Karlheinz Stockhausen

List of Works

All works which were composed until 1969 (work numbers $\frac{1}{2}$ to 29) are published by *Universal Edition* in Vienna, with the exception of ETUDE, Electronic STUDIES I and II, GESANG DER JÜNGLINGE, KONTAKTE, MOMENTE, and HYMNEN, which are published since 1993 by the *Stockhausen-Verlag*, and the renewed compositions 3x REFRAIN 2000, MIXTURE 2003, STOP and START.

Starting with work number 30, all compositions are published by the *Stockhausen-Verlag*, Kettenberg 15, 51515 Kürten, Germany, and may be ordered directly.

\[ 1 = \text{numeration of the individually performable works.} \]

\[ \Diamond = \text{orchestra works} \text{ with at least 19 players (or fewer when the instrumentation is unconventional), and works for orchestra with choir.} \]

\[ \mathbb{1} = \text{chamber music works}. \text{ Among these are several which have more than 18 players, but are usually not performed by orchestras, but rather by chamber ensembles such as the London Sinfonietta, the Ensemble Intercontemporain, the Asko Ensemble, or Ensemble Modern.} \]

\[ 35 = \text{Works, which may also be performed as “chamber music” (for example INORI with 2 dancer-mimes and tape [instead of orchestra] or works for choir in which the choir may be played back on tape.} \]

1. ex 47 = 1st derivative of Work No. 47.

\[ [9’21”] = \text{duration of 9 minutes and 21 seconds (durations with minutes and seconds: CD durations of the Complete Edition).} \]

U. E. = *Universal Edition*.

St. = *Stockhausen-Verlag*.

For most of the works, an electro-acoustic installation is indicated. Detailed information about the required equipment may be found in the scores.

In very small halls (for less than 100 people), it is possible to omit amplification for some solo works and works for small ensembles. However, it must be taken into account that since 1970 Stockhausen also amplifies his PIANO PIECES, for example, in concerts (using 2 microphones) to make the timbre nuances audible from all seats in the auditorium, if at all possible.

In the scores of numerous works, exact instructions for the set-up of the instruments, the gestures and movements of the interpreters, for the lighting, props, costumes and podia are given. These are not mentioned in the following list.

Special microphones and receivers (not listed) belong to the transmitters indicated.

**Abbreviations**

cond. = conductor; only the works with this indication are conducted.

micr. = microphone(s).

loudsp. = loudspeakers.

sound proj. = sound projectionist, who also controls the lighting from the mixing console in the hall (see scores).

tape rec. = tape recorder.

synth. player = synthesizer player.
<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Composition</th>
<th>Duration</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1950</td>
<td>CHÖRE FÜR DORIS (CHORUSES FOR DORIS)</td>
<td>9'21”</td>
<td>U. E. for a cappella choir (cond.)</td>
</tr>
<tr>
<td>2</td>
<td>1950</td>
<td>DREI LIEDER (THREE SONGS)</td>
<td>19'26”</td>
<td>U. E. for alto voice and chamber orchestra (cond.) (fl. / 2 cl. / bsn. / tp. / trb. / 2 perc. / piano / elec. harpsichord / strings)</td>
</tr>
<tr>
<td>3</td>
<td>1950</td>
<td>CHORAL (CHORALE)</td>
<td>4'05”</td>
<td>U. E. for choir a cappella (cond.)</td>
</tr>
<tr>
<td>4</td>
<td>1951</td>
<td>SONATINE (SONATINA)</td>
<td>10'32”</td>
<td>U. E. for violin and piano</td>
</tr>
<tr>
<td>5</td>
<td>1951</td>
<td>KREUZSPIEL (CROSS-PLAY)</td>
<td>11'29”</td>
<td>U. E. for oboe, bass clarinet, piano, 3 percussionists (cond.) (4 micr., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>6</td>
<td>1951</td>
<td>FORMEL (FORMULA)</td>
<td>12'57”</td>
<td>U. E. for orchestra [28 players] (cond.) (3 ob. / 3 cl. / 3 bsn. / 3 hn. / 6 vl. / 3 vc. / 3 db. / vibr. / celesta / piano / harp)</td>
</tr>
<tr>
<td>7</td>
<td>1952</td>
<td>ETUDE (musique concrète)</td>
<td>3'15”</td>
<td>U. E. (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>8</td>
<td>1952</td>
<td>SPIEL (PLAY)</td>
<td>16'01”</td>
<td>U. E. for orchestra (cond.)</td>
</tr>
<tr>
<td>9</td>
<td>1952</td>
<td>SCHLAGTRIO (PERCUSSIVE TRIO)</td>
<td>15'15”</td>
<td>U. E. for piano and 2 x 3 timpani (2 micr., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>10</td>
<td>1952/ 1962</td>
<td>PUNKTE (POINTS)</td>
<td>ca. 27’</td>
<td>U. E. for orchestra (with corrections until 1993) (cond.) (2 x 2 micr. for 2 harps, 2 x 2 micr. for 2 pianos, 4 micr. for doubles basses, 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>11</td>
<td>1952</td>
<td>KONTRA-PUNKTE (COUNTER-POINTS)</td>
<td>14'13”</td>
<td>U. E. for 10 instruments (cond.) (fl. / cl. / bass cl. / bsn. / tp. / trb. / piano / harp / vl. / vc.)</td>
</tr>
<tr>
<td>12–15</td>
<td>1952</td>
<td>KLAVIERSTÜCKE I–IV (PIANO PIECES I–IV)</td>
<td>ca. 8’</td>
<td>U. E. (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>16</td>
<td>1953</td>
<td>STUDIE I (STUDY I)</td>
<td>9'42”</td>
<td>U. E. (electronic music) (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>17</td>
<td>1954</td>
<td>STUDIE II (STUDY II)</td>
<td>3'20”</td>
<td>U. E. (electronic music) (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
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<tr>
<td>18–23</td>
<td>1954</td>
<td>KLAVIERSTÜCKE V–X (PIANO PIECES V–X)</td>
<td>ca. 73’</td>
<td>U. E. (IX and X were finished in 1961)</td>
</tr>
<tr>
<td>24</td>
<td>1955</td>
<td>ZEITMASZE (TIME-MEASURES)</td>
<td>14'47”</td>
<td>U. E. for 5 wood-winds (cond.) (fl. / ob. / Engl. hn. / cl. / bsn.)</td>
</tr>
</tbody>
</table>
25 1955 No. 6 **GRUPPEN** (GROUPS) [24’25’’] U. E.
for 3 orchestras (3 cond.)
(microphone amplification: piano, guitar / sound proj.)

26 1956 No. 7 **KLAVIERSTÜCK XI** (PIANO PIECE XI) [ca. 14’] U. E.

27 1955 No. 8 **GESANG DER JÜNGLINGE** (SONG OF THE YOUTHS) [13’14”] St.
to 56 (electronic music)
(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)

28 1959 No. 9 **ZYKLUS** (CYCLE) for a percussionist [ca. 12’ or ca. 15’] U. E.
(4 micr., 2 x 2 loudsp., mixing console / sound proj.)

29 1959 No. 10 **CARRÉ** [ca. 36’] U. E.
to 60 for 4 orchestras and 4 choirs (4 cond.)
(16 micr. for choirs, 4 micr. for cymbalum, harp, harpsichord,
4 x 2 loudsp., mixing console / sound proj.)

30 1959 No. 11 **REFRAIN** [circa 12’] U. E.
for 3 players (piano / vibr. / celesta or synth.)
(8 micr., 2 x 2 loudsp., mixing console / sound proj.)

31 2000 No. 11 ½ **3 x REFRAIN 2000** [ca. 61’] St.
for piano with 3 wood blocks,
sampler celesta with 3 antique cymbals,
vibraphone with 3 cowbells and glockenspiel, sound projectionist
(3 transmitters, 3 micr., 2 sampler outputs, 2 x 2 loudsp.,
mixing console / sound proj.)

32 1958 No. 12 **KONTAKTE** (CONTACTS) for electronic sounds [35’30”] St.
(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)

33 1958 No. 12 ½ **KONTAKTE** (CONTACTS) [35’30”] St.
to 60 for electronic sounds, piano and percussion
(4-track tape rec., 12 micr., 4 x 2 loudsp.,
2 monitor loudsp., mixing console / sound proj.)

34 1961 No. 12 ½ **ORIGINALE** (ORIGINALS) [ca. 90’] St.
(Musical Theatre with KONTAKTE)

35 1962 No. 13 **MOMENTE** (MOMENTS) [113’] St.
to 64 (finished in ’69)
for solo soprano, 4 choir groups and 13 instrumentalists (cond.)
(4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.)
(5 transmitters, 5 loudsp., mixing console / sound proj.)

