

wunder
netz
rete
mirabile

ULRIKE
HAAGE

MARK
RAVENHILL



ULRIKE
HAAGE

wunder
netz
rete
mirabile

MARK
RAVENHILL

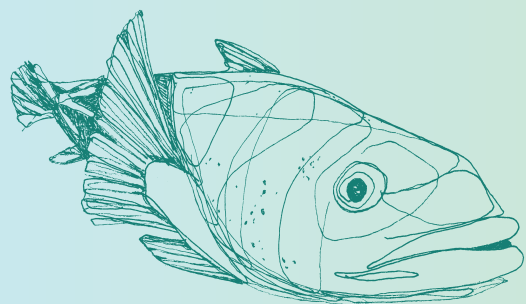
SINGSPIEL VON ULRIKE HAAGE

LIBRETTO VON MARK RAVENHILL

FÜR
SOLISTEN (SATB)
& MARIMBAPHON,
VIBRAPHON,
XYLOPHON,
GLOCKENSPIEL
& SCHLAGWERK

Content

In Captivity	p. 06
Display of changing colours	p. 15
The Octopus is different	p. 25
Shape of an Octopus	p. 30
Song of Space Earth	p. 40
Expedition to the Abyss	p. 55
Abyss	p. 58
Metal perhaps	p. 70
Song of the Mnemonic	p. 75
Back to the Surface	p. 84



IN CAPTIVITY

1

♩=180 1.1

Bow on china cymbal | Waterphone

Percussion 1

Percussion 2 (Marimbaphon)

p

5

"Waldkauz" | Waterphone

First time only, diff. bells

Perc. 1

Perc. 2 (Mar.)

p *mp*

9

Bow on china cymbal, change to sticks!

Rimshot snare

eighth notes in rep.

Perc. 1

Perc. 2 (Mar.)

mp

12

Diff. bells

Perc. 1

Perc. 2 (Mar.)

mf

16

Snare

Perc. 1

Perc. 2 (Mar.)

p

20

Bow on china cymbal, change to sticks!

Rimshot snare

Perc. 1

Perc. 2 (Mar.)

mp

24

Perc. 1

Perc. 2 (Mar.)

27

Snare

Perc. 1

Perc. 2 (Mar.)

p *mp*

29

Bow on china cymbal

Perc. 1

Perc. 2 (Mar.)

p

S.

1.2

mf

We

see

our

world

Stretch

A.

T.

B.

34 Different bells, unisono w vocals

Perc. 1

Perc. 2 (Mar.)

S. out we see Moun- tains, fo - rests

A. 2nd time: mp Stretch out,

T.

B.

38 Soft rolls on china cymbal

Perc. 1

Perc. 2 (Mar.)

S. Our world is here. Be - low us

A. we see ou - r world.

T. 2nd time: mp ou - r world.

B. 2nd time: mp ou - r world.

43 Bow on china cymbal On bell

Perc. 1

Perc. 2 (Mar.)

S. lies .

A. mp Dark - ness, o - cean. Cha- os!

T. mp Dark - ness, o - cean. Cha- os!

B. pp O - cean. Cha- os!

48 Different cymbal sounds (Bell, Bow, Rim)

Perc. 1

Perc. 2 (Mar.)

S. In cap - ti - vi - ty

A.

T. mp (Tenor spoken word:) 1. The octopus though food is offered up diet of crabs 2. bites at itself its tentacles

B.

52

Perc. 1

Perc. 2 (Mar.)

S.

A.

T.

B.

an ac-qua-ri - a.

Scie - nce

mp (spoken word: 2. A cannibal!! A suicide!!)

mp (spoken word: 2. A cannibal!! A suicide!!)

Soft rolls on china cymbal

Add light accents on cymbal to support vocals, quasi improvisando

p

mf

56

Perc. 1

Perc. 2 (Mar.)

S.

A.

T.

B.

stu - dies, free of va - lues free of dreams.

61

Perc. 1

Perc. 2 (Mar.)

S.

A.

T.

B.

The oc-to-pus must be stu - died stu-died ob-jec-

oc-to-pus must be stu - died ob-

stu-died

The octopus must be studied

mp

p

p

(spoken word:)

Bow on china cymbal

64

Perc. 1

Perc. 2 (Mar.)

S.

A.

T.

B.

tive - ly. Free of wi - shes and dreams.

jec - tive - ly Free wi - shes dreams.

and dreams.

objectively.

mf

mf

mf

"Waldkauz" / Waterphone

69

Perc. 1 *Snare* *p*

Perc. 2 (Mar.) *mp*

S. *mp* Free of__

A.

T.

B. *mp* No dreams or wi - shes, free of__

73 "Waterphone" | Waldkauz

Perc. 1 1. *mf*, 2. *p* 2 Sticks

Perc. 2 (Mar.) 1. *mf*, 2. *p*

S. val - ues, no pre - ju - dice.____ 1. *mf*, 2. *p*

A. no pre - ju - dice.____ 1. *mf*, 2. *p*

T. no pre - ju - dice.____ 1. *mf*, 2. *p*

B. val - ues, no pre - ju - dice.____ 1. *mf*, 2. *p*

77 *stick on stick* (Drummers mingle with the audience and return at end of solo)

Perc. 1 1.3

Perc. 2 1.3 (Drummers mingle with the audience and return at end of solo)

Singers *180* (Singers - in the role of scientists - mingle with the audience and speak individually the following text, then return)

80

Perc. 1

Perc. 2

Singers 1. Our knowledge is an autopsy. The octopus lifeless body cut up, preserved.

83

Perc. 1

Perc. 2

Singers

86 Perc. 1 *4 fingers* *all fingers* *sim.*

Perc. 2

Singers

88 Perc. 1

Perc. 2

Singers

90 Perc. 1 *p stick on stick* *mf* *mf* *p*

Perc. 2

Singers

2. According to our strictures, free of values,
no prejudice no dreams or wishes.

93 Perc. 1 *p*

Perc. 2

Singers

96 Perc. 1 *Perc 1 + 2 unisono* *mp* *pp*

Perc. 2 *Perc 1 + 2 unisono, Perc 2 play on wooden frame of marimba* *mp* *pp*

Singers

DISPLAY OF CHANGING COLOURS

100 Perc. 1 (Xyl.) *prepared Xylophon** *mf* *mp*

Perc. 2 (Mar.) *Marimba* *mp*

S.

A.

T.

B.

*Prepare ges' and es" with aluminium foil

104

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

mp

S. *mf* May be

A. *mf* I thought

T. *mf* the oc-to-pus

B. *mf*

108

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. is per - for - ming

A. is per - for - ming

T. is per - for - ming

B. is per - for - ming may - be the oc-to-pus

111

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

mf

S. may - be with -

A. and I am the au-di-ence

T. is per - for - ming and I am the au-di-ence

B. and I am the au-di-ence

114

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. out me as an au - di - ence

A. as an au - di - ence, the oc-to-pus wouldn't per -

T.

B.

117

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

form

it's dis - play of

chang - ing co - lours!

chang - ing co - lours!

it's dis - play of

chang - ing co - lours!

it's dis - play of

chang - ing co - lours!

