

Roman Hohenstaufen - Roman

ENDLESS for SOHAR

(1975)

MOBILE for Seven players & conductor

MOBILE für Sieben Spieler und den Dirigenten



PARTS / STIMMEN

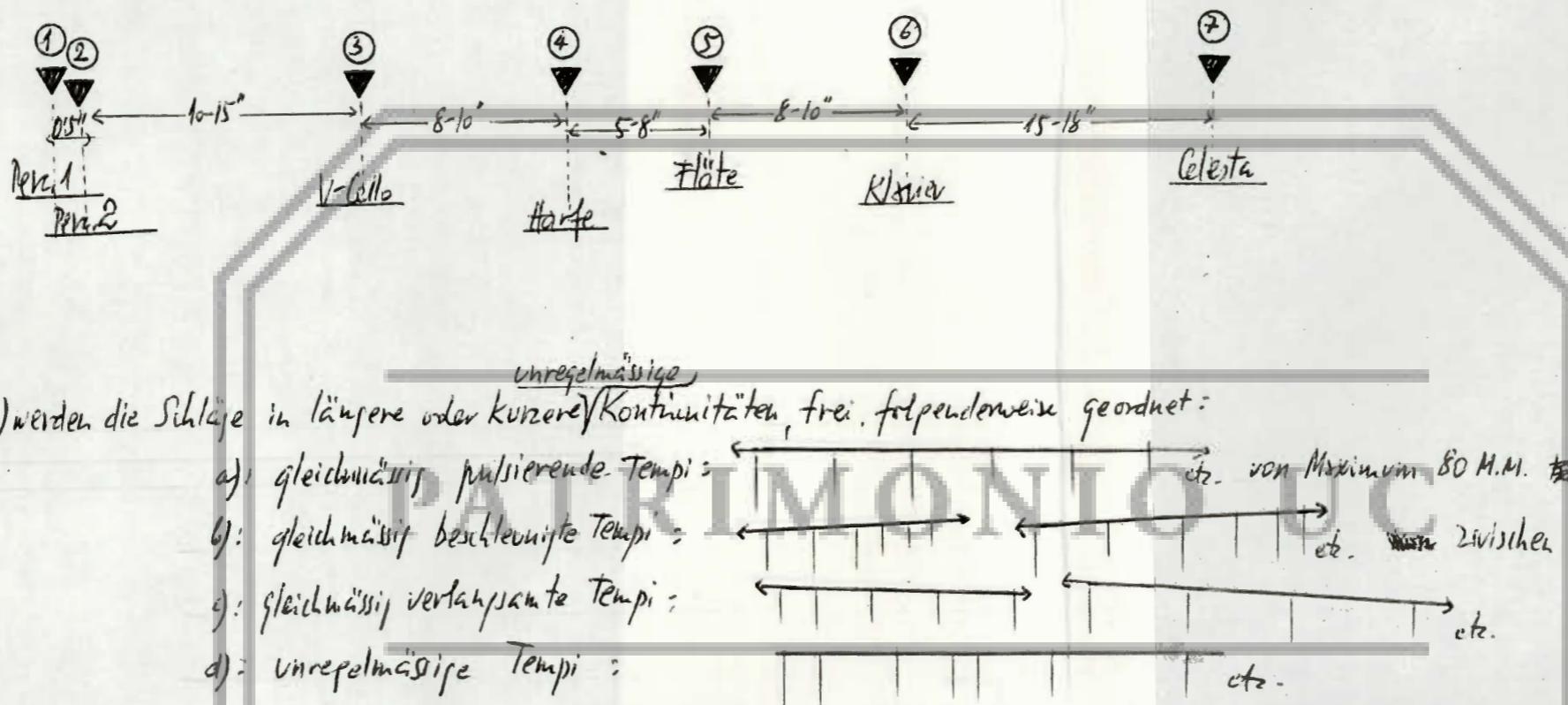
DIRECTION

ENDLESS //

Roman Hubenstock - Ramach (1976)

ANFANG:

1. Vom Anfang an (der Einsatz der Percussion 1) bis zu dem Einsatz der Celesta (Einsatz 7) der Dirigent schlägt „ungleiche Sekunden“ (zwischen 50 - 70 MM.) Er setzt die Spieler in folg. Ordnung und folg. Zeitabständen an:



DER ABLAUF:

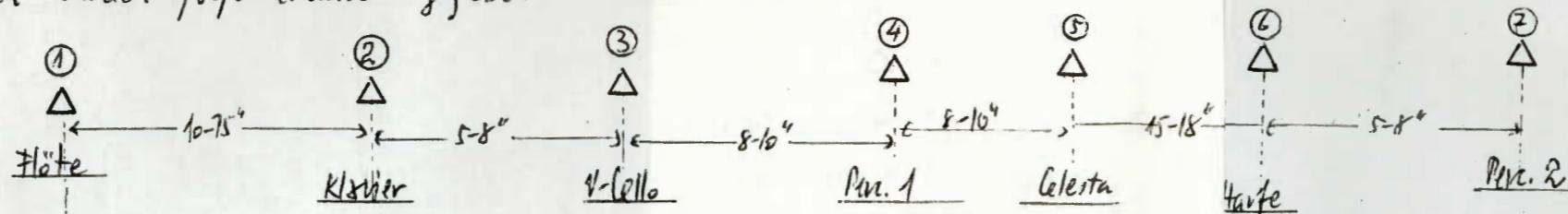
Vom Einsatz No. 7 (Celesta) werden die Schläge in längere oder kürzere Kontinuitäten, frei. folgenderweise geordnet:

- a): gleichmässig pulsierende Tempi: etc. von Maximum 80 MM. und Minimum 30 MM.
- b): gleichmässig beschleunigte Tempi: etc. zwischen Maximum 20 MM und Minimum 90 MM
- c): gleichmässig verlangsamt Tempi: etc. -- --
- d): unregelmässige Tempi: etc. -+-- --+-

