

Charyptin

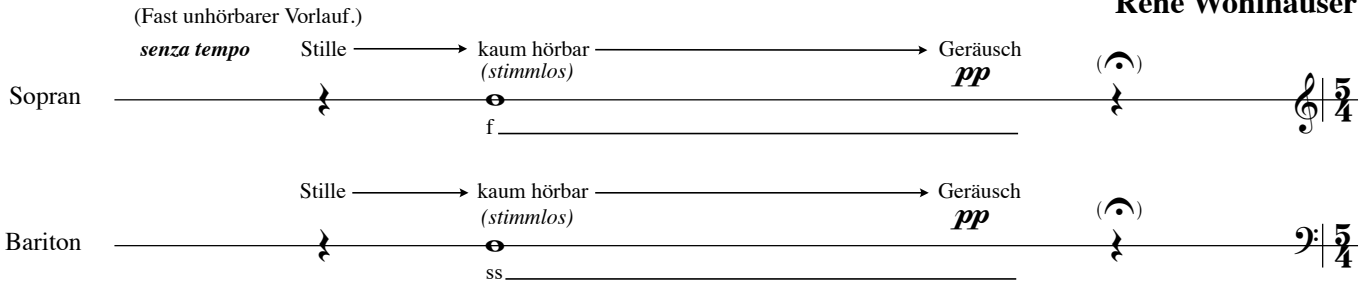
Fassung für Sopran, Bariton, Flöte, Klarinette und Violoncello
auf eigene lautpoetische Texte
Ergon 42/III (2010/13), Musikwerknummer 1662

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(Fast unhörbarer Vorlauf.)
senza tempo Stille → kaum hörbar (stimmlos) → Geräusch *pp*

Sopran ———— f ————

Bariton ———— ss ————



Stille → kaum hörbar (stimmlos) → Geräusch *pp*



1. Teil (Teil A)



♩ = 54

Sop. (In Achteln dirigieren.)

Bar.

Fl. immer mit viel Luft, geräuschhaft, fast tonlos *ppp* *spz* Das "es" fast nicht spielen, nur flüchtig streifen

Cl. in B \flat

Vc. *sempre molto sul pont., geräuschhaft, fast tonlos* *pp* auf der Saite stoppen *ppp* *poco sfz* *ppp*

Fl. *ppp* *pp* *p*

Cl. in B \flat (klingend notiert) *poco sfz* *pp* *p*

Vc. *ppp* *pp* *p*



Charyptin, Fassung ohne Violine

2

6

Leise und abgehoben gesprochen

p

Sop. Se Cha-ryp - tin Me ga-ra La-pa-re kar

Fl.

Cl. in B \flat

Vc. (nicht leere Saite)

9

Sop. mo-re.

Fl.

Cl. in B \flat

Vc.

11

Fl.

Cl. in B \flat

Vc.

12

Fl.

Cl. in B \flat

Vc.

13

Fl.

Cl. in B \flat

Vc.

(♩ = 54)

(A1) Mikroton-Triller mit geschlossenem Mund

tr

p

Scharf und stimmlos gesprochen (Konsonanten hervorheben)

f

Sch ss g t-g-t-g-t-g

14

Sop.

Bar.

Fl.

Cl. in B \flat

Vc.

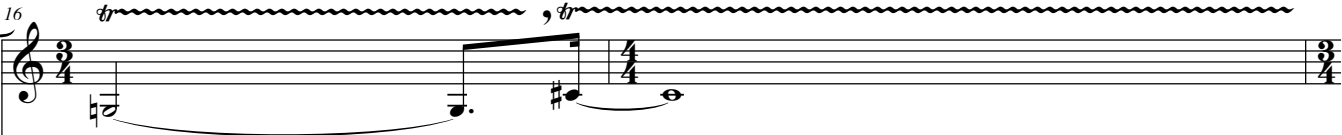
Flag.


ppp

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4

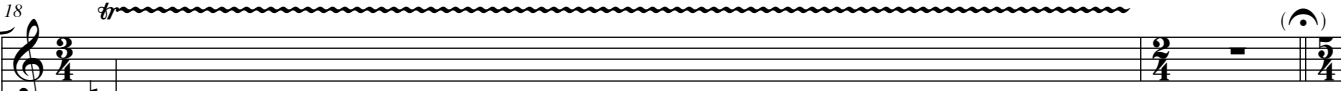
16


Sop. 

