20. 8. 2003

Movement 2a

(4)

„STAR" Nr. 2. 16 Systeme®

Das bedeutet:

1.) Das es irrelevant ist die "obligaten" kanonischen Strukturen zu suchen, hier wie auch bei A. Webern! Weil es nicht anders sein kann. Das ist offensichtlich bei 2-tönige wie 3-tönige Motive.

"Ursprung" ist das zuerst gehörte.

Da deutlich:

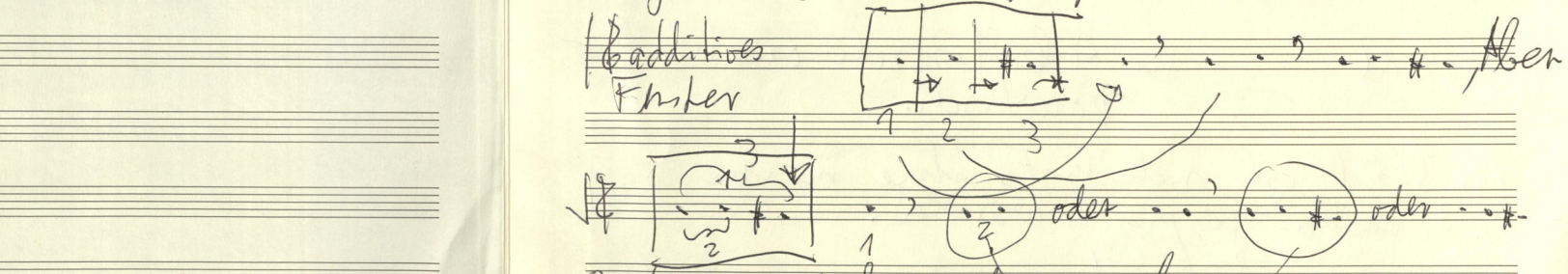
Mit 4 Töne $4! = 24$,

mit 5 Töne $5! = 120$, usw.

Darunter gibt es etliche kanonische Strukturen!

Das kombiniert mit meinem Fenster-System (Scanning-System)

Additives Fenster



Der Komponist kann das regeln:

Konventionelle (zeitliche) Lesearten.

Die Versionen ~~erlauben~~ nur bei
der längeren Tönen der Einsatz
vom Rest der Instrumenten.
(1. Kb. in B) Fag: 1. b. 4 Cornett Kb. 4 (in B)
Während des längeren Tons ~~gleichzeitig~~ deutet der
Dirigent wann gespielt wird. Sie
spielen die Töne die sich durch die
unterschiedliche Schlüssel u. Transpositio-
nen ergeben. Es ergeben sich Akkorde
Es wäre auch wie Sie denken möglich.
Aber, das Stück ist ein instrumentales Ra-
tio.
Var IX Materialien von früher. □

„ “ frei!

Vars - Struktur:

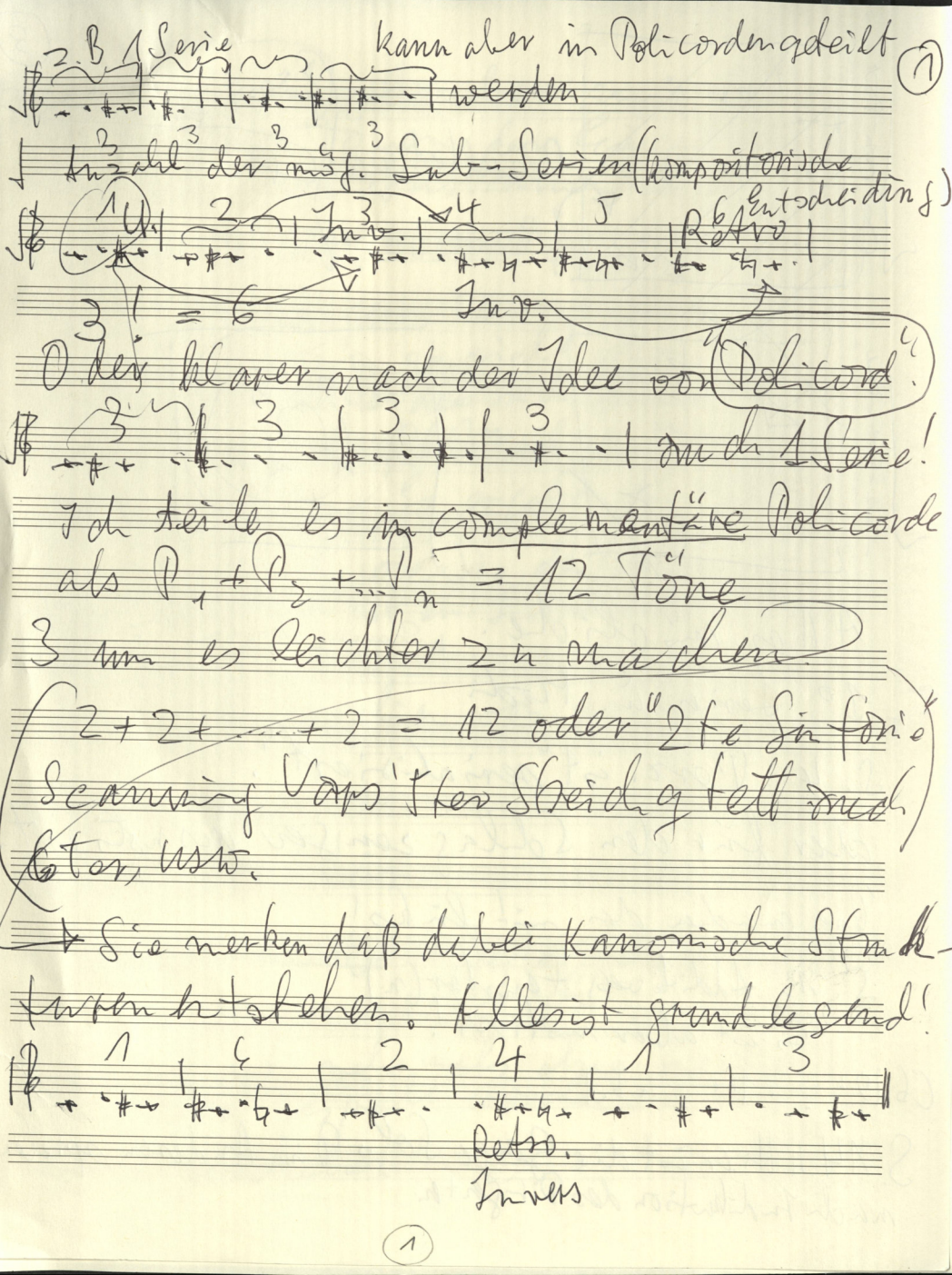
Serial ——— Aleatorisch ~~ornamentar~~
poetisch.

Das Stück ist mehrmals ohne meine
„Intervention“ gespielt worden.
Sehr geschehen!



„STAFF“ Nr. 2, 16 Systeme ®

Alles mögliche. „Scarcely Variations“ =
Scarc. Var.
1° Serien u. Rodi
S. 4. Perc. ist „serialisiert“,
aber für den Schlagzeuger ausnotiert.
Die machen das mit links!
S. 13 Additives Fenster(n)
Es ist aber notiert!
Cb. 𝄢 : . 𝅗𝅥 . 𝅗𝅥 .
S. 14 Hier ist die Geige Solo. Die Anderen spielen
nach Indikation des Dirigenten.



(1)

(5)

Es gibt Texte über meine Systeme von Dr. L. Merino u. Hangu Ramirez beide → RMC. über meine Notation "Machu-Picchu" habe ich ohne Mitarbeit mit Nonda geschrieben. "Lord Cochrane de Chile" aber für!

Der Anlass zur Relation mit Nonda war seine Vorarbeit für seine "Cantata" (Musik von S. Ortega) Jorgani Murieta. Es ging über Flor Antha, als wir noch nicht verheiratet waren.

Tonhöhe für mich bezieht sich auf bestimmte Stimmumfänge oder einfach Umfänge (Ambitus z.B. Serie ein Umfang

Das ist bezogen auf Tonquellen (Stimmen, Instrumente, usw)

„Valparaiso" ist ein sozialkritischer Film. In Chile gefilmt.

Es ist auf Valparaiso begrenzt.

Armut

Stelle immer zur Verfügung.

Danke! Bitte!

Es fehlt an Präzision.

Global
- Musikalisch
- Problematisch
- Als Kommunikationsfaktor
- usw ↓

Ich schreibe Ihnen eine Liste vom fehlenden Werken.

„STAR" Nr. 2, 16 Systeme®

P.G.P.C.O. 2

N° 1. Ouverture ♩ = 120

3" "A Valparaiso" 4 n. Film de Joris Ivens

Musique de Gustavo Becerra 1963.-

6" ½

Durée 22

Fl. et Picc.

Hautbois

Cor anta

Trompette en Ut

Cymbale debout

Gong

Tambour de Basque

Pandeireta

Deux Bongos

Trois Timbales à pédale

Vibraphone

Célesta

Piano, Clavecin ou Orgue "Hammond"

Harpe

Guitare

Voix

Violons I

Violons II

Vla

Celle

Basse

Fl.

sord.

en dehors

b. caoc.

Hautbois

Cor

Trompette

glissando

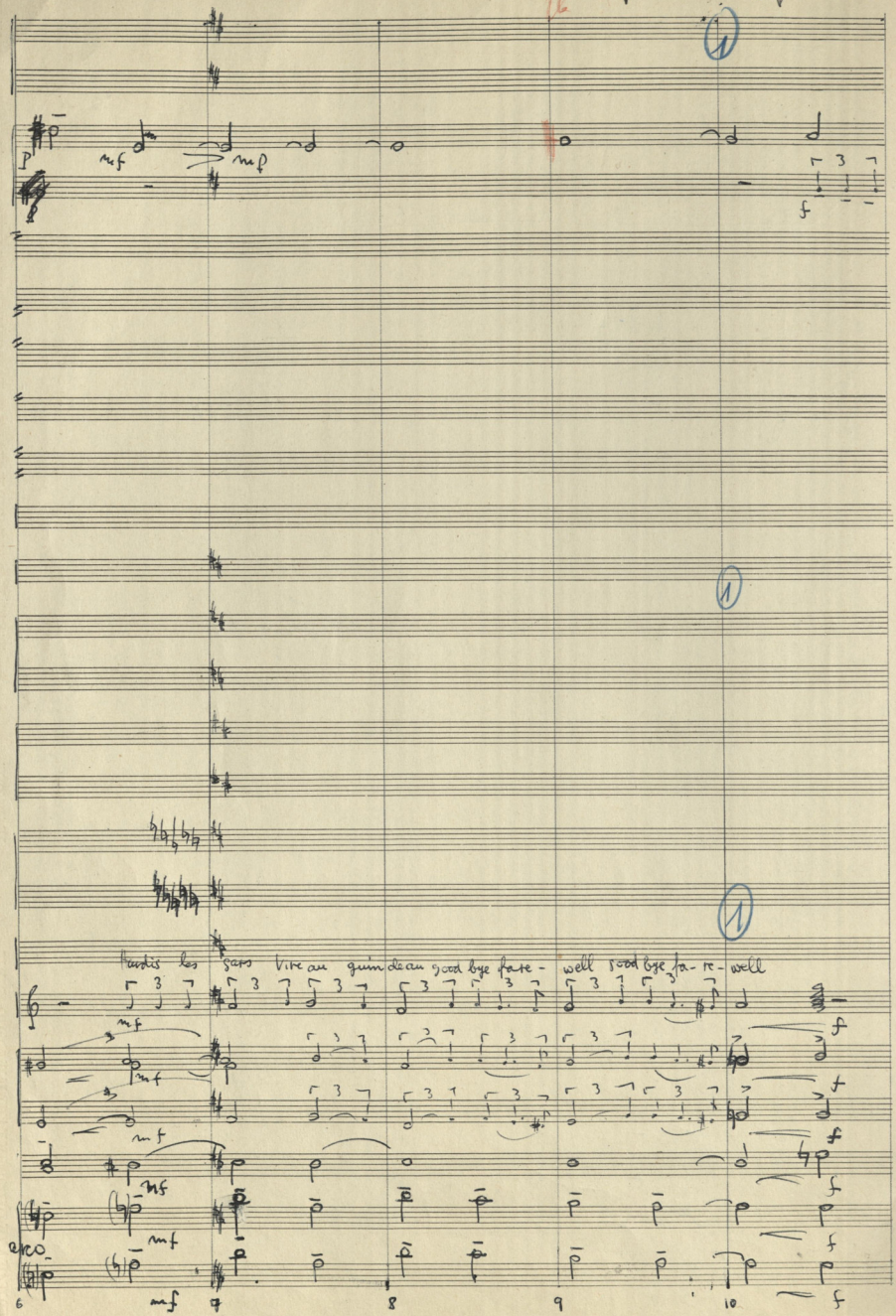
arco

Pizz

DURAND & Cie 4, Place de la Madeleine PARIS. (2e)

argo film 4 en Daffaltt (1')

7"1/2 18 1/2 1"1/2



5"1/2 4"1/2

DURAND & Cie 4, Place de la Madeleine PARIS. (37)

2"

5"

36"

nous i- rons à Val pa- raiso

16 17 18

N°2: "Ascenseurs et ones": ♩=90

Piccolo

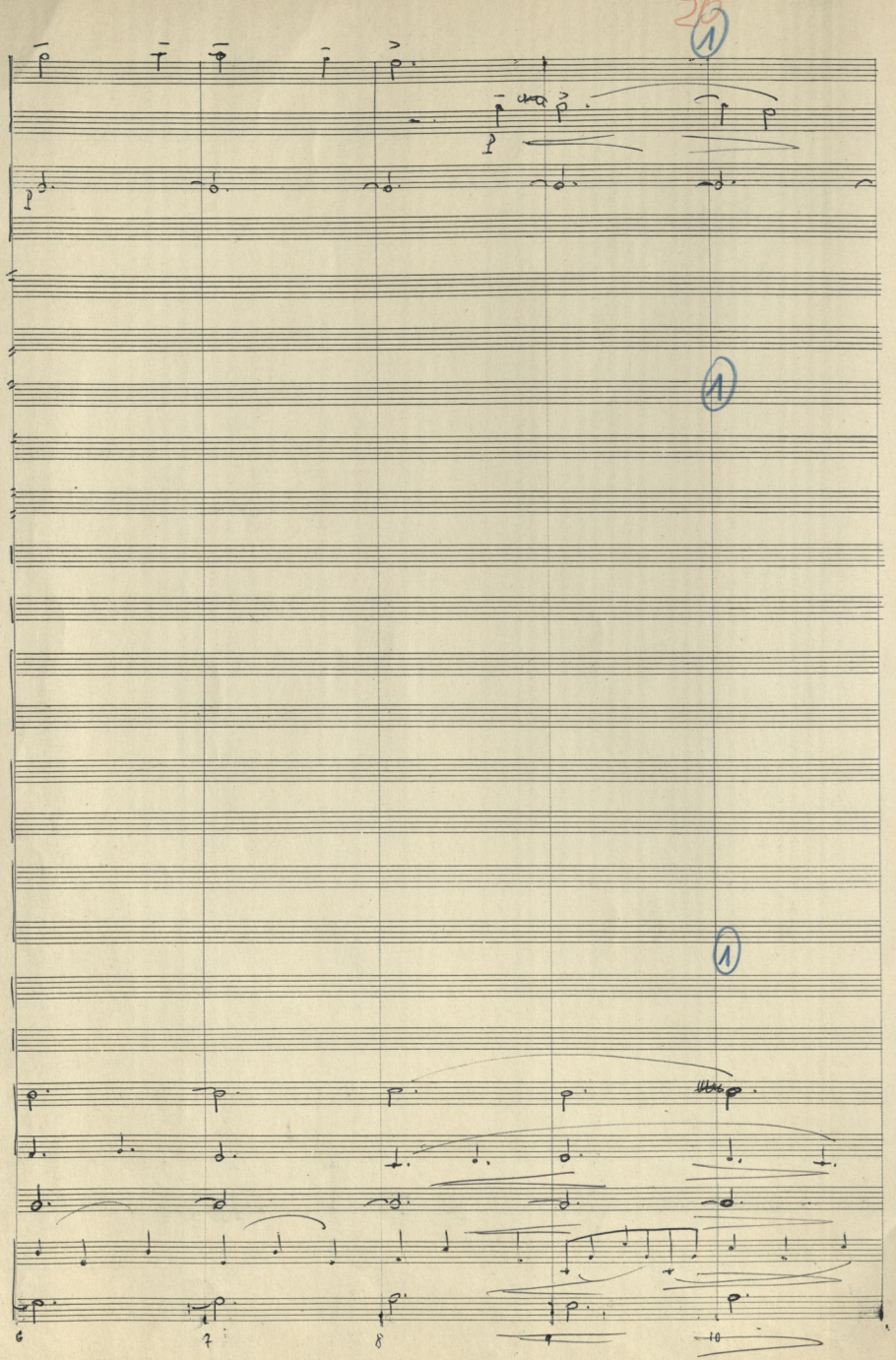
tp

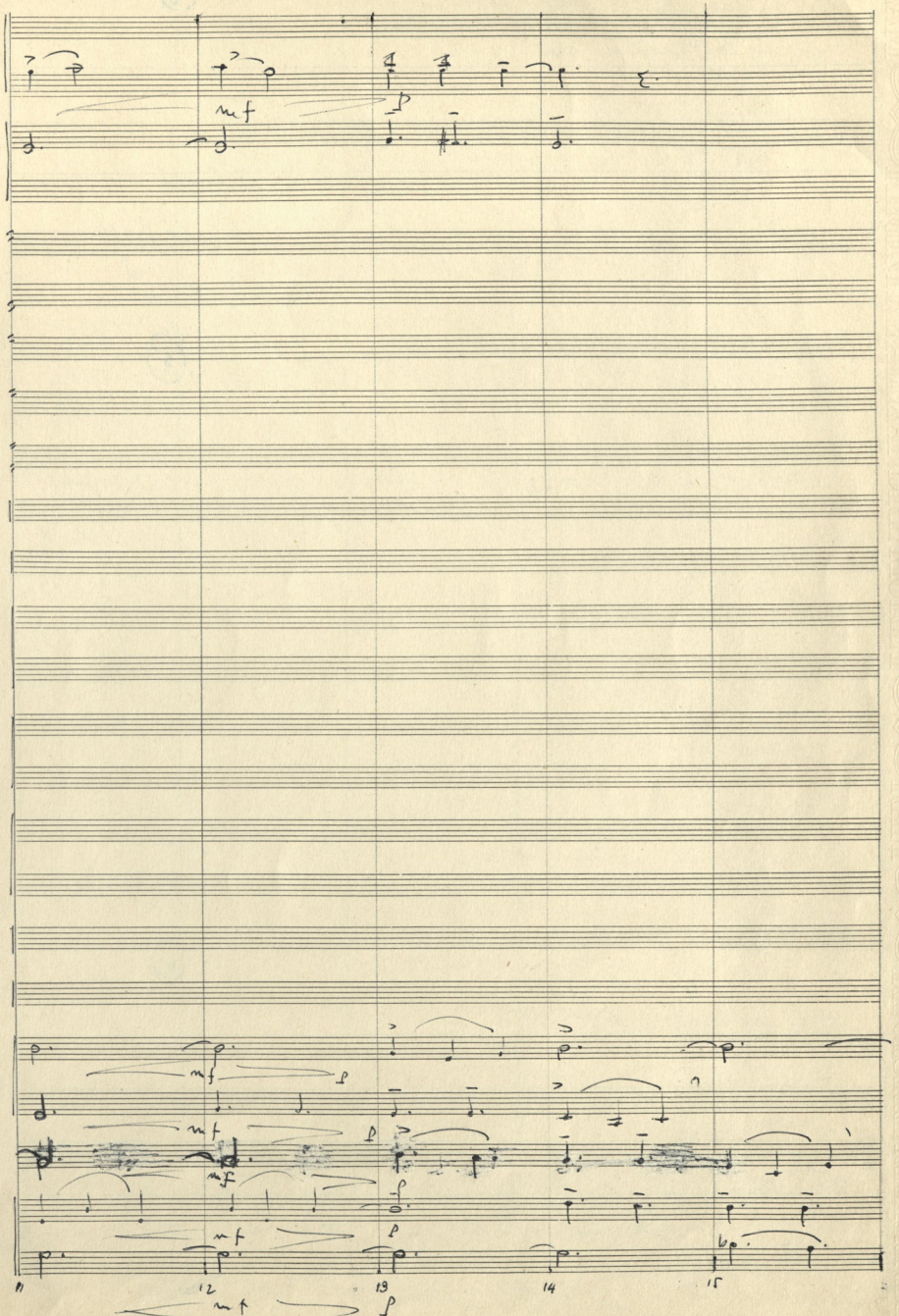
remp. vert.

Timb.

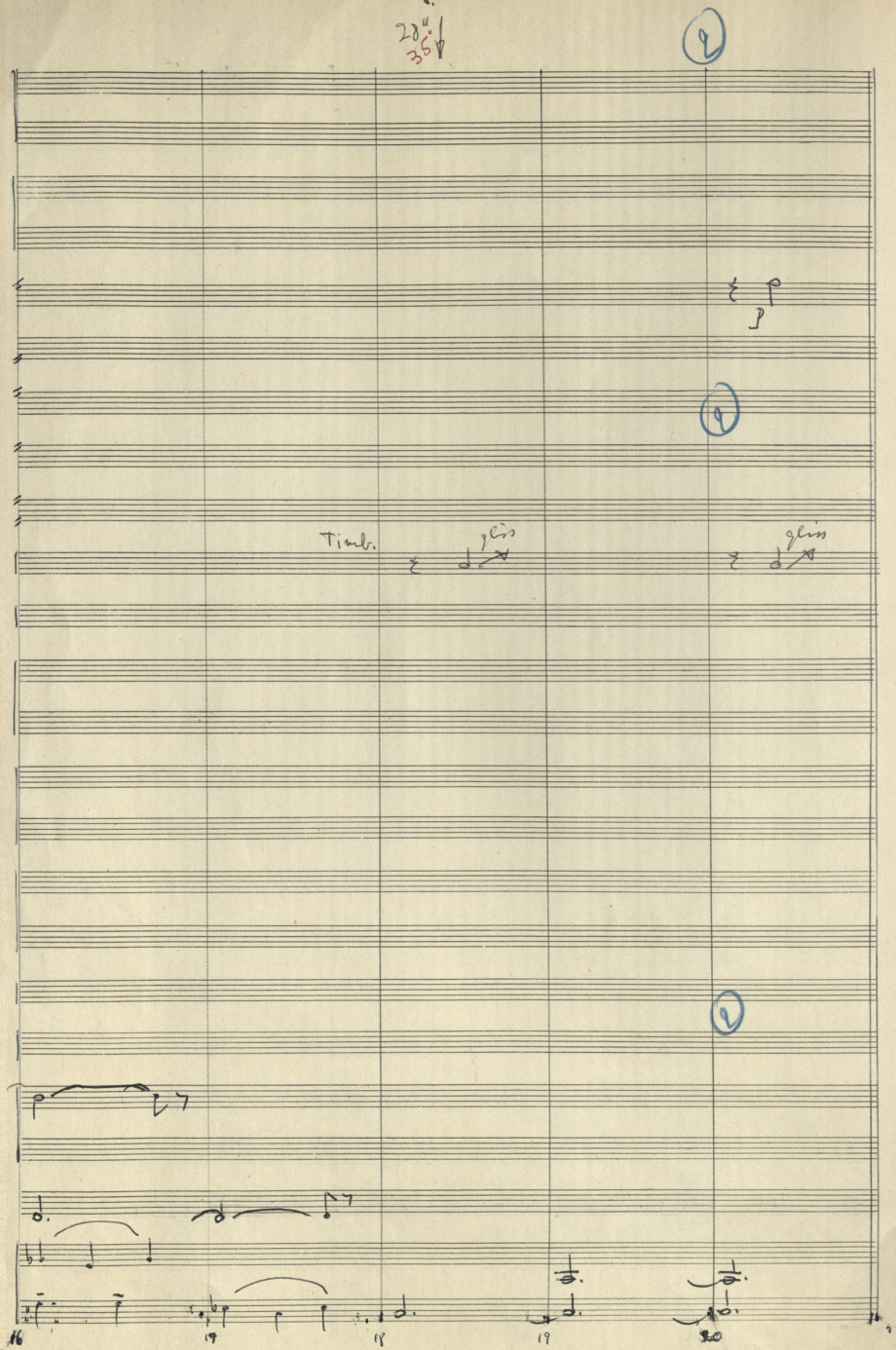
1 2 3 4 5

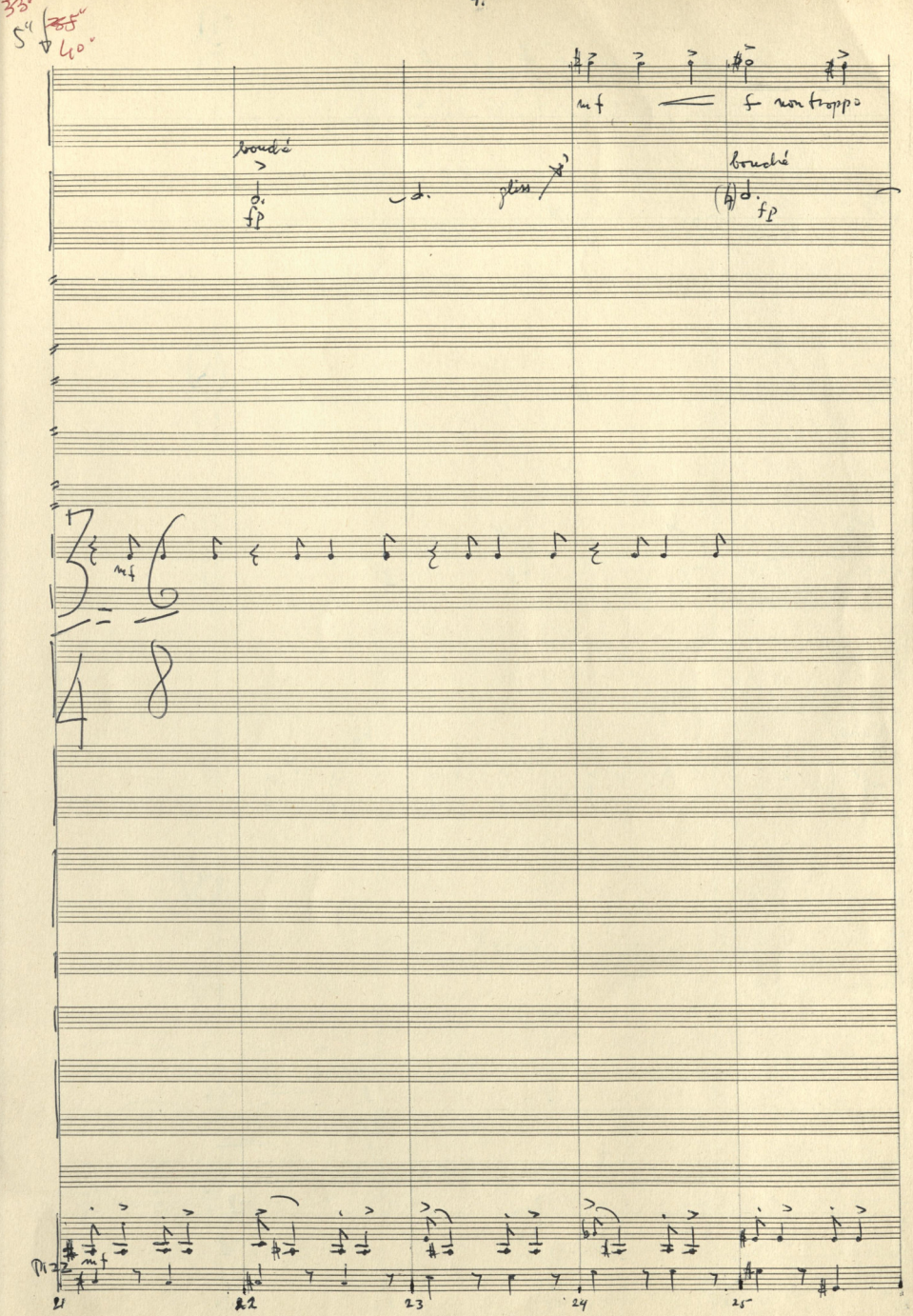
DURAND & Cie 4, Place de la Madeleine PARIS. (24)



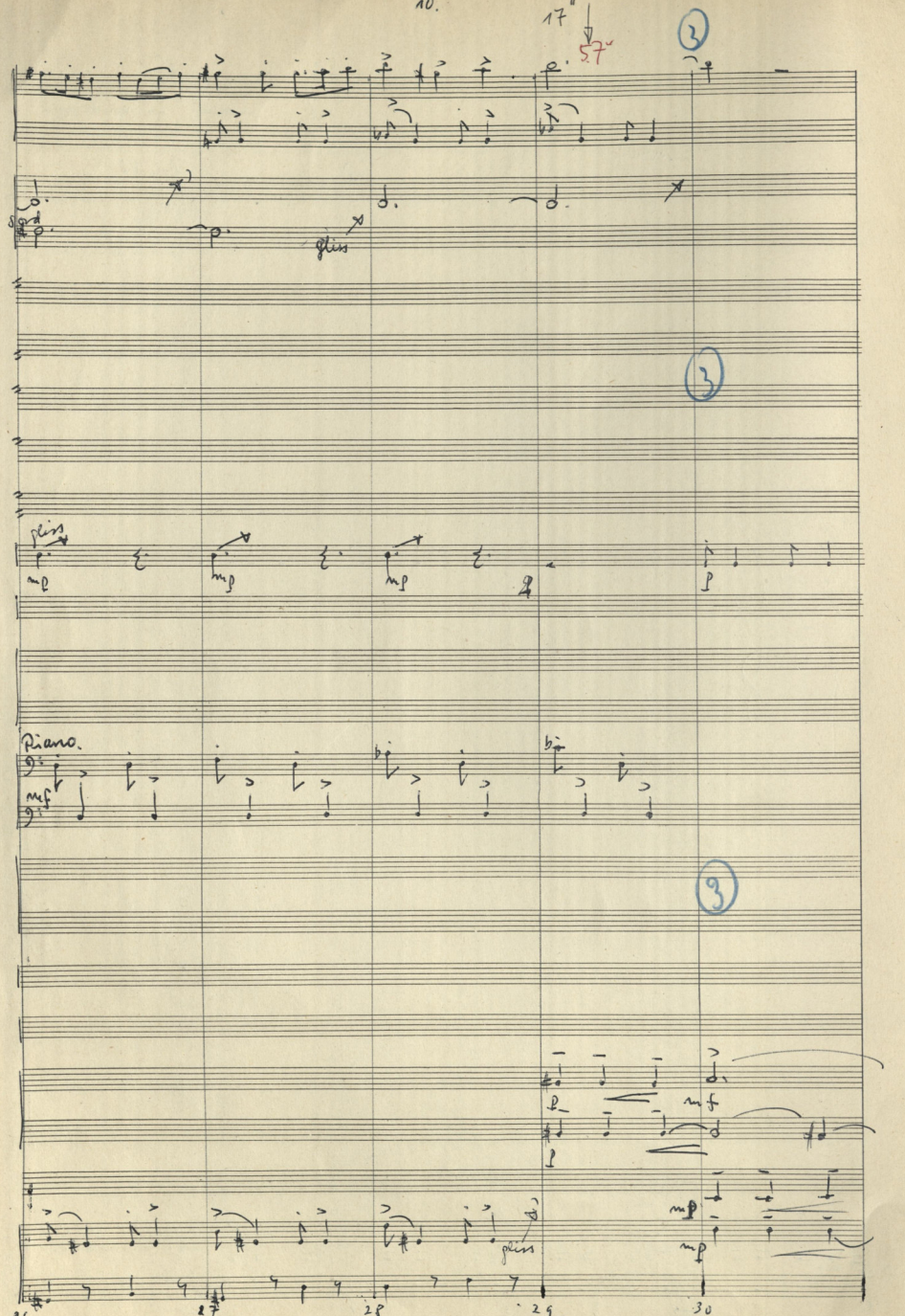


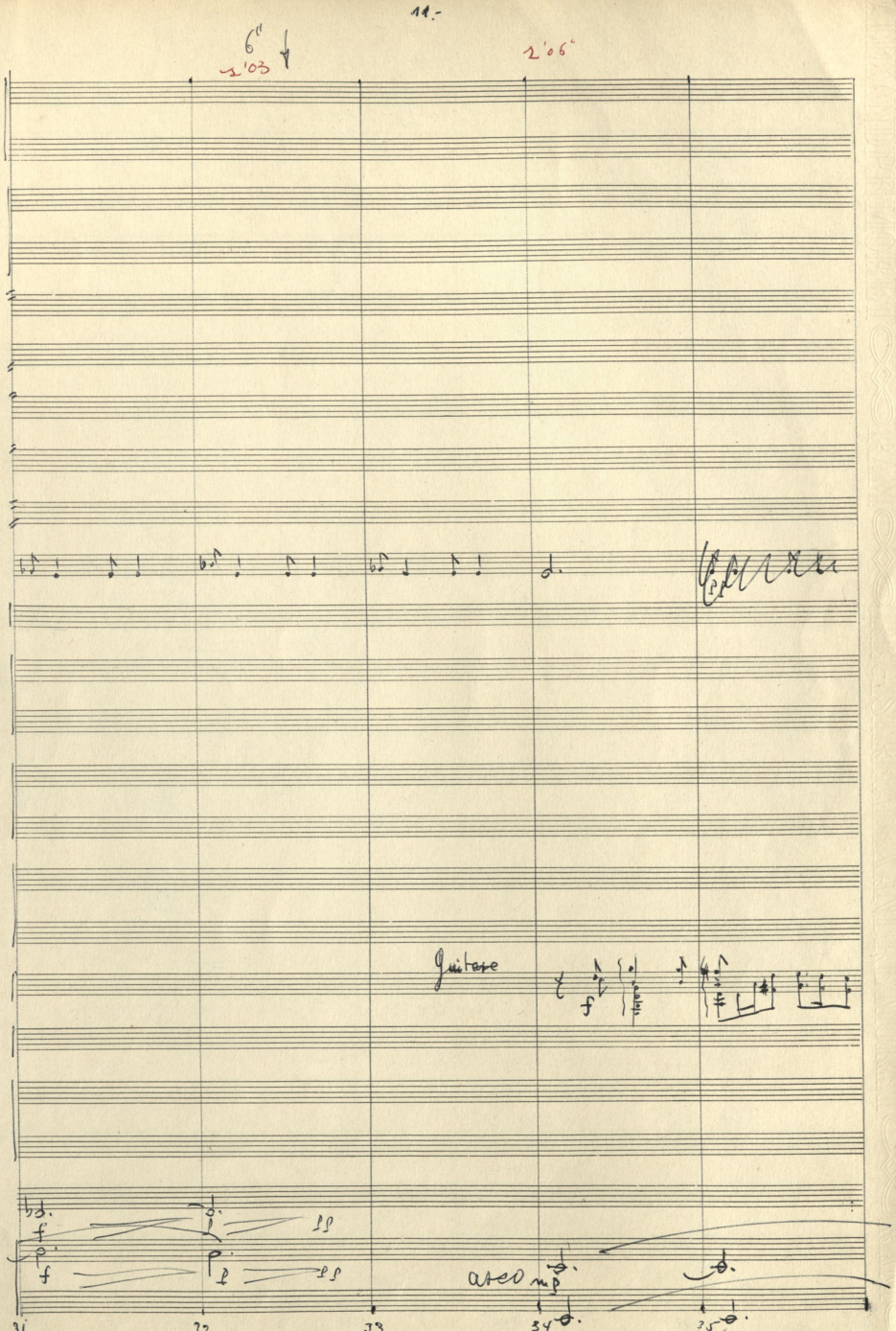
DURAND & Cie 4, Place de la Madeleine, PARIS. (24)





DURAND & Cie 4, Place de la Madeleine PARIS. (24)


17"
57"
3
gliss
3
gliss
Piano.
mf
3
mf
mf
mf
gliss
26
27
28
29
30


6"
1'03
2'06"
Guitare
f
ff
f
f
ff
atco
mp
mp
31
32
33
34
35

5" 1/2 1'12" 6" 1'18 2" 1'20

Piccolo

pp mp

Timbales

pp glissent

p pp

Piano

pp

mf

Pizz

p

36 37 38 39 40

mf

mf

Piano

ff

f

p

avec

41 42 43 44 45

14" I 34

3' I'37"

p

p

137

46 47 48 49

137

N°3. ♩= 90

3"

6"

f

mf

mf

mf

f

f

f

f

hammond.

mf

mf

1 2 3 4 5

p mf pp

DURAND & Cie 4, Place de la Madeleine, PARIS. (2e)

9" 18

Fl.

mp ritirato

T. de B.

mf

Hammond.
ne possibile.

