

MY PERSONAL
INTERPRETATION
OF
IN FREUNDSCHAFT
BY
K. STOCKHAUSEN

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I. STORY OF MY RESEARCH

1. Story of my research

When I started to study my master of clarinet in Codarts I had little problems to find a good subject for my research, because I wasn't able to find any subject that was enough interesting to be two years researching. Many topics appeared in my mind, like the clarinet in jazz music or the expression of the music in Weber's or Brahms's works, but I did not think in contemporary music, because it was a field really unknown for me. However, one day talking with one of my research mates, one thought came to my mind and I said to myself "*You are doing your master and you know almost nothing about contemporary music! But you never tried to learn and listen it, so it's time to begin to discover this music*". This thought really convinced me to start looking for a good contemporary piece, so I talked with my teacher Nancy Braithwaite and she recommended me many pieces. At the end, I had two pieces to decide: *Berio's Sequenza for clarinet* and *Stockhausen's In Freundschaft*, but listening to both pieces I decided to play *In Freundschaft* because, beside of the contemporary writing and technique, it had movements added to the performing, so it was an extra element to go for.

At the beginning, I wanted to apply my steps of learning *In Freundschaft* to other contemporary pieces, and then I could make the learning of the other pieces more efficient and easier, so I formulated the next research question:

"Which are the steps involved in learning and performing Stockhausen's In Freundschaft and how can I apply them to other contemporary pieces?"

I made my zero recording on 27th of November of 2014, and then I started my first intervention cycle. First of all, I sent this recording to my experts who were: Johan van der Linden, Javier Trigos, Camilo Irizo and María Dolores Romero, and when I received the feedback I started to look for literature of the piece. Looking in the library, I found the most important article that I will use in my research, *The Art, to Listen*, which is a lecture from Stockhausen himself about *In Freundschaft*. This lecture was in German, so it was really difficult for me to understand something, but talking with a mate of Codarts, he had this same lecture in English, so I could get it and start to analyze.

In my first intervention cycle I used two strategies for my data collection: literature and case study. For the literatures I used books, articles and websites, and for the case study I made two analyses: analysis of the score and analysis of a recording. The recording was performed by Suzanne Stephens, Stockhausen's widow, who premiered the piece, so I was really lucky to get it.

After I gathered all the information in the first intervention cycle I created an annotated score, I applied it to my practice and I made my second recording, consequently I started my second intervention cycle. Here, I realized one important thing: I wasn't following my own research question. I was just analyzing and performing the piece, that was what I really wanted, and maybe the topic of my previous research question was too huge to cover, so I decided to change and focus it:

"How can I develop a personal interpretation of In Freundschaft considering Stockhausen's ideas when he composed it?"

In order to develop my new research question I had to get new network and try to find people who had work with Stockhausen. Nancy talked to me about Michel Marang, clarinetist specialized in contemporary music, and when I went to meet him, I found out that I had worked hand in hand with Stockhausen and Suzanne Stephens. My second network who I sent my second recording was Miguel Ángel Muñoz, student of saxophone in Zwolle also specialized in contemporary music who had won a prize playing *In Freundschaft* in a competition. I wanted to focus on the movements, so I asked them to tell me things about it.

Afterwards, when I started to recollect the information, I decided to make interviews for the data collection. I sent the interview to Michel Marang and Miguel Ángel Muñoz, and I extended my network and I contacted

again with Johan van der Linden, who had worked with Stockhausen as well, and Alicia Pallarés Tello, who had made his master research about this piece. Once I thought I had enough information to continue with the intervention, I made another annotated score full of information about the movements.

Finally, I just had to do one last thing: the final recording of *In Freundschaft*.

2. Presentation and description of the result

As a result of my research, I did a video recording of my personal interpretation of *In Freundschaft* by K. Stockhausen. You can see the video in the section “attachment”. In this recording, I have tried to embody all the knowledge that I have acquired during the entire process of the research. As I did in my previous recording, I didn’t record the whole piece, but only the introduction, the trill, the first cycle and the two explosions. The reason that I did not record all the cycles is that all of them have the same formal process and doing only one and separating the parts you will understand better the structure of the piece.

To sum up, you will be able to see many important things that I have learnt during the process of researching. Some of highlighted elements are: how the movements show the different elements of the cycle (the upper layer to the left and the lower layer to the right), the extreme dynamics (very different to the classical way), no movements at the beginning, the relevance of the rests and the development of the trill and how they will group the elements during the cycles, among others.

3. My reflection on the result and the process

First of all, I have to say that I am personally satisfied with all my process of researching. If I could see myself two years ago when I started my Master and tell her how far I have gone with my research, I would never believe myself.

I have gained much knowledge doing this investigation, but the one that I most appreciate is that I am capable to understand and like a contemporary piece. I reckon that now I can understand any contemporary piece much better than two years ago, and this is not because I know everything in contemporary music (what is impossible), but because I know how to approach to a contemporary piece.

I must say that, in my opinion, the process has been much more important than the result, because the process took me to the conclusion. During this process you can see that I have even changed my research question, but it was due to the necessities of my research.

Moreover, if someone else is interested in playing *In Freundschaft*, this research can be very useful for them. And not only clarinetist, but any other musician, since Stockhausen wrote many versions of the piece, and although he made arrangements and changed minimal things, the analysis and the performing should be the same. Also, I have to say that the annotated score are the most useful thing, because when I started to investigate it, I have little information to work with, and with them you can solve doubts in almost any place of the score.

As I said, doing this research has opened my mind to discover other contemporary pieces, and when I finish my master, it is very possible that I will start to study *Harlekin*, by Stockhausen, piece that I think there is much more information and, among other aspects, has also more complicated movements.

On another hand, I have had the privilege to work with Michel Marang, who has given me some good advices and who helped me to get a best understanding of the piece.

Finally, I think that I have accomplished my goals and motivation, because I know the steps necessary to start to study a new contemporary piece, and also I have developed a personal interpretation of the work, but always

based in Stockhausen's intention. Besides, I have gain confidence and I have growth as a musician doing this research, so that is, as I said before, why I feel gratified with my research.

