

Germán Toro Pérez

Onda

(Soyuz/Licht)
für Ensemble (2021)

Kompositionsauftrag von soyuz21, gefördert durch die
Ernst von Siemens Musikstiftung
mit finanzieller Unterstützung durch die FONDATION SUISA

Uraufführung im Internet am 20. April 2021
Aufgenommen durch soyuz21 im Ackermannhof, Basel, am 24. März 2021

Sascha Armbruster, Saxofon
Jean Étienne Sotty, Akkordeon
Mats Scheidegger, E-Gitarre
Philipp Meier, Keyboard
Julien Mégroz, Perkussion
Esther Saladin, Violoncello

Nicolas Buzzi, Tonmeister
Germán Toro Pérez, musikalische Supervision
Georg Lendorff, Videoprojektion und Licht

Aufführungsdauer: 19 min

Computersatz: Angel Hernández Lovera
Redaktion: Josef S. Durek
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Instrumente

A.Sax (Bar.Sax.)	Altsaxofon (Baritonsaxofon)
Akk.	Viertelton-Akkordeon
Schlg.	Schlagzeug
Cro.	Crotales (klingen zwei Oktaven höher)
Vibr.	Vibrafon
Kuhgl.	3 Kuhglocken (a, c ¹ , f ¹)
3 Beck.	3 Becken (2. & 3. mit sizzle)
Tam-t.	Koreanisches Tam-Tam (Durchmesser ca. 35 cm, 8 cm Tiefe)
gr. Tr.	Große Trommel
E.Git.	E-Gitarre
Keyb.	Keyboard
Vc.	Violoncello

Allgemeine Hinweise

Partitur in C

Die Vorzeichen gelten für den ganzen Takt.

♯	¼-Ton höher
##	¾-Tön höher
♭	¼-Ton tiefer
♭♭	¾-Tön tiefer

Wenn nicht anders vorgeschrieben sind alle Triller Halbtontriller.



Senza misura (Studierziffern 8–10):

Die Dauer jedes Taktes beträgt ca. 15 Sekunden. Das Ensemble kann über Abweichungen entscheiden.

Einsatzpunkte und Dauer sind proportional zur grafischen Notation.

Aktionen sind mit punktierten Linien und Abkürzungen synchronisiert: z.B.: *+E.Git.*, *-Vc.* heißt, dass die E.Git. eine Aktion startet (+) und das Vc. endet (-).

Saxofon

bisb.	bisbigliando
smorz.	smorzando
p.v.	poco vibrato
s.v.	senza vibrato
	vibrato diminuendo: von molto zu non vibrato übergehen
	Grundton
7°	7. Teilton
Z	Zähne auf das Rohrblatt

Die Multiphonics wurden aus folgender Publikation entnommen:
Weiss, M. , Netti, G. (2010) *The techniques of the Saxophone Playing*. Kassel:
Bärenreiter.

Akkordeon

4'	4'-Register, normale Stimmung
8'qT	8'-Register, klingt einen Viertelton höher, klingend notiert
16'qT	16'-Register, klingt einen Viertelton höher, klingend notiert
8'+8'qT	8'-Register, normale Stimmung plus 8'qT-Register, klingt einen Viertelton höher; notiert ist nur die normale Stimmung 8'.
8'+4'	8'-Register, normale Stimmung plus 4'-Register, normale Stimmung; notiert ist nur die normale Stimmung 8'.
vibr.	vibrato
s.v.	senza vibrato
■	Luftgeräusch

Schlagzeug



Bogen



Holzschlägel (Trommelstock)



mit Trommelstockspitze reiben



Holzschlägel (ca. 2 cm Durchmesser) mit Leder überzogen



Hartschlägel



Weichschlägel



Metallschlägel



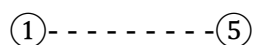
Superball



Besen

l.v.

lasciare vibrare



Klangfarbwechsel von dunkel (Mitte) zu hell (Rand)

E-Gitarre

Stimmung:



Es klingt eine Oktave tiefer als notiert.

Effekte:

E.Bow

E-Bow

Fr.

Freeze: on = einschalten, reset = ausschalten

Trem.

Tremolo: low frequency Amplitude-Modulation

Chorus

behutsam einsetzen

Wawa

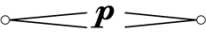

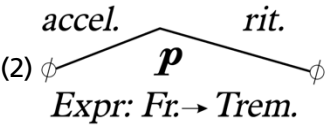
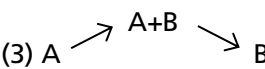
kann automatisch oszillieren

R.M.

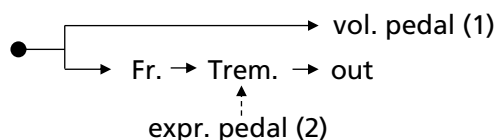
Ringmodulator

Dist.

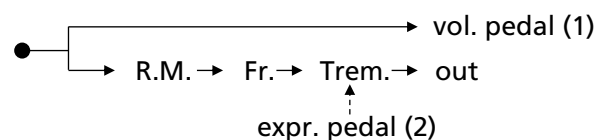
Verzerrung: Geräuschband

▼	Plektrum
B.N.	bottleneck
W.B.	whammy bar
W.B. $\pm 1/8$	Triller mit whammy bar, Achtelton ca.
W.B. $1/4$	Triller mit whammy bar, zunehmendes Intervall bis zum Viertelton ca.
S.T.	sul tasto
S.P.	sul ponticello
L.V.	lascia vibrare
Vol. pedal	Lautstärkepedal (1)
	Lautstärkepedal: fade-in nach dem Anschlag (kein Geräusch) und fade-out.
(1) 	Rhythmische Aktion mit dem Lautstärkepedal
Expr. pedal	Expressionpedal (2)
(2) 	Das Expressionpedal steuert Parameter des Tremolos. Die Frequenz ist mit der Lautstärke gekoppelt: je lauter desto schneller (min. 1 Hz, max. 15 Hz).
Bi-tone	Wenn möglich sollte ein zusätzliches Pickup am Anfang des Griffbretts benutzt werden, um den Saitenabschnitt hinter dem Finger zu verstärken.
(3) 	Bewegungen für die Abmischung von Hauptpickup (A) und bi-tone-Pickup (B) mithilfe eines Pedals (3)

Teil 4, Effektkette:



Teil 8, Effektkette:



Keyboard

Setup:

Keyboard (88 Tasten)

Switchpedal für program change, direkt mit dem Computer verbunden

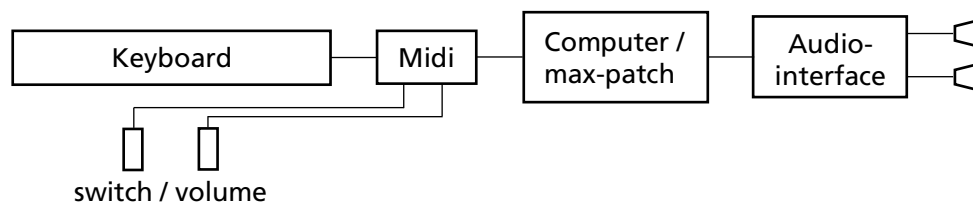
Lautstärkepedal (midi 0–127), direkt mit dem Computer verbunden

Computer mit Max (Der Max-patch wird vom Komponisten bereitgestellt:
toroperez@aon.at)

Audiointerface

Zwei hochwertige, full-range-Lautsprecher links und rechts hinter dem Keyboard platziert

Ein subwoofer wird empfohlen, es sind sehr tiefe Frequenzen enthalten.



