

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 1 Soli

Geigen 1

Abrupt beginnen und enden

Steg

pp

⑦

g. I

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

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

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

⑬

g. I

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

Steg

mp


Abrupt beginnen und enden

16

g. I  $\text{♩} = 144 [\text{♩}^{3:2-} = \text{♩}]$ $\text{♩} = 48 [\text{♩} = \text{♩}]$

II. 鬼



21

g. I 

27

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

30

g. I  **EINSATZ:**
Klavier RH
Ende des Einsatzes

(Ganz kurz, nur ein Atemzug)

33

$\text{♩} = 96 [\text{♩}^{5:3-} = \text{♩}] \text{Rit.}$ $\text{♩} = 57 \frac{3}{5} [\text{♩}^{3:5-} = \text{♩}]$
DP, Kratzen
g. I 
ff *mp* *p* *mp*

36

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

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

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

Steg

pp

Abrupt beginnen und enden

39

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

Steg

ppp

Abrupt beginnen

43

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

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

45

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

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

$5:4$

p

47

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

MSP

Resultierende Ton:
 9°
Saite II

DP, Kratzen

ff

f

3

(50)

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

g. I

(53)

I. soli

MSP

8

g. I

(56)

8

g. I

(59)

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

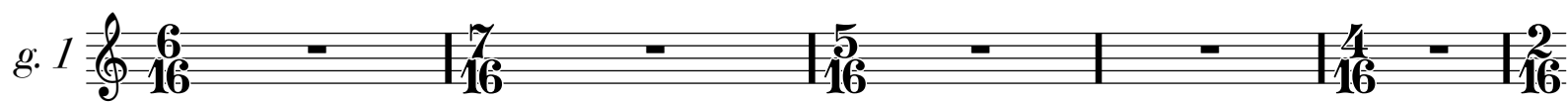
$(\text{♩} = 72) \text{Rit.}$

g. I

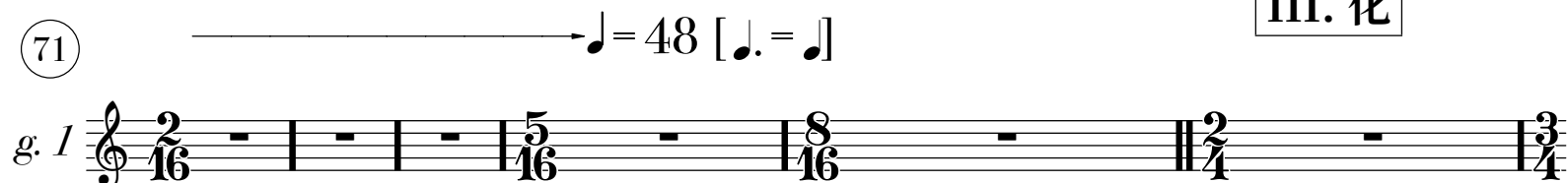
(62)

g. I

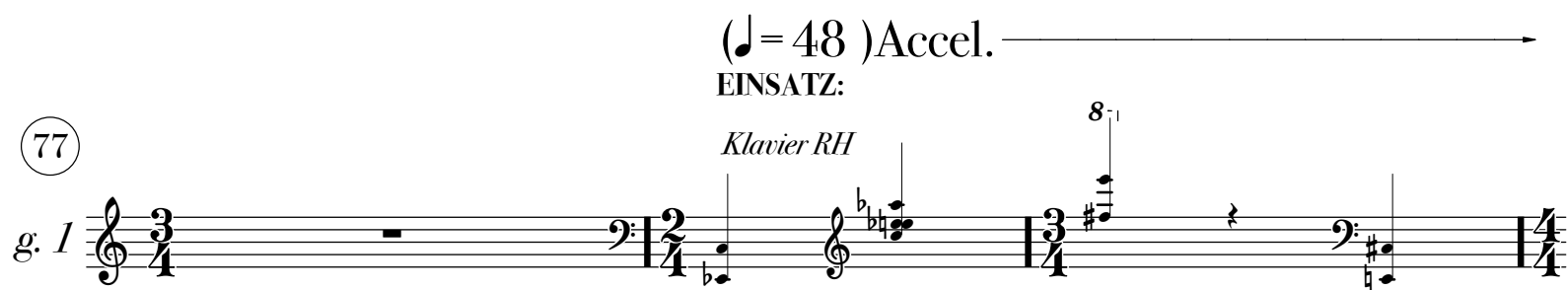
(66)



