

Herman Rechberger

Cave Music

for mixed choir and ensemble

1977

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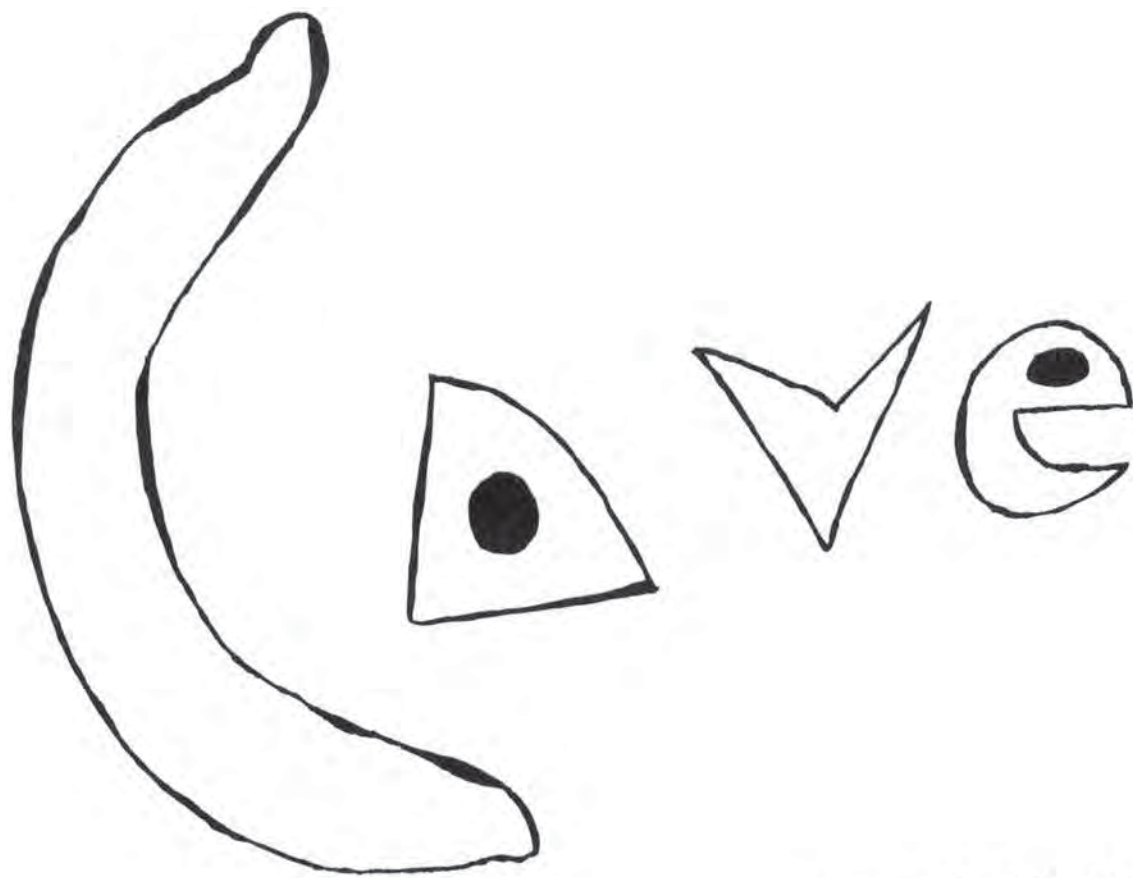
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MUSIC