Auf diese Weise schlägt der Dirigent 10-12 Minuten lang. Die Schläge sollen unzufällig werden; sie werden von den Spielern nur während ihrer Pausen (Ziffer im Kreis) wahrgenommen und sollen nur die Zeittauern dieser Pausen bestimmen. Das eigentliche Spiel ist von den Dirigenten unabhängig und wird von ihm - was das Tempo betrifft - nicht beeinflusst. Es ist klar dagegen, dass die Wahl der schnelleren oder langsameren Tempi, die Dauer der Pausen jeder einzelnen Spieler Verkürzen oder Verlängern, und damit die allgemeine Dichte der gespielten Musik verändern kann.
N.B.: Die oben genannte Dauer von 10-12 ist die Minimum-Dauer die beliebig verlängert werden kann. (siehe - FORM)

DIE SCHLUSSPHASE:

Die Unterbrechungszeichen werden folgenderweise gegeben:



N.B.: Nach dem Unterbrechungszeichen setzt jeder sein Spiel fort bis zu der nächsten Pause. (Ziffer im Kreis)

CODA:

4. Gleichzeitig mit dem Unterbrechungszeichen der Perc. 2 (Zeichen Nr. ⑦) wird das Zeichen für „Coda“ dem Vibraphon und der Alt-Flöte gegeben. Beide Spieler spielen die als „Coda“ angezeichneten Stellen ihrer Partien einmal im Hinte des Ankündigens (Schritte „Alminvenda“).

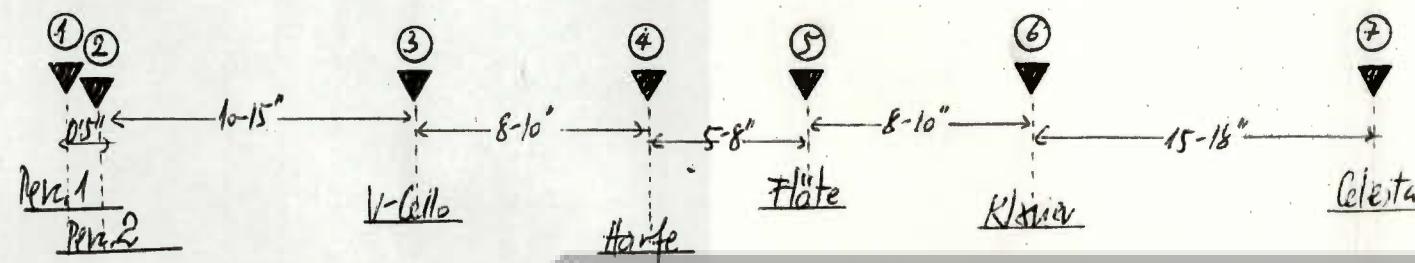
DIRECTION

ENDLESS

Robin Thorsen - Ravat (1st 75)

ANFANG

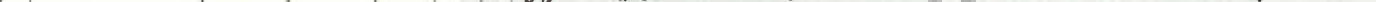
1. Vom Anfang an (der Einsatz der Perkussion 1) bis zu dem Einsatz der Celesta (Einsatz 7) der Dirigent schlägt „ungleiche Sekunden“ (zwischen 50 - 70 MM.) Er setzt die Spieler in folg. Ordnung und folg. Zeitabständen an:



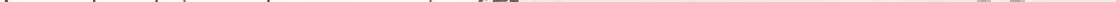
2 DER ABLAUF:

- Vom Einsatz No. 7 (Celesta) werden die Schläge in längere oder ^{unregelmäßige} kürzere Kontinuitäten, frei, folgenderweise geordnet

a) gleichmä^{ss}ig pulsierende Tempi: ← → ab. von Maximum 80 M.M. und Minimum 30 MM.

6) gleichmäig beschleunigte Tempi:  etc. ~~zivischen~~ Maximum 20 MM und Minimum 90 MM

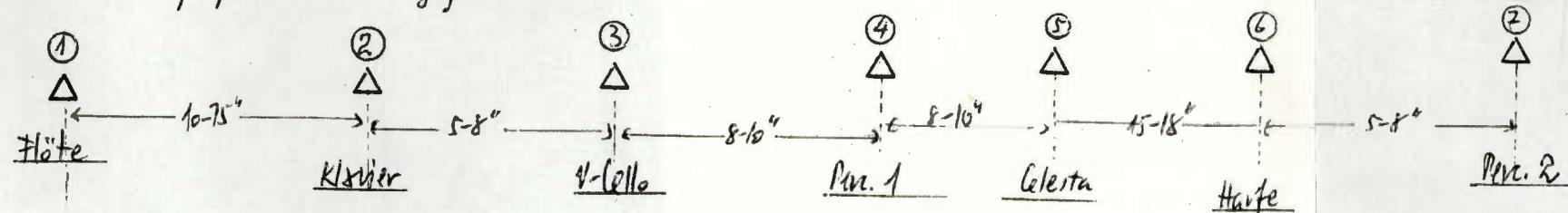
c) gleichmässig verteilte Tempis

d): Unrepetitive Tempi: 

Auf diese Weise schlägt der Dirigent 10-12 Minuten lang. Die Schläge sollen unzufällig werden; sie werden von den Spielern nur während ihrer Pausen (Ziffer im Kreis) wahrgenommen und sollen nur die Zeittauern dieser Pausen bestimmen. Das eigentliche Spiel ist von dem Dirigenten unabhängig und wird von ihm - was das Tempo betrifft wenigstens - nicht beeinflusst. Es ist klar darauf zu achten, dass die Wahl der schnelleren oder langsameren Tempis, die Dauer der Pausen jedes einzelnen Spieler Verkürzen oder verlängern, und damit die allgemeine Dichte der gespielten Musik verändern kann.

