

Music book of Hans Ulrich Stalder

Sheet music collection for Quantophone, Staldophone, Piano, Guitar, Recorder, etc.

All my music is royalty-free and public domain (gemeinfrei).

Staldophone and Tenor Saxophone have matching notes.

Note: Staldophone is called Staldophon in German.

Disclaimer - see last page.

May 2025

- 2026 - A tribute to simple beauty - Composed for the Piano
- 2026 - Allegro - Gioioso - Composed for the Piano
- 2025 - Slow Dance - Composed for the Piano
- 2025 - Hola - Composed for the Staldophone, Flute and Piano
- 2025 - Deep in my Soul - Composed for the Staldophone, Flute and Piano
- 2025 - Amadeus Sketch 1750: - Composed for the Piano
- 2025 - Amadeus Sketch 1750 - Libretto DE
- 2025 - Amadeus Sketch 1750 - Libretto EN
- 2024 - Vamos! - Composed for Spanish Guitar
- 2024 - Sehnsucht - Composed for the Piano
- 2024 - Sehnsucht - Poem (in German)
- 2024 - Lost Melody - Composed for the Piano
- 2024 - Happiness is - Composed for Oboe, Melodica and Cello
- 2024 - Greetings to heaven - Composed for Oboe, Melodica and Bassoon
- 2024 - Goodbye world – section 1 - Composed for the Quantophone and Staldophone
- 2024 - Goodbye world – section+1 - Composed for the Quantophone and Staldophone
- 2024 - Concertino strano - Composed for the Quantophone and Staldophone
- 2024 - Baroque love - Composed for the Quantophone and Staldophone
- 2024 - Bach, Das alte Jahr vergangen - Arranged for the Quantophone and Staldophone
- 2023 - Song-of-lost-words - Composed for the Quantophone
- 2023 - Mozart, Requiem III. Sequenz 2 - Arranged for the Quantophone and Staldophone
- 2023 - Pink Floyd - Money - Arranged for the Quantophone
- 2023 - JazzDuets, Ramblin inter - Arranged for the Quantophone
- 2023 - JazzDuets, Memphis easy stars - Arranged for the Quantophone
- 2023 - JazzDuets, Hobo teach - Arranged for the Quantophone
- 2023 - JazzDuets, Delta Blues easy - Arranged for the Quantophone
- 2023 - JazzDuets, Bourbon street in G - Arranged for the Quantophone
- 2023 - Beethoven, Freude schöner Götterfunken - Arr. for the Quantophone and Staldoph.
- 2023 - Bach, BWV147, Schäme dich, o Seele - Arr. for the Quantophone and Staldoph.
- 2023 - Bach, based on BWV 244, Erfreue dich - Arr. for the Quantophone and Staldoph.
- 2022 - Thomas Morley, Aire - Voices 1 - Arranged for the Quantophone
- 2022 - Thomas Morley, Aire - Merged voices 1+2 - Arranged for the Quantophone
- 2022 - Freedom, Classic Medley - Arranged for the Staldophone
- 2022 - Freedom, Agnus Dei, Variation - Arranged for the Staldophone
- 2022 - Bach, BWV1034, Sonata for Flute and Harpsichord - Arranged for the Quantophone
- 2020 - Chan-Chan with Bongo extension - Arranged for the Staldophone
- 2010 - Lied ohne Melodie - Composed for absolute silence

Attachments

- YouTube-Links-Spanish-Guitar+Toni-Lied
- Staldophon-Erklärungen
- Staldophone-Hist-EN
- Staldophone-Hist-DE
- Staldophone-Fingering-chart-Tenor, Deutsch: Griffabelle
- Staldophone-Explanations-Across-Five-Disciplines
- Staldophone
- Staldofon
- Quantophone-Keys-and-Pedals
- English concertina easy learning piece
- Das war mein Leben H.U. Stalder - ein kurzer Zwischenbericht
- Disclaimer

A tribute to simple beauty

Piano

Hans Ulrich Stalder

Piano $\text{♩} = 110$ *Espressivo* (2)

8
Any Instrument in B

11

21

31

40 (2)

Allegro / Gioioso

Piano

Hans Ulrich Stalder

Piano $\text{♩} = 130$ Allegro / Gioioso

6

11

16

1. 2.

Slow Dance

Piano

Hans Ulrich Stalder

Andante espressivo

8

15

22

29

36

44

51

58

Musical score for measures 58-65. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of measure 65.

66

Musical score for measures 66-71. The right hand continues the melodic line with some chords and eighth notes. The left hand accompaniment remains consistent with eighth notes. A fermata is placed over the final note of measure 71.

72

Musical score for measures 72-77. The right hand features a more active melodic line with eighth notes and chords. The left hand accompaniment continues with eighth notes. A fermata is placed over the final note of measure 77.

78

Musical score for measure 78. The right hand has a whole note chord, and the left hand has a whole note chord. A fermata is placed over the final note of measure 78.

Hola

Saxofón tenor (o Staldophone) o flauta y piano

Hans Ulrich Stalder

Saxofón tenor *Tocando tonos altos al estilo de la "Tromba Hispánica"*
♩=80

Flauta *mp*

Piano *mp*

8 **Piano** *mp*

5

10

The musical score is written for Saxophone (Tenor or Staldophone), Flute, and Piano. It is in common time (C) and the key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The score is divided into three systems, each with four staves. The first system (measures 1-4) shows the Saxophone and Flute playing a melodic line with eighth notes and quarter notes, while the Piano provides a harmonic accompaniment with chords and moving bass lines. The second system (measures 5-8) continues the melodic development with some grace notes and slurs. The third system (measures 9-12) concludes the piece with a final melodic phrase and piano accompaniment.

16

Musical score for measures 16-20. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 16-20 feature a melody in the upper staves with a triplet of eighth notes in measures 17 and 19. The lower staves provide a harmonic accompaniment with chords and moving lines.

21

Musical score for measures 21-25. The system consists of four staves. Measures 21-25 continue the melody and accompaniment. A triplet of eighth notes is present in measures 21 and 23. The bass line features a steady eighth-note accompaniment.

26

Musical score for measures 26-30. The system consists of four staves. Measures 26-30 show a continuation of the musical theme. The upper staves have a more active melody with some grace notes, while the lower staves maintain a consistent accompaniment.

31

Musical score for measures 31-35. The system consists of four staves. Measures 31-35 conclude the section with a final melodic phrase and accompaniment. The bass line includes some chromatic movement in the later measures.

36

Musical score for measures 36-40. The system consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first two staves have a melody with eighth notes and quarter notes, featuring a triplet of eighth notes in the final measure of each staff. The grand staff provides harmonic accompaniment with chords in the right hand and rests in the left hand.

41

Musical score for measures 41-45. The system consists of three staves: two treble clefs and one grand staff. The key signature has two flats. The first two staves have a melody with eighth notes and quarter notes, including a sharp sign (F#) in the second measure. The grand staff provides harmonic accompaniment with chords in the right hand and a moving bass line in the left hand.

46

Musical score for measures 46-50. The system consists of three staves: two treble clefs and one grand staff. The key signature has two flats. The first two staves have a melody with eighth notes and quarter notes, featuring a slur over the first measure. The grand staff provides harmonic accompaniment with chords in the right hand and a moving bass line in the left hand.

51

Musical score for measures 51-55. The system consists of three staves: two treble clefs and one grand staff. The key signature has two flats. The first two staves have a melody with eighth notes and quarter notes, featuring triplets of eighth notes in the first measure of each staff. The grand staff provides harmonic accompaniment with chords in the right hand and a moving bass line in the left hand.

56

The musical score consists of four staves. The first two staves are vocal lines in treble clef, with a key signature of two flats (B-flat and E-flat). The first staff has a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The third staff is the piano accompaniment in treble clef, with a key signature of two flats. It features a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The fourth staff is the double bass line in bass clef, with a key signature of two flats. It features a melody of quarter notes: G3, A3, B3, A3, G3, F3, E3, D3. The score ends with a double bar line.

Deep in my Soul

Tenor-Saxophone (-Staldophone), Flute and Piano

Hans Ulrich Stalder

♩=105

Tenor-Saxophone

Flute

Piano

8 Piano

7

13

19

Musical score for measures 19-24. The system consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody in the first treble staff features eighth and quarter notes with rests. The second treble staff mirrors the first. The grand staff provides harmonic support with chords and a bass line.

25

Musical score for measures 25-30. The system consists of three staves: two treble clefs and one grand staff. The key signature has two flats. The melody in the first treble staff includes a triplet of eighth notes in measure 29. The second treble staff mirrors the first. The grand staff provides harmonic support.

31

Musical score for measures 31-36. The system consists of three staves: two treble clefs and one grand staff. The key signature has two flats. The melody in the first treble staff includes a quarter rest in measure 31. The second treble staff mirrors the first. The grand staff provides harmonic support.

37

Musical score for measures 37-42. The system consists of three staves: two treble clefs and one grand staff. The key signature has two flats. The melody in the first treble staff features eighth and quarter notes. The second treble staff mirrors the first. The grand staff provides harmonic support.

66

Musical score for measures 66-71. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line contains six measures of music, primarily using quarter and eighth notes with some rests. The piano accompaniment provides harmonic support with chords and moving lines. The bass line features a steady eighth-note pattern.

72

Musical score for measures 72-76. The score continues in the same 2/4 time and key signature. It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line contains five measures of music, including some sixteenth-note passages. The piano accompaniment and bass line continue their respective parts, with the bass line maintaining its eighth-note pattern.

77

Musical score for measure 77. The score consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line contains one measure of music, featuring a half note followed by a quarter note and a quarter rest, with a fermata over the half note. The piano accompaniment and bass line also contain one measure of music, with a fermata over the piano accompaniment's half note.

Amadeus Sketch 1760

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Hans Ulrich Stalder

♩ = 110

Measures 1-8 of the piano sketch. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 110. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple accompaniment of quarter notes.

9

Measures 9-15. The right hand continues the melodic development with slurs and ties. The left hand has a few accidentals, including a sharp sign on the second measure.

16

Measures 16-23. The right hand has a more active melodic line with slurs. The left hand accompaniment remains steady.

24

Measures 24-30. Measure 24 features a triplet in the right hand. The piece includes repeat signs at the end of measures 24 and 27.

31

Measures 31-37. Measure 31 has a second ending bracket labeled (2). Measure 37 features a triplet in the right hand.

38

Measures 38-44. The right hand has a more rhythmic melodic line with slurs. The left hand accompaniment includes several triplets in the final measures.

44

Musical score for measures 44-50. The score is written for piano in a single system with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 44 starts with a treble clef and a bass clef marked with an '8'. The music features a melodic line in the treble and a supporting bass line. Measures 45-50 contain various rhythmic patterns, including eighth and sixteenth notes, and are marked with triplets (indicated by a '3' in a bracket) in both hands. The piece concludes with a double bar line at the end of measure 50.

51

Musical score for measures 51-54. The score is written for piano in a single system with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 51 starts with a treble clef and a bass clef marked with an '8'. The music features a melodic line in the treble and a supporting bass line. Measures 51-54 contain various rhythmic patterns, including eighth and sixteenth notes, and are marked with triplets (indicated by a '3' in a bracket) in both hands. The piece concludes with a double bar line at the end of measure 54.

Amadeus Sketch 1760

25.10.2025 / Hans Ulrich Stalder

Ohne Copyright – Gemeinfrei (Public Domain)

Dieser kurze Sketch basiert auf einer fiktiven Begegnung mit Amadeus Mozart im Jahr 1760 – da war Amadeus gerade einmal vier Jahre alt.

Der Sketch beginnt mit einer Frage an das Publikum (ohne im Weiteren auf die Reaktionen einzugehen). Der anschließende Monolog richtet sich an drei Komponisten jener Zeit.

Mehr Resonanz wird erzielt, wenn der Sketch im lokalen Dialekt vorgetragen wird. Zudem kann er mit jedem polyphonen Instrument aufgeführt werden. Die Einstiegsfrage an das Publikum sollte dabei dem Instrument angepasst werden – etwa bei Verwendung einer Handorgel:

„Kann mir jemand den Unterschied zwischen der rechten und der linken Tastenseite erklären?“

Im Anschluss an den gesprochenen Teil folgt ein kurzes Klavierstück, bestehend aus zwei zusammenhängenden Teilen, mit einer Gesamtlänge von etwa 1 Minute und 30 Sekunden:

– Teil 1: Eine Eigenkomposition, die dem angenommenen Können des jungen Amadeus entspricht.

– Teil 2: Basiert auf der ersten dokumentierten Komposition von Amadeus (KV 1, 1761), wurde jedoch an Teil 1 angepasst und in mehreren Aspekten stark verändert.

Aufführung

(Hinter dem Klavier sitzend und ins Publikum schauend)

„Kann mir jemand den Unterschied zwischen den weißen und schwarzen Tasten erklären?“

(Nicht aufs Publikum eingehen – kleine Kunstpause machen.)

(Nach links schauend)

Vielleicht kann mir das ja Herr Johann Sebastian Bach erklären? Nein? – Sie möchten lieber einen Kaffee trinken gehen und danach eine Kaffeekantate komponieren? Wie sinnig ...

(Nachdenklich nach vorne schauend)

Aber vielleicht erklärt es mir Herr Haydn? Mmh ... nein, nein, nein! Von Ihnen will ich gar nichts wissen – Sie, mit Ihren mindestens vier Schreibfehlern in Ihrem Namen! Das wirkt nicht gerade vertrauenswürdig auf mich.

(Überraschend nach rechts schauend)

Ah – guten Tag, Herr Salieri! Ich habe Sie gar nicht hereinkommen sehen. Es freut mich aber, Sie hier zu haben. Ich komme eben gerade von der Familie Mozart – eines der Kinder hat mir freundlicherweise ein improvisiertes Klavierstück vorgetragen.

(Kleine Kunstpause machen)

Nein, nicht die Maria Anna, sondern der fünf Jahre jüngere Amadeus. Er ist gerade vier Jahre alt, wird aber bald fünf. Er fragte mich, ob er mir etwas vorspielen dürfe – natürlich sagte ich ja. Ich fragte ihn noch, wie lange er denn schon Klavier spiele. Er antwortete: „Seit ich drei bin.“

Dann setzte er sich ans Klavier. Anfangs spielte er noch etwas verhalten – das konnte ich gut aufnehmen. Doch bald steigerte er sich; seine kleinen Hände flogen förmlich über die Klaviatur! Während der ganzen Darbietung schaute er mich immer wieder an – und lachte dabei neckisch.

Sie werden ihn bestimmt noch kennenlernen – er scheint ein großes Talent zu sein.

Herr Salieri, wenn Sie es mir erlauben, möchte ich nun aus meiner Erinnerung versuchen, die ersten paar Takte zu spielen.

(Kleine Kunstpause machen)

Ah, danke für Ihre Zustimmung. Nun möchte ich mich aber schon von Ihnen verabschieden, denn ich habe noch viel zu tun und muss unmittelbar nach der Aufführung weg. Ich bedanke mich herzlich fürs Zuhören.

(Mit dem Klavierspiel beginnen und zwischendurch immer wieder ins Publikum lächeln.)

Amadeus Sketch 1760

October 25, 2025 / Hans Ulrich Stalder

No Copyright – Public Domain

This short sketch is based on a fictional encounter with young Amadeus Mozart in the year 1760, when he was only four years old.

The sketch begins with a question addressed to the audience (without reacting to any response). The following monologue is directed at three composers of that era.

It gains more resonance when performed in a local dialect, and it may be played with any polyphonic instrument. The opening question should be adapted to the instrument — for instance, when using a hand organ:

“Can anyone explain to me the difference between the right and the left side of the keyboard?”

After the spoken part, a short piano piece follows, consisting of two connected sections, with a total length of about one minute and thirty seconds:

– Part 1: An original composition representing what the young Amadeus might have been capable of at the time.

– Part 2: Based on Mozart’s first documented composition (K. 1, 1761), adapted to fit Part 1 and thus altered in various ways.

Performance

(Sitting behind the piano, looking at the audience)

“Can anyone tell me the difference between the white and the black keys?”

(Do not react to the audience – make a short dramatic pause.)

(Looking to the left)

Perhaps Mr. Johann Sebastian Bach could explain it to me? No? – You’d rather go and have a coffee and then compose a Coffee Cantata? How fitting...

(Thinking, looking straight ahead)

Maybe Mr. Haydn can explain it to me? Hmm... no, no, no! I don’t want to hear anything from you – you, with at least four spelling mistakes in your name! That doesn’t inspire much confidence in me.

(Turning suddenly to the right)

Ah – good day, Mr. Salieri! I didn't see you come in. How nice to have you here. I've just returned from the Mozart family, where one of the children kindly played an improvised piano piece for me.

(Short pause)

No, not Maria Anna, but her younger brother Amadeus, five years her junior. He's only four years old now, but soon to be five. He asked if he could play something for me – of course I said yes. I asked how long he'd been playing the piano. He said, "Since I was three."

Then he sat down at the keyboard. At first, he played rather hesitantly – I could still follow that easily. But soon he grew more confident; his tiny hands flew across the keys! Throughout the whole performance, he kept looking at me and smiling mischievously.

You'll surely meet him one day – he seems to be a remarkable talent.

Mr. Salieri, if you allow me, I'll try to play the first few bars from memory.

(Short pause)

Ah, thank you for your approval. But now I must take my leave – I still have much to do and must depart immediately after the performance. Thank you kindly for listening.

(Begin to play, occasionally glancing at the audience with a grin.)

Vamos!

Guitarra, Ejemplo <https://youtu.be/1gIOaZrWpbY>

Hans Ulrich Stalder

The musical score is written for guitar and piano. It consists of five systems of music, each with a guitar staff and a piano staff. The tempo is marked as $\text{♩} = 120$. The piano part begins with a dynamic marking of *p* and a performance instruction: "NWC Channel 10 Golpe de pulgar". The guitar part features various chords and chord diagrams, including Am, G, C, F(add9), C(add9), G(add9), Am(add9), and Cis(-). The score concludes with the instruction "Fin del ejemplo".

System 1: Tempo $\text{♩} = 120$. Piano part starts with *p*. Performance instruction: "NWC Channel 10 Golpe de pulgar".

System 2: Includes the instruction "Fin del ejemplo".

System 3: Continues the musical notation.

System 4: Continues the musical notation.

System 5: Continues the musical notation.

8

G

Am(add⁹)

F(add⁹)

E7

Detailed description: This system contains six measures of music. The first measure has a treble clef with a piano dynamic and a forte hairpin. The second measure has a guitar chord diagram for G (x02333) above the staff. The third measure has a guitar chord diagram for Am(add9) (x02023) above the staff. The fourth measure has a guitar chord diagram for F(add9) (x02343) above the staff. The fifth measure has a guitar chord diagram for E7 (x22100) above the staff. The bass line consists of a steady eighth-note accompaniment in the left hand.

Am(add⁹)

A(-)

5 fr.

Detailed description: This system contains two measures of music. The first measure has a guitar chord diagram for Am(add9) (x02023) above the staff. The second measure has a guitar chord diagram for A(-) (x02020) above the staff, with a '5 fr.' marking below it. The treble clef has a piano dynamic and a hairpin. The bass line continues with the eighth-note accompaniment.

Sehnsucht

Piano

Hans Ulrich Stalder

♩ = 80

Musical notation for measures 1-7. The piece is in 4/4 time. The right hand plays a series of whole notes, while the left hand plays a steady accompaniment of chords. A repeat sign is present at the end of measure 7.

8

Musical notation for measures 8-13. The right hand begins a melodic line with eighth notes, while the left hand continues with chords. A repeat sign is present at the end of measure 13.

14

Musical notation for measures 14-19. The right hand continues the melodic line with eighth notes, and the left hand provides harmonic support with chords. A repeat sign is present at the end of measure 19.

20

Musical notation for measures 20-25. The right hand has a melodic line with some rests, and the left hand continues with chords. A repeat sign is present at the end of measure 25.

26

Musical notation for measures 26-31. The right hand continues the melodic line, and the left hand provides a consistent accompaniment of chords. A repeat sign is present at the end of measure 31.

32

Musical notation for measures 32-35. The right hand continues the melodic line, and the left hand provides a consistent accompaniment of chords. The piece concludes with a final chord in measure 35.

Sehnsucht

20.9.2024 / Hans Ulrich Stalder

Poem (in German): [Music and poetry combined \(Youtube\)](#)

Wenn Wolken sich formieren
die Schatten sich verlieren
Die Blumen sich verschliessen
dann wollen Pilze spriessen
Die Sonne möcht' ich immer seh'n

Die Vögel können fliegen
Rennpferde wollen siegen
Und alle kommen weiter
nach oben ohne Leiter
Und ich schau stumm hinauf

Die Amsel singt am Morgen
weit weg sind noch die Sorgen
Es ist die Zeit, die sich schon regt
und immer gegen s'Ende strebt
Das Jetzt möcht' ich versteh'n

Seit Urzeit - Wasser formt die Berge
unsterblich zieren Gartenzwerge
Nur zeitlich singen Sänger
Verstorbene bestehen länger
Und ewig möcht' ich glücklich sein

Es schlagen alle Herzen
ein Schlagen ohne Schmerzen
Das Herz will eben leben
und nur dem Glück zu streben
Dies Glück, das möcht' ich sein

Liebe umarmt auch Seelen
und niemand kann sie stehlen
Sie ist mal hier, manchmal dort
kaum erlebt, schon wieder fort
Ich möcht' sie in mir tragen

Im Himmel leben Engel
auf der Erde fast nur Bengel
Unser Planet wird zerstört
Vernunft bleibt unerhört
Es könnt' so schön, doch sein

Den Geheimnissen dieser Welt
haben sich weise Leute gestellt
Mathematisch ist alles erklärt
Metaphysisches wurde gewährt
Ich möchte helfen können

In den Tiefen der Meere
besteht noch Menschenleere
Aber mit bizarrem Leben gefüllt
in Dunkelheit verhüllt
Das wär' ein Ort zum Träumen

Melodien wollen klingen
Menschen tun sie singen
Dazu Harmonien gestalten
Dissonanzen gekonnt verwalten
Dies würd' ich gerne tun

Aller Anfang vom All
war ursächlich ein Knall
Danach wurd' Masse generiert
durch Zerfall es diese wieder verliert
Die Energie, die möcht' ich haben

Zumeist Blumen Freude bereiten
aber auch Tote zum Grab begleiten
Bräute sich damit verbinden
durch die Blume gesagt, sich finden
Wär' ich doch eine Blume nur

Ich höre eine Melodie
Engelschöre singen sie
Und neckisch hüpfet der Bass
gekonnt, mit so viel Spass
Diese Freude möcht' ich fangen

Junge Katzen spielen heiter
springen fröhlich auf Begleiter
Sich an offene Hände schmiegen
die sie alle herzlich lieben
So geliebt zu sein, das wäre schön

Junge Menschen sich verlieben
folgen unbeschwert den Trieben
Sind noch voller Sinnlichkeit
noch von schwerer Last befreit
In solch Unschuld möcht' ich leben

Überall ist Krieg, es ist zum Weinen
Eltern leiden, noch mehr die Kleinen
Was kann den Mensch erlösen
wie kommt er weg vom Bösen
Oh, wär' ich doch nur selbst ein guter

Lost Melody

Piano

Hans Ulrich Stalder

♩ = 110

7

12

18

24

30

36

42

Musical score for measures 42-47. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of measure 47.

48

Musical score for measures 48-53. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with a final chord in measure 53.

54

Musical score for measures 54-58. This section includes two triplet markings over eighth notes in both the right and left hands. The right hand has a melodic triplet, and the left hand has a rhythmic triplet accompaniment.

59

Musical score for measures 59-64. The right hand features a melodic line with eighth notes, and the left hand continues with the eighth-note accompaniment.

65

Musical score for measures 65-70. This section includes two triplet markings over eighth notes in both the right and left hands. The right hand has a melodic triplet, and the left hand has a rhythmic triplet accompaniment.

71

Musical score for measures 71-76. This section includes a triplet marking over eighth notes in the right hand. The right hand has a melodic triplet, and the left hand continues with the eighth-note accompaniment.

77

Musical score for measures 77-81. The right hand features a melodic line with eighth notes, and the left hand continues with the eighth-note accompaniment.

82

Musical score for measures 82-87. This section includes two triplet markings over eighth notes in both the right and left hands. The right hand has a melodic triplet, and the left hand has a rhythmic triplet accompaniment. The piece concludes with a final chord in measure 87.

88

Musical score for measures 88-93. The piece is in G major (one sharp) and 3/4 time. Measure 88 starts with a treble clef, a key signature of one sharp, and a common time signature. The bass clef has an '8' above it. The melody in the treble clef features a triplet of eighth notes in measure 89. The bass line consists of chords and single notes.

94

Musical score for measures 94-99. The melody in the treble clef has a fermata over the first measure. The bass line continues with chords and single notes.

100

Musical score for measures 100-105. The treble clef melody includes three triplet markings over eighth notes in measures 101, 102, and 103. The bass line features chords and single notes.

106

Musical score for measures 106-112. The treble clef melody continues with eighth and quarter notes. The bass line consists of chords and single notes.

113

Musical score for measures 113-118. The treble clef melody includes a triplet of eighth notes in measure 114. The bass line consists of chords and single notes.

119

Musical score for measure 119. The piece concludes with a double bar line. The treble clef has a final chord, and the bass clef has a final note.

Happiness is

Hans Ulrich Stalder

Composed for Oboe, Melodica and Cello

Musical score for measures 1-8. The score is in 3/4 time with a key signature of one flat (Bb). It features four staves: Oboe (labeled 'Ob 05'), Melodica, Cello, and Tenor Staldophone, Saxophone or any Bb Instrument. The Oboe and Tenor Staldophone parts are written in blue ink. The Melodica part has rests in measures 1-3 and 5-7. The Cello part consists of a simple harmonic accompaniment.

Musical score for measures 9-16. This system continues the piece with the same instrumentation. Measures 9-16 include repeat signs in the Oboe and Tenor Staldophone parts. The Tenor Staldophone part continues in blue ink.

Musical score for measures 17-24. This system continues the piece with the same instrumentation. Measures 17-24 include repeat signs in the Oboe and Tenor Staldophone parts. The Tenor Staldophone part continues in blue ink.

25

Musical score for measures 25-32. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff contains the melody, the second staff contains a harmonic accompaniment of chords, the third staff contains a rhythmic accompaniment of eighth notes, and the fourth staff contains a bass line with a key signature change to one sharp (F#) starting at measure 28.

33

Musical score for measures 33-40. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff contains the melody, the second staff contains a harmonic accompaniment of chords, the third staff contains a rhythmic accompaniment of eighth notes, and the fourth staff contains a bass line with a key signature change to one sharp (F#) starting at measure 33.

41

Musical score for measures 41-47. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff contains the melody, the second staff contains a harmonic accompaniment of chords, the third staff contains a rhythmic accompaniment of eighth notes, and the fourth staff contains a bass line with a key signature change to one sharp (F#) starting at measure 41. A second ending bracket is present in the first staff, starting at measure 45 and ending at measure 47.

48

Musical score for measures 48-55. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff contains the melody, the second staff contains a harmonic accompaniment of chords, the third staff contains a rhythmic accompaniment of eighth notes, and the fourth staff contains a bass line with a key signature change to one sharp (F#) starting at measure 48.

55

Musical score for measures 55-62. The score is written in four staves. The first three staves are in G major (one flat), and the fourth staff is in D major (two sharps). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some rests and dynamic markings.

63

Musical score for measures 63-70. The score is written in four staves. The first three staves are in G major (one flat), and the fourth staff is in D major (two sharps). The music continues with similar rhythmic patterns and includes some chromatic movement in the lower staves.

71

Musical score for measures 71-78. The score is written in four staves. The first three staves are in G major (one flat), and the fourth staff is in D major (two sharps). The music features a mix of rhythmic values and includes some chromatic movement in the lower staves.

79

Musical score for measures 79-86. The score is written in four staves. The first three staves are in G major (one flat), and the fourth staff is in D major (two sharps). The music continues with similar rhythmic patterns and includes some chromatic movement in the lower staves.

87

Musical score for measures 87-94. The score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one flat, showing chordal accompaniment. The third staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and rests. The bottom staff is in treble clef with a key signature of one sharp (F#), showing a melodic line with eighth notes and rests. A circled '8' is located below the third staff at the beginning of the system.

95

Musical score for measures 95-102. The score consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat, showing chordal accompaniment. The third staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and rests. The bottom staff is in treble clef with a key signature of one sharp, showing a melodic line with eighth notes and rests. A circled '8' is located below the third staff at the beginning of the system.

103

Musical score for measures 103-110. The score consists of four staves. The top staff is in treble clef with a key signature of one flat, showing a melodic line with half notes and rests. The second staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and rests. The third staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and rests. The bottom staff is in treble clef with a key signature of one sharp, showing a melodic line with half notes and rests. A circled '8' is located below the third staff at the beginning of the system.

111

Musical score for measures 111-118. The score consists of four staves. The top staff is in treble clef with a key signature of one flat, showing a melodic line with half notes and rests. The second staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and rests. The third staff is in treble clef with a key signature of one flat, showing a melodic line with eighth notes and rests. The bottom staff is in treble clef with a key signature of one sharp, showing a melodic line with eighth notes and rests. A circled '8' is located below the third staff at the beginning of the system.

119

Musical score for measures 119-125. The score consists of four staves. The top staff is the vocal line, the second staff is the piano accompaniment, the third staff is the guitar accompaniment, and the bottom staff is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties. The bass line is highlighted in blue.

126

Musical score for measures 126-133. The score consists of four staves. The top staff is the vocal line, the second staff is the piano accompaniment, the third staff is the guitar accompaniment, and the bottom staff is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties. The bass line is highlighted in blue.

