

SIRIUS

CAPRICORN

(Dieser Teil hat 24 Seiten.)

Stockhausen

+5 1 J=123

approx. $\frac{3}{4}$ ↓

[30]

0' 00"

Tp. $\frac{1}{2}$ Ton tiefer stimmen

Sopr.

1 3 8 J=123 2 4 6 6 4 6

Bkl. (aufwachend) Sopra. anschauen

Bass tief einatmen (mp) Can- (latein.)

Leise mit Tp. stimmen auf $\text{f}^{\flat}$

von weit her (zunächst weniger Verstärkung)

cer

c immer [ts] ausgesprochen

Tp. anschauen

A- ri-es (latein.)

7 6 6 4 4 4 4

Bkl. Baßklarinette anschauen

Bass

Metall- Spitzdpf.

(mf)

[l] [i]

bra

alle drei anschauen

2

Handwritten musical score for "The Sea-Goat" by Carl Orff. The score is for a full orchestra and voices. It includes staves for Piano (P), Soprano (Sopr), Bass (Bass), and Bassoon (Bkl). The lyrics are in German and Latin. The score is marked with various musical notations, including dynamics (mf, ff), articulation (accents, slurs), and performance instructions (e.g., "Einsatz geben", "Konsonanzen immer übertrieben scharf"). The score is divided into measures, with measure numbers 4, 6, and 12 indicated. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is handwritten and includes many annotations and corrections.

18

6/8

4/8

6/8

4/8

mf dim.

p

mp

[a]

[e]

[i] → [o]

Tremoli so langsam, daß sie leise wirken.

night, I win-ter- night show the hea-ven's fir-ma-ment star-ry tent. Seed, with-drawn, slow te-na-tious,

Handwritten musical score for the piece "Cancer" by Peter Dinklage. The score is for a piano, trumpet, soprano, and bass. It features a complex rhythmic structure with triplets and a tempo of 120. The piano part includes a "CANCER" section with a "CAPRICORN" rhythm. The vocal parts have lyrics in German. The score is marked with various dynamics and articulations.

Instrumentation and Parts:

- Piano:** Includes a "CANCER" section with a "CAPRICORN" rhythm. Dynamics include *c dim.*, *P*, *ff*, *vibr.*, *PP*, *P*, *mf*, and *P*.
- Trumpet (Trop):** Includes a "CANCER" section with a "CAPRICORN" rhythm. Dynamics include *PP*, *P*, and *mf*.
- Soprano (Sopr):** Includes a "CANCER" section with a "CAPRICORN" rhythm. Dynamics include *PP*, *P*, and *mf*.
- Bass (Bass):** Includes a "CANCER" section with a "CAPRICORN" rhythm. Dynamics include *PP*, *P*, and *mf*.

Lyrics:

Ka-pri-cor-nus Stein-bock mit Sa-turn, Er-de Mensch aus Er-de Mann; Nacht ich Win-ter-nacht zeig das Him-mels-fit-ma-

[illegible]

sempr. 16'+32' (gliss.)

acc. accel.

mf gliss.

gliss.

pp

ff > mp

mf

meno tr

mp

ff > mp

ff > mp

ff > mp

acc. accel.

Trp

Tonhöhen wieder normal hoch

MIKRO

Sopr

44

Bkl

Bass

cem- ber

(englisch) **f** win- ter

(deutsch) Win- ter

3 5 6

sempr. 16'+32'

$\text{♩} = 142$

vibr.

molto vibr.

