

NOTATIONS

by John Cage

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PREFACE

This book illustrates a collection of music manuscripts which was made in recent years to benefit the Foundation for Contemporary Performance Arts. The collection was determined by circumstances rather than any process of selection. Thus it shows the many directions in which music notation is now going. The manuscripts are not arranged according to kinds of music, but alphabetically according to the composer's name. No explanatory information is given.

The text for the book is the result of a process employing I-Ching chance operations. These determined how many words regarding his work were to be written by or about which of two hundred and sixty-nine composers. Where these passages (never more than sixty-four words, sometimes only one) have been especially written for this book, they are preceded by a paragraph sign and followed by the author's name. Other remarks were chosen or written by the editors—John Cage and Alison Knowles. Not only the number of words and the author, but the typography too—letter size, intensity, and typeface—were all determined by chance operations. This process was followed in order to lessen the difference between text and illustrations. The composition of the pages is the work of Alison Knowles.

A precedent for the text is the questionnaire. (The composers were asked to write about notation or something relevant to it.) A precedent for the absence of information which characterizes this book is the contemporary aquarium (no longer a dark hallway with each species in its own illuminated tank separated from the others and named in Latin): a large glass house with all the fish in it swimming as in an ocean.

The collection of manuscripts constitutes an archive, the contents of which are listed at the end of this book.

The editors are grateful to the many composers and music publishers who have made this presentation of mid-twentieth century music notation possible.

—John Cage, May 1968

Asked how many it takes to make a group,
he said, "Two, at least." Group
composition.

¶ Mohammed
bought a big lemon and . . .

Rondino for Nine Instruments (1961)

by Murray Adaskin

to
Charles Jones

Allegro con Spirito (circa J=112)

FLUTE

OBOE

CLAR.
B

BASSOON

HORN
IN F

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

Loco

Pizz.

arco

5

FL.

OB.

CL.

B'SN.

HORN

VLN. 1

VLN. 2

VIOLA

CELLO

mf

mf

mf

mf

[COMMISSIONED BY THE CANADIAN BROADCASTING CORPORATION]

MURRAY ADASKIN, *Rondino for Nine Instruments* (1961)

razorblades . . .

half the blades into one side . . . rest of the blades into . . .

other side.

Paul Bowles.

390 (no rit.)

Fl.

Pica.

Ob.

E.H.

Cl. Eb

Cl. Bb

Alt. Cl.

B. Cl.

Bass.

Contr. D.

Alto S.

Ten. S.

Corn.

Tr. I

Tr. II & III

Hr.

Bar.

T. Tromb.

B. Tromb.

Tuba

Timp.

Su. Dr.

Cymb.

B. Dr.

in hand

Bass Dr.

ff

390

Adler

Dallas, Texas
Summer 1962

II

¡oh tar de lu-mi-na-sa! El aire está encan-ta-do. La
blanca ci-güe-ña dormita vol-an-do y las golon-dri-nas se
cruzan, tendidas las alas agudas al viento dor-a-do, y en la
tarde risueña se al-e-jan volando, so-ñan-do...
un poco piu mosso
Y hay una que torna como la sae-ta, las alas agudas tendidas al aire sembrío,
buscando su negro rincón del tejado. La blanca ci-
güe-ña, como un gara-batô, tran-quila y dis-forme, itan dispora-
tada, sobre el campa-na rio.

points. Every sketch and manuscript identified, studied,

~~Part one finished.~~

A handwritten musical score on ten staves. The title 'Part in number 1' is written in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. There are some annotations and corrections throughout the piece, including a circled section on the lower left and a boxed section on the lower right. The handwriting is in ink on aged paper.

. . . catalogued. Map. No mute (picture of mute's
crossed out). ¶ *A sensible adjuvant in piano music, the 8va symbol tends to disappear
from contemporary notation, thus putting unnecessary demands on the reader. Instant identification of a note
perched atop, or lurking beneath a rake of ledger lines is a challenge to the most exercised pianist. Theory
and practice are not every day good neighbors.* Soulima Stravinsky. Romance.

Words that produce a performance without words.

The music **paper** was pre-printed with **bar lines**:

four bars to the page, staves numbered, top to bottom,

one through eighteen, each page numbered

at the upper righthand corner in a blank preceded by 'page' in capitals.

Inch and a half pieces of scotch-tape hold two-page sections together.

The manuscript's written in graphite. Additions of **green and red pencil**.

Just received your letter.

Printed by permission of the composer.

I HAVE CONFIDENCE IN YOU :

A A B B C D D E E F F G G H I J K L L M
N O P Q R R S S T U V W X Y Z Th a b c d e f g h i
j k l m n o p q r s t u v w x y z h . , - : ; ! ? " ' (* + & 1 2 3 4 5 6 7 8 9 0
legend

ERIC ANDERSEN, *I Have Confidence in You* (1965)

from **STRINGMUSIC N°1**

David Andrew

I send you a manuscript .

DAVID ANDREW, from *String Music No. 1*

Printed by permission of the composer.

DAVID ANDREW

6 VIOLINS

3 CELLS

3 DBL. BASSES

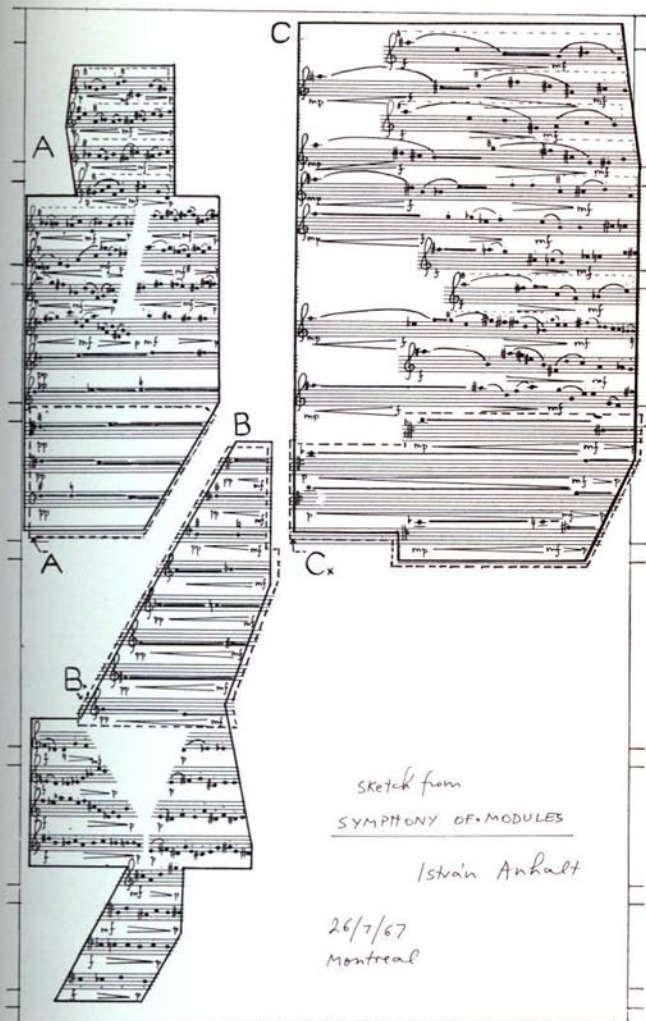
Quatuor
à cordes

Handwritten musical score for Quatuor à cordes. The score is written on ten staves, with the first two systems each containing four staves. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), and dynamic markings like *pp* and *leggiere*. The handwriting is fluid and expressive, with many slurs and ties connecting notes across measures. The score is set in a key with one sharp (F#) and a time signature of 4/4. The first system ends with a double bar line, and the second system continues the composition. The final system shows a *pp* marking and a *leggiere* instruction.

.. Very cordially,

HENDRIK ANDRIESSEN, *Quatuor à Cordes*

The image displays a handwritten musical score on ten staves. The notation is in black ink on white paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a modern, minimalist style, featuring a mix of eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The second staff continues the melodic line. The third staff includes a section with dense, rapid sixteenth-note passages. The fourth staff features a dynamic marking of 'p' (piano) and a tempo marking of 'ff espr.' (fortissimo, esprimo). The fifth staff shows a continuation of the melodic and rhythmic patterns. The sixth staff includes a measure with a '6/6' time signature. The seventh staff concludes with a double bar line. The eighth staff is empty. The ninth staff contains the handwritten text 'amsterdam, febr. '64.'.



New York maker

of

nothing pictures and performances.

Make something of

nothing in

*small ways that add up: Your
old letter plus the hat of a poet,*

Mother's hands

and John^{ny} Weismuller advertising

underwear.

ISTVÁN ANHALT, sketch from *Symphony of Modules*

Handwritten musical score for a string ensemble, featuring staves for Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (Cb). The score includes dynamic markings such as *mf*, *ppp*, *pp*, and *ppp*, as well as performance instructions like *sul pont.* and *ord.*. The score is divided into two sections, (A) and (B), with a measure number 55 indicated at the top right. The notation includes various musical symbols, including notes, rests, and articulation marks.

Μέτρα 52-56 άπό το έργο
"ΚΙΝΗΣΙΣ Α, Β, Γ, Δ" για δύο
σφαύρα έξισόλητα

Th. Antaniar

¶
1 John
1 the
1 other
1 day
1 | *noted*
1 *down:*
1 *the*
1 *plumber*
1 *brings*
1 *poetry*
1 *to*
1 *the*
1 *poet's*
1 wife

0

15

Robert Filliou.

1. as close together as possible
2. as broad as possible (no attempt to halma) / but not distorted or changing in time (ie. with a minimum difference between attack and steady sound)
3. about approx, but not shorter than, a second (it is not necessary to be together)
4. every count a different sound (in either pitch or timbre.)
5. change timbre (with or without pitch change) whenever number is requested
6. change pitch (with or without timbre change) whenever
7. go from one count to the next as quickly as possible, but begin counting again with every new sound (ie. the second ending is not part of the count.)
8. each player uses a different level of numbers, reading them either forward or backward

black reads 1 → 2 → 3 → etc → 12

$\frac{12}{12} \rightarrow 1 \rightarrow 3 \rightarrow 1$

↳

in the reverse ← ← ← ← ←

white reads

12
11
10
9
8
7
6
5
4
3
2
1
etc

neutral reads

1
2
3
4
5
6
7
8
9
10
11
12
etc

backwards

12 11 10 9 8 7 6 5 4 3 2 1

etc
9. percussion players should use a fast roll with a minimum of attack (many numbers) of different kinds of strokes (including soft strokes) (change of timbre = change of strokes / change of pitch = change of instrument) use as many different kinds of instruments as are available

1 2 3

$$\begin{array}{r} 170 \\ 150 \\ \hline 320 \end{array}$$

$$\begin{array}{r} 171 \\ 185 \\ \hline 356 \end{array}$$

$$\begin{array}{r} 175 \\ 140 \\ \hline 315 \end{array}$$

165
 150 ✓
 175 ✓
 140 ✓
 155
 159
 156
 170 ✓
 171 ✓
 145 ✓

26 9 5 4

26	9	5	4
28	-	2	6
32	3	1	9

$1234567890 = 45 = 2 \frac{1}{2} \times 12 = 9$ answer minimum
 (10 numbers) $\times 12 = 120$ spaces (

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(C) 67 1753 45705 60
 (C) 36 1780 369013 54
 (A) 61923 464235 51
 124720290250 150
 812358314563
 16478914979
 (C) 891497567927 175
 589015081235
 83195686479
 052794
 (C) 346942012472 140
 03457053768
 38690136193
 (C) 012619789149 155
 70147203457
 05378058697
 568164234694
 256791758902 159
 508125583197
 (C)

A_1, A_2, A_3
 B_1, B_2, B_3
 C_1, C_2, C_3




This is the way the orders read to the numbers
 will have to be placed in the three different directions

ROBERT ASHLEY, *Trios* (1963)

SQUARE

Larry Austin

This scheme may be performed by any combination of two to four instruments. Each player chooses a different side of the square. He then improvises on the given pitches from left to right and on each successive staff, as in conventional staff arrangements. When a player encounters interacting staves, he raises all pitches within that interaction one semitone. No clefs are indicated. Octave transfers are permissible when necessary.

Pitches with a bisecting vertical line () signal a regularly pulsating flutter tongue, tremolo, trill (to an adjacent pitch) or roll. Pitches with adjacent vertical lines () signal an irregularly pulsating flutter tongue, tremolo, trill or roll. Pitches appearing simultaneously () may be played as double stops or as rapid tremolos.

The relative duration and intensity of pitches is determined by their size: large notes are loud and long, small notes are soft and short. This relationship may at times be reversed, depending on the musical situation of the moment.

Generally, the closer the proximity of one note to another, the quicker the rhythmic design.

Each player performs ten successive staves. Blank areas are silent spans of time. Areas on staves where no pitches appear may be silent, or they may be used for free improvisation. An overall time span of twenty seconds per staff controls the length of the improvisation. Each player performs his staves according to the overall tempo scheme indicated at the top of his side of the square. For instance, a tempo scheme of "Fast-Slow-Moderate" might be performed as follows: ten seconds for the first two staves, 150 seconds for the middle six staves, and forty seconds for the remaining two staves.

Types of timbre, attack, release, etc. are left to the improviser.

Percussionists are free to assign a variety of instruments and/or limbs to the lines and spaces of the staves. If the combination includes idiophones, it is suggested that notes above and below the staff be played by these instruments.

Notes Above and below the staff be played by these instruments.

Fast - slow - moderate

Fast - moderate - slow

attacca

attacca

Fast - moderate - slow

LARRY AUSTIN, *Square*

# 1	# 2	#3	#4	#5	# 41	# 42	# 43	# 44	#45
SAND	MINK	WATER	PAPER	POLE	PIN	HOT WATER	ICE OR DRY ICE	RAINBOW	RED
# 6	#7	# 8	#9	# 10	#46	#47	# 48	# 49	# 50
IRON	NAIL	CLOTH	STONE	FORM RUBBER	ORANGE	YELLOW	GREEN	BLUE	VIOLET
# 11	#12	# 13	# 14	# 15	#51	# 52	# 53	# 54	# 55
CONCRETE	RICE	GLASS	COTTON	SILK	WHITE	BLACK	EYE	NOSE	MOUTH
# 16	# 17	# 18	# 19	# 20					
LEATHER	WIRE	SPONGE	HAIR	FAR					
# 21	# 22	# 23	#24	# 25					
PLASTER	ANIMAL	WOOD	GRASS	POWDER					
#26	# 27	# 28	# 29	# 30					
INSECT	NOODLE	PAINT	STOCKING	EXCELSIOR					
#31	#32	# 33	# 34	#35					
SAWDUST	DUST	RUBBER	ROPE	FEATHER					
#36	#37	# 38	# 39	# 40					
COIN	BEARING BALL	PING PONG BALL	CLAY	BRUCH					

AY-O'S Tactile List

TITLE: CORRESPONDENCES (M. Babbitt)

SECTION. PART PAGE
1 1 1

24 kles. 24 24 24 24 24 24

Channel 1
F. 1
0.3
TIME 0 1 18
ENV 4 7 15
VOL 2
TIMB 4

Channel 2
F. 1
0.3
TIME 0 2
ENV 1 8
VOL 2
TIMB 2

Channel 3
F. 12
0.3
TIME 0 1 18
ENV 6 7 15
VOL 2
TIMB 1

Channel 4
F. 12
0.3
TIME 0 2
ENV 1 8
VOL 2
TIMB 4

RA Lynn Nov 22, 1957
57 RL-1122-1

MILTON BABBITT, *Correspondences* (1966-67)

• 5237.

1 II

76-80

sempre T. ginto ~~1/2~~!

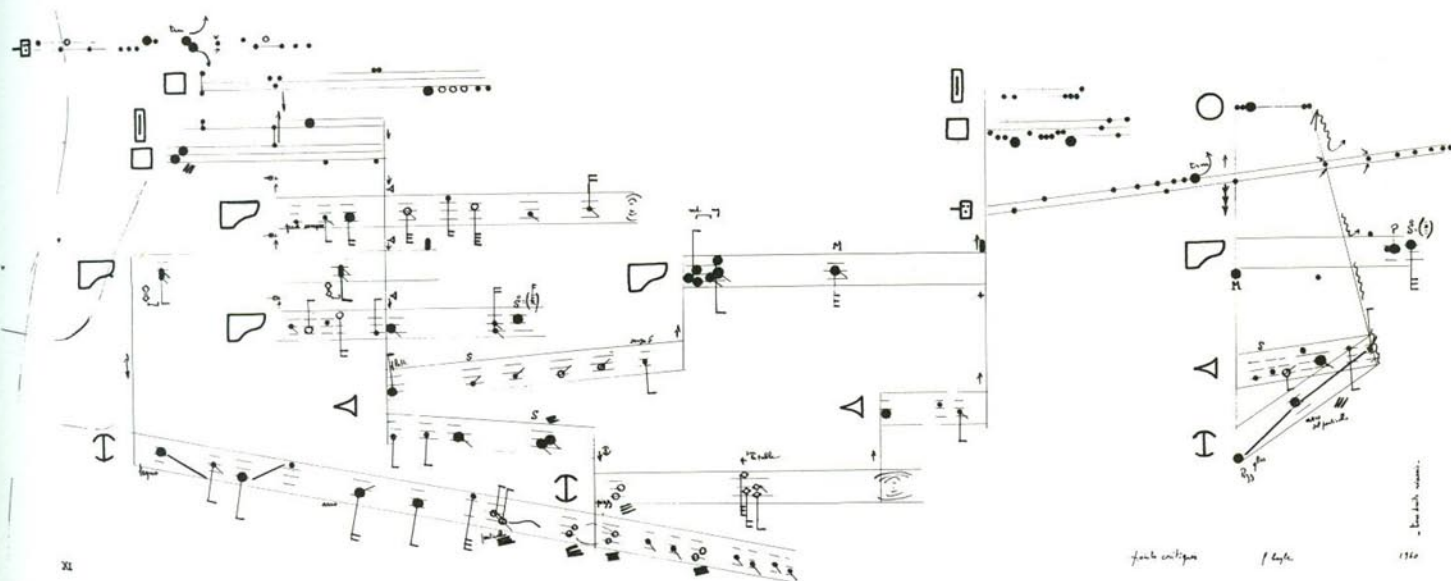
[illegible]

Bote & Bock

¶
To a direction I once asked, "What do you mean?"
 The sargeant replied, "What do you mean 'what do you mean'?"
 (p)

—*Relevant notation is the only answer.*

Kenneth Gaburo .

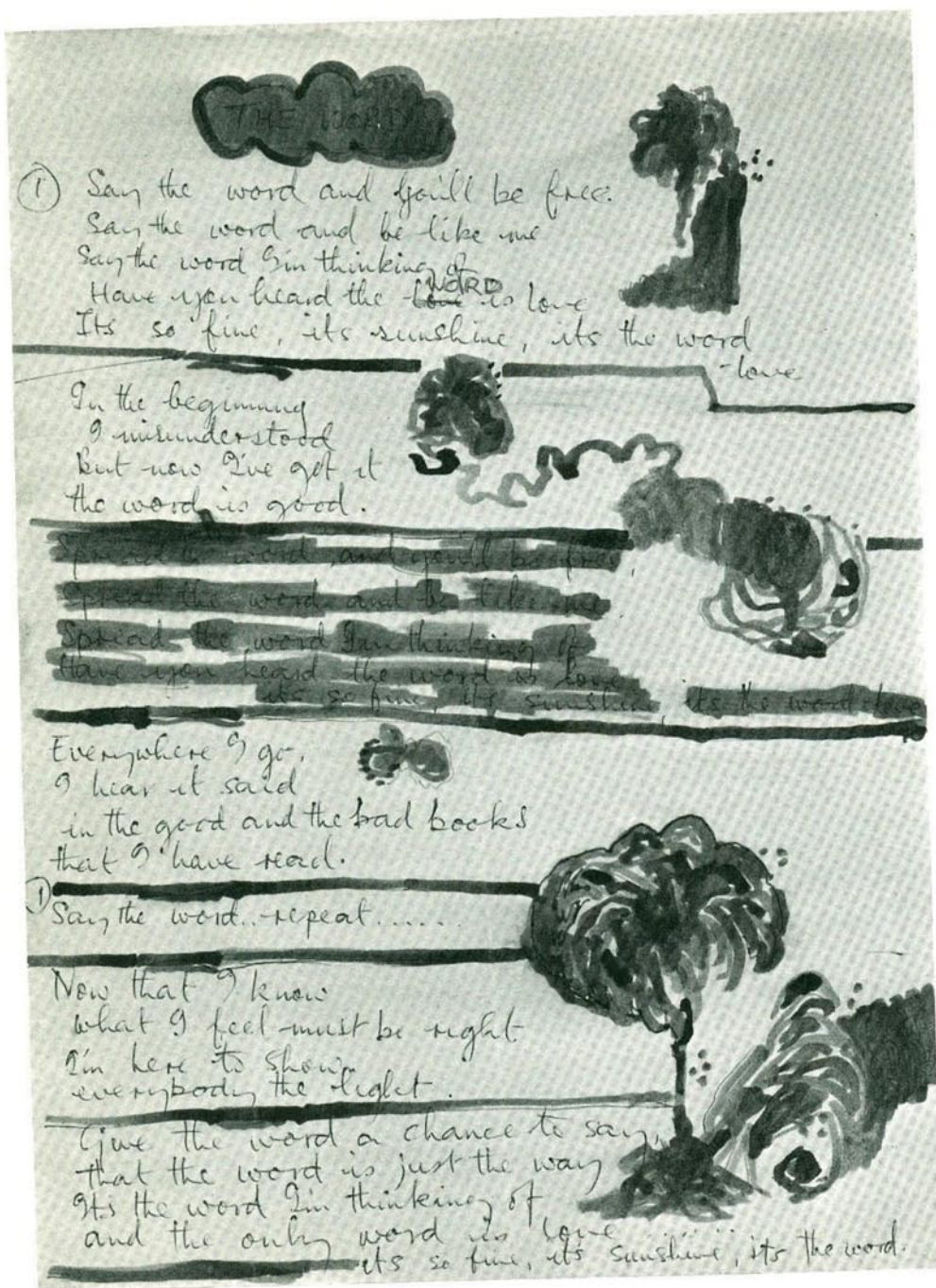


FRANÇOIS BAYLE, *Points Critiques* (1960)

. . this takes time, . . . Please

be assured that as
soon as we are in such a position

I shall be in touch with you.



THE BEATLES, *The Word*

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the first six staves representing vocal parts (Soprano, Alto, Tenor, Bass) and the last four staves representing piano accompaniment. The lyrics are written in both English and German. The score includes various musical notations, including notes, rests, and dynamic markings.

Lyrics:

English:
 From East to West we've wandered / Across our country,
 People friends find us / As we wander from sea to sea.
 Now we're walking through the forest / From North to South.

German:
 Von Ost nach West wir wandern / Über unser Land,
 Wir finden Freunde / Wenn wir von Meer zu Meer.
 Jetzt wandern wir durch den Wald / Von Nord nach Süd.

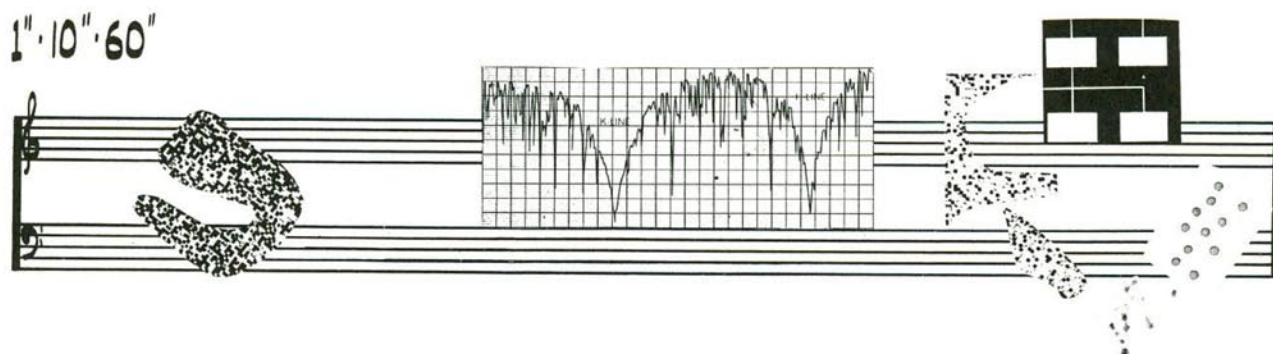
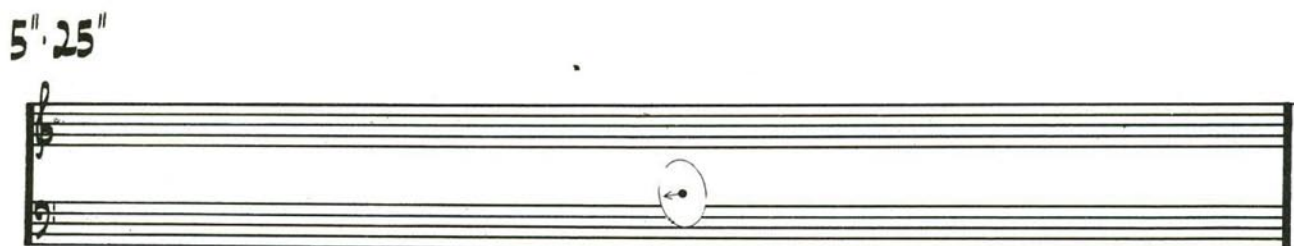
Musical Notations:

- Staff 1 (Soprano):** Starts with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a half note A4, and a quarter note B4.
- Staff 2 (Alto):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note F4, followed by a half note G4, and a quarter note A4.
- Staff 3 (Tenor):** Starts with a treble clef and a key signature of one flat. The melody begins with a quarter note E4, followed by a half note F4, and a quarter note G4.
- Staff 4 (Bass):** Starts with a bass clef and a key signature of one flat. The melody begins with a quarter note D4, followed by a half note E4, and a quarter note F4.
- Staff 5 (Piano):** Starts with a grand staff (treble and bass clefs) and a key signature of one flat. The accompaniment begins with a quarter note G3, followed by a half note A3, and a quarter note B3.
- Staff 6 (Piano):** Continues the piano accompaniment from Staff 5.
- Staff 7 (Piano):** Continues the piano accompaniment from Staff 6.
- Staff 8 (Piano):** Continues the piano accompaniment from Staff 7.
- Staff 9 (Piano):** Continues the piano accompaniment from Staff 8.
- Staff 10 (Piano):** Continues the piano accompaniment from Staff 9.

JOHN BECKWITH, *The Line Up and Down*

¶ Process of unnecessaries of mathematic thinking is beginning. And in the moment of total automatic will be useless

Printed by permission of the composer.



DAVID BEDFORD, *Scientific American Piece for John Tilbury*

completely. Cool logic and machine *speed of oneself* improving automats will be without

Printed by permission of the composer.

-2-

fixed attacks David Behrman

competition. The man will be constrained to find other territory to judge parameters.

Milan Knížák.

DAVID BEHRMAN, *Fixed Attacks*

Gunnar Berg: Éclatements

V

The image displays three systems of handwritten musical notation for the piece "Éclatements V" by Gunnar Berg. Each system consists of three staves. The notation is written in a fluid, handwritten style. The first system includes a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The second system also features a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The third system has a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The notation includes various notes, rests, and dynamic markings such as *mf*, *p*, and *pp*. A bracket labeled "(sounding)" is present under the first system. The piece is marked with a Roman numeral "V" in the top right corner.

GUNNAR BERG, *Éclatements V* (1958)

"They'll tell you I'm not a musician.

They're quite right.

I'm a phonometricist." After weighing

an average-sized tenor's F sharp,

he said
that music is a dirty business.

Practice makes perfect:

repeated gestures.

Fragment - Work in progress
Arthur Berger (1965)

Tenore ①

Piano

1. P. dolce

2. sf

3. sf

4. sf

5. sf

6. sf

7. sf

8. sf

9. sf

10. sf

11. sf

12. sf

13. sf

14. sf

15. sf

16. sf

17. sf

18. sf

19. sf

20. sf

21. sf

22. sf

23. sf

24. sf

25. sf

26. sf

27. sf

28. sf

29. sf

30. sf

31. sf

32. sf

33. sf

34. sf

35. sf

36. sf

37. sf

38. sf

39. sf

40. sf

41. sf

42. sf

43. sf

44. sf

45. sf

46. sf

47. sf

48. sf

49. sf

50. sf

51. sf

52. sf

53. sf

54. sf

55. sf

56. sf

57. sf

58. sf

59. sf

60. sf

61. sf

62. sf

63. sf

64. sf

65. sf

66. sf

67. sf

68. sf

69. sf

70. sf

71. sf

72. sf

73. sf

74. sf

75. sf

76. sf

77. sf

78. sf

79. sf

80. sf

81. sf

82. sf

83. sf

84. sf

85. sf

86. sf

87. sf

88. sf

89. sf

90. sf

91. sf

92. sf

93. sf

94. sf

95. sf

96. sf

97. sf

98. sf

99. sf

100. sf

ARTHUR BERGER, fragment from a work in progress (1965)

Printed by permission of the composer.

essence is nonessentially euphuistically, notation's

Terry Rusling.

LUCIANO BERIO,

Finale from *Quaderni per Orchestra I* (1959)

Handwritten musical score for the Finale from *Quaderni per Orchestra I* (1959) by Luciano Berio, arranged by Terry Rusling. The score is written on multiple staves, including woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals, etc.). The tempo is marked *Allegro* (Stark) and the key signature is C major. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "Grand C = Finale da 104", "Accel.", and "da 62 (Stark)". The score is numbered 35 at the bottom.

Handwritten notes and markings on the score include:

- Grand C = Finale da 104
- Accel.
- da 62 (Stark)
- da 104
- 3
- 2
- 5
- 35

Sketch for Psalm XXIII ("Chichester Psalms")

Gently (Boy soprano solo) Leonard Bernstein

Printed by permission of the composer.

¶ One crosses floors, one crosses words, **one crosses streets, one crosses looks, one crosses Weapons (irons, metals), why shouldn't one also cross colors?** Henri Pousseur.

¶ "Musical ideas" and "notation" are separated as *a matter of convenience. They are actually interdependent — inseparable.* Since my musical ideas are always changing, so does my notation. "*Musical ideas*" and "*notation*" are separated as *a matter of convenience. They are actually interdependent* — inseparable. Since my musical ideas are always changing. Jōji Yuasa. ¶ Composition does not terminate with *the construction of the graph but continues orally through the dramaturgic transmutation of the visual* into sound. Sydney Wallace Stegall. ¶

Two sentences on notation. Notation is simply
the drafting of a contract
to be entered into
by composer and
performer
for the benefit of
listener.

Notation

fails in proportion to the singlemindedness with which it
fails to enhance the social act of
music. Alan Thomas. ¶

To give these sounds *to people in a form that has the constant availability* and listening
privacy of a recording, and yet is not *a past event preserved but something which is continuing.* Max Neuhaus.

Vivo ♩ c 132

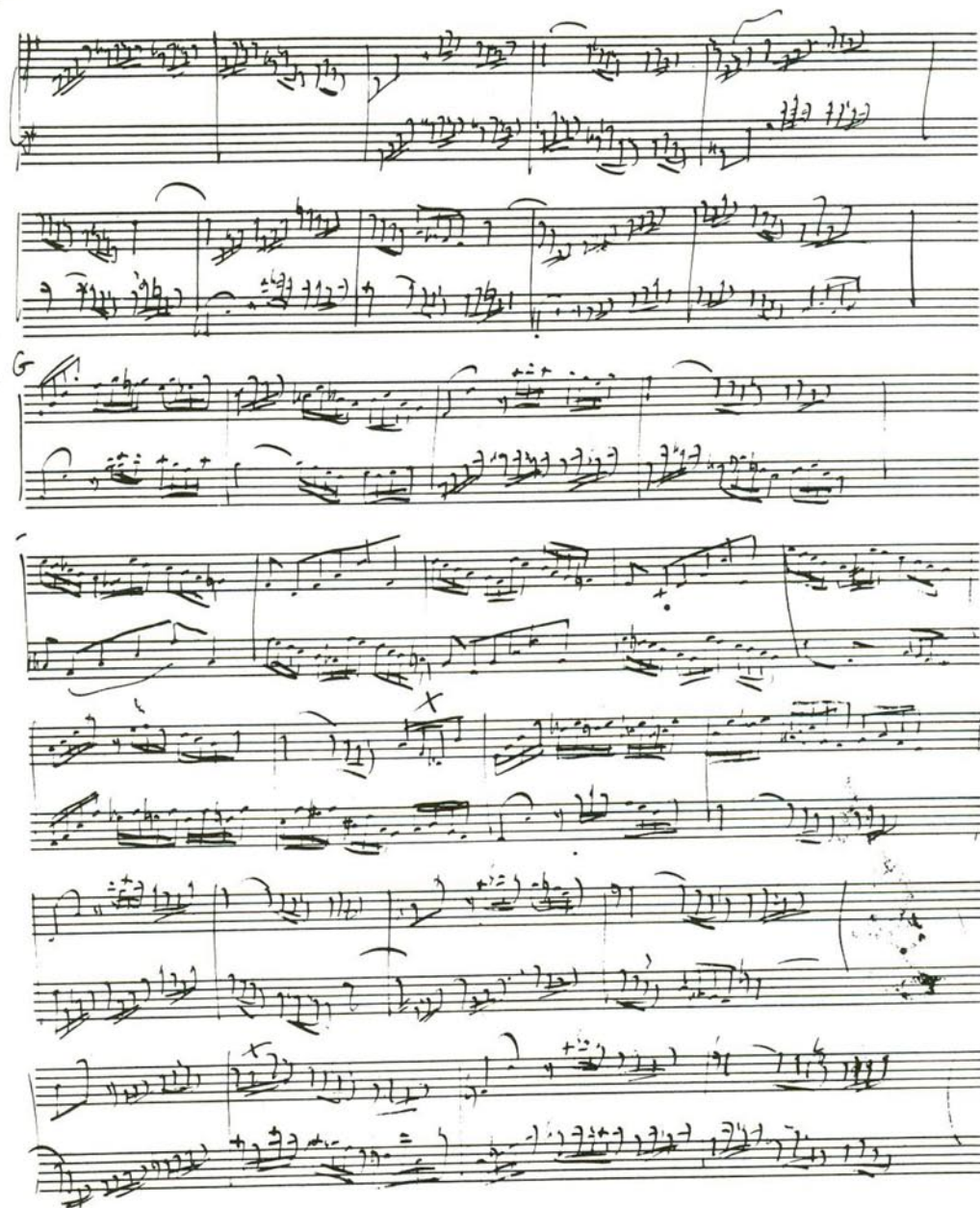
f

sub p

This wind whistles little

creation high over the wide - spaces fly as we - fly

Fol. 15 Lullaby!



Painting . Music. Copy. Two dark flying chariots attack. My beginning's your inverted ending.

A Prelude for the Lute

Suzanne Bloch



Vice-versa. Improvisation. The 'opposites' are thought of not as *different things but as opposites*. So, notations permitting various realizations are inside square, rectangular, or circular areas. Where there is no choice, everything follows conventions. ¶

S. 72 "Så börjar livet"

sord.

gato

substantiva

dole

KARL B. BLOMDAHL, *Så Börjar Livet*

ALL THE TIME VALUES IS
APPROXIMATIVE

[illegible]

Paik. "When you compose, do you think notation first, or sound first? May I ask?"
 Cage. "Yes, you may ask . . . Both constitute inseparable entity . . . I cannot separate them . . ." (1958, *Ongakugeitutsu*)

Handwritten musical score for "The Firebird" by Igor Stravinsky. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Violin, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, Triangle, Tambourine, and Harp). The score includes dynamic markings such as *mp*, *ff*, *f*, *p*, *pizz*, *arco*, and *Cecili 2*. The tempo is marked *Allegro*. The score is in 4/4 time and features a key signature of one flat (B-flat major/D minor). The score is written in a handwritten style with various annotations and markings.

BENJAMIN BORETZ, *Group Variations No. 1*

Handwritten musical score for "Grodek" by André Boucourechliev. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The title "Grodek" is prominently displayed in the center. The score includes several sections of music, some of which are marked with "Fin" and "Finale". The notation is complex, featuring many accidentals and dynamic markings. The score is written in French, with some words like "Finale", "Fin", "Gardez bien", and "Trop de notes" visible. The score is dated 1966.

Handwritten notes and markings include:

- Finale
- Fin
- Gardez bien
- Trop de notes
- 1966

Paik. "How about——destroying all notations, tapes, before you die, and
leave to music-history only one line—— 'there lived a man called John Cage'——?"
Cage. "*It's too dramatic——*" (1960, *ibid*)
*Na*m June Paik. ¶

dashes — hooks — curves — dots — strokes

punctus — virga — clivus

short sound — long sound — double
minim

Netty Simons.

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Handwritten musical score for "The Rose Tree" (Der Rosenbaum) by Franz Schubert. The score is written on five systems of staves, each containing a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are in German, and the music includes various musical notations such as notes, rests, and dynamic markings.

System 1: The vocal line begins with the lyrics "Der Rosenbaum, der Rosenbaum". The piano accompaniment features a prominent bass line with eighth notes.

System 2: The vocal line continues with "der Rosenbaum, der Rosenbaum". The piano accompaniment includes a section marked "forte".

System 3: The vocal line has the lyrics "auf dem Baum, auf dem Baum". The piano accompaniment includes a section marked "piano".

System 4: The vocal line has the lyrics "auf dem Baum, auf dem Baum". The piano accompaniment includes a section marked "piano".

System 5: The vocal line has the lyrics "auf dem Baum, auf dem Baum". The piano accompaniment includes a section marked "piano".

Handwritten musical score for three instruments: E.H. (likely Flute), Harpsichord, and Flute. The score is written on ten staves, grouped into four systems of two staves each. The first system contains three staves, all labeled "E.H.". The second system contains two staves labeled "Harpsichord". The third system contains two staves labeled "Flute". The fourth system contains two staves, both labeled "Harpsichord". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A "D.C." (Da Capo) marking is present at the end of the fourth system. The score is written in a clear, legible hand.

(TRIPTYCH SYMPHONY)

FINALE

Carl Bowman

$\text{♩} = \text{♩} 138$

5

2 FL. 1
PICC.

2 OB.

1
CL.
2
3

BASS
CLAR.

2 BSN.

1
HNS.
2
3
4

1
TPS.
2
3

EUPHON.

1
TBN.
2

3
TBA.

TIMP.

DRUMS

f (2nd TUBA B)

CARL BOWMAN, *Triptych Symphony* (Finale)

... am tired from this european perfume. . . . I worked very hard all the time.

May was a creation-month: . . . *It is quite impossible for me to describe you the pieces*
(for *the critics it is easy, they have a professional vocabulary for that*).

Virtuoso. Calligraphy. Additions to conventional notation: four symbols for quarter-tones (*higher, lower*). Dec. 20 '66 **What is the title?**
(In English) **It's Greek to me, but some letters are written**
differently than I write (*Greek!*).

excerpt from **CONSORT FOR TRUE VIOLINS**, by Henry Brant, 1965

In this accepted passage, the instruments all begin together, but the first note is the only simultaneous attack. After the opening note, each player continues in his own tempo, specifically, individually, and plays steadily and precisely, in an assertive manner (however, not freely), but totally ignores all the other parts. The rests in each first ending should be counted strictly, in each part. Each player makes his repeat and stops abruptly, as indicated, after his final note. No attempt has been made to indicate probable vertical coincidences between the parts - the score does not try to show either this or the probable order of exits at the end of the passage.

† The violins are a family of new stringed instruments constructed by Charles H. H. in accordance with a conception of Henry Brant. All of them sound as written in this score. In the parts, the soprano violin is notated a fourth lower, the tenor violin a fifth lower, and the bass violin a fourth lower.

HENRY BRANT, excerpt from *Consort for True Violins* (1965)

3 seed events

DANCE

Dressed in black.

Holding a white animal.

DANCE

- At least one person.

DANCE

- At least one stone.

lithosphere

DANCE

- At least one one plant.

mushrooms
moss

¶ Dec. 22'66 *Eksi Stikhia* 6 *Sticheia* Six Elements (cf. Euclid, N. Bourbaki; in *succession*) for *Four Violins*
composed 1965 in Berlin *Greek to everybody* modern

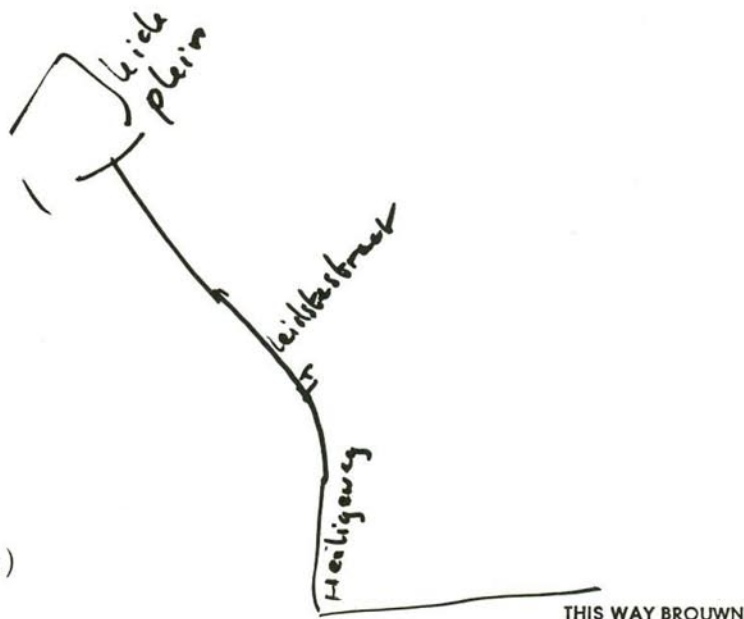
handwritten letters used Yuji Takahashi.

Approximations.

1 John
 3 the other day
 3 I noted down:
 2 **the plumber**
 4 (the mechanic, *the postman*,
 4 *the doctor, the pilot*,
 4 *the gravedigger, the sailor*,
 4 *the bricklayer, the electrician*,
 5 *the pimp, the garbage collector*,
 4 *the scientist, the cook*,
 4 the bank clerk, etc. . . .)
 2 brings poetry
 5 (music, color, volume, movement, form)
 7 to the poet's (the musician's, the painter's,
 8 the sculptor's, the architect's, the cineast's, *the dancer's*)
 1 wife.

61

Robert Filliou.



Winds

4 ORCH #1

derive ORCH #2 from this basic character

Written

3 hours

2

3

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♩.152

TRIO for TRUMPET (B^b), TROMBONE, PERCUSSION

1966

Herbert Brün

1

snare

muffled

6

K

Printed by permission of the composer.

HERBERT BRÜN, *Trio For Trumpet (B^b), Trombone, Percussion* (1966)

Visions. (to Sue)

Gavin Bryars

1st Violin
2nd Violin

1st Violoncello
2nd Violoncello

1st Bassoon
2nd Bassoon

1st Trumpet
2nd Trumpet

1st Trombone
2nd Trombone

1st Tuba
2nd Tuba

1st Bass Drum
2nd Bass Drum

1st Snare Drum
2nd Snare Drum

1st Cymbal
2nd Cymbal

1st Gong
2nd Gong

1st Bell
2nd Bell

1st Triangle
2nd Triangle

1st Celli
2nd Celli

1st Contrabass
2nd Contrabass

1st Double Bass
2nd Double Bass

1st Thunderbolt
2nd Thunderbolt

1st Bassoon
2nd Bassoon

1st Trumpet
2nd Trumpet

1st Trombone
2nd Trombone

1st Tuba
2nd Tuba

1st Bass Drum
2nd Bass Drum

1st Snare Drum
2nd Snare Drum

1st Cymbal
2nd Cymbal

1st Gong
2nd Gong

1st Bell
2nd Bell

1st Triangle
2nd Triangle

1st Celli
2nd Celli

1st Contrabass
2nd Contrabass

1st Double Bass
2nd Double Bass

1st Thunderbolt
2nd Thunderbolt

The two symbols are 1 7" on a stand & 1 2 4" on a stand.

The metronome readings are given preceding those of the bell reading say 120-4

The gong should be of different sizes.

1966 vivissimi

auguri
al carissimo
Tel

v.1a

v.1a **K-** *John*

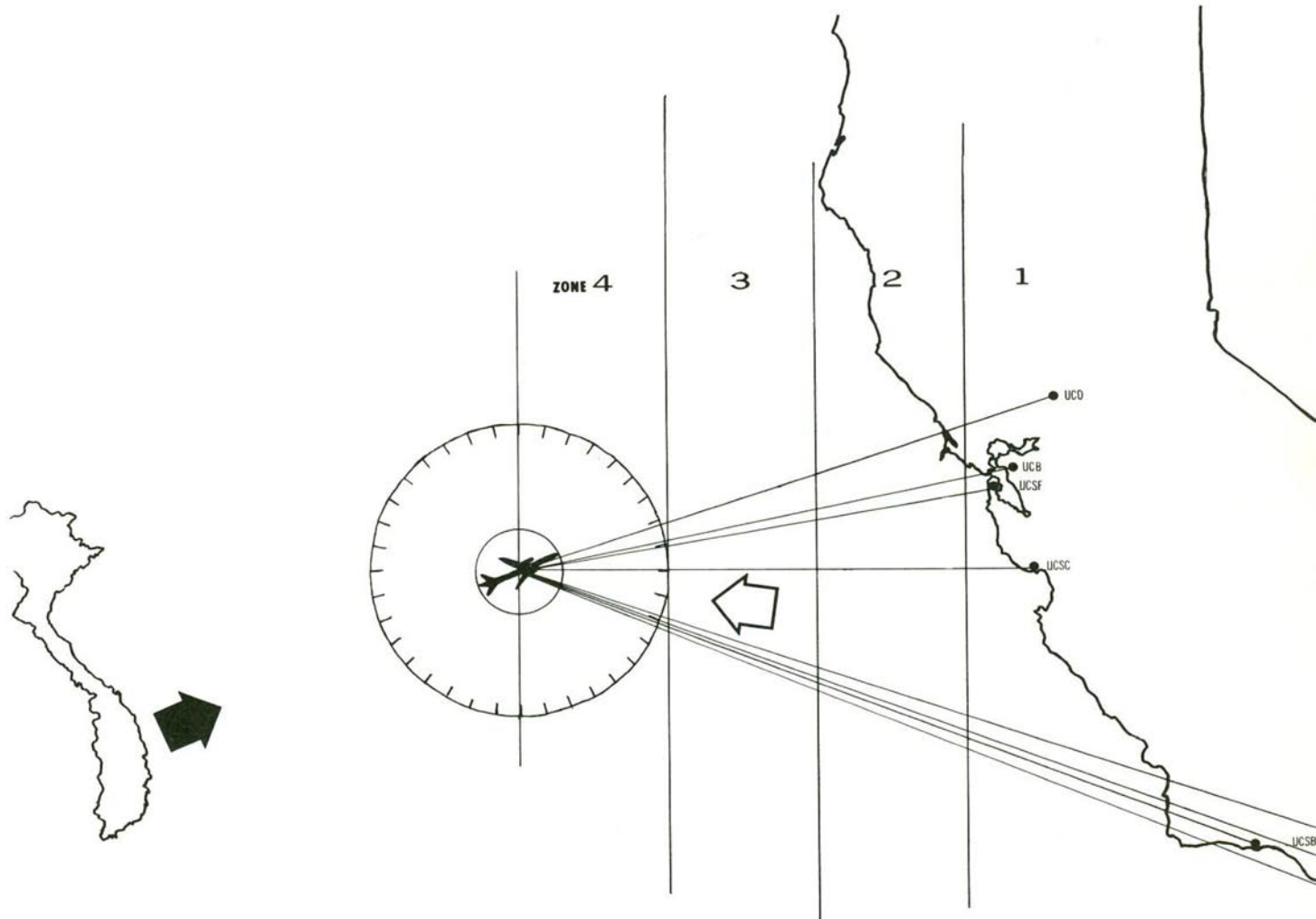
ny lu.

c.b. *(grazie succino al Concerto Fiorentino!)*

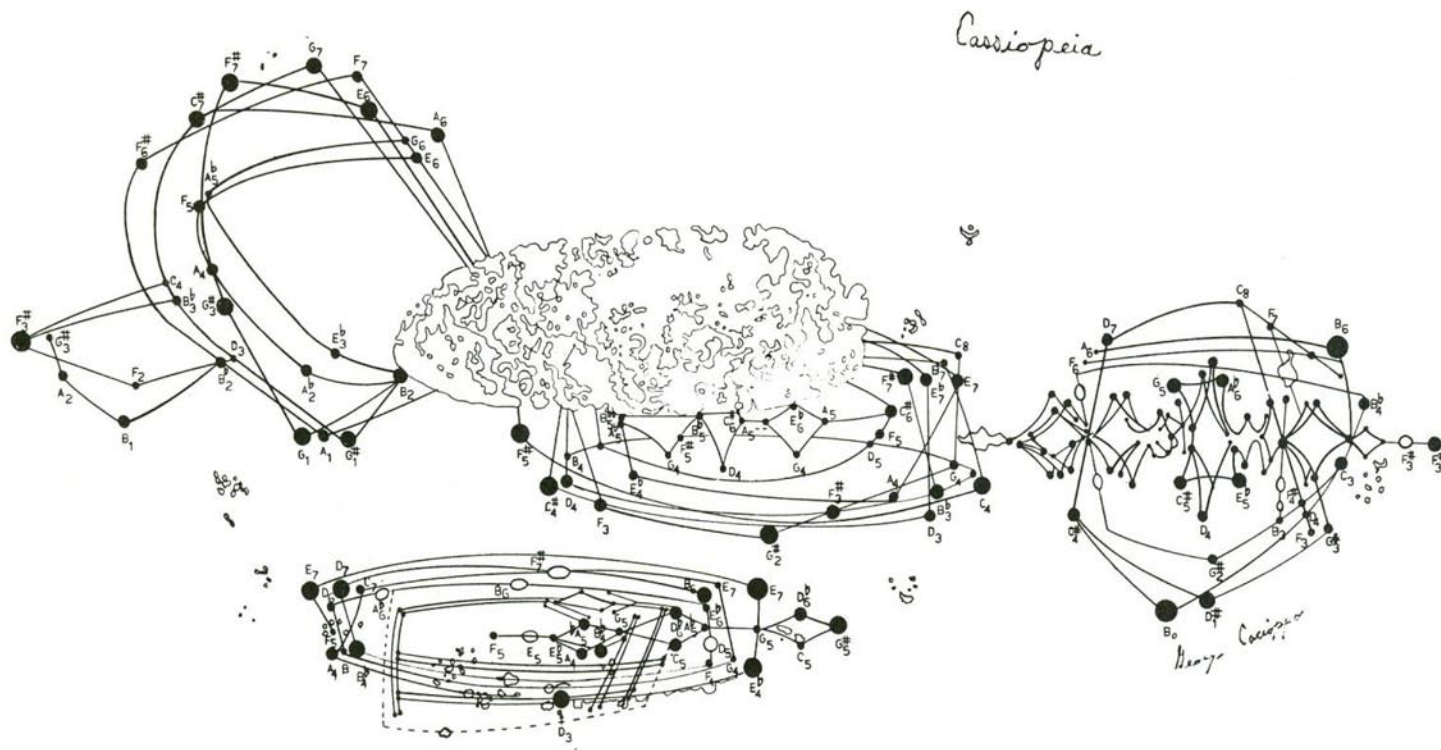
c.b.