Bar. 

Bö-rö-drö d-g r Brr z-g Lör ss - g t-g-t-g

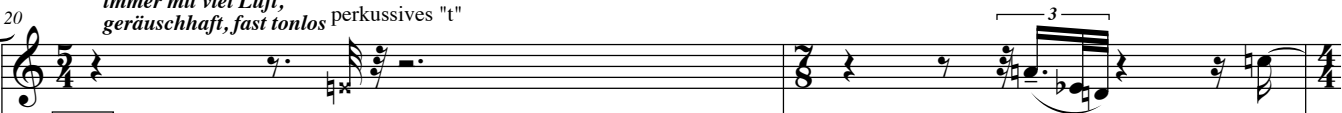
18

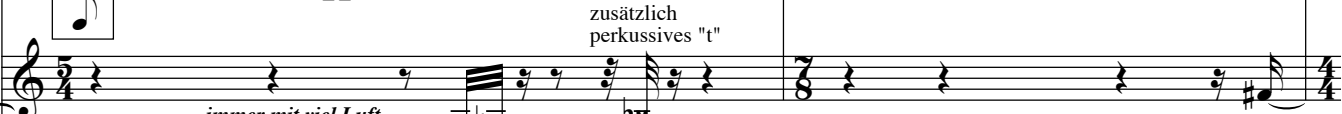
Sop. 

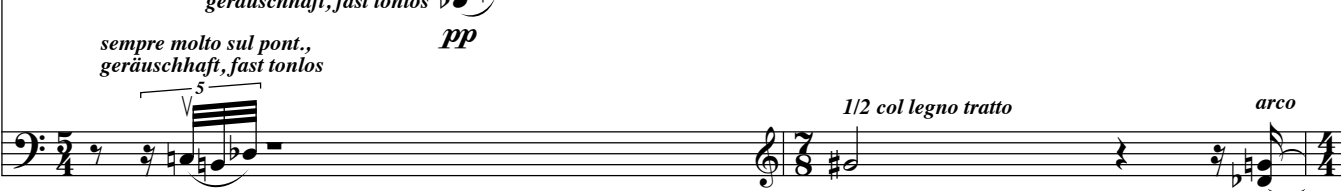
Bar. 

Tschi - ga - raz t - g - t - g - t - g Brr d - g so

20

Fl. 

Cl. in B♭ 

Vc. 

immer mit viel Luft, geräuschhaft, fast tonlos *zusätzlich perkussives "t"* *pp*

immer mit viel Luft, geräuschhaft, fast tonlos *pp* *zusätzlich perkussives "t"*

sempre molto sul pont., geräuschhaft, fast tonlos *pp* *1/2 col legno tratto* *arco*

22

Sop. 

Fl. 

Cl. in B♭ 

Vc. 

Leise und abgehoben gesprochen *p* Scha-re ma-lo-ma

Mikroton-Triller mit geschlossenem Mund *pp*

Halbflageolett, col legno tratto, ohne Druck, tonlos, nur diffuses (Kratz-)Geräusch *p* *pp* *pont., wenig Bogen*

25 *tr*

Sop.

Fl.

Cl. in B \flat

Vc.

Ins Mundloch gesprochen, scharf artikuliert, tonlos

f ss ss ss t-g-t-g-t-g t-g-t t-g t

Ins Mundloch gesprochen, scharf artikuliert, tonlos

f rr rr rr t-g-t-g-t-g

27 *tr*

Sop.

Bar.

Fl.

Cl. in B \flat

Vc.

Scharf und stimmlos gesprochen (Konsonanten hervorheben)

f Sch ss g

Sch ss g

t t-g Sch ss g

t-g-t t-g t

übertriebener Bogendruck, extrem langsam, nur Kratzgeräusch, ohne Ton, (Klangliche Vorausnahme des Baritons)

pp

29 (A2) *mf*

Sop.

Bar.

Ma - ta - sa - ra - ga me - ra - mo - le Sa - ra - me - ra - go - me

Kehlkopfknattern (röcheln), so tief und langsam als möglich Ets was höher (Zunge gegen Gaumen) Wieder ganz tief

mp E O A

32

Sop.

