Konrad Boehmer

Apocalipsis cum figuris

(1984)

für

4 Schlagzeuger, 2 Klaviere, 3 Pop-Vokalisten und 4 Lautsprecher

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APOCALIPSIS CUM FIGURIS was commissioned by the Dutch National Radio (NOS) and composed in 1983/84. Boehmer started the work immediately after the completion of his music drama *Doctor Faustus.* "Apocalipsis"too is inspired by a 'Faustus'-figure: the composer Adrian Leverkühn, the main character of Thomas Mann's novel "Doctor Faustus". In this novel two of the most important compositions of this - fictious composer are described comprehenisvely. One of them is a "Apocalipsis cum figuris", which turns all established esthetic norms on their head topsyturvy. Everything which was considered 'beautiful' in traditional music stands in Leverkühns work for the 'ugly', the 'banal', whereas all outbreaks of modern music - screaming, roaring glissandi, sharp dissonants - stand for the 'beautiful'. Boehmer decided to put into music Thomas Mann's description of that non-existing piece. Three pop singers, 2 pianos and 4 percussionists act against a wall of organized noise (a 4 track tape). The entire material on the tape consists of vocal sounds and quotations from texts by the 'apocaliptic' apostle John, Karl Marx, Marquis de Sade, Poerre Louÿs, Giacomo Leopardi and others. The three singers yell and scream as if they were the devils (which may not be missing in a good apocalyps!). After having produced isolated sounds, they gradually introduce more continuous text-passages, and finally they sing a tasteless, Elton-John-like, hymn in C-major. The text-passages are based upon an ebullition by the Russian composer Alexander Skriabine, who by time and while believed that he was God.

LIMBURGS DAGBLAD 2-5-94 :
"Een verfrissende muzikale dreun, deze uitvoering van Boehmers 'Apocalipsis cum figuris'.(...) Apocalipsis cum figuris is een provocerend stuk. Ook na herhaald beluisteren behoudt het zijn brutale werking...". (Hella Melkert)

NEUE ZÜRICHER ZEITUNG 27.3.96:
... sein vielleicht extremstes Stück: die "Apocalipsis cum figuris", die seinerzeit in Donaueschingen (1984) einigen Protest hervorgerufen hat. Eine dichte Tonbandmontage von Texten, vokalen Geräuschen, elektronischen Transformationen und Elektronik wird zugespielt, drei Schlagzeuger, zwei Pianisten und drei Popsänger werden *live* beschäftigt. Entstanden ist ein fast vierzigminütiges Pandämonium von einer Radikalität, die gewiss über das hinausgeht, was Thomas Mann seinem Adrian Leverkühn im "Doktor Faustus" andichtete. Boehmer jedenfalls hat sich von Mann zu einem seiner interessantesten Stücke inspirieren lassen. (Alfred Zimmerlin)

The instruments:

2 piano's
3 (pop) singers

percussion 1	percussion 2	percussion 3	percussion 4
1 snaredrum	1 snaredrum	1 snaredrum	1 snaredrum
1 Schlitztrommel	2 tenor drums	3 temple blocs	2 Conga's [afr. tumb(p)a]
[slit drum, log drum]	6 bongo's	6 woodblocs	6 Tumba's
2 Conga's [afr.drum]	cymbales antiques (*)	1 Marimbaphon	[lower bongo's]
1 bassdrum	Almglocken (**)	tubular chimes	1 bass drum
1 Vibraphon	1 Marimbaphon	[Röhrenglocken](*)	1 Vibraphon
5 Gong	2 Tamtam	3 Becken [cymbals]	3 Gong
		2 Tamtam	
	(*) c''''-b''''	(*) c' - f''	
	(**) c'-f#''		

Bring as much variety as possible in instruments used by more than 1 percussionist.

8 track ADAT tape [1-2 / 3-4 / 5-6 / 7-8; on at least 4 strong loudspeakers]

Directions for use:

1 2 3 etc. (mostly with fermata's): free beats (in synchronisation with tape)

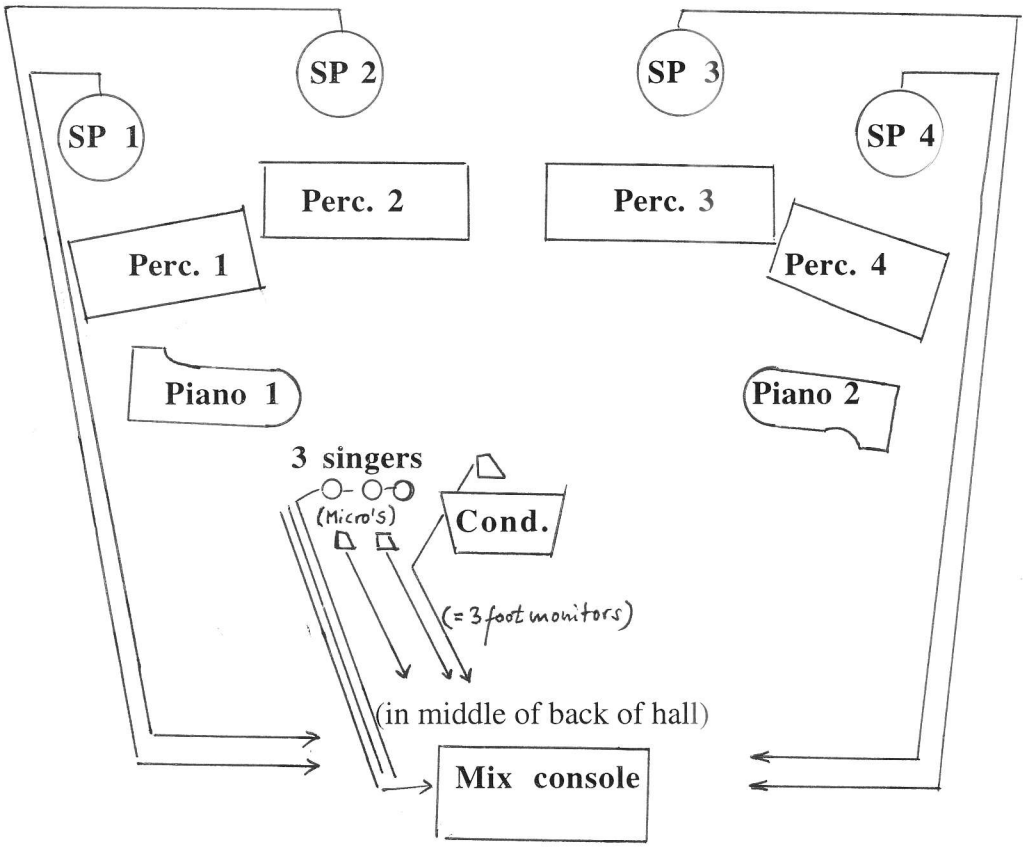
Most 'normal' measures have to be conducted *rubato* .

Underlined texts in the graphic reproduction of the tape-part are easily recognizable cues.

All detached syllables (pop-singers) should be pronounced in English.
The final 'hymn' should be sung in close harmony (according to harmonies in piano). The singers should be amplified (3 microphones).

The dynamics should be adapted to the acoustic qualities of the performance hall.

Positioning of performers etc. on stage:



APOCALIPSIS CUM FIGURIS:

rehearsal **CD** in 19 parts	time ±
1 **Begin - p. 3** [>Hieß der Tod]	2'00"
2 [<Hieß Der Tod] **p. 4** [2'02"] - **p. 5** [2'59.3"]	1'07"
3 [<Ein feuerrotes Roß] **p. 5** [2'59.3"] - **p. 8** [>4'32"]	2'00"
4 [<je veux les mettre en feu] **p. 8** [4'32" , bababa-baba-ba-]	1'14"
- **p. 9** [>Der Mond ward ganz wie Blut]	
5 [<der Mond ward ganz wie Blut] **p. 9** [5'39.3"]	1'37"
- **p. 12** [7'16.4" chicaa-chicaa..>]	
6 [p. 11 <7.06"] **p. 12** [7'16.4" chicaa-chicaa..]	1'24"
- **p. 13** [> 8'28.6"]	
7 [**p. 13** <ca. 8'23"] 8'28.6" - **p. 16**, [10'24">]	2'06"
8 [**p. 16**, <10'24", Ein Drittel..] - **p. 19** [>Das Kapital]	1'45"
9 [p. 15, <woe to the city] **p. 16** [12'] - **p. 24** [>15'14"]	3'21"
10 [p. 23, <15'14"] **p.24** - **p. 25** [18.15>]	3'07"
11 [**p. 25**, <18.06] Voilà le Dieu... - **p. 31** [20'01">]	2'00"
12 [**p. 31** <Würmer abgefetzt] Eh bien, chie...	1'45"
- **p. 33** [>21'37.8"]	
13 [**p. 33** <21'23.7"] 21'37.8" Feuersbrunst	1'18"
- **p.35** [>Un tyran...]	
14 [<Un tyran..] **p. 35** [22'54.5"] - **p. 38** [>25'04"]	2'25"
15 [**p. 38**, <Die Sonne ward schwarz] 24'14"	1'54"
- **p. 40** [>Accourez, putains...]	
16 [**p. 40**, <25'30"] Accourez, putains...	2'42"
- **p. 43** [>28'24"]	
17 [**p. 43** ±< 28'15.8"] Die Türme stehn...	1'07
- **p.44** [>28'32"]	
18 [**p. 44** <ne me pleure pas] 28'23"	3'24"
- **p. 49** [> 31'34"]	
19 **p. 49** [± < 31'25"] - **End of piece**	4'18"

Most cues start a little bit earlier. They are indicated above the score with: 13

Directions for use:

1 2 3 etc. (mostly with fermata's): free beats (in synchronisation with tape)

Most 'normal' measures have to be conducted *rubato* .

Underlined texts in the graphic reproduction of the tape-part are easily recognizable cues.

All detached syllables (pop-singers) should be pronounced in English.
The final 'hymn' should be sung in close harmony (according to harmonies in piano). The singers should be amplified (3 microphones).

The graphic simulation of the tape-tracks in the instrumental parts are reduced. They only serve for a global orientation and should be observed as a tearing comic strip. Measures and cues are given by the conductor.

The dynamics should be adapted to the acoustic qualities of the performance hall.

= cues rehearsal-CD

1 — 2,9" — 8,7" — 13,0" — 21,7" — 29" — (38")

A 1 — Da erschien ein feuerrotes Roß — Da kam Hagel, mit Blut vermischt..... — Da kam Hagel und Feuer..... — Gottesfatale

B 2 — Dem, der auf ihm saß, ward Macht verliehen, den Frieden wegzunehmen von der Erde..... — vom Himmel Stern

C 3 — Macht — ne vertgwmes

D 4 — Frieden — Die Sonne ward schwarz, der Mond ward ganz wie Blut.....

2,9" — 5,8" — 4,3" — 8,7" — 7,3" — 9"

♩=ca.134 — ♩=ca 120 — ♩=ca 120

I — Tom — Go — Bdr

II — MAR

III — WB

IV — Tumb

Vocal — Voc. — (cry) — Voc. — (cry) — Voc. — (cry, very high) — l.s.

1

2

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TONOS -Musikverlage Darmstadt
Alle Rechte vorbehalten

(38") 48" 1'01" 1'24"

A 1 — B 2 — C 3 — D 4

Cette fatale ne veut que mes fesses — retonne ma tête, et brise ainsi mes — mes fesses

10" 6" 7" 13" 1" Ca 5" (rest) 23" ca 3"

A-D: Wir sind doch nunmehr ganz... — A-D: wir sind doch nun-mehr ganz..... — A-D: wir sind doch nun-mehr ganz.....

♪ = ca 120 8 — ♩ = 60 ca.

I Tom — II Bong — III MAR — IV Tumb — Voc

Ai... Ai... Ai Ai Ai...

I Bdr — II TAM — III RhgL — IV Tumba — Bdr.

Go — (free) — ca. 3" — acc — rit poco — marcato — (Pick) — l.s. — mf — f — ff — mp

Tom — Bdr — MAR — TAM — WB — Tumba — Go

(4) (5)

1'27" 1'34" 1'40" 1'42" 1'46" 2 (2'02")

A 1 B 2 C 3 D 4

Ja mehr denn ganz verheeret....

und siehe, da war ein fahles Roß

Ein Drittel des Meeres wurde zu Blut

Viele Menschen starben von dem Wasser

Der auf ihm saß hieß: der Tod...

Das Tö-ten-reich

Macht über den vierten Teil der Erde

Macht Frieden

0,5 Erde

Menschen

Hieß: Der Tod...

(0,5) Die Sonne ward schwarz...

(1,5) Hunges und Pest....

1 Ca 7" 2 Ca 6" 2 Ca 2" 4 Ca 4" 1 Ca 2" Ca 3" 1,5" 2,3" 3 2,5" 4 4,8" 5 2 (4/4)

I II III IV

♩= ca. 60

Lumpen

TAM

f

Go

mf

f ff

f ff

3

7 Er

(met. stick)

III RhGL

mp

8

II TAM

mp f

l.s.

