

Karlheinz Stockhausen

List of Works

All works which were composed until 1969 (work numbers $\frac{1}{II}$ 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 = numeration of the individually performable works.

◇1 = **orchestra works** with at least 19 players (or fewer when the instrumentation is unconventional), and works for **orchestra with choir**.

① = **chamber music works**. 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 = 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"] = 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.

1		1950	No. $\frac{1}{11}$	CHÖRE FÜR DORIS (CHORUSES FOR DORIS) for a <i>cappella</i> choir (cond.)	[9'21"] U. E.
2	◇ 1	1950	No. $\frac{1}{10}$	DREI LIEDER (THREE SONGS) for alto voice and chamber orchestra (cond.) (fl. / 2 cl. / bsn. / tp. / trb. / 2 perc. / piano / elec. harpsichord / strings)	[19'26"] U. E.
3		1950	No. $\frac{1}{9}$	CHORAL (CHORALE) for <i>choir a cappella</i> (cond.)	[4'05"] U. E.
4	②	1951	No. $\frac{1}{8}$	SONATINE (SONATINA) for violin and piano	[10'32"] U. E.
5	③	1951	No. $\frac{1}{7}$	KREUZSPIEL (CROSS-PLAY) for oboe, bass clarinet, piano, 3 percussionists (cond.) (4 micr., 2 x 2 loudsp., mixing console / sound proj.)	[11'29"] U. E.
6	◇ 2	1951	No. $\frac{1}{6}$	FORMEL (FORMULA) for orchestra [28 players] (cond.) (3 ob. / 3 cl. / 3 bsn. / 3 hn. / 6 vl. / 3 vc. / 3 db. / vibr. / celesta / piano / harp)	[12'57"] U. E.
7		1952	No. $\frac{1}{5}$	ETUDE (<i>musique concrète</i>) (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[3'15"] St.
8	◇ 3	1952	No. $\frac{1}{4}$	SPIEL (PLAY) for orchestra (cond.)	[16'01"] U. E.
9	⑤	1952	No. $\frac{1}{3}$	SCHLAGTRIO (PERCUSSIVE TRIO) for piano and 2 x 3 timpani (2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[15'15"] U. E.
10	◇ 4	1952/ 1962	No. $\frac{1}{2}$	PUNKTE (POINTS) 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.)	[ca. 27'] U. E.
11	⑥	1952 to 53	No. 1	KONTRA-PUNKTE (COUNTER-POINTS) for 10 instruments (cond.) (fl. / cl. / bass cl. / bsn. / tp. / trb. / piano / harp / vl. / vc.)	[14'13"] U. E.
12–15	⑦	1952	No. 2	KLAVIERSTÜCKE I–IV (PIANO PIECES I–IV)	[ca. 8'] U. E.
16		1953	No. 3/I	STUDIE I (STUDY I) (electronic music) (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[9'42"] St.
17		1954	No. 3/II	STUDIE II (STUDY II) (electronic music) (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[3'20"] St.
18–23	⑧	1954 to 55	No. 4	KLAVIERSTÜCKE V–X (PIANO PIECES V–X) (IX and X were finished in 1961)	[ca. 73'] U. E.
24	⑨	1955 to 56	No. 5	ZEITMASZE (TIME-MEASURES) for 5 wood-winds (cond.) (fl. / ob. / Engl. hn. / cl. / bsn.)	[14'47"] U. E.

25	◇ ₅	1955 to 57	No. 6	GRUPPEN (GROUPS) for 3 orchestras (3 cond.) (microphone amplification: piano, guitar / sound proj.)	[24'25''] U. E.
26	⑩	1956	No. 7	KLAVIERSTÜCK XI (PIANO PIECE XI)	[ca. 14'] U. E.
27		1955 to 56	No. 8	GESANG DER JÜNGLICHE (SONG OF THE YOUTHS) (electronic music) (4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[13'14''] St.
28	⑪	1959	No. 9	ZYKLUS (CYCLE) for a percussionist (4 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 12' or ca. 15'] U. E.
29	◇ ₆	1959 to 60	No. 10	CARRÉ 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.)	[ca. 36'] U. E.
30	⑫	1959	No. 11	REFRAIN for 3 players (piano / vibr. / celesta or synth.) (8 micr., 2 x 2 loudsp., mixing console / sound proj.)	[circa 12'] U. E.
31	⑬	2000	No. 11 $\frac{1}{2}$	3x REFRAIN 2000 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.)	[ca. 61'] St.
32		1958 to 60	No. 12	KONTAKTE (CONTACTS) for electronic sounds (4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[35'30''] St.
33	⑭	1958 to 60	No. 12 $\frac{1}{2}$	KONTAKTE (CONTACTS) for electronic sounds, piano and percussion (4-track tape rec., 12 micr., 4 x 2 loudsp., 2 monitor loudsp., mixing console / sound proj.)	[35'30''] St.
34		1961	No. 12 $\frac{2}{3}$	ORIGINALE (ORIGINALS) <i>(Musical Theatre with KONTAKTE)</i>	[ca. 90'] St.
35	◇ ₇	1962 to 64 (finished in '69)	No. 13	MOMENTE (MOMENTS) 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.)	[113'] St.
36		1963	No. 14	PLUS-MINUS 2 x 7 pages for realisation	[duration undefined] U. E.
37	⑮	1964	No. 15	MIKROPHONIE I (MICROPHONY I) for 6 players with tam-tam, 2 microphones, 2 filters with potentiometers (4 x 2 loudsp.)	[ca. 28'] U. E.
38	◇ _{8A}	1964	No. 16	MIXTUR (MIXTURE) 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 $\frac{1}{2}$ MIXTURE for small orchestra)	[ca. 27'] U. E.










