

Peter Mayer 2018

Ohne Grenzen

Im Auftrag von Thomas Lechner

für Schlagwerk

Ohne Grenzen

Peter Mayer 2018

Glockenspiel $\text{♩} = 70$ 1-r Tremolo Shout repeatedly: " Simbabwe First" →

Xylophon 1-r Tremolo Shout repeatedly: "I am from and I hate this place" →

Vibraphon Ratsche und Pfeife Pfife
Marimba 1-r Tremolo Shout: "Austria First" →

Marimba Shout repeatedly: "I am from and I love my country" →

Große Trommel Sehr dichtes Tremolo mit improvisierten Akzenten auf 2 verschiedenen großen Becken
Bei jedem Beckenschlag eine Silbe schreiend: "Ku-a-la Lum-pur First" →
Große Trommel und 2 Becken
Ku improvisierte dichte Klangfläche am ganzen Set
Shout repeatedly: "I spent my childhodd in China and now i became an Eskimo in Holland" →
in dieser Art weiter

Drum Set

Drum Set Bassdrum muss verstärkt sein - Fetter Hip-Hop Sound
Shout repeatedly: "My mum is from Serbia. Serbia First"

Pauken $\text{♩} = 70$ Shout repeatedly: "Sexual liberation First" →

7

Glsp.

Xyl.

Rt. I *sfp* love *fff* it →

Mar.

Mar.

Gr. Tr. →

Dr.

Dr. →

Pk. brutal gehämmert

The musical score page 7 features nine staves for various instruments. The first two staves (Glsp. and Xyl.) show sustained notes with dynamic markings. The third staff (Rt.) includes lyrics 'I', 'love', and 'it' with performance instructions. The fourth staff (Mar.) has a dynamic 'fff'. The fifth staff (Mar.) shows sustained notes. The sixth staff (Gr. Tr.) has a dynamic 'f'. The seventh staff (Dr.) shows sustained notes. The eighth staff (Dr.) has a dynamic 'ff'. The ninth staff (Pk.) ends with the instruction 'brutal gehämmert'.

Scream: "I don't know if I am a woman"

11

brutal gehämmert

=

17

24

Glsp. Xyl. Rt. Mar. Mar. Gr. Tr. Dr. Dr. Pk.

Heeeee....!!!!
Heeeee....!!!!
Heeeee....!!!!
Heeeee....!!!!
Heeeee....!!!!
Heeeee....!!!!
Heeeee....!!!!
Heeeee....!!!!

=

32

Glsp. Xyl. Rt. Mar. Mar. Gr. Tr. Dr. Dr. Pk.

sfz
fff

39

This section contains eight staves of musical notation. The instruments are: Glossophone (Glsp.), Xylophone (Xyl.), Rattle (Rt.), Marimba (Mar.), Marimba (Mar.), Gran. Tamb. (Gr. Tr.), Drum (Dr.), Drum (Dr.), and Piano (Pk.). The music consists of eighth-note patterns. Measure 39 starts with eighth-note pairs on the Glossophone and Xylophone, followed by eighth-note pairs on the Rattle and Marimba. Measures 40-41 show eighth-note pairs on the Marimba (low and high), followed by eighth-note pairs on the Gran. Tamb. and Drum. Measure 42 concludes with eighth-note pairs on the Drum and Piano.

=

43

This section contains eight staves of musical notation. The instruments are: Glossophone (Glsp.), Xylophone (Xyl.), Rattle (Rt.), Marimba (Mar.), Marimba (Mar.), Gran. Tamb. (Gr. Tr.), Drum (Dr.), Drum (Dr.), and Piano (Pk.). The music consists of eighth-note patterns. Measures 43-45 feature eighth-note pairs on the Glossophone, Xylophone, and Rattle. Measures 44-45 also include eighth-note pairs on the Marimba (low and high). Measures 46-47 conclude with eighth-note pairs on the Gran. Tamb., Drum, and Piano.