134

Musical score for measures 134-139. The score consists of four staves. The top staff is the vocal line, the second staff is the piano accompaniment, the third staff is the guitar accompaniment, and the bottom staff is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties. The bass line is highlighted in blue.

140

Musical score for measures 140-145. The score consists of four staves. The top staff is the vocal line, the second staff is the piano accompaniment, the third staff is the guitar accompaniment, and the bottom staff is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties. The bass line is highlighted in blue.

148

Musical score for measures 148-155. The score consists of four staves. The first staff is the vocal line, the second is the piano accompaniment, the third is the guitar accompaniment, and the fourth is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. The bass line is highlighted in blue.

156

Musical score for measures 156-162. The score consists of four staves. The first staff is the vocal line, the second is the piano accompaniment, the third is the guitar accompaniment, and the fourth is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. The bass line is highlighted in blue.

163

Musical score for measures 163-169. The score consists of four staves. The first staff is the vocal line, the second is the piano accompaniment, the third is the guitar accompaniment, and the fourth is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. The bass line is highlighted in blue.

170

Musical score for measures 170-176. The score consists of four staves. The first staff is the vocal line, the second is the piano accompaniment, the third is the guitar accompaniment, and the fourth is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. The bass line is highlighted in blue.

177

Musical score for measures 177-180. The score consists of four staves. The first three staves are in a key signature of one flat (B-flat major or D minor) and use a treble clef. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a chordal accompaniment with block chords. The third staff contains a melodic line with a whole rest in the first measure. The fourth staff is highlighted in blue and contains a melodic line with eighth and quarter notes, starting with a key signature change to one sharp (F# major or C# minor).

Greetings to heaven

Composed for Oboe, Melodica and Bassoon

Hans Ulrich Stalder

♩=90

Oboe

Feel free to play tremolos

The musical score is arranged in a system of staves. The Oboe part is mostly rests with a single note at the end. The Melodica part consists of chords. The Bassoon part has a melodic line. The 'Any C musical instruments' and 'Staldophone' parts have melodic lines in blue and red respectively. The score is divided into measures 6, 11, and 16.

16

Musical score for measures 16-21. The score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third staff is a piano accompaniment with a bass clef. The fourth staff is a piano accompaniment with a treble clef, featuring blue notes. The fifth staff is a piano accompaniment with a treble clef, featuring red notes. The key signature is one sharp (F#) and the time signature is 8/8.

22

Musical score for measures 22-26. The score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third staff is a piano accompaniment with a bass clef. The fourth staff is a piano accompaniment with a treble clef, featuring blue notes. The fifth staff is a piano accompaniment with a treble clef, featuring red notes. The key signature is one sharp (F#) and the time signature is 8/8.

27

Musical score for measures 27-32. The score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third staff is a piano accompaniment with a bass clef. The fourth staff is a piano accompaniment with a treble clef, featuring blue notes. The fifth staff is a piano accompaniment with a treble clef, featuring red notes. The key signature is one sharp (F#) and the time signature is 8/8.

32

Musical score for measures 32-35. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 32, followed by a whole note chord (F#4, C5, G4) in measure 33, and then a half note chord (F#4, C5) in measure 34. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a half note chord (F#4, C5) in measure 32, followed by a half note chord (F#4, C5, G4) in measure 33, and then a half note chord (F#4, C5) in measure 34. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#2, C3) in measure 32, followed by a whole note chord (F#2, C3, G2) in measure 33, and then a whole note chord (F#2, C3) in measure 34. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 32, followed by a whole note chord (F#4, C5, G4) in measure 33, and then a whole note chord (F#4, C5) in measure 34. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 32, followed by a whole note chord (F#4, C5, G4) in measure 33, and then a whole note chord (F#4, C5) in measure 34.

36

Musical score for measures 36-40. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 36, followed by a whole note chord (F#4, C5, G4) in measure 37, and then a whole note chord (F#4, C5) in measure 38. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 36, followed by a whole note chord (F#4, C5, G4) in measure 37, and then a whole note chord (F#4, C5) in measure 38. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#2, C3) in measure 36, followed by a whole note chord (F#2, C3, G2) in measure 37, and then a whole note chord (F#2, C3) in measure 38. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 36, followed by a whole note chord (F#4, C5, G4) in measure 37, and then a whole note chord (F#4, C5) in measure 38. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 36, followed by a whole note chord (F#4, C5, G4) in measure 37, and then a whole note chord (F#4, C5) in measure 38.

41

Musical score for measures 41-44. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 41, followed by a whole note chord (F#4, C5, G4) in measure 42, and then a whole note chord (F#4, C5) in measure 43. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 41, followed by a whole note chord (F#4, C5, G4) in measure 42, and then a whole note chord (F#4, C5) in measure 43. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#2, C3) in measure 41, followed by a whole note chord (F#2, C3, G2) in measure 42, and then a whole note chord (F#2, C3) in measure 43. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 41, followed by a whole note chord (F#4, C5, G4) in measure 42, and then a whole note chord (F#4, C5) in measure 43. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a whole note chord (F#4, C5) in measure 41, followed by a whole note chord (F#4, C5, G4) in measure 42, and then a whole note chord (F#4, C5) in measure 43.

45

Musical score for measures 45-49. The system includes five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth and fifth staves are treble clefs with a key signature of one sharp. The fourth and fifth staves contain blue and red notes respectively, with some triplets marked with a '3' and a bracket. A repeat sign with a first ending bracket and a '(2)' above it is present at the end of the system.

50

Musical score for measures 50-54. The system includes five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth and fifth staves are treble clefs with a key signature of one sharp. The fourth and fifth staves contain blue and red notes respectively, with a triplet marked with a '3' and a bracket in the first measure of the top staff.

55

Musical score for measures 55-59. The system includes five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth and fifth staves are treble clefs with a key signature of one sharp. The fourth and fifth staves contain blue and red notes respectively.

60

Musical score for measures 60-64. The score is written for five staves. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom two staves are in treble clef. The key signature is one sharp (F#). The music features a variety of note values and rests, with some notes highlighted in blue and red. A fermata is present over the final note of the first staff in measure 64.

65

Musical score for measures 65-70. The score is written for five staves. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom two staves are in treble clef. The key signature is one sharp (F#). The music features a variety of note values and rests, with some notes highlighted in blue and red.

71

Musical score for measures 71-75. The score is written for five staves. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom two staves are in treble clef. The key signature is one sharp (F#). The music features a variety of note values and rests, with some notes highlighted in blue and red.

77

Musical score for measures 77-81. The score is written for five staves. The top staff is in treble clef, the second and third staves are in treble clef with a sharp sign, and the fourth and fifth staves are in bass clef with a sharp sign. The music features a mix of whole, half, quarter, and eighth notes, along with rests and accidentals. The notes in the fourth and fifth staves are color-coded: blue for measures 77-80 and red for measure 81.

82

Musical score for measures 82-86. The score is written for five staves. The top staff is in treble clef, the second and third staves are in treble clef with a sharp sign, and the fourth and fifth staves are in bass clef with a sharp sign. The music features a mix of whole, half, quarter, and eighth notes, along with rests and accidentals. The notes in the fourth and fifth staves are color-coded: blue for measures 82-85 and red for measure 86.

87

Musical score for measures 87-91. The score is written for five staves. The top staff is in treble clef, the second and third staves are in treble clef with a sharp sign, and the fourth and fifth staves are in bass clef with a sharp sign. The music features a mix of whole, half, quarter, and eighth notes, along with rests and accidentals. The notes in the fourth and fifth staves are color-coded: blue for measures 87-90 and red for measure 91.

93

Musical score for measures 93-98. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of two sharps (F#, C#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#), containing blue notes. The fifth staff is a treble clef with a key signature of two sharps (F#, C#), containing red notes. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

99

Musical score for measures 99-103. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of two sharps (F#, C#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#), containing blue notes. The fifth staff is a treble clef with a key signature of two sharps (F#, C#), containing red notes. The music continues with various rhythmic patterns and accidentals.

104

Musical score for measures 104-108. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of two sharps (F#, C#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#), containing blue notes. The fifth staff is a treble clef with a key signature of two sharps (F#, C#), containing red notes. The music concludes with a final chord in the second staff.

109

The musical score for measures 109-112 consists of five staves. The first three staves are in black ink. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth and fifth staves are in blue and red ink, respectively, and are marked with an '8' below the staff. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The music includes various note values, rests, and accidentals.

Goodbye world

Composed for the Quantophone and Staldophone
< Parts 1 to 5, to be continued >

Hans Ulrich Stalder

Staldophone
Part 1 $\text{♩} = 110$

Voices: Ketron SD1000 Sound List:
Quantophone - Church Organ

Quantophone - Cello

Any C musical instruments.

7

12

18 **Part 2**

25

Musical score for measures 25-30. The score consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in alto clef with a key signature of two sharps. The third staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features a variety of note values including eighth, quarter, and half notes, along with rests and accidentals.

31

Musical score for measures 31-37. The score consists of four staves. The top staff is in treble clef with a key signature of two sharps. The second staff is in alto clef with a key signature of two sharps. The third staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music continues with similar rhythmic patterns and note values as the previous system.

38

Musical score for measures 38-44. The score consists of four staves. The top staff is in treble clef with a key signature of two sharps. The second staff is in alto clef with a key signature of two sharps. The third staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. This system includes a double bar line and repeat signs in the top staff, indicating a section of repeated notes.

45

Musical score for measures 45-50. The score consists of four staves. The top staff is in treble clef with a key signature of two sharps. The second staff is in alto clef with a key signature of two sharps. The third staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music concludes with a double bar line and a fermata in the top staff. The text "Part 3" is written in the top right corner of the system.

52

8

8

8

8

58

8

8

8

8

64

Part 4

8

8

8

8

70

8

8

8

8

74

Musical score for measures 74-77. The system consists of four staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). It contains two whole notes with a fermata above them. The second staff has a treble clef and contains eighth notes and quarter notes. The third staff has a treble clef and contains quarter notes and eighth notes. The bottom staff has a treble clef and contains quarter notes, some of which are blue.

78

Musical score for measures 78-82. The system consists of four staves. The top staff is a grand staff with a treble clef and a key signature of two sharps. It contains quarter notes and half notes. The second staff has a treble clef and contains eighth notes and quarter notes. The third staff has a treble clef and contains quarter notes and eighth notes. The bottom staff has a treble clef and contains quarter notes, some of which are blue.

83

Musical score for measures 83-86. The system consists of four staves. The top staff is a grand staff with a treble clef and a key signature of two sharps. It contains quarter notes and a triplet of eighth notes. The second staff has a treble clef and contains eighth notes and quarter notes. The third staff has a treble clef and contains quarter notes and eighth notes. The bottom staff has a treble clef and contains quarter notes, some of which are blue, and a triplet of eighth notes.

87

Musical score for measures 87-90. The system consists of four staves. The top staff is a grand staff with a treble clef and a key signature of two sharps. It contains quarter notes and a triplet of eighth notes, followed by a double bar line and a second ending marked with a circled '2'. The second staff has a treble clef and contains eighth notes and quarter notes. The third staff has a treble clef and contains quarter notes and eighth notes. The bottom staff has a treble clef and contains quarter notes, some of which are blue, and a triplet of eighth notes.

91

Musical score for measures 91-95. The score consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with a triplet of eighth notes in the final measure. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a more active melodic line. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line. The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with a triplet of eighth notes in the final measure.

96

Musical score for measures 96-99. The score consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature, featuring a melodic line with repeat signs. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature, featuring a more active melodic line with repeat signs. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with repeat signs. The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with repeat signs.

100

Musical score for measures 100-103. The score consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature, featuring a melodic line with a triplet of eighth notes in the final measure. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature, featuring a more active melodic line. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line. The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with a triplet of eighth notes in the final measure.

104

(2)

Musical score for measures 104-107. The score consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature, featuring a melodic line with a repeat sign and a fermata. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature, featuring a more active melodic line with a repeat sign. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with a repeat sign. The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with a repeat sign.

108

Musical score for measures 108-111. The score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with notes and rests. The second staff is a treble clef with a key signature of two sharps, containing a more active melodic line with eighth and sixteenth notes. The third staff is a treble clef with a key signature of two sharps, containing a bass line with quarter and eighth notes. The bottom staff is a treble clef with a key signature of two sharps, containing a bass line with quarter and eighth notes, some of which are highlighted in blue.

112

Musical score for measures 112-115. The score consists of four staves. The top staff is a treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with notes and rests. The second staff is a treble clef with a key signature of two sharps, containing a more active melodic line with eighth and sixteenth notes. The third staff is a treble clef with a key signature of two sharps, containing a bass line with quarter and eighth notes. The bottom staff is a treble clef with a key signature of two sharps, containing a bass line with quarter and eighth notes, some of which are highlighted in blue.

116

Part 5

Musical score for measures 116-119. The score consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 4/4 time signature. It contains a melodic line with notes and rests, including a triplet of eighth notes. The second staff is a treble clef with a key signature of two sharps and a 4/4 time signature, containing a bass line with notes and rests. The third staff is a treble clef with a key signature of two sharps and a 4/4 time signature, containing a bass line with notes and rests. The bottom staff is a treble clef with a key signature of two sharps and a 4/4 time signature, containing a bass line with notes and rests, some of which are highlighted in blue.

122

Musical score for measures 122-125. The score consists of four staves. The top staff is a treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with notes and rests, including a triplet of eighth notes. The second staff is a treble clef with a key signature of two sharps, containing a bass line with notes and rests. The third staff is a treble clef with a key signature of two sharps, containing a bass line with notes and rests. The bottom staff is a treble clef with a key signature of two sharps, containing a bass line with notes and rests, some of which are highlighted in blue.

147

The musical score consists of four staves, all using treble clefs and a key signature of two sharps (F# and C#). The first staff (top) contains a melodic line with eighth and quarter notes, starting with a sharp sign. The second staff contains a chordal accompaniment with chords and moving lines. The third staff contains a bass line with whole notes. The fourth staff (bottom) contains a melodic line with eighth and quarter notes, highlighted in blue.

Goodbye world

Hans Ulrich Stalder

Composed for the Quantophone and Staldophone
< Parts 6 to 8, may be continued >

Staldophone
Part 6

Voices: Ketron SD1000 Sound List:
Quantophone - Church Organ

Quantophone - Cello

Any C musical instruments

8

8

14

20

Musical score for measures 20-24. The score is written for four staves. The first staff is the treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a first ending bracket and a second ending marked (2). The second staff is the alto clef with a key signature of two sharps, containing a chordal accompaniment. The third staff is the bass clef with a key signature of two sharps, containing a bass line. The fourth staff is the bass clef with a key signature of two sharps, containing a bass line with blue highlights and triplet markings. The key signature is two sharps (F# and C#).

25

Musical score for measures 25-31. The score is written for four staves. The first staff is the treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a first ending bracket and a second ending marked (2). The second staff is the alto clef with a key signature of two sharps, containing a chordal accompaniment. The third staff is the bass clef with a key signature of two sharps, containing a bass line. The fourth staff is the bass clef with a key signature of two sharps, containing a bass line with blue highlights and triplet markings. The key signature is two sharps (F# and C#).

32

Musical score for measures 32-37. The score is written for four staves. The first staff is the treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a first ending bracket and a second ending marked (2). The second staff is the alto clef with a key signature of two sharps, containing a chordal accompaniment. The third staff is the bass clef with a key signature of two sharps, containing a bass line. The fourth staff is the bass clef with a key signature of two sharps, containing a bass line with blue highlights and triplet markings. The key signature is two sharps (F# and C#).

38

Musical score for measures 38-43. The score is written for four staves. The first staff is the treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a first ending bracket and a second ending marked (2). The second staff is the alto clef with a key signature of two sharps, containing a chordal accompaniment. The third staff is the bass clef with a key signature of two sharps, containing a bass line. The fourth staff is the bass clef with a key signature of two sharps, containing a bass line with blue highlights and triplet markings. The key signature is two sharps (F# and C#).

44 Part 7

♩ = 110

50

56

62

68

Musical score for measures 68-73. The system consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a melodic line with a fermata over the first measure and a repeat sign with a second ending marked '(2)'. The second staff is the first guitar part, featuring a treble clef and a key signature of two sharps. The third staff is the second guitar part, also with a treble clef and a key signature of two sharps. The bottom staff is the bass line, with a bass clef and a key signature of two sharps. The music is in common time and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

74

Musical score for measures 74-79. The system consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps, and a common time signature. It contains a melodic line with a fermata over the first measure. The second staff is the first guitar part, featuring a treble clef and a key signature of two sharps. The third staff is the second guitar part, also with a treble clef and a key signature of two sharps. The bottom staff is the bass line, with a bass clef and a key signature of two sharps. The music is in common time and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

80

Musical score for measures 80-85. The system consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps, and a common time signature. It contains a melodic line with a fermata over the first measure and a repeat sign. The second staff is the first guitar part, featuring a treble clef and a key signature of two sharps. The third staff is the second guitar part, also with a treble clef and a key signature of two sharps. The bottom staff is the bass line, with a bass clef and a key signature of two sharps. The music is in common time and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

86

Musical score for measures 86-91. The system consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps, and a common time signature. It contains a melodic line with a fermata over the first measure and a triplet of eighth notes in the fifth measure. The second staff is the first guitar part, featuring a treble clef and a key signature of two sharps. The third staff is the second guitar part, also with a treble clef and a key signature of two sharps. The bottom staff is the bass line, with a bass clef and a key signature of two sharps. The music is in common time and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

92

Musical score for measures 92-97. The system consists of four staves. The top staff is the vocal line, featuring a melodic line with various note values and rests. The second and third staves are piano accompaniment, with the second staff showing chords and the third staff showing a more active line. The bottom staff is a blue-colored line, likely for a second voice or instrument, with a similar melodic contour to the vocal line. The key signature has two sharps (F# and C#).

98

Musical score for measures 98-103. The system consists of four staves. The top staff is the vocal line, ending with a double bar line and a repeat sign, followed by a second ending marked with a (2). The piano accompaniment in the second and third staves follows the vocal line. The bottom staff is a blue-colored line. The key signature has two sharps.

104

Musical score for measures 104-109. The system consists of four staves. The top staff is the vocal line, featuring a triplet of eighth notes in measure 108. The piano accompaniment in the second and third staves includes chords and rhythmic patterns. The bottom staff is a blue-colored line. The key signature has two sharps.

110

Part 8

Musical score for measures 110-115. The system consists of four staves. The top staff is the vocal line, starting with a double bar line and a key signature change to two sharps and a 4/4 time signature. The piano accompaniment in the second and third staves includes chords and a long note in measure 114. The bottom staff is a blue-colored line. The key signature has two sharps.

116

Musical score for measures 116-121. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The fourth staff contains a sequence of notes that are highlighted in blue.

122

Musical score for measures 122-127. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is two sharps (F# and C#). The music continues with various rhythmic patterns and accidentals. The fourth staff contains a sequence of notes that are highlighted in blue.

128

Musical score for measures 128-133. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The fourth staff contains a sequence of notes that are highlighted in blue.

134

Musical score for measures 134-139. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The fourth staff contains a sequence of notes that are highlighted in blue.

140

Musical score for measures 140-144. The system consists of four staves. The top staff is the vocal line, featuring a melodic line with a repeat sign and a second ending marked with a circled '2' and an 'x' above it. The second staff is the piano accompaniment, showing chords and single notes. The third staff is the bass line, with a long note in the first measure. The fourth staff is a blue-colored line, likely for a second voice or instrument, with a melodic line.

145

Musical score for measures 145-150. The system consists of four staves. The top staff is the vocal line, with a melodic line and a repeat sign. The second staff is the piano accompaniment, with chords and single notes. The third staff is the bass line, with a long note in the first measure. The fourth staff is a blue-colored line, with a melodic line.

151

Musical score for measures 151-156. The system consists of four staves. The top staff is the vocal line, with a melodic line and a repeat sign. The second staff is the piano accompaniment, with chords and single notes. The third staff is the bass line, with a long note in the first measure. The fourth staff is a blue-colored line, with a melodic line.

157

Musical score for measures 157-162. The system consists of four staves. The top staff is the vocal line, with a melodic line and a repeat sign. The second staff is the piano accompaniment, with chords and single notes. The third staff is the bass line, with a long note in the first measure. The fourth staff is a blue-colored line, with a melodic line.

163

Musical score for measures 163-167. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and accidentals.

168

Musical score for measures 168-173. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. A second ending bracket with a '(2)' above it spans measures 168-170. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and accidentals.

174

Musical score for measures 174-179. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and accidentals.

180

Musical score for measures 180-184. The score is written for four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and accidentals.

186



Musical score for measures 186-191. The score consists of four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like *mf* and *f*.

192



Musical score for measures 192-195. The score consists of four staves. The first three staves are in black ink, and the fourth staff is in blue ink. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like *mf* and *f*.

Concertino strano

Hans Ulrich Stalder

Composed for the Quantophone and Staldophone

„Wer immer nur spurt, hinterlässt so gut wie nie Spuren.“ Ernst Ferstl

♩=100

Staldophone

Voices: Ketron SD1000 Sound List:

Quantophone - Grand Piano

Quantophone - Grand Piano

Any C musical instruments

6

11

17

Musical score for measures 17-22. The score is written for four staves. The first staff is the vocal line, starting with a whole note G4 and a half note A4. The second and third staves are piano accompaniment, featuring chords and moving lines. The fourth staff is a bass line with a triplet of eighth notes in the first measure. The key signature is one sharp (F#).

23

Musical score for measures 23-28. The score is written for four staves. The first staff is the vocal line, starting with a half note G4 and a half note A4. The second and third staves are piano accompaniment. The fourth staff is a bass line with a triplet of eighth notes in the first measure. The key signature is one sharp (F#).

29

Musical score for measures 29-34. The score is written for four staves. The first staff is the vocal line, starting with a whole note G4 and a half note A4. The second and third staves are piano accompaniment. The fourth staff is a bass line with a triplet of eighth notes in the first measure. The key signature is one sharp (F#).

35

Musical score for measures 35-40. The score is written for four staves. The first staff is the vocal line, starting with a whole note G4 and a half note A4. The second and third staves are piano accompaniment. The fourth staff is a bass line with a triplet of eighth notes in the first measure. The key signature is one sharp (F#).

41

Musical score for measures 41-46. The score is written for four staves. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The bottom staff features blue-colored notes.

47

Musical score for measures 47-52. The score is written for four staves. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The bottom staff features blue-colored notes.

53

Musical score for measures 53-57. The score is written for four staves. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The bottom staff features blue-colored notes.

58

Musical score for measures 58-63. The score is written for four staves. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The bottom staff features blue-colored notes.

63

Musical score for measures 63-67. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four staves. The top staff contains a single melodic line with a few notes. The second and third staves contain complex chordal accompaniment with many notes and accidentals. The bottom staff contains a bass line with a few notes, some of which are highlighted in blue.

68

Musical score for measures 68-73. The score is written in treble clef with a key signature of two sharps. It consists of four staves. The top staff contains a single melodic line with many notes. The second and third staves contain complex chordal accompaniment. The bottom staff contains a bass line with many notes, some of which are highlighted in blue.

74

Musical score for measures 74-79. The score is written in treble clef with a key signature of two sharps. It consists of four staves. The top staff contains a single melodic line with many notes. The second and third staves contain complex chordal accompaniment. The bottom staff contains a bass line with many notes, some of which are highlighted in blue.

80

Musical score for measures 80-84. The score is written in treble clef with a key signature of two sharps. It consists of four staves. The top staff contains a single melodic line with many notes. The second and third staves contain complex chordal accompaniment. The bottom staff contains a bass line with many notes, some of which are highlighted in blue.

86

Musical score for measures 86-90. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of four staves. The top staff contains the melody, featuring eighth and quarter notes with various accidentals. The second staff contains a harmonic accompaniment with chords and single notes. The third staff contains a bass line with quarter and eighth notes. The bottom staff contains a blue-colored bass line with eighth and quarter notes.

91

Musical score for measures 91-95. The score is in treble clef with a key signature of two sharps. It consists of four staves. The top staff contains the melody, including a whole rest in measure 92 and a triplet of eighth notes in measure 94. The second staff contains a harmonic accompaniment with chords and single notes, also featuring a triplet of eighth notes in measure 94. The third staff contains a bass line with quarter and eighth notes. The bottom staff contains a blue-colored bass line with eighth and quarter notes.

96

Musical score for measures 96-101. The score is in treble clef with a key signature of two sharps. It consists of four staves. The top staff contains the melody, including a whole rest in measure 99. The second staff contains a harmonic accompaniment with chords and single notes. The third staff contains a bass line with quarter and eighth notes. The bottom staff contains a blue-colored bass line with eighth and quarter notes.

102

Musical score for measures 102-106. The score is in treble clef with a key signature of two sharps. It consists of four staves. The top staff contains the melody, including a whole rest in measure 103. The second staff contains a harmonic accompaniment with chords and single notes. The third staff contains a bass line with quarter and eighth notes. The bottom staff contains a blue-colored bass line with eighth and quarter notes.

108

Musical score for measures 108-112. The score is written for four staves in a key signature of two sharps (F# and C#). The first staff contains rests for measures 108-110 and begins with a quarter note in measure 111. The second staff features a complex rhythmic pattern with eighth and sixteenth notes. The third staff provides harmonic support with chords and single notes. The fourth staff has rests for measures 108-110 and begins with a quarter note in measure 111. Some notes in the fourth staff are highlighted in blue.

113

Musical score for measures 113-118. The score continues in the same key signature. The first staff has a half note in measure 113, followed by quarter notes. The second staff has a quarter note in measure 113, followed by eighth and sixteenth notes. The third staff has a quarter note in measure 113, followed by eighth and sixteenth notes. The fourth staff has a quarter note in measure 113, followed by eighth and sixteenth notes. Some notes in the fourth staff are highlighted in blue.

119

Musical score for measures 119-123. The score continues in the same key signature. The first staff has a quarter note in measure 119, followed by eighth and sixteenth notes. The second staff has a quarter note in measure 119, followed by eighth and sixteenth notes, including a triplet of eighth notes in measure 121. The third staff has a quarter note in measure 119, followed by eighth and sixteenth notes. The fourth staff has a quarter note in measure 119, followed by eighth and sixteenth notes. Some notes in the fourth staff are highlighted in blue.

124

Musical score for measures 124-128. The score continues in the same key signature. The first staff has a quarter note in measure 124, followed by eighth and sixteenth notes. The second staff has a quarter note in measure 124, followed by eighth and sixteenth notes. The third staff has a quarter note in measure 124, followed by eighth and sixteenth notes. The fourth staff has a quarter note in measure 124, followed by eighth and sixteenth notes. Some notes in the fourth staff are highlighted in blue.

129

Musical score for measures 129-133. The score is written for four staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff contains blue-colored notes. The music features a mix of eighth and quarter notes, with some rests and accidentals.

134

Musical score for measures 134-139. The score is written for four staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff contains blue-colored notes. The music continues with eighth and quarter notes, including some rests and accidentals.

140

Musical score for measures 140-144. The score is written for four staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff contains blue-colored notes. The music features eighth and quarter notes, with some rests and accidentals.

145

Musical score for measures 145-149. The score is written for four staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff contains blue-colored notes. The music features eighth and quarter notes, with some rests and accidentals. A triplet of eighth notes is marked with a '3' above the notes in measure 148.

151

8

8

Baroque love

Composed for the Quantophone and Staldophone

Hans Ulrich Stalder

Staldophone
♩ = 90

Quantophone - Church Organ

Quantophone - Cello

Any C musical instruments

7

12

18

The musical score is written for four parts: Staldophone, Church Organ, Cello, and Any C musical instruments. It is in common time (C) and B-flat major. The tempo is marked as quarter note = 90. The score is divided into systems, with measures 7, 12, and 18 marked at the beginning of their respective systems. The Any C musical instruments part is written in blue ink. The score includes various musical notations such as treble clefs, stems, beams, and accidentals.

23

Musical score for measures 23-27. The score consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef with a key signature of two flats (Bb, Eb). The music features a mix of eighth and quarter notes, with some chords and a melodic line in the bottom staff.

28

Musical score for measures 28-32. The score consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef with a key signature of two flats (Bb, Eb). The music continues with eighth and quarter notes, including some chords and a melodic line in the bottom staff.

33

Musical score for measures 33-37. The score consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef with a key signature of two flats (Bb, Eb). The music continues with eighth and quarter notes, including some chords and a melodic line in the bottom staff.

38

Musical score for measures 38-42. The score consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef with a key signature of two flats (Bb, Eb). The music continues with eighth and quarter notes, including some chords and a melodic line in the bottom staff.

43

8

8

8

8

(2)

49

8

8

8

8

3

3

3

55

8

8

8

8

BWV 288 - Das alte Jahr vergangen ist

8.2.2024 / Hans Ulrich Stalder

Quelle: Joh. Steuerlein 1588

J.S. Bach (1685-1750) / Arranged for the Quantophone and Staldophone

Tenor-Staldophone

$\text{♩} = 75$

Voices: Ketron SD1000 Sound List:

Quantophone Manual: Church Organ

Quantophone Pedal: Cello

5

9

12

Song of lost words

Hans Ulrich Stalder

Voices: Ketron SD1000 Sound List

Composed for the Quantophone

Cello

Intro =100

Church Organ

6

12

18

Vocal 1

♩=110

25

32

39

46 **Celli**
Bridge

52 **Recliner**
Vocal 2 and finale

58

65

72

79

86

Requiem III. Sequenz 2. Tuba mirum

12.9.2023 / Hans Ulrich Stalder

W.A. Mozart

Arranged for the Quantophon and the Staldophone.

Tenor-Staldophone

Musical notation for the first system, Tenor-Staldophone part. It features a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 100. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. There is a whole rest for the next two measures, followed by a quarter rest, then quarter notes F#4, G4, A4, B4, and C5.