(grazie succiano al concerto Fiorentino!)

BUSSOTTI - v. Portico d'Ottavia, 9 - ROMA



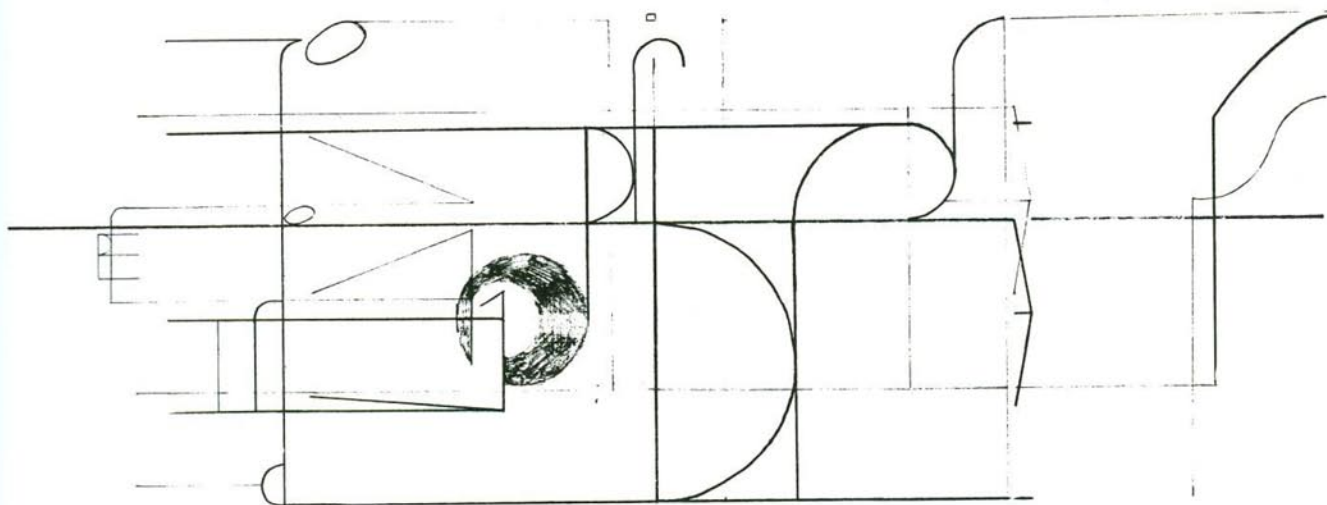
JOSEPH BYRD, *The Defense of the American Continent From the Viet-Cong Invasion*



GRADUALLY RELEASE

JOHN CAGE, *Music of Changes*

Handwritten musical score for "Scherzo No. 10" by Jacques Calonne. The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations and markings, including a circled "48" and a circled "26". The score is titled "Scherzo No. 10" and is marked "359".



CORNELIUS CARDEW, *Treatise* (sketches)

ELLIOTT CARTER,
Piano Concerto

Handwritten musical score for Figure by Niccolò Castiglione. The score includes staves for V (Violin), ott. (Oboe), cl. 1 (Clarinet), cl. piccolo (Clarinet piccolo), ob. 1 (Oboe), fl. 2 (Flute), cl. 2 (Clarinet), fl. 3 (Flute), and ob. 3 (Oboe). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. A large section of the score is crossed out with a thick black line. Below the main score, there are additional staves with handwritten notes and diagrams, including "D-dur Akkord", "E-dur Akkord", "B-G-D-E-C", and "f-a-c-e".

NICCOLO CASTIGLIONE, Figure

The score is written on a six-staff system. The central staff (Staff 3) contains the lyrics: "adelante", "para la", "extraño", "pozo", "tu", "ci", "ja". The score includes various musical notations: notes, rests, and dynamic markings. There are also several circular diagrams containing letters and symbols, and a large, stylized, abstract shape in the center. The score is divided into sections labeled A, B, C, D, and E. The notation is highly abstract and experimental, with many symbols and markings that are not standard musical notation.

GRACIELA CASTILLO, *El Pozo*

Sol: III

Take thing

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with measures 87, 88, and 89 indicated at the top. The instruments and parts are as follows:

- Dr. 1, 2**: Drums, marked with (a2) and a key signature of one sharp (F#).
- F. Har.**: Fiddle/Harp, marked with (a2) and a key signature of one sharp (F#).
- Cl. 1, 2**: Clarinets, marked with (a2) and a key signature of one sharp (F#).
- B. Cl.**: Bass Clarinet, marked with (a1) and a key signature of one sharp (F#).
- Bra. 1, 2**: Brass, marked with a key signature of one sharp (F#).
- 2 Bsns.**: Two Bassoons, marked with a key signature of one sharp (F#).
- Hr. 1, 2, 3, 4**: Horns, marked with a key signature of one sharp (F#).
- Trpt. 1, 2, 3**: Trumpets, marked with a key signature of one sharp (F#).
- Tuba 1, 2**: Tubas, marked with (a2) and a key signature of one sharp (F#).
- Tuba**: Tuba, marked with a key signature of one sharp (F#).

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *rempt off* (remote off). The key signature is one sharp (F#) throughout the piece.

He erased his
own music
but it remains visible, paler
than what he later superimposed.

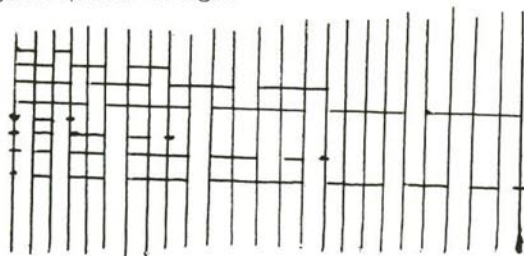
Suggestion: the concert of his various **decisions**.

In this case, greater carelessness would

automatically produce a *music of greater complexity*.

¶ *Despite its undeniable shortcomings, I am not for scrapping notation in favour of*

Eseguire questo disegno



scrivere sotto questo disegno .

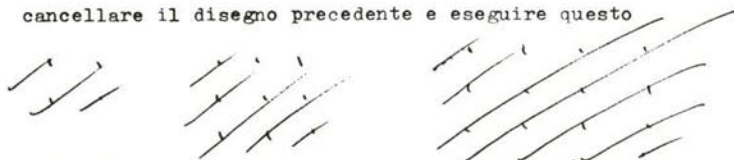
$$n^2 = 1 + 2 + \dots + (n-1) + (n) + (n-1) + \dots + 2 + 1$$

$$4 = 2 \cdot 2 = 1 + 2 + 1$$

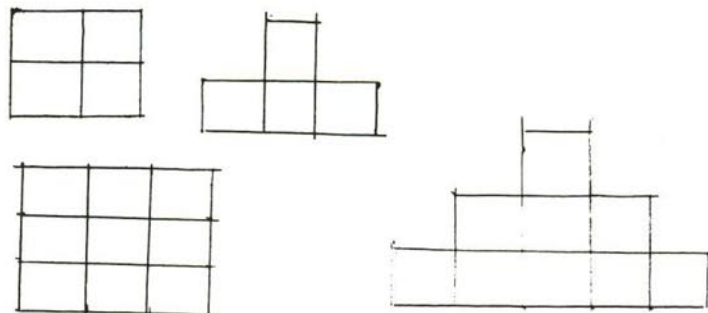
$$9 = 3 \cdot 3 = 1 + 2 + 3 + 2 + 1$$

$$16 = 4 \cdot 4 = 1 + 2 + 3 + 4 + 3 + 2 + 1$$

cancellare il disegno precedente e eseguire questo



indi con nove cubi - che costituiscono un giuoco per bambini
per comporre figure di animali o figure simili -
comporre le seguenti figure , costruendo e distruggendo suc-
cessivamente.

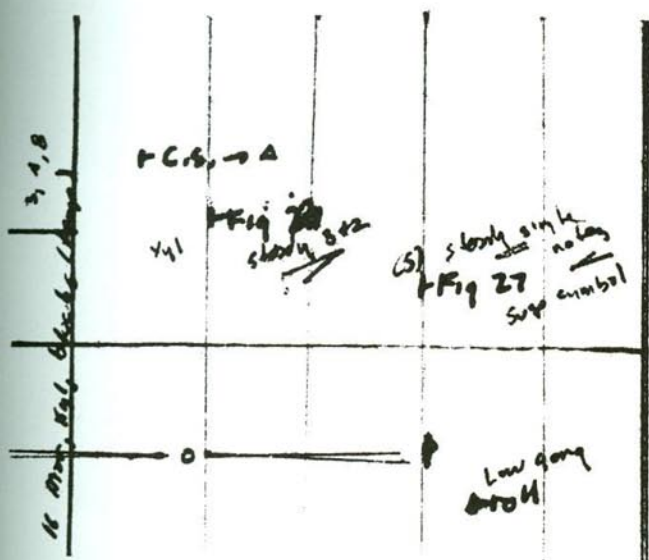


GIUSEPPE CHIARI, *Don't Trade Here* (1965)

diagrams, doodlings or *musikalische Graphik*: substitutes obviously designed to overcome that remarkable contemporary malaise which we might call 'pitch fatigue'. Since it never affected me, I naturally give pitch pride of place among *materia musica*'s prime constituents.

Roberto Gerhard.

When Gita used to remark that she had improvised for 45', with the air of one who has "achieved", I used to be mystified, but Henry's idea and your observation . . . explain I realize now that I've never taken improvisation seriously and so, knowing that E. Indians do, couldn't imagine what length had to do with Gita's evident artistic satisfaction. Now I do.



- 1- Vibes, 6 cowbells, high brass drum, tambourine
 - 2- Celeste, 6 brake drums, mid brass drum, maraca
 - 3- Marimba, 6 brake drums, low brass drum, Δ,
 - 4- Xylophone, snare 2 + susp cymb, high gong, gourd; scraper
 - 5- Snare I; sup cymbal, beach balls, whip, plate cymbals I
 - 6- 4 tomtoms, mid gong, chimes
 - 7- 8 tuned drums, snare 2 + susp cymb, claves, straight bells.
 - 8- 3 tymps, 5 temple blocks, low gong, Δ2
 - 9- 6 small bells, 3 tymps, wood blocks, plate cymbals 2
- can span on tymps.

¶ The notation is **provocation-memory** of sonorous occurrences, commemorative stone, gravestone of the musical thoughts themselves. Franco Evangelisti. A work (I worked nearly four years.)

Bump $J = c. 80 (J = 160)$

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes, rests, and fingerings (3, 4, 7, 8).

Handwritten musical notation for the second system, continuing the piece with treble and bass staves and fingerings (3, 4, 7, 8).

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes, rests, and fingerings (2, 4, 7, 8).

Handwritten musical notation for the fourth system, featuring a treble and bass staff with various notes, rests, and fingerings (2, 4, 5, 8).

CHOU WEN-CHUNG, *Willows Are New*

INCOMPATIBILITY

version A : for an excellent audience

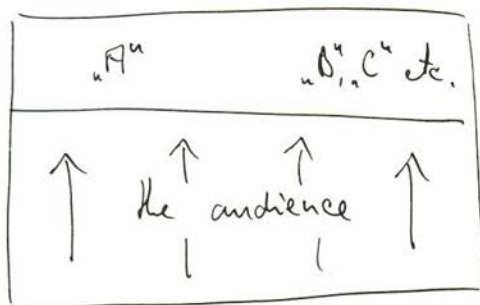
Performers : 1. "A" : reading
2. "B", "C" etc. : making noise, actions etc.

1. Tell the audience to centre on :
either : the reading by "A"
or : the noise, actions etc. by "B", "C" etc.
2. Tell the audience that if it becomes impossible for one of them to centre on only that thing he has chosen, he must get on his feet and say : " Start from the beginning, please ".
3. "A" read something for the audience and each time a person says :
" Start from the beginning, please " "A" reads from the beginning once again.
"B", "C" etc. interfere in the reading with noise, actions etc.
4. The composition is finished, when "A" has finished the reading.

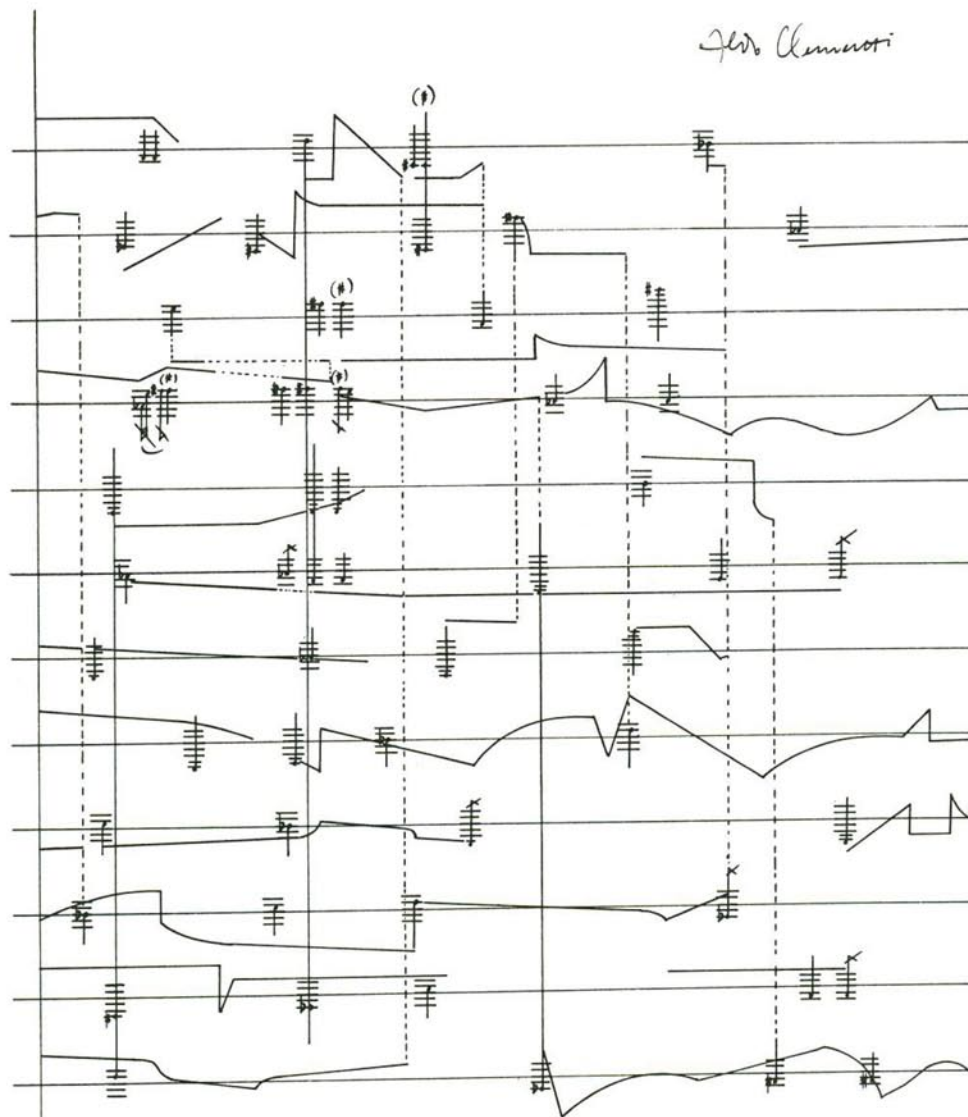
The audience has to be placed sitting.

HENNING CHRISTIANSEN,

Incompatibility (1964)



the concertroom.



1^a metà della pag. 2 di

INFORMEL-2 (per 15 strumenti
[i primi 6 ha testate fuori portuali])

Enrico Sordini-Zerbini, Milano

Milano - Roma, '51-'52

The rules are remembered but they've lost their hold.

Vision unseen but heard.

Handwritten musical score for "Recitativo e Canzona" by Wilson Coker. The score is written on five staves. The top staff is labeled "Inquarto 1:32-46" and "Q-4". The first staff has a "ppp" dynamic marking. The second staff has a "Crescendo poco a poco" marking. The third staff has a "ppp" dynamic marking. The fourth staff has a "ppp" dynamic marking. The fifth staff has a "ppp" dynamic marking. A box labeled "Subito! Con Sordina" is placed over the fourth staff. The score includes various musical notations such as notes, rests, and dynamic markings.

WILSON COKER, *Recitativo and Canzona* (1965)

time of sound itself.

MICHAEL COLGRASS, *Rhapsodic Fantasy*

WH Mar. 7, 8, 20

EDWARD T. CONE, *Silent Noon* (1960)

The musical score is handwritten on ten staves. The first three staves feature a complex melodic line with many notes and rests, including a large bracketed section. The remaining seven staves feature a more rhythmic, bass-like line with many notes and rests, including a large bracketed section. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for *Silent Noon* by Edward T. Cone, 1960. The score is written on ten staves, with the first three staves containing a complex melodic line and the remaining seven staves containing a more rhythmic, bass-like line. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

③ Aria.

A. CONRAD

The musical score is handwritten on six staves, numbered 1 through 6. Each staff has a treble and bass clef. The notation is complex, featuring many notes, rests, and dynamic markings. Staff 1 has a large, ornate initial flourish. Staff 2 has a 'p' marking. Staff 3 has a 'p' marking. Staff 4 has a 'p' marking. Staff 5 has a 'p' marking. Staff 6 has a 'p' marking and a 'pva' marking. The score is written in a style that suggests it was composed for a specific performance or recording.

ANTHONY CONRAD, *Three Loops for Performers and Tape Recorders* (1961)

Armin Copeland (1938)

Maestro (♩ =

AARON COPLAND, *Overture for School Performance* (1938)



PHILIP CORNER, *Mississippi River South of Memphis*

KK.

Con esta partitura puede
usted interpretar KK.

Para esto basta simplemente
que limpie, con ella, el culo
de su vecino
de su amiga
de su novia
de su esposa

su esposo
su novio
sus parientes

"Should be played softly" "until it fades." Short vertical marks produce separation. Symbols don't work.

Expression takes the form of words.

What's thought is there's a treble clef where

time wasn't taken to write one. Stems without notes are repetitions. Termes premiers: O arrêt-origine, n un arrêt, n' l'arrêt issu du déplacement élémentaire de n, D l'ensemble des valeurs de la caractéristique sonore envisagée . . .

¶ Following the untimely Death of God, The

Board of Directors of Universe/Incorporated

elected Dr. Jesus H. Christ as Acting Lord, pending the Millenial Stockholders' Meeting.

The "H" in Dr. Christ's name stands for "Hallmark."

God thought to send His Very Best.

JOSÉ E. CORTÉS, KK.



Blip.

Ken Friedman.

MADRID
DICIEMBRE / 1965

MANUEL CORTÉS, *Sonata—Manifiesto*

~ Avnet Memorial Commission : Ojai Festival, 1965 ~

CONCERTO for Violin and String Orchestra

Solo *Poco LENTO* *I.* *Ramiro Cortés*

Orch. *p*

poco rit. *a tempo*

RAMIRO CORTÉS, Concerto for Violin and String Orchestra (1964)

HENRY COWELL, *The Train Finale*

Moderato (M.M. ♩ = 80 or so)

The Train Finale.
(Percussion score)

4 muffled cymbals (high) (low)
PP P.A.P. use al fine

4 muffled gongs (high) (low)
PP P.A.P. use al fine

4 small bells (square)
PP P.A.P. use al fine

4 triangles (metal, wood)
PP P.A.P. use al fine

4 tam-tams
PP P.A.P. use al fine

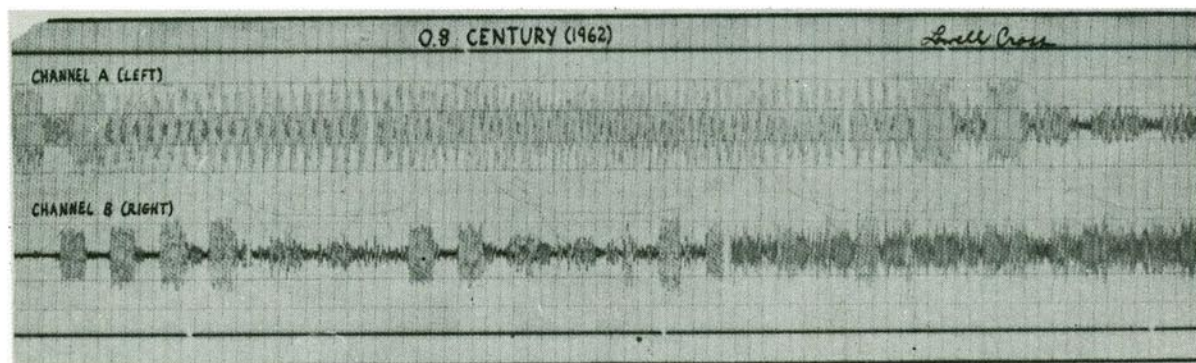
side drum
Bass Drum
(Shut measure in precise rhythm)

cym.
gong
W.B.
D.M.
tam-tam
side
Tym.
(Bass)

¶ The color of words, the color of sounds, the color of chords and that of instruments, the color of brasses, of woods or of strings, the color of metals, and the color of skins? Henri Pousseur.

¶ Notation can be nice.

Lou Harrison.



LOWELL CROSS, *0.8 Century* (1962)

6 pluck string at center with fingertip
 6 pluck string at center with fingernail
 6 pluck string at end (near pin) with fingernail
 → lightly brush string with fingertip
 7 fermata corta 17 fermata lunga
 All notes carry an accidental except in case of immediate repetition of pitch.

for David Burge
five pieces for piano

I.

George Crumb
October-November 1962

Quasi improvvisato $\text{♩} = 60$

1 pizz. 6 pppp 2 modo ord. pppp 3 (modo ord.) pppp 4 (modo ord.) pppp 5 (modo ord.) pppp 6 (modo ord.) pppp
 7 modo ord. ffz 8 (touch string lightly at center) ppp 9 (loca) p sub. ff 10 (loca) p sub. ff 11 (loca) p sub. ff 12 (loca) p sub. ff 13 (loca) p sub. ff
 (Ped. sempre)

(Ped. sempre)
The damper pedal should be held down throughout entire piece

A delicate tremolo (using all fingers) within the indicated pitches - on the strings

GEORGE CRUMB, *Five Pieces for Piano* (1962)

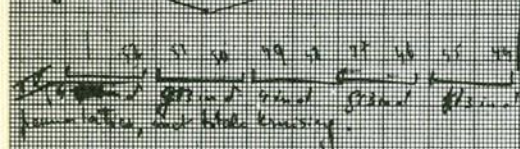
Hn. (F) 1
 Trpt. (C) 2
 Tbn. 3
 Timp.

Fl. 1
 Ob. 2
 E. H. 3
 Cl. (Bb) 4
 B. Cl. 5
 Bn. 6
 C. Bn. 7
 Hn. (F) 8
 Trpt. (C) 9
 Tbn. 10
 Timp. 11
 Perc. 12

43

VL 1
 Vla. 2
 Vc. 3
 D.B. 4

43



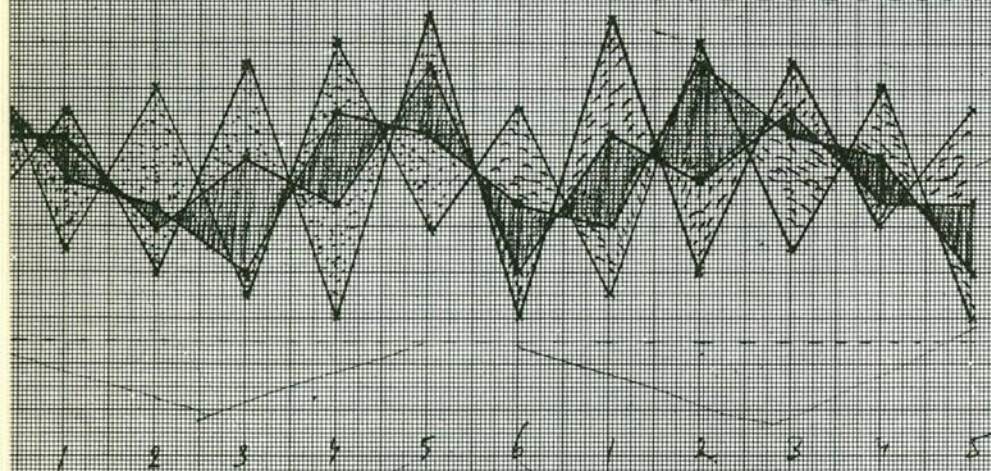
Presented in all variables, on the x degree stain
binded elements in other

Über mich / am 1. August 1944

ool als glazende laag 2 stn

note: layer 1 or 3 \rightarrow 2 or 4 may split

of OK oole in extramembranous
dynamics!



Kann auch in vocal (deut.)

Stein: Geste glaucaide 2nd 26

Het beviel den heer in de
digniteitsvolle gewaar van het geheel.
(kan doorlopen - dit is slechte
konditie)

13 14 15 16
 17 18 19 20

Handwritten musical score for Violin and Piano. The title is "Variation I allegro molto e leggero 'Colloquies'" and the composer is "Roman Dore". The score is written on five systems of staves. The first system shows the Violin and Piano parts. The second system shows the Violin and Piano parts. The third system shows the Violin and Piano parts. The fourth system shows the Violin and Piano parts. The fifth system shows the Violin and Piano parts. The score includes various musical notations such as notes, rests, and dynamic markings.

NORMAN DELLO JOIO, *Colloquies*

TIPOLOGIA 6 me, las versiones (6 de cada)

Desarrollado - Nitro - Pianos - Clar. - Contraba.

Simple

Completo



Se va tener una una probabilidad combinatoria
(ya se cada una completa 1 elemento)
— LARGO WIDE 100% 100%
— BREVES 100% 100%
— UN BREVES
— LARGO

TOTAL: 50

RELACIONES ENTRE LAS TIPOLOGIAS

Si se quiere movilidad de la obra, se fuerza a usar las defectivas.

en desarrollo fuerza: A₁, B₁, C₁, D₁, E₁, F₁, G₁, H₁, I₁, J₁, todas las K

B ₁ → A ₂ → Contraba.	B ₁ → Nitro	D ₁ → clar.	F ₁ → clar.
A ₃ → Pianos	A ₃ → clar.	D ₂ → pianos	E ₂ → clar.
A ₄ → clar.	B ₂ → clar.	D ₃ → Nitro	F ₂ → clar.
A ₅ → clar.	A ₅ → clar.	D ₄ → clar.	F ₃ → pianos
C ₇	C ₂ → clar.	D ₅ → clar.	F ₄ → clar.
D ₇	C ₃ → pianos	D ₆ → clar.	F ₅ → clar.
A ₆ → pianos	C ₄ → clar.	D ₇ → clar.	F ₆ → clar.
B ₇	C ₅ → clar.	D ₈ → clar.	F ₇ → clar.
D ₆	C ₆ → clar.	D ₉ → clar.	F ₈ → clar.
A ₇ → pianos	C ₇ → clar.	D ₁₀ → clar.	F ₉ → clar.
B ₆	C ₈ → clar.	D ₁₁ → clar.	F ₁₀ → clar.
C ₆	C ₉ → clar.	D ₁₂ → clar.	F ₁₁ → clar.
B ₂ → clar.	C ₁₀ → clar.	D ₁₃ → clar.	F ₁₂ → clar.
B ₃ → clar.	C ₁₁ → clar.	D ₁₄ → clar.	F ₁₃ → clar.
B ₄ → clar.	C ₁₂ → clar.	D ₁₅ → clar.	F ₁₄ → clar.
B ₅ → clar.	C ₁₃ → clar.	D ₁₆ → clar.	F ₁₅ → clar.

4.- la obra se termina al agotarse las posibilidades del desarrollo y cuando han desaparecido todas las combinatorias.

LUIS DE PABLO,

Modulos I (1964-65)

The natural *materials of our age*: in counterpoint — the seconds; in syntax — *the chromatic scale*; in rhythm — cross-metre *and grupetto*; in *melody* — the wide, non-stepwise intervals.

Stop tape number three. The marches . . . of Spontini's operas are forgotten; . . .

those composed by Mendelssohn for the wedding in *A Midsummer Night's Dream*,

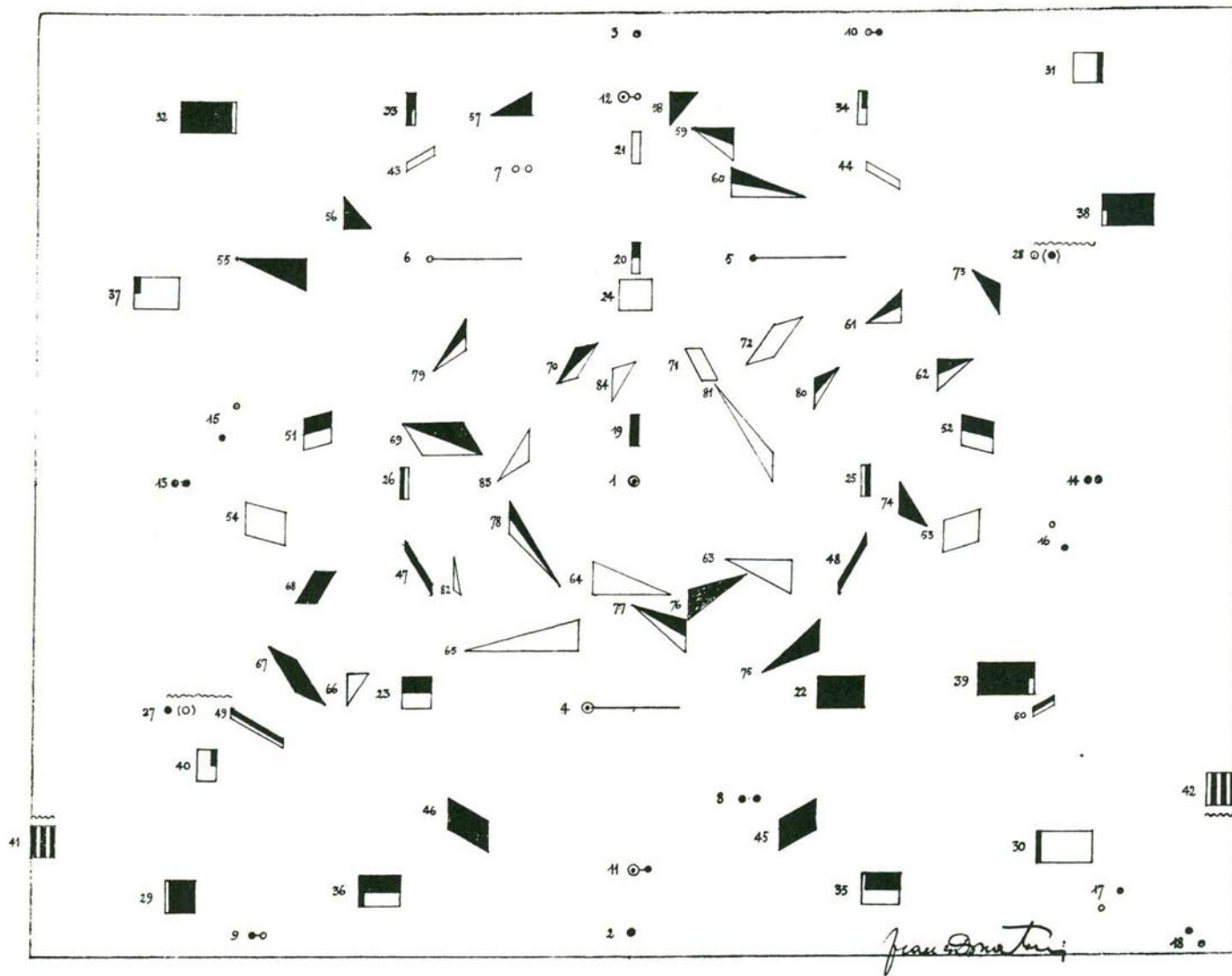
by Meyerbeer for the **coronation in The Prophet**,

by Gounod for the soldiers in *Faust*,

by Verdi for the . . . Egyptian army in *Aida*,

by *Wagner* for the guests in *Tannhauser*, *the bridal procession in Lohengrin*, . . .

the parade of the Meistersinger are *universally known*.



FRANCO DONATONI, *Babà* (1963)

SONATA FOR TRUMPET
AND PIANO

- MATT DORAN

ALLEGRO - 1=126

I

TPT
(SOUNDING IN A)

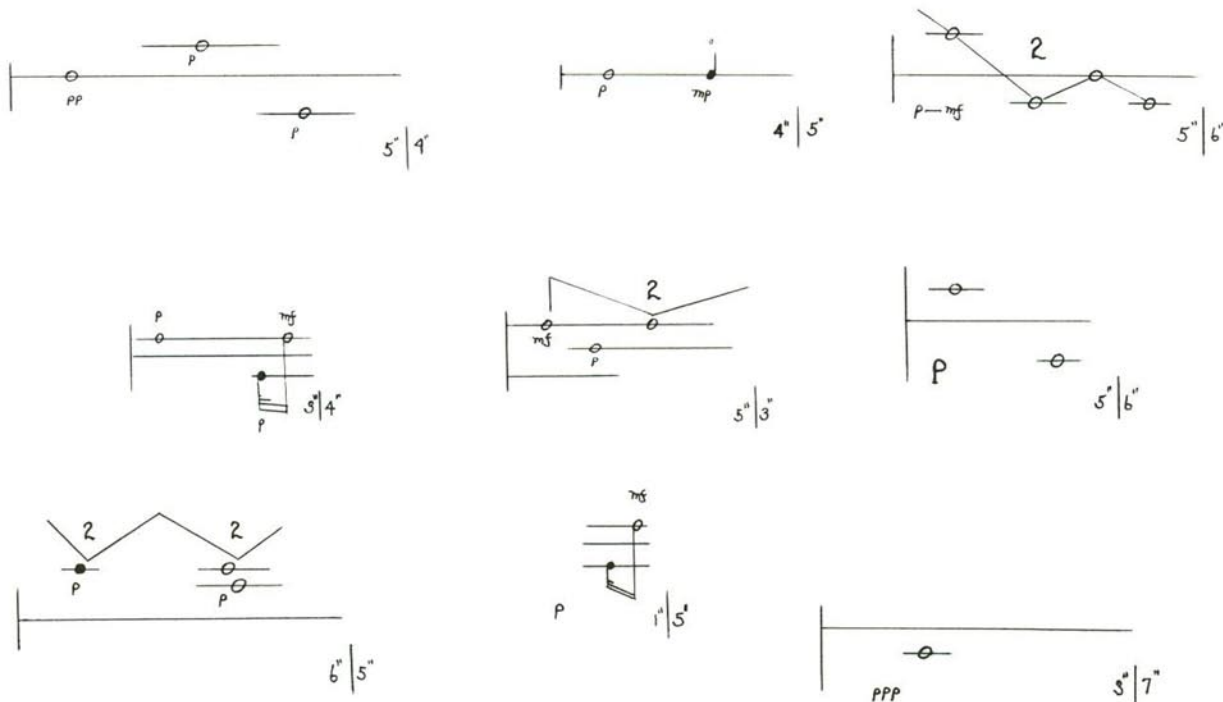
P
I
A
N
O

The musical score is handwritten and consists of four systems of staves. The first system shows the Trumpet (TPT) and Piano (PIANO) parts. The second system continues the music. The third system includes a 'Loco' marking. The fourth system ends with a large 'M' marking. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

MATT DORAN, Sonata for Trumpet and Piano

¶ Our system of notation is incapable of representing any except the most primary divisions

- 1
GONGS



The Lute in the Attic
James Drew (1963)

JAMES DREW, *The Lute in the Attic* (1963)

of the whole-note.

Henry Cowell.

Ritual. 1965-3 Pedro Echarte.

Lento.

The musical score is written on three systems of staves. The first system features a melody on the upper staff and a bass line on the lower staff, with a 'Ped.' marking. The second system continues the melody and bass line, with a 'mf' marking and a 'Ped. ad libitum' marking. The third system shows a more complex texture with multiple voices on the upper staff and a bass line on the lower staff, with a 'mf' marking and a 'Ped. ad libitum' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

PEDRO ECHARTE, *Ritual*

Thank you so much and my apologies for being tardy in answering. We have just returned from several *weeks in the west* which accounts for the delay. Conventional scores are an *insufficient . . . way of describing* sound sequence to computers. . . . Procedure . . . described for drawing scores as *graphical functions of time*, using . . . light pen on . . . *cathode ray* tube attached to . . . small computer. . . . Information is transmitted digitally to . . . larger computer, which *synthesizes* . . . sound . . . reproduces . . . immediately with . . . loudspeaker. . . . the relation of signs to designata, and, through these, to denotata.

The pragmatic dimension deals with the relation of signs to interpreters . . . the formal relations of signs to one another: . . . 'unitary character of semiosis.' ¶

My commentary (*an aphorism by T. W. Adorno*) to the piece on the record-cover reads: When one hears

a musical tone nowadays, *it's hard to suppress a faint smile. The notation demonstrates two methods: first, phonetic symbols*

to be realized on the organ; second, action-notation with no regard to the timbre.

The time-frequency coordinates are conventional.

Jan W. Morthenson. ¶ I carry a

portable tape recorder wherever I go, so that if a friend of mine says something funny,
or something touching happens, I'll have it in my collection. Sometimes you run out of tape,
and that's disappointing. I like to capture my fondest memories, so that
I can play them again and again.

Michael Fleisher. ¶ .

.. the difficulty is to see the *situation* clearly.

Cornelius Cardew.

Orchestral Sketches - *written in Cologne - 1965* C9 5"

may be played in any order, continuously or with silences in between.

E1

Hoch
Mittel
H. Tief

ppp

B. Hoch
Mittel
Tief

ff

S. Hoch
Mittel
Tief

pp

Sch. Hoch
Mittel
Tief

f

Hoch
Mittel
Tief

f

p

S. = streichen (strings)
 B. = Blechbläser (brass)
 H. = Holzinstrumente (woodwinds)
 Sch. = Schlagzeug (percussion)

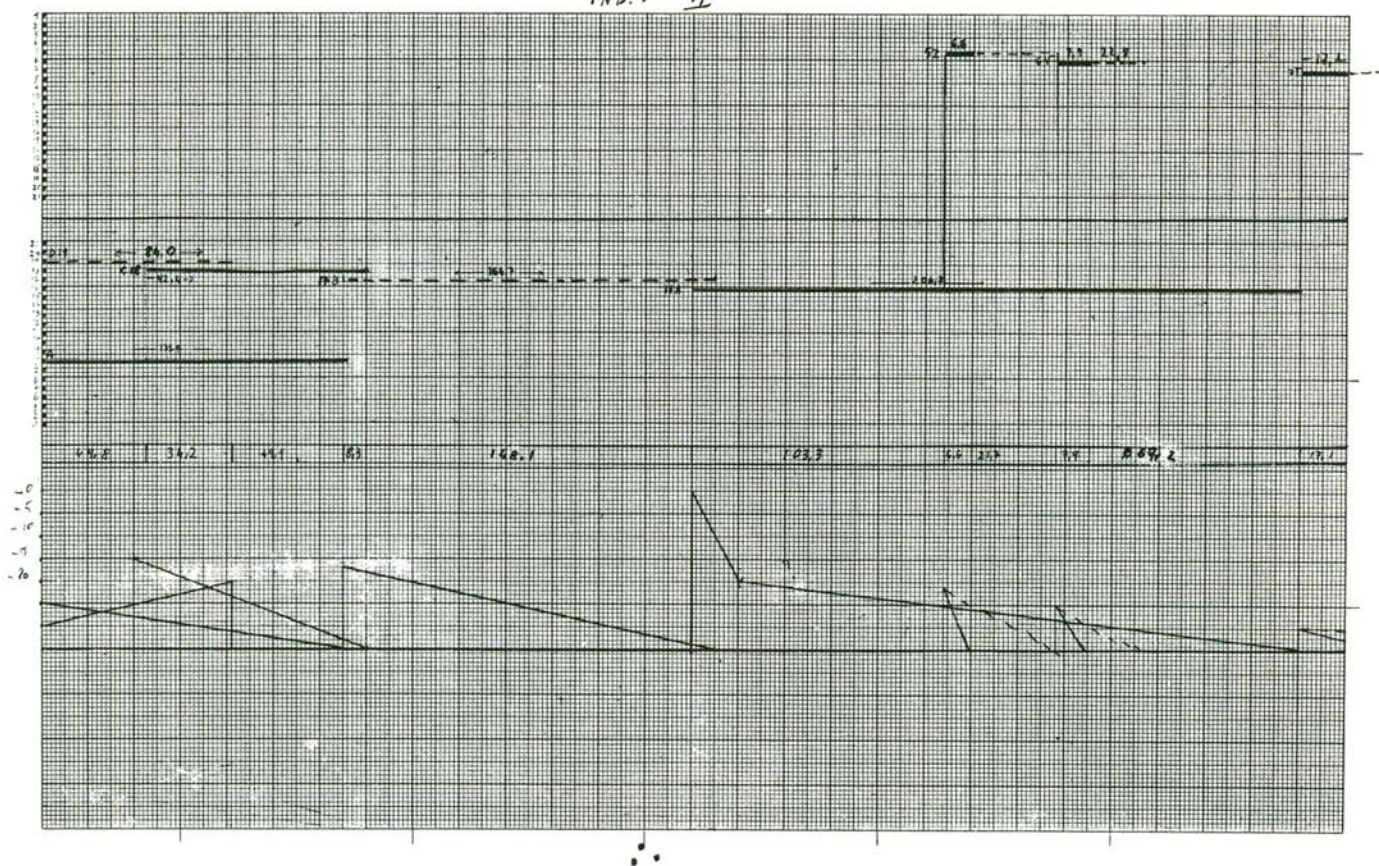
26.1.66

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TOM EHRLICH, *Orchestral Sketches*

Paul E. Lee A²

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•

.....
 1917 114 33
 19379147
 376 19114432112 3767
 14453347155642193837 1457967911
 1484441754 3/43 445555 412 4444 341 444
 19145474546617..9117 67511 795911 2
 29474117 179 334254 179145 454 41911
 31945 444599 6867 334 4....917919189119
 4746991911 9767685 34434 391 2
 9 5 6 7 4645 17 3837.917 85911 398 3 554
 499 584 686799 6777 9509 179779779
 8787878782 .191 .944592...19145 .9 14374
 716 0 756111 49 4645 751139 476 6667
 4 446752. 97..242 257918 8149 67 1
 4988/4341 1766 91199 19146 /4198/78
 189/ 479383 57 4791126...
 141131 9/484 678 161 49484 414
 199 18 3116568 974 627 1146
 98985/41 3 13419117 911800
 984 585 001 7 19 433637 001 1415
 8 ut 4948 ut3 4 60968 4 3 1 utu
 . ff 4 11 99
 . 999 914376
 .14.3 575u 11914. 74 u
 uuuu . . 14 5 5 10
 9 5
 u lol 13 00
 190417 er
 85758885
 u llee er
 393837363
 939495857 u u
 029384756
 13 utu
 0 101

¶ I welcome the introduction of any astounding, unprecedented new sounds into general musical use,

Printed by permission of the composer.

Handwritten musical score for *Symphonie Inachevée* (1965) by Luc Ferrari. The score is written on multiple staves, including vocal parts and instrumental parts. The notation is complex, featuring various musical symbols, notes, and rests. The score is divided into sections, with some parts marked "Boucles 1 et 2 dirigées par le chef, indépendantes du tempo de Boucle 3" and "Boucle 3 dirigée par le chef, indépendante du tempo de Boucle 1 et 2". The score includes a section labeled "Boucle 3 dirigée par le chef, indépendante du tempo de Boucle 1 et 2" and a section labeled "Boucle 1 et 2 dirigées par le chef, indépendantes du tempo de Boucle 3". The score is written in French, with some parts in Italian. The score is signed "Luc Ferrari" at the bottom right. The score is dated "1965" in a circle on the left side. The score is marked "de plus en plus fort" and "Signe chef".

Handwritten musical score for *Symphonie Inachevée* (1965) by Luc Ferrari. The score is written on multiple staves, including vocal parts and instrumental parts. The notation is complex, featuring various musical symbols, notes, and rests. The score is divided into sections, with some parts marked "Boucles 1 et 2 dirigées par le chef, indépendantes du tempo de Boucle 3" and "Boucle 3 dirigée par le chef, indépendante du tempo de Boucle 1 et 2". The score includes a section labeled "Boucle 3 dirigée par le chef, indépendante du tempo de Boucle 1 et 2" and a section labeled "Boucle 1 et 2 dirigées par le chef, indépendantes du tempo de Boucle 3". The score is written in French, with some parts in Italian. The score is signed "Luc Ferrari" at the bottom right. The score is dated "1965" in a circle on the left side. The score is marked "de plus en plus fort" and "Signe chef".

but the sounds themselves must be extraordinary — I find meaningless the representation

MEASURED-UP MUSIC

1- Measuring-up an area, a room, a stage, a person, a musical instrument, etc., in terms of sounds can lead to interesting musical compositions. The sounds can be obtained by running a microphone directly over the area, room (floor and/or walls and ceiling), stage, person, musical instrument, etc... The duration of the piece depends of course upon the speed at which the microphone is run over the object. Typical performances might be: 4 WALLS 12 MINUTES OF SOUND LONG or

A PIANO 3 SECONDS OF SOUND HIGH.