48

Stop Shouting

Glsp. fff
Xyl. fff
Rt.
Mar. fff
Mar. fff
Gr. Tr.
Dr.
Dr.
Pk. fff

Stop Shouting

53

Glsp. psub fff
Xyl. psub fff
Rt. psub fff
Mar. psub fff
Mar. psub fff
Gr. Tr. psub fff
Dr. psub fff
Dr. psub fff
Pk. psub fff

58

Glsp. *p*

Xyl. *p*

Rt. *p*

Mar. *p*

Mar. *p*

Gr. Tr. *p*

Dr. *p*

Dr. *p*

Pk. *p*

=

63

Glsp. *fff*

Xyl. *fff*

Rt. *fff*

Mar. *fff*

Mar. *fff*

Gr. Tr. *fff*

Dr. *fff*

Dr. *fff*

Pk. *fff*

67

♩=230

Glsp. {

Xyl.

Rt. {

Mar. {

Mar. {

Gr. Tr.

Dr.

Dr.

Pk.

This section of the score consists of eight staves of music for various percussion instruments. Measures 67 through 72 show eighth-note patterns on Glsp., Xyl., Rt., Mar. (treble and bass staves), and Gr. Tr. Measure 73 shows eighth-note patterns on Dr. (treble and bass staves). Measures 74-78 show eighth-note patterns on Dr. (treble and bass staves) and Pk. Measure 78 concludes with a dynamic marking of *p*.

≡

75

Glsp. {

Xyl.

Rt. {

Mar. {

Mar. {

Gr. Tr.

Dr.

Dr.

Pk.

This section of the score consists of eight staves of music for various percussion instruments. Measures 75-78 show eighth-note patterns on Glsp., Xyl., Rt., Mar. (treble and bass staves), and Gr. Tr. Measures 79-80 show eighth-note patterns on Dr. (treble and bass staves) and Pk.

87

Glsp.

Xyl. Vibraphon

Vibr. f mf

Mar. mf

Mar. mf

Gr. Tr.

Dr.

Dr.

Pk. mf

=

99

Glsp. ppp

Xyl. let ring

Vibr. f

Mar.

Mar.

Gr. Tr.

Dr. p

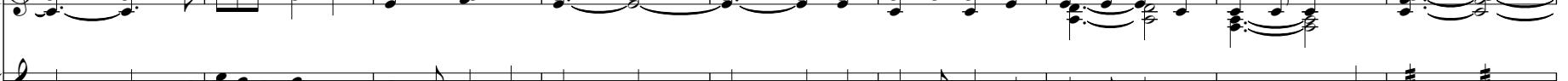
Dr.

Pk.

109

Glsp. { 

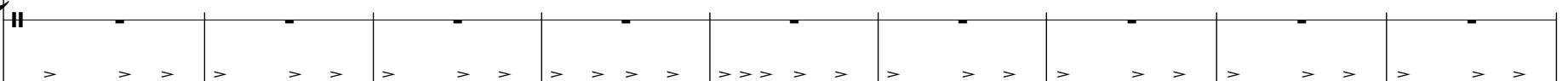
Xyl. { 

Vibr. { 

Mar. { 

Mar. { 

Gr. Tr. { 

Dr. { 

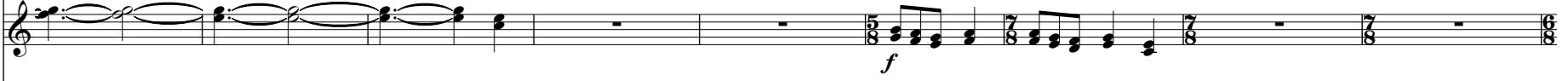
Dr. { 

Pk. { 

=

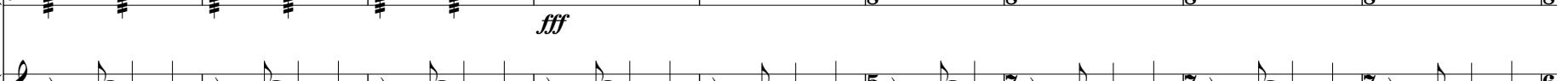
118

Glsp. { 

Xyl. { 

Vibr. { 

Mar. { 

Mar. { 

Gr. Tr. { 

Dr. { 

Dr. { 

Pk. { 

127

Glsp. Xyl. Vib. Mar. Mar. Gr. Tr. Dr. Dr. Woodblocks Pk.

