



No. 6806b

JOHN CAGE

SONG BOOKS

VOLUME II

Solos for Voice 59-92

HENMAR PRESS INC.

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NEW YORK LONDON FRANKFURT

S O N G B O O K S (S O L O S F O R V O I C E 3 - 9 2)

for Cathy Berberian and Simone Rist

John Cage

Stony Point and New York City, August - October 1970

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V O L U M E II

The permission to use words by Marshall McLuhan, Norman O. Brown, R. Buckminster Fuller, and Merce Cunningham, given respectively by McGraw-Hill, Random House, the University of Southern Illinois Press, and The Something Else Press is gratefully acknowledged, as is the assistance of Marjorie Trenk (preparation of the manuscripts of Solos 76 and 77, the Profile 65, and the slides for Solos 81 and 86) and that of Mr. Gordon Mumma (preparation of the tape for Solos 67, 72, 90).

GENERAL DIRECTIONS

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

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

Each solo belongs to one of four categories: 1) song; 2) song using electronics*; 3) theatre; 4) theatre using electronics*. Each is relevant or irrelevant to the subject: "We connect Satie with Thoreau." Given a total performance time-length, each singer may make a program that will fill it.

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

* Wireless throat microphones designed by Paul Ketoff, via del Corso 47, Rome, permit the amplification and transformation of vocal sounds. Contact microphones amplify non-vocal sounds, e.g. activities on a table or typewriter, etc.

SOLO FOR VOICE 59

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLO 12)

The words are taken from Nine Chains to the Moon by R. Buckminster Fuller, Understanding Media by Marshall McLuhan, and Love's Body by Norman O. Brown.

WORLD-WIDE
FRAGMENTATION

A musical staff with five lines. It contains several notes and rests. Above the staff, the words "WORLD-WIDE FRAGMENTATION" are written. Below the staff, the words "AIR PLANE" and "MAGIC AND MADNESS" are written above notes. Further down, "EXCEEDINGLY DURABLE" is written below a note. At the end of the staff, "ONE AND ONE HALF BILLION" is written above a note. There are also some vertical lines and a double bar line on the staff.

A musical staff with five lines. It contains several notes and rests. Above the staff, the words "HEAVENLY FATHER" and "FOR EXAMPLE" are written. Below the staff, the words "JINAS CONQUERORS" are written. There are also some vertical lines and a double bar line on the staff.

A musical staff with five lines. It contains several notes and rests. Above the staff, the words "MATERIAL FORM INTO ANOTHER" and "AN ENTIRE COMMUNITY" are written. There are also some vertical lines and a double bar line on the staff.

A musical staff with five lines. It contains several notes and rests. Above the staff, the words "THOSE WHO BENEFIT FROM TAKING A LEASE ON OUR EYES AND EARS", "THE SHIPMENT STARTS ON ITS WAY", and "THE TONGUE" are written. There are also some vertical lines and a double bar line on the staff.

THE WIRE SERVICES, RADIO AND TV
 PUTTING HUMPTY-DUMPTY BACK TOGETHER, AGAIN
 WOMAN, DEWOORING
 CENTRIFUGAL PUMP
 ELECTRIC MOTOR, DAVENPORT
 OUR EXTENDED OUR SKIN
 LONG NOSE INTO THE ROOM THROUGH THE WINDOW AT NIGHT
 THE CORPSE THE STIFF THAT EJACULATES THE SOUL
 NARCOSIS
 HAS, THOU KNOWN HOW I FASHIONED THEE?

PEOPLE
 ENERGY
 IMMEDIATELY
 BUT ESPECIALLY BIOLOGICAL
 THIS IS SO
 ONE AFTER ANOTHER, THE FACES
 SACRIFICE
 MYTH
 MORE SENSUOUSLY TACTILE THAN WHEN MUNDANE
 EXTERNALS
 OBJECTIFICATION OR HARMONIC SYNCHRONIZATION
 TURNING
 CROSS-BRED
 ACCORDING TO ARISTOTLE'S SCHEME
 BY FAR
 TIME, POSSIBILITIES
 PHYSICS, CHEMISTRY, MEDICINE AND ENGINEERING
 THE NORTH

THE MOUNTAIN ABOVE
 THE DARKNESS OF THIS WORLD
 WITH A GREAT SHORTAGE OF HUMAN ASSISTANCE

THAT POINT OF YOURS
 CARRIED THROUGH
 CHRISTI SUMMUS CORPUS CHRISTI

THE AMERICAS AND GREENLAND
 ACTION AT A DISTANCE
 TIME
 ANALYSIS
 IN THIS SENSE
 WHOLE
 MAGNETIC DR
 A LITTLE SEIZURE

SEQUENCE AND SUCCESSION

OBJECTS
 AGE

HOUSES

UNLIKE WING OR FID

THE REVOLUTION,
THE REVELATION,
THE APOCALYPSE

ALL NIGHTS NEWSERY REEL

THE DANCE

THE RANSOM

OTHER HOLDERS

THE RISE OF THE FILE-CLEANING COMPANIES

SPACE INTO WHICH IT MUST FIT

KEEPS THE HUMAN ESSENCE
LATENT, THE MAIDEN DORMANT

ENERGY, HOUSING

THE LAST DAYS, THE BEGINNING

BRASH

MARCH

FROM THE CLOSED
TO THE OPEN

A DREAM WORLD

TV

SOLO FOR VOICE 60

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 12 AND 14)

CON SULTAZIONE
KATALOGU
SAMOYET
KAZ KOLOLSYA
GA
IST IN
DER
MACHT
LES MODISTES
LEADERS
WILL HOLD
THOIRY

NA MORD
I NA KRAJU
VOYENOM
POLOJYENEE
TY BEGAZZI
CHEMIST
CHYBA
BEELO
KATO-RI-SE-N-KO

PRYZEEEDENTA
CONVENTIONAL
METHODS
ALLA RETORICA
FRATELUI
MURDER

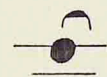
DE LA EXPLOSION
USLOVIA
ATTACKED
BY DRUGS MAN
PACE
BERNA
SOLDATI
SAY

UNION
HEBREISE

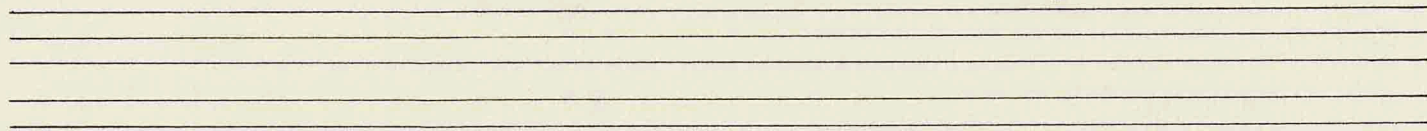
SE VA BUCURA
GREATEST CRISIS
RYO-KA-KO-KI

PAWSLUCHAYU
VLUSHYENIE
TRANSPORTE
CA ALORS!
WZAJEMNEGO
SAMSTAG
VAIR
SA-N-MA-N-E-N
NIE SPOSOB
DLUZEJ
VEHEMENTA REACTIE

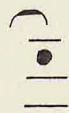
STOSUNKI
MIEDZY



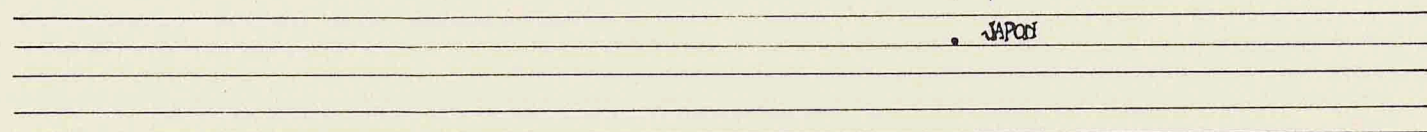
AGAINST AN ARMY ATTACK



MOURIR



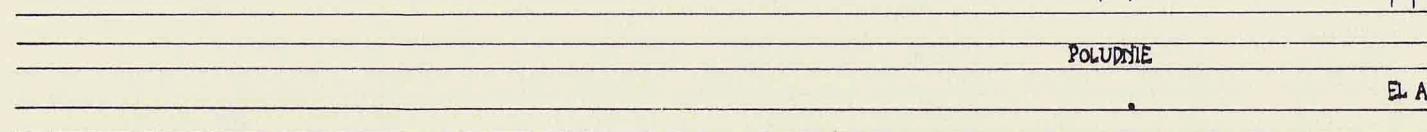
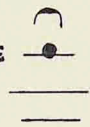
JAPON



CONSUMERS TAKE STAND

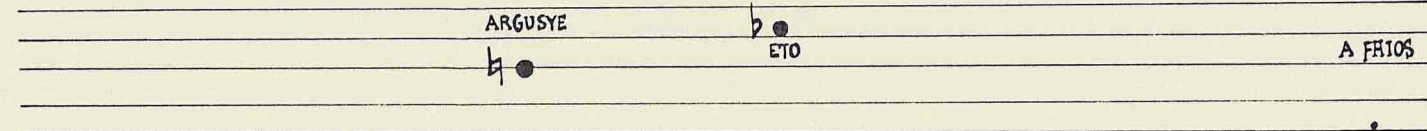


DIE TISCHREDE



POLUDNIE

EL AL



ARGUSYE



ETO

A FHIOS



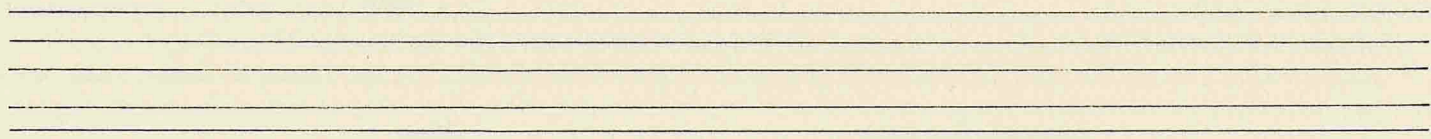
NI RAJIB,
ACH BHRI

SOVIETICA

TOWNS AND
COUNTRY SHOP

DIRECTAMENTE

FOR LEUCEMIA



A-KI

LA FERIA MUNDIAL

JEDHAC

AL U-RI-A-GE-BA-I-ZO-U

KOMANDANATA NA COMLINTE

228

SOLO FOR VOICE 61

THEATRE

(RELEVANT)

DIRECTIONS (SEE SOLOS 6 AND 7)

Do not perform for longer than nine minutes and twenty-eight seconds.