In all cases the choice is left to the performer(s).

A variation has to do with weighing: a- all the musical instruments to be used in a performance can be weighed and the weights announced to the audience. b- a performer can be placed on a scale and his weight in, say, violins, determined. Or the number of wind and brass instruments needed to balance the weight of the piano can be arrived at on stage. Once more the choice belongs to the performer(s).

2- Take any musical composition, past, present and future.

Then take any definition in the dictionary.

Perform the musical composition, the length of the performance being measured up in terms of the definition found in the dictionary.

For instance: performers decide to play Earl Brown's Available Forms, while looking up the dictionary at random they fall on the word "matches". So they play the piece: - as long as someone on stage with them keeps lighting the matches out of a matchbox.

- or as long as the measuring-up of the stage or the concert hall with matches is not done with.

- or as long as whatever they choose to do with matches is going on.

3- This leads to a possible solution to the problem of audience participation in music, ballet and other performances: the length of any performer's performing will be measured-up in terms of any chosen action engaged in by a spectator situated at his side. This action can be deliberate (willing participation), for inst., jumping up and down, the first violonist (star dancer, etc..) until exhausted, or attempting to fall asleep, or eating an apple, etc... Or this action can be non-deliberate (unwilling participation). In this case each performer stops performing when a spectator of his choice does something like shuffle his feet, or blow his nose, etc...

Dick Higgins, comme to think of it, has done work in this last direction.

Robert Filliou

ROBERT FILLIOU, *Measured-Up Music*

on paper of effects which cannot reach

the ear in an actual performance.

Henry Brant.

Bridge-playing. Ink. Bright colored letters with exponents . . . *the calligraphic* stamp on a Japanese print . . . distinguish the page.

Score: dotted vertical lines clarify the relation of two orchestras, "two orchestras facing each other."

Sound takes place in space.

Where will the flute player sit?

Behind Percussion V.

Signature like a rubber-stamp. Four icti, six, nine,

twelve (gradual acceleration). *Dutch East India.*

He wrote to say

Song for George Brecht

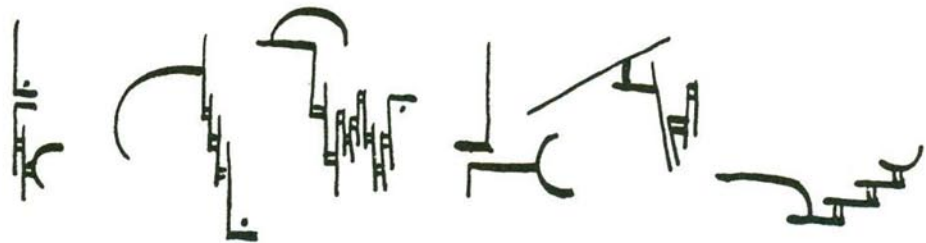
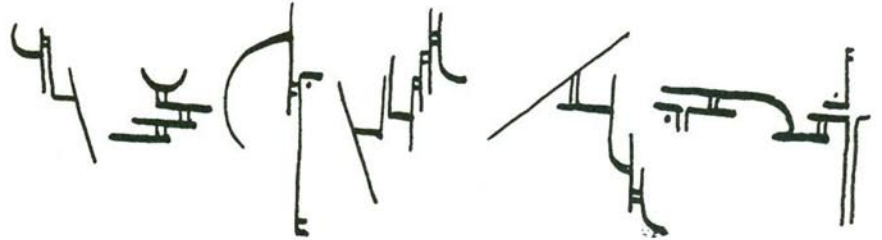
he didn't know what it was.

Several looked at it carefully.

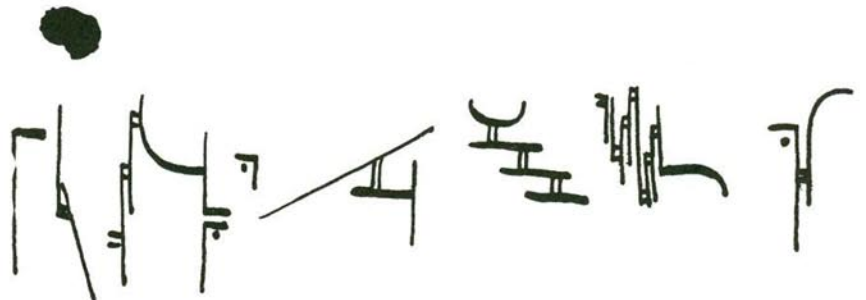
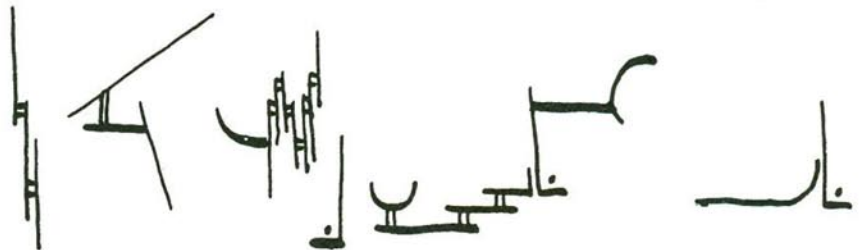
*One of them thought
it was a transcription*

from organ (replacement at the octave
of passages crossed out).

R.M. Fine
1964



Later someone else said:



Intro. $\text{♩} = 80$

551.

Percussion

Allegro

Probably Bach

(The Art of the Fugue).

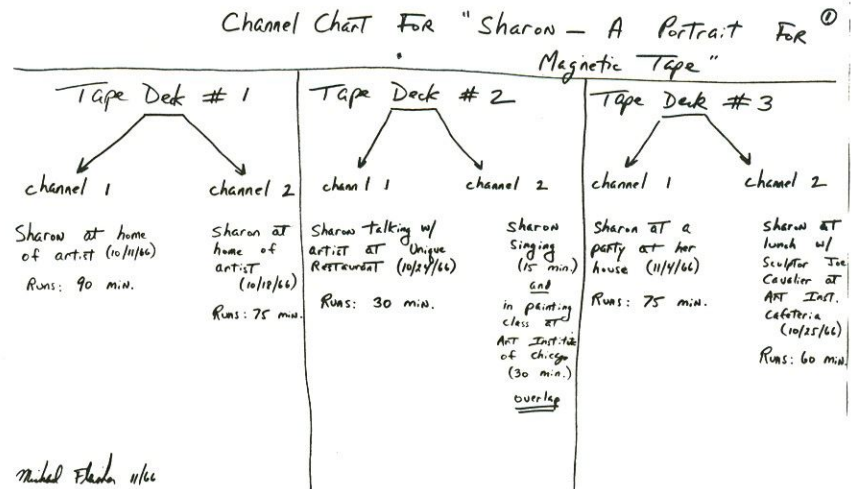
“una sola cosa”

ROSS LEE FINNEY, *Concerto for Percussion and Orchestra* (sketch)

NEW WHATS(.) REQUIRE(.) HOWS(.)
 POSSIBILITIES(.) (?) ENDLESSLY(.)
 DEMAND(.) (:) EXPLANATION(.)
 PROCESS(.) REPLACES(.) LISTENING(.) ISNT(.)
 ENOUGH(.) (!) (...)

Roger Reynolds.

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¶ Die Notation ist keine rein graphische; die Abweichung von der normalen Notation haben hier den Zweck, die kleinen Veränderungen dieser oder anderer Details zu ermöglichen. Es ist also eine Notation, die Mehr- oder Viel-Deutigkeit des musikalischen Geschehens nicht nur zulässt sondern geradezu schafft. Roman Haubenstock-Ramati.

MICHAEL FLEISHER, Sharon—A Portrait for Magnetic Tape

DUO FOR VIOLIN AND PIANO

GEORGE W. FLYNN
1964

I

FURIOUSLY; $\text{♩} = \text{CA } 89-92$

Violin

Piano

TACIT

LIBERAL PEDAL.

A BIT QUIETER

MORE AND MORE ABATED

QUICKER (SWOON) AT FIRST THEN MORE AND MORE

QUICKER

PRECIPITANTLY

NOT QUITE AS MUCH PEDAL

1.

Handwritten musical score for a symphony, featuring multiple staves and instruments. The score is written in a mix of musical notation and descriptive text.

Staves and Instruments:

- Mandolin
- Female soloists
- Countertenor
- Guitar
- Male recitant
- CHIMER (percussion)
- Choir I (div. n. 3)
- Choir II (div. n. 3)
- Choir III
- Div. 3 (bipedal man)

Key Annotations and Text:

- 1) T. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806,**

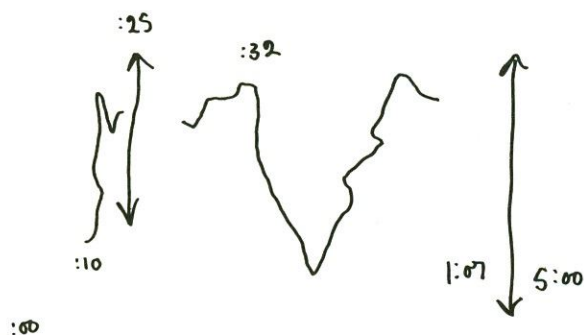
2

¶ *When I think of my notation and the music it creates, I think of Francine.*

David Bedford.

Almost everything's clear. We know what to do if this were what we were going to do. Even the lines between notes (glissandi, surely, or their simulation).

Some leeway's given in tempi. Otherwise there's no problem. Symmetrical plan. Any time for headaches? ¶



FRENCH HORN

①

TOTAL 1:07 sound

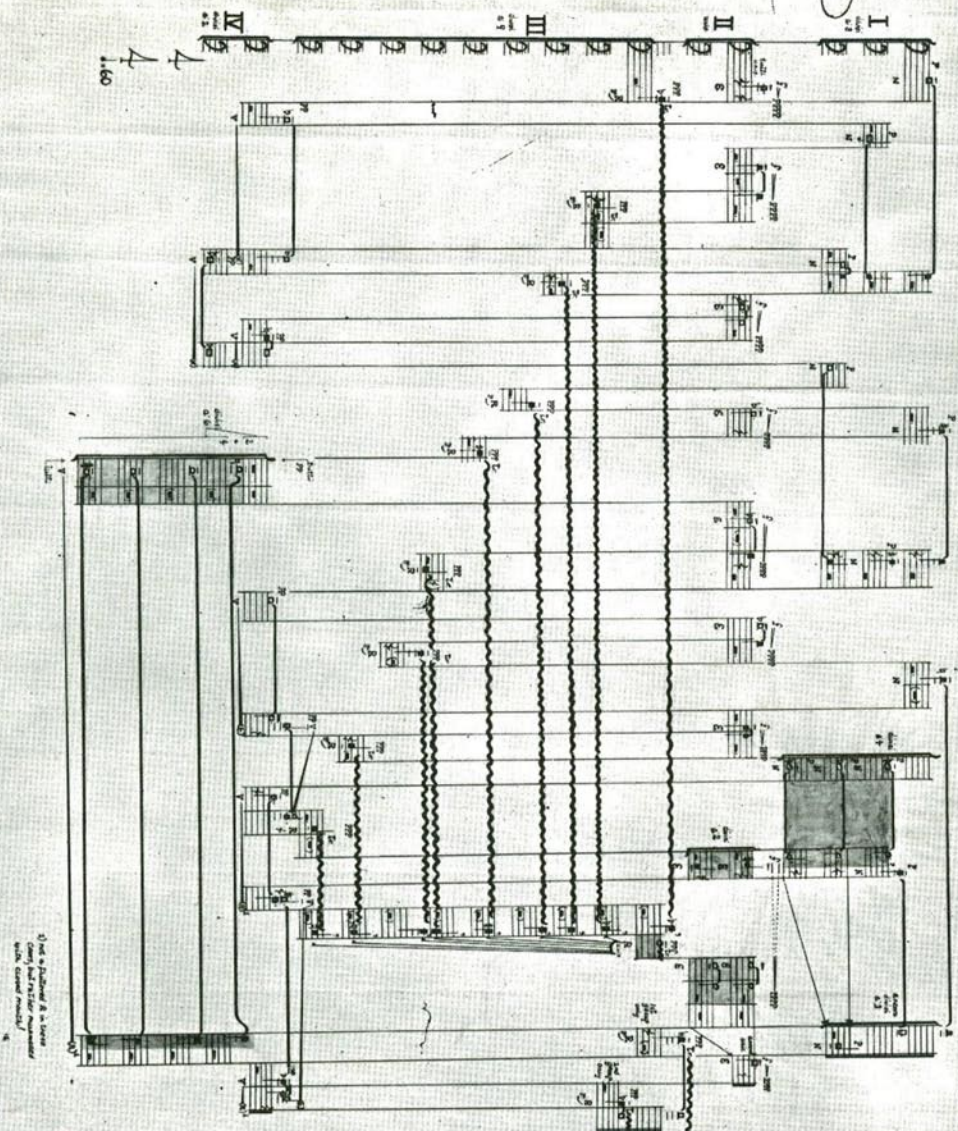
KEN FRIEDMAN,

Piece for 6 Instruments in 5 Minutes

NEVER₁

Commissioned 1964
by Calgata University

Kenneth Gaburo



© 1964 by Kenneth Gaburo
Copyright and all other rights reserved
Printed in the U.S.A.

Notes
1. A series of three notes
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100. A series of three notes

[illegible]

GERARDO GANDINI,
Mutantes I

-129-

(from the manuscript 1965)

It hit Mustafa in the neck,
under his ear.

He put up his hand
to pull the lemon away,

... , it slashed his fingers.
When he ran off he was . . . holding his hand
to his neck, over the lemon.

Mohammed had to buy another lemon
and . .

razorblades to use on Ali.

Paul Bowles.

ROBERTO GERHARD,
Concerto for Orchestra (1965)

FR (flatter.) *J: (4)* *The Condemned Playground*
Hiroshima *Human Pity*

Fl. (and.) *who butterfly*
vc *fl. flat* *Dore* *ho-o*
BSN

saw *August* *light?* *Sound* *without*
mi-te no da-ro-o *Ha-chi-jetsu in hi-ka-ri ni* *O-to mo na ku*

flying *powdered* *brightness?*
ha-ba-ta ku *Rin-pun no i-re-me-ki o-pi*

of the Sea Pia S. Gilbert

A mallets on bass strings (Capotone)

Piano

Violin

Cello

CB

Bassoon

Percussion

Violin

Cello

CB

Bassoon

Perc.

* { general 'mallet' on bass keys

Prose II - the Portrait (text by Hannah Mylre Larner)

Muscle Girardin
Op. 32

E

Ranato
f
f
f
dime.
pp

I
Crotali
mf
Piañhi
mf
Guerosas
mf
Triangoli
mf
Chinese gongs
mf
Tum-tams
mf

Balkana
II
Tom-toms
pp
Glockenspiel
quasi f
Wind wood chimes
Co-y-2

Akpa
quasi f

Pianissimo
quasi f
II 4' + L

Celste
quasi f

Durati
(30")
(45")

Namata
I was that intensity, that reserve that pride,
that hidden and latent power, that wild glint,

Crade
(in the music)
that equivocal, delusive violence that one senses
in the coldness of unattainable loneliness
collège diebre
il ponticello
mf

TRANSPPOSED SCORE

Jimmy Giffie
Jan. 1965

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MODERATE PACE
[NON-CONSTANT-TEMPO]

SYNCOPE

TENOR SAXOPHONE

PIANO

BASS

FASTER

The handwritten musical score for 'FASTER' consists of three staves: TENOR, PIANO, and BASS. The music is written in 4/4 time. The TENOR staff begins with a treble clef and a key signature of one flat (B-flat). The PIANO staff uses a grand staff (treble and bass clefs) with a key signature of one flat. The BASS staff uses a bass clef with a key signature of one flat. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte). The piece is marked 'FASTER' at the top.

JIMMY GIUFFRE, *Syncopate*

conditions and influences —
 "repercussive events" —
 units of time are represented
 by the regular divisions of the
 past-west axis and pro-
 ceed eastward (left to right)
 as of conventional time struc-
 tures.

The area bounded by Ross-
 vest Road, St. Lombard Ave.,
 W. Central Road, the north-
 south elevated lines on W. 26
 Ave., the elevated lines
 on W. 27 Ave., and St. Lan-
 cine Ave., and the unlabeled,
 passenger north-south
 railway, is the entire locality
 within which may be indicated
 the influence of spontaneous
 classification upon the pro-
 cesses of the composition.

The area bounded by the ele-
 vated lines on W. Central Road
 and the C. B. and O. Railroad
 is the entire locality within
 which may be indicated the in-
 fluence of conscious and semi-
 conscious organization upon the
 processes of the composition.

The area bounded by the ele-
 vated lines on W. 26 and W. 27
 Ave., and the Illinois Central
 Railroad is the entire locality
 within which may be indicated
 the influence of the action of
 conscious devices upon the pro-
 cesses of the composition.

The area bounded by the Illi-
 nois Central Railroad and W.
 27 Ave. and W. 28 Ave. is the
 entire locality within which may
 be indicated the influence of
 the presence of these objects
 upon the processes of the com-
 position.

conscious and conscious

"repercussive events" —
 The area bounded by the unlabeled
 passenger north-south railway
 and the unlabeled passenger
 north-south railway is the entire
 locality within which may be
 indicated the influence of the
 occurrence of unconscious
 spontaneous classification upon
 the processes of the composition.

The area bounded by the unlabeled
 passenger north-south railway
 and the unlabeled passenger
 north-south railway is the entire
 locality within which may be
 indicated the influence of the
 occurrence of unconscious
 spontaneous classification upon
 the processes of the composition.

created the processes of the
 audience's conscious or sub-
 conscious with respect to the com-
 position (as) during the course
 of the composition.

The area bounded by the ele-
 vated lines on W. 26 Ave. and
 W. 27 Ave., and the C. B. and O.
 Railroad is the entire locality
 within which may be indicated
 the influence of conscious or
 unconscious organization upon
 the processes of the composition.

The area bounded by the C.
 B. and O. Railroad and the
 Illinois Central Railroad is the
 entire locality within which
 may be indicated the process
 of a performer's particu-
 larized "willingsness" of "ac-
 cessibility" during the course
 of the composition.

The area bounded by W. 27
 Ave. and the Illinois Central
 Railroad is the entire
 locality within which may be
 indicated the process of the
 audience's participation
 during the course of the com-
 position. (Note the probability
 of an initial, reactive
 relationship.)

The area bounded by W. 27
 Ave. and W. 28 Ave. is the
 entire locality within which may
 be indicated the process of a
 performer's conscious or
 unconscious organization with re-
 spect to the course of the com-
 position.

The area bounded by the Illi-
 nois Central Railroad and W.
 27 Ave. and W. 28 Ave. is the
 entire locality within which may
 be indicated the process of the
 audience's participation
 during the course of the com-
 position.

The area bounded by the unlabeled
 passenger north-south railway
 and the unlabeled passenger
 north-south railway is the entire
 locality within which may be
 indicated the process of a
 performer's conscious or
 unconscious organization with re-
 spect to the course of the com-
 position.

The area bounded by the unlabeled
 passenger north-south railway
 and the unlabeled passenger
 north-south railway is the entire
 locality within which may be
 indicated the process of the
 audience's participation
 during the course of the com-
 position.

who would represent a large light at the players' feet and represent only half? *The Beatles*

position (note objects, mech-
 anical devices, performers,
 audience, and an ordered up
 on time upon) mark out the
 major events, keep
 ing in mind the comparative
 structure imposed by the limits
 of the neighborhood devel-
 opment (structure and objects).

The area bounded by the ele-
 vated lines on W. 26 Ave. and
 W. 27 Ave., and the C. B. and O.
 Railroad is the entire locality
 within which may be indicated
 the influence of conscious or
 unconscious organization upon
 the processes of the composition.

The area bounded by the C.
 B. and O. Railroad and the
 Illinois Central Railroad is the
 entire locality within which
 may be indicated the process
 of a performer's particu-
 larized "willingsness" of "ac-
 cessibility" during the course
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The area bounded by the unlabeled
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The area bounded by the unlabeled
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 audience's participation
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may represent only one vi-
 sion (black) of representations.
 primary representations upon
 the one primary.

The area bounded by the ele-
 vated lines on W. 26 Ave. and
 W. 27 Ave., and the C. B. and O.
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The area bounded by the C.
 B. and O. Railroad and the
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 and the unlabeled passenger
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 performer's conscious or
 unconscious organization with re-
 spect to the course of the com-
 position.

The area bounded by the unlabeled
 passenger north-south railway
 and the unlabeled passenger
 north-south railway is the entire
 locality within which may be
 indicated the process of the
 audience's participation
 during the course of the com-
 position.

The gift is already closed. . . I am not sure if you

can be delighted with 'Antithèse'. **The piece has no 'anti'**

and no 'thèse', which characterizes the

music written to wide-awake antithesis. But I love anticlimax

and to hear things which do not happen, **which I (you, he,**

she) can imagine. ¶

Composing is notating.

Charles Wuorinen

... then on to India ... how

cheaply can one travel

from Wiesbaden to India (don't tell me of some

strange army plane)? **why didn't you answer**

my letters? with all the stuff for Fluxus? for months you write then

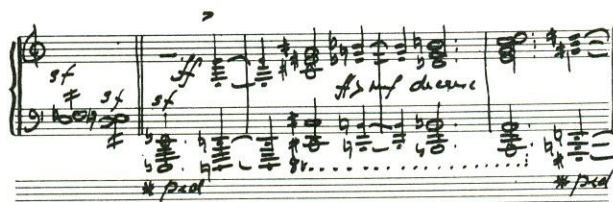
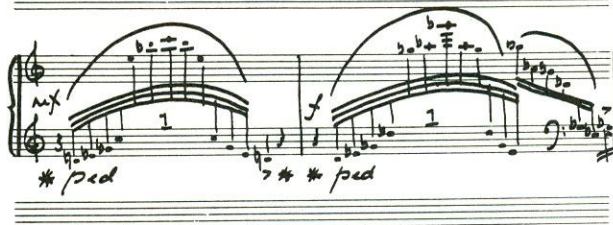
when I send loads you don't answer —

are you still thinking of publishing my book? ¶

"Obeisance to a Lucite Spectrum."

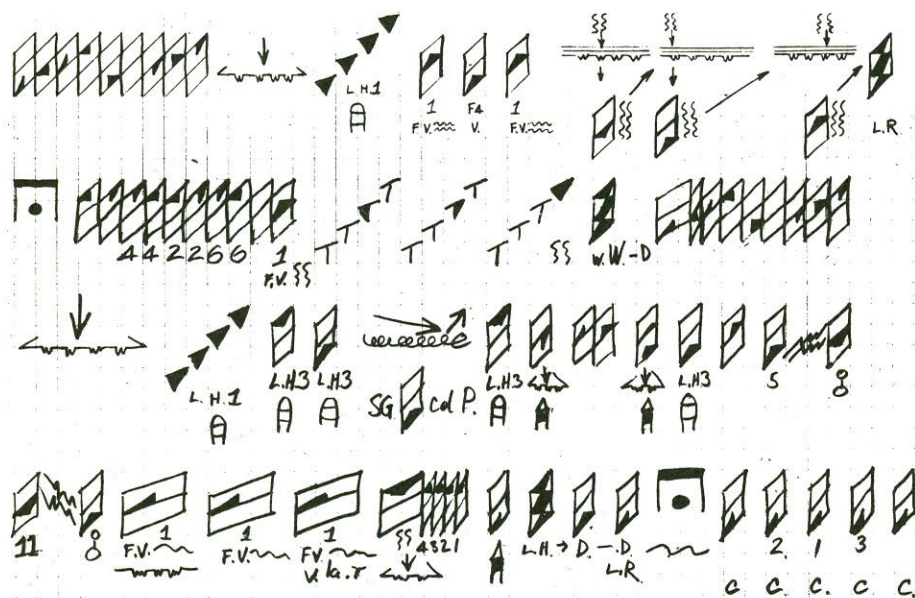
For John Cage, on his birthday, Sept 5th 1949.

Peggy Glanville-Hicks



Since the problems arise from **constriction**, not freedom, why not begin with the notion that anything will do visually as long as you get the sound? George W. Flynn.

¶ Just as, ordinarily, there is no thought without words, there is no composition without notation; and just as *the words that frame the thought affect and sometimes destroy it, so with the notation of musical ideas*. People who do not understand this cannot expect to make their compositions clear to others. Charles Wuorinen. *Lost pages.*



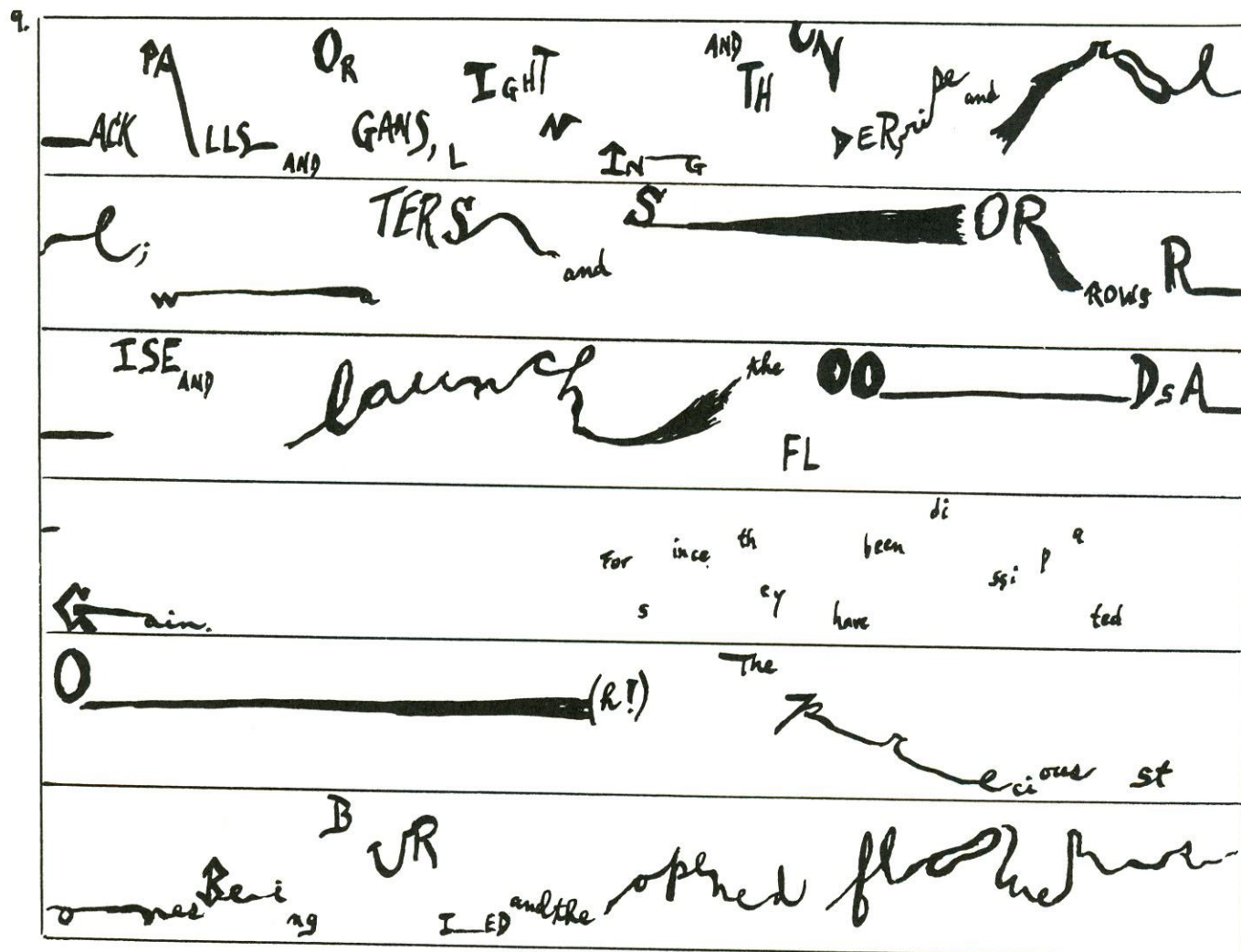
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*Mandolinar for Stanley J. Silverman
for Unaccompanied Mandolinar*

JACK GLICK, *Mandolinar for Stanley J. Silverman*

Handwritten musical score for "Vino Gbokou 1966" by V. Gbokou. The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings. The title "Vino Gbokou 1966" is prominently displayed in the center. The score is signed "V. Gbokou" at the bottom right.

VINKO GLOBOKAR, *Voie*



An abandoned sketch. Though **pencil was used**, the writing resembles

that done with a music-pen when the nib is held at right-angle to the lines of the **staves**:

verticals thin, horizontal thicker. (The way notes should **look is the way they look** when

MALCOLM GOLDSTEIN, *Illuminations from Fantastic Gardens*

they're printed.) ¶ *The notation is not a parameter. It's relative to the principal matter: sounds are first of all written in the air with an exquisitely acoustical ink.*

Aldo Clementi.

¶ "Hiroshima," in "The Condemned Playground," means **impingement of the sinister on Life itself.** Miriam Gideon. Clearly one is in the street here, **a good place for art. The air, the sound, the whole situation** is in a *state of perpetual traffic.*

¶ *Das graphische Fixieren von musikalischen Strukturen ist für mich im Anfangsstadium*

einer Komposition von grösster Wichtigkeit, denn es ermöglicht ein klares, schnelles und vielseitiges Aufzeichnen von musikalischen Gedankenaktionen. Milko Kelemen.

Weather changes. The familiar landscape (music, poetry) is seen through painting's atmosphere.
What shall I do now? Whatever's *suggested. (Do you give attention?
or Do things of themselves engage
your interest?)* Seems, however, there's a tendency to go from *left to right. Europe. Corresponding.*

¶ Tashkent has absorbed all the achievements **of** past *architectural endeavor . . .*
but building the new, architects continuously face historically-shaped planning.

In this respect it is *far easier building up new towns on empty lots.*

Alison Knowles.

¶ *L'unico segno esteriore dell'interiorità e la mancanza d'espressione — usando grafie il cui numero è illimitate — non solo nell'insolito, ma anche in ciò che si cela nel consueto, l'inespresso trova la sua dimora abituale.*

Franco Donatoni.

¶ *Notation of sound in time and space must give its information as clearly, as precisely and*

Printed by permission of the composer.

Skitse til No 3 *Pelle Gudmundsen-Holmgreen (1967)*

o = lower than highest note, o . . . etc.

PELLE GUDMUNDSEN-HOLMGREEN,
Skitse til No. 3

as beautifully as possible. While it is primarily a chart for ears, it must play provocatively

Alois Hába
 "Concentration." Beginning of the first movements of String quartet in
 Andante. 1st tone system, No. 16. op. 98.

ALOIS HÁBA, String Quartet No. 16

and irresistibly on the eye.
 A painting appeals to inner senses
 through the eye. A score of sound

must reach these senses

through the ear through the eye.

Noël Llinos.

If in history we knew music through notation,
 it's because *we worshipped images*.

Images are not dead: they live and speak.
 Image-worship permeates our lives.

Notation becomes superfluous
 when images are put away.

Only then will people know what to do without
 having to be told.

Frederic Rjewski.

It was very good to hear from you. . . .
Should we consider co-sponsoring an evening
of the music of ————?

¶ I am the one . . . who from the beginning
has worked anarchically. Al Hansen.

¶ If the primary stuff of music is sound,
which I believe, then notation,
no matter how ordinary or idiosyncratic, is no more
than a symbolic representation of the real thing.

Furthermore, a description of notation
such as this is a symbolic representation

of a symbolic representation —
twice removed from reality.

Lejaren A. Hiller, Jr.

DIFERENCIAS SOBRE LINEAS Y PUNTOS
CRISTOBAL HALFFTER

For the copy, see introduction
Lejaren A. Hiller
March 2-1944

Letter. The pencil *moves across the page* representing something else than what is written. (The music, too, though it was

TRANSIT #2

Bengt Hambraeus
VII, 1963

Violento; allegro ed impetuoso

5

Corno
in Fa

Trombone

Chitarra
elettrica

Pianoforte

10

Corno

Trombone

Chitarra

Pf

15

Corno

Trombone

Chitarra

Pf

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being played — prematurely pro-Hollywood —, produced things to see: she danced like Cleopatra on a barge,

surrounded by her court, *flowing down the Nile.*) ¶

OZMA over Glinda.

Good!

With musical stAres,
her psycho-sexulographs we re

STAKED!

As Mombi;

previously her
PLOT was discovered! Hysterically finding the
tampering

HER THEATRE-PIECE

into
magical
things at

Witch had lamented: "OPERA had!"

Robert Moran.



CHARLES HAMM, *Round*

CAR BIBBE

CAR THREE

(LIGHTS OFF)

1. ENTER CAR
2. COUNT TO TWELVE
3. TOOT HORN 5X
4. COUNT TO TEN
5. TOOT HORN 2X
6. COUNT TO SEVEN
7. SLAM DOOR 2X
8. OPEN AND CLOSE
GLOVE COMPARTMENT
9. TOOT HORN 1X
10. COUNT TO TEN
11. SLAM DOOR 1X
12. TOOT HORN 3X
13. COUNT TO FIVE
14. TOOT HORN 1X
15. OPEN AND CLOSE
GLOVE COMPARTMENT
16. COUNT TO TEN
17. SLAM DOOR 1X
18. BLINK LIGHTS 3X
19. RAISE AND LOWER
WINDOWS (OR REVERSE)
20. COUNT TO TEN
21. BLINK LIGHTS 2X
22. TOOT HORN 1X
23. BLINK LIGHTS 1X
24. LONG HORN TOOT
25. BLINK LIGHTS 3X
26. START MOTOR
27. MOTOR OFF

CAR BIBBE

CAR FOUR

(LIGHTS OFF)

1. ENTER CAR
2. TOOT HORN 1X
3. SLAM DOOR 1X
4. TOOT HORN 2X
5. RAISE AND LOWER
WINDOW (OR REVERSE)
6. COUNT TO TWENTY
7. SLAM DOOR 2X
8. OPEN AND CLOSE
GLOVE COMPARTMENT
9. COUNT TO TWENTY
10. TOOT HORN 3X
11. SLAM DOOR 1X
12. COUNT TO THIRTY
13. BLINK INTERIOR LIGHTS
ON AND OFF SEVERAL TIMES
14. TOOT HORN 1X
15. FLUTTER LIGHTS
16. TOOT HORN 1X
17. OPEN AND CLOSE
GLOVE COMPARTMENT
18. BLINK LIGHTS 3X
19. COUNT TO TWELVE
20. RAISE AND LOWER
WINDOW (OR REVERSE)
21. BLINK LIGHTS 2X
22. COUNT TO NINE
23. SLAM DOOR 1X
24. LIGHTS ON LONG 2X
25. SLAM DOOR 2X

Printed by permission of the composer.

AL HANSEN, Car Bibbe

PRAISES FOR THE BEAUTY OF HUMMING BIRDS

MODERATO (1/2 CIRCA 104)

MUTES VIOLINS

GOLD FLUTE

CELESTA

SUB. CYMBAL (ZILGIAN)

PARCEL TARTAN

NORMALE

NORM.

2. LET RING

NORM.

LOU HARRISON, *Praises for the Beauty of Hummingbirds* (1952)

down of any thought. Examining a music manuscript, inevitably I sense the man behind the notes. The fascination of a composer's notation is the *fascination of human personality*. **Aaron Copland.**

ROMAN HAUBENSTOCK-RAMATI, *Mobile for Shakespeare/Sonnets 53 & 54*

Printed with the permission of Mr. Bruno Hauer, Vienna.

Ogna Pudel! $\text{♩} = 80$ *mp*

1 2 3
4 5 6 7 8
9 10 11 12 13
14 15 16 17 18
19 20 21 22 23
24 25 26 27 28
29 30 31 32 33

28. Juli 1952

¶ dear moran-no grant for such score send traditional music to be considered-sincerely Robert Moran. ¶ La liberté

JOSEF MATTHIAS HAUER, untitled composition (1952)

PLAYING CARD EVENT:

FIND A PLAYING CARD ON SIDEWALK
(OR IN GUTTER).

IF WET, DRY.

IF IT IS A JACK, SANDPAPER IT.

MOUNT. [IN SPACE PROVIDED, OPPOSITE]

INGEN PANT • INGEN RETUR •



OCTOBER THE TWELFTH IS BETTER
THAN JULY THE FOURTH.

Does cynicism take over at the point
at which a person's capacity
for wonder becomes blunted?

CAN YOU IMAGINE THAT ?

implique douze so ns. Ceux-ci encouragent des préoccupations formelles neuves, rejetant l'amorphisme comme le canevas.

Claude Ballif.

DUMP A BUSHEL OF LEMONS
IN A NORTHERN FOREST
IN WINTER.

DUMP A CARLOAD OF ARTIFICIAL FLOWERS
IN A WOODS
IN WINTER. (OR LATE AUTUMN)

Geoff - fly sky kite (?)
- wade into water + dump
flowers from garbage pail
into center of pond

EL RECORRIDO JAPONÉS

JUAN HIDALGO
ROMA 2/63

HACER HACER

O

HACER

CON CUALQUIER OBJETO*

O

COISA**

UN RECORRIDO CUALQUIERA
DE DURACIÓN INDETERMINADA

O

A DETERMINAR PARA CADA EJECUCIÓN

DELANTE DE UN PÚBLICO

SI ASÍ SE DESEA

OCULTA

O

ABIERTAMENTE

JUAN HIDALGO

* UN SOLO OBJETO

** UNA SOLA COISA

chance, and practical limitations.

Allan Kaprow.

*Je crois aux bonheurs d'expression. Je ne les provoque
jamais artificiellement. Mais je sais que*

JUAN HIDALGO, *El Recorrido Japonés*

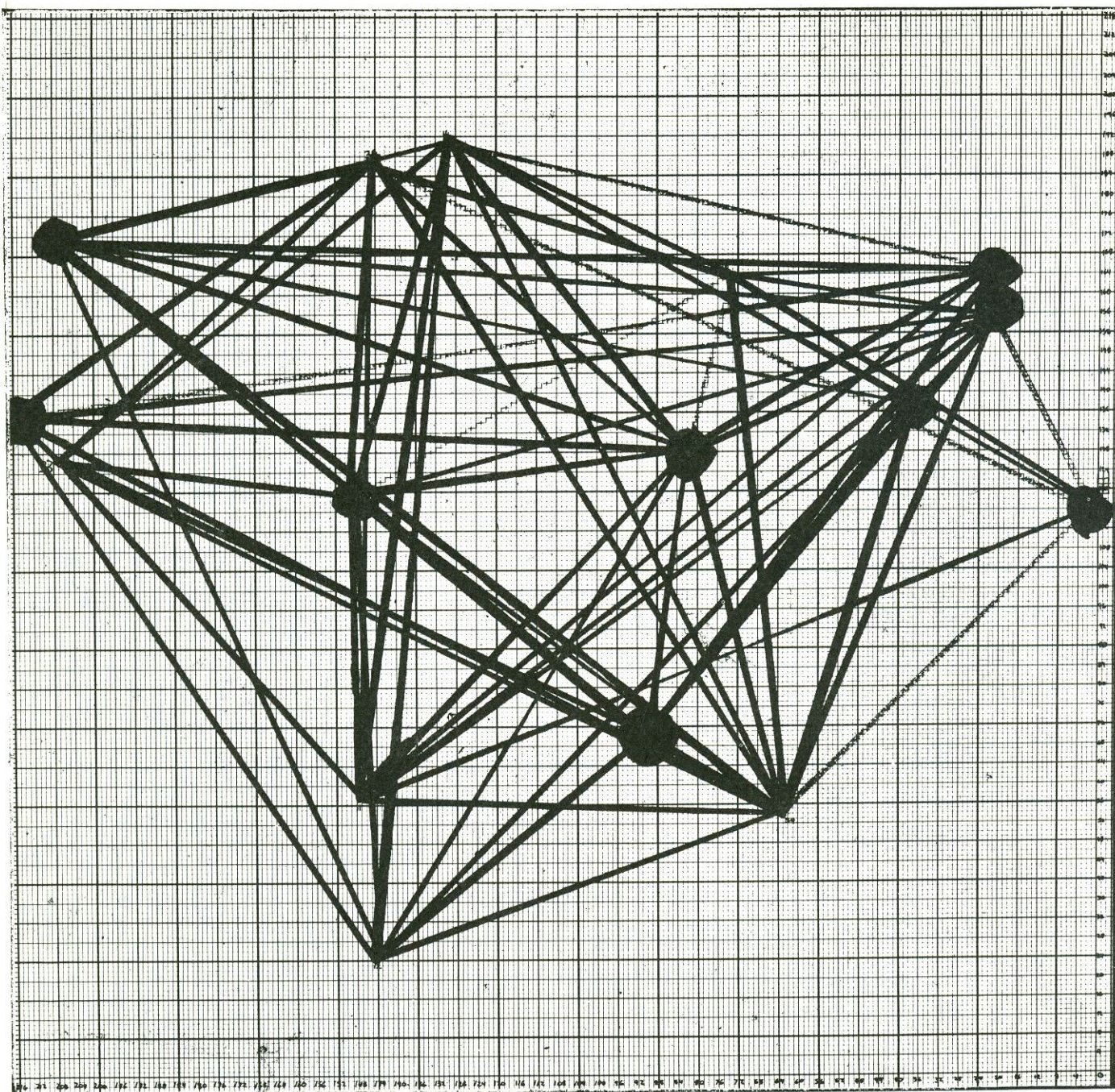
This notation appears as seen from an airplane,
suggesting how music surrounds us and rises up. In the
scale of the images, one would be listening
a hundred feet above — the staves become

roadways, with pianos and strings marking blocks
and intersections. My activity. ¶

The easiest way to notate an action: describe it
simply. No symbols are necessary since
Happenings generally have different actions.

Those for Self-Service were culled from lists
of situations observed, imagined or derived by
chance methods from the "Yellow Pages"

directory. The final program was arranged partly by preference,



tout ce que j'ai pu apprendre sur mon art aide beaucoup cette rencontre heureuse de la grâce.

DICK HIGGINS, *Graphis* #21

Handwritten musical score for "The Egg" by John Cage. The score is written on multiple staves, including:

- Stage Action**: "Blackbird or stage continues"
- Color**: "Color moves projection of Bosch's Egg panel with pen from humming birds to egg, wren, etc."
- Flute**: "TACIT"
- Oboe**: "TACIT"
- Bass**: "TACIT"
- Trumpet**: "TACIT"
- Tuba**: "TACIT"
- Percussion**: "TACIT"
- Key-board**: "TACIT"
- Harp**: "TACIT"
- Guitar**: "TACIT"
- Mandolin**: "TACIT"
- Strings**: "TACIT"

A large "X" is drawn across the entire score, indicating a cancellation or a specific performance instruction. The word "TACIT" is written in large, bold letters across the bottom of the score.

Printed by permission of the composer.

LEJAREN A. HILLER,
A Triptych for Hieronymus (1965–66)

Je crois que la musique,

ALAN HOVHANNES

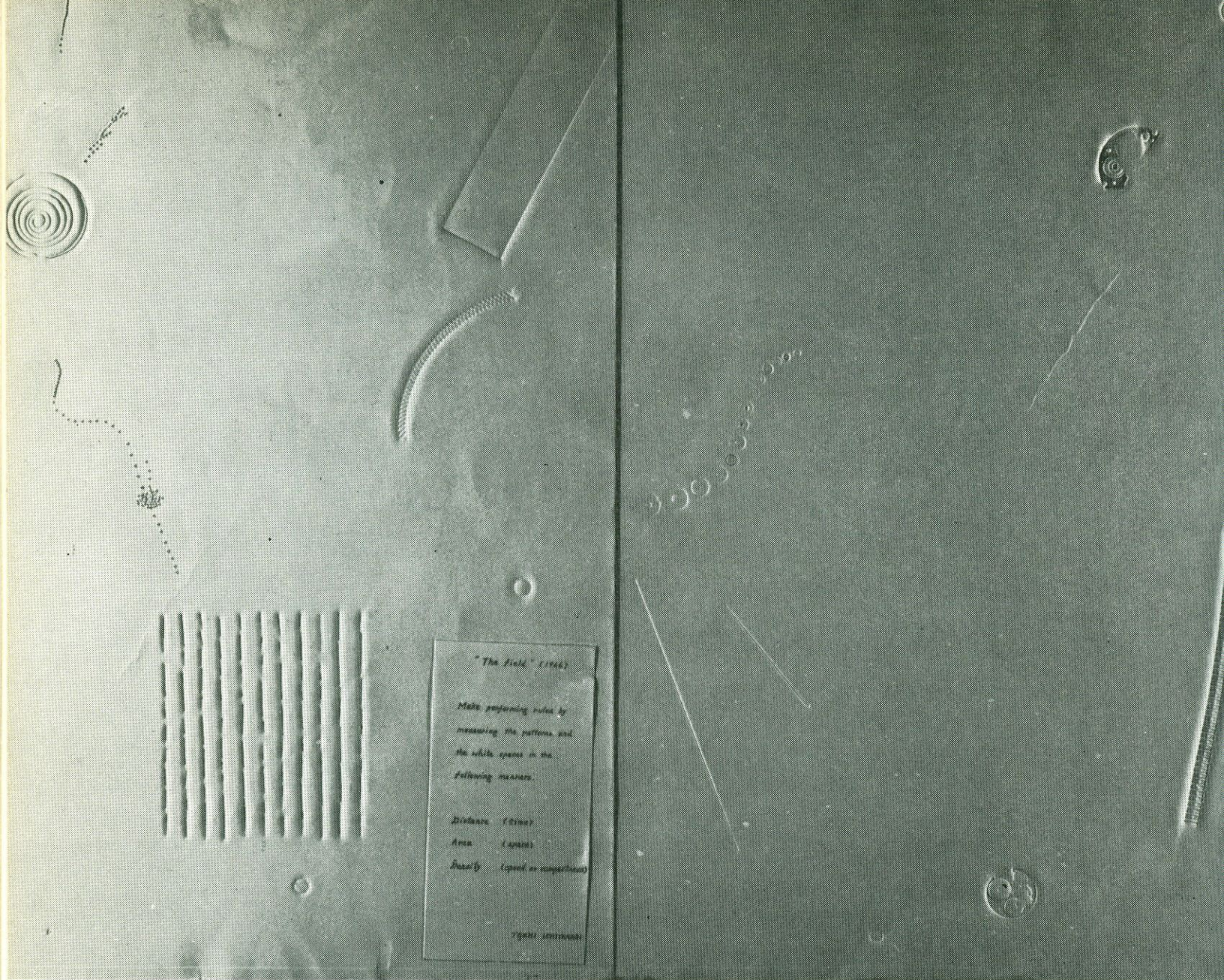
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ALAN HOVHANESS, *Orbit No. 3*

This image shows a handwritten musical score for Karel Husa's 'Mosaïques pour Orchestre'. The score is written on multiple staves, with a large section of the first system circled and labeled '1. Vlt. 1 & 2'. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. There are several annotations in the margins, including 'Chimes' and 'for piano'. The score is written in a style that suggests it is a working draft or a composer's sketch, with many corrections and additions. The paper is aged and shows some wear, with a vertical strip of tape or binding visible on the right edge.