121

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

the oc - to - pus

has reached out

a ten - ta - cle

a ten - ta - cle

125

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

to me the oc - to - pus

to me for all I know

to me

may be

to me

may be

129

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

mf test - ing me *mp* tast - ing me

mf test - ing me *mp* tast - ing me

mf test - ing me *mp* tast - ing me

mf test - ing me *mp* tast - ing me

test - ing me tast - ing me

test - ing me tast - ing me

133

Perc. 1 (Xyl.) *ff* *p*

Perc. 2 (Mar.) *ff* *p*

S. *ff* *p*
at - tack - ing me se - du - cing me

A. *ff* *p*
at - tack - ing me se - du - cing me

T. *ff* *p*
at - tack - ing me se - du - cing me

B. *ff* *p*
at - tack - ing me se - du - cing me



137

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T. 8
I left the oc - to - pus

B. 8
but my ca-me-ra stayed

141

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. *3*
the oc-to-pus may I sup-pose

A. *3*
the oc-to-pus may I sup-pose

T. *3*
have been per - form - ing

B. *3*
have been per - form - ing



144

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. *3*
for the ca-me-ras!

A. *3*
for the ca-me-ras!

T. *3*
for the ca-me-ras!

B. *3*
for the ca-me-ras! But what if the oc-to-pus

147

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

for no - one the oc - to -

for no - one

was per - for - ming for no - one

for no - one

151

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

pus

for all I know

may be

may be

153

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

test - - ing me

test - - ing me

test - - ing me

test - - ing me

155

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

tast - ing me

tast - ing me

tast - ing me

tast - ing me

at - tack - ing

at - tack - ing

at - tack - ing

at - tack - ing

158

Perc. 1 (Xyl.) *p*

Perc. 2 (Mar.) *p*

S. *p*
me se - du - cing me

A. *p*
me se - du - cing me

T. *p*
me se - du - cing me

B. *p*
me se - du - cing me

161

S.

A. And still the octopus performed its display of changing colours.

T.

B.

162 $\text{♩} = 100$

Perc. 1 (Xyl.) *ff*

Perc. 2 (Mar.) *ff*

THE OCTOPUS IS DIFFERENT

166 $\text{♩} = 110$ 3

Perc. 1 (Xyl.) *mf*

Perc. 2 (Glock.) Glockenspiel

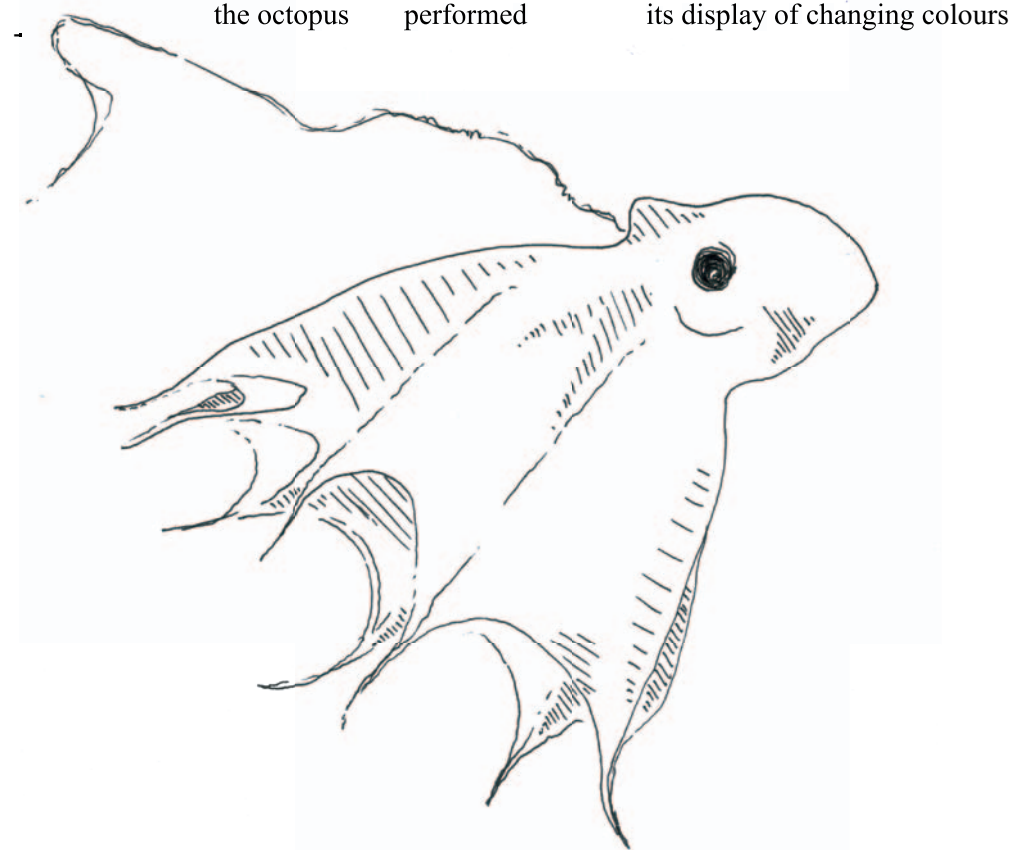
Perc. 2 (Mar.) *mf*

S. $\text{♩} = 110$
And still - the octopus performed its display of changing colours
(rhythmically free, one after the other, in different directions)

A. $\text{♩} = 110$
And still - the octopus performed its display of changing colours
(rhythmically free, one after the other, in different directions)

T. $\text{♩} = 110$
And still - the octopus performed its display of changing colours
(rhythmically free, one after the other, in different directions)

B. $\text{♩} = 110$
And still - the octopus performed its display of changing colours
(rhythmically free, one after the other, in different directions)



171

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

T.

B.

The oc - to - pus is dif - fe - rent dif - fe - rent, my bel - ly is

my bel - ly is

175

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

T.

B.

low!

my brain is high.

and

low!

the oc - to - pus is bel - ly high

180

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

T.

B.

The oc - to - pus' s bo - dy is its brai n.

The oc - to - pus' s bo - dy is its brai n.

is brain low. The oc - to - pus' s bo - dy is its brai n.

is brain low. The oc - to - pus' s bo - dy is its brai n.

184

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

T.

B.

mf

mf

mf

dif - fe - rent, dif - fe - rent.

The oc - to - pu s is dif - fe - rent, dif - fe - rent.

188

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

Its bel - ly floats on top of it, top of it,
top of it, top of it,

192

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

T.

B.

my bel-ly sits be - low my mind...
low my mind...
low my mind...
my bel-ly sits be - low my mind... The oc-to-pus' s

196 $\text{♩} = 130$

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

T.

B.

Its ten-ta-cles think. Its bel-ly floats on top of it.
Its ten-ta-cles think. Its bel-ly floats on top of it.
ten-ta-cles think. think. Its bel-ly floats on top of it.
ten-ta-cles think. think. Its bel-ly floats on top of it.

199 *rall.*

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Perc. 2 (Mar.)

S.

A.

T.

B.

Its bo - dy is its brain.
Its bo - dy is its brain.
Its bo - dy - is its brain.
Its bo - dy is its brain.

SHAPE OF AN OCTOPUS

4

202 $\text{♩} = 170$

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. $\text{♩} = 170$ $\frac{5}{4}$

A. $\frac{5}{4}$

T. $\frac{5}{4}$

B. $\frac{5}{4}$



204

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. $\frac{6}{4}$ *mf*

A. $\frac{6}{4}$ *mf*

T. $\frac{6}{4}$ *mf*

B. $\frac{6}{4}$ *mf*

207

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. $\frac{5}{4}$ 1. Leaving its shell,

A. $\frac{5}{4}$ 1. The octopus once had a shell 2. Leaving its shell,

T. $\frac{5}{4}$ 2. The octopus left its shell.

B. $\frac{5}{4}$



209

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T. 2. the octopus lost its protection.

