

# ohne Titel (2)

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

Levin Eric Zimmermann

levin.eric.zimmermann@posteo.eu

15.09.2021

## 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

Quid prodest stulto habere divitias

Altus

Quid prodest stulto habere divitias, quid

Tenor

Quid

Quintus

Vanitas vanitatum et omnia vanitas,

Bassus

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

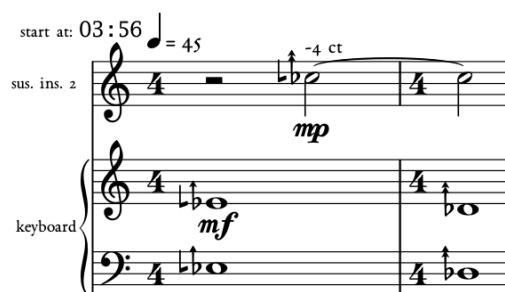
## Notes

### 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.

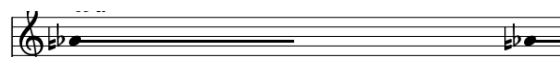


Besides the rather free time brackets the score also contains stricter variants. In the example below the player has to start at the given time and play the music within the notated tempo.



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

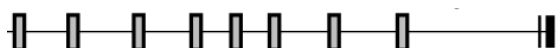
overpressure, bowing over various parts of the instruments body, ...; for woodwinds: air sounds, ...).



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.



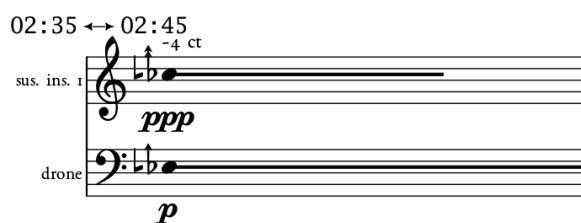
The color of blocks represent how present or dominant ('loud') a resulting sound should be.



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

3. black: most present

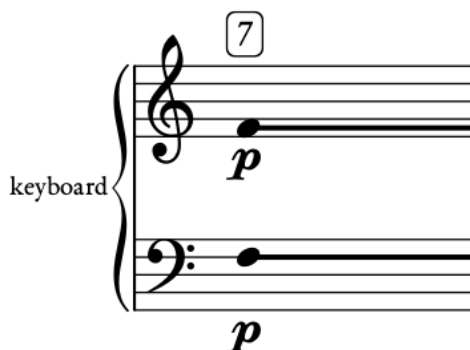
Some time-brackets contain hints to the simultaneously sounding electronics part ('drone'). This is mostly for providing an intonation reference for the player.



## 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](http://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

...  $\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$  ...

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

$\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$   $\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$   
 $\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$   $\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$   
 $\sim\sharp = \flat$   $\sim\flat = \sharp$

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

$\flat$   $\natural$   
 $\flat$   $\natural$

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

$\flat$   $\natural$

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

$\flat$   $\natural$

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

$\approx$   $\approx$   
 $\sim$   $\sim$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$   
 $\downarrow$   $\uparrow$

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



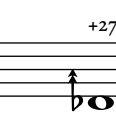

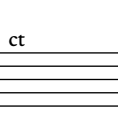
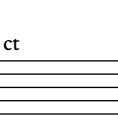



**CENTS** HEJI accidentals may be combined with an indication of their deviation in cents from equal temperament as read on a tuning meter; A $\natural$  440 Hz is usually defined to be  $\pm 0$  cents. If this deviation exceeds  $\pm 50$  cents, the nearest tempered pitch-class may be added: e.g. A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

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

...  $\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$  ...

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

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

Staff	Note 1	Note 2	Note 3	Note 4	Note 5	Note 6
1	-53 ct	-69 ct	-16 ct	+12 ct	-49 ct	
2	-114 ct	-4 ct	+4 ct	-38 ct	-33 ct	+77 ct
3	-6 ct	-49 ct	-41 ct	-14 ct	+27 ct	+32 ct
4	-51 ct	-29 ct	-2 ct	-71 ct	-34 ct	-17 ct
5	-51 ct	-20 ct	+2 ct	-83 ct	-40 ct	-35 ct
6	-96 ct	-59 ct	-36 ct	-31 ct	+14 ct	+26 ct
7	-68 ct	-65 ct	+49 ct	-19 ct	+2 ct	-53 ct
8		-64 ct	-142 ct	+12 ct	+16 ct	-53 ct
9	-49 ct	-4 ct	+31 ct	-33 ct	+16 ct	-49 ct
10	-14 ct	-95 ct	-82 ct	+32 ct	-2 ct	-63 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

