

PHANTASIE

über eine Sarabande von J.S.Bach

für Solo-Violoncello, 6 Violinen, 2 Violen, 2 Violoncelli und Kontrabaß

Adagio $\text{♩} = 54$

Cornelius Hummel (1980)

Solo-Violoncello

1. Violine

2. Violine

3. Violine

4. Violine

5. Violine

6. Violine

1. Viola

2. Viola

1. Violoncello

2. Violoncello

Kontrabaß

Adagio $\text{♩} = 54$

pp *f* *ff* *mp espr.*

trem. *ppp* *pp* *ff* *pp*

trem. *ppp* *pp* *ff* *pp*

pp *p* *fp* *ff* *pp*

trem. *ppp* *pp* *ff*

trem. *ppp* *pp* *ff*

p *fp* *ff*

Adagio $\text{♩} = 54$

mf *fp* *ff*

ff *p*

p *ff*

In ein schnelleres Tempo übergehen

♩ = 72

5

S-Vc. *sf* *p* *cresc. molto* *ff*

1. VI. *fp* *mf* *ff* *sf*

2. VI. *fp* *mf* *ff* *fp* trem.

3. VI. *fp* *mf* *ff* *fp* trem.

4. VI. *pp* *fmp* trem.

5. VI. *pp* *fmp* trem.

6. VI. *pp* *fmp* trem.

In ein schnelleres Tempo übergehen

♩ = 72

1. Vla. *p* *ff* *mp*

2. Vla. *p* *ff*

1. Vc. *mf* *ff*

2. Vc. *fp* *ff*

Kb. *pp* *ff*

8

S-Vc. *f* *V*

1. VI. *f*

2. VI. *f*

3. VI. *f*

4. VI. *f*

5. VI. *f* *fp*

6 VI. *f* *fp*

1. Vla. *f* *fp*

2. Vla. *sf*

1. Vc. *sf* *sf* *f*

2. Vc. *sf* *sf*

Kb. *sf* *sf*

Measures 8, 9, 10, and 11 are shown with 2/4 and 4/4 time signatures.

12 *rit.* $\text{♩} = 63$

S-Vc.
Measures 12-15: $\text{♩} = 63$. Dynamics: *p*.

1. Vl.
Measures 12-15: Dynamics: *ff*, *ff*, *p*, *mp*.

2. Vl.
Measures 12-15: Dynamics: *ff*, *ff*, *p*, *mp dolce*.

3. Vl.
Measures 12-15: Dynamics: *ff*, *ff*, *p*, *f* (pizz.).

4. Vl.
Measures 12-15: Dynamics: *sf*, *ff*, *p*, *p*.

5. Vl.
Measures 12-15: Dynamics: *sf*, *sf*, *p*.

6. Vl.
Measures 12-15: Dynamics: *sf*, *sf*, *pp*, *p*.

1. Vla.
Measures 12-15: Dynamics: *sf*, *sf*, *mp dolce*, *p*.

2. Vla.
Measures 12-15: Dynamics: *sf*, *ff*, *f* (pizz.), *mf*.

1. Vc.
Measures 12-15: Dynamics: *sf*, *sffz*, *p*, *mf*.

2. Vc.
Measures 12-15: Dynamics: *ff*, *ff*, *mp dolce*, *p*.

Kb.
Measures 12-15: Dynamics: *ff*, *sff*, *p*.

ff *sff* *p*

Mit inniger Wärme, aufblühend

17

S-Vc. *p* *f*

1. VI. *pp* *sf* *p* *f*

2. VI. *pp* *sf* *p*

3. VI. arco *pp* *sf* *p*

4. VI. *pp* *sf* *p*

5. VI. *pp* *sf* *p* *f*

6. VI. *pp* *sf* *p* *f*

1. Vla. *pp*

2. Vla. arco *pp*

1. Vc. *p* *pp*

2. Vc. pizz. *mp* *p*

Kb. *pp*

Detailed description: This page of a musical score, numbered 7, features the instruction 'Mit inniger Wärme, aufblühend' at the top. It contains measures 17 through 20. The score is for a string quartet (S-Vc., 1. VI., 2. VI., 3. VI., 4. VI., 5. VI., 6. VI.), two violas (1. Vla., 2. Vla.), two violas (1. Vc., 2. Vc.), and a double bass (Kb.). The time signature is 4/4. The S-Vc. part begins with a dynamic of *p* and moves to *f* by measure 19. The first and second violins play a melodic line starting in measure 18, with dynamics ranging from *pp* to *f*. The third, fourth, fifth, and sixth violins play a similar melodic line, with the third and fourth violins marked 'arco'. The two violas play a sustained harmonic accompaniment of *pp*. The first and second violas play a melodic line starting in measure 18, with dynamics ranging from *p* to *pp*. The double bass plays a sustained harmonic accompaniment of *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

22

S-Vc. 1. VI. 2. VI. 3. VI. 4. VI. 5. VI. 6. VI. 1. Vla. 2. Vla. 1. Vc. 2. Vc. Kb.

