

# **Contatti per Karlheinz Stockhausen**

for Vibraphone and Voice

Stephen Lucas  
(2008)



This piece is an homage to the composer, Karlheinz Stockhausen (1928-2007).

The formal structure is based on his composition, Kontakte (1958-60).

This structure interacts with the new piece to create a  
disintegration of metaphysical concepts.

Duration : 10 minutes

**Instrumentation:**

**Vibraphone**

**Soprano Voice**

(the vocal part may be reinterpreted in a different range).

The vocal part should be interpreted freely, with pitch relating to vertical space and texture being translated from the graphic

Any distinct markings should take precedence over graphical interpretations (dynamic, text, etc.)

The vocalist should feel free to make use of extended techniques to realize the part (vocal fry, multiphonics, ingressive singing, etc.)

Place events between time markers in proportion to the horizontal space, using the given duration as reference

The diagram shows a musical score for voice and vibraphone. The voice part is on a single staff with a treble clef, featuring a long, horizontal, black, oval-shaped graphic. The vibraphone part is on a single staff with a treble clef, featuring a series of notes with sharp signs and a dynamic marking of *ff*. A vertical dotted line connects the two staves, labeled 'ae'. A horizontal line with a double-headed arrow is labeled '1' and '3', with a note 'Vibrato motor speed 1 is the slowest 3 is the fastest'. A vertical line with a double-headed arrow is labeled '6\"/>

The vibraphone part is intended to be played with 2 mallets,  
but mallet choice may be decided by the performer

Dotted lines indicate moments where both parts  
must be precisely together  
At other times, alignment is relative

# Contatti per Karlheinz Stockhausen

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**I** | 10 seconds

**voice**

*f* *mp*

o — kh ch khuc cht ch ch ch ch

**vibraphone**

*f* *mf*

*Ped.*

*f* 5" *mp* 5" 5" (0:25)

o o ae bu

*ff* *mf* *p*

*Ped.* *Ped.* gliss.



7" 5" 2

*p* *pp* *p* *ff* *p*

ba bī da la ae

*f* *p* *mf* *mp* *ff* *pp*

*Ped.*

1 3

II 5" 5" (0:47)

*p* *f* *p*

o

*p* *mf* *mp*

*Ped.*

1 3

3

4" 5"

*f* *p* *mp*

tr

(*tr*)

(*ō*)

bī ba bu

*p* *mp* *pp*

*p* *ff*

Ped.

III

6" 6" 5" 5" (1:18)

*f* *mp* *mf* *f*

ae *ō* a ae *ō*

1 → 3 3 → 1 1 → 3

*ff* *mp* *ff* *mp* *f*

Ped.

4" *p* 4" *mp* 3" *p* 3" *mp* 2" *mf* 2" *f* 1" *mp* 1"

o ae è o a ae ae bi

*mf* *p* *f* *mf* *f* *ff* *mp* *ff*

3 → 1 gliss.



8" *f* *mp* *f* (1:56)

*ff* *Ped* freely

5 5 5 5 3 3 7 7

5

6" *f* *pp* *mf* 4"

ba— khuc cht ch ch ch ch oo— cht ba— kh ah—

*mp* *mf* *mf*

Ped. Ped. Ped.



4" *f* *pp* 4" *mf* 4" *pp* (2:18)

ba— bī kh ah— cht a— khuc ch

*f* *pp* *mf* *pp*

Ped. Ped. Ped. Ped.

Score for the first system, measures 1-4. The system includes a vocal line with lyrics, a piano accompaniment, and a spectrogram.

**Measure 1:** Vocal: *f*, 6", ae. Piano: *ff*, Ped. (down). Spectrogram: shows a sustained vowel formant.

**Measure 2:** Vocal: *mp*, 6", o. Piano: *mf*. Spectrogram: shows a sustained vowel formant.

**Measure 3:** Vocal: *mf*, 5", ae. Piano: *mp*, Ped. (down). Spectrogram: shows a vowel formant with a slight dip.

**Measure 4:** Vocal: *f*, 5", a o. Piano: *f*, Ped. (down). Spectrogram: shows a vowel formant with a slight dip.

Lyrics: ae o ae a o

Piano part includes triplets and dynamic markings: *ff*, *mf*, *mp*, *mf*, *mp*, *f*, *mp*.



Score for the second system, measures 5-11. The system includes a vocal line with lyrics, a piano accompaniment, and a spectrogram.