+ listen + *"They stoop to rise."* - laugh + **ORIENT - SEA CAPTAIN + BEGIN**
AGAIN

- WINGS CALMLY OPENING AND CLOSING

+ fill a glass with water very full

+ *wren (lurking, restless, chirping)*

+ Sea Captain + the animal nature of men - travelling - newspaper
 - piano + blood

+ **Charleston**

— do some mathematics on your fingers

— sound of the first frog in spring

— nightingale

— smoke — applaud

+ "à genoux" + wren (*lurking, restless, chirping*)

— listen

— "They stoop to rise" + Sea Captain — do some mathematics on your fingers — "à genoux"

+ **amused**

— play soldiers

— hesitation

SOLO FOR VOICE 62

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 8)

Engage in some other activity than you did in Solos 8, 24, and 28 (if any one of these was performed).

232

SOLO FOR VOICE 63

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 8)

Engage in some other activity than you did in Solos 8, 24, 28, and 62 (if any one of these was performed).

SOLO FOR VOICE 64

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

Shout the text at highest volume without feedback like a football cheer-leader. Keep score audibly on an amplified table making four vertical marks and a diagonal for each five.

SOLO FOR VOICE 65

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

Follow the Duchamp profile given, turning it so that it suggests a melodic line (reads up and down from left to right). The relation of this line to voice range is free and may be varied. Each page has three systems, the time length of which is to be determined by the singer. Space is left on the page so that the melodic line found may be inscribed. A circle enclosing a cross means: use electronics. A circle without a cross means: turn off the electronics. The text is a mix of letters and syllables from LA MARIÉE MISE A NU PAR SES CÉLIBATAIRES, MÊME by Marcel Duchamp and the typographic version by Richard Hamilton translated into English by George Heard Hamilton. Use English pronunciation when the text is underlined with dots. Use French pronunciation elsewhere.

t champ l d istes s

t traie d ge le la a

de



re or s Bri con not h

yaete

és e o par spect A on fi

ée n jou

u lng ln

238

○

b som ment o dans

n



le cle n leur d

l'é l'en té si o

age i de so ire



B les ing l ...



240

SOLO FOR VOICE 66

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 12 AND 13)

THE COLOR OF THE LAMELLAE

NOMI
DYE-LAY

DEH SWAMP
MAN PLOCKAT

YES LEE NYE
SADMA

INVOLUTE OR
DIPOLLED

NYE-REED-KO

LE PIED EST COURT

IS SOMETIMES CALLED "WITCH'S BUTTER"

SPOR

SKARP

RUSSULA
EMETICA

WHITE

MÈME
PRESQUE
POINTU KA-SA

PLANTS ARE
SLIMY IN
MOIST WEATHER

È GIOVANE

SKIVOR BLEKA

ROSSO

VIELLEICHT

SCOTTIGER
PES-CAPRAE

RIESENBLÄULING
RIESENBOVIST

SMAK BEIAGLIK

CLAVARIA

242

ACUTESODAMOSA

JAUNĀTRES

CUTICOLE À
CELLULES
RONDES

BRUN OLIV,
DUNKELROT,
HELLGELB

ARMILLARIA

AUTOMNE

POLPA

SAPORE

SOLO FOR VOICE 67

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

Use only the extremes of your vocal range: falsetto, grunts (Navajo Yei-bi-chi). Use tone controls to exaggerate highs and lows. Do not let the text be understandable. It is from a Glossary of English and Foreign Geographical terms. Two pages: three systems to the page. Establish time of system.

As accompaniment use tape recording of a pile driver.

244

EA ST GE-BEL RI-VER POJ- TA TOR- RE

STEPPE

FWANG

HAUT

RED

OUADI

HDE-

K

IL

LL

VL

LAGE

BROW-

S

SHI-

MA

WEST

MOOTH

CAPE HEAD-LAND

UULA

BAY

LA-

KE

SAHI-

T

POST

RO-

CK

BLA-

CK

ÖY

BURG

JIMA

GRAE-DE

RIV- ER VEL- HO LA- KE YO-KA RA IN-

RI- VER YO-KA-RA ROCKS MOUNTAIN CAPE GRAN-DE CHAN- NEL YANG

NER KAER HA- FEN CER- RO JO- KULL HOR-

CHANNEL GAMLA JIMA OLD CUV DAD CO- TT- AGE

H GE- BIET LA- O FLEU- VE ES- TA

NAGON IS- LAND WEISS RIV- ER PIC ALF Å SUMMIT

246

SOLO FOR VOICE 68

SONG

(IRRELEVANT)

DIRECTIONS

Separate each word or phrase as notated, though silences may vary in length. Sing as notated or in any transposition desired. Let the ornament be on the "oriental" side: sharp changes of breath, accent, microtones, etc. The text is an acrostic for James Klosty.

ASK LITTLE AUTO WHERE IT WANTS TO TAKE YOU

The image shows a musical score for the lyrics "ASK LITTLE AUTO WHERE IT WANTS TO TAKE YOU". The score is written on a single staff with a treble clef and a 2/4 time signature. The lyrics are written below the staff, with each word aligned with its corresponding note. The notes are: "ASK" (quarter note), "LITTLE" (quarter note), "AUTO" (quarter note), "WHERE IT WANTS" (quarter note), "TO TAKE" (quarter note), and "YOU" (quarter note). The word "WHERE" is written in all caps, while "IT WANTS" is in title case. The word "TO" is written in all caps, while "TAKE" is in title case. The word "YOU" is written in all caps.

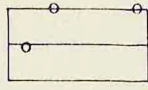
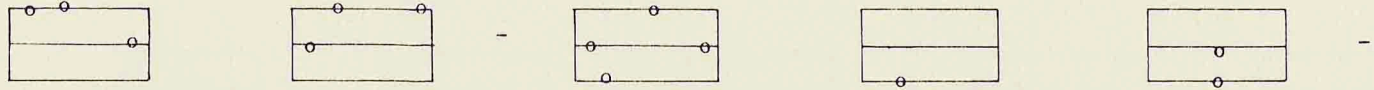
SOLO FOR VOICE 69

THEATRE WITH ELECTRONICS

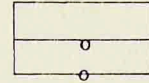
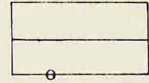
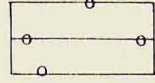
(IRRELEVANT)

DIRECTIONS

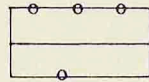
Use typewriter fitted with contact microphones to produce maximum amplification (without feedback). Each page has four systems except the third which has two and three-fifths. The rectangles represent the three lower rows of keys for the alphabet. The o's represent keys to be depressed. Within a given rectangle this may be done in any succession. Continue with the next rectangle placing hyphens, commas, semicolon and periods when they occur between rectangles. This provides a text for Solo 80 which may be inscribed if that Solo has been performed.



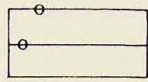
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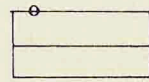
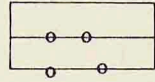
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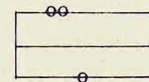
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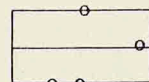
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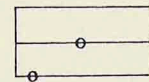
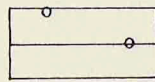
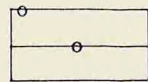
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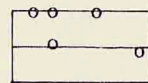
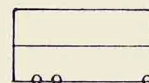
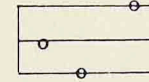
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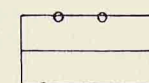
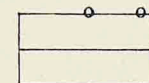
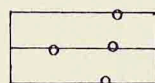
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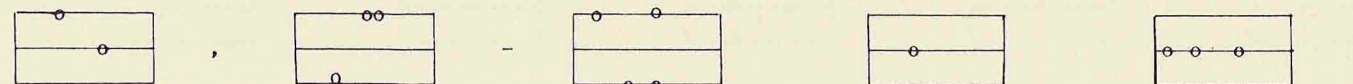
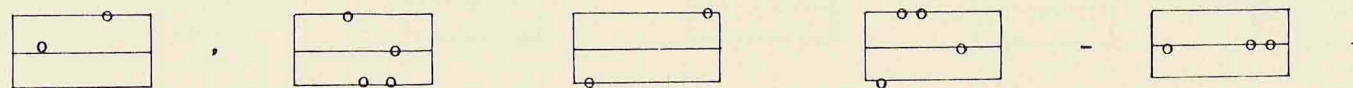
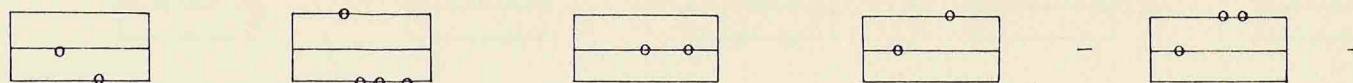
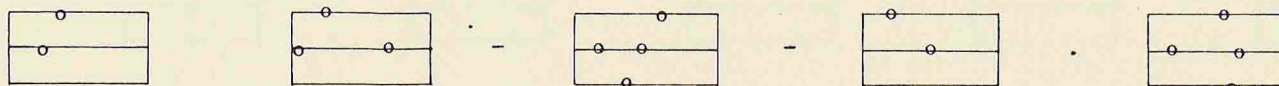


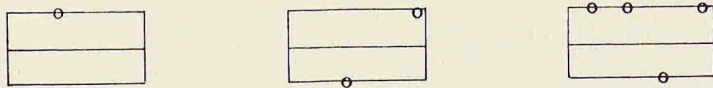
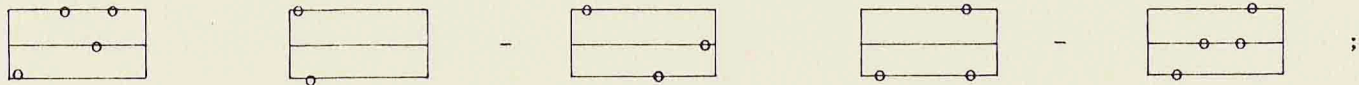
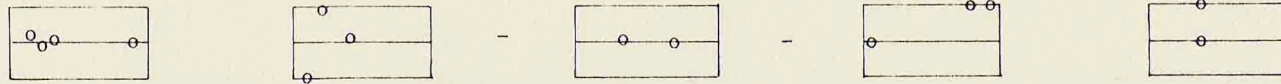
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252

SOLO FOR VOICE 70

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 65)

⊕

or

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of l'is ed t d e un y D e e n et con ess d which me f i f p e oi n la e a de fly by L by lat e ve m é

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by roots i s love fi e plus f

work self f bla

w that ...