for 5 choirgroups
woodwinds
3 tamtams
and tubular bells

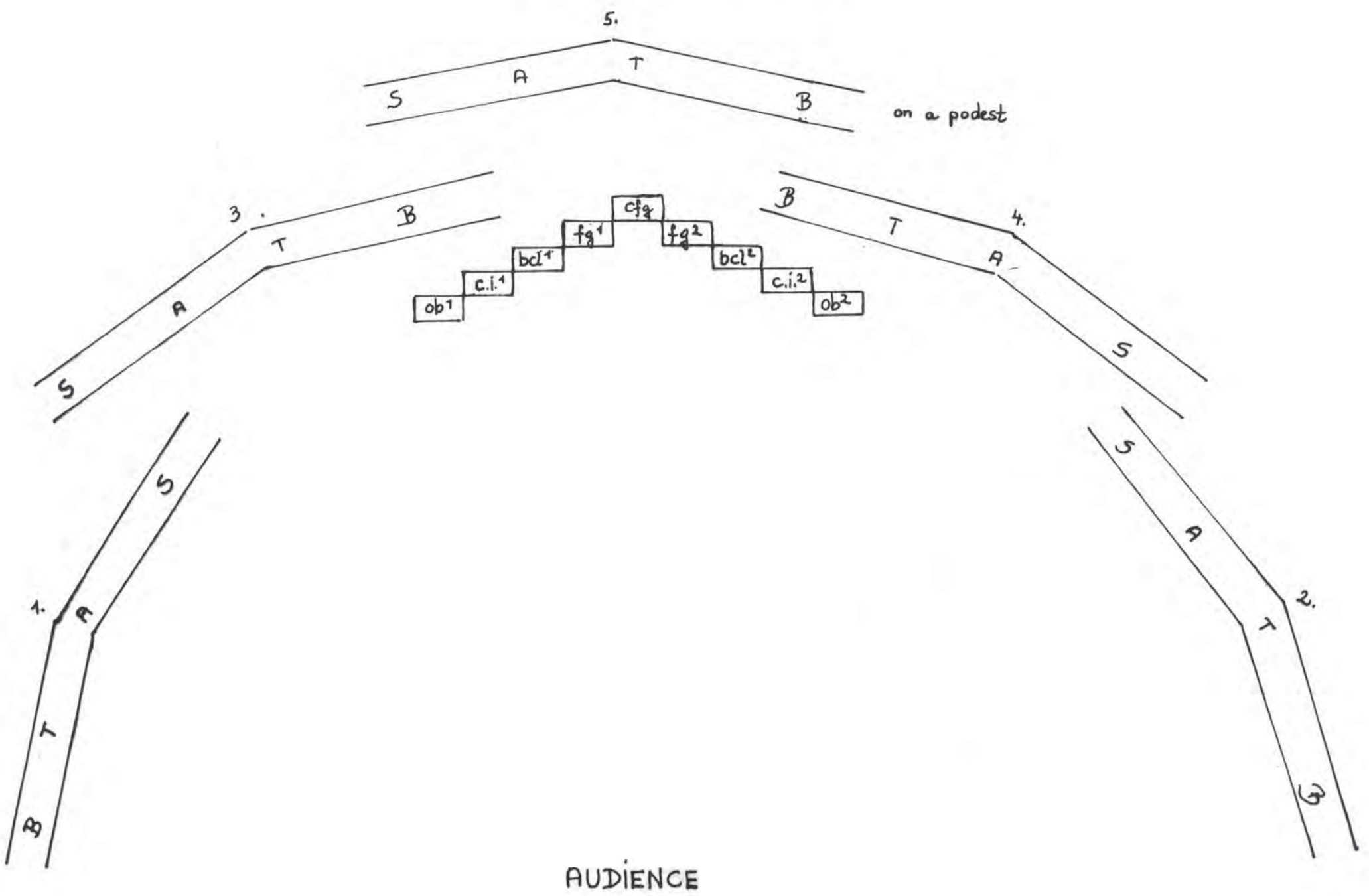
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opening" Oslo

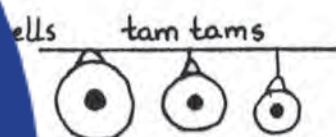
Positions of the performers



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Performers

tubular bells (soft and hard mallets, hammer, triangle-beater) one performer


tam tam big
tam tam medium
tam tam small } (soft beater, triangle-beater) one performer

Mixed choir, divided into five groups

in each group should be the following amount of singers: 7 soprani, 4-5 alti, 4 tenori, 4 bassi

each group has 4 soloists (S-A-T-B) who are playing the following sound-producers in the mobile-section:

