

GIJA KANTSCHALI GIYA KANCHALI

STYX

für Viola, gemischten Chor und Orchester
for viola, mixed choir and orchestra

Partitur
Score

SIKORSKI MUSIKVERLAGE · HAMBURG

Besetzung / Orchestra

2 Flauti

Flauto alto in G (anche Fl. picc.)

2 Oboi

Corno ingl. (anche Oboe III)

2 Clarinetti in B

Clarinetto basso in B (anche Clarinetto III in B)

2 Fagotti

Contrafagotto

4 Corni in F

4 Trombe in B

4 Tromboni

Tuba

Timpani

Percussione: Gran Cassa, Tam-tam, Tamburo, Tamburino, Piatti ordinari, Cowbells, Bar chime,
Piatto sospeso, Campanelli, Campane, Triangolo, 4 Temple blocks, 4 Tom-toms

Piano (anche Spinetta)

Coro (Soprani, Alti, Tenori, Bassi)

Viola sola

Violini I

Violini II

Viole

Violoncelli

Contrabbassi (con corda C)

Chitarra bassa

Durata: ca 35'

Erläuterungen zu den verwendeten Textfragmenten im Glossar.

Explanations for the selected text fragments in the Glossary.

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Styx

Gija Kantscheli
Giya Kancheli
(*1935)

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[illegible]

10 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1. alto

Ob.

ppp

ppp

ppp

Cl.

Cl. b.

T. tam

pppp

Piano

muta in Spinetta

Spinetta

ppp

S.

pp

Ve - le - bi

A.

pp

Bi

da bi - bi - ni, bi - bi - ni, bi - bi - ni - a

T.

pp

Da

B.

pp

Da

Vla sola

al niente

1. solo

1. solo

pizz.

mp

pizz.

mp

ppp

ppp

ppp

ppp

ppp

Chit. b.

ppp

14

Fl. I *p* *pp* a 2 3

alto *p* *pp* 3

clletta *mp* 3

S *pp* 3
va - i - os ve - li va - i - os su - li

A *pp* 3
va - i - os ve - li va - i - os su - li

T *pp*
ve - li su - li

B *pp*
ve - li su - li

Viol. sola *pp* 3 3 3 3 V

VI. I *ppp* tutti

VI. II *ppp* tutti

Vle *ppp* arco

Vc. *ppp* arco

Chit. b. *ppp*

16

a 2 3 3 3 3

Cr.

1. 2. *ppp*

3. *ppp*

1. 2. 3. *ppp*

Tb.

ppp

muta in Piano

S

su - li, su - li, su - li, su - li, su - li

A

su - li, su - li, su - li, su - li, su - li

T

su - li, su - li, su - li, su - li, su - li

B

su - li, su - li, su - li, su - li, su - li

pp Da ga - lo - ba

pp Da ga - lo - ba

pp Ga - lo - ba

pp Ga - lo - ba

Vla sola

pp *mp* *pp*

VI. I

*tr*₃ *tr*₃ *tr*₃ *tr*₃

VI. II

*tr*₃ *tr*₃ *tr*₃ *tr*₃

Vle

Vc.

ppp

Cb.

ppp

Chit. b.

Full orchestral score page 8, measures 19-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. b.), Bassoon (Fg.), Contrabassoon (C.-fg.), Cor Anglais (Cr.), Trumpet (Trbn.), Trombone (Tb.), Timpani (Timp.), Piano, Soprano (S), Alto (A), Tenor (T), Bass (B), Violoncello solo (Vla sola), and Contrabass (Chit. b.).

Measures 19-22 show a complex orchestral texture. Measures 19-20 feature woodwinds and strings playing a melodic line with a forte (ff) dynamic. Measure 21 is marked with a 3/4 time signature. Measure 22 features vocal entries for Soprano, Alto, Tenor, and Bass, all starting with a piano (pp) dynamic. The vocal parts have lyrics: "Su - - li, su - - li".

Instrumental parts include:

- Flute (Fl.): Measures 19-20, *mf* to *fff*.
- Oboe (Ob.): Measures 19-20, *mp* to *fff*.
- Clarinet in E-flat (Cl. b.): Measures 19-20, *mp* to *fff*.
- Bassoon (Fg.): Measures 19-20, *mp* to *fff*.
- Contrabassoon (C.-fg.): Measures 19-20, *mp* to *fff*.
- Cor Anglais (Cr.): Measures 19-20, *mp* to *fff*.
- Trumpet (Trbn.): Measures 19-20, *pp* to *ff*.
- Trombone (Tb.): Measures 19-20, *pp* to *ff*.
- Timpani (Timp.): Measures 19-20, *pp* to *ff*.
- Piano: Measures 19-20, *pp* to *fff*.
- Soprano (S): Measures 21-22, *pp*.
- Alto (A): Measures 21-22, *pp*.
- Tenor (T): Measures 21-22, *pp*.
- Bass (B): Measures 21-22, *pp*.
- Violoncello solo (Vla sola): Measures 19-20, *mp*; Measures 21-22, *pp*.
- Contrabass (Chit. b.): Measures 19-20, *pp*; Measures 21-22, *ff* and *ppp sub.*

30

Fl. *ppp*

Fl. alto *ppp*

Ob.

Cr. ingl.

S
u - ga - lo - bet, u - ga - lo - bet Ma - ri - ams. Ma - ri - am

A
u - ga - lo - bet, u - ga - lo - bet Ma - ri - ams. Ma - ri - am

T
u - ga - lo - bet, u - ga - lo - bet Ma - ri - ams. Ma - ri - am

B
ga - - - - lo - - - - bet Ma - ri - ams. Ma - ri - am

Vla sola *p* *pp* 3 3 3

4/4 unis.

