

Testimonium

1ste Aussage: Wenn ich eine Seele habe, dann existierte ich bevor meiner Geburt.

2te Aussage: Wenn ich eine Seele habe, warum wurde ich nicht gefragt ob ich in dieser Welt leben wollte?

3te Aussage: Vor der Schöpfung oder den Urknall gab es gar nichts, auch keine Zeit.

4te Aussage: Ergo: Da gab es, unter Anderem, keine Kausalität, keine Ordnung, keine Aktion, kein Wille, keine Ethik, keine Moral.

5te Aussage: Das Universum, wenn wir es auf physikalischen Eigenschaften reduzieren, ist nicht gewollt worden. Der Wille setzt eine Kausalität voraus.

6te Aussage: Wenn meine Seele Teil dieses Universums ist, dann ist sie nicht gewollt worden.

7te Aussage: Aber: Wenn wir unser Universum Begriff erweitern und eine Einheit formulieren, zwischen dem was vor der Schöpfung oder den Urknall und dem was danach passiert ist, dann ist das Universum eine Einheit zwischen Sein und Nicht Sein.

8te Aussage: Wenn meine Seele Teil dieses Universum ist, dann gibt es sie und gibt es sie nicht.

Gustavo Becerra – Schmidt

26131 Oldenburg, 07.07.05

TENOR

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres possibilités
1		 <i>mp</i> <i>(mf)</i>	1 2 3 B \flat 4 5 6	9-19-21-23-27- 31 (35) 39-41-42- 44-47-48-54-56- 58 (98)(109)118-121- 122 	 <i>mp p pp</i> <i>ff fff +S</i>	
2	 instable	 <i>mp</i> +S	1 2 3 B \flat 4 5 7			 +S +S +S
3		 <i>(m)p</i> <i>f</i>	1 2 3 B \flat 4 5 7	32-58-98 	 <i>mp (mp)</i> <i>(mf) f</i>	
4		 <i>mp</i> <i>(ff)</i>	1 C1 2 3 B \flat 5 6 7	19-28-47-54- 56-58-118-121	 <i>mf p p</i> <i>f ppp</i> <i>pp</i>	
5		 <i>pp(p)</i> +S	1 2 B \flat 4 5 6 7	(137)		
6		 <i>p</i> <i>mp</i>	1 2 B \flat 4 5 6 7			
7		 <i>mf</i>	1 2 3 B \flat 4 5 Tr 6			
8		 <i>mp</i> <i>f</i>	1 2 3 B \flat 4 5 Tr 6		 <i>mp</i> <i>f</i>	
9		 <i>(m)p</i> <i>(mf)</i>	1 2 3 B \flat 4 5 6 Eb	1-34-35-130-132 	 <i>mp p</i> <i>f mf</i>	

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
10		p + s (mf)	1 2 3 Bb 4 5 Ta 6	(12*)(34*)(132*) (sf) -1 +C1	p mf ppp	
11		mp	1 2 3 Bb 4 5 Ta 6	instable si non vibré?	mp p +s	
12		p f	1 2 3 Bb 4 5 Ta 6	(10*) 32-37-80-98 -1/5 +6 -1 +C1 +C2	mp p ff (mf)	pas plus long qu'une
13		mp (mf)	1 2 3 Bb 4 5 Cs 6 Cs 7 Ts ou	60-116-121	mp f	
14		p +s	1 2 3 Bb 4 5 Cs 6 Cs 7 Ts ou	117 (*) -2	p mp f +s	
15		mp f	1 2 3 Bb 4 5 Ta 6	(28) 54-55-118-120-124 mp -1 +C1	f mp f	
16	maxi. mini. - de 3''	f	1 2 3 Bb 4 5 Ta 6		f	
17		p (p)	1 2 3 Bb 4 6	1-33-44-51-54-55-109 (130) 131 -3	p mf ppp +s	
18		p	1 2 3 Bb 4 6		(mp) (mf) (mp)	Très instable