- 39   1964 / 1967 No. 16 $\frac{1}{2}$ **MIXTUR (MIXTURE) for small orchestra (cond.)** [27'] U. E.
(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.)
- 40   2003 Nr. 16 $\frac{2}{3}$ **MIXTUR 2003** [27'] St.
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 $\frac{1}{2}$)
- 41  1965 No. 17 **MIKROPHONIE II (MICROPHONY II)** [ca. 15'] U. E.
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.)
- 42  1965 No. 18 **STOP for orchestra (cond.)** [ca. 20'] U. E.
(undefined number of microphones;
the rest of the equipment as in STOP "Paris Version")
- 43   1969 No. 18 $\frac{1}{2}$ **STOP** [20'36"] U. E.
"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.)
- 44   2001 No. 18 $\frac{2}{3}$ **STOP und START (STOP and START)** [21'30"] St.
for 6 instrumental groups
- 45  1965 / 1966 No. 19 **SOLO for melody instrument with feedback** [10 $\frac{1}{2}$ ' or 12 $\frac{3}{4}$ ' or 15 $\frac{1}{2}$ '
(special electro-acoustic apparatus, 4 assistants / or 17' or 20'] U. E.
4 x 2 loudsp., mixing console / sound proj.)
- 46 1966 No. 20 **TELEMUSIK (TELEMUSIC)** [17'30"]
(electronic music) score U. E.
(8-track or 2-track tape rec. / tape St.
5 x 2 or 4 x 2 loudsp., mixing console / sound proj.)
- 47  1966 No. 21 **ADIEU for woodwind quintet (cond.)** [16'13"] U. E.
- 48 1966 No. 22 **HYMNEN (ANTHEMS)** [114'] St.
to 67 electronic and concrete music
(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)
- 49  1966 No. 22 $\frac{1}{2}$ **HYMNEN (ANTHEMS)** [ca. 126'] St.
to 67 electronic and concrete music with 4 soloists
(presently withdrawn) (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.)

50	◇ ₁₀	1969	No. 22 $\frac{2}{3}$	HYMNEN (<i>Dritte Region</i>) / ANTHEMS (<i>Third Region</i>) electronic music with orchestra (cond.) (4-track tape rec., 28 micr., 12 loudsp., mixing console / sound proj.)	[ca. 42'] St.
51	② ₄	1967	No. 23	PROZESSION (<i>PROCESSION</i>) 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.)	[ca. 37'] U. E.
52	② ₅	1968	No. 24	STIMMUNG (<i>TUNING</i>) for 6 vocalists (sound equipment as in STIMMUNG "Paris Version")	[ca. 70'] U. E.
53		1968	No. 24 $\frac{1}{2}$	STIMMUNG (<i>TUNING</i>) "Paris Version" (6 micr., 6 loudsp., mixing console / sound proj.)	[ca. 70'] U. E.
54	② ₆	1968	No. 25	KURZWELLEN (<i>SHORT-WAVES</i>) for 6 players (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.)	[ca. 55'] U. E.
	② ₇	1968	No. 26	AUS DEN SIEBEN TAGEN (<i>FROM THE SEVEN DAYS</i>) 15 text compositions for intuitive music (individually performable)	U. E.
55				1. RICHTIGE DAUERN (<i>RIGHT DURATIONS</i>) for ca. 4 players	
56				2. UNBEGRENZT (<i>UNLIMITED</i>) for ensemble	
57				3. VERBINDUNG (<i>CONNECTION</i>) for ensemble	
58				4. TREFFPUNKT (<i>MEETING POINT</i>) for ensemble	
59				5. NACHTMUSIK (<i>NIGHT MUSIC</i>) for ensemble	
60				6. ABWÄRTS (<i>DOWNWARDS</i>) for ensemble	
61				7. AUFWÄRTS (<i>UPWARDS</i>) for ensemble	
62				8. OBEN UND UNTEN (<i>HIGH AND LOW</i>) theatre piece for man, woman, child, 4 instrumentalists	
63				9. INTENSITÄT (<i>INTENSITY</i>) for ensemble	
64				10. SETZ DIE SEGEL ZUR SONNE (<i>SET SAIL FOR THE SUN</i>) for ensemble	
65				11. KOMMUNION (<i>COMMUNION</i>) for ensemble	
66				12. LITANEI (<i>LITANY</i>) for speaker or choir	
67				13. ES (<i>IT</i>) for ensemble	
68				14. GOLDSTAUB (<i>GOLD DUST</i>) for ensemble	
69				15. ANKUNFT (<i>ARRIVAL</i>) for speaker or speech-choir	
70	② ₈	1968	No. 27	SPIRAL for a soloist with short-wave receiver (3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[integral ca. 135', sections 15'–25'] U. E.
71	② ₉	1968/ 1969	No. 28	Dr. K-SEXTETT for flute, violoncello, tubular bells and vibraphone, bass clarinet, viola, piano	[2'32''] U. E.
72	◇ ₁₁	1969	No. 29	FRESCO for 4 orchestra groups (4 cond.)	[ca. 5 hours] U. E.

<p>May be performed only by a special ensemble; all works without conductor; all with electro-acoustic equipment. Durations variable. Existent 7 CD edition: circa 7 hours.</p>
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The following works are published by the *Stockhausen-Verlag*.

