

DÀ HĒI TIĀN

大黑天

für ORCHESTER

Trinton Hlynn (*2000)

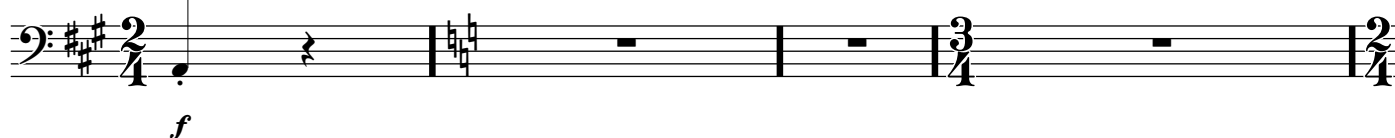
I. 天 (一)

♩ = 72

37"

♩ = 57 $\frac{3}{5}$ [♩^{4:5-} = ♩]

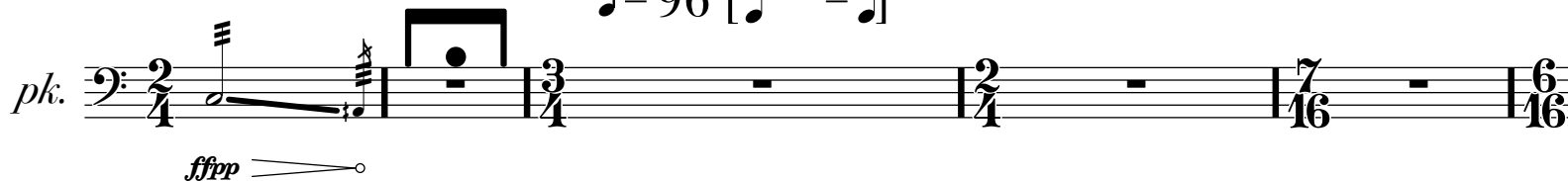
Pauken



⑤

♩ = 96 [♩^{5:3-} = ♩]

♩ = 48 [♩ = ♩]



⑩

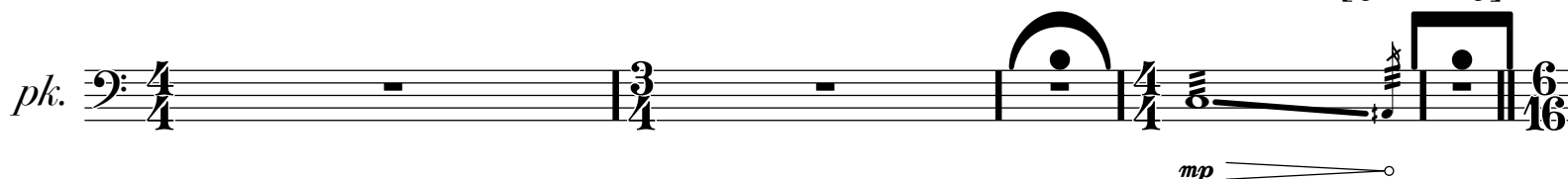
♩ = 144 [♩^{3:2-} = ♩]



⑭

♩ = 96 [♩ = ♩]

♩ = 144 [♩^{3:2-} = ♩]



II. 鬼

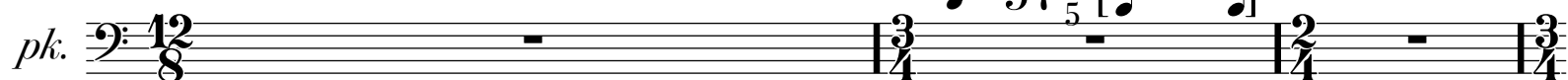
19

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



27

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



30

EINSATZ:

