

ohne Titel (2)

for 3 x sustaining instruments, 1 x noise
making instrument, 1 x keyboard
& 7 x channel tape

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Quid prodest stulto habere divitias

Orlandus Lassus

The musical score is written for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics are in Latin. The Cantus part begins with a rest, followed by the lyrics 'Quid prodest stulto habere divitias'. The Altus part begins with a rest, followed by the lyrics 'Quid prodest stulto habere divitias, quid'. The Tenor part begins with a rest, followed by the lyrics 'Quid'. The Quintus part begins with a rest, followed by the lyrics 'Vanitas vanitatum et omnia vanitas,'. The Bassus part begins with a rest, followed by the lyrics 'Quid prodest stulto'.

Cantus

Altus

Tenor

Quintus

Bassus

Quid prodest stulto habere divitias

Quid prodest stulto habere divitias, quid

Quid

Vanitas vanitatum et omnia vanitas,

Quid prodest stulto

Je ne fais rien, c'est entendu.
Mais je vois les heures passer – ce qui vaut
mieux qu'essayer de les remplir.

E. M. CIORAN

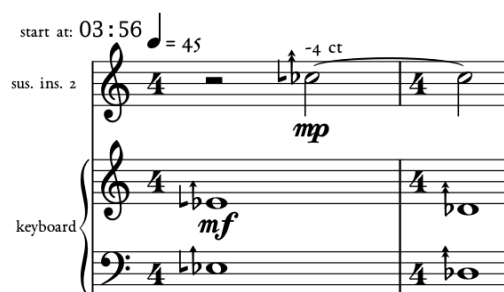
Notes

General remarks

In order to perform this work each player will need a stopwatch. Alternatively a video score can be used which is provided by the composer. The notation consist of time brackets as it has been developed in the late works of US-American composer John Cage. The two left numbers indicate the time range (in minutes and seconds) within which the player may start. The two right numbers indicate the time range (in minutes and seconds) within which the player shall stop.

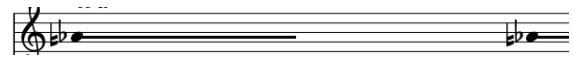


Besides the rather free time brackets the score also contains stricter variants. In the example below the player has to start at the given time and play the music within the notated tempo.



In time-brackets rhythm is written with duration-lines. Duration in time is equal to space in notation ("proportional notation").

Empty space between lines and note heads indicate rests.



Sustaining instruments

The exact instrumentation for this group is unspecified. Any instrument which produces sustaining and clean pitches can be used. The chosen instrument has to be capable of playing a list of microtonal pitches in mostly correct octaves (see the pitch lists below). Finally sustaining instruments must be able to produce varieties of noisy sounds.

Microtonal deviations to the closest chromatic tempered pitch are notated with cent values above notes.



Additionally microtonal accidentals are provided. See the table below for a comprehensive explanation ("The Helmholtz-Ellis JI Pitch Notation"). Instruments should be tuned to the concert pitch $a=442$ Hertz (this the tuning of the tape part).

Graphical notation indicate noise sounds. There are two types of noise notation:

1. One long block for continuous sounds (for strings: continuous bowing with

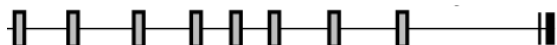
overpressure, bowing over various parts of the instruments body, ...; for woodwinds: air sounds, ...).



2. Single items for discreet aperiodic sounds (for strings: producing clicks by combining a high bow pressure with a slow bowing speed, tapping on the instruments body, ...; for woodwinds: key clicks, toneless slaps, ...).



Both types of notation are merely symbolic and aren't intended to be performed literally. In continuous sounds rests can be added ad libitum. The density of appearing items correlates with the density of the resulting sound. See the image below for a denser version.



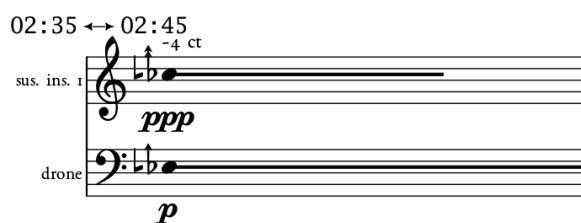
The color of blocks represent how present or dominant ('loud') a resulting sound should be.



1. white: least present
2. grey: medium present

3. black: most present

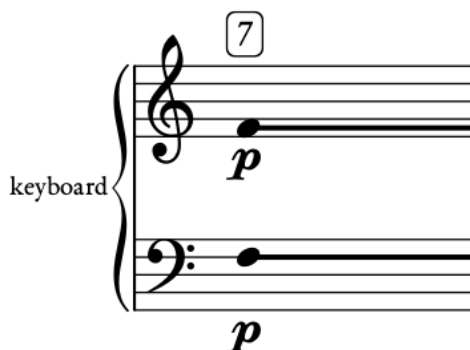
Some time-brackets contain hints to the simultaneously sounding electronics part ('drone'). This is mostly for providing an intonation reference for the player.



Keyboard

The keyboard part consist of cues. Cues determine the tuning and the timbre of the resulting tones. Boxes filled with numbers indicate cues. Cues have to be set by the keyboard player. For moving between cues the two lowest keys can be used.

1. A-0: move to the previous cue
2. A-sharp-0: move to the next cue



A computer screen is provided for orientation. The color of blocks represent how present or dominant ('loud') a resulting sound should be.



Noise making instrument

The player is free to use any type of acoustic or electronic or mixed instrument setup which is capable of producing a variety of toneless noisy sounds in order to interpret this score.

Various sound qualities are indicated with graphical notation. First of all the score differentiates between two distinct sound characteristics:

1. white: least present
2. grey: medium present
3. black: most present

1. One long block for continuous sounds



2. Single items for discreet (mostly) aperiodic sounds



Both types of notation are merely symbolic and aren't intended to be performed literally. The density of appearing items correlates with the density of the resulting sound. See the image below for a denser version.



The Helmholtz-Ellis JI Pitch Notation (HEJI) | 2020 | LEGEND

revised by Marc Sabat and Thomas Nicholson | PLAINSOUND MUSIC EDITION | www.plainsound.org

in collaboration with Wolfgang von Schweinitz, Catherine Lamb, and M.O. Abbott, building upon the original HEJI notation devised by Marc Sabat and Wolfgang von Schweinitz in the early 2000s

PYTHAGOREAN JUST INTONATION | generated by multiplying / dividing an arbitrary reference frequency by PRIMES 2 and 3 only

... ♭ ♮ ♯ × ...

notate a series of **perfect fifths** above / below a reference
 $3/2 \approx \pm 702.0$ cents (i.e. 2c wider than tempered)
each new accidental represents 7 fifths, altering by one apotome
 $2187/2048 \approx \pm 113.7$ cents

Frequency ratios including higher prime numbers (5–47) may be notated by adding the following distinct accidental symbols. Custom indications for higher primes or various enharmonic substitutions may be invented as needed by simply defining further symbols representing the relevant ratio alterations.