Bar.

Mo - - - ra - so - me ta - ra

Noch etwas höher (Zunge noch mehr gegen Gaumen) Wieder ganz tief

G.P. G.P.

O Ä

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6

35 (A3) Obertongesang

Sop. *mp* uo-ä-o-u... uo-ä-o-u...

Bar. *f* S - g rr-tsch rö Bö-rö-drö tsu Gi-ra-ba-ra-dschu

Scharf und stimmlos gesprochen (Konsonanten hervorheben)

37

Sop. uo-ä-o-u... G.P.

Bar. Rr - tsch - ga - dru S - g drö G.P.

39 (Weiter in Vierteln dirigieren.)

Fl. Klappengeräusche, tonlos

Cl. in Bb slap, tonlos, nur Luft *spz*

Vc. übertriebener Bogendruck, sehr langsamer Bogen, nur Kratzgeräusch, ohne Ton, immer die Saite abdämpfen *p*

gettato col legno auf abgedämpfte Saite (tonlos) *p*

sub. flautando (tasto), extrem wenig Bogendruck *ppp*

col legno tratto, immer noch tonlos *pppp*

42

Fl. Klappentriller mit umschlossenem Mundloch: tonlos, nur Luft, ohne kleinen Finger trillern *pp*

Flatterzunge, nur Luft, ohne Ton → Ton mit viel Luft, geräuschhaft → weniger Luft

Cl. in Bb Flatterzunge, nur Luft, ohne Ton → Ton mit viel Luft, geräuschhaft → weniger Luft

Vc. langsames Kreisen mit den Bogenhaaren auf der abgedämpften Saite, quasi tonlos, rhythmisierte "Dämpf-Klangvariationen" *pp*

col legno, tonlos → col legno, sul pont., mit Ton → 1/2 col legno, sul pont.

cresc. poco a poco

47

weniger geräuschhaft → ord.: Normalton

Fl. *mp* *mf*

Cl. in B \flat *mp* *mf*

1/2 col legno, posizione normale → ord.: arco, pos. norm.

Vc. *mp* *mf* *f*

52

Fl. *f* *ff*

Cl. in B \flat *f* *ff* *pp*

Vc. *ff* *pp* *p* *pp*

56

Fl. *pp* *p* *mp* *p*

Cl. in B \flat *pp* *p* *pp* *mp*

Vc. *pp* *pp* *mf*

Vc. Cl.

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8

Musical score for measures 58-60. The score is for three parts: Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violoncello (Vc.).

- Fl.:** Measure 58 starts with a 5-measure rest, then plays a melodic line with dynamics *mf* and *mp*. Measure 59 has a 5-measure rest, then a melodic line with dynamics *mp* and *mf*. Measure 60 has a 5-measure rest, then a melodic line with dynamics *mp* and *mf*.
- Cl. in Bb:** Measure 58 has a 5-measure rest, then a melodic line with dynamics *mf*, *mp*, and *f*. Measure 59 has a 5-measure rest, then a melodic line with dynamics *mp* and *f*. Measure 60 has a 6-measure rest, then a melodic line with dynamics *mp* and *mf*.
- Vc.:** Measure 58 has a 5-measure rest, then a melodic line with dynamics *pp*. Measure 59 has a 5-measure rest, then a melodic line with dynamics *pp*. Measure 60 has a 5-measure rest, then a melodic line with dynamics *pp*.

Musical score for measures 61-63. The score is for three parts: Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violoncello (Vc.).

- Fl.:** Measure 61 starts with a 5-measure rest, then a melodic line with dynamics *mf* and *f*. Measure 62 has a 4-measure rest, then a melodic line with dynamics *pp*. Measure 63 has a 3-measure rest, then a melodic line with dynamics *pp*.
- Cl. in Bb:** Measure 61 starts with a 6-measure rest, then a melodic line with dynamics *mf* and *f*. Measure 62 has a 4-measure rest, then a melodic line with dynamics *pp*. Measure 63 has a 3-measure rest, then a melodic line with dynamics *pp*.
- Vc.:** Measure 61 has a 5-measure rest, then a melodic line with dynamics *pp*. Measure 62 has a 4-measure rest, then a melodic line with dynamics *pp*. Measure 63 has a 3-measure rest, then a melodic line with dynamics *p*, *mf*, and *ff*.

