

Uwe Lohrmann

"Sehend"

für Sopran,
Schlagwerk (ein Spieler)
und Keyboard - Elektronik (2. Spieler)

Heidelberg 1995

Elektronik 1 (Keyboard) gesamte Tastatur. chromatisch gestimmte Triangeln

Elektronik 2 (Keyboard) gesamte Tastatur: chromatisch gestimmte Röhrenglocken

Elektronik 3 (Keyboard) Tastaturbelegung:

C Cs D Ds	Bass Drum	(chromatisch)
E F Fs	Snare offen	(chromatisch)
G Gs A B	Snare trocken	(chromatisch)
H c cs	Snare roll	(chromatisch)
d ds e	Snare Rimshot	(chromatisch)
f fs g gs	Tomtom tonlos	(chromatisch)
a b h	Tomtom mit Ton dunkel	(chromatisch)
c 1 cs1 d 1 ds1	Tomtom mit Ton hell	(chromatisch)
e 1 f1 fs1	Tomtom flach ohne Ton	(chromatisch)
g 1 gs1 a 1 b1	Tomtom flach mit Ton	(chromatisch)
h1 c2 cs2	Hihat closed	(chromatisch)
d2 ds2 e2	Hihat open	(chromatisch)
f2 fs2 g2 gs2	chines. Becken (hart)	(chromatisch)
a2 b2 h2	chines. Becken invers (hart)	(chromatisch)
c3 cs3 d3 ds3	Chines.Gong mit Ton (hart)	(chromatisch)
e3 f3 fs3	Becken (mit Nadel)	(chromatisch)
g3 gs3 a3 b3	Becken (weich)	(chromatisch)
c4	Tamtam (hart)	

Es werden 2 Keyboards und 2 Expander benötigt.

Elektronik 2 kann auf Elektronik 3 umgeschaltet werden:

Elektronik 2 und 3 sind auf gleichem Expander aber auf verschiedenen Kanälen zu spielen.

“Sehend”

Uwe Lohrmann

1

Röhrenglocken

2 Ride Cymbals

2 China Cymbals

Crash Cymbal

High Hat

Tamtam

2 Snare Drums

2 Tomtom

2 Bongos

Rührtrommel

3 Tympani

Vibraphon

Sopran

Elektronik 1 (chromatische Triangel ersatzweise Celesta)

The score is written for a percussion ensemble and electronics. It consists of 11 staves. The top staff is for Röhrenglocken (tube bells) in bass clef, 5/4 time, with dynamics *pp* and *mp*. The next four staves are for cymbals: 2 Ride Cymbals, 2 China Cymbals, Crash Cymbal, High Hat, and Tamtam. The next three staves are for drums: 2 Snare Drums, 2 Tomtom, and Rührtrommel (snare drum), with dynamics *f* and *tr* (trill). The next staff is for 3 Tympani in bass clef, 5/4 time. The next staff is for Vibraphon in treble clef, 5/4 time. The next staff is for Sopran in treble clef, 5/4 time. The bottom two staves are for Elektronik 1 (chromatic triangle replaced by celesta) in treble clef, 5/4 time, with dynamics *mf* and *8va* (octave up).

7

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

Tymp.

Vib.

Sopr.

El.

mp

pp

mp

f

f

Sw

4:3

Detailed description of the musical score: The score is for page 4 and begins with a rehearsal mark '7'. It features a variety of percussion instruments: R.Gl. (snare drum), R.Cym. (small cymbal), Ch.Cym. (chime cymbal), Cr.Czm. (crash cymbal), H. Hat (hi-hat), Tmtm. (tom-tom), 2 Sn.Dr. (two snare drums), Tom. (tom), Bgo. (bongos), R.Tr. (ride tom), Tymp. (tympani), Vib. (vibraphone), and Sopr. (soprano). The El. (Electric) part is written in two staves. The first system shows the R.Gl. part with dynamics *mp*, *pp*, and *mp*. The R.Cym. part has a dynamic of *f*. The El. part starts with a piano introduction marked *f*. A section of the El. part is marked *Sw* (Swell) and includes a 4:3 ratio. The score is divided into measures with time signatures of 3/8, 5/16, and 3/8.

14

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

Tymp.

Vib.

Sopr.

El.