II. INTERVENTION CYCLES

1. 1st Intervention Cycle

a) Reference recording

Zero Recording. I made the first recording of the piece, almost a first viewing, on the 30th of November of 2014. The piece is *In Freundschaft* by Stockhausen, and I record the Introduction, the Trill, and the 1st Cycle (until the third bar of the second page).

b) Reflect and assess

After the Zero Recording, I sent the video to some experts with some questions about what I should improve. I sent it to: Johan van der Linden, Javier Trigos, María Dolores Romero, and Camilo Irizo. To sum up, the feedback were the following (the complete feedback is in the appendix):

- Johan van der Linden: *“Don’t wait too long with the moves. Otherwise it feels so strange when you can play the notes and then do the movements”; “Stockhausen is very exact. I played for him and he was terrible. To slow to fast. You have to play exactly what he wrote”.*
- Javier Trigos: *“YES, be precisely with the rhythm, start here, otherwise you will do it wrong, like almost everyone”; “Choose extremes for your FF and your PP”; “What Stockhausen wanted “went to the grave”. His widow is still alive, Suzanne Stephens, clarinetist. Go to see her. Otherwise, read about him, listen his music and do a deep study of the score”.*
- María Dolores Romero: *“In my opinion, to memorize it you should do a little preliminary analysis, reducing the piece to the essentials and memorize it first”.*
- Camilo Irizo. *“You have to memorize passages according to the structure, with interest in the micro-structure[...]; “Been exactly with the score is a requirement and obligation”; “You have to discover the tension points analyzing the small structures, the motives that are repeat or not, harmonic tension, the density of the material, the accumulation of gestures, the repetition of the elements, etc”.*

Succeeding the feedback, I made a diagnosis of my current performance, and I tried to focus the most important points for the next step. These points were:

- ✓ Accuracy.
- ✓ Having cleared the structure of the piece.
- ✓ Differentiating the layers and his elements.
- ✓ One of the most important aspects: the body movements. I was not suppose to start moving directly, but having in mind this movements would help me a lot to structure the piece and the elements of the three layers. Also it would help me to make clear the dynamics and the intervals on the phrases.
- ✓ And last, the memorization of the piece.

c) Data collection.

Once I received all the feedbacks I decided to gather all the information that I could find to make my next recording with more knowledge and awareness about the structure of the piece. For that I decided to use two strategies: literature research and case study.

❖ Literature research

The books, articles and website that I used:

[-http://www.karlheinzstockhausen.org/](http://www.karlheinzstockhausen.org/)

-Stockhausen, Karlheinz; von Blumroder, Cristoph (1998). "*Texte zur Musik Vol. 05, 1977-1984*". Kürten: Stockhausen-Verlag.

-Stockhausen, Karlheinz; von Blumroder, Cristoph (1998). "*Texte zur Musik Vol. 06, 1977-1984*". Kürten: Stockhausen-Verlag.

-Faria, Richard (2002). *In freundschaft by Karlheinz Stockhausen*.

-Stockhausen, Karlheinz (1978). *The Art, to Listen*. Trans: John McGuire, Suzanne Stephens. Kürten: Stockhausen-Verlag.

-Rink's analysis method.

I will show below which information I could take from each book, article or website:

➤ <http://www.karlheinzstockhausen.org/>

This website is the site of the *Stockhausen Foundation for Music*. Here, I could find the book *Texte zur Musik*, that I will mention below.

➤ Stockhausen, Karlheinz, Blumröder, Christoph von; *Texte zur Musik Vol. 05* and *Texte zur Musik Vol. 06*.

This book was the real first contact with the piece. It gave me general information about the piece, the first transcription (it was for a flutist student of Suzanne Stephens) and some other aspects like the year and place of composition and why he composed it.

➤ Faria, Richard; *In Freundschaft by Karlheinz Stockhausen*.

I found this article because Camilo Irizo recommended it to me. I found much information about the creation of the piece and why Stockhausen wanted to write it. It also includes many aspects of the analysis such as the structure of the piece, the formula, the development (cycles), the character and even some tricks to memorize it.

➤ Stockhausen, Karlheinz; *The Art, to Listen (A Musical Analysis of the Composition In Friendship)*, (1978).

This is an article about a lecture that Stockhausen gave in 1978 in Den Haag. I used it for the analysis of the piece.

❖ Case study

I chose to use the Rink's analysis method in order to gain a profound insight of my piece. In the words of Rink, there should be a relation between analysis and performance practice; every performance needs a form of analysis. So based on it and reading his reasons, I decided to follow this kind of case study in two steps: analysis of the piece and analysis of a recording.

➤ Analysis

IN FREUNDSCHAFT – K. STOCKHAUSEN

In Freundschaft was composed on July 24 of 1977 in Aix-en-Provence (France) as a birthday gift for the clarinetist Suzanne Stephens, although on April 27 of 1978 Stockhausen expanded the original version. And it was her who premiered the piece in Paris on November 30 of the same year.

In Freundschaft was conceived to be performed on many different instruments, so this is one aspect referred to the friendship in the title of the piece. The piece can be used by musicians as a basis for discussions of structure, and musical and technical issues.

Something to consider is that after hearing several performances of the piece, Stockhausen wrote additional annotations in future transcriptions. These notations can be found in every version except the clarinet version.

The following analysis is based in the lecture giving by Stockhausen called *The Art, To Listen*.

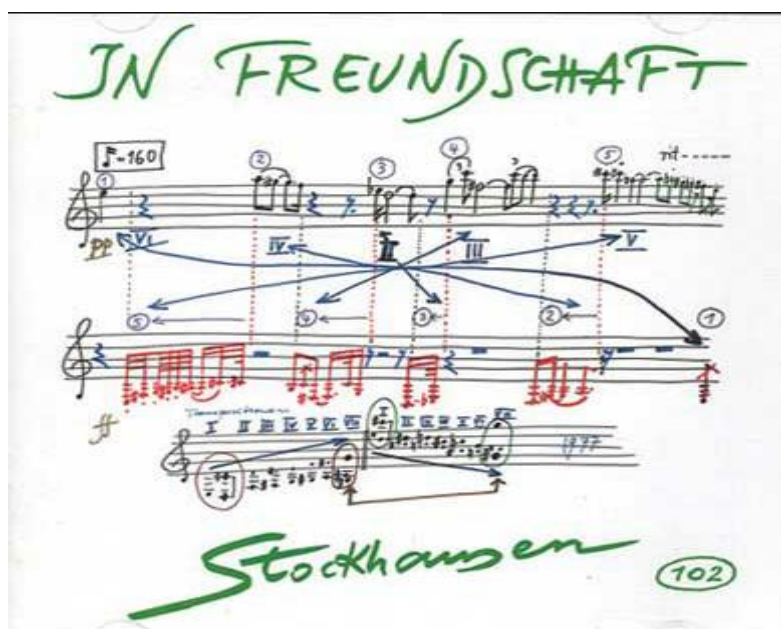
FORMULA

In Freundschaft was composed with a *formula*, and this *formula* has a very definite contour, a shape.