Ende des Einsatzes

Klavier RH

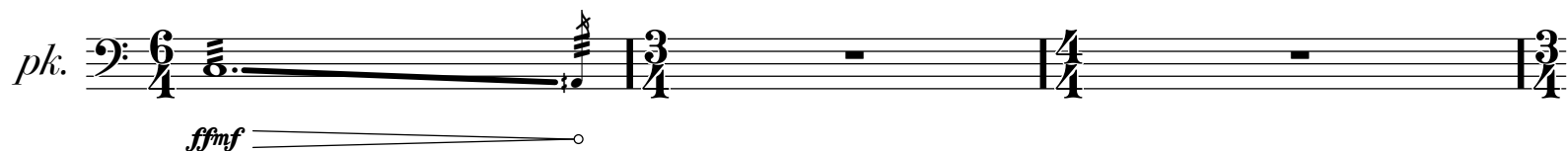


(Ganz kurz,
nur ein Atemzug)



$\text{♩} = 96$ [$\text{♩}^{5:3} = \text{♩}$] Rit. $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{3:5} = \text{♩}$]

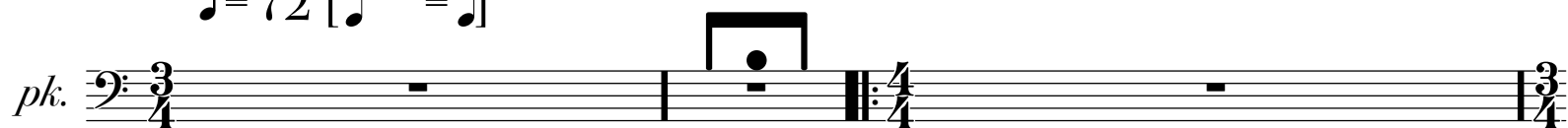
33



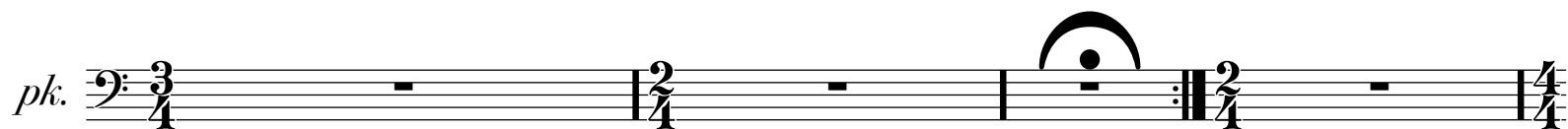
36

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

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



39



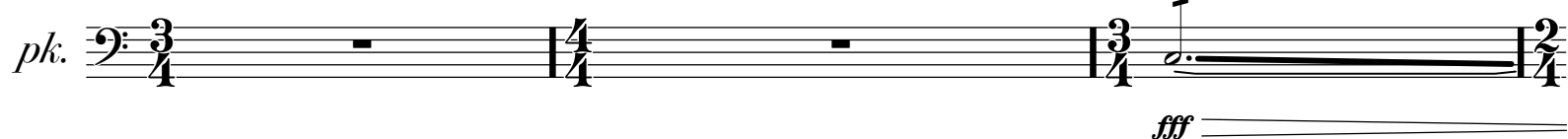
(♩ = 96) Rit. ————— ♩ = $57\frac{3}{5}$ [♩^{3:5-} = ♩]

43



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

45



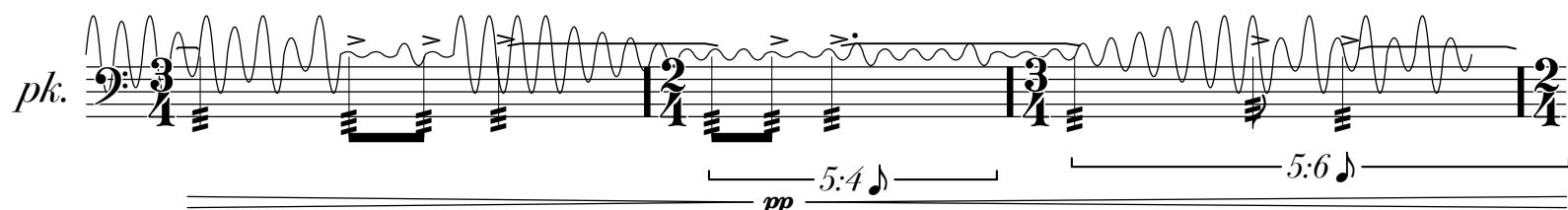
♩ = $57\frac{3}{5}$ [♩^{6:5-} = ♩]

