

DÀ HĒI TIĀN

大黑天

für ORCHESTER

Trinton Hlynn (* 2000)

I. 天 (一)

♩ = 72

♩ = 57 $\frac{3}{5}$ [♩^{4:5-} = ♩]

37"

Violoncello Soli

Violoncelli

f

pp

Steg

Steg

MSP

l. soli

pp

mp

Tutti

♩ = 96 [♩^{5:3-} = ♩]

Tutti | Divisi

DP

Ton

Kratzen

⑤

♩ = 96 [♩^{5:3-} = ♩]

Tutti | Divisi

DP

Ton

Kratzen

fff

⑨

♩ = 48 [♩ = ♩]

♩ = 144 [♩^{3:2-} = ♩]

13

Unisono
Steg

$\text{♩} = 96 [\text{♩.} = \text{♩}]$

mp
Abrupt beginnen und enden

vc.

16

$\text{♩} = 144 [\text{♩}^{3:2-} = \text{♩}]$

$\text{♩} = 48 [\text{♩.} = \text{♩}]$

II. 鬼

vc.

21

vc.

27

$\text{♩} = 57 \frac{3}{5} [\text{♩}^{6:5-} = \text{♩}]$

vc.

30

EINSATZ:
Klavier RH

Ende des Einsatzes

pp *p* *pp*

(Ganz kurz,
nur ein Atemzug)

vc.

33 $\text{♩} = 96 \left[\text{♩}^{5:3-} = \text{♩} \right] \text{Rit.} \longrightarrow \text{♩} = 57 \frac{3}{5} \left[\text{♩}^{3:5-} = \text{♩} \right]$

DP, Kratzen

vc. ff p pp mp p mf

36 $\text{♩} = 72 \left[\text{♩}^{5:4-} = \text{♩} \right]$ $\text{♩} = 96 \left[\text{♩}^{4:3-} = \text{♩} \right]$

Steg

1. soli

vc. pp *Abrupt beginnen*

39

MSP

1. soli

MSP

vc. p^+ ppp

$(\text{♩} = 96) \text{Rit.} \longrightarrow \text{♩} = 57 \frac{3}{5} \left[\text{♩}^{3:5-} = \text{♩} \right]$

43

vc. $\frac{12}{8}$

$(\text{♩} = 57 \frac{3}{5}) \text{Rit.} \longrightarrow \text{♩} = 48 \left[\text{♩}^{5:6-} = \text{♩} \right]$

45

SP

5:4

vc. p

47

$$\text{♩} = 57\frac{3}{5} \left[\overset{6:5}{\text{♩}} = \text{♩} \right]$$

MSP

Resultierende Ton:
1 1 8

11°
Saite I

Tutti

DP, Kratzen

 $vc.$
$$ff$$
 $\equiv \mathcal{f}$

50

$$\text{♩} = 144 \left[\overset{\text{♩}}{\underset{\text{♩}}{\text{♩}}} \overset{5:4}{=} \text{♩} \right]$$
 $\mathcal{VC}.$

53

 $\mathcal{VC}.$

l. soli

MSP

56

 $\mathcal{VC}.$

$$= pp^+$$

—5:4 ♩—

59

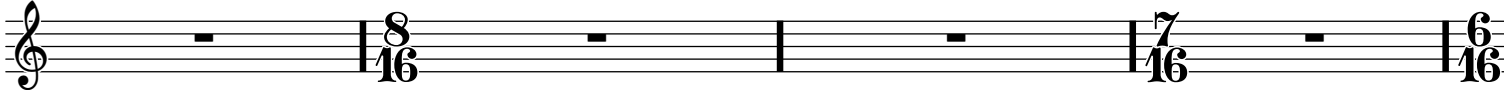
♩ = 72 [♩ = ♩]

(♩ = 72)Rit.➤


 $\mathcal{VC}.$

L⁷₁₆


(62)

vc. 


(66)

vc. 


(71)


vc. 

III. 化

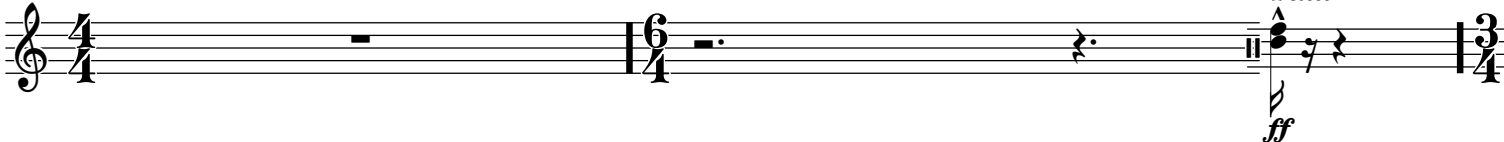
(♩ = 48) Accel. 

(77)

vc. 

 ♩ = 72 [♩^{3:2} = ♩]

(80)

vc. 

DP, Kratzen

Tutti

ff

(82)

vc. 

