



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

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## 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

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UNLIMITED



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

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## 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

15

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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FRAU  
rechts

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

ar Minuten (Walzer? jeden-  
mus gleichzeitig; mit langen  
ontaktmikrophon und Filter  
k und Sinn, oder kommen-  
. Zwei in Tonhöhen klare  
n einfallen und suggeriert  
l einmal durchspielen, und

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"

theater piece  
**HIGH AND LOW**

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

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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

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

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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

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## 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.