

Ying WANG

NUZAR

For Percussionist, E-Guitar and String Orchestra

2017

SCORE

Instrumentation :

Percussion

- 5 Cowbells
- 4 Tomtoms
- 3 Beijing Opera Gongs
- 2 Bongos
- 1 S.Cymbal
- 1 Türkisch Becken
- 1 Logdrum
- 1 Snare Drum
- 1 Bass Drum
- 1 Timpani 29" (F - D)



E-Guitar



Tuning:

- 1 Bottleneck
- 2 Effect Pedal: Wah-wah, Octav

Strings:

- 5 Violin I
- 4 Violin II
- 3 Viola
- 3 Violoncello
- 2 Doublebass

Dauer: ca.17'

Commissioned by CHKD Berlin and HU Shengnan

Percussion solo: HU Shengnan

E-Gitarre : Seth JOSEL

Concertmaster: LU Wei with European Chinese Festival Orchestra

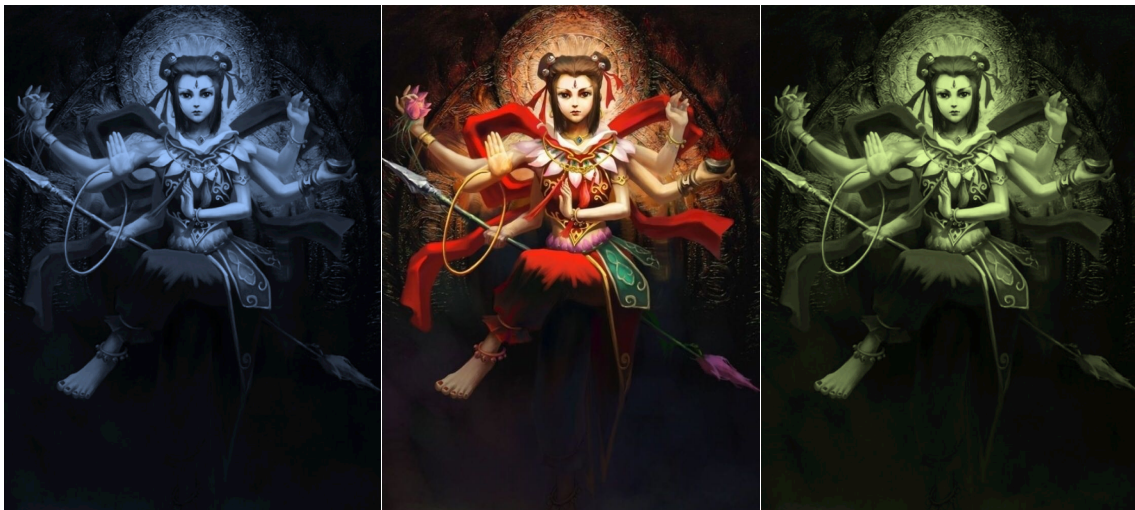
Premier: 31.03.2017, Kammermusik Saal, Berliner Philharmoniker

YING WANG

NUZAR for Percussion, Eguitar and String Orchestra

Leaping, floating, climbing, fighting. A legendary figure in Buddhism from Chinese mythology. Armed with a trident, he floats on the wheel of fire. When he fights against supervillains, his body transforms: like Medusa, he grows three heads and six arms. A being somewhere between human and spirit. He is as immortally incarnate as a lotus flower. Shining brightly with radiant brilliance, he moves the sea with his infinite power and courage, causes it to flow, and rides this force of nature on a single giant wave that continuously rises and crests. Honesty and boldness pervade the seven-year fighter. He seeks to slay the evil dragon who devours the sacrifices humans give to the sea—young boys who are Nuzar's friends. Nuzar stands for justice. He defends those who are helpless and weak against the threat of great power.

In this work, the electric guitar and percussion show their unique character and changing qualities. The soloist appears on the stage. Sometimes she cooperates with the string orchestra, sometimes she confronts it, and sometimes they compete with each other. The spinning of the wheels of fire, the booming of the ocean waves, battle, death, rebirth, and the void transform into colorful, multifaceted musical figures that alternate with each other. The string orchestra uses novel playing techniques to depict the acoustic colors. Noises, unusual playing techniques, and clusters raise the level of explosiveness to make the sound three-dimensional and bring it to life. The work is a commissioned composition by percussionist HU Shengnan and she debuted it on March 31, 2017, in berlin philharmonic. ‘