PTOLEMAIC JUST INTONATION | PRIMES up to 5

♭↓ ♭↓ ♯↓ ×↓ ♭↑ ♭↑ ♯↑ ×↑
♭↓ ♭↓ ♯↓ ×↓ ♭↑ ♭↑ ♯↑ ×↑
~♯ = ♭ ~♭ = ♯

includes the consonant **just major third**
 $5/4 \approx \pm 386.3$ cents (ca. 14c narrower than tempered)
alteration by one syntonic comma
 $81/80 \approx \pm 21.5$ cents
alteration by two syntonic commas
 $81/80 \cdot 81/80 \approx \pm 43.0$ cents
alteration by one schisma to notate an exact enharmonic substitution
 $32805/32768 \approx \pm 2.0$ cents

SEPTIMAL JI | PRIME 7

♭ ♯
♭ ♯

includes the consonant **natural seventh**
 $7/4 \approx \pm 968.8$ cents (ca. 31c narrower than tempered)
alteration by one septimal comma (Giuseppe Tartini)
 $64/63 \approx \pm 27.3$ cents
alteration by two septimal commas
 $64/63 \cdot 64/63 \approx \pm 54.5$ cents

UNDECIMAL | PRIME 11

♭ ♯

includes the **undecimal semi-augmented fourth**
 $11/8 \approx \pm 551.3$ cents (ca. 51c wider than tempered)
alteration by one undecimal quartertone (Richard H. Stein)
 $33/32 \approx \pm 53.3$ cents

TRIDECIMAL | PRIME 13

♭ ♯

includes the **tridecimal neutral sixth**
 $13/8 \approx \pm 840.5$ cents (ca. 59c narrower than a tempered major sixth)
alteration by one tridecimal thirddtone (Gérard Grisey)
 $27/26 \approx \pm 65.3$ cents

PRIMES 17 THROUGH 47

≈ ≐
↘ ↙
↓ ↑
↓ ↑
↙ ↘
↘ ↙
- +
▼ ▲
⌊ ⌋

alteration by one 17-limit schisma
 $2187/2176 \approx \pm 8.7$ cents
alteration by one 19-limit schisma
 $513/512 \approx \pm 3.4$ cents
alteration by one 23-limit comma (James Tenney / John Cage)
 $736/729 \approx \pm 16.5$ cents
alteration by one 29-limit sixthtone
 $261/256 \approx \pm 33.5$ cents
alteration by one 31-limit quartertone (Alinaghi Vaziri)
 $32/31 \approx \pm 55.0$ cents
alteration by one 37-limit quartertone (Ivan Wyschnegradsky)
 $37/36 \approx \pm 47.4$ cents
alteration by one 41-limit comma (Ben Johnston)
 $82/81 \approx \pm 21.2$ cents
alteration by one 43-limit comma
 $129/128 \approx \pm 13.5$ cents
alteration by one 47-limit quartertone
 $752/729 \approx \pm 53.8$ cents



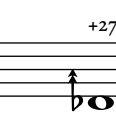

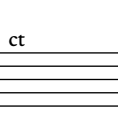
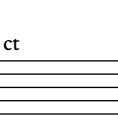



CENTS HEJI accidentals may be combined with an indication of their deviation in cents from equal temperament as read on a tuning meter; A♯ 440 Hz is usually defined to be ± 0 cents. If this deviation exceeds ± 50 cents, the nearest tempered pitch-class may be added: e.g. A♯ (−65 cents from A♯) could include the annotation A♯+35 placed above or below its accidental.

TEMPERED NOTES | may be combined with cents deviations to notate free microtonal pitches

... ♭ ♮ ♯ × ...

indicate the respective equal tempered quartertone;
show which pitch is assigned a deviation of 0c

Pitch list for sus. ins. 1

					
+9 ct	-16 ct	+12 ct	-53 ct	-49 ct	
					
-18 ct	-4 ct	-38 ct	-33 ct	+77 ct	+16 ct
					
-67 ct	-14 ct	+27 ct	+32 ct	-55 ct	-51 ct
					
+71 ct	-2 ct	+12 ct	-71 ct	-17 ct	-51 ct
					
-47 ct	-33 ct	-20 ct	-6 ct	+2 ct	-79 ct
					
+29 ct	+34 ct	-62 ct	+48 ct	-40 ct	-35 ct
					
+14 ct	-51 ct	-43 ct	-16 ct	-2 ct	-84 ct
					
+25 ct	-53 ct	-31 ct	-109 ct	-4 ct	+14 ct
					
+49 ct	-24 ct	-19 ct	-12 ct	-81 ct	-53 ct
					
-49 ct	-64 ct	-142 ct	-42 ct	+12 ct	
					
-114 ct	-4 ct	-38 ct	-33 ct	-49 ct	-14 ct
					
-82 ct	+32 ct	-2 ct	-17 ct	-79 ct	-51 ct

Pitch list for sus. ins. 2

-53 ct	-69 ct	-16 ct	+12 ct	-49 ct		
-114 ct	-4 ct	+4 ct	-38 ct	-33 ct	+77 ct	
-6 ct	-49 ct	-41 ct	-14 ct	+27 ct	+32 ct	
-51 ct	-29 ct	-2 ct	-71 ct	-34 ct	-17 ct	
-51 ct	-20 ct	+2 ct	-83 ct	-40 ct	-35 ct	
-96 ct	-59 ct	-36 ct	-31 ct	+14 ct	+26 ct	
-68 ct	-65 ct	+49 ct	-19 ct	+2 ct	-53 ct	
-64 ct	-142 ct	+12 ct	+16 ct	-53 ct		
-49 ct	-4 ct	+31 ct	-33 ct	+16 ct	-49 ct	-45 ct
-14 ct	-95 ct	-82 ct	+32 ct	-2 ct	-63 ct	-61 ct

Pitch list for sus. ins. 3

The following table lists the pitch bends (in cents) for each note across the 10 staves:

Staff	Note 1	Note 2	Note 3	Note 4	Note 5	Note 6
1	-22 ct		+27 ct	-16 ct	+12 ct	-4 ct
2	+4 ct	-38 ct	-33 ct	+16 ct	-49 ct	-14 ct
3	-82 ct	+32 ct	-55 ct	-29 ct	-2 ct	-17 ct
4	-51 ct	-6 ct	+2 ct	-40 ct	-35 ct	-14 ct
5	+14 ct	-2 ct	-36 ct	-31 ct	-19 ct	-4 ct
6	+14 ct	-68 ct	-65 ct	+49 ct	-19 ct	-12 ct
7	-81 ct	-53 ct	-49 ct		-69 ct	+12 ct
8	-61 ct	-57 ct	-49 ct	+65 ct	-18 ct	+4 ct
9	-38 ct	-33 ct	+16 ct	-49 ct	-45 ct	-21 ct
10	+0 ct	+27 ct	+32 ct	-41 ct	-2 ct	-17 ct

ohne Titel (2)
sus. ins. I part book

Levin Eric Zimmermann

02:05 ↔ 02:10

+49 ct

02:25 ↔ 02:35

sus. ins. I

pp

drone

p

02:50 ↔ 02:55

+2 ct

03:00 ↔ 03:05

sus. ins. I

pp

drone

p

03:30 ↔ 03:35

-79 ct

03:40 ↔ 03:45

sus. ins. I

ppp

drone

p

03:50 ↔ 04:00

-16 ct

04:15 ↔ 04:20

sus. ins. I

ppp

drone

p

04:25 ↔ 04:30

-51 ct

-17 ct

-51 ct

04:45 ↔ 04:50

sus. ins. I

pp

drone

p

06:15 ↔ 06:20

-24 ct

06:25 ↔ 06:30

sus. ins. I

p

drone

p

06:30 ↔ 06:40 -71 ct -40 ct 06:50 ↔ 06:55

sus. ins. 1 *pp*

drone *p*

07:45 ↔ 07:50 -6 ct 08:00 ↔ 08:05

sus. ins. 1 *pp*

drone *p*

08:05 ↔ 08:10 +12 ct +77 ct +71 ct +12 ct 08:15 ↔ 08:20

sus. ins. 1 *ppp*

drone *p*

start at: 08:39 ♩ = 50

sus. ins. 1 *pp*

sus. ins. 3 *pp*

keyboard *pp*

5

s.i. 1

s.i. 3

kb.