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
19			1 2 3 Bb 4 6	1 - 2 - 39 - 47- 54 - 55 - 113		
20			1 2 3 Bb 4 C5 6 Tf	(57) -1		
21			1 2 3 Bb 4 C3 6	1 - 23 - 42 - 58		
22			1 2 3 Bb 4 C3 6	24 -2		
23			1 2 3 Bb 4 C3 7	1 - 21 - 25 (32) 37 - 42 - 109 -1		
24			1 2 3 Bb 4 C3	22 - 43 - 89 -1		
25			1 2 3 Bb 4 C3 7 Tf	23 - 37 - 42 - 58		
26			1 2 3 Bb 4 5	(31) 35 - 37 - 54 - 126 (131)		
27			2 3 5 Bb 6 7	1 - 28 - 33 - 51 - 54 - 55 - 118 - 120		

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités	TENOR
28		 (mf) f	2 C1 3 Bb 5 6 7	4 (15) 27-29- 54-56-121	 mf mp (mf) p		
29		 mp mf	2 C2 3 Bb 5 6 7	28-33-54-55- 57-122	 mp mp f mf ppp pp	 (mini.) (maxi.)	
30	 instable	pp s	1 2 Bb 4 5 6		 p mf pp		
31	 instable	(mf)	1 2 Bb 4 5 6	1-26-131	 (mf) (mf) (mf) (s)		
32		 (mp) (mf)	1 3 Bb 4 5 7	3-12 (23) (33) (44) 51-57 -3/5 -1 +C2	 mp mf f ppp p		
33		 mp (mf)	2 3 Bb 4 5 6	17-27-29 (32) 51-54-55-67- 118	 mf mp f (mf) p		
34		 (p)p	2 3 Bb 4 5 6	9 (10*)	 p (mp) pp f		
35		 (mp) (mf)	1 2 Bb 4 5 6 Eb	(1) 9-26-44 (51) 131 p +C2	 p f ppp p+s		
36		mp (mf)	1 (8) 3 Bb 4 5 6 Eb	38	 mf mp mp p		

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
37		 (m)f	$\frac{1}{2}$ $\frac{3}{4}$ Bb	12-25-40 (54) 57-109-112-125-126	 mf f b p	
38			$\frac{1}{2}$ $\frac{3}{4}$ Bb (+8?)	36	 mf mp	
39		 mp (mf)	$\frac{1}{2}$ C1 $\frac{3}{4}$ Bb	1-19-40-42-47-56-103-113-121 (131) (132)	 mf p f mp	
40		 mp f	$\frac{1}{2}$ C1 $\frac{2}{4}$ C2 $\frac{3}{4}$ Bb $\frac{4}{4}$ C3	37-39-42-58-133	 f mf	
41		 mp mf	$\frac{1}{2}$ C2 $\frac{3}{4}$ Bb $\frac{4}{4}$	1-33-51-54-57-109-122-133	 mf mp f mf	
42		 (mp) mf	$\frac{1}{2}$ $\frac{3}{4}$ Bb $\frac{4}{4}$ C3	21-25-39-40 (46) 49-50 (51) 58-123-133	 mp mf	
43		 p S	$\frac{1}{2}$ C# $\frac{2}{4}$ Bou $\frac{3}{4}$ Bb $\frac{4}{4}$ C3 C5	24 -2	 p (mp) +S	
44		 p (mf)	$\frac{1}{4}$ Bb $\frac{5}{6}$	1-17 (32) 35-132 +C -1 +C2	 mf mfb pp p	
45		mf	Battement $\frac{1}{2}$ du $\frac{3}{4}$ Bb $\frac{4}{5}$ $\frac{6}{7}$		 mf	Rythme du La ^d ad libitum, mais bref (♪)

N ^o Transp.	Sons	Répétition Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
54		3 mp mf	2 3 Bb 5 6	1-4-15-17-19- 26-27-28-29-33- (37) 41 (42) 47-48 (49) 50-51-55-57 -2 +C2 +C3		
55		3 mp f	2 3 Bb 5 (ou 6) Tc	15-17-19-27-29- 33-51-54-56-57 (102)(124) 133 -2 +C2		
56		3 p (mf)	1 2 C1 3 Bb	1-4-28-39-47- 51-55-57-58-60- 114-124 +Tc +{C3 +{Tc		 chromatique
57		3 p (mf)	1 2 C2 3 Bb	29-32-37-41-48- 51-54-55-56-58- 60-98-102-133 +Tc +{C3 +{Tc +{C5		
58		3 (mf)	1 2 3 Bb C3	1-3-21-25-40- 49-56-57-97 (98) 118-123 (131) 133 +Tc		
59		3 mf	1 2 3 Bb X ou C4	63-64		
60		3 mp mf	1 2 3 Bb C5	56-57-133		
61	 instable	3 p +S	X 8	62		
62	 instable	3 p +S	X 8 P	61		

