

BECOMING

for any number of melodic & percussion instruments,
organ and fixed media audio recording (opt.)

Ulrike Cordula Lentz

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catalogue number ew38.004

BECOMING

for any number of melodic and percussive instruments

optional organ and fixed media

Placed throughout the space; performers facing in different directions.

With more than three instruments, parts may be doubled.

The parts are not played in synchrony.

Entries and silences between lines are individual.

Tempo: very calm — ♩ = ≈ 60

Dynamics: pppp to mp

Pauses: after each note, a rest of equal length.

An arrow between lines indicates a transition without a pause.

Boxes with notes: tone material for improvisation. Not all tones need to be played; order is free.

The tone rows correspond proportionally to the numbers of the Fibonacci sequence — an infinite series that describes the principle of unfolding in nature:

0 1 1 2 3 5 8 13 21 44 etc.

A beautiful image of the Fibonacci principle is the nautilus:

What might it be like — this amorphous existence of the nautilus within its solid shell?

Filling, with its body, the shell that widens outward from its narrow beginning,

and at the edge of the firm enclosure, its tentacles sensing into the vastness of the ocean —

flowing and feeling, symbolically reaching toward infinity.

Duration of the fixed media: 31'45"

Ulrike Cordula Lentz — 13 October 2025

BECOMING

Für beliebige Anzahl Melodie – und Perkussion Instrumente, optional Orgel und Tonaufnahme (Fixed Media)

Aufstellung im Raum verteilt; die Ausführenden in verschiedene Spielrichtungen gewandt.

Bei mehr als 3 Instrumenten werden die Stimmen mehrfach besetzt.

Die Stimmen werden nicht synchron gespielt.

Einsätze und Pausen zwischen den Reihen sind individuell.

Tempo: sehr ruhig, — ♩ = ≈ 60

Dynamik: pppp-mp

Pausen: Nach jedem Ton wird eine ebenso lange Pause gespielt. **Ein Pfeil** zwischen den Zeilen zeigt einen Übergang *ohne* Pause an.

Kästchen mit Noten: Tonauswahl für Improvisation. Die Töne müssen nicht alle gespielt werden. Die Reihenfolge ist frei.

Die Tonreihen entsprechen proportional den Zahlen der Fibonacci-Reihe. Diese unendliche Folge von Zahlen beschreibt das Entfaltungsprinzip in der Natur:

01 1 2 3 5 8 13 21 44 usw

Ein schönes Bild für das Fibonacci-Prinzip ist der **Nautilus**:

Wie mag es wohl sein, dieses amorphe Dasein als Nautilus, im festen Gehäuse?

Wie er mit seinem Körper das aus der Enge heraus weiter werdende Gehäuse ausfüllt und am Rand der festen Hülle dann die Tentakeln spürend hinein in die Weite des Ozeans wachsen?

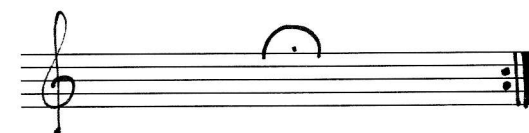
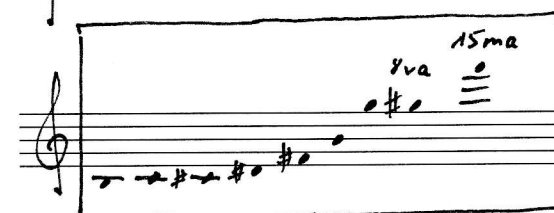
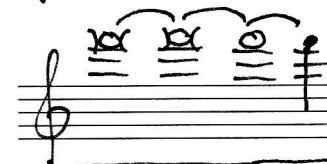
Fließend und tastend, sinnbildlich an die Unendlichkeit reichend?