drone

*pp*

*p*

02:50 ↔ 02:55

+2 ct

03:00 ↔ 03:05

sus. ins. I

drone

*pp*

*p*

03:30 ↔ 03:35

-79 ct

03:40 ↔ 03:45

sus. ins. I

drone

*ppp*

*p*

03:50 ↔ 04:00

-16 ct

04:15 ↔ 04:20

sus. ins. I

drone

*ppp*

*p*

04:25 ↔ 04:30

-51 ct

-17 ct

-51 ct

04:45 ↔ 04:50

sus. ins. I

drone

*pp*

*p*

06:15 ↔ 06:20

-24 ct

06:25 ↔ 06:30

sus. ins. I

drone

*p*

*p*

06:30 ↔ 06:40

06:50 ↔ 06:55

mus. ins. 1

drone

*pp*

*p*

-71 ct

-40 ct

07:45 ↔ 07:50

08:00 ↔ 08:05

mus. ins. 1

drone

*pp*

*p*

-6 ct

08:05 ↔ 08:10

08:15 ↔ 08:20

mus. ins. 1

drone

*ppp*

*p*

+12 ct

+77 ct

+71 ct

+12 ct

start at: 08:39

♩ = 50

mus. ins. 1

mus. ins. 3

keyboard

*pp*

*pp*

*pp*

-4 ct

-53 ct

-42 ct

+12 ct

-33 ct

-17 ct

-49 ct

-51 ct

-40 ct

-19 ct

-31 ct

5

s.i. 1

s.i. 3

kb.

*pp*

-17 ct

-17 ct

-51 ct

-38 ct

-38 ct

-2 ct

-19 ct

-69 ct

-69 ct

-40 ct

-2 ct

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*

17:40 ↔ 17:50

sus. ins. 1

-79 ct

-114 ct

-82 ct

-33 ct

-114 ct

18:00 ↔ 18:05

drone

*p*

*p*

18:05 ↔ 18:10

sus. ins. 1

-33 ct

18:20 ↔ 18:25

drone

*p*

*p*

18:30 ↔ 18:40

sus. ins. 1

-142 ct

18:45 ↔ 18:50

drone

*p*

*p*

18:50 ↔ 18:55

sus. ins. 1

+2 ct

-109 ct

-81 ct

19:10 ↔ 19:15

drone

*mp*

*p*

19:40 ↔ 19:45

sus. ins. 1

19:55 ↔ 20:00

20:25 ↔ 20:30

sus. ins. 1

20:45 ↔ 20:50

21:05 ↔ 21:10

sus. ins. 1

21:15 ↔ 21:20

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

$\bullet = 23 - 24$

sus. ins. 1

sus. ins. 2

keyboard

$+32 \text{ ct}$

$-16 \text{ ct}$

*p*

*p*

*p*

29:35 ↔ 29:40

29:53 ↔ 30:01

$\bullet = 32 - 36$

sus. ins. 1

sus. ins. 2

sus. ins. 3

keyboard

$+14 \text{ ct}$

$+14 \text{ ct}$

$+14 \text{ ct}$

*ppp*

*ppp*

*ppp*

*ppp*

31:00 ↔ 31:05

31:08 ↔ 31:14

$\bullet = 38 - 44$

sus. ins. 1

sus. ins. 3

keyboard

$+48 \text{ ct}$

$+0 \text{ ct}$

*pp*

*pp*

*pp*



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  $p$

start at: 37:27  $\bullet = 30$

sus. ins. 1

sus. ins. 2

sus. ins. 3

keyboard

4

s.i. 1

s.i. 2

s.i. 3

kb.

6

s.i. 1

s.i. 2

s.i. 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

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.

sus. ins. 2 part book


Levin Eric Zimmermann

02:10  $\leftrightarrow$  02:15

02:40 ↔ 02:50

The musical score consists of two staves. The top staff is labeled 'sus. ins. 2' and features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *pp* (pianissimo). The bottom staff is labeled 'drone' and features a bass clef and a dynamic marking of *p* (piano). Above the staves, there is a vertical sequence of six circles: a solid black circle, followed by four open circles, and a solid black circle at the bottom. To the right of this sequence is the text '+2 ct'. At the far right of the score, there is a time signature '03:00 ↔ 03:05'.