256

SOLO FOR VOICE 71

THEATRE

(RELEVANT)

DIRECTIONS

Write a card or note with sketch in ink.

SOLO FOR VOICE 72

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 22 AND 67)

The text is names of constellations and Earth population centers. With interruptions of each.

MEN- SA, ADOAR- IUS, SER- PEN- CA-

O- SA- KA, TE- HRAH, PHIL- A- DEL- PHIA,

PUT, PIC- TOR,, CA- RI- NA, SER- PEN- S, CA- POT,

KÖ- BE, PAR-

RE- TIC- U- LUM,, LI- BRA,, PI- SCS

IS, SAINT LOU- IS,

PEG- A- SUB- MI- CBO- SCO-

LA- HOBE, NEP- RO- PE- TROVSK

PI- UM, SA- GIT- TA, SCULP- TOR,

SHE- AN, NEW

A- QUAR- I- US, CEN- TAU- RUS, VIR- GO, LI- BRA, PA- VO

YORK, RIO

SOLO FOR VOICE 73

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLO 12)

The words are from Changes: Notes on Choreography by Merce Cunningham.

AN ACUTE RHYTHMIC SENSE
 WE CAME CLOSE TO IT
 HAND MOVING SOMETHING INTERESTING IN IT
 RIGHT AND LEFT
 LIFE
 LEAVE AND ENTER AT ANY POINT
 AND EXTENDS WHAT FITS YOU
 ON A GLOBAL FEELING
 THE DANGER
 AND THE SAME
 INCIDENTALS ORIENTAL
 NEXT PHRASE FOR ALL
 PIZZICATO SNAPPING STRING
 LEAP
 SHORT MEDIUM, LONG
 MOMENTS THAT MIGHT EXIST
 NATURE
 SHOULDERS, ARMS, TORSO
 AND AGAIN
 PEOPLE IN FRONT OF ME
 BAMFOREST
 DIFFERENT DANCE
 THROW FOR ON OR OFF
 SILENCE
 A PIECE FOR SIX DANCERS
 MIGHT BE
 5 IN ENTRANCES AND EXITS
 AND WE'D STAND PERFECTLY STILL
 IN THE SMALLEST OF FRAGMENTS
 MAN CAUGHT IN A CHAIR
 ADDED A VISUAL CUE
 BURIED TO THE POINT SOMETIMES
 FROM STAGE LEFT TO STAGE RIGHT
 ANGERS, ADAGIO
 SOLOS, DUETS, TRIOS AND
 NO SILENCE
 ONE STRAIGHT ONE BENT
 TOMB WITH MONEY
 AND THE STILLNESSES THAT IS
 JUMPS
 ONE LEG BENT UNDERNEATH
 UNASHAMED
 BUT SHE'S GOT BAD KNEES!
 HEAD
 STAGE
 WE HAVE TO FASTEN OUR MINDS
 TAKES PLACES
 DRESSED IN THE SPOT COSTUMES
 WINTER AND INTO SPRING
 THE AUDIENCE
 ANARCHY TWO
 WHATEVER POSITION
 DONE AT ONCE
 BROKEN PHRASES
 GO INTO THE SUPERMARKET
 CONTAINMENT AND EXPLOSION
 CONTINUOUS AND VANISHING

SOLO FOR VOICE 74

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLO 68)

The text given is for each of the four versions. The placement of the ornament indicates whether the ornament is used to begin (before), to end (after) or freely with respect to (centered above) the tone or phrase.

ASK LITTLE AUTO WHERE IT WANTS TO TAKE YOU

The musical score consists of four staves of music. The first staff is a vocal line with a treble clef and a 2-measure rest above the first measure. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with a treble clef and a 2-measure rest above the first measure. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the staves, aligned with the notes.

254

SOLO FOR VOICE 75

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 12 AND 14)

IZBALELA

YA-KU-RU-TO-O-KA-N-PU

TE-RE-BI

AND GRAY SMOKE

TERROR

DA-I-YA-KI-KU

CERTAINS FRANÇAIS

KOŚCIELNYCH

HORMONES VÉGÉTALES

ZU

266

ASPRI
COMBATTIMENTI

TRASFORMAZIONE
LA EMPRESA
SUL MA GIBBAS
EN AUCUN CAS
BOMBE
AZIONARIO

VIETNAMESE REINFORCEMENTS
UN GRUPO DE MEDICOS
NOI FINANCES NE VONT PAS TRES FORT
E-N-JI-N MO-KU-SA-RU
NYHRELI OSTASULU
TEN
ZIAR LIBIAN
BO-KU-NA-KO-TAE
NEW YORK WIEDER FESTER
SAZA-E-SAN

PICKET LINES IN DETROIT

US LUSGO SILENZIO
SEPTEMBRE
PREDSEDNIK
HAYODNYENIYA V ROOMENES
NA RODASZU ZAKWA
DEVOVSKI

KABUKI YA-KU-SHA
VI
ANUNCIOS
PALESTINIAN GUERRILLAS
TOP LEVEL U.S. UNIT
NEUTRAL DOSCI LIBANO JEST
JET
NOVAJE NORVENIAYA PUSTIN
UKLONSENE RODTELJSKE

O GODIŠNJICI
SCHLÜSSEL

MUZIKA NEŠTAJE
DE LA ENFERMEDAD
PREDSEDNIK
DALŠZYM

KOMPZITORIMA

LA ALTITUDINEA
K

CALATORUL
EINEM FILM
DA DHEASCA SEO
DEVOLVERÁ
KUBA GDZIE REVOLUCJA

POR LA SEATO
IMPIANTI NUCLEARI
O ZADAOMA

OKRES KOSFLIKTU

MIXED PICTURE
TAGEN
NIEL
CROFICA
SONIC BOOMS
DANS

POHEDELJAK USUTRO
DANS
GACH UILE SHEANS AND'S GO

SOLO FOR VOICE 76

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

268

$$+ 33 \quad + 29 \quad + 1 \quad + \overset{9}{- 52} \quad + 13 \quad + 26 \quad + 45$$

$$+ 60 \quad - 6 \quad + 64 \quad - 51 \quad + 7 \quad + \overset{52}{+ 24} \quad + 38$$

SOLO FOR VOICE 77

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

270

- 40 + 42 - 23 + 15 + 33 + 24 - 43
- 29

+ 14

+ 29
- 13 - 19 + 35

- 52

- 50

+ 3

- 60

- 19

+ 28
+ 5 + 9

$- 33$ $- 27$ $+ 30$ $- 32$ $+ 7$
 $+ 8$ $+ 31$ $- 24$
 $- 43 + 7$ $+ 64$ $- 52$ $- 49$ $- 22$ $- 22$ $+ 13$
 $- 2$ $- 53$ $+ 27$ $+ 63$ $+ 49$ $+ 41$

272

+ 37

- 13

+ 10

+ 7

+ 58

- 48
- 13

+ 58
+ 38

- 8

+ 7
+ 62

+ 47

SOLO FOR VOICE 78

THEATRE

(IRRELEVANT)

DIRECTIONS

What can you do?

"I can take off my shoes and put them on."

274

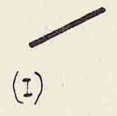
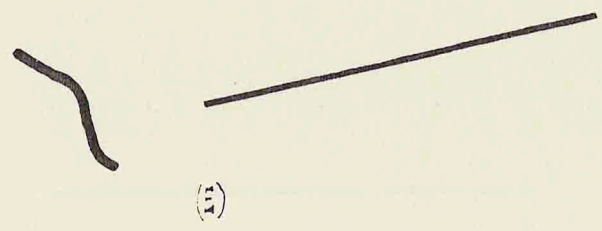
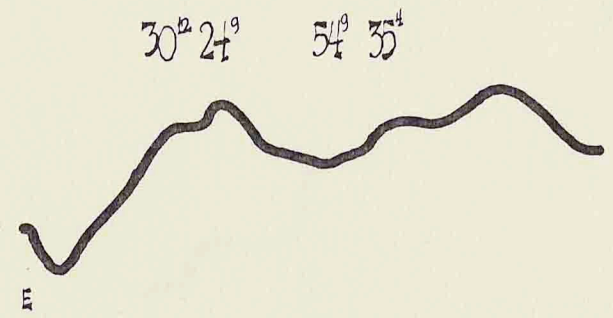
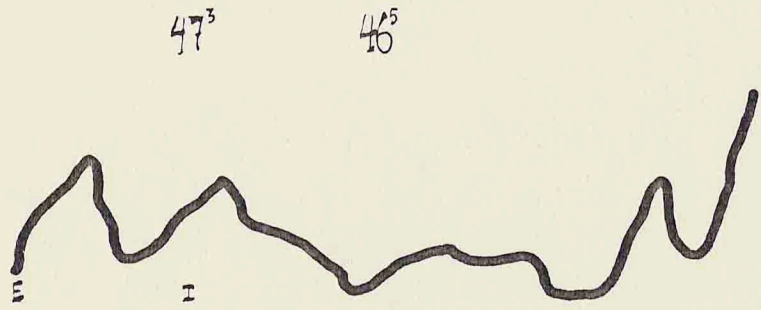
SOLO FOR VOICE 79

THEATRE WITH ELECTRONICS

(RELEVANT)

DIRECTIONS (SEE SOLO 22)

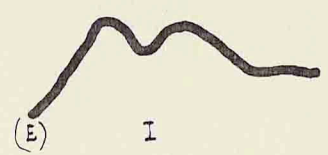
Two pages, four systems to the page. Establish a time length for each system. Then breathe as though you had lost your voice (approach pitch - vertical space on the system - but do not arrive at it). E means exhale; I means inhale. If it is necessary to inhale or exhale between notated breathings, reduce volume control to zero so that it is inaudible. Interpret large and small numbers as in Solo 22.



