

**Rai Com**

Clemens Gadenstätter

**les premiers cris**

(E.P.O.S. III)

*per grande ensemble*

Commissione di "Ensemble Contrechamps" - Ginevra

Edizioni Musicali Rai Com  
FOR PERUSAL ONLY

Edizioni Musicali RAI COM

## Performance notes

### Instrumentation:

Flute (Piccolo, Jawharp in C, chromatic Mouthharp)  
Oboe (Jawharp in F, chromatic Mouthharp)  
Clarinet B (Bassclarinet, Jawharp in G)  
Clarinet B (Contrabassclarinet, Jawharp in A)  
Sopranosaxophone (Baritonesaxophone, Jawharp in A)  
Bassoon (Contrabassoon, Jawharp in G, chromatic Mouthharp)

Trumpet B (Jawharp in A)  
Horn (Jawharp in G)  
Trombone (Jawharp in F)

Accordion (with electronic amplification, ringmodulation (es4/Eb7 – 2637 Hz), Distortion, reverb)  
Electric-gitar with whammy bar (devices: ringmodulation (as 3 – 1661 Hz), distortion, phaser, reverb, Whammy-pedal, talk-box)

Piano (grand piano with 3 pedals) with Keyboard (one player)  
(Samplersounds: Sinus-waves, Voices – light and bright mixed choir, Grand Organ – Mixture, Hammond Organ / rich partials-spectrum, strings, bells, windy pipes, acoustic gitar)  
Ringmodulation (c3 / C6 – 1046 Hz) reverb, Glissando-wheel (+/- Tritone), Volume-pedal.

Sampler/Keyboard – 1 musician – Voicesamples with the voice of Sylvie Rohrer.  
Samples list see legend, samples are provided with the material by the publisher.  
Volume pedal,

Percussion – 2 players  
Set-up of instruments see the the drawing attached

1:  
Vibraphone; Timpani, snare drum, bongos; 3 woodblocks, 3 metal-blocks; 3 metal plates (rich timbre each – ev. the same as for Perc. 1), Tam-Tam (quite small), 3 cymbals, (Sizzle-cymbal); Rin (g1, a1, h1, c1), 3 Triangles, Sprincoil, Jaw-harp (tunig ad lib.).

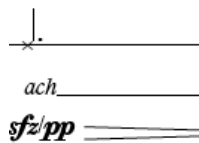
2:  
Glockenspiel, Crotales (2 Octaves); snare drum, 2 Tom-Tom; 3 woodblocks (bigger than those from Perc. 1); 3 cymbals, 2 chinese opera gongs, 3 metal plates (rich spectrum each – ev. the same as for Perc. 1), Rin (g1, b flat, a, f# 1); 3 Triangles, springcoil, waterphone, Jaw-harp (tunig ad lib.).

Violion 1 (Jawharp in C, chromatic Mouthharp)  
Violion 2 (Jawharp in C, chromatic Mouthharp)  
Viola (Jawharp in F, chromatic Mouthharp)  
Cello (Jawharp in F, chromatic Mouthharp)

Double bass (Jawharp in G, chromatic Mouthharp)

General notes

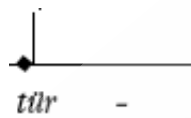
Voices (all instruments):



Spoken



Whispering (toneless)



Airy (voice with air, brittle, broken voice)



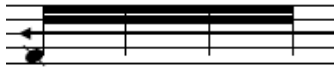
Pressed-in sound (brittle), exhale, inhale

Jaw-harps:

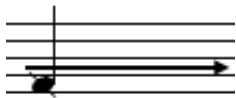
The notations sometimes uses pithes (try to reach notated overtones as good as possible), sometimes simply differentiates into registers (at times vowels are added) – the pitches over the fundamental are approximative and should be as strongly differentiated as possible.

When Text is notated while plying Jaw-harp the Text should be articulated without voice as changes of vowels in the rhythm of normal speaking and also as far as possible in the shape of a speechlike melody.

Dynamics are to be executed by adding or ommiting air-breathe.



Inhale while playing



Exhale while playing

Mouth-harps / Harmonicas:

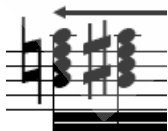
There are chromatic harmonicas required (3 Octaves). Notation uses pithes adding inhaling or exhaling where needed. Chromatic button is indicated with naturals or #.



In C



In C#



Changing of chromatic pitches (in given rythm)



Halve pressed (both pitches are audible in a more or less brittle way)



Inhale (suck)



Exhale (blow)

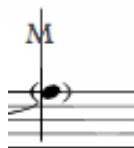
Woodwinds:



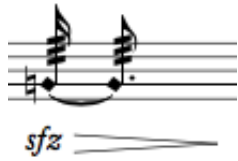
Slaptone / pizzicato („t“) for flute



Teeth on reed



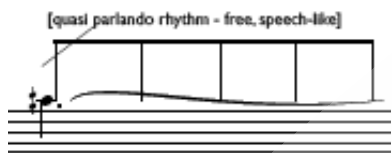
Multiphonic with central pitch



Airy sound

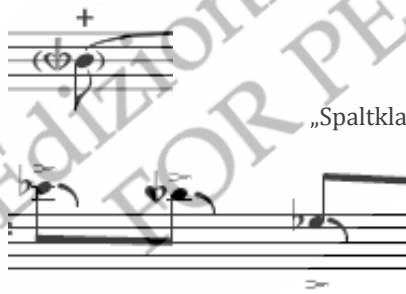


Tiny Glissandi (lip-gliss. And or with help of fingerings)



Quasi parlando – in speech like rhythm (ad lib.) in the given pitch-range (ad lib.)

Brass:



„Spaltklang“ – brittle sound on given pitches

Tiny Glissandi



Fall



like rhythm (ad lib.) in the given pitch-range (ad lib.)

Quasi parlando – in speech

Accordion:

An Accordion with a 2' on the left side is the preferred instrument. If there is no 2' on the left hand available adjust the performance as close as possible to the written sound. The accordion needs an electric amplification (one microphone on each side) with electronic devices (ringmodulation es4/eb (2637 Hz), Distortion, reverb (medium large hall, 3 – 5 sec. Decay) – volumepedal regulates dynamics etc.).