36 1963 No. 14 **PLUS-MINUS** [duration undefined] U. E.
2 x 7 pages for realisation

37 1964 No. 15 **MIKROPHONIE I** (MICROPHONY 1) for 6 players [ca. 28’] U. E.
with tam-tam, 2 microphones, 2 filters with potentiometers
(4 x 2 loudsp.)

38 1964 No. 16 **MIXTUR** (MIXTURE) [ca. 27’] U. E.
for orchestra, 4 sine-wave generators and
4 ring modulators (cond.)
(undefined number of microphones; the rest of the
equipment as in Work No. 16 ½ MIXTUR for small orchestra)

12
1964 / No. 16½
MIXTUR (MIXTURE) for small orchestra (cond.)
(fl. / ob. / cl. / bsn. / tp. / 2 hn. / trb. /
3 perc. / 8 vl. / 4 vla. / 2 vc. / 2 db. /
4 generator players / 4 sound mixers)
(4 sine-wave generators, 4 ring modulators
27 micr., 11 loudsp., mixing console / sound proj.)

2003 Nr. 16½
MIXTUR 2003
for 5 instrumental groups, 4 sine-wave generator players,
4 sound mixers with 4 ring modulators, sound projectionist
(instrumentation and sound equipment as in Work No. 16½ )

1965 No. 17
MIKROPHONIE II (MICROPHYON II)
for 12 singers, Hammond organ or synthesizer,
4 ring modulators, tape (cond., timer)
(2-track tape rec., 4 x 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

1965 No. 18
STOP for orchestra (cond.)
(undefined number of microphones;
the rest of the equipment as in STOP “Paris Version”)

1969 No. 18½
STOP “Paris Version” (19 players, cond.)
for example: I ob. / piano / synth.;
II synth. / tp. / vc.;
III vibra. + tam-tam / bass cl. / elec. cello;
IV Engl. hn. / synth. / bsn.;
V cl. / vl. / harp / trb.;
VI fl. / elec. bsn. / hn.
(19 micr., 2 x 2 loudsp., 5 monitor loudsp., mixing console / sound proj.)

2001 No. 18½
STOP und START (STOP and START)
for 6 instrumental groups

1965 / No. 19
SOLO for melody instrument with feedback
(special electro-acoustic apparatus, 4 assistants / 4 x 2 loudsp., mixing console / sound proj.)

1966 No. 20
TELEMUSIK (TELEMUSIC)
(electronic music)
(8-track or 2-track tape rec. / 5 x 2 or 4 x 2 loudsp., mixing console / sound proj.)

1966 No. 21
ADIEU for woodwind quintet (cond.)

1966 No. 22
HYMNEN (ANTHEMS)
(electronic and concrete music
(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)

1966 No. 22½
HYMNEN (ANTHEMS)
(electronic and concrete music with 4 soloists
(for example: trumpet and synthesizer / trombone, euphonium
and synthesizer / tam-tam and numerous other instruments /
synthesizer, sampler and piano)
(4-track tape rec., 6 x 2 loudsp., 4 monitor loudsp., equipment as required
by the soloists, mixing console / sound proj.)
1969 No. 22 HYMNEN (Dritte Region) / ANTHEMS (Third Region) [ca. 42’] St.
electronic music with orchestra (cond.)
(4-track tape rec., 28 micr., 12 loudsp., mixing console / sound proj.)

1967 No. 23 PROZESSION (PROCESSION) [ca. 37’] U. E.
for tam-tam, viola, electronium or synthesizer, piano, microphonist, filterer and level controller (6 players)
(4 micr., 4 x 2 loudsp., mixing console / sound proj.)

1968 No. 24 STIMMUNG (TUNING) (fanfare for 6 vocalists) [ca. 70’] U. E.
(sound equipment as in STIMMUNG “Paris Version”)

1968 No. 24 \(\frac{1}{2}\) STIMMUNG (TUNING) “Paris Version” [ca. 70’] U. E.
(6 micr., 6 loudsp., mixing console / sound proj.)

1968 No. 25 KURZWELLEN (SHORT-WAVES) for 6 players [ca. 55’] U. E.
(piano with short-wave receiver, electronium or synthesizer
with short-wave receiver, tam-tam with short-wave receiver [2 players]
elec. viola with short-wave receiver,
sound projectionist with 2 filters and 4 faders)
(4 short-wave receivers, 5 micr., 4 x 2 loudsp., mixing console / sound proj.)

1968 No. 26 AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS) U. E.
15 text compositions for intuitive music
(individually performable)

1. RICHTIGE DAUERN (RIGHT DURATIONS) for ca. 4 players
2. UNBEGRENZT (UNLIMITED) for ensemble
3. VERBINDUNG (CONNECTION) for ensemble
4. TREFFPUNKT (MEETING POINT) for ensemble
5. NACHTMUSIK (NIGHT MUSIC) for ensemble
6. ABWÄRTS (DOWNWARDS) for ensemble
7. AUFWÄRTS (UPWARDS) for ensemble
8. OBEN UND.UNTEN (HIGH AND LOW) theatre piece
   for man, woman, child, 4 instrumentalists
9. INTENSITÄT (INTENSITY) for ensemble
10. SETZ DIE SEGEL ZUR SONNE (SET SAIL FOR THE SUN) for ensemble
11. KOMMUNION (COMMUNION) for ensemble
12. LITANEI (LITANY) for speaker or choir
13. ES (IT) for ensemble
14. GOLDESTAUB (GOLD DUST) for ensemble
15. ANKUNFT (ARRIVAL) for speaker or speech-choir

1968 No. 27 SPIRAL [integral ca. 135’,
for a soloist with short-wave receiver
sections 15’ – 25’]
(3 micr., 2 x 2 loudsp., mixing console / sound proj.)

for flute, violoncello, tubular bells and vibraphone,
bass clarinet, viola, piano

1969 No. 29 FRESCO [ca. 5 hours] U. E.
for 4 orchestra groups (4 cond.)
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<th>No.</th>
<th>Year</th>
<th>Works</th>
</tr>
</thead>
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<tr>
<td>30</td>
<td>1969</td>
<td>POLE (POLES) [integral at least ca. 65’, to 1970 sections at least ca. 22’] for 2 players / singers with 2 short-wave receivers (2 micr., 2 x 4 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>31</td>
<td>1969</td>
<td>EXPO [integral at least ca. 70’, to 1970 sections at least 25’] for 3 players / singers with 3 short-wave receivers (3 micr., 3 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>32</td>
<td>1970</td>
<td>MANTRA [65’–72’] for 2 pianists (with wood blocks and antique cymbales) (2 sine-wave generators, 2 ring modulators, 2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>33</td>
<td>1968</td>
<td>FÜR KOMMENDE ZEITEN (FOR TIMES TO COME) to 70 17 texts for intuitive music (individually performable) 1. ÜBEREINSTIMMUNG (UNANIMITY) for ensemble 2. VERLÄNGERUNG (ELONGATION) 3. VERKÜRZUNG (SHORTENING) 4. ÜBER DIE GRENZE (ACROSS THE BOUNDARY) for small ensemble 5. KOMMUNIKATION (COMMUNICATION) for small ensemble 6. INTERVALL (INTERVAL) piano duet for 4 hands 7. AUSSERHALB (OUTSIDE) for small ensemble 8. INNERHALB (INSIDE) for small ensemble 9. ANHALT (HALT) for small ensemble 10. SCHWINGUNG (VIBRATION) for ensemble 11. SPEKTREN (SPECTRA) for small ensemble 12. WELLEN (WAVES) for ensemble 13. ZUGVÖGEL (BIRD OF PASSAGE) for ensemble 14. VORAHNUNG (PRESENTIMENT) for 4–7 interpreters 15. JAPAN for ensemble 16. WACH (AWAKE) for ensemble 17. CEYLON for small ensemble ................................................. [22’47’’]</td>
</tr>
<tr>
<td>34</td>
<td>1971</td>
<td>STERNKLANG (STAR SOUND) [ca. 150’] for Park Music for 5 groups (21 singers and instrumentalists) (21 micr., ca. 10 synthesizers, 22 loudsp., 5 mixers / 5 sound proj.)</td>
</tr>
<tr>
<td>35</td>
<td>1971</td>
<td>TRANS [ca. 27’] for orchestra (cond.) and tape (or 8-track tape and strings, piccolo trumpet, drummer) (2-track or 8-track tape rec., 19 micr., 13 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>36</td>
<td>1972</td>
<td>ALPHABET for Liège (not yet available) 13 Musical Scenes for soloists and duets (all with electro-acoustic equipment)</td>
</tr>
<tr>
<td>36½</td>
<td>1972</td>
<td>AM HIMMEL WANDRE ICH (IN THE SKY I AM WALKING) [51’30’’] American Indian songs for 2 voices (2 micr., 4 loudsp., mixing console / sound proj.)</td>
</tr>
</tbody>
</table>
YLEM
for 19 players / singers (cond.)
(for example 19 instr.: fl. / ob. / Engl. horn. / cl. / bass cl. / bsn. / hn. / tp. / trb. / vl. / 4 synthesizers / elec. vc. / vc. / piano / harp / vibr.)
(6 micr., 2 x 2 loudsp., mixing console / sound proj.)

