

DÀ HĒI TIĀN

# 大黑天

für ORCHESTER

Trinton Hlynn (\* 2000)

## I. 天 (一)


♩ = 72

( Höchste Tonhöhe darf instabil sein )

37''



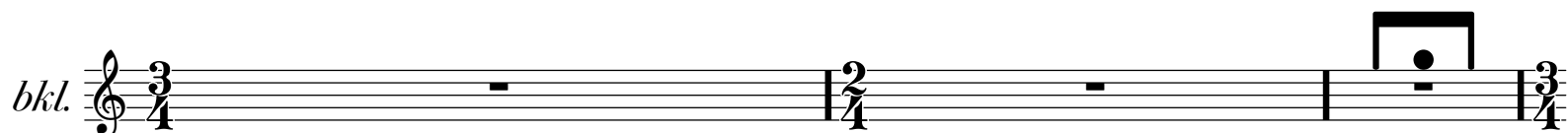
*Bassklarinetten*



④

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

*bkl.*

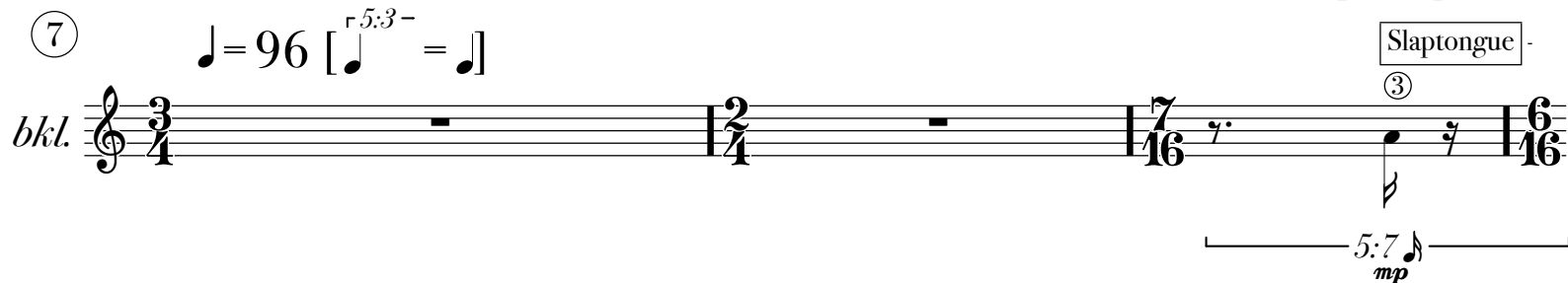


⑦

♩ = 96 [  $\text{r}^{5:3-}$  = ♩ ]

♩ = 48 [ ♩ = ♩ ]

*bkl.*



⑩

♩ = 144 [  $\text{r}^{3:2-}$  = ♩ ]