3 DIE SCHLUSSPHASE :

die Unterbrechungszeichen werden folgendermaßen gegeben:



N.B.: Nach dem Unterbrechungszeichen setzt jeder sein Spiel fort bis zu der nächsten Pause. (Ziffer im Kreis)

4 + CODA["]

Gleichzeitig mit dem Unterbrechungsreichen der Perz. 2 (teilen Nr. ⑦) wird das Zeichen für „Coda“ dem Vibraphon und der Alt-Flöte gegeben. Beide Spieler spielen die als „Coda“ angezeichneten Stellen ihrer Partien einmal im Sinne des Ausklangs (Schritte abminuendo).

This image shows a handwritten musical score for a piece titled "PATRIMONIO UG". The score is organized into several staves, each representing a different instrument or rhythmic part. The instruments mentioned in the title and score include Drums, Claves, and Timbales. The score includes various rhythmic patterns, some of which are annotated with circled numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and specific instructions like "(accel.)", "(rall.)", and "(cav.)". There are also notes indicating "Drums", "Claves", and "Timbales" with their respective symbols. The score is written on five-line staff paper, with some staves having multiple staves stacked vertically. The overall style is a mix of standard musical notation and more specific, hand-drawn rhythmic markings.

Percussion

dem Zeichen der Art.
Spiel unabhängig (bis zur Phase (S))

3 drums
medium

(Lang(3m))
(Teliv.)

Start immediately after the
end. signs play independently until the place (S)

(P) sempre
 (aber wenn
 andere Voraussetzungen)
 (if not otherwise noted)

Pausiert & schlägt
als dir Fängt an mit
dem bei Schlag und spielt
wieder unabhängig.
n. s.w.

Pause, 5 beats long.
starts at the 6th beat,
plays independently,
etc. etc.

1
Rall.

Ran.)

4

(Adel)

(Rall.)

3

(Ratt.)

NO AGREEMENT

Keine Akten

1 Rit. porch.

a Temp

4

(Adel.)

Ch

三

Immunt Clives (from
take clives/large)

Oliver

(Aa)

三

clthes weg
putr away clthe

A handwritten musical score for a single instrument. The title "take cloves (large)" is written at the top. Below it, "Cloves" is underlined, followed by "large." The score consists of a staff with six vertical stems. The first stem has a downward-pointing arrowhead. The second stem has an upward-pointing arrowhead. The third stem has a downward-pointing arrowhead. The fourth stem has an upward-pointing arrowhead. The fifth stem has a downward-pointing arrowhead. The sixth stem has an upward-pointing arrowhead. The letter "ph" is written below the staff.

Handwritten musical score for four staves. Staff 1: (2) 4 eighth-note chords. Staff 2: (accel.) 4 eighth-note chords. Staff 3: (accel.) 4 eighth-note chords. Staff 4: (accel.) 4 eighth-note chords.

8) Erwünscht wäre, ein Wechselspiel: mit den weichen Schlägeln, und mit den Fingern (ad lib. wechselnd).

This image shows a single page from a handwritten musical score. The page is filled with musical notation on multiple staves, including treble and bass clef staves. Numerous performance instructions are scattered throughout the score, such as "bei einem", "at the minimum" (circled 5), "schnell wie möglich" (as fast as possible) (circled 2), "vibr.", "vibr. normal", "+3x Rall", "pp", "mp", "p", "f", "ff", "gliss.", "diss.", "senza motore", and "da capo". There are also circled numbers 1 through 11, likely indicating specific performance techniques or sections. A large, faint watermark reading "PATRIMONIO UCI" is visible across the center of the page.

Percussion 1

Klaus Hubenstoll-Ramach

ENDLESS

**Fürzt an auf leichten
des Dir., etwas später
ab Perz. 2
Spielt unabhängig vom Dir.**

**begins upon cue
of the conductor, somewhat
later than percussion 2
plays independent of conductor**

Gong
medium

Perz. 1

Glenceros

**(geschlossen)
Rall.**

Acci.

medium

Gong
3 Picti

Rall. p

mf

pp

3 Gong

pp

7

**(donut hasten,
nicht eilen)**

Vibr. motoric

Vibr. motoric

pp

Martimba

5

Vibr. motoric

**Wartet 5 Schläge des Dir.
ab, spielt leichter auf ⑥
schlägt Klavier**

⑥

⑤

**Wartet 5 Schläge des Dir.
ab, spielt leichter auf ⑥
schlägt Klavier**

**⑥ 5 beats of conductor
plays again upon ⑥
couple minute**

Rall.

Glass chimes

pp

mf

pp

pp

Rall.

Acci.

Rall.

Vibr. motoric

pp

pp

pp

pp

pp

pp

Coda

**Dies Stelle wird auch am Schluss als „Coda“ wiederholt. Der Dirigent gibt dann ein besonderes Zeichen.
⑧ This place will also be repeated at the end of the piece as „Coda.“ A special sign of the conductor will give the cue.**

Handwritten musical score for three instruments:

- metal-chimes**: Rall.
- Auel.**
- glocken-chimes**: Rall.

The score consists of four systems of music. The first system shows notes on a treble clef staff with dynamics p, mp, f, pp, and ff. The second system shows notes on a bass clef staff with dynamics mp, f, pp, and ff. The third system shows notes on a treble clef staff with dynamics pp, f, ff, and ff. The fourth system shows notes on a bass clef staff with dynamics ff, ff, ff, and ff. Various performance instructions like "glocken-chimes", "Rall.", and "Auel." are written above the staves. Measure numbers 3, 4, and 8 are indicated.

Perc. 1

(8)

Marimba

Vibraphone

Acet.

(40 MM. ca)

f

s

pp

mp

p

ff

pp

Roll.

Rittard.

some pieces

③

pp

mp

pp

pp

③

hoch

tiep

mp

With the bow

mit dem Bein

Vibraphon (Marimba)

Vibraphon (Vibr. hornet)

mp

f

tiep

With the foot

(tief) (trill)

acht
zu Minibus
return
to Minibus

Percussion 2

Handwritten musical score for Percussion 2, featuring six staves of music with various performance instructions and dynamics.

