SONG BOOKS (SOLOS FOR VOICE 3 - 92)

for Cathy Berberian and Simone Rist

Stony Point and New York City, August - October 1970

Copyright © 1970 by Henmar Press, Inc., 373 Park Avenue South, New York, N.Y. 10016
The assistance of Miss Marjorie Trenk (library research and preparation of the manuscripts for Solos 6, 10, 19, 31, 36, 38, 43), and that of Mr. Carlo Carnevali (preparation of the manuscripts for Solos 18, 25, 30, 35, 39, 47), and that of Mr. David Behrman (preparation of the tape for Solo 51) is gratefully acknowledged. I am also grateful to the Gulbenkian Foundation (London) for having commissioned the work for its first performance (Journées de Musique Contemporaine, organized by M. Maurice Fleuret) in Paris, October 1970, and to the "Peters Family", particularly Mrs. Walter Hinrichsen, Mr. Kurt Michaelis, Miss Johanna Ribbelink, Miss Trudl Mathys, Miss Toni Woodward, and Mr. Stephen Fisher who in different ways facilitated and made pleasant the completion of this composition.
GENERAL DIRECTIONS

There are fifty-six parts for Book I (Solos for Voice 3-58) and thirty-four parts for Book II (Solos for Voice 59-92). The solos may be sung with or without other indeterminate music, e.g., Mozart Mix and Concert for Piano and Orchestra.

The solos may be used by one or more singers. Any number of solos in any order and any superimposition may be used. Superimposition is sometimes possible, since some are not 'songs', but are directives for theatrical activity (which, on the other hand, may include voice production). A given solo may recur in a given performance. Specific directions when necessary precede each solo. When such directions have already been given, they are not repeated, but reference is simply made to them.

Each solo belongs to one of four categories: 1) song; 2) song using electronics*; 3) theatre; 4) theatre using electronics*. Each is relevant or irrelevant to the subject: "We connect Satie with Thoreau."

Given a total performance time - length, each singer may make a program that will fill it.

Given two or more singers, each should make an independent program, not fitted or related in a predetermined way to anyone else's program. Any resultant silence in a program is not to be feared. Simply perform as you had decided to, before you knew what would happen.

*Wireless throat microphones permit the amplification and transformation of vocal sounds. Contact microphones amplify non-vocal sounds, e.g., activities on a table or typewriter, etc.

+ Designed by Paul Ketoff, via del Corso 47, Rome
SOLO FOR VOICE 3

DIRECTIONS

Using the map of Concord given, go from Fair Haven Hill (H7) down the river by boat and then inland to the house beyond Blood's (B8). Turn the map so that the path you take suggests a melodic line (reads up and down from left to right). The relation of this line to voice range is free and this relation may be varied. The tempo is free. Change electronics at intersections and/or when mode of travel changes. Use any of the following words by Henry David Thoreau as text (Journal Volume III, page 143). The different typefaces may be interpreted as changes in intensity, quality, dynamics. Space on the page is left for the performer to inscribe the vocal path chosen from the map.

This solo may be accompanied by a tape recording of hawk sounds.
Saw a large hawk circling over a pine wood below me, and screaming.

apparently that he might discover his prey by their flight...what a symbol of the thoughts, now soaring, now
It flies not directly whither it is bound, but advances by circles, like a courier of the skies...
how it comes round, as with a wider sweep of thought! ...

circling

and ever circling, you cannot divine
which way it w

if incline, till perchance it dives down straight an arrow to its mark...

a wilko-the-wind...

the poetry of motion
DIRECTIONS (SEE SOLO 3)

Go from Lee's Bridge (K6) to Emerson's Cliff (H8). Use any of the following words by Henry David Thoreau as text (Journal, Volume III, page 54).

This solo may be accompanied by a tape recording of bird sounds.
the swamp white oak on the meadow, which was blown down in the spring, is still alive, as if it had been supported by the sap in its trunk. The dirt still adheres to its roots, which are of the color of an ele—
Phant’s skin... I saw the Ardea minor walking along the shore, like a hen with long green legs. Its...  

Pencilled throat is so like the reeds and shore, amid which it holds its head erect to watch the...
PawSer, that it is difficult to discern it. You can get very near it, for it is unwilling to fly.

Preferring to hide among the weeds, the lower parts of the willows and the button bushes are
black WITH THE CAPILLACEOUS leaves and stems OF THE WATER-MAIN, gold, etc.
SOLO FOR VOICE 5

DIRECTIONS

A song in eight parts: Wander over the portrait of Thoreau given, turning it so that the path taken suggests a melodic line (reads up and down from left to right). The relation of this line to voice range is free and may be varied. Each part has the number of time units given; establish length of time unit by determining how fast part 2 (which has two units) can be performed. Change electronics when moving, for instance, from hair to eyes. The texts are mixes (I Ching determined) of letters and syllables from Thoreau's Journal, Volume III, page 182. Use English pronunciation. Each page, except the last, has three systems. Space has been left on the page so that the melodic line found may be inscribed. Part 4 exceeds its structural limitations.

This solo may be accompanied by a tape recording of sounds of wind, rain, thunder etc.
eat
dwell
rs log ti
DIRECTIONS

A series of numbers 1-64 each preceded by a plus or minus sign, one number sometimes written above another or others. The series may be performed completely or in part.

