

DÀ HĒI TIĀN

大黑天

für ORCHESTER

Trinton Hlynn (* 2000)

I. 天 (一)

$\text{♩} = 72$

37"

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{4:5-} = \text{♩}$]

Geige 2 Soli

Geigen 2

Abrupt beginnen und enden

Steg

mp

f

⑦

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

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

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

g. 2

⑬

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

Steg

mp

Abrupt beginnen und enden

g. 2

II. 鬼

16)

$g.$ $2 \parallel$ $\mid \frac{4}{4}$ $-$ \mid $\parallel \frac{6}{16}$ $-$ $\mid \frac{4}{16}$ $-$ $\mid \frac{9}{16}$

21)

$g: 2 \dashv \frac{9}{16} \quad \text{---} \quad \frac{7}{16} \quad \text{---} \quad \frac{5}{16} \quad \text{---} \quad \frac{4}{16} \quad \text{---} \quad \frac{3}{8} \quad \text{---} \quad \frac{12}{8}$

27)

$g: 2 \dashv \equiv \frac{12}{8} \quad \frac{3}{4} \quad \frac{2}{4} \quad \frac{3}{4}$

30)

Klavier RH

Ende des Einsatzes

g. 2 II $\frac{3}{4}$

33

♩ = 96 [$\overset{\text{♩}}{\overset{5:3^-}{\text{♩}}} = \text{♩}$] Rit. \longrightarrow ♩ = $57\frac{3}{5}$ [$\overset{\text{♩}}{\overset{3:5^-}{\text{♩}}} = \text{♩}$]
 DP, Kratzen

g. 2 

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

g. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Abrupt beginnen *pp*

Steg

39

g. 2 $\frac{3}{4}$ $\frac{12}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

1. soli *p*⁺ *Tutti* *ppp*

MSP

Abrupt beginnen

Steg

43 $(\text{♩} = 96) \text{Rit.} \rightarrow \text{♩} = 57 \frac{3}{5} \left[\text{♩}^{3:5-} = \text{♩} \right]$ *1. soli*

g. 2 $\frac{4}{4}$ $\frac{12}{8}$ $\frac{3}{4}$

45 $(\text{♩} = 57 \frac{3}{5}) \text{Rit.} \rightarrow \text{♩} = 48 \left[\text{♩}^{5:6-} = \text{♩} \right]$

g. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

MSP

p

47 $\text{♩} = 57 \frac{3}{5} \left[\text{♩}^{6:5-} = \text{♩} \right]$

Tutti *DP, Kratzen* *ff*

g. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(50) $\text{♩} = 144$ [$\text{♩}^{5:4} = \text{♩}$]

g. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

(53) *1. soli*

MSP

8

g. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(56)

8

g. 2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

(59) $\text{♩} = 72$ [$\text{♩} = \text{♩}$]

($\text{♩} = 72$) Rit.-

g. 2 $\frac{3}{2}$ $\frac{7}{16}$

(62)

g. 2 $\frac{8}{16}$ $\frac{7}{16}$ $\frac{6}{16}$

(66)

g. 2

(71)

g. 2

III. 化

(77)

g. 2

(♩ = 48) Accel.

EINSATZ:

Klavier RH

(80)

g. 2

Ende des Einsatzes

♩ = 72 [♩^{3:2-} = ♩]

DP, Kratzen

Tutti

ff

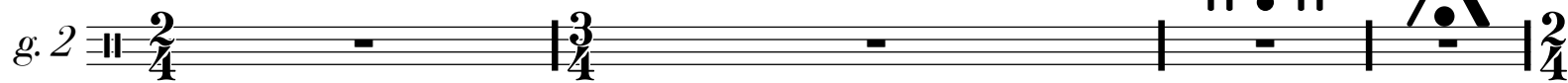
(82)

g. 2

♩ = 57 $\frac{3}{5}$ [♩^{4:5-} = ♩]