Staff 1: Labeled "3 Arrows". Includes markings like "1", "1", "Closed Klein, small", and dynamic levels p , mp , pp , mf , mf , mp , p , and pp .

Staff 2: Labeled "Claves". Includes markings like "9", "Dynam", "mp", "p", "mf", "pp", and "fmp".

Staff 3: Labeled "Drums". Includes markings like "1", "p", "pp", and "mf".

Staff 4: Labeled "Drums". Includes markings like "10", "Dynam", "mp", "pp", and "mf".

Staff 5: Labeled "Claves". Includes markings like "5", "Closed grob, large", "mf", "mp", "mf", "pp", and "mf".

Staff 6: Labeled "Drums". Includes markings like "3", "2", "11", "D2 Capo", and "mf".

Text Annotations:

- "etwas ungleich, nicht automatisch!"
- "unequal; non-automatic play!"
- "simile"

ENDLESS

PATRIMONIO UC

white

"ENDLESS"

A handwritten musical score for alto flute, page 10, featuring ten measures. The score includes dynamic markings like *mp*, *p*, *pp*, and *mf*. Measure 1 starts with a grace note and a melodic line. Measures 2-4 show a tremolo roll with slurs. Measure 5 features a grace note and a melodic line. Measures 6-7 show a tremolo roll with slurs. Measure 8 includes a grace note and a melodic line. Measures 9-10 show a tremolo roll with slurs. Measure 10 concludes with a melodic line. Various performance techniques are indicated throughout the score.

D (klingt eine Quittscher)

Violoncello

ENDLESS

Violoncello

cello

2. Sequenz **ENDLESS**

(Accel.) **3 4 5 6 7 8**

Fängt an auf das Zeichen des Dir. 10-12 sek. nach dem Anfang, spielt unabhängig bis zur Pause (3). Starts on the sign of the conductor, (10-12 sec. after the beginning), plays independently until the pause (3).

3 **Pause 3 Schläge lang.** **pizz. rientz** **4**

Fängt wieder auf den 4. Schlag und spielt unabhängig. Starts on 4th beat and plays independently.

4 **Arco md.** **punt.**

5 **salti.**

6 **(Gleiche Abstände) = equal distances**

7 **Irregular tremolo** **punt. punt. punt.**

8 **Arco saltato**

9 **Rhythmus gleichmässig: $\frac{1}{16}$.** **order of tones:** **g-c-f-a-d-e-b-h**

10

11 **Arco punt. punt.**

12 **Arco punt.**

13 **Arco punt.**

14 **Arco punt.**

15 **Arco punt.**

16 **Arco punt.**

17 **Arco punt.**

18 **Arco punt.**

19 **Arco punt.**

20 **Arco punt.**

21 **Arco punt.**

22 **Arco punt.**

23 **Arco punt.**

24 **Arco punt.**

25 **Arco punt.**

26 **Arco punt.**

27 **Arco punt.**

28 **Arco punt.**

29 **Arco punt.**

30 **Arco punt.**

31 **Arco punt.**

32 **Arco punt.**

33 **Arco punt.**

34 **Arco punt.**

35 **Arco punt.**

36 **Arco punt.**

37 **Arco punt.**

38 **Arco punt.**

39 **Arco punt.**

40 **Arco punt.**

41 **Arco punt.**

42 **Arco punt.**

43 **Arco punt.**

44 **Arco punt.**

45 **Arco punt.**

46 **Arco punt.**

47 **Arco punt.**

48 **Arco punt.**

49 **Arco punt.**

50 **Arco punt.**

51 **Arco punt.**

52 **Arco punt.**

53 **Arco punt.**

54 **Arco punt.**

55 **Arco punt.**

56 **Arco punt.**

57 **Arco punt.**

58 **Arco punt.**

59 **Arco punt.**

60 **Arco punt.**

61 **Arco punt.**

62 **Arco punt.**

63 **Arco punt.**

64 **Arco punt.**

65 **Arco punt.**

66 **Arco punt.**

67 **Arco punt.**

68 **Arco punt.**

69 **Arco punt.**

70 **Arco punt.**

71 **Arco punt.**

72 **Arco punt.**

73 **Arco punt.**

74 **Arco punt.**

75 **Arco punt.**

76 **Arco punt.**

77 **Arco punt.**

78 **Arco punt.**

79 **Arco punt.**

80 **Arco punt.**

81 **Arco punt.**

82 **Arco punt.**

83 **Arco punt.**

84 **Arco punt.**

85 **Arco punt.**

86 **Arco punt.**

87 **Arco punt.**

88 **Arco punt.**

89 **Arco punt.**

90 **Arco punt.**

91 **Arco punt.**

92 **Arco punt.**

93 **Arco punt.**

94 **Arco punt.**

95 **Arco punt.**

96 **Arco punt.**

97 **Arco punt.**

98 **Arco punt.**

99 **Arco punt.**

100 **Arco punt.**

101 **Arco punt.**

102 **Arco punt.**

103 **Arco punt.**

104 **Arco punt.**

105 **Arco punt.**

106 **Arco punt.**

107 **Arco punt.**

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135 **Arco punt.**

136 **Arco punt.**

137 **Arco punt.**

138 **Arco punt.**

139 **Arco punt.**

140 **Arco punt.**

141 **Arco punt.**

142 **Arco punt.**

143 **Arco punt.**

144 **Arco punt.**

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146 **Arco punt.**

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148 **Arco punt.**

149 **Arco punt.**

150 **Arco punt.**

151 **Arco punt.**

152 **Arco punt.**

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155 **Arco punt.**

156 **Arco punt.**

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359 **Arco punt.**

360 **Arco punt.**

361 **Arco punt.**

362 **Arco punt.**

363 **Arco punt.**

364 **Arco punt.**

365 **Arco punt.**

366 **Arco punt.**

367 **Arco punt.**

368 **Arco punt.**

369 **Arco punt.**

370 **Arco punt.**

<p

HARFE

Fängt an auf Zeichen des Dir.
Spielt unabhängig bis zur Pause
Starts in the cue, plays
independently till the pause

Ran.