To prepare for a performance, the actor will make a numbered list of verbs (actions) and/or nouns (things) not to exceed 64 with which he or she is willing to be involved and which are theatrically feasible (these may include stage properties, clothes, etc.; actions may be 'real' or mimed, etc.). If these number 64, the tables given below (which relate numbers less than 64 to 64) are unnecessary. In any other case, the appropriate table below will enable the actor to identify which, for instance, of twenty-seven nouns and verbs the number 36 refers to. The minus and plus signs may be given any significance that the performer finds useful. For instance, a minus sign may mean "beginning with" or "taking off", etc.; a plus sign may mean "going to" or "putting on" etc. Or they may refer to the degree or emphasis with which something is done. Change of type-face may also be so interpreted. Where nouns or verbs indicating expressivity are included in the list, expressivity is obligatory. Otherwise perform impassively. Total time-length and duration of individual actions are free.

Copyright © 1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
+ 35 + 23 + 40 + 28 - 55 + 54 + 58

+ 60 + 21 - 31 - 44 - 47

- 36 - 3,5 + 46 - 42 + 61 + 4 - 61 + 61

- 30
DIRECTIONS

A series of verbs and nouns each preceded by a plus or minus sign, one such sometimes written above another. The series may be performed completely or in part, but not for longer than two minutes and fourteen seconds. Duration of individual actions is free.

For further directions see those to Solo for Voice 6.
- sound of the wind
+ walking + talk — "the heat of this breath" + scratch + obvious inactivity + hat

+ obvious inactivity

+ sound of the wind + look at something through something else

- talk — reading + using toothpicks and kleenex (or other materials), build an object resembling a wigwam
SOLO FOR VOICE 8
(0'0"

DIRECTIONS

In a situation provided with maximum amplification (no feedback), perform a disciplined action.

With any interruptions,
Fulfilling in whole or part an obligation to others,
No attention to be given the situation (electronic, musical, theatrical).

THEATRE USING ELECTRONICS
(IRRELEVANT)
SOLÒ FOR VOICE 9

THEATRE

(RELEVANT)

DIRECTIONS (SEE SOLOS 6 AND 7)

Do not perform for longer than four minutes and thirty-two seconds.
un chapeau haut de forme, une large lavalière

Take your temperature. Give yourself another (each hour).
— the blowing of wind
+ a rose

+ flyswatter
- speed — popular music — loss of interest — solfeggio exercises — terrible anger
DIRECTIONS (SEE SOLO 6)

Number below a line with none above means: overlap with preceding activity or song.
\[-52 + 20 + 51 + 62 + 6 - 25 + 2\]

\[+16 - 35 + 40 - 53 + 45 - 12 + 53 + 7 + 43\]

\[+32 - 36 + 15 + 6 - 63 + 27 + 39 + 61\]
SOLO FOR VOICE 11

DIRECTIONS

Three pages; four systems without space between to a page. The vertical space gives voice range. Therefore, the notes are all in the upper range. Use free vocalise. Interpret numbers (large and small) as directed in Solo for Voice 22.

If a dial change turns out not to be one, that is, a repetition, precede the repetition with a return to zero on that dial.

Establish a relation between horizontal space and time (on the last side). Let size of notes relate to singing amplitude and dynamics (not electronic amplitude).
SOL0 FOR VOICE 12
(Solo for Voice I for Arlene Carmen)

DIRECTIONS

Any amount of the material may be sung (including none). No part once sung is to be repeated. Each page has six systems. The time-length of each system is free. Given a total performance time-length, the singer may make a program that will fill it. Notes are of different sizes: generally small, medium, and large. A small note is either p, pp, or pp in the dynamic range or short in duration or both. A medium note is either mp, mf in the dynamic range or medium in duration or both. A large note is either f, ff, or fff in the dynamic range or long in duration or both.

The possible interpretations are many. Associated with the notes are semi-circles. These are centered above the note (meaning the pitch given is to be sung at some point after the phrase beginning and before the phrase ending); or end with the note (meaning the pitch given is to be the end of the phrase), or begin with the note (meaning the pitch given is to begin the phrase). The lines of the staves are far apart. Where the notes are not centered in the space or on the line, they suggest microtonal alterations of conventional pitch. In a relative sense, space on the page equals timing of performance. Notes below a staff and attached to it by a stem are noises to be produced vocally or by any other means. Sprechstimme may be used where the text has some length (in the case of these noises). The text may be omitted where some other sound producing means than the voice is chosen. Crescendo and diminuendo marks are alone or combined. When combined, the singer may make any combination of two or more of them (espressivo). The amount of crescendo or diminuendo is free in both intensity and duration. The absence of these signs means constant dynamic level. A virtuoso performance will include a wide variety of styles of singing and vocal production. Use any clef sign desired.
SOLO FOR VOICE 13
for Cathy Berberian

SONG (IRRELEVANT)

DIRECTIONS (SEE SOLO 12)

Five systems to the page. (Use any clef sign desired.) The words are from various books on mushrooms.

Copyright © 1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
SOLO FOR VOICE 14
for Simone Rist

SONG
(IRRELEVANT)

DIRECTIONS (SEE SOLO 12)

Four systems to the page. Treble clef or an octave lower. Equal space is given each chromatic tone. Thus the lines of the staff are not equidistant. Conventional pitches are marked sharp, flat or natural. The absence of such signs means that the tones are not at conventional points, but microtonally between. The words are from September 1970 newspapers.