84

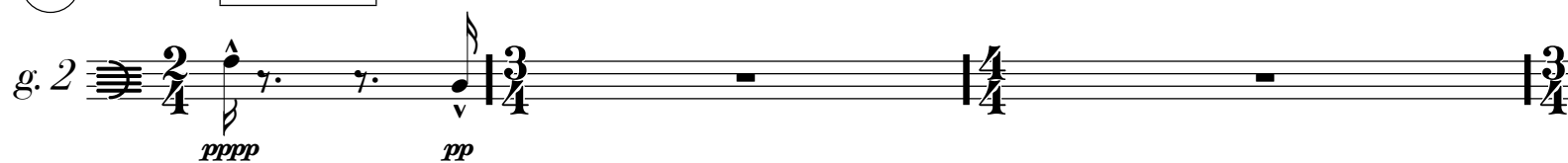
18 $\frac{1}{2}$ "



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

88

DP, Kratzen



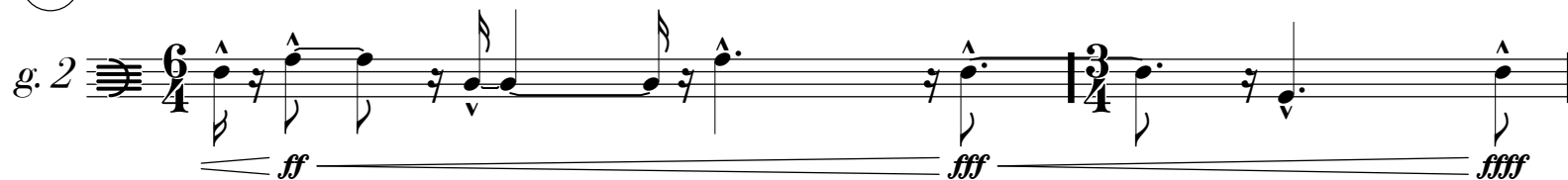
$\text{♩} = 57\frac{3}{5}$ [$\text{♩}^{6:5-} = \text{♩}$] Accel. \longrightarrow

91



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

93

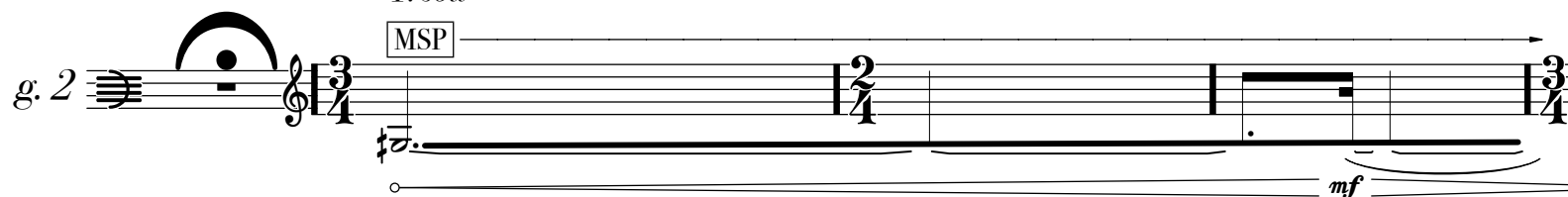


95

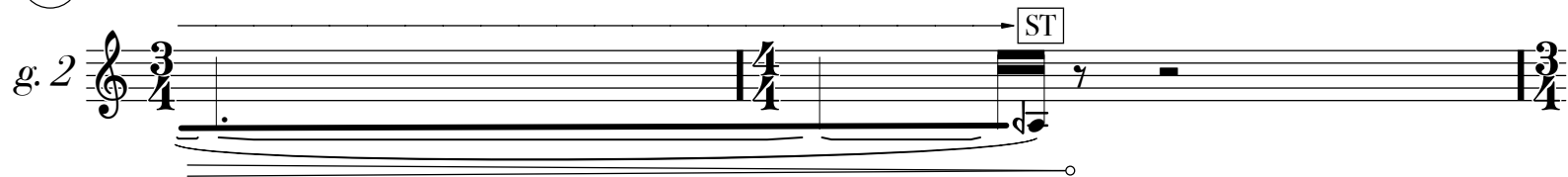
$\text{♩} = 57\frac{3}{5}$ [$\text{♩}^{3:5-} = \text{♩}$]