mf

fff

fff

fff

fff

fff

fff

f

=

136

Glsp. Xyl. Vib. Mar. Mar. Gr. Tr. Dr. W.B. Pk.

fff

fff

fff

fff

fff

pp

fff

fff

fff

W.B. Improvise free wild and dense in free rhythm

f

144

This musical score page contains nine staves of music for various instruments. The instruments listed on the left are Glsp., Xyl., Vibr., Mar., Mar., Gr. Tr., Dr., W.B., and Pk. Measure 144 begins with sustained notes from the Glsp. and Xyl. followed by eighth-note patterns from the Vibr. and Mar. The Mar. instrument has two staves. Measures 145-146 show sustained notes from the Glsp. and Xyl. with eighth-note patterns from the Vibr. and Mar. The Mar. instrument has two staves. Measures 147-148 show eighth-note patterns from the Mar. instrument (two staves) and the Gr. Tr. Measure 149 shows eighth-note patterns from the Mar. instrument (two staves) and the Dr. Measure 150 shows eighth-note patterns from the W.B. and Pk.

=

151

This musical score page contains nine staves of music for various instruments. The instruments listed on the left are Glsp., Xyl., Vibr., Mar., Mar., Gr. Tr., Dr., W.B., and Pk. Measure 151 begins with sustained notes from the Glsp. and Xyl. followed by eighth-note patterns from the Vibr. and Mar. The Mar. instrument has two staves. Measures 152-153 show eighth-note patterns from the Mar. instrument (two staves) and the Gr. Tr. Measure 154 shows eighth-note patterns from the Mar. instrument (two staves) and the Dr. Measure 155 shows eighth-note patterns from the W.B. and Pk.

158

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

=

165

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

172

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

=

179

$\text{♩} = 250$

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

$\text{♩} = 250$

sfz psub

sfz psub

let ring

f

fff

sfz psub

muted

fff

p

fff

fff

fff

fff

16

=240

189 Alle bis auf den Solisten verstecken sich hinter den Instrumenten

Glsp.

Xyl.

Vibr.

Mar. harte Schlägel *fff*

Mar. *fff*

Gr. Tr.

Dr.

W.B. *fff*

Pk.

Der Dirigent geht zu Marimba spieler, reißt ihm/ihr die Schlägel aus der Hand und spielt

=

198

Glsp.

Xyl.

Vibr.

Mar. Intervalle müssen nicht immer genau stimmen - so schnell wie möglich *3*

Mar. *3*

Gr. Tr.

Dr.

W.B.

Pk.

206

Glsp.

Xyl.

Vibr.

Mar. *a tempo*

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

This section of the musical score spans from measure 206 to 212. It features multiple staves for various instruments. Measures 206-209 are mostly silent or have minimal activity. Measure 210 begins with a dynamic 'a tempo' instruction over three measures, during which the Mar. part has a prominent rhythmic pattern. Measures 211-212 continue with mostly silent or minimal activity across all parts.



212

Glsp.

Xyl.

Vibr.

Mar. *Laut rezitierend + spielend*
Wer die Wahr heit aus der Na se

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

This section of the musical score spans from measure 212 to 216. It features multiple staves for various instruments. Measures 212-215 are mostly silent or have minimal activity. Measure 216 begins with a dynamic 'Laut rezitierend + spielend' instruction over three measures, during which the Mar. part has a prominent rhythmic pattern. Measures 217-218 continue with mostly silent or minimal activity across all parts.

223

Glsp.

Xyl.

Vibr.

Mar.
zieht der ist ein Po pel ist

Intervalle müssen nicht immer genau stimmen - so schnell wie möglich

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

=

230

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

235

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

=

239

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

243

Glsp. Xyl. Vib. Mar. Mar. Gr. Tr. Dr. W.B. Pk.



