

InSound

Komposition für Klang und Raum

Sequenz I

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I-a quasi zeitlos - der Klang füllt allmählich den Raum

Violoncello solo
Stimme
Violoncello II
Violoncello III
Kontrabass
Schlagzeug

ppp *pp* *pp* *pp*

I-b

Vc. solo
Stimme
Vc. II
Vc. III
Kb.
Schl.

f *pp* *f* *pp*

wie ein Echo - pulsierend

mf *pp* *mf* *pp*

wie ein Echo - pulsierend

mf *pp*

I-c

Musical score for section I-c, measures 1-2. The score includes parts for Vc. solo, Stimme, Vc. II, Vc. III, Kb., and Schl. The Vc. solo part starts with a forte (*f*) dynamic, followed by a crescendo to *f* and then a decrescendo to *pp*. The Vc. II and Vc. III parts also start with *mf* and decrescendo to *pp*. The Kb. part consists of sustained bass notes. The Stimme part is silent. A double bar line is present after measure 1. In measure 2, the Vc. II part has a dynamic of *mf* and a decrescendo to *pp*, with a performance instruction "flag. sul A und D" above it. The Vc. III part also has a dynamic of *mf* and a decrescendo to *pp*. The Vc. solo part has dynamics of *mf*, *f*, and *pp*. The Kb. part continues with sustained bass notes. The Stimme part is silent.



I-d

Musical score for section I-d, measures 1-2. The score includes parts for Vc. solo, Stimme, Vc. II, Vc. III, Kb., and Schl. The Vc. solo part starts with a dynamic of *mf*, followed by a crescendo to *fp* and then a decrescendo to *pp*. The Vc. II and Vc. III parts also start with *mf* and decrescendo to *pp*. The Kb. part consists of sustained bass notes. The Stimme part is silent. A double bar line is present after measure 1. In measure 2, the Vc. II part has a dynamic of *mf* and a decrescendo to *pp*, with a performance instruction "flag. sul A und D" above it. The Vc. III part also has a dynamic of *mf* and a decrescendo to *pp*. The Vc. solo part has dynamics of *f* and *pp*. The Kb. part continues with sustained bass notes. The Stimme part has a dynamic of *pp* and a performance instruction "Glas reiben!" above it.

I-e

Musical score for the first system, measures 1-5. The staves are labeled Vc. solo, Stimme, Vc. II, Vc. III, Kb., and Schl. The Vc. solo part starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The Vc. II and Vc. III parts start with a mezzo-forte (*mf*) dynamic and end with a pianissimo (*pp*) dynamic. The Schl. part is marked *pp* and includes the instruction "Glas reiben!". The voice part (Stimme) has a long melodic line. Dashed lines indicate connections between notes in the Vc. solo and Vc. II/III parts.



Musical score for the second system, measures 6-10. The staves are labeled Vc. solo, Stimme, Vc. II, Vc. III, Kb., and Schl. The Vc. solo part continues with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The Vc. II and Vc. III parts continue with a mezzo-forte (*mf*) dynamic and end with a pianissimo (*pp*) dynamic. The Schl. part continues with a pianissimo (*pp*) dynamic. The voice part (Stimme) continues with a long melodic line. Dashed lines indicate connections between notes in the Vc. solo and Vc. II/III parts.

I-f

Vc. solo *p* *p* *p* *p*

Stimme gesungen *pp*

Vc. II

Vc. III

Kb. *pp* *flag.-glissando sul G* **wiederholen!**

Schl.



I-g

Vc. solo *p* **wiederholen (rhythmisch variieren)**

Stimme *pp* **verschiedene Obertöne produzieren!** **wiederholen**

Vc. II *pp* **wiederholen (rhythmisch variieren)**

Vc. III *pp* **wiederholen (rhythmisch variieren)**

Kb. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* **flageolett sul G** **jeden Ton ausklingen lassen!**

Schl. *pp* *f* **Vibraphon arco** **wiederholen**

I-h

Vc. solo *fp* *fp* *fp* *pp*

Stimme

Vc. II *ppp*

Vc. III *ppp*

Kb. *fp* *ppp*

Schl.



I-i

Vc. solo *pp* *p* *mf* wiederholen!

