

Giovanni Sollima

**LAMENTATIO**  
per violoncello solo

N° 3129



**CASA MUSICALE SONZOGNO**

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# LAMENTATIO

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A

Adagio e libero  
voce (nasale, non vibrata)

Musical score for section A, two staves in bass clef, 4/4 time. The first staff starts with a rest followed by a long note. The second staff begins with a dynamic *mf* and a sustained note labeled *espress.*

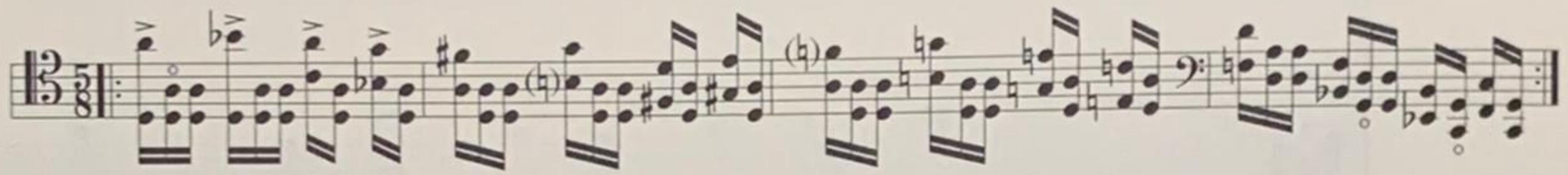
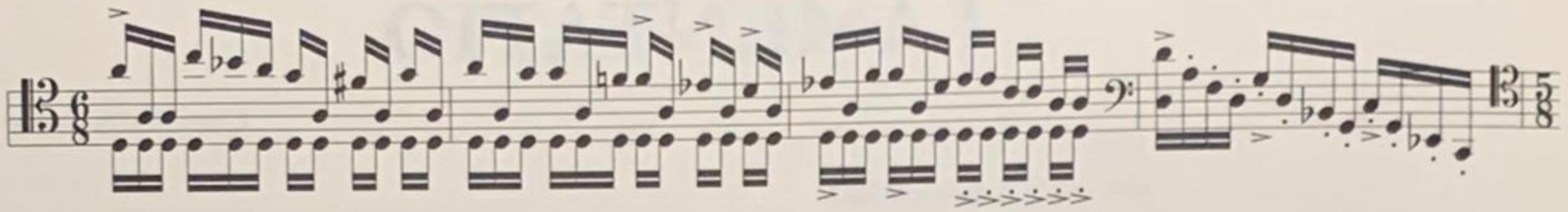
Continuation of the musical score for section A, two staves in bass clef, 4/4 time. The first staff shows a melodic line with slurs and grace notes. The second staff follows with a similar melodic line.

Continuation of the musical score for section A, two staves in bass clef, 4/4 time. The first staff features a melodic line with grace notes and slurs. The second staff continues the melodic line.

B

Allegro

Musical score for section B, three staves in bass clef, 2/2 time. The top staff features a continuous eighth-note pattern. The middle staff has sixteenth-note patterns. The bottom staff, labeled II, also has sixteenth-note patterns. The dynamic *f* is indicated above the top staff.



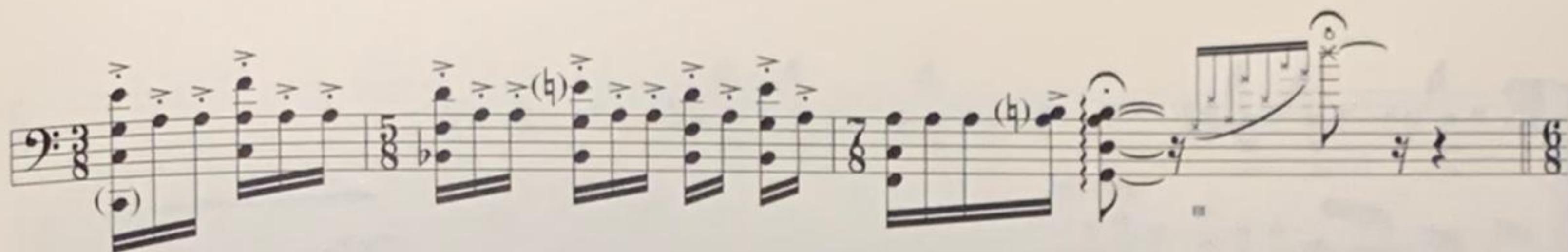
Musical score page 1, measures 17-24. The top staff continues with sixteenth-note patterns. The bottom staff shows a bassoon part with dynamics: 'mp' (mezzo-forte) in measure 17, followed by two measures with a dynamic range from 'p' (pianissimo) to 'f' (fortissimo). Measures 22-24 show a transition to a new section.



Musical score page 1, measures 33-40. The top staff continues with sixteenth-note patterns. The bottom staff shows a bassoon part with dynamics: 'p' (pianissimo) in measure 33, followed by two measures with a dynamic range from 'p' to 'f'. Measures 38-40 show a transition to a new section. A bracket labeled 'come "distorted"' spans measures 38-40.

Musical score page 1, measures 41-48. The top staff continues with sixteenth-note patterns. The bottom staff shows a bassoon part with dynamics: 'p' in measure 41, followed by two measures with a dynamic range from 'p' to 'f'. Measures 46-48 show a transition to a new section. A bracket labeled 'rude e "molto" alla corda' spans measures 46-48.

Musical score page 1, measures 49-56. The top staff continues with sixteenth-note patterns. The bottom staff shows a bassoon part with dynamics: 'p' in measure 49, followed by two measures with a dynamic range from 'p' to 'f'. Measures 54-56 show a transition to a new section.



**C** pizz (mano destra) tra il pont. e la cordiera

III

pizz (mano sinistra)

II

I

II

*mf*

II

I

I

II

III

I

II

III

II

I

II

II

III

**D**

col legno

funky!

+ pizz (mano sin)

arco ord.

arco ord.

8va

13

arco ord.

+ pizz (mano sin)

arco ord.

+ pizz (mano sin)

8va

II

III

ff

13 14 15

E

voce (nasale, non vibrata)

13 14 15

fff

13 14 15 16

II wa u - wa u - wa wa

I

III

13 14 15 16 17

F

rude e "molto" alla corda

(h)

(h)

(h)

(h)

(h)

(h)

sfz

ripete C, D, E, F, A

13 14 15 16 17 18

(ripetizione di A facoltativa)

*pp*

5

I

arco ord.

II

6

6

5

fff

II

III

mp

II

6

f

6

come "distorted"

rude e "molto" alla corda

appesantendo e rit.

gliss. lento

III IV III IV

free improv. (poss. intervalli pentatonici)

col legno

(dim graduale 4+4 misure)

2/16

2/16

+ pizz (mano sin)

arco ord.

3

+ pizz (mano sin)

arco ord.

3

8va

II

III

2/16

2/16

+ pizz (mano sin)

arco ord.

3

+ pizz (mano sin)

arco ord.

3

8va

II

III

4/8

ff

3

3

3

tr (b)

fff

tr