73	(30)	1969 to 1970	No. 30	POLE (POLES) for 2 players / singers with 2 short-wave receivers (2 micr., 2 x 4 loudsp., mixing console / sound proj.)	[integral at least ca. 65', sections at least ca. 22']	
74	(31)	1969 to 1970	No. 31	EXPO for 3 players / singers with 3 short-wave receivers (3 micr., 3 x 2 loudsp., mixing console / sound proj.)	[integral at least ca. 70', sections at least 25']	
75	(32)	1970	No. 32	MANTRA for 2 pianists (with <i>wood blocks</i> and <i>antique cymbales</i>) (2 sine-wave generators, 2 ring modulators, 2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)	[65'–72']	
76	(33)	1968 to 70	No. 33	FÜR KOMMENDE ZEITEN (FOR TIMES TO COME) 17 texts for intuitive music (individually performable)	May be performed only by a special ensemble; all works without conductor ; all with electro- acoustic equipment. Durations variable.	
77				1. ÜBEREINSTIMMUNG (UNANIMITY) for ensemble		
78				2. VERLÄNGERUNG (ELONGATION)		
79				3. VERKÜRZUNG (SHORTENING)		
80				4. ÜBER DIE GRENZE (ACROSS THE BOUNDARY) for small ensemble		
81				5. KOMMUNIKATION (COMMUNICATION) for small ensemble		
82				6. INTERVALL (INTERVAL) piano duet for 4 hands		
83				7. AUSSERHALB (OUTSIDE) for small ensemble		
84				8. INNERHALB (INSIDE) for small ensemble		
85				9. ANHALT (HALT) for small ensemble		
86				10. SCHWINGUNG (VIBRATION) for ensemble		
87				11. SPEKTREN (SPECTRA) for small ensemble		
88				12. WELLEN (WAVES) for ensemble		
89				13. ZUGVOGEL (BIRD OF PASSAGE) for ensemble		
90				14. VORAHNUNG (PRESENTIMENT) for 4–7 interpreters		
91				15. JAPAN for ensemble		
92				16. WACH (AWAKE) for ensemble		
93	◇ (12)	(34)	1971	No. 34	STERNKLANG (STAR SOUND) Park Music for 5 groups (21 singers and instrumentalists) (21 micr., ca. 10 synthesizers, 22 loudsp., 5 mixers / 5 sound proj.)	[ca. 150']
94	◇ (13)		1971	No. 35	TRANS 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.)	[ca. 27']
95	(35)	1972	No. 36	ALPHABET for Liège 13 Musical Scenes for soloists and duets (all with electro-acoustic equipment)	(not yet available)	
96	(36)	1972	No. 36 ½	AM HIMMEL WANDRE ICH (IN THE SKY I AM WALKING) American Indian songs for 2 voices (2 micr., 4 loudsp., mixing console / sound proj.)	[51'30"]	

- 97   1972 No. 37 **YLEM** [ca. 26']
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.)
- 98  1973 No. 38 **INORI** [ca. 70']
to 74 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^b 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.)
- 99  1973 No. 38 **INORI** may also be performed by one or two (or more) [ca. 70']
to 1974 *dancer-mimes* and **tape**
(2 x 2 loudsp., CD player, mixing console / sound proj.)
- 100  1974 No. 38 $\frac{1}{2}$ **VORTRAG ÜBER HU** (LECTURE ON HU) [ca. 83' or shorter]
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.)
- 101  1974/ No. 39 **ATMEN GIBT DAS LEBEN** (BREATHING GIVES LIFE) [ca. 53']
1977 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.)
- 102  1974 No. 40 **HERBSTMUSIK** (AUTUMN MUSIC) [ca. 50']
Musical Theatre for 4 players
(16 micr., 4 x 2 loudsp., mixing console / sound proj.)
- 103  1974 No. 40 $\frac{1}{2}$ **LAUB UND REGEN** (LEAVES and RAIN) [ca. 11']
final duet of AUTUMN MUSIC
for clarinet and viola
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)
- 104  1975 No. 41 **MUSIK IM BAUCH** (MUSIC IN THE BELLY) [38']
for 6 percussionists and music boxes
(ca. 14 micr., 2 x 2 loudsp., mixing console / sound proj.)

105	④3	1974/ 1975	No. 41 $\frac{1}{2}$	TIERKREIS (ZODIAC) 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	[ca. 26']
	④4	1974/ 1975	No. 41 $\frac{2}{3}$ - $\frac{6}{7}$	TIERKREIS (ZODIAC) for voice and chordal instrument individual editions for high soprano or high tenor soprano or tenor mezzosoprano or alto or low tenor baritone bass	[each ca. 26']
106					
107					
108					
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110					
111	④5	1974/ 1977	No. 41 $\frac{7}{8}$	TIERKREIS (ZODIAC) for chamber orchestra (poss. cond.) (clarinet, horn, bassoon, strings)	[ca. 24']
112	④6	1974/ 1981	No. 41 $\frac{8}{9}$	TIERKREIS (ZODIAC) for clarinet and piano	[ca. 24']
113	④7	1974/ 1983	No. 41 $\frac{9}{10}$	TIERKREIS (ZODIAC) <i>Trio -Version</i> for clarinet, flute and piccolo, trumpet and piano (3 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 29']
114	④8	1974/ 2003	Nr. 41 $\frac{10}{11}$	TIERKREIS <i>Version 2003</i> for tenor or soprano and chordal instrument (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 25']
115	④9	1975	No. 42	HARLEKIN (HARLEQUIN) for clarinet	[ca. 45']
116	⑤0	1975	No. 42 $\frac{1}{2}$	DER KLEINE HARLEKIN (THE LITTLE HARLEQUIN) for clarinet	[ca. 9']
117	⑤1	1975 to 77	No. 43	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 :	[96']
118			1. ex 43	<i>Spring Version</i>	[ca. 96']
119			2. ex 43	<i>Summer Version</i>	[ca. 96']
120			3. ex 43	<i>Autumn Version</i>	[ca. 96']
121			4. ex 43	<i>Winter Version</i> (8-track tape rec., 8 loudsp., mixing console / sound proj.)	[ca. 96']

122	⑤2	1977/ 1980	No. 43 $\frac{1}{2}$	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.)	[15']
123	⑤3	1977	No. 43 $\frac{2}{3}$	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.)	[33']
124	⑤4	1977	No. 43 $\frac{3}{4}$	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.)	[27']
125	⑤5	1976	No. 44	AMOUR 5 pieces for clarinet	[ca. 26']
126	⑤6	1976/ 1981	No. 44 $\frac{1}{2}$	AMOUR for flute	[ca. 29']
127	⑤7	1976/ 1998	Nr. 44 $\frac{2}{3}$	VIER STERNE (FOUR STARS) from AMOUR for violoncello	[ca. 12']
128	⑤8	1976/ 2003	Nr. 44 $\frac{3}{4}$	AMOUR for saxophone	[ca. 29']
129	◇17	1977	No. 45	JUBILÄUM (JUBILEE) for orchestra (cond.) (10 micr., 6 loudsp., mixing console / sound proj.)	[16']
		1977		IN FREUNDSCHAFT (IN FRIENDSHIP) individual editions for	[ca. 15']
130	⑤9		No. 46	clarinet	
131	⑥0		No. 46 $\frac{1}{2}$	flute	
132	⑥1		No. 46 $\frac{2}{3}$	oboe	
133	⑥2		No. 46 $\frac{3}{4}$	bassoon	
134	⑥3		No. 46 $\frac{4}{5}$	basset-horn or bass clarinet	
135	⑥4		No. 46 $\frac{5}{6}$	violin	
136	⑥5		No. 46 $\frac{6}{7}$	viola	
137	⑥6		No. 46 $\frac{7}{8}$	violoncello or double-bass	
138	⑥7		No. 46 $\frac{9}{10}$	saxophone	
139	⑥8		No. 46 $\frac{10}{11}$	trumpet in E ^b with fourth-attachment	
140	⑥9		No. 46 $\frac{11}{12}$	horn	
141	⑦0		No. 46 $\frac{12}{13}$	trombone	
142	⑦1		No. 46 $\frac{13}{14}$	tuba	
143	⑦2		No. 46 $\frac{14}{15}$	recorder	
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

