

***ORESTIS
TOUFEKTSIS***

zeitfluss-collage

für Ensemble

2014

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Ensemble:

*Fl., Ob., Kl. in B, Ten. Sax., Fag., Hrn. in F, Trp. in B, 2
Pos., 2 Vln., Vla., Vc. und Kb.*

Dauer: ca. 3 min.

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NOTATION

s. p. ex. = sul ponticello extrem. Bogenhaare z.T. auf dem Steg, z.T. auf der Saite. Sehr großer Geräuschanteil.

s. p. = sul ponticello

ord. = ordinario

s. t. = sul tasto

s. t. ex. = sul tasto extrem. An der Griffstelle.



Dreieckige Notenköpfe (Keil): slap-Ton

(Flöte: Zungenstoß/Paukeneffekt). Griffnotation (klingt eine Septime tiefer).

x-Notenköpfe: nur Klappen. Bei der Flöte mit verschlossenem Mundstück (klingt ungefähr eine Septime tiefer als notiert).

durchgestrichene Notenköpfe: beim Anblasen gleichzeitig Klappenschlag

M (Bassklarinette): den Grundton (♭) plus 2 bis 3 ungerade Teiltöne als Mehrklang produzieren.

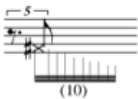
 Die im Rahmen angegebene Tongruppe so schnell wie möglich bis zum:  Zeichen genau wiederholen (abrupt aufhören).

● = Ton (normale Tongebung)

◐ = Ton mit Luftgeräuschbeimischung

○ = nur Luftgeräusch

● → ○ → ◐ = Allmählicher Übergang zwischen verschiedenen Tongebungen



Vom angegebenen Ton so schnell wie möglich chromatische Schritte abwärts (Anzahl der chromatischen Schritte streng durch die Anzahl der Notenhalse bestimmt)

Klarinette in B klingt eine große Sekund tiefer als notiert.

Tenor Saxophon klingt eine große None tiefer als notiert.

Horn in F klingt eine Quint tiefer als notiert.

Trompete in B klingt eine große Sekund tiefer als notiert.

Kontrabass klingt eine Oktav tiefer als notiert.

Orestis Toufektsis zeitfluss-collage

$\text{♩} = 60$

Flöte
gliss. *gliss.* *gliss.* *gliss.* *gliss.*
mf sempre

Oboe

Kl. in B
mf sempre
sempre (11) *sim.* (14) *sim.* (16)

Ten. Sax.

Fagott

Horn in F

Trompete in B♭

I Pos.

II Pos.

Bongos
G.Tr. (*velare*) *f* *Bgo.* *mf* *Becken* *ff*

Klavier
sfpp (*sub.*) *staccato sempre* *sfpp* *sfpp* *sfpp* *sfpp*

Violine I

Violine II
al tallone *s.p.* *sempre* *ff* *sim.* *sim.* (5)

Viola
mf sempre tenere (*tenere*) *sf*

Violoncello
s.p. *sfpp sfpp* *sim.* 6 3 3 6

Kontrabass
mf sempre tenere

Fl. *gliss.* *f* *sfp*

Ob. *sfp*

Kl. in B *sfp*

T. Sax. *sfp*

Fg.

Hrn. *sfp*

B♭ Trp. *sfp*

I
Pos.
II

Bgo. *ff* *mf* *pp* *sempre*

Kl.

VI. I

VI. II *batt.* *arco* *batt.* *arco* *batt.* *arco al tallone* *b.c.l.*
mf *ppp* *mf* *p* *f* *sff* *sff*

Vla. *al tallone* *sp.* *ff* *pizz.* *arco* *pizz.* *arco al tallone* *b.c.l.*
mf *ppp* *mf* *p* *f* *sff* *sff*

Vc. *batt.* *arco* *batt.* *arco* *batt.* *arco al tallone* *b.c.l.*
mf *ppp* *mf* *p* *f* *sff* *sff*

Kb. *(tenere)* *pizz.* *arco* *pizz.* *arco al tallone* *b.c.l.*
mf *ppp* *mf* *p* *f* *sff* *sff*

7

Fl. *mp* (7) (5)

Ob. *mp* (7)

Kl. in B *mp*

T. Sax. *mp* (4) (6) (8)

Fg. *mp* (6)

Hrn.

B♭ Trp.

I Pos. *con sord. b*
II *sfp mp mp ppp*

Bgo. *Wbl.*

Kl.

VI. I *arco* *batt.* *s.f.* *arco (non legato)* *s.t.ex.* *s.p.ex.* *ord.*

VI. II *pppp* *sff* *sff* *ppp*

Vla. *arco* *batt.* *sff* *ppp* *s.t.ex.* *s.p.ex.*

Vc. *arco* *batt.* *sff* *sfp* *ppp* *s.p.ex.* *ord.*

Kb. *arco* *pppp* *sff*

Detailed description: This page contains the musical score for measures 7, 8, and 9 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B (Kl. in B), Tenor Saxophone (T. Sax.), Bassoon (Fg.), Horn (Hrn.), B♭ Trumpet (B♭ Trp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features various dynamics such as *mp*, *sfp*, *pppp*, *sff*, *sfp*, and *ppp*. It includes performance instructions like *con sord. b*, *arco*, *batt.*, *s.t.*, *s.p.*, *gliss.*, *s.t.ex.*, *s.p.ex.*, and *ord.*. Fingerings and breath marks are indicated throughout. The woodwind parts (Fl., Ob., Kl. in B, T. Sax., Fg.) have melodic lines with some complex phrasing and fingerings (e.g., (7), (5), (4), (6), (8)). The strings (VI. I, VI. II, Vla., Vc., Kb.) play a rhythmic accompaniment, with some parts using *arco* and others *batt.* (battery). The B♭ Trumpet part is mostly rests. The Bassoon part has a melodic line with some complex phrasing. The Flute and Oboe parts have melodic lines with some complex phrasing. The Violin I and II parts have melodic lines with some complex phrasing. The Viola part has a melodic line with some complex phrasing. The Violoncello part has a melodic line with some complex phrasing. The Double Bass part has a melodic line with some complex phrasing.