48

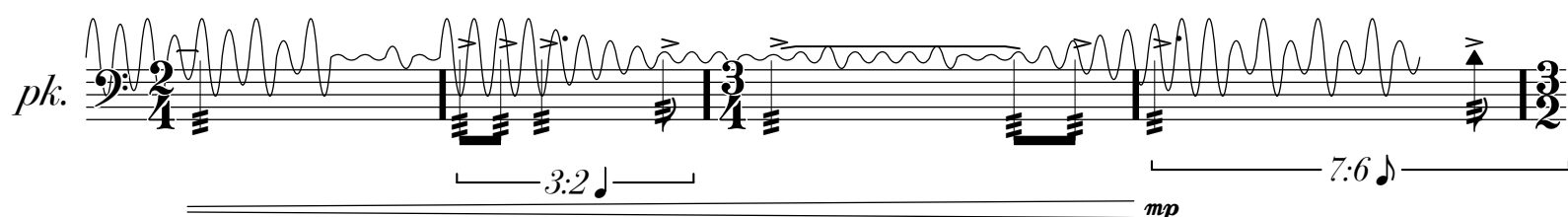


♩ = 144 [♩^{5:4-} = ♩]

52



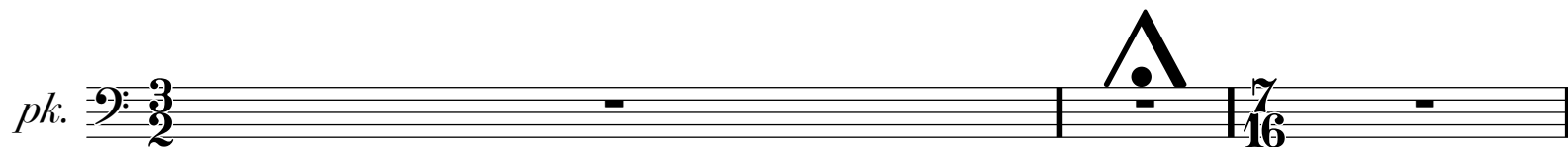
55



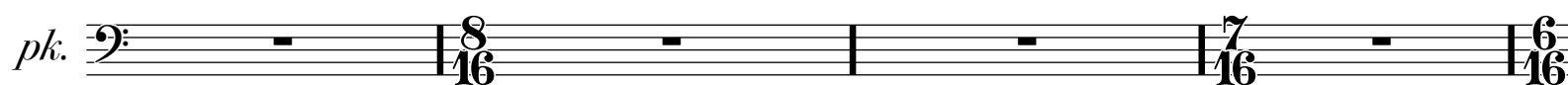
59

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

($\text{♩} = 72$) Rit.-



62



66



71

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

III. 化



($\text{♩} = 48$) Accel.

EINSATZ:

Klavier RH

77



Ende des Einsatzes

$\text{♩} = 72 \left[\text{♩}^{3:2-} = \text{♩} \right]$

8₁

pk. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$

mp

82

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

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

84

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

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

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

88

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

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

91

pk. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

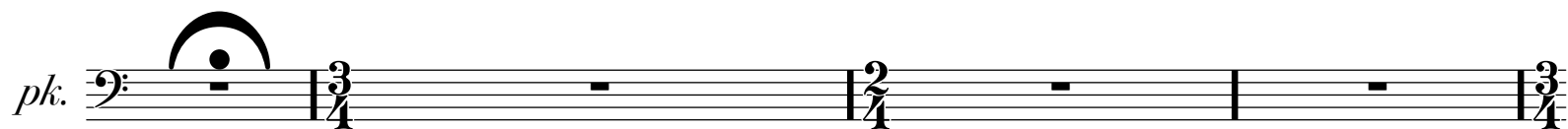
$\text{♩} = 96 \left[\text{♩}^{5:3-} = \text{♩} \right]$

93

pk. $\frac{6}{4}$ $\frac{3}{4}$

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

(95)