3

5:4

4:5

f

mf

p

f

pp

Se

8va

6

mf

Detailed description: This is a page of a musical score, page 5, containing measures 14 through 18. The score is arranged in a grand staff format with multiple staves. The instruments listed on the left are: R.Gl. (Bass), R.Cym. (Right Conga), Ch.Cym. (Chimbal), Cr.Czm. (Cymbal), H. Hat (Hi-Hat), Tmtm. (Tom-tom), 2 Sn.Dr. (Two Snare Drums), Tom. (Tom), Bgo. (Bongos), R.Tr. (Right Triangle), Tymp. (Tympani), Vib. (Vibraphone), Sopr. (Soprano), and El. (Electric Piano). The score begins at measure 14. The R.Gl. staff has a triplet of eighth notes (G2, F2, E2) in 3/4 time, followed by a whole note G2 in 8/4 time, and then rests in 6/4 and 3/4 time. The R.Cym. staff has a 5:4 triplet of eighth notes in 3/4 time, followed by a 4:5 triplet of eighth notes in 6/4 time. The Cr.Czm. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The H. Hat staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The 2 Sn.Dr. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The Tom. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The Bgo. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The R.Tr. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The Tymp. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The Vib. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time. The Sopr. staff has a whole note in 3/4, 8/4, 6/4, and 3/4 time, followed by a whole note in 3/4 time with a dynamic marking of *pp* and a sharp sign. The El. staff has a melodic line in 3/4 time, followed by a melodic line in 8/4 time with a dynamic marking of *mf*, and then rests in 6/4 and 3/4 time. The piano part includes a triplet of eighth notes in 3/4 time, followed by a melodic line in 8/4 time with a dynamic marking of *mf*, and then rests in 6/4 and 3/4 time.

23

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

Tymp.

Vib.

Sopr.

El.

p

pp

mp

cresc.

hend

durch mich, ei - nes Teil - alls

Sein,

Detailed description of the musical score: The score is for page 6, starting at measure 23. It features a variety of percussion instruments: R.Gl. (Bass Drum), R.Cym. (Rim Cymbal), Ch.Cym. (Crash Cymbal), Cr.Czm. (Congas), H. Hat (Hi-Hat), Tmtm. (Toms), 2 Sn.Dr. (Snare Drums), Tom. (Tom), Bgo. (Bongos), R.Tr. (Rim Tom), Tymp. (Tympani), Vib. (Vibraphone), Sopr. (Soprano), and El. (Electric Piano). The music is written in 8/4 time, which changes to 6/4 and then 2/4. The R.Cym. part has a triplet of eighth notes marked *p*. The Vib. part has a triplet of eighth notes marked *p* and a crescendo. The Sopr. part has a triplet of eighth notes marked *mp* and a crescendo. The El. part has a triplet of eighth notes marked *pp* and a quintuplet of eighth notes. The lyrics are: "hend durch mich, ei - nes Teil - alls Sein,".

30

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

30

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

30

Tymp.

Vib.

Sopr.

30

Elektronik 1 (chromatische Triangeln)

Elektronik 2 (chromatische Röhrenglocken)

35

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

35 *f*

Tymp.

Vib.

Sopr.

35

El.

35

3

3

5

9

mp

mf

f

ff

mf

pp

ff

Detailed description: This page of a musical score, numbered 8, contains percussion and piano parts. The percussion section includes R.Gl., R.Cym., Ch.Cym., Cr.Czm., H. Hat, Tmtm., 2 Sn.Dr., Tom., Bgo., R.Tr., Tymp., Vib., and Sopr. The piano part is for El. (Electric Piano). The score begins at measure 35. The R.Gl. part has a whole rest in the first measure, followed by a half rest, and then a whole note. The Ch.Cym. part has a quarter rest, followed by a quarter note, and then a half note. The Cr.Czm. part has a quarter rest, followed by a quarter note, and then a half note. The H. Hat part has a quarter rest, followed by a quarter note, and then a half note. The Tmtm. part has a quarter rest, followed by a quarter note, and then a half note. The 2 Sn.Dr. part has a quarter rest, followed by a quarter note, and then a half note. The Tom. part has a quarter rest, followed by a quarter note, and then a half note. The Bgo. part has a quarter rest, followed by a quarter note, and then a half note. The R.Tr. part has a quarter rest, followed by a quarter note, and then a half note. The Tymp. part has a quarter rest, followed by a quarter note, and then a half note. The Vib. part has a quarter rest, followed by a quarter note, and then a half note. The Sopr. part has a quarter rest, followed by a quarter note, and then a half note. The El. part has a quarter rest, followed by a quarter note, and then a half note. The score includes various dynamics such as *mp*, *mf*, *f*, *ff*, and *pp*. There are also articulation marks like accents and trills. The piano part features a 9-measure phrase starting at measure 35. The percussion parts include triplet markings and various rhythmic patterns.

Musical score for measures 39-42, featuring percussion and vocal parts. The score includes staves for R.Gl., R.Cym., Ch.Cym., Cr.Czm., H. Hat, Tmtm., 2 Sn.Dr., Tom., Bgo., R.Tr., Tymp., Vib., Sopr., and El. The time signature changes from 3/4 to 6/4 to 7/8. Dynamics include *mf*, *pp*, *mp*, and *ppp*. The vocal part includes the lyrics "Ge - We-sen wer-dend!".