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|-----|-----------------------|---------------|----------------------|---|
| 149 | ◊ _{18A} (73) | 1977/
1991 | 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
(<i>modern orchestra</i> : 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.) |
| 150 | ◊ _{18B} (74) | 1977 | No. 47 $\frac{1}{2}$ | DER JAHRESLAUF (THE COURSE OF THE YEARS) [ca. 46']
for modern orchestra, tape, sound projectionist
(14 instruments and same equipment as No. 47, 3 transmitters) |
| 151 | (75) | 1977 | 1. ex 47 | PICCOLO (from COURSE OF THE YEARS) [ca. 3'30"]
solo for piccolo flute |
| 152 | (76) | | 2. ex 47 | SAXOPHONE (from COURSE OF THE YEARS) [ca. 6']
for soprano saxophone and bongo
or as solo for soprano saxophone |
| 153 | | 1978
to 80 | 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),
choir, 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	◇ ¹⁹ (77)	1978	No. 48	MICHAELs REISE UM DIE ERDE (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.)	[ca. 50']
155	(78)		1. ex 48	EINGANG und FORMEL (ENTRANCE and FORMULA) (from MICHAEL'S JOURNEY) for trumpet (transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 2'30"]
156	(79)		2. ex 48	HALT (from MICHAEL'S JOURNEY) for trumpet and double-bass (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 15']
157	(80)		3. ex 48	KREUZIGUNG (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.)	[ca. 18']
158	(81)		4. ex 48	MISSION und HIMMELFAHRT (MISSION and ASCENSION) (from MICHAEL'S JOURNEY) for trumpet and basset-horn (2 transmitters, 1 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 18']
159	◇ ^{20A} (82)	1978	No. 48 $\frac{1}{2}$	DONNERSTAGS - GRUSS (MICHAELS - GRUSS) THURSDAY GREETING (MICHAEL'S GREETING) for 8 brass instruments, piano, 3 percussionists (cond.)	[ca. 11']
160	◇ ^{20B} (83)		1. ex 48 $\frac{1}{2}$	MICHAELS-RUF (MICHAEL'S CALL) for variable ensemble (8 parts) (cond.)	[ca. 2']
161	(84)		2. ex 48 $\frac{1}{2}$	MICHAELS-RUF (MICHAEL'S CALL) version for 4 trumpets	[ca. 2']
162	(85)	1978/ 1984	No. 48 $\frac{2}{3}$	Solisten - Version MICHAELs REISE (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.)	[ca. 48']
163	(86)	1978 to 79	No. 49	MICHAELs JUGEND (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.)	[ca. 64']

164		1979	ex 49	UNSICHTBARE CHÖRE (INVISIBLE CHOIRS) of THURSDAY from LIGHT for 16-channel recording of a <i>cappella</i> 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.)	[50']
165	⊙87	1979	No. 49 $\frac{1}{2}$	KINDHEIT / CHILDHOOD (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.)	[ca. 29']
166	⊙88		1. ex 49 $\frac{1}{2}$	TANZE LUZEFA! (DANCE LUCEFA!) (from MICHAEL'S YOUTH) for basset-horn or bass clarinet (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[6']
167	⊙89		2. ex 49 $\frac{1}{2}$	BIJOU (from MICHAEL'S YOUTH) for alto flute, bass clarinet and tape (2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[15']
168	⊙90	1978/ 1979	No. 49 $\frac{2}{3}$	MONDEVA (MOON-EVE) (scene of MICHAEL'S YOUTH) for tenor and basset-horn <i>ad lib.</i> : soprano, bass, trombone, mime / elec. organ or synthesizer / 2 tapes (2 or 5 transmitters, 8-track tape rec., 2-track tape rec., 8 or 2 x 2 loudsp., mixing console / sound proj.)	[13']
169	⊙91	1979	No. 49 $\frac{3}{4}$	EXAMEN (EXAMINATION) (scene of MICHAEL'S YOUTH) for tenor, trumpet, dancer / piano, basset-horn <i>ad lib.</i> : "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.)	[22']
170	⊙92	1979/ 1983	ex 49 $\frac{3}{4}$	KLAVIERSTÜCK XII (PIANO PIECE XII) EXAMINATION of THURSDAY from LIGHT as piano solo (transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[22']
171	◇21A	1980	No. 50	MICHAELs HEIMKEHR (MICHAEL'S HOME-COMING) (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.)	[78']

