

# **exempla nova**

# **139**

**sofia gubaidulina**

**10 präludien**

**für violoncello solo**

**10 preludes**

**for violoncello solo**

**(rev. version 1999)**

**viktor suslin**

**chanson contre raison**

**(sonate für violoncello solo /  
sonata for violoncello solo)**

**edition sikorski 1839**

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sofia gubaidulina

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ten preludes for violoncello solo

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# zehn präludien / ten preludes

für / for  
violoncello solo

(1974)

herausgegeben von wladimir toncha  
edited by wladimir tonkha

sofia gubaidulina (\*1931)

## 1. staccato - legato

5/8 = 76

*p* *III* *III* *III* *V*

7 *mp* *mf* *p* *IV* *III* *mf* *p*

14 *mf* *III* *III* *V*

20 *II* *I* *mf* *f* *p* *f*

27 *p* *f* *mf*

33 *f*

38 *mf*

42 *II* *III* *mf*

47 *IV* *dim.* *II*

51 *II* *p*

### 2. legato - staccato

$\text{♩} = 76$

The score is written in bass clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and a tempo of 76. The first system (measures 1-6) features a series of chords with fingerings 2, 1, 1, 1 and a trill-like texture. The second system (measures 7-11) includes triplets and a dynamic shift to *pp* followed by *f espr.*. The third system (measures 12-17) is marked *Più mosso* with a tempo of 69 and *pp* dynamics. The fourth system (measures 18-22) contains complex chordal textures with fingerings and a dynamic of *f*. The fifth system (measures 23-28) is marked *Meno mosso* with a tempo of 100 and *ff* dynamics. The sixth system (measures 29-33) features a *rubato* section with *p sub.* and *mf* dynamics. The seventh system (measures 34-38) is marked *rubato* and *espr.* with a tempo of 100, starting with *p* and moving to *mf*. The eighth system (measures 39-44) continues with *f* dynamics and includes a treble clef change. The ninth system (measures 45-49) features *pp* and *ff espr.* dynamics. The final system (measures 50-54) includes *p*, *ff*, and *ff* dynamics.

*p*

2 1 1 1

7

3 3

*p* *pp* *f espr.*

12

*Più mosso*  
 $\text{♩} = 69$

*pp* *pp* II III

18

2 1 2 1 4 3 2 1 4 3 4 3 2 1 4 3 1 4

V 1 4 2 1 3 2

23

*ff* *f* *ff*

29

*rubato*

*p sub.* *mf*

34

*rubato*

$\text{♩} = 100$   
*espr.*

*p* *mf*

39

*f*

45

3 1 3 1 4 3 2 3 2 3 2 5

*pp* *ff espr.*

50

3 2 3 2 3 2 3 2 4 4 5

*p* *ff* *p* *ff*

Più mosso

$\text{♩} = 69$

Musical score for measures 57-73. The score is written in bass clef with a 2/4 time signature. It features various musical notations including triplets, slurs, and dynamic markings. Measure 57 starts with a piano (*p*) dynamic. Measure 62 includes a *simile* marking. Measure 67 has a *cresc.* marking. Measure 73 ends with a fortissimo (*fff*) dynamic. Fingering numbers (1-4) and breath marks (V) are present throughout.

3. con sordino - senza sordino

$\text{♩} = 54$

Musical score for measures 1-23. The score is written in bass clef with a 4/4 time signature. It features various musical notations including slurs, triplets, and dynamic markings. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measures 1-3 are marked 'con sord.' (with sostenuto), measures 4-17 are 'senza sord.' (without sostenuto), and measures 18-23 are 'con sord.'. Measure 14 has a forte (*f*) dynamic. Measure 23 starts with a piano (*p*) dynamic. Fingering numbers (1-4) and breath marks (V) are present throughout.

### 4. ricochet

♩ = 108

The musical score is written in bass clef with a 3/4 time signature. It consists of nine staves of music, each containing several measures of complex rhythmic patterns. The piece is marked with a tempo of 108 beats per minute. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic hairpins. Fingerings are indicated by numbers 1-5 above the notes. Some measures feature a 'V' symbol above the notes, possibly indicating a vibrato or a specific articulation. The piece concludes with a final measure marked with a fermata.

## 5. sul ponticello - ordinario - sul tasto

$\text{♩} = 100$   
sul pont.  
3

The musical score consists of eight staves of music in bass clef, with a key signature of one flat and a 3/4 time signature. The tempo is marked as  $\text{♩} = 100$ . The piece is titled '5. sul ponticello - ordinario - sul tasto'. The notation includes various dynamic markings such as *p*, *f*, *ff*, *mf*, *pp*, *mp*, and *ppp*, as well as performance instructions like 'sul pont.', 'ord.', and 'rit.'. Fingerings are indicated by numbers 1-4. The score shows a progression from sul ponticello (sul pont.) in the first few measures to ordinario (ord.) and finally sul tasto (sul tasto) towards the end. There are also some markings like 'I' and 'III' which likely refer to fingerings or specific techniques. The piece concludes with a *ppp* dynamic and a *rit.* (ritardando) marking leading to the final note on the tasto.