Note: An accidental # or ♭ applies only to the note that it immediately precedes.

The *formula* is divided in three layers. The upper layer of the *formula* has a soft character: it is high, quiet, slow, *legato* and usually descending. The lower layer of the *formula* is more dynamic and strong: it is low, loud, fast, *staccato* and usually ascending. Here we can start to understand why the piece is called “In Friendship”.

The upper layer of the *formula* is made of 5 “limbs” (elements). You can see that the 5 limbs have different number of pitches: 1 – 2 – 3 – 4 – 5. And also, the durations of the 5 limbs are separated by rests of different lengths.



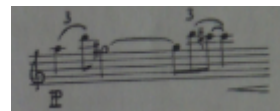
This is a drawing of the *formula* made by Stockhausen. The original drawing is 3 meters long and 1.5 meters high. (This *formula* is in C, the original version for clarinet starts in F#).

As we know, the upper layer had rests between the 5th limbs. Now, Stockhausen filled these rests with another limbs (you also can see the symmetry with the rests in the image before). For example, the 1st limb is followed



by a rest of 4/16. If you compress the 5th limb

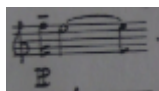
in the duration of the 4/16, and in addition, play it backward and two octaves lower, I have it:



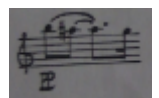
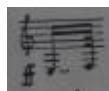
Now, listen the 4th limb of the upper layer of the *formula*:



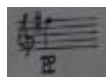
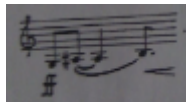
And then, this limb backward, with the original duration of the second rest:



The 3rd limb would sound as:



The 2nd limb sounds like:



And the 1st limb cannot be played backward because it is only one note. Furthermore, there is not a 5th rest that needs to be filled. This is the reason why he set this note low, loud and as a grace note at the end of the *formula*.

On another hand, while the entire *formula* is being played during the cycles (I will explain continuously), you will hear between some of the limbs many fragments of the trill that was previously formed by acceleration in the introduction of the piece, and that I will explain later.

The upper layer of the *formula* is established at the start of the piece one octave lower (as a *reduced formula*). In addition, only 5 of the 8 pitches in the 5th limb are used: a semitone step has been omitted and replaced by repetitions of the last two pitches, and then the group again has 8 notes. This final interval serves as the nucleus of the development of the trill.

From the final minor second of the *reduced formula*, a trill (third layer) is now formed by gradual acceleration. This trill will become a line of orientation throughout the entire composition. During the gradual acceleration, a high and a low pitch are occasionally heard and increasingly often. These are the highest and lowest pitches in the piece. As the trill increases in density, one pitch each is added to the upper and to the lower frame pitches. This doubling makes the interval between the frame pitches clearer.

FORMAL PROCESS: CYCLES AND EXPLOSIONS

The *formula* is repeated six times. These six repetitions are called cycles, and each time that a different cycle appears, the upper and lower layers move toward one another by a semitone.

The lower layer has the same pitches as the upper layer, but in reverse (this is another similarity with the construction of the formula, the “backward” movement). Also, the melodic range of both layers is a major seventh.

But, to have a better understanding of this transposition, it is better to compare the cycles with one another.

Note: you can look always at the analyzed scores in the appendix to understand better all the analysis.

Cycle 1:

It shows the formula in his original version.

You should notice how the limbs are grouped always by the trills.

Cycle 2:

You can see how the central limbs of the two layers are exchanged (it is marked with a red arrow). This is another way of make clear the approach of the two layers throughout the whole piece. Moreover, any time that two limbs are exchanged, the transposition of this limbs change according to the principle of chromatic convergence: whatever is exchanged upward will from then on be transposed down, and whatever is exchanged downward will then be transposed up. During this process, the 1st note of every exchanged limb is so placed as though that limb had been in that layer from the beginning.

Cycle 3:

This time, the 4th limb of the upper layer and the 2nd limb of the lower layer are exchanged (the red arrow).

Here, Stockhausen disrupt the scheme of the transposition in the exchange of limbs (the 4th limb of the upper layer).

However, this transposition would have been a combination of two octaves, and it wouldn't have been good.

Nevertheless, the decisive reason should be explained with the description of the cycle 7.

Lastly, there are some irregularities, like the grace notes added with mirror to the descending sequence of the final limb, the *vibratto* on the 2nd limb of the lowest layer, or the *frulatto* on the 3rd limb of the upper layer. These “throwing light” (as Stockhausen call it) are used to give wealth to the limbs that have been heard several times. He calls it *vivification*.

Cycle 4:

This cycle continuous with all the previous development: the process of transposition, the grouping by means of trills, the exchange of the limbs and the alteration (vivification) of the limbs repeated and heard several times.

The 2nd limb of the upper layer is exchanged with the 4th limb of the lower layer.

Again, the descending sequence of the final limb is changed: two notes have been exchanged.

Cycle 5:

The 1st limb of the lower layer has changed with the last limb of the upper layer. Although both limbs have changed to the same register, direction, tempo and dynamic, they have a completely different emotional effect. Also, in the descending sequence there is a group of notes quickly open and close, but there is no really a reason for this.

The final high grace note anticipates the transposition that has to occur in the next cycle. It emphasizes it.

Finally, the 2nd note of the 2nd limb of the upper layer has been expanded musically. It has been spread more than 4 times its original length, with three *decrescendo-crescendo* and also accents. Stockhausen calls it *microphoning*.

Cycle 6:

In this cycle, due to the exchanged of the 1st and the last limb, the grace note is moved to the beginning of the cycle and to the upper register. For emphasis, he repeated this grace note at the end of the last limb. The first note of the formula should have been moved to the end of the cycle, but if it stays at the beginning, the characteristic figure of low appoggiatura in *ff* and high quarter note in *pp* can be clearly heard as a mirror.

Now, three limbs are emphasized by obvious alterations: in the 2nd limb of the lower layer, there is a *temporal transposition* four times slower. And it appears again the mirror in the grace notes at the end of the limb; the *frulatto* marks the next limb; and finally, the only *glissando* in the entire composition accentuates the lowest limb.

Cycle 7:

Cycle 7 can be heard twice straightaway: the first time is dissolved in rhythmic motion, and the second time with the original temporal values and with the upper and lower layers in the same octave to form a flowing melody.

