

*Dancing around SgrA\**  
v.2

für Ensemble, Elektronik und Tanz

Elena Ralli

2024/25

im Auftrag von  
Ensemble ö!

Programmtext

Sechs junge Sterne bewegen sich um ein schwarzes Loch. Ihre Entstehungsgeschichte ist für die Wissenschaft ein Rätsel. Das astrophysikalische Phänomen „paradox of youth“ nutze ich als Material, um ein Stück zu gestalten, das eine klangliche Reise durch die Laufbahnen der sechs Sterne aus der Perspektive des Menschen erzählt. Daten und Merkmale der Bewegung der Sterne wirken auf die Struktur des Werks und beeinflussen Musik und Tanz.

Instrumentation

**Flöte**

Instrumente: Piccolo Flöte; Bassflöte;

**Oboe**

**Klarinette**

Instrumente: Klarinette in B, Bassklarinette in B;

**Fagott**

**Trompete in C**

**Posaune**

**Sopran**

**Schlagzeug**

Instrumente: Glockenspiel, Vibraphon, Gr. Trommel, Cymbal (mid.), Tam Tam, Metal  
Schlägel: Metalnadel, weiche und harte Schlägel

**Klavier**

**Violin 1, 2**

**Bratsche**

**Cello**

**Kontrabass**

**Tanz**

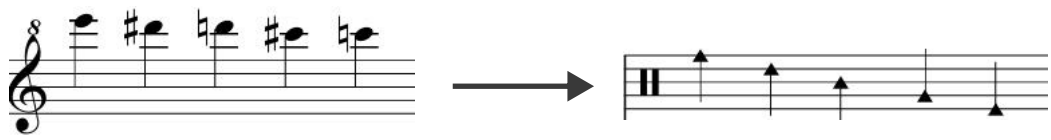
**Klangregie**

Zuspielung: Tape.wav;  
Verstärkung: Die Sängerin sollte in einem großen Saal verstärkt werden, da sie immer mit halb geschlossenen Mund singt.

Spieltechniken

**Schlagzeug**

Metal: suche einen metalischen Klang auf diesen fünf Tonhöhen



z.B. Tai Gongs auf einer Ablage

**Trompete**

Cup Mute (Metal)

Slap auf drei unterschiedlichen Tonhöhen



**Posaune**

Straight Mute, J.R. Mute

Slap auf drei unterschiedlichen Tonhöhen



**Klavier**

- pizzicato mit plektrum



- gedämpfter, präparierter Ton.  
Patafix am Steg setzen



Objekte:  
- E-bow, Plektrum, Plastikkarte, 2x Garnschlägel

Bemerkungen

*T. 1-14*

Zu Beginn des Stücks ist der Kontrabass auf zwei Systemen notiert, damit es besser zu erkennen ist, dass die zwei Töne unabhängigen Linien folgen. Die vertikalen Striche sind Zeichen für die Viertel-Schläge. Die eckigen Klammern zeigen die Teile, in denen mit der Streichgeschwindigkeit, der Dynamik und dem Geräuschanteil improvisiert wird. Für mehr Informationen über die Improvisation siehe Notiz \*\*) bei Takt 1.

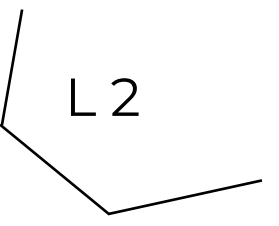
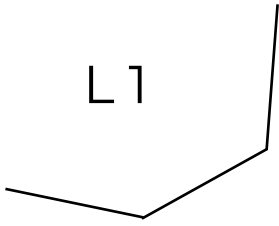
*T. 16-28*

Diesen Teil eventuell in Achteln dirigieren.

Der/Die TänzerIn erscheint nach Takt 28 durch das Publikum auf der Bühne.

