

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

ALLEGRO CON SPIRITO (CIRCA $\text{J}=112$)
to Charles Jones

FLUTE
OBOE
CLAR.
BASSOON
HORN
IN P.
VIOLIN 1
VIOLIN 2
VIOLA
CELLO

FL.
OB.
CL.
B'SN.
HORN

VLN. 1
VLN. 2
VIOLA
CELLO

[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.

(no rit.)

390

(no rit.)

390

Adler
Southwestern Sketches
Summer 1962

II

10h tar de lu-mi-no-sa! El aire está encan-tado. La

blanca ci güeña 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-ejan volanda, so-nan-do...

y hay una que torna como la saeta, las alas agudas tendidas al aire sembrío,

buscando su negro rincón del tejado. La blanca ci

üeña, como un gara-bato, tra-guila y di-fe-me, itan dispara-

tada!, sobre el campa-na rio.

points. Every sketch and manuscript identified, studied,

GILBERT AMY, *Antiphonies* (1963–64)



. . . catalogued. Map. No mute (picture of mute's
crossed out). ¶ A sensible adjvant 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.

I HAVE CONFIDENCE IN YOU :

A A B C D E E F G H I J K L L M
N O P Q R R S S T U V W X Y Z 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

from STRINGMUSIC №1

David Andrew

The score consists of three systems of music. The top system is for 6 VIOLINS, the middle for 3 CELLS, and the bottom for 3 DBL. BASSES. Each system has four staves. The notation is highly rhythmic and dynamic, using various bowing techniques indicated by 'V.', 'N.V.', 'Pont.', and 'St. V.'. The manuscript is dated 'D.S.A., ANN ARBOR, 1982' at the bottom right.

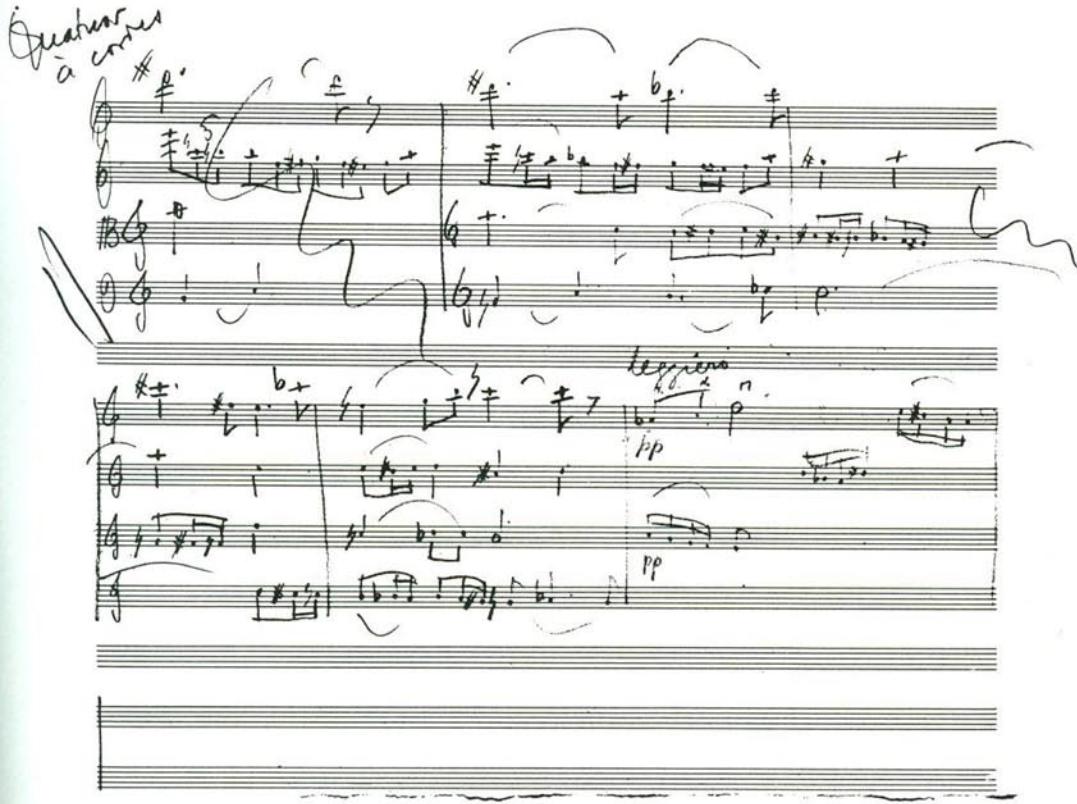
6 VIOLINS

3 CELLS

3 DBL. BASSES

I send you a manuscript .

DAVID ANDREW, from *String Music No. 1*

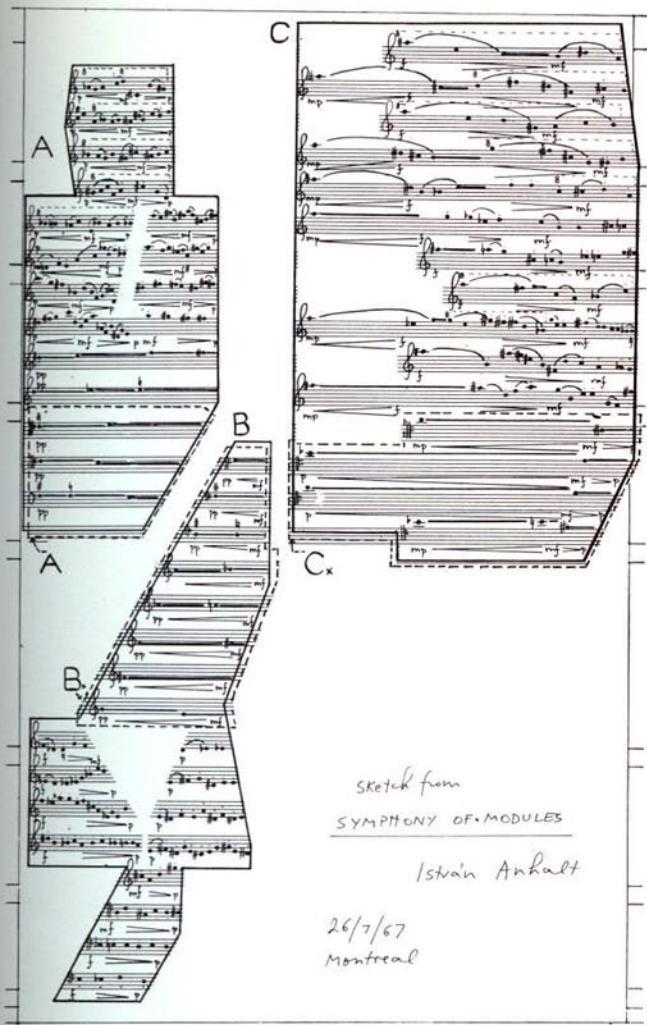


HENDRIK ANDRIESSEN, *Quatuor à Cordes*

. . . Very cordially,

© 1966 by Donemus, Amsterdam, Holland. All rights reserved. Printed by permission of Donemus.

A handwritten musical score for a multi-instrument ensemble. The score consists of six systems of music, each with multiple staves. The instruments include woodwind (flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, cello, double bass), and percussion (xylophone, marimba, vibraphone). The notation is highly rhythmic and expressive, featuring various note heads, stems, beams, and rests. Dynamics such as *f*, *p*, and *ff esp.* are indicated. The score concludes with a signature at the bottom right: "amsterdam, febr. '64."



ISTVÁN ANHALT, sketch from *Symphony of Modules*

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 Johnny Weismuller advertising
underwear.

55

Vn. sc. *mf*

Vn I *pp*

Vn II *pp*

(A)

Va *sul pont.* *pp*

Vc *sul pont.* *pp*

Cb *pp*

Vn I *pp*

Vn II *pp*

(B)

Va *sul pont.* *pp*

Vc *sul pont.* *pp*

ord.

arco

Mέτρα 52-56 άρού το έργο
KINHESIS A, B, Γ, Δ για δύο
σφυρή διεργάλια

Mr. Antoniou

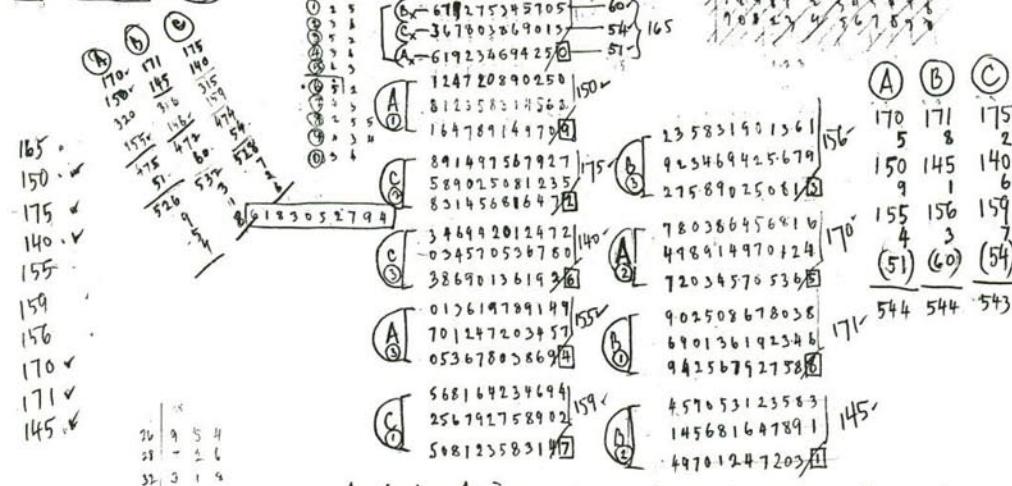
¶ 1 John
1 the
1 other
1 day
1 I noted
1 down:
1 the
1 plumber
1 brings
1 poetry
1 to
1 the
1 poet's
1 wife
0
15

Robert Filiou.

- as close together as possible
 - as broadly as possible (one attempt to balance) / but first distributed or changing in time (difference between attach and steady sound)
 - other approach, but no shorter than a second (it is not necessary to be together)
 - every count a different sound (in either pitch or timbre.)
 - change timbre (with or without pitch change) whenever numbering is repeated
 - change pitch (with or without timbre change) whenever
 - go from one count to the next as quickly as possible, then begin counting again with every new sound (ie. the second marking is not part of the count.)
 - each player uses a different 'level' of numbers, reading them either forward or backward

black numbers $1 \rightarrow 2 \rightarrow 3 \rightarrow \dots \rightarrow n$	red numbers $\frac{1}{2} \leftarrow \frac{3}{4} \leftarrow \frac{5}{6} \leftarrow \dots \leftarrow \frac{n}{n}$	green numbers $\frac{1}{2} \leftarrow \frac{3}{4} \leftarrow \frac{5}{6} \leftarrow \dots \leftarrow \frac{n}{n}$
on the reverse	on the reverse	on the reverse
 - percussion players should use a single roll with a minimum of attack
use (any number) of different pairs of sticks (including soft sticks)
(change of timbre = change of sticks/change of pitch + change of instrument)
use as many different kinds of instruments as are available

123



$A_1 A_2 A_3$ $B_1 B_2 B_3$ $C_1 C_2 C_3$ } 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 intersecting staves, he raises all pitches within that intersection 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. Titches 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 timbres 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.

fast - slow - moderate

slow - half note - quarter note - eighth note

attacca

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					

A Y-O'S Tactile List

TITLE: CORRESPONDENCES (*M. Babbitt*)

1 1 1
SECTION. PART PAGE

24 24 24 24 24 24 24 24

Channel

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

1

Channel

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

Channel

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

Channel

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

R.Lynn-Nov22-1957
57 RL-1122-1

MILTON BABBITT, *Correspondences* (1966-67)

BLOC-NOTES

Cloud Belief
- 737.

(RECTO)

76-80

1 II

II

~~sunja Togins~~

Handwritten musical score for system 1, page 1. The score consists of four systems, each with multiple staves. The key signature is C major (no sharps or flats). The time signature varies throughout the piece, including measures in 2:4, 6:4, 5:4, 7:6, and 5:4. The dynamics are indicated by terms like *f*, *p*, *mf*, and *pp*. The score includes various performance instructions such as "sung 2d", "Pad.", "dissolve", and "solo". The notation is highly rhythmic and complex, featuring many eighth and sixteenth note patterns. The manuscript is written in black ink on white paper.

Bote & Bock

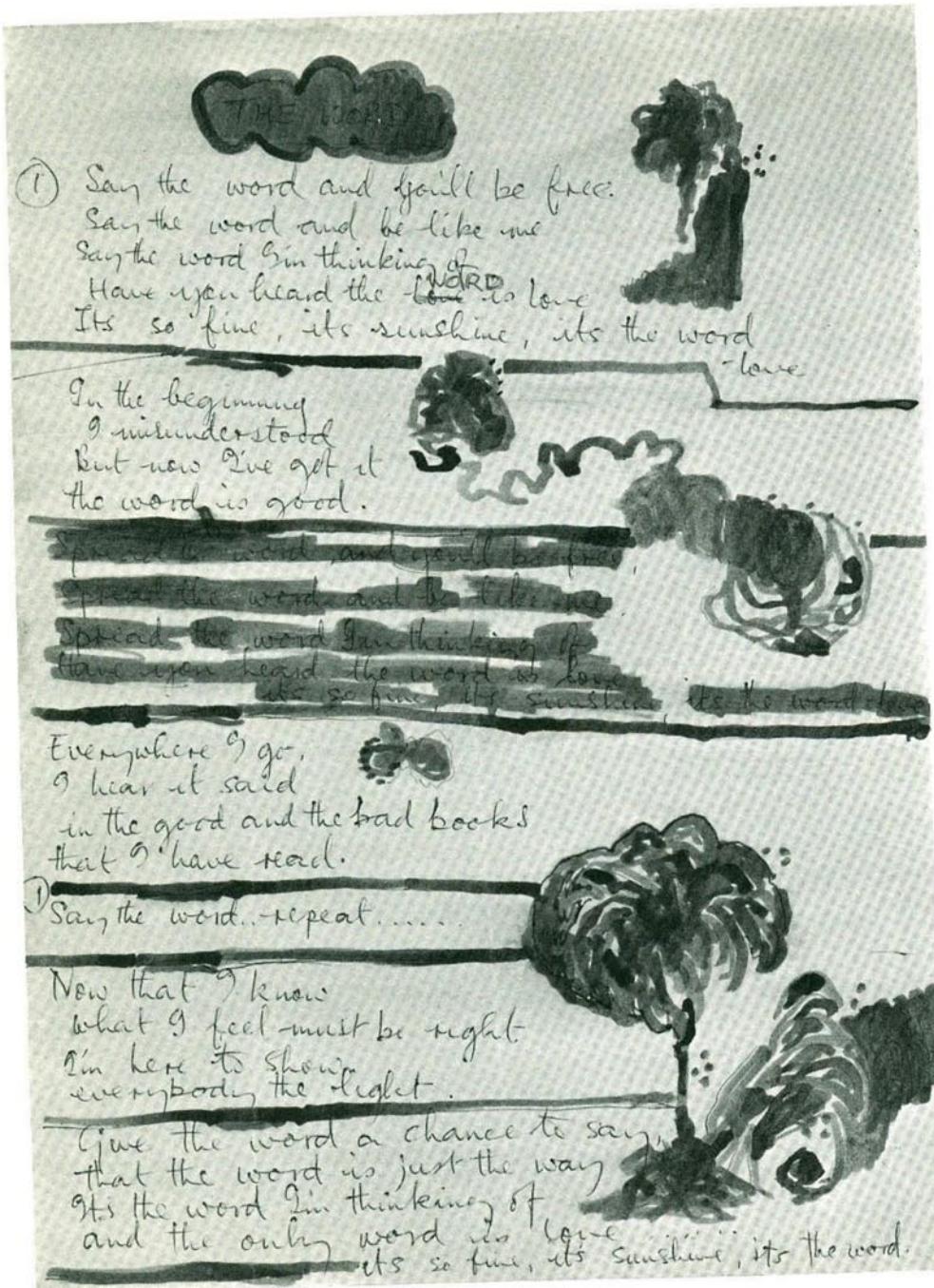


To a direction I once asked, "What do you mean?"

—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*

A handwritten musical score for 'The Line Up and Down' by John Beckwith. The score consists of ten staves of music for various instruments, including flute, trumpet, violin, cello, bassoon, tuba, piano, xylophone, triangle, and snare drum. The music is in common time and includes lyrics in parentheses. The score is divided into three sections:

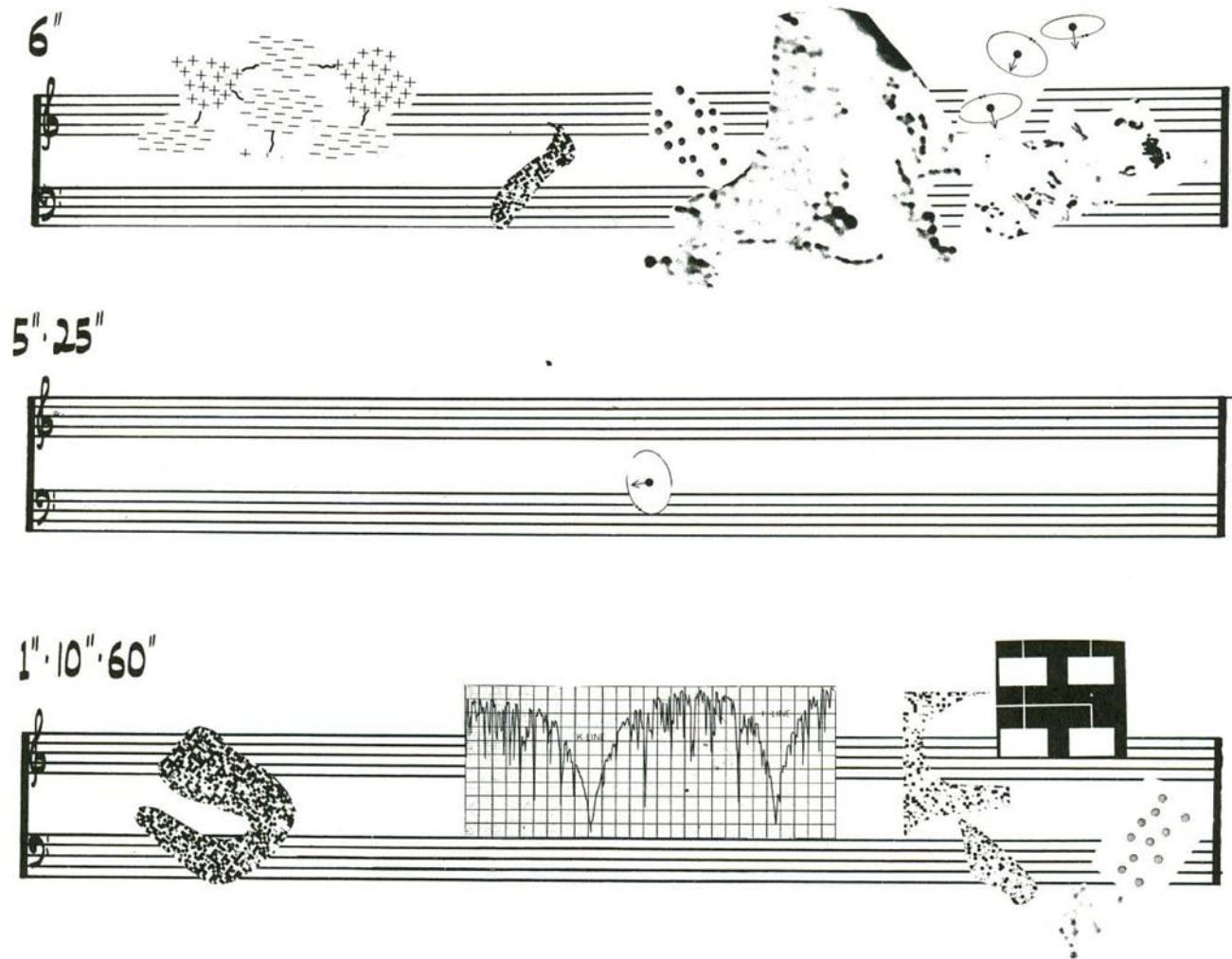
- Section 1:** The first section starts with a dynamic of f . It includes lyrics: "From east to west we've crawled / Across our country". The piano part has dynamics p , pp , and mp .
- Section 2:** The second section starts with a dynamic of p . It includes lyrics: "People friend is just too / As we crawled down to India". The piano part has dynamics mf and p .
- Section 3:** The third section starts with a dynamic of p . It includes lyrics: "(From east to west) Is there no beginning? / Is there no ending? / Right in the middle / Between the two extremes, / And down along the road / over →". The piano part has dynamics p and p .

The score also includes various performance instructions such as "start", "end", "slowly", and "fast".

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

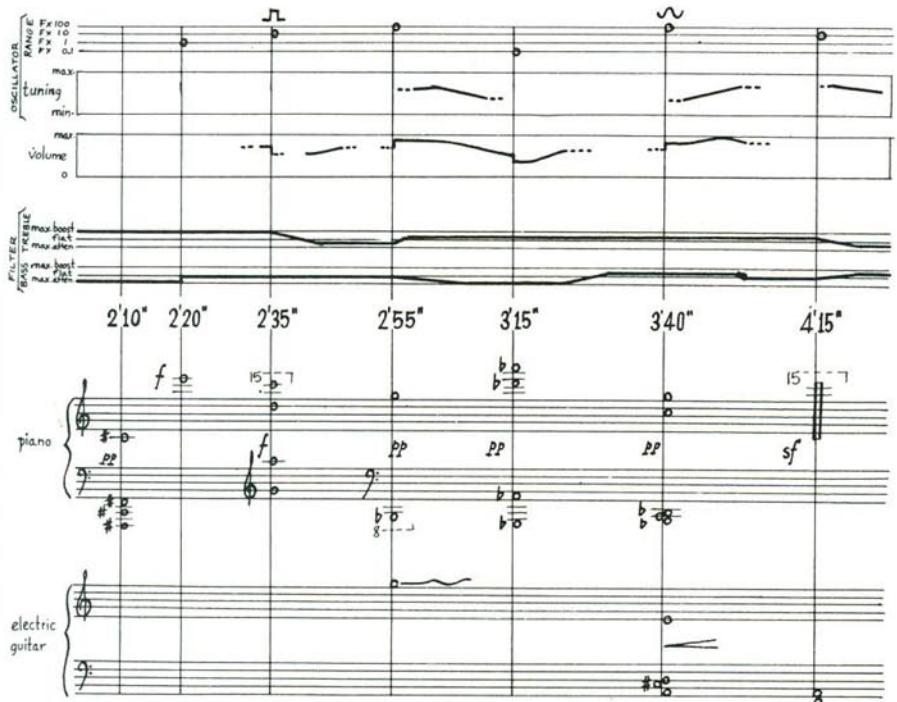
Printed by permission of the composer.



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.



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 shows three staves of handwritten musical notation on five-line staves. The notation is highly rhythmic, featuring various note heads, stems, and beams. Measure 1 starts with a treble clef, a key signature of one sharp, and a dynamic of forte (f). It includes a bassoon part with a dynamic of piano (p) and a section labeled "(soundine)". Measure 2 begins with a bass clef and a dynamic of piano (p). Measure 3 starts with a treble clef and a dynamic of piano (p). The score concludes with a bass clef and a dynamic of piano (p).

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)

Printed by permission of the composer.

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

[euphuistically, notation's essence is non-essentially]

Terry Rusling.

LUCIANO BERIO,

Finale from *Quaderni per Orchestra I* (1959)

3 d=62 (Stark) Accel. - Finale d=104

Fl. 2
A. 2
Ob. 2
C. 2
Dptn.
U. 2
Cb.
Tpt. 2
3
C. Tpt.
Gr.
(Tr. 1)
Tr. 2
Tr. 3
Tbn. 2
Tbn. 3
Tbn. Cbr.
Xyl.
1 Tpt. (Zimba)
d=62 (stark) Accel. - d=104 5

35

G. Ricordi & C. - MILANO

1

Re II

Tbn. 1

¶ . . . the course of the river. Philip Corner.

Sketch for Psalm XXIII ("Chichester Psalms")

(Boy soprano solo) Leonard Bernstein

Gently

Printed by permission of the composer.

LEONARD BERNSTEIN, *Psalm XXIII* (Chichester Psalms)

¶ 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.*

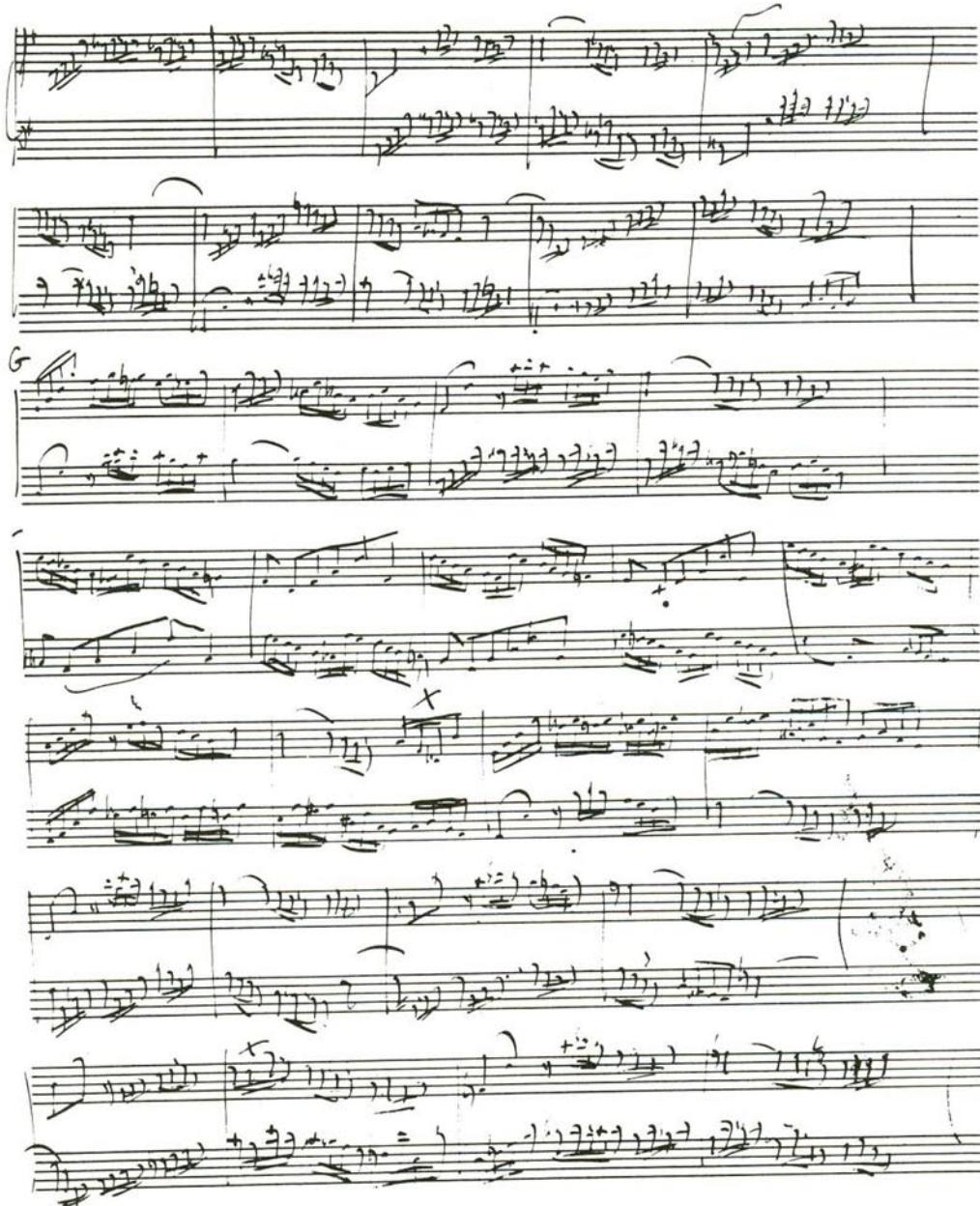
Notation

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.



Foto 15 Lumière!



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

A Prelude for the Lute

Suzanne Bloch

The score consists of five staves of tablature notation for lute. Each staff begins with a clef and a key signature. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Below each staff, there is a sequence of letters (a, b, c, d, e) repeated in a pattern. The first staff starts with 'a'. The second staff starts with 'b'. The third staff starts with 'c'. The fourth staff starts with 'd'. The fifth staff starts with 'e'. The notation is continuous across the staves, with some notes extending from one staff to the next. The score is written on five-line staff paper.

SUZANNE BLOCH, *A Prelude for the Lute*

I : c. 72 " Så börjar Livet" Blomdahl

sord.
solo sustentatura
dolce

KARL B. BLOMDAHL, *Så Börjar Livet*

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. ¶

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, *Ongakugeijutsu*)

LARS-GUNNAR BODIN, *Semikolon*; Dag Knutson In Memoriam

BENJAMIN BORETZ, *Group Variations No. 1*

W. Inégale au fil
de l'écoulement

d.

Flute

Violin 1
Violin 2
Cello
Double Bass

introduction (A 1234)

Jackie P. I. Etude 3 N.Y.C. Cello

28 Strum 3 N.Y.C. Gitarre (anti counter) 12 Octave (dissonance)

3 N.Y.C. Gitarre (anti counter) 12 Octave (dissonance)

Jackie P. I. Etude 3 N.Y.C. Cello

Alfredo P. I. Etude 3 N.Y.C. Cello

Grodek

Liaison vibraphone (Tempo molto - 106)

13. Université

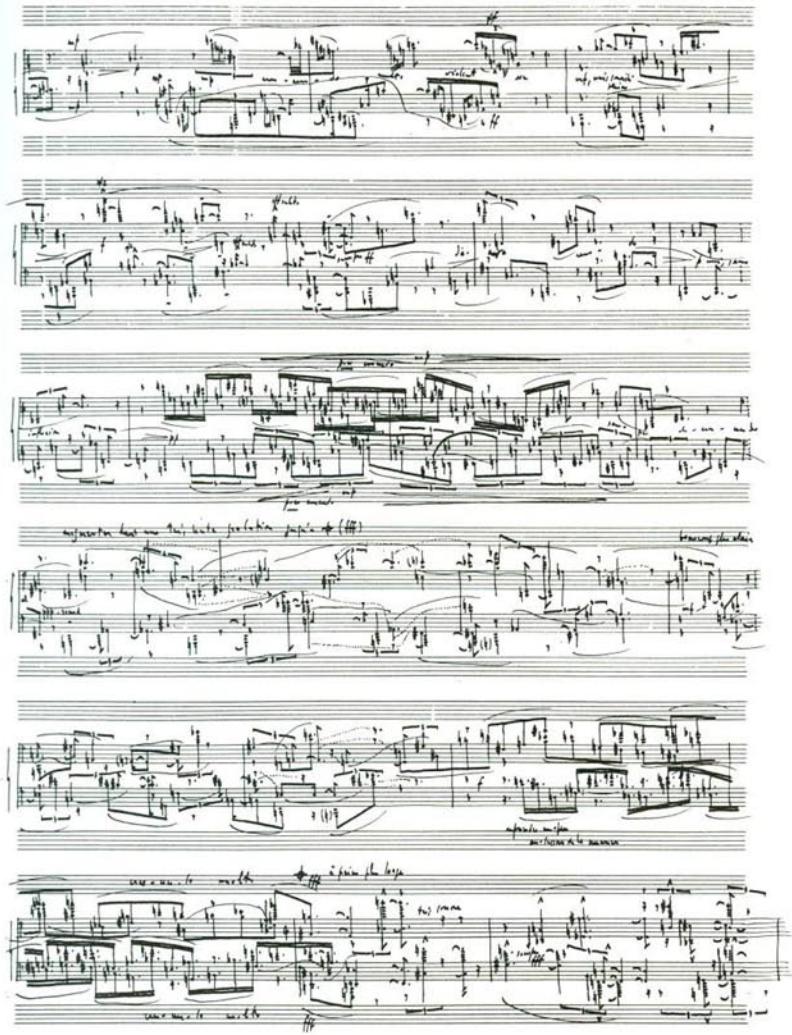
Paik. "How about——destroying all notations, tapes, before you die, and
leave to music-history only one line—— 'there lived a man called John Cage'——?"
Cage. "***It's too dramatic—***" (**1960, ibid**)
Nam June Paik. ¶

dashes — hooks — curves — dots — strokes

punctus — virga — clivus

short sound — long sound — double
minim

Netty Simons.



PIERRE BOULEZ, 2^{eme} Sonate pour Piano

Copyright © 1967 Heugel & Cie, Paris, France. Used by permission.

A handwritten musical score sketch consisting of six staves. The top staff is labeled "E.H." and features a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains six measures of music with various note heads and stems. The second staff is also labeled "E.H." and has a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains six measures of music. The third staff is labeled "freely" and has a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains six measures of music. The fourth staff is labeled "Harpsichord" and has a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains six measures of music. The fifth staff is labeled "Flute" and has a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains six measures of music. The bottom staff is labeled "Harp" and has a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains six measures of music. Measures are separated by vertical bar lines. Some measures have three-beat groupings indicated by the number "3". The score concludes with a double bar line followed by "D.C." (Da Capo).

(TRIPTYCH SYMPHONY)

FINALE



J = 138

Carl Bowman

5

2 FL.
PCC.

2 OB.

CL.

3

BASS CLAR.

2 BSN.

HNS.

3

4

TPS.

3

EUPHONIUM

TBN. 2

3

TBA.

TIMP.

DRUMS

(ed TUBA)

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 excerpted passage, the instruments all begin together, but the first note is the only simultaneous attack. After the opening roll, each player continues in his own tempo (rhythmicly independent) and plays steadily and precisely in an assertive manner (however, not frantically), but totally ignoring 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 events at the end of this passage.

[†] True violins are a family of new stringed instruments (so) constructed by Cullen Hutchins, in accordance with a conception of Henry Brant. All of them sound as written in the score. In the parts, the soprano violin is pitched 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

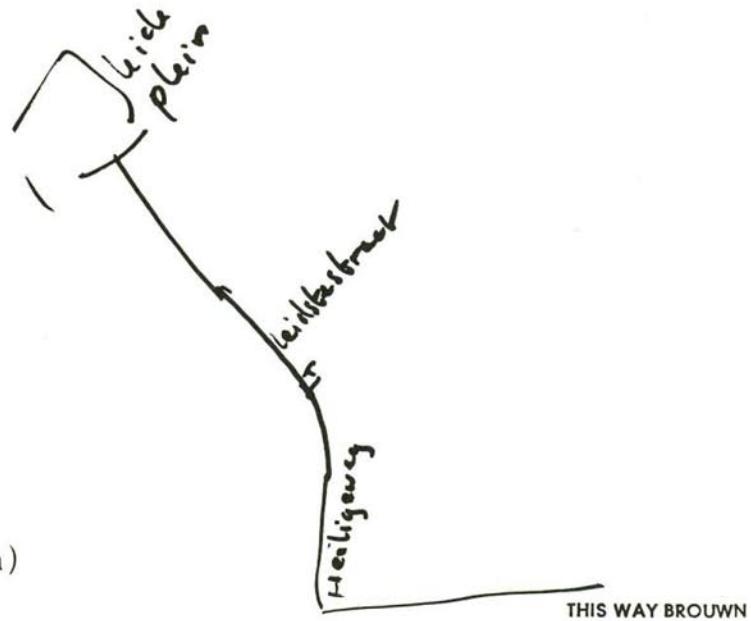
- At least one plant.
mushrooms
moss

¶ 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.

EARLE BROWN, sketches from *Available Forms II*

TRIO for TRUMPET (B^b), TROMBONE, PERCUSSION
1966

Herbert Brün

!152

TRIO for TRUMPET(B^b), TROMBONE, PERCUSSION
1966

Herbert Brün

1

snare on
muffled

6

Printed by permission of the composer.

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

Visions . (to me)

Gavin Bryars.

Bass Clarinet 122
2 bassoons: 

Trombones 122
Tuba
Bass Drum 

Vibraphone 

Cymbals 122
Glockenspiel 

Gongs 122
Bells 

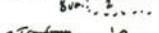
Triangles 122
Cello 122 

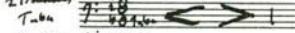
Metronome: 122
Double Bass 

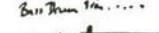
Thunderclap.



Bass Clarinet  1 1

2 bassoons 

Vib.
2 Trombones  1 1

Tuba
Bass Drum 

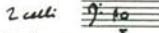
Vibraphone 

2 cymbals 

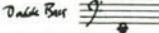
Glockenspiel 

2 gongs 

Bells 

2 triangles 

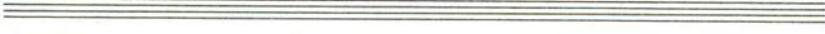
2 cellos  1 1

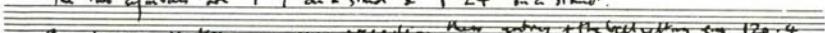
2 metronomes 

Double Bass 

Thunderclap.





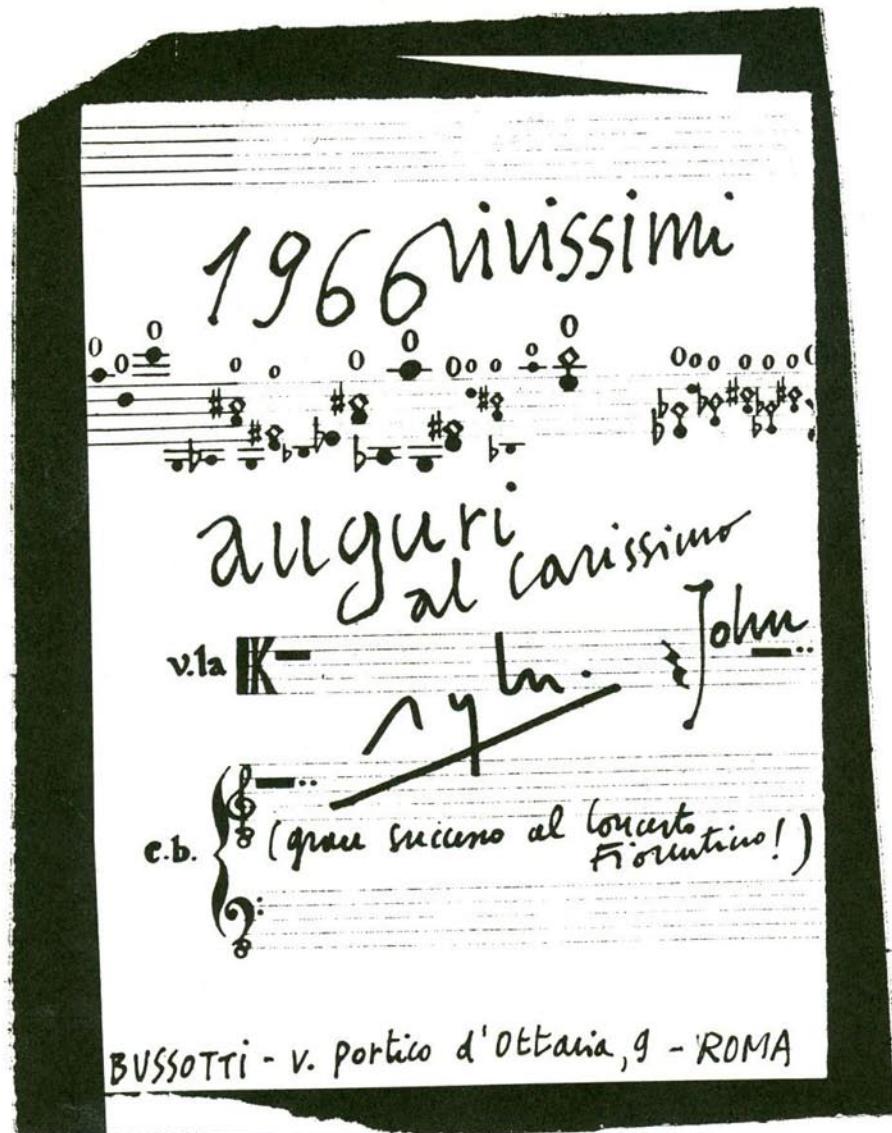


The two symbols are 1 " on a stand & 1 24" on a stand.