39

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

Tymp.

Vib.

Sopr.

El.

mf

pp

mp

ppp

3

5

Ge - We-sen wer-dend!

Musical score for percussion and strings, measures 48-52. The score is divided into two systems of five staves each, separated by a double bar line at measure 52. The instruments are: R.Gl., R.Cym., Ch.Cym., Cr.Czm., H. Hat, Tmtm., 2 Sn.Dr., Tom., Bgo., R.Tr., Tymp., Vib., Sopr., and El. (Electric guitar).

Measure 48: R.Gl. is in 3/4 time. R.Cym., Ch.Cym., Cr.Czm., H. Hat, and Tmtm. are in 3/4 time. 2 Sn.Dr., Tom., Bgo., and R.Tr. are in 3/4 time. Tymp. is in 3/4 time. Vib., Sopr., and El. are in 3/4 time.

Measure 49: R.Gl. is in 3/4 time. R.Cym., Ch.Cym., Cr.Czm., H. Hat, and Tmtm. are in 3/4 time. 2 Sn.Dr., Tom., Bgo., and R.Tr. are in 3/4 time. Tymp. is in 3/4 time. Vib., Sopr., and El. are in 3/4 time.

Measure 50: R.Gl. is in 2/4 time. R.Cym., Ch.Cym., Cr.Czm., H. Hat, and Tmtm. are in 2/4 time. 2 Sn.Dr., Tom., Bgo., and R.Tr. are in 2/4 time. Tymp. is in 2/4 time. Vib., Sopr., and El. are in 2/4 time.

Measure 51: R.Gl. is in 9/8 time. R.Cym., Ch.Cym., Cr.Czm., H. Hat, and Tmtm. are in 9/8 time. 2 Sn.Dr., Tom., Bgo., and R.Tr. are in 9/8 time. Tymp. is in 9/8 time. Vib., Sopr., and El. are in 9/8 time.

Measure 52: R.Gl. is in 3/4 time. R.Cym., Ch.Cym., Cr.Czm., H. Hat, and Tmtm. are in 3/4 time. 2 Sn.Dr., Tom., Bgo., and R.Tr. are in 3/4 time. Tymp. is in 3/4 time. Vib., Sopr., and El. are in 3/4 time.

Dynamic markings: *ff* (fortissimo) at the start of measures 48 and 52; *f* (forte) at the start of measure 50; *tr* (trill) above notes in measures 50 and 51; *mf* (mezzo-forte) and *f* (forte) with a crescendo hairpin in measure 51; *ff* (fortissimo) at the end of measure 52.

Tempo markings: = 115 (Allegretto) at the start of measures 49, 50, 51, and 52.

Other markings: A triplet of eighth notes in measure 48. A fermata over the final note of measure 52.

55

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

55

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

55

Tymp.

55

Vib.

55

Sopr.

f Ge - schlos-se-ner Kreis, *mf* vollkommen geschlossen.

55

Elektronik 3 (siehe Tastenbelegung)

f *ff* 3:2

61

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

61

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

61

Tymp.

61

Vib.

61

Sopr.

mf

unüberschreitbar nach innen gerichtet, offen.....

61

(Elektronik 3)

Elektronik 2 (chromatische Triangeln)

mf

f

mf

69

R.Gl.

R.Cym.

Ch.Cym.

Cr.Czm.

H. Hat

Tmtm.

2 Sn.Dr.

Tom.

Bgo.

R.Tr.

69

Tymp.

69

Vib.

69

Sopr.

An - teil des - sen Ich!

69

El.

Elektronik 3 (Snare roll)

81

Tymp.

Vib.

Sopr.

El.

me, komm!

f *mf* *mf* *p*

88

Tymp.

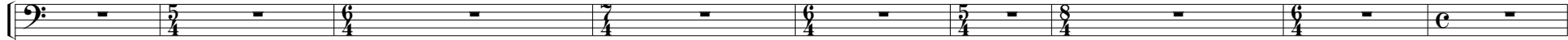
Vib.


Sopr.


El.

pp *pp*

93


Tymp. 

Vib. 

Sopr. 

sinn - be-grenzt ge - hend zu mehr, vielfaches mehr, vielfache Mee -

Elektronik 3 (siehe Tastenbelegung)

El. 

Elektronik 3 (siehe Tastenbelegung)

102

Tymp. 

Vib. 

Sopr. 

re, nicht wahr - nehm - bar, in die Ich ge - he,

El. 

110

Tymp.

Vib.

Sopr.

Elektronik 1 (chromatische Triangeln)

8va

f

mf

f

jen-seits von Ge-gen-wart aus-ser-halb spie-geln-den Sin-nen-raums.

sequitur: "Allein mit sich"