Harpe

f

molto

(arco)

6 7 8 9 10

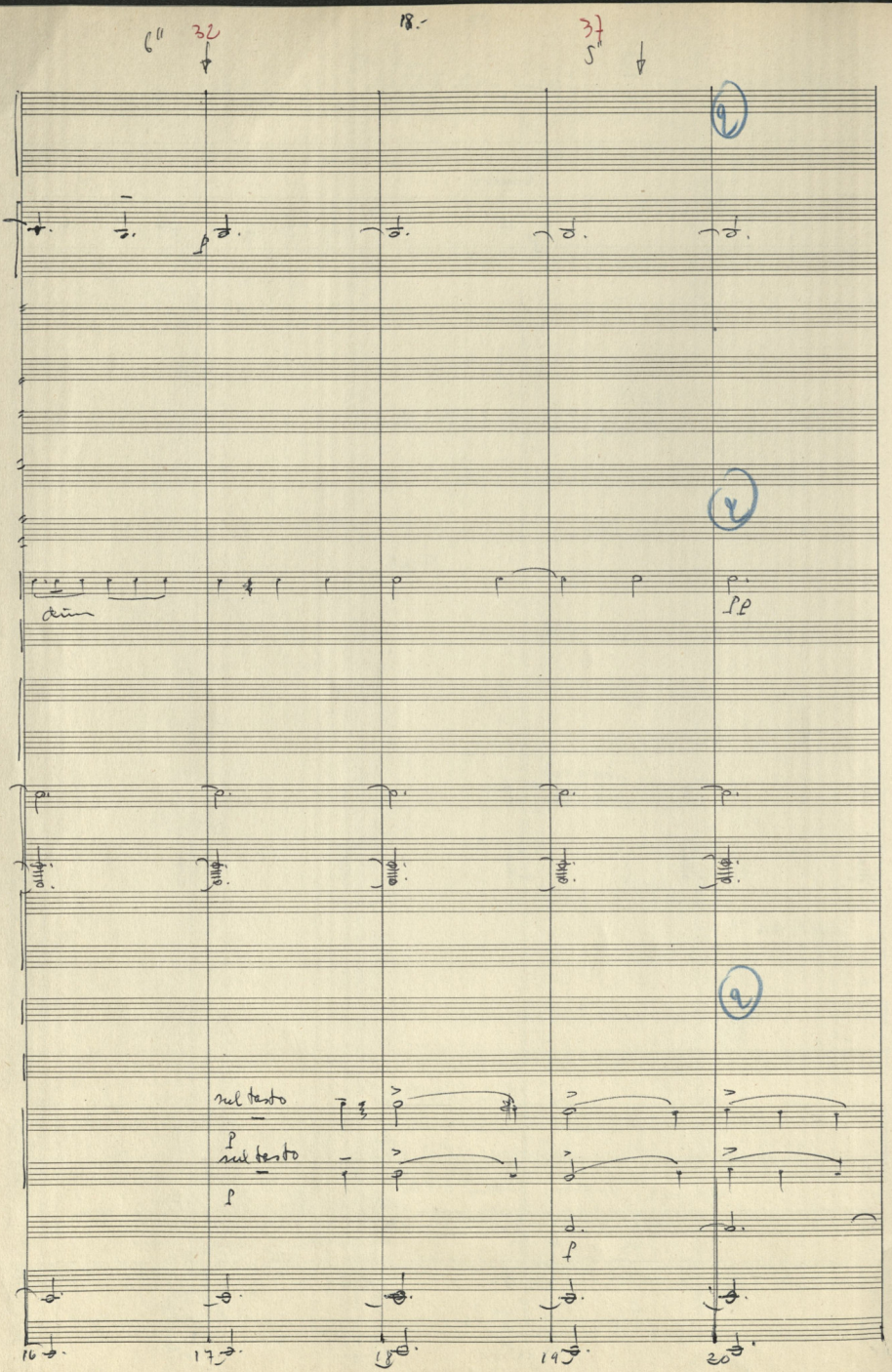
8" 26

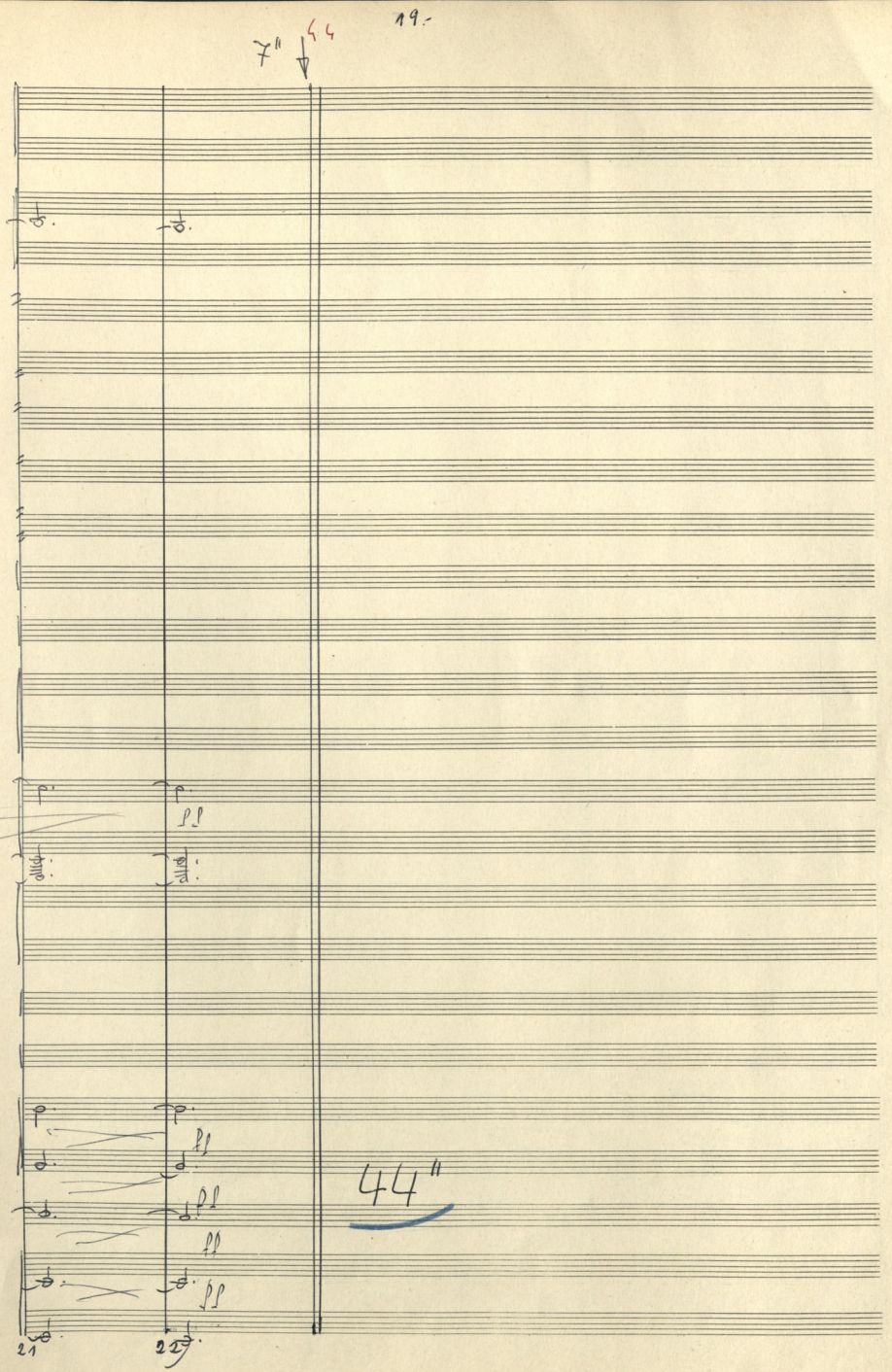
bouché

p

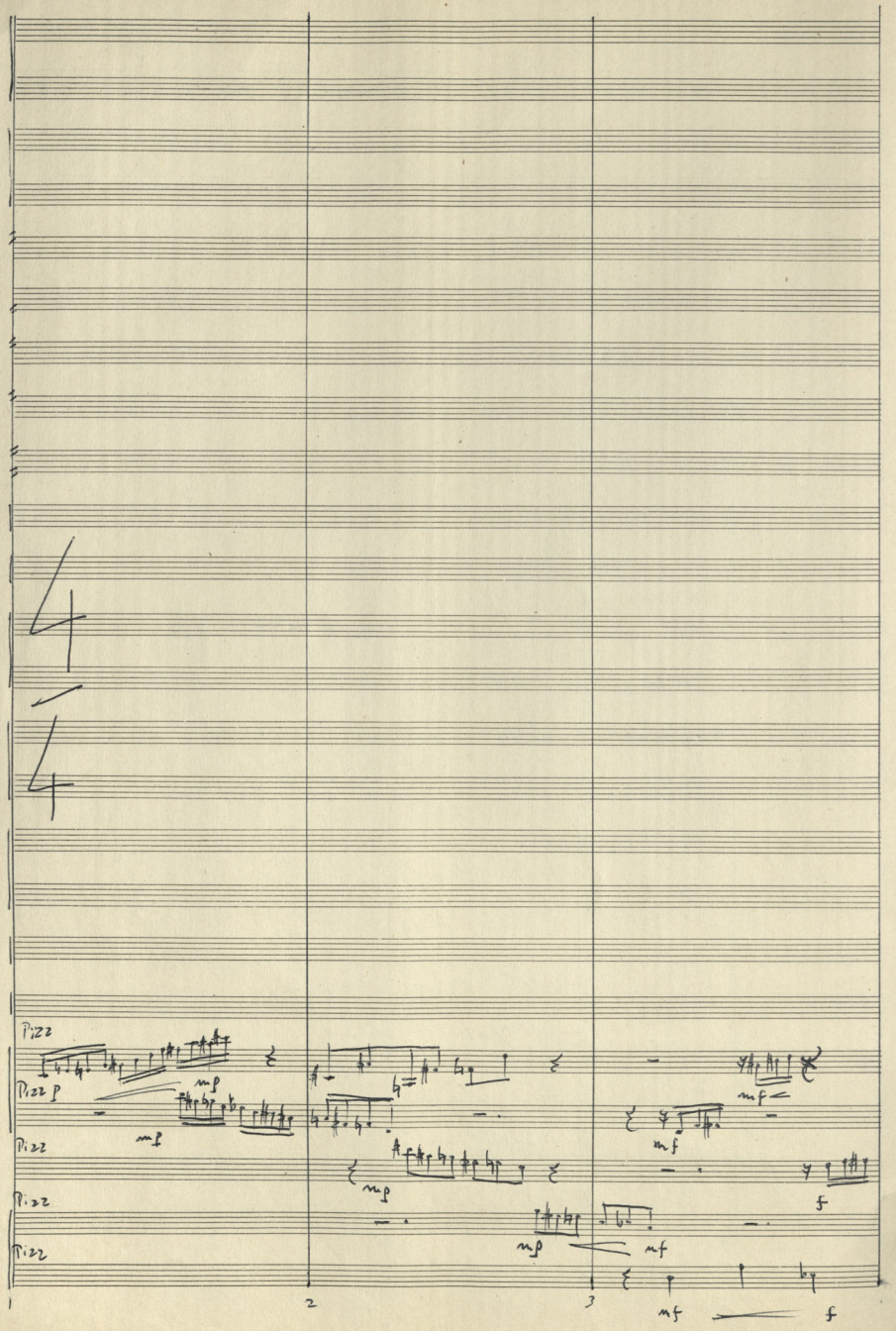
Timb.

11 12 13 14 15

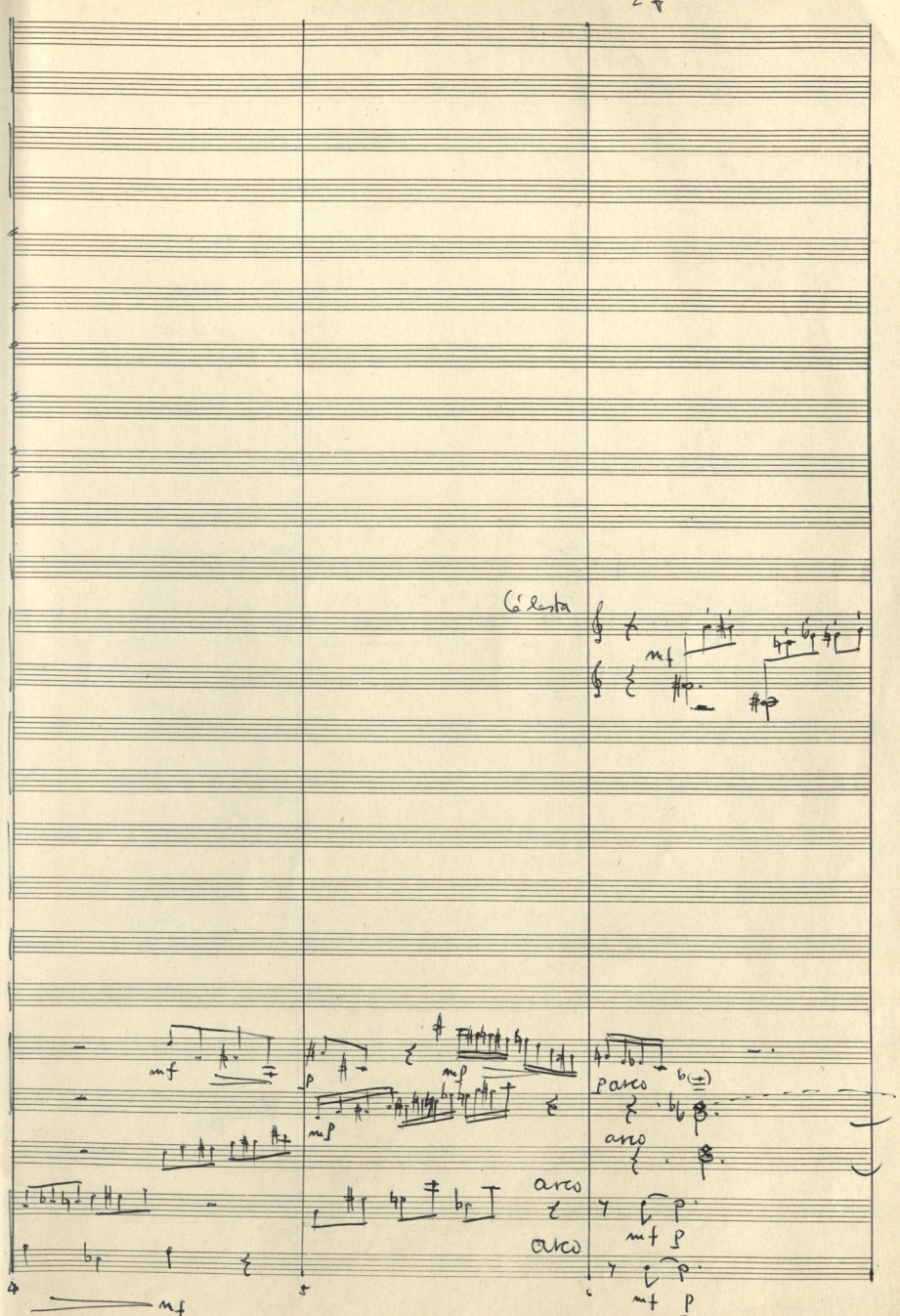

6" 32
18.-
37
5"
dim
sul tasto
sul tasto
16
17
18
19
20


7" 44
19.-
44"
21
22

N°4. ♩=60



20"½



DURAND & Cie 4, Place de la Madeleine, PARIS. (24)

Piccolo

mf

f

fz

f

fp

sfz p

fp

f

f

f

4

9

Fl.

8

1.

f

3es dim

Cor.

f

1

Ped.

Piano

1

non troppo ff

Harpe

non troppo ff

1

ten.

ff un p ten.

ff un p ten.

ff un p

ff un p

mf p

ff un p

10

11

12

13

ff

mf

p

DURAND & Cie 4, Place de la Madeleine, PARIS. 124

10"

56'

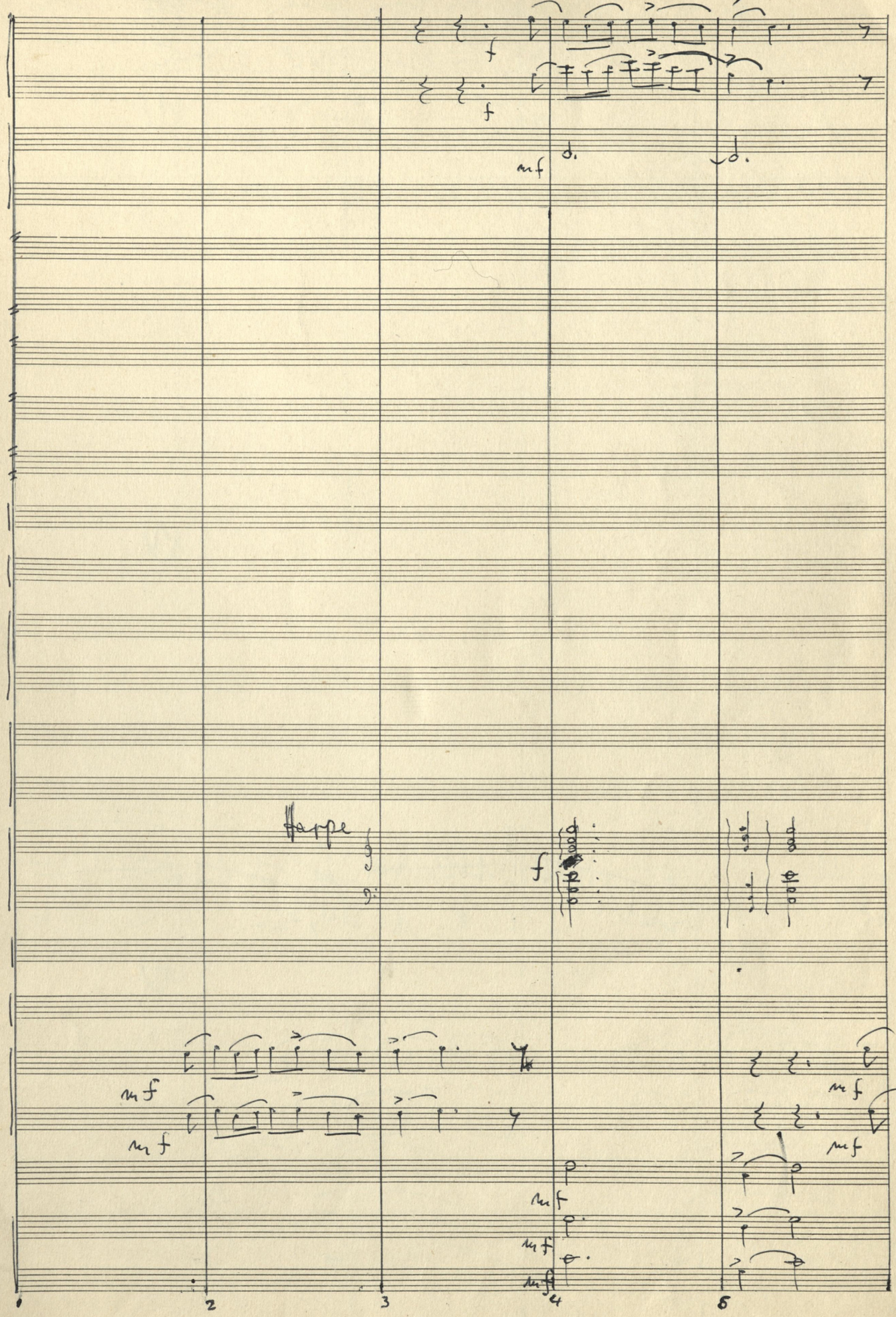
poco accell.....

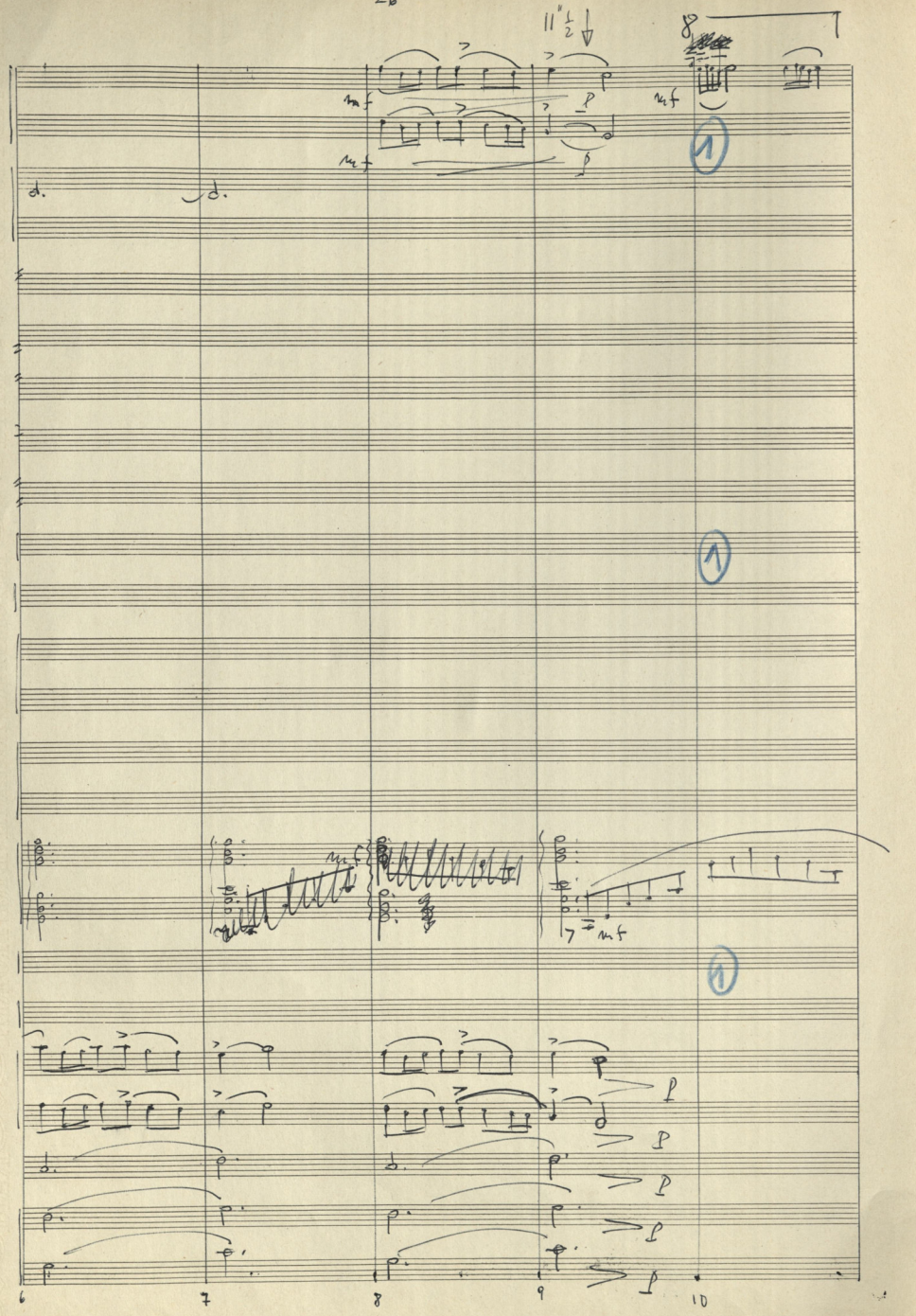
56' ½

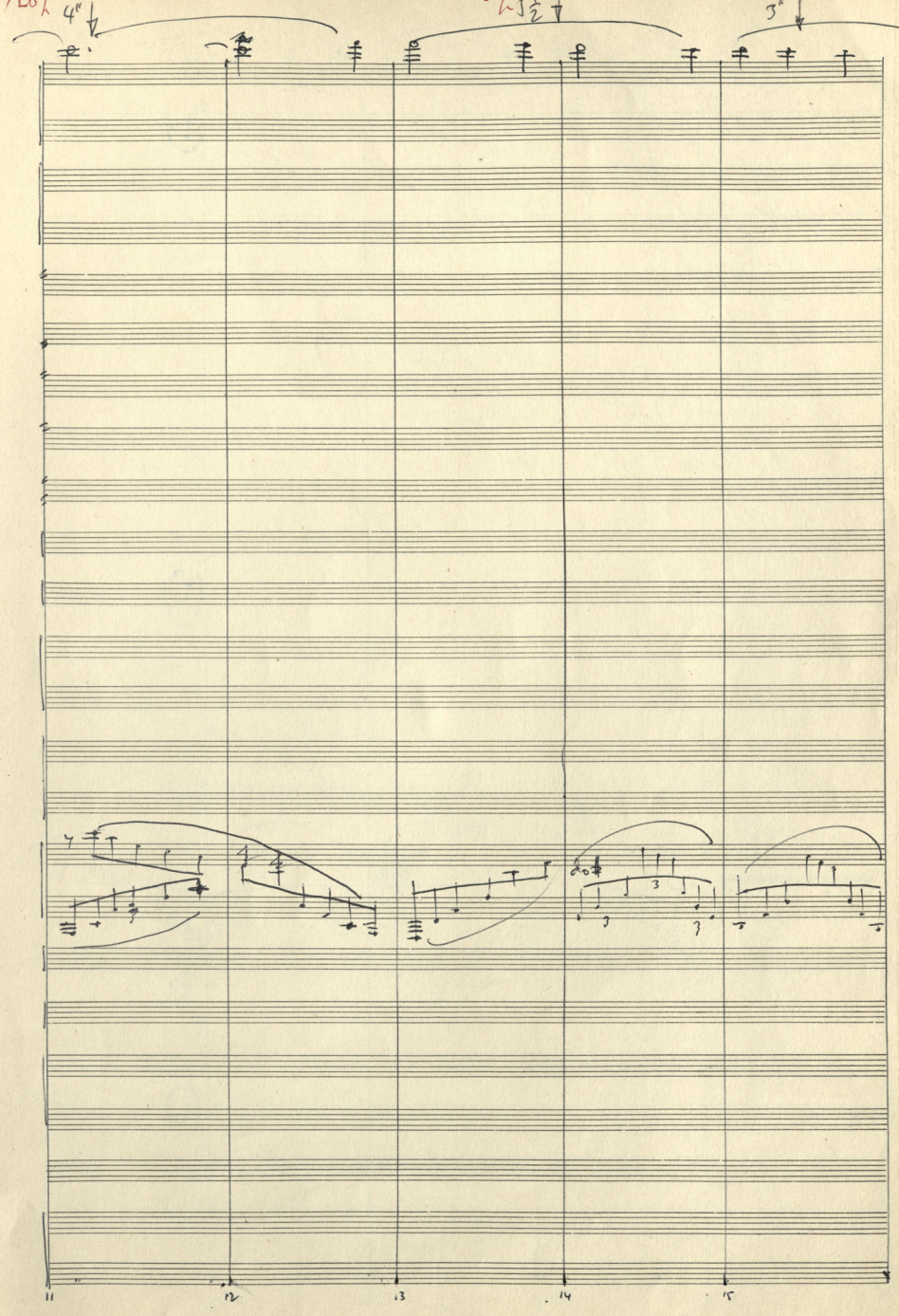
p

P. N°5 ♩=90 0.2

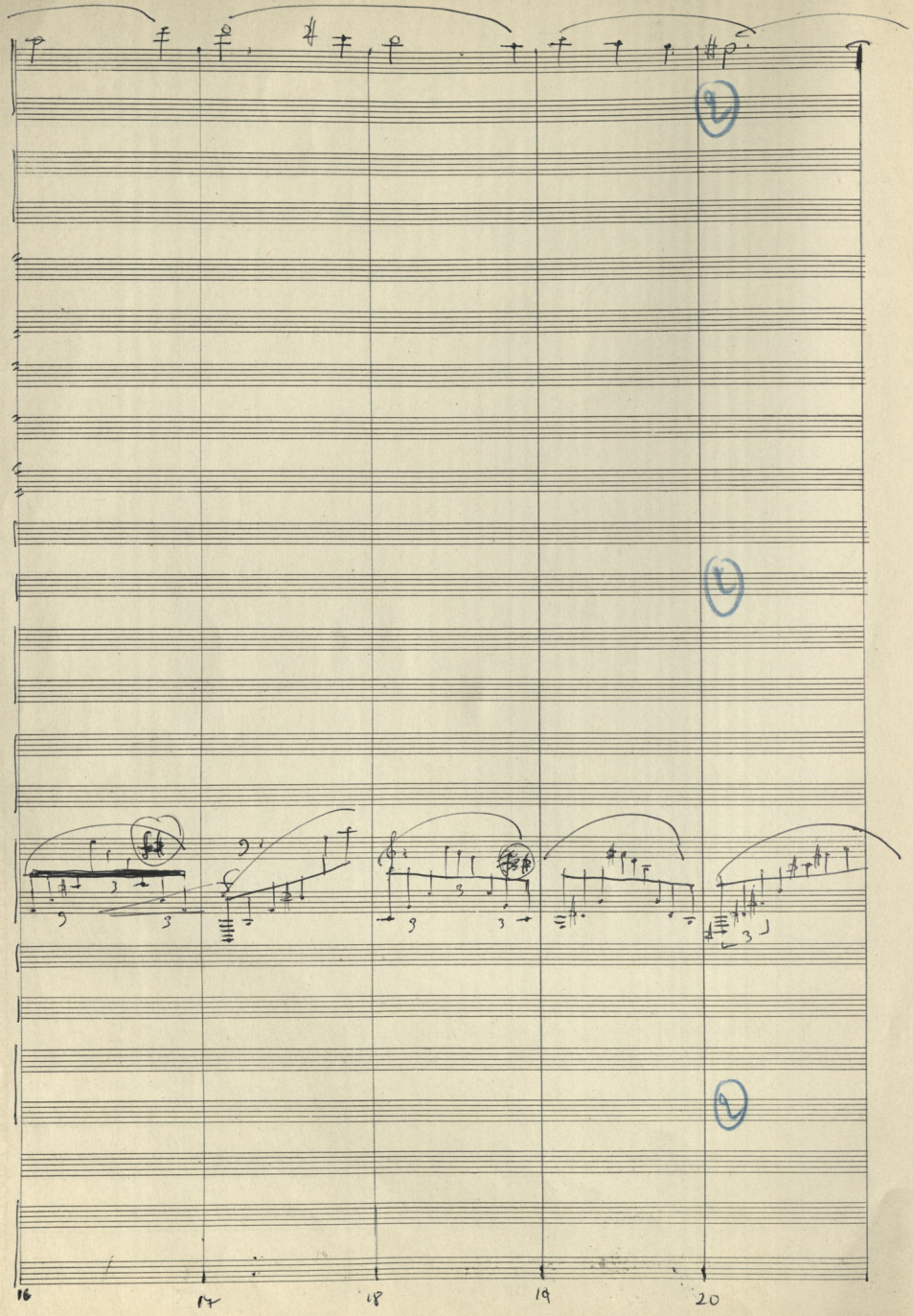
5"

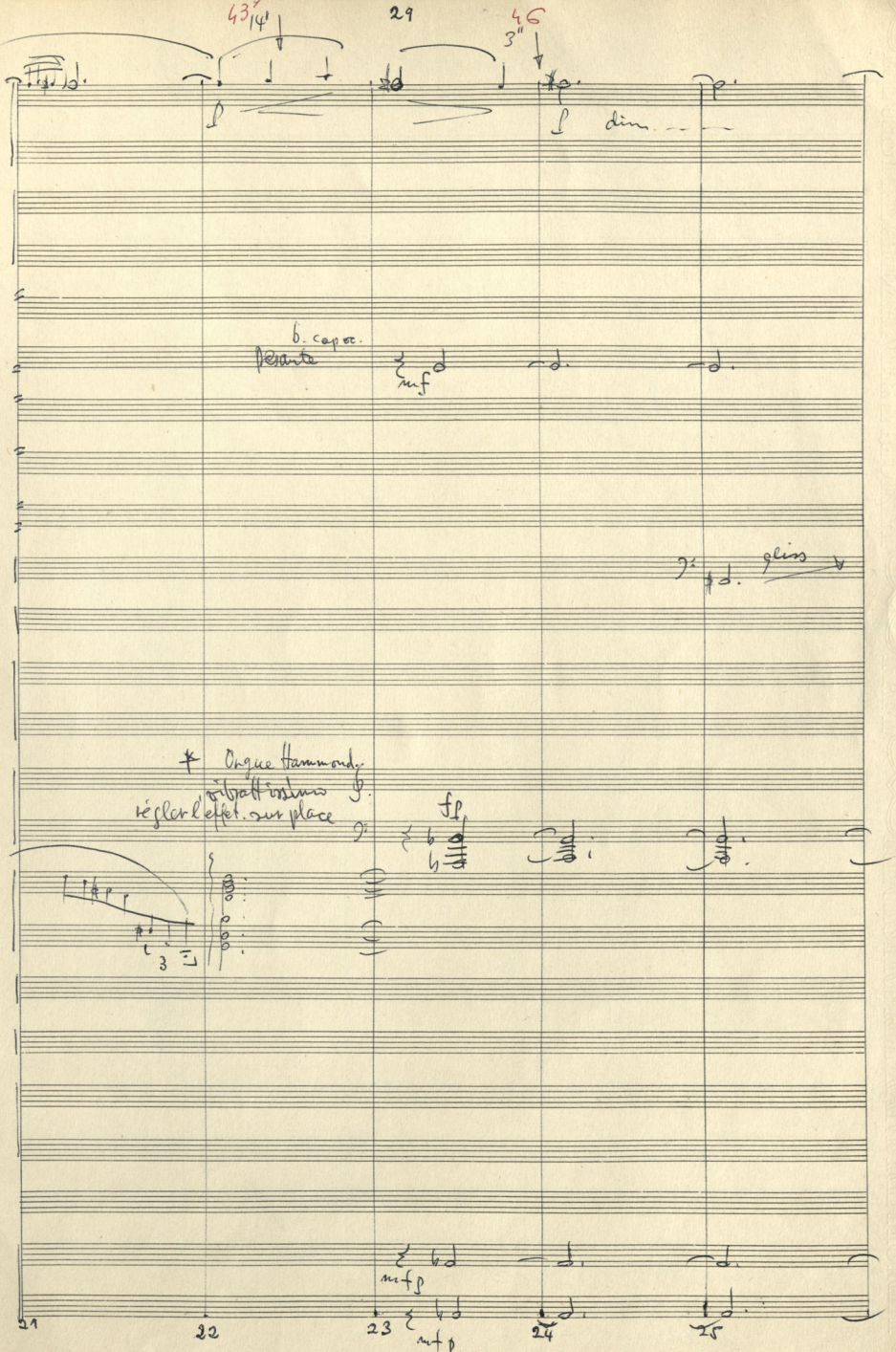






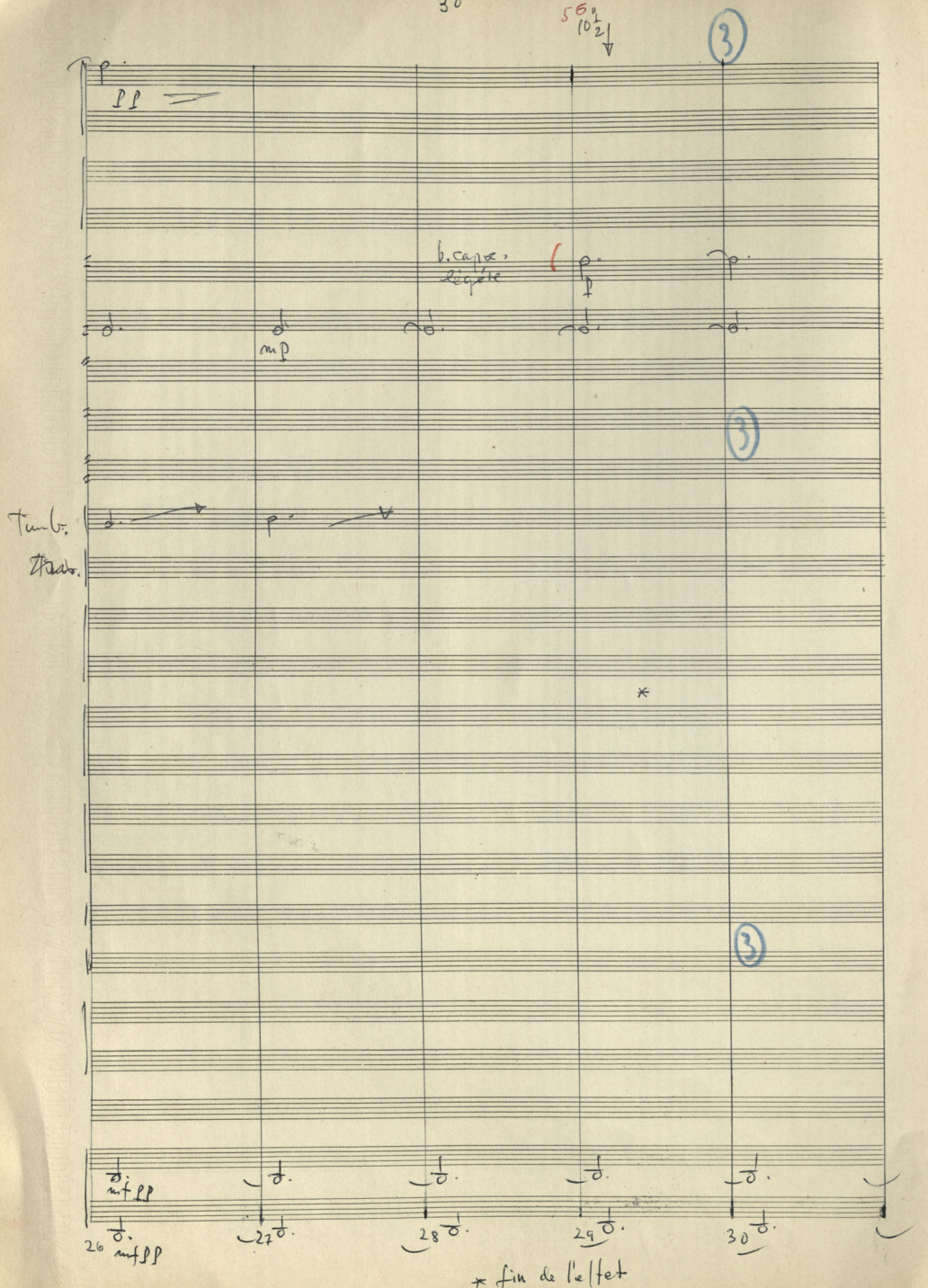
DURAND & Cie 4, Place de la Madeleine PARIS. (24)

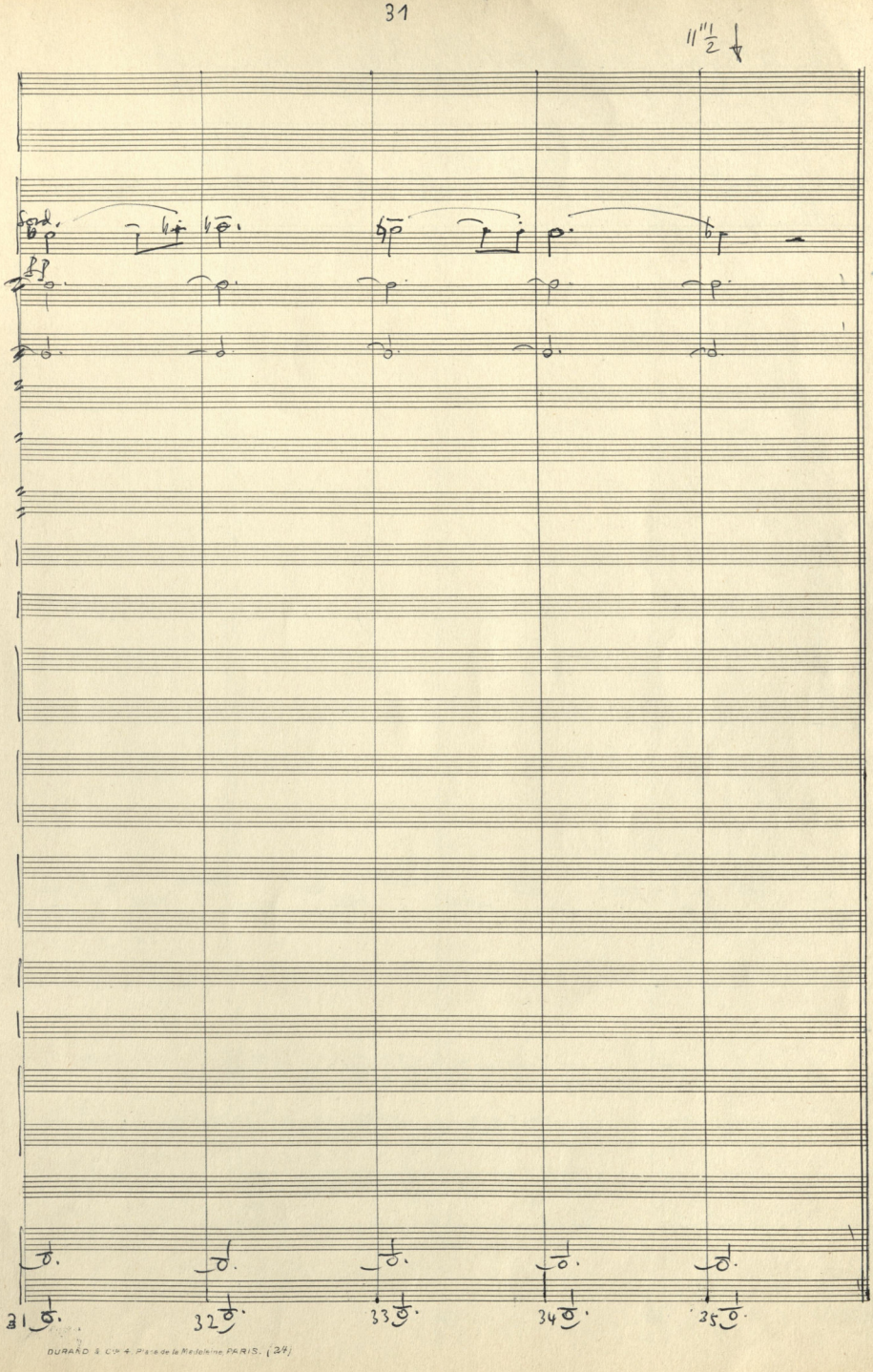




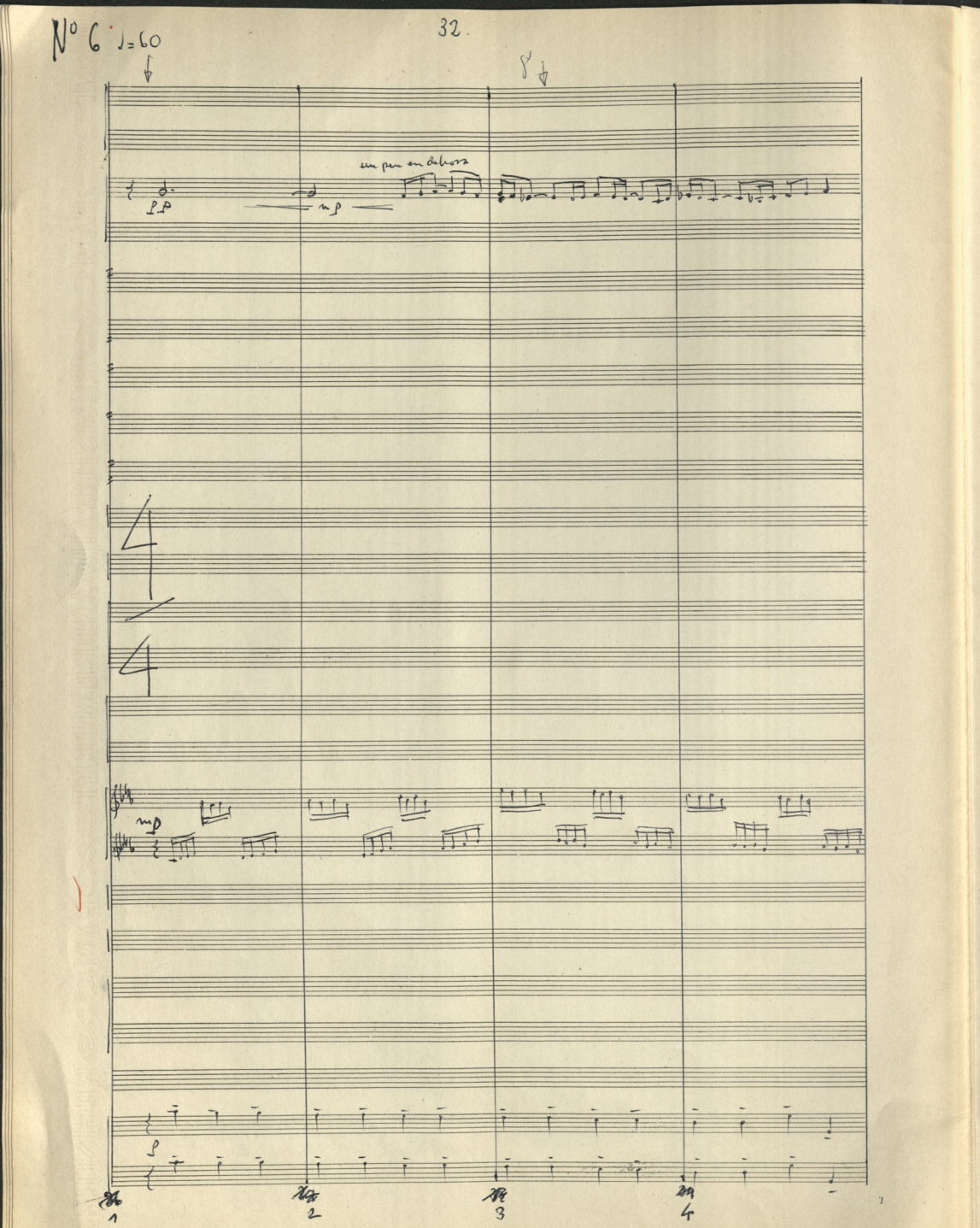
DURAND & Cie 4, Place de la Madeleine PARIS (2e)

