

Karlheinz Stockhausen

Nr.9 Zyklus

U.E.13186 LW

Universal Edition

ZYKLUS für einen Schlagzeuger

645972

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Anordnung:

Marimbaphon = Marimbaphon

Guero = Guero befestigt, tief im Klang (möglichst mehrere Gueros verwenden).

Holz-Trommeln = 2 Holz-(afrikanische Schlitz-) Trommeln (je 2 Tonhöhen).

Schellen = Schellen aufgehängt (möglichst indische Schellen verschiedener Größe) oder – und – Tambour basque befestigt; mit Schlegel oder Hand schlagen.

kleine Trommel = kleine Trommel – sehr hoch – mit Saiten; wenn die Saiten beim Anschlag anderer Instrumente störend mitklingen, können sie auch abgestellt werden.

Tom-toms = 4 Tom-toms
 ↓ = Rand und Fell zugleich schlagen.

Becken = 2 Becken, Anschlagstellen ständig variieren.
 ↗ = auf die Kuppe schlagen (bei Gong entsprechend).

High-Hat
 — = geschlossen, mit Schlegel (oder mit Fuß schließen).
 — / — = offen, mit Schlegel.
 — / — / — = offen, auf Kuppe schlagen.

Triangel = Triangel: ständiger Wechsel von wenigstens 2 verschiedenen, sehr hoch klingenden Triangeln. Einzelne Schläge mit schwereren Schlegeln, Tremoli mit sehr dünnen Metallstäbchen.

Vibraphon = Vibraphon
 immer ohne vibrato

Almglocken = 4 Almglocken („Vihschellen“) ohne Klöppel aufgehängt; Froschmaul- und flache Schellen;
 p = Dauern frei.
 p. = Pedal möglichst lang.

Gong = Gong mit Kuppe; möglichst oft mit weichem Schlegel, wenn nicht besonders angegeben;
 Anschlagstelle ständig variieren.

Tam-tam = Tam-tam möglichst oft mit hartem Schlegel, wenn nicht besonders angegeben;
 Anschlagstelle ständig variieren.

Stimmung der Holztrommeln, Tom-toms und Almglocken: möglichst 4 aufeinanderfolgende Töne der Skala (Tom-toms möglichst tief stimmen):

↑ = harter Schlegel, ↓ = weicher Schlegel, ⊥ = Eisenklöppel für Almglocken.

Für Trommeln, Becken, Almglocken, Holztrommeln, Marimba und Vibra können die Schlegel – wenn nicht besonders vorgeschrieben (↑ ↓ ⊥) – hart oder weich sein, in allen möglichen Materialien (vor allem auch Metallstäbe, z. B. Triangelschlegel für Tom-toms usw.).

Glissandi auf Marimba und Vibra mit möglichst verschiedenen Schlegeln.

Vibra-Glissandi ähnlich variieren, wie die vorgeschriebenen Marimba-Glissandi (gleitend, gerissen, zu Beginn oder (und) in der Mitte oder (und) am Ende chromatisch ausgeschlagen, mit beiden Schlegeln verschiedene Kombinationen usw.).

Alle Punktzeichen bedeuten „ein Schlag“.

Alle Linienzeichen bedeuten „Wirbel“ (← → ↔).

Dauern und Einsatzabstände sind im Maßstab dargestellt; gleiche Strecken entsprechen gleichen Zeiten.

Eine Interpretation kann mit irgendeiner Seite beginnen, sie soll dann alle Seiten ohne Unterbrechung in der gegebenen Reihenfolge umfassen und mit dem ersten Schlag der Anfangsseite enden.

Bei nachklingenden Instrumenten ● oder ◀ dämpfen, ○ oder ▶ klingen lassen; ~ zu Beginn einer Gruppe gilt für alle ihre Töne, ●~ klingen lassen bis zum Ende der Wellenlinie.