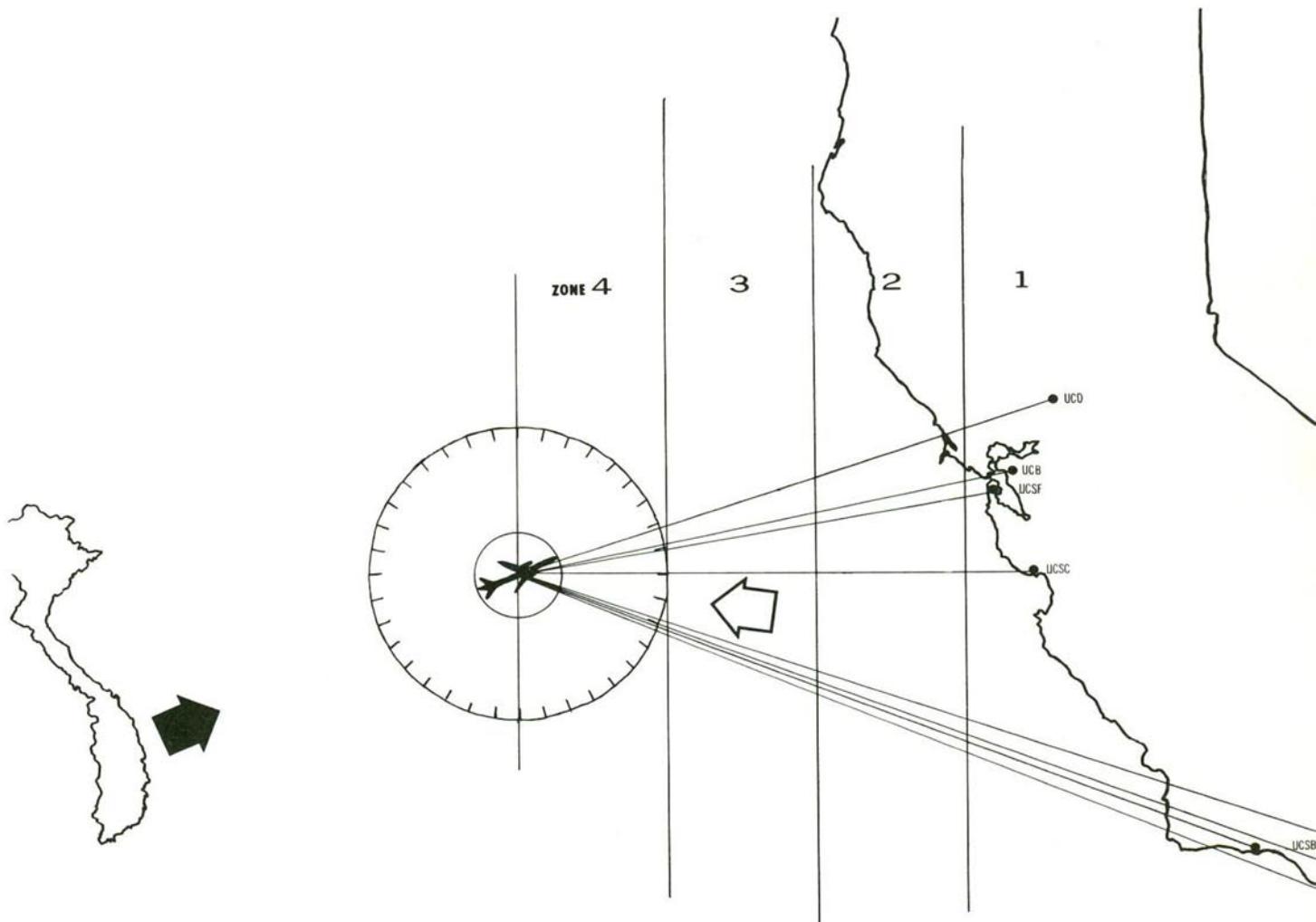
The metronome readings are given preceding their entry & the beat setting e.g. 120-4
The gongs should be of different sizes.





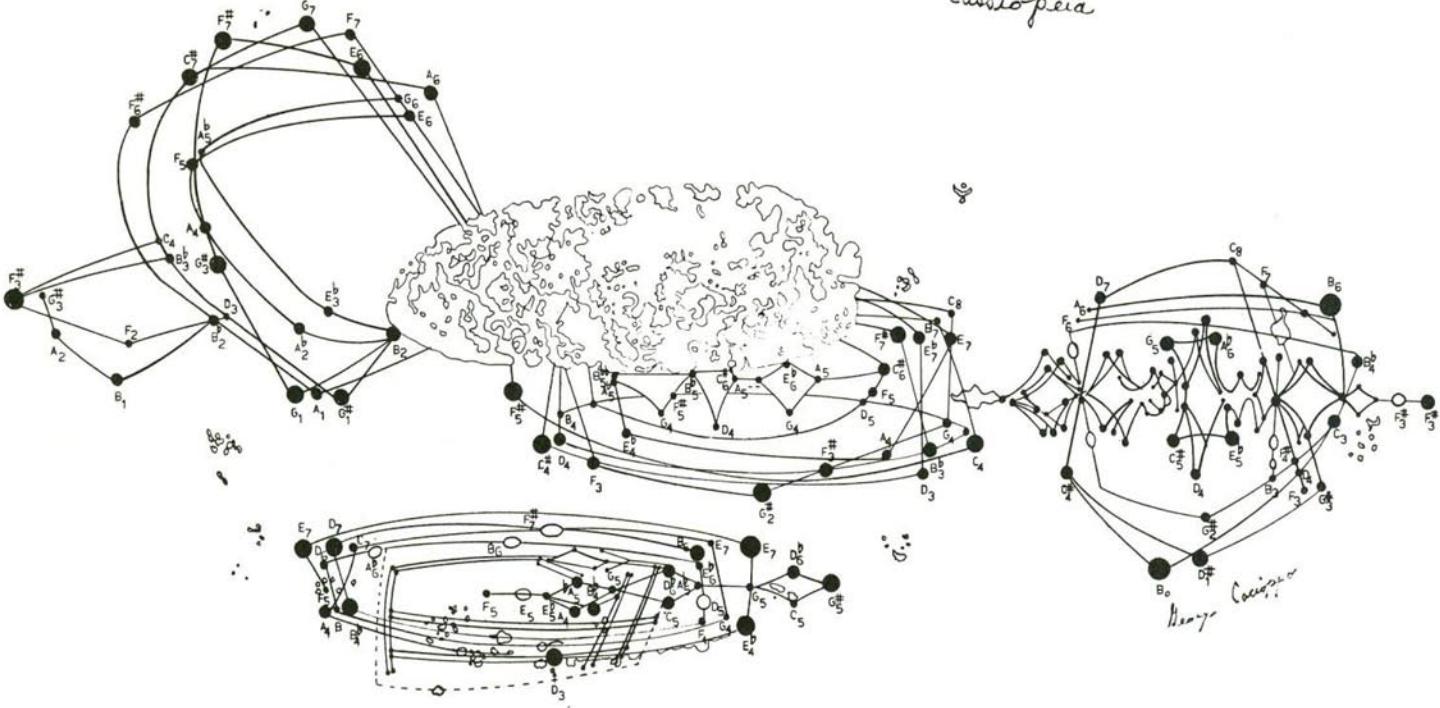


SYLVANO BUSSOTTI, New Year's greeting



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

Cassiopeia



Opera. ¶ All pedagogy is problematical. The more one is doing it, especially for me now, **because**
I have to write a book about my teaching new music. I like always to do it and to

think about how...

The best is, to work with children. They are wonderful, open, and creative.

Students are already fixed, the teachers hopeless **and the** music-schools are
old-fashioned, **dead museum-machines.**

Certrud Meyer-Denckman.

Gentle adjustments.

GEORGE CACIOPPO, Cassiopeia

-86-

120

ff

48

ff

50

ff

126

ff

126

ff

92

ff

95

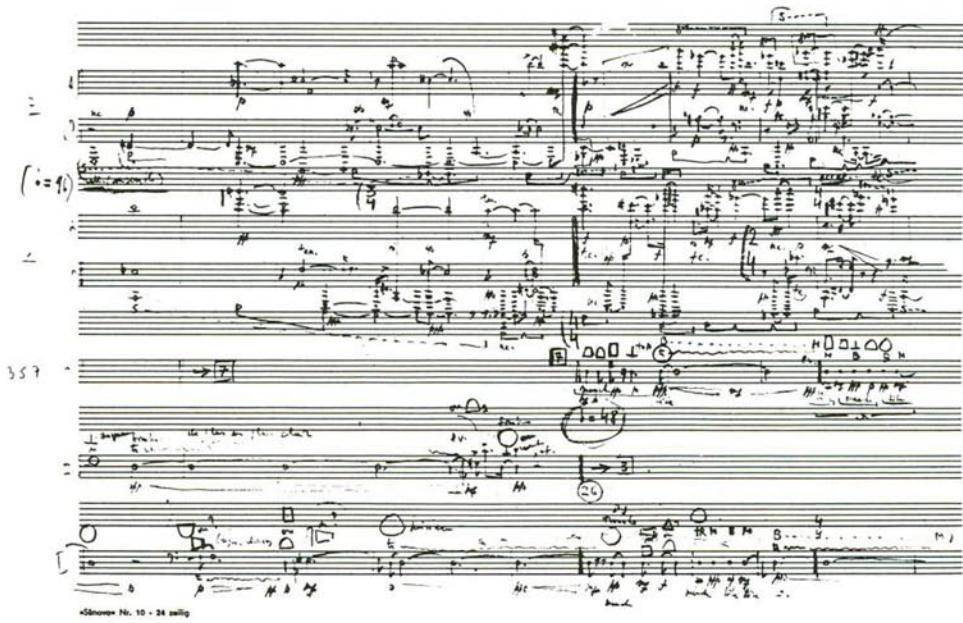
ff

98

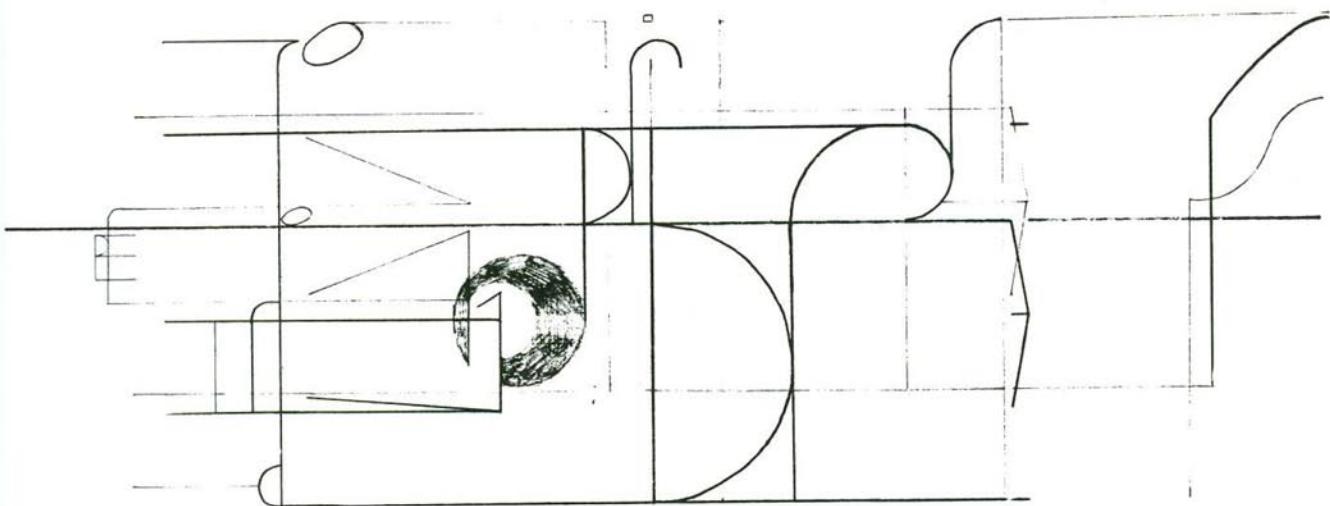
ff

GRADUALLY RELEASE

JOHN CAGE, *Music of Changes*



JACQUES CALONNE, *Tome*



CORNELIUS CARDEW, *Treatise* (sketches)

114

$\frac{4}{4}$ $\text{A.M.} = 189$

TACET
AL
FINE

3 4

resonated
ellipted
Feb. 1966

Piano Concerto

Elliott Carter

TACET
AL
FINE

Tutti Div.
Tutti Div.
Tutti

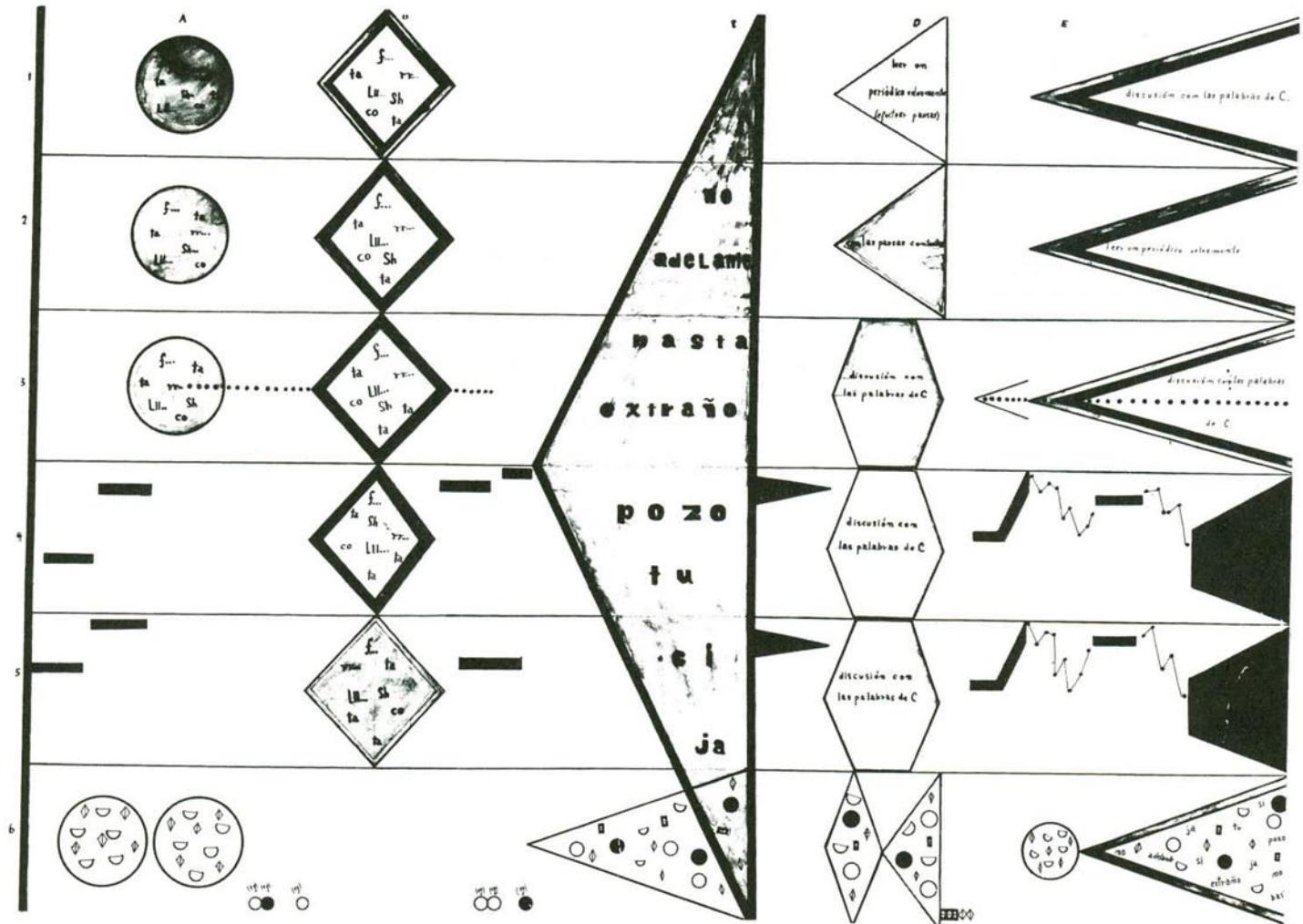
Tutti Univ.

3 4

ELLIOTT CARTER,

Piano Concerto

NICCOLO CASTIGLIONE, *Figure*



GRACIELA CASTILLO, *El Pozo*

Soli III

Sacred Chimes

88

83

89

13

He erased his
own music
leaves visible, paler

than what he later superimposed.

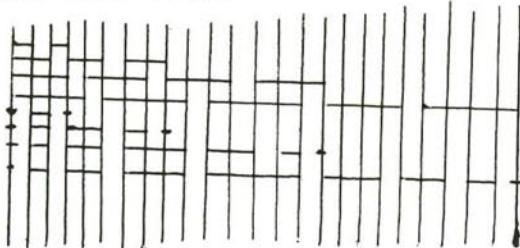
Suggestion: the concert of his various **decisions**.

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 .

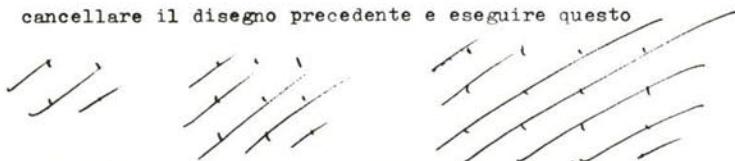
$$n^2 = 1 + 2 + \dots + (n-1) + (n) + (n-1) + \dots + 2 + 1$$

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

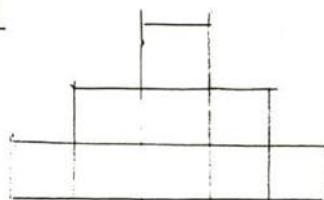
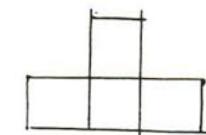
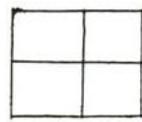
$$9 = 3 \cdot 3 = 1 + 2 + 3 + 2 + 1$$

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

cancellare il disegno precedente e eseguire questo



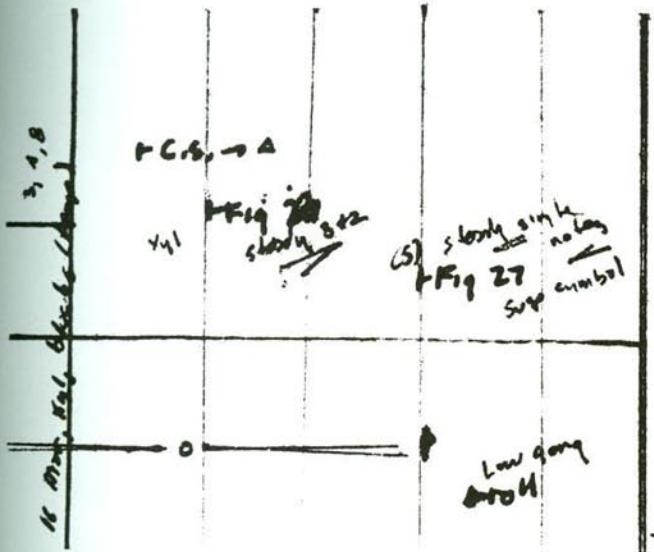
indi con nove cubi - che costituiscono un gioco per bambini
per comporre figure di animaki o figure simili -
comporre le seguenti figure , costruendo e distruggendo suc-
cessivamente.



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 bass drum, tambourine
 2 - Celeste, 6 bongos drums, mid bass drum, maracas
 3 - Marimba, 6 bongos drums, low bass drum, Δ ,
 4 - Xylophone, snare 3 + susp cymb, high gong, gourd;
 5 - Snare I; susp cymbal,牛铃, whip, plate, scraper
 6 - 4 tamtams, mid gong, chimes * ^{cymbals?}
 7-8 tuned drums, snare 2 + susp cymb, claves,
 8-3 traps, 5 temple blocks, low gong, Δ 2 ^{straightbells}.
 9 - 6 small bells, 3 traps, wood blocks,
 plate cymbals 2
 on span on traps.

¶ 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.)

BARNEY CHILDS, *Welcome to Whipperginny* (1961)

Bunger $J = c. 80 \quad (J^{\#} = 160)$

CHOU WEN-CHUNG, *Willows Are New*

INCOMPATIBILITY

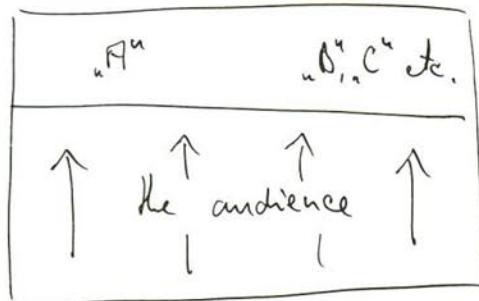
version A : for an excellent audience

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.

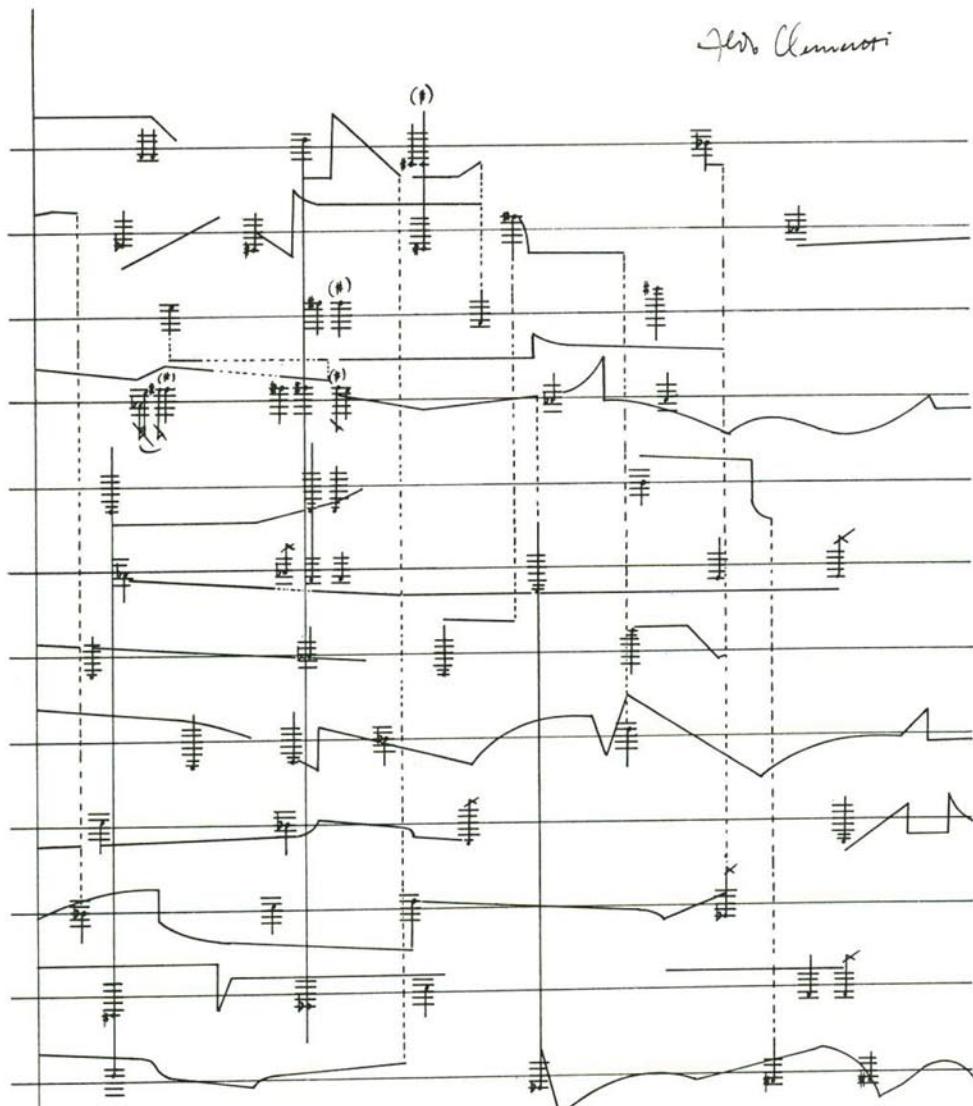
HENNING CHRISTIANSEN,



Incompatibility (1964)

the concert room.

Aldo Clementi



1^a metà della pag. 2 di

INFORBEL-2 ^{*} (per 15 strumenti)

[tieni le tue tastiere fino lontano])

Eduardo Sanguineti - Zerbini, Milano

Bologna - Roma, '61-'62

ALDO CLEMENTI, from *Informel 2* (1961-62)

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

Vision unseen but heard.

A handwritten musical score for a piece titled "Recitative and Canzona" by Wilson Coker, composed in 1965. The score is written on five staves, each with a different instrument or voice part. The first staff is for Violin (Vln), the second for Viola (Vla), the third for Cello (Cello), the fourth for Double Bass (Bass), and the fifth for Voice (Vcl). The score includes various musical markings such as dynamics (e.g., fff, ppp, crescendo, decrescendo), tempo changes (e.g., Largo, Adagio, Allegro), and performance instructions (e.g., "Inquieto", "dureza", "Sordina"). The score is dated "1965" and includes a page number "Q-4".

WILSON COKER, *Recitative and Canzona* (1965)

Whole notes and one

whole note rest signifying not one

but many lengths of time,

not measurable time but the

time of sound itself.

MICHAEL COLGRASS, *Rhapsodic Fantasy*

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



③ Aria.

A. CONRAD

The image shows a handwritten musical score for six performers (labeled 1 through 6) and tape recorders. The score is in common time and consists of six staves. Staff 1 (top) starts with a dynamic of ff . Staff 2 (second from top) features a unique rhythmic pattern with vertical stems. Staff 3 (third from top) includes a dynamic of f . Staff 4 (fourth from top) contains a dynamic of $\text{d}.$. Staff 5 (fifth from top) includes a dynamic of ff . Staff 6 (bottom) ends with a dynamic of ff and a fermata. The score is signed "A. CONRAD" at the end.

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

Overture
for School Performance

Aaron Copland (1938)

Maestoso ($\text{♩} =$)

Picc.

Fl I

Ob I

Cl (B)

Bassoon

Horns I & II

Tuba I & II

Trombones I & II

Perc.

Cymbals

Timp.

Piano

VI

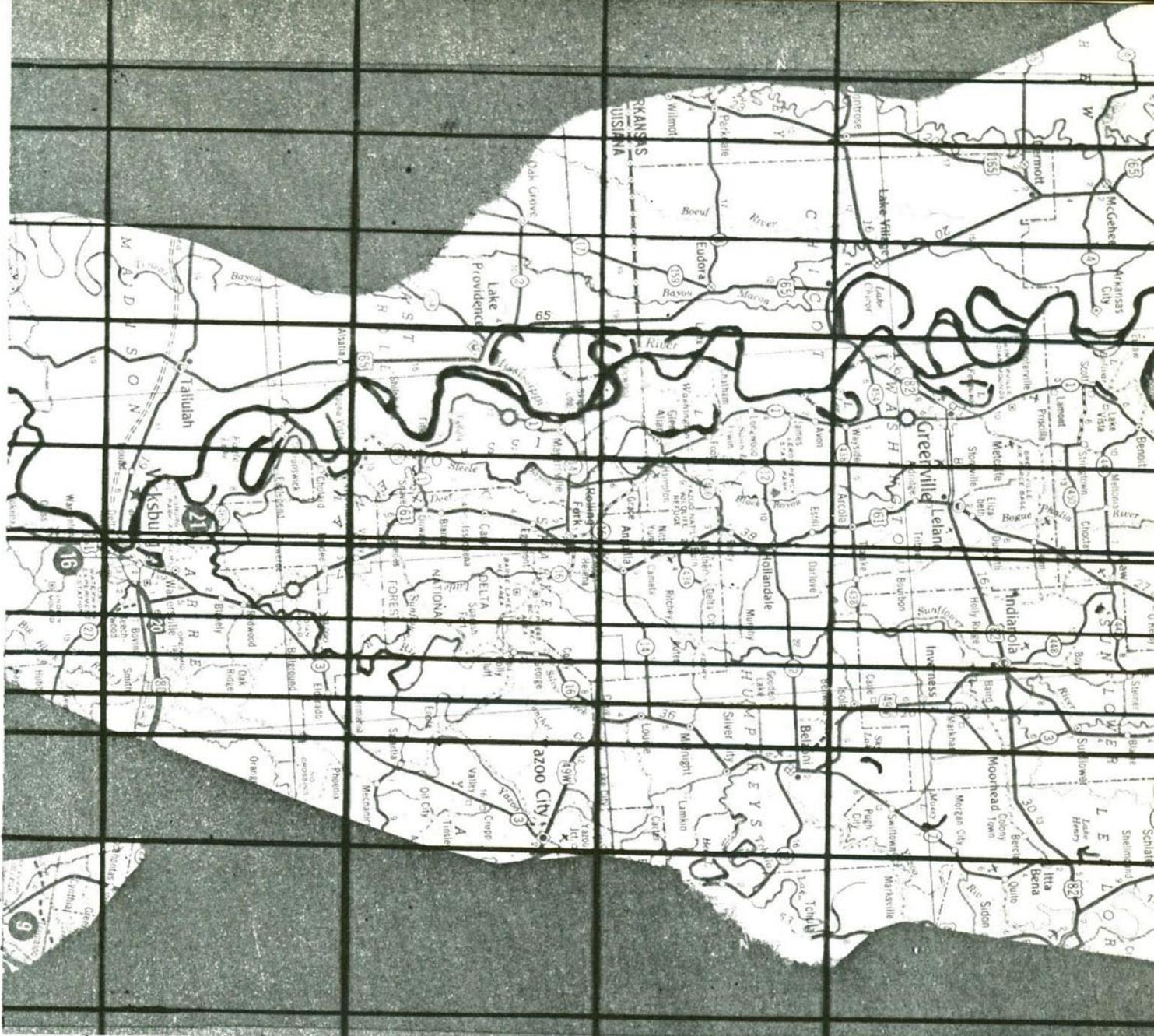
VII

Vclns

Vlc

c.B.

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-origin, 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 : Djai Festival, 1965 ~

CONCERTO for Violin and String Orchestra

I.

Solo Poco LENTO

Orch. *p*

Ramiro Cortés

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

The Train Finale
(Percussion score)

Moderato (M.M. L = 80 or 40)

4 muted (high)
cymbal (low)
PP P.A.P. were all fine

4 muted (high)
gong (low)
PP F.al. C.al. etc.

4 woodblocks (square)
PP 1st 2nd 3rd 4th

4 drums (muted) (ch. wood)
PP 1st 2nd 3rd 4th

4 tam-tam
PP P.A.P. were all fine

cymb.
gong
W.B.
D.M.
tam-tam
ride Tym. Bass

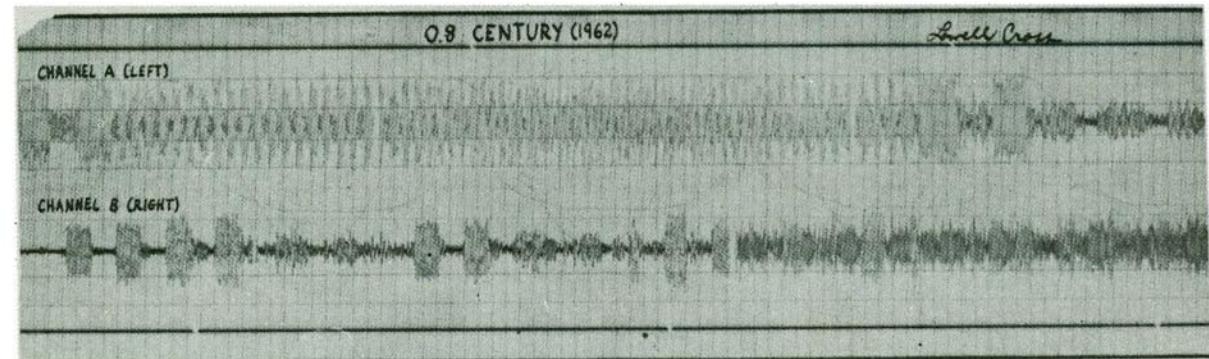
(slight unevenness in precise rhythm)

HENRY COWELL, *The Train Finale*

¶ 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)

- δ pluck string at center with fingertip
- ⊖ pluck string at center with fingernail
- ⊕ pluck string at end (near pins) with fingernail
- lightly brush string with fingertip
- Ⓐ fermata corta Ⓛ fermata lunga

All notes carry an accidental except in case of immediate repetition of pitch.

for David Burge
five pieces for piano

George Crumb
October-November '62

George Crumb
October-November, '62

(Ped. sempre)

1 pizz. ^{♩ = 60} 2 (modo) 3 (modo) 4 (modo) 5 (modo ord.) 6 (modo ord.)

Ped. sempre U.C.

7 modo ord. 8 9 (touch string lightly at center) 10 modo ord. 11 12 13 modo ord.

(Ped. sempre) 14 15 16 (modo ord.)

(Ped. sempre)

8 (sempre)

1) The damper pedal should be held down throughout entire piece

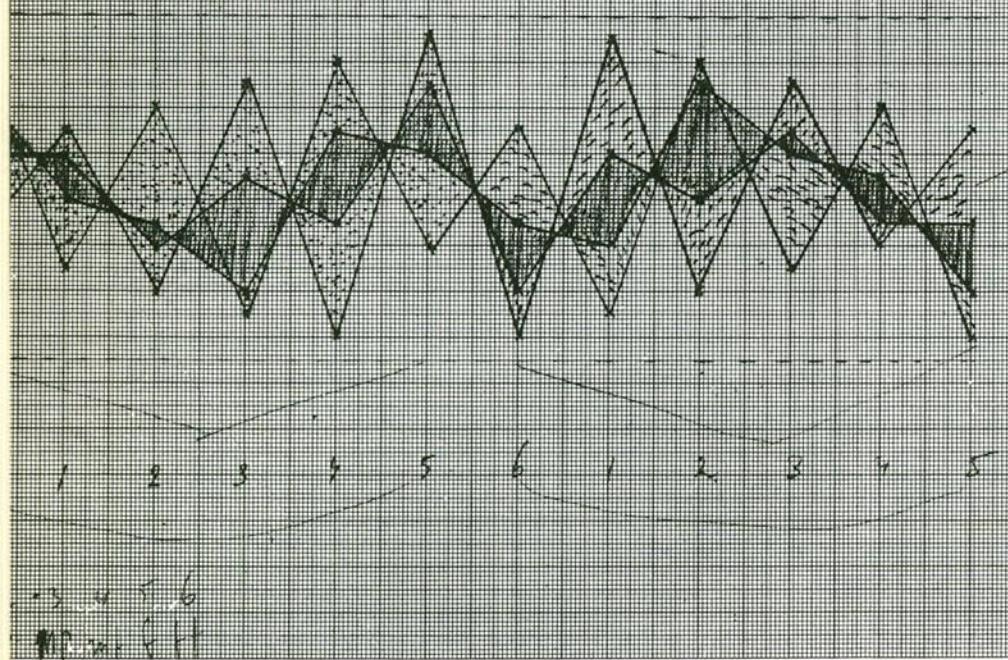
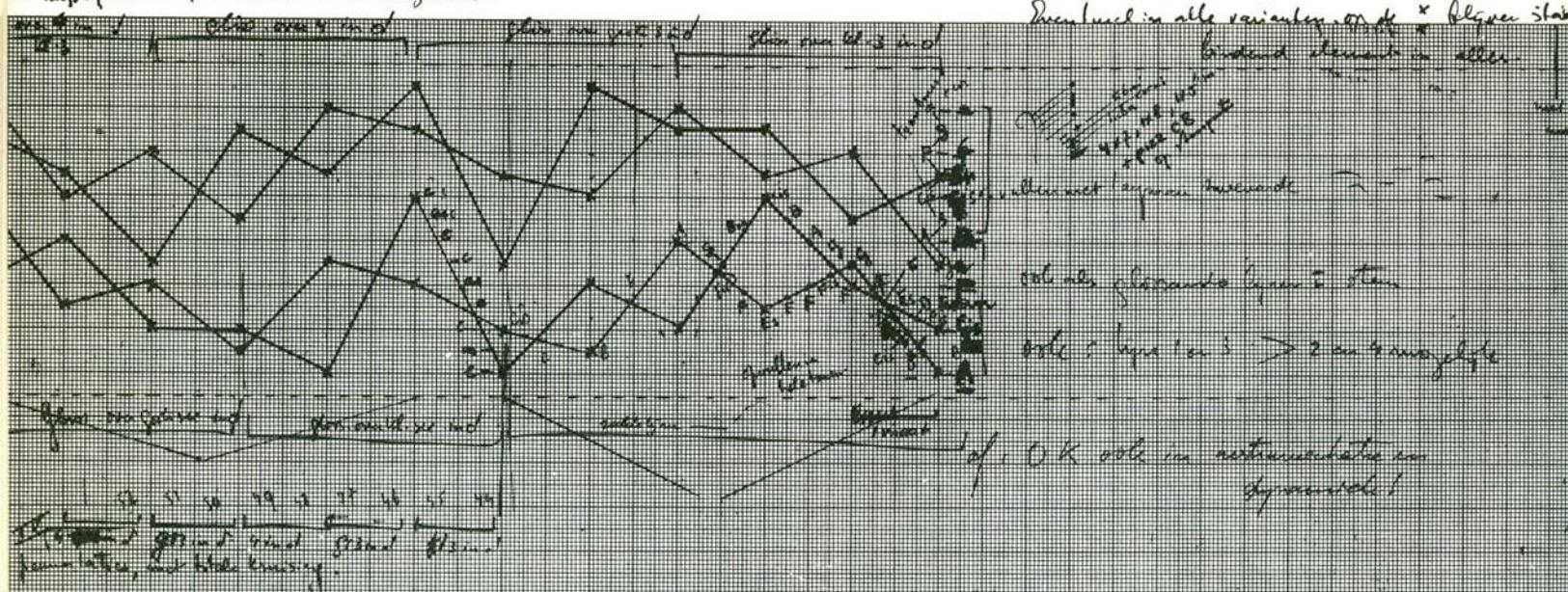
2) A delicate tremolo (using all fingers) within the indicated pitches - on the strings

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

Musical score for orchestra, page 97, measures 43-44. The score includes parts for Hn. (F), Trpt. (C), Tbn., Timp., Fl., Ob., E. H., Cl. (B♭), B. Cl., Bn., C. Bn., Hn. (F), Trpt. (C), Tbn., Timp., and Perc. Measure 43 begins with a dynamic of $\frac{3}{4}$. Measures 43-44 show complex rhythmic patterns and dynamics, including $\frac{2}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, and $\frac{2}{3}$ time signatures. Measure 44 concludes with a dynamic of $\frac{3}{4}$.

LUIGI DALLAPICCOLA, *Ulysses*: Act I, Scene 3

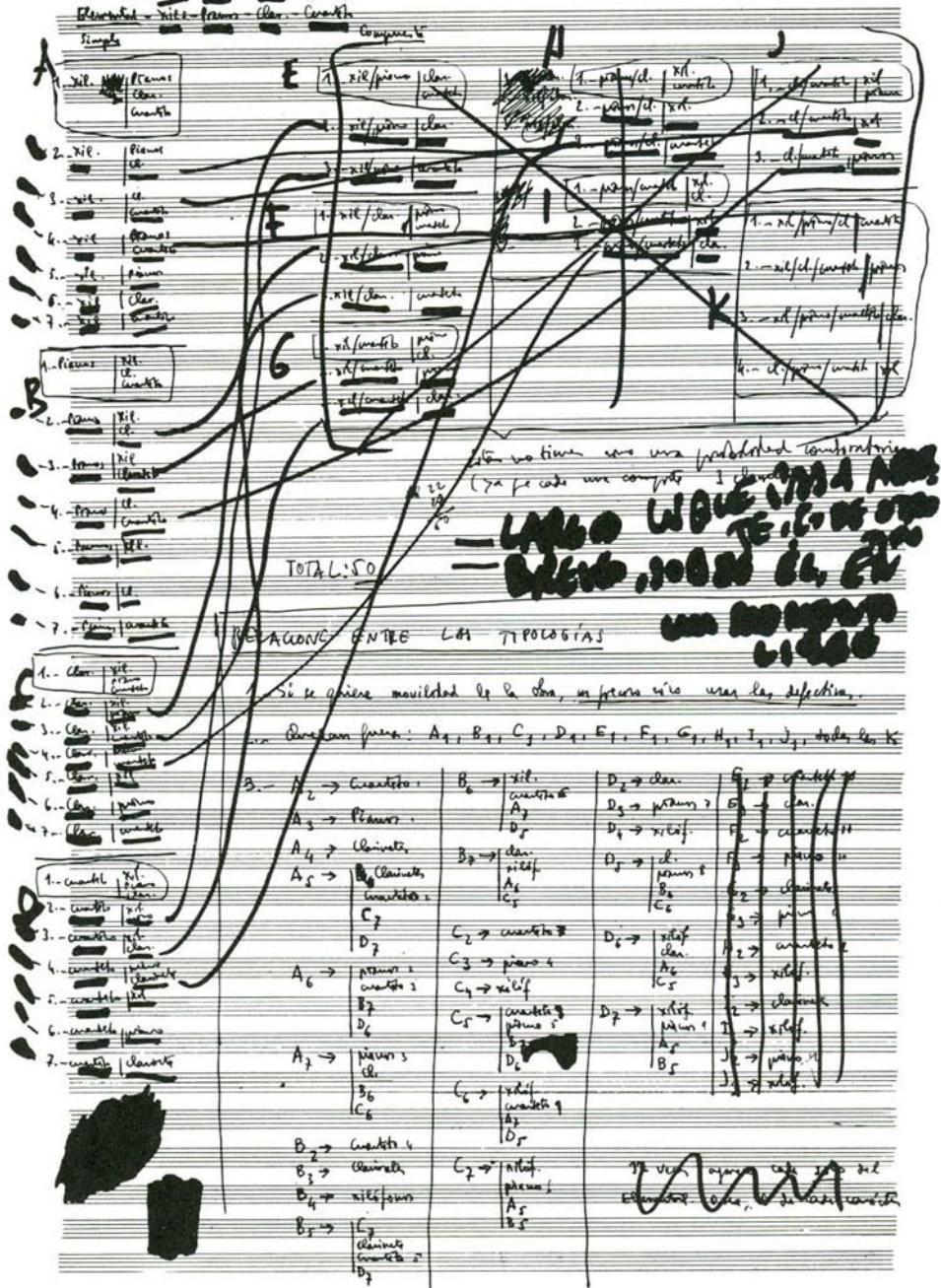
zelfde puntenlijst, maar banden om en om gekruist.



Het lijkt dat we nu de dynamische curven van het gebied
(kan ontdekken dat is grotendeels)

NORMAN DELLO JOIO, *Colloquies*

TIPOLÓGIA ó ree, dos versículos (6 de cada)



4.- le dresse ferme al apuntar les punts dels llocs dels quals es van desplaçar tota la comunitat.