Pausc! 6 Schläge des Dir.
Pause: 6 beats

Fängt wieder auf des 7. Schläge
erst wieder auf dem 7. Schlag
Play again on 7th beat

6

E \flat , F \sharp
C \flat

E \sharp , F \sharp , G \flat , A \flat
B \flat , C \flat , D \sharp

mp

→ 7
Mit der Handfläche schlagen
Strike with the palm

E \flat , F \sharp , G \flat , A \flat
B \flat , C \flat , D \sharp

60 MM.

p

3

60 MM.

f

p

f

p

f

p

f

p

f

p

f

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Harfe

"ENDLESS"

The musical score consists of two staves of handwritten notation for harp. The top staff begins with a dynamic of pp , followed by f , mf , and f . Articulations include dimm. and shar. . The bottom staff starts with f , followed by pp , f , and f . Articulations include dimm. and shar. . Both staves feature various note heads and stems, with some notes having horizontal dashes through them. Performance instructions like "Table" and "Rods" are scattered throughout. Several boxes group specific notes together, such as $E\#$, $F\#$, $G\#$, $A\#$, $B\flat$, $C\flat$, $D\flat$, and $G\flat$. The score concludes with a dynamic of f and the instruction "Da Capo".

$\text{Q} =$ scharfer Pizzicato; die genaue Saite prallt auf die nebenliegende höhere Saite

> sharp pizzicato; the string strike, the next higher one

$\text{A} =$ mit den Nagel
with the nail

ԵՐԵՎԱՆ

QIII. In the strings
With the tips of the fingers

"ENDLESS"

K.H.

Gitarre auf den Seiten mit den Fingernägeln

S A T B

ped

(mp) Schläge

mp f p ff pp ↑

mit Handanstrich ist keine Stille mit der Bürste

6

A handwritten musical score for keyboard, page 4. The score consists of two systems of music. The first system starts with a dynamic of f , followed by a measure of p with a grace note. The second system begins with a dynamic of f . Both systems feature various performance instructions such as 'polo', 'up', 'down', and 'up-down' with arrows indicating direction. The score is written on five-line staves with some ledger lines. A bracket on the left labeled 'Tasten Keyboard' groups the first two measures. The number '4' is circled at the top left of the page.

PATRIMONIO UC

A hand-drawn musical score for a string instrument, likely a guitar or lute. The score consists of two staves. The left staff, labeled "Saiten Strings", has six horizontal lines representing strings. It features a vertical brace on the left side. Numbered circles (9, 2, 2, 11) mark specific points along the strings. Arrows indicate plucking motions from circle 2 to 3, and from circle 2 to 11. A bracket below the strings indicates a distance of "50 MM". A note at the bottom left specifies: "Mit dem Filzstiel (eig.) die Saiten schlagen" (With felt stick; strike the strings). The right staff, labeled "Ordinario", shows a grid of vertical and horizontal lines representing a fretboard. It includes various markings such as "imp.", "h", "h#", "b", "b#", and "mfp".

Handwritten musical score for guitar and keyboard. The score consists of two staves. The left staff is for the guitar (R.H. plectrum) and the right staff is for the keyboard. The score includes various markings such as dynamic levels (f, mp, ff), articulations (pizz., sforz., etc.), and performance instructions (String mit plectrum (R.H.), Tasten (L.H.), Keyboard (L.H.)). The score concludes with a 'Da Capo' instruction.

Pianoforte (ohne Decke)
(without cover)

Fängt an aufs teilen der Dir.
Spielt unabhängig bis zur Seite (8)
Starts on the cue of the conductor;
plays independently till (8)

"ENDLESS"

Roman Haubenstock-Ramstorf (1975)

Phase 8 Schläge des Dir. Laut
Spiel - immer unabhängig auf den 9. Schlag (sempre sforzato)
Phase 8 bests long. Start again on the best 9.
Play always independently! (sempre sforzato)

Pianoforte (ohne Decke)
(without cover)

Fängt an aufs teilen der Dir.
Spiel - immer unabhängig auf den 9. Schlag (sempre sforzato)
Starts on the cue of the conductor;
plays independently till (8)

"ENDLESS"

Roman Haubenstock-Ramstorf (1975)

Phase 8 Schläge des Dir. Laut
Spiel - immer unabhängig auf den 9. Schlag (sempre sforzato)
Phase 8 bests long. Start again on the best 9.
Play always independently! (sempre sforzato)

Measure 1: Fängt an aufs teilen der Dir. (Downward arrow)

Measure 2: Spiel - immer unabhängig auf den 9. Schlag (sempre sforzato) (Downward arrow)

Measure 3: Phase 8 bests long. Start again on the best 9. (Downward arrow)

Measure 4: mit dem Pfeil entlang den Seiten (Downward arrow)

Measure 5: simile (Upward arrow)

Measure 6: Ped. sempre (Upward arrow)

Measure 7: ordnungslos (Upward arrow)

Measure 8: Ped. (Upward arrow)

Measure 9: Rall. (Upward arrow)

Measure 10: (ungleichmäßig) (unregular) (Upward arrow)

Measure 11: ganz staccato (Upward arrow)

Measure 12: (simile) (Upward arrow)

Measure 13: 8 ↑ = hinzu, ↓ hinab
With plectron along the strings:
↑ up, ↓ down

CELESTA
CEMBALO

Fährtan auf Zeichen des Dir.;
Spiel unabhängig.
Starts on the cue;
plays independently.

"ENDLESS"

Roman Hohenstock-Rausch (1975)

Celesta
Cembalo

pp
P imp

p ly pp

ff R.H. mf

R.H.

