

Lukas Haselböck

13 Miniaturen nach
Giuseppe Ungaretti (1998)

für Bass-Stimme, Bassklarinetten
und Klavier

(geringfügig revidierte Fassung, 2006)

I. Notte di maggio

♩ = 48

Bassklarinette

p 6

Bass

p

Il cie - lo po - ne in ca - po ai mi - na

♩ = 48

Klavier

II. Allegria di naufragi

♩ = 48

7

pp *f* *pp*

staunend, halb geflüstert

re - ti

ghir - lan - de di lu - mi - ni.

♩ = 48

p *pp*

Ped. _____

accel. rit.

pp *f* *pp*

pp *ff*

accel.

♩ = 72

14

mf *p*

E su-bi-to ri pren - de il vi - ag - gio co - me

♩ = 72

p Ped.

16

cresc. *f*

do - po il nau-fra - gio un su per - sti-te lu - - po di ma -

cresc. *mf* Ped.

18

f

- re.

f *ff* 6 6 Ped. 8^{vb}

senza ped.

III. Quiete

4

♩ = 48

poco rit. . . .

20

Musical score for measures 20-22. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in 6/8 time, marked *mf*. The piano accompaniment is in 6/8 time, also marked *mf*. The lyrics are: "L'u - va e ma - tu - ra, il cam - po a ra - to". The piano part has a crescendo leading to a *p* dynamic. The system ends with a 4/4 time signature.

♩ = 48

p

23

♩ = 72

♩ = 48

Musical score for measures 23-25. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then a melodic phrase in 6/8 time, marked *mf*. The piano accompaniment is in 4/4 time, marked *f*. The lyrics are: "Si stac-ca il mon - te dal - le nu - vo - le Sui pol-ve-ro - si". The piano part has a crescendo leading to a *pp* dynamic, with glissando markings. The system ends with a 6/8 time signature.

♩ = 72

♩ = 48

tonlos
niederdrücken

p

pp

8^{va}

26

poco rit. . . .

Musical score for measures 26-28. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in 4/4 time, marked *p*. The piano accompaniment is in 4/4 time, marked *p*. The lyrics are: "spec-chi dell'es-ta - te Ca-du - ta è l'om - bra". The piano part has a crescendo leading to a *p* dynamic. The system ends with a 4/4 time signature.

p

29 ♩ = 72

IV. Mattina

Ped. _____

ausklingen lassen!

V. Dormire

6

♩ = 40

40

pp

pp

Vor - - rei i - mi-ta - re

♩ = 40

3

3

f

3

p

3

Red.

44

pp

mf

ppp

p

que - sto pa - e - se a - da gia - - to nel su - o

pp

Red.

Red.

48

ca - mi - ce di ne - ve.

p > *pp*

Red.

VI. Fase

51 ♩ = 66

mf, espr.

Cam - mi-na, cam- mi-na, ho ri - tro - va - to il poz - zo d'a-mo - re,

♩ = 66

rit. a tempo ♩ = 66 rit.

nell oc - chio di mill'u - na not - te ho ri - po - sa - to

rit. a tempo ♩ = 66 rit.

60 a tempo ♩ = 66

mf, espr.

Ag - li ab-ban - do - na - ti giar di - - - ni

a tempo ♩ = 66

64

ff *mf* *p*

ella ap-pro - da - va co - me u - na co - lom - ba

68

rit. a tempo ♩ = 66

f *pp* *pp* *pp*

Fra l'a - ria del me-rig - gio

rit. a tempo ♩ = 66

70

p *pp* *p* *pp*

ch'e - ra u - no sve-ni-men-to le ho col - to a - ran-ce e gel-so-mi-ni.

VII. Ricordo d'Africa

73 $\text{♩} = 40$

ppp *f* *pp* *f*

Il so - le ra - pis - ce la cit - tà

$\text{♩} = 40$

78

pp *pp* *f* *mf* *mp* *p* *pp*

Non si ve - de piú

pp

pp

Red.

81 $\text{♩} = 52$

halb geflüstert, ausdrucksvoll

Ne an - che le tom - be re - sis - to - no mol - to.