VI. I unis.

VI. II unis.

Vle

Vc.

Cb.

Chit. b.

34 9 12 8

Fl. *ppp* *tr^b*

Fl. alto *ppp*

Fl. *pp*

Cnc *pppp*

S *ppp* *mf* *pp sub.* *pp*
 Di - de - bu - li su - li A - la - ve - rdi Be - ta - ni -

A *ppp* *mf* *pp sub.* *pp*
 Di - de - bu - li su - li si - o - ni Be - ta - ni -

T *ppp* *I, II mf* *pp*
 Di - de - bu - li su A - te - ni, Gre -

B *ppp* *I, II mf* *pp*
 Di - de - bu - li su Gre -

Vla sola *f* *pp*

VI. I *ppp* *div.* *mf*

VI. II *ppp* *div.* *mf* *tr*

Vle *ppp* *mf*

Vc. *ppp* *mf*

Cb. *ppp* *mf*

Cnc. b. *pp* *mf*

[illegible]

39

1. 2.

trbn.

Tb.

ppp

Piano

pppp

S

I, II

I, II, III

I, II

Ca - ri cris, ca - ri cris, ca - ri cris

sa - da - har, sa - da - har

A

I, II

I, II, III

I, II

Ca - ri cris, ca - ri cris, ca - ri cris

sa - da - har, sa - da - har

Violoncello

mf *ppp* *mf* *pp*

VI. I

ppp

VI. II

ppp

Viola

div.

ppp

unis.

Contr.

41 $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{8}$

Fl. *pp*

Fl. alto *pp*

Cl. *pp*

Tngl. *pppp*

Piano *Red.*

S *mf*

A *mf*

la sola *p* *mf* *ff* *espr. molto*

VI. I *p* *mf* *1. solo*)*

VI. II *ppp* *mf* *altri*

Vle *ppp* *mf*

mi - ma - lu - li, mi - ma - lu - li, le - li - an - shi da - kar - gu - li

I, II, III

mi - ma - lu - li, mi - ma - lu - li, le - li - an - shi da - kar - gu - li

*) Das Flageolet in der Solo-Violine soll die gleiche Klangstärke haben wie das in der Solo-Bratsche. / The flageolet of the solo violin should have the same volume as the flageolet of the solo viola.

44 6 8 1. 12 8 1 1

Ob. *mf* *ppp* *ppp* 3

Engl. *ppp* 1.

Fig. *ppp*

Tbn. *mf* *ppp*

Tb. *mf* *ppp*

Piano *ppp*

S. *pp* Ga - lo - bit da - vli - e su - li

A. *pp* Ga - lo - bit da - vli - e su - li

T. *pp* su - li, su - li

B. *pp* Ga - lo - ba

Va sola *pp* *ppp* tutti unis. *mf* *pp* sub. *pp* >

VI. I *ppp* unis. *mp* *pp* sub. div. *pp* sub. div. unis.

VI. II *ppp* *mp* *pp* sub. *pp* sub.

Vle *f* *ppp* *mp* *pp* *pp*

Vcl. *ppp* *mp* *pp* sub.

Cb. *pp*

C. *f* *ppp*

16

47

Fl.

Cl.

Cl. b.

Piano

S

A

T

B

la sola

VI. I

VI. II

Vle

Vc.

Cb.

ppp

1.

ppp

ppp

fff

ppp

al niente

al niente

al niente

al niente

pppp

pp

senza sord.

unis. tenuto

tr

fff

tr

senza sord.

tenuto

fff

tr

tr

senza sord.

div. tenuto

fff

senza sord.

tenuto

fff

div. tenuto

fff

[illegible]

52 9 a 2

Fl.

Fl. a. muta in Fl. picc.

Fl. alto

Ob.

a 2

Cr. ingl.

1.

Cl.

Piano

S

bu - de - a

A

bu - de - a

Di - de - da, di - de - da, di - de - da, di - de - da, di - de - da,

Vla sola

pp

VI. I

tr^b

VI. II

tr

Vle

Vc.

unis.

Cb.

ppp

Chit. b.

4/4

Handwritten: 4

53 $\frac{4}{4}$ $\text{♩} = \text{♩}$ *ppp*

S
tu da - na - ma, da - na - ma, da - na - ma, tu da - na - ma, da - na - ma, da - na - ma,

A
be - bi - a, ba - bu - a, bu - de - a, bu - de - a

Va sola

VI. I

VI. II

Vle

Vc.

Cb.

54

S
tu da - na - ma, da - na - ma, da - na - ma, tu da - na - ma, da - na - ma, da - na - ma,

A
ppp
Da - - - - na - - - - ma

T
ppp
Da - - - - na - - - - ma

Va sola

VI. I

VI. II

Vle

Vc.

Cb.

ppp

55

S

tu da - na - ma, da - na - ma, da - na - ma, tu da - na - ma, da - na - ma, da - na - ma,

A

tu da - - - - - na - - - - - ma

T

tu da - - - - - na - - - - - ma

Vla sola

VI. I

VI. II

Vle

Vc.

Cb.

Chit. b.

56

S

tu da - na - ma, da - na - ma, da - na - ma, tu da - na - ma, da - na - ma, da - na - ma

A

tu da - - - - - na - - - - - ma

T

tu da - - - - - na - - - - - ma

Vla sola

VI. I

VI. II

Vle

Vc.

Cb.

Chit. b.

57 3

Fl.

Fl. picc.

Ob.

Cr. ingl.

Cl.

Fg.

C.-fg.

Cr.

Tr.

Tbn.