**Measure 5:** Vocal: *p*, 4", o. Piano: *mf*. Spectrogram: shows a vowel formant.

**Measure 6:** Vocal: *mp*, 4", ae. Piano: *p*. Spectrogram: shows a vowel formant.

**Measure 7:** Vocal: *p*, 3", è. Piano: *mf*. Spectrogram: shows a vowel formant.

**Measure 8:** Vocal: *mp*, 3", o. Piano: *f*. Spectrogram: shows a vowel formant.

**Measure 9:** Vocal: *mf*, 2", a. Piano: *ff*. Spectrogram: shows a vowel formant.

**Measure 10:** Vocal: *f*, 2", ae. Piano: *mp*. Spectrogram: shows a vowel formant.

**Measure 11:** Vocal: *mp*, 1", ae. Piano: *ff*. Spectrogram: shows a vowel formant.

**Measure 12:** Vocal: *mp*, 1", ua(h). Piano: *ff*. Spectrogram: shows a vowel formant.

Lyrics: o ae è o a ae ae ua(h)

Piano part includes various chords and dynamics: *mf*, *p*, *f*, *p*, *mf*, *f*, *ff*, *mp*, *ff*.

7 VI

5" *f* 5" *f* 6" *f*

ba — o — ua(h) —

*ff* *ff* *ff* *mf*

*Ped.*



VII

5" 6" *mp* 7" (3:34)

o — ch cht la è — ae — oe —

*mp* *ff* *mp*

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 6/8 time, marked "Moderato". It features a vocal line with lyrics "kung ba bi scha khuc" and a piano accompaniment. The vocal line includes dynamic markings *mf*, *f*, and *mp*, and a 6-second breath mark. The piano accompaniment includes dynamic markings *ff*, *mp*, and *ff*, and a Pedal section. The score is divided into measures by vertical bar lines.

9



5" *p* *mf* 5" *p*

pum

*mp*

Ped.



7" *mf* *f* 5" *mf* (4:34)

ba

*p* *pp* *f*

Ped.



5" *f*      6" *mf*      6"      |

uea(g) kung kung kung ah

*pp* *mp* *pp*

*Ped.*



5" *mp*      15" *f*      (5:11) |

o ae è

*mp* *f*

*X*

11

15"

The first system of musical notation consists of two staves. The upper staff is a piano roll with a series of black dots representing notes, showing a descending melodic line followed by a series of sustained notes. Above the piano roll, there are several dynamic markings: a wedge-shaped crescendo, a wedge-shaped decrescendo, and a series of four wedge-shaped markings. The lower staff is a treble clef staff with a single note on the first line (F4).

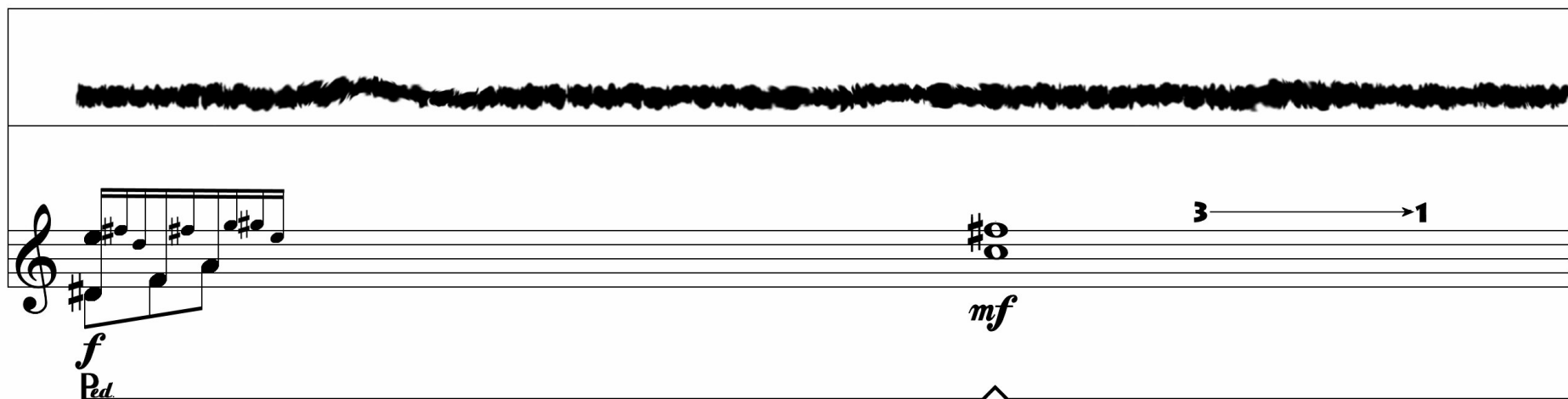
15"