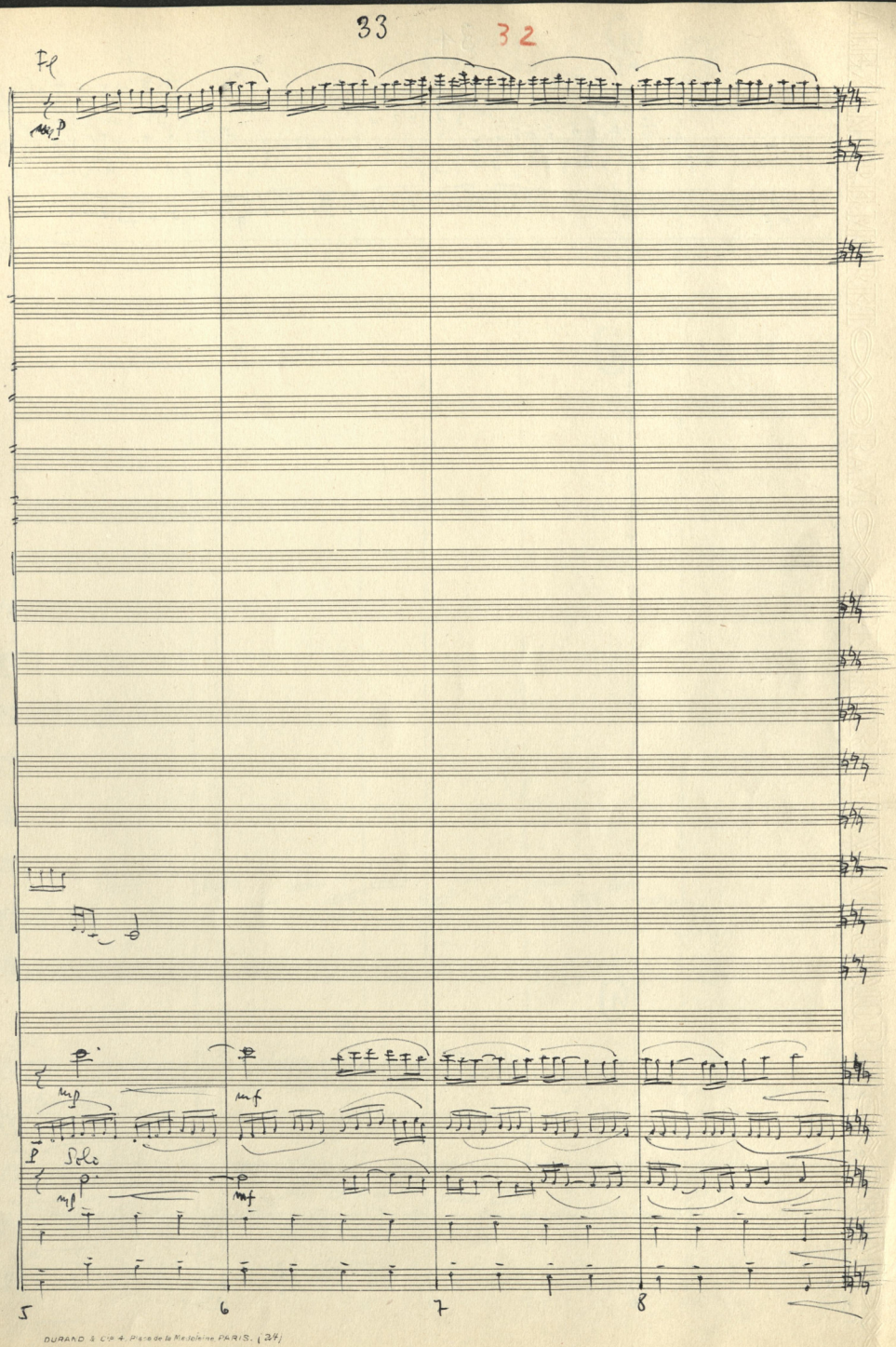
* effet à régler et superposer après.





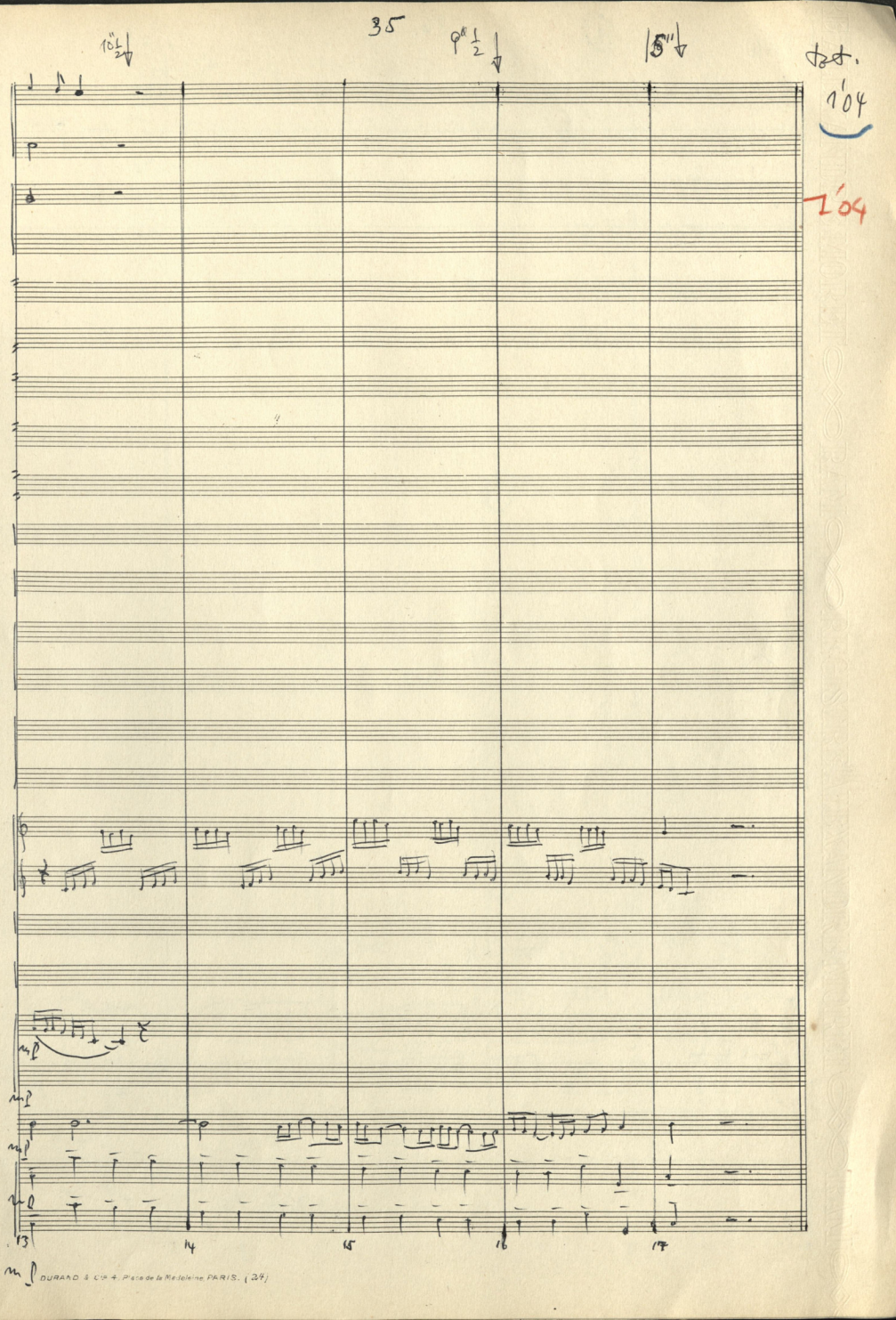
DURAND & Cie 4, Place de la Madeleine PARIS. (24)





DURAND & Cie 4, Place de la Madeleine PARIS. (24)


Piccolo
mf
39"
34
9
10
11
12


35
15"
9" 1/2
15"
tot.
1'04
1'04
p
mf
13
14
15
16
17
DURAND & Cie 4, Place de la Madeleine PARIS. (24)

N°7 ♪=90

♩.=60

16"

mp

sul tasto

p

sul tasto

p

normal

normal

Pizz.

p

1 2 3 4 5

1

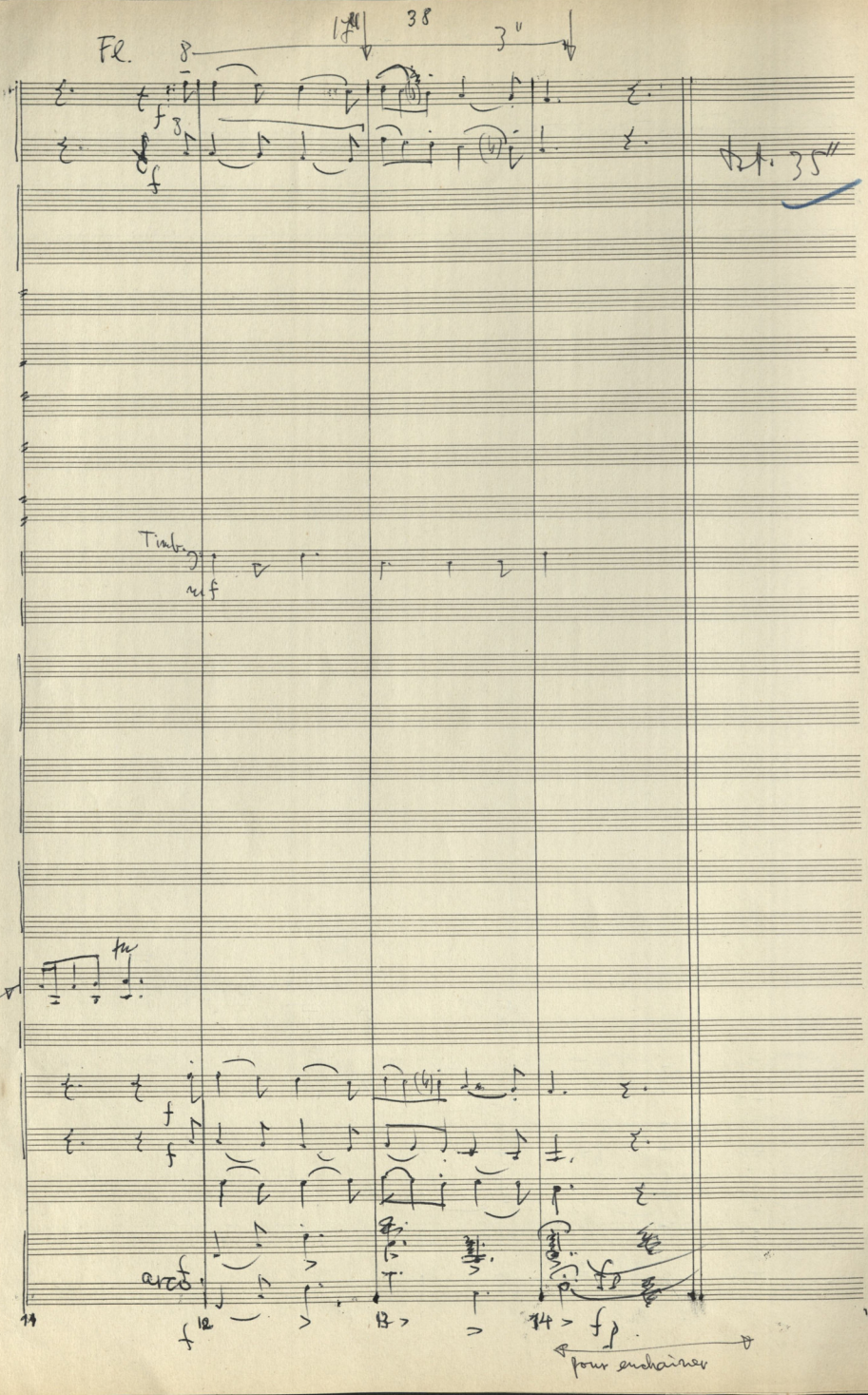
p

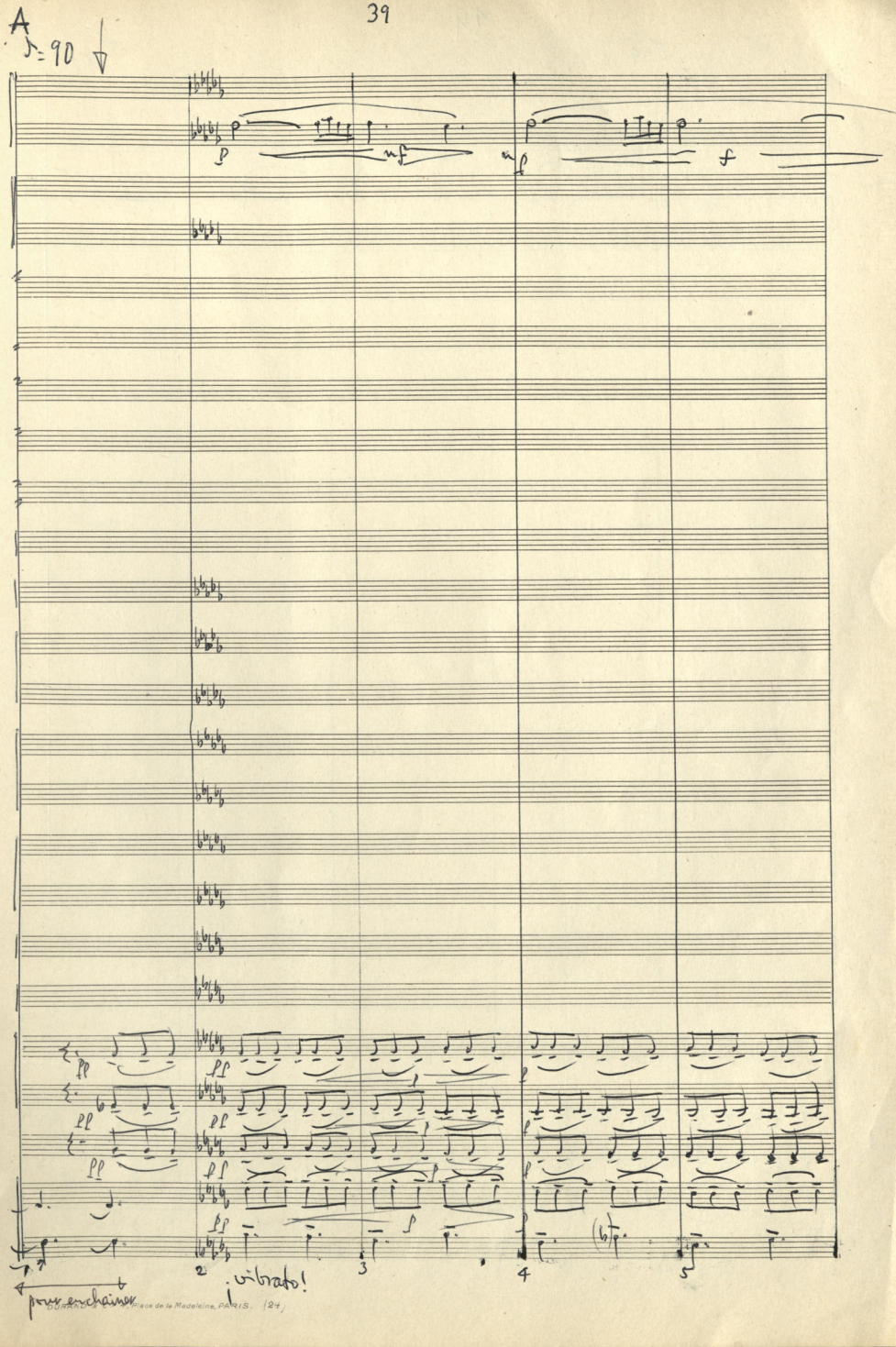
1

1

Sautare

6 7 8 9 10


Fl.
17
38
3"
Timb.
arco
pour enchaîner


N°8 A
♪=90
vibrato!
pour enchaîner

23"

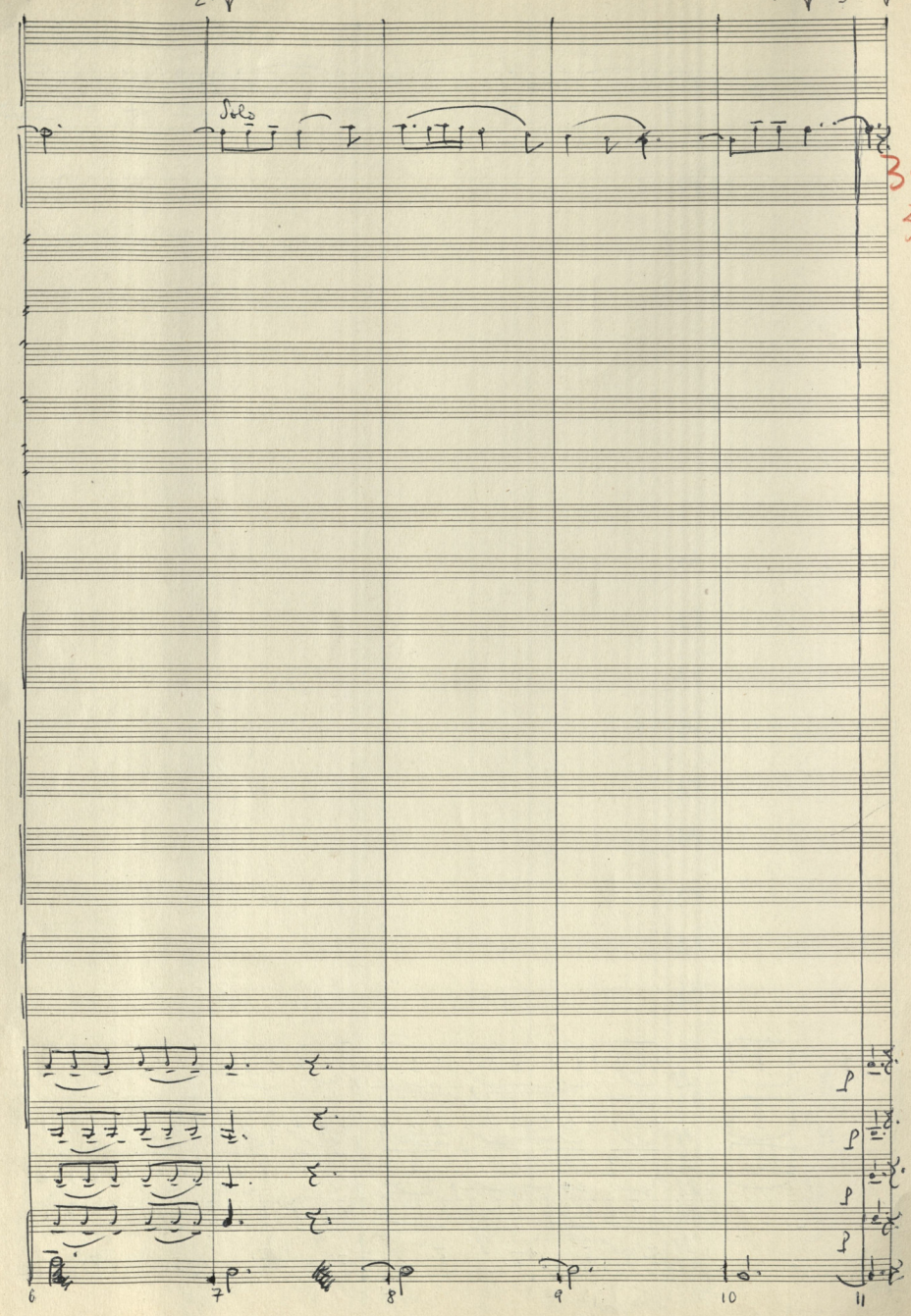
12" 3"

3"

35½

38

Solo

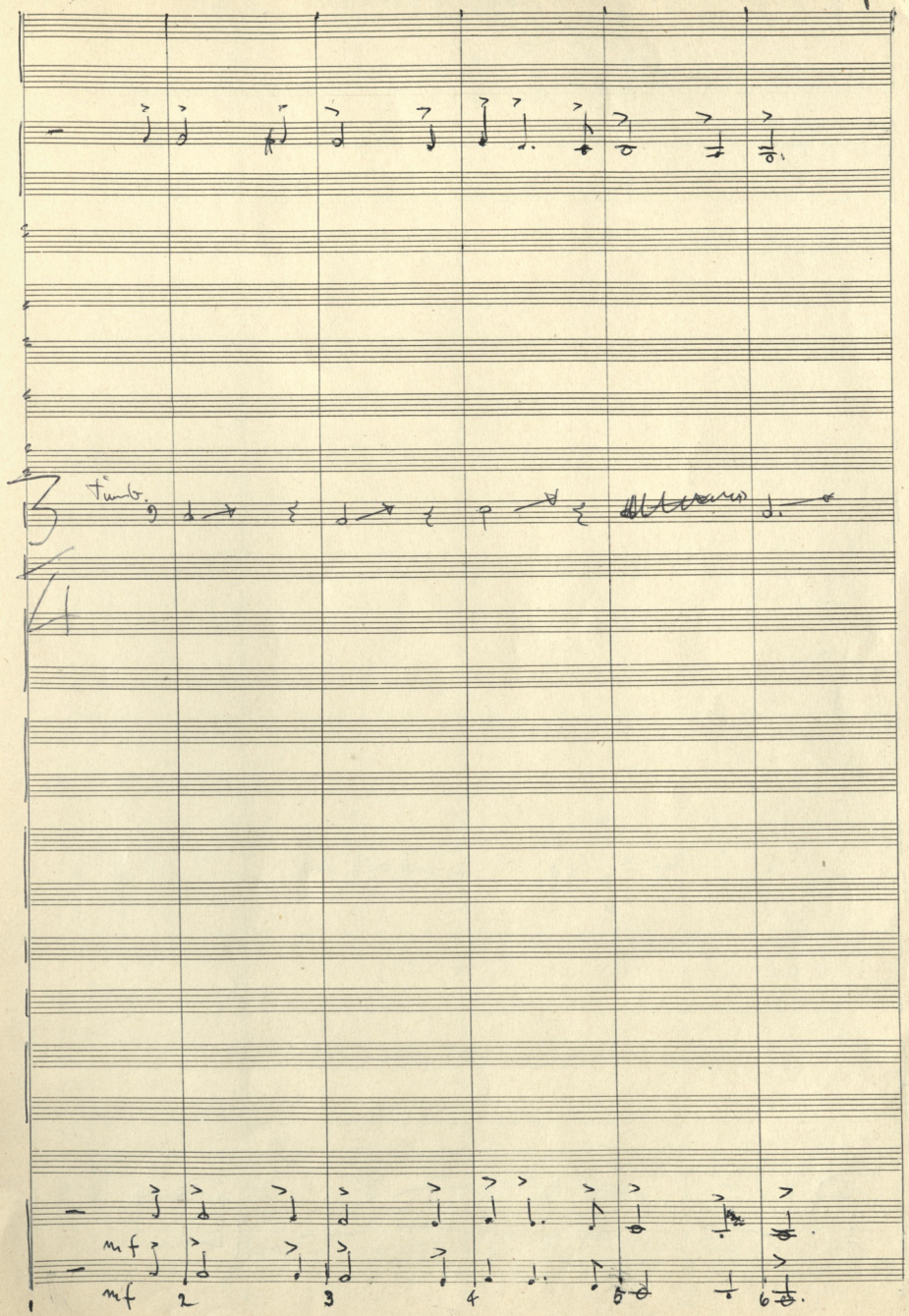


N°8 B ♩=40

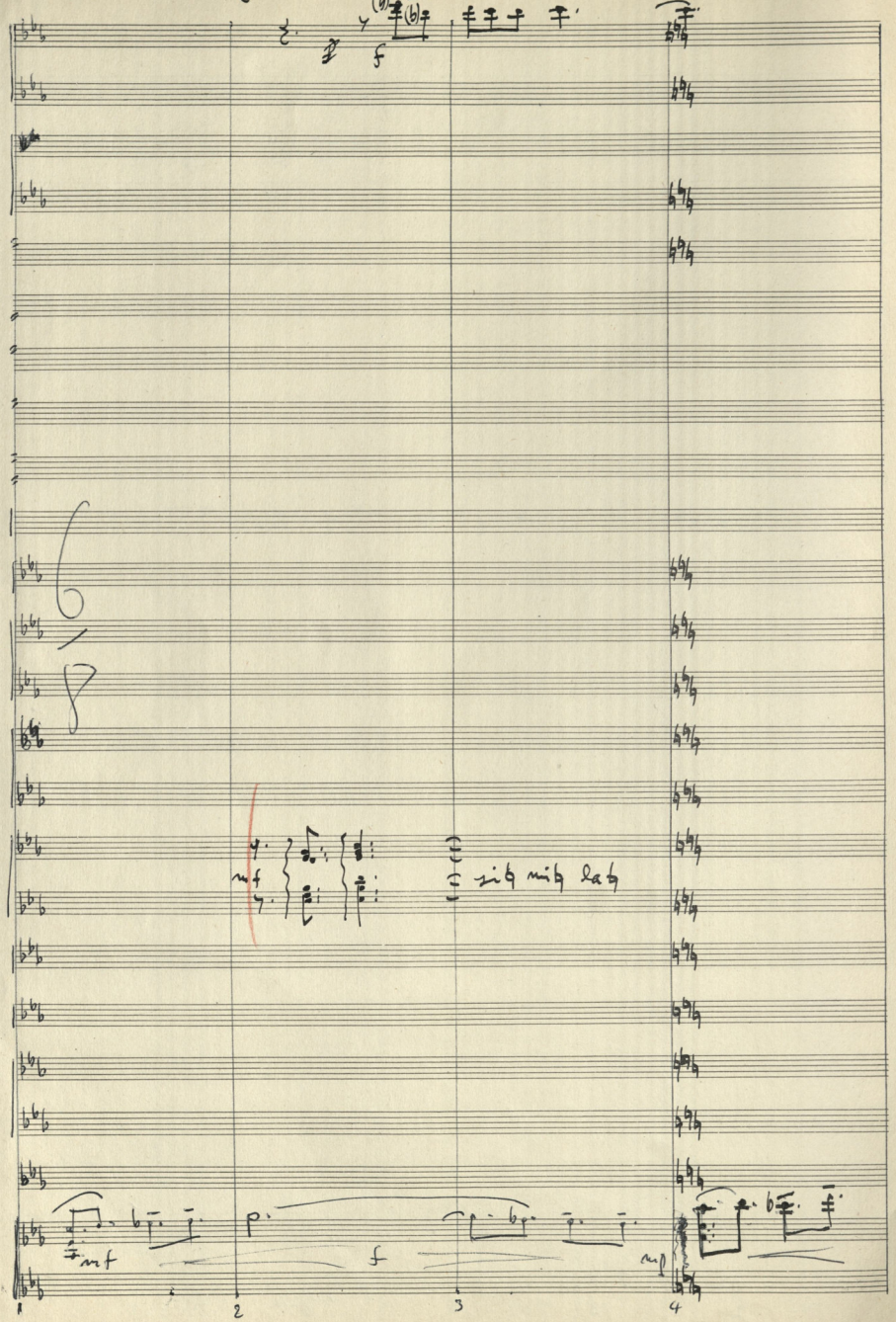
16"

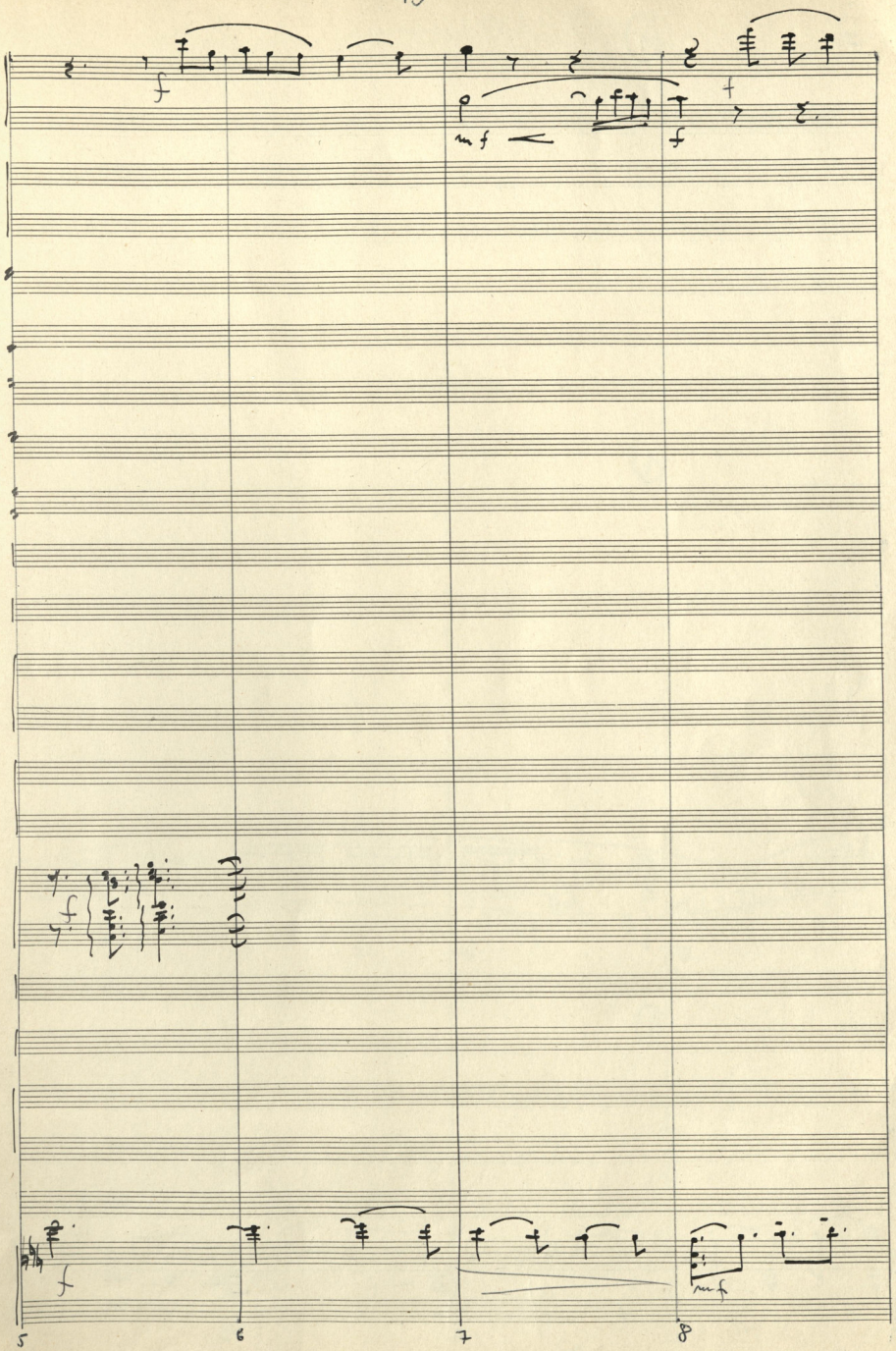
10"

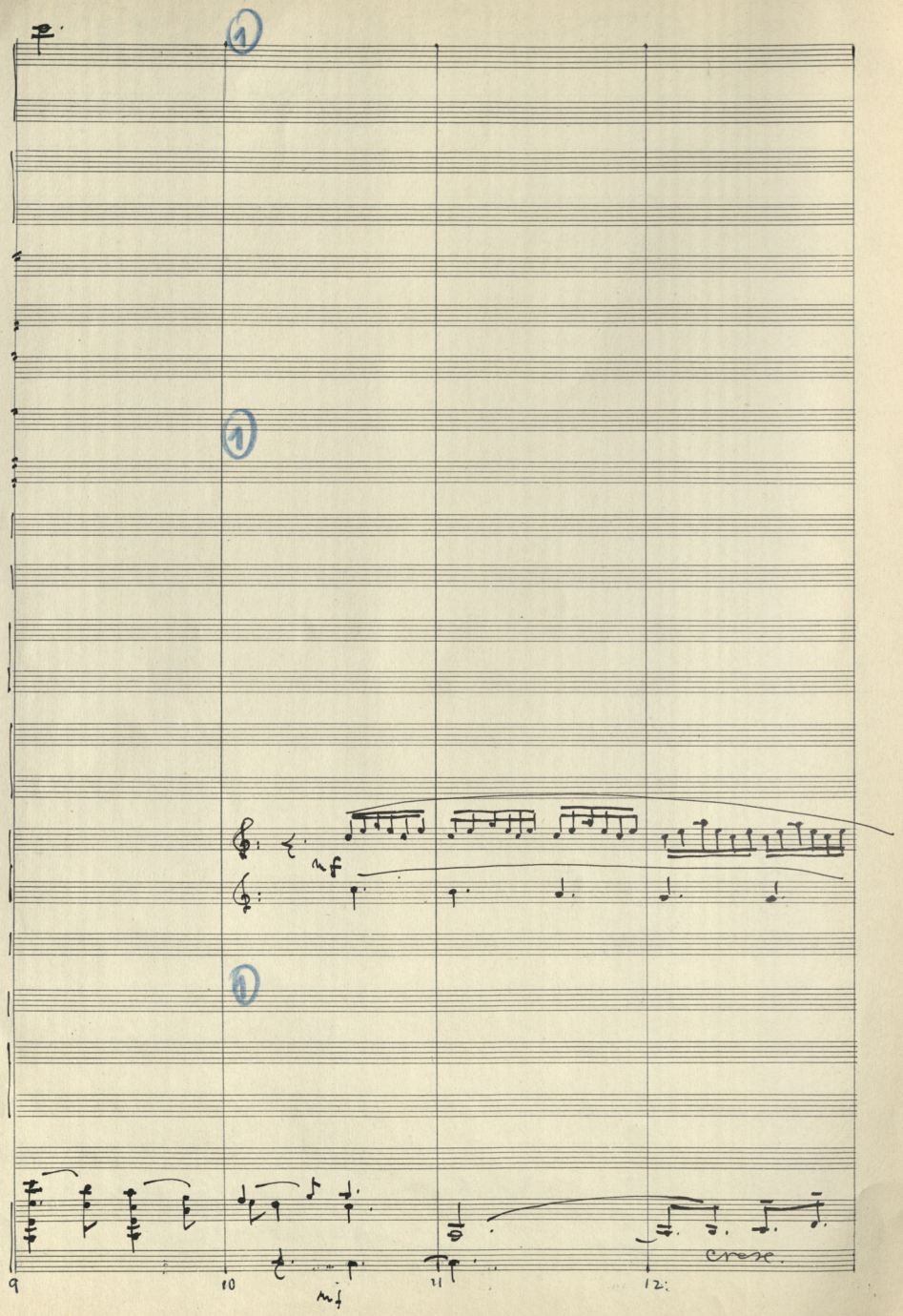
timb.

