

L'amour est une duperie – l'amour n'est pas une symbiose

2. Teil der Ensembleversion der Kammeroper bzw. des Kammeropernatoriums:

Je passe un temps aussi fort que possible, für Sopran, Bariton,

Flöte (& Baßflöte), Klarinette (& Baßklarinetten), Violoncello und Klavier

auf verbotene (und durch eigene Lautpoesie ersetzte) Texte von Jean-Paul Sartre

und auf erlaubte Texte von Simone de Beauvoir

2015, Ergon 53, Nr. 10, Musikwerknummer 1745

Hommage à Jean-Paul Sartre et Simone de Beauvoir

René Wohlhauser

$\text{♩} = 84$
mp

Bariton

Ö u - cäs uil,
En se - cond lieu,

Baßflöte
klingend notiert
p *p*

Baßklarinetten in B_♭
klingend notiert
p *p*

Violoncello
p *p*

mp \square 3+2

Bar.
lu vi - rio du rou - tul
le ré - veil de l'au - tre
i ra - jatte blous - so - pu,
est tou - jours pos - si - ble,

Bfl.
f *p* *pp* *ppp* sub. fast nur noch Geräusch

Bcl. in B_♭
f *p* *pp* *ppp* sub. fast nur noch Geräusch

Vc.
p *f* *p* *pp* *ppp* sub. fast nur noch Geräusch (pont., legno)

$\text{♩} = 96$
mp 3+2 3+2

7

Bar. *ol pu dā - mou - mō*
il peut d'un mo - ment

Bfl. *→ heller → dunkler*
pp
 «getröpfeltes Morsen»

Bcl. in B_b *→ heller → dunkler*
p

Vc. *sul pont.*
pp

$\text{♩} = 52$
2+3

13 *mp* *f*

Bar. *é rou - tul - mu rif trā - rai - pic mouc ou -*
à l'au - tre - me faire com - pa - raître comme ob -

Bfl. *p*

Bcl. in B_b *p*

Vc. *p*

17 *mp* 2+3

Bar. *- jip : du lé - lé li - ti - pē - ir - pu ô - ti - re - co - si - du*
- jet : de là - la per - pé - tu - el - le in - sé - cu - ri - té - de

Bfl.

Bcl. in B_b

Vc. *p*

20 *f*

Bar. *f*

mé - lô.
l'a - mant.

Bfl. *mp* *f* *mp* *mf* *mp*

Bcl. in B_♭ *mp* *f* *mp* *mf* *mp*

Vc. *mp* *f* *mp*

Bfl. 24

Bcl. in B_♭ 24

Vc. 24

♩ = 72

28 *mf* *p* *f* *p*

Sop. *mf* *p* *f* *p*

Ju sép à tō ous - so sil - ôppe, ous - so rouf qu'u
Je passe un temps aus - si plai - sant, aus - si fort que

Bfl. *mp* *p* *mf* *p*

Bcl. in B_♭ *mp* *p* *mf* *p*

Vc. *mp* *p* *mf* *p* *p*


31 *ff* *mf* (Eventuell diese beiden Takte in Triolenvierteln = 96 dirigieren.)

Sop. *blous - so - pu é - qu'iv lu tu - po*
 pos - si - ble a - vec le pe - tit

Bfl. *p*

Bcl. in B_b *p*

Vc. *p*

33 

Sop. *Tsoup, ol ti - rom tat l'é - tiou - bép-*
Bost, il mé - rite toute l'ap - pro - ba -

Bcl. in B_b

Vc. *p* *III.* *dolce*

36

Sop. *prā i lé sōr - dit*
 tion et la ten - - - dresse

Bfl. *mp*

Vc. *mf*

38 

Sop. *de dā - - - mu, ol i mé - chō*
 du mon - - - de, il est char - - - mant

Bfl.

Bcl. in B_b

Vc. *mp* *p*

40 $(\text{♩} = 72)$

Sop.

mouc _____ *ta.* _____
comme _____ *tout.* _____

(Eventuell diese drei Takte in Triolenvierteln = 96 oder in normalen Achteln dirigieren.)

Bfl.

Bcl. in B \flat

Vc.

43

Bfl.

Bcl. in B \flat

Vc.

46

Bfl.

Bcl. in B \flat

49

Bfl.

Bcl. in B \flat

50

Bfl.

Bcl. in B \flat

Vc.

mf

6

6

6

52

Bfl.

Bcl. in B \flat

Vc.

p

pizz.

p

sul pont.