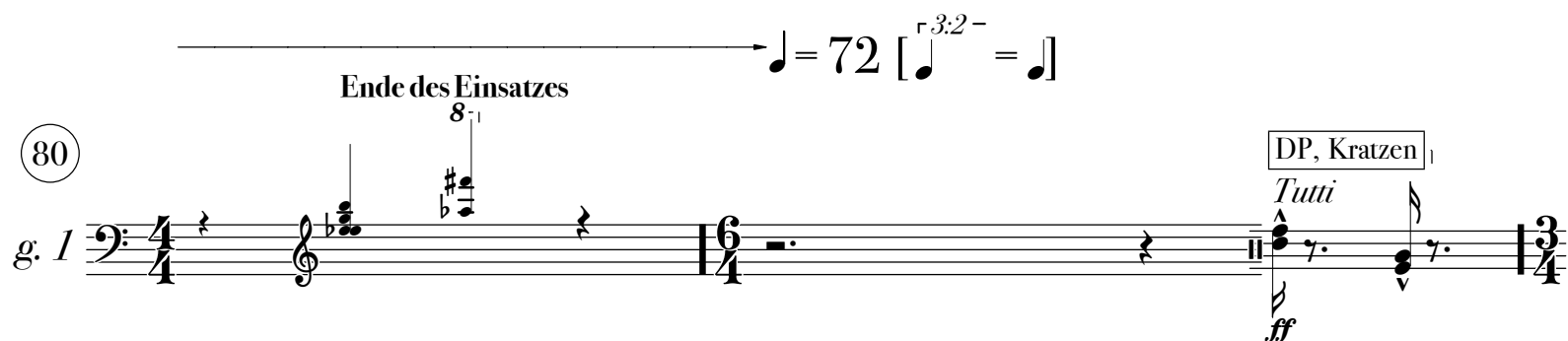
(71)



(77)



(80)

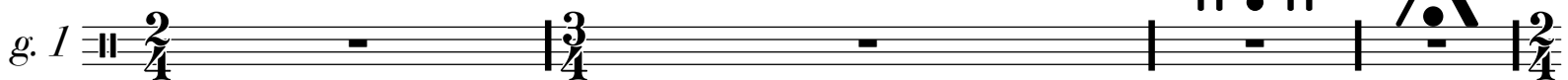


(82)



84

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

g. I 

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

88

DP, Kratzen

g. I 

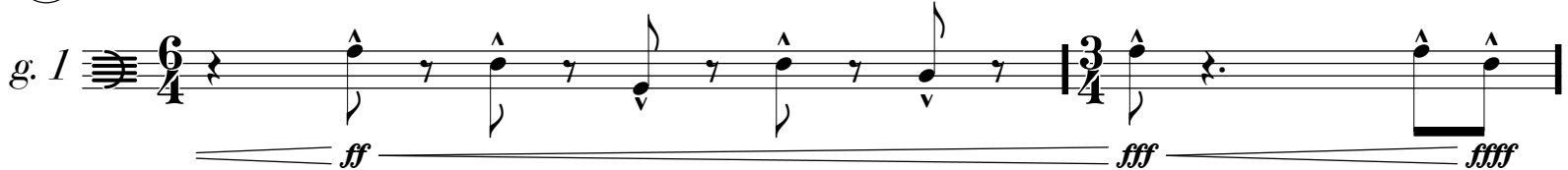
$\text{♩} = 57\frac{3}{5}$ [$\text{♩}^{6:5-} = \text{♩}$] Accel. \longrightarrow