Standbass notation: 4 lines – 1 → major, 2 → minor, 3 → major 7th, 4 → diminished; pitch-nob above the stave



Tiny Glissandi

Tenuto possibile: let fingers on nob's as long as possible – arpeggios are filled up to cords

Electric guitar:

Devices (each separately regulated by volume/expression-pedal → details see score): ringmodulation (as 3 – 1661 Hz), distortion (details see score: poco dist./non troppo dist./max. dist. – close to feedback), phaser (slow delays, psychedelic, delicate, not too obvious → 20-30% mix to the sound max.) reverb (reverb 1: big hall – approx. 7" decay → not too loud!!!; reverb 2 → larger room – 3-5" decay), Whammy-pedal, talk-box.

Glissandi with Whammy-bar, bending and Whammy-pedal are differentiated directly in the part.

Volume-pedal action are clearly marked in the part as well (mainly at times when plugged action is different from the actual dynamics by means of Volume-pedal).

Talk Box: Text indicated always without voice – the Text is only the structure of the changing of vowels/mouthpositions!



Bottleneck plugged



Bottleneck stroke

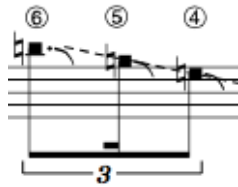


Bottleneck-Barré with normal fingered additional notes



Tapping





Tiny slurred Glissand

Percussion:

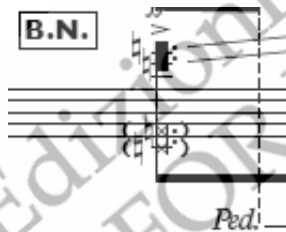


Pulled (with bow, sticks ...)

Small cymbal is used on Vobraphone and Crotales as „metallic“ striker with additional sound of the cymbal. Use cymbals with a diameter of approx. 15 cm.

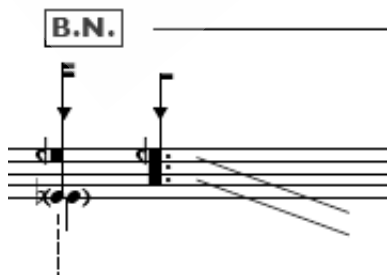
All other details are indicated directly in the score/parts.

Piano:



Inside (with Bottleneck or glass on strings)

Bottleneck on strings (BN pitch = upper pitch) played by keys (key: lower pitch)



notes, strings = lower notes)

BN stroke on strings – resulting pitches = upper

Keyboard (played by pianist):

Sample-Sounds used (available on every commercial sampler of some quality):

Sinus-waves, Voices – light and bright mixed choir, Grand Organ – Mixture, Hammond Organ / rich spectrum, bells, windy pipes, strings, acoustic guitar.

Reverb (medium large room, 3 – 5" decay) to be manipulated by volume-pedal.

Glissando-Wheel: +/- Tritone

Glissando-Wheel is used for tiny short glissandi, glissandi that deformats longer passages (Glissando line is indicating the speed of the glissandi, with +maj.2nd, - 4th, + tritone etc. intervals that are reached are indicated).

Vibrato by Gliss.-Wheel is



Tiny slurred Glissandi

Reverb (medium large room, 3 – 5" decay)

Sampler:

Keyboard with samples (see list of samples and the configuration of samples to keys),  
Volume-pedal (for a differentiated manipulation of the dynamics).

Strings:

p = bow pressure (--p, - p, +/-p, + p, ++p)

++p means high bow pressure without drifting into scratching noises – the sound should be intensified by pressure with adding some noise quality.

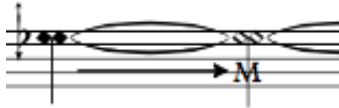
V = bow speed (--v, -v, +/-v, +v, ++v)

++v means an airy, windy sound with little pitch – so ff with -p and ++v is not a real ff but an airy or windy ff...

p/v are always used when dynamical indications are not congruent to the sound asked for.



Flautando fingering, airy, little pitch



Change fingering-type (f.e. normal – flageolet) ad lib.



damped



glissando)

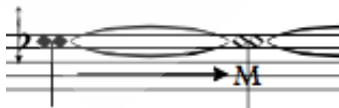
Glissando + change of fingers (tiny glissandi in the



„tremolo“ between strings (changing of the strings rapidly)



Tiny Glissandi



Multiphonic sound (as rich as possible) here reached as change of fingering ord. To Flag. On „false“ position

1

Und ja, natürlich verachten wir diesen Tod, den wir als eine unüberwindbare Macht für einen uns speziell zugeeigneten, für einen uns versprochenen, halten, denn ihn zu verachten bedeutet, sich ihm in die Arme zu werfen, um mit ihm zu verschmelzen, sodass er eigentlich die Liebe selbst wäre, die uns am Leben erhielte. So lassen wir uns nun endlich mit der Spucke anderer Individuenmoleküle in diesen höhlenartigen Behälter spülen. Und da beginnt also derselbe, als ein Universum sich aufspannende Würfel einer Leere – eine Haut, die da und dort an das Fleisch anstößt, das einmal nur ein Wort war, welches wir für ihn darstellen, der, da wir uns in ihm nicht denken konnten, unseren Gott hervorgebracht – mit uns Einzelnen, die wie Zähne von den Rundungen jenes Gebisses, das uns ausspricht, purzeln, zu kommunizieren. Ja, diese Leere startet um uns, von denen sie spricht, uns als Zentrum, um das sie kreist, bewegend, etwas wie ein Experiment. Ein riesenhaftes System, das uns bestimmt, eine Reihe von Gesetzen, deren kollernder Inhalt und dessen einzige Bedeutung wir als Interpretinnen der jenen Raum auszeichnenden Gleichgültigkeit sind, bringt uns ins Schwanken und ändert unsere Meinung, indem es ihm gelingt, unsere Blickrichtung nach dem Zufallsprinzip zu verändern.