5

5

53

Bfl.

Bcl. in B \flat

Vc.

5

5

54

Bar.

Bfl.

Bcl. in B \flat

Vc.

mf

Ju
Je

arco

Detailed description of the musical score: The score is for a woodwind and string ensemble. It consists of four systems of staves. The first system (measures 50-51) features Bass Flute (Bfl.), Bass Clarinet in B-flat (Bcl. in B \flat), and Violoncello (Vc.). The Bfl. part has a complex rhythmic pattern with sixteenth notes and a dynamic marking of *p*. The Bcl. part has a melodic line with a dynamic marking of *mf*. The Vc. part has a rhythmic pattern with sixteenth notes and a dynamic marking of *mf*. The second system (measures 52-53) continues the Bfl. and Bcl. parts. The Bfl. part has a dynamic marking of *p*. The Bcl. part has a dynamic marking of *p*. The Vc. part has a dynamic marking of *p* and includes a *pizz.* (pizzicato) section and a *sul pont.* (sul ponticello) section. The third system (measures 53-54) continues the Bfl. and Bcl. parts. The Bfl. part has a dynamic marking of *mf*. The Bcl. part has a dynamic marking of *mf*. The Vc. part has a dynamic marking of *mf* and includes an *arco* (arco) section. The fourth system (measures 54) includes a Baritone (Bar.) part, a Bass Flute (Bfl.) part, a Bass Clarinet in B-flat (Bcl. in B \flat) part, and a Violoncello (Vc.) part. The Bar. part has a dynamic marking of *mf*. The Bfl. part has a dynamic marking of *mf* and includes a section with lyrics 'Ju' and 'Je'. The Bcl. part has a dynamic marking of *mf*. The Vc. part has a dynamic marking of *mf* and includes an *arco* section.

58 (♩ = 72) *mf* *mf* *mp*

Sop. Tu - gui a Lo - chi Tu - gui a Lo
Goe - the ou Schil - ler Goe - the ou Schil -

Bar. lo Tu - gui a Lo - chi *p* Tu - gui a Lo - chi *p*
lis Goe - the ou Schil - ler Goe - the ou Schil - ler

64 *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Sop. chi ta bu - da.
ler tout de - bout.

Bar. rap mu tri - mu ò trō, ò mil - lō, ta bu - da.
pour me met - tre en train, en alle - mand, tout de - bout.

68 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Sop. Ā é e[ō] en - u nieu[iō] ta - tu drō - tu i
On a eu u - ne nuit tou - te ten - dre et

Bar. Ā é e[ō] en - u³ nieu[iō] ta - tu drō -
On a eu u - ne nuit tou - te ten -

Bcl. in B_b *mp*

Vc. *pizz.* *pos. norm.* *mp*

73 *f* *pp* *pp*

Sop. én - nous - sip.
pas - sion - née.

Bar. tu i én - nous - sip.
dre et pas - sion - née.

Bfl. Flöte *pp*

Bcl. in B_b *pp*

Vc. *pizz.* *mp*

Vorzugsweise Zirkuläratmung. Wenn nicht möglich: Atemzeichen beachten.

78

Fl.

Bcl. in B_b

88

Fl.

Bcl. in B_b

Baßflöte Flz. →

pp

88

Vc.

arco → pont. → ord. → tasto → ord.

Flag.-Gliss. 2/3 des Griffbretts bis zum Steg

pp < poco > < poco > < poco > < poco > < poco più >

98

Bfl.

Bcl. in B_b

Klangfarben-änderung (heller) → ord. → Klangfarben-änderung (heller)

hörbar ausatmen, nur Luftgeräusch, kein Ton «ff» (Konsonant)

Regungslos verharren

G.P.

3

p

98

Vc.

→ pont. → ord.

Regungslos verharren Flag.

G.P.

p

107

Bcl. in B_b

Vc.

3 3

3 3

113 G.P. (♩=96) *pp* 3+2

Sop. *Bouche fermée*

Bar. *mp* 3

Bcl. in B_♭ G.P. Ji rus-seu[ø] en - u rit - lu ta - tu én - nous - sip
J'ai re - çu u - ne let - tre tou - te pass - ion - née

Vc. G.P.

118 *pp*

Sop.

Bar. *f* 3 3 3

Bfl. *mp* 3

du Né - toé : « Ju
de Ta - nia : « Je

123

Sop.