1

mf f ff

mp f

ff

9 mp

♩= 76 ca.

Voc.:

2'02" 2'12" 2'20" 2'32 (2'38")

A 1 — 8,2" — 4" — 5" — 3" — 2,5" — 1,5" — 1" — 1,8" — 2,7"

B 2 — 0,5" — 1,5 — 2,5 — 4,7" — La gueuse ne s'en tient pas là — (4,5") — 5,5" — 3" — 1,5"

C 3 — (5,5") — (8,5") — 3,5" — (2,8")

D 4 — (2") — 4" — 2,5 — 2,5 — 2" — 1,5" — m'armant d'un godemiche qu'elle-même fixe le long de mes reins... — 6,5" — 1,5" — 3" — 1" — Elle se présente à mes coups — (1,2") — 10,2" — 7,8" — 12" — 6"

I Go — poco mar. — mp — sdr — f — ff — Tom — ff

II Bong — mf — f — sdr — ff — Alm — f

III RhgL — L.s. — sdr — ff — f — WB — f — ff — RhgL — f

Rit. poco — ♩=60 ca.

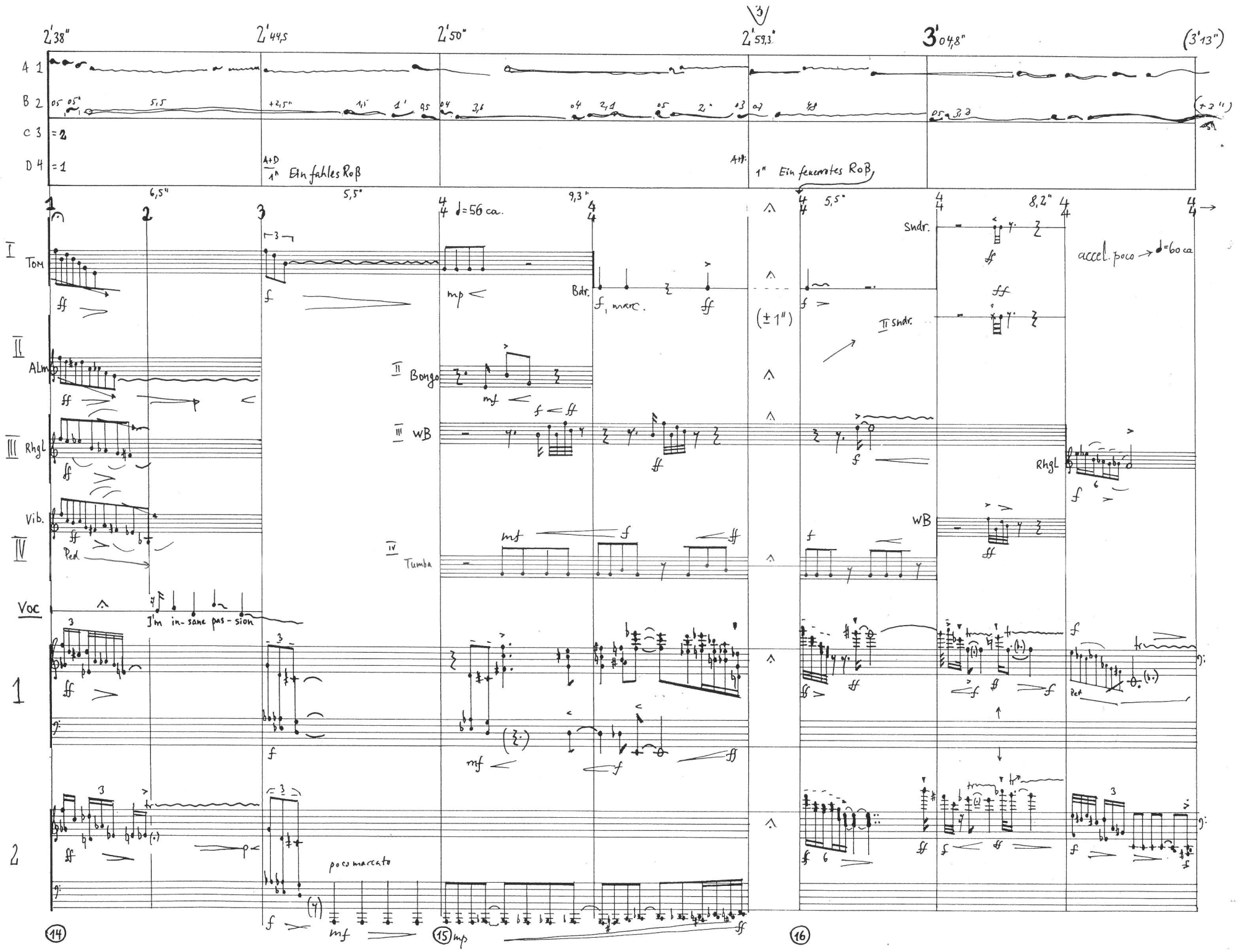
IV ViB — L.s. — Ped — f(f) — WB — f — ff — f — ff

Voc — I am free-dom I am life, I am a dream — Voc.

1 — f — Ped — ff — f — ff — f — ff

2 — f — ff — f — ff — f — ff

(10) (11) (12)


2'38"
2'44,5
2'50"
2'59,3"
3'04,8"
(3'13")
A 1
B 2
C 3 = 2
D 4 = 1
A+D 1" Ein fahles Roß
A+D 1" Ein feuerrotes Roß
♩=56 ca.
accel. poco → ♩=60 ca.
I Tom
II Almp
III Rhgl
Vib.
IV Ped.
Voc
J'm in-sane pas-sion
II Bongo
III WB
IV Tumba
Bdr.
f, marc.
(± 1")
Sndr.
II Sndr.
WB
Rhgl
poco marcato
(14)
(15)
(16)

3'13" 3'17" 3'19,5" 3'26" 3'25" 3'27,5" 3'29,6" 3'33" 3'38,5" (3'47")

A 1 — B 2 — C 3 — D 4

Macht Totenreich — Pest Erdbeben — Frieden Schwert — Hunger Höhlen — Feuer mit Blut — Die Großen... — Sklaven — Gras verbrannte

Sndr — Bong — TBL — WB — Timba — Voc

TOM — MAR — Go — Arm — Mar. — gliss — I VIB — I'm bur - ning

♩= 70 ca.

3'47" 3'53,5" 3'58,5" 4'08,5" 4'13" 4'23" (4'31")

A 1 — (6,5) — os. La coquine est sodomisée ; elle la branlait,
B 2 — 2,5" 3,5" + 1" 0,8" 2" 2" 5" 4" 0,5" 1,1 1,1 1,2 1,2 4,1" 2,6" 2" 1" 2,6" 2,6" 2,7"
C 3 — (1,5) 2,5 0,5" 2" (2") 0,5" 0,5" 2" + 5,5" 0,5" 0,2" 2,4" 0,8" 4,7" 2" 2" 1" 2,6" 2,6" 2,7"
D 4 — 6,5" elle pensa mourir de plaisir 0,5" 4" + 5" 2,5" 0,5" 1,5" 0,5"

0,5) Foutre des Saints et de la Vierge.....
0,5) Foutre des Anges et de Dieu

6,5" 5" 10" 4,6" 3,7" 3,8"

(1) 3/4 (!=Coca) 3/4 3/4 2/4 2/4 2/4 3/4 4/4 1 2 3 1 2 3 4 5 (4/4 Sect.)

I TOM mar. f
II MAR f (6,5" ca.)
II Bong f
III Mar f
III TAM f
IV Tumba mar. f p mf
Voc 1. 2. 3. I'm no-thing I'm play f
Bdr. mf ff
Tdr. mar. mf
Bong f
WB f f f ff
I TOM f
II Tdr f
II TAM mf mf
III Rhgl
III TBL f mf f
IV Tumba f
IV Bdr f
Go f f
sub. 4/4

I am free — dom, I am life ff

1 marcato! f (ff) f ff f pesante
2 marcato! f pesante

(5" ca.)

8va loco

(20)

4'31" → 4 | 4'42" | 4'50" | 4'60 = (5'") | 5' 7,5" (5'16,5)

A 1 — B 2 — C 3 — D 4

A-D: Sur eux je branle ma verge lorsque je veux la mettre en feu...

butcher

Das Kapital

Das Kapital...
(Matthias-passie recording)

♩ = 60 ca.

I TOM — II Bongo — MAR — III — WB — IV Go — Voc. — 1 — 2

Cre- a- tions of my dreams

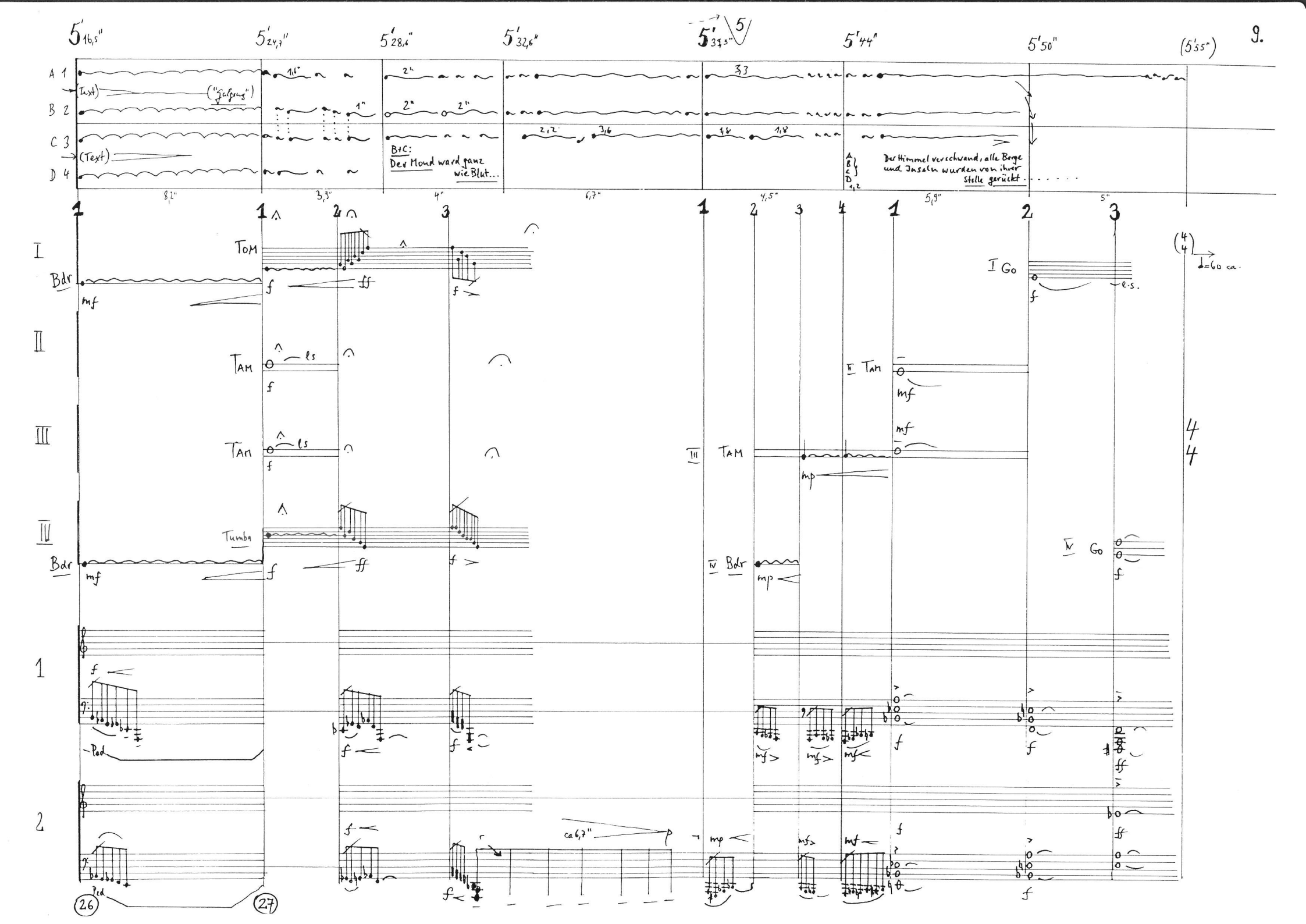
Rit.

I Bdr. — II Tam — III Tam — Bdr

presente

(Ped)

(23) (24) (25)


5'16,5"
5'24,7"
5'28,6"
5'32,6"
5'37,5"
5'44"
5'50"
(5'55")
A 1
B 2
C 3
D 4
(Text)
("Gesang")
(Text)
B+C:
Der Mond ward ganz wie Blut...
Der Himmel verschwand, alle Berge und Inseln wurden von ihrer Stelle gerückt.....
8,2"
3,3"
4"
6,7"
4,5"
5,9"
5"
I
Bdr
TOM
II
TAM
III
TAM
IV
Tumba
Bdr
I Go
II Tam
III TAM
IV Bdr
IV Go
(4/4) ♩=60 ca.
1
2
-Ped
ca 6,7"
26
27

5'55" | 6'10,6" | 6'21,8" | 6'28" | 6'32" | 6'34,8"

A 1 — Loop
B 2 — Loop
C 3 — Loop
D 4 — Loop

15,6" | 11,2 | 6,2" | 4" | 2,8" | 36"

1" Der frechen Völker Schar... Die rasende Posaun ... Das vom Blut fette Schwert

0,5 Hat aller Schweiß und Fleiß und Vorrat aufgezehrt

0,5 A+D Fette fatale...