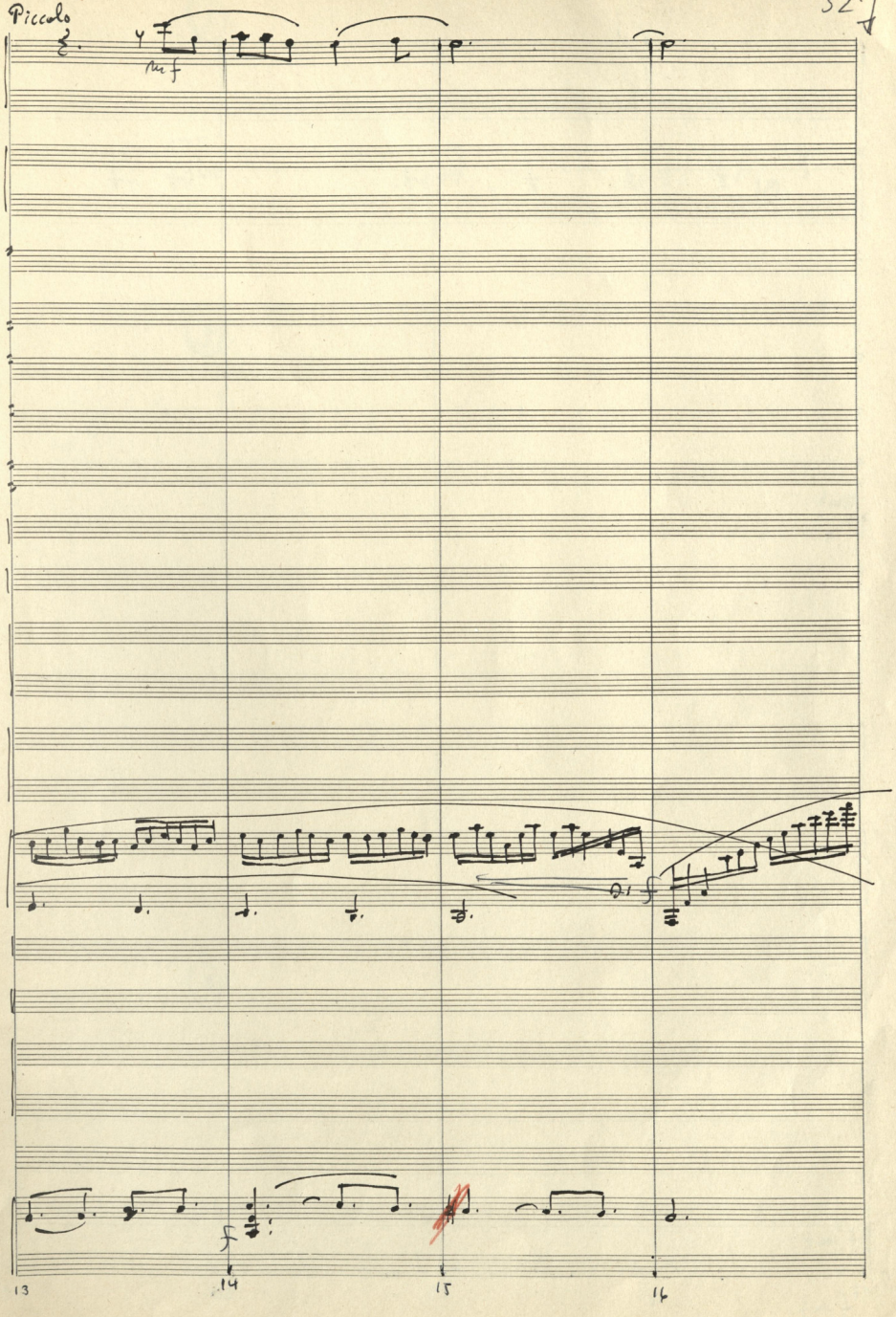


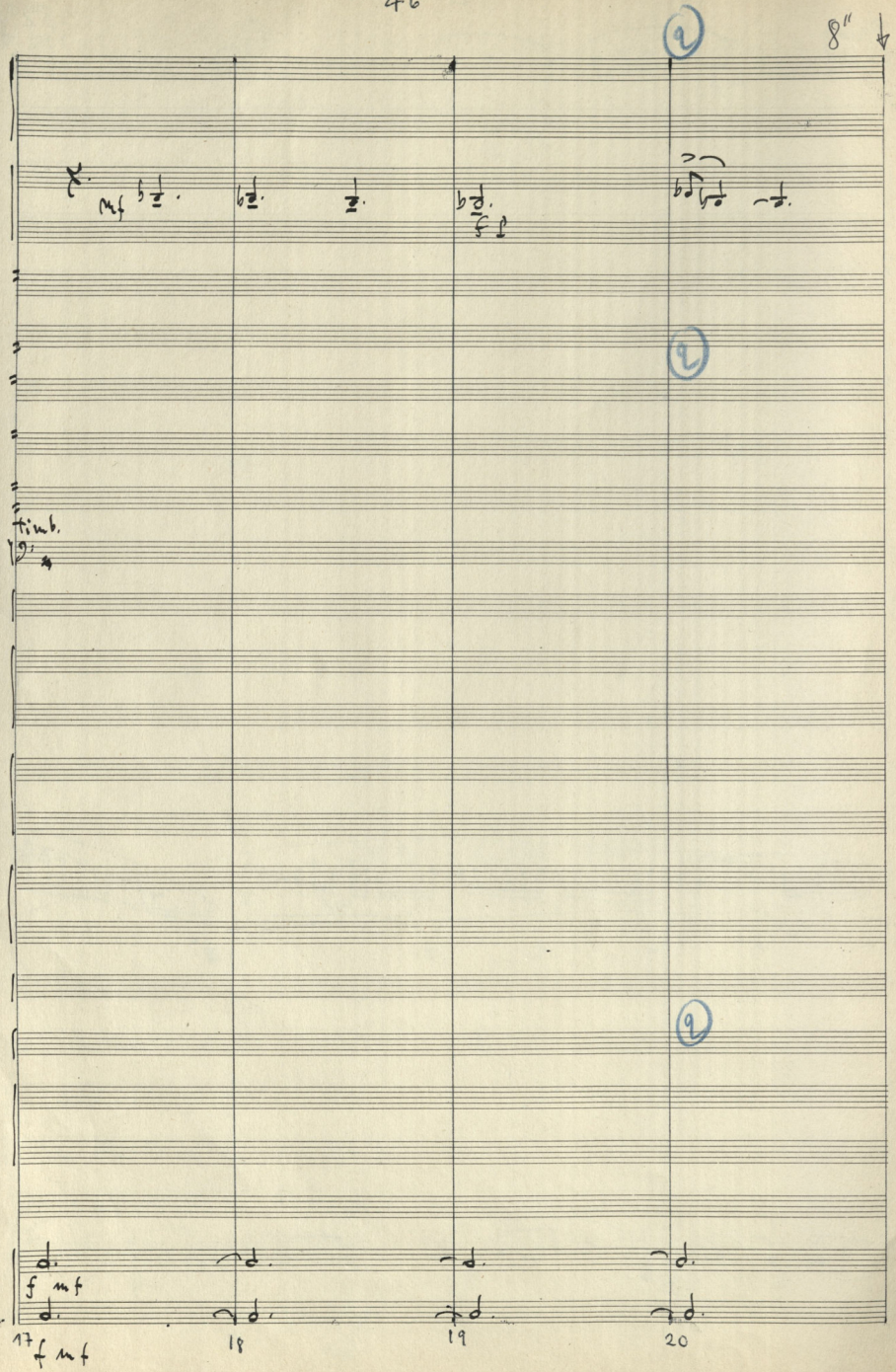
Fl

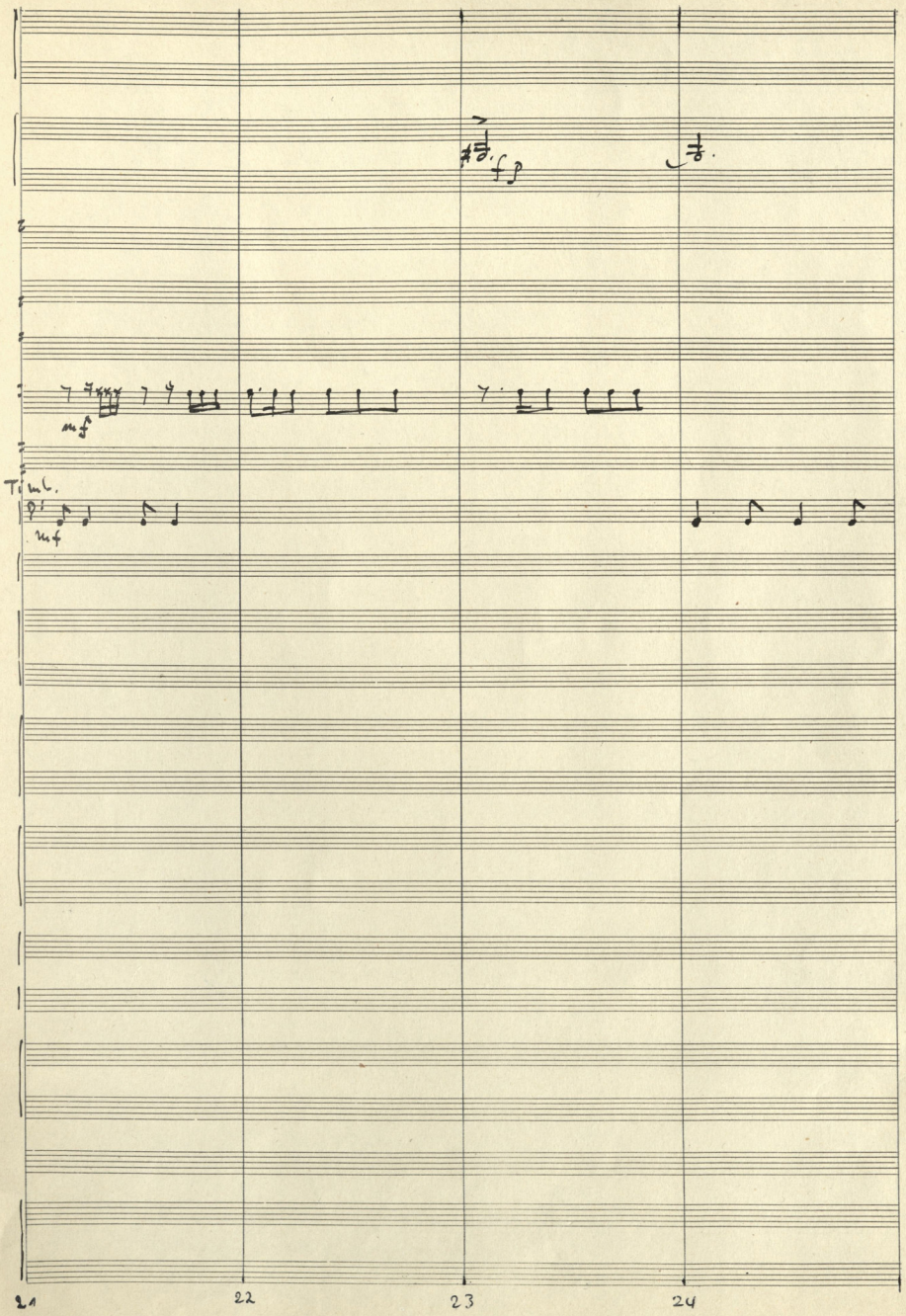





1
1
1
mf
mf
cresc.
9
10
11
12


Piccolo
mf
p
mf
f
13
14
15
16


8"
Timb.
f mf
17
f mf
18
19
20

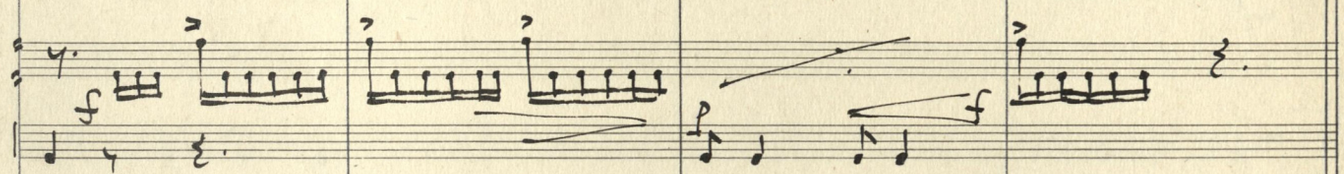

mf
Timb.
mf
21
22
23
24

13"

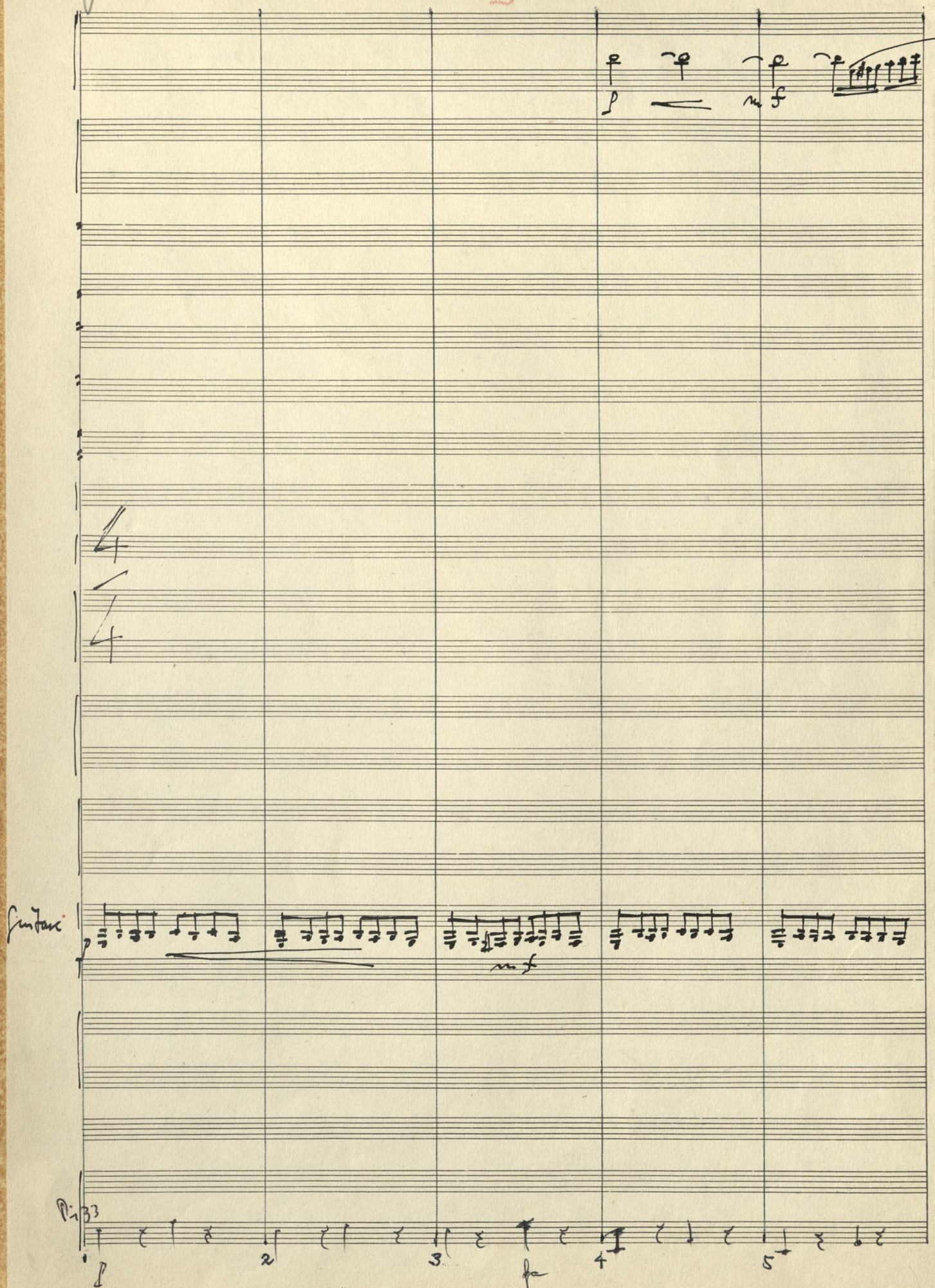
2"

23"

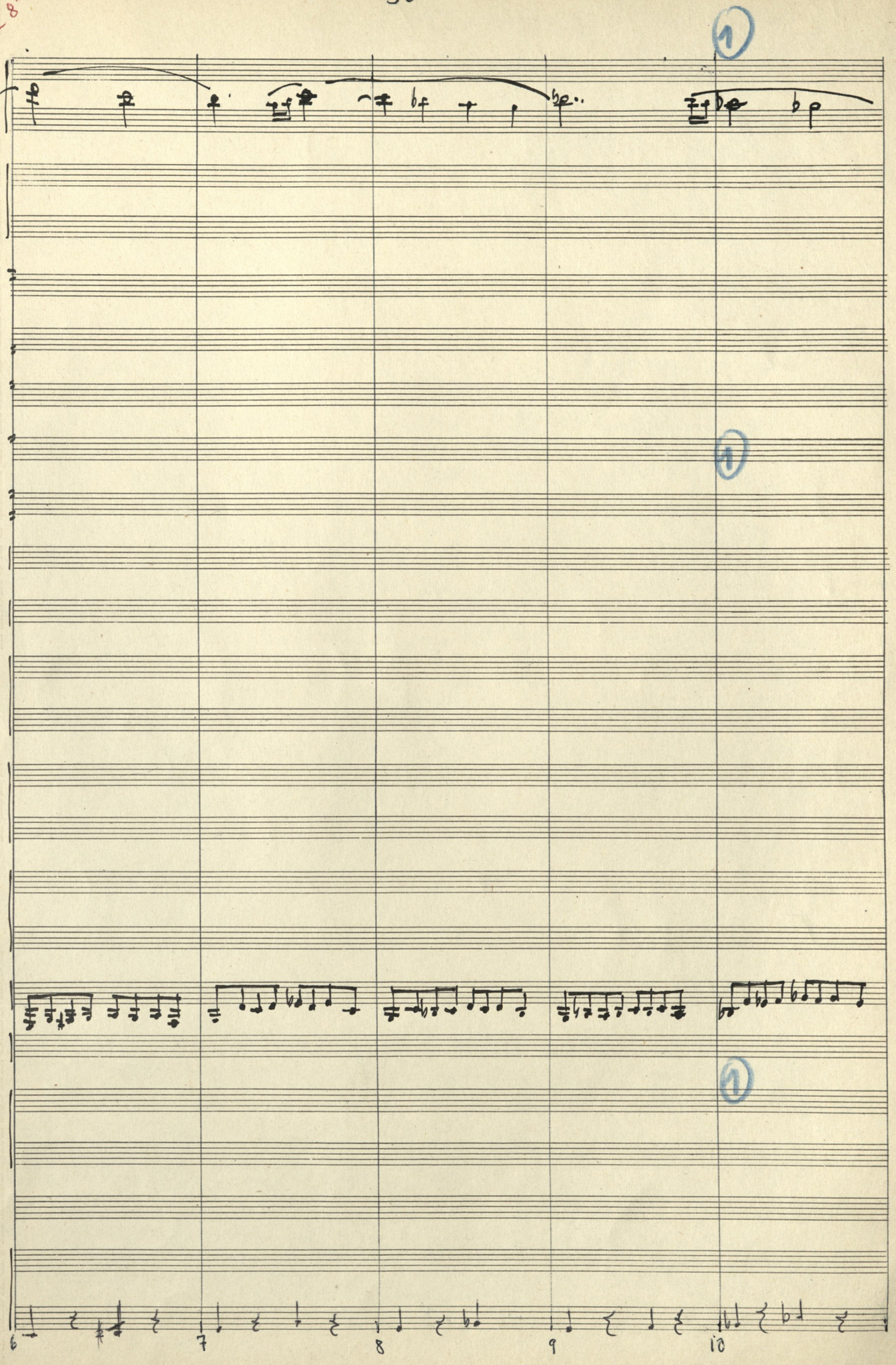
55"



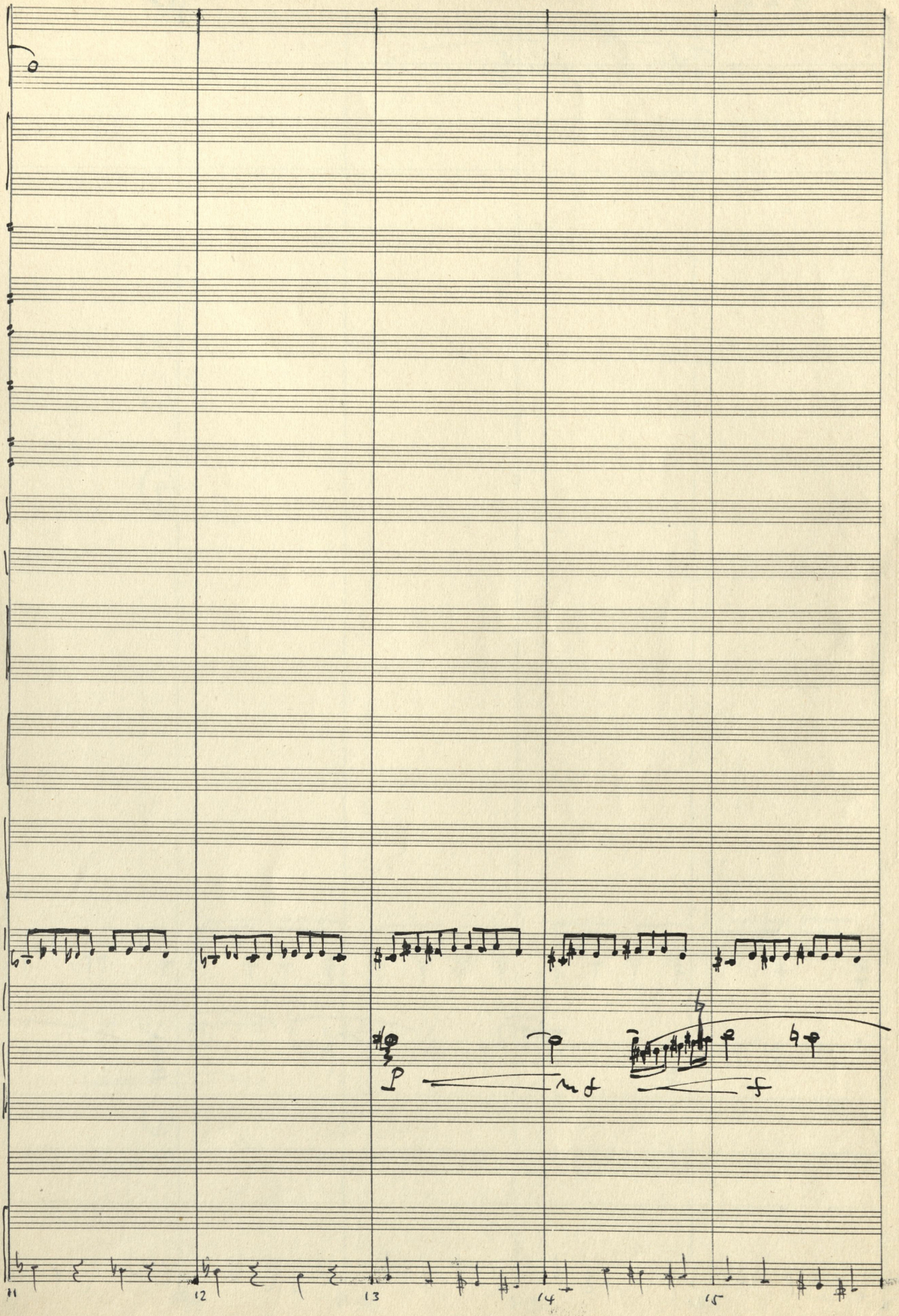
VALPARAISO



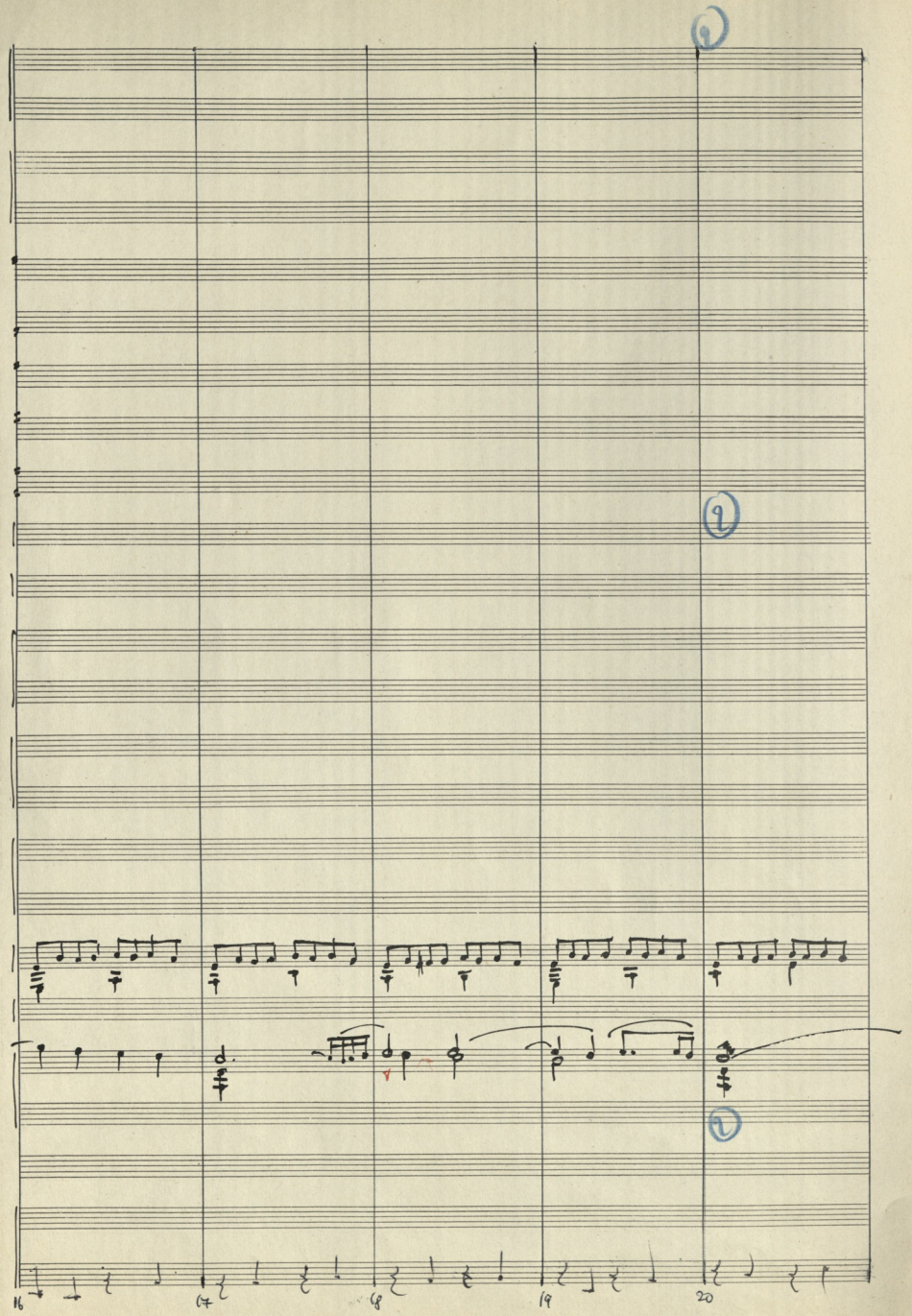
DURAND & Cie 4, Place de la Madeleine PARIS. (24)


1
1
1
6
7
8
9
10

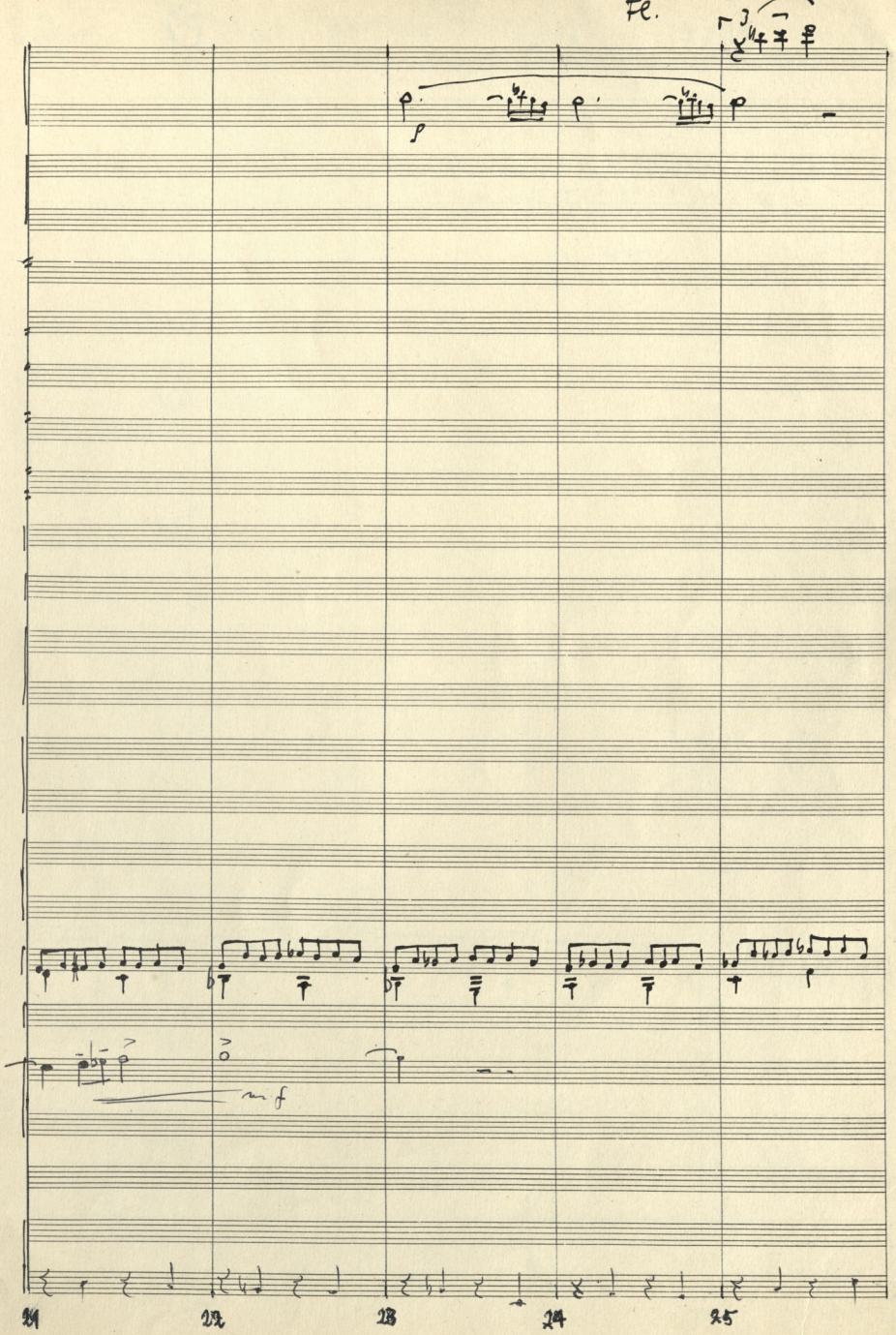
P.G BS. 0.2



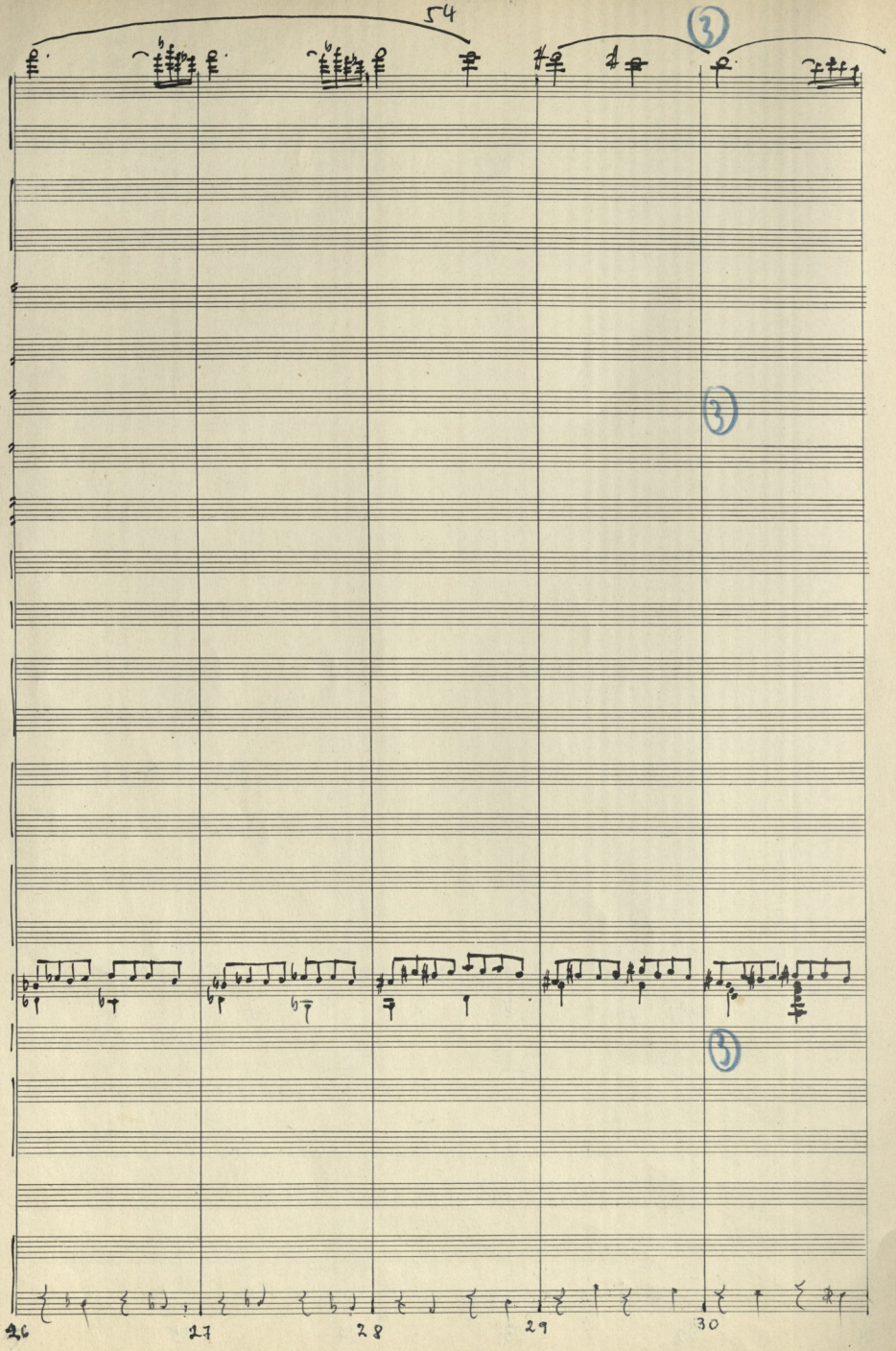
DURAND & Cie 4, Place de la Madeleine, PARIS. (24)

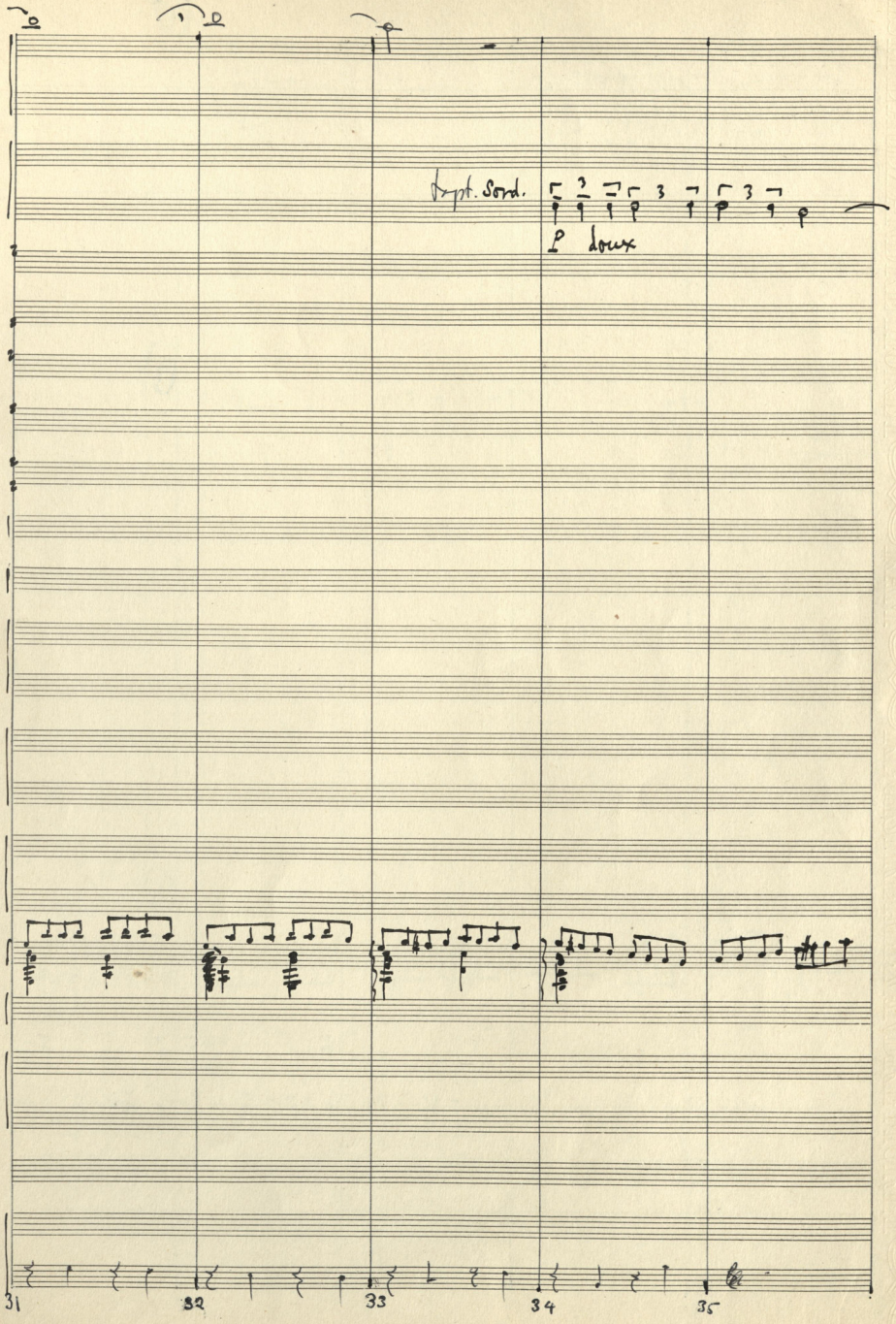


Fe.