Bar. 3 3 3 3

Bfl. 3 3 3

Bcl. in B_♭ *mp* 3 3 3

Vc. *mp* 3 3 3

t'i - mu
t'ai - me

127 □ 3+2

Bar. *ff*

Bfl.

Bcl. in B_b

Vc. *f*

127 mou-que e-nu si - sō - - - - - pru, é-qu'iv ôs - ma - so -
com - me u-ne pré - sen - - - - - ce, a - vec en - thou-si -

133 □ 2+3

Sop. *ppp*
Bouche fermée

Bar. *mp*

Bfl.

Bcl. in B_b

Vc. *f*

133 thé - u ... ju sœ ta - tu a - tra - nap du taille.
as - me ... je suis tou - te pé - né - trée de toi.

140

Bar.

Bcl. in B_b *p*

Vc. *p*

148

Bfl. *p*

Bcl. in B_b *p*

Vc. *p*

156

Bfl. *p* *cresc. poco a poco*

Bcl. in B_b *p* *cresc. poco a poco*

Vc. *cresc. poco a poco*

163

Bfl. *f* *ff* *fff*

Bcl. in B_b *f* *ff* *fff*

Vc. *f* *ff* *fff*

Flöte *ff* *fff*

Klarinette *ff* *fff*

170

Bfl. *p weich* *pp*

Bcl. in B_b *p weich* *pp*

Vc. *p weich* *pp*

G.P. G.P. **Baßflöte**

G.P. G.P. **Baßklarinette**

178

Sop. *mf* *p*

Bar. *Bouche fermée*

Ju læ i i - soux - pi li or - tou - su Dõ - wé i Ni - dro - vu.
 Je lui ai ex - po - sé les his - toi - res Wan - da et Vé - dri - ne.

178

Bfl. *pp* *pochiss.*

Bcl. in B_b *pp* *pochiss.*

Vc. *pp* *pochiss.*

184

Sop. *mf*
Ol na vart ò - mō - fu.
Il nous trouve in - fâ - mes.

Bar. *mf*
Ju sou -
Je com -

190

Bar. *mp*
- mōc é drā-prōc tat é fī (rép lé-du - dō) lé ri - ou - to du
- mence à com-prendre tout à fait (par là-de - dans) la thé - o - rie de

Bcl. in B_♭ *mp*

196

Sop. *p*
Bouche fermée

Bar. *f*
Rio - gui - du [Riigidü] res l'i - sot - sōx du l'é - ru - nov,
Hei - deg - ger sur l'e - xis - tence de l'a - ve - nir,

Bfl. *mf*

Bcl. in B_♭ *mf*

Vc. *mf*

202

Sop. *mf*

Bar. *mf*
ō mi - mu tō qu'u j'ō fi en our - tu qu'o é
en mê - me temps que j'en fais une au - tre qui a

206

Sop. *mf* *mp*
l'é - gō - tév é l'é - ru - nov
l'a - van - tage à l'a - ve - nir

Bar. *mf* *mp*
l'é - gō - tév du nou - di é l'é - ru - nov
l'a - van - tage de don - ner u - ne ré - a - li - té à l'a - ve - nir

211 *mp* $\triangle 2+2+2$ *f*

Sop. *mp* *f*
 ò dér - gò _____ tō - de - so - lo - tri [tödö...].
 en gar - dant _____ trans - lu - ci - di - té.

Bar. *f*
 tat ò dér - gò _____ é lé sās - so - ò - cu sé tō - de - so - lo - tri [tödö...].
 tout en gar - dant _____ à la con - sci - en - ce sa trans - lu - ci - di - té.

Bfl. Flöte *mf*
 Klarinette *mf*

215 *mf*

222 *mf*

229 ("Die krebisförmige Beschleunigung") *mf* *sim.*

G.P. *mf* *non legato* *sim.*

G.P. *mf* *non legato*

G.P. *mf* *non legato*

G.P. *mf* *non legato*

234

Fl.

Cl. in B \flat

Vc.

237

Fl.

Cl. in B \flat

Vc.

239

Sop.

Fl.

Cl. in B \flat

Vc.

243

Sop.

Bar.

Fl.

Cl. in B \flat

Vc.

G.P.

G.P.