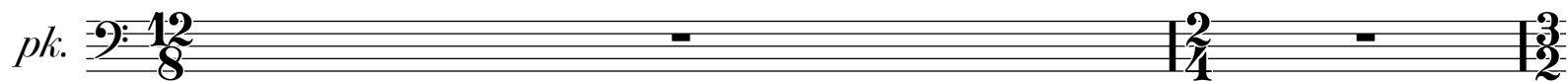
(99)



(101)



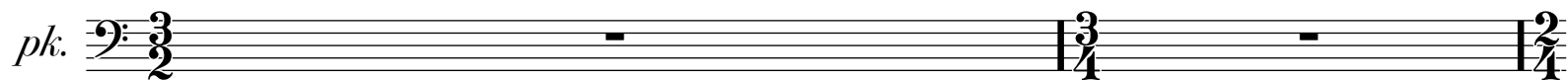
(103)



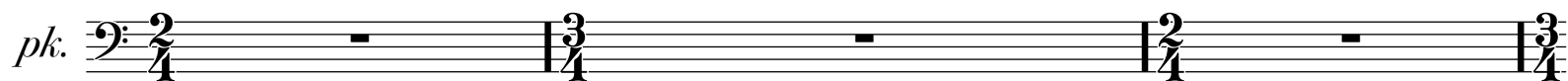
(105)

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

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

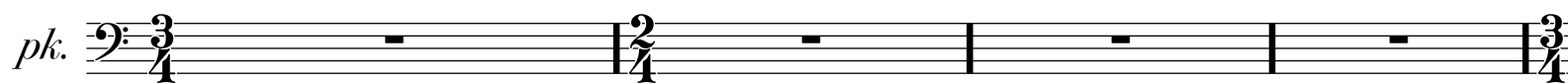


(107)



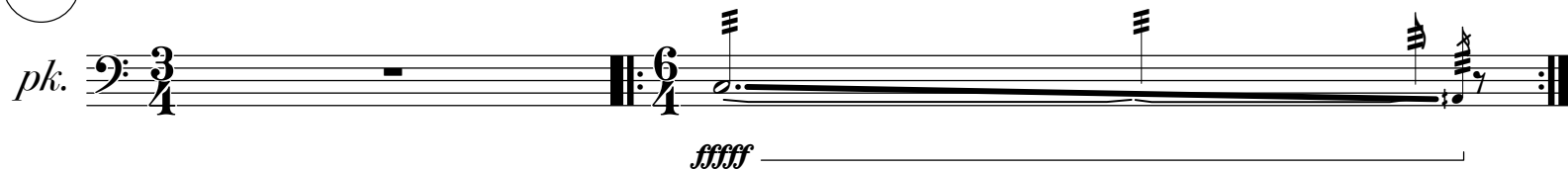
110

(♩ = $57\frac{3}{5}$)



114

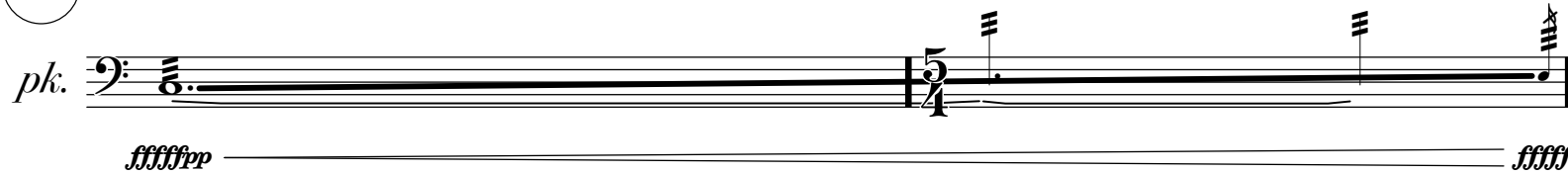
♩ = 144 [$\text{♩}^{5:4} = \text{♩}$] × 7



116

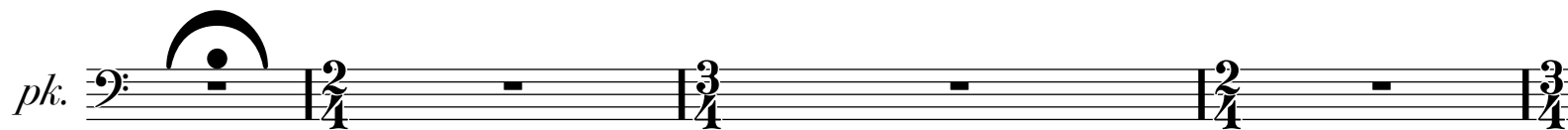
Rall. moltiss.