4/4 (♩=60 ca) — (ca 5") — (ca 3") — (ca 3") — ♩=60 ca. accel. → ca 72 rit poco → rall.

I — I Go — schTr — I Tom

II — II Tar. — Bong

III — III Rhgl — WB

IV — IV WB

mf — al — f

(low) (high)

Voc. 1. 2. 3. you are not you I'm nothing

1 — tr — p — (ca 5") →

2 — pesante — mp cresc. al — f — (ca 6,2") — ff — rls. — f — ff

(28) (29)

6'38,4" 6'41,6" 6'46" 6'54,5" 6'59" 7'06" 7'12,5" (7'16,4")

A 1 B 2 C 3 D 4

0,9" Ne veut que mes fesses... (ABCD)

accel. poco

I Tom

II Bong

III WB

IV WB

I Sndr

II Alm

Rhgl

Mar

Go

accel. poco

Tom

1

2

(21)

7'16,4" 6 | 7'26,7" | 7'37" | 7'47,3" | (7'57,6")

A 1 — 1-4

B 2 — 1,7" 1,7" 1,7" 1,7" 1,7" 1,8" | 2" 2" 2" 2" 2,3" | 2" 2" 2" 2" 2,3" | 2,8" 2,5" 2,5" 2,5"

chi-caa chi-caa chi-caa chi-caa chi-caa chi-caa | dodondodon | chopingdoe | baba-bahaha

C 3

D 4

10,3" | 10,3" | 10,3" | 10,3"

♩=60 ca. rubato | più allarg. | tpo.

I TOM — marc. — mp | Bdr. — p | TOM — f | afr. dr. — mp

II Bong — mp | p | f | mf

III MAR — mp | Beck, TBL — p | WB — f

IV WB — mp | IV Tumba — mp | f

Voc — am play | am free dom am a dream | f mp

1 — pesante — mp | pp | f | fp

2 — pesante — mp | pp | f | ff

7'57,6" 8'08" 8'18,5" 8'28,6" (8'34,3")

A 1 1-4 | 0,7 Die Barbarien der christlichen Völker ....>

B 2 1,5" chichi — 1,8" chichi — 2,0" pika ..... 2,2" didi .. liti .... 2,8" diti ... didi ..... 1,7" chicaa ... 1,7" 1,7" 1,7" 1,7" 1,8" 1,8" chapiggdor .... 3,5" 5" dich 0,5" 0,5" 4,7" 3,2" 0,5"

C 3

D 4

10,3" (tpo) ♩= 60 → 10,3" (3,5) 10,3" (5") 5,7"

♩= 90 ca Rit. Rit molto

I Tom — Go

II Bong — TAM — l.s. — TAM:

III MAR — WB

IV Tumb — Go — Tumb. — Vib — Tumb. — Rallentando

Voc — am the world — am — God

I

2

(5") (3,5") Ped quasi: 1-3 1-2

(1)

8'34,3 | 8'41,8" | 8'48" | 8'55" | 9'02" | 9'07,5" | (9'11")

A 1 — B 2 — C 3 — D 4

(1,3") | Keine Parallele in irgend einer ..... Weltgedichte

0,6 | Die Entdeckung ..... 6,3"

0,6 | Die Barbarien

1" | Die Barbarien

1" | Wenn Tumult ..... erratic 1+½

2" | Feuer mit Blut.....

(Schwarzhäute) ..... (Weltgedichte)

I — II — III — IV — Voc. — 1 — 2

TAM — MAR — WB — VIB — Alm — Cymb. Ant.

low — (higher) — (high Rit ..... — God — cluster/gliss. — (free, but periodic) — Rit

Ped.

9'11" 9'13,7" 9'17" 9'20" 9'24" 9'28" 9'31,5" 9'38" (9'51"

A 1 B 2 C 3 D 4

04 Zu töten....

05 Die Sonne ward schwarz

05 Geschöpfe starben dahin

03 In seinem Gefolge war das Tod eingereich...

03 Da kam Hagel und Feuer...

04 Die Türme stehn in Glut, die

2,7" 3,2" 3" 3,9" 4,1" 3,5" 6,6" 12,7"

I Vib. — Pedal — Bdr

II Alm

III Beck.

IV WB — rallent. — Tumba

III MAR

2 afr. Tumpa

II Bongo

IV Tumba

1 2

Pedal

l.s.

9'51" | 9'55,5" | 10'04,5" | 10'07" | 10'12" | 10'15,5" | 10'17" | 10'21" | 10'24" | 10'27,5" | (10'30")

A 1 — B 2 — C 3 — D 4

Geist verzehrt

Loop

Den Frieden wegzunehmen von der Erde

Ein Drittel der Schiffe ging zugrunde

Da fiel ein großer Stern vom Himmel

und viele Menschen starben von dem Wasser

Totenreich

Töten

Blut

Pest

Ein Drittel der Schiffe ging zugrunde

und viele Menschen starben von dem Wasser

Es ward ihm Macht gegeben zu töten...

und alles Gras verbrannte...

4,7" | 9" | 2,4" | 4,8" | 3,7" | 1,6" | 4,2" | 2,8" | 3,2" | 2,2"

3 4 5 1 2 3 4 5 1 2 3 (quasi: Δ)

I atr. Fro — mp — 1" 1" 1" 2"

II TAM (ca 4") mp — TOM mf ff — Bong mp ff

III Rhgl. mp f

IV TUMBA (ca 4") mp — Tumba mp f ff

Go f

II Alm f ff

III MAR f ff

IV VIB f ff

Voc. →

1 — mp f p

2 — f

(36)

10'30 (19") 10'49" (21") 11'10" (6,6") (11'46,4)

A 1: le drôle — alors soudain recommencer — le charmant — trouve
B 2: on me place à quatre pattes — le dogme tourne — et de me décharger dans la matrice
C 3: Il se retire — sperme → texte français — globe
D 4

3,4 | 2" | 3,1" | 2,4" | 2,9" | 2,5" | 2,7" | 2,6" | 2,6" | 2,6" | 2,6" | 2,6" | 2,6" | 2,6" | 2,6" | 1,3 | 1,3 | 1,4 | 1,3 | 1,3

(ca. 19")

1 2 3 4 5 4/8 6/8 4/8 (6/8)

I Gong — l.s. — ff — p
II Alm — ff — p
III MAR — ff — pp
III Beck. — f — p — f — l.s. — Sndr. — p — f — pp
IV Vib — l.s. — hard stick — Ped — Vib — hard sticks — f — (Ped) ff — f — f — ff — Ped — Ped — Ped
Voc. — (like an orgasm) — you — I am no-thing, I am play
I — (Ped) — ff — f — f — ff — poco rallentando — mp — pp
2 — ff (ped) — f — f — ff — Ped → — (Ped) →

♩=120 ca.

(37)

11'16,6" (5,5") 11'22" (8,9") 11'31" (13") 11'44" (16") (12')

A 1 — 1-4 Man, born of woman — If it is cut down — Der Bärmer brust ... durchbrum — Rebellions ... — She accepts...
B 2 — So took away from him — At least there is hope for a tree... — wrecks the city of oppressors — she does...
C 3 — and let him alone — It will sprout again... — (belch) — Her Rulers are corrupt traitors — she does...
D 4 — she obeys...

1,4" 1,4" 1,6" 1,1" 2,3" 1,8" 2 1,3" 2" 1,5" 1 3,5" 4,2" 3 5,3" 1,2" 2,1" 1,2" 2" 1,9" 1,3" 1,8" 1,4" 1,5" 1,6" 2

I — II — III — II — VOC. — 1 — 2

6/8 — 4/8 — 3/4 — 4/4 — 4/4 — 4,5" — 1 — 2

I VIB — II Cymbal — III Beck — IV VIB — I TOM — II BONGO — III TAM — IV Tumba

BONGO — TAM — RhgL — mp Sliss. in a switch

(♩=120ca)

I am freedom, I am life — You depths of the past, born from the rays of my — me — mo — ry — And You — You are not You — I — am a — dream

mp l.s. — mp l.s.

(12') 9 | (8") | 12'08" | (8") | 12'16 | (8") | 12'24" | (10") | 12'34" | (12'40)

A B C D

1. Das kapitel
2. Das kapitel
3. Das kapitel
1. Die Leiden
2. Die Leiden
A-D
But mandics
A-D
ankirlaid down..
B+C:
Ich schau die Därmer, ach, mir graut,
in Eiter, Blut und Wasser fliessen . . . . .
disco/Linn

2" 2" 2" 2" 1,6" 2,5" 1,8" 2,1" 8" 1,5" 1,1" 2" 1,1" 1,7" 1,2" 1,4" 2,5" 3,8"

I TOM — mf — p — f
Bdr. — mf — pp
II Tendr — mf
Alm — f
III TAM — mf
Rhgl — f
TAM — mf
IV ViB — f
IV Bdr — mf — pp

I Go — mp — f — p
II TAM — mp — f — p
III — mp — f — p
IV Go — mp — mf — pp

I ViB — f
II Cymbalt — f
III Beck — f
IV ViB — f

(3,8")

1 — mf — f — mf
Rep. Rallentando — mf — p(p) — (10" ca)

2 — mf — f — mf
Rep. Rallentando — mf — begin faster than 1 and make the Rall. broader — (mf)

39

12'40,5" 12'45,03 12'54 13' 13'09" 13'18"

A B C D

(disco...) (ca 3") disco linn 40 Prozent 20 Prozent A-D: 50 Prozent 100 Prozent Einfaches Roß... Die Sonne war schwer A-D: Das Fleisch, das nicht die Zeit verlebt, wird unterschlangenhaftem Schlimmel... disco (2,5) Den Tod suchen... Ihn aber nicht finden

5" 8,7" 1,5" 1,5" 1,5" 1,5" 1,4" 2,2" 1,8" 1,6" 2" (8,5) 9" 1" 1,2" 1,4" 1,6" 1,8" 2"

ca. 7" (ca 5")

I VIB. II cymb ant. II TAM III Beck III TAM III RhgL IV VIB

(ca 8")

l.s.

40

13'27" 13'32" 13'47" 13'57 (7") (14'04")

A B C D

(1") la religion.....

(2) Puis-je concevoir cet infernal ..... la religion..... la religion.....

exhaler à la fois ?

(ca 3") Ce vilain Dieu

(2" ca) Voilà le Dieu des hommes (3x)

Prends garde surtout à la religion

plus divins écarts...

5" 15" 10" 1,7" 1,7" 1,8" 1,8"

(1 ca 3")

I schlT

II sndr

III sndr

IV Tumba

I Vib

II Alm

III MAR

IV VIB

short

mercato

quasi 3

41

14'04" 14'14" 14'21" 14'30" (14'38")

A B 1 2 3 4

Mit Blut vermischt...

A-D:

Die Könige der Erde

Die Reichen und Mächtigen

(talking, murmuring)

(murmuring)

(gasping)

A-DW:

(loop)

Au milieu du repas le cardinal... bouillantes sur ses fesses...

(gasping)

1,3" 2,1" 1,6" 1,4" 1,7" 1,9" 7" 1" 2" 1,2" 1,8" 1,6" 1,4" 8"

I VIB

II TAM

MAR

III TAM

MAR

IV VIB

(ca. 2")

I Tom

II Bong

III TOL

IV cfr. tumpa

14'38"

(36")

(15'14")

(gasp)

(shouting)

(mixed up French texts)

(gasping, sift)

ca (12")

ca (13")

ca (5")

I Tom

II Bong

III TBL

IV afr. Tmpa

Vib

Alm

Rhgl

Tumba

(43)

15'14" (21") 15'35" (18") (15'5

A B C D

1 — Puis-je concevoir le nom de cet infâme Dieu

2 — Va va va va ... vie ... à la fois

3 — haïr...

4 — Tu ne prononceras plus ..... Dieu

gasping — baby asleep — whispering — gasping

disco linn — Ca 3" — disco linn — low — low — (disco linn) — (disco linn)

2,6" 7,9" 4" 6,5" 3,3" 10" 5"

I VIB — (hard) — broken gliss. chrom.

IV VIB — (hard!) — gliss. quick, chrom.

I Tom — II Bong — III Sndr — IV Bdr.

(♩=60) (Count beating in 4) All together, very monotonous.

change with

Conductors beats give only begin or end of cresc/decresc.