B. 1. the octopus lost its protection.

212

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

Lea-ving its shell

Lea-ving its shell

Lea-ving its shell

Lea-ving its shell

Lea-ving its shell



215

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

the octopus became mobile.

the octopus became mobile.

the octopus became mobile.

the octopus became mobile.

(Singers mingle with the audience)

(Singers mingle with the audience)

218

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Glockenspiel

S.

A.

T.

B.

Without a shell

Without a shell

Without a shell

Without a shell

the octopus holds its shape only because

the octopus holds its shape only because

the octopus holds its shape only because

the octopus holds its shape only because



221

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

To Marimbaphone

S.

A.

T.

B.

of the high pressure of the ocean floor.

of the high pressure of the ocean floor.

of the high pressure of the ocean floor.

of the high pressure of the ocean floor.

Removed

Removed

Removed

224

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B. *f*

from the high pressure of the ocean floor

Removed

from the high pressure of the ocean floor

the octopus

the octopus

the octopus

Removed from the high pressure of the ocean floor the octopus



227

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

loses its shape

loses its shape

loses its shape

loses its shape!

loses its shape

pp

pp

pp

pp

229

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

loses its shape

loses its shape

loses its shape

loses its shape



231

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

Removed too quickly

from the high pressure

Removed too quickly

from the high pressure

Removed too quickly

from the high pressure

Removed too quickly

from the high pressure

mf

234

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

of the ocean floor

of the ocean floor

The octopus can explode

of the ocean floor

of the ocean floor

237

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

The octopus can explode

The octopus can explode

The octopus can explode

The octopus can explode

ff Explode!

ff Explode!

ff Explode!

ff Explode!

240

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

Glockenspiel

S.

A.

T.

B.

pp

pp

pp

pp

1. The most highly developed of the species

2. live in the abyss.

1. The most highly developed of the species

2. live in the abyss.

1. The most highly developed of the species

1. The most highly developed of the species

243

Perc. 1 (Xyl.)

Perc. 2 (Glock.)

To Marimbaphone

S.

A.

T.

B.

2. live in the abyss.

2. live in the abyss.

2. live in the abyss.

2. live in the abyss.

(come back from the audience to starting position)

(come back from the audience to starting position)

(come back from the audience to starting position)

(come back from the audience to starting position)

246

Perc. 1 (Xyl.)

Perc. 2 (Mar.)



248

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

$\text{♩} = 100$

ff

$\text{♩} = 100$

S.

A.

T.

B.

p

p

p

f

a - byss.

a - byss.

a - byss.

a - byss!

The most highly developed of the species live in the

251

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

p

p

p

p

a - byss.

a - byss.

a - byss.

a - byss.

254

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

A mammal standing up lifting itself from mud
leaves its arms free to hang - before us hanging arms.

SONG OF SPACE EARTH

5

255 $\text{♩} = 120$

Perc. 1 (Xyl.) *p*

Perc. 2 (Mar.) *p*

S. *p*
A mam-mal stand - ing up, lift - ing it-

A. *p*
A mam-mal stand - ing up, lift - ing it-

T.

B.



258

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. *mp* *p*
self from mud. Leaves its arms free to hang: be -

A. *mp* *p*
self from mud. Leaves its arms free to hang be -

T.

B.

261

Perc. 1 (Xyl.) *p*

Perc. 2 (Mar.) *p*

S. *p* *mp* *p*
fore us hang - ing arms. Ho(a) ho ho ho

A. *p* *mp* *p*
fore us hang - ing arms. Ho(a) ho ho ho

T. *mp*
The sun shines,

B. *mp*
The sun shines,



264

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. ho ho ho ho ho ho ho ho ho ho ho ho

A. ho ho ho ho ho ho ho ho ho ho ho ho

T. mam - mal eyes, re-fract the rays of sun. sen-ding the light

B. mam - mal eyes re-fract the rays of sun, sen-ding the light

267

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. ho ho ho ho ho ho ho ho ho ho ho ho

A. ho ho ho ho ho ho ho ho ho ho ho ho

T. to brain, then, on - to hang - ing

B. to brain then, on - to hang - ing

p

270

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. Ho Hang-ing arms are lif - ted,

A. Ho Hang-ing arms are lif - ted,

T. arms. Hang-ing arms are lif - ted,

B. arms. Hang-ing arms are lif - ted,

mf

273

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. reach out and reach - ing change. The ha - bi - tat

A. reach out and reach - ing change. The ha - bi - tat

T. reach out and reach - ing change. The ha - bi - tat

B. reach out and reach - ing change. The ha - bi - tat

p

276

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. a-round is shaped with lif - ted hands.

A. a-round is shaped with lif - ted hands.

T. a-round is shaped with lif - ted hands.

B. a-round is shaped with lif - ted hands.

mp

279

Perc. 1 (Xyl.) *mf*

Perc. 2 (Mar.) *mf*

S. *mp/mf*

The sun_ shines_ new ha - bi - tat_



281

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

Hah Mam - mal's eyes re-fract the



283

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

rays, sen - ding us light to

285

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. *mp/mf*

brain. Shap - ing_ chang - ing,

A. *mp/mf*

Shap - ing_ chang - ing



287

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

the hang-ing arms are used. Hah

A.

the hang-ing arms are used. Hah

289

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

As sun shines, new ha - bi-tat is

As sun shines, new ha - bi-tat is

291

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

shaped a - gain with hands.

shaped a - gain with hands.

293

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

p Hng hng hng hng

p Hng hng hng hng

p hng hng hng hng

mf Shap - ing chang - ing, the hang-ing arms are

295

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

hng hng hng hng

hng hng hng hng

hng hng hng hng

used. Hah As sun shines new

297

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

hng hng hng hng hng hng hng hng

ha - bi - tat is shaped a - gain with



299

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

hng hng hng hng hng hng hng hng

hands. We left our_ ho - me,

301

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

our home, ex - iled

our home, ex - iled

our home ex - iled

ex - iled our - selves to land, where we



303

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S.

A.

T.

B.

to land. Where we

to land. Where we

to land. Where we

learnt, how to stand. We

305 *rall.*

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. learnt how to stand. 4. because the stomach's in command.

A. learnt how to stand. 1. The mammal's stomach drives

T. learnt how to stand. 3. the world, is done

B. learnt how to stand. 2. the lifted hands. Shaping



308 *mf* *♩=112*

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. *mf* We left our home. Land.

A. Dei ja dei ja dei ja Dei ja dei ja da We left our

T. Land.

B.

311

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. Home. Land.

A. home. Land.

T. *mf* Home. Dei ja dei ja dei ja Dei ja dei ja dei ja

B. *mf* Dei ja dei ja dei ja Dei ja dei ja dei ja Land.



313 *mf*

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. Dei ja dei ja dei ja Dei ja dei ja da Ou - r hu - man hi - sto-ry

A. *mp* Dei ja dei ja dei ja Dei ja dei ja da Hng Hng

T. *mp* Dei ja dei ja dei ja Dei ja dei ja da Hng Hng

B. *mp* Dei ja dei ja dei ja Dei ja dei ja da Hng Hng

316

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. is the sto - mach's sto - ry. Call-ing us to in-vent

A. Hng Hng us to in-vent

T. Hng Hng Hng Hng

B. Hng hn hn hn hn sto - - ry. Hng Hng

319

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. new ob-jects for ou - r hands, for ou - r hands. Hng hng. We

A. hands, for ou - r hands. Hng hng We

T. for ou - r hands, for ou - r hands. Hng hng We

B. hands, for ou - r hands. Hng hng We

322

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. breathe ga - ses as air and re - so - nate the air. to

A. breathe ga - ses as air and re - so - nate the air to

T. breathe ga - ses as air and re - so - nate the air to

B. breathe ga - ses as air and re - so - nate the air to

325

Perc. 1 (Xyl.)