248

Gesungen (so hoch wie möglich)

Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
fffGesungen (so hoch wie möglich)
fffPo - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
fff

Vibr. Mar. Mar.

theatralisch singen und spielen
Wer die Wahr-heit aus der Na - se zieht Wer die Wahr-heit aus der Na - se zieht der ist ein Po - pel - ist Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen

Mar. Gr. Tr. Dr. W.B. Pk.

fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen sehr tief
fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen sehr tief
fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen sehr tief
fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen

Gr. Tr. Dr. W.B. Pk.

Gesungen sehr tief
fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen sehr tief
fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen sehr tief
fff Po - pel isst Po - pel isst Po - pel Po - pel Po - pel isst
Gesungen

258

Glsp. -

Xyl. -

Vibr. -

Mar. { Intervalle müssen nicht immer genau stimmen - so schnell wie möglich

Mar. { "Wos is den los ... mit meiner oidn ... sie liegt im Habernstroh ...holadio"
Singend wiederholen

Gr. Tr. { f "Popelist Popelist Popelist der Popel isst"
Schnell und instensiv wiederholen

Dr. { f "I am sailing ... I am sailing ... Stormy weathers..." laut gesungen

W.B. { f "Popopopopopopopopo Popelist Popel isst Popopopopopopo"
Schnell und instensiv wiederholen

Pk. { f "Ah Ah Ah Ah" - orgasmisch hoch stönend Schnell und instensiv wiederholen

=

266 Alle kommen hinter Instrumenten hervor und bleiben still stehen ♩=150

Glsp. -

Xyl. -

Vibr. -

Mar. { Alle kommen hinter Instrumenten hervor und bleiben still stehen

Mar. { Alle kommen hinter Instrumenten hervor und bleiben still stehen

Gr. Tr. { Alle kommen hinter Instrumenten hervor und bleiben still stehen

Dr. { Alle kommen hinter Instrumenten hervor und bleiben still stehen

W.B. { Alle kommen hinter Instrumenten hervor und bleiben still stehen

Pk. { Alle kommen hinter Instrumenten hervor und bleiben still stehen

270

Gls. *fff*

Xyl. *fff muted*

Vibr. *fff*

Mar. *fff*

Mar. *fff*

Gr. Tr. *fff muted*

Dr. *fff*

Dr. *fff* Crash Becken

Pk. *fff*

This musical score page contains seven staves of music. The instruments listed are Gls. (Glissando), Xyl. (Xylophone), Vibr. (Vibraphone), Mar. (Marimba), Gr. Tr. (Grand Tambourine), Dr. (Drum), and Pk. (Percussion). Measure 270 starts with Gls. and Xyl. playing eighth-note patterns at *fff*. Vibr. joins in at *fff*. Mar. and Mar. (second staff) enter at *fff*. Gr. Tr. enters at *fff muted*. Dr. and Dr. (second staff) enter at *fff*. Measure 280 begins with a dynamic of *fff* for all instruments. The score includes various rhythmic patterns and dynamics throughout the measures.



280

Gls.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

Dr.

Pk.

This continuation of the musical score from measure 280 to 290 maintains the instrumentation and dynamic levels established earlier. The instruments listed are Gls., Xyl., Vibr., Mar., Mar., Gr. Tr., Dr., Dr., and Pk. The score shows sustained notes and rhythmic patterns typical of a percussion section's performance.

Musical score for orchestra and piano, page 23, system 285. The score includes parts for Glsp., Xyl., Vibr., Mar. (two staves), Mar. (two staves), Gr. Tr., Dr., Dr., and Pk. The tempo is indicated as $\text{♩}=150$. The score shows various rhythmic patterns and dynamics across the different instruments.