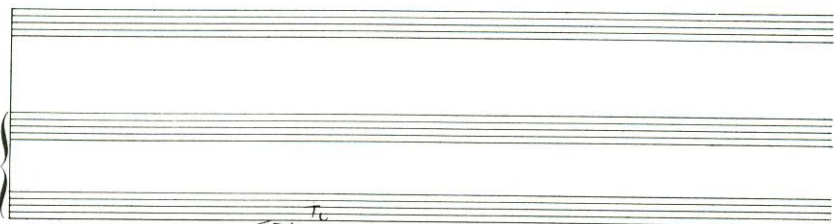
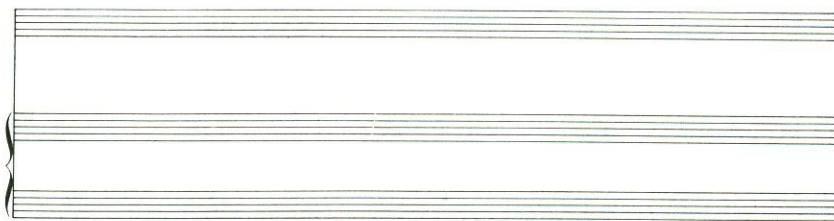
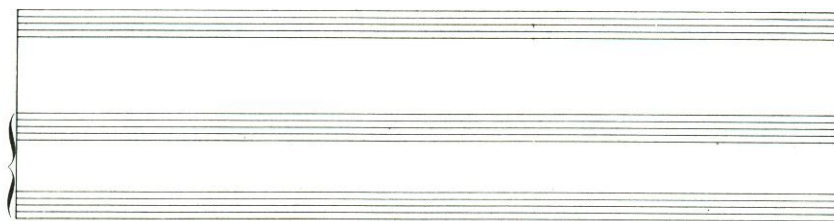
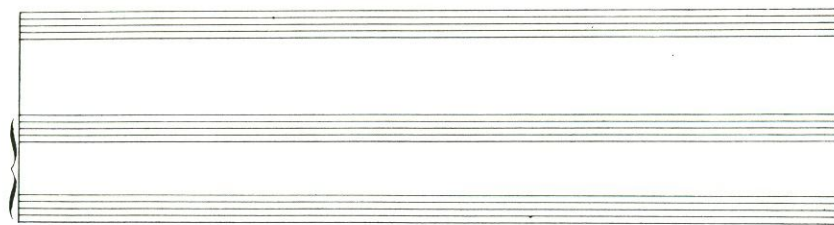
9.



Printed by permission of the composer.

TOSHI ICHIYANAGI, *The Field* (1966)

Handwritten musical score for "L" = 100. The score is written on ten staves. The first staff is labeled "T" and the second "R". The third staff is labeled "S". The fourth staff is labeled "Gt. Fl. 8". The fifth staff is labeled "RH. Fl. 8". The sixth staff is labeled "Fl. 8". The seventh staff is labeled "Fl. 8". The eighth staff is labeled "Fl. 8". The ninth staff is labeled "Fl. 8". The tenth staff is labeled "Fl. 8". The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations like "Puls." and "Cronorne + Fl. 2".



G. Schirmer, New York
Style No. 9-12 Staves with Braces

return to
R. E. Dres
Redding Conn

CHARLES IVES, blank song paper

Piano

June 1960

each chord should be held until it fades, or 15 seconds or longer. the piece should be played with the pedal on. at each bar line there can be a pause longer than between chords inside the measure. should be played softly.

bar 2 and 9, the 2nd group should be a little separate. bar 6 can be separate by 1 or 2 seconds or shorter or as a 3 note chord. measure 7 should be silent 15 seconds or longer.

measure 8 may last over 15 seconds but must be very soft

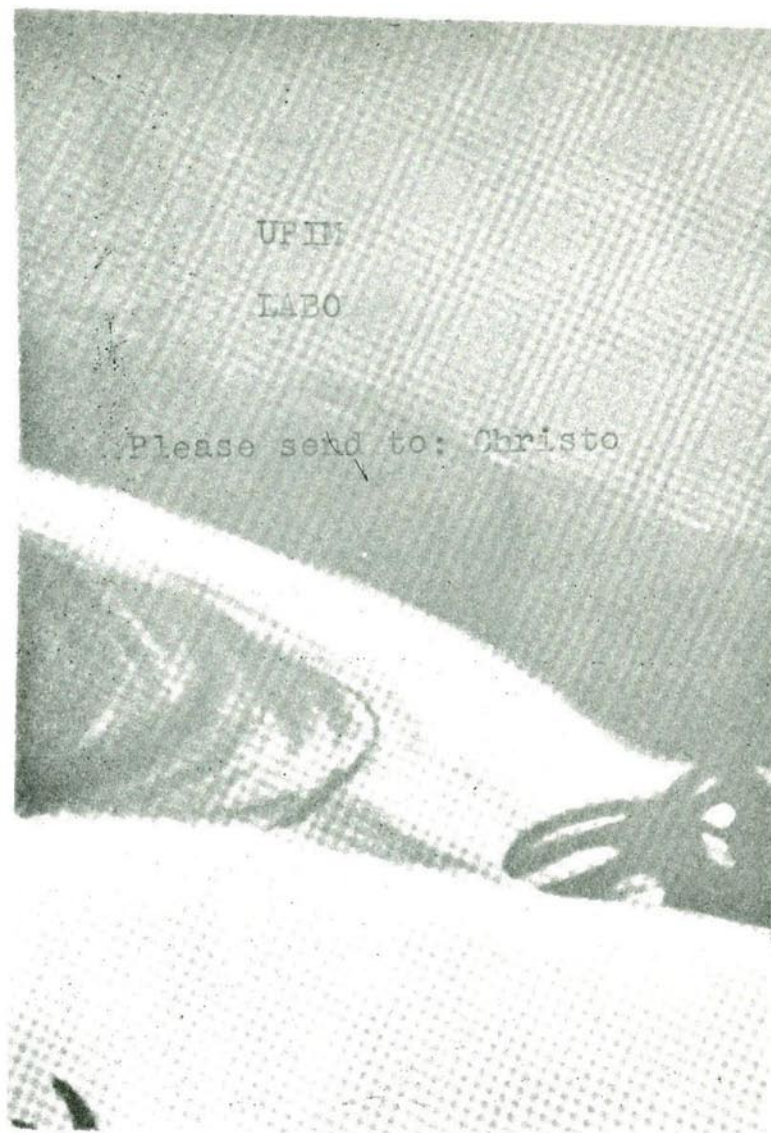
Terry Jennings

*Bloop. Blip.
Bloop. Zeep.*

*Kossow is a friend of mine,
Who resembles Eisenstein:
Has a Beard,
Looks real fine,
That is why I wrote this rhyme.*

**Boop, bip bip
Boop, bip bip.**

**Yeah!
Ken Friedman. ¶**



RAY JOHNSON, *Upim Labo* (1964)

KNOCKING PIECE

BEN JOHNSTON, *Knocking Piece*

34 *Tutti sempre deciso*

Motet II

Betsy Jolas, Oct. 65

Jaques——Las, j'ay perdu

**mon espinel—— Vide disappeared
from the records leaving**

the contratenor parts blank.

Vide (F.), Vide (L.), vi——de

connote differently.

**Conjecture freely, but Notation
is symbolism no matter what.**

Kenneth Gaburo.

I was very glad to hear

**that New York is getting to be
more and more busy place. I hope**

you have recovered from exhausting

SUITE RHAPSODIQUE pour Violon seul

ANDRÉ JOLIVET
1965

D. ARIA II
Con sord. $\text{♩} = 60$

ANDRÉ JOLIVET, *Aria II* from *Suite Rhapsodique*

schedules of trip after trip.

© Copyright by Boosey & Hawkes.

Mill 17766

Chance operation is getting more popular here after you left.

To Sally

CONCERTO

for

Four Violins and Orchestra

Charles Jones
(1963)

Allegro ma non Troppo 1=98

Flute

Clarinet in Bb

Bass Clarinet

Horn in F

Four Solo Violins

Snake Drum

VI I

VI II

Viola

Cello

Bass

¶ I'm not in position to give you any example of my work at all,

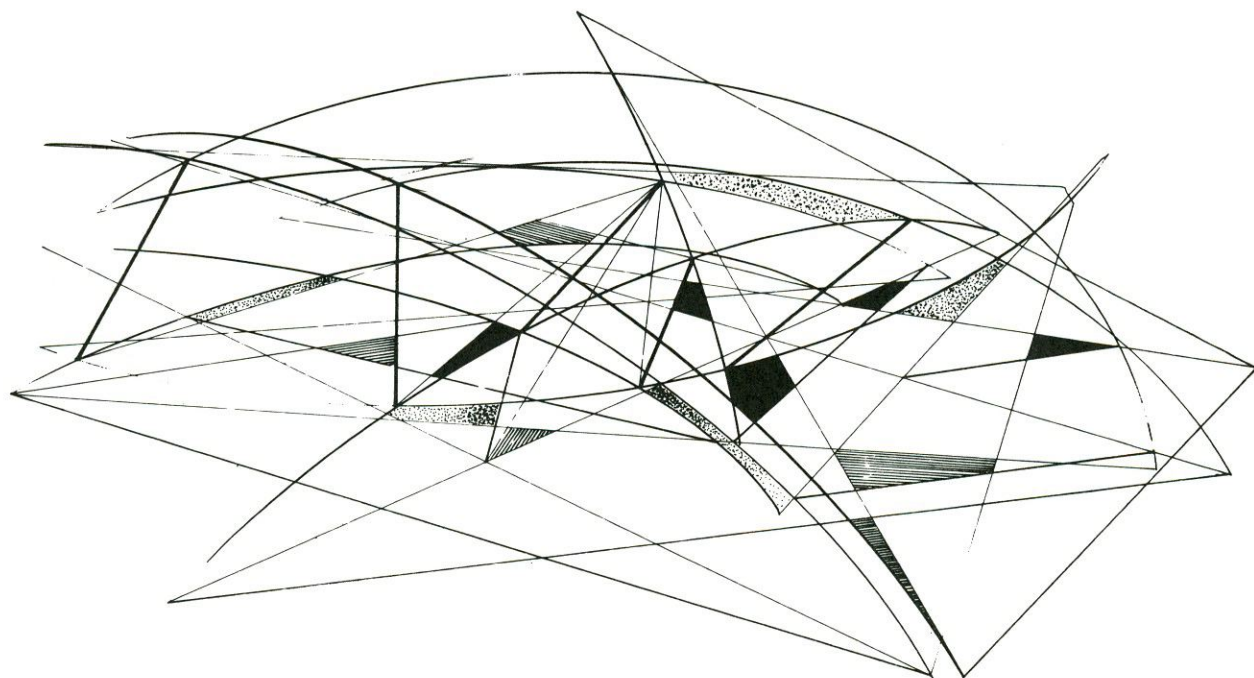
CHARLES JONES, *Concerto for Four Violins and Orchestra* (1963)

for, to be exact, the spirit in which I work

implies systematic rejection of all notation of all crirhythmes (improvisation of phonetic poetry). I want to point out, moreover, that notation could not come about except *a posteriori* and, because of this fact, loses in my eyes all significance.

François Dufrêne.

¶ I'm interested in gradations between



speech and song and . . . the things **folk** and jazz singers do.

Wilfrid Mellers.

Question of taste. ¶

accelerando immer ruhiger werden non accelerare a Tempo poco più molto rallentando non rallentare poco meno (attacca)

fff

mp *mr*

m^c

ppp *pppp*

Alle Rechte vorbehalten

MAURICIO KAGEL, *Alle Rechte Vorbehalten* (1965)

SELF-SERVICE

Happening by Allan Kaprow
- May, 1966

Notes:

"Self Service" will be performed without spectators. Participation in at least one ^{of its} parts is necessary, although many (or all) would be preferable. Parts remaining will then ^{become} ~~constitute~~ a mental field of qualifying images. ~~By setting~~ ^{filling} field of qualifying images.

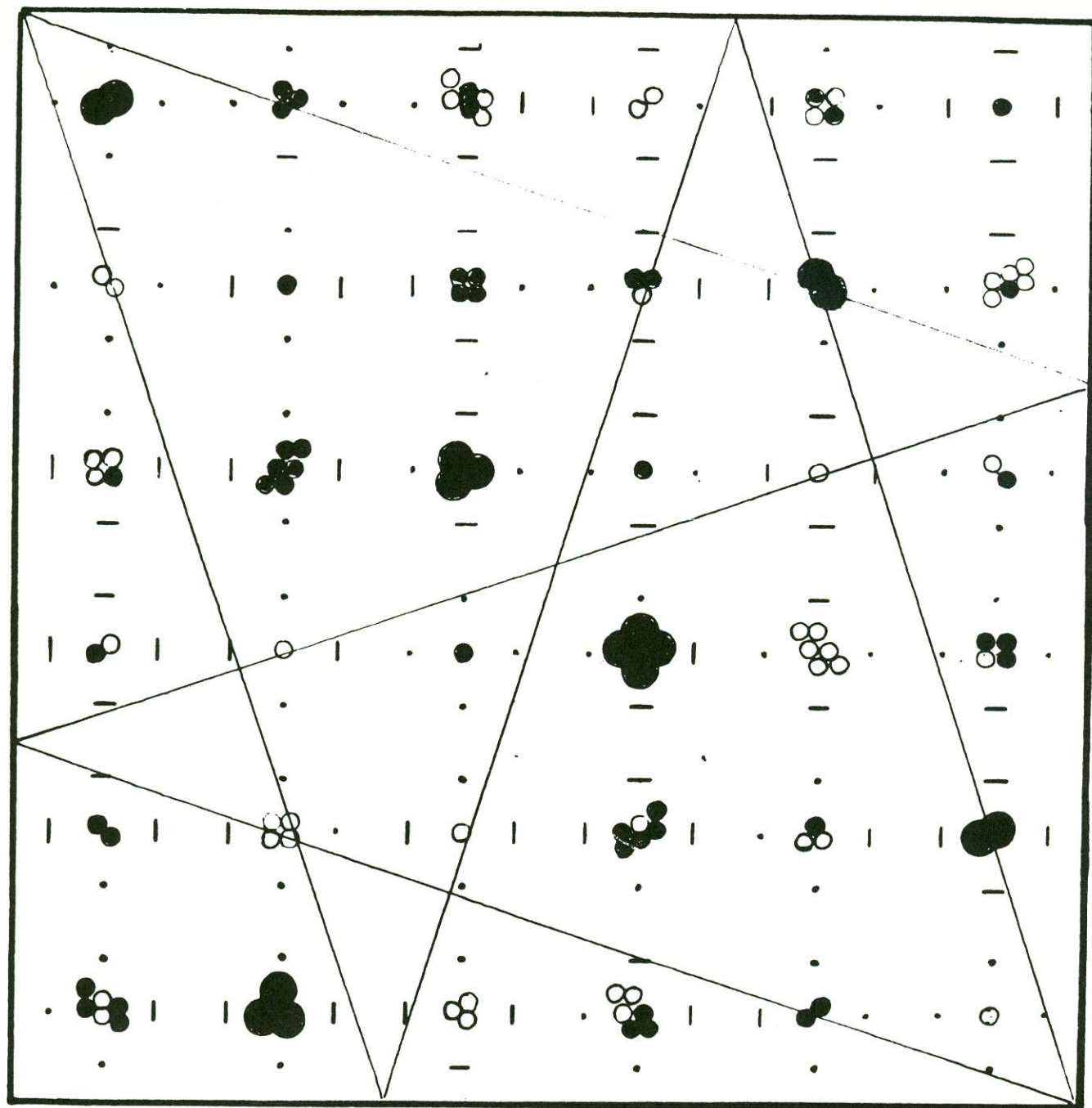
The Happening "Self Service" is planned for three cities over a period of four months, ^{from through September} and its activities will ~~occur~~ ^{take place} amongst those of the participants' normal life. None of these is necessarily coordinated. It was by chance that certain actions turned out to be similar in two, or three, cities, but their times and places ^{might} be quite distinct. The participant, therefore, is free to draw his own patterns from the work, if he wishes. (I have drawn mine.) Parallels ^{as} ~~the~~ ^{may} also be found between the Happening and certain daily events during the summer.

Persons interested in participating, should attend a preliminary meeting in his city, where the Happening will be discussed and the parts distributed. (In N.Y.C. it will be at.....) There will be no rehearsals, and the work will conclude on September 30th.

The graph below indicates how many actions are to be performed out of the total given for each city.

	June	July	August	September
Boston	8	6	3	7
New York City	9	1	5	3
Los Angeles	24	12	18	21

These are selected by the performers and are subject ^{only} to the limitations of practicality. That is, if initially or during the Happening, it ~~is~~ ^{is} clear that an action cannot be carried out, it is simply exchanged for another in the given material, or eliminated entirely; or some action already chosen is repeated on another day. Basically, however, the decisions should be made at the preliminary meeting and respected thereafter.



UDO KASEMETS, *Timepiece for a Solo Performer* (1964)



MILKO KELEMEN, *Composé*, Part I (1966)

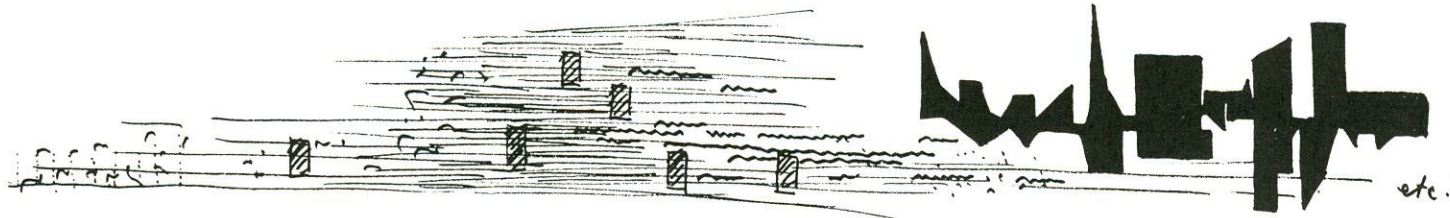
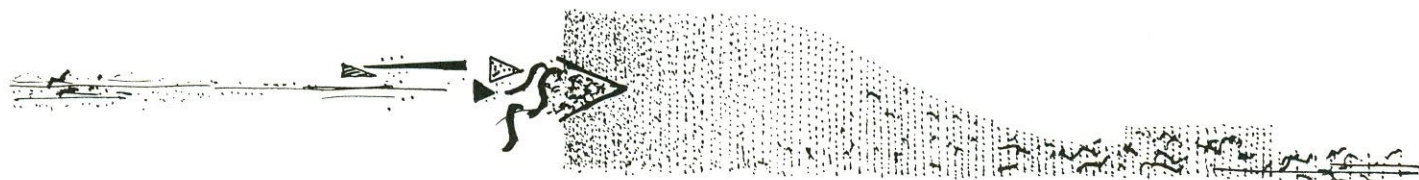
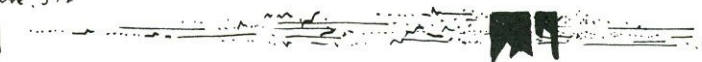
Composé

I Teil Donauströmer 1967
für zwei Klavier und zwei Orchester
wie Kalmen 1966

kl I, II



Ork. 37+



Printed by permission of Mrs. Jack Kilpatrick.

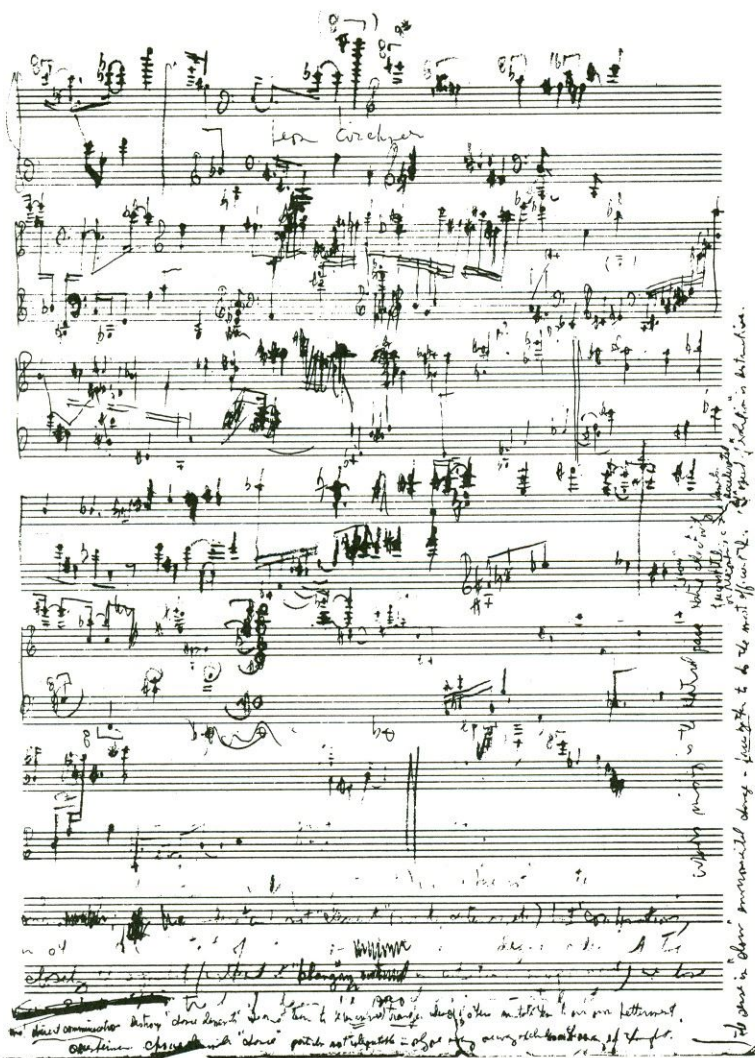
Portenung 72

OVERTURE

Jack Frederick Kilpatrick
(NY 50-12-12)
+ Fd 2

DD Melody
Saxophone

JACK FREDERICK KILPATRICK, Overture to *The Bell and the Plow* (1953)



LEON KIRCHNER, sketch for *Piano Concerto #2* (1961-62)

Handwritten musical score for a symphony, featuring staves for Flute (Fl.), Violin (Vla.), Viola (Vla.), Violoncello (Vcl.), Double Bass (Db.), Clarinet (Cl.), Bassoon (Bsn.), and Viola solo. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *ppp*, *arco*, and *poco rit*. The tempo marking *Very Slow* is present. The score is numbered 23 in the top right corner.

* optional playing of Brendan's
taped voice to be
played here. If movement start on
his last note.

City & Blue Print Co., Inc.
225 West 57th Street
New York 19, N. Y.

Bengt af Klintberg Orangerimusik 1963

III SPIRALISCH

Rezitativ

detta är en musik mellan vatten och sten, mellan vatten och regn, mellan fingrar och regn, mellan fingrar och sten, mellan ådror och luft, mellan ådror och regn, mellan vågor och sand, mellan vågor och löv, mellan ådror och eld, mellan skorstenar och löv, mellan borstar och sand, mellan sniglar och hus, mellan vågor och hus, mellan aska och eld, mellan tarmar och träd, mellan gropar och moln, mellan grenar och mjöl, mellan grytor och möss, mellan byar och träd, mellan tarmar och träd, mellan påsar och präng, mellan luvor och lim, mellan lyktor och lås, mellan ögon och moln, mellan sniglar och moln, mellan ådror och löv, mellan vågor och lås, mellan måsar och hus, mellan munnar och jord, mellan muggar och ljus, mellan murar och mjölk, mellan fingrar och sten, mellan fingrar och regn, mellan vatten och sten

Tenorhelikon



Holskastan



Kopfsalat



Kohlensäure-
schneetube



Einer



BENGT AF KLINTBERG, *Orangerimusik* (1963)

CELÁ MĚSTA, OBLASTI, DĚJISTĚK OBRAZU

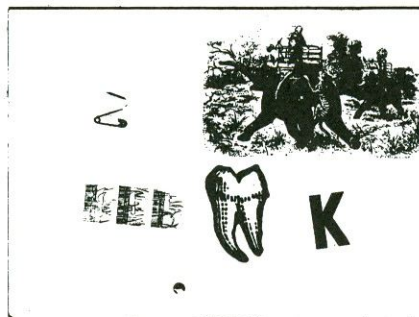
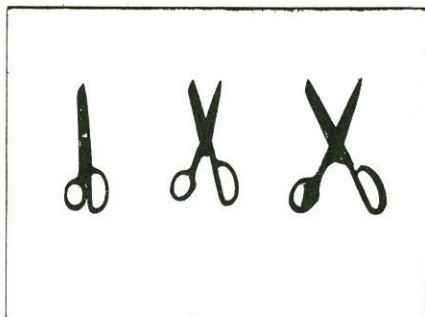
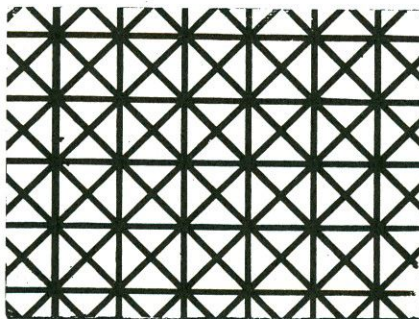
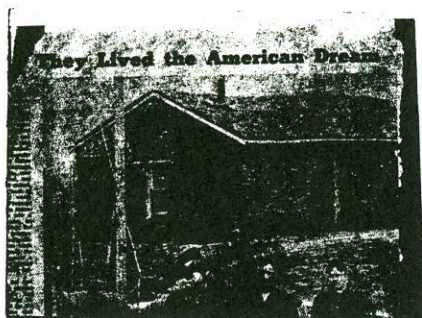
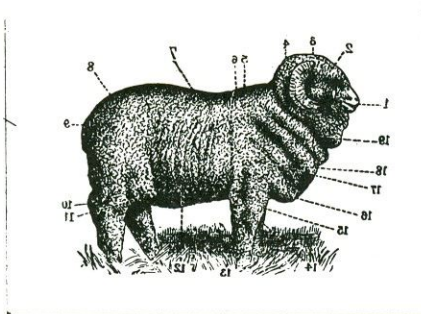
/ obraz - dění, obraz v čase a prostoru, obraz v akci.
Neodmyslitelnou součástí je člověk a jeho prostředí /.

Pomocí novodobých technických prostředků (letadel, světlometů, radarů, výbušnin, barevných plynů, umělé faty morgany a mnoha dalších, ke konkrétním dějům se vztahujících, věcí) bude zak-
tivistován prostor v, pod, nad celými městy a oblastmi.

Tyto obrovské OBRAZY nebudou působit jen jednoznačně, budou samozřejmě obohaceny o specifiku místa účastníka a to je mož-
no využívat k záměrně dotvořenému lokálnímu "obrazu", takže
vlastně může v nízkout tisíce obrazů - dějů, nesených společ-
nou ideou, ale obohacených o lokální prostředí a tím i blízký
účastníkům.

UMĚLE
NASTAVOVANÉ
PŘÍRODNÍ
OBRAZY

MILAN KNÍŽÁK, *Aktuální Umění*



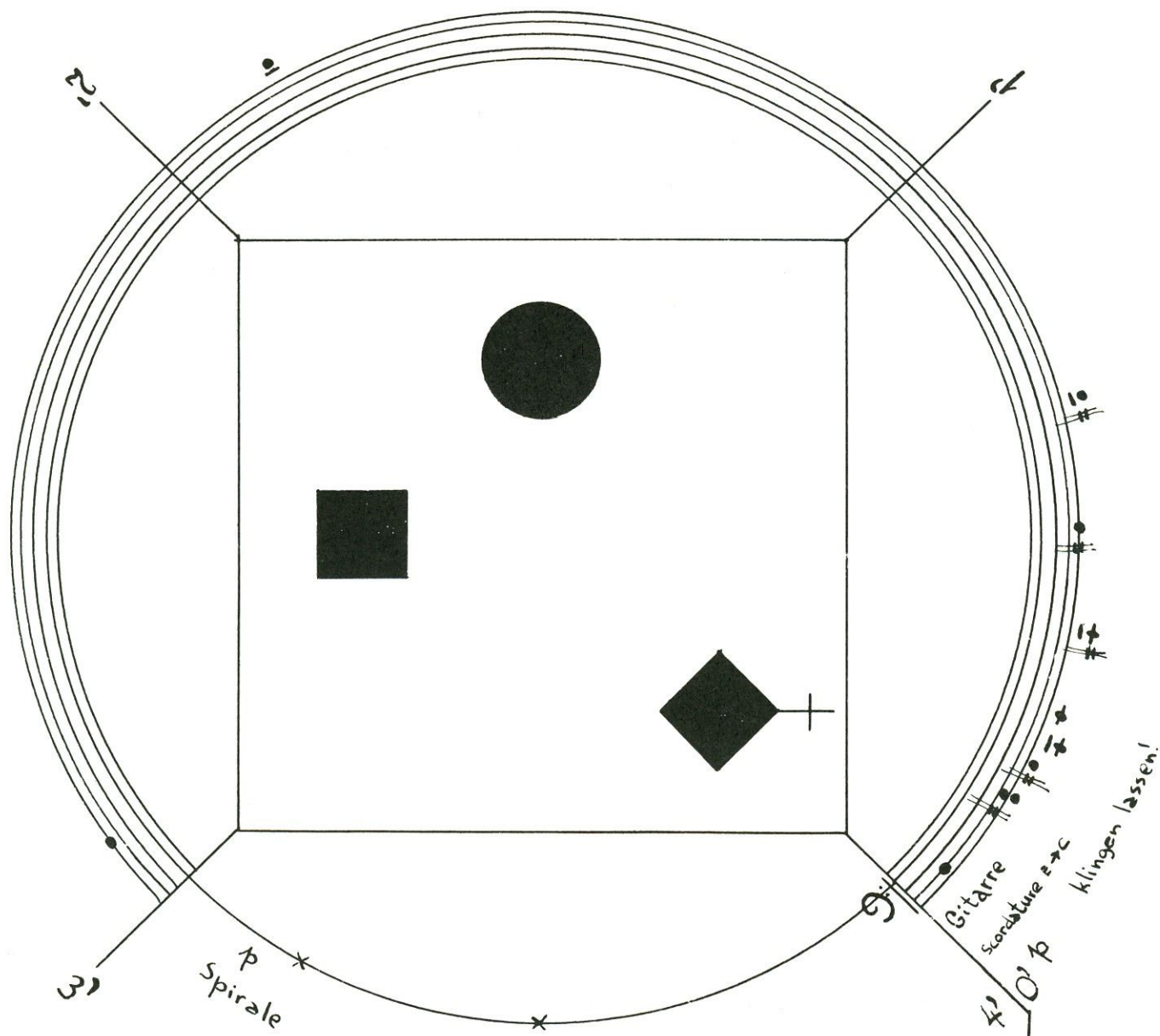
ALISON KNOWLES, *Blue Ram* (1967)

Blue Ram
 Four performers ensemble instruments and sound making objects. Each performer has a pack of these cards with which he is familiar. He has decided beforehand what to do with each card. Each card is given approximately three minutes of performance. At the end, the pack is projected with an opaque projector on the wall of a screen or screen very large. The performance of roughly 15 minutes. The cards are shuffled by each performer at the beginning.

Jan.

Alison Knowles 1966

Handwritten musical score for a string quartet, featuring staves for Violin I (Ob), Violin II (Fi), Viola (EH), Cello (Cl), and Double Bass (Tg). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., f , p , pp , sf). The score is divided into measures, with measure numbers (e.g., 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110) and rehearsal marks (e.g., 9/32, 4/8, 5/8, 4/8) indicated. The score is written in a key signature of one sharp (F#) and a time signature of 4/8. The score is divided into measures, with measure numbers (e.g., 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110) and rehearsal marks (e.g., 9/32, 4/8, 5/8, 4/8) indicated. The score is written in a key signature of one sharp (F#) and a time signature of 4/8.



Entiendo la creación musical como un acto lúdico. La exageración de nuestro valor,
 el **concepto equivocado que nos formamos de la trascendencia**
de nuestra obra, nos lleva a considerarla como algo adornado de una seriedad que,

en última instancia, considero absolutamente ficticia.

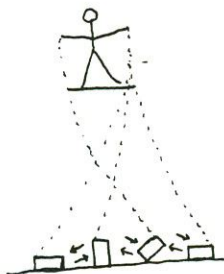
Virgilio F. H. Tosco.

ARTHUR KØPCKE, *Cigarette Piece* — First Version (1962)

ARTHUR KØPCKE
 BUY 20 cigarettes
 - destroy them
 - roll new
 cigarettes
 - destroy them
 - roll new
 cigarettes
 etc.

Tender Music

1. Tip over some object
2. Tip back some object
3. Slant some object
4. Slant back some object
5. Tip over the slanted object
6. Slant the tipped object



The performer performs these six manipulations. He can make use of any number of objects, moving them in any direction, but always keep his 'distance' from them.

Aug. 1965

Takehisa Kosugi

¶ *Eighty years ago*

Janaček notated not only calls of birds

but different intonations in the speech of

Moravian people *and he was laughed at.*

Laughs since ceased.

Karel Husa.

TAKEHISA KOSUGI, *Tender Music*

The musical score is written on ten staves, each beginning with a circled letter: D, C, F, H, C, L, H, C, F, G. The notation includes various musical symbols such as notes, rests, and dynamic markings. Time markers (5, 10, 20, 25, 30, 35, 40) are placed along the staves. The score is divided into three sections by vertical lines.

THIS IS A PART OF COMPOSITION 5^2-1 FOR MERCE^a BY PETR KOTÍK. IT WAS COMPOSED IN THE YEARS 1964-1966. THIS PART IS TIME BETWEEN 13'-13'40" * *
WIEN, 9. 1. 66 Petr Kotík

PETER KOTÍK, 5^2-1 for Merce

The Flea (John Donne)

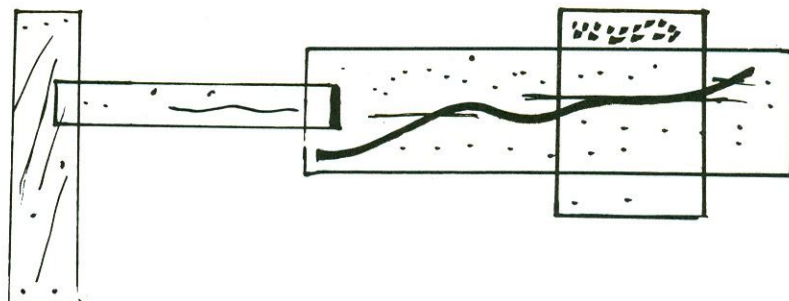
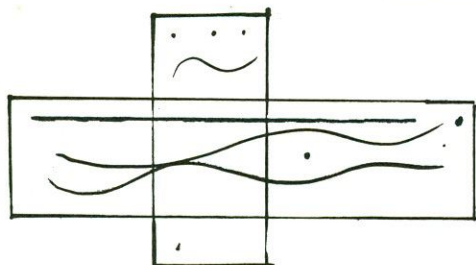
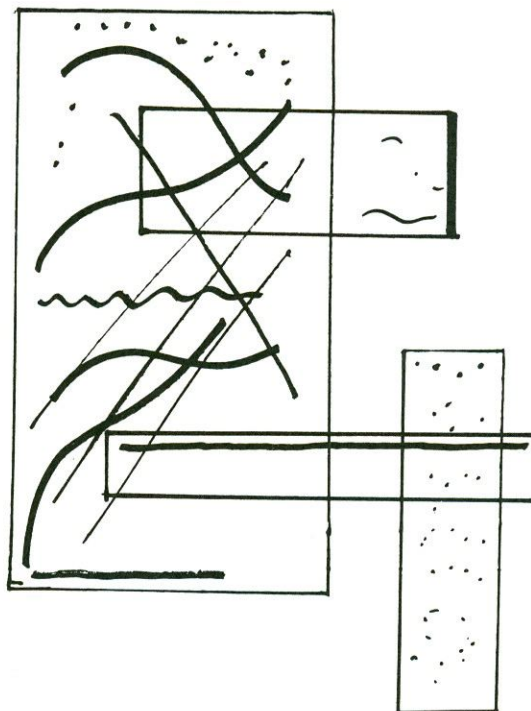
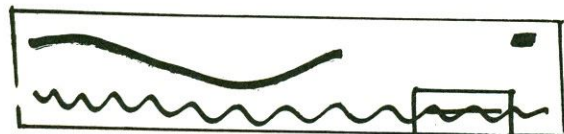
I. V. 6 1/2 0 II 3 1/2 R
Time 4 1/2 min. 4 0 0
I 2 1/2 0
4 1/2 0

246 - 12 = 20.5
62 - 12 = 6 1/2
Ernst Krenek
(1960)

Handwritten musical score for "The Flea" by Ernst Krenek (1960). The score is written on ten staves. The lyrics are written below the staves. The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Hee, but this flea, and me, thou little, that thou dost me, it sucked me, first, and now, thou'st here, and in this flea, our blood's mingled be. And thou canst say, a sin, nor shame, nor Consequence, head, yet this sin joins, and purged sweetly by one blood, that's true, and this, alas, is, as thou art, a wild do." The score is signed "Ernst Krenek" and dated "(1960)".

ERNST KRENEK, *The Flea* (1960)

The writing is obviously beautiful, but one isn't sure off-hand what notes were written.



PIANO



Printed by permission of the composer.

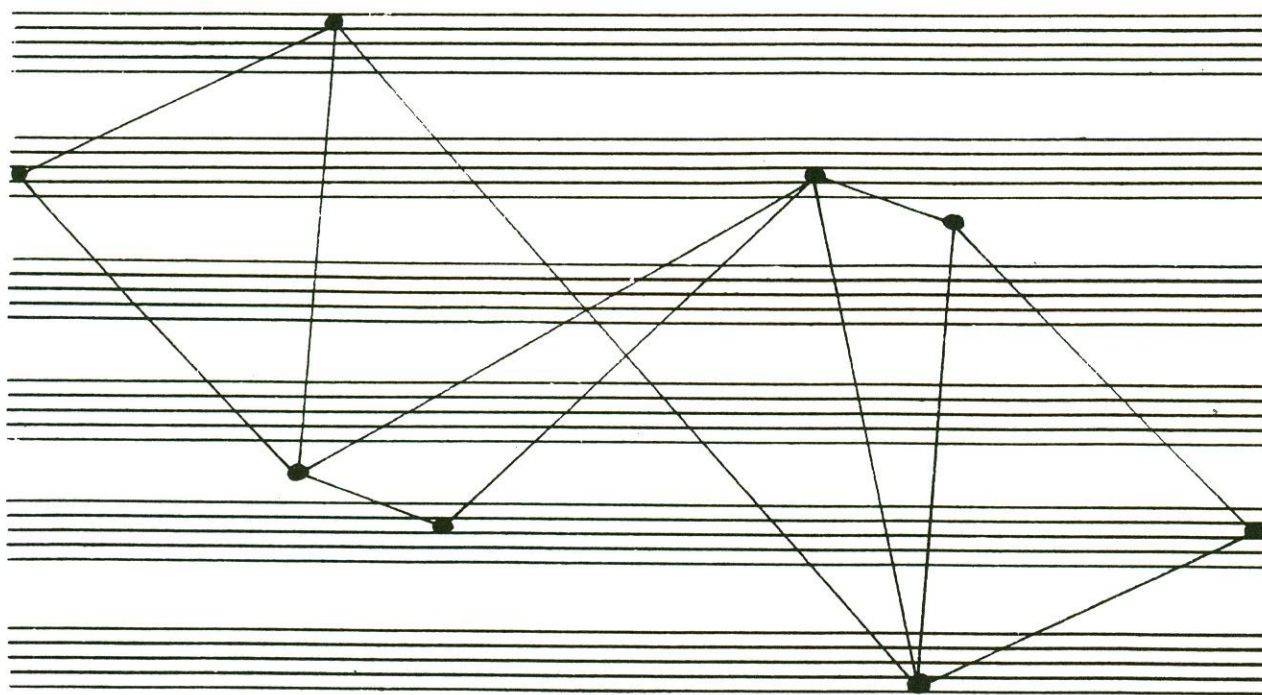
PHILIP KRUMM, *Sax/Piano/Tape*

Added information?

Probability?

The art of reading becomes science of reducing

the number of possibilities. I have just been appointed professor of composition
at the ——— School,



FREDRIC LIEBERMAN, *Ternary Systems* (1965)

Piramis

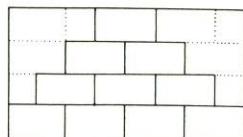
Noël Llinos 1965

Solo piece in 5 structures or sections for 5 sets of percussion instruments.

Instructions to Composer -

Given: 5 clear plastic sheets

Draw on each a pyramidal series of 10 oblong blocks. Center top block on sheet.



Fill in remaining area on sheet with 'phantom' blocks or parts of blocks.

Fill top of each block with a row of 5 insets. Number top block insets 1, 2, 3, 4, 5. Use permutations of these numbers for remaining blocks but not 'phantoms'.



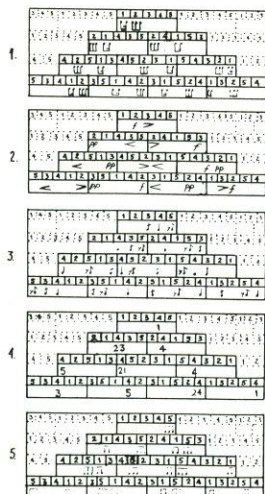
Give each instrument a color or other distinction:

1. Temple Blocks
2. Cymbals
3. Drums
4. Chimes
5. Glockenspiel

then decide on a rhythmic pattern to be used by each.

Write patterns in blocks below numbers, using a separate plastic sheet for each instrument. Start Temple Blocks on 1. Cymbals on 2, Drums on 3, Chimes on 4, Glockenspiel on 5. Glockenspiel and Temple Blocks have a pattern using two blocks. Drum uses three blocks.

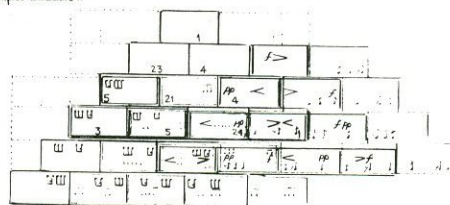
Each note will be given a number - 1, 2, 3, 4 or 5 - and all will be treated to permutations. Chimes pattern is notated in numbers and in placing them 1 1/2 permutations are used. Cymbals pattern notated in dynamic signs: f , p , pp , mf , also permuted and later written as numbers.



Now put on a table, at random, any sheet. Call this N° 1. Over it place a second sheet, also at random, but so that one block of N° 2 fits accurately on any block of N° 1.

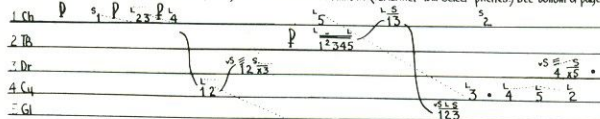
Place remaining sheets in like manner. You can now see placement of patterns of sound in relation to each other. Silences will result from unused numbers in blocks and space in blocks, and from use of phantom blocks.

Example: Structure 1.



Bottom sheet 1 Ch
2 Tb
3 Dr
4 Cy
5 Gl

Transfer patterns to a score. This may be done using notations as above, but all that is really needed are numbers 1, 2, 3, 4, 5 and permutations written on a line, as below, using one line for each instrument. (Performer will select pitches.) See bottom of page also.



When all notations from this first structure are written on score, pick up plastic sheets and lay down again in another random order. Do this 5 times in all to get 5 structures. Alternate sheets each time in a permuted order. Example:

1st Structure: 1 Ch	2nd Structure: 1 Tb	3rd Structure: 1 Dr	4th Structure: 1 Cy	5th Structure: 1 Gl
2 Tb	2 Ch	2 Cy	2 Tb	2 Gl
3 Dr	3 Cy	3 Gl	3 Ch	3 Tb
4 Cy	4 Dr	4 Gl	4 Ch	4 Tb
5 Gl	5 Ch	5 Dr	5 Gl	5 Tb

In each case rhythmic patterns for instruments are also altered according to permutations. Example:

1st Structure: Ch	2nd Structure: Tb gets Ch rhythm	3rd Structure: Tb gets Cy
Tb	Cy - Cy -	Cy - Tb
Dr	Cy - Dr -	Ch - Gl
Cy	Dr - Gl -	Gl - Dr
Gl	Gl - Tb -	Dr - Ch

and so on through 5 structures when piece will be complete. Dynamics of f , p , pp , mf written L, S, vs. are also permuted and added to score. Add P for long pause, P for less long pause, / a comfortable pause, = for short pause, = also indicates stopping of cymbal and chimes sound. (w) shows sound is to decay freely. # and # indicates roll for that tone. Composer is free to take liberties at any point according to his taste. Now see Instructions to Performer on score.

with packing and finishing up my teaching load etc. 1919 polytonal music (1 St. Qt.) performed Berlin — 1919

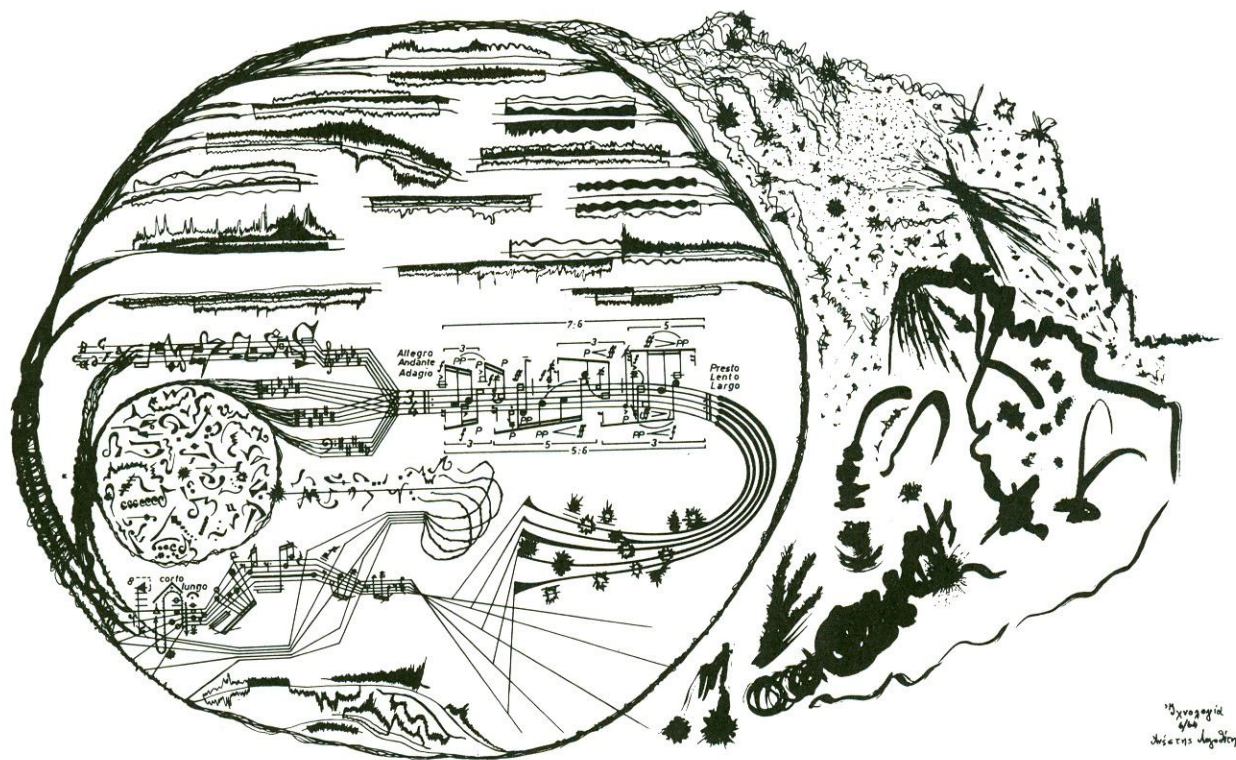
during Dada Zürich, Café Odéon discussions

NOËL LLINOS, *Piramis*

Visual Music to see, not hear; came across Rorschach Zürich, also James Joyce, Chicago 1922 studied *Yoga*, wrote *aleatoric movement for Trio Voice Flute Violin*. ¶ *dasein-bezug, zeit-zitat, aber radikal*

transzendiert und jedes element der notation ist kommutativ — jedoch: eine

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apposition verdünnt das anstreben einer *tautologie*, ist: *kontradiktion in sich, degeneration*.

Arthur Korpcke.

