

Norbert Wissing

Sonate voor Cello  
en Piano

*“ CANTO 10 ”*

# Sonate voor Violoncello en Piano

## ( Canto 10 )

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$\text{♩} = 60$

Solo Cello

Piano

*pp*

Leo.

\*

Leo.

Leo.

Leo.

5

S.Vlc.

Pno.

5

5

5

7

S.Vlc.

*mf*

3

3

Pno.

*sfz*

9

S.Vlc.

Pno.

11

S.Vlc.

Pno.

*f*

3

3

14

S.Vlc.

Pno.

*f*

*mf*

*mf*

*fp*  
*accel.*

18

S.Vlc.

Pno.

*f*

*p cresc*

*mf*

21

S.Vlc.

Pno.

*f*

24

S.Vlc.

Pno.

*a tempo*

*mf*

*fff*

2/4

2/4

2/4

27

S.Vlc.

Pno.

*fff*

*mp*

*p*

*p*

60

6

2/4

2/4

2/4

31

S.Vlc.

Pno.

*ff*

*mf*

3

3

3

c

c

c

34

S.Vlc.

Pno.

34

*mp*

3

3

34

34

37

S.Vlc.

Pno.

*ff*

*accel.*

*p*

*cresc*

37

37

41

S.Vlc.

Pno.

41

*f*

41

44

S.Vlc.

a tempo  $\text{ff}$  60

Pno.

*fff*

47

S.Vlc.

*p*

Pno.

*mf*

50

S.Vlc.

sul pont

ord

*f*

Pno.

*mf*

55

S.Vlc.

*f*

Pno.

*mf*

58

S.Vlc.

Pno.

6

61

S.Vlc.

*mf*

*fff*

Pno.

*mf*

*ff*

*fff*

*Red.*

*\**

*Red.*

# 2 scherzo

Snel

Piano

*f* *ff*

Solo Cello

This system contains the first five measures of the score. The Piano part is written in treble and bass clefs. The right hand has a melodic line with a crescendo from *f* to *ff*. The left hand has a rhythmic accompaniment of eighth notes with accents. The Solo Cello part is a single staff with rests in all five measures.

Pno.

6

6

S.Vlc.

This system contains measures 6 through 10. The Piano part continues with the same melodic and rhythmic patterns. The right hand has a decrescendo starting in measure 7. The left hand continues with the eighth-note accompaniment. The S.Vlc. part is a single staff with rests in all five measures.

Pno. *mf*

S.Vlc. *fff*

12

Pno.

S.Vlc.

17

Pno. *rit.*  $\text{♩} = 42$  *mf*

S.Vlc. *f*

21

24

Pno.

S.Vlc.

27

Pno.

S.Vlc.

30

Pno.

S.Vlc.

*mp*

**accel.**

**a tempo**

*f*

*f*

Pno. *ff*

S.Vlc.

35

35

Pno. *rit.*

S.Vlc.

41

41

Pno. *mp*

S.Vlc. *ff*

45

45

6/4

6/4

48  $\text{♩} = 42$

Pno.

S.Vlc.

51  $\text{#}^{\flat}$

Pno. *mp*

S.Vlc.

53

Pno.

S.Vlc.

accel.

56

Pno.

S.Vlc.

a tempo

58

Pno.

S.Vlc.

*ff*

*Glissando*

*Glissando*

*Glissando*

*ff*

*ped.*

63

Pno.

S.Vlc.

*Glissando*

*fff*

*ped.*

a tempo

68

Pno.

S.Vlc.

71

Pno.

S.Vlc.

$\text{♩} = 42$

*f*

*ff*

*fff*

75

Pno.

S.Vlc.

*ff*

accel.

Pno.

S.Vlc.

Pno.

S.Vlc.

Pno.

S.Vlc.

# Deel 3

♩=42

Solo Cello

Piano

*pp*

4

S.Vlc.

Pno.

The musical score is written for four instruments: Solo Cello, Piano, S.Vlc. (Solo Violin), and Pno. (Piano). The time signature is 6/4. The Solo Cello part is mostly silent, with a few notes in the third measure. The Piano part starts with a *pp* dynamic and features a complex texture with chords and arpeggios. The S.Vlc. part has a melodic line with many accidentals. The Pno. part has a rhythmic accompaniment with many accents.