二

290

Glsp. { **ritardando**
Glockenspiel

Xyl. **fff**

Trg. Triangel **fff**

Mar. { **ffff**

Dirigent geht wieder ans zurück ans Pult

Mar. { **ffff**

Gr. Tr. **ffff**

Dr. **ffff** **Woodblocks**

W.B. **ffff**

Pk. **ritardando**

let ring **p**

Vibraphon

leise mit Händen auf Fell wischen

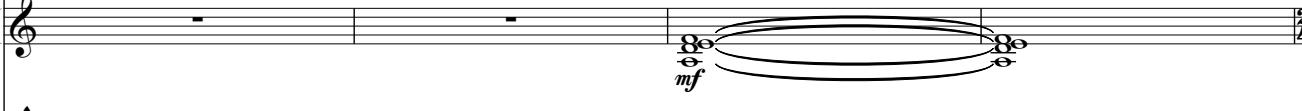
ppp

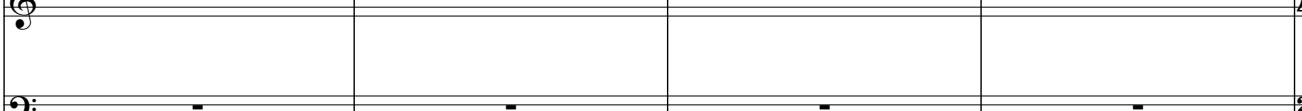
ppp

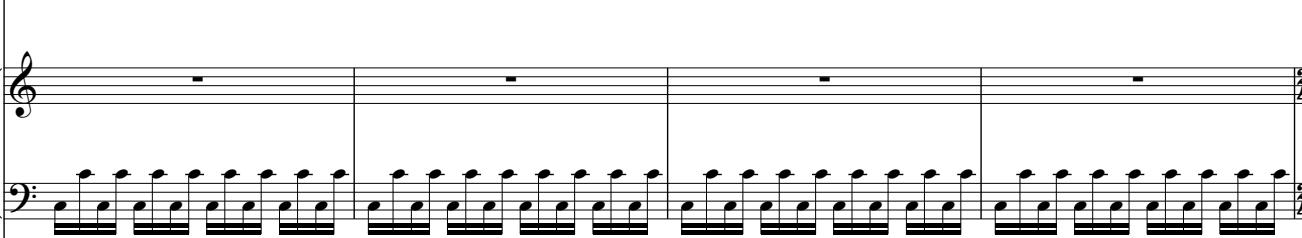
295

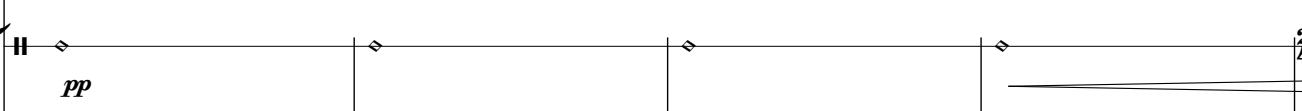
Glsp. {  ♩=120

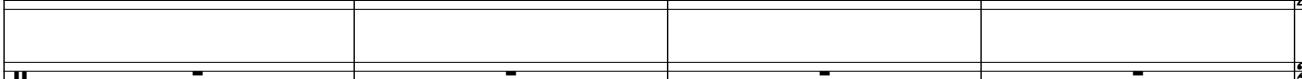
Xyl. { 

Vibr. { 

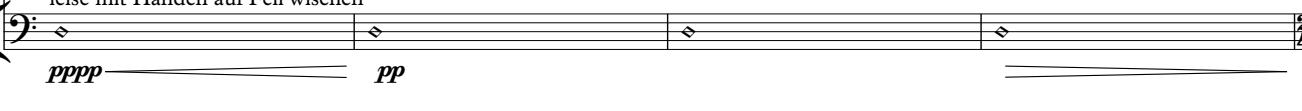
Mar. { 

