To Alexander Kouguell

Sonata da chiesa

for

Solo 'Cello

Allen Brings

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MIRA MUSIC ASSOCIATES
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Wilton, Connecticut 06897

Remarks on the performance of this sonata -

I

Except for notes which are immediately repeated or tied, accidental symbols affect only the notes which they precede.

II

The following scale of dynamic levels should be observed in the performance of this piece: pp, più p, p, poco p, mp, mf, poco f, f, più f, ff.

III

Pauses between movements should be calculated so that each succeeding movement may be heard as connected to, not separated from, the preceding movement.

IV

While its application to the outer movements is to a lesser extent both appropriate and necessary, tempo rubato informs the first movement throughout. Here it must be understood to apply to the progress of phrases within a section as well as to the execution of the rhythms of individual motives. Its presence, furthermore, must always be apparent to the listener. In style this movement most closely resembles the accompanied recitative of Italian opera and the cadenza of the eighteenth and nineteenth century solo concerto.

To assist the player only a few broad tempo indications are shown. Progressive acceleration, however, should be employed whenever phrases appear to grow in intensity, the result usually of rising pitches and increasing dynamic levels, to mention only two of the most obvious factors. In the performance of individual rhythms a general rule is that short, unstressed tones become shorter; long, stressed tones become longer. Within the dotted rhythm the dotted eighth note should usually be longer then, the sixteenth note shorter, until eventually the dotted rhythm becomes doubly dotted later in the movement. Triplets should never be played evenly. Depending on the direction of the phrase in which they are found, their speeds should be either accelerated or retarded, sometimes even to an exaggerated degree. In all cases decisions regarding the execution of details must be subordinated to the requirements of each phrase, then each section, finally of the movement.

Wilton, November 6, 1980

I

A tempo molto rubato ♩ = 46

più p

poco a poco cresc.

simile

f

poco a poco dim.

(a tempo)

pp più p

poco f

simile

rit.

dim.

a tempo

rit.

a tempo

pp

più p

rit.

a tempo

agitando

pp più p

simile dim.

pp cresc.

rit.

mf

dim.

