

Charyptin

Flöte

für Sopran, Bariton, Flöte, Klarinette, Violine und Violoncello
auf eigene lautpoetische Texte

Ergon 42 (2010), Musikwerknummer 1559



(In Achteln
dirigiert.)

Das "es" fast nicht spielen,
nur flüchtig streifen.

René Wohlhauser

(Vortakt) $\text{♩} = 54$ 1

*immer mit viel Luft,
geräuschhaft, fast tonlos*

ppp *spz*

4 *pp* *p* *ppp* *spz* *A*

8 *A*

11 *A*

12 *A*

13 *A*

(In Vierteln
dirigiert.)

14 *A*

17 *A*

Charyptin

*immer mit viel Luft,
geräuschhaft, fast tonlos*

20  zusätzlich perkussives "t"





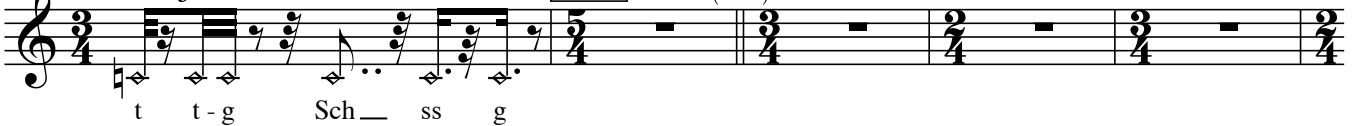
pp

24 *Ins Mundloch gesprochen, scharf artikuliert, tonlos*



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


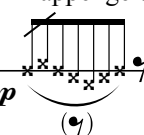
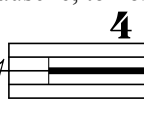


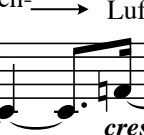
27  5 3  (◡)



t t-g Sch ss g

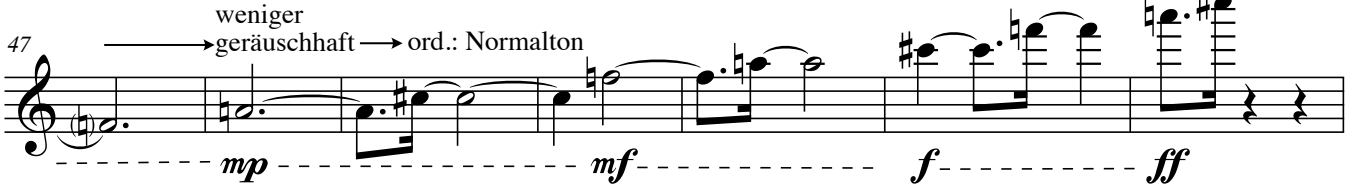
32 *G.P.*




38 *G.P.* (◡)  Klappengeräusche, tonlos 4  *p*  *p*  *p*  *p*  *p* *cresc. poco a poco*

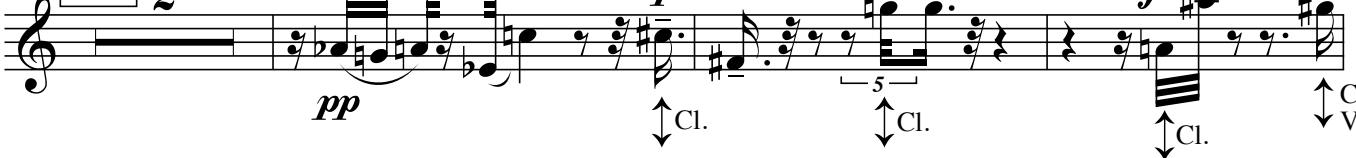
Flatterzunge, nur Luft, ohne Ton → Ton mit viel Luft, Geräuschhaft → weniger Luft →

47 *weniger* → *geräuschhaft* → *ord.: Normalton*



mp *mf* *f* *ff*

54  2 *pp* *p* *mp* *mf* *mp*




Cl. Cl. Cl. Cl. u. VI.