Mar. { 

Gr. Tr. { 

Dr. { 

W.B. { 

Pk. { 
leise mit Händen auf Fell wischen

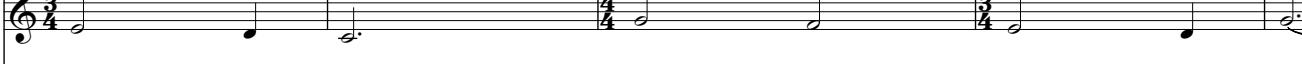
♩=120

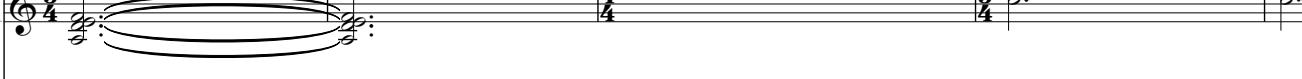
ppp

=

301

Glsp. { 

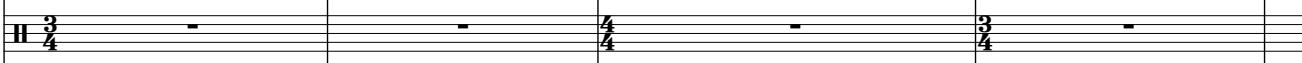
Xyl. { 

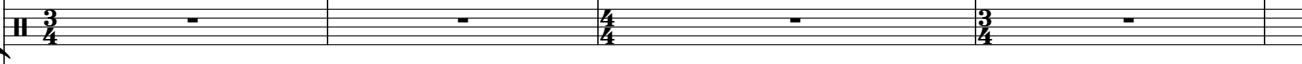
Vibr. { 

Mar. { 

Mar. { 

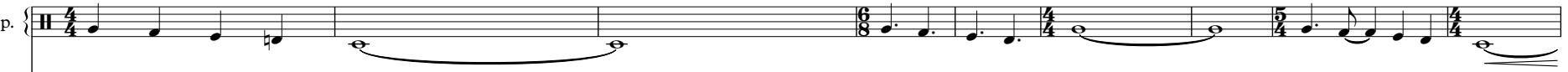
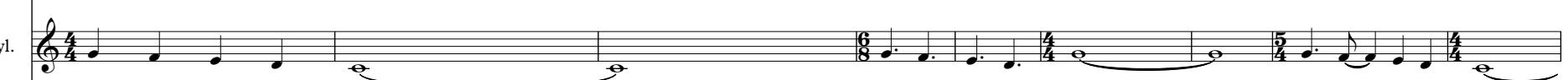
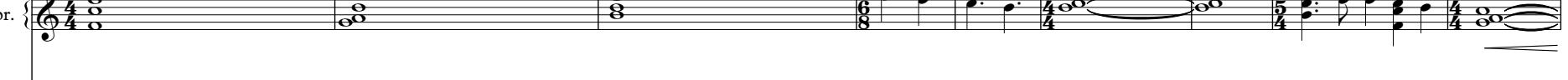
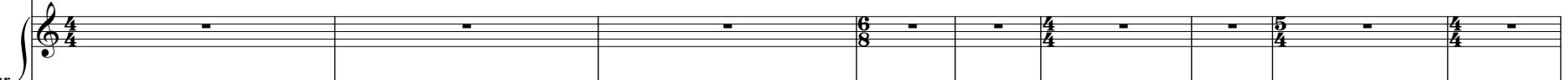
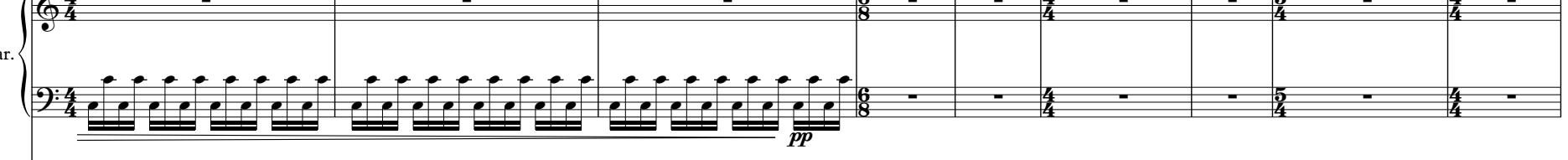
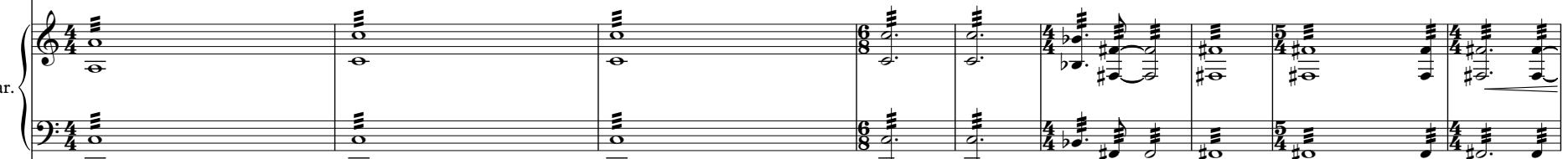
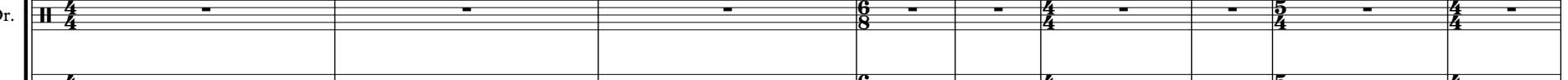
Gr. Tr. { 

