

# JOHN CAGE

## ARIA

VOICE (any range)

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EIGENTUM DES VERLEGERS • ALLE RECHTE VORBEHALTEN.

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FRANKFURT



THE ARIA MAY BE SUNG IN WHOLE OR IN PART TO PROVIDE A PROGRAM OF A DETERMINED TIME-LENGTH, ALONE OR WITH THE FONTANA MIX OR WITH ANY PARTS OF THE CONCERT.

THE NOTATION REPRESENTS TIME HORIZONTALLY, PITCH VERTICALLY, ROUGHLY SUGGESTED RATHER THAN ACCURATELY DESCRIBED. THE MATERIAL, WHEN COMPOSED, WAS CONSIDERED SUFFICIENT FOR A TEN MINUTE PERFORMANCE (PAGE = 30 SECONDS); HOWEVER, A PAGE MAY BE PERFORMED IN A LONGER OR SHORTER TIME-PERIOD.

THE VOCAL LINES ARE DRAWN IN BLACK, WITH OR WITHOUT PARALLEL DOTTED LINES, OR IN ONE OR MORE OF 8 COLORS. THESE DIFFERENCES REPRESENT 10 STYLES OF SINGING. ANY 10 STYLES MAY BE USED AND ANY CORRESPONDANCE BETWEEN COLOR AND STYLE MAY BE ESTABLISHED. THE ONE USED BY MISS BERBERIAN IS: DARK BLUE = JAZZ; RED = CONTRALTO (AND CONTRALTO LYRIC); BLACK WITH PARALLEL DOTTED LINE = SPRECHSTIMME; BLACK = DRAMATIC; PURPLE = MARLENE DIETRICH; YELLOW = COLORATURA (AND COLORATURA LYRIC); GREEN = FOLK; ORANGE = ORIENTAL; LIGHT BLUE = BABY; BROWN = NASAL.

THE BLACK SQUARES ARE ANY NOISES (UNMUSICAL USE OF THE VOICE, AUXILIARY PERCUSSION, MECHANICAL OR ELECTRONIC DEVICES). THE ONES CHOSEN BY MISS BERBERIAN IN THE ORDER THEY APPEAR ARE: TSK, TSK; FOOTSTOMP; BIRD ROLL; SNAP, SNAP (FINGERS), CLAP; BARK (DOG); PAINED INHALATION; PEACEFUL EXHALATION; HOOT OF DISDAIN; TONGUE CLICK; EXCLAMATION OF DISGUST; OF ANGER; SCREAM (HAVING SEEN A MOUSE); UGH (AS SUGGESTING AN AMERICAN INDIAN); HA, HA (LAUGHTER); EXPRESSION OF SEXUAL PLEASURE.

THE TEXT EMPLOYS VOWELS AND CONSONANTS AND WORDS FROM 5 LANGUAGES: ARMENIAN, RUSSIAN, ITALIAN, FRENCH, AND ENGLISH.

ALL ASPECTS OF A PERFORMANCE (DYNAMICS, ETC.) WHICH ARE NOT NOTATED MAY BE FREELY DETERMINED BY THE SINGER.

FOR CATHY BERBERIAN

MILANO 1958

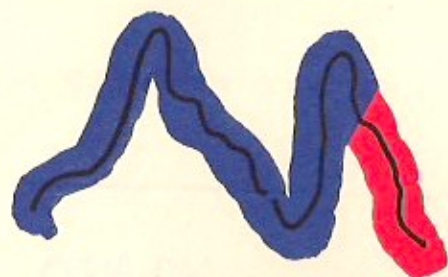


A-RISE!

