Nikolai KORNDORF

PASSACAGLIA

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.

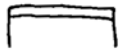
- consecutive motion between two designated notes. The pitch of headless notes and the distance between them (approximately third step) are a result of a division of the distance between the designated notes in a respective number of the equal parts (3, 4 or 5).

- 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 Alighiery'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 I salitor dispaia.
25.112. Quivi la ripa fiamma in fuor balestra, e la cornice spira fiato in suso che la reflette 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 sanza metro.
27.55. Guidavaci una voce che cantava di la; e noi, attenti pur a lei, vennimo fuor.

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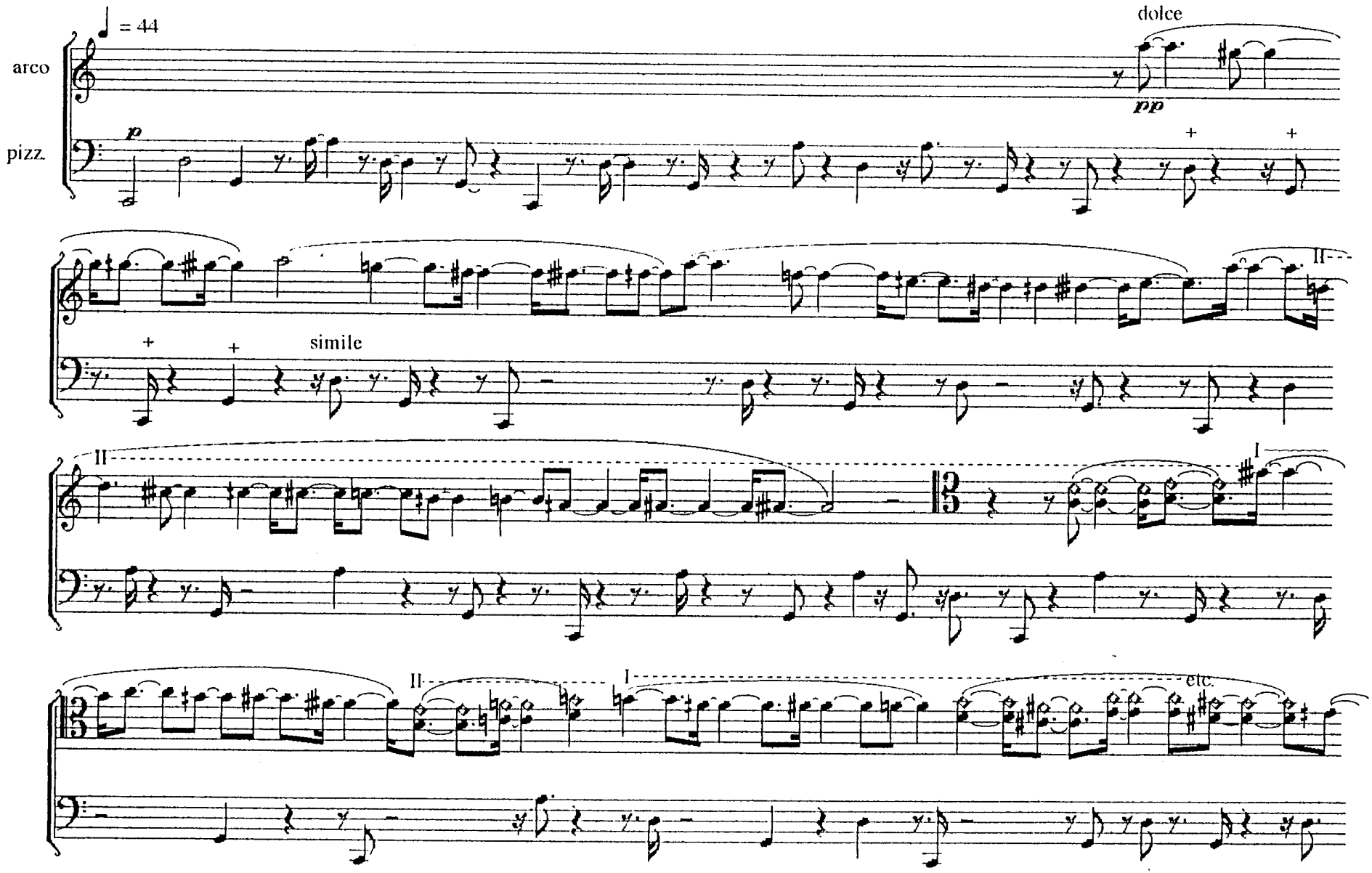
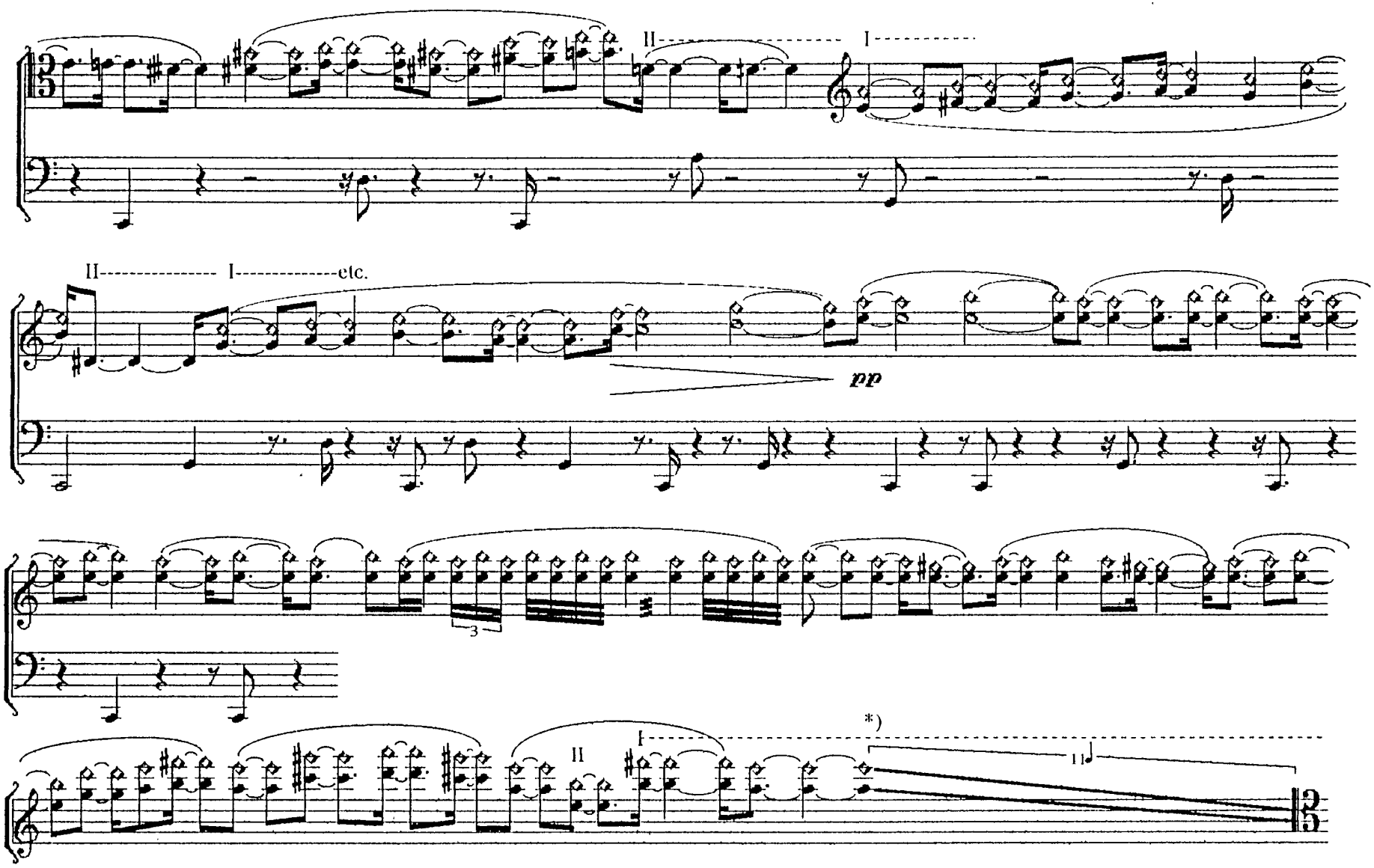
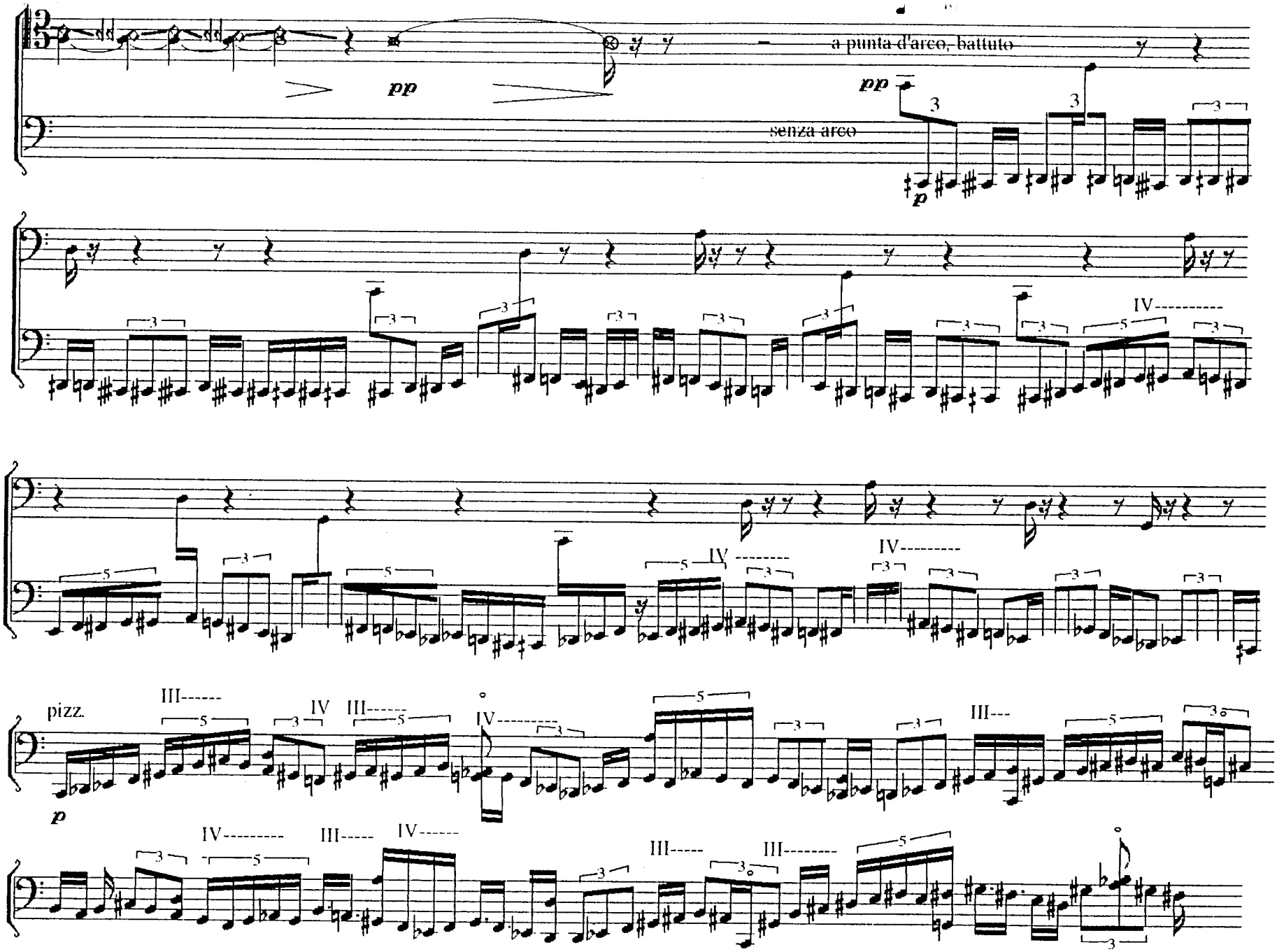
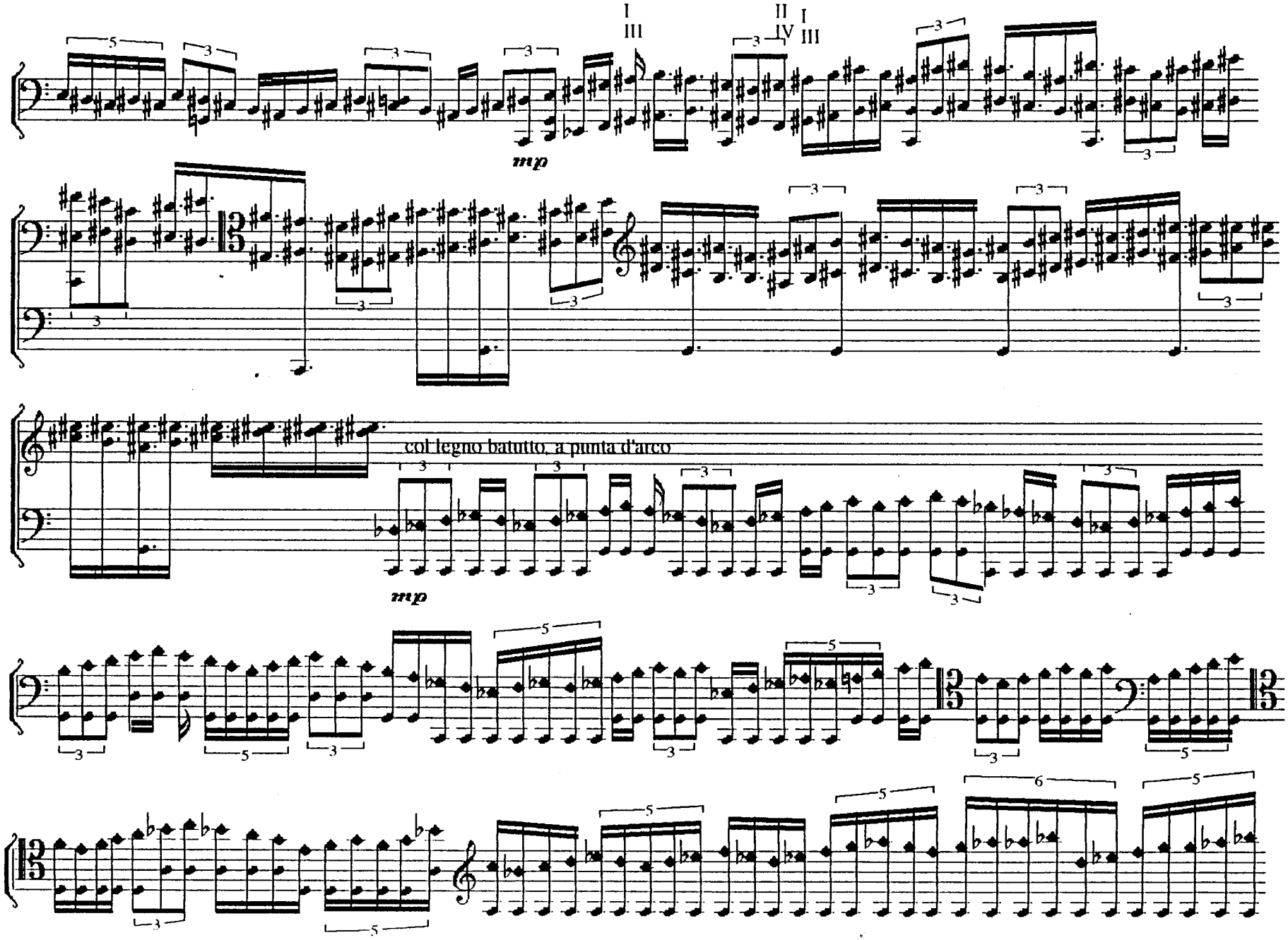