13:35 ↔ 13:40

-79 ct

13:50 ↔ 13:55

sus. ins. 1

drone

p

p

13:55 ↔ 14:00

+9 ct

14:05 ↔ 14:10

sus. ins. 1

drone

p

p

14:15 ↔ 14:20

-33 ct

14:35 ↔ 14:40

sus. ins. 1

drone

pp

p

14:40 ↔ 14:45

-4 ct

14:50 ↔ 14:55

sus. ins. 1

drone

ppp

p

14:55 ↔ 15:00

+12 ct

15:05 ↔ 15:10

sus. ins. 1

drone

mp

p

16:55 ↔ 17:00

-14 ct

17:10 ↔ 17:15

sus. ins. 1

drone

p

p

18:05 ↔ 18:10
-33 ct

18:20 ↔ 18:25

sus. ins. I

drone

p

p

18:30 ↔ 18:40 -14.2 ct 18:45 ↔ 18:50

sus. ins. I *p*

drone *p*

The musical score consists of two staves. The top staff is labeled 'sus. ins. I' and the bottom staff is labeled 'drone'. Both staves are in treble clef. The top staff has a key signature of one flat (B-flat) and a time signature of 4/4. It features a single note on the first line (F4) with a dynamic marking of *mp*. The bottom staff has a key signature of one flat (B-flat) and a time signature of 4/4. It features a single note on the first line (F4) with a dynamic marking of *p*. Above the top staff, there are time markers: '18:50' and '18:55' with a double-headed arrow between them, and '19:10' and '19:15' with a double-headed arrow between them. Between these time markers are tempo markings: '+2 ct' between 18:50 and 18:55, '-109 ct' between 18:55 and 19:10, and '-81 ct' between 19:10 and 19:15.

19:40 ↔ 19:45

19:55 ↔ 20:00

sus. ins. I

The diagram shows a horizontal timeline. A grey rectangular bar starts at 19:40 and ends at 19:55. Above the bar, a double-headed arrow spans the duration from 19:40 to 19:45. Below the bar, a label 'sus. ins. I' has a line pointing to the start of the bar. At the end of the bar (19:55), there is a vertical line and a double-headed arrow pointing to 20:00.

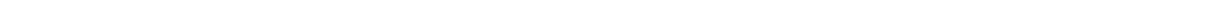
20:25 ↔ 20:30

sus. ins. I ————— 20:45 ↔ 20:50

21:05 ↔ 21:10

21:15 ↔ 21:20

sus. ins. I



start at: 21:51 $\bullet = 50$ -19 ct -2 ct -51 ct -67 ct -55 ct -35 ct

sus. ins. 1

mp

keyboard

mp

8 -64 ct -84 ct -55 ct -18 ct -67 ct -51 ct -2 ct

s.i. 1

kb.

15 -19 ct -64 ct -64 ct -84 ct +34 ct -55 ct

s.i. 1

kb.

22 -18 ct -67 ct -51 ct -2 ct -19 ct -64 ct

s.i. 1

kb.

24:55 ↔ 25:00 -31 ct 25:10 ↔ 25:15

sus. ins. 1

p

drone

p

25:15 ↔ 25:20 +16 ct 25:35 ↔ 25:40

sus. ins. 1

drone

mp

p

25:40 ↔ 25:45 25:50 ↔ 25:55

sus. ins. 1

drone

mp

p

26:00 ↔ 26:10 +16 ct 26:20 ↔ 26:30

sus. ins. 1

drone

mp

p

26:40 ↔ 26:45 26:50 ↔ 26:55

sus. ins. 1

26:55 ↔ 27:00 27:15 ↔ 27:20

sus. ins. 1

27:20 ↔ 27:25 27:35 ↔ 27:40

sus. ins. 1

27:40 ↔ 27:45 28:00 ↔ 28:05

sus. ins. 1

28:05 ↔ 28:10

28:15 ↔ 28:20

sus. ins. 1

28:30 ↔ 28:35

28:42 ↔ 28:48

sus. ins. 1

sus. ins. 2

keyboard

29:35 ↔ 29:40

29:53 ↔ 30:01

sus. ins. 1

sus. ins. 2

sus. ins. 3

keyboard

31:00 ↔ 31:05

31:08 ↔ 31:14

sus. ins. 1

sus. ins. 3

keyboard

start at: 31:35 $\bullet = 30$

sus. ins. 1

sus. ins. 2

sus. ins. 3

keyboard

4

s.i. 1

s.i. 2

s.i. 3

kb.

7

s.i. 1

s.i. 2

s.i. 3

kb.

34:50 ↔ 34:55

mus. ins. 1 $\bullet = 23-24$ -53 ct 35:04 ↔ 35:11

sus. ins. 1 2 4 ppp

sus. ins. 2 2 4 ppp

keyboard ppp

35:50 ↔ 35:55

mus. ins. 1 $\bullet = 32-36$ -31 ct 36:05 ↔ 36:12

sus. ins. 1 4 5 pp

sus. ins. 2 4 5 pp

sus. ins. 3 4 5 pp

keyboard pp

36:20 ↔ 36:25

mus. ins. 1 $\bullet = 38-44$ $+32$ ct 36:31 ↔ 36:37

sus. ins. 1 2 6 p

sus. ins. 3 2 6 p

keyboard p

The musical score is for a piece titled "The Rose Tree". It is written for three sopranos (s.i. 1, 2, 3) and a keyboard (kb.). The time signature is 4/4. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "-38 ct" and "+12 ct". The keyboard part includes a trill marked "8-" and a triplet marked "3".

6

s.i. 1

s.i. 2

s.i. 3

kb.

-38 ct

+12 ct

-40 ct

-51 ct

-19 ct

-40 ct

-19 ct

-40 ct

-19 ct

-40 ct

-19 ct

-40 ct

-19 ct

-38 ct

-38 ct

+12 ct

+12 ct

-21 ct

3

3

3

8

s.i. 1

-35 ct -17 ct -35 ct -17 ct -35 ct -17 ct

s.i. 2

s.i. 3

-17 ct

kb.

3

9

s.i. 1

-17 ct

s.i. 2

-69 ct -49 ct -69 ct -49 ct -69 ct

s.i. 3

-17 ct -17 ct -49 ct

3

8-

kb.

3

10

s.i. 1

-38 ct +12 ct 3 +12 ct

s.i. 2

-51 ct

s.i. 3

-38 ct -4 ct

8-

kb.

3

13

s.i. 1

s.i. 2

s.i. 3

kb.

17

s.i. 1

s.i. 2

s.i. 3

kb.

20

s.i. 1

s.i. 2

s.i. 3

kb.

23

s.i. 1

-51 ct

-53 ct

s.i. 2

-53 ct -65 ct -53 ct -33 ct -53 ct -33 ct -53 ct -33 ct

s.i. 3

-51 ct -51 ct -55 ct -2 ct -35 ct

kb.

25

s.i. 1

-31 ct -31 ct -62 ct -62 ct -47 ct -51 ct -47 ct -43 ct

s.i. 2

-33 ct -51 ct -33 ct -51 ct -41 ct -29 ct

s.i. 3

-31 ct -49 ct -31 ct -31 ct -12 ct

kb.

27

s.i. 1

-4 ct -53 ct -16 ct +2 ct -12 ct

s.i. 2

-2 ct -20 ct -2 ct +2 ct -2 ct +2 ct

s.i. 3

-18 ct +4 ct +4 ct

kb.

29

s.i. 1

s.i. 2

s.i. 3

kb.

31

s.i. 1

s.i. 2

s.i. 3

kb.