172	◊ 21B	1980	No. 50 $\frac{1}{2}$	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)	[50']
173	⑨3	1980	1. ex 50 $\frac{1}{2}$	DRACHENKAMPF (DRAGON FIGHT) (from MICHAEL'S HOME-COMING) for trumpet, trombone, elec. organ or synthesizer / 2 dancers (<i>ad lib.</i>) / 1 percussionist (<i>ad lib.</i>) (2 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[13']
174	⑨4	1980	2. ex 50 $\frac{1}{2}$	KNABENDUETT (BOYS' DUET) (from MICHAEL'S HOME-COMING) for 2 soprano saxophones or other instruments	[4']
175	⑨5	1980	3. ex 50 $\frac{1}{2}$	ARGUMENT (from MICHAEL'S HOME-COMING) for tenor, bass, elec. organ or synthesizer / <i>ad lib.</i> : trumpet, trombone, 1 percussionist (2 or 4 transmitters, 3 micr., 4 x 2 loudsp., mixing console / sound proj.)	[11']
176	⑨6	1980	No. 50 $\frac{2}{3}$	VISION (scene of MICHAEL'S HOME-COMING) for tenor, trumpeter, dancer / Hammond organ or synthesizer / tape / <i>ad lib.</i> : shadow plays (2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[28']
177	⑨7	1980	No. 50 $\frac{3}{4}$	DONNERSTAGS-ABSCHIED (MICHAELS-ABSCHIED) THURSDAY FAREWELL (MICHAEL'S FAREWELL) for 5 trumpets (or 1 trumpet in 5-track recording) (poss. 1 tp. <i>live</i> with transmitter, 4-track tape with 4 tp., 2 x 2 or 4 x 2 loudsp., mixing console / sound proj.)	[11'–30'] variable

178 1981 No. 51 – 54 **SAMSTAG aus LICHT** (SATURDAY from LIGHT) [ca. 185']
to 83 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)

Individual editions of SATURDAY from LIGHT:

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 $\frac{1}{2}$ **KLAVIERSTÜCK XIII** (PIANO PIECE XIII) [36']
LUZIFER'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 $\frac{2}{3}$ **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']
to 83 (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 $\frac{1}{2}$ **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 $\frac{2}{3}$ **KATHINKAs GESANG als LUZIFERs REQUIEM** [33']
(KATHINKA'S CHANT as LUCIFER'S REQUIEM) not yet premièred
version for flute and multiple piano
(1 transmitter, 2 micr., 8-track tape rec.,
6 x 2 loudsp., mixing console / sound proj.)

185	◇ 22	1983	No. 53	LUZIFERS TANZ (LUCIFER'S DANCE) (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.)	[ca. 50']
186	⑩④		1. ex 53	LINKER AUGENBRAUENTANZ (LEFT-EYEBROW-DANCE) for flutes and basset-horn(s) / percussionist / synthesizer player	not yet premièred
187	⑩⑤	1983 / 2003	2. ex 53	RECHTER AUGENBRAUENTANZ (RIGHT-EYEBROW-DANCE) for clarinets, bass clarinet(s) / percussionist / synthesizer player (ca. 8 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 35']
188	⑩⑥	1983 / 1990	3. ex 53	LINKER AUGENTANZ (LEFT-EYE-DANCE) for saxophones / percussionist / synthesizer player	[ca. 20']
189	⑩⑦		4. ex 53	RECHTER AUGENTANZ (RIGHT-EYE-DANCE) for oboes, English horns, bassoons / percussionist / synthesizer player	not yet premièred
190	⑩⑧		5. ex 53	LINKER BACKENTANZ (LEFT-CHEEK-DANCE) for trumpets and trombones / percussionist / synthesizer player	not yet premièred
191	⑩⑨		6. ex 53	RECHTER BACKENTANZ (RIGHT-CHEEK-DANCE) for trumpets and trombones / percussionist / synthesizer player	not yet premièred
192	⑩⑩		7. ex 53	NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE) for percussionist and synthesizer player or as percussion solo (5 or more micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 7'30"]
193	⑩⑪	1983	8. ex 53	OBERLIPPENTANZ (PROTEST) / 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.)	[14'30"]
194	⑩⑫	1983	9. ex 53	ZUNGENSPIZZENTANZ (TIP-OF-THE-TONGUE-DANCE) for piccolo flute / dancer (<i>ad lib.</i>) / 2 euphoniums or synthesizer / percussionist (<i>ad lib.</i>) (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.)	[ca. 9']








- 195 (113) 1983/ 10. ex 53 **KINNTANZ** (CHIN-DANCE) [ca. 10']
1989
version for
euphonium, percussionist,
synthesizer player
(1 transmitter, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)
or
version for not yet
euphonium, percussionist / premièred
alto trombones, tenor horns (baritones), tubas
(1 transmitter, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)
- 196 23 1984 No. 53 $\frac{1}{2}$ **SAMSTAGS-GRUSS** (LUZIFER-GRUSS) [ca. 8']
SATURDAY GREETING (LUCIFER'S GREETING)
for 26 brass instruments and 2 percussionists
- 197 24 1982 No. 54 **LUZIFERs ABSCHIED** (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 micr. **or** 30 micr.,
5 x 2 loudsp., mixing console / sound proj.)
- 198 1984 No. 55 – 59 **MONTAG aus LICHT** (MONDAY from LIGHT) [ca. 278']
to 88
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)
HEINZELMÄNNCHEN
GEBURTS-ARIEN (BIRTH-ARIAS)
KNABENGESCHREI (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:

199	①14	1986/ 1988	No. 55	MONTAGS-GRUSS (EVA-GRUSS) MONDAY GREETING (EVE'S GREETING) 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.)	[34']
200	①15	1986	1. ex 55	Xi for a melody instrument with micro-tones (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[6' or 9']
201	①16		2. ex 55	Xi version for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[9']
202	①17		3. ex 55	Xi version for alto flute or flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[6']
203	◇25A	1987	No. 56	EVA's ERSTGEBURT (EVE'S FIRST BIRTH-GIVING) (Act 1 of MONDAY from LIGHT) for 3 sopranos, 3 tenors, bass / actor / choir (<i>live or tape</i>), <i>staged</i> : 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.)	[93']
204			ex 56	GEBURTS-FEST (FESTIVAL OF BIRTH) Choir Music with Sound Scenes of MONDAY from LICHT version of EVE'S FIRST BIRTH-GIVING for choir <i>a cappella</i> and tape (cond.) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[68'30]