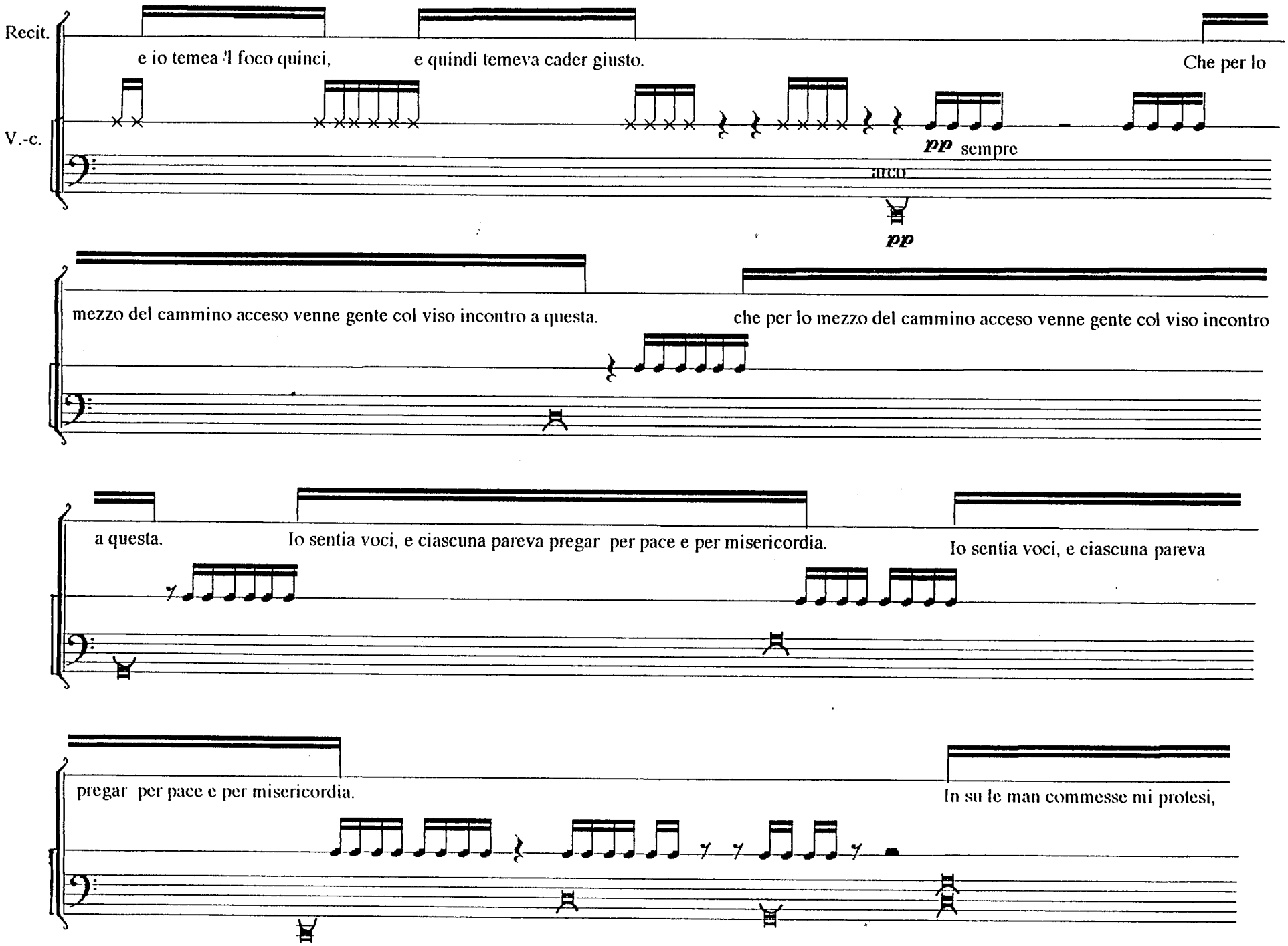


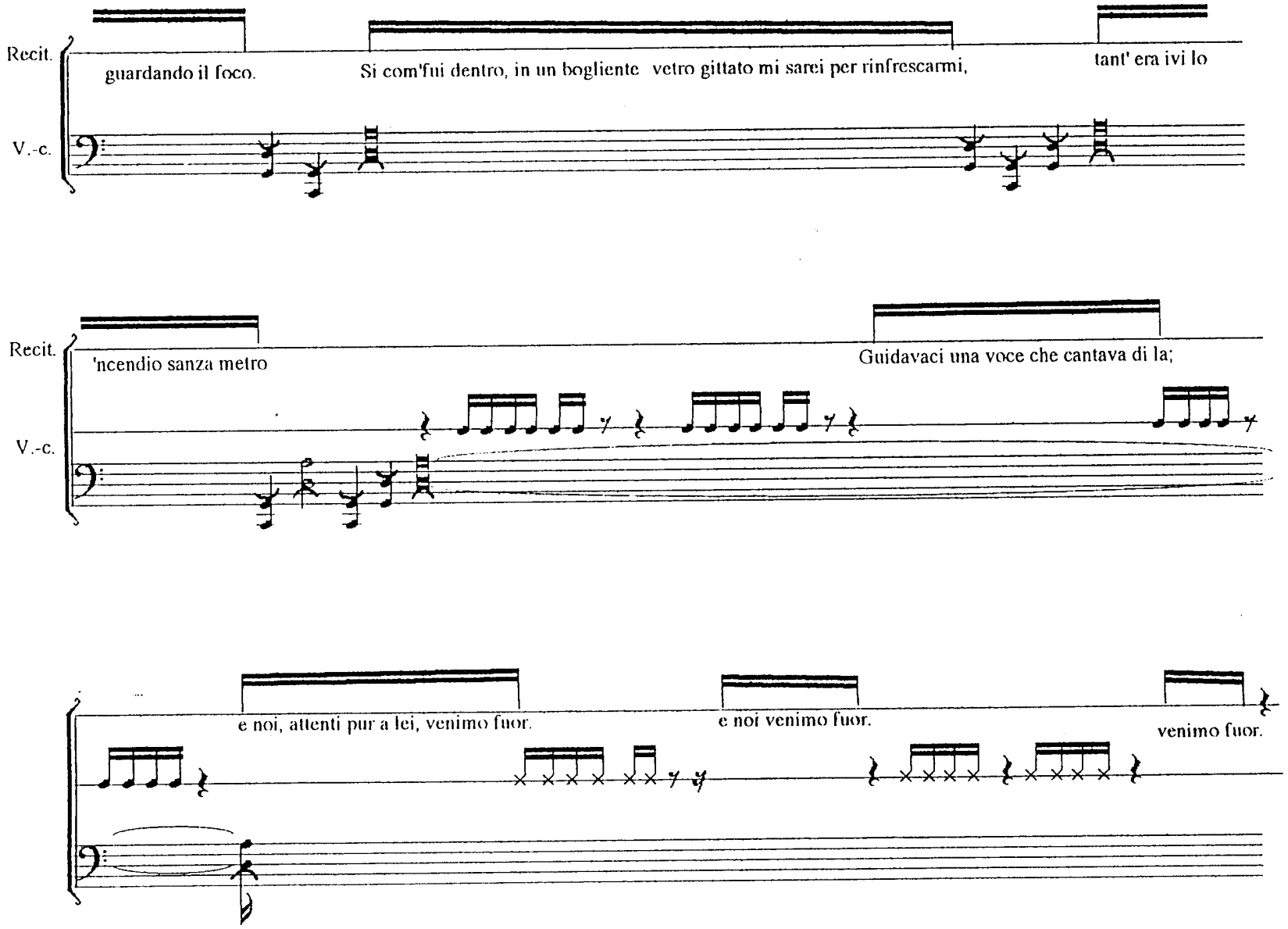
*) Play slow glissando by artificial harmonics not chanding the distance between the fingers. So the artificial harmonics will change from fifth to minor third and then to smaller. In some cases the sound will disappear for a while or lose clarity.