2

Nun erfahren wir, schreist du, unseren Körper, der in der Zeit als viele, die sich zu einer Menschheit ballen, auftritt, während wir, indem wir durcheinanderspringen, wild auf und nieder sausen, als einen Spielball respektive -bälle eines kindischen Denkens. Wahrscheinlich klammern wir uns jetzt an allem, was womöglich eigens dafür in die Versuchsanordnung, als die wir die Lage einschätzen, um uns kühl aus dem Spiel rauszunehmen, eingebaut worden ist, fest. Denn unser Ende, das wir in einer besonders verkrümmten Haltung, die auf ein totales Loslassen folgen wird, fixieren werden müssen, naht, da wir nie lebendiger waren als jetzt. (...) Ja, auch du, sagst du dir, da du dich von der normgerechten Gelassenheit schlichtweg aller dich und alle Umgebenden, die du in dieser Lage zu beobachten und bei ihrer Normgerechtheit zu überraschen nicht die Muße hast, auf peinliche Weise abhebst, vereinzelt dich ...

3

Schon hörst du dich – vom unbedingten Wunsch, dich nicht kennen zu müssen, veranlasst – brüllen: Du gibst dich in der Gestalt eines Objekts dieser Maschinerie, in die du dich hineinversetzt, vollkommen auf, überlässt dich ganz ihrem Schütteln, das dich in der Geschwindigkeit der von dir erzeugten Bilder von dir ununterscheidbar werden lässt, sodass deinem Auge seine eigene Bewegtheit als Bewegung deinerseits erscheint. Wir alle, fühlst du, sind jetzt eine hüpfende, jubilierende Masse, eine zu einer einzigen Flüssigkeit geschmolzene, tosende, explodierende Brause im Mund eines Kindes, da wir vielleicht in jener als ein Schaum, der einem Tier als ein bedrohliches Symptom vor dem Mund stünde, verstanden werden mögen. Eine gemeinsame Mission scheint uns alle wie Soldaten und Soldatinnen einzeln nach vorne auszurichten, wobei sich dieses Vorne mit jeder der unfreiwilligen Drehungen, die uns als getrocknete Bohnen und damit Erinnerungspartikel einer von Stille durchglänzten Kindheit in einem Sommerhaus wie in einer Dose durcheinanderrasseln lassen, neu definiert. So sehen wir uns gerade durch das gleiche Streben, die gleiche Lage, endlich vollständig voneinander getrennt.

(Lisa Spalt)

1

And yes, of course we despise this death, being an invincible force which we like to take as one specially dedicated to us, promised to us, for to despise it means to throw oneself into its arms, to melt and become one with it, so that it would be love itself keeping us alive. Thus we let ourselves be washed down into this cavernous vessel together with the saliva of other individual molecules. And there begins again the same cube of emptiness, spanning itself out like a universe – a skin that here and there touches the flesh which was once only a word, a word which we represent for it, which, since we could not think ourselves in it, brought forth our God – to communicate with us individuals who tumble like teeth off the rounded mounds of the denture that utters us. Yes, this emptiness starts around us, of whom it speaks, moving us as the center around which it circles, something like an experiment. A tremendous system, determining us, a series of laws whose rollicking content and only sense we are, as the interpreters of the indifference that characterizes that space, setting us off balance and changing our opinion, as it succeeds in haphazardly changing the direction of our gaze.

2

Now – you are yelling now – we experience our body, which in time makes its appearance as many, condensing themselves to form humanity, while we, by jumping around in a disorderly fashion, wildly careening up and down, play the toys, the rubber balls of a childlike mind. We are probably clinging to everything that for precisely that purpose may have been built into the experiment, which we estimate the situation to be, in order to coolly keep ourselves out of the game. For our end is drawing near, which we will have to make manifest in a particularly bent posture which will follow a total letting-go, as we were never more alive than now. (...) Yes, you too, you say to yourself, as you stick out in an embarrassing manner from the norm-adapted calm of absolutely all those that you and all the surrounding people that you have not the leisure to observe in this situation and surprise in their norm-adaptedness, are isolating yourself ...

3

Already you hear yourself – driven by the urgent wish not to have to know yourself – screaming: You give yourself up completely, as an object of this machinery in which you imagine yourself, completely surrender to its shaking-up, making you indiscernable from yourself in the speed of the images you create, so that your eye sees its own movement as a movement of yours. We all of us, you feel, are now a hopping, rejoicing mass, an effervescent candy in a child's mouth, smelted into one liquid, churning, exploding, as we might be conceived in such state as a foam forming at the mouth of an animal, an ominous symptom. One common mission seems to set us like soldiers to individually look ahead, while this ahead redefines itself with each of the involuntary revolutions that have us rattling in no order as dried beans in a tin, that is as particles of memory in a childhood permeated by rays of silence. Thus, precisely through our identical intentions and identical situation, we see ourselves completely and finally separated from one another.

(Lisa Spalt)

1

Et oui, évidemment nous méprisons cette mort que nous estimons tel un pouvoir non maîtrisable être une spécialement dédiée à nous, une promise à nous, parce que la mépriser signifie se jeter dans ses bras, pour s'unir à elle, et qu'ainsi elle soit au fond l'amour personnifié, qui nous garde en vie. Ainsi donc nous nous laissons enfin emporter par les flots mélangés à la bave d'autres molécules individuels vers ce récipient caverneux. Et là commence donc le même, un dé d'un vide se dépliant devenu univers – une peau qui ça et là se heurte à la viande, qui jadis n'était qu'un mot, que nous représentons pour elle l'une, qui, puisque nous ne pouvions pas la penser, a engendré notre Dieu – avec nous isolés comme les dents des courbes de cette dentition qui nous nomme, culbuter, afin de communiquer. Oui, ce vide démarre autour de nous, desquels il parle, nous étant le centre autour duquel il est en orbite, se mouvant, un peu comme une expérimentation. Un système gigantesque, qui nous détermine, une série de lois, dont le contenu gargouillant et la seule signification, nous, en tant qu'interprètes de l'indifférence caractérisant cet espace, sommes, qui nous fait tanguer et altère notre opinion puisqu'il lui est possible de changer la direction de notre regard selon le principe du hasard.