G.P.

mf

Ju
Je

ppp *quasi niente* *ppp*

ppp *möglichst kontinuierliches Glissando*

Bouche fermée *möglichst kontinuierliches Glissando*

ppp *möglichst kontinuierliches Glissando*

möglichst kontinuierliches Glissando *ppp*

möglichst kontinuierliches Glissando

molto pont. *ord.*

(♩ = 84)

The image shows a page of a musical score for an ensemble. It features staves for Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), Violoncello (Vc.), Soprano (Sop.), and Baritone (Bar.). The score is divided into systems, with measures 234, 237, 239, and 243 marked. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *ppp*, *quasi niente*, *ppp*, and *mf*. There are also performance instructions in German, such as 'möglichst kontinuierliches Glissando' and 'Bouche fermée'. The piece concludes with a double bar line and repeat slashes.

248

Sop. *non gliss.* *ppp*

Bar. *Bouche fermée* *ppp*

Fl. *ppp*

Cl. in B_♭ *ppp*

Vc. *non gliss.* *ppp*

253

Sop. *di - bou - di* *du thō - pé - so rap lœ.*
dé - bor - dais *de sym - pa - thie pour lui.*

Bar. *ppp* *ppp*

Fl. *ppp*

Cl. in B_♭ *ppp* *p*

Vc. *ppp* *ppp*

258

Sop.

Bar. *p* *pochiss.*
 «u:»

Fl. *ppp* *ppp*
sempre

Cl. in B_♭ *ppp*

Vc. *ppp*

Die Entschleunigung der Wahrnehmung: zeitlos, quasi ohne Puls

(♩ = ♩) (Absichtslos. Auch eine "Auflösung der Zeit in Raum". Ohne dirigieren.)

263 (♩ = 42) *p sempre*

Bar. *«u:»*

Fl. *Cl*

Cl. in B_b *Fl*

Vc. *ppp sempre*

ppp sempre *p sempre*

272

Sop. *«u:»*

Bar. *«u:»*

Fl. *Cl*

Cl. in B_b *Fl*

Vc. *«u:»*

280

Sop. *«u:»*

Bar. *«u:»*

Fl. *Cl*

Cl. in B_b *Fl*

Vc. *«u:»*

The musical score is presented in three systems, each starting with a measure number: 288, 296, and 301. The instruments are Soprano (Sop.), Baritone (Bar.), Flute (Fl.), Clarinet in B-flat (Cl. in B_b), and Violoncello (Vc.).

System 1 (Measures 288-295): The Soprano part begins with a vocal line marked «u:» and a fermata. The Baritone part has a melodic line with «u:» markings. The Flute and Clarinet parts have complex melodic lines with slurs and ties. The Violoncello part features a steady bass line with slurs.

System 2 (Measures 296-300): The Soprano part continues with «u:» markings. The Baritone part has a melodic line with «u:» markings. The Flute and Clarinet parts continue their melodic lines. The Violoncello part continues its bass line.

System 3 (Measures 301-304): The Baritone part starts with a melodic line marked «u:». The Flute and Clarinet parts continue their melodic lines. The Violoncello part continues its bass line.

(♩ = ♩) (♩ = 84) (Das "Bouche fermée-Duett" als Kanon.)

p

Sop. 308

Bar. *p*

Bouche fermée Ossia: «n:»

Fl. 308

Vc. 308

Sop. 315

Bar. *mp*

G.P.

mp

Sop. 321

Bar. *mf*

mf

poco a poco cresc.

Sop. 328

Bar. *poco a poco cresc.*

G.P.

Sop. 335

Bar. *f*

f

«u:»

«u:»

♩ = 104

G.P. Die Karikatur der Entschleunigung

342 Sop. *dim.* *mp* G.P.

342 Bar. *dim.* *mp* G.P.

Cl. in B_♭ G.P. (Klarinette) *pp*

342 Vc. G.P. *pp*

352 Bfl. \square 3+2 G.P. *pp* Baßflöte

Cl. in B_♭ G.P. *pp* *pp*

352 Vc. G.P. *pp* *pp*

361 Bfl. \square 3+2 *pp* *pp* *pp* Baßklarinette

Cl. in B_♭ *pp*

361 Vc. *pp* *f* *ppp* *p* etwas höher: Oberton

370 Fl. *f* *ppp* *p* Flöte

Cl. in B_♭ *f* *ppp* *p* Klarinette

370 Vc. *pp* *f* *ppp* *p*

378

Fl. *p*

Cl. in B \flat *p*

Vc. *p* *f* *p*

383

Fl. *p*

Cl. in B \flat *p*

Vc. *p*

386

Fl. *p*

Cl. in B \flat *p*

Vc. *p*

389

Fl. *p*

Cl. in B \flat *p*

Vc. *p*

The image displays a musical score for three instruments: Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violoncello (Vc.). The score is divided into five systems, each containing three staves. The first system starts at measure 391. The second system starts at measure 394. The third system starts at measure 396. The fourth system starts at measure 398. The fifth system starts at measure 401. The Flute part features melodic lines with slurs and accents. The Clarinet in Bb part provides harmonic support with sustained notes and rhythmic patterns. The Violoncello part plays a steady, rhythmic accompaniment. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte), with a *poco* (poco) marking indicating a slight increase in volume. The score is marked with double bar lines and repeat signs at the beginning and end of each system.