*bkl.*



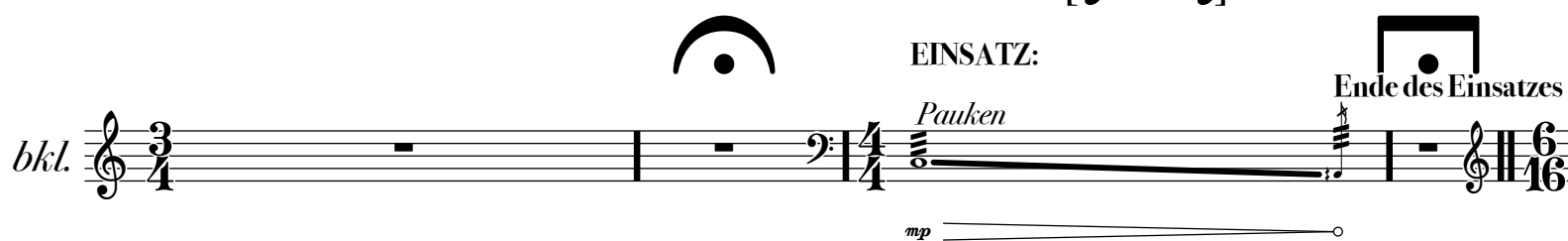
13

$\text{♩} = 96 [\text{♩} = \text{♩}]$



15

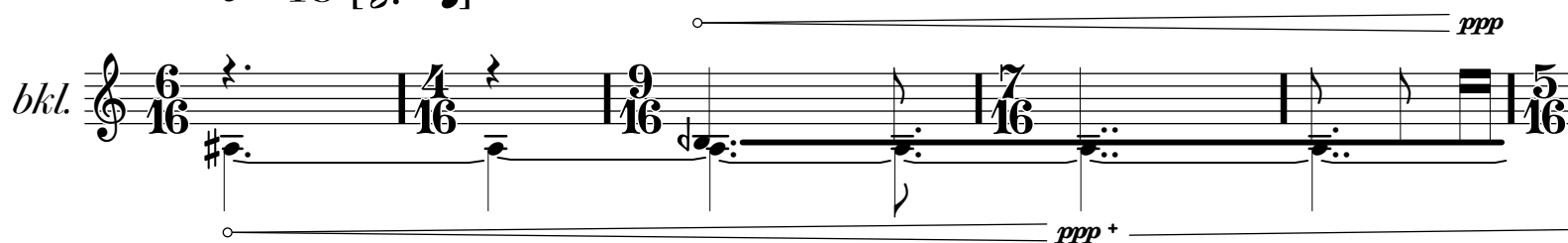
$\text{♩} = 144 [\text{♩}^{3:2} = \text{♩}]$



II. 鬼

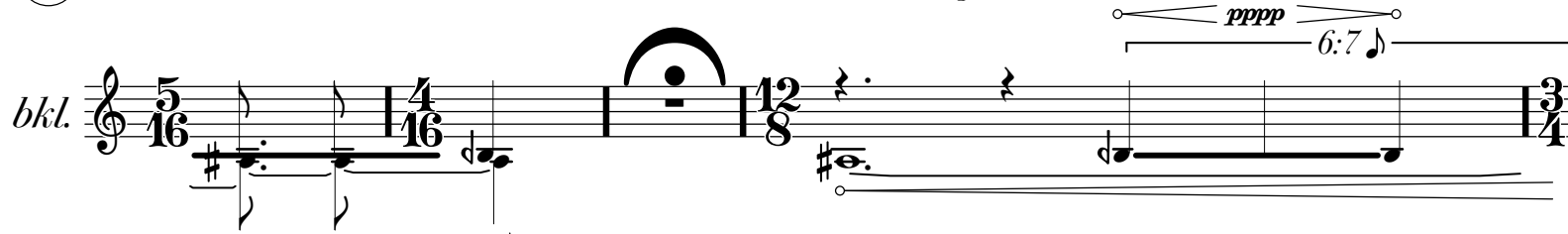
19

$\text{♩} = 48 [\text{♩} = \text{♩}]$

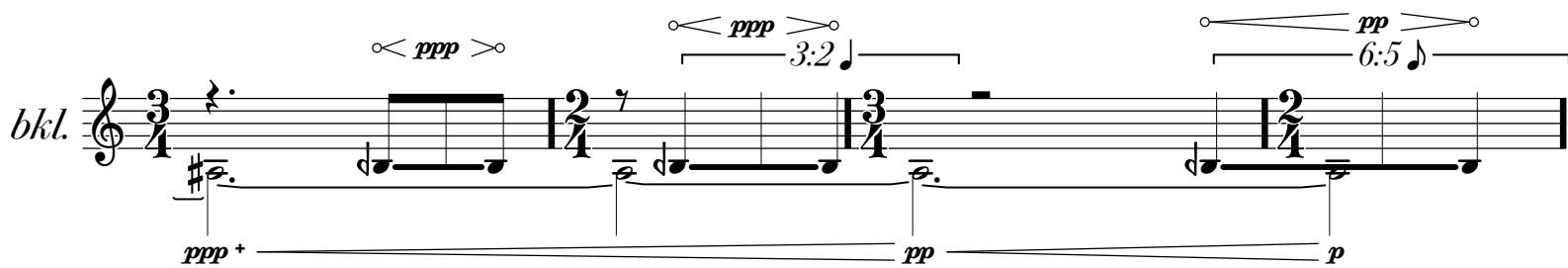


24

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



28

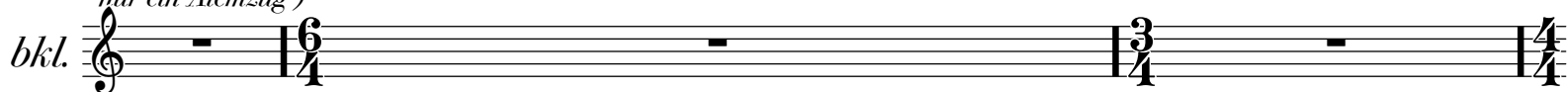
*bkl.* 

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

32



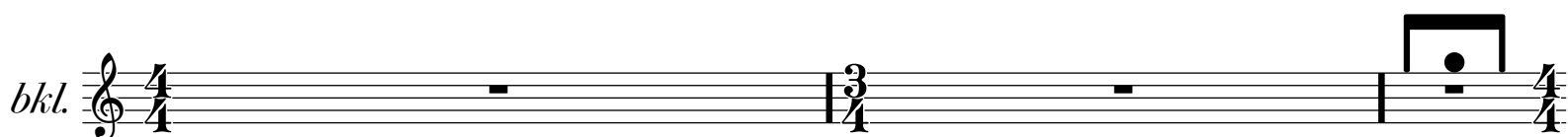
(Ganz kurz,  
nur ein Atemzug)