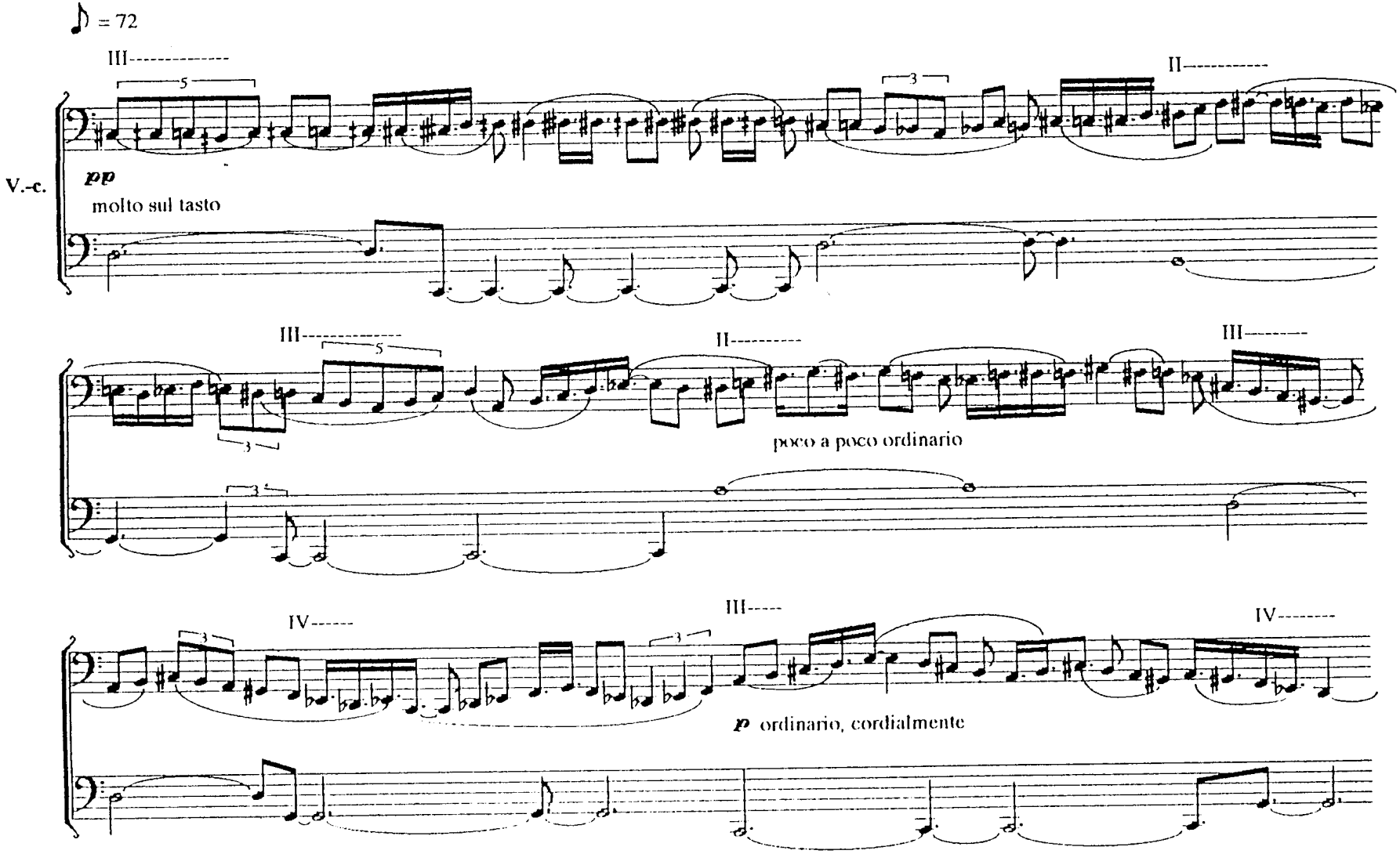

pp
a punta d'arco, battuto
pp
senza arco
p
IV
IV
IV
pizz.
III
IV
III
IV
III
p
IV
III
IV
III
III

