Germán Toro Pérez

Onda

(Soyuz/Licht)
für Ensemble (2021)

II

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
© Copyright 2021 by Germán Toro Pérez

GTP 008

Instrumente

A.Sax (Bar.Sax.)	Altsaxofon (Baritonsaxofon)
Akk.	Viertelton-Akkordeon
Schlzg.	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

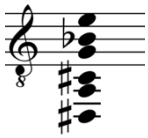
Besen

l.v. lasciare vibrare

①- - - - - - - -⑤ Klangfarbwechsel von dunkel (Mitte) zu hell (Rand)

E-Gitarre

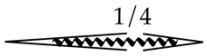
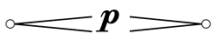
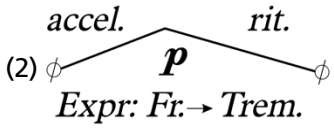
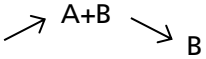
Stimmung:



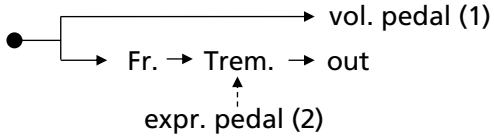
Es klingt eine Oktave tiefer als notiert.

Effekte:

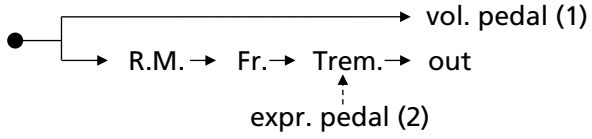
E.Bow	E-Bow
Fr.	Freeze: on = einschalten, reset = ausschalten
Trem.	Tremolo: low frequency Amplitude-Modulation
Chorus	behutsam einsetzen
Wawa	kann automatisch oszillieren
R.M.	Ringmodulator
Dist.	Verzerrung: Geräuschband

▼	Plektrum
B.N.	bottleneck
W.B.	whammy bar
W.B.	Triller mit whammy bar, Achtelton ca.
W.B. 	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) A 	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

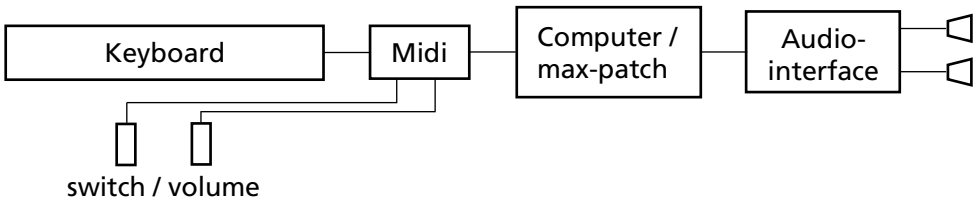
Lautstärkepedal (midi 0–127), direkt mit dem Computer verbunden

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.



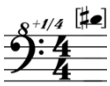
Synthese (Max-Patch):

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.

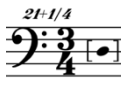
Darüber hinaus erzeugt ein generatives Modul einen Stream von fünf langsam aufsteigenden Sinuswellen (Programm 14).

Symbole:

program change (Switchpedal)



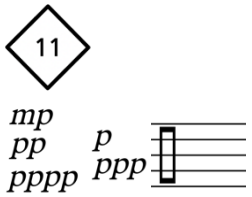
Die Note in Klammern und alle Noten darunter klingen eine Oktave und einen Viertelton höher.



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
Schlzg.	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°	7th 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 tunning
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 tunning and 8' register sounding a quarter-tone higher. Only the normal pitches are written.
8' + 4'	8' register normal tunning plus 4' register, normal tunning. 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

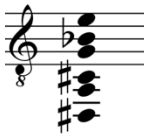
brushes

l.v. lasciare vibrare

①- - - - - - - - -⑤ change the color from dark (center) to bright (edge)

Electric guitar

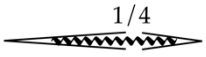
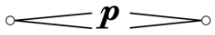
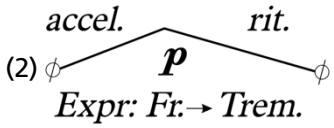
Tunning:



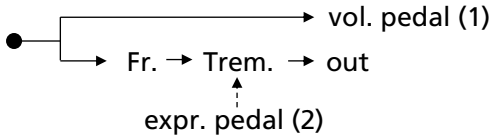
The pitches sound one octave higher as written.

Effects:

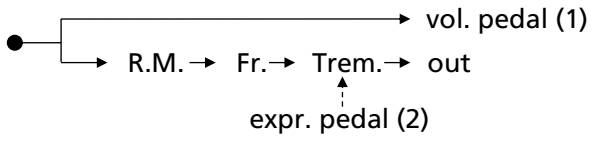
E.Bow	e-bow
Fr.	freeze: on = activate, reset = empty
Trem.	tremolo: low frequency amplitude modulation
Chorus	Should be used subtly.
Wawa	It can be set to oscillate automatically.
R.M.	ring modulator
Dist.	distortion: noise band

▼	plectrum
B.N.	bottleneck
W.B.	whammy bar
W.B.	trill with whammy bar, 1/8-tone approx.
W.B. 	trill with whammy bar, increasing interval up to a ¼-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.
(1)	rhythmic actions with volume pedal
Expr. pedal	expression pedal (2)
(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.
(3) A → A+B → B	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

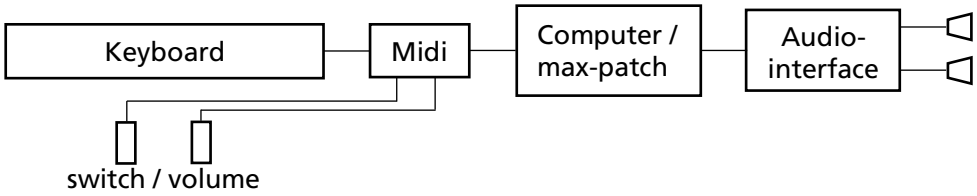
Switch pedal for program change, directly attached to the computer

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.



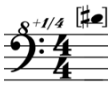
Synthesis:

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.

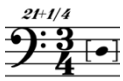
Additionally, a generative module (program 14) creates a stream of five slow ascending sine waves.

Symbols:

program to be recalled using the switch pedal



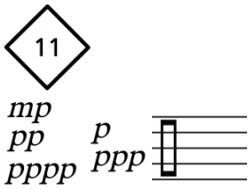
Notes from the one in brackets downwards sound an octave plus a quarter-tone higher.



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 (midi=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

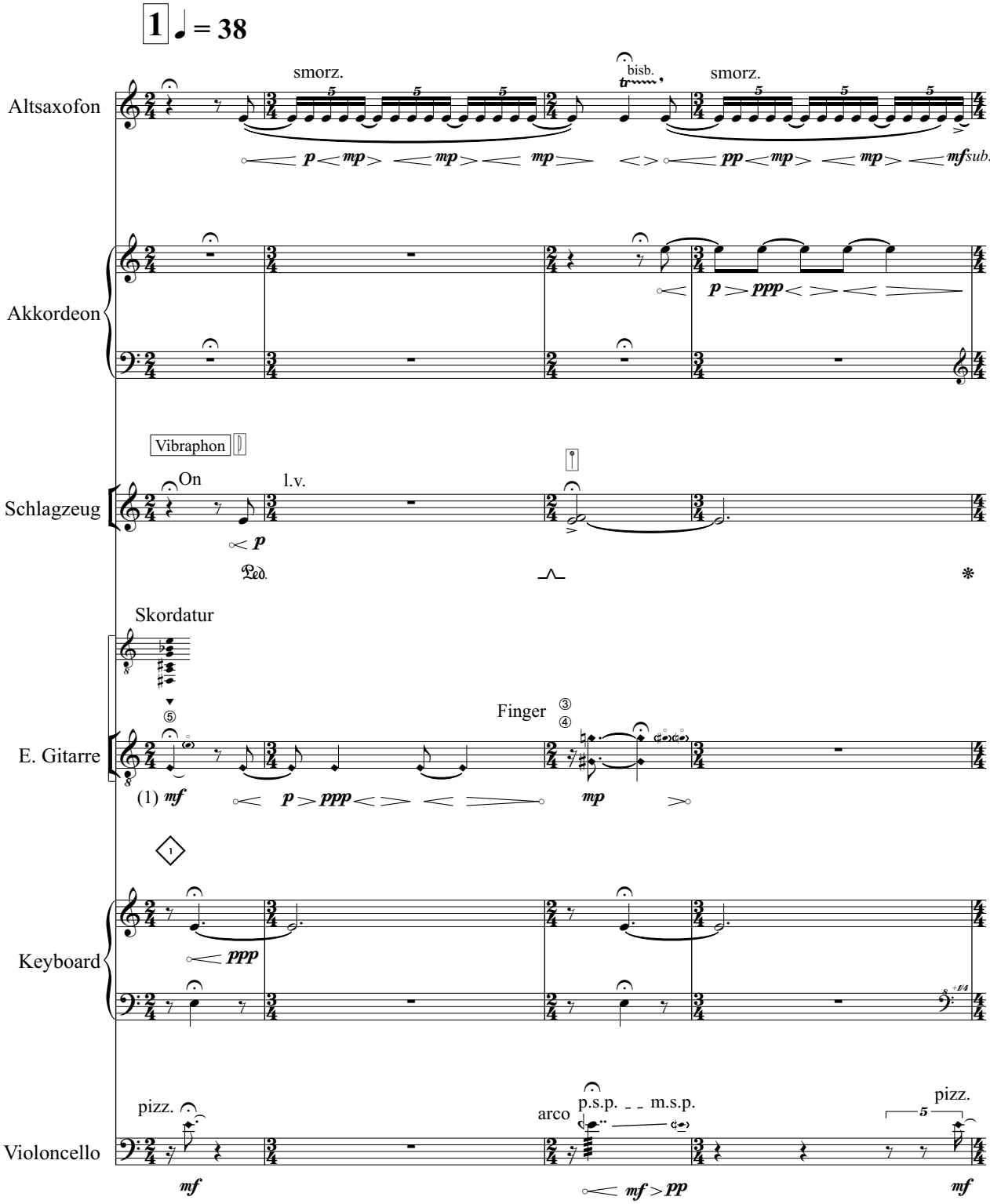
Digital edition: Angel Hernández Lovera
Editing: Josef S. Durek
© Copyright 2021 by Germán Toro Pérez

Auftragswerk von soyuz21

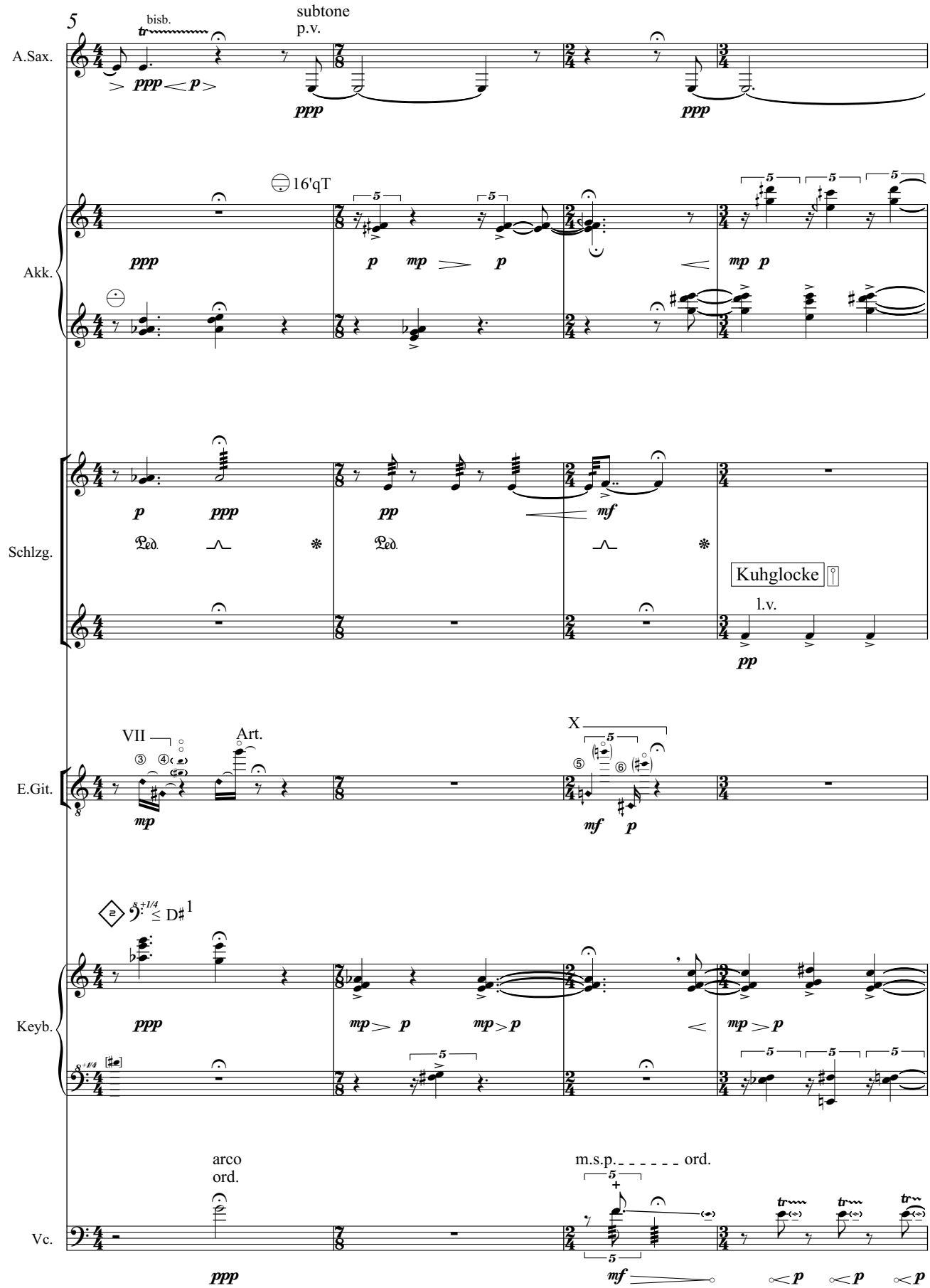
Onda

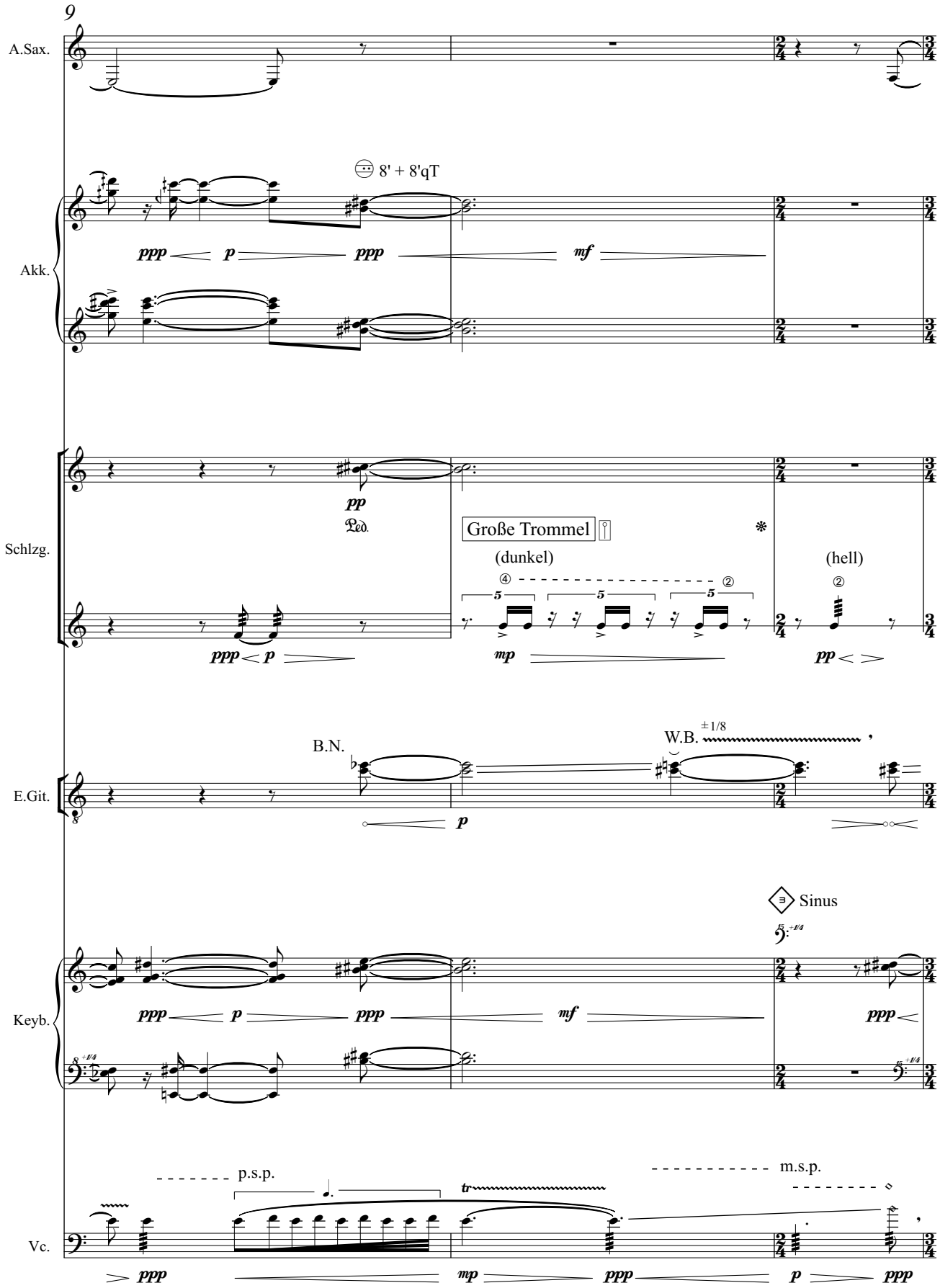
(Soyuz/Licht)
für Ensemble (2021)

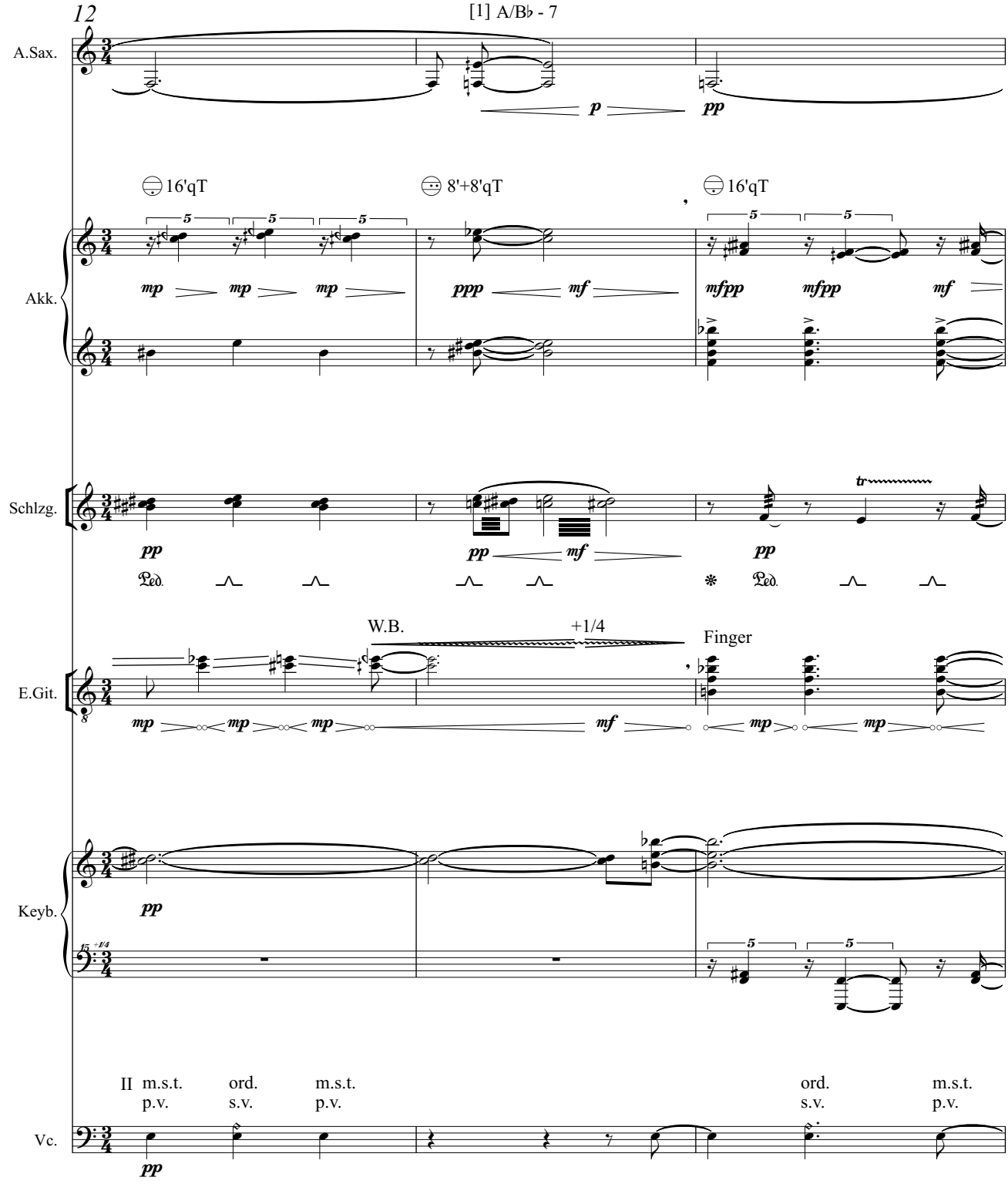
Germán Toro Pérez
(*1964)

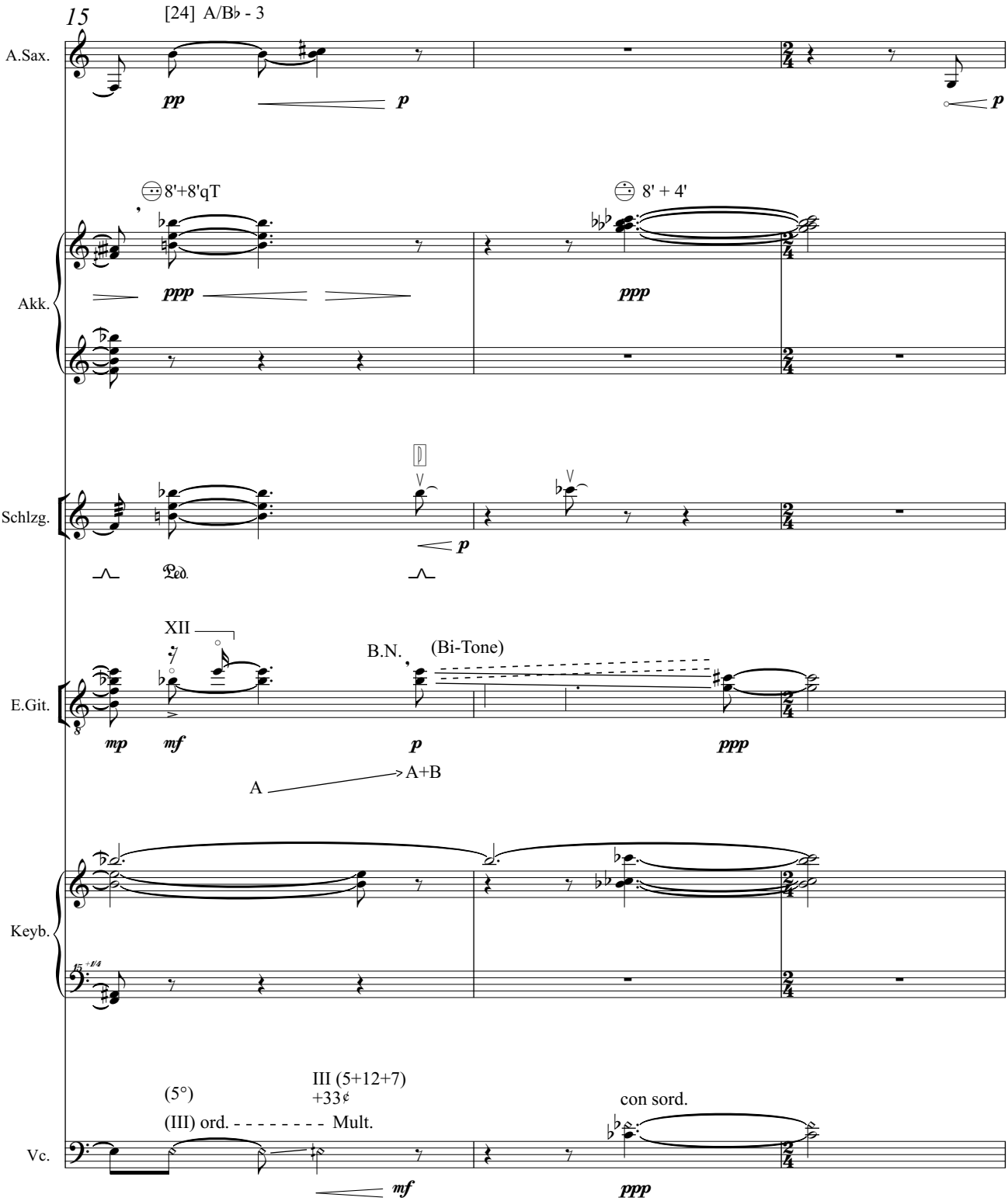


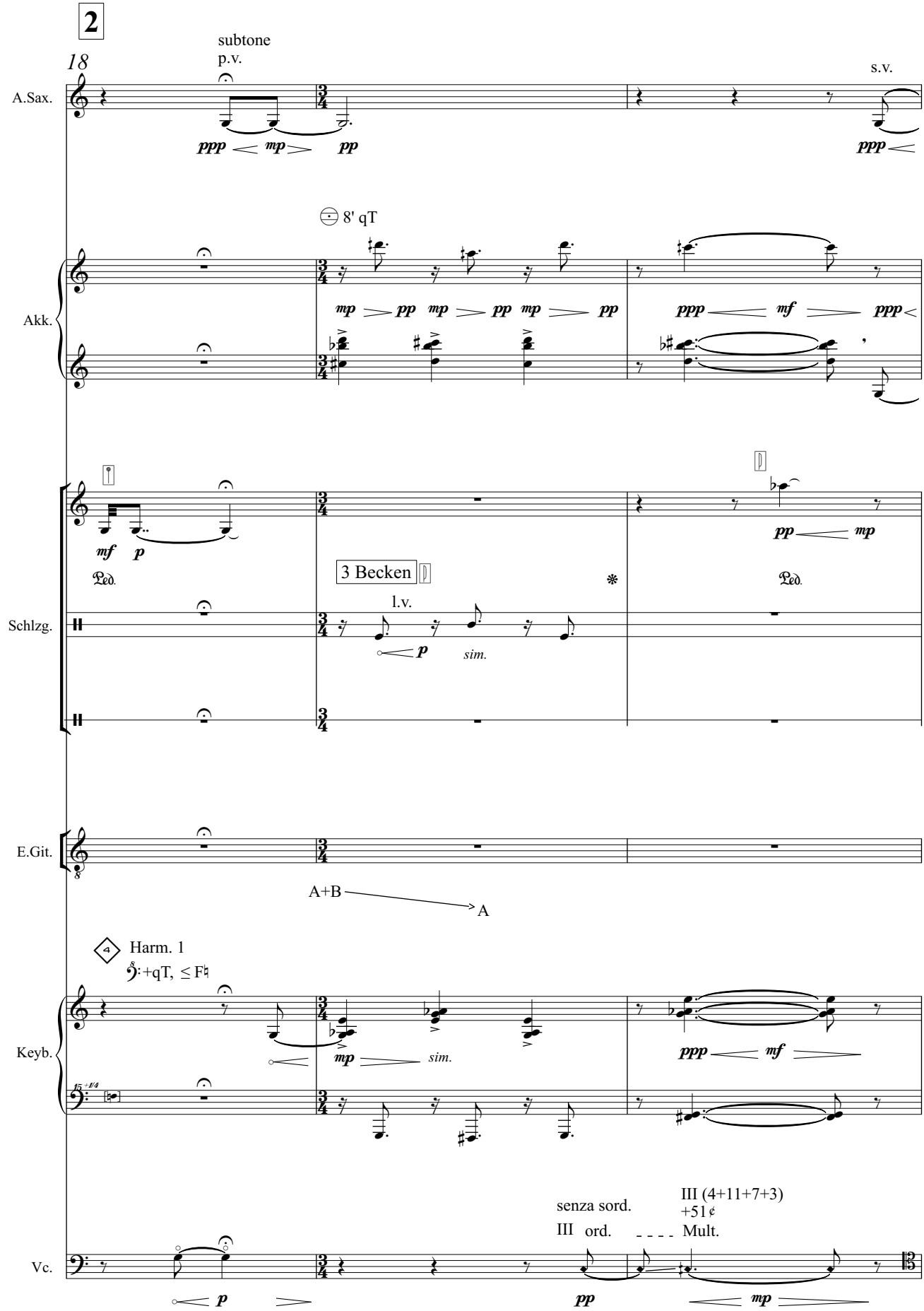
© Copyright 2021 by Germán Toro Pérez

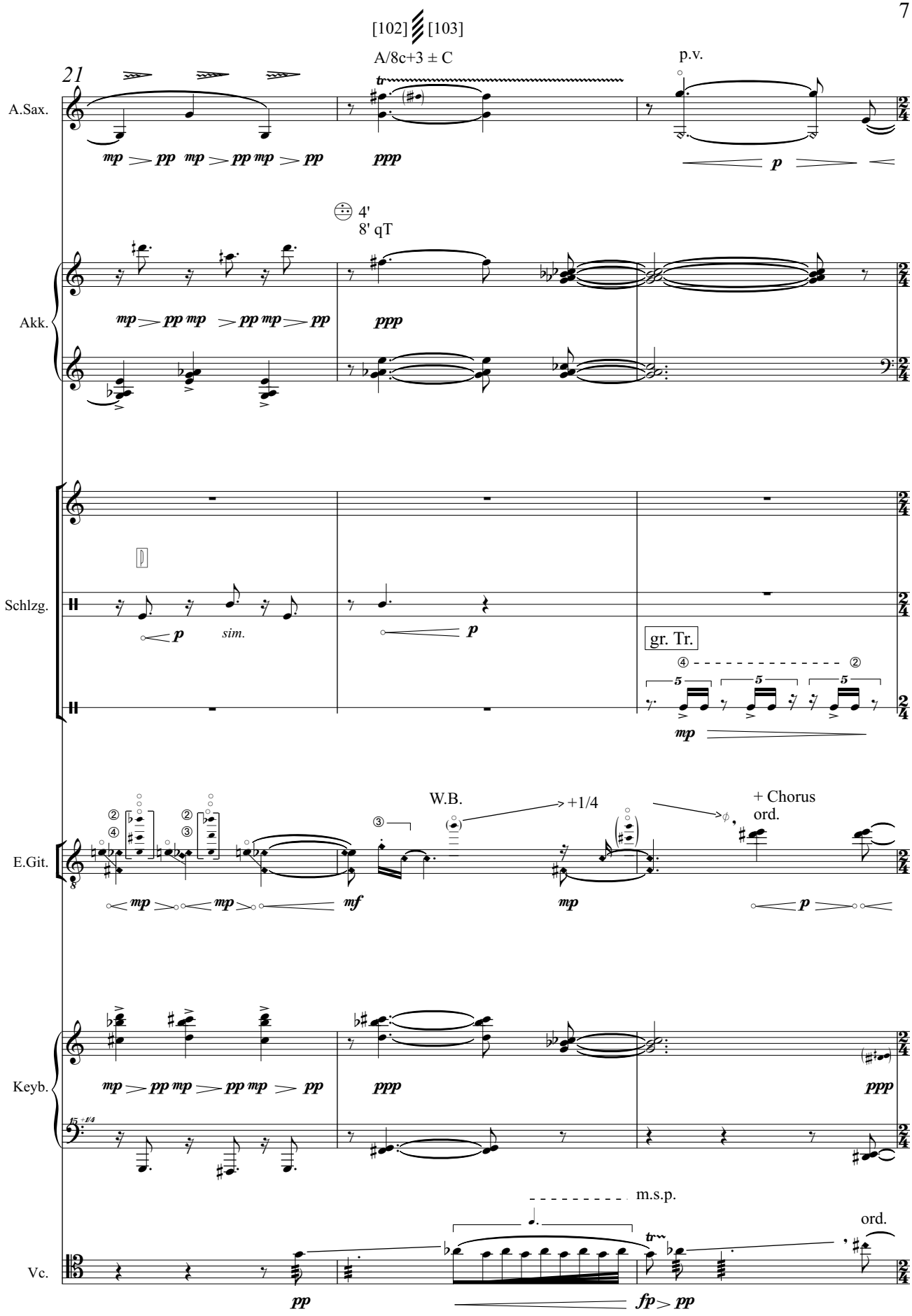

5
A.Sax.
bisb.
subtone
p.v.
ppp
p
ppp
ppp
16'qT
Akk.
ppp
p
mp
p
mp
p
Schlzg.
p
ppp
pp
mf
Kuhglocke
l.v.
pp
E.Git.
VII
Art.
mp
X
mf
p
Keyb.
D♯1
ppp
mp
p
mp
p
mp
p
Vc.
arco
ord.
ppp
m.s.p.
ord.
mf
p
p
p