mf *mf* *p* *mf*

Detailed description: This page of a musical score covers measures 22 to 26. The instruments are S-Vc., VI (6 parts), Vla (2 parts), Vc (2 parts), and Kb. The S-Vc. part begins with a quarter note G4, followed by a half note G4, and then a melodic line. The VI parts have various entries, with the 1st VI starting a melodic line in measure 24 marked *mf*. The Vla parts have sparse entries, with the 2nd Vla starting a melodic line in measure 26 marked *mf*. The Vc parts have long sustained notes in measures 22-23, with the 2nd Vc. ending with a fermata. The Kb. part has a melodic line starting in measure 24, marked *p*, and ending in measure 26 marked *mf*. Dynamics include *mf*, *p*, and *mf*. Performance markings include accents, slurs, and hairpins.

quasi Cadenza

27

S-Vc. *pp* *sffz* *ffp*

1. VI. con sord. *p* *pp*

2. VI. con sord. *p* *pp*

3. VI. *p* *pp*

4. VI. con sord. *p* *pp*

5. VI. con sord. *p* *pp*

6. VI. con sord. *p* *pp*

1. Vla. *p* *pp*

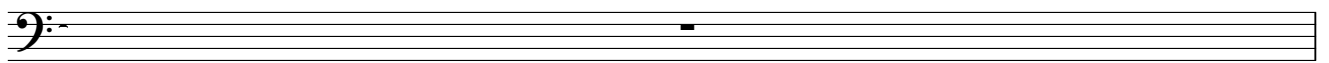
2. Vla. *p* *pp*

1. Vc. con sord. *p* *pp*

2. Vc. con sord. *p* *pp*

Kb. *mf* *p* *pp*

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S-Vc. 

The image shows a musical staff with a bass clef and a single note on the second line. The staff is composed of five horizontal lines. The note is a half note, represented by a vertical stem and a horizontal oval head. The staff is enclosed in a rectangular box on the right side.

118

S-Vc.

1. VI. senza sord. *pp* poco a poco *p* cresc. *mf* *f*

2. VI. senza sord. *pp* poco a poco *p* cresc. *mf* *f*

3. VI. senza sord. *pp* poco a poco *p* cresc. *mf* *f*

4. VI. senza sord. *pp* poco a poco *p* cresc. *mf* *f*

5. VI. *pp* poco a poco *p* cresc. *mf* *f*

6. VI. *pp* poco a poco *p* cresc. *mf* *f*

1. Vla. *pp* poco a poco *p* cresc. *mf* *f*

2. Vla. *pp* poco a poco *p* cresc. *mf* *f*

1. Vc. *cresc.* ord. *p* *mf* *f*

2. Vc. *cresc.* ord. *p* *mf* *f*

Kb. *pp* poco a poco *p* cresc. *mf* *f*

Detailed description: This page of a musical score, numbered 118, features ten staves. The top six staves are for violins (1. VI. to 6. VI.), the next two for violas (1. Vla. and 2. Vla.), and the bottom two for violas and cellos (1. Vc. and 2. Vc.) and a double bass (Kb.). The score is in 4/4 time. The first measure shows a rest for the S-Vc. and the beginning of a melodic line for the violins and violas, marked *pp* and *poco a poco*. A 'senza sord.' instruction is placed above the first violin staff. The second measure continues the melodic line, marked *p* and *cresc.*. The third measure shows the melodic line reaching a peak, marked *mf*. The fourth measure concludes the phrase, marked *f*. The violas and cellos play a rhythmic accompaniment of chords, marked *cresc.* and *ord.* in the second and third measures. The double bass plays a simple bass line, marked *pp* and *poco a poco* in the first measure, and *p* and *cresc.* in the second measure.

S-Vc.
 1. VI.
 2. VI.
 3. VI.
 4. VI.
 5. VI.
 6. VI.
 1. Vla.
 2. Vla.
 1. Vc.
 2. Vc.
 Kb.

Musical score for page 28, rehearsal mark 123. The score is for a string ensemble and includes parts for S-Vc., 1. VI., 2. VI., 3. VI., 4. VI., 5. VI., 6. VI., 1. Vla., 2. Vla., 1. Vc., 2. Vc., and Kb. The music is in 5/4 time and features dynamic markings such as *fff*, *p*, *ffff*, and *sffz*, along with performance instructions like "gliss." and "8va".

* Um eine größtmögliche Steigerung der Intensität zu erlangen, soll diese lang gehaltene Fermate mit immer schneller wechselndem Bogenstrich bis zu einem sehr dichten Tremolo gespielt werden.

nicht zu langsam, fließend

127

♩ = 48 - 54

The musical score is arranged in systems. The first system includes S-Vc., 1. VI., 2. VI., 3. VI., 4. VI., 5. VI., and 6. VI. The second system includes 1. Vla., 2. Vla., 1. Vc., 2. Vc., and Kb. The score is in 4/4 time, changing to 3/4 time at measure 127. Dynamics include *mp*, *ppp*, *p*, *mf*, and *pp*. The S-Vc. part features a melodic line starting in measure 127. The string parts (VI., Vla., Vc., Kb.) have sustained notes in the first part and more active lines in the second part. The tempo marking 'nicht zu langsam, fließend' and the tempo indicator '♩ = 48 - 54' are repeated in the second system.

