

Wolfgang Bretschneider

## Fünf Interludien

Kompositionen für Gitarre und Violoncello

# Interludium 1

Komp. Wolfgang BRETSCHNEIDER

Violoncello

aus: 5 Interludien für Git. und Vc.

The score is written for Violoncello (Vc) and Gitarre (Git) in 2/4 time. It consists of five systems of staves. The first system shows the Vc part starting with a rest and a *pizz.* (pizzicato) note, while the Git part plays a rhythmic pattern of eighth notes. The second system introduces an *arco* (arco) section for the Vc, with a *mf* (mezzo-forte) dynamic and a *ritardando* (ritardando) tempo marking. The third system continues the *arco* section with a *mf* dynamic and a *ritardando* tempo marking. The fourth system shows the Vc part with a *ritardando* tempo marking and a *ritenuto* (ritenuto) marking. The fifth system concludes with a *ritardando* tempo marking. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

# Interludium 2

Komp: Wolfgang BRETSCHNEIDER

aus: 5 Interludien für Git. und Vc

Violoncello *MM ca*  $\text{♩} = 72$   
3

Gitarre *f* *ritenuto* *mf*

Vc *ritardando* *p*

Git *p*

Vc 10 *ritardando*

Git 10

Vc *breit* 3 15

Git *ritenuto* *ritardando molto*----- 15

Vc *a tempo* 20

Git *P (am Steg)* 20

# Interludium 3

Komp: Wolfgang BRETSCHNEIDER

Violoncello *MM* ♩ = 58

aus: 5 Interludien für Git. und Vc.

*p* *ruhig beginnend, accelerando* *f* *ritardando*

Gitarre IV I VII IV VI IV

Vc Tempo I ca ♩ = 78

*mf* *mf*

Git

Vc

*ritardando* *p* *intensivo* *molto*

Git

Vc

*mf* *f* *mf*

Git

Vc

*p*

Git

# Interludium 4

Komp: Wolfgang BRETSCHNEIDER

Violoncello

MM  $\text{♩} = 104$

aus: 5 Interludien für Git. und Vc

*molto espressivo*

Violoncello and Gitarre (Guitar) staves. The Violoncello part starts with a whole rest, then a half note G2, followed by a half note G#2, and a half note A2. The Gitarre part features a rhythmic pattern of eighth notes with accents, starting on G2 and moving up to A2. Dynamics include *mf* and a fermata over the final measure.

Violoncello and Gitarre (Guitar) staves. The Violoncello part continues with a half note G#2, a half note A2, and a half note B2. The Gitarre part continues with the rhythmic pattern, moving up to B2. Dynamics include *mf* and a fermata over the final measure.

Violoncello and Gitarre (Guitar) staves. The Violoncello part continues with a half note B2, a half note C3, and a half note C#3. The Gitarre part continues with the rhythmic pattern, moving up to C3. Dynamics include *ritenuto* and a fermata over the final measure.

Violoncello and Gitarre (Guitar) staves. The Violoncello part continues with a half note C#3, a half note D3, and a half note D#3. The Gitarre part continues with the rhythmic pattern, moving up to D3. Dynamics include *ritardando*, *sfz*, and *mf*. The piece concludes with a double bar line and a repeat sign.

Violoncello and Gitarre (Guitar) staves. The Violoncello part continues with a half note D#3, a half note E3, and a half note E#3. The Gitarre part continues with the rhythmic pattern, moving up to E3. Dynamics include *a tempo* and a fermata over the final measure.

# Interludium 5

Komp: Wolfgang BRETSCHNEIDER

Violoncello MM ca ♩ = 76

aus: 5 Interludien für Git. und Vc

The score is written for Violoncello (Vc) and Gitarre (Git) in 2/4 time. It consists of several systems of staves. The first system shows the Vc and Git parts starting with a forte (*f*) dynamic. The second system includes a *Rasg.* (rasgueado) marking for the guitar and a *ritenuto* marking for the cello. The third system features a *a tempo* marking and a *Zeit lassen* (time to pass) instruction. The fourth system includes a *3* (triple) marking for the guitar. The fifth system includes a *5* (quintuplet) marking for the guitar. Dynamics range from *ppp* to *f*. The score concludes with a *mf* dynamic for the guitar and a *f* dynamic for the cello.