91

g. I 

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

93

g. I 

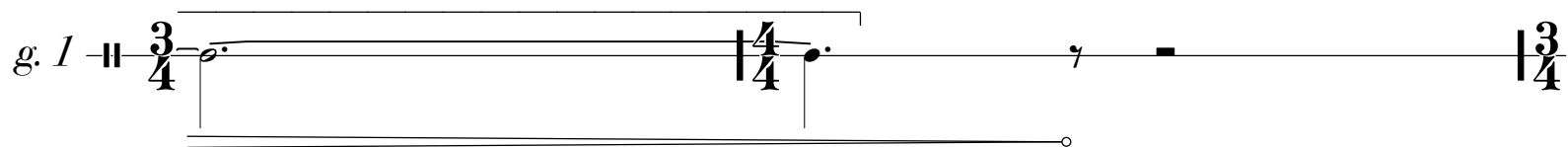
95

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

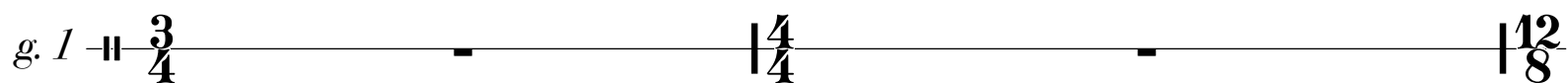
Steg

g. I 

99



101



103

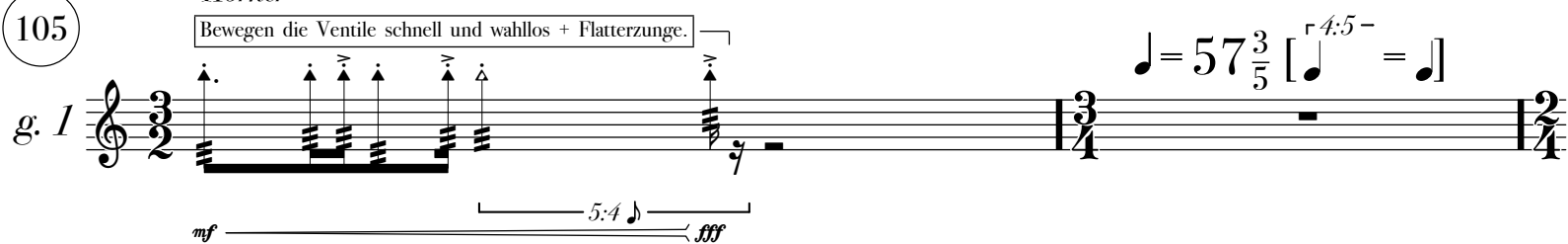


$\text{♩} = 72$ [$\text{♩} \text{ } 5:4^- = \text{♩}$]
EINSATZ:

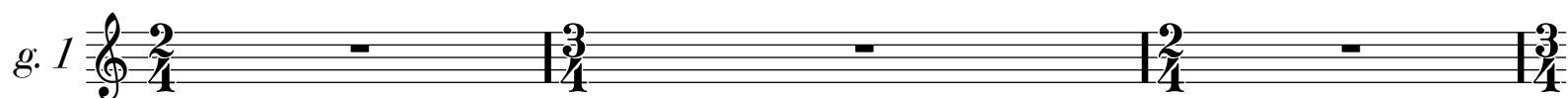
Hörner

Ende des Einsatzes

Bewegen die Ventile schnell und wahllos + Flutterzunge.



107



(♩ = $57\frac{3}{5}$)

MSP
Resultierende Ton: 9°
Saite II CLB
ST

g. I

mp +

pppp

SP

ST

♩ = 144 [♩^{5:4} = ♩] × 7

DP, Kratzen

MSP

g. I

ffff

Immer die gleiche Artikulation, ohne hörbare Grundschläge

Rall. moltiss.

Leichte Überschneidung mit dem folgenden Flötenton

Steg (kein Kratzen)
(Gleichmäßiges Glissando bis zum letzten Ton)

Ord.