Copyright © 1970 by Hemmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
DIRECTIONS

Using a typewriter equipped with contact microphones (four channels preferably, speakers around the audience, highest volume without feedback), typewrite the following statement by Erik Satie thirty-eight times:

L'artiste n'a pas le droit de disposer inutilement du temps de son auditeur.
SOLO FOR VOICE 16

SONG WITH ELECTRONICS

(DIFFERENT)

DIRECTIONS (SEE SOLO 11)
SOLO FOR VOICE 17

SONG WITH ELECTRONICS
(RELEVANT)

DIRECTIONS

The text is a mix of remarks about the "telegraph harp" from Volumes II-IV of the Journal by Henry David Thoreau. Use electronics to so transform the voice that it resembles singing wires, not strident, but whirring (aeolian harp, musical saw). The notation relates horizontal space to time. Beams are slurs. Commas above the notes, periods following words, are phrase endings. High, middle and low are differentiated; size of note may be related to changes of amplitude, dynamics.

This solo may be accompanied by a tape recording of telegraph wire sounds or by improvisation on a musical saw equipped with mike.
No danger, that worms will attack them to death, sounds.

Mad so long, what more wonderful than a wire stretched between two posts? Buzzing strings.

Will be, the telephone.

Harp wind is from the north, the telephone does not.
SOUND. Ae-
O-Li-
AM, OR;

PHE- US
A-
LIVE.

IT
IS
THE
PO-

ET-
RY
OF
THE
RAIL-
ROAD.

BY
ONE
NAMED
E-
LEC-
TRI-
TY.

LIKE A
HARP
HIGH
O-
VER-
HEAD.
SOLO FOR VOICE 18
(Cheap Imitation No. 1: III)

SONG WITH ELECTRONICS
(RELEVANT)

DIRECTIONS

$\&$ means: make an electronic change.
Use French pronunciation.
CE CHÂLE S'EST ET QUE GNE SOU JU SOB FRAN CORPS CE ET?....

DE A PEI A TPE PER ME RAS JE

AU HOM- AUS SU GRAND ME JE TROU GIL QUE POR VE ME PREMOS HEUR MAI PONT UN LÉ-TAT ME

JE, VOUS ME ME LE JE SU ZER TOUL AIS SAURY QE VOUS À DER.... VOS ME DONC CROY

ET, RAIT CE PA QUL A, FÉ- GNE-ER RIT-EN BIF-AUX CY, CE DI-VI- LI POUR MENT

ET ON N'A SI RE LE QUL LA GAB, SEI PRES) DE.

CY LA GNEES,

MAI QULS RAR QUAND SÉNT-LAS VONT-EST QULS CO GRAN TENT ES N'ONT RE-JOUR, EAT JA CE LA MEJ

RALL

MAIS, É JOIE DALL LE TROU DIEU LA VÉR) QULS SEIR DANS E(M)....
A tempo

...et tu sois au plus... te ré fuis mi j'ose voir sa... ben, tu me... tant tais or que le sa... puis dans cors... ce

Très lent

...et toi si la sa zibi... le dans... va pas chan... ne puis y pour

poco a poco A tempo

... et toi si la sa zibi... le dans... va pas chan... ne puis y pour

Prés d'un lit... cri... tom it luy suiv... luy et nous de... se de ten... à so... prés... cra... te...
REMENÉE, SAT SOUD SUR lit il s'as pas grand le ne nous di cho se de temps huit et 

rall.

LE TEMPS SER VI CAR PREZIE ES MÊ ME TTA EN DES TUR TE ON PRO DE SA ET LOU

Très lent

CHANT CRASO TE, OUI !

A tempo

PAS TE À NE RE

PRO LE ME JE RE CEE QU'AHS JAI RE AI TRES FAI NADIS DES FE : QUE TA VES A JEE DES LES

VER PAR FRA LORS TRATS DES MA SIS OUI LE HUIT RE SOI BOI, TRA TE MOI ILS

POR SÉACON, ET SE ME MAU JIS ; MAIS TOI POUR, TOU VÉ TAI LE TROU JOURS CUI SE PUIE GEUX RA,

DOUX MEU SOUL É ET TE PLUS QUI SONT DANS EURL LE PAl CEUX VE CER DE JAA NOS MARS, PAS ME
SU ACH TO SAIS ACH JE SOIS RÉ ET BIEN QUE TUE QUE EN FAUT ET MO JE CRÉ COUS CE
HEIRA MAU SONT CEUX CONSE-TOUR-TRE LA DE CAU-MAS-SQUE, CON TOU QUE BIEN-HAI ET.

Très lent

VIONS TA SAIS, MAIS TE QUE MAST CE TU CE JE NON AEU-DÉ, POR-CHÉ TA EST
DE SE BON BLE VECE TA CE REViTE À SU A-SI-ON QUE.

A tempo

EN ME ET MÉ-TEMPS TOUS SE IL DÉ EN LAR-DAN-FOS HAY-RE ET SE-MA-NA-EN.

PANT GUA CRA-TE SO-LE, LUI DIT: AU COR SI TOT-RE

MÊS À DIEUX ET;
JE DIS TU QUE RAI CE FE,
SE NOUS ET HAST TOUT VERS;
Yez hoiz, il vie dit,
Le hou de te quelle te dans né haiz.
Tout temps té ci é jai que i le.

Il au voir ve mês sou-vient
Et sest tre bu: a: te en moi vec:
Méil tait cé le hum: mes des

Eib, et te-nant mair
Je la coeur, bon si de comme pleu!
Ous mais: à i, cri:

Son lui i o: bé
Grâ-ce de me bonne)
Por: a: son et poi-
Le quon-te,
S'il

Est broy: é
Si moi e broi qu'il le
Mê-mê lui.....