a tempo

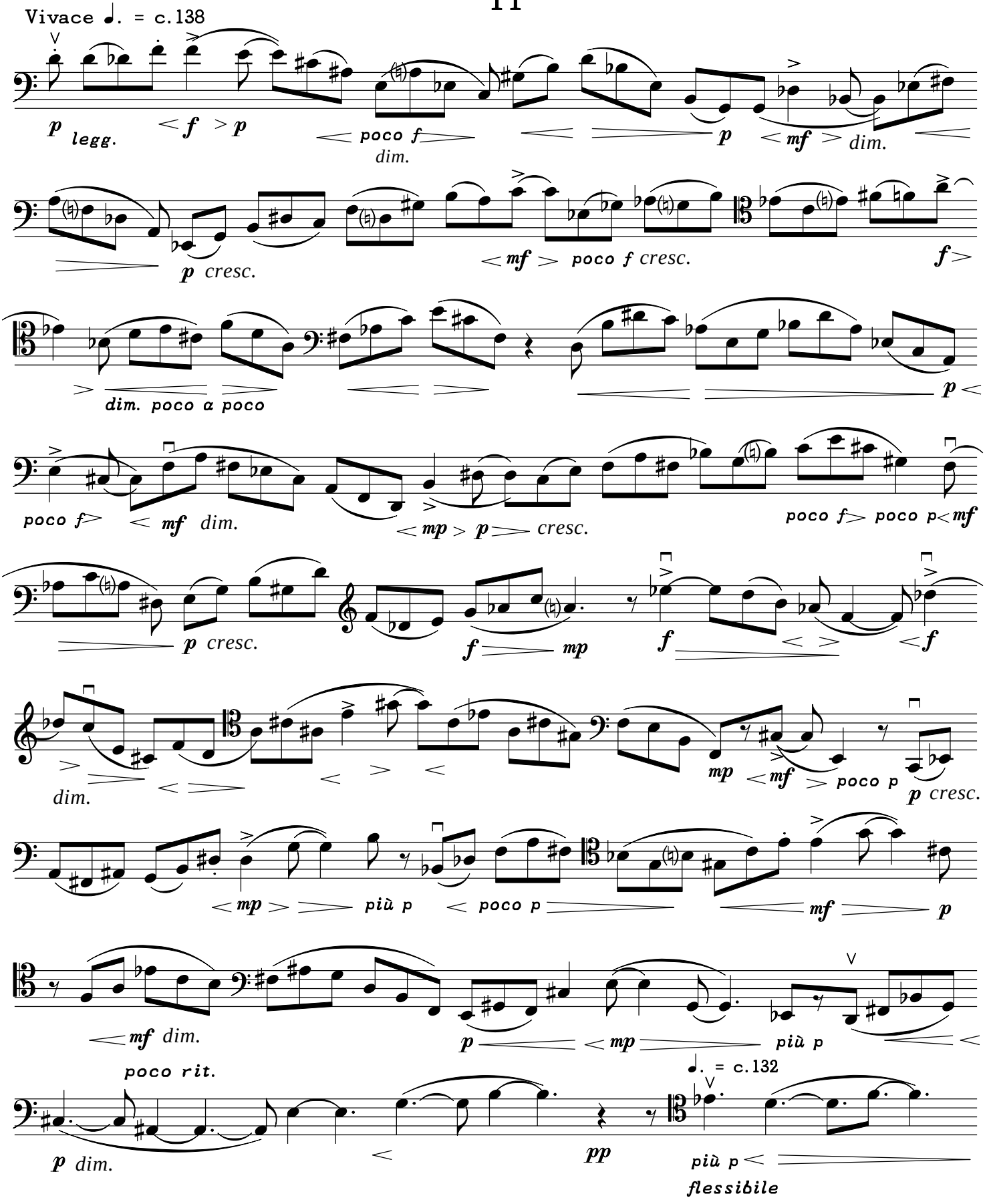