*Leichte Überschneidung
mit dem folgenden Flötenton*

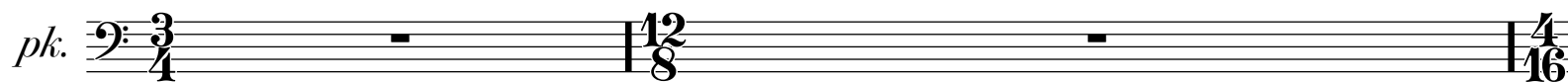


♩ = 72 [♩ = ♩]

118



122



124

♩ = 48 [♩. = ♩]

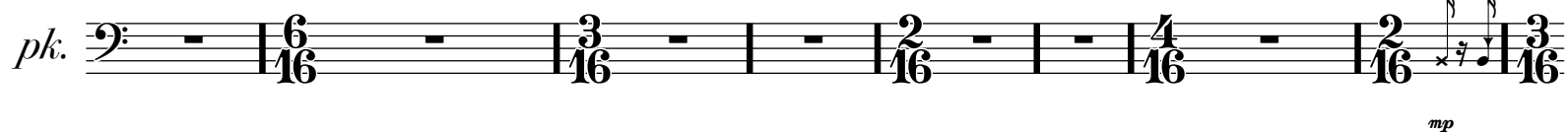


EINSATZ:

Fagotte

— 3:2 ♩ —

130

pk. 

mp

138

pk. 

143

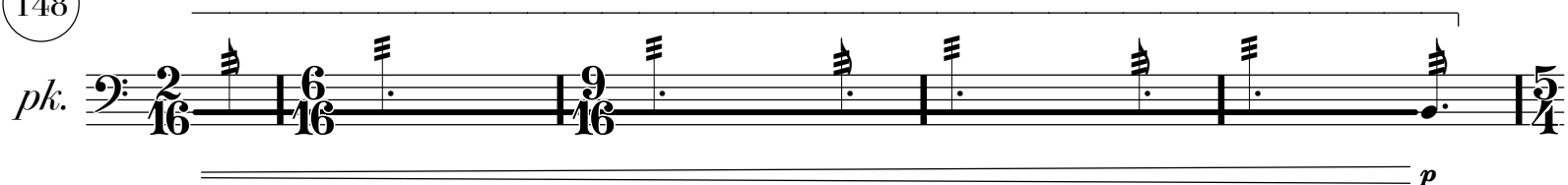
Ende des Einsatzes
— 6:5 ♩ —

Mit Ketten

pk. 

pppp

148

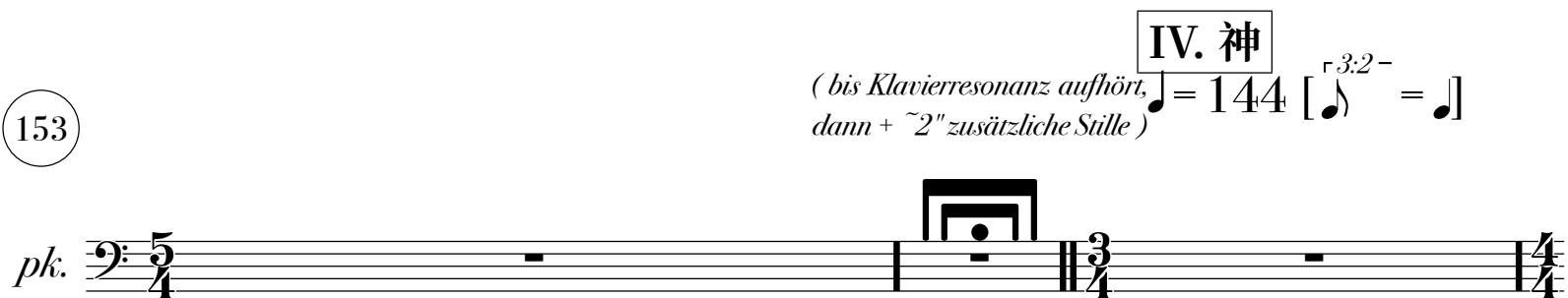
pk. 

