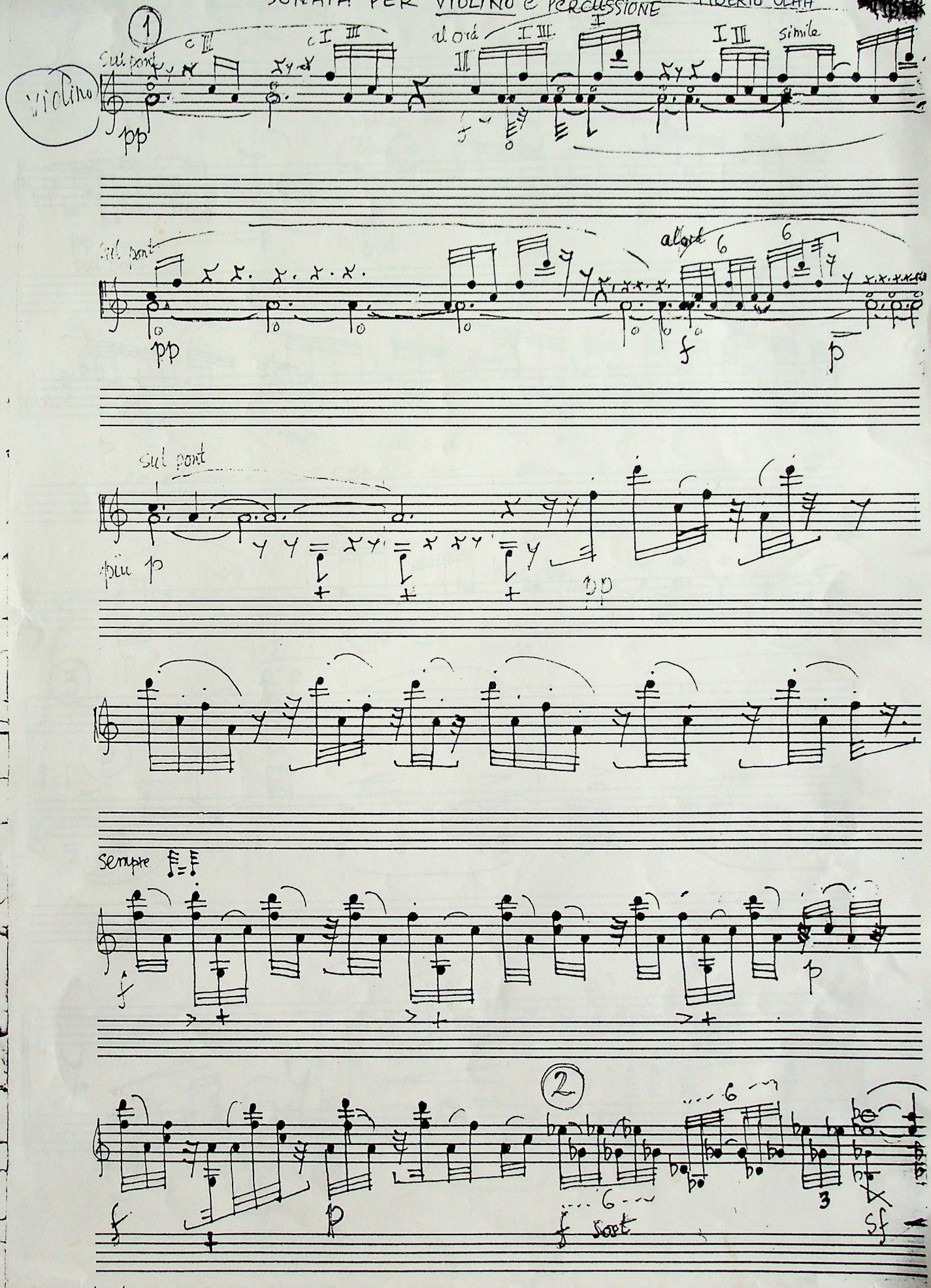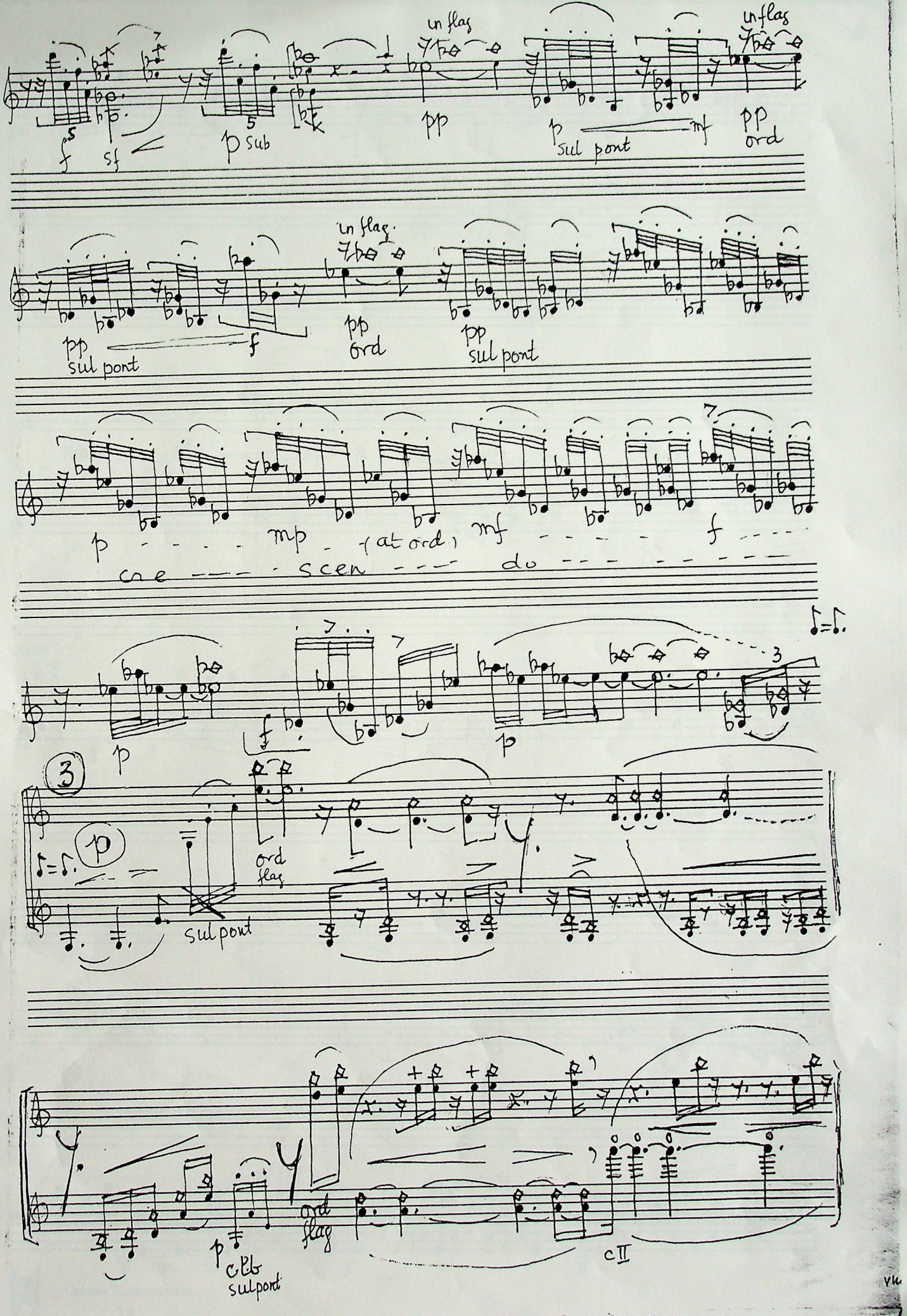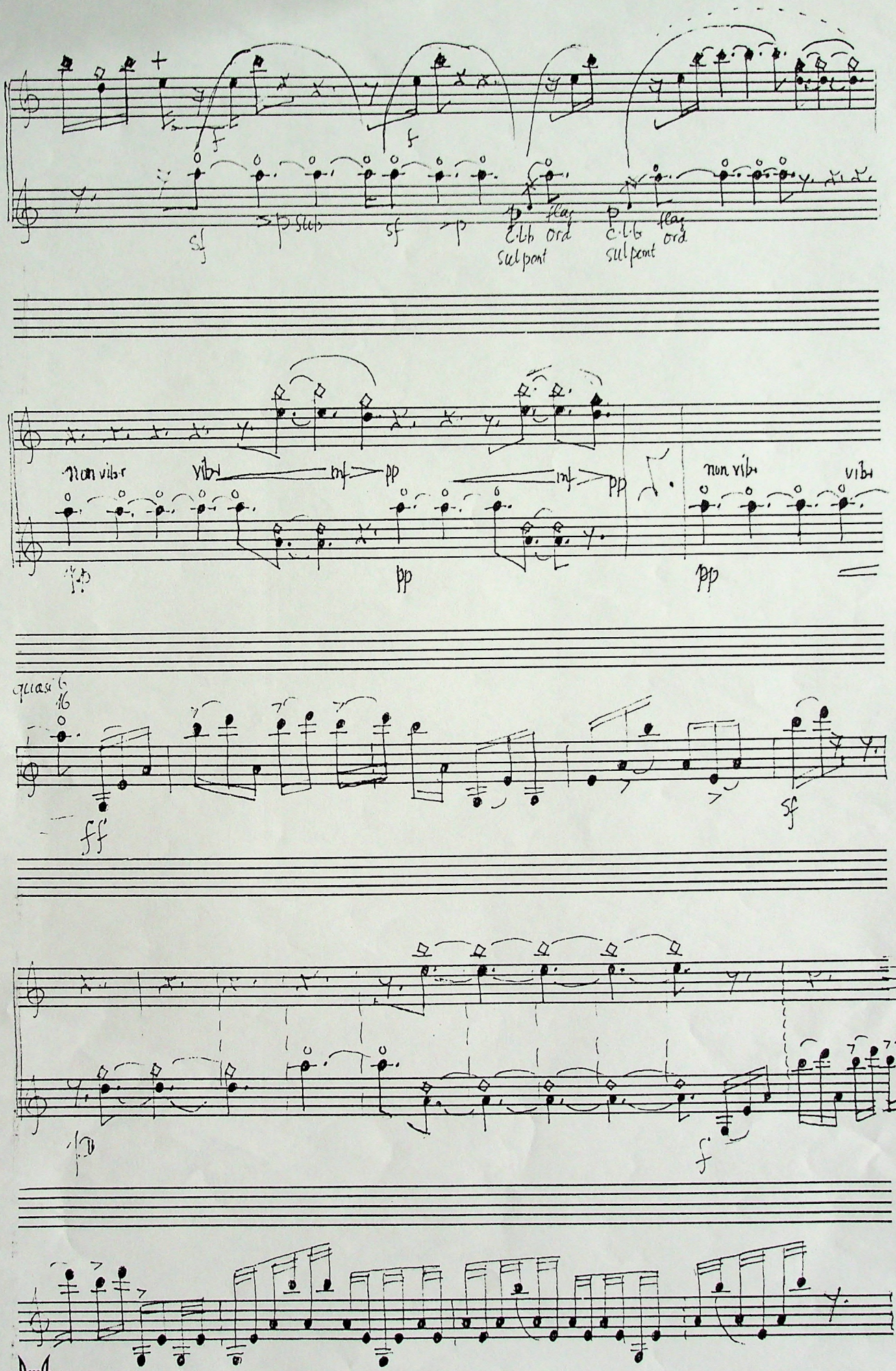
INCONTRI SPAZIALI
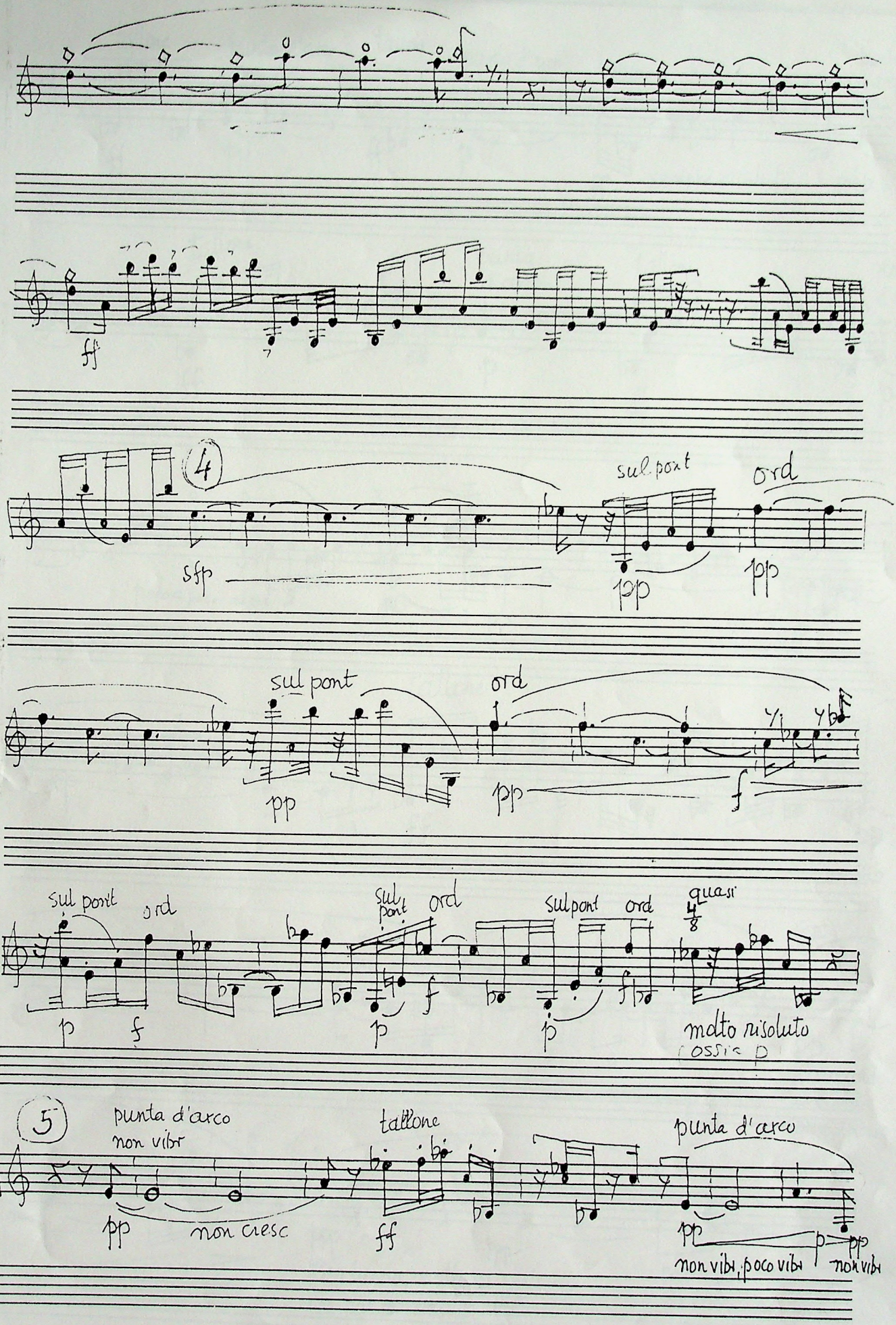
SONATA PER VIOLINO e PERCUSSIONE
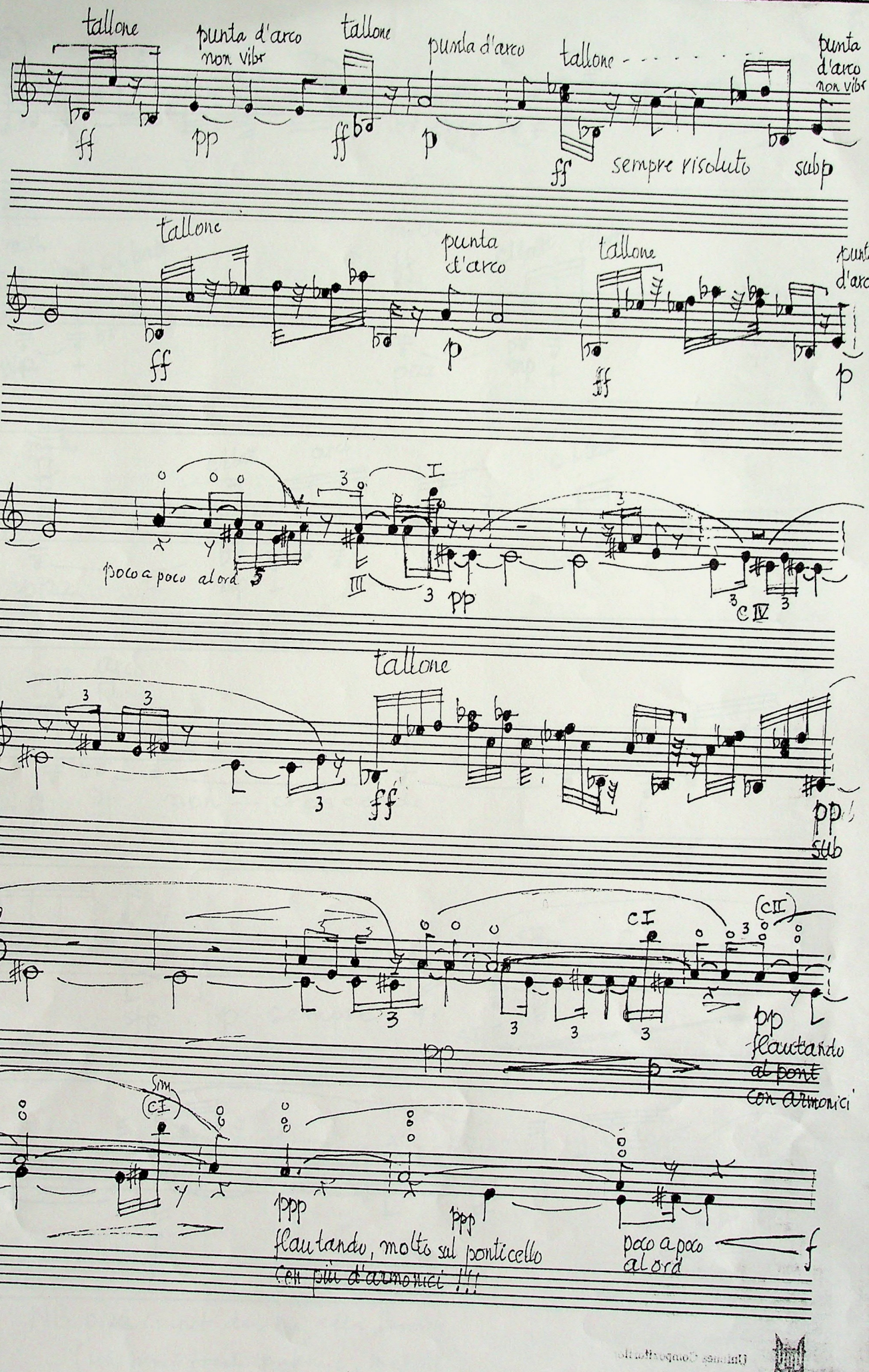
LIBERIU OLAH
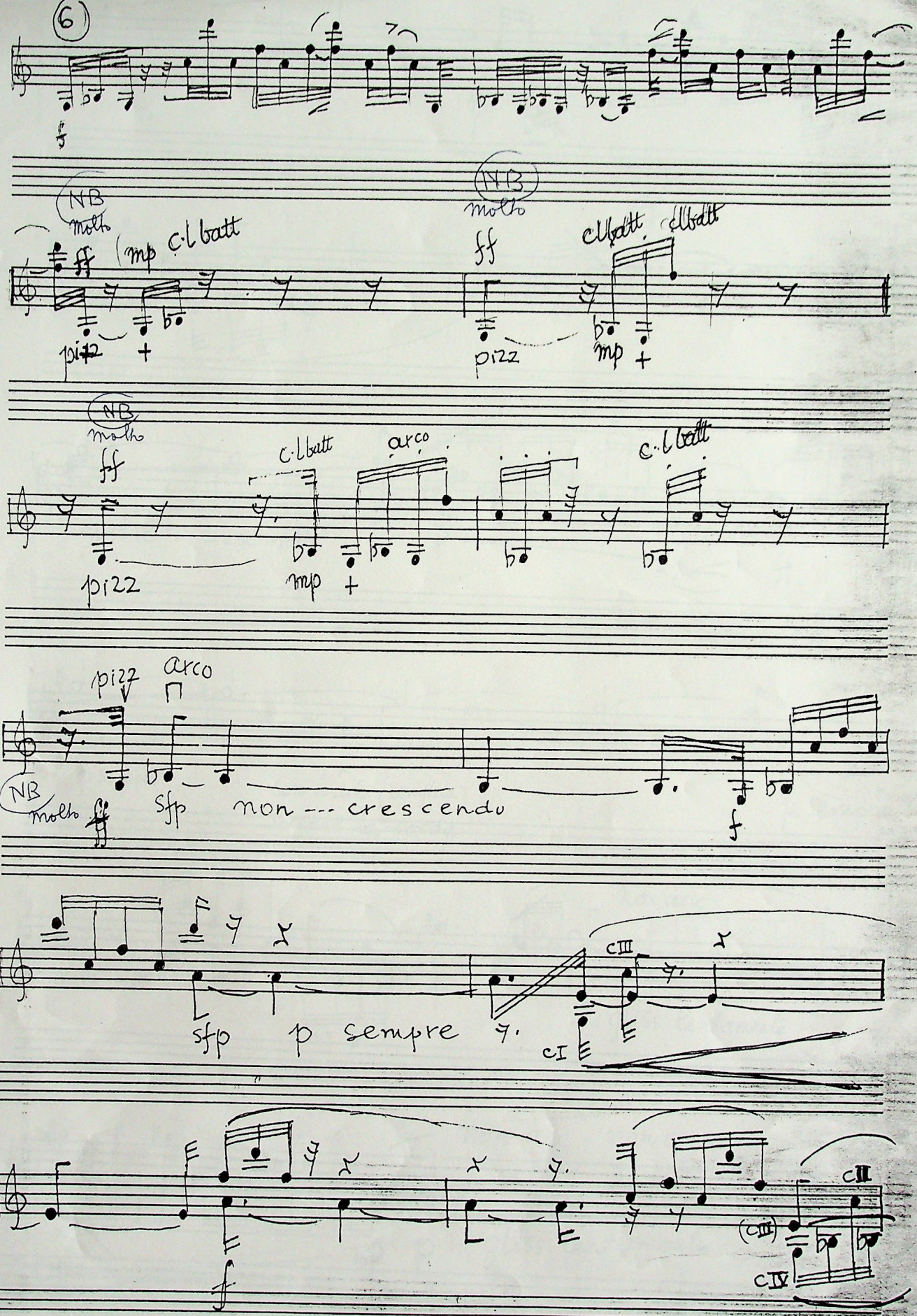