Tb.

Timp.

Tro.

Vla sola

Vl. I

Vl. II

Vc.

Cb.

ppp

mp

f

sf

tr

con sord.

a 2

3

4

21

59

Cl.

pppp

Piano

pp

pp

Vla sola

pp

Chit. b.

pp

pp



61

Fl.

pppp

Cl.

1.

pppp

Piano

pp

pp

Vla sola

pp

Chit. b.

pp

pp

24 *staccatissimo possibile*

65 *a 2*

Fl.

Fl. picc.

Ob.

Cr. ingl.

Cl.

1.
2. 3. *a 2*

p

crescendo molto

a 2

p sub.

staccatissimo possibile

crescendo molto

p sub.

Tno

Ptto s.

p

crescendo molto

Piano

p

crescendo molto

S

legato p sub.

crescendo molto

bin - di - a, bin - di - a, bin - di - a, bin - di - a, ten - de - ba, ten - de - ba, ten - de - ba, ten - de - ba,

A

legato

I, II

bin - di - a, bin - di - a, bin - di - a, bin - di - a, ten - de - ba, ten - de - ba, ten - de - ba, ten - de - ba,

T

legato

bin - di - a, bin - di - a, bin - di - a, bin - di - a, ten - de - ba, ten - de - ba, ten - de - ba, ten - de - ba,

B

legato

bin - di - a, bin - di - a, bin - di - a, bin - di - a, ten - de - ba, ten - de - ba, ten - de - ba, ten - de - ba,

staccatissimo possibile

pizz.

VI. I

pizz.

VI. II

pizz.

Vle

pizz.

Vc.

p sub.

crescendo molto

[illegible]

$\text{♩} = \text{♩}$ ($\text{♩} = 50$)

68 *ca 10"* **G. P.**

S *12* *8* *solo* *pp* tutti *pp* *6* *8* *12* *8* *solo* *pp* tutti *ppp*

A *solo* *pp* tutti *pp* *solo* tutti *pp*

T *pp* *pp* *pp*

B *pp* *pp* *pp*

Vla sola *pp* *pp*

Vle *1. legg* *ppp*

Vc. *1. legg* *ppp*

72 *9* *8* *12* *8*

Piano *pppp*

S *pp* *pp* *pp* *pp*

A *pp* Ga - lo - ba u - pal - sa

T *pp* Ga - lo - ba u - pal - sa

B *pp* Ga - lo - ba u - pal - sa

Vla sola *pp* *ppp* *mp* *al niente* *pppp*

VI. I *div.* *ppp* *div.*

VI. II *ppp*

Vle *pp* *tutti* *ppp*

Vc. *pp* *tutti* *ppp*

Cb. *ppp*

Chit. b. *ppp*

75 $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

Fl. 1to

Cl.

ppp

1.

ppp

ppp

muta in Spinetta

Sub.

S

ppp mp

Al - le - lu - ia, — Al - le - lu - ia

A

ppp mp

Al - le - lu - ia, — Al - le - lu - ia

T

ppp mp

Al - le - lu - ia, — Al - le - lu - ia

B

ppp mp

Al - le - lu - ia, — Al - le - lu - ia *)

pp mp ppp ppp

mp

mp

Fl. alto

Cr. ingl.

Cl.

Cmpli

S

A

Vla sola

VI I

VI

Vle

Vc.

Cb.

Chit. b.

pppp

mp

p

ppp

ppp

da - ri - a

tu da - ri - a

ppp

p

ppp

p

1. legg

pp

1. legg

pp

un.

ppp

tutti

ppp

tutti

ppp

ppp

ppp

ppp

ppp

ppp

Cr. ingl.

Ingl

B chime

Cmpli

Vla sola

VI I

VI II

Vle

Vc.

Cb.

Chit. b.

pppp

pppp

pppp

pp

pppp

ff

tr

tr

al niente

al niente

al niente

al niente

[illegible]

87

1.

Fig. *p*

C.-fg. *p*

Trbn. *p*

Tb. *p*

Cmp. *pp*

Piano *8vb.*

S Schni - - Ifred Schni - Schnitt-ke, *pp*

A Schni - - Ifred Schni - Schnitt-ke, *pp*

T - ttke, A - - ttke Al - - -

B - ttke, A - - ttke Al - - -

Vla sola *p sub.* *tr^b* *mp* *p sub.* *tr^b* *mp* *V* *V* *V* *tutti* *p*

Vle *tutti* *p*

Vc. *tutti* *p*

Cb. *p*

Chit. b.

91

 $\frac{4}{8}$ G. P. $\frac{4}{4}$ ♩ = ♩

a 2 tr

pp

tr

pp

a 3 tr

pp

tr^b

pp

ppp

pppp

8va.....

8va.....

pp

Ped.

(8vb).....

dim. al niente

— Al - fred, Schnitt - ke,

dim. al niente

— Al - fred, Schnitt - ke,

dim. al niente

fred

dim. al niente

fred

al niente

 $\frac{4}{8}$

G. P.

 $\frac{4}{4}$

♩ = ♩

pp

ppp

pp

ppp

tr

tutti

pp

tr^b

pp

tr^b

pp

tr^b

pp

al niente

al niente

al niente

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It includes parts for various instruments and a vocal line with Italian lyrics. The score is divided into two systems, each with two measures.