6

S.Vlc.

*mf* *f*

Pno.

*mf*

3

8

S.Vlc.

*ped.*

7

Pno.

3

10

S.Vlc.

*accel.*

*f*

Pno.

10

*mf*

6 6 6 6

12

S.Vlc.

*cresc*

Pno.

*cresc*

6

14

S.Vlc.

*ff*

Pno.

*f*

6

3

16

S.Vlc.

*ff*

*fff*

*ff*

6

6

♩=80

S.Vlc.

18

Pno.

*fff*

6

Detailed description: This system covers measures 18 and 19. The S.Vlc. part (bass clef) features notes with accents (>) and slurs. The Pno. part (treble and bass clefs) is marked *fff*. The treble clef contains chords with slurs. The bass clef contains sixteenth-note chords, with some groups marked with a '6'.

S.Vlc.

20

Pno.

6

Detailed description: This system covers measures 20 and 21. The S.Vlc. part (bass clef) features notes with accents (>) and slurs. The Pno. part (treble and bass clefs) continues with chords and sixteenth-note chords, some marked with a '6'.

S.Vlc.

22

Pno.

6

Detailed description: This system covers measures 22 and 23. The S.Vlc. part (bass clef) features notes with accents (>) and slurs. The Pno. part (treble and bass clefs) continues with chords and sixteenth-note chords, some marked with a '6'.



31

S.Vlc.

Pno.

*pp*

31

3

6

6

33

S.Vlc.

Pno.

*ff*

33

6

6

6

6

35

S.Vlc.

Pno.

35

accel.

37

S.Vlc.

Pno.

*ff*

6

40

S.Vlc.

Pno.

*ff*

6

♩=80

42

rit.

S.Vlc.

Pno.

*ffff*

6

♩=42

45

S.Vlc.

*fff*

*mf*

Pno.

48

S.Vlc.

3

2/4

Pno.

53

$\text{♩} = 80$

S.Vlc.

Pno.