34

s.i. 1

s.i. 2

s.i. 3

kb.

ohne Titel (2)

sus. ins. 2 part book

Levin Eric Zimmermann

02:10 ↔ 02:15
+49 ct

02:30 ↔ 02:40

sus. ins. 2

drone

pp

p

02:40 ↔ 02:50
+2 ct

03:00 ↔ 03:05

sus. ins. 2

drone

pp

p

03:55 ↔ 04:05
+32 ct

04:15 ↔ 04:20

sus. ins. 2

drone

p

p

start at: 04:56
= 45

04:56

05:00

05:04

05:08

05:12

05:16

05:20

05:24

05:28

05:32

05:36

05:40

05:44

05:48

05:52

05:56

06:00

06:04

06:08

06:12

06:16

06:20

06:24

06:28

06:32

06:36

06:40

06:44

06:48

06:52

06:56

07:00

07:04

07:08

07:12

07:16

07:20

07:24

07:28

07:32

07:36

07:40

07:44

07:48

07:52

07:56

08:00

08:04

08:08

08:12

08:16

08:20

08:24

08:28

08:32

08:36

08:40

08:44

08:48

08:52

08:56

09:00

09:04

09:08

09:12

09:16

09:20

09:24

09:28

09:32

09:36

09:40

09:44

09:48

09:52

09:56

10:00

10:04

10:08

10:12

10:16

10:20

10:24

10:28

10:32

10:36

10:40

10:44

10:48

10:52

10:56

11:00

11:04

11:08

11:12

11:16

11:20

11:24

11:28

11:32

11:36

11:40

11:44

11:48

11:52

11:56

12:00

12:04

12:08

12:12

12:16

12:20

12:24

12:28

12:32

12:36

12:40

12:44

12:48

12:52

12:56

13:00

13:04

13:08

13:12

13:16

13:20

13:24

13:28

13:32

13:36

13:40

13:44

13:48

13:52

13:56

14:00

14:04

14:08

14:12

14:16

14:20

14:24

14:28

14:32

14:36

14:40

14:44

14:48

14:52

14:56

15:00

15:04

15:08

15:12

15:16

15:20

15:24

15:28

15:32

15:36

15:40

15:44

15:48

15:52

15:56

16:00

16:04

16:08

16:12

16:16

16:20

16:24

16:28

16:32

16:36

16:40

16:44

16:48

16:52

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07:45 ↔ 07:50

08:00 ↔ 08:05

-34 ct

sus. ins. 2

ppp

drone

p

08:05 ↔ 08:10

08:15 ↔ 08:20

+12 ct

sus. ins. 2

p

+77 ct

drone

p

13:40 ↔ 13:45

13:55 ↔ 14:00

-17 ct

sus. ins. 2

pp

drone

p

14:15 ↔ 14:20

14:35 ↔ 14:40

+26 ct

sus. ins. 2

p

drone

p

14:45 ↔ 14:55

15:05 ↔ 15:10

-61 ct

sus. ins. 2

p

drone

p

16:55 ↔ 17:00

17:05 ↔ 17:10

-14 ct

sus. ins. 2

p

-29 ct

-59 ct

drone

p

17:15 ↔ 17:20 -35 ct -59 ct +2 ct -59 ct +2 ct 17:35 ↔ 17:40

sus. ins. 2

drone

p

17:40 ↔ 17:45 -114 ct 17:55 ↔ 18:00

sus. ins. 2

drone

p

18:05 ↔ 18:10 -33 ct -82 ct -33 ct 18:20 ↔ 18:25

sus. ins. 2

drone

p

18:25 ↔ 18:30 -142 ct -96 ct 18:45 ↔ 18:50

sus. ins. 2

drone

p

18:55 ↔ 19:05 -45 ct -63 ct -49 ct -63 ct 19:15 ↔ 19:20

sus. ins. 2

drone

p

20:25 ↔ 20:30 -95 ct +16 ct -31 ct -35 ct -31 ct 20:40 ↔ 20:45

sus. ins. 2

drone

p

20:45 ↔ 20:50 20:55 ↔ 21:00

-35 ct -68 ct -53 ct

sus. ins. 2

drone

p

21:00 ↔ 21:05 21:20 ↔ 21:25

-33 ct +32 ct

sus. ins. 2

drone

p

21:25 ↔ 21:30 21:40 ↔ 21:45

sus. ins. 2

24:40 ↔ 24:45 24:50 ↔ 24:55

+49 ct -33 ct -2 ct -33 ct

sus. ins. 2

drone

mp

p

24:55 ↔ 25:05 25:10 ↔ 25:15

-31 ct

sus. ins. 2

drone

p

p

25:15 ↔ 25:25 25:40 ↔ 25:45

+16 ct -2 ct +31 ct +16 ct

sus. ins. 2

drone

mp

p

25:45 ↔ 25:50 +12 ct 26:00 ↔ 26:05

sus. ins. 2 *p*

drone *p*

26:45 ↔ 26:50 27:05 ↔ 27:10

sus. ins. 2

27:20 ↔ 27:25 27:30 ↔ 27:35

sus. ins. 2

27:55 ↔ 28:00 28:12 ↔ 28:19

sus. ins. 2 *pp* +2 ct

sus. ins. 3 *pp* +14 ct

keyboard *pp*

28:30 ↔ 28:35 28:42 ↔ 28:48

sus. ins. 1 *p* +32 ct

sus. ins. 2 *p* -16 ct

keyboard *p*

29:35 ↔ 29:40

• = 32–36

29:53 ↔ 30:01

+14 ct

ppp

+14 ct

ppp

+14 ct

ppp

ppp

ppp

start at: 31:35

• = 30

-31 ct

+14 ct

-2 ct -17 ct

+2 ct

+2 ct

-17 ct

-17 ct

-49 ct

+14 ct

+14 ct

+2 ct

+16 ct

-2 ct

p

p

p

p

4

-51 ct

-51 ct -67 ct

-14 ct

-14 ct

-2 ct

-51 ct

-67 ct

-55 ct

-65 ct

-49 ct

-65 ct

-53 ct

-65 ct

-53 ct

-51 ct

-51 ct

-65 ct

-51 ct

-55 ct

p

p

p

p

7

s.i. 1

-2 ct

-49 ct -31 ct

s.i. 2

-33 ct -53 ct -33 ct -53 ct -33 ct -53 ct -33 ct -31 ct

s.i. 3

-2 ct 3 -35 ct -31 ct

kb.

3

34:20 ↔ 34:25

• = 28 - 31

sus. ins. 2

-64 ct

34:39 ↔ 34:46

sus. ins. 3

-68 ct

keyboard

p

p

34:50 ↔ 34:55

• = 23 - 24

sus. ins. 1

-53 ct

35:04 ↔ 35:11

sus. ins. 2

-64 ct

keyboard

ppp

ppp

ppp

sus. ins. 2 part book

$$35:50 \leftrightarrow 35:55$$
$$36:05 \leftrightarrow 36:12$$

start at: 37:27

sus. ins. 1

sus. ins. 2

sus. ins. 3

keyboard

Microtonal adjustments (cents): -17 ct, +27 ct, -4 ct, +16 ct, -4 ct, +12 ct, -4 ct, +27 ct, +16 ct, +12 ct, -36 ct.

Dynamic markings: *p* (piano).

The musical score for 'The Rose Tree' is presented for three sopranos (s.i. 1, 2, 3) and keyboard (kb.). The piece is in 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into four systems, each containing staves for the sopranos and the keyboard. The first system shows the beginning of the piece with a key signature of one flat (B-flat). The second system continues the melody with various intervals and rests. The third system features a more complex melodic line with a trill and a grace note. The fourth system concludes the piece with a final cadence. The score is annotated with various musical notations, including note values, rests, and dynamic markings such as '-38 ct' and '+12 ct'.