1. group S - strong paper, A - small tubular chinese bell T - very small gong, B - strong paper
2. group S - cellophan paper A - transparent paper, T - small bell (with stick) B - strong paper
3. group S - newspaper, A - small tubular chinese bell T - very small gong (different tuning) B - transparent paper
4. group S - small tubular chinese bell, A - small bell, T - cellophan paper, B - sistrum
5. group S - " " A - maracas, T - maracas, B - small gong

the small chinese tubular bells can be taken from a chinese doorbell .

woodwinds:

2 oboi

2 corni inglesi

2 clarinetti bassi

2 fagotti

contrafagotto

All parts are written in theirs real pitch except the Tenor and the double-bassoon, which are transposed to the lower octave.

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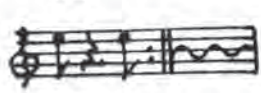
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Instructions and Explanations

① ② ...

→ ↓































cues for the conductor

dotted line, only for orientation

reaction sign

continuation sign in the "MOBILE". If more than one possibility, choose one for the performance.
Obs.: all fields have to be played.

improvising on the given notes (in free order). Repeat until the stop-cue, or in case until the next pattern.

sing the given part in the indicated rhythm but in your own individual tempo.
suggested tempos ♩ = slow ♩ = medium ♩ = fast.

do not breath on the notes. Alternative breathing between two notes.

continuation of an attacked sound (woodwind). Do not breath on the grace note

. Breath before the grace note

multiphonic sounds. Real sound in the brackets. Multiphonic sounds are appearing frullato

basic fingering $e^{b'''}$ + keys e^b, e' and double octave depressed

basic fingering $e^{b'''}$ + key e' depressed

basic fingering $e^{b'''}$ + keys e^b, e' depressed, the double octave depressed and depressed and covered the half-hole key under the first finger of the left hand.

basic fingering f''' + keys e^b, e' , double octave key depressed.

basic fingering g''' + keys c' , second f' and double octave depressed and the half-hole key under the first finger of the left hand depressed but not covered.

basic fingering $f^\#$ + finger hole under the first finger of the left hand closed + key B open + diminished air-pressure

basic fingering $C^\#$ + key G + augmented air-pressure

basic fingering $C^\#$ + key G depressed

basic fingering $f^\#$ + key B open + finger-hole under the first finger of the left hand + augmented pressure.

with the keys

in individual tempo to the indicated number and perform the given pattern

mer stops his action at the sign.

sign

dynamics.

from a certain note, the ending note is performed in the normal manner,
(gliss. up) right hand (gliss. down)

center, near the rim, on the rim

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Phonetic sounds

ʌ:	like english "b <u>u</u> t"
ɔ	--- "h <u>o</u> t"
a:	--- german V <u>a</u> ter
ʌ	mouth wide open
ɸ	explosive lip sound, very soft (sounds like a waterdrop falling on a water surface)
ɸl	combined lip-tongue sound, produced with the tongue tip on the innerside of the upper lip. (waterdrop sound)
ɸl	tongue click
ɸ ^{u, a, e, i, o}	--- with different sound colours. Mouth position like saying tɸ(i)k, tɸ(a)k, tɸ(o)k, tɸ(u)k, tɸ(e)k
ɸ	tongue position as in saying "d", but this sound is produced by mean of inhaling
e	like german "T <u>e</u> lefon"
ɛ:	--- norwegian "k <u>æ</u> r"
ə	--- german "ge <u>g</u> ebe <u>n</u> "
f	--- english "f <u>u</u> ll"
i	--- german "W <u>i</u> nd"
i	--- english "che <u>e</u> se"
l	--- "l <u>o</u> ng"
m	--- mouth closed (humming)
ŋ	--- english "ang <u>r</u> y"
o	--- mouth half-closed
ø	--- swedish "ö <u>s</u> ter"
ɸ	--- "h <u>u</u> nd"
œ	--- german "Hö <u>l</u> le"
œ̃	--- french "un" (nasal)
p	explosive lip sound with strong aspiration
ppppp	serie of explosive lip sounds
s	ordinary s like in "s <u>a</u> y"