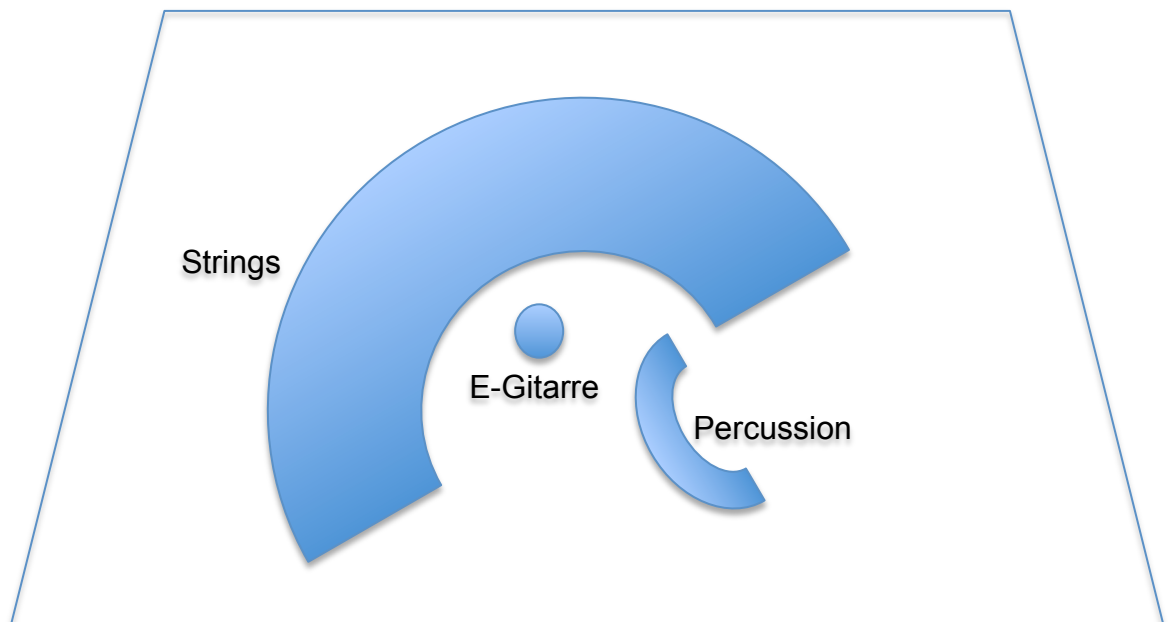
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Improvisations advice for bar 303 to 316

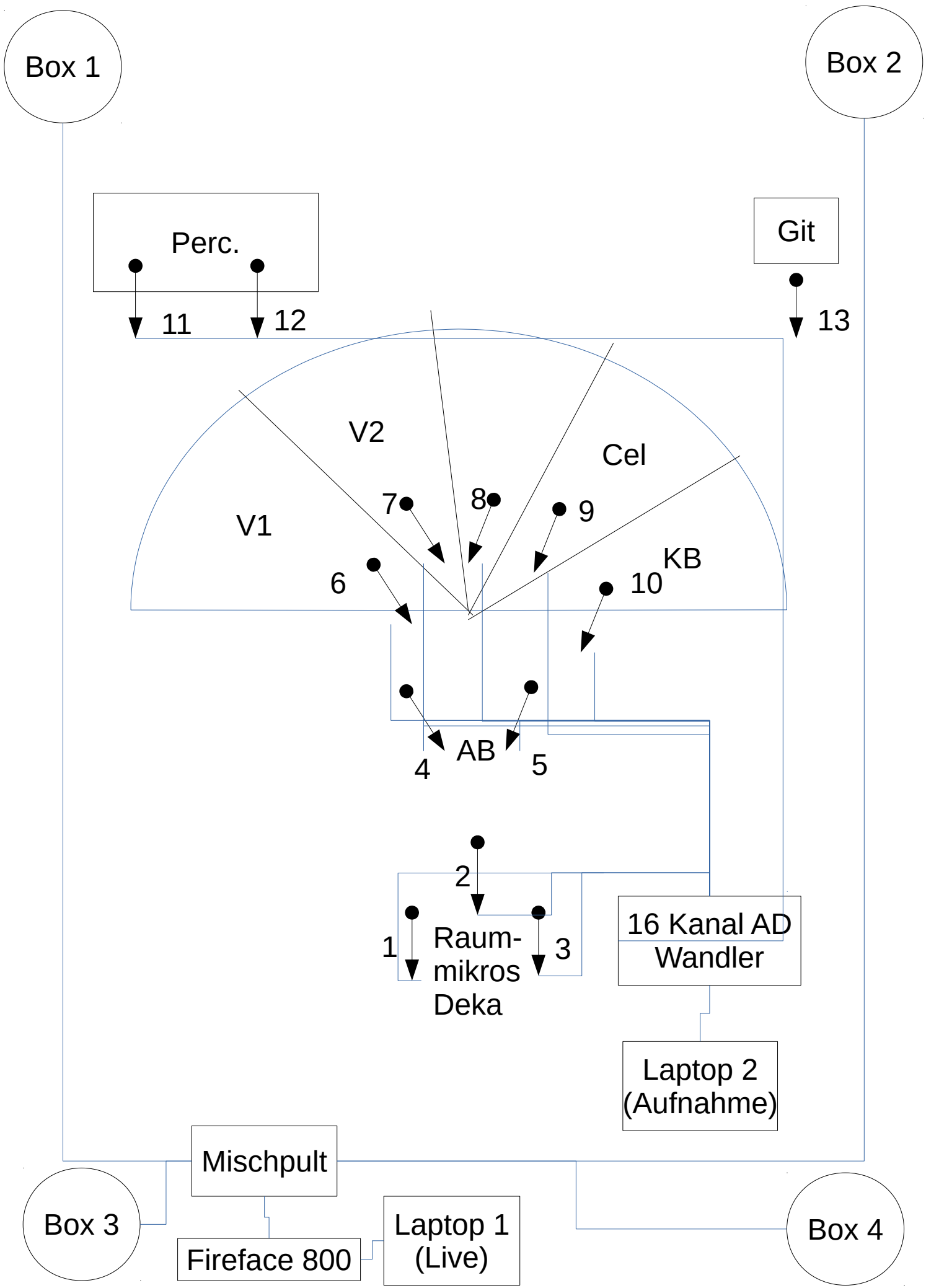
Percussion and E-Guitar making a joint decision, which letter to be played for number 1 to 7. Number 7 should be played G.