Perc. 2 (Mar.)

S. send our mes - sa - ges our codes of speech and song. Our

A. send our mes - sa - ges our codes of speech and song. Our

T. send our mes - sa - ges our codes of speech and song. Our

B. send our mes - sa - ges our codes of speech and song. Our

328

Perc. 1 (Xyl.) *p*

Perc. 2 (Mar.) *p*

S. *mp*
brain holds speech and song with lim - it - ed suc-cess. We

A. *mp*
brain holds speech and song with lim - it - ed suc-cess. We

T. *mp*
brain holds speech and song with lim - it - ed suc-cess. We

B. *mp*
brain holds speech and song with lim - it - ed suc-cess. We

331

Perc. 1 (Xyl.) *mp* *ff* Snare

Perc. 2 (Mar.) *mp* *ff* 2 Sticks

S. *f*
re - so - nate the air!

A. *f*
re - so - nate the air!

T. *f*
re - so - nate the air!

B. *f*
re - so - nate the air!

6

♩ = 100 Portable snare, play with drumsticks while walking to the wet collection

335

Perc. 1

Perc. 2

Singers ♩ = 100 (Start to speak one after the other, so we reach the whole audience with the text.)

338

Perc. 1

Perc. 2

Singers 1./2./3./4. We reach out our free hands to space, to sky, to heaven.

341

Perc. 1

Perc. 2

Singers There's nothing here to reach.

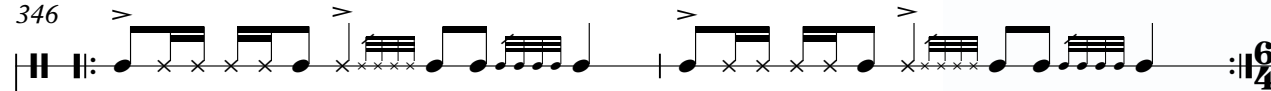
344

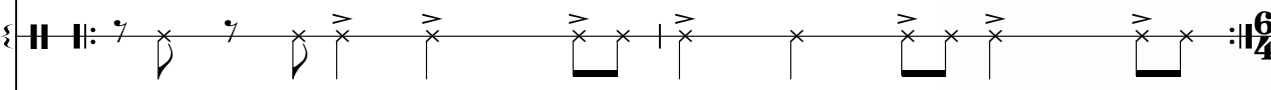
Perc. 1

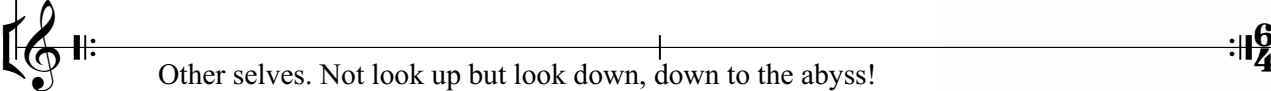
Perc. 2

Singers We should instead look down. To the water. Find our ancestors.

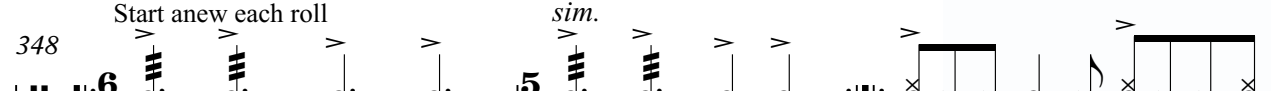
346

Perc. 1  **6/4**

Perc. 2  **6/4**

Singers  **6/4**
Other selves. Not look up but look down, down to the abyss!

348

Perc. 1  **6/4**
pp *mf* *sim.* *p* *mf* *p*

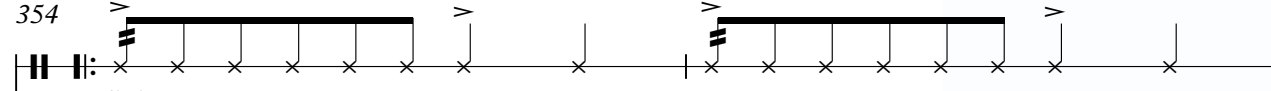
Perc. 2  **6/4**

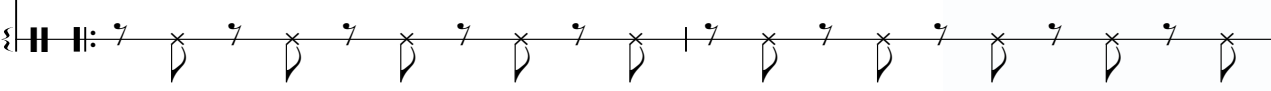
351

Perc. 1  **6/4**
pp *p* *pp*

Perc. 2  **6/4**

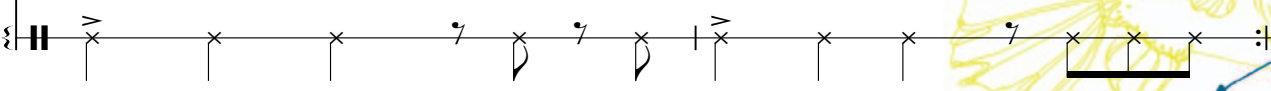
354

Perc. 1  **6/4**
mp

Perc. 2  **6/4**

356

Perc. 1  **6/4**

Perc. 2  **6/4**



$\text{♩} = 130$ 7

7.1

Metronom 

Vibraphone 

Perc. 2 

Glasses, add more and more sounds [ship's bell, cymbals, snare rim]

Sopran 

Alt 

Tenor 

Bass 

mp *mp* *p*

Singers wander through Nassammlung,
sometimes flash with torch into the glasses,
sometimes use the Knackfrosch = deep ocean creature sounds.



4 4

Metr. 

Perc. 1 (Vib.) 

Perc. 2 

mp *p* *sim.*

2

7 8

Metr. 

Perc. 1 (Vib.) 

Perc. 2 

mp *p* *sim.*

mute the triols delicately, use pedal for left hand

9

Metr. 

Perc. 1 (Vib.) 

Perc. 2 

mp *p*

11 12

Metr. 

Perc. 1 (Vib.) 

Perc. 2 

13 7.2

Metr. 

Perc. 1 (Vib.) 

Perc. 2 

mp

Add splash cymbal sound, let decay

15

Metr.

Perc. 1 (Vib.)

Perc. 2

17

Metr.

Perc. 1 (Vib.)

Perc. 2

sim. *(Sign for singers, ship's bell, cymbal)*

19 **7.3**

Metr.

Perc. 1 (Vib.)

Perc. 2

7.3 *mf* *gliss.*

S. O - ceans a - bove con - su - me.

mf *gliss.*

A. O - ceans a - bove con - su - me.

20

Metr.

Perc. 1 (Vib.)

Perc. 2

S. Sur - face a - bove feeds off.

A. Sur - face a - bove feeds off.

21

Metr.

Perc. 1 (Vib.)

Perc. 2

S. Rain's down be - low life falls. *gliss.*

A. Rain's down be - low life falls. *gliss.*

22

Met. 

Perc. 1 (Vib.) 

Perc. 2 

S.