un flag
un flag
f
sf
p sub
pp
p sul pont
mf
pp ord
pp sul pont
un flag
pp ord
pp sul pont
f
p - - - - mp - (at ord) mf - - - - f - - - -
cre - - - scen - - - do - - - - - - - -
p
f
p
3
p
ord flag
sul pont
p
c.Bb sul pont
ord flag
cII
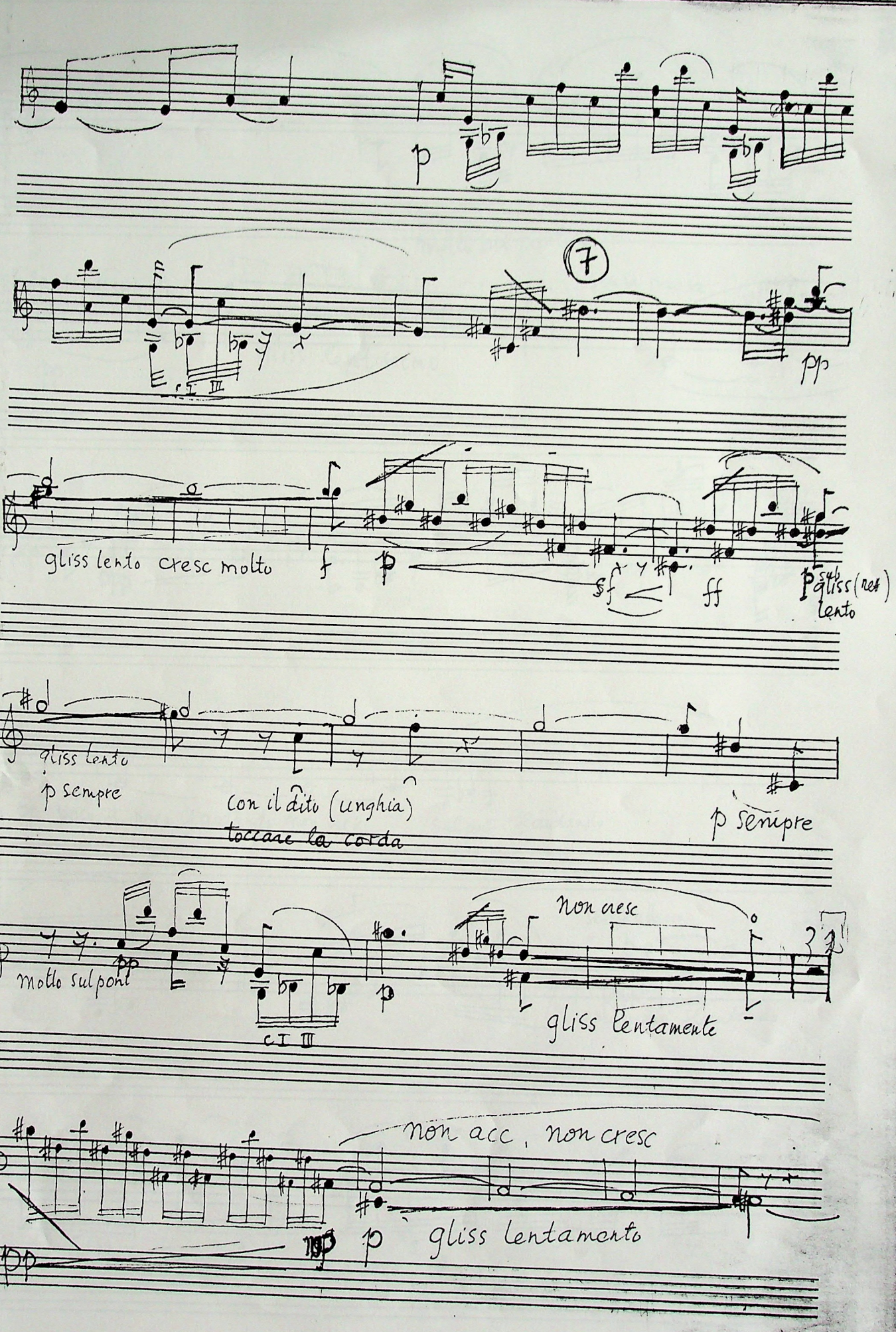

sf
sf
sf
p
C.Lb ord
sul pont
flag
C.Lb ord
sul pont
flag
non vib.
vib.
mf
pp
mf
pp
non vib.
vib.
pp
pp
quasi 16
ff
sf
f
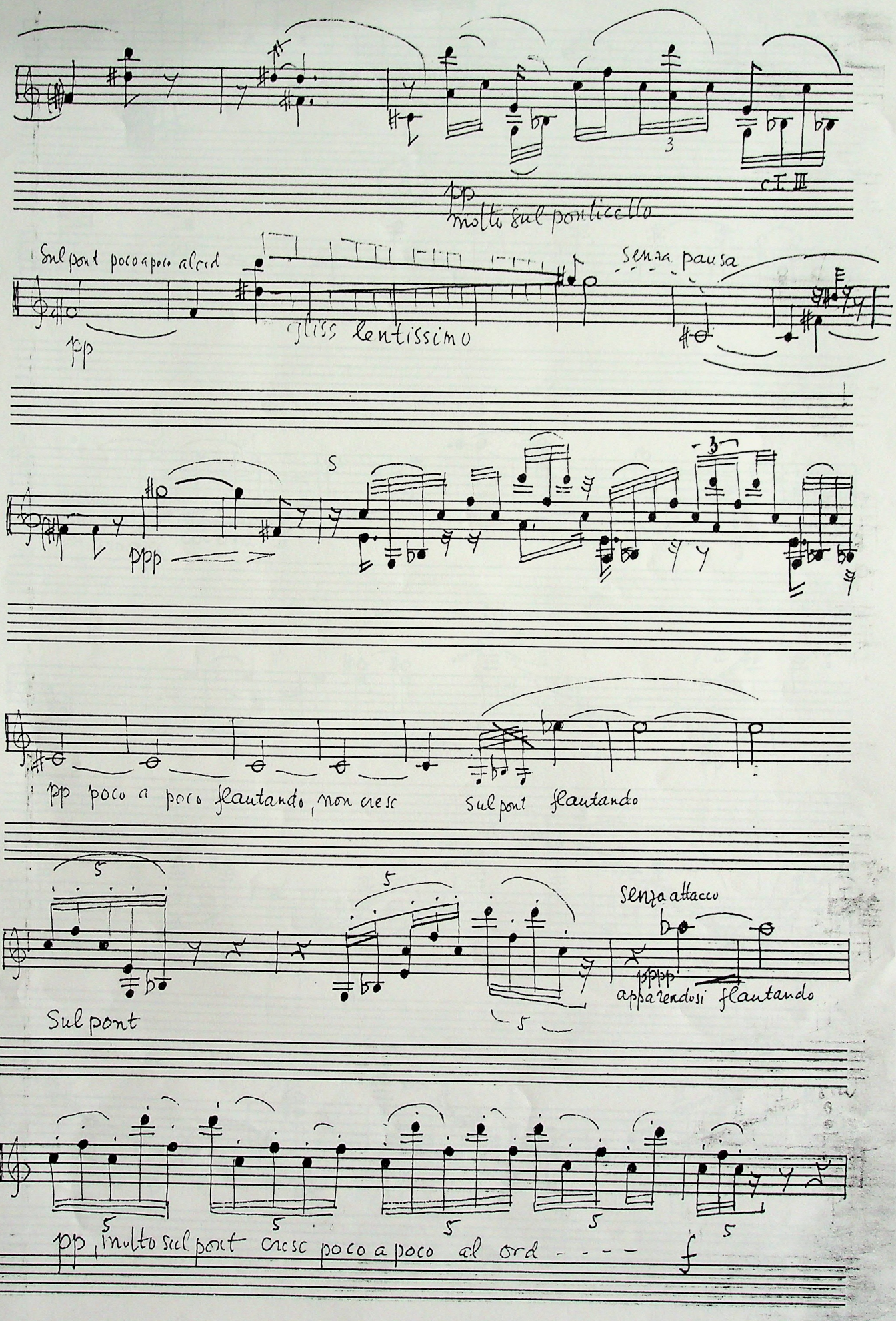

ff
4
sfp
sul.pont
ord
pp
sul pont
ord
pp
pp
f
sul pont
ord
p
f
sul pont
ord
p
f
sul pont
ord
p
quasi
molto risoluto
ossia
5
punta d'arco
non vibr
pp
non cresc
tallone
ff
punta d'arco
pp
p
pp
non vibr, poco vibr
non vibr
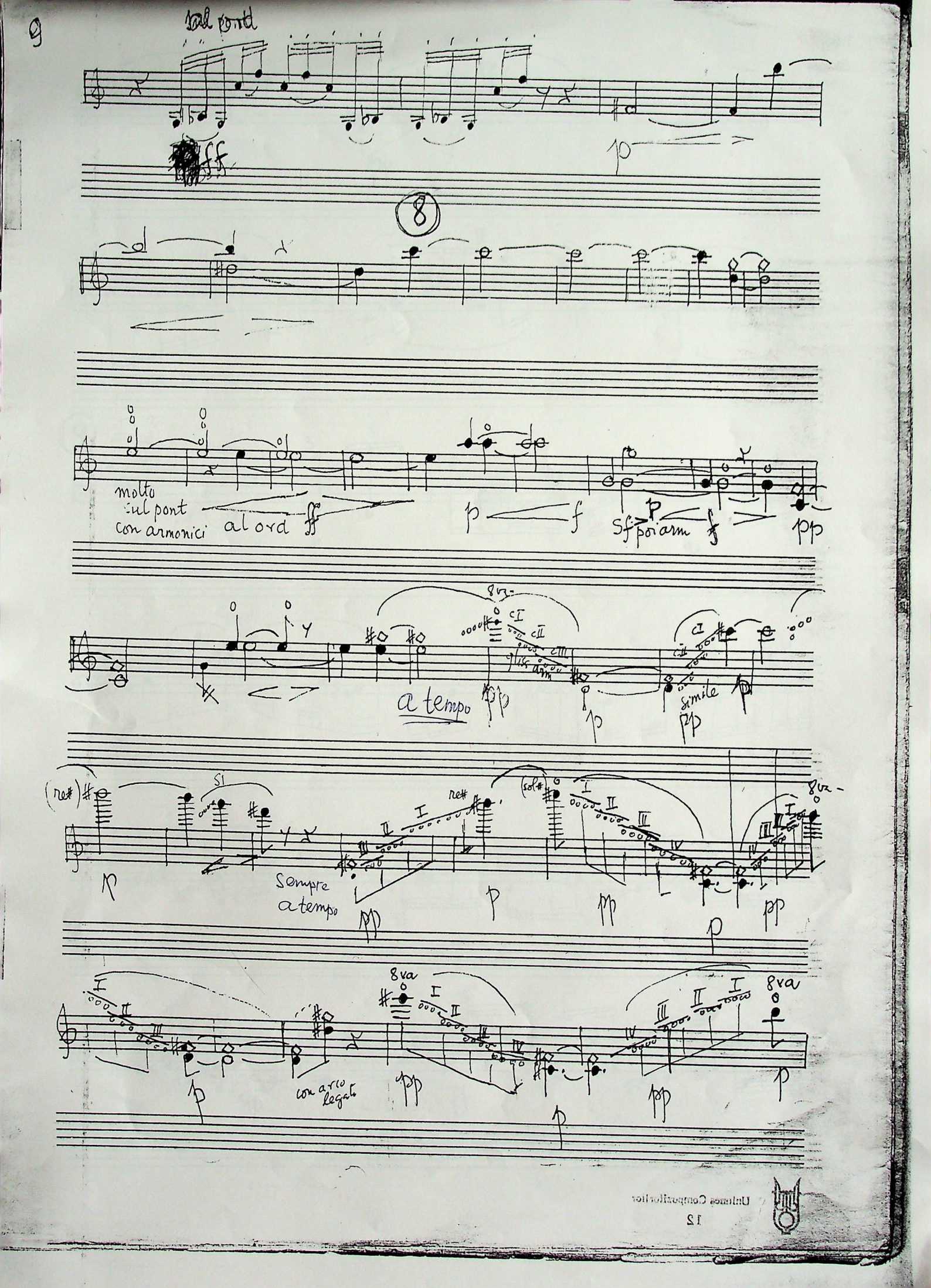

tallone
punta d'arco non vibr
tallone
punta d'arco
tallone
punta d'arco non vibr
ff
pp
ff
p
ff
sempre risoluto
subp
tallone
punta d'arco
tallone
punta d'arco
ff
p
ff
p
poco a poco al ord
III
I
3
pp
IV
tallone
ff
pp
sub
(cII)
cI
pp
flautando
~~al ponte~~
con armonici
Sim.
(cI)
ppp
ppp
flautando, molto sul ponticello
con più d'armonici !!!
poco a poco
al ord
f
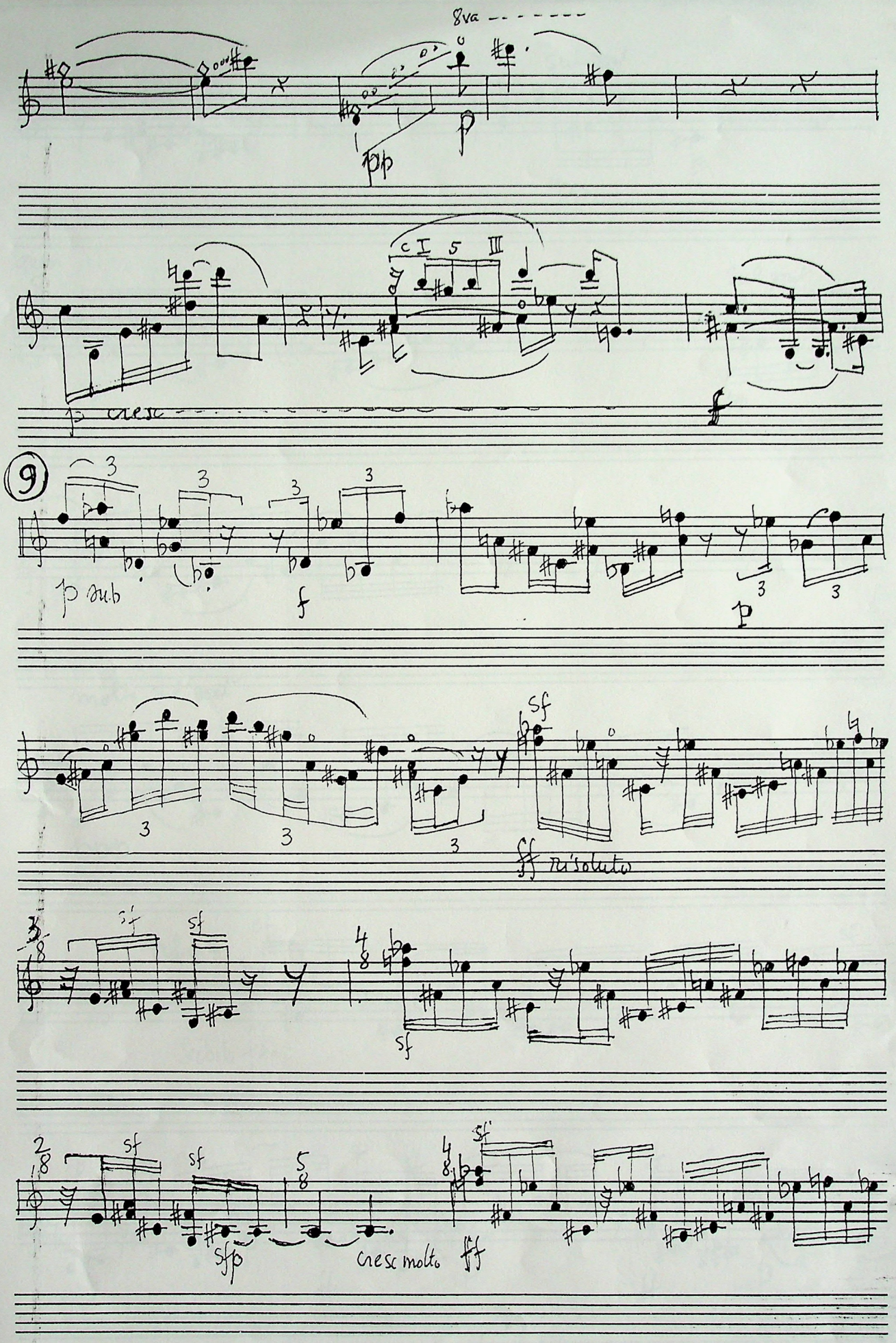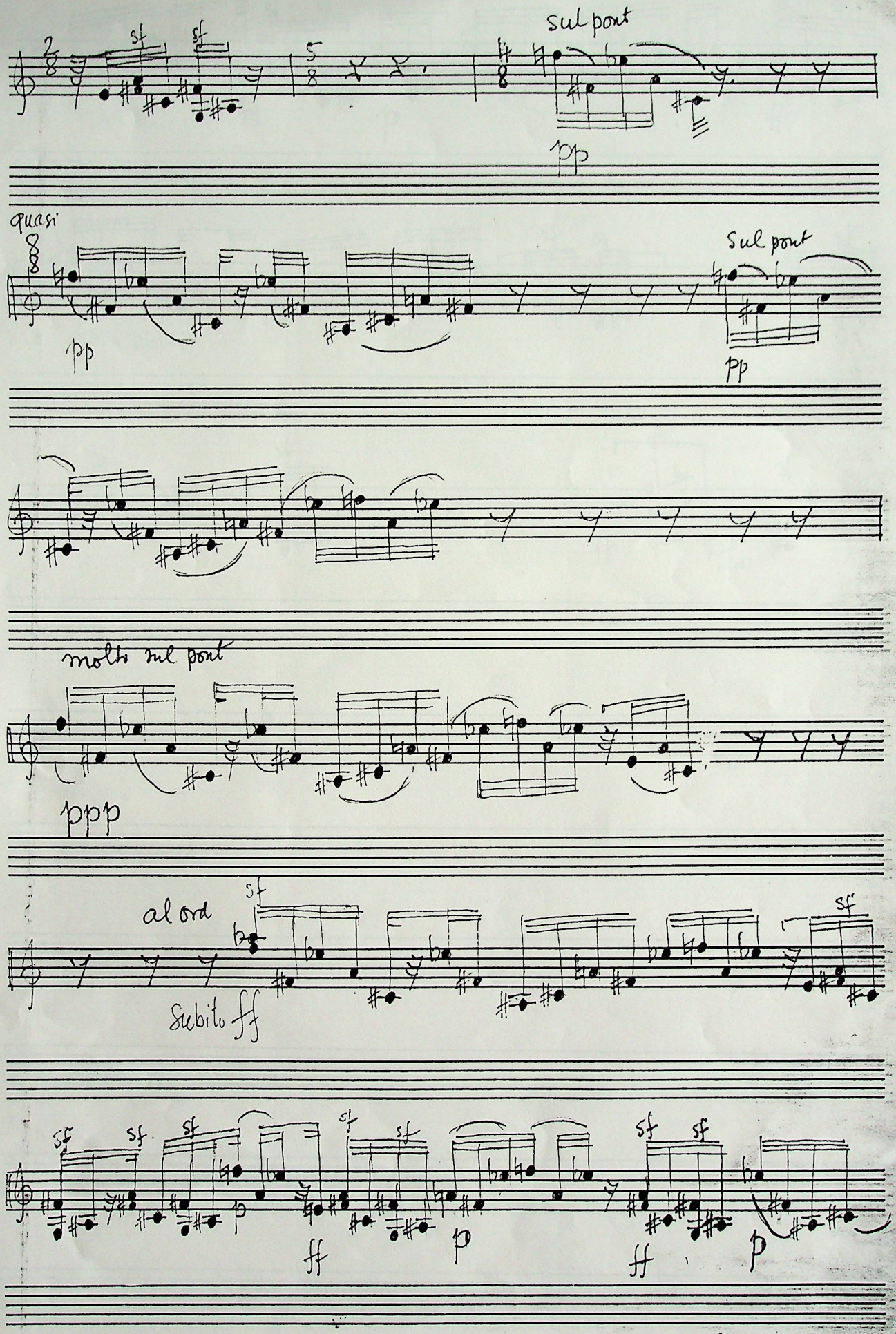


NB pizz ciupit dar nu ala Bartók
(un sunet frant puternic, metalic)
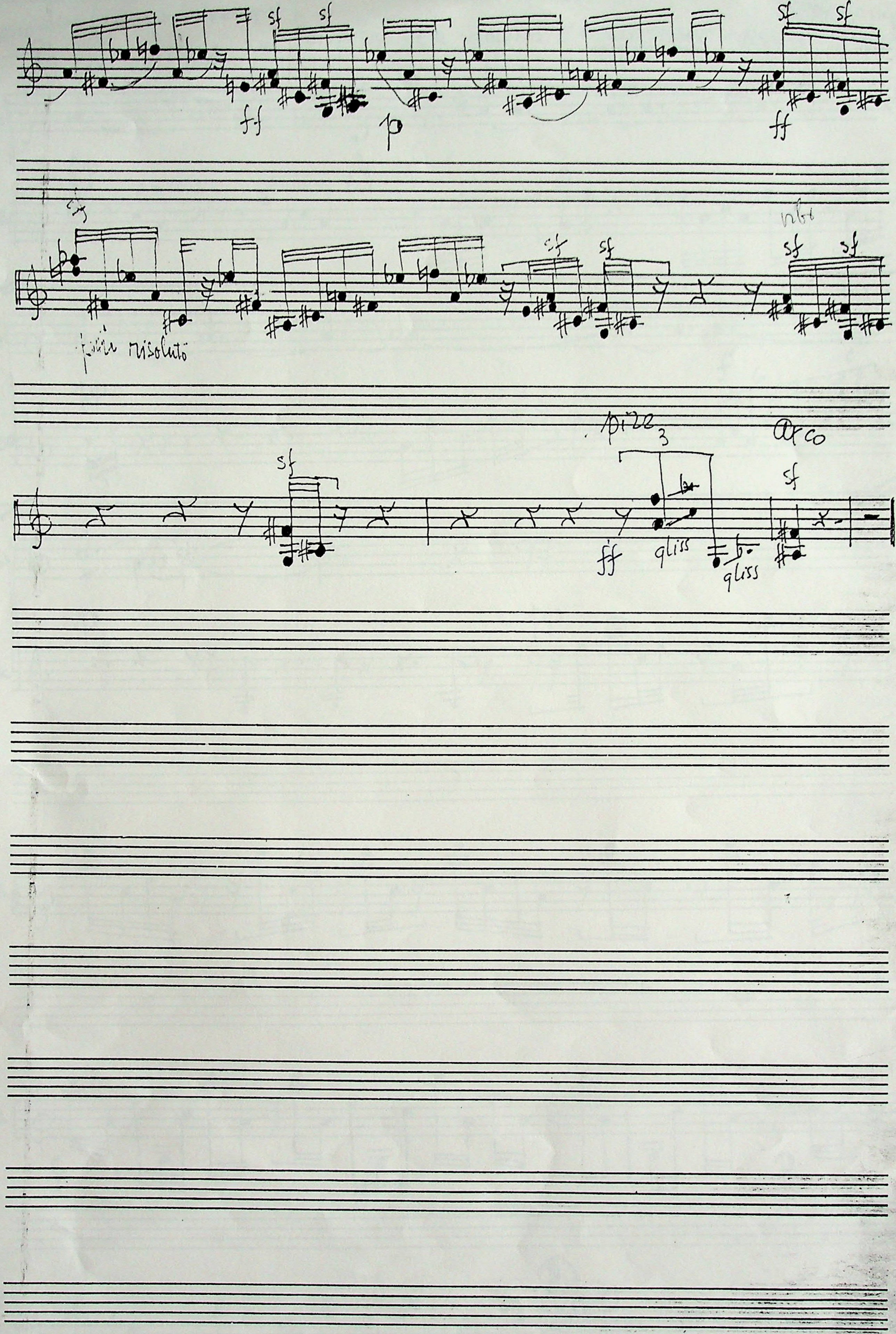

p
7
pp
gliss lento cresc molto
f
p
sf
ff
p gliss (ret) lento
gliss lento
p sempre
con il dito (unghia)
toccare la corda
p sempre
molto sul pont
pp
non cresc
gliss lentamente
non acc, non cresc
p
gliss lentamente


pp
molto sul ponticello
Sul pont poco a poco al ord
pp
gliss lentissimo
senza pausa
ppp
pp poco a poco flautando, non cresc
sul pont flautando
Sul pont
senza attacco
pppp
apparendosi flautando
pp, molto sul pont cresc poco a poco al ord
f


9
sul ponte
ff
p
8
molto
sul pont
con armonici
al ord
ff
p
f
sf
sf
poi arm
f
pp
8va
a tempo
p
simile
pp
(re#)
si
re#
sol#
Sempre
a tempo
pp
p
8va
con arco
legato
pp
p
8va
pp
p