♩ und ♪ immer so schnell wie möglich, ♩♩ Proportionen der Einsatzabstände in der Gruppe genau berücksichtigen; geschlossenes System: beim Schlußstrich sofort eine Note oder Gruppe anschließen (bei nachklingenden Tönen kann statt dessen beim Schlußstrich gedämpft werden). ↗ = accelerando und ↘ = ritardando: Einsatzabstände in accelerando und ritardando sowie die Gesamtdauer sind frei.

Intensitäten sind durch die unterschiedliche Dicke der Punkte oder Striche dargestellt; sie variieren zwischen ◦ und ●. Die Intensität der Guerostriche ist im Schriftbild nicht differenziert worden; sie soll sich auf die Intensität derjenigen Instrumente beziehen, mit denen Guerostriche kombiniert werden (s. u. letzter Satz).

Strukturen: 1. Durchkomponiert wie üblich; alle Gruppen und (oder) Punkte sind im Zeitmaßstab fixiert.

2. Von mehreren Notensystemen in Klammern ist für eine Aufführung nur eines auszuwählen.

3. Gruppen und (oder) Punkte im Dreieck sind vertauschbar, müssen aber an den im gemessenen Zeitablauf angegebenen Stellen beginnen.

4. Gruppen und (oder) Punkte im Rechteck sind vertauschbar und können an beliebiger Stelle innerhalb der Länge des Rechtecks in den gemessenen Zeitablauf eingegliedert werden; nacheinander und möglichst oft gleichzeitig.

5. Gruppen und (oder) Punkte in zwei überlagerten Rechtecken wie bei einzelnen Rechtecken; es soll aber von Gruppe (oder Ton) zu Gruppe (oder Ton) das Rechteck gewechselt werden .
 In einigen Rechtecken und überlagerten Rechtecken dürfen nur durch Pfeile markierte Verbindungen und Wechsel gespielt werden.

6. Gruppen und (oder) Punkte in Rechtecken mit Klammern , die gleichzeitig über und unter dem durchlaufend gemessenen System stehen: Verteilung wie in ; in einer Aufführung werden aber nur die Elemente aus einem der beiden Rechtecke gespielt.

7. Gruppen und (oder) Punkte in zeitweilig erweiterten Rechtecken wie in ; für die Zeit der Erweiterung vergrößert sich aber das Reservoir an Elementen.

8. Punkte ohne Notenlinien für 4 Tom-toms: Die Verteilung von Punkten ist nach Dichte (Geschwindigkeit) und Dicke (Intensität) statistisch bestimmt; Höhen sind frei, Einsatzabstände – der Dichte entsprechend – relativ frei.

In den Strukturen 1, 3, 4, 5, 7, 8 sind immer alle Elemente zu spielen. In allen 8 Strukturen soll kein Element wiederholt werden.

In den vieldeutigen Strukturen 3–8 soll der Spieler möglichst viel Stille ermöglichen. In den Strukturen 3–8 sollen die zeitlich variablen Punkte und Gruppen in den fixierten Zeitablauf so eingeordnet werden, daß möglichst oft variable Anschläge mit fixierten Anschlägen gleichzeitig erfolgen; dadurch sollen komplexe Klanggemische aus zwei und mehr Instrumentalklangen resultieren; die **variablen** Klangelemente können im Einschwingvorgang, im Verlauf und im Ausschwingvorgang der **fixen** Klangelemente gespielt werden – und umgekehrt; besonders die Guerostriche soll man mit dem Anschlag eines anderen Instrumentes verbinden.

ZYKLUS pour un batteur

Tous droits réservés

Disposition:

Sons réels: 8

= Marimba

= Güero fixé, de sonorité grave (si possible, utiliser plusieurs güeros).

Deux tambours de bois (tambours africains à fente centrale – deux hauteurs chacun).

= Grelots fixés (autant que possible grelots hindous de différentes grandeurs) ou/et tambour de basque fixé; frapper à la main ou avec la baguette.

= Caisse très claire, avec timbre (si celui-ci résonne de manière gênante lors de l'attaque d'autres instruments, on peut le supprimer).