p

153

IV. 神

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



156

pk. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Auf dem Rand mit dem Holz der Schlägel (ord.)

pppp *f*

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

158

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

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

161

pk. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

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

164

EINSATZ:

Ab hier bis Takt 166 nur Streicher

pk. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

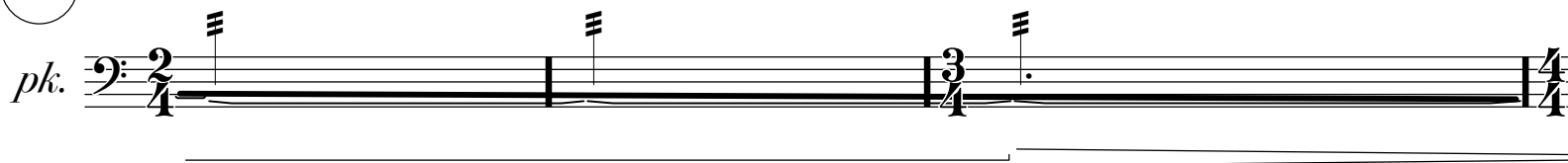
$$\text{♩} = 72 \left[\text{♩}^{3:4-} = \text{♩} \right]$$

166

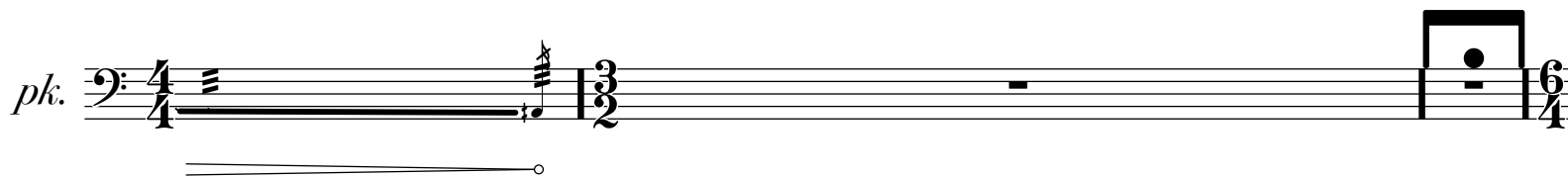
pk. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

ff

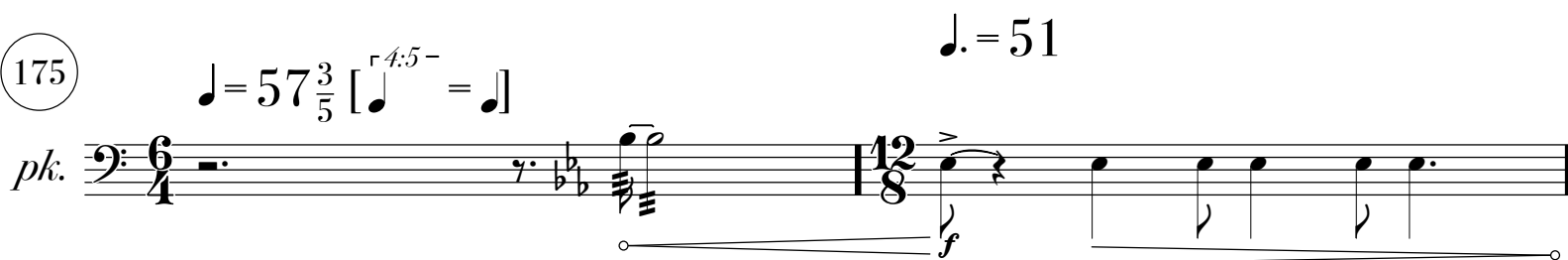
169

pk. 