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

205				QUELLE DES LEBENS (SPRING OF LIFE) Choir Music with Sound Scenes version of EXPECTING – HEINZELMÄNNCHEN – BIRTH-ARIAS for choir <i>a cappella</i> and tape (cond.) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[38'30]
206				KINDERSPIEL (CHILD'S PLAY) Choir Music with Sound Scenes version of BOYS' HULLABALOO for choir <i>a cappella</i> and tape (cond.) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[19']
207				TRAUER MIT HUMOR (LAMENT WITH HUMOR) Choir Music with Sound Scenes version of THE GREAT WEEPING for choir <i>a cappella</i> and tape (cond.) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 11'30]

- 208  No. 56 $\frac{1}{2}$ (+ $\frac{2}{3}$) **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.)
- 209  1989 ex 56 $\frac{1}{2}$ **FLAUTINA** [6']
 Solo for flute with piccolo and alto flute
 (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
- 210   1987 No. 56 $\frac{3}{4}$ **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:
- 211  1. ex 56 $\frac{3}{4}$ **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.)
- 212  2. ex 56 $\frac{3}{4}$ **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.)
- 213  No. 56 $\frac{4}{5}$ (+ $\frac{5}{6}$) **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 (122) ex 56 $\frac{5}{6}$ **LUZIFERs 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 (25E) (123) No. 56 $\frac{6}{7}$ **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 (26A) 1984 No. 57 **EVA's ZWEITGEBURT** (EVE'S SECOND BIRTH-GIVING) [66']
 to 1987 (Act 2 of MONDAY from LIGHT)
 for 7 solo boy singers /
 basset-horn, 3 basset-teases (2 basset-horns and 1 vocal basset-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 (26B) No. 57 $\frac{1}{2}$ (+ $\frac{2}{3}$) **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 (124) 1984 ex 57 $\frac{2}{3}$ **KLAVIERSTÜCK XIV** (PIANO PIECE XIV) [6']
BIRTHDAY-FORMULA of MONDAY from LIGHT
 as piano solo
 (1 transmitter, 2 micr., 2x2 loudsp., mixing console / sound proj.)
- 220 (26C) (125) 1986 No. 57 $\frac{3}{4}$ **EVA's LIED** (EVE'S SONG) [43'30"]
 (scene of EVE'S SECOND BIRTH-GIVING)
 for 7 solo boy singers / basset-horn, 3 basset-teases
 (2 basset-horns and 1 vocal basset-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.)

- 221 (126) 1986 1. ex 57 $\frac{3}{4}$ **DIE 7 LIEDER DER TAGE** (THE 7 SONGS OF THE DAYS) [9']
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.)
- 222 (127) 1986/ 1988 2. ex 57 $\frac{3}{4}$ **WOCHENKREIS** (CIRCLE OF THE WEEK) [25'30"]
(THE 7 SONGS OF THE DAYS)
Duet for basset-horn and synthesizer player
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
- 223 (27A) 1984 No. 58 **EVA'S ZAUBER** (EVE'S MAGIC) [57']
to 86 (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.)
- 224 (27B) 1984/ No. 58 $\frac{1}{2}$ **BOTSCHAFT** (MESSAGE) [27']
1985 (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
(27C) 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
(128) 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.)
- 225 (129) No. 58 $\frac{1}{2}$ **AVE** (from EVE'S MAGIC) [23'30"]
ossia for basset-horn and alto flute
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)
- 226 (130) 1984 1. ex 58 $\frac{1}{2}$ **EVA'S SPIEGEL** (EVE'S MIRROR) [4']
(from EVE'S MAGIC)
for basset-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
- 227 (131) 1984 2. ex 58 $\frac{1}{2}$ **SUSANI** (from EVE'S MAGIC) [7']
for basset-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
- 228 (132) 1985 3. ex 58 $\frac{1}{2}$ **SUSANI'S ECHO** (from EVE'S MAGIC) [7']
for alto flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

229	◇ 27D	1986	No. 58 $\frac{2}{3}$	DER KINDERFÄNGER (THE PIED PIPER) (scene from EVE'S MAGIC) with ABDUCTION for alto flute with piccolo / children's choir / modern orchestra (3 synth. players, 1 perc., tape) / <i>ad lib.</i> : basset-horn (2 transmitters, 6 micr., 8-track tape rec., 8 loudsp., mixing console / sound proj.)	[30'30"]
	⊙ 133		No. 58 $\frac{2}{3}$ <i>ossia</i>	DER KINDERFÄNGER (THE PIED PIPER) 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.)	[circa 32']
	⊙ 134			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.)	
230	⊙ 135		ex 58 $\frac{2}{3}$	ENTFÜHRUNG (ABDUCTION) (from EVE'S MAGIC) as solo for piccolo flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[12']
231		1986/ 1988	No. 59	MONTAGS-ABSCHIED (EVA-ABSCHIED) 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.)	[28']
232	⊙ 136	1989	1. ex 59	QUITT (EVEN) for alto flute, clarinet, trumpet (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 7']
233	⊙ 137	1989	2. ex 59	YPSILON for a melody instrument (with micro-tones) (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 9']
234	⊙ 138		3. ex 59	YPSILON <i>Version for basset-horn</i> (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[9']
235	⊙ 139		4. ex 59	YPSILON <i>Version for flute</i> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[9']

236 1977/ No. 47/ **DIENSTAG aus LICHT** (TUESDAY from LIGHT) [ca. 156']
 1987 No. 60 – 61 Opera in a greeting and two acts with farewell
 to 91 for 17 musical performers
 (see 1977, (3 solo voices, 10 solo instrumentalists,
 Work No. 47 4 dancer-mimes), actors, mimes,
 and No. 47 $\frac{1}{2}$) choir, modern orchestra, tapes

DIENSTAGS-GRUSS (TUESDAY GREETING)
 (WELCOME with PEACE GREETING)

Act 1 JAHRESLAUF (COURSE OF THE YEARS)

Act 2 INVASION – EXPLOSION mit ABSCHIED
 (INVASION – EXPLOSION with FAREWELL)

Individual editions of TUESDAY from LIGHT:

(Individual editions of DER JAHRESLAUF: see Work No. 47 $\frac{1}{2}$ [1977])

237 \diamond_{28A} 1987/ No. 60 **DIENSTAGS-GRUSS** (TUESDAY GREETING) [21']
 1988 (WELCOME with PEACE GREETING)
 for soprano / 9 trumpets, 9 trombones, 2 synthesizer players /
 choir, conductor and co-conductor
 (1 transmitter, 8 micr., mixing console / sound proj.)