[illegible]

The musical score for "The Great Wall" by John Williams is presented in a four-staff format. The top three staves are for vocal parts (s.i. 1, s.i. 2, s.i. 3) and the bottom staff is for the keyboard (kb.). The time signature is 8/8. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts feature a mix of eighth and sixteenth notes, with some parts including slurs and ties. The keyboard part includes a prominent bass line with a triplet of eighth notes in the final measure. The score is marked with "8" at the beginning of each staff, indicating the time signature. The vocal parts are labeled "s.i. 1", "s.i. 2", and "s.i. 3". The keyboard part is labeled "kb.". The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts feature a mix of eighth and sixteenth notes, with some parts including slurs and ties. The keyboard part includes a prominent bass line with a triplet of eighth notes in the final measure. The score is marked with "8" at the beginning of each staff, indicating the time signature. The vocal parts are labeled "s.i. 1", "s.i. 2", and "s.i. 3". The keyboard part is labeled "kb.". The score includes various musical notations such as notes, rests, and dynamic markings.

IO

s.i. 1

s.i. 2

s.i. 3

kb.

-38 ct

+12 ct

3

+12 ct

-51 ct

-38 ct

-4 ct

8

8

3

3

3

3

3

I3

s.i. 1

s.i. 2

s.i. 3

kb.

-38 ct

-55 ct

+16 ct

+27 ct

+25 ct

+14 ct

-17 ct

-6 ct

-36 ct

+12 ct

+12 ct

-4 ct

+12 ct

-4 ct

-49 ct

-55 ct -38 ct

+16 ct

+27 ct

-17 ct

3

-49 ct

8

3

I7

s.i. 1

s.i. 2

s.i. 3

kb.

-2 ct

+14 ct

-4 ct

-17 ct

-14 ct

-31 ct

+14 ct

-2 ct

+14 ct

3

20

s.i. 1

+2 ct 3 -2 ct -51 ct -49 ct -67 ct -14 ct 3 -2 ct

s.i. 2

-49 ct -14 ct -65 ct

s.i. 3

+2 ct +16 ct -2 ct -51 ct -51 ct -14 ct 3 -2 ct

kb.

23

s.i. 1

-51 ct -53 ct

s.i. 2

-53 ct -65 ct -53 ct -33 ct -53 ct -33 ct -53 ct -33 ct

s.i. 3

-51 ct -51 ct -55 ct -2 ct -35 ct

kb.

25

s.i. 1

-31 ct -31 ct -62 ct -62 ct -47 ct -51 ct -47 ct -43 ct -31 ct

s.i. 2

-33 ct -51 ct -33 ct -51 ct -41 ct -29 ct

s.i. 3

-31 ct -49 ct -31 ct -31 ct -12 ct

kb.

27

s.i. 1

s.i. 2

s.i. 3

kb.

Measure 27: s.i. 1 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -4 ct, -53 ct, -16 ct, +2 ct, -12 ct. s.i. 2 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -2 ct, -20 ct, -2 ct, +2 ct. s.i. 3 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -18 ct, +4 ct. kb. has a complex melodic line with many notes and fingerings.

Measure 28: s.i. 1 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -4 ct, -16 ct, -12 ct. s.i. 2 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -2 ct, +2 ct. s.i. 3 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks +4 ct. kb. has a complex melodic line with many notes and fingerings.

29

s.i. 1

s.i. 2

s.i. 3

kb.

Measure 29: s.i. 1 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -12 ct, -16 ct, -12 ct. s.i. 2 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks +2 ct. s.i. 3 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks +4 ct. kb. has a complex melodic line with many notes and fingerings.

Measure 30: s.i. 1 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -31 ct, -35 ct, -31 ct. s.i. 2 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks +2 ct, +2 ct, -29 ct. s.i. 3 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks +4 ct, -33 ct, +4 ct. kb. has a complex melodic line with many notes and fingerings.

31

s.i. 1

s.i. 2

s.i. 3

kb.

Measure 31: s.i. 1 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -35 ct, +2 ct, -35 ct, -31 ct. s.i. 2 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -33 ct, +4 ct, -33 ct, -29 ct. s.i. 3 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -33 ct, -31 ct, -35 ct, +2 ct. kb. has a complex melodic line with many notes and fingerings.

Measure 32: s.i. 1 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -35 ct, +2 ct, -31 ct. s.i. 2 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -33 ct, +4 ct, -33 ct, -29 ct. s.i. 3 has notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3 and breath marks -33 ct, -29 ct, -33 ct, +4 ct. kb. has a complex melodic line with many notes and fingerings.

34

s.i. 1

-35 ct

-35 ct

+29 ct

-20 ct

s.i. 2

-33 ct

-33 ct

-6 ct

s.i. 3

+27 ct

-22 ct

kb.

12

ohne Titel (2)
sus. ins. 3 part book

Levin Eric Zimmermann

02:15 ↔ 02:20

+49 ct

02:35 ↔ 02:45

sus. ins. 3

drone

ppp

p

02:50 ↔ 02:55

+2 ct

03:00 ↔ 03:05

sus. ins. 3

drone

pp

p

03:35 ↔ 03:40

-4 ct

03:55 ↔ 04:00

sus. ins. 3

drone

ppp

p

04:05 ↔ 04:10

-16 ct

04:20 ↔ 04:25

sus. ins. 3

drone

ppp

p

04:30 ↔ 04:35

-17 ct

04:40 ↔ 04:45

sus. ins. 3

drone

pp

p

06:20 ↔ 06:25

-41 ct

-57 ct

-41 ct

06:40 ↔ 06:45

sus. ins. 3

drone

pp

p

07:45 ↔ 07:55 -6 ct 08:00 ↔ 08:05

sus. ins. 3 *ppp*

drone *p*

start at: 08:39 ♩ = 50

sus. ins. 1 *pp*

sus. ins. 3 *pp*

keyboard *pp*

s.i. 1

s.i. 3

kb.