1 2 3 4 5 6 8 12 15

PAINT MONOLOGUE

celeste
cembalo

mf
p

tecorbe
LAUTE

⑧ Pause: 2 Schläge der Dir. j. Fährtan wieder auf den 3. Schlag
Pause: 2 beats; starts again on the third beat.
(immer röhlich)

Celsta
Cemblo

ENDLES

Handwritten musical score for Celesta and Cemblo. The score consists of three systems of music. The top system starts with Celesta and Cemblo entries. The middle system begins with a dynamic *p* and includes a large bracketed section labeled "PITTRIMONIO UG". The bottom system concludes with a dynamic *p* and a "Da Capo" instruction.

Top System:

- Instrument: Celesta
- Measure 1: Dynamics *f*, *p*. Celesta notes: 3, 4. Cemblo notes: 1, 2, 3, 4.
- Measure 2: Dynamics *p*, *p*. Celesta notes: 2, 3, 4. Cemblo notes: 1, 2, 3, 4.
- Measure 3: Dynamics *p*, *p*. Celesta notes: 3, 4. Cemblo notes: 1, 2, 3, 4.
- Measure 4: Dynamics *p*, *p*. Celesta notes: 1. Cemblo notes: 1, 2, 3, 4.
- Measure 5: Dynamics *p*, *p*. Celesta notes: 1, 2, 3, 4. Cemblo notes: 1, 2, 3, 4.
- Measure 6: Dynamics *p*, *p*. Celesta notes: 1, 2, 3, 4. Cemblo notes: 1, 2, 3, 4.

Middle System:

- Instrument: Celesta
- Measure 7: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 8: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 9: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 10: Dynamics *p*. Celesta notes: 1, 2, 3, 4.

Bottom System:

- Instrument: Celesta
- Measure 11: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 12: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 13: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 14: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 15: Dynamics *p*. Celesta notes: 1, 2, 3, 4.
- Measure 16: Dynamics *p*. Celesta notes: 1, 2, 3, 4.

PITTRIMONIO UG

Da Capo

DIE FORM DES WERKES:

- Die Form stellt ein endloses Mobile für 7 Spieler und den Dirigenten dar. (Abgrenzen von der Koordinierung des Aufgangs und des Schlusses des Werkes, hat der Dirigent die eigene, unabhängige Stimme zu realisieren).
Die 7 Stimmen der Instrumentalisten sind als geschlossene Formen konzipiert, variabel in der Länge (verschiedene Dauer zwischen 3 und 4 Minuten), die - wie die Schleifen - ständig wiederholt werden. Die Variabilität der Dauer einzelner Stimmen ist einerseits durch die Notation des Geschehens in „proportionellen Metren“ bedingt, andererseits durch die Variabilität der Tempi des Dirigenten beeinflusst, der zwar nicht das Spiel selbst, wohl aber die Dichte des Geschehens bis zu einem gewissen Grad steuern kann.
Die ständige Wiederholung mehrerer musikalischen Schichten von verschiedener Länge ergibt die stets wachsende Variabilität des vertikalen Bildes der Musik, das sich wiederholt wird trotz der ständigen Wiederholung des horizontalen Ablaufs einzelner Elemente.
Das ist das Prinzip meiner „dynamisch geschlossenen“ Form, die ich seit 1958 in den meisten meiner Werke in verschiedenen Varianten und verschiedenen Notationsformen anwende: es sind meine diverse Mobile- und Multiple-Typen der Werke, die drehbare Notationsformen, die „Kreuzwort“ ähnlichen Kanonartigen Lesarten, die formellen und die graphischen Lösungen, die ich erfunden habe, und die so oft, in einer - besser oder schlechter - getarnten Form in vielen Partituren der Neuen Musik verwendet worden sind.

Bei der Länge der vorliegenden Stimmen und bei ihren unvermeidlichen Wiederholung Verschiebungen in Tempi und in der Dauer, erschöpft sich die „dynamisch geschlossene“ Form praktisch überhaupt nicht.
Die Aufführung des Werkes begrenzt sich - aus praktischen Gründen - zu einer Presentation eines kleinen Ausschnitts dieser endlosen Form.

Die Minimallänge des „Endlos“ wird 12 - 15 Minuten betragen, kann aber ad lib. fortgesetzt werden.

RHR
Wien, den 10. I. 1976

of the permanent repetition of the
horizontal passing of some elements.

This is the principle of my „dynamical closed“ form, which I use since 1958 in most of my works in different variations and multiple, the turnable forms of notation, those vanoulite (cross-word-like) versions, the moulded or graphical solutions, which I invented and which have been used

so often in somewhat better or worse disguise - in many partitions of new music.
By the length of the here used voices and the inevitable (at every repetition) diversity in begin and length - there is practically no end of the dynamical - closed form.

The performance of the work is therefore
the only presentation of a small
part of this endless form.
The minimum duration of this shorter
version ad libitum.

The form is an endless Mobile for 7 players and the conductor.
Apart from the coordination in the beginning and end of the work, must the conductor realize the own independent voice).
The 7 voices of the instrumentalists are conceived as forms closed in themselves, variable in length (between 3 or 4 minutes) which are repeated constantly. The variability of the length of the different voices is caused - from one side - from the notation of the precedent in „proportional metrics“ and from the other side, influenced by the variability of the tempi of the conductor, who controls the playing itself but the density density of the precedent - until a certain degree.