- A: Fire / Independence
 - B: Love / Fusion / Echo
 - C: Wind / Movement
 - D: Pain / Contrast
 - E: Bogie Wheel / Competition
 - F: Dragon / Fear
 - G: Fighting / Confrontation
-

Stage



via



NUZAR

for Percussion, E-Gitarre and Stringsorchester

Ying WANG
(*1976)

Senza Tempo

S.Cymbal
strike the edge of the Cymbal with bow

Turkish cymbal
put the back of turkish
cymbal of the timpani

Musical score for Percussion, E-Gitarre, and Violin I 1-5, Violin II 1-4, Viola 1.2, Viola 3, Violoncello 1, Violoncello 2.3, Double Bass. The score is in 4/4 time and begins with a *Senza Tempo* marking. The Percussion part features a series of notes with dynamic markings *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, and *p*. The E-Gitarre part has notes with dynamic markings *ppp*, *pp*, and *p*. The string parts are mostly silent, with some notes in the Violin I 1-5 and Violin II 1-4 parts.

♩ = 52

Musical score for Perc. (8-13), E-Gitarre, Vin. I 1-5, Vin. II 1-4, Via. 1.2, Via. 3, Vc. 1, Vc. 2.3, D.B.(5), D.B.(4). The score is in 4/4 time and begins with a tempo marking of $\text{♩} = 52$. The Perc. part has notes with dynamic markings *ppp*, *p*, and *p*. The E-Gitarre part has notes with dynamic markings *ppp*, *p*, *mp*, and *ppp*. The Violin I 1-5 part has notes with dynamic markings *pppp*, *ppp*, *ppp*, and *ppp*. The Violin II 1-4 part has notes with dynamic markings *ppp*, *p*, and *ppp*. The Viola 1.2 part has notes with dynamic markings *ppp*, *p*, and *ppp*. The Viola 3 part has notes with dynamic markings *ppp*, *p*, and *ppp*. The Violoncello 1 and Violoncello 2.3 parts are silent. The Double Bass (5) and Double Bass (4) parts are silent.

NUZAR

2

14

15 16 Senza Tempo 17 A Tempo 18 19 20 21

Perc. *mp* *mf* *f* *mf*

E-Gitar. (overdrive) *p* *mp* *pp* *mf* *pp* *p*

Vln.I 1-5 *p* *pp* *mf* *ppp* *ppp* *mf* *p*

Vln.II 1-4 *p* *pp* *mf* *ppp* *pp* *p*

Vla.1,2 *p* *pp* *mf* *ppp* *s.p.* *pp* *p*

Vla.3 *p* *pp* *mf* *ppp* *ord.* *ppp* *mf*

Vc. 1. *pp* +pressure

Vc. 2,3. *pp* +pressure

D.B.(5) *ppp* *mf* *ppp* *s.t.*

D.B.(4) *ppp* *mf* *ppp* *sp.*

22

23 24 25 26 27 28

Perc. *f* Turkish cymbal
put the back of turkish
cymbal of the timpani *mf*

E-Gitar. *p* *pp* *mf* *pp* *mf*

Vln.I 1-5 *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Vln.II 1-4 *pp* *p* *pp* *mf* *pp* *f* *pp* *mf*

Vla.1,2 *pp* *p* *ppp* *mf* *ppp* *mf* *ppp* *mf*

Vla.3 *ppp* *mf* *ppp* *mf* *ppp* *f* *ppp* *mf*

Vc. 1. *mf* *pp* *mf* *pp* *mf* *pp*

Vc. 2,3. *mf* *pp* *mf* *pp* *mf* *pp*

D.B.(5) *p* *pp* *mf* *ppp* *f* *pp* *ff*

D.B.(4) *p* *pp* *mf* *ppp* *f* *p* *ff*

NUZAR

acc.

29

♩ = 72

30

31

32

33

34

35

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

ppp mf

pp mf ff

pp mf

f mf ff

ppp mf

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

f mf ff

+pressure ord.

+pressure ord.

s.p. ord.

s.p. ord.

sim.

Snaredrum

poco a poco

36

37

38

39

40

41

42

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

pppp pp

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

pppp p

+++pressure

+++pressure

I II

III IV

sim.

S.p.

S.p.

NUZAR

4

43 ♩ = 92

acc.

45 poco a poco

46

47

48

Perc.

Timpani

E-Gitar.

vib.

Vin.I 1-5

s.p.

ord.

s.p.

ord.

s.p.

Vin.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

49 ♩ = 114

51 ♩ = 92

Snaredrum 53

Perc.

E-Gitar.

Vin.I 1-5

Vin.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

solo 1 sul II III battuto ord.

1/2 crinji

ord.

tutti sul.I

ord. sul.II

ord. sul.I

ord. sul.II

scrape strings (noise)

scrape strings (noise)

scrape the bow on the strings III behind the bridge

scrape the bow on the strings II behind the bridge

sfz (plakturm/fingernagel) effect scrape strings (noise) sul.III,IV,V

NUZAR

55

56

57

58

59

60



Turkish cymbal

S.Cymbal

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

sul.II

pizz.

sul.I

pizz. div.

arco

sp.p

arco

sp.p

61

62

63

64

65

66

Cowbells

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

Timpani

wahwah vib.

p.s.p. poco.sul ponticello.

p.s.p. poco.sul ponticello.

pppp

ff

mf

ff

NUZAR

67

Perc. *mf* *ff* *mf* *mf*

E-Gitar. vib. *mf* *ff* *pp* *mf* *ff* *p*
Ped.

