

# KATHINKAs GESANG

## Comments by the composer on the 2 x 11 exercises and 2 pauses in 24 stages

(from the booklet to Stockhausen-Verlag CD34)

The 2x11 EXERCISES and 2 PAUSES are a 22-fold expansion of the LUCIFER formula on E.

LUCIFER-Formel

$\text{♩} = [75,5]$   
 p staccato oder Legato [a] u [a]  
 ppp < ff fpp < p  
 80 FL. 67 80  
 63,5 60 75,5 107 75,5 56,5 75,5 unregelm. 71  
 mp stimmlos (pp) ins Instrument [a] [o-u-a] [a] [u-a] [a] [o] Wind [piu ∴ ∴] Wind  
 mp pp (ECHO) ppp ca. pp stimmlos ins Instr. ca. pp ppp  
 90 95 101 80 85 75,5 rit.  
 • stimmlos ins Instr. f (pp)  
 Farbwechsel unregelm., f (oder accel.) ppp  
 nervös ppp mf stimmlos ins Instrument  
 Stockhausen

Initially, listening is concentrated on **the first 11 exercises with a pause at (7)** (stages (1) to (12)):

①

Regular pulsation in eleventuplets in the **1st tone**  
*(Compare all body rhythms; eleventuplets as assigned task.)*

②

Initial accent and rhythmic modulation in the **2nd tone**  
*(Accentuated choice of birth and initiation modulates the rhythms of the soul.)*

③

Broken ascending scale with 12 steps as group of nine  
*(12 chromatic steps of the octave as the 12 houses of life in the rhythm of 9 units with 3 intermediate units.)*

④


Sustained duration in the repeated 2nd tone and irregularly subdivided duration in the **3rd tone**  
*(Undividedness preceding division, the constant preceding the erratic.)*

⑤

Tail-period (Final period) in the **4th tone**  
*(Concentration on the period which is prior to the end, before concentrating on the initial period [in the 20th stage] and the middle period [in the 21st stage]; bridle the tail before head and heart.)*

⑥


Improvisation (variation) on what is past and what is to come  
*(The middle of the Eleven looks back and ahead, before the first pause comes.)*

7 63,5  


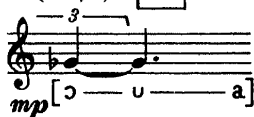
First pause  
*(Seven is peace.)*

8 ( 63,5 ) 60  

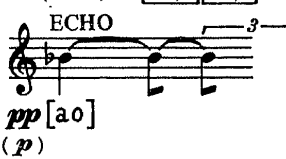

Colored silence in septuplets  
*(When the tones cease, the breath of silence comes forth; the holy Seven first.)*

9 75,5  



Timbre of onset in the 5th tone  
*(Savor the onset: bright-dark or dark-bright.)*

10 ( 75,5 ) 107  


Continuous timbre-transitions in the 6th tone  
*(Nothing is stable – everything is moving – remember the timbres.)*

11 ( 107 ) 75,5 56,5  
 ECHO  



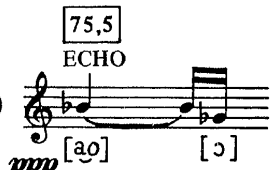

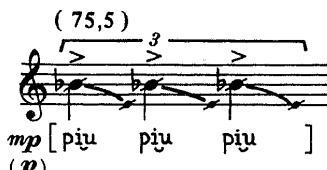

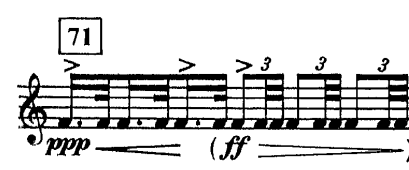
Echo of the 5th tone  
*(Savor the onset a second time, however, as an ECHO.)*

12 ( 56,5 )  
 ECHO  


Echo of the 6th tone  
*(Remember the memory of the timbre-transitions.)*

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Now the soul concentrates on **the second 11 exercises after a pause at 13** (stages **13** to **24**):

- (13)  (56,5)  
Second pause  
*(After the first 11 exercises for listening after death, the second peace comes at thirteen.)*
- (14)  (75,5)  
ECHO  
ppp [ao] [o]  
Second echo of the 5th and 6th tones  
*(Memory of memories of memories of the onset-timbres and the timbre-transitions; tattered previous lives.)*
- (15)  (75,5)  
trem. irregular  
ca. pp  
Wind  
*(The rushing of the wind is the Beyond of Songs, irregularly blurred and ghostly.)*
- (16)  (75,5)  
mp [piu] [piu] [piu]  
(p)  
Colored silence in bright-dark triplets  
*(If the breath of silence in threes descends, the second on the third and first depends.)*
- (17)  (75,5)  
ca. pp  
Small wind and pre-echo  
*(Short, constricted rushing of wind foreshadows the 7th tone.)*
- (18)  (71)  
ppp (ff)  
Groups of periods in the **7th tone**  
*(Recognize the number of repeated rhythms, compare the numbers; large Three devours small Two and Three. The 7th tone is closest to the 1st and is the decisive turning point.)*
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19 *mp*  
(*pp* ———)

Colored silence in quintuplets

(In 8th position colored silence was in septuplets, in 16th position in triples, and here, in the 19th position, it breathes in brightening quintuplets; the Thirteen remains for the end.)

20 *f*

Head-period (beginning period) in the **8th tone**

(The 4th tone steered towards the end, the 8th steers towards the beginning and places the head above the tail.)

21 *f*

Heart-period (middle period) in the **9th tone**

(If tail and head have well been healed, the heart is laughing in mid-field, so that it happily breaks.)

22 *f*  
*ff*  
free timbre-change

Irregular timbre-change "nervous" in the **10th tone**

(1+3+2+4: in the 10th tone approaches the shore, there is no more peace.)

23 *fppp* (mf) *mf* (*p*)

Decelerating and accelerating pulse in the **11th tone**

(All that was regular begins to deviate; the 11th tone is LUCIFER's last.)

24 *mf* (*pp*) 13

Colored silence in thirteentuplets

(The last silence breathes in the magic metre of the Thirteen, rising – falling – rising.)

Thus, the 2×11 exercises with 2 pauses are concluded.