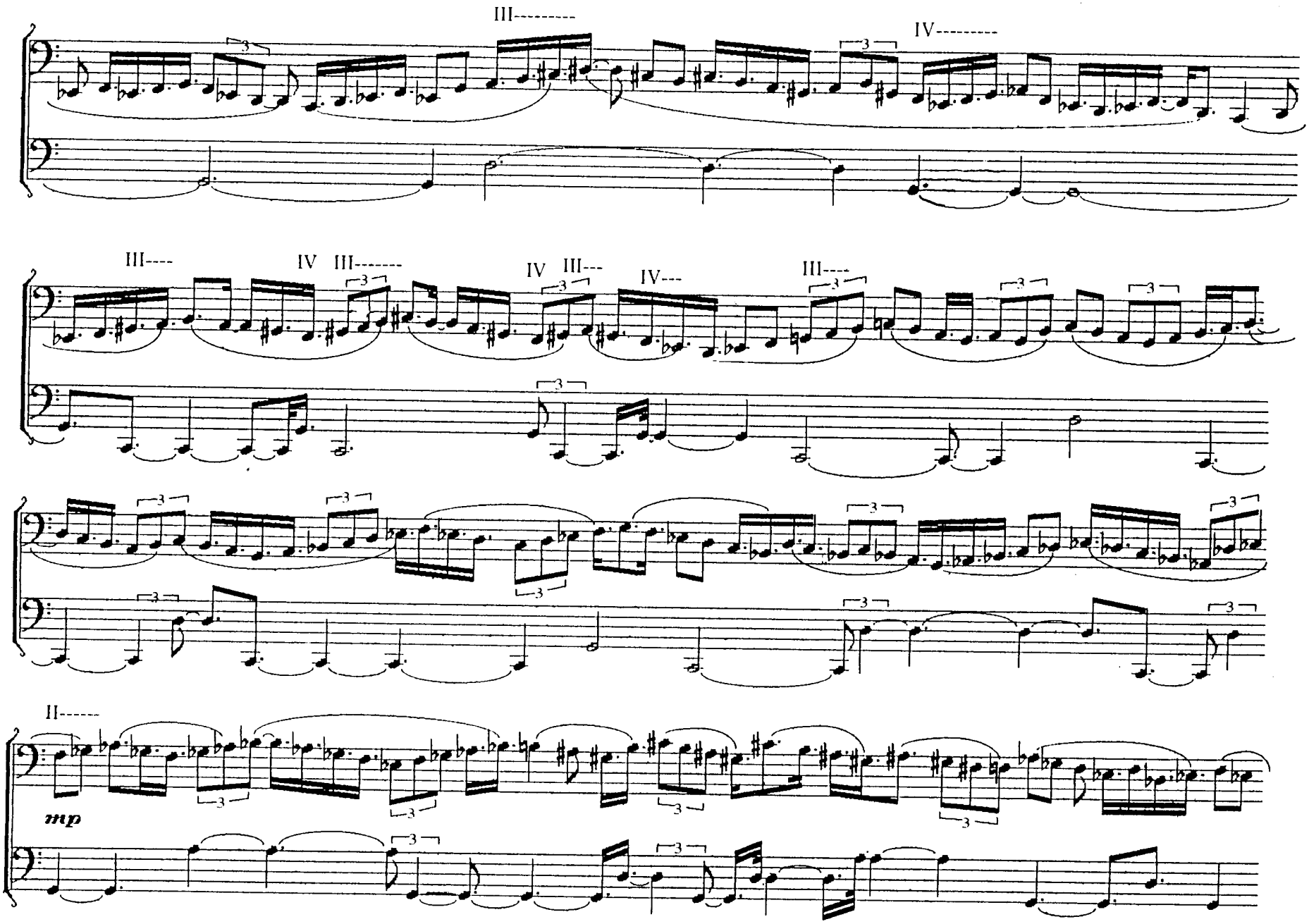

I III
II IV
I III
mp
col legno battuto, a punta d'arco
mp

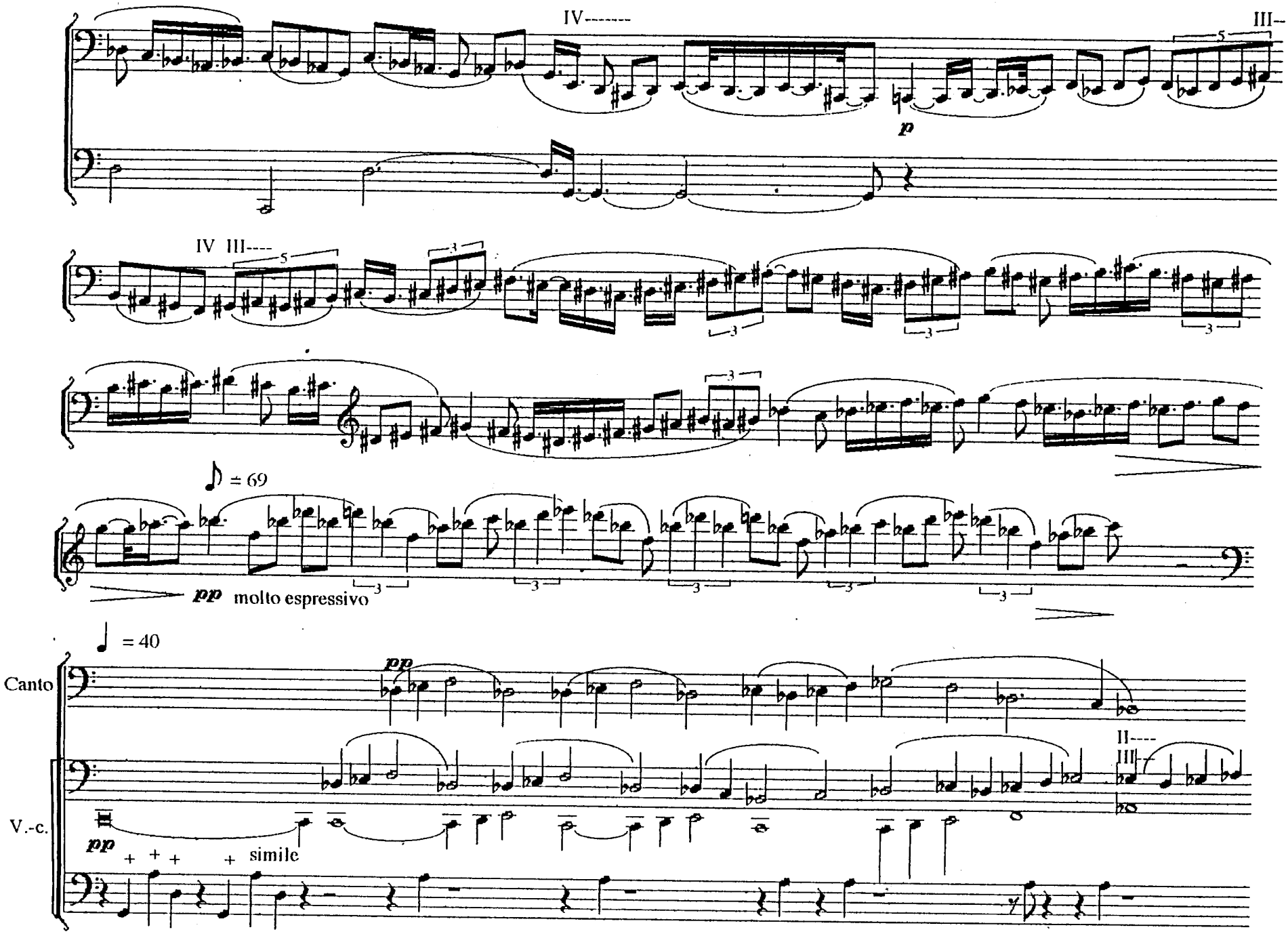
ord., a punta d'arco, saltando
pp
simile
♩ = 50
Recitazione, sotto voce
Recit.
c.l.batt.
Così intrammo noi per la callaia,
V.-c.
pp
pp
sotto voce sempre
uno innazi altro prendendo la scala che per artezza I salitor dispaia.
Quivi la ripa fiamma in fuor balestra,
pp sempre
e la cornice spira fiato in suso che la reflette e via da lei sequestra;
ond'ir ne convenia dal lato schiuso ad uno ad uno;