Vln.I 1-5 *ff* *mf* *p* *mf* *f*

Vln.II 1-4 *ff* *mf* *p* *mf* *f*

Vla.1.2 *ff* *mf* *p* *mf* *f*

Vla.3 *ff* *mf* *p* *mf* *f*

Vc. 1. *pp* *f* *mf* *p*
sul.I arco

Vc. 2.3 *pp* *f* *mf* *p*
sul.II arco

D.B.(5) *pppp* *f* *pp* *ff*
p.s.p.

D.B.(4) *pppp* *f* *pp* *ff*
p.s.p.

72

Perc. *pp* *ff* *pp*
S.Cymbal

E-Gitar. *mf* *ff* *mf* *f*

Vln.I 1-5 *pp* *ff* *ff*

Vln.II 1-4 *pp* *ff* *ff*

Vla.1.2 *pp* *ff* *ff*

Vla.3 *pp* *ff* *ff*

Vc. 1. *ffz* *mf*
pizz. arco

Vc. 2.3 *ffz* *mf*
div. arco

D.B.(5) *ff*
scrape the bow on the strings behind the bridge

D.B.(4) *ff*
scrape the bow on the strings behind the bridge

NUZAR

♩ = 72

78

Snaredrum

79 edge → centrum

80 sim.

81

82

Perc.

Timpani

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

83

Tomtoms

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

+pressure

+pressure

sp.

sp.

sp.

sp.

Musical score for Percussion, E-Guitar, Violins, Violas, Cellos, and Double Basses. The score includes dynamic markings such as pp, mf, f, and ff, and performance instructions like 'edge → centrum' and 'sim.'. It features complex rhythmic patterns with triplets and slurs across multiple staves.

88

Perc. *pp* *ff* *f* *mf* *f* *p*

Bongo *f* *f* *f* *f* *f*

E-Gitar. *pp* *mf* *pp* *f* *pp* *f*

Vln.I 1-5 *pp* *mf* *pp* *mf* *pp* *f* *pp* *f* *pp*

Vln.II 1-4 *pp* *mf* *pp* *mf* *pp* *f* *pp* *f* *pp*

Vla.1.2 *pp* *mf* *pp* *mf* *pp* *f* *pp* *mf* *pp* *mf* *sp.* *sp.ex.*

Vla.3 *pp* *mf* *pp* *mf* *pp* *f* *pp* *mf* *pp* *mf* *sp.* *sp.ex.*

Vc. 1. *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *f* *pp* *f*

Vc. 2.3. *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *f* *pp* *f*

D.B.(5) *ppp* *f* *ppp* *f* *ppp* *pp* *ppp* *p* *f*

D.B.(4) *ppp* *f* *ppp* *f* *ppp* *pp* *ppp* *p* *f*

93 Cowbells

Perc. *mf* *f* *ff* *ff* *mf* *sim.*

Timpani *ff* *mf*

E-Gitar. *pp* *mf* *p* *f* *pp* *mf* *p* *f* *mf* *sfz*

Vln.I 1-5 *mf* *pp* *mf* *pp* *mf* *pp* *fff* *pp* *mf* *pp*

Vln.II 1-4 *mf* *pp* *mf* *pp* *mf* *pp* *fff* *pp* *mf* *pp*

Vla.1.2 *sp.* *sp.ex.* *f* *mf* *ff* *pp* *mf* *pp* *mf*

Vla.3 *sp.* *sp.ex.* *f* *mf* *ff* *pp* *mf* *pp* *mf*

Vc. 1. *pp* *f* *pp* *f* *pp* *f* *fff* *ord.* *+pressure* *mf* *ff*

Vc. 2.3. *pp* *f* *pp* *f* *pp* *f* *fff* *ord.* *+pressure* *mf* *ff*

D.B.(5) *f* *fff* *mf*

D.B.(4) *f* *fff* *mf*

NUZAR

10

108

109

110

Cowbells

111

112

Perc. *mf* *fff* *mf* *fff* *mf* *fff*

E-Gitar. *p* *f* *p* *ff* *mf* *fff* *mf* *fff* *mf* *fff*

Vln.I 1-5 *ff* *p* *ff* *mf* *fff* *mf* *fff* *mf* *fff*

Vln.II 1-4 *ff* *p* *ff* *mf* *fff* *mf* *fff* *mf* *fff*

Vla.1,2 *ff* *sp.* *sp.ex.* *sp.* *sp.ex.* *fff* *fff* *fff* *fff*

Vla.3 *ff* *sp.* *sp.ex.* *sp.* *sp.ex.* *fff* *fff* *fff* *fff*

Vc. 1 *p* *ff* *ff* *fff* *+++pressure* *fff* *fff* *fff*

Vc. 2,3 *p* *ff* *ff* *fff* *+++pressure* *fff* *fff* *fff*

D.B.(5) *fff* *sul.E* *fff* *fff* *fff*

D.B.(4) *fff* *sul.A* *fff* *fff* *fff*

113 $\text{♩} = 92$

Tomtoms

Bongo

Snaredrum

114

115

116

117

Perc. *pp* *mf* *pp* *mf* *fff* *pp*

E-Gitar. *p* *fff* *p* *mf* *fff* *effect wah-wah* *fff* *Ped.*

Vln.I 1-5 *fff* *sp.* *ord.* *ord.* *sp.* *pp* *fff* *pp* *fff* *ord.* *sp.*

Vln.II 1-4 *fff* *sp.* *ord.* *ord.* *sp.* *pp* *fff* *pp* *fff* *ord.* *sp.*

Vla.1,2 *pp* *sp.* *ord.* *ord.* *sp.* *pp* *fff* *pp* *fff* *ord.* *sp.*

Vla.3 *pp* *sp.* *ord.* *ord.* *sp.* *pp* *fff* *pp* *fff* *ord.* *sp.*

Vc. 1 *pp* *ord.* *sp.* *ord.* *sp.* *pp* *fff* *pp* *fff* *ord.* *sp.*

Vc. 2,3 *pp* *ord.* *sp.* *ord.* *sp.* *pp* *fff* *pp* *fff* *ord.* *sp.*

D.B.(5) *pp* *ord.* *sp.p* *s.p.* *ord.* *sp.* *fff* *ord.* *sp.* *pp* *fff* *ord.* *sp.*