= Quatre Tom-toms
♣ = frapper bord et peau simultanément.

= Deux cymbales; varier constamment les endroits de frappe.
♣ = coupole (même chose pour le gong).

= Cymbale Charleston, à pédale
♣ = bloquée, frapper avec baguettes (ou fermer avec le pied).
♣ = libre, frapper avec baguette.
♣ = libre, frapper sur la coupole.

= Triangle: changement constant d'au moins 2 triangles différents, sonnait très aigu. Coups isolés avec baguette lourde, trémolos avec baguettes de métal très minces.

= Vibraphone, toujours sans moteur.

Sons réels:

P. = Durées libres.
P. = Pédale aussi longtemps que possible.

= Quatre cloches à vaches, suspendues sans battant.

= Gong à mamelon; autant que possible avec mailloche douce, sauf indication contraire. Varier autant que possible les endroits de frappe.

= Tam-tam; autant que possible avec mailloche dure, sauf indication contraire.

Accord des tambours de bois, Tom-toms et cloches à vaches: autant que possible 4 sons successifs de l'échelle (Les Toms-toms aussi graves que possible):

♣ = baguette (ou mailloche) dure, ♣ = mailloche molle, ♣ = batte métallique pour les cloches à vaches.

Pour les différentes caisses, les tambours de bois, les cymbales, les cloches à vaches, le marimba et le vibraphone, et sauf indication contraire (♣ ♣ ♣) les baguettes et les mailloches peuvent être douces ou dures, et dans tous les matériaux possibles (même en métal, p. ex. les battes de triangle pour frapper les Tom-toms, etc.).

Les glissandos sur le marimba et le vibraphone autant que possible avec des baguettes différentes.

Varier les glissandos du vibra de manière analogue à ce qu'est indiqué pour le marimba (glissé; arraché; au début ou/et au milieu ou/et à la fin complétés de manière chromatique; diverses combinaisons avec deux baguettes, etc.).

Tous les signes ponctuels signifient un coup frappé.

Tous les signes lineaires, un roulement (♣ ← ♣ → ♣).

Les durées et les distances entre les attaques sont représentées par un graphique proportionnel: une même longueur correspond à une même durée.

Une interprétation peut commencer à n'importe quelle page, elle doit ensuite comprendre toutes les pages sans interruption dans l'ordre établi et se terminer par le premier coup de la page initiale.

Pour les instruments à résonance ● ou ◀ étouffer, ◀ ou ◀ laisser résonner; ◀ au début d'un groupe est valable pour tous les sons qu'il comporte, ●◀ laisser résonner jusqu'à la fin du trait ondulé.

♣ et ♣ toujours aussi vite que possible, ♣ respecter exactement les distances proportionnelles à l'intérieur du groupe; ♣ système fermé: arrivé à la barre finale, enchaîner immédiatement à la prochaine note ou au prochain groupe (aux instruments à résonance, on peut au lieu de cela étouffer à la barre finale). ↗ = accelerando et ↘ = ritardando: les distances entre les attaques à l'intérieur de ces fluctuations, ainsi que leur durée totale, sont libres.

Les intensités sont représentées par les différentes grosseurs des points et des traits; elles varient entre — et ●. L'intensité des sons de güero n'a pas été différenciée graphiquement; elle doit s'adapter à l'intensité des autres instruments avec lesquels les sons de güero sont combinés (voir ci-dessous, dernière phrase).

Structures: 1. Entièrement déterminé, comme d'habitude; tous les groupes et (ou) points sont fixés à l'échelle proportionnelle de temps.

2. De plusieurs systèmes placés entre crochets (), un seul doit être joué au cours d'une même exécution.

3. L'ordre des groupes ou des points placés dans un triangle () est variable, mais ils doivent débiter aux endroits prescrits ().

4. L'ordre des groupes et (ou) des points placés dans un rectangle () est variable, et ils peuvent s'insérer à n'importe quel endroit de la portion d'échelle de temps définie par la longueur du rectangle; successivement et aussi souvent que possible simultanément.