$\text{♩} = 72$

1' 53.2" [26.6]

$\text{♩} = 72$

3

4

3

2

3

3

4

Trp

Sopr

49

Bkl

Bass

Er-

de

(f) earth

Er-

de

co- be-

co- be-

vered deckt

d t

with mit

non dim.

ice Ei-

s

and und

[illegible]

7

rit. $\text{♩} = 35$

mf *f* *mf* *pp*

(sehr ruh.) *Oberlapp* *gliss.* *P* *f* *f* *P*

2'47,4" **10,6** **2'58"** **11** **3'09"** **8,6** **2**

70 *rit.* $\text{♩} = 35$ *rit.* *lay* $\text{♩} = 29$ *mp* *f* *mf* *sempre ff*

ho Hei- home? mat? Seed, Sa-me, the se-cret of Earth Light in in

Akzente *stark verdeckt*

77 **78** **79** **80** **81** **82** **83** **84**

MIKRO *lon-läng-* *tremolo* *gest sten* *night Nacht* *night Chri-* *of stus-*

tr *f* *mf* *f* *mp* *mf*

1,7 **2,7** **3,1** **2** **2,3** **4,2** **2,2** **1** **2** **3'40,8"**

the der *lon-läng-* *gest sten* *night Nacht* *night Chri-* *of stus-*

Die folgenden Tempi sind Vereinfachungen.
Das Tempo schwankt noch bei einzelnen Schlägen.

♩=120

Formantmelodie
CAPRICORN
(wie ein Frosch)



8 Filter mit Capricorn-Melodie gesteuert,
fällt allmählich in der Lage

4'09,4" [6] [10] 4'38" [11,1]

TP *f* *mf* *mf* *offen*

Sopr *f* Night Chri- of stus- Christ nacht

Bkl 92 93 94

Bass

diese tiefen Klänge sind innerlich sehr bewegt,
haben Akzente, rumorende Klangfarbenmelodien

vibrato MM 160

Steckrohr aus Wawa-Dpf. ziehen.

rufen

(den Bass unterbrechen) Capricorn!

I have an idea:
Ich habe eine Idee:

(sprechen)

(diese Melodie mit den Fingern in die Luft schreiben)

92 Night Chri- of stus- Christ nacht

sehr hohes
leises Zwitschern

Beginn langsamer
CAPRICORN

ca 1/4 Ton tiefer

Die hohen Schläge der CAPRICORN-Melodie sind räumlich genau den Melodie-Intervallen entsprechend von rechts (hohes D) bis links (tiefes Es) verteilt.

ca 1/4 Ton tiefer

schleuniger ♩=138

Mixtur immer parallel

etwas tiefer ♩=104

langsam

3 *p* *sempre*

♩=92 ♩=114 ♩=80 etc.

4'49,1" [10,4] 4'59,5" [9] 5'08,5" [6,4]

TP

Sopr 96

Bkl

Bass

We come all together
wir kommen alle

in the middle
in die Mitte

(plötzlich bewegungslos
zum Himmel schauen)

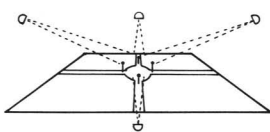
(die anderen anschauen,
die Melodie weiter schreiben)

in the middle
in die Mitte

and there we play
und da spielen wir

f $\text{♩} = 144$ $\text{♩} = 92$ $\text{♩} = 80$ $\text{♩} = 114$ $\text{♩} = 80$
 poco a poco dim., mit < > und Akzenten (unregelmäßig)
 ständig leise Formantmelodie: "wie Wind" etc. manchmal ähnlich wie CAPRICORN
 5' 14,9" [6,4] 21,3 [6,4] 27,7 [6,4] 34,1 [2,6]
 Wawa ohne Steckrohr und cup mitnehmen.
 (Schreibbewegung aufhören)
 play spielen the tune das Lied of AQUARIUS vom AQUARIUS
 103 104 105 106
 Alle 4 stöpseln unmerklich ihre Kopfhörer Kabel aus (Kopfhörer anlassen) und gehen langsam zur Mitte (manchmal zum Himmel schauen) wo sie im Geviert um das Mischpult herum stehen bleiben.
 Bkl. höher stimmen 107
 come, LIBRA komm, LIBRA
 ARIES, come, ARIES, komm.
 CAPRICORN, faster KAPRICORN, schneller
 108 109
 (alle gehen zur Mitte; Bkl. ("LIBRA") stilisiert tänzerisch, graziös)

f $\text{♩} = 92$ etc. Mixtur
 inner unregelm. Akzente (Klangfarbenmelodie)
 5' 36,7 [2,6] 39,3 [2,6] 41,9 [13,9] 5' 55,8 [13,7]
 11 12
 (zur Mitte gehen)
 Auf dem Weg zur Mitte werden die 4 Solisten durch langsam heller werdende 4 Scheinwerfer angestrahlt, die über Kreuz je einen Solisten von hinten und den gegenüberliegenden von vorne erhellen.