Quantophon Voices (Ketron SD1000 Sound List), feel free to switch instruments:

Musical notation for the first system, Quantophon Voices part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with a whole rest, followed by a half note G4, then quarter notes A4, B4, C5, and D5, and ends with a half note E5.

Manual: Church Organ

Musical notation for the first system, Manual: Church Organ part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The accompaniment consists of a whole rest for the first two measures, followed by a quarter rest, then quarter notes G4, A4, B4, and C5, and ends with a half note E5.

Pedal: Acoustic Grand Piano

Musical notation for the first system, Pedal: Acoustic Grand Piano part. It features a bass clef, a 4/4 time signature, and a key signature of one flat. The accompaniment consists of a whole rest for the first two measures, followed by a quarter rest, then quarter notes G3, A3, B3, and C4, and ends with a half note E4.

Musical notation for the second system, Tenor-Staldophone part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with quarter notes G4, A4, B4, and C5, followed by a double bar line and a 11/8 time signature. There is a whole rest for the next two measures, followed by a quarter rest, then quarter notes G4, A4, B4, and C5, and ends with a half note E5.

Musical notation for the second system, Quantophon Voices part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with a whole rest, followed by a double bar line and a 11/8 time signature. There is a quarter rest, then quarter notes G4, A4, B4, and C5, and ends with a half note E5.

Musical notation for the second system, Manual: Church Organ part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The accompaniment consists of a whole rest, followed by a double bar line and a 11/8 time signature. There is a quarter rest, then quarter notes G4, A4, B4, and C5, and ends with a half note E5.

Musical notation for the third system, Tenor-Staldophone part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, D5, and C5, then a quarter rest, quarter notes B4, A4, G4, and F#4, and ends with a half note E5.

Musical notation for the third system, Quantophon Voices part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, D5, and C5, then a quarter rest, quarter notes B4, A4, G4, and F#4, and ends with a half note E5.

Musical notation for the third system, Manual: Church Organ part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The accompaniment consists of quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, D5, and C5, then a quarter rest, quarter notes B4, A4, G4, and F#4, and ends with a half note E5.

Musical notation for the fourth system, Tenor-Staldophone part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with a quarter rest, then quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, D5, and C5, then quarter notes B4, A4, G4, and F#4, and ends with a half note E5.

Musical notation for the fourth system, Quantophon Voices part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody begins with a quarter rest, then quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, D5, and C5, then quarter notes B4, A4, G4, and F#4, and ends with a half note E5.

Musical notation for the fourth system, Manual: Church Organ part. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The accompaniment consists of a quarter rest, then quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, D5, and C5, then quarter notes B4, A4, G4, and F#4, and ends with a half note E5.

Money

Pink Floyd

Arranged for the Quantophon by Hans Ulrich Stalder

Manual: Distortion Guitar (30)

$\text{♩} = 80$ *fff*

Musical staff for Manual: Distortion Guitar (30) showing a series of whole notes with rests.

Pedal: Electric Bass [Finger] (33)

Musical staff for Pedal: Electric Bass [Finger] (33) with a bass line and chord symbols: B B F# B F# A B D B B F# B F# A B D B B F# B F# A B D B B F# B F# A B D

Musical staff for Manual: Distortion Guitar (30) with a melodic line and chord symbols: B B F# B F# A B D B B F# B F# A B D B B F# B F# A B D B B F# B F# A B D

Musical staff for Manual: Distortion Guitar (30) with a melodic line and chord symbols: B B F# B F# A B D B B F# B F# A B D B B F# B F# A B D

Musical staff for Manual: Distortion Guitar (30) with a melodic line and chord symbols: B B F# B F# A B D B

Ramblin inter

Arranged for the Quantophon by Hans Ulrich Stalder

JazzDuets.com

Voices: Ketron SD1000 Sound List

Feel free to switch instruments

Manual: Clarinet (71)

♩ = 80

Pedal: Tenor Sax (66)

69 32

G Gb G Ab G Gb G Bb A Ab Bb Bb G Bb G Bb Bb C Bb Gb

5

Gb G Ab G Eb C Eb G Ab A Bb Bb Bb Gb Bb Gb

8

Bb Db C Bb Gb G Ab A Bb G Gb G Bb C Bb A Ab Bb C

12

127 32 4/4

Gb C Bb G Gb G Ab G Gb G C Bb A Bb D

15

G G Eb G Eb Gb Bb Ab Gb Eb Eb F Gb G Bb C Bb

18

BbDb C Bb Bb Bb Gb Bb Gb Bb Db C Bb Gb Eb G Ab A Bb G Gb G

22

Bb C Bb A Ab Bb Bb C D C D C D C D C F Gb C Bb

Memphis easy stars

Arranged for the Quantophon by Hans Ulrich Stalder

JazzDuets.com

Voices: Ketron SD1000 Sound List

Feel free to switch instruments

Manual: Clarinet (71)

♩ = 80

Pedal: Tenor Sax (66)

D A C D A C D C D A C D C F D C G D F G D

6

F F G F D A C D A C B Bb A G E C E G F D Bb D F

11

Eb D Db C C C C D A C D A C D C D A C D C

16

F D C G D F G D F F G F D A C D A C B Bb A

21

G E C E G F D Bb D F Eb D Db C D E F Ab

Hobo teach

Arranged for the Quantophon by Hans Ulrich Stalder

JazzDuets.com

Voices: Ketron SD1000 Sound List

Feel free to switch instruments

Manual: Clarinet (71)

♩ = 80

8

F Eb D F Db F C B Bb A F F G F C Ab A Bb F F Db D Bb Ab F F F G Ab A F D F

Detailed description: This system contains the first five measures of the piece. The top staff is for the voice and the bottom staff is for the pedal (Tenor Sax). The key signature has two flats (Bb and Eb) and the time signature is 4/4. A tempo marking of quarter note = 80 is shown. The notes are: M1: F4, G4, A4, Bb4; M2: C5, B4, A4, G4; M3: F4, G4, A4, Bb4; M4: C5, B4, A4, G4; M5: F4, G4, A4, Bb4.

6

8

D C G Ab A C F Bb D Db D Bb Ab F Bb Db D Db D F Db F C F D F C F D C

Detailed description: This system contains measures 6-9. The notes are: M6: D4, C4, G4, Ab4; M7: A4, C5, F5, Bb5; M8: D5, Db5, D5, Bb5; M9: Ab5, F5, Bb5, Db5.

10

8

A Bb C Bb A Ab G F E G A Bb Eb E EAb A F D F D C Ab A F Eb F D F Ab A

Detailed description: This system contains measures 10-13. The notes are: M10: A4, Bb4, C5, Bb4; M11: A4, Ab4, G4, F4; M12: E4, G4, A4, Bb4; M13: Eb4, E4, EAb4, A4.

14

8

F A C Eb E F F E F F Ab A F Bb F F Db D F Db D G F F G Ab A C D Eb

Detailed description: This system contains measures 14-17. The notes are: M14: F4, A4, C5, Eb5; M15: E4, F4, F4, E4; M16: F4, F4, Ab4, A4; M17: F4, Bb4, F4, F4.

18

8

F B C Ab A F Ab A Bb F E F Bb Db D Bb Db D Db D F Db F C F D F C F D C

Detailed description: This system contains measures 18-21. The notes are: M18: F4, B4, C5, Ab4; M19: A4, F4, Ab4, A4; M20: Bb4, F4, E4, F4; M21: Bb4, Db4, D4, Bb4.

22

8

F G Ab A Bb B C D Eb E C Bb G E F Gb G D Db D F Ab F G F F E C E F

Detailed description: This system contains measures 22-25. The notes are: M22: F4, G4, Ab4, A4; M23: Bb4, B4, C5, D5; M24: Eb5, E5, C5, Bb4; M25: G4, E4, F4, Gb4.

26

8

C F B C Ab F A Bb F B C Ab A B C F

Detailed description: This system contains measures 26-29. The notes are: M26: C4, F4, B4, C5; M27: Ab4, F4, A4, Bb4; M28: F4, B4, C5, Ab4; M29: A4, B4, C5, F5.

Bourbon street in G

Arranged for the Quantophon by Hans Ulrich Stalder

JazzDuets.com

Voices: Ketron SD1000 Sound List

Feel free to switch instruments

Manual: Clarinet (71)

$\text{♩} = 80$

Pedal: Recorder (74)

Musical notation for measures 1-4, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

F F A A Bb Bb B B C Ab F F A C

Musical notation for measures 5-8, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

Bb D F F A F C D C Eb D C Bb D F G F

Musical notation for measures 9-12, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

Ab F D F Ab A C D Eb D Db C C E GA A G

Musical notation for measures 13-15, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

Bb Db D F Ab F F Eb Eb D F Db F C Ab

Musical notation for measures 16-18, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

F D C D C B Bb F Db D E D E D E D E D E D F Ab A F C Eb D C Bb

Musical notation for measures 19-22, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

Ab A F Eb D F G Ab F G F Ab D G F D F F D F Ab D C

Musical notation for measures 23-26, featuring a treble clef and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The key signature has one flat (F major/D minor).

Eb F D C Eb E A G E C B Bb F D F D C Ab F F Eb F D F Db F

27

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with notes C, D, E, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb. The bottom staff is a bass clef with the same key signature. It contains a bass line with notes C, D, E, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb. The notes are written in a rhythmic pattern that suggests a 4/4 time signature.

C D E F Eb F Eb F Eb F Eb F Eb F Eb F Eb

"Freude schöner Götterfunken" - only first part

28.9.2023 / Hans Ulrich Stalder

L.v. Beethoven / Unknown internet user

Arranged for beginners on the Quantophon and the Staldophone.

$\text{♩} = 100$
Tenor-Staldophone

Quantophon Voices (Ketrion SD1000 Sound List):
Manual: Church Organ

Pedal: Cello

The first system of music consists of three staves. The top staff is for Tenor-Staldophone, the middle for Quantophon Voices, and the bottom for Manual: Church Organ. The tempo is marked as quarter note = 100. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a treble clef and a key signature of one sharp.

7

The second system of music consists of three staves, continuing from the first system. It includes the Tenor-Staldophone, Quantophon Voices, and Manual: Church Organ parts. The notation continues with the same instruments and key signature.

13

The third system of music consists of three staves, continuing from the second system. It includes the Tenor-Staldophone, Quantophon Voices, and Manual: Church Organ parts. The notation continues with the same instruments and key signature, ending with a double bar line.

BWV 147 3. Aria Alto - Schäume dich, o Seele nicht

12.3.2023 / Hans Ulrich Stalder

J.S. Bach

Arranged for the Quantophon and the Staldophone.

Tenor-Staldophone

The musical score is arranged for three parts: Tenor-Staldophone, Quantophon Voices (Manual: Church Organ), and Pedal: Cello. The score is in G major (one sharp) and 3/4 time. It begins with a tempo marking of $\text{♩} = 80$. The Tenor-Staldophone part consists of six measures of whole rests. The Quantophon Voices part starts at measure 1 and continues through measure 24. The Pedal: Cello part starts at measure 1 and continues through measure 24. The score is divided into four systems, with measure numbers 7, 13, 19, and 25 indicated at the beginning of each system. The notation includes treble and bass clefs, a key signature of one sharp, and a 3/4 time signature. The Quantophon Voices part features a complex melodic line with many sixteenth and thirty-second notes, while the Pedal: Cello part provides a steady bass accompaniment.

31

Musical score for measures 31-36. The system consists of three staves. The top staff (treble clef) contains the melody, featuring eighth and sixteenth notes with rests. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with quarter and eighth notes. A small '8' is written below the bottom staff.

37

Musical score for measures 37-42. The system consists of three staves. The top staff (treble clef) features a melodic line with a long slur over measures 37-38. The middle staff (treble clef) continues the rhythmic accompaniment. The bottom staff (bass clef) provides a bass line. A small '8' is written below the bottom staff.

43

Musical score for measures 43-48. The system consists of three staves. The top staff (treble clef) is mostly empty with rests. The middle staff (treble clef) contains the main melodic line. The bottom staff (bass clef) contains the bass line. A small '8' is written below the bottom staff.

49

Musical score for measures 49-54. The system consists of three staves. The top staff (treble clef) has rests in the first two measures. The middle staff (treble clef) contains the melody. The bottom staff (bass clef) contains the bass line. A small '8' is written below the bottom staff.

55

Musical score for measures 55-60. The system consists of three staves. The top staff (treble clef) contains the melody. The middle staff (treble clef) contains the rhythmic accompaniment. The bottom staff (bass clef) contains the bass line. A small '8' is written below the bottom staff.

61

8

This system contains measures 61 through 65. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure 61 starts with a treble clef and a key signature of one sharp. The bottom staff has an '8' below it, likely indicating an octave.

66

8

This system contains measures 66 through 70. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure 66 starts with a treble clef and a key signature of one sharp. The bottom staff has an '8' below it, likely indicating an octave.

71

8

This system contains measures 71 through 75. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure 71 starts with a treble clef and a key signature of one sharp. The bottom staff has an '8' below it, likely indicating an octave.

76

8

This system contains measures 76 through 80. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure 76 starts with a treble clef and a key signature of one sharp. The bottom staff has an '8' below it, likely indicating an octave.

81

8

This system contains measures 81 through 85. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Measure 81 starts with a treble clef and a key signature of one sharp. The bottom staff has an '8' below it, likely indicating an octave.

86

Musical score for measures 86-90. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various rhythmic values and rests. The middle staff is also in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line with rests and some notes. A small '8' is written below the bottom staff.

91

Musical score for measures 91-95. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with rests. The middle staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line with rests and notes. A small '8' is written below the bottom staff.

96

Musical score for measures 96-101. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps and contains rests. The middle staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line with notes and rests. A small '8' is written below the bottom staff.

102

Musical score for measures 102-107. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps and contains rests. The middle staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line with notes and rests. A small '8' is written below the bottom staff.

108

Musical score for measures 108-112. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps and contains rests. The middle staff is in treble clef and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line with notes and rests. A small '8' is written below the bottom staff.

Erfreue dich, mein Geschöpf

3.3.2023 / Hans Ulrich Stalder

J.S. Bach, Internet sheet music and me

Arranged for the Quantophone and the Staldophone.

Tenor-Staldophone

The musical score is arranged for three parts: Tenor-Staldophone, Quantophon Voices (Ketron SD1000 Sound List), and Manual: Church Organ. The score is in G major (one sharp) and 12/8 time. It begins with a tempo marking of quarter note = 50. The score is divided into systems, with measures 3, 5, 7, and 9 marked at the beginning of their respective systems. The Tenor-Staldophone part features a melodic line with various ornaments and rests. The Quantophon Voices part provides harmonic support with chords and moving lines. The Manual: Church Organ part features a rhythmic accompaniment with eighth and sixteenth notes. The Pedal: Cello part provides a bass line with sustained notes and rhythmic patterns.

11

Musical score for measures 11-12. The system consists of three staves. The top staff is the melody, the middle is the inner voice, and the bottom is the bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. Measure 11 shows a melodic line with eighth and sixteenth notes, while measure 12 features a more complex rhythmic pattern with sixteenth notes and rests.

13

Musical score for measures 13-14. The system consists of three staves. Measure 13 features a melodic line with a long note and a slur, while measure 14 continues with a more active melodic line. The accompaniment in the middle and bottom staves provides harmonic support with chords and rhythmic patterns.

15

Musical score for measures 15-16. The system consists of three staves. Measure 15 shows a melodic line with eighth notes and a slur, while measure 16 features a more complex rhythmic pattern with sixteenth notes and rests. The accompaniment in the middle and bottom staves provides harmonic support with chords and rhythmic patterns.

17

Musical score for measures 17-18. The system consists of three staves. Measure 17 features a melodic line with eighth notes and a slur, while measure 18 continues with a more active melodic line. The accompaniment in the middle and bottom staves provides harmonic support with chords and rhythmic patterns.

19

Musical score for measures 19-20. The system consists of three staves. Measure 19 shows a melodic line with eighth notes and a slur, while measure 20 features a more complex rhythmic pattern with sixteenth notes and rests. The accompaniment in the middle and bottom staves provides harmonic support with chords and rhythmic patterns.

20

8

The image shows a musical score for three staves, numbered 20. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The first staff contains a melodic line with eighth and sixteenth notes, including rests. The second staff contains a bass line with chords and eighth notes. The third staff contains a bass line with chords and eighth notes. The score concludes with a double bar line.

Aire - Thomas Morley (1557-1602)

Arranged for the Quantophon by Hans Ulrich Stalder

Voices: Ketron SD1000 Sound List

Do not play the red notes with the Quantophon

Also play the green notes

$\text{♩} = 120$

Manual: Flute (73)

Measure 1: D E D D C B A B B C D C B A G A
Measure 2: B B C B B A G F# G G A B A G F# G F#
Measure 3: G G C G D F G D G A B C D E D

8

Measure 4: A A B C C D E D C B C D C B A D C B B A G A
Measure 5: F# G A E F G G A B A G F# G E F# G G F# E F#
Measure 6: D A B C C D E D B C D E D

14

Measure 7: G D D E D D C B A B B C D C B A G
Measure 8: G B B C B B A G F# G G A B A G F# G
Measure 9: G G C G D F G D G A B C D E

21

Measure 10: A A A B C C D E D C B C D C B A D C B B A G
Measure 11: F# F# G A E F G G A B A G F# G E F#
Measure 12: D D A B C C D E D B C D EG

27

A G G G F E D C D E E D C B A G A A D
 G F# E F# G D D C B A B G D E D C B A B C C B A G F# G F# F# B
 D GG G G F E D C C F D C A B C D E D D B

33

C B A B G F E D E C D E E E D C B A B
 A G G F# G D C B A G A B C A B C A B C C C B A A G#
 C G D G G F E D C G E F D C C C D F E

39

A F E D C B D E F# G E F# G F# G D
 A C B A G G F# G A B C D C# D C# D B A G D C B A G A
 A D C B A G G F E D E D D B C D C B A

45

C B A C A B G G A A G G G F E D C D E E
 B A G F# A F# G E G F# F# G D D C B A B G D E D C B A B C C
 G A F# G D A D B C E D D G G G F E D C C F D C A

51

D C B A G A A D C B A B G F E D E C D

B A G F# G F# F# B A G G F# G D C B A G A B C A B C A B

B C D E D D B C G D G G F E D C G E F D

57

E E E D C B A B A F E D C B D E F# G E

C C C B A A G# A C B A G G F# G A B C D C# D C#

C C C D F E A D C B A G G F E D E

63

F# G F# G D C B A C A B G G A A

D B A G D C B A G A B A G F# A F# G E G F# F#

D D B C D C B A G A F# G D A D B C E D D

68

G

G

G

Aire - Thomas Morley (1557-1602)

Arranged for the Quantophon by Hans Ulrich Stalder

Voices: Ketron SD1000 Sound List

Manual: Flute (73)

$\text{♩} = 120$

Do not play the red notes with the Quantophon

Also play the green notes

Musical staff 1 (top system) showing the first measure of the piece. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of chords and melodic fragments.

Pedal: Viola (41)

Musical staff 2 (pedal line) showing the first measure of the piece. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes, with some notes highlighted in green and red. The notes are: G, G, C, G, D, F, G, D, G, G, A, B, C, D, E, D.

Musical staff 3 (top system) showing measures 8-13. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of chords and melodic fragments.

Musical staff 4 (pedal line) showing measures 8-13. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes, with some notes highlighted in green and red. The notes are: D, A, B, C, C, D, E, D, B, C, D, E, D.

Musical staff 5 (top system) showing measures 14-19. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of chords and melodic fragments.

Musical staff 6 (pedal line) showing measures 14-19. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes, with some notes highlighted in green and red. The notes are: G, G, C, G, D, F, G, D, G, G, A, B, C, D, E.

Musical staff 7 (top system) showing measures 21-26. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of chords and melodic fragments.

Musical staff 8 (pedal line) showing measures 21-26. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes, with some notes highlighted in green and red. The notes are: D, D, A, B, C, C, D, E, D, B, C, D, EG.

Musical staff 9 (top system) showing measures 27-32. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of chords and melodic fragments.

Musical staff 10 (pedal line) showing measures 27-32. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes, with some notes highlighted in green and red. The notes are: D, G, G, G, F, E, D, C, C, F, D, C, A, B, C, D, E, D, D, B.

Musical staff 11 (top system) showing measures 33-38. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of chords and melodic fragments.

Musical staff 12 (pedal line) showing measures 33-38. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes, with some notes highlighted in green and red. The notes are: C, G, D, G, G, F, E, D, C, G, E, F, D, C, C, C, D, F, E.

39

A D C B A G G F E D E D D B C D C B A

45

G A G D A D B C E D D G G G F E D C C F D C A

51

B C D E D D B C G D G G F E D C G E F D

57

C C C D F E A D C B A G G F E D E

63

D D B C D C B A G A G D A D B C E D D

68

G

Staldophone Freedom one - Classic medley

Subject to change

23th May 2022 / Hans Ulrich Stalder

Intro

Musical notation for the Intro section, featuring a treble clef, a whole rest, and a series of eighth notes with a tempo marking of 240 and 50.

Bach Invention No. 13

Musical notation for the first line of Bach Invention No. 13, featuring a treble clef and eighth notes.

Musical notation for the second line of Bach Invention No. 13, featuring a treble clef and eighth notes.

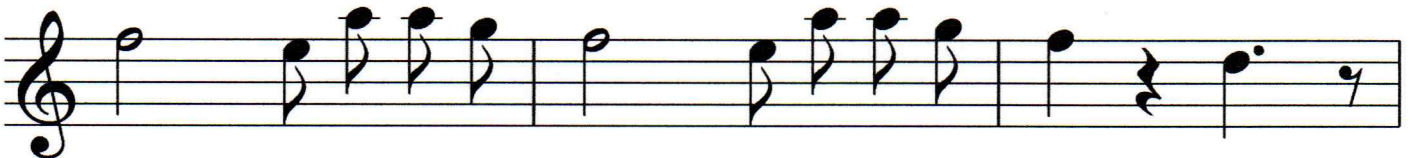
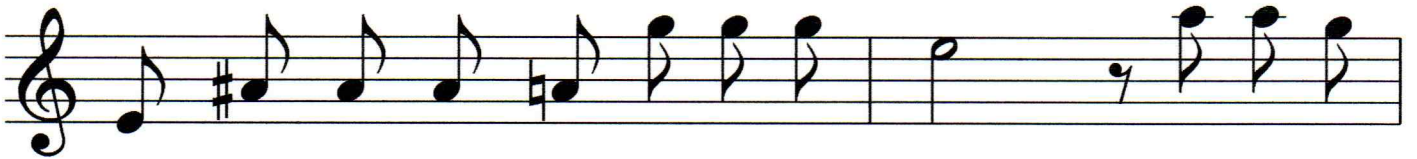
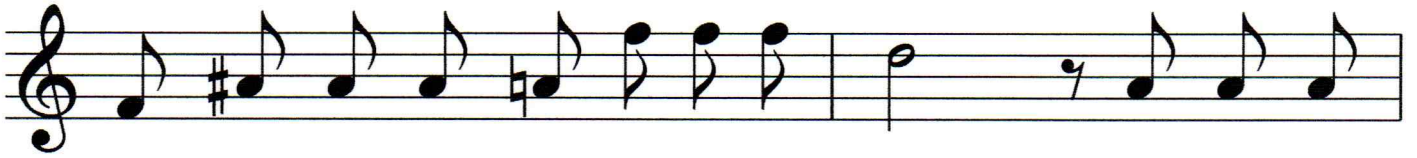
Musical notation for the third line of Bach Invention No. 13, featuring a treble clef and eighth notes.

Musical notation for the fourth line of Bach Invention No. 13, featuring a treble clef and eighth notes.

Musical notation for the fifth line of Bach Invention No. 13, featuring a treble clef and eighth notes.

Musical notation for the sixth line of the medley, featuring a treble clef, eighth notes, and tempo markings of 250 and 210.

Beethoven Symphony No. 5



Bach Toccata and Fugue in D minor



Staldophone Freedom two - Agnus dei variation

Subject to change

J.S. Bach

5th June 2022 / Hans Ulrich Stalder

Adagio

$\text{♩} = 80$

The musical score consists of seven staves of music, all in treble clef. The first staff begins with a common time signature (C) and a tempo marking of Adagio with a quarter note equal to 80 beats per minute. The music is written in a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills and grace notes). The piece concludes with a final cadence on the seventh staff.

BWV 1034 - Sonata for Flute and Harpsicord

J.S. Bach (1685-1750) / Arranged for the Quantophon by Hans Ulrich Stalder

Voices: Ketron SD1000 Sound List

Manual: Recorder (74)

$\text{♩} = 40$

Pedal: Rhodes Stereo Piano (3) Do not play the red notes with the Quantophon Also play the green notes

EA A B EC D# EB F# D#A E EA B C GE A F#CE F#BD# B E F# EG C CE AD# ACE

4 AF# B AD#F# GE AE A BD#F# BG F# BE BD# BF# E BD#

6 D#B EBC# AD# GE F#F# AD# GE F#F# CD#A F#AC GB EF#A D# EG D#F# E

8 G# AC GB F#A D# EE F# EF#C D#B A G GC A EC D F#AC

10 GB BE A#E B C# F#C#E F#D BDF# DG C#E BD AC# E F# BD AC# GB D GE B A# BE GE F# BD

13 F#A# F#A# B F#C F# F#C D F#E F#A# F#C# B GC# F# A#C# BD C#E A#E BD G A#E F# F#D GE EC

16

DD EGB F# EA# F#B D GC# C#B F#A# DB D E F# G D EB AC# F#AD#

18

GE A B C E AE F#D G#D A C AC D A,F G BDF#

20

CE CEA CA CD#A E BF# D#F#A EG EGB C DF#A B BG AA BDF#

22

G ACE F G#BD AC A G F#C G A B A G AE B CE D# AC B CD# F#

24

A B EG C F#A EG DF# A B EG DF# CE G CF#A CA CD#A E F#A B EG D#F# BD# E BF# B BF# G BA

27

BD# D#F# E CF# F#B AF# EG F#A D# D#C BG D#F#A EG DF CE

29

B AC GB F#A D# G F#C D#B A GB

A fancy version of Chan-Chan with Bongo

Cuba son feeling

Arranged by Hans Ulrich Stalder

♩=80 **Intro**
Tenor Staldophone

Arranged for the Staldophone with Bongo accompaniment

Melodic Tom

5

8 **Refrain** **Bridge 1**

11 (2) **Bridge 2**

14 **Refrain**

17 **Verse**

20

The musical score is written for two instruments: Tenor Staldophone and Melodic Tom. It is in 4/4 time with a tempo of 80 beats per minute. The key signature has one sharp (F#). The score is divided into sections: Intro (measures 1-4), Refrain (measures 8-10), Bridge 1 (measures 11-12), Bridge 2 (measures 13-14), Refrain (measures 15-16), Verse (measures 17-19), and a final section (measures 20-23). The Tenor Staldophone part features a melodic line with various rhythmic patterns, while the Melodic Tom part provides a rhythmic accompaniment with specific notes and rests.

24 **Trumpet solo**

8

8

32 **Bridge 1** **Bridge 3**

8

8

39 **Refrain**

8

42 **Bridge 1** (2)

8

46 **Verse**

8

49 **Fin**

8

53

Musical score for measures 53-55. The score is written for two staves, both in treble clef with a common time signature. The first staff contains a melodic line with eighth and sixteenth notes, including accidentals (sharps and naturals). The second staff contains a bass line with eighth notes and rests. A small '8' is written below the first staff at the beginning of the first measure.

56

Musical score for measures 56-57. The score is written for two staves, both in treble clef with a common time signature. The first staff contains a melodic line with eighth and sixteenth notes, including accidentals (sharps and naturals). The second staff contains a bass line with eighth notes and rests. A small '8' is written below the first staff at the beginning of the first measure.

Wir reisen mit dem Zug der Zeit, mein Schatz.
Wir reisen mit der Zeit.

Wo führt die Reise hin, mein Schatz?
Wo führt sie hin?

Das Fenster unserer Zeit ist klein, mein Schatz.
Das Fenster ist zu klein.

Der Eine sieht was kommt, mein Schatz.
Der Andere sieht es nicht.

Der Eine sieht was war, mein Schatz.
Der Andere sieht es nicht.

Es dunkelt alles langsam ab, mein Schatz.
Es dunkelt langsam ab.

Im Fenster spiegelt sich mein Schatz.
Im Fenster spiegelt s'ich.

Zum Sehen braucht es gar viel Licht, mein Schatz.
Zum Sehen braucht es Licht.

Und hören wir im Dunkel nichts, mein Schatz?
Und hören wir im Dunkel?

Wo ist die schöne Melodie, mein Schatz?
Wo ist die Melodie?

Ist's nur ein leiser Klang der klingt, mein Schatz?
Ist's nur ein Klang?

Wir pfeifen auf den reinen Ton, mein Schatz.
Wir pfeifen auf den Ton.

Die Reise selbst ist unser bestes Lied, mein Schatz.
Die Reis' ist unser Lied.

Und jeder denkt für sich die Melodie, mein Schatz.
Und jeder denkt sie nur.

Es singen beide vor sich hin, mein Schatz.
Es singen beide still.

Und niemand hört des andern Lied, mein Schatz.
Und niemand hört das Lied.

Wir reisen mit dem Lied im Herz, mein Schatz.
Wir reisen mit dem Lied.

Die Melodie ist unser einzig Glück, mein Schatz.
Das Glück der Melodie.

Caramba - Spanish Guitar

YouTube Link: <https://youtu.be/1gIOaZrWpbY>

Deseo intenso - Casi español - verdad?