*bkl.* 

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

35

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

*bkl.* 

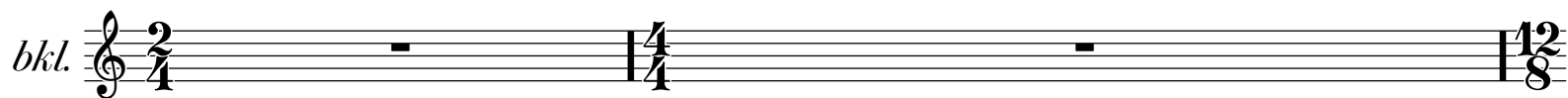
38

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

*bkl.* 

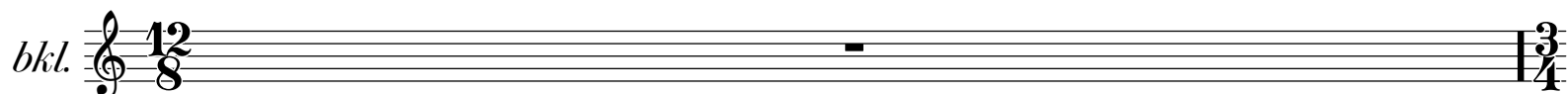
(♩ = 96) Rit. —————→

42



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

44



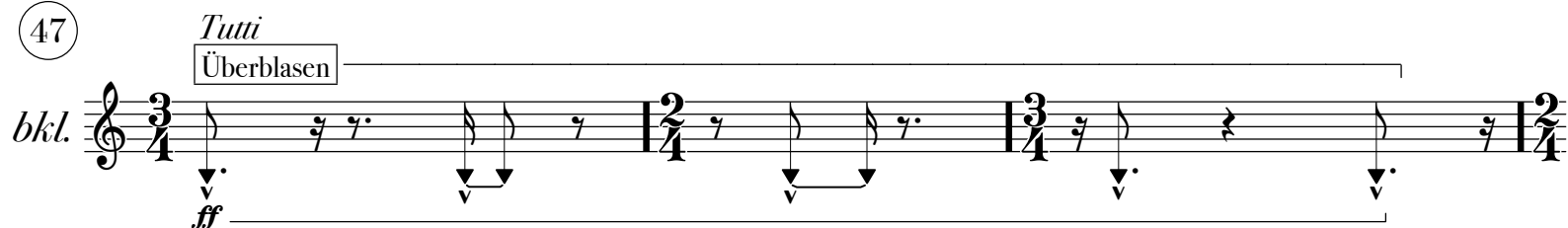
(♩ =  $57\frac{3}{5}$ ) Rit. —————→ ♩ = 48 [ $\text{♩}^{5:6-}$  = ♩]

45



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

47

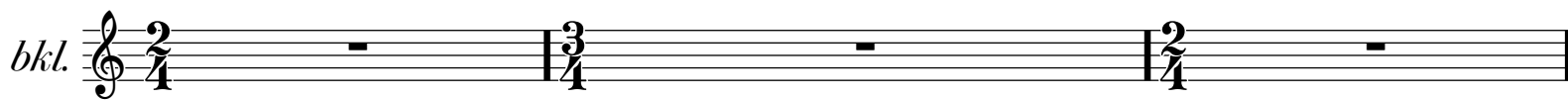


♩ = 144 [ $\text{♩}^{5:4-}$  = ♩]

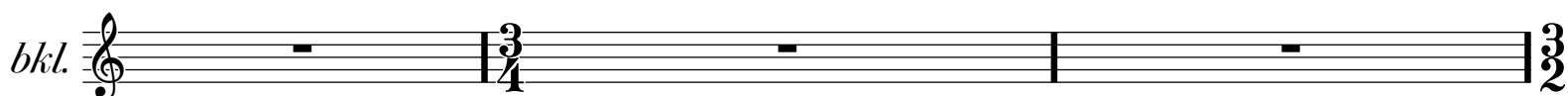
50



53



56



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

$(\text{♩} = 72)$  Rit. -

59

*Hörner* Ende des Einsatzes Slap tongue

Bewegen die Ventile schnell und wahllos + Flatterzunge.