Synthese (Max-Patch):

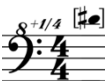
Das Keyboard spielt mit zwei verschiedenen Synthesizern: einem wave table-Synthesizer mit 5 Wellenformen zunehmender Komplexität (sine, harm1, harm2, harm3 und harm4) und einem FM-Synthesizer. Der Klang kann direkt zum Ausgang (direct out) und/oder durch ein Faltungsmodul (convolution) gehen.

Darüber hinaus erzeugt ein generatives Modul einen Stream von fünf langsam aufsteigenden Sinuswellen (Programm 14).

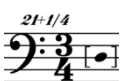
Symbole:



program change (Switchpedal)



Die Note in Klammern und alle Noten darunter klingen eine Oktave und einen Viertelton höher.

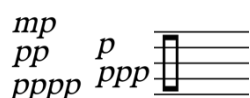


Die Note in Klammern und alle Noten darunter klingen 3 Oktaven und einen Viertelton höher



Ausklang der Konvolution

Anmerkungen:



Das zweite System gilt für das Lautstärkepedal. Es steuert den Ausgang des Synthesizers, welcher zugleich das Konvolutionsmodul speist. Dieses Modul ist manchen Frequenzen gegenüber sehr empfindlich, die Lautstärke muss daher ständig angepasst werden.



Oberhalb *ppp* (zweite Linie von unten) sollte der Synthesizer direkt hörbar werden (direct output). Unterhalb *ppp* und beim geschlossenen Pedal (midi=0) klingt nur das Konvolutionsmodul (ca. 3 Sekunden Ausklang).

Violoncello

■	arco sul ponticello
m.s.p.	molto sul ponticello
p.s.p.	poco sul ponticello
ord.	ordinario
p.s.t.	poco sul tasto
m.s.t.	molto sul tasto
salt.	saltato
+	pizz. mit linker Hand
p.v.	poco vibrato
s.v.	senza vibrato
~	Vibratoakzent
l.v.	lascia vibrare
-----◇	poco a poco Flageolet
Mult.	Multiphonic
III (5+12+7)	Multiphonic wird auf der G-Saite gespielt und enthält den 5., 12. und 7. Teilton. (s. www.cellomap.com)
+33¢	Tonhöhenabweichung in Cent

Instruments

Alt.Sax (Bar.Sax.)	alto saxophone (baritone saxophone)
Akk.	quarter-tone accordion
Schlg.	percussion
Cro.	crotales (sound two octaves higher)
Vibr.	vibraphone
Kuhgl.	cowbells (a, c ¹ , f ¹)
3 Beck.	3 cymbals (2. & 3. with sizzle)
Tam-T.	Korean tam-tam (diameter approx. 35 cm, 8 cm depth)
gr. Tr.	bass drum
E.Git.	electric guitar
Keyb.	keyboard
Vc.	violoncello

General remarks

The score is written in c.

Accidentals are valid for the whole bar.

‡	¼-tone higher
##	¾-tone higher
‡	¼-tone lower
‡‡	¾-tone lower

Unless indicated otherwise trills are always half-tone.



Senza misura: (rehearsal numbers 8–10)

Each bar has a duration of approx. 15 seconds. The ensemble can agree upon deviations.

Onset time and duration is proportional to the distribution on the page.

Actions to be synchronized are marked with dotted lines and labels: e.g.: *+E.Git., -Vc.* means that the e-guitar plays an event (+) and the vc. ends (-).

Saxophone

bisb.	bisbigliando
smorz.	smorzato
p.v.	poco vibrato
s.v.	senza vibrato
	vibrato diminuendo: transition from molto to non vibrato
	fundamental
7°	7 th harmonic
Z	teeth on reed

The numbers of the multiphonics refer to:

Weiss, M. , Netti, G. (2010) *The techniques of the Saxophone Playing*. Kassel: Bärenreiter.

Accordion

4'	4' register, normal tuning
8'qT	8' register sounding a quarter-tone higher. The pitches are written as they sound.
16'qT	16' register sounding a quarter-tone higher. The pitches are written as they sound.
8' + 8'qT	8' register normal tuning and 8' register sounding a quarter-tone higher. Only the normal pitches are written.
8' + 4'	8' register normal tuning plus 4' register, normal tuning. Only the 8' pitches are written.
vibr.	vibrato
s.v.	senza vibrato
■	air noise

Percussion



bow



wooden stick



rub with tip of wooden stick



wooden stick (2 cm diameter) covered with leather



hard mallet



soft mallet



metal mallet



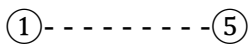
superball



brushes

l.v.

lasciare vibrare



change the color from dark (center) to bright (edge)

Electric guitar

Tunning:



The pitches sound one octave higher as written.

Effects:

E.Bow

e-bow

Fr.

freeze: on = activate, reset = empty

Trem.

tremolo: low frequency amplitude modulation

Chorus

Should be used subtly.

Wawa


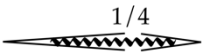
It can be set to oscillate automatically.

R.M.

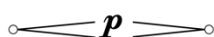
ring modulator

Dist.

distortion: noise band

- ▼ plectrum
- B.N. bottleneck
- W.B. whammy bar
- W.B. $\pm 1/8$  trill with whammy bar, 1/8-tone approx.
- W.B. $1/4$  trill with whammy bar, increasing interval up to a 1/4-tone
- S.T. sul tasto, on the fingerboard
- S.P. sul ponticello, close to the bridge
- L.V. lasciare vibrare

Vol. pedal volume pedal (1)

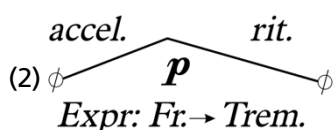


volume pedal: fade-in after the attack (no pluck sound) and fade out.



rhythmic actions with volume pedal

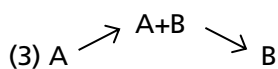
Expr. pedal expression pedal (2)



The expression pedal is used here to control two parameters of the tremolo. The frequency is directly mapped onto the volume: the louder the output the faster the tremolo (min. 1 Hz, max. 15 Hz).