59 *mp* *mf* *f* *mf*



5 5

63 *pp* *p* *mp*



Charyptin

67 *mp* *v* 3

72 G.P.

75 *p* 3 5 3 5

77 G.P. *mp* *p*

82 3

85 5 7

87 Cl.

89 5

91

Detailed description: This is a musical score for the flute part of a piece titled "Charyptin". The score consists of nine staves of music, numbered 67 through 91. The music is written in treble clef and features a variety of time signatures: 2/4, 3/4, 4/4, 5/4, and 7/4. The piece includes several dynamic markings: *mp* (mezzo-piano), *p* (piano), and *v* (forte). There are also performance instructions such as "G.P." (Grave Performance) and "Cl." (Crescendo). The score contains numerous slurs, ties, and fingerings (e.g., 3, 5, 7). A box containing a single note is placed above the staff at measure 67, and another box with a note is above the staff at measure 91. The music is characterized by complex rhythmic patterns and melodic lines.

Charyptin

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

97 *6* *6* *5* **G.P. (◡)**
 Scha ssa - ga ma Me-re te Ge-re-me-le-be

2. Teil (Teil B)
 100 *12* *112* *4* *116* *p* *poco sfz* *assai* *mf*

117 *p*
 Vl. Cl. u. Vc. Cl. u. Vl. Cl.

119

120 *f* *mf*

122 *f* *7* *7* *6* *p*

124 *5* (◡)

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

126 *mf*

Charyptin

128

130

131

132

133

135

137

139

Charyptin

141 *p* *mf*

143 *pp*

145 *pp* *ff* *mp*

147 *pp* *f*

148 *ff* *f* G.P.

149 *p* G.P.

150 *mp* *f* G.P.

151 *ff* *f*

Charyptin

153 *viel Luft* *ord.*
ff *ppp* *f*

155 *viel Luft*
ppp 6 7 6

157 7

159 *ord.*
f *p* *f* *p* *f*

161 *f* *mp* *f* *p*

162 *f* *p* *f* *p* *ff* *p* *f*

164 *p* *mf*

166 *mp* *VI.*

167 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *mp*

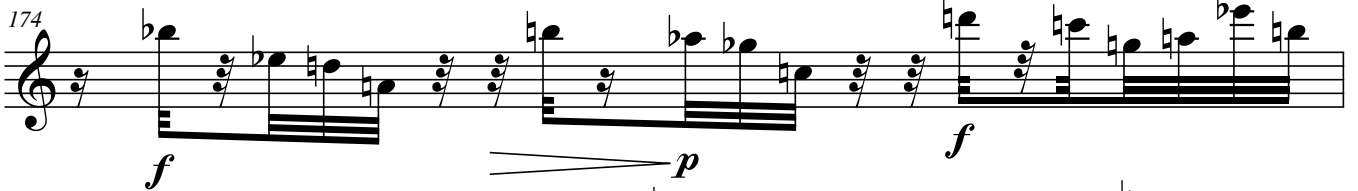
168 *mp*


Charyptin

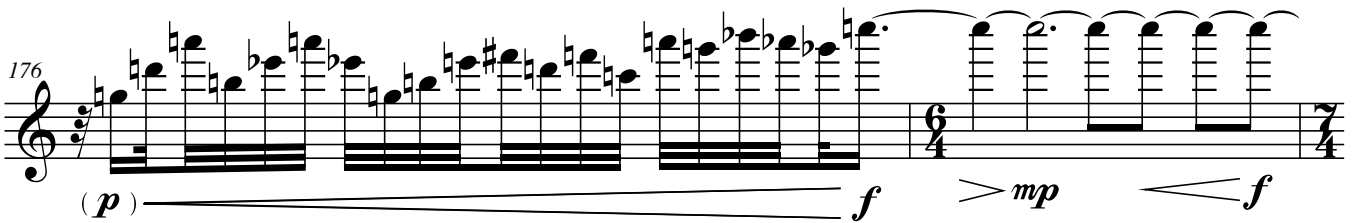
169 
(*mp*)

172 

173 
p *f* *p*

174 
f *p* *f*

175 
p

176 
(*p*) *f* *mp* *f*

178 
mf (*mf*) *non decresc.* G.P. (☺)

180 **3. Teil (Teil C)** **14**