Tonband evtl. leiser
(von allen Hörerplätzen aus beurteilen,
ob die Solisten bis $\diamond$ gehört werden)

13

9"

6'09,5" [13,7] **J.=56**
Tp. höher stimmen.

6'23,2" [14,4]

111 **J.=56**
wa-ter
Was-ser

112 **J.=56**

113 **J.=56**
ai-ry
luf-tig

cup **J.=56**

mf **pp** **mf**

BkL **Bass**

AQUARIUS - WASSERMANN

Formantmelodie "wie Wind" dim.

6'38,1" [6,5] **J.=ca56** (alle 4 wiegen sich leicht im Rhythmus) **44,6"** [6,4] **51,2"** [6,4]

114 **3** **mf** **pp** **mf**

Bea- rer of wa- ter, A- qua- rius ai- ry spi- rit bright sharp and clear rea- ching for the dis- tant, del- ving; Light-ning fast chan-

Bea- rer of wa- ter, A- qua- rius ai- ry spi- rit bright sharp and clear rea- ching for the dis- tant, del- ving; Light-ning fast chan-

Ossia 8 bassa *Ossia 8 bassa*

BkL **Bass**

14

mf *pp* *ca. p* *ganz allmähliches Glissando* (kaum hörbar immer zu den unteren parallel)

128

6' 57.4 *[6,4]* *7' 03.8* *[3,6]* *7' 07.4* *[17,9]*

Tp

Sopr

Bkl

Bass

ging; hope- ful, u- nites in peace-ful bro- ther- hoo- d

feel of win- ter
7 A- qua- rius
(Sopran und Bass dialogisieren mit Gesten)

A- qua- ri- us
Wa- sser- mann

15

pp *etc.* *Fortsetzung* *pos. sfz* *Gliss.* *Gliss.*

142

7' 25.3 *[6,3]*

Tp

Sopr

Bkl

Bass

(latein.) → U-ra-nus Sa-türn
hell und scharf und klar

bold, dis- co- vering,
in die Fer- ne

Through the fu-
bit- zes- schnell wech-
seind

oc- cult;
ver- eint

in- flu- enced by
luf- tig ge- stig

sees through past
drin- gend for- schend

like Ja- (latein.)
hof- nus fend

seeks friend-
in Brü-

Handwritten musical score for "Capricorn" by Peter Dinklage. The score is for a piano (P), trumpet (Tp), soprano (Sopr), baritone (Bkl), and bass (Bass). It includes various musical notations such as dynamics (mf, pp, mp), articulations (gliss., etc.), and performance instructions in German. A large handwritten "16" is in a diamond shape. The score is divided into two systems, with the first system starting at measure 158. The lyrics are: "free-dom lich-keit", "alle 4 schaven bewegungslos zum Himmel", "Aquarius...", "sich wieder gegenseitig anschauen", and "A-qua-ri-us, Win-ter-geist".

der -

mf

2

7'54,6 [8,1]

8'02,7 [8,1]

167

2

be- wegt durch U-ra-nus Sa-turn kühn er-fin-dend, Ja-nus gleich Ver-gan-gen-heit Zu-kunft durch-schau-end, ok-kult; sucht

Ossia 8 Bassa

Ossia 8 Bassa

17 Akkord-Änderung

182 Freund-schaft, Frei-hei-t

187 (schnell zum Baß drehen und ihn stoppen)

188 (Baß anschauen und nachäffen)

sea-goat Stein-bock

(Bei diesem Schlag hört der Baß plötzlich auf, schaut zu seinem Podium und rennt dorthin; mit erhobenen Armen stürmt er aufs Podium, noch während des Laufens singend:)

189 erschreckt zum Himmel schauen

abwehrend zur Bkl. schauen

190 (zum Baß schnell rufen)

Please, be quiet, for a moment, Capricorn. Bitte sei mal für einen Moment still, Capricorn.