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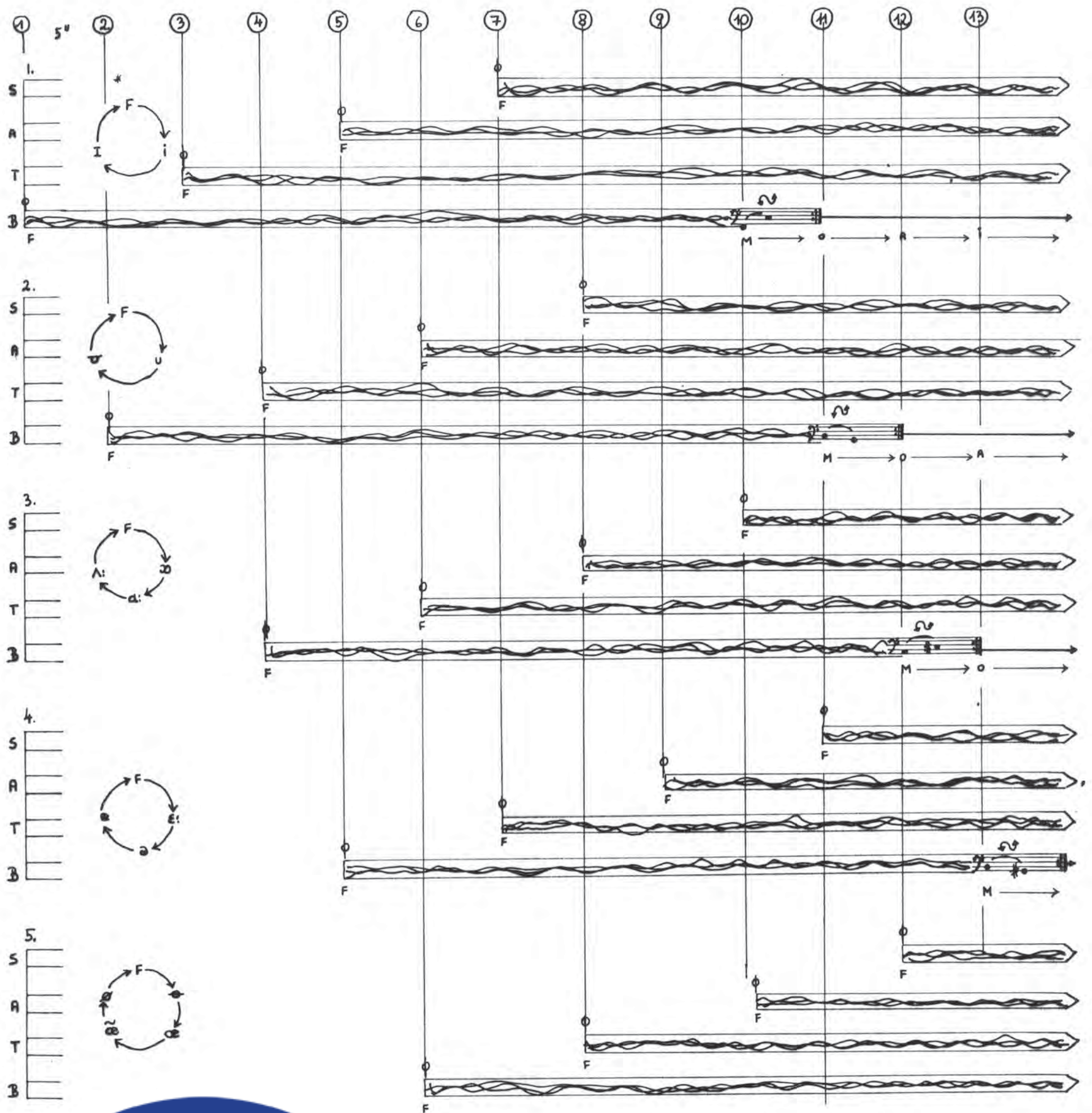
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"loop" (sudden closing of the mouth on the sound "p")

sounds or soundcombinations in the box

ons



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Handwritten musical score for five systems (1-5) across ten measures (14-26). The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. Each system includes vocal lines and piano accompaniment (M). Dynamics and performance markings include *cresc.*, *max.*, *decresc.*, *ord.*, *mp*, *f*, and *dec.*. The lyrics are written below the vocal lines.