2

Maintenant nous apprenons, tu le cries, notre corps, qui, pendant ce temps, lors duquel un grand nombre se condense en humanité, entre en scène, alors que nous sautons dans tous les sens, fonçons sauvagement de haut en bas, des balles instrumentées d'une pensée enfantine. Et maintenant nous nous accrochons vraisemblablement à tout ce qui a, peut-être justement pour cela, été monté dans l'ordre des essais, en guise duquel nous évaluons la situation afin de quitter le jeu l'air détaché. Parce que notre fin, que nous devons fixer dans une position particulièrement tordue, qui elle fait suite à l'abandon complet, approche, puisque nous n'étions jamais aussi vivants qu'en ce moment. (...) Oui tu te dis, toi aussi, puisque tu te distingues de manière pénible du détachement normé qui incombe à toi et tous ceux qui t'entourent, et que tu n'as pas le loisir d'observer et de surprendre dans leur fidélité à la norme, tu t'isoles...

3

Déjà tu t'entends – obligé par le souhait absolu de ne pas devoir te connaître – brailler : Tu t'abandonnes, confondu à l'apparence d'un objet de cette machinerie dans laquelle tu te places, complètement, te livres totalement à ses secousses, qui, de par la vitesse des images produites par toi, te font te distinguer de toi de manière à ce que le mouvement propre à ton œil t'apparaisse comme étant toi te mouvant. Tu sens que nous tous sommes maintenant un foule sautillante, jubilatoire, un pétilllement hurlant, explosant, fondu en un seul liquide dans la bouche d'un enfant, parce que nous voudrions peut-être, dans celui-ci, être compris comme une écume qui se tiendrait, comme un symptôme constituant une menace pour un animal, devant la bouche. Une mission commune semble, comme des soldats et des femmes-soldats, nous orienter un à un vers

le devant, alors que ce devant avec chacune des tournures involontaires, qui nous fait nous emmêler en tintant, tels des haricots séchés et donc particules d'un souvenir d'une enfance traversée de silence étincelant dans une maison d'été, dans une boîte en fer blanc, nous donne une nouvelle définition. Ainsi nous nous retrouvons, justement par la même aspiration, par la même situation, enfin rigoureusement séparés les uns des autres.

(Lisa Spalt)

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## List of samples (voice: Sylvie Rohrer)

I

1

- krampfen – 1 → Key on keyboard: C / C2
- ersticken – 2 → Key on keyboard: C# / C#2
- verzückt (stille Extase) – 3 → Key on keyboard: D / D2
- blitzend (wie erschreckend durch hellen Blitz) – 4 → Key on keyboard: D# / D#2

2

- sich winden + leichtes zucken manchmal – 5 → Key on keyboard: E / E2
- innere Panik – 6 → Key on keyboard: F / F2
- *verzückt (stille Extase) → s. 1 (- 3)*
- gleissend (stiller Schmerz bei zu hellem Licht) – 7 → Key on keyboard: F# / F#2

3

- zitternd Zungenreden – 8 → Key on keyboard: G / G2
- ent-zerren (lösen aus Verkrampfung) – 9 → Key on keyboard: G# / G#2
- entschweben (traumartig) – 10 → Key on keyboard: A / A2
- flackernd (nervöse Ruhe – wie beim ins Feuer starren: erzeugt eine leicht Unruhe) – 11 → Key on keyboard: A# / A#2

4

- stechend(er Schmerz) – 12 → Key on keyboard: B / B2
- ausreißen oder white-out (quasi vor lauter Licht nichts mehr sehen) – 13 → Key on keyboard: c / C3
- ins Offene (gehen, ins ungewisse) – 14 → Key on keyboard: c# / C#3
- *gleißend (stiller Schmerz bei zu hellem Licht) → s. 2 (- 7)*

II/III/IV

1

- erster Atemzug & Wortexplosion – 15 → Key on keyboard: d / D3
- Riesenlunge – Atmen – 16 → Key on keyboard: d# / D#3
- ruhig atmen – 17 → Key on keyboard: e / E3
- außer Atem – 18 → Key on keyboard: f / F3
- flach/ängstlich atmen – 19 → Key on keyboard: f# / F#3
- langsam – gelöst atmen – 20 → Key on keyboard: g / G3
- erschrecken – 21 → Key on keyboard: g# / G#3
- nach dem Luftanhalten im Wasser einatmen – 22 → Key on keyboard: a / A3

2

- quasi parlando – bocca chiusa – 23 → Key on keyboard: a# / A#3
- murmelnd Zungenreden – 24 → Key on keyboard: b / B3

3

- erstarrt + minimales zucken – 25 → Key on keyboard: c1 / C4
- ganz langsam (bewegen) – 26 → Key on keyboard: c#1 / C#4
- erstarrt mit kleinsten Bewegungen – 27 → Key on keyboard: d1 / D4



- eingeschnürt/gefesselt – 28 → Key on keyboard: d#1 / D#4

## V/VI/VII

- erschrecken → s. II/7 (– 21)
- verzerrt (vor Schmerz) – 29 → Key on keyboard: e1 / E4
- stammelnd – 30 → Key on keyboard: f1 / F4
- zerstört – 31 → Key on keyboard: f#1 / F#4
- beißend (wie bei einatmen eines ätzenden Dampfes) – 32 → Key on keyboard: g1 / G4
- schlagen (wie beim Tennis etc.) – 33 → Key on keyboard: g#1 / G#4
- *ins Offene* → s. I/4 (– 14)
- Lust → Schmerz – 34 → Key on keyboard: a1 / A4
- ersterbend, verebbend + zucken – 35 → Key on keyboard: a#1 / a#4
- stimmlos flüsternd – quase verzückt – 36 → Key on keyboard: b1 / B4
- sehnsüchtig – stimmlos – 37 → Key on keyboard: c2 / C5

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Text 2 + 3 übereinander – 38 → Key on keyboard: c#2 / C#5