YouTube Link:

<https://www.youtube.com/watch?v=EZJsg6Vh0ig>

„Oh - Toni“ Lied zum 50. Geburtstag

YouTube Link: https://youtu.be/5_TF-Phr0WI

Begleitung mit drei Ukulelen und Gesang

Sopran: Marlis
Tenor: Ernst
Tenor: Hansueli

Refrain

Oh Toni, oh To-ô-ni, es chunt scho alles guet
Du häsch zum Troscht ja Rübensaft – de macht
zusätzlich Mut

Strophen

1. Wo dä Toni isch gebore worde
Da het er furchtbar gschreit
Ohni sin Lärm da het mer nämlich
Plazenta i d'Windle gleit
2. Dänn isch die unbekannti Phase cho
Die isch ganz still verbii
Erscht später hätt mer dänn feststellt
Er hätt ä Arbeits-Phobi
3. Die Angst vor em Schaffe hät sich gleit
Und damit au die vor Fraue
So hätt er sich tüchtig dri-ine gstürzt
Er isch halt doch en Schlaue
4. Glii druf da isch er Vater worde
Das hätt au s'Ursi gmerkt
Und d'Recherche händ ergeh
Er hät ganz sauber gewerkt
5. Dana da hät er wiiter gschaffet
Und zwar mit em grosse Chöpfli
Und so Direktor Mit-Glied worde
Und schefflet jetzt Geld is Töpfli
6. Au susch no isch er engagiert
I dä Fürwehr hätt er glösch
Zum Glück tuets nur im Frohsinn brenne
Denn deht hätt's die gröschte Möscht
7. De Toni kennt au alli Gsetz
Und weis au wie's umgah
Vom Elektrisch aber weiss er nüüt
Drum söller das la lah

Begleitinstrument : Ukulele

Strophen-Akkorde : C / G - C / C / G - C (4/4 Takt, mit Auftakt)

Refrain-Akkorde : C - G - C / D - G - D7 / G

Refrain

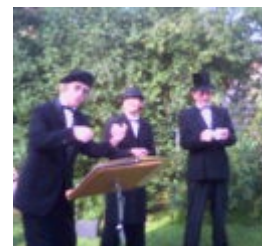
(C)	C (4x)	G (2x)	C (2x)	
Oh	Toni, oh To-ô-ni, es	chunt scho alles	guet	
(C)	D (2x)	G (2x)	D7 (2x)	G (1x ++)
Du	hesch zum Troscht ja	Rebesaft - de	macht zusätzlich	Mut

Nach jeweils letztem Refrain den Ursi-Refrain singen

(C)	D (2x)	G (2x)	D7 (2x)	G (1x ++)
Du	hesch zum Glück ja	s'Ursi no - sie	lueget dir schliesslich	guet

8. Au hätt er glernt dä Hammer schwinge
Und haue uf dä Putz
Das macht er aber nur ganz kurz
Dä zwüschet gitts Kaffi-Lutz
9. Dä Hammer dä sich hütt verdrängt
Er tuet jetzt Golf-Clubs schwinge
Bim golfe tuet er Wasser trinke
Und au scho Liedli singe
10. Bim Toni weiss mer ganz genau
Wie d'Evolution tuet schaffe
Er hätt nämlich chöne übererette
Dä Imponierlauf vo dä Affe
11. Er isch Meister im Überraschige mache
Da isch er nööd zum zahle
Und würd er am Ursi äs Tandem schenke
Het sicher nur sie Pedale
12. Jetzt wüset mir doch ziemlich g'nau
Dä Toni dä chan viel
Uns wünschet ihm no ä schöni Zyt
Bis langsam dänn alles wird still

Du häsch zum Glück ja s'Ursi no – sie lueget dir
schliesslich guet.



Hansueli, Marlis und Ernst

Staldophon - Erklärungen in fünf Disziplinen

22.4.2022 / Hans Ulrich Stalder / Visit www.quantophon.com

Das Staldophon – auch einfach erklärt – kommt nicht ohne folgende Disziplinen aus:

- Entstehungsgeschichte des Saxophons
- Physik
- Instrumentenbau
- Musiktheorie
- Anatomie und Psychologie

Die folgenden Erklärungen basieren auf autodidaktisch Erlerntem und persönlichen Erfahrungen mit dem Staldophon. Daher ist es aus juristischen Gründen notwendig, noch etwas hinzuzufügen – sonst hagelt es wieder Schelte:

Alles ohne Gewähr!



Entstehungs-Geschichte vom Saxophon

Die Geschichte des Saxophons lehrt uns, dass Adolphe Sax das Instrument ursprünglich mit einem Kesselmundstück ausstattete – was im 19.

Jahrhundert für Obertoninstrumente üblich war. Unbestritten ist auch, dass Sax mit dem neuartigen Instrument vor allem die Militärkapellen im Blick hatte – denn dort war viel Geld zu verdienen. Das bedeutete: Das Instrument durfte keine allzu hohen Anforderungen an den Musiker stellen (Asche auf mein Haupt!).

Folglich wandte sich Sax davon ab, ein reines Obertoninstrument zu bauen (persönliche Schlussfolgerung des Autors). Letztlich stattete er das Saxophon mit einem Rohrblattmundstück aus. Als logische Konsequenz entwickelte er einen komplexen Klappenmechanismus, der es dem Musiker erleichterte, auch in den höheren Lagen zu spielen – ohne sich um die über 20 Tonlöcher im Einzelnen kümmern zu müssen.



Vielleicht ist es vermessen zu sagen, dass das Staldophon dem ursprünglich geplanten Saxophon entspricht. Anders ausgedrückt: vom Saxophon zum Staldophon – und wieder zurück. Allerdings mit deutlich weniger Löchern und Tasten. Dies hatte zur Folge, dass sich die Griffabelle des Staldophons von der des Saxophons entfernte.

Physik

Damit ein Rohr einen Ton erzeugen kann, muss die Luft darin in Schwingung versetzt werden – bei Blasinstrumenten durch das Einblasen von Luft ins Mundstück.

Das Saxophon – und damit auch das Staldophon – ist physikalisch gesehen ein einseitig geschlossenes Rohr (fachsprachlich: gedackt). Aufgrund der konischen Bauweise (des Horns) liegt das akustische Rohrende jedoch weit ausserhalb der tatsächlichen Konstruktion. Das führt beim Tenorsaxophon dazu, dass es etwa 30 Hertz tiefer klingt als berechnet. Dasselbe gilt für alle weiteren Töne, bei denen das Hornende durch eine offene Klappe definiert wird.

Wird das Horn ganz geschlossen (alle Klappen zu) und der tiefste Ton berechnet, klingt das Instrument effektiv eine Oktave tiefer.

Ein geschlossenes Ende eines Rohres bewirkt, dass sich eine stehende Welle mit einem Wellenknoten am geschlossenen Ende und einem Schwingungsbauch am offenen Ende ausbildet. Analog Orgelpfeifen: Gedackte Pfeifen klingen tiefer als offene Pfeifen gleicher Länge, da die Luftsäule nur eine Viertelwellenlänge schwingt, während eine offene Pfeife eine halbe Wellenlänge schwingt ¹.

Damit das angestrebte Hornende als solches erkannt wird, braucht es ein ausreichend grosses Loch bzw. eine geeignete Lochfolge. Andernfalls wird der Ton nur abgesenkt oder die Klangfarbe verändert sich. Ergo: Je weiter oben ein Loch sitzt, desto kleiner kann es sein.

¹ <https://www.spektrum.de/lexikon/physik/gedeckte-pfeife/5644>

Als Überblashilfe in die Obertöne besitzt das Saxophon oben kleine Störlöcher, die über Tasten geöffnet werden – diese fehlen beim Staldophon vollständig.

Die Obertöne sind ein weiteres wichtiges Thema, diese werden auch als Partialtöne bezeichnet. Von einem Musikinstrument erzeugten Ton klingen immer mehrere Töne mit, anders gesagt, jeder Ton ist ein Klang – daraus bildet sich die Obertonreihe. Das bedeutet, vom Grundton ausgehend klingen immer die Obertöne mit, aber je nach Instrument mit unterschiedlicher Intensität. Dieser Effekt nutzen Obertoninstrumente aus um in den oberen Tonlagen zu spielen (nämlich mit Überblasen). Dazu ein Beispiel: wird ein Grundton auf einem Obertoninstrument gegriffen (beim Saxophon oder Staldophon), kann ohne Griffänderung auch der nächste Oberton (die Oktave) gespielt werden (eben Überblasen). Der nächste Oberton ist dann wieder eine Quinte höher (die Duodezime), weiter geht es mit der Doppeloktave, usw. Fazit, die Abstände von Oberton zu Oberton werden nach oben immer kleiner. Bezogen auf das Horn ist es eine Realität, dass jedes Instrument in den oberen Lagen so seine Vorlieben (Bevorzugung) hat, auf welcher Frequenz es klingt. Anders gesagt, so ohne weiteres kann nicht jeder Oberton gespielt werden (dies kann sogar unterschiedlich innerhalb derselben Instrumentengruppe sein). Damit trotzdem richtig intoniert gespielt werden kann, kommt die Anatomie und Psychologie ins Spiel.

Die eingangs erwähnte Aussage, dass das Horn einseitig geschlossen ist, muss präzisiert werden. Im erwähnten Fall betrifft es das physikalische Schwingungsverhalten vom Horn. Effektiv wird die „geschlossene“ Seite vom nur fast geschlossenen Mundstück verschlossen. Bei den Holzblasinstrumenten, wie Staldophon, entsteht über das Mundstück, mit dem schwingenden Holzblatt, eine Verbindung zum Spieler und bildet die Instrument zu Mensch Beziehung. Hier sei wiederum auf die Kapitel Anatomie und Psychologie verwiesen, um die Auswirkungen zu verstehen,.

Instrumentenbau

Das Staldophon besitzt eine einfache Klappenmechanik – was auch zu geringerem Gewicht führt. Insgesamt gibt es nur zehn Tonlöcher. Die obere Daumenaufgabe wurde durch einen verschiebbaren Daumenhaken ersetzt, um die Handhabung zu verbessern. Die physikalischen und musiktheoretischen Bedingungen machen es unmöglich, alle Tonlöcher für jede Oktave an der exakt richtigen Stelle zu platzieren (siehe Musiktheorie). Hinzu kommt: Theoretisch berechnete Löcher müssten unendlich klein sein – ein Widerspruch zu den erforderlichen Mindestgrößen. Beim Staldophon ist jeder Taste genau eine Tonlochklappe zugeordnet. Jedes Loch kann also beliebig geöffnet oder geschlossen werden – das ermöglicht eine Vielfalt an Klangfarben. Ausserdem lässt sich durch leichtes Anheben einzelner Klappen die Ansprache mancher Obertöne verbessern.

Fazit: Jedes Blasinstrument ist das Ergebnis vieler Kompromisse.

Musiktheorie

Moderne Tasteninstrumente – wie das Klavier – basieren auf einer „temperierten“ Stimmung. Dabei wird der Fehler gegenüber einer „reinen“ Stimmung über alle Töne gleichmässig verteilt.

Blasinstrumente ermöglichen prinzipiell „reines“ Spiel – allerdings liegen die Tonlöcher aus physikalischen Gründen nicht an der idealen Stelle. Über mehrere Oktaven hinweg verstärkt sich dieses Problem. Da die Abstände zwischen den Obertönen eines Grundtons mit steigender Frequenz kleiner werden, ist es theoretisch möglich, dass ein Oberton mit einem temperierten Ton übereinstimmt. In der Praxis muss dafür aber manchmal ein Oberton eines anderen Grundtons gespielt werden. Das heisst: Nicht nur der richtige Grundton muss gegriffen, sondern der gewünschte Oberton muss zusätzlich durch die Anblastetechnik „gezogen“ werden.

Anatomie und Psychologie

Die Verbindung zwischen Blasinstrument und Mensch ist das Mundstück. Beim Rohrblattmundstück wird dieses an die oberen Schneidezähne gelegt und mit den Lippen umschlossen. So kann Luft ins Instrument geblasen werden. Da kein Mund dem anderen gleicht, beginnt hier bereits die individuelle Ansatztechnik.

Wie lernt man die Obertontechnik? Ein guter Ausgangspunkt ist, den gewünschten Ton im Kopf zu haben. Dann den Mund zu einem spitzen „Küssmund“ formen – als wollte man ein Streichholz (oder eher ein Sturmfeuerzeug!) ausblasen. Locker in das Mundstück pusten, bis sich ein entspannter Ton einstellt. Nun den Kehlkopf etwas anheben – doch wie hebt man den Kehlkopf? Das gelingt ansatzweise durch bestimmte Lautvorstellungen: „iiih“ für oben, „oooh“ für unten, „uuuh“ für eine andere Klangfarbe. Ein klassischer Fall von Selbstüberlistung.

Nicht vergessen: Den Bauch mit viel Luft nach aussen wölben (nicht pressen), die Arme entspannt hängen lassen, die Augen verträumt schliessen – und üben, üben, üben.

Ein passendes Mundstück mit einem nicht zu harten Holzblättchen ist essenziell. Diese sollten der Spielstärke entsprechend angepasst werden – garantieren aber keine schnelle Verbesserung.

Zähne und Knochen leiten Vibrationen unterschiedlich, ebenso variieren Lippen- und Kieferstellungen. Auch Zunge, Hals, Kehlkopf, Lunge, Brust, Zwerchfell und Bauch tragen zum Klang bei – ebenso wie die Tonvorstellung des Spielers.

Wer das Staldophon lernen will, sollte entsprechend Zeit investieren.

Zwar bestimmt in den tieferen Lagen primär das Griffbild den Ton, doch auch hier lässt sich die Tonhöhe mit Ansatztechnik beeinflussen. Selbst die Klangfarbe kann so verändert werden. In den obersten Lagen überwiegt schliesslich die Tonvorstellung des Spielers – mehr als das Griffbild. Salopp gesagt: Alle Komponenten zusammengenommen, die das Obertonspiel ermöglichen, bringen uns über die Psychologie hinaus – bis an die Grenzen des Okkultismus.

Viel Spass und Ausdauer mit dem Staldophon!

Änderungen vorbehalten.

Staldophone - an extended overtone tenor saxophone

by Hans Ulrich Stalder.
First published 10/10/2020.

Preamble

When it comes to playing with the Staldophone, it is largely based on the tenor saxophone. The Staldophone, however, requires playing overtones. This requires an adapted learning method. Instead of around 22 buttons and pushers, the Staldophone only has eight buttons (peeling the onion). With these few keys and only one cross-fingering in the lowest register, all tones can be generated over several octaves in semitone steps. The buttons, their holders and the whole mechanism, as well as the thumb rests, are attached to a separate holder construction. Therefore, the horn can be constructed from the lyre holder to the C-tone hole without superstructures. This allows the horn to vibrate freely over the entire distance, which significantly improves the sound. All superstructures and attachments are made of lightweight construction using carbon fibre reinforced plastic.

The advantages of the Staldophone at a glance.



- The Staldophone has a singing sound rich in overtones.
- The Staldophone is a very lightweight instrument.
- The Staldophone only needs 12 fingerings (about 90 for the Saxophone).
- The Staldophone only needs a simple mechanism.
- The Staldophone enables a good price due to the simplified production.

Terminology

Various saxophone explanations make no difference between valves and keys. In this documentation keys are assigned to the fingers and valves cover the tone holes. Push-buttons are not assigned to a finger.

Exclusion of liability / disclaimer see last page.

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Preface

After an intensive whiskey training, I thought about which musical instrument would complement my whiskey drink. I got into the saxophone intuitively. On January 17th, 2020 I became the proud owner of a 20 year old tenor saxophone, Yamaha YTS-32, almost unused.



*Whisky Bowmore, Islay,
only slightly smoky*

As a result, I bought a saxophone course and decided to be a good student. In parallel to practising, I dealt with the physics of the saxophone (I already know a little about music). The insights gained in the process gave me chills and forced me to change direction in the curriculum.

The conclusion regarding physics and music theory is:

In theory, the saxophone cannot be played at all!

The findings made are justified as follows. Please note beforehand - the saxophone is a covered pipe (closed one side) and has a movement node at the closed end, so the tone sounds an octave lower. The noted note is therefore already positioned like the first overtone and is referred to as the second partial tone. In addition, according to classical physics, the measured length of the tenor saxophone at 144 centimetres should be 133 Hertz (all approximate numbers, because everything is not that simple). But reality is 103 Hertz. This corresponds to an acoustic length of 166 centimetres, and this makes the tenor saxophone to a B instrument. It is of course assumed that the B is a Bb and not an H, therefore corresponds to an A# and as the lowest note of the horn sounds as an Ab, which also sounds like a G#, except for the downward scale, then it stays with the Ab.

Anyone who no longer understands anything has understood it.

The aforementioned physical peculiarity is explained by the conical shape of the horn. But this form has another disadvantage, namely that at most a single hole in the horn can be right in tune. If you also take into account the tempered tuning, this hole is also wrong in any key and pitch. This means that you have to bend every note played with the embouchure at the mouthpiece. With the top tones, a dozen different fingerings on the tenor saxophone are not uncommon, which arouses the suspicion that it doesn't really matter what you are touching. The horn also has the octave hole (the thumb overblown button) that only occurs once, but physically should actually occur per tone. Fortunately, this sturgeon hole is not needed by good players. Now it is time to turn the disadvantages caused by the conical shape of the horn for the better.

So if you have to bend every tone by ear anyway, it always makes sense to choose the tone with the most beautiful sound, namely the one in the overtone range. So I put my saxophone course aside and concentrated on playing overtones. This is also the idea behind the horn described below. This forces you to play overtones, namely by omitting all unneeded keys that are not needed for overtone play.

By the way, there are also practice saxophones without keys (Keyless Overtone Saxophone). But these have too many restrictions. There is also at least one with only overload loads. An example is available on the following website:

<http://www.ramponecazzani.com/>

PS. In this document, the reference numbers in brackets refer to the following documentation on the Internet:

http://www.clarissono.de/pluginAppObj_85_01/SaxophonTerminologie.pdf

Construction description

Horn overview

From the lyre holder to the lower horn bow, there are no attachment points that could impair the free swinging of the tube. Neither the valve mechanism, the thumb button, the strap eyelet nor the thumb hook are in direct contact with the horn. All these parts are attached to a device running parallel to the horn, which also extends from the lyre holder to the lower horn bow. In addition, the upper part of the horn from the lyre holder to the G key, which covers the A tone hole (12), is even tone hole free. This pipe section can have different wall thicknesses and thus vary the overall sound of the instrument, therefore from rather dead-sounding to a bright sound.



Almost icon image

Obviously, the part casing increases the instrument diameter. So that the instrument can still be held comfortably, the thumb rests are not placed on the casing, but represented by a plastic frame hole in the casing. Similarly, the buttons are also on the same level as the casing in corresponding recesses.

The tone holes

The Staldophone manages with only 10 tone holes (since the D# tone hole is omitted). In contrast to the saxophone, the tone holes are not drawn flat at the top, but only slightly everted in the curve itself. It should be noted in the picture on the right that the top edge is not actually flat, but rather rounded like the pipe at this point. As a result, the tone holes cause only little vibration resistance. Furthermore, the tone holes are arranged somewhat offset to one another. Since the horn can be constructed from the lyre holder to the C-tone hole without any superstructures, the C-tone hole is still positioned in the freely swinging stretched tube part (as mentioned without D# tone hole). This slightly changes the proportions compared to the tenor saxophone.



The valve flaps

The valves are also made of lightweight carbon fiber reinforced plastic. When closed, the valves with the inside of the horn form a round, continuous, open area. Another special feature of the valves is when opened, assume an inclined position, namely directed towards the tone hole. The lower valve surface has the same curve as the inner tube. The valve itself is held open by a steel spring. If the associated key is pressed, the valve is pulled towards the pipe, possibly with a little distance to the pipe (see section Keyboard).



The bracket construction

The bracket construction runs on the back from the lyre holder to the lower horn bow and sweeps up to about a third of the horn circumference. This means that at a distance of around 25 millimetres from the horn, a fiber composite panel, which is open wherever possible, accommodates all superstructures and attachments. The entire key mechanism is placed between the horn and the bracket construction.

Playing on the Staldophone

The keyboard

First of all, a little detour to the keyboard of the normal saxophone. The year is 1842, we are standing in Mr. Sax's workshop and watching his face when he noticed that his left hand has too few fingers. The result was then the dreaded little finger table (affectionately called "Pinky Table") with the four handles and a hardly manageable mechanism behind it.

With the Staldophone you could redesign the key assignment with the fingers that have become free. But this is certainly not in the spirit of successful saxophone players. For this reason, only one exception was made for finger assignment, but this ultimately means that nine keys are required. You can also consider keeping the little finger table, which can be switched from Saxophone mode to Staldophone mode. This would certainly suit the "old" saxophone player.

The buttons on the index, middle and ring fingers are provided with an outer half-ring. In addition, when pressed, this half-ring means that the button (adjustable) is halfway up against the mounting structure, i.e. the tone holes do not close completely. This is helpful if an overtone does not respond immediately or to get to the next overtone. It is to be tried out which key is suitable in each case.

Seen from top to bottom, the G key, which covers the A tone hole (12), is the first key and is pressed as before with the ring finger of the left hand. It should be noted that all overblown and trill buttons are omitted.

Note the German notation: Low-H key = Low B key and Low B key = Low Bb key (long live the monk who caused this confusion).

Because the keys and valves are made of carbon fiber reinforced plastic, less mass (weight) is moved when playing. Therefore, the G sharp key (13a) can be dispensed with, which was only attached in order to move less mass. As before, the low B key (22a) can also be used for the G sharp.

The fingers of the left hand are thus assigned as follows:

- The index finger is free and can be used as desired, for example as an Alesis PercPad control with a push button (see [Saxofon Bongo Extension](#) written in German);
- The middle finger operates the low B key (23a) - this relieves the little finger;
- The ring finger operates the G key (12) - as before;
- The little finger operates the C sharp key (21a) as well as the low H key (22a) - as before [so that the low B key sounds like this, the low H key (22a) must also be pressed].

On the keys of the right hand, the D# key can be dispensed with [tenor saxophone use cross-fingering E / C + H (22a)]. As already mentioned, the side buttons are also omitted. Since the keys H and B are not linked on the Staldophone, the cross-fingerings E / C + B (23a) can be used on the D#1.

Since the valves are positioned inside the tube and are only held open by steel springs, they can be closed by using a cable - which in turn means less weight. This means that there is only one cord connection from the keys to the valves. Another effect of this technique is that the Staldophone becomes a percussion instrument when the keys are played strong.

The music

Where there are several possibilities to play the same tone in the overtone range, the tone with the longest tube is to be chosen (provided the player can play this tone cleanly and the intonation allows it).

In order to hear the difference between overtone playing and normal playing, for example Ludwig van Beethoven's "Freude schöner Götterfunken" can be played. To do this, start with e2 on the tenor saxophone. Then play once with normal fingerings and once with f2 and g2 with the B or C fingering.

The approach

When it comes to approach, I lean towards Archie Shepp's style. Copycats should make sure that the ligature of the mouthpiece stays outside of the mouth.



Archie Shepp

Explanations of the fingering chart

For the following fingering designation, I am based on the standard fingering of the saxophone in the first octave.

In the meantime I have learned that you have to be patient with learning to play overtones. Like humans, every saxophone has its own characteristics. Individual overtones are difficult to address straight away. That depends not only on the player's condition of the day, but also on the temperature and humidity (some saxophone players even bring the moon phases into play ...)

General information on the Staldophone fingering chart.

The standard fingerings for saxophones are used up to a, with the exception of Db->cross-fingering.

Originally using Mouthpiece Yamaha 4C Tenorsax Standard (phenolic resin), small track opening 1.6mm, track length medium (20mm), middle chamber.

10/28/2020: mouthpiece replaced by Vandoren V16 T6 (ebonite / rubber), Vintage sound, track opening 2.5mm, track length long (27mm), middle chamber: round. I am currently using a saxophone reed Vandoren Java green Bb SR2725, thickness 2.5.

The basic tone of the present tone scale is the tempered tuning of the piano. The desired overtone is again the tempered tuning of the piano. The staldophone, like the tenor saxophone, is a transposing instrument. This means that the sounding tone is 14 semitones (major ninth) lower than the notated tone of the tenor saxophone. The starting point for calculating the overtone is therefore the sounding tone.

The first column is the tone designation as it is notated in the treble clef.

The second column is the tone name of the sounding tone.

The third column corresponds to the tempered tone from the piano.

It is true that the staldophone, as well as the tenor saxophone, can be played purely. For the sake of simplicity, however, this list is based on the tempered tuning. Otherwise, the frequencies of the pure tuning would have to be listed for each key to be played, and the associated frequencies of the overtones would have to be represented by these again. The result would be an unmanageable compilation that would not help in practice. Ultimately, the musician has to bend the notes played by ear anyway.

Staldophone fingering chart – will be updated from time to time.

The finger positions of the lowest notes of the tenor saxophone are meant, sometimes supplemented with more precise details. This list is based on the German notation. The grip images in the shaded fields are my preferred alternative. PT_n = partial tone.

Date 12/15/2020

Tone		Piano	Keynote -Variant 1		Keynote -Variant 2		Keynote -Variant 3	
Notated	Physic.	Hz	Grip	Hz	Grip	Hz	Grip	Hz
ais	Gis	103.8	B / PT 1	103.8				
h	A	110	H / PT 1	110				
c1	Ais	116.5	C / PT1	116.5				
cis1	H	123.4	Cis / PT1	123.4				
d1	c	130.8	D / PT1	130.8				
dis1	cis	138.6	E ^{D^{offen}} C ⁺ H	138.6				
e1	d	146.8	E / PT1	146.8				
f1	dis	155.5	F / PT1	155.5				
fis1	e	164.8	Fis / PT1	164.8				
g1	f	174.6	G / PT1	174.6				
gis1	fis	185	Gis / PT1	185				
a1	g	196	A / PT1	196				
This is where the overtone range for the Staldophone begins (left grip column).								
ais1	gis	207.6	B / PT2	207.6				
h1	a	220	H / PT2	220				
c2	ais	233	C / PT2	233				
cis2	h	246.9	Cis / PT2	246.8				
d2	c1	261.6	D / PT2	221.6				
dis2	cis1	277.2	E ^{D^{offen}} C	277.2				
e2	d1	293.6	E / PT2	293.6				
f2	dis1	311.1	B / PT3	311.4	F / PT2	311		
fis2	e1	329.6	H / PT3	330	Fis / PT2	329.6		
g2	f1	349.2	C / PT3	349.5	G / PT2	349.2		
gis2	fis1	370	Cis / PT3	370	Gis / PT2	370		
a2	g1	392	D / PT3	292.4	A / PT2	392		
ais2	gis1	415.3	B / PT4	415.2				
h2	a1	440	H / PT4	440	E / PT3	440.4		

Tone		Piano	Keynote -Variant 1		Keynote -Variant 2		Keynote -Variant 3	
Notated	Physic.	Hz	Grip	Hz	Grip	Hz	Grip	Hz
c3	ais1	466.2	C / PT4	466	F / PT3	466.5		
cis3	h1	493.9	Cis / PT4	493.6	Fis / PT3	494.4		
d3	c2	523.2	D / PT4	523.2	G / PT3	523.8		
dis3	cis2	554.3	H / PT5	↑ 550	Gis / PT3	555		
e3	d2	587.3	E / PT4	587.2	A / PT3	588		
f3	dis2	622.2	B / PT6	622.8	F / PT4	622		
fis3	e2	659.2	H / PT6	660	Fis / PT4	659.2		
g3	f2	698.4	C / PT6	699	G / PT4	698.4		
gis3	fis2	740	Cis / PT6	740.4	Gis / PT4	740		
a3	g2	784	D / PT6	784.8	A / PT4	784		
ais3	gis2	830.6	B / PT8	830.4	Cis / PT3	831.5	Fis / PT5	↑ 824
h3	a2	880	H / PT8	880	E / PT6	880.8		
c4	ais2	932.3	C / PT8	932	F / PT6	933		
cis4	h2	987.7	Cis / PT8	987.2	H / PT9	↓ 990	Fis / PT6	988.8
d4	c3	1046.5	D / PT8	1046.4	G / PT6	1047.6		
dis4	cis3	1108.7	Cis / PT9	↓ 1110.6	Gis / PT6	1110		
e4	d3	1174.6	E / PT8	1174.4	A / PT6	1176		
f4	dis3	1244.5	B / PT12	1245.6	F / PT8	1244		
fis4	e3	1318.5	Fis / PT8	1318.4				
g4	f3	1396.9	G / PT8	1396.8				
gis4	fis3	1479.9	Cis / PT12	1480.8	Gis / PT8	1480		
a4	g3	1567.9	A / PT8	1568				
ais4	gis3	1661.2	B / PT16	1660.8				
h4	a3	1760	E / PT12	1761.6				
c5	ais3	1864.6	F / PT12	↓ 1866				
cis5	h3	1975.5	Cis / PT16	1974.4				

Instructions for Instrument Builders

AN ACOUSTIC ANALYSIS OF SINGLE-REED WOODWIND INSTRUMENTS WITH AN EMPHASIS ON DESIGN AND PERFORMANCE ISSUES AND DIGITAL WAVEGUIDE MODELING TECHNIQUES

A dissertation submitted to the department of music and the committee on graduate studies of Stanford university in partial fulfilment of the requirements for the degree of doctor of philosophy

Gary Paul Scavone
March 1997

Single-Reed Woodwind Acoustic Principles - Chapter 1- Tone-holes - 1.4.3

<ftp://ccrma-ftp.stanford.edu/pub/Publications/Theses/GaryScavoneThesis/thesis.pdf>

Epilogue

As already mentioned, the Staldophone is not suitable for beginners. The same applies to smoky whiskey (mainly comes from the island of Islay). But if you still don't want to do without Scottish whiskey, the Auchentosham Virgin Oak is recommended. As the name suggests, matured in virgin oak barrels, this gives the whiskey a pleasant note of vanilla in the nose. But be careful, with drinking comes the disenchantment – Uh?