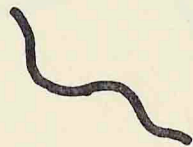
E

42⁴ 12⁴

49¹ 40³ 38⁹ 31⁹



276



13³



(E)

I E I E

I E I

E

I

E

(I)

60⁴

I

(I)

E

SOLO FOR VOICE 80

THEATRE WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

Cut the page with notes so that each note is on a separate piece of paper. Do this and what follows using contact microphones so that there is highest volume without feedback. Put all the quarter notes in a hat or envelope. Put the dotted half notes in another. Put the half notes in another. Then, following the rhythm notated on the line below the staff, and beginning at the beginning, pick out of the proper envelope a note having the needed time length. Inscribe and continue until the melody is completed. Where ties already exist in the "empty" manuscript, extend the length of the note preceding the tie. Do not sing unless the text (Solo for Voice 69) has already been typewritten, in which case, inscribe it. Hyphens, commas, periods and semi-colon have already been inscribed. The song is then ready to be practiced and/or sung. In doing this use an ordinary air microphone, and the singing style of valse chante. If there is any applause, repeat the song; if not, not.

The following list of required notes is given to enable one to replace "lost" notes. 33 quarter notes (beginning with D above middle C and going up): 5 D's; 7 E's; 3 F's; 4 G's; 2 A's; 1 B; 3 C's; 1 D; 5 E's; 1 F; 1 G. 13 dotted half notes (beginning with middle C and going up): 1 C; 1 E; 1 G; 3 A's; 5 B's; 2 D's. 9 half notes (beginning with D above middle C and going up): 1 D; 3 G's; 2 A's; another A; 2 C's.

278

MODÈRE *pp*

A musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes: a quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A long slur covers the entire staff. Vertical dashed lines are placed between the first and second, second and third, third and fourth, fourth and fifth, fifth and sixth, sixth and seventh, seventh and eighth, eighth and ninth, and ninth and tenth measures.

TRÈS LIÉ

A musical staff in treble clef. It contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A long slur covers the entire staff. Vertical dashed lines are placed between the first and second, second and third, third and fourth, fourth and fifth, fifth and sixth, sixth and seventh, seventh and eighth, eighth and ninth, and ninth and tenth measures.

A musical staff in treble clef. It contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A long slur covers the entire staff. Vertical dashed lines are placed between the first and second, second and third, third and fourth, fourth and fifth, fifth and sixth, sixth and seventh, seventh and eighth, eighth and ninth, and ninth and tenth measures.

Handwritten musical notation on a single staff with a treble clef. It features a series of notes and rests across six measures, with a long slur above the staff and a shorter slur above the final two measures.

Handwritten musical notation on a single staff with a treble clef. It features a series of notes and rests across six measures, with a slur labeled "(SLUR)" under the third measure and a handwritten instruction below it:

(DO NOT PLACE
A SYLLABLE ON
THE THIRD BEAT.)

Handwritten musical notation on a single staff with a treble clef. It features a series of notes and rests across six measures, with a slur labeled "(SLUR)" under the third measure and a handwritten instruction below it:

(SLUR)

SOLO FOR VOICE 81

THEATER WITH ELECTRONICS (TECHNOLOGY) (RELEVANT)

DIRECTIONS

Project four slides relevant to Thoreau.

SOLO FOR VOICE 82

THEATER WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

Using a Paris cafe cognac glass, serve yourself the amount above the line. Drink, using throat microphone to make swallowing very audible.

SOLO FOR VOICE 83

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 12 AND 14)

ŚBODKU

WA

ZAMKU

SOPRATTUTTO PECHÉ PUÒ

STRONG APPEAL

PLANOW
MIEJSKICH
I KLISZ

UKŁADANIE
SZOSTNIKOW

DISPERATO APPELLO

LA SONNERIE EST DÉMOLIE

TAISEZ-VOUS

UZURBANOST U

LOS MAPAS
DEL TIEMPO

RO-KU-SE-N-MAN-DO-RO

GUBERNUL
AMERICAN

ADCH LUFTABWEHRRAKETEN

L'OCCASIONE
SARA

The image shows five staves of handwritten musical notation. Each staff has a central dot with a horizontal line passing through it. Above the staves, there are various curved marks and dots, some of which are labeled with text. The text labels are in multiple languages: Polish (ŚBODKU, ZAMKU, PLANOW MIEJSKICH I KLISZ, UKŁADANIE SZOSTNIKOW), Italian (SOPRATTUTTO PECHÉ PUÒ, DISPERATO APPELLO), French (LA SONNERIE EST DÉMOLIE, TAISEZ-VOUS), Spanish (LOS MAPAS DEL TIEMPO), and German (ADCH LUFTABWEHRRAKETEN). There are also some unlabelled text elements like 'WA' and 'GUBERNUL AMERICAN'. The notation appears to be a form of musical shorthand or a specific dialect of musical notation.