System 1: Measures 14-26. Dynamics: *cresc.*, *max.*, *decresc.*, *ord.*, *mp*, *f*, *dec.*. Lyrics: *1. S: cresc. max. decresc. ord. A: cresc. max. decresc. ord. T: cresc. max. decresc. ord. B: cresc. max. decresc. ord.*

System 2: Measures 14-26. Dynamics: *cresc.*, *max.*, *decresc.*, *ord.*, *mp*, *f*, *dec.*. Lyrics: *2. S: cresc. max. decresc. ord. A: cresc. max. decresc. ord. T: cresc. max. decresc. ord. B: cresc. max. decresc. ord.*

System 3: Measures 14-26. Dynamics: *cresc.*, *max.*, *decresc.*, *ord.*, *mp*, *f*, *dec.*. Lyrics: *3. S: cresc. max. decresc. ord. A: cresc. max. decresc. ord. T: cresc. max. decresc. ord. B: cresc. max. decresc. ord.*

System 4: Measures 14-26. Dynamics: *cresc.*, *max.*, *decresc.*, *ord.*, *mp*, *f*, *dec.*. Lyrics: *4. S: cresc. max. decresc. ord. A: cresc. max. decresc. ord. T: cresc. max. decresc. ord. B: cresc. max. decresc. ord.*

System 5: Measures 14-26. Dynamics: *cresc.*, *max.*, *decresc.*, *ord.*, *mp*, *f*, *dec.*. Lyrics: *5. S: cresc. max. decresc. ord. A: cresc. max. decresc. ord. T: cresc. max. decresc. ord. B: cresc. max. decresc. ord.*

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Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, numbered 1 through 5. The score includes lyrics and dynamic markings such as *cresc.*, *f*, *decr.*, and *mf*. The lyrics are: *ord. mp M → O → A → i → n → A → L → i n → A*. The score is written on five systems, each with four staves. The lyrics are written below the staves.

Handwritten musical score for Soli con strumenti (Solo with instruments), numbered 38. The score includes lyrics and dynamic markings such as *cresc.*, *f*, *decr.*, and *mf*. The lyrics are: *to 5, to 7, to 9, to 4, to 5, to 3, to 6, to 3, to 7, to 7, to 7, to 9, to 2, to 4, to 4, to 6, to 2, to 2, to 5, to 6*. The score is written on five systems, each with four staves. The lyrics are written below the staves.

♩_{mf}

♩_{mf}

♩_{mf}

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MOBILE (soli in gli chori)

$\text{♩} = 1'' = 60 \text{ M.M.}$

Handwritten musical score for the first system, featuring staves for *fg¹*, *fg²*, *cf^g*, *bcl¹*, *bcl²*, and *c.i.²*. The music is marked *ppp*. Below the staves is a timeline with markers *-B¹*, *-B²*, *-B³*, and *-B⁴*.

Handwritten musical score for the second system, featuring staves for *ob.¹*, *ob.²*, *c.i.¹*, *c.i.²*, *bcl.¹*, *bcl.²*, *fg¹*, *fg²*, and *cf^g*. The music is marked *ppp*. Below the staves is a timeline with markers *-T⁵*, *-T⁴*, *-S³*, *-A²*, *-S¹*, *-S²*, and *(-S³)*.

Handwritten musical score for the third system, featuring staves for *ob.¹*, *ob.²*, *c.i.¹*, and *c.i.²*. The music is marked *ppp*. Below the staves is a timeline with markers *-T⁵*, *-T⁴*, *-S³*, *-A²*, *-S¹*, *-S²*, and *(-S³)*.