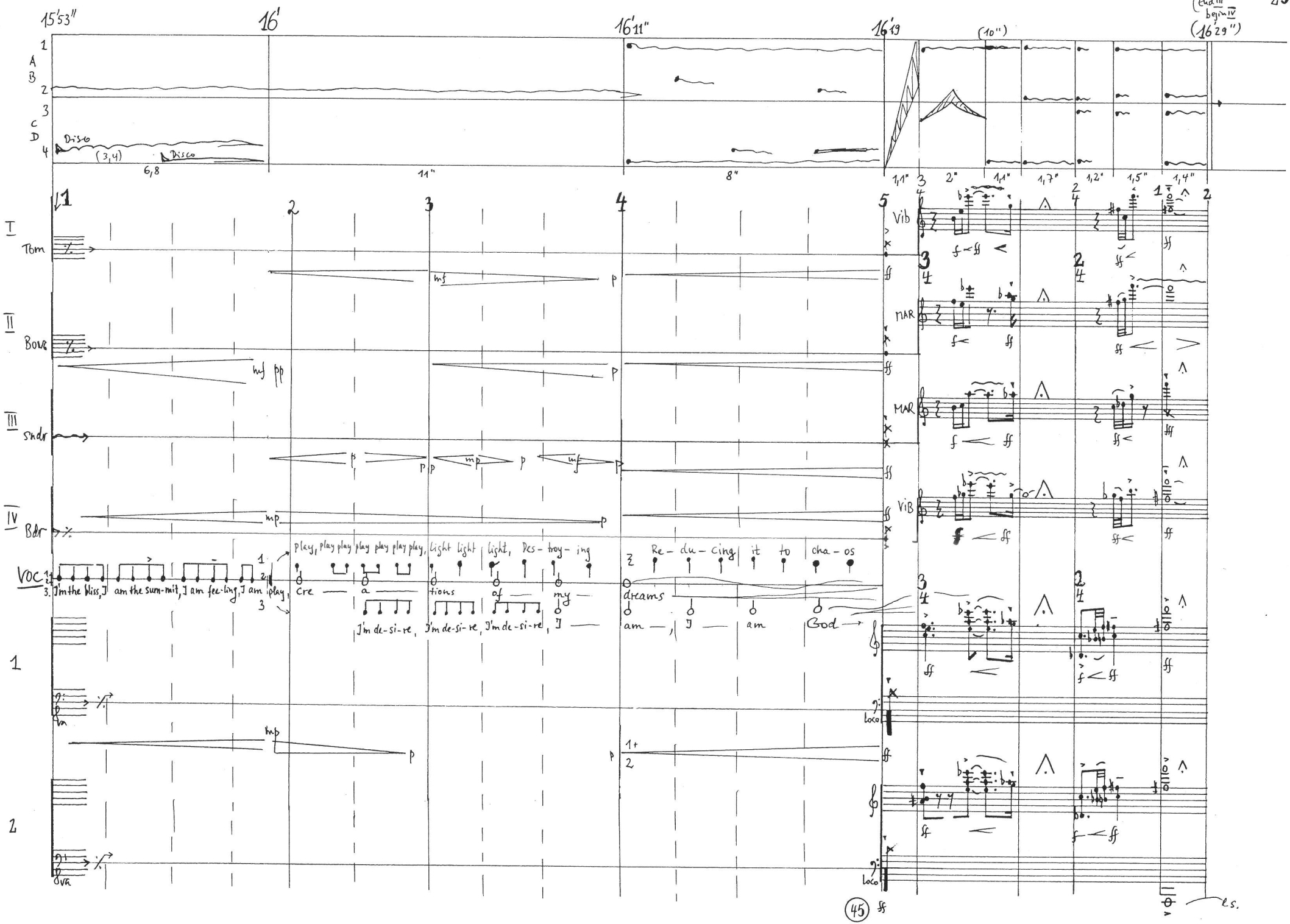
↓ left hand

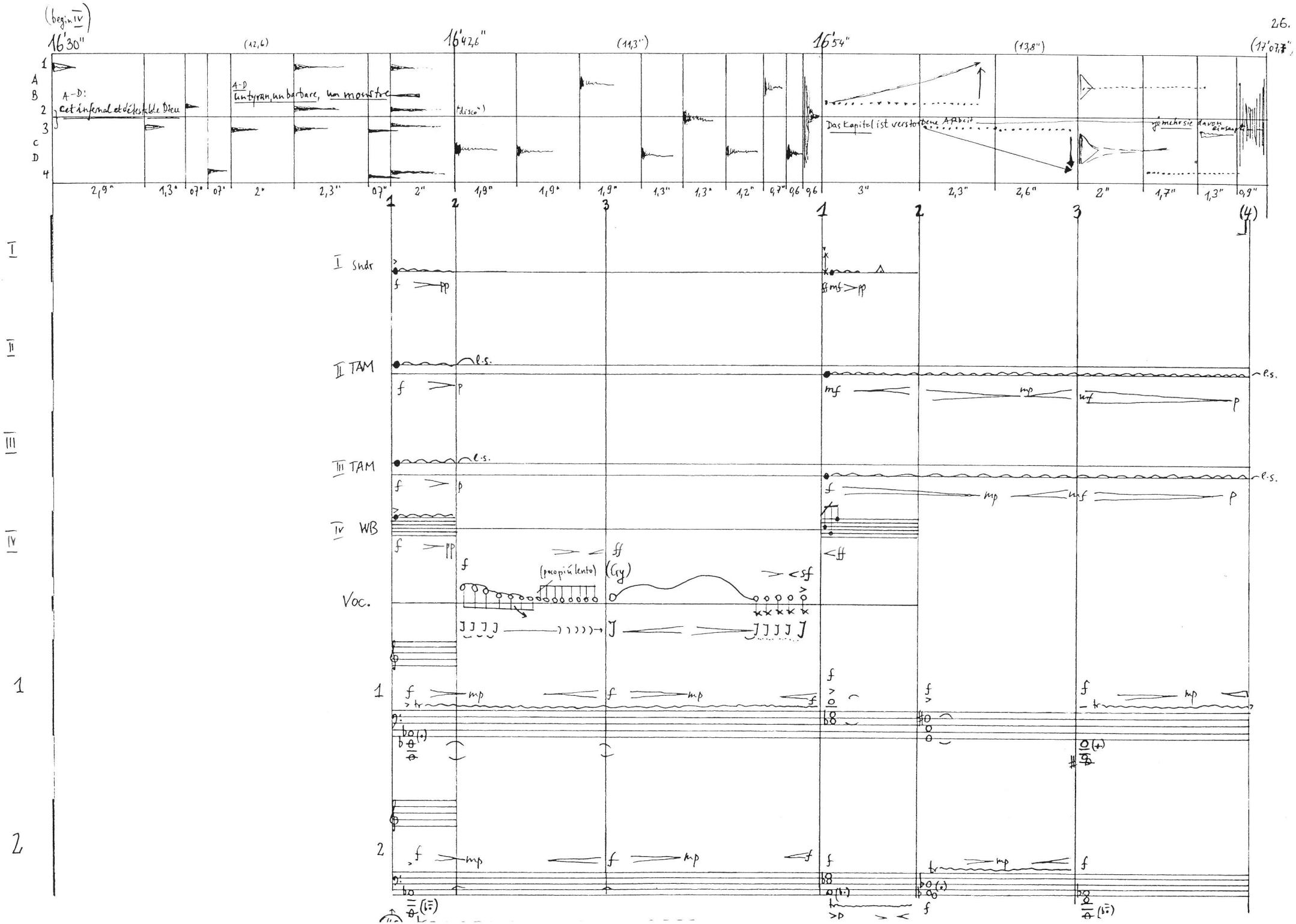
Vocal. — VOC 1 — Cry

I am free-dom, I am life, I am bliss, I am de-sire, I am no-thing, I am play, I am fee-ling, I am light

(Ped) (Ped) (44)

8va


15'53"
16'
16'11"
16'19
(10")
(End III begin IV (16'29")
A
B
C
D
Disco
(3,4)
Disco
6,8
11"
8"
1,1"
2"
1,1"
1,7"
1,2"
1,5"
1,4"
I
Tom
II
Bowl
III
Sndr
IV
Bdr
Vib
MAR
MAR
VIB
VOC
3. I'm the bliss, I am the sum-mit, I am fee-ling, I am play, play, play, play, play, play, play, light light light, Des-troy-ing
Re-du-cing it to cha-os
Cre-a-tions of my dreams
I'm de-si-re, I'm de-si-re, I'm de-si-re, I am, I am God
Loco
Loco
45


(begin IV)
16'30"
(12,6)
16'42,6"
(11,3")
16'54"
(13,8")
(17'07,7")
A–D:
cet infernal et détestable Dieu
A–D
un tyran, un barbare, un monstre
"disco"
Das Kapital ist verstorben
Arbeit
je mehr sie davon einsaugen
I Sndr
II TAM
III TAM
IV WB
Voc.
(poco più lento)
(Cgy)
l.s.

17'07,7" (22") 17'29,7" (9") 17'38,7" (6,4) (17'45")

A B C D

1 2 3 4

A-D Kamen Heuschrecken über die Erde...

A-D Es wurde ihnen die Macht

B+C, weder dem Gras noch dem Grün

zu schaden sondern nur den Menschen...

Der Därmer wird reift durch die Haut

Ich schau die Därmer, ach, mir graut

wir sind doch nunmehr ganz, ja mehr denn ganz recherchert

Die Türme stehn in Glut, die Kirch ist umgekehrt

T D

Und alles Gras verbrannte

2" 1,7" 1,6" 1,4" 1,5" 1,4" 1,7" 1,6" 1,4" 1,3" 1,7" 1,6" 1,6" 1,5" 2,4" 1" 2,2" 2" 1,4" 0,3 0,3 0,4 0,5 0,6 0,4 0,3 0,4 0,5 0,6 0,7 0,5 0,4 0,3 0,3

1 2 3 4 (5)

I

II

III

IV

I Bdr.

fp mf f

IV Bdr.

f p f mf f

Voc

f

mf

Go Go Go

1

f mf

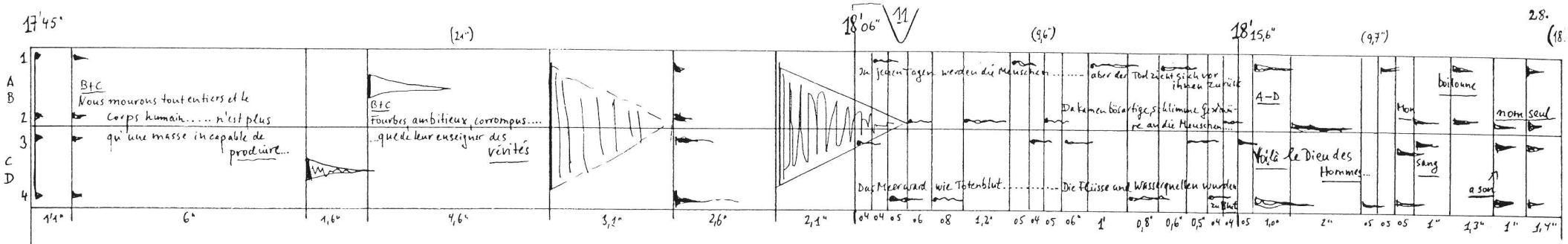
2

f mf

(Go Go Go)

f

f.s.



I

II

III

IV

1

2

I sdr

II TAM

III TAM

IV WB

Vocal

1

2

18'25,3" (9,4") 18'34,6" (9,4") 18'44" (19,8") 18'54,8" (disc) (10,3") (19'05")

A B C D

Das Kapital wird in seiner Fall der Erde in die Sonne

Das Kapital ist verstorbne Arbeit davon einsaugt

chi- ca chi- chi- ca (etc.)

1 2 3

I Sndr. mp mf p

II TAM mf

III TAM f

IV WB f mp p mf

f (accent on "i")

Voc. Ai Ai — Ai Ai — Ai

1 sf ff f

2 sf f

I Tom mf f mf f f f Rit.

II Bong f f f f f Rit.

II WB f f f f f Rit.

IV Tumba mf f mf f f f

Voc. f am ho-thig in-sane pas- sion, am am God

1 f ff Rit.

2 f

48 49

19'05" (8") 19'13" (8,6") 19'21,6" (11,3") 19'38" (8,5) (19'46,5")

A B C D

Flöte Tumult und Streit — — — wie die Natur vor der Leere

Aus dem Rauche des Schachtes

Die Könige der Erde

Die Großen...

Das Rasseln der Streitwagen...

Da kamen bösartige — — — — — — — — — — Erdbeben entstand...