*bkl.*

62

66

70

$\text{♩} = 48 [\text{♩} = \text{♩}]$

② ③ ① ③ ① ③

bkl.  $\frac{4}{16}$   $\frac{2}{16}$   $\frac{5}{16}$   $\frac{8}{16}$   $\frac{2}{4}$

5:4  $\frac{5}{4}$  5:4  $\frac{5}{4}$  5:4  $\frac{5}{4}$  5:4  $\frac{5}{4}$

III. 化

(♩ = 48) Accel. →

76

Ton → Überblasen

*ffff*

*mp*

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

*ffff*

*mf+*

Ton → Überblasen

79

*mp+*

*mp*

*mp+*

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

3:2 3:2

$\text{♩} = 72 [\text{♩}^{\frac{3}{2}} = \text{♩}]$

81

Überblasen

*ff*

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

82

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

*ff*

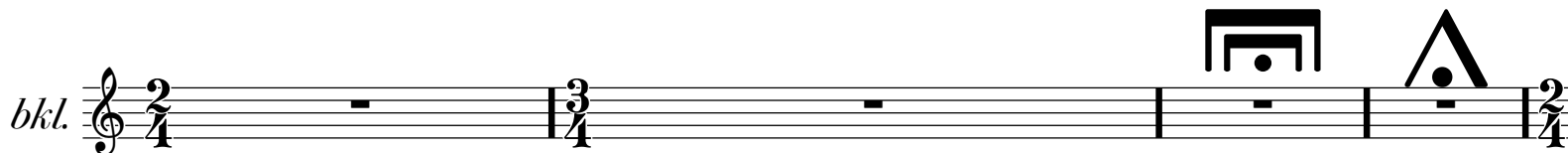
7:9

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

*ff*

84

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



88

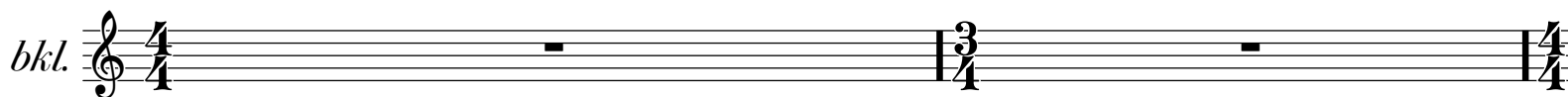
$\text{♩} = 96$  [ $\text{♩}^{5:3-} = \text{♩}$ ] Rit. —————→



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

90

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



92

Überblasen



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

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

94



98

*bkl.* *Tutti* *f*

101

*bkl.*

103

*bkl.*

105

$\text{♩} = 72 \left[ \text{♩}^{5:4} = \text{♩} \right]$   $\text{♩} = 57 \frac{3}{5} \left[ \text{♩}^{4:5} = \text{♩} \right]$

*bkl.*

107

*bkl.*



(♩ = 57  $\frac{3}{5}$ )