Going on with the process of transposition throughout the piece, arriving to the cycle 7, we would find that both layers would have the same pitches in the first limb of the formula. However, to avoid that, as you can remember in the cycle 6, he exchanged the 1st and last limbs, but he left both limbs at the beginning of the cycle. Thanks to that exchanged, the final limb of the cycle 5, which should have appeared as a grace note in the lower layer, it is now a grace note but in the upper layer (as a repetition to emphasize the 1st limb of the cycle 6). Not appearing that limb, the process of transposition is delayed one cycle.

Throughout the entire piece, the trill has always appeared as a connection between the two layers. Now that both layers are in the same range, the trill has lost his function. However, in the first time that we hear the cycle 7, the trill permeates the entire formula and thereby brings the *dissolution in rhythmic motion*. (In the score, the entire formula is colored in green).

In this cycle, we can appreciate how one of the limbs has been transposed a semitone higher (the 7th limb of the *entire formula*) because this limb doesn't match with his first appearance (they should be the exact same notes because we are in the last cycle). Now we can fully understand why in the cycle 3 this limb was transposed a semitone higher.

To sum up, the cycle 7 restates the synthesis of the two layers: the limbs of the lower layer have been transferred to the range of the upper layer, and the dynamics between them have been neutralized in a uniform *forte* with some *diminuendo-crescendo*.

The second time that we hear the cycle 7, as we said that the trill has lost his function as line of orientation, now there is just a couple of trills sits on different pitches (second limb, and the three lasts limbs). In the conclusion, the trilled final pitch rises above the trill line of the entire composition by a semitone.

TWO EXPLOSIONS

In spite of all the formal process far discussed, Stockhausen wasn't satisfied yet, that's why he needed a passage of more density and more rapid motion and another passage in which we could notice more the importance of the trill. These two passages are what he called *explosions* (the tradition refers to that as *cadenzas*).

First explosion:

The first explosion begins with the first limb of the cycle 4, and it is followed by four series of fast, non-rhythmic pitch chains with the instruction "freely". This flow is interrupted by four fermatas.

Between de second and the third fermata there is a group of trills that should be played in various directions.

Also, we can hear the central limb of the *formula* (colored in red in the score).

This explosion has two notes more relevant that the others. The first one is the D# or Eb (you can just look at the score, it is colored in yellow). D# is the first note of the cycle 4, and has a relation of triton to the trill pitch A. Furthermore, in order to give substance to the cycle 4, you can also see some melodic fragments of the *formula* in the transposition of this cycle. The A, in combination with the Bb of the trill, is the second note more important of the explosion.

Second explosion:

It starts with an initial *fortissimo* group in alternating octaves. But, to summarize, this second explosion is just a fast reprise of the pitches of cycle 6 combined with the pitch of the trill (you can see the melodic line of the cycle 6 in the explosion underlined in pink in the score).

➤ Analysis of Suzanne Stephen's recording

The first conclusion that I draw when I finished the first listening of the recording was to be accurate with what Stockhausen wrote. Furthermore, I should not try to play everything beautiful (in a classical way) because Stockhausen is not Mozart.

Below, I explain the principal points that I collected from this recording:

- ✓ Make clear the dynamics. Make *ff* louder and *pp* softer.
- ✓ Start the trill very slow and exaggerate the *ritardando* just before it.
- ✓ Do not rush in the grace notes of the trill. Play them slower and louder. Also when they are two notes.
- ✓ Do not arrive very fast at the end of the trill and make it very long at the end.
- ✓ Make the fermatas longer.
- ✓ All the trills through all the cycles are faster and direct.
- ✓ In general, take care with the end of the notes.

- ✓ Be quiet in both explosions, do not rush and draw a distinction between the different kinds of articulation.
- ✓ Highlight the accents.
- ✓ Count the long notes and the rests.

d) Intervention

Taking into consideration the literature research and the analysis of the piece and Suzanne Stephens's recording, I created my own annotated score (in the appendix) in which I could embody all the principal ideas that I would have to focus and improve in my next recording.

Additionally, once I had all this aspects that I wanted to focus or change, I divided them in two groups:

- Changes that I need to do in my diary practice:
 - ✓ After the big trill, from the first cycle on, study all the cycles with metronome and subdividing them in sixteenths.
 - ✓ Playing in a good corporal position because it will help me when I incorporate the movements.
 - ✓ Create a "scale" of dynamics and play one by one all the notes (as possible) in all the dynamics that appears in the piece (*ppp, pp, p, mp, mf, f, ff, fff*).
- Changes that I need to do in my new recording:
 - ✓ Introduction: be aware of the different elements of the formula and differentiate them.
 - ✓ Rests are as important as the notes. They must have the exact measure.
 - ✓ The beginning cannot be too soft (it is *mp*) because after it there is more dynamics like *ppp, pp* or *p*.
 - ✓ Finishing all the trills on the real note.
 - ✓ Giving the exact measure to the long note.
 - ✓ Exaggerating the accents.
 - ✓ Showing the grace notes of the trill and playing them slower and softer.
 - ✓ Making the trills through all the cycles faster and direct.

2. Second intervention cycle

a) Reference recording

I decided to make a new recording applying all the information that I obtained from the intervention. I played the introduction and the two first cycles.

b) Feedback and assessment

As you can see in my second recording, I tried to incorporate some movements to my performance. But as you can see also I wasn't enough convince about which movement I should do. So I sent the video to my experts and I asked them for comments to improve my movements.

- Michel Marang: *You do the entire first phrase in a “classical” way, but you shouldn’t. You should respect the rest and don’t move on them. Also exaggerate more the dynamics in this entire first phrase because it is the introduction of the piece.*

Through all the cycles you also have to exaggerate more the movements. If you go to the right, go directly to the right, don’t stay in the middle. Also your eyes should go to a final point with the movement. Beside, make clear the intervals of the elements by moving the clarinet in the air.

An extra comment: don’t wait too long to memorize the piece! It will do easier to make all the movements because you don’t have to pay attention to the score and you will have more freedom to move.

- Miguel Ángel Muñoz Béjar: *You move a lot at the beginning! It is better if you stay quiet during all the first part of the piece till the trill. Also take care with the end of the phrase because there is a big rittardando and you should remark it. Also when you start playing the trill keep in mind the movement that you have to do while you are playing it and doing the accelerando (you will have to do one note per move, then two, then four... until the end of the trill).*

c) Data collection

After reading the feedback, I determined to create this data collection doing surveys to some experts. These experts are: Michel Marang, Miguel Ángel Muñoz Béjar, Alicia Pallarés Tello and Johan van der Linden.

I will write the questions that I wrote, and following all the answers.