13:40 ↔ 13:45 +32 ct 13:55 ↔ 14:00

sus. ins. 3 *p*

drone *p*

14:15 ↔ 14:20 -19 ct 14:30 ↔ 14:40

sus. ins. 3 *ppp*

drone *p*

14:40 ↔ 14:50 -2 ct 14:55 ↔ 15:00

sus. ins. 3

drone

p

p

16:50 ↔ 17:00 -14 ct -29 ct 17:15 ↔ 17:20

sus. ins. 3

drone

p

p

17:20 ↔ 17:25 -35 ct 17:35 ↔ 17:40

sus. ins. 3

drone

p

p

17:40 ↔ 17:50 17:55 ↔ 18:05

sus. ins. 3

drone

p

p

18:10 ↔ 18:15 -81 ct -19 ct -81 ct -33 ct 18:20 ↔ 18:25

sus. ins. 3

drone

mp

p

18:25 ↔ 18:30 -82 ct 18:45 ↔ 18:50

sus. ins. 3

drone

p

p

18:50 ↔ 18:55 -45 ct -49 ct -81 ct -65 ct -49 ct 19:10 ↔ 19:15

sus. ins. 3 *mp*

drone *p*

20:15 ↔ 20:20 20:30 ↔ 20:35

sus. ins. 3

20:45 ↔ 20:50 21:05 ↔ 21:10

sus. ins. 3

21:10 ↔ 21:15 21:20 ↔ 21:25

sus. ins. 3

21:30 ↔ 21:35 21:45 ↔ 21:50

sus. ins. 3

24:25 ↔ 24:35 +4 ct -4 ct +2 ct 25:00 ↔ 25:10

sus. ins. 3 *p*

drone *p*

25:10 ↔ 25:15 -61 ct -2 ct 25:25 ↔ 25:30

sus. ins. 3 *p*

drone *p*

25:35 ↔ 25:40 25:45 ↔ 25:50

+12 ct +12 ct

sus. ins. 3

drone

mp *p*

25:50 ↔ 25:55 26:10 ↔ 26:15

+16 ct +65 ct +16 ct +65 ct +16 ct

sus. ins. 3

drone

mp *p*

27:10 ↔ 27:15 27:20 ↔ 27:25

sus. ins. 3

27:30 ↔ 27:35 27:50 ↔ 27:55

sus. ins. 3

27:55 ↔ 28:00 28:12 ↔ 28:19

pp *pp*

sus. ins. 2

sus. ins. 3

keyboard

pp *pp*

28:40 ↔ 28:45 28:50 ↔ 28:55

sus. ins. 3

29:10 ↔ 29:15 29:25 ↔ 29:30

sus. ins. 3

29:35 ↔ 29:40

29:53 ↔ 30:01

• = 32 - 36

+14 ct

ppp

+14 ct

ppp

+14 ct

ppp

keyboard

ppp

ppp

31:00 ↔ 31:05

31:08 ↔ 31:14

• = 38 - 44

+48 ct

pp

+0 ct

pp

keyboard

pp

pp

start at: 31:35

• = 30

-31 ct

+14 ct

-2 ct -17 ct

+2 ct

+2 ct

-17 ct

-17 ct

-49 ct

+14 ct

+14 ct

+2 ct

+16 ct

-2 ct

keyboard

p

4

s.i. 1

s.i. 2

s.i. 3

kb.

7

s.i. 1

s.i. 2

s.i. 3

kb.

Interval markings: -51 ct, -51 ct -67 ct, -14 ct, -14 ct -2 ct, -51 ct, -67 ct, -55 ct, -65 ct, -49 ct, -65 ct, -53 ct, -65 ct, -53 ct, -51 ct, -65 ct, -51 ct, -55 ct, -33 ct, -53 ct, -33 ct, -53 ct, -33 ct, -31 ct, -2 ct, -35 ct, -31 ct.

Tempo/Time markings: 34:20 ↔ 34:25, 34:39 ↔ 34:46.

34:20 ↔ 34:25

sus. ins. 2

sus. ins. 3

keyboard

Interval markings: -64 ct, -68 ct.

Tempo/Time markings: 34:39 ↔ 34:46.

35:50 ↔ 35:55

mus. ins. 1 $\bullet = 32 - 36$ 36:05 ↔ 36:12

mus. ins. 2

mus. ins. 3

keyboard

pp *pp* *pp* *pp*

-31 ct

36:20 ↔ 36:25

mus. ins. 1 $\bullet = 38 - 44$ 36:31 ↔ 36:37

mus. ins. 3

keyboard

p *p* *p*

+32 ct

start at: 37:27

mus. ins. 1 $\bullet = 30$

mus. ins. 2

mus. ins. 3

keyboard

p *p* *p*

-17 ct

+27 ct

-4 ct

+16 ct

+12 ct

-4 ct

+27 ct

+16 ct

+12 ct

-36 ct

4

s.i. 1

-38 ct

-38 ct

+12 ct

s.i. 2

-51 ct

-36 ct

3

-51 ct

-51 ct

s.i. 3

-38 ct

-36 ct

-53 ct

+12 ct

8

1

3

kb.

6

s.i. 1

-38 ct

+12 ct

s.i. 2

-40 ct

-51 ct

-19 ct

-40 ct

-19 ct

-40 ct

-19 ct

-40 ct

-19 ct

-19 ct

s.i. 3

-38 ct

-38 ct

+12 ct

+12 ct

-21 ct

3

3

3

kb.

8

s.i. 1

-35 ct

-17 ct

-35 ct

-17 ct

-35 ct

-17 ct

s.i. 2

s.i. 3

-17 ct

-17 ct

3

kb.

IO

sus. ins. 3 part book

9

-17 ct

s.i. 1

s.i. 2

s.i. 3

kb.

IO

s.i. 1

s.i. 2

s.i. 3

kb.

I3

s.i. 1

s.i. 2

s.i. 3

kb.

Musical score for IO, measures 9-10, sus. ins. 3 part book. The score is written for four staves: s.i. 1, s.i. 2, s.i. 3, and kb. The key signature is B-flat major (two flats). The time signature is 8/4. The tempo is marked 'sus. ins. 3 part book'. The score includes various musical notations such as notes, rests, and accidentals. The first staff (s.i. 1) has a measure rest followed by a half note G2. The second staff (s.i. 2) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The third staff (s.i. 3) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The keyboard staff (kb.) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The score includes various musical notations such as notes, rests, and accidentals. The first staff (s.i. 1) has a measure rest followed by a half note G2. The second staff (s.i. 2) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The third staff (s.i. 3) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The keyboard staff (kb.) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for IO, measures 11-12, sus. ins. 3 part book. The score is written for four staves: s.i. 1, s.i. 2, s.i. 3, and kb. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'sus. ins. 3 part book'. The score includes various musical notations such as notes, rests, and accidentals. The first staff (s.i. 1) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The second staff (s.i. 2) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The third staff (s.i. 3) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The keyboard staff (kb.) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for IO, measures 13-14, sus. ins. 3 part book. The score is written for four staves: s.i. 1, s.i. 2, s.i. 3, and kb. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked 'sus. ins. 3 part book'. The score includes various musical notations such as notes, rests, and accidentals. The first staff (s.i. 1) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The second staff (s.i. 2) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The third staff (s.i. 3) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The keyboard staff (kb.) has a measure rest followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The score includes various musical notations such as notes, rests, and accidentals.

17

s.i. 1

s.i. 2

s.i. 3

kb.

4

5

6

4

-2 ct

+14 ct

-4 ct

-17 ct -14 ct -31 ct

+14 ct -2 ct +14 ct

20

s.i. 1

s.i. 2

s.i. 3

kb.

4

5

6

4

+2 ct

-2 ct

-51 ct

-49 ct -67 ct

-14 ct

-49 ct

-14 ct

-65 ct

+2 ct

+16 ct

-2 ct

-51 ct

-51 ct

-14 ct

-2 ct

23

s.i. 1

s.i. 2

s.i. 3

kb.

4

5

6

4

-51 ct

-53 ct

-65 ct

-53 ct

-33 ct -53 ct

-33 ct

-53 ct

-33 ct

-51 ct

-51 ct -55 ct

-2 ct

-35 ct

25

s.i. 1

s.i. 2

s.i. 3

kb.

27

s.i. 1

s.i. 2

s.i. 3

kb.

29

s.i. 1

s.i. 2

s.i. 3

kb.

3rd

s.i. 1

-35 ct +2 ct -35 ct -31 ct -35 ct +2 ct 3rd -31 ct

s.i. 2

-33 ct +4 ct -33 ct -29 ct -33 ct +4 ct 3rd -33 ct -29 ct

s.i. 3

-33 ct -31 ct -35 ct +2 ct -29 ct -33 ct +4 ct 3rd -33 ct -29 ct -33 ct +4 ct

kb.

3

3

3

3

7

34

s.i. 1

-35 ct -35 ct +29 ct -20 ct

s.i. 2

-33 ct -33 ct -6 ct

s.i. 3

+27 ct -22 ct

kb.

7

12

12

12

12

7

ohne Titel (2)

keyboard part book

Levin Eric Zimmermann

02:20 ↔ 02:25

02:40 ↔ 02:50

keyboard

I

pp

pp

02:50 ↔ 02:55

03:10 ↔ 03:15

keyboard

2

pp

pp

03:25 ↔ 03:30

03:35 ↔ 03:40

keyboard

3

ppp

ppp

03:40 ↔ 03:45

03:55 ↔ 04:05

keyboard

4

ppp

ppp

04:05 ↔ 04:10

04:25 ↔ 04:30

keyboard

5

p

p

start at: 04:56

sus. ins. 2

6

p

p

p

06:10 ↔ 06:15

06:30 ↔ 06:35

7

keyboard

p

p

Detailed description: This block contains the musical notation for measures 7 and 8. The treble staff has a single quarter note in the middle C position. The bass staff has a single quarter note one octave below middle C. Both notes are marked with a piano (*p*) dynamic. A circled number 7 is placed above the treble staff at the beginning of the first measure.