8va
pp
p
cresc
I 5 III
f
9
3
p sub
f
p
sf
ff risoluto
sf
sfp
cresc molto
fff


sf
sf
sul pont
pp
quasi
pp
sul pont
pp
molto sul pont
ppp
al ord
sf
Subito ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
ff
p
ff
p


sf
ff
p
più risoluto
pizz
3
arco
gliss
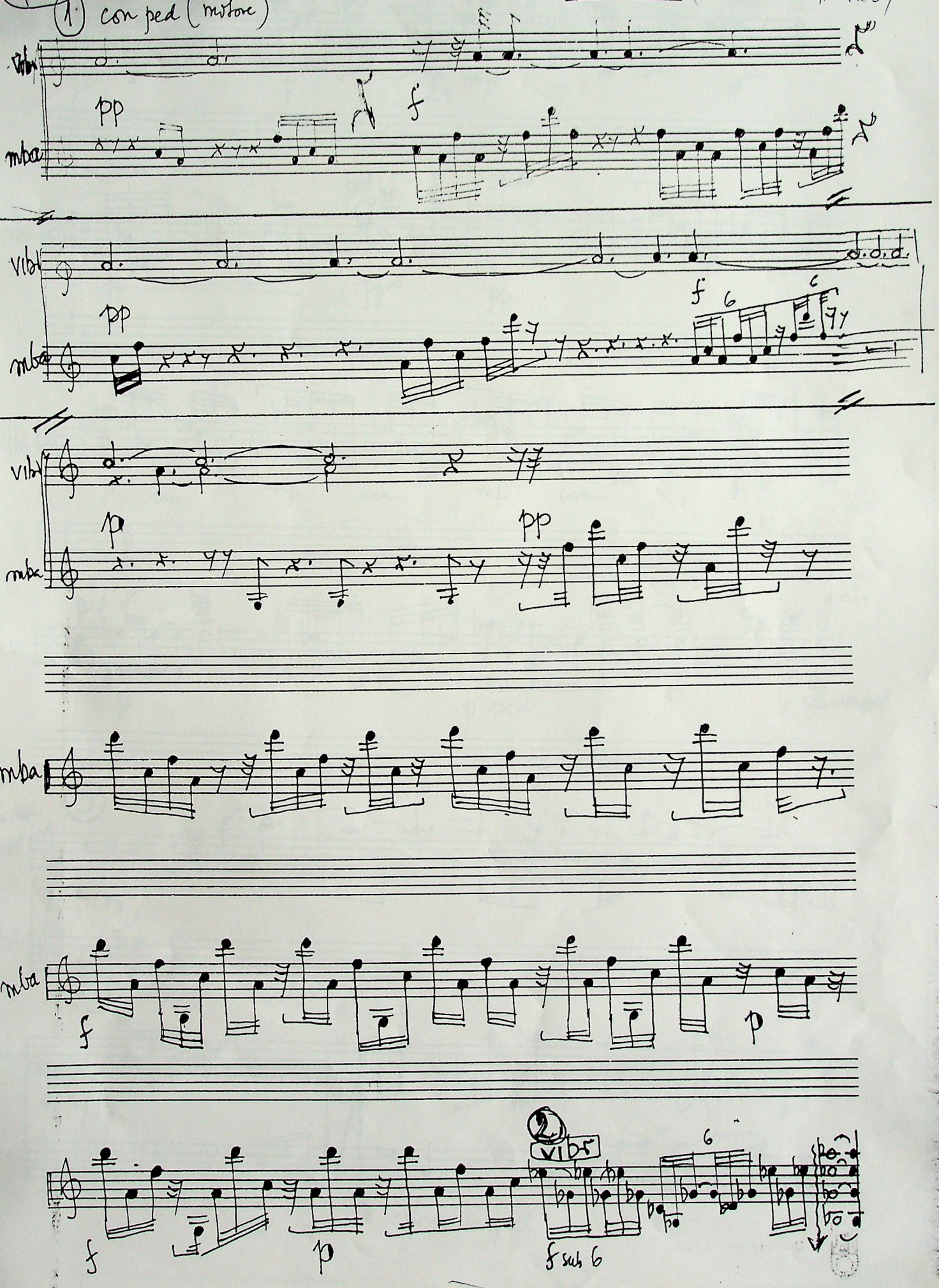
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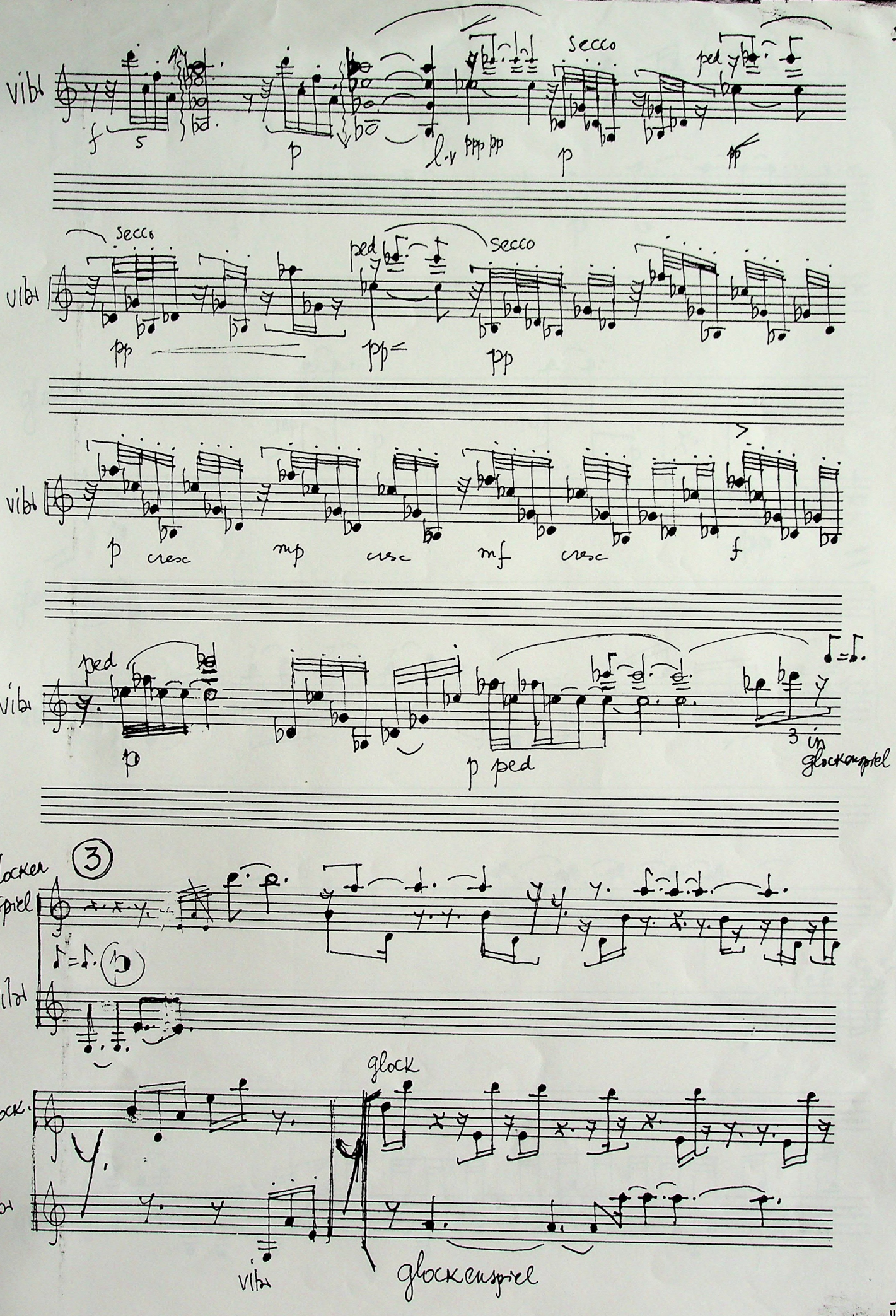
TIBERIU OLAH
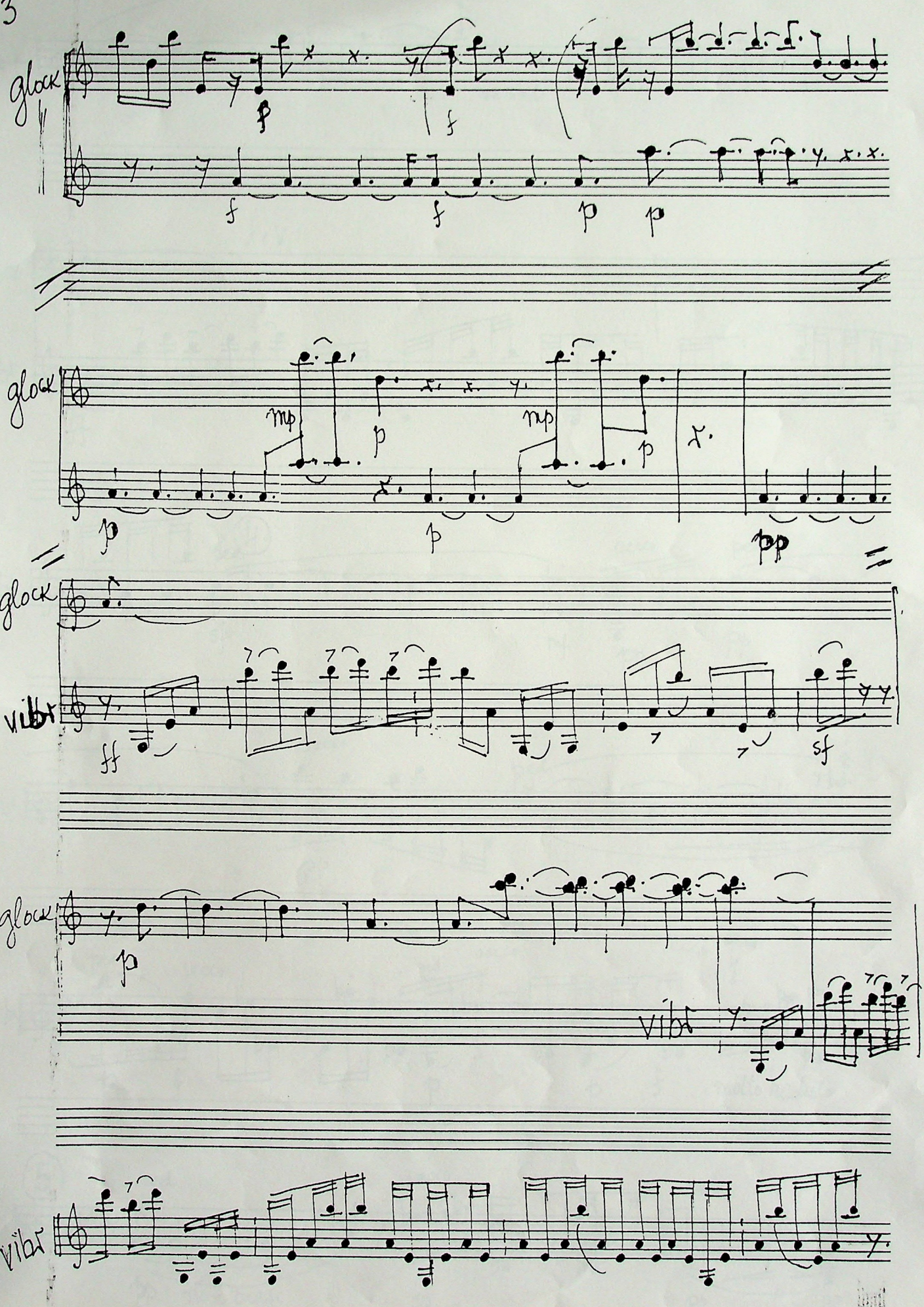
SONATA PER VIOLINO E PERCUSSIONE (+ NASTRO MAGNETICO)
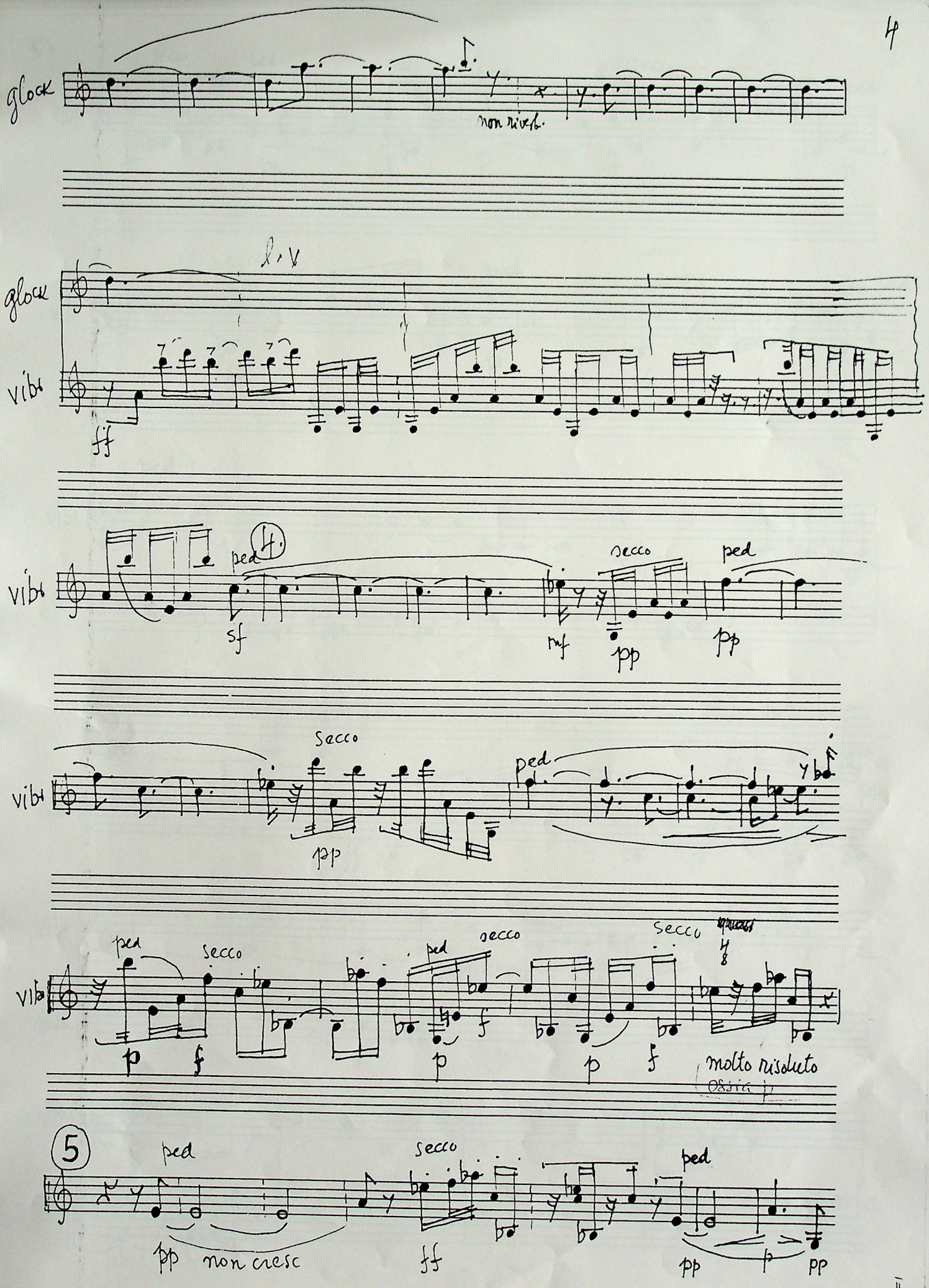
percussione (vib, mba, glockenspiel)
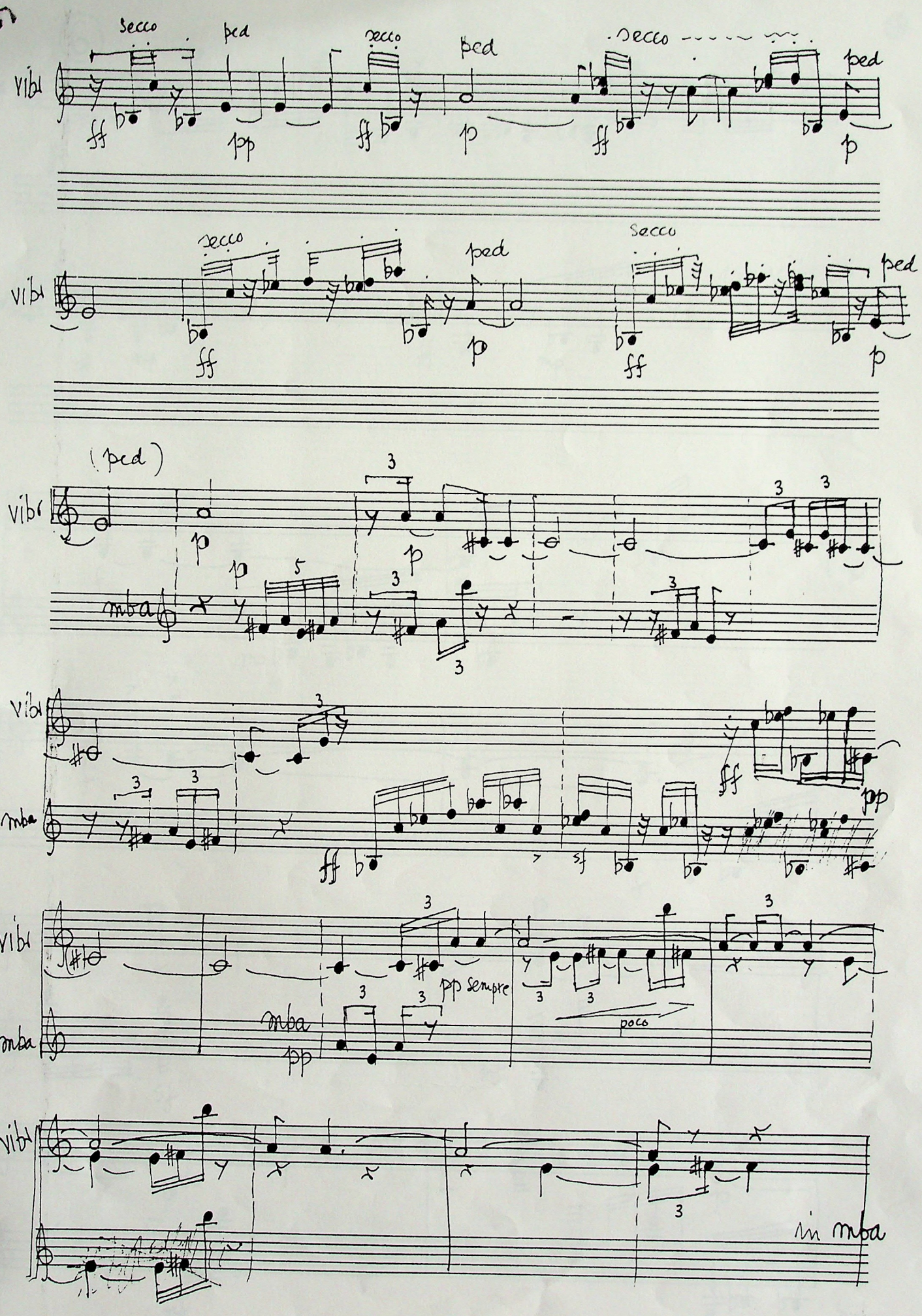
1. con ped (motore)
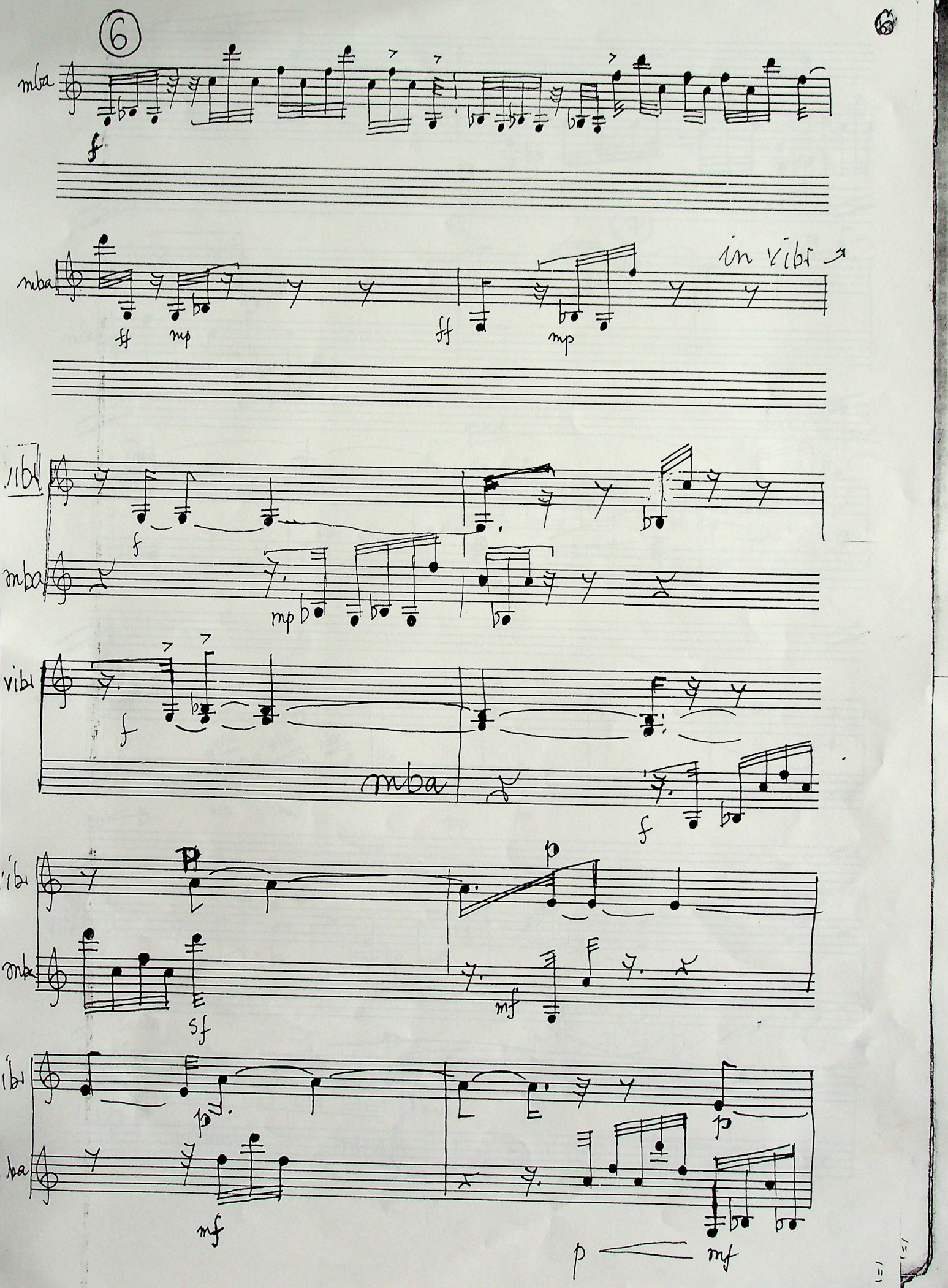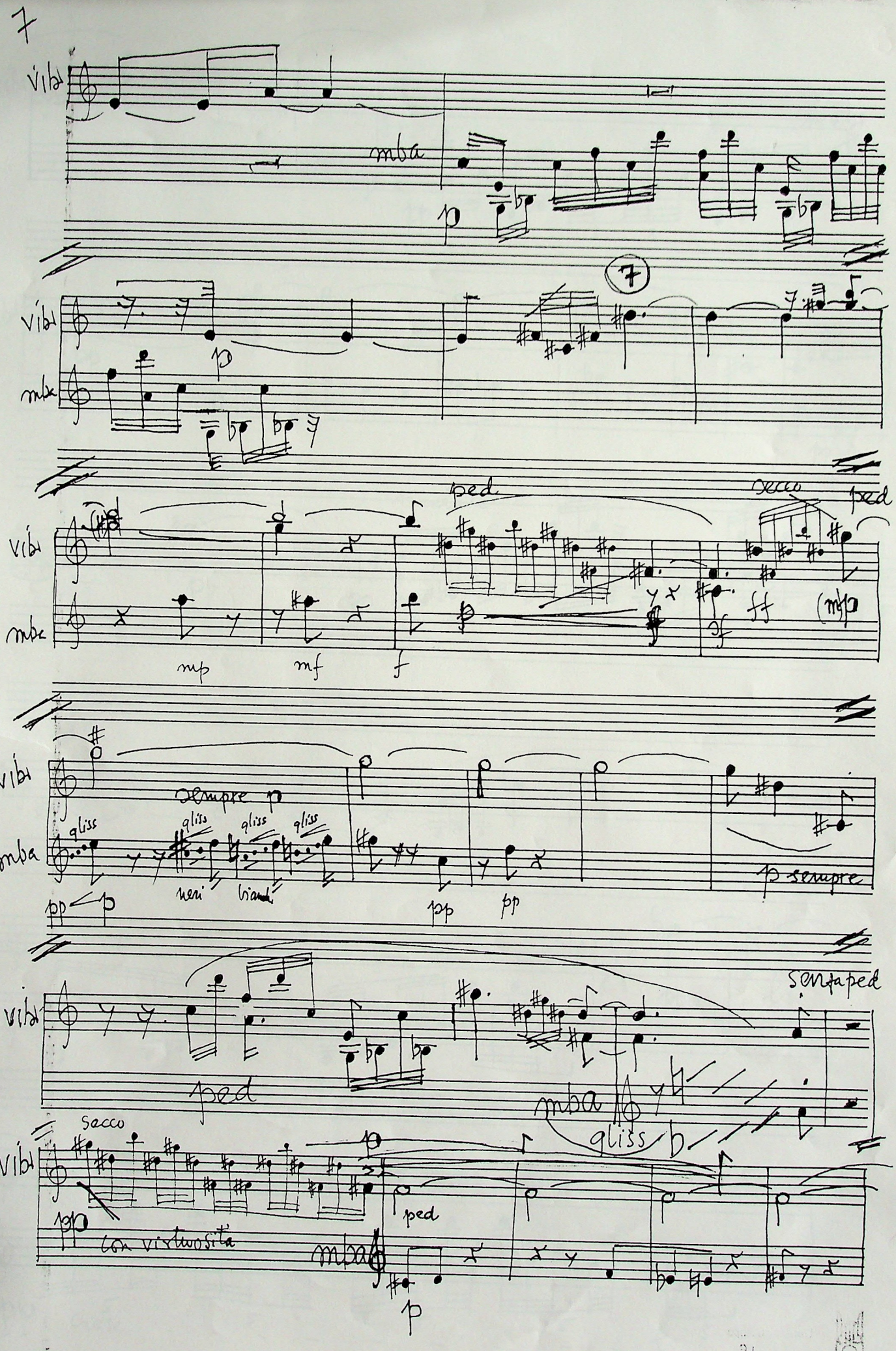



vibr
f
5
p
l.v
ppp pp
secco
p
ped
pp
secco
vibr
pp
ped
pp=
secco
pp
vibr
p
cresc
mp
cresc
mf
cresc
f
vibr
ped
p
p ped
3
in
glockenspiel
glocken
spiel
3
vibr
glock.
glock
vibr
glockenspiel