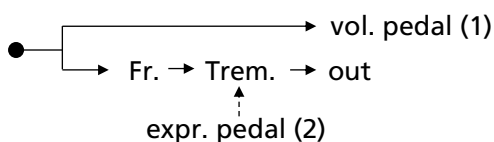
Bi-tone

If possible use an additional bi-tone pickup at the beginning of the fingerboard for amplifying the segment of the strings behind the finger.

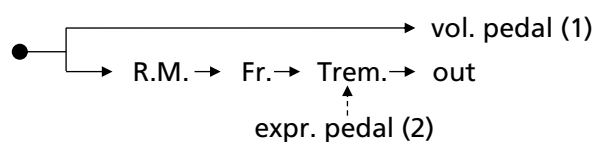


movements for mixing main pickups (A) and bi-tone pickup (B) using a mix pedal (3)

Part 4, effect chain:



Part 8, effect chain:



Keyboard

Setup:

Keyboard (88 keys)

Volume pedal (midi 0–127), directly attached to the computer

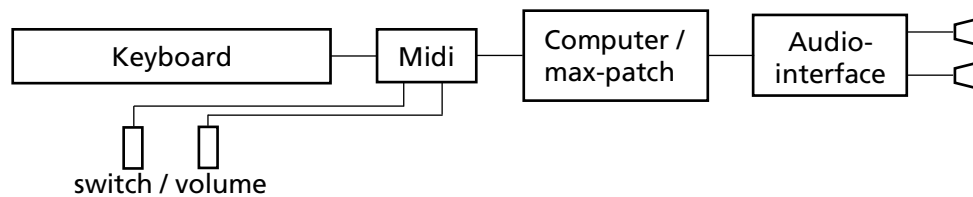
Switch pedal for program change, directly attached to the computer

Computer with Max application. It contains two synthesizers and a glissando module (s. below) . The Max-patch is available on request under toroperez@aon.at.

Audio interface

Two full range high quality loudspeaker placed left and right behind the keyboard player.

A subwoofer is recommended, there are very low frequencies.



Synthesis:

The keyboard plays with two different kinds of synthesizers: a wave table synthesizer using 5 different tables of increasing complexity (sine, harm1, harm2, harm3 and harm4) and a fm synthesizer. The output can go directly out and/or through a convolution module.

Additionally, a generative module (program 14) creates a stream of five slow ascending sine waves.

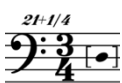
Symbols:



program to be recalled using the switch pedal



Notes from the one in brackets downwards sound an octave plus a quarter-tone higher.

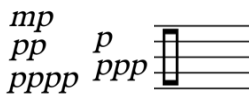


similarly, 3 octaves and a quarter-tone higher



Resonance of the convolution engine.

Remarks:



The second system concerns the volume pedal. It controls the synthesizer's output, which at the same time feeds the convolution module. This module is very sensitive to certain frequencies. Therefore, the volume pedal must be constantly adjusted.



Above *ppp* (second line from the bottom), the synthesizer should be directly heard (direct output). Below *ppp* and when closing the pedal (*pedal=0*) only the convolution module resonates (resonance time about 3 seconds).

Violoncello

■	bow on the bridge
m.s.p.	molto sul ponticello
p.s.p.	poco sul ponticello
ord.	ordinario
p.s.t.	poco sul tasto
m.s.t.	molto sul tasto
salt.	saltato
+	pizz. with left hand
p.v.	poco vibrato
s.v.	senza vibrato
~	vibrato accent
l.v.	lasciare vibrare
----- ◊	poco a poco flageolet
Mult.	multiphonic
III (5+12+7)	Indicates that the given multiphonic will be played on the G-string and contains the 5th, 12th and 7th harmonics. (s. www.cellomap.com)
+33¢	pitch deviation in cent

Commissioned by soyuz21, supported by the
Ernst von Siemens Musikstiftung
and the FONDATION SUISA

First performance on the www, April 20, 2021
Recorded by soyuz21 at Ackermannhof, Basle, March 24, 2021

Sascha Armbruster, saxophone
Jean Étienne Sotty, quarter-tone accordion
Mats Scheidegger, e-guitar
Philipp Meier, keyboard
Julien Mégroz, percussion
Esther Saladin, violoncello

Nicolas Buzzi, recording engineer
Germán Toro Pérez, musical supervision
Georg Lendorff, video projection and light

Duration: 19 min

Digital edition: Angel Hernández Lovera
Editing: Josef S. Durek
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5

A.Sax. *bisb.* *tr* *ppp* *< p >* *subtone* *p.v.* *ppp* *ppp*

Akk. *ppp* *16'qT* *p mp > p* *mp p*

Schlg. *p ppp* *pp mf* *Kuhglocke* *l.v.* *pp*

E.Git. VII *mp* *Art.* X *mf p*

Keyb. *ppp* *mp > p mp > p* *mp > p*

Vc. *arco ord.* *ppp* *m.s.p. - - - - ord.* *mf* *< p < p < p*

Detailed description of the musical score: The score is for page 2 of a piece, starting at measure 5. It features six staves: A.Sax., Akk., Schlg., E.Git., Keyb., and Vc. The A.Sax. part begins with a *bisb.* (biscando) trill and a *subtone p.v.* (subtone plectrum) section. Dynamics range from *ppp* to *p*. The Akk. part includes a *16'qT* (16-foot quarter tone) effect and features *ppp*, *p*, *mp*, and *p* dynamics. The Schlg. part includes a *Kuhglocke* (cowbell) and *l.v.* (left hand) section, with dynamics *p*, *ppp*, *pp*, and *mf*. The E.Git. part includes *VII* and *X* fret positions and *mp*, *mf*, and *p* dynamics. The Keyb. part features *ppp*, *mp > p*, and *mp > p* dynamics. The Vc. part includes *arco ord.* (arco ordinario) and *m.s.p. - - - - ord.* (messa sopra ordinario) sections, with dynamics *ppp*, *mf*, and *< p*.

9

A.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

⊖ 8' + 8'qT

ppp < p ppp mf

pp Led.

Große Trommel

(dunkel)

(hell)

mp

pp < >

B.N.

W.B. ±1/8

⊖ Sinus

p.s.p.

m.s.p.

ppp mp ppp p ppp

12 [1] A/B \flat - 7

A.Sax. *p* *pp*

Akk. \ominus 16'qT \oplus 8'+8'qT \ominus 16'qT
mp *mp* *mp* *ppp* *mf* *mfpp* *mfpp* *mf*

Schlg. *pp* *pp* *mf* *pp*
Led. \wedge \wedge \wedge \wedge \wedge * \wedge \wedge \wedge

E.Git. *mp* *mp* *mp* *mf* *mp* *mp*
W.B. +1/4 Finger

Keyb. *pp*

Vc. II m.s.t. ord. m.s.t. ord. m.s.t.
p.v. s.v. p.v. s.v. p.v.
pp

15 [24] A/B \flat - 3

A.Sax. *pp* *p* *p*

Akk. \ominus 8'+8'qT *ppp* \ominus 8' + 4' *ppp*

Schlg. *p*

E.Git. XII *mp* *mf* B.N. (Bi-Tone) *p* *ppp*
A \rightarrow A+B

Keyb.