○ Questions:

- 1. Do you think that there should be any movement during the two explosions?**
And in the introduction (first phrase, beginning of the piece)?
And in the last cycle?
Why?
- 2. Which do you think that is the best way to memorize all the development of the trill?**
- 3. How do you choose the site to play each element of the formula throughout all the cycles? Do I have to play all the high elements to the right and the low elements to the left (or vice versa)? For example, in the 1st Cycle it is clear because it is the formula and all the elements are in their original position, but when you go to the 2nd Cycle there is already one exchange, and through all the cycles there is many exchanges, so maybe the site of the clarinet should change also.**
- 4. Please, if you have any other comments or suggestion about the movements write them below.**

○ Answers:

Michel Marang

- 1. The movements in this piece are meant to show how the piece is constructed. The beginning is just exposure of the formula, no need to do anything there.
The explosions are not part of the system of transposing and reversing, so you can stick to natural movements there. Or stand still and keep eyes closed.*

In the last cycle everything comes together, is integrated, so it will be hard to make distinction what to do where. So better to do nothing, unless indicated (like playing the last notes very high).

2. *The beginning I count (like for example you should know that on the fifth repeat of a-Bb the second note is long). From there on I think in musical phrases. Also it helps when you make the movements always the same way, also the moments when you start counting in eights, quarters etc. should be fixed.*
3. *As I explained there's two possibilities:*
 - a) *Theoretically the purest: all originals on the right all reversed on the left, regardless of how high or low the transposition is.*
 - b) *Easier to remember: all high fragments on the right, all low fragments on the left. This is what most people do, but in my opinion it goes a bit against the idea of the piece.*
4. *Always keep in mind that the movements are not meant theatrical, but have to make the piece more clearly in its structure. So better keep them small, clean and effective, rather than wild and spectacular. Try to stay away from "normal" clarinet movements, such as moving elbows, knees, shoulders etc.*

Miguel Ángel Muñoz Béjar

1. *Yes, but only in some parts. A good example is at the beginning of the first explosion, because the first two notes still have the influence of the cycles, and also when a group of trills appears the compositor specify "in different directions". On another hand, apart that the composer specify nothing, it has nothing to do with the cycles (it is not the same patron), and it is a very virtuosity passage, so I think that doing movements could be worst for the piece and for the health of the performer.*

I don't think that the first staff of the piece should have any movement, because it is introducing the serie of 12 notes in which all the piece will be based, and the listener should be conscious of this beginning in order to understand the complete piece, so making movements here will do that they don't pay too much attention to the music.

In the last passage I have never raised myself to do any movement, but maybe it could work; you just have to try it. But to my personal opinion, I wouldn't do it because I think that the piece should end in the same way that it started, without movements.

2. *You should divide the trill in different blocks depending of the number of notes that it repeats in the same way (always thinking in pairs because with each movement it will be one note at the beginning and two later).*
3. *You can choose the side that you like more for each layer of the formula, but the one you choose you should respect it through the entire piece. And also the height of them as the composer specify: the highest formula should go with the instrument up, the trill in the middle, and the lowest formula should go with the instrument down.*

Johan van der Linden

- 1.

- 2.
- 3.
- 4.

Alicia Pallarés Tello

- 1.
- 2.
- 3.
- 4.

Subsequently, I thought that the interviews weren't enough to improve my next performance, so I decided to have a lesson with Michel Marang. And it helped me a lot. I will write below the main points of this lesson:

- ✓ Do not make any movement at the beginning. If nothing is written you don't do anything. Everything should be exactly as written, so the same with the movements. They are not very big, not like circus. It means to be very sober. And especially in the rests, never move there.
- ✓ Work always with metronome. Stop exactly when the note finish. Take care with the crescendo in brackets, because they are not real crescendo. They are just a reminder that you don't have to do a diminuendo.
- ✓ Your fortes and fortissimos are too soft. Make more difference between extremes. Stockhausen is absolute. Try not to play beautiful because Stockhausen is not Mozart. Don't be afraid to play a real forte.
- ✓ Make the notes shorter if they have a dot on it.
- ✓ The *ritardando* at the end of the trill should be really huge, exaggerate. The trill should be at 60 = 16th.
- ✓ Choose one side of your body to play each layer of the formula and keep it until the end of the piece.
- ✓ When you move your clarinet, go for a point, so you don't play until you have arrived to this point. Also the eyes are very important. You should go first with your eyes, and then with your clarinet.
- ✓ Stand in a good position with your feet.
- ✓ The energy of the movements should be in proportion with the energy of the music.
- ✓ The highest notes and the lowest notes during the trill can be slower and louder. Take time for this note in order to sound. Also if the slur is not perfect nobody will notice it.
- ✓ Faster does not mean louder.
- ✓ When you start with the movements through the cycles there is two ways of doing them (I already mention it in the survey before).
- ✓ Show the intervals of the elements while you are playing.
- ✓ Be direct with the short trills.

- ✓ You cannot waste time changing from one side to the other one. The music should continuo.
- ✓ Do not lose energy; you have to convince the audience.
- ✓ Organize the vibratos (4, 4, 3, 3, 2, 2, 1, 1).
- ✓ Long notes must have the exact measures. Count!
- ✓ Do the *frulatto* more surprisingly.

d) Intervention

For my last intervention, I decided to do another annotated score, but this time I wrote only relevant information about the movements. You can see this annotated score on the appendix.

III. APPENDIX

1. Network

Nicole Jordan: research coach. She has been my artistic research supervisor during the two years. She helped me a lot focusing my ideas and she has put me always in the right way.

Federico Mosquera: research coach. He has been my coach for the meetings in the second year. He gave me some tips to start doing my report and he helped me a lot for the final steps of the research.

Nancy Braithwaite: clarinet teacher. She has been my clarinet teacher during the two years. She has made me grow up as clarinetist, given me so many good advices to improve my expression and the technique on the clarinet. I have had many lessons with her.

Michel Marang: clarinetist. He is a renowned clarinetist who has played for Stockhausen himself. I had some lessons with him and he gave me many advices for the interpretation of the piece.

Miguel Ángel Muñoz Béjar: saxophone student in Zwolle. He is specialized in contemporary music and he has helped a lot with the interpretation of the piece.

Alicia Pallarés Tello: clarinetist. She finished her master in Codarts and she gave me really good advices about the analysis and the movements.

Johan van der Linden: saxophone teacher. He is also a renowned saxophonist, and I could discuss with him the piece. Also he gave me many feedback and many good advices.

Javier Trigos: clarinet teacher in Seville (Spain). He gave me good feedback in the first intervention cycle.