INORI
Adorations for one or two soloists and large orchestra (cond.)
(To date, the soloists were dancer-mimes)
(12 micr., 4 x 2 loudsp., mixing console / sound proj.)
or (notated in the same score):
INORI
Adorations for one or two soloists and small orchestra (cond.)
(33 instr.: 2 fl. / 2 ob. / 2 clar. [2nd also E♭ clar.] / 2 bsn. [2nd also contra-bsn.] / 2 trp. / 2 hn. I / 2 hn. II / 2 trb. [2nd also bass trombone] / 1 tuba / 3 vl. I / 2 vl. II / 2 vla. / 2 vc. / 2 db. / 1 piano / 4 perc.)
(all instruments are amplified by microphones, 4 x 2 loudsp., mixing console / sound proj.)

INORI may also be performed by one or two (or more) dancer-mimes and tape
(2 x 2 loudsp., CD player, mixing console / sound proj.)

VORTRAG ÜBER HU (LECTURE ON HU)
for a singer
Musical Analysis of INORI
† (for example in connection with a performance of INORI)
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE)
Choir Opera with orchestra (or tape)
(orchestra with cond.)
(in case tape of orchestra is used: 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

HERBSTMUSIK (AUTUMN MUSIC)
Musical Theatre for 4 players
(16 micr., 4 x 2 loudsp., mixing console / sound proj.)

LAUB UND REGEN (LEAVES and RAIN)
final duet of AUTUMN MUSIC
for clarinet and viola
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

MUSIK IM BAUCH (MUSIC IN THE BELLY)
for 6 percussionists and music boxes
(ca. 14 micr., 2 x 2 loudsp., mixing console / sound proj.)
1975 12 Melodies of the Star Signs
for a melody and/or a chordal instrument
1. AQUARIUS
2. PISCES
3. ARIES
4. TAURUS
5. GEMINI
6. CANCER
7. LEO
8. VIRGO
9. LIBRA
10. SCORPIO
11. SAGITTARIUS
12. CAPRICORN

1975 for voice and chordal instrument
individual editions for
high soprano or high tenor
soprano or tenor
mezzosoprano or alto or low tenor
baritone
bass

1977 for chamber orchestra (poss. cond.)
(clarinet, horn, bassoon, strings)

1981 for clarinet and piano

1983 for clarinet, flute and piccolo, trumpet and piano
(3 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

2003 for tenor or soprano and chordal instrument
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

1975 for clarinet

1975 for clarinet

SIRIUS
electronic music and trumpet, soprano, bass clarinet, bass
(8-track tape rec., 4 transmitters, 1 micr., 8 loudsp.,
mixing console / sound proj.)

It is possible to perform only the 8-track electronic music:

Spring Version
Summer Version
Autumn Version
Winter Version
(8-track tape rec., 8 loudsp., mixing console / sound proj.)
122 1977/1980 No. 43 ½ **ARIES** for trumpet and electronic music
(8-track tape rec. [poss. 2-track tape rec.],
1 transmitter, 8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)

123 1977 No. 43 ½ **LIBRA** for bass clarinet and electronic music
(8-track tape rec. [poss. 2-track tape rec.],
1 transmitter, 2 micr., 8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)

124 1977 No. 43 ½ **CAPRICORN** for bass and electronic music
(8-track tape rec. [poss. 2-track tape rec.], 1 transmitter,
8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)

125 1976 No. 44 **AMOUR** 5 pieces for clarinet
[ca. 26’]

126 1976/1981 No. 44 ½ **AMOUR** for flute
[ca. 29’]

127 1976/1998 Nr. 44 ½ **VIER STERNE** (FOUR STARS) from **AMOUR**
[ca. 12’]
for violoncello

128 1976/2003 Nr. 44 ½ **AMOUR** for saxophone
[ca. 29’]

129 1977 No. 45 **JUBILÄUM** (JUBILEE) for orchestra (cond.)
[16’]
(10 micr., 6 loudsp., mixing console / sound proj.)

1977 **IN FREUNDSCHAFT** (IN FRIENDSHIP)
[ca. 15’]
individual editions for

<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Year/No.</th>
<th>Instrumentation</th>
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<td>130</td>
<td>No. 46 cl</td>
<td>1978</td>
<td>clarinet</td>
</tr>
<tr>
<td>131</td>
<td>No. 46½ fl</td>
<td>1984</td>
<td>flute</td>
</tr>
<tr>
<td>132</td>
<td>No. 46½ ob</td>
<td>1984</td>
<td>oboe</td>
</tr>
<tr>
<td>133</td>
<td>No. 46½ bs</td>
<td>1984</td>
<td>bassoon</td>
</tr>
<tr>
<td>134</td>
<td>No. 46½ bb</td>
<td>1984</td>
<td>basset-horn or bass clarinet</td>
</tr>
<tr>
<td>135</td>
<td>No. 46½ vi</td>
<td>1983</td>
<td>violin</td>
</tr>
<tr>
<td>136</td>
<td>No. 46½ vi</td>
<td>1983</td>
<td>viola</td>
</tr>
<tr>
<td>137</td>
<td>No. 46½ vc</td>
<td>1983</td>
<td>violoncello or double-bass</td>
</tr>
<tr>
<td>138</td>
<td>No. 46½ x</td>
<td>1983</td>
<td>saxophone</td>
</tr>
<tr>
<td>139</td>
<td>No. 46½ tp</td>
<td>1983</td>
<td>trumpet in E♭ with fourth-attachment</td>
</tr>
<tr>
<td>140</td>
<td>No. 46½ h</td>
<td>1983</td>
<td>horn</td>
</tr>
<tr>
<td>141</td>
<td>No. 46½ tr</td>
<td>1983</td>
<td>trombone</td>
</tr>
<tr>
<td>142</td>
<td>No. 46½ tu</td>
<td>1983</td>
<td>tuba</td>
</tr>
<tr>
<td>143</td>
<td>No. 46½ r</td>
<td>1983</td>
<td>recorder</td>
</tr>
</tbody>
</table>

144 1978 **KADENZEN** (CADENZAS)
for Mozart’s Clarinet Concerto

145, 146 1984/1985 **KADENZEN** (CADENZAS)
for Mozart’s Flute Concertos in G and D

147 1984 **KADENZ** (CADENZA)
for Leopold Mozart’s Trumpet Concerto

148 1983/1985 **KADENZEN** (CADENZAS)
for Haydn’s Trumpet Concerto
1977 – 2003

**LICHT** (LIGHT)

**The Seven Days of the Week**

for

solo voices, solo instruments, solo dancers /
choirs, orchestras, ballet and mimes /
electronic and concrete music

1977/ No. 47

**JAHRESLAUF** (COURSE OF THE YEARS) [ca. 61’]

(Act 1 of **TUESDAY** from **LIGHT**)

for tenor, bass / 4 dancer-mimes /
actor-singer, 3 mimes,
little girl, beautiful woman /
modern orchestra (14 instr.), tape / sound projectionist

or

for tenor, bass / modern orchestra (14 instr.), tape / sound projectionist

(*modern orchestra*: 3 synth. players / 3 piccolo flutes /
3 soprano saxophones / electr. cembalo or synthesizer / guitar /
3 percussionists)

(7 transmitters, 7 micr., 2-track tape rec.,
8 or 12 loudsp., mixing console / sound proj.)

1977 1. ex 47

**PICCOLO** (from **COURSE OF THE YEARS**) [ca. 3’30’’]

solo for piccolo flute

1978 No. 48 – 50

**DONNERSTAG aus LICHT** (THURSDAY from **LIGHT**) [ca. 240’]

Opera in three acts, a greeting and a farewell

for 14 musical performers

(3 solo voices, 8 solo instrumentalists,
3 solo dancers),
chorus, orchestra, and tapes

**DONNERSTAGS-GRUSS** (THURSDAY GREETING)

Act 1 **MICHAELs JUGEND** (MICHAEL’S YOUTH)

**KINDHEIT** (CHILDHOOD)

**MONDEVA** (MOON-EVE)

**EXAMEN** (EXAMINATION)

Act 2 **MICHAELs REISE UM DIE ERDE**

(MICHAEL’S JOURNEY ROUND THE EARTH)

Act 3 **MICHAELs HEIMKEHR** (MICHAEL’S HOME-COMING)

**FESTIVAL**

**VISION**

**DONNERSTAGS-ABSCHIED** (THURSDAY FAREWELL)
Individual editions of THURSDAY from LIGHT:

154 1978 No. 48  
**MICHAELS REISE UM DIE ERDE**  [ca. 50’]
(MICHAEL’S JOURNEY ROUND THE EARTH)
with trumpet and orchestra (cond.)
(Act 2 of THURSDAY from LIGHT)
(4 transmitters, 37 micr., 6 x 2 loudsp., mixing console / sound proj.)