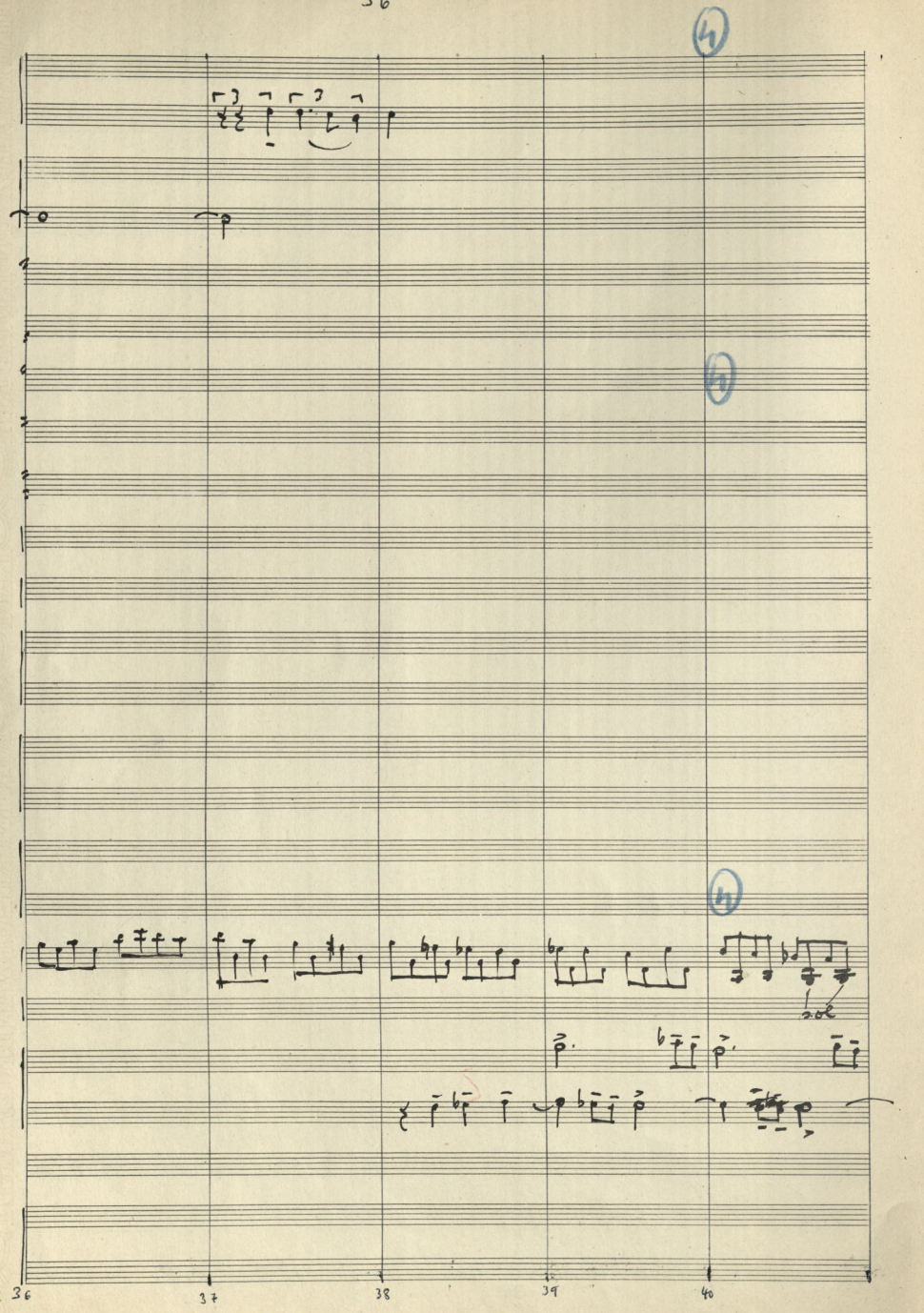


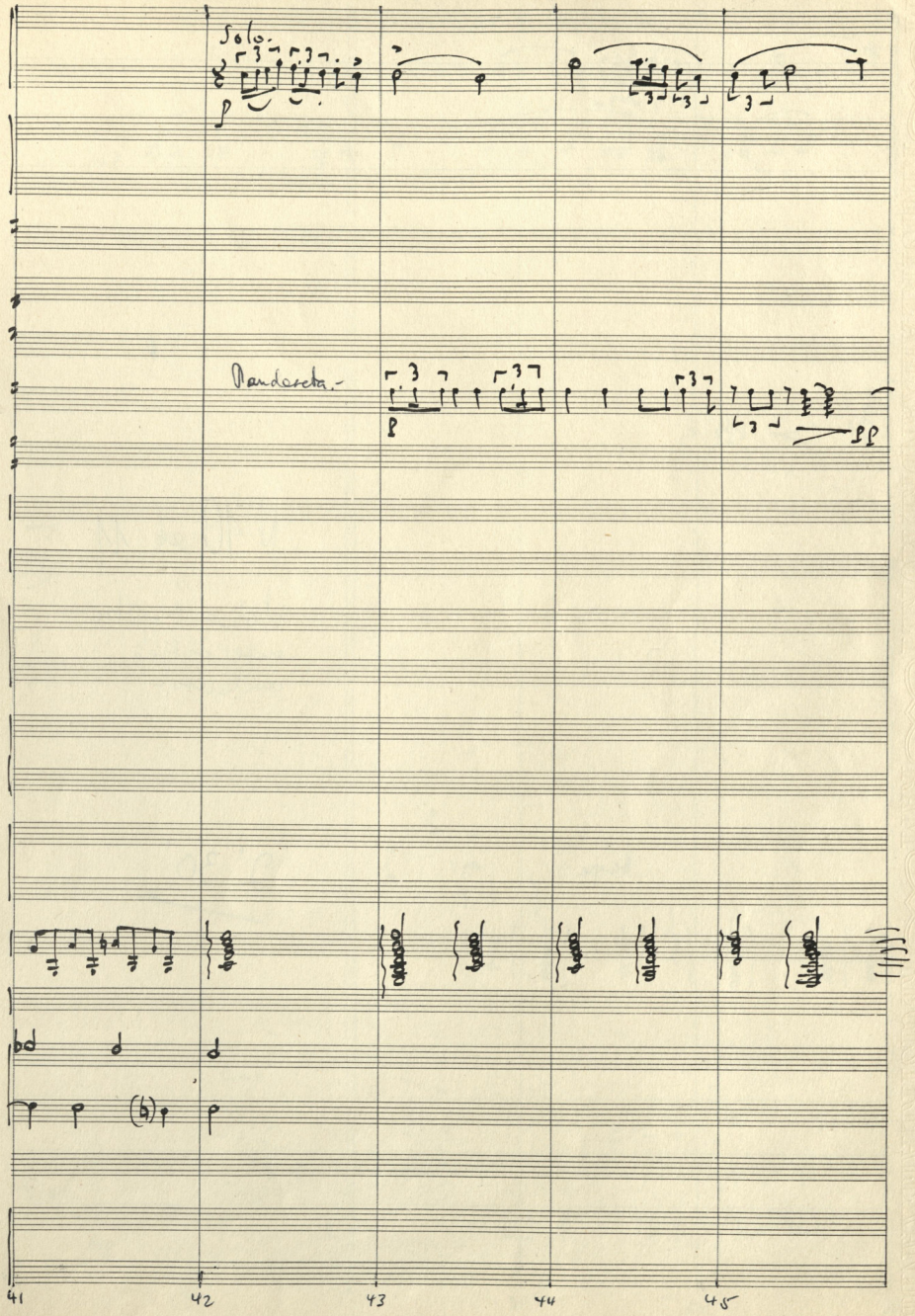
DURAND & Cie 4, Place de la Madeleine PARIS. (24)



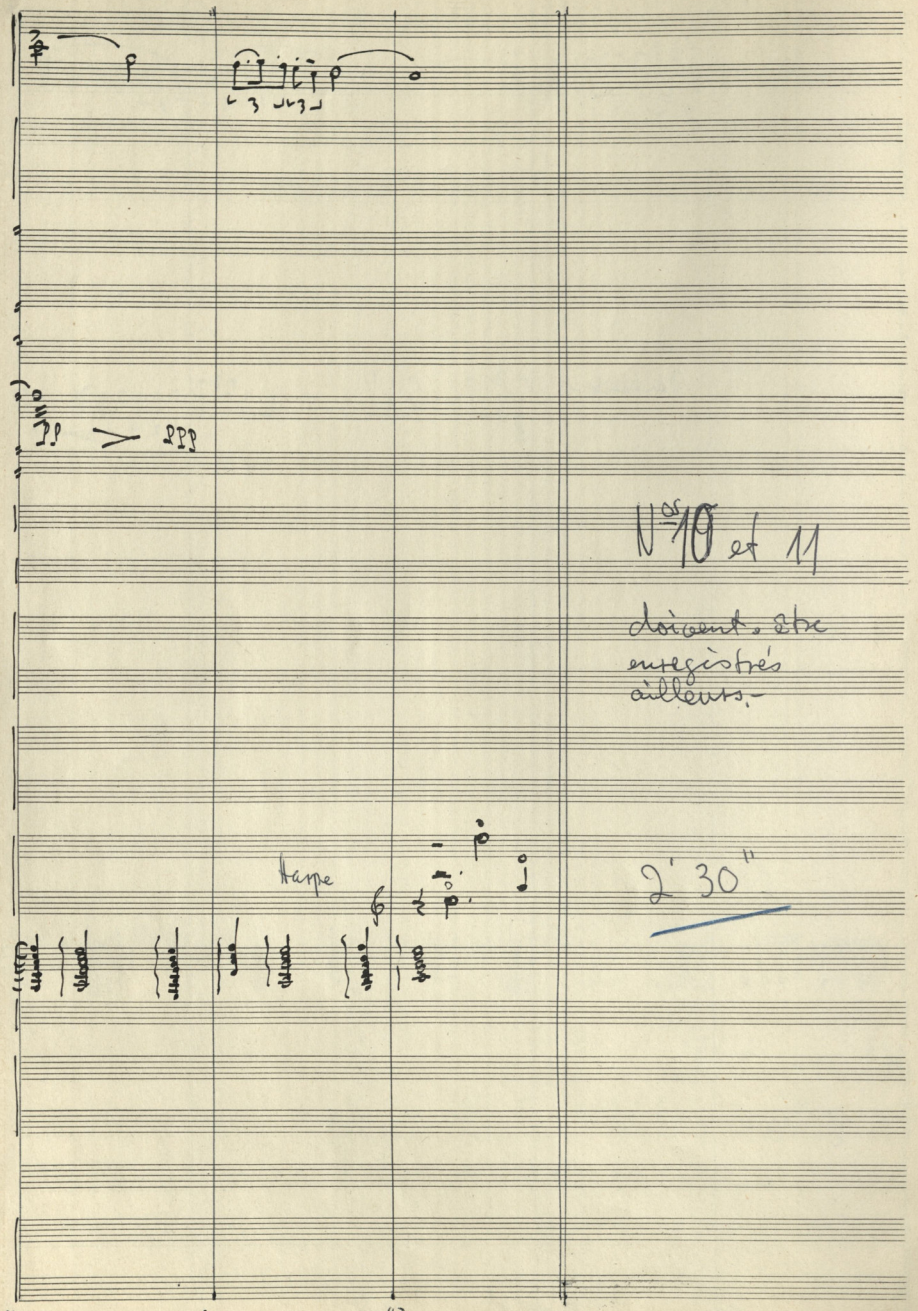


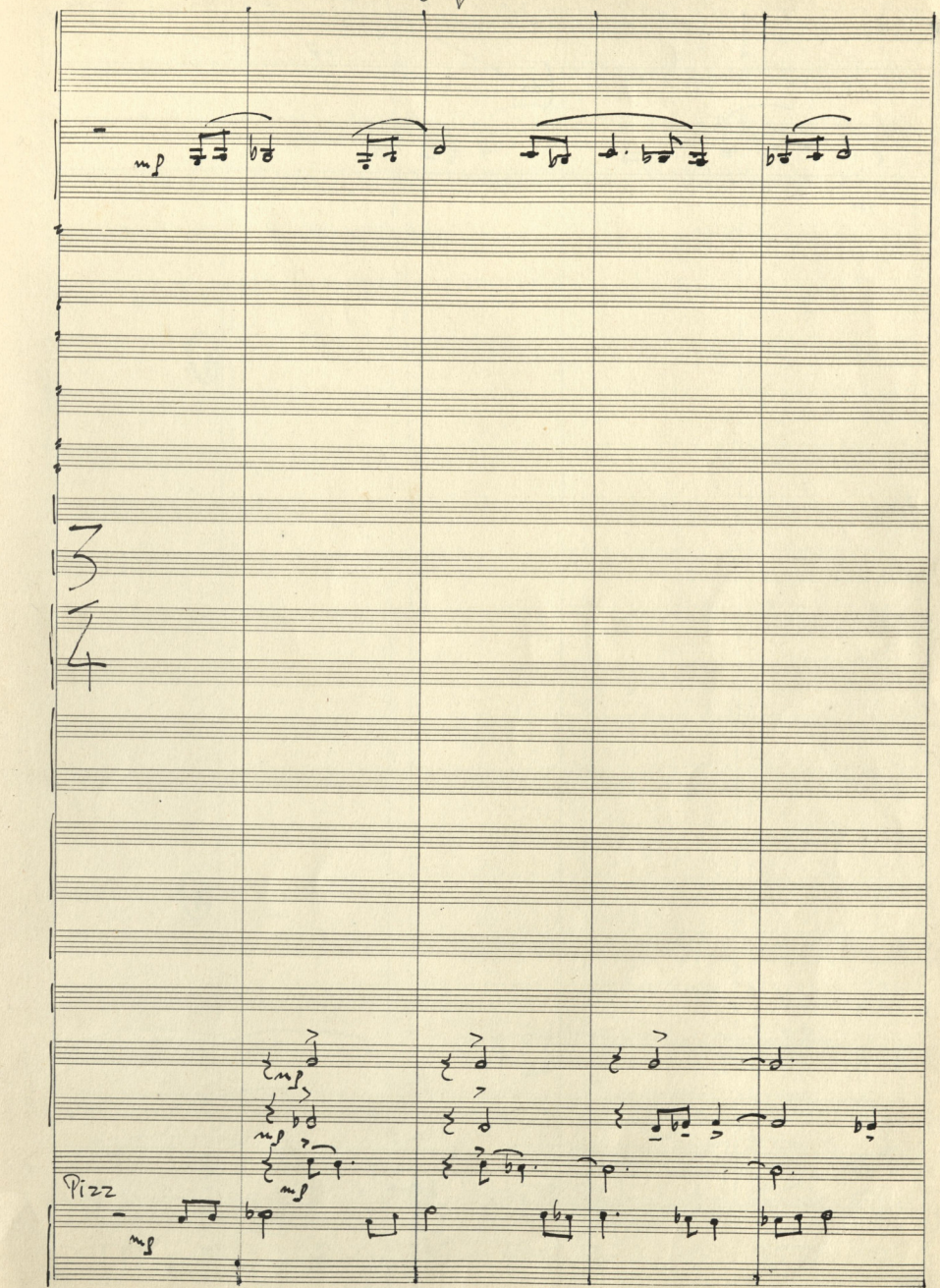
DURAND & Cie 4, Place de la Madeleine PARIS. (24)



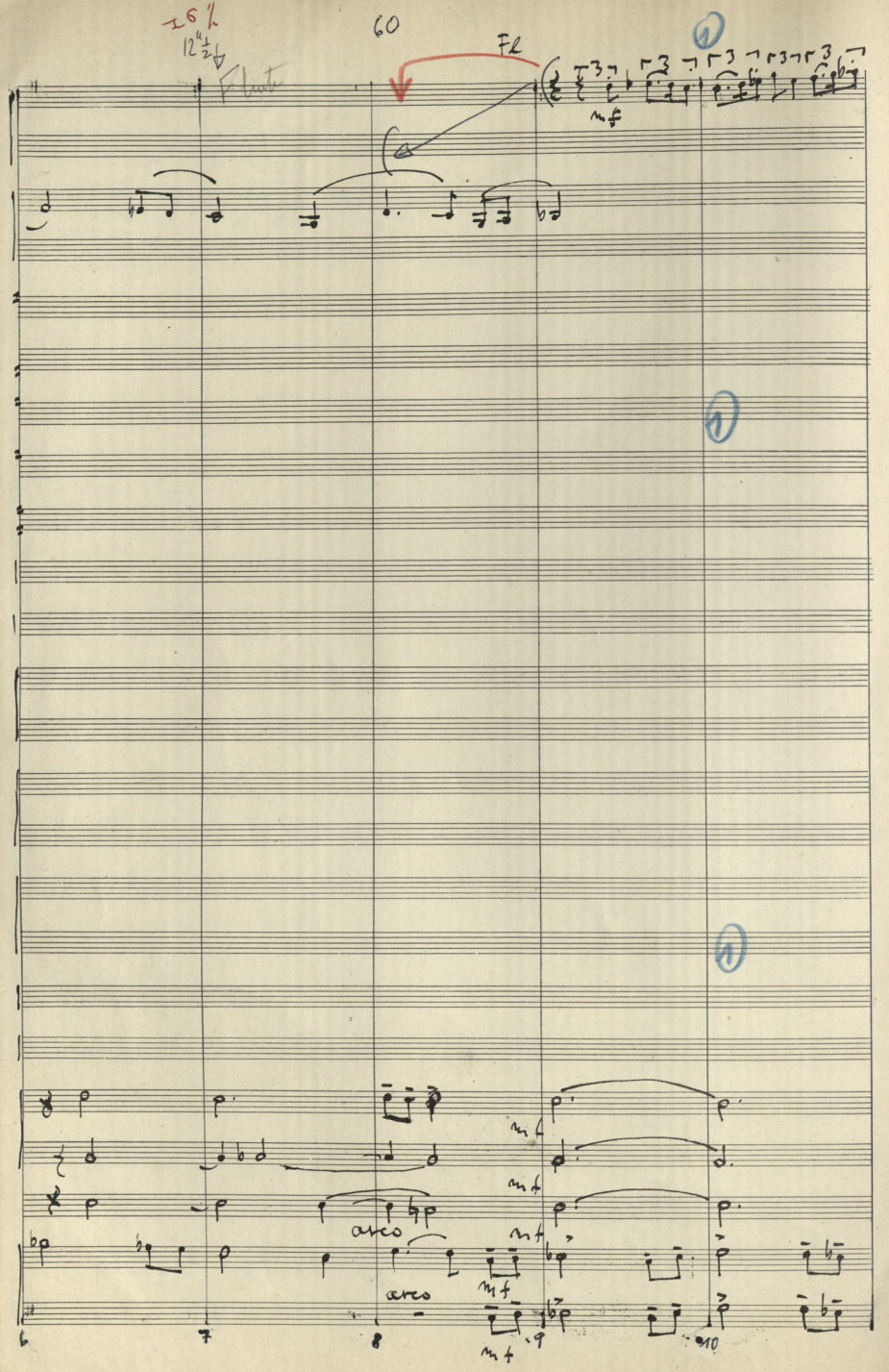


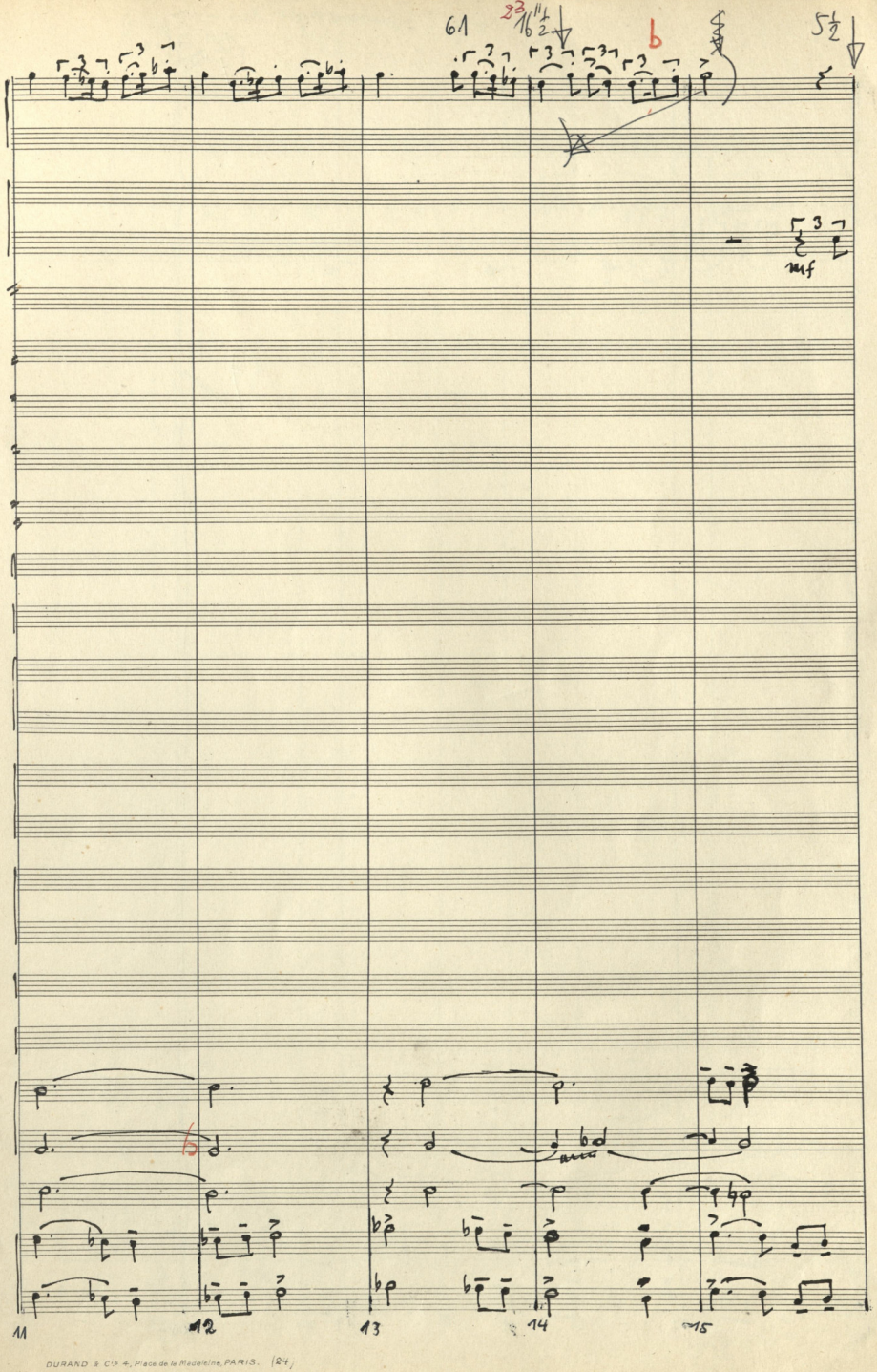
DURAND & Cie 4, Place de la Madeleine PARIS. (24)





DURAND & Cie 4, Place de la Madeleine PARIS. (2e)


Flute
Fl
mf
arco
arco
mf
mf
mf
mf
6
7
8
9
10


mf
arco
11
12
13
14
15

interrompre ici → 12B

12"
57

57"

16 17 18 19 20

5' 4½' 5"½ 5½+2"

9½ 25 20½

20"½

mf dim p

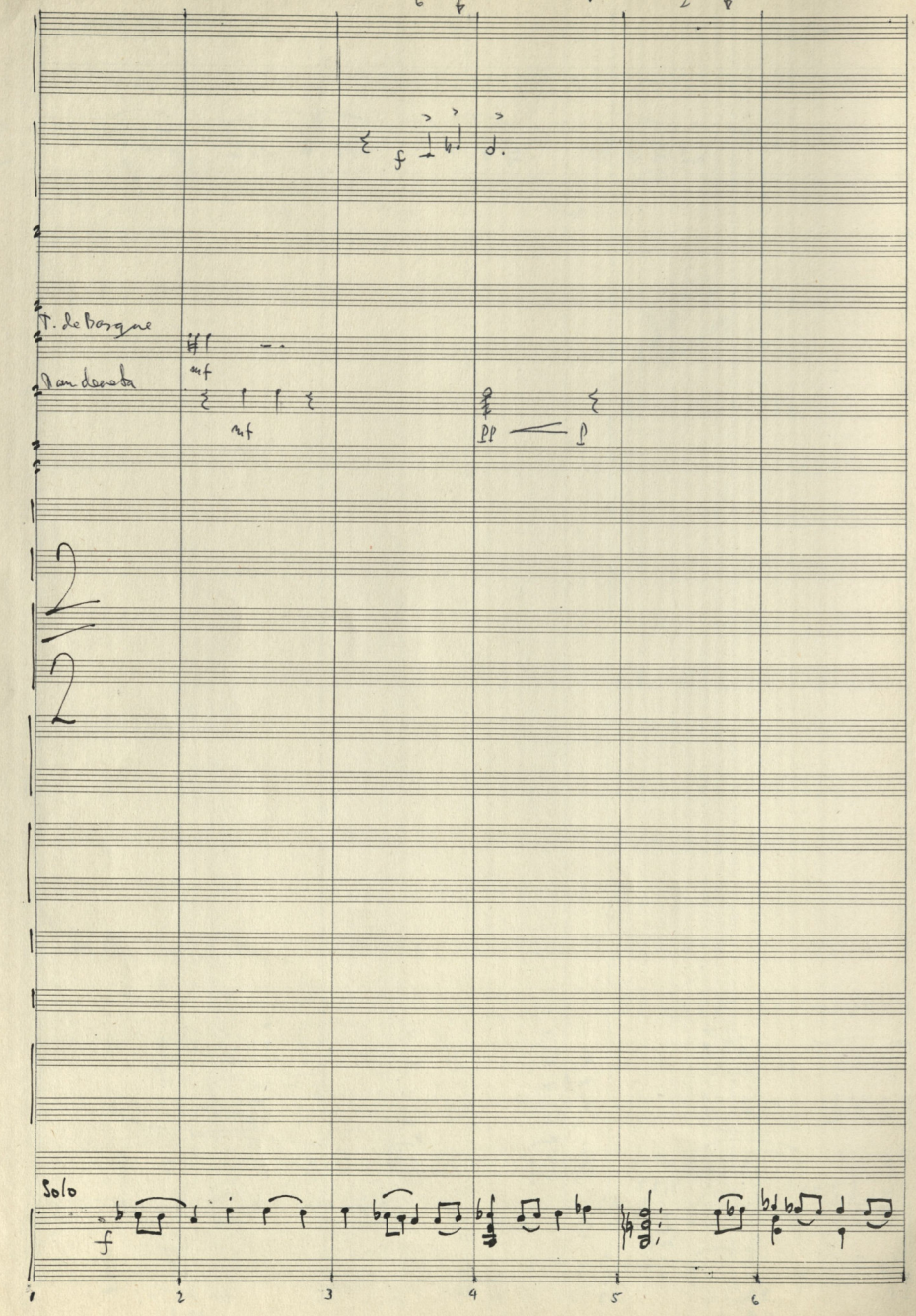
(Pizz) Pizz mf

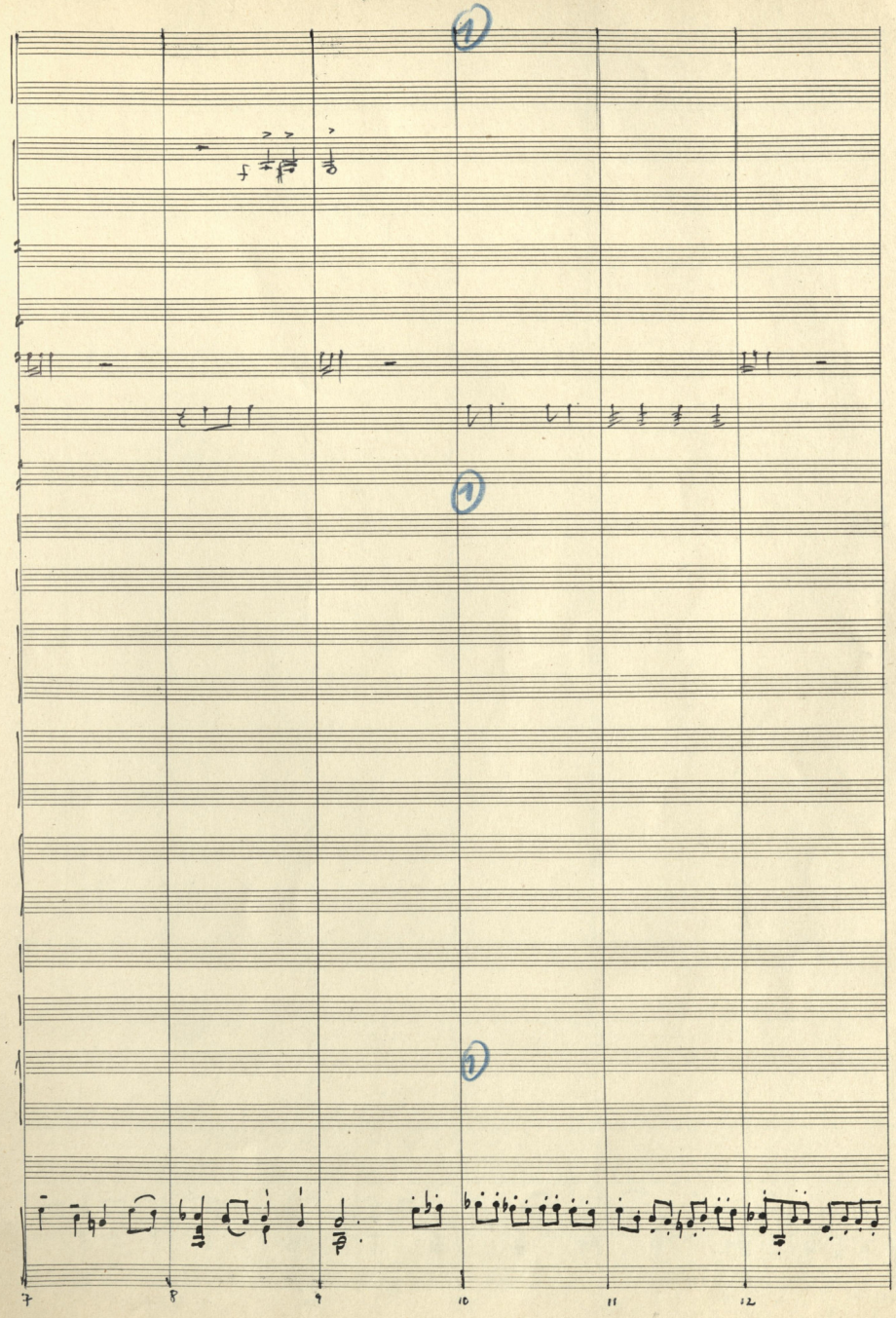
21 22 23 24 25 26

mp vibrato

DURAND & Cie 4, Place de la Madeleine, PARIS. (24)

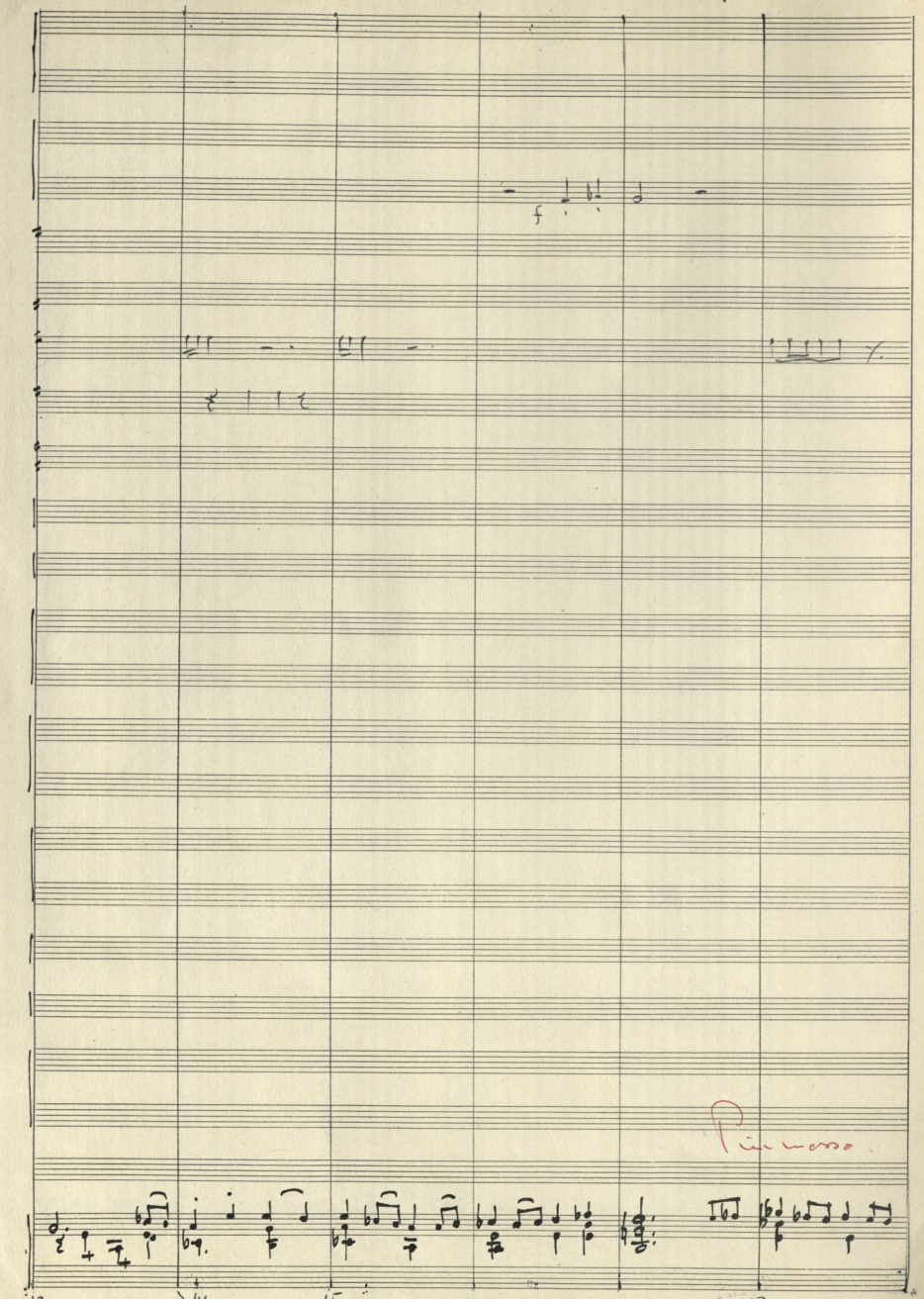
N°3 Historiette du Cheval d=60 d=120 64.- Gavotte 8





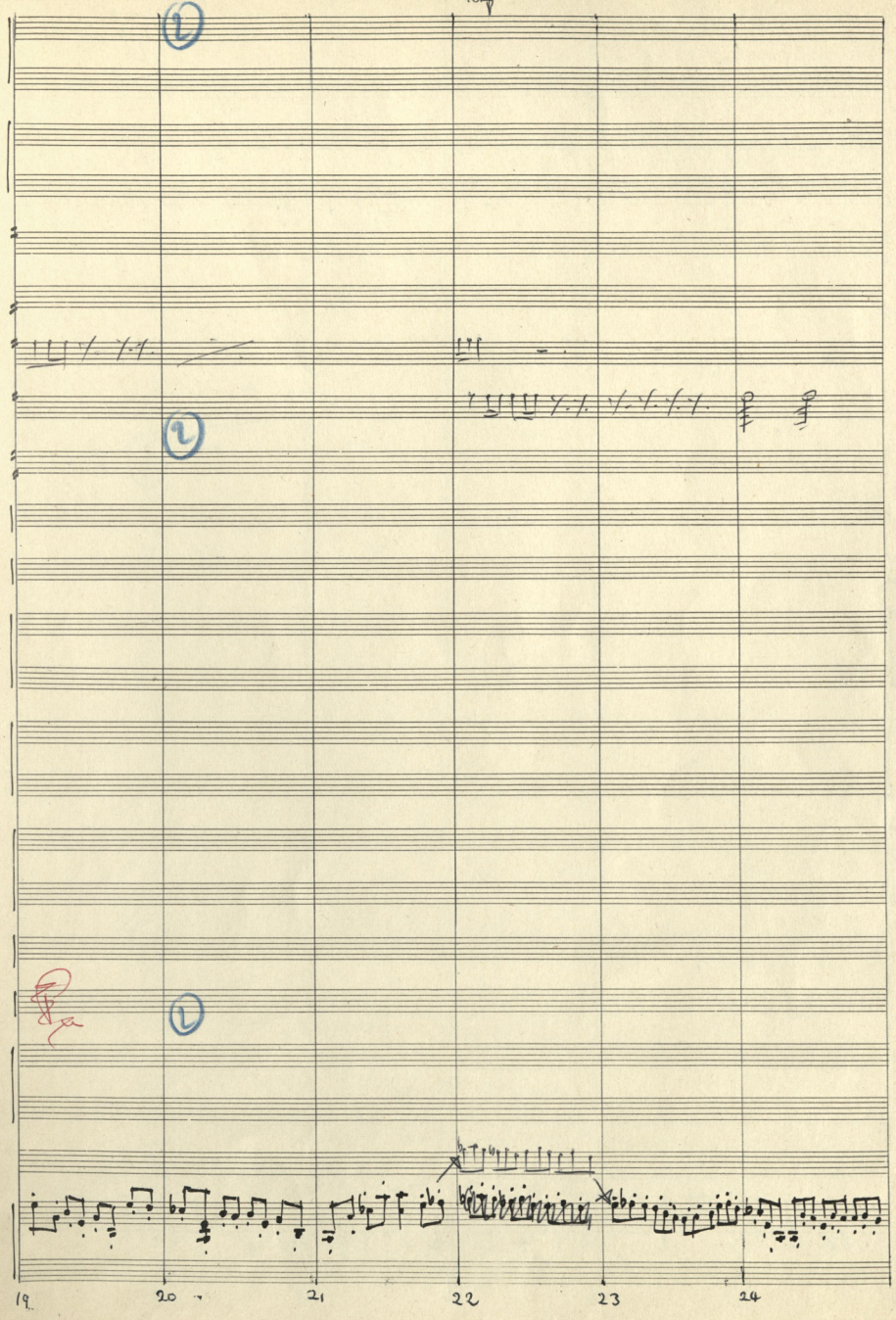
24
16"

32 8" Più mosso

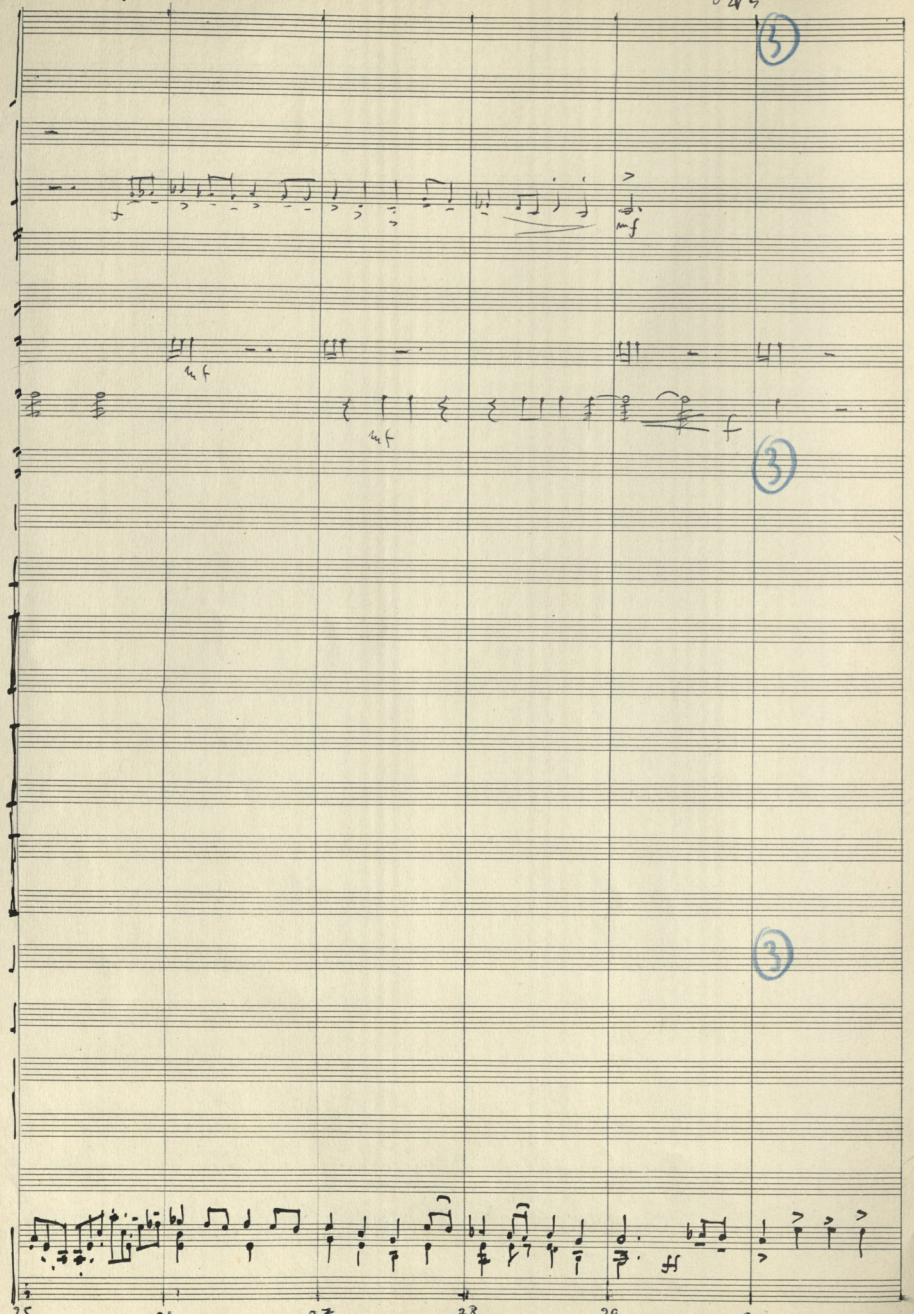


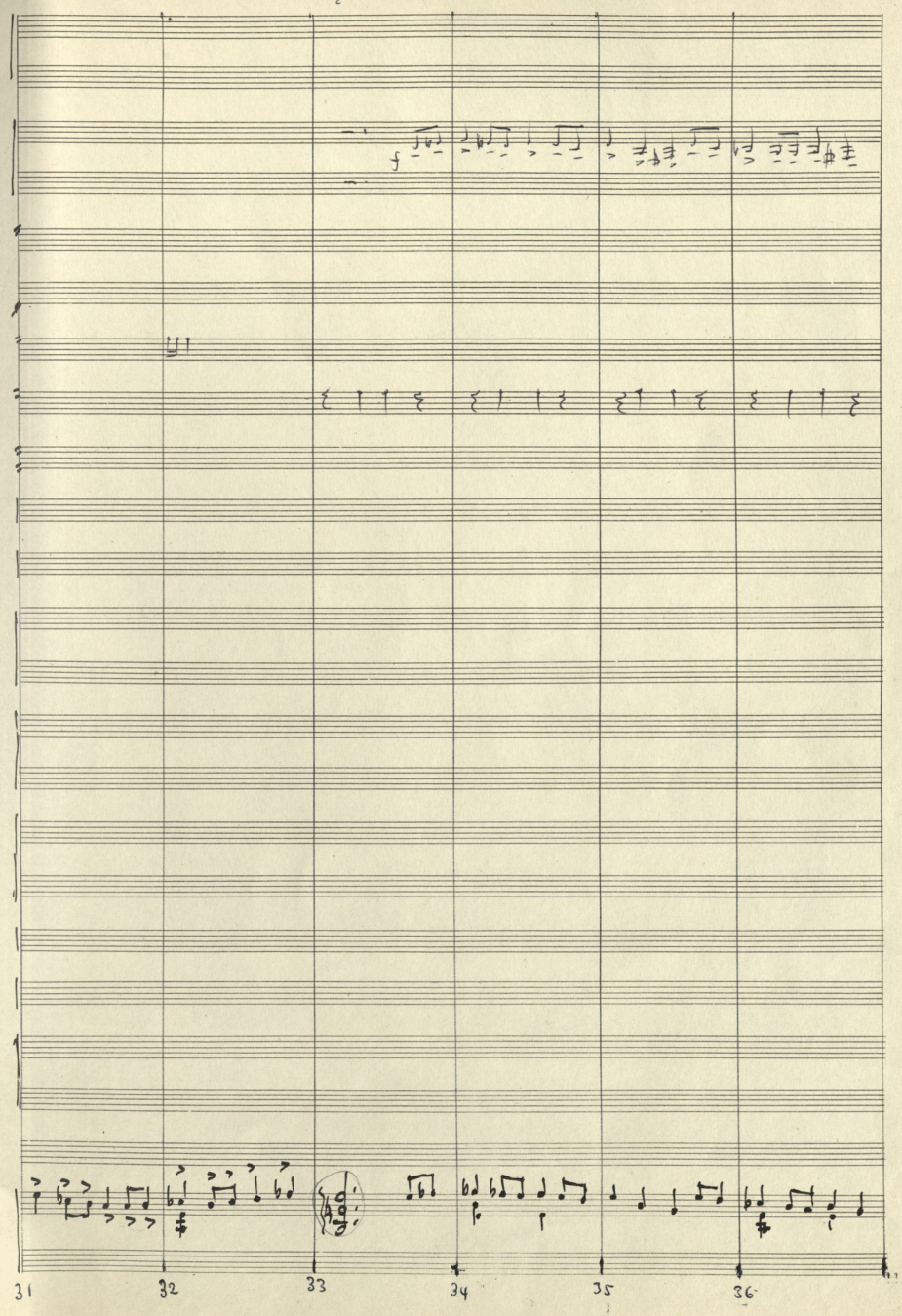
Il faut avoir 1" de moins dans le "Più mosso."