Nait-
te au fit se cla: qui
Près ve cri ton les: à signe,
Cla les: tat: ve sor,

Ti: tre a: près sur quel: é
Que et temps, lui a le vec il re- vent
dous lier qui poi-
Vait de le sos cou-
me pe brox cool u por dans tait ye tout.

Vite le so-
cra tot aus si que:
fort bien,
mi-
a mon, il lui dit, je il
que fais-se mas faut que?
deme car pres-la toi c'est-
à.
autre chose pas,

(crest poco a poco)

Cest lui hom-
edit,
quand pres-
er de tu
au-bas tu bu grand

t e jos-
coa le ses que tu

(crest poco a poco)

Tis jas-pes-
a biesz an, a ché lors de et tuin te
lit cou-sur, lui mê-
ra sos gi pas de le me-

accel

moto

rit

A tempo

crea ses la te coupe ta so-
à-le por-

vres trans-
vec mer, cier la ne ve-
se cool et but u-

a i-
et
Je désire que vous soyez près de moi vous m'avez pris et à bout, je te fù puis
les dieux mè n'ères, mal tous, pour moi grand fêtes et mes peint à bois lar-
mes dans ce avec pé sé chap, pour je de cou vous savez man teau me mê-
me que moi rés sur, pleurez de ce je mal pas le cra s'est cas, rai l'heur le cri, so-
temps,
soir en ait quel mi à d'an bas perdre......
.....me ça proto nait se qui pas, d'aut crà-
so sentir sa ses pe qu'il dit jam bêt tir sa cou sur et le dos il cha-
se trom men mi ré la.
DE ME HOM EN TEMPS MEME LE ME DOU LUI ROI A VU TET LE ROI XA SES
JES QUE AMI DES HEB VOIR ET E PRÈS ET A QUEL PIEDS CHA TEMPS SAP Phillips ses, MENT SERA LUI RA
LIE PIED IL SUL LE MAIN LUI DE DA SENS ET TANT; DIT IL NON QVE.
SERRA EN DES SUITE LES JAMIL LUI; HAUT PLUS MAUSS DES TANT ET RUR
SAIT AUS LE QUE SE CORPS DIS ET VOX GAA IL CÀT SE RAIFIT; ME ET LE
TOU ME CHANT LUI, DIT QUE IL NOUS, LE CHE COEUR QUE DES FROID LE GA RAIT, A
SO QUIT TE LORD TE NOUS RAVIT CRA..... ..... LORS A SE COUV DE RANT,
DIT SO-TE-CRA: UN PE, CRÀ-A- LA DE ES VOUS HORS C'EST TOUT COR;

QUIT-TE BLUE DÉT NOU C'EST PAS TE D'A TE....

DE UN PEU À TEMPS PRÈS

NOU IL SIF VOU SANT TOI VÉ-COI;

TOUT ME À HOM LE VRT À

DÉ FAIT COU- LORS;

RE FI SES TANT DES GARS- É.

CU TANT

SÉN- TON É PER A- CRI, LA LUI MA FER BOUCHE ET LES YEUX....

.... VOI- LA, CHÉ- CRA- É- TE, FUS MI FUT LA DE LE QUE HOMÉ A....

TOUS PLUS SAGE LES ET HOM DU DU ME TE JUS PLUS DE.
SOLO FOR VOICE 19

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

Number below a line with none above means: overlap with preceding activity or song.
\[ \begin{align*}
+ 51 & \quad + 17 & \quad - 40 & \quad - 25 & \quad + 24 & \quad + 13 & \quad - 45 \\
+ 59 & \quad - 53 & \quad - 56 & \quad - 22 & \quad - 56 & \quad + 40 \\
+ 39 & \quad - 13 & \quad - 34 & \quad - 58 & \quad - 15 & \quad - 6 & \quad + 8
\end{align*} \]
- 38 + 45 + 44 - 27 - 60

- 20 + 62 - 37 + 51 - 60 11 - 45

37 + 57 + 40 + 13 + 40 50 - 23

+ 3
\[ + 8 \quad + 1 \quad + 27 \quad + 38 \quad - 54 \quad - 56 \quad - 28 \]

\[ + 13 \quad - 33 \]
DIRECTIONS (SEE SOLO 3)

Go from Clematis Brook (K7) to Lee's Hill (F6). Making any repetitions desired, use the following words by Henry David Thoreau as text (Journal, Volume III, page 377).
so is it with our minds. DS.
SOLO FOR VOICE 21

DIRECTIONS

Let the upper and lower extremes of the symmetrical shape relate to the upper and lower extremes of voice register. Let horizontal space relate to time. Total duration: 40 seconds. Take either the upper or lower line, changing to the other, if desired, at a structural point (these are given by vertical lines). Make one very gradual electronic change (a dial "glissando") from the beginning to the end. Make any use of the text given (by Erik Satie), repeating words and phrases freely.

Copyright ©1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
Ceux qui ne comprendront pas sont priés, par moi, d'observer une attitude toute de soumission, toute d'inériorité.
SOLO FOR VOICE 22

DIRECTIONS

Regular and irregular breathing (inhaling or exhaling as necessary) through the nose or mouth. Regular means: even or changing gradually. Irregular means: uneven or changing abruptly. Duration is not notated. Large numbers (1-64) are to be related to the number of available dials (use appropriate table in Solo 6). Smaller numbers (1-12) indicate dial positions as on a chronometer. Begin with any arbitrary setting (including "off") of all dials.