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,

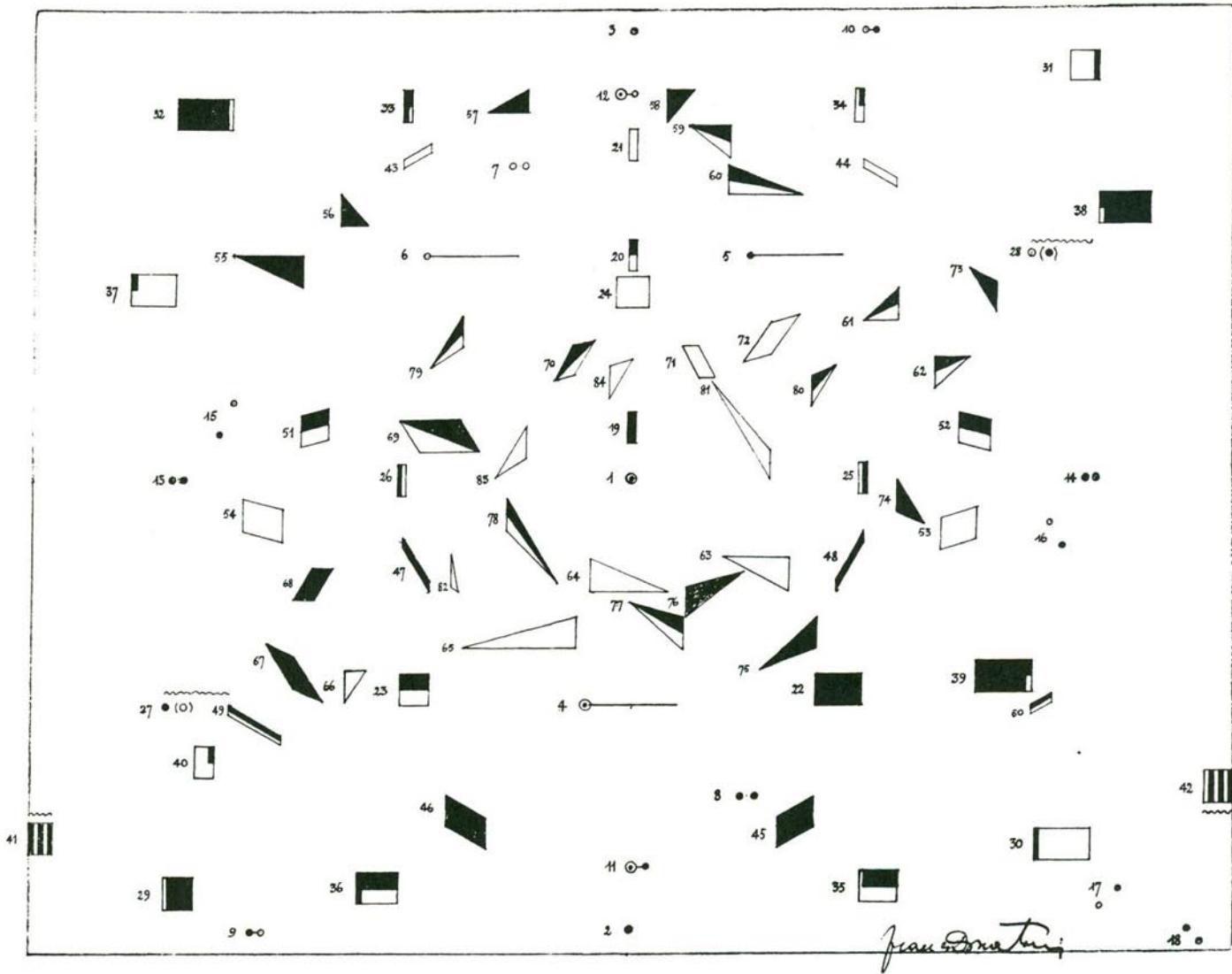
by Meyerbeer for the **coronation in The Prophet**,

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, *Babài* (1963)

SONATA FOR TRUMPET
AND PIANO

— MATT DORAN

I

ALLEGRO — $\text{I} = 176$

TPT (sound ink)

P
A
N.
O.

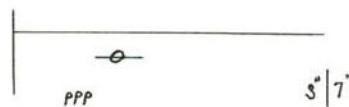
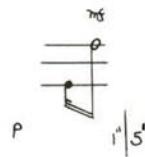
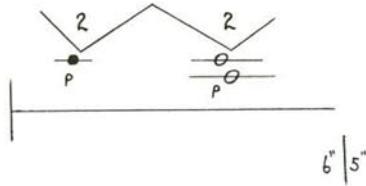
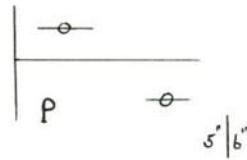
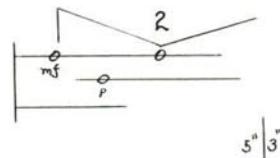
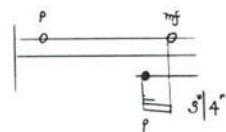
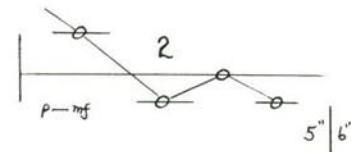
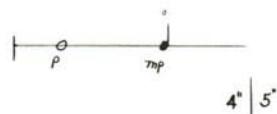
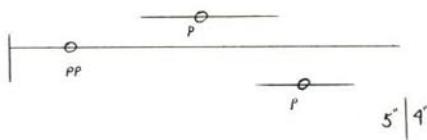
The score consists of six staves of handwritten musical notation. The top staff is for the trumpet, indicated by '(sound ink)' and 'TPT'. The subsequent staves are for piano, indicated by 'P', 'A', 'N.', and 'O.'. The music is in common time, with a key signature of one sharp. The tempo is marked as 'ALLEGRO' with ' $\text{I} = 176$ '. The score includes various dynamic markings such as 'f', 'p', 'mp', and 'ff'. There are also performance instructions like 'Loc.' (locally) and '3'. The notation is dense and expressive, reflecting the 'sound ink' technique mentioned in the title.

MATT DORAN, *Sonata for Trumpet and Piano*

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

- 1

GONGS



JAMES DREW
GONGS [1963]

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

of the whole-note.

Henry Cowell.

Ritual. 1965-3

Pedro Echarte.

Lento.

Ped.

Ped.

mf

mf

fff

Ped. ad libitum

Ad lib.

Ped.

Ped. ad libitum

mf

fff

Ped. ad libitum

muy lento

Ped.

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

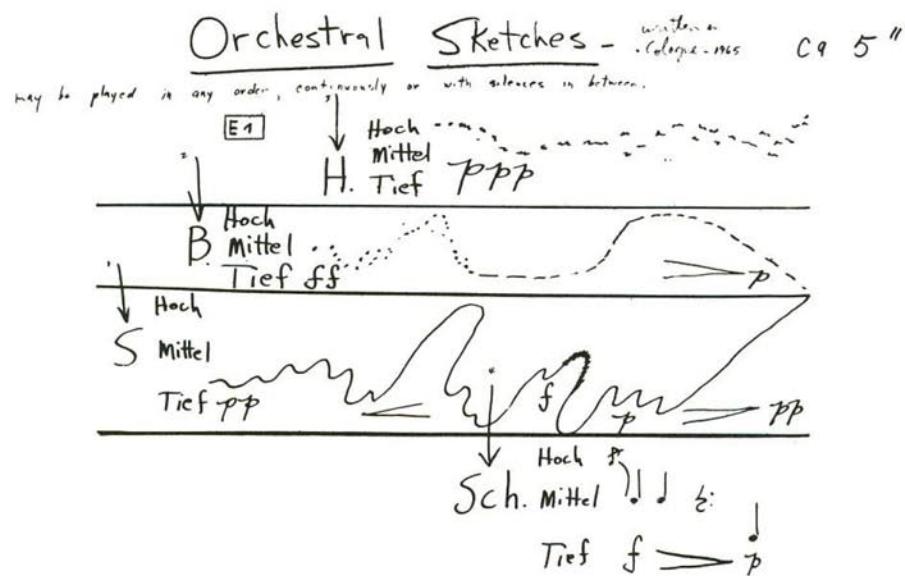
to be realized on the organ; second, action-notation with no regard to the timbre.

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.



S. = streicher (string)
 B. = blechbläser (brass)
 H. = holzinstrumente (woodwinds)
 Sch. = schlagzeug (percussion)

THE LOST

TOM EHRLICH, *Orchestral Sketches*

Printed by permission of the composer

^{former} Stoico, Superior Electric, Playhouse, 61 pry., and 20
Bring materials as needed.

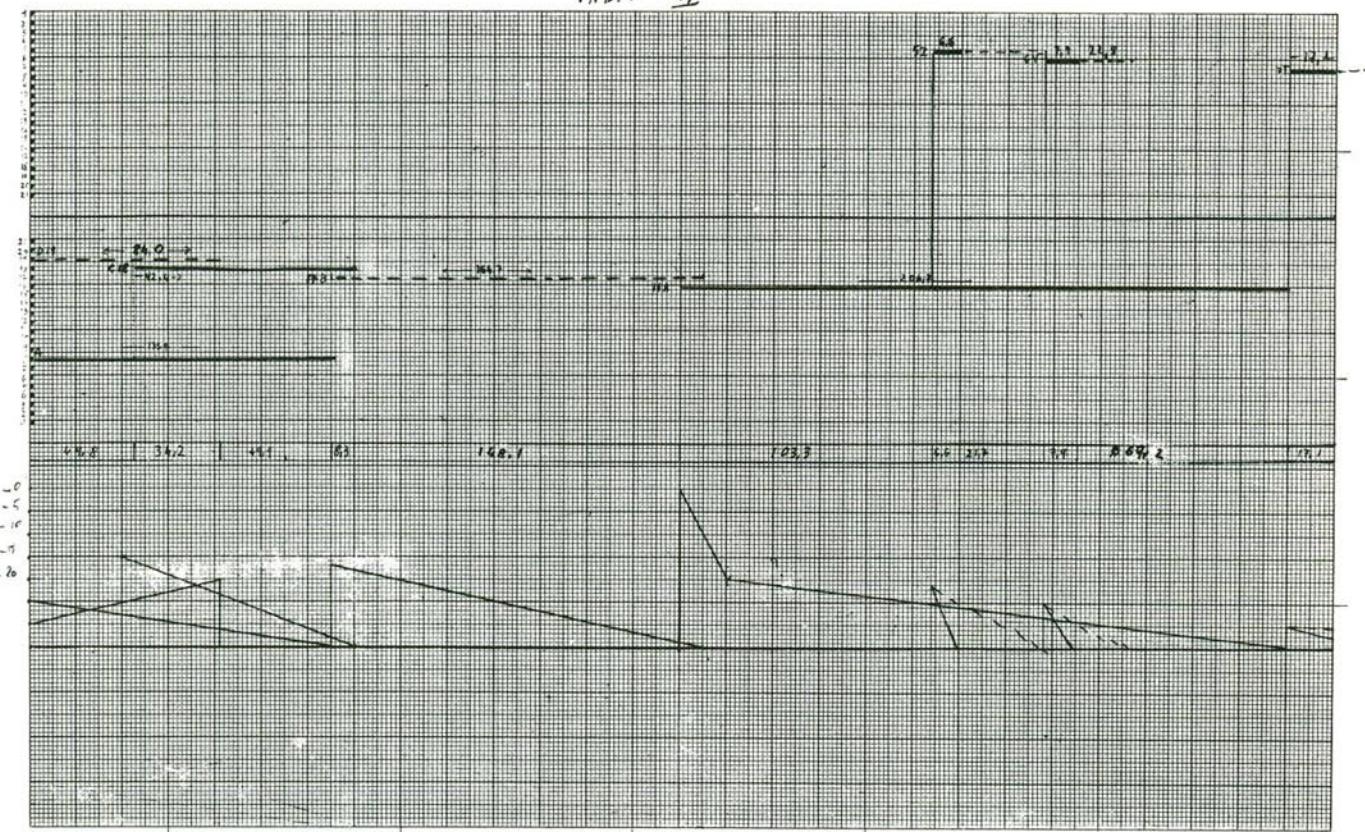
Random Events and Coverage Loss (in sec)

MERRILL ELLIS, *Ostinato Rhythm*

Summer Rites at Noon, for two orchestras facing each other (fragment) - 1963/1965

RUDOLF ESCHER, *Summer Rites at Noon* (1962–65)

TAB. VI



FRANCO EVANGELISTI, *Incontri di Fasce Sonore* (1956–57)

THE KING OF DENMARK

Solo form - to be played with the fingers, hand, arms etc just about anything

Morton Feldman

□=66-92

Use very high, middle
and low parts
separately - and so
the first def could
be (any) other note
in high. This is not extremely an important one on
particular family of instruments noted.

R-roll measured.

1	X	1-	1-	R 1-	5	X	X	R	7.	5	
				R - X X 2	2	X	3	X	2	X	1-

Thick dampend bass - starting

R-	1	X	3	1	5	2	X	3	X	R-	R-
				R X	R	X	R 2	R	X	R	R

gong notes on this very low
GONGS

2	-	X	1-	X	II	1-	1-	R	1-	X	5
4	-	X	5	X							2

gong notes on this very high

R	X	X	R-	1-	X	R	1-	X	II	II	
			R	X		R	X		II	II	

5	X	5	2	R-	X			2	X	II	R-
3	X	5	2	R-	X			X	3	X	R-

long first single
stroke within this
time

R	5	2	R-S	II	X	B-	6-	B-	6-	B-	Δ-
A-	3	X	I	I	X	R-	S-	C-	B-	6-	6-

Cymbals

soft like
B- and
6-

triangle

shakes

symbolic

Temp. roll

Δ-	B-	R-	X	4	5	2	X	II	X	2	X
6-	6-	X		III	II	2	X	R	R	X	

SYMBOLS

soft like sounds

5											

(simultaneous)

X	2	1	X	6-	B-	C-	C-	X			
3	X			6-	B-	B-	Δ-	X			

X

5

R

X	X	7	R	R	X	II	X	6	X	AS MANY	
			R	R	X	X	X	X	X	SOUNDS	

Use without
metronome
should never be
used in the piece.
Played down after
attack)

Aug '64

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

Boules 1 et 2 dégagées par le chef, indépendantes au tempo de l'œuvre

Version 2 tambour
Enchaînement

Version 3 chanteuse
re silence

Percussions

Basses

Guitares

Bachatares

Signe chef

(15)

de plus en plus fort

Symphonie Inachevée

Luc Ferrari

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 violinist (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 Filiou

ROBERT FILIOU, *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.

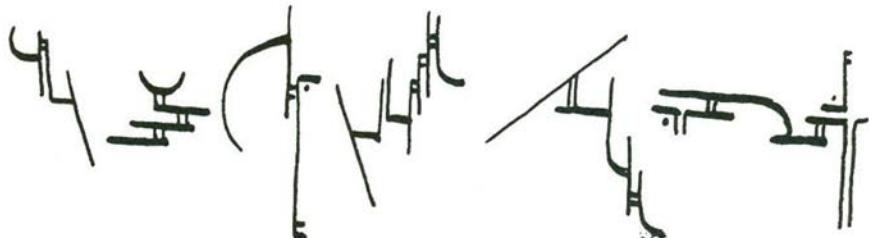
Several looked at it carefully.

R. M. Fine
1964

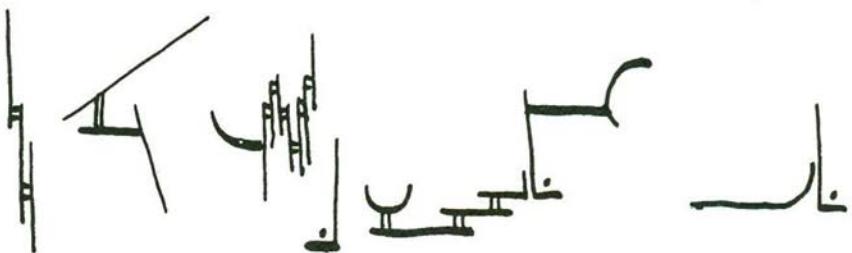
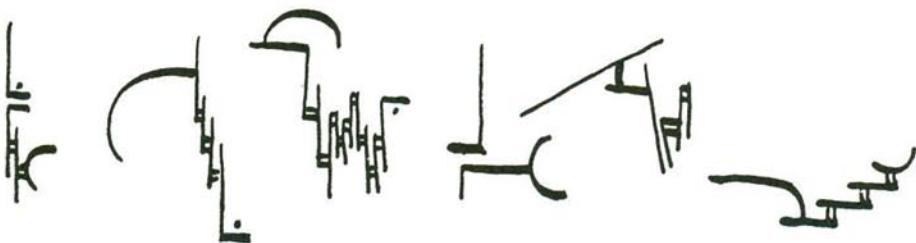
One of them thought

it was a transcription

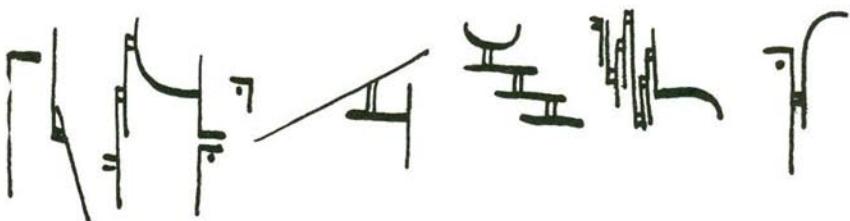
from organ (replacement at the octave
of passages crossed out).



Later someone else said:



ALBERT M. FINE, *Song for George Brecht*



Intro. I = 80

1. *Piccolissimo*

2. *Poco*

3. *mezzo*

4. *Allegro*

5. *Adagio*

6. *mezzo*

7. *mezzo*

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770. *mezzo*

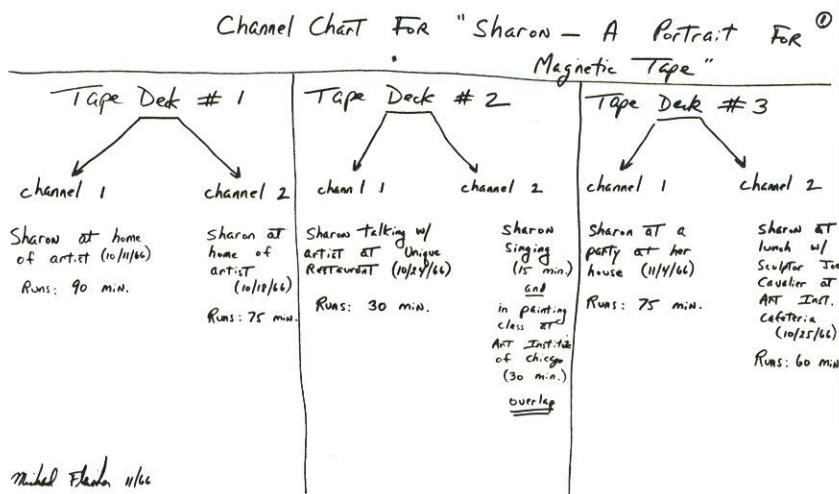
771. *mezzo*

772. *mezzo*

773. *mezzo</*

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

Roger Reynolds.



¶ 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.*

DUO FOR VIOLIN AND PIANO

GEORGE W. FLYNN
1964

I

FURIOUSLY; $\text{d} = \text{ca } 88-92$

violin

Piano

TACIT

liberal pedal.

A BIT QUIETER
S. (SWISH)

more and more agitated

(CRESC.)

BROADER (SHADOW) AT FIRST THEN MORE AND MORE

DIM

QUIETER

furiously (A TEMPO)

PREPITIANTLY

(MF)

MP

NOT QUITE AS MUCH PEDAL

1.

Lukas Foss

fragments of Archilochos page 11

L

Mandolin
female resistant
Counter Tenor
Guitar
Male resistant
Percussion
Chorus I (div. ~3)
Chorus II (div. ~3)
Chorus III
Chorus IV

normal fingering
ff (this fingerboard with left hand)
wild animals
Tutti
Bass DR.
pp
deep Gong
Moto
TEM

(normal)
(resistant)
Delirium of Ares
Hor terrors Earth-shaking history known
nor banquets and dancing make it worse
Langtien by their full-throated roaring carts
Wandering aimlessness of Eros
Bard
[Bard]
polo cross.

1) each measure within each bar unnecessary. (example)
2) only it connecting with previous phrase
3) conductor beats each quarter
4) third time through these 2 bars will be performed twice faster

LUKAS FOSS, *Fragments of Archilochos*

TITLE _____

PAGE 4

(2)

This is a handwritten musical score page, likely for orchestra or band, featuring 18 staves of music. The score is divided into two sections by a vertical brace on the left side. The first section, labeled '(2)', contains staves numbered 1 through 13. The second section begins with staff 14. The instruments listed on the left are: Fl. 1, Oboe 2, C. 3, Hn. 4, Bassoon 5, Sopr. 6, Alto 7, Tenor 8, Bass 9, Sopr. 10, Alto 11, Tenor 12, Bassoon 13, Oboe 14, Clarinet 15, Bassoon 16, Horn 17, and Bassoon 18. The music includes dynamic markings such as *mp*, *cresc.*, *f*, *pp*, *dim.*, and *bass*. There are also performance instructions like '8ve' and 'mf cresc.'. The score is written on five-line staves with various clefs and key signatures.

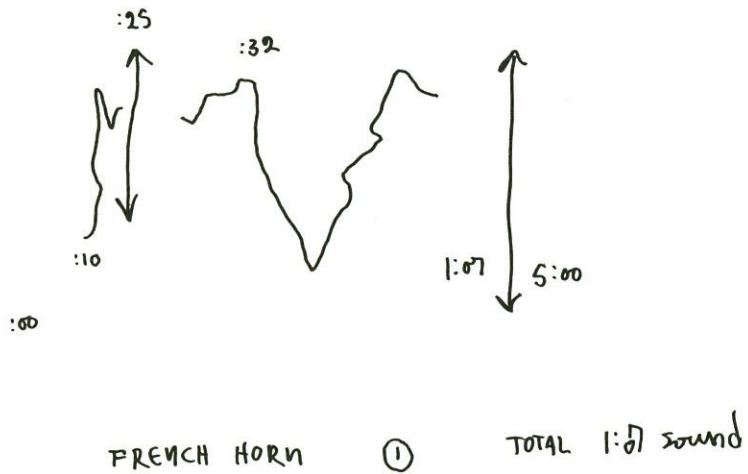
¶ When I think of my notation and the music it creates, I think of Francine.

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? ¶

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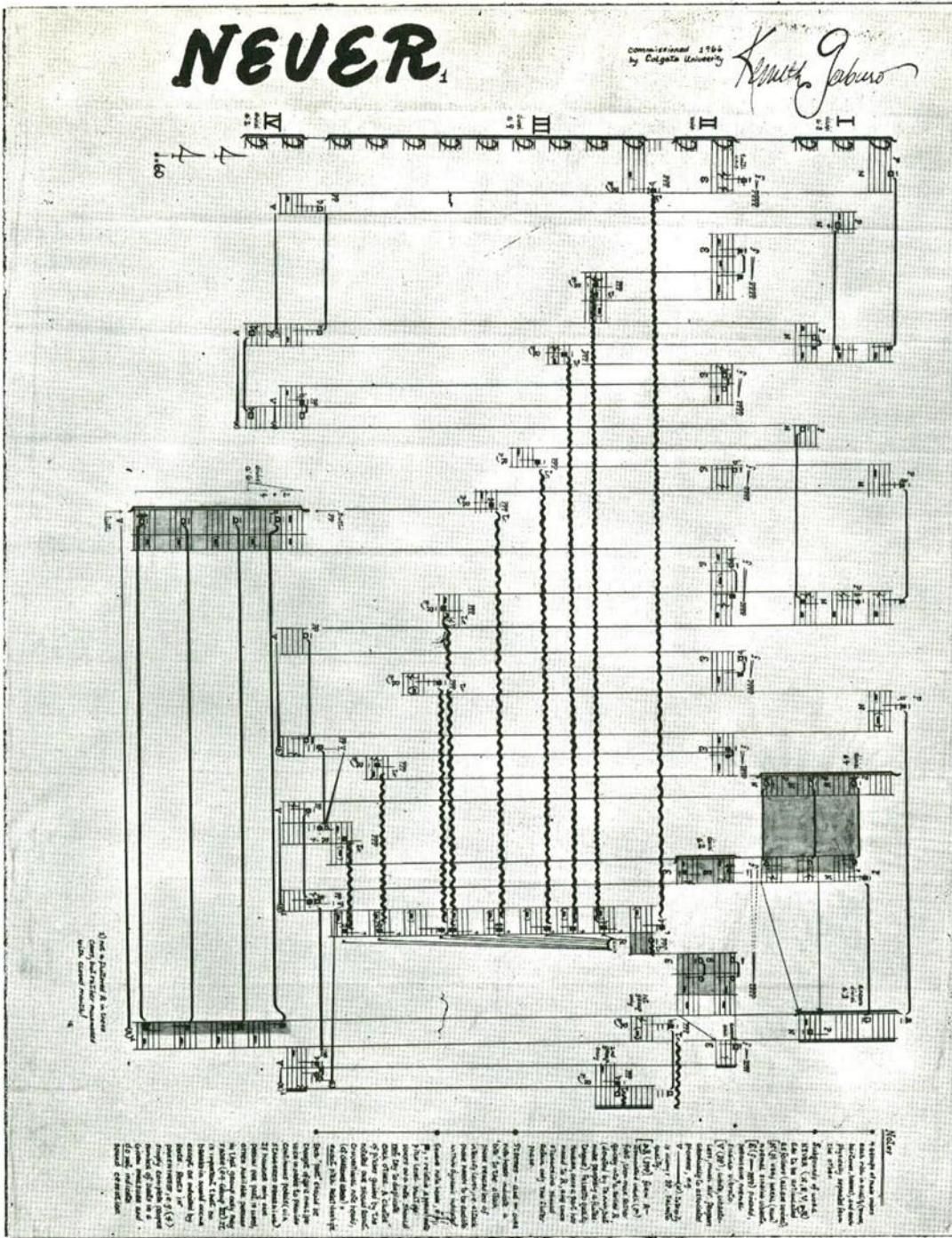
KEN FRIEDMAN,

Piece for 6 Instruments in 5 Minutes

NEVER,

Commissioned 1961
by California University

Kenneth Gaburo



KENNETH GABURO, *Never*

IV

GERARDO GANDINI,
Mutantes I

A handwritten musical score for 'Mutantes I' by Gerardo Gandini, page IV. The score consists of two systems of music. The top system features multiple staves for various instruments, including woodwind parts labeled 'C.I.II.', 'Parche-Madera', 'Perc.', and 'Piano'. The piano part includes dynamic markings like 'f', 'ff', 'pp', and 'p'. The bottom system also has multiple staves, with a prominent 'Piano' staff containing markings such as 'pianissimo', 'fortissimo', and 'tempo'. Both systems include complex rhythmic patterns and performance instructions. The score is written on a grid of five-line staves.

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)

J. (4) The Condemned Playground
Hiroshima Miriam Gideon

Fl. (flutter)

F. (rwd.)

Bsn, T.

Org.

saw

August

light?

Sound

without

mi-te no da-ro-o?

ha-chi yesu ni hi-ka-ri ni

o-to mo na ku

ha-bata ku?

Rin dun no li-ri me ki o?

brightness?

of the Sea

Pia S. Gilbert

A mallets on bass strings (Capogenda)

Piano Pedal

Violin

Cello

CB

Bassoon

Percussion

26/4 1 2 3 4 5

Violin

Cello

CB

Bassoon

Percussion

6/4 = 6 7 8 9 10

Violin

Cel.

CB

Bassoon

Perc.

* { general "rumble" on bass keys

PIA S. GILBERT, *Orders* (1966)

"Bomarzo" Cantata for Narrator, boy's voice and chamber orchestra

Part II - The Portrait (Text by Manuel Mejia Lares)

Musica Sinfonica
Op. 38

E

Flauto

Batteria

I

Crotali
mf
Platti
mg
Gongos

II

Triangoli
mf
Chinese gongs
Tam-tams
mf

Alpaca

Peruviana

quasi f

Clarinete

quasi f

Durante (30")

Narrator
(In the name)

Code

Trombones

Glockenspiel
mf
quasi f

wind wood chimes
ca. g. 3

II h' + L

col legno dietro
il portello

ms

*I was that intensity, that reserve that pride,
that hidden and latent power, that cold glint,*

*That enveloped, decisive violence that one feels
in the columns of aristocratic tombs.*

*col legno dietro
il portello*

ms

TRANSPOSED SCORE

Jimmy Giuffre
Jan. 1965

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MODERATE PACE
[NON-CONSTANT-TEMPO]

S YNCO PATE

TENOR SAXOPHONE

PIANO

BASS

FASTER

JIMMY GIUFFRE, Syncopate

"Clearance to a White Spectrum."

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

Plantlife

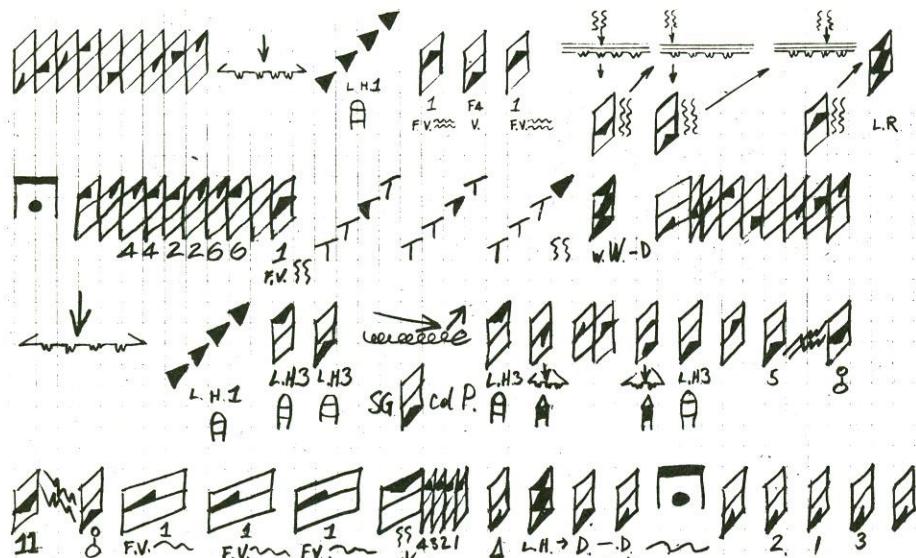
Handwritten musical score for piano, page 10, measures 16-18. The score consists of three staves. Measure 16 starts with a dynamic of f and a tempo of P.M. . The first staff has a bass clef, a key signature of one sharp, and a common time signature. The second staff has a treble clef, a key signature of one sharp, and a common time signature. The third staff has a bass clef, a key signature of one sharp, and a common time signature. Measures 17 and 18 continue with the same dynamics and signatures. Measure 18 concludes with a dynamic of mf and a tempo of P.M. .

Handwritten musical score for piano, page 10, measures 1-2. The score consists of two staves. The top staff shows a treble clef, a key signature of B-flat major (two flats), and a common time signature. Measure 1 starts with a dynamic *mf*, followed by a melodic line with various note heads and stems. Measure 2 begins with a dynamic *f*. The bottom staff shows a bass clef, a key signature of B-flat major (two flats), and a common time signature. Measure 1 starts with a dynamic *sf*, followed by a melodic line with various note heads and stems. Measure 2 begins with a dynamic *sf*, followed by a melodic line with various note heads and stems. The score includes several performance instructions: **ped* (pedal) at the start of each measure, *sf* (fortissimo) dynamics, and a performance instruction *for my dearest* above the bass staff in measure 2.

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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Mandolinear for Stanley J. Silverman
● for Unaccompanied Mandoline

JACK GLICK, *Mandolinear for Stanley J. Silverman*

Printed by permission of the composer.

(a)

VOTE pour chorale, ensemble et orchestre.

VINKO GLOBOKAR 1966

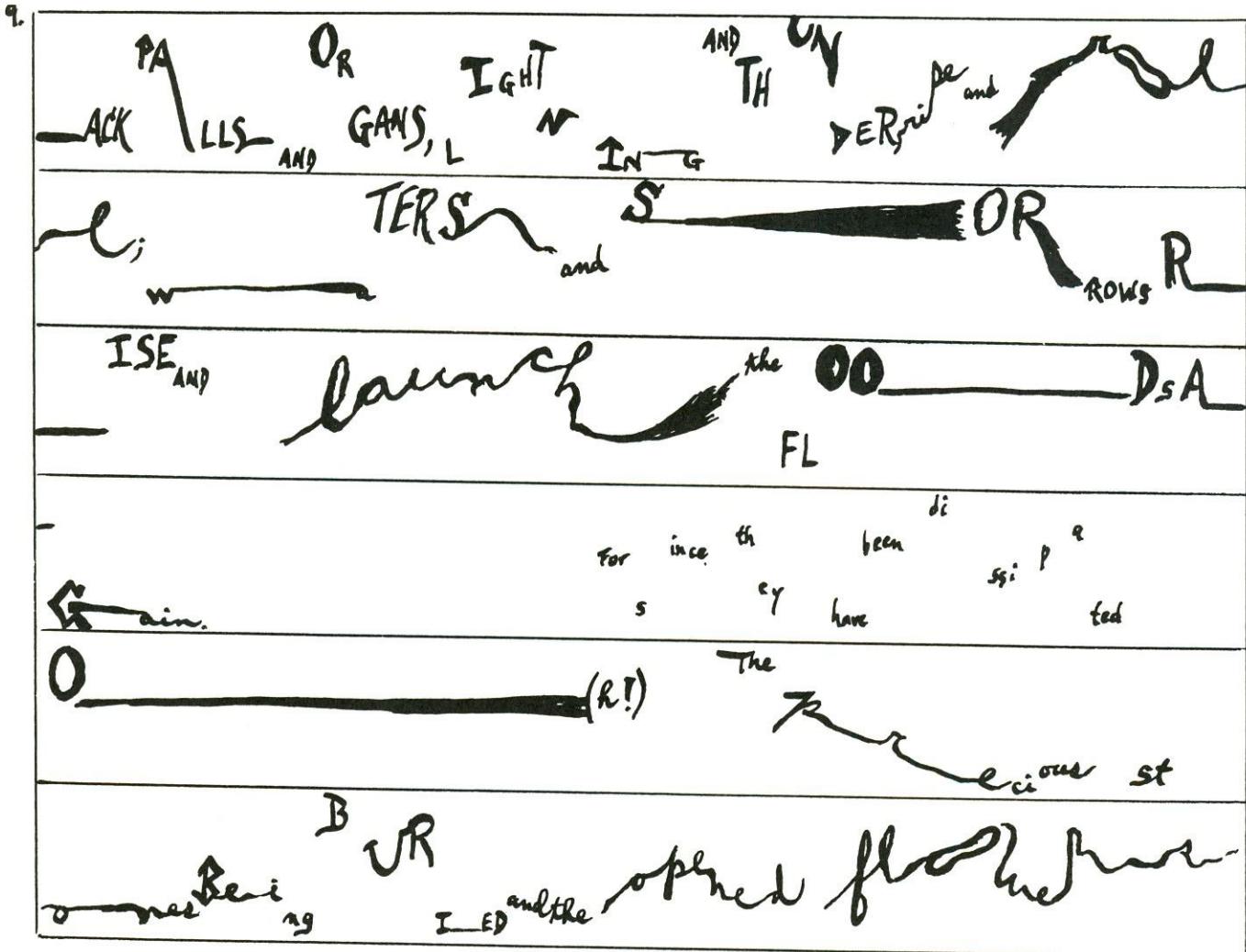
Alfred Cortot Foundation - Paris

3

A

Colonytka by V. Globokar

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, horizontals 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 Amfangsstadion 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 illimitato — 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

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Skitse Til No. 3

Pelle Gudmundsen-Holmgreen (1962)

o = læren bliver liggende linie, o = ill.

PELLE GUDMUNDSEN-HOLMGREEN,
Skitse Til No. 3

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

"Concentration." Beginning of the first movements of String quartet in Andante. Alois Hába

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 Rzewski.

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.

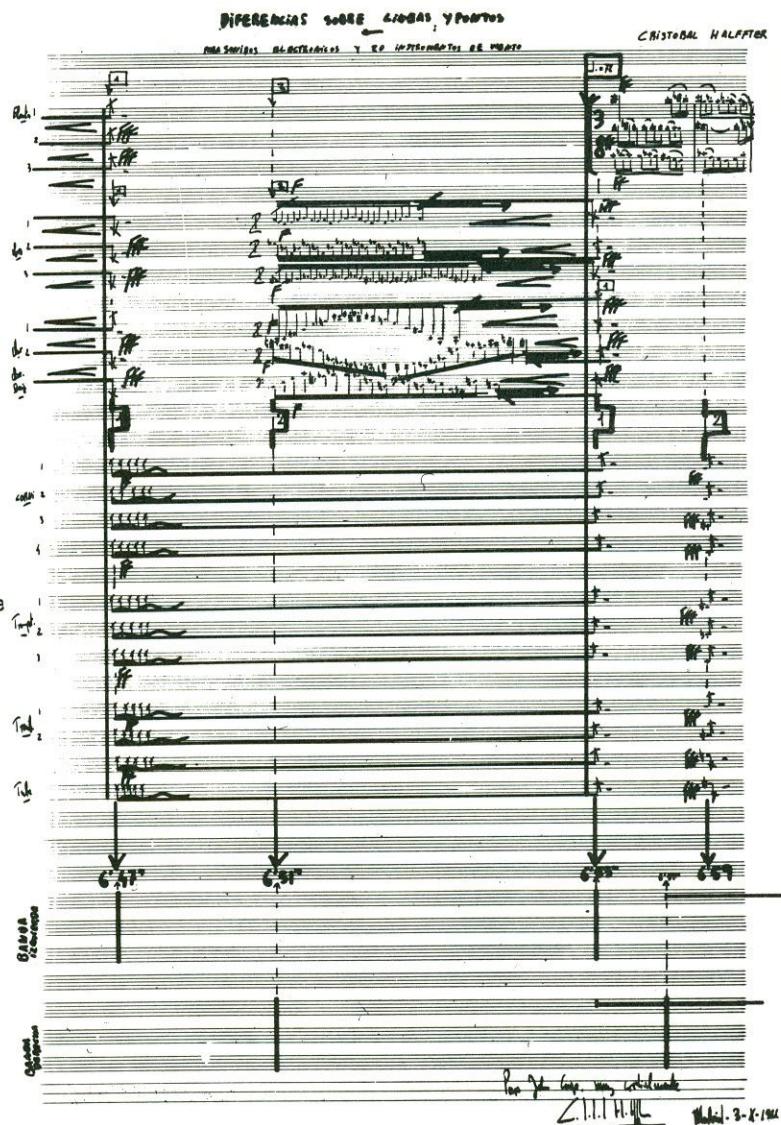
¶ If the primary stuff of music is sound,
which I believe, then notation,
no matter how ordinary or idiosyncratic, is no more
than a symbolic representation of the real thing.

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

of a symbolic representation —
twice removed from reality.

Lejaren A. Hiller, Jr.

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

Coro in Fa

Trombone

Gitarra eléctrica

Pianoforte

Coro

Tromba

Gitarra

Pf

10

15

Copyright © Bengt Hambraeus 1963

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 were*

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

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AL HANSEN, *Car Bibbe*

PRAISES FOR THE BEAUTY OF HUMMING BIRDS

Moderato. (♩ = circa 108)

MUTED VIOLINS

SOLO FLUTE

CELESTA

SUS. CYMBAL (ZILGIAN)

HARPE TAMBOUR

NORMALE

LET RING

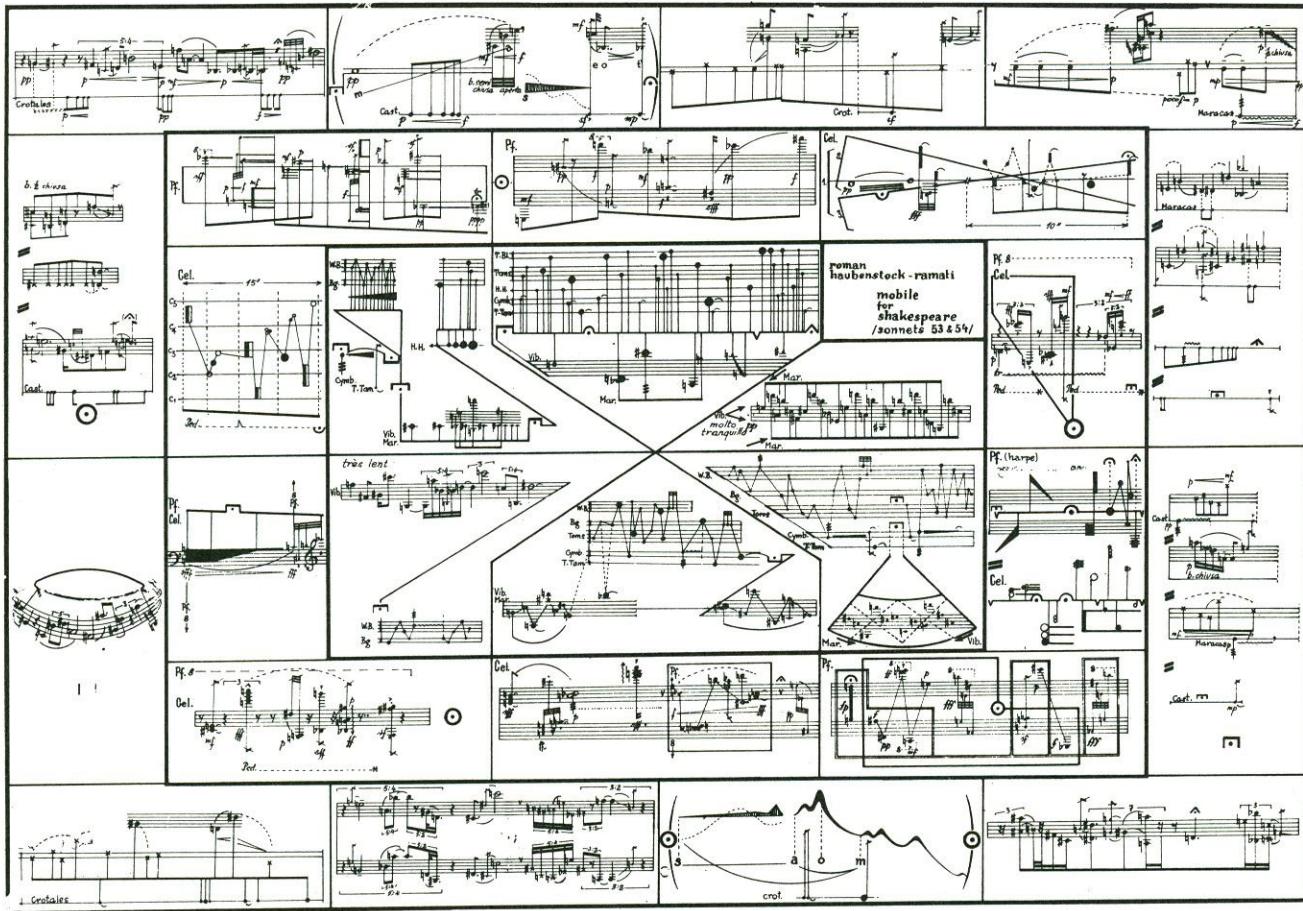
NORM.