Musical score for measures 400-401. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B_b), and Violoncello (Vc.). The music is in 3/4 time and features a melodic line with slurs and accents. The dynamic markings are *mp* (mezzo-piano) for all instruments.

Musical score for measures 402-403. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B_b), and Violoncello (Vc.). The section is titled "Die virtuose Einstimmigkeit". The music features a melodic line with slurs and accents. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical score for measures 404-406. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B_b), and Violoncello (Vc.). The music features a melodic line with slurs and accents. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical score for measures 407-409. The score is for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B_b), and Violoncello (Vc.). The music features a melodic line with slurs and accents. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

410

Fl. *mf* *mf* *mp*

Cl. in B_b *mf* *mp* *mp*

Vc. *mp*

412

Fl. "Die Akkordrhythmik" *mp* *mf* *mf*

Cl. in B_b *mf* *mp* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

415

Fl. *mp* *mf*

Cl. in B_b *mp* *mf*

Vc. *mp* *mf*

418

Fl. "Das Klangchangieren" *mp* *mf* *mp*

Cl. in B_b *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

421

Fl.

Cl. in B \flat

Vc.

mp

mp

424

Fl.

Cl. in B \flat

Vc.

426

Fl.

Cl. in B \flat

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

428

Fl.

Cl. in B \flat

Vc.

Martellato e marcatissimo

430

Fl. *f* *G.P.* *p*

Cl. in B_b *f* *G.P.* *p*

Vc. *f* *G.P.* *p*

/// "Der rhythmisierte Abgang" ///

436

Fl. *mf* *mp*

Cl. in B_b *mf* *mp*

Vc. *mf* *mp*

439

Fl. *mp* *mf* *mp*

Cl. in B_b *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

442

Fl. *mf* *mp* *p*

Cl. in B_b *mf* *mp* *p*

Vc. *mf* *mp* *p*

446

Fl. *p*

Cl. in B \flat *p*

Vc. *pp*

450

Fl.

Cl. in B \flat

Vc.

453

Fl. G.P.

Cl. in B \flat G.P.

Vc. G.P.

458 $\text{♩} = 96$ *pp*

Sop. *Bouche fermée*

Bar. *f Sprechgesang* *Bouche fermée*

Ji le tré-qu'u gé i - te[ö] - mō - cu du Né - toé.
 J'ai lu qua - tre pages é - cu - man - tes de Ta - nia.

465 *pp*

Sop. *Bouche fermée*

Bar. *mf ord. Bouche fermée*

Il rouq qu'u ju cha - qui ð -
 Elle croit que je cou - chais en -

472 G.P.

Sop.

Bar.

- rouq é-qu'iv Da - bō con ji cha - qui é-qu'iv i -
 - core a - vec Bour-din quand j'ai cou - ché a - vec el -

(♩ = ♩) (♩ = 48)
pppp
 (An der Hörschwelle, sempre senza vibrato.)

480

Bar.

- - lu.
 - - le.
 Bouche fermée

489

Bar.

pppp
 Bouche fermée

Baßflöte
 (An der Hörschwelle, sempre senza vibrato.)

489

Bfl.

pppp **pppp**

Baßklarinette
 (An der Hörschwelle, sempre senza vibrato.)

Bcl. in B_♭

pppp **pppp**

489 (An der Hörschwelle, sempre senza vibrato.)