(5:41)

The second system of musical notation consists of two staves. The upper staff is a piano roll with a dense, continuous series of black dots representing notes, showing a sustained melodic line. The lower staff is a treble clef staff with a series of notes and dynamic markings. The notes are: a half note on the first line (F4) marked *mp*, a half note on the second line (G4) marked *f*, a half note on the third line (A4) marked *pp*, and a half note on the fourth line (B4) marked *mp*. Below the staff, there are four dynamic markings: *mp*, *f*, *pp*, and *mp*. A bracket labeled *Ped.* spans the first three notes, and another bracket labeled *Ped.* spans the last note.

10"

|



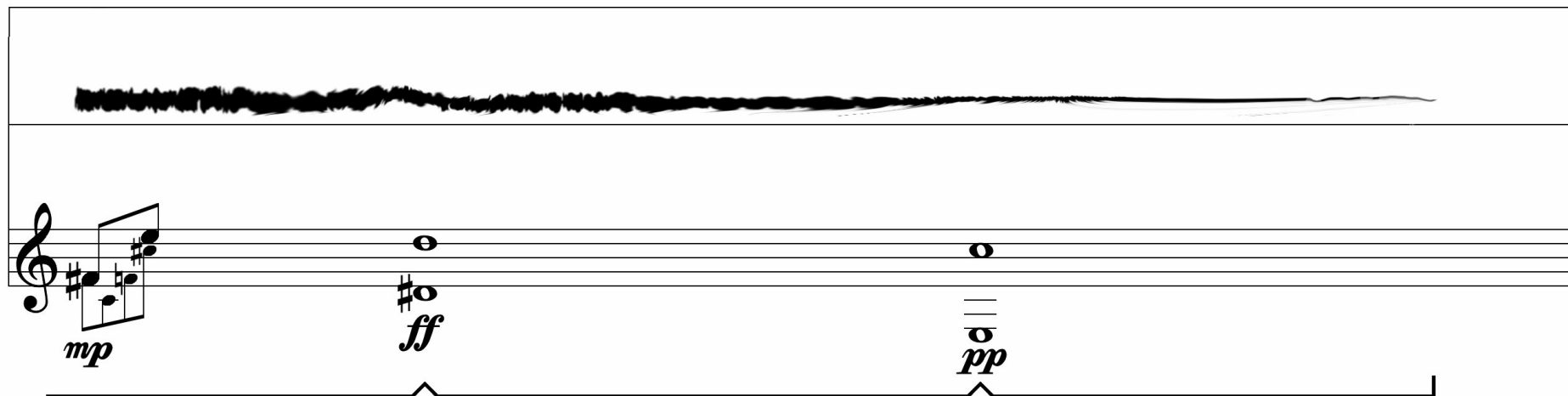
The first system features a spectrogram at the top showing a dense, noisy texture. Below it, a musical staff in treble clef begins with a series of eighth notes (F#, G#, A#, B, C, D, E, F#) marked with a forte (*f*) dynamic and a pedaling instruction (*Ped.*). This is followed by a whole note chord (F#4, C5) marked with a mezzo-forte (*mf*) dynamic. The system concludes with a triplet of eighth notes (G#, A#, B) marked with a 3 and a first ending bracket (1).

=

10"

(6:01)

|



The second system features a spectrogram at the top showing a dense, noisy texture. Below it, a musical staff in treble clef begins with a series of eighth notes (F#, G#, A#, B, C, D, E, F#) marked with a mezzo-piano (*mp*) dynamic. This is followed by a whole note chord (F#4, C5) marked with a fortissimo (*ff*) dynamic. The system concludes with a whole note chord (F#4, C5) marked with a pianissimo (*pp*) dynamic.

13

11"

*mf* *mp* *mf*

tr

pum u(h)

*f* *mp*

Ped.