238 \diamond_{28B} \odot_{140} 1988 1. ex 60 **WILLKOMMEN** (WELCOME) [1'25"]
 for trumpets, trombones, 2 synthesizer players (cond.)

239 \odot_{141} 1989 2. ex 60 **SUKAT** for basset-horn and alto flute [8']
 (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

(see 147) 1977/ No. 47 **JAHRESLAUF vom DIENSTAG** [ca. 61']
 1991 (COURSE OF THE YEARS of TUESDAY)
 (Act 1 of TUESDAY from LIGHT)
 (see 1977, for tenor, bass / 4 dancer-mimes /
 Work No. 47 an actor-singer, 3 mimes, little girl, beautiful woman /
 and No. 47 $\frac{1}{2}$) modern orchestra (14 instruments: 3 synth. players / 3 piccolo flutes /
 3 soprano saxophones / electr. cembalo or synthesizer / guitar /
 3 percussionists), tape / sound projectionist
 (7 transmitters, 7 micr., 2-track tape rec., 8 or 12 loudsp., mixing console)
or as quasi concert performance [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)

240 \diamond_{29} \odot_{142} 1990/ No. 61 **INVASION – EXPLOSION mit ABSCHIED** [74']
 1991 (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)

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|-----|---------------------|----------------------|---|---|
| 241 | 1990/
1991 | 1. ex 61 | OKTOPHONIE (OCTOPHONY)
electronic music of TUESDAY from LIGHT
(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.) | [69'] |
| 242 | (143) 1992 | 2. ex 61 | SIGNALE zur INVASION (SIGNALS to INVASION)
for trombone and electronic music
(1 transmitter, 8-track tape rec., 8 x 2 loudsp.,
mixing console / sound proj.)
or as trombone solo | [ca. 19' or 30'
or 52']

[ca. 25'] |
| 243 | (144) 1990/
1991 | No. 61 $\frac{1}{2}$ | PIETÀ
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
(1 transmitter, 8-track [poss. 2-track] tape rec.,
8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.) | [27'45"]

[27'45"] |
| 244 | 1991 | No. 61 $\frac{2}{3}$ | DIENSTAGS-ABSCHIED (TUESDAY FAREWELL)
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.) | [23'] |
| 245 | (145) | ex 61 $\frac{2}{3}$ | SYNTHI-FOU (KLAVIERSTÜCK XV)
(PIANO PIECE XV)
for a player of electronic keyboard instruments and
electronic music
(8-track tape, 8 x 2 loudsp., mixing console / sound proj.) | [23'] |

252	◊ _{30A}	1991 to 94	No. 64	FREITAG - VERSUCHUNG (FRIDAY TEMPTATION) 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 (<i>ad lib.</i> 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)	[ca. 145']
253	⊙ ₍₁₄₇₎	1994	1. ex 64	ANTRAG (PROPOSAL) 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)	[12'30"]
254	◊ _{30B} ⊙ ₍₁₄₈₎	1994	2. ex 64	KINDER-ORCHESTER (CHILDREN'S ORCHESTRA) (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)	[6']
255	⊙ ₍₁₄₉₎	1994	3. ex 64	KINDER-CHOR (CHILDREN'S CHOIR) (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)	[9'30"]
256	◊ _{30C} ⊙ ₍₁₅₀₎	1994	4. ex 64	KINDER-TUTTI (CHILDREN'S TUTTI) 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)	[7']
257	⊙ ₍₁₅₁₎	1994	5. ex 64	ZUSTIMMUNG (CONSENT) 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)	[9']
258	⊙ ₍₁₅₂₎	1994	6. ex 64	FALL 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)	[18']

259	(153)	1994	7. ex 64	KINDER-KRIEG (CHILDREN'S WAR) 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)	[12']
260	(154)	1994 / 1999	7½ ex 64	KOMET (COMET) as PIANO PIECE XVII 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)	[ca. 15']
261	(155)	1994 / 1999	7⅔ ex 64	KOMET (COMET) 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)	[ca. 15']
262	(156)	1994	8. ex 64	REUE (REPENTANCE) 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)	[10']
263	(157)	1991	9. ex 64	ELUFA for basset-horn, flute / electronic music <i>ad lib.</i> (2 transmitters, 8 [or 2 x 2] loudsp., poss. 8-track or 2-track tape rec. <i>ad lib.</i> , mixing console / sound proj.)	[7' 30"]
264	(158)	1991	9½ ex 64	FREIA for flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[7']
265	(159)	1991	9⅔ ex 64	FREIA for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[7']
266	(160)	2003	9¾ ex 64	VIBRA-ELUFA for vibraphone (2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[7']
267	(161)	1994	10. ex 64	CHOR-SPIRALE (CHOIR SPIRAL) 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,)	[8']

268	1995 to 97	No. 65 – 71	MITTWOCH aus LICHT (WEDNESDAY from LIGHT) Opera in a greeting, four scenes and a farewell for 9 musical performers (flute, basset-horn, trumpet, trombone, string quartet, bass with short-wave receiver), 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)	[ca. 267']
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Individual editions of WEDNESDAY from LIGHT

269	(162)	1998	No. 65	MITTWOCHS-GRUSS (WEDNESDAY GREETING) electronic music (8-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[54']
270		1995	No. 66	WELT-PARLAMENT (WORLD PARLIAMENT) (1st scene of WEDNESDAY from LIGHT) for choir <i>a cappella</i> (with singing conductor) (34 micr., plus 15 transmitters when staged, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 40']
271	(163)	1995	No. 67	LICHT-RUF (CALL from LIGHT) for trumpet, basset-horn, trombone or other instruments (for example, as an <i>interval signal</i> on tape)	[5 x 22" or more often]
272	31 (164)	1995 / 1996	No. 68	ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS) (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)	[2 x 45', staged 46']