Vc. (5 $^\circ$) (III) ord. ----- Mult. III (5+12+7) +33¢ *mf* con sord. *ppp*

2

subtone
p.v.

18

A.Sax. *ppp* < *mp* > *pp* *ppp* < *mp* >

Akk. \ominus 8' qT *mp* > *pp* *mp* > *pp* *mp* > *pp* *ppp* < *mf* > *ppp* <

Schlg. *mf* *p* *pp* < *mp* *3 Becken* *l.v.* *p* *sim.* *pp* < *mp*

E.Git. A+B → A

Keyb. \diamond Harm. 1 $\text{♩} : +qT, \leq F\sharp$ *mp* > *sim.* *ppp* < *mf* >

Vc. *p* *pp* *mp*

III (4+11+7+3)
+51¢
III ord. ---- Mult.

senza sord.

[102] [103]

A/8c+3 ± C

p.v.

A.Sax. *mp* > *pp* *mp* > *pp* *mp* > *pp* *ppp* *p*

Akk. *mp* > *pp* *mp* > *pp* *mp* > *pp* *ppp*

⊕ 4' 8' qT

Schlg. *p* *sim.* *p* *gr. Tr.* ④ ⑤ ⑤ ② *mp*

E.Git. *mp* *mp* *mf* *mp* *p* W.B. +1/4 + Chorus ord.

Keyb. *mp* > *pp* *mp* > *pp* *mp* > *pp* *ppp* *ppp*

Vc. *pp* *fp* > *pp* m.s.p. ord.

24 *smorz.* [7] A/C-6

A.Sax. *p* *ppp* *p* *pp*

Akk. \ominus 16' qT *mp* *pp* *mp* *pp* *mp* *pp* *ppp* *p*

Schlgz. 3 Beck. l.v. *p* *p* *p* *mp* *p*

E.Git. *mp*

Keyb. *mp* *pp* *mp* *pp* *mp* *pp* *ppp* *p*

Vc. III Mult. m.s.p. ord. *ppp* *p* *ppp* *p* *pp*

[103] A/8c+c3 [102] [103]

27

A.Sax. *p ppp p ppp p ppp*

Akk. *mp > ppp mp > ppp mp > ppp ppp < p >* *mf > ppp* \odot 8' + 8' qT \odot 4' 8' + 8' qT

Schlzg. *p p p* Vib. *mp* gr. Tr. [] ④ ⑤ *pp*

E.Git. *mp* *p* *mp* Chorus off W.B. +1/4 ② ⑤ ③ ④ ⑤

Keyb. *mp > ppp mp > ppp mp > ppp ppp < p >* *mf > ppp*

Vc. *p* *mf ppp sub.* ord. m.s.p. *tr* III Mult. [] []

30

A.Sax. *pp*

Akk. $\ominus 16' \text{ qT}$
p > pp < mp > p > pp < mp >

Schlg. 3 Beck. ||
mf *p* *p*

E.Git. *mp*

Keyb. *p > pp < mp > p > pp < mp >*

Vc. ord. III pizz. arco m.s.t., p.v. pizz. arco m.s.t.
mp pp < mp mp pp <

Detailed description of the musical score: The score is for page 10 of a piece, starting at measure 30. It features six staves: A.Sax., Akk. (Acoustic Guitar), Schlg. (Drums), E.Git. (Electric Guitar), Keyb. (Keyboard), and Vc. (Violoncello). The A.Sax. part has a *pp* dynamic. The Akk. part includes a $\ominus 16' \text{ qT}$ instruction and dynamics *p > pp < mp > p > pp < mp >*. The Schlg. part includes a '3 Beck.' instruction and dynamics *mf* and *p*. The E.Git. part has a *mp* dynamic. The Keyb. part has dynamics *p > pp < mp > p > pp < mp >*. The Vc. part includes performance instructions: 'ord.', 'III pizz.', 'arco m.s.t., p.v. pizz.', and 'arco m.s.t.', with dynamics *mp pp < mp mp pp <*.

33

A.Sax. *bisb. tr* *p > pp* *p*

Akk. *p > pp* *p > pp* *ppp* $\textcircled{\text{tr}} 4' 8' + 8' \text{ qT}$

Perc. *p* *p* *mf* *Vib.* *sed.*

E.Git. *p > pp* *p > pp* *pppp* *E.Bow S.T.*

Keyb. *p > pp* *p > pp* *pppp* $\textcircled{\text{S}}$ *Sin.*

Vc. *p > pp* *p >*

36

A.Sax. *smorz.* *5* *PPP* *bisb. tr.* *5* *PPP* *bisb. tr.* *5* *PPP* *bisb. tr.* *5* *PPP*

Akk. $\ominus 8'$ $\ominus 16' qT$ *p*

Schlgz. *Crotales* *l.v.* *5* *p* *mit Schlägel dämpfen* *l.v.* *5* *Vib.* *ppp*

E.Git. *l.v.*

Keyb. \diamond Harm. 2 *p*

Vc. ord. II *p*

39

A.Sax. *pp* *bisb.* *tr*

Akk. *ppp* *p* *mf* *ppp*

Schlg.

E.Git. Finger ③ ④ B.N. ① *mp* *mp* *p* A → A+B

Keyb. *ppp* *p* *mf* *pp*

Vc. II ... Mult. II Flag. *pizz.* arco II ... Mult. *p* *p* *mf* *mp*

⊕ 4' 8' + 8' qT

Detailed description of the musical score: The score is for measures 39-42 in 3/4 time. The A.Sax. part starts with a *pp* dynamic and a *bisb.* *tr* instruction. The Akk. part has dynamics *ppp*, *p*, *mf*, and *ppp*. The Schlz. part is mostly rests. The E.Git. part has dynamics *mp*, *mp*, and *p*, with fingerings ③, ④, and B.N. ①. The Keyb. part has dynamics *ppp*, *p*, *mf*, and *pp*. The Vc. part has dynamics *p*, *p*, *mf*, and *mp*, with instructions II ... Mult., II Flag., *pizz.*, and arco. A circled plus sign with '4' and '8' + 8' qT' is also present.

42

A.Sax. *pp* *p* *pp* bisb. *tr* , ord.