Vc.

pppp **pppp**

498 Bouche fermée

Sop.

pppp pochiss. **pppp**

Bar.

pochiss. **pppp**

498

Bfl.

pochiss. **pppp**

Bcl. in B_♭

pochiss. **pppp**

498

Vc.

pochiss. **pppp**

507 G.P. *pppp* *non legato*

Bar. *pppp*

Bfl. *pppp* *non legato*

Bcl. in B \flat *pppp* *non legato*

Vc. *pppp* *non legato*

516 *pppp* *mp*

Sop. *pppp* *mp*

Bfl. *non legato* *mp*

Bcl. in B \flat *mp*

Vc. *mp*

525 *mp non legato* G.P. G.P. G.P. *pppp*

Bfl. *non legato*

Bcl. in B \flat *mp*

Vc. *mp*

534 *Bouche fermée* *pppp* *Bouche fermée* *pppp*

Sop. *pppp* *Bouche fermée*

Bar. *pppp*

Bfl. *pppp* «sch» kein Ton *pppp*

Bcl. in B \flat «sch» kein Ton *pppp*

Vc. *pppp* «sch» kein Ton *pppp*

543

Sop.

Bar.

Bfl.

Bcl. in B_b

Vc.

pppp

pppp

552

Sop.

Bar.

Bfl.

Bcl. in B_b

Vc.

pppp

pppp

pppp

pppp

Wenn ein h-Fuß vorhanden ist,
unten spielen, sonst oben.

561

Sop.

Bar.

tonlos pppp → heller → dunkler

«sch:» (i:) (u:)

571

Sop.

Bar.

G.P.

G.P.

«sch:» «sch:»

580 Sop. *G.P.* «sch:» _____ *G.P.* _____ «sch:» _____

580 Bar. *G.P.* _____

580 Bfl. *pppp* tonlos, ohne Instrument *G.P.* _____ «ss:» _____

580 Bcl. in B_b *pppp* tonlos, ohne Instrument *G.P.* _____ «ff:» _____ «ff:» _____

580 Vc. *pppp* tonlos, ohne Instrument *G.P.* _____ «phh:» _____ «phh:» _____

590 Sop. *G.P.* _____ «sch:» _____ *G.P.* _____ $(\text{♩} = \text{♩})$
 $(\text{♩} = 96)$

590 Bar. *G.P.* _____ *hell* _____ *dunkel* _____ *G.P.* _____ $\frac{4}{4}$
 «sch:» _____ «i:» _____ «u:» _____

590 Bfl. *G.P.* _____ *G.P.* _____ *Baßflöte*
fast nur Luft
pp

599 Bfl. _____

599 Bcl. in B_b *pp* _____ *Baßklarinette* _____

599 Vc. _____ *pp* _____

604 *mp* Bfl. _____

604 Bcl. in B_b _____ *pp* _____

604 Vc. _____ *pp* _____

609

Bfl. *p*

Bcl. in B_b *mp* *p*

Vc. *pp* *p*

614

Bar. *mf* *resolut* (♩ = 96) G.P.

Bfl. *mf* G.P.

Bcl. in B_b *mf* G.P.

Vc. *mf* G.P.

Rap —
Pour —

618

Bar. *f* G.P. G.P.

Bfl. *p* G.P. *f* G.P.

Bcl. in B_b *p* G.P. *f* G.P.

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

li — rép — pour que-so-fu
les — rap — ports phy-si-ques

624 *mp* Sprechgesang G.P. G.P.

Bar. *é-qu'iv Da - bō,*
a-vec Bour - din,

Bfl. G.P. G.P. *pp*

Bcl. in B_♭ G.P. G.P. *p*

Vc. G.P. leere Saiten G.P. *pp* *p*

631 G.P. G.P. G.P.

Bfl. *p* *mp* *f* *ff*

Bcl. in B_♭ *p* *f* *ff*

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

640 G.P. *ord. f* G.P. *mp < f* G.P.

Bar. *ju no mi-lou-se[ō]-rō*
je nie ré - so - lu - ment loq —
qu'ils —

Bfl. G.P. Flz. G.P. *mp < f*

Bcl. in B_♭ G.P. Flz. G.P. *mp < f*

Vc. G.P. G.P. *trem.* G.P. *mp < f*

□ 2+3

647 *mp* < *f* G.P. *mp* *mp* < *f* > G.P. *p non cresc.*

Bar. *i aient* G.P. *i é - ti* G.P. *tam - vō - mi*

Bfl. *mp* < *f* G.P. *mp* < *f* > G.P. *mouve - men - tés*

Bcl. in B_♭ *mp* < *f* G.P. *mp* < *f* > G.P.

Vc. *mp* < *f* G.P. *mp* < *f* > G.P.