==

8" 2" 6" (6:36)

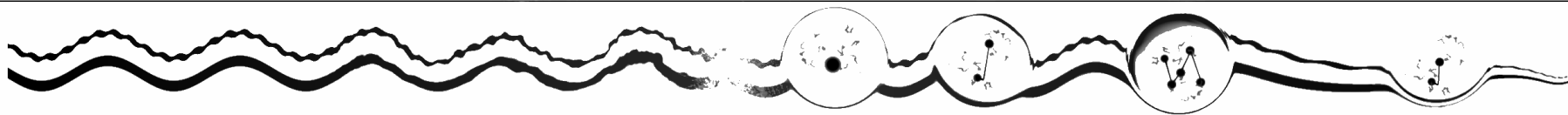
*f* *mf*

u(h) dah u(h)

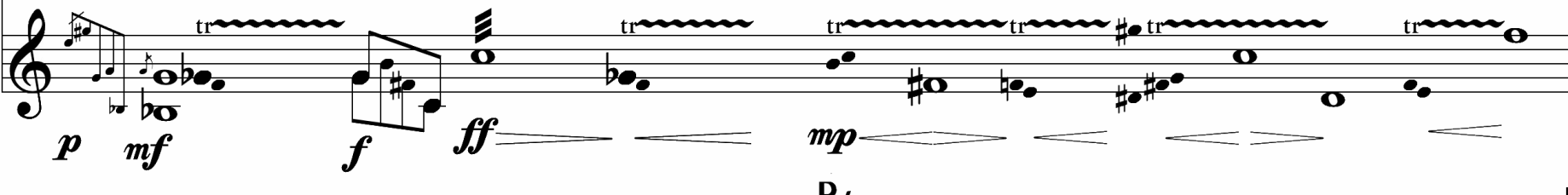
*ff* *mf* *f* *mp*

Ped.

9" *f* 9" *f*




u(h)



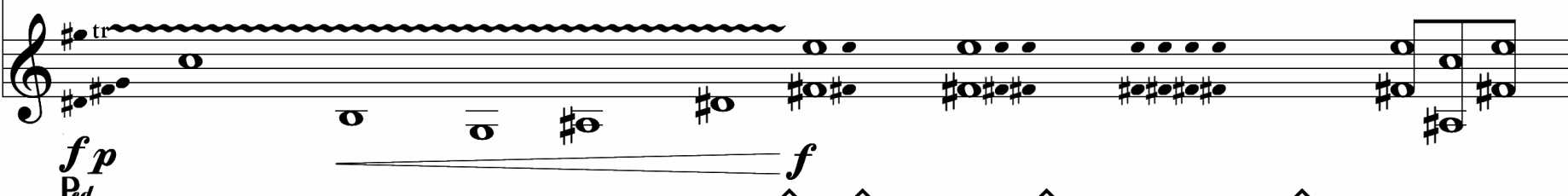
*p* *mf* *f* *ff* *mp* *Ped.*

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XII 6" *f* 6" *mp* (7:06)



ae



*fp* *f* *Ped.*

15

5"  
*f*

6"

Musical score for the first system, measures 15-20. The top staff shows a treble clef with a series of notes and rests, including a trill (tr) and a triplet (3). The bottom staff shows a treble clef with a series of notes and rests, including a trill (tr) and a triplet (3). The dynamic markings are *f* (forte) and *p* (piano). The tempo marking is *ae* (ad libitum). The time signature is 4/4.



XIII

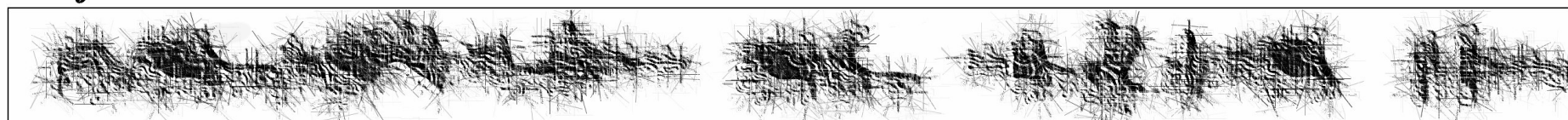
10"  
*f*

(7:27)

Musical score for the second system, measures 21-26. The top staff shows a treble clef with a series of notes and rests, including a trill (tr) and a triplet (3). The bottom staff shows a treble clef with a series of notes and rests, including a trill (tr) and a triplet (3). The dynamic markings are *f* (forte) and *p* (piano). The tempo marking is *ae* (ad libitum). The time signature is 4/4.

10"  
*f*

|



ae(jch)

Musical notation for the ae(jch) section. The notation is on a single staff with a treble clef. It begins with a *mp* dynamic, followed by a *f* dynamic. There are two glissando markings (gliss.) over the notes. The dynamics continue with *mf*, *mp*, *p*, *mf*, and finally *ff*. The notes are mostly eighth and sixteenth notes, with some rests. There are also some notes with stems that are not connected to the main staff.