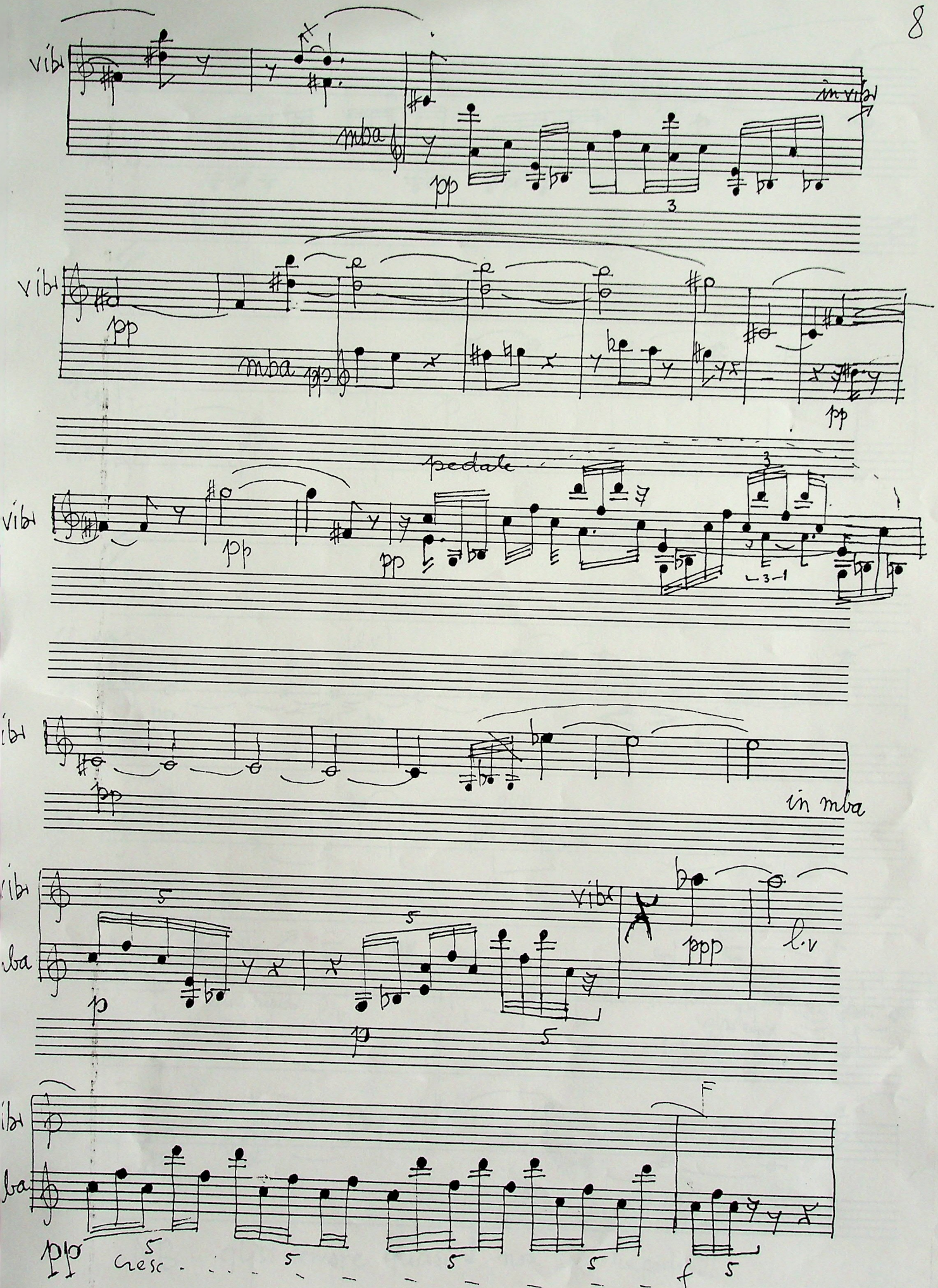

glock
f
f
f
p
p
glock
mp
p
mp
p
p
p
pp
glock
vibr
ff
sf
glock
p
vibr
vibr


glock
non rivib.
glock
l.v
vibr
ff
vibr
ped
4
sf
secco
mf
pp
ped
pp
vibr
Secco
pp
ped
vibr
ped
secco
p
f
ped
secco
p
f
Secco
molto risoluto
5
ped
pp non cresc
secco
ff
ped
pp
p
pp

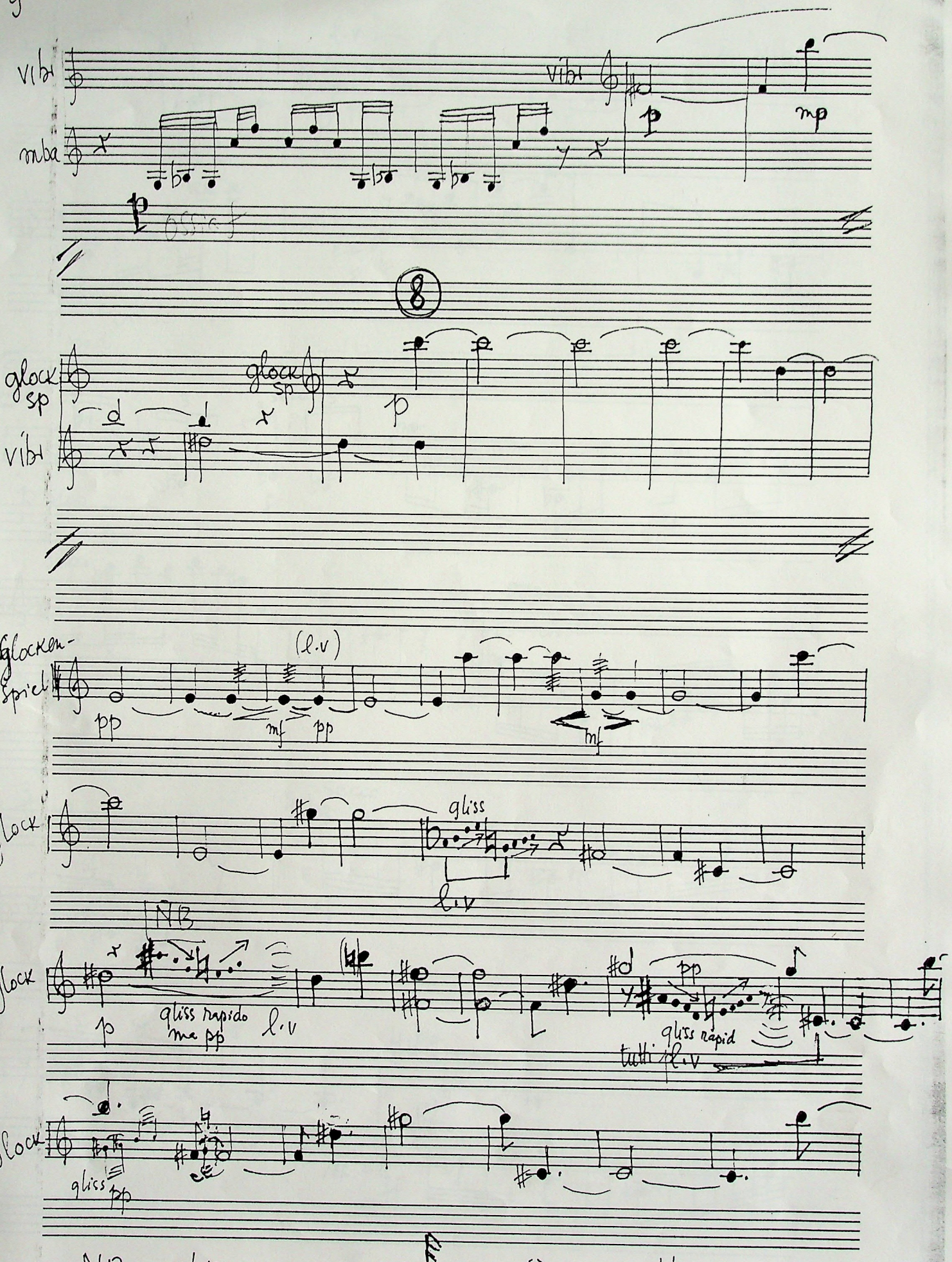

5
Secco
ped
vibr
ff
pp
p
mba
(ped)
pp sempre
poco
sf
in mba


6
mba
vib
in vib
mba
vib
mba
vib
mba
vib
mba
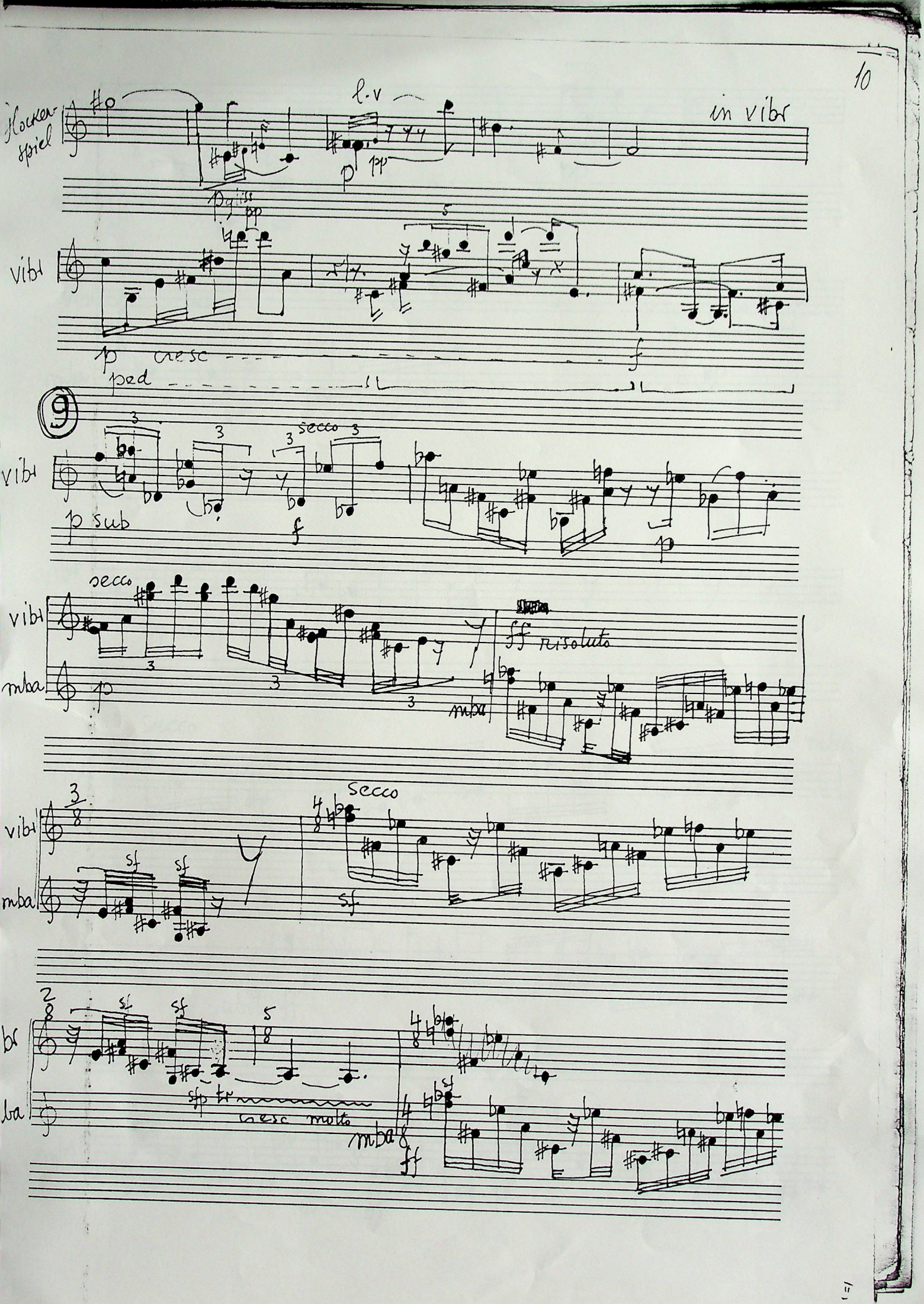

7
Vibr
mba
p
Vibr
mba
p
7
Vibr
mba
ped
secco
ped
mp
mf
f
ff
(mf)
Vibr
mba
sempre p
gliss
gliss
gliss
gliss
neri
bianchi
pp
pp
pp
p sempre
Vibr
ped
Sempre ped
mba
gliss
Vibr
Secco
ppp
con virtuosità
ped
mba
p
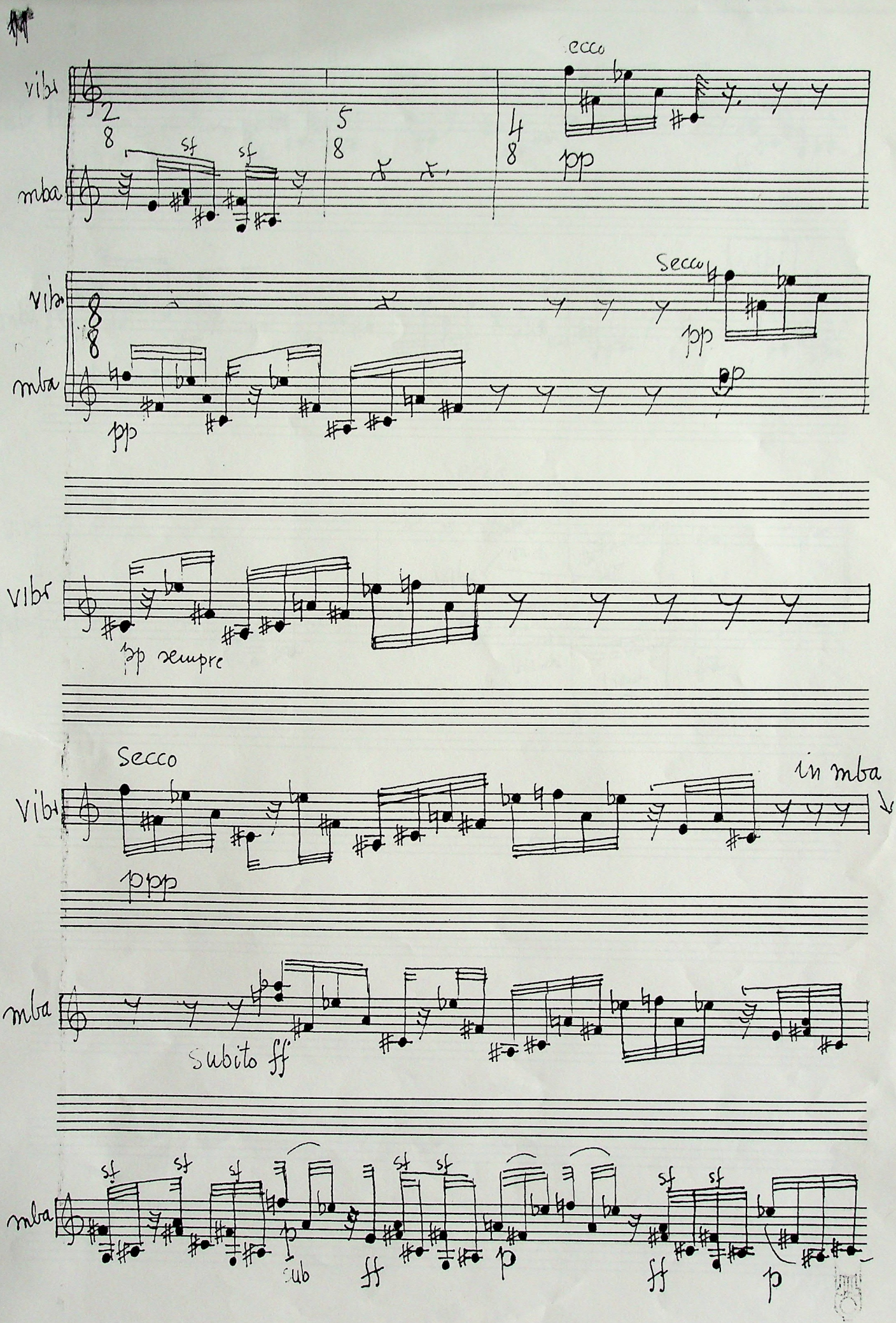

vibr
mba
pp
in vibr
3
vibr
pp
mba
pp
pp
vibr
pedale
pp
pp
3
3-1
vibr
pp
in mba
vibr
mba
5
p
5
p
5
vibr
ppp
l.v
vibr
mba
F
pp
5
cresc
5
5
5
5
f
5
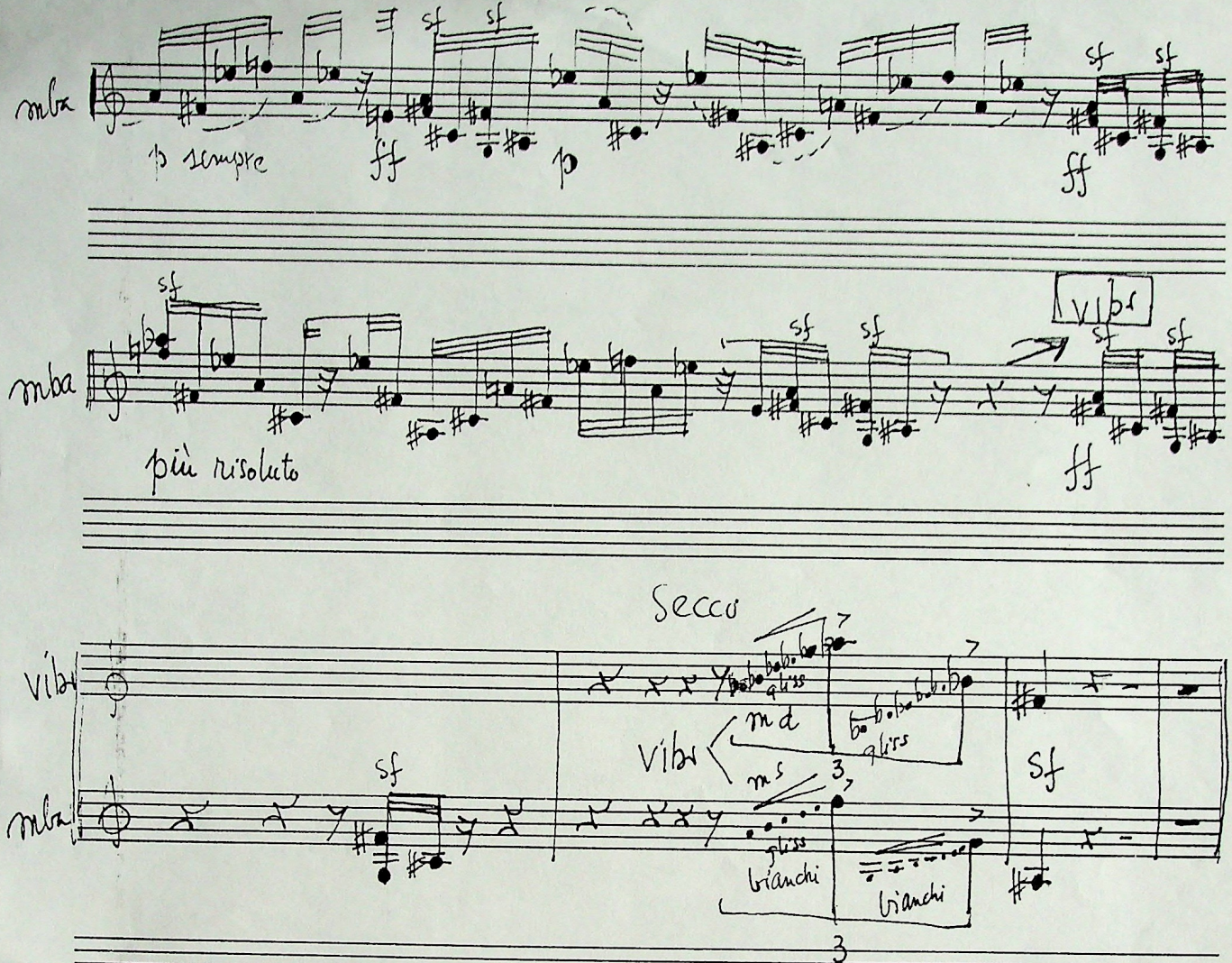
9



NB - gliss sempre quasi ♩, non più rapido !!