5. Pour les groupes et (ou) les points placés dans deux rectangles superposés (), même prescription qu'en 4., mais l'on doit changer de rectangle () d'un groupe ou d'un son à l'autre. Dans quelques rectangles simples et rectangles superposés, seules les liaisons marquées par des flèches peuvent être adoptées.

6. Pour les groupes et (ou) les points placés dans des rectangles avec crochets (), de part et d'autre de l'échelle de temps, même prescription qu'en 4.; lors d'une même exécution, seuls les éléments placés dans l'un des deux rectangles doivent être joués.

7. Pour les groupes et (ou) les points placés dans des rectangles momentanément élargis (), même prescription qu'en 4., mais le réservoir des éléments disponibles s'agrandit pour la durée de l'élargissement.

8. Points non inscrits sur une portée pour les 4 Tom-toms: la distribution des points est déterminée statistiquement, selon la densité (vitesse) et la grosseur (intensité); les hauteurs sont libres, les temps qui séparent les attaques sont plus ou moins libres, suivant la densité du graphique.

Dans les types structurels 1. 3. 4. 5. 7. et 8., tous les éléments doivent toujours être joués. Dans aucun type structurel, l'on ne peut répéter des éléments.

Dans les structures variables 3–8, l'exécutant doit chercher à rendre possible un maximum de silence. Dans les structures 3–8, les points et les groupes interchangeables doivent être intégrés du déroulement temporel fixé de manière à ce que des attaques variables coïncident le plus fréquemment possible avec des attaques fixées; il en doit résulter des complexes sonores comprenant au moins deux sons instrumentaux; les éléments sonores variables peuvent être joués au moment de l'attaque, pendant la durée ou pendant l'extinction des éléments sonores fixes – et inversement; en particulier les sons de güero doivent être émis en combinaison avec l'attaque d'un autre instrument.

ZYKLUS for one percussionist

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<p>Placing:</p>	<p>Sounding:</p> <p>= Marimbaphone</p> <p>= Guero, fixed to a stand, deep sound (if possible use several gueros).</p> <p>= 2 wood-drums (African tree-drums) (each gives 2 pitches).</p> <p>= a suspended bunch of bells (if possible Indian ones of various sizes) and/or tambourine fixed to a stand, struck with a stick or with the hand.</p> <p>= Side-drum, very high in pitch, with snares; if the snares rattle too much when other instruments are struck, they may be disengaged.</p>	<p>= 4 Tom-toms. ↓ = rimshot</p> <p>= 2 cymbals. The striking-point (nearer the edge or nearer the centre) should be varied continually. ↘ = strike the centre (also applies to gong).</p> <p>= Hi-hat — = closed, struck with a stick (or close it with the pedal). • = open, struck with a stick. ↘ = open, struck at the centre.</p> <p>= Triangle: continual change-over between at least 2 very high-pitched triangles. Single strokes with the heavier sticks, Tremoli with very thin metal sticks.</p>	<p>Sounding:</p> <p>= Vibraphone (without vibrato).</p> <p>P. = durations free. P. = where possible hold pedal for a long time.</p> <p>= 4 cow-bells, suspended without the beaters; "frog mouthed" and flat bells.</p> <p>= Gong with a raised centre. Where possible struck with a soft stick, if nothing specific is indicated. Vary the striking-point continually.</p> <p>= Tam-tam, where possible struck with a hard stick, if nothing specific is indicated. Vary the striking-point continually.</p>	<p>Tuning of the wood-drums, Tom-toms and cow-bells: If possible each set should comprise 4 adjacent pitches in this scale (Tom-toms should be tuned as low as possible):</p> <p>↑ = hard sticks, ○ = soft sticks, ■ = iron beater for the cow-bells.</p> <p>Where nothing specific is indicated (↑ ↓ ↑ ↓), the sticks for drums, cymbals, wood-drums, marimba and vibes can be hard or soft, and of any material whatever (particularly metal sticks, for instance use triangle sticks on the Tom-toms, etc.).</p> <p>The sticks used for glissandi on marimba and vibes should be as sharply differentiated as possible.</p> <p>Vibes glissandi should be varied in ways similar to these indicated in the marimba glissandi (straight; or broken; or played out chromatically at the beginning and/or in the middle and/or at the end; or with both sticks in various combinations; etc.).</p> <p>All signs in dot-form represent "one stroke".</p> <p>All signs in line-form represent "tremolo" (— ◀ ▶ ◆).</p>
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Durations and intervals of entry (time-interval between attacks) are drawn to scale; equal distances correspond to equal amounts of time.