I. soli

MSP



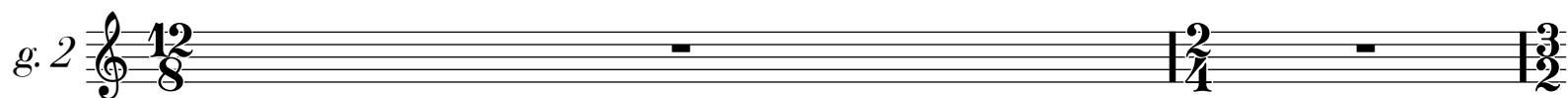
99



101



103

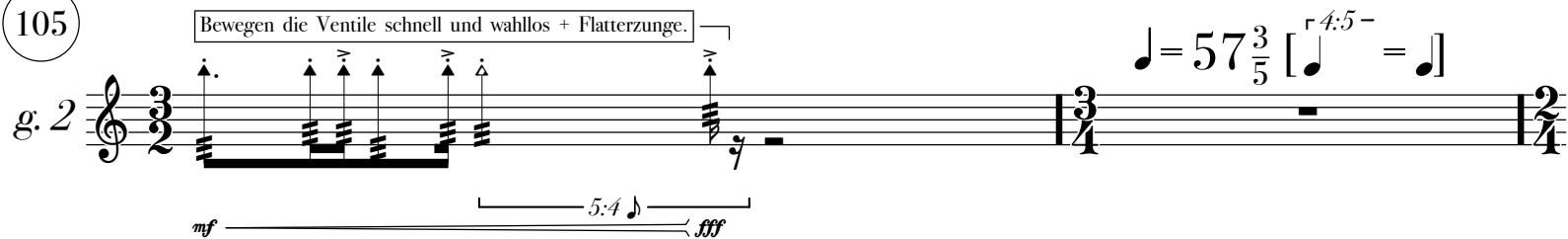


$\text{♩} = 72$ [$\text{♩} \text{ } 5:4^- = \text{♩}$]
EINSATZ:

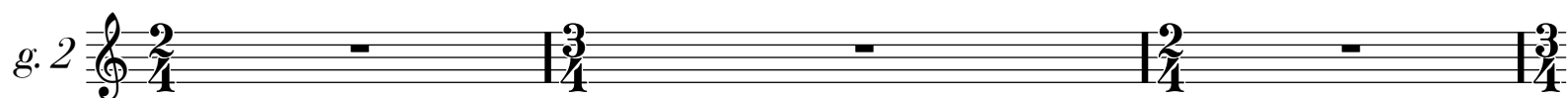
Hörner

Ende des Einsatzes

105



107



110

Tutti

MSP

Resultierende Ton: 7°

$\text{♩} = 57 \frac{3}{5}$

8¹ Saite II

CLB

MSP

ST

SP

mp

Resultierende Ton: 6°

Saite II

pppp

114

g. 2

ST

DP, Kratzen

ffff

Immer die gleiche Artikulation, ohne hörbare Grundschläge

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

116

Rall. moltiss.

Leichte Überschneidung mit dem folgenden Flötenton

Steg (kein Kratzen)

(Gleichmäßiges Glissando bis zum letzten Ton)

Ord.

15¹

pp

ffff

118

$\text{♩} = 72$ [$\text{♩} = \text{♩}$]

122

g. 2

8

124

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

g. 2 $\frac{4}{16}$ $\frac{5}{16}$ $\frac{4}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{3}{16}$

129

g. 2 $\frac{3}{16}$ $\frac{6}{16}$ $\frac{3}{16}$ $\frac{2}{16}$ $\frac{4}{16}$ $\frac{2}{16}$

137

EINSATZ:

Fagotte

$\text{♩} \text{ 3:2 } \text{♩r}$

$\text{6:5 } \text{♩}$

g. 2 $\frac{2}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{8}{16}$ $\frac{6}{16}$

mp

142

Ende des Einsatzes

$\text{6:5 } \text{♩}$

MSP, senza vib.