A-D: Ce vilain Ce vilain, ce vilain

A-D We pronounces plus le nom de cet infâme

07 03 04 1,2" 04 1,1" 05 1" 09" 06" 09" 03 08" 07" 06" 05" 05" 04" 03 04 05 06 07 06 03 04 03 05 05" 05" 2,3" 1" 1,2" 1" 0,5" 1,2" 1,3" 1" 05" 1,1 04 1,1" 04 0,8" 04" 1,1" 04 0,8" 0,4" 0,8" 0,4"

I

II

III

IV

1

2

3/8

I ToM

II Bongo

III WB

III TAM

IV Tumba

Voc. J'm the sum-mit, no-thing, J'm de-si — re

1→

2→

19'46,5" (5,5") 19'52" (9") 20'01" 12 (1,5") 20'16" (8,4") (20'24,4")

A B C D

Geistige Verkümmerung — Tod

Das Fleisch, das nicht die Zeit — — — — Wärmer abgeführt

und wo wir hin nur schaun, ist Feuer, Pest und Tod...

Aber du wirst abgemäht ...

A+D

Eh bien, chie, chie Juliette..... la merde..

Un vieux robin — — — retire en disant

Ce vile Dieu

A-D

Son existence est une ombre

1,1" 0,3 1,0" 0,4 0,5 0,8" 0,6' 0,7" 0,7" 1,0" 1,6" 1,9" 1,8" 1,2" 0,8" 1,4 3,2" 2,2" 0,6" 2,8" 2" 1,7" 1,1" 0,4 0,4 0,5 1" 1,2" 1,8" 1,4" 0,8" 0,8"

I

II

III

IV

1

2

III TAM

mp — f — p — mp

l.v.

IV Tumba

mf — p

poco meno

f

f — mp

b — f

mp

(51)

I TOM

f

II BONGO

f — pp

III TBL

f — p — f

f — pp

Tumba

f

mc

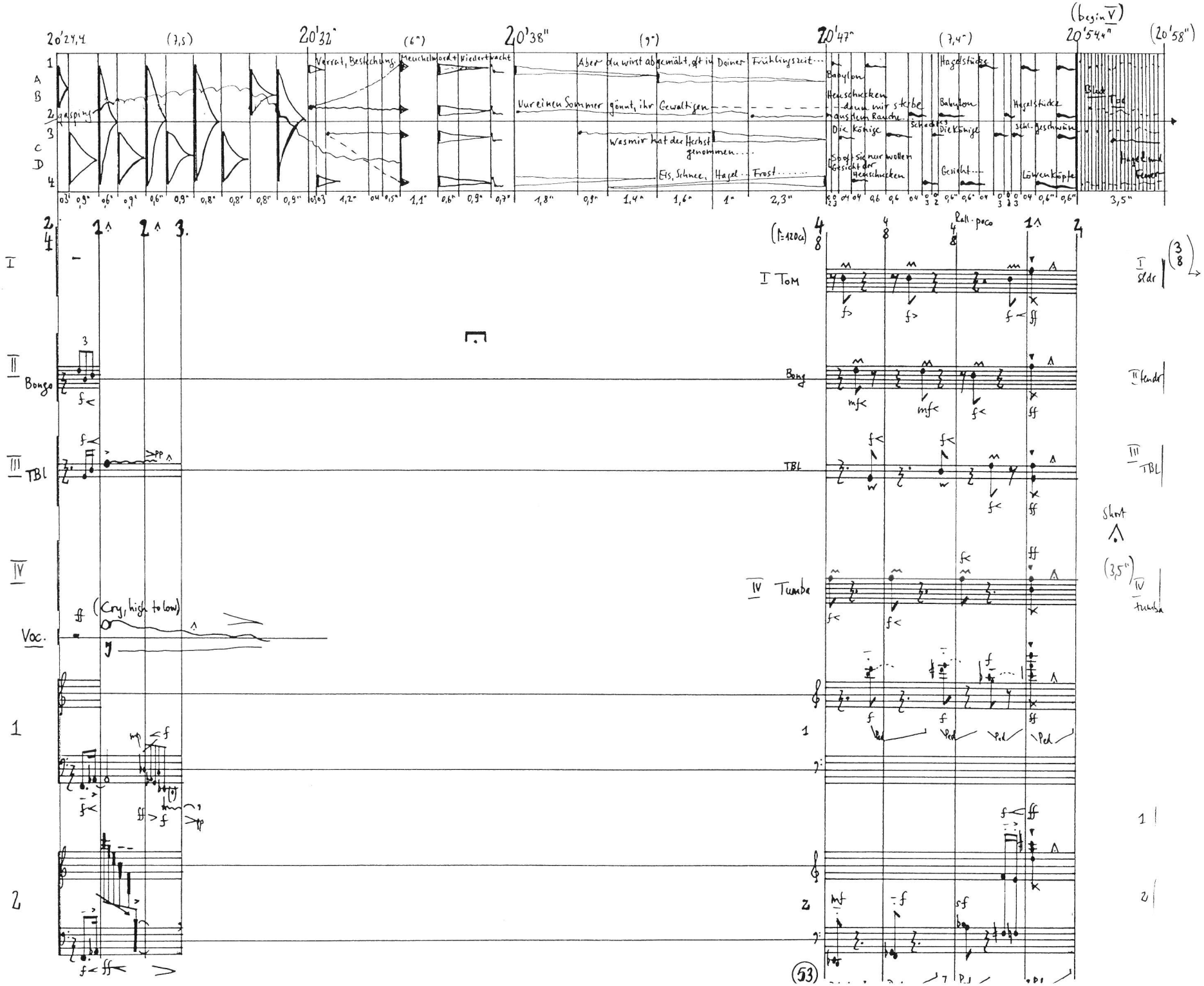
f

f (sf)

(1,6")

(1,6")

(1,6")


20'24,4
(7,5)
20'32"
(6")
20'38"
(9")
20'47"
(7,4")
20'54,4"
(begin V)
(20'58")
Verrat, Bestechung, Heuchelmord + Wiedertracht
Aber du wirst abgemäht, ist in Deiner Frühlingszeit...
Du reinen Sommer gönnt, ihr Gewaltigen
Was mir hat der Herbst genommen...
Eis, Schnee, Hagel... Frost.....
Babylon
Heuschrecken
dum mir stirbe
aus Rauche
Die Könige
So oft sie nur wollen
Gesicht der Heuschrecken
Hagelstücke
Schlachtfeld
Die Könige
Gericht...
Hagelstücke
Schl.-geschwüre
Löwenköpfe
Blut
Tod
Hagel und Feuer
(1=120ca)
Rall. poco
I Tom
Bongo
TBL
Tumba
Voc.
(Cry, high to low)
Short
(3,5")

20'58" (disco) (12,2") 21'10,2" (13,5) 21'23,7" (12") 21'35,7" (2,1) 21'37,8" (5,3") (21'43)

A B C D

Die Einsaugung lebendiger Arbeit - - - - Vampyrmäßig - - - - Tod Blut Macht Pest Blut

Querrol, hectic

1,4" 0,4 1,4" 0,4 1,4" 0,4 1,4" 0,4 1,4" 0,4 1,4" 0,9" 0,9" 0,9" 1,3" 1,3" 1,3" 1,7" 1,7" 2,6" 0,9" 0,3 0,5 0,5 0,5 0,5 0,6 0,6 0,6 0,8" 0,8" 0,8" 1" 1" 1,1" 1,3 2 0,5 2 0,5 2 0,5 5,3"

I sl.dr. (schlitz)

II tendr Bong

III TBL

IV Tumba

1

2

(54)

♩=120 ca

I Tom Bdr.

Cymb aut gliss

II Bongo TAM

III WB TBL Beck. Rhgl.

IV WB Tumba Bdr.

gl./cluster

gl./cluster

(55)

(ca 5")

21'43" (14") 21'57" (4") 22'01" (7,5") 22'08,5" (20") (22'2

A B C D

Totenblut (quarre, lutte, «dictator) Blut Der Dürmer Wurst Tod Blut Ton Blut Ton-blut (luit) Il avait enchaîné cette malheureuse Gri-cri, quel cri? Gri-crape crève-cri!

04" 06" 07" 1,1" 1,1" 1,1" 1,3" 1,3" 03 07 03 07 03 07 03 07 25x 0,3" 1,2" 3,1" 1,2" 3,1" 1,2" 3,1" 2,4" 2,4" 2,4"

♩=150 Rit ♩=120 ca poco rit

I TOM (rubato)

II Bong

III MAR

IV WB

♩=150 Rit ♩=120 ca poco rit

1

2

Ca 10"

♩=ca 60

I Sndr.

II Sndr.

III Sndr.

IV Sndr

Tam

Tam

1 2 3 4

1

2

22'28,5" (26") 14 22'54,5 (disco) (18") (23'12

A B C D

Ce vilain Dieu fait encore plus — (note français) — un Tyran, un Barbare ... un Monstre ...! — high! — high — exister à la fois? — Oh, ma chère amie ..... vava vava, tranquillise toi, mon ange — high — high

5,7" 1,5" 1,5" 1,5" 2,9" 2,9" 1,5" 5,7" 2,9" 1,8" 0,5" 1,8" 0,5" 1,8" 0,5" 1,8" 0,5" 1,8" 0,5" 1,8" 0,5" 1,8" 0,5" 1,8"

I II III IV Voc 1 2

(* cond.: first beat somewhat longer, second shorter and more impulsive)

ca 23"

(I + IV take also sndr-stick!)

* ♩ = 54 ca.

acc.

I Go — mp — sndr. — mf — p<

II Tam — p — mf

III Tam — p — mf — Rhgl. — l.s. — mf

IV Go — mp — mf — p< — l.s. — sdr.

Voc: I am all - con - su - ming pas - sion, I am pas - sion I am play <

1: p — mf < f

2: p — mf < f

23'12,5" (22,5) 23'35" (15") 23'50" (5") (23'55) (einde V) (begin VI)

A B C D

A-D Das kapital flieht Tumult + Streit – Christliche Raben

high

A-D Das kapital hat einen Horror vor Abwesenheit von Profit...

A-D Kamen Menschen über die Erde – – – – – – – sondern nur den Menschen

Eiter

Blut und

1,4" 2,5" 1,6" 1,6" 2,5" 1,6" 1,6" 1,9" 1,9" 1,9" 4" 05 05 05 05 05 05 1,5" 1,5" 1,5" 07 07 07 07 07 1" 1" 1" 1" 05 0,9" 0,9" 05 0,9" 0,9" 05

♩=60 ca

I Sndr. p mp mf f fff

II p mp p mf ff p (f) fff

III p mp mf WB p f mp fff

IV mp p mp p mf mf. p f fff

Voc. 1 J'm fi – re en-ve-lo-ping the U – ni – verse

2 → Re – du – cing it to cha-os (mijar) (?)

3 J'm the blind play of po – wers re-leased – – – –

♩=60

1 p mp mp mf f fff l.s.

as a "lost" march from afar – – – getting more agressive towards the end – –

2 p mf f fff l.s.

(#+)

(59)

(ca 22" until end of Vth part.

begin deel VI

← * 1 = Jimi Hendriks
2 = Ernst Jansz
3 = Henny Vrienten
(4 = J.P. food health)

23'55 | 24'02" | 24'09,5" | 24'16" | 24'28"

A B C D

1–4 "disco": 6x

Changement

Le monde a changé, il doit changer encore

B+C:

(linn-dr.) (disco)

1–4 "disco" 7x

A+D: Oui, cette terre délicieuse..... Caresse avec prédilection

1–4 4x disco

B/C: Cette terre est faite

"disco" 5x

A+D Pour être le domaine de la liberté et du bonheur

1–4 Linn

B+C: Woe to the city of oppressors, rebellious and defiled...

1–4 disco 5x

Dennoch geht dem Menschen ..... stirbt er auch

Nous mourrons tout ensemble

As waks disappears from the

7" | 1,2 | 6,3" | 1,5" | 5" | 2" | 4,1" | 2,6" | 3,3" | 6" | 2" | 8"

I Vib

II Cymb aut.

III Bed.

IV Vib.

Sld.r. | Tendr. | Rhgl. | afr. Tumpa | Snaredr. | afr. Tr. | Bongo | WB | MAR | Beck | Vib

Ca. 16"

(60)

24'44 — 15 — 25'04" — 24'14" — 24'25" — (24'36)

A B C D

1 — edle corpus humain — constituit lavie

2 — ora riverbeauxes parched end dry — be rouse from their sleep.

3

4

Linn — Rit — Da war ein fahles Roß — Tod

B+C: In jenen Tagen — Tod suchen — Linn

Rit. — 3+5 — Zu töten durch Schwert — Tiere der Erde

9x — Mit solcher Wut soll Babylon ... finden sein Ende

Die Sonne ward schwarz, der Mond ward ganz wie Blut ...

^Ruh nun für immer, müdes Herz ... (disco, kos (8x)

der Wunsch ist ausgelöscht — disco, 2x

Ruhe für immer. Du hast genug geklagen ...