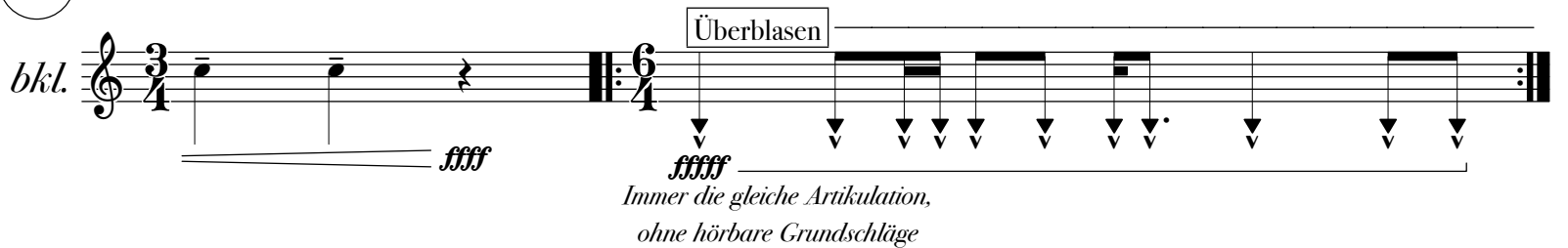
110

*bkl.* 

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

♩ = 144 [♩<sup>5:4</sup> = ♩] × 7

114

*bkl.* 

Überblasen

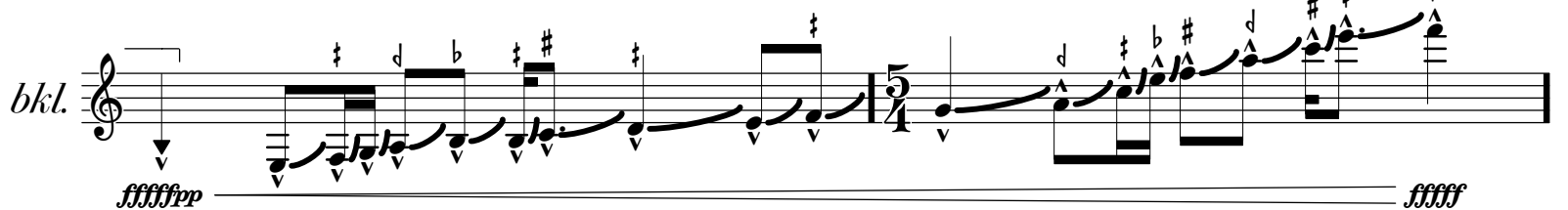
ffff

Immer die gleiche Artikulation,  
ohne hörbare Grundschräge

Leichte Überschneidung  
mit dem folgenden Flötenton

116

Rall. moltiss.

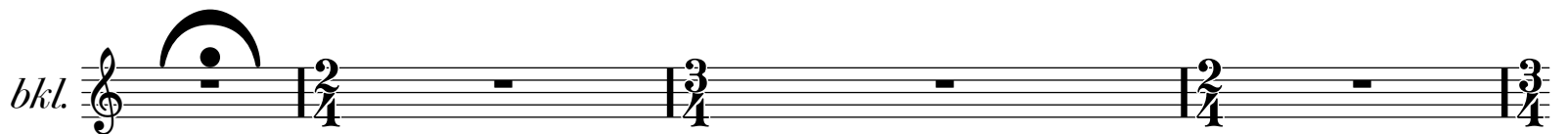
*bkl.* 

ffff

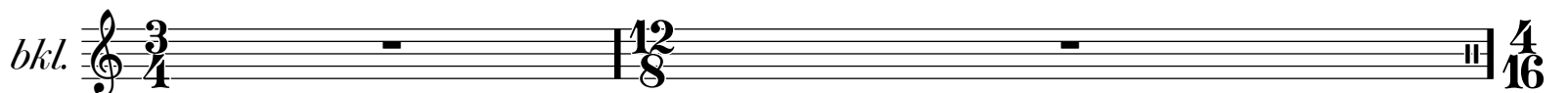
ffff

118

♩ = 72 [♩ = ♩]

*bkl.* 

122

*bkl.* 

124

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

*Schlagzeug | Bangu*

*bkl.*  $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{4}{16}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{8}{16}$   $\frac{3}{16}$   
*pppp* *ppp* *p*

130

Slap tongue

Ende des Einsatzes

*bkl.*  $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{6}{16}$   $\frac{3}{16}$   $\frac{2}{16}$   $\frac{4}{16}$   $\frac{2}{16}$   $\frac{3}{16}$   
 $\frac{5:6}{ff}$   $\frac{5:6}{pp}$   $\frac{5:6}{ff}$   $\frac{5:4}{mp}$   $\frac{5:4}{ff}$   $\frac{5:4}{ff}$

138

*bkl.*  $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{3}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   $\frac{8}{16}$   $\frac{6}{16}$   $\frac{5}{16}$   
 $\frac{5:6}{mp+}$   $\frac{5:6}{ff}$   $\frac{5:4}{mf}$   $\frac{5:6}{ff}$

143

*bkl.*  $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{5}{16}$   $\frac{6}{16}$   $\frac{5}{16}$   $\frac{4}{16}$   $\frac{8}{16}$   $\frac{2}{16}$   
 $\frac{5:6}{mf}$   $\frac{5:4}{ff}$   $\frac{5:4}{f}$

148

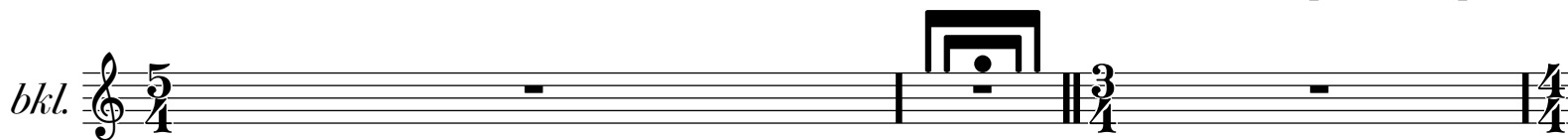
*bkl.*  $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{2}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{5}{4}$   
 $\frac{5:4}{ff}$   $\frac{5:6}{f}$   $\frac{10:9}{ffff}$   $\frac{10:9}{ff}$   $\frac{10:9}{ffff}$   $\frac{10:9}{ff}$

