

LAMENTO

для виолончели соло
for violoncello solo

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$\text{♩} = 48$

Violoncello solo ¹⁾

ff *marcatissimo sempre*

1) Исполнитель — обязательно мужчина из-за требуемой высоты его голоса, участвующего в исполнении этого сочинения.

1) Male performer due to the required vocal pitch for this piece.

2) Все встречающиеся трех- и четырехзвучные аккорды исполнять non arpeggiato.

2) All counter three- and four-sound accords are to be played non arpeggiato.

Musical staff 1: Bass clef, 4/8 time signature. The staff contains a sequence of chords and eighth notes. A dynamic marking *mf cresc.* is present at the beginning.

Musical staff 2: Bass clef, 4/8 time signature. Continuation of the musical sequence from the first staff.

Musical staff 3: Bass clef, 1/4 time signature. The staff features a series of chords with accents. A dynamic marking *ff* is present at the beginning. A measure number '16' is written above the staff.

Musical staff 4: Bass clef, 1/4 time signature. Continuation of the musical sequence with chords and accents.

Musical staff 5: Bass clef, 1/4 time signature. Continuation of the musical sequence with chords and accents.

Musical staff 6: Bass clef, 1/4 time signature. Continuation of the musical sequence with chords and accents.

Musical staff 7: Bass clef, 1/4 time signature. Continuation of the musical sequence with chords and accents.

pizz.

arco

The first system consists of two staves. The upper staff is a bass clef staff with a key signature of two flats (B-flat and E-flat). It contains several measures of music, primarily consisting of chords with stems pointing downwards. Above the staff, there are several accents (v) and dynamic markings. The lower staff is also a bass clef staff, containing similar chordal structures. The system concludes with a double bar line and a repeat sign.

The second system begins with a bass clef staff. The first measure is marked with a forte (*f*) dynamic and a crescendo (*cresc.*) hairpin. The music consists of a series of chords, some with stems pointing up and some with stems pointing down. The system ends with a double bar line.

The third system continues the chordal texture from the previous system, featuring a bass clef staff with various chordal figures and stems. It concludes with a double bar line.

The fourth system shows further development of the chordal material, with a bass clef staff and various rhythmic values. It ends with a double bar line.

The fifth system features a bass clef staff. It includes a forte-fortissimo (*ff*) dynamic marking. A $\frac{1}{4}$ time signature is present. The system concludes with a double bar line and the number 9.

The sixth system continues with a bass clef staff. It includes a $\frac{1}{4}$ time signature. The system concludes with a double bar line and the number 16.

До полного

угасания звука.
Till the sound completely fades out.

(□ □ □)

The musical score consists of six staves. The first five staves are in bass clef and contain rhythmic patterns with accents (v) and slurs. The sixth staff is in treble clef and features a 'lunga' (long) hairpin and a 'fff' dynamic marking.

3) Замедляющееся чередование указанных нот на двух соседних струнах (желательно *sul D* и *sul G*) от предельно быстрого до еле ощутимого (длительность такта свободная; записаны лишь первые из произвольного количества аналогичных нот, участвующих в замедлении).

3) Decelerating alternation of indicated notes on two adjacent strings (preferably *sul D* and *sul G*) is from extremely fast to hardly perceptible (duration of a bar is free to choose; only the first ones of the arbitrary number of analogous notes participating in deceleration are recorded).

a tempo (♩ = 48)

senza arco
e non pizz.

arco

4)

5)

(sul A)

pp sempre

senza arco
e non pizz.

16

arco,
sul ponticello molto

16

mp

senza arco
e non pizz.

arco,
sul ponticello molto

pp

mp

col legno ⁶⁾

(*pp*)
senza arco
e non pizz.

pp

4) Ноты, над которыми стоит знак e, следует исполнять ударами пальца левой руки о струну в соответствующем месте (без участия правой руки).

4) Notes marked with e symbol are to be played with the left-hand finger strokes against the string in the corresponding place (no right hand participating).

5) Все встречающиеся флажолеты — квартвые (записаны в реальном звучании).

5) All flageolets present are quarter ones (recorded in their real pith).

6) Удары древком смычка о пустую струну (sul D) у самой подставки.

6) Strokes with the bow shaft against the empty string (sul D) at the very rest.

molto espressivo e sempre accelerando poco a poco al $\text{♩} = 60$

arco

(pp) legatissimo e molto vibrato

poco a poco crescendo e marcato al *f*

7) Все ноты с повисающими лигами должны звучать несколько дольше своей длительности.

7) All notes with suspended ties should sound somewhat longer than their duration.

$\text{♩} = 60$

9) *glissando*

fff

marcatissimo

lunga

(arco)

(sul G)

Tempo I ($\text{♩} = 48$)

con sordino al Fine (*pp sempre*)

10) До полного угасания звука.
Till the sound completely fades out.

pp sempre

9) Glissando от указанных звуков к наивысшим звукам в продолжение пяти вторых ($\frac{5}{2}$) на интенсивнейшем tremolo с одновременным исполнением ритмического рисунка на нижней строчке (sul G).