Copyright © 1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
DIRECTIONS

On a playing area (e.g. table, chessboard) equipped with contact microphones (four channels preferably, speakers around the audience, highest volume without feedback)

Play a game with another person (e.g. chess, dominoes) or others (e.g. scrabble, bridge).
<table>
<thead>
<tr>
<th>SOLO FOR VOICE 24</th>
<th>THEATRE WITH ELECTRONICS</th>
<th>(IRRELEVANT)</th>
</tr>
</thead>
</table>

**DIRECTIONS (SEE SOLO 8)**

Engage in some other activity than you did in Solo 8 (if it was performed).
SOLO FOR VOICE 25
(Cheap Imitation No. 2)

SONG WITH ELECTRONICS
(RELEVANT)

DIRECTIONS

Ø means: make an electronic change. Use French pronunciation.
SOLO FOR VOICE 26
0'00" No. 2B

THEATRE WITH ELECTRONICS
(IRRELEVANT)

DIRECTIONS (SEE SOLO 23)

Play a game of solitaire (or play both or all sides of a game ordinarily involving two or more players.)
SOLO FOR VOICE 27
(Cheap Imitation No. 5)

SONG
(RELEVANT)

DIRECTIONS

Large numbers mean number of quarter notes of silence.
WEST-Y GROVE OF OAKS AND PINE, PROCE- 
BE CAME TO FIND ITS REST

RA- 
DIANT AS GEMS ON WRENS

TREES ARE LOS- 
ING THEIR LEAVES

SPAR- 
KLES IN CLEAR, COOL AIR,

THE GOW- 
SLIP IN BLOOM

MAKE, MO- 
VEM, BEH, FIF- 
TY THREE

HOW COULD PA- 
TEST SHE HAVE KNOWN?

BUDS, SWEET, TRACKS OF AN- 
IMALS

OUTSIDE THE WALL, EDOCATION OF WA- 
TER
SOLO FOR VOICE 28

THERAPEUTIC ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 8)

Engage in some other activity than you did in Solos 8 and 24 (if either of these was performed).
SOLO FOR VOICE 29

SONG (IRRELEVANT)

DIRECTIONS (See Solos 12 and 14)
SOLO FOR VOICE 30
(Cheap Imitation No. 1: II)

Text is a collage from Thoreau's Journal.
WASPS ARE BUILDING, SUMMER SQUASHES, SAW A FISH HAWK, WHEN I HEAR THIS.

BOTH BUSHES AND TREES ARE TANGENT LEANED, FEW Ripe ON SANDY BANKS, ROSE RIGHT UP HIGH INTO THE AIR, LIKE TAN OF SOME PLEASANT DREAM TO ENTERTAIN ME, AND BIRDS ARE HEARD SINGING FROM YOU.

BURST LIKE A STREAM, MAKING A WORLD, HOW LARGE DO YOU THINK IT IS, AND HOW FAR? TO MY SURPRISE, ONE ANSWERED THREE BODIES, BEGAN TO CHANGE, IN THE WOODS, WE CAME UP ON A PARR TRODE, I FIND MYSELF COVERED WITH GREEN AND WINGED LIFE. WHEN I LOOK FURTHER, I FIND THE LOWER STREETS OF THE TOWNS.
In a few weeks they will be
as it should be. Governor, Snake and
Toad, an August wind, scarby paws, dog of the woods,
open the paint-ed tortoise nest,
Thor- en.
Now under the snows of win-ter, apple tree,
Chips of dead wood, then turn up and mat-ted togeth-er, 'though to fill a bed
out of a hat. In the for-et on the mead-on but-ton bus-ha, 6 flock of shore larks
Persian cit-y spring ad- vances. All parts of na-ture be-long to one head, the coru,
The earth, the wa-ter, see and hear toads swal-low a-bout. Maple buds large as in spring,
ICE WATER, WINTER IN THE AIR, CARRIED THERE BY ITS MOTHER, WILD WOODS NIGHT.

I HEAR IT ROARING, REMINDING ME OF MARCH, MARCH. STOOD FACE TO FACE TO FLY AND ARE ABOUT TO HANG HIM, PUTS THEM IN HIS POCKET.

HOARSELY FLYING TOWARD THE WHITE PINE, CRICK-ET CREEKS A-LONG THE SHORE, SOUL COOLNESS AS TRÈS RALENTI RAIN MAKES; NOT SHARP. THEIR CENTRAL PARTS HAVE CHANGED UPWARD.

SEE REST OR FOR-TY

A TEMPO

GOLD-FINCHES IN A FLOCK, COLD AIR, GREAT NUMBERS OF FISHES FLED. SINCE IT BLOOMS SOMES A

SECOND TIME, IT WAS FIT TO REST ON, MORNING CONCERTS OF SPAR BIRDS, HYRE- MAU-
Is and crackles, many butterflies, black with white on wings

rit. A tempo

New country where the rocks have not been burned. May I be as vio-

cous as willow.

rit. A tempo

Shall not voice of man express as much cost than as the note of a bird? Is the mud of them, I see

track of rabbit, it also struck a small croaking of the locomotive. Rail

rit. A tempo

cars, a whisper, far down all day. Moss is bear, now a green fruit. This snare of

twigs, quick as thought and at home in the trees. The blue-eyed grass is shut up. When does it open?

rit. This about, surprising, this cluster of leek buds on rock.

