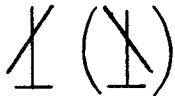
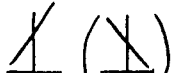
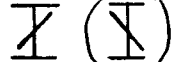


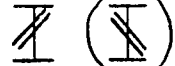
УСЛОВНЫЕ ОБОЗНАЧЕНИЯ · EXPLANATION OF SIGNS


ДЛЯ ВСЕХ ИНСТРУМЕНТОВ 1. FOR ALL INSTRUMENTS


 глissандо от неопределенного звука (вверх, вниз), равное по длительности $\frac{1}{4}$ (♩)
glissando from an indefinite note (up, down) equal to a crotchet (♩) in length

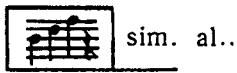
 то же, равное по длительности $\frac{1}{2}$ (♩)
the same, equal to a minim (♩) in length

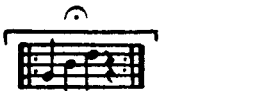
 то же, равное одному такту
the same, taking up a whole bar

 двойное глissандо (от неопределенных звуков), равное одному такту
double glissando from indefinite notes, taking up a whole bar

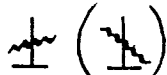
 тройное глissандо, равное одному такту
triple glissando, taking up a whole bar

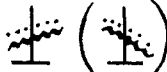
 неритмизированное тремоло
tremolo without a definite rhythm


 sim. al... повторять обведенный текст до указанного места
passage thus framed to be repeated up to a specified point


 повторять текст до окончания действия ферматы
passage thus framed to be repeated as long as the hold lasts


ДЛЯ КОНТРАБАСА 2. FOR THE DOUBLE BASS


 глissандо тремоло (вверх, вниз)
glissando plus tremolo (up, down)

 глissандо-рикошет (вверх, вниз)
glissando with springing bow (up, down)

 глissандо на четырех струнах
glissando on four strings

 играть за подставкой
play beyond the bridge

 аккорд за подставкой (на любых струнах)
chord to be produced beyond the bridge (on any strings)

 наиболее высокий возможный звук
the highest note possible

Musikverlag Hans Sikorski, Hamburg

ПЯТЬ ЭТЮДОВ

FIVE ETUDES

для арфы, контрабаса и ударных

for Harp, Double Bass and Percussion

(1965 г.)

София ГУБАЙДУЛИНА
Sophia GUBAIDULINA



I

Largo $\text{♩} = 80$
pizz.

poco accel. *poco rit.* *a tempo*
sempre

f *p*

poco accel. *poco rit.* 1 *a tempo* *poco accel.* *poco rit.* 2 *a tempo* *poco accel.*

1 $\text{♩} = 80$ 1 1 1 3 1 $\text{♩} = 50$ *Meno mosso* *col legno (ricochet)* $\text{♩} = 80$

$\text{♩} = 50$ 1 $\text{♩} = 80$ $\text{♩} = 50$ $\text{♩} = 80$

mf *arco sul E* 4 $\text{♩} = 100$

sul A *ff*

5 *Meno mosso* $\text{♩} = 80$ *col legno* *p*

6 *pizz. (gliss. a 4 corde)* *arco* *gliss.* 2

poco a poco ritardando *pizz.* (pizz.) *gliss.* 2

CONTRABASSO

II

Allegretto $\text{♩} = 144$

3 pizz. **1** *p*

2 *f*

3 *f sub.* *mf*

4 *p* *mf*

5 *f*

6

7

8

Arpa *pp*

Meno mosso e poco rubato
(Fuori di tempo e metro delle Percussioni)*

C-b. *p* *arco* *pp* *lunga* *morendo*

*) Вне темпа и метра ударных.
Disregard the tempo and metre of the Percussions.

III

Adagio $\text{♩} = 50$

1 $\text{♩} = \text{pizz.}$ $\text{♩} = \text{sempre arco}$

p *pp*

pizz. **1** sul G arco pizz.

mf *pp* *p* *pp* *mf*

Arpa **2**

Lo stesso tempo

arco *p*

p

Fuori di Tempo (quasi Cadenza)

1 bacch.
2 bacch.

3 bacc. *poco cresc.*

poco cresc. simile al **3**

3 *colla parte pizz. gliss.* *(Marimba gliss. in senso basso)* *p* sul ponticello arco *pp*

p *pp*

Arpa

C-b.

CONTRABASSO

IV

Allegro disperato ♩ = 180

pizz.

The first system of the Contrabasso part consists of three staves. The first staff begins with a *ff* dynamic and a *pizz.* instruction. The second staff continues with *ff* dynamics and includes a first ending bracket labeled '1'. The third staff features *mf* dynamics and includes a *b* (flat) marking.

The second system includes three staves: C-b., Piatto, and Bonghi. The C-b. staff is marked with a circled '2'. The Piatto staff is marked with a circled '12' over an '8'. The Bonghi staff is marked with a circled '12' over an '8' and includes the instruction 'Perc.soli'. The Bonghi part starts with a *pp* dynamic and ends with a *cresc.* marking.

The third system includes three staves: C-b., Piatto, and Bonghi. The C-b. staff is marked with a circled '3' and includes the instruction 'Marimba'. The C-b. part starts with a *ff* dynamic. The Bonghi staff includes a circled '3' over a '4'.

The fourth system includes two staves: C-b. and Marimba. The Marimba part includes a circled '3' over a '4' and a *b* (flat) marking.

CONTRABASSO

4

C.b.

T-ro

Piatto

Bonghi

Percussione soli

ff

Piatto

Bonghi

5 C.b.

pizz.

p

6 Fuori di tempo
dell' Arpa e Marimba*) solo rubato

arco

p

*ten. ad libitum
e morendo*

pp

*) Вне темпа арфы и маримбафона.
*) Disregard the tempo of the Harp and Marimbaphone.

V

Andante $\text{♩} = 72$

pizz.
p

1

2

4

5

6

Detailed description: This block contains the first six measures of the contrabasso part. It begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *p*. The time signature starts as 4/4 and changes to 3/4, 2/4, 4/4, 3/4, 2/4, 3/4, and 2/4. Measure numbers 1 through 6 are indicated in boxes above the staff. The music consists of eighth and sixteenth notes, with some rests.

7 *Meno mosso*

Detailed description: This block shows measure 7, which begins with a double bar line and a tempo change to *Meno mosso*. The time signature is 3/4. The music continues with eighth notes.

Mar. *pp*

Detailed description: This block shows the mandolin part for measure 7. It features a *pp* (pianissimo) dynamic marking and a melodic line with slurs.

Arpa *pp*

Detailed description: This block shows the arpa (harp) part for measure 7. It features a *pp* dynamic marking and sustained chords.

C-b. *pp* *gliss.* *morendo*

Detailed description: This block shows the cello part for measure 7. It features a *pp* dynamic marking, a *gliss.* (glissando) instruction, and a *morendo* (decrescendo) marking. The music includes a glissando on a long note.

Mar. *morendo*

Detailed description: This block shows the mandolin part for measure 7. It features a *morendo* marking and a melodic line with slurs.