Fl. *sfp*

Ob. *sfp*

Kl. in B *sfp*

T. Sax. *sfp*

Fg.

Hrn. *con sord.* *sfp*

B♭ Trp. *con sord.* *sfp*

I Pos. II

Bgo.

Kl.

VI. I *p sempre* *arco gliss.* *5* *6*

VI. II *pizz.* *gliss.* *arco* *pizz.* *mp* *pp* *mp* *mp > pp* *sf* *sfp* *ppp* *gliss.* *gliss.*

Vla. *pp* *ppp* *batt.* *s.t.ex.* *s.p.ex.* *gliss.* *gliss.*

Vc. *mp* *mp* *mp* *pp* *pp* *ppp* *sempre* *s.p.ex.* *s.p.ex.*

Kb.

15

Fl. *pp* *sfp*

Ob. *pp* *sfp*

Kl. in B *sfp*

T. Sax. *pp* < *sfz* *pp* < *sfz* *pp* < *sfz* *pp* < *sfz* *sfp*

Fg.

15

Hrn. *con sord.* *pp* *senza sord.* *sfp*

B \flat Trp. *con sord.* *pp* *senza sord.* *sfp*

I Pos. *con sord.* *pp* *senza sord.* *sfp*

II *pp* *sfp*

15

Bgo.

15

Kl.

15

VI. I

VI. II *gliss.* *doppio s.t.ex.* *mf* *b.c.l. (su corde vuote)* *b.c.l. (su corde vuote)* *sfz* *sfz*

Vla. *s.p.ex.* *s.t. gliss.* *s.t.* *ord.* *mf* *doppio s.t.ex.* *sfz* *sfz*

Vc. *s.t.ex.* *s.t.ex.* *s.p.ex.* *gliss.* *s.p.ex.* *gliss.* *ord.* *mf* *doppio s.t.ex.* *b.c.l. (su corde vuote)* *b.c.l. (su corde vuote)* *sim.* *sfz* *sfz*

Kb.

Fl.

Ob.

Kl. in B

T. Sax.

Fg.

Empty musical staves for Flute (Fl.), Oboe (Ob.), Clarinet in B (Kl. in B), Tenor Saxophone (T. Sax.), and Bassoon (Fg.).

Hrn.

B♭ Trp.

I

Pos.

II

Empty musical staves for Horn (Hrn.), B♭ Trumpet (B♭ Trp.), and Trumpets I (I Pos.) and II (II Pos.).

Bgo.

Empty musical staff for Bagpipe (Bgo.).

Kl.

Empty musical staves for Piano (Kl.).

VI. I

VI. II

Vla.

Vc.

Kb.

Musical staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Violin I (VI. I): *arco*, *sim.*, *b.c.l.* (su corde vuote) *sim.*, *arco al tallone s.p.ex.*, *(non legato) s.p.*, *7. Ober. sul do*, *ppp*.

Violin II (VI. II): *sfz*, *ff*, *sfz*, *sfz*, *ppp sim.*, *(non legato) arco*, *ppp*.

Viola (Vla.): *sfp*, *sfp*, *sfp*, *sf*, *(non legato) arco*, *ppp sim.*, *ppp*.

Violoncello (Vc.): *arco*, *b.c.l.* (su corde vuote) *sim.*, *b.c.l.*, *sul la*, *arco (non legato) s.p.*, *sul sol*, *ppp sim.*.

Double Bass (Kb.): *sfz*, *ff*, *sfz*, *sf*, *ppp sim.*.

23

Fl.

Ob.

Kl. in B

T. Sax.

Fg.

Hrn.

B \flat Trp.

I Pos.
II

Bgo.

Kl.

23

VI. I

VI. II

Vla.

Vc.

Kb.

p *f* *p* *mf* *p* *mf* *p* *mf*

ppp *sfz* *pp* *sfz* *pp* *sfz*

b.c.l. (su corde vuote) arco b.c.l. (su corde vuote)

b.c.l. (su corde vuote) pizz. b.c.l. (su corde vuote)

b.c.l. (su corde vuote) doppio pizz. b.c.l. (su corde vuote)

27

Fl.

Ob.

Kl. in B

T. Sax.

Fg.

Hrn.

B♭ Trp.

I

Pos.

II

Bgo.

Kl.

VI. I

VI. II

Vla.

Vc.

Kb.

31

Fl.

Ob.

Kl. in B

T. Sax.

Fg.

Hrn.

B♭ Trp.

I Pos.

II

Bgo.

31

Kl.

mp *mf* *mp*

31

5 6 6 5 3

5 6 5 3

5 6 6 6 6 5 6

7 7 7 7 7 7 6 6 6 5 6

3

3