Addendum 2020 / 2021

Tenor saxophone conversion to Staldophone

The purpose of this modification is that only playing overtones can be used and the fingers (grips) can be practised. The modification does not destroy anything substantial on the instrument, so it can be dismantled without any problems.

Unfortunately, the sound advantages of the Staldophone do not yet come into play here. The instrument does not sound nicer, on the contrary, the multiple cable ties also tighten the instrument. With the original Staldophone, the instrument would also have much less weight. Practising the overtones is also more difficult because the key mechanism is not yet equipped with the half-opening mechanism.

The only advantage is the bongo extension switch, which can now be operated with the exposed index finger of the left hand and is therefore independent of the playing music.

For me the conversion still made sense, so I can already play like on the Staldophone - and if I should ever raise the money to have a Staldophone built, I'm already prepared!

As mentioned already, note the German notation: Low-H key = Low B key and Low B key = Low Bb key (Hang the monk who caused this confusion).

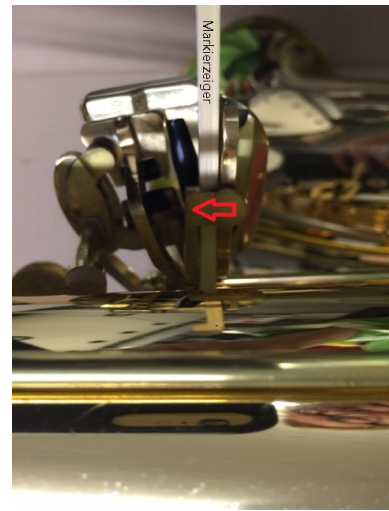
The following work was carried out:

- First, all valve pads were treated with valve balm;
- Beginning with the B-valve (8) and above it, all open valves were closed with cable ties;
- The lower B-button (23a) plus the connecting bar (to 21a) have been removed from the small finger table;
- The key follower of the low-H pusher (22a), on the lower side of the little finger table, was bent away so that the c sharp pusher (21a) is not taken along (the bending point was previously heated selectively), then the axis was oiled;
- The two hole covers, the valve of the H button (7) and the valve of the B button (8), attached and fixed with cable ties;
- The additional low-B driver (see picture) was glued to the valve (12) so that the low-B lever is depressed when actuated.

Hole covers (7 + 8) blanks.



Bend the key follower away from the lower H-button (22a).



Dismantling parts Hole covers (7 + 8).



Ready for installation.



Carrier



Carrier connection.



Carrier glued to valve.



Bongo Switch



Cable ties - over and over again!



Addendum January 2021



Dismantling the Staldophone to the Tenorsaxophone

Dismantling to the original state

Since no changes were made to the substance, dismantling is easy. Parts to be completed are in the saxophone case.

- Unplug all cable ties - everything that loosens now is dismantling waste;
- Carefully remove the two additional hole covers, the valve from the H button (7) and the valve from the B button (8) from the holes (use a knife to loosen the adhesive on the Saxophone protuberance);
- Remove the glued-on deep-B catch from the valve (12); if necessary, remove the valve and polish away the glue residue by machine;
- The key follower from the low-H button (22a) on the lower side of the small finger table must be bent back into its original position (heat the bending point beforehand selectively);
- The small finger table is to be completed with the low B-handle (23a) plus connecting web (to 21a);
- All pivot bearings must be oiled;
- Replace defective valve upholstery;
- The tenor saxophone must be checked for leaks and mechanical functionality;
- Cable tie traces and oil residues must be removed with a suitable polish.

Limited dismantling - the original bongo extension will be reactivated

It must be clarified with every cable tie whether it belongs to the bongo extension facility or not. For this, the document [Saxophone Bongo Extension](#) is to be consulted. The additional third bongo extension switch on button (2a) must be disconnected from the upper bongo switch (unsoldered) and the two cables of the bongo extension switch soldered on again.

Staldofon construction information

The prototype is primarily built using only known materials, preferably in the simplest version. That means, apart from the cables and pulleys, only gold-lacquered brass is used (with the use of carbon fibre reinforced plastic for the bracket construction, the development can become enormously expensive).

Since the mounting structure has to be provided with the largest possible holes, a good compromise is to be found between stability and permeability when using brass.

Exclusion of liability / disclaimer

This instrument is purely theoretical. No legal responsibility or liability of any kind can be assumed for incorrect information and its consequences. Subject to changes.

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* * * * *

Staldofon – ein erweitertes Oberton-Tenorsaxophon

von Hans Ulrich Stalder.

Erstveröffentlichung: 10.10.2020

Diese Dokumentation wurde am 8.1.2021 durch das Staldophon (Eco) ersetzt.

Präambel

Was das Spielen mit dem Staldofon betrifft, lehnt sich dieses weitgehend ans Tenorsaxophon an. Das Staldofon setzt allerdings zwingend ein Obertonspiel voraus. Dies erfordert eine angepasste Lernmethode. Anstelle von zirka 22 Tasten und Drücker hat das Staldofon nur noch deren acht Tasten (peeling the onion). Mit diesen wenigen Tasten und nur einem Gabelgriff in tiefster Lage, können sämtliche Töne über mehrere Oktaven in Halbtonschritten erzeugt werden. Die Tasten, deren Halterungen und der ganze Mechanismus, sowie die Daumen-auflagen sind an einer separaten Halterungs-Konstruktion angebracht. Daher kann das Horn von der Notenständer-Halterung (Marschgabelhalterung) bis zum C-Tonloch ohne Aufbauten konstruiert werden. Dies lässt das Horn über die ganze Strecke frei schwingen, was wesentlich zur Klangverbesserung beiträgt. Alle Auf- und Anbauten sind in Leichtbauweise mittels kohlenstofffaserverstärktem Kunststoff ausgeführt.

1. Die Vorteile vom Staldofon im Überblick

- ▶ Das Staldofon hat zwingend ein obertonreichen singenden Klang.
- ▶ Das Staldofon hat nur wenig Gewicht.
- ▶ Das Staldofon kommt mit nur 12 Griffbildern aus (zirka 90 beim Saxophon).
- ▶ Das Staldofon benötigt nur eine einfache Mechanik.
- ▶ Das Staldofon ermöglicht durch die vereinfachte Herstellung ein guter Preis.

2. Terminologie

Diverse Saxophon-Erklärungen machen keinen Unterschied zwischen Klappen und Tasten. In dieser Dokumentation sind Tasten den Finger zugeordnet und Klappen decken die Tonlöcher. Drücker sind keinem Finger zugeordnet.

Haftungsausschluss / Disclaimer siehe letzte Seite.

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3. Vorwort

Nach einer intensiven Whisky-Ausbildung habe ich mir überlegt, welches Musik-Instrument sich wohl ergänzend zum Whisky trinken eignet. Intuitiv bin ich auf das Saxophon gekommen. Am 17. Januar 2020 wurde ich stolzer Besitzer einer 20 jährigen Tenorsaxophon-Occasion, Yamaha YTS-32, fast unbenutzt.



*Whisky Bowmore, Islay,
nur leicht rauchig*

In der Folge habe ich mir einen Saxophon-Lehrgang gekauft und mir vorgenommen ein guter Schüler zu sein. Parallel zum Üben habe ich mich mit der Physik vom Saxophon auseinandergesetzt (mit Musik kenne ich mich schon ein bisschen aus). Die dabei gemachten Erkenntnisse haben mich ordentlich durchgeschüttelt und zu einer Richtungsänderung im Lehrplan gezwungen.

Die Schlussfolgerung bezüglich Physik und Musiklehre ist:

Das Saxophon ist theoretisch gar nicht spielbar!

Die gemachten Erkenntnisse werden nachfolgend begründet. Zu beachten ist vorgängig - das Saxophon ist eine gedeckte Pfeife (gedackt) und hat am geschlossenen Ende einen Bewegungsknoten, der Ton klingt daher eine Oktave tiefer. Der notierte Ton klingt also schon wie der erste Oberton und dieser wird als zweiter Teilton (Partialton) bezeichnet. Dazu kommt, dass gemäss der klassischen Physik die gemessene Länge vom Tenorsaxophon mit 144 Zentimeter 133 Hertz ergeben sollte (alles Ungefährzahlen, weil alles nicht so einfach ist). Realität ist aber 103 Hertz. Dies entspricht einer akustischen Länge von 166 Zentimeter, und dies macht eben das Tenorsaxophon zu einem B-Instrument. Dabei wird natürlich vorausgesetzt, dass das B, ein Bb ist und nicht ein H, daher einem Ais entspricht und als tiefster Ton vom Horn als Ab klingt, was auch wie ein Gis klingt, ausser bei der abwärts Tonleiter, dann bleibt's beim Ab.

Wer jetzt nichts mehr versteht, hat es begriffen.

Erklärt wird die erwähnte physikalische Besonderheit durch die konische Form vom Horn. Diese Form hat aber noch weiteres Ungemach zur Folge, nämlich dass höchstens ein einziges Loch im Saxophon richtig intoniert werden kann. Berücksichtigt man noch die temperierte Stimmung liegt auch dieses Loch bei irgend einer Tonart und Tonhöhe falsch. Das heisst, man muss jeden gespielten Ton mit dem Ansatz (Mund) biegen. Bei den Top-Tones sind ein Dutzend verschieden Griffe beim Tenorsaxophon keine Seltenheit, das weckt den Verdacht, dass es gar nicht darauf an kommt was man so gerade greift. Auch hat das Saxophon noch das Oktave-Loch (die Daumen-Überblastaste) das nur einmal vorkommt, physikalisch aber eigentlich pro Ton vorkommen sollte. Zum Glück wird dieses Störloch von guten Spieler nicht benötigt. Nun gilt es, die durch die konische Form vom Horn verursachten Nachteile zum Positiven zu drehen.

Wenn man also sowieso jeden Ton nach Gehör zurechtbiegen muss, macht es doch Sinn immer den Ton mit dem schönsten Klang zu wählen, nämlich den im Obertonbereich. Daher habe ich mein Saxophon-Lehrgang weggelegt und mich auf das Obertonspiel konzentriert. Dies ist auch die Idee vom nachfolgend beschriebenen Horn. Dieses zwingt zum Obertonspiel, nämlich durch Weglassung aller nicht benötigten Tasten die es für das Obertonspiel nicht braucht.

Übrigens, es gibt auch Übungs-Saxophone ganz ohne Tasten (Keyless Overtone Saxophone). Diese haben aber doch zu viele Einschränkungen. Dazu gibt es zumindest eines mit nur Überblastasten. Ein Beispiel ist auf folgender Webseite einsehbar:
<http://www.ramponecazzani.com/>

PS. Im vorliegenden Dokument beziehen sich die in Klammern gesetzten Referenznummern auf das folgende Dokumentation im Internet:
http://www.clarissono.de/pluginAppObj_85_01/SaxophonTerminologie.pdf

4. Konstruktionsbeschreibung

Horn-Übersicht

Von der Marschgabelhalterung bis zum unteren Horn-bogen hat es keine Befestigungspunkte die das freie Schwingen der Röhre beeinträchtigen könnten. Weder der Klappen-Mechanismus, der Daumenknopf, die Traggurt-Öse noch der Daumenhaken sind direkt in Kontakt mit dem Horn. Alle diese Teile sind an einer parallel zum Horn verlaufenden Vorrichtung befestigt, diese reicht ebenfalls von der Marschgabelhalterung bis zum unteren Horn-bogen. Zudem ist der obere Horn-teil ab der Marschgabelhalterung bis zur G-Klappe, die das A-Tonloch abdeckt (12), sogar Tonloch frei. Dieses Rohrstück kann unterschiedliche Wanddicken haben und so den Gesamtklang vom Instrument variieren, daher von eher dumpf bis hell.



Ersatz-Symbolbild

Die Tonlöcher

Das Staldofon kommt mit nur 10 Tonlöcher aus (da letztlich das G-Tonloch wegfällt). Im Gegensatz zum Saxophon sind die Tonlöcher oben nicht flach gezogen, sondern nur in der Rundung selbst etwas ausgestülpt. Zu beachten ist beim Bild rechts, dass der Rand oben in Wirklichkeit nicht flach, sondern gleich gerundet ist wie das Rohr an dieser Stelle. Dadurch verursachen die Tonlöcher nur geringen Schwingungswiderstand. Im Weiteren sind die Tonlöcher zueinander seitlich etwas versetzt angeordnet. Da das Horn von der Marschgabelhalterung bis zum C-Tonloch ohne Aufbauten konstruiert werden kann, wird das C-Tonloch noch im frei schwingenden gestreckten Rohrteil positioniert (wie erwähnt ohne G-Tonloch). Dies verändert leicht die Proportionen gegenüber dem Tenorsaxophon.



Die Klappen

Die Klappen bestehen ebenfalls aus leichtem kohlenstofffaserverstärktem Kunststoff. Geschlossen bilden die Klappen mit der Innenseite vom Horn eine runde durchgehende und Unterbruch freie Fläche. Eine weitere Besonderheit der Klappen ist – diese liegen innerhalb vom Rohr und nehmen geöffnet eine Schrägstellung ein, nämlich zum Tonloch hin gerichtet. Die untere Klappenfläche hat die gleiche Rundung wie das Innenrohr. Die Klappe selbst wird durch eine Stahlfeder offen gehalten. Wird die zugehörige Taste gedrückt, wird die Klappe an das Rohr gezogen, ggf. mit etwas Abstand zum Rohr (siehe Abschnitt Tastatur).



Die Halterungs-Konstruktion

Die Halterungs-Konstruktion verläuft auf der Rückseite beginnend von der Marschgabelhalterung bis zum unteren Horn-bogen und überstreicht bis etwa ein Drittel vom Hornumfang. Das heisst, im Abstand von etwa 13 Millimeter zum Horn nimmt eine wo immer möglich geöffnete Faserverbundplatte sämtliche Auf- und Anbauten auf. Die gesamte Klappen-Mechanik ist zwischen Horn und Halterungs-Konstruktion gelegt. Durch diese Teil-Ummantelung vergrössert sich zwingend der Instrument-Durchmesser. Damit das Instrument trotzdem bequem gehalten werden kann, werden die Daumenknöpfe nicht aufgesetzt, sondern durch ein Kunststoff eingefasstes Loch in der Ummantelung vertreten. Analog werden die Tasten auf gleicher Ebene der Ummantelung in entsprechenden Aussparungen angebracht.

5. Spielen auf dem Staldofon

Die Tastatur

Zuerst einmal ein kleiner Abstecher zur Tastatur vom normalen Saxophon. Wir schreiben das Jahr 1842, stehen in der Werkstatt von Herrn Sax und beobachten sein Gesicht als er feststellte, dass die linke Hand zu wenige Finger hat. Das Resultat war dann wohl der befürchtete Kleinfingertisch (zärtlich „Pinky Table“ genannt) mit den vier Drücker und einer kaum überschaubaren Mechanik dahinter.

Mit dem Staldofon könnte man zwar die Tastenzuordnung mit den freigewordenen Finger neu gestalten. Dies ist aber sicher nicht im Sinn bestandener Saxophon-Spieler. Daher wurde bei der Fingerzuordnung nur eine einzige Ausnahme gemacht, hat aber zur Folge, dass letztlich neun Tasten benötigt werden. Es kann auch darüber nachgedacht werden den Kleinfingertisch, umschaltbar von Saxophon-Modus auf Staldofon-Modus, beizubehalten. Dies würde den „alten“ Saxophon-Spieler sicher entgegenkommen.

Die Tasten vom Zeige-, Mittel- und Ringfinger sind mit einem Aussen-Halbring versehen. Zusätzlich gedrückt bewirkt dieser Halbring, dass die Taste (einstellbar) auf halbem Weg an der Halterungs-Konstruktion ansteht, respektive sich die Klappe nicht ganz schliesst. Dies ist hilfreich, wenn ein Oberton nicht auf Anhieb anspricht oder um zum nächsten Oberton zu gelangen. Es ist auszuprobieren welche Taste sich jeweils eignet.

Von oben nach unten gesehen ist die G-Taste, die das A-Tonloch abdeckt (12), die erste Taste und wird wie bis anhin mit dem Ringfinger der linken Hand gedrückt. Zu beachten ist, dass sämtliche Überblas- und Triller-Drücker wegfallen.

Weil Tasten und Klappen aus kohlenstofffaserverstärktem Kunststoff gefertigt sind, wird beim Spiel weniger Masse bewegt. Daher kann auf die Gis-Taste (13a) verzichtet werden, die nur dazu zusätzlich angebracht wurde, um weniger Masse zu bewegen. Wie bis anhin kann die Tief-H-Taste (22a) auch für das Gis benutzt werden.

Die Finger der linken Hand werden somit wie folgt zugeordnet:

- Der Zeigefinger ist frei und kann nach Wunsch eingesetzt werden, zum Beispiel als Alesis PercPad-Ansteuerung mit einem Taster-Drücker (siehe [Saxophon Bongo-Extension](#));
- Der Mittelfinger bedient die Tief-B-Taste (23a) – damit wird der Kleinfinger entlastet;
- Der Ringfinger bedient die G-Taste (12) – wie bis anhin;
- Der Kleinfinger bedient die Cis-Taste (21a) sowie die Tief-H-Taste (22a) – wie bis anhin [damit das Tief-B-als dieses klingt, muss zusätzlich die Tief-H-Taste (22a) betätigt werden].

Bei den Tasten der rechten Hand könnte sogar auf die Dis-Taste verzichtet werden [Tenorsaxophon Gabelgriff E/C+H (22a) anwenden]. Wie bereits erwähnt, fallen die seitlichen Drücker ebenfalls weg. Da beim Staldofon die Tasten H und B nicht zusammengehängt sind, könnte beim Dis1 der Gabelgriff E/C+B (23a) angewendet werden.

Da die Klappen innerhalb der Röhre positioniert sind und nur durch Stahlfedern offengehalten werden, können diese mittels Seilzug geschlossen werden - was wiederum weniger Gewicht bedeutet. Das heisst, von der Taste zur Klappe gibt es nur eine Schnur-Verbindungen. Ein weiterer Effekt beinhaltet diese Technik, dass das Staldofon zum Perkussion-Instrument erweitert wird, wenn die Tasten kräftig angeschlagen werden.

Das Spiel

Dort wo es mehrere Möglichkeiten gibt denselben Ton im Obertonbereich zu spielen, ist derjenige Ton zu wählen bei dem die längste Röhre resultiert (sofern dieser Ton der Spieler sauber spielen kann und es die Intonation erlaubt).

Um den Unterschied zwischen Obertonspiel und normalem Spiel zu hören, kann zum Beispiel „Freude schöner Götterfunken“ von Ludwig van Beethoven gespielt werden. Dazu ist auf dem Tenorsaxophon mit e2 zu beginnen. Danach einmal mit normalen Griffen und einmal bei f2 und g2 mit dem B-, respektive C-Griff zu spielen.

Der Ansatz

Beim Ansatz lehne ich mich an den Stil von Archie Shepp an. Nachahmer sollten darauf achten, dass die Blattschraube vom Mundstück ausserhalb vom Mund bleibt.



Archie Shepp

Generelles zur Griffabelle

Bei der folgenden Griffbezeichnung lehne ich mich an das Standard-Griffbild vom Saxophon der ersten Oktave an. Zu beachten ist, dass hier nicht der klingende Ton aufgeführt wird, sondern der für B-Instrumente (da für Tenorsaxophonisten geschrieben).

Mittlerweile habe ich gelernt, dass man mit dem Lernen vom Oberton-Spiel Geduld haben muss. Wie der Mensch hat auch jedes Saxophon seine Eigenart. Einzelne Obertöne lassen sich nur schwer auf Anhieb ansprechen. Das hängt nicht nur mit der Tagesverfassung des Spielers ab, sondern auch von der Temperatur und der Luftfeuchtigkeit (einige Saxophon-Spieler bringen sogar noch die Mondphasen ins Spiel ...).

Erklärungen zur Griffabelle Staldofon

Bis a werden die Standardgriffe für Saxophone verwendet, Ausnahme: G -> Gabelgriff.
Mundstück Yamaha 4C Tenorsax Standard (Phenol-Kunstharz),
kleine Bahnöffnung 1,6mm, Bahnlänge mittel (20mm), mittlere Kammer.
28.10.2020: Mundstück ersetzt durch Vandoren V16 T6 (Ebonit /Kautschuk),
Vintage-Sound, Bahnöffnung 2,5mm, Bahnlänge lang (27mm), mittlere Kammer: rund.
Zurzeit benutze ich ein Saxophon Blatt Vandoren Java grün Bb SR2725, Stärke 2,5.

Grundton der vorliegenden Tonskala ist die temperierte Stimmung vom Klavier. Der angestrebte Oberton ist wiederum die temperierte Stimmung vom Klavier. Das Staldofon, so wie das Tenorsaxophon, ist ein transponierendes Instrument. Das heisst, der klingende Ton ist gegenüber dem notierten Ton vom Tenorsaxophon 14 Halbtöne (grosse None) tiefer. Ausgangslage für die Berechnung vom Oberton ist daher der klingende Ton.

Die erste Spalte ist die Ton-Bezeichnung wie er im Violinschlüssel notiert wird.
Die zweite Spalte ist die Tonbezeichnung vom klingenden Ton.
Die dritte Spalte entspricht dem temperierten Ton vom Klavier.

Zwar kann mit dem Staldofon, wie auch mit dem Tenorsaxophon, rein gespielt werden. Die vorliegende Aufstellung basiert aber einfachheitshalber auf der temperierten Stimmung. Im andern Fall müsste für jede zu spielende Tonart die Frequenzen der reinen Stimmung aufgeführt und von diesen wieder die zugehörigen Frequenzen der Obertöne dargestellt werden. Das Resultat wäre eine unüberschaubare Zusammenstellung, welche in der Praxis nichts helfen würde. Letztlich muss der Musiker die gespielten Töne ohnehin nach Gehör zurechtbiegen.

Das Griffbild wo die längste Röhre resultiert ist die zu spielende Variante.

Grifftabelle Staldofon.

15.12.2020 / H.U. Stalder

Die nachfolgende Tabelle wurde mit dem Staldofon Eco grundlegend geändert.

Mit Griffbild sind die Fingerstellungen der tiefsten Töne vom Tenorsaxophon gemeint, teilweise ergänzt mit Präzisierungen. Diese Aufstellung basiert auf der deutschen Notation. Die Griffbilder in den schattierten Felder sind meine bevorzugte Alternative.
PT_n = Partialton.

Ton		Klavier	Grundton -Variante 1		Grundton -Variante 2		Grundton -Variante 3	
Notiert	Physik.	Hz	Griffbild	Hz	Griffbild	Hz	Griffbild	Hz
ais	Gis	103.8	B / PT 1	103.8				
h	A	110	H / PT 1	110				
c1	Ais	116.5	C / PT1	116.5				
cis1	H	123.4	Cis / PT1	123.4				
d1	c	130.8	D / PT1	130.8				
dis1	cis	138.6	E ^D offenC ⁺ H	138.6				
e1	d	146.8	E / PT1	146.8				
f1	dis	155.5	F / PT1	155.5				
fis1	e	164.8	Fis / PT1	164.8				
g1	f	174.6	G / PT1	174.6				
gis1	fis	185	Gis / PT1	185				
a1	g	196	A / PT1	196				
Hier beginnt der Oberton-Bereich für das Staldofon (linke Griffbild-Spalte).								
ais1	gis	207.6	B / PT2	207.6				
h1	a	220	H / PT2	220				
c2	ais	233	C / PT2	233				
cis2	h	246.9	Cis / PT2	246.8				
d2	c1	261.6	D / PT2	221.6				
dis2	cis1	277.2	E ^D offenC	277.2				
e2	d1	293.6	E / PT2	293.6				
f2	dis1	311.1	B / PT3	311.4	F / PT2	311		
fis2	e1	329.6	H / PT3	330	Fis / PT2	329.6		
g2	f1	349.2	C / PT3	349.5	G / PT2	349.2		
gis2	fis1	370	Cis / PT3	370	Gis / PT2	370		
a2	g1	392	D / PT3	292.4	A / PT2	392		
ais2	gis1	415.3	B / PT4	415.2				

Ton		Klavier	Grundton -Variante 1		Grundton -Variante 2		Grundton -Variante 3	
Notiert	Physik.	Hz	Griffbild	Hz	Griffbild	Hz	Griffbild	Hz
h2	a1	440	H / PT4	440	E / PT3	440.4		
c3	ais1	466.2	C / PT4	466	F / PT3	466.5		
cis3	h1	493.9	Cis / PT4	493.6	Fis / PT3	494.4		
d3	c2	523.2	D / PT4	523.2	G / PT3	523.8		
dis3	cis2	554.3	H / PT5	↑ 550	Gis / PT3	555		
e3	d2	587.3	E / PT4	587.2	A / PT3	588		
f3	dis2	622.2	B / PT6	622.8	F / PT4	622		
fis3	e2	659.2	H / PT6	660	Fis / PT4	659.2		
g3	f2	698.4	C / PT6	699	G / PT4	698.4		
gis3	fis2	740	Cis / PT6	740.4	Gis / PT4	740		
a3	g2	784	D / PT6	784.8	A / PT4	784		
ais3	gis2	830.6	B / PT8	830.4	Cis / PT3	831.5	Fis / PT5	↑ 824
h3	a2	880	H / PT8	880	E / PT6	880.8		
c4	ais2	932.3	C / PT8	932	F / PT6	933		
cis4	h2	987.7	Cis / PT8	987.2	H / PT9	↓ 990	Fis / PT6	988.8
d4	c3	1046.5	D / PT8	1046.4	G / PT6	1047.6		
dis4	cis3	1108.7	Cis / PT9	↓ 1110.6	Gis / PT6	1110		
e4	d3	1174.6	E / PT8	1174.4	A / PT6	1176		
f4	dis3	1244.5	B / PT12	1245.6	F / PT8	1244		
fis4	e3	1318.5	Fis / PT8	1318.4				
g4	f3	1396.9	G / PT8	1396.8				
gis4	fis3	1479.9	Cis / PT12	1480.8	Gis / PT8	1480		
a4	g3	1567.9	A / PT8	1568				
ais4	gis3	1661.2	B / PT16	1660.8				
h4	a3	1760	E / PT12	1761.6				
c5	ais3	1864.6	F / PT12	↓ 1866				
cis5	h3	1975.5	Cis / PT16	1974.4				

6. Anleitung für Instrumentenbauer – Dissertation in Englisch

AN ACOUSTIC ANALYSIS OF SINGLE-REED WOODWIND INSTRUMENTS
WITH AN EMPHASIS ON DESIGN AND PERFORMANCE ISSUES AND DIGITAL
WAVEGUIDE MODELING TECHNIQUES

A dissertation submitted to the department of music and the committee on graduate studies of stanford university in partial fulfillment of the requirements for the degree of doctor of philosophy

Gary Paul Scavone

March 1997

Single-Reed Woodwind Acoustic Principles – Chapter 1- Toneholes - 1.4.3

<ftp://ccrma-ftp.stanford.edu/pub/Publications/Theses/GaryScavoneThesis/thesis.pdf>

7. Epilog

Wie bereits erwähnt, eignet sich das Staldofon nicht für Anfänger. Dasselbe gilt auch für rauchigen Whisky (kommt vornehmlich von der Insel Islay). Wer aber trotzdem nicht auf schottischen Whisky verzichten möchte, dem sei der Auchentosham Virgin Oak empfohlen. Wie der Name sagt, in jungfräulichen Eichenfässer gereift verleiht dies dem Whisky eine angenehme Vanille-Note in der Nase. Aber Achtung, mit dem Trinken kommt die Ernüchterung – Äh?



Diverse Nachträge 2020 / 2021

8. Tenorsaxophon-Umbau auf Staldofon

Der Zweck von diesem Umbau ist, dass zwingend nur das Oberton-Spiel angewendet werden kann und die Finger (Griffe) geübt werden können. Der Umbau zerstört am Instrument nichts Substanzielles, daher ist ein Rückbau problemlos möglich.

Leider kommen hier die klanglichen Vorteile vom Staldofon noch nicht zum tragen. Das Instrument klingt nicht schöner, im Gegenteil, die mehrfach angebrachten Kabelbinder schnüren das Instrument zusätzlich ein. Mit dem original Staldofon hätte das Instrument zudem viel weniger Gewicht. Auch das Üben der Obertöne erschwert sich, da die Klappen-Mechanik noch nicht mit der Halböffnungs-Einrichtung versehen ist.

Einzigster Vorteil ist der Bongo-Extension Schalter, der jetzt mit dem freigewordenen Zeigefinger der linken Hand bedient werden kann und somit unabhängig vom Spiel ist.

Für mich machte der Umbau aber trotzdem Sinn, so kann ich schon spielen wie auf dem Staldofon – und sollte ich einmal das Geld zusammenbringen um mir ein Staldofon bauen lassen zu können, bin ich doch schon vorbereitet.