Stimme

Vc. II *ppp* *p* *ppp*

Vc. III *ppp* *ppp* *p* *ppp*

Kb. *ppp* *p*

Schl. *pp* Glas gerieben

I-k

Vc. solo

Stimme

Vc. II

Vc. III

Kb.

Schl.

fp *fp* *fp* *fp* *fp* *fp* *fp*

p *p* *p*

wiederholen - pulsierend wie ein Nachhall des Solocellos

wiederholen - pulsierend wie ein Nachhall des Solocellos

wiederholen - pulsierend wie ein Nachhall des Solocellos

wiederholen - pulsierend wie ein Nachhall des Solocellos

don



I-l

Vc. solo

Stimme

Vc. II

Vc. III

Kb.

Schl.

flageolett sul D

p *f*

Glas gerieben

gesungen

wiederholen

pp *pp* *pp* *pp*

mo

Glas gerieben

pp

7

Vc. solo *fp*

Stimme

mo

Vc. II

Vc. III

Kb.

Schl.



Sequenz II

II-a

ord. → am Steg

verschiedene "Steg-Klangfarben"

Vc. solo *pp* → *p* *pp* ↔ *p*

Vc. II Stimme frei variieren in Klang, Dynamik und Tempo
sch/ss/ch
pp ↔ *p*

Vc. III Stimme frei variieren in Klang, Dynamik und Tempo
sch/ss/ch
pp ↔ *p*

Kb. Stimme frei variieren in Klang, Dynamik und Tempo
sch/ss/ch
pp ↔ *p*

Schl. Stimme frei variieren in Klang, Dynamik und Tempo
sch/ss/ch
pp ↔ *p*

II-b

flageolett-glissando sul D - improvisatorisch variieren - glissandi nicht linear - Strichstelle variieren (ord. → am Steg)

Vc. solo

Stimme
sch/ss/ch
p ↔ *ff* frei variieren in Klang, Dynamik und Tempo

Maracas
↔ *ff*

Vc. II

Stimme
sch/ss/ch
p ↔ *ff* frei variieren in Klang, Dynamik und Tempo

Maracas
p ↔ *ff*

Vc. III

Stimme
sch/ss/ch
p ↔ *ff* frei variieren in Klang, Dynamik und Tempo

Maracas
p ↔ *ff*

Kb.

Stimme
sch/ss/ch
p ↔ *ff* frei variieren in Klang, Dynamik und Tempo

Maracas
p ↔ *ff*

Schl.

Stimme
sch/ss/ch
p ↔ *ff* frei variieren in Klang, Dynamik und Tempo

Maracas
p ↔ *ff*

II-c

Vc. solo *gliss.* am Steg - sehr geräuschhaft

Stimme

Vc. II

Vc. III

Kb.

Schl. Becken (Filzschlegel)

p *ppp* *f* *ppp* *f*

ppp *f* *ppp*



II-d

Vc. solo am Steg

Stimme

Vc. II sul D - am Steg

Vc. III sul D - am Steg

Kb. sul D - am Steg

Schl.

pp ↔ *mf* *mf* ↔ *pp*

pp ↔ *mf* *pp* ↔ *mf* *pp* ↔ *mf* *pp* ↔ *mf*

f ↔ *ppp*

Sequenz III

III-a

(Bogenwechsel unauffällig am Griffbrett)

Vc. solo *pp* *sempre*

(wie eine Erinnerung an Sequ.II)

Stimme *p* *p* *p*

sch (u) sch (a) sch (u) s (i) s (i) sch (u) sch (u) f (u)

(geräuschhaft) (immer mehr Ton!)



III-b

III-c

verschiedene Obertöne erzeugen! am Steg ord.

Vc. solo

durch Vokalwechsel verschiedene Obertöne erzeugen! Obertonarpeggien erzeugen

Stimme

Crotales arco (Einsatz sobald der 5. Oberton in der Stimme erklingt!) arco Nach B. D.

Gr. Tr. *ppp* (fast unhörbar) *ppp* (fast unhörbar)



III-d

III-e

den Klang allmählich überblenden!

Vc. solo ord. (Überdruck) ord.

einzelne Obertöne erzeugen! geräuschhafte "Untertöne" erzeugen!