191 (verwundert zur Mitte schauen)

PISCES - FISCHES

Pis-ces two fi-shes in move-ment pla-nets
Pis-ces zwei Fi-sche in Be-we-gung Pla-ne-ten

17 **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133** **134** **135** **136** **137** **138** **139** **140** **141** **142** **143** **144** **145** **146** **147** **148** **149** **150** **151** **152** **153** **154** **155** **156** **157** **158** **159** **160** **161** **162** **163** **164** **165** **166** **167** **168** **169** **170** **171** **172** **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198** **199** **200** **201** **202** **203** **204** **205** **206** **207** **208** **209** **210** **211** **212** **213** **214** **215** **216** **217** **218** **219** **220** **221** **222** **223** **224** **225** **226** **227** **228** **229** **230** **231** **232** **233** **234** **235** **236** **237** **238** **239** **240** **241** **242** **243** **244** **245** **246** **247** **248** **249** **250** **251** **252** **253** **254** **255** **256** **257** **258** **259** **260** **261** **262** **263** **264** **265** **266** **267** **268** **269** **270** **271** **272** **273** **274** **275** **276** **277** 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**528** **529** **530** **531** **532** **533** **534** **535** **536** **537** **538** **539** **540** **541** **542** **543** **544** **545** **546** **547** **548** **549** **550** **551** **552** **553** **554** **555** **556** **557** **558** **559** **560** **561** **562** **563** **564** **565** **566** **567** **568** **569** **570** **571** **572** **573** **574** **575** **576** **577** **578** **579** **580** **581** **582** **583** **584** **585** **586** **587** **588** **589** **590** **591** **592** **593** **594** **595** **596** **597** **598** **599** **600** **601** **602** **603** **604** **605** **606** **607** **608** **609** **610** **611** **612** **613** **614** **615** **616** **617** **618** **619** **620** **621** **622** **623** **624** **625** **626** **627** **628** **629** **630** **631** **632** **633** **634** **635** **636** **637** **638** **639** **640** **641** **642** **643** **644** **645** **646** **647** **648** **649** **650** **651** **652** 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[illegible]

The image shows a musical score for 'The Lord's Prayer'. The top part of the score is for the piano, featuring a complex arrangement of staves. A glissando is marked in the upper right, and a section is labeled '9'00, 4/4' [8,6]. Below the piano part are three vocal staves: Tenor (Tp), Soprano (Sopr), and Bass (Bkl). The Soprano part includes a measure number '199' in a box. The lyrics are in German and are written below the vocal staves.

Piano Part:

- gliss.
- (non sfz)
- 9'00, 4/4' [8,6]

Vocal Parts:

- Tp (Tenor):** sol-ving, de-vo-(ho) ted, gen-ile, and und, kind gü-tig, sud-den will-ful-ness, flie-pend hin-ge-bungs-voll, sanft, tig, litz-lich Ei-gen-sinn
- Sopr (Soprano):** sol-ving, de-vo-(ho) ted, gen-ile, and und, kind gü-tig, sud-den will-ful-ness, flie-pend hin-ge-bungs-voll, sanft, tig, litz-lich Ei-gen-sinn
- Bkl (Bass):** sol-ving, de-vo-(ho) ted, gen-ile, and und, kind gü-tig, sud-den will-ful-ness, flie-pend hin-ge-bungs-voll, sanft, tig, litz-lich Ei-gen-sinn

gliss. *sfz* [0,4] [16,1] *quasi* gliss. *sfz* *poco sfz*

204 In- tu- i- tion drea(hea)ms wis- dom in- no- cence
In- tu- i- tion Träu-me Weis- heit Kind- lich- keit

p

gliss. *mf* gliss. *p* [9'25,5"] [3,6]

beide spielen sich verliebt zu (auch mit Gesten)

208 Von hier ab geht jeder der 3 zu seinem Podium: Tp. und Bkl. bei jeder Unterbrechung einige Schritte rückwärts, Sopran ständig in kleinen Schritten rückwärts und dabei jeweils auf denjenigen mit wiegender Geste zeigend, der gerade spielt. Bassklarinettistin soll zauberhaft, stilisiert tänzerisch gehen.

