




Instrumentation




WINDS

2 or 3	{	Flutes (at least 2 should also play piccolo, i.e. both when winds doubled)
		Oboes
		Clarinets
		Bassoons
		Horns I
1 (or 2)	{	Horns II
		Trumpets
		Trombones (2 with F-attachment)
		Tuba(s).

The woodwind and brass groups should have equal numbers of players.

When winds are tripled, all 3 play whenever there is only 1 note preceded by *tutti* in a part; only the 1st and 2nd play when there are 2 notes to be played simultaneously; all three play when there are signs in brackets with repeat signs.

Trumpets need *straight* mute , *cup* mute  und *wawa* mute  ;

Trombones need *straight* mute , *cup* mute  und *plunger* mute  .

● = *wawa / plunger* closed; ●—○ = closed → open;

○ = *wawa / plunger* open; ○—● = open → closed.

STRINGS

(if double or triple winds are used)

8 violins I
8 violins II
6 violas
6 violoncelli
6 double basses (all with 5 strings)

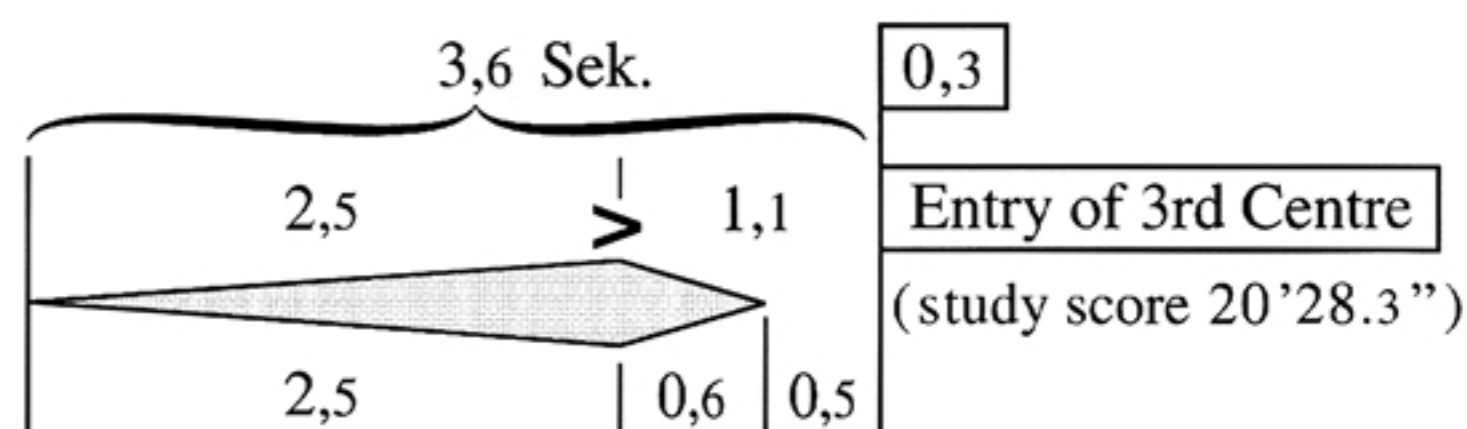
Tuning of the orchestra: the original of the 4-track tape has a concert pitch of A = 435 Hz, because most of the national anthems collected in 1965 had approximately this tuning. All performances until 1984 were played tuning to this pitch. Increasingly higher tuning of the orchestras led to more and more resistance from the musicians to tune so low. Therefore, a transposed copy of the 4-track tape was made in the *Studio for Electronic Music* of the *WDR Cologne*, transposing from 435 Hz to 440 Hz. If such a copy is ordered, the orchestra may be tuned to A = 440 Hz. In this case however, one must be aware that since the tape runs somewhat faster, the durations are very slightly shorter than those notated in the score. At important places in the score, the timings of the **transposed** 4-track tape are written in ().

On the tape there is an A = 440 Hz for tuning prior to rehearsals. Preceding the dress rehearsal and concert, the musicians should tune in their rooms backstage and no longer play, once on stage. The double basses are tuned on stage before the audience enters.

Play-Back of the Tape

A 4-track tape and a 2-track tape of HYMNEN may be ordered from the *Stockhausen-Verlag*, 51515 Kürten, Germany, or directly from the New Music Department of the *West German Radio*, Appellhofplatz 1, 50600 Cologne, Germany.

For a performance of this work, the 4-track tape of the *Second Region* of HYMNEN is played back starting at 20'28.3" (3rd centre) until the end of the *Second Region*. At the end of this tape, the *Russian Bridge* of the orchestra (see page 12 B) begins, and at the end of it, the 4-track tape of the *Third Region* is started. For the version with orchestra, a sound from a short wave radio has been added to the tape in front of the beginning of the *Second Region* (20.28.3"):





HYMNEN mit Orchester

(Ergänzung zur Partitur.)

Kommentar zur RUSSISCHEN BRÜCKE (Seite 12B)

- 1 Einzelne Bläseröne: **kein** *diminuendo* pro Ton.
- 2 Streicher-Triller $\overset{>}{f}$ **länger** und mit *ritardando*.
- 3 In dirigierten Tutti-Akzenten und Tutti $\langle \rangle$ sollen nicht immer **alle** Bläser spielen, sondern nur diejenigen, welche gerade einen der transponierten Töne spielen. Gemäß der vorgeschriebenen Dauer dieser Töne (1–2 Sek. und *poco accel. – rit.*) können also auch Bläser während einer **dirigierten** Fermate oder **während** eines *Crescendos* bzw. *Decrescendos* aus- bzw. einsetzen.
Wenn der Dirigent zahlreiche Akzente nacheinander dirigiert (unregelmäßig oder mit *accel.* bzw. *rit.*), wird trotzdem weiter pausiert und transponiert wie sonst.