Camilo Irizo: clarinet teacher in Seville (Spain). He also gave me feedback in the first intervention cycle.

María Dolores Romero: composition teacher. She helped me to understand the piece and also she gave me feedback in the first intervention cycle.

2. Reference list

Books:

-Stockhausen, Karlheinz; von Blumroder, Cristoph (1998). *“Texte zur Musik Vol. 05, 1977-1984”*. Kürten: Stockhausen-Verlag.

-Stockhausen, Karlheinz; von Blumroder, Cristoph (1998). *“Texte zur Musik Vol. 06, 1977-1984”*. Kürten: Stockhausen-Verlag.

Articles:

-Faria, Richard (2002). *In freundschaft by Karlheinz Stockhausen*.

-Stockhausen, Karlheinz (1978). *The Art, to Listen*. Trans: John McGuire, Suzanne Stephens. Kürten: Stockhausen-Verlag.

Website:

[-http://www.karlheinzstockhausen.org/](http://www.karlheinzstockhausen.org/)

3. Attachment

a) Complete feedback of the first intervention cycle.

- Feedback from Johan van der Linden:

1. What is the best way to memorize the piece? *I don't know what the best way is. It is very personal. But what I do is moorage all the notes. So first all the notes and dynamics, etc. Then you remember the music(song, melody) in your head. And sing it over and over again. It becomes part of you.*

2. How have I to study the choreography of it? *In this piece you have to move. Don't wait too long with that. Otherwise it feels so strange when you can play the notes and then do the movements.*

3. How is organized the piece? *Do you have the analyze booklet of it. It explains a lot about the piece. Good for remembering the piece. There is an introduction and than 5 parts etc..*

4. Has to be everything precisely measured (apart of the orders of tempo)? *YES!!! Stockhausen is very exact. I played for him and he was terrible. Too slow, too fast. You have to play exactly what he wrote. Cold, not romantic.*

5. What is the best way to differentiate the dynamics? *Give every dynamic and profile. I mean like character. So pp is soft and cold, p is soft but war, etc.*

6. Will I have to use circular breathing? *When would be the best moment for it? Yes. I can't say where.*

7. How can I do an interpretation of the piece as close as possible that Stockhausen wanted? *Precision.*

8. How can I do a good phrasing in this kind of music? *Play in circles. I can't explain by mail.*

9. What would be the best vibrato: mouth or diaphragm? *With saxophone and clarinet vibrato is always with your jaw (no diaphragm). Diaphragm is only used for vibrato by oboe and flute.*

10. Should I use extra-musical elements (costume, lights...)? *You could. I had a student, he play this with a black and white costume. Right part of the costume was black, left was white. Very beautiful. Stockhausen wants you to show the music to the audition. Not more than that. It is not a dance show or funny. When you play high you point your instrument high, when low than low.*

Feedback from Javier Trigos.

1. What is the best way to memorize the piece? *Everyone has their own method and this three combined work: visual, auditory and physiological. This work requires a big effort.*

2. How have I to study the choreography of it? *The compositor tell you, you only have to choose at will one side of your body (left / right) for the low notes and another for the high notes. The trill goes to the middle and the swing of the beginning (Bb-A) as you like. When you accelerate, you should think in two, otherwise, you will seem like you're possessed.*

3. How is organized the piece? *The composer explains it in "Die Kunst, zu hören", included in the score.*

4. Has to be everything precisely measured (apart of the orders of tempo)? *YES, start here, otherwise you will do it wrong, like almost everyone. Later you can allow yourself to be less accurate (the movements of your body won't allow you to be all the exact that you want), but you have to know very good the music, dynamics, etc.*

5. What is the best way to differentiate the dynamics? *The normal way. Dynamics are a matter of decibels. Choose extremes for your FF and your PP.*

6. Will I have to use circular breathing? *When would be the best moment for it? Yes. It is written on the score.*

7. How can I do an interpretation of the piece as close as possible that Stockhausen wanted? *What Stockhausen wanted "went to the grave". His widow is still alive, Suzanne Stephens, clarinetist. Go to see her. Otherwise, read about him, listen his music and do a deep study of the score.*

8. How can I do a good phrasing in this kind of music? *With the movements of your body and "do what is write" you will be ok. I don't know anybody who has written about his "musicality". Remember, the sound is in the silence. Listen to it, is my counsel.*

9. What would be the best vibrato: mouth or diaphragm? *You have to do the vibrato ALWAYS WITH YOUR LIPS. Let quiet the diaphragm.*

10. Should I use extra-musical elements (costume, lights...)? *It is up to you. The composer doesn't ask for it.*

- Feedback from María Dolores Romero.

(She only answered questions no related to the clarinet playing).

1. What is the best way to memorize the piece? *In my opinion, you should do a little preliminary analysis, reducing the piece to the essentials (like studying pure and hard harmonic successions playing piano) and memorize it first. The, you can memorize and develop each of this points separately, and finally join them.*

2. How have I to study the choreography of it? *Separately. First the independent movements and then join it with the heights.*

3. How is organized the piece? *In general, based on structures that combine heights, techniques and choreography to create "groups" that develop.*

4. Has to be everything precisely measured (apart of the orders of tempo)? *I think that you have to look a certain degree of accuracy, but avoiding the self-acting. Personal interpretation of the performer is essential in this kind of work.*

10. Should I use extra-musical elements (costume, lights...)? *No, if it isn't specified in the indication of the work.*

- Feedback from Camilo Irizo.

1. What is the best way to memorize the piece? *I think that the best way is not just repetition of the passages obsessively. You have to memorize passages according to the structure, with interest in the micro-structure. There is lot of new theories that influence the need to study a passage not so much time, and move to the next in the same way*

2. How have I to study the choreography of it? *I understand that the best way is to memorize the choreography without the instrument to come to feel the movements without limitations that the instrument will put. After that, doing the choreography with the instrument but without sounds, looking the most difficult movements and trying to do it naturally. Finally, join this two aspects trying the naturally, especially without modify the sound, thing that happens a lot in this work.*

3. How is organized the piece? *This question is a bit difficult to answer by email. It is a structural and motif analysis work exactly as if Mozart. I let you a link that can help you.*
http://faculty.ithaca.edu/rfaria/docs/IC_Clarinet_Document/In_Freundschaft.pdf

4. Has to be everything precisely measured (apart of the orders of tempo)? *Yes. Been exactly with the score is a requirement and obligation not only in the traditional scores, but also in this kind of repertory.*