Akk. \ominus 16' qT *pp* < *p* > < > < *mp* > < *p* *p* < *mp*

Schlg. *p* *mp* *p* *p*

E.Git. Finger XII VII ② ③ ④ *mp* *mp* *p* *p*

Keyb. *p* *mp* *p* *mp*

Vc. ord. II II *p* *mp* > *pp* < *p* < *mp*

45 *bisb.* *tr* [72] A/B \flat - 4 + cl
p *p poss.*

Akk. *mf* *p* *ppp* 4' 8' + 8' qT

Schlg. *p* *gr. Tr.* ④ ② ② ⑤ ⑤ ⑤ *pp* *mp* *ppp* M. aus

E.Git. *mf*

Keyb. *mf* *p* *ppp*

Vc. *f* *pp* *arco* *I* *m.s.p.* *ord.* *p.v.* *fp* *ppp*

Detailed description of the musical score: The score is for page 15 of a piece, starting at measure 45. It features six staves: A. Sax., Akk. (Acoustic Guitar), Schlg. (Drum Set), E.Git. (Electric Guitar), Keyb. (Keyboard), and Vc. (Violoncello). The A. Sax. part begins with a trill (tr) and a breath mark (bisb.) leading to a dynamic of *p*. At measure 72, there is a key signature change to A/B \flat and a performance instruction 'A/B \flat - 4 + cl'. The Akk. part has dynamics *mf* and *p* in the first measure, and *ppp* in the second. The Schlg. part includes a 'gr. Tr.' (great tom) section with dynamics *pp*, *mp*, and *ppp*, and a 'M. aus' (Mute) instruction. The E.Git. part has a dynamic of *mf*. The Keyb. part has dynamics *mf* and *p* in the first measure, and *ppp* in the second. The Vc. part starts with a dynamic of *f*, then *pp*, and includes performance instructions for 'arco' (arco), 'I' (first position), 'm.s.p.' (messa sopra), 'ord.' (ordine), and 'p.v.' (pizzicato/vibrato), ending with dynamics *fp* and *ppp*.

4 ♩ = 100

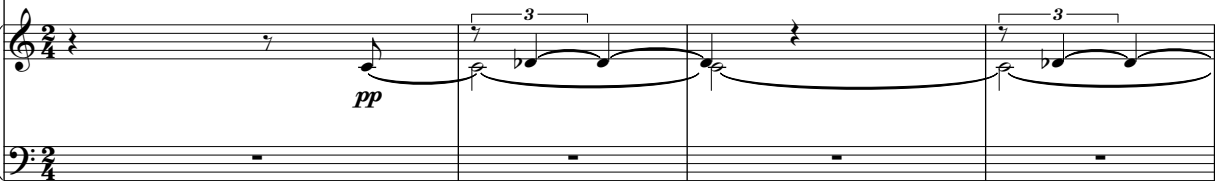
fließend

[42] A/B \flat - 23

48

A.Sax. 

Schlg. 

Keyb. 

◇ FM - Akkord.
♭: ord.



52

A.Sax. 

Schlg. 

Keyb. 

Vc. 

55

A.Sax. *p*

Akk. *mf* *pp* *ppp* *mf*

Schlg. **Kuhglocke** *pp* *mp* *pp* *f*

E.Git. *mf* *p* *accel.* *rit.* *Fr. on* *expr: fr. → trem.*

Keyb. *pp*

Vc. IV pizz. *f*

58

A.Sax.

Akk.

Schlz.

E.Git.

Keyb.

Vc.

3

pp

ppp

8'+8' qT

mf

3 Beck.

pp mp più f

mf accel. p rit.

mf accel. p

f

f

f

arco

I V

II #

IV pizz.

61

A.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

[43] A/B \flat - 237

64 [42] ± 7

A.Sax. *p*

Akk. $\ominus 8'$ *mf* *pp* $\ominus 8' + 8' \text{ qT}$ *ppp*

Schlzg. *p* *pp* *più, f* **Kuhgl.**

E.Git. *f* Fr. reset

Keyb.

Vc. *f* *f* *f* arco pizz. I II V

67

A.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

8'

mf *pp*

pp

più f

mp *p* *pp* *f*

am Steg → Ω

p

70 5 [18] A/B \flat - 47

A.Sax. *ppp* *pp* 8 *ca. b.* 3

Akk. \ominus 16' qT *p*

Schlg. Cro. *mp* l.v. 3 Beck. *mf* *pp* 3 3 3 1

E.Git. Fr. on *p* Fr. reset

Keyb. *pp* 3

Vc. B

74 [18]A/B \flat - 47

A.Sax. *ppp* *pp*

Akk. *mfp* *p*

Schlg. *mp* *mf* *pp*

E.Git. *mp* *p* *pp*

Keyb.

Vc. *mp* *p* *pp*

ca. 8

l.v.

+ wawa
Finger
②
③ XII
⑤

wawa off

m.s.p.

ord.

p.s.t.
1

A → A+B → A

1: Vibrato-Akzent (II)

78

A. Sax. *ppp* *pp* *ppp*

Akk. *mfp* *p*

Schlzg. Cro. l.v. Kuhgl. Cro. l.v. 3 Beck. *mf* *p*

E. Git. VII XII ① ② B.N. wawa Finger wawa off *mf* *p* *mp* *p* *pp* A+B A

Keyb.

Vc. m.s.p. ord. p.s.t. *p* *mp* *p* *pp*

Detailed description of the musical score: The score is for a multi-instrument ensemble. It consists of six staves. The first staff is for Alto Saxophone (A. Sax.), the second for Accordion (Akk.), the third for Snare Drum (Schlzg.), the fourth for Electric Guitar (E. Git.), the fifth for Keyboard (Keyb.), and the sixth for Violoncello (Vc.). The music is in 7/8 time. The A. Sax. part features a melodic line with dynamics *ppp*, *pp*, and *ppp*. The Akk. part provides harmonic support with dynamics *mfp* and *p*. The Schlzg. part includes crochets (Cro.), Kuhgl., and triplets (3 Beck.) with dynamics *mp* and *mf*. The E. Git. part has specific fingering and bowing instructions like 'wawa Finger' and 'wawa off', and dynamics *mf*, *p*, *mp*, *p*, and *pp*. The Vc. part includes 'm.s.p.' and 'p.s.t.' markings and dynamics *p*, *mp*, *p*, and *pp*. The Keyb. part is mostly silent with some notes in the bass clef.

A.Sax. 82 *pp*

Akk. *p* *p*

Schlzg. *mf* *pp*

E.Git. B.N. wawa Finger *mp* *mp*

Keyb.

Vc. m.s.p. --- ord. p.s.t. *mp* *mp*

Detailed description of the musical score: The score is for six instruments: Alto Saxophone (A.Sax.), Accordion (Akk.), Schlagzeug (Schlzg.), Electric Guitar (E.Git.), Keyboard (Keyb.), and Violoncello (Vc.). The A.Sax. part starts with a measure marked '82' and a dynamic of 'pp'. The Akk. part has a dynamic of 'p'. The Schlzg. part features a triplet of eighth notes with dynamics 'mf' and 'pp'. The E.Git. part includes a 'B.N.' (Basso Continuo) section and a 'wawa Finger' section, both with a dynamic of 'mp'. The Keyb. part has a triplet of eighth notes. The Vc. part includes sections labeled 'm.s.p.', 'ord.', and 'p.s.t.', with a dynamic of 'mp'.