più p

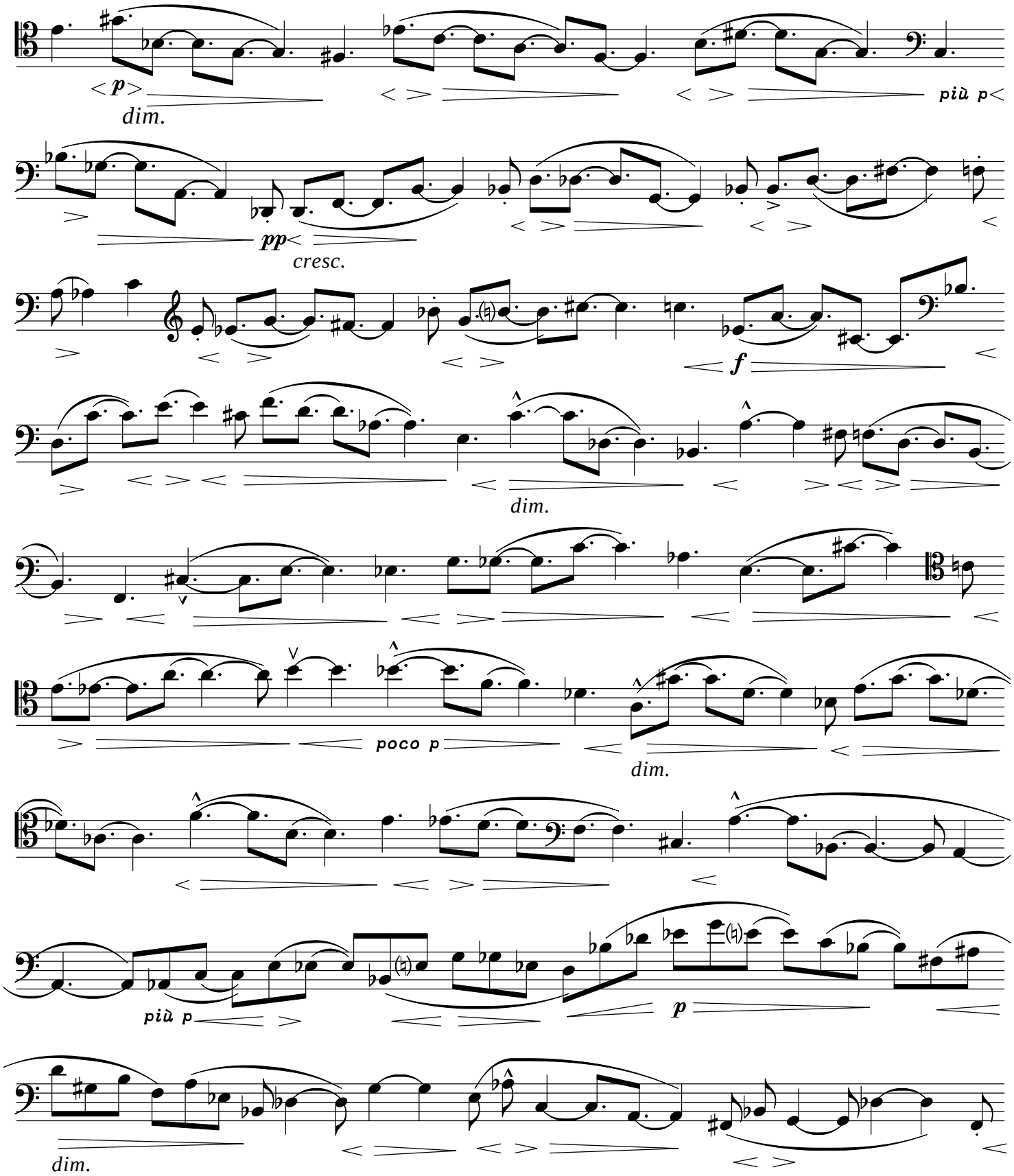