Dauer des Fixed Media: 31'45"

Ulrike Cordula Lentz, 13.10.2025

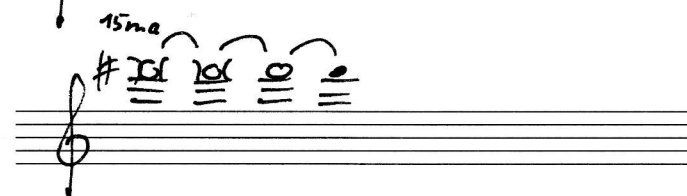
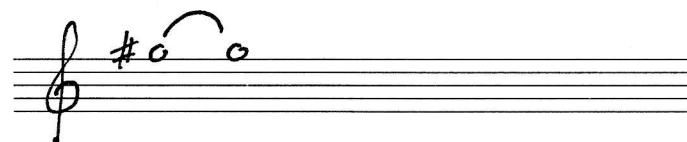
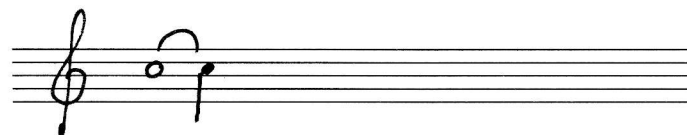
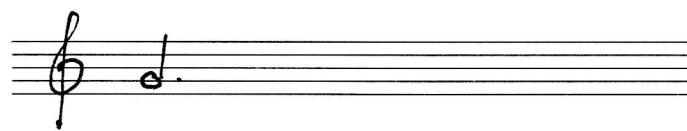
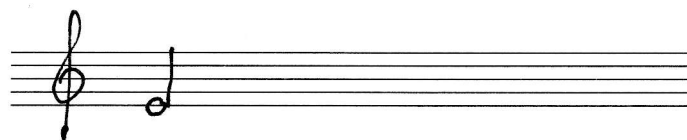
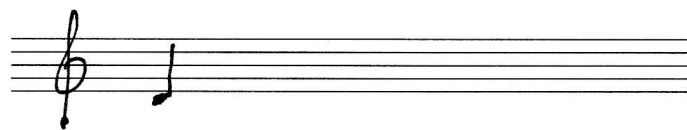
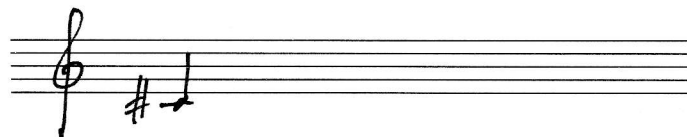
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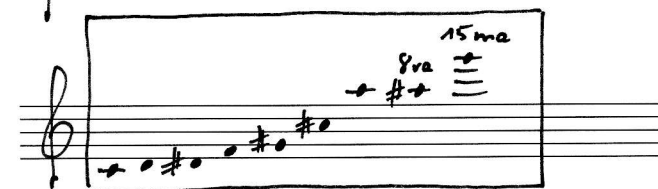
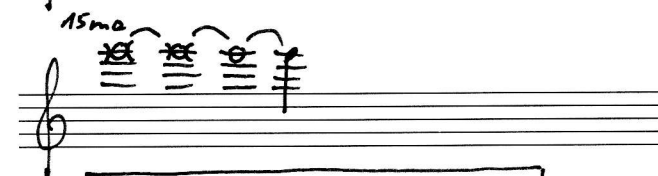
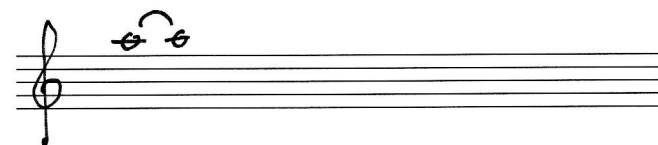
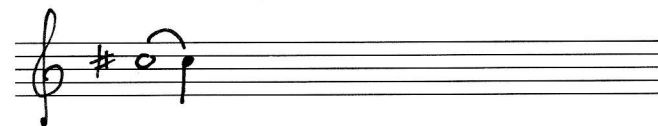
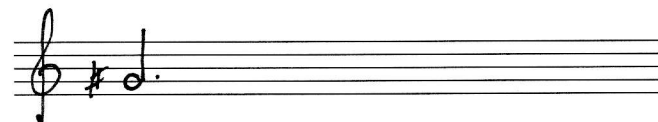
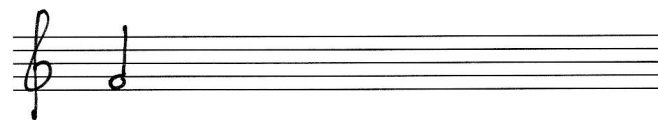
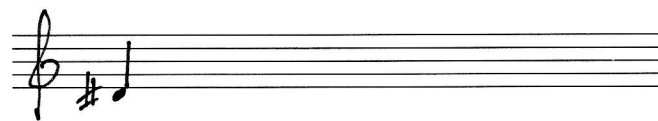
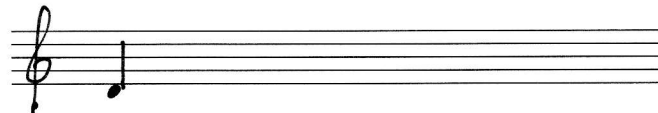
Stimme 2