A.

T.

B.

Rain's down our life a - byss.

Rain's down our life a - byss.

mp We suck our life a - byss.

mp We suck our life a - byss.

24

Met. 

Perc. 1 (Vib.) 

Perc. 2 

S.

A.

T.

B.

of life the goal a - byss. Sun-light feed-ing e - ner - gy.

of life the goal a - byss. Sun-light feed-ing e - ner - gy.

26

Met. 

Perc. 1 (Vib.) 

Perc. 2 

T.

B.

Sea night dea - fens all noise.

Sea night dea - fens all noise.

27

Met. 

Perc. 1 (Vib.) 

Perc. 2 

S.

A.

T.

B.

mf Bel - ly is up, head's down.

mf Bel - ly is up, head's down.

mf Bel - ly is up, head's down.

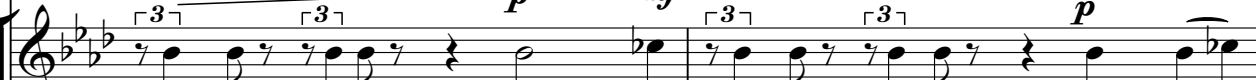
mf Bel - ly is up, head's down.

28

Met. 

Perc. 1 (Vib.) 

Perc. 2 

S. 
The night is all pas - sion. Sur face be-low is ni-ght.

A. 
The night is all pas - sion. Sur face be-low is ni-ght.

T. 
The night is all pas - sion. Sur face be-low is ni-ght.

B. 
The night is all pas - sion. Sur face be-low is ni-ght.

28

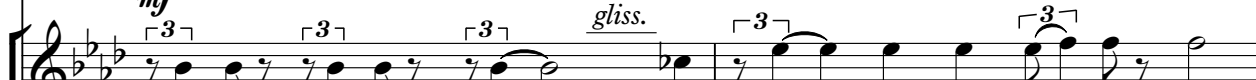
p *mf* *p* *p* *mf* *p*

30

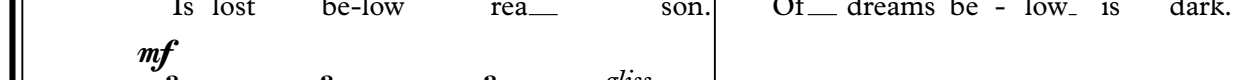
Met. 

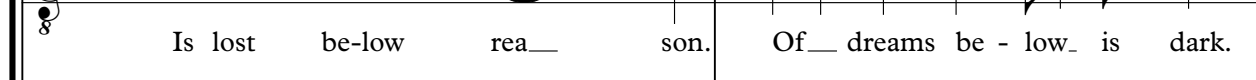
Perc. 1 (Vib.) 

Perc. 2 

S. 
Is lost be-low rea__ son. Of__ dreams be - low_ is dark.

A. 
Is lost be-low rea__ son. Of__ dreams be - low_ is dark.

T. 
Is lost be-low rea__ son. Of__ dreams be - low_ is dark.

B. 
Is lost be-low rea__ son. Of__ dreams be - low_ is dark.

30

mf *gliss.* *mf* *gliss.* *mf* *gliss.* *mf* *gliss.*

32

Met.

Perc. 1 (Vib.)

Perc. 2

S.
Lu - mi - nes - cense. The world we light our - sel - ves.

A.
Lu - mi - nes - cense. The world we light our - sel - ves.

T.
Lu - mi - nes - cense. The world we light our - sel - ves.

B.
Lu - mi - nes - cense. The world we light our - sel - ves.

34

Met.

Perc. 1 (Vib.)

Perc. 2

S.
Lu - mi - nes - cense.

A.
Lu - mi - nes - cense.

T.
Lu - mi - nes - cense.

B.
Lu - mi - nes - cense.

35

Met.

Perc. 1 (Vib.)

Perc. 2

S.
cense chang - ing co - lours.

A.
mi chang - ing co - lours.

T.
Lu - nes - - cense chang - ing co - lours.

B.
shine ou - r chang - ing co - lours.

36

Met.

Perc. 1 (Vib.)

Perc. 2

S.
Chan - ging Skin light.

A.
ging Skin light.

T.
Chan - ging Skin light.

B.
Co - lours Skin light.

39 **7.6** 40 11

Metr.

Perc. 1 (Vib.) *mp*

Perc. 2 *sim.*

S. **7.6** (spoken:) *mf*
A-byss!

A. (spoken:) *mf*
A-byss!

T. *mp*
We flash in dark. We shine in dark.

B. *mp*
We flash in dark. We shine in dark.

41

Metr.

Perc. 1 (Vib.) *mp*

Perc. 2

S. (spoken:) *f*
A - byss!

A. (spoken:) *f*
A - byss!

T. *gliss.*
With shock we find a - gain, a - gain

B. *gliss.*
With shock we find a - gain, a - gain

12 43 44

Metr.

Perc. 1 (Vib.)

Perc. 2

S. *mf*
Rea_ ch out. We_ touch

A. *mf*
Rea_ ch out. Ou_ r brain

T. *mf*
Reach out reach out. We touch ou r brain.

B. *mf*
Reach out reach out. We touch ou r brain.

45

Metr.

Perc. 1 (Vib.)

Perc. 2

S. *3*
Ten-ta-cle. The flow. Fe-male to male Fe-male to male.

A. *3*
Ten-ta-cle. The flow. Fe-male to male.

T. *mp*
Flu - id. The flow. Male_ Fe - male.

B. *mp*
Flu - id. The flow. Male_ Fe - male.

METAL PERHAPS

8

13

47

Metr.

Perc. 1 (Vib.)

Perc. 2 (Glock.)

A.

T.

B.

1. The object - metal perhaps, now hidden from view - was dropped let us say from a boat

4. The indentation, caused by the object, which may have been metal, created a hole in which an individual octopus could live.



14

50

In synergy with Glock, perc 2

Perc. 1 (Vib.)

Perc. 2

Perc. 2 (Glock.)

S.

A.

T.

B.

2. The object – almost certainly metal – dropped from the suggested boat, fell as deep as the octopus' habitat.

5. The octopus can live happily alone, inside such 'an indentation, in the ocean bed.

==

53

Perc. 1 (Vib.)

Perc. 2 (Glock.)

S.

A.

T.

B.

3. The, let's say metal object falling, dug itself into the sea bed. 7. To find food.

6. The octopus will emerge only from its indentation to find food. 7. To find food.

7. To find food.

57 $\text{♩} = 140$

Perc. 1 (Vib.)

In synergy w vibes

Perc. 2 (Glock.)

$\text{♩} = 140$

S.

8. The octopus will feed us on, let us say, clam.

A.

9. For every clam, the octopus eats, a shell is left

T.

10. around the indentation.

B.

59 **molto rall.** $\text{♩} = 100$

Perc. 1 (Vib.)

mf *Red.*

Perc. 2 (Glock.)

molto rall.

S.

13. are left a cluster of clam shells.

A.

12. After the octopus has fed,

T.

11. caused by the probably metal object, dropped from a boat.

B.

16

62

Perc. 1 (Vib.)

Red.

Snare Wirbel

p

mp

Fast glissando with two mallets, no pedal

Perc. 2

Perc. 2 (Glock.)

S.

14. A cluster which to us appears as collection of houses.

A.

14. A cluster which to us appears as collection of houses.

17. Leaving this shelter only to hunt more clams.

T.