LET RING

NORM.

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

¶ The writing down of a musical thought is in every way *as personal and revealing as the writing*



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.

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 sons. Ceux-ci encouragent des préoccupations formelles neuves, rejetant l'amorphisme comme le canevas.

Claude Ballif.

BICI HENDRICKS, *The Friday Book of White Noise*

DUMP A BUSTLE 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

GEOFF HENDRICKS, *The Friday Book of White Noise*

EL RECORRIDO JAPONÉS

JUAN HIDALGO
ROMA 2/63

HACER HACER

O

HACER

CON CUALQUIER OBJETO*

O

COSA**

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

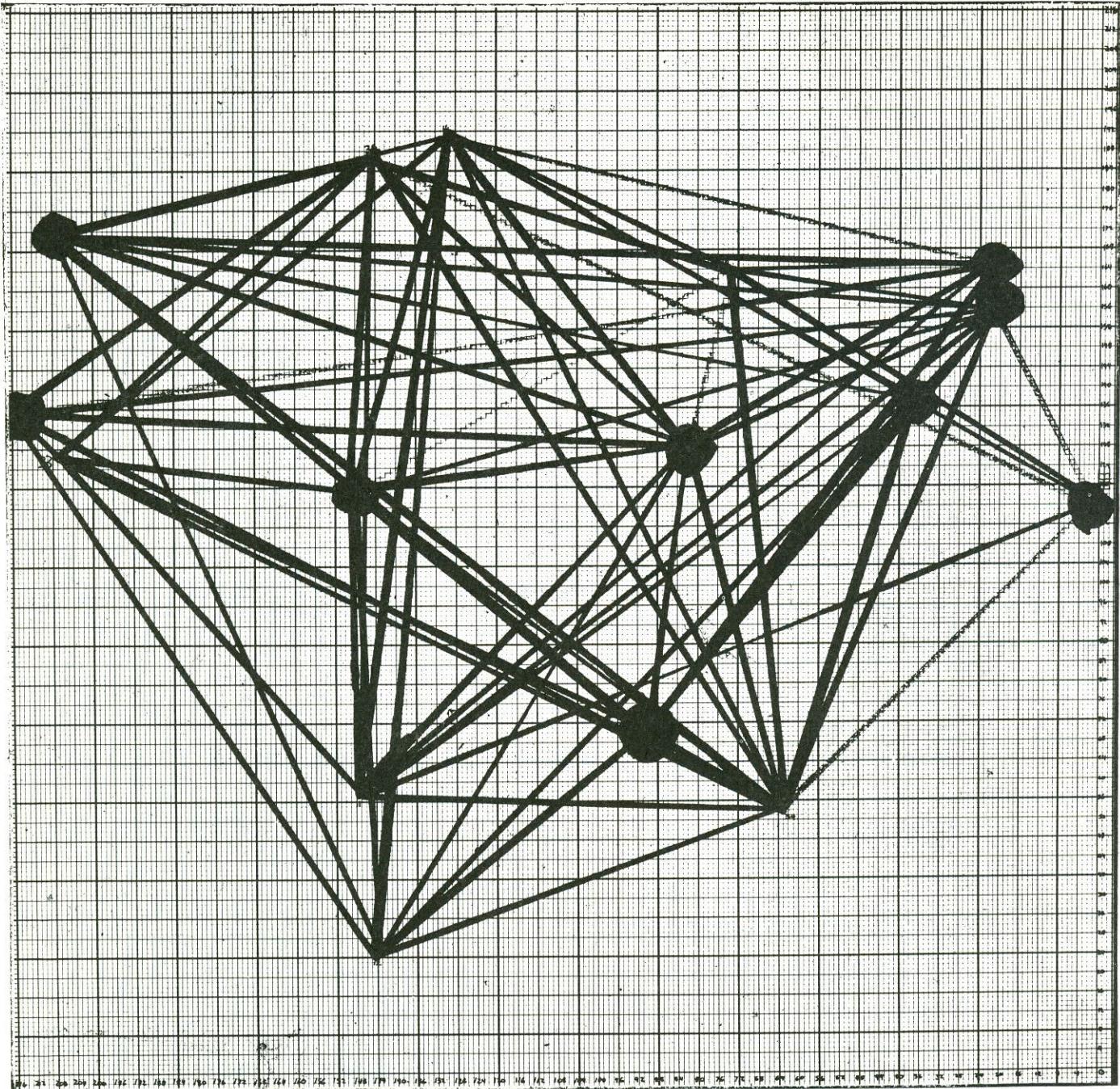
* UN SOLO OBJETO

** UNA SOLA COSA

chance, and *practical limitations*.

Allan Kaprow.

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



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

DICK HIGGINS, *Graphis* #21

[B] Ancora furioso ma ritmico (d. = 90)

XIV - p. 2

132

(Ready for copying)

104

Printed by permission of the composer.

Stage Action
 Colored
 Scored projection of Brach's Head panel with pens from luminous blues to egg greenish
 Blackboard in stage continues

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

1. ORBIT No. 3. ALAN HOVHANESS

POSSIBLY 45 SECONDS [P=92]

FL. 2. 1 (P) 2 (P) 3 (P)

OB. 1 (P) 2 (P) 3 (P)

CL. 1 (P) 2 (P)

Bb 2 (P)

BSN. 1 (P) 2 (P) 3 (P)

TRB. 1 (P) 15 SECONDS 2 (P) 15" 3 (P) 15" 15" POSSIBLY 15 SECONDS

HARP

CELESTA

Vn. 1 1 (P) 15" 2 (P) 15" 3 (P) 15" 15" 15"

Vn. 2 1 (P) 15" 2 (P) 15" 3 (P) 15" 15" 15"

Va. 1 (P) 15" 2 (P) 15" 3 (P) 15" 15" 15"

Vc. 1 (P) 15" 2 (P) 15" 3 (P) 15" 15" 15"

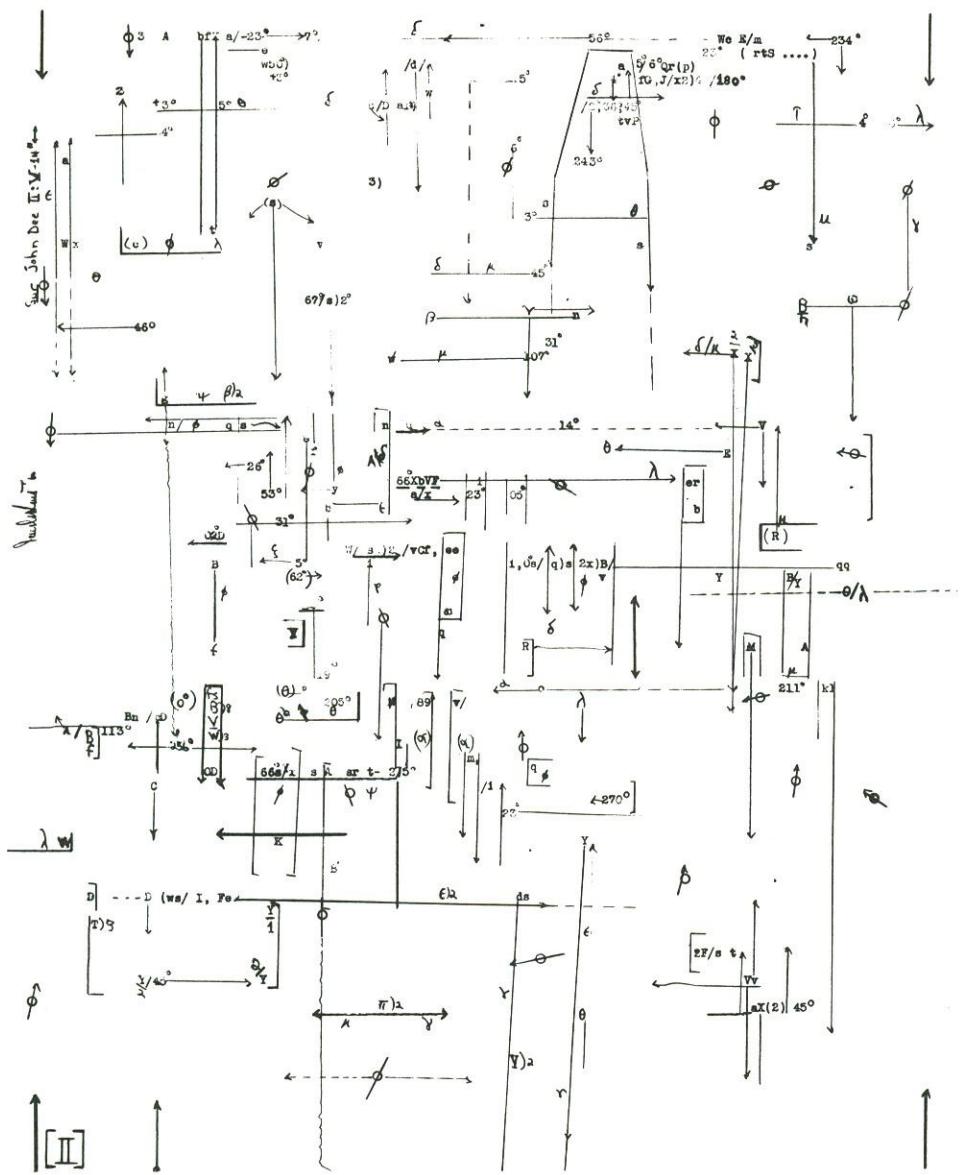
Cb. 1 (P) 15" 2 (P) 15" 3 (P) 15" 15" 15"

REPEAT AND REPEAT, NOT TOGETHER.

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comme tout Art, est essentiellement signification d'un état expressif. Mais surtout je suis oiseau, je ne suis pas ornithologue. ¶

ALAN HOVHANESS, *Orbit No. 3*



JERRY E. HUNT, *Sur John Dee* (1966)



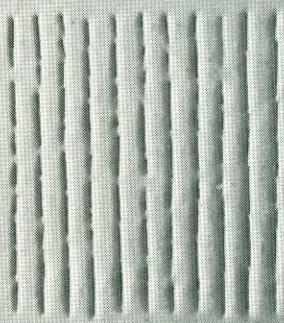
KAREL HUSA, *Mosaïques pour Orchestre*

3/24/66

1

9-

SCOTT HUSTON, *Penta-Tholos*



"The field" (1966)

Matsa performing notes by
measuring the patterns and
the white spaces in the
following measures

Distance (either)
Area (area)
Density (spaced or compacted)

Toshi Ichiyanagi

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TOSHI ICHIYANAGI, *The Field* (1966)

1 = 100

T
B

T
B

T
B
B
B

T
B
B
B
B

T
B
B
B
B
B

T
B
B
B
B
B

P
Vibrato
Sust.
Cromorne + Fl. 2

Gt. Fl. 8
R.H.

Fl. 8



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

return to
R. G. Ives
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.

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

measure 8 may last over 25 seconds but must be very soft

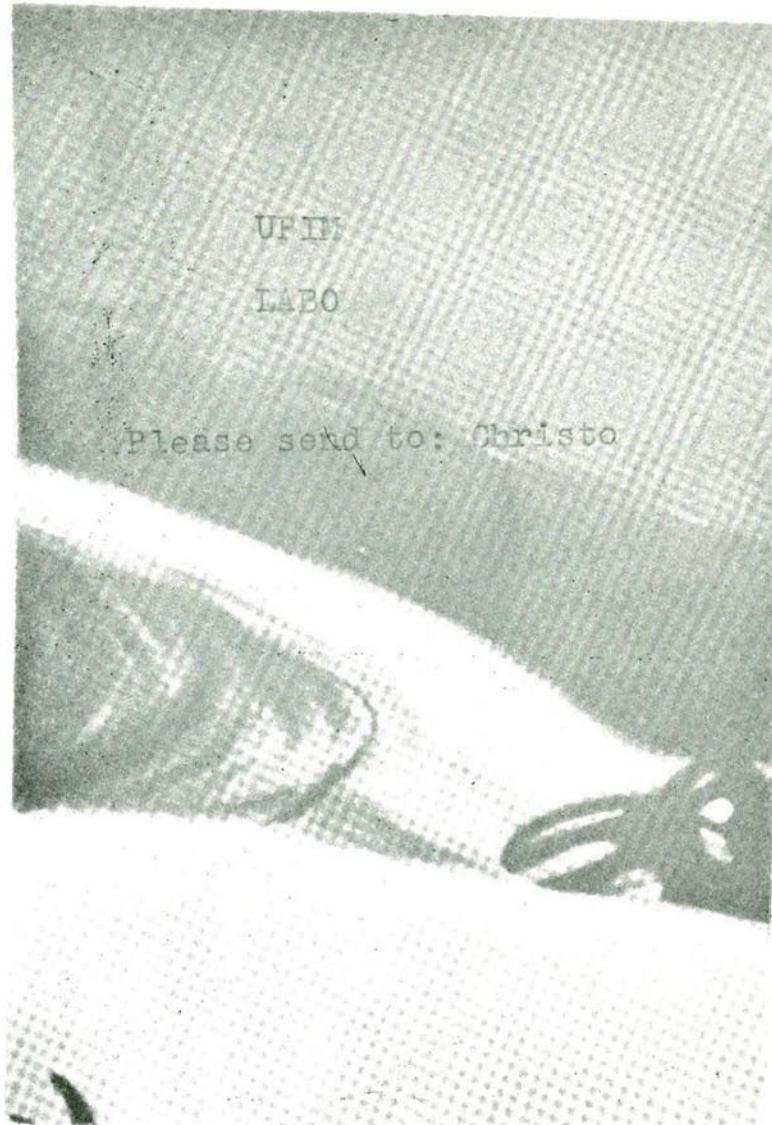
Terry Jennings

*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)



BEN JOHNSTON, *Knocking Piece*

34 *Tutti sempre s'escalo*

Motet II

HtB { 1
2
ca { 1
2
HtB B. { 1
2
bass { 1
2
trp { 1
2
3
trib { 1
2
3
Alto { 1
2
3
4
5
6
7
cb. { 1
2
3
4
choeur A { 1
2
3
T { 1
2
3
D { 1
2
3

BETSY JOLAS, *Motet II* (1965)

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 sonor. $\text{I} = \text{c} = 80$

17/11/66

ANDRÉ JOLIVET, Aria II from *Suite Rhapsodique*

schedules of trip after trip.

© Copyright by Boosey & Hawkes.

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 $\text{I} = 88$

The image shows a handwritten musical score for 'Concerto for Four Violins and Orchestra' by Charles Jones. The score is written on ten staves. From top to bottom, the instruments are: Flute, Clarinet in Bb, Bass Clarinet, Horn, Four Violins Solo, Violins, Snare Drum, VI I, VI II, Viola, Cello, and Bass. The score includes various musical markings such as dynamic changes (e.g., pizzicato, mp, f), tempo markings (e.g., Allegro ma non troppo, I = 88), and performance instructions (e.g., 'con suono'). The handwriting is in black ink on white paper.

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

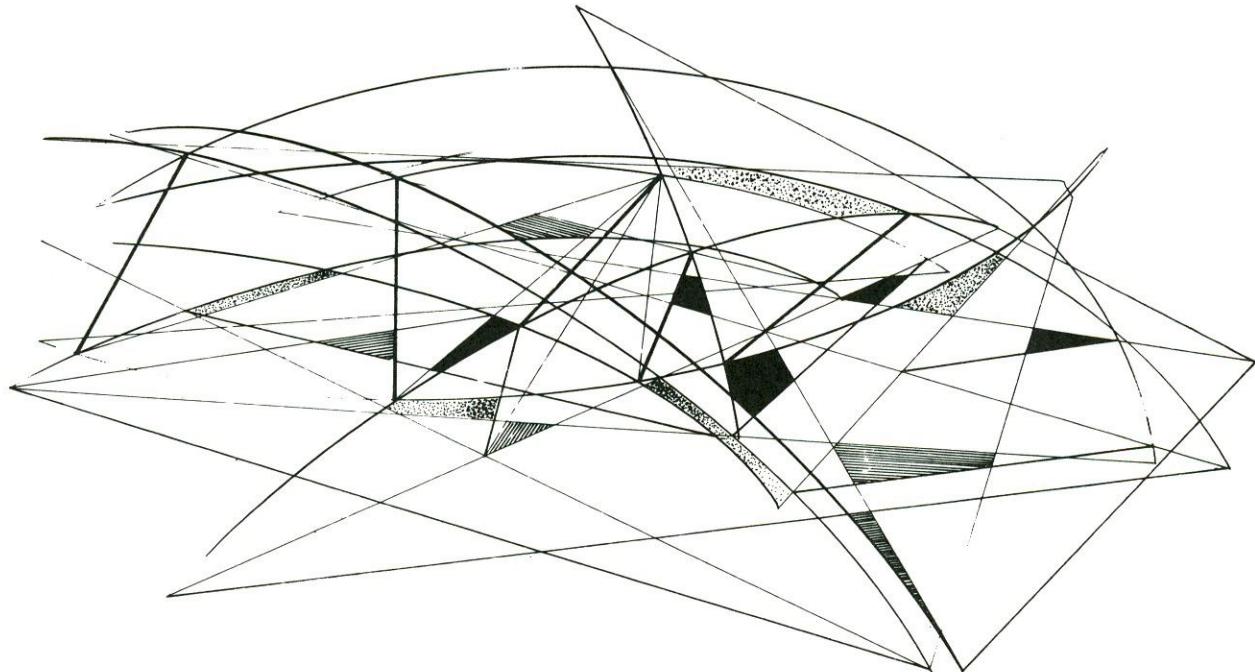
CHARLES JONES, *Concerto for Four Violins and Orchestra* (1963)

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

implies systematic rejection of all notation of all crirythmes (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.

JOE JONES, *Five Pieces for Piano*

From grapes to grass?

Question of taste.

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


mp *mr*

m'

mp *ppp* *pppp*

SELF-SERVICE

Happening by Allan Kaprow
- May, 1966

Notes:

"Self Service"

"Self Service" The ~~Performances~~ will be performed without spectators. Participation in at least one part is necessary, although many (or all) would be preferable. Parts remaining will then ~~constitute~~^{become} a mental field of good if going ~~on~~ setting field of qualifying, ~~on~~

"The Happening" Self Study is planned for three cities over a period of four months, and its activities will ~~overlap~~ ^{run through} ~~overlap~~ 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 ^{exist as fortuitous} may also be found between the Happening and certain daily events during the summer.

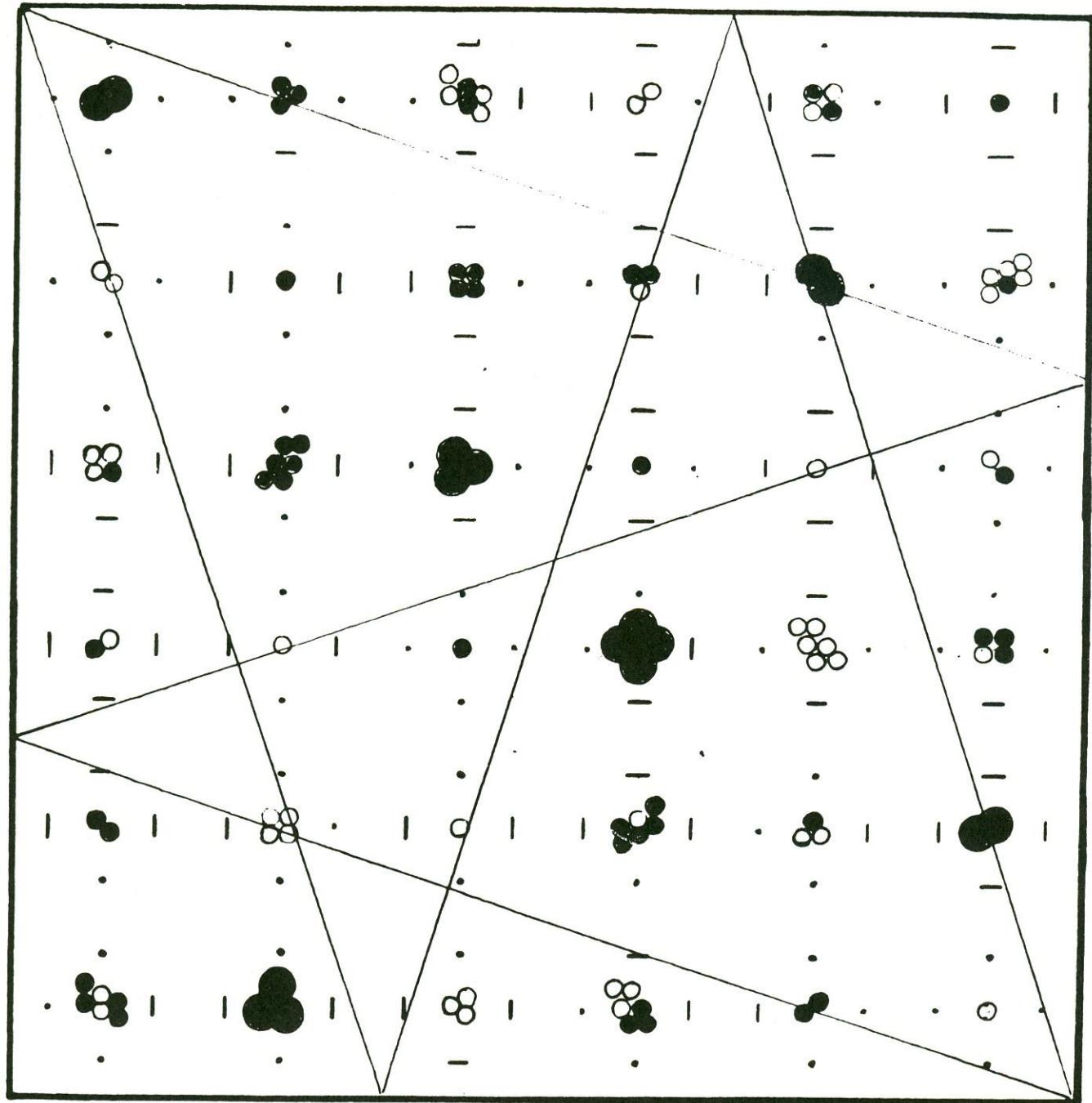
Persons interested in participating, should attend a preliminary meeting in his city, where the Happening will be discussed and the parts distributed. (In N.Y.C. it will be at.....)

) 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 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 Donaueschingen 1967

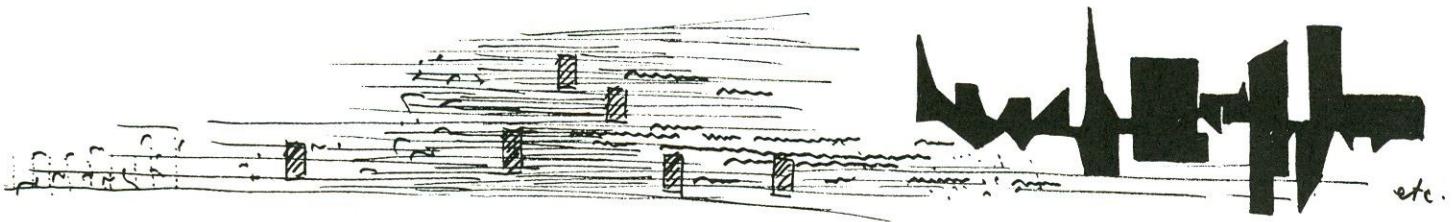
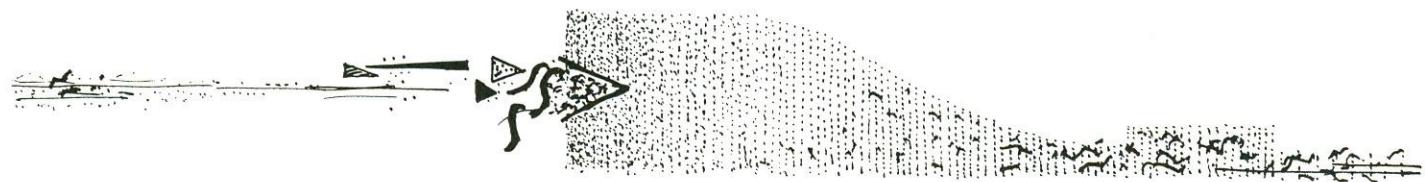
für zwei Klaviere und zwei Orchester

Nikolaus Kalman 1966

Kl I, II



Akt. 37



Printed by permission of Mrs. Jack Kilpatrick.

OVERTURE

Jack Frederick Kilpatrick
(NY 1953)

Potomac 72

The score consists of ten staves of handwritten musical notation. The first six staves are for woodwind instruments: Flute, Clarinet, Bassoon, Trombone, Trumpet, and Percussion. The last four staves are for brass instruments: Trombone, Trumpet, Percussion, and Cello. The notation includes various dynamic markings like p , f , and $\frac{1}{2}$, and performance instructions such as "SWING". The score is titled "OVERTURE" at the top center, and the composer's name "Jack Frederick Kilpatrick (NY 1953)" is written in the top right corner. The first staff begins with "Potomac 72".

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



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

-28-

[23]

very slow

A handwritten musical score page featuring six staves of music. The top staff is for Flute (Fl.) and includes markings "REL.", "MENO", and "21". The second staff is for Viola (Vla). The third staff is for Violin (Vln). The fourth staff is for Cello (Vcl). The fifth staff is for Double Bass (Db). The sixth staff is for Bassoon (Bsn). Various performance instructions are written above the staves, such as "grave", "poco rit", and "arco". The score concludes with a large asterisk (*) at the end of the page.

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

Gir's Blue Print Co., Inc.
225 West 57th Street
New York 19, N. Y.

GEORGE KLEINSINGER, *Lament and Jig for Brendan Behan*

Bengt af Klintberg Orangerimusik 1963

III SPIRALISCH

Rezitativ

detta är en musik mellan vatten och sten, mellan vatten 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 smiglar och hus, mellan vågor och hus, mellan aska och eld, mellan tarmar och träd, mellan gropar och moln, mellan grenar och mjölk, mellan grytor och möss, mellan byar och träd, mellan tarmar och träd, mellan påsar och prång, mellan luvor och lim, mellan lyktor och lås, mellan ögon och moln, mellan smiglar och moln, mellan Ådror och löv, mellan vågor och lås, mellan märs 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



Holzkasten



Kopfsalat



Kohlenäsüreschmetteltube



Eimer

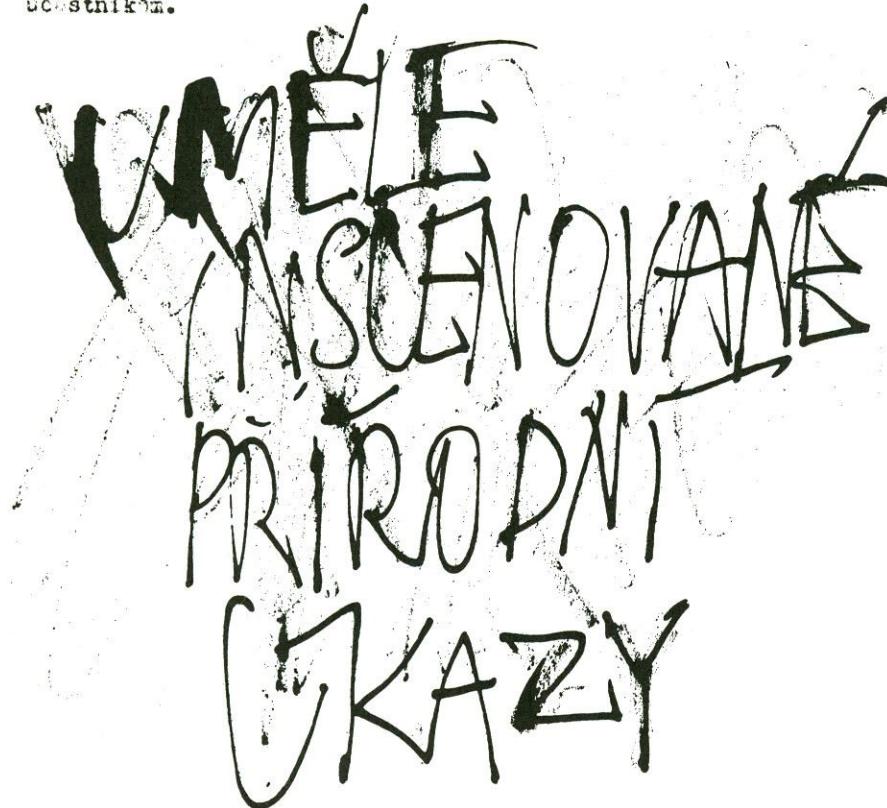


BENGT AF KLINTBERG, *Orangerimusik* (1963)

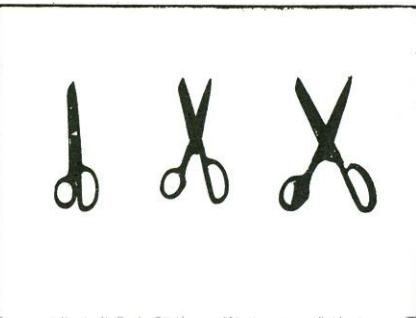
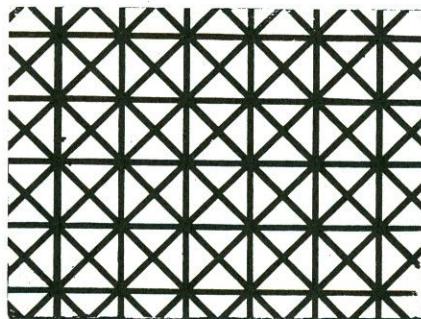
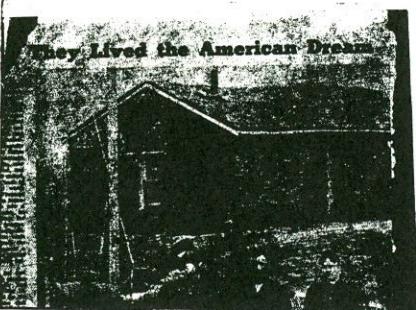
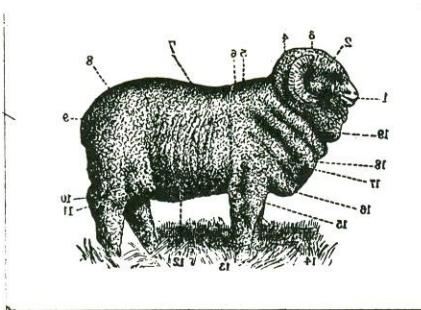
CELÁ MĚSTA, OBLASTI, DĚJISTĚM OBRAZU

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

Pomocí novodobých technických prostředků (letadel, světlosetí, radarů, výbušnin, barevných plynů, umělé faty morgány a mnoha dalších, ke konkrétním dějům se vztahujících, včetně) bude zaktivizován prostor v, pod, nad celými městy a oblastmi. Tyto obrovské OBRAZY nebudou přesobit jen jednoznačně, budou samozřejmě obhaceny o specifiku místa účastníka a to je možno využívat k záchranné dotvořenému lokálnímu "obrazu", takže vlastně může vzniknout tisíce obrazů - dějů, nesených společnou ideou, ale ojinocených o lokální prostředí a tím i blízkým účastníkům.



MILAN KNÍŽÁK, *Aktuální Umění*



ALISON KNOWLES, *Blue Ram* (1967)

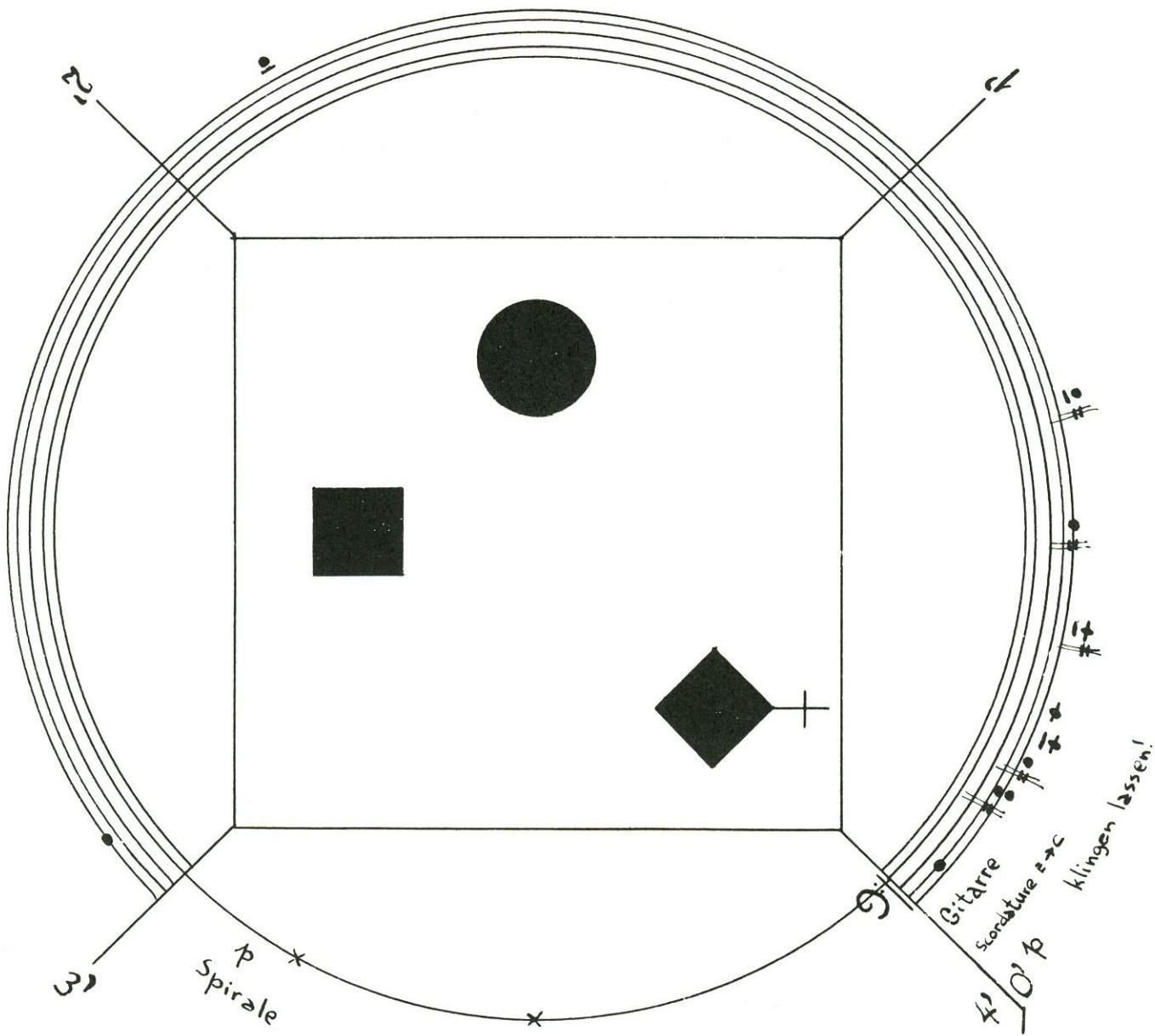
Blue Ram

Four performers ensemble instruments and sound making objects. Each performer has a pack of three cards with which he or familiarise. He has decided before hand which card to do which each card is given approximately three minutes of performance. At first the pack is projected with a projector on a screen so that very large. The performance is brightly it alternates. The cards are shuffled by each performer at the beginning.

Alison Knowles 1966

JAN

GOTTFRIED MICHAEL KOENIG, *Wind Quintet* sketch



RUDOLF KOMOROUS, *Chanson*

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 KΦPCKE, *Cigarette Piece* — First Version (1962)

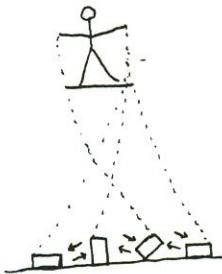
ARTHUR KΦPCKE
BUY 20 cigarettes
— destroy them
— roll new
cigarettes
— destroy them
— roll new
cigarettes
etc.

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

Printed by permission of the composer.

¶ *Eighty years ago*



Janaček noted not only calls of birds

but different intonations in the speech of

Moravian people and he was laughed at.

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.

Laughs since ceased.

Aug. 1965
Takehisa Kosugi

Karel Husa.

TAKEHISA KOSUGI, *Tender Music*

A handwritten musical score for a piece titled "5°-1 for Merce" by Petr Kotík. The score consists of eight staves, each with a unique set of instructions and markings. The instruments listed are Flute (FL), Clarinet (CL), Horn (HN), Cello (CL), Bassoon (BF), and Cello/Bassoon (C/BG). The score includes various performance techniques such as slurs, grace notes, and dynamic markings like forte (F) and piano (p). Measure numbers are indicated at the beginning of each staff, ranging from 5 to 40. The score is written on a grid system with vertical and horizontal lines, and there are several circular marks with vertical lines through them, possibly indicating specific performance points or sustain.

THIS IS A PART OF COMPOSITION $5^{\circ}-1$ FOR MERCE[®] 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, $5^{\circ}-1$ for Merce

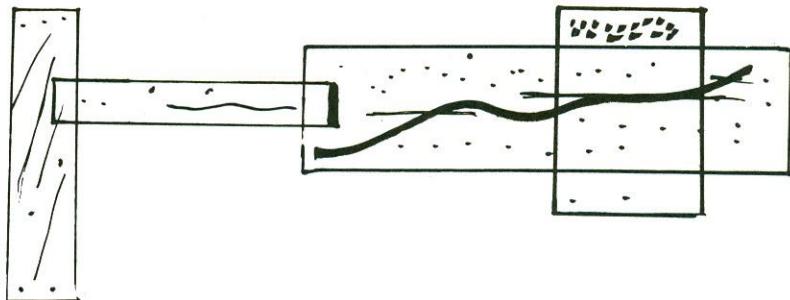
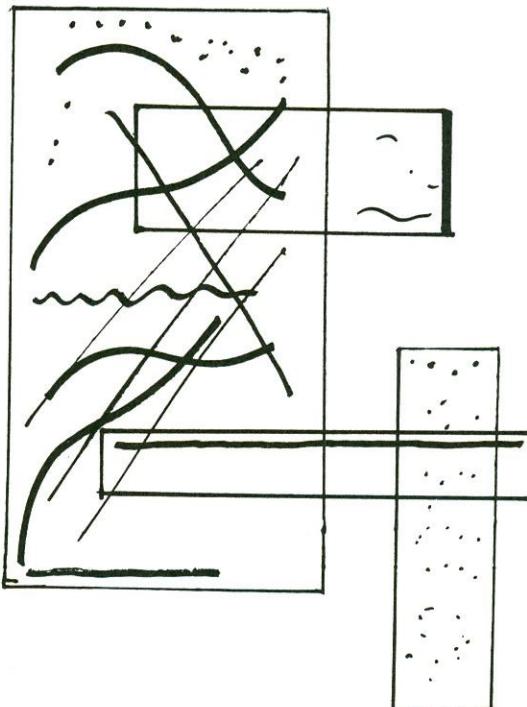
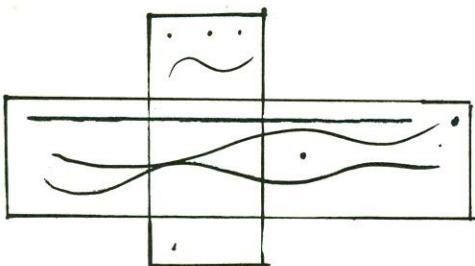
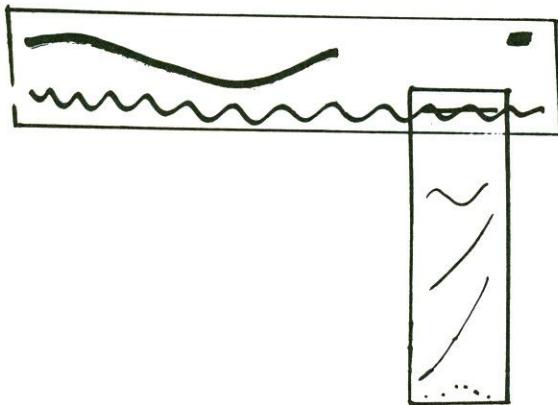
The Flea
(John Donne)

I. Voice 6 $\frac{1}{2}$ 0 II. Link
time 4 times 2 4 0
 $\begin{array}{l} \text{I} \\ \text{II} \end{array}$ 8 $\frac{1}{2}$ 0 246 + 12 = 26.5 18
62 + 12 = 6 $\frac{1}{2}$ Ernst Krenek
(1960)

P

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.