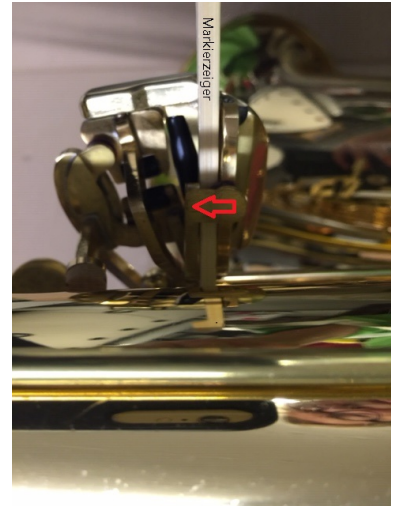
Folgende Arbeiten wurden vorgenommen:

- Zuerst wurden alle Klappen-Polster mit Klappen-Balsam behandelt;
- Mit B-Klappe (8) beginnend und oberhalb dieser wurden alle offenen Klappen mittels Kabelbinder verschlossen;
- Beim Kleinfingertisch wurde der Tief-B-Drücker (23a) plus Verbindungssteg (zu 21a) entfernt;
- Der Tastenmitnehmer vom Tief-H-Drücker (22a), an der unteren Seite vom Kleinfingertisch, wurde dahingehend weggebogen, dass der Cis-Drücker (21a) nicht mitgenommen wird (die Biegestelle wurde vorgängig punktuell erwärmt), danach wurde die Achse geölt;
- Die beiden Lochabdeckungen, Klappe vom H-Taster (7) und Klappe vom B-Taster (8), angebracht und mit Kabelbinder fixiert;
- Auf die Klappe (12) wurde der zusätzliche Tief-B-Mitnehmer (siehe Bild) dahingehend angeklebt, dass der Tief-B-Hebel bei Betätigung niedergedrückt wird.

Lochabdeckungen (7 + 8) Rohlinge



Tastenmitnehmer vom Tief-H-Drücker (22a) wegbiegen



Rückbau-Teile



Lochabdeckungen (7 + 8) zum Einbau bereit.



Mitnehmer



Mitnehmer-Verbindung



Mitnehmer mit Klappe verleimt



Bongo Schalter



Kabelbinder soweit das Auge reicht!



Nachtrag Januar 2021:



Daumenauflage nach unten versetzt.

9. Staldofon-Rückbau zum Tenorsaxophon

Rückbau bis zum Original-Zustand

Da keine Änderungen an der Substanz vorgenommen wurde, gestaltet sich der Rückbau einfach. Zu komplettierende Teile befinden sich im Saxophon-Koffer.

- Alle Kabelbinder auftrennen – alles was sich jetzt löst ist Rückbau-Abfall;
- Die beiden zusätzlichen Lochabdeckungen, Klappe vom H-Taster (7) und Klappe vom B-Taster (8) sorgfältig von den Löchern entfernen (mit Messer die Verklebung zur Saxophon-Ausstülpung lösen);
- Bei der Klappe (12) ist der angeklebte Tief-B-Mitnehmer zu entfernen, dazu ist gegebenenfalls die Klappe auszubauen und die Leim-Resten sind maschinell wegzupolieren;
- Der Tastenmitnehmer vom Tief-H-Drücker (22a) an der unteren Seite vom Kleinfingertisch ist wieder in seine Originalstellung zurück zu biegen (die Biegestelle vorgängig punktuell erwärmen);
- Der Kleinfingertisch ist mit dem Tief-B-Drücker (23a) plus Verbindungssteg (zu 21a), zu komplettieren;
- Sämtliche Drehlager sind zu ölen;
- Defekte Klappen-Polster ersetzen;
- Das Tenorsaxophon ist auf undichte Stellen und mechanische Funktionalität zu überprüfen;
- Kabelbinder-Spuren und Öl-Rückstände sind mit geeigneter Politur zu entfernen.

Beschränkter Rückbau – die ursprüngliche Bongo-Extension wird wieder aktiviert

Es ist bei jedem Kabelbinder abzuklären ob dieser zur Bongo-Extension Einrichtung gehört oder nicht. Dazu ist das Dokument [Saxophon Bongo-Extension](#) bei zuziehen. Der zusätzliche Dritte Bongo-Extension-Schalter an Taste (2a) ist wieder vom oberen Bongo-Schalter zu trennen (auszulöten) und die beiden Kabel der Bongo-Extension-Schalter wieder anzulöten.

10. Staldofon Konstruktionshinweise

Der Prototyp wird vorrangig nur mit bekannten Materialien gebaut, vorzugsweise in der einfachsten Version. Das heisst, abgesehen von den Seilzügen und den Umlenkrollen, wird nur goldlackiertes Messing verwendet (mit dem Einsatz von kohlenstofffaserverstärktem Kunststoff für die Halterungs-Konstruktion kann sich die Entwicklung enorm verteuern).

Da die Halterungs-Konstruktion mit möglichst grossen Löchern versehen werden muss, ist bei der Verwendung von Messing zwischen Stabilität und Durchlässigkeit ein guter Kompromiss zu finden.

11. Haftungsausschluss / Disclaimer

Dieses Instrument ist rein theoretischer Natur. Für fehlerhafte Angaben und deren Folgen kann weder eine juristische Verantwortung noch irgendeine Haftung übernommen werden. Änderungen vorbehalten.

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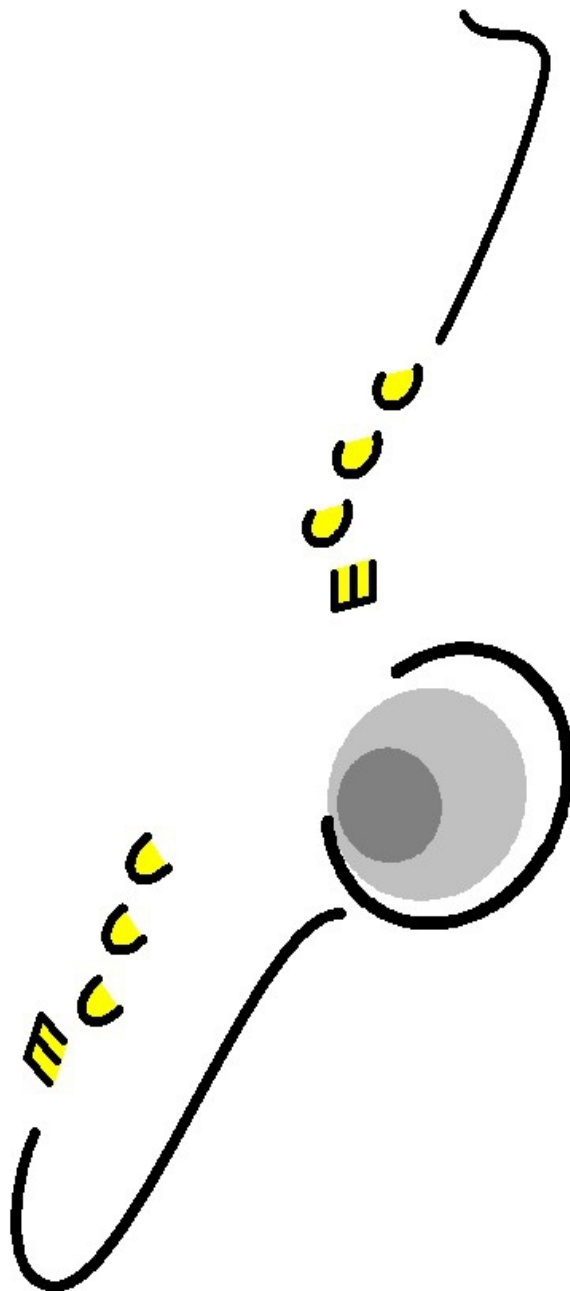
Staldophone

Visit www.quantophon.com

Fingering Chart

Tenor

by
Hans Ulrich Stalder



Under construction!

Preamble

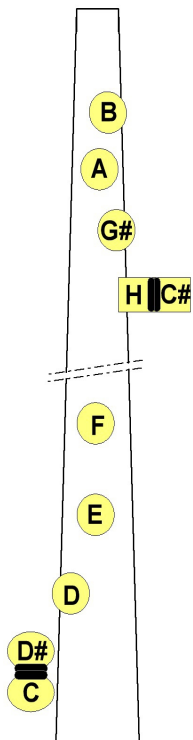
The origin of the Staldophone lies in the tenor saxophone. In contrast to the saxophone, the Staldophone relies on playing overtones. Of course, this requires an adapted learning method. Instead of around 22 keys and pushers, the Staldophone only has ten keys (peeling the onion). With these few keys and a few special grips, all tones can be generated over several octaves in semitone steps. The remaining attachments, such as buttons and the whole mechanism, as well as the thumb rest / thumb hook are therefore reduced to a minimum. Therefore, the horn can be constructed with just a few assemblies, from the music stand holder (marching fork holder) to the horn bow. This allows the horn to vibrate more freely the entire way. This contributes significantly to the sound improvement. The Staldophone Horn can be built cost-effectively and easy to manufacture. To put it bluntly, it is a fine sounding horn, which is much more than just a “stripped down” tenor saxophone.



Constructed by the company Inderbinen Blasinstrumente AG
5033 Buchs / Aarau, Switzerland
<https://www.inderbinen.com>

PS. You can find the first part of "Freude schöner Götterfunken" in different pitches after the fingering chart.

Key arrangement overview



Additional Information

The following “links” provides further information about the Staldophone:
2020 - Staldophone - on the Quantophon.com website + Deutsch:
Staldophon - auf der Quantophon.com Webseite (Diverse Projekte)

Avoid saxophone teachers based on clarinet playing!

Recommended course (German edition by Dirko Juchem):

Saxophon spielen - mein schönstes Hobby; Band 1. Tenor-Saxophon.

Note: The fingerings for playing the Staldophone can be found in these instructions.

Fingering chart explanation

- Note image → Pitch
- Easiest sound → Basic fingerings and for beginners.
- Natural semi tones → Physically best pitch, Grip pattern, Partial tone, Piano-Frequency
- Best sound → Generally longest tube, therefore rich in overtones.
- Shawm sound → Sharp and nasal sound.
- → Slightly opened tone hole.

PTn = Partial tone

Easiest Sound: some people manage the upper notes better with "Natural semi tones".




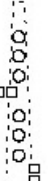



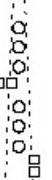


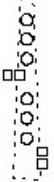
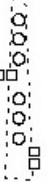


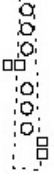
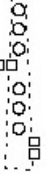
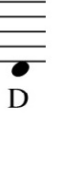


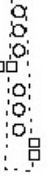



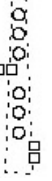
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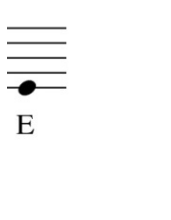
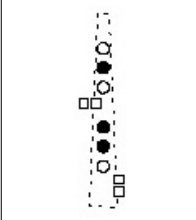
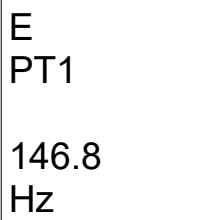
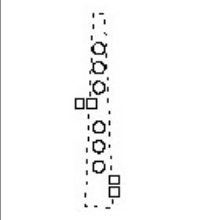

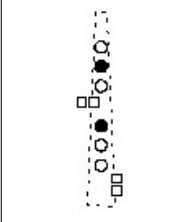
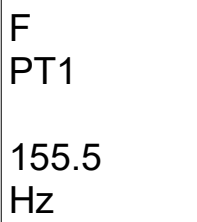
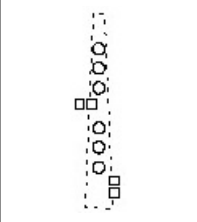

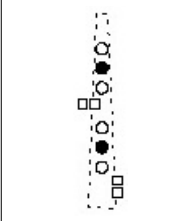
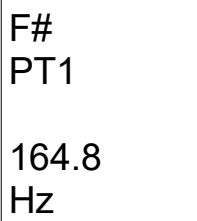
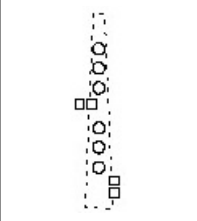
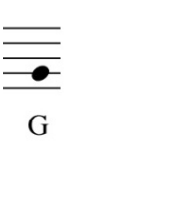
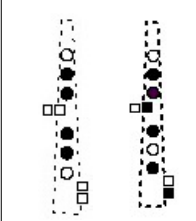
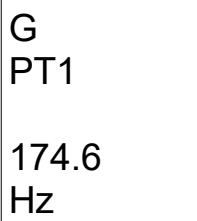
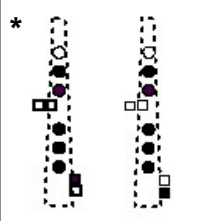
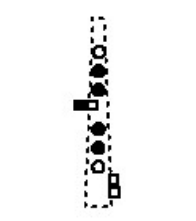
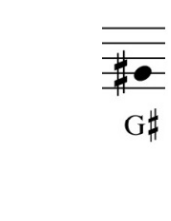
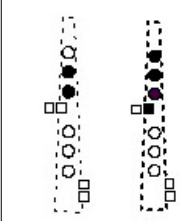
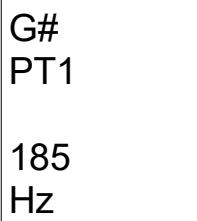
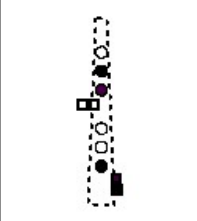
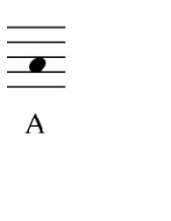
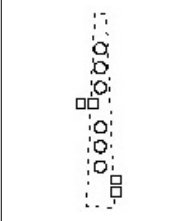
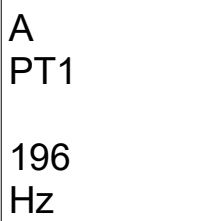
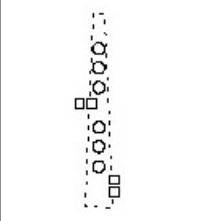
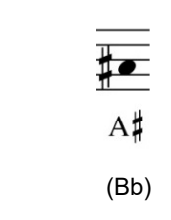
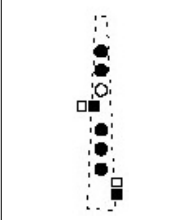
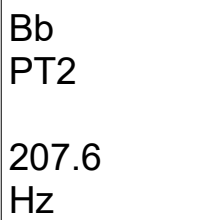
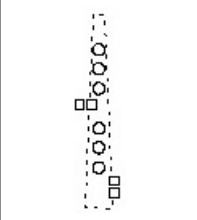
It should be noted that the Tenor-Staldophone sounds a ninth (None) lower than the note image shows.

Staldophone Fingering chart – Tenor middle part

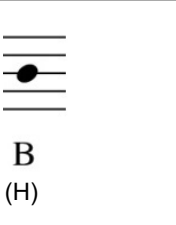
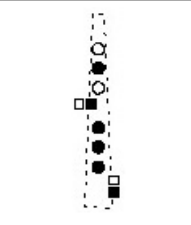
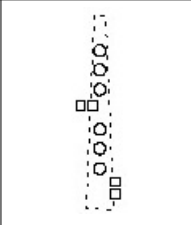
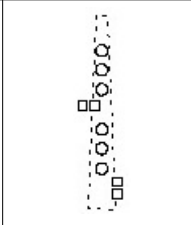
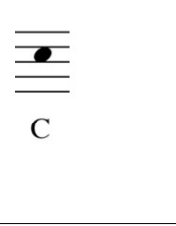
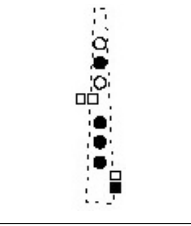
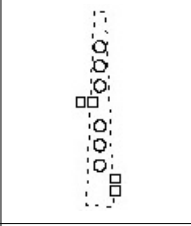
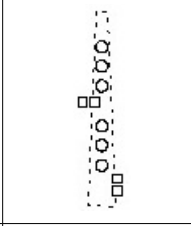
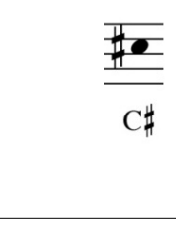
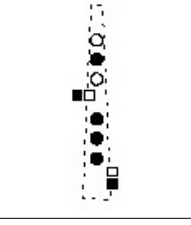
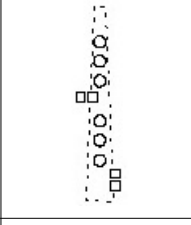
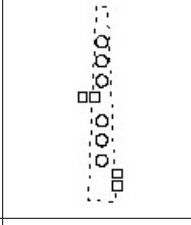
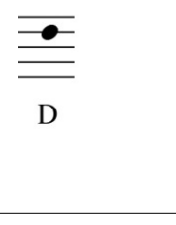
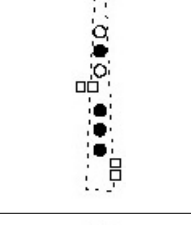
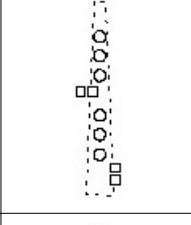
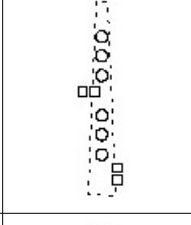
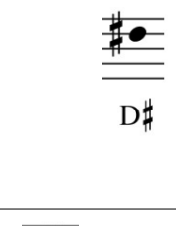
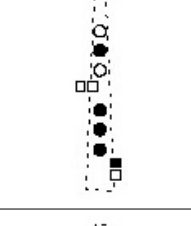
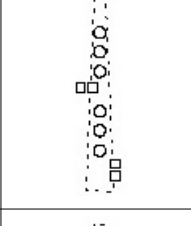
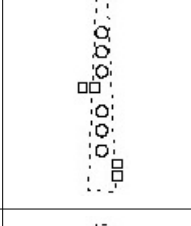
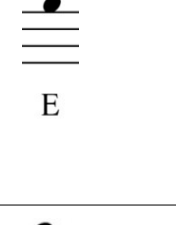
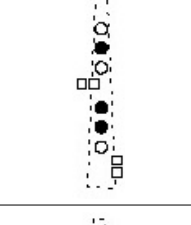
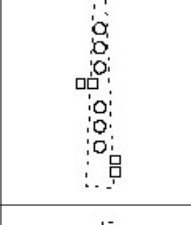
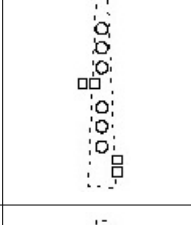
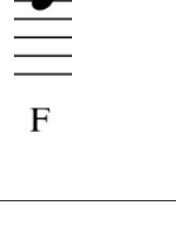
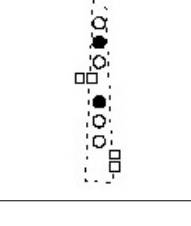
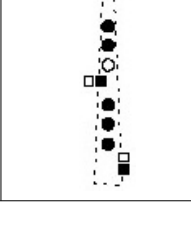
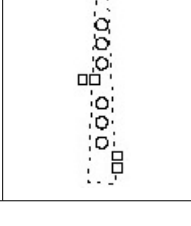
Left note image position = Piano white keys


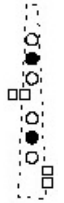


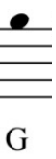
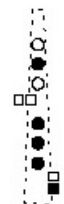
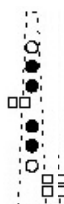
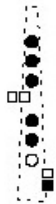



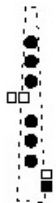





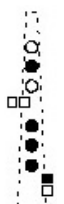


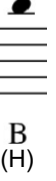




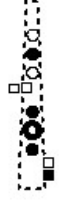


Right note image position = Piano black keys

Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
 <p>A# (Bb)</p>		<p>Bb PT1</p> <p>104 Hz</p>				
 <p>B (H)</p>		<p>B PT1</p> <p>110 Hz</p>				
 <p>C</p>		<p>C PT1</p> <p>116.5 Hz</p>				
 <p>C#</p>		<p>C# PT1</p> <p>123.4 Hz</p>				
 <p>D</p>		<p>D PT1</p> <p>130.8 Hz</p>				
 <p>D#</p>		<p>D# PT1</p> <p>138.6 Hz</p>				


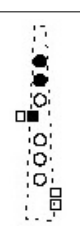

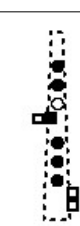

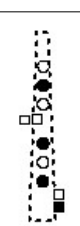

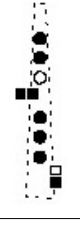
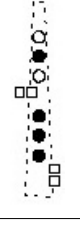


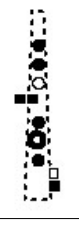
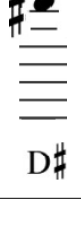
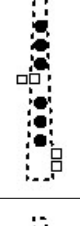
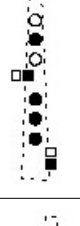
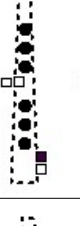
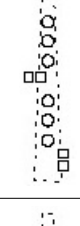
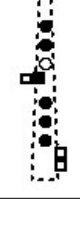

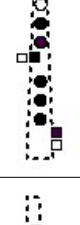
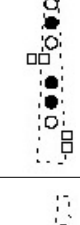
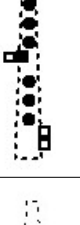
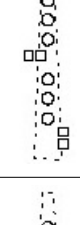

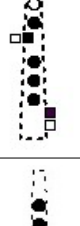
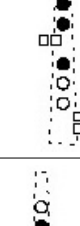
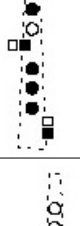

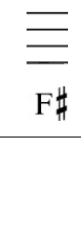
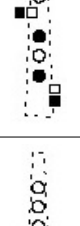
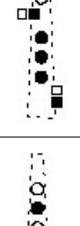
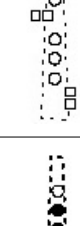
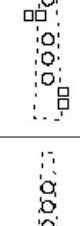

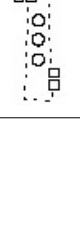


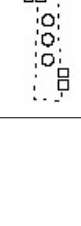
Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
 <p>E</p>		<p>E PT1</p> <p>146.8 Hz</p>				
 <p>F</p>		<p>F PT1</p> <p>155.5 Hz</p>				
 <p>F#</p>		<p>F# PT1</p> <p>164.8 Hz</p>				
 <p>G</p>		<p>G PT1</p> <p>174.6 Hz</p>	<p>*</p> 			
 <p>G#</p>		<p>G# PT1</p> <p>185 Hz</p>				
 <p>A</p>		<p>A PT1</p> <p>196 Hz</p>				
 <p>A# (Bb)</p>		<p>Bb PT2</p> <p>207.6 Hz</p>				









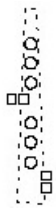
















* All right hand finger combinations are possible - choose the most appropriate timbre










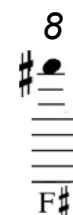








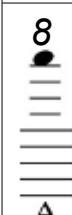


Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
 B (H)		B PT2 220 Hz				
 C		C PT2 233 Hz				
 C#		C# PT2 246.8 Hz				
 D		D PT2 261.6 Hz				
 D#		D# PT2 277.2 Hz				
 E		E PT2 293.6 Hz				
 F		Bb PT3 311.4 Hz				

Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
 F#		B PT3 329.6 Hz				
 G	* 	C PT3 349.2 Hz				
 G#	* 	C# PT3 370 Hz				
 A	* 	D PT3 392 Hz				
 A# (Bb)	* 	Bb PT4 415.3 Hz				
 B (H)	* 	B PT4 <u>440</u> <u>Hz</u>				
 C		C PT4 466 Hz				

* Lift the A key lightly and briefly (acts as an over-blow key)

Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
 <p>C#</p>		<p>C# PT4 493.8 Hz</p> 				
 <p>D</p>		<p>D PT4 523.2 Hz</p> 				
 <p>D#</p>		<p>B PT5 ↑ 554 Hz</p> 				
 <p>E</p>		<p>E PT4 587.3 Hz</p> 				
 <p>F</p>		<p>Bb PT6 622.2 Hz</p> 				
 <p>F#</p>		<p>B PT6 659.2 Hz</p> 				
 <p>G</p>		<p>C PT6 698.4 Hz</p> 				


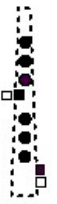

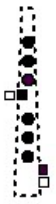

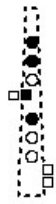







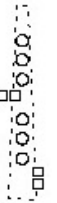
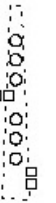





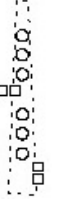
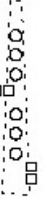
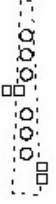




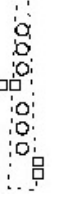
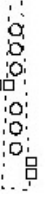

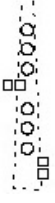







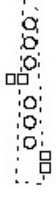







Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
 G#		C# PT6 740 Hz				
 A		D PT6 784.8 Hz				
 (Bb) A#		Bb PT8 830.4 Hz				
 B (H)		B PT8 880 Hz				
 C		C PT8 932 Hz				
 C#		C# PT8 987.2 Hz				
 D		D PT8 1046.4 Hz				

Note image	Easiest sound	Natural semi tones	Best sound	Shawm	Double tone / + Duodecime	Personal remarks
		C# PT9 ↓1110.6 Hz				
		E PT8 1174.4 Hz				
		Bb PT12 1245.6 Hz				
		F# PT8 1318.4 Hz				
		G PT8 1396.8 Hz				
		C# PT12 1480.8 Hz				
		A PT8 1568 Hz				






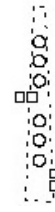




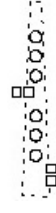
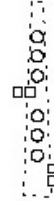

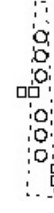



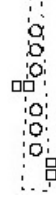

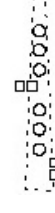
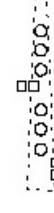


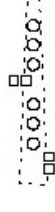
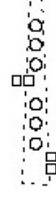
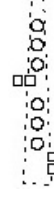
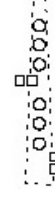
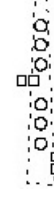

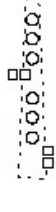
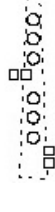
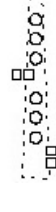
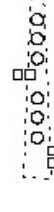
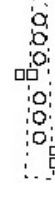
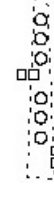
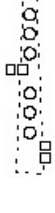
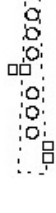
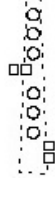
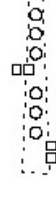
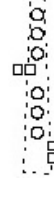
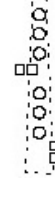
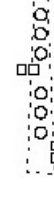
L.v. Beethoven "Freude schöner Götterfunken"

How to play this song in different pitches on the staldophone - only first part.

<p>First pitch</p> <p>E</p> <p>(D 146.8 Hz)</p>						
	: 2x		2x			
2x			: 1.	K 2x L	: 2.	K 2x L
<p>Second pitch</p> <p>E</p> <p>(D 293.6 Hz)</p>						
	: 2x		2X			
2x			: 1.	K 2x L	: 2.	K 2x L
<p>Third pitch</p> <p>G</p> <p>(A 370 Hz)</p>						
	: 2x		2x			
2x			: 1.	K 2x L	: 2.	K 2x L

<p>Fourth pitch</p> <p>Dis (Cis 554.3 Hz)</p>						
<p>2x</p>						
<p>2x</p>						
						
						
						
						

Worksheet

Copyright / Disclaimer / Hyperlinks

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Staldophone – Explanations Across Five Disciplines

Visit www.quantophon.com

April 22, 2022 / Hans Ulrich Stalder / Automatic Google Translation (Revised)

To explain the Staldophone clearly, one inevitably has to touch on five key disciplines:

- The history of the saxophone's origin
- Physics
- Instrument making
- Music theory
- Anatomy and psychology

The following explanations are based on self-taught knowledge and personal experience with the Staldophone. Therefore, it's legally necessary to say something to avoid further complaints:

No guarantees provided!



1. History of the Saxophone's Origin

History tells us that Adolphe Sax originally equipped the saxophone with a cup mouthpiece, which was typical for overtone instruments in the 19th century. It is also widely accepted that Sax envisioned his new instrument for military bands around the world—because that's where the money was.

This implies that the instrument had to be easy enough for any band musician to play (*Mea culpa*). Thus, Sax moved away from creating a pure overtone instrument (author's personal conclusion). He eventually gave the saxophone a reed mouthpiece and designed a complex key mechanism to help players reach the upper registers without worrying about more than 20 individual tone holes.

Perhaps it's presumptuous to claim that the Staldophone actually resembles what Sax originally had in mind. In other words, from Saxophone to Staldophone—and perhaps back again—but with even fewer holes and buttons. Consequently, the fingering system of the Staldophone deviates from that of the saxophone.



2. Physics

For a pipe to produce sound, the air within it must vibrate. In wind instruments, this is achieved by blowing into a mouthpiece, which causes the air to vibrate.

From a physics standpoint, the Saxophone—and therefore the Staldophone—is a closed tube (technically: closed at one end). Because of its conical shape (specifically the bell), the acoustic “end” of the tube lies significantly beyond its physical structure. This is why a tenor saxophone sounds about 30 Hz lower than what the theoretical calculation would suggest. This length discrepancy also affects every other note whose sound exits through the bell via an open tone hole. If you measure the length of the tube with all keys closed and calculate the lowest tone, the result is an octave higher than what the instrument actually produces. To function acoustically as the end of the tube, a hole must be large enough, or a sufficient sequence of smaller holes must lead up to it. Otherwise, only the timbre changes or the pitch lowers slightly. Thus, the higher the tone hole, the smaller it can be.

The saxophone uses small tone holes at the top, opened via keys, to assist in overblowing into the overtone series. These are omitted entirely on the Staldophone.

Overtones—or partials—are critical. Every note on a wind instrument contains multiple simultaneous frequencies. These form the overtone series. Overtone instruments take advantage of this to reach higher pitches by overblowing.

For example: by overblowing the fundamental, the first overtone (the octave) can be played using the same fingering. The next overtone is a twelfth, followed by the double octave, and so on. The higher you go, the smaller the intervals become.

Each instrument has preferred overtone frequencies, which may vary even within the same instrument type. That's where anatomy and psychology become essential for accurate intonation.

The term "closed" must be clarified: it refers to the acoustical behavior of the pipe. The "closed" end is created by the mouthpiece being nearly sealed. In woodwinds like the Staldophone, a connection is formed between the musician and instrument via the vibrating reed—a key bridge between human and machine. Again, see the Anatomy and Psychology section for deeper insight.

