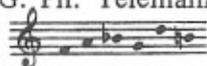


## VORWORT

### 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 Griffage 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 Griffage 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 Griffage 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



Instrumentalton



Vokalton



Instrumentalton, der von einem Vokalton derselben Höhe „gefärbt“ ist



so kurz wie möglich



Flutterzunge: hauchig



Flutterzunge: kehlig



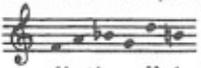
einatmen

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.

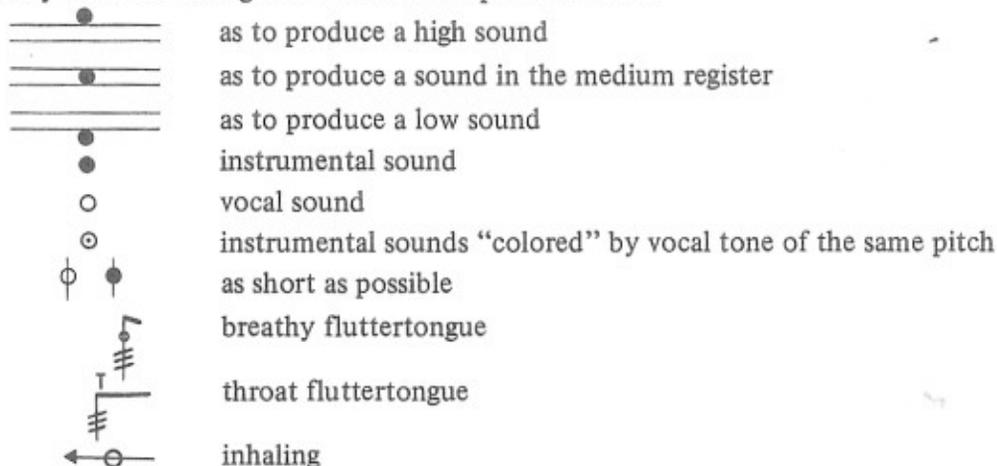
## PREFACE

### Fingers

Up to the middle of the 5<sup>th</sup> 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 5<sup>th</sup> 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)

The score is divided into three systems, each with a 'Mouth' staff and a 'Fingers\*' staff. The 'Mouth' staff contains notes, rests, and performance markings such as '3"ca', 'T', and 'v'. The 'Fingers\*' staff is mostly empty, with some notes and markings. Boxed numbers (1, 2, 3, 5, 6, 7) are placed below the notes in both staves, indicating specific points of interest or fingerings. The notation includes various note heads (solid and hollow), stems, beams, and dynamic markings.

\*) siehe Vorwort / see preface

© 1970 by Universal Edition (London) Ltd., London

Universal Edition Nr. 15 627 Mi

The first system of the musical score consists of a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and various fingerings indicated by numbers in boxes (3, 4, 5, 6, 7). There are also dynamic markings such as accents (>) and slurs. The system concludes with a double bar line.

The second system continues the musical score. It features a treble clef and a key signature change to two flats (B-flat and E-flat). The notation includes notes, rests, and fingerings (4, 5, 7). A bracket labeled "5''ca" spans a section of the score. Below the main staff, there is a smaller staff with a treble clef and a key signature of two flats, containing a few notes. The system ends with a double bar line.

The third system of the musical score uses a bass clef and a key signature of two flats (B-flat and E-flat). The notation includes notes, rests, and fingerings (2, 5, 6, 7). A bracket labeled "2''ca" spans a section of the score. The system concludes with a double bar line.

4

7 (as possible)

3

2

4

7

The first system of musical notation features a guitar diagram on the left with fret numbers 3, 6, 2, and 6. To the right, the staff contains a tempo marking of  $\text{♩} = 72$  and a sequence of notes with various articulations and slurs. A circled number 3 is placed below the staff.

The second system continues the musical piece with a circled number 7 below the staff, followed by a circled number 3. It includes slurs and various note values.

The third system features a circled number 6 at the beginning and a circled number 3 later in the staff. It contains several slurs and note groupings.

The fourth system includes a circled number 5, followed by a circled number 3, and then a circled number 4. The notation shows complex rhythmic patterns and slurs.

The fifth system contains circled numbers 3, 2, 1, and 3. It includes a tempo marking of  $\text{♩} = 40$  and a circled number 3 at the end with a double asterisk (\*\*).

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