



KARLHEINZ STOCKHAUSEN

nr. 26

AUS DEN SIEBEN TAGEN
FROM THE SEVEN DAYS

COMPOSED IN MAY 1968

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for ensemble

SET SAIL FOR THE SUN

play a tone for so long
until you hear its individual vibrations

hold the tone
and listen to the tones of the others
– to all of them together, not to individual ones –
and slowly move your tone
until you arrive at complete harmony
and the whole sound turns to gold
to pure, gently shimmering fire

may 9, 1968

©

for ensemble
at first for 3
then for 4, 5, 6, 7 players, singers

COMMUNION

play or sing a vibration in the rhythm of the limbs
of one of your fellow players

play or sing a vibration in the rhythm of the limbs
of another of your fellow players

play or sing a vibration in the rhythm of the cells
of one of your fellow players
... of another ...

play or sing a vibration in the rhythm of the molecules
of one of your fellow players
... of another ...

play or sing a vibration in the rhythm of the atoms
of one of your fellow players
... of another ...

play or sing a vibration in the rhythm of the smallest
particles that you can reach
of one of your fellow players
... of another ...

try again and again
don't give up

to the player

LITANY

For many years I have said it innumerable times
and sometimes written it: that
I do not make MY music, but
only relay the vibrations I receive;
that I function like a translator,
that I am a radio. When I composed in the right way,
in the right state of mind,
my SELF no longer existed.

Now I am trying to reach the next stage,
to connect you, the player,
to the currents that flow through me,
to which I am connected.
I am not trying to make a composer of you in the old sense,
but rather to gain a completely new confidence in your abilities:
so that through me you will be connected
to the inexhaustible source
that pours out through us in the form of musical vibrations.

Do not try to grasp it with your mind,
you will only disturb it all and make it impossible.
You must gain the confidence that you will be able to do it.
I have had it from the beginning.
It is only because of this that I am a short step ahead of you.
But you must gain it too, otherwise everything that I have received
and want to transmit through you
will be false and distorted.

You may have neither the time nor the patience
to concentrate consistently and increasingly better
on allowing whatever must go through us
to sound as undistorted as possible.
That is why I am doing it for you
as long as you cannot do it for yourself.
I will tune you in like a receiver,
but whether or not you sound clear, depends upon you.

My last experience was KURZWELLEN;
I came as close as I could to you
and to what there is of music in the air.
Now comes the difficult leap:
no longer to transmit man-made signals,
music, tintinnabulation,
but rather vibrations which come
from a higher sphere, directly effective;
not higher above us, outside of us,
but higher IN US AND OUTSIDE.

for ensemble

IT

think NOTHING
wait until it is absolutely still within you
when you have attained this
begin to play

as soon as you start to think, stop
and try to reattain
the state of NON-THINKING
then continue playing

may 10, 1968

©

for small ensemble

GOLD DUST

live completely alone for four days
without food
in complete silence, without much movement
sleep as little as necessary
think as little as possible

after four days, late at night,
without conversation beforehand
play single sounds

WITHOUT THINKING which you are playing

close your eyes
just listen

may 10, 1968

©

for any number of musicians

ARRIVAL

Give up everything, we were on the wrong track.
 Begin with yourself:
 you are a musician.
 You can transform all the vibrations of the world into sounds.
 If you firmly believe this and from now on never doubt it,
 begin with the simplest exercises.

Become quite still, until you no longer think, want, feel anything
 Sense your soul, a little below your chest.
 Let its radiance slowly permeate your whole body
 both upwards and downwards at the same time.
 Open your head on top in the center, a little towards the back,
 and let the current that hovers above you there, like a dense sphere
 enter into you.
 Let the current slowly fill you from head to foot
 and continue flowing.

Quietly take your instrument and play, at first single sounds.
 Let the current flow through the whole instrument.
 Whatever you want to play, even written
 music of any sort, begin only
 when you have done what I have recommended.

You will then experience everything on your own.

Before you play, you may let your thoughts
 run free, you may train the muscles
 of your fingers, of your larynx, etc.
 But now you know what you think and train for,
 and even the thinking and training
 will be completely new, completely different from before.
 Nothing is as it used to be.