284

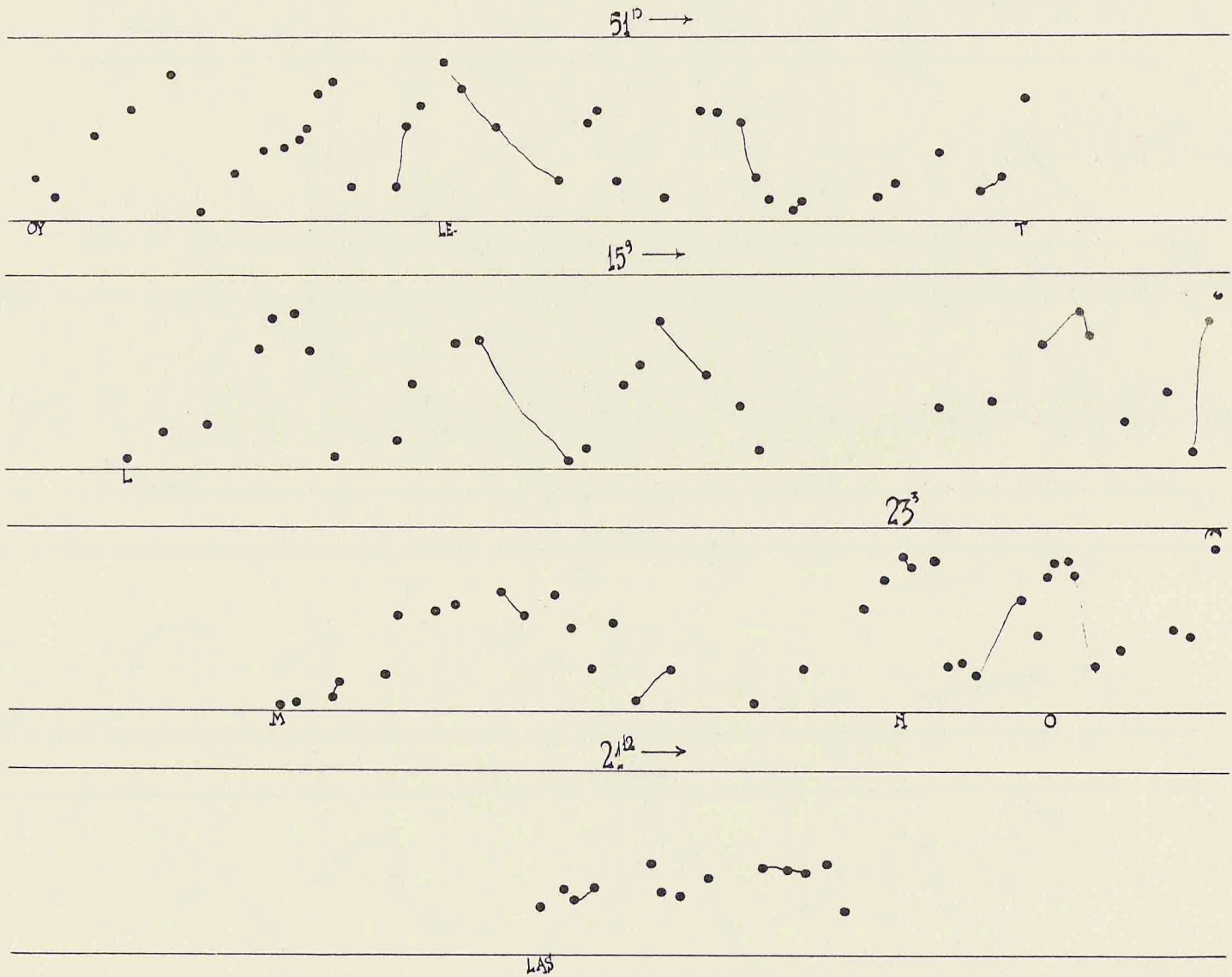
SOLO FOR VOICE 84

SONG WITH ELECTRONICS

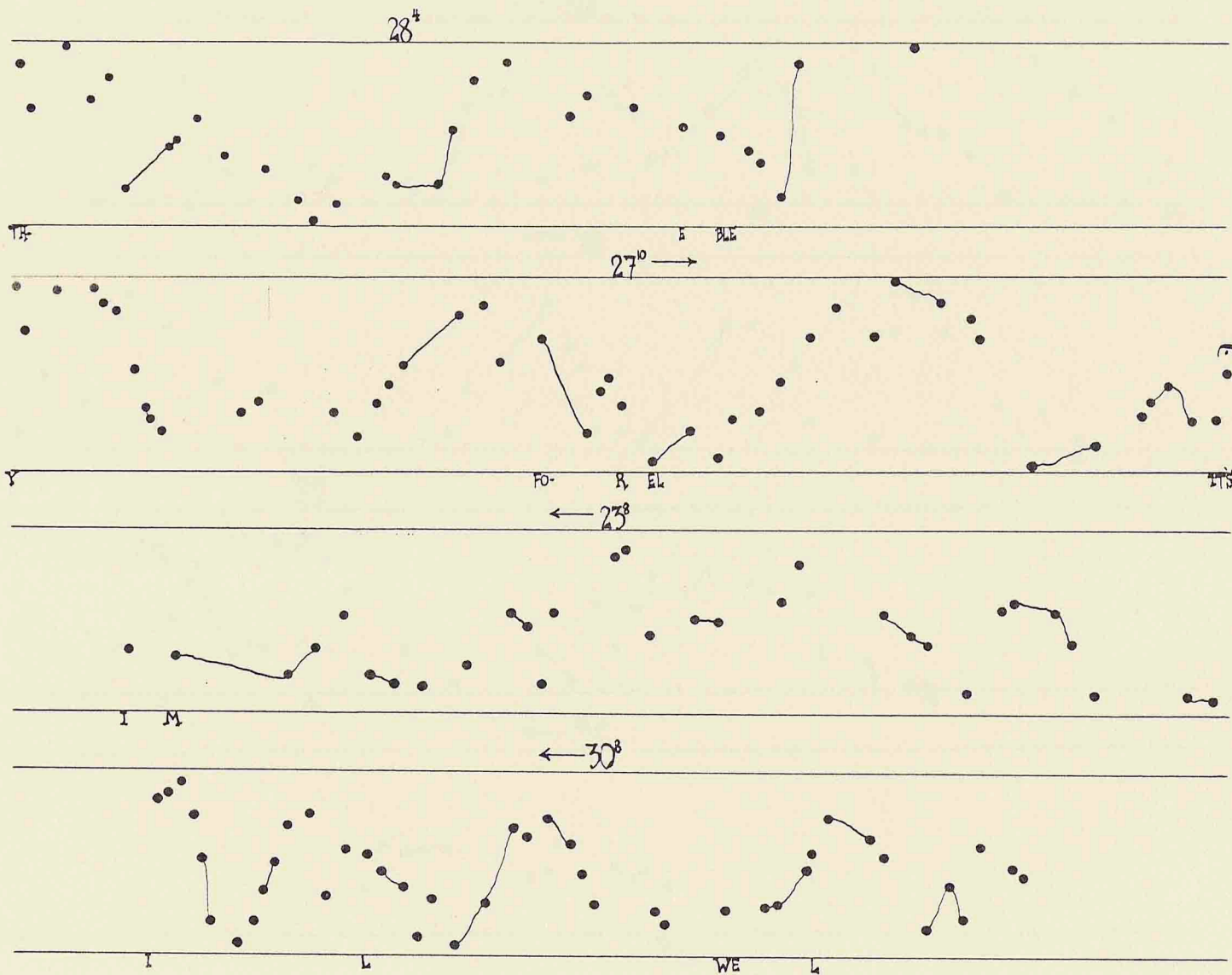
(IRRELEVANT)

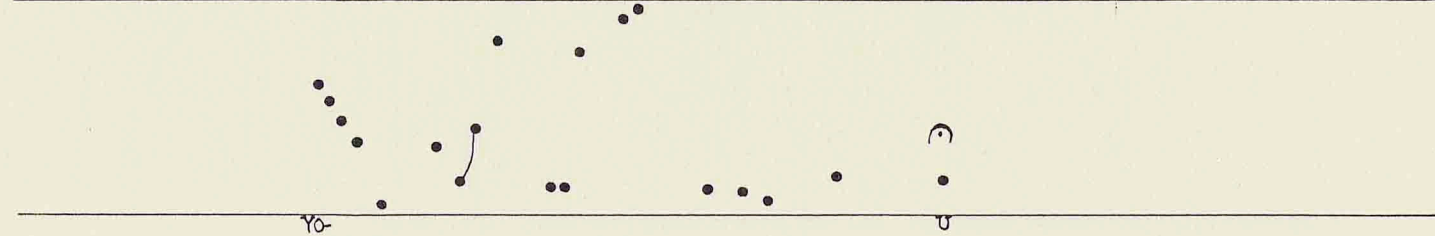
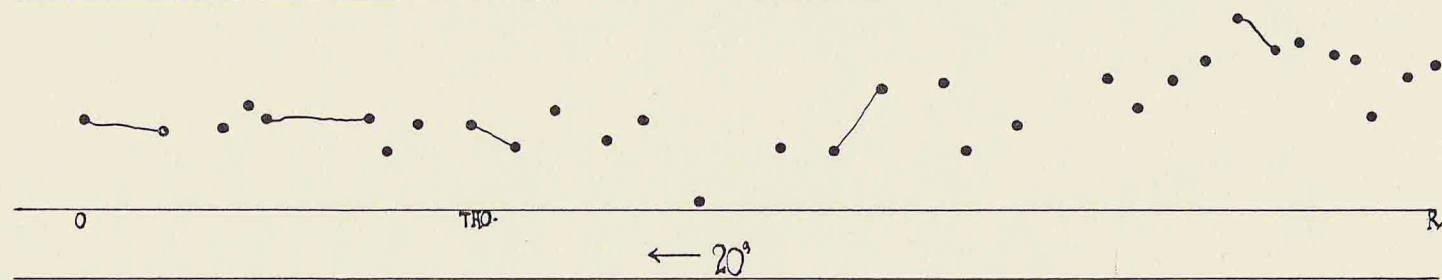
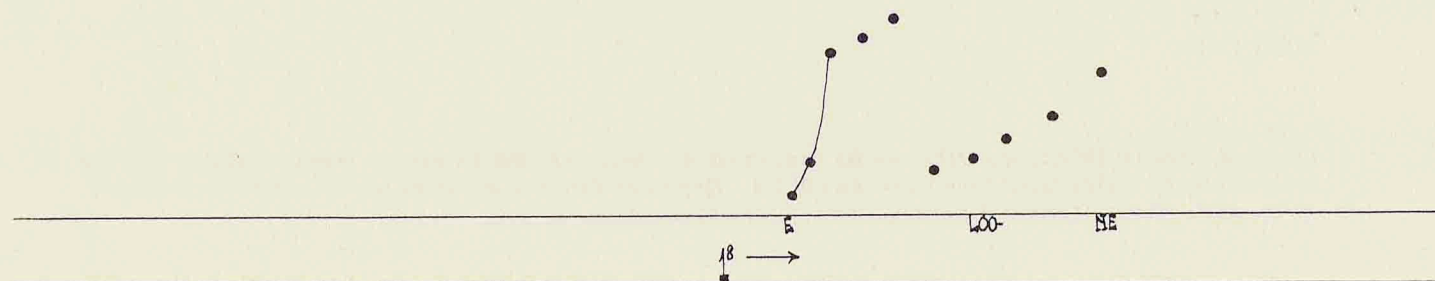
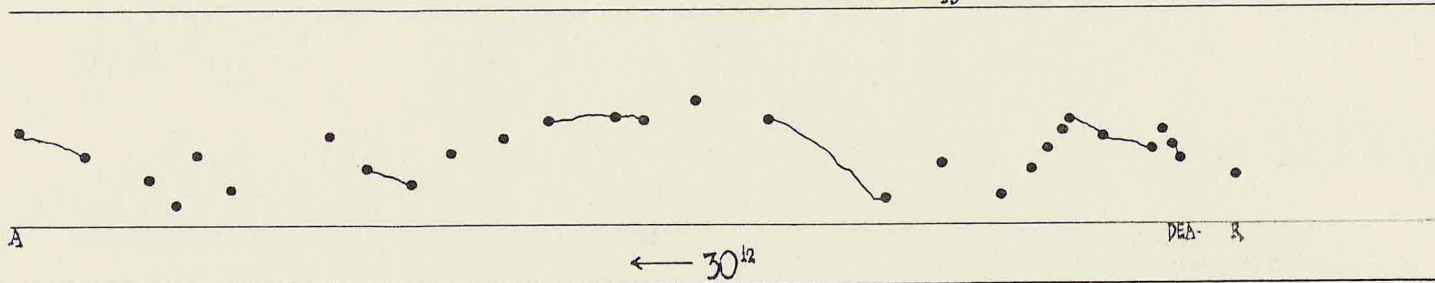
DIRECTIONS (SEE SOLO 22)

Three pages, four systems to the page. Establish the time length of each system. Vertical space is voice range. Pitches are separated or connected (slurs). Interpret large and small numbers as in Solo 22. An arrow pointing left means: sometime before; pointing right means: sometime later. Vocalise is a mix of letters and syllables from the last sixty-four lines of Finnegans Wake (James Joyce).



286



15¹⁰

SOLO FOR VOICE 85
(Rubbing No. 1)

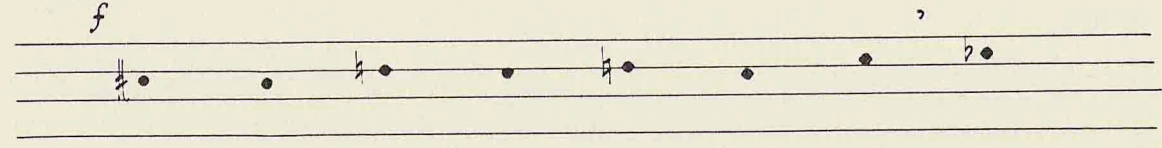
SONG

(RELEVANT)

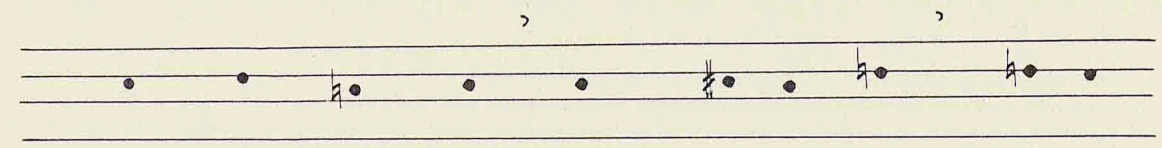
DIRECTIONS

Chorales. Treble clef having equal space for each chromatic tone. Only those tones are conventionally pitched that are preceded by accidentals. Others are microtones. Sing as written or at any other octave. Phrase as indicated by commas. The texts are syllable mixes from Thoreau's Journal.

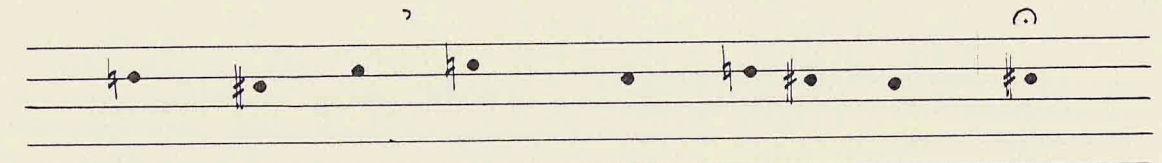
TRES SONORE
f



AND QUIRE IN WOULD BY LATE HAVE, THAT



OR BY OTH BELLS, CATE OF LESS PLEAS, ING TANT



AN BE A, CUSE E ED WITH IN THOUGHT.