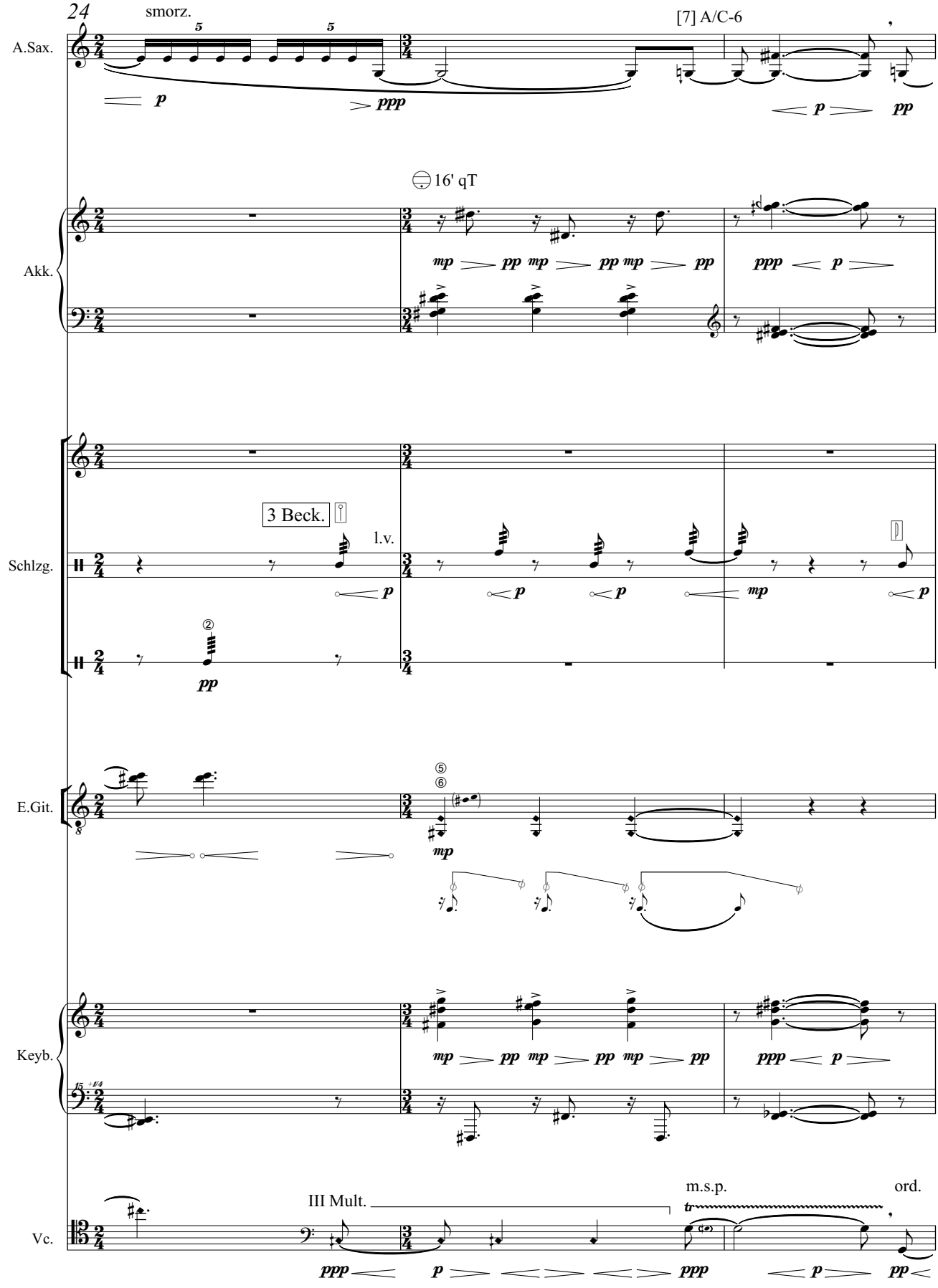

9
A.Sax.
8' + 8'qT
Akk.
ppp p ppp mf
pp
Schlzg.
Große Trommel
(dunkel)
(hell)
ppp p mp pp
B.N.
W.B.
±1/8
E.Git.
p
Sinus
Keyb.
ppp p ppp mf ppp
p.s.p.
m.s.p.
tr
Vc.
ppp mp ppp p ppp

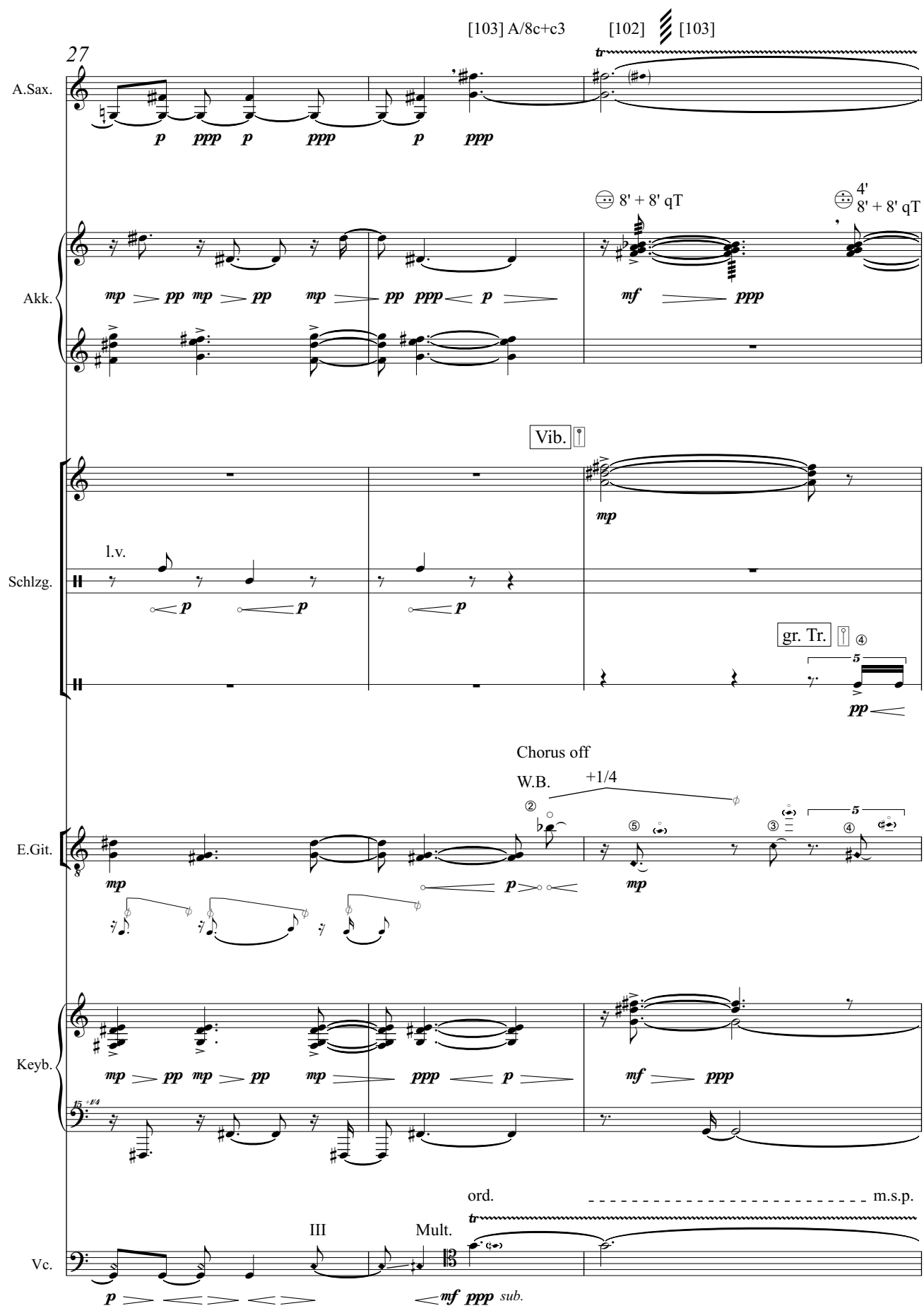

12
[1] A/B♭ - 7
A.Sax.
p
pp
16'qT
8'+8'qT
16'qT
Akk.
mp mp mp
ppp mf
mfpp mfpp mf
Schlzg.
pp
pp mf
pp
Ped.
Ped.
W.B.
+1/4
Finger
E.Git.
mp mp mp mf mp mp
Keyb.
pp
II m.s.t. ord. m.s.t. ord. m.s.t.
p.v. s.v. p.v. s.v. p.v.
Vc.
pp

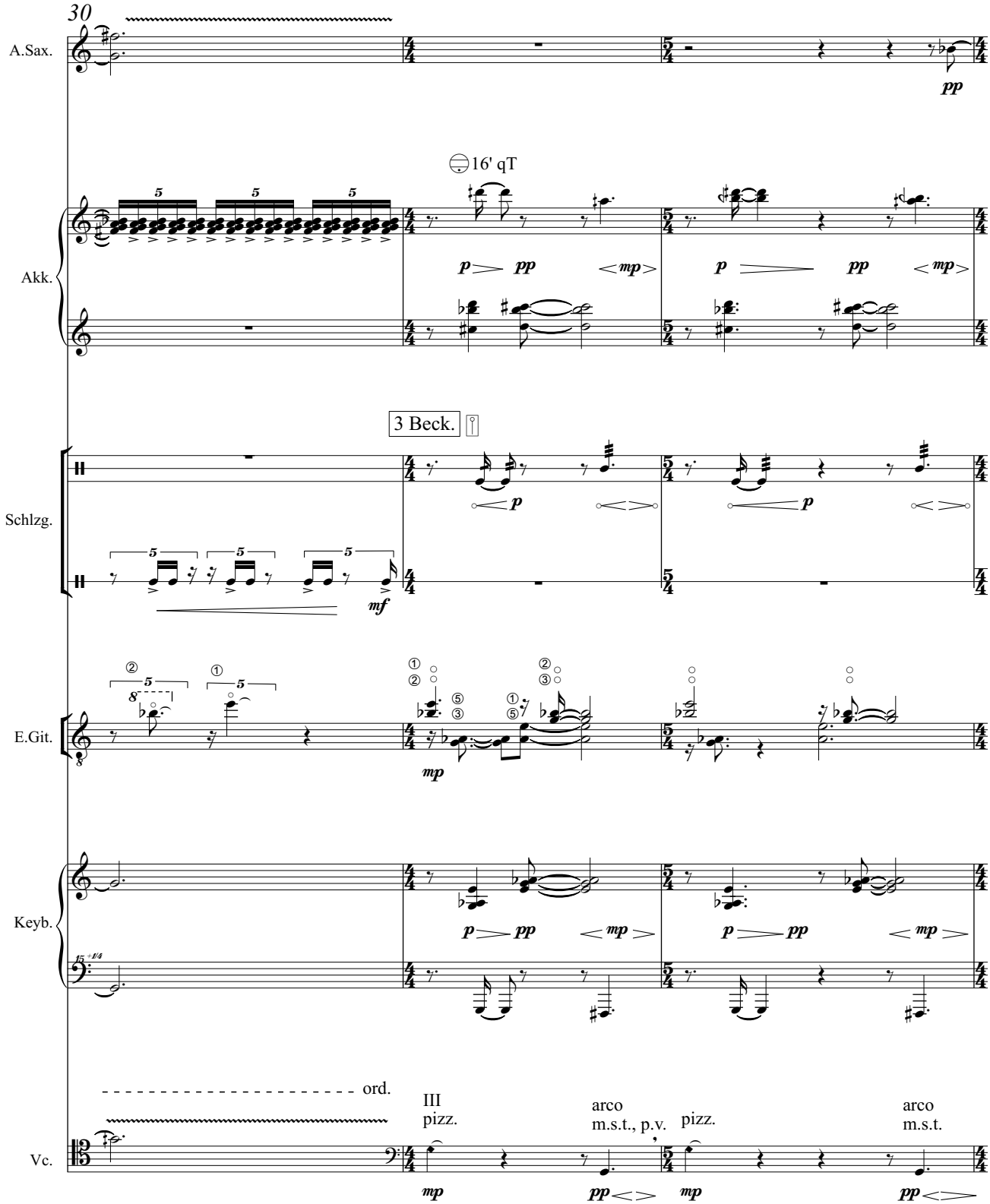

15
[24] A/B♭ - 3
A.Sax.
pp
p
p
8'+8'qT
8' + 4'
Akk.
ppp
ppp
Schlzg.
p
Ped.
XII
B.N.
(Bi-Tone)
E.Git.
mp
mf
p
ppp
A
A+B
Keyb.
(5°)
III (5+12+7)
+33¢
(III) ord. - - - - - - - - Mult.
con sord.
Vc.
mf
ppp

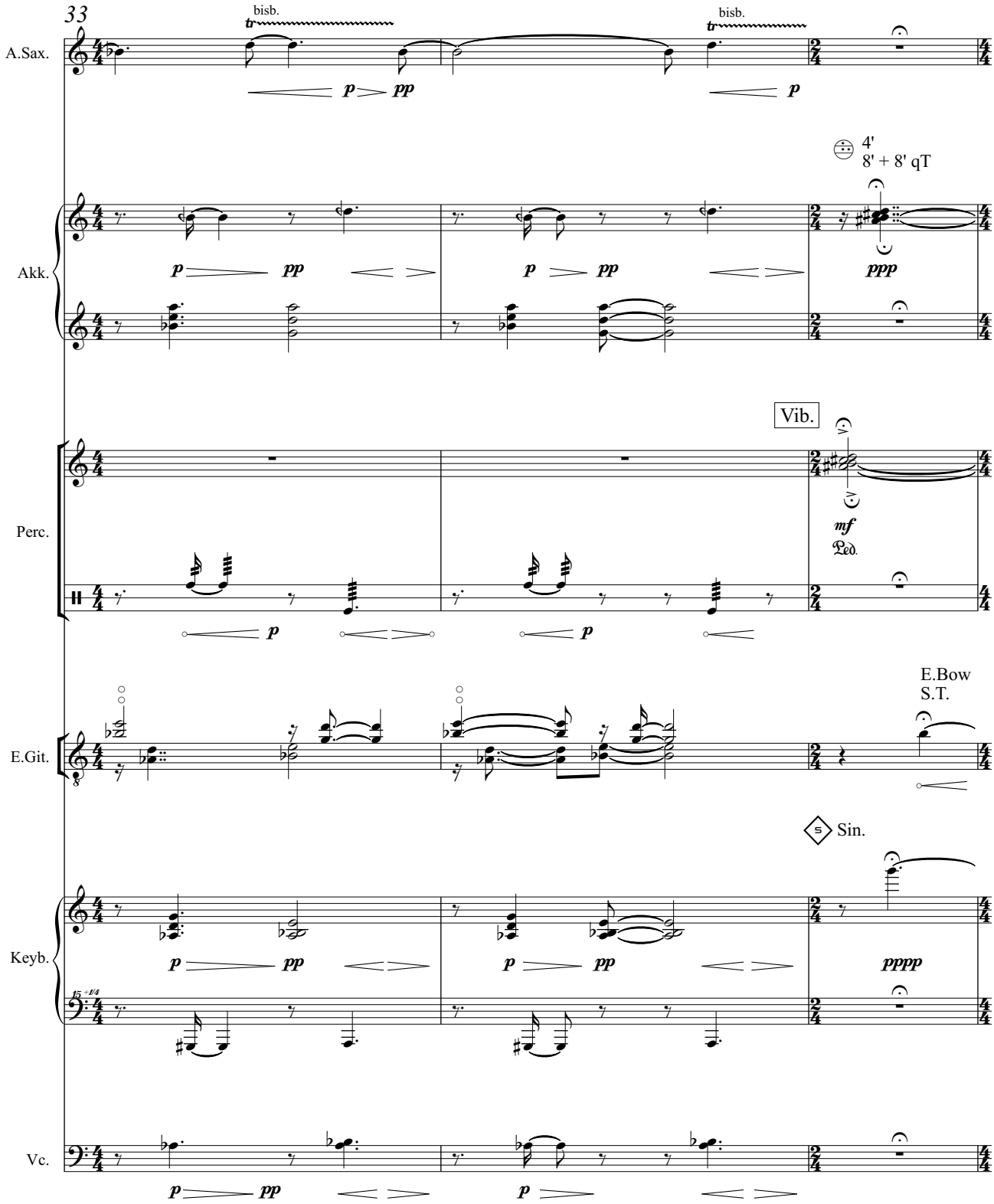

2
18
A.Sax.
subtone
p.v.
s.v.
ppp mp pp
ppp
8' qT
Akk.
mp pp mp pp mp pp
ppp mf ppp
mf p
Ped.
3 Becken
l.v.
Schlzg.
p sim.
pp mp
Ped.
E.Git.
A+B
A
Harm. 1
+qT, ≤ F♮
Keyb.
mp sim.
ppp mf
senza sord.
III ord.
III (4+11+7+3)
+51¢
Mult.
Vc.
p
pp
mp

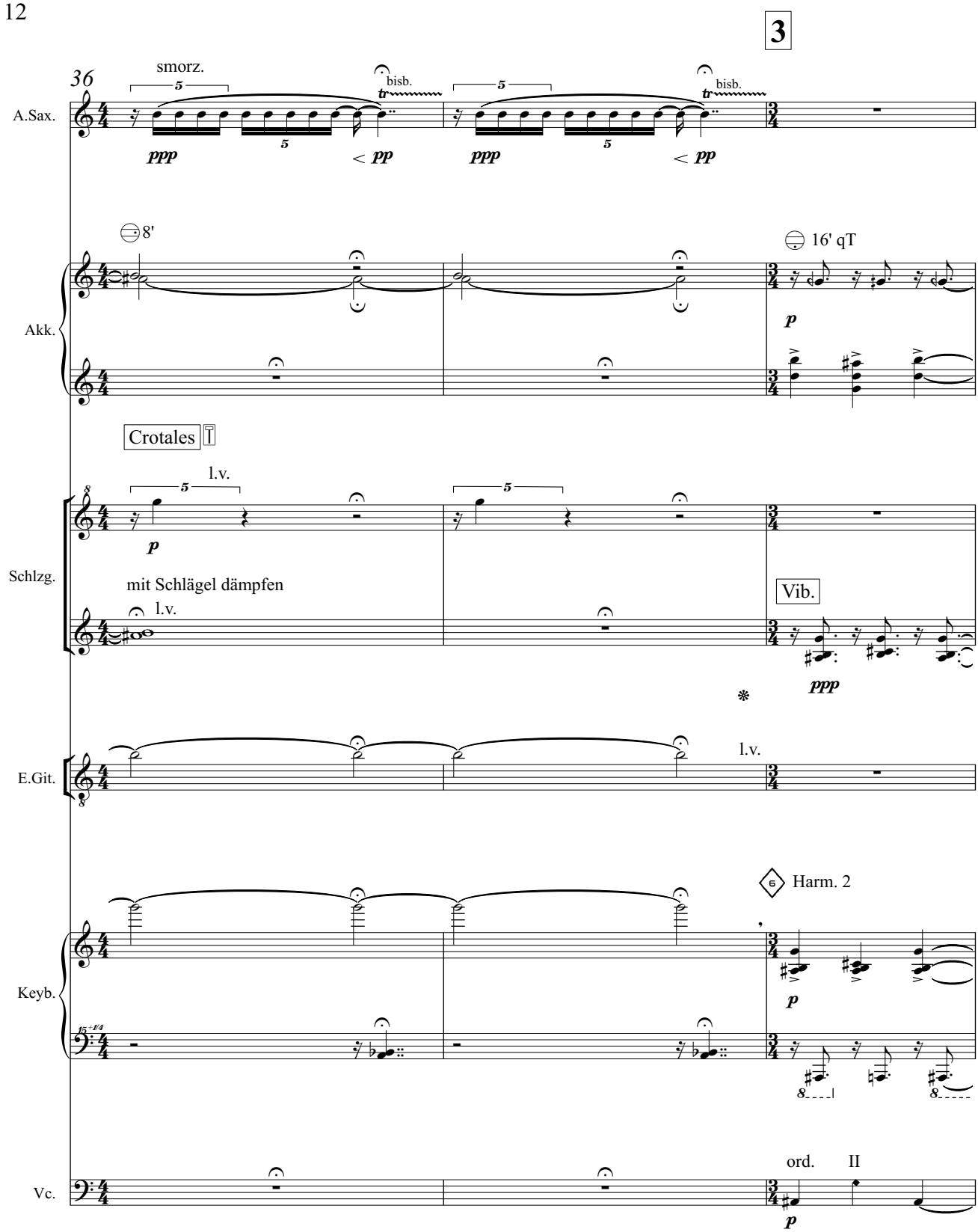

[102] [103]
A/8c+3 ± C
21
A.Sax.
p.v.
4'
8' qT
Akk.
Schlzg.
sim.
gr. Tr.
W.B.
+1/4
+ Chorus
ord.
E.Git.
Keyb.
m.s.p.
ord.
Vc.

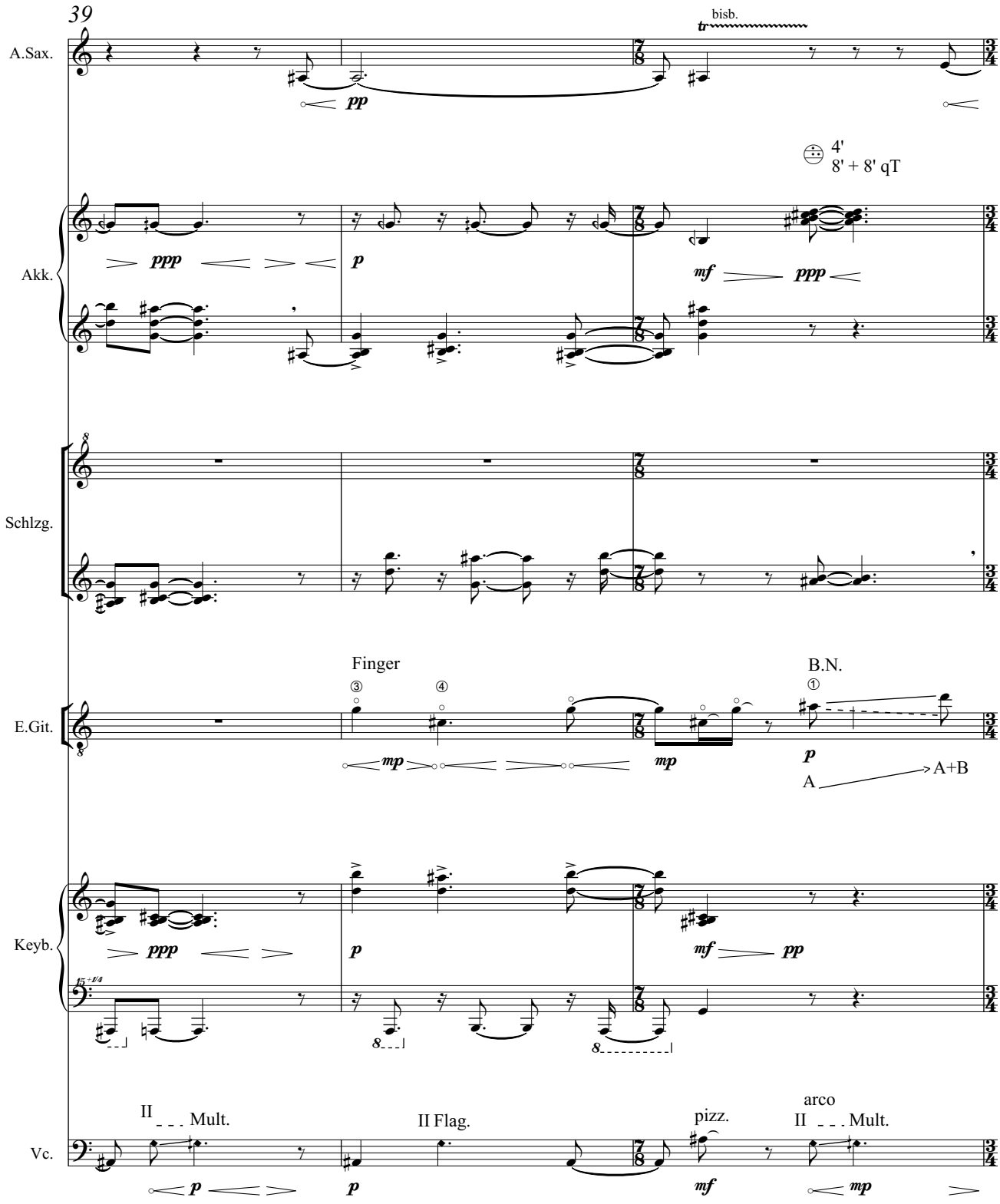

24
smorz.
[7] A/C-6
A.Sax.
16' qT
Akk.
3 Beck.
l.v.
Schlzg.
E.Git.
Keyb.
III Mult.
m.s.p.
ord.
Vc.

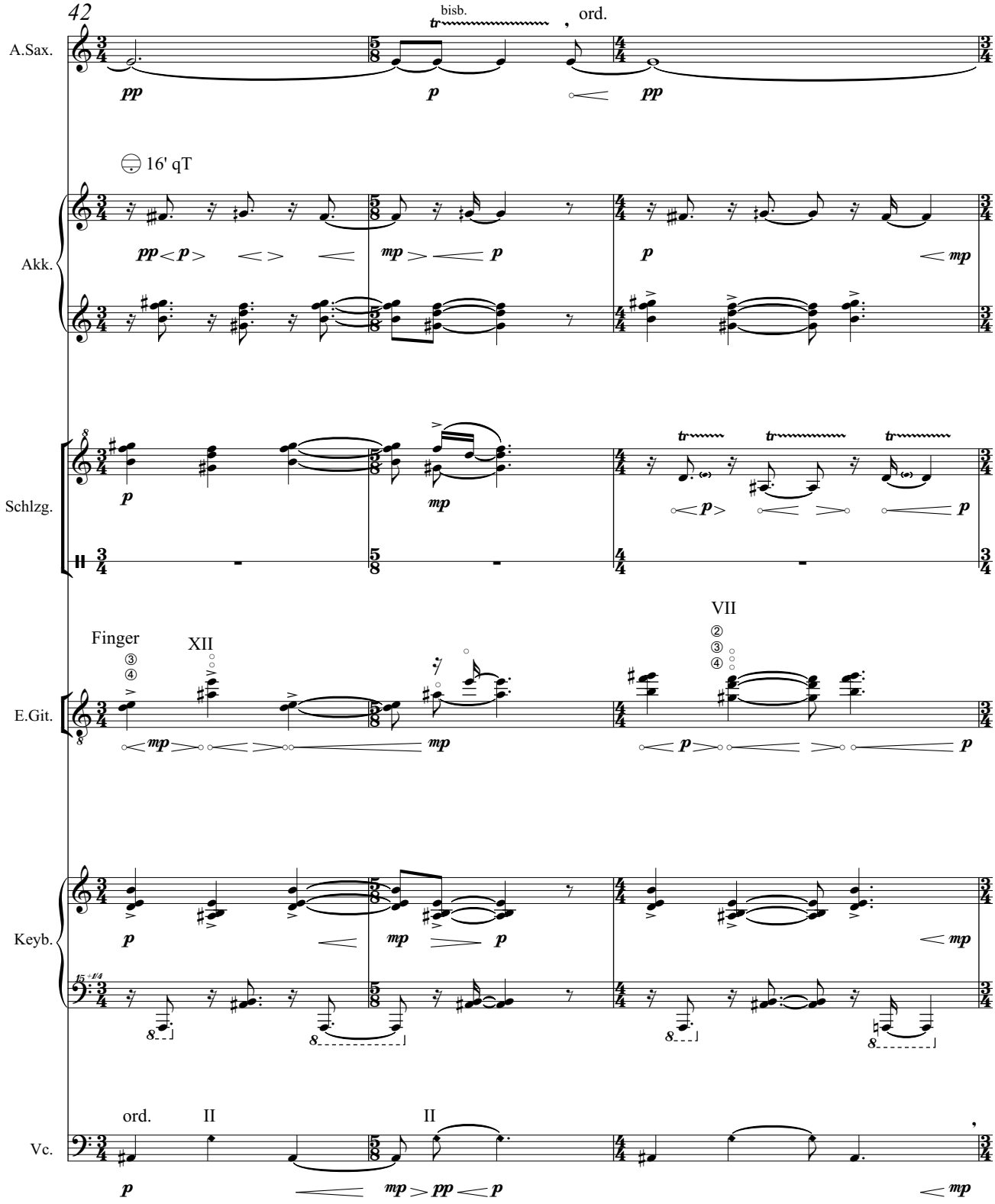

[103] A/8c+c3
[102]
[103]
27
A.Sax.
8' + 8' qT
4'
8' + 8' qT
Akk.
Vib.
l.v.
Schlzg.
gr. Tr.
Chorus off
W.B.
+1/4
E.Git.
Keyb.
ord.
m.s.p.
III
Mult.
Vc.