# IV. 神

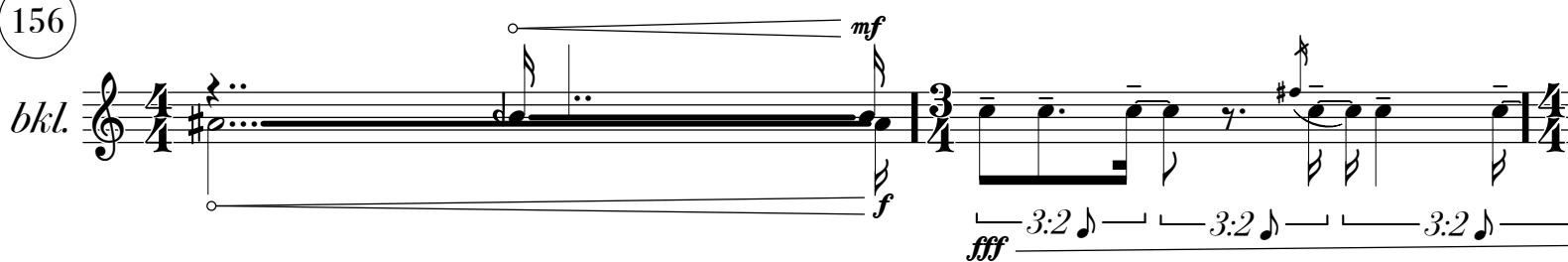
( bis Klavierresonanz aufhört,  
dann + ~2" zusätzliche Stille )

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

153

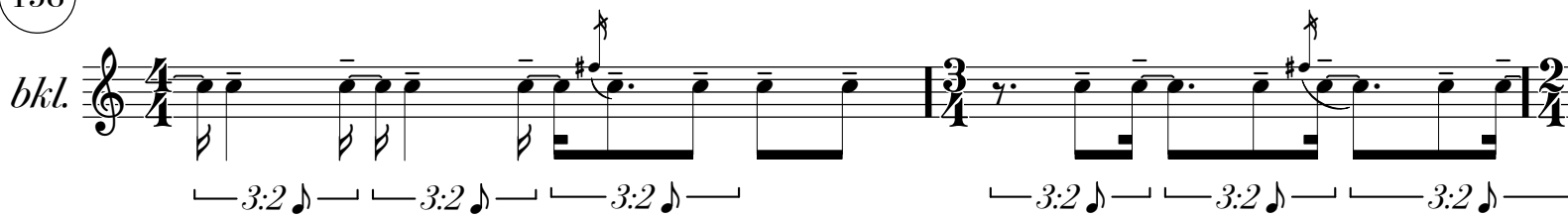


156



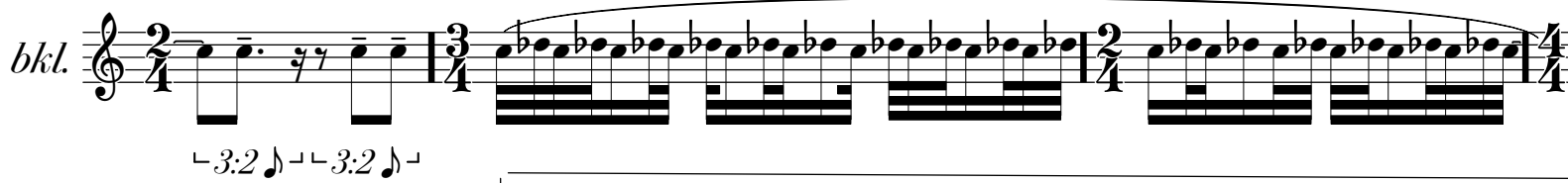
$$\text{♩} = 57 \frac{3}{5} \left[ \text{♩}^{4:5-} = \text{♩} \right]$$