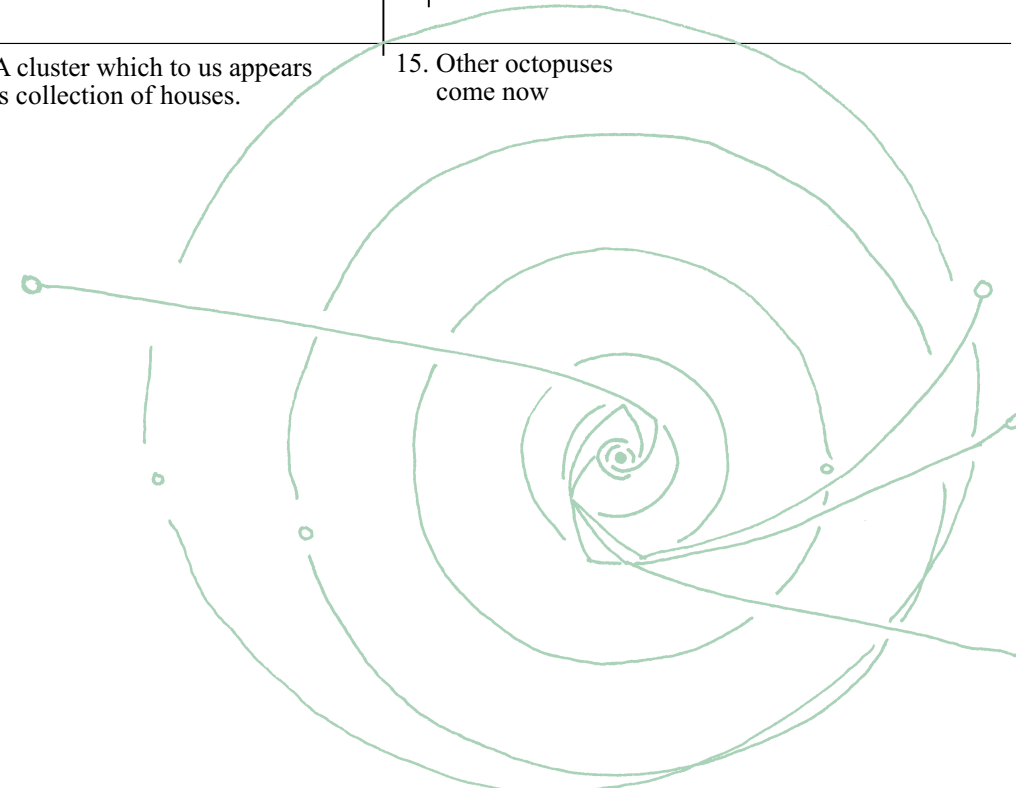
14. A cluster which to us appears as collection of houses.

16. And use the clam shells as shelter

B.

14. A cluster which to us appears as collection of houses.

15. Other octopuses come now



66 "Ocean-Bell", use pedal 17

Perc. 1 (Vib.) $\text{♩} = 80$ *p*

Perc. 2 (Glock.) $\text{♩} = 80$

S. 18. Leaving more clam shells. 19. Creating more shelter for more octopuses.

A. 19. Creating more shelter for more octopuses.

T. 19. Creating more shelter for more octopuses.

B. 19. Creating more shelter for more octopuses.

Ship's bell

To Crot. (4) G, E, D, H Crotales

70 $\text{♩} = 100$ *rall.*

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.) $\text{♩} = 100$

S. (Voice goes up while repeating several times)
20. and so on 20. and so on 20. and so on 20. and so on

A. (Very slow speaking)
21. aaaaaaaaand soooooooooo oooooooooooooon.

T. (Alternating high and low)
22. Et cetera 22. Et cetera 22. Et cetera 22. Et cetera

B. (Emphasis on 'ce', move body down and make fists.)
23. Et cetera 23. Et cetera 23. Et cetera 23. Et cetera

24. The octopus although a solitary creature, is now living in a community.

18

73 9 Vibraphone (Perc. 1) *mf*

Perc. 1 (Vib.)

Perc. 2 (Crot.) Crotales (Perc. 2)

Perc. 2 (Glock.)

S. (Unisono) *mp*
25. A city! Hang Hang Hang

A. (Unisono) *mf*
25. A city! New, new sight. No - vel - ty.

T. (Unisono) *mf*
25. A city! New sight. No - vel - ty.

B. (Unisono) *mf*
25. A city! New, new sight. No - vel - ty.

76 *sim.*

Perc. 1 (Vib.)

Perc. 2 (Crot.) *sim.*

Perc. 2 (Glock.) *sim.*

S. Hang Hang Hang

A. Ma - te - ri - al to be stored in my me - mo - ry.

T. Ma - te - ri - al to be stored in my me - mo - ry,

B. Ha ha Ha ha Ha ha Ha ha

78

Perc. 1 (Vib.)

Perc. 2 (Crot.) *sim.*

Perc. 2 (Glock.) *sim.*

mp

S. Hng

A. *mp*

T. *mp*

B. *mp*

New sight will not fit fresh in - con-gru - i - ty.

New sight will not fit fresh in - con-gru - i - ty.

New sight will not fit fresh in - con-gru - i - ty.

80

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S. Hits me with a shock!

A. Hng a shock!

T. Hits me with a shock.

B. Hits me with a shock!

82

Vibraphone (Perc. 1)

Perc. 1 (Vib.) *mf*

Crotales (Perc. 2), double with glass bottle

Perc. 2 (Crot.)

Perc. 2 (Glock.)

mp

S. Hang Hang Hang

A. *mf*

T. *mf*

B. *mf*

Though all my bo - - dy

Though all my bo - - dy force

Though all my bo - - dy

84

Perc. 1 (Vib.) *sim.*

Perc. 2 (Crot.) *sim.*

Perc. 2 (Glock.)

S. Hang Hang Hang

A. force has o - ver-whelmed. shrunk chro-ma ta-phores.

T. has o - ver-whelmed. shrunk chro-ma - ta-phores.

B. Ha ha Ha ha ha ha Ha ha

86

Perc. 1 (Vib.) *sim.*

Perc. 2 (Crot.) *sim.*

Perc. 2 (Glock.)

S. *mp* Hng

A. *mp* From my star-tled skin, se - cre - tions of new co-lour

T. *mp* From my star-tled skin se - cre - tions of new co-lour

B. *mp* From my star - tled skin, se - cre - tions of new co-lour.

88

Perc. 1 (Vib.) *mp*

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S. (Half sung, half spoken) Inky conversation!

A. (Half sung, half spoken) Inky conversation!

T. (Half sung, half spoken) Inky conversation!

B. (Half sung, half spoken) Inky conversation!

Of new co - lour.

91

Perc. 1 (Vib.) *mp - p*

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S. *mf* You press me - mo -

A.

T. (staggered breathing) Ha-hang *sim.*

B. (staggered breathing) Ha-hng *sim.*

93

Perc. 1 (Vib.)

Perc. 2 (Crot.) Crotales

Perc. 2 (Glock.)

S. ry in - to ob-jects with-out life. mar - ble, strips of

A.

T.

B.

95

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S. fi lm. Clum - sy ar - ti -

A. Clum - sy ar - ti -

T. 8

B. 8

97

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S. fice of lan-guage. (spoken)

A. fice. of lan-guage. (spoken)

T. 8

B. 8

Your songs re-sist you, make

99

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S. The feed - back's a howl! gliss.

A. you e-ven as you make. The feed - back's a howl! gliss.

T. 8

B. 8

101

Perc. 1 (Vib.) Ped. ad lib

Perc. 2 (Glock.)