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
63		3 mp f	x 1 C4 2 2 — — ou	59-64-66		
64		3 mp (mf)	x 2 — Ta	59-63 (65)		
65		 mp mf	x 2 3 — 5 6	(64) 66		
66		mp	x 2 3 Bb — 5 6 7	63-65-69		
67		 p +s	x 2 3 Bb — 4 5 6 7	70 		
68		mp s	x 2 3 — 5 6 7	sf * 		
69		 mp	x 2 3 Bb — 4 6 7	66-133		
70		p s	x 2 3 Bb — 4 6 7	67 		
71		 mp mf	x 2 3 — 4 C5 6 Tf			

No — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
72		 <i>mp</i> <i>mf</i>	1 2 3 B 4 5 6	(82) 83 (90) (95) 96 - 133		
73		 (<i>m</i>) <i>p</i> (<i>m</i>) <i>f</i>	1 2 3 B 4 5 7	77-90-98-100- 133		
74		 (<i>m</i>) <i>p</i> (<i>m</i>) <i>f</i>	1 C1 2 3 B 5 6 7	82-90-91-96 (113) 121-124		
75		<i>p</i> +S	1 C1 2 3 B 5 6 7	<i>sf</i> (<i>m</i>) +4		
76		<i>mp</i>	1 C2 2 3 B 5 6 7	(82) 122		
77		<i>p</i>	1 2 3 B 5 6 7	82-90-91-92- 97		
78		<i>mp</i> (<i>mf</i>)	1 2 3 B 4 5 6 Eb	95 (96) 131		
79		<i>p</i> <i>mp</i>	1 2 3 B 4 Ta 5 6	83		
80		<i>mp</i> <i>mf</i>	1 2 3 B 4 Ta 5 7	12		

TENOR

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
81		 (mf) f	1 2 3 B — 4 Tc 5 7		 mf (mf) b0 f p pp +s	
82		 mp f	1 2 3 B — 5 6 Tc 7	(72) (76) 77 	 mf mf b0 f mp pp +s	
83		 (m)p f	1 2 3 B — 4 5 Ta	72-79-90-95- 96 (98) (131) 133	 mp f	
84		 (mf)	1 2 3 B — 4 5			
85		 mp mf	1 C1 2 3 B — 4 6 ü	 +Tc	 mp p mf (mf)	
86		 p mp	1 2 3 B — 4 Tf 6 Cs		 mf p pp +s	
87		 pp s	1 2 3 B — 4 Tf 6 Cs	134 * -2	 p #0 f pp +s	 Flattement avec Eb * # 7 7 etc. rythme du , ad lib.
88		 (mf)	1 2 3 B — 4 Cs 6 ↓	97-133 -2	 f	

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
89		 <i>p</i>	1 3 B 4 C3 6	24 +Tf -2 +C2	 <i>mp p</i> +S	
90		 <i>p</i> <i>f(f)</i>	2 3 B 5 6 7	(72) 73-74-77- 83-91-92-133 141 -3 -2	 <i>mf mp p</i> <i>f mf +S</i>	
91		 <i>(mf)</i>	2 C1 3 B 5 6 7	74-77-90-96- 133	 <i>(mf) mf</i> <i>f</i>	
92		 <i>mp</i>	2 C2 3 B 5 6 7	77-90-96 (133)	 <i>p mf</i>	
93		3 <i>(m)p</i> <i>mf</i>	1 2 B 4 5 6	94 -1	 <i>mp mp</i> <i>mf (mf)</i>	
94		3 <i>(m)p</i> <i>mf</i>	1 2 B 4 5 6 Eb	93 -1	 <i>mp mp</i> <i>(mf) mf p</i> +S +C2 +C2 -C2	
95		 <i>(m)p</i> <i>f</i>	1 3 B 4 5 6 Eb	(72) 78-83 (96) (126) +2 +Tc +C2	 <i>mp mp</i> <i>(mf) mf p</i> +S	
96		 <i>(m)p</i> <i>f</i>	2 3 B 5 6	72-74 (78) 83- 91-92 (95)(123) 133 +C3	 <i>mf (mf) p</i> <i>f f p</i>	