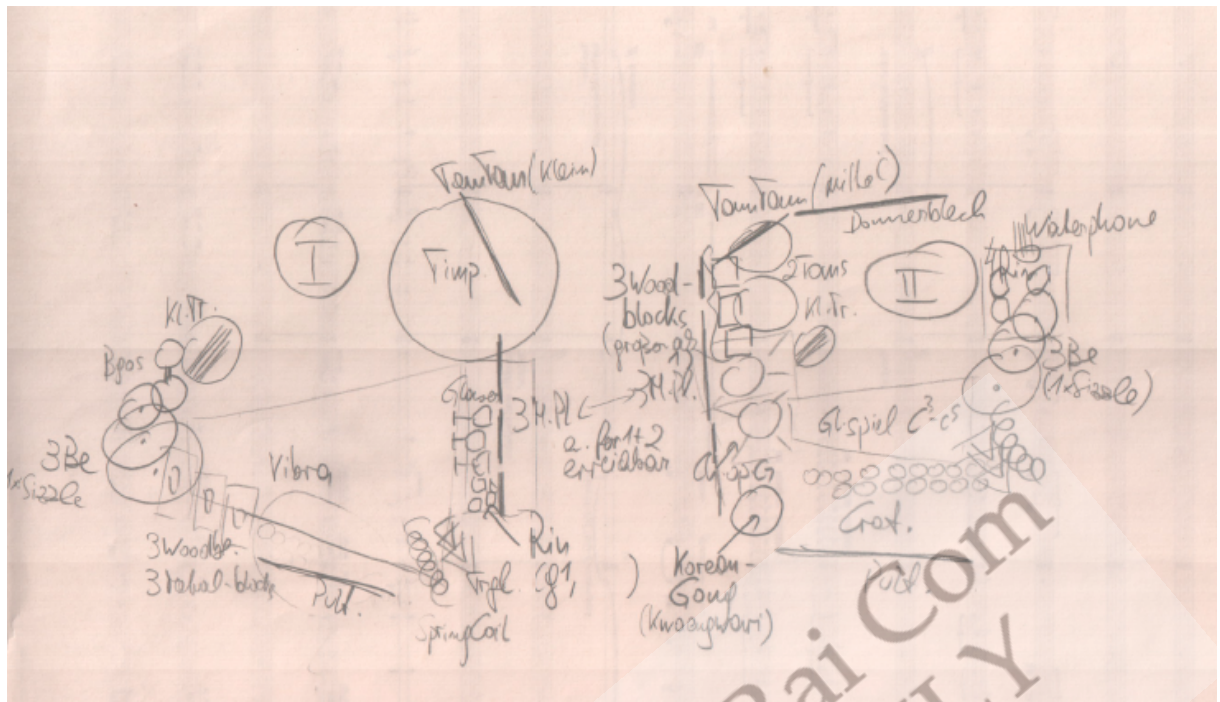
Text 2 – gating (mittleres gate – Text gerade noch erkennbar, manchmal nicht mehr) – 39 → Key on keyboard: d2 / D5

Text 2 – hoch gefiltert – 40 → Key on keyboard: d#2 / D#5

Text 2 – extrem hoch gefiltert, „white noise“ – ev. + sehr hohes rauschen dazugemischt – 41 → Key on keyboard: e2 / E5

Text 1a	b	c – 42 abc → Key on keyboard: f2 / F5
Text 2a	b	c – 43 abc → Key on keyboard: f#2 / F#5
Text 3a	b	c – 44 abc → Key on keyboard: g#2 / G#5

The texts should always be in a language understandable for the audience, so in best case in the mother tongue of the country where the piece is played. English and french versions are added to the german original (see texts above). Sylvie Rohrer is the speaker of the german and the french version.



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Picc. *lippengliss.*  
 Ob. *ff*  
 Cl. I *ff*  
 Cl. II *ff*  
 Sop. Sax. *ff*  
 Bsn. *pp* "mf" *f*  
 C.Tpt. *p* *sfc* *pp* *sfc*  
 Hn. *pp* ("mf") *sfc*  
 Tbn. *p* *sfc* *pp* *sfc*  
 Accord. [irregular winding by releasing the key/buttons] *PPP*  
 E. Gtr. *VOL* *pp* *sfc* *ppp* *molto irregolare* *pp* *f* *PPP* *DIST.*  
 Perc. I  
 Perc. II  
 Kbd. [release keys] *ff* *cluster*  
 Pno. *(B.N.)* *sfc* *ff* *pp* *cluster* *stroke* *sfc*  
 Smp.  
 Vln. I *ff* *pont.* [sharply and distorted] *pp* *ff* *pp* *sfc* *pp*  
 Vln. II *ff* *pp* *ff* *pp* *sfc* *pp*  
 Vla. *ff* *pp* *ff* *pp* *sfc* *pp*  
 Vc. *ff* *pp* *ff* *pp* *sfc* *pp*  
 Cb.

10

[overflow randomly into harmonics]

Picc. *pp* (*bibbig.*)

Ob. *pp*

Cl.1 *p* *pp sub.* *pppp*

Cl.2 *p* *pp sub.* *pppp*

Sop. Sax. *pp* *pppp*

Bsn.

C.Tpt. *pp*

Hr.

Tbn.

Accord. *sf= ppp* *sf= ppp* *pp* *pppp* *tenuto poss.*

E. Gtr. *ppp* *pp* *pp* **[REVERB - Big Hall]**

Perc.1 **[WATERPHONE]** *pp* *pp* *Li e vibr.!!*

Perc.2 *pp* *pp*

Kbd. **(SINUS)** *p* *mp* *pp* *con Pedale* **GLISS.WHEEL**

Pno.

Samp.

Vln.1 *sf= sf= pp sf=pp* *loco* *pp* *flaut. poss.* **IV**

Vln.2 *sf= sf= pp sf=pp* *loco* *pp* *flaut. poss.* **III**

Vla. *pp*

Vc. *pp* *flaut. poss.*

Cb.

13

[overblow - pressed-in]

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Oboe, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombone). The middle section features the Accordion and Electric Guitar. The bottom section includes Percussion, Keyboard, Piano, and a string quartet (Violins I & II, Viola, Violoncello, Contrabass). The score is marked with a circled '13' at the beginning of the first measure. The tempo/mood is indicated as 'stechend-brennend'. The first measure of the Piccolo part is marked with '[overblow - pressed-in]' and a dynamic of *ff*. The Accordion part begins with a *dim.* marking. The Electric Guitar part starts with *ppp*. The Percussion parts (Perc. 1 and 2) include 'L.v. e vibr.!!' markings and 'CROTALES' boxes. The Keyboard part starts with *pp*. The Piano part has a *sfz* marking. The string parts (Vln. 1, Vln. 2, Vla, Vc, Cb) have various dynamics and articulation markings, including *pp*, *sfz*, and *ppp*. A 'REVERB: OFF' instruction is present in the Electric Guitar part. The score concludes with a double bar line at the end of the second measure.