15

g. I

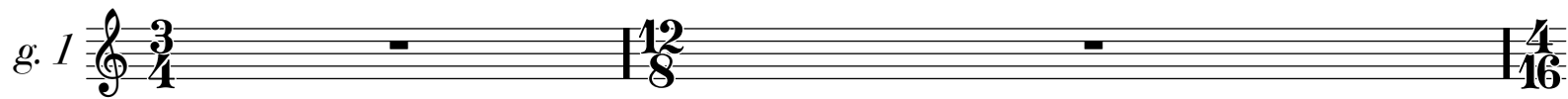
pp

ffff

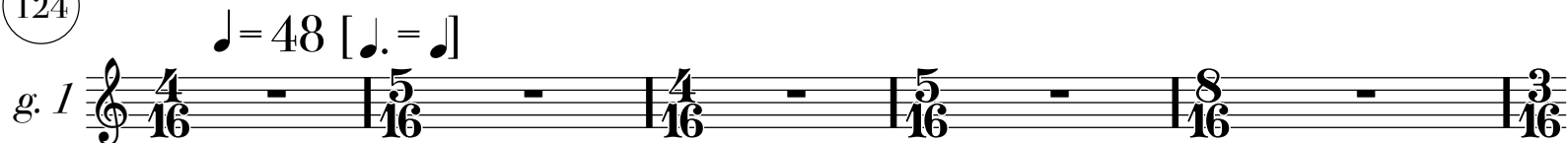
♩ = 72 [♩ = ♩]

g. I

122



124



129



137



142



147

g. I

15

8/16 2/16 6/16 9/16

Ende des Einsatzes

152

I. | 2. soli

MSP

SP

15

tr

g. I

pppp

p

Tutti

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

IV. 神

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

155

MSP

Resultierende Ton:

9°

Saite II

tr

g. I

3/4 1/4 3/4

p

f

157

CLB

SP

g. I

3/4 1/4 3/4

fff

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

g. I soli *g. I*

MST

I. soli *Steg* *ppp* *Tutti*

(162) $\text{♩} = 72$ [$\text{♩}^{5:4-} = \text{♩}$] $\text{♩} = 96$ [$\text{♩}^{4:3-} = \text{♩}$]

g. I soli *g. I*

MST SP

p

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

g. I soli *g. I*

Ord. *I. soli* *Tutti* *pppp*

mp *f*

168

g. 1 soli

g. 1

fff

ff

172

g. 1 soli

g. 1

Steg

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

175

Tutti

MSP

SP

15

g. 1

mp

mf

ff

*Tutto ciò che è romantico
all'interno del corpo*

177

g. 1

ff

*Tutto ciò che è romantico
all'interno del corpo*

1. soli

mf

$\text{♩} = 48$

181

37"

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

g. I

190

37"

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

g. I

199

37"

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

g. I

208

37"

28" 29" (29" - 33") 30" 31" 32" 33" 34" (34" - 37") 35" 36"

g. I

217

37"

♩ = 96

g. I

220

MSP (zu Ord.)

g. I

pp *f*

Tutti

DP, Kratzen

224

g. I

(♩ = 96) Rit. ————— ♩ = 48 [♩ = ♩]

228

Ord.

g. I

fff

232

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

g. I

236

(♩ = 48) Accel. —————

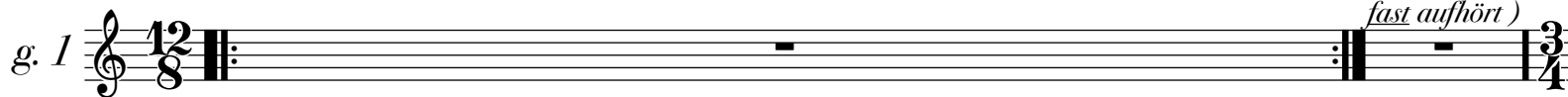
g. I

238

$\times 3$, Rall. moltiss. sempre
 $\text{♩} = 72 \left[\text{♩}^{3:2-} = \text{♩} \right]$

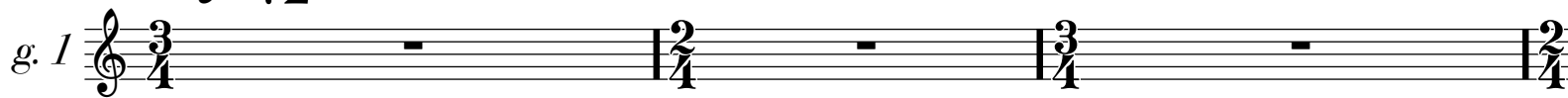


(bis Klavierresonanz
fast aufhört)