155 1. ex 48  
**EINGANG und FORMEL**  [ca. 2’30’’]
(ENTRANCE and FORMULA)  
(from MICHAEL’S JOURNEY) for trumpet
(transmitter, 2 x 2 loudsp., mixing console / sound proj.)

156 2. ex 48  
**HALT**  [ca. 15’]
(from MICHAEL’S JOURNEY)
for trumpet and double-bass
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

157 3. ex 48  
**KREUZIGUNG**  [ca. 18’]
(CRUCIFIXION)  
(from MICHAEL’S JOURNEY)
for trumpet and basset-horn I / clarinet, basset-horn II, 2 horns, 2 trombones, tuba, elec. organ or synthesizer
(4 transmitters, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

158 4. ex 48  
**MISSION und HIMMELFAHRT**  [ca. 18’]
(MISSION and ASCENSION)  
(from MICHAEL’S JOURNEY)
for trumpet and basset-horn
(2 transmitters, 1 micr., 2 x 2 loudsp., mixing console/ sound proj.)

159 1978 No. 48 ½  
**DONNERSTAGS-GRUSS**  [ca. 11’]
(MICHAELS-GRUSS)
THURSDAY GREETING (MICHAEL’S GREETING)
for 8 brass instruments, piano, 3 percussionists (cond.)

160 1. ex 48 ½  
**MICHAELS-RUF**  [ca. 2’]
(MICHAEL’S CALL)
for variable ensemble (8 parts) (cond.)

161 2. ex 48 ½  
**MICHAELS-RUF**  [ca. 2’]
version for 4 trumpets

162 1978/ 1984 No. 48 ½  
**Solisten-Version MICHAELS REISE**  [ca. 48’]
(Soloists’ Version of MICHAEL’S JOURNEY)
for a trumpeter, 9 co-players
(bhn. I, bhn. II with bass clarinet, clar., alto flute, trb. with euph.,
2 synth. players, 2 percussionists)
(6 transmitters, 10 micr., 2 x 2 loudsp., mixing console / sound proj.)

163 1978 No. 49  
**MICHAELS JUGEND**  [ca. 64’]
(MICHAEL’S YOUTH)
(Act 1 of THURSDAY from LIGHT)
for tenor, soprano, bass /
trumpet, basset-horn, trombone, piano /
elec. organ or synthesizer / 3 dancer-mimes /
tapes with choir and instruments
(6 transmitters, 2 micr., 8-track and 2-track tape rec.,
10 loudsp., mixing console / sound proj.)
UNSICHTBARE CHÖRE (INVISIBLE CHOIRS) [50’]
of THURSDAY from LIGHT for 16-channel recording of a cappella choir and 8- or 2-track playback
(8-track tape rec. [poss. 2-track tape rec.], 8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)

KINDHEIT / CHILDHOOD [ca. 29’]
(scene of MICHAEL’S YOUTH) for tenor, soprano, bass / trumpet, basset-horn, trombone / dancer / tapes
(6 transmitters, 8-track and 2-track tape rec., 10 loudsp., mixing console / sound proj.)

TANZE LUZEFAL! (DANCE LUCEFA!) [6’]
(from MICHAEL’S YOUTH) for basset-horn or bass clarinet
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

BIJOU (from MICHAEL’S YOUTH) [15’]
for alto flute, bass clarinet and tape
(2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

MONDEVA (MOON-EVE) [13’]
(scene of MICHAEL’S YOUTH) for tenor and basset-horn
ad lib.: soprano, bass, trombone, mime / elec. organ or synthesizer / 2 tapes
(2 or 5 transmitters, 8-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

EXAMEN (EXAMINATION) [22’]
(scene of MICHAEL’S YOUTH) for tenor, trumpet, dancer / piano, basset-horn
ad lib.: “jury” (soprano, bass, 2 dancer-mimes) / 2 tapes
(4 or 6 transmitters, 2 micr., 8-track tape rec., 2-track tape rec., 8 or 2 x 2 loudsp., mixing console / sound proj.)

KLAVIERSTÜCK XII (PIANO PIECE XII) [22’]
EXAMINATION of THURSDAY from LIGHT as piano solo
(transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.)

MICHAELS HEIMKEHR (MICHAEL’S HOME-COMING) [78’]
(Act 3 of THURSDAY from LIGHT) for tenor, soprano, bass / trumpet, basset-horn, trombone / 2 soprano saxophones / elec. organ or synthesizer / 3 dancer-mimes / old woman / choir and orchestra (cond.) / tapes
(8 transmitters, 15 micr., 8-track tape rec., 2-track tape rec., 10 x 2 loudsp., mixing console / sound proj.)
FESTIVAL (scene of MICHAEL’S HOME-COMING)
for tenor, soprano, bass / trumpet, basset-horn, trombone / 2 soprano saxophones / elec. organ (or synth.) / 3 dancer-mimes / old woman / choir and orchestra (cond.) / tapes
(same equipment as No. 50)

DRACHENKAMPF (DRAGON FIGHT)
(from MICHAEL’S HOME-COMING)
for trumpet, trombone, elec. organ or synthesizer / 2 dancers (ad lib.) / 1 percussionist (ad lib.)
(2 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

KNABENDUETT (BOYS’ DUET)
(from MICHAEL’S HOME-COMING)
for 2 soprano saxophones or other instruments

ARGUMENT (from MICHAEL’S HOME-COMING)
for tenor, bass, elec. organ or synthesizer / ad lib.: trumpet, trombone, 1 percussionist
(2 or 4 transmitters, 3 micr., 4 x 2 loudsp., mixing console / sound proj.)

VISION (scene of MICHAEL’S HOME-COMING)
for tenor, trumpeter, dancer / Hammond organ or synthesizer / tape / ad lib.: shadow plays
(2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

DONNERSTAGS-ABSCHEID (MICHAELS-ABSCHEID)
THURSDAY FAREWELL (MICHAEL’S FAREWELL) variable
for 5 trumpets
(or 1 trumpet in 5-track recording)
(pos. 1 tp. live with transmitter, 4-track tape with 4 tp., 2 x 2 or 4 x 2 loudsp., mixing console / sound proj.)
<table>
<thead>
<tr>
<th>Year</th>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1981 | 51–54 | **SAMSTAG aus LICHT** (SATURDAY from LIGHT) [ca. 185’]  
Opera in a greeting and four scenes  
for 13 musical performers  
(1 solo voice, 10 solo instrumentalists,  
2 solo dancers),  
symphonic band, ballet or mimes / men’s chorus with organ  
**SAMSTAGS-GRUSS** (SATURDAY GREETING)  
1st scene **LUZIFERs TRAUM** (LUCIFER’S DREAM)  
2nd scene **KATHINKAs GESANG als LUZIFERs REQUIEM**  
(KATHINKA’S CHANT as LUCIFER’S REQUIEM)  
3rd scene **LUZIFERs TANZ** (LUCIFER’S DANCE)  
4th scene **LUZIFERs ABSCHIED** (LUCIFER’S FAREWELL) |
| 179 | 98 | 1981 No. 51  
**LUZIFERs TRAUM** oder **KLAVIERSTÜCK XIII** [36’]  
(LUCIFER’S DREAM or PIANO PIECE XIII)  
(1st scene of SATURDAY from LIGHT)  
for bass and piano  
(2 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.) |
| 180 | 99 | 1981 No. 51  
**KLAVIERSTÜCK XIII** (PIANO PIECE XIII) [36’]  
LUCIFER’S DREAM of SATURDAY from LIGHT as piano solo  
(1 transmitter, 3 micr., 2 x 2 loudsp., mixing console / sound proj.) |
| 181 | 100 | 1981 No. 51  
**TRAUM-FORMEL** (DREAM-FORMULA) [9’]  
for basset-horn  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.) |
| 182 | 101 | 1982 No. 52  
**KATHINKAs GESANG als LUZIFERs REQUIEM** [33’]  
(KATHINKA’S CHANT as LUCIFER’S REQUIEM)  
(2nd scene of SATURDAY from LIGHT)  
for flute and 6 percussionists  
(7 transmitters, 10 loudsp., mixing console / sound proj.)  
or as flute solo  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.) |
| 183 | 102 | 1983 No. 52  
**KATHINKAs GESANG als LUZIFERs REQUIEM** [33’]  
(KATHINKA’S CHANT as LUCIFER’S REQUIEM)  
version for flute and electronic music  
(1 transmitter, 8-track tape rec., 9 loudsp., mixing console / sound proj.) |
| 184 | 103 | No. 52  
**KATHINKAs GESANG als LUZIFERs REQUIEM** [33’]  
(KATHINKA’S CHANT as LUCIFER’S REQUIEM)  
version for flute and multiple piano  
(1 transmitter, 2 micr., 8-track tape rec., 6 x 2 loudsp., mixing console / sound proj.) |
LUZIFERS TANZ (LUCIFER’S DANCE) [ca. 50’]
(3rd scene of SATURDAY from LIGHT)
for bass (or trombone or euphonium),
piccolo trumpet, piccolo flute /
symphonic band or symphony orchestra
(and stilt-dancers, dancers, ballet or mimes
for staged performances) (cond.)
(4 transmitters, 22 micr., 2 x 2 loudsp., mixing console / sound proj.)