D.B.(4) *pp* *ord.* *sp.p* *s.p.* *ord.* *sp.* *fff* *ord.* *sp.* *pp* *fff* *ord.* *sp.*

118 Snaredrum 119 Senza Tempo 120 121 A Tempo 122 123 Cowbells

Perc. *pp* *mf* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *mf* *ppp* *pp*

E-Gitar. wahwah *sfz* Ped. vib. *sfz* *pp* effect *p* Ped.

Vin.I 1-5 ord. *pp* *ff* *sp.*

Vin.II 1-4 ord. *pp* *ff* *sp.*

Vla.1.2 ord. *pp* *ff* *sp.*

Vla.3 ord. *pp* *ff* *sp.*

Vc. 1. ord. *pp* *ff* *sp.*

Vc. 2.3 ord. *pp* *ff* *sp.*

D.B.(5) ord. *pp* *ff* *sp.*

D.B.(4) ord. *pp* *ff* *sp.*

124 125 126 Bassdrum 127

Perc. *p* *mf* *f* *fff* *pp*

E-Gitar. *mp* *ff* *sfz* *pp* *fff*

Vin.I 1-5 ord. *pp* *ff* *s.p.*

Vin.II 1-4 ord. *pp* *ff* *s.p.*

Vla.1.2 ord. *pp* *ff* *s.p.*

Vla.3 ord. *pp* *ff* *s.p.*

Vc. 1. ord. *pp* *ff* *s.p.*

Vc. 2.3 ord. *pp* *ff* *s.p.*

D.B.(5) ord. *pp* *ff* *s.p.*

D.B.(4) ord. *pp* *ff* *s.p.*

129

130

132

1: Cowbells

Snaredrum (with snare)

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

133

134

135

136

137

138

139

$\text{♩} = 92$

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

sul tasto

sul tasto

sul tasto

solo 1

solo 1

s.p.

s.p.

ord. → s.p.

ord. → s.p.

ord. → s.p.

ord. → s.p.

sim.

sim.

140

141

142

143

144

145

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

s.t.

string G

s.p.

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

ord. V

ord. V

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

146 Bassdrum

147

148

acc.
149 tom tom

150

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

pp

mf

pp

mf

pp

mf

f

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

f

pp

mp

ff

mp

mp

p

f

p

f

f

p

f

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f

pp

f

pp

pp

f

p

f

p

f

f

p

f

p

f

p

f

f

p

tr

p

f

p

f

f

p

f

p

f

p

f

tr

151

152

153 = 92

154

155

tomtom

Bongo

Perc. *pp* *ff* *pp* *p* *ff*

E-Gitar. *mp* *ff* *mp* *ff* *ff*

Vln.I 1-5 *ff* *pp* *fff* *tutti* *+pressure* *mf* *ff* *mf* *ff*

Vln.II 1-4 *mf* *ff* *mf* *ff* *mf*

Vla.1,2 *p* *f* *p* *p* *f* *p* *f* *p* *f*

Vla.3 *p* *f* *p* *p* *f* *p* *f* *p* *f*

Vc. 1. *pp* *f* *pp* *f* *pp* *ff*

Vc. 2,3. *pp* *f* *pp* *f* *pp* *ff* *ff*

D.B.(5) *fff* *p* *fff* *p* *fff* *pp* *f* *pp* *f* *p* *f* *p*

D.B.(4) *fff* *p* *fff* *p* *fff* *pp* *f* *pp* *f* *p* *f* *p*

156

157

158

acc.