♩ = 57 $\frac{3}{5}$ [♩^{4:5} = ♩]

84

vc. 2/4 3/4 2/4 3/4 2/4

$18\frac{1}{2}''$

$\text{♩} = 96$ [$\text{♩}^{5:3-} = \text{♩}$] Rit. $\text{♩} = 48$ [$\text{♩} = \text{♩}$]

88

vc. 2/4 3/4 4/4 3/4 2/4

DP, Kratzen

pppp *pp*

$\text{♩} = 57\frac{3}{5}$ [$\text{♩}^{6:5-} = \text{♩}$] Accel.

91

vc. 3/4 4/4 6/4

mp *f*

$\text{♩} = 96$ [$\text{♩}^{5:3-} = \text{♩}$]

93

vc. 6/4 3/4 3/4 3/4

ff *fff* *fff*

$\text{♩} = 57\frac{3}{5}$ [$\text{♩}^{3:5-} = \text{♩}$]

95

vc. 3/4 2/4 3/4

I. soli
MSP

mf

99

vc.

101

vc.

103

vc.

$\text{♩} = 72$ [$\text{♩} \text{ } 5:4^- = \text{♩}$]
EINSATZ:

Hörner

Ende des Einsatzes

105

vc.

107

vc.

110

vc.

Tutti

MSP

Resultierende Ton: 13° Saite I

CLB

MST

Ord.

ST

$(\text{♩} = 57 \frac{3}{5})$

mp +

pppp

Resultierende Ton: 11° Saite I

114

vc.

MSP

Ord.

DP, Kratzen

$\text{♩} = 144 [\text{♩}^{5:4} = \text{♩}] \times 7$

ffff

Immer die gleiche Artikulation, ohne hörbare Grundschläge

116

vc.

Rall. moltiss.

Steg (kein Kratzen)

(Gleichmäßiges Glissando bis zum letzten Ton)

Ord.

15_1

pp

ffff

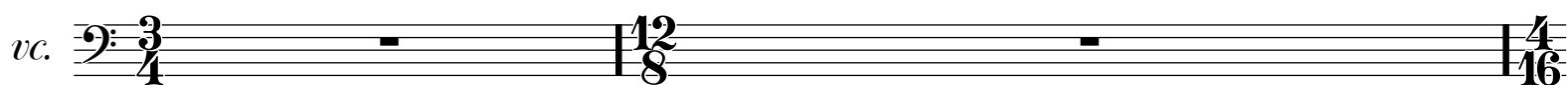
Leichte Überschneidung mit dem folgenden Flötenton

118

vc.

$\text{♩} = 72 [\text{♩} = \text{♩}]$

122



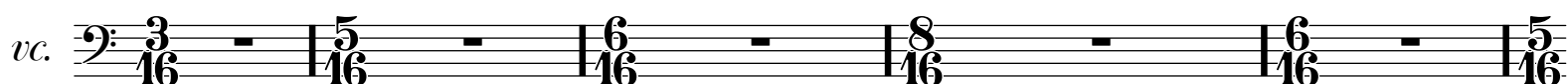
124



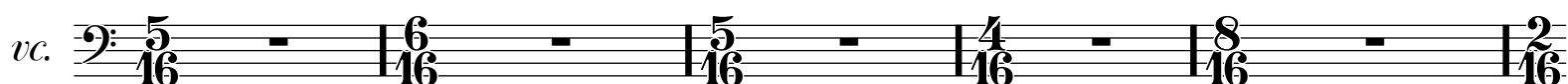
130



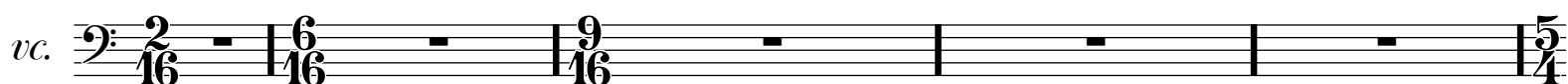
138



143



148



IV. 神

(bis Klavierresonanz aufhört,
dann + ~2" zusätzliche Stille)

$$\text{♩} = 144 \left[\text{♩}^{3:2-} = \text{♩} \right]$$

153

vc.

156

vc.

158

vc.

160

vc. soli

$\text{♩} = 72 \left[\text{♩}^{5:4-} = \text{♩} \right] \quad \text{♩} = 96 \left[\text{♩}^{4:3-} = \text{♩} \right]$

163

SP MST

vc. soli

vc.

p

165

Ord. *1. soli*

mp *f*

Tutti

ppp *ff*

vc. soli

vc.

168

vc. soli

vc.

ffff

172

Steg

vc. soli

vc.