*pp*


3

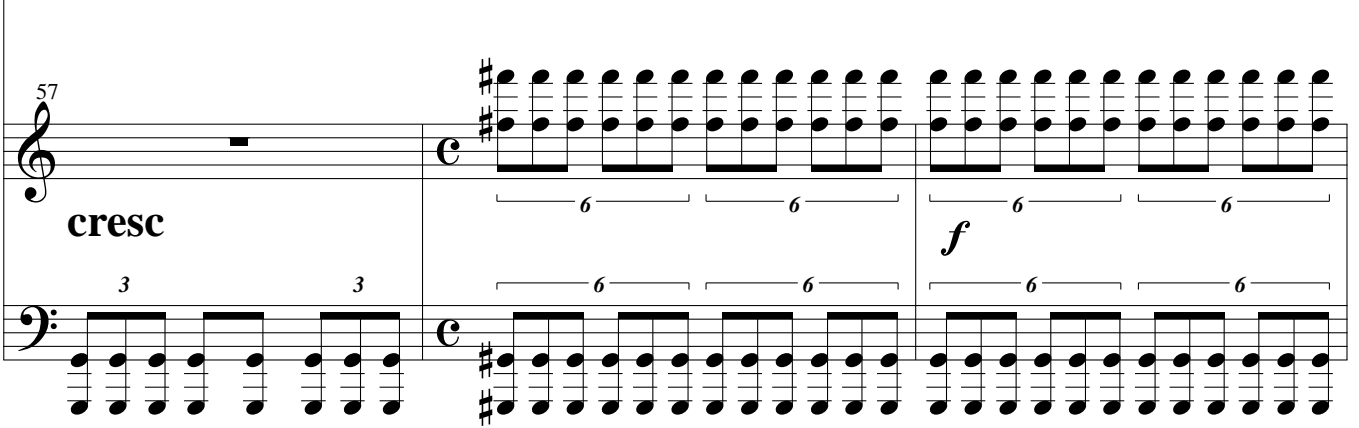
3/4

3

3

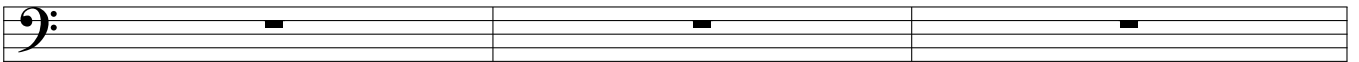
57

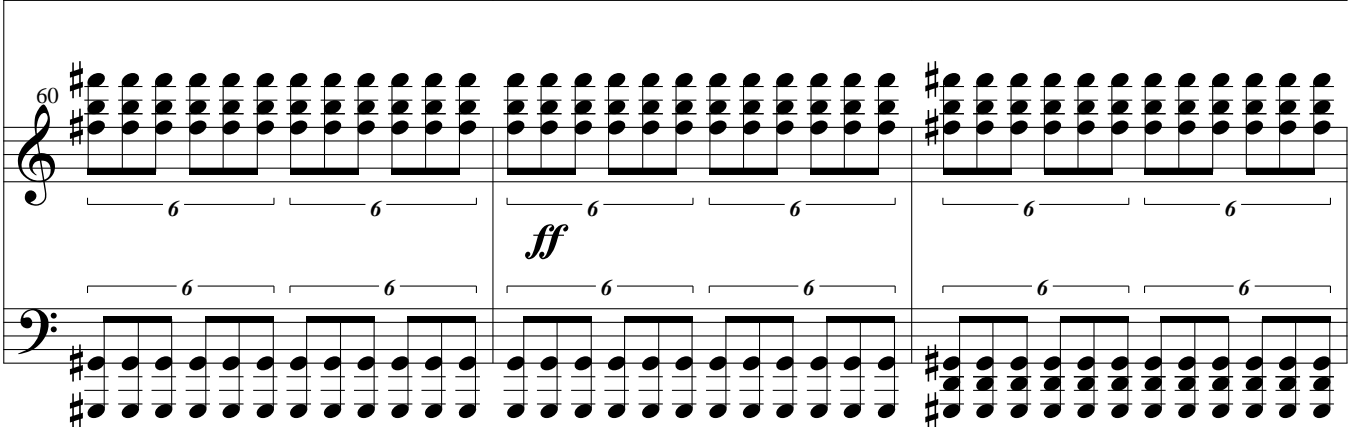
S.Vlc. 

Pno.  **cresc** **f**

Measures 57-59: Piano part in C major, 4/4 time. Measure 57 has two triplets of eighth notes. Measures 58-59 feature sixteenth-note chords with sixteenth-note bass lines. Dynamics include *cresc* and *f*. Fingerings include 3 and 6.

60

S.Vlc. 

Pno.  **ff**

Measures 60-62: Piano part in C major, 4/4 time. Features dense sixteenth-note chords and bass lines. Dynamics include *ff*. Fingerings include 6.

63

**rit.**

S.Vlc. 

Pno.  **fff** **fff**

Measures 63-65: Piano part in C major, 4/4 time. Measure 63 has triplets of sixteenth-note chords. Measures 64-65 feature sixteenth-note chords and bass lines. Time signature changes to 2/4 at measure 64 and 6/4 at measure 65. Dynamics include *fff*. Fingerings include 6.

65  $\text{♩} = 42$   $\text{♩} = 80$

S.Vlc.

Pno.

*pp* *fff*

6 6

68  $\text{♩} = 42$   $\text{♩} = 80$

S.Vlc.

Pno.

*ffff* *ffff* *fff* *pp*

6 6

72

S.Vlc.

Pno.

*pp* *Glissando*

**accel.** ♩=80

77

S.Vlc.

*ff*

Pno.

80

S.Vlc.

*fff*

Pno.

84

S.Vlc.

Pno.



♩=80

97 *sffz* *sffz* *pp* **sul pont**

S.Vlc.

Pno.

5 5

6/4 2/4

99 **ord**

S.Vlc.

Pno.

3 3 3 3

pp pp pp pp

2/4

103

S.Vlc.

Pno.

103

107

S.Vlc.

Pno.

ffff

112

S.Vlc.

Pno.

$\text{♩} = 80$

$\text{♩} = 42$

ff

6<sub>6</sub>

6<sub>6</sub>

ffff

Amsterdam, 18 mei 2007