Hocket-spiel
l.v
in vibr
vibr
p cresc
ped
f
9
vibr
p sub
secco
f
p
vibr
mba
secco
ff risoluto
mba
vibr
mba
sf
sf
Secco
sf
br
ba
sf
sf
sfp tr
cresc molto
mba
ff

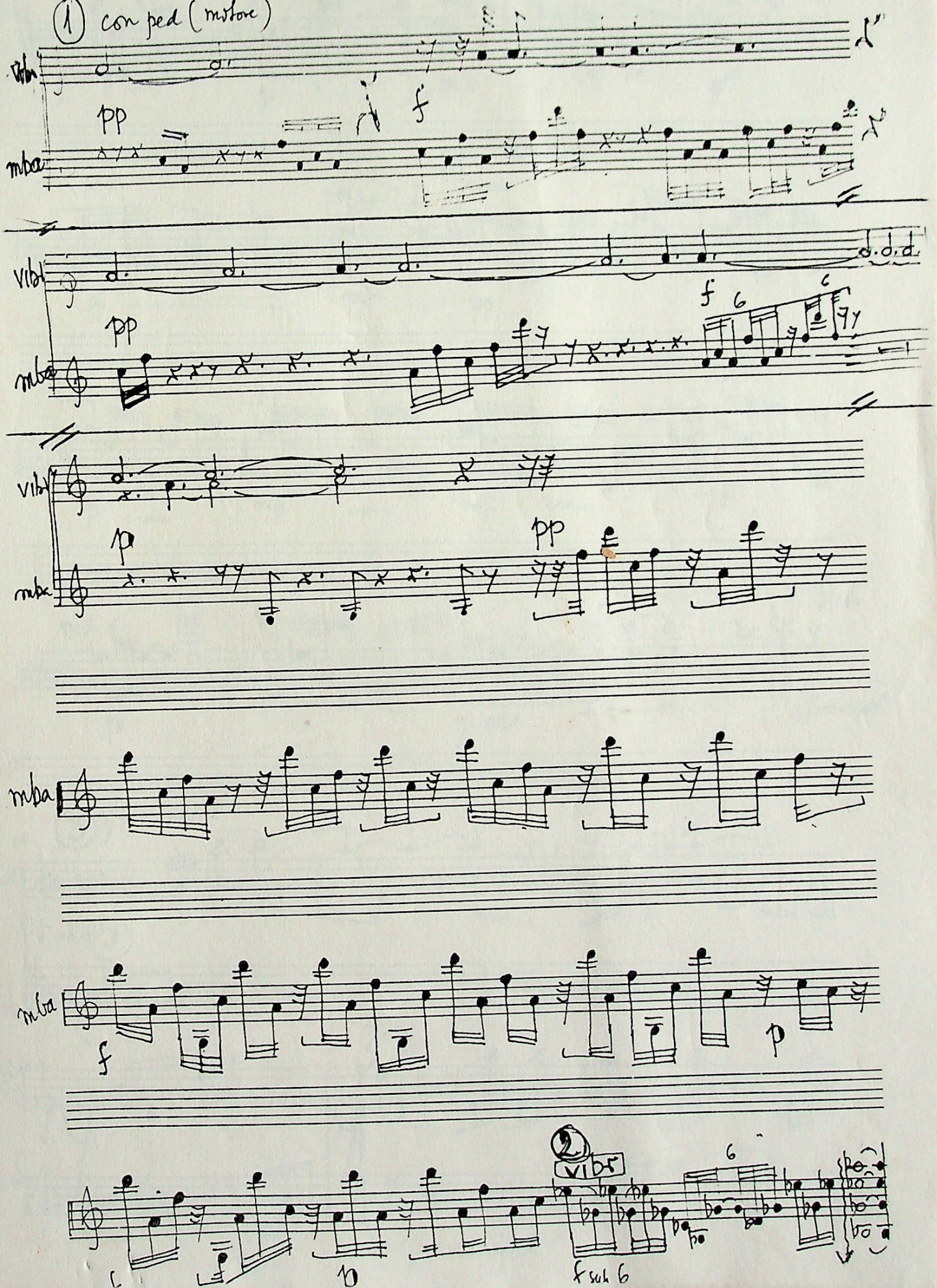

vibr
mba
sf
sf
ecco
pp
Secco
pp
pp
pp
vibr
pp sempre
Secco
Vibr
in mba
ppp
mba
subito ff
mba
sf
sf
sf
sf
sf
sf
sf
sf
sub
ff
p
ff
p

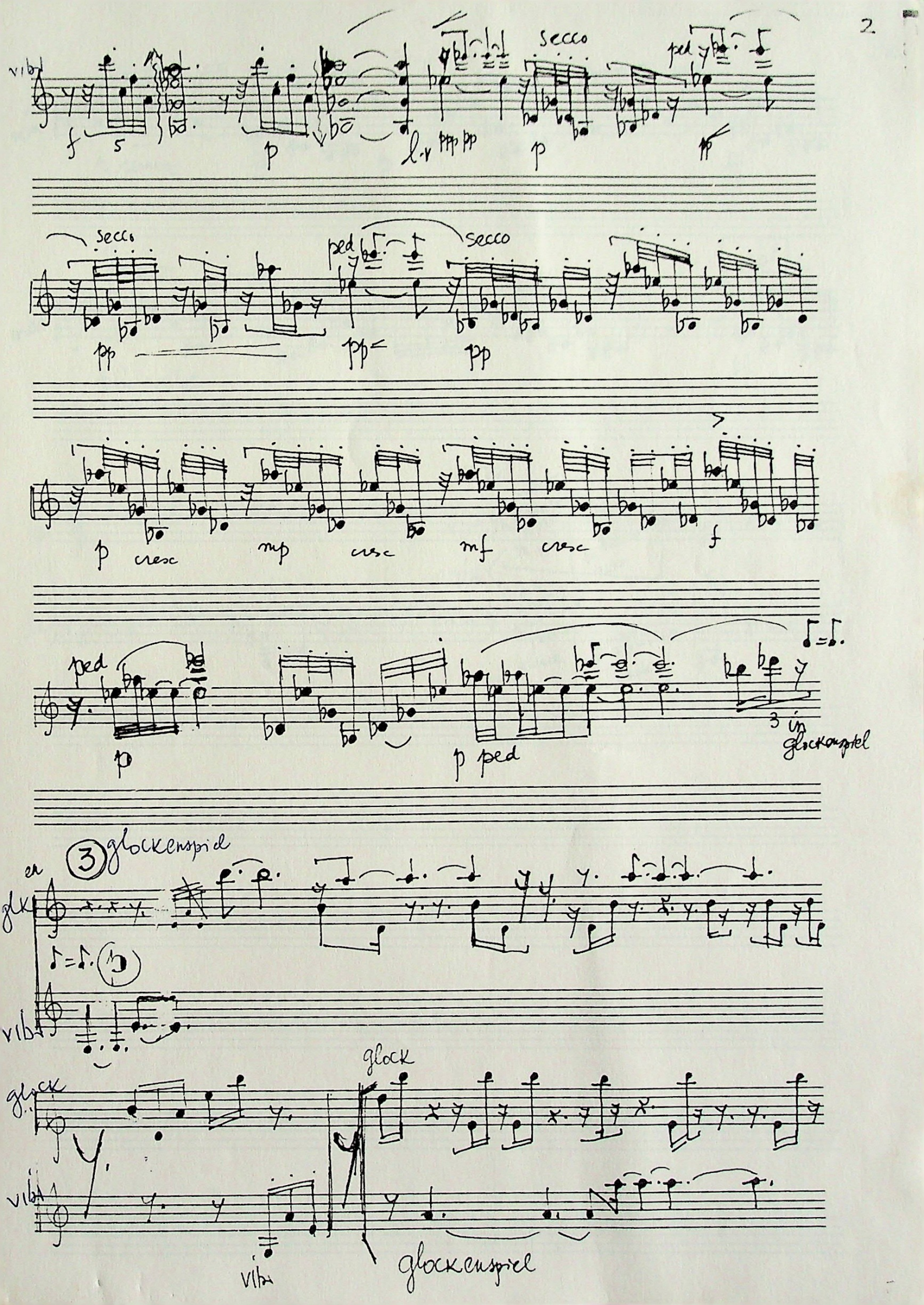

mba
p sempre
ff
p
sf
ff
più risoluto
vibr
Secco
Vibr
m d
m s
gliss
bianchi
Sf
3
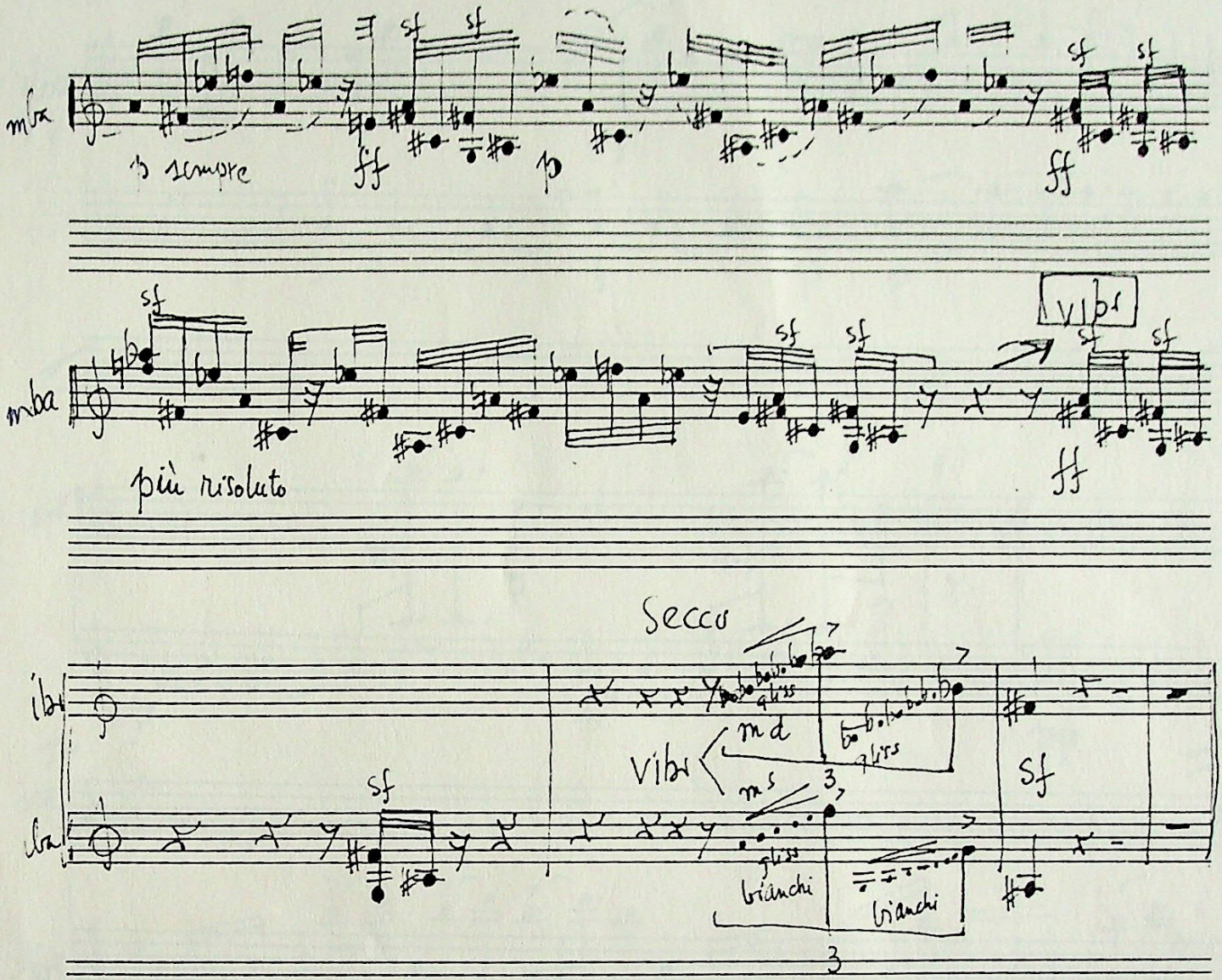
INCONTRI SPAZIALI
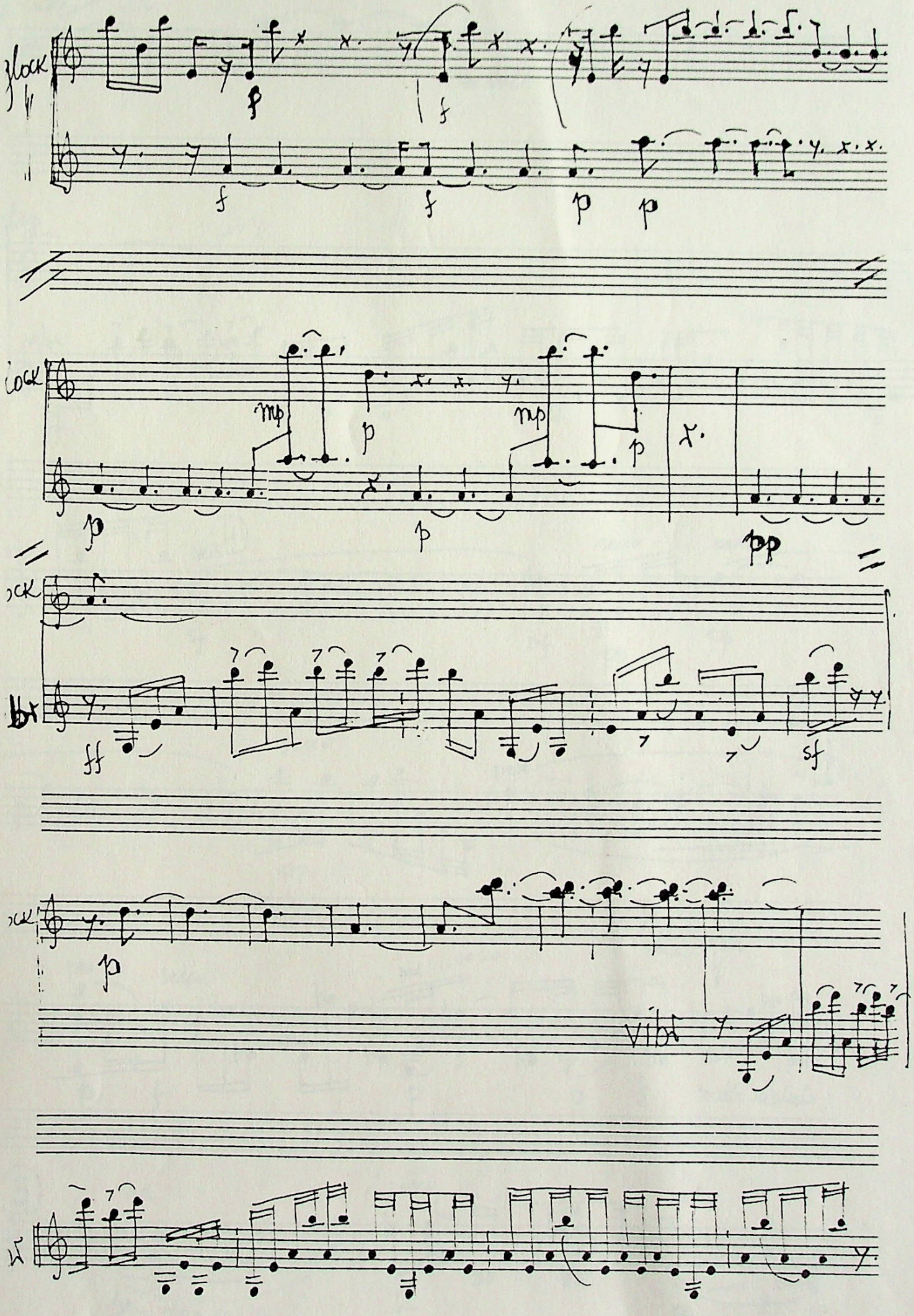
TIBERIU OLAH
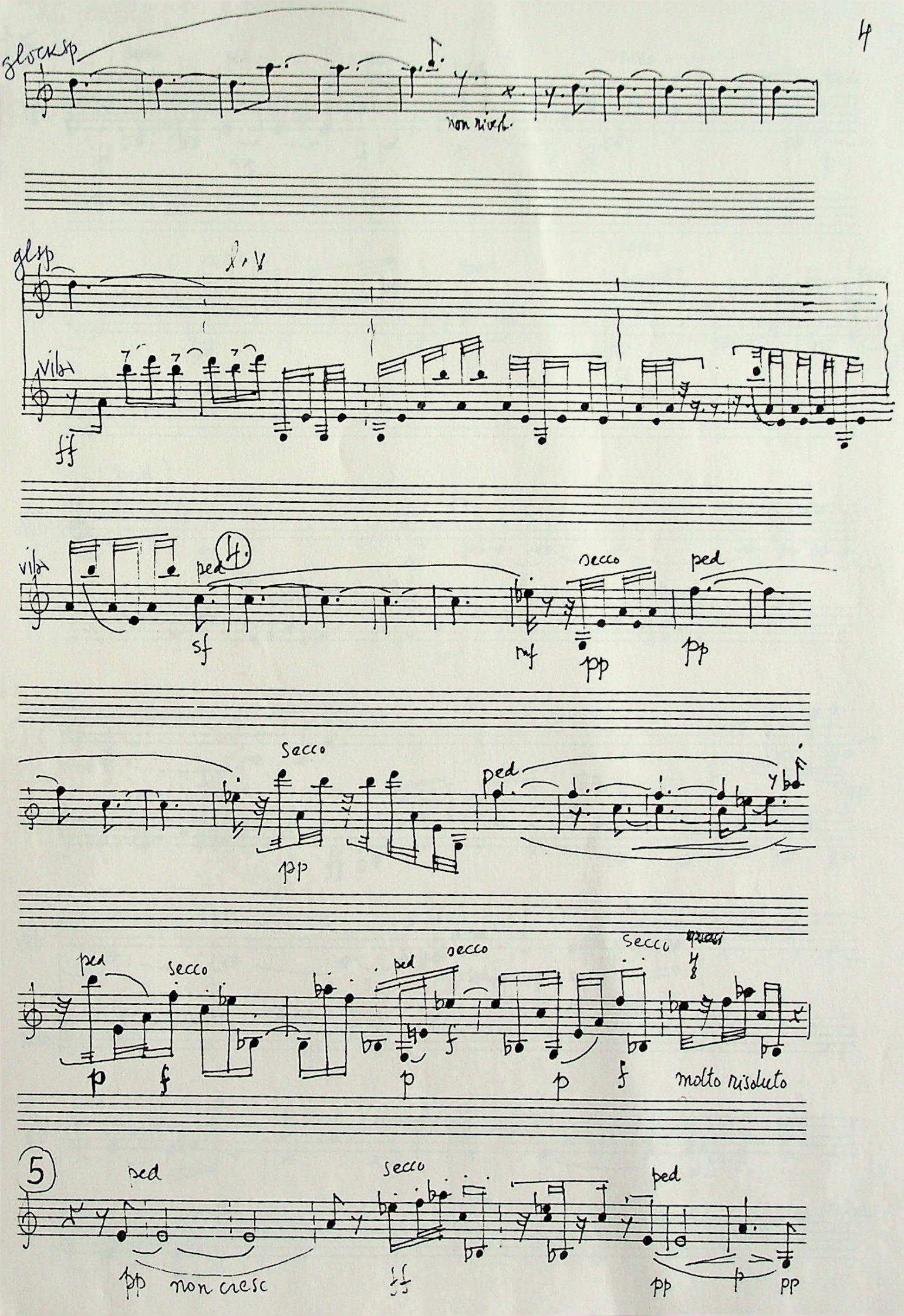
SONATA PER VIOLINO E PERCUSSIONE + NASTRO
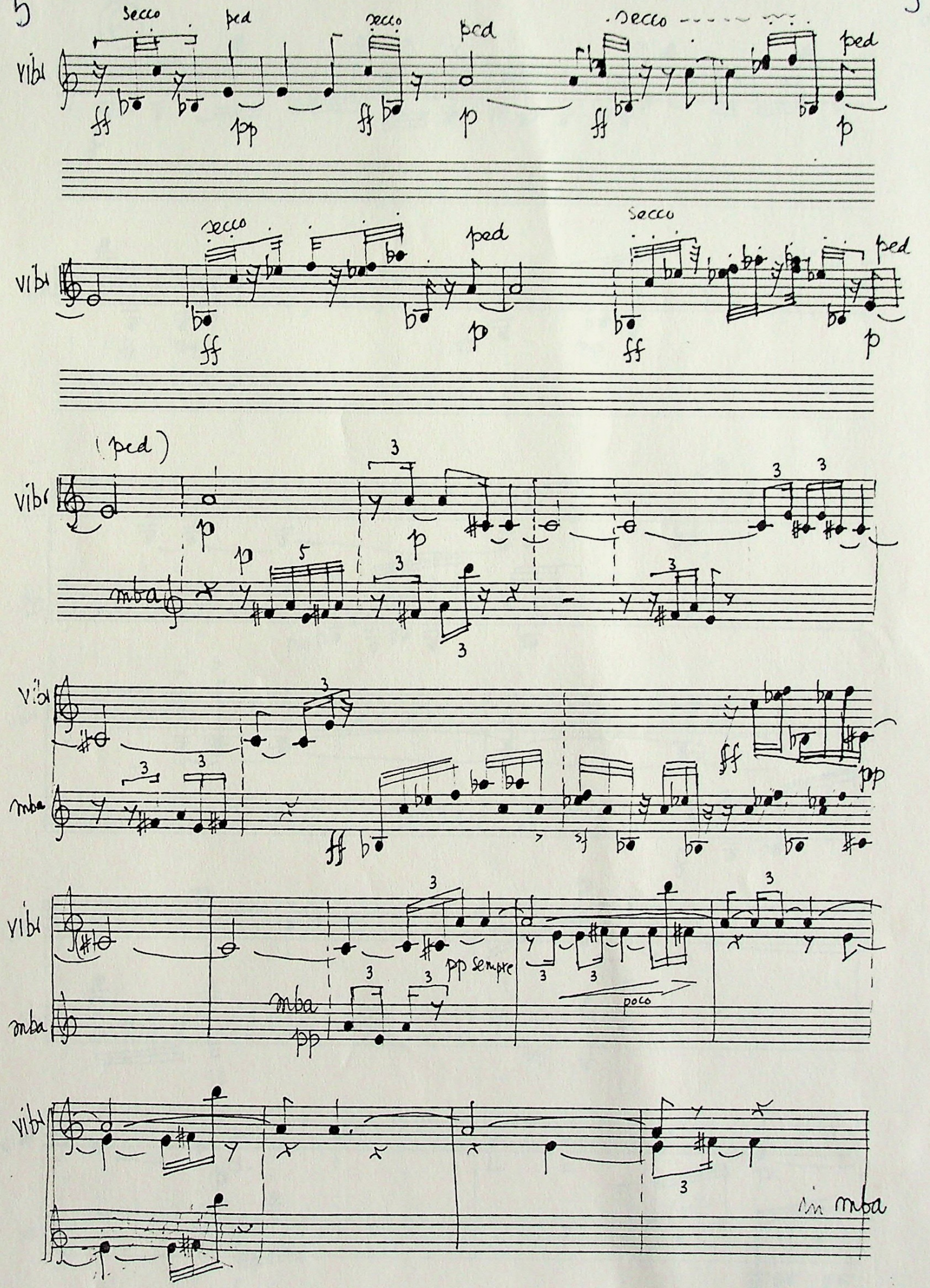



vlb
secco
ped
l.v
secco
ped
secco
cresc
cresc
cresc
3 in glockenspiel
ped
p ped
3 glockenspiel
glk
vlb
glock
glock
vlb
vlb
glockenspiel
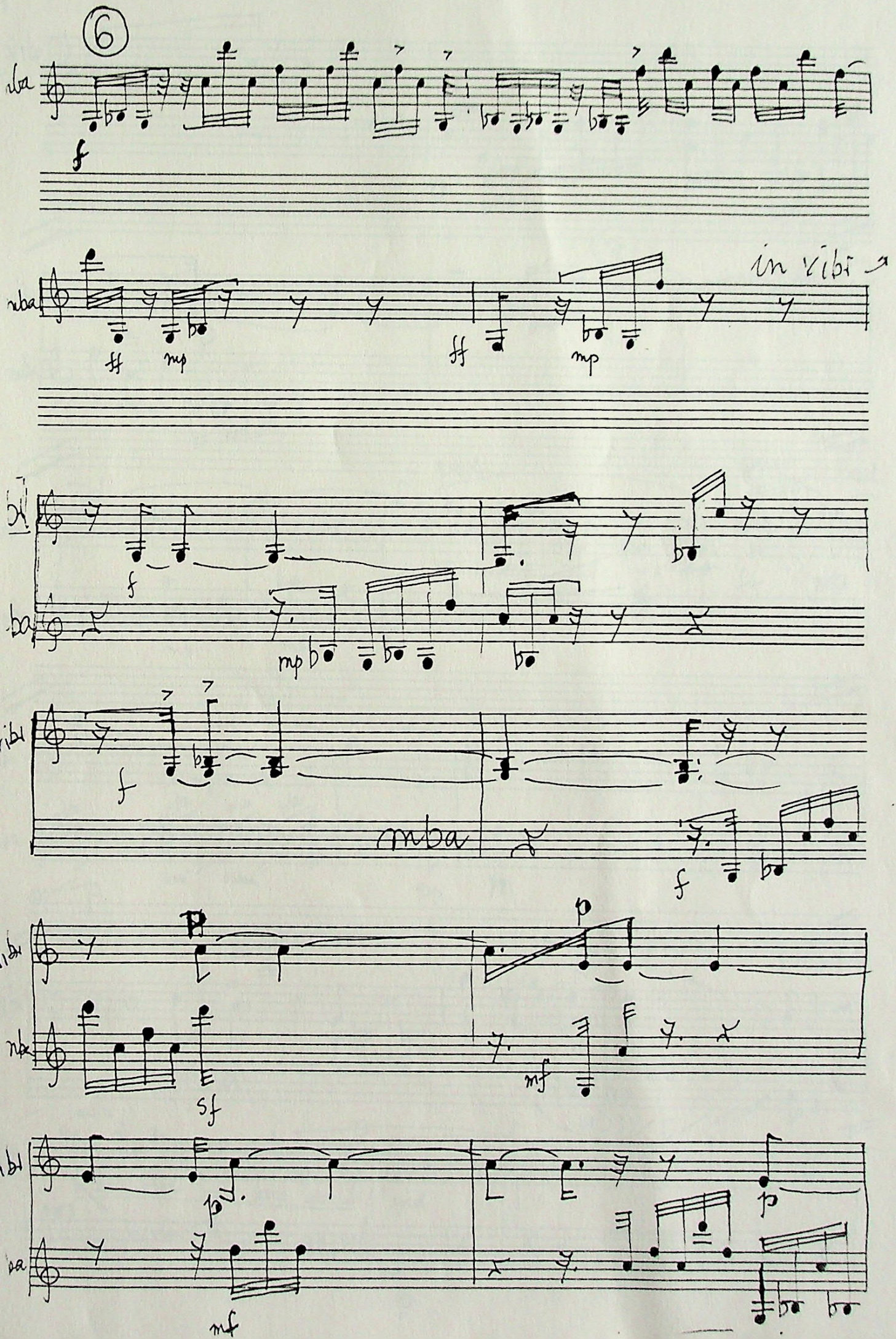