The permanent repetition of several musical layers of different length produces the ever growing variability of the vertical image of the music, which will never be able to repeat itself in spite

Die Besetzung:

1. Violoncello
2. Pianoforte
3. Celesta (auch Cembalo)

5. Harfe

6. Perkussion 1 :

Vibraphon, Marimba, 3 Gongs, 3 Becken (Piatti),
Hihat (geschlossen), 4 Alu-glocken (Cencero),
Röhrenglocken (Chimes), Wood-chimes, Metal-chimes, Glas-chimes

7. Perkussion 2 :

3 Trommeln (Drums); folgende Kombinationen können benutzt werden:

a) 3 verschiedene Toms

b) 2 Congas und ein großer Bonjo

c) 1 Tom, 1 Conga, 1 Bonjo

N.B.: Es kann nur eine dieser Kombinationen, oder aber abwechselnd zwei und drei

Kombinationen genutzt werden.
Es wird generell mit den leichten und weichen Schlegel gespielt. Es wäre erwünscht einige Teile (ad lib.) mit den Fingern und Handflächen zu spielen.

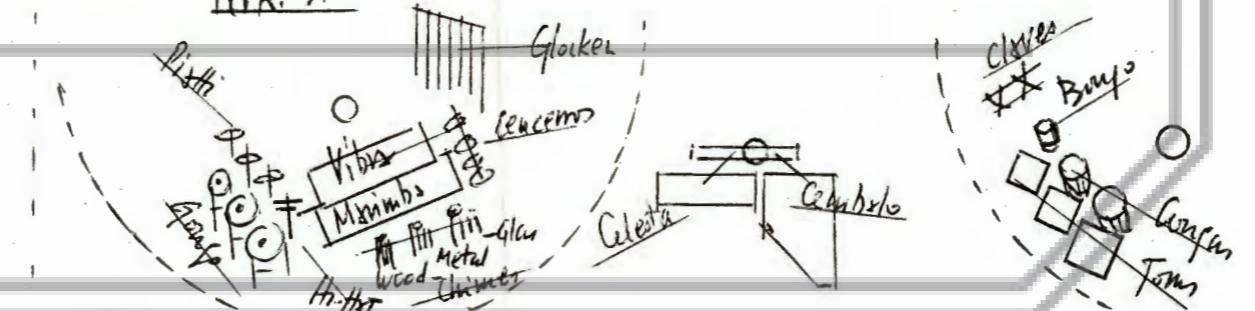
Cloves : ein großes Paar
ein kleineres Paar

8. Dirigent

Plazierung der Instrumente:

PATRIMONIO UC

Perk. 1



N.B.

Celesta und Cembalo werden ganz nebeneinander gestellt so, dass der Spieler gleichzeitig beide Inst. bedienen kann

Orchester vor allen

SETZUNG:

6. Violoncello
3. Pianoforte
4. Celesta (auch Cembalo)

5. Harfe

6. Perkussion 1 :

Vibraphon, Marimba, 3 Gongs, 3 Becken (Pistti),
Tihhat (geschlossen), 4 Almglocken (Cencemo),
Röhrenklöppen (Chimes), Wood-chimes, Metal-chimes, Glas-chimes

7. Perkussion 2 :

3 Trommeln (Drums); folg. Kombinationen können benutzt werden:

- a) 3 verschiedene Toms
- b) 2 Congas und ein großer Bongo
- c) 1 Tom, 1 Conga, 1 Bongo

N.B.: Es kann nur eine dieser Kombinationen,

oder aber abwechselnd zwei und drei

Kombinationen genutzt werden.
Es wird generell mit den leichten und weichen Schlegel

gespielt. Es wäre erwünscht einige Teile (ad lib.)

mit den Fingern und Handflächen zu spielen.

= The following combinations can be used:

- a) 3 different toms
- b) 2 Congas and 1 large Bongo

- c) 1 Tom, 1 Conga, 1 Bongo

N.B.: There can be one of these combinations,
and as well 2 or 3 combinations - alter-

