

# FANTASIA II

„In memoriam Pablo Casals“

für Violoncello solo

op. 97a

Bertold Hummel

**etwa 72**

IV\*      II      pizz.      arco      pizz.

*p < sf*    *p < sf*    *f*    *mf < sf*    *sf*    *fff*

*arco II*    *p*

**meno mosso**

I      II      III      II      III      III      I      II      III      III

*fp*    *fp*    *pp*    *p*

**a tempo**

*mp < pp >*    *ppp (espr.)*

**accel.**

*ffff*    *pp*    *f*    *ff*    *fff*    *p +*

**grazioso**

**rit.**

**pizz.**      1 1 1 1      1 1 1 1      II arco      III      II III III

*f*    *sf*    *sf*    *p*

**pizz. \*\***

**arco III**      II      pizz. I      arco III      II      II I

*sf*    *mf*    *fp*    *ff*

\*Die Flagolets sind an der angegebenen Griffstelle auszuführen (größtenteils nicht klangidentisch).

The flagolet notes should be executed at the indicated fingering position (for the most part, they are not identical in sound).

\*\*Bartok-Pizz.



The musical score consists of six staves of music for cello, arranged vertically. The top staff begins with dynamic *f*, followed by pairs of measures labeled I and II. The second staff starts with dynamic *p* and includes a dynamic instruction *8va*. The third staff features dynamics *pp*, *f*, *sf*, *ff*, *sff*, *f*, and *sf*. The fourth staff includes a dynamic *mp* and a performance instruction *sul ponticello (s.p.)*. The fifth staff contains measures labeled IV, III, II, I, V, and III, with dynamics *ten.*, *sf*, *pizz.*, *p*, *arco*, and *sf*. The sixth staff begins with *meno mosso* dynamics *mf*, *f*, *p*, *<f*, *mf*, *ff*, *fff*, *f*, *sf*, and *3*. It also includes *a tempo*, *pizz.*, *accel.*, *\* arco*, *pizz.*, *ff*, *fff*, *sf*, *sf*, and *3*.

\* pizz (+) in der Mitte der Saite  
pizz. (+) in the middle of the string