

Günter Raphael

Sonate für
Violoncello und Orgel

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Günter Raphael

Sonate für
Violoncello und Orgel

Partitur / Full score

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Sonate für Violoncello und Orgel

Günter Raphael
1903–1960

I

Lento $\text{♩} = 60 - 63$

p frei *rit.* *f* Tempo

Man. II Tempo *p*

5 *mf* *f*

9 *p*

13 *f* Tempo

mf Tempo *p*

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17

etwas bewegter $\text{♩} = 72 - 76$

Musical score for measures 17-19. The treble clef part starts with a triplet of eighth notes in measure 17, followed by a half note in measure 18 and another half note in measure 19. The bass clef part has a half note in measure 17, a half note in measure 18, and a half note in measure 19. Dynamics include *p* and *Ped. p*.

20

Musical score for measures 20-22. The treble clef part has a half note in measure 20, a half note in measure 21, and a half note in measure 22. The bass clef part has a half note in measure 20, a half note in measure 21, and a half note in measure 22.

23

Musical score for measures 23-25. The treble clef part has a half note in measure 23, a half note in measure 24, and a half note in measure 25. The bass clef part has a half note in measure 23, a half note in measure 24, and a half note in measure 25.

26

Musical score for measures 26-28. The treble clef part has a half note in measure 26, a half note in measure 27, and a half note in measure 28. The bass clef part has a half note in measure 26, a half note in measure 27, and a half note in measure 28. Dynamics include *p* and *espress.*

(Man.)

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29

Musical score for measures 29-31. The top staff is a single melodic line with slurs and accents. The bottom staff is a piano accompaniment with a steady eighth-note pattern.

32

Musical score for measures 32-34. Measure 32 has a forte (*f*) dynamic. Measure 33 has a piano (*mf*) dynamic. Measure 34 has a trill (*tr*) and a fermata. The piano accompaniment has a 3/4 time signature.

35

Musical score for measures 35-37. Measure 35 has a piano (*p*) dynamic. Measure 36 has a piano (*p*) dynamic. Measure 37 has a piano (*p*) dynamic. The piano accompaniment has a 3/4 time signature.

38

Musical score for measures 38-40. The piano accompaniment has a 3/4 time signature.

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41

Man.

rallentando

44

pp

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46

Tempo I ♩ = 60 - 63

p

f

49

f

52

Musical score for measures 52-55. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with dynamics *p*, *mp*, and *f*. The middle and bottom staves are in bass clef, with the middle staff containing a melodic line and the bottom staff containing a bass line. Dynamics *p*, *mp*, and *mf* are indicated in the middle staff.

56

Musical score for measures 56-58. The system consists of three staves. The top staff is in bass clef with a melodic line and dynamics *mf*, *p*, and *p*. The middle staff is in bass clef with a melodic line and dynamics *p*, *p*, and *p*. The bottom staff is in bass clef with a bass line. A watermark 'PROBE' is visible across the score.

59

Musical score for measures 59-61. The system consists of three staves. The top staff is in bass clef with a melodic line and dynamics *p*. The middle staff is in treble clef with a melodic line. The bottom staff is in bass clef with a bass line. A watermark 'PROBE' is visible across the score.

62

Musical score for measures 62-65. The system consists of three staves. The top staff is in bass clef with a melodic line and dynamics *pp*. The middle staff is in bass clef with a melodic line and dynamics *pp*. The bottom staff is in bass clef with a bass line. A watermark 'PROBE' is visible across the score.

Vivace molto ♩ = 63-66

II

First system of musical notation. Bass clef, 3/8 time signature. Dynamics: *p* (piano) and *mf* (mezzo-forte). Includes a fermata over a measure.

Second system of musical notation. Includes a circled measure number '6'. Dynamics: *p* and *sempre pp* (sempre pianissimo). Includes a fermata.

Third system of musical notation. Includes a circled measure number '11'. Features a treble clef staff for the first time in this system.

