



Karlheinz Stockhausen

Aus den sieben Tagen

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Universal Edition



Karlheinz Stockhausen

Nr. 26 Aus den sieben Tagen

15 Textkompositionen für intuitive Musik in variabler Besetzung (1968)

Übersetzungen von Rolf Gehlhaar, John McGuire, Hugh Davies

for circa 4 players

3



ited by law

RIGHT DURATIONS

play a sound
play it for so long
until you feel
that you should stop

again play a sound
play it for so long
until you feel
that you should stop

and so on

stop
when you feel
that you should stop

but whether you play or stop
keep listening to the others

At best play
when people are listening

do not rehearse

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for ensemble

5

UNLIMITED

play a sound
with the certainty
that you have an infinite amount of time and space

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7

CONNECTION

play a vibration in the rhythm of your body
play a vibration in the rhythm of your heart
play a vibration in the rhythm of your breathing
play a vibration in the rhythm of your thinking
play a vibration in the rhythm of your intuition
play a vibration in the rhythm of your enlightenment
play a vibration in the rhythm of the universe

mix these vibrations freely

leave enough silence between them

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MEETING POINT

everyone plays the same tone

lead the tone wherever your thoughts

lead you

do not leave it, stay with it

always return

to the same place

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NIGHT MUSIC

play a vibration in the rhythm of the universe
play a vibration in the rhythm of dreaming

play a vibration in the rhythm of dreaming
and slowly transform it
into the rhythm of the universe

repeat this as often as you can

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DOWNWARDS

play a vibration in the rhythm of your limbs
play a vibration in the rhythm of your cells
play a vibration in the rhythm of your molecules
play a vibration in the rhythm of your atoms
play a vibration in the rhythm of your smallest particles
which your inner ear can reach

change slowly from one rhythm to another
until you become freer
and can interchange them at will

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UPWARDS

play a vibration in the rhythm of your smallest particles

play a vibration in the rhythm of the universe

play all the rhythms that you can
distinguish today between
the rhythm of your smallest particles
and the rhythm of the universe
one after the other
and each one for so long
until the air carries it on

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theater piece
HIGH AND LOW

FRAU
 rechts

t vor einem Leseput
 schön gekleidet
 edel, engelhaft
 ute, Worte, Sätze
 Bewegungen, Gesten
 feinsten
 vornehmster
 frommster Art
 en, Ergebenheit in ALLES
 FRAU hat auch Worte
 ANNES in ihrem Text
 t es aber freigestellt
 che sie sagen will

MAN
 left

on the floor
 shabbily dressed
 degenerate, an animal
 sounds, words, sentences
 movements, gestures
 of the most disgusting
 gruesome,
 depraved kind
 curses, protests against EVERYTHING!
 the MAN mixes his words with
 those of the WOMAN
 "shit - God"

CHILD
 center

sits on a chair
 all three look at the audience
 they speak independently
 with pauses of varying lengths
 all at once, alternating
 in each performance a different order
 - to some extent a renewal -
 of words and gestures

WOMAN
 right

stands at a lectern
 beautifully dressed
 noble, angelic
 sounds, words, sentences
 few movements, gestures
 of the most refined,
 exalted and
 devout nature
 consolation, devotion in EVERYTHING
 the WOMAN also has words
 of the MAN in her vocabulary
 but she may choose
 whether or not to say them

The CHILD repeats words that it hears.

This lasts very long (at least 40 minutes). Then the MAN goes to the WOMAN and dances with her for a couple of minutes (waltz? in any case, they embrace), meanwhile they continue to call out their words: mixed, alternating, together, in the rhythm of the dance, with long pauses, during which only the shuffling of their shoes is heard.

From the beginning, two noisy, richly-noisy instruments (for example viola with contact microphone and filter and tamtam with microphone and filter) play along with the man; they suggest to him things ugly and disgusting in nature and expression, or comment, support, ape, complement what he says and does (also when he says words or makes gestures belonging to the woman). Two instruments with clear pitches (for example piano and electronium) play along with the WOMAN, correspondingly pure and beautiful.

MAN and WOMAN react to their instrumentalists, freely adding words and gestures (of a similar nature) that occur to them or are suggested to them.

