

QUARTETT

2 VIOLINEN / VIOLA / VIOLONCELLO

BERNHARD SEKLES

OP. 31

VIOLONCELLO

M A I N Z

B. S C H O T T ' S S Ö H N E

QUARTETT

VIOLONCELLO

I

BERNHARD SEKLES, Op.31

Andantino intimo
(m. Dpfr.)

p

5

10 *cresc.* *cresc.* *sempre cresc.* *p* Vla. v

15

p ma espress. *cresc.*

20 VI. I *cresc.* *tr* *cresc.* *tr* *tr* *pp*

25 *p* 30

35 *rit.* *a tempo* *p*

40 VI. II *fpp* *p* Vla. *fpp* *p* (Dpfr. ab)

II

Quasi marcia funebre

Vla. *p* 5

Musical notation for measures 1-5. The piece is in 3/4 time. The first system shows the beginning of the piece with a dynamic of *p* and a fingering of 5. The second system continues with dynamics of *p* and *f*, and a fingering of 5.

f 5 10

Musical notation for measures 6-10. The piece continues with dynamics of *f* and *p*, and a fingering of 10.

Vla. *p* 15

Musical notation for measures 11-15. The piece continues with dynamics of *p* and *f*, and a fingering of 15.

20 *sub. p ma marcato*

Musical notation for measures 16-20. The piece continues with a dynamic of *p* and the instruction *sub. p ma marcato*.

25 *cresc.* *sempre cresc.*

Musical notation for measures 21-25. The piece continues with dynamics of *cresc.* and *sempre cresc.*

30 35 *p* *Vla. p*

Musical notation for measures 26-35. The piece continues with dynamics of *p* and *Vla. p*.

Etwas ruhiger (*geheimnisvoll*) *ritard.* 40 *VI. II sul D* *p ma expr.* *sul A* *pp* (am Griffbr.)

Musical notation for measures 36-40. The piece concludes with the instruction *Etwas ruhiger (geheimnisvoll)*, a *ritard.* of 40, and dynamics of *p ma expr.* and *pp* (am Griffbr.).

45

50 **Ins Hauptzeitmaß übergehen**
pizz.
poco a poco cresc.

55
cresc.
f
arco

60
sempre f

65 *sempre cresc. ed acceler.*
VI. II rit.
70 Hauptzeitmaß
ff
p

Vla.
p
 75
f
p

80
f sub.
f
p
VI. I rit. molto
f
p

Immer ruhiger werden.
VI. I
pizz.
p
 85
VI. II Vla. #
dim.
(am Griffbr.) arco
mppp

III

Presto

VI.II *pp* *f* *pizz.* *f* *pizz.* *p* *Vla. arco* *p* *Vla.* *p* *f*

10 *f* *arco* *p* *cresc.* *cresc.*

15 *pizz.* *ff* (pizz.) *mp* 20 *cresc.* *f* *arco*

25 30 *p*

35

40 *sempre cresc.*

45

50 *ff* *p ma marcato*

55 VI.IV *p ma marcato* 60 *p ma marcato*

VOLONCELLO

65 70

75 *cresc.* *sempre cresc.*

80 VI. I

85

90 *sempre f*

95 3 4 5 6 7 8 100

105 VI. I

110 *Ruhiger* *pp* *cresc.* *f* *Ins Tempo über -* *p sub.*

115 *gehen* *cresc.* *sempre cresc.*

120 125 *f e marcato*

130 135 *cresc.*

140 145 *ff* *pp* *ff*

IV

Menuetto in forma antica

VI. I

5 *cresc.*

10 *f* *p sub.* (Sprgbg.)

15 (Sprgbg.) *p sub.*

20 25 *fp* *fp*

30 VI. I *p* *cresc.*

35 (Sprgbg.) 40 *f* *p sub.* *p* *Fine*

Trio VI. IV *mp* 45

50 55 *f* *p sub.* 1. 2. *Menuetto da capo senza repetizione*

Allegro comodo

V

VI. I VI. II Vla.

f *f e marcato*

5 *cresc.* *f* Vla.

10 *mp* *pizz.* *cresc.* 15 *arco*

20 *sempre cresc.* *f*

Etwas ruhiger *Im Tempo*

25 *p* *cresc.* *f*

30 *cresc.*

35 *cresc.* *fff*

40 *dim.*

45 *Vla. p* *pizz.* *mp* 50

55 *cresc.* *cresc.* *Vla. arco* *f*

arco **f ed espr.** 60

65 **p sub.**

70 **Ins Tem-**
cresc.

po übergehen **sempre cresc.**

75 **VI.II**
ff

Ruhig **a tempo**
VI.I VI.II VI.I
(am Griffbr.) Vla. **pp** **f** **pp** **f e marcato** 80

85 **f**

90

VOLONCELLO

95 *pizz.* *ff* *arco* *p sub.*

100 *cresc.* *p sub.*

105 *cresc.*

110 *sf con fuoco* *sf* *sf*

115 *sf*

120 *fff*

125 *p sub.* *pp* *molto rit.* *Più mosso* *vi. I* *p*

130 *pizz.* *mp* *vi. I*

135 *mp* *vi. I* *cresc. molto* *molto*

140 *arco* *f* *sempre cresc.* *ritard.*

MODERNE VIOLONCELLO=MUSIK



VIOLONCELLO SOLO

WINDSPERGER, L.
Sonate d moll

WINDSPERGER, L.
Sonate D dur

HINDEMITH, P.
Sonate op. 25 No. 3

VIOLONCELLO UND PIANO

BECKER, HUGO
Konzert A dur, op. 10

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

GOLDMARK, C.
Sonate F dur, op. 39

HINDEMITH, P.
Sonate op. 11 No. 3

HUBER, H.
Sonate D dur, op. 33

REGER, MAX
Sonate Nr. 1 fmoll, op. 5

SCHARWENKA, X.
Sonate op. 46

WINDSPERGER, L.
Sonate D dur
Kleine Konzert=Suite d moll
Sonate für Violoncello und Orgel
E dur