These are
MY SANDS. HUBBARD'S BRIDLE AND WATER LILIES, WATER LILIES. IN OUR FORESTS, PART OF WINE,
AND MAKES HER HEART PALPITATE, WILD AND TAME ARE ONE. WHAT A DELICIOUS SOUN!
The air delicious, this we are baptized into nature, fall into the water,
or lost, torn in pieces, frozen to death, thunder and lightning, Winter day, clear
and bright, still no cold. In a hollow, here the river, in warm weather,
the river is conclusions opaque white, it is quite wild today, berries in the trees
An inch apart, forest presents the tenderest green, but you must raise your chief pota-
TOES. PERHAPS I ATE MORE.

DARK MASS OF CLOUD WITH LIGHTER EDGES.

WHAT TO DO, WHAT MAY A MAN DO AND NOT BE ASHAMED OF IT?

COUNTLESS BROWN ROW

LIGHT LINES. IT IS WORTH WHILE TO HEAR THE WIND BLOW IN WOODS TODAY.

THE FIELD PLANTAIN, THE

NARROW COTTON GRASS, TO BAG CO PIGEONS STILL PUSH UP DRY LEAVES, LIKE THE WILD CAT

OF THE WOODS, POSE WOOD. I AM SURPRISED TO FIND THESE ROOTS WITH WHITE

GRUBS.

ONE OR TWO FLASHES OF LIGHTNING, BUT SOON OVER, Ralentir peu à peu

RIDGE OF MEADOW WEST OF HERE, MARKED EYE.
SOLO FOR VOICE 31

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

Number below a line with none above means: overlap with preceding activity or song.
- 34 + 24 + 61
SOLO FOR VOICE 32

THEATRE

(IRRELEVANT)

DIRECTIONS

Go off-stage at a normal speed, hurrying back somewhat later.

Copyright © 1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
SOLO FOR VOICE 33  SONG WITH ELECTRONICS  (RELEVANT)

DIRECTIONS (SEE SOLO 21)

Total duration: 2 minutes and 30 seconds. Make four successive very gradual electronic changes from the beginning to the end.
Pour mon compte, j'ai toujours fait crédit à la jeunesse....jusqu'à ce jour, je n'ai pas eu à m'en plaindre.
SOLO FOR VOICE 34
(Cheap Imitation No. 6)

SONG

(RELEVANT)

The text is from the first paragraph of the Essay on Civil Disobedience by Henry David Thoreau.

Copyright ©1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
Very Slow

That government's best when, governors not at all

Moderate

And when men are prepared for it, that will be the kind of government which they will have.

Fast

Not at all (governors not at all)

Going along

That government is best when, governors not at all.

And when men are prepared for it, that will be the kind of government which they will have.

Not too slow

That will be the kind and when? That will be the kind and when? That will be the kind and when?
DIRECTIONS

32 AABA's. Having sung any one of them, the singer may substitute its A or B for any other A or B providing the latter A or B belongs to an AABA already sung. The text is from the first paragraph of the Essay on Civil Disobedience by Henry David Thoreau. Sing in an optimistic spirit as though you believe what you are singing, and in such a way as to "blur" both the pitch and the text as though your voice had not been trained. Use electronics to exaggerate the rhythm. If another singer is already singing this solo or Solo 50, do not take the same or any easily related tempo. Let this solo be used as an irregular "refrain" in a given performance. Most of the A's have eighth-note upbeat. The third measure of each A is incomplete, completed by the upbeat of its repetition, by the upbeat of its B or by the upbeat of any other A or B (see above). The B's are notated and to be used similarly. If possible, the text should be sung by at least one singer in the language of the audience (making melodic changes where necessary). Before singing this solo, raise either the black flag of Anarchy or the flag of the Whole Earth. Having raised the flag, do not lower it at any time during the performance. Any number of flags may be raised during a single performance, one before each performance of this solo.
The best form of government is no government at all.
and that will be what men will have when they are ready for it, ready for it.

and that will be the kind of government we will have when we are ready for it, ready for it.

and that will be, and that will be what we will have when we are ready.

and that will be the kind of government we will have when we are ready for it, ready for it, ready for it.

and that will be the kind of government we will have, and that will be the kind of government we will have.
The best form of government is no government at all.

The best form of government is no government.

The best form of government is no government at all.

The bestest form of government is no government at all.

The best form of government is no government.
and that will be
what we will have
when we are
ready, ready for it.

and that will be what we will have, and that will be what we will have when we are ready, when we are.

and that will be what we will have. When will we?

we are ready, we are ready, we are ready, we are ready,
we are ready.

and that'll be what we'll have, and that'll be what we'll have when we are (we are) ready, for it.

and that will be the kind we'll have when we are ready for it.
The best form of government is no government at all.

The best form of government is no government at all (none at all.)

The best form of government is no form of government.

The best form of government is no government at all, at all (no government, no government.)

The best form of government (best) is no government at all.
and that will be the kind we'll have when we are ready. We are ready.

and that will be, and that will be the kind we'll have (we'll have when we are ready.)

and that will be what we will have, what we will have when we are ready.

and that, and that, will be, will be, and that, and that will be, will be, and that, and that will be, will be.

and that will be what we will have when we are ready.
The best form of government is no government, no government.

The best form of government is no government at all.

The best, best (best), the best government (the best) is no government at all.

The best form, the best form, the best form of government is no government at all.
and that will be the form we'll have, and when we are ready, that will be the form we'll have.

and that will be the kind of government that we will have when we are ready.

and that is the form we'll have.

and that will be the form we'll have when we are ready, and that will be the form we'll have.

and that (that), that will be (will be), and we are (we are) ready for it.

and that's the kind, the kind we'll have. When? When we are ready.
The best form of government is no government at all.

The best form of government is no government.

That is the kind we will have.

The best form of government, the best form of government is no form of government.