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
97			1 2 3 / 4 5 6 7	88 		
98			1 2 3 / 4 5 7	(1) 12-57-83-118 (121)(122)133 		
99		3 	1 2 3 / 4 5 7	111		
100			1 2 3 / 4 5 7	73-101 (133) 		
101			1 2 3 / 4 5 7	100-102 		
102			1 2 3 / 4 5 7	(55) 57-101-133		
103			1 2 3 / 4 5 7	39 (121) 133		
104		3 	1 2 3 / 4 5 7	136		

N° Transp.	Sons	Répétition Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités	
105		3 pp+s pp	1 2 C2 3 4 5 7	106 * - 107 * 108 * -5	 pp p s (8)		X
106		3 pp+s pp	1 2 C2 3 4 5	105 * - 107 * 108 * -4	 pp (pp) s (8)		
107		3 pp+s pp	1 2 C2 3 B 4 5 7	105 * - 106 * -4	 pp (pp) s (8)		
108		3 pp+s pp	1 2 C2 3 Bb 4 5 7	105 * - 106 * -4	 pp (pp) s (8)		
109		 mp	1 2 3 4 6 7	(1) 17-23-37- 41-119-118-133 +5	 mf mp		
110		 pp +s	1 2 3 4 6 7	119 * (133) -3 -2	 pp pppp		
111		3 mp f	1 2 3 8 4 6 7	99 +5	 mf mp		
112		 p f	1 2 3 4 6 7 Tc	37-109-114-115- 120 (121) (122) +Tc	 mf mp f mf p +s		

N° — Transp.	Sons	Répétition — Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités	TENOR
113		 <i>mf</i>	1 C1 2 3 4 6 7	39 (74) 114-133	 <i>(mf) mf</i>		
114		 <i>(mf)</i> <i>mf</i>	1 C1 2 3 4 Tc 6 7	56-113-115 (116)	 <i>f (mf)</i>		
115		 <i>mp</i> <i>(mf)</i>	1 C2 2 C1 3 4 Tc 6 7	112-113	 <i>mf</i>		
116		 <i>mp</i> <i>(mf)</i>	1 C2 2 C1 3 4 C3 6 7 Tc		 <i>(mf)</i>		
117		 <i>pp</i> <i>(pp)</i> +S	1 2 3 4 C5 6 Tc 7	14 	 <i>p ppp</i> +S		
118		 <i>mp</i> <i>(mf)</i>	1 2 3 5 6 7 	1-4-13-15-33- 58-98-109 (114) 120-121-122-123- 124 (138)	 <i>(mf) (mf)</i> <i>f (mf)</i>		
119		 <i>ppp</i> +S	1 2 3 5 6 7	110	 <i>pppp</i>		
120		3 <i>mp</i> <i>mf</i>	1 2 3 5 Tc 6 7 	15-27-112-116- 121-122-124	 <i>mf (mf) p</i> +S		

TENOR

N° Transp.	Sons	Répétition Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
121		 (mp) (mf)	1 2 C1 3 5 6 7	1-4-13-28-39 47 (98) (112) 118- 120-122-123-124 	 (mf)	
122		 mp mf	1 2 C2 3 5 6 7	1-41-48 (98) (112) 118-120-121- 123-133 	 mf (mf) f mf	
123		mp	1 2 C3 3 5 6 7	58 (96) 118-121- 122	 mp	
124		 (mp) mf	1 2 C1 3 5 6 Tc 7	(55) 74-118-121	 mf (mp) mf (mf)	
125		 (mp) (mf)	1 2 3 4 5 6	37-126-127-133	 f (mf)	 (8 rend ce son- multiple roulant.)
126		 (mp) mf	1 2 3 4 5 6 Eb	26-37-125-131	 f (mf)	 (8 rend ce son- multiple roulant.)
127		(mf) mf	1 2 B 3 4 5 6 7	125	 f mf	
128		 p(p) +5	2 3 C# 4 5 6 7	 -4 +C2 +C3 +C4	 (mp) pppp +5	