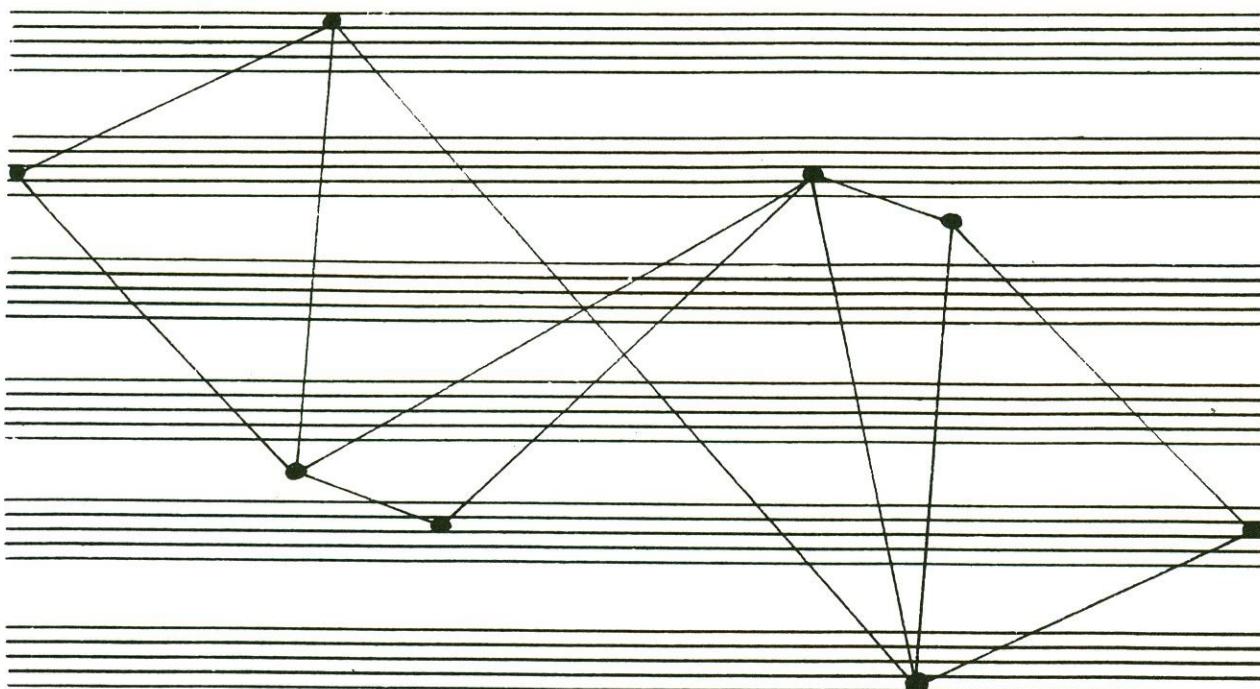
PHILIP KRUMM, *Sax/Piano/Tape*

Added information?

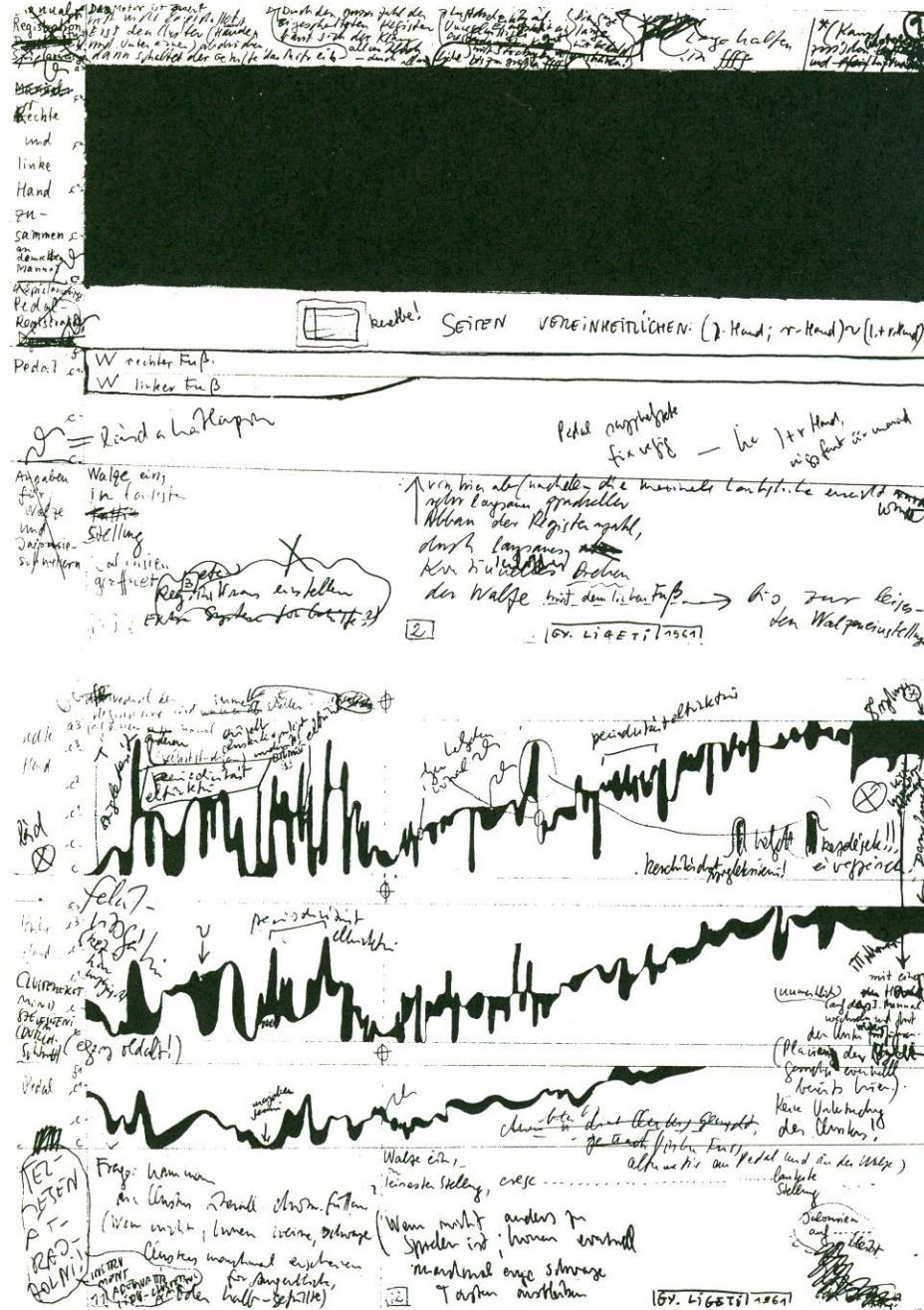
Probability?

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)



and so there is great excitement around here

György Ligeti, *Volumina* (1961)

Piramis

Noel Llino's 1965
or sections
instruments.

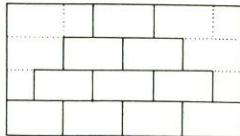
Write patterns in blocks below numbers, using a separate plastic sheet for each instrument. Start Temple Blocks on 1, Cymbals on 2, Drums on 3, Chimes on 4, Glockenspiel on 5. Glockenspiel and Temple Blocks have a pattern using two blocks. Drums uses three blocks.

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

Instructions to Composer -

Given: 5 clear plastic sheets

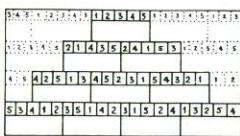
Draw on each a pyramidal series of 10 oblong blocks.
Center top block on sheet.



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'.



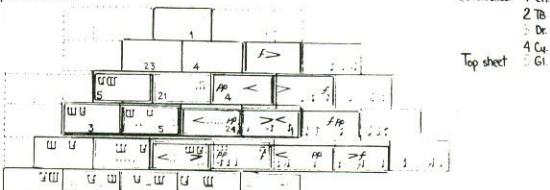
Give each instrument a color or other distinction:

1. Temple Blocks _____
2. Cymbals _____
3. Drums _____ then decide on a rhythmic
4. Chimes _____ pattern to be used by each
5. Glockenspiel _____

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.



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Transfer patterns to a score. This may 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.

1 Ch D s₁ P₁ 23 P₄ L₅ L₁₃ S₂

2 B
 1 Dr
 4 Cu
 5 Gl

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:

In Structure: 1 Ch	2o Structure: 1 Tb	3d Structure: 1 Tb	4f Structure: 1 G	5g Structure: 1 Cy
2 Tb	2 Ch	2 Cy	2 Tb	2 G
3 Dr	3 Cv	3 Ch	3 G	3 Tb
4 Cg	4 Dr	4 Gl	4 Ch	4 Dr
5 Gl	5 Gl	5 Dr	5 Dr	5 Ch

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

and so on through 5 structures, when piece will be complete.
 Dynamics of f, p, pp, <>—written L. S. vs. are also permuted and added to score.
 Add P for long pause, F for less long pause, / a comfortable pause, * for short pause. = also indicates stopping of cymbal
 and chimes sound.... 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

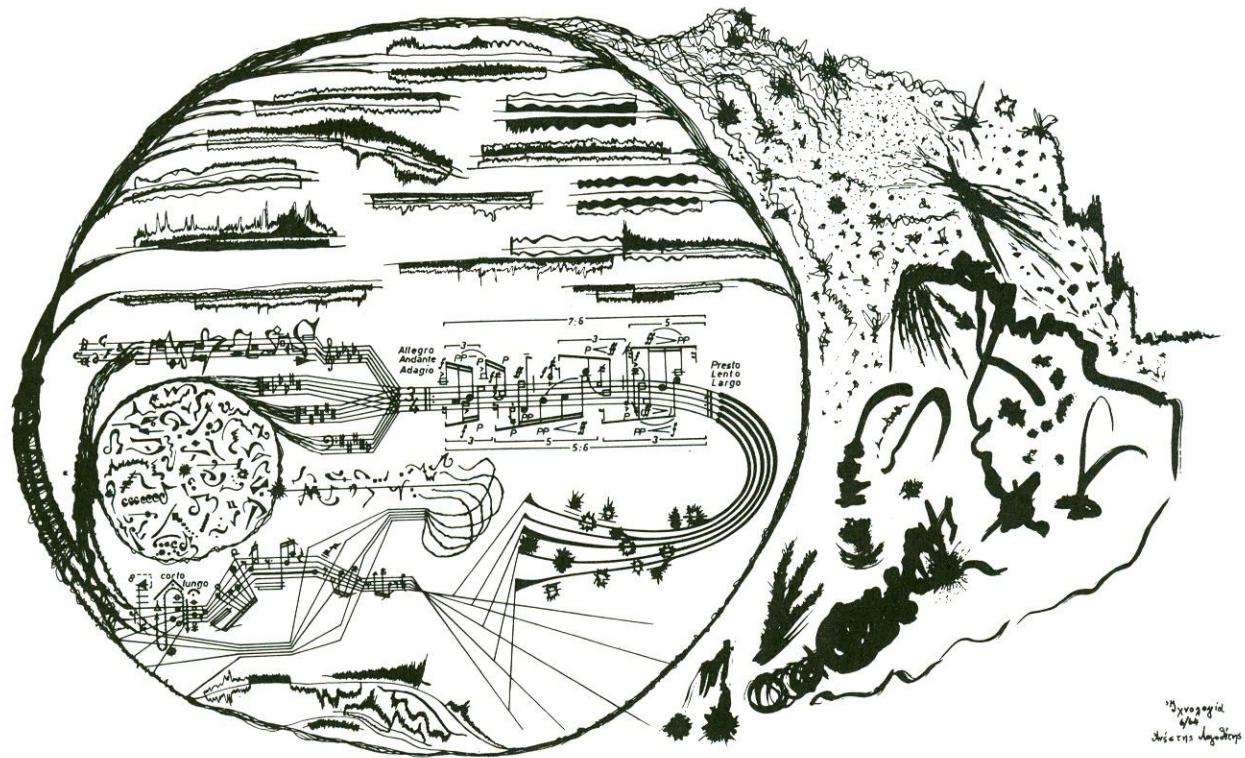
during Dada Zürich, Café Odéon discussions

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

Printed by permission of the composer.



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

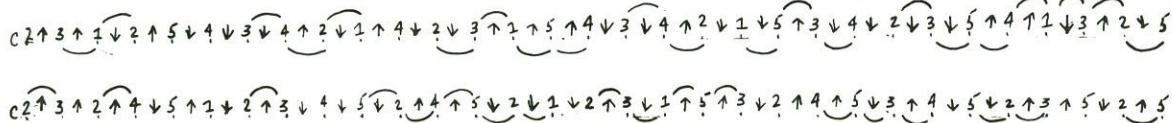
Arthur Køpcke.

ANESTIS LOGOTHEΤΙΣ, *Ichnologia*

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

7

un peu



Action Music for Piano, Book I 1962
Alvin Lucier
Sor Tridemie Rzawski - 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



1o (final version)

A handwritten musical score for *Jeux Vénitiens* by Witold Lutoslawski. The score is organized into four systems, each with a circled letter above it: A, E, G, and G. System A (top) contains five staves for various instruments: I (percussion), II (percussion), III (percussion), IV (percussion), and V (percussion). It includes dynamic markings like *ff*, *p*, and *mp*. System E (second from top) has staves for tuba, cor., and tubone, with dynamics like *c. sord.*, *p*, and *mp*. System G (third from top) has staves for 3timp. with dynamics like *p* and *mp*. System G (bottom) has staves for tuba, tub. cimb., claves, and xil., with dynamics like *f*, *p*, and *mp*. The score uses a mix of standard musical notation and specific Lutoslawski notation, including vertical stems and dots. The page number 1o is at the top left, and "final version" is written above the title.

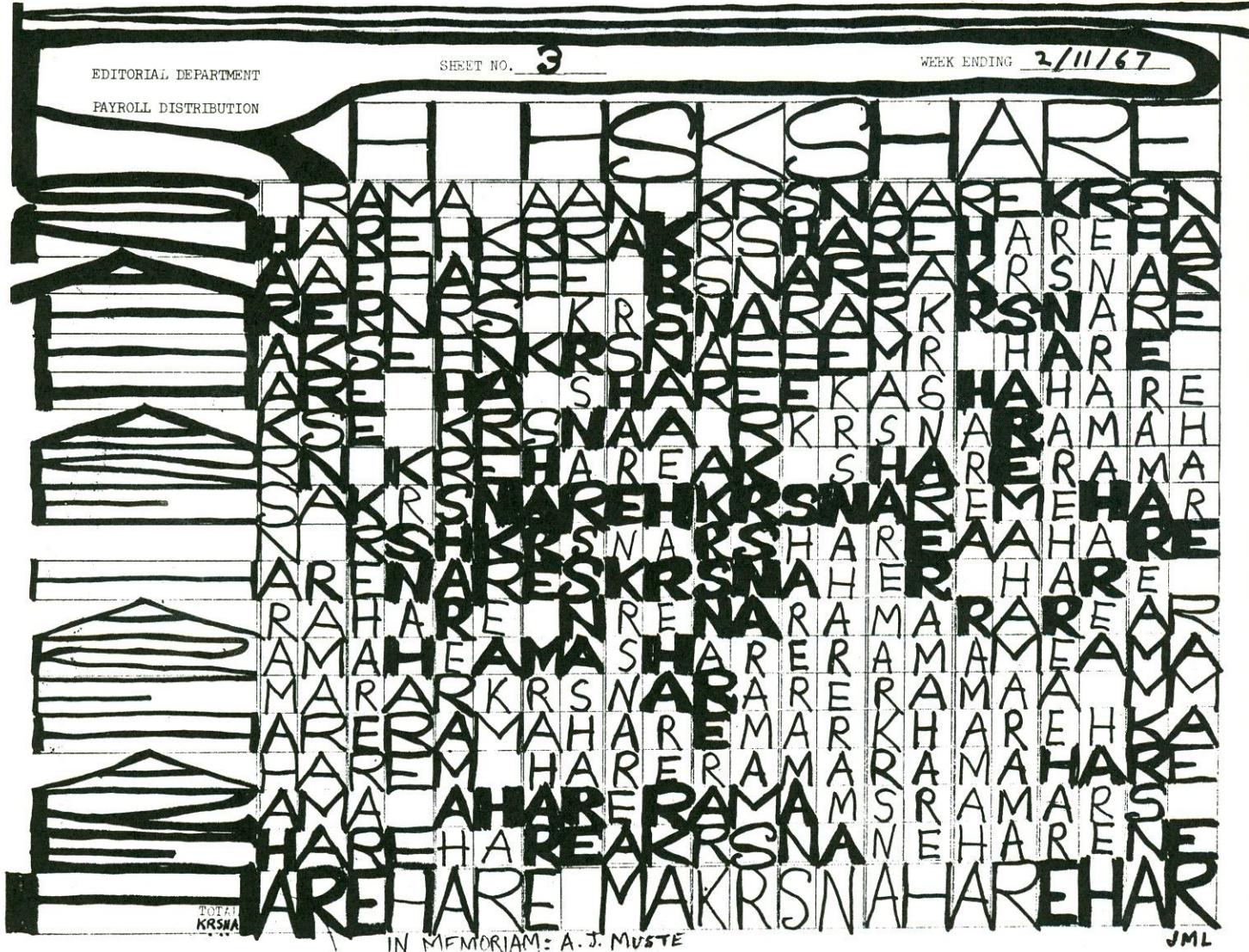
WITOLD LUTOSLAWSKI, *Jeux Vénitiens*

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

EDITORIAL DEPARTMENT
PAYROLL DISTRIBUTION

SHEET NO. 3

WEEK ENDING 2/11/67



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

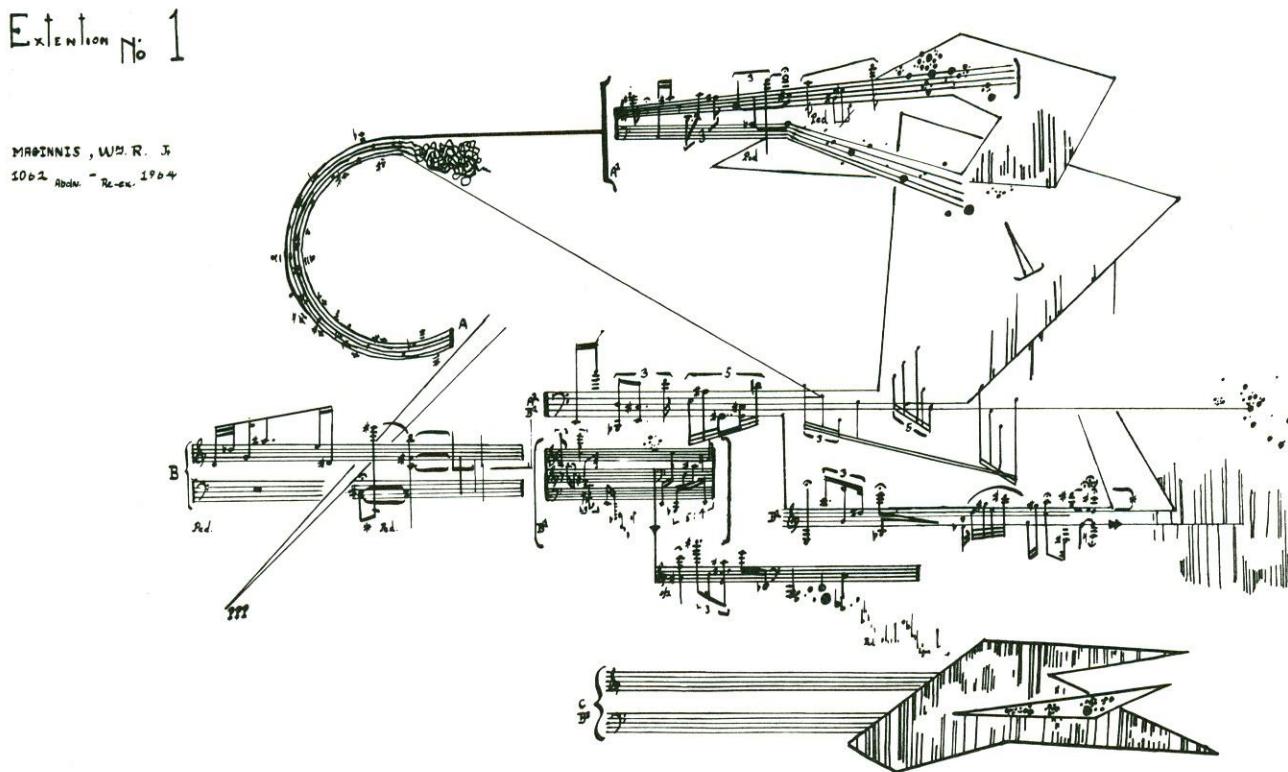
¶ . . . another piece, Septet (any players), with a conductor who has a part, like the player's, with cues and coordinations from the players for his conducting.

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.



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

Madrigale d'autunno

Napoli 19-11-1965

HO!

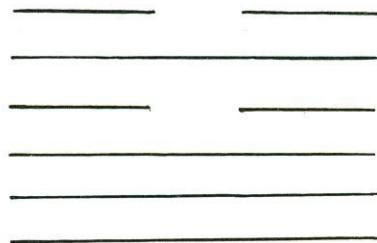
ESCLAMAZIONE DI PIACERE O DOLORE, MEAGLIOLIA, SPAGNO,
DUBBIO, SOSPETTO, COMPASSIONE, Paura.

Walter Marchetti

WALTER MARCHETTI, *Madrigale d'Autunno*

Printed by permission of the composer.

S Ü



Tomas Marco 1965

TOMAS MARCO, *Sü*

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

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

Richard Winslow.



A handwritten musical score for orchestra and piano. The score consists of ten staves. The top staff is for the piano, marked "Piano" and "B. 1". The subsequent staves are for various instruments: Marimba, Bassoon, Trombone, C.R., Tambourine, Tamb., Mar., Bassoon, Trom., C.R., Tambourine, and Piano. The score includes dynamic markings like f , ff , p , pp , and mf . There are also performance instructions such as "(2 measures)" and "(unmeasured)". The score concludes with a section for the piano labeled "A1" and "A2". The page is numbered "3" at the top right.

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

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SALVATORE MARTIRANO, *Underworld*

۹۱

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 Køpcke.

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JRD AA031,50 PATHMWS
 21 HRS 39 MIN 28 SEC 04/08/63
 OUTPUT MYTAPC B5
 SCR MYTAPL A4
 SCR MYTAPE B2
 SCR MYTAPE A4
 LEAF THA
 PLF1 NOT IN DECK
 PLF2 NOT IN DECK
 PLF3 NOT IN DECK
 PLF4 NOT IN DECK
 PLF5 NOT IN DECK
 PLF6 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
 DODD 00127 CRAL 00644 CBL 01136 WRITER 01373 RAND3 1513 IRAND 1522
 RAND 01563 MFLGLR 01563 PLF3 0136 PLF4 02216 (STB) 77026 (WLR) 77031
 (SPHI) 77024 (PLF) 77024 ENDJWB 77020 (FRN) 77023 SYSTEM 77001 PRNTXX 2752
 XXPATH 02750 FXF13 3012 EXPFA 03012 LENE 3067 LEGE 3117 LUGIO 3102 *
 LBG 03117 LKP U325C

 SUBROUTINE ORIGINS (LEBRK 3370+UPERK 34642)
 00000 00100
 DREAD 644
 CERL 1132
 WRITER 0112
 RAND1 1563
 NTSLB 1537
 PLF3 01565
 PLF4 02216
 XXPATH 2750
 EXPFA 03067
 LBG 03066
 EXP 03247
 GEN 09 .998 1 0 L 512 0 0 0 0 0 0
 GEN 07 2 0 5 -.959 507 0 0 0 0 0 0
 GEN 07 3 0 40 -.959 432 .999 40 0 0 0 0
 GEN 07 4 0 40 .5 216 .999 216 .5 40 0 0
 GEN 07 5 0 256 .999 0 0 0 0 0 0 0
 GEN 09 6 .074 1 0 0 0 0 0 0 0 0
 GEN 09 7 .074 1 0 1 -512 .123 0 0 0 0
 LTC 0 0 0 0 0 0 0 0 0 0 0
 GEN 09 8 .074 1 0 1 -512 .123 2 0 1 -512
 ETR 09 8 .074 1 0 1 -512 0 0 0 0 0
 GEN 09 9 .074 1 0 1 -512 .123 4 0 1 -512
 ETR 09 9 .368 3 0 1 -512 .184 4 0 1 -512
 GLN 09 10 .074 1 0 1 -512 .123 2 0 1 -512
 ETR 09 10 .368 3 0 1 -512 .184 4 0 1 -512
 ETR 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

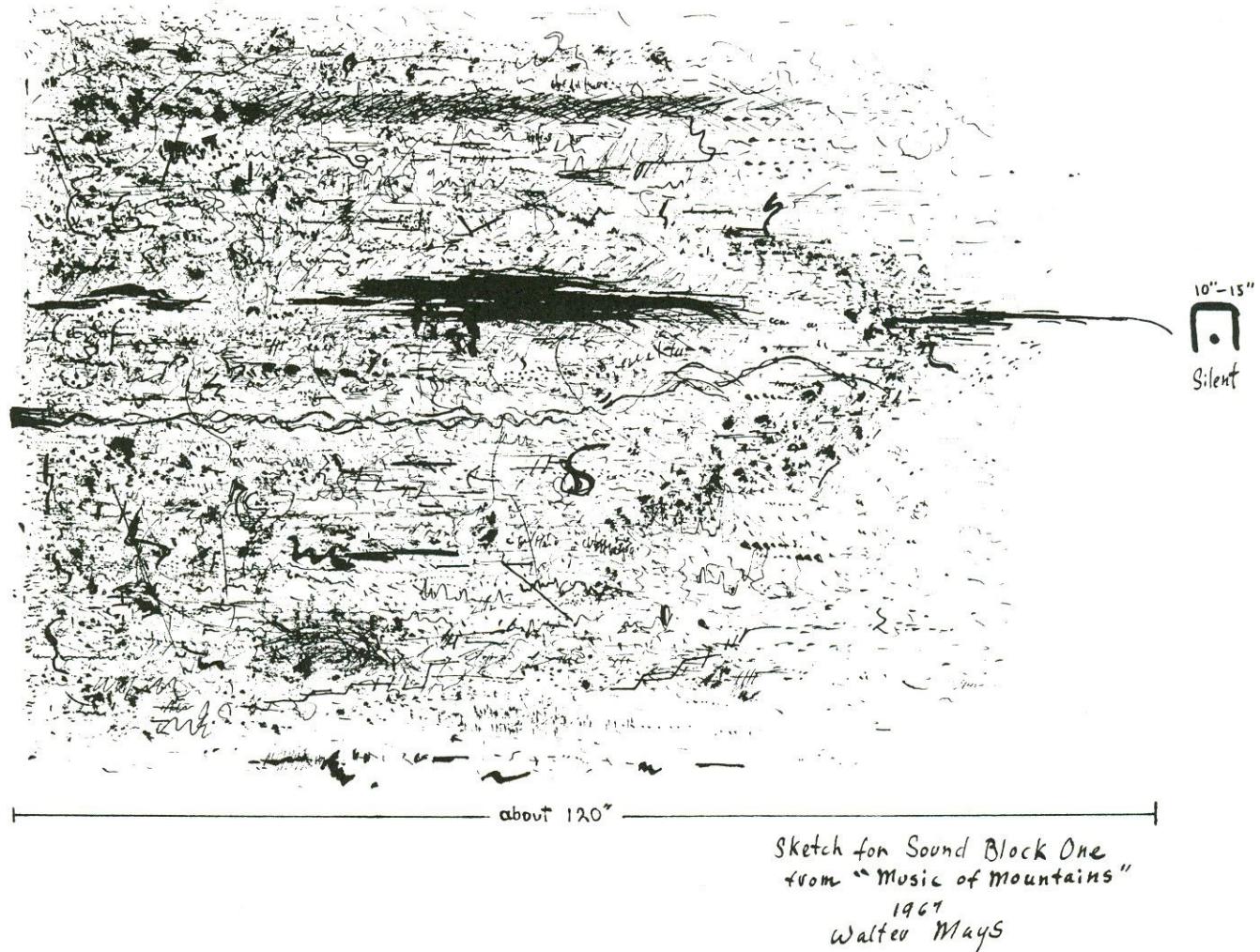
among old friends).

*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.

RICHARD MAXFIELD, *Dream*



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.**

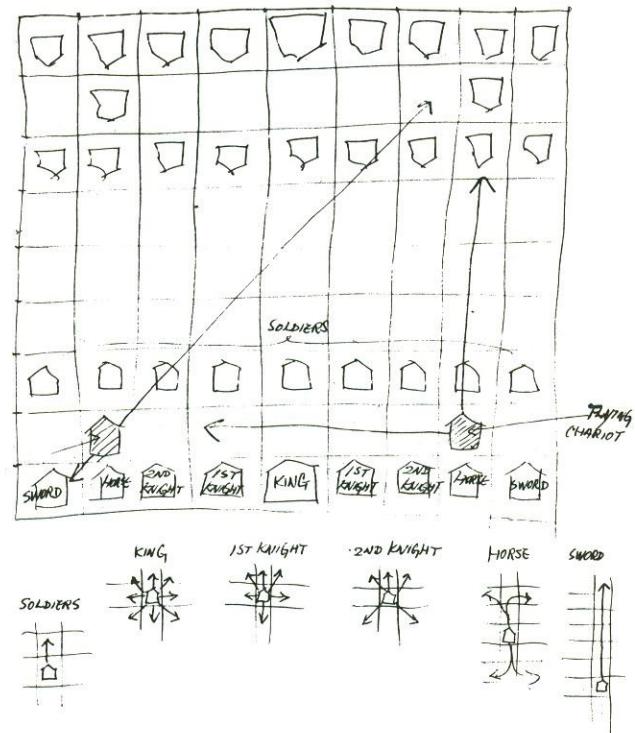
Miriam Gideon.

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

Printed by permission of the composer.

Everyone is deeply moved

Andante tempo

Handwritten musical score for two staves, measures 1-10. The score consists of two systems of five measures each. Measure 1: Staff 1 starts with a whole note followed by a half note. Staff 2 has eighth-note pairs. Measure 2: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 3: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 4: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 5: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 6: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 7: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 8: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 9: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs. Measure 10: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs.

GEORGE MCKAY, *Marriage on the Eiffel Tower*

Technical details.

Colin McPhee

Bensengkah



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 *As Longing*

With warmth, gently

pp (dimin)

before this song

Black Serenade

slow

at one with the plants

down the word tail it's floating

fingering

away - elegant finale, open G major - brief - a crazy lisp

¶ . . . role of notation . . .

WILFRID MELLERS, *Love Story* sketch

A *tutti* | *for s sch* — *x*

38°

vi. ↑ ↑ ↑ ↑ ↑ ↑ ↑
legato *pizz* *piano*

B *48°*

vi.1 ↑ *pizz* *piano*
vi.2 *pizz* *piano*
piano *piano*

legato *relax* *handclapp*

C *piano: — mel. —* *viola L L*
36°

hö: mel. (2.v.) *hö: mel. —*
iol.: mel. — *schall L L*

D *18° tutti* *+ handclapp* *s. sch*
hö: a' a' a' a' a' a' a'
iol: ~ ~ ~ ~ ~ ~ ~ ~
legato:

E *(oda)*
2° p. amante
material from Fig. esatt

to change the noun "music"

into the verb "music".

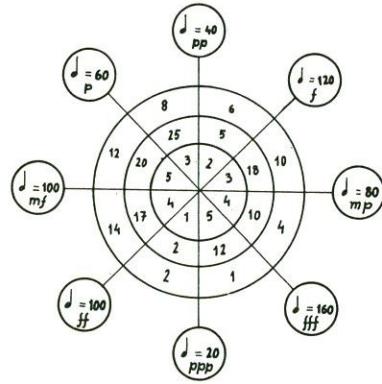
Tohru Takemitsu.

ARNE MELLNÄS, untitled sketches

Violin

QUARTET DE CATROC

Josep M^a Mestres - Quadreny
1962



The musical score consists of three staves. Staff I (top) starts with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music. Staff II (middle) starts with a bass clef, a key signature of one flat, and a common time signature. It contains four measures of music, with measure 4 ending on a fermata over a dotted half note. Staff III (bottom) starts with a bass clef, a key signature of one flat, and a common time signature. It contains four measures of music.

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

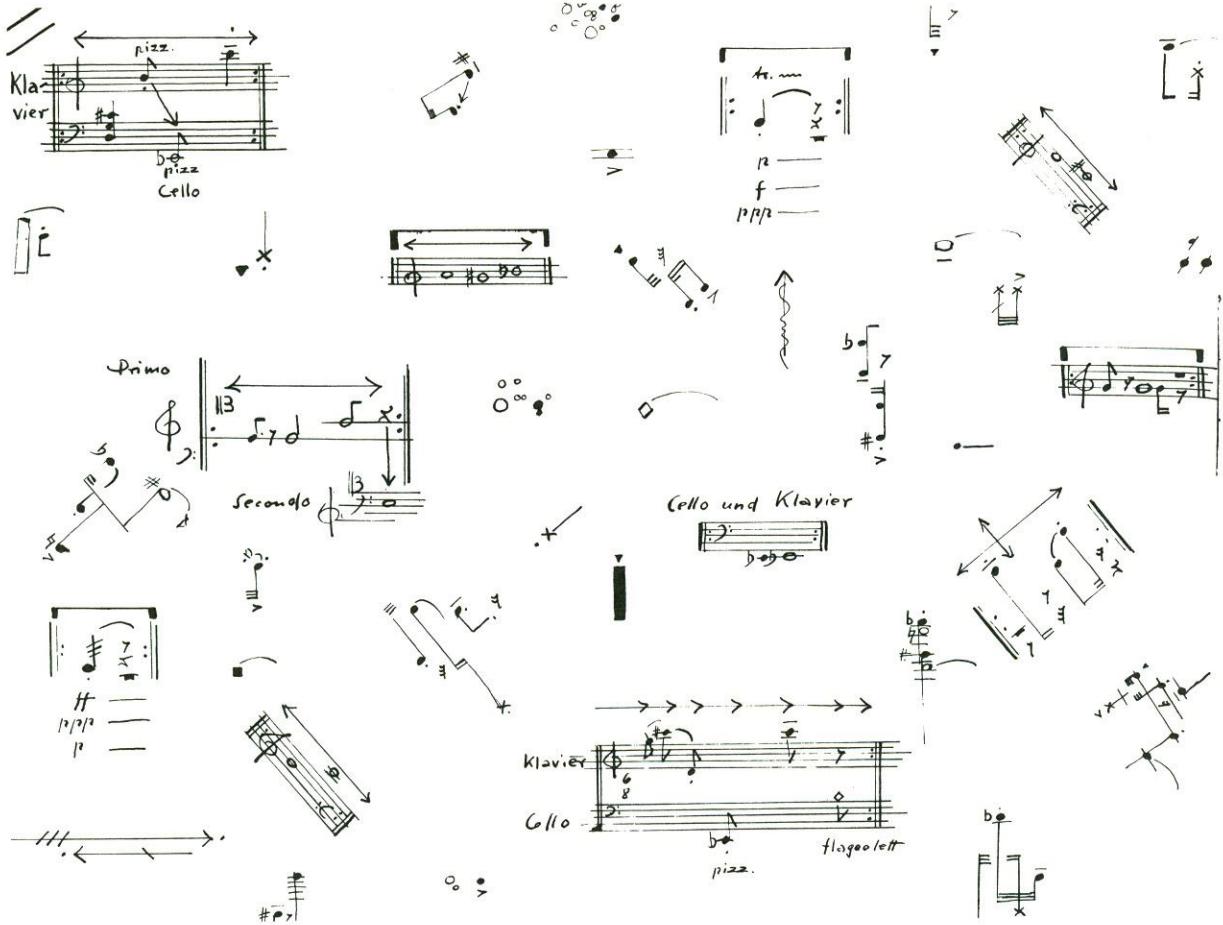
he himself was. No special sounds. Nor even a signature. A rubber stamp.

¶ 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)



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**KK KK
KK KK KK KK KK KK KK KK KK KK KK KK KK KK KK**

José E. Cortes.

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

Vocalise (fin)



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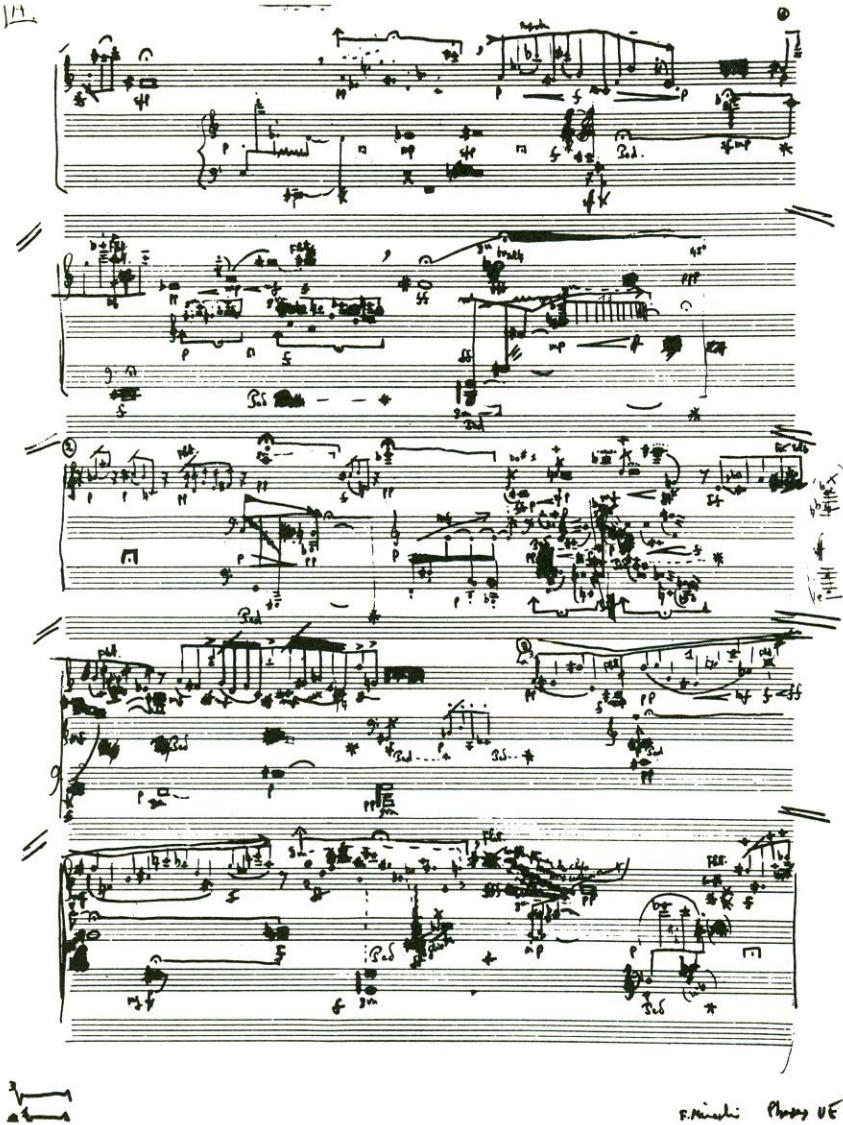
DARIUS MILHAUD,

Vocalise (1928)

Toccata I \rightarrow Mr. Mimangle

A handwritten musical score for a band, consisting of six staves of music. The top staff is a bass staff with a tempo marking of $\frac{2}{4}$ time at 70 BPM. It includes lyrics: "is (a) 20 year old boy". The second staff is a soprano staff with a key signature of one sharp. The third staff is a alto staff with a key signature of one sharp. The fourth staff is a tenor staff with a key signature of one sharp. The fifth staff is a bass staff with a key signature of one sharp. The sixth staff is a soprano staff with a key signature of one sharp. Various dynamics like f , p , and pp are written throughout the score. There are also performance instructions such as "lowe" and "Ded". The score is divided into measures by vertical bar lines.

ILHAN MIMAROGLU, *Toccata I*



Violence. Half-notated decisions,

F.Miroglio Phases VI

FRANCIS MIROGLIO, *Phases pour un flutiste*

thumb-prints, scribblings, 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 Crevoshay.