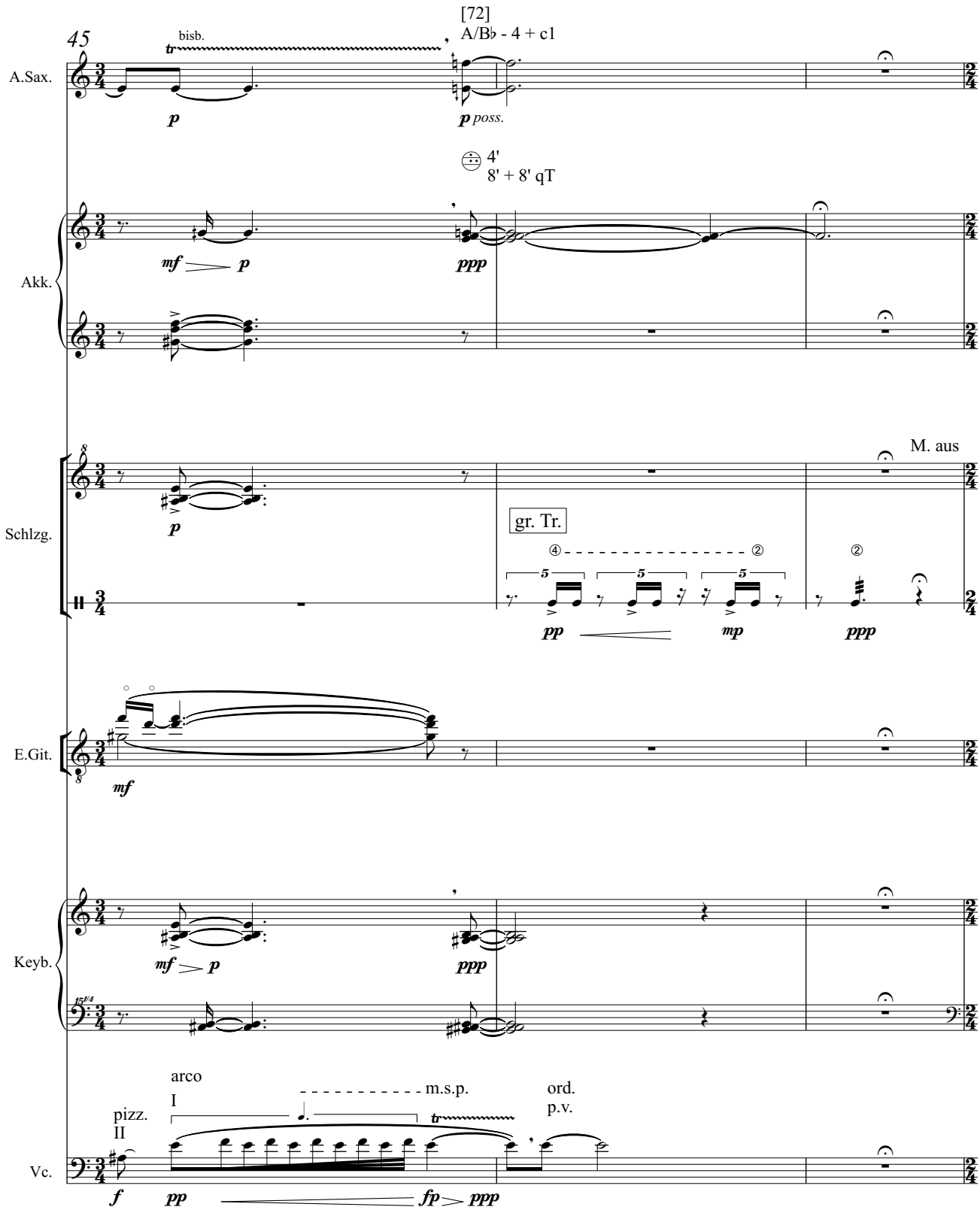

30
A.Sax.
pp
16' qT
Akk.
p
pp
mp
3 Beck.
Schlzg.
mf
E.Git.
Keyb.
ord.
III
pizz.
arco
m.s.t., p.v.
pizz.
arco
m.s.t.
Vc.

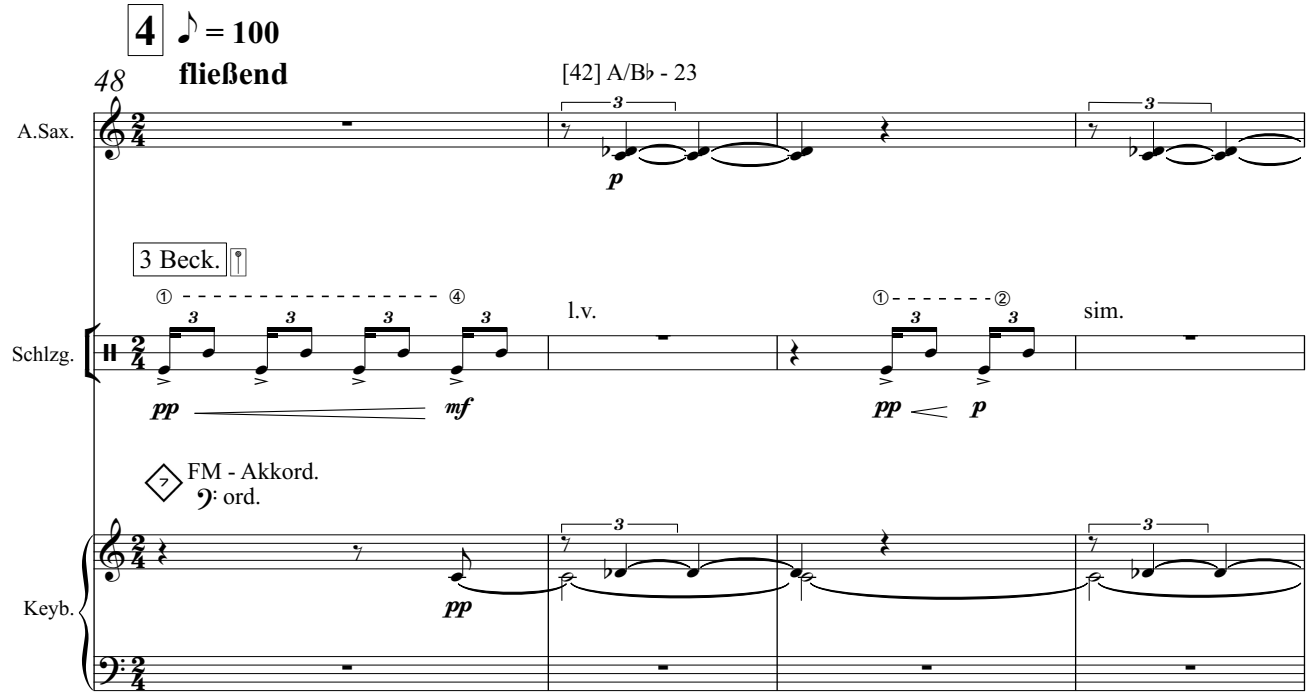

33
A.Sax.
bisb.
bisb.
p
pp
p
4'
8' + 8' qT
Akk.
p
pp
p
pp
ppp
Vib.
Perc.
mf
Ped.
p
p
E.Bow
S.T.
E.Git.
Sin.
Keyb.
p
pp
p
pp
pppp
Vc.
p
pp
p

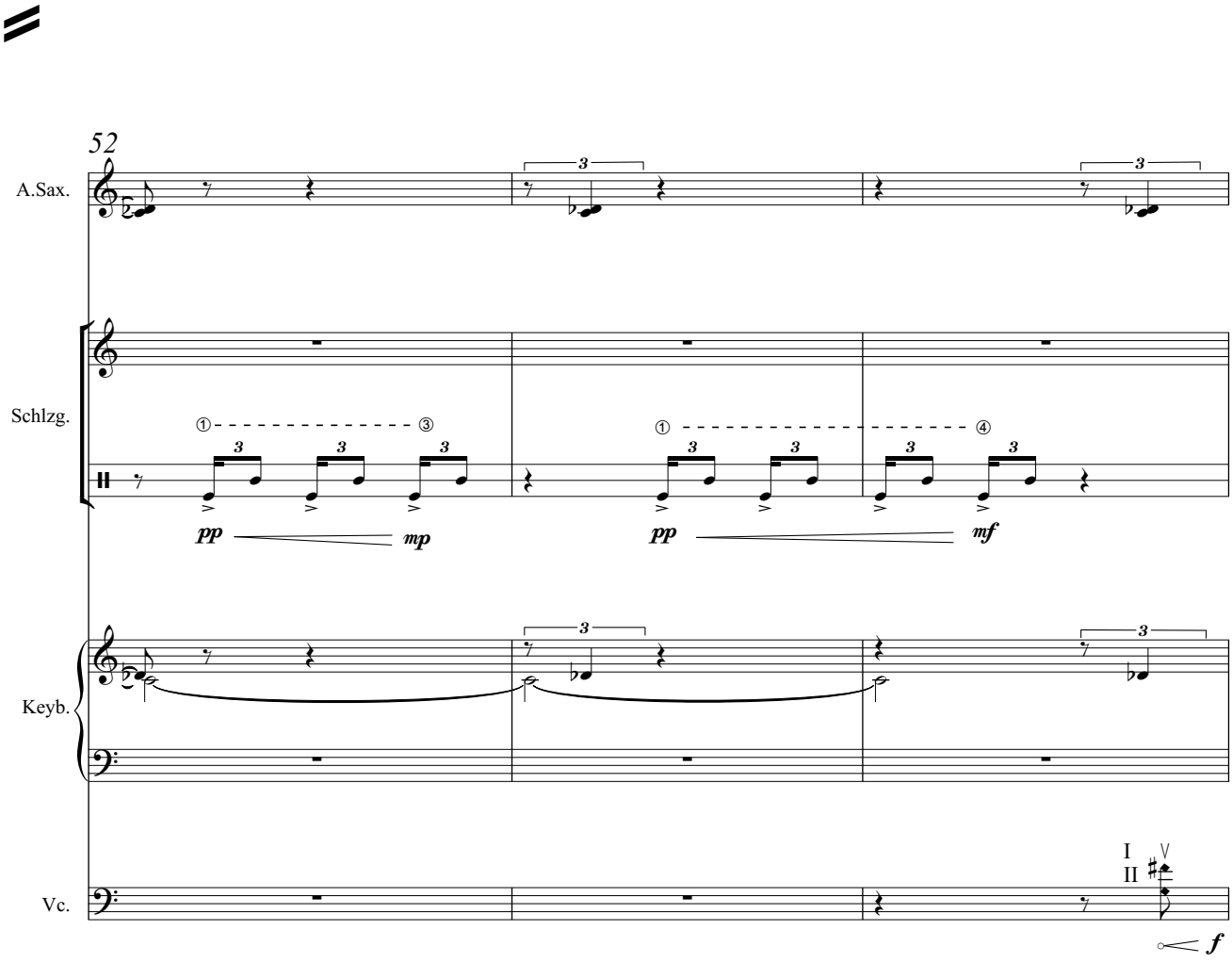

3
36
A.Sax.
smorz.
bisb.
ppp
pp
Akk.
8'
16' qT
p
Crotales
Schlzg.
l.v.
mit Schlägel dämpfen
Vib.
ppp
E.Git.
Harm. 2
Keyb.
Vc.
ord.
II

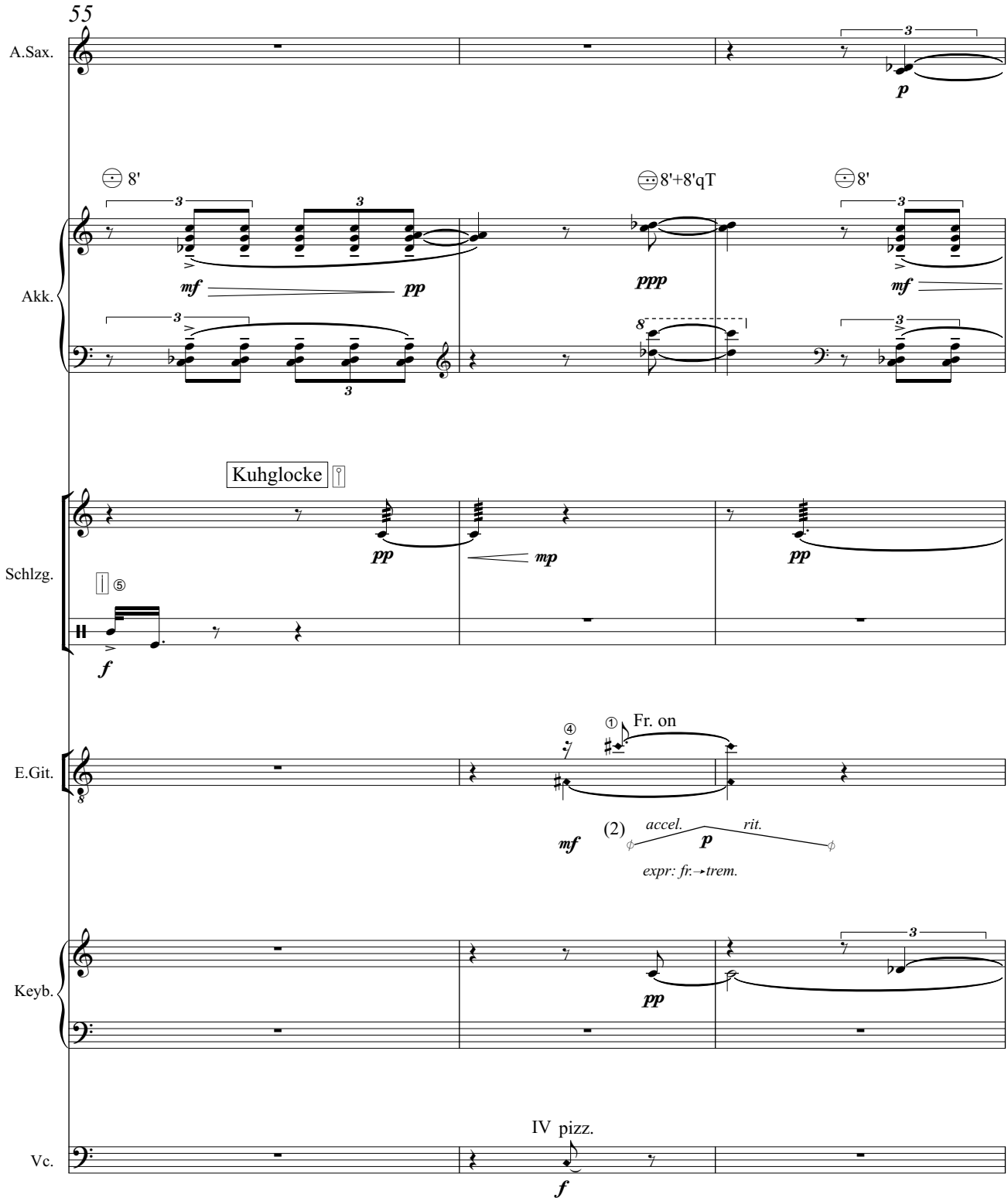

39
A.Sax.
bisb.
pp
4'
8' + 8' qT
Akk.
ppp
p
mf
ppp
Schlzg.
E.Git.
Finger
B.N.
mp
mp
p
A
A+B
Keyb.
ppp
p
mf
pp
II
Mult.
II Flag.
pizz.
arco
II
Mult.
Vc.
p
p
mf
mp

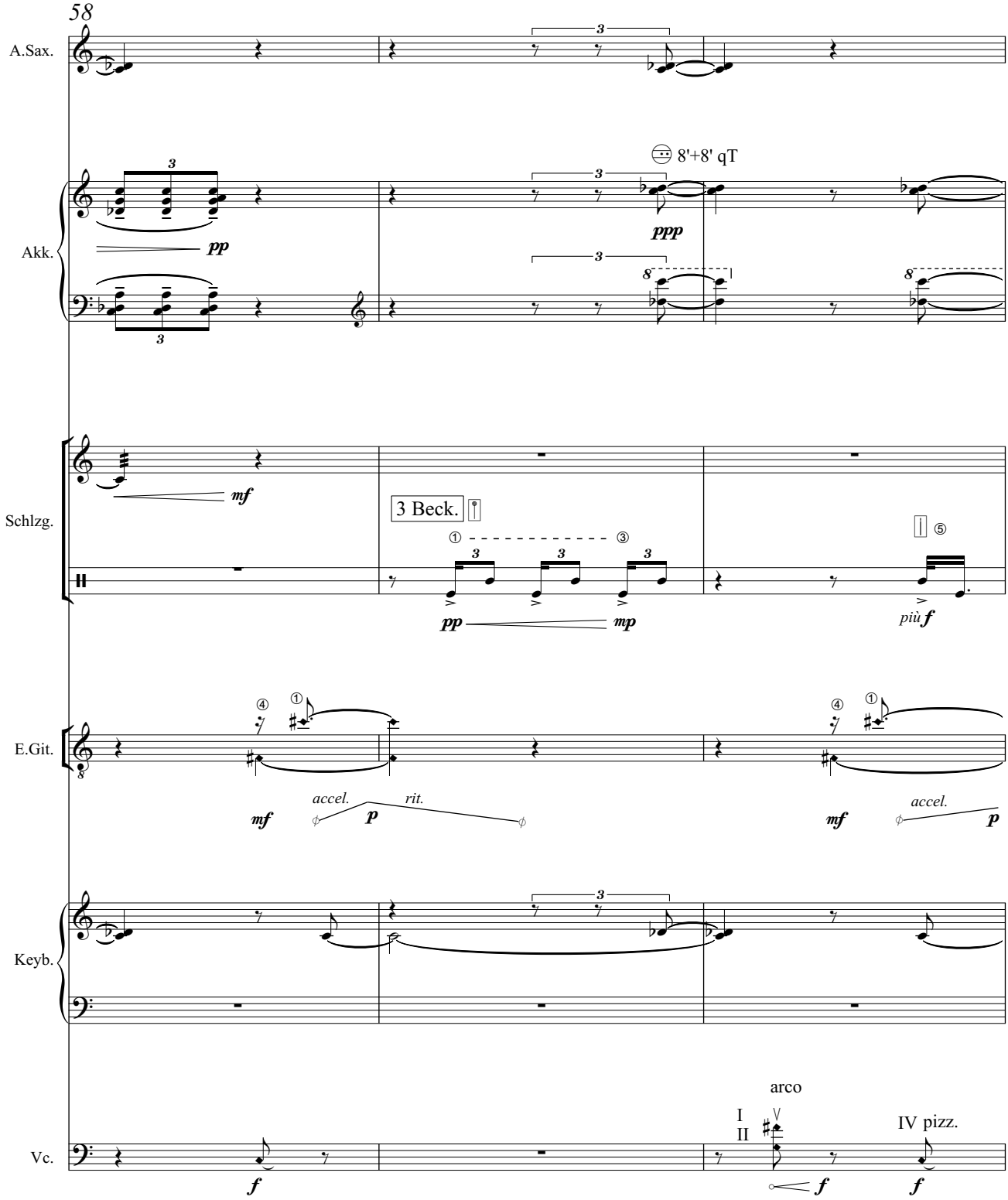

42
A.Sax.
bisb.
ord.
16' qT
Akk.
Schlzg.
Finger
XII
VII
E.Git.
Keyb.
ord.
II
II
Vc.

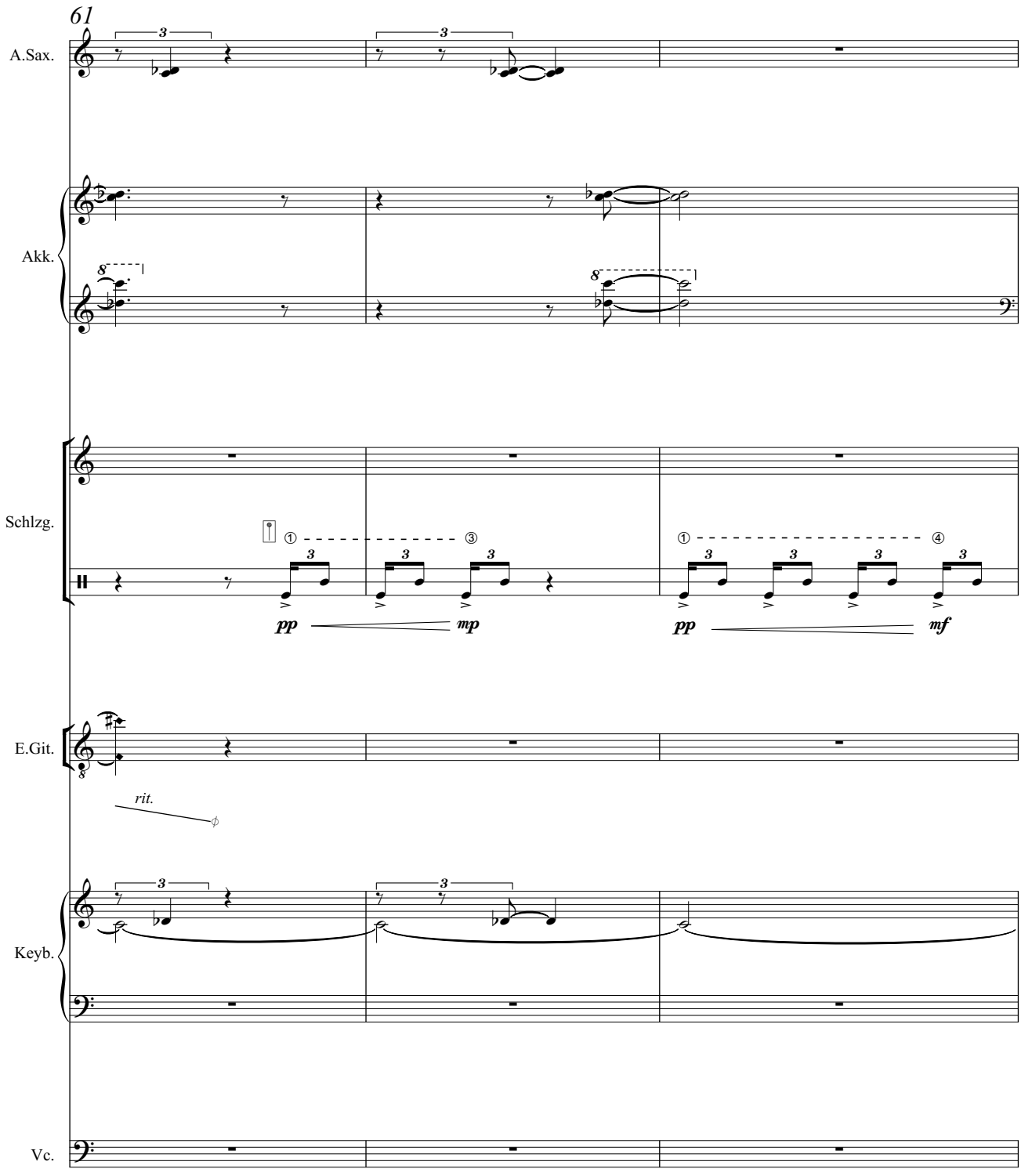

45
bisb.
[72]
A/B♭ - 4 + c1
A.Sax.
p
p poss.
4'
8' + 8' qT
Akk.
mf
p
ppp
M. aus
Schlzg.
gr. Tr.
pp
mp
ppp
E.Git.
mf
Keyb.
mf
p
ppp
arco
I
pizz.
II
m.s.p.
ord.
p.v.
Vc.
f
pp
fp
ppp

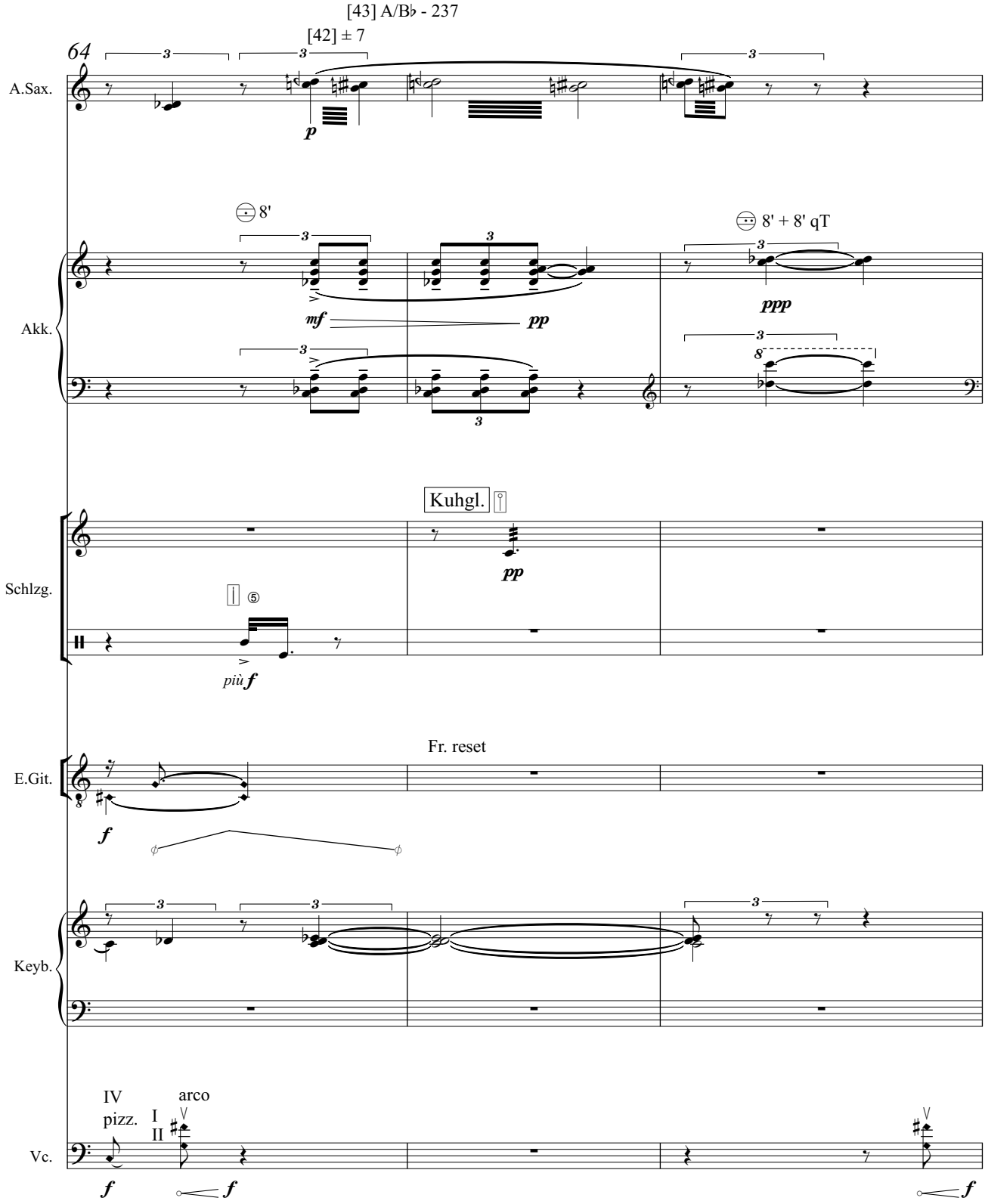

4
♪ = 100
fließend
48
[42] A/B♭ - 23
A.Sax.
p
3 Beck.
Schlzg.
l.v.
sim.
pp
mf
pp
p
FM - Akkord.
ord.
Keyb.
pp

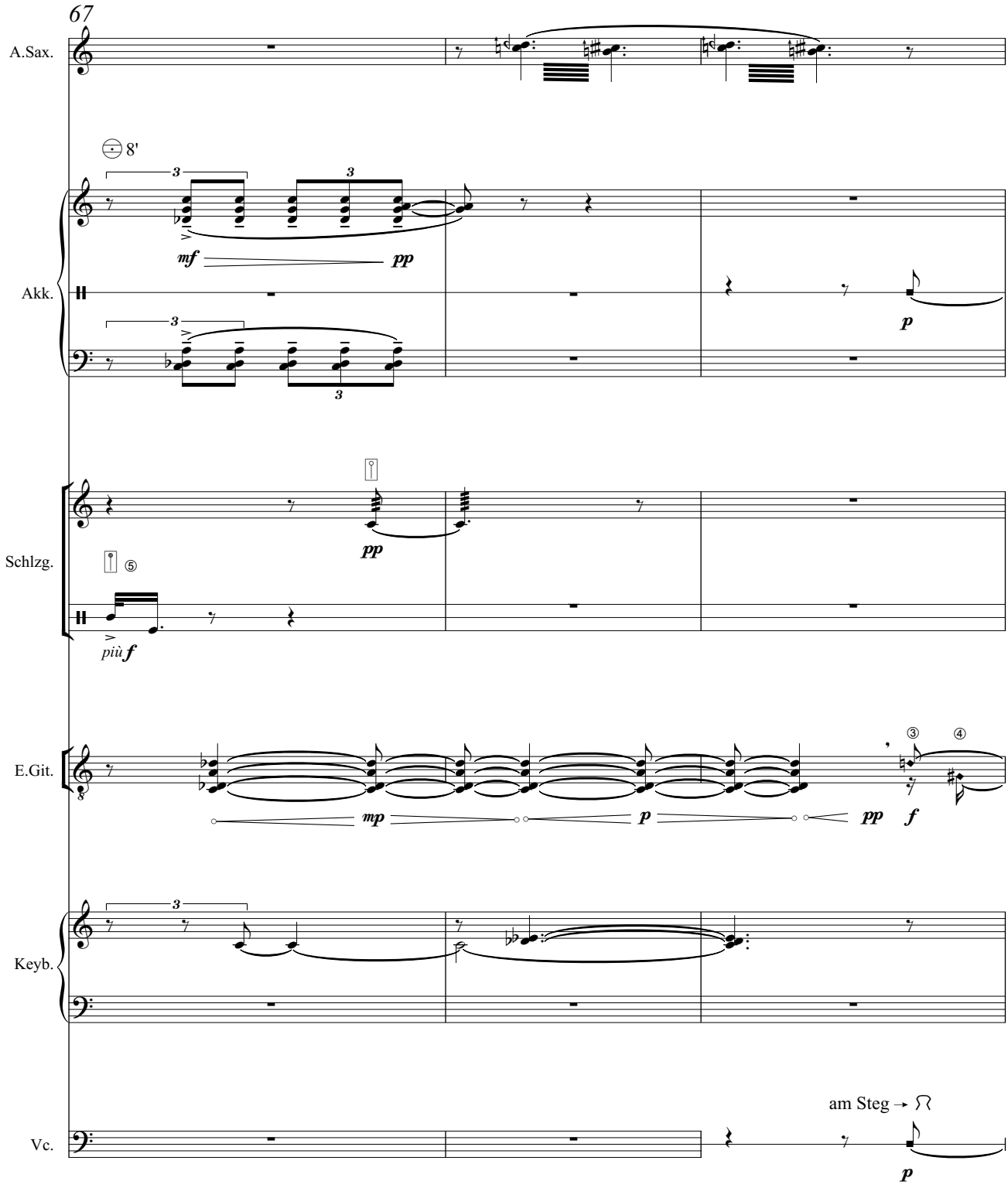

52
A.Sax.
Schlzg.
pp
mp
pp
mf
Keyb.
Vc.
I
II
f

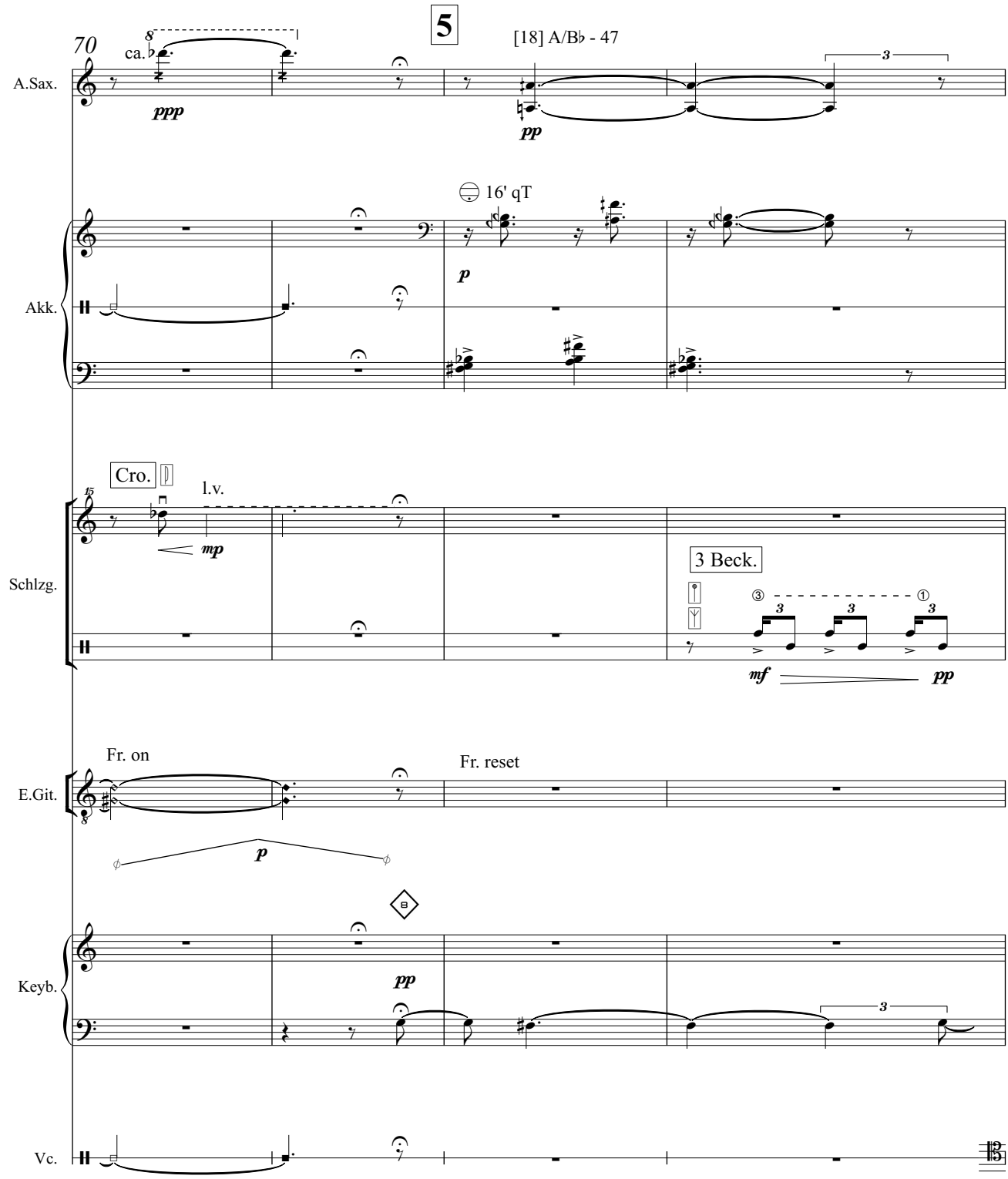

55
A.Sax.
p
8'
8'+8'qT
8'
Akk.
mf
pp
ppp
mf
Kuhglocke
Schlzg.
pp
mp
pp
f
E.Git.
Fr. on
mf
(2)
accel.
rit.
p
expr: fr.→trem.
Keyb.
pp
IV pizz.
Vc.
f