Instrumental Parts:

- Fl. alto:** Flute in alto clef, marked *pp* (pianissimo).
- Cl.:** Clarinet, marked *pp* (pianissimo).
- Fg.:** Bassoon, marked *pp* (pianissimo).
- Piano:** Piano, marked *pp* (pianissimo). The score includes a section marked *Sua...* and *muta in Spinetta*.
- Vla solo:** Violoncello solo, marked *pp* (pianissimo).
- V. I:** Violin I, marked *pp* (pianissimo).
- V. II:** Violin II, marked *pp* (pianissimo).
- Vc:** Viola, marked *pp* (pianissimo).
- Vc:** Violoncello, marked *pp* (pianissimo).

Vocal Part:

- The vocal line is written in Italian, with lyrics: *di - o, di - o, di - o, di - o, di - o, di - o, di - o, di - o, di*.
- The vocal part is marked *p* (piano) and *mp* (mezzo-piano).

9/ a 2

Fl.

Ob.

Cl.

Fg.

C.

Tr.

Tb.

Cb.

S.

A.

T.

B.

Fl.

Ob.

Cl.

Fg.

C.

Tr.

Tb.

Cb.

ppp

34

99

6
4

Fl.

Fl. alto

Cl.

Spinetta

Vla sola

8va.....

8va.....

pp

3

3

3

3

3

3

3

3

p

==

102

a 2

Fl.

Fl. alto

Ob.

Cr. ingl.

Cl.

Fg.

Cr.

Spinetta

Vla sola

3.

pp

pp

ppp

pp

ppp

ppp

8va.....

8va.....

muta in Piano

3

3

3

3

3

3

3

3

p

p

mp

mf

mf

105

Fl.

1.

p

Ob.

p

Engl.

Cl.

p

Eg.

1.

Cr.

1. 2.

pp

mp

Tr.

1. 2. senza sord.

pp

mp

Tbn.

1. 2.

pp

mp

Pi.

pp 3 3 3 3

pppp

Red.

pp

A.

she - min - de u - pa - lo,

pp

T.

she - min - de u - pa - lo,

pp

B.

she - min - de u - pa - lo,

tr

f

f

ff

ff

fff

p

Fl. I

tr

mp

tr

mp

Fl. II

tr

mp

Vle.

mp

f

Vc.

ppp

mp

f

Ob.

mp

f

Cor. b.

pp

mp

105 1.

Fl.

Fl. alto

Cl

1. 2.

pp

1. 2. 3.

Trbn

pp

Piano

S

I, II

she - min - de u - pa - lo, she - min - de u - pa - lo,

A

I, II

she - min - de u - pa - lo, she - min - de u - pa - lo, she - min - de u - pa - lo,

T

I, II

she - min - de u - pa - lo, she - min - de u - pa - lo, she - min - de u - pa - lo,

B

she - min - de u - pa - lo, she - min - de u - pa - lo, she - min - de u - pa - lo,

Vla sola

tr

VI. I

non div. ppp

VI. II

ppp

div.

Vle

ppp

Vc.

ppp

Cb.

ppp

111

4/4

p

S
she - min - de u - pa - lo, she - min - de u - pa - lo, u - pa -

A
she - min - de u - pa - lo, she - min - de u - pa - lo, u - pa -

T
she - min - de u - pa - lo, she - min - de u - pa - lo, u - pa -

B
she - min - de u - pa - lo, she - min - de u - pa - lo, u - pa -

declamando
poco a poco accel.
al prestissimo

mf *f*

*) *tr* *tr* *tr*

mp pp sub. *mp* *pp sub.* *p*

div. non div. *p*

non div. *p*

div. non div. *p*

div. *p*

div. *p*

*) Das Soloinstrument sollte im Verhältnis zu Chor und Orchester deutlich hervortreten. / The solo instrument should be clearly brought out in relation to the choir and orchestra.

114

Fl. *tr*

Fl. picc. *Fl. picc. muta in F*

Ob. *a 2 tr mf f fff*

Cr. ingl. *a 3*

Cl. *Cl. 3 muta in Cl. 1*

Fg. *a 2 mf f fff*

Cr. *a 2*

Tr. *a 2 senza sord.*

Trbn.

Cmp. *mp mf f fff*

Piano *mp mf f fff muta in Spinetta*

S *mp mf f fff*
lo she - min - de, she - min - de, u - pa - lo, she - min - de

A *p*
lo she - min - de, she - min - de, u - pa - lo, she - min - de

T *p*
lo she - min - de, she - min - de, u - pa - lo, she - min - de, u -

B *p*
lo she - min - de, she - min - de, u - pa - lo, she - min - de u -

Via sola *tr fff p*

VI I *tr unis. div.*

VI II *tr div.*

Vle *div.*

Vc. *div.*

Cb. *mp mf f fff p sub.*

118

Musical score for voices and instruments, page 39, measure 118.

Vocal Parts:

- Soprano (S):** Rests in measures 118-120. In measure 121, sings "Lo" with a *pppp* dynamic.
- Alto (A):** Rests in measures 118-120. In measure 121, sings "she - u - nde u - pa - lo" with a *pppp* dynamic.
- Tenore (T):** Sings "pa - - - - lo" in measures 118-120. In measure 121, sings "Lo" with a *pppp* dynamic.
- Bass (B):** Sings "pa - - - - lo" in measures 118-120. In measure 121, sings "she - u - nde u - pa - lo" with a *pppp* dynamic.

Instrumental Parts:

- Flute (Fl.):** Rests in measures 118-120. In measure 121, plays a melodic line with a *pppp* dynamic, followed by a *p* dynamic.
- Flute I (Fl. I):** Rests in measures 118-120. In measure 121, plays a sustained note with a *pppp* dynamic.
- Flute II (Fl. II):** Rests in measures 118-120. In measure 121, plays a sustained note with a *pppp* dynamic.
- Viola (Va):** Rests in measures 118-120. In measure 121, plays a sustained note with a *pppp* dynamic.
- Cello (Vc):** Rests in measures 118-120. In measure 121, plays a sustained note with a *pppp* dynamic.
- Double Bass (Cb):** Rests in measures 118-120. In measure 121, plays a sustained note with a *pppp* dynamic.
- Double Bass (Cb):** Rests in measures 118-120. In measure 121, plays a sustained note with a *pppp* dynamic.