LINKER AUGENBRAUENTANZ (LEFT-EYEBROW-DANCE) not yet premièred
for flutes and bassett-horn(s) /
percussionist / synthesizer player

RECHTER AUGENBRAUENTANZ (RIGHT-EYEBROW-DANCE) [ca. 35’]
for clarinets, bass clarinet(s) /
percussionist / synthesizer player
(ca. 8 micr., 2 x 2 loudsp., mixing console / sound proj.)

LINKER AUGENTANZ (LEFT-EYE-DANCE) [ca. 20’]
for saxophones / percussionist /
synthesizer player

RECHTER AUGENTANZ (RIGHT-EYE-DANCE)
for oboes, English horns, bassoons /
percussionist / synthesizer player

LINKER BACKENTANZ (LEFT-CHEEK-DANCE) not yet premièred
for trumpets and trombones /
percussionist / synthesizer player

RECHTER BACKENTANZ (RIGHT-CHEEK-DANCE)
for trumpets and trombones / percussionist / synthesizer player

NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE) [ca. 7’30”]
for percussionist and synthesizer player

OBERLIPPENTANZ (PROTEST) / [14’30”]
UPPER-LIP-DANCE (PROTEST)
for piccolo trumpet /
trombone or euphonium / 4 or 8 horns / 2 percussionists
(2 transmitters, 10 micr., 2 x 2 loudsp., mixing console / sound proj.)
or as solo for piccolo trumpet
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

ZUNGENSPITZENTANZ (TIP-OF-THE-TONGUE-DANCE) [ca. 9’]
for piccolo flute / dancer (ad lib.) /
2 euphoniums or synthesizer / percussionist (ad lib.)
(1 transmitter, 5 micr., 2 x 2 loudsp., mixing console / sound proj.)
or as piccolo solo
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
KINNTANZ (CHIN-DANCE) [ca. 10’]
version for euphonium, percussionist, synthesizer player
(1 transmitter, 6 microphones, 2 x 2 loudspeakers, mixing console / sound projection)
or
version for euphonium, percussionist / alto trombones, tenor horns (baritones), tubas
(1 transmitter, 6 microphones, 2 x 2 loudspeakers, mixing console / sound projection)

SAMSTAGS-GRUSS (LUZIFER-GRUSS) [ca. 8’]
SATURDAY GREETING (LUCIFER’S GREETING)
for 26 brass instruments and 2 percussionists

LUZIFERs ABSCHEID (LUCIFER’S FAREWELL) [58’]
(4th scene of SATURDAY from LIGHT)
for men’s chorus, organ, 7 trombones (live or tape) (cond.)
(26 transmitters plus 4 microphones or 30 microphones, 5 x 2 loudspeakers, mixing console / sound projection)

MONTAG aus LICHT (MONDAY from LIGHT) [ca. 278’]
Opera in three acts, a greeting and a farewell
for 21 musical performers
(14 solo voices, 6 solo instrumentalists, 1 actor),
choir (tape or live), 21 actresses (only in staged performances),
children’s choir, girls’ choir,
modern orchestra (3 synthesizer players, 1 percussionist, tape) /
conductor, sound projectionist

MONTAGS-GRUSS (MONDAY GREETING)

Act I
EVAs ERSTGEBURT (EVE’S FIRST BIRTH-GIVING)
IN HOFFNUNG (EXPECTING)
HEINZELMANNCHEN
GEBURTS-ARIEN (BIRTH-ARIAS)
KNAEBEGESCHREI (BOYS’ HULLABALOO)
LUZIFERs ZORN (LUCIFER’S FURY)
DAS GROSSE GEWEINE (THE GREAT WEEPING)

2. Akt
EVAs ZWEITGEBURT (EVE’S SECOND BIRTH-GIVING)
MÄDCHENPROZESSION (GIRLS’ PROCESSION)
BEFRUCHTUNG MIT KLAVIERSTÜCK (CONCEPTION WITH PIANO PIECE)
WIEDERGEBURT (RE-BIRTH)
EVAs LIED (EVE’S SONG)

3. Akt
EVAs ZAUBER (EVE’S MAGIC)
BOTSCHAFT (MESSAGE)
DER KINDERFÄNGER (THE PIED PIPER)
ENTFÜHRUNG (ABDUCTION)

MONTAGS-ABSCHIED (MONDAY FAREWELL)
Individual editions of MONDAY from LIGHT:

<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Edition</th>
<th>Instrumentation</th>
<th>Performance Details</th>
</tr>
</thead>
</table>
| 199 | 1986 | No. 55  | MONTAGS-GRUSS    | MONTAGS-GRUSS (EVA-GRUSS)  
for multiple basset-horn and elec. keyboard instruments  
(performance with basset-horn live and tape, or tape only)  
(8-track tape rec., 5 or 4 loudsp., mixing console / sound proj.) |
| 200 | 1986 | 1. ex 55 | Xi               | Xi  
for a melody instrument with micro-tones  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.) |
| 201 | 1986 | 2. ex 55 | Xi version for basset-horn | Xi version for basset-horn  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.) |
| 202 | 1986 | 3. ex 55 | Xi version for alto flute or flute | Xi version for alto flute or flute  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.) |
| 203 | 1987 | No. 56  | EVAs ERSTGEBURT | EVAs ERSTGEBURT (EVE’S FIRST BIRTH-GIVING)  
(Act 1 of MONDAY from LIGHT)  
for 3 sopranos, 3 tenors, bass / actor / choir (live or tape), staged: 21 actresses / children’s choir / modern orchestra (3 synthesizer players, 1 perc., tape) (cond.)  
(16 transmitters, 8 micr., 8-track tape rec., 12 loudsp., mixing console / sound proj.) |
| 204 |      | ex 56   | GEBURTS-FEST     | GEBURTS-FEST (FESTIVAL OF BIRTH)  
Choir Music with Sound Scenes  
of MONDAY from LICHT  
version of EVE’S FIRST BIRTH-GIVING  
for choir a cappella and tape (cond.)  
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.) |

The following 3 parts of FESTIVAL OF BIRTH may also be performed individually:

<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Edition</th>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
</table>
| 205 |      |         | QUELLE DES LEBENS   | QUELLE DES LEBENS (SPRING OF LIFE)  
Choir Music with Sound Scenes  
version of EXPECTING – HEINZELMÄNNCHEN – BIRTH-ARIAS  
for choir a cappella and tape (cond.)  
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.) |
| 206 |      |         | KINDERSPIEL         | KINDERSPIEL (CHILD’S PLAY)  
Choir Music with Sound Scenes  
version of BOYS’ HULLABALOO  
for choir a cappella and tape (cond.)  
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.) |
| 207 |      |         | TRAUER MIT HUMOR    | TRAUER MIT HUMOR (LAMENT WITH HUMOR)  
Choir Music with Sound Scenes  
version of THE GREAT WEEPING  
for choir a cappella and tape (cond.)  
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.) |

26
IN HOFFNUNG (EXPECTING) [27’]

(Scene of EVE’S FIRST BIRTH-GIVING)
with HEINZELMÄNNCHEN

for 3 sopranos / choir (tape or live), staged: 21 actresses / modern orchestra (3 synth. players, 1 percussionist, 8-track tape) (cond.)

(4 transmitters, 12 micr. or 4 micr. and 8-track tape rec., 8 or 12 loudsp., mixing console, sound proj.)

FLAUTINA [6’]

Solo for flute with piccolo and alto flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

GEBURTS-ARIEN (BIRTH-ARIAS) [17’]

(scene of EVE’S FIRST BIRTH-GIVING)
for 3 sopranos, 3 tenors / choir (tape or live) / 1 synthesizer player, 8-track tape (possibly cond.)