18

erstart-zitternd-zuckend

Fl. *pp* *ff* *sfz* *sfpp*

Ob. *pp* *ff* *ff* *sfz*

Cl.1 *pp* *ff* *ff* *sfz* *slap* *mfz*

Cl.2 *pp* *ff* *ff* *sfz* *slap* *mfz*

Sop. Sax. *pp* *ff* *ff* *sfz*

Bsn. *ff* *sfz*

C Tpt. *[poco gliss]* *fp* *ff* *sfpp*

Hn. *[poco gliss]* *pp* *ff* *ff* *sfpp* *[poco gliss, +/- 1/2s]*

Tbn. *sfz* *ff* *sfpp molto*

Accord. *pp* *ff* *ff* *sfz*

E. Gtr. *pp* *ff* *sfz* *pp* *[Gloss. by Whammy-bar]*

Perc.1 *ff* *ff* *ff* **CYMBALS**

Perc.2 **KOREAN GONG** **CHINESE OPERA GONG**

Kbd. *pp* *ff* *ff* *pp* *pp* *[gliss. verzückt (Gliss. mit Whammy-bar)]*

Pno. *[114]* *ff* *Ped.*

Samp. *Extrase verzückt* *glissend heller werden*

Vln. 1 *tasto* *pp* *ff* *ff* *sfz* *(MSP)*

Vln. 2 *tasto* *pp* *ff* *ff* *sfz* *(MSP)* *tasto* *p*

Vla. *[p]* *sfz* *sfz* *ff* *sfz* *MSP* *tasto* *p* *Lc.ctr.*

Vc. *[p]* *sfz* *sfz* *ff* *sfz* *MSP* *mp* *[Lc.ctr. (str.)]*

Cb. *[p]* *sfz* *ff* *sfz* *Lc.ctr.*



Fl. *sfc* *pp* *bristle* *pp* *bristle* *ppp* *bristle* *pppp*

Ob. *ppp* *bristle* *pppp*

Cl. I *pppp*

Cl. II *[p]* *pressed in [bristle]* *pppp*

Sop. Sax. *sfc* *[any but sharp accents]* *p*

Bsn. *pppp*

C Tpt. *con sord. WaWs* *bristle* *ppp* *bristle* *ppp* *[any but sharp accents]* *p*

Hn. *ppp* *bristle* *ppp* *[any but sharp accents]* *p*

Tbn. *ppp* *con sord. WaWs* *bristle* *ppp*

Accord. *pppp* *bristle* *pppp* *[DIST]*

E. Gtr. *[1x reverb]* *[Glas. Whammy Bar]* *pp* *p* *[DIST +]*

Perc. I *[VOL]* *pp* *[REVERB ++]* *[TAM-TAM]* *[top of drums] [squeaking singing]* *pp* *poco* *p* *[DIST +]*

Perc. II *[TAM-TAM]* *[top of drums] [squeaking singing]* *pp* *[++ p]* *bristle* *[over]*

Kbd. *[Glas. with Wheel, approx. gr.]* *p* *pppp* *bristle* *[VOL.]* *[fading in pppp]*

Samp.

Vln. I *L.c.tr.* *fz* *MSP* *L.c.r.* *tasto* *p* *sf=pp* *[+ p]* *(l.c.tr.)* *bristle* *ppp* *[any but sharp accents]* *p*

Vln. II *L.c.tr.* *fz* *[+ p]* *(l.c.tr.)* *bristle* *ppp* *[any but sharp accents]* *p*

Vla. *[+ p]* *pp* *sfz* *p* *sfz* *[+ p]* *(l.c.r.)* *bristle* *ppp* *[any but sharp accents]* *p*

Vc. *fz* *[+ p]* *(l.c.tr.)* *bristle* *ppp* *[any but sharp accents]* *p*

Cb. *pp* *sfz* *p* *[+ p]* *(l.c.tr.)* *bristle* *ppp* *[any but sharp accents]* *p*

27

[tiny but sharp accents]  
*pp*

Fl.

[tiny but sharp accents]  
*pp*

Ob.

choked/erstickt  
*pppp*

[tiny but sharp accents]  
*pp*

Cl. I

choked/erstickt  
*pppp*

[tiny but sharp accents]  
*pp*

Cl. II

Sop. Sax.

Bsn.

[tiny but sharp accents]  
*pppp*

C. Trpt.

pp

choked/erstickt  
*pp*

Hn.

choked/erstickt  
*pppp*

Tbn.

choked/erstickt  
*pppp*

Accord.

*mp=pp surk*

"espr."

+ DIST. → [DIST. OFF]

E. Gtr.

[DIST ++]  
 REVERB -

Perc. 1

choked (very damped)  
*mp=pp*

SNARE DRUM

Perc. 2

CYMBALS  
*mp=pp*

Kbd.

Samp.

[+p] *tasto*  
 choked/erstickt  
*pppp*

Vln. 1

→ MSP

[+p]

Vln. 2

*pp*

[+p] *tasto*  
 choked/erstickt  
*pppp*

Vla.

Vc.