Jede(r) Musiker(in) hat eine kleine Schüssel aus Metal, die mit grobem Salz (Hagelsalz) halb gefüllt ist. Bei den letzten Takten des Stücks soll er/sie mit einem Finger im Salz kreisen, während die Schüssel so gehalten wird, damit sie besser resoniert.

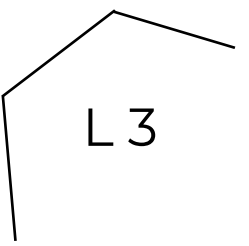
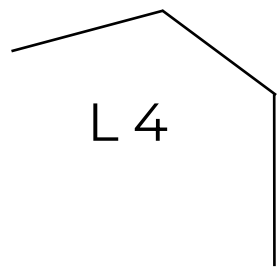




Publikum

Sopran

Klangregie



Elena Ralli  
(2024/25) rev. 28.02.2025

3

4

5

6

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

7

8

9

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

10

11

12

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

13

14

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

15 **A**

Picc.

Ob.

Bsn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*  
Sost. *sempre* →



[illegible]



18

Picc.

Ob.

Cl.

Bsn.

C. Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

"p" "t"

ord.

slap

"p"

slap+tone

pizz.

s.p.

$8^{va}$

$f$

$pp$

$fpp$

Detailed description of the musical score: The score is for measures 18 through 21. The Piccolo (Picc.) part has melodic lines in measures 18, 19, and 21, with five-fingered intervals. The Oboe (Ob.) has a single note in measure 19 and a melodic phrase in measure 20. The Clarinet (Cl.) has a rhythmic pattern in measures 18 and 19, and a melodic phrase in measure 21. The Bassoon (Bsn.) has a melodic line in measure 19 and a complex phrase in measure 21, including a 'slap+tone' effect. The Cornet/Trombone (C. Tpt.) has a melodic line in measure 18, a 'pizz.' (pizzicato) instruction in measure 19, and a 'slap' effect in measure 20. The Trombone (Tbn.) is silent. The Percussion (Perc.) has a rhythmic pattern in measure 18 and a melodic phrase in measure 21. The Piano (Pno.) has a melodic line in measure 21, marked 'pizz.'. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a melodic line in measure 19, marked 's.p.' (sordid) and '8va' (octave), with dynamics 'f' and 'pp'. The Viola (Vla.) is silent. The Violoncello (Vc.) has a melodic line in measure 19, marked 'fpp'. The Cello (Cb.) is silent.



20

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

slap+tone

slap

slap

"p"

"p"

"p"

ord.

Vibrafon

Metall

Vibrafon

Metall (4)

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

3

*fpp*

s.p.

8<sup>va</sup>

*f*

*pp*

s.t.

*f*

s.t.

(ord.)

*pp*

*fpp*

3

[illegible]

22

Picc.

Ob.

Cl.

Bsn.

C. Trp.

Tbn.

Perc.

Pno.

Sost. Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*fpp*

slap

ord.

5

pizz.

(ord.)

*fpp*

This musical score page contains measures 22 through 25. The instrumentation includes Piccolo, Oboe, Clarinet, Bassoon, Cornet, Trombone, Percussion, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in common time. Measures 22-23 feature complex woodwind and brass passages with slurs and slaps. Measure 24 has a piano solo with a pizzicato section. Measure 25 features a strong piano entry with a fortissimo piano (fpp) dynamic. The string section is mostly silent, with a single note in the contrabass in measure 25.

23

Picc.

Ob.

Cl.

Bsn.