ANDANTE
p

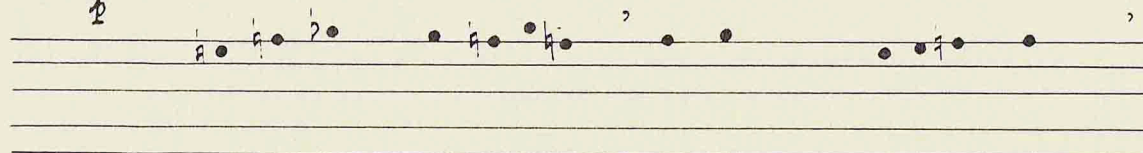
AL LA SAID TELL , BITS EV MANI , AR SPRING IS T.

PER STORE OF OI BUT LY ER , FROST'S TILL LARGE , IF IS LY LY

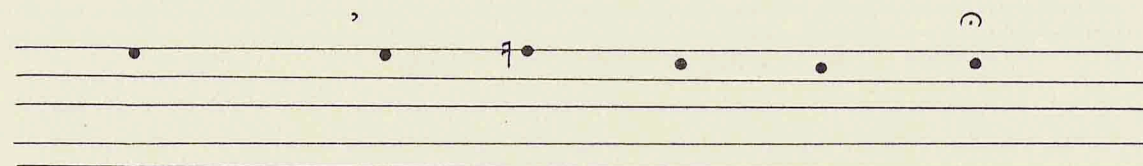
IF , AR SPRING ONE OI PEN CO TY COM VINE TOI WILD.

LENT

♩



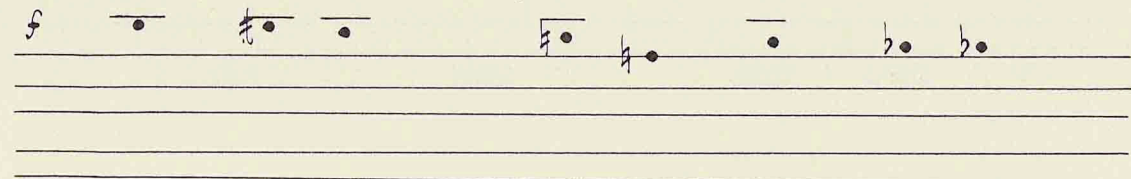
ING DEN TER WHEN UN BOVE SPRUCE, THE TLE GREEN PLANTLE THE ,



PAR , ING AS WHERE THIRDS HEM.

SANS LENTEUR (RUDE)

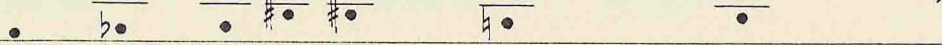
f



MOST IS ENED , THE SHALL TO AND HIGH.

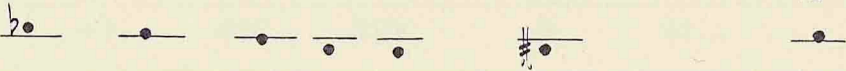
PASS THROUGH

mf



THROUGH THE CORNFIELD

f



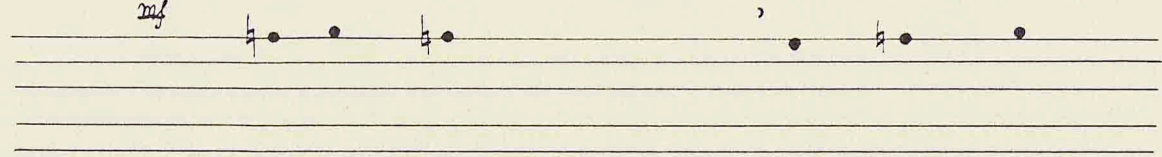
THE CORNFIELD IS A GOOD PLACE TO FIND THEM.

mf

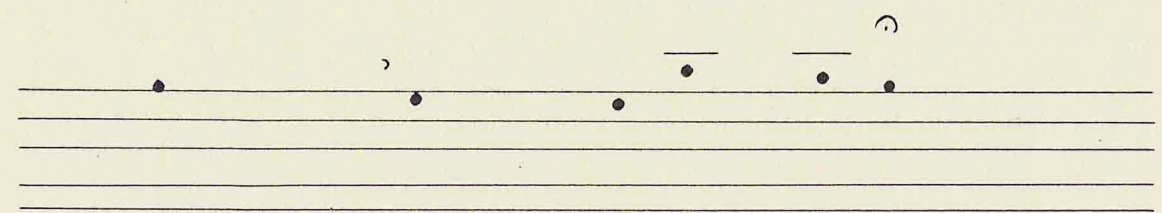


THE CORNFIELD IS A GOOD PLACE TO FIND THEM.

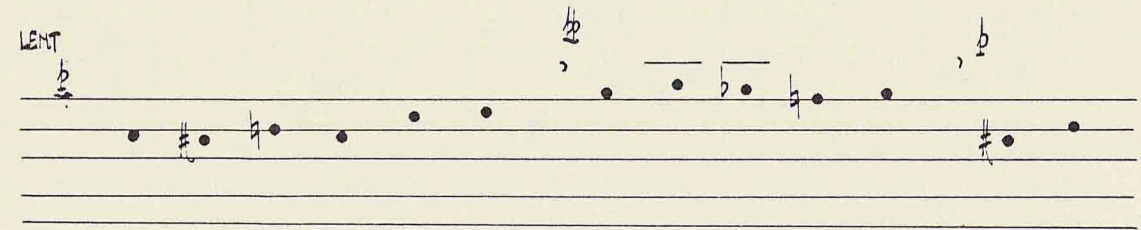
SANS LESSEUR
mf



HEN THREE FIF , TY VOL NO



MARCH , BER FIF THREE VOL VOL .



TILL LOOK WOODS PLE OF THE , MOON EARTH PACKED THE WHEE , ER RAY

294

LEIST, THIS PACKED, EARTH IN UP THROUGH, WEARS, IN MURK AS FOR.

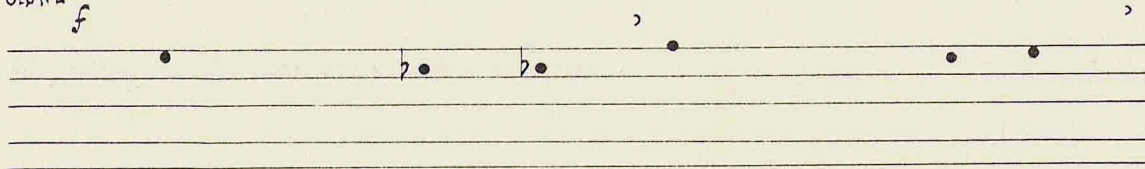
TRES LARGE
mf

EN WAS FOR SO SLEIGH STILL WA, ICE EN TO THAT AND GRES

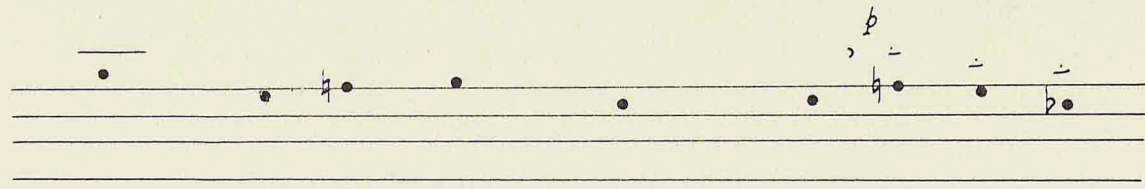
WAS, CARE THE DE, WHEN ICE THICK MADE OF AN DEEP O.

GRAVE

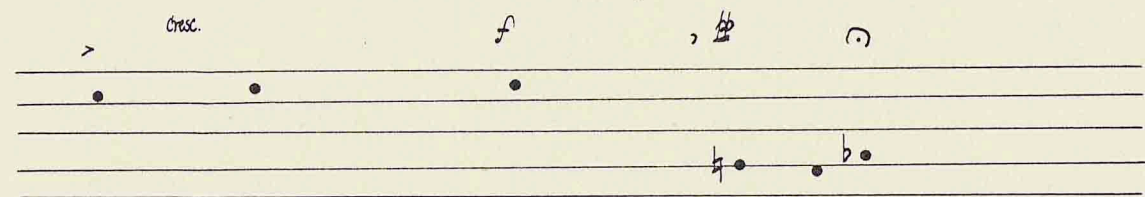
f



IS BE THAT , IS FUL ER ,



IT JUNE SHOP\$ ING AND A , GOT A US



OUT SIDE PHI , WHO MEM WALL.

296

SOLO FOR VOICE 86

THEATRE WITH ELECTRONICS (TECHNOLOGY) (RELEVANT)

DIRECTIONS

Project twenty-two slides relevant to Thoreau.

SOLO FOR VOICE 87

THEATRE

(RELEVANT)

DIRECTIONS (SEE SOLOS 6 AND 7)

Do not perform for longer than nine minutes and twenty-four seconds.

— wood duck — death + tears — locate a straight line between two points — make a collection of 12 things — measuring — give a lecture
 : look for something in your pocket or purse — elegance — back + open a book

+ failure — raised shoulders — dance + raised shoulders — money + shadow — a vertical line + chase + Debussy — seduce — a pure melody
 + open a book + shadow

— seduce + solitary reflection + Debussy — *Debussy + open a book*
 + sing like a factory "far enough off to be musical" + make a collection of 12 things — "*se mettre à plat-ventre*" + chase

+ "a sound that creeps into the ears so gradually that most do not observe it, and so our ears are gradually accustomed to the sound, and perchance we do not perceive it when at length it has become very much louder and more general."

- ice
- religion

- chase

+ **syncopation** - **low voice**

+ **mushroom**

- **"se mettre à plat-ventre"**

- **"se mettre à plat-ventre"**

+ solitary reflection

300

SOLO FOR VOICE 88

THEATRE

(IRRELEVANT)

DIRECTIONS

Leave the stage through the audience returning to the stage without leaving the theatre. Do this very slowly.

SOLO FOR VOICE 89

THEATRE

(RELEVANT)

DIRECTIONS

Locate member of the audience by dropping a transparency inscribed with two straight intersecting lines on a plan of the theatre. Intersection of lines locates theatre seat.

Make a gift of an apple or some cranberries to this member of the audience. If no one is seated there, simply place gift on empty seat.