p

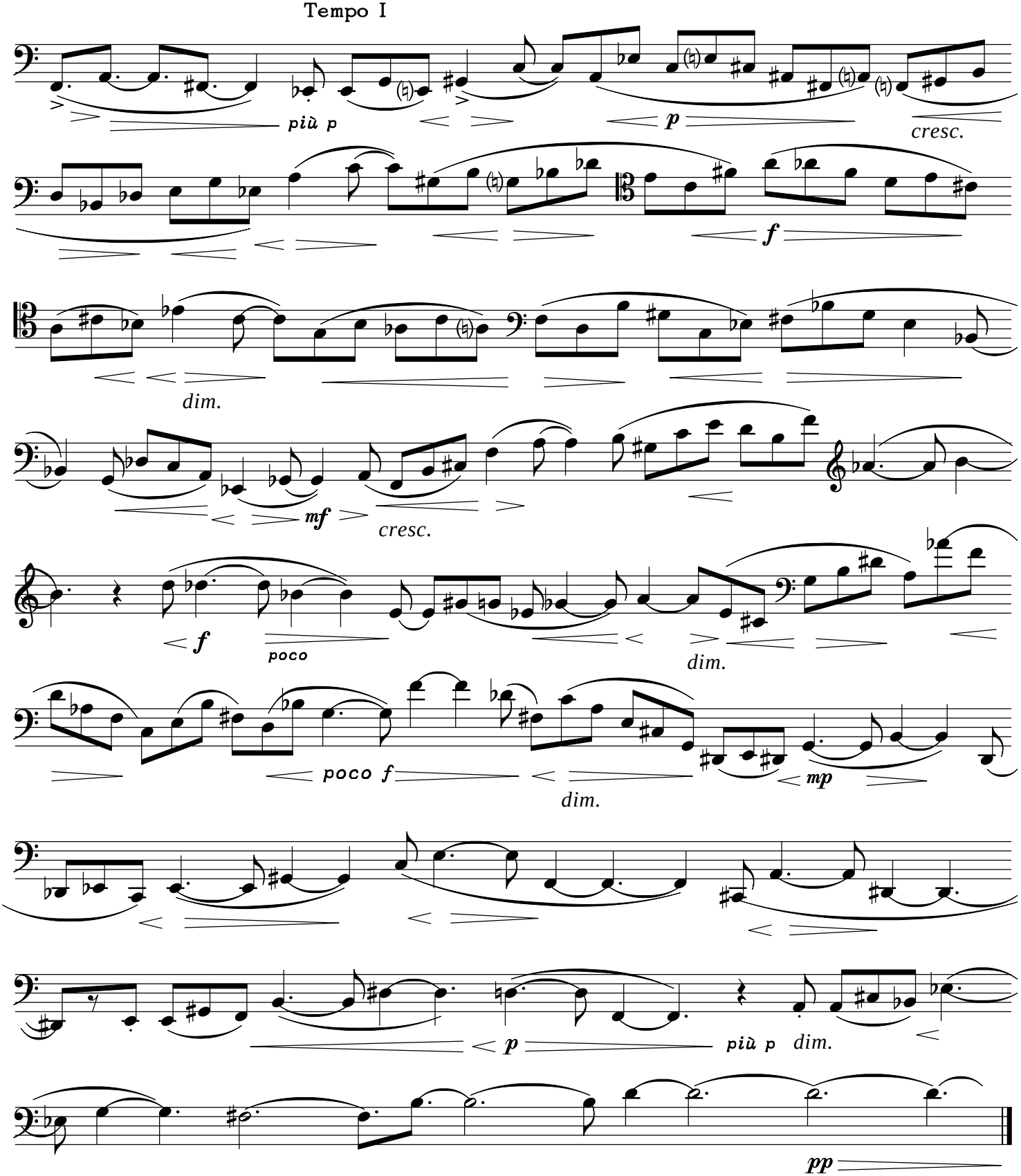
dim.