43 10"



Tempo I°





12"

1'22"

1'22

b. cresc

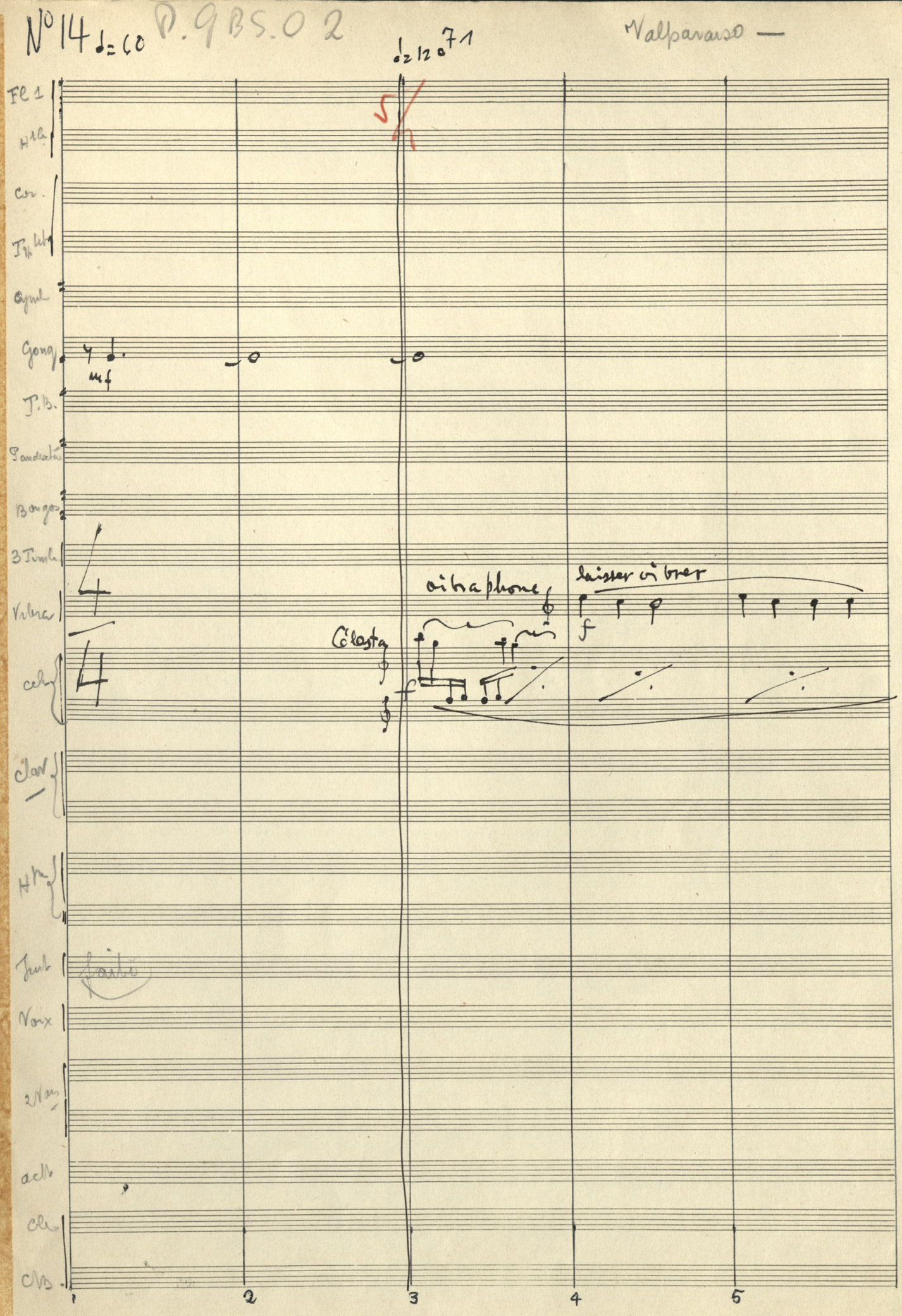
p

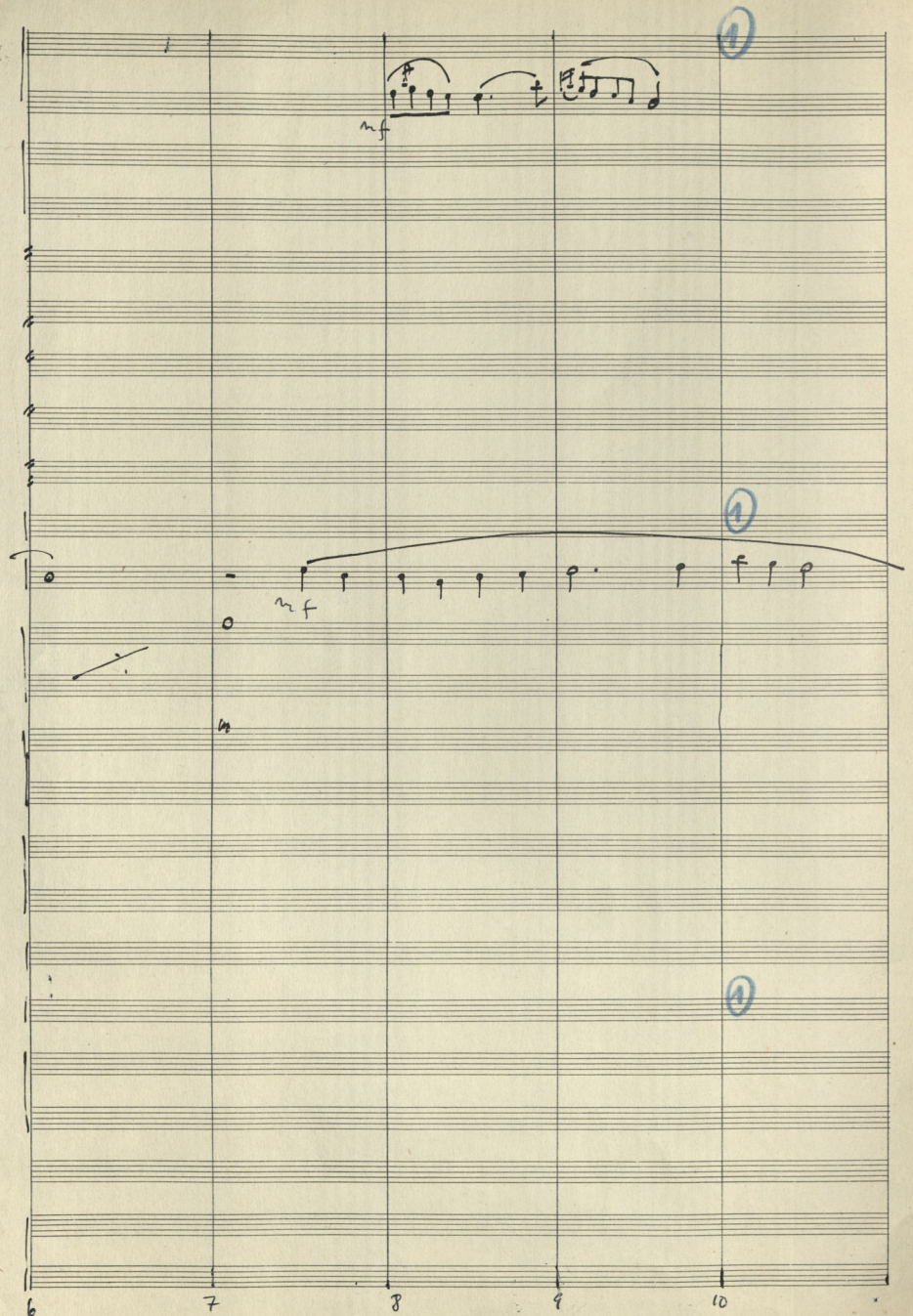
mf

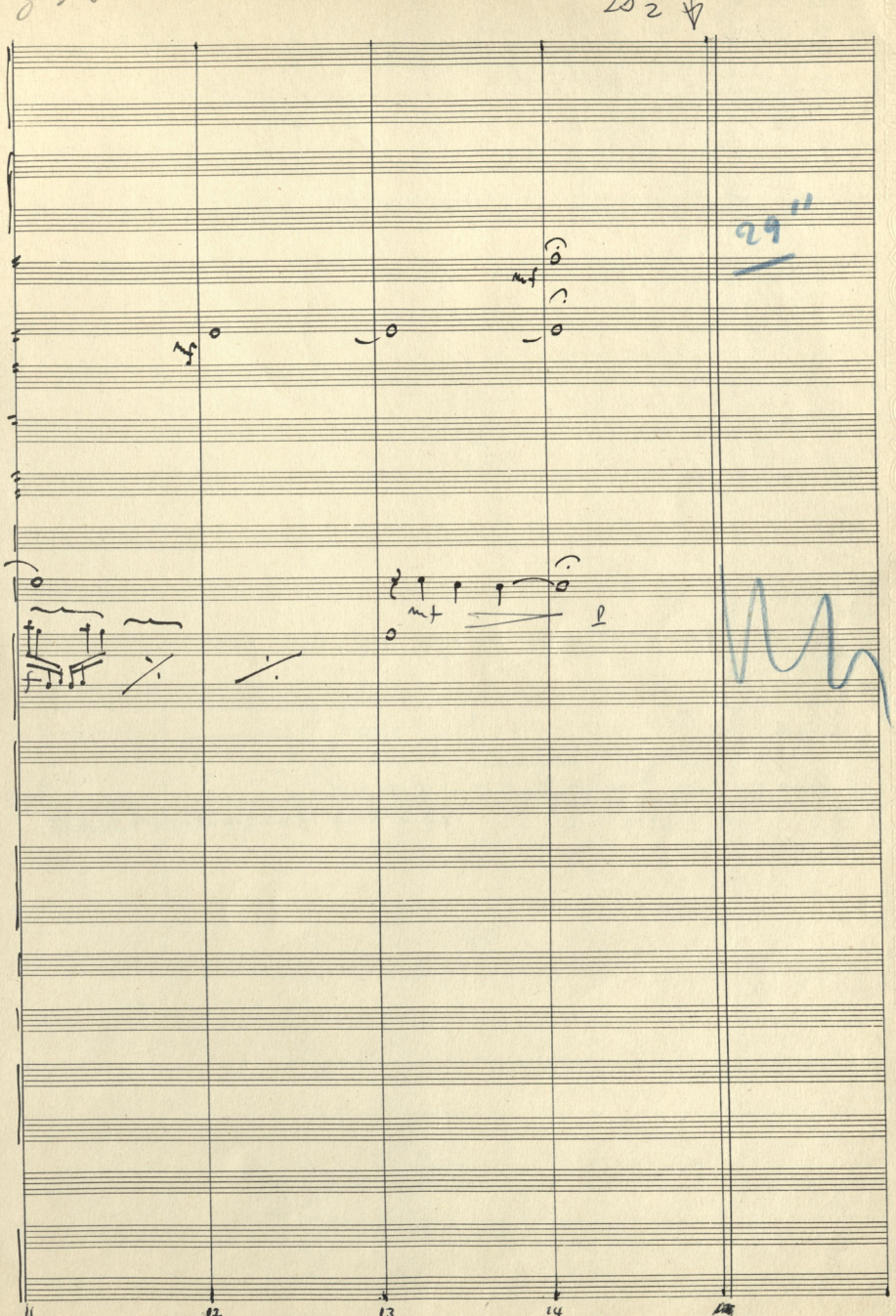
Pizz

f

37 38 39 40 41 42 43


N°14 ♩=60
D.9BS.02
Valparaiso —
Fl 1
Hte
Cor.
Tpt
Cymb
Gong
mf
T.B.
Tambour
Bongos
3 Timb
Vibra
Celli
Clar
Hte
Jusb
Voix
2 Vns
Vcelli
Cbs
vibraphone
laisser vibrer
Célesta
f
1
2
3
4
5





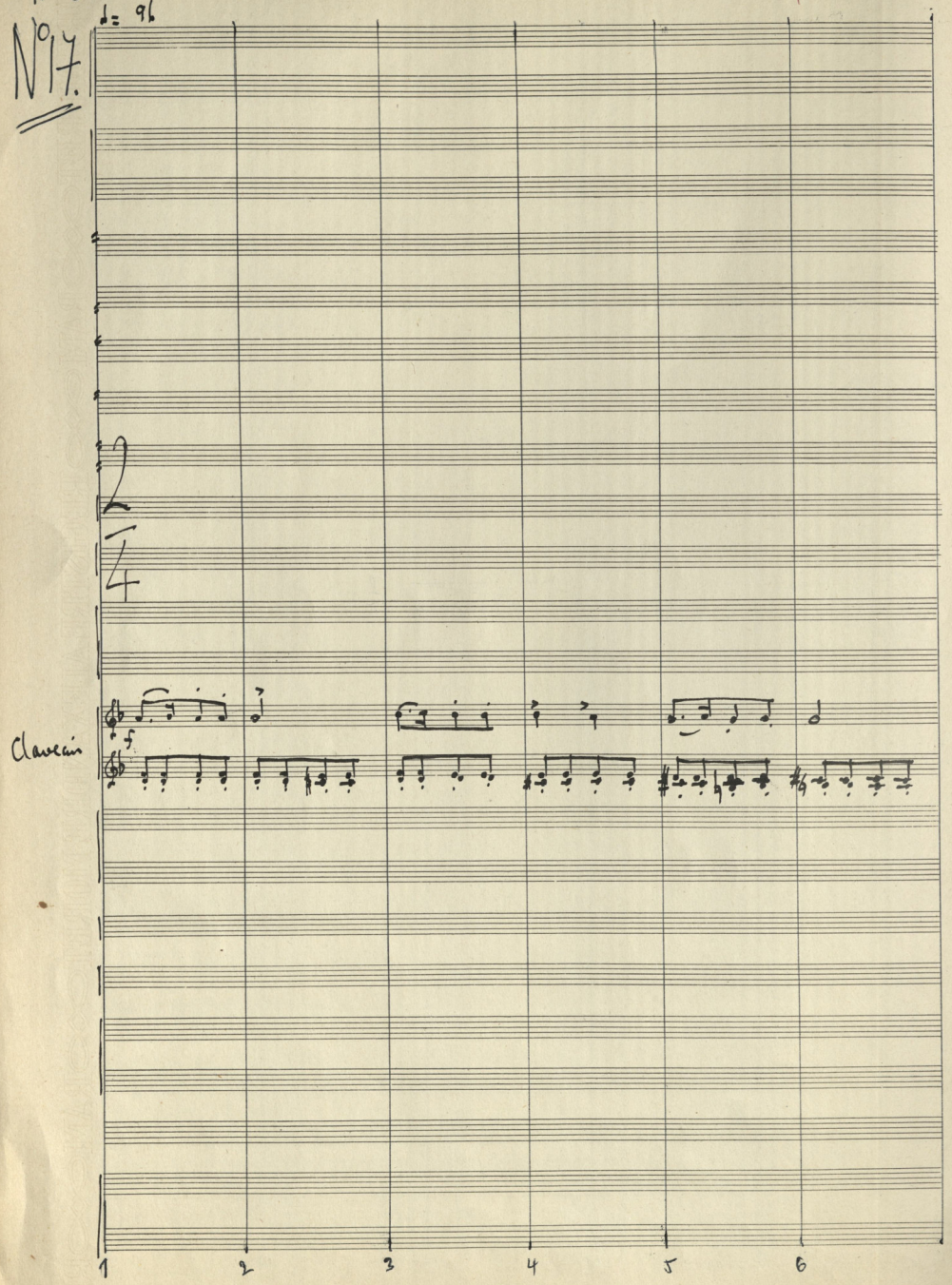
DURAND & Cie 4, Place de la Madeleine PARIS. (2e)

N°15 et 16 enregistrer ailleurs.

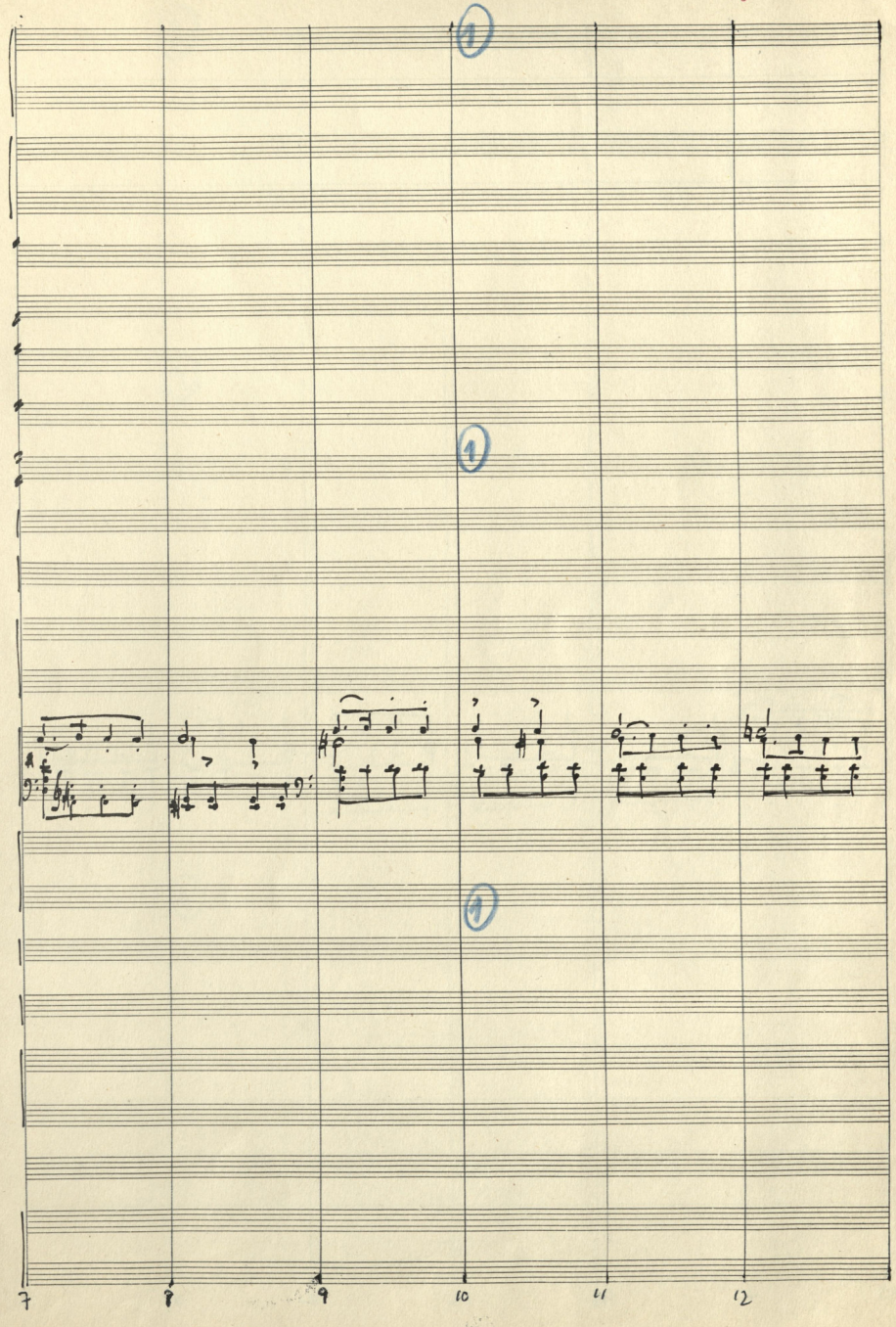
N°17.

♩= 96

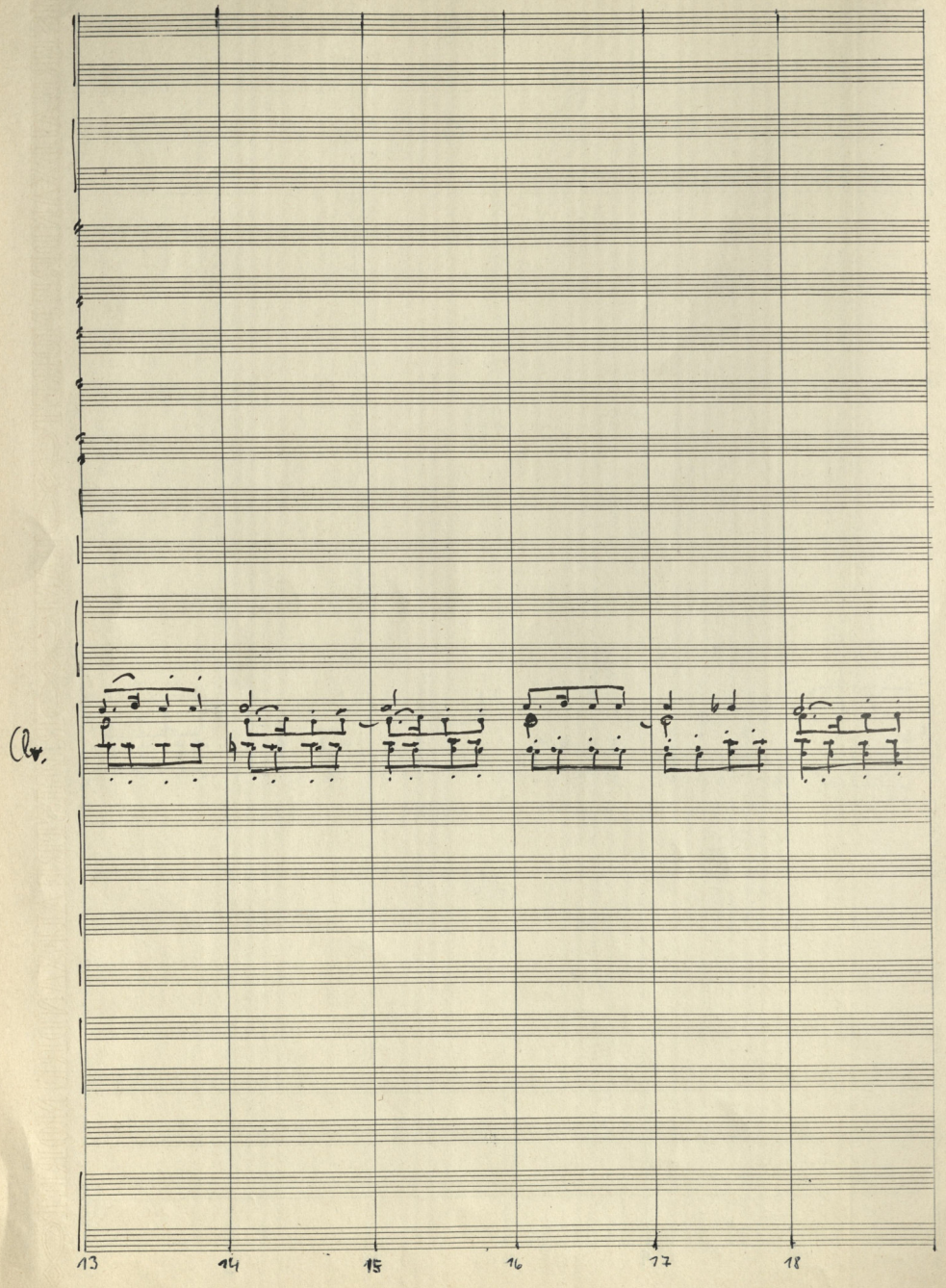
Clavecin

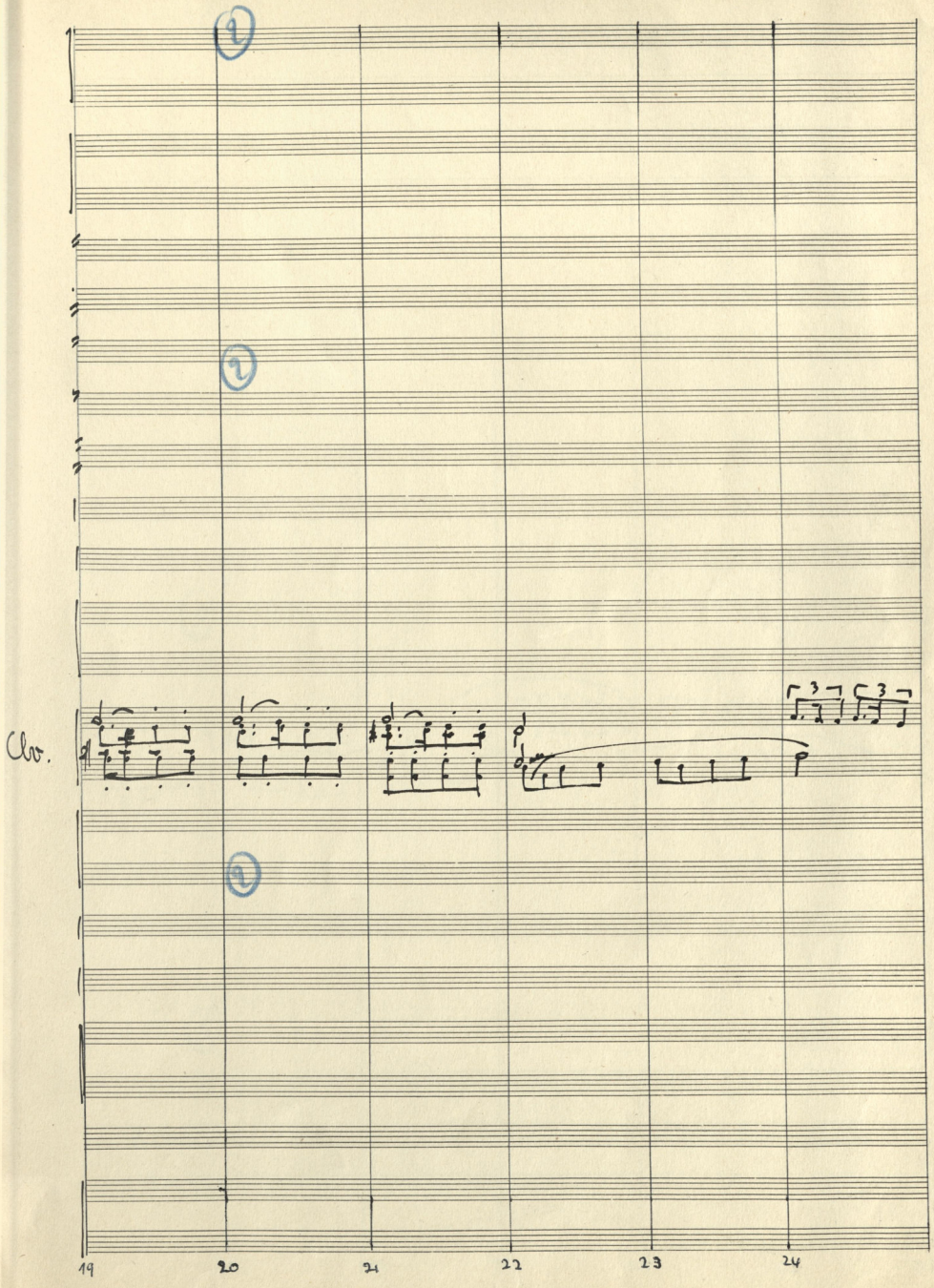


Chr.



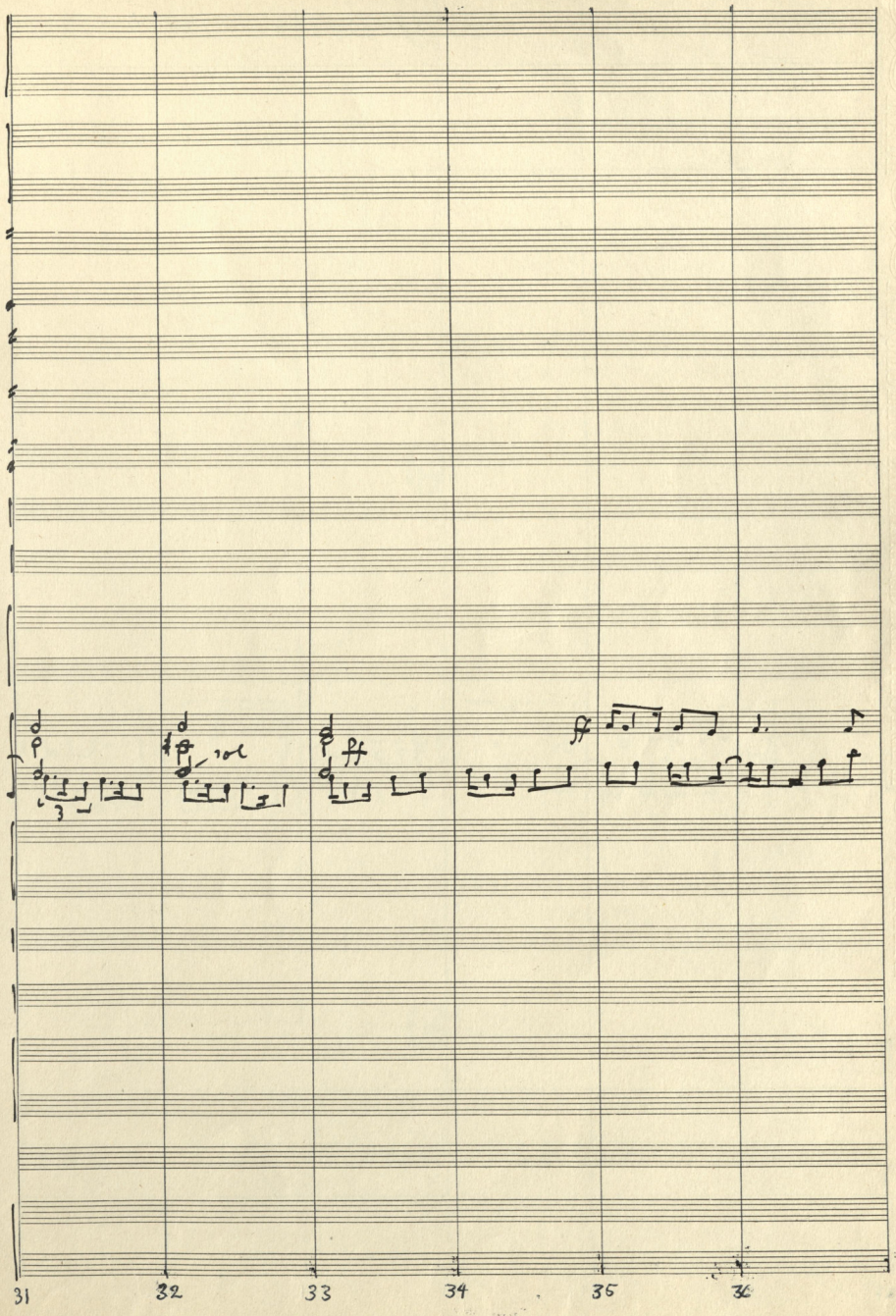
DURAND & Cie 4 Place de la Madeleine PARIS. (2e)



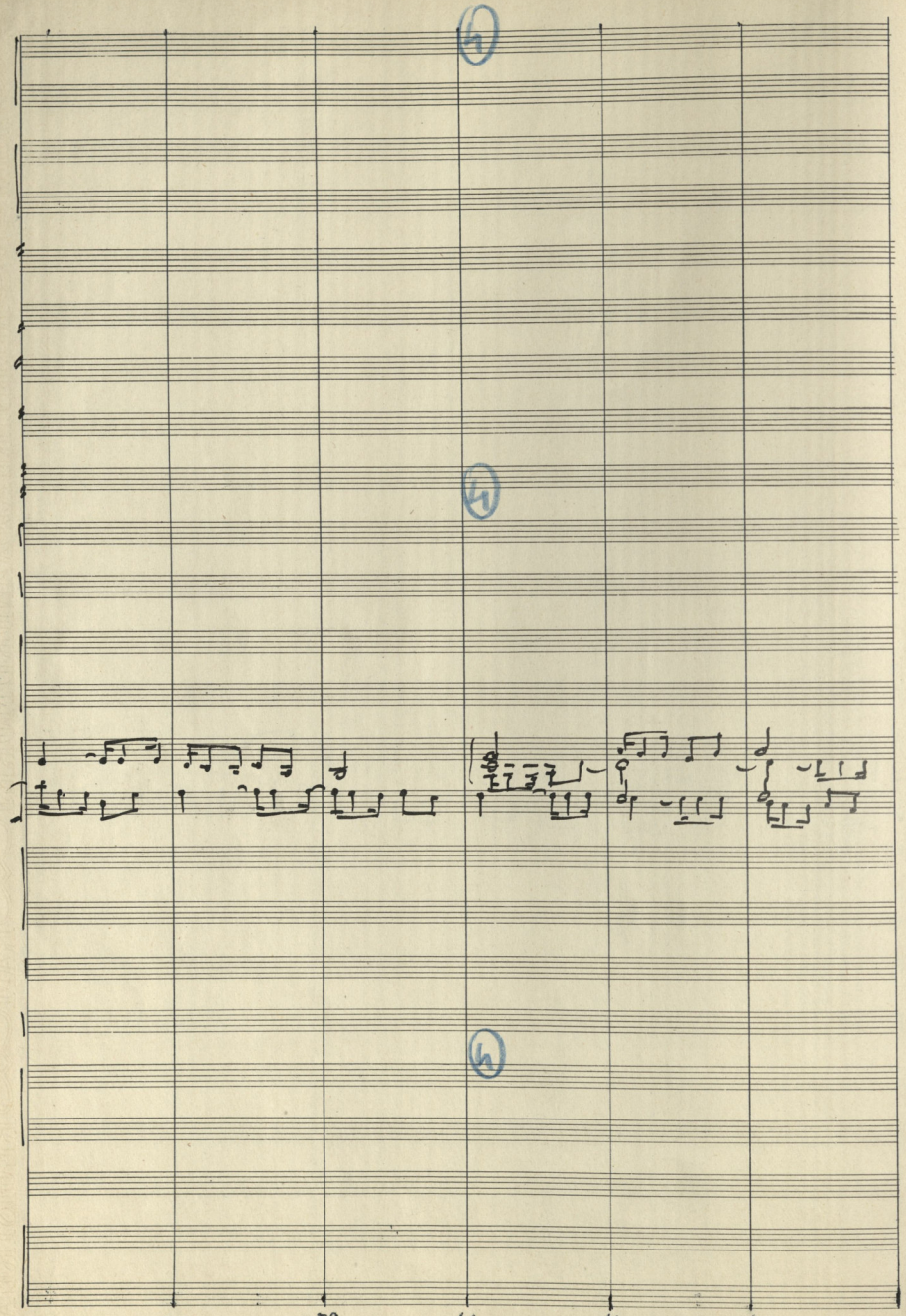


DURAND & Cie 4, Place de la Madeleine PARIS. (2e)