mba
sf
ff
p
sempre
più risoluto
vibr
Secco
vibr
mba
m d
m s
Vibr
gliss
bianchi
Sf
3
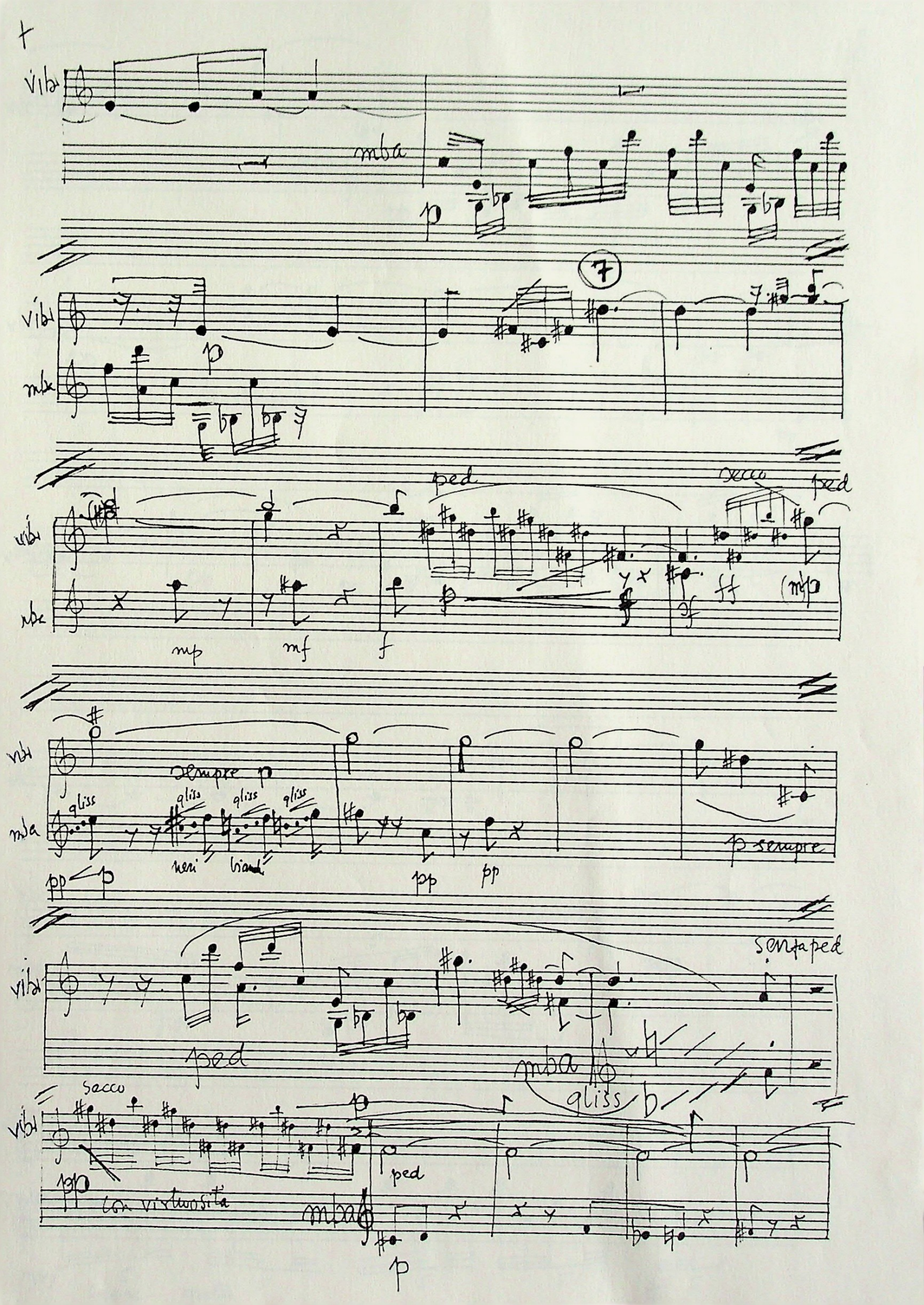

glock
f
f
f
f
p
p
mp
p
mp
p
p
p
pp
ff
sf
vibr

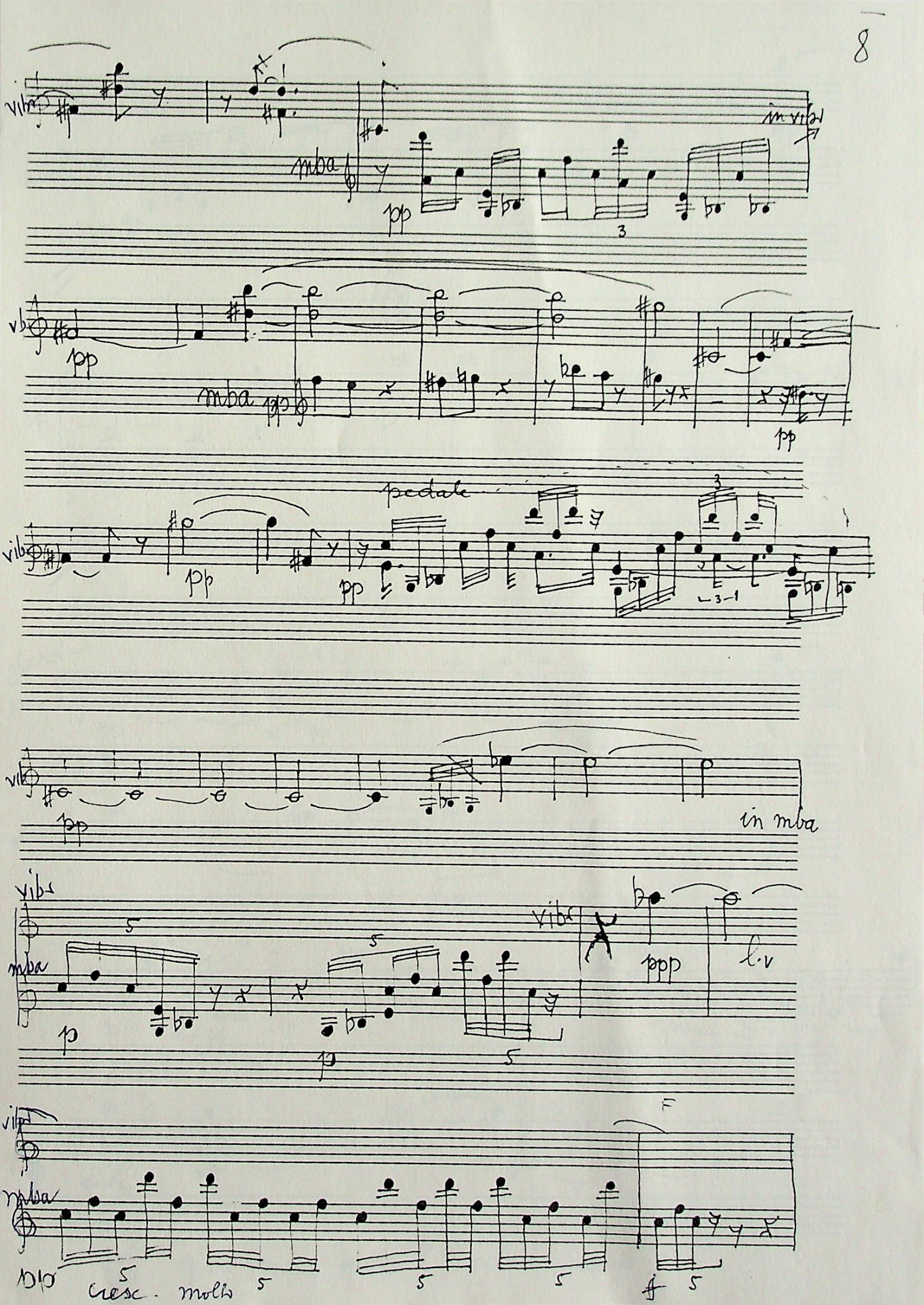

glockensp
non ritenb.
glsp
l. v.
vlbs
ff
vlbs
ped
4.
sf
secco
mf
pp
ped
pp
secco
ped
ppp
ped
secco
ped
secco
Secco
espress.
p
f
p
f
p
molto risoluto
5
ped
pp
non cresc
secco
ff
ped
pp
p
pp
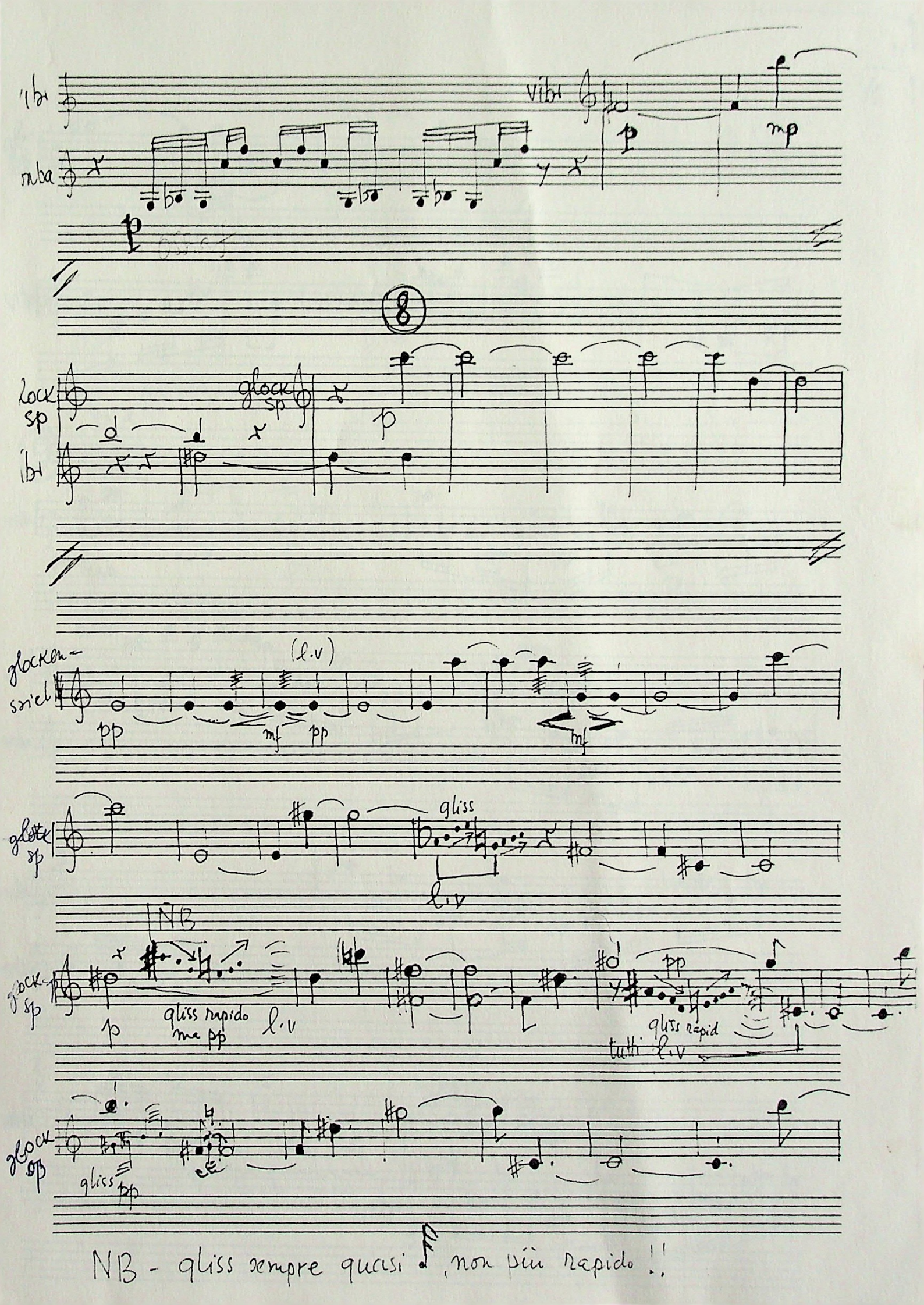
5



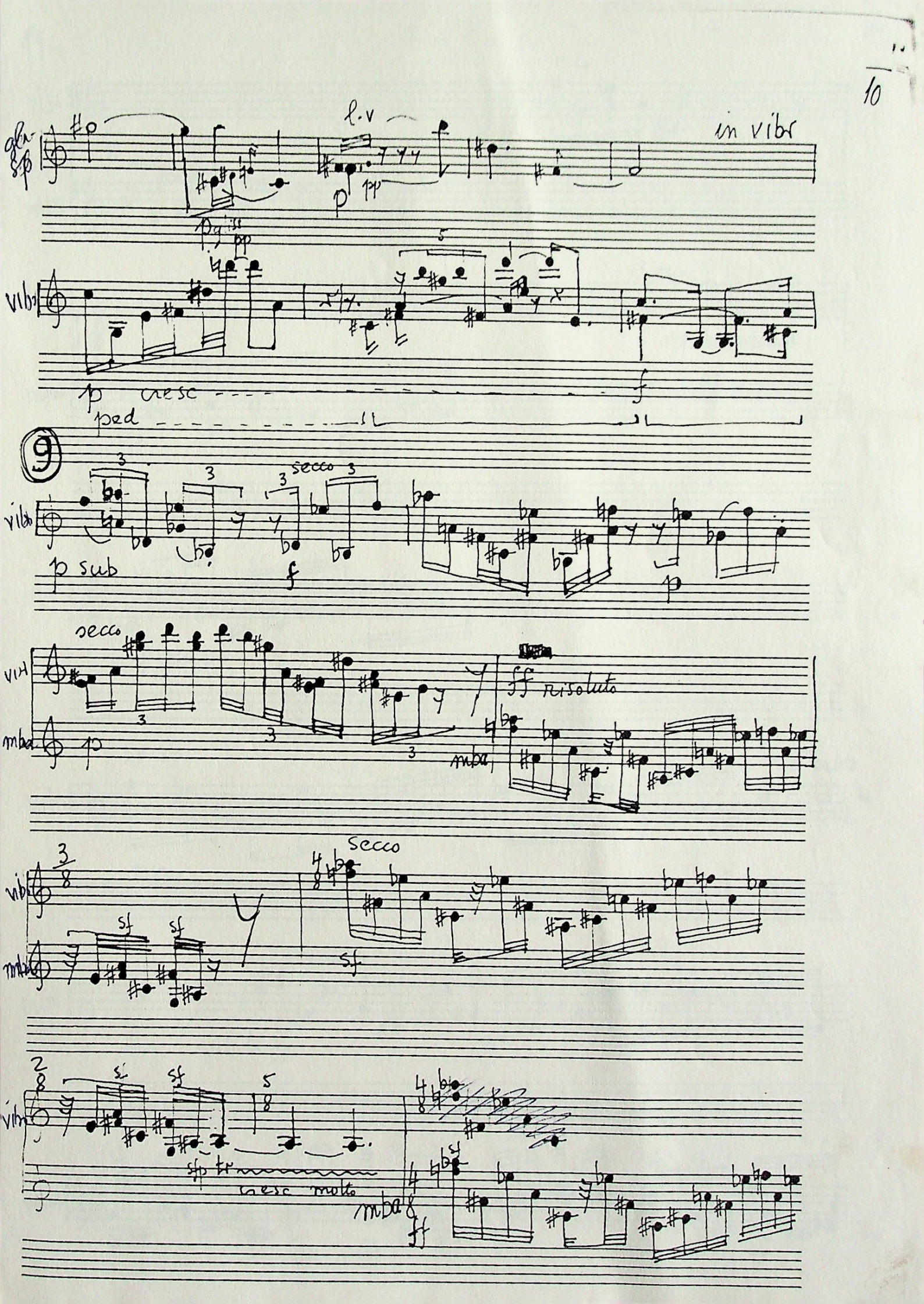

⑥
mba
vibr
in vibr
ff
mp
f
mf
sf
p
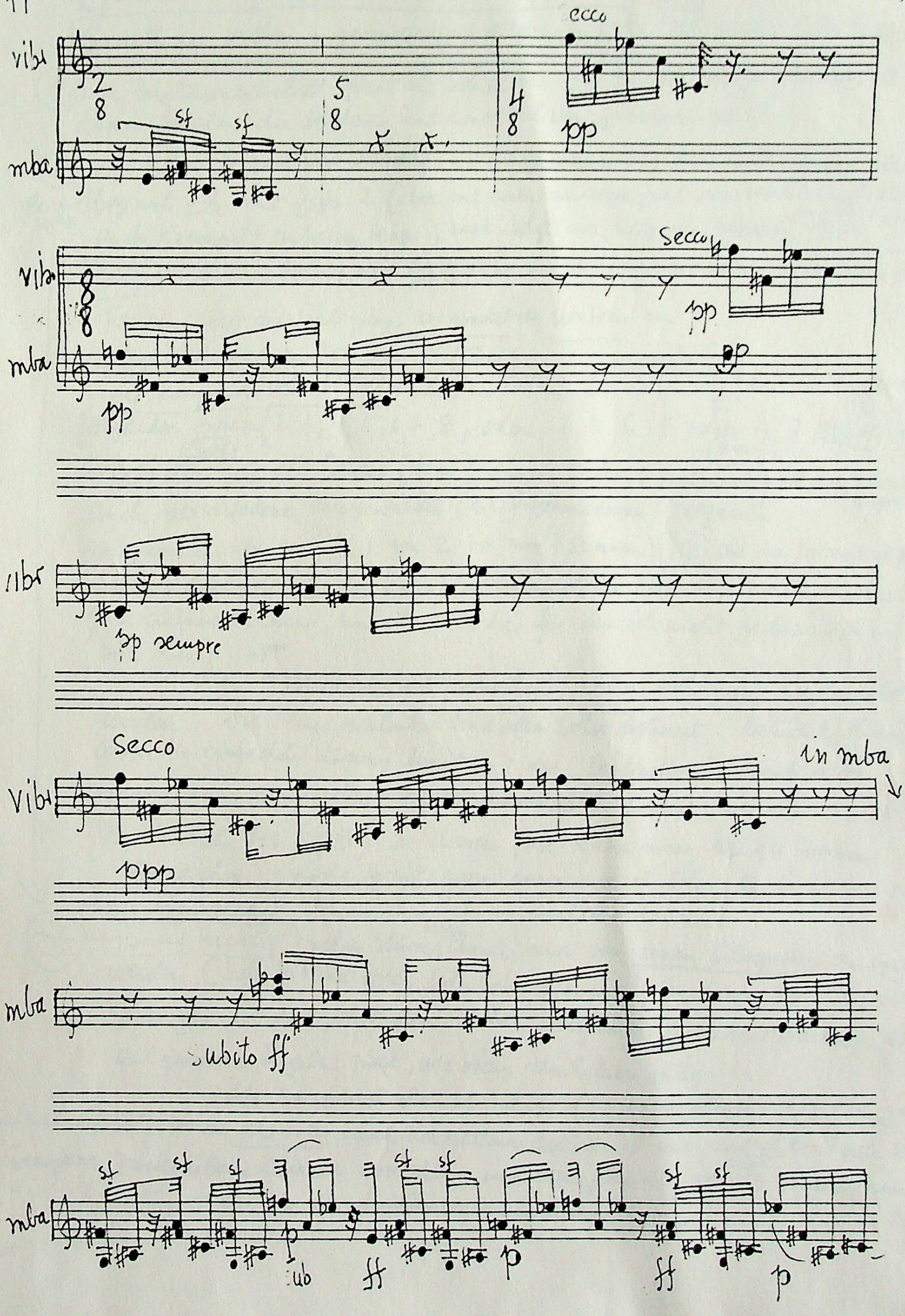

vibr
mba
p
7
vibr
mba
mp
mf
f
ped
secco
ped
ff
(mp)
vibr
mba
sempre p
gliss
gliss
gliss
gliss
neri
bianchi
pp
pp
pp
p sempre
vibr
ped
mba
gliss
p
sempre ped
vibr
secco
ppp
con virtuosità
ped
mf
p


vib
mba
pp
in vibr
3
pedale
in mba
vibr
ppp
l.v
F
cresc. molto
5
ff



NB - gliss sempre quasi ♩ , non più rapido !!


l.v
in vibr
vibr
p cresc
ped
9
secco
p sub
ff risoluto
mba
sf
sfp tr
cresc molto


ecco
vibr
mba
sf
sf
pp
Secco
pp
pp
pp
sempre
Secco
Vibr
in mba
ppp
mba
subito ff
mba
sf
sf
sf
sf
sf
sf
sf
sf
ff
ff
p
p

For a new consonance.