The best form of government is no form of government (no government at all).

The best form of government is no form of government.
and that will be the kind of government we'll have when we are ready for it, for it, for it.

and that will be our government and we are ready for it.

Read-y for it?

and that will be the kind we'll have, and that will be the kind we'll have when we are (we are) ready.

and that's the kind that we will have, and that's the kind, and that's the kind we'll have.

and that will be, and that will be the kind we'll have when we are ready.
28
The best form of government is no government at all, is no government at all.

29
The best form of government is no government at all.

30
The best form of government is no form of government (no government at all).

31
Best form of government is no government.

32
The best form of government is no form of government at all.
and that will be the form we'll have, and that will be the form we'll have when we are ready.

and that's the government we'll have when we are (we are) ready.

and that will be the kind of government we'll have, the kind of government we'll have. We are ready.

Ready, ready, ready for it, ready, ready, we are ready for it.

and that will be the kind we'll have when we are ready (are we ready?)
DIRECTIONS

Number given is number of things eaten or drunk.

"I can drink without eating, but I certainly can't eat without drinking."
DIRECTIONS

Leave the stage at a normal speed by going up (flying) or by going down through a trap door. Return in the opposite way very quickly.
SOLO FOR VOICE 38

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 36)
SOLO FOR VOICE 39
(Cheap Imitation No. 3)

SONG WITH ELECTRONICS
(IRRELEVANT)

DIRECTIONS

☉ means: make an electronic change. Text is Die Hoffnung (Fr. von Schiller). A few words are omitted.
Etwas geshwindt

Es re- den und träu- men die men- schen viel, bez- ser nün- fe- ten.


die welt war alt, im wird wie- der jung, doch men- schen.

Doch der men- sch hofft im- mer ver- bes- ser- rung im- mer ver-

bes- ser- rung.

die hoff- nung führt ist ins

le- ben end, flä- tzt den fröh- li- chen kna- ben, den jung- ling be- gei- stert ist.

Schein, sie wird mit dem gross nicht be- gra- ben.
Dies be- schießt er im Gra- be des Wie- des Laff hoch Gra- be

noch am Gra- be Pfanz er die Hoff-
nung auf Pfanz er die

Hoff- nung auf

Es ist kei leerer, kei

Schmel- chen der Wahr, zeust im Ge- hir- ne des To- ren im Her- zen kühn det es

All zu was bes- serm sind wir ge- bo- ren.

und

was die in- ne- re Stim- me spricht Täuscht das Täuscht die Hof- fens- de

See- le nicht die Hof- fen der See- le nicht.
SOLO FOR VOICE 40

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 22)

Interpret numbers, large and small, as in Solo 22. Set all dials arbitrarily to begin with. Then turn gradually from wherever it is to position given at end of first phrase. In silence between phrases set dials at points given, leaving all others where they happen to be. Continue similarly. Where there are two dials to be turned, turn them simultaneously.

Two pages, four systems to a page. Relate vertical space to voice range, horizontal space to time. The text is from a list of Indo-European Roots. Use it freely in relation to the melodic line given.
SOLO FOR VOICE 41

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

Produce feedback three times.
SOLO FOR VOICE 42

THEATRE WITH ELECTRONICS (IRRELEVANT)

DIRECTIONS

Produce feedback twice.
DIRECTIONS

Improvise a melody using the following text by Erik Satie (four times) recording it meanwhile. Let the first time be approximately 17 seconds, the second 49 seconds, the third 52 seconds, and the last 53 seconds (total duration: approximately two minutes and fifty-one seconds). Play back the recording and then sing it recording it a second time. Then play both recordings simultaneously.
et TOUT CELA M'est advenu PAR LA Faute DE la musique.
et tout cela m'est advenu par faute de la musique.
et tout cela m'est arrivé par la faute de la musique.
et tout cela m'est advenu par la faute de la musique.
SOLO FOR VOICE 44  

THEATRE  

(IRRELEVANT)

DIRECTIONS

Go off-stage at a normal speed, returning somewhat later also at a normal speed.
SOLO FOR VOICE 45

DIRECTIONS

This solo (like the others) may be used in whole or part. Its eighteen pages may be used separately from the other solos by a singer or shared by two to eighteen singers to provide a program of an agreed upon length. (They may be sung with Atlas Eclipticalis and/or Winter Music and an electronic version may be made using feedback at times.) The single staff is provided with two clef signs. Where these differ (treble and alto), ambiguity obtains in the proportion indicated by the two numbers above the aggregate, the first of these applying to the clef above the staff. Dynamics are free. The given fragmentation of staves arose simply from an absence of events. Sing the notes of an aggregate in any order using the vocalise (made from Solo for Voice 2) to make a phrased event as rapidly as possible.* Maintain the relation of space on the page to time of performance.† Tones may be omitted if desired or if necessary. In their place make breaks in the phrase.

* Any single tone or single tone of an aggregate may occasionally be extended indefinitely, being interrupted by breath or by intervening aggregate(s) only to be reestablished.
† Let the duration of a staff be at least two minutes or as much as eight to twelve minutes.

The use of accidentals in the composing process often produced "repeated" tones, e.g. E flat and D sharp. In general, a performance should be planned in advance and the music renotated to free the performer from its obscurities.