5. What is the best way to differentiate the dynamics? *Dynamics, especially in contemporary works, if you have to differentiate in an extreme way, imply a very good technique level with the air and the mouth. A good exercise is playing scales in FF and goes to the PP in an extreme way.*

6. Will I have to use circular breathing? When would be the best moment for it? *Using circular breathing depends of the capacity of each one. If you need one, you can use it, but you mustn't abuse.*

7. How can I do an interpretation of the piece as close as possible that Stockhausen wanted? *Surely, a deep approach to what the score says must be the principal clue for a correct interpretation. Parallel, a study of the time of creation, of the artistic moment that the composer lived, who is dedicated to and if you can contact this person, historical context, etc.*

8. How can I do a good phrasing in this kind of music? *The phrasing, at the beginning must be like the classical music, even maybe there aren't obvious tension points to be directed. You have to discover this points analyzing the small structures, the motives that are repeat or not, harmonic tension, the density of the material, the accumulation of gestures, the repetition of the elements, etc.*

9. What would be the best vibrato: mouth or diaphragm? *For me, the best vibrato is with the jaw. Although you can get it with the air, it isn't so effective. You can control better the vibrato with the jaw and it has a bigger rank.*

10. Should I use extra-musical elements (costume, lights...)? *Of course, the scenic aspect is fundamental in contemporary music. If it is written on the score you have to do it if you want an accurate interpretation. Although sometime the conditions of the room are not the most suitable.*

Klarinette

IN FREUND SCHAFT

Stockhausen

Upper layer of the formula
fünfeinhalb - halber one octave lower

♩ = 40

1) möglicher Prozess: kein also, bei Beginn einer Phase
Ton wie abgeschnitten, plötzlich explodieren

molto rit

staccato immer kurz

ganz allmählich accelerando (die ♯ auf keinen Fall lauter als die f)

only use 5 the 8 notes the 5th line

2) f

3) f

4) f

5) f

6) f

7) f

8) f

9) f

10) f

11) f

12) f

13) f

14) f

15) f

16) f

17) f

18) f

19) f

20) f

21) f

22) f

23) f

24) f

25) f

26) f

27) f

28) f

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302) f

303) f

304) f

305) f

306) f

307) f

308) f

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310) f

311) f

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314) f

315) f

316) f

317) f

318) f

319) f

320) f

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330) f

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387) f

388) f

389) f

390) f

391) f

392) f

393) f

394) f

395) f

396) f

397) f

398) f

399) f

400) f

401) f

402) f

403) f

404) f

405) f

406) f</

[illegible]

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written in G major and 2/4 time. It consists of three staves of music, with extensive annotations in red, green, and black ink.

Staff 1: The first staff begins with a red box labeled "3rd Cycle". The music is marked with dynamics such as *pp*, *mp*, and *pp*. A red arrow points to a section of the music with the annotation "exchanged". Above the staff, there are handwritten notes: "PP 'throwing eight' for vivification" and "Fly".

Staff 2: The second staff continues the musical notation. It includes a red box labeled "range augmentation played". The dynamics *pp* and *f* are visible. A red arrow points to a section of the music with the annotation "exchanged".

Staff 3: The third staff begins with the tempo marking "molto rit" (molto ritardando). The music is marked with dynamics such as *ppp*, *f*, and *mp*. A green box highlights a section of the music with the annotation "a tempo". Above the staff, there are handwritten notes: "entire episode is?" and "except 2 exceptions". A red arrow points to a section of the music with the annotation "exchanged".

The score is heavily annotated with red and green ink, indicating specific musical features and performance instructions. The annotations include dynamic markings, tempo changes, and performance instructions.

sehr lang
2nd PATCH CHAIN
lang
In verschiedene Richtungen
2nd patch more important

Handwritten musical score for a 3rd string quartet, featuring a 4th cycle of a formula. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is marked "sehrst schnell - poco rubato". The score includes a 4th cycle of a formula, which is a sequence of notes (F#, G, A, B, C, D, E, F#) that is repeated. The score is annotated with "A-D# > tritone" and "V = almost 4th PITCH CHAIN". The score is also annotated with "part of the formula transposed for the cycle 4" and "limb of the formula". The score is annotated with "1st limb down layer down 4th cycle" and "4th cycle". The score is annotated with "etc..." and "4th cycle".

veherent-glücklich → pitches of the cycle 6.

Langsamer 2nd explosion etwas Schneller

alle Triller mit unterer 4. Sek.

ausgespielt

poco rit

a tempo tänzerisch-hoch

trill permeates the formula

Cycle 7 → synthesis of the two layers

molto rit

accel

$J=30$ ($F=90$)

3. + 4. Mal dim.

Flag

mf shake bepp

ausgespielt

a tempo

molto rit

$J=15$ ($F=60$)

(movement) langsame Schritte im Raum

fusion of the two layers

unify the formula

accel

$J=40$

etwas breiter

$J=40$

ausgespielt

3 Triller Schluß Triller

conclude ending

Aix-en-Provence, Friday 24.2.1977

- ⊛ With the fusion of the two layers, the trills lose their function as line of orientation. So now, a couple of trills sit on various pitches.

Klarinette

IN FREUND SCHAFT

Stockhausen

DIFFERENTIATE DYNAMICS

This is not a real crescendo. It reminds you not to do a diminuendo

Don't move during the rests

Huge rit - Slow

ganz allmählich accelerando (die J auf keinen Fall lauter als die f)

Exaggerate

(accel.) Versuche ziemlich breit

(accel.) Wiegende Bewegung vermeiden

Loud, slow and clear

(accel.) weiter accel. bis zum dichten etc. (ohne legat)

Very long (Circular breathing) Direction

Don't breath sehr lang (ell.) sehr lang

Differentiate slurs

alle f auf keinen Fall länger!

Trills direct and fast

f ff p pp tr trem tr bi b

vibr.

Subdivide the vibrato: |||| |||| |||| |||| || ...

Handwritten musical score for a saxophone piece, featuring various performance annotations and dynamic markings. The score is written on ten staves, with annotations in German and English.