Lyrics:

- al niente
- Lo
- she - u - nde u - pa - lo
- Lo
- she - u - nde u - pa - lo
- al niente
- pppp
- p
- pppp
- pppp
- pppp
- pppp
- pppp
- pppp

40

123

Piano

ppp

al niente

Sua

Sua

muta in Spira

S

A

T

B

Vla sola

ppp

al niente

VI. I

VI. II

Vle

Vc.

Cb.

al niente

Chit. b.

[illegible]

128

Musical score for measures 128-130. The score includes vocal parts (Soprano, Alto, Tenor/Bass), a piano part with triplets, and a harp part. Dynamics range from pppp to pp. The lyrics are "I - ra, I - ra, I - ra, I - ra" and "Re - zo, Re - zo, Re - zo, Re - zo".

131

Musical score for measures 131-133. The score includes vocal parts (Soprano, Alto, Tenor/Bass), a piano part with triplets, and a harp part. Dynamics range from pppp to pp. The lyrics are "Go - gi, Go - gi, Go - gi, Go - gi". The harp part is marked "sul pont.".

[illegible]

137

Fl.

Fl. picc.

Ob.

Cr. ingl.

Cl.

mp sub.

Cr.

mp' sub.

Ptto s.

Cmpli

Cmp.

mp sub.

Piano

mp sub.

S

Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko,

A

Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko,

T

Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko,

B

Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko, Te - mi - ko,

4

VI. I

pizz.

VI. II

pizz.

Vle

pizz.

Vc.

pizz.

Cb.

mp sub.

[illegible]

[illegible][illegible]

146

6
4

Fl.

tr
mp
pp

Fl. alto

tr
mp
pp

Cl. b.

mp

Fg.

ppp

Piano

ppp

muta in Spinetta

ppp

S

pp

tu

A

pp

tu

Vla sola

mp

ppp

Vle

pp

6
4 pizz.

ppp

arco

ppp

Vc.

pp

pizz.

ppp

arco

ppp

151

Fl. a. muta in Fl. picc.

Soprano:
da - ri - a
tu tu tu tu tu tu

Alto:
da - ri - a
tu tu tu tu tu

Tenore/Basso:
tr^b

Cello/Bassi:

154 4/4 C

muta in Piano

solo *ppp* tutti *ppp*

S di - o do a na i - a

A solo *ppp* tutti *ppp*

A o o i na i

T tutti *ppp*

T na - du - ri do

B *ppp*

o

sola

ppp

Cl.

Cl. b.

Cr.

Tr.

Tno

Piano

S

pp *fff*

O - do - i - a na - du - ri

A

O - do - i - a na - du - ri

T

O - do - i - a na - du - ri

B

O - do - i - a na - du - ri

Vla sola

pp *ppp* *pp* *ppp*

VI. I

div. *gliss. lento* *pp* *fff*

VI. II

div. *gliss. lento* *pp* *fff*

Vle

div. *gliss. lento* *pp* *fff*

Vc.

div. *gliss. lento* *pp* *fff*

164

Fl. *a 2*

Fl. picc. *a 2*

Ob. *a 3*

Cl. *a 2*

Cl. b.

Fg. *a 2*

C.-fg.

Cr. *a 2*

Tr. *a 2*

Trbn. *a 2*

Tb. *a 2*

Timp.

Tno.

Tmb.

Pito s.

G. C.

Cmpli.

Piano

S. *a*
o - do - i - a!

A. *a*
o - do - i - a!

T. *a*
o - do - i - a!

B. *a*
o - do - i - a!

Vla sola *gliss.*

Vi. I.

Vi. II.

Vlc.

Vc.

Cb.

Chit. b.

Fl. picc. muta in Fl.

Ob. 3 muta in Cr.

muta in Spinetto

179

Fl.

Cr.

Tr.

Trbn.

Tno

Tmb.

Ptti ord.

Ptto s.

G. C.

T.-tam

Piano

S
chu chu chu chu

A
z z z

T
z z z

Vla sola

VI. I

VI. II

Vle

Vc.

Cb.

ppp

senza sord.

ppp

ppp

cresc. moltissimo

non div.

ppp

tutti non div.

arco

ppp

183

This page of a musical score is divided into several systems of staves. The top system contains four staves for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), each with a *fff* dynamic marking. The second system contains four staves for woodwinds (Flutes, Oboes, Clarinets, and Bassoons), also with *fff* markings. The third system is for the Piano, with *fff* markings. The fourth system is for the Solo instrument, with a *mp* marking. The fifth system is for the Violins (I and II), with *mf* and *fff* markings, and a *ppp sub.* marking. The sixth system is for the Viola and Violoncello, with *mf* and *fff* markings, and a *ppp sub.* marking. The seventh system is for the Contrabass, with a *mf* and *fff* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

187 a 2

Fl. *ppp*

Fl. picc. *f* *8va*

Ob. *a 2* *mp*

Cr. ingl. *mp*

Cl. *mp* *ppp* *a 2* *tr*

Cl. b. *mp*

Fg. *a 2* *ppp*

C.-fg. *ppp*

Cr. *a 2* *ppp*

Tr. *a 2* *ppp* *con sord.*

Trbn. *ppp*

Tb. *ppp*

Timp. *ppp*

Tmb. *ppp*

Pito s. *ppp*

G. C. *ppp*

T.-tam *ppp*

Piano *8va* *ppp*

Vla sola *p* *tr* *pp*

VI. I *pp* *ppp*

VI. II *pp* *ppp*

Vie *pp* *ppp* *tr*

Vc. *pp* *ppp* *tr*

Cb. *ppp* *ppp*

Chit. b. *ppp* *ppp*

Fl. picc. muta in Fl. a.

al niente

al niente

al niente

al niente

al niente

al niente

al niente

1. 2. 3.