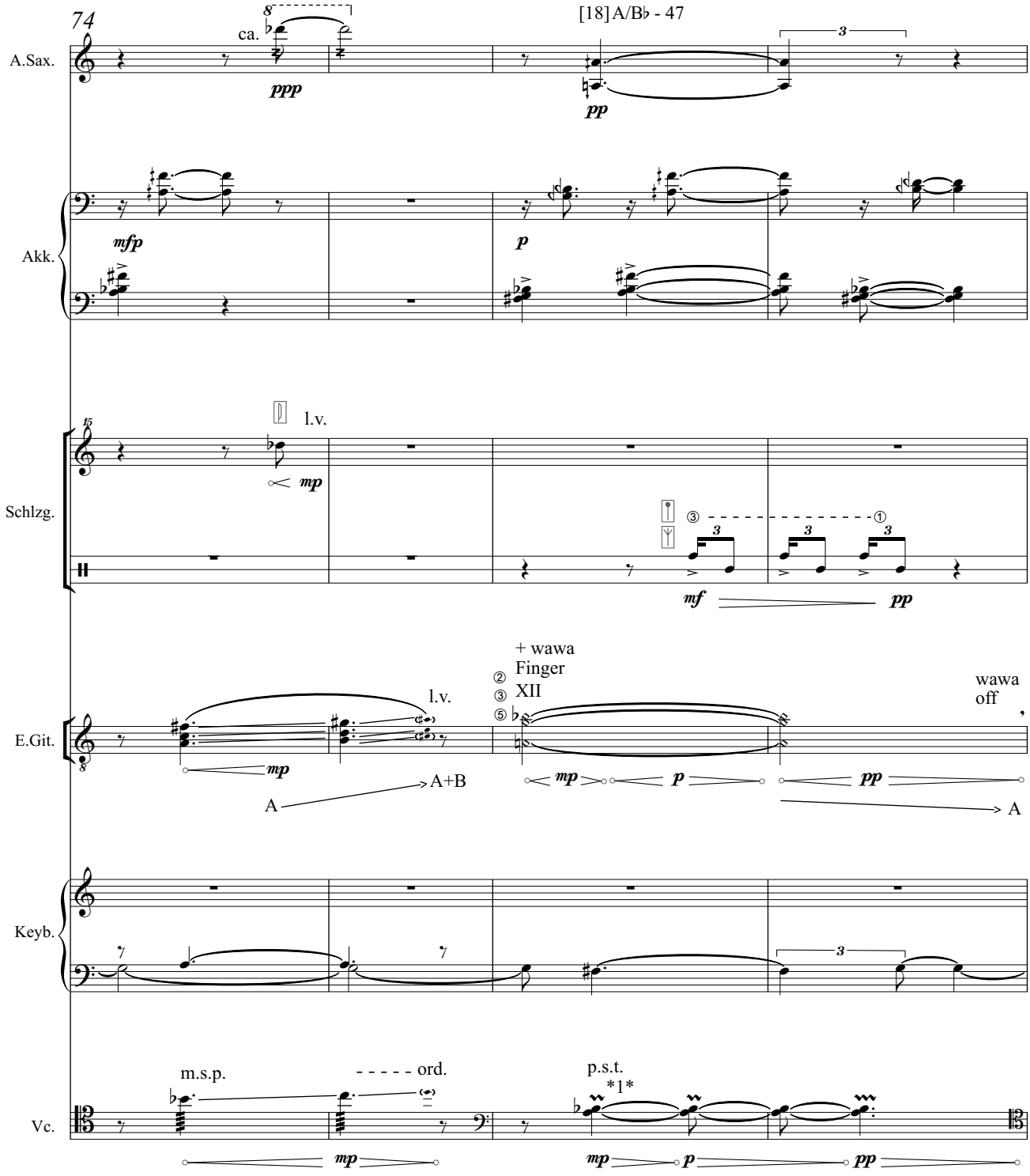

58
A.Sax.
Akk.
8'+8' qT
ppp
pp
Schlzg.
3 Beck.
mf
pp
mp
più f
E.Git.
accel.
rit.
mf
p
accel.
Keyb.
Vc.
arco
I
II
IV pizz.
f


61
A.Sax.
Akk.
Schlzg.
E.Git.
Keyb.
Vc.
pp
mp
pp
mf
rit.

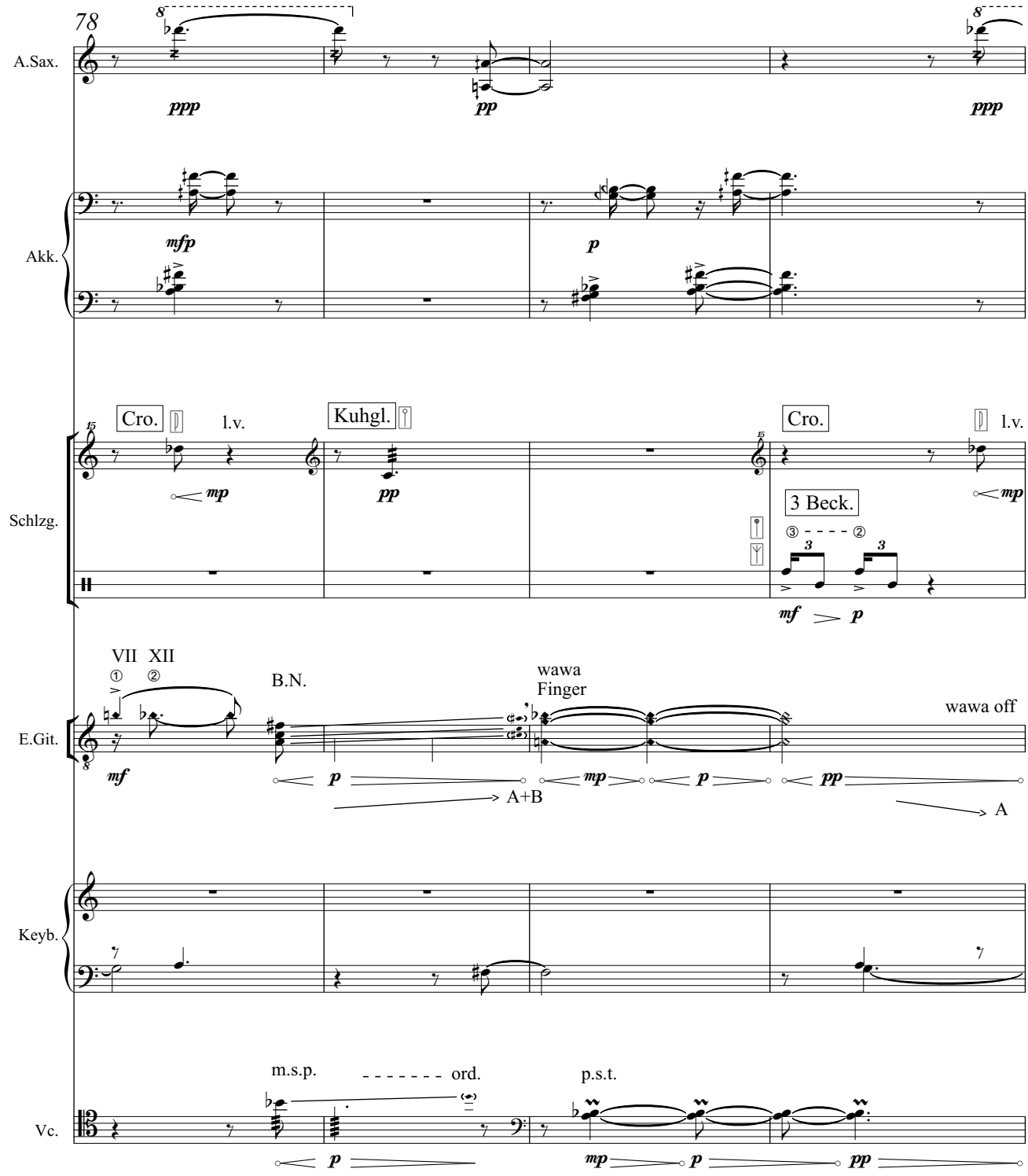

[43] A/B♭ - 237
[42] ± 7
64
A.Sax.
p
8'
8' + 8' qT
Akk.
mf
pp
ppp
Kuhgl.
Schlzg.
pp
più f
Fr. reset
E.Git.
f
Keyb.
IV
pizz.
I
II
arco
Vc.
f
f
f

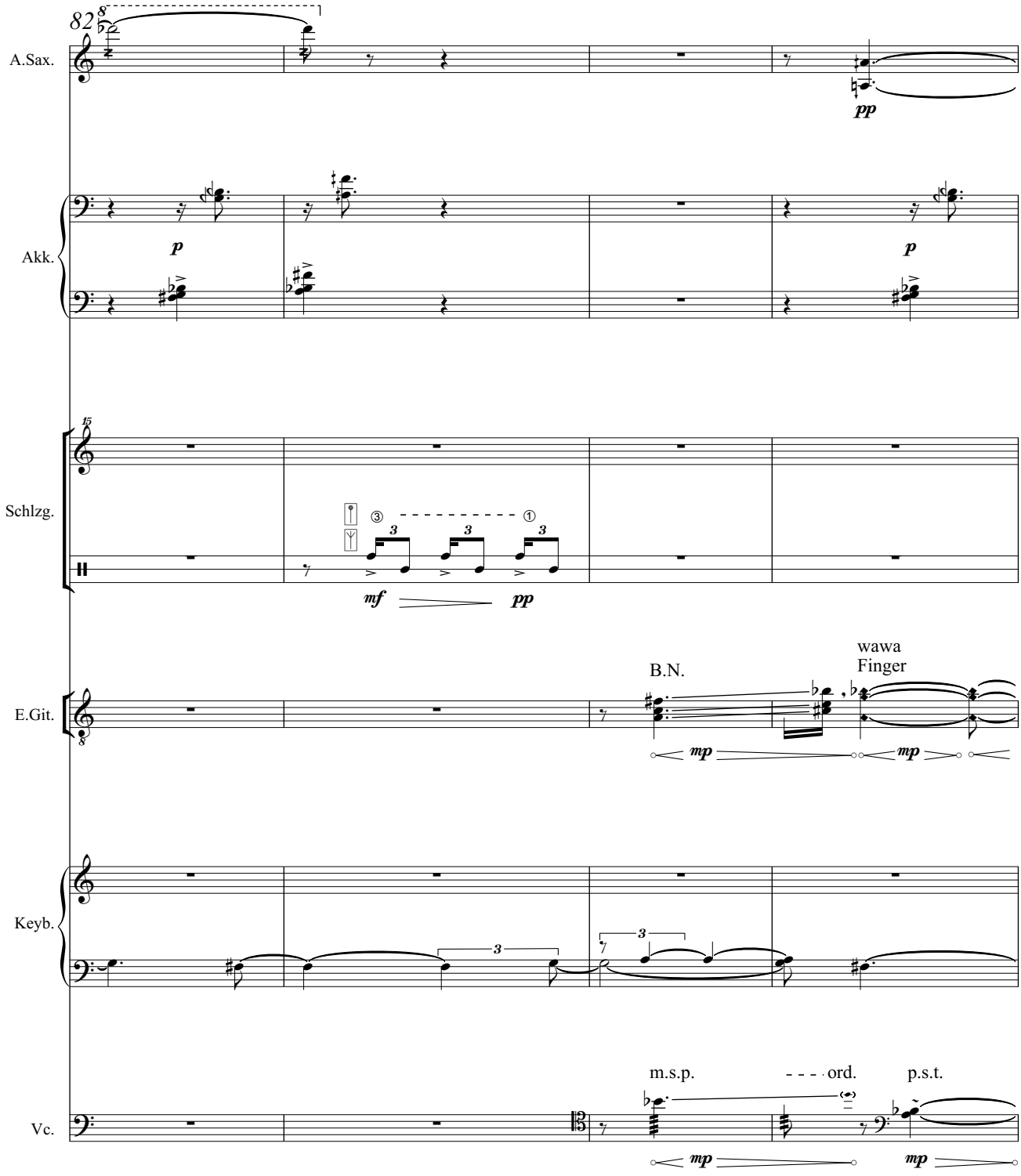

67
A.Sax.
8'
Akk.
Schlzg.
E.Git.
Keyb.
Vc.
mf
pp
p
pp
più f
mp
p
pp
f
am Steg →

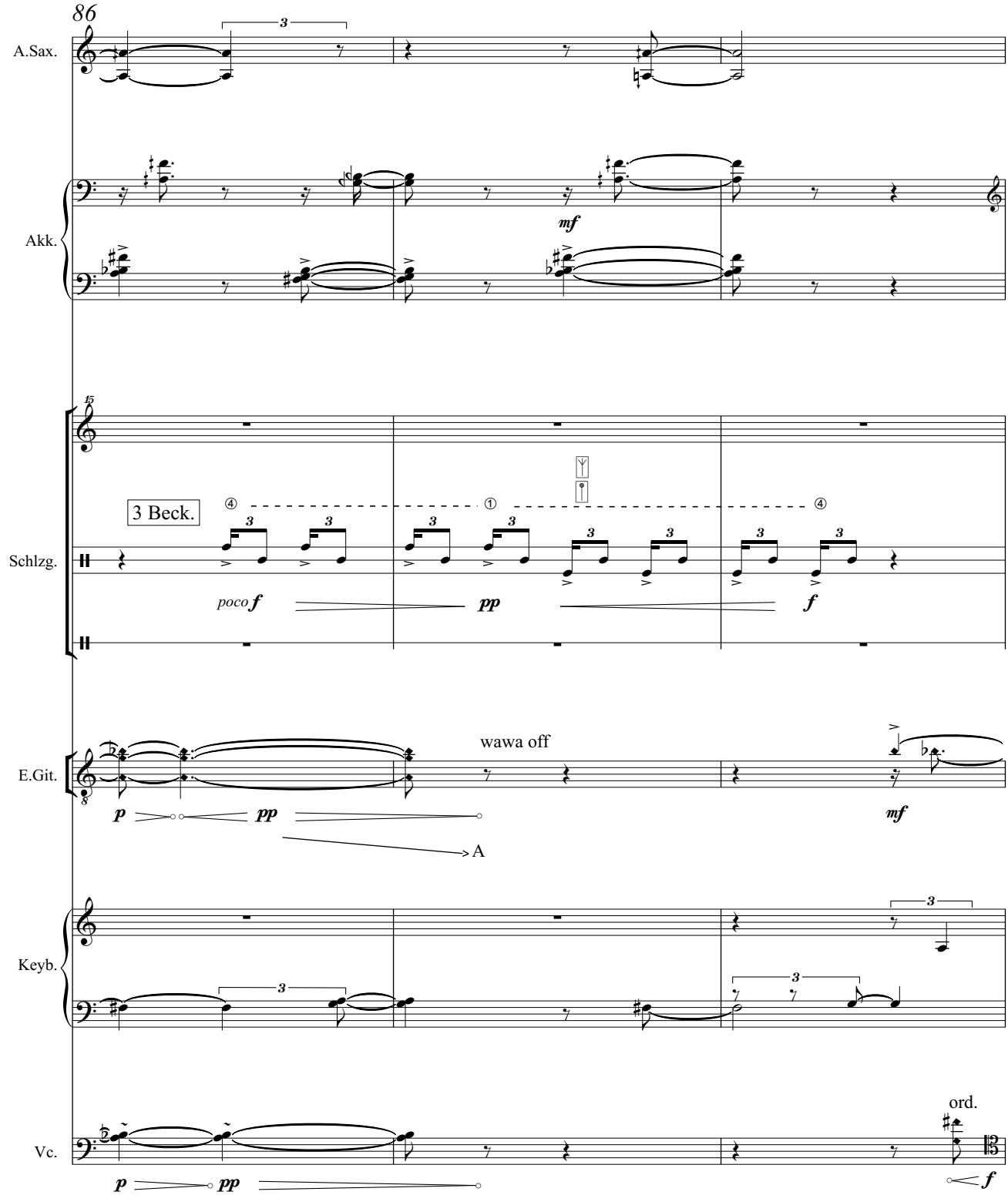

5
70
ca.
[18] A/B♭ - 47
A.Sax.
ppp
pp
16' qT
Akk.
p
Cro.
l.v.
mp
Schlzg.
3 Beck.
mf
pp
Fr. on
Fr. reset
E.Git.
p
Keyb.
pp
Vc.

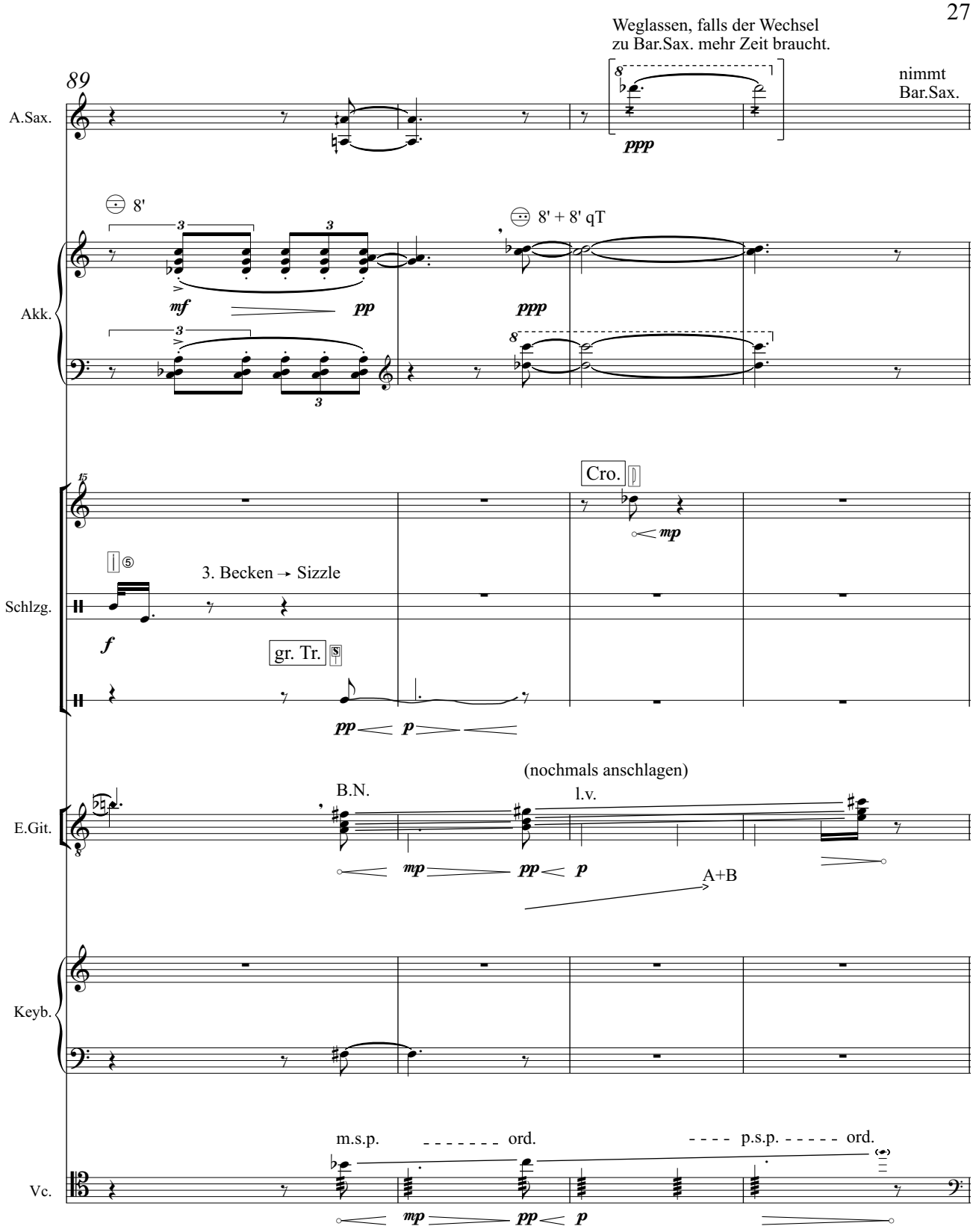


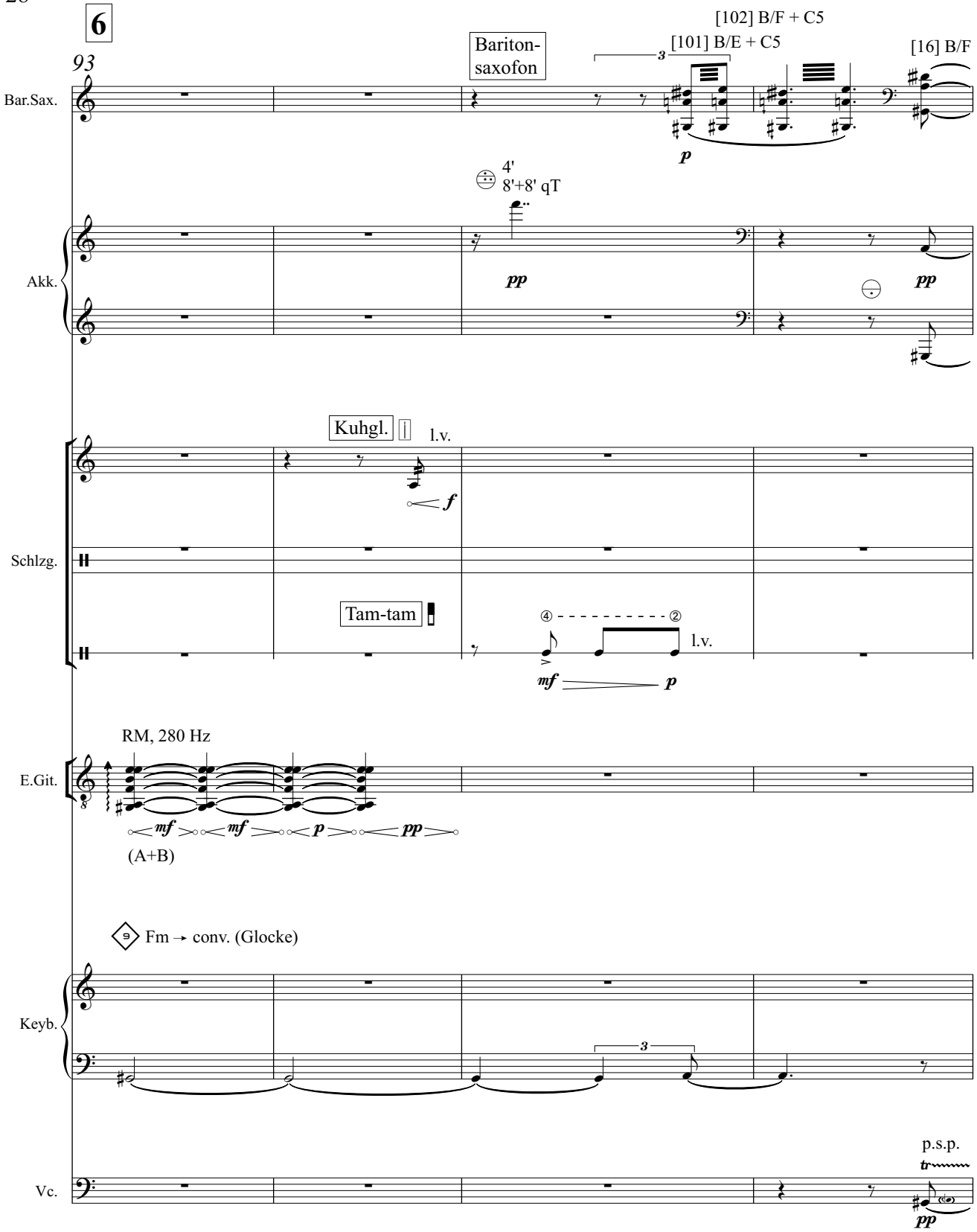
1: Vibrato-Akzent (II)

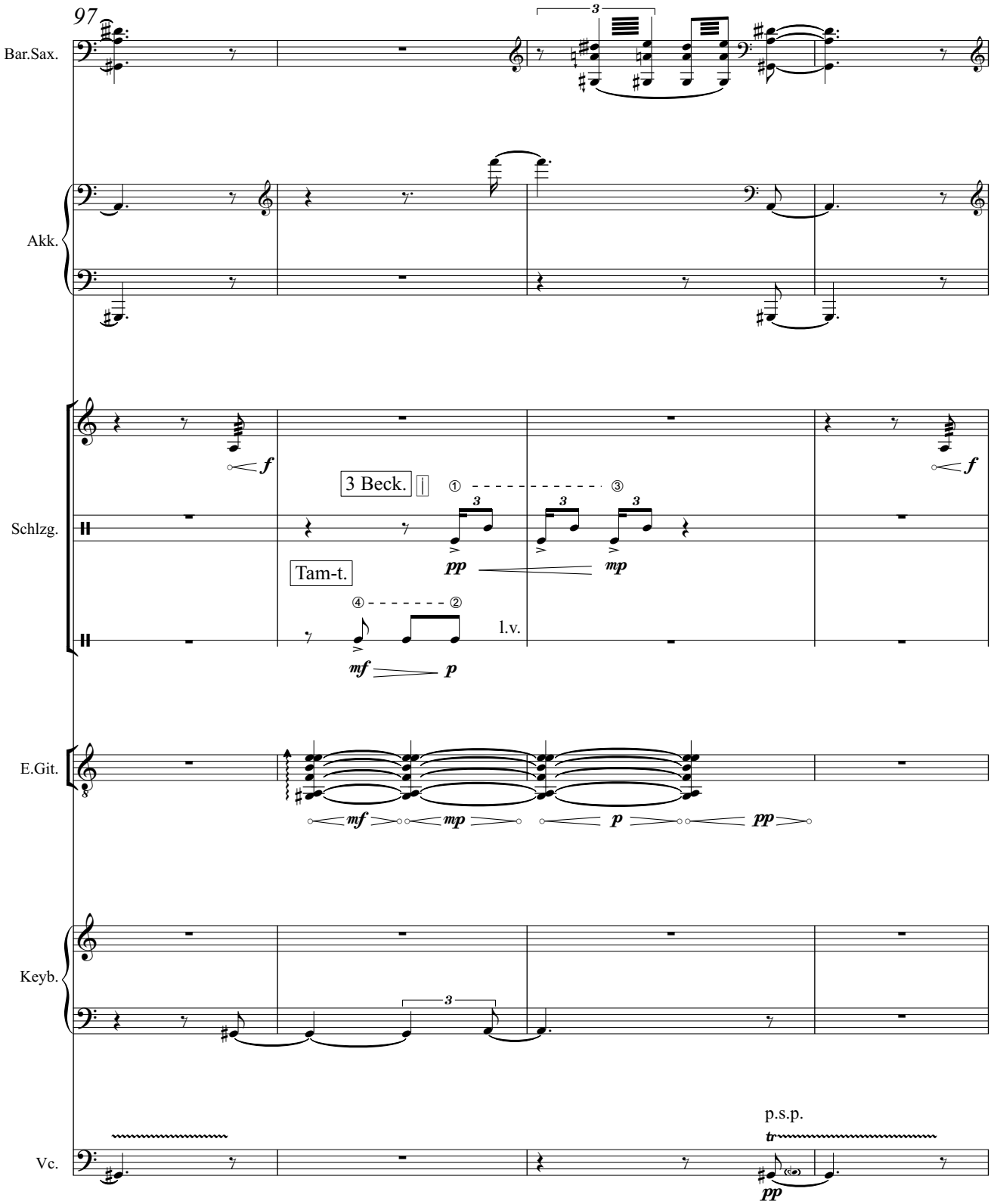

78
A.Sax.
ppp
pp
ppp
Akk.
mfp
p
Schlzg.
Cro.
l.v.
mp
Kuhgl.
pp
Cro.
l.v.
mp
3 Beck.
mf
p
E.Git.
VII XII
mf
B.N.
wawa
Finger
wawa off
p
mp
p
pp
A+B
A
Keyb.
Vc.
m.s.p.
ord.
p.s.t.
p
mp
p
pp