Fourth system of musical notation. Includes a circled measure number '16'. Dynamics: *p*. Includes a fermata.

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21

pizz.
p

26

pizz.
p

31

arco
tr
fp

36

pizz.
mf
pp
(1)

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41

arco
p

48

v
p espress.
sempre pp

55

f
mf

62

p
p
pp

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68

Musical score for measures 68-76. The system includes a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and concludes with a fortissimo (*ff*) dynamic. The piano accompaniment consists of chords and moving lines in both the right and left hands, with dynamics ranging from piano (*p*) to forte (*f*).

77

Musical score for measures 77-86. The system includes a vocal line and a piano accompaniment. The vocal line is marked with a ritardando (*ritard.*) and a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of chords and moving lines in both the right and left hands, with dynamics ranging from piano (*p*) to pianissimo (*pp*).

87

Musical score for measures 87-91. The system includes a vocal line and a piano accompaniment. The vocal line is marked with a tempo change (*Tempo*). The piano accompaniment consists of chords and moving lines in both the right and left hands, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*).

92

Musical score for measures 92-96. The system includes a vocal line and a piano accompaniment. The vocal line is marked with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both the right and left hands, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*).

97

102

107

113

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Un poco piu tranquillo

pizz G.P. arco

pp fp

139 f

145 p

153 mp espress.

160 f accelerando

167 cresc. ff ritenuto

173

181 accel. p

ff tempo

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194

Musical score for measures 194-200. The top staff is a single melodic line in treble clef with a 'ritard.' marking. The bottom two staves are empty.

201

Tempo

Musical score for measures 201-206. The top staff has a 'p' dynamic marking. The bottom two staves have a 'pp' dynamic marking.

207

Musical score for measures 207-211. The top staff has a 'p' dynamic marking. The bottom two staves have a 'tr' marking.

212

Musical score for measures 212-218. The bottom two staves show a complex rhythmic pattern.

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217

p *f*

sempre p *p*

223

pizz. *p*

p

229

p

235

p

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240

Musical score for exercise 240. It consists of a single melodic line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The piece is in a minor key and features a steady eighth-note accompaniment.

245

Musical score for exercise 245. It features a single melodic line in the bass clef and a piano accompaniment in the grand staff. The piece includes dynamic markings such as *pp* (pianissimo) and *arco* (arco). A first ending bracket labeled (1) is present. A large watermark is overlaid on the score.

252

Musical score for exercise 252. It features a single melodic line in the bass clef and a piano accompaniment in the grand staff. The piece includes various musical notations such as slurs and ties. A large watermark is overlaid on the score.

260

Musical score for exercise 260. It features a single melodic line in the bass clef and a piano accompaniment in the grand staff. The piece includes dynamic markings such as *pp* (pianissimo) and *pizz.* (pizzicato). A large watermark is overlaid on the score.

III

Largo con espressione ♩ = 69-72

Measures 1-6 of the musical score. The top staff is a single melodic line in bass clef, 4/4 time, with dynamics *p*, *mf*, and *p*. The piano accompaniment consists of two staves: the upper staff is marked *Man. II* and *p*, and the lower staff provides harmonic support.

Measures 7-11 of the musical score. The top staff continues the melodic line with a *mf* dynamic. The piano accompaniment continues with the *Man. II* part and harmonic support.

Measures 12-15 of the musical score. The top staff begins with a *p* dynamic. The piano accompaniment continues with the *Man. II* part and harmonic support.

Measures 16-17 of the musical score. The top staff includes a *cresc.* (crescendo) marking. The piano accompaniment continues with the *Man. II* part and harmonic support.

19

f *mf* *p*

22

mf

25

p *mf* *p espress.*

5 6

Ped.

30

mf

5

+

33

36

40

44

47

50

53

58

58

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62

Musical score for measures 62-66. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include 'mf' and 'p'.

67

Musical score for measures 67-69. The system includes a vocal line and a piano accompaniment. The vocal line starts with a bass clef. Dynamics include 'p' and 'mf'.