One interpretation can begin with any page, and must then run through all pages in the given order without interruption and finish with the first stroke of the page you started with.

For resonating instruments: ● and ◀ are damped sounds, ○ and ▶ undamped (laissez vibrer); ^ at the beginning of a group, applies to all the tones in the group. ●~ laissez vibrer until the end of the wavy line.

√ and ●●● always as fast as possible. ●● observe the proportions of the intervals of entry. [] closed system: follow up with a tone or group immediately on reaching the final barline (with resonating instruments, the sound may be damped at the final barline, instead of the above procedure). ↗ = accelerando, ↘ = ritardando: intervals of entry in these are free, and so is the total duration.

Intensities are given by the different thicknesses of the points and lines: they vary between — and ●●●. The intensities of the guero strokes are not differentiated in the score; they are free, but should be chosen with reference to the instruments with which the strokes are combined (see below, last sentence).

- Structure types:**
1. Composed straight through as usual; all dots and/or groups are fixed by the time-scale.
 2. Where several bracketed staves [] occur, one is to be chosen for one performance.
 3. Groups and/or dots in triangles △ are interchangeable (as regards their succession), but they must begin at the indicated points ^ v in the measured time-lapse.
 4. Groups and/or dots in rectangles [] are interchangeable (as regards their succession) and can be folded into the measured time-lapse at any point within the length of the rectangle: both successively and simultaneously (wherever possible).
 5. Groups and/or dots in 2 rectangles drawn one above the other [] are just as in single rectangles. But a group or dot from one rectangle should be followed by a group or dot from the other ↑ (alternate). In some rectangles and pairs of rectangles, only connections and changes indicated by arrows may be played.
 6. Groups and/or dots in bracketed rectangles [] drawn simultaneously above and below the continuous measured staff: the procedure is the same as for single rectangles, but in one performance only the contents of one of the rectangles are to [] be played.
 7. Groups and/or dots in rectangles which are occasionally widened [] : the procedure is the same as for simple rectangles, but the reservoir of elements is increased during the time of the widening.
 8. Dots without staff-lines for the 4 Tom-toms: the distribution of the points is determined statistically by their density (speed) and thickness (intensity); the pitches are free; intervals of entry are — taking account of density — relatively free.

In structure types 1, 3, 4, 5, 7, 8, all elements are to be played. In none of the structure types may an element be repeated. In the variable structure types 3–8 the player should leave as much silence as possible.

In structure types 3–8 the dots and groups that are variable as regards their placing in time, should be folded into the fixed time-lapse in such a way that variable and fixed attacks occur simultaneously as often as possible, so that complex sound-mixtures result, consisting of the sounds of 2 or more instruments. The **variable** sound-elements can be played within the attack (– process), and in the course of, and during the decay or release (– process) of the **fixed** sound-elements and vice versa. In particular the guero strokes should be combined with the attack of a different instrument.

This musical score is a complex composition for Stockhausen's 'Zyklus' No. 9. It features a central staff with various musical notations, including notes, rests, and dynamic markings. The score is divided into several sections, with some parts enclosed in boxes. The notation includes standard musical symbols like treble clefs, stems, and beams, as well as more abstract elements like circles, triangles, and squares. The score is marked with infinity symbols (∞) at the beginning and end, suggesting a continuous or cyclical structure. The notation is dense and intricate, reflecting the experimental nature of the piece.