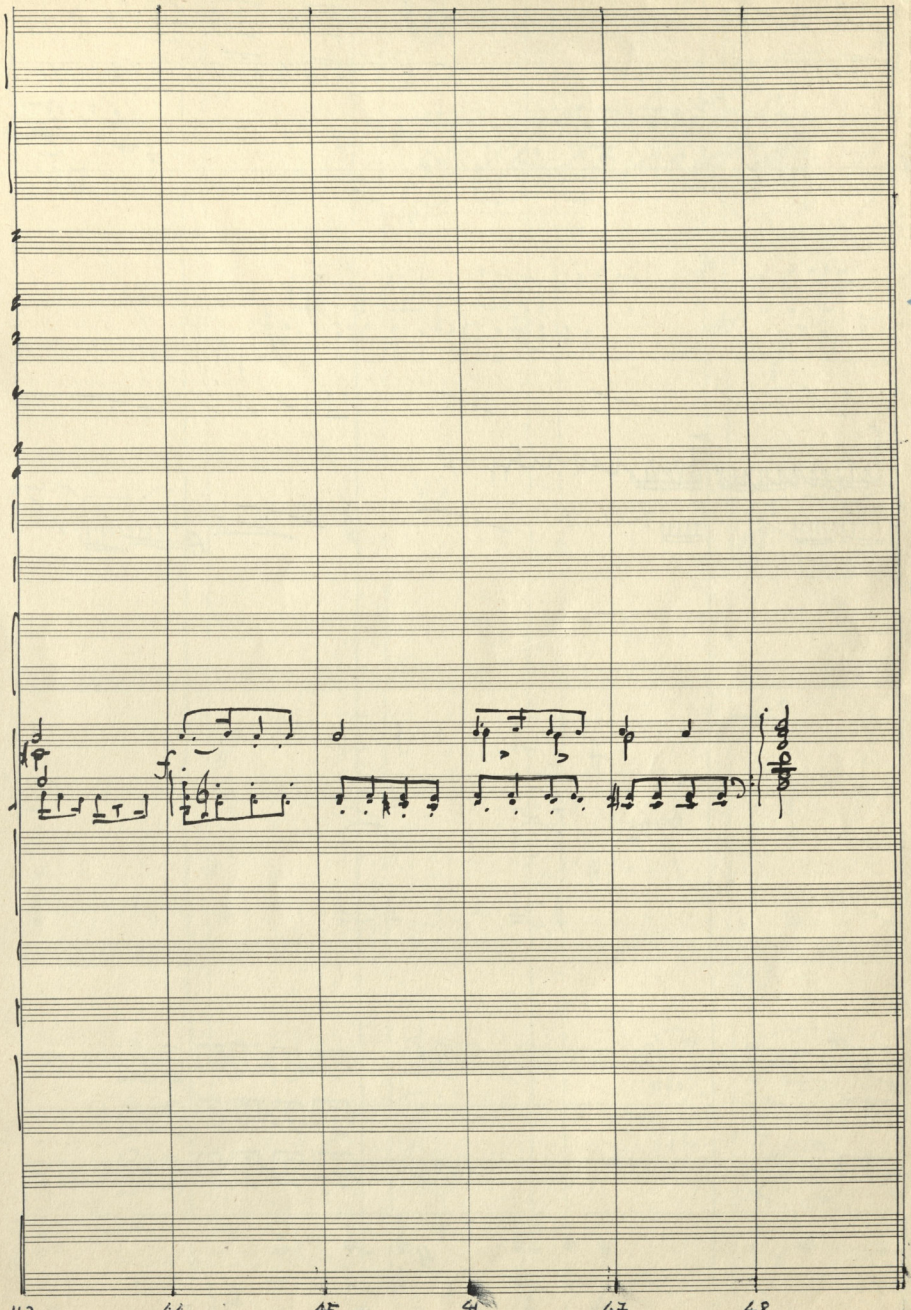




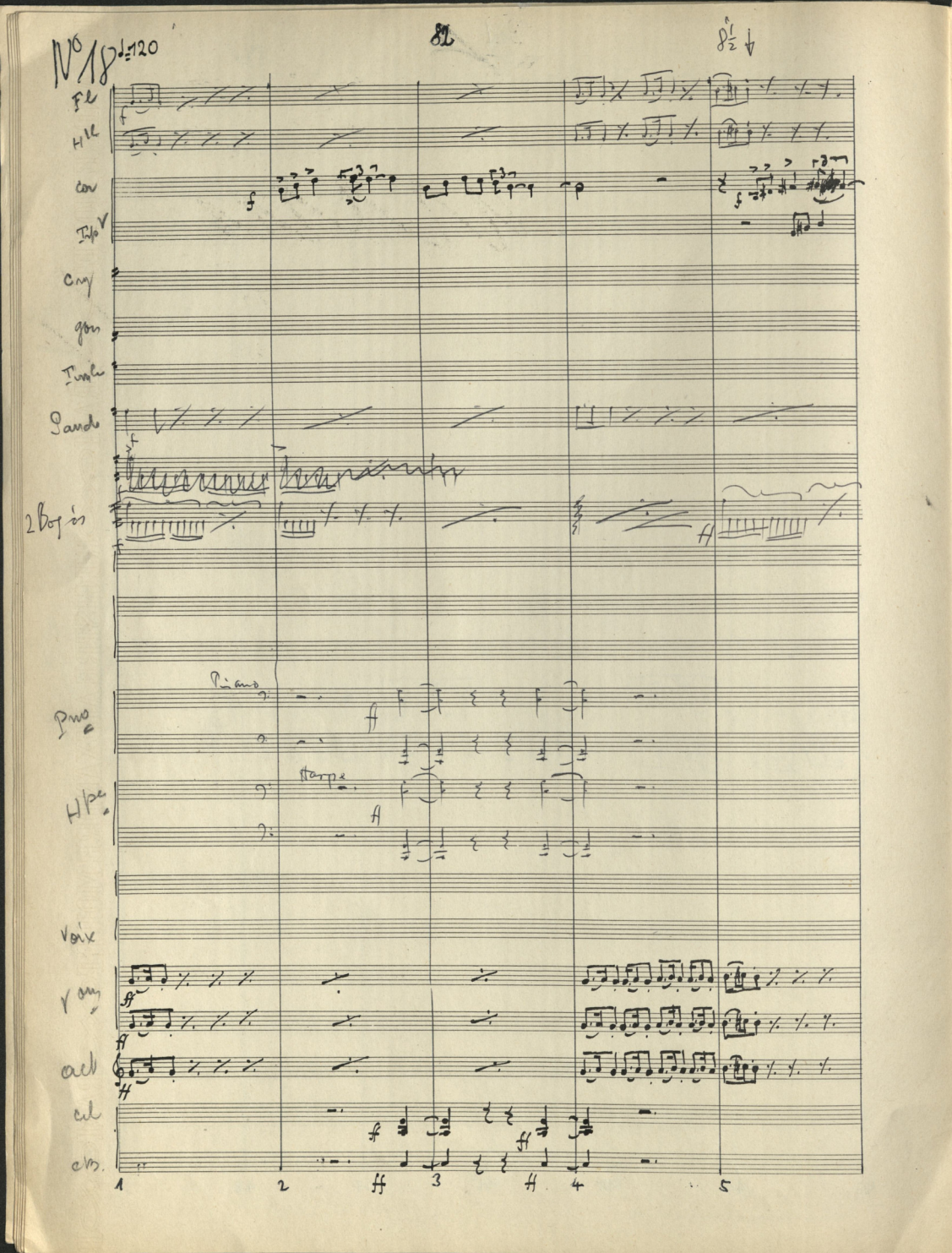
DURAND & Cie 4, Place de la Madeleine PARIS. (24)

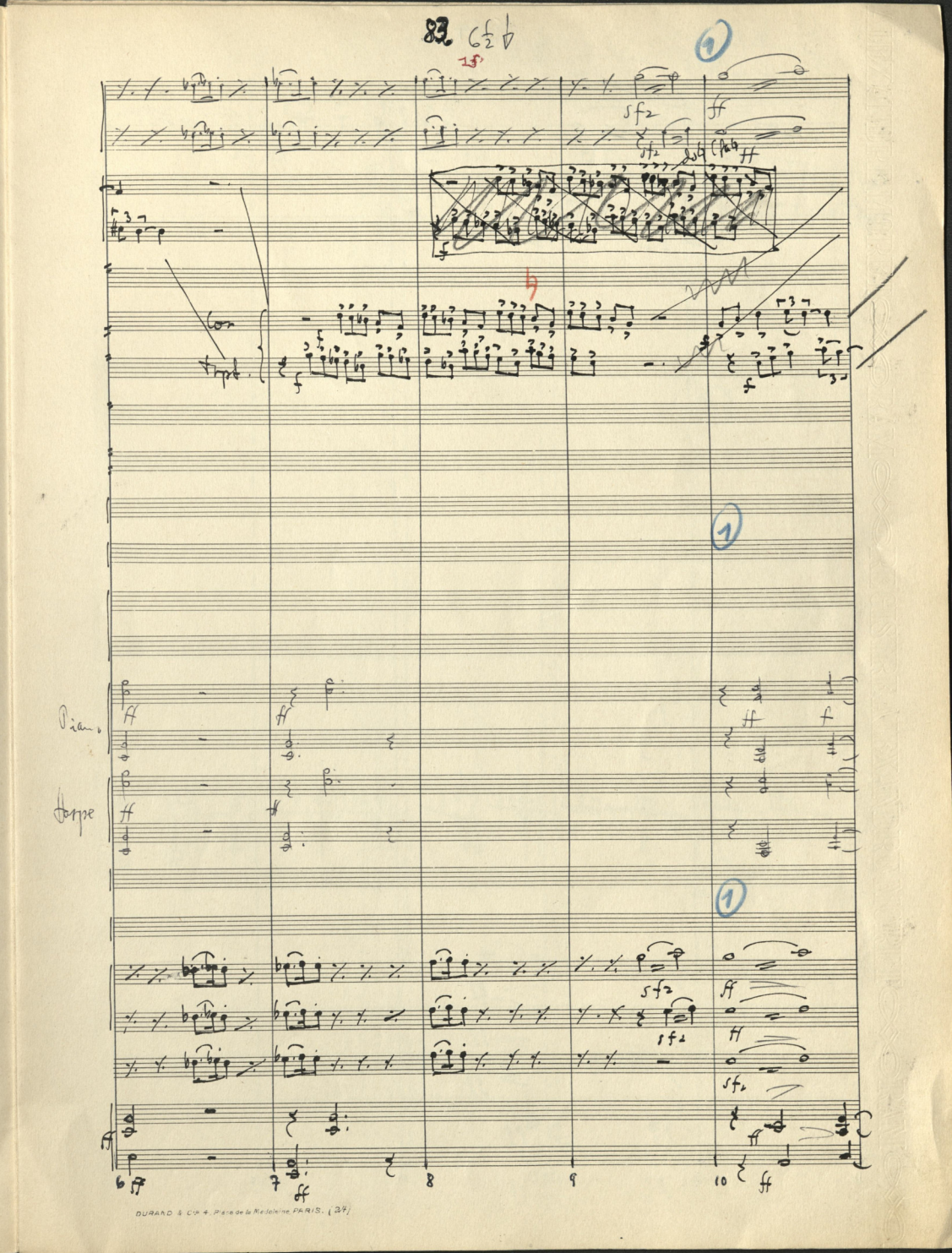


1"32

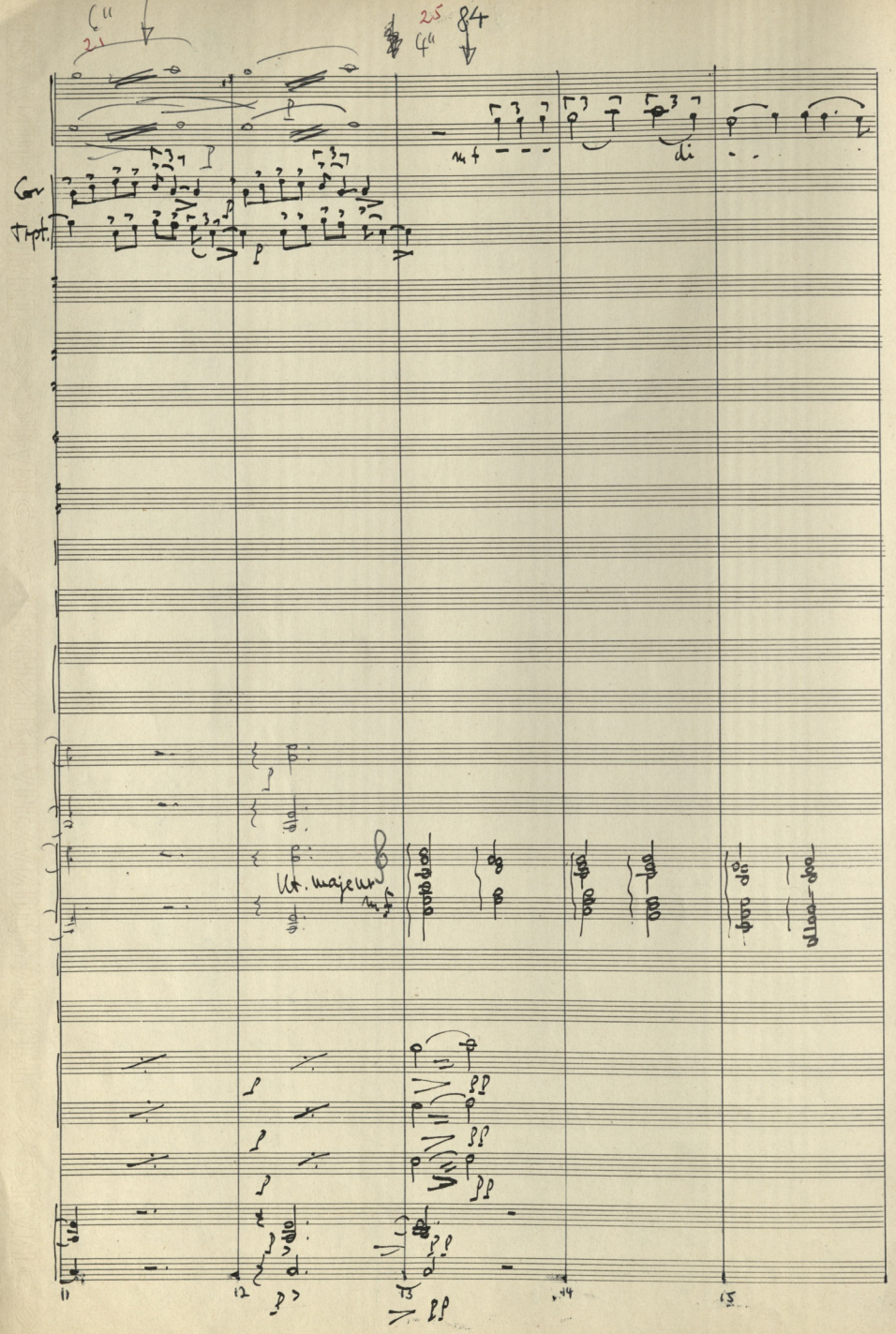


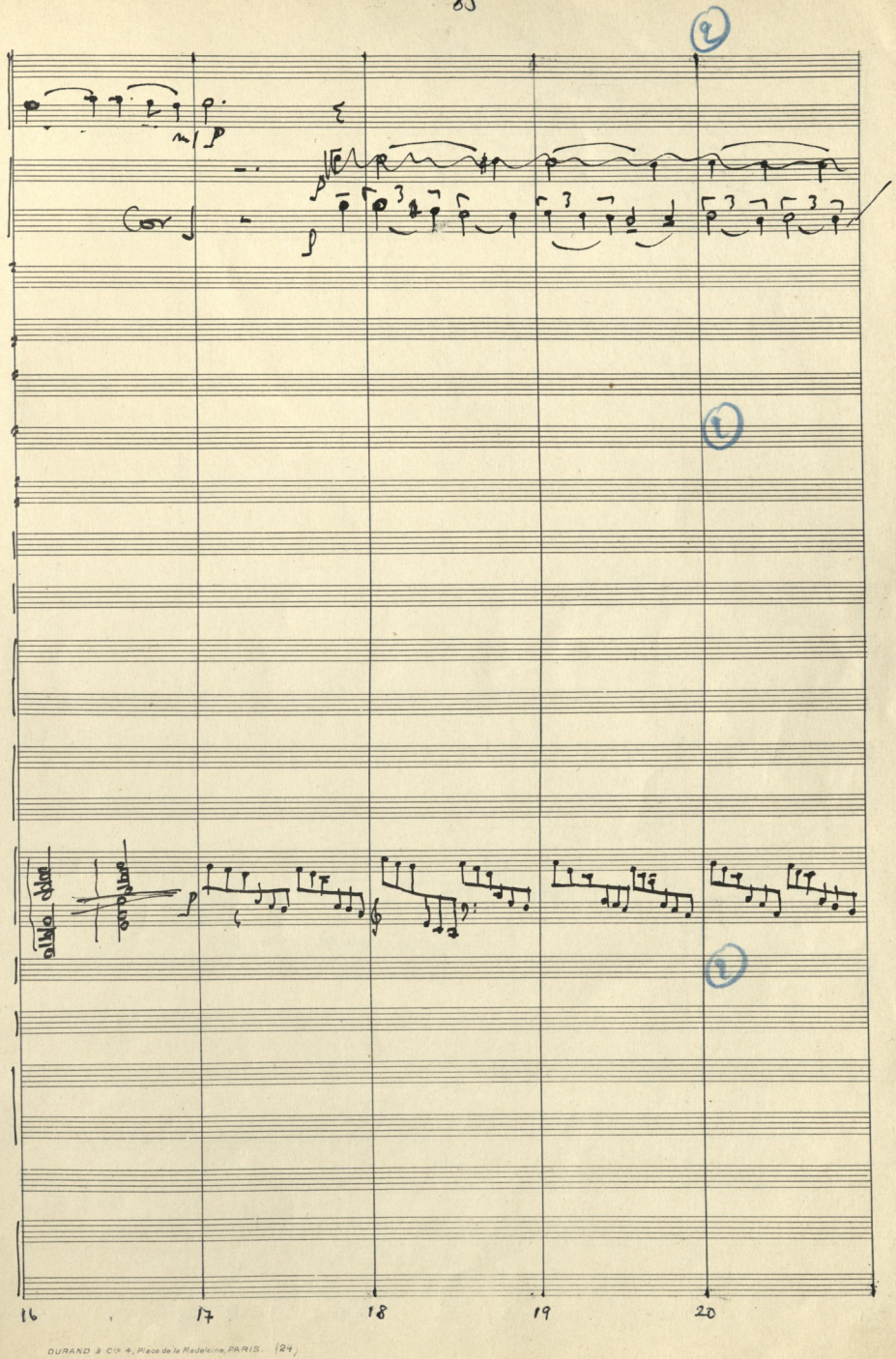
DURAND & Cie 4, Place de la Madeleine PARIS. (24)





DURAND & Cie 4, Place de la Madeleine PARIS. (24)

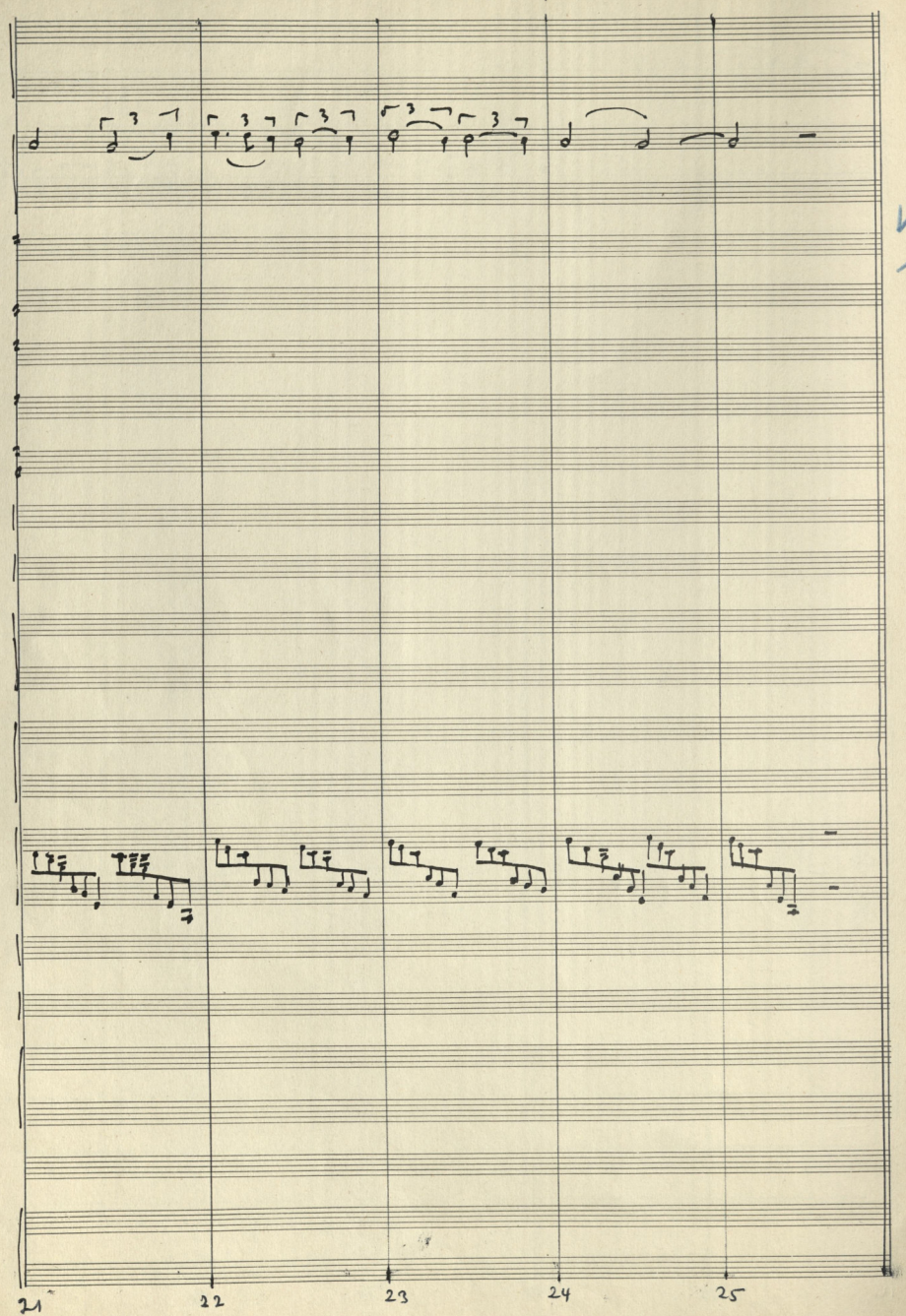

Cor
Tpt.
Ut. majeur
11
12
13
14
15


Cor
16
17
18
19
20

46' 21"

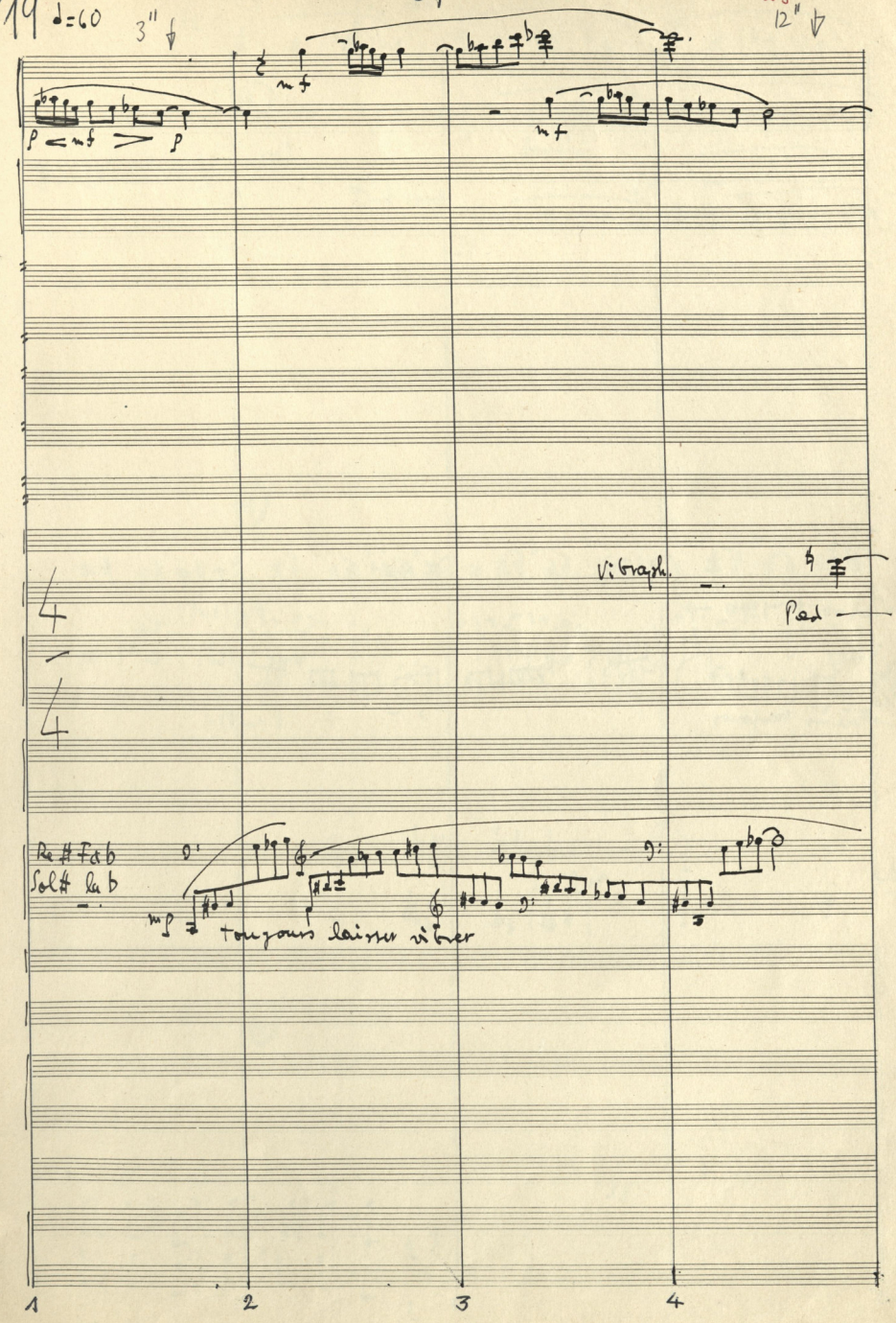
49"

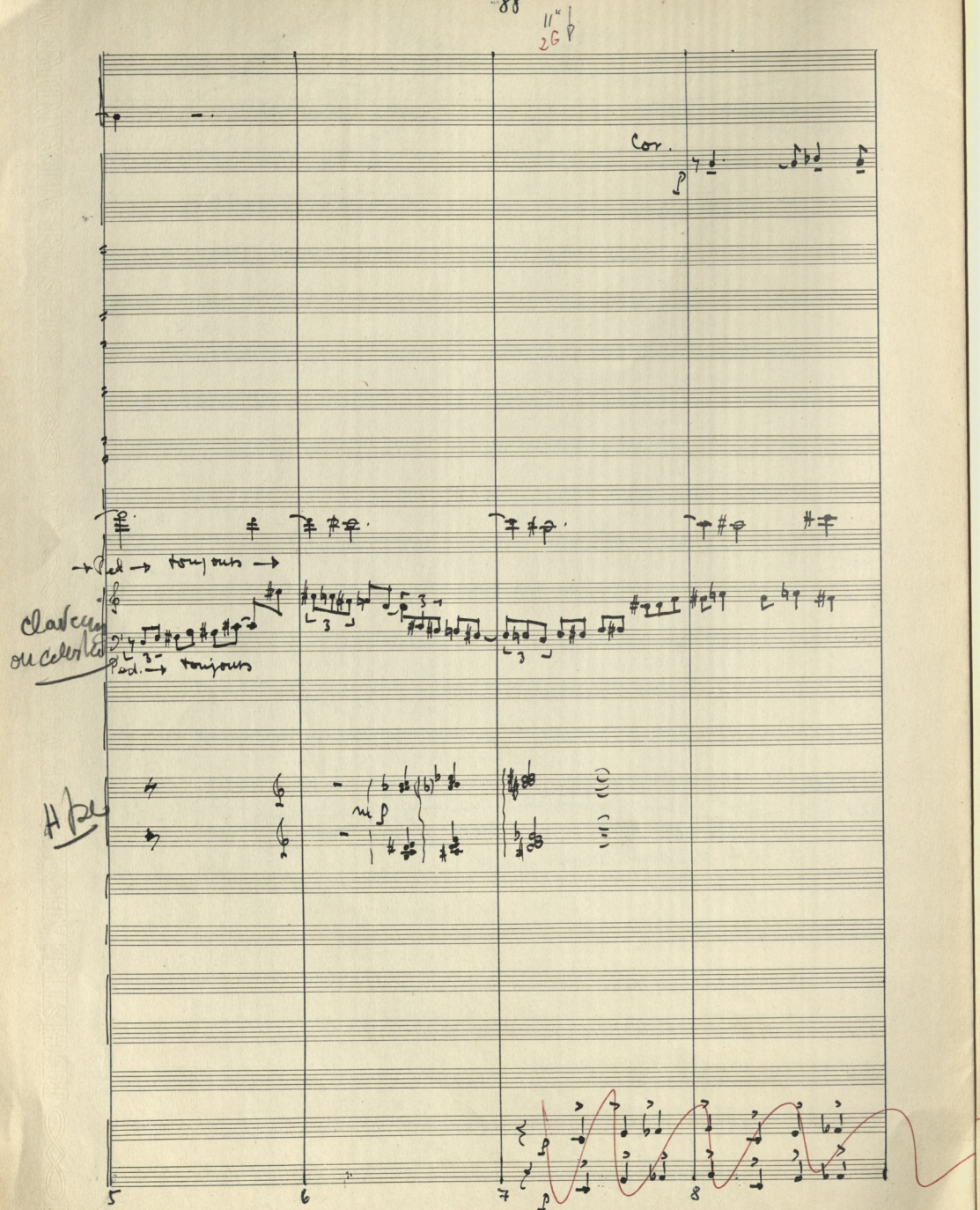
Cor

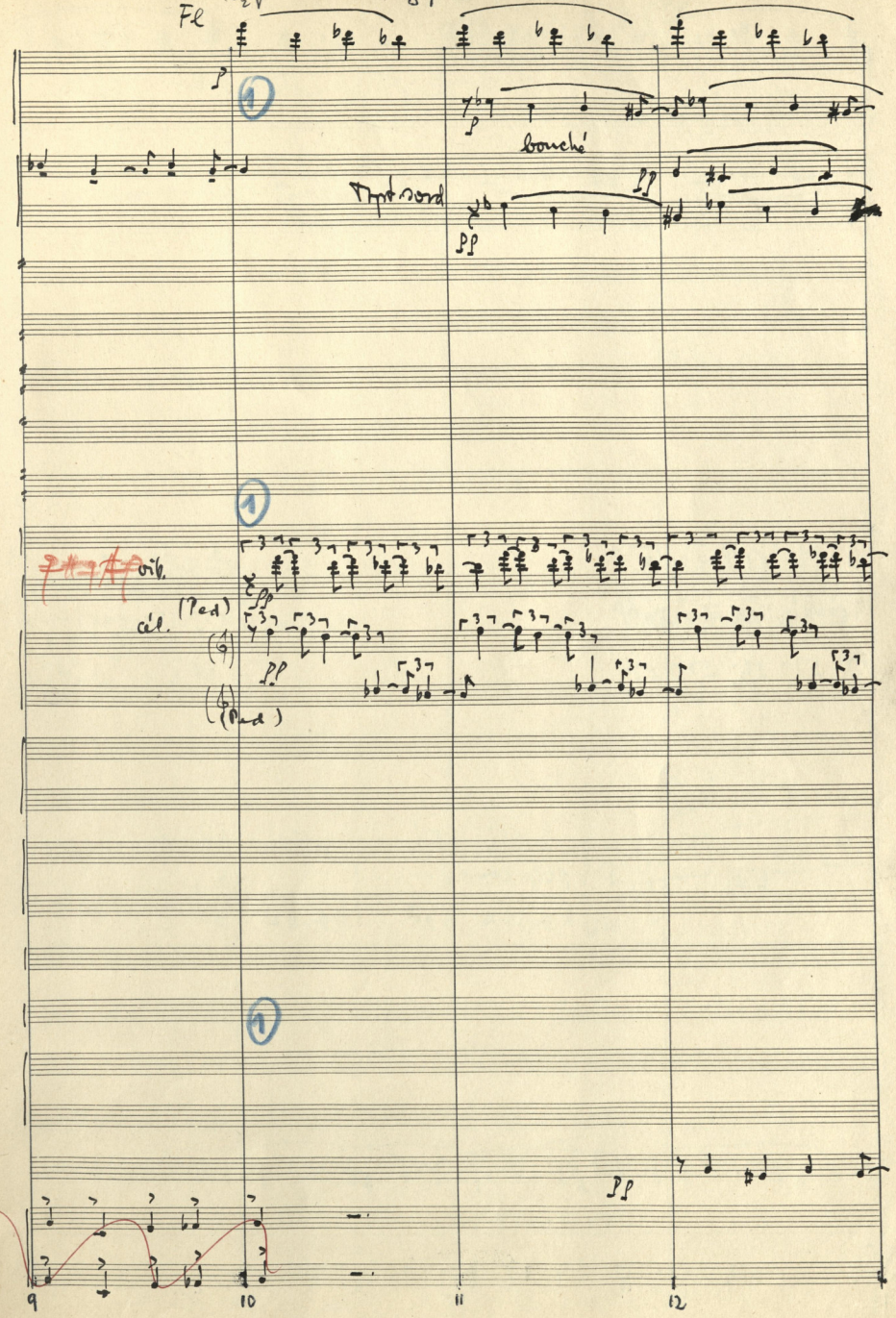


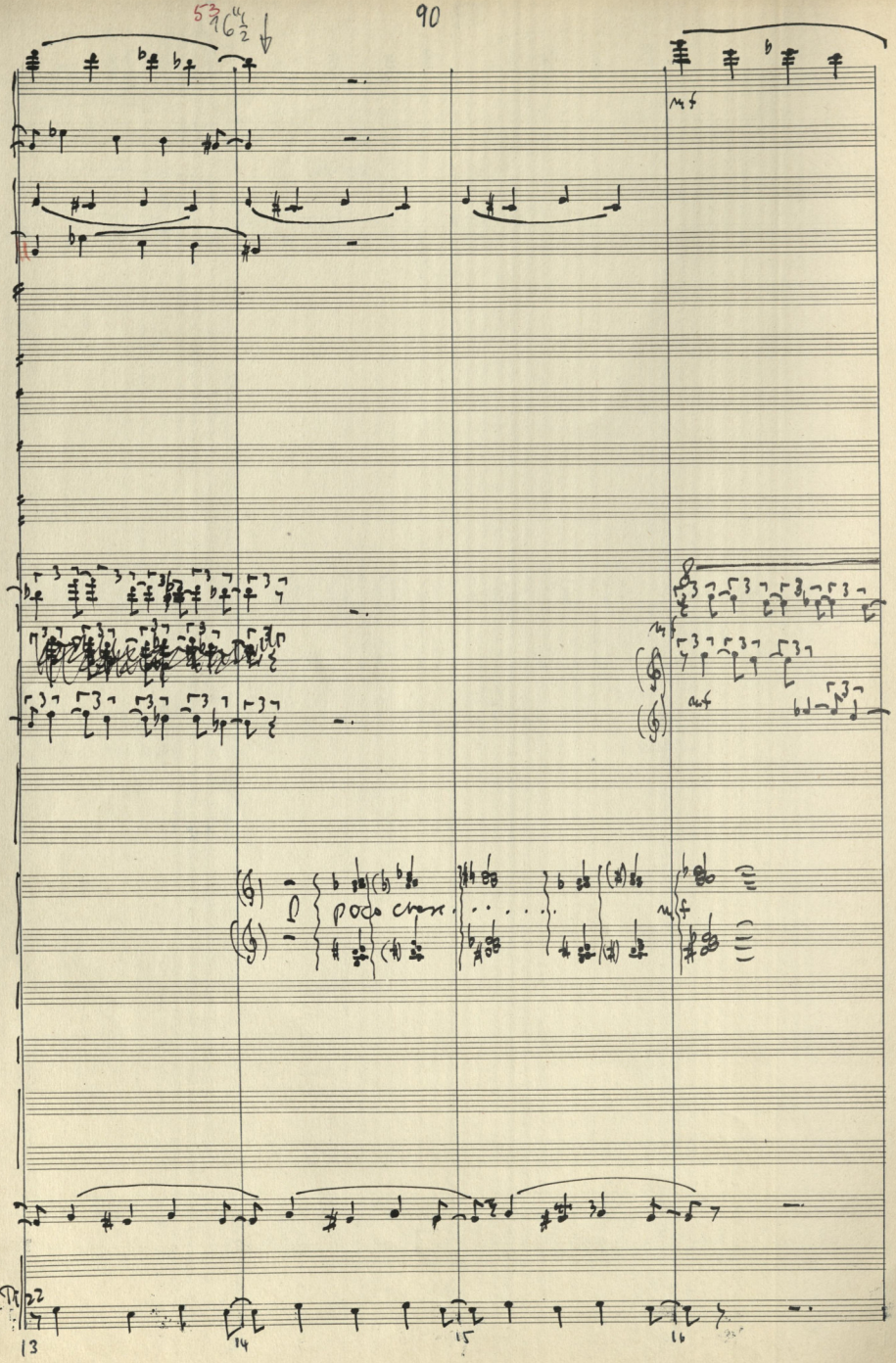
N°19 ♩=60 3"

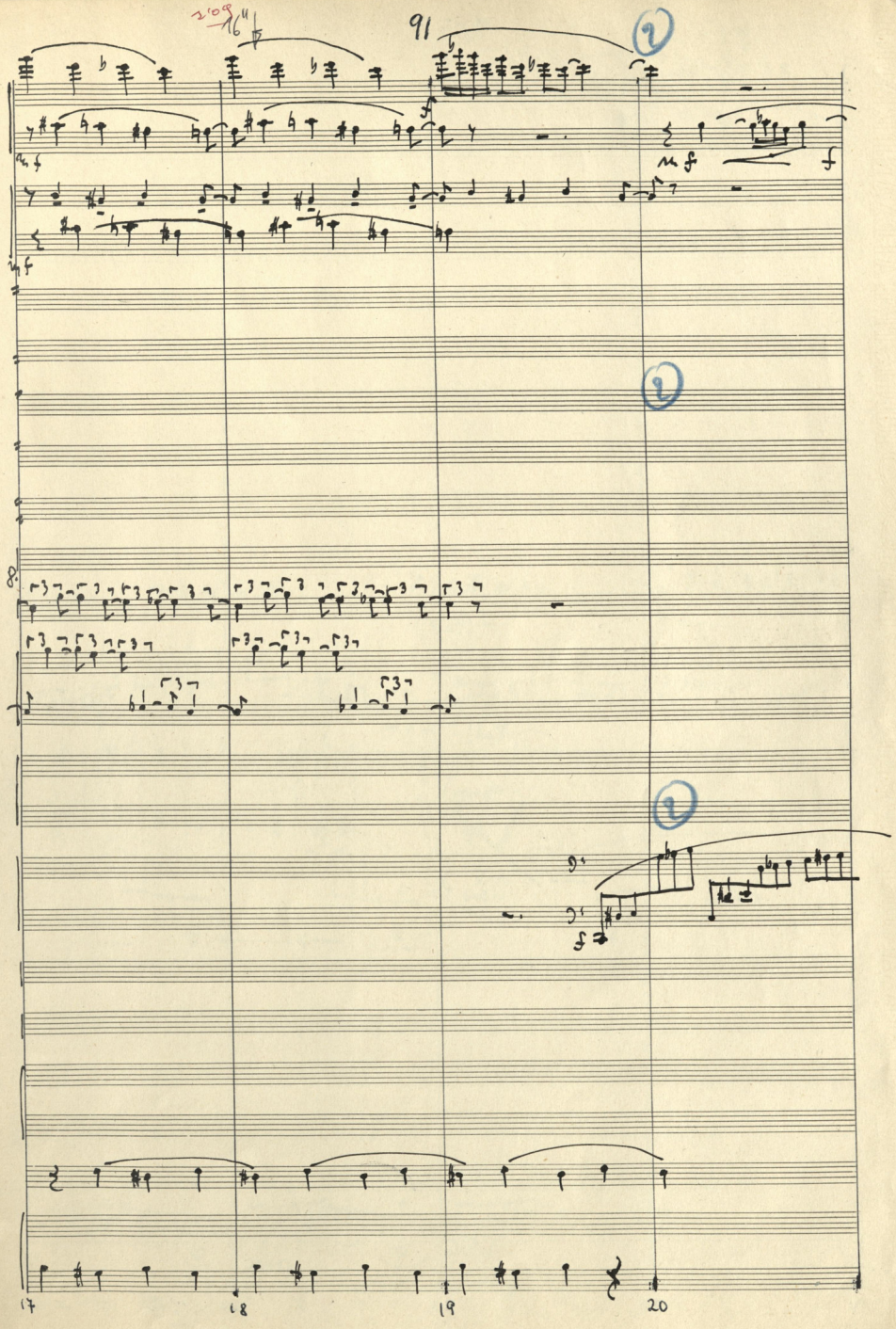
25' 12"