6" 4" 2" 6" 2" 4" 2" 4"

1 2 3 4 1 2 3 (4)

I ViB — f — f — f > — f > — f > — ff

II Cymb lant — f < — f > — f > < f > p — ff

III MaR — < f — f < — WB — ff

IV ViB — f > — < f — f > — f < — f — ff — p

Voc — 1 — mf — f < — f > — f < — f < — ff

2 — f — f > — f — Ped... — f > — ff

(61)

Ca 14"

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 (1)

11" 11"

I Bdr. — afr. Tr. — mp > — mf < — mp > — mp < mf — f — mf — f > p

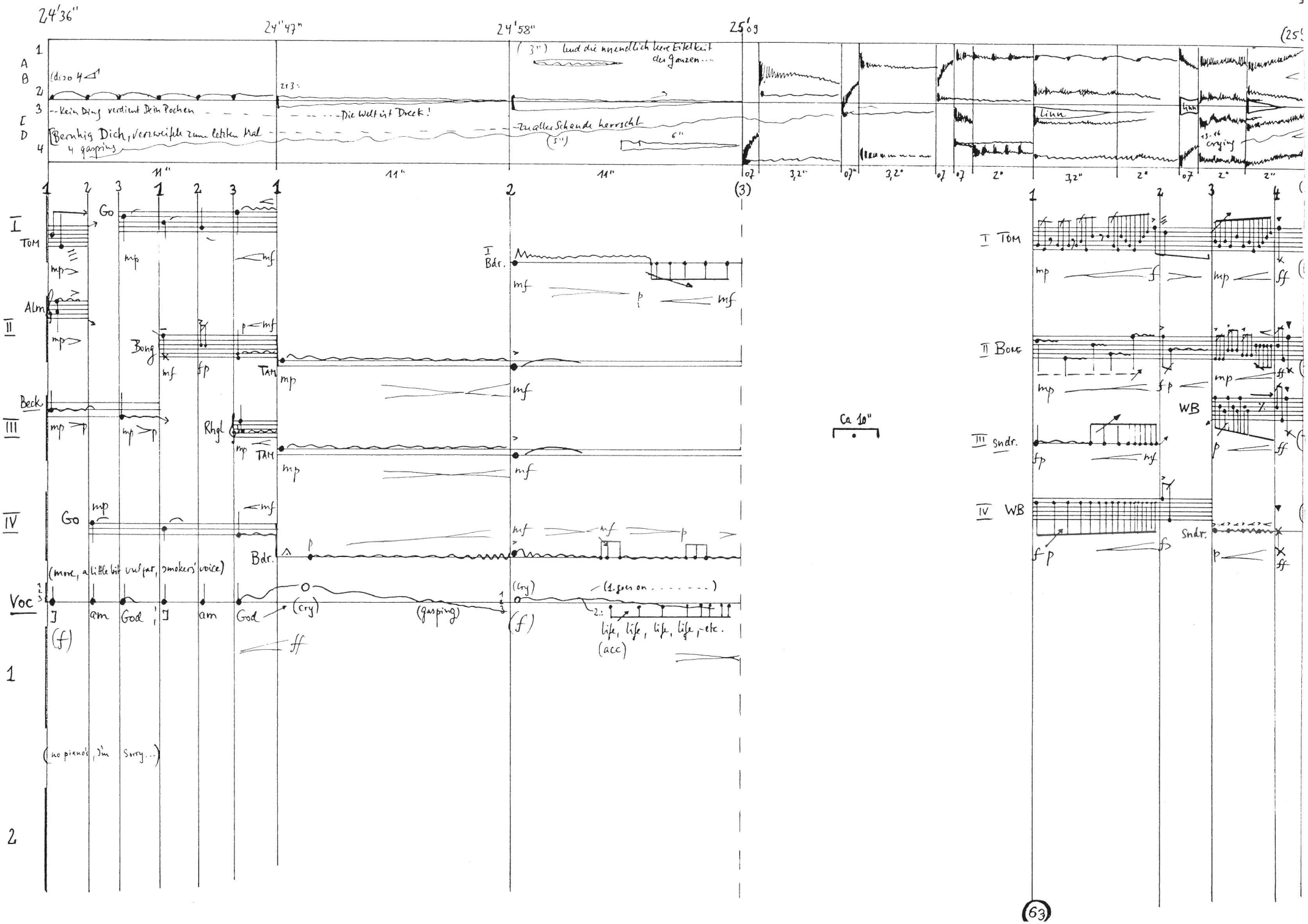
II TAM — Tad Dr. — mp — mp — mp — mf — mf > < mf > < — f

III TAM — RhgL — mp > — mp — mp — mp — mp — mf

IV Bdr. — Turmpe — mp < — mp > — mp — mp < — mp — >

Voc — I am all-con-su-ming pas-sion, You are not You, I am God

(mf) (heavy) — f (broader) —


24'36"
24'47"
24'58"
25'09
(3") und die unendlich leere Eitelkeit der ganzen...
(disso 4 ⊲)
2:3:
-- kein Ding verdient Dein Pochen
Die Welt ist Dreck!
Beruhig Dich, verzweifle zum letzten Mal
4 gasping
Zu aller Schande herrscht
(5")
6"
Linn
13-16 crying
11"
11"
11"
07
3,2"
07
3,2"
07
07
2"
3,2"
2"
07
2"
2"
I TOM
Go
mp
mf
Alm
II Bong
p
mf
fp
TAM
Beck
III Rhgl
IV Go
Bdr.
(more, a little bit vulgar, smokers' voice)
Voc
I am God
I am God
(cry)
(gasping)
(f)
ff
(cry)
(1. person .....)
2.:
life, life, life, life, etc.
(acc)
(no pianos, I'm Sorry...)
Ca 10"
I TOM
II Bong
WB
III Sndr.
IV WB
Sndr.
ff
63

25'30"

16

(← 57" →)

26'2

A B C D

Accourez, putains et gitons, Montrez-moi vos culs frais et ronds....

d'encouleurs l'histoire fourmille ..... (poème de Sade) ..... Dans ton cul je mettrais mon vit...

Borghia, de sa propre fille...

Que tout bande, que tout s'embrasse, pour exciter ma vive extase...

Ce vilain Dieu fait encore plus

4,6 | 5,4 | 1,6 | 4,6 | 0,6 | 3,3 | 5,5 | 1,3 | 5,7" | 4,3" | 5,1" | 1,7" | 5,3" | 4,7" | 3,3"

I Bdr — broad — f mf p

II TAM — l.s. — f p

III TAM — f p mf p l.s.

IV Bdr — (begin slow and heavy) — l.s. — f p f p

Ca 15"

I Go — (broad) — l.s. — mf mf

II Alm — f>p

III Rhgd — (free) — mp (mf?)

IV Go — Rall. — l.s. — mf mp p mf

Bdr. — p mf p

Sndr. — p mf >p

WB — mf f

Bdr. — mf pp

Voc.

mf fp mf p

(3)

26'27" 26'32" (disco) (17") 26'49" (7") 26'56" (15") (27')

A B C D

5" 07 03 1,6" 04" 7" 1" 08 02 08 02

3 4 1 2

(1)

I Go l.s.

II Tam l.s.

III Rhgl (l.s.)

IV Bdr.

Voc (long and scary cry)

I TOM

II Alm

III Tam l.s.

IV Tumba

Cry (the same spring rain gasping)

Ca 17"

1 l.s. Ped

2 l.s.

1 l.s. Ped.

2 l.s.

27'11" 27'20" 27'32" 27'40" 27'49,7" 28' (28'07")

A B C D

5x A-DM: 4x

AMD
La nuit si profonde, qu'elle entre dans mes yeux

Ne me pleures pas

même s'il était vingt ans

3x 3x 3x 2x

Ne me pleures pas

les pleureuses se sont transformées en fontaines

le bruit des chutes d'eau

9" 12" 7,8" 1,3" 1,6" 7" 2" 2,4" 5,9" 3,1" 3,9"

I II III IV

TAM p mf l.s.

Rhgl mp

Voc. (cry) mp f p (groaning - - -)

1 mf f p ppp

2 mp mf f p ppp

ca 21"

I VIB f

II ALM f p

III RhgL. mf

IV VIB f

1 mf

(1)

65

28'07" (8,8") 28'15,8" (8,2") 28'24" (9,5") 28'33,5" 28'47" (28'56")

17

A B C D

Linn

Die Türme stehn in Glut

Ein starkes Erdbeben entstand

La nuit si profonde qu'elle entre dans mes yeux...

4,8" 4" 1,4" 1,4" 2,7" 2,7" 4" 1,4" 2,7" 1,4" 1,4" 2,7" 4" 5,2" 9"

I afr. Tr. Bdr.

II TAM

III TAM

IV Thumb

Voc

1

2

I VIB

II MAR

III WB

IV WB

Ca 18"

Tom

MAR

TBL

VIB

Ped

repeat quick

1. (4 times...)
2. (gasping and pushing)
3. very painful

l.s.

28'56" 28'23" 28'29,7" (28'4.

A B C D

(Ca 2") (Ca 4") 5x 1-4 4x bay-doe 3x 0,5) Ne me pleure pas, toi qui t'arrêtes..... crying baby (3") (1") (1") (Ca 3")

(1") le bruit des chutes d'eau remplit mes oreilles ..... aimant, même s'il était à 20 pas.... B+D L'odeur des fleurs est si forte que je défaille et vais tomber..... s'il croisait ton passage....

A-D Hagel + Feuer mit Blut vermischt

gasping LINN Blut, Eiter, Flüsse, ...Tod u. Blut...

9" 9" 9" 06 06 06 2,9" 2" 1,2" 1,2" 1,2" 0,6 06 2,9 2" 1,2" 2"

I II III IV Voc 1 2

I ViB mp f f > mf > ff

II Cymb aut mf f Alm fp < f

III Rhgd dolce p l.s.

III Beck mp < < mf WB sf < ff

IV ViB dolce p l.s. mp f f mf ff

f p f p f p (same; gasping wheeping (same) (same)

Repeat mp > p f > f p f p ff

p < f > < f f p f

2 dolce p l.s.

begin VII

28'42,6" (12") 28'54,6" (14") 29'08,6" (29'20

A B C D

1 2 3 4

0,5" Tod — Tod — Tod — Blut — Feuer — Tod — Blut — Wucht — Babylon — Foutre des Saints et de la Vierge — Foutre les Anges et de Dieu...

1" 5×0,25" 1" 3×0,25 1" 2×0,25 1" 1" 0,5" 1" 1" 1" 1" 0,5 1" 6×0,2" 1" 1" 4×0,2" 1" 1" 1" 2×0,2" 1" 1" 1" 2,6" 1" 1" 1" 1" 1" 1" 0,4 1" 1" 1" 1" 1" 0,4 0,4

♩ = 60 ca.

(2"a)

I

Bdr. — fp — f — Go — mf — p — mf — Bdr. — mp — mf — Sl dr. — f

II

ca 5"

TAM — p — mf — mp — mf — mp — p — mf — p — Ten dr. — mf — f

III

TAM — p — mf — mp — mf — p — mf

IV

IV Bdr. — fp — f — p — Tumba — mp — f — f — 4fr. Tumba — p — f — Bdr. — mp — f

1

1 — 6 — p — f — f — (p) — f — f — f — mf

2

2 — mf — p — f — f — p — f — f — mf — f

68

29'20,8 (14") 29'34,8 ("disco") (ca 23") (29'58")

A B C D

Oh, lucifer que j'adore...

Foudre Dieu...

Sodome...

Loop

Linn

1" 1" 1" 1" 04 04 04 1" 1" 04 04 04 04 1" 1" 04 04 04 04 04 04 04 09" →

quasi

ca 5,5"

(Roll)

♩= 67 ca.

I TOM

II TAM

III TAM

IV Tumba

1

2

I Bdr.

III Rhgl

afr. Tro

a. Tro

Alm

TBL

afr. Tumpa

Tumpa

cluster

quasi gliss

29'58" (22") 30'20" (30'40")

A B C D

Linie

Und wo wir hin nur sehn, ist Feuer, Pest + Tod, des Herz + Geist durchfühlet

Die Welt ist Druck

Das unersättliche Gewimmel vielfalter Würmer...

05(x9) 1,1"(x10) 05(x13) 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5" 1,5"

I afr. TYO

II Bongo WB

III TAM

IV Timp

rubato

Bdr.

Go

Bong.

Tumba

Repeat

1 2

Ca 12"

♩= 120 ca.

II Bong.

III TBL

IV WB

e.s.

30'40" (17") 30'57" (2") (21") (31'18")

A B C D

1 2 3 4

0,5 | Nur einen Sommer gönnt, Ihr Gewaltigen

La nuit si profonde qu'elle entre dans mes yeux ... Tu ne verras pas le chemin; tu te perdras dans la forêt...

Le bruit des chutes d'eau remplit mes oreilles... Tu n'entendrais pas la voix de ton amant, même s'il était à vingt pas

3" 3" 3" 0,7 3" 3" 0,7 0,7 3,6" 3,6" 0,7" 3,6" 3,6" 0,7" 3,6" 0,7" 0,7"

I II III IV 1 2

Ca 5-6"

II Tam mf l.s.

III Rhgl mp, dolce

Ca 18"

2 mp l.s.