06:35 ↔ 06:45

07:00 ↔ 07:10

8

keyboard

pp

pp

Detailed description: This block contains the musical notation for measures 9 and 10. The treble staff has a sustained chord of two notes (F4 and C5) marked with a pianissimo (*pp*) dynamic. The bass staff has a single quarter note one octave below middle C, also marked with a pianissimo (*pp*) dynamic. A circled number 8 is placed above the treble staff at the beginning of the first measure.

07:25 ↔ 07:30

07:40 ↔ 07:45

9

keyboard

ppp

ppp

Detailed description: This block contains the musical notation for measures 11 and 12. The treble staff has a sustained chord of two notes (F4 and C5) marked with a pianississimo (*ppp*) dynamic. The bass staff has a single quarter note one octave below middle C, also marked with a pianississimo (*ppp*) dynamic. A circled number 9 is placed above the treble staff at the beginning of the first measure.

07:45 ↔ 07:50

08:05 ↔ 08:15

10

keyboard

p

p

Detailed description: This block contains the musical notation for measures 13 and 14. The treble staff has a sustained chord of two notes (F4 and C5) marked with a piano (*p*) dynamic. The bass staff has a single quarter note one octave below middle C, also marked with a piano (*p*) dynamic. A circled number 10 is placed above the treble staff at the beginning of the first measure.

start at: 08:39

sus. ins. 1

sus. ins. 3

II

keyboard

pp

pp

Detailed description: This block contains the musical notation for measures 15 through 18. It includes three staves: 'sus. ins. 1', 'sus. ins. 3', and 'keyboard'. The 'sus. ins. 1' and 'sus. ins. 3' staves have a 4/4 time signature and contain a sequence of notes with various pitch bends indicated by 'ct' (cents) values: -4, -53, -42, +12, -33, -17, and -49. The 'keyboard' staff has a 4/4 time signature and contains a sequence of notes with various pitch bends indicated by 'ct' values: -51, -40, -19, and -31. The 'keyboard' staff is marked with a piano (*pp*) dynamic. A circled Roman numeral II is placed above the keyboard staff at the beginning of the first measure. The block ends with a double bar line and the number 16.

13:35 ↔ 13:40

14:05 ↔ 14:15

16

keyboard

ppp

ppp

14:20 ↔ 14:25

15:00 ↔ 15:05

17

keyboard

p

p

15:05 ↔ 15:10

15:25 ↔ 15:30

18

keyboard

pp

pp

16:30 ↔ 16:35

16:50 ↔ 17:00

19

keyboard

pp

pp

17:00 ↔ 17:05

17:15 ↔ 17:20

20

keyboard

p

17:20 ↔ 17:30

17:35 ↔ 17:40

21

keyboard

pp

pp

17:40 ↔ 17:45

17:55 ↔ 18:05

22

keyboard

ppp

18:05 ↔ 18:15

18:30 ↔ 18:35

23

keyboard

pp

18:35 ↔ 18:40

18:45 ↔ 18:50

24

keyboard

p

18:50 ↔ 18:55

19:05 ↔ 19:10

25

keyboard

pp

19:10 ↔ 19:20

19:25 ↔ 19:35

26

keyboard

ppp

20:15 ↔ 20:20

20:25 ↔ 20:30

27

keyboard

pp

20:35 ↔ 20:40

20:50 ↔ 20:55

keyboard

28

p

20:55 ↔ 21:05

21:10 ↔ 21:15

keyboard

29

pp

start at: 21:51

sus. ins. I

keyboard

30

mp

mp

8

s.i. I

kb.

15

s.i. I

kb.

22

s.i. I

kb.

25:10 ↔ 25:15

25:30 ↔ 25:35

31

keyboard

p

p

25:40 ↔ 25:45

25:55 ↔ 26:05

32

keyboard

ppp

ppp

26:05 ↔ 26:15

26:30 ↔ 26:35

33

keyboard

p

p

26:35 ↔ 26:40

26:55 ↔ 27:05

34

keyboard

p

p

27:05 ↔ 27:10

27:25 ↔ 27:30

35

keyboard

p

p

27:30 ↔ 27:40

27:50 ↔ 27:55

36

keyboard

ppp

ppp

$$28:12 \leftrightarrow 28:19$$
$$28:30 \leftrightarrow 28:35$$

29:35 \leftrightarrow 29:40

29:55 ~ 29:10

Andante

32-36

29:53 ↔ 30:01

sus. ins. 1

4

7

+14 ct

ppp

sus. ins. 2

4

7

+14 ct

ppp

sus. ins. 3

4

7

+14 ct

ppp

39

keyboard

4

7

ppp

ppp

31:00 ↔ 31:05

31:08 ↔ 31:14

mus. ins. 1

mus. ins. 3

keyboard

$\bullet = 38 - 44$

$+48 \text{ ct}$

$+0 \text{ ct}$

pp

pp

pp

40

start at: 31:35

mus. ins. 1

mus. ins. 2

mus. ins. 3

keyboard

$\bullet = 30$

-31 ct

$+14 \text{ ct}$

-2 ct

-17 ct

$+2 \text{ ct}$

$+2 \text{ ct}$

-17 ct

-17 ct

-49 ct

$+14 \text{ ct}$

$+14 \text{ ct}$

$+2 \text{ ct}$

$+16 \text{ ct}$

-2 ct

41

p

p

p

p

4

s.i. 1

s.i. 2

s.i. 3

kb.

-51 ct

-51 ct

-67 ct

-14 ct

-14 ct

-2 ct

-51 ct

-67 ct

-55 ct

-65 ct

-49 ct

-65 ct

-53 ct

-65 ct

-53 ct

-51 ct

-51 ct

-65 ct

-51 ct

-55 ct

42

3

3

3

3

7

s.i. 1

-2 ct

-49 ct -31 ct

s.i. 2

-33 ct -53 ct -33 ct

-53 ct -33 ct -53 ct -33 ct

-31 ct

s.i. 3

-2 ct

3

-35 ct

-31 ct

3

kb.

34:20 ↔ 34:25

sus. ins. 2

$\bullet = 28 - 31$

-64 ct

34:39 ↔ 34:46

p

-68 ct

p

43

keyboard

p

34:50 ↔ 34:55

sus. ins. 1

$\bullet = 23 - 24$

-53 ct

35:04 ↔ 35:11

ppp

-64 ct

ppp

44

keyboard

ppp

35:50 ↔ 35:55

36:05 ↔ 36:12

mus. ins. 1

mus. ins. 2

mus. ins. 3

keyboard

45

$\bullet = 32 - 36$

-31 ct

pp

pp

pp

pp

36:20 ↔ 36:25

36:31 ↔ 36:37

mus. ins. 1

mus. ins. 3

keyboard

46

$\bullet = 38 - 44$

$+32$ ct

p

p

p

start at: 37:27

mus. ins. 1

mus. ins. 2

mus. ins. 3

keyboard

47

$\bullet = 30$

-17 ct

$+27$ ct

-4 ct

$+16$ ct

-4 ct

$+12$ ct

-4 ct

$+27$ ct

$+16$ ct

$+12$ ct

-36 ct

p

p

p

p

4

s.i. 1

s.i. 2

s.i. 3

kb.