RJ ✓

She laughs, brushing 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

Christen the Silver Seller

Come let no

(314)

brought a parrot to Eden Upon the continent the

lion shall lie down with the lamb A little child shall

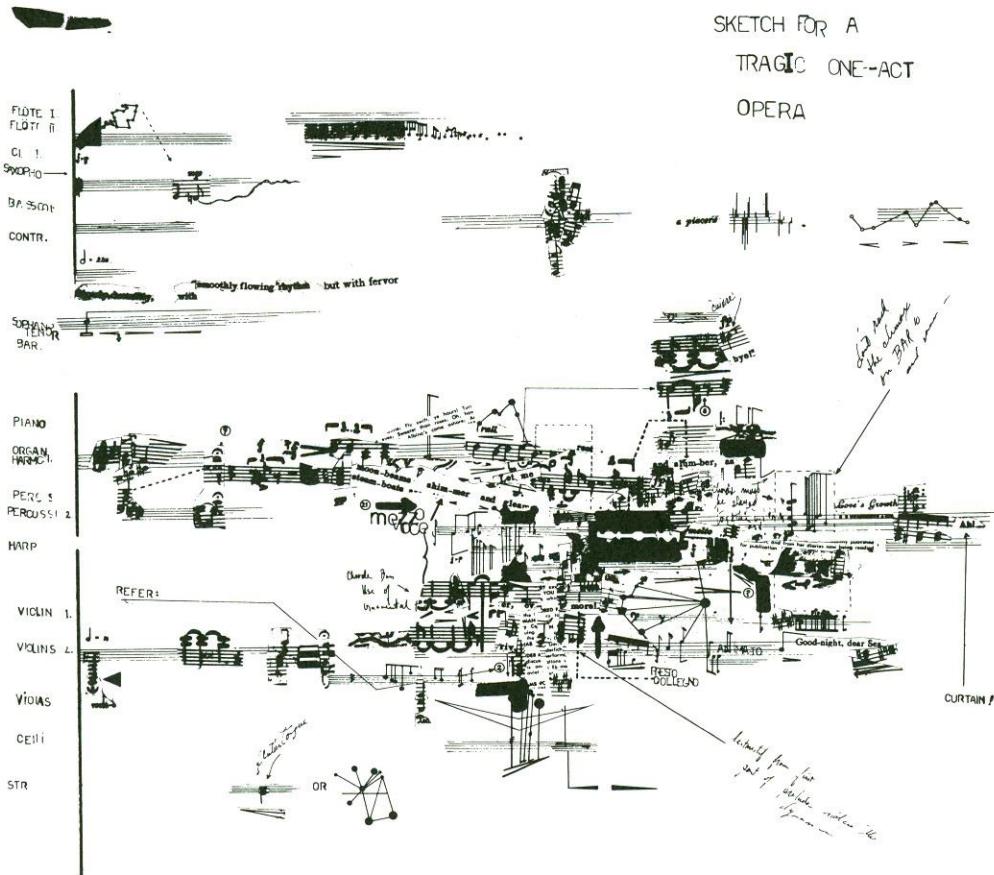
Rue

lead us to the heavy does of ignorance taming

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

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

Tomás Marco.



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ROBERT MORAN NOV 1965

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

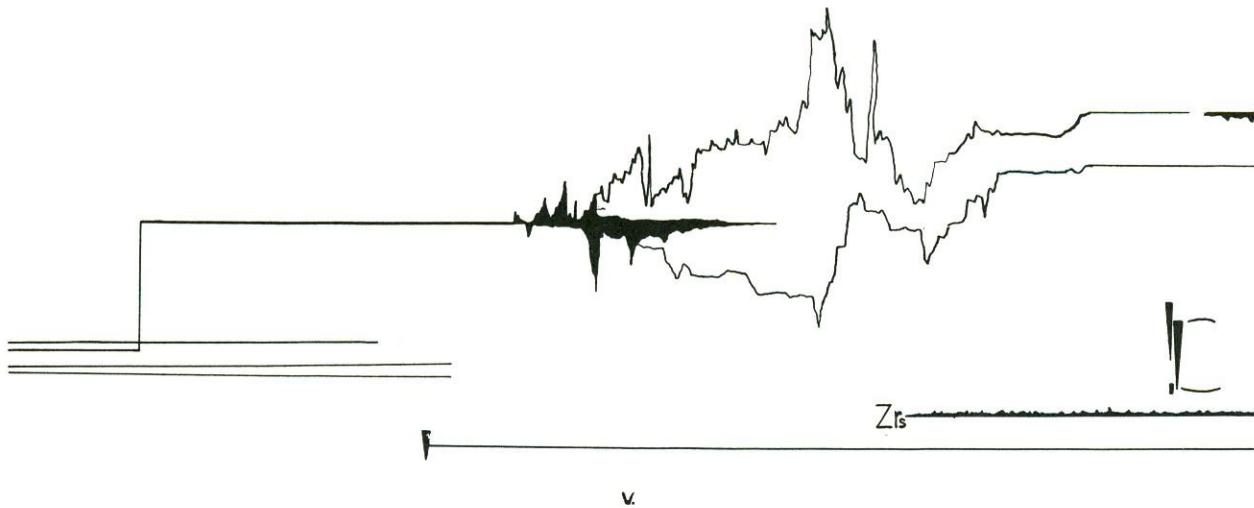
¶ . . . communicate . . . not only statistics but . . . shades of meaning . . . expressive intentions
from one person to another . . . although, as in love letters,

cannot be completely successful . . . Ingolf Dahl.

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

¶ The colors were very important in my

Karel Husa.



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Nov 10-65

1 I Flute alone (Cakewalk) []

The score consists of two systems of music for flute. The first system, labeled '1', starts with a dynamic of ff and includes markings like mf , f , ff , and p . It features various rhythmic patterns and dynamics. The second system, labeled '2', begins with a dynamic of ff and includes markings like mf , f , ff , and p . The score concludes with a dynamic of ff .

Slow and ~~quiet~~ ^{quiet} not dramatic enough

Soprano (Cakewalk)
free

6 the
8 the horns

accents

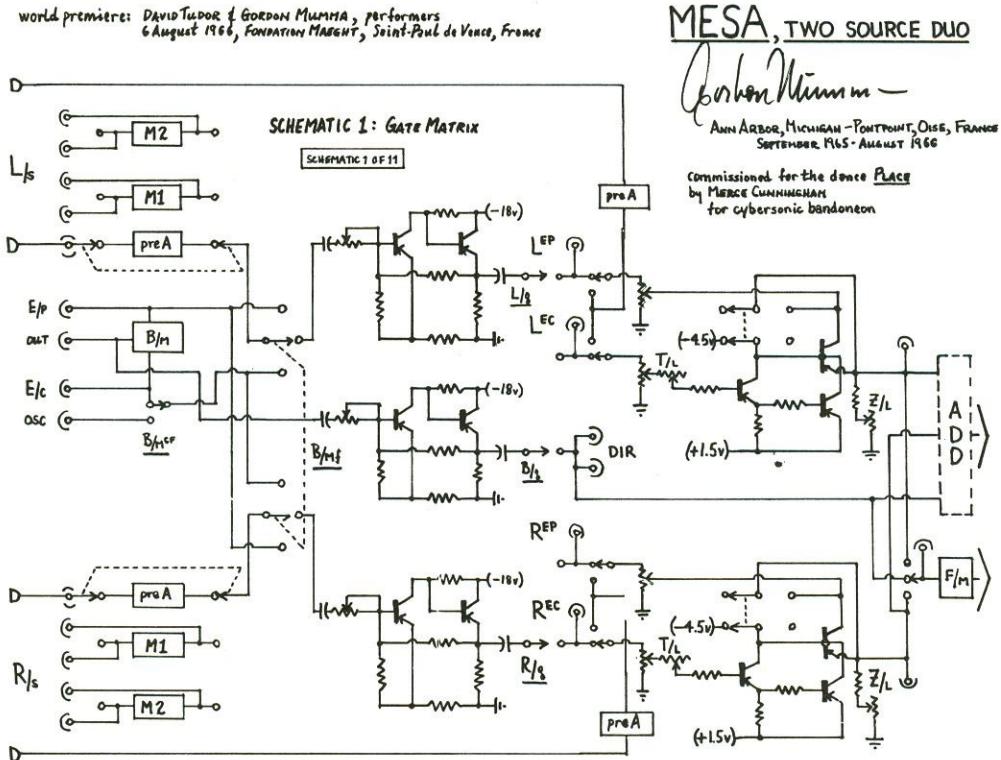
This section of the score is for soprano and includes markings like ff , mf , f , ff , and p . It includes lyrics 'the' and 'the horns' with corresponding musical notation. The score ends with a dynamic of ff .

RICHARD MORYL, sketches from *Variables No. 3*

¶ Whereas Gagaku completely ignores its ancient written partbooks.

Walter A. Mays.

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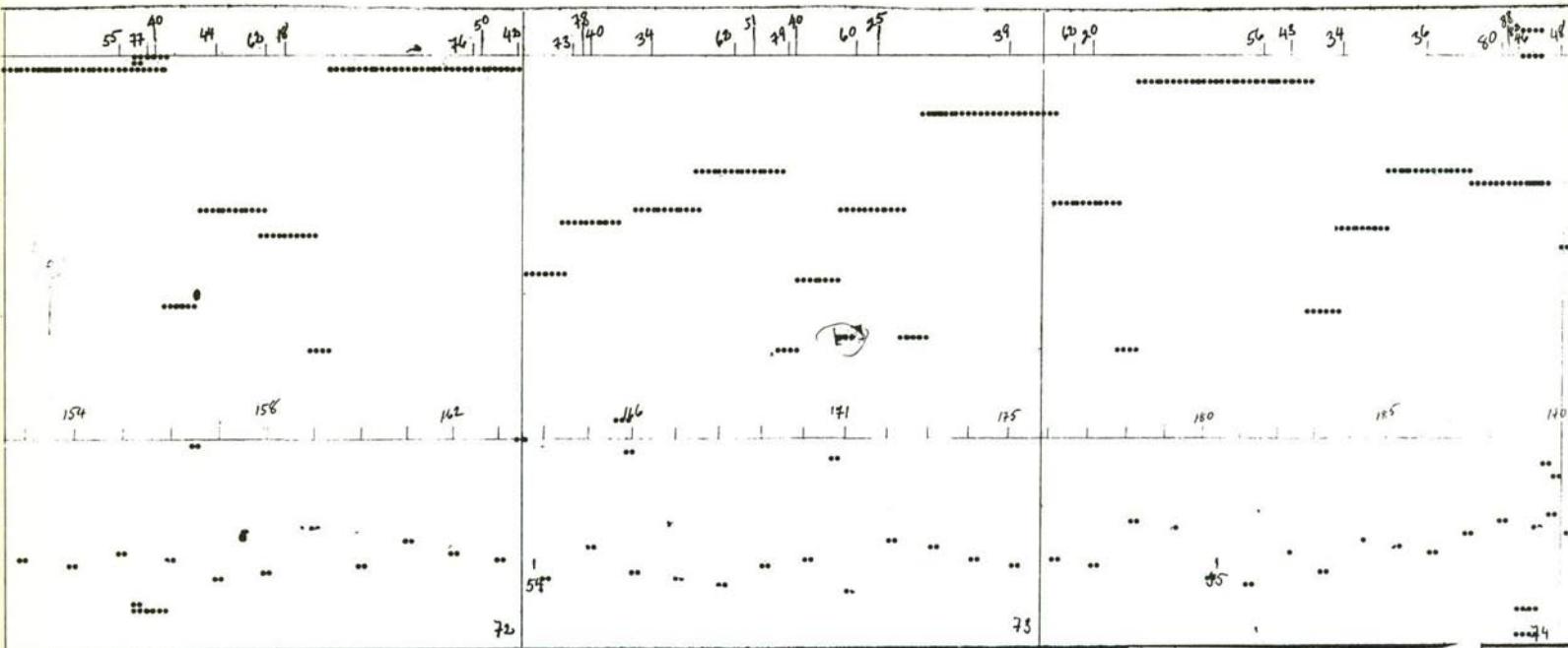
GORDON MUMMA, *Mesa*

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[103]

This image shows two systems of a handwritten musical score. The top system (measures 102-103) includes parts for Flute 1, Flute 2, Piccolo, Clarinet 1, Clarinet 2, Bassoon, Horn, Trombone, Viola, Cello, and Double Bass. The bottom system (measure 103) includes parts for Violin, Viola, Cello, and Double Bass. The notation is dense with various dynamics like *f*, *p*, *fp*, *pp*, and *mf*. The score uses a mix of standard musical notation and some unique symbols and markings. Measure 103 ends with a repeat sign and a double bar line.

FREDERICK MYROW, *Music II*



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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

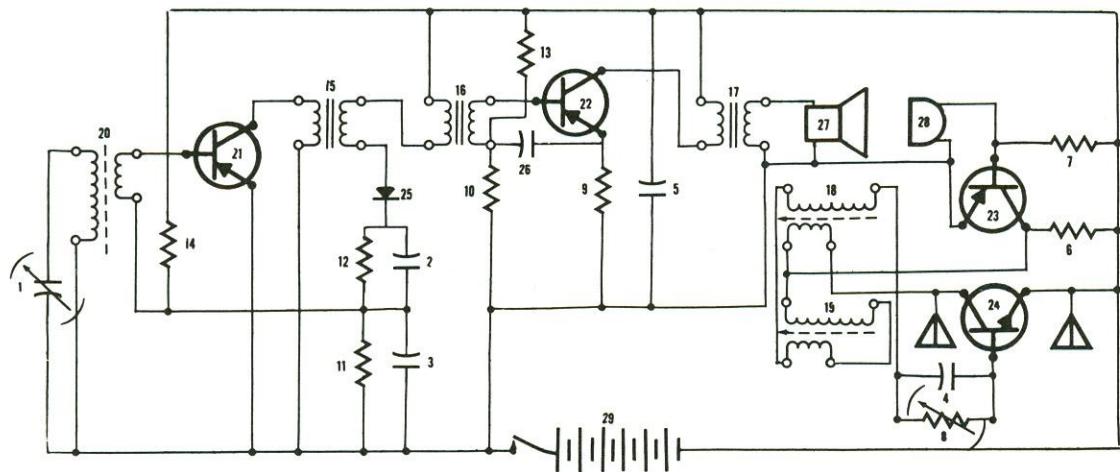


(2)

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

ISAAC NEMIROFF, *Violin Sonata #2*

MAX-FEED



MAX NEUHAUS

MAX NEUHAUS, *Max-Feed*

"I mix chance and choice somewhat scandalously."

ONE I		Pieces of Eight	PAULINE OLIVEROS
CORO.	I	GIVE # DOWNBEAT WITH CROWBAR. GO IMMEDIATELY TO CUCKOO CLOCK AND SET IT FOR 16 MINUTES BEFORE 8:00. THEN GO TO PACKING CASE WHICH IS LOCATED BEHIND PLAYERS. 1 MINUTE AFTER DOWNBEAT SET KITCHEN TIMER FOR 5 MINUTES	
HORN	I		
HORN	I	ON DOWNBEAT SET CLOCK FOR 16 MINUTES BEFORE 8:00. SET ALARM FOR 8:00. PLACE METRONOME UNDER CHAIR. LISTEN TO CLOCK TICKING . AFTER 45 SECONDS BEGIN TO PLAY GROUPS CONSISTING OF 1 TO 5 NOTES AS SHORT AND SOFT AS POSSIBLE. (BARELY AUDIBLE, BARELY PRODUCES PITCH!) REST AND CHANGE TEMPO AFTER EACH GROUP.	
CLAR.	I	SAME AS FLUTE	
DRUM	I	TACET AND OFF STAGE FOR 8 MINUTES BUT FOLLOW INSTRUCTIONS FOR CLOCK SETTING ON DOWNBEAT.	
TRUMP.	I	SAME AS FLUTE	
HORN	I	SAME AS FLUTE	
TRUMP.	I	SAME AS FLUTE	
COPPER BELL.	I	SAME AS FLUTE	
BASS CL.	I	SAME AS FLUTE	
TRUMP.	I		

Beat Piece

Listen to a heartbeat.

by Yoko Ono



On a Lantern

.....

Nightime.

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, Shigeo 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*

DANGER MUSIK

for DICK

Higgins

Creep into

the VAGINA

of a

living

WHALE

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

André Jolivet.

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 Leghorn Cockerel

1 (4)   (d) (d) (d) (d) (d) (d) (d) (d)

large vibrato with L.H.

2 (7½) (d) (d) (d)   (d) (d) (d) (d) (d) (d) (d) (d)

down Guiro snare faded

3 (7½)   (d) (d) (d) (d) (d) (d) (d) (d)

s. Rep. s. Rep. side of resonator

4 (7½)   (d) (d) (d) (d) (d) (d) (d) (d)

(d) (d) (d) (d) (d) (d) (d) (d)

5 (7½) (d) (d)

6 (7½)   (d) (d)

s. Rep. s. Rep. (d) (d) (d) (d) (d) (d) (d) (d)

7 (7½)   (d) (d)

pick up heavy mallet L.H. S. Rep. L. S. Rep. L. cymbal

8 (7½) (d) (d)

S. Rep. L. S. Rep. L. S. Rep. L. //

¶ Prologos. egomena around facts, INasmuch as contributes sosseyes played

an active part in the musical scorEs/not-action. First part:A travel between a conception
'semio logique' du monde et l'imagin aire que 'neant' d(r)a(r)win.ed in flesh-colda language,
to unmask its nature and its devel.op.men.t. Gianni-Emilio Simonetti.

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 card board, 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"

"Rumble"

"Bumble" - The sheet of paper is bumped together between the hands of the performers.

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

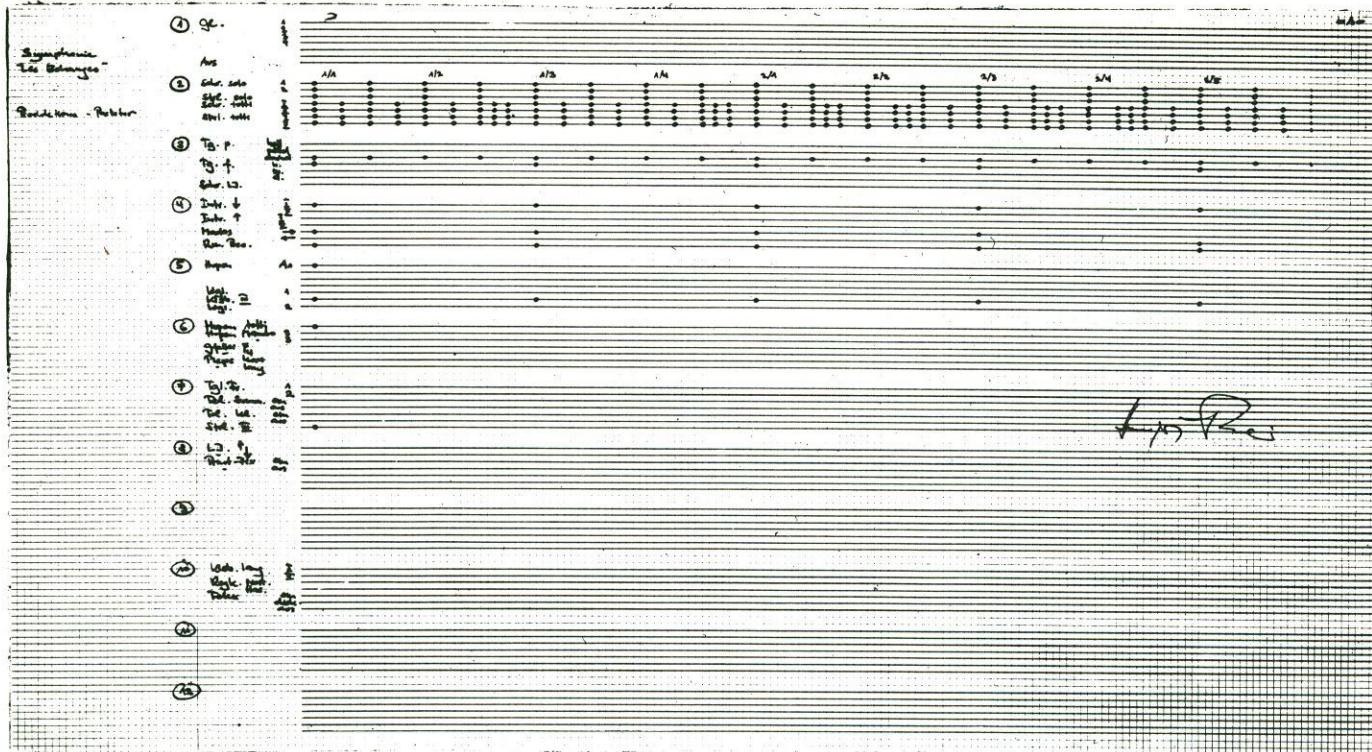
"Poof" - inflate with mouth

~ "Pop!"

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

BENJAMIN PATTERSON,

Paper Piece



¶ 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 Zoooopa, and: To you:::
Verily, The Truth!

Ken Friedman

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VINCENT PERSICCHETTI, *Eleventh Piano Sonata* (1965)

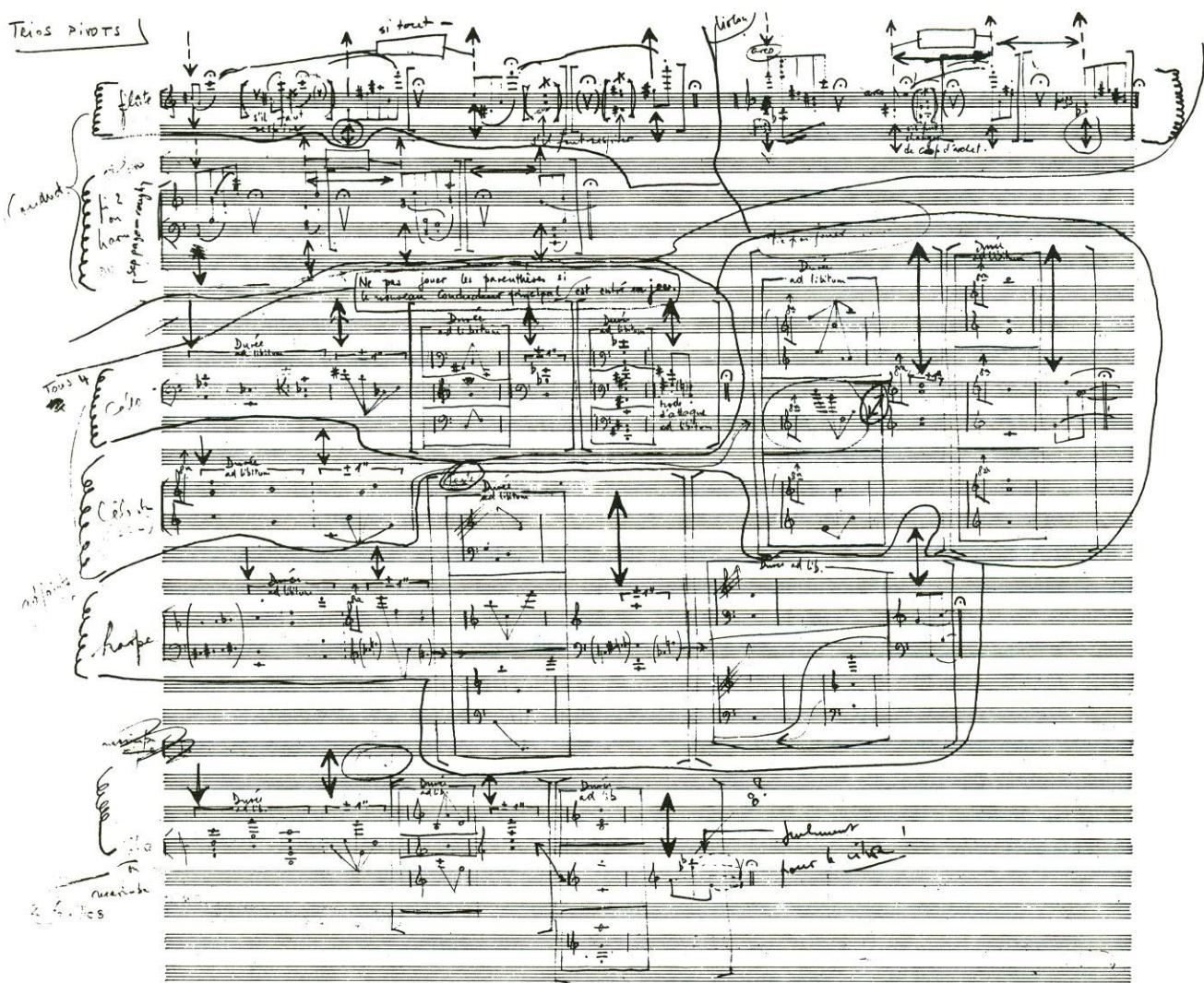
Gina Gira, for one performer.

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

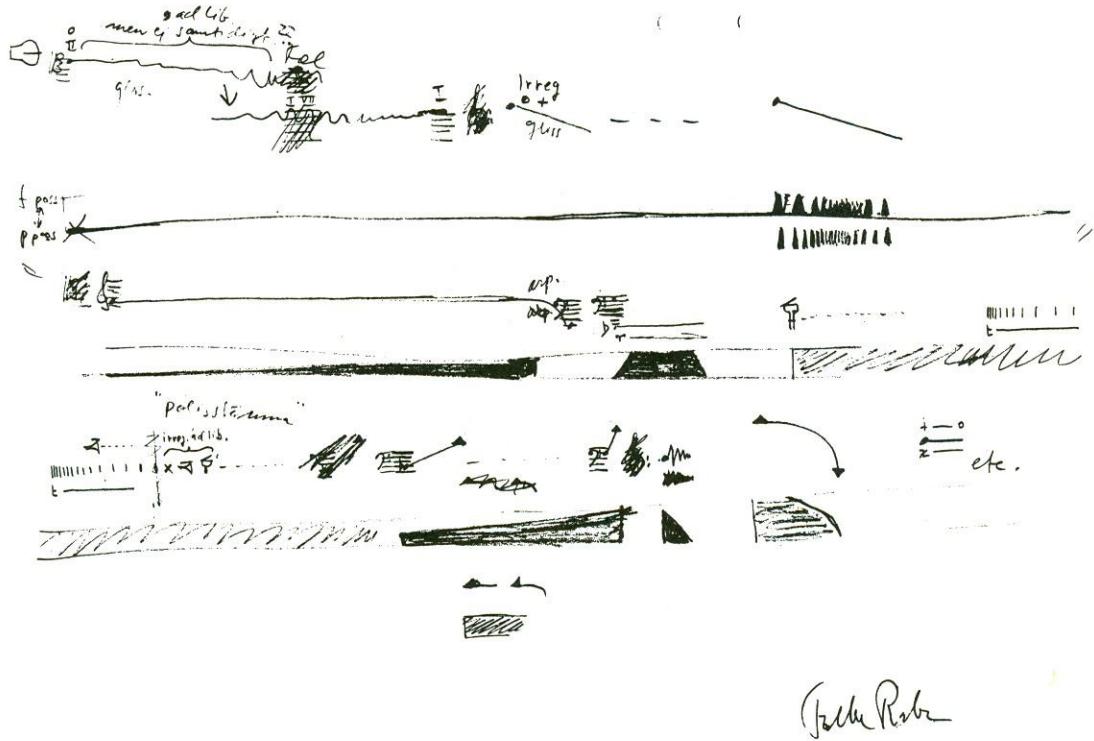
- without use of records or any external object to produce sound,
- without any external amplification,
- removing turntable pad,
- removing stylus,
- removing at least one screw, vacuum tube, or resistor,
- making any new internal connections where necessary,
- with maximum attention to theatrical situation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

Roma I. 67,
for Allan Bryant.

Jon Phetteplace.



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.



FOLKE RABE and JAN BARK; sketch for *Bolos for 4 Trombones* (1963)

Make shapes that speak for themselves. Use numbers, letters, lines, signs, directions, colors, to tell the eye what the ear will hear. Understand space. Use its extents and qualities for communication. Design scores that the audience can see too.

Nöel Llinos.

2:55

LINDA BELL

Gene &
Francesca

A handwritten musical score for "Linda Bell" featuring two staves. The top staff is for the piano (Bass clef) and the bottom staff is for the voice (Soprano clef). The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The score includes lyrics and chords indicated by Roman numerals and letters (e.g., B-flat, E-flat, F-sharp, G minor, D-sharp, C major, G major). The vocal line begins with "Where do you live Linda" and continues with "Bell, Linda Bell ...". The piano part features a bass line and harmonic support. The score is dated 2:55 and is attributed to Gene & Francesca Raskin.

... Intro ...

Bass

E♭ B♭ F♯ Gm D♯ B♭

F B♭

4x B♭ B♭'

where do you live Linda
Bell, Linda Bell ...

B♭
where do you live my pretty
Lin-d-a I
live in a flat with

G' Cm G' Cm

cur-tains and all that, while I
wait for my true love to find me ... while I

GENE and FRANCESCA RASKIN,

Linda Bell

All instruments are in C. * - Sounds 8th ** Sounds 8th basso.

¶ 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 written.

André Jolivet. Generosity.

¶ This is what I mean by "the medium": that incomprehensible 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 P.Z (1/2)

Flute.

Bass Clarinet

Vibraphone

Speaker (Female)

Guitar

Violin

Bass

Lyrically [Not too fast]
fast
pp
f
etc.

Love's mysteries in Soules doe grow,
But yet the body is his booke. — Donne

13¹

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 of a sixteenth note difference (e.g., all the wavy bars above) into the next, should be resisted and performers should attempt to move smoothly and continuously, spending due time in the dotted lines, on 'irrational' relationships.

This is a work in progress.

Steve Reich 1/67

60 355

(bow hiss)

4L P, white

4L P, black

(on the strings)

Bow lowered c-string

TAMBOURINE

BASS DRUM

PP

molto rit. a tempo

WIND CHIMES

BOTTLES

s.p.

m.o.

KN

pp

molto rit. a tempo

pp

WIND CHIMES

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

mp

(c) 111111

s.p. → m.o.

> mp

Initiate drawn patterns while matching WIND CHIMES dynamic and quality.

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 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 2 1 1 1 1 2 1 1 1 1 1 2 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 2 1 1 2 1 1 2 1 1 1 2 1 2 1 1 1 1 1
 4 5 4 5 1 5 1 2 1 4 1 3 3 2 3 4 2 3 4 2 5 2 4 2 3 2 3
 2 1 2 2 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 2 1 2 1 2 1 1
 4 3 5 3 4 5 4 5 1 5 1 3 5 3 2 1 2 3 4 5 4 3 2 3 4 5 2
 1 1 1 2 1 1 2 1 1 1 2 2 2 4 1 1 1 1 2 2 1 1 1 1 1 1 1 1
 3 4 2 5 2 4 3 4 5 4 2 | 154

II 64 Z/s

G 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 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 4 3 3 3 4 3 4 4 3 3 4 3 4 4 3 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 3 2 1 4 3 1 5 4 3 2 1 2 3 4 3 2
 3 4 3 3 4 3 4 3 3 3 3 3 3 3 3 3 3 4 3 3 3 4 3 3 4 4 4 4
 3 5 4 5 3 1 5 4 5 3 1 2 4 3 2 3 | 411

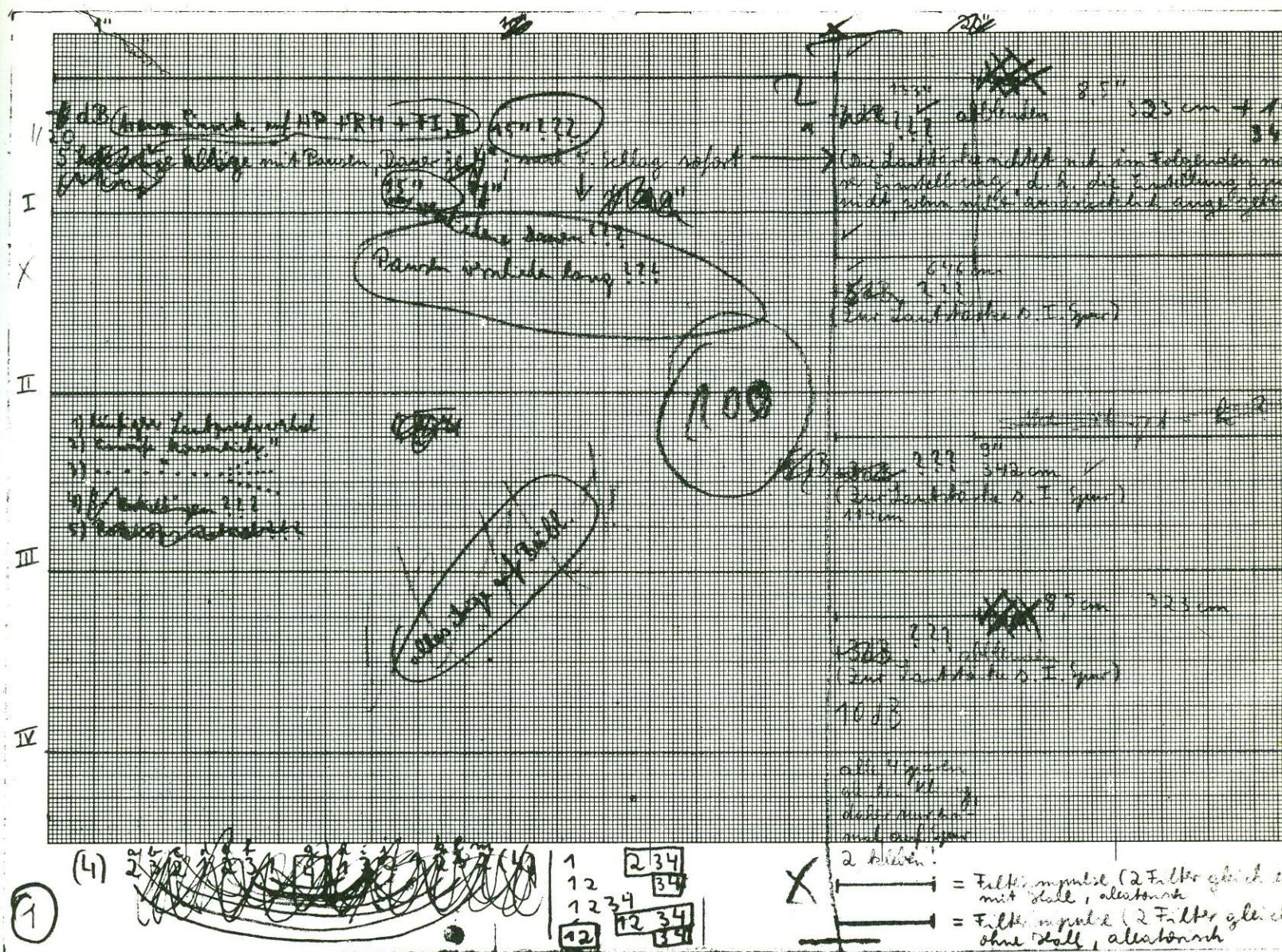
JOSEF ANTON RIEDL, *Komposition Nr.2 (1963–65)*

¶ 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.

The musical score is handwritten on six staves. Staff 1 (top) has a treble clef, a key signature of four sharps, and a tempo marking of 20. Staff 2 has a bass clef and a key signature of one sharp. Staff 3 has a bass clef and a key signature of one sharp. Staff 4 has a bass clef and a key signature of one sharp. Staff 5 has a bass clef and a key signature of one sharp. Staff 6 (bottom) has a bass clef and a key signature of one sharp. There are several circled numbers: '2' at the beginning of Staff 1, 'R' in a circle at the top right, '3' in a circle on Staff 2, and '4' in a circle on Staff 5. There are also some slurs and grace notes.

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—Then I missed them. . . . *But when I put them back, . . .*

they looked almost self-conscious. Pia S. Gilbert.

RAINER RIEHN, sketches from *Chants de Maldoror* (1966)

Printed by permission of the composer.

¶ 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.

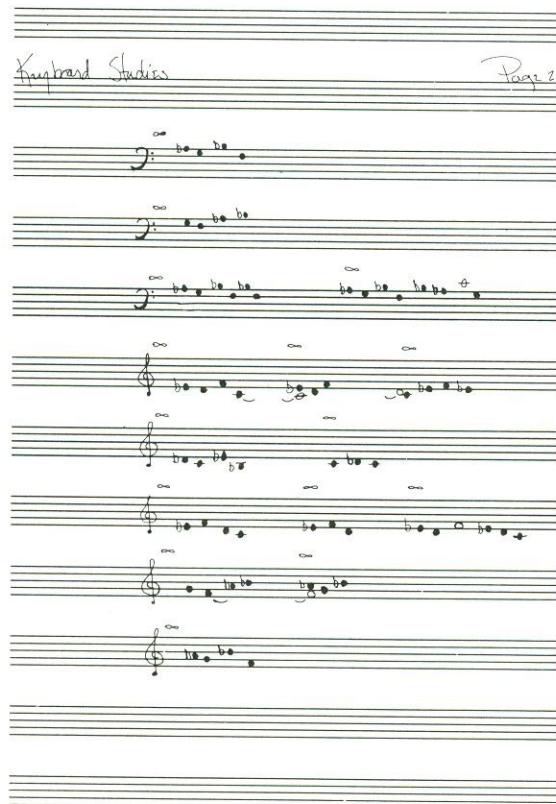
They ambiguously propose/present

actions with **noise and theatrical actions**

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

dynam ic order between the voice and the visual.

Horacio Vaggione.

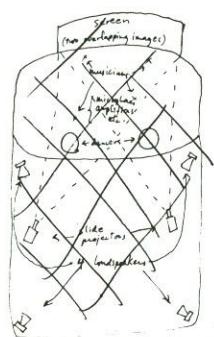


TERRY RILEY, "Untitled Organ" from *Keyboard Studies*

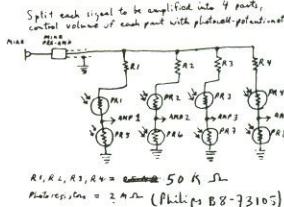
PIECE WITH PROJECTORS
+
PHOTOCELL-MIXER

For [Jm Plettlplace] at the Teatro dei Sottri.
 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:



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, n, 4, n more. They may be rotated, 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. Need several things: N.B. - Mount pieces of colored transparent celluloid on an empty tape.

In this case it may be desirable to leave some of the spaces unoccupied. Use negative + positive images.

Use 4 amplifiers, 4 loudspeakers + 4 photocell-mixers (see below!).

Sounds = electronic or instrumental or vocal with amplification.

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

1. equality (the)
 2. similarity (yellow)
 3. opposition (red)
 4. independence (blue)
- (\Rightarrow) These may be 2, n, 4, 8 groups, according to what is included. Left-right, front-back, up-down, etc. In this case there is a simultaneous performance of more than one version of the piece.

The colors refer to light-sheets placed in front of the projectors. There are as many pink, etc. persons operating the projectors 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 $=, \oplus, \ominus, \circlearrowright$ which indicate what relation each group is to take to the other during the duration between each point t . Eg. =

$$0 \quad 1' \quad 2' \quad 3' \quad 4' \quad 5' \quad 6' \quad 7' \quad 8' \quad 9' \quad 10' \quad 11' \quad 12' \quad \dots$$

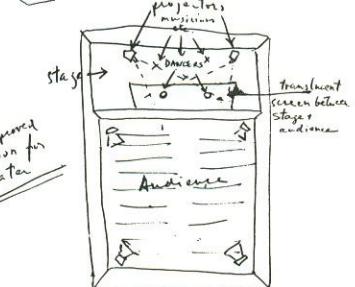
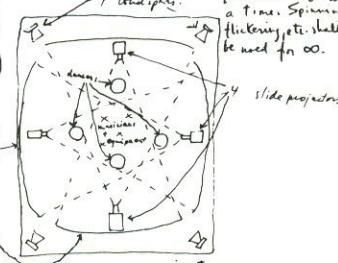
Group 1 $\oplus = \infty \quad \ominus = \infty \quad = \infty \quad \circlearrowright = \infty \quad \circlearrowleft = \infty \quad \dots$

Group 2 $\infty \quad \ominus = \infty \quad = \infty \quad \infty = \infty \quad \oplus = \infty \quad \dots$

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 incorporate 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 start out when held vertically, in a vertical position. The musicians and dancers take their cues from the color of the light in front of them.

Two, or four, photocell-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 lights.

The heel can be held in hand or spun around on an axis. For = $\infty \neq$ the corresponding (such as a normal room) person must for at least 20° of a time. Spinning, flickering, etc. should 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.

Sounds

GEORGE ROCHBERG, *Nach Bach* (1966)

*Great
Maurice
p. 29*

My Papa's Waltz Ned Rorem 4(1)

the whisky in your breath could make a small
boy say how death such waltzing was
ea...
we...
Kitchen shot; my mother's countenance could

NED ROREM, *My Papa's Waltz*

Used: 8 U — Square Wave Head Reverb — Time 5 seconds.
8 L — Square Wave Head

Reverb — 1 octave lower than 8 U

beneficial motto:

(See 2nd movement
"from the new world")²
by A. D.

DITER ROT

PROVIDENCE 1960

SYMPHONY (No. 1)

Symphony (No. 1)
from the
old
World

by
DITER ROT

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.