653 (◡)

Bar. (◡)

Bfl. (◡) (deutlich wahrnehmbare Interferenzschwingungen zum Cello) *ppp* < *f* > *ppp*

Vc. *fast keinen Bogen, fragil* (◡) *ord.* (deutlich wahrnehmbare Interferenzschwingungen zur Baßflöte) *fast keinen Bogen, fragil* *ppp* < *f* > *ppp*



663 *p*

Bar. (deutlich wahrnehmbare Interferenzschwingungen zu Klarinette und Cello) *i qu'u ju séf*
et que je fasse

Bfl. (deutlich wahrnehmbare Interferenzschwingungen zu Baßflöte und Cello) *f* < *ppp*

Bcl. in B_♭ *ppp* < *f* > *ppp*

Vc. *ord.* (deutlich wahrnehmbare Interferenzschwingungen zu Baßflöte und Klarinette) *fast keinen Bogen, fragil* *f* < *ppp*

672 *mp* $\text{♩} = 72$

Sop. *mp* *f* *Bouche fermée*
(ev. Hände vor Nase und Mund)

Bar. *mp* *f*

ro - ge - fu du cab. _____
fi - gu - re de bouc. _____

Bfl. *p*

Bcl. in B_b *p*

678 *f* (Interferenzschwingungen)

Sop. *f* »Ah« (offen) sou - fu
faus - ses

Bar. *mp* *f* *mf* *pp* *f*
Bouche fermée »Ah« (offen) J'ô i rém dis os-se[ô]-té - soã _____ sou - fu
J'en ai marre des si - tu - a - tions _____ faus - ses

Bfl. 678 *f* *p* Flöte *f*

Klarinette *f*

Bcl. in B_b *f* *p* *f*

Vc. 678 *p* *f* *p* *f*

684

Fl. *mf* *mp* *p* *pp* *p* *pppp* *< sf* *p*

Cl. in B_b *mf* *mp* *p* *pp* *p* *pppp* *< sf* *p*

Vc. 684 *mf* *mp* *p* *pp* *p* *pppp* *< sf* *p*

690 *mp* *p*

Bar. *i* *ju* *vu* *ir* - *tu* *con - trol* - *lu,*
et *je* *veux* *ê* - *tre* *tran - quil* - *le,*

690

Fl.

Cl. in B \flat

Vc.

695 *p* $\text{♩} = 52$

Sop. *Bouche fermée*

Bar. *librement* *pp* (Ossia: eine große Terz höher) ---
con - trol - *lu,* *Bouche fermée* *ji* *i - ti* *trou* *tâ -*
tran - quil - *le,* *j'ai* *é - té* *trop* *long -*

702 *mp* $\text{♩} = 72$ *mf* $\text{♩} \text{ 3+2}$ *f*

Bar. - *lô* *do - bra* *i* *i - ru* - *qui* *rép en* *souf - u* *tô - lo - bo - so - si.*
- *temps* *bri - dé* *et* *é - cœu* - *ré* *par une* *faus - se* *sen - si - bi - li - té.*

702 **Baßflöte**

Bfl.

Baßklarinette *mf*

Bcl. in B \flat

Vc. *mf*

707 *ff* (ev. Hände vor Nase und Mund) ---
ff (Gleicher Vokal wie Bariton.)
--- (ev. Hände vor Nase und Mund) ---

Sop.

Bar.

707 **Flöte** *f*

Bfl.

Klarinette *f*

Bcl. in B \flat

Vc. *f* *f*

Flag.

♩ = 84 (> 69)
improvvisando, rhetorisch

715 Klav. *mf* *f* *mf* *mp* *mf*

Reo. senza Reo. senza Reo. senza Reo. Reo.

718 Klav. *mf* *f* *mp* *mp*

(Reo.) Reo. Reo. Reo. senza Reo.

G Db 5 1 5 4 1 3

721 Sop. *mf* 3+2

Ol o é en - u sou - chu
 Il y a u - ne cho - se

(Bariton-Ossia 15^{ma} bassa)

721 Klav. *mf* *f* *ff*

Reo. Reo.

726 Sop. *mf* 3 3

dā ju sœ re - su nōt - mō, si qu'ū
 dont je suis sū - re main - tenant, c'est que

726 Klav. *mp* *mf* loco

Reo. Reo. Reo. Reo. Reo. senza Reo.

8^{va} 5 4 3 1 2

729 **3+2**

Sop. *mp*
Tsoup Bost *fi té-pro du măn é-ru-nov* *(d'en-u ré-nom é-mou-*
fait par-tie de mon a-ve-nir *(d'u-ne ma-nière ab-so-*
(Bariton-Ossia 8va bassa)

Klav. *mf* *mp* *ff*
senza Ped. *Ped.* *Ped.*

733

Sop. *3*
leb-sõ ni-tis-su. i mi-mu il-lõ-ti-ons-su.
lu-ment cer-tai-ne, et mê-me es-sen-ti-el-le).

