

Poem

für Violoncello solo und 13 Streicher
for Cello solo and 13 Strings

Bertold Hummel
1925-2002
op. 80

The musical score is for the piece "Poem" by Bertold Hummel, Op. 80. It is written for a solo cello and a string quartet of 13 players. The score is in 2/4 time and begins with a tempo marking of quarter note = 76. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes the solo cello, Violins 1-4, and Violas 1-2. The second system includes Violins 5-8, Violas 1-2, a second solo cello, and the double bass. The solo cello part starts with a forte (*f*) dynamic and expressive (*espr.*) playing, then moves to piano (*p*) with a sordina (*con sord.*) and a *p eco* effect, and returns to forte (*f*) expressive. The string parts are marked with dynamics such as *p*, *ppp*, and *mf*, and include instructions like *con sord.* and *pizz.* (pizzicato). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This musical score is for a string quartet, spanning measures 8 through 11. It consists of five staves: two bass staves (violins) and three treble staves (violas, cellos, and double basses). The key signature has one sharp (F#), and the time signature is 4/8. The score includes several dynamic markings and performance instructions:

- Violin I (top left staff):** Starts with *p* *eco* at measure 8. A fermata is placed over the first measure. The dynamics transition to *ppp* *espr.* at measure 9, with another fermata.
- Violin II (second staff):** Features *p* *espr.* at measure 8 and *ppp* *espr.* at measure 9, both with fermatas.
- Viola (third staff):** Shows *p* at measure 8 and *ppp* at measure 9.
- Cello (fourth staff):** Shows *p* at measure 8 and *ppp* at measure 9.
- Double Bass (fifth staff):** Shows *p* at measure 8 and *ppp* at measure 9.
- Violins (measures 10-11):** Both parts play long, sustained notes with a *ppp* dynamic marking.
- Viola (measures 10-11):** Features melodic lines with *p* dynamics in measure 10 and *ppp* in measure 11.
- Cello (measures 10-11):** Features melodic lines with *p* dynamics in measure 10 and *ppp* in measure 11.
- Double Bass (measures 10-11):** Features melodic lines with *p* dynamics in measure 10 and *ppp* in measure 11.
- Final Measure (measure 11):** The double bass staff concludes with a *pp* dynamic marking.

15 Più mosso (♩ = 84)

pizz.

poco a poco rit.

meno mosso (♩ = 72)

f *f* *f* *f* *mf eco* *p* *ff espr.*

f *f* *f* *fp* *fp* *fp* *fp*

Più mosso (♩ = 84)

poco a poco rit.

meno mosso (♩ = 72)

pp *pp* *pp* *pp* *pp* *pp* *pp*

15 Più mosso (♩ = 84)

poco a poco rit.

meno mosso (♩ = 72)

sf *sf* *sf* *p* *p* *f* *f*

sf *sf* *sf* *p* *p* *f* *f*

f *f* *f* *p* *p* *sf*

24 *mf* *eco* **IV** **III** **III** **IV** **IV** **III** **II** **II** **III** **II** **I** **I** **I** **II** **I** **II** **I** *simile* **II** **I** **II** **I** *rit.*

accel. *molto* *rit.*

ppp *ppp* *ppp* *ppp* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *f* *f* *mf* *mf* *f* *sf*

accel. *molto* *rit.*

ppp *ppp* *ppp* *ppp* *pizz.* *p* *pizz.* *p* *pizz.* *mp* *pizz.* *mp* *mf* *mf* *s.p. → ord.* *s.p. → ord.* *s.p. → ord.* *s.p. → ord.* *mf* *mf* *mf*

24 *pp* *c.l.* *ppp* *ppp* *pizz.* *p* *arco* *ppp* *pizz.* *p* *mf* *mf* *s.p. → ord.* *s.p. → ord.* *mf* *mf* *mf*

accel. *molto* *rit.*

pp *pp* *p* *pp* *p* *sf*

II

$\text{♩} = 132$

Violoncello solo
ff *p* *mf* *f*

senza sord.
 pizz.

Violine 1
ff *ff* *p* *mf* *f*

senza sord.
 pizz.

Violine 2
ff *ff* *p* *mf* *f*

senza sord.
 pizz.

Violine 3
ff *ff* *p* *mf* *f*

pizz.

Violine 4
ff *ff* *p* *mf* *f*

$\text{♩} = 132$

Violine 5
ff *ff*

Violine 6
ff *ff*

Violine 7
ff *ff*

Violine 8
ff *ff*

senza sord.
 tr

Viola 1
sf *p* *f*

senza sord.
 tr

Viola 2
sf *p* *f*

$\text{♩} = 132$

senza sord.
 tr^b

Violoncello 1
sf *p* *f*

senza sord.
 tr^b

Violoncello 2
sf *p* *f*

pizz.

Kontrabass
ff *ff* *p* *mf* *f*

The musical score is arranged in a system of seven staves. The top staff is a bass line with complex rhythmic patterns and dynamic markings: *p*, *f*, *mf*, *f*, *ff*, *mf*. The next four staves are woodwinds (flute, oboe, clarinet, bassoon) with dynamic markings: *sf*, *mf*, *f*, *mf*, *sf*, *f*, *mf*. The fifth and sixth staves are brass (trumpet and trombone) with dynamic markings: *fp*, *fp*, *fp*, *fp*. The seventh staff is a bass line with dynamic markings: *sf*, *sf*, *f*, *sf*, *f*, *mf*. Trills are indicated by wavy lines above notes in the woodwind and brass parts.

12

The musical score is organized into two systems. The first system (measures 12-16) features a complex rhythmic pattern in the bass line with dynamics *f*, *ff*, *mf*, *f*, and *ff*. The upper staves (Violins I, Violins II, Violas, and Cellos/Double Basses) have dynamics *sf*, *f*, *sf*, *p*, and *ff*. The second system (measures 17-21) includes trills (*tr.*) and dynamic markings *fp*, *sf*, *p*, and *ff*. The lower staves (Violins I, Violins II, Violas, and Cellos/Double Basses) have dynamics *sf*, *pizz.*, *sf*, *p*, and *ff*. The score includes various articulations such as *arco* and *pizz.* (pizzicato).

17

rit.

p
pizz.

p *pp*

p *pp*

p *pp*

p *pp*

rit.

pizz.

p *pp*

pizz.

p *pp*

pizz.

p *pp*

pizz.

p *pp*

pizz.

p *pp*

rit.

17

pizz.

p *pp*

pizz.

p *pp*

pizz.

p *pp*

21 **libero** (♩ ca. 72)

mf > *p* > *sf* > *mf* *mp* > *p* > *pp* > *f*

quieto **rall.**

IV III II I IV III II I

pizz.

21 **libero** (♩ ca. 72)

21 **libero** (♩ ca. 72)

21 **libero** (♩ ca. 72)

libero (♩ ca. 72) **quieto** **rall.**

21 **libero** (♩ ca. 72)

libero (♩ ca. 72) **quieto** **rall.**

21 **libero** (♩ ca. 72)