7 *p* *f* *p* *p* *f* *p* *f* *p* *f* *p*

13 *p* *ff* *p* *mf* *p* *pp* I

20 *f* *f* *f*

26 *f* *p* *mf* *p* *p* *pp* *mp* *pp*

32 *ff* *p* III *ff* *p*

39 *f* *p* *pp* *mp* *pp* *mp* *pp* *pp*

45 *p* *pp* *pp* *p* *pp*

\*) Allmählicher Übergang zu ordinario / sul ponticello  
Gradual transition to ordinario / sul ponticello



51 *V* *mp* *pp*

57 *mf* *p*

63 *p* *pp*

70 *p* *pp* *p* *pp*

### 6. flagioletti

giocoso ♩ = 112

doloroso ♩ = 84

6 *p* *pp* *pp* III

10 (III) I *mf* *p*

≈ 12'' *mf* *p* II *p*

\*) Abschnitte außerhalb des Metrums / Non-metrical passages

giocoso ♩. = 112

16

*mf* *p*

20

*mf* *p*

tr ≈10'' (IV)

giocoso ♩. = 112

23

*p* *mf* *p*

II

28

*mf* *p*

II

32

*p*

V

36

*pp*

meno mosso

40

*p*

\*) tremolo III

giocoso ♩. = 112

45

*mf* *p*

(II) (I)

50

*p*

5 5 5 5 4 4

\*) Mit dem Quintflageolett beginnen und später auf den anderen Saiten zum Quartflageolett übergehen  
 Begin with 3<sup>rd</sup> harmonic (lozenge a fifth higher) and continue with 4<sup>th</sup> harmonic (lozenge a fourth higher) on the other strings

### 7. al taco - da punta d'arco

♩ = 66

al taco

6

11

16

21

26

31

36

*cresc.*

41

*(cresc.)*

46

*(cresc.) ff*

III I (III)

52

*al tacco sim.*

IV III

*mf cresc.*

57

*f p*

II I

62

*ff*

67

*poco a poco da punta d'arco pp*

### 8. arco - pizzicato

Vivo ♩ = 120

3

*mf* *ff*

6

*f*

9

*f*

12

*f*

15

*f*

18

*ff*

21

*ff*

24

*ff*

27

*ff*

30 *mf*

II

33 *p* II *mf*

37

40 *mp*

III

44

III

47 *pizz.* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

54 *f* *mf* *f* *mf* *f* *mf* *p* *f* *p*

59 *f* *mp* *ff* *gliss.*

## 9. pizzicato - arco

Largo ♩ ≈ 54

pizz.  
4 1

I  
p

\*) 2 2 1

(II)

5

(IV)

9

III IV III IV III

12

arco  
1 4 2 1

(IV) (IV) III

17

II II (II)

23

I

28

IV

33

II I V

pp

\*) Die Verbreiterung der Balken bedeutet *accelerando*, die Verengung *allargando*.  
Widening beams indicate *accelerando*, contracting beams indicate *allargando*.

## 10. senza arco, senza pizzicato

$\text{♩} = 54$   
con le dita \*)

*p simile*

8 *mp*

15 *mf*

21 \*\*) *p* *ff* *p* *f*

tremolo \*\*\*)

con le dita

26

\*) Der Klang wird durch Schlagen des Fingers auf die Saite über dem Griffbrett erzielt.  
The sound is produced by striking the string above the fingerboard with a finger.

\*\*) Schlüssel für die Bezeichnung unbestimmter Tonhöhen im Umfang der C-Saite.  
The bracket signifies indeterminate pitches on the C string.

\*\*\*) Das Tremolo wird mit dem Daumen der rechten Hand auf der C-Saite gespielt. Dabei bleibt der Daumen der linken Hand mit dem Nagel auf der Saite. Der so erzeugte Ton soll an das Tremolo der kleinen Trommel erinnern.  
Während der Glissando-Töne wird die Saite auf die übliche Weise heruntergedrückt.

The tremolo is played on the C string with the thumb of the right hand. At the same time the left-hand thumbnail remains on the string. The sound thus produced is supposed to imitate a side drum roll. During glissando notes the string is depressed in the normal way.

\*\*\*\*) In den mit  $\curvearrowright$   $\curvearrowleft$  gekennzeichneten Abschnitten kann der Interpret improvisieren.  
The performer may improvise in the passages indicated thus  $\curvearrowright$   $\curvearrowleft$



34  $\approx 4''$

con le dita

*mf* *f*

39  $\approx 11''$

*mf*

45 con le dita

*f* II

50

II

54 (senza arco)

*mf* *mf*

60  $\approx 20''$

*mp* *p*

Durata ca 20'