*pp*

[+p] *tasto*  
 choked/erstickt  
*pppp*

Cb.







entzerren

Picc. *pp* *ff*  
 Ob. *ff* [micro] [bub.]  
 Cl.1 *ff* *pp poss.*  
 Cl.2 *ff* *pp poss.*  
 C.Tpt. *ff*  
 Hn. *ff*  
 Tbn. *ff*  
 Accord. *mfz* *pz* *sfc* *ff molto*  
 E.Gtr. *pz* *pp molto* [BN (+H)]  
 Perc.1 [CYMBALS] *ff* [CROTALES]  
 Perc.2 [CROTALES] *ff*  
 Kbd. *ff*  
 Pno. (Sost. Ped.) [WHEEL] [srp]  
 Smp.  
 Vln.1 *ff* *PPP* *pp* [highest possible accents - also by "sp"] *ff* *flaut.*  
 Vln.2 *ff* *PPP* *pp* [highest possible accents - also by "sp"] *ff* *flaut.*  
 Vla. *ff* *PPP* *pp* [highest possible accents - also by "sp"] *ff* *flaut.*  
 Vc. *ff* *PPP* *sfc* *ff* *flaut.*  
 Cb. *ff* *PPP* *sfc* *ff* *flaut.*

This page of a musical score, numbered 48, contains the following parts and markings:

- Perc.**: Percussion part with rhythmic patterns.
- Ob.**: Oboe part with trills and dynamic markings *[micro]* and *[bib.]*.
- Cl. I**, **Cl. II**: Clarinet parts.
- Sop. Sax.**: Soprano Saxophone part.
- Bsn.**: Bassoon part with a *sf=ff* marking.
- C. Tpt.**: Cornet Trumpet part.
- Hn.**: Horn part with *sf=ff* and *p* markings.
- Tbn.**: Trombone part with *sf=ff* and *p* markings.
- Accord.**: Accordion part with trills and slurs.
- E. Gtr.**: Electric Guitar part with *sf=ff* marking.
- Perc. 1**, **Perc. 2**: Two different Percussion parts.
- Kbd.**: Keyboard part with *sf=ff* marking.
- Samp.**: Sample part.
- Vln. 1**, **Vln. 2**: Violin parts with *ff* and *sf=ff* markings, and *flaut.* (flute) markings.
- Vla.**: Viola part with *ff* and *sf=ff* markings.
- Vc.**: Violoncello part with *sf=ff* and *ff* markings, and *flaut.* markings.
- Cb.**: Contrabasso part with *sf=ff* and *ff* markings, and *flaut.* markings.

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This page contains the musical score for the piece "verückt-Extase", page 14. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments included are:

- Percussion:** Perc. (Percussion), Perc. 1 (CROTALES), Perc. 2 (GLOCKENSPIEL).
- Woodwinds:** Flaut. (Flute), Sop. Sax. (Soprano Saxophone), Ob. (Oboe), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), Bn. (Bassoon), C. Tpt. (Cornet Trumpet), Hn. (Horn), Tbn. (Tuba).
- Brass:** C. Tpt., Hn., Tbn.
- Strings:** Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso).
- Keyboard:** Kbd. (Keyboard).
- Other:** E. Gtr. (Electric Guitar), Samp. (Sampler).

The score includes various musical notations such as dynamics (e.g., *ff*, *fff*, *p*, *sfz*), articulations (e.g., accents, slurs), and performance instructions (e.g., "[sharp accents possibly by diaphragm!]", "(loco)", "(sim.)", "L.v.", "III/IV-II"). The music is written in a complex, rhythmic style with many triplets and fast passages.



Picc. *[muta in FLAUTO]*  
 Ob. *[extremely sharp] fff*  
 Cl. I *[extremely sharp] fff*  
 Cl. II *[extremely sharp] fff*  
 Sop. Sax. *[extremely sharp] fff*  
 C.Tpt. *[senza sord.] [extremely sharp] fff* *[con sord. WaWa] [sempre cresc. poss.]*  
 Hn. *[senza sord.] fff* *[con sord. WaWa] [sempre cresc. poss.]*  
 Tbn. *[senza sord.] fff* *[con sord. WaWa] [sempre cresc. poss.]*  
 Accord. *[extremely sharp] fff*  
 E. Gtr. *[extremely sharp] fff* *[senza sord.] p*  
 Perc. 1 *[extremely sharp] fff* *[Cymbals] ff* *sub. mf*  
 Perc. 2 *[extremely sharp] fff* *ff* *sub. mf*  
 Kbd. *[extremely sharp] fff* *[Gliss. Wheel] sff* *ff* *[Gliss. Wheel] p* *[round] ff*  
 Samp. *stechen (der Schmerz)* *ausreißen (Stimme reißt aus)* *ins Offene* *gleißend*  
 Vln. I *[extremely sharp] fff* *extatic! sff* *ff* *cuttingly [p] ff*  
 Vln. 2 *[extremely sharp] fff* *extatic! sff* *ff* *cuttingly [p] ff*  
 Vla. *[extremely sharp] fff* *extatic! sff* *ff* *spastic [p] ff*  
 Vc. *[extremely sharp] fff* *extatic! sff* *ff* *ff*  
 Cb. *[extremely sharp] fff* *extatic! sff* *ff* *ff*

ins Offene

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Ob.
- Cl.1
- Cl.2
- Sop. Sax.
- Bsn.
- C. Tpt.
- Hn.
- Tbn.
- Accord.
- E. Gtr.
- Perc.1
- Perc.2
- Kbd.
- Pno.
- Samp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Key performance instructions and markings include:

- Dynamic markings:** *ff*, *sfz*, *p*, *fz*, *pp*.
- Articulation:** *sfz sfz sfz*, *ff*, *ff*.
- Performance notes:** "[BN - jerky movements - mini glissandi as accents]", "[ossia BN on 1]".
- Tempo/Character markings:** *MSP*, *(MSP)*.
- Other markings:** *[sim]*, *[p]*, *[v]*, *[+]*.

A large watermark "Edizioni Musicali Rai Com FOR PERUBAL ONLY" is overlaid diagonally across the score.