03:55 ↔ 04:05

start at: 04:56  = 45

start at: 04:56

mus. ins. 2

keyboard

*p*

*p*

*p*

*p*

-4 ct

+12 ct

-36 ct

-51 ct



2

-83 ct

03 50 03 55  $p$

07:00  $\leftrightarrow$  07:05

$p$

08:00 ↔ 08:05

$p$

08:15  $\leftrightarrow$  08:20

$$p$$

13:55 ↔ 14:00

$p$

*p*

14:15 ↔ 14:20

Diagram showing a vertical sequence of notes (circles) with a downward arrow and the label **+26 ct**.

14:35 ↔ 14:40

Musical notation for **sus. ins. 2** and **drone** parts. The **sus. ins. 2** part starts with a treble clef, key signature of two sharps (F# and C#), and a **p** (piano) dynamic marking.

14:45 ↔ 14:55

Diagram showing a vertical sequence of notes (circles) with a downward arrow and the label **-61 ct**.

15:05 ↔ 15:10

Musical notation for **sus. ins. 2** and **drone** parts. The **sus. ins. 2** part starts with a treble clef, key signature of two sharps (F# and C#), and a **p** (piano) dynamic marking.

16:55 ↔ 17:00

Diagram showing a vertical sequence of notes (circles) with an upward arrow and the label **-14 ct**. A second diagram shows a vertical sequence of notes (circles) with a downward arrow and the label **-29 ct**. A third diagram shows a vertical sequence of notes (circles) with a downward arrow and the label **-59 ct**.

17:05 ↔ 17:10

Musical notation for **sus. ins. 2** and **drone** parts. The **sus. ins. 2** part starts with a treble clef, key signature of two sharps (F# and C#), and a **p** (piano) dynamic marking.

17:15 ↔ 17:20

Diagram showing a vertical sequence of notes (circles) with a downward arrow and the label **-35 ct**. A second diagram shows a vertical sequence of notes (circles) with a downward arrow and the label **-59 ct**. A third diagram shows a vertical sequence of notes (circles) with an upward arrow and the label **+2 ct**. A fourth diagram shows a vertical sequence of notes (circles) with a downward arrow and the label **-59 ct**. A fifth diagram shows a vertical sequence of notes (circles) with an upward arrow and the label **+2 ct**.

17:35 ↔ 17:40

Musical notation for **sus. ins. 2** and **drone** parts. The **sus. ins. 2** part starts with a treble clef, key signature of two sharps (F# and C#), and a **p** (piano) dynamic marking.

17:40 ↔ 17:45

Diagram showing a vertical sequence of notes (circles) with an upward arrow and the label **-114 ct**. A second diagram shows a vertical sequence of notes (circles) with an upward arrow.

17:55 ↔ 18:00

Musical notation for **sus. ins. 2** and **drone** parts. The **sus. ins. 2** part starts with a treble clef, key signature of two sharps (F# and C#), and a **p** (piano) dynamic marking.

18:05 ↔ 18:10

-33 ct  
(IX oct. lower)

-82 ct

-33 ct  
(IX oct. lower)

18:20 ↔ 18:25

sus. ins. 2

drone

*p*

*p*

18:25 ↔ 18:30

-142 ct

-96 ct

18:45 ↔ 18:50

sus. ins. 2

drone

*p*

*p*

18:55 ↔ 19:05

-45 ct

-63 ct

-49 ct

-63 ct

19:15 ↔ 19:20

sus. ins. 2

drone

*p*

*p*

20:25 ↔ 20:30

-95 ct

+16 ct

-31 ct

-35 ct

-31 ct

20:40 ↔ 20:45

sus. ins. 2

drone

*p*

*p*

20:55 ↔ 21:00

21:00  $\leftrightarrow$  21:05

$$21:20 \leftrightarrow 21:25$$

21:40  $\leftrightarrow$  21:45

24:50  $\leftrightarrow$  24:55

$$25:10 \leftrightarrow 25:15$$

The musical score for "The Great Wall" by John Cage is presented on two staves. Above the staves is a vertical graphic consisting of 12 circles, some solid black and some white, arranged in a column. The first staff is labeled "sus. ins. 2" and the second staff is labeled "drone". Both staves begin with a treble clef and a key signature of one flat (B-flat). The first staff starts with a piano (*p*) dynamic marking. The second staff starts with a piano (*p*) dynamic marking. The score is marked with a time signature of 25:10 ↔ 25:15. The piece is in the key of B-flat major and is in 4/4 time.