(6 transmitters, 8 micr., 8-track tape rec., 12 loudsp., mixing console / sound proj.)

The 2 BIRTH-ARIAS may also be performed individually:

Erste GEBURTS-ARIE (First BIRTH-ARIA) [9’]

for 3 sopranos / choir (tape or live) / 1 synth. player, 8-track tape (possibly cond.)

(3 transmitters, 8 micr., ad lib., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

Zweite GEBURTS-ARIE (Second BIRTH-ARIA) [9’]

for 3 tenors, 3 sopranos / choir (tape or live) / 1 synth. player, 8-track tape (possibly cond.)

(6 transmitters, 8 micr., ad lib., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)
or

for 3 tenors, tape, synthesizer
(3 transmitters, 8-track tape rec., 8 loudsp., mixing console / sound proj.)

KNABENGESCHREI (BOYS’ HULLABALOO) [22’]

(scene of EVE’S FIRST BIRTH-GIVING)
with LUCIFER’S FURY
for 3 sopranos, bass / actor / choir (tape or live), children’s choir / modern orchestra (3 synth. players, 1 perc., 8-track tape) (cond.)

(16 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)
214  ex 56 §  LUZIFER’S ZORN (LUCIFER’S FURY) [26’]
for bass, actor / synthesizer player / tape
(2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

215  No. 56 §  DAS GROSSE GEWEINE (THE GREAT WEEPING) [10’30”]
(scene of EVE’S FIRST BIRTH-GIVING) for 3 sopranos, bass / choir (tape or live) (cond.) / modern orchestra (3 synth. players, 1 perc., tape)
(5 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

216  1984 No. 57  EVAS ZWEITGEBURT (EVE’S SECOND BIRTH-GIVING) [66’]
(to 1987) (Act 2 of MONDAY from LIGHT) for 7 solo boy singers / bassett-horn, 3 bassett-teases (2 bassett-horns and 1 vocal bassett-horn) / piano / choir (tape or live), staged: 21 actresses / girls’ choir / modern orchestra (3 synth. players, 1 perc., tape) (cond.)
(13 transmitters, 16 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

217  ex 57  A cappella version of MÄDCHENPROZESSION (GIRLS’ PROCESSION) [19’]
for girls’ choir a cappella and piano
(1 transmitter, 8 or possibly 12 micr., 2 x 2 loudsp., mixing console / sound proj.)

218  No. 57 ½  (-)  MÄDCHENPROZESSION (GIRLS’ PROCESSION) [22’30”]
and CONCEPTION with PIANO PIECE – RE-BIRTH (3 scenes of EVE’S SECOND BIRTH-GIVING) for girls’ choir, piano / choir (tape or live) (cond.) / modern orchestra (3 synth. players, 1 perc., tape)
(1 or 10 transmitters, 8 micr., [+ 16 or 8 if choir sings live], 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

219  1984 ex 57 ½  KLAVERSTÜCK XIV (PIANO PIECE XIV) [6’]
BIRTHDAY-FORMULA of MONDAY from LIGHT as piano solo
(1 transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.)

220  1986 No. 57 ¼  EVAS LIED (EVE’S SONG) [43’30”]
(scene of EVE’S SECOND BIRTH-GIVING) for 7 solo boy singers / bassett-horn, 3 bassett-teases (2 bassett-horns and 1 vocal bassett-horn) / modern orchestra (3 synth. players, 1 perc., tape) / ad lib.: women’s choir
(12 transmitters, 6 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)
Die 7 Lieder der Tage (The 7 Songs of the Days)

for voice (also child’s voice) or voice and chordal instrument
or for melody instrument or melody instrument and chordal instrument
edition in the original register and higher register
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

Wochenkreis (Circle of the Week)

(The 7 Songs of the Days)
Duet for basset-horn and synthesizer player
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

Evas Zauber (Eve’s Magic)

(Act 3 of Monday from Light)
for basset-horn, alto flute with piccolo / choir (cond.), children’s choir / modern orchestra (3 synth. players, 1 perc., tape)
(12 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

Botschaft (Message)

(scene from Eve’s Magic)
for basset-horn, alto flute / choir (cond.) / modern orchestra (3 synth. players, 1 perc., tape)
(12 transmitters, 14 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

or

for basset-horn, alto flute / choir (cond.) / tape
(2 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

or

for basset-horn, alto flute (without choir) / modern orchestra (3 or 1 synth. player(s), 1 perc., tape)
(3 transmitters, 6 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

Ave (from Eve’s Magic)

for basset-horn and alto flute
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

Evas Spiegel (Eve’s Mirror)

(from Eve’s Magic)
for basset-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

Susani (from Eve’s Magic)

for basset-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

Susani’s Echo (from Eve’s Magic)

for alto flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
DER KINDERFÄNGER (THE PIED PIPER) [30'30"]
(scene from EVE’S MAGIC) with ABDUCTION
for alto flute with piccolo / children’s choir / modern orchestra (3 synth. players, 1 perc., tape) / ad lib.: basset-horn
(2 transmitters, 6 micr., 8-track tape rec., 8 loudsp., mixing console / sound proj.)

for alto flute with piccolo /
2 synthesizer players, percussionist, tape
(4 transmitters, 8-track tape rec., 4 monitor loudsp., 8 loudsp., mixing console / sound proj.)
or as
solo for alto flute with piccolo and tape
(1 transmitter, 8-track [poss. 2-track] tape rec.,
8 [poss. 2 x 2] loudsp., mixing console / sound proj.)

ENTFÜHRUNG (ABDUCTION) [circa 32 ‘]
(from EVE’S MAGIC)
as solo for piccolo flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

MONTAGS-ABSCHIED (EVA-ABSCHIED) [28 ‘]
MONDAY FAREWELL (EVE’S FAREWELL)
for piccolo flute, multiple soprano voice and elec. keyboard instruments
(performance with 8-track tape only)
(8-track tape rec., 7 or 4 loudsp., mixing console / sound proj.)

QUITT (EVEN) [ca. 7 ‘]
for alto flute, clarinet, trumpet
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

YPSILON [ca. 9 ‘]
for a melody instrument (with micro-tones)
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

YPSILON Version for basset-horn [9 ‘]
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

YPSILON Version for flute [9 ‘]
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
DIENSTAG aus LICHT (TUESDAY from LIGHT) [ca. 156']

Opera in a greeting and two acts with farewell for 17 musical performers
(3 solo voices, 10 solo instrumentists, 4 dancer-mimes), actors, mimes, choir, modern orchestra, tapes

DIENSTAGS-GRUSS (TUESDAY GREETING) (WELCOME with PEACE GREETING)
Act 1 JAHRESLAUF (COURSE OF THE YEARS)
Act 2 INVASION – EXPLOSION mit ABSCHIEDE (INVASION – EXPLOSION with FAREWELL)

Individual editions of TUESDAY from LIGHT:
(Individual editions of DER JAHRESLAUF: see Work No. 47 [1977])

DIENSTAGS-GRUSS (TUESDAY GREETING) [21']
(Individual editions of DER JAHRESLAUF: see Work No. 47 [1977])

WILLKOMMEN (WELCOME) [1'25'']
for soprano / 9 trumpets, 9 trombones, 2 synthesizer players / choir, conductor and co-conductor
(1 transmitter, 8 micr., mixing console / sound proj.)

SUKAT for bassett-horn and alto flute [8']
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

JAHRESLAUF vom DIENSTAG [ca. 61']
(COURSE OF THE YEARS of TUESDAY)
(see 1977, Work No. 47 and No. 47 3 2)

JAHRESLAUF vom DIENSTAG [50']
for tenor, bass / modern orchestra (14 inst.), tape / sound projectionist
(5 transmitters, 7 micr., 2-track tape rec., 8 or 12 loudsp., mixing console)

INVASION – EXPLOSION mit ABSCHIEDE [74']
(INVASION – EXPLOSION with FAREWELL)
(Act 2 of TUESDAY from LIGHT)
for solo soprano, tenor, bass / 3 trumpets (1st also solo flugelhorn), 3 trombones, 2 synthesizer players with 2 assistants, 2 percussionists with 2 assistants / ad lib. 6 tutti trumpets and 6 tutti trombones / choir (cond.) / 8-track tape (octophonic electronic music) / sound projectionist
(5 transmitters, 8 micr. [or ca. 40], 8-track tape rec., 2-track tape rec., 16 [poss. 20] loudsp., mixing console)
241 1990/ 1991 1. ex 61 **OKTOPHONIE** (OCTOPHONY) [69’]
electronic music of **TUESDAY from LIGHT**
(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)

242 1992 2. ex 61 **SIGNALE zur INVASION** (SIGNALS to INVASION) [ca. 19’ or 30’ or 52’]
for trombone and electronic music
(1 transmitter, 8-track tape rec., 8 x 2 loudsp.,
mixing console / sound proj.)
*or as trombone solo* [ca. 25’]

243 1990/ 1991 No. 61 ½ **PIETÀ** [27’45’’]
for flugelhorn, soprano and electronic music
(2 transmitters, 8-track [poss. 2-track] tape rec.,
8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)
*or*
for flugelhorn and electronic music [27’45’’]
(1 transmitter, 8-track [poss. 2-track] tape rec.,
8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)

244 1991 No. 61 ⅓ **DIENSTAGS-ABSCHIED** (TUESDAY FAREWELL) [23’]
for choir (cond.), a player of electronic keyboard instruments and
electronic music
(8 micr. [or ca. 40], 8-track tape,
8 x 2 loudsp., mixing console / sound proj.)