"Primordial importance." No moment without pain. **The music paper**

12

under

C 2 ↑ 3 ↑ 1 ↓ 2 ↑ 5 ↓ 4 ↓ 3 ↓ 4 ↑ 2 ↓ 1 ↑ 4 ↓ 2 ↓ 3 ↑ 2 ↑ 5 ↑ 4 ↓ 3 ↓ 4 ↑ 2 ↓ 1 ↓ 5 ↑ 3 ↓ 4 ↓ 2 ↓ 3 ↓ 5 ↑ 4 ↑ 1 ↓ 3 ↑ 2 ↓ 5
C 2 ↑ 3 ↑ 2 ↑ 4 ↓ 5 ↑ 2 ↓ 2 ↑ 3 ↓ 4 ↓ 5 ↓ 2 ↑ 4 ↑ 5 ↓ 2 ↓ 1 ↓ 2 ↑ 3 ↓ 1 ↑ 5 ↑ 3 ↓ 2 ↑ 4 ↑ 5 ↓ 3 ↑ 4 ↓ 5 ↓ 2 ↑ 3 ↑ 5 ↓ 2 ↑ 5

Action Music for Piano, Book I 1962
Alvin Lucier
for Frederic Rzewski - Rome

ALVIN LUCIER, *Action Music for Piano*, Book I (1962)

suffers too. A neat copy. Rewriting an entire Bach fugue from memory after having studied the fugue, trying to understand it by finding the logic of Bach. He then timed himself . . . as a sport: Jan. 5'48 (After study of complete f# min I) 31 min! 3 *petits erreurs! at x.*

OTTO LUENING,
Rorschach Symphonic Sonata



1. (final version)

A
C
E
G

fl. I
fl. II
ob.
I
cl. II
fl.

E
G

trp.
cor.
trbne

C
E
G

3trp.

A
C
E
G

trb.
trb.
claves
xil.

G

I
II

A - 12", C - 18", E - 6", G - 24"

WITOLD LUTOSLAWSKI, *Jeux Vénitiens*

EDITORIAL DEPARTMENT

SHEET NO. 3

WEEK ENDING 2/11/67

PAYROLL DISTRIBUTION

TOTAL
KRSNA

IN MEMORIAM: A. J. MUSTE

JML

JACKSON MAC LOW, *Hare Krsna Gatha 3 (In Memoriam: A. J. Muste)* (1961)

¶ . . . *another piece*, Septet (any *players*), with a *conductor* who has a *part*, like the *player's*,
with cues and coordinations from the *players* for his *conducting*.

Christian Wolff. ¶ A perfect notation is not one which documents exactly. If it were,
today's technology would finally have provided the ideal notation — a tape *recording or film*
of a correct performance. Notation is lively when it calls for a temporal result

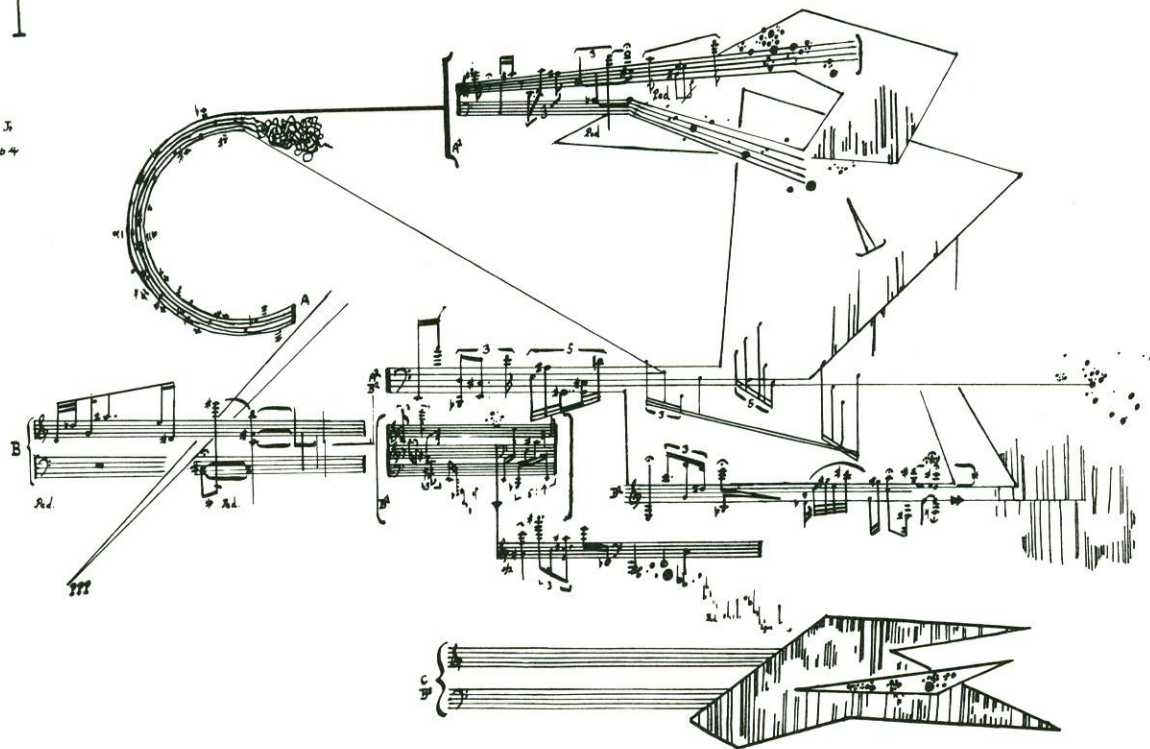
that can only be **hinted at** by its spatial symbols,

requiring more *than an automaton to bring it to life*.

David Behrman.

EXTENSION No 1

MAGINNIS, W. R. Jr.
1002 Abdn. - Re-ec. 1904



WILLIAM R. MAGINNIS Jr., *Extension No. 1*

MADRIGALE D'AUTUNNO

MARCH 19-11-1965

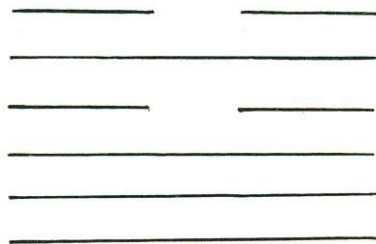
HO!

ESCLAMAZIONE DI PIAGARE O DOLORE, NEAGRICIA, SPANNO,
GUBBIO, SORRETO, COMPLEZIONE, EQUA.

Walter Marchetti

WALTER MARCHETTI, *Madrigale d'Autunno*

S Ü



Tomás Marco 1965

TOMAS MARCO, *Sii*

Printed by permission of the composer.

¶ *Notation is telling time. Signs move forward like numbers, repeating* themselves,
but information is always new. Noël **Li**nos.

¶ Whatever music can be made with notation cannot be made without it, and vice versa.

Richard Winslow.



Handwritten musical score for "The Wind" by John Williams. The score is written on a single system with multiple staves. The instruments and parts are labeled on the left side of the staves:

- Flute
- Clarinet
- Bassoon
- Oboe
- Violin
- Viola
- Cello
- Double Bass
- Woodwinds (Flute, Clarinet, Bassoon, Oboe)
- Strings (Violin, Viola, Cello, Double Bass)

The score is written in 3/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings. The score is written in a handwritten style, with some corrections and annotations visible.

The souvenirs surely can not be
disappeared whole
in my life.

¶ I work with *all I possess*
of
consciousness and unconsciousness,
but I cannot control

the outcome. What have I made?

One brief moment, perhaps,

but is it incontrovertibly real?

If so, struggle is repaid.

Miriam Gideon.

M. LOURDES MARTINS,
untitled composition

do your contribution to this certain theme: choose your text and try to find it again f.i. in optical matters
as: pictures, landscapes, photographs, views, still lives — as you take f.i. the first letter of: con-

ditions, situations, colors, objects, of the chosen above

put letters together to the text of your contribution

Arthur K pcke.

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JOB	AA03..50	PATHEWS	21 HRS 39 MIN 28 SEC 04/08/63
OUTPUT MYTAPE	B5		
LEGENS	B5		
SCR MYTAPE	A4		
SCR MYTAPE	02		
OPTION	4		
LEAC			
TAB			
PLF1	NOT IN DECK		
PLF2	NOT IN DECK		
PLF3	NOT IN DECK		
PLF4	NOT IN DECK		
PLF7	NOT IN DECK		
PLF8	NOT IN DECK		
PLF9	NOT IN DECK		
PLF10	NOT IN DECK		
PLF11	NOT IN DECK		
PLF12	NOT IN DECK		
PLF13	NOT IN DECK		
PLF14	NOT IN DECK		
PLF15	NOT IN DECK		
SUBROUTINE ENTRY LOCATIONS			
000000	00127	00644	CBN
RAND1	01503	01543	PLF3
(SPH)	77014	77024	ENDJBB
XXPATH	02750	EXP3	03012
LBC	03117	LXP	03250
SUBROUTINE ORIGINS (LEBRK 3370,UPPRK 34642)			
000000	00100		
OREAC	644		
CBN	1132		
WRITER	01362		
RAND1	1503		
NETSLB	1537		
PLF3	01565		
PLF4	02207		
XXPATH	2750		
EXPA	03067		
LBC	03066		
EXP	03247		
GEN 09	1 .999	1 0 1	512 0 0 0 0 0
GEN 07	2 0	5 .999 507	0 0 0 0 0 0
GEN 07	3 0	40 .999 432 .999	40 0 0 0 0 0
GEN 07	4 0	40 .5 216 .999	216 .5 40 0 0 0
GEN 07	5 0	256 .999 256	0 0 0 0 0 0
GEN 09	6 .074	1 0 1	-512 0 0 0 0 0
GEN 09	7 .074	1 0 1	-512 .123 2 0 1 -512
ETC 0	0 0	0 0 0	0 0 0 0 0 0
GEN 09	8 .074	1 0 1	-512 .123 2 0 1 -512
ETC 09	8 .368	3 0 1	-512 0 0 0 0 0
GEN 09	9 .074	1 0 1	-512 .123 2 0 1 -512
ETC 09	9 .368	3 0 1	-512 .184 4 0 1 -512
GEN 09	10 .074	1 0 1	-512 .123 2 0 1 -512
ETC 09	10 .368	3 0 1	-512 .184 4 0 1 -512
ETC 09	10 .074	3 0 1	-512 .061 6 0 1 -512
GEN 09	11 .074	1 0 1	-512 .123 2 0 1 -512

MAX MATHEWS, Pergolesi Development

Feb 5, 1967

Dream

"You WILL." (With exceptionally beautiful musical tints
and resonances underlying)

(2 sec. pause)

"I am going to mind the rainbow." (In voice like Peggy Lee.)

(2 sec. pause)

"The I." (Frequency limited like small pocket radio,
announcer, as if cut off before finishing.)

Richard
Maxfield

PS: An unique copy.

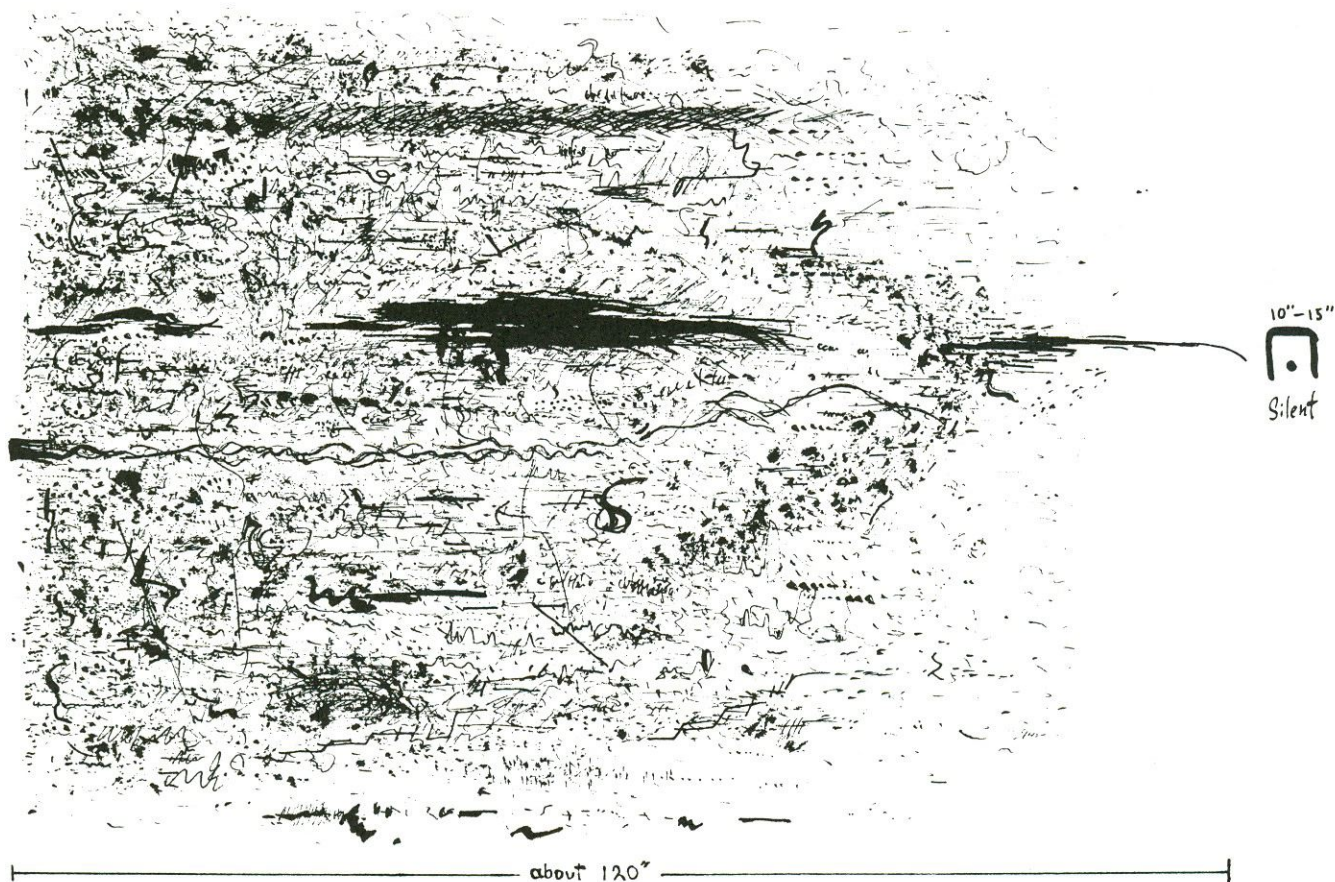
The omission of all **that** one's familiar with (compare conversation

among old friends).

*Varying the symbols, the meaning changes. ¶ It is tragic to see young talents who have not
yet found their own voices seduced by newspaper print and applause. Let them be patient.*

Finding oneself in art is a lifetime possession.

Miriam Gideon.



Sketch for Sound Block One
from "Music of Mountains"
1967
Walter Mays

Actions to stir reactions in the audience . . . take instrument apart, **pull tube** out of slide . . . "vacuum smack" "vakuum schnalzlaut."
Even pulses . . . peaceful and on to maximum intensity.

¶ An end of opposition between **electronic** and **concrete music**

WALTER MAYS, sketch for sound block one from *Music of Mountains* (1967)

Electronic music, performed, has a concrete aspect. Furthermore, a purely electronic piece, if it lacks imperfections, is an instance of concrete unreality.

Rainer Riehn.

¶ "The Condemned Playground" refers to Cyril Connolly's concept of Art as Man's attempt to salvage from destruction Imagination — the "unbreakable toys of the mind".

The poems in my song cycle of *this title* extend this concept of ultimate destruction to **Wisdom, Love, Life.**

Miriam Gideon.

Mistakes for right reasons. ¶ Music is *perhaps*

*only that fragile moment
when the brain is singing.*

George Crumb.

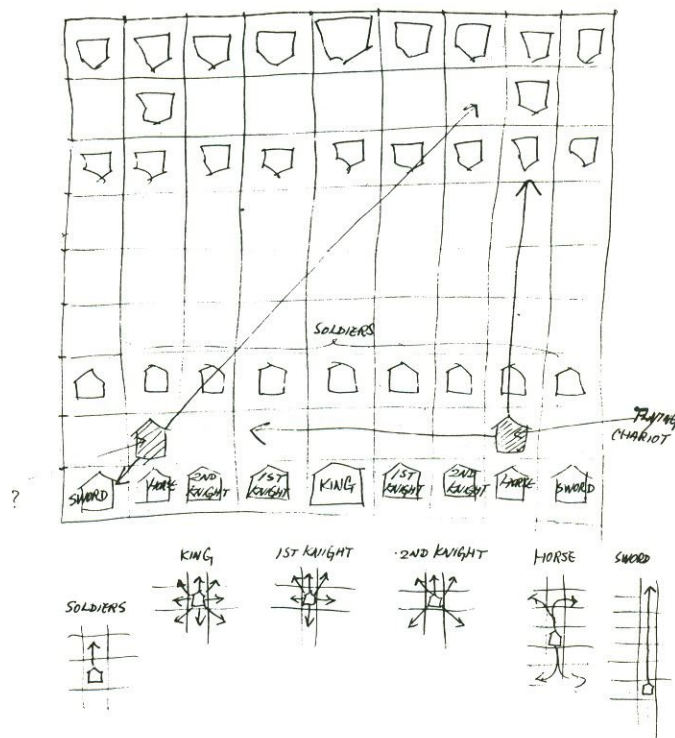
One could perhaps speak

of a kind of "variation on a tone."

¶ Now structure is essential and imaginary. It will not be brought into *existence other than through the public act. Nor must the ambiguity of his actions deter the actor.*

Aylmer Gladdys.

TOSHIRO MAYUZUMI, example of Chinese chess



Everyone is deeply moved

Andantino Scmplice



Technical details.

Colin McPhee

Remonstrance



COLIN MCPHEE, worksheet

¶ **Contemporary music demands a more graphic system of notation.**

It is somewhat ludicrous that a quarter note, to **be played pianissimo**, is exactly the same size and shape as one to be played fortissimo. **Harry Freedman. Thank you.**

These two isles are to be announced by the cello or the piano **in stretching out a hand to the other partner.**

¶ The ultimate in imprecision: to draw a pretty picture and ask for its realization **in musical terms** —

... **translation from one art to another** — ... an exercise, a skill that has not been invented — ... like asking someone to jump out of the window and fly, a skill that has not been invented either. **Lukas Foss.**

Dead spot. ¶... Parameters specifying each sound ... are **punched on a computer card.**

At least five numbers — the instrument **to be played, the starting time, duration, frequency,** and amplitude — are necessary to **specify a single note.** **Max Mathews.**

IV Her Longing

With more, flexibility

np (heavily)

before this long —

Eight Seven

ふ

南

the horse's tail

The floating finger

0

$\frac{1}{2} \rightarrow \frac{1}{2}$

• Army - 8 legged friends, over 600 - Deal - a long jump

From Karpis

¶ . . . *role of notation* . . .

WILFRID MELLERS, *Love Story* sketch

A ^{tutti} | *dr* s — +
30" *sch* —

vl. ↑ ↑ ↑ ↑ ↑
soprano
piano

B 48"
vl1 ↑ pizz
vl2 — pizz
piano
soprano
dr — — — — —
+ hand stop

C 36"
piano: — mel. — — — — —
dr: mel. (2-st.) — — — — —
vl: mel. — — — — —
echo: L L L L L
c.s.

D 18" ^{tutti}
+ hand stop — — — — —
dr: a | | | | | *sch*
vl: — — — — — *pauhellst*
(pizz. arco)
soprano:

E (oda)
2° p. *insente*
matinal sein *reg. somn*

to change the noun "music"

into the verb "music".

Tohru Takemitsu.

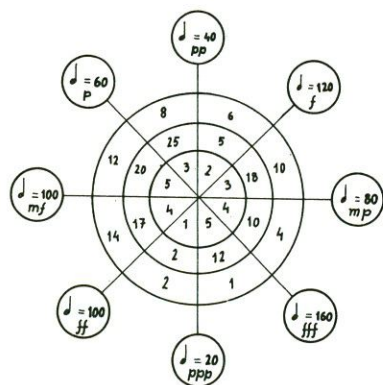
ARNE MELLNÄS, untitled sketches

Violí I

QUARTET DE CATROC

Josep M^e Mestres - Quadreny
1962

Printed by permission of the composer.



I

II

III

No key signature. Instead, each repeated note is given an accidental. What's written's a record of a place where

he himself was. No special sounds. Nor even a signature. A rubber stamp.

¶ Composers would do well to remember that notation

is not the end but rather the significant means to the end.

Gardner Read.

JOSEP MARIA MESTRES-QUADRENY, *Quartet de Catroc* (1962)

The musical score is handwritten and consists of several staves. The instruments are labeled as 'Klavier' (Piano), 'Cello', and 'Viola'. The score is divided into sections labeled 'Primo', 'Secondo', and 'Cello und Klavier'. The notation is highly abstract and includes many non-standard symbols and markings. The score is written on multiple staves and includes various musical notations such as notes, rests, and dynamic markings. The instruments listed are Klavier (Piano), Cello, and Viola. The score is divided into sections labeled 'Primo', 'Secondo', and 'Cello und Klavier'. The notation is highly abstract and includes many non-standard symbols and markings.

KK KK KK KK KK KK KK KK KK KK KK KK KK KK KK KK
 KK KK KK KK KK KK KK KK KK KK KK KK KK KK KK

José E. Cortés.

GERTRUD MEYER-DENCKMAN, *Aktionen-Reaktionen* (1966)

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Vocalise (Air)

The image displays a handwritten musical score for a piece titled "Vocalise (Air)". The score is written on five systems of staves, each consisting of a treble and bass staff joined by a brace. The notation is in a fluid, handwritten style, featuring various musical symbols such as notes, rests, and accidentals. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a few notes. The second system continues the melody in the treble staff and includes some chords in the bass. The third system shows more complex rhythmic patterns with beamed notes. The fourth system features a prominent melodic line in the treble staff with many beamed notes, suggesting a fast or intricate passage. The fifth system concludes the piece with a final melodic phrase in the treble and some sustained notes in the bass. The overall impression is that of a composer's sketch or a personal manuscript.

DARIUS MILHAUD,

Vocalise (1928)

Toccata I

Ilhan Mimaroglu

The musical score is written on six systems of grand staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The handwriting is in ink on aged paper.

111

F. Miroglio Phases UE

Violence. Half-noted decisions,

FRANCIS MIROGLIO, *Phases pour un flutiste*

thumb-prints, scribbblings, erasures, form a painterly page that pleases the eye. *No time for deciding which side's up.*

Interpretation. Sketch for a skeleton. Crosshatching is discarded bones.



Printed by permission of George Crevoshtay.

She laughs, brushes away the dust from her
hair And kisses her face in Bryan's coat
Takes steps forward And Takes her from Bryan's arms

May 29

RV ✓

Christie the Silver Bellar Come let us

build a fairer Eden Upon this continent

lion Shall lie down with the lamb little child: shall

lead us To the heavenly bliss of immortality

Rud

3/4

¶ People think that
musical notation is the
musical sound. People think that

DOUGLAS MOORE, sketch for the Bryan scene in Act II of *The Ballad of Baby Doe*

musical notation has nothing to do with the musical sound. All right.

Tomás Marco.

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SKETCH FOR A
TRAGIC ONE-ACT
OPERA

FLUTE I
FLUTE II
CLARINET
SAXOPH.
BASSOON
CONTR.
PIANO
ORGAN
PERCUSSION
HARP
VIOLIN I
VIOLIN II
VIOLA
CELLO
STR.

smoothly flowing rhythmic but with fervor
a placid
REFER
mezzo
Good-night, dear Son
CURTAIN!
Liberty from love

ROBERT MORAN OCT. NOV. 1965

ROBERT MORAN, *Sketch for a Tragic One-Act Opera* (1965)

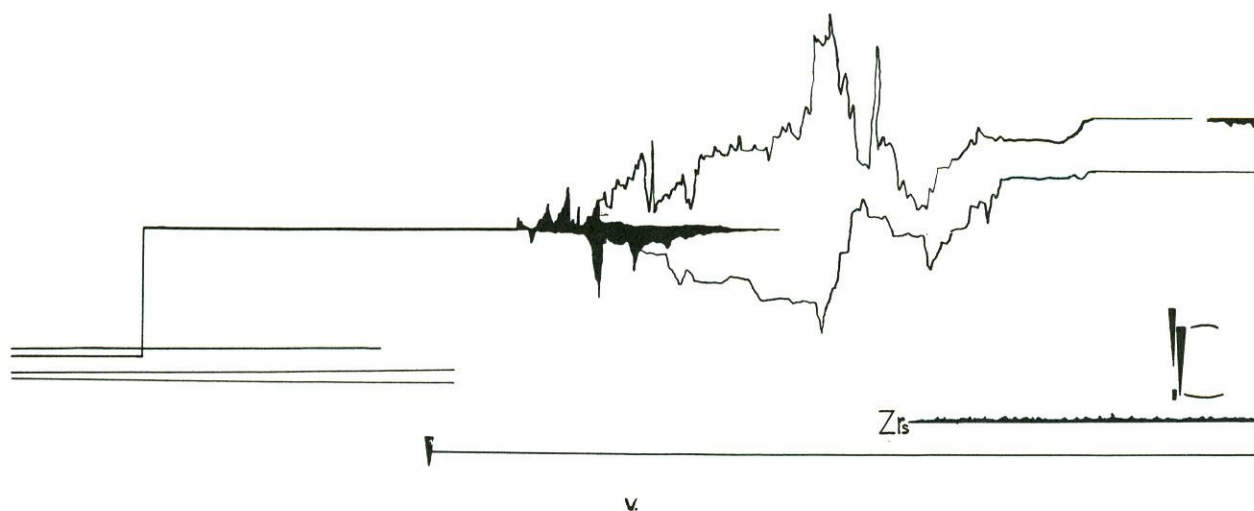
¶ . . . communicate . . . not only statistics but . . . shades of meaning . . . expressive intentions
from one person to another . . . although, as in love letters,

cannot be completely successful . . . Ingolf Dahl.

¶ The colors *were very important in my*

Mosaïques, but much more exciting was assembling the small stones of notes into the five pictures.

Karel Husa.



JAN W. MORTHENSON, *Some of These* (1963)

1 alone (Celesta) Nov 10-65

star ancel

not dramatic enough

the hours

RICHARD MORYL, sketches from *Variables No. 3*

¶ Whereas Gagaku completely ignores its ancient written partbooks.

Walter A. Mays.

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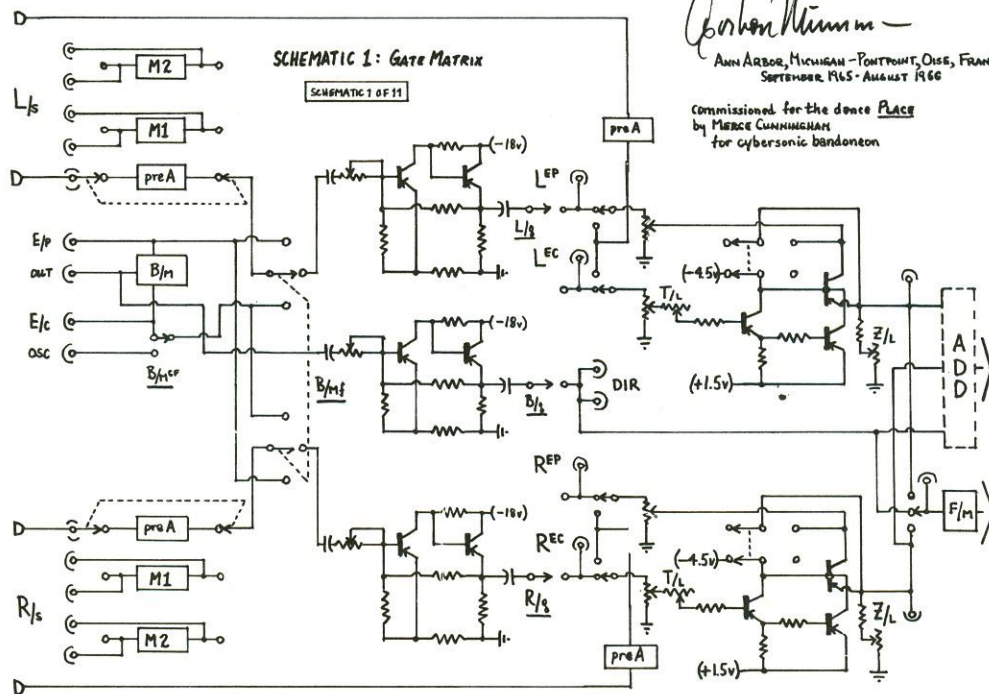
world premiere: DAVID TUDOR & GORDON MUMMA, performers
6 August 1966, FONDATION MARGENT, Saint-Paul de Vence, France

MESA, TWO SOURCE DUO

Gordon Mumma

ANN ARBOR, MICHIGAN - PONTREUIL, OISE, FRANCE
SEPTEMBER 1965 - AUGUST 1966

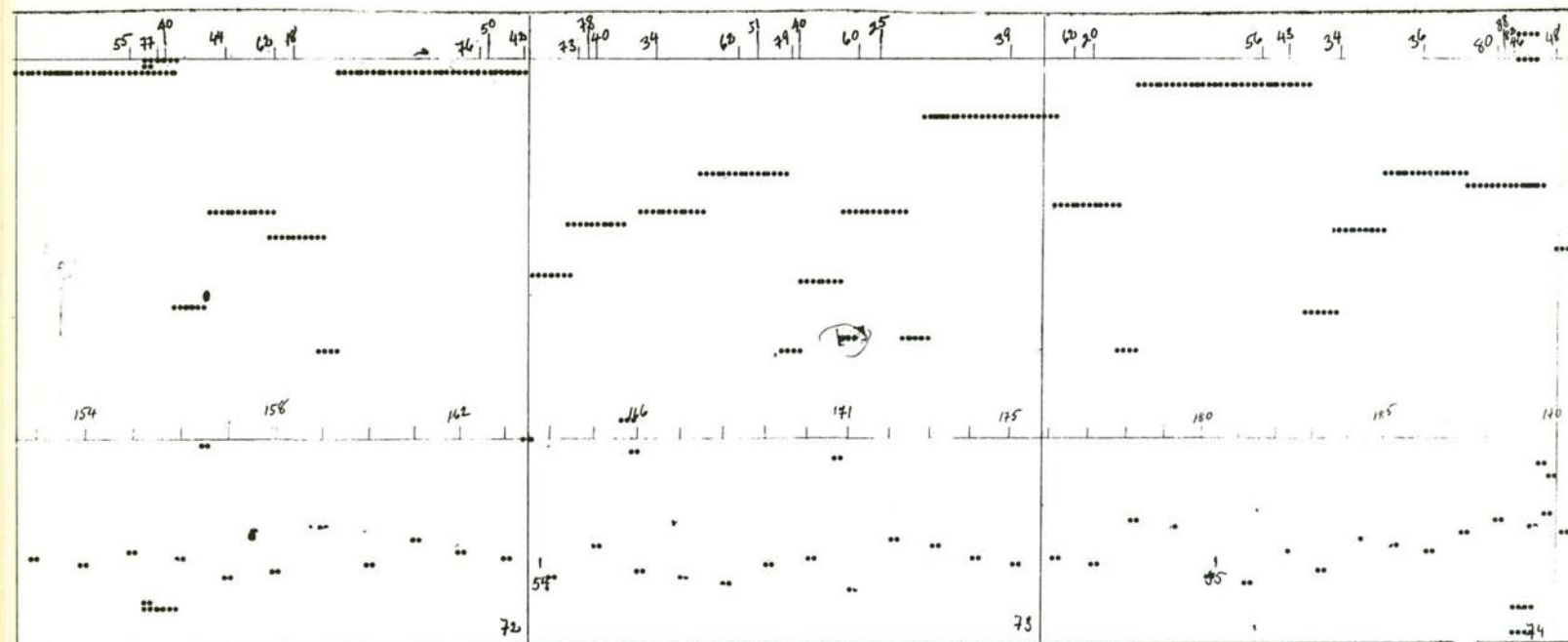
commissioned for the dance Place
by MERCE CUNNINGHAM
for cybersonic bandoneon



GORDON MUMMA, *Mesa*

Handwritten musical score for measures 103-104. The score includes staves for Flute 1, Piccolo, Flute 2, Clarinet, Eb Clarinet, C Flute, Cor Anglais, Trumpet 3, Trumpet 4, Trumpet 5, Trombone 3, Trombone 4, Trombone 5, Viola, Violin, and Cello. The music features various dynamics such as *f*, *fp*, *pp*, and *ppp*, along with articulation marks like accents and slurs. The key signature is one flat (Bb) and the time signature is 4/4.

Handwritten musical score for measures 105-106. The score includes staves for Violin, Viola, Violoncello, and Contrabasso. The music features various dynamics such as *f*, *fp*, *pp*, and *ppp*, along with articulation marks like accents and slurs. The key signature is one flat (Bb) and the time signature is 4/4.



Printed by permission of the composer.

Past actions. A *geometry of influences: three other composers; a page in a book;*
a question *answered by laughter*; *conventional notations* of loudness, changes in loudness:

lines and points within a *triangular area*; "Pluck string". No procedure
indicated. (Proceed with care if using chart.) *Electronic music. Sound-source, described verbally has*

built-in pitch and timbre, leaves vertical dimension of page free for something else: loudness. "Spatial notation"

(one centimetre equals one second) "Performances by preference
not prepared but improvised" A clear kind of longhand like that around the

CONLON NANCARROW, unidentified player-piano-roll composition

The image displays three systems of handwritten musical notation for Isaac Nemiroff's Violin Sonata #2. Each system consists of three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also performance markings such as *Ret.* (ritardando), *tr* (trill), and *acc.* (accents). The first system includes a *1* marking above a note. The second system has a *14* marking and the word *have* written vertically. The third system is marked with a boxed *B* and includes various dynamic and performance markings throughout. The handwriting is in ink on aged paper.

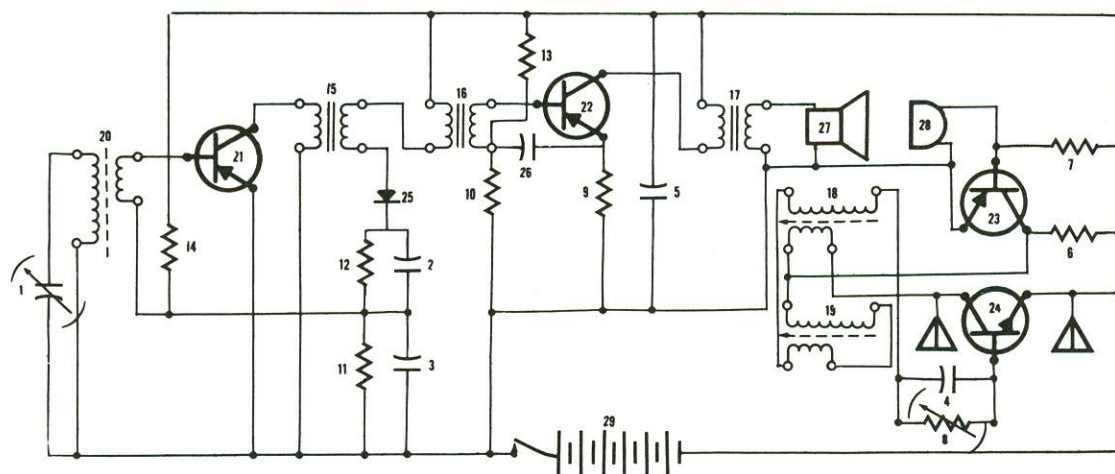
(2)

ceilings of mosques in Istanbul. Five different ways of playing an oboe.

ISAAC NEMIROFF, *Violin Sonata #2*

MAX-FEED

Printed by permission of the composer.



MAX NEUHAUS

MAX NEUHAUS, *Max-Feed*

"I mix chance and choice somewhat scandalously."

ONE I	DOWNBEAT	PIECES OF EIGHT	PAULINE OLIVEROS
0	GIVE 1/2 DOWNBEAT WITH CROWBAR, GO IMMEDIATELY TO CUCKOO CLOCK AND SET IT FOR 12 MINUTES BEFORE 8:00. THEN GO TO PACKING CASE WHICH IS LOCATED BEHIND PLAYERS. 1 MINUTE AFTER DOWNBEAT SET KITCHEN TIMER FOR 5 MINUTES		
FLUTE	ON DOWNBEAT SET CLOCK FOR 12 MINUTES BEFORE 8:00. SET ALARM FOR 8:00. PLACE CUCKOO CLOCK UNDER CHAIR. LISTEN TO CUCKOO CLOCK AFTER 45 SECONDS BEGIN TO PLAY GROUPS CONSISTING OF 1 TO 5 NOTES AS SHORT AND SOFT AS POSSIBLE. (BARELY AUDIBLE, BARELY PROPER PITCH!) REST AND CHANGE TEMPO AFTER EACH GROUP.		
CLAR	SAME AS FLUTE		
DRUM	TACET AND OFF STAGE FOR 8 MINUTES BUT FOLLOW INSTRUCTIONS FOR CLOCK SETTING ON DOWNBEAT.		
TRP.	SAME AS FLUTE		
HEM	SAME AS FLUTE		
TRB	SAME AS FLUTE		
CANON O	SAME AS FLUTE		
BS	SAME AS FLUTE		
CL.			
TRP.			

Printed by permission of the composer.

PAULINE OLIVEROS, *Pieces of Eight*

Beat Piece

Listen to a heart beat.

by Yoko Ono

¶

On a Lantern

.....

Nighttime.

It is not light yet: you still have time.

You can light the lantern if you want.

Illuminate the way before you.

Place your hand in front of the light.

Take your hand away and *put it in your pocket.*

Wait. Wait.

Extinguish.

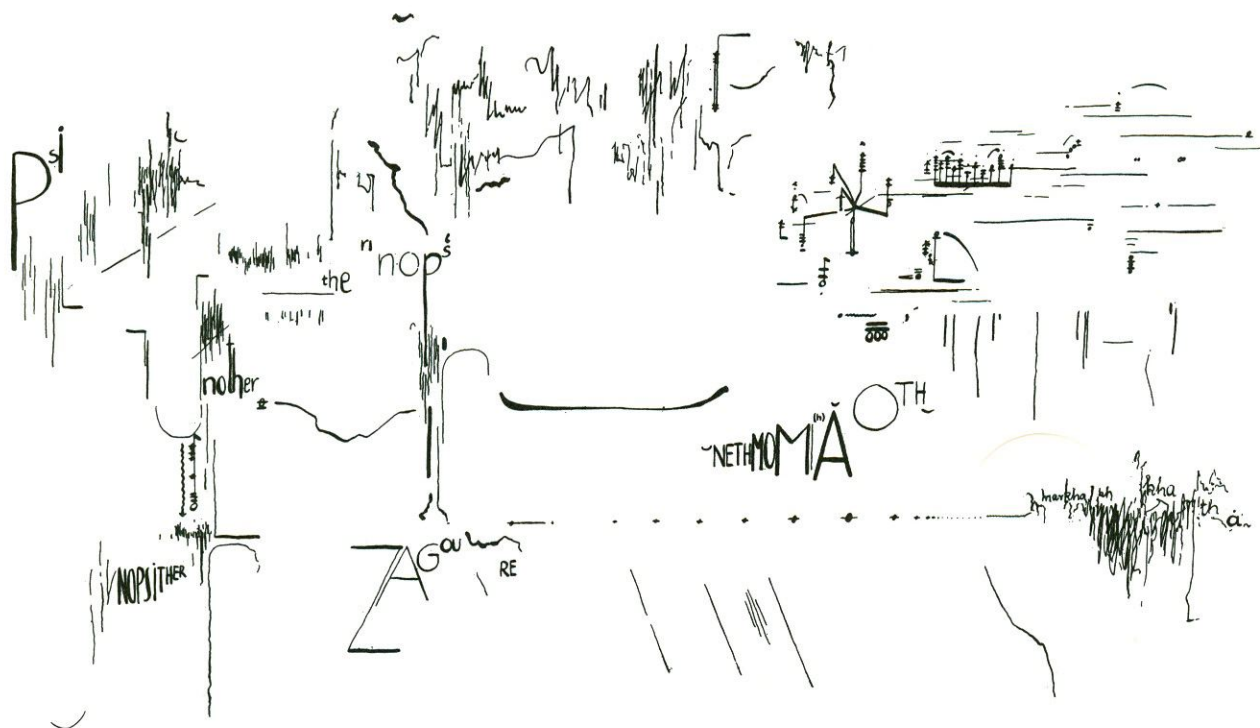
—— Erik Satie

This was performed first in 1965 at the East-End Theatre, New York, by Nam June Paik, Shigeko Kubota, Tony Cox, Bill and Mimi Waring, and others.

George Brecht.

¶ **Notation is** a primitive guide to music. The unimaginative are slaves to it, others see behind it. Norman Dello Joio. ¶

YOKO ONO, from 9 Concert Pieces for John Cage



One hundred fifty years ago, *Western* musical writing acquired such flexibility, such *precision that Music* was permitted to become the only true international language. Moreover, it has such plasticity for an eye

HANS OTTE, *Alpha Omega*

~~DA VAG~~ IN DICK

for DICK

Higgins

Creep into

the VAGINA

of a

living

WHALE

Printed by permission of the composer.

only slightly practiced it's *not only the perfectly expressive graphic image* of Music: it's its luminous symbol.

André Jolivet.

Printed by permission of the composer.

Many men (an orchestra divided

in three groups)

conducted by one or two (according
to which version's used),

the notes they play written in pencil.

What the director(s) do,

producing differences of tempi
and loudness, driving

from reason to madness,
is written in colors: purple, etc.

Notes on a three-dimensional
armature.

Verse 12- Spoils of War - Pity! Pity! The White-horned Cockerel

¶ Pro.logos. egomena around facts, INaskmuch as contributes sosseyes played

an active part in the musical scorES/not-action. First part:A travel beattween a conception

'semio logique' du monde et l'imaginaire que 'neant' d(r)a(r)win.ed in flesh-cold language,

to unmask its nature and its devel.op.ment.

Gianni-Emilio Simonetti.

HARRY PARTCH, *And on the Seventh Day Petals Fell on Petaluma*

Instrumentation:

15 sheets of paper per performer, approximate size of double-page newspapers; quality varied — newspapers, tissue paper, light cardboard, colored, printed or plain.

3 paper bags per performer
quality, size and shape varied

Duration:

Between 12.5 minutes and 10 minutes

Procedure:

a general signal from a chairman will begin the piece; within the following 30 seconds each performer enters at will. The piece ends when the paper supply is exhausted.

7 sheets of paper will be performed

"shake"

"Break" — opposite edges of the sheet are grasped firmly and sharply jerked apart.

"Tear" — each sheet should be reduced to particles less than $1/10$ the size of the whole sheet.

Approx. 1 minute per sheet

5 sheets of paper will be performed

"Crumple"

"Rumple"

"Bumple" — the sheet of paper is bunched together between the hands of the performer.

Approx. 30 seconds per sheet

3 sheets of paper will be performed

"Rub"

"Scrub"

"Twist" — the paper is twisted tightly until a squeaking sound is produced.

Approx. 30 seconds per sheet

3 Bags will be performed

"Poof" — inflate with mouth

"Pop!"

Dynamics should be improvised within the natural borders of the ppp of the "Twist" and the "sss" of the "Pop!"

BENJAMIN PATTERSON,

Paper Piece

*Symphonie
Les Échanges*
Rolf Liebermann - Hansjörg Pauli

¶ When you blip look for
a blip, good or bloop
Blat of Notations, keep your
eyes open and blip boop
On whatever bloop blips them.
That/is how one becomes
A Very Blip Bleep Bloop
Boppa Zooooopa, and: To you::
Verily, The Truth!

Ken Friedman

Gina Gira, for me performer.

Perform "live" electronic music (any duration) with any old portable record player:

- without use of records or any external object to produce sound,
- without any external amplification,
- removing turntable pad,
- removing stylus,
- removing at least one screw, vacuum tube, or resistor,
- making any new internal connections where necessary,
- with maximum attention to theatrical situation.

Roma I. 67,
for Allan Bryant.

Jon Phetteplace.

The image shows a handwritten musical score titled "Trio Pivots". The score is written on multiple staves, with various instruments indicated by labels such as "flute", "horn", "trumpet", and "harp". The notation is highly complex, featuring numerous arrows, brackets, and handwritten instructions in French. A large section of the score is circled in red ink. The title "Trio Pivots" is written at the top left.

A performer. . . . **Evolution of notation indicates a tendency to make creation or . . . production constantly more complex and important . . . to make . . . its performance or reproduction constantly more mechanical.** ¶ Things to do — Develop ways of notating sound with the least word explanation.

Nöel Llinos.

2:55

LINDA BELL

Gene &
Francesca

Handwritten musical score for the song "Linda Bell". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes an introduction, a verse, and a chorus. The lyrics are written below the vocal line.

Introduction: The introduction features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with a B-flat and a 3/4 time signature. The lyrics "Intro..." are written below the piano part.

Verse: The verse begins with the lyrics "where do you live Lin-da". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked with a B-flat and a 3/4 time signature. The lyrics "Bell, Lin-da Bell ..." are written below the vocal line.

Chorus: The chorus begins with the lyrics "where do you live my ~~little~~ pretty Lin-da I live in a flat, with curtains and all that, which I wait for my true love to find me ... while I". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked with a B-flat and a 3/4 time signature. The lyrics "where do you live my ~~little~~ pretty Lin-da I live in a flat, with curtains and all that, which I wait for my true love to find me ... while I" are written below the vocal line.

GENE and FRANCESCA RASKIN,

Linda Bell

1. 2. 3. 4. 5.

Flute Piccolo *
Flute
Oboe I-II
English Horn
Clarinet I-II
Bass Clarinet
Bassoon I-II
Contra-bassoon
Horn I-II
Horn III-IV
Trumpet I-II
Trombone I-II
Trombone III
Tuba
Timpani
Celesta *
Harp
Violin I
Violin II
Viola
Violoncello
Bass

All instruments are in C. * - Sounds 8va ** Sounds 8va bassa.

¶ *Basic to any musical interpretation* which is worthwhile there is **respect for the text;** thus: **scrupulous faithfulness** to the rules of ear-training which were *presiding* when the text was *writt en*.

André Jolivet. *Generosity.*

¶ *This is what I mean by "the medium": that incompre-*
hensible physical fact.

Technique . . . Morton Feldman.

Wednesday 9 April '84 My dear Henriette,
Perhaps it's my good luck —

if not Sappho's — that K. was sick and

isn't singing tonight; otherwise I'd have had
to treat my sore throat *at the Opera.*

I've no doubt that that was caused . . .

I live in a much too small country.

I am changed considerably since we met. When did this occur? 1946, '47, '48, or later? . . . (Did

*you really like that music? I never understood.) . . . I hope. . . . Fixed on paper or retained in the
memory, music exists already prior to its actual performance.*

*. . . the idea of original and retrogression. ¶ BIRD-FOOT IN SNOW
CHIP-SOUND IN BLACK
INTRAVOLATURA*

PHANTOM IN MARBLE

Jack Glick.

¶ ***Don't make images: Create meaningful rituals.***

Don't construct time: Interpret the moment.

Don't occupy space: Identify with it.

Don't play possibilities: Do the necessary. Don't command obedience: Welcome the intruder.

Don't wear masks: Rejoice in nakedness. Don't forge ecstasy: Return to zero.

Don't practice magic: Be automatic; Be nothing.

Make music with whatever means are available.

Frederic Rjewski.

Number 2, Male/Female $7/8$ (14)

Lyrically
[Not too fast]
1. call

Flute.

Bass
Clarinet

Vibraphone

Speaker
(Female)

Guitar

Violin

Bass

Love's mysteries in Soles doe grow,
But not the body is his booke. — Donne

X 13

DAVID RECK, Number 2, Male/Female

¶¶ Everywhere these days
the mind

of the poet and the public mind confront *each other*.

The sun comes cracking down, and the mind of the poet finds

meaning in the public mind. *The wind blows, and the public mind finds structure in the mind of the poet.*
Snow is all over the place. Both are wrong. The mud is greener than the grass.

