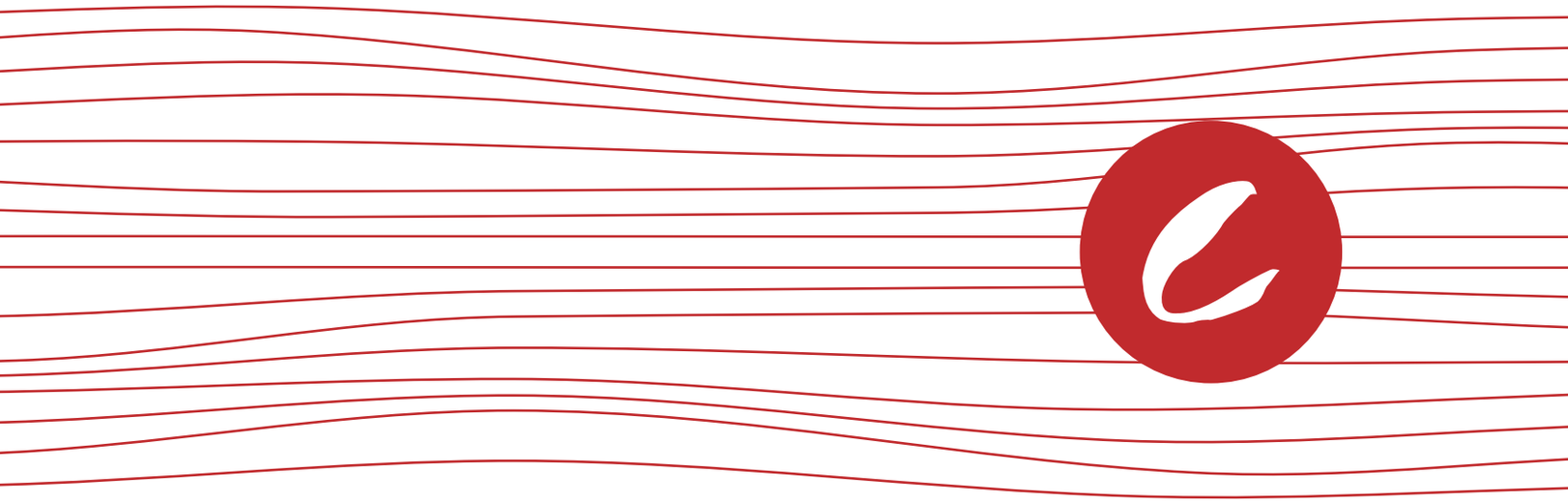
ANTE KNEŠAUREK



Sonare

—

za gitaru
for guitar

HDS
ars croatica
CANTUS

PARTITURA — SCORE

Ante Knešaurek

Sonare
za gitaru
for guitar

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Na tragu dnevničkih glazbenih zapisa oblikovanih u svojevrsne cikluse, usko vezane uza životne situacije, raspoloženja i procese, nastala je skladba ***Sonare***. Meditativno ostvarenje Ante Knešaureka, skladano za gitarista Krešimira Bedeka, u njegovoj je izvedbi zaživjelo na albumu *Klišej* (Cantus, 2025.).

Sonare (lat. proizvoditi zvuk, zvučati), prema skladateljevim riječima, „tranzitivno znači *odjeknuti* ili *oglasiti se čime*. Skladba je zamišljena kao velik luk, odnosno poput vrlo elastične zvučne opne iz koje se probijaju situacije proizišle iz nukleusa intervala velike septime, a kojim se poigravam tijekom skladbe na način stilskih figura. Tako najprije budu apokopa, litota, anaklaza, elipsa, anadiploza i simploka, da bi pri kraju skladbe nastupio fugato u jednom sasvim novom gramatičkom i semantičkom obliku. Povremeni kratkotrajni proboji kvintakorda tek su razina korifejeva komentara, dok je fugato komentar u smislu velike anaklaze na razini cijeloga kora.“ U procesu traganja za zvučnošću i istraživanja njezinih dometa, kako u samom kontrastnom glazbenom materijalu, tako i u mogućnostima instrumenta, Knešaurek propitkuje intimne trenutke umjetnika prilikom procesa stvaranja, s naglaskom na osjećajima koji se pritom javljaju i s kojima se treba suočiti – „od ushita do potištenosti, od sreće do ravnodušnosti i osjećaja bespomoćnosti.“

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Conceived in the spirit of diary-like musical reflections shaped into interconnected cycles closely linked to lived experiences, states of mind, and personal creative processes, ***Sonare*** emerged as a deeply introspective piece. Ante Knešaurek’s meditative work, composed for guitarist Krešimir Bedek, came to life in Bedek’s performance on his album *Klišej* (tr. *Cliché*), published by Cantus in 2025.