NAPRASNO

DIROUHI

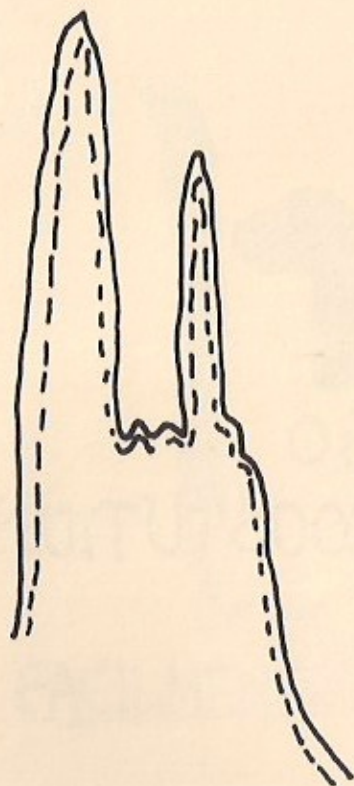
DI  
QUESTA  
TERRA





HAMPART-ZOUM

CONSCIENCE  
ET

NEI BOSCHI DI  
CONTI FERE



  
COULD ENTER  
YOUR HEART  
NON TANTO  
HOW SO?  
GIOVANE

  
G.B.K.U



CHTO  
NOVOGO  
POKADZET



BREATH—



BREATHE  
FORTH

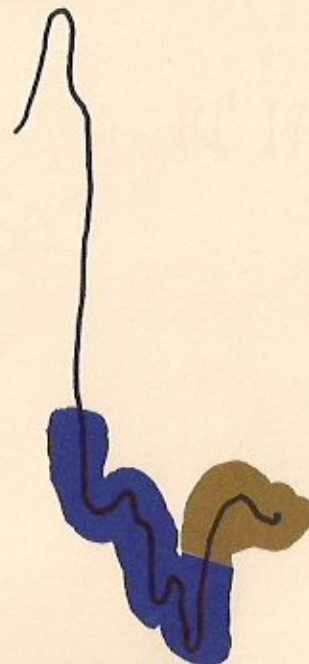


LA VIE



SPOKOINYOO  
VADZNOSTYOO  
•Z•

GDE ONA



I GO  
HAROOSTUTIUN



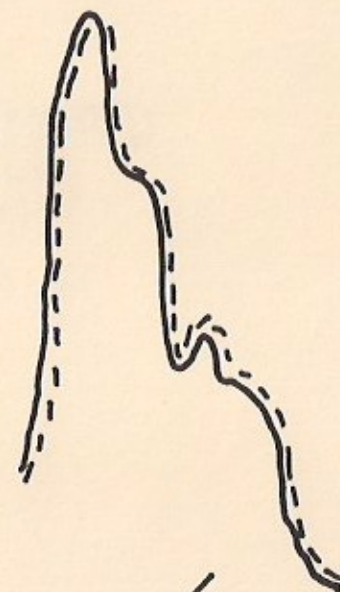
VIDIELA

FACILMENTE

E IO  
SONO PER TE



SI JUSTE



DVIDZENYA  
BISTRI

NO OTHER WAY  
DANS L'ESPACE  
SO HELP



IDYOT



A.K.U

O.A.K.HO.A



ON  
PEKRAŞEN



SIVAYOOT  
ETERNAL  
LOOSIN

NOT AS A BIRTH  
BUT AS LOVE



ODYODZKE  
GINQ

CONTINUE

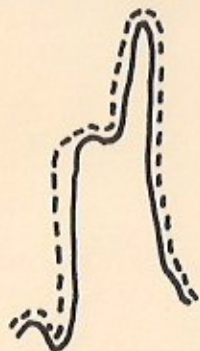


THAT  
SHALL

FAR-REMOVED



POOST YA  
THE BURN-  
ING BUSH



OOMMOO



WILL YOU  
GIVE ME TO  
TELL YOU?