pp

II

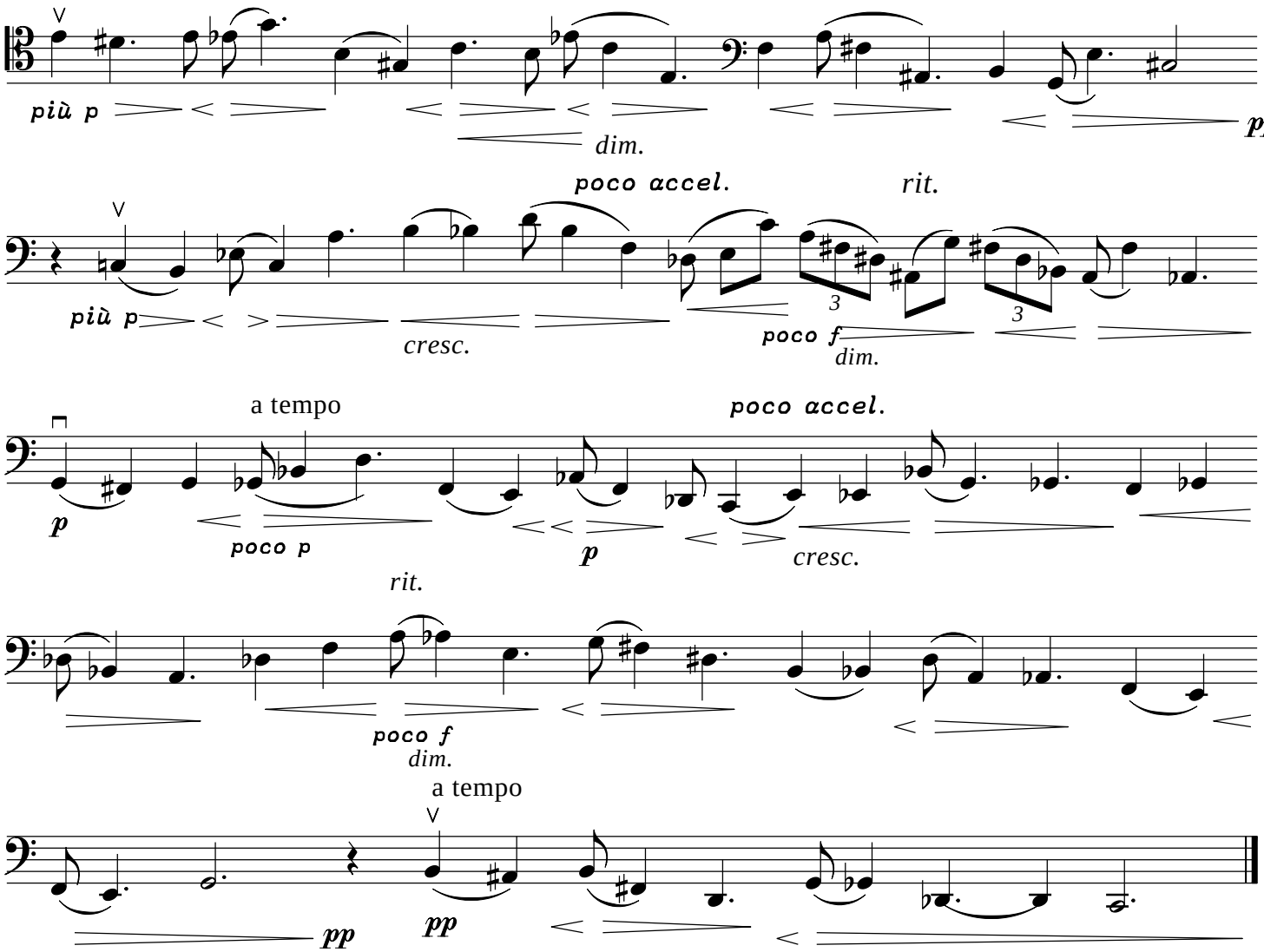

Vivace ♩. = c.138
p legg.
< f > p
< poco f
dim.
p
< mf > dim.
p cresc.
< mf > poco f cresc.
f >
dim. poco a poco
p <
poco f>
< mf dim.
< mp > p > cresc.
poco f> poco p< mf
p cresc.
f
mp
f
< f
dim.
mp
< mf > poco p
p cresc.
< mp > più p
< poco p
mf
p
< mf dim.
p
< mp
più p
poco rit.
♩. = c.132
p dim.
pp
più p <
flessibile


p
dim.
più p
pp
cresc.
f
dim.
poco p
dim.
più p
p
dim.


Tempo I
più p
p
cresc.
f
dim.
mf
cresc.
f
poco
dim.
poco f
dim.
mp
p
più p
dim.
pp

