

Introduction

FIVE STAR SIGNS  
for  
orchestra

is a new version of VIRGO,  
LIBRA,  
SCORPIO,  
SAGITTARIUS,  
CAPRICORN

from the ZODIAC cycle.

It was composed in 2004, commissioned by the **Bavarian Chamber Orchestra** (Bad Brückenau) on the occasion of its 25th anniversary. Ulf Klausenitzer conducted the world première on November 28th 2004 at the King Ludwig I hall of the national spa.



The **instrumentation** is:

flute (also piccolo), oboe, clarinet, bassoon,  
horn, trumpet, trombone,  
harp, a percussionist,  
1st violins (for example 4), 2nd violins (for example 4),  
violas (for example 3), violoncelli (for example 2).

In the hope that an increasing number of orchestra musicians want to demon-  
strate their personal talent, I have written these special STAR SIGNS.

Karlheinz Stockhausen in July 2004

Performance practice

For the world première, the conductor chose six 1st violins, five 2nd violins, four violas, three violoncelli. But since the hall was extremely resonant, it was difficult to hear the winds, especially the individual notes which should be clearly heard above the rest. The manner of playing – which stems from traditional performance practice – of always making a diminuendo at the ends of notes and especially at the end of a melodic phrase should be avoided by all means. That is why crescendi in brackets have been notated in many places.

Dress rehearsal  
before the world  
première of  
FIVE  
STAR SIGNS  
on November 28th  
2004  
at the  
King Ludwig I hall,  
Bad Brückenau.  
Stockhausen in the  
first row.

(Photo:  
Kathinka Pasveer)



Fragments of melodies should always directly follow one another in succes-  
sion and lead into one another. ♪ and ♫ should never be shortend or played *staccato* unless it is explicitly prescribed by a dot above the note.

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

The **percussionist** plays a *glockenspiel* and a *vibraphone*. It is important to choose a *glockenspiel* which has a brilliant sound and a long decay. The mallets for the *vibraphone* are chosen together with the conductor. Every beat should be clearly heard, i.e. mallets which are on the hard side should be chosen rather than ones which are too soft. In **SCORPIO** however, the mallets chosen should only be just hard enough to allow the harp to be clearly heard.

The **harp** should, if possible, be amplified. He or she needs 2 plectra.

Notation

An accidental ♭ or ♯ applies to the one note it precedes; ♮ 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) and a cup mute (C) .

(W) [u] indicates that the  
wawa mute is nearly closed with the hand,  
[o- ɔ- a] indicates that it is opened in steps, and  
[a] is completely open.

( ) = half-valve.

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

Ø = remove mute.

ˆ = 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.

∨ = 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).