245 ex 61 ⅓ **SYNTHI-FOU** (KLAVIERSTÜCK XV) [23’]
(PIANO PIECE XV)
for a player of electronic keyboard instruments and
electronic music
(8-track tape, 8 x 2 loudsp., mixing console / sound proj.)
246 1991 No. 62 – 64 FREITAG aus LICHT (FRIDAY from LIGHT) [ca. 290’]
Opera in a greeting, two acts and farewell for 5 musical performers (soprano, baritone, bass, flute, basset-horn), children’s orchestra, children’s choir, 12 choir singers / a synthesizer player / 12 couples of dancer-mimes, electronic music with sound scenes / sound projectionist

FREITAGS-GRUSS (FRIDAY GREETING)
FREITAG-VERSUCHUNG (FRIDAY TEMPTATION)
FREITAGS-ABSCHIED (FRIDAY FAREWELL)

Individual editions of FRIDAY from LIGHT:

247 1991/ No. 62 FREITAGS-GRUSS (FRIDAY GREETING) [ca. 68’30’’]
and
FREITAGS-ABSCHIED (FRIDAY FAREWELL) [ca. 78’]
electronic music of FRIDAY
(GREETING and FAREWELL together are entitled WELTRAUM [OUTER SPACE] ) [ca. 146’]
(8-track tape rec., 8 loudsp., mixing console / sound proj.)

248 1992/ No. 63 PAARE vom FREITAG (COUPLES of FRIDAY) [ca. 65’]
with soprano, bass, electronic instruments (tape)
(2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

249 1992/ No. 62 + 63 ELEKTRONISCHE MUSIK mit TONSZENEN vom FREITAG aus LICHT [ca. 145’]
(ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT) with 12 soprano and bass voices, electronic instruments
(24-track tape rec., 12 loudsp., mixing console / sound proj.)

250 1995 No. 63½ KLAVERSTÜCK XVI (PIANO PIECE XVI) [ca. 7’]
for tape, stringed piano, electronic keyboards ad lib., sound projectionist
3 micr. [or 2 mic., 1 transmitter], 12-track or 8-track or 2-track tape rec. / 12 [or 8 or 4 or 2 x 2] loudsp., mixing console)

251 1992 / Nr. 63½ TWO COUPLES [21’]
Electronic and Concrete Music
(2-track tape rec. / 2 x 2 loudsp., mixing console / sound proj.)
FREITAG - VERSUCHUNG (FRIDAY TEMPTATION) [ca. 145’]
for 5 musical performers
(soprano, baritone, bass, flute, basset-horn) /
children’s orchestra, children’s choir, 12 choir singers /
a synthesizer player /
12 couples of dancer-mimes (ad lib. in concert performances) /
electronic music with sound scenes (24-track tape) /
sound projectionist
(16 transmitters, ca. 10 micr., 24-track tape rec.,
12 loudsp., mixing console)

ANTRAG (PROPOSAL) [12’30”]
for soprano, bass / flute, basset-horn /
electronic music / sound projectionist
(4 transmitters, 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

KINDER-ORCHESTER (CHILDREN’S ORCHESTRA) [6’]
(for example 16 instruments) and soprano (also as cond.),
flute, basset-horn / a synthesizer player /
electronic music / sound projectionist
(3 transmitters, ca. 4 micr., 8 [or 2 x 2] loudsp.,
8- or 2-track tape rec., mixing console)

KINDER-CHOR (CHILDREN’S CHOIR) [9’30”]
(for example 24 voices) and bass (also as cond.),
a synthesizer player /
electronic music / sound projectionist
(1 transmitter, ca. 6 micr., 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

KINDER-TUTTI (CHILDREN’S TUTTI) [7’]
for children’s orchestra, children’s choir /
soprano (also as cond.), bass / flute, basset-horn /
a synthesizer player /
electronic music / sound projectionist
(8 transmitters, 6 micr., 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

ZUSTIMMUNG (CONSENT) [9’]
for soprano, bass / flute, basset-horn /
electronic music / sound projectionist
(4 transmitters, 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

FALL [18’]
for soprano, baritone / flute, basset-horn /
electronic music / sound projectionist
(4 transmitters, 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)
**KINDER-KRIEG** (CHILDREN’S WAR) [12’]
for children’s choir (possibly cond.) / a synthesizer player / electronic music / sound projectionist
(ca. 8 micr., 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)

**KOMET** (COMET) as PIANO PIECE XVII [ca. 15’]
for electronic keyboard, electronic and concrete music, sound projectionist
(poss. 1 transmitter, 4 [or 4 x 2] loudsp., 8-track or 2-track tape rec., mixing console)

**KOMET** (COMET) [ca. 15’]
Version for a percussionist, electronic and concrete music, sound projectionist
(1 or more micr., 4 [or 4 x 2] loudsp., 8-track or 2-track tape rec., mixing console)

**REUE** (REPENTANCE) [10’]
for soprano, flute, basset-horn / electronic music / sound projectionist
(3 transmitters, 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)

**ELUFA** [7’30”]
for basset-horn, flute / electronic music ad lib.
(2 transmitters, 8 [or 2 x 2] loudsp., poss. 8-track or 2-track tape rec. ad lib., mixing console / sound proj.)

**FREIA** for flute [7’]
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

**FREIA** for basset-horn [7’]
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

**VIBRA-ELUFA** for vibraphone [7’]
(2 micr., 2 x 2 loudsp., mixing console / sound proj.)

**CHOR-SPIRALE** (CHOIR SPIRAL) [8’]
for 12 choir singers (3 S, 3 A, 6 B) / electronic music / sound projectionist
(12 transmitters or ca. 6 micr., 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)
MITTWOCH aus LICHT (WEDNESDAY from LIGHT) [ca. 267’]

Opera in a greeting, four scenes and a farewell for 9 musical performers (flute, basset-horn, trumpet, trombone, string quartet, bass with short-wave reciever), choir with singing conductor, orchestra (13 acting instrumentalists when staged) / a synthesizer player / 2 dancer-mimes / electronic music (tapes) / sound projectionist

MITTWOCHS-GRUSS (WEDNESDAY GREETING)

1st scene WELT-PARLAMENT (WORLD PARLIAMENT)
2nd scene ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS)
3rd scene HELIKOPTER-STREICHQUARTETT (HELICOPTER STRING QUARTET)
4th scene MICHAELION

MITTWOCHS-ABSCHIED (WEDNESDAY FAREWELL)

Individual editions of WEDNESDAY from LIGHT

MITTWOCHS-GRUSS (WEDNESDAY GREETING) [54’]
electronic music
(8-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)

WELT-PARLAMENT (WORLD PARLIAMENT) [ca. 40’]
(1st scene of WEDNESDAY from LIGHT)
for choir a cappella (with singing conductor)
(34 micr., plus 15 transmitters when staged, 2 x 2 loudsp., mixing console / sound proj.)