10"  
*f*

(7:47)

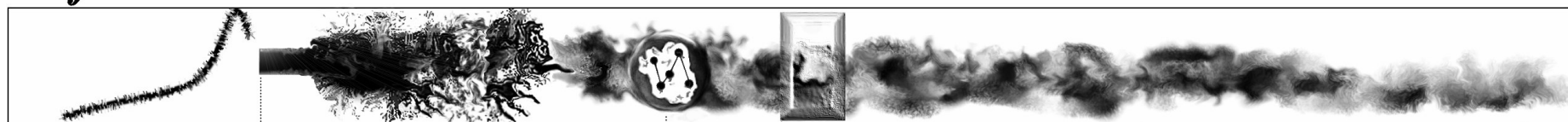
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Musical notation for the e(kh) section. The notation is on a single staff with a treble clef. It begins with a *ff* dynamic. The notes are mostly eighth and sixteenth notes, with some rests. There are also some notes with stems that are not connected to the main staff. The notation ends with a double bar line and a fermata.

17

1"  
*f*

6"



è(kh)

*ff*

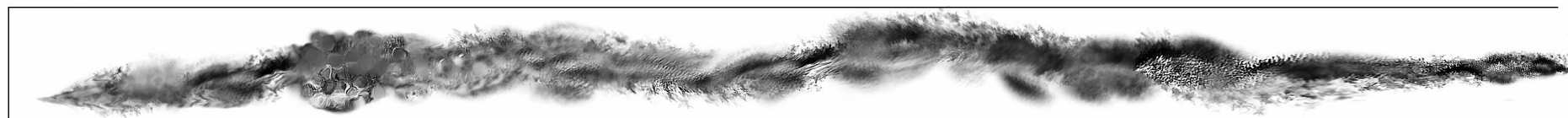
*ff*

*Ped.* freely



8"

(8:02)



*mf*

*ff*

*p* *mf* *ff*

*Ped.*



10"

*mp f mp f mp f mp f mp*

*p ff mp p ff mp mf f p mp*

3 → 1

==

4" 5" (8:21)

*f p f*

*f mp*

10"

*f*

*f*

*f*

*p*

ka

gliss.

klang—

*ff*

*mf*

*p*

*ff*

*p*

*pp*

*Ped.*

10"

*f*

*f*

*f*

*p*

ka

gliss.

klang—

*ff*

*mf*

*p*

*ff*

*p*

*pp*

*Ped.*

9"

*f*

*mf*

*p*

*f*

(8:40)

*mp*

*pp*

*p*

*f*

*mp*

1 → 3

9"

*f*

*mf*

*p*

*f*

(8:40)

*mp*

*pp*

*p*

*f*

*mp*

1 → 3

9"

*f* *p* *f* *mf* *f*

*ff* *ff* *p* *mf* *p* *pp*

*Ped.*



9"

(8:58)

*mp* *pp* *p* *mp* *f*

XIV  
21 10"  
*mp*

tr

u(h)

1 3 3 1 1 2 2 3

*ff*  
Ped.



XV  
3"

4" *f* 4" 4" (9:23)

u(h) fau(h)

*f* *p* *f* *f*

4" *f* 4" *f*

fou(gh)

*f* *p* *f* *p* *f*

tr gliss. gliss. gliss. gliss. gliss. gliss.

XVI 5" 4" *mp* (9:40)

ae

*ff* *ff* *mf* *f*

tr gliss.

23

10"  
*mp*

The first system of the musical score covers measures 23 to 26. The top staff features a continuous, dense, dark, textured line. The bottom staff contains musical notation: measure 23 has a treble clef, a key signature of one sharp (F#), and a melody starting on G4, moving up to A4, B4, and C5, marked with a forte (*f*) dynamic. Measure 24 contains a whole rest, a crescendo hairpin, and a double bar line. Measure 25 has a whole rest, a key signature change to one sharp (F#), and a mezzo-forte (*mf*) dynamic. Measure 26 has a whole rest, a decrescendo hairpin, and a fingering instruction '2' with an arrow pointing to '1'.

//

10"

(10:00)

The second system of the musical score covers measures 27 to 30. The top staff features a continuous, dense, dark, textured line. The bottom staff contains musical notation: measure 27 has a treble clef, a key signature of one sharp (F#), and a melody starting on G4, moving up to A4, B4, and C5, marked with a mezzo-piano (*mp*) dynamic. Measure 28 has a whole rest, a key signature change to one sharp (F#), and a mezzo-forte (*mf*) dynamic. Measure 29 has a whole rest, a key signature change to one sharp (F#), and a mezzo-forte (*mf*) dynamic. Measure 30 has a whole rest, a decrescendo hairpin, and a pianissimo (*pp*) dynamic.