Trp.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains measures 23 through 26. The instrumentation includes Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Piano, Violins, Viola, and Cello/Double Bass. The score is written in 4/4 time with a key signature of one sharp (F#). Measure 23 features a Piccolo melody with slurs and a 5-measure rest. The Oboe and Clarinet have slurs and 5-measure rests. The Bassoon has a 5-measure rest. The Trumpet has a slur and a 5-measure rest. The Percussion has a 5-measure rest. The Piano has a 5-measure rest. The Violins and Viola have a 5-measure rest. The Cello/Double Bass has a 5-measure rest. Measure 24 features a Piccolo melody with slurs and a 5-measure rest. The Oboe has a slur and a 5-measure rest. The Clarinet has a slur and a 5-measure rest. The Bassoon has a 5-measure rest. The Trumpet has a slur and a 5-measure rest. The Percussion has a 5-measure rest. The Piano has a 5-measure rest. The Violins and Viola have a 5-measure rest. The Cello/Double Bass has a 5-measure rest. Measure 25 features a Piccolo melody with slurs and a 5-measure rest. The Oboe has a slur and a 5-measure rest. The Clarinet has a slur and a 5-measure rest. The Bassoon has a 5-measure rest. The Trumpet has a slur and a 5-measure rest. The Percussion has a 5-measure rest. The Piano has a 5-measure rest. The Violins and Viola have a 5-measure rest. The Cello/Double Bass has a 5-measure rest. Measure 26 features a Piccolo melody with slurs and a 5-measure rest. The Oboe has a slur and a 5-measure rest. The Clarinet has a slur and a 5-measure rest. The Bassoon has a 5-measure rest. The Trumpet has a slur and a 5-measure rest. The Percussion has a 5-measure rest. The Piano has a 5-measure rest. The Violins and Viola have a 5-measure rest. The Cello/Double Bass has a 5-measure rest.



24

Picc.

Ob.

Cl.

Bsn.

Trp.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord.

slap

ord.

mp

fpp

3

25

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Pno.

Sost. Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

27

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

slap

ord.

Metall

Vibrafon

fpp

s.p.

f

28

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

slap

slap

Mute out

*f pp* 5

(ord.)

*pp*

This musical score page contains measures 28 through 32. The instruments are arranged in a standard orchestral layout. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon, Cor Anglais, and Trombone) and the brass section (Trumpet and Trombone) are active throughout, with many measures containing triplets and slurs. The percussion section includes a variety of rhythmic patterns. The piano part features complex textures with many beamed notes and slurs. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) is mostly silent, with a few notes in the first violin part in measure 30. Performance markings include 'slap' for woodwinds, 'Mute out' for the Cor Anglais, and dynamic markings like *f pp* and *pp*. Measure numbers 28, 29, 30, 31, and 32 are indicated at the top of each staff.

[illegible]

30

Ob.

Cl. *to Bassklarinette*

Bsn. *legato*  
*p*

Tbn.

Perc.

Pno.

Vln. 2

Cb.

Detailed description of measures 30-31: Measure 30 features a woodwind section with Ob., Cl., and Bsn. The Cl. part has a slur over measures 30-31 with the instruction 'to Bassklarinette'. The Bsn. part has a slur over measures 30-31 with the instruction 'legato' and a dynamic of 'p'. The Perc. part has a slur over measures 30-31. The Pno. part has a slur over measures 30-31. The Vln. 2 part has a slur over measures 30-31. The Cb. part has a slur over measures 30-31. Measure 31 features a woodwind section with Bsn., Vc., and Cb. The Bsn. part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31. The Cb. part has a slur over measures 30-31.

31

Bsn.

Vc.

Cb.

Detailed description of measures 31-32: Measure 31 features a woodwind section with Bsn., Vc., and Cb. The Bsn. part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31. The Cb. part has a slur over measures 30-31. Measure 32 features a woodwind section with Bsn., Vla., and Vc. The Bsn. part has a slur over measures 30-31. The Vla. part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31.

32

Bsn.

Vla.

Vc.

Detailed description of measures 32-33: Measure 32 features a woodwind section with Bsn., Vla., and Vc. The Bsn. part has a slur over measures 30-31. The Vla. part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31. Measure 33 features a woodwind section with Vln. 1, Vln. 2, and Vc. The Vln. 1 part has a slur over measures 30-31. The Vln. 2 part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31.

33

Vln. 1

Vln. 2

Vc.