26:45 ↔ 26:50

sus. ins. 2

27:05 ↔ 27:10

27:20 ↔ 27:25

sus. ins. 2

27:30 ↔ 27:35

The diagram shows a horizontal timeline with several vertical bars of different heights. The bars are distributed across the timeline, with some appearing in groups. The timeline is bounded by two time intervals: 27:20 ↔ 27:25 on the left and 27:30 ↔ 27:35 on the right. A label 'sus. ins. 2' is located near the beginning of the timeline.

[illegible]



start at: 31:35  $\text{♩} = 30$

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

-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

34:39 ↔ 34:46

sus. ins. 2

$\bullet = 28 - 31$

-64 ct

*p*

sus. ins. 3

-68 ct

*p*

keyboard

*p*

*p*



34:50 ↔ 34:55

mus. ins. 1

2 = 23–24

–53 ct

35:04 ↔ 35:11

mus. ins. 2

–64 ct

keyboard

*ppp*

*ppp*

*ppp*

*ppp*

35:50 ↔ 35:55

mus. ins. 1

4 = 32–36

–31 ct

36:05 ↔ 36:12

mus. ins. 2

–31 ct

mus. ins. 3

–31 ct

keyboard

*pp*

*pp*

*pp*

*pp*

start at: 37:27  $\bullet = 30$

sus. ins. 1

sus. ins. 2

sus. ins. 3

keyboard

4

si. 1

si. 2

si. 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 3 -19 ct

s.i. 3

-38 ct -38 ct +12 ct +12 ct -21 ct

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

kb.

9

s.i. 1

-17 ct 3

s.i. 2

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

s.i. 3

-17 ct -17 ct -49 ct

kb.

10

s.i. 1

s.i. 2

s.i. 3

kb.

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

+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 3 -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