 \mathcal{F}

al niente

200 **rubato molto**

Fl. *pp*

Fl. alto *pp* *pp* *mp*

Cr. ingl. *pp*

Cl. *pp*

Cl. b. *pp* Cl. b. muta in Cl. 3

Fg. *pp*

C.-fg. *pp*

Trbn. *mp* 1. 2. 3.

Piano *mp* *mp* muta in Spinetta

Vla sola *mp*

Vle **rubato molto** *ppp* *mp*

Vc. *ppp* *mp*

Cb. *pp*

Chit. b. *pp*

207

Fl. a. muta in Fl. picc.

Cr. ingl. muta in Ob. 3

p

p

p

1.

p

1. 2.

pp

3.

pp

Tr.

pp

f

pp

S

Ca-ri-a, ca-ri-a, ca-ri-a, ca-ri-a

su-li, su-li, su-li, su-li

A

bi-bi-ni, bi-bi-ni, bi-bi-ni, bi-bi-ni

bi - bi-ni, bi-bi-ni, bi-bi-ni, bi-bi-ni

sola

senza sord.
non div.
pizz.

f

senza sord.
non div.
pizz.

f

Vle

f

senza sord.
non div.
pizz.

Vc.

f

[illegible]

tranquillo molto

212 $\frac{4}{4}$ (♩ = 50)

Fl. *pp* *p*

Alto *ppp*

Ingl. *p*

Cr. *ppp* *pp*

Tr. *pp*

Tb. *pp*

Sola *p* *mp*

Vi. I *ppp* *div.*

Vi. II *ppp* *div.*

Vle *pp* *pp*

Vc. *pp* *pp*

Cb. *pp*

B. *pp*

tenuto molto

a 2

tr

tr

Fl. *mp* *mp* *fff*

Fl. alto *mp* *mp* *fff*

Ob. *ppp* *fff*

Cr. ingl. *mp* *mp* *fff*

Cl. *a 2 tr* *mp* *fff*

Cl. b. *mp* *fff*

Fig. *a 2* *f* *fff*

C.-fg. *f* *fff*

Cr. *1.* *mp* *fff*

Tr. *mp* *mp* *fff*

Tb. *mf* *f* *fff*

Timp. *mf* *f* *fff*

G. C. *mp* *f* *fff*

Cmp. *f* *fff*

Piano *fff*

Vla sola *fff* *ppp sub.* *al niente*

VI. I *unis.* *non div.* *tenuto molto* *fff*

VI. II *unis.* *fff*

Vle *fff* *ppp sub.* *al niente*

Vc. *fff* *ppp sub.* *al niente*

Cb. *fff* *ppp sub.* *al niente*

Chit. b. *fff*

224

Soprano
ppp

Alto
ff
p

Tenore
p
solo p
tutti p
 A - vet Al - fred
tutti p
 A - vet

Violino I
pp
ppp
con sord.
ppp
tutti con sord.

Violino II
pp
ppp
tutti con sord.

Viola
pp
ppp
tutti con sord.

Violoncello
pp
ppp
tutti con sord.

Lyrics:
 Su - li na - te - li A - vet Al - fred A - vet

[illegible]

234 $\frac{6}{4}$ a 2

Fl. p mp mp

Fl. alto pp mp

Cr. ingl. p mp Cr. ingl. muta in Ob. 3

Cl. pp mp mp

Cl. b. pp mp Cl. b. muta in Cl. 3

Fg. mp 1. mp

Cr. 1. p

Tr. senza sord. 1. p

Trbn. 1. p

Cmpli $pppp$

Cmp. $pppp$

Piano mp

Via sord. p mp 6 mf

Viol. I senza sord. ppp mp ppp

Viol. II senza sord. ppp mp ppp

Vcl. senza sord. ppp mp ppp

Vle senza sord. ppp mp mp

Vc. senza sord. ppp mp mp

Cb. ppp mp mp

Chit. b. mp mp

238 4/4

Fl. Fl. a. muta in Fl. picc.

Fl. alto

Cl.

Fg. 1. *ppp*

Cr. 1. *ppp*

Tr.

Trbn. 1. 2. *pp* *ppp* *ppp*

Ptto s. *pppp* *al niente*

T-tam *pppp* *al niente*

Piano *ppp*

S *ppp* Di - - de - ba u - - pal - sa

A *ppp* Di - - de - ba u - - pal - sa

T *ppp* Di - - de - ba u - - pal - sa

B *ppp* Di - - de - - - - - de - - - - -

Vla sola *ppp* *pp* *ppp* *legato*

VI. I unis. *ppp*

VI. II div. *ppp*

Vle unis. *ppp*

Vc. *ppp*

Cb. *ppp*

Chit. b. *ppp*

6/4

244

Ob.

pp

a 2

a 2

Tb.

pp

pp

pppp

pppp

al niente

al niente

Ma - ri - ams u - plis ga - - - - mchens

Ma - ri - ams u - plis ga - - - I, II - mchens

Ma - ri - ams u - plis ga - - - - mchens

pals, u - plis ga - - - - mchens

tr *tr* *tr*

VI. I

VI. II

Vle

Vc.