Cowbells

159

160

Perc. *p* *ff* *p* *f* *mp* *f* *mf* *ff* *mf* *ff*

E-Gitar. *ff* *sul II* *III* *ord.*

Vln.I 1-5 *mf* *ff* *mf* *ff* *mf* *ff* *ord.* *fff* *ff*

Vln.II 1-4 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *fff* *ff*

Vla.1,2 *p* *f* *p* *f* *p* *f* *p* *ff* *p* *ff*

Vla.3 *p* *f* *p* *f* *p* *f* *p* *ff* *p* *ff*

Vc. 1. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vc. 2,3. *f*

D.B.(5) *f* *p* *f* *pp* *f* *pp* *f* *pp* *ff* *pp* *ff*

D.B.(4) *f* *p* *f* *pp* *f* *pp* *f* *pp* *ff* *pp* *ff* *pp*

NUZAR

♩ = 114
Bassdrum

161 Schlitztrommeln 162 Snaredrum 163 164

Perc. *ff* *mf* *ff* *mf* *ff*

E-Gitar. *ff* *mf* *f* *fff* senza Bottleneck

Vln.I 1-5 *p* *f* *p* *f* sul.A

Vln.II 1-4 *p* *f* *p* *f* sul.I

Vla.1.2 *p* *f* *p* *f*

Vla.3 *p* *f* *p* *f*

Vc. 1. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *f*

Vc. 2.3 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *f*

D.B.(5) *pp* *ff* *pp* *ff* *pp* *ff* *p* *fff* *p* *ff* *p*

D.B.(4) *ff* *pp* *ff* *pp* *ff* *pp* *ff* *p* *fff* *p* *ff* *p*

165 Tomtoms 166 167 168 169 170

Perc. *mf* *fff* Senza Tempo Bassdrum

E-Gitar. *ff* *mf* *f* *fff* wahwah

Vln.I 1-5 *ff* *fff*

Vln.II 1-4 *ff* *fff*

Vla.1.2 *ff* *fff*

Vla.3 *ff* *fff*

Vc. 1. *ff* *fff* *fff*

Vc. 2.3 *ff* *fff* *fff*

D.B.(5) *ff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *fff*

D.B.(4) *ff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *fff*

16 **tomtom Bassdrum** **NUZAR**

171 172 173 174 175 176

Perc. *mf* *ff* *ff* Timpani *mf* *ff*

E-Gitar. *f*

Vln.I 1-5 *ff* +pressure

Vln.II 1-4 *ff* +pressure

Vla.1.2. *ff* sp. ordsp. ord.sim.

Vla.3 *ff*

Vc. 1. *f*

Vc. 2.3. *ff* div.

D.B.(5) *f* *fff*

D.B.(4) *fff*

177 178 179 180 181 182

Perc. *mf* *ff* *ff*

E-Gitar. *mf* *ff* *mf* *ff*

Vln.I 1-5 *f*

Vln.II 1-4 *f*

Vla.1.2. *ff* sp. ordsp. ord.

Vla.3 *ff*

Vc. 1. *ff*

Vc. 2.3. *ff*

D.B.(5) *ff*

D.B.(4) *ff*

Beijing Oper Gong

NUZAR

183 184 185 187 188

Perc. Tomtoms (Beijing Oper Gong) $\text{♩} = 72$

E-Gitar. BN.

Vln.I 1-5

Vln.II 1-4

Vla.1.2. sim. sim. sim.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

ff fff ppp fff f f

189 190 191 192 193 194. It. 195 poco a poco

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

ff

p

NUZAR

18

197

$\text{♩} = 52$

tomtom

$\text{♩} = 92$

198

199

200

201

Perc.

ppp

ff

Bassdrum

E-Gitar.

senza Bottleneck

ff

Vln.I 1-5

ff

Vln.II 1-4

ff

Vla.1.2.

ppp

ff

Vla.3

ppp

ff

Vc. 1.

ff

Vc. 2.3.

ff

D.B.(5)

ff

D.B.(4)

ff

202

Perc.

ff

03

204

205

206

E-Gitar.

sfz

Vln.I 1-5

ff

+tutti

div.

f

tutti

ff

Vln.II 1-4

ff

div.

f

tutti

ff

Vla.1.2.

ff

div.

pp

tutti

ff

Vla.3

ff

pp

tutti

ff

Vc. 1.

ff

p

tutti

ff

Vc. 2.3.

ff

p

div.

tutti

ff

D.B.(5)

ff

mf

tutti

ff

D.B.(4)

ff

mf

tutti

ff

NUZAR

207

208

209

210

211

Perc.

Bongo
tomtom

ca.10"

ppp

E-Gitar.

ca.10"
Jimi Rock!
impro-part

ff

ff

pp

Vln.I 1-5

ca.10"

pp

Vln.II 1-4

ca.10"

pp

Vla.1.2.

ca.10"

pp

Vla.3

ca.10"

pp

Vc. 1.

ca.10"

pp

Vc. 2.3.

ca.10"

pp

D.B.(5)

ca.10"

pp

D.B.(4)

ca.10"

pp

212

213

214

215

216

Perc.

Schlitzetrommeln

tomtom

ff

E-Gitar.

Vln.I 1-5

mf

ff

f

Vln.II 1-4

mf

ff

Vla.1.2.

mf

ff

Vla.3

mf

ff

Vc. 1.

mf

ff

Vc. 2.3.

mf

ff

D.B.(5)

mf

ff

D.B.(4)

mf

ff

sp. ord.sp. ord.sim. sp. ord.sp. ord.sim.

NUZAR

20

217

218

219 = 114

220

221

Perc. Bassdrum Timpani *p* *ff*

E-Gitar. *ff* *mf* *ff* elek-rythmus

Vln.I 1-5 *ff*

Vln.II 1-4 *ff*

Vla.1.2 *ff*

Vla.3 *ff*

Vc. 1. *ff*

Vc. 2.3 *ff*

D.B.(5) *ff*

D.B.(4) *ff*

222

223

Tomtoms

224

225

226

227

Perc. *ff* *mf*

E-Gitar. *ff*

Vln.I 1-5 *ff*

Vln.II 1-4 *ff*

Vla.1.2 *ff*

Vla.3 *ff*

Vc. 1. *ff*

Vc. 2.3 *ff*

D.B.(5) *ff*

D.B.(4) *ff*

228

229

230

231

Perc. *ppp* *p*

E-Gitar.