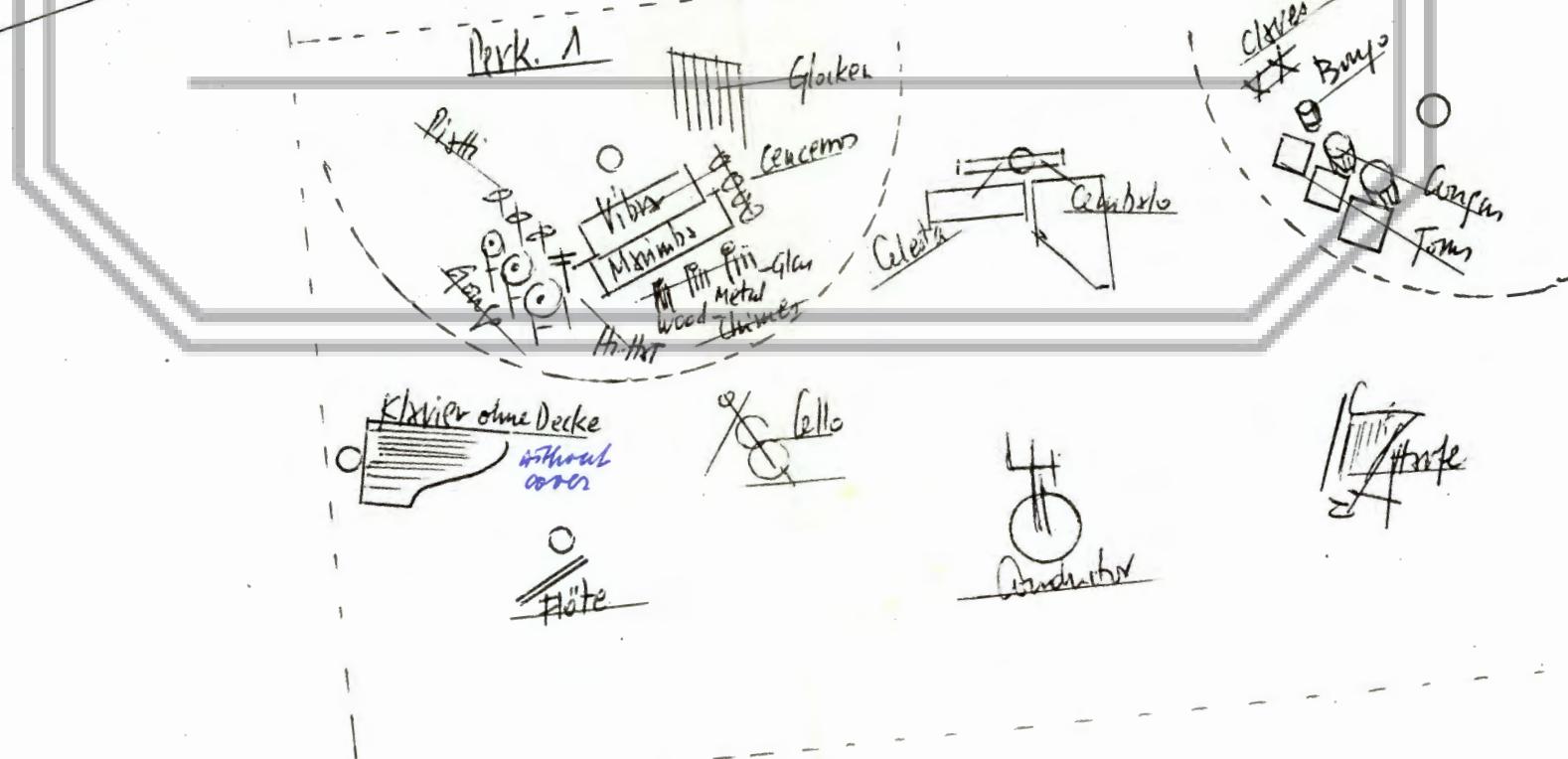
natively

Generally will be played with the
light and soft dynamics. It is desirable
to play some parts (ad lib.) with the fingers
and palms).

Claves : ein großes Paar
ein kleineres Paar

Placierung der Instrumente:

PATRIMONIO UC



N.B.

Celesta und Cembalo werden ganz eng nebeneinander gestellt so daß der Spieler gleichzeitig beide tast. bedienen kann

Celista and Cembalo are placed
quite near each other - so that
they can be played at the same
time.

Haukenstock - Piazzolla

Endless (12-15 min)

♩ = 50-70 (unequal beats)

Entradas :

perc 1 perc 2

[1] 0.5 [2]

cello Arpa flauta piano celesta

10-15 [3]

8-10

[4]

5-8

[5]

8-10

[6]

15-18

[7]

A

[1] 0.5 [2]

10-15 [3]

8-10

[4]

5-8

[5]

8-10

[6]

15-18

[7]

B

equal beats (30 y 80)

accel (20 y 90)

rall (90 y 20)

Tiempo irregular

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después
entrada (A)

10 - 12 min

C

Final

[1] 10-15 [2]

5-8

[3]

8-10

[4]

8-10

[5]

15-18

[6]

5-8

[7]

flauta

piano

cello

perc 1

celest

Arpa

perc 2
CODA

D

CODA

Vibraciones - Alt glotte en diminuendo (—)

Direction

①

1 Beginning

From the beginning (entry of Percussion 1) until entry of Gesta (entry 7) the conductor beats 'unequal seconds' (between 50 - 70 ~~min~~)

He places the players in the following order and

with the following distances of time:

2 In step of the conductor is beating ~~for~~ 10-12 minutes.

The beatings shall

2 The Pauses

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From entry number 7 (Gesta) the beatings are as follows

in longer or shorter irregular continuation, free :

a) equal pulsing tempi

b) " accelerated "

c) " slackening down "

d) irregular tempi

In this way the conductor is beating ~~for~~ 10 - 12 minutes. The beatings shall be unaccented, they will be heard by the players only during their pauses (number in circle) and shall only indicate the duration of those pauses. The playing itself is independent of the conductor, and will not be influenced by him - at least - as to the tempo. Whereas it is clear, that the choice of quicker or slower tempi can lengthen or shorten the pauses of every player and with this - the density of the played music. N.B. The duration 10-12 is the minimum duration that can be lengthened at libitum (see : form)

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תְּמִימָנָה, תְּמִימָנָה, תְּמִימָנָה

[4]

a 'coda' simultaneously with the cue for interruption of percussion 1
 (sign number ⑦) will be given the cue for 'coda' to vibraphon
 and Alto-flute. Both players play the passages signed as 'coda'
 of their parts once in the ory of sempre diminuendo.

N.B. After the cue for interruption continues everyone
 his playing until the next pause (numbers in circles)

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[3] The end-phrase:

The cues for interruption are given as follows:

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ENDLESS

The structure of the work.

The work is constructed as an endless mobile for seven players and the conductor.

(Apart from the coordination of the beginning and the end of the work, the conductor has to realize the own independent voice.) The seven voices of the instrumentalists are conceived as a closed form, variable in length (durations vary between three and four minutes) which - like the loops - are permanently repeated. The variability of the duration of the voices results on the one hand from the notation of the happening in proportional metrics and is on the other hand influenced by the variability of the conductor's tempi. Indeed, he cannot direct the playing itself, but to a certain degree the density of the happening. From the permanent ~~matrix~~ repetition of several musical layers of different length results the ever growing variability of the vertical image of the music, which will never be repeated despite the permanent repetition of the horizontal sequence of the individual elements. This is the principle of my "dynamic - closed" form which I employ since 1958 in most of my works in differing variations and notation-systems. It is the diverse mobile and multiple types of composition, those turnable forms of notation ~~xxxxxx~~ "cross-word" like, canyon like versions, formal and graphic solutions which I have invented and which are used so often with more or less success in many scores of modern music. The "dynamic-closed" form is by no means consummated by the lengths of the individual voices in the present composition and by the inevitable relative displacements - upon each repetition - resulting from the varying tempi and durations.

For practical reasons, the performance of this composition is limited to
to a small representative excerpt of this unending form.

Roman Haubenstock-Ramati

Vienna, January 10th, 1976

(The minimal length of this "E"ndless" ought to last 12 - 15 minutes,
but may continue ad lib.)