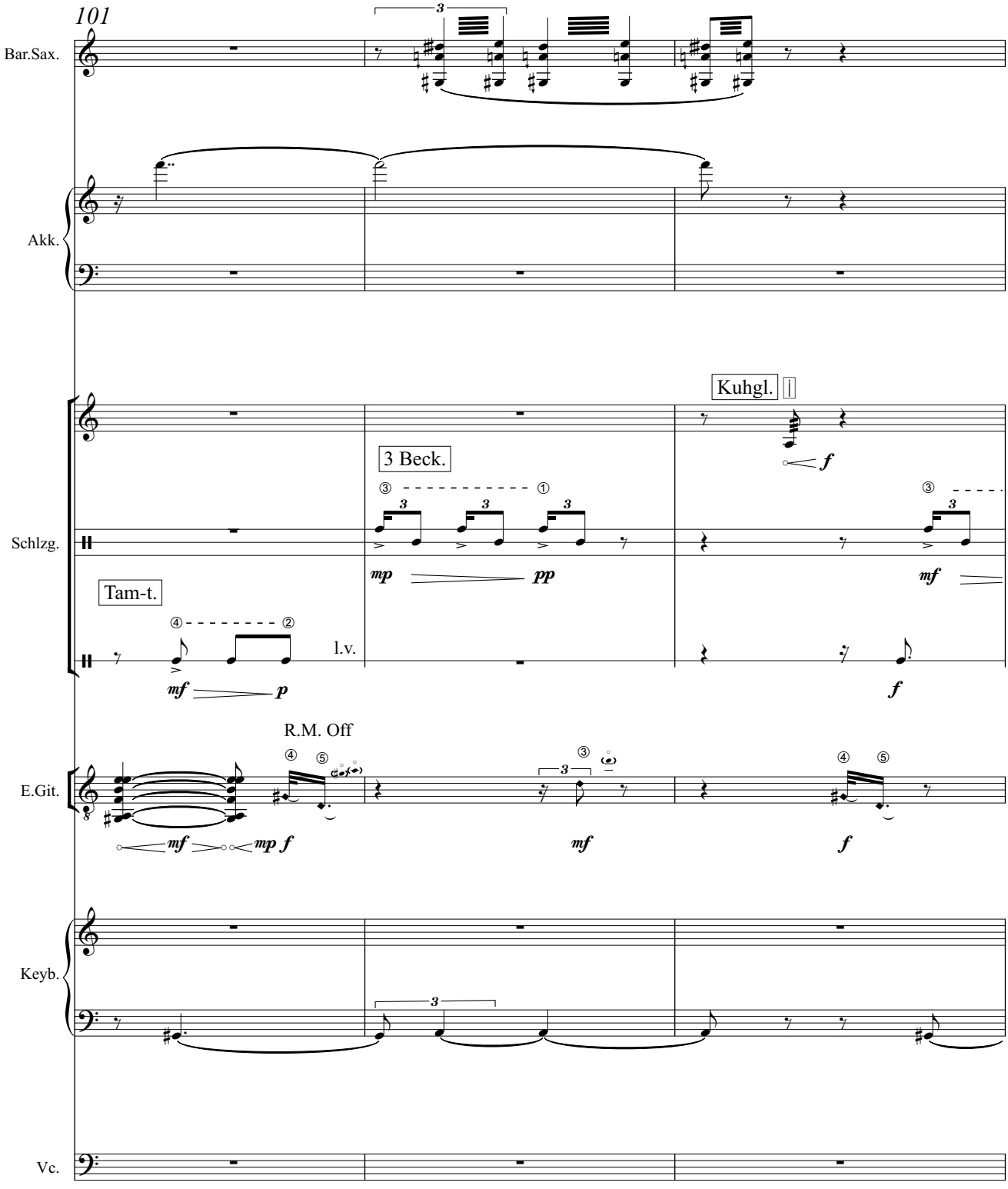

82
A.Sax.
pp
Akk.
p
p
15
Schlzg.
mf
pp
E.Git.
B.N.
wawa
Finger
mp
mp
Keyb.
Vc.
m.s.p.
ord.
p.s.t.
mp
mp

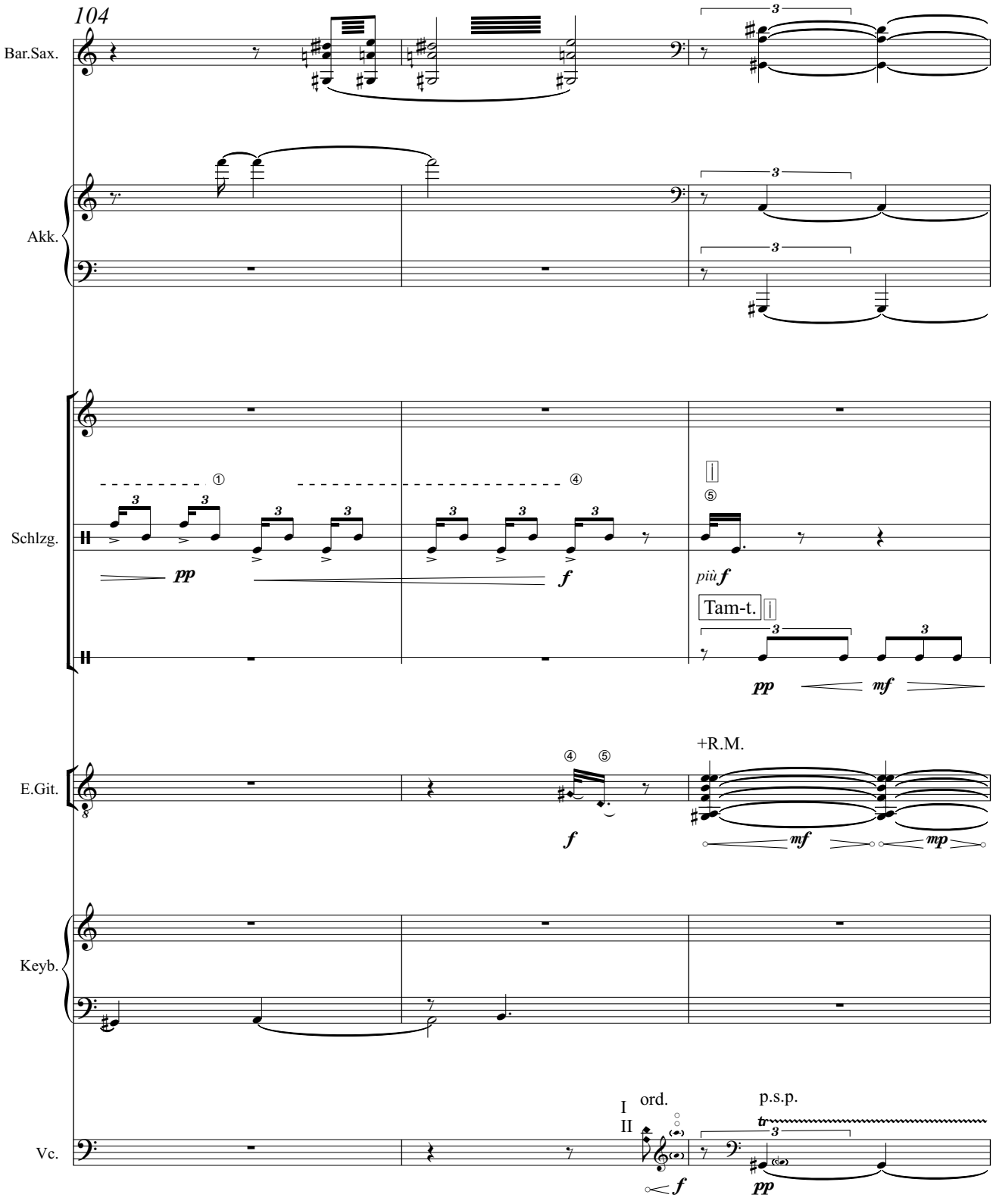

86
A.Sax.
Akk.
mf
Schlzg.
3 Beck.
poco f
pp
f
E.Git.
wawa off
p
pp
mf
A
Keyb.
Vc.
ord.
p
pp
f

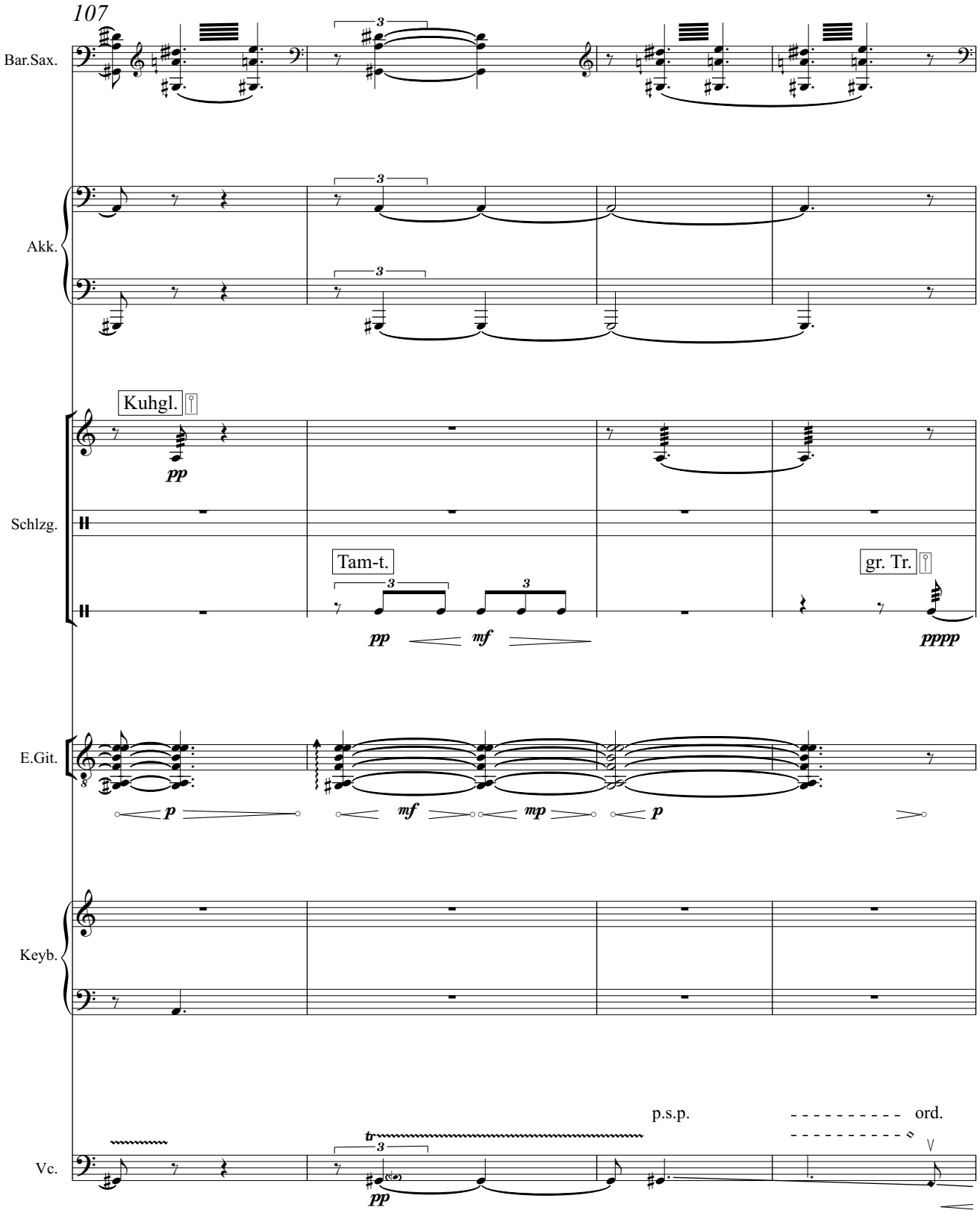

Weglassen, falls der Wechsel
zu Bar.Sax. mehr Zeit braucht.
89
A.Sax.
nimmt
Bar.Sax.
ppp
8'
8' + 8' qT
Akk.
mf
pp
ppp
Cro.
mp
Schlzg.
3. Becken → Sizzle
f
gr. Tr.
pp
p
(nochmals anschlagen)
B.N.
l.v.
E.Git.
mp
pp
p
A+B
Keyb.
m.s.p.
ord.
p.s.p.
ord.
Vc.
mp
pp
p


6
93
Bar.Sax.
Bariton-
saxofon
[102] B/F + C5
[101] B/E + C5
[16] B/F
p
Akk.
4'
8'+8' qT
pp
pp
Schlzg.
Kuhgl.
l.v.
f
Tam-tam
④ ② l.v.
mf p
E.Git.
RM, 280 Hz
mf mf p pp
(A+B)
Fm → conv. (Glocke)
Keyb.
Vc.
p.s.p.
pp


97
Bar.Sax.
Akk.
Schlzg.
3 Beck.
Tam-t.
l.v.
E.Git.
Keyb.
Vc.
p.s.p.


101
Bar.Sax.
Akk.
Schlzg.
Kuhgl.
3 Beck.
Tam-t.
l.v.
E.Git.
R.M. Off
Keyb.
Vc.


104
Bar.Sax.
Akk.
Schlzg.
pp
f
più f
Tam-t.
pp
mf
E.Git.
+R.M.
f
mf
mp
Keyb.
Vc.
I
II
ord.
f
p.s.p.
pp


107
Bar.Sax.
Akk.
Kuhgl.
pp
Schlzg.
Tam-t.
gr. Tr.
pp
mf
pppp
E.Git.
p
mf
mp
p
Keyb.
p.s.p.
ord.
Vc.
tr
pp

7 ♩ = 40

111 subtone

Bar.Sax. *ppp*

16' qT

Akk. *ppp* *pp*

Schlzg. *mp* *ppp* *mp* *ppp* *mf* *ppp*

mod. Freq. = 357 Hz

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

(A+B)

10

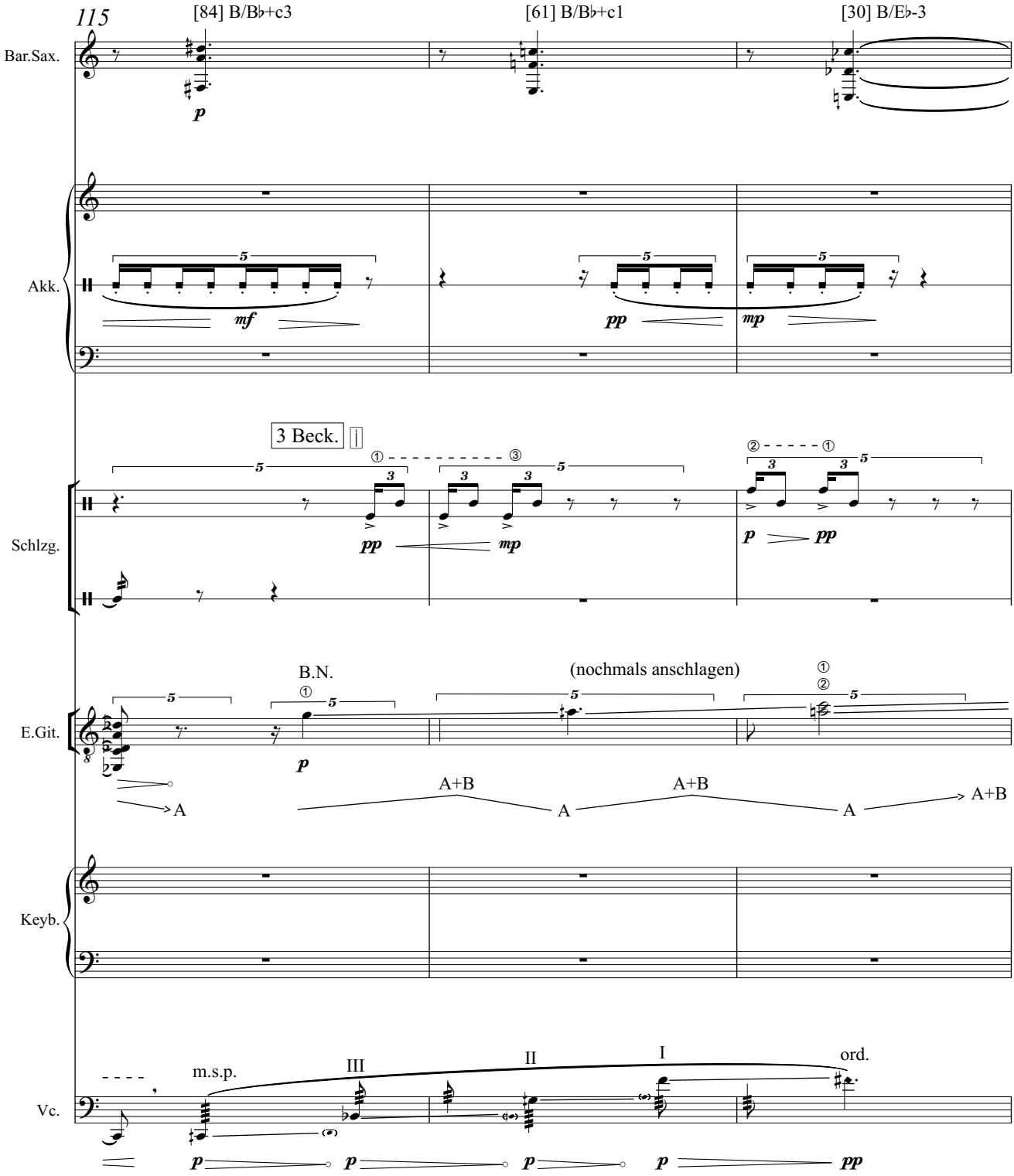
Keyb. *ppp*

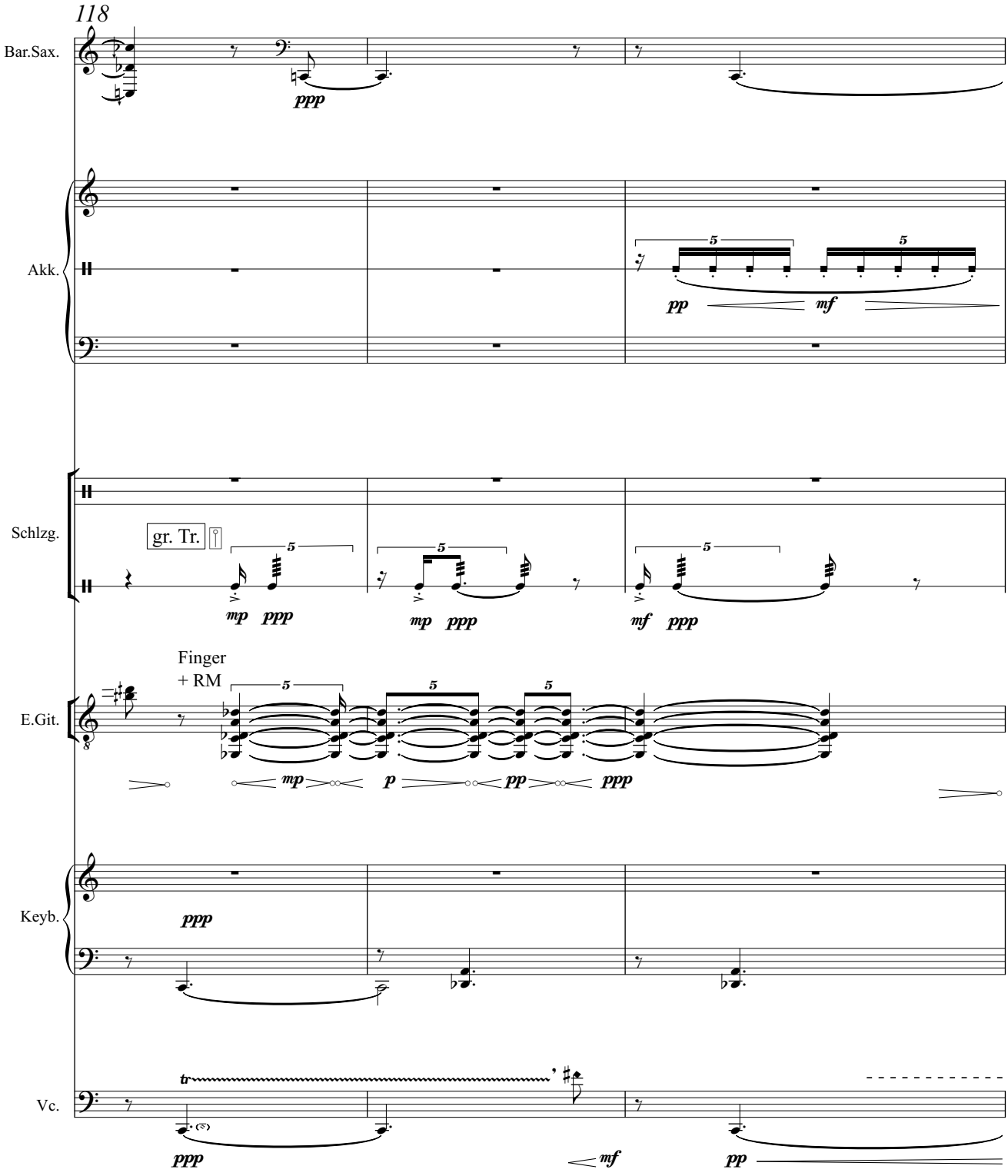
m.s.p.
ohne Grundton
nur Rauschen

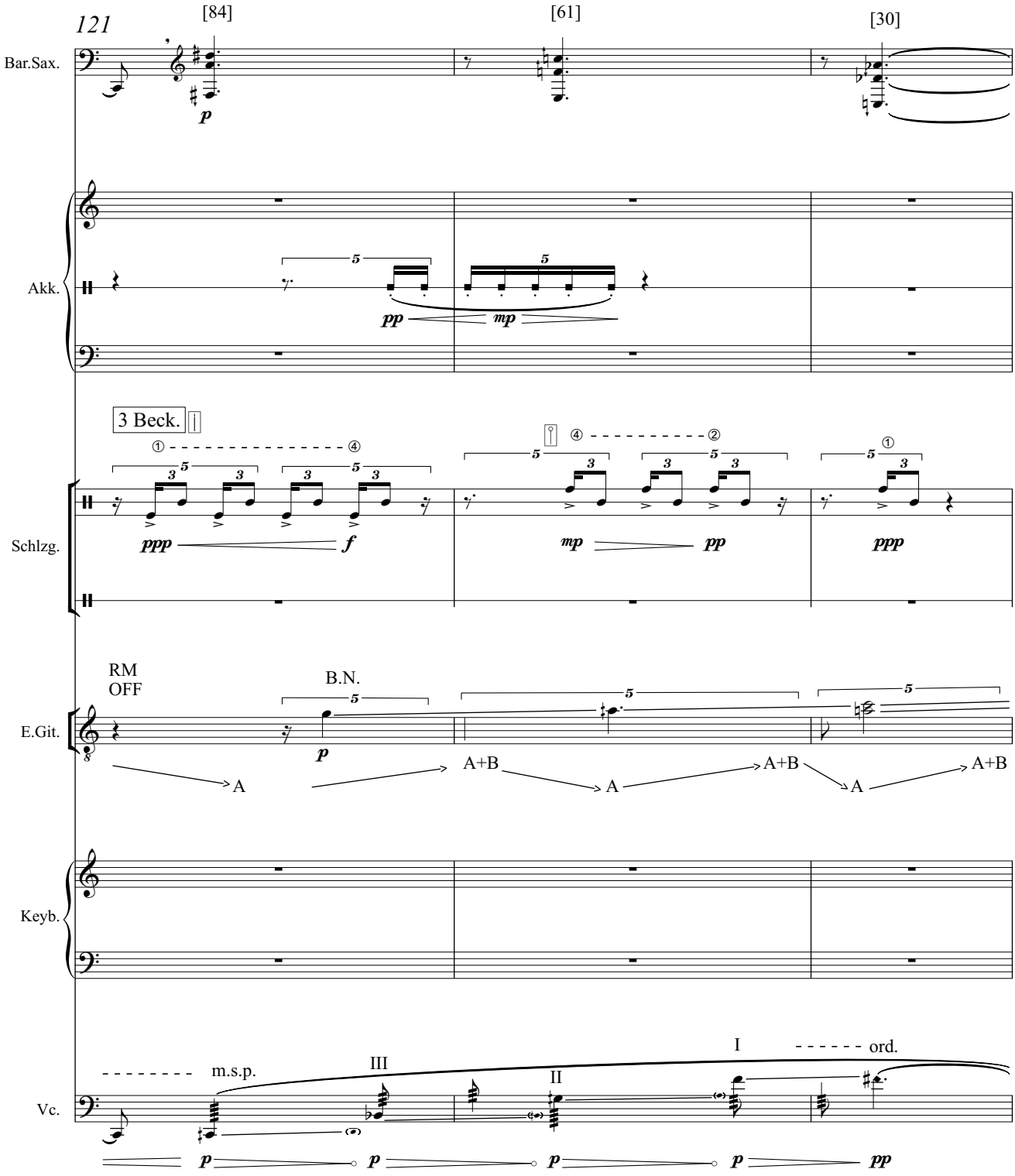
ord.

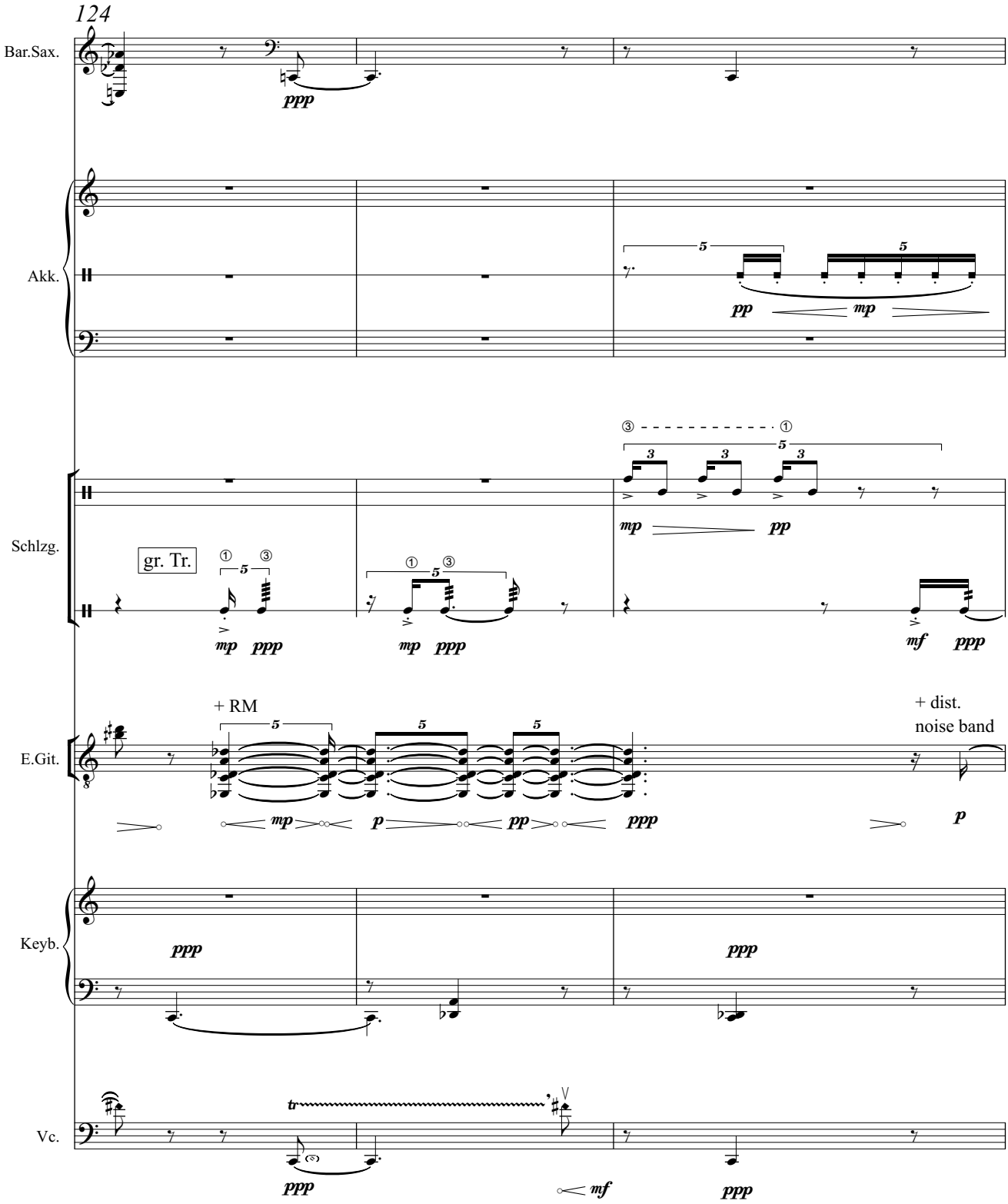
I

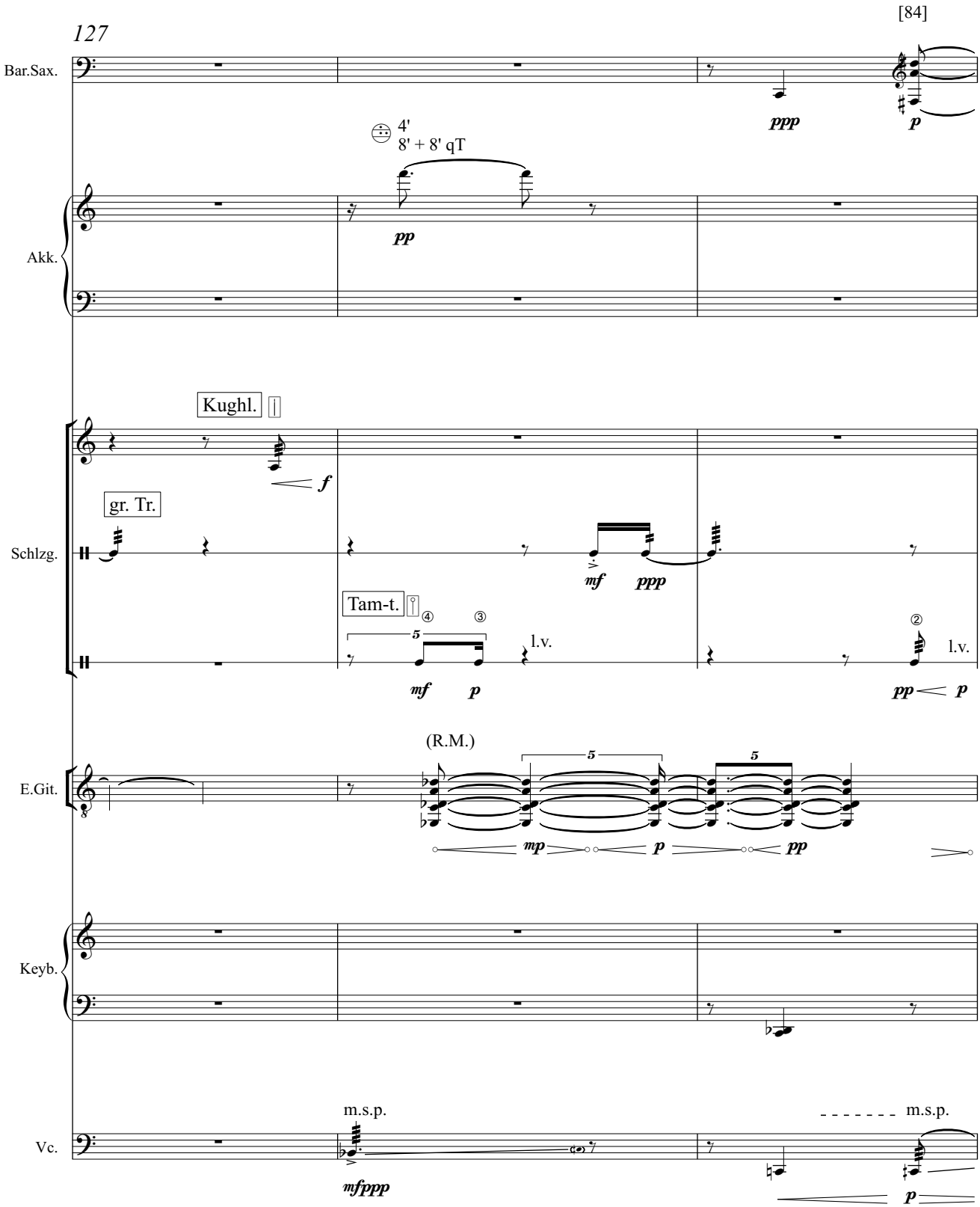
Vc. *mp* *ppp* *mf* *pp*

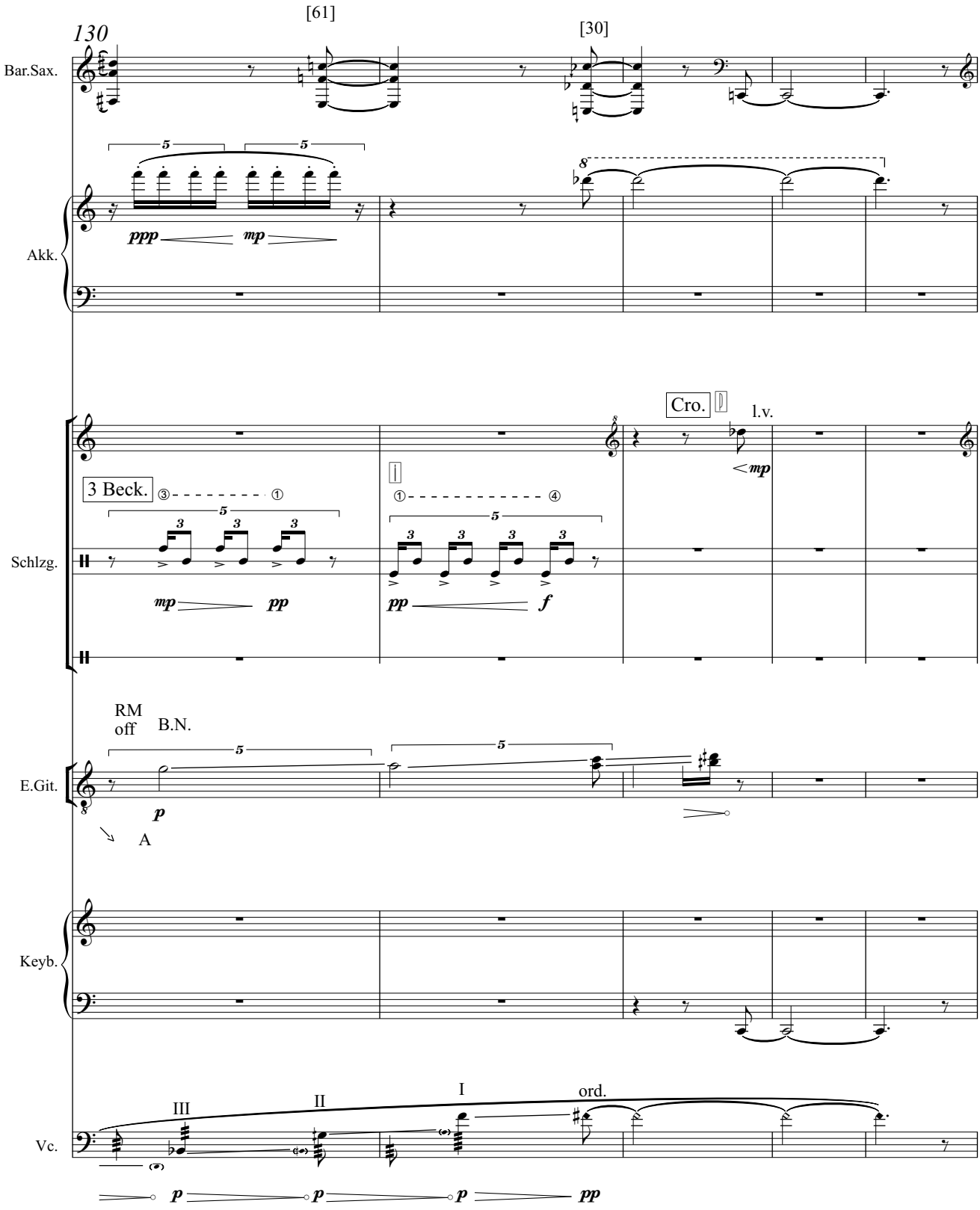

115
[84] B/B♭+c3
[61] B/B♭+c1
[30] B/E♭-3
Bar.Sax.
Akk.
Schlzg.
3 Beck.
E.Git.
B.N.
(nochmals anschlagen)
A
A+B
A
A+B
A
A+B
Keyb.
Vc.
m.s.p.
III
II
I
ord.