Vln.I 1-5 *pp* solo 1 *cresc.*

Vln.II 1-4 *pp* solo 1 *cresc.*

Vla.1.2 *pp* solo 1 *cresc.*

Vla.3 *pp* solo 3 *cresc.*

Vc. 1. *pp* solo 2 *cresc.*

Vc. 2.3 *pp* *cresc.*

D.B.(5) *mf* *cresc.*

D.B.(4) *mf* *cresc.*

232

233

234

235

236

237

Perc. *ff*

E-Gitar. *ff*

Vln.I 1-5 *ff* *tutti* *ff* *p* *cresc.* *pizz.*

Vln.II 1-4 *ff* *tutti* *ff* *p* *cresc.* *pizz.*

Vla.1.2 *ff* *tutti* *ff* *p* *cresc.* *pizz.*

Vla.3 *ff* *tutti* *ff* *p* *cresc.* *pizz.*

Vc. 1. *ff* *tutti* *ff* *p* *cresc.*

Vc. 2.3 *ff* *tutti* *ff* *p* *cresc.*

D.B.(5) *ff* *ff* *pp*

D.B.(4) *ff* *ff* *pp*

NUZAR

22

238

239

240

241

242

$\text{♩} = 114$

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

f *ff* *pp* *sp.* *ord. sp.* *ord. sim.*

243

244

Bongo
Tamtoms

245

246

247

248

249

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3.

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

f *p* *mf* *f* *pizz.* *sfz*

Cowbells

250 Beijing Oper Gong

251 tomtom 252 253

Perc. *mf*

E-Gitar.

Vln.I 1-5 *fff* 3 5

Vln.II 1-4 *fff* 3 6

Vla.1.2 sp.ex. *fff*

Vla.3 sp.ex. *fff*

Vc. 1. *fff sfz ff* 3

Vc. 2.3 *fff sfz ff* 3

D.B.(5) *fff sfz ff* 3 sul. IV/V

D.B.(4) *fff sfz ff* 3

254

Bongo
Tomtoms

255 256 tomtom = 114 258

Perc. Snaredrum *sfz sfz sfz f*

E-Gitar. *pp mf*

Vln.I 1-5 solo 1 *pp p mf f* tutti extrem vibrato ord. s.p.

Vln.II 1-4 *pp p mf f* s.t. extrem vibrato ord. s.p.

Vla.1.2 solo 1 ord. tutti *mf*

Vla.3 ord. *mf*

Vc. 1. *fff sfz ff* 3

Vc. 2.3 *fff sfz ff* 3

D.B.(5) *fff sfz ff* 3

D.B.(4) *fff sfz ff* 3

NUZAR

24

259

260

262

263

264

Perc. *sfz* *sfz* jazz  *pp* *mf* *pp* *mf* *mf* *mf*
 Snaredrum *scrape*

E-Gitar.

Vln.I 1-5 *s.p.* *mf* *ff*

Vln.II 1-4 *s.p.* *mf* *ff*

Vla.1.2 *p* *mf* *tutti non div.*

Vla.3 *p* *mf* *s.p. extrem vibrato*

Vc. 1. *sfz* *sfz* *ff*

Vc. 2.3. *sfz* *sfz* *ff*

D.B.(5) *sfz* *sfz* *ff* (jazz) *pizz.* *mf*

D.B.(4) *sfz* *sfz* *ff* (jazz) *pizz.* *mf*

265

266

267

268

269

270

271

Perc. *mf* *mf* *mf* *mf* *mf* *mf*

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5) *mf* *mf* *mf* *mf* *mf* *mf*

D.B.(4) *mf* *mf* *mf* *mf* *mf* *mf*

NUZAR

272 $\text{♩} = 52$ 273 274 275 276 277 278

Perc. $\text{♩} = 52$

E-Gitar. effect *ppp* *fff*
Octav Ped. *ppp* *fff*

Vln.I 1-5 *ppp* *fff*
div. *ppp* *fff*

Vln.II 1-4 *ppp* *fff*
div. *ppp* *fff*

Vla.1.2. *ppp* *fff*

Vla.3 *ppp*

Vc. 1. *ppp* *fff*

Vc. 2.3. *ppp*

D.B.(5) *ppp* *fff*
extrem.sp. +pressure

D.B.(4) *ppp* *fff*
extrem.sp. +pressure

279 $\text{♩} = 144$ 280 281 282 283

Perc. *ff*

E-Gitar.

Vln.I 1-5 *ff* *pp* *mf* *f* *ff*
div. *pp* *mf* *f* *ff*

Vln.II 1-4 *ff* *pp* *mf* *f* *ff*
div. *pp* *mf* *f* *ff*

Vla.1.2. *pp* *mf* *f* *ff*
div. *pp* *mf* *f* *ff*

Vla.3 *pp* *mf* *f* *ff*

Vc. 1. *sfz* *sfz* *ff* *sfz* *sfz* *ff*

Vc. 2.3. *sfz* *sfz* *ff* *sfz* *sfz* *ff*
div. *sfz* *sfz* *ff* *sfz* *sfz* *ff*

D.B.(5) arco *sfz* *sfz* *sfz* *sfz*

D.B.(4) arco *sfz* *sfz* *sfz* *sfz*

NUZAR

26

284

285

286

287

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

288

289

290

291

292

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

pizz. div.

jeté

jeté

s.p.

1/2 col legno

col legno battuto

pizz. div.

arco

arco

pizz.

pizz.

arco

293

294

295

296

297

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

298

299

300

301

302

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)

293-297 Musical score details:

- Perc.**: Empty staff.
- E-Gitar.**: *mf* \curvearrowright *ff* \curvearrowright *f*
- Vln.I 1-5**: Empty staff.
- Vln.II 1-4**: Empty staff.
- Vla.1.2.**: *f* *mf* solo 1 s.p.
- Vla.3**: *f* *mf* s.p.
- Vc. 1.**: *sfz* *sfz* *sfz* pizz.
- Vc. 2.3.**: *sfz* *sfz* *sfz* pizz.
- D.B.(5)**: arco *sfz* *sfz* *sfz* *ff*
- D.B.(4)**: arco *sfz* *sfz* *sfz* *ff*