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

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

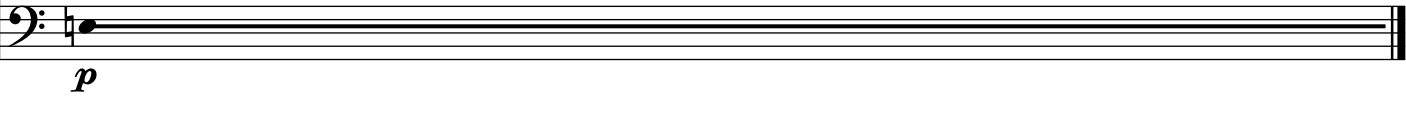
+49 ct

02:35 ↔ 02:45

sus. ins. 3



drone

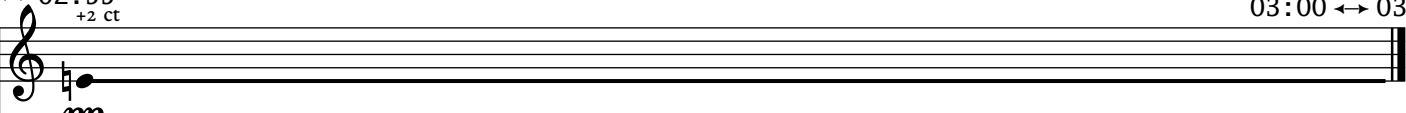


02:50 ↔ 02:55


+2 ct

03:00 ↔ 03:05

sus. ins. 3



drone




03:35 ↔ 03:40


-4 ct

03:55 ↔ 04:00

sus. ins. 3



drone

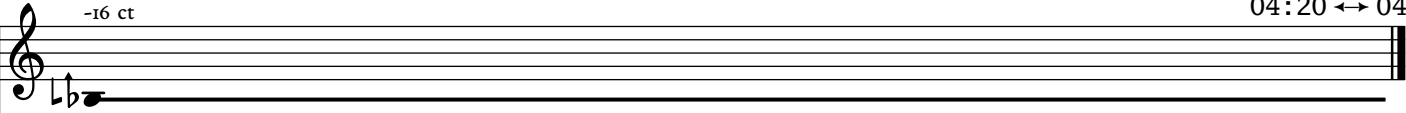


04:05 ↔ 04:10


-16 ct

04:20 ↔ 04:25

sus. ins. 3



drone

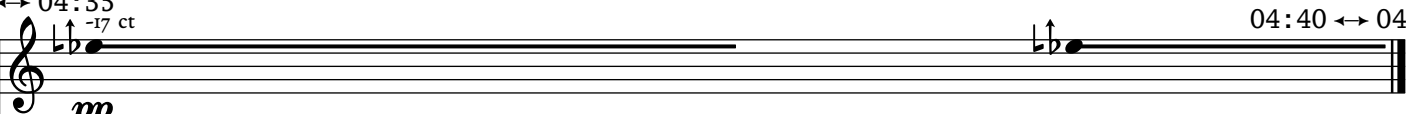


04:30 ↔ 04:35

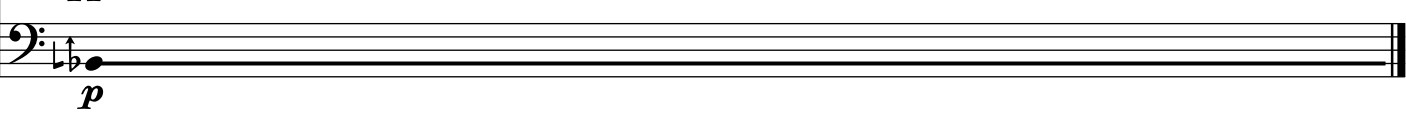
-17 ct

04:40 ↔ 04:45

sus. ins. 3



drone



06:20 ↔ 06:25


-41 ct

-57 ct


-41 ct

06:40 ↔ 06:45

sus. ins. 3



drone



07:45 ↔ 07:55

08:00 ↔ 08:05

mus. ins. 3

drone

-6 ct

*ppp*

*p*

start at: 08:39

mus. ins. 1

mus. ins. 3

keyboard

5

s.i. 1

s.i. 3

kb.

*pp*

*pp*

*pp*

-4 ct

-53 ct

-42 ct

+12 ct

-33 ct

-17 ct

-49 ct

-51 ct

-40 ct

-19 ct

-31 ct

-17 ct

-17 ct

-51 ct

-38 ct

-38 ct

-2 ct

-19 ct

-69 ct

-69 ct

-40 ct

-2 ct

13:40 ↔ 13:45

13:55 ↔ 14:00

mus. ins. 3

drone

+32 ct

*p*

*p*

14:15 ↔ 14:20

14:30 ↔ 14:40

mus. ins. 3

drone

-19 ct

*ppp*

*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 +12 ct 25:45 ↔ 25:50 +12 ct

sus. ins. 3

drone

*mp*

*p*

25:50 ↔ 25:55 +16 ct +65 ct +16 ct +65 ct +16 ct 26:10 ↔ 26:15

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 = 28-3I 28:12 ↔ 28:19 +2 ct +14 ct

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

$\bullet = 32 - 36$

sus. ins. 1 *ppp* +14 ct

sus. ins. 2 *ppp* +14 ct

sus. ins. 3 *ppp* +14 ct

keyboard *ppp*

31:00 ↔ 31:05

31:08 ↔ 31:14

$\bullet = 38 - 44$

sus. ins. 1 *pp* +48 ct

sus. ins. 3 *pp* +0 ct

keyboard *pp*

start at: 31:35

$\bullet = 30$

sus. ins. 1 *p* -31 ct +14 ct -2 ct -17 ct +2 ct +2 ct

sus. ins. 2 *p* -17 ct 3 -17 ct -49 ct

sus. ins. 3 *p* +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.

34:20 ↔ 34:25

34:20 ↔ 34:25

$\text{half note} = 28 - 31$

sus. ins. 2

sus. ins. 3

keyboard

34:39 ↔ 34:46

$p$

$p$

$p$

35:50 ↔ 35:55

mus. ins. 1

mus. ins. 2

mus. ins. 3

keyboard

$\bullet = 32 - 36$

$-31$  ct

$36:05 \leftrightarrow 36:12$

*pp*

*pp*

*pp*

*pp*

*pp*

36:20 ↔ 36:25

mus. ins. 1

mus. ins. 3

keyboard

$\bullet = 38 - 44$

$+32$  ct

$36:31 \leftrightarrow 36:37$

*p*

*p*

*p*

*p*

*p*

start at: 37:27

mus. ins. 1

mus. ins. 2

mus. ins. 3

keyboard

$\bullet = 30$

$-17$  ct

$+27$  ct

$-4$  ct

$+16$  ct

$-4$  ct

$+12$  ct

$-4$  ct

$+27$  ct

$+16$  ct

$+12$  ct

$-36$  ct

$8$

*p*

*p*

*p*

*p*



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

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

3

-19 ct

s.i. 3

-38 ct

-38 ct

+12 ct

+12 ct

-21 ct

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

-17 ct

3

10

s.i. 1

s.i. 2

s.i. 3

kb.