86

A.Sax. 

Akk. 

Schlg. 

E.Git. 

Keyb. 

Vc. 

Weglassen, falls der Wechsel zu Bar.Sax. mehr Zeit braucht.

nimmt Bar.Sax.

89

A.Sax. *ppp*

Akk. *mf* *pp* *ppp*

Schlz. *f* *pp* *p*

E.Git. *mp* *pp* *p*

Keyb.

Vc. *mp* *pp* *p*

8' 8' 8' qT

3. Becken → Sizzle

gr. Tr.

Cro.

B.N. l.v.

(nochmals anschlagen)

A+B

m.s.p. ord. p.s.p. ord.

6

Bar.Sax. 93 Bariton-saxofon [102] B/F + C5 [101] B/E + C5 [16] B/F *p*

Akk. \odot 4' 8'+8' qT *pp* *pp*

Schlg. Kuhgl. || l.v. *f*

Tam-tam | $\textcircled{4}$ ----- $\textcircled{2}$ l.v. *mf* ----- *p*

E.Git. RM, 280 Hz *mf* *mf* *p* *pp* (A+B)

Keyb. \diamond Fm \rightarrow conv. (Glocke)

Vc. p.s.p. *pp*

97

Bar.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

3 Beck. || ① ② ③ ④

Tam-t. l.v.

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

p.s.p. *tr* *pp*

104

Bar.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

① ④ ⑤

pp *f* *più f*

Tam-t.

pp *mf*

+R.M.

f *mf* *mp*

I ord. II

p.s.p.

f *pp*

107

Bar.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

Kuhgl. 

pp

Tam-t. 

pp \leftarrow *mf* \rightarrow

gr. Tr. 

pppp

p \leftarrow *mf* \leftarrow *mp* \leftarrow *p*

p.s.p. ----- ord.

7 ♩ = 40

111 subtone

Bar.Sax. *ppp*

Akk. $\ominus 16' \text{ qT}$ *ppp* *pp*

Schlg. *mp ppp mp ppp mf ppp*

E.Git. mod. Freq. = 357 Hz *mp p pp ppp*
(A+B)

Keyb. *ppp*

Vc. m.s.p. ohne Grundton nur Rauschen ord. I *mp ppp mf pp*

115 [84] B/Bb+c3 [61] B/Bb+c1 [30] B/Eb-3

Bar.Sax. *p*

Akk. *mf* *pp* *mp*

Schlg. 3 Beck. *pp* *mp* *p* *pp*

E.Git. B.N. (nochmals anschlagen) *p* A A+B A A+B A A+B

Keyb.

Vc. m.s.p. III II I ord. *p* *p* *p* *p* *pp*

Detailed description of the musical score: The score is for page 34 and consists of six staves. The first staff is for Baritone Saxophone (Bar.Sax.) in treble clef, with notes and dynamics *p*. The second staff is for Accordion (Akk.) in grand staff, with a 5-measure phrase in the right hand and dynamics *mf*, *pp*, and *mp*. The third staff is for Snare Drum (Schlg.) with a '3 Beck.' (3 cymbals) section, featuring triplets and dynamics *pp*, *mp*, *p*, and *pp*. The fourth staff is for Electric Guitar (E.Git.) in treble clef, with a 'B.N.' (Bebop Note) section, dynamics *p*, and articulation markings 'A' and 'A+B'. The fifth staff is for Keyboard (Keyb.) in grand staff, which is mostly empty. The sixth staff is for Violoncello (Vc.) in bass clef, with dynamics *p* and *pp*, and articulation markings 'm.s.p.', 'III', 'II', 'I', and 'ord.'.

118

Bar.Sax. *ppp*

Akk. *pp* *mf*

Schlg. *gr. Tr.* *mp ppp* *mp ppp* *mf ppp*

E.Git. Finger + RM *mp* *p* *pp* *ppp*

Keyb. *ppp*

Vc. *ppp* *mf* *pp*

121 [84] [61] [30]

Bar.Sax. *p*

Akk. *pp* *mp*

Schlg. **3 Beck.** ① ④ ④ ② ①
ppp *f* *mp* *pp* *ppp*

E.Git. RM OFF B.N. *p* A A+B A A+B A A+B

Keyb.

Vc. m.s.p. III II I ----- ord. *p* *p* *p* *p* *pp*

124

Bar.Sax. *ppp*

Akk. *pp* *mp*

Schlg. *gr. Tr.* *mp ppp* *mp ppp* *mf ppp*

E.Git. + RM *mp* *p* *pp* *ppp* *p* + dist. noise band

Keyb. *ppp* *ppp*

Vc. *ppp* *mf* *ppp*

127

Bar.Sax.

Musical staff for Baritone Saxophone. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A circled cross symbol is positioned above the staff. A dynamic marking of *ppp* is placed below the staff. The staff concludes with a half note in the final measure.

Akk.

Musical staff for Accordion. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *pp* is placed below the staff.

Kughl. ||

Musical staff for Kuhlenspiel. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *f* is placed below the staff.

gr. Tr.

Schlg.

Musical staff for Snare Drum. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *mf* is placed below the staff.

Tam-t.

Musical staff for Tom-tom. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *ppp* is placed below the staff.

5 ④ ③

Musical staff for Conga. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *mf* is placed below the staff. The staff concludes with a quarter note in the final measure, marked *pp* and *p*.

l.v.

l.v.

(R.M.)

E.Git.

Musical staff for Electric Guitar. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *mp* is placed below the staff. The staff concludes with a quarter note in the final measure, marked *p* and *pp*.

Keyb.

Musical staff for Keyboard. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *pp* is placed below the staff.

m.s.p.

Vc.

Musical staff for Violoncello. It features a whole rest in the first two measures, followed by a quarter note in the third measure. A dynamic marking of *mfppp* is placed below the staff. The staff concludes with a quarter note in the final measure, marked *p*.

m.s.p.

[61] [30]

130

Bar.Sax.

Akk.

Schlz.

E.Git.

Keyb.

Vc.

3 Beck.

Cro.

1.v.

RM off B.N.

A

III II I ord.

ppp *mp* *mp* *pp* *pp* *f* *p* *p* *p* *pp*

Detailed description of the musical score: The score is for page 39 of a piece, marked with a rehearsal sign [61] and a measure number 130. It features six staves: Baritone Saxophone (Bar.Sax.), Acoustic Guitar (Akk.), Snare Drum (Schlz.), Electric Guitar (E.Git.), Keyboard (Keyb.), and Violoncello (Vc.). The Bar.Sax. part has a melodic line with slurs and dynamic markings. The Akk. part features a complex rhythmic pattern with triplets and slurs, marked with dynamics *ppp* and *mp*. The Schlz. part has a rhythmic pattern with triplets and slurs, marked with dynamics *mp*, *pp*, *pp*, and *f*. The E.Git. part has a melodic line with slurs and dynamics *p* and *A*. The Keyb. part is mostly silent, with some notes in the right hand. The Vc. part has a melodic line with slurs and dynamics *p*, *p*, *p*, and *pp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

8 «Dunkelheit»
senza misura

15"

(+ Schlzg.)
Brüchig 136

135

Bar.Sax. ca. 8^z *pppp* < < *pp* > < < *etc.*

Akk.