TENOR

N°	Sons	Répétition	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités
Transp		Nuances				
136		 <i>p</i> (<i>mf</i>)	1 C2 2 C# 3 4 5 6 7	104 <i>sf</i> +6	 <i>mf</i>	
137		<i>pp(p)</i> +5	1 Bb 4 5 6 7 subtone	(5)		
138		<i>mp</i> <i>f</i>	1 C1 2 B 3 4 5 6	85 (118)	 <i>mf</i> <i>f</i> (pp) +5	
139		<i>mp</i> (<i>mf</i>)	1 B 2 3 6 7 C5	86 -2	 <i>mp</i> (<i>mf</i>)	
140		(<i>mf</i>) <i>mp</i>	2 C2 3 B 5 6 C3 7	92 -C2	 (<i>mf</i>) <i>mp</i>	
141		<i>mp</i> (<i>mf</i>)	2 B 3 5 6 C	90-96	 <i>mf</i> (<i>mf</i>) <i>f</i> (pp) <i>p</i>	
142		<i>mp</i>	1 C# 2 3 4 5 6 7		 <i>mp</i> (pp) <i>pp</i> 5	

N° Transp	Sons	Répétition Nuances	Doigté	Batteries Possibles Avec	Sons séparés	Autres Possibilités	TENOR
143			1 2 C2 3 4 C3 5 6 7	50-97 			
144			1 2 3 4 C3 6 7	97			
145			1 2 C2 3 4 C3 5 7	(105) 			
146			1 2 3 6 7	112-120-133 			
147			1 2 3 Bb 4 C5 6 7 Tf	(117) 			
148			1 2 3 5 6 7 subtone				
149			1 3 4 5 6 Eb	131-132 			

Paletas para Encargo Charles Ives

Gustavo Becerra - Schmidt

Semitonos agrupados en intervalos primos

Piano

19 23 29 31 Nros. encadenados 17

2 3 5 7 11 13 17

2 3 5 7 11

6 8

2 3 5 7 11 13 17 19 23 29 31

Semitonos agrupados en intervalos primos

2 3 5 7 11 13

19 17 13 11

12

23 29 31

2 3 5 7 11 13

Nros. encadenados 17 19

18 8

5 3 2 3 5 7 11 13 17 17 13 11

19 17 17 13 11

24

5 3 2 2 3 5 7 11 13 17 17 19 23

17 13 11 7

Paletas para Encargo Charles Ives

2
30

Nrás. en las lecciones

13 17

19 23 19 17

5 3 2 2 3 5 7 11

Armónicos

35

11 7 5 3 2

3 4

41

5 6 7 8

Algunos armónicos Prin

48

5 6 7 8

55

5 6 7 8

Intervalos según serie de Fibonacci

algunos primos de Fibonacci

60

Nros. encadenados

65

71

76

De la primera nota

retro

82

Paletas para Encargo Charles Ives

4

88

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks (short horizontal lines) on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

97

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

106

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

115

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

124

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

133

Musical notation for measures 133-141. The system consists of two staves, treble and bass clef. Each staff contains nine measures. The notes are represented by small black squares on the lines of the staves.

142

Musical notation for measures 142-150. The system consists of two staves, treble and bass clef. Each staff contains nine measures. The notes are represented by small black squares on the lines of the staves.

151

Musical notation for measures 151-159. The system consists of two staves, treble and bass clef. Each staff contains nine measures. The notes are represented by small black squares on the lines of the staves.

160

Musical notation for measures 160-168. The system consists of two staves, treble and bass clef. Each staff contains nine measures. The notes are represented by small black squares on the lines of the staves.

169

Musical notation for measures 169-177. The system consists of two staves, treble and bass clef. Each staff contains nine measures. The notes are represented by small black squares on the lines of the staves.

