

Nikolai KORNDORF

PASSACGLIA

for violoncello solo

TUNING. From the beginning the string C (IV) is tuned on C#.\_The part of this string is written in a D flat transposition, so it sounds a half step higher than it is written.

† - sharpen quater-tone

# - sharpen three quater-tone

All motion by 1/2 and 1/4 tones should be performed with different fingers.

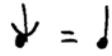
⊗  - to play exactly on the bridge; the sound will be like a soft hissing.

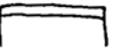
 - consecutive motion between two designated notes. The pitch of headless notes and the distance between them (approximately third step) are a result of a division of the distance between the designated notes in a respective number of the equal parts (3, 4 or 5).

 - lower note designates a string which is played on; higher notes designates a place of a string which is struck by the very point of the stick. This note should be heard clearly.

 - to strike with the stick in the middle (between the sound board and the strings) of the bridge.

 -to strike at the upper sound board with a finger.

 - to play behind the bridge on the identified strings; the duration depends on the other lines.  = 

 - reciting the text of Dante in equal sixteenth notes (one syllable is equal to one sixteenth note)

Following lines from Dante Alighieri's Divine Comedy, Purgatorio are used:

16.16. Io sentia voci, e ciascuna pareva pregar per pace e per misericordia.

25.7. cosi intrammo noi per la callaia, uno innazi altro prendendo la scala che per artezza l salitor dispaia.

25.112. Quivi la ripa fiamma in fuor balestra, e la cornice spira fiato in suso che la riflette e via da lei sequestra; ond'ir ne convenia dal lato schiuso ad uno ad uno; e io temëa 'l foco quinci, e quindi temeva cader giuso.

26.29. ché per lo mezzo del cammino acceso venne gente col viso incontro a questa.

27.16. In su le man commesse mi protesi, guardando il foco.

27.49. Si com'fui dentro, in un bogliente vetro gittato mi sarei per rinfrescarmi, tant' era ivi lo 'ncendio senza metro.

27.55. Guidavaci una voce che cantava di la; e noi, attenti pur a lei, vennimo fuor.

# PASSACAGLIA

Nikolai KORNDORF

The musical score is written for two staves: the upper staff is marked 'arco' and the lower staff is marked 'pizz.' (pizzicato). The tempo is indicated as quarter note = 44. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the beginning of the piece with a 'dolce' marking and a 'pp' (pianissimo) dynamic. The second system includes a 'simile' marking. The third system features a repeat sign and a '3' time signature. The fourth system includes first and second endings, marked 'I' and 'II', and ends with 'etc.'. Dynamics include 'p' (piano) and 'pp' (pianissimo). Articulations include accents and slurs. The piece concludes with a double bar line and repeat dots.

\*) Play slow glissando by artificial harmonics not changing the distance between the fingers. So the artificial harmonics will change from fifth to minor third and then to smaller. In some cases the sound will disappear for a while or lose clarity.

Violin part: *a punta d'arco, battuto*  
Double Bass part: *senza arco*  
Dynamics: *pp* (pianissimo) in both parts.

Double Bass part: Continuation of the *senza arco* line with triplets and a quintuplet.

Double Bass part: Continuation of the *senza arco* line with various rhythmic patterns and fingerings.

Double Bass part: Continuation of the *senza arco* line, marked *pizz.* (pizzicato) and *p* (piano). Includes fingerings III, IV, and V.

Double Bass part: Continuation of the *senza arco* line with complex rhythmic patterns and fingerings.

Musical notation for the first system, featuring a bass clef and complex rhythmic patterns with triplets and quintuplets. The notation includes fingerings such as I, III, II, IV, and I, III. The dynamic marking *mp* is present.

Musical notation for the second system, including a treble clef and various rhythmic figures. The notation includes triplets and other complex rhythmic patterns.

Musical notation for the third system, featuring a treble clef and the instruction *col legno battuto, a punta d'arco*. The notation includes triplets and other rhythmic patterns. The dynamic marking *mp* is present.

Musical notation for the fourth system, featuring a bass clef and complex rhythmic patterns with triplets and quintuplets. The notation includes various rhythmic figures and fingerings.