15

g. 2 $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{4}{16}$ $\frac{8}{16}$

147

g. 2 $\frac{8}{16}$ $\frac{2}{16}$ $\frac{6}{16}$ $\frac{9}{16}$

152

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

g. 2

15

pp+

IV. 神

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

MSP

Resultierende Ton:

7°
Saite II
Divisi

155

g. 2

8

CLB

SP

Unisono

Resultierende Ton:

6°
Saite II

p

f

fff

158

g. 2

57 $\frac{3}{5}$ [$\text{♩}^{4:5-} = \text{♩}$]

MST

pppp

161

($\text{♩} = 57 \frac{3}{5}$) Accel. \rightarrow $\text{♩} = 72$ [$\text{♩}^{5:4-} = \text{♩}$]

1. soli

Steg

SP

g. 2 soli

g. 2

ppp

Tutti

164

$\text{♩} = 96$ [$\text{♩}^{4:3-} = \text{♩}$]

MST

g. 2 soli

g. 2

p

mp

f

166

$\text{♩} = 72$ [$\text{♩}^{3:4-} = \text{♩}$]

Ord.

1. soli

Tutti

pppp

fff

ff

169

g. 2 soli

g. 2

172

Steg

g. 2 soli

g. 2

175

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩} \text{ } \overset{4:5}{\text{---}} = \text{♩}$]

Tutti

MSP → SP

8

g. 2

mp → *mf*

f

Molto flaut., Divisi × 3

(sim)

177

Molto flaut., Divisi × 3

$\text{♩} = 48$

I. soli

g. 2

f

mf

181

37"

1" (1" - 4")

2"

3"

4"

5" (5" - 8")

6"

7"

8"

9" (9" - 12")

g. 2

ffz

190

37"

10"

11"

12"

13" (13" - 16")

14"

15"

16"

17" (17" - 20")

18"

g. 2

37"

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

(21" - 24") (25" - 28")

g. 2

37"

(208) 28" 29" 30" 31" 32" 33" 34" 35" 36"

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

g. 2

37"

(217) 37" ♩ = 96

g. 2

(220)

g. 2

(223)

MSP (zu Ord.)