70

Musical score for measures 70-72. The system includes a vocal line and a piano accompaniment. The vocal line starts with a bass clef. Dynamics include 'sostenuto' and 'mf'.

73

Musical score for measures 73-76. The system includes a vocal line and a piano accompaniment. The vocal line starts with a bass clef. Dynamics include 'p' and 'Sostenuto'. A tempo marking 'Sostenuto ♩ = 66-69' is present.

76

Musical score for measures 76-78. Measure 76 starts with a piano (*p*) dynamic. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble clef and a supporting bass line in the grand staff.

79

Musical score for measures 79-81. Measure 79 begins with *sempre p* and ends with *espress.* The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble clef and a supporting bass line in the grand staff.

82

Musical score for measures 82-84. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble clef and a supporting bass line in the grand staff.

85

Musical score for measures 85-87. Measure 85 starts with a *pp* dynamic. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble clef and a supporting bass line in the grand staff.

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- Altnickol, J. Chr.:** Befehl du deine Wege. Messe und Motetten
Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube 83.168
- Bach, C. P. E.:** Magnificat · Die Himmel erzählen die Ehre Gottes
Basler Madrigalisten, L'arpa festante, F. Näf 83.421
- Bach, J. L.:** Das ist meine Freude
Ex Tempore Gent, Orpheon Consort, F. Heyerick 83.187
- Bach, J. S.:** Solokantaten mit Emma Kirkby
Emma Kirkby, Freiburger Barockorchester 83.302
– Messe in h-Moll BWV 232 83.211
– Osteroratorium · C. P. E. Bach: Danket dem Herrn · Heilig
Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.212
– Vom Himmel hoch. Weihnachtliche Musik von Bach
Kammerchor der Frauenkirche Dresden, M. Grünert 83.233
- Bachs Schüler.** Motetten / Vocal Concert Dresden,
Dresdner Instrumental-Concert, P. Kopp 83.263
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– I: Geistliche Chormusik
The Schütz Choir of London, Roger Norrington 83.117
– II: Weltliche Chormusik I: op. 42; op. 62; op. 92;
Kölner Kammerchor, P. Neumann 83.107
– III: Liebeslieder-Walzer (Weltliche Chormusik II)
op. 52; op. 64,2; op. 65; op. 112
Kölner Kammerchor, P. Neumann 83.118
– IV: Geistliche Chormusik. Warum ist das Licht · Motetten
Kammerchor Stuttgart, F. Bernius 83.201
– V: Ein deutsches Requiem op. 45
Klass. Philharmonie, Kammerchor Stuttgart, F. Bernius 83.200
- Bruckner: Messe in e · Rheinberger: Requiem in Es**
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Dresdner Barockorchester, M. Grünert 83.422
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Kammerchor Stuttgart, F. Bernius 83.417
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– Die Ospedali / Vocal Concert
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Kammerchor Stuttgart, F. Bernius 83.430
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– I: Hör mein Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a.
Ensemble '76, Kammerchor Stuttgart, F. Bernius 83.101
– II: Vom Himmel hoch, Te Deum, Ave maris stella
Kammerchor Stuttgart, Württembergisches Kammerorchester
Heilbronn, F. Bernius 83.104
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Kammerchor Stuttgart, F. Bernius 83.105
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Der 42. Psalm, Der 114. Psalm, Lauda Sion op. 73
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- V: Denn er hat seinen Engeln befohlen
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Kyrie, Gloria und Sanctus aus der „Deutschen Liturgie“;
Sechs Sprüche zum Kirchenjahr; Vespergesang op. 115
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Kammerchor Stuttgart, Dt. Kammerphilharmonie,
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- VII: Hebe deine Augen auf: O beata et benedicta, Drei Motetten
Te Deum, Zwei geistliche Lieder op. 112 u.a.
Kammerchor Stuttgart, F. Bernius 83.206
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- XI: Herr Gott, dich loben wir: Psalmen
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