Stimme

Gr. Tr. gr. Trommel *ppp* *pp* *ppp*

III-f

am Griffbrett

Vc. solo

Stimme

(mit geschlossenem Mund!)
ppp

m m m m m m



III-g

Vc. solo

Stimme

stimmhaft → stimmlos

s s (u) (u) (i)

(immer geräuschhafter werden!)



Sequenz IV

IV-a

sul D und G ca 3 X

Wiederholungen koordiniert ca 3 X

ca 3 X

Vc. solo

Vc. II

Vc. III

Kb.

T.-t. Tam-tam

p *p* *p* *ppp* *pp*

IV-b

IV-c

Vc. solo *ca 5 X* *p* \longleftrightarrow *f*

Vc. solo *ca 10 X* *f* \longleftrightarrow *ff*

Stimme (Register wechseln)
auf wechselnde Vokale gesungen \vee

Vc. II *p* \longleftrightarrow *f* *f* \longleftrightarrow *ff*

Vc. II auf wechselnde Vokale gesungen \vee
(Register nach Stimmlage wählen)
f

Vc. III *p* \longleftrightarrow *f* *f* \longleftrightarrow *ff*

Vc. III auf wechselnde Vokale gesungen \vee
(Register nach Stimmlage wählen)
f

Kb. *p* \longleftrightarrow *f* *f* \longleftrightarrow *ff*

Kb. auf wechselnde Vokale gesungen \vee
(Register nach Stimmlage wählen)
f

T.-t. *p* *p* *ff*

crescendo über alle Wiederholungen verteilen!

IV-d

ca 5 X

Vc. solo

f ↔ *ff*

(Register wechseln)
auf wechselnde Vokale gesungen

Stimme

Vc.II

f ↔ *ff*

f

Vc.III

f ↔ *ff*

f

Kb.

f ↔ *ff*

f

ff ausklingen lassen und *p* neu ansetzen

T.-t.

p

IV-e

ca 3 X

IV-f

ca 3 X

Vc. solo

Vc.II

Vc.III

Kb.

T.-t.

mf

f

mf

f

mf

p

p

pp

pp



IV-f

ca 2 X

immer mehr beruhigend

Vc. solo

Vc.II

Vc.III

Kb.

T.-t.

p

pp

p

pp

p

pp

pp

pp

morendo

morendo

morendo

morendo

Sequenz V

V-a

V-b

ruhig pulsierend
den Klang in den Raum schicken!

Musical score for Sequenz V, section V-a and V-b. The score includes staves for Vc. solo, Stimme, Vc.II, Vc.III, Kb., and G. Harm. The Vc. solo part consists of a series of notes with slurs and dynamics *pp*. The Stimme part has a vocal line with the lyrics "w - o - w" and a dynamic marking *mf*. The Vc.II and Vc.III parts feature sustained notes with dynamics *p* and *ppp*. The Kb. part has a dynamic marking *mp*. The G. Harm. part includes a section labeled "Glas gerieben" with a dynamic marking *p*. Dashed arrows indicate connections between the Vc. solo notes and the Vc.II, Vc.III, and Kb. parts.



V-c

Musical score for Sequenz V, section V-c. The score includes staves for Vc. solo, Stimme, Vc.II, Vc.III, Kb., and G. Harm. The Vc. solo part consists of a series of notes with slurs and dynamics *pp*. The Stimme part has a vocal line with the lyrics "w - o - w" and a dynamic marking *mf*. The Vc.II and Vc.III parts feature sustained notes with dynamics *p* and *ppp*. The Kb. part has a dynamic marking *pp*. The G. Harm. part includes a dynamic marking *p*. Dashed arrows indicate connections between the Vc. solo notes and the Vc.II, Vc.III, and Kb. parts.