As long as you retain this consciousness,
 everything you will do will be right and good.

for circa 4 players

3

RIGHT DURATIONS

play a sound
play it for so long
until you feel
that you should stop

again play a sound
play it for so long
until you feel
that you should stop

and so on

stop
when you feel
that you should stop

but whether you play or stop
keep listening to the others

At best play
when people are listening

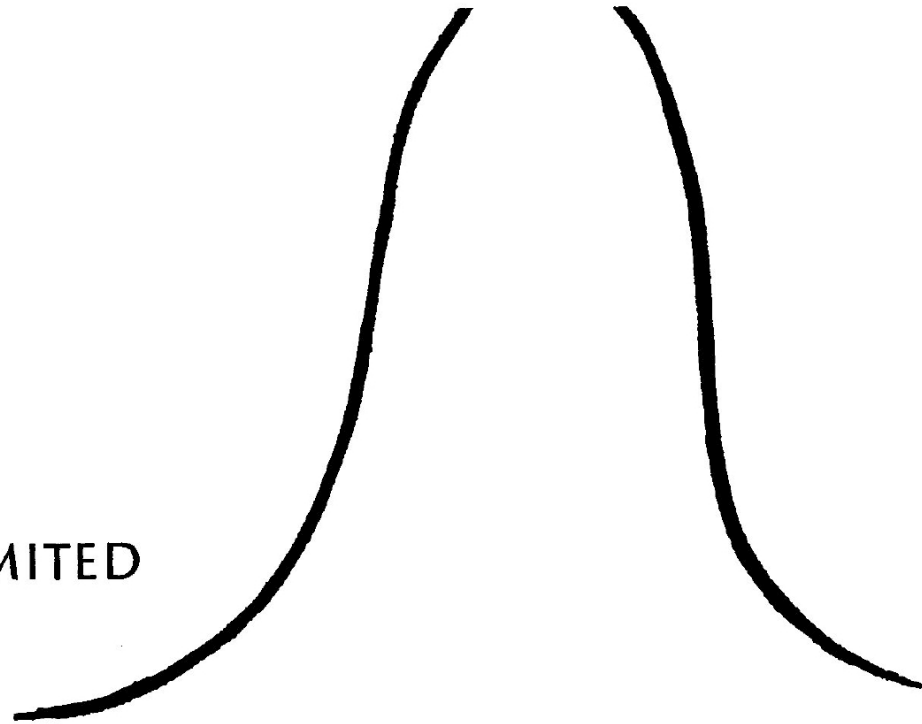
do not rehearse

may 7, 1968

for ensemble

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UNLIMITED



play a sound
with the certainty
that you have an infinite amount of time and space

may 8, 1968

©

for ensemble

CONNECTION

play a vibration in the rhythm of your body
play a vibration in the rhythm of your heart
play a vibration in the rhythm of your breathing
play a vibration in the rhythm of your thinking
play a vibration in the rhythm of your intuition
play a vibration in the rhythm of your enlightenment
play a vibration in the rhythm of the universe

mix these vibrations freely

leave enough silence between them

for ensemble

MEETING POINT

everyone plays the same tone

lead the tone wherever your thoughts

lead you

do not leave it, stay with it

always return

to the same place

may 8, 1968

©

for ensemble

NIGHT MUSIC

play a vibration in the rhythm of the universe
play a vibration in the rhythm of dreaming

play a vibration in the rhythm of dreaming
and slowly transform it
into the rhythm of the universe

repeat this as often as you can

may 8, 1968

©

for ensemble

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DOWNWARDS

play a vibration in the rhythm of your limbs
play a vibration in the rhythm of your cells
play a vibration in the rhythm of your molecules
play a vibration in the rhythm of your atoms
play a vibration in the rhythm of your smallest particles
which your inner ear can reach

change slowly from one rhythm to another
until you become freer
and can interchange them at will

may 8, 1968

for ensemble

UPWARDS

play a vibration in the rhythm of your smallest particles

play a vibration in the rhythm of the universe

play all the rhythms that you can
distinguish today between
the rhythm of your smallest particles
and the rhythm of the universe
one after the other
and each one for so long
until the air carries it on

may 8, 1968

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for ensemble

INTENSITY

play single sounds
with such dedication
until you feel the warmth
that radiates from you

play on and sustain it
as long as you can

may 9, 1968

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