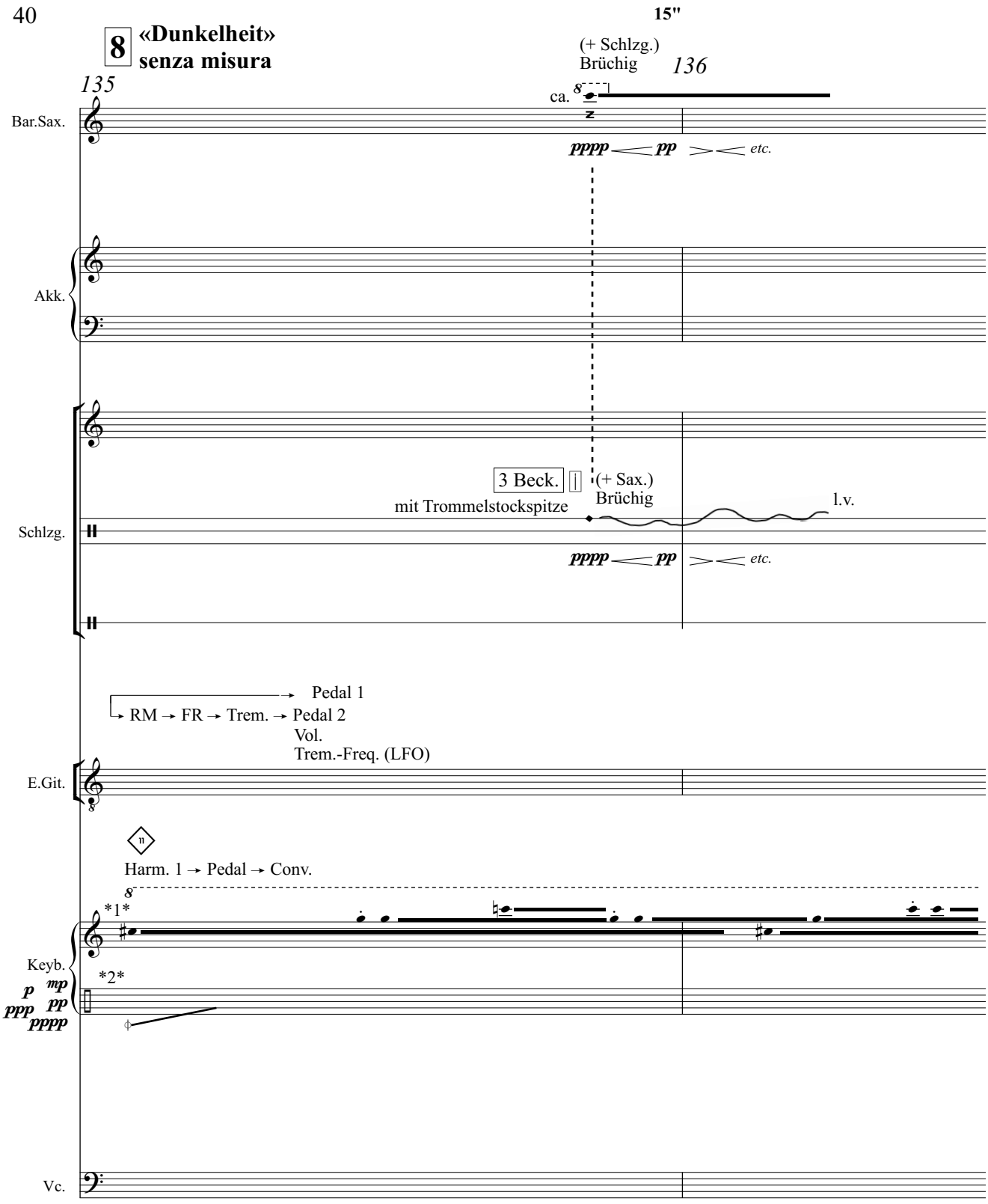

118
Bar.Sax.
ppp
Akk.
pp
mf
Schlzg.
gr. Tr.
mp ppp
mp ppp
mf ppp
E.Git.
Finger
+ RM
mp
p
pp
ppp
Keyb.
ppp
Vc.
tr
ppp
mf
pp


121
[84]
[61]
[30]
Bar.Sax.
p
Akk.
pp
mp
3 Beck.
Schlzg.
ppp
f
mp
pp
ppp
RM
OFF
B.N.
E.Git.
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
Schlzg.
gr. Tr.
mp
ppp
mp
ppp
mp
pp
mf
ppp
E.Git.
+ RM
mp
p
pp
ppp
+ dist.
noise band
p
Keyb.
ppp
ppp
Vc.
tr
ppp
mf
ppp

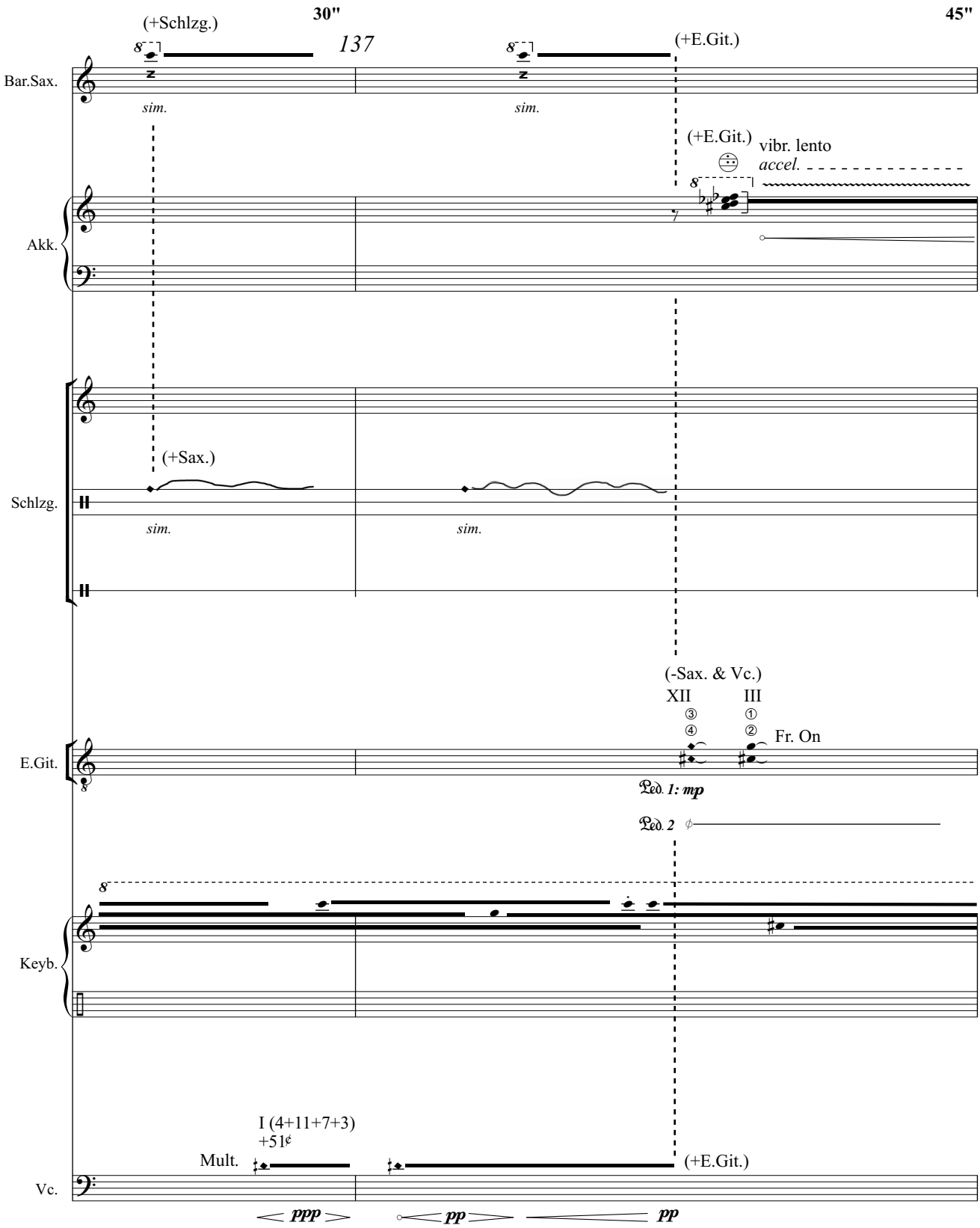

127
[84]
Bar.Sax.
ppp
p
4'
8' + 8' qT
pp
Akk.
Kughl.
f
gr. Tr.
Schlzg.
mf
ppp
Tam-t.
l.v.
mf
p
l.v.
pp
p
(R.M.)
E.Git.
mp
p
pp
Keyb.
m.s.p.
Vc.
mfppp
m.s.p.
p

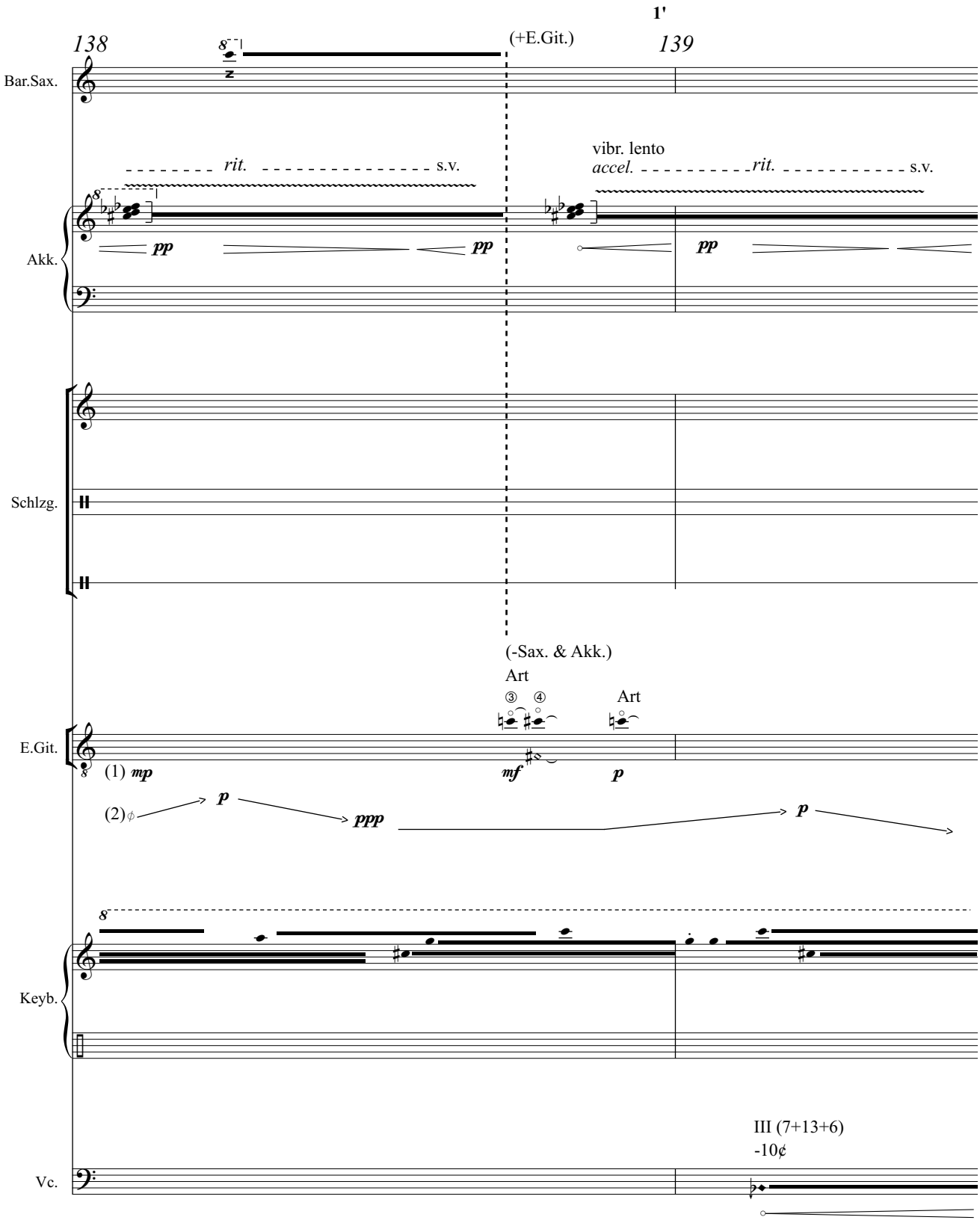

130
[61]
[30]
Bar.Sax.
Akk.
ppp
mp
Cro.
l.v.
mp
3 Beck.
Schlzg.
mp
pp
pp
f
RM
off
B.N.
E.Git.
p
A
Keyb.
III
II
I
ord.
Vc.
p
p
p
pp

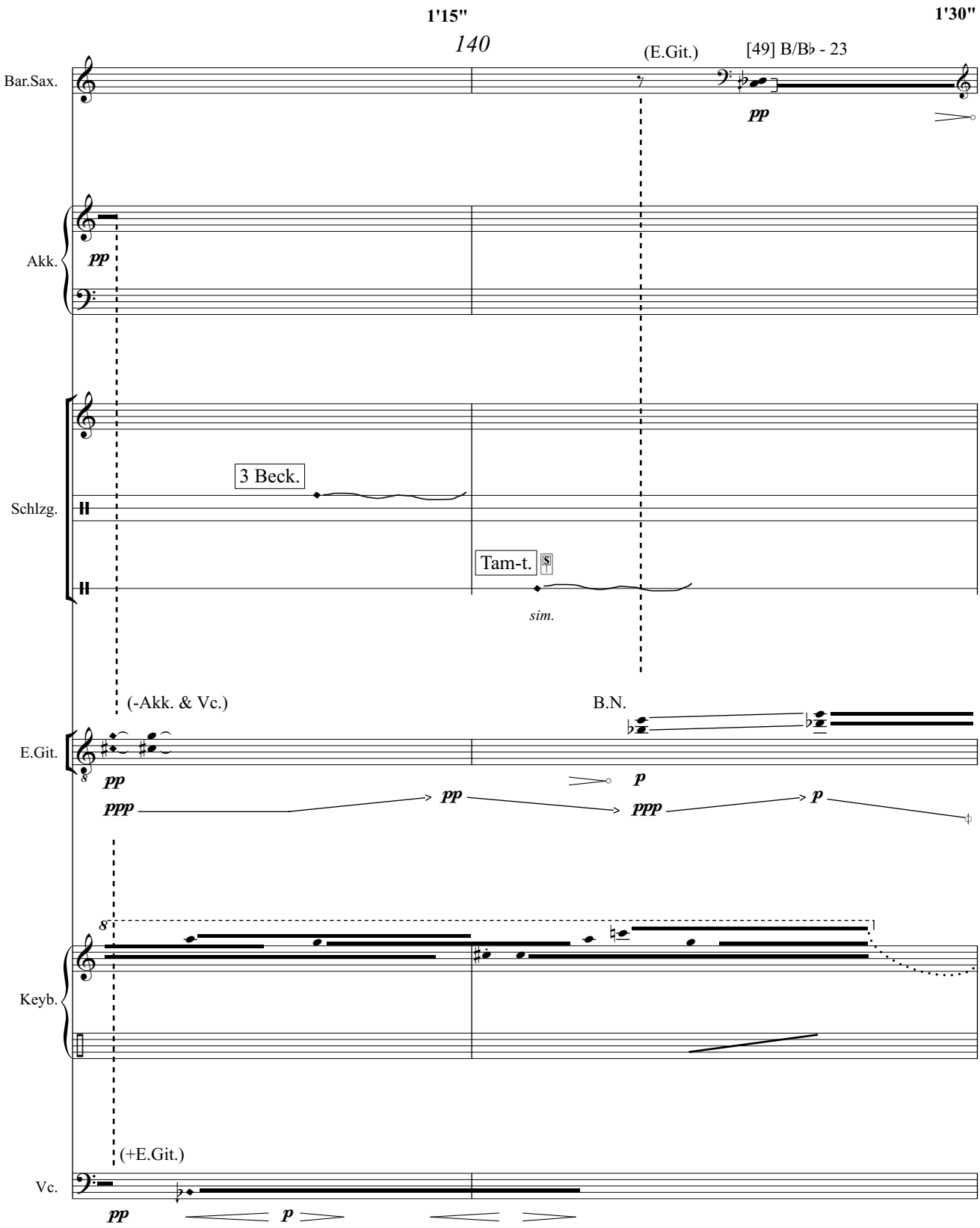


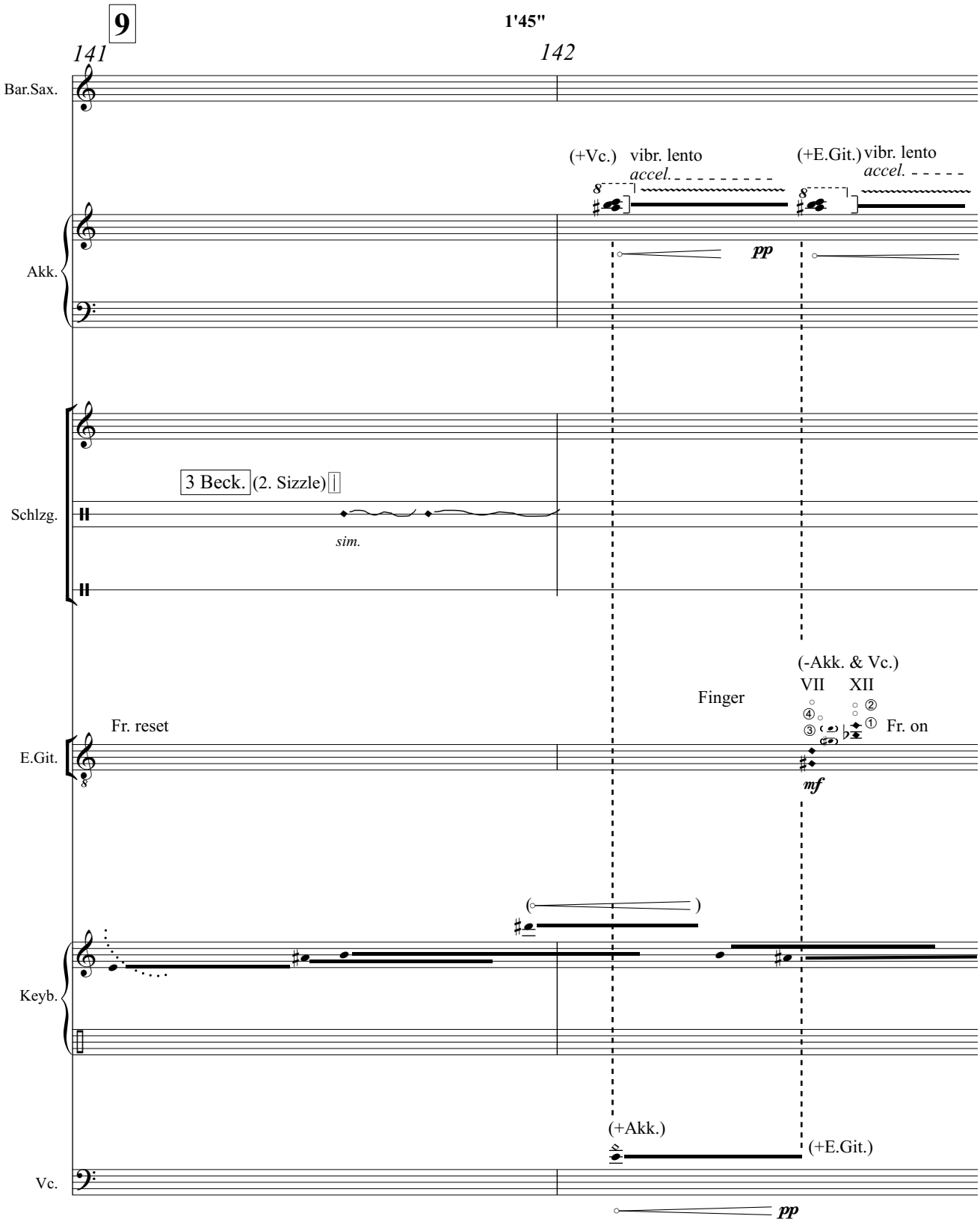
1: Der Einsatz überlappt mit dem Ausklang aus Takt 134. Keine Zäsur.
Synt. Entrance overlaps with decay of bar 134. No caesura.

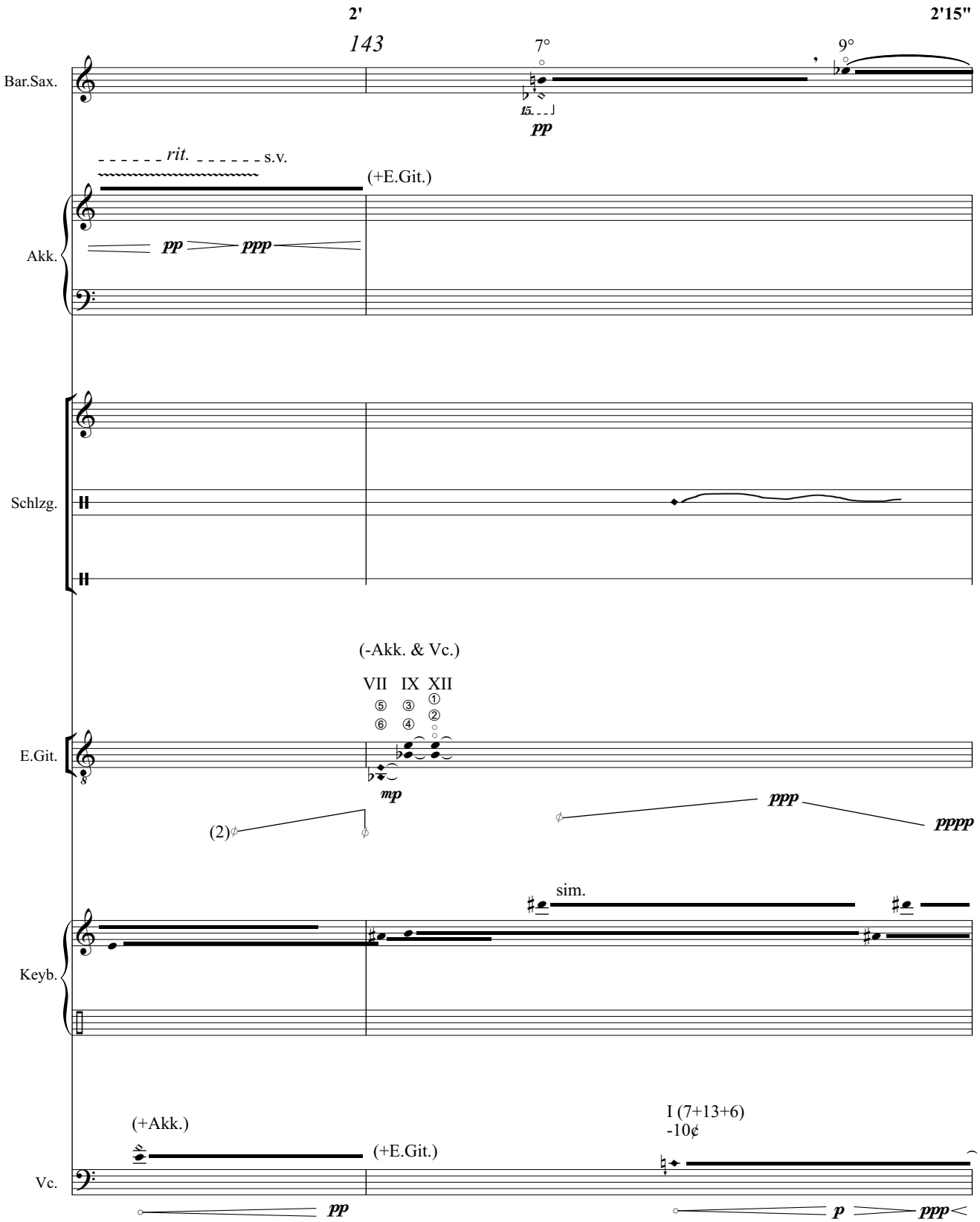
2: Das Volumen-Pedal muss kontinuierlich angepasst werden.
Volume pedal must be continously adjusted.