9) Glissando from the indicated sounds toward the highest sounds during the five twos ($\frac{5}{2}$) with the strongest tremolo simultaneously playing rhythmical pattern on the bottom line (sul G).

10) Pizzicato левой рукой.

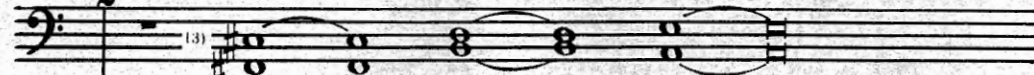
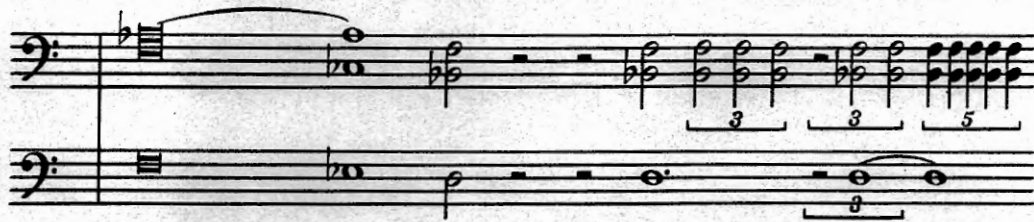
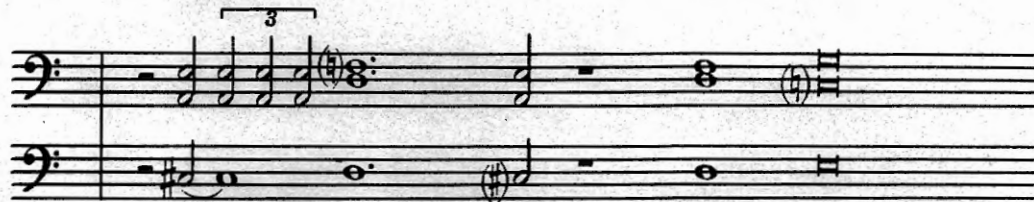
10) Pizzicato with the left hand.

Tempo rubato ¹²⁾84
2

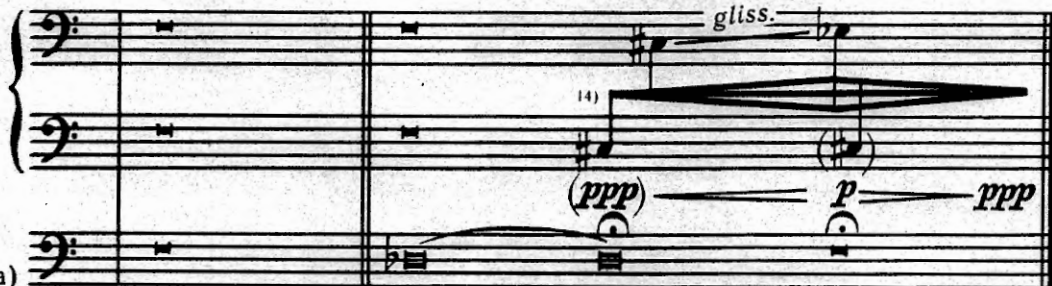
arco

Violoncello

Voce

di
violoncellista ¹¹⁾*ppp* e senza vibrato al Fine*ppp* sempre al Fine

(Violoncello)

(Voce
di
violoncellista)*ppp*

11) Указанные на этой строчке ноты поются исполнителем закрытым ртом, образуя со звучащими на виолончели интервалами своеобразные аккорды. Следует стремиться к слиянию звука голоса со звучанием виолончели. Дыхание желательно брать только в паузах.

12) Notes indicated on this line are sung by performer with his mouth closed, forming specific accords together with intervals from the cello. Breath should be taken in only in pauses.

13) Темп свободнее предшествующего (основного), как бы вытекающий из него.

14) Tempo is looser than the preceding (basic) one, following or flowing from it.

15) В промежутках между паузами все знаки альтерации сохраняют свою силу.

16) In intervals between pauses all alteration marks are valid.

17) Чередование указанных нот на двух соседних струнах от еле ощутимого до достаточно быстрого (с одновременным glissando, выписанным на верхней строчке) и наоборот (с момента достижения ноты es и прекращения звучания голоса исполнителя). Общая длительность ускорения и замедления свободная; записаны лишь первые из произвольного количества нот, участвующих в ускорении и замедлении.

18) Alternation of the indicated notes on two adjacent strings is from hardly perceptible to sufficiently fast (with simultaneous glissando indicated on the top line) and vice versa (from the moment of reaching note es and ceasing of the sound of performer's voice). The total duration of acceleration and deceleration is at will; recorded are only the first from the arbitrary number of notes participating in acceleration and deceleration.