158



160

(♩ = 57  $\frac{3}{5}$ ) Accel. —————→



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

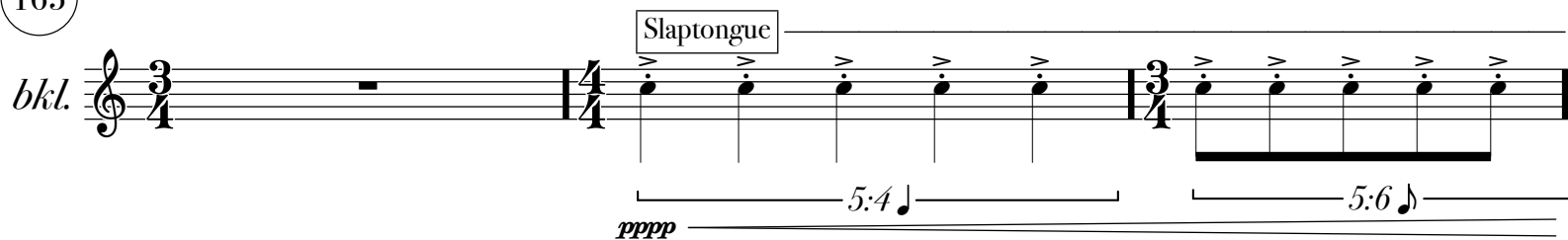
163

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

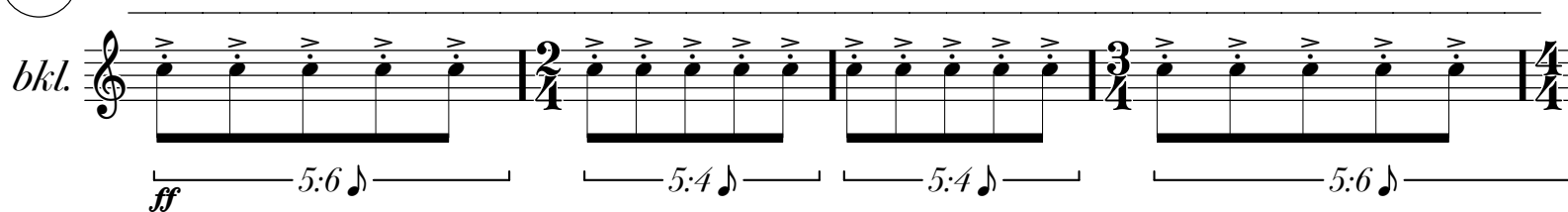


$$\text{♩} = 72 \left[ \text{♩}^{3:4-} = \text{♩} \right]$$

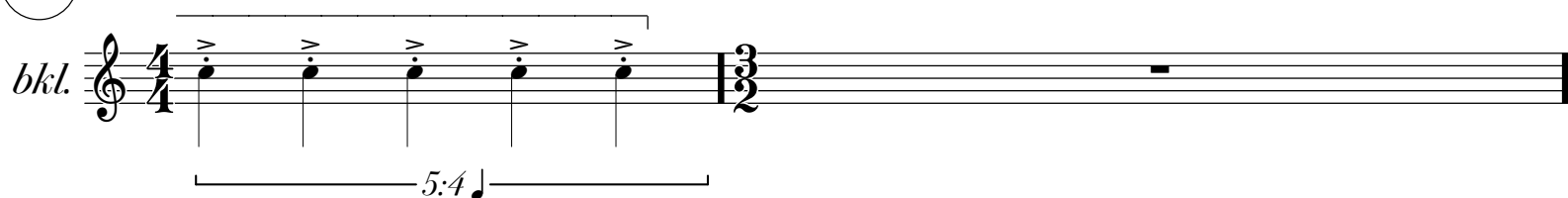
165

*bkl.* 

168

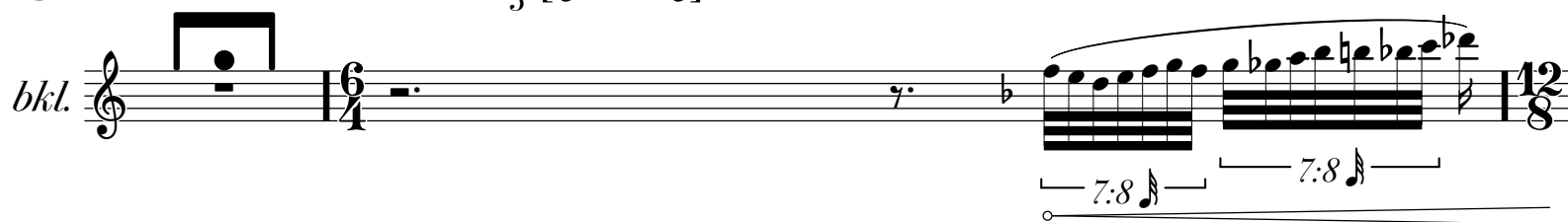
*bkl.* 

172

*bkl.* 

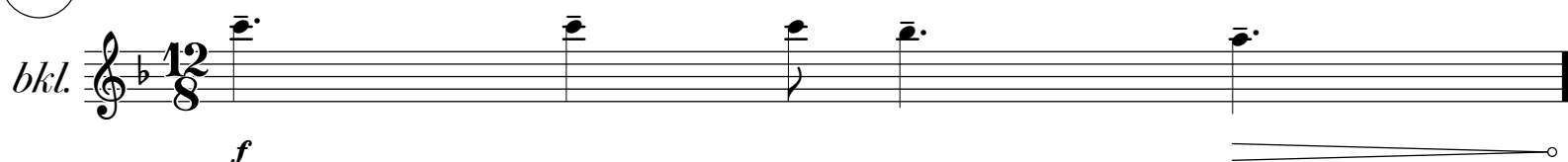
174

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

*bkl.* 

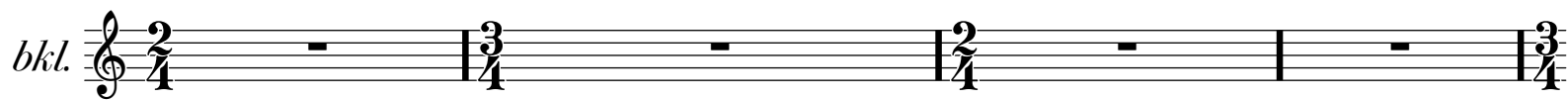
