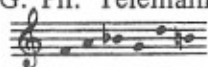


VORWORT

Spielweise

Bis zur Mitte des fünften Systems sind, entsprechend oft wiederholt und genau im Tempo, ein oder zwei Takte aus dem Allegro (Giga) der D-moll-Sonate für Blockflöte und Continuo von G. Ph. Telemann („Esercizi Musici“) zu spielen. Man kann auch etwas der folgenden Figur



Entsprechendes oder eine beliebige andere Figur ausführen, deren Töne den

Effekt vieler Harmonischer gewährleisten; in jedem Fall aber müssen solche Figuren so schnell wie möglich gespielt werden. Wegen des häufigen „Widerspruchs“ zwischen der Lippenspannung und der Grifflage und wegen der raschen Aufeinanderfolge des Figurenwechsels kann das Klangergebnis nicht im Vorhinein definiert werden. Sehr oft wird sich der Effekt des Überblasens einstellen. Manchmal wird das Instrument überhaupt nicht ansprechen. Nach und nach werden sich jedoch Lippenspannung und Grifflage aufeinander „einspielen“. Von der Mitte des fünften Systems bis zu $\frac{3}{8}$ auf Seite 2 muß sich der Spieler an die in relativen Werten dargestellte Grifflage halten; wo aber ein Wechsel von einer Lage in eine andere vorgeschrieben und möglich ist, soll dieser immer gleitend sein.

Lippenstellung

Es ist durchwegs nur der relative Grad der Lippenspannung angezeigt.



wie beim Blasen eines hohen Tons



wie beim Blasen eines Tones mittlerer Höhe



wie beim Blasen eines tiefen Tons



Instrumentaltone



Vokaltone



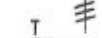
Instrumentaltone, der von einem Vokaltone derselben Höhe „gefärbt“ ist



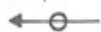
so kurz wie möglich



Flatterzunge: hauchig




Flatterzunge: kehlig



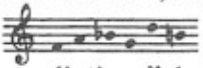
einatmen

Die Skala der dynamischen Werte korrespondiert, in Ziffern dargestellt, mit einer Reihe von 1 bis 7. Verzerrungen immer so schnell wie möglich.

„Gesti“ kann auch auf einer Tenorblockflöte in C' gespielt werden. In diesem Fall wird der resultierende Klang eine Quart tiefer liegen. Falls nötig, können alle tiefen Cis (notiert ) in die höhere Oktave transponiert werden.