Musical score for measures 64-66. The score is for three parts: Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violoncello (Vc.).

- Fl.:** Measure 64 has a 3-measure rest, then a melodic line with dynamics *p*. Measure 65 has a 3-measure rest, then a melodic line with dynamics *mp*. Measure 66 has a 3-measure rest, then a melodic line with dynamics *mp*.
- Cl. in Bb:** Measure 64 has a 3-measure rest, then a melodic line with dynamics *p*. Measure 65 has a 3-measure rest, then a melodic line with dynamics *p*. Measure 66 has a 3-measure rest, then a melodic line with dynamics *mp*.
- Vc.:** Measure 64 has a 3-measure rest, then a melodic line with dynamics *p*. Measure 65 has a 3-measure rest, then a melodic line with dynamics *mp*. Measure 66 has a 3-measure rest, then a melodic line with dynamics *mp*.

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(A4) ("Wie aus der Ferne", gebunden)

67

Sop. *mf* Me - ra li - ba Mo - - - si - ra -

Bar. *mf* O - ra lo - - - ba

Fl. *mp*

Cl. in B \flat *mp*

Vc. *p* Bogen unter den Saiten hindurch
 Ossia: Flag. sul D mit Flag.-Griff auf f, dazu das B normal

71

Sop. lo Me ka - ri - lo - ma - go - re Me - ra - li - bo

Bar. So - - - - le go - - - -

Fl. *v*

Cl. in B \flat

Vc.

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10

Musical score for measures 73-74. The score is for Soprano (Sop.), Baritone (Bar.), Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violoncello (Vc.). The time signature changes from 3/4 to 2/4 at measure 74. The lyrics are "se - la" for the Soprano and "ka - la" for the Baritone. The instruments play a complex rhythmic pattern. The score ends with a double bar line and a repeat sign.

Musical score for measures 75-76. The score is for Soprano (Sop.), Baritone (Bar.), Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violoncello (Vc.). The time signature changes from 2/4 to 7/4 at measure 75. The lyrics are "Tscha pü" for the Soprano and "Ka - me re - ha ga" for the Baritone. The instruments play a complex rhythmic pattern. The score ends with a double bar line and a repeat sign.

76

Sop. Me - kra - tü - la - mo Wa —

Bar. wa — Na la —

Fl.

Cl. in B \flat *p*

Vc. *pizz.* *mp* 5

78

Sop. ga ha - re me - - - ka

Bar. Mo - - - - - la - tü - kra - me Pü

Fl. *mp*

Cl. in B \flat *mp*

Vc. *mp* *deziert arco (Flag.)* *pizz.* *mp*

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12

Musical score for measures 80-82. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), and Violoncello (Vc.). Each instrument part begins with a 'G.P.' (Gruppenpizzicato) marking. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 80 shows a whole rest for all instruments. Measure 81 features a piano (*p*) dynamic. The Flute part has a triplet of eighth notes. The Clarinet part has a piano (*p*) dynamic. The Violoncello part is marked 'deziert' and has a piano (*p*) dynamic. Measure 82 continues the piano (*p*) dynamic. The Flute part has a triplet of eighth notes. The Clarinet part has a piano (*p*) dynamic. The Violoncello part has a piano (*p*) dynamic.

Musical score for measures 83-84. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 83 features a piano (*p*) dynamic. The Flute part has a piano (*p*) dynamic. The Clarinet part has a piano (*p*) dynamic. The Violoncello part has a piano (*p*) dynamic. Measure 84 continues the piano (*p*) dynamic. The Flute part has a piano (*p*) dynamic. The Clarinet part has a piano (*p*) dynamic. The Violoncello part has a piano (*p*) dynamic.

Musical score for measures 85-87. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 85 features a piano (*p*) dynamic. The Flute part has a piano (*p*) dynamic. The Clarinet part has a piano (*p*) dynamic. The Violoncello part has a piano (*p*) dynamic. Measure 86 continues the piano (*p*) dynamic. The Flute part has a piano (*p*) dynamic. The Clarinet part has a piano (*p*) dynamic. The Violoncello part has a piano (*p*) dynamic. Measure 87 continues the piano (*p*) dynamic. The Flute part has a piano (*p*) dynamic. The Clarinet part has a piano (*p*) dynamic. The Violoncello part has a piano (*p*) dynamic.