Musical score for page 132, measures 132-136. The score includes parts for S-Vc., 1. VI., 2. VI., 3. VI., 4. VI., 5. VI., 6. VI., 1. Vla., 2. Vla., 1. Vc., 2. Vc., and Kb. Dynamics range from ppp to fff.

Measures 132-136:

- S-Vc.:** Bass clef, moving eighth-note line with slurs and accents.
- 1. VI.:** Treble clef, rests in measures 132-135, then a half note *f* in measure 136.
- 2. VI.:** Treble clef, rests in measures 132-135, then a half note *f* in measure 136.
- 3. VI.:** Treble clef, rests in measures 132-135, then a half note *f* in measure 136.
- 4. VI.:** Treble clef, rests in measures 132-135, then a half note *f* in measure 136, which decays to *pp*.
- 5. VI.:** Treble clef, half notes in measures 132-135, then rests in measure 136.
- 6. VI.:** Treble clef, half notes in measures 132-135, then rests in measure 136.
- 1. Vla.:** Bass clef, half notes in measures 132-135, then rests in measure 136.
- 2. Vla.:** Bass clef, half notes in measures 132-135, then rests in measure 136.
- 1. Vc.:** Bass clef, trem. sul ponticello in measures 132-135, then ord. in measure 136.
- 2. Vc.:** Bass clef, trem. sul ponticello in measures 132-135, then ord. in measure 136.
- Kb.:** Bass clef, rests in all measures.

Dynamics and Performance Markings:

- 1. VI.:** *f*
- 2. VI.:** *f*
- 3. VI.:** *f*
- 4. VI.:** *f* → *pp*
- 5. VI.:** *p*
- 6. VI.:** *p*
- 1. Vla.:** *p*, *p*, *pp*
- 2. Vla.:** *p*, *pp*
- 1. Vc.:** *mf* → *p*, *f* → *p*, *fff* → *p*, *mf* → *p*, *pp*
- 2. Vc.:** *ppp*, *fff*, *pp*, *mf*, *pp*

fahl, ohne Ausdruck

♩ = 63

147

The musical score is arranged in systems for different instruments. The top system includes S-Vc. (Solo Violoncello), 1. VI. (First Violin), 2. VI. (Second Violin), 3. VI. (Third Violin), 4. VI. (Fourth Violin), 5. VI. (Fifth Violin), and 6. VI. (Sixth Violin). The middle system includes 1. Vla. (First Viola), 2. Vla. (Second Viola), 1. Vc. (First Violoncello), and 2. Vc. (Second Violoncello). The bottom system includes Kb. (Kontrabaß). The score is in 6/4 time and features dynamics such as *p*, *ppp*, and *pp espr.*. Performance instructions include *fahl, ohne Ausdruck* and *pp*. A tempo marking of $\text{♩} = 63$ is present at the beginning of the piece.

151

S-Vc. *espr.*

1. VI. *pp*

2. VI. *pp espr.*

3. VI. *p*

4. VI.

5. VI. *espr.*

6. VI. *espr.*

1. Vla. *3 3 3 3*

2. Vla.

1. Vc.

2. Vc.

Kb.

153

The musical score is arranged in a system with the following parts and staves from top to bottom:

- S-Vc.:** Solo Violoncello, Treble clef. Measure 153 contains a half note G4 with a *dim.* marking.
- 1. VI.:** First Violin, Treble clef. Measures 153-154 contain a sixteenth-note figure.
- 2. VI.:** Second Violin, Treble clef. Measures 153-154 contain a sixteenth-note figure.
- 3. VI.:** Third Violin, Treble clef. Measures 153-154 contain a sustained chord.
- 4. VI.:** Fourth Violin, Treble clef. Measures 153-154 contain a sustained chord.
- 5. VI.:** Fifth Violin, Treble clef. Measures 153-154 contain a sustained chord.
- 6. VI.:** Sixth Violin, Treble clef. Measures 153-154 contain a sustained chord.
- 1. Vla.:** First Viola, Bass clef. Measures 153-154 contain a half note G3.
- 2. Vla.:** Second Viola, Bass clef. Measures 153-154 contain a sustained chord.
- 1. Vc.:** First Violoncello, Bass clef. Measures 153-154 contain a sustained chord.
- 2. Vc.:** Second Violoncello, Bass clef. Measures 153-154 contain a sustained chord.
- Kb.:** Kontrabaß, Bass clef. Measures 153-154 contain a sustained chord.

Dynamic markings include *dim.* for the S-Vc. and *ppp* for all other parts. The score uses various musical notations including slurs, ties, and dynamic hairpins.