V-d

Vc. solo *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Stimme *mf*
m o m

Vc.II *p*

Vc.III *p*

Kb. *mf*

G. Harm. *pp* *ppp*

V-e

Vc. solo *pizz.* *p* *arco* *p*

Vc.II *pp*

Vibr. *pp*
extrem weiche (Filz-)Schlägel

V-f

Vc. solo *pp* *pp* *pp* *pp* *pp*

Vc.II *pp*

Vc.III *pp*

Kb. *pp*

Vibr. *pp*
Glas gerieben

V-g

Vc. solo *p* *p* *p* *p* *p* ord. →

Vc.II *f*

Vc.III *f*

Kb. *f*

Gr. Tr. gr. Trommel *f*



V-h

am Steg *pp* *pp* *pp* ord. →

Vc. solo *pp* *pp* *pp*

Stimme sch am Steg

Vc.II *pp*

Vc.III am Steg *pp*

Kb. am Steg *pp*

Gr. Tr. Becken *pp*

V-j

Musical score for section V-j. It features five staves: Vc. solo, Vc. II, Vc. III, Kb., and T.-t. (Tam-tam). The Vc. solo, Vc. II, and Vc. III staves contain continuous sixteenth-note passages with a *ff* dynamic marking. The Kb. staff also has a *ff* dynamic marking. The T.-t. staff consists of six rhythmic pulses, each marked with a *ff* dynamic. A double bar line is present at the end of the section.



V-k

Musical score for section V-k. It features six staves: Vc. solo, Stimme, Vc. II, Vc. III, Kb., and G. Harm. (Glass harmonium). The Vc. solo staff has five groups of sixteenth notes, each marked with a *p* dynamic. The Stimme staff has three notes: 'o', 'a', and 'o', with a *ff* dynamic marking. The Vc. II, Vc. III, Kb., and G. Harm. staves all have *ff* dynamic markings. The Kb. staff includes the instruction 'Glas gerieben' (Glass rubbed). A double bar line is present at the end of the section.

V-I

Vc. solo

p

Stimme

Glas gerieben

Vc. II

pp

Vc. III

pp

G. Harm.

pp

Vc. solo

168

p

Stimme

Vc. II

Vc. III

G. Harm.

Sequenz VI (Solo)

sehr frei und flexibel

Vc. solo

f *pp*

Vc. solo

f *pp* wiederholen ca 5 x

Vc.

f *pp* wiederholen ca 5 x

Vc.

p wiederholen ca 5 x wiederholen ca 7 x wiederholen ca 5 x

Vc.

p wiederholen ca 7 x

Vc.

p wiederholen ca 3 x wiederholen ca 7 x

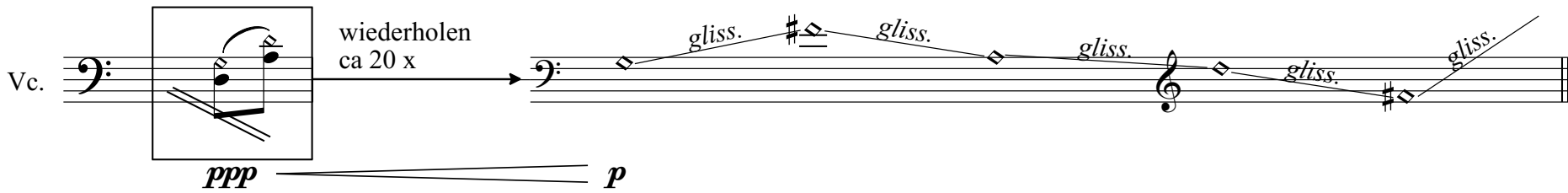
Vc.

p wiederholen ca 10 x wiederholen ca 5 x

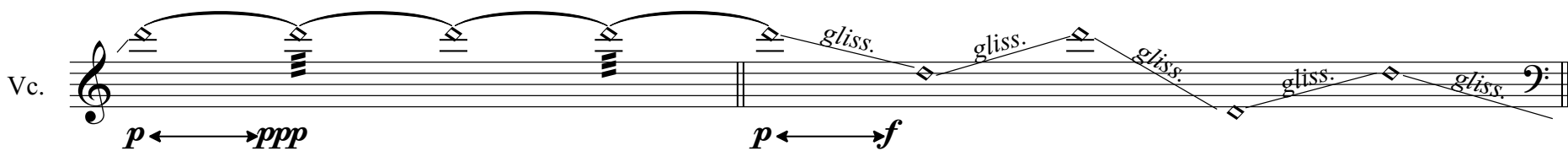
Vc.