I Go l.s. mp

Ca 8"

IV Bdr mf > p

I TAM l.s. mp > p

III Rhgl l.s. p, dolce

Ca 5"

poco marcato, solo

2 mf l.s.

31'18" (16") 31'34" 19 (25") (31'59")

A B C D

(Social noises over 1-4 continued)

Willkommen denn, oh Stille der Schattenwelt! Zufrieden bin ich, wenn auch mein Saitenspiel mich nicht hinabbegleitet.

(1") Ne me pleure pas, toi, qui t'arrêtes, les plantes se sont arraché les joues. On m'a fait de belles funérailles; on a couché dans ma tombe mes miroirs et mes colliers.....

9x 0,3 | 1,6" | 1,6" | 1,6" | 3 | 1,6" | 1,6" | 1,6" | 6x 0,3" | 1,6" | 1 2,5" | 2 2,5" | 3 2,5" | 4 2,5" | 5 2,5" | 6 2,5" | 7 2,5" | 8 2,5" | 9 2,5" | 10 2,5" | 1

ca 60 4/4

I Sndr — f < > p

II Atm — p < mf

ca 4,5"

III Rhgl — mfc

ca 7"

III Rhgl — mf

ca 10"

II Tam — mf

III TAM — mf > pp

ca 15"

IV Bdr — mp < mf > pp

4/4 ♩=120 ca.

(4/4)

Voc.

1 — mf < f

2 — mf < f

1 — mf

2 — mf

2 — mf

71

31'59" (19") 32'18" (53" →)

A B C D 1 2 3 4

Long rolling sound (53")

2" 2" 2" 2" 03 03 2" 2" 2" 03 2" 2"

(guide beat!) 4/4 ♩=120 ca

acc ♩=136 ca (♩=78 ca)

I Vib. (Ped..) f > (accomp pp mp pp

II TAM ff pp ff pp Alm mp mf

III Rhgl. f mf < > mp mf sub. pp > pp

IV Rib (Ped..) mf pp < > mp pp

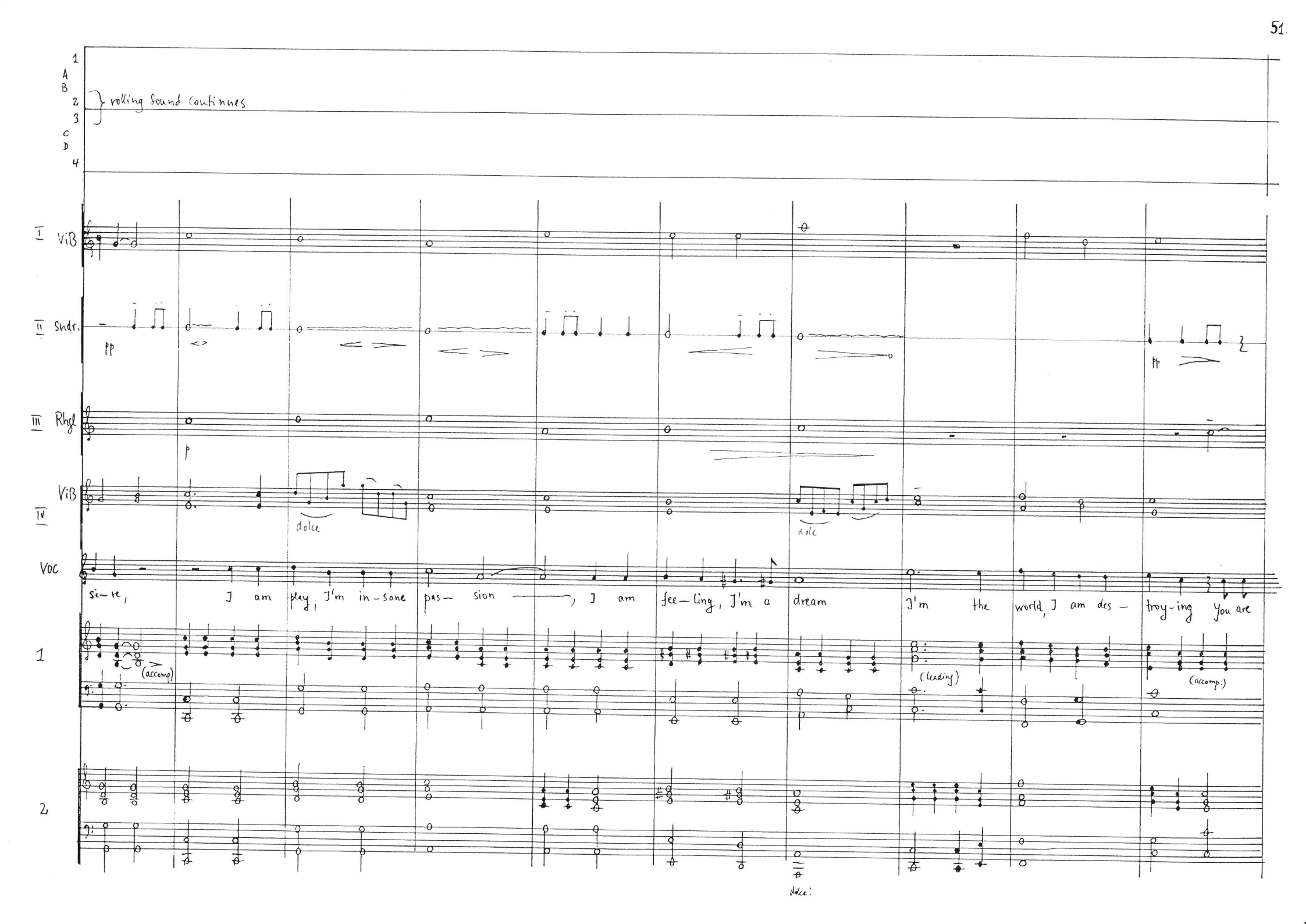
Bdr

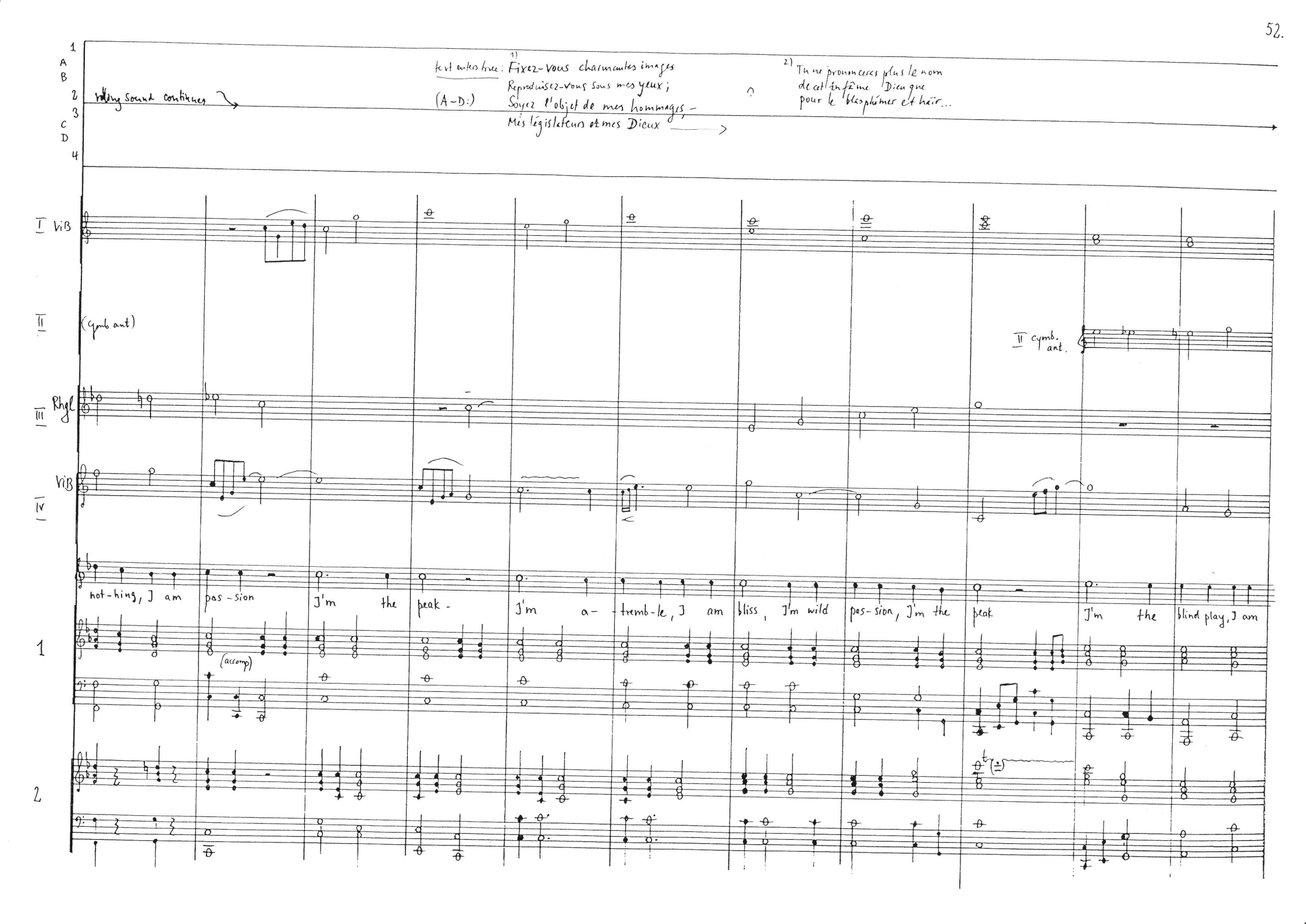
Voc. (sing in close harmony, with piano's) J am free-dom, J am Life, J'm un - cea- sing — bad de —

1 f f mp mf (accompaining song) (leading acc.)

pp sub

2 f f mp (leading) pp sub. acc.) (acc.)


1
A
B
2
3
C
D
4
rolling Sound continues
I ViB
II Sndr.
pp
III Rhgd
p
IV ViB
dolce
dolce
Voc
si-re, I am play, I'm in-sane pas-sion, I am fee-ling, I'm a dream I'm the world, I am des-troy-ing You are
1
(accomp)
(leading)
(accomp.)
2
dolce!


1
A
B
2
3
C
D
4
rolling sound continues
text entire free: 1) Fixez-vous charmantes images
Reproduisez-vous sous mes yeux;
(A–D:) Soyez l'objet de mes hommages,
Mes législateurs et mes Dieux
2) Tu ne prononceras plus le nom
de cet infâme Dieu que
pour le blasphémer et haïr...
I Vib
II (cymb ant)
II cymb. ant.
III Rhgl
IV Vib
not-hing, I am pas-sion J'm the peak- J'm a- tremb-le, I am bliss, J'm wild pas-sion, J'm the peak J'm the blind play, I am
1
(accomp)
2

(→33") 33'11" (12,8") (33'23,8")

1 A B 2 3 C D 4

3) Voilà l'être abominable qu'ils ont inventé
et dans les temples duquel ils ont fait
Couler tant de sang . . . . . .

rolling Sound cont.

Après-moi le déluge...

0,5" 0,5" 0,5" 1,7" 1,7" 1,7" 1,0" 1,0" 0,5" 0,5" 0,5" 0,7" 1" 1" 1" 1"

I Vib. — trem. — 1 — 2 — ca 2,5"

II Glock. cont. — Sndr. — pp — p — Bdr. — f — ff — Spoon

III Rhyd. — pp — p — mp — TAM — f — ff — Beck

IV Vib. — do that: quick, aggressive and free! — IV Tumb.

no-thing, I am ve-ry in-sane pas-sion; I'm the world — I'm a dream — I am God

fff — break out in hysterical laughter, as three devils!

1 — marc. — cresc. — al — f — accel. — (ff) — poco marcato — marcato — ff

2 — cresc. — al — f — marcato — accel. — (ff)

poco marcato

33'23,8" (22,2") 33'46" (disco") (26,3") (34"12

A B C D

A–C: Aussicht auf die zukünftige Verteilung der Menschheit und die menschenhaltige Entwölkerung der Erde

over 1–4

1" 1" 05 05 05 05 05 05 1" 1,7" 1" 1,7" 1" 1 05 07 07 07 05 05 05 1,7" 1,7" 29x0,9

3 (4)

I Bdr

II TAM

III TAM

IV Tumba

1 trm hand

2 hand

1 (2)

I Sdr.