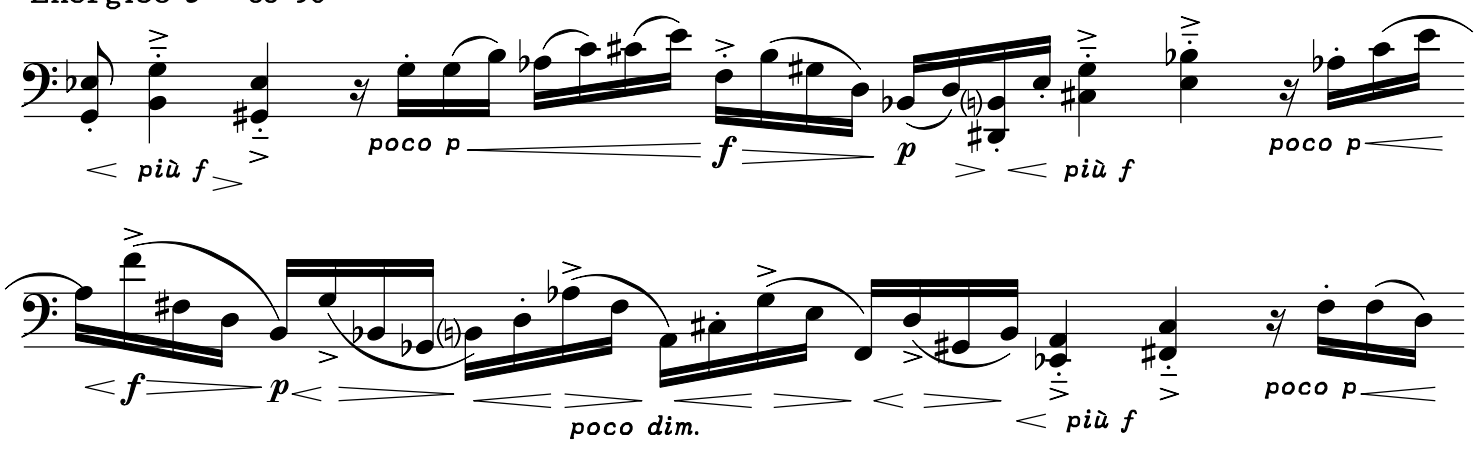
III

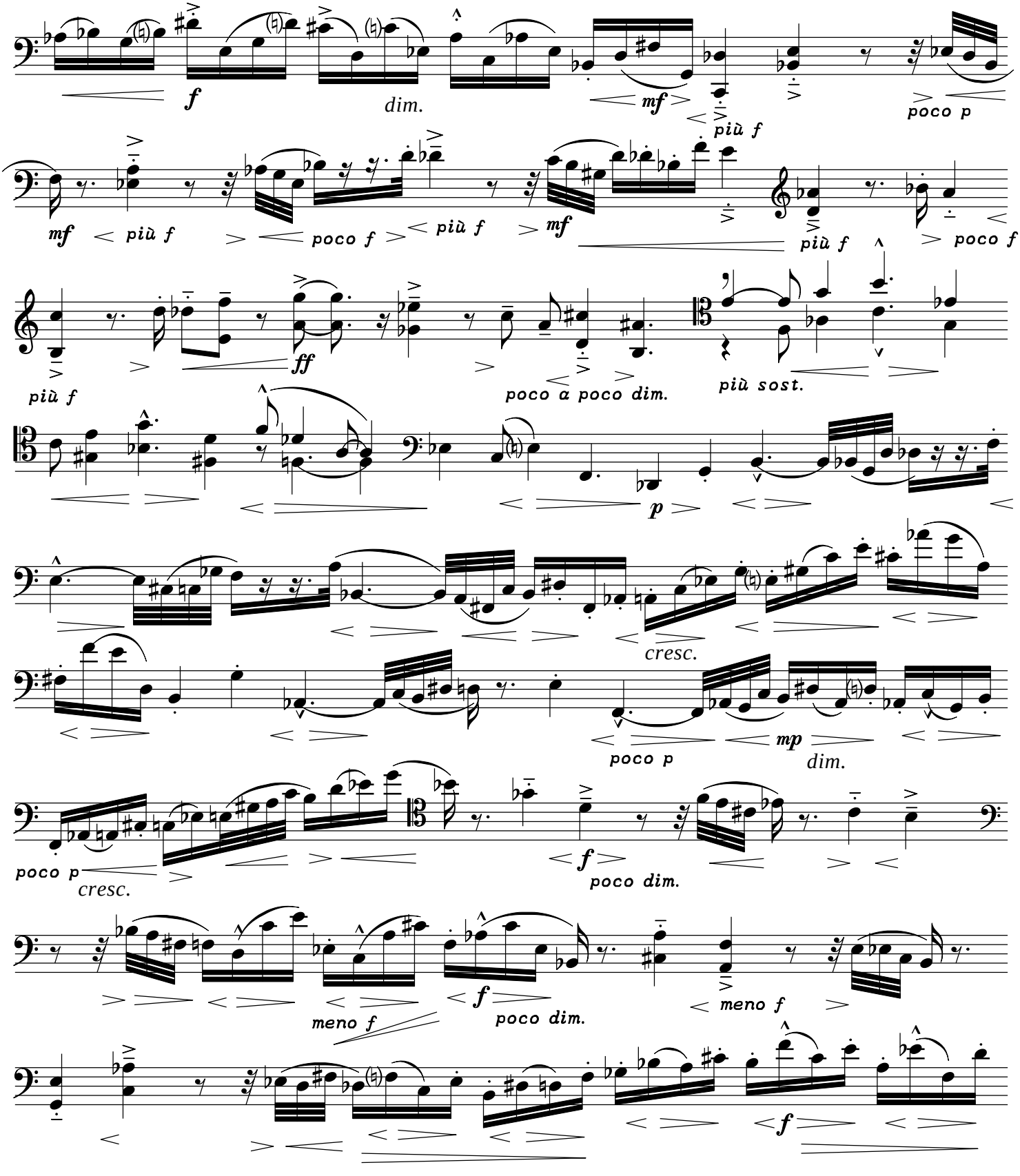
Molto sostenuto

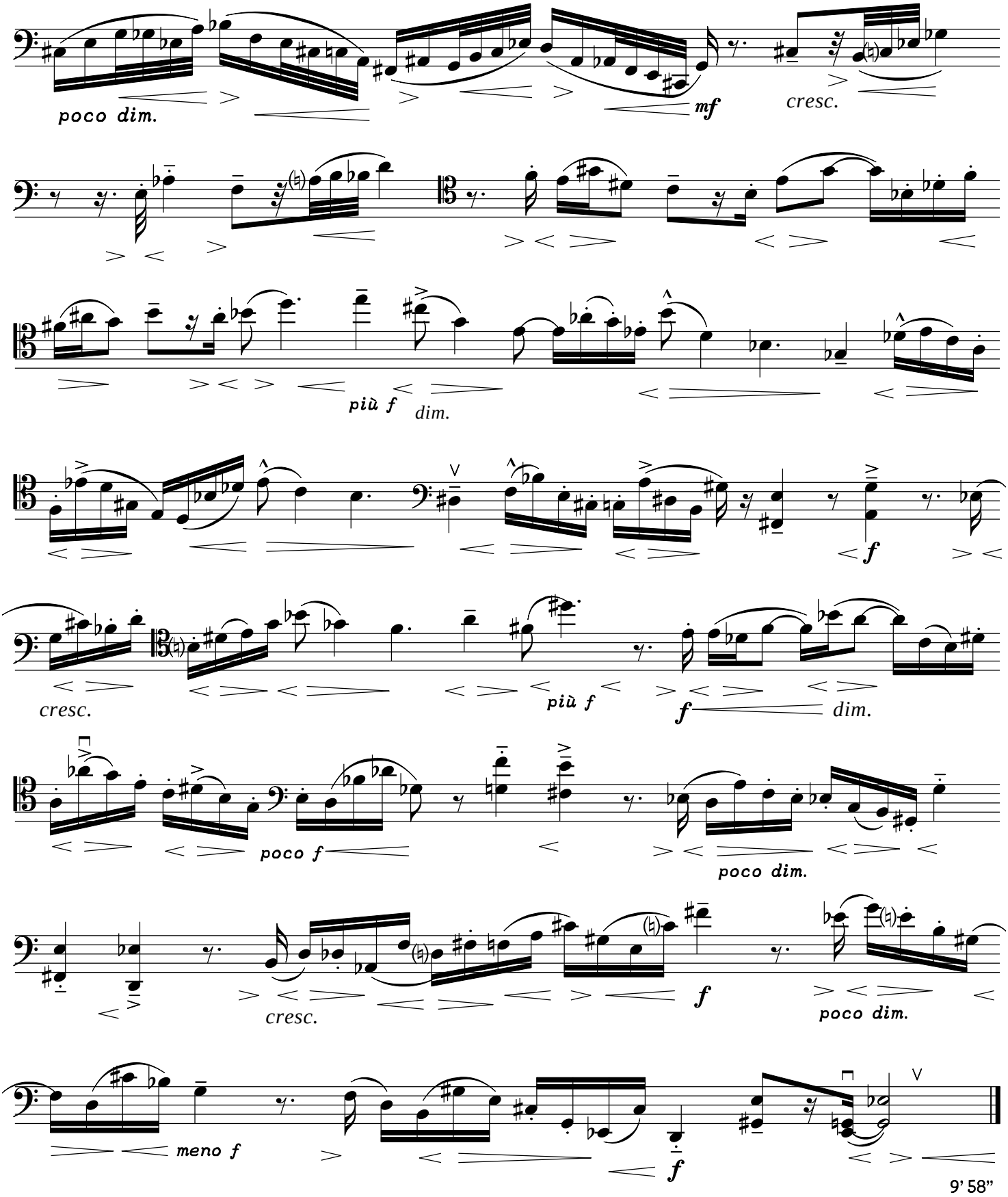


IV

Energico ♩ = 88–96




f
dim.
mf
più f
poco p
mf
più f
poco f
più f
mf
più f
poco f
più f
ff
poco a poco dim.
più sost.
p
cresc.
poco p
mp
dim.
poco p
cresc.
f
poco dim.
meno f
f
poco dim.
meno f
f



9' 58"

Ad maiorem gloriam Dei