p wiederholen ca 7 x wiederholen ca 12 x *ppp*

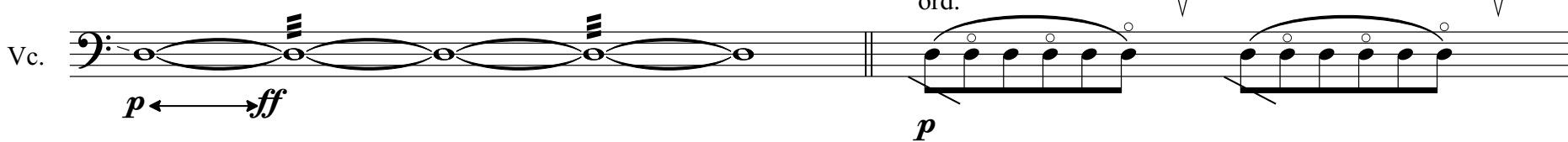
Flageolett-Glissando sul D

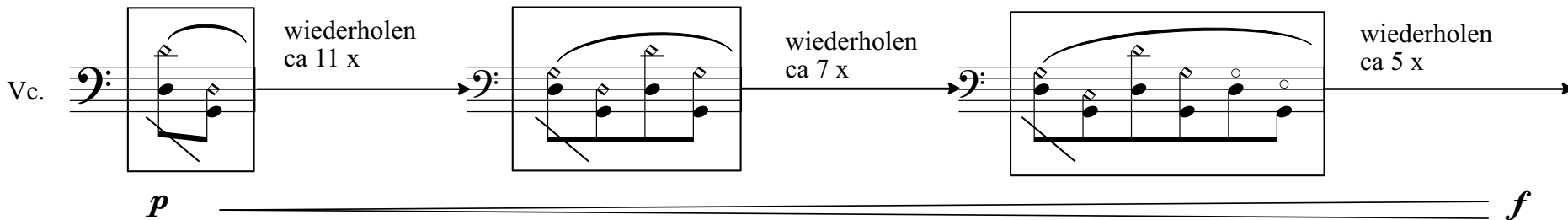
Vc. 

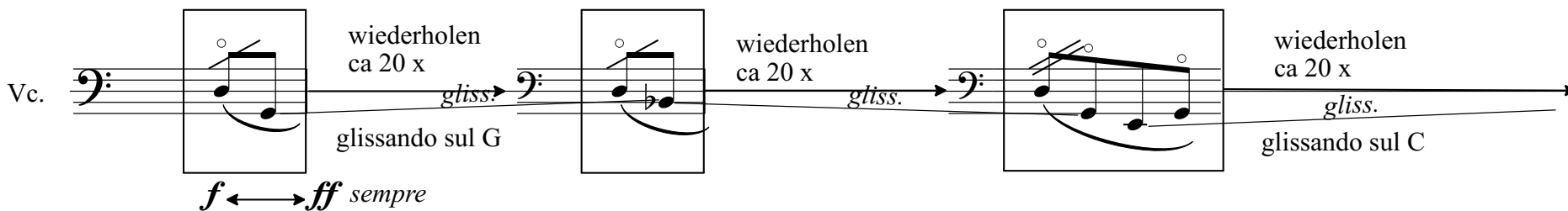
verschiedene Steg-Klangfarben - sempre sul D


Vc. 

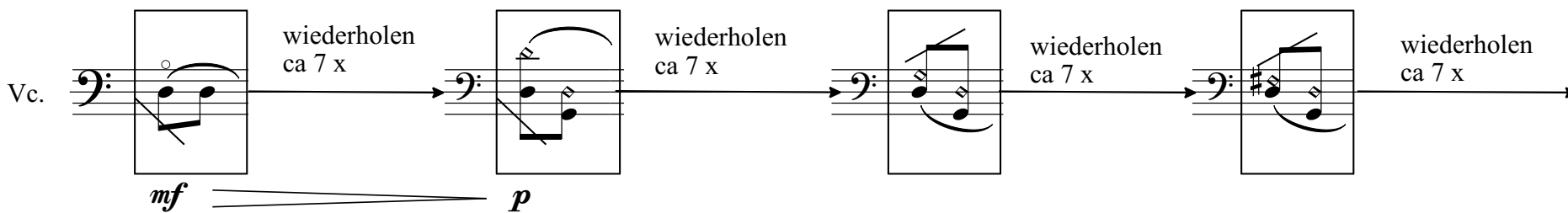
verschiedene Steg-Klangfarben - sempre sul D und G

Vc. 

Vc. 

Vc. 

Vc. 

Vc. 

Vc. 