273	①65	1995/ 1996	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"]
274	①66	1995/ 1996	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"]
275	①67	1995/ 1996	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"]
276	①68	1995/ 1996	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"]
277	①69	1995/ 1996	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"]
278	①70	1995/ 1996	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"]
279	①71	1995/ 1996	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"]
280	①72	1995/ 1996	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"]
281	①73	1995/ 1996	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"]
282	①74	1995/ 1996	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"]
283	①75	1995/ 1996	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"]

284	(176)	1992/ 1993	No. 69	HELIKOPTER-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])	[ca. 31']
285	(177)	1997	No. 70	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)	[ca. 53']
286	(178)	1997	1. ex 70	THINKI for flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 4'30"]
287	(179)	1997	2. ex 70	BASSETSU for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 5'30"]
288	(180)	1997	3. ex 70	BASSETSU-TRIO for basset-horn, trumpet, trombone (3 transmitters, 2 x 2 or 4 x 2 loudsp. mixing console / sound proj.)	[ca. 26']
289	(181)	1997	4. ex 70	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.)	not yet premiered
290	(182)	1997	No. 70 $\frac{1}{2}$	ROTARY Woodwind Quintet	[ca. 8']
291	(183)	1996	No. 71	MITTWOCHS-ABSCHIED (WEDNESDAY FAREWELL) electronic and concrete music (8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)	[44']
292	(184)		No. 71 $\frac{1}{2}$	KLAVIERSTÜCK XVIII (PIANO PIECE XVIII) for synthesizer, electronic and concrete music (8-track tape rec., 8 x 2 loudsp. mixing console / sound proj.)	not yet premiered
293	(185)	1992/ 2002	No. 72	EUROPA-GRUSS (EUROPE GREETING) for wind instruments (and synthesizers <i>ad lib.</i>)	[ca. 12'30"]
294	(186)	1995	No. 73	TRUMPETENT for 4 trumpeters (4 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 16']
295		1997	No. 74	LITANEI 97 for choir and conductor	[ca. 23']

296	1998 to 2003	Nr. 75–80	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	[ca. 278']
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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	◇ ₃₂	1998/99	No. 75	LICHTER – WASSER (SONNTAGS-GRUSS) 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.)	[ca. 51']
298		2000	No. 76	ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) (2nd scene of SUNDAY from LIGHT) for choir <i>a cappella</i> (cond.)	[ca. 40']
299	⊙ ₁₈₇	2002	Nr. 77	LICHT-BILDER (LIGHT-PICTURES) (3rd scene of SUNDAY from LIGHT) for basset-horn, flute with ring-modulation, tenor, trumpet with ring-modulation, synthesizer, sound projectionist	not yet premiered
300	⊙ ₁₈₈	2002	No. 78	DÜFTE – ZEICHEN (SCENTS – SIGNS) (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.)	[ca. 57']
301	⊙ ₁₈₉	2002	1. ex 78	CUCHULAINN (MONDAY SCENT) (from SCENTS – SIGNS of SUNDAY from LIGHT) solo for high soprano, with synthesizer (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[4'13"]
302	⊙ ₁₉₀	2002	2. ex 78	KYPHI (TUESDAY SCENT) (from SCENTS – SIGNS of SUNDAY from LIGHT) duet for tenor and bass, with synthesizer (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[5'04"]

303	①91	2002	3. ex 78	MASTIX / MASTIC (WEDNESDAY SCENT) (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.)	[4'10"]
304	①92	2002	4. ex 78	ROSA MYSTICA (THURSDAY SCENT) (from SCENTS – SIGNS of SUNDAY from LIGHT) solo for high tenor, with synthesizer (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[7'28"]
305	①93	2002	5. ex 78	TATE YUNANAKA (FRIDAY SCENT) (from SCENTS – SIGNS of SUNDAY from LIGHT) duet for soprano and baritone, with synthesizer (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[4'27"]
306	①94	2002	6. ex 78	UD (SATURDAY SCENT) (from SCENTS – SIGNS of SUNDAY from LIGHT) solo for bass, with synthesizer (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[4'17"]
307	①95	2002	7. ex 78	WEIHRACH / FRANK INCENSE (SUNDAY SCENT) (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.)	[8'16"]
308	①96	2002	8. ex 78	KNABEN-DUFT (BOY SCENT) (from SCENTS – SIGNS of SUNDAY from LIGHT) solo for alto, with synthesizer, 6 vocalists (<i>live</i> or tape) (1 transmitter, 8-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[7'01"]
309	①97	2002	9. ex 78	HIMMELS-DUFT (HEAVEN'S SCENT) (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.)	[7'34"]
310	①98	2002	Nr. 78 $\frac{1}{2}$	<i>Version</i> of DÜFTE – ZEICHEN (SCENTS – SIGNS) for alto flute and basset-horn with synthesizer (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 50']
311	◇33	2001 / 2002	No. 79	HOCH-ZEITEN (HIGH-TIMES) (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.)	[ca. 2 x 35']
312	①99	2001 / 2003	Nr. 80	SUNDAY FAREWELL (of SUNDAY from LIGHT) electronic music (5 Synthesizer)	[35']
313	②00	2002	No. 80 $\frac{1}{2}$	STRAHLEN (RAYS) for a percussionist and 10-track tape (ca. 3 micr., 10-track tape rec., 5 loudsp., mixing console / sound proj.)	[ca. 35']

Renewed compositions:

2000	No. 11 $\frac{1}{2}$	3 x REFRAIN 2000 for piano with 3 wood blocks, sampler celesta with 3 antique cymbals, vibraphone with 3 cowbells and glockenspiel, sound projectionist (see page 12 of this booklet)	[ca. 61']
1967/ 2003	Nr. 16 $\frac{2}{3}$	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. 16 $\frac{1}{2}$ MIXTUR for small orchestra on page 13 of this booklet)	[27']
2001	No. 18 $\frac{2}{3}$	STOP und START (STOP and START) for 6 instrumental groups (see page 13 of this booklet)	[circa 21']