-38 ct

-38 ct

+12 ct

-51 ct

-36 ct

3

-51 ct

-51 ct

-38 ct

-36 ct

-53 ct

+12 ct

48

3

6

s.i. 1

s.i. 2

s.i. 3

kb.

-38 ct

+12 ct

-40 ct

-51 ct

-19 ct

-40 ct

-19 ct

-40 ct

-19 ct

3

-19 ct

-38 ct

-38 ct

+12 ct

+12 ct

-21 ct

3

8

s.i. 1

s.i. 2

s.i. 3

kb.

-35 ct -17 ct

-35 ct -17 ct

-35 ct -17 ct

-17 ct

-69 ct -49 ct

-69 ct

-49 ct -69 ct

-17 ct

-17 ct

-17 ct

-49 ct

3

49

3

IO

s.i. 1

-38 ct

+12 ct

3

+12 ct

s.i. 2

-51 ct

s.i. 3

-38 ct

-4 ct

kb.

I3

s.i. 1

-38 ct

-55 ct

+16 ct

+27 ct

+25 ct

+14 ct

-17 ct

-6 ct

s.i. 2

-36 ct

+12 ct

+12 ct

-4 ct

+12 ct

-4 ct

-49 ct

s.i. 3

-55 ct -38 ct

+16 ct

+27 ct

-17 ct

3

-49 ct

kb.

I7

s.i. 1

-2 ct

+14 ct

s.i. 2

s.i. 3

-4 ct

-17 ct

-14 ct

-31 ct

+14 ct

-2 ct

+14 ct

kb.

50

20

+2 ct

3

-2 ct

-51 ct

-49 ct -67 ct

-14 ct

3

-2 ct

s.i. 1

4

7

4

-49 ct

-14 ct

-65 ct

s.i. 2

4

7

4

+2 ct

+16 ct

-2 ct

-51 ct

-51 ct

-14 ct

3

-2 ct

s.i. 3

4

7

4

51

kb.

4

7

4

3

The musical score for "The Great Wall of China" by John Williams is presented in a four-staff format. The staves are labeled s.i. 1, s.i. 2, s.i. 3, and kb. The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The score is divided into two measures, each containing four staves. The first measure is marked with a 4/4 time signature, and the second measure is marked with an 8/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The score is divided into two measures, each containing four staves. The first measure is marked with a 4/4 time signature, and the second measure is marked with an 8/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible][illegible][illegible]

34

s.i. 1

-35 ct

-35 ct

+29 ct

-20 ct

12

s.i. 2

-33 ct

-33 ct

-6 ct

12

s.i. 3

+27 ct

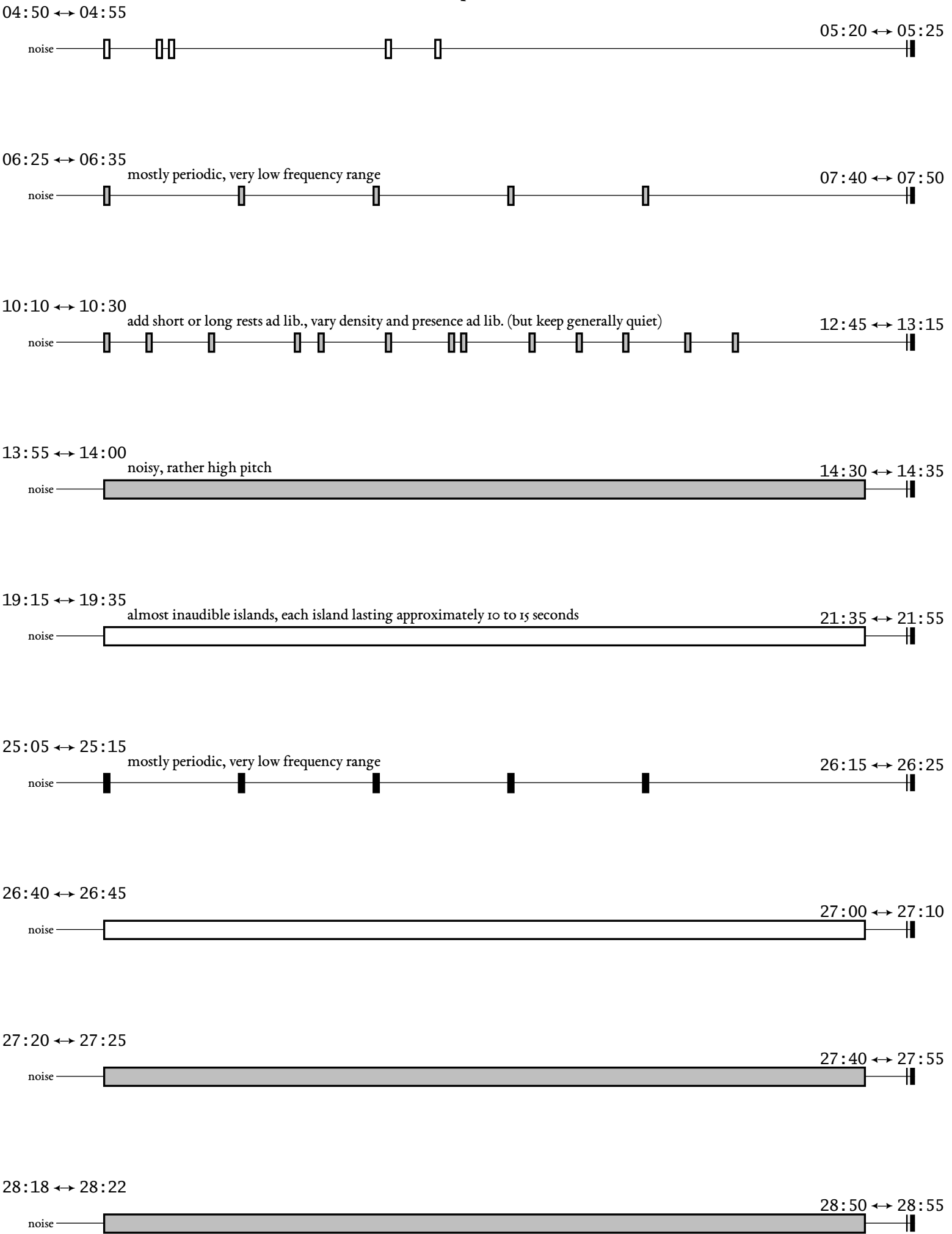
-22 ct

12

kb.

ohne Titel (2)
noise part book

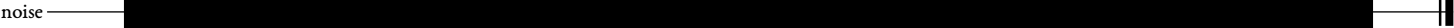
Levin Eric Zimmermann



29:05 ↔ 29:10

sudden, aggressive

29:35 ↔ 29:40



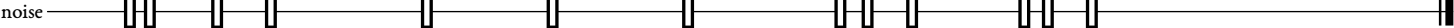
30:55 ↔ 31:05

31:55 ↔ 32:00



32:55 ↔ 33:05

33:55 ↔ 34:00



34:00 ↔ 34:25

sparse, damped, lower frequency range, short denser islands can be added ad lib.

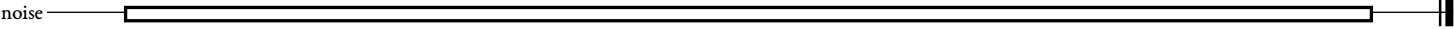
34:30 ↔ 34:35



start at: 34:35

very high clean pitch, exact pitch doesn't matter

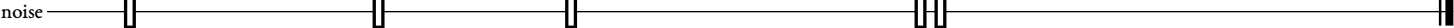
end at: 35:00



start at: 35:00

sparse, damped, lower frequency range, short denser islands can be added ad lib.

end at: 36:30



start at: 36:30

very high clean pitch, exact pitch doesn't matter

end at: 37:30