This page contains the musical score for rehearsal mark 79, starting at measure 22. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features dynamic markings *ps* (*carr. marc.*), *mpz*, *mfz*, and *sfz*. Includes a *[chrom.]* marking at the end.
- Oboe (Ob.):** Features dynamic markings *ps* and *PPP*.
- Clarinets (Cl1, Cl2):** Features dynamic markings *ps* and *PPP*.
- Saxophones (Sop. Sax., Bsn.):** Features dynamic markings *ps* and *PPP*.
- Brass (C Tpt., Hn., Tbn.):** No musical notation is present for these parts on this page.
- Accordion (Accord.):** Features dynamic markings *mp*, *mfz*, and *sfz*. Includes a *[chrom.]* marking at the end.
- Electric Guitar (E. Gtr.):** Features dynamic markings *PPP*, *mfz*, and *(mp)*. Includes a *[VOL.]* section with a wavy line.
- Percussion (Perc. 1, Perc. 2):** Includes *(Ped.)*, *(MOTOR)* (possible variable), *[small cymbal] pp*, *[VIBRA]*, *[GLOCKENSPIEL]*, *[CROTALES]*, and *[BELLS]*. Dynamic markings include *mpz*, *mfz*, and *sfz*.
- Keyboard (Kbd.):** Features dynamic markings *ps*, *mpz*, *mfz*, and *sfz*. Includes a *Ped.* marking.
- Piano (Pno.):** Features dynamic markings *ps*, *mfz*, and *sfz*. Includes *[dura]*, *[Sost. Ped.]*, and *[Sost. Ped.]* markings.
- Strings (Vln. 1, Vln. 2, Vla., Vc., Cb.):** Features dynamic markings *pp*, *ps*, *pp*, *mfz*, *mfz*, *pp*, and *sfz*. Includes *MSP* markings and *poco* dynamics for the strings.



Blitze-lodern/flirren

accel.

Fl. *[musa in PICCOLO]*

Ob.

Cl.1

Cl.2

Sop. Sax.

Bsn.

C.Tpt.

Hn.

Tbn.

Accord. *[bellow accents]* *[sforz]* *[sforz]* *[sforz]* *[sforz]* *[sforz]* *[microtones if poss.]* **Reverb OFF**

E.Gtr. *[over]* **VOL.** *[microtones if poss.]*

Perc.1 **TRIANGLES** *[microtones if poss.]*

Perc.2 **(GLOCKENSPIEL)** *[small cymbal]* *sfa piu* **(CROTALES)** *[small cymbal]* *sfa piu* **SPRINGCOIL**

Kbd. **ORGEL - MIXT.** *[Ped.]*

Pno. *[Ped.]*

Samp.

Vln.1 *[mf]* *[tasto [or] 3]* *[ppp]* *[ff]* *[<f]* *[ff]* *[fff]*

Vln.2 *[mf]* *[tasto [or] 1]* *[ppp]* *[ff]* *[<f]* *[ff]* *[fff]*

Vla. *[mf]* *[tasto]* *[ppp]* *[ff]* *[<f]* *[ff]* *[fff]*

Vc. *[mf]* *[ppp]* *[<f]* *[ff]* *[fff]*

Cb.

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tempo primo

87

Picc. *fff*

Ob. *fff*

Cl. I *fff*

Cl. II *fff*

Sop. Sax. *fff*

Bsn. *fff*

C. Tpt. *ff* **con sord. straight** *sub. fff poss.* **con sord.**

Hn. *sub. fff poss.* **con sord. straight**

Tbn. *sub. fff poss.*

Accord. *fff*

E. Gtr. **REVERB OFF**

Perc. I *fff* **VIBRA**

Perc. 2 **GLOCKENSPIEL** *fff* **CROTALES** *fff* **CYMBALS** *ff* **[small cymbal]** *[white mallets only]* **[small cymbal]** *[white mallets only]*

Kbd. *fff* (Ped.)

Pno. (Ped.)

Samp. *stechend(er Schmerz) ausreißen verzückt (stille Extase)*

Vln. I *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

90

Picc. *sffz sffz sffz sffz*  
 Ob.  
 Cl.1  
 Cl.2  
 Sop. Sax.  
 Bsn.  
 C Tpt.  
 Hn.  
 Tbn.  
 Accord.  
 E. Gtr. *sffz*  
 Perc.1 *ff* (SPRINGCOIL) (TRIANGLES)  
 Perc.2 *ff*  
 Kbd. *sffz*  
 Pno. *sffz* Ped.  
 Samp. *gleissend (stiller Schmerz bei zu hellem Licht)*  
 Vln.1 *fff* *vibrato*  
 Vln.2 *fff* *vibrato*  
 Vla. *fff* *vibrato* [con vibrato, quasi trillo]  
 Vc. *fff* *vibrato* [con vibrato, quasi trillo]  
 Cb.



This page of a musical score, numbered 95, contains the following instruments and parts:

- Perc.**: Percussion part with dynamics *fff* and *pp*.
- Ob.**: Oboe part with dynamics *fff* and *pp*.
- Cl1**: Clarinet 1 part with dynamics *fff* and *pp*.
- Cl2**: Clarinet 2 part with dynamics *fff* and *pp*.
- Sop. Sax.**: Soprano Saxophone part with dynamics *fff* and *pp*.
- Bsn.**: Bassoon part with dynamics *fff* and *pp*.
- C Tpt.**: Cornet Trumpet part with dynamics *fff* and *pp*.
- Hn.**: Horn part with dynamics *fff* and *pp*.
- Tbn.**: Trombone part with dynamics *fff* and *pp*.
- Accord.**: Accordion part with dynamics *fff* and *sf=pp*. Includes performance instructions: "[trem. with hands + Gliss + thinning out the chords]" and "[reverb max in pp]".
- E. Gtr.**: Electric Guitar part with dynamics *fff* and *pp*.
- Perc.1**: Percussion 1 part with dynamics *fff* and *mp*. Includes the instruction "TAM-TAM".
- Perc.2**: Percussion 2 part with dynamics *ff* and *mp*.
- Kbd.**: Keyboard part with dynamics *ff* and *pp*. Includes performance instructions: "[trem. + Gliss + thinning out the chords]" and "[Echo-Pedal]".
- Pno.**: Piano part with dynamics *ff* and *pp*.
- Samp.**: Sample part.
- Vln.1**: Violin 1 part with dynamics *fff* and *sf=pp*. Includes performance instructions: "[non viol]" and "[possibly the 3rd...]".
- Vln.2**: Violin 2 part with dynamics *ff* and *pp*. Includes the instruction *fff ruciolio*.
- Vla.**: Viola part with dynamics *ff* and *pp*. Includes the instruction *fff ruciolio*.
- Vc.**: Violoncello part with dynamics *fff* and *sf=pp*. Includes performance instructions: "[non viol]" and "[possibly the 3rd...]".
- Cb.**: Contrabasso part with dynamics *sf=pp*.