Paletas para Encargo Charles Ives

6

178

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks (short horizontal lines) on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

187

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

196

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

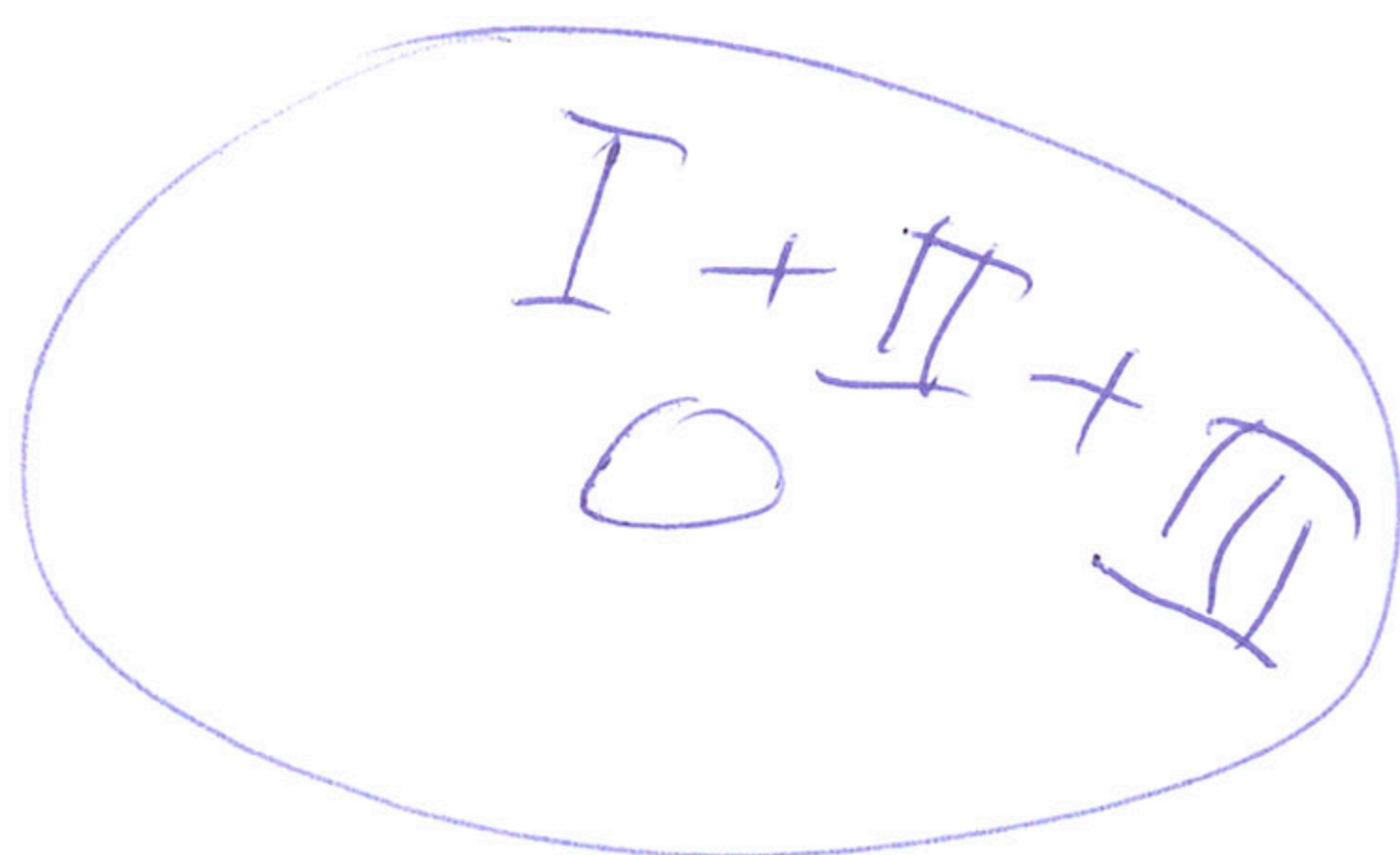
205

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into nine measures by vertical bar lines.

214

A musical staff system consisting of two staves, treble and bass clefs. The treble staff contains a series of rhythmic marks on the top line of the staff. The bass staff contains a series of rhythmic marks on the bottom line of the staff. The system is divided into seven measures by vertical bar lines.

1° . x. Mus I reparieren → x. war.
 2° . " 7,54 II " "
 3° . " III " "



Finale kann die Dauer
 errechnen
 könnte heißen "Konzert für Harfe,
 Klavierfassung"