175 $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{4:5} = \text{♩}$] *Tutti* SP $\text{♩} = 51$

vc. $\frac{6}{4}$ $\frac{8}{8}$ $\frac{12}{8}$ f mf f

177 $\text{♩} = 48$ DP, Kratzen, Doppelgriff

vc. $\frac{8}{8}$ $\frac{5}{4}$ f ff

181 37" 1" 2" 3" 4" 5" 6" 7" 8" 9" (1" - 4") (5" - 8") (9" - 12")

vc. $\frac{1}{2}$ ffz *1. soli*

190 37" 10" 11" 12" 13" 14" 15" 16" 17" 18" (13" - 16") (17" - 20")

vc. $\frac{1}{2}$ f

199 37" 19" 20" 21" 22" 23" 24" 25" 26" 27" (21" - 24") (25" - 28")

vc. $\frac{1}{2}$ f

208

28" 29" 30" 31" 32" 33" 34" 35" 36"

37"

(29" - 33") (34" - 37")

vc.

217

37"

♩ = 96

vc.

220

vc.

223

Tutti

MSP (zu Ord.)

8-

DP, Kratzen

vc.

226

8-

vc.

	Ord.
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
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90	90
91	91
92	92
93	93
94	94
95	95
96	96
97	97
98	98
99	99
100	100

 $VC.$

232)

 $12\frac{1}{3}''$

236

(♩=48)Accel.

(238)

—————×3, Rall. moltiss. sempre

$$\text{♩} = 72 \left[\overset{\text{♩}}{\underset{\text{♩}}{\overset{3:2}{\text{♩}}}} = \text{♩} \right]$$


(bis Klavierresonanz
fast aufhört)

240

♩ = 72

Resultierende Ton:

13°
Saite I

Beide MSP

(Jede Note al niente dal niente)

Resultierende Ton:

11°
Saite I

243

vc.

Exercise 243 is a single-measure exercise in 2/4 time. The upper staff (treble clef) contains a melodic line starting on G4, moving to A4, B4, and C5, with a final half-note G4. The lower staff (bass clef) contains a bass line starting on G2, moving to F2, E2, and D2, with a final half-note G2. The exercise is marked with a forte (f) dynamic and includes a trill (tr) on the first note of both staves.

$\text{♩} = 60$

246

vc.

Exercise 246 is a four-measure exercise in 4/4 time. The upper staff (treble clef) contains a melodic line starting on G4, moving to A4, B4, and C5, with a final half-note G4. The lower staff (bass clef) contains a bass line starting on G2, moving to F2, E2, and D2, with a final half-note G2. The exercise is marked with a forte (f) dynamic and includes a trill (tr) on the first note of both staves. The tempo is marked as $\text{♩} = 60$.

248

vc.

Exercise 248 is a four-measure exercise in 4/4 time. The upper staff (treble clef) contains a melodic line starting on G4, moving to A4, B4, and C5, with a final half-note G4. The lower staff (bass clef) contains a bass line starting on G2, moving to F2, E2, and D2, with a final half-note G2. The exercise is marked with a forte (f) dynamic and includes a trill (tr) on the first note of both staves.

250

vc.

Exercise 250 is a four-measure exercise in 4/4 time. The upper staff (treble clef) contains a melodic line starting on G4, moving to A4, B4, and C5, with a final half-note G4. The lower staff (bass clef) contains a bass line starting on G2, moving to F2, E2, and D2, with a final half-note G2. The exercise is marked with a forte (f) dynamic and includes a trill (tr) on the first note of both staves.

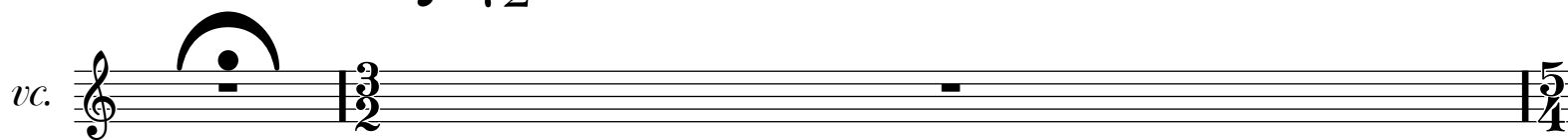
253

vc.

Exercise 253 is a four-measure exercise in 4/4 time. The upper staff (treble clef) contains a melodic line starting on G4, moving to A4, B4, and C5, with a final half-note G4. The lower staff (bass clef) contains a bass line starting on G2, moving to F2, E2, and D2, with a final half-note G2. The exercise is marked with a forte (f) dynamic and includes a trill (tr) on the first note of both staves.

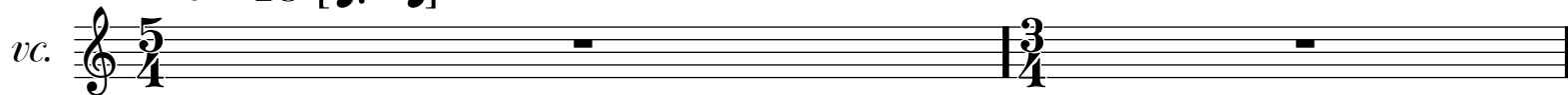
255

$\text{♩} = 72$



257

$\text{♩} = 48$ [$\text{♪} = \text{♩}$]



259

37"