11

12

The musical score for "The Rose Tree" is presented in a four-staff format. The vocal soloists (s.i. 1, s.i. 2, s.i. 3) and the keyboard (kb.) are the primary instruments. The score is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The vocal parts are written in treble clef, and the keyboard part is written in grand staff (treble and bass clef). The score includes a key signature of one flat (Bb) and a common time signature of 2/4. The tempo is marked "Moderato". The score includes a variety of musical notations, including notes, rests, and dynamic markings. The vocal parts are written in treble clef, and the keyboard part is written in grand staff (treble and bass clef). The score includes a key signature of one flat (Bb) and a common time signature of 2/4. The tempo is marked "Moderato". The score includes a variety of musical notations, including notes, rests, and dynamic markings.

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

7

4

4

+2 ct

-2 ct

-51 ct

-49 ct -67 ct

-14 ct

-2 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

8

8

8

-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.

-31 ct -31 ct -62 ct -62 ct 3 -47 ct -51 ct -47 ct -43 ct -31 ct

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

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

27

s.i. 1

s.i. 2

s.i. 3

kb.

-4 ct 3 -53 ct -16 ct +2 ct -12 ct

-2 ct -20 ct 3 -2 ct +2 ct -2 ct +2 ct

-18 ct +4 ct +4 ct

29

s.i. 1

s.i. 2

s.i. 3

kb.

-12 ct -16 ct -12 ct -31 ct -35 ct -31 ct

+2 ct +2 ct -29 ct

+4 ct 3 -33 ct +4 ct

3<sup>rd</sup>

s.i. 1

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

s.i. 2

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

s.i. 3

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

kb.

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.

# 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*

Measures 7-8: Treble staff has a whole note G4, bass staff has a whole note G3. Dynamics: *p* in both staves.

06:35 ↔ 06:45

07:00 ↔ 07:10

8

keyboard

*pp*

*pp*

Measures 9-10: Treble staff has a whole note chord (F#4, G4), bass staff has a whole note G3. Dynamics: *pp* in both staves.

07:25 ↔ 07:30

07:40 ↔ 07:45

9

keyboard

*ppp*

*ppp*

Measures 11-12: Treble staff has a whole note chord (F#4, G4), bass staff has a whole note G3. Dynamics: *ppp* in both staves.

07:45 ↔ 07:50

08:05 ↔ 08:15

10

keyboard

*p*

*p*

Measures 13-14: Treble staff has a whole note chord (F#4, G4), bass staff has a whole note G3. Dynamics: *p* in both staves.

start at: 08:39

sus. ins. 1

sus. ins. 3

II

keyboard

*pp*

*pp*

Measures 15-16: Treble staff has a whole note chord (F#4, G4), bass staff has a whole note G3. Dynamics: *pp* in both staves.





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*

$$20:50 \leftrightarrow 20:55$$

28

20:50 ↔ 20:55

keyboard


$$21:10 \leftrightarrow 21:15$$
[illegible]

start at: 21:51  $\text{♩} = 50$  -19 ct -2 ct -51 ct -67 ct -55 ct -35 ct

us. ins. i

mp

30

keyboard

mp

mp

The image shows a musical score for two parts: 'us. ins. i' and 'keyboard'. The 'us. ins. i' part is written on a single staff with a 4/4 time signature. It begins with a rest for 30 measures, followed by a series of notes with various accidentals and a final double bar line. The 'keyboard' part is written on two staves (treble and bass clef) with a 4/4 time signature. It begins with a rest for 30 measures, followed by a series of notes with various accidentals and a final double bar line. The score includes tempo markings 'mp' (mezzo-piano) and a list of cent adjustments: -19 ct, -2 ct, -51 ct, -67 ct, -55 ct, and -35 ct. The starting time is 21:51 and the tempo is 50 beats per minute.