Detailed description of measures 33-34: Measure 33 features a woodwind section with Vln. 1, Vln. 2, and Vc. The Vln. 1 part has a slur over measures 30-31. The Vln. 2 part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31. Measure 34 features a woodwind section with Vln. 1, Vln. 2, and Vc. The Vln. 1 part has a slur over measures 30-31. The Vln. 2 part has a slur over measures 30-31. The Vc. part has a slur over measures 30-31.

**E**  $\text{♩} = 43$

**35** *Bassflute*  
*legatissimo, immer die Zieltöne anbinden, unauffällig atmen*

**36** *vibrato*

**37** *vibrato*

**Ob.** *legatissimo, immer die Zieltöne anbinden, unauffällig atmen*  
*p* *vibrato*

**B. Cl.** *legatissimo, immer die Zieltöne anbinden, unauffällig atmen*  
*p* *vibrato*

**Bsn.** *legatissimo, immer die Zieltöne anbinden, unauffällig atmen*  
*p*

**C Tpt.** *legatissimo, immer die Zieltöne anbinden, unauffällig atmen*  
*Cup Mute* *vibrato*

**Tbn.** *legatissimo, immer die Zieltöne anbinden, unauffällig atmen*  
*vibrato*

**Perc.** *Motor ON* *Motor OFF*  
*pp* *p* *pp* *p* *pp* *p* *pp*

**Pno.** *Auf den Seiten (stummes Cluster)*  
*ppp*  
*Sost. sempre*

**5/4**

**Vln. 1** *pizz.* *f* *3*

**Vln. 2** *pizz.* *f* *3* *pizz.* *pizz.*

**Vla.** *pizz.* *f* *3* *pizz.* *pizz.*

**Vc.** *pizz.* *f* *3* *pizz.*

**Cb.** *pizz.* *f* *3* *pizz.*



[illegible]

54

**F**  $\text{♩} = 78$

$\text{♩} = 71$

44 45 46 47

B. Fl. Flzg. 80% air keys Tongue-R without mouthp. jet whistle Flzg. 80% air

Ob. Tongue-R without mouthp.

B. Cl. growl keys growl

Bsn. Tongue R

C Tpt. growl Flzg. tonlos growl Flzg. growl

Tbn. reverse mouthpiece w. tongue w. throat w. throat w. tongue w. throat

Perc. Cymbal tremolo

Pno. Pl.karte-an der Tasten (guiro)

Vln. 1 arco L.H. 5/4 3/4 7/4 6/4

Vln. 2 arco L.H.

Vla. arco L.H.

Vc. arco L.H.

Cb. arco L.H.

pp p

**System 1: Measures 48-51**

- Measure 48:** Tempo  $\text{♩} = 64$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg.), Tbn. (w. tongue), Pno. (p), Vln. 1 (p), Vln. 2 (pp), Vla. (pp), Vc. (pp), Cb. (pp).
- Measure 49:** Tempo  $\text{♩} = 57$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (growl), Tbn. (slap), Pno. (pp), Vln. 1 (pp), Vln. 2 (p), Vla. (pp), Vc. (pp), Cb. (pp).
- Measure 50:** Tempo  $\text{♩} = 50$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg. tonlos), Tbn. (w. throat), Pno. (pp), Vln. 1 (p), Vln. 2 (pp), Vla. (pp), Vc. (pp), Cb. (pp).
- Measure 51:** Tempo  $\text{♩} = 43$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg.), Tbn. (w. throat), Pno. (pp), Vln. 1 (pp), Vln. 2 (p), Vla. (pp), Vc. (pp), Cb. (pp).