BREAKING  
THE SHELL



AT REST





CE QUI SUIT

K·S·W;O·A

OBXVÁTIT  
LA VOSTRA VITA

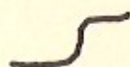
DE



KHAYTEL  
NOR COULD EXPRESS



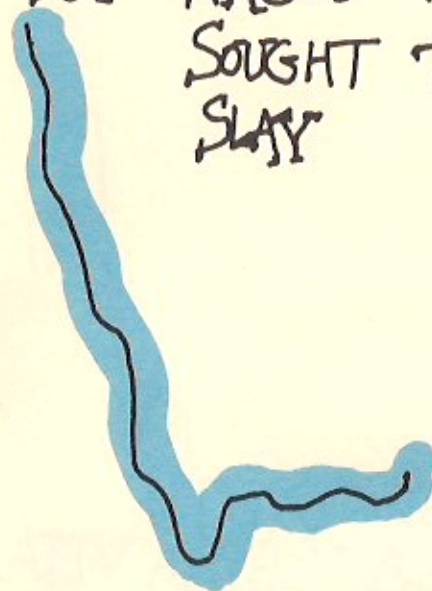
GLOOBINOÍ  
PIÙ CHIARA



SI CECI EST CELA  
CELA EST CECI



TOTALMENTE  
SOI WHOM THEY  
SOUGHT TO  
SLAY



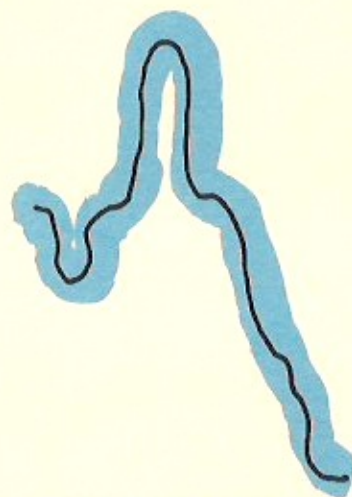
J'ÉCOUTE... À LA VIE..



GLOIRE



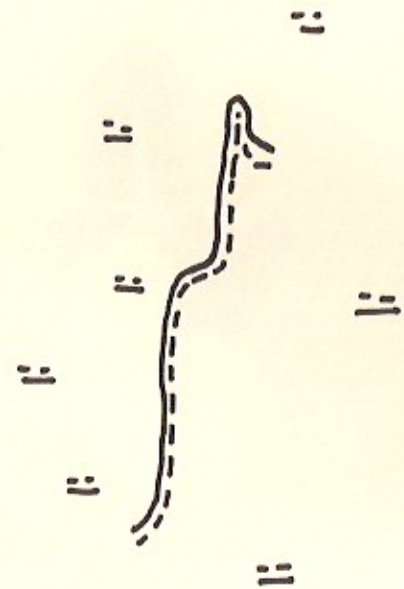
TO HAVE  
THE  
FRUITS



LEGGERMENTE  
SNEDZNOI



P.K.T. D. BANALITÉ K.O.E





IN ARMONIA




SIRANOOSH  
O LA VERITA



IO POSSO AMARE  
TOTALMENTE SOLO  
TO TAK TO SYAK







TO POVOLÓTCHET

VÓROO  
DAI  
XOT

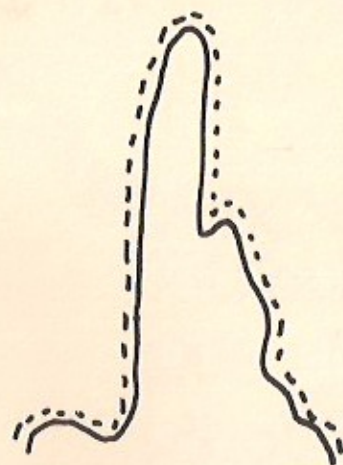
KTO

DVIDZÉNYAX

A·M·O·A



QUI LUI  
SONT INTÉGRALE



SENZA MORTE

AS WELL SAY  
THAT THE SUN  
IS  
BLACK

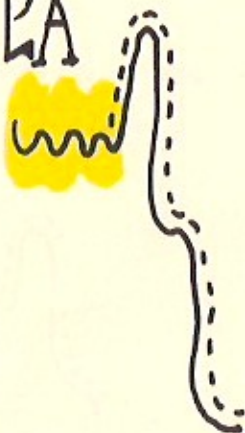


VZGYÁDOM  
CHTO



ZAKRÍLA

(trill)



LIKE FROM LIKE  
O TCHOM DZE



AVEC DES  
MOYENS  
TYPIQUES  
ET SUPRÊME  
A.T.D.Z.U



D'APPRIMA  
TOUJOURS EST-IL  
QUE CE MOT D'UNE  
LANGUE HUMAINE  
G.L.N.T.B

K.A.\$

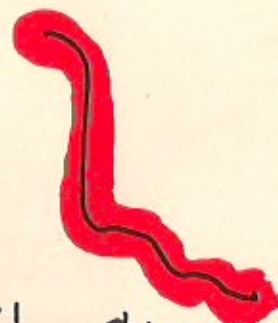
LEZVOV  
T.O

A



NYET  
THE FIRST  
SIGN:  
AS WHEN HE  
WAS WHEN  
HE WAS  
NOT

NO SPAZIO



IL CANTO  
B.

NYET  
THE FIRST  
SIGN:  
AS WHEN HE  
WAS WHEN  
HE WAS  
NOT

LO SPAZIO



IL CANTO  
B.





A CALL TO LA  
SOURCE  
POSSIBLE



MINTCHEV

VELLUTATO  
AS A  
G.B.S.K.A