87

Fl.

Cl. in B \flat

Vc.

pizz. m. s. *pizz. m. s.* *arco* *pizz. m. s.* *arco* *pizz. m. s.* (G)

89

Fl.

Cl. in B \flat

Vc.

(B \flat)

91

Fl.

Cl. in B \flat

Vc.

pp

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14

94 (A6) Scharf und stimmlos gesprochen (Konsonanten hervorheben)

Sop. *f* Ge - re me - re Scha le - ge - re te

Bar. *f* Scha ssa - ga Te - ge - te - ge - te - ge

Vc.

95

Sop. Ge - re - me - le - be

Bar. Le - ge - re me - re te

Fl. *pp* 5 5 Ins Mundloch gesprochen, scharf artikuliert (Konsonanten hervorheben), tonlos
Ge - re me - re Scha le - ge - re te

Cl. in B \flat *pp* 3 Scha ssa - ga

Vc. Halbflageolett, col legno tratto, ohne Druck, tonlos, nur diffuses (Kratz-)Geräusch
pp 5 5

96

Sop. Scha ssa - ga ma Me - re te

Bar. Brro zi - go Lö ssa - ga Te - ge - te - ge

Fl. 5 Ge - re - me - le - be

Cl. in B \flat 7 5 6 Te - ge - te - ge - te - ge Le - ge - re me - re te

Vc. 3 7 5

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97

Sop. $\frac{3}{4}$ $\frac{4}{4}$ Ge-re-me-le-be

Bar. $\frac{3}{4}$ $\frac{4}{4}$ Tschi-ga-raz Te-ge-te-ge-te-ge Brro di-go so *ff* *f*

Fl. $\frac{3}{4}$ $\frac{4}{4}$ Scha ssa-ga ma Me-re te

Cl. in B \flat $\frac{3}{4}$ $\frac{4}{4}$ Brro zi-go Lö ssa-ga

Vc. $\frac{3}{4}$ $\frac{4}{4}$ *Oss.: 8^{va}*

98

Sop. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ Ge-re me-re Scha le-ge-re te G.P. (♩)

Bar. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ Scha ssa-ga Te-ge-te-ge-te-ge G.P. (♩)

Fl. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ Ge-re-me-le-be G.P. (♩)

Cl. in B \flat $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ Te-ge-te-ge Tschi-ga-raz Te-ge-te-ge-te-ge Brro di-go so *mp* *pp* G.P.

Vc. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ G.P.

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2. Teil (Teil B)

16

100 (B)

Rhythmisch gesprochen (stimmhaft), ohne Tonhöhe ("hechelnd")
geheimnisvoll
mp

Sop. Scha-rü - to ma-ra-gi-ni Scha-re mi-le ge-re mo-ra - to

Bar. Scha - rü - - - - to - - - - - Scha - re - - - - - mi - le - - - - -

102

Die Koloraturfragmente ganz leise hinter vorgehaltener Hand gesungen
p

Rhythmisch gesprochen (stimmhaft), ohne Tonhöhe
mp

Sop. Lo - mo - ma - te Scha ro-na-ga-na sa-la

Bar. lo - e - - - - - ma - - - - - Scha - ro - - - - - na - - - - -

104

*) Etwas höher

Sop. Me ko-re-te mo - ro-lo Ka-ra-ma-to la we-ra Ga so-ra-da Ma-re lo

Bar. - - - - - mo - - - - - la - - - - - Ma - re - - - - - lo - ga -

poco a poco cresc.

106

Gesungen, *mf* beginnen, allmählich bis zum *ff* steigern

Sop. ga-no-ra-ma Ma so-re la ma - go - re Se - ro - la ge -

Bar. - - - - - no - - - - - Se - - - - - wa - - - - - ro - - - - - ma - - - - -

al mf *decresc.*

108

ff

Sop. - re Scha - me - go Scha - rü - to la - me - Scha - - me - ra

Bar. Scha - me - go - - - - - Scha - rü - to - la - me - Scha - me - ra

p *mp* *p*



111 *mp*

Bar. *Lo pot ma-ke Wi-ga-re ni-ma-ju pa Sta slo-ka-re*

Vc. *pizz.*
p



113

Bar. *Ma-ri-do stun ru- - - pa*

Vc.