II Alm

ca 4,5"

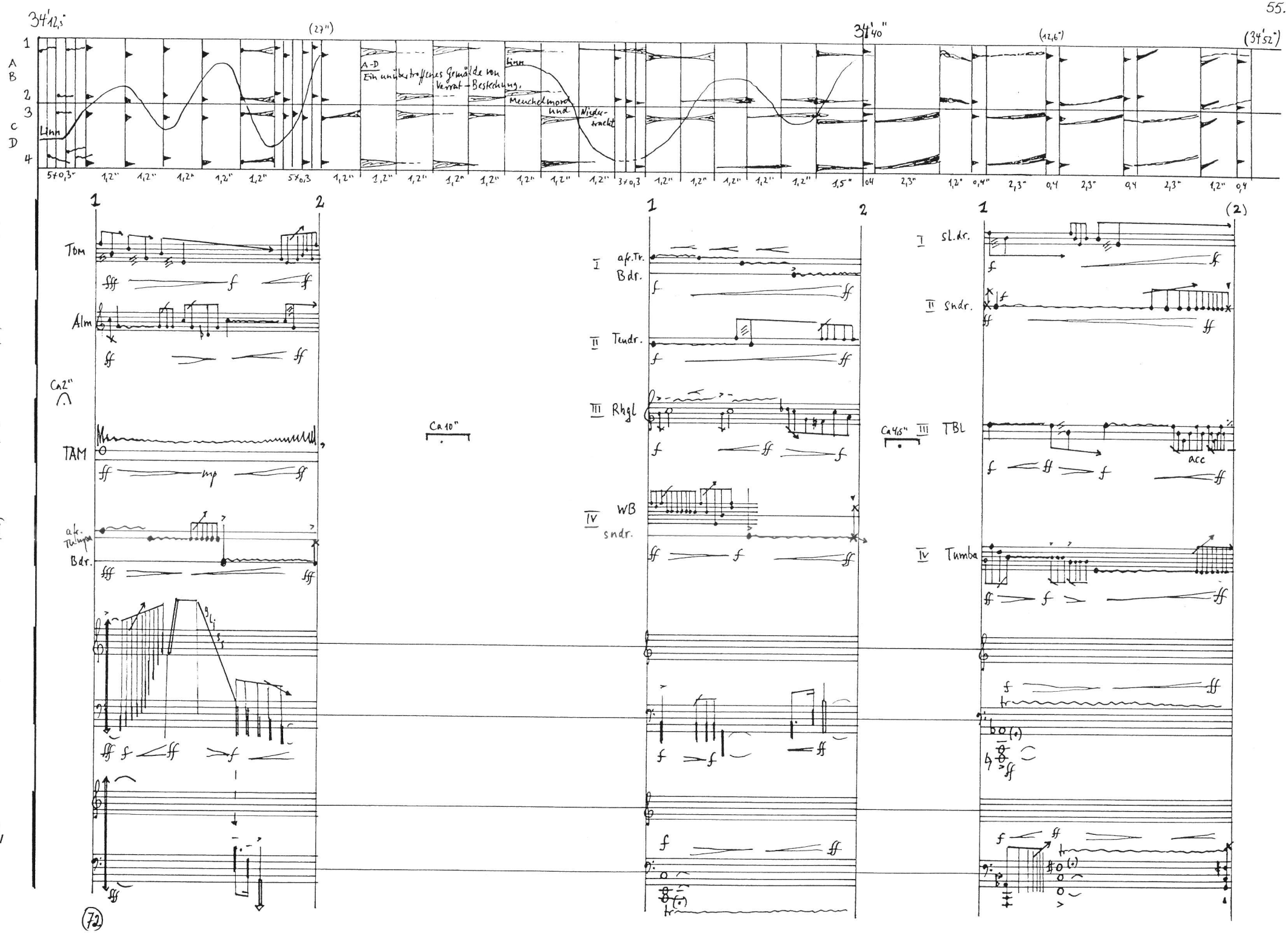
III TAM

IV WB

become more heavier

Cluster, than. gliss.

Ca 26"


34'12,5"
(27")
34'40"
(12,6")
(34'52")
A-D
Ein unübertroffenes Gemälde von Verrat – Bestechung, Meuchelmord und Niederträchtigkeit
Linn
Tom
Alm
TAM
afr. Tulumba
Bdr.
afr. Tr.
Bdr.
Tendr.
Rhgl
WB
sndr.
sl. dr.
sndr.
TBL
acc
Tumba
Ca 2"
Ca 10"
Ca 4,5"

34'52"

(10,4")

35'02,4"

(discolor)

(22")

35'24

(37")

A B C D

1 2 3 4

Kein Ding verdient Dein Pochen
und Dein Seufzen ist nicht wert die Erde
nur Bitterkeit und Langeweile....

baby's cry - - -

Die Welt ist Dreck

A-D Ruhe für immer, müdes Herz.
Verzweifle zum letzten Mal.

Lilm

(baby)

2,3" 04 04 2,3" 04 2,3" 1,2" 1,5" 1,5" 1,5" 3x02 1,5" 1,5" 3x02 2,5" 3x02 1,5" 1,5" 2 1,5" 2 1,5" 1,5" 1,5" 1,5" 2 (final sounds - - -)

tacet al fine

1 2 3

I

II

III

IV

1

2

I Sndr. — Go — f — mp — Bdr — f — ff — f

II Sndr — Alm — f — ff — mp — TAM — ff — f — p

III Beck — ff — p — ff — Rhgl — mf — f — ff — f — p

tutti morendo - - - - - - - - - - al fine

IV Sndr — ff f — ff — Go — f — mp — Bdr. — ff — p

Arm — ff — ff

ff — al fine — ff — p

ff — ff — ff — p

ff — p

Ca 11"

(70)

al fine

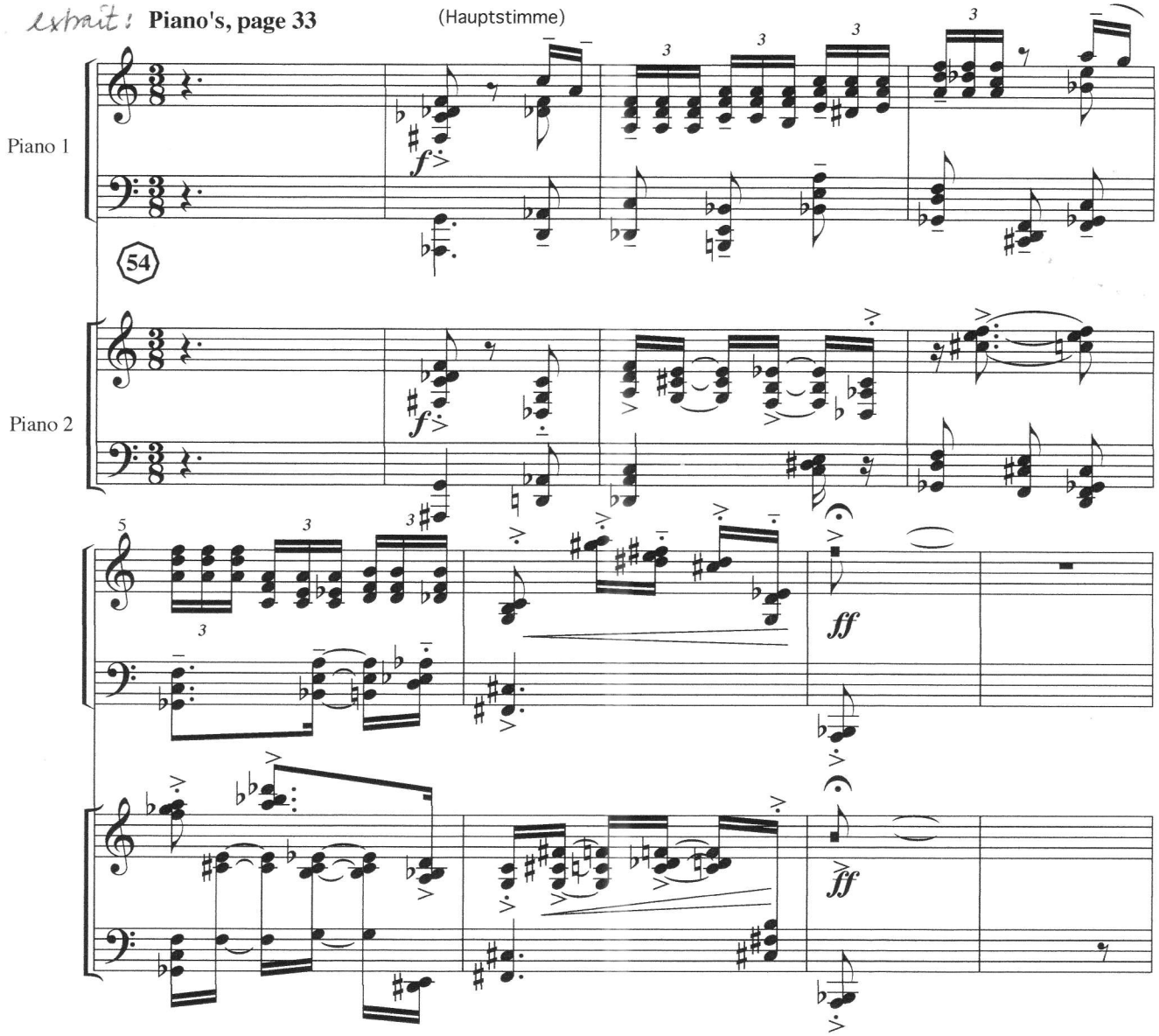
FINIS

23-12-83 — 24-6-84, AMSTERDAM

Apocalipsis cum figuris

For a better reading

extrait: **Piano's, page 33**



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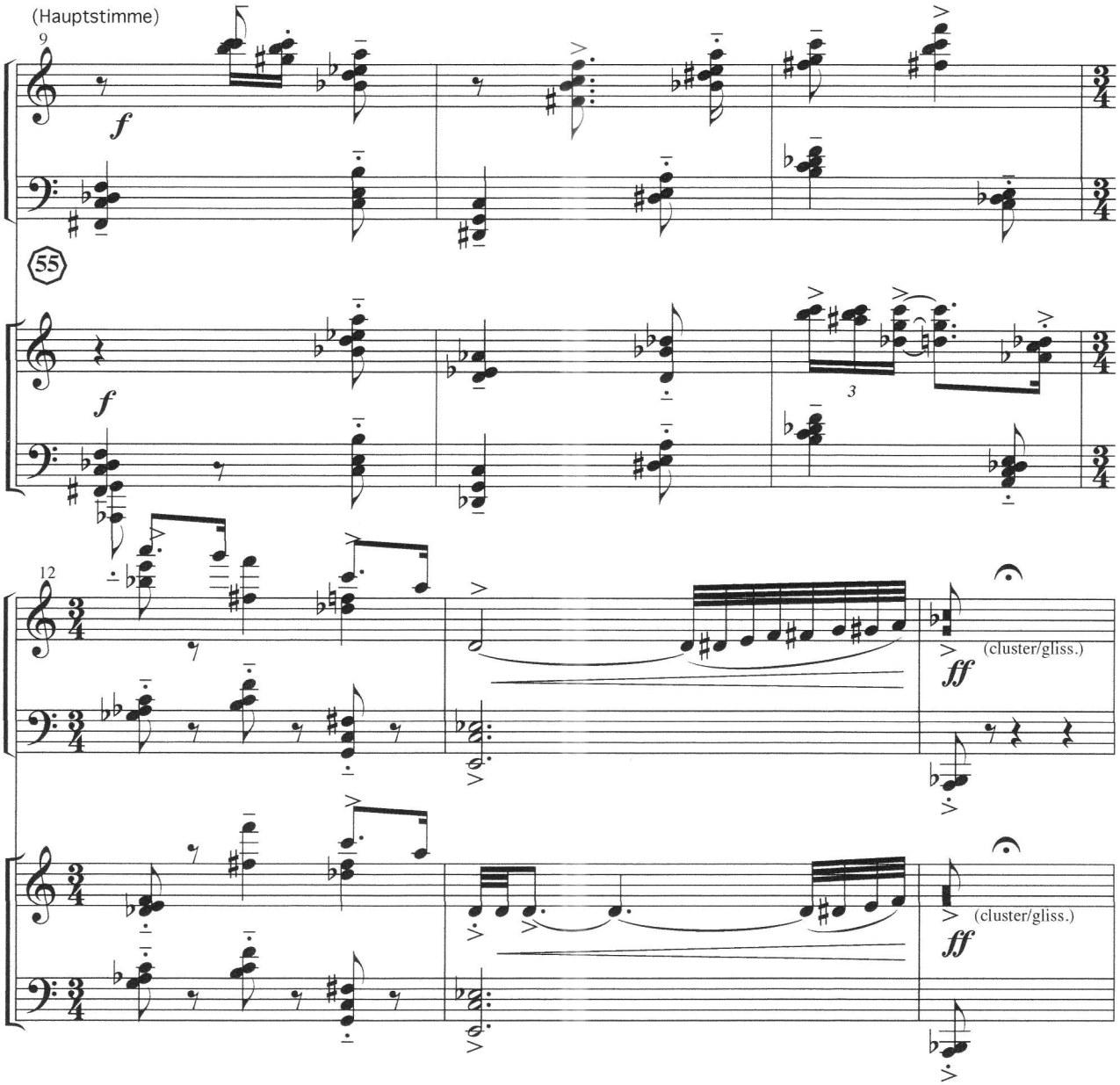
(Hauptstimme)
9
f
55
f
3
12
ff
(cluster/gliss.)
ff
(cluster/gliss.)