Cb.

b.

[illegible]

249

Fl. I

Fl. II

Ob.

Cl.

Bs.

Tr.

Tb.

Eup.

Cmp.

Piano

S.

A.

T.

B.

Vla. sola

Vi. I

Vi. II

Vle

Vc.

Cb.

Chit. b.

men, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

tr

ff

div.

251

Fl.



Fl. picc.



Fl. picc. muta in Fl. a.

Ob.



Ob. 3 muta in Cr. ingl.

Cl.



Cl. 3 muta in Cl. b.

Fg.



C.-fg.



Cr.



Tr.



Trbn.



Tb.



Timp.



Tmb.



Ptti ord.



Ptto s.



Cmpli.



Cmp.



Piano



S.



A.



T.



B.



Vla sola



VI. I



VI. II



Vle



Vc.



pp sub.

Cb.



Chit. b.



258

[illegible]

[illegible]

[illegible]

273

Fl.

Fl. picc.

Ob.

Cl.

Fg.

C.-fg.

Cr.

Tr.

Tbn.

Tb.

Timp.

Tno.

T. bl.

T.-toms

Cmpli.

Piano

S.

A.

T.

B.

Vla sola

VI. I

VI. II

Vle

Vc.

Cb.

Chit. b.

mp

ord. b.

8va

1, II

Time!

mer - ci - less

Time!

mer - ci - ful

non div.

pizz.

slap

[illegible]

278

Fl.

Fl. picc.

Ob.

Cl.

Fg.

C.-fg.

Cr.

Tr.

Trbn.

Tb.

Timp.

Tno.

T. bl.

T.-toms

Cmpli.

Piano

S.

A.

T.

B.

V. ssa

V. I.

V. II.

V. c.

Vc.

Cb.

Chit. b.

mp

mf

f

sub.

pizz.

div.

unis.

spicc.

Time!

mer - ci - ful time,

mer - ci - less time

Gone with the

283

1. 2.

pp

bl.

3 3

etta

pp

S

ir

pe

Time that tri - es all.

A

tri - es all.

u

T

u

B

u

sola

Vc.

Cb.

286 1. 2. 4

Cl.

Fg.

T. bl.

Cowb.

picc., medio

pppp

8va.....

Spinetta

muta in Piano

ppp

S

Des - pa - ir, dis - pa - ir and ho - pe.

A

u

T

u

B

u

Vla sola

1. solo

ppp

1. sola

ppp

2. solo

ppp

Vc.

Cb.

290

T.-toms

pppp

Cowb.

Cmpli

ppp

(8va).....

Piano

Vla sola

ord. 3 3 3 3

p mp p

VI. II

Vle

Vc.

292

Flute 1: *p* *a 2* *3*

Flute 2: *p* *a 3* *3*

Piccolo: *ppp* *3*

Oboe: *ppp* *3*

Bassoon: *ppp* *3*

Clarinet in Bb: *ppp* *3*

Violin I: *pppp* *tutti* *3*

Violin II: *pppp* *tutti* *3*

Viola: *pppp* *3*

Violoncello: *tutti pizz.* *3* *ppp* *pizz.* *3*

Double Bass: *ppp* *3*

Vocal Quartet (S, A, T, B): *mp* *3* Time of

[illegible]

296

Fl. *a 2*

Picc. *a 3*

Ob. *a 3*

Cl. *a 3*

Fg. *a 2*

C-bg. *a 2*

Cr. *a 4*

Tr. *a 2*

Trbn.

T. bl.

Toms

Cowb.

Piano

S

A

T

B

Vla sola

VI. I

VI. II

Vle

Vc.

Cb.

Chit. b.

f *ff* *div.*

time, time, time, mer - ci - less time, time, time, time of ter - ror, jo - y, ter - ror, jo - y.

1, II

300

Fl.

Ob.

Cl.

Bsn.

Tr.

Tbn.

Timp.

Perc.

Piano

Vl. I

Vl. II

Vla.

Vcl.

Cb.

Chit. b.

S

A

T

B

Vla sola

joy!

Ter - ror and joy!

Ter - ror and joy!

De - vo - u - ring time!

De - vo - u - ring

302

Fl.

Fl. picc.

Ob.

Cl.

Fg.

C.-fg.

Cr.

Tr.

Trbn.

Tb.

Timp.

Tmb.

Ptti ord.

T. bl.

T.-tons

Cowb.

Piano

S.

A.

T.

B.

Vla sola

VI. I

VI. II

Vlc.

Vc.

Cb.

Chit. b.

time! De - vo - u - ring time! De - vo - u - ring time! with ter - ror and joy! with ter - ror and joy! with ter - ror and joy! with ter - ror

[illegible]

*) Atemähnliches Klanggeräusch durch Ab- und Aufstrich des Bogens an der rechten Stegseite (parallel zu den Saiten) / A noise resembling breathing, made by down- and up-bows on the right side of the bridge (parallel to the strings)

*) Atemähnliches Klanggeräusch durch scharfen Bogenstrich an der oberen Korpuskante des Instruments / Air noise resembling breathing, made by bowing sharply on the upper edge of the instrument