S. Ha-hng sim. mp

A. Ha-hng sim. mp

T. 8 Howl! You must

B. 8 Howl! You must learn from

103

Perc. 1 (Vib.)

Perc. 2 (Glock.)

S.

A.

T.

B.

learn from me. Im - mor - ta - li -

me. My im - mor - ta - li -

105

Perc. 1 (Vib.)

Perc. 2 (Glock.)

S.

A.

T.

B.

ty is shaped. In my o - ther

ty is shaped in my o - ther self. My o - ther self, in my o - ther

107

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S.

A.

T.

B.

hang.

hang.

self.

self.

(Spoken)

(Spoken)

(Spoken in repetition)

(Spoken in repetition)

1. The invertebrate moves

3. and as I grew a skull

4. now you grow soft

109

Perc. 1 (Vib.)

Perc. 2 (Crot.)

Perc. 2 (Glock.)

S.

A.

T.

B.

self.

2. to imitate mollusc's evolution

(Tacet)

(Tacet)

(Tacet)

(Tacet)

5. with data immaterial.

111 *rall.*

Perc. 1 (Vib.)

Perc. 2 (Glock.) *rall.*

10 BACK TO THE SURFACE

10.1 $\text{♩} = 110$

Perc. 1 (Vib.)

Perc. 2 *f* *Improvise on all instruments, "chaos", start in your own tempo to molto acc.* *mf* *sim.*

6 6 6 6 Snare + Splash (x)

117

Perc. 1 (Vib.)

Perc. 2

1. Anticipation vocals *Ped.* *sim.*

2. (idem) *Ped.*

122

Perc. 1 (Vib.)

Perc. 2 *p* *Improvise on all instruments, referring to the text "We must locate you" (Example)* *mf*

Rubato mf

S. *We must lo-cate you!*

A. *Rubato*

T. *Rubato*

B. *Rubato* *mf* *We must lo-cate you!*

126

Perc. 1 (Vib.)

Perc. 2 *f* *sim.* *p* *Splash*

10.2

S.

A. *Slow as slow-ly raise you up— slow - ly raise you*

T. *Slow - - ly slow - -*

B. *Slow - - - slow - -*

130

Perc. 1 (Vib.) *p* *Ped.*

Perc. 2 *Ship's bell rings*

S. *To ou - - r clear light*

A. *up. Ou - r clear light*

T. *ly. Ou - r clear light*

B. *ly. Ou - r clear light*

132

Perc. 1 (Vib.) *Ped.* * *Ped.* *

Perc 2 *Thin sticks on all instruments*

S. world. Ou - r clear light

A. world. Ou - r clear light

T. world. Ou - r clear light

B. world. To ou - r clear light

134

Perc. 1 (Vib.) *f*

Perc 2 *sim.*

S. world

A. world.

T. world.

B. world.

136 10.3 $\text{♩} = 102$

Perc. 1 (Vib.) *mp* *Sticks on ship's bell*

Perc 2

S. (Spoken:) 1. You too explore

A. (Spoken:) 2. you emerge

T. (Spoken:) 3. Surfacing your face

B. (Spoken:) 4. unexpected sight!

140

Perc. 1 (Vib.)

Perc 2 *Splash To Glock.* *mp*

S. 5. We have tried often 9. failed.

A. 6. humanize 9. failed.

T. 7. depressurize 9. failed.

B. 8. always again: 9. failed.

10.4 **Rubato** $\text{♩} = 110$

Perc. 1 (Vib.) *mf*

Perc. 2 Glockenspiel $\text{♩} = 110$

(Rubato vibraphone bridge)

S. Hea-ven must be brought to hell.

A.

T. Hea - ven

B. Hea - ven must be brought to

151

Perc. 1 (Vib.)

Perc. 2 (Glsp.)

S. Hng hng. of a div - ing bell.

A. with the be-ne-vo - lence. Div - ing be -

T. must be brought. Div - ing. Div - ing

B. he ll. Div - ing. Div

157

Perc. 1 (Vib.)

Perc. 2 (Glsp.)

S. of a div - ing bell.

A. ll. Div - ing bell.

T. bell. Div - - ing. Div - ing ving.

B. ing. Div - - ing. Div - - ing.



162

Perc. 1 (Vib.)

Perc. 2 (Glsp.)

S. Ou-r ba-ro-me-ter ac-cli-ma-ti - ses day - light. We'll be - gin.

A. Day light. We'll be -

T. Hng hng Day - light. We'll be -

B. Ou - r ba - ro-me-ter. Day - light. We'll be -

169

Perc. 1 (Vib.)

Perc. 2 (Glsp.)

To S.D. and others

S.

A.

T.

B.

We'll be - gin to talk.

gin.

We'll be - gin.

gin to talk.

We'll be - gin to talk.

gin to talk.

We'll be gin to talk.

f *mf*

175

Perc. 1 (Vib.)

Perc. 2

Snare Drum

Rim

use Knackfrosch for 4 bars, freely

S.

A.

T.

B.

use Knackfrosch for 4 bars, freely

use Knackfrosch for 4 bars, freely

use Knackfrosch for 4 bars, freely

use Knackfrosch for 4 bars, freely

f

178

Perc. 1 (Vib.)

Perc. 2

To gong/splash w soft mallet

S.

A.

T.

B.

We'll look for ou - r - selves in you, we'll

We'll look for ou - r selves in you we'll

We'll look for ou - r - selves in you we'll

We'll look for ou - r - selves in you we'll

We'll look for ou - r selves in you we'll

mf *mf* *mf* *mf*

182

Perc. 1 (Vib.)

Perc. 2

S.

A.

T.

B.

look for ou - r - selves in you. But you will sure - ly

look for ou - r - selves in you. But you will sure - ly

look for ou - r - selves in you. But you will sure - ly

look for ou - r - selves in you. But you will sure - ly

look for ou - r - selves in you. But you will sure - ly

186

Perc. 1 (Vib.)

Perc. 2

S.

A.

T.

B.

seed your-self in us, seed your-self in us.

seed your-self in us, seed your-self in us.

seed your-self in us. seed your-self in us.

seed your-self in us, seed your-self in us.

WUNDERNETZ — RETE MIRABILE

Ein Singspiel von Ulrike Haage (Konzept, Komposition) und Mark Ravenhill (Libretto)

Ein Rete mirabile (lateinisch für Wundernetz) ist eine Verzweigung einer Arterie in ein Geflecht aus feinsten Arterien, das sich anschließend nicht zu einer Vene, sondern wiederum zu einer Arterie vereinigt. Bei Fischen dienen Wundernetze als Gegenstrom-Wärmeaustauscher der Thermoregulation.