Copyright © 1970 by Henmar Press, 373 Park Avenue South, New York, N.Y. 10016
SOLO FOR VOICE 46

THEATRE

(IRRELEVANT)

DIRECTIONS

Prepare something to eat.
SOLO FOR VOICE 47
(Cheap Imitation No. 4)

SONG WITH ELECTRONICS
(IRRELEVANT)

DIRECTIONS

A means change amplitude control. M means change modulation means.
SOLO FOR VOICE 48

SONG

(RELEVANT)

DIRECTIONS (SEE SOLO 45)

For the texts of the fifth and sixth of these eight pages use French pronunciation; for the others use English pronunciation. (These eight pages may be performed with Atlas Eclipicalis and/or Winter Music by one singer or shared by two to eight.)
OSÉ

DE-YEU-DIX-S-VEC

TEURS-ET-N-REC
SOLO FOR VOICE 49

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

This solo may be performed as a song in a recital not using the other solos for voice, in which case use the title given above it. Sing without vibrato and using electronics (ordinary air microphone) in the popular hi-fi manner. Sing as written or in any desired (preferably lower) transposition. Within the tempo range given, choose one; then give it some rubato. Play your own accompaniment by tapping with fingers on a drum or table, etc. x means: knuckles. The text is from the Journal of Henry David Thoreau.

+ equipped with contact microphone

Copyright © 1970 by Hemmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
THE YEAR BEGINS TO BE RIPE

THE BIRDS SEEM TO DELIGHT IN THE FIRST FINE DAYS OF THE FALL IN THE WARM HARVEST LIGHT

(ROBINS, BLUE BIRDS, IN FAMILIES ON THE ALMOST BARE ELMS, PROBE AND PROBABLY PURPLE FINCHES)

NOW THE YEAR ITSELF BEGINS TO BE RIPE, RIPENED BY THE FROST LIKE A PERSIMMON
SOLO FOR VOICE 50  SONG WITH ELECTRONICS  (IRRELEVANT)

DIRECTIONS (SEE SOLOS 35 AND 22)

Vocalize and/or hum the melodies (Solo 35) as though you were busy doing something else or as though you had forgotten the words. Do not read the pitches as written; use any transposition(s). For the electronics interpret the large and small numbers as in Solo 22.
SOLO FOR VOICE 51

THEATRE WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

Play a recording of a forest fire.
SOLO FOR VOICE 52
(Aria No. 2)

SONG
(RELEVANT)

DIRECTIONS

The aria may be sung in whole or in part to provide a program of a determined time-length. The notation represents time horizontally, pitch vertically, roughly suggested rather than accurately described. The lines include circled numbers 1-10. These represent 10 styles of singing. It is suggested that number 1 be left as it is, and also number 2 (line with parallel dotted line), and that numbers 3-10 be colored as follows: 3: dark blue; 4: red; 5: purple; 6: yellow; 7: green; 8: orange; 9: light blue; 10: brown. This will facilitate knowing what style to use, once one has established a relation between color and style. The black squares are any noises ("unmusical" use of the voice, auxiliary percussion, mechanical or electronic devices). The text employs vowels and consonants and words from five languages: Armenian, Russian, Italian, French (Satie), and English (Thoreau). All aspects of a performance (dynamics etc.) which are not notated may be freely determined by the singer.

These arias may be sung with the Fontana Mix, Concert for Piano and Orchestra, etc.

Copyright © 1970 by Henmar Press Inc., 373 Park Avenue South, New York, N.Y. 10016
NEL VOSTRO DOLORE

VARAK

GORIACHEYOU ZOLOI

KAK NAD

AEAEO
IN THE MORNING
AFTER A DEBAUCH
KHARIMIAN
HAIRIG

T-X C

TOUGH AS THEY ARE

EUEE

ALLEGRO STA
SOLO FOR VOICE 53
(Aria No. 2B)

DIRECTIONS (SEE SOLO 52)
LE PRINCE
NE SERA PAS RICHE,
LE PAUVRE.

OSTINATI PENSIERI

LA SENSIBILITÉ R.
COSÌ VOLETE.

COSÌ SARÀ

SAZU MUNATZ NAZU

RESTA! E-I-I
INCESSANTLY MOVING THEIR HEADS AND BODIES

LASCIA AL COR LA LIBERTÀ
DIRECTIONS

Leave the stage by going up (flying) or by going down through a trap door. Return in the same way wearing an animal's head.
SOLO FOR VOICE 55

THEATRE

(IRRELEVANT)

DIRECTIONS

Leave the stage and return by means of wheels (e.g. skates, small auto). Let speed of exit and entrance be "normal".
SOLO FOR VOICE 56

DIRECTIONS (SEE SOLO 21)

Total duration: 1 minute and forty-six seconds. Make one very gradual electronic change from the beginning to the end.
DIRECTIONS

Immobility (interior, exterior).

If one does not have this, try obtaining it by vocalise and use of friend's names and famous names as words for any commonly known tunes such as "Merrily we roll along," "America the Beautiful," etc., the tunes repeated many times, varying the words and sometimes inventing cadences. If that doesn't work, take a nap on or off stage.
SOLO FOR VOICE 58

SONG

(IRRELEVANT)

DIRECTIONS

Eighteen full range microtonal 'ragas' (see Solo 14, though here one has bass and treble clefs). They are double; that is, either part may be used for ascending or descending, and one can move freely from one side to another of a single 'raga' and one can use as little or as much of it as desired. The associated numbers are 'talas' on the basis of which singing and/or drumming may be improvised. Think either of the morning, the afternoon or the evening, giving a description or account of recent pleasures or beauties noticed. Free vocalise also.

For numbers greater than 2 make any desired divisions, freely varying them.

Copyright © 1970 by Henmar Press Inc., 373 Park Ave. South, New York, N.Y. 10016