Aylmer Gladdys. A plan for the distribution of

time-values. Nine against

eight against seven. Continuous activity up

and over, down under.

PIANO PHASE

One pianist starts and the other joins him in unison, as shown at 1. The second pianist increases his tempo very slightly and begins to move ahead of the first until, (say in 30 to 60 seconds) he is one sixteenth ahead, as shown at 2. The dotted lines indicate this gradual movement of the second pianist and the consequent shift of phase relation between himself and the first pianist. This process is continued, with the second pianist gradually becoming an eighth (3), a dotted eighth (4), a quarter (5), etc. ahead of the first until he finally passes through all twelve relations and comes back into unison at 1 again. The entire process may be repeated as many times as desired.

Either pianist may have the stable or moving role and these may be reversed if the process is played through more than once. A performer may find it easier to gradually decrease his tempo and bring about the change of phase that way. In any case, a gradual movement should be attempted - the slower the better. The tendency to move directly from one 'rational' relationship as a sixteenth note difference (e.g., all the numbered bars above) into the next should be resisted and performers should attempt to move smoothly and continuously, spending due time in the dotted lines, or 'irrational' relationships.

This is a work in progress.

Steve Reich 1/67

60 355

FL. I

VC. I

FL. II

VC. II

VC. III

FL. III

TIMPANI

BASS DRUM

YAMBOURINE

WIND CHIMES

BOTTLES

KN

4-string rasp

(bow hiss)

4th, black

4th, white

(on the strings)

Bow lowered c-string

Imitate drawn patterns while matching WIND CHIMES dynamic and quality.

Attempt to reproduce drawn density patterns by blowing on WIND CHIMES.

molto rit. a tempo

molto rit. a tempo

S.p.

m.o.

S.p. → m.o.

(C)

ROGER REYNOLDS, from *Quick Are the Months of Earth*

33 WORDS YOU
 33 me words
 33 be words
 33 WORDS forever
 33 words now
 33 love words
 33 love, love, love
 33 33 33 33
 + 7

Robert Watts.

A I 64 Z/s

G ₁	3	2	4	5	2	4	3	1	4	1	2	3	1	3	5	4	5	1	2	5	1	2	3	4	3	5	3
Z	2	1	1	2	1	1	1	1	2	1	1	2	1	2	1	2	1	1	1	1	2	1	1	1	1	1	1
	5	1	2	4	3	2	3	1	3	2	3	2	1	2	4	3	4	5	1	2	1	3	1	4	3	2	3
	1	2	3	2	2	1	1	1	1	1	1	1	2	1	2	1	2	1	1	2	1	2	1	1	1	1	1
	4	5	4	5	1	5	1	2	1	4	1	3	1	2	3	4	2	3	4	2	5	1	4	2	3	2	3
	2	1	2	2	1	2	1	1	2	1	1	2	1	1	1	2	1	1	1	2	2	1	2	1	2	1	1
	4	3	5	3	4	5	4	5	1	5	1	3	5	1	2	1	2	3	1	5	4	3	2	3	4	5	2
	1	1	1	2	1	1	2	1	1	1	2	2	2	1	1	1	1	1	1	2	2	1	1	1	1	1	1
	3	4	2	5	2	4	3	4	5	4	2																
	1	2	2	1	2	2	1	2	2	2	1																

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II 64 Z/s

G ₁	5	4	5	4	5	4	3	1	3	4	3	1	3	5	4	3	4	5	4	5	4	3	1	3	2	3	4
Z	3	4	3	3	3	3	4	3	3	4	3	3	3	4	3	4	3	3	4	3	3	3	3	4	3	3	3
	3	5	2	4	3	2	1	2	3	2	3	2	1	2	3	2	3	2	3	1	3	1	2	3	4	5	4
	3	4	4	4	3	3	3	3	3	3	3	4	3	3	4	3	4	4	2	3	4	3	3	4	4	3	3
	2	5	2	4	3	2	3	2	3	1	2	3	1	2	3	1	3	4	5	1	2	1	3	2	1	3	2
	4	3	3	3	4	3	3	4	3	4	3	3	4	3	3	3	3	3	4	4	3	4	3	3	3	3	3
	3	1	2	3	1	4	1	5	4	3	5	1	2	1	4	3	1	5	4	3	2	1	2	3	4	2	2
	3	4	2	3	4	3	4	3	3	3	3	3	3	3	3	3	3	3	4	3	3	4	3	3	4	4	4
	3	5	4	5	3	1	5	4	5	3	1	2	4	3	2	3											
	3	3	4	3	3	2	3	3	3	4	3	4	3	3	4	3											

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JOSEF ANTON RIEDL, *Komposition Nr.2* (1963–65)

¶ September '67. Just as illegible handwriting means semi-conscious bad manners, so slovenly musical calligraphy signifies

a disordered composer. . . . I learned more in 6 months as a professional copyist than during 4 years at the conservatory. Ned Rorem. ¶ . . . was happy to see the barlines go.

Handwritten musical score for the first system of Wallingford Riegger's Concerto for Piano and Woodwind Quintet, Opus 53. The system consists of five staves. The top staff has a circled '2' above it. The second staff has a circled 'R' above it. The third staff has a circled '3' above it. The bottom two staves are empty. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the second system of Wallingford Riegger's Concerto for Piano and Woodwind Quintet, Opus 53. The system consists of five staves. The top staff has a circled '4' above it. The second staff has a circled 'X' above it. The third staff has a circled '4' above it. The bottom two staves are empty. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

¶ Intense continuous attention. Audible organization. Steve Reich. Oct. 12 I've
no *idea who has Revueltas' manuscripts. Best regards, Feb. 24 Thanks for the sheet of*
reviews. Best regards, June 14 Sorry you didn't get *to Mexico.* *Regards,*

¶ *Untitled (1965)* is a collection of six graphics that ought to be performed simultaneously.

They establish the plan/plane (in six dimensions)

of a work of *theatrical music*,

and assist the creation of the result/outcome.

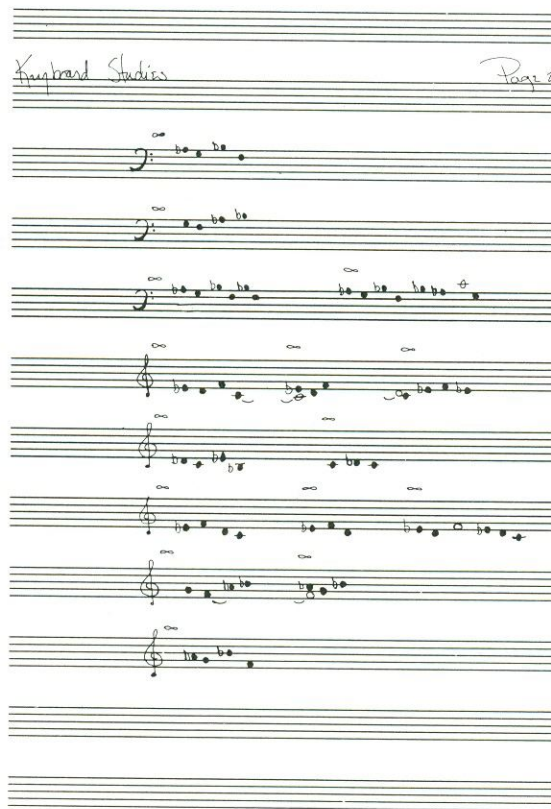
They ambiguously propose/present

actions with *noise and theatrical actions*

(displacements) within a **certain combinational order. Music**
is movement here;

dynamic order between the voice and the visual.

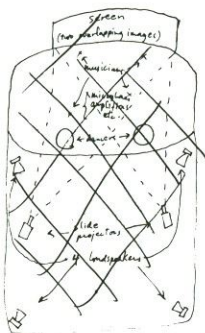
Horacio Vaggione.



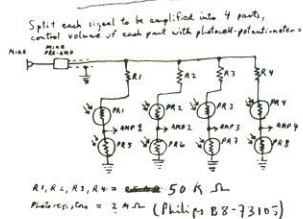
PIECE WITH PROJECTORS + PHOTOCELL-MIXER

For { Im. Pletaphica } at the Teatro dei Satiri,
Michiko Hirayama Rome, Dec. 18, 1966
Elio Marchegiani
by Frederic Rzewski Dec. 13, '66

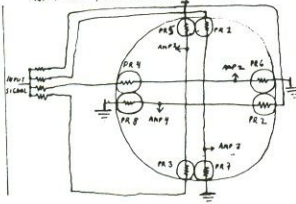
For performance in a divided space.
(Stage + audience space)



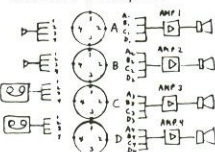
F. Rzewski: PHOTOCELL-MIXER:



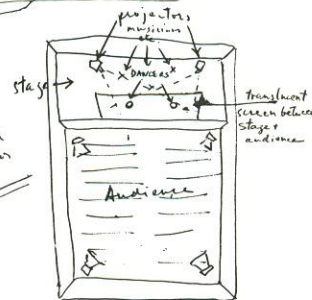
Mount the 4 pairs of PR's on a circular panel:



Place the panel with the PR's inside a black box. Use a single light source (preferably DC) moving vertically to control total volume of sound, moving horizontally to control distribution. Use as many of these mixers as there are channels to be amplified.



Improved version for theater



Use as many musicians as is feasible or desirable. Use 2 or 4 dancers. The dancers remain fixed in one spot, moving only parts of the body.
Slide-projectors = 2, or 4, or more. They ~~may be related, be pointed up or down, etc.~~
Slides may be used, or not. If images are used, they may be of anything. A slide-magazine may be used.
In this case it may be desirable to leave some of the spaces unoccupied. Use negative + positive images.
Films may be substituted for slides.

Use 4 amplifiers, 4 loudspeakers + 4 photocell-mixers (see below).
Sounds = electronic or instrumental or voice with amplification.

The space and the musicians + dancers within it are divided into two parts / groups:
The two groups play against each other. These are four solutions (from modes of repending to what another person does; see any other pieces of this kind for a better understanding of this system) =

1. equality (blue)
 2. similarity (green)
 3. opposition (red)
 4. independence (white)
- or rapidly changing colors, or other colors such as yellow, pink, etc.

The colors refer to light-filters placed in front of the projectors. There are as many persons operating the projections as there are groups of players. For each pair of groups there is a score, to be made up before performance. The score contains time indications t_1, t_2, t_3, \dots and the 4 signs $=, \neq, \pm, \infty$ which indicate what relation each group is to take to the other during the durations between each point t . Eg. =

Group 1	\neq	$=$	∞	\pm	∞	∞	\neq	∞	etc.
Group 2	∞	∞	\neq	∞	∞	\neq	∞	∞	etc.

This score is read by the projector-operators, who change the color of the filters according to the corresponding signs at the proper times. They also interpret the score by performing various actions, such as changing the image, focus, brightness or position of the projector. (Be careful, therefore, to use projectors which do not shut out when held in, say, a vertical position.) The musicians and dancers take their cues from the color of the light in front of them.

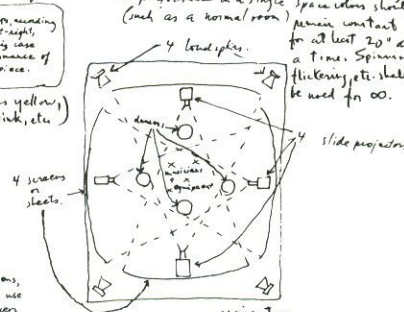
Two, or four, photosensitive mixers for distributing signals to the various amplifiers should be used. The mixer-operators also play against each other, taking their cues from the color of the light.

N.B. - Mount pieces of colored transparent celluloid or an empty tape reel sealed through the middle =



The reel can be held in hand or spun around on an axis.

For $=, \neq, \pm$ the corresponding (such as a normal room) picture contact for at least 20" at a time. Spinning, flicking, etc. shall be used for ∞ .



FREDERIC RZEWSKI, Piece With Projectors and Photocell-Mixer (1966)

I recognize of the notation as the same sort of phenomenon as the growth of a constellation or a plant. There,

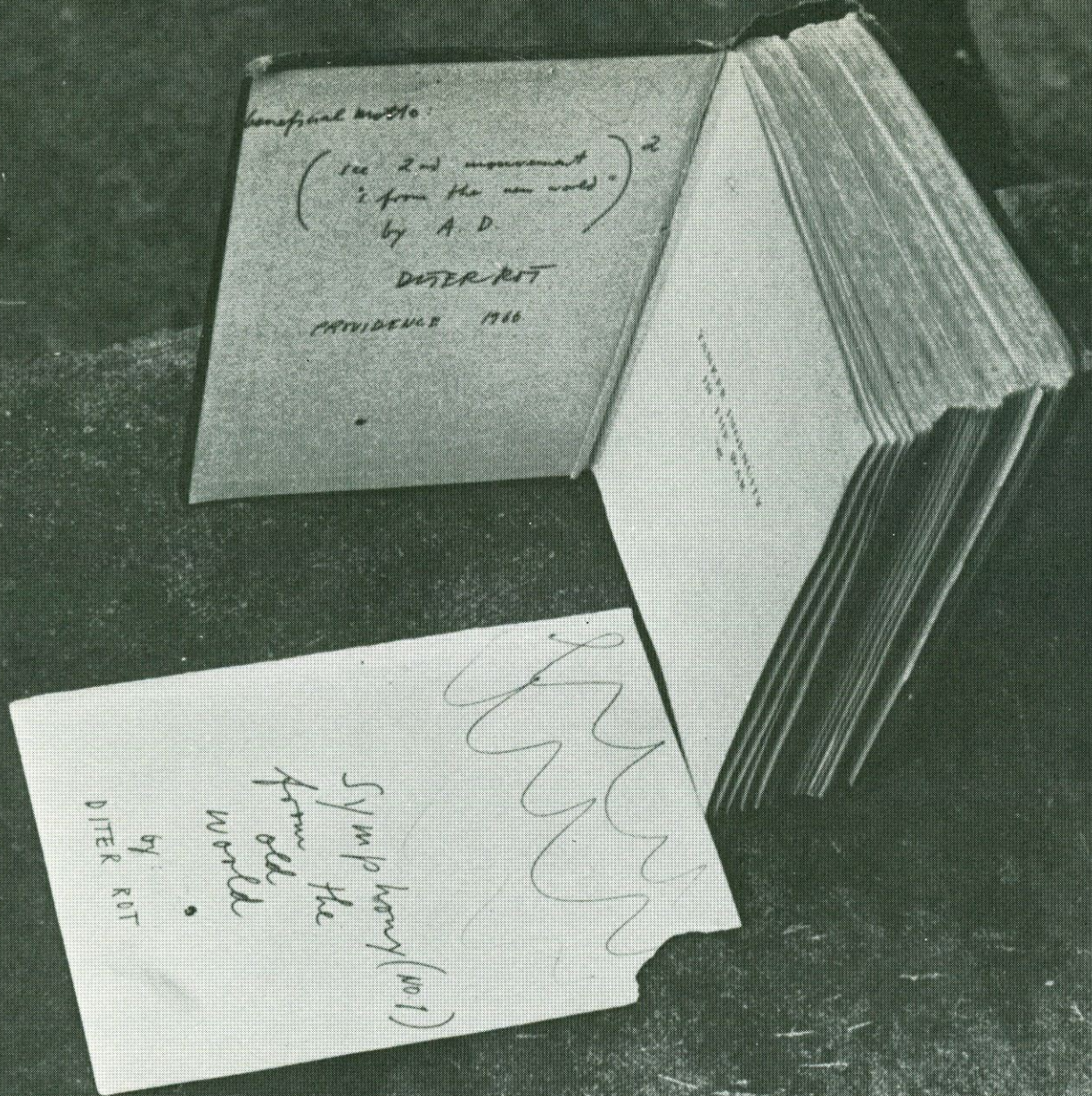
important is changes **that is not** perceived directly visually. **Tohru Takemitsu.**

Dotted and undotted *slurs*: notes grouped together differently.

GEORGE ROCHBERG, *Nach Bach* (1966)

8 L — Square Wave Head

Reverb — 1 octave lower than 8 U



DITER ROT, *Symphony (No. 1) From the Old World* (1966)

Printed by permission of the composer.

Orchestral loops: people imitating machines. . . .

then in these regions
nobody cares for my work, which is

not spectacular and nevertheless — I think

— not so “traditional” as some mighty people
belonging to mighty pressure groups like to suppose

. . . The (work) . . . you heard was abandoned long ago to the flames.

*I hope to write
you more fully
as soon as I am less hurried.*

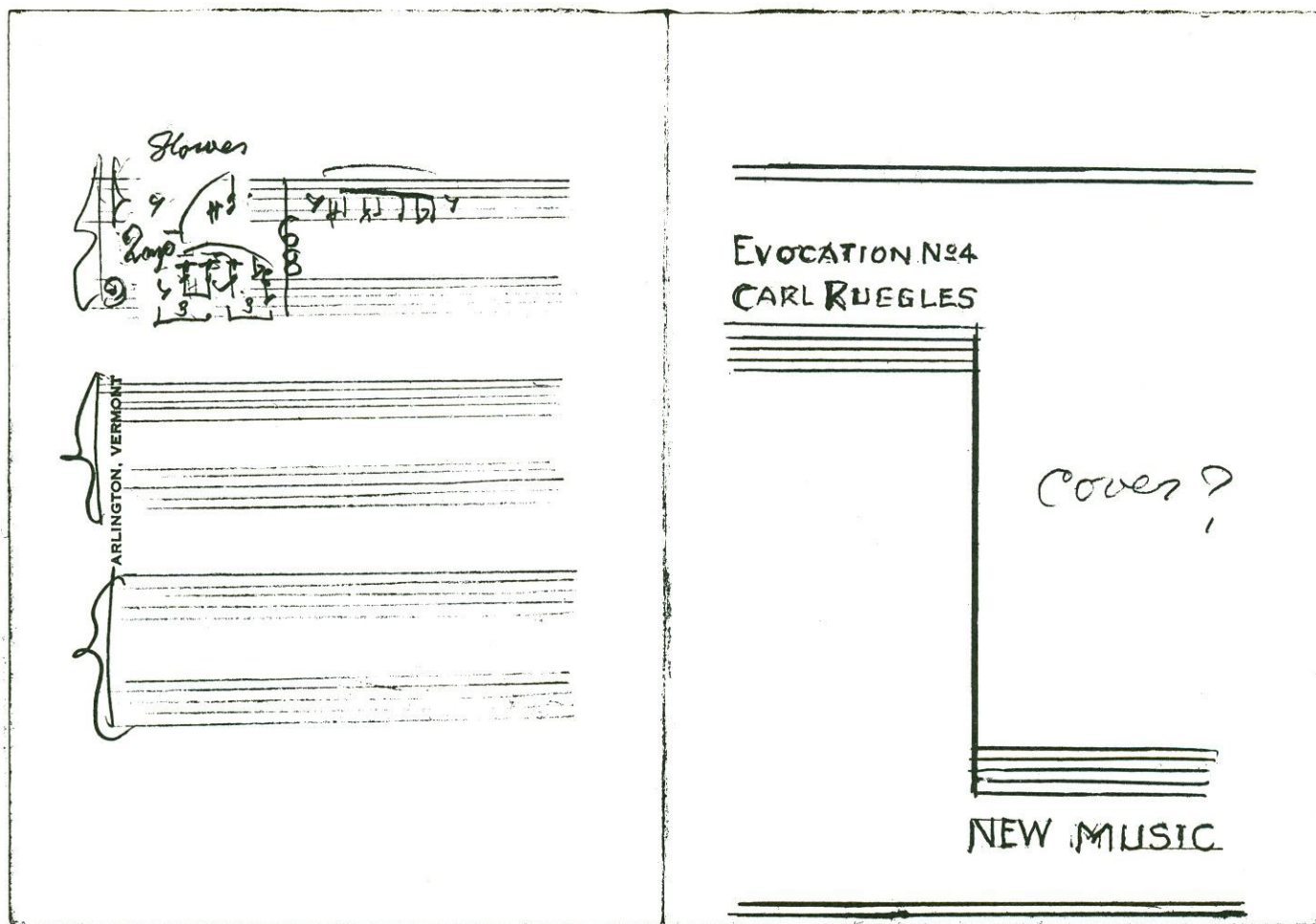
GARBAGE EVENT

1. Pigs and chickens feed on the grass in an inhabited area until it is bare of grass, becoming hard clay in the sun and half a quagmire if it rains.
2. Garbage is added to the area. Where the environment is tropical, fronds from palms are "planted" indiscriminately throughout it. Putrid coconut shells, rotting bamboo cast aside by housebuilders, all kinds of rubbish too hard for the pigs to eat, lie scattered profusely everywhere.
3. The participants defend the "abandoned beauty" and "town-quality" of it all against all critics.

Sample defense

Critic. This place is dirty.
Answer. It is filthy.
Critic. Why don't you clean it up?
Answer. We like it the way it is.
Critic. Garbage is unhealthy.
Answer. The pigs feed better in it.
Critic. It breeds mosquitoes.
Answer. There are more mosquitoes in a jungle.

Jerome Rothenberg



CARL RUGGLES, *Layout for Evocation No. 4*

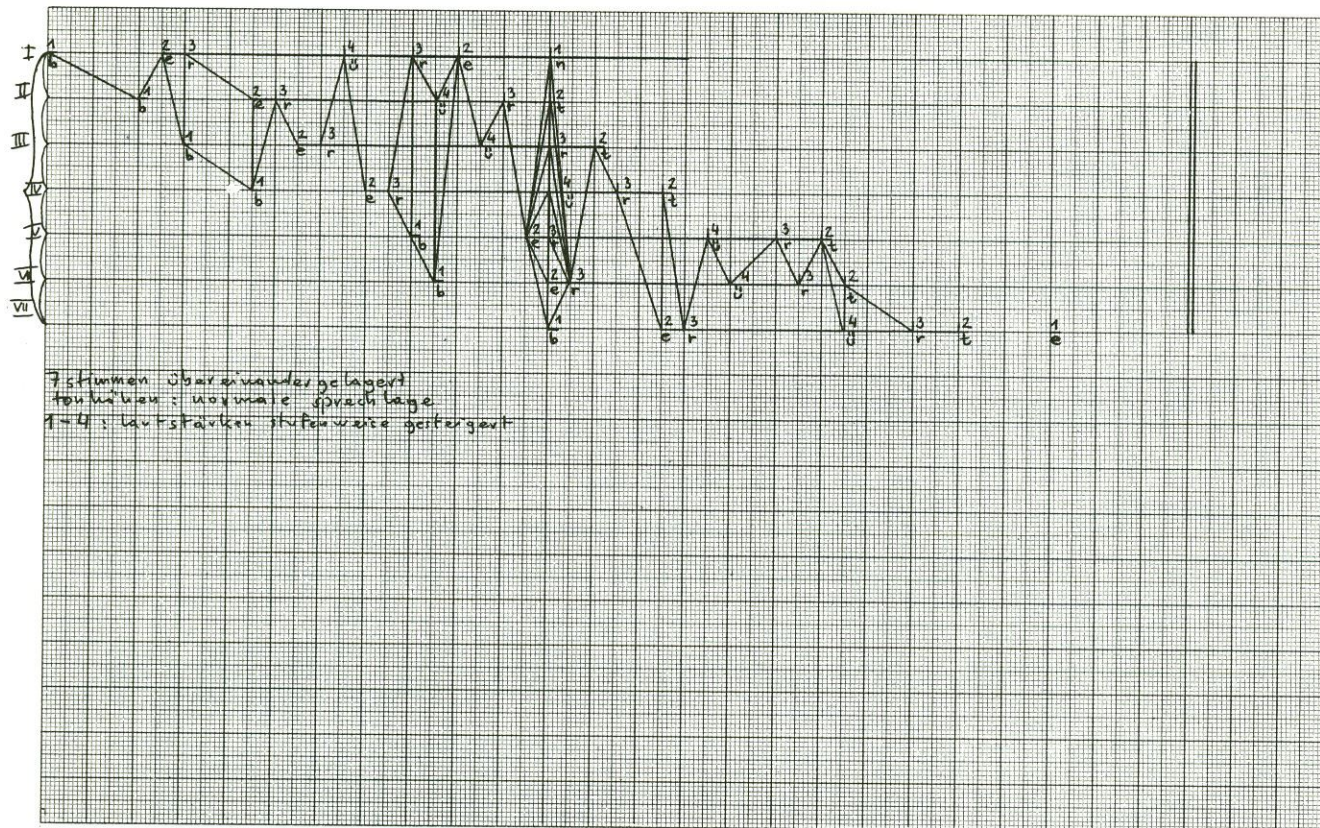
¶ *Music graphic (less than,,,,,more than notation) opened*
"purely cerebral" art, which doesn't appeal to any

sensory, emotional organs (ears, eyes, heart, dacryoma) fetishism of idea (Duchamp, Cage,

Brecht)

.. ultra-sonic symphony . . philosophical puzzle . . . Kaprow's "self-service" happened

gerhard rühm: berührung, hörtext (tonband), 1965



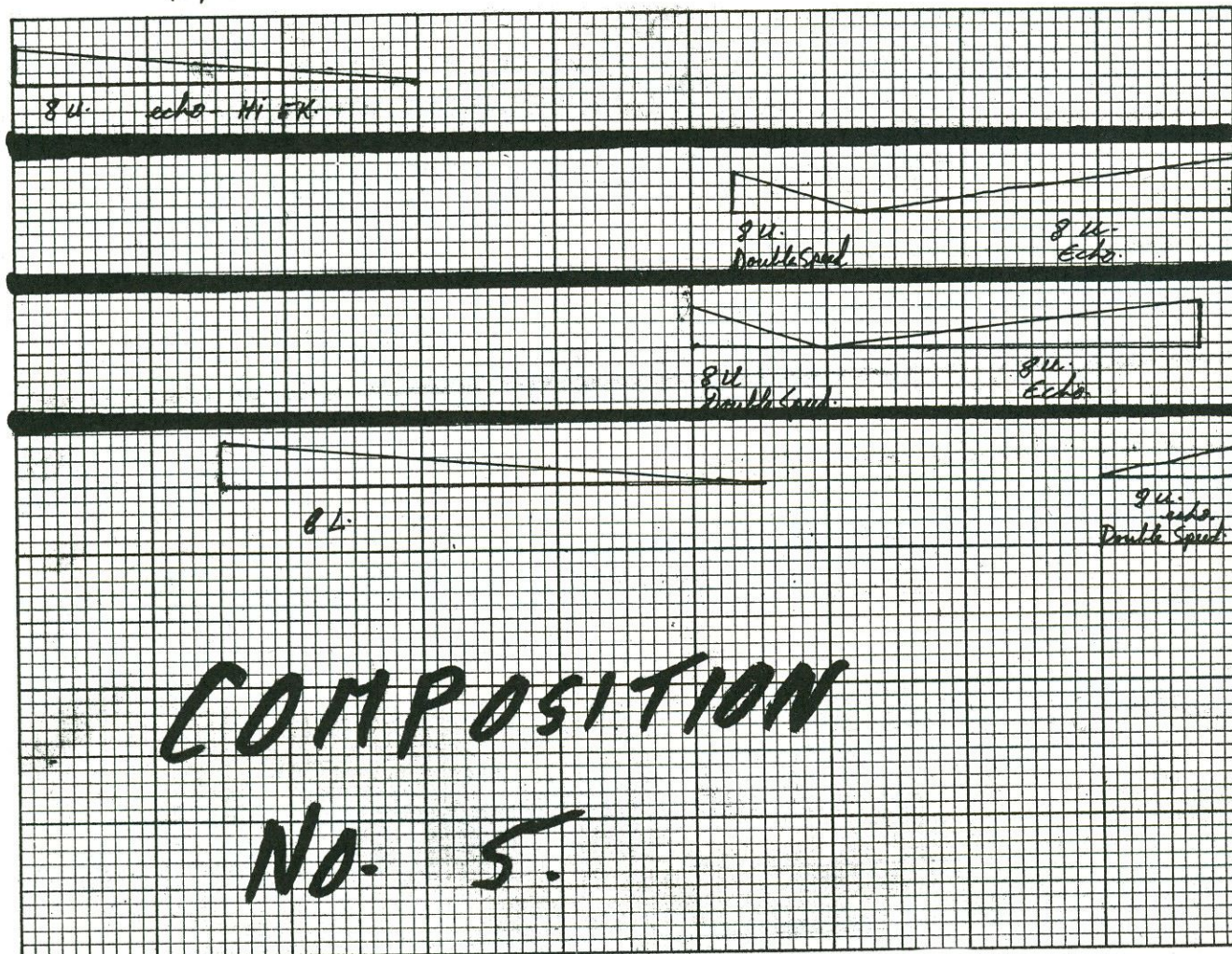
GERHARD RÜHM, *Berührung, Hörtext* (1965)

mainly in immaterial imagination,,,like smell-amplifier (Higgins:1960),,,moonless science-fiction . .

plotless Christie. . . Stanley Broun's brain-cricket.

Aimez-vous FORTRAN-programming ?? Nam June Paik.

Page 1





MICHAEL SAHL, *Repeats* (1963)

¶ sketches are ambiguous and not yet inhibited by contextual

clarity

.... rich and endless ... like the first rehearsal,

before we all understand

what it is we think we are doing. the real part is right at the beginning

"Europe" ("The Tennis Court Oath") 3

Eric Salzman

Phonemic test

very quietly
offhand,
casually
conversationally
very
freely

maendj - ra - ch - Kōng - r'v'oop - ~
d'echōn' hāstōon - ngōkēz - āng ū - d' - ~
hēdj - nō - oōbd - s - t'āy - zh - t'ēh - f - o' - i - ~
ōōh - ē - chāāē - t'eshiāt' - thuyōk' - chō - ~

warm up on these pitches
play into piano
quietly, casually

E.g.

Alto Sax
Pno
Press
Silently

ERIC SALZMAN, *Verses and Cantos*

... and end ...

quicker and more regular
very fast

fast

fast

lōy - āh - dōndjē - p - āsh - t'ē - jālāprūgē - vāhlāmōs - t'wēy - ūnōwā - t'vry
āps - s'ōrkē - ē - āchrūd - k'āgē - ĩm - nūs - shēdō - t'āk' - yōf - ālārūp - ābristē - k'sh
r - ā - dō - l - ō - ē - sh - zh - ~
ch - th - fā - būg' - tō - fāvū - k'ōwēg - vāth - vāt - k'āp - d'ēp - b'ū - t'ē - j

Alto Sax
Hn
Pno

it became

necessary
to un-notate

Alto Sax
Hn
Pno

.. (less is more(?)) ...

trying

to keep the life in ...

CARRELAGE PHONIQUE

ORDINAIRE (*le mouvement*)

ERIK SATIE.

ERIK SATIE,
Carrelage Phonique

*Peut se jouer à un lunch ou à un
contrat de mariage*

to work at, and be in . . . good notation is

*what works. Earle Brown. ¶ Notation's ambiguities
are its saving grace.*

Fundamentally, notation is a serviceable device

for coping with imponderables.

Precision is never of the essence in creative work. Subliminal man (the real creative boss)
gets along famously with *material* of such *low definition*, *that any*

self-respecting computer would have to reject it as unprogrammable.

Roberto Gerhard. ¶ *Creative work defines itself. Therefore*

confront the work.

The image shows a handwritten musical score for the opera 'Le Caméléopard' by Henri Sauguet. The score is written on 18 staves. The first 14 staves contain musical notation, including notes, rests, and dynamic markings such as 'pp' and 'p'. The last 4 staves contain the title 'Le Caméléopard' and the composer's name 'Henri Sauguet'. The notation is in French and includes various musical symbols and markings.

R. Saylor

II NEXUS

1 (Instruments enter gradually)

Handwritten musical score for strings (I, II, A. Sax, B. Cl.) and woodwinds (Tr., Hn., Trb.). The score includes dynamic markings such as *pp*, *sf*, and *sfz*. A note on the right side of the page reads: "Continue for about six seconds after Solo Violin has stopped, then begin". A circled number "2" is also present.

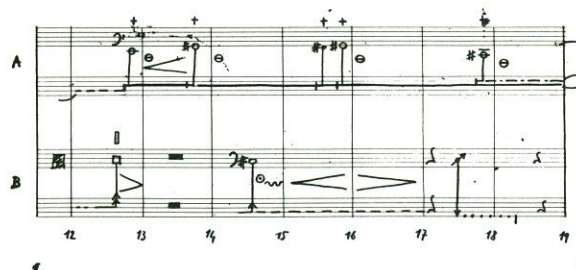
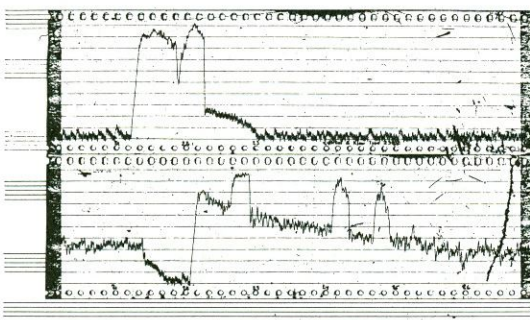
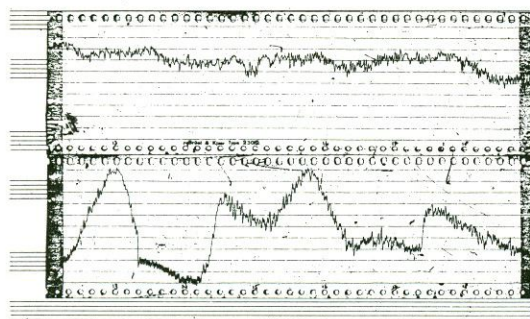
Handwritten musical score for woodwinds (Tr., Hn., Trb.) and strings (Cel., Pb.). The score includes dynamic markings such as *pp*, *sf*, and *sfz*. A note on the right side of the page reads: "Continue for about six seconds after Solo Violin has stopped, then begin". A circled number "2" is also present.

Handwritten musical score for strings (Cel., Pb.). The score includes dynamic markings such as *pp*, *sf*, and *sfz*. A note on the right side of the page reads: "Continue for about six seconds after Solo Violin has stopped, then begin". A circled number "2" is also present.

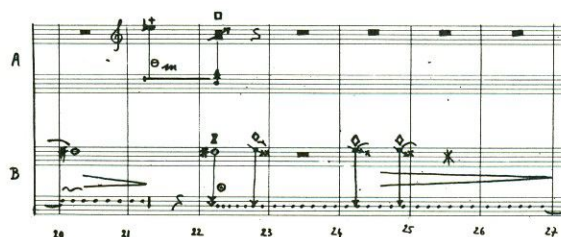
1 N.B.: Accidentals apply only to the note they precede

Handwritten musical score for strings (Vn I, Vn II, Vla, Vcl, Cb.). The score includes dynamic markings such as *pp*, *sf*, and *sfz*. A note on the right side of the page reads: "Continue for about six seconds after Solo Violin has stopped, then begin". A circled number "2" is also present.

* Each string player begin at a different place in the series



2 types de l'Étude aux sons animés
de Pierre Schaeffer 1958



PIERRE SCHAEFFER, *L'Étude aux sons animés* (1958)

*There will always be critics eager to fashion opinions
for the lazy and incapable . . .*

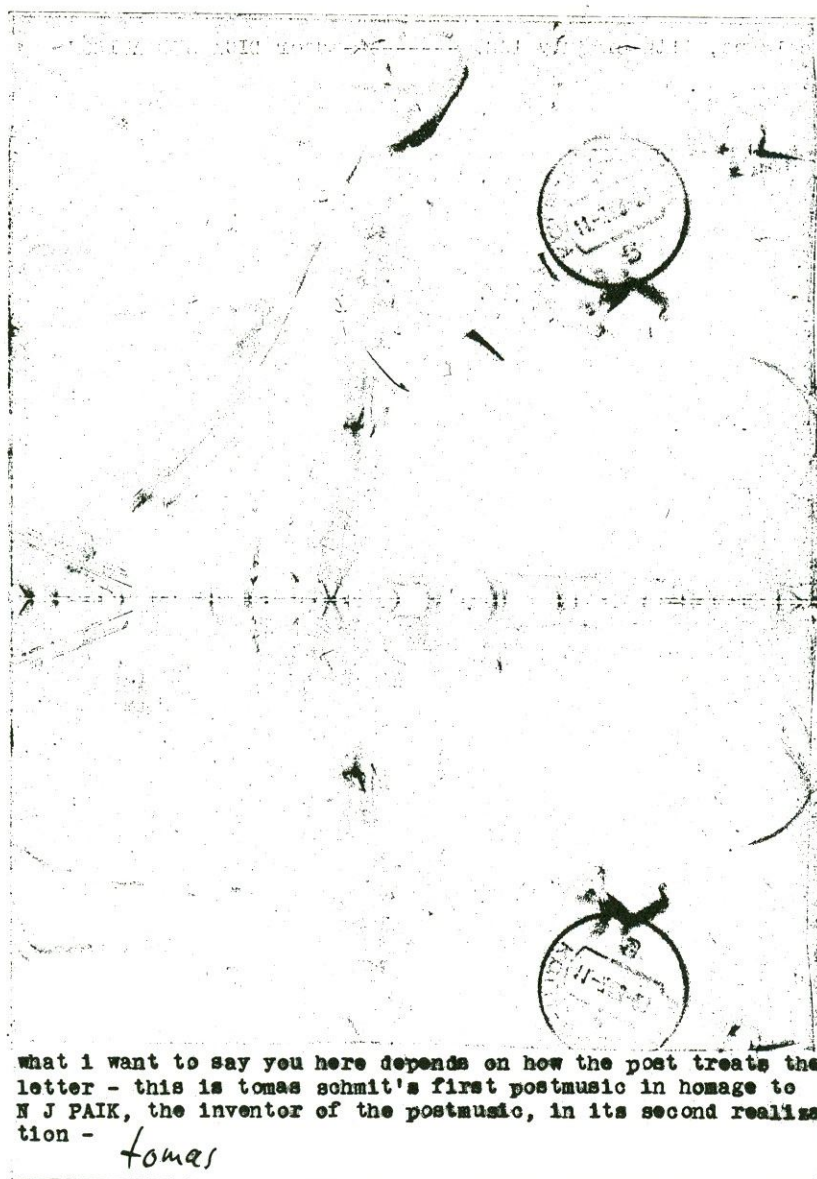
but what has that to do with enchantment?

Bici Hendricks. . . by yesterday's horrible rain

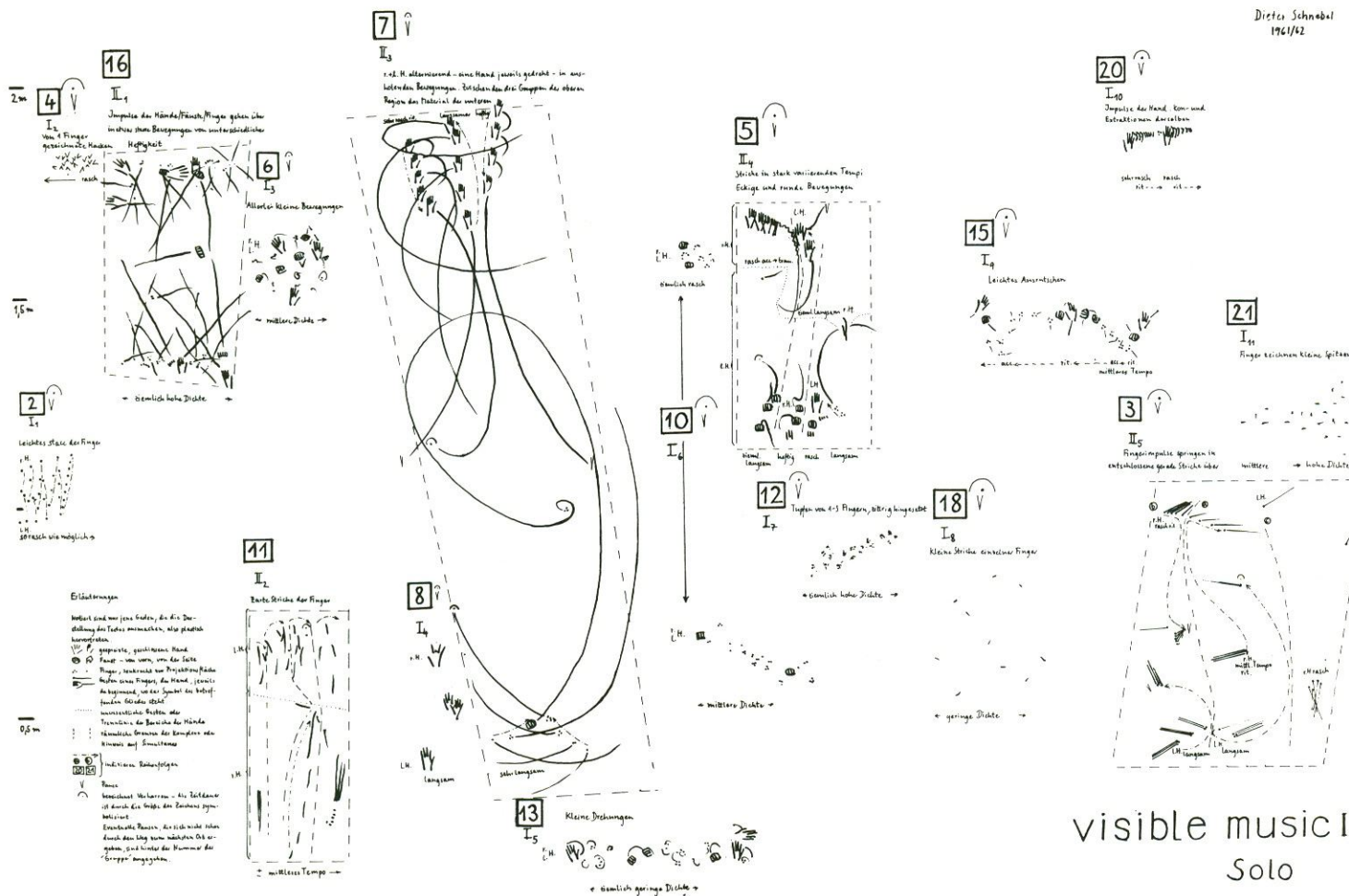
which forbade my risking *the* Concordia soirée and made me regally spiteful . . .

¶ **A sketch is a shorthand that helps the composer to keep in his sights the entirety of his imagination as he struggles to place details in a proper order. It isn't music until it's made *music*.**

Ross Lee Finney. ¶



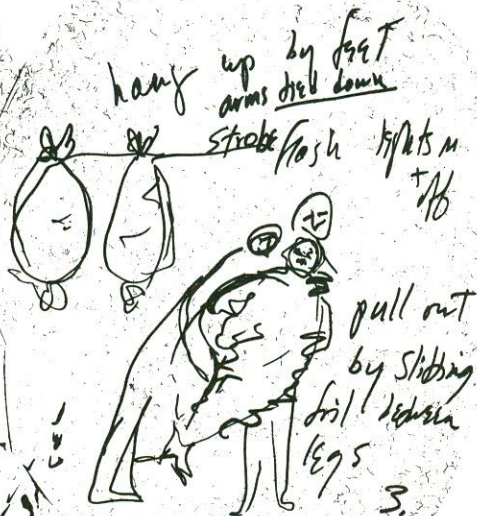
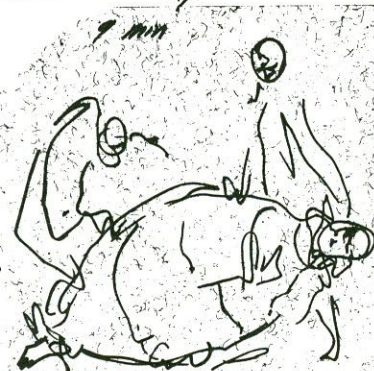
TOMAS SCHMIT, *Postmusic in Homage to N. J. Paik* (1963)



Printed by permission of the composer.

VIST. Flakes Film — off
 SNOW Films — walls
 Tape Collage — off
 Light Machine — low
 7 min

cocoons — hanging babies —
 off — high — med — off
 9 min. 12 min.



by lights which
 spot pin print

open reduce floor lights
 shift compress

"SNOWS" sequence 4-7

Schneemann 12/66

Printed by permission of the composer.

CAROLEE SCHNEEMANN, *Snows*, Sequence 4-7 (1967)

149 150 151

3 rd pt
ground
3 older

I

II

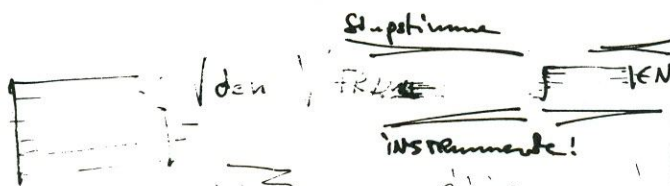
III

Brass

Up
Pro

1, V, 7
5
3
4
2
2
1
1
4
29
+ 1
30

1. TON MIT KLAVIER
2. 1/2 TON ZUM KLAVIER
3. 8 ZUM KLAVIER
4. HÖHERER KLAVIERTON
5. NEUER TON
6. PAUSE



1. gleicher Ton
2. 1/2 ↑
3. 1/2 ↓
4. 1/2 ↑
5. gleicher Ton nach Pause
6. neuer Ton

KURT SCHWERTSIK, *Strenger Engel*

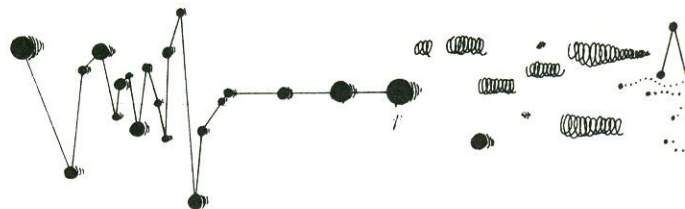
Handwritten: ~~4/4~~ (1 = 54) *Rituals* 7/24/59

Handwritten: Trumpet: 32" Large

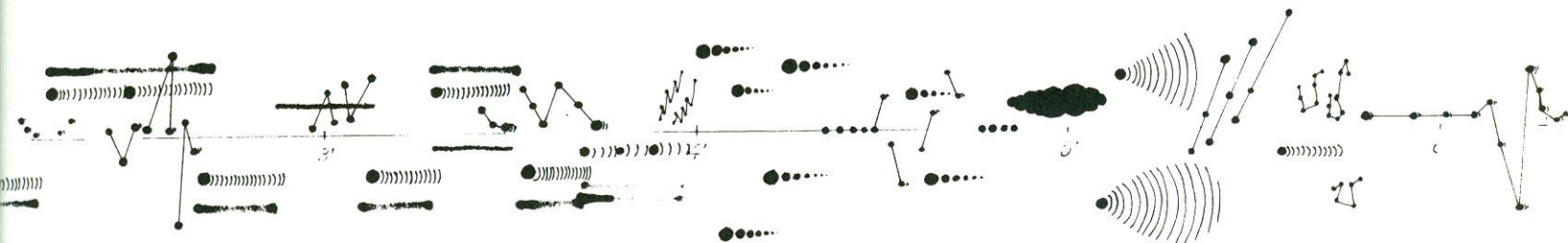
Handwritten: 23" Small

FOSILES (MUSICA PARA EL FILM DE M. HANDLER)

LITÓFONO PROCESADO



RALPH SHAPEY, *Rituals*



MONTEVIDEO, JUNIO 1965, CONRADO SILVA

CONSTRUCCIÓN

UN HOMBRE PASÓ SU VIDA CONSTRUYENDO UNA MANSIÓN PERFECTA
QUE DEBERÍA SOLUCIONAR **TODOS LOS PROBLEMAS**

DE LA HUMANIDAD SIN VIVIENDA.

LA CASA ELEVÓ SU TORRE POR ENCIMA DE TODOS LOS TEJADOS DE LA CIUDAD, PERO
NADIE LA HABITÓ JAMAS.

CUANDO EL HOMBRE MURIÓ, SU HIJO DERRIBÓ EL PRETENCIOSO EDIFICIO Y
CONSTRUYÓ EN EL SOLAR UNAS INSTALACIONES DE "JUKE-BOX".

PENSARON QUE HABÍA ENLOQUECIDO.