Die auf die Mitte gerichteten Scheinwerfer gehen allmählich aus bis 10'24"

Handwritten musical score for Capricorn 17, measures 214-219. The score is for Piano (Tp) and Bass (Bkl).

Measures 214-219:

- Measures 214-215:** Piano (Tp) has triplets of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "gliss." above the piano staff.
- Measure 216:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "gliss." above the piano staff.
- Measure 217:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "gliss." above the piano staff.
- Measure 218:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "gliss." above the piano staff.
- Measure 219:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "gliss." above the piano staff, "Akkord-änderung" with an arrow pointing to the piano staff, and "(non sfz)" below the bass staff.

Handwritten box numbers: 214, 215, 216, 217, 218, 219.

Handwritten musical score for Capricorn 17, measures 220-225. The score is for Piano (Tp) and Bass (Bkl).

Measures 220-225:

- Measure 220:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "mp" above the piano staff, "9' 39,1" [9,6]" below the piano staff.
- Measure 221:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "mp" above the piano staff, "9' 39,1" [9,6]" below the piano staff.
- Measure 222:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "mp" above the piano staff, "9' 39,1" [9,6]" below the piano staff.
- Measure 223:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "mp" above the piano staff, "9' 39,1" [9,6]" below the piano staff.
- Measure 224:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "mp" above the piano staff, "9' 39,1" [9,6]" below the piano staff.
- Measure 225:** Piano (Tp) has a triplet of eighth notes. Bass (Bkl) has a triplet of eighth notes. Handwritten notes: "mp" above the piano staff, "9' 39,1" [9,6]" below the piano staff.

Handwritten box numbers: 220, 221, 222, 223, 224, 225.

Handwritten notes and markings:

- "kaum Verstärkung" (barely amplification)
- "Bass (die anderen erschreckend mit wilder Gebärde)" (Bass (the others are terrifying with wild behavior))
- "(erschreckend)" (terrifying)
- "(gliss.)" (glissando)
- "f" (forte)
- "Ka-" (Ka-)

Tonband evtl. leiser, damit Dialog
Bkl. - Tp. gut gehört wird.

(diese Oberen Töne immer viel leiser)

(non sfz)

cresc.

mf

mp

Tp. und Bkl. spielen sich weiter verliebt zu, beachten den Bass nicht.

Tp

Sopr

mit flatternden Händen dem Bass zuwinken, ihn zu beschwichtigen versuchen

224

Bkl

mf

Bass

mf

so laut wie Tonband

$\text{♩} = 33$

Es laufen ständig sehr leise Mintur.
parallelen mit, die auch langsam
wechseln.

(sempre 16')

mf

rit.

polo sfz sempre

(+16')

10'05,1'

[0,5]

[5,9]

5,6"

mf

10'11,5"

[4,9]

230

Bkl

Bass

21

poco a poco accel.

(x)
 (x)
 f
 10'16.4" [4] meno f
 10'20.4" [3,6]
 10'24" [8,9]
 Tp.
 Sopr.
 Bkl.
 Bass.
 236
 mf -pri-
 [r] rollend
 239
 Bkl. tiefer stimmen
 240
 f -cor-

von hier ab übergibt jeder dem folgenden den Ton

Ungefähr hier soll der Dialog
 Tp.-Bkl. zuende sein und
 jeder der beiden wieder auf
 seinem Podium stehen und
 die Kopfhörer anschließen.

22

Die Quartparallelen verschieben sich
 allmählich zu Terzen.
 (accel.)
 gliss.
 10'32.9" [3,6]
 36.5" [6,4]
 42.9" [6,3]
 49.2" [4,6]
 weicher Spitzdpf.
 gliss.
 vibr.
 Von hier ab Tonband ganz allmählich crescendieren bis zum Ende von
 CAPRICORN, ebenso die Verstärkung der Solisten von minimal bis maximal.
 240
 241
 242
 mp [r] rollend (vorne)
 f
 mf

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Handwritten musical score for the first system, featuring piano and vocal parts.