$\text{♩} = 52$

tonlos niederdrücken

sfff

8^{vb}

83 ♩ = 63

pp

p äußerst spannungsgeladen

Ces - sa - te uc ci - de-re i

85

mor - - ti, non gri - da - te più, non gri - da - te,

8^{vb}-----

87

Se li vo - le - te an - co - ra u - di - re,

(8)----- | *8^{vb}*-----

88

f Luft

se spe-ra - te di non — per - i - re Han-no l'im - per - cet-

(8).....|

90

ti - bi - le sos-sur-ro Non fan - no piú ru -

ppp

8^{vb}.....|

93

Klappengeräusche

slap

mo - re — del cres - ce-re — dell' er-ba. Lie-ta do-ve

ppp 3

halb geflüstert

mit der rechten Hand
die Saiten dämpfen

(8).....|

8^{vb}.....|

Klappengeräusche

99 slap slap *pp* $\text{♩} = 26$

zuerst langsam, dann
molto accelerando

non pas-sa uo - mo.

$\text{♩} = 26$

103 *pp* *p*

Lon - ta - no, lon - ta - no

pp *p* *pp*

105 *pp* *ppp* *p*

Co -

ppp *p*

107

pp

me un cie - co

pp *p*

Ped. Ped.

109

p *pp*

m'han - no por - ta - to per ma - no.

p *pp* *ppp*

X. Il porto sepolto

112

f *p cresc.*

Vi ar - ri - va il po - e - ta e poi tor - na al - la

f *p cresc.* *p cresc.*

f *p cresc.*

Ped.

pp *ff* *pp*

115

lu - ce con i suo-i can-ti e li dis-

118

per- de. Di que - sta po-e - si - a mi re-sta quel nul - la

XI. Solitudine

123

$\text{♩} = 58$

frei, halb geflüstert
d'in-e-su-ri bi-le se-gre - to. Ma le mi - e ur - - la fe-

Pedalwechsel bei jedem Akkord

126

ri - sco - no co - me ful - - mi - ni la

ff *mf*

129

cam - pa - na_ fi - o - ca_ del cie - lo.

cresc. *ff*

132

→ multiphonic

fff *pp* *pp*

gliss. *8va* *pp* *8va*

Spro-fon-dano

fff *pp*

gliss. *8va*

Ped. *8vb*

XII. Dannazione

16

136

♩ = 60

im-pau-ri-te. Chiu - - so - - fra co - - se -

(8)-----|

♩ = 60

140

p \rightarrow *ff*

mor - ta - li (An-che il cie-lo stel - la-to fi-ni - ra.)

146

[gesprochen]: Perché bramo Dio?

Metallgegenstand zwischen die Saiten klemmen

Metallgegenstand entfernen

Ped.

subito: Nr. XIII

XIII. Sereno

151 ♩ = 54

Musical score for measures 151-152. The system includes a vocal line in bass clef with lyrics "Do-po tan - ta neb-bia a u-na", a piano accompaniment in bass clef, and a double bass line. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *p cresc.*, *ppp*, and *pp*. The double bass line has an *8^{vb}* marking. The system concludes with a *Ped.* marking.

153

Musical score for measures 153-154. The system includes a vocal line in bass clef with lyrics "a u - na si sve - la - no le stel - le", a piano accompaniment in bass clef, and a double bass line. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *p cresc.*. The system concludes with a *Ped.* marking.

154

Musical score for measures 154-155. The system includes a vocal line in bass clef with lyrics "Re - spi - ro il fre - sco che mi las - cia il co - lo - re del", a piano accompaniment in bass clef, and a double bass line. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *mf cresc.*. The system concludes with a *Ped.* marking.

155

Musical score for measures 155-156. The vocal line (bass clef) features triplets and slurs. The piano accompaniment (treble and bass clefs) includes chords and arpeggios. Dynamics range from *p* to *f*.

cie - lo mi ri - co - no - sco im - ma - gi - ne pas - sa - gie - ra

sub. *p* cresc. *f*

Red.

156

Musical score for measures 156-157. The vocal line (bass clef) features triplets and slurs. The piano accompaniment (treble and bass clefs) includes chords and arpeggios. Dynamics range from *pp* to *pppp*.

pre - sa in un gi - ro im - mor - ta - le.

pp *pppp*

p cresc. molto *fff*

157

Musical score for measure 157. The piano part (treble and bass clefs) includes chords and arpeggios. Dynamics range from *pp* to *pppp*.

molto rit.

Flag. (Kontra D-Saite) Großes D-Saite

mit der flachen Hand auf die tiefsten Saiten schlagen

pp *pppp*