114 *poco a poco cresc.*

Bar. *me Sa-le da ga-we pe-*

Vc. *p*



115 *al f*

Bar. *ro Mo-ra*

Cl. in B \flat *p*

Vc.

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18

116

Bar. *p* *poco sfz* *assai*

Fl. *p* *poco sfz* *mf* *assai*

Cl. in Bb *poco sfz* *mf* *assai*

Vc. *poco sfz* *mf* *arco* *assai*

no - - - - - me

117

Fl. *mf*

Cl. in Bb *mf*

Vc. *mf*

118

Fl. *p*

Cl. in Bb *p*

Vc. *p*

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119

Fl.

Cl. in B \flat

Vc.

120

Fl.

Cl. in B \flat

Vc.

121

Fl.

Cl. in B \flat

Vc.

123

Fl.

Cl. in B \flat

Vc.

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20

124

Fl.

Cl. in B \flat

Vc.

p

mf

7

5

T. 126-178 mit Groove: mit rhythmisch vorwärts treibender Kraft,
quasi sempre non legato, molto ritmico

126

Fl.

Cl. in B \flat

Vc.

mf

7

Ossia: 8^{vb}

128

Fl.

Cl. in B \flat

Vc.

5

129

Fl.

Cl. in B \flat

Vc.

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130

Fl. *f* *f* *p* *f* *p*

Cl. in B \flat *f* *f* *p* *p*

Vc. *f* *f* *p*

131

Fl. *p* *p* *sfz*

Cl. in B \flat *p* *sfz* *p*

Vc. *p* *sfz* *sfz* *p* *sfz* *p*

132

Fl. *p* *sfz* *ff*

Cl. in B \flat *p* *ff*

Vc. *p* *sfz* *ff*

133

Fl. *sfz* *p* *ff*

Cl. in B \flat *sfz* *p* *ff*

Vc. *sfz* *p* *ff*

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22

134

Fl. *p* *mf*

Cl. in B♭ *p* *mf*

Vc. *p* *mf*

135

Fl. *fp* *fp*

Cl. in B♭ *fp*

Vc. *mf* *fp*

137

Fl. *p*

Cl. in B♭ *f* *p* *f* *p*

Vc. *mf* *p*

138

Fl. *mf*

Cl. in B♭ *p* *mf*

Vc. *p* *mf*

139

Fl. *mf* *ff*

Cl. in B \flat *ff*

Vc. *ff*

141

Fl. *p*

Cl. in B \flat *p*

Vc. *p*

142

Fl. *mf*

Cl. in B \flat

Vc.

143

Fl. *pp*

Cl. in B \flat *mf* *pp*

Vc. *mf* *pp*

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24

144

Fl.

Cl. in B \flat

Vc.

f

f

5

145

Fl.

Cl. in B \flat

Vc.

pp

ff

mp

6

146

Fl.

Cl. in B \flat

Vc.

7

147

Fl.

Cl. in B \flat

Vc.

pp

f

f

4/4

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148

Fl. *ff* *f* G.P.

Cl. in B \flat *ff* *f* G.P.

Vc. *ff* *f* G.P.

149

Fl. *p* G.P.

Cl. in B \flat *p* G.P.

Vc. *p* G.P.

150

Fl. *mp* *f* G.P.

Cl. in B \flat *mp* *f* *f* G.P.

Vc. *mp* *f* G.P.

151

Fl. *ff* *f*

Cl. in B \flat *ff* *f*

Vc. *ff* *f*

Charyptin, Fassung ohne Violine

26

152

Fl.

Cl. in B \flat

Vc.

153

Fl.

Cl. in B \flat

Vc.

ff *viel Luft* *ppp* *viel Luft*

pont. arco *pont. legno* *tall.*

154

Fl.

Cl. in B \flat

Vc.

f *ord.* *f* *ord.* *f* *ord.*

155

Fl.