Piano Part: The piano part consists of two staves. The right hand plays a complex melodic line with triplets and slurs. The left hand provides a harmonic accompaniment. Handwritten notes include *mf* and *sfz*. Above the piano part, there are three boxed annotations: $11'46,2'' [3,6]$, $49,8 [3,6]$, and $53,4 [9,5]$.

Vocal Part: The vocal part includes staves for Soprano (Sopr) and Bass (Bkl). The Soprano part has a handwritten note (248) and a *f* dynamic marking. The lyrics "Sa-turn" are written below the Soprano staff, with a circled number 249. A bracket labeled "rollend" spans from the Soprano staff to the Bass staff, with a final note marked [n]. The Bass staff has a *mf* dynamic marking.

Handwritten musical score for the second system, featuring piano and vocal parts.

Piano Part: The piano part consists of two staves. The right hand plays a complex melodic line with triplets and slurs. The left hand provides a harmonic accompaniment. Handwritten notes include *mf* and *sfz*. Above the piano part, there is a boxed annotation: $12'02,9'' [4,2]$. Below the piano part, there is a boxed annotation: $12'07,1'' [8,8]$. The text "etc. Sextparallelen" is written below the piano part.

Vocal Part: The vocal part includes staves for Soprano (Sopr) and Bass (Bkl). The Soprano part has a handwritten note (249) and a *f* dynamic marking. The lyrics "(atmen)" are written below the Soprano staff. A bracket labeled "rollend" spans from the Soprano staff to the Bass staff, with a final note marked [n]. The Bass staff has a *mf* dynamic marking.

Handwritten musical score for Capricorn (22). The score includes staves for Piano (P), Trumpet (Tnp), and Soprano (Sopr). The Piano part features a **ff** dynamic at the beginning, followed by a **pp** dynamic and a **mf** dynamic. A **crescendo** marking is present. The Trumpet part starts with **ff** and **sfz/ff** dynamics. The Soprano part is marked **offen** and **mf**. The score includes a rehearsal mark **250** and a boxed measure number **12'15,4"** with a bracketed measure number **[13,7]**.

Handwritten musical score for Capricorn (22), continuing from the previous page. The score includes staves for Piano (P), Trumpet (Tnp), and Bass. The Piano part features a **ff** dynamic at the beginning, followed by a **f** dynamic and a **cresc.** marking. The Trumpet part starts with **ff** and **f** dynamics. The Bass part is marked **mf** and **f**. The score includes a rehearsal mark **250** and a boxed measure number **12'29,6"** with a bracketed measure number **[3,9]**. A handwritten instruction in German reads: *(atmen, wenn zirkulär, nicht möglich)*. The score also includes a boxed measure number **12'33,5"** with a bracketed measure number **[11,1]** and a boxed measure number **12'44,6"** with a bracketed measure number **[4,6]**. The score ends with the word **Er-de**.

Musical score for the first system, featuring Piano (P), Trompete (Tp), Blockflöte (Bkl), Bass, and Mensch (Human Voice). The score includes dynamic markings such as *mf*, *ff*, *pp*, and *f*, along with performance instructions like *wechselndes vibrato*. Time signatures and measures are indicated in boxes: $12'49,2''$ [4,6], $12'53,8''$ [4,6], $12'58,4''$ [5,2], and $13'03,6''$.

Musical score for the second system, featuring Piano (P), Trompete (Tp), Sopran (Sopr), Blockflöte (Bkl), Bass, and Mensch (Human Voice). The score includes dynamic markings such as *ff*, *f*, and *fff*, along with performance instructions like *crescendo* and *(ganz langsames Vokalgliss. zum [R] und dann langes th Θ am Mikro)*. Time signatures and measures are indicated in boxes: $13'03,6''$ [19,2] and $13'03,6''$. A box indicates *Tonband ca. 2dB*.