Schlzg. 3 Beck. mit Trommelstockspitze (+ Sax.) Brüchig l.v. *pppp* < < *pp* > < < *etc.*

E.Git. Pedal 1
RM → FR → Trem. → Pedal 2
Vol.
Trem.-Freq. (LFO)

Keyb. Harm. 1 → Pedal → Conv.
1
2
p mp ppp pp pppp

Vc.

1: Der Einsatz überlappt mit dem Ausklang aus Takt 134. Keine Zäsur.
Synt. Entrance overlaps with decay of bar 134. No caesura.

2: Das Volumen-Pedal muss kontinuierlich angepasst werden.
Volume pedal must be continuously adjusted.

(+Schlzg.) 30" 137 (+E.Git.)

Bar.Sax. *sim.* *sim.* (+E.Git.) vibr. lento *accel.*

Akk.

Schlzg. (+Sax.) *sim.* *sim.*

E.Git. (-Sax. & Vc.) XII III ③ ① ④ ② Fr. On *Red. 1: mp* *Red. 2: ϕ*

Keyb.

Vc. I (4+11+7+3) +51^e Mult. *ppp* *pp* *pp* (+E.Git.)

138 ^{8^{va}} ^(+E.Git.) 139 ^{1'}

Bar.Sax.

Akk.

Schlzg.

E.Git.

Keyb.

Vc.

1'15"
140

1'30"

Bar.Sax. (E.Git.) [49] B/Bb - 23
pp

Akk. *pp*

Schlg. 3 Beck. Tam-t. *sim.*

E.Git. (-Akk. & Vc.) B.N. *pp* *ppp* *pp* *p* *ppp* *p*

Keyb. *8*

Vc. (+E.Git.) *pp* *p*

9

1'45"

141

142

Bar.Sax.

Musical staff for Baritone Saxophone (Bar.Sax.) showing a whole rest for the duration of the measure.

Akk.

Musical staff for Accordion (Akk.) showing a whole rest. Performance markings include: (+Vc.) vibr. lento accel. (with a dashed line), (+E.Git.) vibr. lento accel. (with a dashed line), and *pp* (pianissimo).

Schlg.

Musical staff for Drums (Schlg.) showing a whole rest. Performance markings include: 3 Beck. (2. Sizzle) and *sim.* (sustained).

E.Git.

Musical staff for Electric Guitar (E.Git.) showing a whole rest. Performance markings include: Fr. reset, Finger, (-Akk. & Vc.) VII XII, ④ ③ ② ① Fr. on, and *mf* (mezzo-forte).

Keyb.

Musical staff for Keyboard (Keyb.) showing a whole rest. Performance markings include: *pp* (pianissimo).

Vc.

Musical staff for Violoncello (Vc.) showing a whole rest. Performance markings include: (+Akk.) and (+E.Git.) with *pp* (pianissimo).

2'
143

7°

9°

Bar.Sax.

Musical staff for Baritone Saxophone. It features a treble clef and a key signature of one flat. The staff contains a single note on the first line (F) with a fermata above it. Below the staff, there are markings for fingering: '15...1' and dynamics: 'pp'.

rit. ----- s.v. (+E.Git.)

Akk.

Musical staff for Accordion. It features a treble and bass clef. The staff contains a dynamic marking of 'pp' followed by a crescendo hairpin leading to 'ppp'.

Schlg.

Musical staff for Drums. It features a treble clef and a key signature of one flat. The staff contains a single note on the first line (F) with a fermata above it.

(-Akk. & Vc.)

VII IX XII

⑤ ③ ①
⑥ ④ ②

E.Git.

Musical staff for Electric Guitar. It features a treble clef and a key signature of one flat. The staff contains a dynamic marking of 'mp' followed by a crescendo hairpin leading to 'ppp' and then 'pppp'. There is also a marking '(2)' with a fermata.

sim.

Keyb.

Musical staff for Keyboard. It features a treble and bass clef. The staff contains a dynamic marking of 'sim.' followed by a horizontal line.

(+Akk.)

I (7+13+6)
-10¢

Vc.

Musical staff for Violoncello. It features a bass clef and a key signature of one flat. The staff contains a dynamic marking of 'pp' followed by a crescendo hairpin leading to 'p' and then 'ppp'.

2'30"

144 7° (+E.Git.) (-Schlzg.&Vc.) 145 7°

Bar.Sax. *pp*

Akk. vibr. lento accel. (+E.Git.) vibr. lento accel. (+E.Git.) (-Vc.) *pp*

Schlzg. (+E.Git.) (-Sax.&Vc.)

E.Git. (-Sax., Schlzg. & Vc.) (+Akk.) (-Akk. & Vc.) *p* *pppp* *mp* *mf*

Keyb.

Vc. (+E.Git.) (-Sax. & Schlzg.) (+E.Git.) Flag. (+E.Git.) (-Akk.) *pp* *ppp* *pp* *pp*

2'45"

146

(+ Schlzg.)

[66] B/D -5 + c1

Bar.Sax. 9° p pp

Akk.

Schlzg. (+Sax.)

Tam-t. Brüchig $ppp < p > < etc.$ ppp $ppp < p > < etc.$

(-Vc.) VII V

E.Git. pp p ppp B.N.

Keyb.

Vc. (+E.Git.) II (4+11+7+13) +51¢ pp p

10

3'15"

147 148 5° 7° (+E.Git.)

Bar.Sax. *ppp* *pp*

Akk. (+E.Git.)

Schlzg. 3 Beck. *ppp* *pp* l.v.

E.Git. Fr. reset Finger (-Sax) XII ⑥ *mp*

Keyb. *mp*

Vc. (+E.Git.)

3'30" 149 5° (+E. Git.)

(+E. Git.) (-Vc.) 7° 8° 11° (+E. Git.) (-Akk. & Schlzg.) 3'45"

Bar.Sax. *ppp* < > *ppp* *pp*

(+Vc.) *vibr. veloce* *sim.* (+E. Git.)

Akk. *ppp* < *pp* *ppp* < *pp*

Schlzg. (+Akk.) *ppp* l.v.

E.Git. (-Akk.) (-Sax. & Vc.) Fr. ON (-Sax., Akk. & Schlzg.)

② ③ ⑤ ⑥ ① ⑤ ②

(2) *p*

Keyb. (+Akk.) (-E. Git.) II (7+13+6) -10 € (+E. Git.) (-Sax.)

Vc. *pp*

4'

151

Bar.Sax. *pp* *p* (+Schlwg.) [10] B/A-6 (+E. Git.) (-Schlwg., Keyb., Vc.)