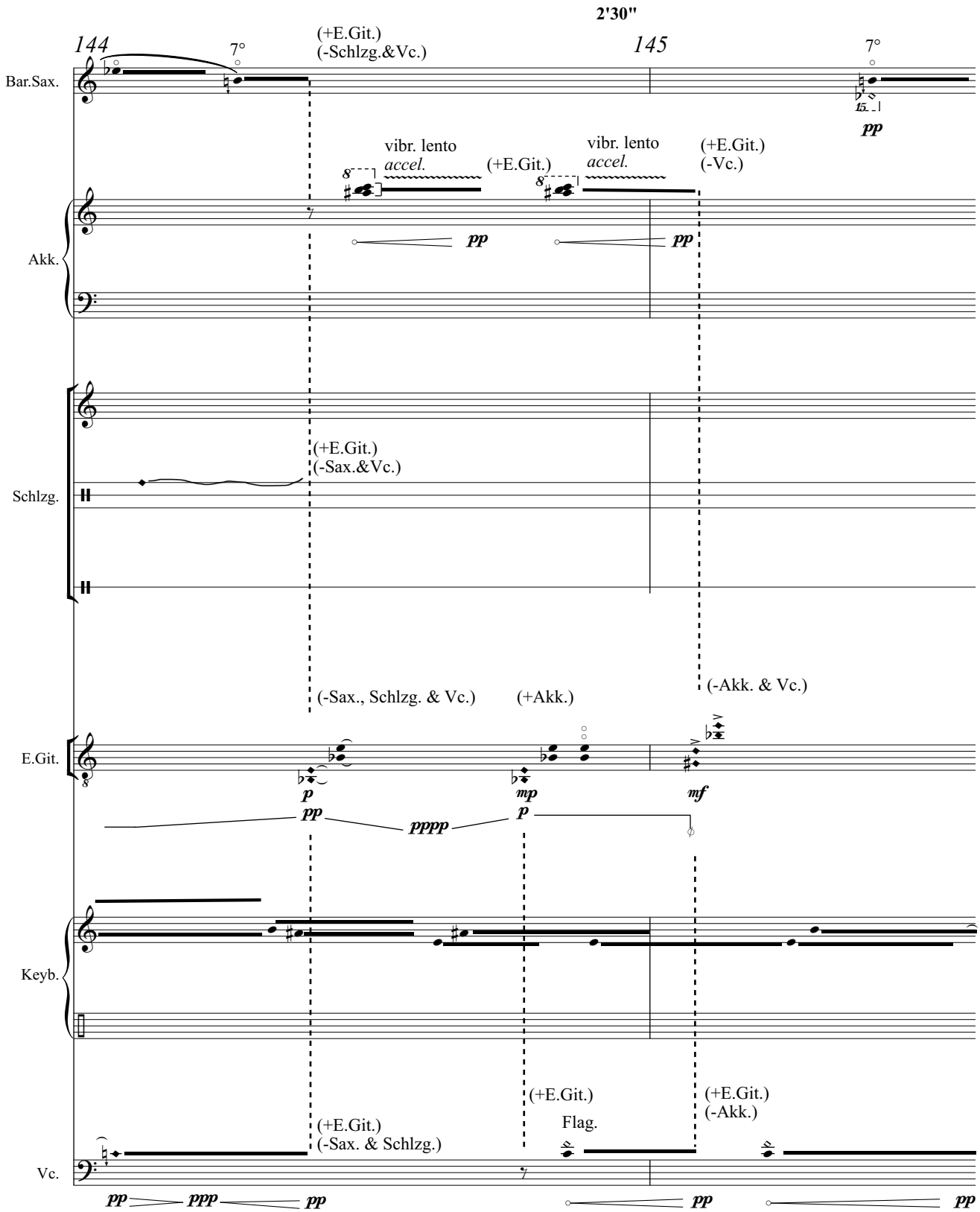

30"
45"
137
(+Schlzg.)
(+E.Git.)
Bar.Sax.
sim.
sim.
(+E.Git.)
vibr. lento
accel.
Akk.
(+Sax.)
Schlzg.
sim.
sim.
(-Sax. & Vc.)
XII
III
Fr. On
E.Git.
Ped. 1: mp
Ped. 2
Keyb.
I (4+11+7+3)
+51¢
Mult.
(+E.Git.)
Vc.
ppp
pp
pp

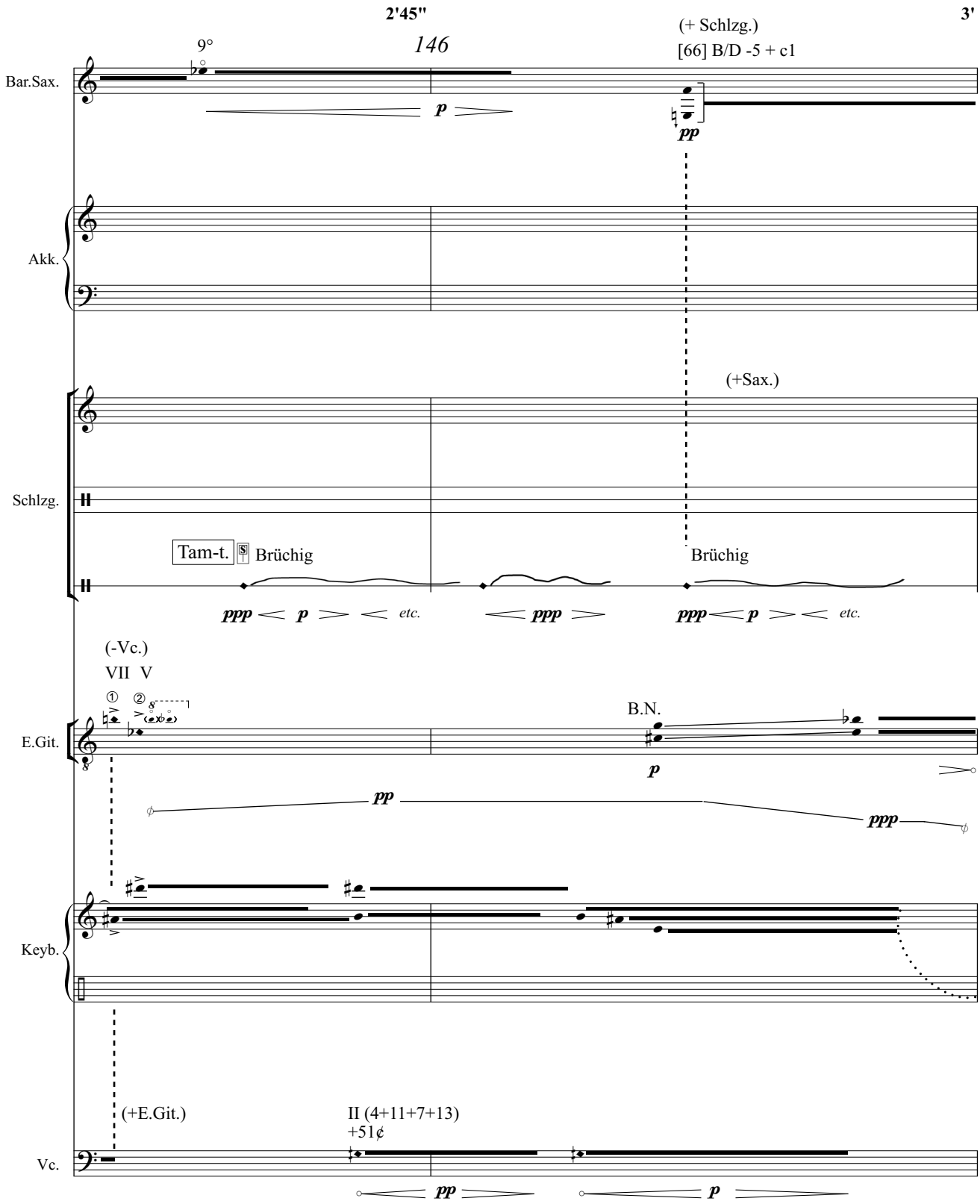

1'
138
139
(+E.Git.)
Bar.Sax.
rit.
s.v.
vibr. lento
accel.
rit.
s.v.
Akk.
pp
pp
pp
Schlzg.
(-Sax. & Akk.)
Art
Art
E.Git.
(1) mp
mf
p
(2)
p
ppp
p
Keyb.
III (7+13+6)
-10¢
Vc.

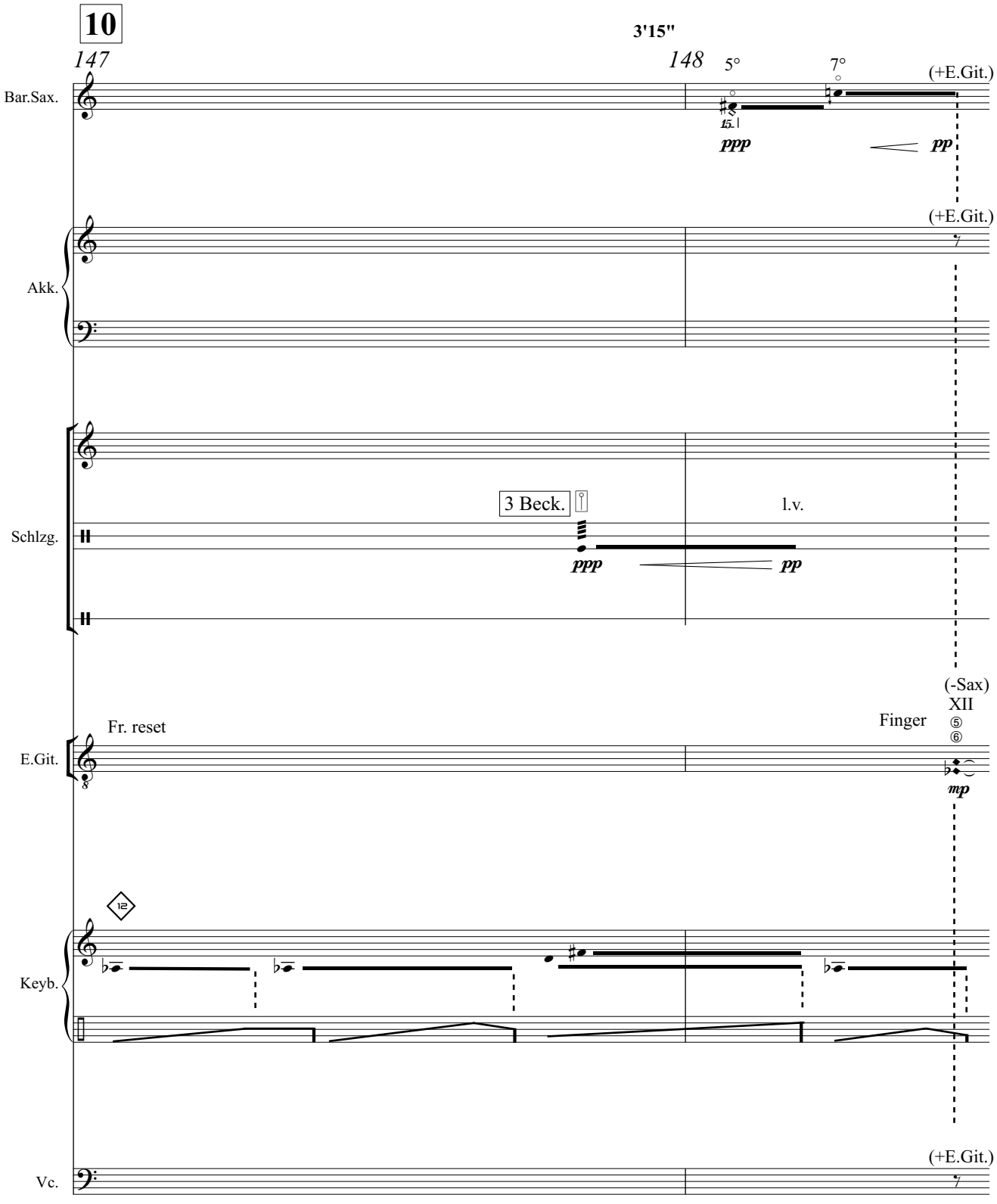

1'15"
1'30"
140
(E.Git.)
[49] B/B♭ - 23
Bar.Sax.
pp
Akk.
pp
Schlzg.
3 Beck.
Tam-t.
S
sim.
(-Akk. & Vc.)
B.N.
E.Git.
pp
ppp
pp
p
ppp
p
Keyb.
(+E.Git.)
Vc.
pp
p

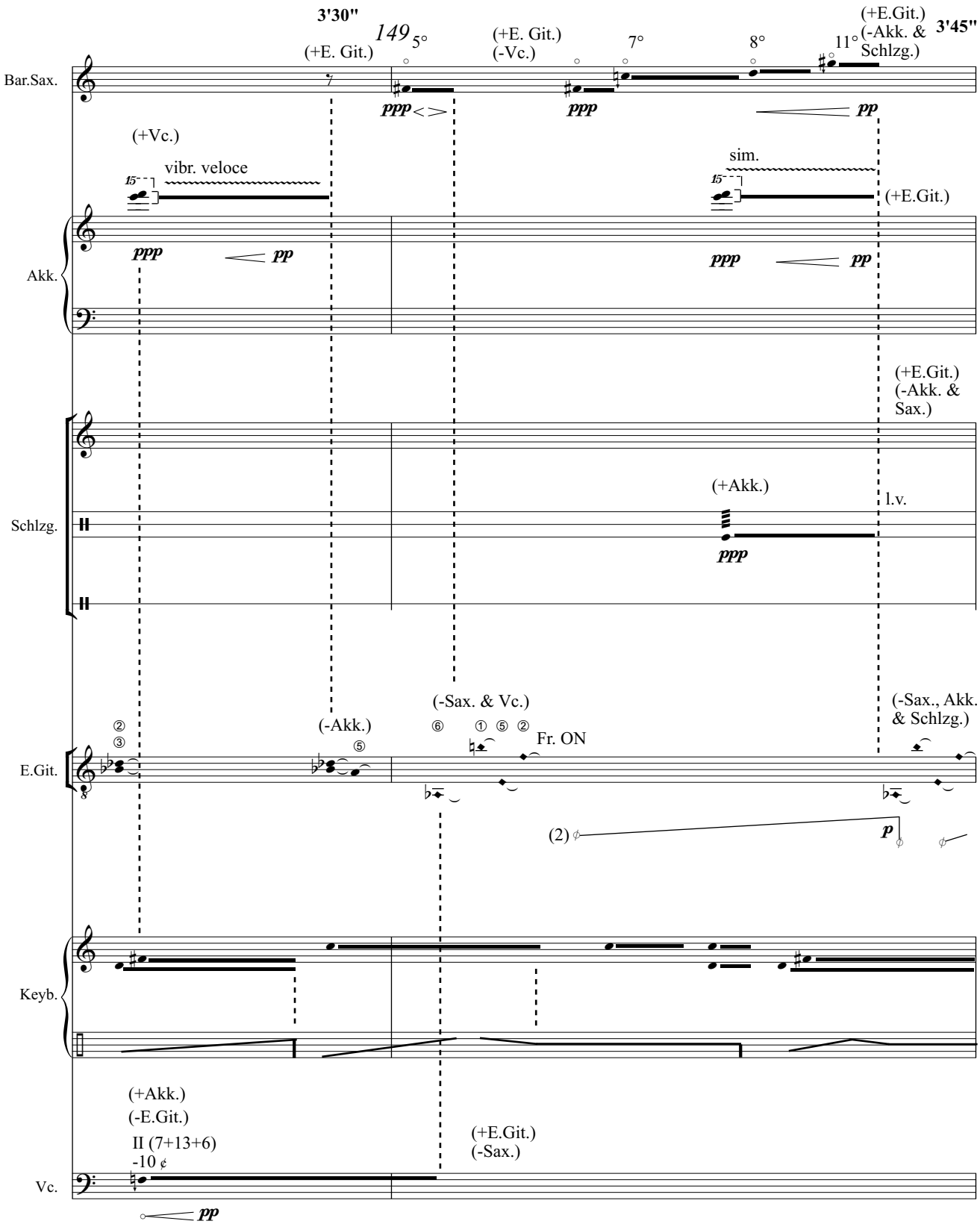

9
1'45"
141
142
Bar.Sax.
(+Vc.) vibr. lento
accel.
(+E.Git.) vibr. lento
accel.
Akk.
pp
3 Beck. (2. Sizzle)
Schlzg.
sim.
(-Akk. & Vc.)
VII XII
Finger
Fr. reset
Fr. on
E.Git.
mf
Keyb.
(+Akk.)
(+E.Git.)
Vc.
pp

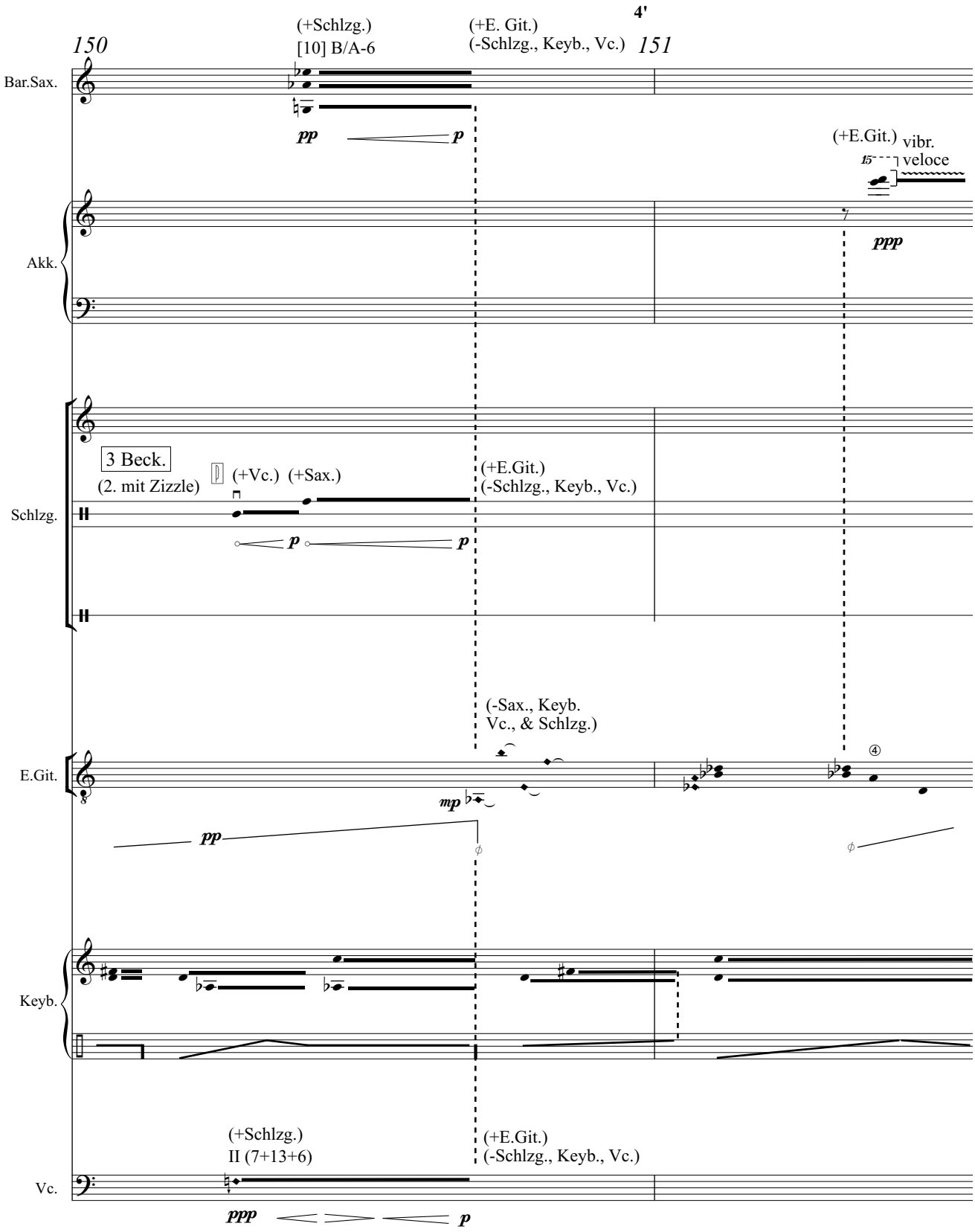

2'
2'15"
143
7°
9°
Bar.Sax.
pp
rit.
s.v.
(+E.Git.)
Akk.
pp
ppp
Schlzg.
(-Akk. & Vc.)
VII IX XII
E.Git.
mp
(2)
ppp
pppp
sim.
Keyb.
(+Akk.)
(+E.Git.)
I (7+13+6)
-10¢
Vc.
pp
p
ppp

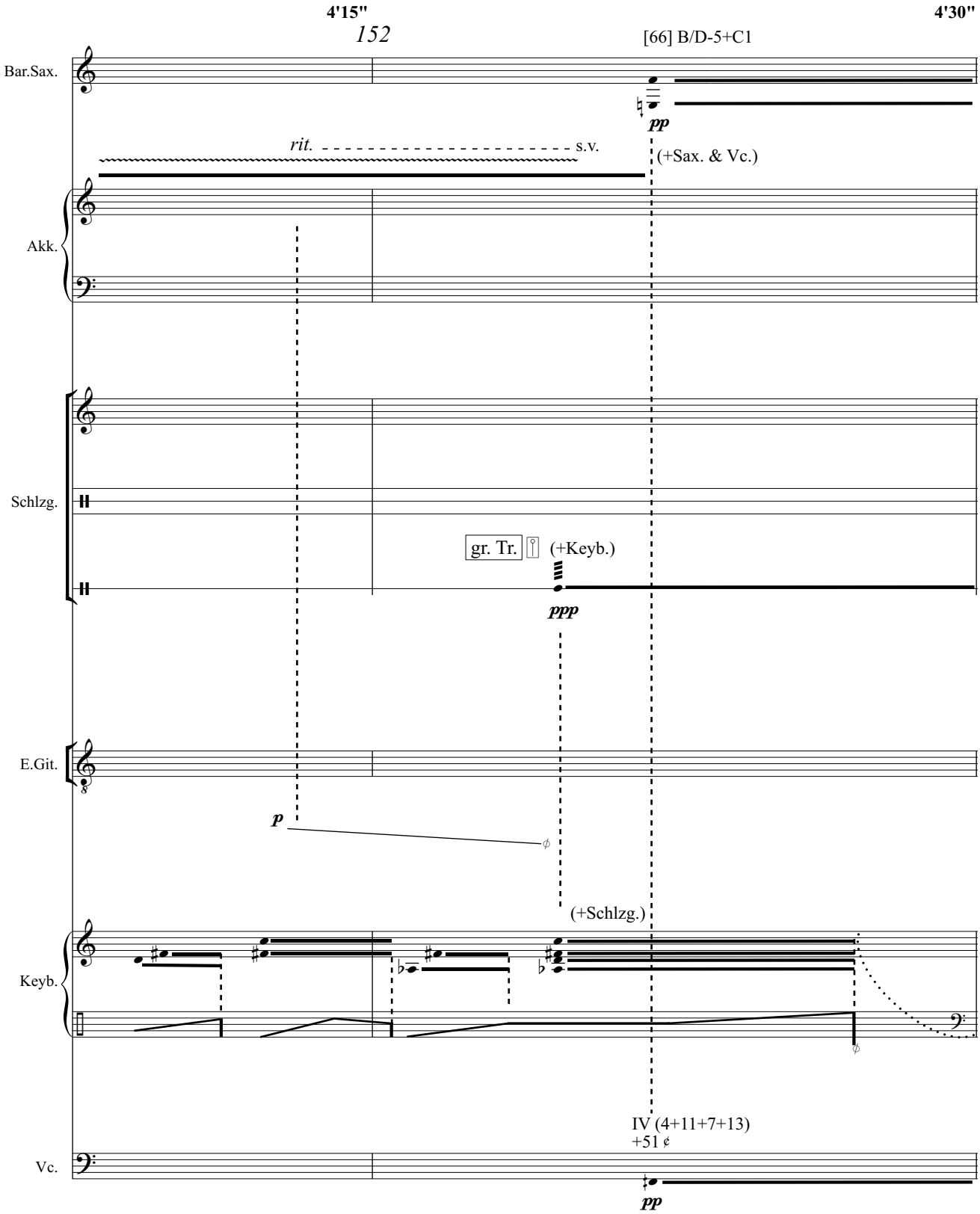

2'30"
144
145
7°
7°
(+E.Git.)
(-Schlzg.&Vc.)
Bar.Sax.
pp
vibr. lento
accel.
(+E.Git.)
vibr. lento
accel.
(+E.Git.)
(-Vc.)
Akk.
pp
pp
(+E.Git.)
(-Sax.&Vc.)
Schlzg.
(-Sax., Schlzg. & Vc.)
(+Akk.)
(-Akk. & Vc.)
E.Git.
p
pp
pppp
mp
p
mf
Keyb.
(+E.Git.)
(-Sax. & Schlzg.)
(+E.Git.)
Flag.
(+E.Git.)
(-Akk.)
Vc.
pp
ppp
pp
pp
pp

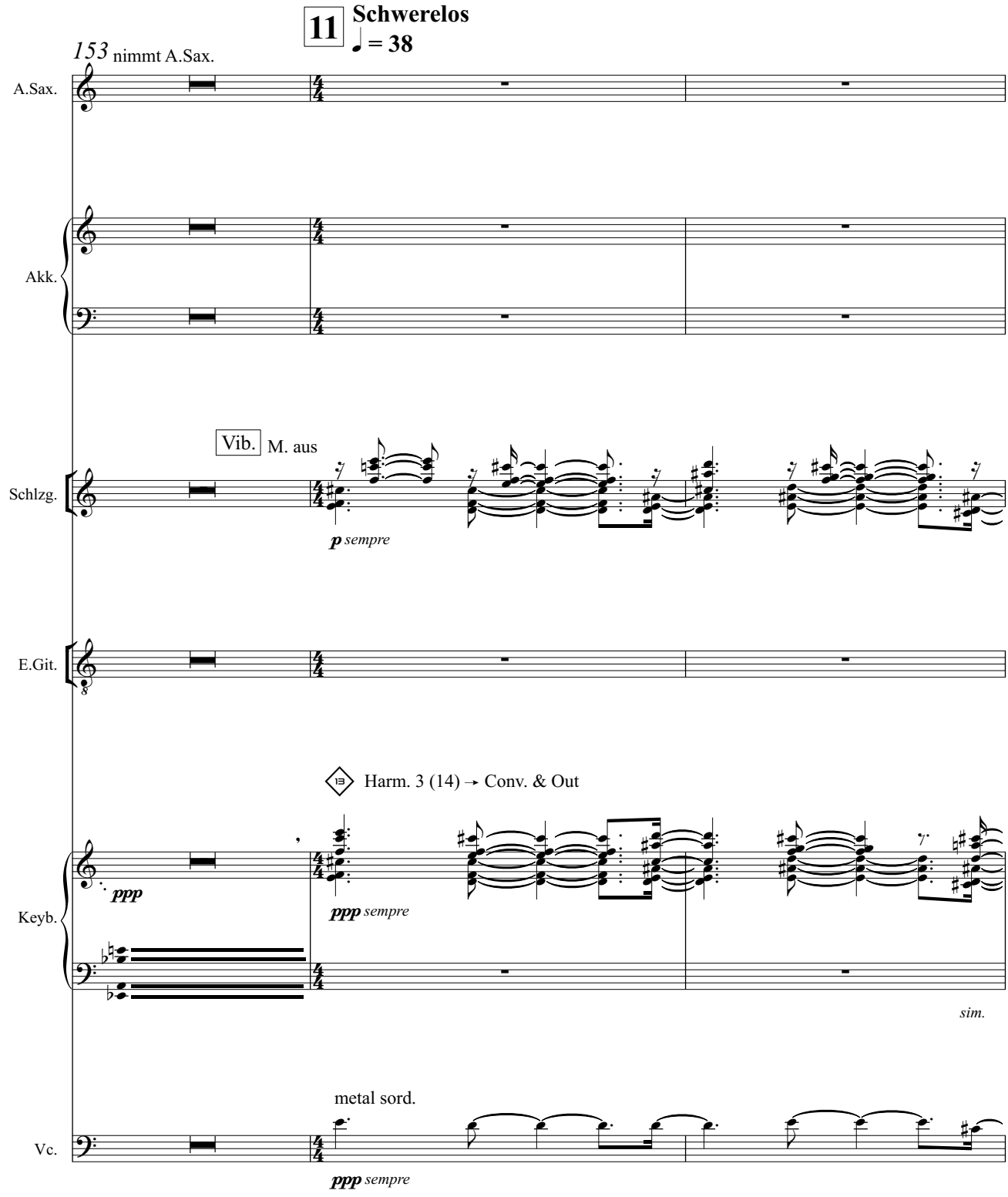

2'45"
3'
146
9°
(+ Schlzg.)
[66] B/D -5 + c1
Bar.Sax.
p
pp
Akk.
(+Sax.)
Schlzg.
Tam-t.
Brüchig
Brüchig
ppp p etc.
ppp
ppp p etc.
(-Vc.)
VII V
E.Git.
B.N.
p
pp
ppp
Keyb.
(+E.Git.)
II (4+11+7+13)
+51¢
Vc.
pp
p


10
147
3'15"
148
5°
7°
(+E.Git.)
Bar.Sax.
ppp
pp
(+E.Git.)
Akk.
3 Beck.
l.v.
Schlzg.
ppp
pp
(-Sax)
XII
Fr. reset
Finger
E.Git.
mp
12
Keyb.
(+E.Git.)
Vc.

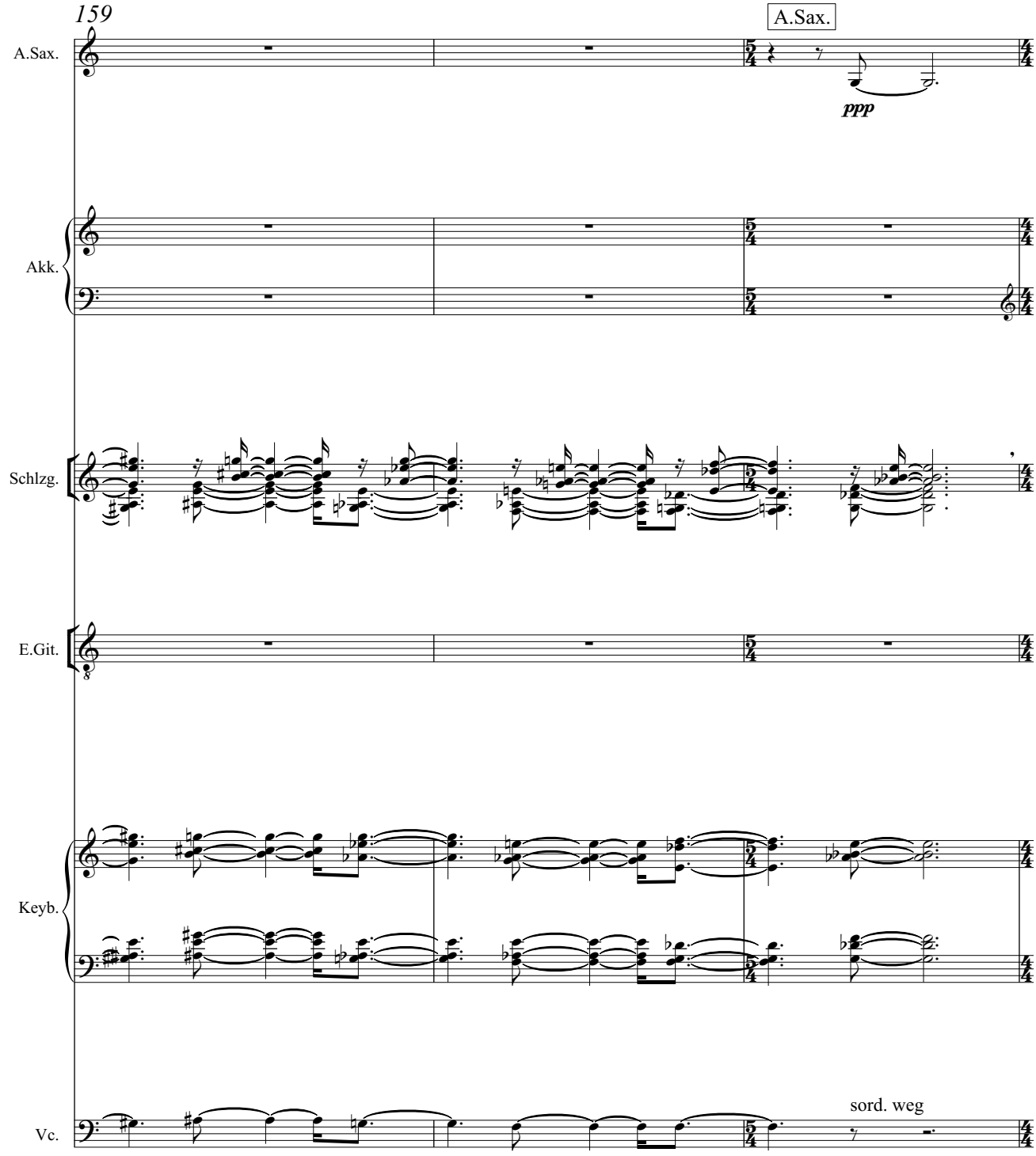

3'30"
149
5°
7°
8°
11°
3'45"
Bar.Sax.
(+E. Git.)
(+E. Git.)
(-Vc.)
(+E.Git.)
(-Akk. &
Schlzg.)
ppp
pp
(+Vc.)
vibr. veloce
sim.
Akk.
(+E.Git.)
(+E.Git.)
(-Akk. &
Sax.)
Schlzg.
(+Akk.)
l.v.
(-Sax. & Vc.)
(-Sax., Akk.
& Schlzg.)
(-Akk.)
Fr. ON
E.Git.
(2)
Keyb.
(+Akk.)
(-E.Git.)
II (7+13+6)
-10 ¢
(+E.Git.)
(-Sax.)
Vc.