Glossar
Glossary

<u>Georgisch / Georgian</u>	<u>Deutsch / German</u>	<u>Englisch / English</u>
Aisi	Morgendämmerung	Dawn
Alaverdi	Georgisches Kloster	Georgian monastery
Alfred	Vorname von Alfred Schnittke	First name of Alfred Schnittke
Alfred Schnittke	Komponist (1934-1998)	Composer (1934-1998)
Ateni	Georgische Kathedrale	Georgian cathedral
Avet	Vorname des armenischen Komponisten Awet Terterjan (1929-1994)	First name of the Armenian composer Avet Terterian (1929-1994)
Betania	Georgisches Kloster	Georgian monastery
Bindia	Dämmerung	Twilight
Bibini	Schwanken	Swaying
Cari cris	Der Wind jagt dahin	The wind is raging
Da bibini	Und das Rauschen (des Grases)	And the rustling (of the grass)
Dareka zarma	Eine Glocke erklingt	A bell resounds
Daria	Heiteres Wetter	Fair weather
Daria tu avdaria	Heiteres Wetter oder Unwetter	Fair weather or bad weather
Dauntet santeli sulis nateli	Entzünde eine Kerze, leuchtende Seele	Light a candle, bright soul
Deda	Mama	Mamma
Dideba upalsa	Ehre dem Allerhöchsten	Glory to the Supreme God
Dideba upals, uplis gamchens	Ehre, Ehre der Gottesmutter	Glory, glory to the Mother of God
Didebuli sulis	Erhabene Seele	Sublime soul
Dideda	Großmutter	Grandmother
Dio	Georgischer Volkslied-Refrain	Georgian folk-song refrain
Eria, eri	So ist das Volk	Such is the people
Galoba	Lobgesang	Hymn
Galoba angelozebis	Gesang der Engel	Angelic hymn
Galobid davlie sulis	Die Seele ist vom Beten erschöpft	The soul is exhausted by praying
Gatenda	Es ist Tag geworden	The day has dawned
Givi	Georgischer Vorname	Georgian first name
Gogi	Georgischer Vorname	Georgian first name
Gremi	Georgische Kathedrale	Georgian cathedral
Ira	Georgischer Vorname	Georgian first name
Karia	Wind	Wind
Kera budea	Mein Herd ist mein Nest	My hearth is my nest
Krialas tsa, shoria gza	Klarer Himmel, weit entfernter Weg	Clear sky, distant way
Lelianshi dakarguli	Verschwunden im Dickicht	Lost in the thicket
Lileo-Lile	Kultgesang der Swanen (Volk im Norden Georgiens)	Ritual song of the Swanes (a people in North Georgia)
Mama	Papa	Papa
Muriko	Georgischer Vorname	Georgian first name
Naduri	Georgisches Volkslied	Georgian folk song
Nana	Georgisches Volkslied	Georgian folk song
Oboli doli	Einsame Schellentrommel	Lonesome tambourine
Oboli sulis	Einsame Seele	Lonesome soul
Odio	Georgisches Volkslied	Georgian folk song
Odoia	Georgisches Volkslied	Georgian folk song
Rezo	Georgischer Vorname	Georgian first name

Sada har mimaluli	Wo hältst du dich versteckt?	Where are you hiding?
Sheminde upalo	Herr, vergib mir meine Sünden	Lord, forgive my sins
Shemindet	Vergebt	Forgive
Shori	Entfernt	Distant
Shvili	Kind	Child
Shvilishvili	Enkel	Grandson
Sinattle	Licht	Light
Sioni	<i>Kathedrale in Georgien</i>	<i>Georgian cathedral</i>
Sulkhani	<i>Georgischer Vorname</i>	<i>Georgian first name</i>
Suli	Seele	Soul
Temiko	<i>Georgischer Vorname</i>	<i>Georgian first name</i>
Temo	<i>Georgischer Vorname</i>	<i>Georgian first name</i>
Tendeba	Es wird Tag	The day is dawning
Tito	<i>Georgischer Vorname</i>	<i>Georgian first name</i>
Tsoli	Gattin	Wife
Tu	Oder / Wenn	Or / If
Tu danama	Wenn es benetzte	If it bedewed
Ugalobet Mariams	Lobpreiset Maria	Sing a hymn to Mary
Ugalobet, ugalobet Mariams	Lobpreiset, lobpreiset	Sing a hymn, a hymn to Mary,
uplis gamchens	die Gottesmutter Maria	the Mother of God
Vaio	<i>Historische Gegend in Georgien</i>	<i>Historic region in Georgia</i>
Vaios suli	Die Seele von Vaio	The soul of Vaio
Vaios veli	Vaio-Tal	Valley of Vaio
Vazha	<i>Georgischer Vorname</i>	<i>Georgian first name</i>
Velebi	Täler	Valleys
Veli	Feld	Field
Zari	<i>Kultgesang der Svanen</i> <i>(Volk im Norden Georgiens)</i>	<i>Ritual song of the Svanes</i> <i>(a people in North Georgia)</i>
Z, chu	<i>Beruhigungslaute für ein</i> <i>einschlafendes Kind</i>	<i>Sounds destined to lull</i> <i>a child to sleep</i>

Die englischen Textfragmente im Schlussteil des Werkes sind im wesentlichen dem Monolog der allegorischen Figur „die Zeit“ aus Shakespeares „Das Wintermärchen“ entnommen.
The english text fragments in the final part of the work are mainly taken from the monologue of the allegorical character “The Time” of Shakespeare’s “The Winter’s Tale”.

Hinweise zur Aussprache

Pronunciation

Der georgische Text ist in englischer Schreibweise transliteriert. Die Aussprache ist ähnlich wie im Italienischen.
The Georgian text is transliterated in English spelling. The pronunciation is like in Italian.

Besonderheiten der Aussprache für deutsche Chöre:

ch	tsch
kh	ch (wie in <u>ach</u>)
s	stimmloses s
sh	sch
v	w
z	stimmhaftes s
zh	stimmhaftes sch (wie in ‘ <u>J</u> ournal’)