3. Instrument Making

The Staldophone features a simplified key and pad mechanism, resulting in reduced weight. It has only ten tone holes. To improve handling, the upper thumb rest is designed as a sliding hook.

Due to both physical and musical constraints, tone holes cannot be placed in perfect locations for every pitch and octave (see also Music Theory). Theoretically, tone holes should be infinitesimally small, which contradicts the need for acoustically sufficient size. On the Staldophone, every key corresponds to one tone hole, which can be opened or closed independently. This allows for a variety of timbres, and problematic overtones can be improved slightly by adjusting one key. Conclusion: practically every wind instrument is a series of compromises.

4. Music Theory

Modern keyboard instruments like the piano are tuned in *equal temperament*, which distributes slight intonation errors across all notes. In contrast, horns can theoretically play in *pure intonation*. But, as noted above, tone holes cannot be ideally positioned for this. Over several octaves, the inaccuracies increase.

Because overtones get closer together as they rise, it's theoretically possible for one to align exactly with a tempered pitch. In practice, however, you sometimes have to use a different overtone from another fundamental. That means the base tone has to be played while the overtone must be "bent" or adjusted to the desired pitch—more on this in the next section.

5. Anatomy and Psychology

The mouthpiece forms the interface between player and instrument. With a reed mouthpiece, it is placed against the upper teeth and sealed with the lips—this is essential for producing sound. As no two mouths are alike, embouchure technique becomes highly personal.

So how do you learn overtone technique?

Start by forming a tight “kissing” mouth, as if blowing out a storm lighter. Blow gently until you hear a tone without tension. Now raise the larynx slightly—though who knows how to do that? Try thinking “eeh” to raise it, “oooh” to lower it, and “uuuh” for a different timbre. Yes, this is a bit absurd. Also, inflate your belly with air—don’t press! Relax your arms, close your eyes, and just practice.

Hopefully, you've chosen a mouthpiece suitable for your skill level, with a reed that's not too hard. Mouthpieces and reeds come in countless variations and need occasional adjustments. But there's no guarantee of instant improvement.

Teeth and bones conduct vibrations differently. Lip and jaw positions also vary. The tongue, throat, larynx, lungs, chest, diaphragm, and abdomen all affect the sound. And above all, your inner idea of the desired tone plays a crucial role. If you want to learn the Staldophone, take your time.

In lower registers, fingering mostly determines the pitch. But even here, pitch and timbre can be shaped with embouchure. In the upper register, the player's mental image of the tone becomes more important than the fingering. To be blunt: once you include all the elements involved in overtone playing, you've left psychology behind and entered the realm of mysticism.

I wish you joy and perseverance on your journey with the Staldophone.

Subject to change without notice.

* * * *

Staldophone (Eco)

by Hans Ulrich Stalder.

First published 8/1/2021

Preamble

The origin of the Tenorstaldophone lies in the tenor saxophone. In contrast to the saxophone, the Staldophone relies on playing overtones. Of course, this requires an adapted learning method. Instead of around 22 keys and pushers, the Staldophone only has ten keys (peeling the onion). With these few keys and a few special grips, all tones can be generated over several octaves in semitone steps. The remaining attachments, such as buttons and the whole mechanism, as well as the thumb rest / thumb hook are therefore reduced to a minimum. Therefore, the horn can be constructed with just a few assemblies, from the music stand holder (marching fork holder) to the horn bow. This allows the horn to vibrate more freely the entire way. This contributes significantly to the sound improvement. A Staldophone (Eco) replacement horn can be inexpensively made from a discarded saxophone. To put it bluntly, the original Staldophone Eco-Horn is a fine-sounding horn that is far more than just a “stripped down” tenor saxophone.

1. The advantages of the Staldophone at a glance

- ▶ The Staldophone has a beautiful, singing sound that is rich in overtones.
- ▶ The Staldophone is lightweight.
- ▶ The Staldophone only needs a few fingerings (around 90 for the saxophone).
- ▶ The Staldophone has a simple button and valve mechanism.
- ▶ The Staldophone can also be learned by beginners.



Constructed by the company Inderbinen Blasinstrumente AG
5033 Buchs / Aarau, Switzerland
<https://www.inderbinen.com>

The present instrument deliberately experienced some deviations from the following documentation.

2. History of the origin of the Staldophone and Copyright

Building the Staldophone in its original version requires a lot of basic research. This is associated with a lot of effort and costs.

As a result, the "Staldophone (Eco)" was developed.

The following "link" shows how the Staldophone was intended in its original version and its history of development:

2021 - Staldofon-Hist on the Quantophon website (Diverse Projekte)

The designation "Staldophone" (German: Staldofon / Staldophon) with the underlying musical instrument is protected by copyright.

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3. Terminology

Various wind instrument explanations make no difference between buttons and valves. In this documentation buttons are assigned to the fingers and valve cover the tone holes. In this documentation, the "Staldophone Eco" will only be referred to as Staldophone in the following.

4. Focus

The Staldophone (Staldofon, Staldophon) is a modified saxophone with the following features:

- The middle piece (resonance pipe) only has five tone holes;
- In total there are only ten holes on the instrument;
- All tones can be played over several octaves with just ten keys;
- Each tone hole can be closed or opened individually across the entire instrument;
- Because each key is assigned to a tone hole flap, extraordinary sound images can be generated.

5. General overview of the Staldophone

The tone holes of the Staldophone begin with the Bb and the last tone hole is the A (no buttons are pressed, so the A sounds). The Staldophone has no G-tone hole, which is why a replacement-fingering is used here.

Only five tone holes and its mechanic, namely those for D, E, F, G sharp and A, therefore influence the resonance behaviour.

The Staldophone focuses on a sound that is as rich in overtones as possible. Therefore the G-tone is omitted. This is reflected in the fingering of the individual notes.

6. Playing the Staldophone

The following “link” leads to a complete list of all finger grips:

2021 – Staldophone Fingering Chart on the Quantophon website (Diverse Projekte)

Further explanations

Every single button operates a single key (compared to the saxophone there are no valve connections). This makes it possible, in the case of poorly responding overtones, to make the desired tone sound by slightly lifting a single key.

The little finger of the left hand, however, has two buttons to operate. Since both buttons can be pressed together, the principle that all flap combinations are possible is taken into account.

Since each key can be operated individually, a multiphonic sound is possible. And with the option of having different timbres sound, an individual sound image can be created.

In order to be able to play the Bb, all valves must be closed. Expressed in a simple way, except for the C#, D# and G# buttons, all buttons must be pressed.

The keys are all arranged in ascending order, with the exception of the Dis key and those on the little finger table. The little finger table only contains the Cis and H (B) buttons. The top key belongs to A#1 (Bb1) and this is where overtone play begins.

Assignment of root tone to keys

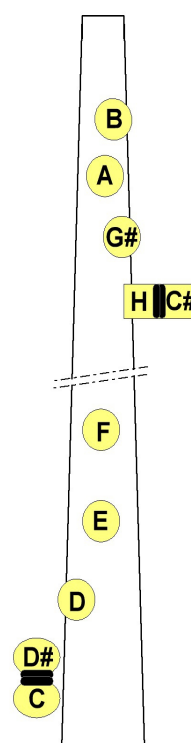
The following list shows the relationship between the (noted) tones and the keys to be pressed. These fingerings apply to the fundamental tones (1st partial), the first overtones (2nd partial) and the third overtones (4th partial). Above the fourth partial tone, the fingering becomes individual. This depends on the tone to be played (sounding as overtone), the skill level of the player, the intonation and the desired timbre.

The keys in brackets allow intonation and timbre adjustments.

The second overtone (the third partial tone) is the duodecim (for c the g₂) and has the same fingering as in the first column.

Nomenclature: German H / B = English B / B_b

Notated tone		Keys pressed	
Root	Duodezim	Left hand	Right hand
B (Ais1)	<i>F</i>	A, B	F, E, D, C
A	<i>E</i>	(B)	(C) (F)
Gis	<i>Dis</i>	A, Gis	
G	<i>D</i>	A, Gis (B)	F, E (D+C)*
Fis	<i>Cis</i>	A	(E)
F	<i>C</i>	A	F
E	<i>H</i>	A	F, E
Dis	<i>B</i>	A, H	F, E, D, Dis
D	<i>A</i>	A	F, E, D
Cis	<i>Gis</i>	A, Cis	F, E, D
C	<i>G</i>	A	F, E, D, C
H	<i>Fis</i>	A, H	F, E, D, C



* only applies to the lowest G

We are looking for a certain overtone (e.g. a₁): you “press” the D and play it as the second overtone (ie the “a₁”). This gives the same tone as if the A had been played as the first overtone (the octave) - but with a different timbre.

At the third overtone you have the root again, but two octaves higher.

If the tone you are looking for lies between two natural tones, woodwinds shorten the air column by opening holes.

You can download an overtone slide via the following link (two PDF files). The starting tone is the noted tone according to the table: "Assignment of tone to fingering".

<https://www.oberton.org/portfolio-item/obertonschieber-und-weiteres-lehrmaterial/>

7. Characteristics of the Staldophone

The origin is the tenor saxophone

Weight of the Staldophone, approx.	2.6 kg (compared to 3.3 kg for the tenor sax.)
Keys, tone holes and keys	10 (compared to about 22 on the tenor saxophone)
Length of resonance tube	61 cm (with only five tone holes)
Resonance pipe diameter above	3 cm
Resonance pipe diameter below	6 cm

8. Staldophone construction instructions

The prototype is only built with known materials and techniques, hence raw brass and the flap mechanism made of “gold” lacquered brass. As a basis, the dimensions of an existing tenor saxophone are to be taken. Most of the buttons, their mechanics and the flaps can be adopted directly. Existing technology can at least be used where a new construction is required.

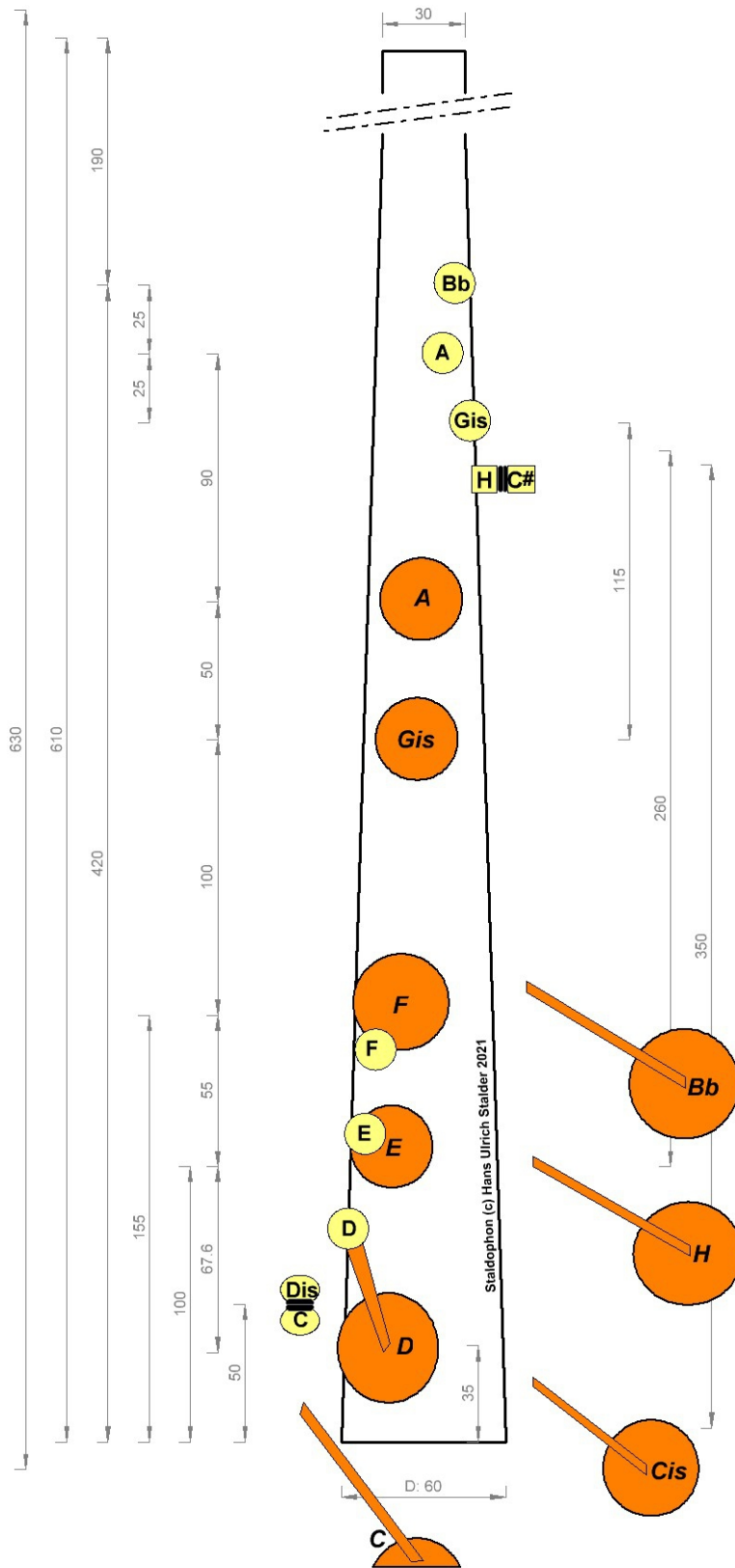
The upper thumb rest can also be realized with a sliding thumb hook. This has the advantage that the Staldophone can now also be held by the middle section. In addition, the sliding thumb hooks can be adapted to the needs of the player.

For the prototype of the Staldophone, an inexpensive existing tenor saxophone can be assumed. This means that only the middle resonance tube with the five tone holes has to be exchanged. In the existing neck the octave key driver has to be removed and the interference hole has to be closed permanently.

9. Detailed technical drawing

The length specifications in the following drawing are only guidelines. For experienced instrument makers, the information given here should suffice to allow the instrument to grow “organically” during construction.

For the mechanics of C#, D \sharp and G \sharp , where the flaps are closed in the idle state, a reverse construction is necessary. Existing technology, including the existing pipe connections, can be built on.



10. Epilogue

Notes and parallels to the saxophone

- The most common Saxophone types and their tuning are:
Soprano (B-flat), alto (E-flat), tenor (B-flat), baritone (E-flat), bass (B-flat);
- The fingerings are basically identical for all Saxophone types;
- The Saxophone is a closed pipe (closed on one side);
- The Saxophone is a transposing instrument, and for example the Tenor Saxophone the instrument sounds a ninth lower than notated;
- The tube construction is conical, which means that the lowest note sounds a little deeper than the calculated tube length would result; therefore a physically correct intonation is not possible at all;
- The saxophone generally requires good “air management”;
- With the soprano Saxophone, the upper notes are very close together, so this instrument is not suitable for beginners;
- With the tenor Saxophone and the lower tuned Saxophones, the weight of the instrument must be taken into account;
- From a physical point of view, playing the Saxophone is also an instrument-human relationship and extends from the horn, mouthpiece and wooden plate to the teeth, bones, lips, jaw, tongue, throat, larynx, lungs, chest, diaphragm and stomach, and also over the sound presentation from the player.

The Staldophone compared to the Saxophone

The physics of the Staldophone is largely identical to that of the Saxophone. The Staldophone is almost a third less weight. When playing in the high registers, the Staldophone makes higher demands on the player, but as mentioned at the beginning, this is offset by a nicer sound and far more sound possibilities.

And here is the most important thing, the series number of the Staldophone is structured as follows:

IT 0000 (U + 015D = \hat{s}), 0000 is the prototype of the Staldophone.

In the case of the present prototype, however, the designation is limited to the series number “0000”.

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* * * * *

Staldophon (Eco)

von Hans Ulrich Stalder.

Erstveröffentlichung: 8.1.2021

Präambel

Der Ursprung vom Staldophon liegt im Tenorsaxophon. Im Gegensatz zum Saxophon setzt das Staldophon zwingend auf ein Obertonspiel. Dies erfordert natürlich eine angepasste Lernmethode. Dafür hat das Staldophon anstelle von zirka 22 Tasten und Drücker nur noch zehn Tasten (peeling the onion). Mit diesen wenigen Tasten und einigen Spezialgriffen können sämtliche Töne über mehrere Oktaven in Halbtonschritten erzeugt werden. Die noch verbleibenden Anbauten, wie Tasten und der ganze Mechanismus, sowie die Daumenauflage/Daumenhaken sind folglich auf ein Minimum reduziert. Daher kann das Horn von der Notenständer-Halterung (Marschgabelhalterung) bis zum Hornbogen mit nur wenigen Aufbauten konstruiert werden. Dies lässt das Horn über die ganze Strecke freier schwingen. Dies trägt wesentlich zur Klangverbesserung bei. Ein Staldophon-Ersatz-Horn kann kostengünstig aus einem nicht mehr benutzten Saxophon erstellt werden. Salopp gesagt, das original Staldophon-Eco-Horn ist ein fein klingendes Horn, welches weit mehr ist als nur ein „abgespecktes“ Tenorsaxophon.

1. Die Vorteile vom Staldophon im Überblick

- ▶ Das Staldophon hat einen obertonreichen, schönen und singenden Klang.
- ▶ Das Staldophon hat nur wenig Gewicht.
- ▶ Das Staldophon-Spiel erfordert nur wenige Basis-Griffe (>50 beim Saxophon).
- ▶ Das Staldophon hat eine einfache Tasten- und Klappen-Mechanik.
- ▶ Das Staldophon kann auch von Anfänger gelernt werden.



Hergestellt von der Firma Inderbinen Blasinstrumente AG
5033 Buchs / Aarau, Schweiz
<https://www.inderbinen.com>

Das vorliegende Instrument erfuh bewusst einige Abweichungen zur nachfolgenden Dokumentation.

2. Entstehungsgeschichte vom Staldophon und Urheberrecht

Das Staldophon in seiner ursprünglichen Version zu bauen erfordert einiges an Grundlagenforschung. Dies ist mit viel Aufwand und Kosten verbunden.

In der Folge wurde das „Staldophon Eco“ entwickelt.

Wie das Staldophon in seiner ursprünglichen Version gedacht war sowie seine Entwicklungsgeschichte vermittelt folgender Eintrag:

2021 - Staldofon-Hist auf der Quantophon-Webseite (Diverse Projekte)

Die Bezeichnung „Staldophon“ (Staldofon, engl. Staldophone) mit dem zugrundeliegenden Musikinstrument ist urheberrechtlich geschützt.

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3. Terminologie

Diverse Blasinstrument-Erklärungen machen keinen Unterschied zwischen Klappen und Tasten. In dieser Dokumentation sind Tasten den Finger zugeordnet und Klappen decken die Tonlöcher ab. Nachfolgend wird das „Staldophon Eco“ nur noch als Staldophon bezeichnet.

4. Fokus

Das Tenorstaldophon (Staldofon, Staldophone) ist ein abgeändertes Tenorsaxophon mit folgenden Merkmalen:

- Das Mittelstück (Resonanzrohr) hat nur fünf Tonlöcher sowie die dazu notwendigen An- und Aufbauten;
- Gesamthaft gibt es nur zehn Lochungen am Instrument;
- Mit nur zehn Tasten können alle Töne über mehrere Oktaven gespielt werden;
- Über das ganze Instrument kann jedes Tonloch einzeln geschlossen, respektive geöffnet werden;
- Dadurch, dass jede Taste einer Tonlochklappe zugeordnet ist, können aussergewöhnliche Klangbilder erzeugt werden.

5. Grobübersicht

Die Tonlöcher vom Staldophon beginnen am Becher mit dem Bb und das letzte Tonloch ist das A (keine Klappen gedrückt erklingt demnach das A). Um möglichst eine aufsteigende Tastenfolge zu erhalten, wurde die Bb-Taste oberhalb der A-Taste angebracht.

Das Staldophon fokussiert einen obertonreichen Klang. Daher wurde auf das (schwingungshemmende) G-Tonloch verzichtet. Dies schlägt sich auf die Griffbilder der einzelnen Töne nieder und es kommt hier in der untersten Lage ein Ersatzgriff zum Einsatz. Dies ist aber keine Einschränkung, sind doch sämtliche Tasten mit ihren zugehörigen Klappen direkt verbunden. Dazu kommt, dass in höheren Tonlagen die G-Töne ohnehin unterschiedliche Griffbilder haben.

6. Das Spiel

Der folgende Link führt zu einer vollständigen Liste aller Fingergriffe:

2021 - Staldophone Fingering Chart auf der Quantophon-Webseite (Diverse Projekte)

Weiterführende Erklärungen

Jede einzelne Taste bedient eine einzelne Klappe. Gegenüber dem Saxophon gibt es keine Klappen-Verhängungen die eine Einzelbetätigung der Klappen verhindern würde. Dies ermöglicht, bei schlecht ansprechenden Obertönen, durch leichtes anheben einer einzelnen Klappe den gewünschten Ton zum Klingen zu bringen.

Der Kleinfinger der linken Hand hat nur noch zwei Tasten zu bedienen. Da beide Tasten zusammen gedrückt werden können, wird dem Grundsatz Rechnung getragen, dass sämtliche Klappenkombinationen möglich sind.

Da jede Klappe einzeln bedient werden kann, wird ein multiphonisches Spiel begünstigt. Und mit der Möglichkeit unterschiedlichen Klangfarben erklingen zu lassen, kann ein individuelles Klangbild erzeugt werden. Einen guter Nebeneffekt ist, dass nun (fast) jeder einzelne Ton seine eigene Überblasklappe hat und zwar jeweils (fast) an der physikalisch korrekten Stelle (Klappe nur leicht anheben um die Ansprache eines Obertons zu erleichtern).

Um das tiefe Bb spielen zu können müssen sämtliche Tonlöcher geschlossen sein. Einfach ausgedrückt, bis auf die Cis-, Dis- und Gis-Tasten müssen alle Tasten gedrückt werden (die Cis-, Dis- und Gis-Tasten sind, wenn nicht gedrückt, geschlossen).

Die Tasten sind, bis auf die Dis-Taste und die vom Kleinfingertisch, alle aufsteigend angeordnet. Die oberste Taste ist die Bb-Taste (Ais1) und hier beginnt das Obertonspiel. Der Kleinfingertisch besteht nur noch, wie bereits erwähnt, aus zwei Tasten, nämlich der Cis- sowie der H-Taste.

Zuordnung Griffbild zu Tasten

Die nachfolgende Auflistung zeigt den Zusammenhang zwischen den (notierten) Grundtönen und den zu drückenden Tasten. Diese Griffbilder gelten für die Grundtöne (1. Partialton), die ersten Obertöne (2. Partialton) sowie die dritten Obertöne (4. Partialton). Oberhalb dem vierten Partialton werden die Griffbilder sehr individuell. Dies hängt vom zu spielenden Ton ab (als Oberton klingend), von der Spielstärke des Spielers, der Intonation sowie der gewünschten Klangfarbe.

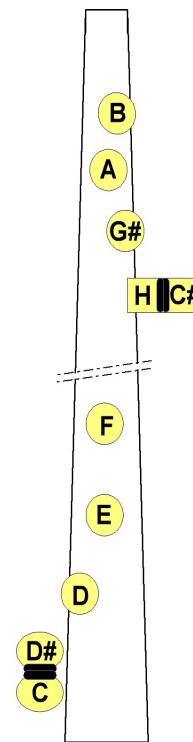
Die Tasten in Klammern zeigen auf wie Intonations- und Klangfarbe-Anpassungen ermöglicht werden.

Die zweite Spalte (die Duodezime) beinhaltet den zweiten Oberton, respektive den dritten Partialton (bei c das g₂) und hat dasselbe Griffbild wie in der ersten Spalte angegeben.

Zur Erinnerung: Beim Staldophon gibt es keine Tastenverhängungen. Das heisst, jede Klappe hat eine eigene Taste, und weiter, die folgenden Tabellen sind nicht auf das Saxophon anwendbar.

Nomenklatur: Deutsch H / B = Englisch B / Bb (Ais)

Notierte Töne		Gedrückte Tasten	
Griffbild	Duodezime	Linke Hand	Rechte Hand
B (Ais1)	<i>F</i>	B, A, H	F, E, D, C
A	<i>E</i>	keine (B)	keine (F) (C)
Gis	<i>Dis</i>	Gis, A	(C)
G	<i>D</i>	Gis, A (B)	F, E (D+C)*
Fis	<i>Cis</i>	A	(E)
F	<i>C</i>	A	F
E	<i>H</i>	A	F, E
Dis	<i>B</i>	A	F, E, D, Dis
D	<i>A</i>	A	F, E, D
Cis	<i>Gis</i>	A, Cis	F, E, D
C	<i>G</i>	A	F, E, D, C
H	<i>Fis</i>	A, H	F, E, D, C

Tastenbezeichnung

* kommt nur beim tiefsten G zur Anwendung.

Gesucht ist ein bestimmter Oberton (Bsp. a1): man „drückt“ das D und spielt dieses als zweiten Oberton (also das „a1“). Damit erhält man denselben Ton wie wenn das A als erster Oberton gespielt worden wäre (die Oktave) - aber mit anderer Klangfarbe.

Beim dritten Oberton spielt man wieder den Grundton, aber zwei Oktaven höher.

Wenn der gesuchte Ton zwischen zwei Naturtönen liegt, verkürzen Holzbläser die Luftsäule indem sie Löcher öffnen.

Via folgenden Link kann man einen Obertonschieber downloaden (zwei PDF-Dateien). Der Ausgangston ist der notierte Ton gemäss Tabelle: „Zuordnung Ton zu Griffbild“.

<https://www.oberton.org/portfolio-item/obertonschieber-und-weiteres-lehrmaterial/>

7. Kenndaten Tenorstaldophon

Ausgangslage	Tenorsaxophon
Gewicht Staldophon, ungefähr	2,6 kg (gegenüber 3,3 kg beim Tenorsaxophon)
Tasten, Tonlöcher und Klappen	10 (gegenüber zirka 22 beim Tenorsaxophon)
Länge Resonanzrohr	61 cm (mit nur fünf Tonlöcher)
Resonanzrohr Durchmesser oben	3 cm
Resonanzrohr Durchmesser unten	6 cm

8. Konstruktionshinweise

Der Prototyp wird nur mit bekannten Materialien und Techniken gebaut, daher rohes Messing und die Klappenmechanik aus „Gold“ lackiertem Messing. Als Grundlage sind die Masse von einem bestehenden Tenorsaxophon zu nehmen. So können Tasten, deren Mechanik sowie die Klappen mehrheitlich direkt übernommen werden. Dort wo eine neue Konstruktion von Nöten ist, ist auf bestehende Technik zu setzen.

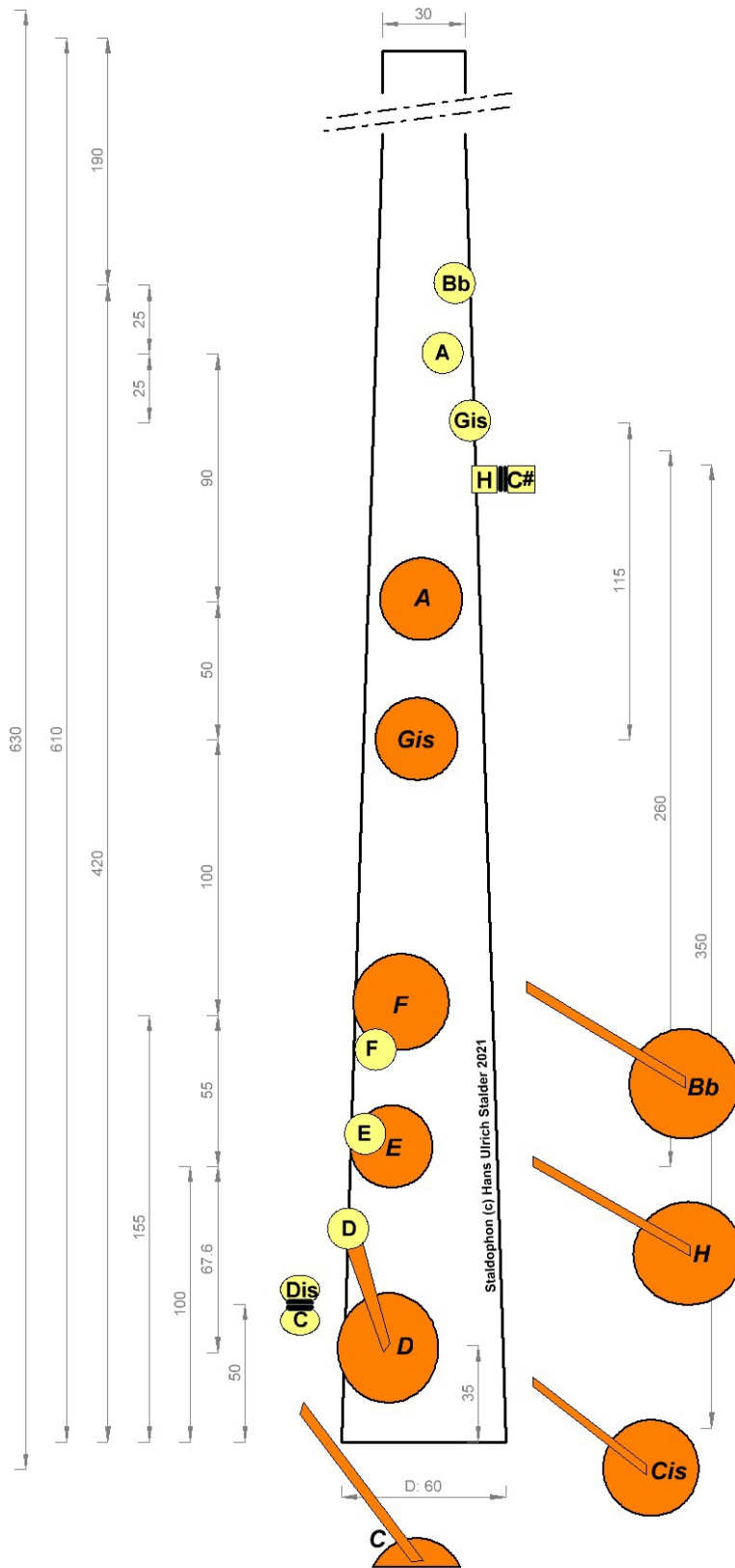
Die obere Daumenauflage ist ebenfalls durch einen verschiebbaren Daumenhaken zu realisieren. Dies hat den Vorteil, dass das Staldophon nun auch am Mittelteil gehalten werden kann. Zudem können die verschiebbaren Daumenhaken den Bedürfnissen des Spielers angepasst werden.

