

Phantasie des Abhyasa

Henrik Ajax

♩ = ca. 54

♩ = ca. 80

Flöte

Klarinette in B

C-Trompete

Cello

Akkordeon

mit Dämpfer (Cup)

pizz.

arco s. p.

slap tongue

arco s. p.

8va

♩ = ca. 54

♩ = ca. 80

Fl.

B.Kl.

C-Trp.

Vc.

Akk.

ord.

slap tongue

8va

♩ = ca. 54

8

Fl. *ff* *fff* *fff*

B.Kl. *fff* *mf* *fff* *p* *fff*

C-Trp. *ff* *mf* *fff* *mf* *pp*

Vc. *arco s.p.* *ord.* *sulc.* *fff* *f*

Akk. *fff* *p* *fff* *p* *fff*

10 (Entweder Zirkularatmen oder: bei Bedarf, so unmerklich wie möglich Luft holen und wieder einsetzen.)

Fl. *pp*

B.Kl. *quasi sempre legato* *pp*

C-Trp. *pp* *con sordino*

Vc. *mit Vibr. mit Ausdruck* (gliss.) *pp*

Akk. *pp*

12

Fl.

B.Kl. *f*

C-Trp.

Vc.

Akk. *mf*

14

Fl.

B.Kl.

C-Trap.

Vc.

Akk.

pp

f

5

16

Fl.

B.Kl.

C-Trap.

Vc.

Akk.

pp

f

5

18

Fl.

B.Kl.

C-Trap.

Vc.

Akk.

> pp

f

pp

5

7

6

Phantasie der Dysphonie

Henrik Ajax

♩ = 84

Piccolo

Flöte

Klarinette in E♭

C-Trompete

Cello

Akkordeon

Fl.

E♭ Kl.

C Trp.

Vc.

Akk.

sul tasto und mit etwas Vibrato

Fl.

E♭ Kl.

C Trp.

Vc.

Akk.

11

Fl. *f* *f* *ff* *p*

E♭ Kl. *f* *f* *ff* *p*

C Trp. *f* *f* *ff* *p*

Vc.

Akk. *f* *f* *ff* *p*

14

Fl. *f* *p* *f* *ff* *fff*

E♭ Kl. *f* *p* *f* *ff* *fff*

C Trp. *f* *p* *f* *ff* *fff*

Vc.

Akk. *f* *p* *f* *ff* *fff*

17

Fl. *f* *pp*

E♭ Kl. *f* *pp*

C Trp. *f* *pp*

Vc.

Akk. *f* *pp*

nimmt große Flöte

nimmt Klarinette in B

8^{va}

Phantasie der Ambivalenz

Henrik Ajax

♩ = ca. 80

The musical score is arranged in systems for various instruments. The first system includes Flöte, Klarinette in B, C-Trompete, Cello, and Akkordeon. The second system includes Flz., B-Kl., C Trp., Vcl., and Akk. The third system includes Fl., B-Kl., C Trp., Vcl., and Akk. The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *ff*, *fff*, *f*, *p*, *mp*, *mf*, and *pp*. Performance instructions like "mit Dämpfer (Cup)" and "Flz." are present. The key signature is one sharp (F#) and the time signature is 4/4.

13

Fl. *f* *f* *fff* *mp*

B.Kl. *f* *fff* *mf* *fff*

C.Trp. *fff* *ff*

Vcl. *f* *fff* *mf* *fff*

Akk. *mf* *ff* *p* *f* *ff* *mf* *fff*

16

Fl. *fff* *fffz* *mf* *p* *pp*

B.Kl. *f* *fff* *fffz* *p* *mf*

C.Trp. *f* *fffz* *p* *mp* *pp*

Vcl. *ff* *fffz*

Akk. *f* *p* *fff* *fffz* *p* *mp*

19

Fl. *mf* *pp*

B.Kl. *pp* *mf* *pp* *mp* *pp* *pp*

C.Trp. *pp* *mp* *pp* *mp* *pp*

Vcl. *ppp* *mp* *pp* *pp*

Akk. *ppp* *mp* *pp* *pp*

21

Fl. *pp*

B.Kl. *pp*

C.Trp. *pp* *mp* *pp*

Vcl. *pp*

Akk. *pp*

23

Fl. *pp*

B.Kl. *nimmt Bassklarinete*

C.Trp. *pp*

Vcl. *pp*

Akk. *pp*

25

Fl. *pp*

B.Kl. *nimmt Klarinette*

C.Trp. *pp*

Vcl. *Flautando (der Klarinette möglichst ähneln)*

Akk. *pp*