The musical score for 's.i. I' and 'kb.' consists of two staves. The 's.i. I' staff is a single melodic line, while the 'kb.' staff is a grand staff with treble and bass clefs. The 's.i. I' staff has a key signature of one flat and a time signature of 8. The 'kb.' staff has a key signature of one flat and a time signature of 8. The 's.i. I' staff has a sequence of chords with durations in cents: -64 ct, -84 ct, -55 ct, -18 ct, -67 ct, -51 ct, and -2 ct. The 'kb.' staff has a sequence of chords with durations in cents: 8, 8, 4, 4, 8, 2, 2, and 4.

[illegible]

The musical score for 'The Little Boat' is presented in two systems. The first system, labeled '22', features a vocal line (s.i. I) and a keyboard accompaniment (kb.). The vocal line is in 4/4 time and includes a triplet of eighth notes. The keyboard part consists of a right-hand melody and a left-hand bass line. The second system continues the piece, maintaining the 4/4 time signature. The score concludes with a double bar line.

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*

27:55 ↔ 28:00

mus. ins. 2

mus. ins. 3

keyboard

37

$\bullet = 28-31$

$+2$  ct

28:12 ↔ 28:19

*pp*

*pp*

*pp*

*pp*

28:30 ↔ 28:35

mus. ins. 1

mus. ins. 2

keyboard

38

$\bullet = 23-24$

$+32$  ct

28:42 ↔ 28:48

*p*

$-16$  ct

*p*

*p*

29:35 ↔ 29:40

mus. ins. 1

mus. ins. 2

mus. ins. 3

keyboard

39

$\bullet = 32-36$

$+14$  ct

29:53 ↔ 30:01

*ppp*

$+14$  ct

*ppp*

$+14$  ct

*ppp*

*ppp*

31:00 ↔ 31:05

mus. ins. 1  $\bullet = 38 - 44$   $+48$  ct 31:08 ↔ 31:14

sus. ins. 3  $+0$  ct

keyboard  $40$   $pp$

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

sus. ins. 1  $-31$  ct  $+14$  ct  $-2$  ct  $-17$  ct  $+2$  ct  $+2$  ct

sus. ins. 2  $-17$  ct  $-17$  ct  $-49$  ct

sus. ins. 3  $+14$  ct  $+14$  ct  $+2$  ct  $+16$  ct  $-2$  ct

keyboard  $41$   $p$

4

s.i. 1  $-51$  ct  $-51$  ct  $-67$  ct  $-14$  ct  $-14$  ct  $-2$  ct  $-51$  ct  $-67$  ct  $-55$  ct

s.i. 2  $-65$  ct  $-49$  ct  $-65$  ct  $-53$  ct  $-65$  ct  $-53$  ct

s.i. 3  $-51$  ct  $-51$  ct  $-65$  ct  $-51$  ct  $-55$  ct

kb.  $42$

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

• = 28 - 31

-64 ct

34:39 ↔ 34:46

*p*

-68 ct

*p*

43

keyboard

*p*

34:50 ↔ 34:55

sus. ins. 1

• = 23 - 24

-53 ct

35:04 ↔ 35:11

*ppp*

-64 ct

*ppp*

44

keyboard

*ppp*





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

7

4

-14 ct

-65 ct

4

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

4

7

4

3

kb.

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.

25

s.i. 1

s.i. 2

s.i. 3

kb.

Lyrics for Soprano 1 (s.i. 1):  
 Ich hab' ein kleines  
 Rosenbäumchen  
 In meinem Garten  
 Da steht es so schön  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich

Lyrics for Soprano 2 (s.i. 2):  
 Ich hab' ein kleines  
 Rosenbäumchen  
 In meinem Garten  
 Da steht es so schön  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich

Lyrics for Soprano 3 (s.i. 3):  
 Ich hab' ein kleines  
 Rosenbäumchen  
 In meinem Garten  
 Da steht es so schön  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich

Lyrics for Keyboard (kb.):  
 Ich hab' ein kleines  
 Rosenbäumchen  
 In meinem Garten  
 Da steht es so schön  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich  
 Und ich hab' es  
 So lieblich

[illegible]

29

s.i. 1

-12 ct 3 -16 ct -12 ct -31 ct 3 -35 ct -31 ct

s.i. 2

+2 ct +2 ct -29 ct

s.i. 3

+4 ct +4 ct -33 ct 3

kb.