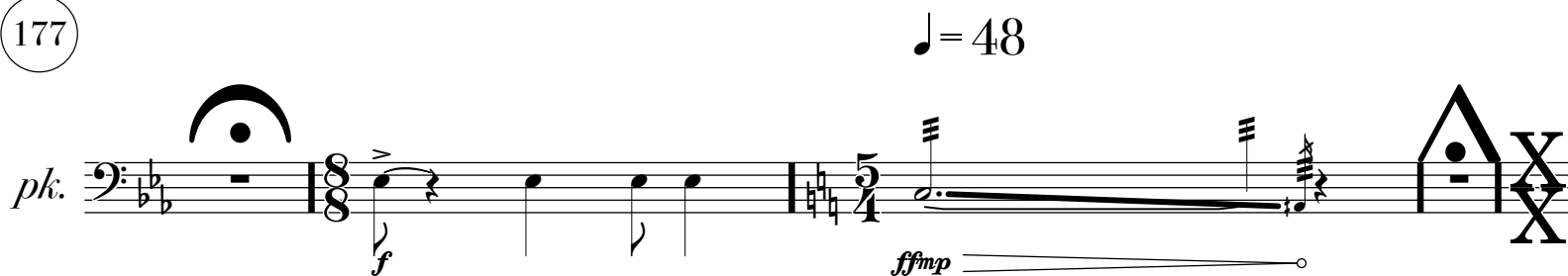
172

pk. 

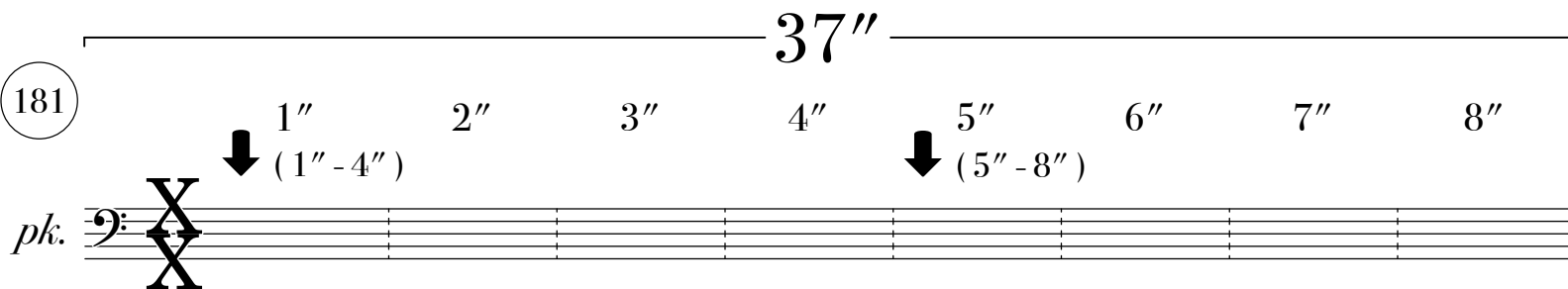
175

pk. $\text{♩} = 57 \frac{3}{5} [\text{♩}^{4:5-} = \text{♩}]$ $\text{♩} = 51$ 

177

pk. $\text{♩} = 48$ 

181

pk. 

189

37"

9" 10" 11" 12" 13" 14" 15" 16"

↓ (9" - 12") ↓ (13" - 16")

pk.

197

37"

17" 18" 19" 20" 21" 22" 23" 24"

↓ (17" - 20") ↓ (21" - 24")

pk.

205

37"

25" 26" 27" 28" 29" 30" 31" 32"

↓ (25" - 28") ↓ (29" - 33")

pk.

213

37"

33" 34" 35" 36" 37"

↓ (34" - 37")

♩ = 96

pk.

219

pk.

222

pk.

225

228

(♩ = 96)Rit. 6:4 ♩

pk.

pk.