Musical score for guitar, featuring a central staff with a treble clef and a key signature of one flat. The score is divided into three systems. The first system includes a guitar diagram and a treble clef. The second system includes a guitar diagram and a treble clef. The third system includes a guitar diagram and a treble clef. The score contains various musical notations including notes, rests, trills (tr.), and dynamic markings (p, f).

The first system of the musical score consists of a single staff. The notation is a combination of traditional musical notation and graphic symbols. It begins with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music, including notes, rests, and dynamic markings. Above the staff, there are various symbols: a treble clef with a sharp sign, a double bar line, and a series of rectangular boxes connected by dashed lines. Some of these boxes contain musical notes or symbols. The staff itself is divided into measures by vertical lines, and some measures contain clusters of dots or other graphic elements. The system ends with a double bar line and a square box.

The second system of the musical score consists of two staves. The upper staff contains a series of notes and rests, with some notes connected by horizontal lines. The lower staff contains a series of notes and rests, with some notes connected by horizontal lines. Above the upper staff, there are several groups of dots, some of which are connected by horizontal lines. Below the lower staff, there is a treble clef with a sharp sign and a double bar line. The system ends with a double bar line and a square box.

This musical score is divided into two main parts: guitar and piano.

Guitar Part: The top section consists of three systems of a six-line staff. The first system shows a single note on the 12th fret. The second system shows a tremolo on the 12th fret. The third system shows a tremolo on the 12th fret with a double bar line at the end.

Piano Part: The bottom section consists of a single system of a five-line staff. It begins with a double bar line, followed by a series of notes and rests. A dynamic marking 'p' (piano) is present. The staff ends with a double bar line.

Central Piano Accompaniment: A diagram in the center shows a treble clef with notes and dynamics. It includes a dynamic marking 'p' (piano) and a dynamic marking 'd' (diminuendo).

Other Symbols: Various symbols are used throughout the score, including squares, triangles, and circles, which likely represent specific performance techniques or markings.

The image displays a musical score for the Kocheler Strahlensemble, titled "Nr. 3 Zähe". The score is presented in a unique, non-standard layout. On the left side, there is a large, inverted triangle graphic that contains several musical symbols, including a treble clef, a sharp sign, and various note heads. Below this triangle, there are two square symbols and a small musical staff with a treble clef and a sharp sign. The main body of the score consists of several staves of musical notation, including treble and bass clefs, notes, rests, and various symbols such as squares, triangles, and vertical lines. The notation is arranged in a way that suggests a complex, multi-layered composition. At the bottom of the page, there are two more musical staves, one with a treble clef and a sharp sign, and another with a bass clef and a sharp sign. The overall appearance is that of a highly abstract and experimental musical score.

The image displays a complex musical score layout. At the top, there are two large rectangular boxes. The left box contains a staff with a treble clef and a staff with a square wave-like pattern. The right box contains a staff with a treble clef and a staff with a square wave-like pattern. The central staff has a treble clef and contains several measures of music with notes, rests, and symbols. The bottom section contains four staves of music, each with a treble clef and various notations. The entire score is framed by a large rectangle with a diagonal line from the top-left to the bottom-right.

The image displays a complex musical score page, likely a page from a book or a manuscript. The page is divided into several sections by a horizontal line and a vertical line. The top section contains a large triangular graphic element, possibly representing a musical structure or a specific instrument. The middle section features a large square graphic element, which is further divided into smaller sections. The bottom section contains several musical staves with notes, clefs, and other musical symbols. The page is filled with various geometric shapes, including squares, triangles, and circles, which are interspersed with the musical notation. The overall layout is highly structured and visually complex, suggesting a sophisticated musical composition or a theoretical work.