302

SOLO FOR VOICE 90

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 22 and 67)

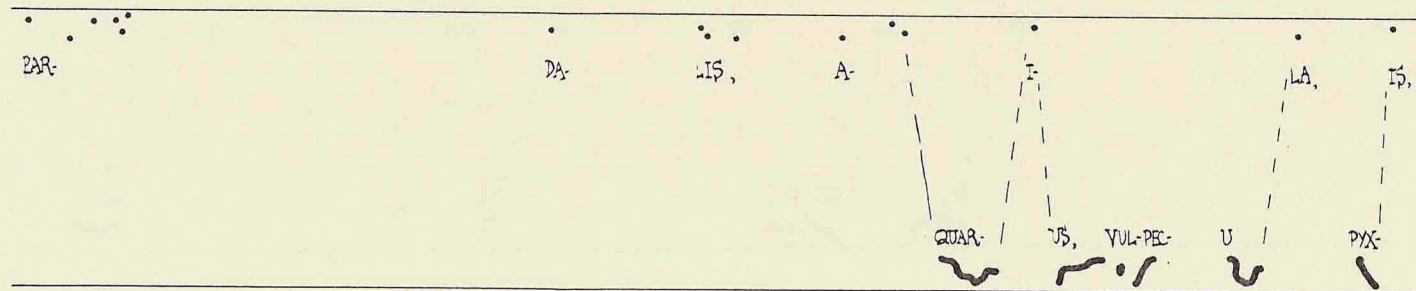
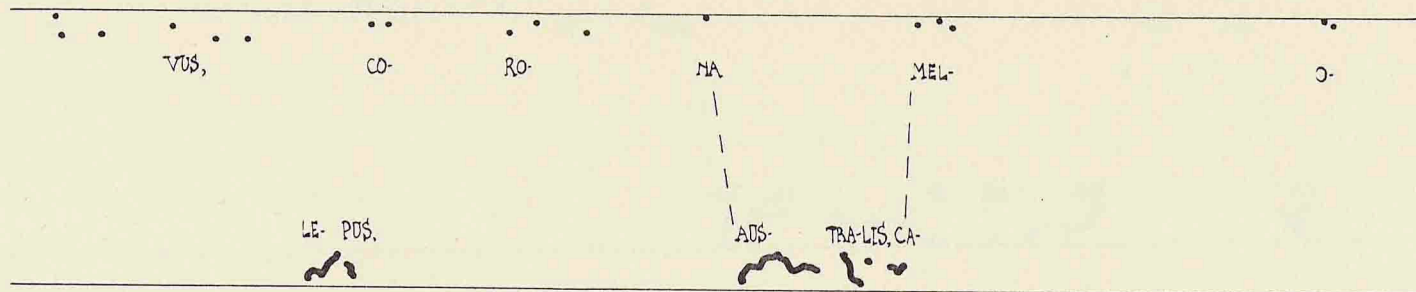
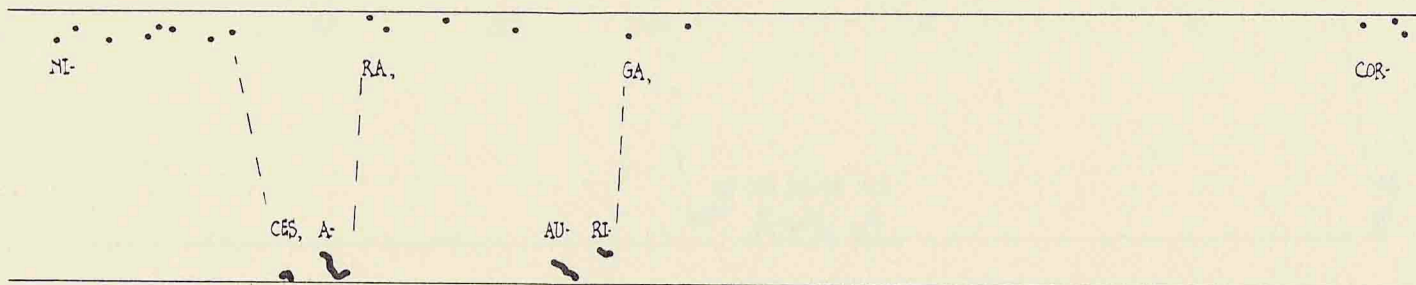
The text is names of constellations. The dotted lines are equivalent to hyphens.

BO- O- TE- Z, MI- NOR, FOR- MAX,
 CA- RI- NA, UR- SA

AR- IES, TAU- LANS MR- GO,
 RUS, AR- UI- LA, VO-

LA- CER- SA- UR- SA NOR, CO- MA IE-
 TA, GIT- TA, MI- BER-

304



A- BA, UR- SA MI- NOR, SER- CAU- DA, A-
 PENS / QUAR-

I- US, MUS- CA, NUS,
 PI- SCIS AUS TRI- VE- LA, A QUAR-I-

SCU- TUM, NIS PI- SCES NUS, A- QUAR US,
 US CA- MAI- OR, AUSTRAL- I-

GEM- NI- TUM, DRA- CO,

I- SCI-

PI- SCES, PIS, RA- TRI- AN- LUM

PUP- DO- DO- GU-

LE, SA, OR, DEL- PHI- NUS, AD- GA, CO

AD-TRA UR- MAI- RI- DRA-

SOLO FOR VOICE 91

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 22)

Make the electronic settings indicated (for interpretation of large and small numbers see Solo 22). Sing as written or in any transposition without vibrato as in folk singing. The text is fifteen of the 36 Acrostics re and not re Duchamp. The large letters of the texts spell Marcel or Duchamp and have no musical significance.

ANY TEMPO

48¹ 5¹ *p*
 1-1 3-4
 A UT-IL-I-TY A-MONG SWAL-LOWS IS THEIR MU-SIC.

THEY PRO-DUCE IT MID-AIR TO A VOID COL-LID-ING.

13² *mf*
 4-5
 AD-VANCED STUD-Y: SUIT-CAS-ES. HOME'LL BE AF-RI-CA. CRÊ-ME

FRAI-CHE FOL-LOWED BY THREE KINDS OF BO-TA-TOES.

17¹ *mp* *p* *mp* *p*
 3 3 3 5
 DON'T YOU EV-ER WANT TO WIN? (IM-PA-TI-ENCE.) HOW DO YOU MAN-AGE TO LIVE WITH JUST ONE SENSE

mp *mp*
 5 3
 OF HU-MOR? SHE MUST HAVE PER-SUAD-ED HIM TO SMILE.

54 13^o *mp*
 5³ 18^o
 A- VOID WOM-EN AND GOLD, SRI RA- MA KRISH-NA AD- VISED. " BUT THAT IS NOT THE

WAY TO CROSS THE STREAM. FOL- LOW ME."

39 12^o
 ME? I SLEEP EAS-I- LY UN- DER AN- Y A- COUS- TIC CON- DI- TIONS.

AS HE SAID: LUL- LA- BY.

31 33^o
 32 43^o
 HE SAID. I DO NOT BE- LIEVE THAT I AM. HE WAS, AS HE AL- SO SAID, A BREATH- ER.

HE COULD BREATHE EF- FORT- LESS- LY.



WE RE-MEM-BER THAT HE HAD STOPPED WORK-ING, E-VEN THOUGH



W-ERE NOW CON-SCI-IOUS HE NEV-ER RE-LAXED FOR A MO-MENT.



RE-MOVE GOD FROM THE WORLD OF I-DEAS. RE-MOVE GOV-ERN-MENT, POL-I-TICS FROM SO-CI-



-TY. KEEP SEX, HU-MOR, U-TIL-I-TIES. LET PRI-VATE PROP-ER-TY GO.



THEY TOLD ME SOME-ONE WHO HAD A PRO-BLEM EN-GAGED HIM IN A DIS-CUS-SION OF IT. HE GAVE



NO AD-VICE BUT THE OTH-ER LEFT RE-LIEV-ED.

41 51"
 2² 28⁹ BUT WHO WILL DO ALL THE WORK (THE DECOR FOR WALK-A-ROUND-TIME)? AND TO PRE-PARE THE LEG TURE HE HAD A-GREED TO PRE-PARE PROVED LESS IN-TER-

EST-ING THAN TO CHANGE HIS MIND A-BOOT DO-ING SO. ON THE OTH-ER HAND IT A-MUSED HIM TO PER-FORM AS A PRO-FES-SION-AL MU-SI-CIAN.

55³
 28⁵ WE RENTED AN AU-TO-MO-BILE, AND DROVE A-CROSS IT-A-LY

FROM ONE HILL-TOWN TO AN-OTH-ER, TWO HUN-DRED MILES TO SPO-LE-TO.

7¹ 8³
 28⁸ 57¹¹ SINCE OTH-ER MEN MAKE ART, HE CAN-NOT. TIME

IS VAL-U-A-BLE.

34³ 19⁶ **EASTER**

YOU MUST HANG YOUR PAINTINGS ON THE WALLS. "I CAN'T STAND TO LOOK

AT THEM." THAT'S WHY YOU MUST HANG THEM ON THE WALLS.

57⁷ 46³ **QUESTIONS**

THAT I MIGHT HAVE LEARNED TO ASK

CAN NO LONGER RECEIVE RE-PLATES.

30⁵ 57⁵ **THE TELEGRAM CAME.**

I READ IT.

DEATH WE EXPECT BUT ALL WE GET IS LIFE.