Klav. *ff* *ff* *mf* *mp*
s.P. *s.P.* *senza Ped.* *Ped.*

738 *mp*

Sop. *3*
Brõs-sé-ju ta rou-tuv da tu-po jau-sé-vu- măn é-ram.
J'em-bras-se tout vo-tre doux pe-tit vi-sa-ge- mon a-mour.
(Bariton-Ossia 15^{ma} bassa)

Klav. *p* *pp* *loco*
Ped. *C* *H* *Ped.* *Ped.* *Ped.* *Ped.*

744

Klav. *f* *p*
(Ped.) *Ped.* *Ped.* *Ped.* *Ped.* *s.P.*

749 Klav. *ff* *p* *ff* *mf*

Led. ————— Led. — senza Led. 1 3 1 5

Es brauchen in diesem Takt nur ungefähr die notierten Töne zu sein. (Aber keine Cluster!)
Wichtig ist allein die wilde Bewegung.

752 Klav. *f* *ff* *f* *ff* *ff* *ff*

Led. ————— Led. ————— Led. —————

(♩ = 84) **Baßflöte**

(Ohne Dirigent. Positionswechsel.)

(«Klobiger Ausbruch»)

754 Bfl. G.P. *p* *mp*

Bcl. in B_♭ G.P. *p* *mp*

Vc. 754 G.P. *p* *mp* *Doppelglissando*

Klav. 754 G.P. G.P.

Flöte

762 Bfl. *f* *f* *f* *f*

Bcl. in B_♭ *f* *f* *f* *f*

Vc. 762 *f* *f* *f* *f* *ff*

2+2+2 *pont.* *trem.* *pos. norm.* *trem.*

766

Fl.

Cl. in B_b

Vc.

fff *f*

770

Fl.

Bcl. in B_b

Vc.

mp *f* *p*

773

Bar.

Fl.

Bcl. in B_b

Vc.

mf *p*

mp Ö mou - sotr uil ré -
En troi - sième lieu l'a -

Baßflöte

777

Bar.

Bfl.

Bcl. in B_b

Vc.

mp *f* *pp*

mp *f* *pp*

mal i ā é - lou - seb mi - lli - tē - ir - pu - pō
mour est un ab - so - lu per - pē - tu - el - le - ment

783 2+3 *mp*

Bar. *mp*
su - vè - to - lo -
re - la - ti - vi -

783 *p* 3 3 3

Bfl.

Bcl. in B_b *pp*

Vc. *pp*

788 *p* <> <> <>

Bar. ri rép li our - tu. «sch:»
sé par les au - tres.

788 *p*

Bfl.

Bcl. in B_b *p*

Vc. *p*

796 <> <> *f* *p*

Bar. «sch:» «sch:» «sch:»

796 *p*

Bfl.

Bcl. in B_b *p p f p*

Vc. *p p f p*

805 *ppp* ♩ = 63 *heller*

Sop. tonlos «sch:» («i:»)

Bar. *p* 3

Oi drou - fi ir lus ou dâm é - qu'iv mi - li rap qu'u
Il fau - drai être seul au monde a - vec l'ai - mé pour que

811 → *dunkler*

Sop. *(«u:»)*

Bar. *pp* «sch:» *p hell tonlos* «sch:» «i:»

Bfl. *pp* «SS:» *tonlos, ohne Instrument* *p* «SS:» «SS:»

Bcl. in B_♭ *pp* «ff:» *tonlos, ohne Instrument* *p* «ff:» «ff:»

Vc. *pp* «phh:» *tonlos, ohne Instrument* *p* «phh:» «phh:»

ré - mal
l'a - mour

819 *ppp tonlos* «sch:» **G.P.** \square 3+2

Sop. *dunkel* «u:»

Bar. *dunkel* «u:» **G.P.** \square 3+2

vã - ris - cu sã rãc - tã - ri -
con - ser - ve son ca - rac - tã -

826 \square 2+3 *f* \square 3+2 *f* *Bouche fermée*

Sop. *f* *Bouche fermée*

Bar. *f* *Bouche fermée*

- cu xéd du si - ri - fõr é - lou - seb.
- re d'axe de rê - fẽ - rence ab - so - lu.

832 *pp*

Sop.

Bar.