240

$\text{♩} = 72$



243

MSP

Resultierende Ton:

9°

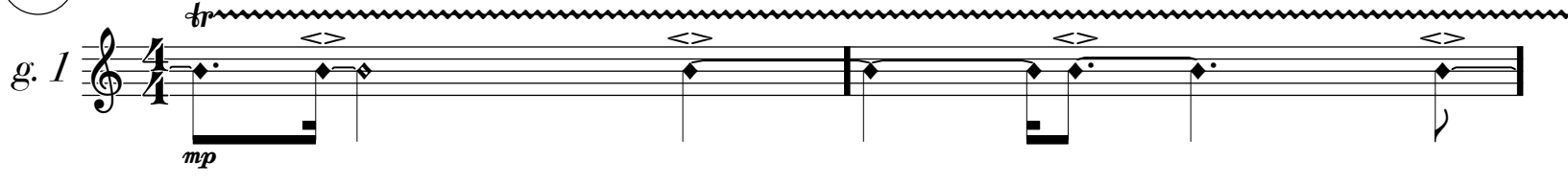
Saite II



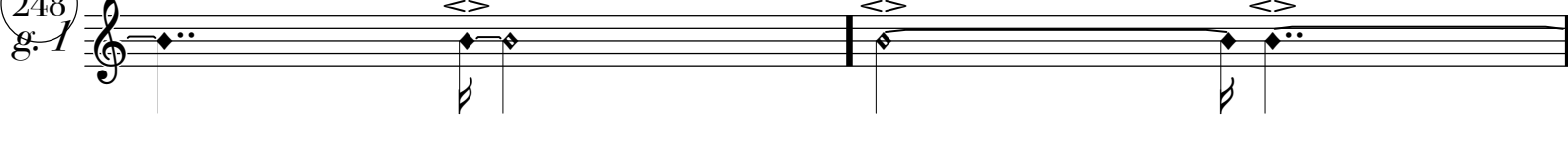
(Jede Note al niente dal niente)

246

$\text{♩} = 60$



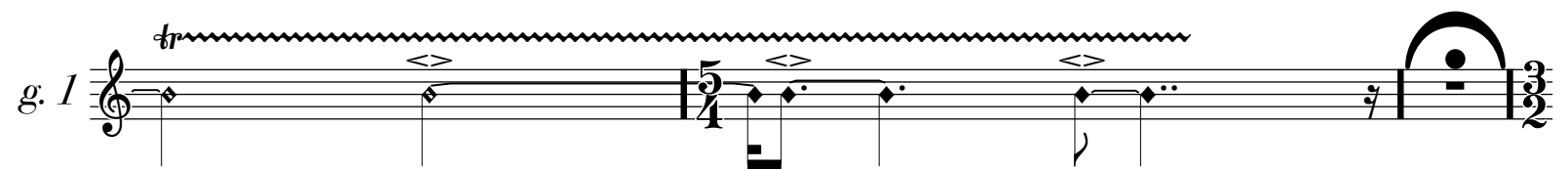
248



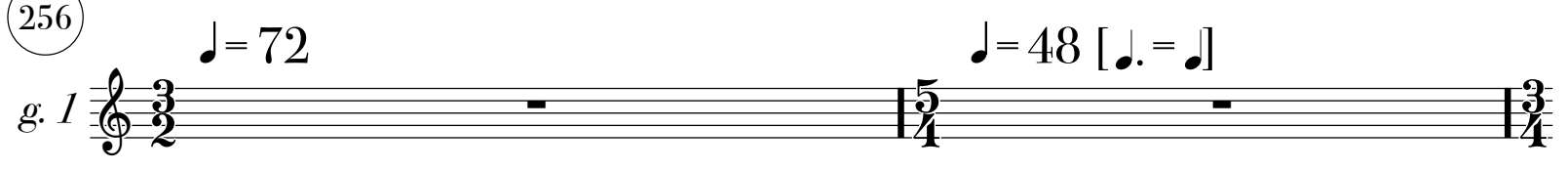
250



253



256



258