176

$$\text{♩} = 51$$

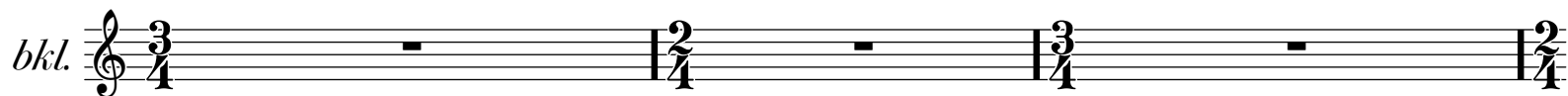
*bkl.* 



220



224



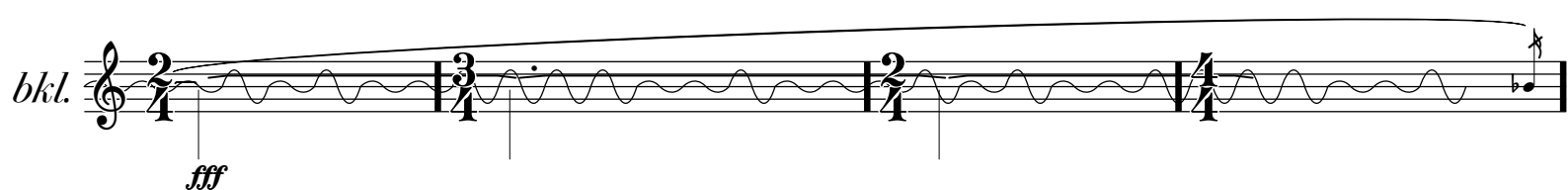
(♩ = 96 )Rit. —————→

227



♩ = 48 [♩ = ♩]

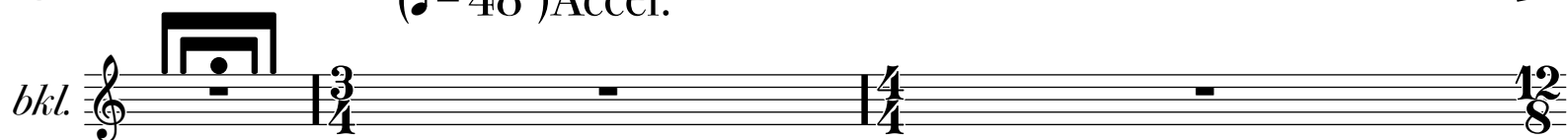
231



235

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

(♩ = 48 )Accel. —————→



238

×3, Rall. moltiss. sempre  
♩ = 72 [♩<sup>3:2-</sup> = ♩]



( bis Klavierresonanz  
fast aufhört )

bkl.

240

♩ = 72

bkl.

243

bkl.

♩ = 60

246

bkl.

248

bkl.

250  
*bkl.*

253  
*bkl.*

♩ = 72

256  
*bkl.*

♩ = 48 [♩. = ♩]

258  
*bkl.*

37"