The title *Sonare* (Lat. ‘to produce sound’; ‘to sound’), as the composer explains, “in its transitive sense means *to resonate* or *to make something resound*. This piece is conceived as a big bow; that is, like a very elastic sonic membrane through which the situations from the nucleus of the major seventh interval arise; and which I play throughout the composition in the manner of stylistic figures. Thus, there first appear apocope, litotes, anaclasis, ellipsis, anadiplosis, and symploce, before the work culminates in a fugato cast in an entirely new grammatical and semantic form. Occasional short breaks of the triad fifth chord are only the level of the chorus leader commentary, while the fugato is a comment in the sense of a large anaclasis at the level of the whole chorus.” In his search for sonority and the expressive possibilities it offers – both through this piece’s contrasting musical material and through the technical and timbral capacities of the instrument – Knešaurek explores the artist’s most intimate moments during the creative process, placing particular emphasis on the emotions that arise and must be confronted, “from elation to despondency, from happiness to indifference and a sense of helplessness.”

Napomene za izvođenje
Performance Notes

*	potezanje žice uz promjenu intonacije (ad libitum) *bend the string to change intonation (ad libitum)*
→***	postupno potezanje žice uz promjenu intonacije do ½ tona *bend the string increasingly to change intonation up to a ½ tone*
l.v. (lascia vibrare)	uvijek se primjenjuje do kraja crtovlja *always applies until the end of the staff*
m.d. (mano destra)	sviranje desnom rukom na hvataljci *play with the right hand on the fingerboard*
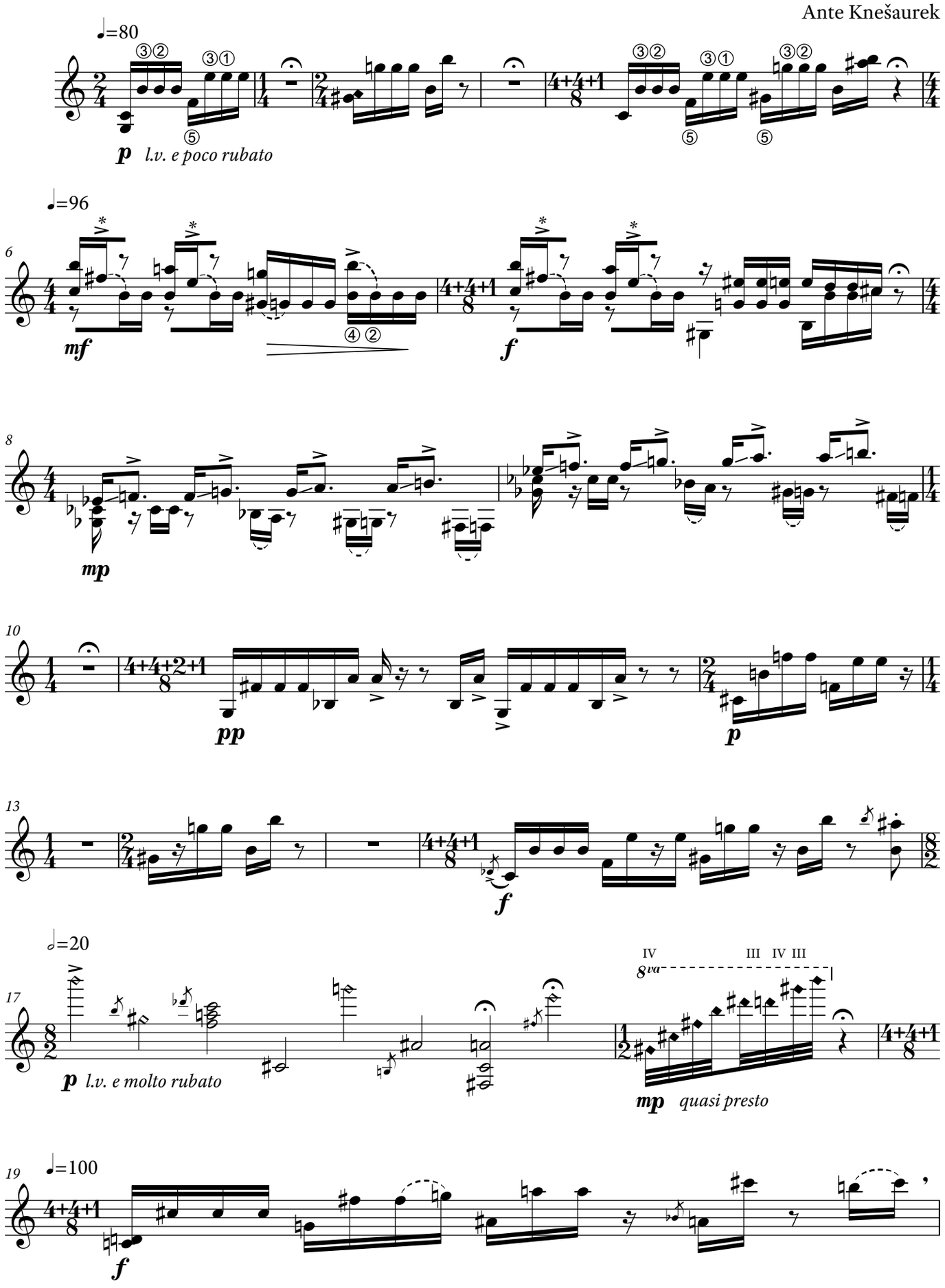
svi flažoleti zvuče kako su zapisani
all harmonics are notated at sounding pitch

iscrtkani lukovi za tehnički legato su opcionalni
dashed slurs indicating technical legato are optional