**System 2: Measures 52-55**

- Measure 52:** Time signature  $\frac{6}{4}$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg.), Tbn. (w. tongue), Pno. (p), Vln. 1 (p), Vln. 2 (pp), Vla. (pp), Vc. (pp), Cb. (pp).
- Measure 53:** Time signature  $\frac{5}{4}$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg. tonlos), Tbn. (w. throat), Pno. (pp), Vln. 1 (pp), Vln. 2 (p), Vla. (pp), Vc. (pp), Cb. (pp).
- Measure 54:** Time signature  $\frac{4}{4}$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg.), Tbn. (w. throat), Pno. (p), Vln. 1 (p), Vln. 2 (pp), Vla. (pp), Vc. (pp), Cb. (pp).
- Measure 55:** Time signature  $\frac{3}{4}$ . Instruments: Flz. (80% air), Ob. (Tongue-R without mouthp.), Bsn. (Tongue R), Cl. (keys), Tpt. (Flzg.), Tbn. (w. throat), Pno. (pp), Vln. 1 (pp), Vln. 2 (p), Vla. (pp), Vc. (pp), Cb. (pp).

52  $\text{♩} = 50$  53  $\text{♩} = 57$  54  $\text{♩} = 64$  55  $\text{♩} = 71$

B. Fl. keys  $pp$   $p$  Flzg. 80% air  $pp$   $p$  Tongue-R without mouthp.  $pp$   $p$  Tongue-R without mouthp.  $pp$   $p$  Tongue-R without mouthp.  $p$   $mp$  Tongue-R without mouthp.  $p$

Ob.  $pp$   $p$   $pp$   $p$   $pp$   $p$   $p$   $mp$   $p$

B. Cl. keys  $pp$   $p$   $pp$   $p$  growl  $pp$   $p$   $pp$   $p$  growl  $p$   $mp$   $p$   $mp$   $p$

Bsn. Tongue R  $pp$   $p$  Tongue R  $pp$   $p$  Tongue R  $pp$   $p$  Tongue R  $pp$   $p$  Tongue R  $p$

C Tpt. growl  $p$  slap  $f$  growl  $pp$   $p$  Flzg. tonlos  $pp$   $p$  "k"  $f$  Flzg.  $pp$   $p$  growl  $p$   $mp$  Flzg.  $p$   $mp$  growl  $p$

Tbn. w. tongue  $pp$   $p$  w. throat  $pp$   $p$  w. tongue  $pp$   $p$  w. throat  $pp$   $p$  w. tongue  $pp$   $p$  w. tongue  $p$   $mp$  w. throat  $p$   $mp$

Perc.

Pno.  $pp$   $p$   $pp$   $p$   $p$   $mp$

Vln. 1  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $pp$   $p$   $pp$   $p$   $p$   $mp$

Vln. 2  $pp$   $p$   $pp$   $p$   $p$   $mp$   $p$

Vla.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $p$   $mp$

Vc.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $p$   $mp$

Cb.  $p$   $pp$   $p$   $pp$   $p$   $pp$   $p$   $p$   $mp$

[illegible]

♩ = 50      ♩ = 57      ♩ = 64

60      61      62

B. Fl.      keys      Flzg. 80% air      keys      jet whistle

Ob.      Tongue-R without mouthp.      Tongue-R without mouthp.      Tongue-R without mouthp.

B. Cl.      keys      slap      growl      keys      growl      keys

Bsn.      Tongue R      Tongue R      Tongue R

C Tpt.      growl      Flzg. tonlos      "k"      Flzg.      growl      Flzg.

Tbn.      w. tongue      w. throat      w. throat

Perc.

Pno.      mp      p      mp      mp      f      mp      f

Vln. 1      4/4      5/4      6/4      5/4

Vln. 2      p      mp      p      mp      mp      f

Vla.      p      mp      p      mp      p      mp

Vc.      p      mp

Cb.      p      mp      p      mp      mp

Musical score for "The Fire of Love" by John Williams, measures 63-66. The score includes parts for B. Fl., Ob., B. Cl., Bsn., C. Tpt., Tbn., Sop., Perc., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The tempo is 57, 50, and 43. The score features various musical notations including dynamics (mp, f, p), articulation (accents, slurs), and performance instructions (Flzg. 80% air, keys, Tongue R, growl, slap, w. tongue, w. throat). The bottom section shows measures 67-70 with time signatures 5/4, 4/4, 3/4, 4/4, and 5/4.