3/4 2/4

231

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

pk.

fff

5:4

The musical score for Example 231 is written on a single staff with a bass clef and a key signature of one sharp (F#). The tempo is marked as 48 bpm, with a note indicating that the quarter note (♩) is equal to the half note (♩). The piece is marked 'pk.' and 'fff'. The score is divided into measures by vertical bar lines, with time signatures 2/4, 3/4, 2/4, and 4/4 indicated. A 5:4 ratio is indicated above the staff. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

234

5:4

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

(♩ = 48) Accel. →

pk.

4/4

3/4

4/4

The image shows a musical score for a piano (pk.) part. It begins with a 4/4 time signature and a key signature of one sharp (F#). The score includes a 5:4 ratio marking, a 12 1/3 inch measurement, and an acceleration (Accel.) marking. The tempo is indicated as (♩ = 48). The score is divided into three measures: the first measure is 4/4, the second is 3/4, and the third is 4/4. The first measure contains a complex rhythmic pattern with many notes and rests, while the second and third measures are mostly empty, with a few notes and rests.

237

— × 3, Rall. moltiss. sempre —

pk. 

239

♩ = 72

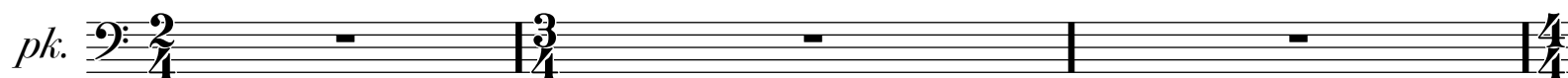


(bis Klavierresonanz

fast aufhört)

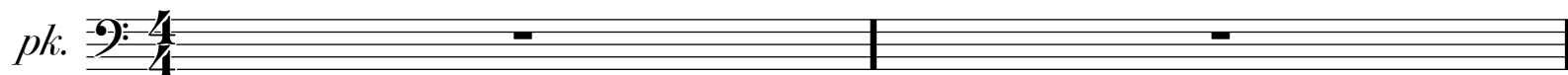
pk. 

243

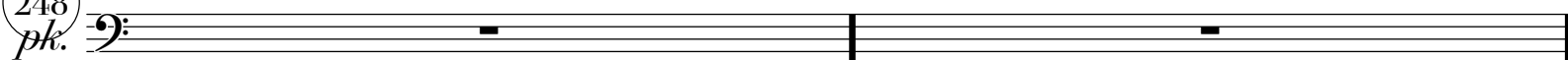
pk. 

246

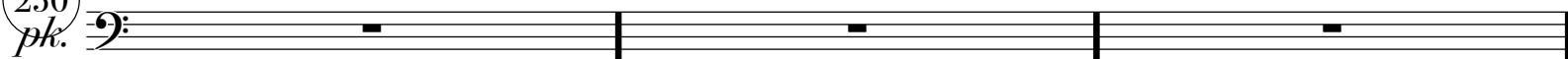
♩ = 60

pk. 

248

pk. 

250

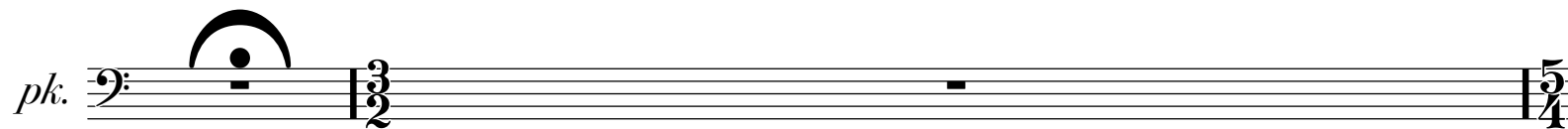
pk. 

253



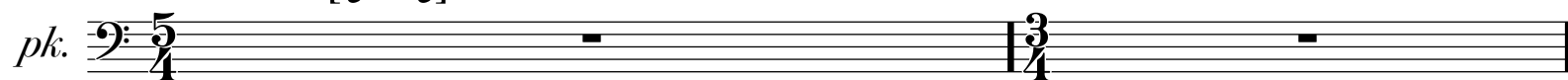
255

$\text{♩} = 72$



257

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



259

37"