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MOBILE per Campani tubolari

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on a grid of staves and includes various musical notations, dynamic markings, and performance instructions. The notation includes notes, rests, and articulation marks. Dynamic markings include *mf*, *pp*, *f*, *mp*, and *ff*. Performance instructions include "gliss.", "con due", "sempre con pedale", "lontano", "con ped.", "con due mani", "come una macchina", and "ord.". The score is divided into sections by time markers (e.g., 10", 5", 15", 30") and includes a large graphic of a triangle with points and lines connecting them, possibly representing a spatial or temporal structure. The total duration is noted as "Durata totale 3'9\"".

MOBILE per TamTam I II III

<p>III</p> <p>with bow</p>	<p>simile</p>	<p>simile</p>	<p>simile</p>
<p>II</p>	<p>simile</p>	<p>simile</p>	<p>simile</p>
<p>I</p>	<p>simile</p>	<p>simile</p>	<p>simile</p>
<p>II</p>	<p>bow</p>	<p>YY</p>	<p>YY</p>

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Durata totale 5'

45 46 47 48 49 50 51 52 53 54 55 56

1. 4#

S A T

2.

S A T

3.

S A T

4.

S A T

5.

S A T

Me

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Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) across measures 57 to 68. The score is organized into five systems, each starting with a measure number in a circle. The notation includes various musical symbols, including notes, rests, and dynamic markings.

System 1 (Measures 57-60):

- Measure 57: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 58: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 59: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 60: S: $\text{b}\text{f}\text{b}\text{b}$

System 2 (Measures 61-64):

- Measure 61: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 62: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 63: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 64: S: $\text{b}\text{f}\text{b}\text{b}$

System 3 (Measures 65-68):

- Measure 65: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 66: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 67: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 68: S: $\text{b}\text{f}\text{b}\text{b}$

System 4 (Measures 69-72):

- Measure 69: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 70: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 71: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 72: S: $\text{b}\text{f}\text{b}\text{b}$

System 5 (Measures 73-76):


- Measure 73: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 74: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 75: S: $\text{b}\text{f}\text{b}\text{b}$
- Measure 76: S: $\text{b}\text{f}\text{b}\text{b}$

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[illegible]

11 with closed, half closed or open mouth. M and n = mp



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Handwritten musical score for "The Rose Tree" featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The score includes five systems of music with various notes, rests, and lyrics. A large blue circular watermark is overlaid on the bottom left corner.

System 1:

- Soprano: *tipt tipt tipt*
- Alto: *tipt tipt tipt*
- Tenor: *tipt tipt tipt*
- Bass: *tipt tipt tipt*

System 2:

- Soprano: *sempre*
- Alto: *tipt tipt tipt...*
- Tenor: *tipt tipt tipt*
- Bass: *tipt tipt tipt*

System 3:

- Soprano: *piu mf PETETATA PETETATA*
- Alto: *tipt tipt tipt*
- Tenor: *tipt tipt tipt*
- Bass: *tipt tipt tipt*

System 4:

- Soprano: *piu mf PETETATA PETETATA*
- Alto: *tipt tipt tipt*
- Tenor: *tipt tipt tipt*
- Bass: *tipt tipt tipt*

System 5:

- Soprano: *tipt tipt tipt*
- Alto: *tipt tipt tipt*
- Tenor: *tipt tipt tipt*
- Bass: *tipt tipt tipt*

Watermark:

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109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127

1.
S
A
T
B
M→O→M→O→A→M
f BETE BE TE BE TE BE TE BE TE BETE BETE
decresc.
p
f S→

2.
S
A
T
B
M→O→M→O→A→M
f BETE BE TE BE TE BE TE
p BETE BETE BETE
f S→

3.
S
A
T
B
M→O→M→O→A→M
f BETE BETE BE TE BE TE
p BETE BETE
mp TIMNI TLENNI
f S→

4.
S
A
T
B
M→O→M→O→A→M
f BETE BETE BE TE
only once (synchron)
p BETE... PAIMOLLENN
f S→
sp f

5.
S
A
T
B
M→O→M→O→A→M
f BETE BETE BETE
sp f

ob¹

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155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175

1. S A T B

2. S A T B

3. S A T B

4. S A T B

5. S A T B

db1

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