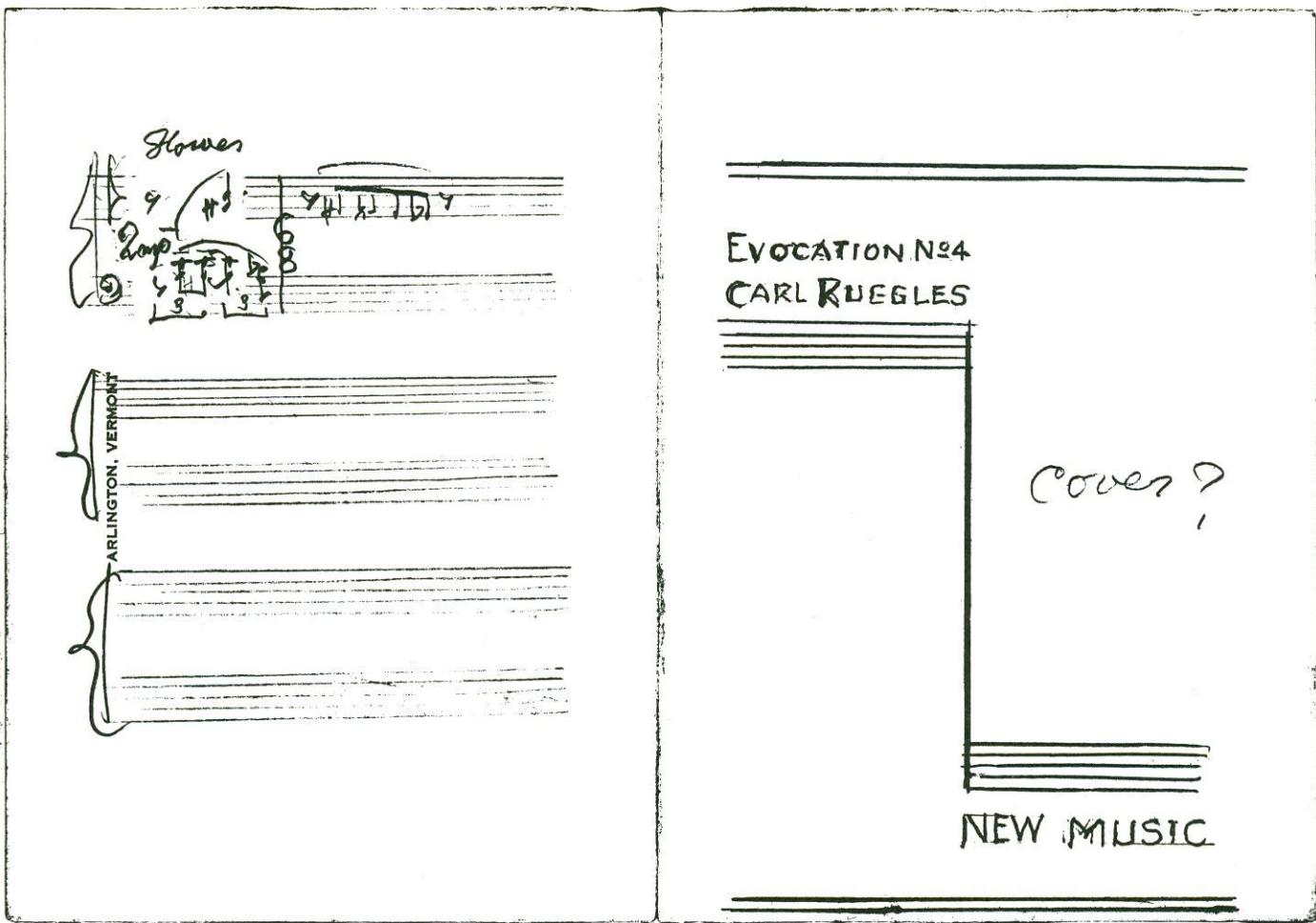
GARBAGE EVENT

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*

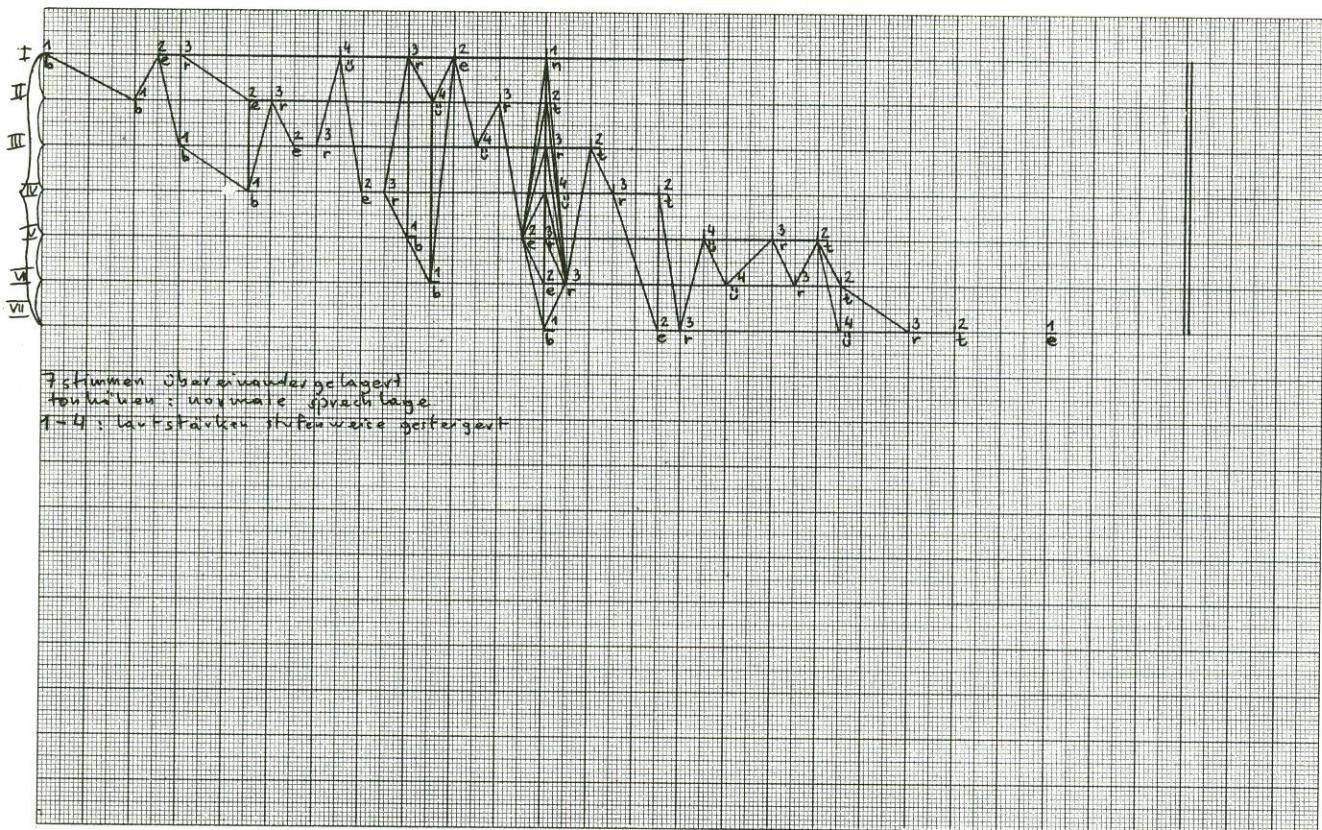
¶ *Music graphic (less than,,,more than notation) opened
“purely cerebral” art, which doesn’t appeal to any*

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

Brecht)

. . ultra-sonic symphony . . philosophical puzzle . . Kaprow’s “self-service” happened

gerhard rühm: berührung, hörtext (toubaud), 1965

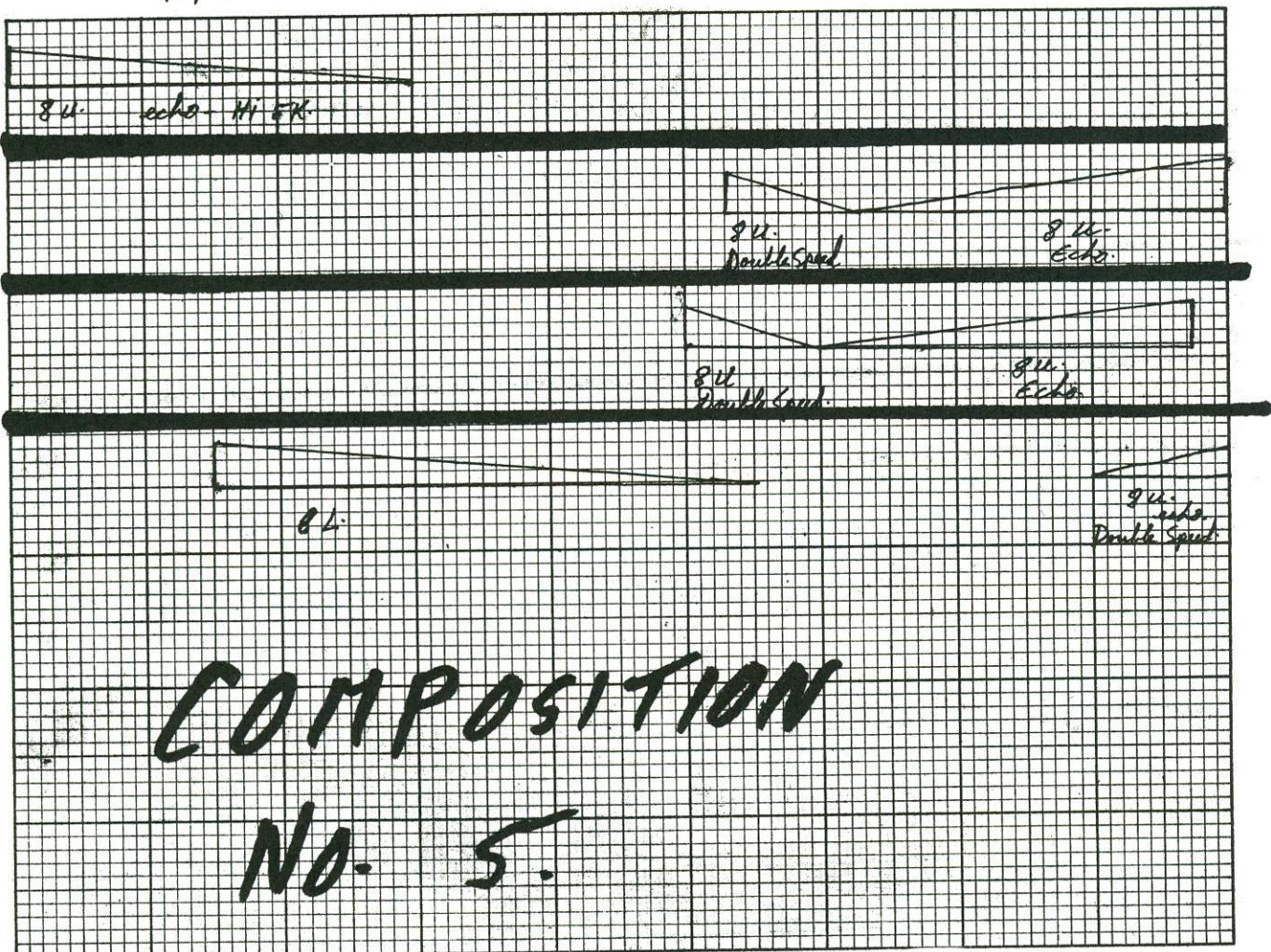


GERHARD RÜHM, *Berührung, Hörtext* (1965)

mainly in immaterial imagination,,like smell-amplifier (Higgins:1960),,,moonless science-fiction . . .
plotless Christie. . . . Stanley Brouwn's brain-cri**cket**.

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

Page 1



TERRY RUSLING, *Composition No. 5*



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 text

A. very quietly

T. offhand, casually

B. conversationally

B. very freely

Alto Soprano: warm up on these pitches play into piano
quietly, casually

Pno: E.G. etc.

quicker and more regular very fast

S. 5. 10y ah p dž dž p tš dž l p g v h m s t k v g u n b v r m

A. s t k e e r a c h r d x a g e r i m n e d b t k y f f l a r u p a b r i s t e s s h

T. - r - a - d o o - | - o - e - sh - zh - >

B. t ch d t f a b g t e f a v i k o v g v a h r e t k a p d e p b n t l

Alto Soprano: wavy line

Hn: -

Pno: () ()

..

Alto Soprano: -

Hn: -

Pno: () ()

ERIC SALZMAN, *Verses and Cantos*

... and end ...

it became

necessary
to un-notate

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

trying

to keep the life in ...

CARRELAGE PHONIQUE

ORDINAIRE (*le mouvement*)

Erik SATIE

Flûte

Clarinette en si b

1ers violons

2ds cors

Altos

Cellos

D.C.

ERIK SATIE,
Carrelage Phonique

Peut se jouer à un lundi ou à mardi
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.

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A handwritten musical score for orchestra, page 10. The score consists of ten staves, each representing a different instrument or section. The instruments include: 1st Trombone (Bb), 2nd Trombone (F), Bass Trombone (F), Bassoon (C), Double Bass (C), Flute (C), Oboe (C), Clarinet (C), Bassoon (C), and Cello (C). The score is written on five-line music staves. The notation includes various musical symbols such as eighth and sixteenth note heads, stems, bar lines, and rests. The tempo is indicated as "Moderato" (M.) and the key signature is A major (one sharp). The score is divided into measures by vertical bar lines. The page number "10" is visible at the top right.

HENRI SAUGUET, *Le Caméléopard*

R. Saylor

II
NEXUS
Continue for
about
six seconds
after Solo Violin
has stopped,

1 (Instruments enter gradually) NEXUS

F.
C.
A. SAX.
B. CL.

Then begin 2

Tr.
Hn.
Trb.
(pom-pom)

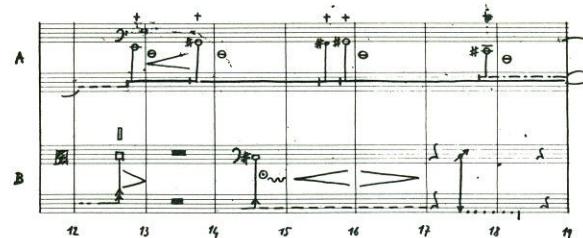
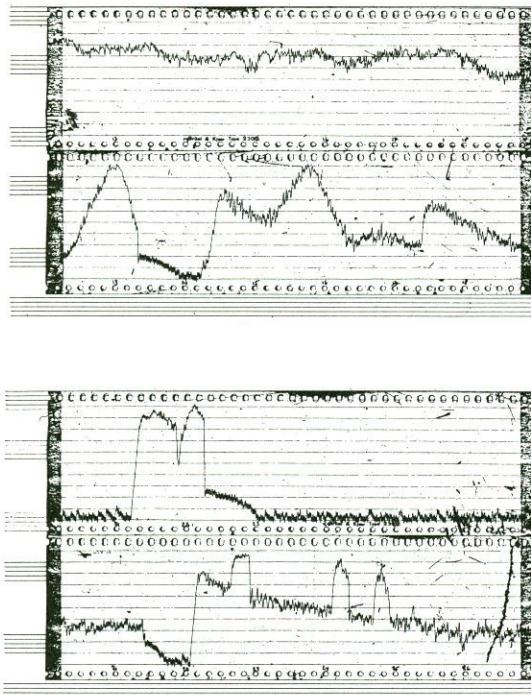
C.
P.
G.

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

c. 40 seconds ad libitum

I. Solo
Vn I
q.
Vn II
Div. Pizz-Muted
mf express.
Div. Pizz.
Div. Pizz-muted
Vcl
Div. Sul ponticello
PPP
Div. Muted
C.
Arco

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



2 pages 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 . . .***

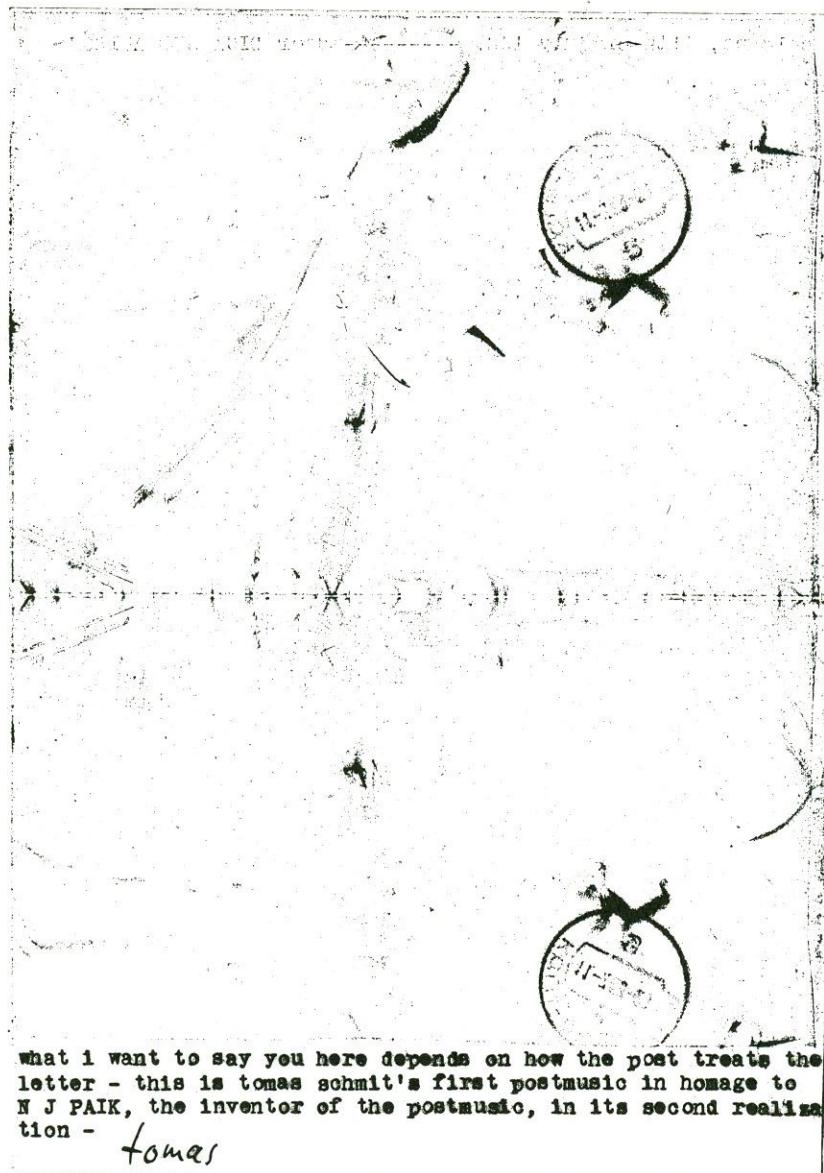
but what has that to do with enchantment?

Bici Hendricks. . . . by yesterday's horrible rain

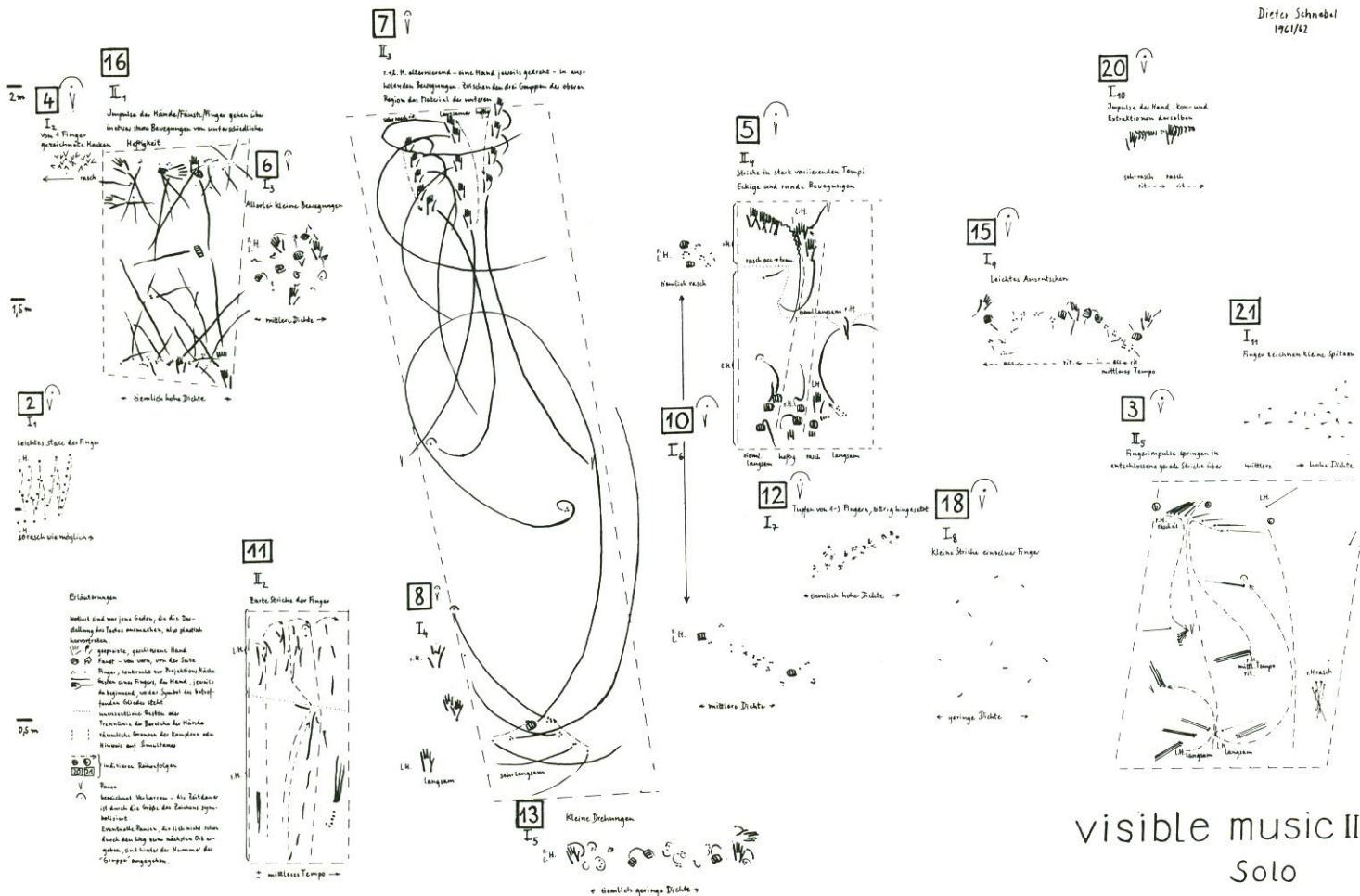
which forbade my risking *the Concordia* soirée and made me regally spiteful . . .

¶ 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)

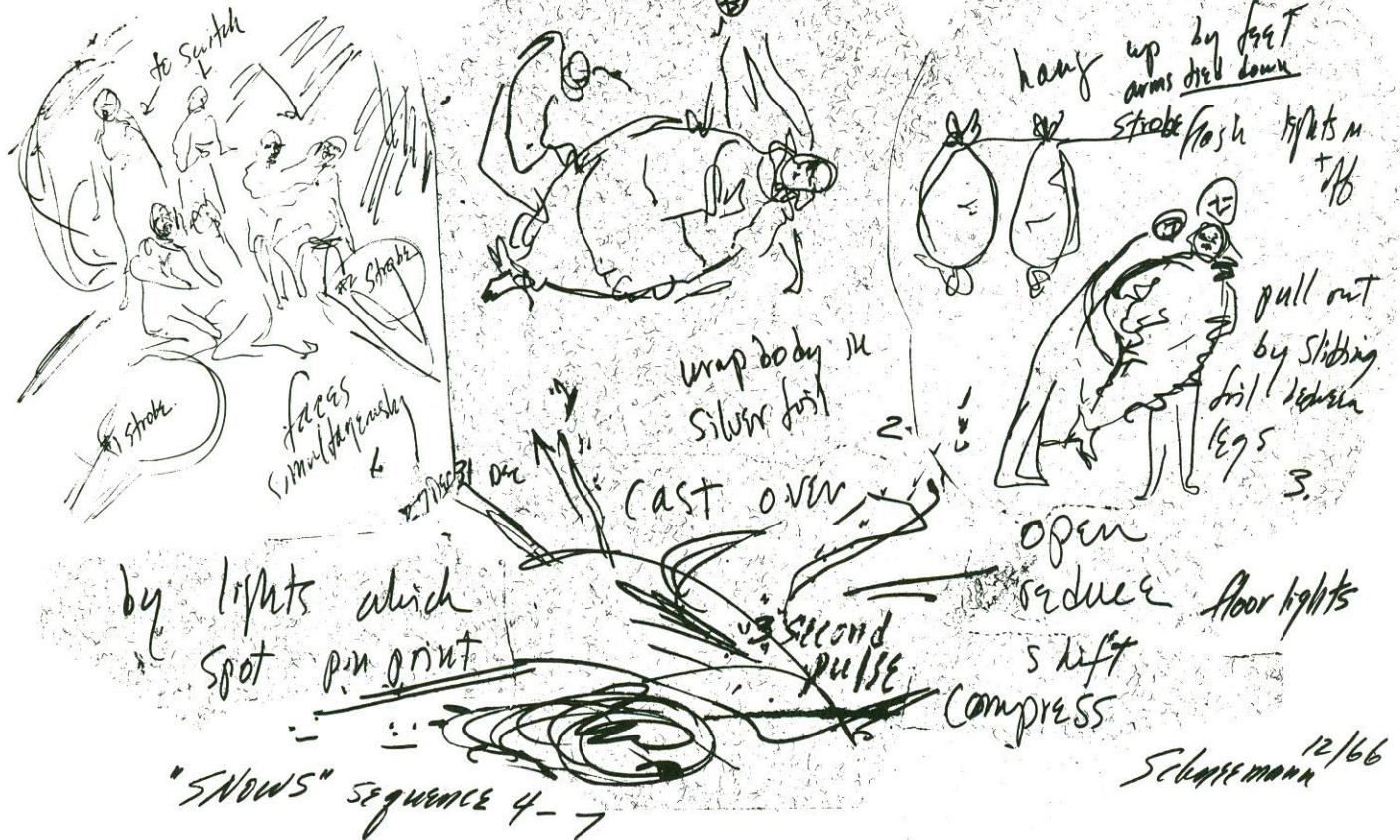


visible music II Solo

Printed by permission of the composer.

V.I.P. Flakes Film — off
 SNOW Films — walls
 Tape Collage — off
 Light Machine — low
 7 min

— cocoons — hanging bodies —
 off — high — mid — off
 12 min.



Printed by permission of the composer.

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

Schneemann 12/66

1. TON MIT KLAVIER
2. $\frac{1}{2}$ TON ZUM KLAVIER
3. 8 ZUM KLAVIER
4. FRÜHERER KLAVIDEON
5. NEUER TON
6. PAUSE

Suspitione

INSTRUMENTE

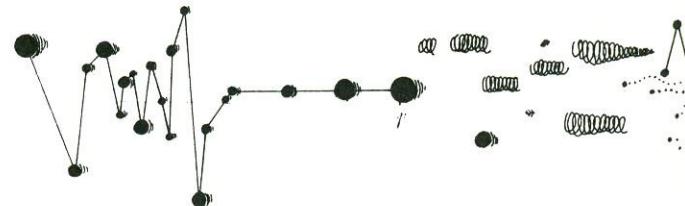
1. gläicher Ton
2. ↑↑ 87
3. ↑↓ 167
4. ½ ↑↓
5. glächter TBN nach Pause
6. Neuer TBN

A handwritten musical score page featuring five staves. The top staff is for strings, the second for woodwinds, the third for brass, the fourth for bassoon, and the bottom for basso continuo. The score includes dynamic markings like 'bo' and 'ff', tempo markings like 'Largo', and various rests and note heads. The vocal part in the middle staff has lyrics: 'AN DEN TO-REN'. Measure numbers 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14 are indicated above the staves.

KURT SCHWERTSIK, *Strenger Engel*

FOSILES (MUSICA PARA EL FILM DE M. HANLDER)

LITÓFONO PROCESADO



~~1122~~ (I = 54) *Rituals* 7/24/59

5 7 9

11 5

(3, -) 5

1959

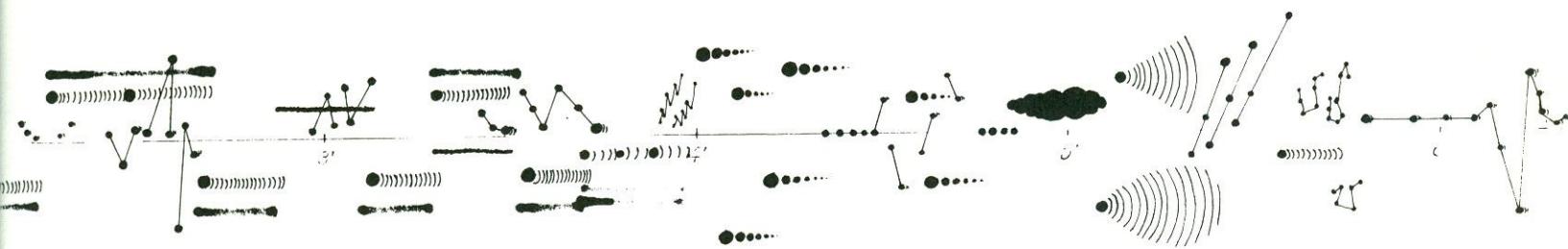
Karen Cope 1959

Trump: 32" Large

22" gro Small

Handwritten musical score for lithophone. The score includes several staves of music with various note heads and rests. There are also some handwritten markings like '5 7 9', '(3, -) 5', and '11 5'. At the bottom, there are two staves of music with the text 'Trump: 32" Large' and '22" gro Small' written above them. The date '1959' appears twice, once above 'Karen Cope' and once below it.

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 JAMÁS.

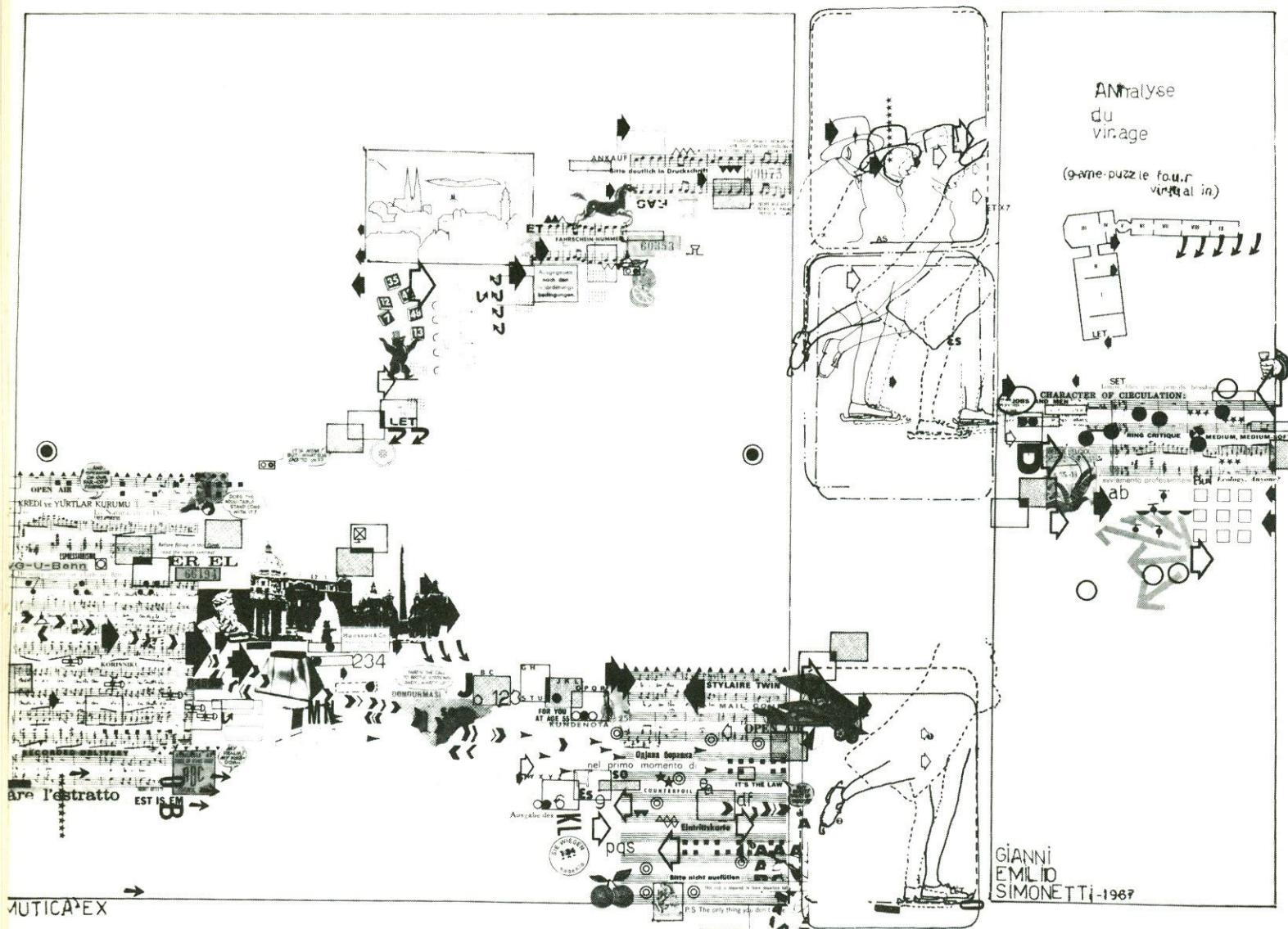
CUANDO EL HOMBRE MURIÓ, SU HIJO DERRIBÓ EL PRETENCIOSO EDIFICIO Y
CONSTRUYÓ EN EL SOLAR UNAS INSTALACIONES DE "JUKE-BOX".

PENSARON QUE HABÍA ENLOQUECIDO.

Manuel Cortes.

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

CONRADO SILVA, *Fosiles* (1965)



at *risk of imprudence. Hope to make amends by embracing you soon.*

Fondly, C. Gounod.

GIANNI-EMILIO SIMONETTI, *ANnalyse du virage* (1967)

Time Groups #2

IV

Time Duration for each block indeterminate.

Duration:- Approx. 3 1/2 min.

NETTY SIMONS, from *Time Groups* #2

The Leaden Echo of the Golden Echo

Part III. Accordion Trumpet & Piano Roger Smalley July/Aug 1968

(1)

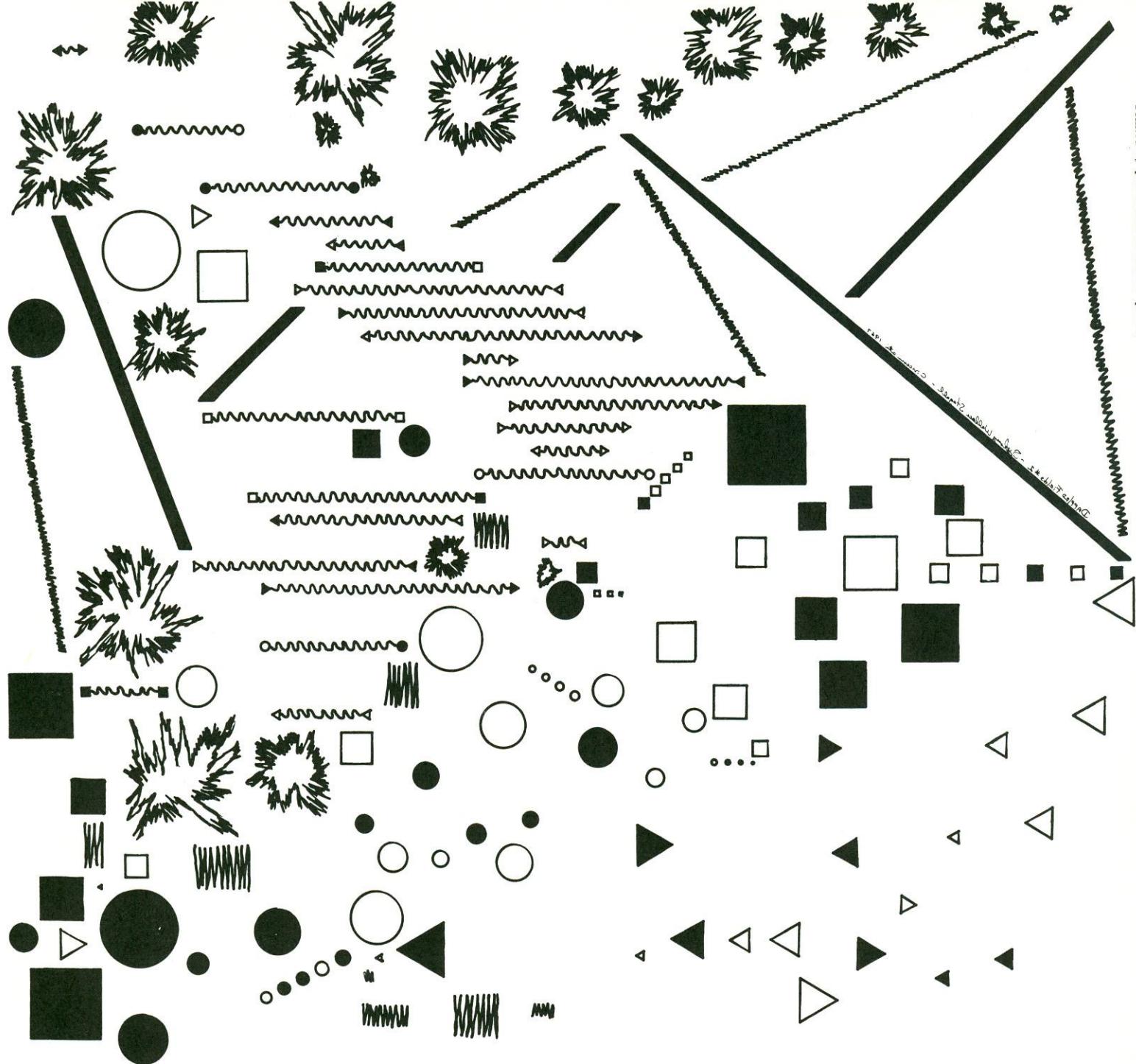
Allegro molto marcato

Trumpet (actual Mel.)
ano
iano
Accordion

Accord

Pno
Arc
Tr
Pno

TACET



SYDNEY WALLACE STEGALL, *Dappled Fields*

Tokyo 1966

~~4. Geige~~: Streich querstett? oder 4 F/öten
jeder stellt quer 17 mal vor Mikrofonen
(No Flöten)

Nur gte flötenstett und pizz.

Pro Shanty (Zetangle) (Perlu Interim)

= $\begin{smallmatrix} \leftarrow \\ \rightarrow \end{smallmatrix}$ //

+ - |

→ → \circlearrowright

alle Münze platz

alle Münze wieder

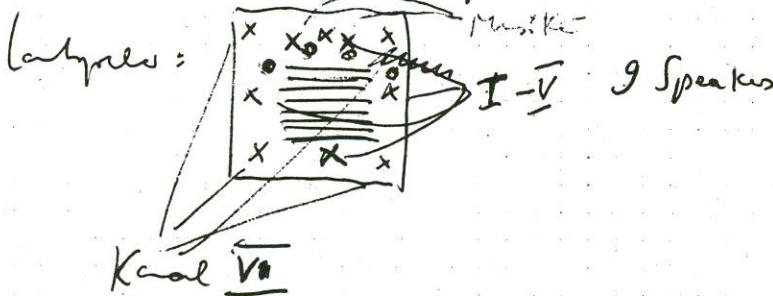
von 1-4 aktiv

(selv) seeele mäßig beläugeln zehn

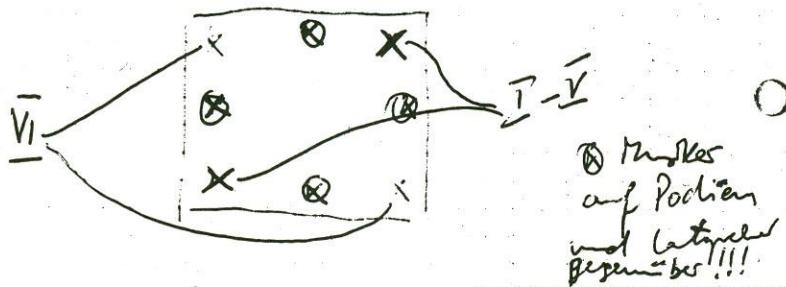
Ringmodulator 6000 Hz und 4 Mikrofone

Elektrosh: 2 Spur : 1. Spur Kael 6

2. Spur 1-5



Ringmodulator \rightarrow Lautsprecher



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.

FANFARE

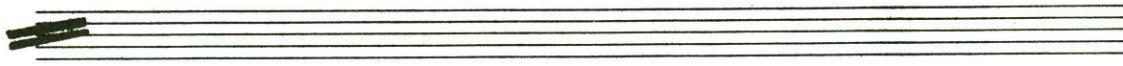
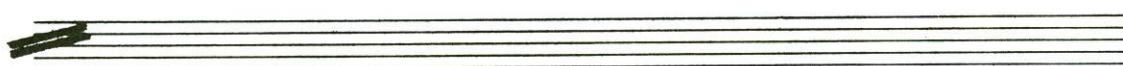
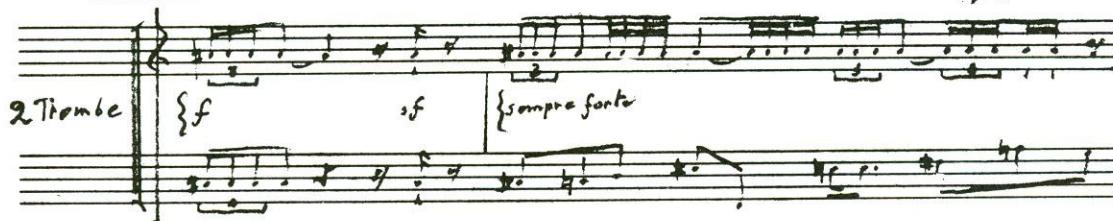
for a new theatre

to

LINCOLN and GEORGE

Igor Stravinsky
1964

$\text{♩} = 144$



Copyright 1964 by Igor Stravinsky

IGOR STRAVINSKY, *Fanfare* (1964)

17 sept - 27 oct 1946

SONATA

pianoforte

Soulima Stravinsky

I 5'40

Sostenuto $\text{d} = 52$

espressivo

piano ff

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)

$\text{J} = \text{ca. } 56-62$
cantando

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 Metatonality" (1956). Separate parts

RICHARD SWIFT, *Summer Notes* (1965)

¶ 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-

The musical score is a multi-page document featuring five staves of music. The notation is dense, with many small notes, slurs, and rests. Dynamic markings such as *p*, *f*, and *arco* are present. Measure numbers are indicated above the staves. The background of the score is decorated with horizontal wavy lines.