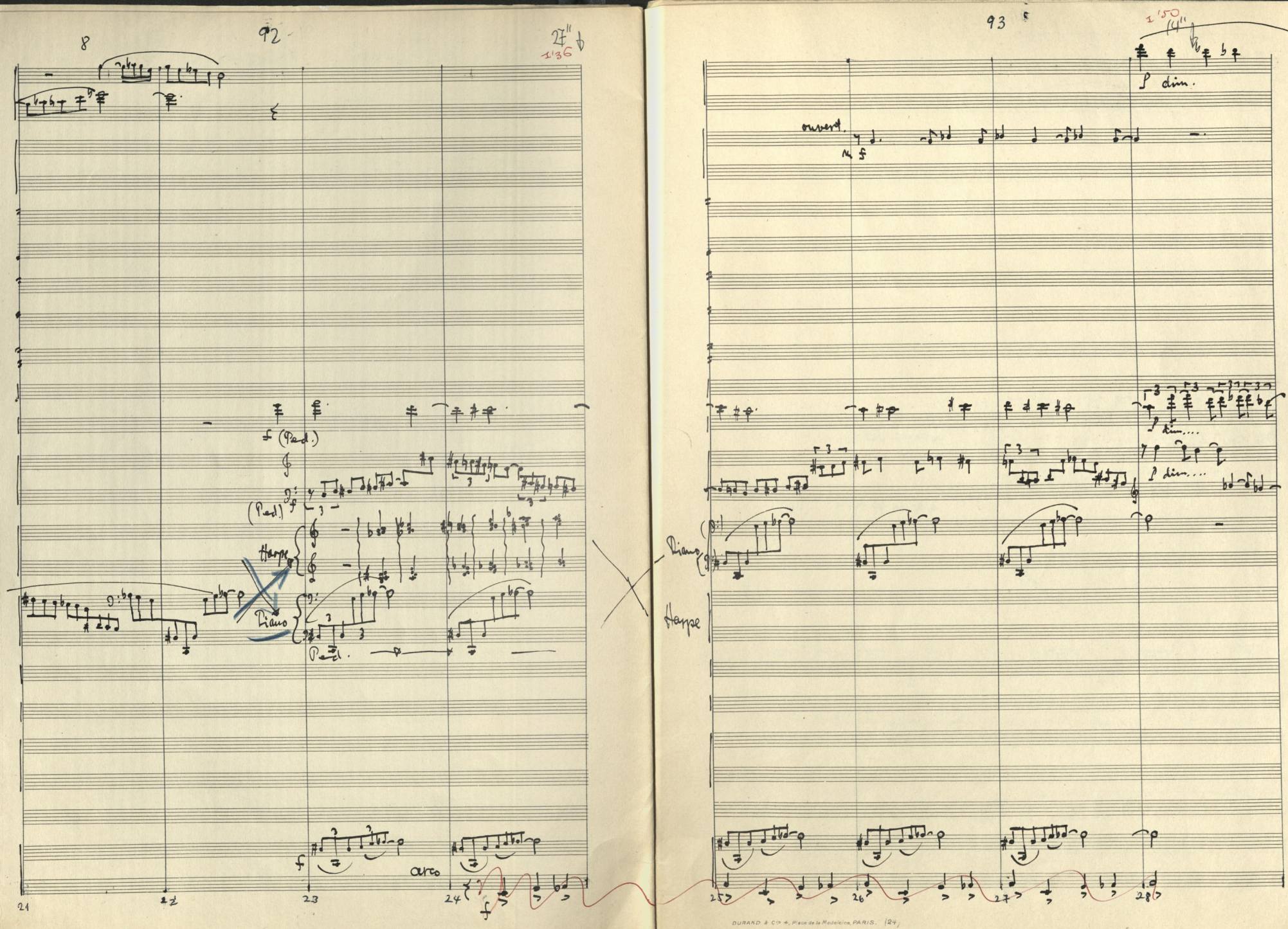


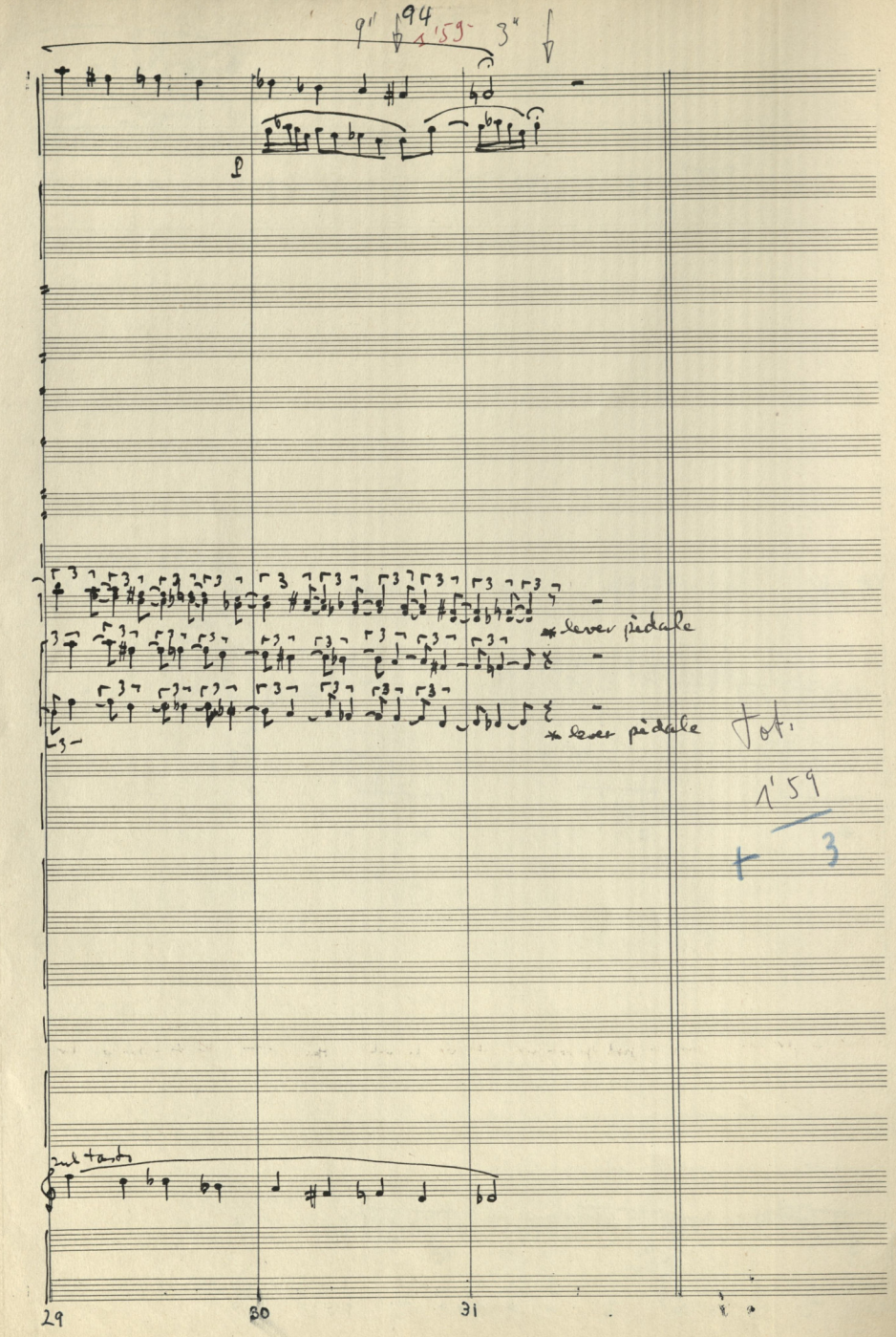

Cor.
Ped → toujours →
clavecin ou celesta
Ped. → toujours
Harpe
5
6
7
8


Fl
Tpt sourd
bouché
cél.
(Ped.)
(Ped.)
9
10
11
12


poco cresc.
13
14
15
16

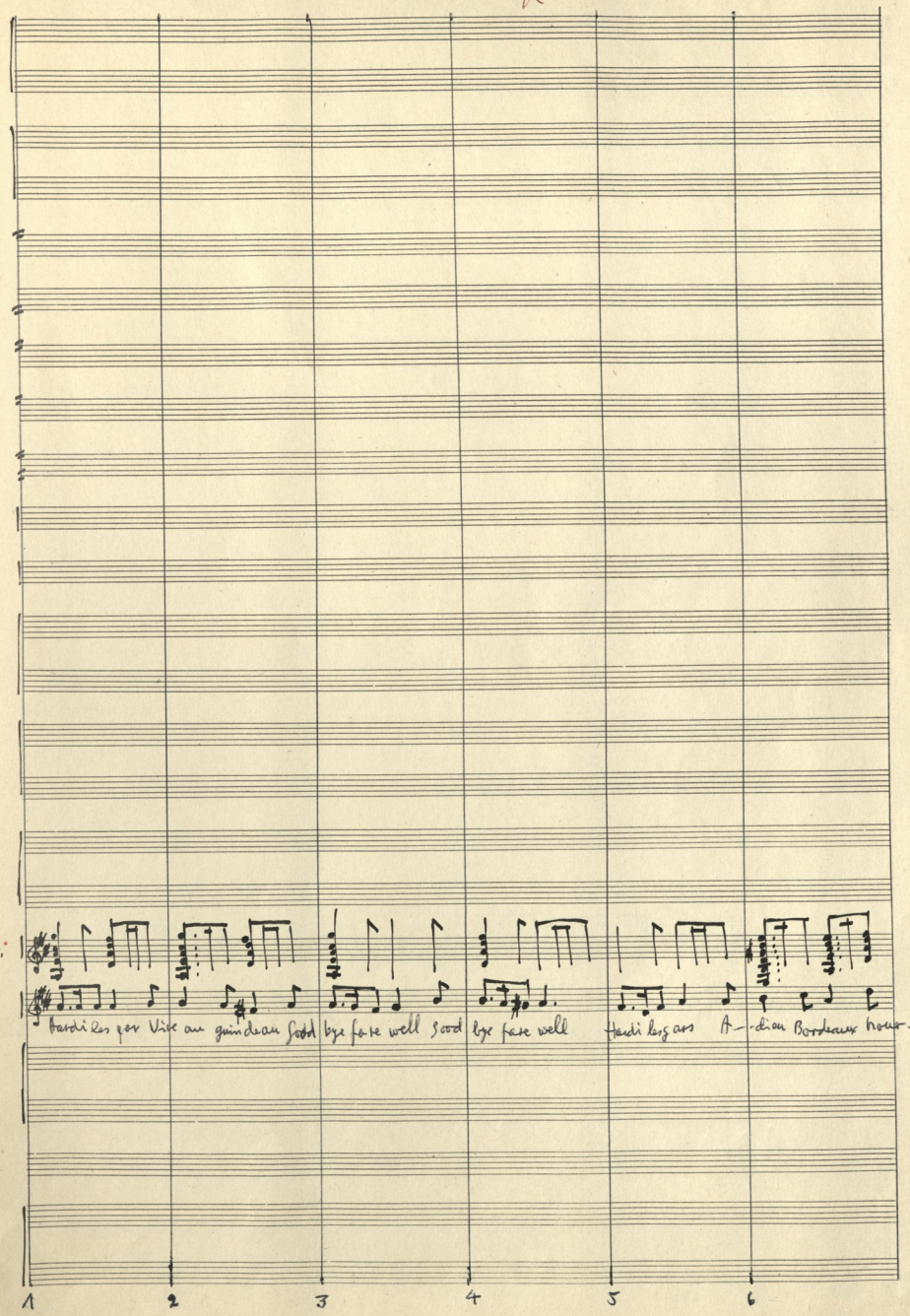

17
18
19
20


(Ped.)
Harpe
Piano
Ped.
arco
ouvert.
Piano
Harpe
dim.
21
22
23
24
25
26
27
28



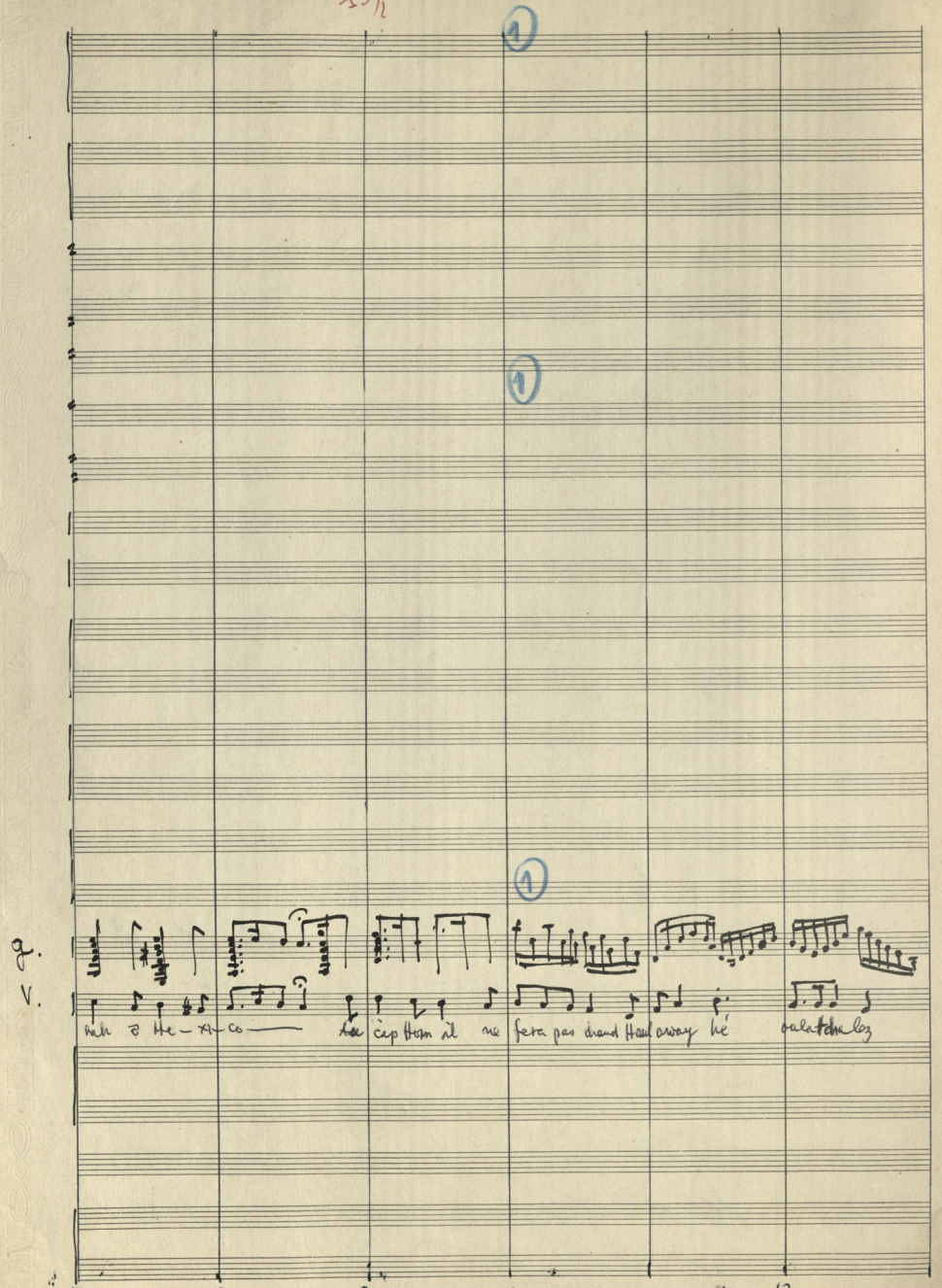
N°20

6/4

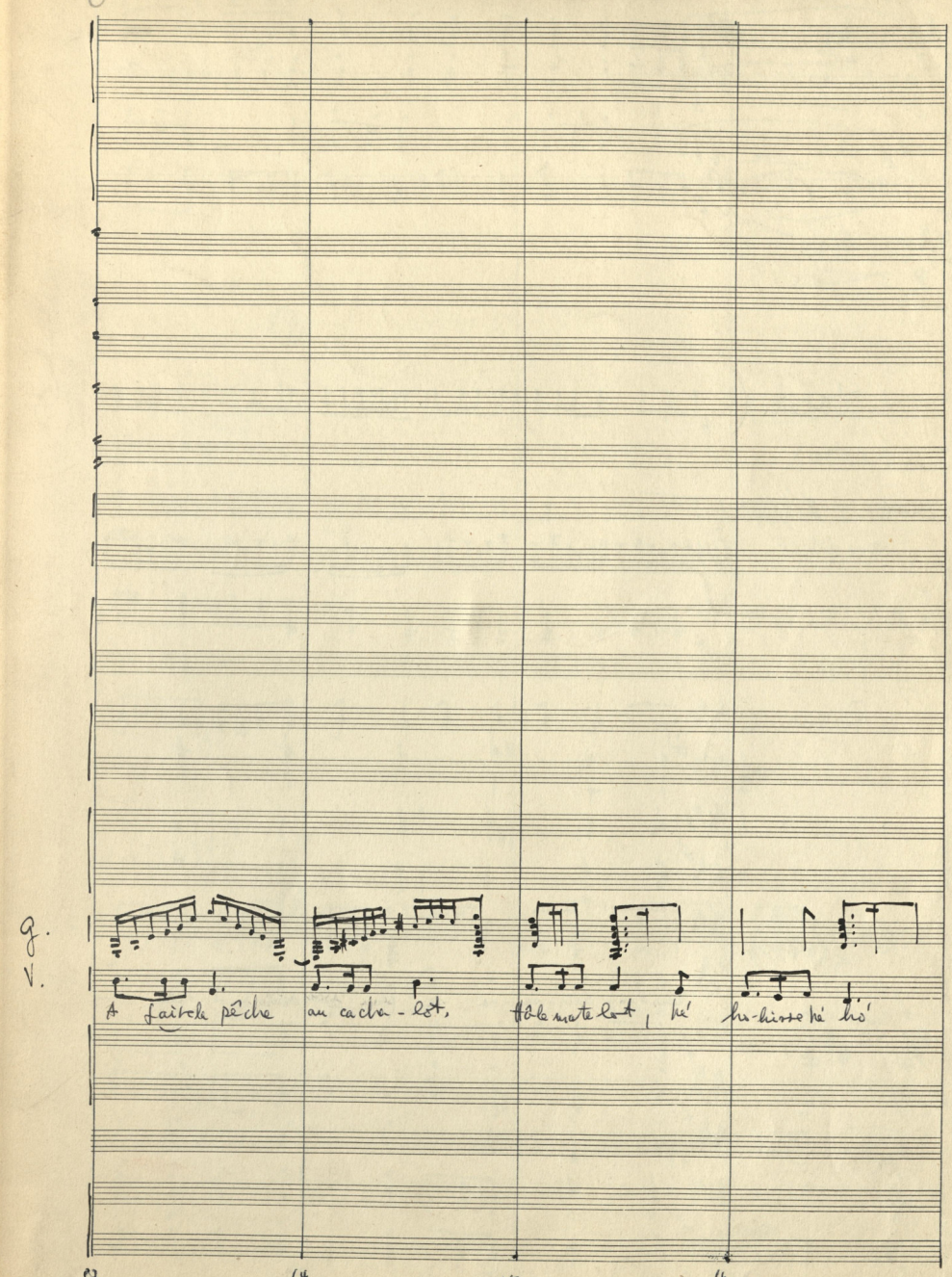


DURAND & Cie 4, Place de la Madeleine, PARIS. (24)

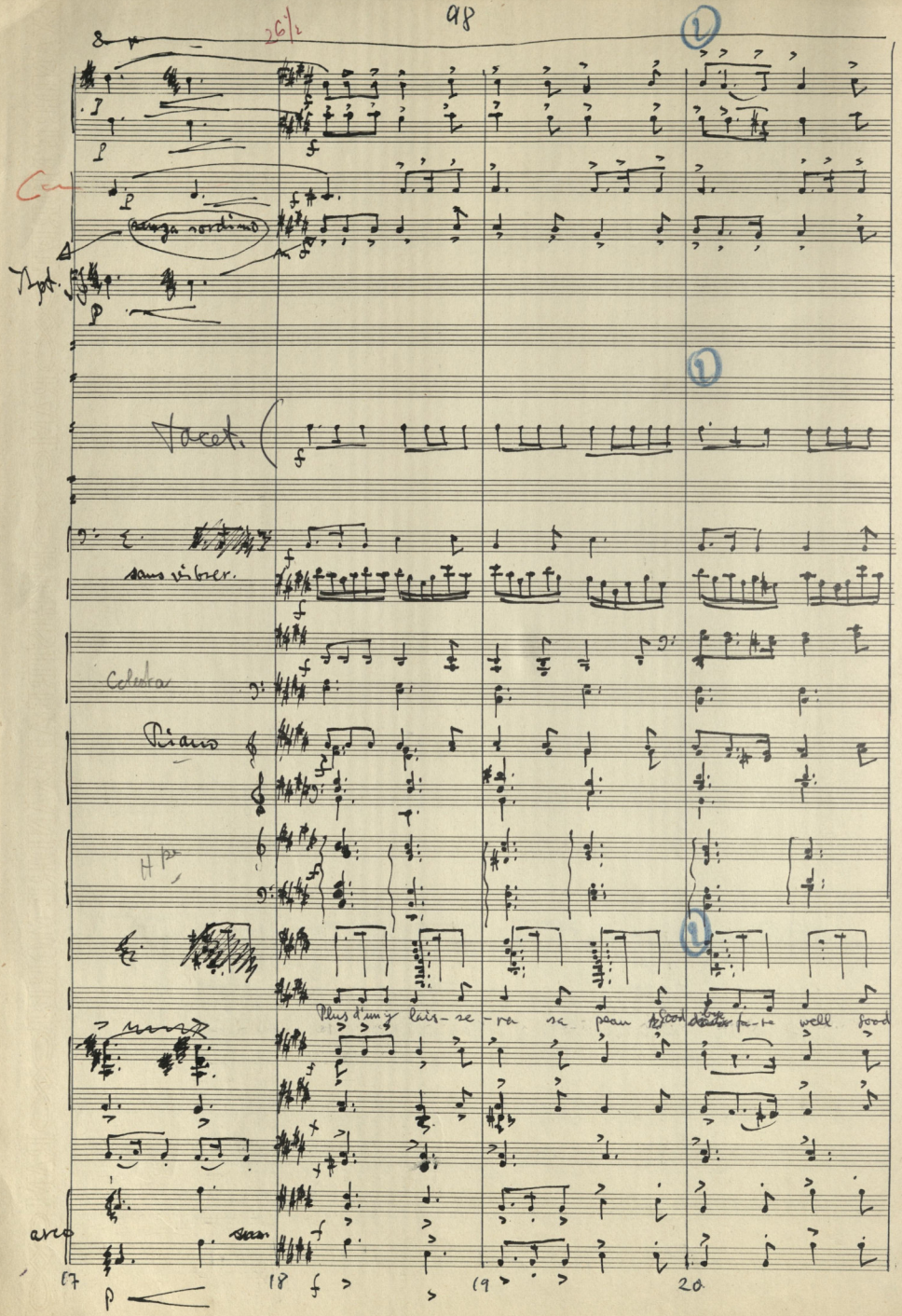
13/1

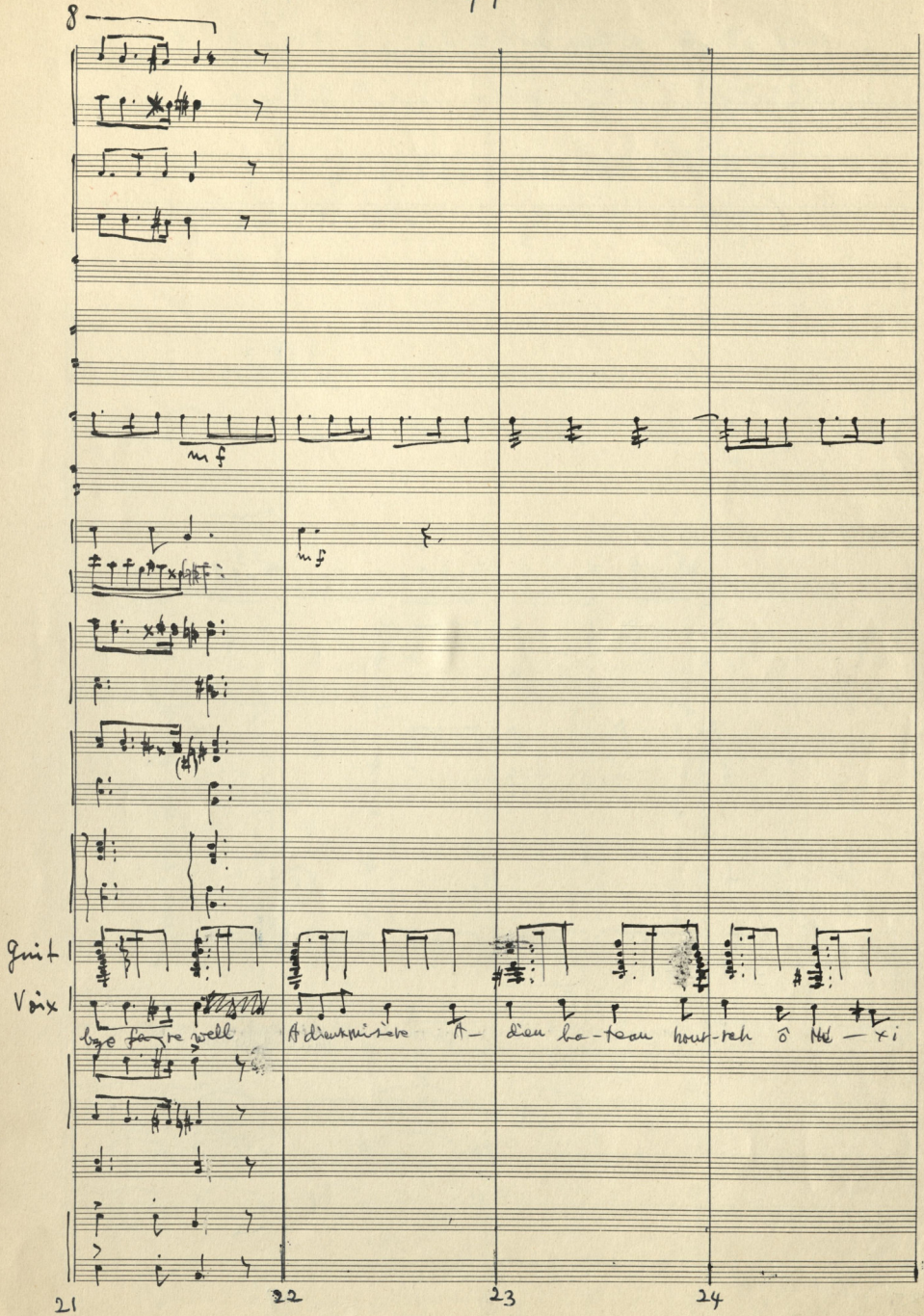


D.S.B.S.02

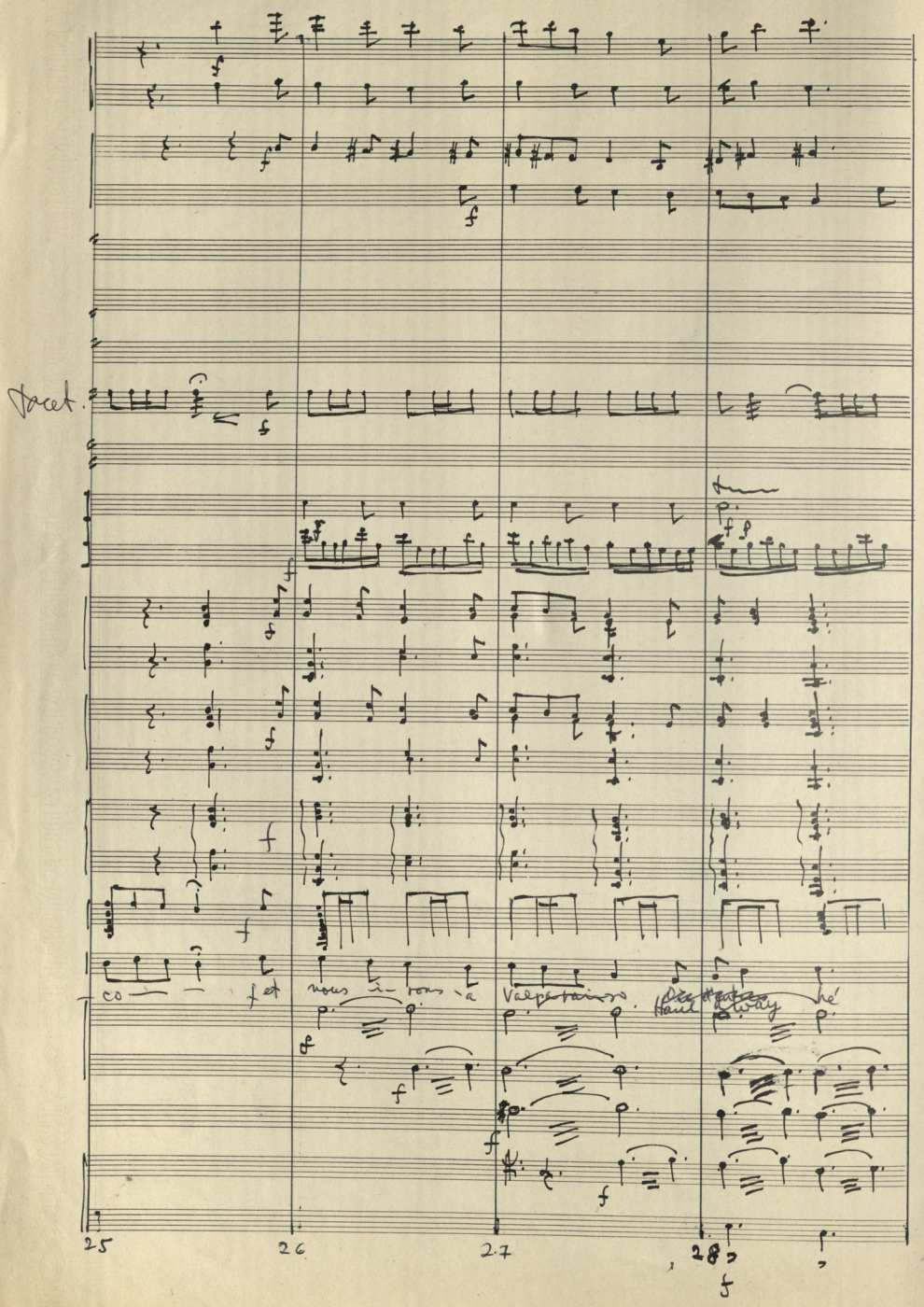


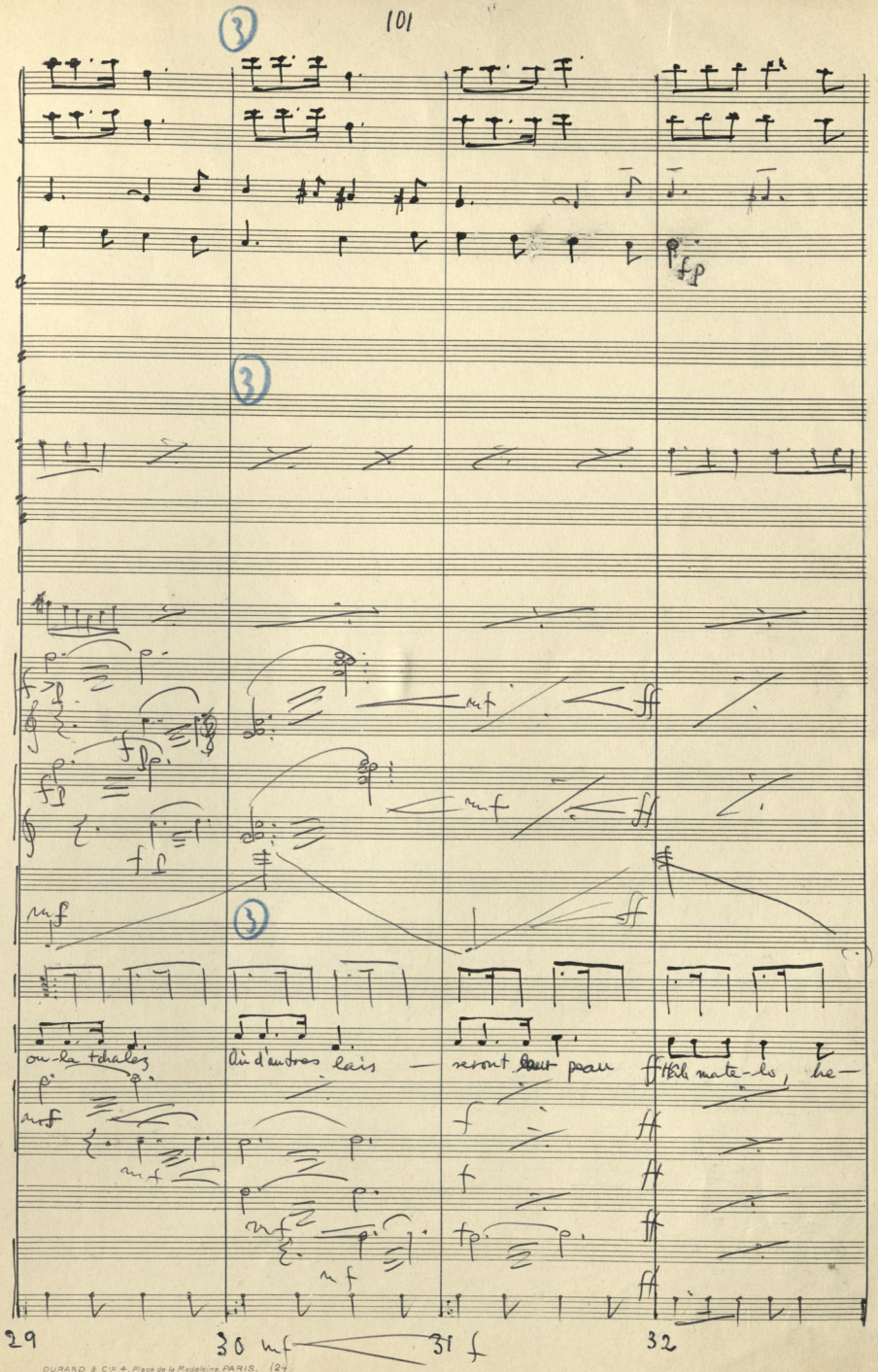
DURAND & Cie 4, Place de la Madeleine PARIS. (2e)



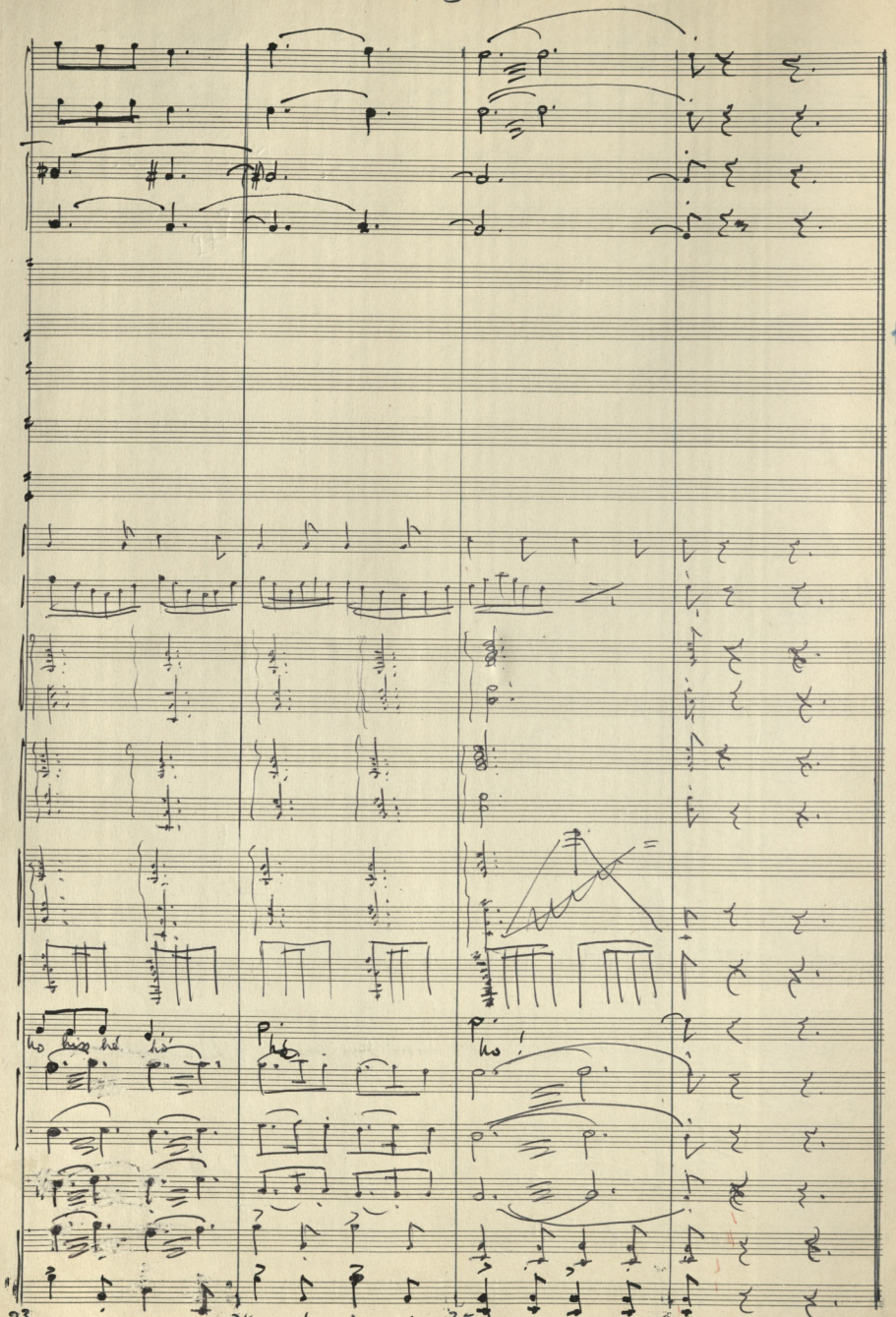


DURAND & Cie 4, Place de la Madeleine, PARIS. (24)





DURAND & Cie 4, Place de la Madeleine, PARIS. (24)



+ 3"
1'13

tot. 53"

Paris 1963

Σ 17' 50"

DURAND & Cie 4, Place de la Madeleine, PARIS. (24)