Cl. in B \flat

Vc.

viel Luft *ppp* *viel Luft* *ppp*

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156
Fl. *legno pont. tratto pp*

157

158
Sop. *mf*
Hu -

158
Fl. *mf*
ord.

158
Cl. in Bb *mf*

159
Sop. *f*
ma - ra

159
Fl. *f* *p* *f* *p*

159
Cl. in Bb *f > p* *p* *p < f* *p* *f*

159
Vc. *ord. mp* *f*

Charyptin, Fassung ohne Violine

28

160

Sop. *mp* *mf*
as ne

Fl. *p* *f* *p* *f*

Cl. in B \flat *mp < f* *p* *f*

Vc. *p*

161

Sop. kan Mo

Fl. *f* *mp* *f* *p*

Cl. in B \flat *mp* *f*

Vc. *mp*

162

Sop. re la mu

Fl. *f* *p* *mp* *f* *mp* *p*

Cl. in B \flat *p* *f* *p*

Vc. *mp* *f* *mp*

Charyptin, Fassung ohne Violine

Stark rhythmisierter
Sprechgesang

163

Sop. *mp* Ba - ra - ma - la

Fl. *ff* *p* *f*

Cl. in B♭ *ff* *f* *p*

Vc. *ff* *p* *f*

164

Sop. *mp* Ka - ra *mf. ord.* to - re

Fl. *p* *mf*

Cl. in B♭ *p* *p* *mf*

Vc. *p* *mf*

165

Sop. *mf* Wo - re to - - - la

Fl. *mf*

Cl. in B♭ *mf*

Vc. *mf*

Charyptin, Fassung ohne Violine

30

166

Sop. *Go - re - - ma - - - no la - - - ba*

Fl. *mp*

Cl. in B \flat *mp*

Vc. *mp*

167

Sop. *Na - - -*

Fl. *sfz sfz sfz sfz sfz sfz mp*

Cl. in B \flat *sfz sfz sfz mp*

Vc. *sfz f mp*

168

Sop. *- - - po so - ra*

Fl. *mp*

Cl. in B \flat *mp*

Vc. *mp*

169

Sop. Ka - - - - ra ma - - - - la - - - - pa

Fl.

Cl. in B \flat

Vc. *mp*

170

Sop. Go - - re mo - - - - la do - - - - ga

Fl. *(mp)*

Cl. in B \flat *(mp)*

Vc.

171

Sop. So - - - - ra pa wa - - - - ra

Fl.

Cl. in B \flat *(mp)*

Vc. *(mp)*

Charyptin, Fassung ohne Violine

32

172

Sop. Ba - ra - kra ta - - ra Lo - ma go - -

Fl.

Cl. in B \flat

Vc.

173

Sop. ra - - - no Wa halb gesprochen

Fl.

Cl. in B \flat

Vc.

p *f* *p*

p *f* *p*

p *(f)* *p*

174

Sop. lo - ba

Fl.

Cl. in B \flat

Vc.

f *p* *f*

f *p* *f*

f *p* *f*

175

Sop. Ba - ro - kra to -

Fl.

Cl. in B \flat

Vc.

p

176

Sop. mo

Fl.

Cl. in B \flat

Vc.

(p) *f* *mf*

Nachklang
abdämpfen

177

Fl.

Cl. in B \flat

Vc.

mp *f* *(mf)* *tall.* *f*

Charyptin, Fassung ohne Violine

34

178

Fl. *mf* *(mf) non decresc.* *non rall.* G.P. (C)

Cl. in B \flat *(mf) non decresc.* G.P.

Vc. *(mf) non decresc.* G.P.

3. Teil (Teil C)

180 (C)

Sop. Sprechgesang *p* To - mo

Bar. *p* Scha - rü - to ra - me Ma - ra po le - mo Sa - mo mo - re lo - te

182

Sop. re ma ro - a Re - wo To ra - ba la

Bar. La ba - ra to Wo - re A - ro ma re

185

Sop. Te - lo re - mo mo - sa Mo - le po ra - ma Me - ra - to rü - scha

Bar. mo - - - - to

187

Bar. *p* Rü - scha wo - re - to Ga - ra no la - mo Sa - ro lo - re so - te Ma ga - re no

190

Bar. Wo - ra O - re me ge lo - - to

[13 Min.]
Basel/Gandria, 9. September 2010