The image displays a complex musical score page with several distinct sections:

- Left Section:** A large triangular diagram with a horizontal staff at its base. The staff contains rhythmic markings and notes. Above the staff, there are two staves of musical notation, each with a triangle above it. Below the staff are two vertical lines with horizontal bars, resembling a simplified keyboard or scale.
- Central Section:** A horizontal staff with various musical notations, including notes, rests, and dynamic markings like 'P.' (piano). Above the staff, there are several rectangular boxes containing musical symbols, some with arrows pointing to the staff. A wavy line is drawn above the staff in the middle section.
- Right Section:** A large rectangular box containing abstract musical symbols, including triangles, circles, and staves with notes. Below this box is another staff with musical notation and dynamic markings like 'P.'.

This musical score features a single staff with a treble clef and a dynamic marking of *P.* (piano). The score is annotated with various graphical symbols: triangles, circles, and squares. A large, complex diagram is overlaid on the right side of the page, consisting of a large triangle that is divided into several smaller triangles and circles. This diagram is connected to specific points on the musical staff by dashed lines, indicating a mapping or transformation between the graphical space and the musical notation. The score includes several measures of music, some with wavy lines above them, and some with specific notes and rests. The annotations include labels such as "(senza P.)" and "(d'ozues)".

The image displays a musical score page with a large staff and various diagrams. The staff contains several measures of music with notes, rests, and dynamic markings such as *p* and *p#*. Above the staff, there are several diagrams and symbols:

- Top Left:** A diagram showing two circles connected by a horizontal line with an arrow pointing right. Below it is a vertical line with a dot. To the right, a triangle and an inverted triangle are connected by a horizontal line with an arrow pointing right.
- Top Right:** A diagram showing a triangle, a musical staff with notes, and an inverted triangle. Below the staff is a vertical line with a dot. In the center, there are two circles connected by a horizontal line with a double slash.
- Bottom Left:** A diagram showing a square, a vertical line with a dot, and another square. Below it, a wavy line is labeled *p*. To the left, a wavy line is labeled *p#*.
- Bottom Right:** A diagram showing a circle, a wavy line labeled *p*, and another circle. Below it, a wavy line is labeled *p#*. At the bottom, there are two infinity symbols (∞) connected by a horizontal line.

The image displays a musical score and associated diagrams for Karlheinz Stockhausen's 'Zyklus' No. 9. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'd' (deciso). A large, bold, black graphic element is superimposed over the score, resembling a stylized letter 'A' or a similar abstract shape. To the left of the staff, there are square and triangle symbols. Below the staff, there are two sets of diagrams: one with triangles and another with a jagged line and triangles. To the right of the staff, there is a dashed-line box containing a diagram with a curved line and two small crown-like symbols. Above the staff, there are four diagrams of horizontal bars with arrows and dots, representing spatial or performance-related information. On the far left, there are two circles labeled '3x' and '2x'. On the far right, there are two circles labeled '2x' and '3x'.

The diagram consists of several interconnected components:

- Top Row:** A series of musical staves with notes and rests. A double-headed vertical arrow connects the first and second staves. A double-headed vertical arrow connects the second and third staves. A double-headed vertical arrow connects the third and fourth staves.
- Middle Row:** A series of musical staves with notes and rests. A double-headed vertical arrow connects the first and second staves. A double-headed vertical arrow connects the second and third staves. A double-headed vertical arrow connects the third and fourth staves.
- Bottom Row:** A series of musical staves with notes and rests. A double-headed vertical arrow connects the first and second staves. A double-headed vertical arrow connects the second and third staves. A double-headed vertical arrow connects the third and fourth staves.
- Right Column:** A series of musical staves with notes and rests. A double-headed vertical arrow connects the first and second staves. A double-headed vertical arrow connects the second and third staves. A double-headed vertical arrow connects the third and fourth staves.
- Bottom Section:** A series of musical staves with notes and rests. A double-headed vertical arrow connects the first and second staves. A double-headed vertical arrow connects the second and third staves. A double-headed vertical arrow connects the third and fourth staves.
- Other Symbols:** Various symbols are scattered throughout, including triangles, squares, and arrows. Some symbols are placed above or below the staves, while others are placed between them. A large circle is located at the bottom left, and another large circle is at the bottom right.