Musical score for measures 67-69. The score includes parts for B. Fl., Ob., B. Cl., Bsn., C Tpt., Tbn., Sop., Perc., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The tempo is marked as 57 and 50. The key signature is one sharp (F#). The score includes various performance instructions such as "keys", "Tongue-R without mouthp.", "slap", "growl", "Flzg.", "w. throat", "w. tongue", "half geschlossener Mund", and "u". The dynamics range from *f* to *fff*. The time signature changes from 5/4 to 4/4 to 3/4 to 5/4.

30

00

**G** = 43

70 Sop. *p*

u → i → u → i → u

71 ,

u → a

72 Sop.

i → u → a

73 ,

i → ə → o → a

74 Sop.

i → ə → u → a

75 ,

u → i → u → i → u

76 Sop.

i → ə → a → u → o

77 ,

i → i → ə → i → ə → u → i → u

78 Sop.

o

79 ,

*pppp*

i

80 Sop.

ə → o → u → i

81

82a Sop.

Q Elec.

Elek.

The diagram shows a horizontal line representing a tape measure. On the left, there is a box with the letter 'H' and the text 'Senza Misura'. Below this, there is a small icon of a tape measure head and the text '82b' and 'TAPE'. On the right, there is a box with the text '≈ 144"'. At the far right, there is a box with the text 'Ende TAPE'.



**83** Bassflute  
legatissimo come sopra

**84** vibrato

**85** vibrato

B. Fl. *p* legatissimo come sopra

Ob. *p* legatissimo come sopra

B. Cl. *p* legatissimo come sopra

Bsn. *p* legatissimo come sopra

C Tpt. *p* legatissimo come sopra

Tbn. *p* legatissimo come sopra

Sop. Improvisieren so tief wie möglich (Strohbas)

Perc. Glockenspiel *f*

Vibrafon Motor ON Motor OFF

Pno. Auf den Seiten (stumm Cluster) *ppp*

**5/4** Sost. *sempre* sostenuto bis zum letzten Takt halten

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* *fpp*

Vc. *pp* *fpp*

Cb. *pp* *fpp*

86 87 88

B. Fl.

Ob.

B. Cl.

Bsn. vibrato

C Tpt.

Tbn.

Sop.

Perc. Motor ON

Pno.

Vln. 1 *fpp*

Vln. 2 *fpp*

Vla.

Vc. *fpp*

Cb. *fpp*

This musical score page contains measures 89 through 91. The instruments are arranged as follows:

- B. Fl.**: Measures 89-90 have eighth-note patterns; measure 91 has a whole note. Dynamics include *pp*.
- Ob.**: Measures 89-90 have eighth-note patterns; measure 91 has a whole note. Dynamics include *pp*.
- B. Cl.**: Measures 89-90 have eighth-note patterns; measure 91 has a whole note. Dynamics include *pp*.
- Bsn.**: Measures 89-90 have eighth-note patterns; measure 91 has a whole note. Dynamics include *pp*.
- C Tpt.**: Measures 89-90 have eighth-note patterns; measure 91 has a whole note. Dynamics include *pp*.
- Tbn.**: Measures 89-90 have eighth-note patterns; measure 91 has a whole note. Dynamics include *pp*. A "vibrato" marking appears above measure 90.
- Sop.**: Measure 89 contains the instruction "weiter improvisieren bis Takt 92".
- Perc.**: Measures 89-90 show rhythmic notation with triangles; measure 91 shows dynamic markings (*p*, *pp*, *p*, *pp*, *p*, *pp*). A "Motor OFF" instruction is present above measure 90.
- Pno.**: Indicated by a brace, showing no activity across all three measures.
- Vln. 1**: Measure 90 features a half note chord marked *fpp*.
- Vln. 2**: Measure 90 features a half note chord marked *fpp*; measure 91 features a half note chord marked *fpp*.
- Vla.**: Measure 89 features a half note chord marked *fpp*.
- Vc.**: Measure 90 features a half note chord marked *fpp*.
- Cb.**: Measure 91 features a half note chord marked *fpp*.