Für den Prototyp vom Staldophon kann von einem kostengünstigen bestehenden Tenorsaxophon ausgegangen werden. Das heisst, es ist nur das mittlere Resonanzrohr mit den fünf Tonlöchern auszutauschen. Beim bestehenden S-Bogen ist der Oktavklappemitnehmer zu entfernen und das Störloch permanent zu schliessen.

9. Technische Detailzeichnung

Die Längenangaben bei der folgenden Zeichnung sind nur Richtwerte. Für geübte Instrumentenbauer sollten die vorliegenden Angaben genügen, um das Instrument beim bauen „organisch“ wachsen zu lassen.

Bei der Mechanik von Cis, Dis und Gis, wo die Klappen im Ruhezustand geschlossen sind, ist eine Umkehrkonstruktion notwendig. Dabei kann wieder auf bestehende Technik, unter Einbezug der bestehenden Rohrverbindungen, gesetzt werden.



10. Epilog

Hinweise und parallelen zum Saxophon

- Die gängigsten Saxophon-Typen und deren Stimmung sind: Sopran (B), Alt (Es), Tenor (B), Bariton (Es), Bass (B);
- Die Griffbilder sind grundsätzlich bei allen Saxophon-Typen identisch;
- Das Saxophon ist eine gedackte (einseitig geschlossene) Pfeife;
- Das Saxophon ist ein transponierendes Instrument, und zum Beispiel beim Tenorsaxophon erklingt das Instrument eine None tiefer als notiert;
- Die Rohrkonstruktion ist konisch, das heisst, der tiefste Ton erklingt etwas tiefer als die rechnerische Rohrlänge ergeben würde; daher ist eine physisch korrekte Intonation gar nicht möglich;
- Das Saxophon erfordert generell ein gutes „Luft-Management“;
- Beim Sopransaxophon liegen die oberen Töne sehr nahe beieinander, daher ist dieses Instrument für Anfänger nicht geeignet;
- Beim Tenorsaxophon sowie den tiefer gestimmten Saxophone ist das Instrument-Gewicht zu beachten;
- Das Saxophonspiel ist auch physikalisch gesehen eine Instrument-Mensch-Beziehung und erstreckt sich vom Horn, Mundstück und Holzplättchen über die Zähne, Knochen, Lippen, Kiefer, Zunge, Hals, Kehlkopf, Lunge, Brust, Zwerchfell und Bauch, zusätzlich auch noch über die Tonvorstellung vom Spieler.

Das Staldophon im Vergleich zum Saxophon

Die Staldophon-Physik deckt sich über weite Strecken mit der vom Saxophon. Das Staldophon hat aber nahezu ein Drittel weniger Gewicht. Beim Spiel in den hohen Lagen stellt das Staldophon zwar höhere Anforderungen an den Spieler, aber wie eingangs erwähnt, wird dies durch einen schöneren Klang und weit aus mehr Klangmöglichkeiten aufgewogen.

Und hier noch das Wichtigste, die Seriennummer vom Staldophon gliedert sich wie folgt:

IT& 0000 (U+015D = &)

Beim vorliegenden Prototyp beschränkt sich die Bezeichnung auf die Serie-Nummer „0000“.

11. Haftungsausschluss / Disclaimer

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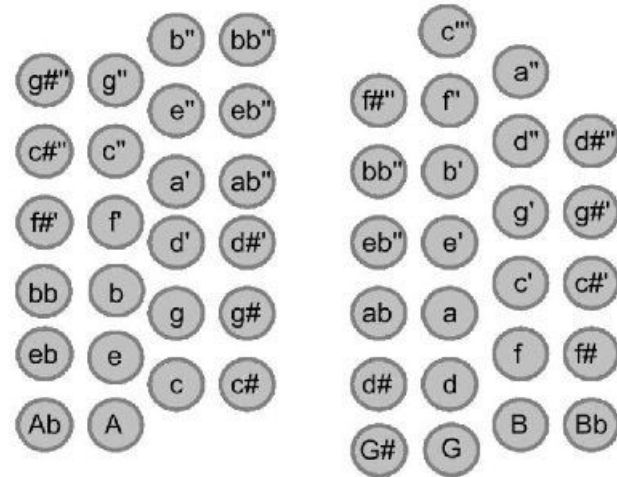
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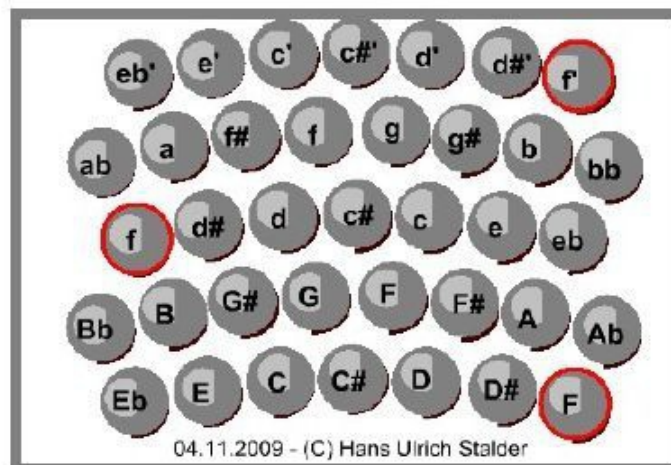
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Quantophone Keys and Pedals

English Concertina Keyboard Layout



Quantophone Ultra Light Pedals



English concertina easy learning piece

The Sweetness of Mary - English Concertina

YOUTUBE

Based on ProfRat

https://www.youtube.com/watch?v=zffnP_rIS_M

Hans Ulrich Stalder

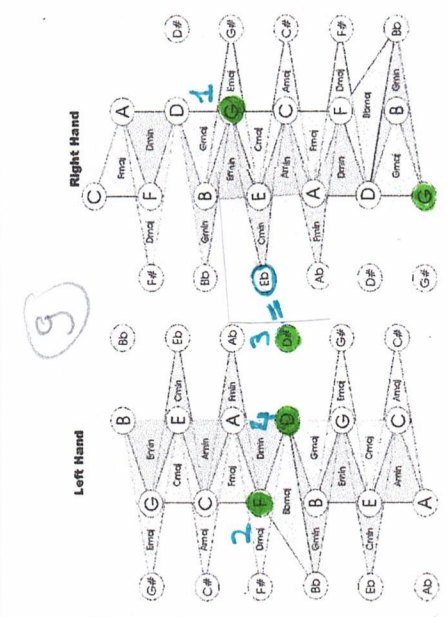
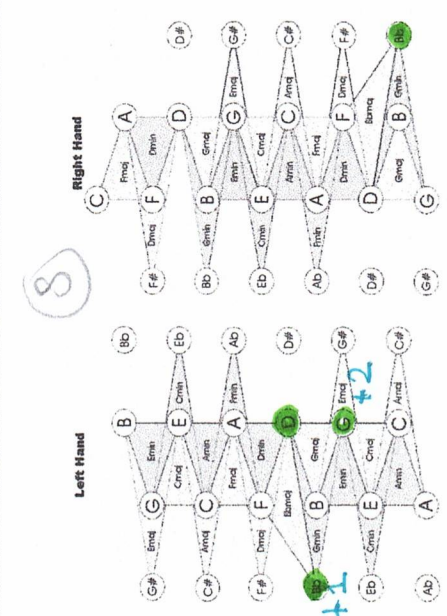
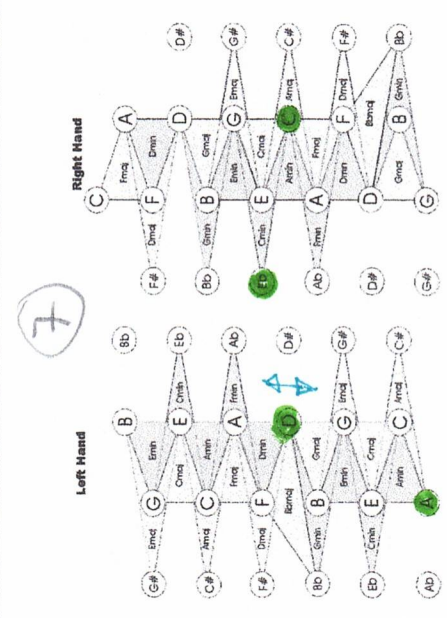
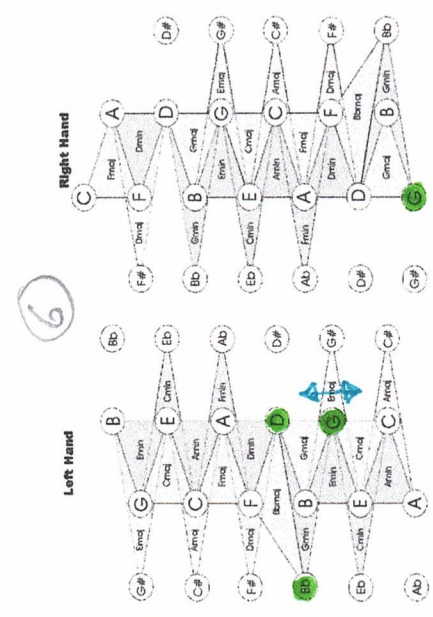
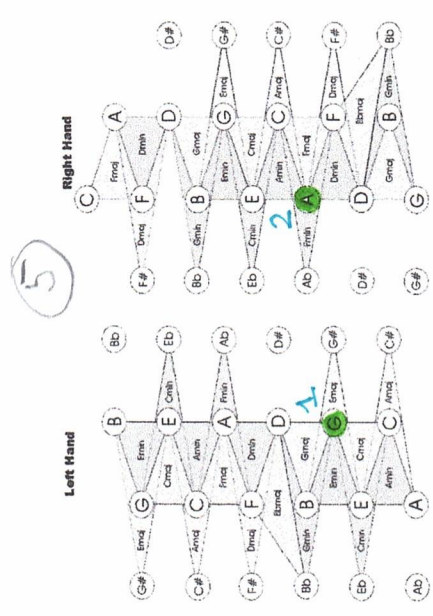
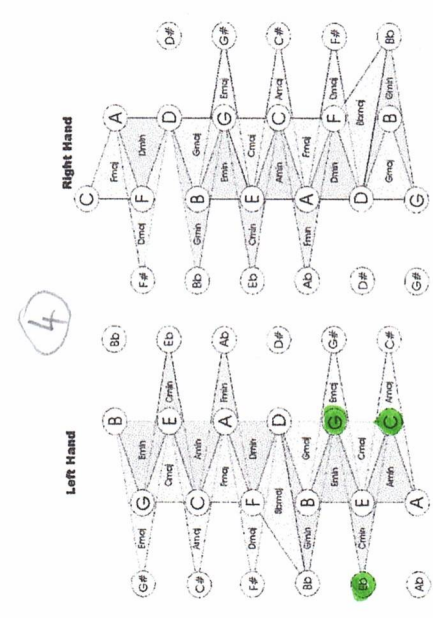
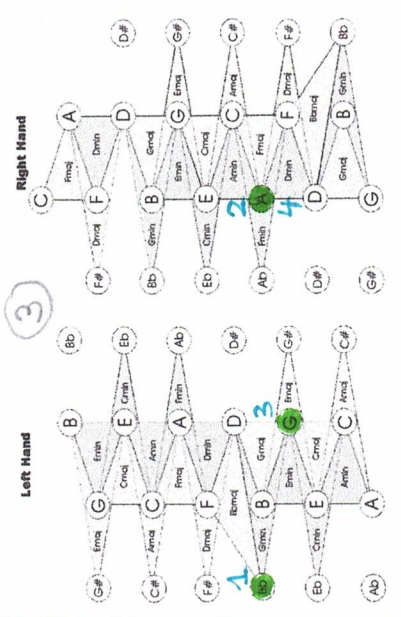
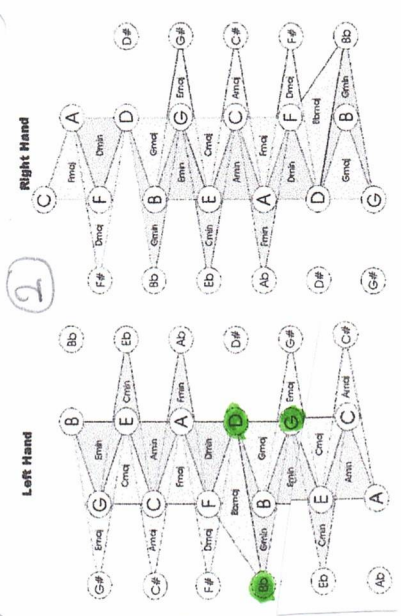
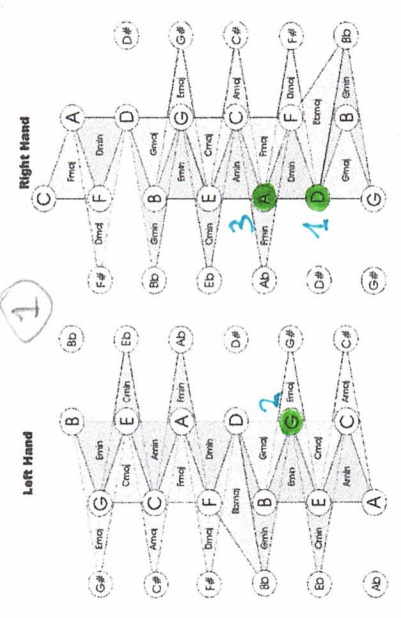
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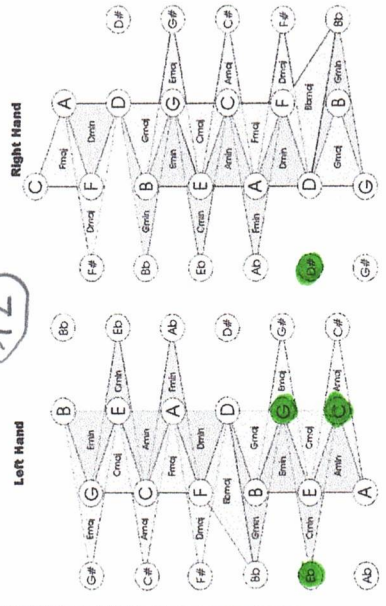
The Sweetness of

Mary - Chords

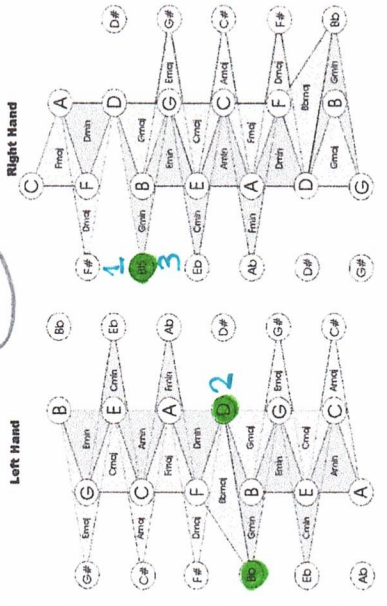
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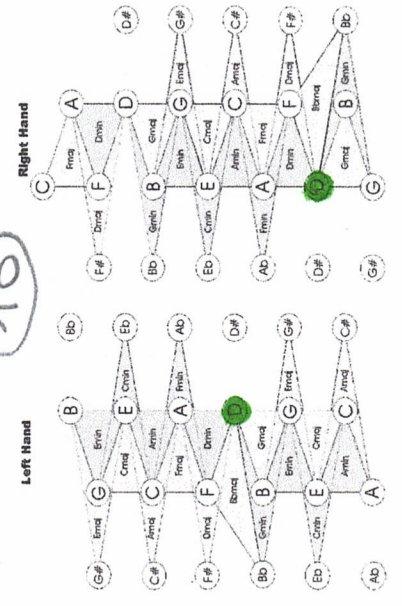
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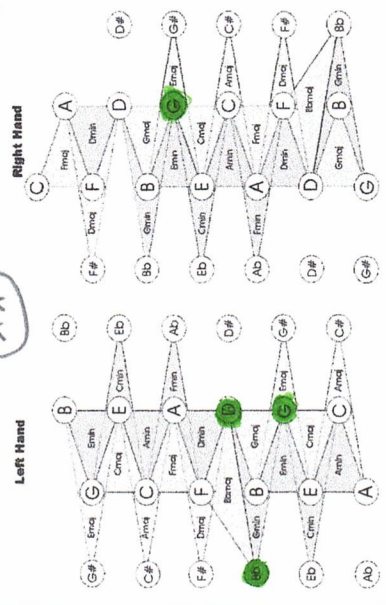
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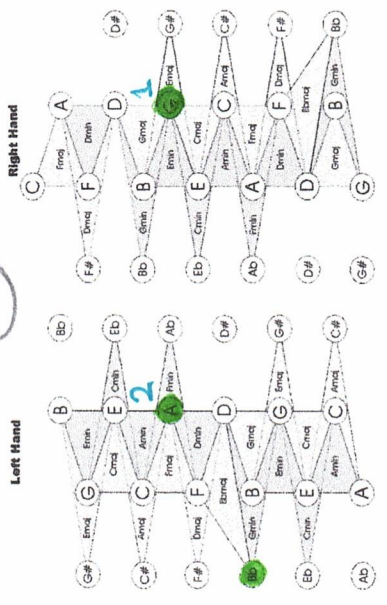
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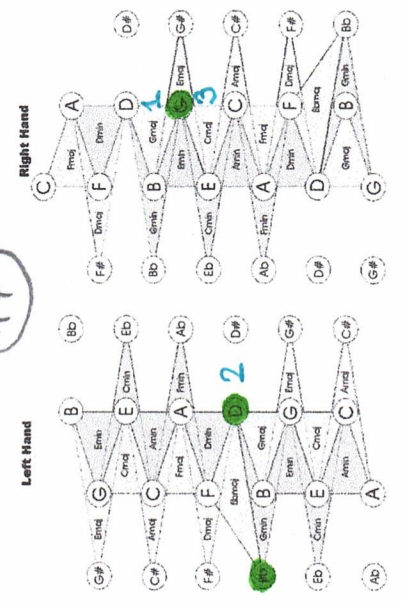
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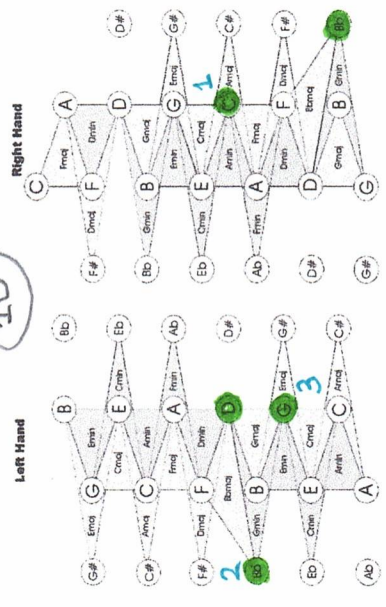
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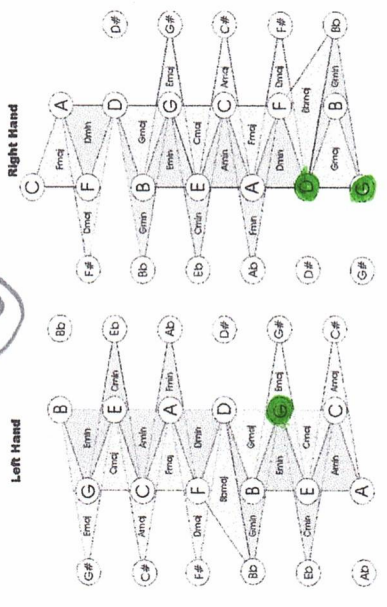
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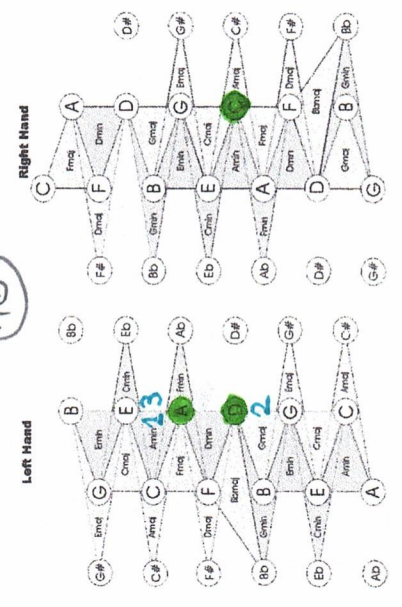
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13



16



Das war mein Leben - aus eigener Sicht, aus welcher denn sonst?

Im Jahr 2017 / Hans Ulrich Stalder (Hansueli) / Visit www.quantophon.com

Zuerst war ich, dann kam langsam die Welt dazu. Zuerst war **ich**, dann kam langsam die Welt dazu! Die bestand aus fünf älteren Geschwistern, noch älterer Mutter – Mamma! – einem sehr alten Vater und überhaupt, vorwiegend aus altem Zeug. Nur frisch geborene Kätzchen waren jünger als ich. Hühner und Kaninchen wurden gegessen, eben, weil sie schon alt waren. Trotz dieser Erkenntnis ging es im grossen und ganzen unbeschwert voran - wären da nur nicht die nassen Windeln gewesen. Später waren es die handgestrickten Strümpfe die störten. Diese reichten bis in den Schritt und verursachten dort ein unangenehmes Jucken. Das Jucken dort verstärkte sich noch mit Beginn der Pubertät.

Meine gelegentlichen Wutanfälle richteten sich nie gegen Jemanden, sondern gegen die erschütternde Erkenntnis, dass nicht alles nach meiner Vorstellung lief. Ansonsten ging es mit vielen schönen und sinnlichen Eindrücken der Schulzeit entgegen. Einmal eingeschult hatte das autoritäre Schulsystem bald eine Lehrer-Phobie zur Folge. Das sei hier vorweggenommen, daraus entwickelte sich später eine nicht therapierbare Vorgesetzten-Unverträglichkeit.

Die aufstrebende Gemeinde, wo wir abgelegen wohnten, hatte viele Zuzügler aus städtischen Gebieten zur Folge. Sauber gekleidete und zierliche Mädchen liessen Träume aufkommen. Die Realität war aber ein Ziegenbockstall den es auszumisten gab. Der Ziegenbock starb, die Träume blieben und so liebte ich vornehmlich platonisch. Den Ziegenstall konnte ich alsbald übernehmen und mir ein kleines Elektronik-Labor einrichten. Alles war auf praktische Handhabung ausgerichtet. So wurde aus einem übernommenem alten Weidezaun eine zwei Drähte Freileitung mit 220 Volt. Ein Funken-Induktor, das ist ein Morse-Gerät das sämtliche in der Umgebung befindlichen Radio-Empfänger mit einem sauberen „Knack“ beglückte, war das einzig funktionierende Gerät das diesem Labor entsprang. Der Rest waren zerlegte Geräte. Zum Opfer meiner Neugier wurde auch unsere Wasser Entkeimungs-Anlage die zur Aufbereitung von Sodbrunnen-Trinkwasser diente - sie war lange der Stolz meines Vaters.

Die neun Jahre Aufenthalt in der Schule waren reine Zeitverschwendung. Als ich nach der achten Primarschulklasse die Schule verliess, war ausser Kopfrechnungskünste und Schachspiel nur wenig hängen geblieben. Dies verlieh mir das Prädikat „Nichtsnutz“ und den Titel PSA+ (Primarschule Abschluss und ein Jahr sitzengeblieben). Nach Beendigung der Schulzeit musste ich eine Lehre als Bauschlosser antreten.

Die Schlosserei wo ich die Lehre antrat war der Vorgeschmack auf die Hölle. Eine gleissende Feuerstelle bildete das Zentrum der Werkstatt. Das durch hämmern bearbeitete Schmiedeeisen, zusammen mit den anderen brachialen Tätigkeiten in dieser verrauchten Halle verursachte infernalisches Lärm dem nicht zu entrinnen war. Dazu kam der Gasgestank der altertümlichen Karbid-Vergasungsanlage. Mit dem Vergasen von Karbid entstand eine noch übler riechende „Schlacke“. Diese in einem Speicherbecken zwischen zu lagern war eine meiner Aufgaben. Das Fass zum Überlaufen aber brachte die ausnahmslos primitive Arbeiterschaft die mich täglich schikanierte. Ohne Rücksprache mit meinen Eltern habe ich nach zwei Monaten ausharren die Lehrstelle geschmissen.

Über ein paar Zwischenjobs, die mein Vater organisierte, habe ich letztlich eine Stelle als Hausaltgeräte-Reparateur gefunden - das war schon eher meine Welt. In derselben Firma habe ich mich, wohl etwas zu träumerisch, für eine Lehrstelle als Radio- und Fernsehmechaniker beworben und natürlich eine Absage erhalten. Diese Enttäuschung war die Initialzündung für eine

bis heute andauernde Weiterbildung auf allen Gebieten, gepaart mit der Suche auf ein verborgenes Talent. Da wegen der aufgegebenen Lehrstelle als Schlosser bereits zeitlich in Not, entschied ich mich eine nur zwei jährige Lebensmittelverkäufer-Lehre anzutreten. In der Lehrzeit durfte ich auch Hausfrauen bei Hygiene-Artikel beraten (der absolute Verkaufshit waren damals Camelia-Binden blau und rot). Bei der Abschlussfeier der Lehre war ich das Erste mal bei den ersten zehn Besten. Dermassen motiviert habe ich ein Berufsberater kontaktiert. Als Kiosk-Verkäufer wäre ich einsetzbar, meinte er, als Postbote leider nicht. Der Berufsberater konstatierte bei mir eine Abneigung gegen Uniformen. Meinem Vater habe ich aber erzählt, dass für mich nur der Besuch einer Handelsschule in Frage kommt. Die diesbezüglichen Prospekte, die beim Berufsberater aufgelegt waren, überzeugten meinen Vater. So wurde ich zum Kaufmann und die Elektronik machte ich zum Hobby. Eine anschliessende Anstellung als Debitoren-Buchhalter meisterte ich dank meinen Elektronik-Kenntnissen mit Bravour - die elektronischen Kontoblätter wiesen bald durchgehend einen Saldo von Null auf. Die Geschäftsleitung war sehr zufrieden mit meiner Arbeit und so erhielt ich, als ich die Stelle kündigte, noch einen Bonus.

Nach einem Sprachaufenthalt in London, mit einhergehenden diversen Tätigkeiten im damals verruchten Stadtteil Soho, habe ich mich der aufkommenden Computer-Technik zugewandt und damit meine berufliche Heimat gefunden. Mit meiner Frau, die mich erstaunlicherweise bis zum heutigen Tag begleitete, fand ich eine verlässliche Lebenspartnerin. Danke, dass du mir sagst wenn ich falsch Liege und du trotzdem meine Träumerei erduldest.

Interessen mässig war ich bei der Experimentalphysik angelangt. Entstanden sind einige nutzlose Versuchsapparate die nun der Entsorgung harren, zusammen natürlich mit viel Geschriebenem. Die zehn Jahre die ich für die Entwicklung eines Eigenbauflugzeugs aufgewendet habe, blieben ebenfalls eine fiktive Kopfgeburt. Rational dagegen waren die Tätigkeiten rund um den Hausbau und das Handwerkszeug war mein ständiger Begleiter. Fremdsprachige Aufenthaltstorte nutzte ich um mir Kenntnisse in fünf Sprachen anzueignen. Da war doch noch was - ah, der Militärdienst! Da finde ich auch heute noch nicht adäquate Worte. Mit der Versetzung zum Hilfsdienst wurde er aber einigermaßen erträglich.

Musik aller Stilrichtungen faszinierten mich. Mehrere Musikinstrumente habe ich einigermaßen flott spielen gelernt. Mich aber auf ein einziges Instrument festzulegen, wollte ich nicht. So blieb es bei ein paar wenigen Auftritten, das Publikum war mir dankbar dafür. Letztlich habe ich mich dann auf das Klavierspiel und die Englisch Konzertina fokussiert. Letzteres beflügelte meine Fantasie und herausgekommen ist ein neues Instrument - mein „Quantophon“.

Dem fast biologisch unvermeidbaren entsprang unser Sohn. Er wohnt heute in derselben Gemeinde wie wir. So können wir unsere Familien-Zusammengehörigkeit gut pflegen und mit Golf haben wir zusätzlich einen verbindenden Sport gefunden. Mittlerweile ist auch meine Frau pensioniert und wir geniessen wertvolle gemeinsame Momente.

Hiermit habe ich siebzig Jahre in zwei Seiten gepresst - das eigentliche Leben aber spielte sich zwischen den Zeilen ab. Und obwohl die Welt es zuliess, dass ich in meiner eigenen Welt leben konnte, wird keine Träne fliessen wenn sie mich wieder verlässt.

Hansueli Stalder, geboren 1946.

Meine Lebensphilosophie:

Glücklich ist, wer mehr Träume hat als die Realität zerstören kann.

Unbekannter Herkunft



Meine Geschwister und ich, der Kleinste.



Das Unterhalten von zwei ähnlich aussehenden Karbid Acetylenentwickler-Anlagen, allerdings mit schweren Karbid-Schubladen unten, war eines meiner Aufgaben in der Schlosserei.

1965 - Lebensmittelverkäufer als Passion.



London 1970



Zirka 1990

Stalder Familie



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Hans Ulrich Stalder

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