Cycle: (Rhymes for the Revelation of Time) TIBERIU OLAH

Sonata per violino e percussione (ed altoparlanti) Ciclo INCONTRI SPAZIALI

(1) Ein Instrumentalist spielt als Solist bis Ziff 9 (Koda) (oder weniger) niemals bis Ende,

↓ dann spielen die beiden Instrumentalisten zusammen wie folgt:

(2) ZB violino beginnt vom Anfang (Ziff 1) zusammen mit dem Schlagzeuger, der Sch. beginnt ZB. mit Ziffer 2 (oder mit einer anderen Zahl oder verschiedenen Wahlen, aber auch kanonartig, im freien Tempo) und folgt die Geige bis Ziffer 9 der Geige, wo der Violinspieler weiter das Koda ganz allein. In den letzten 4-5 Taksen setzt der Schlagzeuger unerwarteten Unisono ein.
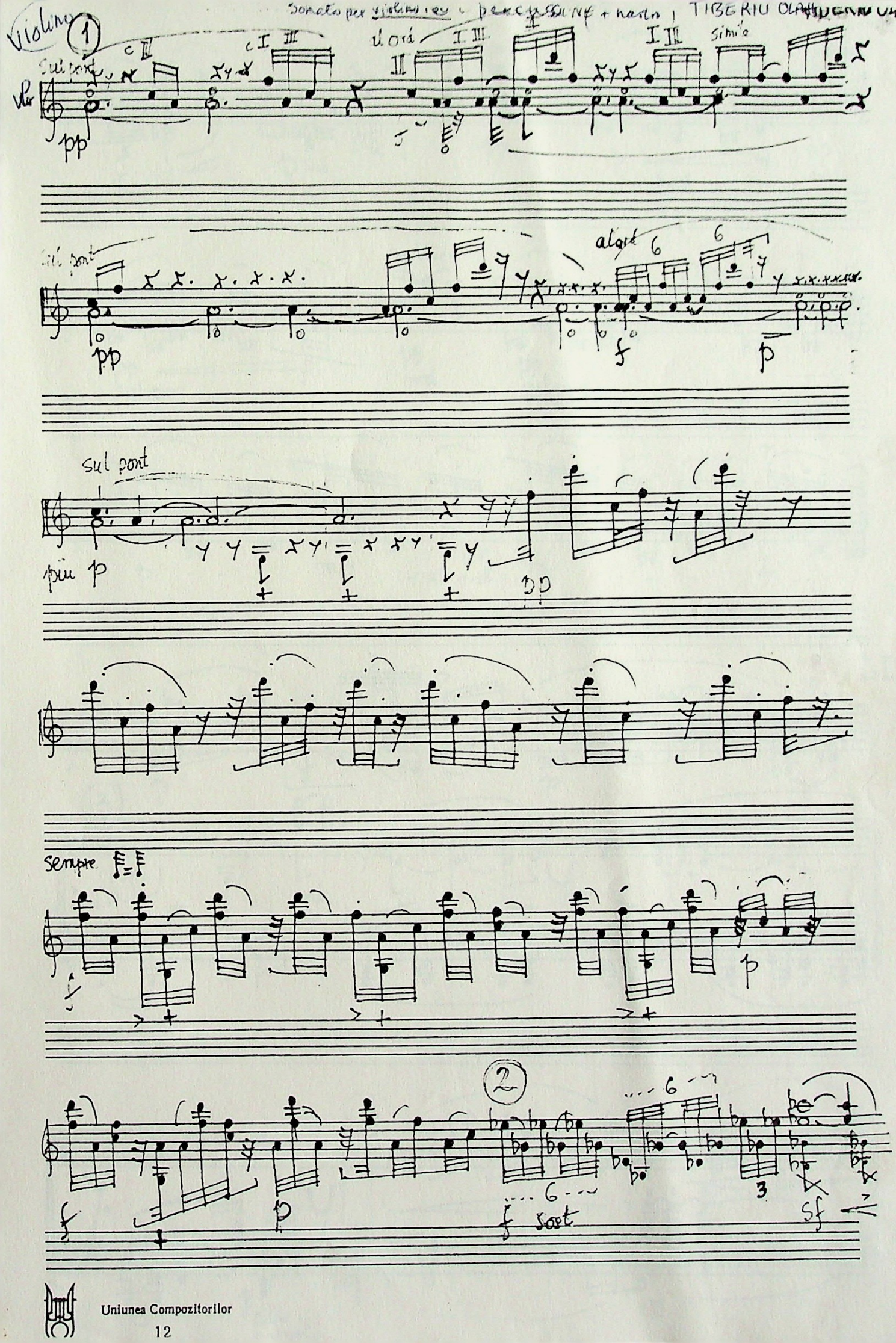
gleichzeitig
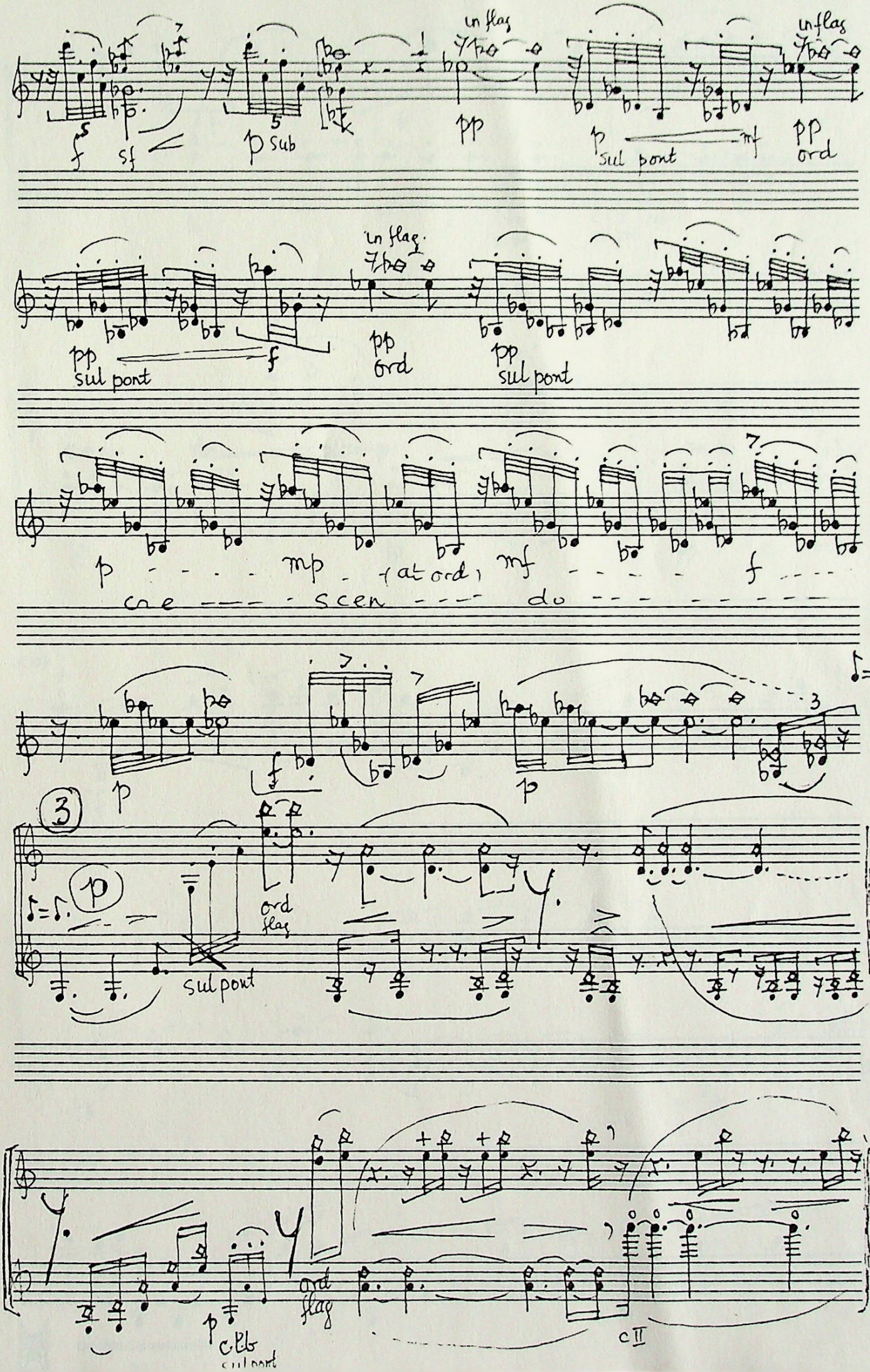
Das gilt schon als eine einfache Aufführung. Der Komponist wünscht aber, das im Vorlauf des Aufführung, bei den nacheinander folgenden Ziffern (2, 3, 4, 5, 6, 7, 8, oder, 2, 4, 6, 8 oder 4, 7 NB: nur Ziffern des Geigespielers (Satz 2) gilt als Cantus-firmus) durch Tonband und Lautsprecher (oder life! andere Solisten) auch verschiedene ausgewählte (d.h. aufgenommene) Fragmente des zweiten Satzes mitgespielen können, (d.h von 2 bis max 7 Stimmen) NB mit der Voraussetzung das vor der Ziffer 9 des ersten Instrumentalisten (hier Geige) alle andere Stimmen sich aufhören lassen, um das Koda für den Solospieler freilassen zu können, (wie oben).
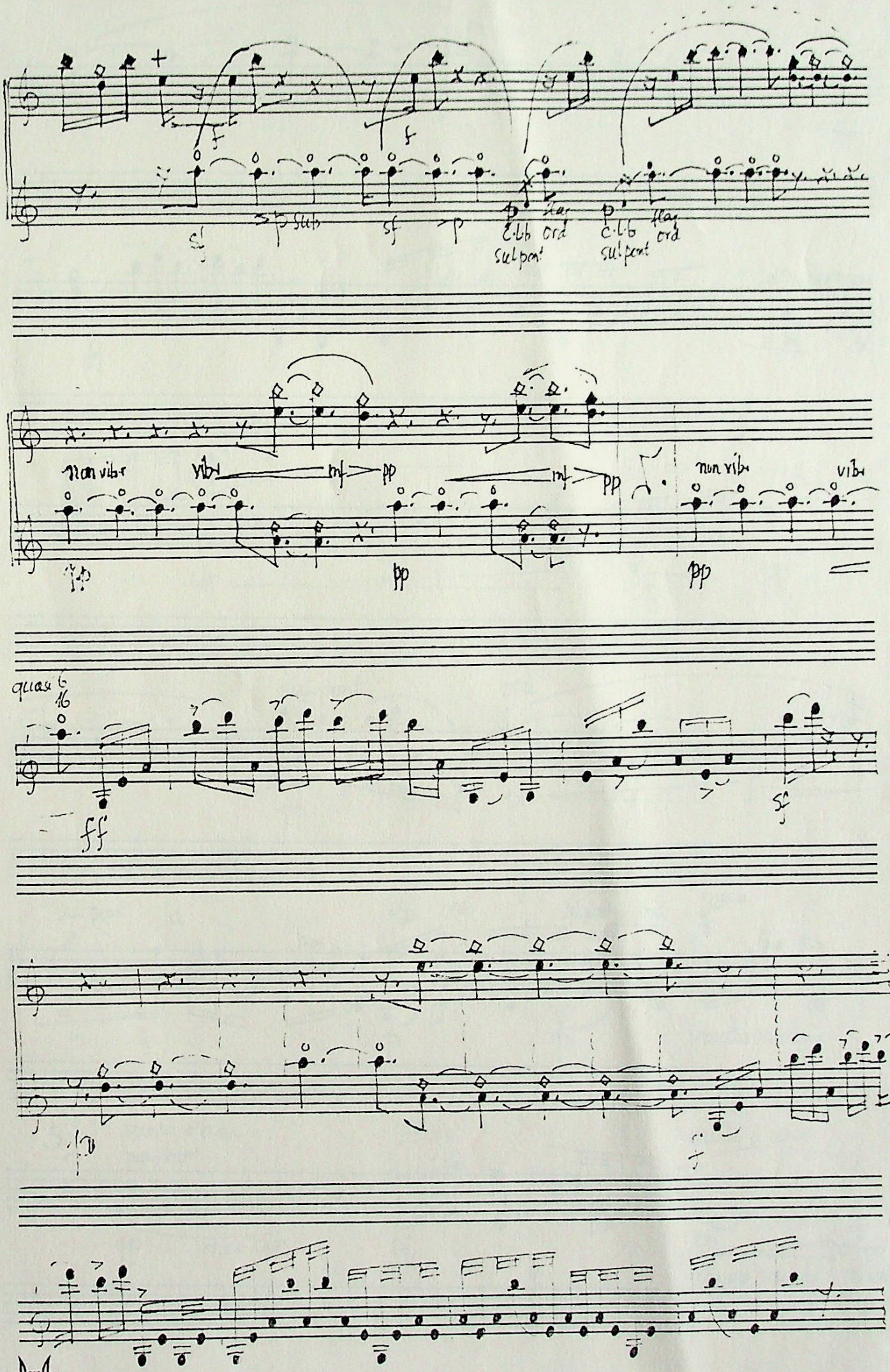
Das Tonband ist natürlich, vorher mehrspurig eingemischt worden. Die Tempo einheiten sind von dem Solist selbst bestimmt. Natürlich kann man die einfachste Lösung benützen: die Originelle duo Kombination mehrspurig einmischen lassen (wie oben gezeigt, natürlich bis Ziff 9) In diesen Fall kann man bis 14 Stimmen erreichen. Koda spielt man immer nur als Solo. Die letzte 4-5 Takten – wie oben gezeigt – klingen immer als unerwarteten Unisonos.
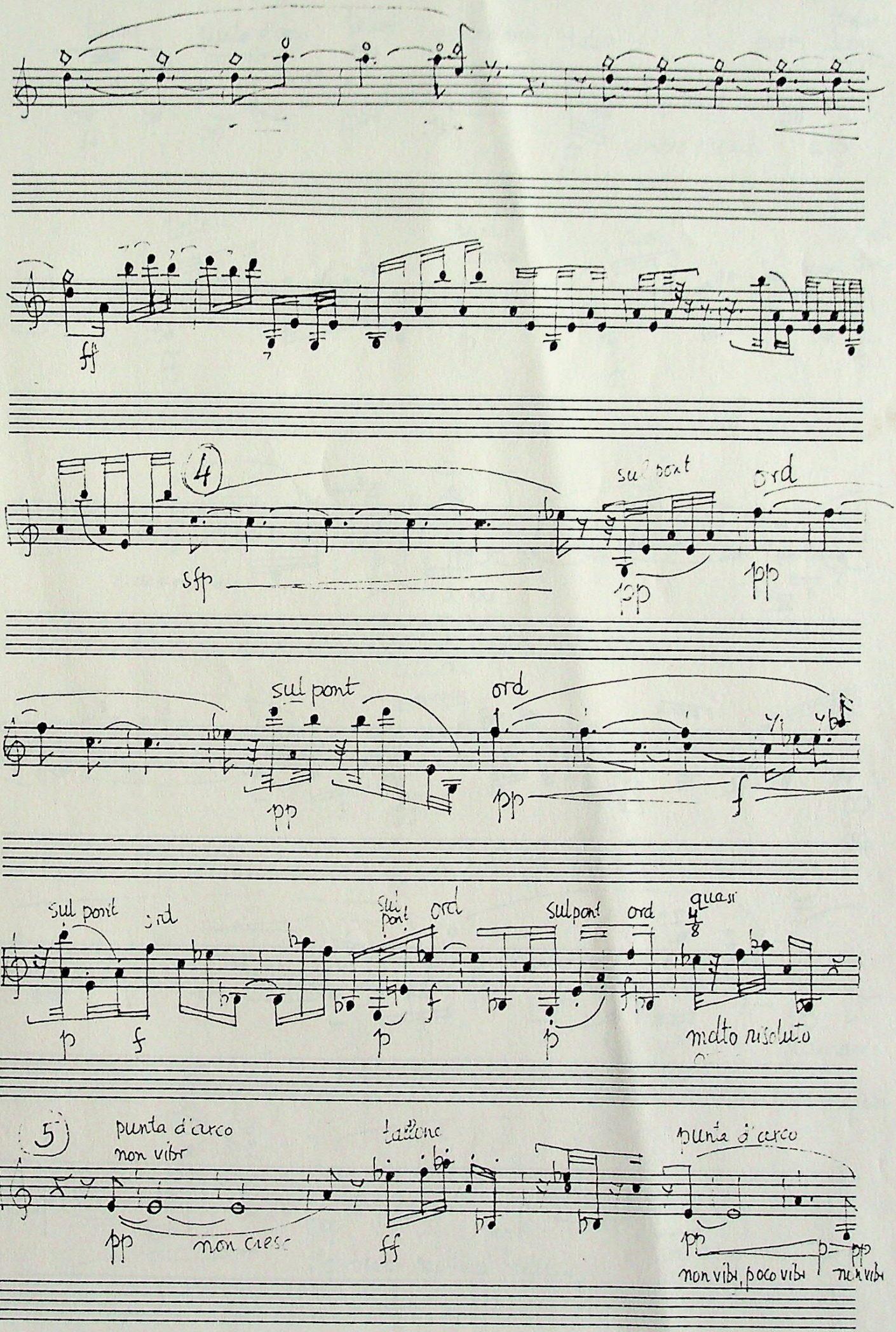
(3) Sehr wichtig!: das Stück kann auch nur von einem Solospieler aufgeführt werden (Solo Violine oder Solo Schlagzeuger) In diesem Fall die Überlagerungen werden mit dem selben Solospieler realisiert worden. Die allgemeine Regeln sind, wie oben, auch hier gültig
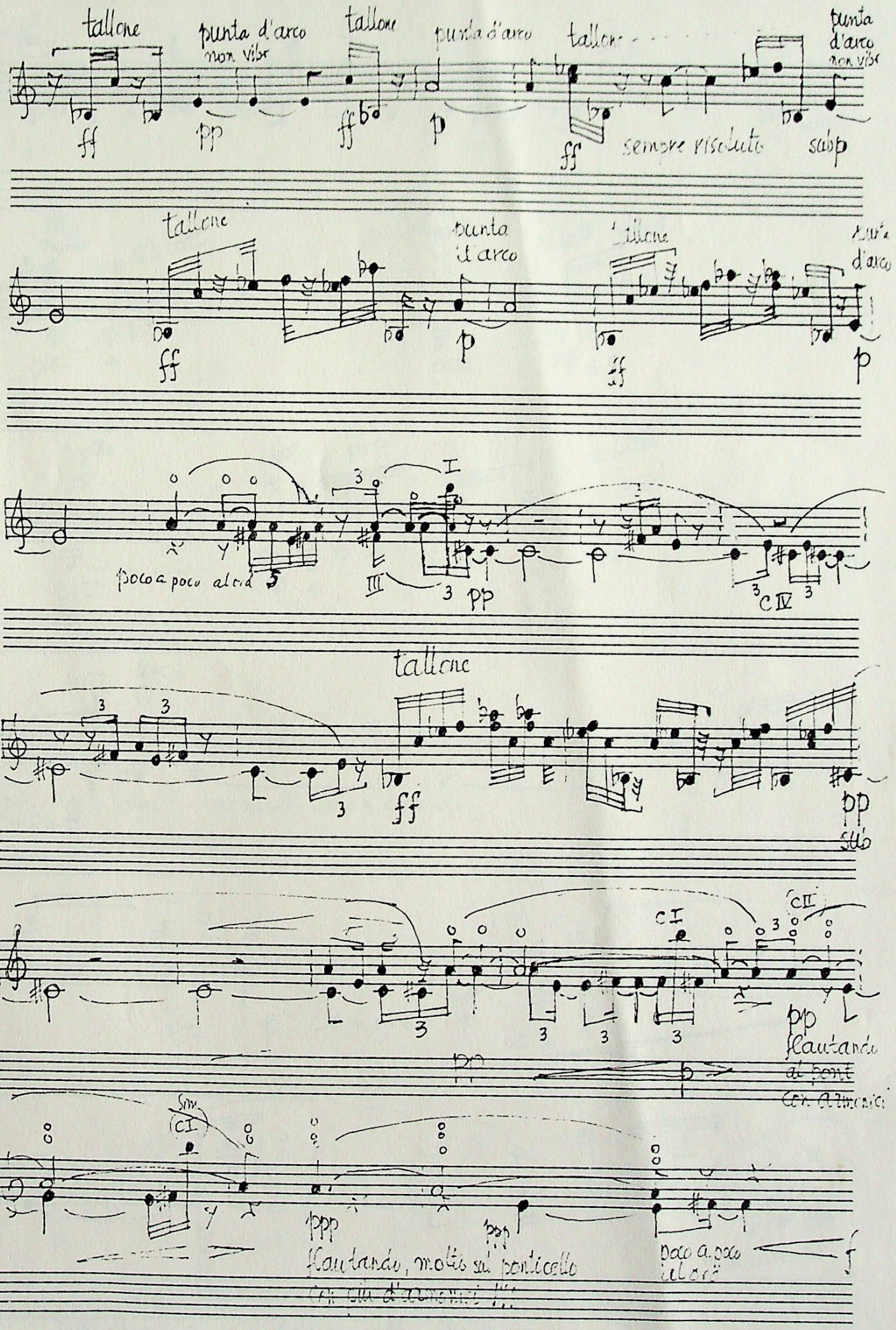
Der Komponist glaubt, dass das Werk obwohl als ein „ganz" selbständiges Solo-Stück, als Form, auch Vorstellbar sei, er ist überzeugt das heute ein (wenigstens) Zweispurband überall erreichbar und erzeugbar ist, oder man 3 Solisten finden könnte die für die Aufführung guten Laune hätten.
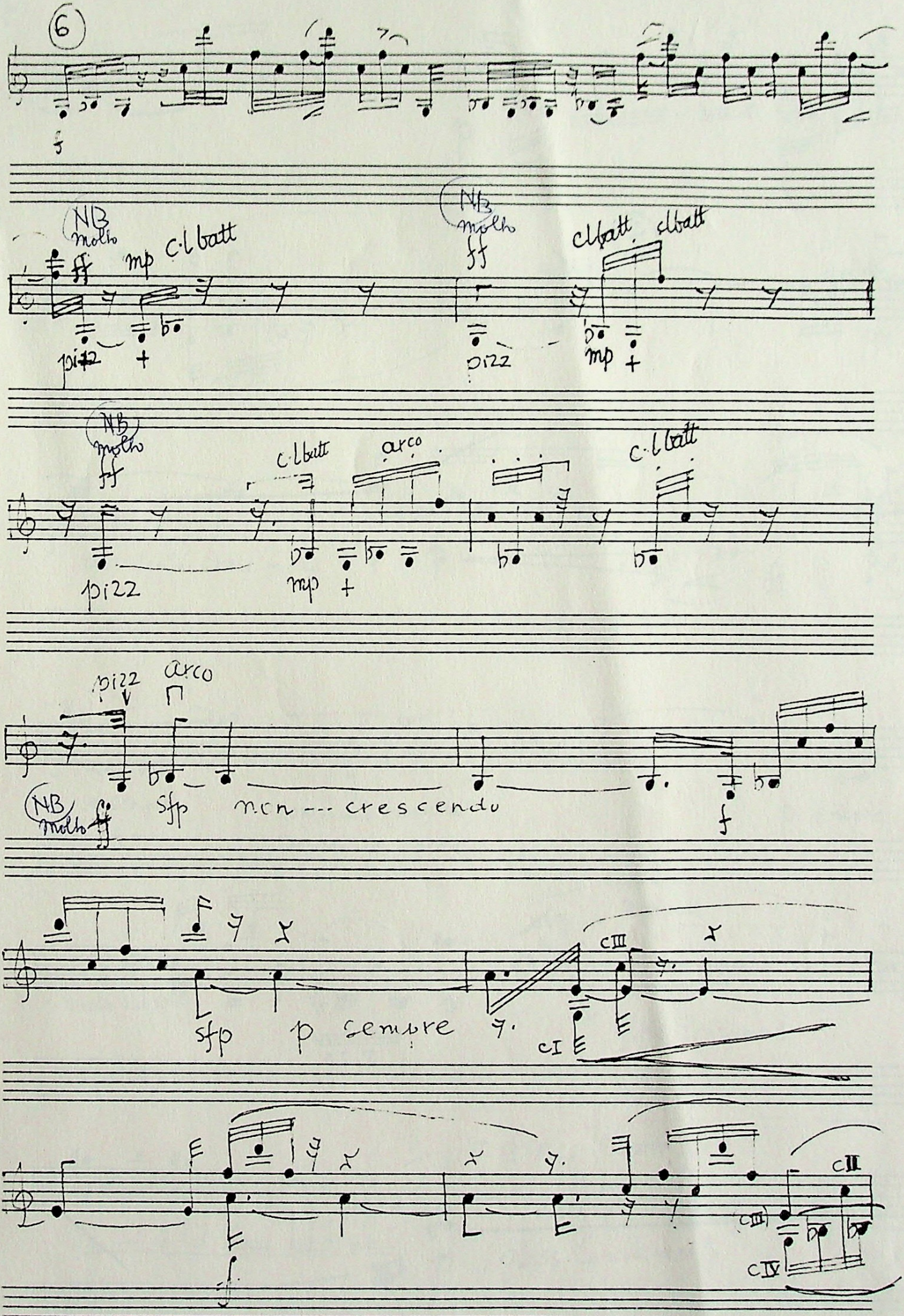