Mit ihrem poetischen Singspiel für vier Sänger, Marimbaphon, Xylophon, Glockenspiel und Schlagwerk erweckt Ulrike Haage die Nasssammlung des Museums für Naturkunde, Berlin, zum Leben. Auf zahlreichen Besuchen erkundete die Komponistin diesen besonderen Ort und tauschte sich mit Peter Bartsch, dem Kustos der Fische Sammlung aus. Haages forschendes Herantasten an die Materie in ihrer Umgebung übersetzte sie musikalisch in ein assoziatives Klanggewebe, das zwischen streng-repetitiver Minimal Music und imaginativen Echos der Renaissancemusik oszilliert. Inszeniert als moderne Wanderbühne ist die Mikrooper ein sich entfaltender, rhythmisierter Zeitstrom aus Unterwassersicht. Der Librettist und Dramatiker Mark Ravenhill nähert sich dem Stoff zeitkritisch und rückt stellvertretend für die Exponate der Nasssammlung den Vampirtintenfisch ins Zentrum seines Textes. Damit wählt er ein Tier, das die europäische Geistesgeschichte seit Jahrtausenden zu Gedankenexperimenten beflügelt und spätestens seit der Romantik Stoff für Science Fiction, Dichtung und fabulierende Philosophie liefert. Im Zusammenspiel von Komposition und Libretto entsteht ein Werk, das der vitalen englischen Barocktradition verwandt ist. So wie damals üblich, stößt Rete Mirabile / Wundernetz Denken durch sensorische Erfahrung an und verwebt einen künstlerischen Blick auf Naturwissenschaft mit gesellschaftlicher Reflexion und der Erfahrung des Wundersamen zu einer akut zeitgenössischen Kunst. Gaby Hartel

**Uraufführung im Museum für Naturkunde Berlin am
12.02. / 19.02. / 26.02. und am 5.03.2018**

Die Mitwirkenden

Vokalquartett: Christina Andersson (Sopran), Regina Jakobi (Alt),
Daniel Steiner (Tenor), Jonas Böhm (Bass)
Marimbaphon, Vibraphon, Schlagwerk: Almut Lustig, Brigitte Haas
Regieassistent: Christina Haufe
Amanuensis: Michael Essl
Technik: Philipp Fiedler (Bühne, Licht)
Regie: Ulrike Haage

RETE MIRABILE — WUNDERNETZ ENTSTAND IM RAHMEN VON KUNST/NATUR. KÜNSTLERISCHE INTERVENTIONEN IM MUSEUM FÜR NATURKUNDE BERLIN. EIN MODELLPROJEKT IN KOOPERA- TION MIT DER KULTURSTIFTUNG DES BUNDES.

Komposition und Regie: Ulrike Haage — Libretto: Mark Ravenhill

Ulrike Haage dankt dem Museum für Naturkunde Berlin, insbesondere Anita Hermanstädter, Yori Schultka, Susanna Schulz, Jule Stange und Peter Bartsch; der Kuratorin für Hörkunst Gaby Hartel; dem Musikensemble mit Christina Andersson, Regina Jakobi, Daniel Steiner, Jonas Böhm, Almut Lustig und Brigitte Haas; den Assistenten Philipp Fiedler (Bühne, Zeichnungen, Licht), Christina Haufe (Regieassistentz); Sven Grot (Design); dem SWR und DLF Kultur für die Rundfunkbearbeitung, insbesondere Frank Halbig und Markus Gammel sowie der Kulturstiftung des Bundes.

Mein großer Dank gilt der Villa Coluccia, wo ich die Musik in der Ruhe der Olivenplantagen Apuliens schreiben durfte.

In writing the libretto, I've been inspired by the writings of Vilém Flusser and Peter Godfrey-Smith. Mark Ravenhill

Die Partitur erscheint zur Uraufführung im Museum für Naturkunde Berlin im Februar 2018.

© 2018 Ulrike Haage, Mark Ravenhill — Alle Rechte vorbehalten

Herausgeber: Museum für Naturkunde Berlin

Zeichnungen: Philipp Fiedler

Notensatz: Michael Essl

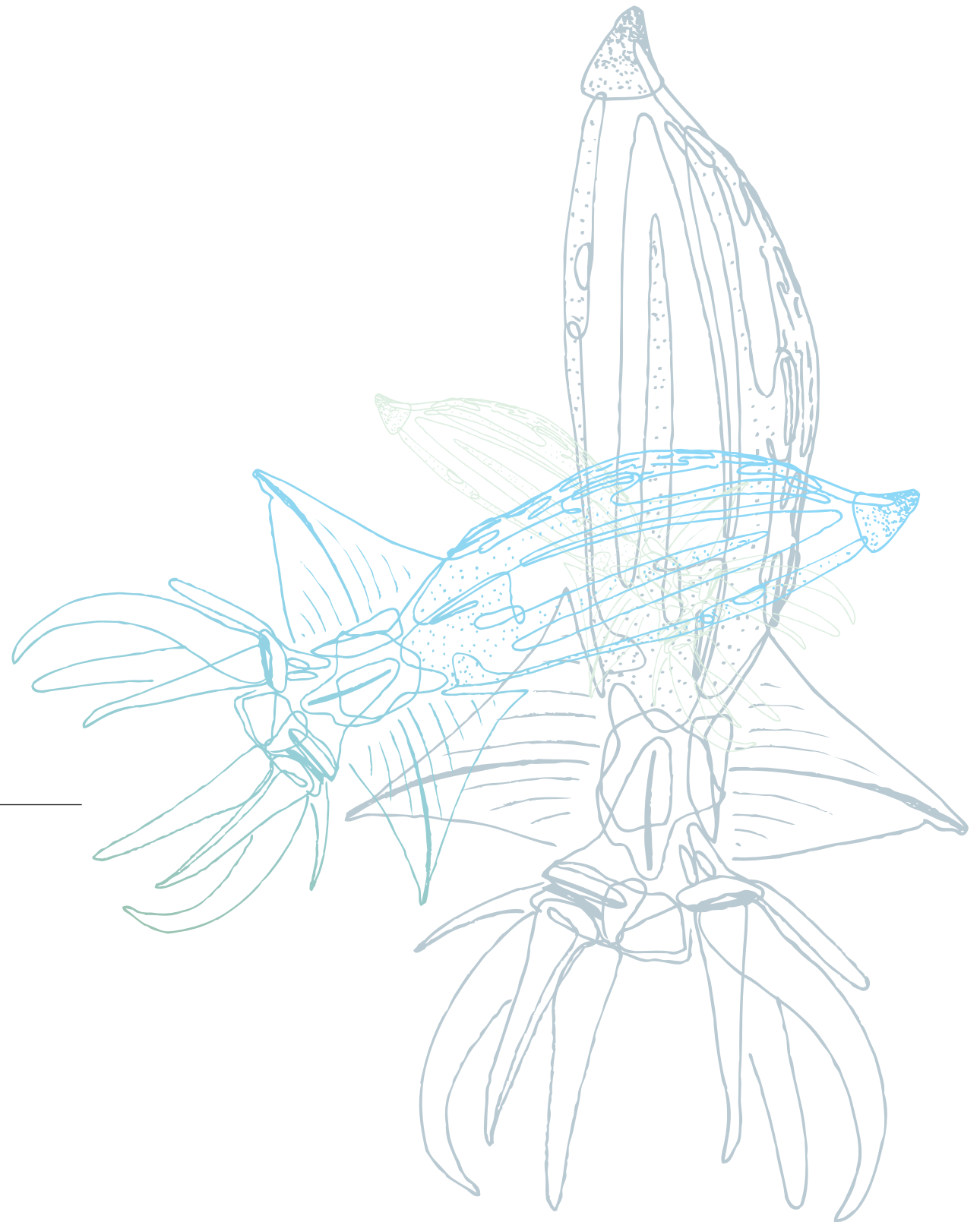
Gestaltung: Sven Grot • B-99.de

Druck: t. b. a. • Auflage: 200

Weitere Informationen unter

www.kunst.naturkundemuseum-berlin.de

und www.ulrikehaage.com





KUNST
NATUR
MUSEUM

KULTURSTIFTUNG
DES
BLNDES

für Natur
MUSEUM FÜR
NATURALIEN
BERLIN