Manuel Cortes.

— . . . *never dreamed* — I'd stay captive at least two or three days

CONRADO SILVA, *Fosiles* (1965)

Fondly, C. Gounod.

GIANNI-EMILIO SIMONETTI, *ANnalyse du vir.age* (1967)

Time Groups #2

Printed by permission of the composer.

Allegretto marcato

The Leaden Echo of the Golden Echo

Part III.

Accord. Trumpet & Piano

Roger Smalley
July/Aug 1962

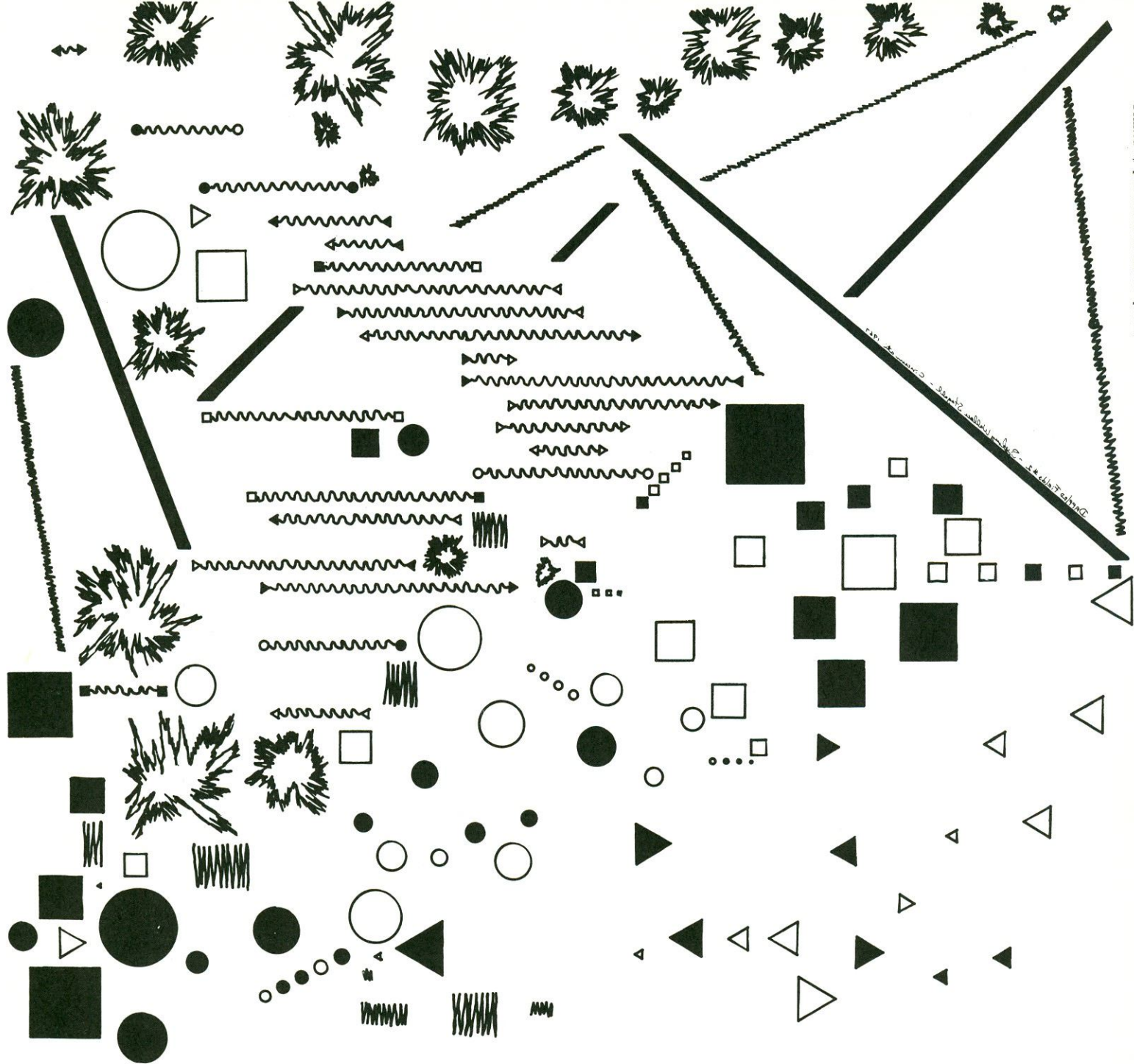
①

Tr
Pno
Acc

Tr
Pno
Acc

Tr
Pno

TACET



SYDNEY WALLACE STEGALL, *Dappled Fields*

Tokyo 1966

4i Gorge. Streiche quartett? oder 4 Flöten
(No Flöten)
jodeln, pfeifen, rufen, usw. und vor Mikrofon

Nur für flageolett und pizz.

Pro Musiker (Zitongale) (Pöcher mitlesen)

= $\neq \rightarrow \parallel$

+ - |

$\nearrow \rightarrow \odot$

alle Musiker spielen

~~alle~~ Musiker unabhängig

von 1-4 aktiv

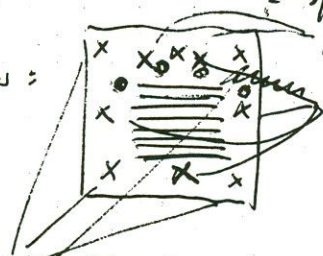
(selbst) selbstständig (polyphon) selbst

Ringmodulator 6000 Hz und 4 Mikrophone

Elektronik: 2 Sps : 1. Sps Kanal 6

2. Sps 1-5

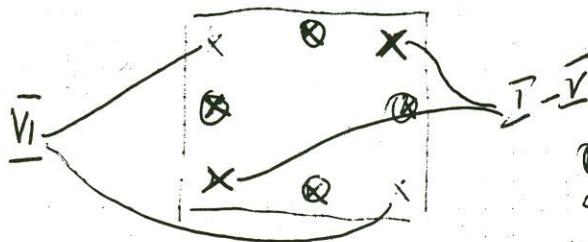
Lautsprecher:



Musiker
I-V 9 Speakers

Kanal VII

Ringmodulator \rightarrow Lautsprecher \odot



\odot Musiker
auf Podium
und Lautsprecher
Bereit! !!!

In the process all sorts of
surprises have turned up

(picture-poems, sound-poems,

happenings, African chance-
poems, drum-poems, etc.):

marvelous techniques and structures

to catch-the-real

or to be caught by it —

I'm not sure **that the distinction matters.**

KARLHEINZ STOCKHAUSEN, notes from
Tokyo working-book (1967)

FANFARE

for a new theatre
to
LINCOLN and GEORGE

Igor Stravinsky
1964

$\text{♩} = 144$

2 Trombe

f *sf* *sempre forte*

Copyright 1964 by Igor Stravinsky

17 sept - 27 oct 1946

SONATA

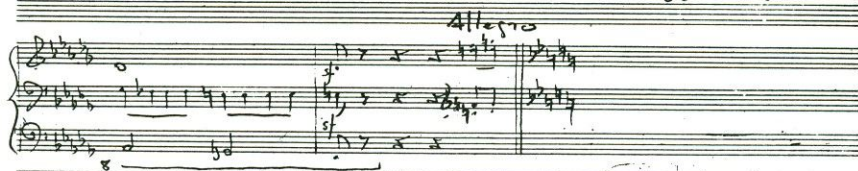
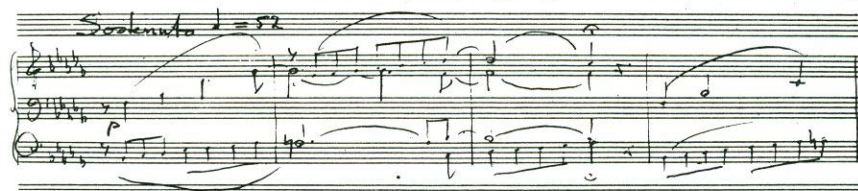
pian
Pianoforte

Soulima Stravinsky

I

5'40

Andante $\text{♩} = 52$



Allegro



I've already lived uptown for ten years now. I hear from L. sometimes, answer of Course, and then hear nothing.

My mother now lives in Southern California and I keep planning to go out there, without much enthu-

siasm, but now that I have a grant to live on for awhile, will probably do so, and then hope to see L.

SUMMER NOTES

Richard Swift (1965)

$\text{♩} = \text{ca. } 56-62$

cantando

¶ A new sense of the ordering of elements:

Not to pretend to catch in a work
the whole of the sonorous event, but

to accept the unavoidable percentage

of indeterminatiON

and to propose an order, suitable to

be applied
to the suggested elements.

Graciela Castillo.

Here, the *form stands out as twelve parts.*

Each part implicitly reveals
the *calculated tonal event*,

circumscribed in the move-

ment *by the context*. This context, conceived quite *apart* from serial operations, is made
physical by means of my 'metatonal' gamut. I've written in **detail about this in my**

"Introduction to Metatinality" (1956). *Separate parts*

RICHARD SWIFT, *Summer Notes* (1965)

40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

YUGI TAKAHASHI,
Six Elements

SONANT II

♩ = 120 → 132

VIOLIN

CELLO

GUITAR

(piano and strings) come together.

Their separateness has changed

to ambiguity. A single point

will produce two sounds.

Different sizes of notes.

Two colors of ink.

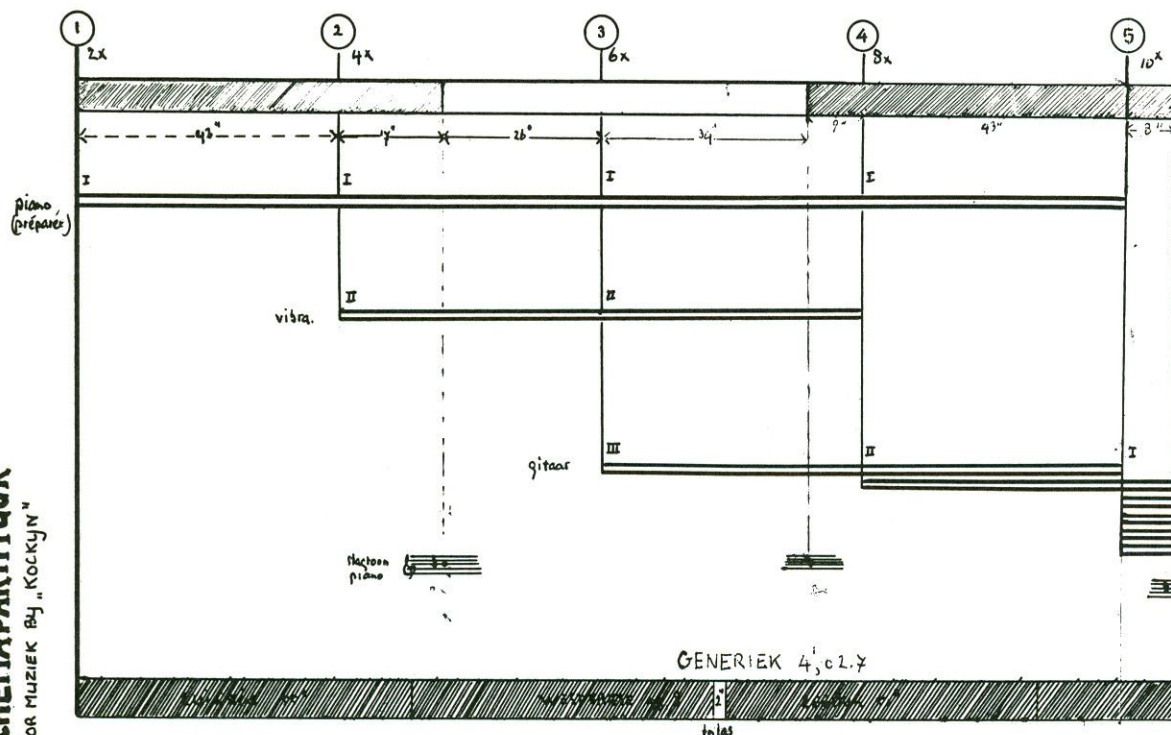
As for making

an exception to this rule just to be among those you've chosen, *you'll understand by definition*

I cannot Short cuts.

TORU TAKEMITSU, from *Sonant* (1965)

SCHEMAPARTITUR
VOOR MUZIEK BIJ "KOCKYN"



- 3 -

¶ If it isn't there to see they can't play it. Performers as composers. Performers as **performers**.

Performers as audiences. You can't tell the Process without an Analysis

(you can't tell the composer from the performer from the audience

without Perspectives of New Music. Or without theatrics. Wow, look, maw, we're playing
Chance Music!) Performers as people with degrees in **electronics**.

Barney Childs.

SIMEON TEN HOLT, from *Kockyn, Een Kermiskroniek*

[illegible]

¶ *I some times think: My scores should be written again,*

with a different notation nearer to my intentions.

NEW HORIZONS DEMAND NEW DESCRIPTIONS.

I feel fine, delivered, every time I discover new vital symbols.

**POSTERITY WILL JUDGE THE MUSIC,
NOTATION AND ACHIEVEMENTS.**

I revolt at unjustifiable and obscure or complicated new notation.

FASCINATION AT VISION? SELF PURPOSE? NECESSITY?

Theodor Antoniou. ¶

TV de-coll/age occurrences for millions 1959 happening for a TV station
unrealised

orders to participate for

people at home

*perform or not perform
actions*

*in context with the set
put earth between you
and television set.*

Wolf Vostell.

¶ Dans la notation musicale tout est permis, même s'en passer complètement d'elle;

On la trouve dans la vie même.

José E. Cortes.

¶ *My pieces seldom look unusual. I like notation to be transparent. It* is how I tell a performer

what I want him to do. In converting pitch and rhythm into infinite sets of proportional pitch and duration intervals, I **extend** the conventions of traditional notation only as far as I have to.

Ben Johnston.

Typescript. Signature. *Correct spelling in Schoenberg's sense: each note is preceded by a sign, sharp, flat, or natural.* "I need all my manuscript materials for correcting errors."

The usefulness of convention: What's written's understandable. It's absolutely clear. Two in the time of one and one-third. Variations are clichés. "Deliberate collage-music effects."

"Everything from a siren to a set of tuned sheep-bells."

Take the music where the people are — television, playgrounds,

supermarkets, street corners. Use their songs. Body of my beloved. Changing metre. Where it's

a measure of five, dotted lines *used to distinguish 3 + 2 from 2 + 3.* ¶

233



To simultaneously perceive
several
discontinuous structures as
being one total syntactical

manifestation is unique

to our twentieth century.

Thus, the development
of the visual *coordinate*
which is explicit in

twentieth century
music notation
assumes *its role*

in the evolutionary
process.

It is again the beginning
James Drew.

NOTATION: To put down certain thoughts. Thoughtful performers put down certain notations
certain historians thoughtfully notate put downs

put down composers notate thoughts with certainty noted critics certainly put down thought

but, I am not my brother's B^b NOTATION: To put down certain thoughts.

ALAN THOMAS, from *Duo Concertante*

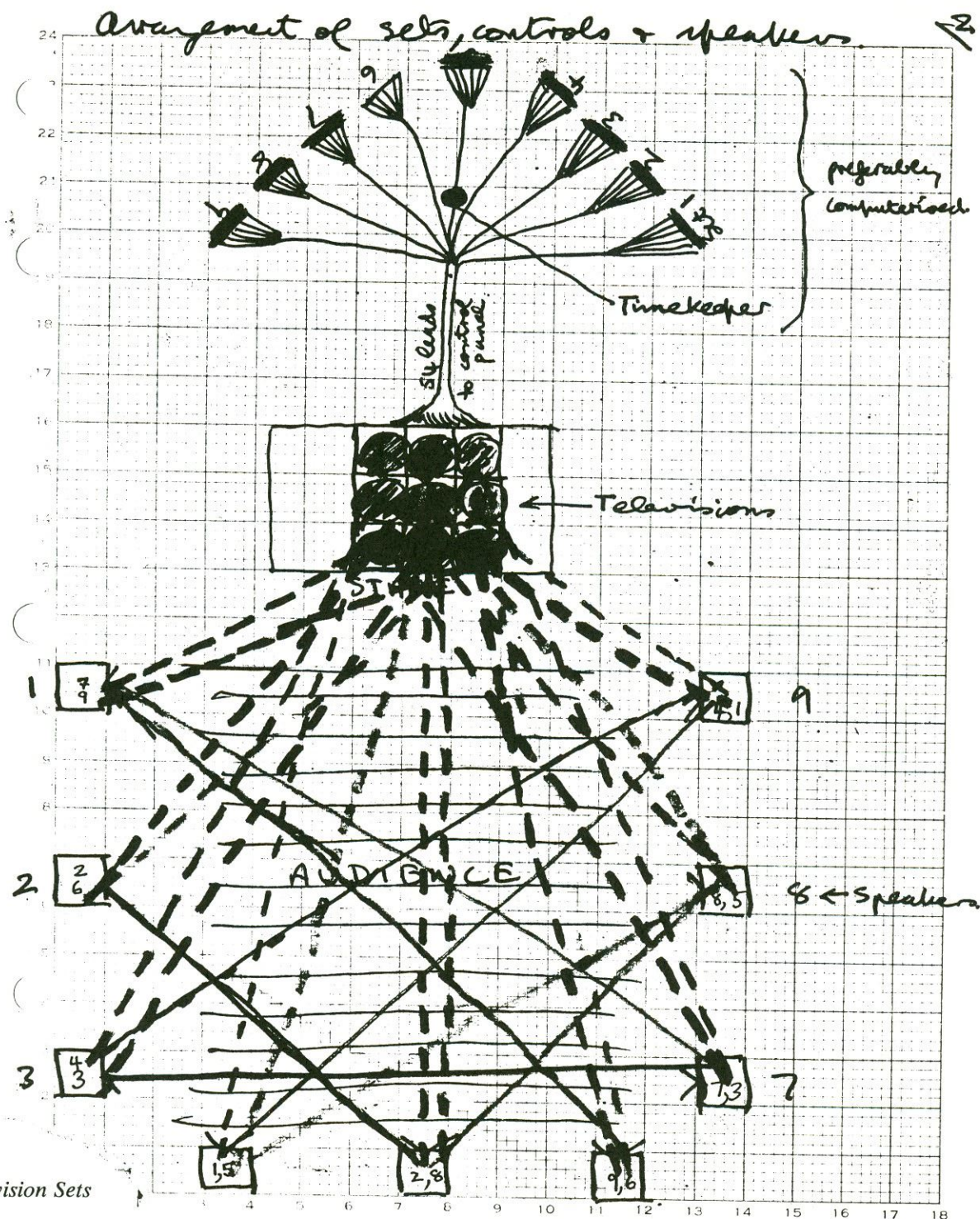
Kenneth Gaburo.

Sketch

Original Sketch for Blues ("Speculation") in *The Plow That Broke the Plains*
 film by Pare Lorentz, music composed by Virgil Thomson,
 February 1936

"peu à peu le chef 2 se décale le tempo du chef 1. Ça gagnent
 un tempo personnel et indépendant." "le chef 1 dirige les Boucles 1 et 2." "de plus en plus vite" "enchaîner"
 "de plus en plus fort" "Boucle 3 dirigée par assistant chef et..." **Dynamic structure in green.**

VIRGIL THOMSON, sketch for Blues in *The Plow That Broke the Plains* (1936)



COMPLEJO N° 5

VIRGILIO F.H. TOSCO

1966

INDICACIONES COMUNES

- : PIZZICATO - STACCATO
- FA : ENTRAR SONIDO INDICADO
- FA : PALMEO - FA : PALMEO CONTINUO
- A : ENTRAR FONEMA
- F : SILBIDO



FLAUTA	VIOLIN	PERCUSSION	GUITARRA	PIANO
● SONIDO TIPO ● : TRILLO	● SONIDO TIPO ● : TRILLO	● SONIDO TIPO ● : TRILLO	● SONIDO TIPO ● : TRILLO	● SONIDO TIPO ● : TRILLO
● : PIZZICATO - STACCATO	● : PIZZICATO - STACCATO	● : PIZZICATO - STACCATO	● : PIZZICATO - STACCATO	● : PIZZICATO - STACCATO
FA : ENTRAR SONIDO INDICADO	FA : ENTRAR SONIDO INDICADO	FA : ENTRAR SONIDO INDICADO	FA : ENTRAR SONIDO INDICADO	FA : ENTRAR SONIDO INDICADO
FA : PALMEO - FA : PALMEO CONTINUO	FA : PALMEO - FA : PALMEO CONTINUO	FA : PALMEO - FA : PALMEO CONTINUO	FA : PALMEO - FA : PALMEO CONTINUO	FA : PALMEO - FA : PALMEO CONTINUO
A : ENTRAR FONEMA	A : ENTRAR FONEMA	A : ENTRAR FONEMA	A : ENTRAR FONEMA	A : ENTRAR FONEMA
F : SILBIDO	F : SILBIDO	F : SILBIDO	F : SILBIDO	F : SILBIDO

Silence

more than sound

Handwritten musical score for David Tudor's *Solo for Piano (Cage) for Indeterminacy (1958)*. The score is written on three staves with various musical notations and time stamps. The first staff has time stamps 3.09, 3.36, 3.425, 3.435, 3.578, and 4.0. The second staff has 4.206, 4.30, 5.0, 5.303, 5.375, 5.549, and 6.0. The third staff has 6.451, 7.0, 7.053, 7.273, 7.429, 7.48, and 8.0. Annotations include 'LEFT', 'REAR: HQR. MUTED BS. STBS.', 'SQUEAKER IN', 'LV', 'FB', 'PLASTIC FLAT UNDER XB.', 'STRIKE & HOLD', 'RUB WITH RULER (b)', 'SWEEP WITH EDGE', and 'SoS'. Musical notations include notes, rests, and dynamic markings like 'p' and 'm'.

expresses sound's parameters (including parameters we've not noticed). Thoreau said sounds are bubbles

DAVID TUDOR, from *Solo for Piano (Cage) for Indeterminacy (1958)*

on **Silence's surface.**

They burst. It's a question of *how many* bubbles Silence has on it. ¶

Momentum is important in music. Familiar notation facilitates this.
Odd notation can inhibit it. Jimmy Giuffre. ¶

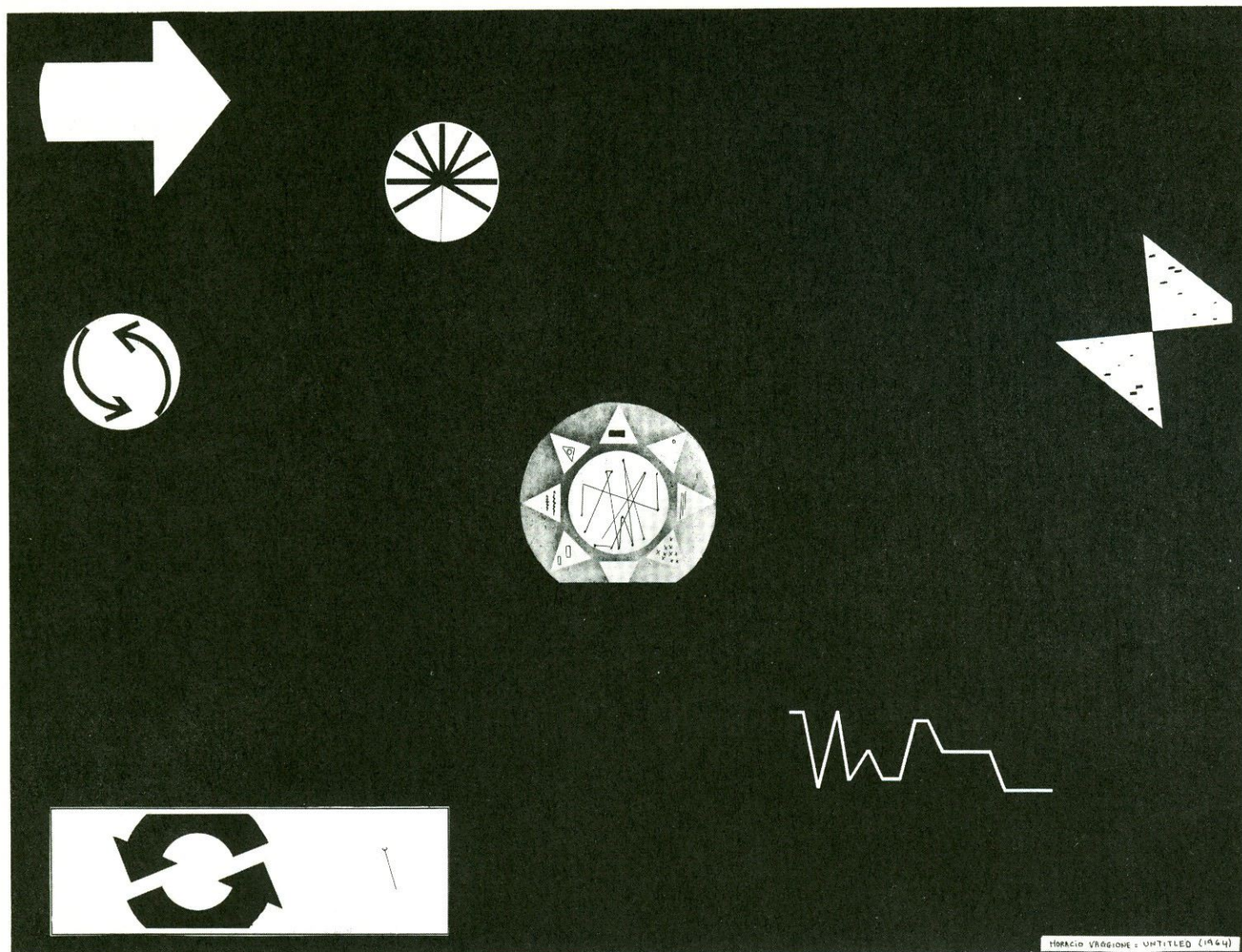
56 words: the limitation defining
the field
of activity: gesture,
articulation,
relationships unfolding in time.

possibly
but Ives, my violin playing,
out -of-doors on Sheffield Field Day :
horses
neighing; cars passing; children
dancing in the streets; **old fiddler**
stomping: a performance.
notation **as** beginnings
rememberings
graspings
intendings

but the music, experienced,
much more
beyond the written word:

soundings.

Malcolm Goldstein.



Dated measures. Situations that pose serious problems: paintings which are too large to go through the door or out *the window of the studio*; **societies in which citizens are controlled from within** — *habits* — and from without — *power and profit structures*;

HORACIO VAGGIONE, untitled composition (1964)

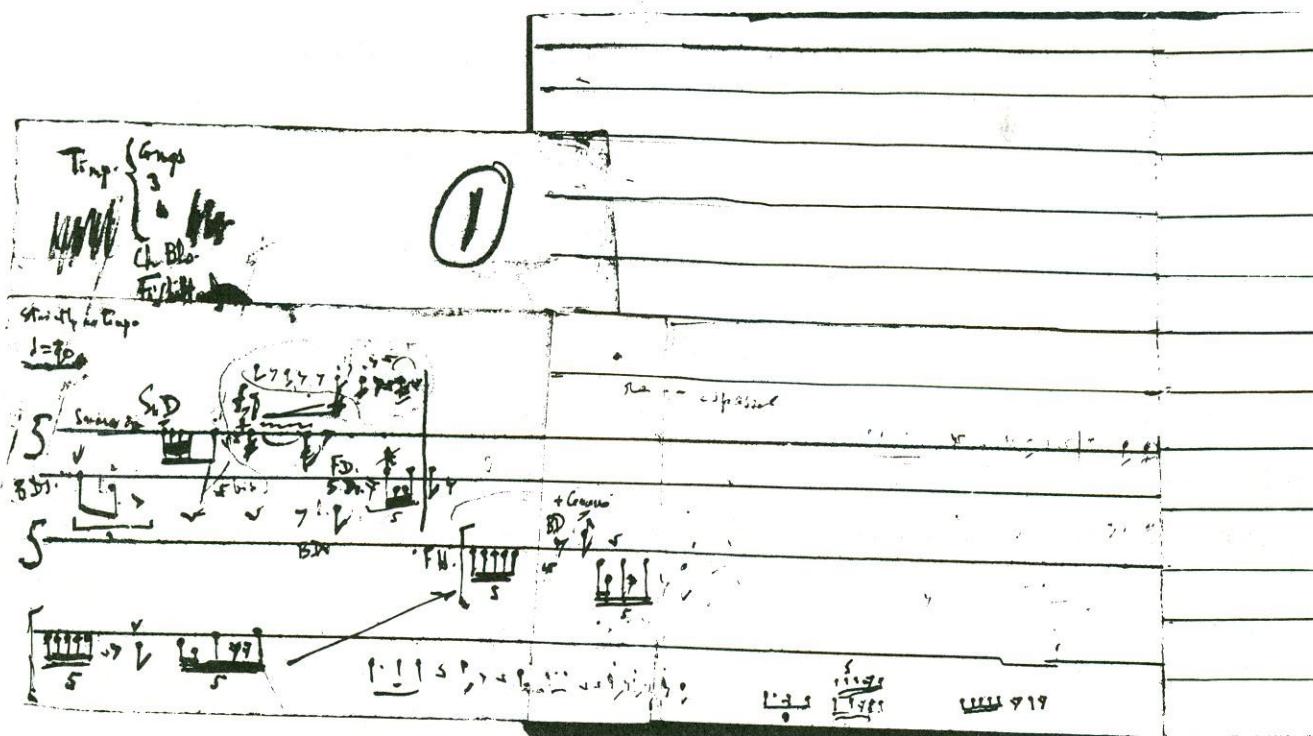
the discussion of things that one has no way of experiencing ("... a fairly recent work

... for everything but the kitchen sink ..."). We speak about music as little as possible.

Verbal explanation (Swedish, English) of pictograms. Treating horn, trombone, guitar, piano,

metal bucket, and Hammond organ as though they were percussion instruments

(wood, marbles, heavy cylinder, bottle, wallpaper brush, weights, glass tubes).



EDGARD VARÈSE, untitled manuscript

¶ I believe in an intonation as just as I am capable of making it, in musical instruments on stage, . . .

visually exciting dramatic lighting, . . . ; . . . musicians . . . total constituents
of the moment, . . . ;

. . . perhaps half naked, . . . in some visual form that will remove them

from. . . the pedestrian.

Harry Partch.

Music is unpublished. Notation is verbal: spreads by word-of-mouth. ¶ A *unification* of the graphic notation to be used is, under *these circumstances, unlikely, because the research to which* composers

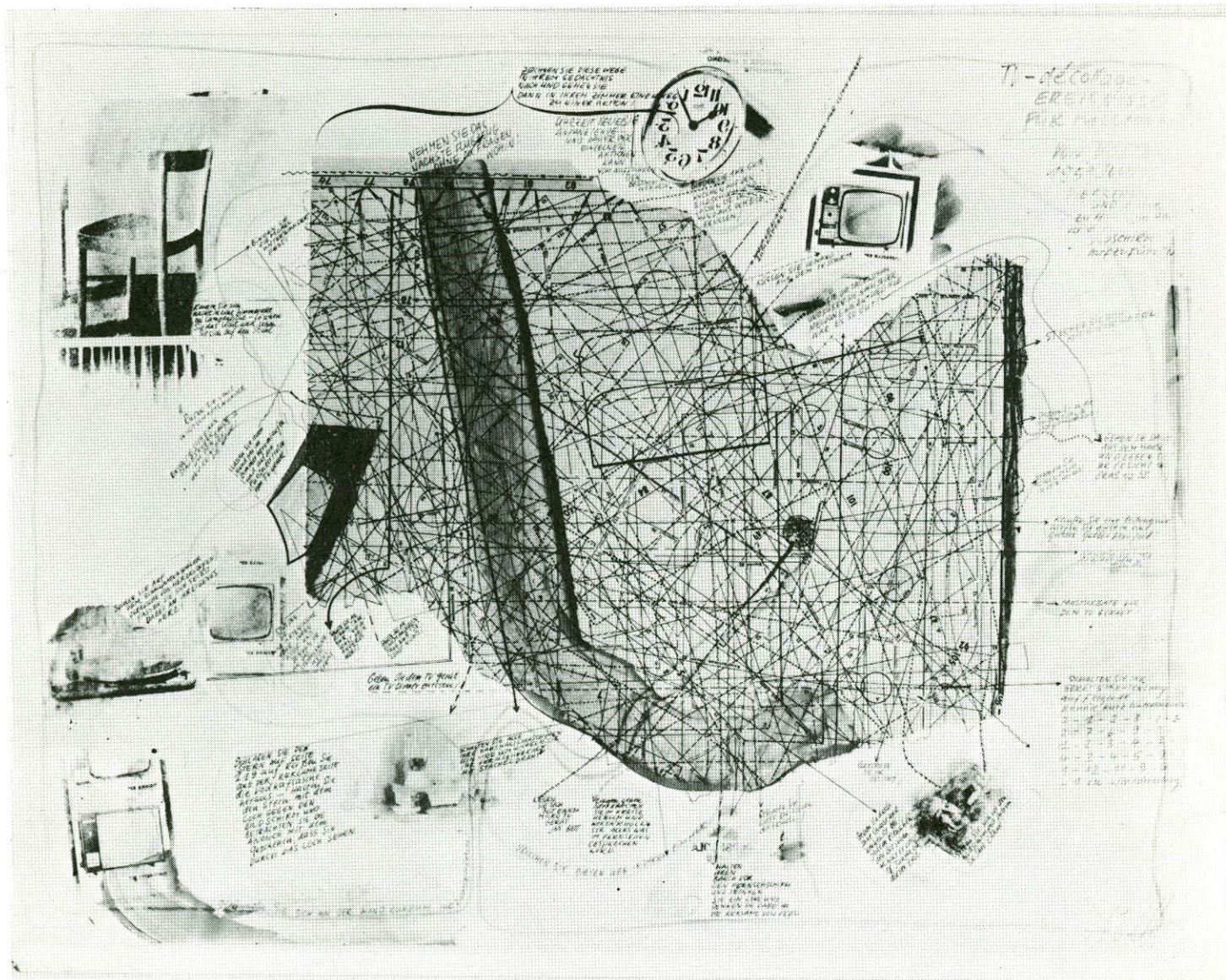
are devoted points to a vast world of unknown possibilities. Graciela Castillo. ¶ . . . can structure it — but can not make it comprehensible. And the deeper you go into *it the clearer it becomes*

that our technical tools . . .

Morton Feldman.

¶ *Notated music is music only to the degree a blueprint is a building or a screenplay a motion picture.*

Ilhan Mimaroglu. ¶ . . .



can not any longer even structure it. They seem to me like devices belonging to the *Stone Age*.

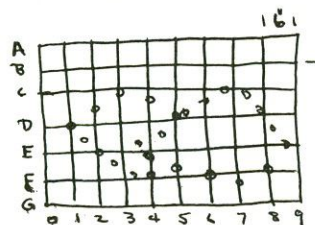
Morton Feldman.

WOLF VOSTELL, *TV-Décollage — Ereignisse für Millionen* (1959)

Event
In Progress
Enlargement } sign on easel

Banner For Outside
Yam Day

Enlargement Event.



3 persons

rope off area?

snap grid with chalk line
lay out (call out) grid such as C-4 to
estab. points for drawing in Yams

Tabooing Stamping at Entrance
Shik arm thru hole.



at 2nd Fl. level?

Event cont. up Stairway.

Handwritten: Dolmen

Handwritten: 10

Handwritten: Ben Weber

If it stays in your head

nobody'll ever hear it.

This may be

the greatest benefit of our time.

Bad charts, man, bad charts

It all sounds the same; it all sounds.

Sounds is sounds (Pigs is Pigs).

If the score makes a pretty picture,

it's surely . . .

Why, hell, it isn't anything,

it's just

one damn thing after another!

Barney Childs.

BEN WEBER, Dolmen

Nineteen Sixty-four. Never lifting



his eyes from the pavement, he collects ten **pesetas** a day. Performance: most of the time he **needs only a chair and a table**. A satchel with ten **safety-pins**, a **knife**, an **apple**, a **flashlight**

— *his audience held for more than an hour*. **Not free to use** everything, he puts everything into whatever he *uses*.

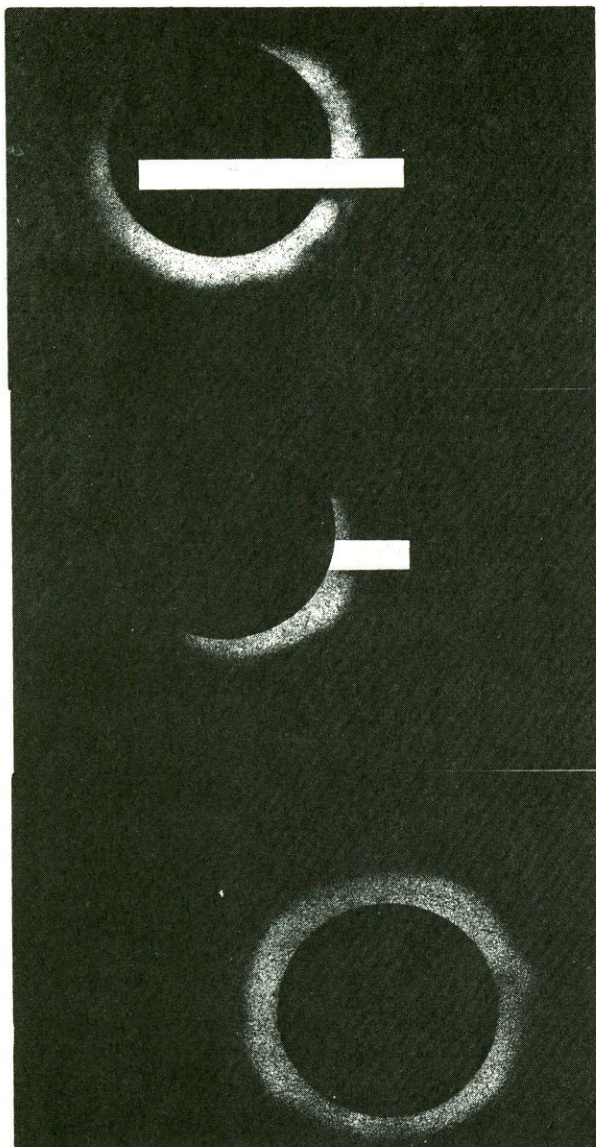
ANTON WEBERN, untitled fragment



Economy. ¶ When I see how *sophisticatedly we compose today, by means of calculus, physics, and computer programming*, I think how deprived was Mozart. Imagine what he *might've accomplished if he'd known all these tricks!*

ADOLPH WEISS, from *Trio for Clarinet, Viola, Cello*

Printed by permission of the composer.



Instead
he just wrote music.

Poor soul.

Michael Colgrass.

JOHN H. WHITNEY, *Jurnal* (sic) *Begun July 1st '47*

Frank Wigglesworth

WHITE FOR GOVERNOR WALLACE

3 PERFORMERS
3 BOOKS
3 CANDLES

PERFORMERS SIT DOWN AND READ
SILENTLY, IN CANDLELIGHT. WHEN
A PERFORMER DISCOVERS THE WORD
WHITE HE BLOWS OUT HIS CANDLE
AND EXITS. PERFORMANCE ENDS
WHEN THE STAGE IS IN DARKNESS.

Emmett Williams
PARIS 1963

EMMETT WILLIAMS, *White for Governor Wallace*

Relationships: groups

of notes imitating other notes. Relationships chosen

are no longer wanted.

*Written quickly in ink (the pen went dry: black passed
into grey;*

*pen was refilled: grey followed abruptly by black), pencil was used to cross out passages, shift their
position in time, "one tone higher?" etc.*

Susan McAllister

Creation Locked...

Richard Winslow

unison tenors, sets voice

unison tenors, sets voice

women (pp) *Al- le- lu- ia* *al- le- lu-*

(SLOW)

Basses (pp) *al- le- lu- ia* *al- le- lu-*

Cue Falsetto

Cre-a-tion locked in

al-bu-ca, al-bu-ca al-bu-ca

Handwritten musical score for "The Iron Horse". The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the melody.

Lyrics: Iron struck cold, he-lu-ia, al-le-lu-ia, is ore to la-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

[illegible]

RICHARD WINSLOW, *Creation Locked* . . .

(S 4 m 1)

12. writing notes in planning vertical of intensity of my intended movement of intensity

21

22 12

23

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CHRISTIAN WOLFF, from *Trio II* (1961)

Molto allegro 1. = 104 imp $\frac{3}{8}$
108

Handwritten musical score for a piece titled "Molto allegro". The score is written on three systems of staves. The first system has a treble clef and a 6/8 time signature. The second system has a treble clef and a 5/8 time signature. The third system has a treble clef and a 9/8 time signature. The music is in G major (one sharp) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are many handwritten annotations, including fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., f, mf, sf), and performance instructions (e.g., "et cetera", "crescendo"). The score is written in a fluid, handwritten style with some corrections and additions.

Charles Wilson (1966)

Handwritten musical score for "Circles" by J. S. G. The score is written on ten systems of staves. It features two parts: 1. (Circles) and 2. (Circles). The tempo is marked as 120. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p". The bottom of the page shows the publisher's information: AESTER J.P. VE, No. 307, Ave. G, New York, N.Y. U.S.A.


```

C      PROGRAMME XENAKIS  STOCHASTIC MUSIC 4)
C
C      READ CONSTANTS AND TABLES
C      DIMENSION Q(12),S(12),F(12,12),PN(12,50),SPN(12,50),NT(12),
1HAMIN(12,50),HAMAX(12,50),HBMIN(12,50),HBMAX(12,50),GN(12,50),M(12
2,50),TFTA(256),VIGL(3),MODI(7),Z1(8),Z2(8),ALFA(3),AMAX(12)
C
C      I=1
DO 36 IX=1,7
IX8=8-IX
MODI(IX8)=I
I=I+I
36 CONTINUE
C
C      READ INPUT TAPE 5,114,(TFTA(I),I=1,256)
C      READ INPUT TAPE 5,113,(Z1(I),Z2(I),I=1,8)
C
C      READ INPUT TAPE 5,110,DELTA,V3,A10,A20,A17,A30,A35,BF,SQPI,FPSI,VI
1TLIM,ALFA,ALIM
C      READ INPUT TAPE 5,109,KI1,KI2,KW,KNL,KTR,KTF,KR1,GTNA,GTNS,(NT(I),
1I=1,KTR)
C      READ INPUT TAPE 5,115,KTFST3,KTEST1,KTEST2
C
C      IF(KTFST3)2000,2001,2000
2000 PRINT 118
2001 R=KTF-1
A10=A10*SQPI
A20=A20*SQPI/R
A30=A30*SQPI
DO 92 I=1,KTR
V=0.
KIS=NT(I)
C      READ INPUT TAPE 5,112,(HAMIN(I,J),HAMAX(I,J),HBMIN(I,J),HBMAX(I,J)
1,GN(I,J),PN(I,J),J=1,KIS)
DO 95 J=1,KIS
Y=Y+PN(I,J)
SPN(I,J)=Y
95 CONTINUE
IF(ABSF(Y-1.0)-FPSI)92,9,9
92 CONTINUE
C
DO 90 I=1,KTR
C      READ INPUT TAPE 5,111,(E(I,J),J=1,KTF)
CONTINUE
DO 88 J=1,KTE
Y=0.
DO 83 I=1,KTR
Y=Y+E(I,J)
83 CONTINUE
IF(ABSF(Y-1.0)-FPSI)88,9,9
88 CONTINUE
DO 30 I=1,KTR
AMAX(I)=1./E(I,1)
DO 30 J=2,KTE
AJ=J-1
AX=1./((E(I,J)*FXPF(AJ))
IF(KI1)151,150,151
151 WRITE OUTPUT TAPE 6,140,AX
150 IF(AMAX(I)-AX)31,30,30
31 AMAX(I)=AX

```

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XEN 1

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XEN 1

4) See "Musiques Formelles"
 edited by La Revue Musicale, 7 Place
 Saint Sulpice, Paris 6. Also,
 "Gravissimus Blätter" No 26 edited
 by Hermann Scherchen, Gravis
 Temin, Switzerland (in English).

PAGE

1

¶ I like *old notation*. It makes pretty

lamp shades and with little trouble I can whistle their tunes;

the new makes pretty *lamp shades too, but, well,*
somehow, whistle? Well I cannot. Frank Wigglesworth.

¶ Notation effects performers. It is good for some, bad for others. Frank Wigglesworth.

¶ Musical notation is one of the most amazing picture-language
inventions of the human animal. *It didn't come into being of a moment*

but is the result of centuries of experimentation.

It has never been quite satisfactory for the composer's purposes and therefore the experiment continues. Why is this process

frowned upon today? Must we alone ignore the future? Ross Lee Finney. ¶ *Those who can*
hear music only in the intentional compositions of man

forget that aesthetic value lies not in the external *object but in the responses of the* beholder.

Richard Maxfield.

I am melancholy.

¶ I feel it's important **that I keep** the pen on the paper throughout **each word** — the pen sometimes
seems to be writing by being pulled by a magnet from underneath

the paper. Jackson Mac Low.

¶ When Francine heard my 'Trona' for the first time she said "it seems a **bit too long**" (she was
wearing odd socks at the time). *But how long a piece seems depends more on external circumstances*

than on its clock-length. We wanted
to continue with the day out and not waste time listening to music. David Bedford. ¶
(Seven Years Later)

"PAPER PIECE" has
had a fortunate existence;

countless performances, and so few

conforming to the original definition.

What has been traversed in

exceeding definition? Only immaturity. The beauty of the original conception, breadth
and adaptability, have survived the definition.

BRAVO! Seek experience, not Patterson. Benjamin Patterson. ¶ **Chance methods fixed distribution of**

actions in "Self-Service", by city and month.

For the purpose of exacting varying degrees of control over the presence of specific frequencies within the complete complex of generating frequencies and their associated first order combination frequencies, concurrent generating frequencies can be categorized in terms of the specific generating and associated combination frequencies to be excluded.

Generating frequencies are defined to be the prime frequencies from which the first order combination frequencies are derived while combination frequencies are defined to be the sum and difference frequencies of the generating frequencies. Higher order combination frequencies may be considered but less and less examples will apply in the second and succeeding generations.

Preference and convenience governed

participants'
involvement

thereafter.

Allan Kaprow.

As it is not the intention of the text to treat the characteristics of waveforms as they might exist beyond the abstract

COSMOS HAPTIC

JŌJI YUASA

molto lento ($J \leq 48$)

Molto lento (5/10)

Handwritten musical score for piano, 4/4 time. The score includes dynamic markings (pp, p, ff, sf, mf) and performance instructions (Ped). The music features a melodic line in the right hand and a more complex, rhythmic line in the left hand, with various accidentals and ties.

A handwritten musical score for "The Rose Tree". The title is written at the top right. The music is arranged for voice and piano. The vocal part is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a melodic line and includes lyrics: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The piano accompaniment consists of two staves. The left hand plays a steady eighth-note bass line, while the right hand provides harmonic support with chords and moving lines. Dynamics such as *ppp*, *pp*, *f*, and *fff* are indicated throughout. There are also performance markings like accents and slurs. At the bottom, there are handwritten notes: "* Rd" under the first measure and "* Rd" under the fifth measure.

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and a key signature of one flat. The second system continues the vocal and piano parts. The third system shows the vocal line ending with a double bar line and the piano accompaniment continuing. The score includes various musical notations such as notes, rests, and dynamic markings like "ff", "p", and "mp". The handwriting is in ink on aged paper.

Handwritten musical score for "Red" by John Williams. The score is for piano and features a complex, dense texture with many notes and rests. The title "Red" is written in red ink at the top right. The score is divided into measures by vertical bar lines. The piano part is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). The handwriting is in black ink, and the paper is aged and slightly yellowed.

JŌJI YUASA, *Cosmos Haptic*

Standardized

notation affords the player a measure of time which can be directed toward

more complete

expression and flow.

It would be regrettable

to have these
qualities sacrificed for

originality or intellectuality.

Jimmy Giuffre.