$\text{♩} = 96$

92

93

94

B. Fl.

8

*pp*

Ob.

*pp*

B. Cl.

*pp*

Bsn.

*pp*

C Tpt.

*pp*

Tbn.

*pp*

Sop.

Perc.

Pno.

Vln. 1

*fpp*

Vln. 2

*fpp*

Vla.

*fpp*

*fpp*

Vc.

Cb.

*fpp*

*fpp*

3

95

96

B. Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Pno.

(Sost.)

Prepare E-Bow

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



97

98

99

B. Fl.

8

Ob.

B. Cl.

Bsn.

C Tpt.

Tbn.

"pp"

Kreisen im Salz

Sop.

Perc.

Glockenspiel

f

Pno.

E-Bow

stumm spielen

Vln. 1

Vln. 2

Vla.

Vc.

#

3

fpp

Cb.

3

fpp

100

101

102

B. Fl.

8

Ob.

B. Cl.

Bsn.

C Trp.

*pp*  
Kreisen im Salz

Tbn.

Sop.

Perc.

Pno.

Vln. 1

*ppp*

Vln. 2

*ppp*  
Kreisen im Salz

Vla.

Vc.

Cb.

*fpp*

103

104

105

B. Fl.

8

Ob.

B. Cl.

Bsn.

*"pp"*

Kreisen im Salz

C Trp.

Tbn.

Sop.

Pno.

Vln. 1

Vln. 2

*"pp"*

Kreisen im Salz

Vla.

Vc.

Cb.

This musical score is for the piece "Kreisen im Salz" by Peter Dinklage, specifically measures 106 through 108. The score is written for a large ensemble, including woodwinds, brass, strings, and piano.

**Measures 106-108:**

- 106:** The score begins with a key signature of one flat (B-flat) and a time signature of 4/4. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) are all playing a sustained note. The piano (Pno.) is playing a sustained note. The bassoon (Bsn.) has a dynamic marking of *pp*. The viola (Vla.) has a dynamic marking of *pp*. The cello (Vc.) has a dynamic marking of *ppp*. The double bass (Cb.) has a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) have a dynamic marking of *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) have a dynamic marking of *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*.
- 107:** The score continues with the same instrumentation and dynamics. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) are all playing a sustained note. The piano (Pno.) is playing a sustained note. The bassoon (Bsn.) has a dynamic marking of *pp*. The viola (Vla.) has a dynamic marking of *pp*. The cello (Vc.) has a dynamic marking of *ppp*. The double bass (Cb.) has a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) have a dynamic marking of *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) have a dynamic marking of *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*.
- 108:** The score concludes with the same instrumentation and dynamics. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) are all playing a sustained note. The piano (Pno.) is playing a sustained note. The bassoon (Bsn.) has a dynamic marking of *pp*. The viola (Vla.) has a dynamic marking of *pp*. The cello (Vc.) has a dynamic marking of *ppp*. The double bass (Cb.) has a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) have a dynamic marking of *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*. The woodwinds (Ob., B. Cl., Bsn., C Trp., Tbn.) have a dynamic marking of *pp*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a dynamic marking of *ppp*. The piano (Pno.) has a dynamic marking of *ppp*.

109 110 111

Fl. *pp* Kreisen im Salz

Ob.

Cl.

Bsn.

C Trp.

Tbn.

Sop.

Perc. Gr. Trommel *p*

Pno. § Kreisen im Salz  
Sost bis zum ende

Vln. 1

Vln. 2

Vla.

Vc.

Cb. § *pp* Kreisen im Salz

**3**  
**4**

**4**  
**4**

**K**

[illegible]





[illegible]