298-302 Musical score details:

- Perc.**: *mf*
- E-Gitar.**: *ff* *ppp* *ff* finger gliss
- Vln.I 1-5**: *mf* *f* *ff* jeté
- Vln.II 1-4**: *mf* *f* *ff*
- Vla.1.2.**: *mf* *grd.*
- Vla.3**: *mf* *grd.*
- Vc. 1.**: *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*
- Vc. 2.3.**: *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*
- D.B.(5)**: arco *sfz* *fff* *sfz* *sfz* *ff*
- D.B.(4)**: arco *sfz* *fff* *sfz* *sfz* *ff*

E-gitar + percussion

303 $\text{♩} = 72$

304

305

306

Perc. ① improvisation Percussion und Gitarre

②

③

E-Gitar. ① improvisation Percussion und Gitarre

②

③

Vln.I 1-5 *fff*

Vln.II 1-4 *fff*

Vla.1.2 *ff* div.

Vla.3 *ff*

Vc. 1 *pizz. δ*

Vc. 2.3 *pizz. div.*

D.B.(5) *pizz. δ*

D.B.(4) *pizz.*

pizz.

mp

mf

div. sul tasto glissando

p

pp

sul.tasto

pp

col legno

p

307

308

309

310

311

312

313

Perc. ④

⑤

⑥

E-Gitar. ④

⑤

⑥

Vln.I 1-5 *c.l.b.* *f*

Vln.II 1-4 *sfz*

Vla.1.2 *mf*

Vla.3 *f*

Vc. 1 *sfz*

Vc. 2.3 *sfz*

D.B.(5) *sfz*

D.B.(4) *sfz*

c.l.b.

pizz. δ

pizz.

pizz.

pizz.

314 7 315 316 = 92 317 318

Perc. improvisation with Gitarre ca.25 sec. *ff*

E-Gitar. improvisation with percussion ca.25 sec. *ff* *sfz*

Vln.I 1-5 *ff* *ff* *ff* *div.* *ff*

Vln.II 1-4 *ff* *ff* *ff* *div.* *ff*

Vla.1.2 *ff* *ff* *ff* *div.* *ff*

Vla.3 *ff* *ff* *ff* *div.* *ff*

Vc. 1 *ff* *ff* *ff* *s.p.* *ff* *ff*

Vc. 2.3 *ff* *ff* *ff* *s.p.* *ff* *ff*

D.B.(5) *ff* *ff* *mf* *ff* *mf* *ff* *sim.*

D.B.(4) *ff* *ff* *mf* *ff* *mf* *ff* *sim.*

319 320 321 322

Perc.

E-Gitar.

Vln.I 1-5 *ff* *s.p.* *+pressure*

Vln.II 1-4 *ff* *s.p.* *+pressure*

Vla.1.2 *ff*

Vla.3 *ff*

Vc. 1 *mf ff* *mf ff* *mf ff* *mf ff* *mf*

Vc. 2.3 *mf ff* *mf ff* *mf ff* *mf ff* *mf*

D.B.(5)

D.B.(4)

330

331

332

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2

Vla.3

Vc. 1.

Vc. 2.3

D.B.(5)

D.B.(4)

vib.

ff

ff

sfz

ff

sfz

ff

sfz

ff

sfz

ff

sfz

ff

sfz

ff

sfz

ff

sfz

334

335

336

Perc.

E-Gitar.

Vln.I 1-5

Vln.II 1-4

Vla.1.2

Vla.3

Vc. 1.

Vc. 2.3

D.B.(5)

D.B.(4)

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

+pressure

sfz

+pressure

sfz

NUZAR

32

337

improvisation motiv

ca.40 sec. improvisation motiv

338

339

340

341

342

Perc.

tipp: beschleunigung, schneller, geschwindigkeit, konkurrent

E-Gitar.

ca.40 sec.

Vln.I 1-5

ca.40 sec.

Vln.II 1-4

ca.40 sec.

ff

ff

Vla.1.2.

ca.40 sec.

ff

Vla.3

ca.40 sec.

ff

Vc. 1.

ca.40 sec.

ff

Vc. 2.3.

ca.40 sec.

ff

D.B.(5)

ca.40 sec.

+pressure

+pressure

+pressure

D.B.(4)

ca.40 sec.

+pressure

+pressure

343

344

345

346

Beijing Oper Gong

347

Perc.

f

fff

E-Gitar.

Vln.I 1-5

div.

fff

Vln.II 1-4

div.

fff

Vla.1.2.

div.

fff

Vla.3

div.

fff

Vc. 1.

div.

fff

Vc. 2.3.

div.

fff

D.B.(5)

+pressure

+pressure

div.

fff

D.B.(4)

div.

fff

348 $\text{♩} = 72$ rit. **Snaredrum** poco a poco **NUZAR** $\text{♩} = 52$ 33

349 350 351 352 353 354

Perc. *ppp*

E-Gitar. BN. *p*

Vln.I 1-5 *f* *mf*

Vln.II 1-4 *ff* *mf*

Vla.1.2. *f* *mf*

Vla.3 *f* *mf*

Vc. 1. *f* *mf*

Vc. 2.3. *f* *mf*

D.B.(5) *f* *mf*

D.B.(4) *f* *mf*

355 356 357 358 359 **S.Cymbal** 360 361 362

Perc. *pppp* Ped. Ped.

E-Gitar.

Vln.I 1-5 *pppp*

Vln.II 1-4

Vla.1.2.

Vla.3

Vc. 1.

Vc. 2.3.

D.B.(5)

D.B.(4)