Akk. *ppp* (+E.Git.) vibr. *veloce*

Schlzg. 3 Beck. (2. mit Zizzle) (+Vc.) (+Sax.) (+E.Git.) (-Schlwg., Keyb., Vc.) *p* *p*

E.Git. *pp* *mp* (-Sax., Keyb. Vc., & Schlzg.)

Keyb.

Vc. (+Schlwg.) II (7+13+6) (+E.Git.) (-Schlwg., Keyb., Vc.) *ppp* *p*

11 Schwerelos

♩ = 38

153 nimmt A.Sax.

A.Sax.

Akk.

Schlzg.

Vib. M. aus

p *sempre*

E.Git.

Keyb.

◇ Harm. 3 (14) → Conv. & Out

ppp *ppp* *sempre*

sim.

Vc.

metal sord.

ppp *sempre*

156

A.Sax.

Akk.

Schlzg.

E.Git.

Keyb.

Vc.

The musical score for measures 156-158 is as follows:

- Measure 156:** A.Sax., Akk., and E.Git. are in rests. Schlzg. and Keyb. play complex multi-measure patterns. Vc. has a melodic line with slurs.
- Measure 157:** A.Sax., Akk., and E.Git. are in rests. Schlzg. and Keyb. continue their patterns. Vc. continues its melodic line.
- Measure 158:** A.Sax., Akk., and E.Git. are in rests. Schlzg. and Keyb. have new patterns. Vc. has a new melodic line.

159

A.Sax. A.Sax.

Akk.

Schlzg.

E.Git.


Keyb.


Vc. sord. weg

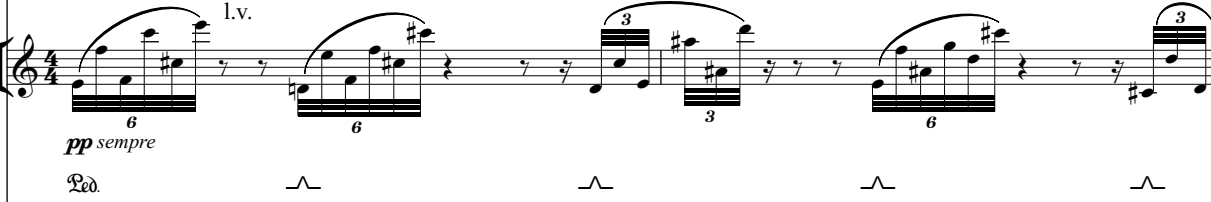
ppp

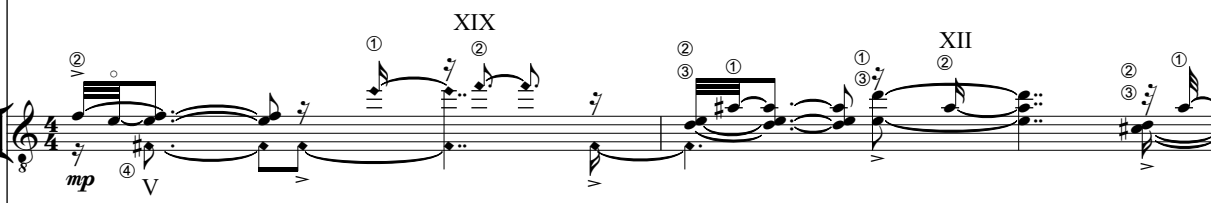
12

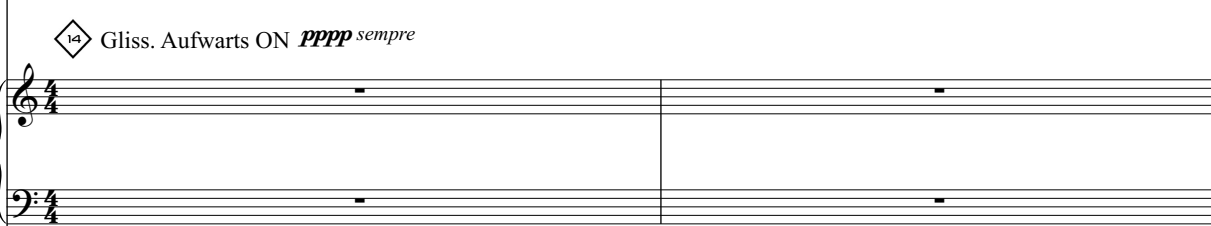
162


A.Sax. 

Akk. 

Schlgz. 

E.Git. 

Keyb. 

Vc. 

senza sord.
pizz.
p.v.

164

A.Sax.

Akk.

Schlzg.

E.Git.

Keyb.

Vc.

IV 1/2
③ ② ①

XII
②

X
④ ③ ②

166

A.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

The musical score for page 57, starting at measure 166, is arranged for a jazz ensemble. It features six staves: Alto Saxophone (A.Sax.), Piano (Akk.), Drums (Schlg.), Electric Guitar (E.Git.), Keyboard (Keyb.), and Violoncello (Vc.).

- A.Sax.:** Melodic line with slurs and ties.
- Akk.:** Piano accompaniment with chords and arpeggios.
- Schlg.:** Drums with a rhythmic pattern featuring triplets and sixteenth notes.
- E.Git.:** Electric guitar with fret numbers (XII, III 1/2) and fingerings (1-5).
- Keyb.:** Keyboard part, which is silent in this section.
- Vc.:** Violoncello part with a simple bass line.

168

A.Sax.

Akk.

Schlg.

E.Git.

Keyb.

Vc.

5

6

3

3

6

l.v.

⑤ — ②

④ — ①

XII

Fr. On

③

④

①

②

13

170 subtone

A.Sax. *ppp* *p* *p* *p*

Akk.

Schlg. *p*

E.Git. Fr. reset

Keyb. *pppp*

Vc. arco III p.s.t. p.v. (sehr langsam / very slow) ord. *ppp* *pp* *mp*

15 gliss. off
21-14
Bass clef ≤ D
Harm 3 (14)

172

A.Sax. (7°) ca. 8^{va} subtone

Akk. *mp > p* *mp > p* *mp > p* *pp* *vibr. veloce rit.*

Schlg. Cro. l.v. *mp* *p*

E.Git. ③ Art Fr. *mf* *p* (2)

Keyb. *pp* *mp > pp* *pppp*

Vc. s.v. ord. p.s.t. III p.v. sim. ord. *pp* *mf* *pp* *pp* *< mp*

178 (3°) ca. 8 1 subtone

A.Sax. *pp* *p* *ppp*

Akk. *mp > p* *mp > p* *mf* *ppp*

Schlzg. *mp* *mf* *p*

E.Git. *mf* *p*

Keyb. *pp* *mp* *ppp* *ppp*

Vc. *pp <> ppp* *mf* *pp* *ppp*

Fr. Cro. l.v.

vibr. veloce rit. --- s.v.

m.s.p. ord. salt.

21-14