff includes *fp* and *dimin.*. The eleventh staff includes *pp* and *(espress.)*. The score features various musical notations including slurs, ties, and fingerings (1, 2, 3, 4). There are also dynamic markings like *p*, *f*, *mf*, *fp*, and *pp*, and performance instructions like *espress. legato*, *dolce*, *cresc. poco a poco*, and *dimin.*. The piece concludes with a double bar line and a repeat sign.

Violoncell

1 2 3 4

dol. *dimin.* III *p dol.*

IV II *espress.*

III II *poco cresc.*

p dimin. III *pp*

Allegretto quasi Menuetto

p

II *p*

p

p grazioso

Violoncell

cresc. poco a poco

f *p*

pizz.

II III

Fine

Trio 1 arco

p espress.

cresc.

p II

p I

cresc.

espress. cresc. *f*

p mp dimin.

1. 2.

IV

Allegretto da capo sin' al Fine

Violoncell

Allegro

f

cresc.

fz fz ff

ff

p f

p II

poco cresc.

Violoncell

tranquillo

fp

p

f

p

p

p dolce

animato

fp

f

The musical score is written for a cello in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a *tranquillo* marking and features a dynamic range from *fp* to *p*. The second staff has a dynamic range from *f* to *p*. The third and fourth staves are marked *p*. The fifth and sixth staves are marked *p dolce*. The seventh and eighth staves are marked *animato*. The ninth and tenth staves are marked *f*. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

Violoncell

The musical score is written for a cello in G major (one sharp). It consists of ten staves of music. The first staff begins with a dynamic marking of *fp* and features a triplet of eighth notes. The second staff starts with a dynamic of *f* and includes a first ending bracket. The third staff is marked *fp* and contains several slurs. The fourth staff is marked *cresc.* and shows a gradual increase in volume. The fifth staff begins with a dynamic of *f* and includes a second ending bracket. The sixth staff continues with a dynamic of *f* and features numerous triplets. The seventh staff is marked *mf (espress.)* and *dolce*, indicating a change in mood and dynamics. The eighth staff is marked *poco f* and includes a fourth ending bracket. The ninth and tenth staves conclude the piece with a dynamic of *f* and various musical notations, including slurs and triplets.

Violoncell

The musical score for Violoncell consists of ten staves of music. The first five staves are in a single system, and the last five are in a second system. The music features various dynamics including *cresc.*, *ff*, *sf*, *p*, and *f*. It includes complex rhythmic patterns such as triplets and sixteenth-note runs. Performance markings include *dim.*, *poco ritard.*, and *Più Presto*. The score is marked with Roman numerals I and II, and contains numerous fingering numbers (1-4) and breath marks (V). The key signature has one sharp (F#) and the time signature is 3/8.

MODERNE VIOLONCELLO-MUSIK

VIOLONCELLO SOLO

HINDEMITH, P.
Sonate, opus 25 No. 3

WINDSPERGER, L. Sonate d moll
Sonate D dur

VIOLONCELLO UND PIANO

BECKER, HUGO
Konzert A dur, opus 10
Tema con Variazioni, opus 5

DOHNANYI, E. v.
Sonate B dur, opus 8

GOLDMARK, C.
Sonate F dur, opus 39

GRAINGER, P.
La Skandinavie, Melodies et
Danses du Nord

HINDEMITH, P.
Sonate, opus 11 No. 3

HUBER, H.
Sonate D dur, opus 33

KORNGOLD, E. W.
Tanzlied des Pierrot aus „Die
tote Stadt“

RAVEL, M.
Pavane

REGER, M.
Sonate No. 1 f moll, opus 5

SCHARWENKA, X.
Sonate, opus 46

SCHMID, H. K.
Sonate, opus 46

SCOTT, Cyril
Pierrot amoureux, Andante

WINDSPERGER, L.
Sonate D dur
Kleine Konzert-Suite d moll
Rhapsodie-Sonate C dur, opus 20
Sonate für Violoncello und Orgel
E dur

STREICHDUOS

JEMNITZ, A.
Divertimento für Viola und
Violoncello

TOCH, E.
Divertimento für Violine und
Violoncello, opus 37 No. 1

VIOLONCELLO MIT KAMMERORCHESTER

HINDEMITH, P.
Kammermusik No. 3
(Cello-Konzert), opus 36 No. 2

TOCH, E.
Konzert für Violoncello und
Kammerorchester, opus 35

B. SCHOTT'S SÖHNE, MAINZ – LEIPZIG – LONDON – BRÜSSEL – PARIS