SOLO FOR VOICE 92

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 12 AND 14)

CAUDILLO
 CONSULTANT FEES
 FROZEN BY
 BEAME
 EENTELLIGENTIA
 WZMAGAJA SIĘ
 DZIERIA
 MI-NO-U-
 E-SO-U-
 DA-N
 EINH ABTRANSPORT
 AUS DER WÜSTE
 ARABS
 GO-MA-DA-N-GO
 PRIMA JUMATATE
 DE CÉADAON
 TROGAM
 KOCJE
 UNIVER SALIZHU
 TIEMPO
 NA PRZESTRZENI
 OSTATNICH LAT
 DU MINI-
 FUSTA
 RACE
 RELATIONS
 GENERAL
 MOTORS HIT
 ATTENTION
 TERRORISMO
 EN AMERICA
 SALIDA
 EN MONZA
 GUARANTEE
 CLEARER
 ATMOSPHERE
 ABANDONO
 C'EST A DIRE
 BENEATH
 THE SEA
 KAPITALIZMU DO
 NA BORTO
 SAMOLYETA
 ISRAELSKIE
 POWODUJE
 TABI
 MAS DE SIETE
 MIS-ONES
 E L'AGRI
 LEVANTE
 GAFI
 BASE AÉREA
 LOS ESTUDIANTES
 LA EPIDEMIA
 AUF VON
 PRASIDENT
 NIXON
 ARMS
 CACHE
 INTENSA
 ACTIVIDAD
 DIE LUSTLOSE
 HALTUNG
 RACE
 NON SUB
 SOARLE
 FLAT IN LA
 CITYCENTER
 PRIMJENJA
 ZAKOMA
 NOVOG
 ABSURDE
 ANGST
 CHE LA
 FAMUGLIA
 IN...
 NACH
 LA CARTILE
 STOI, NIE
 ZBURZONY
 RICH
 ... CASA
 CHOR CHAYH
 MIDIP CLOCHA AR
 CHOR MUNTIR AN
 BHAILE
 POLICE SET UP
 ROADBLOCKS
 STOLICA
 KÖLN

SZY BISTY
 TO MAKE MONEY
 V ARGINTEENYE
 ENTREVISTO
 VEĆ JE POČELA
 ULTIMATUM DE IRAQ
 TROOPS NORTH OF PHOMPENH
 NYEW
 WAS PART OF A DISPUTE
 YESTERDAY
 MARCHIO
 HA SVEEDANYA
 NUXON
 ESPAÑA
 PO
 LA VENGEANCE
 STRANA OBYAVLYENE
 THE CEASE-FIRE AGREEMENT
 GRUPPELEITER
 ISRAEL
 SPRAWOWANIA
 HI-TO-JI-CHI
 FRAGEN
 LA I ZOLIBORZO
 ZWEL
 APLAT CA TERORISTI
 PHAN TOM CAIRO
 ZBIOR
 EINEM AUTORITÄTS DENKEN
 VIATA NOASTRA
 NI
 CENTRALA ONU
 IL
 KAK VSYAW RUSSKIYE
 YAMI
 DOGODI DA
 EE
 Y METIDOS YA
 PRETURI MAXIMALE
 CRITICS FORM NEW GROUP
 RAZBOI
 DE AUTO-ESCUELAS
 INFLATIONARY PRESSURES
 TU PODCZAS DŁUGOTRWAŁYCH
 JE SUIS HEUREUSE
 RAZVOJ
 DEANAI RHINE
 MAR
 LA AUTONOMIA

ARAPSKJE DELEGACIJE COMPETITION

ONE FOIS SEULE POL PRZY TOMNI POWSTANCY

CHANGES IN REGULATIONS EXPLOSION ATOMICA NA COIRME TA CUID DENA TÍORTHA

ROUNDT LEACHTÁ ANTIMOSITY OF SYRIA CORAZ WIECEJ CHAMPÁIL SIAD GLI PRIHVATILI

STROJEVA GE A-NA MARIE DE DES GANGS CHEZ LES ÉDITEURS

OTHERS DAMAGED OFFENSYWA WOJSK

LES SECRETS DU DOCTEUR AUSSERGE WÖHNLICH GEPFLEGT IST

MARTIAL LAW THROUGH OUT JORDAN DRAME ZAGŁĘBIE WEGŁOWE LE CLOÏ LEIS AN

AIR OF DANGER EIN IDOL RED CROSS READY FOR TALKS

LYETEYE SVI POKUSAJI MIRNOG INVESTIGACION

IN THE JUNGLES OF LAOS ROKOWANIACH SOVIETSKO EESPANSKAYA

PIECAT IN TURCIA
 KA-BU-SHI-KI
 CYCLING LANE LIKELY
 INDONESIA
 PECEMO V. BEDAKSU
 QUALITA È SICUREZZA
 TRI
 MAHI
 UN COUP DE GRACE
 SU TERRITORIA
 FÜR
 AUFGEBAUT
 ECONOMIA FINANZAS
 PARIS
 DO
 LUTTER
 MADRID: COTIZACIONES
 LIBERTAD CONDICIONAL
 TERROR
 SHOWDOWNS
 HIJNO
 ACESTIA
 MONTE CARLO
 WAZNE ZAPAHIA
 LIBANA HA ACUSADO
 NU VA
 HI-TO-SU-JI-NI
 LACRIMOGENE
 POLIZEJ PUBLIKO-JENY
 REVENSION DE LA LIGA
 LOS RESULTADOS
 ACH THÁING
 BATTLE
 SI SOSIO VERIFICATI
 IN CASTIGO SENZA TV
 JAI
 MINISTARSKOG
 COMMANDO MOVEMENT
 SOVIETIKA
 O VIZITÄ LA WASHINGTON
 IL TOMBE PAR TERRE
 DÉCOUVERTE



JOHN CAGE

(for details see our Contemporary Music Catalogue)

- AMORES
AND THE EARTH SHALL BEAR AGAIN
APARTMENT HOUSE 1776
ARIA
ATLAS ECLIPITICALIS
BACCHANALE
BIRD CAGE
A BOOK OF MUSIC
BRANCHES
CARTRIDGE MUSIC
CHEAP IMITATION
CHILD OF TREE
CHORALS FOR VIOLIN SOLO
CIRCUS ON
COMPOSITION FOR 3 VOICES
CONCERT FOR PIANO AND ORCHESTRA
CONCERTO FOR PREPARED PIANO AND CHAMBER
ORCHESTRA
CREDO IN US
DAUGHTERS OF THE LONESOME ISLE
A DIP IN THE LAKE - TEN QUICKSTEPS,
SIXTY-ONE WALTZES AND FIFTY-SIX MARCHES
FOR CHICAGO AND VICINITY
DOUBLE MUSIC (in collaboration with Lou Harrison)
DREAM
ELECTRONIC MUSIC FOR PIANO
ELECTERA
ETUDES AUSTRALES
EXPERIENCES
FIRST CONSTRUCTION
FIVE SONGS FOR CONTRALTO
A FLOWER
FONTANA MIX
FOR M.C. AND D.T.
FOR PAUL TAYLOR AND ANITA DENCKS
FOREVER AND SUNSMELL
FREEMAN ETUDES
HPSCHD (in collaboration with Leigren Hiller, Jr.)
HYMNS AND VARIATIONS
IMAGINARY LANDSCAPE NO. 1
IMAGINARY LANDSCAPE NO. 2
IMAGINARY LANDSCAPE NO. 3
IMAGINARY LANDSCAPE NO. 4
IMAGINARY LANDSCAPE NO. 5
IN A LANDSCAPE
IN THE NAME OF THE HOLOCAUST
INLETS
LECTURE ON THE WEATHER
LES CHANTS DE MALDOROR PULVERISÉS PAR
L'ASSISTANCE MEME
LIVING ROOM MUSIC
METAMORPHOSIS
MUSIC FOR AMPLIFIED TOY PIANOS
MUSIC FOR CARILLON NO. 1
MUSIC FOR CARILLON NO. 2
MUSIC FOR CARILLON NO. 3
MUSIC FOR CARILLON NO. 4
MUSIC FOR CARILLON NO. 5
MUSIC FOR MARCEL DUCHAMP
MUSIC FOR PIANO 1
MUSIC FOR PIANO 2
MUSIC FOR PIANO 3
MUSIC FOR PIANO 4-19
MUSIC FOR PIANO 20
MUSIC FOR PIANO 21-36: 37-52
MUSIC FOR PIANO 51-68
MUSIC FOR PIANO 69-84
MUSIC FOR "THE MARRYING MAIDEN"
MUSIC FOR WIND INSTRUMENTS
MUSIC OF CHANGES
MUSIC WALK
MYSTERIOUS ADVENTURE
NOCTURNE FOR VIOLIN AND PIANO
OPHELIA
OUR SPRING WILL COME
- THE PERILOUS NIGHT
PRELUDE FOR MEDITATION
PRIMITIVE
QUARTET (Band)
QUARTET (Percussion)
QUARTETS I-VIII
QUEST
RADIO MUSIC
RENGA
A ROOM
ROOT OF AN UNFOCUS
ROZART MIX
SCORE AND 23 PARTS
THE SEASONS, BALLET IN ONE ACT
SECOND CONSTRUCTION
SEVEN HAIRU
SHE IS ASLEEP
SIX MELODIES FOR VIOLIN AND KEYBOARD
SIX SHORT INVENTIONS
SIXTEEN DANCES
SIXTY-TWO MESOSTICS RE MERCE CUNNINGHAM
SOLO FOR VOICE 1
SOLO FOR VOICE 2
SOLO WITH OBLIGATO ACCOMPANIMENT OF TWO
VOICES IN CANYON AND SIX SHORT INVENTIONS
ON THE SUBJECTS OF THE SOLO
some of THE HARMONY OF MAINE (Suppl. Bletcher)
SONATA FOR CLARINET
SONATA FOR TWO VOICES
SONATAS AND INTERLUDES
SONG BOOKS
SOUNDS OF VENICE
SPEECH
SPONTANEOUS EARTH
STRING QUARTET IN FOUR PARTS
SUITE FOR TOY PIANO
TELEPHONES AND BIRDS
THEATRE PIECE
THIRD CONSTRUCTION
THREE DANCES
THREE PIECES FOR FLUTE DUET
TOSSED AS IT IS UNTRUBLED
TOTEM ANCESTOR
TRIO
TV KOELN
TWO PASTORALS
TWO PIECES FOR PIANO (1935)
TWO PIECES FOR PIANO (1946)
THE UNAVAILABLE MEMORY OF
A VALENTINE OUT OF SEASON
VARIATIONS I
VARIATIONS II
VARIATIONS III
VARIATIONS IV
VARIATIONS V
VARIATIONS VI
VARIATIONS VII
VARIATIONS VIII
WAITING
49 WALTZES FOR THE FIVE BOROUGHS
WATER MUSIC
WATER WALK
WBAL
WGBH-TV
WHERE ARE WE GOING? AND WHAT ARE WE
DOING?
WILLIAMS MIX
WINTER MUSIC
THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS
59½" FOR A STRING PLAYER
433"
433" (No. 2) (007)
2710.554" FOR A PERCUSSIONIST
2611.1499" FOR A STRING PLAYER
3446.776" FOR A PIANIST
3157.9864" FOR A PIANIST