[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

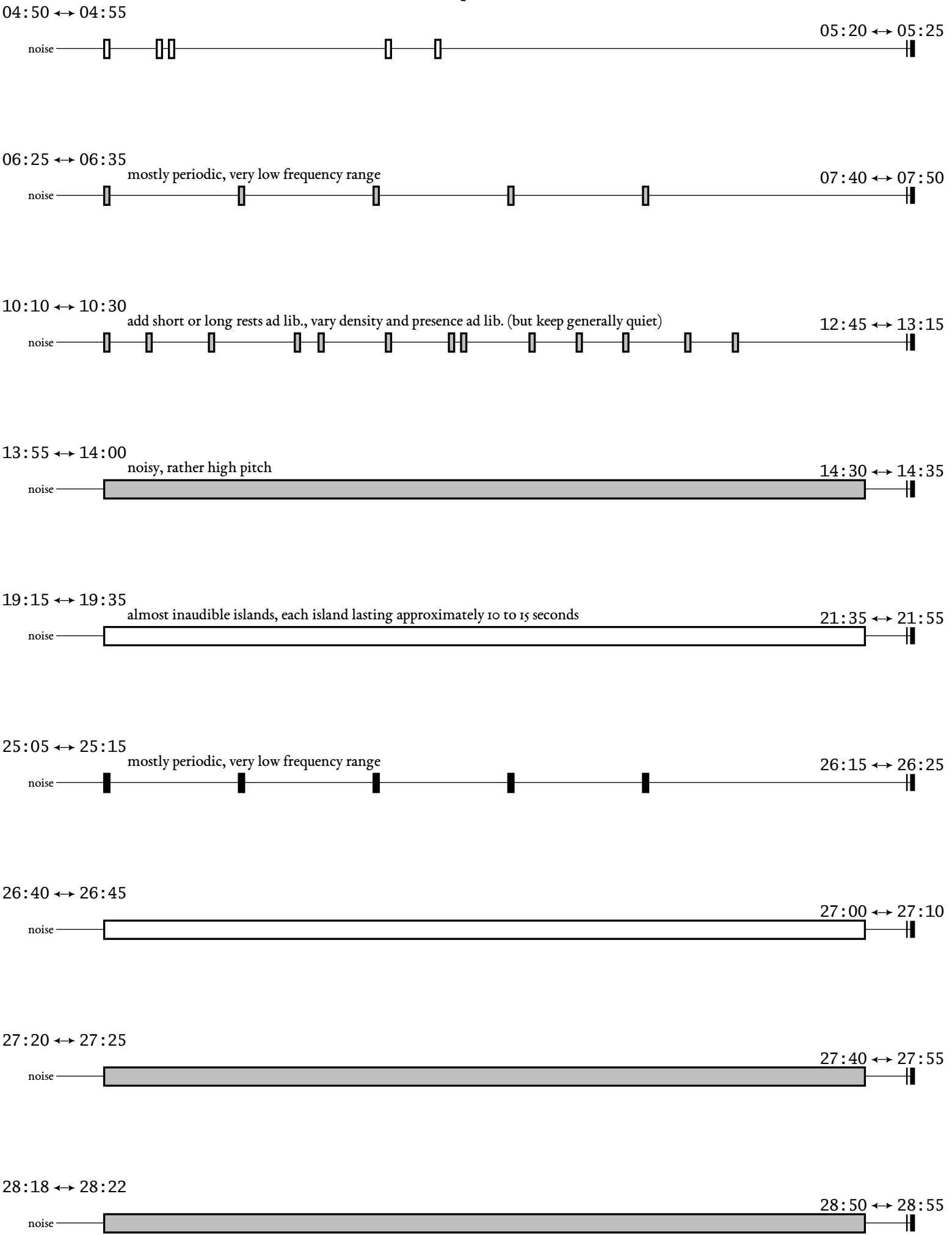
-22 ct

12

kb.

ohne Titel (2)  
noise part book

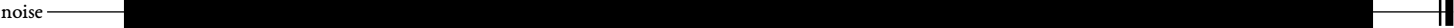
Levin Eric Zimmermann



29:05 ↔ 29:10

sudden, aggressive

29:35 ↔ 29:40



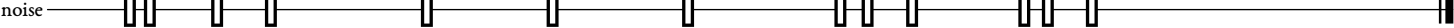
30:55 ↔ 31:05

31:55 ↔ 32:00



32:55 ↔ 33:05

33:55 ↔ 34:00



34:00 ↔ 34:25

spare, 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

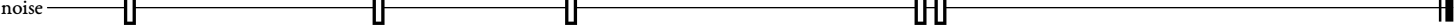
end at: 35:00



start at: 35:00

spare, 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