LICHT-RUF (CALL from LIGHT) [5 x 22”]
(or more often)
for trumpet, basset-horn, trombone or other instruments
(for example, as an interval signal on tape)

ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS) [2 x 45’,
staged 46’]
(2nd scene of WEDNESDAY from LIGHT)
for orchestra (26 or 13 instrumentalists) / electronic and concrete music / sound projectionist
(3 transmitters [staged: 11 transmitters], 10 micr., 16-track tape rec., 8 oder 8 x 2 loudsp., mixing console)
1995 / 1. ex 68

**OBOE** from ORCHESTRA FINALISTS

for oboe and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[5’15’’]

1995 / 2. ex 68

**VIOLONCELLO** from ORCHESTRA FINALISTS

for violoncello and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[3’23’’]

1995 / 3. ex 68

**CLARINET** from ORCHESTRA FINALISTS

for clarinet and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[2’59’’]

1995 / 4. ex 68

**BASSOON** from ORCHESTRA FINALISTS

for bassoon and electronic music

(2 micr., 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[3’50’’]

1995 / 5. ex 68

**VIOLIN** from ORCHESTRA FINALISTS

for violin and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[3’20’’]

1995 / 6. ex 68

**TUBA** from ORCHESTRA FINALISTS

for tuba and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[4’21’’]

1995 / 7. ex 68

**FLUTE** from ORCHESTRA FINALISTS

for flute and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[5’13’’]

1995 / 8. ex 68

**TROMBONE** from ORCHESTRA FINALISTS

for trombone and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[4’12’’]

1995 / 9. ex 68

**VIOLA** from ORCHESTRA FINALISTS

for viola and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[4’33’’]

1995 / 10. ex 68

**TRUMPET** from ORCHESTRA FINALISTS

for trumpet and electronic music

(1 transmitter, 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[4’25’’]

1995 / 11. ex 68

**KONTRABASS** from ORCHESTRA FINALISTS

for double-bass, a gong hitter and electronic music

(3 micr., 8-track \[ poss. 2-track \] tape rec.,
8 x 2 loudsp. \[ poss. 2 x 2 \], mixing console / sound proj.)

[8’21’’]
HELKOPTER-STREICHQUARTETT

(HELICOPTER STRING QUARTET)

(3rd scene of WEDNESDAY from LIGHT)

(string quartet, 4 helicopters, 4 video cameras,
4 television transmitters, 4 x 3 microphones,
4 x 3 audio transmitters, equipment for transmission of click-track,
4 columns of television monitors [or ? x 4],
4 groups of loudspeakers [or ? x 4],
sound mixing console[s] 12 → 4 / sound projectionist[s]

MICHAELION

(4th scene of WEDNESDAY from LIGHT)

PRESIDENCY – LUCICAMEL – OPERATOR

for choir / bass with short-wave receiver /
flute, basset-horn, trumpet, trombone /
a synthesizer player, tape / 2 dancers / sound projectionist

(19 micr., 8 transmitters, 8-track tape-rec.,
19 loudsp., 4 monitor loudsp., mixing console)

(staged: small loudsp. in niches and on balconies, 7 video cameras,
7 video screens)

THINKI

for flute

(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

BASSETSU

for basset-horn

(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

BASSETSU-TRIO

for basset-horn, trumpet, trombone

(3 transmitters, 2 x 2 or 4 x 2 loudsp. mixing console / sound proj.)

MENSCHEN, HÖRT (MANKIND, HEAR)

(of WEDNESDAY from LIGHT)

for 6 vocalists (2 S, A, T, 2 B)

(6 transmitters, 6 or 2 x 2 loudsp., mixing console / sound proj.)

ROTARY Woodwind Quintet

(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)

MITTWOCHS-ABSCHIED (WEDNESDAY FAREWELL)

(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)

KLAVIERSTÜCK XVIII (PIANO PIECE XVIII)

for synthesizer, electronic and concrete music

(8-track tape rec., 8 x 2 loudsp. mixing console / sound proj.)

EUROPA-GRUSS (EUROPE GREETING)

for wind instruments (and synthesizers ad lib.)

TRUMPETENT for 4 trumpeters

(4 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

LITANEI 97

for choir and conductor
SUNDAY from LIGHT

Opera in six scenes and a farewell for 10 vocal soloists, boy’s voice, four instrumental soloists, two choirs, two orchestras, electronic music, sound projectionist

1st scene LIGHTS – WATERS (SUNDAY GREETING)
2nd scene ANGEL PROCESSIONS
3rd scene LIGHT-PICTURES
4th scene SCENTS – SIGNS
5th scene HIGH-TIMES
SUNDAY FAREWELL

SUNDAY from LIGHT has 5 scenes, which are ideally performed on three successive days:

1st day LICHTER – WASSER (LIGHTS – WATERS) (without intermission) ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) [51’ + 40’].

2nd day LICHT-BILDER (LIGHT PICTURES) (with an intermission) DÜFTE – ZEICHEN (SCENTS – SIGNS) [ca. 40’ + 57’].

3rd day HOCH-ZEITEN (HIGH-TIMES) for orchestra and reversed (with an intermission) [35’ + 35’] HOCH-ZEITEN (HIGH-TIMES) for choir SUNDAY FAREWELL [35’].

Individual editions of SUNDAY from LIGHT:

297 1998/99 No. 75 LICHTER – WASSER (SONNTAGS-GRUSS) [ca. 51’]
LIGHTS – WATERS (SUNDAY GREETING)
(1st scene of SUNDAY from LIGHT)
for soprano, tenor and orchestra with synthesizer (cond.)
(2 transmitters, 29 micr., 4 x 2 loudsp., mixing console / sound proj.)

298 2000 No. 76 ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) [ca. 40’]
(2nd scene of SUNDAY from LIGHT)
for choir a cappella (cond.)

299 2002 Nr. 77 LICHT-BILDER (LIGHT-PICTURES) [not yet premièred]
(3rd scene of SUNDAY from LIGHT)
for basset-horn, flute with ring-modulation, tenor, trumpet with ring-modulation, synthesizer, sound projectionist

300 2002 No. 78 DÜFTE – ZEICHEN (SCENTS – SIGNS) [ca. 57’]
(4th scene of SUNDAY from LIGHT)
for 7 vocalists, boy’s voice, synthesizer
(8 transmitters, CD player, 7 loudsp., 4 monitor loudsp., mixing console / sound proj.)

301 2002 1. ex 78 CUCHULAINN (MONDAY SCENT) [4’13”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
solo for high soprano, with synthesizer
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

302 2002 2. ex 78 KYPHI (TUESDAY SCENT) [5’04”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
duet for tenor and bass, with synthesizer
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)
MASTIX / MASTIC (WEDNESDAY SCENT) [4'10”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
trio for soprano, tenor and baritone, with synthesizer
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

ROSA MYSTICA (THURSDAY SCENT) [7'28”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
solo for high tenor, with synthesizer
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

TATE YUNANAKA (FRIDAY SCENT) [4'27”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
duet for soprano and baritone, with synthesizer
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

UD (SATURDAY SCENT) [4'17”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
solo for bass, with synthesizer
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

WEIHRAUCH / FRANK INCENSE (SUNDAY SCENT) [8'16”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
duet for high soprano and high tenor, with synthesizer
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

KNABEN-DUFT (BOY SCENT) [7'01”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
solo for alto, with synthesizer, 6 vocalists (*live* or tape)
(1 transmitter, 8-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

HIMMELS-DUFT (HEAVEN’S SCENT) [7’34”]
(from SCENTS – SIGNS of SUNDAY from LIGHT)
duet for boy’s voice and alto, with synthesizer, 6 vocalists
or duet for boy’s voice and alto with tape
(8 transmitters, 2 x 2 loudsp., mixing console / sound proj.
or 2 transmitters, 8-track tape rec., CD player, 2 x 2 loudsp.,
mixing console / sound proj.)

Version of DÜFTE – ZEICHEN (SCENTS – SIGNS) [ca. 50’]
for alto flute and basset-horn with synthesizer
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

HOCH-ZEITEN (HIGH-TIMES) [ca. 2 x 35’]
(5th scene of SUNDAY from LIGHT)
for choir and orchestra (2 cond.)
(33 + 41 micr., 2 x 5 loudsp., 2 mixing consoles / 2 sound proj.)

SUNDAY FAREWELL [35’]
(of SUNDAY from LIGHT)
electronic music (5 Synthesizer)

STRAHLEN (RAYS) for a percussionist and 10-track tape [ca. 35’]
(ca. 3 micr., 10-track tape rec., 5 loudsp., mixing console / sound proj.)
### Renewed compositions:

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<tr>
<th>Year</th>
<th>No.</th>
<th>Title</th>
<th>Duration</th>
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<tr>
<td>2000</td>
<td>11</td>
<td><strong>3 x REFRAIN 2000</strong></td>
<td>[ca. 61' ]</td>
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<td>for piano with 3 wood blocks, sampler celesta with 3 antique cymbals, vibraphone with 3 cowbells and glockenspiel, sound projectionist</td>
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<td>(see page 12 of this booklet)</td>
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<td>1967/2003</td>
<td>16</td>
<td><strong>MIXTUR 2003</strong></td>
<td>[27' ]</td>
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<td>2003</td>
<td></td>
<td>for 5 instrumental groups, 4 sine-wave generator players, 4 sound mixers with 4 ring modulators, sound projectionist (instrumentation and sound equipment as in Work No. 16 ½ <strong>MIXTUR</strong> for small orchestra on page 13 of this booklet)</td>
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<td>2001</td>
<td>18</td>
<td><strong>STOP und START</strong></td>
<td>[circa 21' ]</td>
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<td>(STOP and START) for 6 instrumental groups</td>
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