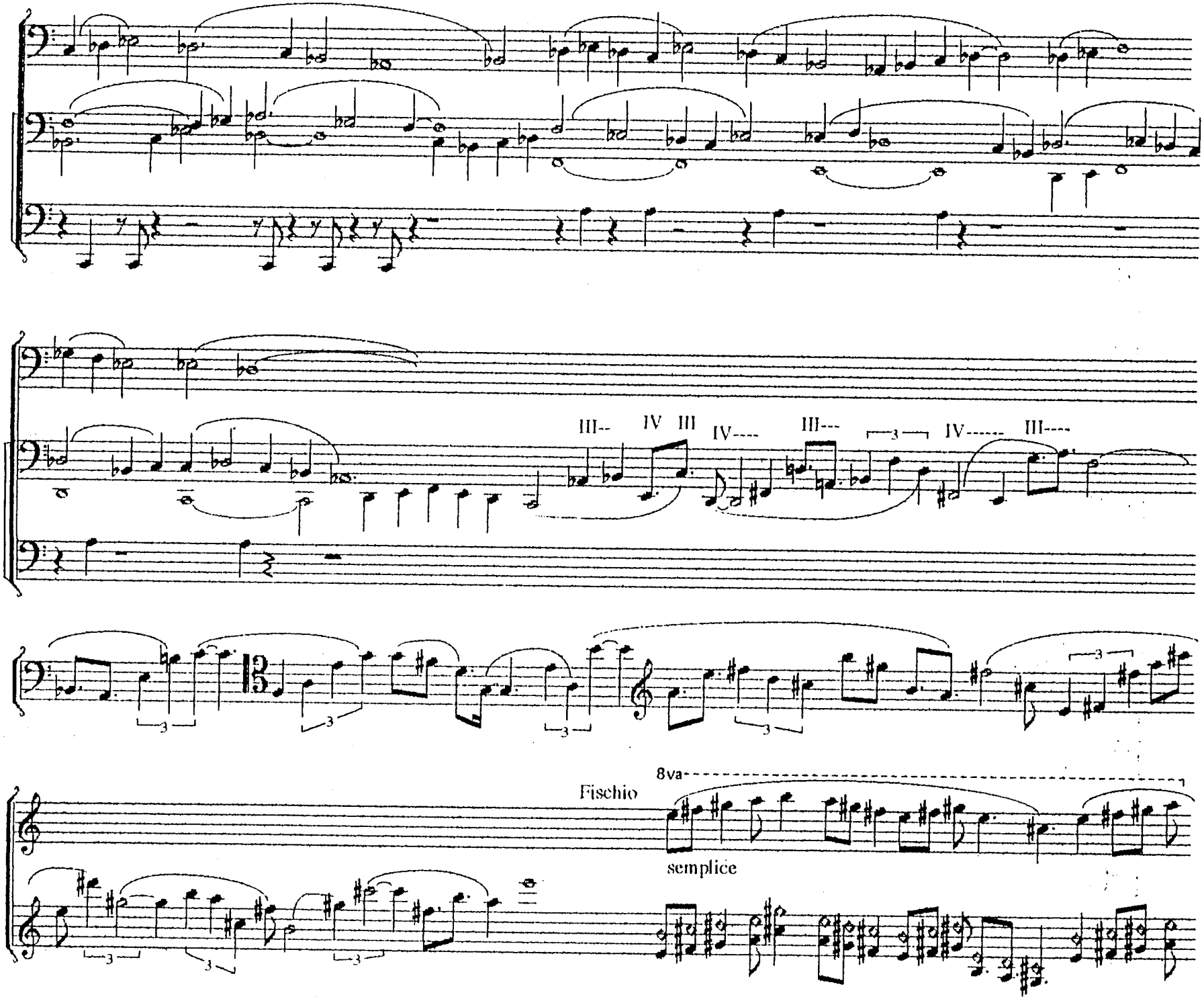

Recit.
e io temea 'l foco quinci,
e quindi temeva cader giusto.
Che per lo
V.-c.
pp sempre
arco
pp
mezzo del cammino acceso venne gente col viso incontro a questa.
che per lo mezzo del cammino acceso venne gente col viso incontro
a questa.
Io sentia voci, e ciascuna pareva pregar per pace e per misericordia.
Io sentia voci, e ciascuna pareva
pregar per pace e per misericordia.
In su le man commesse mi protesi,

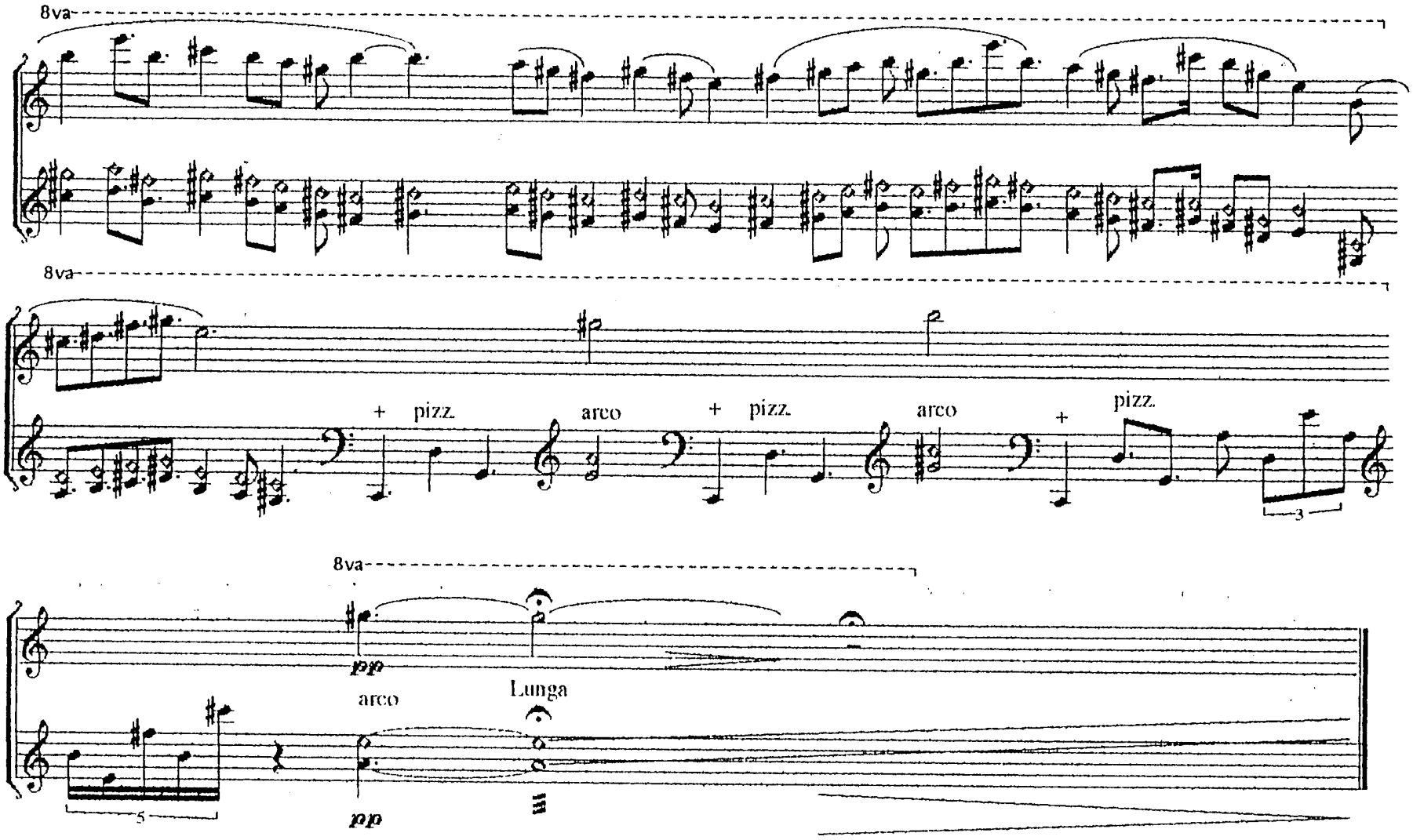

Recit.
guardando il foco.
Si com'fui dentro, in un bogliente vetro gittato mi sarei per rinfrescarmi,
tant' era ivi lo
V.-c.
Recit.
'ncendio sanza metro
Guidavaci una voce che cantava di la;
V.-c.
e noi, attenti pur a lei, venimo fuor.
e noi venimo fuor.
venimo fuor.


♪ = 72
V.-c.
III
II
pp
molto sul tasto
III
II
III
poco a poco ordinario
IV
III
IV
p ordinario, cordialmente


III---------
IV---------
III----
IV III--------
IV III---
IV---
III----
II------
mp


IV-------
III--
p
IV III----
5
3
♪ = 69
pp molto espressivo
♩ = 40
Canto
V.-c.
pp
simile
II----
III


III-- IV III IV---- III--- IV------ III----
V.-c.
Fischio
8va
semplice



August 1997