

Contents of the facsimile edition of GESANG DER JÜNGLINGE

The following categorisation and numeration corresponds to the sketch collection of 1983.

The cancelled numbers are not included in the facsimile edition 2001.

	Page
I General sketches for GESANG DER JÜNGLINGE	
74 pages of scales, rows, lists of material, form plans, textures, calculations, programme notes	1–74
II Realisation score	75
1) 10 pages 1st manuscript designated I A (later A - B) = pages I - II - III - IV - V	77–81
I B (later C - D) = pages VI - VII - VIII - IX - X	82–86
2) 24 pages 2nd manuscript : pages numbered 1–24 at the lower right, and at the upper left A1)–A6) / 7)–15) / F1–F9	87–110
3)	
III Working notes for composition and sound material	111
The working notes are ordered according to the formal sections A–F.	
The formal section which was originally designated A was later subdivided into A - B - C - D - E.	
The capital letters correspond to those of the 2nd manuscript :	
A - B (B begins on page A 3) – C (page A 6) – Dα (page 9) – Dβ (page 10) – E (page 12) – F (F1–F9 = pages 16–24).	
1) 1 page Sketch for time plan “A” (A of the 1st manuscript)	113
2) 1 page Table <i>Statistical Sounds</i>	114
3) 2 pages Sketches with frequencies, sound categories A (+ the back of the sketch page)	115–116
4) 2 pages Sung notes for I B – Pulse beats and vocal complexes for I B	117–118
5) 2 pages I B: 9 sound categories / pulse beats / groups of bass notes	119–120
6 a) 5 pages Data for 9 pulse complexes	121–125
originally designated as A I – 1 / 3 / 2, second designation IK _{1 c / b / a}	
A XIV	IK ₂
A XVII b (or A 17 b)	IK ₃
XXI (or A 21 b)	IK ₄
XXII (or A 22 b)	IK ₅
24 b) (or A 24 b)	IK ₆
30 b) (or A 30 b)	IK ₇
35 (or A 35)	IK ₈
38 (or A 38)	IK ₉
b) 4 pages (1st = back of page) Sketch for the graphic representation of the pulse complexes	126–129
e)	
d) 1 page Realisation notes for MATERIAL SECTION A	130
e), f)	
7 a) 4 pages Data for vocal complexes ,	131–134
numbered as III 1 layer (2 syllables) “Ju-belt”	
IV layers 1–6	
VI layers 1–4	
VIII layers 1–3	
IX 1 layer (3 syllables) “Io-bet ihn”	
X layers 1–7	
XI chord 7 layers	
XII 8 synchronous layers (4 syllables) “In E-wig-keit”	
XV layers 1–5	
XVI 1 layer	
XVII layers 1–2	
XVIII layers 1–4	
XIX layers 1–6	
XX layers 1–3	
XXI a) layers 1–7	
XXII a) layers 1–5	
XXIII layers 1–2	
XXIV a) 1 layer	
b)	
c) 1 page Working notes	135

Contents (continuation)

	Page
7 d) 20 pages Singing notations	136–155
52 pieces of paper with graphically notated melodies which were sung by the boy, Josef Protschka, during the recording of the individual layers. Stockhausen also produced these melodies as sine tones on tape loops for the circa 3-hour recording sessions. The boy listened to these melodies over earphones and then tried to sing them. Stockhausen chose the best result from each series of attempts for the subsequent synchronisation of the layers.	
8 a) 10 pages Sung notes for A–F	156–165
b)	
9 a) 7 pages Material for C	166–172
b)	
10 14 pages Material for E	
a) 1 page Score sketch E	173
b) 13 pages Notes for <i>pulse complexes</i> , I 0 bis I 11, bass complexes, vocal complexes	174–186
11) 5 pages Plan for F	187–191
12 a) 5 pages Material for F – first arrangement	192–196
b) 1 page Form plan F	197
c) 4 pages Material for F – lists of durations (in cm: 76.2 cm / sec.)	198–201
(last page = back of page)	
d)	
13 21 pages Material for F – second arrangement	
a) 8 pages Tables	202–209
b)	
c) 5 pages Sound lists with frequencies (itches – structural indications), durations (in cm: 76.2 cm / sec.)	210–214
d)	
e) 8 pages Score representation of the sounds with their pitches for sections F 1 to F 8	215–222
e)	
14 37 pages Continuation Material F	
a) 2 pages Time spectra I–VI	223–224
b) 1 page Transferral into the frequency area	225
c) 2 pages Duration lists	226–227
d) 3 pages Time spectra VII–XXX, 1st sketch, 2nd sketch, 3rd sketch (working out)	228–230
e) 1 page Rows (back of page 230)	231
f) 7 pages Transferral into the frequency area	232–238
g) 7 pages Transcription of the frequencies into notes	239–245
h) 14 pages Sound lists	246–259
IV Section G, which was not realised	261
1) 1 page Score	263
2 a) 2 pages Types of the vocal material	264–265
b) 1 page Notation of the vocal material	266
c) 1 page List of the sung notes	267
d)	
e) 7 pages Instructions for the production of the vocal layers	268–274
f) 1 page Notation for the remaining material	275
g) 2 pages List of this material	276–277
<p>Double page from the DIN A 3 portfolio (see explanation on page in 5), size of original 26.8 x 33.9 cm. First page, 12 upper staves: 14 groups of bass notes for I B 1–B 9 (compare page 120); staves below these: sung notes and chords for section G (compare pages 264–267).</p>	
<p>Second page: sketches for ZEITMASZE (TIME-MEASURES).</p>	
V Memoranda made at the time of GESANG DER JÜNGLINGE , which were in the sketch portfolio.	281
1) 1 page <i>About the future of music</i> (Text for the magazine <i>Phantomas</i>)	283
2) 2 pages <i>Statistical Form</i> , legend for the reproduction of page (17) of the realisation score, 2nd manuscript	284–285
3) 1 page Curves of equal dynamic level (according to <i>Fletcher</i> and <i>Munson</i>)	286
4)	
5 a) 1 page Attempt at a three dimensional representation of sound	287
b) 1 page Back of page 285: spatial sound notation	288
6) 4 pages Text manuscript “ <i>Electronic Music</i> ”	289–292
7) to 24)	