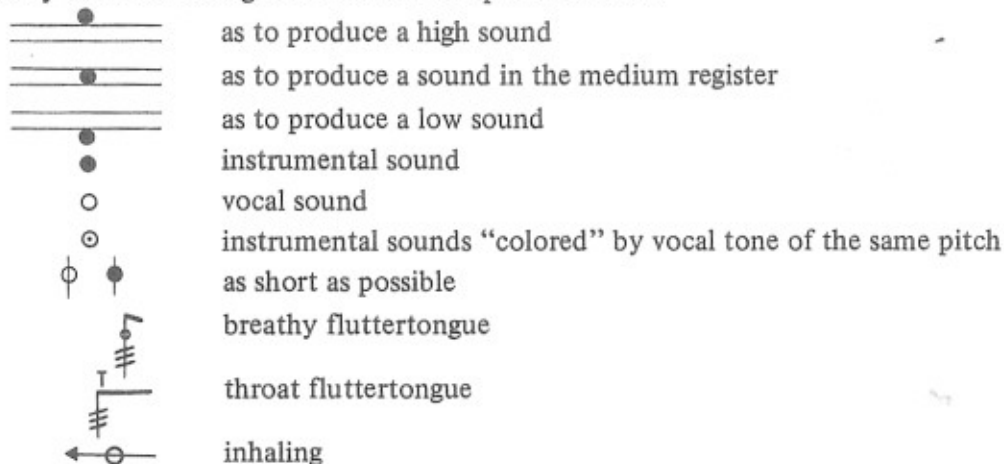
PREFACE

Fingers

Up to the middle of the 5th system the performer must finger one or two measures, continuously repeated, at the correct tempo, from the Allegro (Giga) of the D minor Sonata for Blockflöte and Continuo by G. P. Telemann (from "Esercizi Musici"). Or he can finger – as fast as possible – something like the following pattern: , or any other pattern assuring rich harmonics. Because of the frequent "contradictions" between the tension of the lips and the finger positions, and because of the speed of changing patterns, the resulting sound is unpredictable, and very often overblown harmonics will be heard. Sometimes the instrument will produce no sound at all. Gradually, however, the lip tension and finger position will "agree" more and more . . . From the middle of the 5th system to the $\frac{3}{8}$ on page 2 the performer will hold the indicated relative finger positions, sliding (when indicated and when possible) from one position to another.


Mouth

Only the relative degree of tension of lips is indicated:



The dynamics are distributed on a scale from 1 to 7.

Grace-notes always as fast as possible.

"Gesti" can also be performed on a Tenor-recorder in C'. In this case the result will be one fourth lower. If necessary, all the low C sharps (written ) can be transposed one octave higher.

GESTI (1966)

gesetzlich
verboten

Luciano Berio
(1925)

Mouth

Fingers*)

3"ca

1

Detailed description: This system shows the first staff of music for the 'Mouth' part. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and articulation marks such as accents and slurs. A bracket above the first three notes is labeled '3"ca'. A circled number '1' is placed below the first note. The staff is connected to a 'Fingers*' staff below it by a large bracket on the left.

Detailed description: This system continues the 'Mouth' part. It includes various note values, rests, and articulation marks. Several circled numbers are placed below the notes: '3', '1', '3', '5', '7', '2', '6', '1', and '7'. A 'T' mark is placed above a note in the middle of the system. The staff is connected to a 'Fingers*' staff below it by a large bracket on the left.

Detailed description: This system continues the 'Mouth' part. It includes various note values, rests, and articulation marks. Several circled numbers are placed below the notes: '1', '7', '2', '7', '1', and '2'. A 'T' mark is placed above a note in the middle of the system. The staff is connected to a 'Fingers*' staff below it by a large bracket on the left.

*) siehe Vorwort / see preface

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Musical score for the first system, featuring a single staff with various musical notations including notes, rests, and dynamic markings.

Musical score for the second system, including a treble clef, a key signature change to B-flat major, and dynamic markings such as "5''ca" and "2''ca".

Musical score for the third system, featuring a single staff with various musical notations including notes, rests, and dynamic markings.

Musical score system 1, featuring a treble clef and a key signature of one sharp (F#). The system consists of two staves. The upper staff contains a complex melodic line with many slurs and accents, and is annotated with a circled '4' and a circled '7 (as possible)'. The lower staff contains a bass line with fewer notes and rests. Vertical dashed lines divide the system into measures.

Musical score system 2, featuring a treble clef and a key signature of one sharp (F#). The system consists of two staves. The upper staff contains a complex melodic line with many slurs and accents, and is annotated with a circled '4'. The lower staff contains a bass line with fewer notes and rests. Vertical dashed lines divide the system into measures.

Musical score system 3, featuring a treble clef and a key signature of one sharp (F#). The system consists of two staves. The upper staff contains a complex melodic line with many slurs and accents, and is annotated with circled numbers '3', '4', and '7'. The lower staff contains a bass line with fewer notes and rests. Vertical dashed lines divide the system into measures.

3 6 2 6 $\text{♩} = 72$ 3 5 5 7 (8)

5 13 5 11 6 7 3 7

6 11 5 13 6 3

5 3 5 5 5 5 5 4

3 2 5 1 3 (**)

*) optional: sing one octave lower
 **) detach instrument from mouth and lower it, while singing