8

Tutti

pp *f*

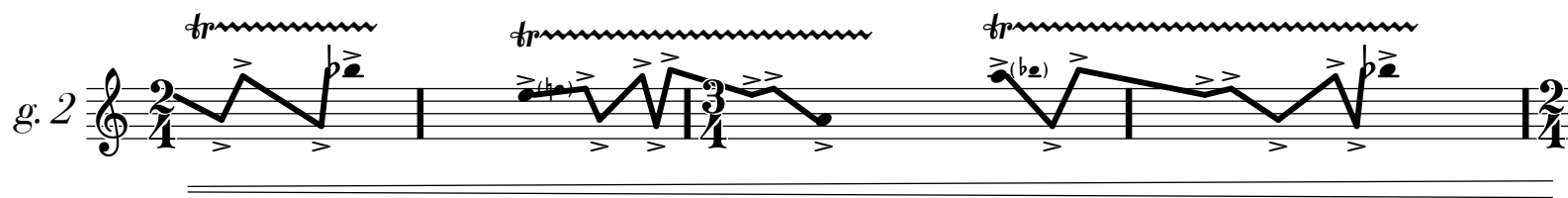
DP, Kratzen

fp

g. 2

(♩ = 96) Rit. —————→

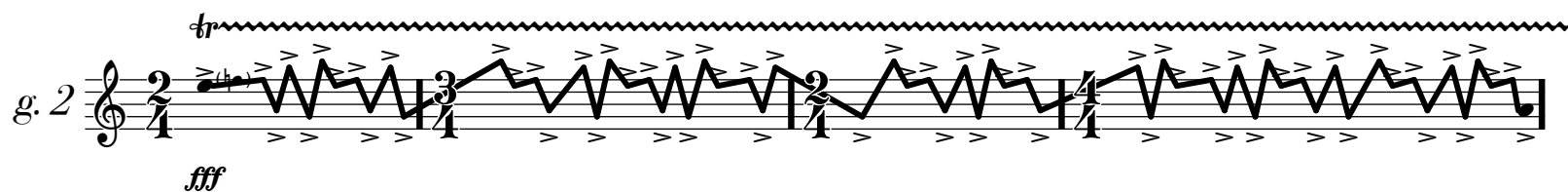
227



231

♩ = 48 [♩ = ♩]

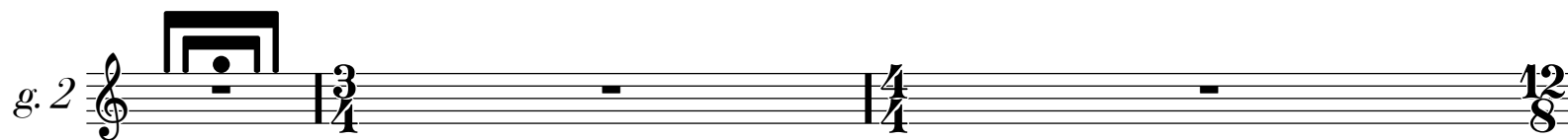
→ Ord.



235

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

(♩ = 48) Accel. —————→



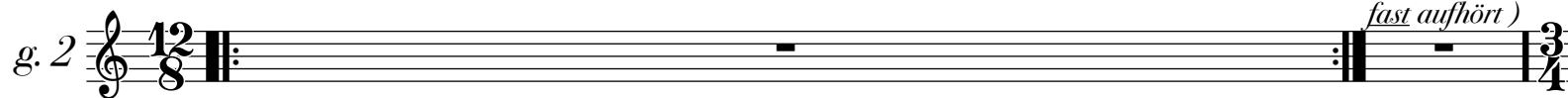
238

× 3, Rall. moltiss. sempre —————→

♩ = 72 [♩^{3:2-} = ♩]

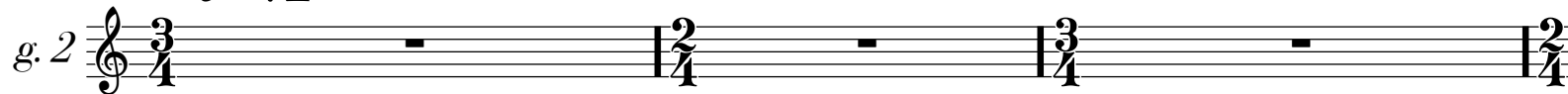


(bis Klavierresonanz
fast aufhört)



240

♩ = 72



243

Resultierende Ton:

7^o
Saite II

g. 2

Beide MSP

(h^o)

(Jede Note al niente dal niente)

Resultierende Ton:

6^o
Saite II

♩ = 60

246

g. 2

mp

248

g. 2

250

g. 2

253

Musical score for exercise 253. The score is written on a grand staff (g. 2) with a treble clef. It begins with a treble clef and a key signature of one flat. The tempo is marked as 8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *tr* and *tr*. The score ends with a double bar line and a repeat sign.

256

Musical score for exercise 256. The score is written on a grand staff (g. 2) with a treble clef. It begins with a treble clef and a key signature of one flat. The tempo is marked as $\text{♩} = 72$. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *tr* and *tr*. The score ends with a double bar line and a repeat sign.

258

Musical score for exercise 258. The score is written on a grand staff (g. 2) with a treble clef. It begins with a treble clef and a key signature of one flat. The tempo is marked as 37". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *tr* and *tr*. The score ends with a double bar line and a repeat sign.