Violino
1
sul port
pp
sul port
pp
alort
f
p
sul port
più p
pp
sempre
p
2
f
p
f sost
sf


in flag
pp
sul pont
mf
pp
ord
sub
in flag.
pp
ord
pp
sul pont
mp
(at ord)
mf
f
cre - scen - do
ord
flag
sul pont
cPts
cII
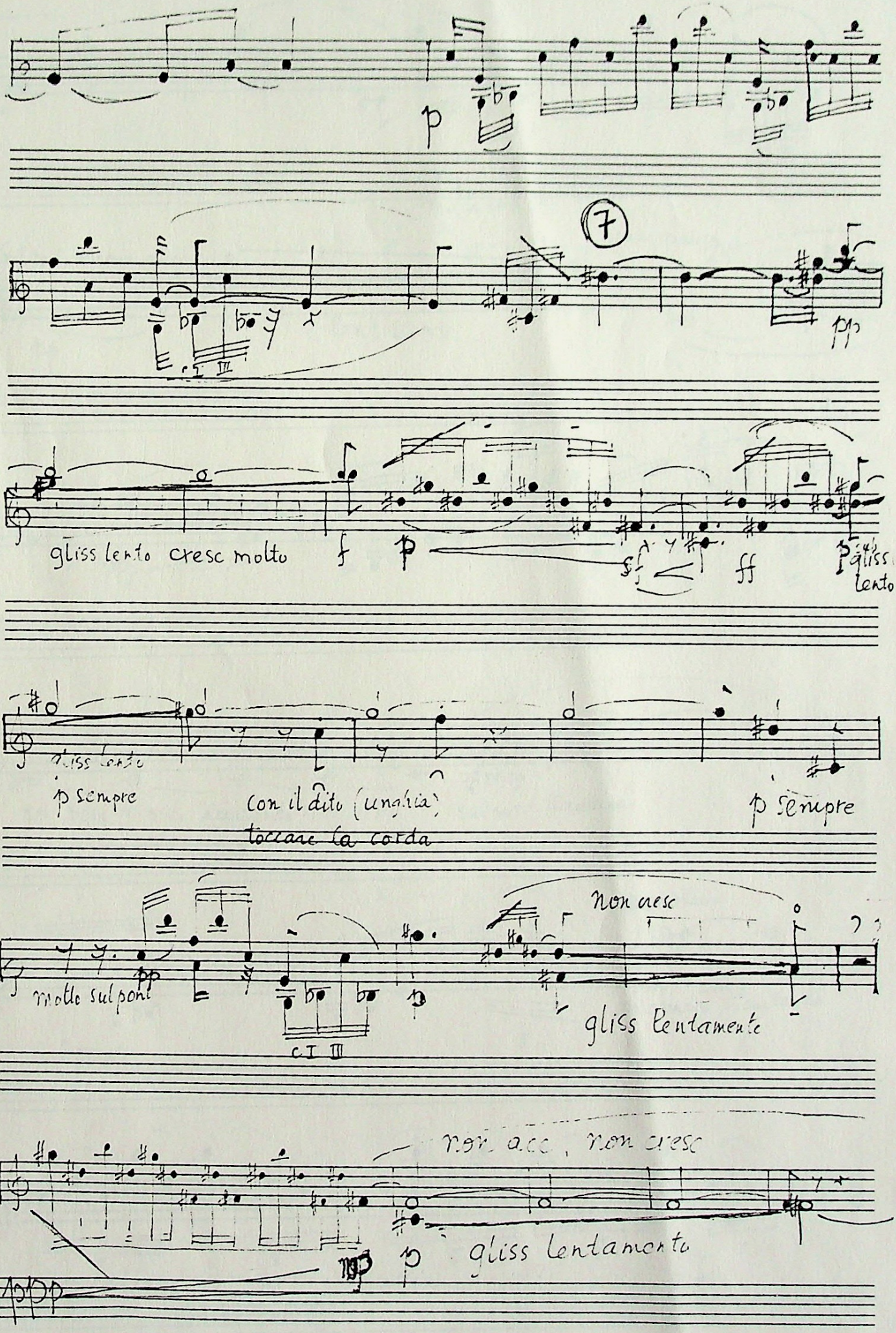

sf
sf
sf
sf
C.bb ord
sulpont
C.bb ord
sulpont
Non vibr
vibr
mf
pp
mf
pp
non vibr
vibr
pp
pp
quasi 16
ff
sf
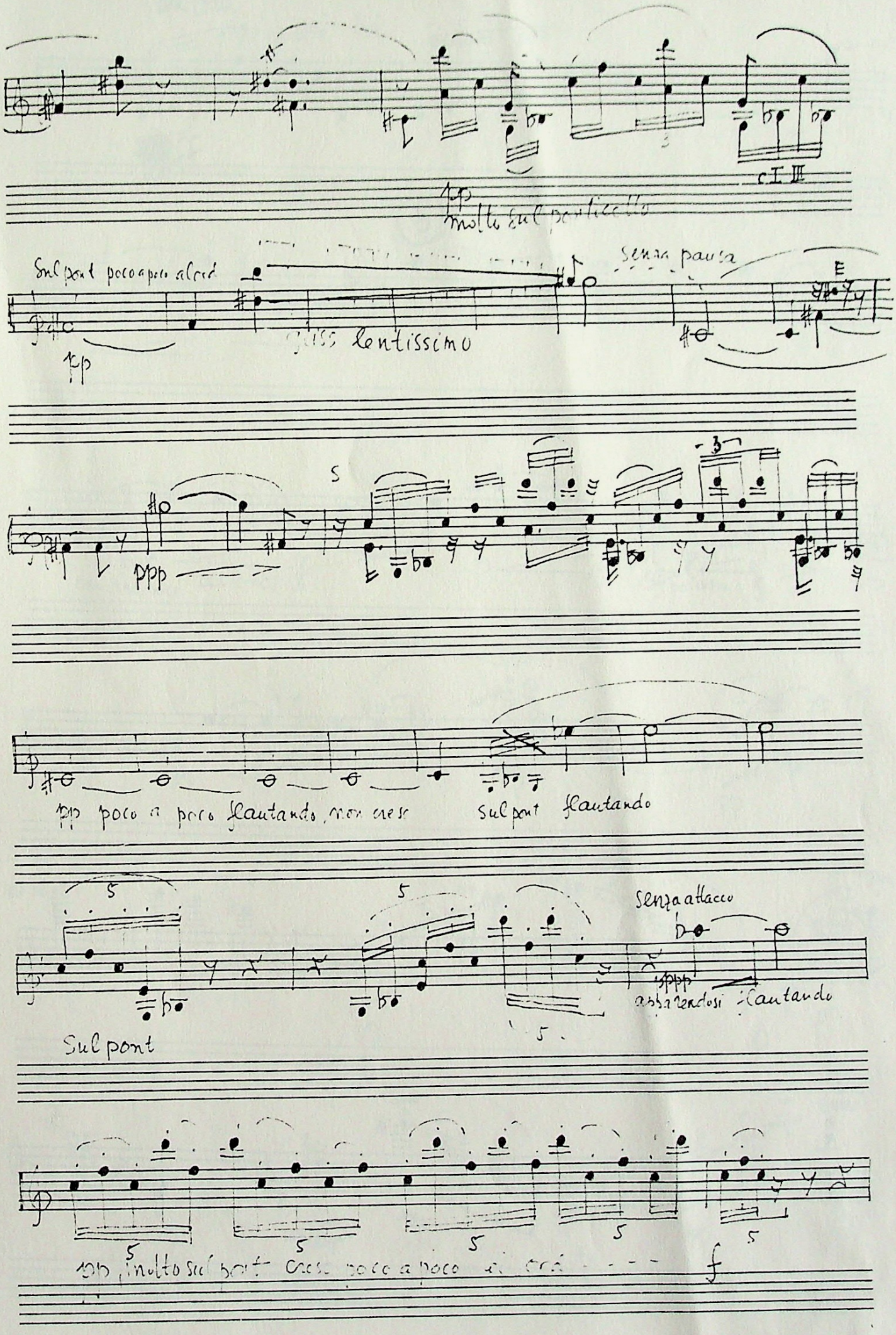

ff
4
sfp
sul pont
ord
pp
sul pont
ord
pp
sul pont
ord
sul pont
ord
sul pont
ord
quasi
p
f
p
p
molto risoluto
5
punta d'arco
non vibr
pp
non cresc
tallone
ff
punta d'arco
pp
non vibr, poco vibr
pp
non vibr
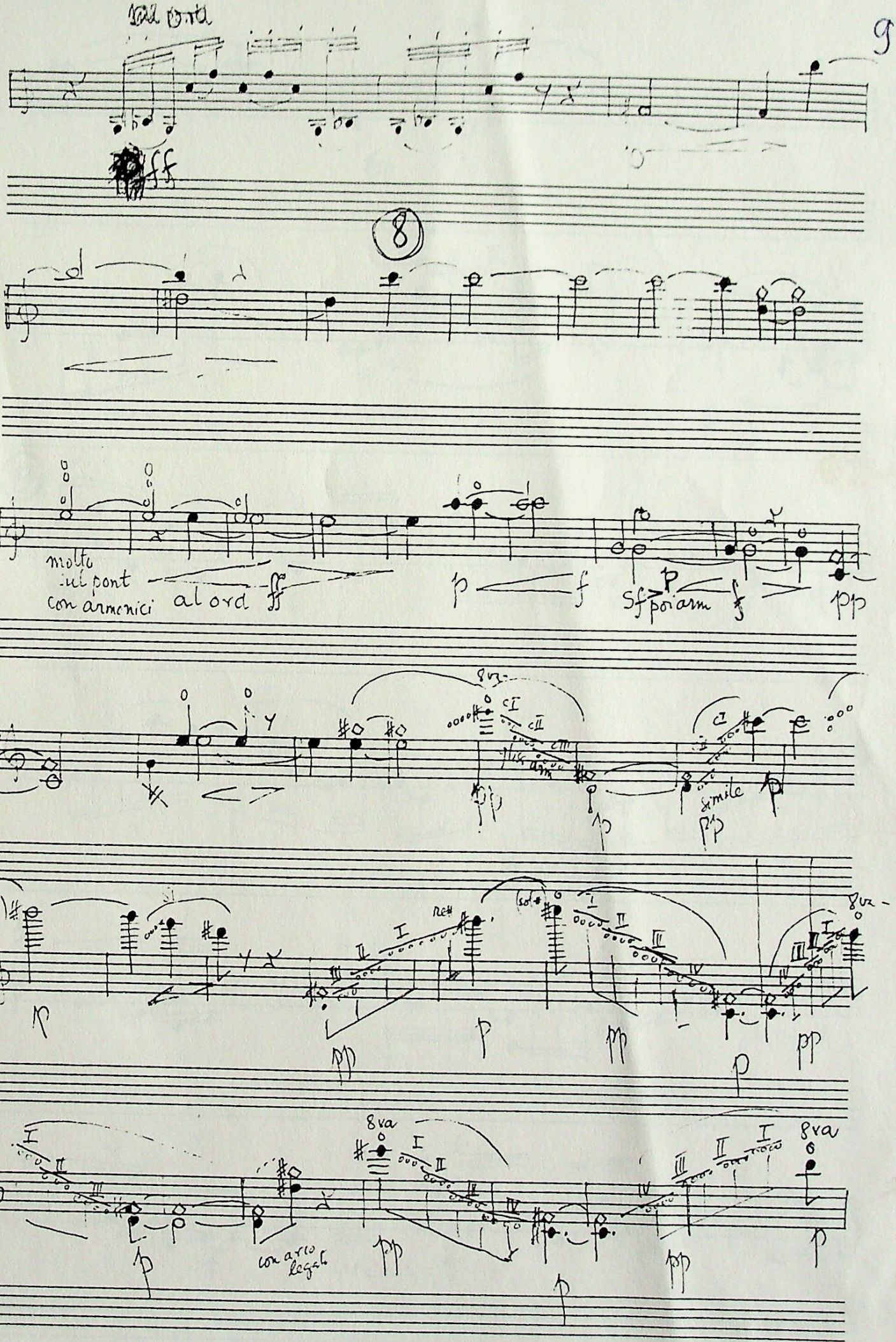

tallone
punta d'arco
non vibr
ff
pp
ff
p
ff
sempre ritardato
subp
tallone
punta d'arco
ff
p
tallone
punta d'arco
ff
p
poco a poco allarg
I
III
pp
IV
tallone
ff
pp
sul ponticello
II
I
pp
flautando al ponte
Con Armonici
Sul (I)
ppp
ppp
flautando, molto sul ponticello
poco a poco
allarg
f
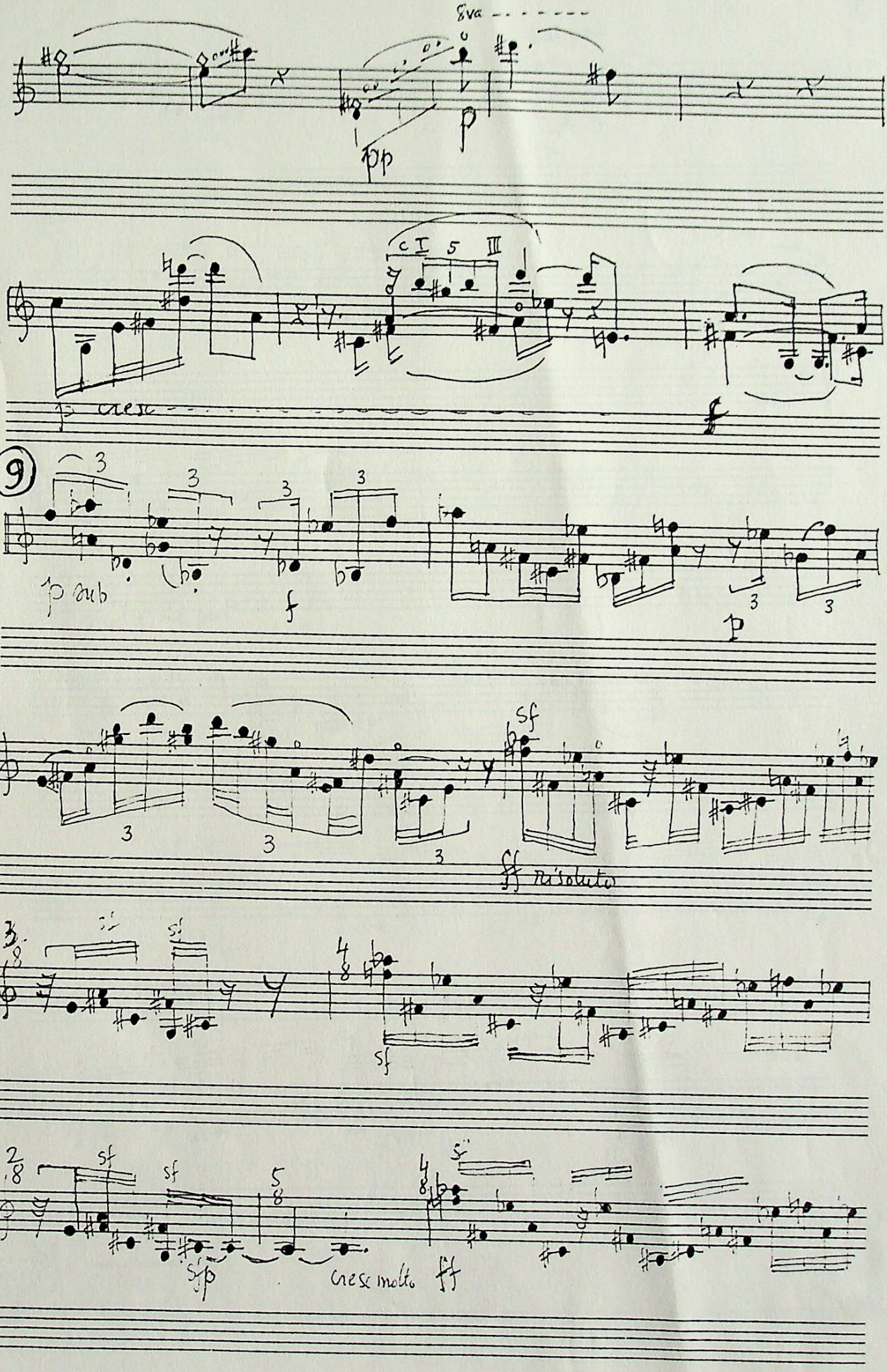


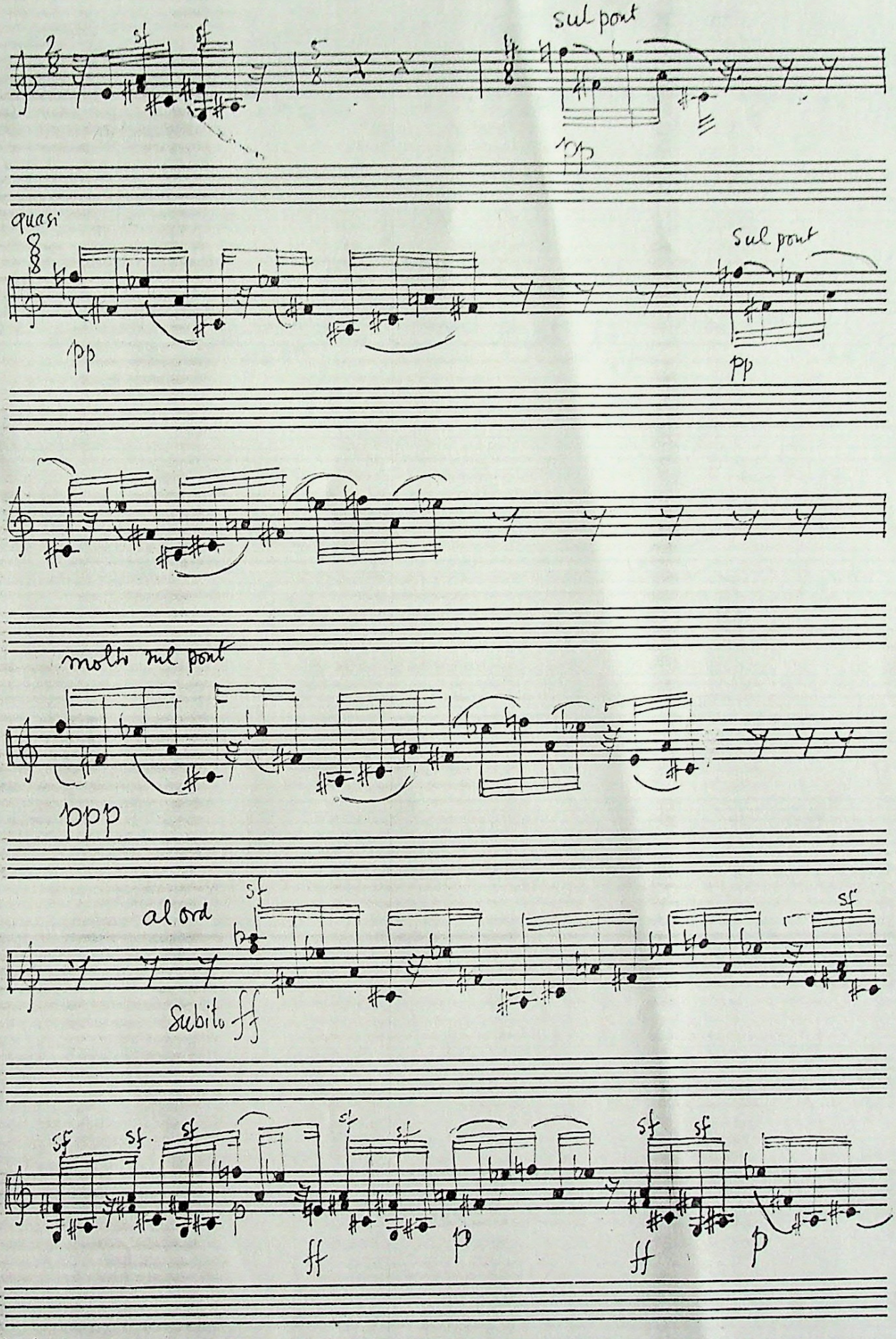
NB - pizz simile der molto Bartok
(sweet pulsing, metalic
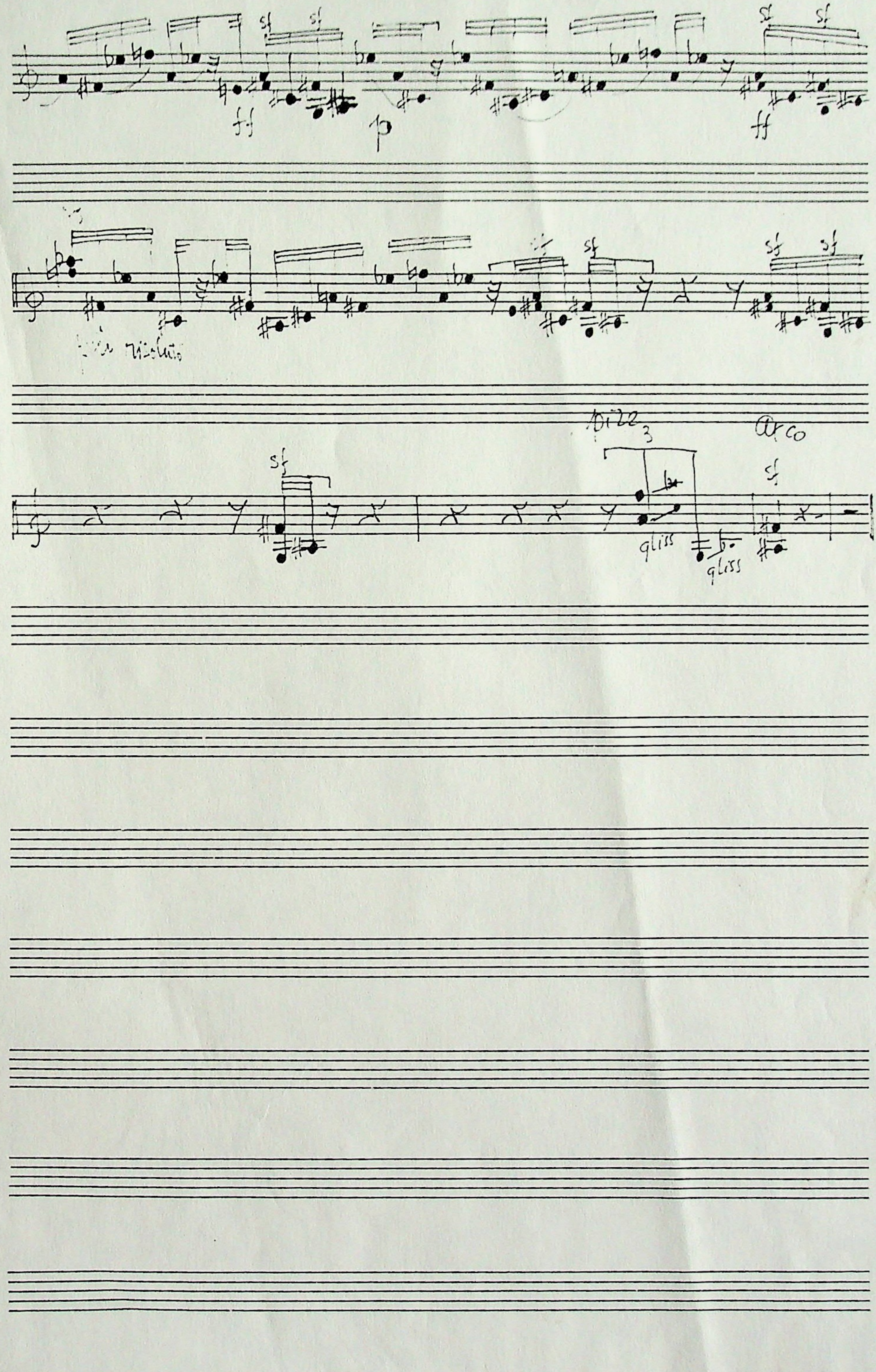

p
7
pp
gliss lento cresc molto
f
p
ff
gliss rest lento
gliss lento
p sempre
con il dito (unghia) toccare la corda
p sempre
molto sul pont
pp
non cresc
gliss lentamente
non acc, non cresc
gliss lentamente


c I III
pp
molto sul ponticello
Sul pont poco a poco alcol
gliss lentissimo
pp
Senza pausa
E
ppp
pp poco a poco flautando, non cresc
Sul pont flautando
Senza attacco
sppp
abbandonandosi flautando
Sul pont
mp molto sul pont cresc. poco a poco
f


8
molto
sul pont
con armonici
al ord
sf
poi arm
simile
8va
con arco
legato


8va
pp
p
cresc
9
3
p sub
f
p
sf
ff risoluto
sf
sfp
cresc molto
ff


sf
sf
sul pont
pp
quasi
pp
Sul pont
pp
molto sul pont
ppp
al ord
sf
Subito ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
ff
p
ff
p


sf
ff
p
pizz
3
arco
gliss