The musicians prepare themselves for each rehearsal and performance by playing KURZWELLEN, while the MAN and WOMAN listen. A different CHILD should be used for each presentation.

for ensemble

INTENSITY

play single sounds
with such dedication
until you feel the warmth
that radiates from you

play on and sustain it
as long as you can

for ensemble

21

ONNE

en hörst

eren
elne –
on
reichst
d
er wird

SET SAIL FOR THE SUN

play a tone for so long
until you hear its individual vibrations

hold the tone
and listen to the tones of the others
– to all of them together, not to individual ones –
and slowly move your tone
until you arrive at complete harmony
and the whole sound turns to gold
to pure, gently shimmering fire

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for ensemble
 at first for 3
 then for 4, 5, 6, 7 players, singers

COMMUNION

play or sing a vibration in the rhythm of the limbs
 of one of your fellow players

play or sing a vibration in the rhythm of the limbs
 of another of your fellow players

play or sing a vibration in the rhythm of the cells
 of one of your fellow players
 ... of another ...

play or sing a vibration in the rhythm of the molecules
 of one of your fellow players
 ... of another ...

play or sing a vibration in the rhythm of the atoms
 of one of your fellow players
 ... of another ...

play or sing a vibration in the rhythm of the smallest
 particles that you can reach
 of one of your fellow players
 ... of another ...

try again and again
 don't give up

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to the player

LITANY

For many years I have said it innumerable times
and sometimes written it: that
I do not make MY music, but
only relay the vibrations I receive;
that I function like a translator,
that I am a radio. When I composed in the right way,
in the right state of mind,
my SELF no longer existed.

Now I am trying to reach the next stage,
to connect you, the player,
to the currents that flow through me,
to which I am connected.
I am not trying to make a composer of you in the old sense,
but rather to gain a completely new confidence in your abilities:
so that through me you will be connected
to the inexhaustible source
that pours out through us in the form of musical vibrations.

Do not try to grasp it with your mind,
you will only disturb it all and make it impossible.
You must gain the confidence that you will be able to do it.
I have had it from the beginning.
It is only because of this that I am a short step ahead of you.
But you must gain it too, otherwise everything that I have received
and want to transmit through you
will be false and distorted.

You may have neither the time nor the patience
to concentrate consistently and increasingly better
on allowing whatever must go through us
to sound as undistorted as possible.
That is why I am doing it for you
as long as you cannot do it for yourself.
I will tune you in like a receiver,
but whether or not you sound clear, depends upon you.

My last experience was KURZWELLEN;
I came as close as I could to you
and to what there is of music in the air.
Now comes the difficult leap:
no longer to transmit man-made signals,
music, tintinnabulation,
but rather vibrations which come
from a higher sphere, directly effective;
not higher above us, outside of us,
but higher IN US AND OUTSIDE.

for ensemble

27

IT

think NOTHING
wait until it is absolutely still within you
when you have attained this
begin to play

as soon as you start to think, stop
and try to reattain
the state of NON-THINKING
then continue playing

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for small ensemble

29

GOLD DUST

live completely alone for four days
without food
in complete silence, without much movement
sleep as little as necessary
think as little as possible

after four days, late at night,
without conversation beforehand
play single sounds

WITHOUT THINKING which you are playing

close your eyes
just listen

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for any number of musicians

ARRIVAL

Give up everything, we were on the wrong track.
Begin with yourself:
you are a musician.
You can transform all the vibrations of the world into sounds.
If you firmly believe this and from now on never doubt it,
begin with the simplest exercises.

Become quite still, until you no longer think, want, feel anything
Sense your soul, a little below your chest.
Let its radiance slowly permeate your whole body
both upwards and downwards at the same time.
Open your head on top in the center, a little towards the back,
and let the current that hovers above you there, like a dense sphere
enter into you.
Let the current slowly fill you from head to foot
and continue flowing.

Quietly take your instrument and play, at first single sounds.
Let the current flow through the whole instrument.
Whatever you want to play, even written
music of any sort, begin only
when you have done what I have recommended.

You will then experience everything on your own.

Before you play, you may let your thoughts
run free, you may train the muscles
of your fingers, of your larynx, etc.
But now you know what you think and train for,
and even the thinking and training
will be completely new, completely different from before.
Nothing is as it used to be.

As long as you retain this consciousness,
everything you will do will be right and good.