

Like Ella

Two Studies for Violoncello Solo

Martin Smolka, 2019

I

[ca. ♩ = 84]

l. s. possibile *molto l. s.* *l. s. possibile*

p fragile *f* *p*

molto l. s. – sim. sempre

f

p *poco*

f *p* *f* *mp < f* *p* *< mp p*

21 II^5 II^3 II^4 II^5 I^3

poco IV^7 III IV^4 III^7

mp $\text{mf} < f$ p

26 II^5 III^7

f p f ff ff ff

30 ff ff p $\text{mf} < f$ $< f$ $< f$ $< f$

34 II^6 (l. s. possibile) II^7 II^5 II^3

III^7 III^5 IV^7

pp $<$ $<<$ $>>$ $< \text{ff}$ $< \text{ff}$ $< \text{ff}$

38

sim.

42

pp

45

mf < ff *mf < ff* *pp* *pp*

48

mf < f *pp* *mp < mf*

52

p *mp < mf* *p* *mp < mf*

Poco più animato

57

p *f brillante*

* imitate intonation of natural harmonics in bar 64

62 ** quasi legato* *l. s.* *arpeggio sim.*

p *mp* *p* *f*

66 *p* *meno f*

p *meno f*

70 *(non a)* *3x - 5x* *gradually transpose to hissing sound* *fade out*

m *p* *3x - 5x* *gradually transpose to hissing sound* *fade out*

Leseprobe



Sample page

* The feeling of legato-phrase may be realized (as a paradox) with means of non-legato:

molto l. s.

** = rapid arpeggio = rather moderate arpeggio