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Stimme 3

hiefst dich [cis]



Stimme 4

$\begin{bmatrix} \text{höchst} \\ \text{möglich} \end{bmatrix}$

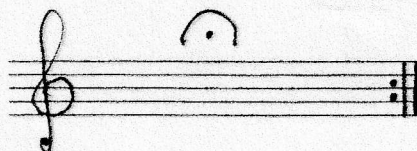
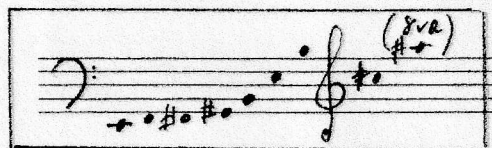
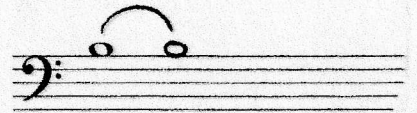
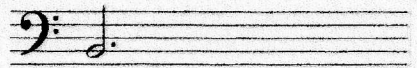
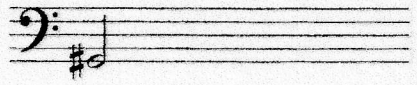
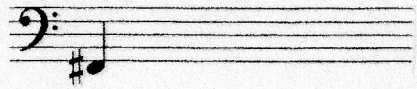
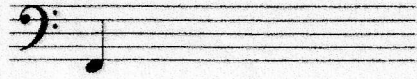
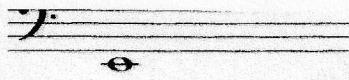


A musical staff with a half note on G4. A slur is placed over the note, starting from the first line and ending at the second line.

Handwritten musical notation on a five-line staff, enclosed in a rectangular box. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), 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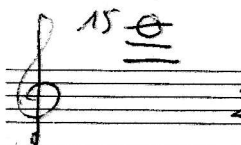
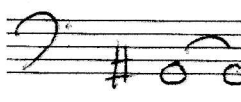
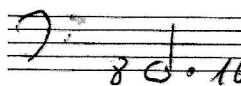
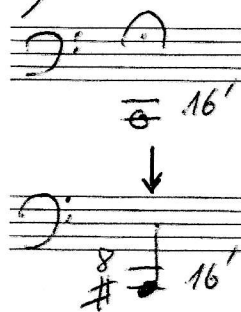
Becoming

doublebass

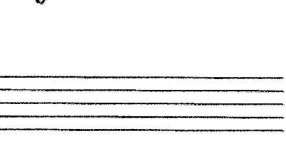
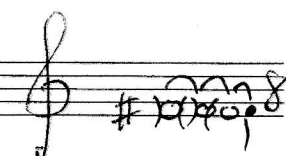
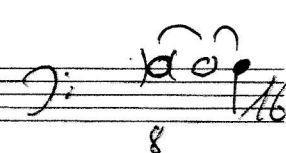
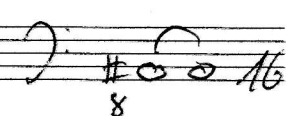
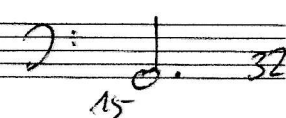
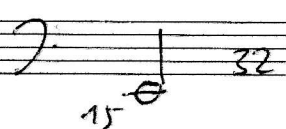
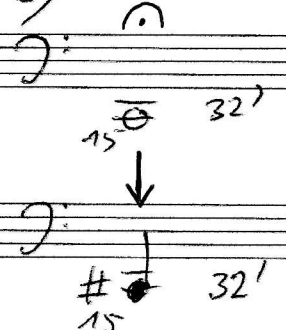


organ

a)



b) opt.



a)



opt. b)