Dr. { 

W.B. { 

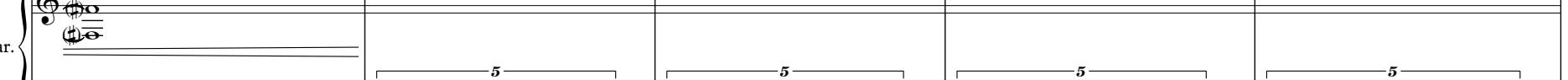
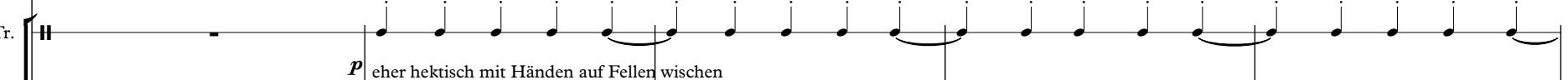
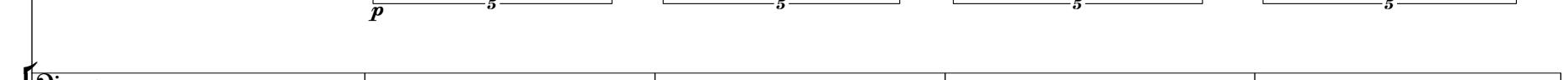
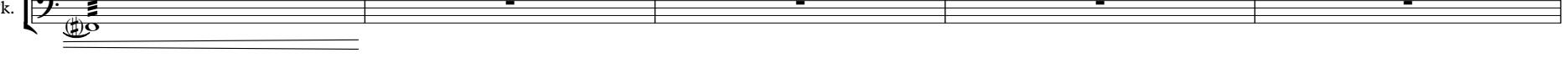
Pk. { 

307

Glsp. {            

=

316

Glsp. {                  

eher weiche Schlägel

p eher hektisch mit Händen auf Fellen wischen

321

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.



326

Glsp.

Xyl.

Vibr. let ring
mp

Mar.

Mar. energisch
fff

Gr. Tr.

Dr.

W.B.

Pk. mp

333

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

=

340

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

zwischen den Noten wie wild herumfucheln

349

Glsp. {

Xyl. {

Vibr. {

Mar. {

Mar. {

Gr. Tr.

Dr.

W.B.

Pk. {

ineinanderklingend



360

Glsp. {

Xyl. {

Vibr. {

Mar. {

Mar. {

Gr. Tr.

Dr.

W.B.

Pk. {

369

J=100

wie wild reindreschen

Glsp. -

Xyl. -

Vibr. -

Mar. -

Mar. -

Gr. Tr.

Dr.

W.B.

Pk. -

fff harte Schlägel
wie wild reindreschen

wie wild reindreschen
harte Schlägel

fff

harte Schlägel
wie wild reindreschen

fff

wie wild reindreschen

fff

J=100

==

372

Glsp. -

Xyl. -

Vibr. -

Mar. -

Mar. -

Gr. Tr.

Dr.

W.B.

Pk. -

373

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

==

374

Glsp.

Xyl.

Vibr.

Mar.

Mar.

Gr. Tr.

Dr.

W.B.

Pk.

fff

let ring

fff

let ring

fff

let ring