Methode zur Notierung des ganzen Tonraums
unter Vermeidung von Oktavzeichen und vielen Klappzeichen
die sekundäre Orientierung im gegebenen Augen-
und mit beträchtlicher Vereinfachung der Notation

Gerold Zacher
Januar 1952

anderer Vorschlag
für den Kopf
des Systems:
also C = Schlüsselton

Works in the Archive

All works listed below are original manuscripts. They are part of an archive which also includes a large collection of letters from composers. An asterisk preceding a title indicates the work which is illustrated in this book.

MURRAY ADASKIN

**Rondino for Nine Instruments* (1961)

One page, 26cm x 36.3cm

Ink on vellum

SAMUEL ADLER

**Southwestern Sketches* (1962)

Fifty pages, 28cm x 38.2cm

Ink on transparent master sheets

HUGH AITKIN

**Sketches for Cantata IV*

Two pages 27cm x 33.8cm, pencil on music paper

Two pages 24cm x 31.4cm, pencil on music paper

One page 27.9cm x 21.5cm, pencil on paper

GILBERT AMY

**Antiphonies* (1963-64)

Four pages 32cm x 44cm

Three pages 37cm x 55.5cm

Ink and colored crayon on music paper

ERIC ANDERSEN

**I Have Confidence in You* (1965)

One page, 30.5cm x 9.5cm

Black letters and type on acetate

DAVID ANDREW

**From String Music No. 1*

Two pages, 28cm x 35.5cm (overall)

Ink on transparent master sheets

HENDRIK ANDRIESSEN

**Quatuor à Cordes*

One page, 28.8cm x 21.2 cm

Pencil on music paper

LOUIS ANDRIESSEN

**A Flower Song II for Oboe Solo*

One page, 24.5cm x 32cm

Ink on music paper

ISTVÁN ANHALT

**Sketch from Symphony of Modules*

One page, 33cm x 50.5cm

Collage, ink on paper

THEODOR ANTONIOU

**Kinesis*

One page, 23cm x 31.2cm

Ink on music paper

ROBERT ASHLEY

**Trios* (1963)

Two pages, 21.5cm x 28cm

Pencil on paper

Three pages of instructions

The Wolfman

Four pages, 21.5cm x 28cm

Pencil on paper

Two pages of instructions

Unmarked Interchange (1965)

(By ONCE Group, in Robert Ashley's hand)

Nine pages, 21.5cm x 27.9cm

Pencil and ink on paper

Kittyhawk

(By ONCE Group, in Robert Ashley's hand)

One page, 12.5cm x 20.4cm

Pencil and red crayon on paper

LARRY AUSTIN

**Square*

One page, 28.3cm x 42cm (overall)

Ink and typing on transparent master sheet

AY-O

**Tactile List* (1966)

One page, 21.6cm x 61cm

Typing on graph paper

One page of instructions

MILTON BABBITT

**Correspondences* (1966-67)

Six pages, 21.5cm x 28cm

Ink on paper

Relata I (1965)

One page, 35.5cm x 48.5cm

Pencil on music paper

CLAUDE BALLIF

**Bloc-Notes*

Two pages, 82.3cm x 30.5cm

Ink and pencil on music paper

One page of instructions

FRANÇOIS BAYLE

**Points Critiques* (1960)

Two pages, 67.5cm x 26.3 cm

Black and purple ink on paper

THE BEATLES

**The Word*

One page, 25.2cm x 35.5cm

Watercolor and ink on paper

Eleanor Rigby

One page, 12.7cm x 20cm

Ink on ruled notebook paper

Good Day Sunshine

Two pages, 25.2cm x 35cm

Ink on paper

I'm Only Sleeping

One page, 17.5cm x 25.3cm

Ink on manila envelope

Why Did It Die

One page, 25.3cm x 33cm

Pencil and ink on manila envelope

Yellow Submarine

One page 15cm x 14cm

One page 25.2cm x 35.2cm

Ink on paper

You Don't Get Me

One page, 12.7cm x 20cm

Ink on ruled notebook paper

JOHN BECKWITH

**The Line Up and Down*

Forty pages, 27.5cm x 37cm

Pencil and ink on music paper

DAVID BEDFORD

**Scientific American Piece for John Tilbury*

Three pages, 42.7cm x 31.4cm

Collage, ink on paper

Untitled composition

Eleven pages, 36cm x 27.5cm

Ink on paper

DAVID BEHRMAN

**Fixed Attacks*

One page, 25.2cm x 20.2cm

Ink on transparent master sheet

Wave Train (Circuit diagram)

One page, 21.4cm x 27.3cm

Two pages of instructions

GUNNAR BERG

**Éclatements V*

Three pages, 27cm x 35cm

Ink on music paper

ARTHUR BERGER

**Fragment from a work in progress*
(1965)

Two pages, 23cm x 31.5cm

Pencil and red crayon on music paper

LUCIANO BERIO

**Finale from Quaderni per Orchestra I*
(1959)

Twenty-four pages, 32cm x 45.5cm

Pencil and crayon on music paper

LEONARD BERNSTEIN

**Psalm XXIII* ("Chichester Psalms")

Two pages, 23cm x 30cm

Pencil and ink on music paper

SIR ARTHUR BLISS

**Swallows*, piano reduction from *A Knot of Riddles* (1963)

Four pages, 26.5cm x 35.8cm

Blue pencil and ink on music paper

ERNST BLOCH

**Fugue Studies*

Three pages, 24cm x 31.5cm

Ink and red crayon on music paper

With note from Suzanne Bloch

Untitled manuscript

One page, 25.5cm x 20.3cm

Pencil on music paper

SUZANNE BLOCH

**A Prelude for the Lute*

One page, 28cm x 21.5cm

Ink on music paper

KARL B. BLOMDAHL

**Så Börjar Livet*

Thirteen pages, 24.3cm x 36.5cm

Pencil and colored crayon on music paper

LARS-GUNNAR BODIN

**Semikolon; Dag Knutson In Memoriam*

Four pages, 27.5cm x 35cm

Ink on music paper

BENJAMIN BORETZ

**Group Variations No. 1*

Two pages, 34cm x 26.5cm

Pencil on music paper

ANDRÉ BOUCOURECHLIEV

**Grodek*

One page 24.5cm x 33.4cm

One page 16.8cm x 12cm

Pencil and red ink on music paper

PIERRE BOULEZ

**2ème Sonate pour Piano* (Movements 2 and 3)

Thirty-two pages 26.3cm x 35cm

Ink and pencil on music paper

Eight pages 26cm x 18cm (overall)

Ink and pencil on paper and music paper fragments

PAUL BOWLES

*Unidentified sketch

One page, 22cm x 32cm

Pencil on music paper

CARL BOWMAN

**Triptych Symphony* (Finale)

Three pages, 26.5cm x 34.2cm

Ink on music paper

HENRY BRANT

*Excerpt from *Consort for True Violins* (1965)

One page, 58.6cm x 26.5cm

Ink on music paper

GEORGE BRECHT

**3 Seed Events*

One page, 6.5cm x 12.5cm

Ink on paper

Chapter XI of *The Book of the Tumbler On Fire*

(Includes letter to John Cage on piano roll)

One page, 26.6cm x 65.5cm (overall)

Typing on paper

Symphony #3

Two pages, 21.2cm x 27.5cm

Pencil on paper

Piano Piece

One page, 8cm x 18.5cm (overall)

Pencil and colored crayon on paper

Three compositions on postcards

STANLEY BROWN

**This Way Brouwn*

Four pages, 31.7cm x 24.5cm

Ink on paper

EARLE BROWN

**Sketches for Available Forms II*

Three pages, 27cm x 35cm

Pencil and ink on music paper

HERBERT BRÜN

**Trio for Trumpet (B^b), Trombone, Percussion* (1966)

One page, 35.5cm x 21.5cm

Pencil on music paper

RICHARD GAVIN BRYARS

**Visions*

Two pages, 26cm x 35.5cm
Pencil and ink on music paper

Hōyū Spoke No Words

One page, 76cm x 40cm
Collage, pencil and inks on graph paper

SYLVANO BUSSOTTI

**New Year's greeting*

One page, 7.5cm x 10.5 cm
Black and red ink on music paper

Two fragments

One page 14.5cm x 4.3cm

One page 10.8cm x 7cm

Ink on music paper

JOSEPH BYRD

**The Defense of the American Continent
From the Viet-Cong Invasion*

One page, 61.5cm x 91.3cm

Ink on paper

One page of instructions

GEORGE CACIOPPO

**Cassiopeia*

One page, 40.7cm x 28cm

Ink on vellum

JOHN CAGE

**Music of Changes*

Eighty-six pages, 24cm x 35.5cm
(overall)

Ink on music paper

JACQUES CALONNE

**Tome, sketches of pages 17, 18 and 19*

Two pages 26.5cm x 16.7cm

Pencil on music paper

Two pages 14.7cm x 21cm

Pencil and colored ink on paper

CORNELIUS CARDEW

**Treatise, sketches*

Nine pages, 33cm x 20.3cm

Pencil on reverse side of xeroxed scores

Solo With Accompaniment (1964)

Eight pages, 20.5cm x 33cm

Typing, pencil and ink on paper

*February Pieces and Octet '61 for Jasper
Johns*

Two pages, 26.3cm x 33cm (overall)

Cover collage, printing paste-ups

ELLIOTT CARTER

**Piano Concerto, fragment*

One page, 33cm x 51cm

Pencil and purple crayon on music paper

NICCOLO CASTIGLIONE

**Figure, excerpts*

Four pages, 26.7cm x 35.8cm

Pencil and colored inks on music paper

GRACIELA CASTILLO

**El Pozo*

One page 94.5cm x 64.8cm

One page 28cm x 31.5cm

Yellow, red and black ink on paper

CARLOS CHÁVEZ

**Soli III*

Two pages, 26cm x 33.5cm

Pencil on paper

GIUSEPPE CHIARI

**Don't Trade Here (1965)*

One page, 22cm x 28cm

Typing and ink on paper

Teatrino (1963)

One page 14cm x 22.3cm

One page 22.8cm x 28cm

One page 33cm x 47cm

Typing, ink, colored crayon on paper

Maracas (1961)

Two pages, 48.2cm x 33cm

Ink on paper

Gesti (1961)

One page, 48.3cm x 64cm

Ink on paper

Studio Su December 52 di Brown
One page, 37.2cm x 49.6cm
Colored crayon on paper

Le Corde (1962)
One page, 48cm x 32.5cm
Colored inks on paper

BARNEY CHILDS
**Welcome to Whipperginny* (1961)
One sheet, 130cm x 5.7cm
Pencil and colored inks on adding-machine paper

CHOU WEN-CHUNG
**Willows Are New*
Six pages, 26.5cm x 34.3cm
Pencil on music paper

HENNING CHRISTIANSEN
**Incompatibility* (1964)
One page, 21cm x 34cm
Typing and black ink on paper

ALDO CLEMENTI
*From *Informel 2* (1961–62)
One page, 42.7cm x 32.6cm
Ink on paper

WILSON COKER
**Recitative and Canzona* (1965)
One page 31.7cm x 45.7cm
Ink on transparent master sheet
One page 21cm x 17.5cm
Pencil sketch on music paper

MICHAEL COLGRASS
**Rhapsodie Fantasy*
Four pages, 26.9cm x 34cm (overall)
Pencil on music paper

EDWARD T. CONE
**Silent Noon* (1960)
Nine pages, 21.5cm x 28cm
Pencil on music paper

ANTHONY CONRAD
**Three Loops for Performers and Tape Recorders* (Aria) (1961)
Nine pages 21.5cm x 35.5cm
Blue ink on paper
Two pages 21.5cm x 38cm
Black ink on music paper

AARON COPLAND
**Overture for School Performance* (1938); subsequent title: *An Outdoor Overture*
Three pages, 26.5cm x 33.5cm
Ink on music paper

PHILIP CORNER
**Mississippi River South of Memphis*
71cm x 18.5cm
Map with ink-on-tissue overlay, with three acetate overlays and sheet of directions

JOSÉ E. CORTÉS
**KK*.
One page, 11cm x 69cm
Ink on paper

MANUEL CORTÉS
**Sonata—Manifiesto*
Three pages, 23.5cm x 33.5cm
Ink on folded paper

RAMIRO CORTÉS
**Concerto for Violin and String Orchestra* (1964)
Nine pages, 28cm x 35.5cm
Ink on music paper

HENRY COWELL
**The Train Finale* (percussion score)
Two pages, 27.4cm x 34.3cm
Ink on music paper

Hilarious Curtain Opener (sketch)
One page, 27.4cm x 34cm
Ink on music paper

Ritournelle
Two pages 27.4cm x 34cm
Two pages 21.5cm x 28cm
Ink on music paper, sketches on paper

Angels ("by Carl Ruggles" in Cowell's hand)

Five pages 22.7cm x 31cm
One page 26.8cm x 34.3cm
Ink on music paper

Lilacs ("by Carl Ruggles" in Cowell's hand)

Three pages, 27.4cm x 34.4cm
Ink on music paper

Untitled piano piece
One page, 22.8cm x 30cm
Ink on music paper

Blank sheet with marginal notations
One page, 27.4cm x 34cm
Pencil on music paper

LOWELL CROSS

**0.8 Century* (1962)
One page, 43.5cm x 12.5cm
Ink on photostat of oscillograph

GEORGE CRUMB

**Five Pieces for Piano* (1962)
One page, 34cm x 26.5cm
Ink on music paper

Sketches for *Night Music I* (1963)
Two pages, 34cm x 26.5cm
Pencil and crayon on music paper

Eleven Echoes of Autumn (1962),
Echoes 5, 6 and 7

Two pages, 27.8cm x 36.6cm
Pencil and ink on green paper

INGOLF DAHL

*From *Aria Sinfonica*
One page, 35cm x 28cm
Colored pencil and ink sketches on music paper
One page, 30.4cm x 41.7cm
Ink on transparent master sheet

LUIGI DALLAPICCOLA

*From *Ulysses*, Act I, Scene 3
One page, 58cm x 25cm
Black and colored inks on music paper

TON DE LEEUW

**The Dream*
Two pages, 42cm x 29.8cm
Pencil and ink on graph paper

The Four Seasons

One page, 25.2cm x 36cm
One page, 37cm x 27cm
Ink and pencil on music paper

NORMAN DELLO JOIO

*From *Colloquies*
One page, 24cm x 31.7cm
Ink on music paper

LUIS DE PABLO

**Modulos I* (1964-65)
Four pages, 27.3 cm x 42cm
Twenty-eight pages, 24.7cm x 34.7cm
Colored inks on music paper

Iniciativas

Two pages, 49cm x 87cm
Colored inks on music paper
Nine pages, 16.3cm x 10.5cm
Colored inks on cards

FRANCO DONATONI

**Babai* (1963)
Eight pages, 28cm x 22.2cm
Pencil on paper

MATT DORAN

**Sonata for Trumpet and Piano*
Two pages, 24cm x 31.5cm
Pencil on music paper

JAMES DREW

**The Lute in the Attic* (1963)
One page, 30.5cm x 45cm
Ink on paper

10'33" for Several Players (1963)

One page, 7.5cm x 12.5cm
Typing on card

PEDRO ECHARTE

**Ritual*
One page, 32.5cm x 21.5cm
Ink on paper

TOM EHRLICH

**Orchestral Sketches*
Ten pages, 29.5cm x 21cm
Pencil and ink on music paper

Sextett No. 1

Eight pages, 26.5cm x 34.2cm
Ink on music paper

MERRILL ELLIS

**Ostinato Rhythm*

Three pages, 23cm x 32cm
Pencil on music paper, with foldout

RUDOLF ESCHER

**Fragments from Summer Rites at Noon*
(1962-65)

One page, 53cm x 42cm
One page, 30cm x 42cm
Ink on music paper

Wind Quintet fragment (1966)

Two pages, 29cm x 37cm
Ink on music paper

From *Symphony #2* (1958—revision
1964)

One page, 29.8cm x 42cm
Ink on music paper

FRANCO EVANGELISTI

**Incontri di Fasce Sonore* (1956-57)

Twenty-eight pages, 29.5cm x 21cm
Pencil and ink on red graph paper in
booklet

MORTON FELDMAN

**The King of Denmark*

One page, 25.5cm x 38.5cm
Ink on graph paper

Last Pieces

Two pages, 27.8cm x 35.5cm
Ink on transparent master sheets

Sketch pages

Ten pages, 24cm x 31.5cm
Pencil and ink on music paper

Piano piece fragment (1964)

Two pages, 24cm x 20.5cm
Pencil on music paper

The Straits of Magellan

Two pages, 31.5cm x 24cm
Ink on transparent master sheets

Untitled "tune" for Merce Cunningham

One page, 19.5cm x 17.7cm
Red ink on music paper

CARL FERNBACH-FLARSHEIM

**Portfolio with mixed contents*
35.5cm x 29cm x 7.5cm
Typing, pencil, ink on varied papers

Objects from *Clouds*

Wooden construction, 87cm x 9cm x
120cm (overall)

LUC FERRARI

**Symphonie Inachevée* (1965)

One page, 48.7cm x 68cm
Pencil and colored inks on paper

ROBERT FILLIOU

**Measured-Up Music*

One page, 22.5cm x 28cm
Typing and ink on paper

2 x Yam = 3,000,000,000

One page, 27cm x 19cm (overall)
Ink on paper

ALBERT M. FINE

**Song for George Brecht*

One page, 15cm x 23cm
Ink on paper

Supermarket Song for George Brecht

One page, 15cm x 22.8cm
Collage, ink on paper

Scale Piece for John Cage

17cm x 14cm x 2.5cm
Box with scale and weight

Drawing for Eric Andersen

One page, 19cm x 28cm
Ink on cardboard

Experiment for John Cage

One page, 14cm x 8cm
Ink on white card

Two untitled compositions

Each 14cm x 8cm
Ink on white cards

ROSS LEE FINNEY

**Concerto for Percussion and Orchestra*
(sketch)

Four pages, 24cm x 31cm

Pencil and ink on music paper

MICHAEL FLEISHER

**Channel chart for Sharon—a Portrait*
for Magnetic Tape

Three pages, 35.5cm x 21.5cm

Ink on paper

GEORGE W. FLYNN

**Duo for Violin and Piano* (1964)

One page, 27.4cm x 34.3cm

Ink on music paper

LUKAS FOSS

**Fragments of Archilochos*, Page 11

One page, 28cm x 43cm

Ink on music paper

HARRY FREEDMAN

**The Tokaido*

Eighty pages, 24cm x 31.8cm

Pencil, colored ink and crayon on music
paper

KEN FRIEDMAN

**Piece for 6 Instruments in 5 Minutes*

Seven pages, 21.5cm x 28cm

Ink on paper

One-and-Twenty (1966)

One page, 21.5cm x 28cm

Ink on paper

Untitled series of compositions (1966)

Seven pages, 21.5cm x 28cm

Ink on paper

Three sealed envelopes containing im-
provisations and eleven scores

Two scores collaged on plastic

One untitled score, ink on vellum

KENNETH GABURO

**Never*

One page, 45.7cm x 62cm

Black and blue ink on transparent master
sheets

GERARDO GANDINI

**Mutantes I* (1966)

Nine pages, 36cm x 26.7cm

Pencil and colored inks on music paper

ROBERTO GERHARD

**Concerto for Orchestra* (1965)

One page, 32.7cm x 47cm

Black and colored inks on music paper

Claustrophilia

One page, 32.7cm x 47cm

Black and colored inks on music paper

(On reverse side of *Concerto for Or-*
chestra)

MIRIAM GIDEON

**The Condemned Playground* (*Hiro-*
shima)

Four pages, 24cm x 32cm

Pencil on music paper

PIA S. GILBERT

**Orders* ("Of the Sea" section) (1966)

Twenty-five pages, 28cm x 35cm

Pencil on transparent master sheets

ALBERTO GINASTERA

**From Bomarzo*

One page, 27.9cm x 35.5cm

Colored inks on transparent master
sheet

JIMMY GIUFFRE

**Syncopate*

Two pages, 24cm x 31.8cm

Ink on music paper

AYLMER GLADDYS

**Elixir 8* (1952-61)

One page, 28cm x 43cm

Colored inks on paper, mounted

One page, 28cm x 43cm

Map-flag collage, mounted

PEGGY GLANVILLE-HICKS

**Obeisance to a Lucite Spectrum*

Three pages, 17cm x 27.2cm

Red ink on music paper

JACK GLICK

**Mandolinear for Stanley J. Silverman*

Two pages, 28cm x 21.5cm

Pencil on graph paper

One sheet of instructions

VINKO GLOBOKAR

**Voie*

One page, 32cm x 44.3cm

Pencil, black and red ink on paper

Plan

One page, 72cm x 90.5cm

Black and red ink on paper, double page
with cut-out

MALCOLM GOLDSTEIN

**Page 9 from Illuminations from Fant-
tastic Gardens*

One page, 28cm x 20.5cm

Ink on paper

One sheet of instructions

PELLE GUDMUNDSEN-HOLMGREEN

**Skitse Til No. 3*

One page, 25.3cm x 34.4cm

Pencil on paper

ALOIS HABA

**"Concentration"—Beginning of first
movement of String Quartet No. 16
(in 1/5-tone system)*

2 pages, 22cm x 31.3cm

Ink on music paper

CRISTOBAL HALFFTER

**Diferencias Sobre Lineas y Puntos*

One page, 34.4cm x 49cm

Black and colored inks on music paper

BENGT HAMBRAEUS

**Transit #2*

Ten pages, 27.2cm x 35cm

Ink on transparent master sheet

CHARLES HAMM

**Round*

254cm x 4.5cm

Green and black ink on paper scroll

AL HANSEN

**Car Bibbe*

Three pages, 21.5cm x 35.5cm

Ink on paper

Two (by Al Hansen and Bill Meyer)
(1964)

One page, 21.5cm x 27cm

Ink on paper

A Dance for Carolyn Brown

One page, 21.5cm x 28cm

Ink on paper

LOU HARRISON

**Praises for the Beauty of Humming-
birds* (1952)

Three pages, 29cm x 34cm

Pencil on music paper

ROMAN HAUBENSTOCK-RAMATI

**Mobile for Shakespeare/Sonnets 53 &
54*

One page, 47.6cm x 34.5cm

Ink on paper

JOSEF MATTHIAS HAUER

**Untitled composition* (1952)

Two pages, 28cm x 34cm

Ink on music paper

Printed statement on 12-tone music, with
signature

BICI HENDRICKS

**The Friday Book of White Noise* (Vol-
umes 2, 4)

18.5cm x 24.7cm

Two composition books

GEOFF HENDRICKS

**The Friday Book of White Noise* (Vol-
umes 2, 4)

18.5cm x 24.7cm

Two composition books

JUAN HIDALGO

**El Recorrido Japonés*

One page, 14.5cm x 22cm

Ink on paper

DICK HIGGINS

**Graphis #21* (from Act 3 of *St. Joan at Beurevoir*)

One page, 35cm x 35cm
Colored inks on graph paper

Graphis #20 (from Act 2 of *St. Joan at Beurevoir*)

One page, 35cm x 35cm
Colored inks on graph paper

Graphis #140 (1967)

One page (original sketch) 53.5cm x 41cm

Ink on graph paper
Five acetates and final photograph

Journal From Turkey

17.5cm x 22.5cm
Ruled ledger book

LEJAREN A. HILLER

*From *A Triptych for Hieronymus* (1965-66)

One page, 28cm x 38cm
Pencil and colored ink on music paper

Illiac Suite for String Quartet (with L. Isaacson)

One page, 22.5cm x 35cm
Computer printout

Study No. 1

Study No. 2

Single pages, each 43.2cm x 28cm
Ink on vellum

ALAN HOVHANESS

**Orbit No. 3*

Two pages, 28cm x 43cm
Ink on transparent master sheets

JERRY E. HUNT

**Sur John Dee*

One page 35.3cm x 28cm
Ink and typing on transparent master sheet
One page 15.8cm x 30cm
Ink on transparent master sheet

Preparallel (1965)

One page, 35.3cm x 28cm
Ink on transparent master sheet

Infrasolo 2 (1965)

One page, 35.3cm x 28cm
Ink on transparent master sheet

Axis II

One page, 35.3cm x 28cm
Ink on transparent master sheet

Untitled score

One page, 35.3cm x 28cm
Ink on transparent master sheet

KAREL HUSA

*Sketches to 5th Mosaic from *Mosaïques Pour Orchestre*

Four pages, 28cm x 34.2cm
Pencil and ink on music paper

SCOTT HUSTON

From *Penta-Tholos*

Two pages, 23cm x 30.5cm
Pencil and ink on music paper
With explanatory note

TOSHI ICHIYANAGI

**The Field* (1966)

Two pages, 44.3cm x 31.5cm
Embossed paper
With instruction card

ANDREW IMBRIE

**Psalm 42*

Eighteen pages, 27.7cm x 34.3cm
Ink on transparent master sheets

Sketches for organ registration of *Psalm 42*

Eleven pages, 26.4cm x 33.7cm
Pencil and ink on music paper

CHARLES IVES

*Blank song paper signed by Ives
One page, 26.1cm x 34cm

Three unsigned sheets, 27cm by 35cm (overall), with presence of the composer's hand on them
Explanatory letter by John Kirkpatrick

TERRY JENNINGS

**Piano* (1960)

Two pages, 24.2cm x 31.5cm
Ink on music paper

RAY JOHNSON

**Upim Labo* (1964)

One page, 9cm x 13cm

Typing on colored card

BEN JOHNSTON

**Knocking Piece*

Two pages, 8.5cm x 11cm

Pencil on music paper

Sea Dirge

Six pages, 22.7cm x 30.3cm

Pencil on music paper

Sonata for Microtonal Piano

Ten pages, 10cm x 15.2cm

Two pages, 14cm x 21.5cm

Thirty-eight pages, 22.8cm x 30.3cm

Pencil on music paper

BETSY JOLAS

**Motet II* (1965)

One page, 30.7cm x 43.5cm

Colored inks on music paper

ANDRÉ JOLIVET

**Aria II from Suite Rhapsodique* (1965)

One page, 27cm x 34.9cm

Ink on music paper

CHARLES JONES

**Concerto for Four Violins and Orchestra* (1963)

One page, 28cm x 34.2cm

Pencil on transparent master sheet

One page, 32cm x 44cm

Pencil and ink on music paper

JOE JONES

**Five Pieces for Piano*

169cm x 15cm

Ink on vellum accordion-folded scroll

MAURICIO KAGEL

**Alle Rechte Vorbehalten* (1965)

One page, 65cm x 70.3cm

Collage on paper

With explanatory letter

ALLAN KAPROW

**Self-Service* (1966)

Four pages, 44cm x 45cm (overall)

Colored inks on yellow ruled paper collaged onto cardboard

With printed directions

UDO KASEMETS

**Timepiece for a Solo Performer* (1964)

One page, 21.5cm x 28cm

Pencil on graph paper

Two pages of instructions

Two sketches of piece

MILKO KELEMEN

**Composé, Part I* (1966)

One page, 29.7cm x 21cm

Ink on paper

JACK FREDERICK KILPATRICK

**Overture to The Bell and the Plow* (1953)

Twenty pages, 27.3cm x 34.2cm

Ink on music paper

LEON KIRCHNER

**Sketch for Piano Concerto #2* (1961-62)

One page, 23.5cm x 31.6cm

Pencil and colored inks on transparent master sheet

GEORGE KLEINSINGER

**Lament and Jig for Brendan Behan*

Fifty-two pages, 28cm x 35.7cm

Ink on transparent master sheets

BENGT AF KLINTBERG

**Orangerimusik* (1963)

Three pages, 42.3cm x 30.5cm

Collage, ink on paper

MILAN KNÍŽÁK

**Aktuální Umění*

22.5cm x 30.5cm

Portfolio of writings, photographs, performance pieces (in Czech, with English translations)

ALISON KNOWLES

**Blue Ram*

Six pages, 48cm x 72cm

Six silkscreen prints on cardboard

Salad: Proposition No. 1

Eight pages, 13cm x 20.5cm

Ink on paper

GOTTFRIED MICHAEL KOENIG

**Wind Quintet (Sketch page)*

One page, 27cm x 34.5cm

Ink on music paper

RUDOLF KOMOROUS

**Chanson*

One page, 22.5cm x 22.5cm

Ink on paper

(Instructions on reverse side)

ARTHUR KØPCKE

**Cigarette Piece—First Version (1962)*

One page, 7.3cm x 10.7cm

Pencil on back of cigarette-package
wrapper

TAKEHISA KOSUGI

**Tender Music*

One page, 21.5cm x 28cm

Ink on paper

Untitled

23.5cm x 3.7cm

Collage, magnetic tape on card, with in-
structions

PETER KOTÍK

**5² — 1 for Merce*

One page, 40.8cm x 45cm

Ink on paper

Sketch for 5² — 1 for Merce

One page, 42cm x 30cm

Pencil and colored inks on graph paper

ERNST KRENEK

**The Flea (1960)*

One page 24cm x 31.7cm

Pencil on music paper

Three pages 15.3cm x 22.7cm

Pencil on paper

Nach Wie Vor Der Reihe Nach

Nine pages 24.1cm x 31.7cm

Pencil on music paper

Two pages 21cm x 29.5cm

Pencil on paper

Two pages 14.7cm x 21cm (overall)

Pencil on paper

PHILIP KRUMM

**Sax/Piano/Tape*

Two pages, 75cm x 53cm

Colored ink on paper

FREDERIC LIEBERMAN

**Ternary Systems (1965)*

Four pages, 13.6cm x 8.9cm

Typing, ink on cards

GYÖRGY LIGETI

**From Volumina (1961)*

Nine pages 29.7cm x 29.5cm

Pencil, red and black ink on paper

Two pages 41.3cm x 29.5cm

Pencil on paper

NOËL LLINOS

**Piramis*

Five pages 28cm x 21.5cm

Black and colored crayon on paper

Twelve pages 57.5cm x 39cm

Ink and colored pencil on paper

ANESTIS LOGOTHETIS

**Ichnologia*

One page, 45.5cm x 35.5cm

Pencil and ink on graph paper

Orbitals

One page, 45.5cm x 30.6cm

Pencil on paper

ALVIN LUCIER

**Action Music for Piano, Book I (1962)*

One page, 32.7cm x 23.7cm

Pencil and ink on paper

Song for Soprano (1962)
Two pages, 32.7cm x 23.7cm
Pencil on paper, one page with cut-outs

OTTO LUENING
**Rorschach Symphonic Sonata*
Four pages, 32.5cm x 46.5cm
Pencil, ink and red crayon on paper

WITOLD LUTOSLAWSKI
**Jeux Vénitiens*
Fifty-five pages, 35cm x 45.8cm
Pencil and colored crayons on music paper, in portfolio

JACKSON MAC LOW
**Hare Krsna Gatha 3 (In Memoriam: A. J. Muste)* (1967)
One page, 31.6cm x 24cm
Ink on paper

An Asymmetry for John Cage (1961)
2nd Asymmetry for John Cage (1961)
3rd Asymmetry for John Cage (1961)
Each one page, 14cm x 21.5cm
Typing on paper

7th Light Poem for John Cage (1962)
Six pages, 20.2cm x 31.2cm
Ink on ledger paper

WILLIAM R. MAGINNIS JR.
**Extention No. 1*
One page, 43cm x 27.5cm
Ink on paper

WALTER MARCHETTI
**Madrigale d'Autunno*
One page, 22cm x 13cm
Ink on card

TOMAS MARCO
**Sii*
One page, 18.5cm x 23.5cm
Ink on paper

M. LOURDES MARTINS
*Untitled composition
Two pages, 20.5cm x 29.6cm
Pencil and ink on music paper

SALVATORE MARTIRANO
**Underworld*
One page 41.5cm x 27.7cm
Pencil and colored crayon on graph paper
One page 28cm x 21.5cm
Pencil on graph paper

MAX MATHEWS
**Pergolesi Development*
Computer notation with pencil sketches

RICHARD MAXFIELD
**Dream*
One page, 21cm x 28cm
Typing on onionskin paper

WALTER MAYS
*Sketch for sound block one from
Music of Mountains (1967)
One page, 30.5cm x 23cm
Ink on paper

TOSHIRO MAYUZUMI
*Example of Chinese Chess
One page, 21.5cm x 28cm
Ink on paper

GEORGE MCKAY
**Marriage on the Eiffel Tower* (excerpts)
Ten pages, 27.3cm x 34.4cm
Pencil and ink on music paper

COLIN MCPHEE
*Worksheet
Two pages, 26.6cm x 12.2cm
Pencil and ink on music paper

Miscellaneous sketches from the collection
of Sidney Cowell
Seven pages, 27cm x 35cm (overall)
Pencil on music paper

WILFRID MELLERS
**Love Story* sketches
Twelve pages, 26.5cm x 36cm
Pencil on music paper

ARNE MELLNÄS

*Untitled sketches

One page 21cm x 29.7cm

Two pages 22.5cm x 36cm

Two pages 23.5cm x 36cm

Pencil and colored crayon on paper

JOSEP MARIA MESTRES-QUADRENY

**Quartet de Catroc* (1962)

Four pages, 50cm x 32.5cm

Ink on paper

GERTRUD MEYER-DENCKMAN

**Aktionen-Reaktionen* (1966)

Two pages 39.5cm x 29.5cm

Black and colored inks on paper

Four pages 21cm x 29.7cm

Typewritten instructions

Situationen (1966)

One page, 29.5cm x 39.5cm

Ink on paper

With typewritten, illustrated instructions
in German and English

Wiederholungsinsel

Four pages, 21cm x 29.5cm

Typing on paper

(With English translation)

DARIUS MILHAUD

**Vocalise* (Air) (1928)

Two pages, 27cm x 35.3cm

Pencil and ink on music paper

ILHAN MIMAROGLU

**Toccata I*

Four pages, 24.3cm x 31.7cm

Pencil on music paper

Toccata II

Four pages, 24.3cm x 31.7cm

Pencil on music paper

FRANCIS MIROGLIO

**Phases pour un flutiste*

Thirteen pages, 27cm x 34.7cm

Ink on music paper

GEORGE MONTANA

**4PTPC*

Five pages, 16.6cm x 12.7cm (overall)

Ink on vellum

One page of instructions

(In folder with thumbprint watermark
and broken thumbprint seal in gold)

DOUGLAS MOORE

*From *The Ballad of Baby Doe*, original sketch for the Bryan scene in Act II

Four pages, 24.5cm x 31.7cm

Pencil on music paper

ROBERT MORAN

**Sketch for a Tragic One-Act Opera*
(1965)

One page, 45.6cm x 43.3cm

Collage, ink on cardboard

Sketch for a Musical Structure (1965)

One page, 43.5cm x 25.8cm

Ink on white cardboard

JAN W. MORTHENSON

**Some of These* (1963)

Seven pages, ink on paper

RICHARD MORYL

*Sketches from *Variables No. 3*

Six pages 21.5cm x 28cm

Eighteen pages 27.4cm x 34.3cm

Pencil on music paper

GORDON MUMMA

**Mesa*

Two pages, 27.5cm x 21.5cm

Ink on graph paper

FREDERICK MYROW

**Music II*

Three pages, 33.5cm x 48.5cm

Pencil and ink on music paper

CONLON NANCARROW

*Untitled player-piano roll

366.5cm x 28.5cm

Punched roll with crayon markings

ISAAC NEMIROFF

**Violin Sonata #2* (3 movements)

Forty pages, 27.2cm x 34.2cm

Pencil, red and blue crayon on music paper

MAX NEUHAUS

**Max-Feed*

One page, 45.5cm x 30.2cm

Transfer symbols on acetate

PAULINE OLIVEROS

**Pieces of Eight*

Eight pages, 28cm x 21.4cm

Ink on graph paper

(With three pages of instruction)

YOKO ONO

**9 Concert Pieces for John Cage*

Fifteen pages, 20.5cm x 25.5cm

Ink on paper

(There are actually fifteen concert pieces;
John Cage was asked to choose the
nine he liked best.)

HANS OTTE

**Air: Alpha Omega*

One page, 105cm x 50cm

Ink on paper

NAM JUNE PAIK

**Danger Musik for Dick Higgins*

Eleven pages, 21cm x 29cm (overall)

Ink on mended tissue

(Ten of these eleven pages are a letter
to Dick Higgins)

Danger Musik No. 2 for Dick Higgins

Four pages, 14.7cm x 21cm

Ink on paper

(Three of these four pages are a letter
to Dick Higgins)

Gala Music for John Cage's 50th Birthday

One page, 20cm x 18.5cm (overall)

Collage and typing on paper

Half-Time

One page, 20.8cm x 29.5cm

Ink on paper

HARRY PARTCH

*"Verse 12—Spoils of War", discarded instrumental part of *And on the Seventh Day Petals Fell on Petaluma*

One page, 27.5cm x 32cm

Ink and red crayon on music paper

"Verse 16—Castor and Pollux", discarded instrumental part of *And on the Seventh Day Petals Fell on Petaluma*

One page, 42cm x 31cm

Ink and red crayon on paper

BENJAMIN PATTERSON

**Paper Piece*

Two pages, 33.5cm x 22.4cm

Ink on paper

HANSJÖRG PAULI AND ROLF LIEBERMANN

**Symphonie Les Échanges*

Two pages, 59.4cm x 33cm

Pencil and ink on graph paper

VINCENT PERSICHETTI

**Eleventh Piano Sonata* (1965)

Six pages, 27cm x 35cm

Pencil and colored crayons on accordion-folded music paper

JON PHETTEPLACE

**Gina-Gira*

One page, 21cm x 29.5cm

Pencil on paper

No. 4 (1967)

One page, 30cm x 24cm

Pencil and ink on vellum

HENRI POUSSEUR

**Trios/Pivots from Répons*

One page, 34cm x 28cm

Pencil and colored inks on music paper

From *Caractères*

One page, 26.5cm x 33.4cm

Pencil on music paper

Sketches for a scene from *Votre Faust*

Eleven pages 27.2cm x 21.5cm

One page 21.5cm x 27.2cm

Pencil and colored inks on paper

FOLKE RABE AND JAN BARK

*Sketch for *Bolos for 4 Trombones*
(1963)

One page, 29.5cm x 21cm

Pencil on paper

Four Dynamic Blocks, sketch from 1962

One page 29.5cm x 21cm

Pencil on paper

GENE AND FRANCESCA RASKIN

**Linda Bell*

Two pages, 23cm x 32cm

Black and colored ink on music paper

GARDNER READ

**Jeux des Timbres*, Opus III

Four pages, 26.5cm x 34.2cm

Pencil on paper

DAVID RECK

**Number 2, Male/Female*

One accordion-pleated sheet, 21.08 meters
x 33cm

Pencil and ink on paper

STEVE REICH

**Piano Phase*

One page, 27.7cm x 34cm

Ink on vellum

ROGER REYNOLDS

*From *Quick Are the Months of Earth*

One page, 35.6cm x 28cm

Ink and blue pencil on vellum

JOSEF ANTON RIEDL

**Komposition Nr. 2* (1963-65)

One page, 21cm x 57.5cm

Ink on red graph paper

WALLINGFORD RIEGGER

**Concerto for Piano and Woodwind Quintet*, Opus 53

Two pages, 28cm x 35.5cm

Ink on transparent master sheet

RAINER RIEHN

*Sketches from *Chants de Maldoror*
(1966)

Four pages, 29.6cm x 20.9cm

Colored pencil and ink on graph paper

Plus note on composition

TERRY RILEY

*Untitled Organ from *Keyboard Studies*

One page 21.5cm x 28cm

Ink on music paper

One page 21.5cm x 28cm

Ink on paper

FREDERIC RJEWSKI

**Piece with Projectors and Photocell-Mixer* (1966)

One page, 43.5cm x 27.9cm

Ink on graph paper plus two pages with
additions (copies of original)

Selfportraits 1-8

One page, 21.8cm x 11.1cm

Ink on graph paper

Selfportraits 8, 22, 38, 69

Four pages, 29.5cm x 21cm

Ink on vellum

Impersonation (First version, Spring 1966)

Fourteen pages, 42cm x 29.8cm

Pencil and ink on graph paper

GEORGE ROCHBERG

**Nach Bach* (1966)

Twenty-two pages, 34cm x 36.7cm

Pencil and red crayon on music paper

NED ROREM

**My Papa's Waltz*

Four pages, 27cm x 33.6cm

Pencil on music paper

DITER ROT

**Symphony (No. 1) from the Old World*
(1966)

Bound book, three hundred and seventy-
one pages, 14cm x 20.5cm x 10.5cm

JEROME ROTHENBERG

**Garbage Event*

One page, 21.7cm x 27.9cm

Typing on paper

CARL RUGGLES

**Layout for Evocation No. 4*

Four pages, 13.3 x 18.3cm

Pencil on personal stationery

(See Cowell listing for Ruggles' work
in Cowell's hand)

GERHARD RÜHM

**Berührung, Hörtext* (1965)

One page, 30cm x 21cm

Ink on graph paper

TERRY RUSLING

**Composition No. 5*

Five pages, 27.5cm x 21.2cm

Blue and red ink on graph paper

MICHAEL SAHL

**Repeats* (1963)

Seventeen pages in spiral notebook,
15.5cm x 21.5cm

Pencil on music paper

ERIC SALZMAN

**Verses and Cantos* (former title: *Europe: The Tennis Court Oath*)

Five pages, 24cm x 33cm

Ink on pencil on music paper

ERIK SATIE

**Carrelage Phonique*

One page, 49cm x 32.5cm

Ink on paper

Tapiserie en Fer Forgé

One page, 49.5cm x 32.5cm

Ink on paper

HENRI SAUGUET

**Le Caméléopard*

Eight pages, 27cm x 35cm

Pencil on music paper

RICHARD SAYLOR

**Opening of 2nd Movement of Music
for Chamber Orchestra* (1966)

Two pages, 26.8cm x 34cm

Ink on music paper

PIERRE SCHAEFFER

**L'Étude aux Sons Animés* (1958)

One page, 53cm x 34cm

Graph collage, ink on music paper

TOMAS SCHMIT

**Postmusic in Homage to N.J. Paik*
(1963)

Two pages, 15.8cm x 22.3cm

Typing and postmarks on paper

DIETER SCHNEBEL

**Visible Music II*

Two pages, 62cm x 44cm

Ink on vellum

Réactions

One page, 62cm x 49cm

Ink on vellum

Instructions for *Réactions*

Two pages, 20.5cm x 30.3cm

Ink on vellum

Zeitbilder

One page, 62cm x 44cm

Ink on vellum

CAROLEE SCHNEEMANN

**Snows* (sequence 4-7) (1967)

One page, 43cm x 31.5cm

Ink and pencil collage on paper

GUNTHER SCHULLER

**Contrasts*

Five pages 27cm x 34cm

Forty-three pages 27cm x 35cm

Pencil and colored crayon on music paper

KURT SCHWERTSIK

**Strenger Engel*

One page 29.7cm x 20.5cm

One page 30cm x 26cm

Black and colored ink on music paper

RALPH SHAPEY

**Rituals*

Forty-nine pages, 23.5cm x 32cm

Blue and red pencil on transparent
master sheet

CONRADO SILVA
**Fosiles* (1965)
One page, 67cm x 12cm
Green, black and blue ink on paper

GIANNI-EMILIO SIMONETTI
**Analyse du vir.age* (1967)
One page, 70cm x 49.8cm
Collage on cardboard

NETTY SIMONS
**Time Groups #2* (Part IV, pages 26-36)
Eleven pages, 28cm x 35.7cm
Ink on transparent master sheets

ROGER J. SMALLEY
**The Leaden Echo and the Golden Echo*
(Part III)
Seventeen pages, 26.2cm x 35.5cm
Pencil on music paper

SYDNEY WALLACE STEGALL
**Dappled Fields*
One page, 50.7cm x 50cm
Ink on paper

KARLHEINZ STOCKHAUSEN
*Notes from Tokyo working-book
(1967)
Seven pages, 15cm x 21cm
Pencil, black and colored inks on paper

IGOR STRAVINSKY
**Fanfare* (1964)
Two pages, 24.2cm x 30cm
Pencil on transparent master sheets

SOULIMA STRAVINSKY
**Sonata for Pianoforte* (1946)
Twenty-one pages, 26cm x 33.7cm (over-all)
Pencil on music paper in portfolio

RICHARD SWIFT
**Summer Notes* (1965)
One page, 24.2cm x 31.7cm
Ink on music paper

YUGI TAKAHASHI
**Six Elements*
Seven pages, 24cm x 33cm
Ink on vellum (Greek title page)

TORU TAKEMITSU
*From *Sonant* (1965)
Eight pages, 30.5cm x 42cm
Ink on music paper, plus note

SIMEON TEN HOLT
**Kockyn, Een Kermiskroniek*
Six pages, 39.5cm x 28cm
Colored inks on paper

Intermezzo
Fourteen pages (fold-out), 24cm x 30cm
Ink on paper

JAMES TENNEY
**String Complement*
One page, 36cm x 36cm
Ink on graph paper
With instructions

ALAN THOMAS
**Duo Concertante*
Three pages, 27.3cm x 34cm
Pencil on music paper

VIRGIL THOMSON
*Original Sketch for Blues ("Speculation") in *The Plow That Broke the Plains* (1936)
One page, 24cm x 21cm
Pencil and ink on music paper

MICHAEL THORPE
*9. *Television Sets*
Five pages 20.2cm x 26.5cm
Ink and colored crayon on graph paper
Four pages 21.3cm x 28cm
Ink and colored crayon on paper

Composit Sound (1967)
Four pages 8.2cm x 13.2cm
Ink on paper and cardboard
Two pages 20.2cm x 26.5cm
Colored inks on graph paper
Two pages 21.5cm x 28cm
Ink on paper

WOLF VOSTELL

**TV-Décollage—Ereignisse für Millionen*
(1959)

One page, 64.2cm x 50cm

Collage, fluorescent, black and colored
ink on paper

ROBERT WATTS

**Banner for Outside (Yam Day)*

One page, 21.5cm x 28cm

Ink on ruled ledger paper

Notes and sketches

Nine pages, 21.5cm x 28cm

Colored inks and crayon on ruled ledger
paper

Three photographs

22cm x 27cm (overall)

Two envelopes with balloons

Twenty-two photographs

14cm x 9cm (overall)

Five index cards with performance pieces

BEN WEBER

**Dolmen*

Three pages, 30cm x 40cm

Pencil on music paper

ANTON WEBERN

*Untitled fragment

One page, 21cm x 22cm

Pencil on music paper

(Probably 1906 Bach transcription)

ADOLPH WEISS

*Second Movement of *A Trio for*
Clarinet, Viola, Cello

Three pages, 22.5cm x 30cm

Ink on music paper

JOHN H. WHITNEY

Jurnal (sic) Begun July 1st '47

Seventeen pages 21.5cm x 28cm

Pencil on ledger paper

Five film sketches each 15cm x 10cm

Spray paint on black paper

(With 16mm film strips)

FRANK WIGGLESWORTH

**To the Memory of Henry Cowell*

Seven pages, 24cm x 31.7cm

EMMETT WILLIAMS

**White for Governor Wallace*

One page, 21.5cm x 34cm

Ink on ruled paper

RICHARD WINSLOW

**Creation Locked . . .*

One page, 23.4cm x 31cm

Ink on music paper

CHRISTIAN WOLFF

**Trio II (Piano 4 Hands and Percussion)*
(1961)

Three pages 21cm x 15cm

Four pages 20.4cm x 13.5cm

Pencil and ink on paper

STEFAN WOLPE

**Battlepiece* (1947)

One hundred and thirty pages, 26cm x
32.5cm (overall)

Pencil on music paper

CHARLES WUORINEN

**Bicinium: Two Oboes* (1966)

Four pages, 28cm x 38.3cm

Pencil on music paper

YANNIS XENAKIS

**Stochastic Music*

Eight pages, 39cm x 28cm

Typewriter, computer type on accordion-
folded paper

(Program of instructions for IBM 7094)

LA MONTE YOUNG

**From Vertical Hearing or Hearing in*
the Present Tense (1967)

Six pages, 27.8cm x 35cm

Ink on paper

(With undated letter used as cover, and
errata sheet)

JŌJI YUASA

**Cosmos Haptic*

One page, 30.5cm x 42.1cm

Ink on music paper

GERD ZACHER

**Methode zur Notierung (1952)*

One page, 34cm x 27cm

Ink on music paper