The score is organized into a grid of boxes. The top row contains four boxes with musical staves and various symbols (triangles, squares, circles). The middle row contains three boxes with musical staves and dynamic markings like 'p.' and '5x'. The bottom row contains three boxes with musical staves and dynamic markings like 'p.' and '5x'. The score is connected by a network of arrows, indicating relationships between different parts. At the bottom, there are several boxes with musical staves and dynamic markings, including 'p.' and '5x'. The score is written in black ink on a white background.

The image displays a detailed musical score for a piano piece, organized into several systems and a piano roll. At the bottom, a piano roll shows a sequence of notes with fingerings (1-4) and articulation marks (triangles). Above this, the score is divided into several systems:

- System 1 (Left):** Contains musical notation with a treble clef and a key signature of one flat. It includes notes, rests, and dynamic markings.
- System 2 (Middle-Left):** Features a vertical double-headed arrow indicating a specific section. It contains musical notation and a dynamic marking of *p*.
- System 3 (Middle-Right):** Includes musical notation with a treble clef and a key signature of one sharp. It features dynamic markings of *p* and *p#*, and a performance instruction *8va*.
- System 4 (Right):** Contains musical notation with a treble clef and a key signature of one sharp. It includes a performance instruction *8va* and a dynamic marking of *p*.

The score also includes various symbols such as triangles, rectangles, and circles, which likely represent specific performance techniques or articulation. The overall layout is complex and detailed, typical of a professional musical score.

The image displays a complex musical score for 'No. 9 Zyklus'. The central horizontal staff is a single melodic line with various rhythmic markings, including thick black strokes and wavy lines. Above and below this staff are several boxed sections containing musical notation and diagrams:

- Top-left box:** Contains two staves of music with notes and rests, and a diagram below with a square and a triangle.
- Top-middle box:** Contains two staves of music with notes and rests, and a diagram below with a square and a triangle.
- Top-right box:** Contains a diagram with a square and a triangle, and a staff of music with notes and rests.
- Middle-right box:** Contains a diagram with a square and a triangle, and a staff of music with notes and rests.
- Bottom-left box:** Contains a diagram with a square and a triangle, and a staff of music with notes and rests.
- Bottom-middle box:** Contains a diagram with a square and a triangle, and a staff of music with notes and rests.
- Bottom-right box:** Contains a diagram with a square and a triangle, and a staff of music with notes and rests.

The score is characterized by its use of geometric shapes (squares, triangles) and complex rhythmic patterns, reflecting the abstract and experimental nature of the composition.

The image displays a musical score for guitar, organized into several distinct sections:

- Central Staff:** A single staff with two systems of notation. The first system includes a treble clef and a bass clef, with notes and accidentals. The second system features a treble clef and a bass clef, with notes and accidentals. The staff is divided into sections by vertical lines.
- Left Hand Part (L.H.):** Located on the left side, it includes a treble clef and a bass clef, with notes and accidentals. It is connected to the central staff by a vertical line.
- Right Hand Part (R.H.):** Located on the right side, it includes a treble clef and a bass clef, with notes and accidentals. It is connected to the central staff by a vertical line.
- Top Boxes:**
 - A vertical box on the far left containing a series of horizontal lines and dots, likely representing a scale or sequence of notes.
 - A box at the top center containing musical notation and chord diagrams.
 - A box at the top right containing musical notation and chord diagrams, with a double-headed arrow pointing to the box below it.
- Bottom Boxes:**
 - A box at the bottom left containing musical notation and chord diagrams.
 - A box at the bottom center containing musical notation and chord diagrams.
 - A box at the bottom right containing musical notation and chord diagrams.
- Technical Instructions:** Various symbols and text are scattered throughout, including "L.", "R.", "tr.", and "tr." (trills).