à Krešimir Bedek

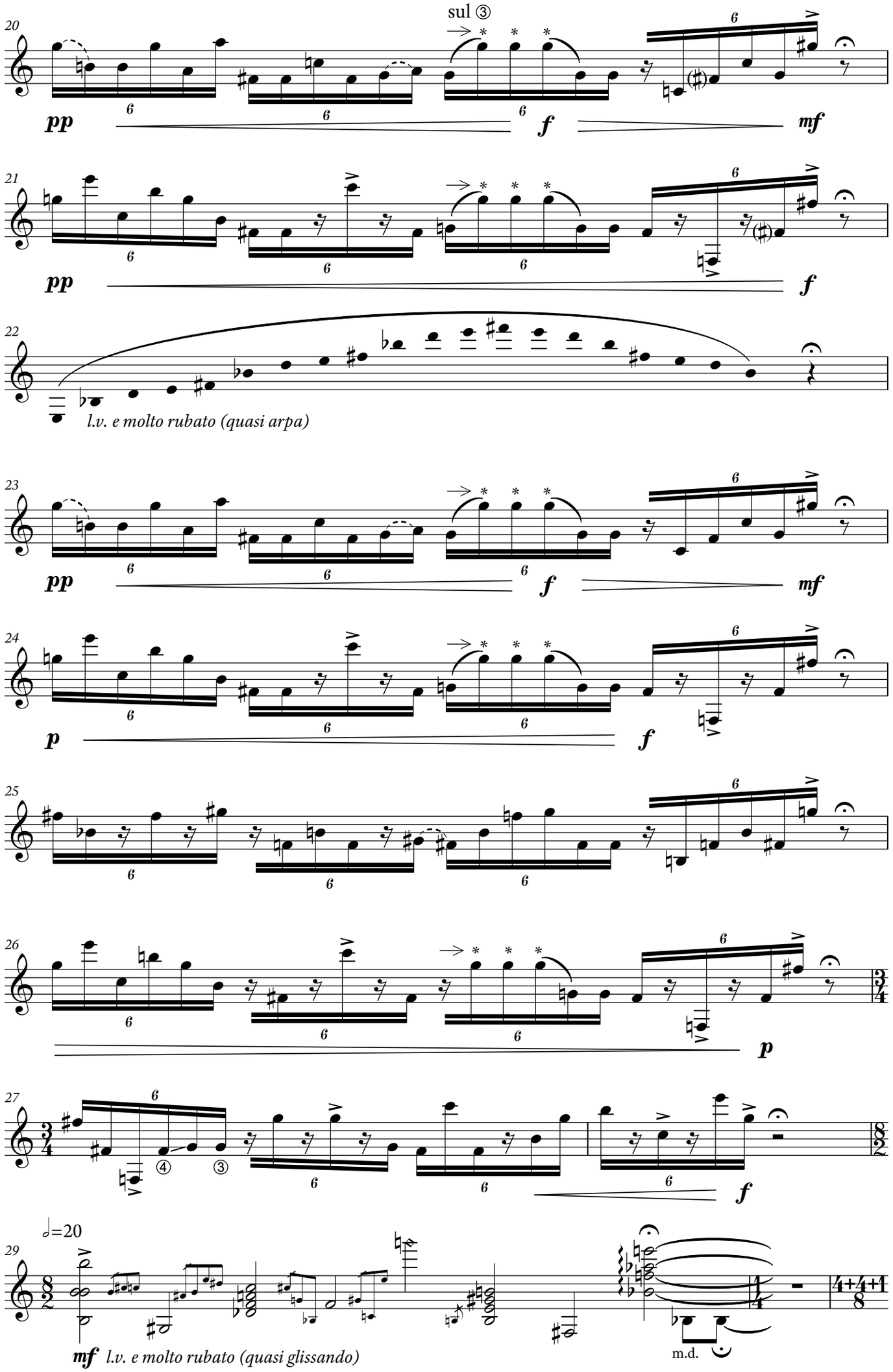
Sonare

Ante Knešaurek



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Can. 409-3824


20
sul ③
pp
f
mf
21
pp
f
22
l.v. e molto rubato (quasi arpa)
23
pp
f
mf
24
p
f
25
26
p
27
④
③
f
29
𝅗𝅥=20
mf l.v. e molto rubato (quasi glissando)
m.d.
4+4+1
8