Musical notation for the fifth system, featuring a treble clef and complex rhythmic patterns with triplets and quintuplets. The notation includes various rhythmic figures and fingerings.

ord., a punta d'arco, saltando

*pp* simile

♩ = 50

Recitazione, sotto voce

Recit. Cosi intrammo noi per la callaia,

c.l. batt. *pp*

V.-c. *pp*

sotto voce sempre

uno innazi altro prendendo la scala che per artezza I salitor dispaia. Quivi la ripa fiamma in fuor balestra,

*pp* sempre

e la cornice spira fiato in suso che la riflette e via da lei sequestra; ond'ir ne convenia dal lato schiuso ad uno ad uno;

Recit. e io temea 'l foco quinci, e quindi temeva cader giusto. Che per lo

V.-c. *pp* sempre arco

mezzo del cammino acceso venne gente col viso incontro a questa. che per lo mezzo del cammino acceso venne gente col viso incontro

a questa. Io sentia voci, e ciascuna pareva pregar per pace e per misericordia. Io sentia voci, e ciascuna pareva

pregar per pace e per misericordia. In su le man commesse mi protesi,

Recit. guardando il foco. Si com'fui dentro, in un bogliente vetro gittato mi sarei per rinfrescarmi, tant' era ivi lo

V.-c.

Recit. 'ncendio senza metro Guidavaci una voce che cantava di la;

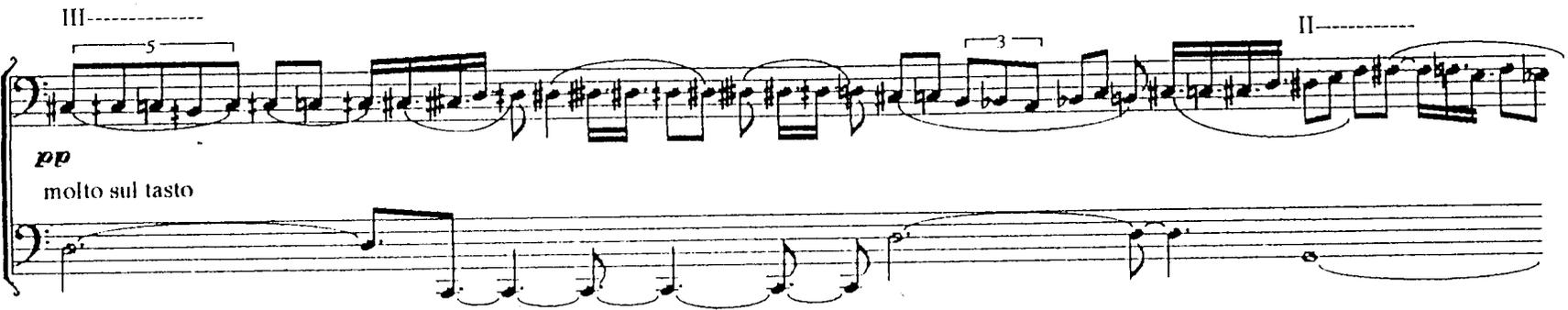
V.-c.

e noi, attenti pur a lei, venimo fuor. e noi venimo fuor. venimo fuor.

$\text{♩} = 72$

V.-c.

*pp*  
molto sul tasto



poco a poco ordinario



*p* ordinario, cordialmente

III----- IV-----

Musical notation for the first system, featuring a treble clef staff with a complex melodic line and a bass clef staff with a simpler accompaniment. The treble staff includes trills and triplets, with dynamic markings III and IV above it.

III--- IV III----- IV III--- IV--- III---

Musical notation for the second system, continuing the piece with similar melodic and accompaniment patterns. Dynamic markings III and IV are used throughout.

Musical notation for the third system, showing more intricate melodic passages in the treble staff and corresponding accompaniment in the bass staff.

II-----

*mp*

Musical notation for the fourth system, starting with a mezzo-piano (*mp*) dynamic marking. The piece concludes with a final melodic flourish in the treble staff.

IV----- III-

*p*

IV III-----

5

3

3

3

3

♩ = 69

*pp* molto espressivo

3

3

3

3

3

♩ = 40

Canto

*pp*

V.-c.

*pp* + + + simile

The first system consists of three staves in bass clef. The top staff features a melodic line with eighth and sixteenth notes, often beamed together and slurred. The middle staff provides harmonic support with chords and single notes. The bottom staff contains a rhythmic pattern of eighth notes.

The second system continues the three-staff bass clef arrangement. The top staff has a melodic line with slurs and ties. The middle staff includes fingering indications: III-- IV III IV--- III--- 3 IV----- III---. The bottom staff continues the rhythmic accompaniment.

V.-c.

The third system is a single staff in bass clef, labeled 'V.-c.'. It contains a melodic line with slurs and ties, and includes several triplet markings (groups of three notes with a '3' above them).

The fourth system consists of two staves in treble clef. The top staff is labeled 'Fischio' and '8va' (indicating an octave shift), and contains a melodic line with slurs and ties. The bottom staff contains a complex accompaniment with slurs and ties. The word 'semplice' is written below the bottom staff.

8va

8va

+ pizz arco + pizz arco + pizz

8va

pp arco Lunga