

Introduction

FIVE MORE STAR SIGNS

for Orchestra

(duration circa 21 minutes)

is a new version of AQUARIUS – WATER BEARER,
PISCES – FISH,
ARIES – RAM,
TAURUS – BULL,
GEMINI – TWINS

from the ZODIAC cycle.

It was composed in 2007, commissioned by the R. *Accademia Filarmonica di Bologna* (Italy). Oliver Knussen conducted the world première on September 16th 2008 at the *Teatro Manzoni* in Bologna with the *Orchestra Mozart*.

The instrumentation is:

flute (also piccolo), oboe, clarinet, bassoon,
horn, trumpet, trombone,
tuba (*Kaiserbass*)
harp,
one percussionist: vibraphone, gong ,
1st violins (4), 2nd violins (4),
violas (3), violoncelli (3).

At the world première, a performance of FÜNF STERNZEICHEN (FIVE STAR SIGNS) for Orchestra (VIRGO, LIBRA, SCORPIO, SAGITTARIUS, CAPRICORN), Work No. 41 $\frac{11}{12}$, with a duration of 11 minutes, directly preceded the world première of FÜNF WEITERE STERNZEICHEN (FIVE MORE STAR SIGNS), which followed without interruption. If both works are performed in succession, then FIVE STAR SIGNS is also performed with 3 violas (instead of 2) and 3 violoncelli (instead of 2), and the orchestra is seated according to the drawing below. These 10 stars signs, entitled TIERKREIS (ZODIAC) for orchestra have a total duration of ca. 32 minutes.

Performance Practice

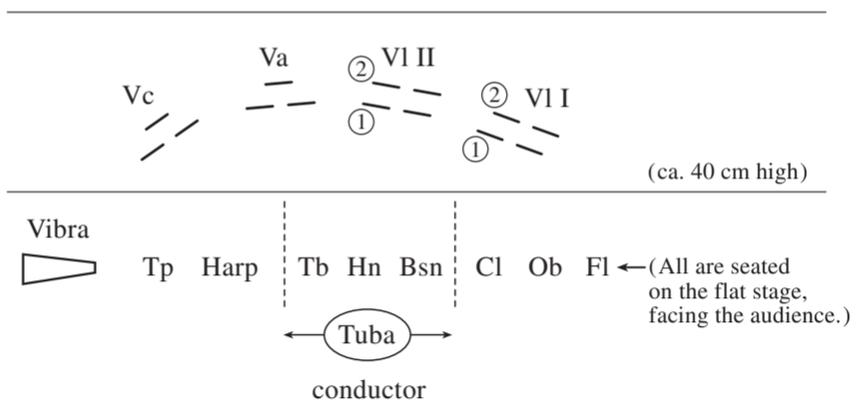
Making a diminuendo at the end of a note and especially at the end of a melodic phrase – which stems from the traditional performance practice – should be avoided by all means. Fragments of melodies should always directly follow one another and lead into one another. ♪ and ♩ should never be shortened or played *staccato* unless it is explicitly prescribed by a dot above the note.

Although strings do not like to sit in reverse order, the violoncelli and violas should sit at the left (as seen by the audience) and violins II and I should sit at the right, elevated about 40 cm.

The instrumentation is for single winds who sit on the flat stage in front of the strings facing the audience (not facing each other), so that they may be heard well.

The tuba player enters only for his solo (TAURUS) and moves in front of the ensemble according to the instructions in the score.

The harp is also seated facing the audience (i.e. not turned 90°), in front of the strings as may be seen in the following drawing:

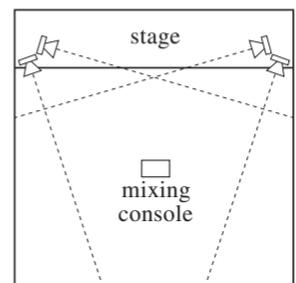


The **metronome tempi** are very important for the characters of the **star signs** and must be precisely played.

The **percussionist** plays a *gong* and *vibraphone*. The mallets for the *vibraphone* are chosen together with the conductor. Every attack should be clearly heard, i.e. mallets which are on the hard side should be chosen rather than ones which are too soft. For TAURUS there is an *ossia* in the vibraphone part with only 4 notes per chord in case the player can only play with 4 mallets. The vibraphone part should never be played by two percussionists.

The **harp** should, if possible, be amplified.

In large halls, the entire orchestra should be amplified with for example 4 microphones (hung or on stands in front of the orchestra) and projected over 2 x 2 loudspeakers (ca. 4.5 metres high) at the left and right on the stage. The dynamic balance is adjusted during the performance by the sound projectionist, who sits at a small mixer in the middle of the hall.



Notation

An accidental \flat or \sharp applies to the one note it precedes; \flat serve as aids to reading.

All pitches sound as notated. The **parts** for **clarinet in B-flat** and **horn in F** are transposed.

The **trumpet** needs a wawa mute (W), a cup mute (C), a straight mute (S) and a WHISPER mute.

(W): ● = nearly closed with hand, ○ = hole of the mute open,
○—● = gradually close, ●—○ = gradually open.

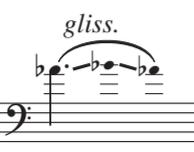
() = half-valve.

The **trombone** also needs a wawa mute (W) and a cup mute (C).

∅ = remove mute.

♪ = The attack of an accent should only **briefly** be one degree louder than the dynamic notated.

♪ = *staccato* is always short, regardless of the note value above or below which it stands. Notes without *staccato* should never be shortened.

gliss.
 = A **glissando** begins immediately with the note, falls or climbs regularly without *decrescendo* or *crescendo* and lasts for the entire notated duration.

trem.
 = **tremolo**. Contrary to conventional notation for tremolos, the duration of the tremolo is indicated by the note value of the 1st note, and the 2nd note of the tremolo has no note value (like trills). All trills and tremolos begin and end with the first pitch. Both pitches should always be equally loud.

∨ = caesura **within** the notated duration.

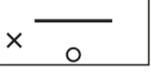
∩ = caesura **added** to the measured time.

accel. = speed up to about double tempo.

rit. = slow down to about half tempo.

molto rit. = slow down even more (for example to quarter tempo).

STOP = (ARIES bars 38, 46, 55) indicates an abrupt interruption. The length of each silence is decided by the conductor and can be between 3 and 8 seconds long.

 = indication of the tuba player's movements (x = position of the tuba player, o = conductor, — = orchestra).