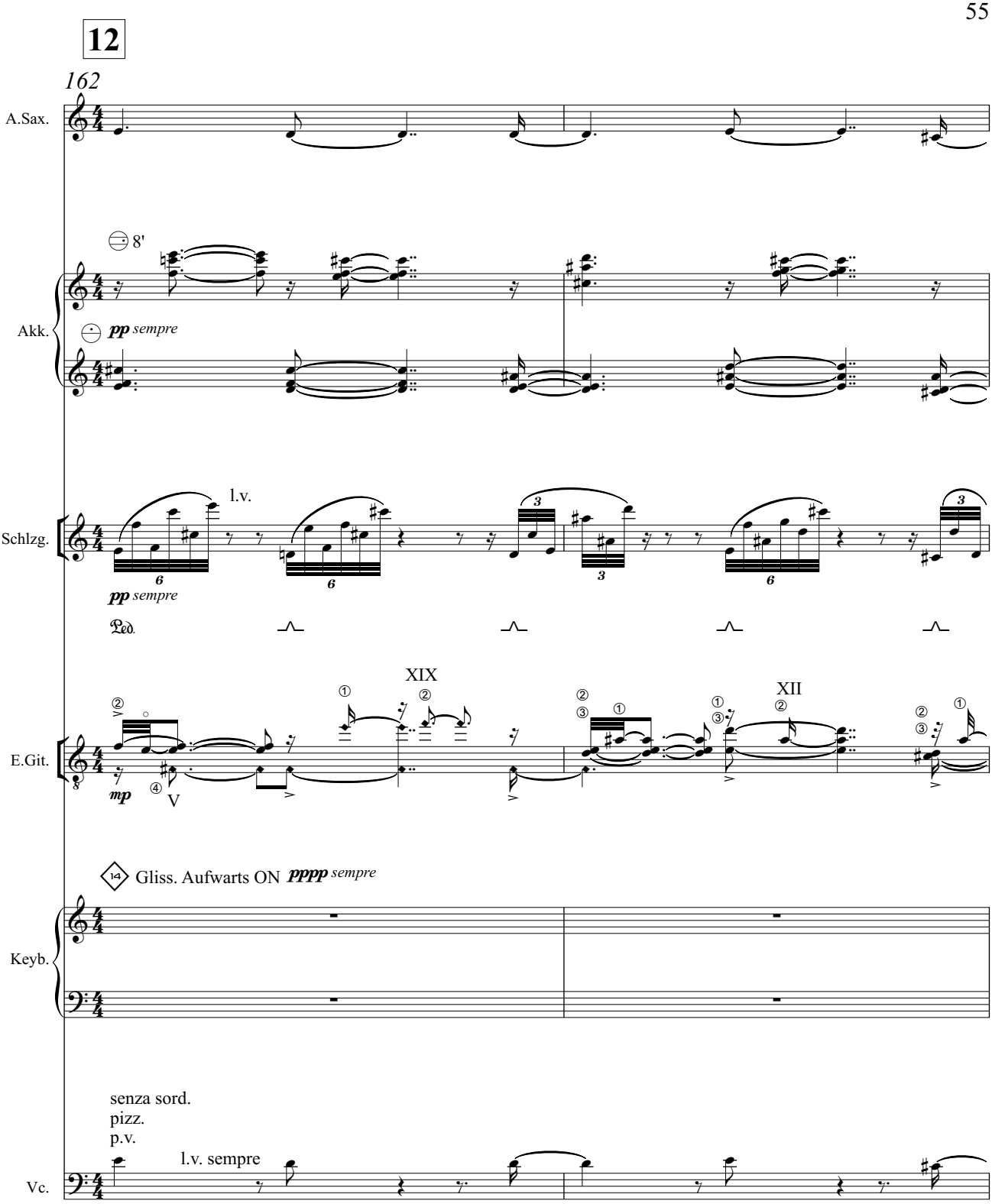

4'
150
151
(+Schlzg.)
[10] B/A-6
(+E. Git.)
(-Schlzg., Keyb., Vc.)
Bar.Sax.
pp
p
(+E.Git.)
vibr.
veloce
ppp
Akk.
3 Beck.
(2. mit Zizzle)
(+Vc.)
(+Sax.)
(+E.Git.)
(-Schlzg., Keyb., Vc.)
Schlzg.
p
p
(-Sax., Keyb.
Vc., & Schlzg.)
E.Git.
mp
pp
Keyb.
(+Schlzg.)
II (7+13+6)
(+E.Git.)
(-Schlzg., Keyb., Vc.)
Vc.
ppp
p

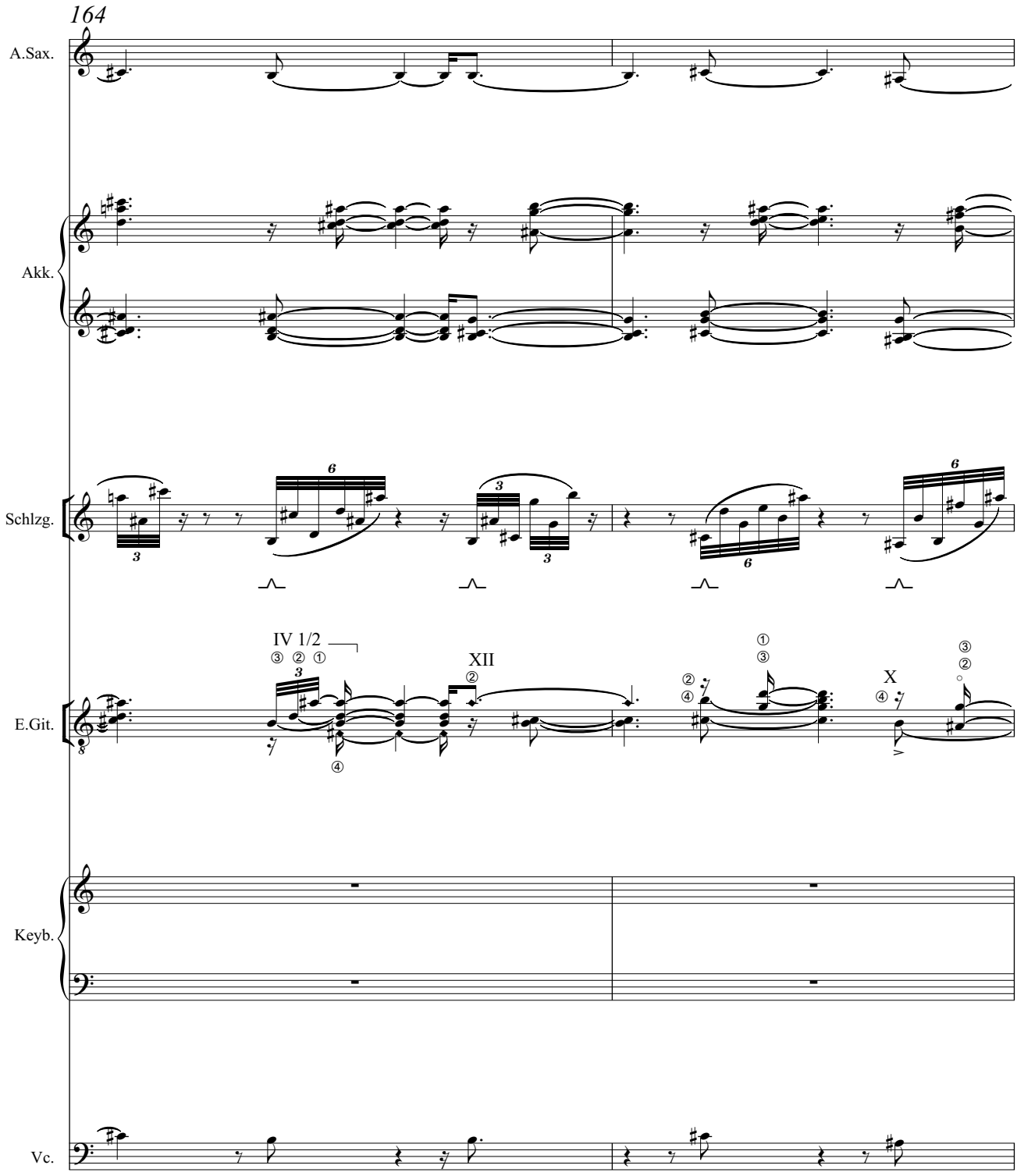

4'15"
4'30"
152
[66] B/D-5+C1
Bar.Sax.
pp
rit.
s.v.
(+Sax. & Vc.)
Akk.
Schlzg.
gr. Tr.
(+Keyb.)
ppp
E.Git.
p
(+Schlzg.)
Keyb.
IV (4+11+7+13)
+51 ¢
Vc.
pp

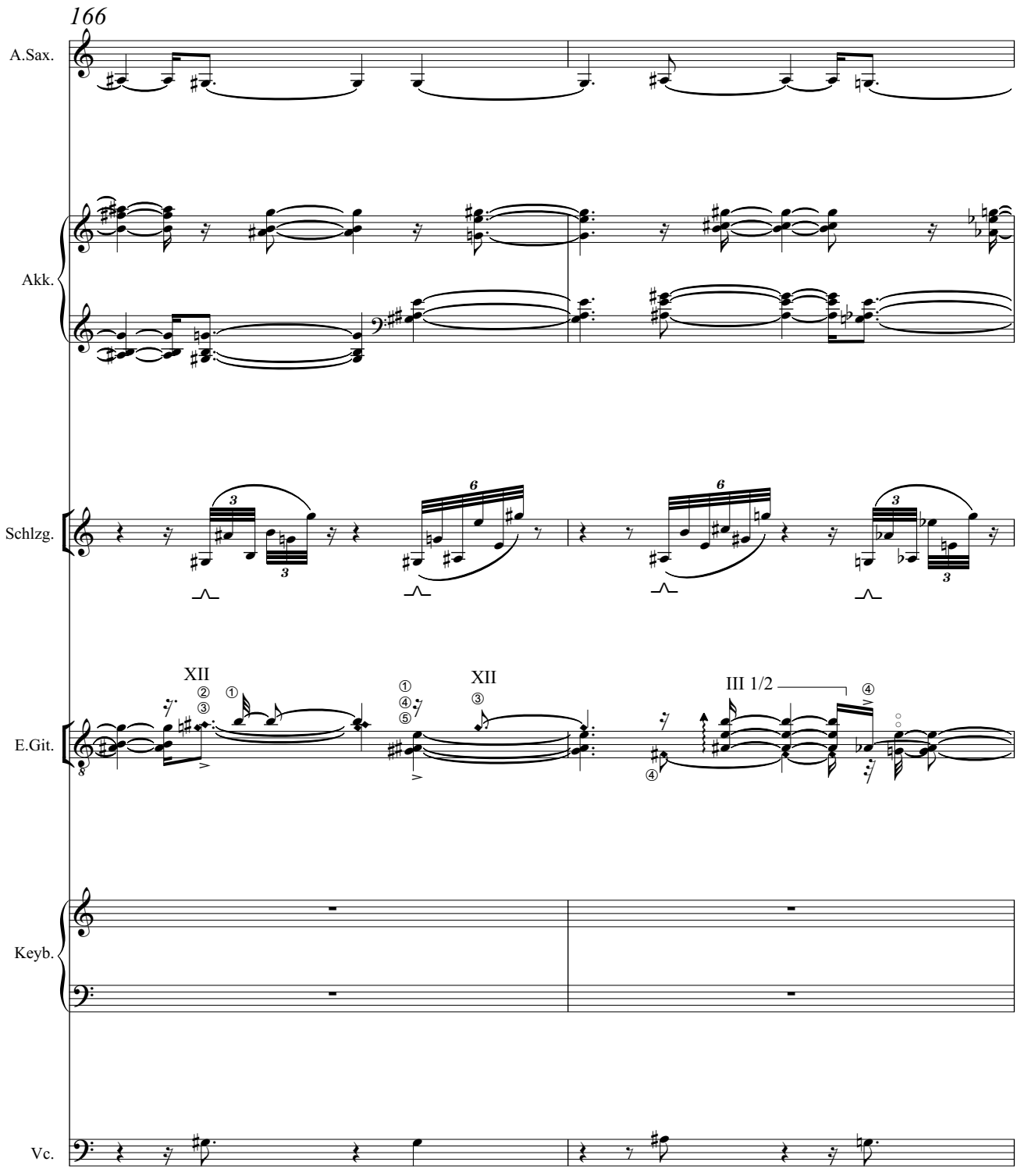

11 Schwerelos
♩ = 38
153 nimmt A.Sax.
A.Sax.
Akk.
Vib. M. aus
Schlzg.
p sempre
E.Git.
Harm. 3 (14) → Conv. & Out
Keyb.
ppp
ppp sempre
sim.
metal sord.
Vc.
ppp sempre

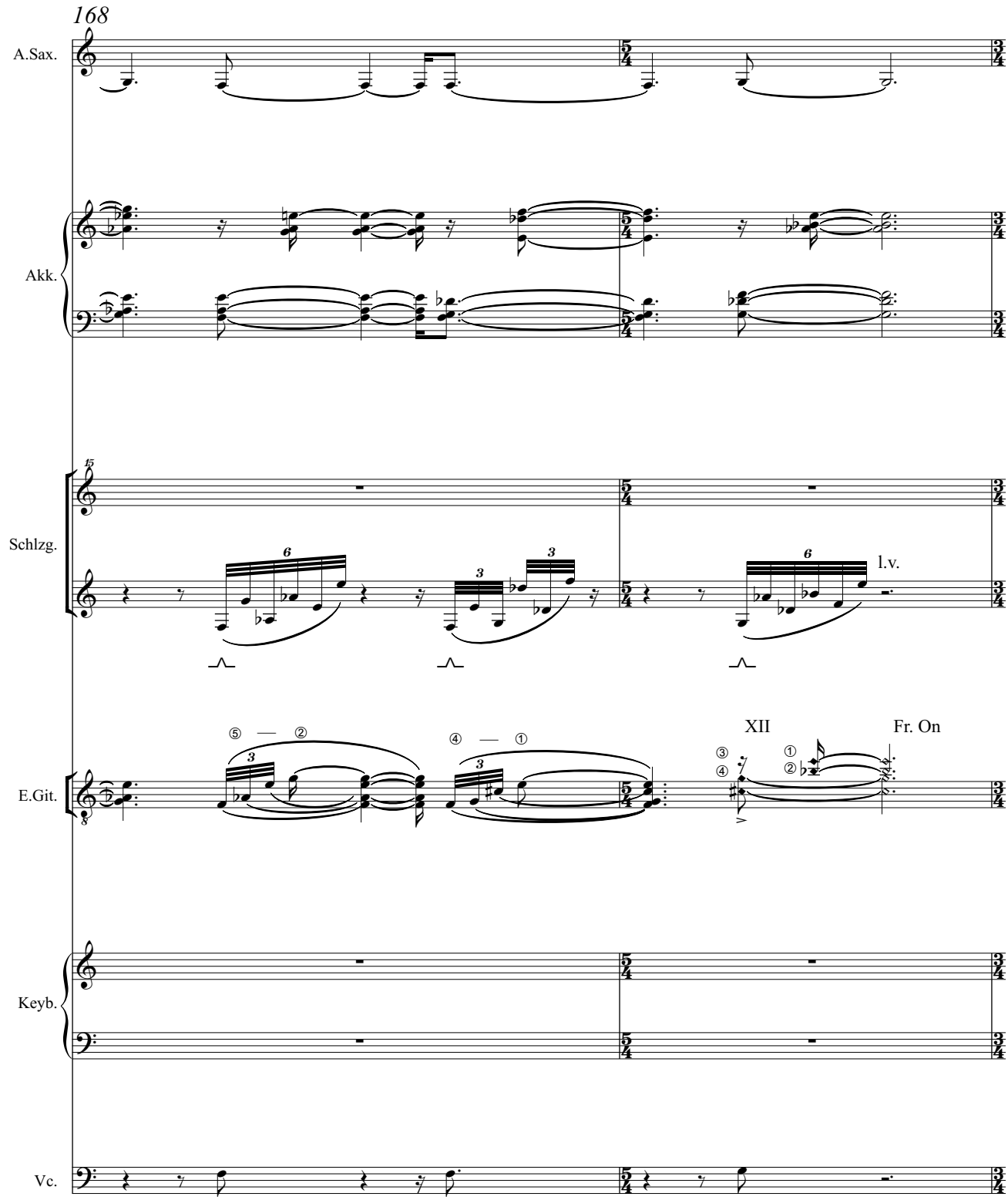
156
A.Sax.
Akk.
Schlzg.
E.Git.
Keyb.
Vc.

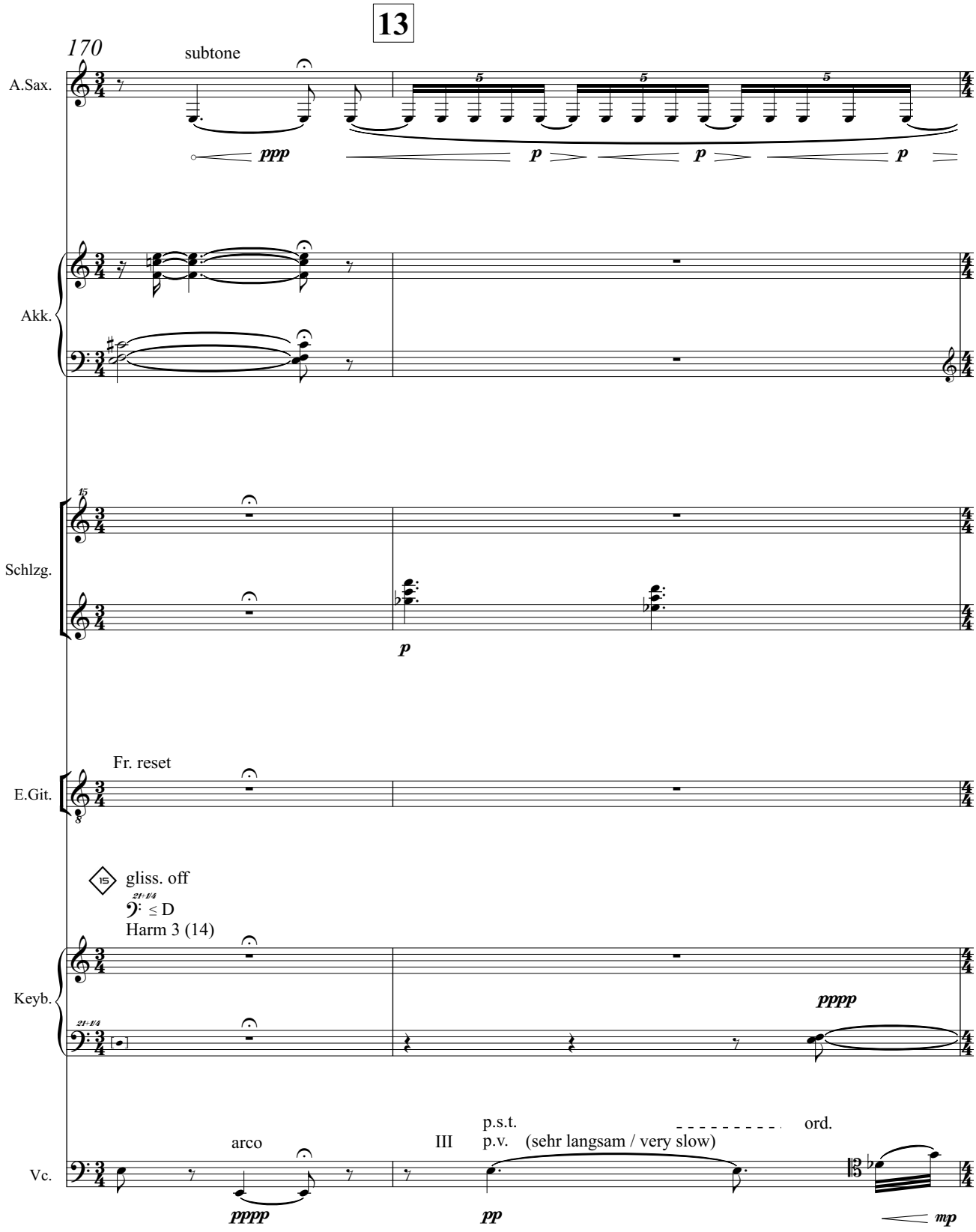

159
A.Sax.
A.Sax.
ppp
Akk.
Schlzg.
E.Git.
Keyb.
Vc.
sord. weg

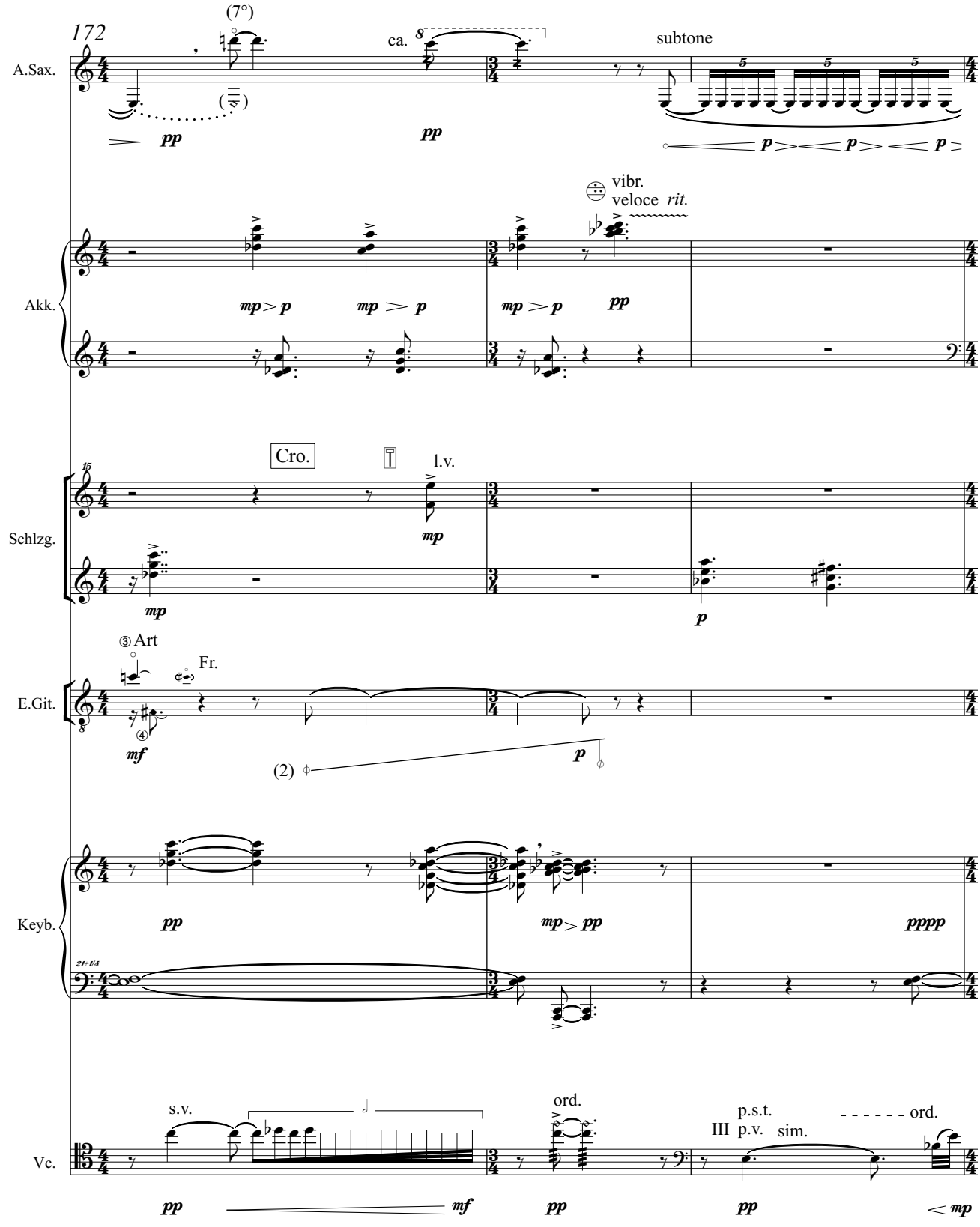

12
162
A.Sax.
8'
Akk.
pp sempre
Schlzg.
l.v.
pp sempre
E.Git.
XIX
XII
mp
V
Gliss. Aufwarts ON
pppp sempre
Keyb.
senza sord.
pizz.
p.v.
l.v. sempre
Vc.

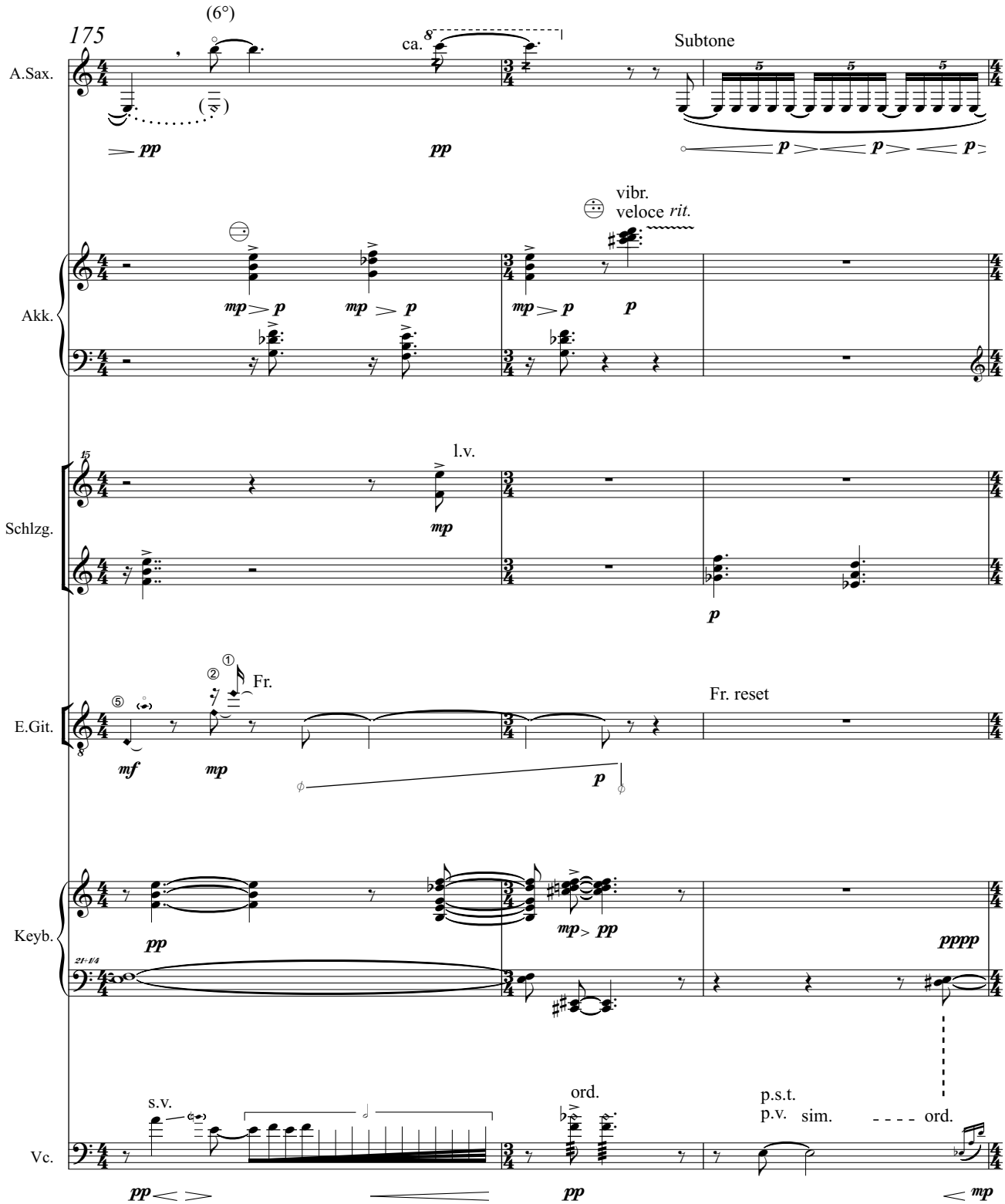

164
A.Sax.
Akk.
Schlzg.
E.Git.
IV 1/2
XII
X
Keyb.
Vc.

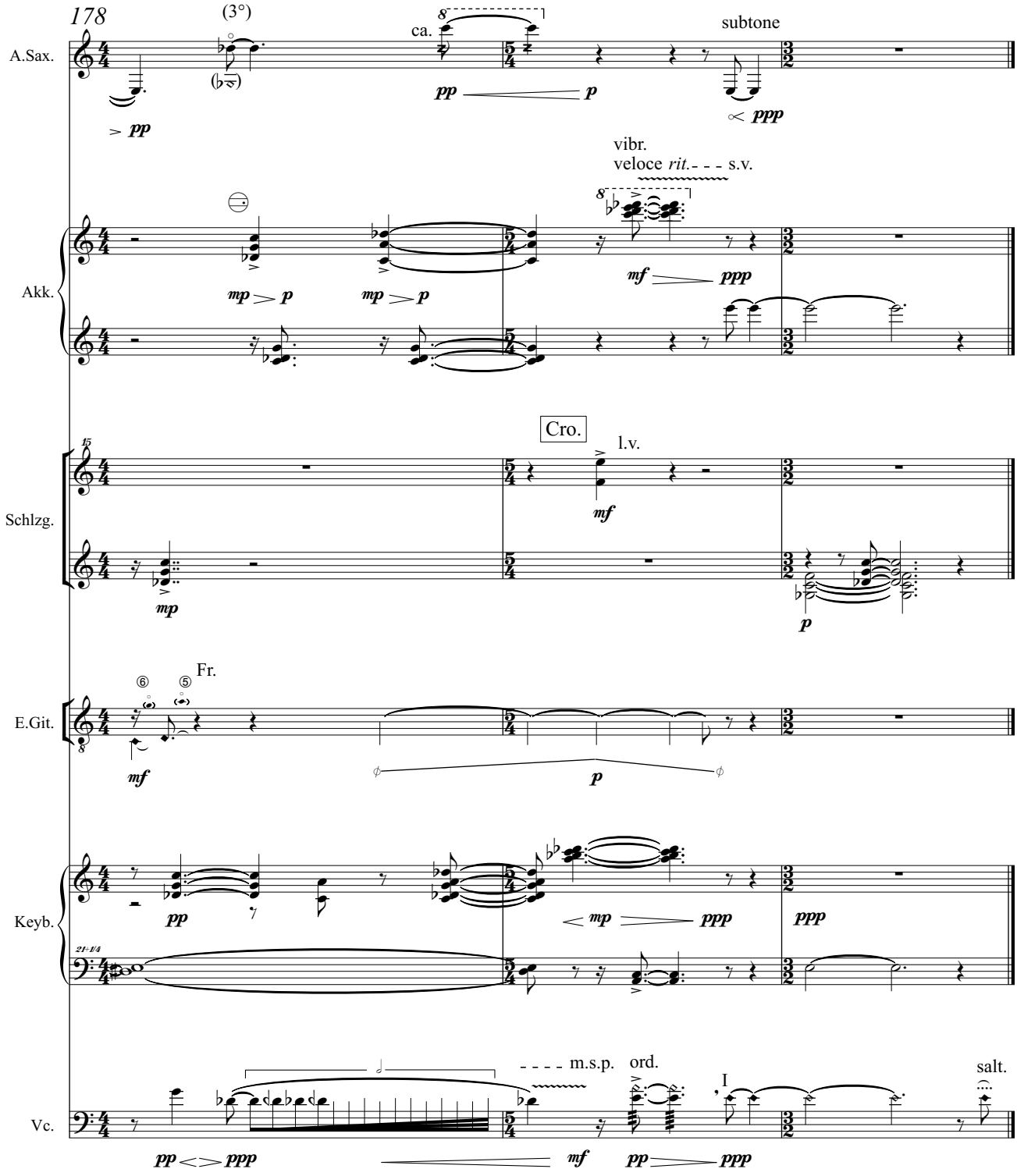

166
A.Sax.
Akk.
Schlzg.
E.Git.
Keyb.
Vc.
XII
XII
III 1/2


168
A.Sax.
Akk.
Schlzg.
l.v.
E.Git.
XII
Fr. On
Keyb.
Vc.


13
170
A.Sax.
subtone
ppp
p
p
p
Akk.
15
Schlzg.
p
Fr. reset
E.Git.
15
gliss. off
≤ D
Harm 3 (14)
Keyb.
pppp
Vc.
arco
pppp
III
p.s.t.
p.v.
(sehr langsam / very slow)
ord.
pp
mp


172
(7°)
ca.
subtone
A.Sax.
pp
pp
p > p > p >
vibr.
veloce rit.
Akk.
mp > p
mp > p
mp > p
pp
Cro.
l.v.
Schlzg.
mp
mp
p
③ Art
Fr.
E.Git.
④
mf
(2)
p
Keyb.
pp
mp > pp
pppp
s.v.
ord.
p.s.t.
III p.v. sim.
ord.
Vc.
pp
mf
pp
pp
< mp


175
(6°)
A.Sax.
ca.
Subtone
Akk.
vibr.
veloce rit.
Schlzg.
l.v.
E.Git.
Fr.
Fr. reset
Keyb.
Vc.
s.v.
ord.
p.s.t.
p.v.
sim.
ord.



Hofstatt 05.03.2021