Annotations and Markings:

- Staff 1:** *tr*, *pp*, *mf*, *ff*, *ppp*. Circled note with "TIL".
- Staff 2:** *tr*, *ff*, *pp*, *p*, *ff*, *p*, *ff*. Red box: "Just at the end of the note". Red circle around a note.
- Staff 3:** *tr*, *pp*, *ff*, *pp*, *ff*, *pp*. *molto rit* - - - | *al tempo*.
- Staff 4:** *tr*, *ff*, *mp*, *pp*, *ff*, *ff*, *p*, *ff*. Red circle around a note with "von oben".
- Staff 5:** *tr*, *pp*, *ff*, *f*, *mp*. *molto rit* - - - - -.
- Staff 6:** *tr*, *pp*, *ppp*, *ff*, *pp*, *ff*. Blue box: "Don't get 'crazy' in the explosion". Red box: "PPP". Red box: "Don't rush". Red box: "Really clear, separated (Circular breathing)". Red box: "Very long".
- Staff 7:** *tr*, *pp*, *mp*, *ff*. Green circle: "Sehr Lang". Green box: "Don't rush". *rit* - - - *lang* *in verschiedenen Richtungen*.
- Staff 8:** *tr*, *ff*, *pp*, *ff*, *tr*, *tr*, *tr*, *tr*, *tr*. *außers* *loco rubato*. Red box: "Key sound". Green box: "Don't rush". Green box: "Faster (Vorschnen)".
- Staff 9:** *tr*, *ff*. Red box: "Differentiate slurs".

[illegible]

vehement - glücklich

Handwritten musical score with various annotations and performance instructions.

Annotations:

- Not fast** (green box)
- etwas Schneller** (handwritten)
- alle Triller mit unterer 2. Sek.** (handwritten)
- auslangsam** (handwritten)
- ausgespielt** (handwritten)
- poco rit** (handwritten)
- a tempo** (boxed)
- tänzerisch-heiter** (handwritten)
- Short** (orange box)
- Direction** (orange box with arrow)
- molto rit** (handwritten)
- accel** (handwritten)
- $\text{♩} = 30$ ($\text{♩} = 90$)** (boxed)
- Fast** (green box)
- Dragged** (orange box)
- Don't breath** (yellow box)
- Slow, don't rush until the end** (green box)
- Very long** (green box)
- Long** (green box)
- three big vibratos** (orange box)

Performance Instructions:

- tr** (trills)
- ff** (fortissimo)
- f** (forte)
- mf** (mezzo-forte)
- pp** (pianissimo)
- rit** (ritardando)
- molto rit** (molto ritardando)
- accel** (accelerando)
- a tempo** (return to tempo)
- 3, 4. Mal dün.** (3, 4 times thinner)
- ganz ruhig tief atmen** (very calm, breathe deeply)
- Flug** (flight)
- 3, 4. Mal dün.** (3, 4 times thinner)
- rit** (ritardando)
- a tempo** (return to tempo)
- Don't breath** (yellow box)
- Slow, don't rush until the end** (green box)
- Very long** (green box)
- Long** (green box)
- three big vibratos** (orange box)

Aix-en-Provence, Sonntag 29.7.1977

(Ergänzung: im Zug Donauwien - Köln, 27. 4. 1978)

d) Annotated score from the second intervention cycle (movements).

Klarinette *IN FREUND SCHAFT* *Stockhausen*

♩ = 40 **No movements** *weiter* **Don't move during the rests.**

mit großer Passion, beim Atmen, bei Beginn einer Pause, von sich abgesprochen, stillstehend stehen

molto rit-

During the whole trill move from the left side of your body to the right side with direct movements.

Sixteenth note = 80

One note per movement.

Take care of your eyes, they have to move with the movement of your clarinet. Otherwise you can close them.

accel. *Vorschläge ziemlich breit*

Two notes per movement

Eight note = 80 *sehr verkleinern und kontinuierlich auf d übergehen*

Reduce the movements to change gradually and start to think in half note.

Quarter note

Half note

Make the movements gradually smaller until you stay with the clarinet in the middle.

etc. (ohne Verschlagnation) *sehr lang* *rit-* **Still** *sehr lang* **Still**

Inspire air very loud through the clarinet and make a circular movement with it at the same time.

♩ ca 40

Left and up **Right and down** **Middle**

***You can choose the side that you prefer, but you have to keep this side through the entire piece.**

Left and up

Right and down

Middle

The musical score is written on a single staff in treble clef. It consists of several measures of music, with various trills (tr) and dynamic markings (pp, mf, f, p, mp, ff) indicating performance instructions. The score is divided into sections by tempo changes: *molto rit* (marked with a dashed line) and *a tempo*. A section is also marked *frei* (ad libitum). The score includes various trills, some of which are marked with "Left and up", "Right and down", or "Middle". A green box highlights a section of the score with the text "Each trill in a different direction". Other markings include "sehr lang" (very long), "poco rubato", and "Vortönen". The score ends with a double bar line and a final dynamic marking of *ff*.

Each trill in a different direction

Left and up

Right and down

Middle

Surprising gesture

Handwritten musical score for 'The Rose Tree' (Op. 10, No. 40) by Robert Schumann. The score is written on a single staff in G major (one sharp) and 3/4 time. It is divided into measures, each highlighted with a color-coded box indicating dynamics and articulations. The colors used are green, orange, light blue, purple, and pink. The score includes various musical notations such as notes, rests, and ornaments. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo markings include *molto rit.* (molto ritardando) and *a tempo*. The score is a single system, and the piece ends with a final cadence.

Left and up Right and down Middle

Right and down Middle

Middle

vehement - glücklich

From now on, don't move

Schneller

Handwritten musical score for a piece titled "Tänzerisch-Heiter" (Dance-like and Cheerful). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo and mood are indicated by "a tempo" and "tänzerisch-heiter". The score includes numerous performance instructions in German, such as "alle Triller mit unterer 4. Sek." (all trills with lower 4th degree), "ausspielen" (play out), "poco rit" (slightly ritardando), "molto rit" (very ritardando), "langsam" (slowly), "acc. immer mehr kurz" (accelerating more and more short), "3. + 4. Mal din." (3rd and 4th time shorter), "ganz ruhig tief atmen" (very calm, breathe deeply), "nicht atmen" (do not breathe), "etwas breiter" (somewhat wider), and "die 4. 3. 2. 1. Vibr. Schärfe rit." (4th, 3rd, 2nd, 1st vibrato sharpness ritardando). The score also includes tempo markings like "J=30 (P=90)", "J=40 (P=60)", and "J=15 (P=60)". A green box highlights a section with the instruction "With the clarinet, make a loop in the space". The score is written in a clear, legible hand, with some parts highlighted in color (blue, purple, orange, green).

Aix-en-Provence, Sonntag 29.7.1973

(Ergänzung: im Zug Denkmalsdingen, Köln, 27. 4. 1978)

Week	Jan	Feb	Mar
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IV. TRACK LIST

1. Zero recording

<https://youtu.be/AN2xYDW3zKQ>

2. Second recording

<https://youtu.be/UlcURHDVZpQ>

3. Final recording