Measure numbers visible in the score:

- 4*
- 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.

The musical score consists of three staves: Violin, Cello, and Guitar. The tempo is marked as $\text{f} = 120 \rightarrow 132$. The Violin and Cello staves begin with dynamic *mf*, followed by a series of eighth-note patterns. The Violin has a dynamic change to *f* and then *p* at the end. The Cello has a dynamic change to *mf*, followed by *f* and *p*. The Guitar staff begins with *mf*, followed by *f* and *mf*, ending with *mp dolce*. The score includes various performance techniques such as *s.p.* (staccato point), *p.o.* (pizzicato), *arco*, and *ff* (fortissimo). The staves are separated by vertical bar lines, and there are several measures of music with complex rhythmic patterns and dynamic shifts.

(piano and strings) come together.

Their separateness has changed

to ambiguity. A single point

will produce two sounds.

Different sizes of notes.

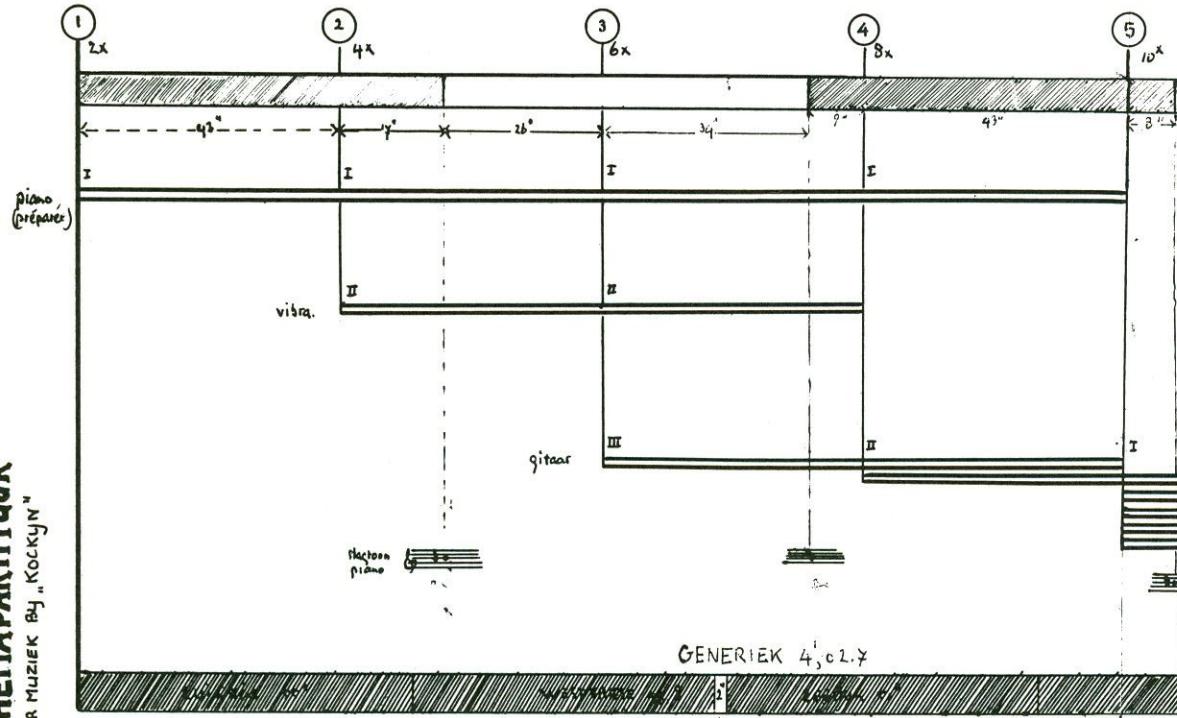
Two colors of ink.

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.

SCHEMAPARTITUUR
VOOR MUZIEK BY „KOCKYN“



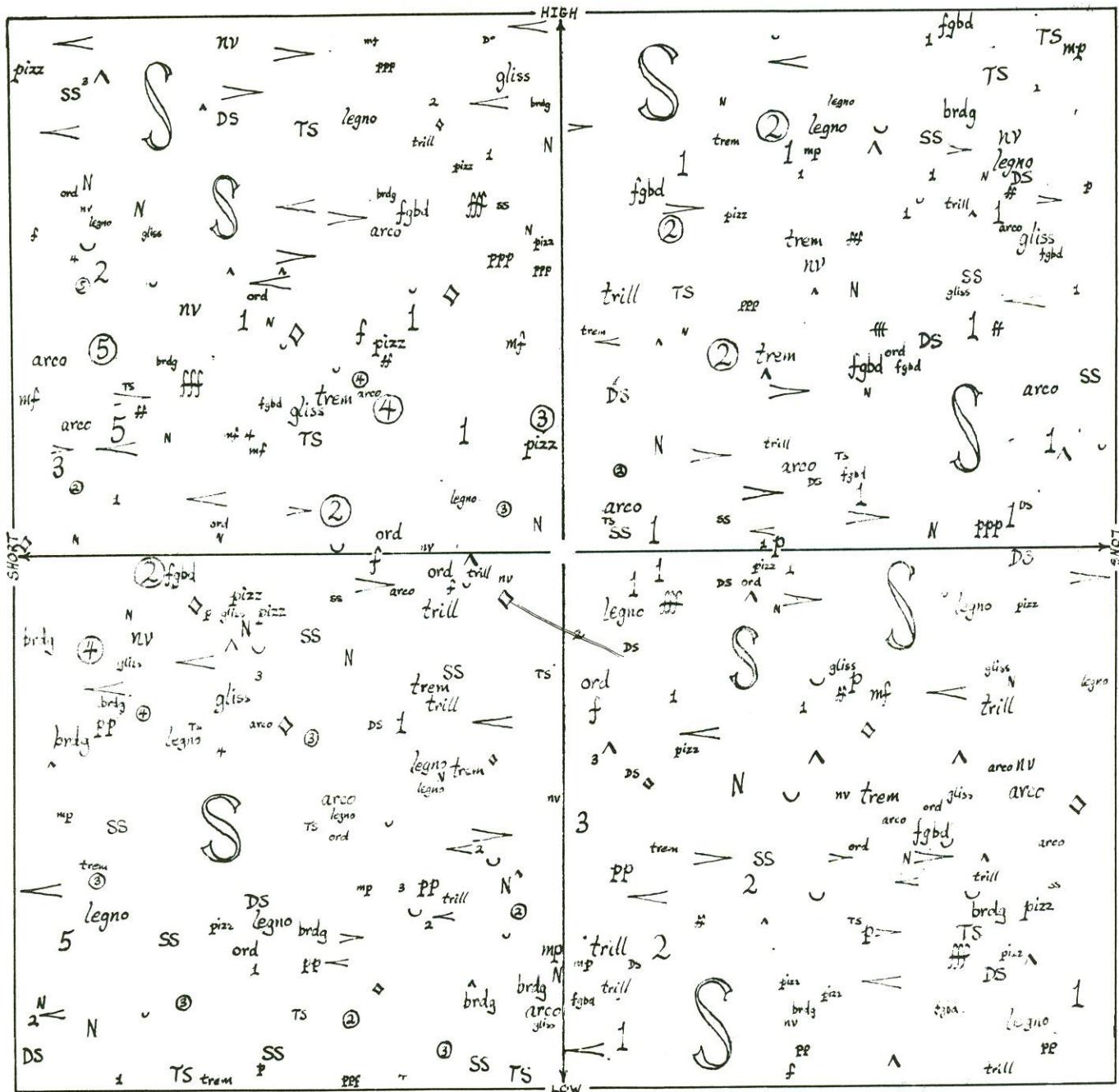
If it isn't there to see they can't play it. Performers as composers. Performers as performers.

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 theatics. Wow, look, maw, we're playing
Chance Music!) Performers as people with degrees in electronics. Barney Childs.

SIMEON TEN HOLT, from Kockyn, Een Kermiskroniek



JAMES TENNEY, *String Complement* (1964)

¶ I sometimes 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? SELPURPOSE? 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.

Typecript. 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 cliches. "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. ¶



NOTATION: *To put down certa in thoughts. Thoughtful performers put down certain notations*
certain historians thoughtfully note put downs

put down composers note 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*

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.**

Kenneth Gaburo.



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

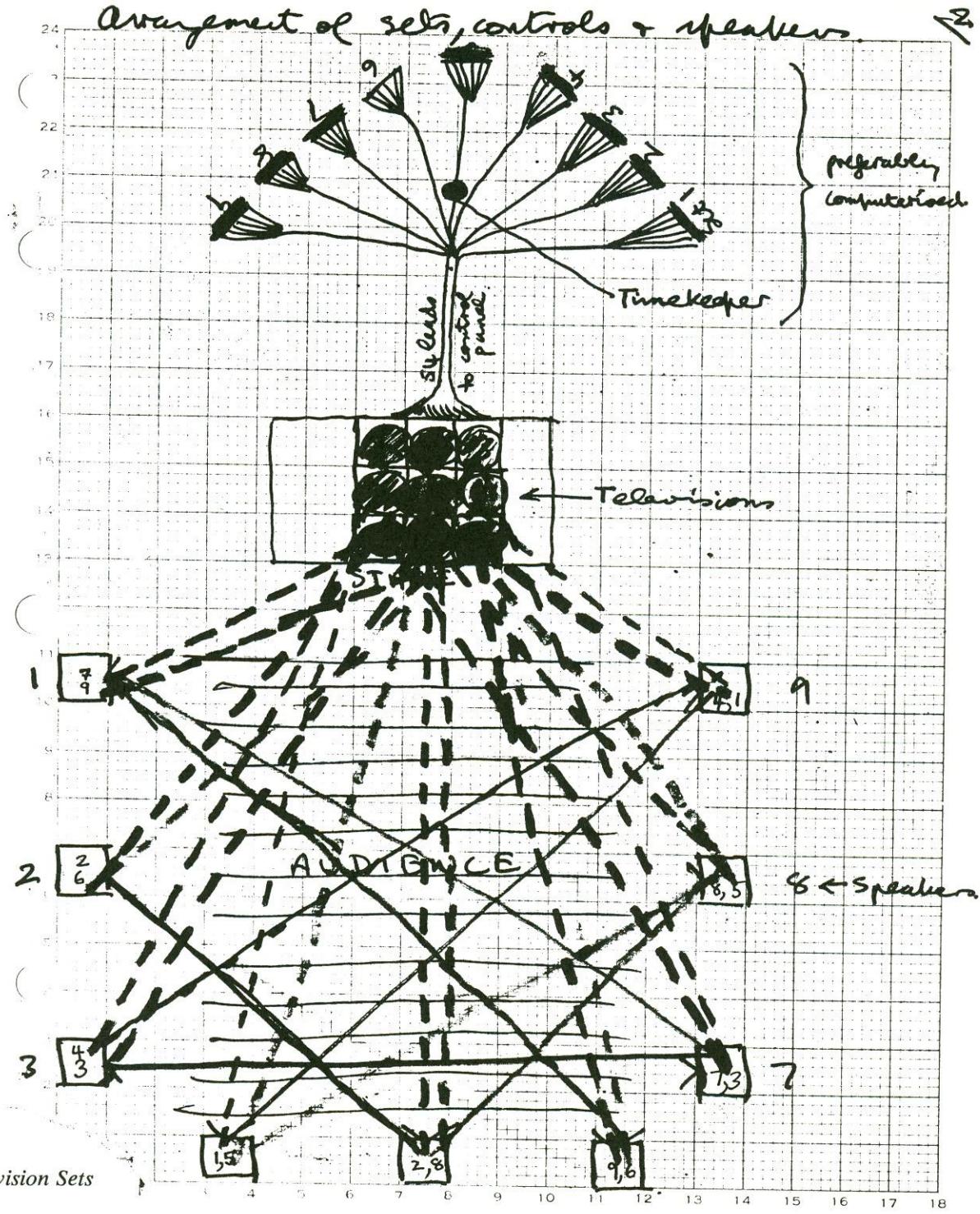
"peu à peu le chef 2 se décale le tempo du chef 1. Ça gagnent
un tempo personnel et indépendant." "le chef 1 dirige les Boucles 1 et 2." "de plus en plus vite" "enchaîner"
"de plus en plus fort" "Boucle 3 dirigée par assistant chef et . . ." **Dynamic structure in green.**

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

Rhythmic structure in red.

Printed by permission of the composer.

Any instruments: no clef-signs.



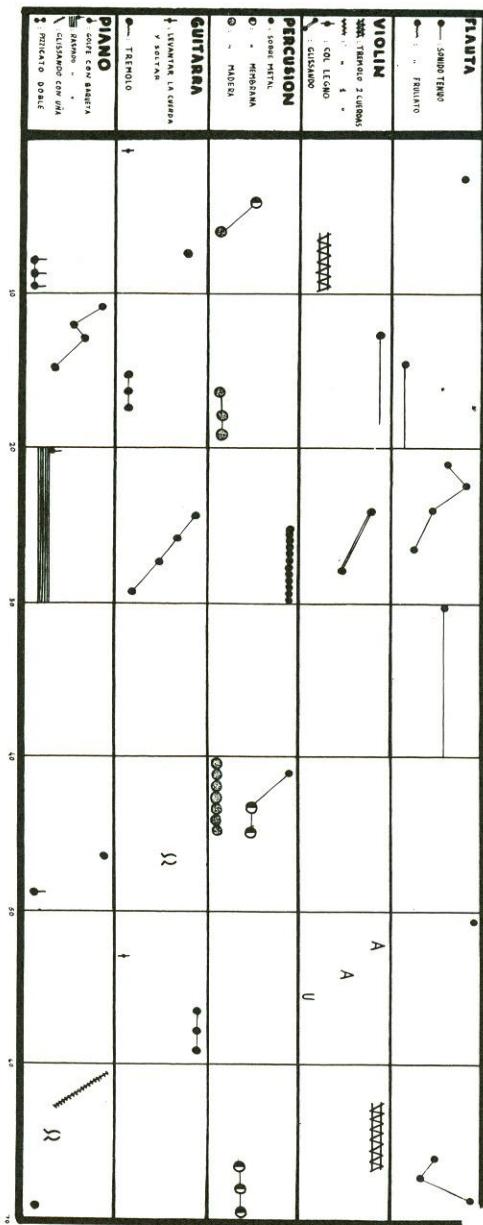
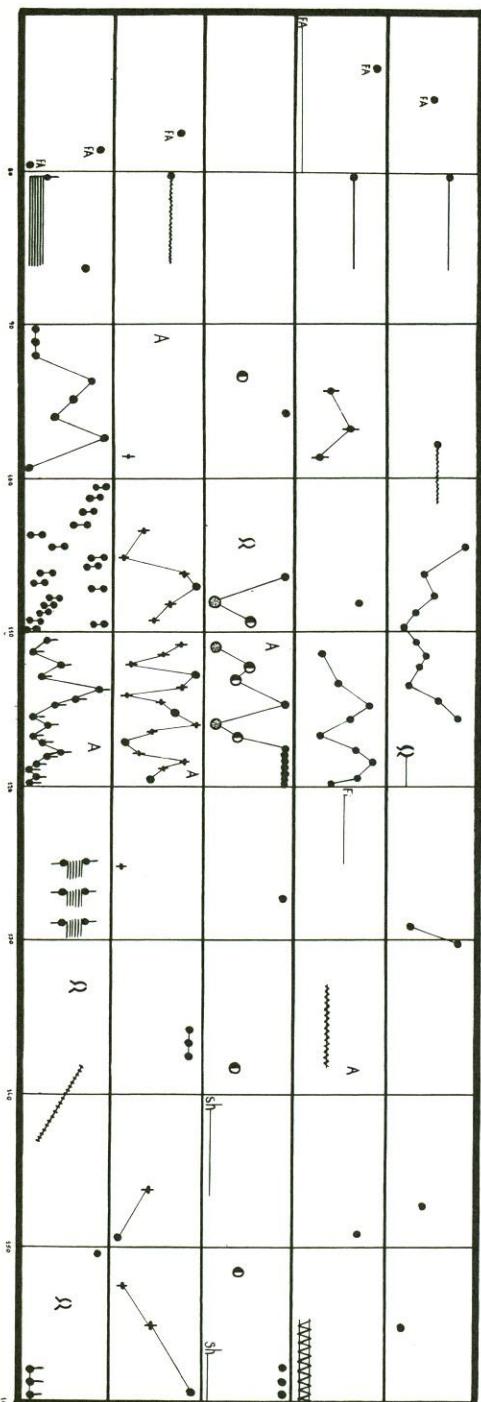
COMPLEJO N° 5

VIRGILIO F.H. TOSCO

1960

INDICACIONES COMUNES

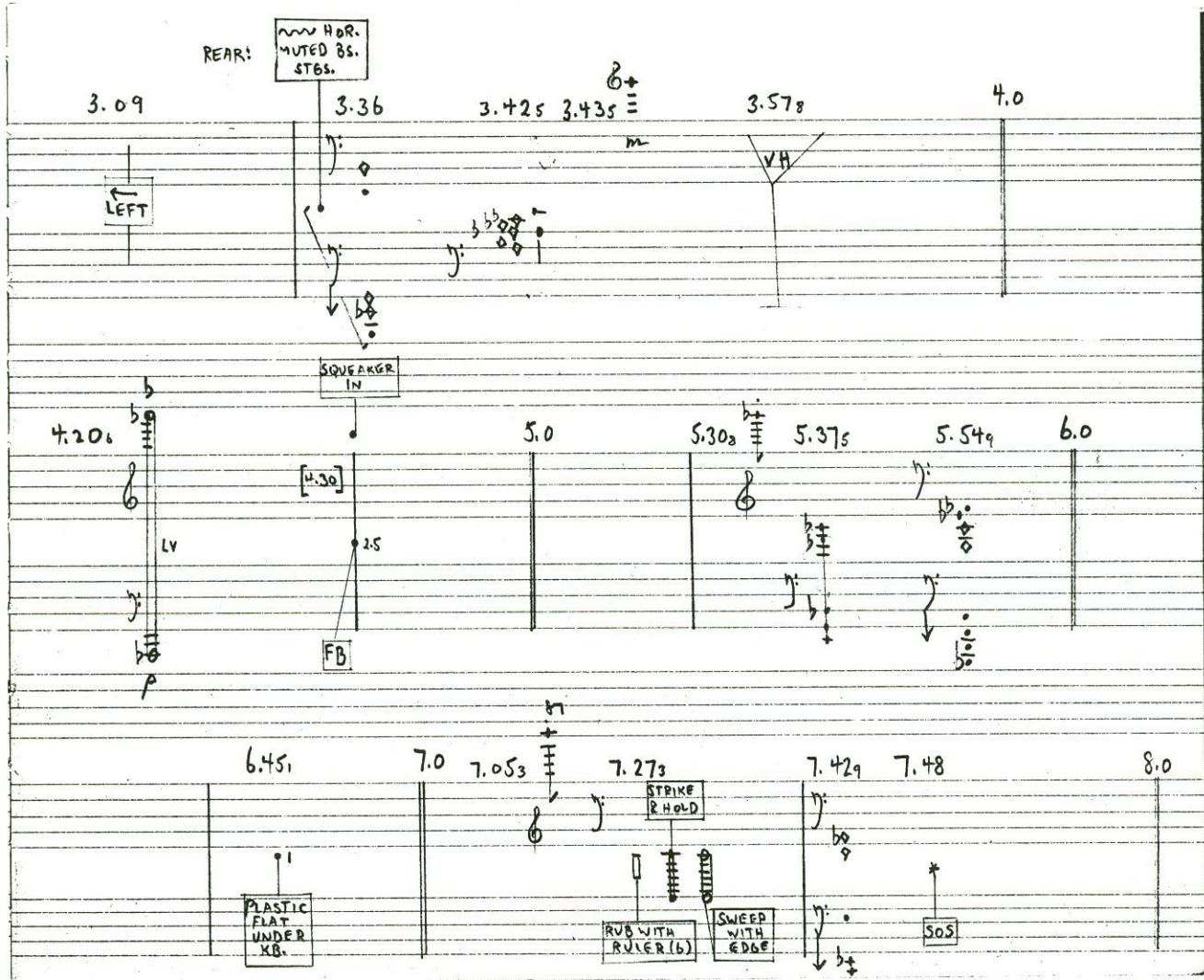
- : PIZZICATO - STACCATO
 - : EMITIR SONIDO INDICADO
 - Ω : PALMEO - Ω : PALMEO CONTINUO
 - Δ : EMITIR FONEMA
 - ≡ : silencio



Silence

more than sound

VIRGILIO F. H. TOSCO, *Complejo No. 5*



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. ¶

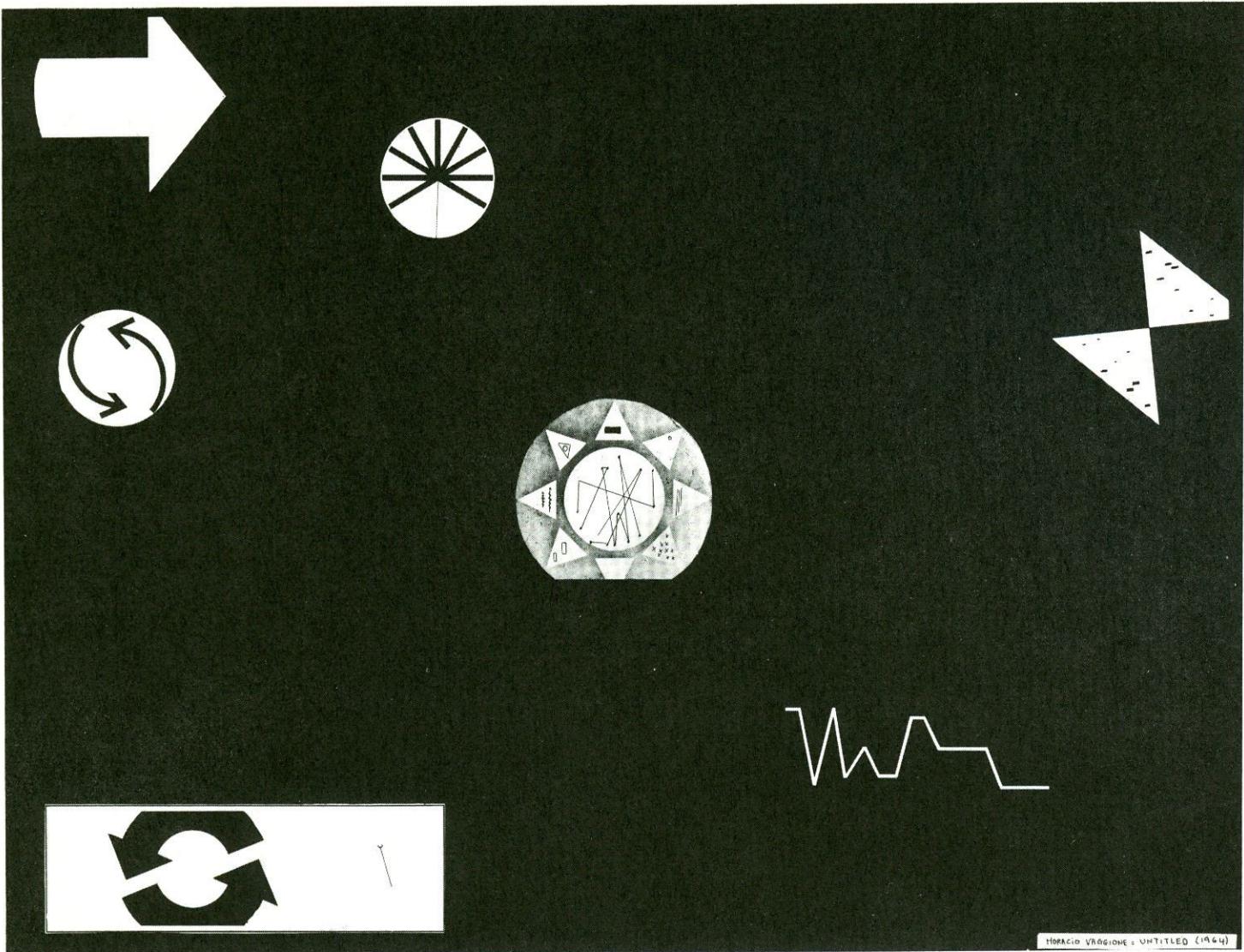
56 words: the limitation defining
the field
of activity: gesture,
articulation,
relationships unfolding in time.

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.



HORACIO VAGGIONE : UNTITLED (1964)

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)

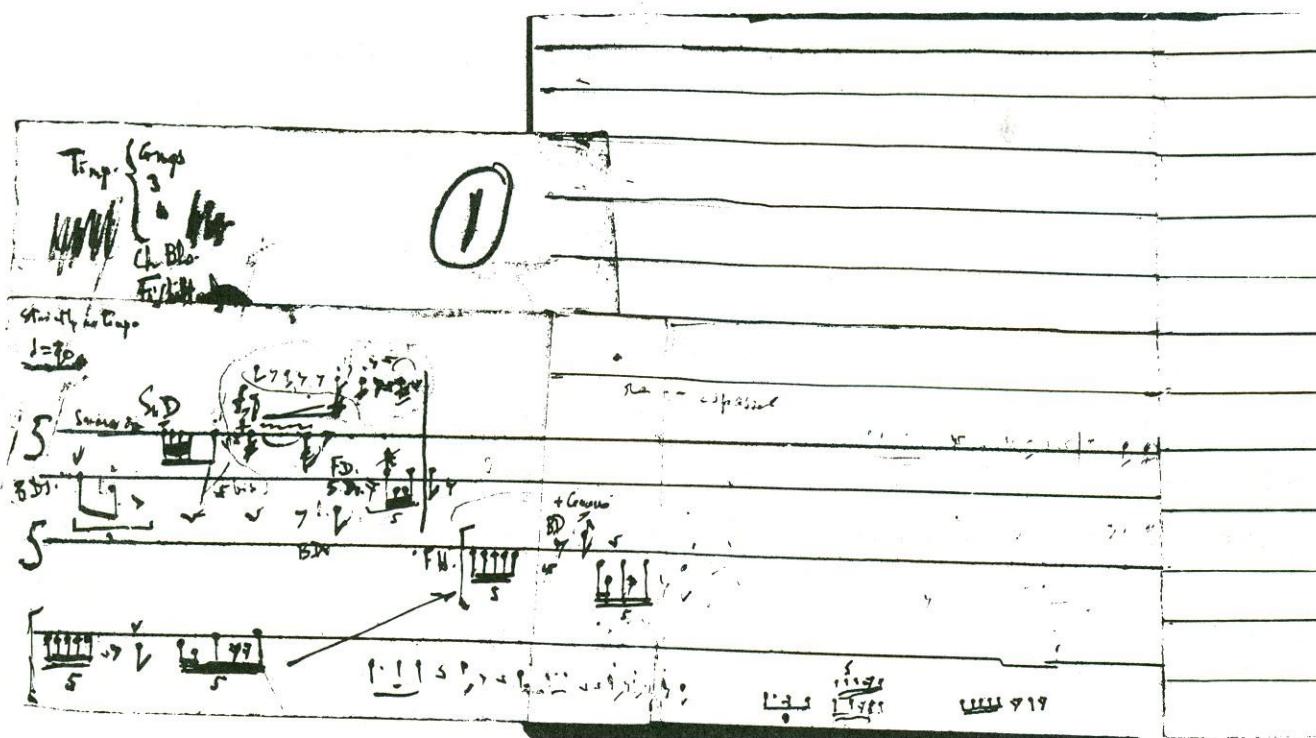
the discussion of things that one has no way of experiencing ("... a fairly recent work

. . . 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

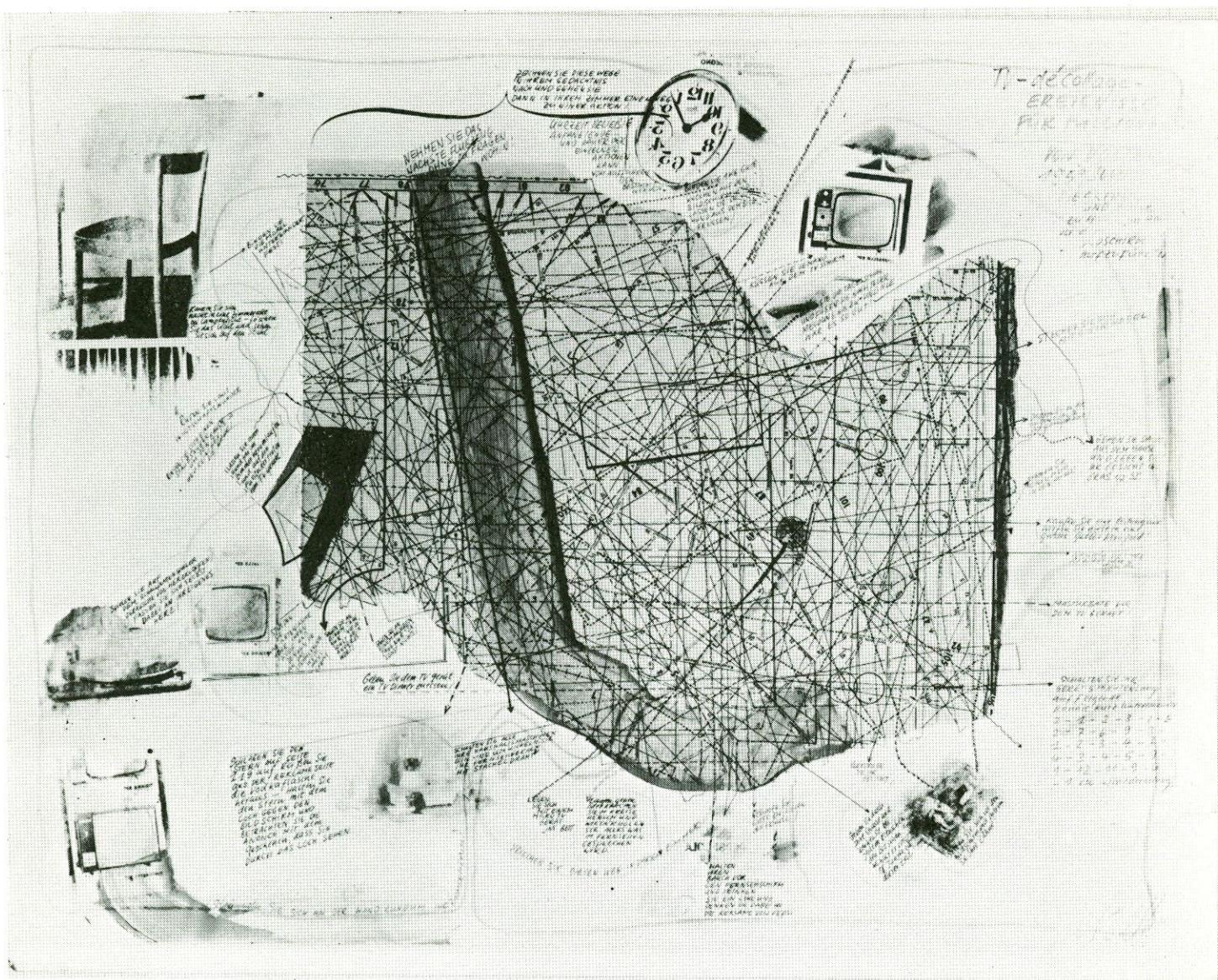
structure it — but can not make it comprehensible. And the deeper you go into **it the clearer it becomes**

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**.

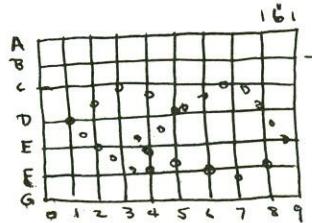
Morton Feldman.

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

Event
In Progress
Enlargement } sign on each

Banner For Outside
Yam Day

Enlargement Event.



3 persons

rope off area?

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

Tossing Stomping at Entrance
Shit arm thru hole.



at 2nd Fl. level?

Event const. up Stairways.

A handwritten musical score for Dolmen by Ben Weber. The score consists of five staves of music, each with various dynamics (e.g., f, ff, p) and performance instructions (e.g., "sax.", "passionato"). The score is dated "1964" and signed "Ben Weber".

10
F. Weber

(15)
sax.
passionato

Ben Weber

one damn thing after another!

Barney Childs.

BEN WEBER, *Dolmen*

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

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.

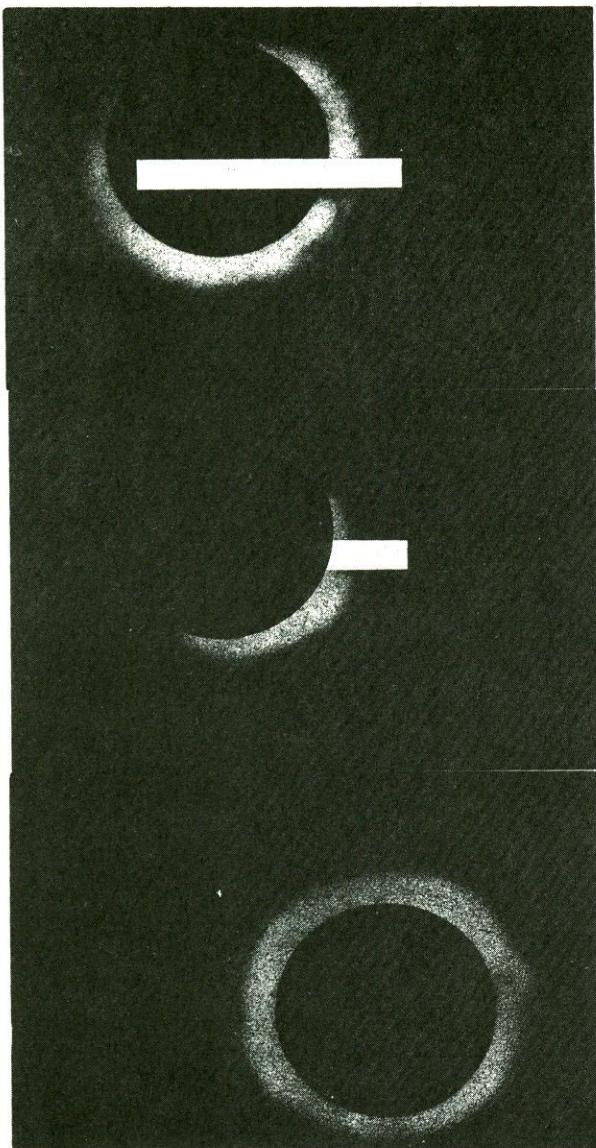
ANTON WEBERN, untitled fragment

The image displays three staves of musical notation from a piece by Adolph Weiss. The top staff consists of two measures, numbered 25 and 26. Measure 25 starts with a forte dynamic (f) and includes a dynamic marking 'mp' (mezzo-forte). Measure 26 begins with a piano dynamic (p). The middle staff contains two measures, numbered 27 and 28. Measure 27 features a series of eighth-note chords. Measure 28 begins with a dynamic marking 'mf' (mezzo-forte). The bottom staff contains two measures, numbered 29 and 30. Measure 29 starts with a dynamic marking 'mf'. Measure 30 begins with a forte dynamic (f) and includes a dynamic marking 'cresc' (crescendo). The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with various dynamics and performance instructions.

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, *To the Memory of Henry Cowell*

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.*

RICHARD WINSLOW, *Creation Locked . . .*

Susan McAllister Creation Locked... Richard Winslow

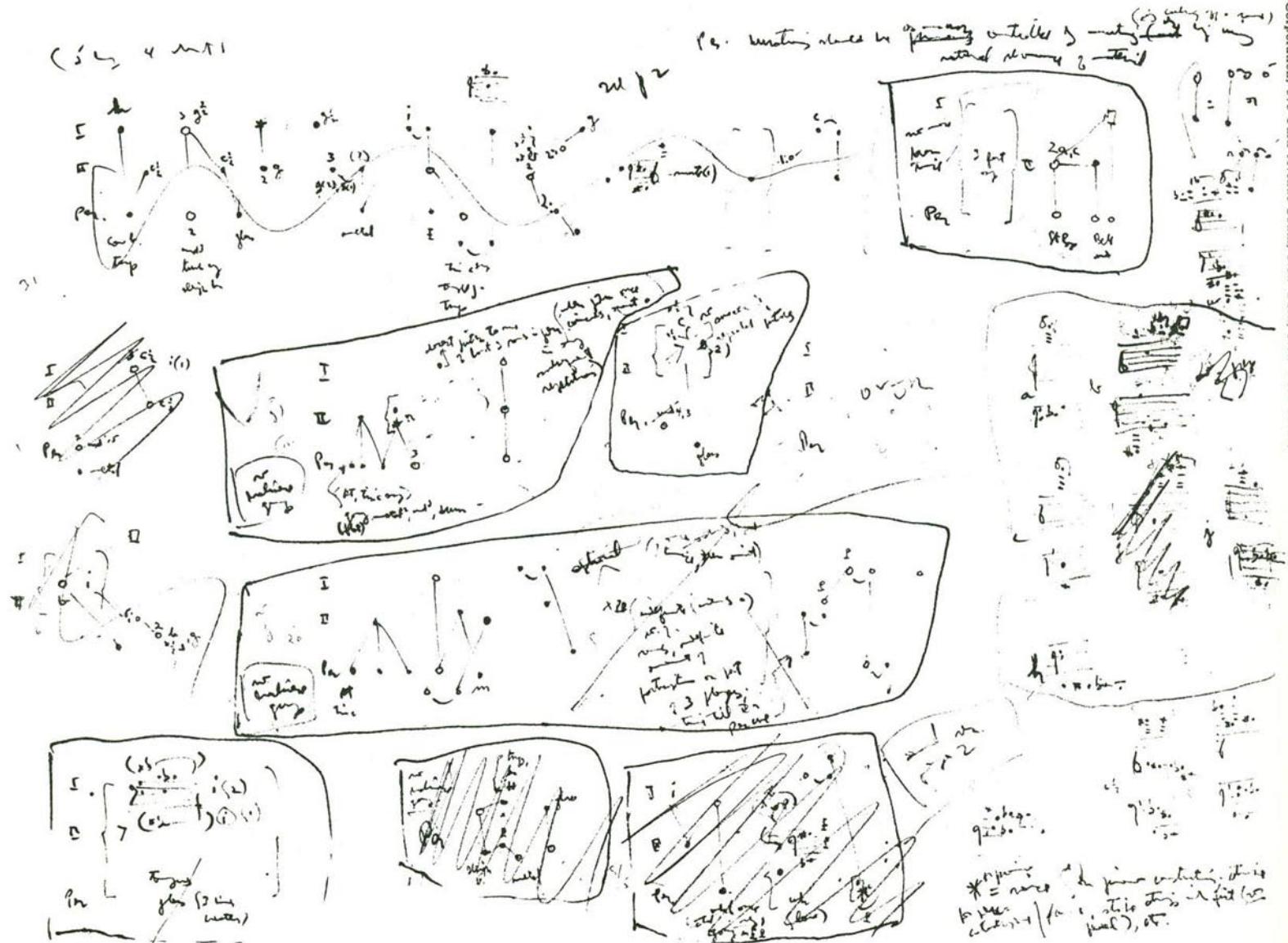
unison tenors, sfts voice

women (ff) Al- le - lu - ia al - la - lu -
 Basses (ff) (SLOW) Al- le - lu - ia, al - le - lu - ia al - le - lu - ia, Al -
 al - le - lu - ia al - le - lu -
 (un falsetto)

Creation locked in
 al - le - lu - ia al - le - lu - ia
 al - le - lu - ia, al - le - lu - ia al -
 al - le - lu - ia al -

iron struck cold
 le - lu - ia al - ore le - eu - to
 le - lu - ia, al - le - lu - ia al - le - lu - ia, al - le - lu -
 al - le -

smoel - der turn green turn
 ia, al - le - lu - ia, al - le - lu - ia, al - le - ia, al - le - lu - ia, al - le -



Molto allegro L. = 104 imp. fols.
108

1. 2. 3. 2. 3.

6/8 9/8 6/8 9/8

f ff f ff

b bassoon b bassoon

imp. fols. 108

STEFAN WOLPE, *Battlepiece* (1947)

to Jerry Marx and Judi Lie Marquand
Bicentennial: Two Books.

Darla Green (1966)

$\text{P} = 120$

CHARLES WUORINEN, *Bicinium: Two Oboes* (1966)

```

C   PROGRAMME XENAKIS STOCHASTIC MUSIC *          XEN  1
C
C   READ CONSTANTS AND TABLES                   XEN  1
C   DIMENSION Q(12)*S(12)*F(12*12)*PN(12*50)*SPN(12*50)*NT(12),
C   1HMIN(12*50)*HAMAX(12*50)*HBMIN(12*50)*HBMAX(12*50)*GN(12*50)*H(12
C   2*50)*TFTA(256)*VIGL(3)*MONT(7)*Z1(8)*Z2(8)*ALFA(3)*AMAX(12)      XEN  1
C
C   I=1
C   DO 36 IX=1*7
C   IX8=8-IX
C   MODI(IX8)=I
C   I=I+I
C   36 CONTINUE
C
C   READ INPUT TAPE 5*114*(TFTA(I)+I=1*256)           XEN  1
C   READ INPUT TAPE 5*113*(Z1(I)+Z2(I)+I=1*8)
C
C   3600 READ INPUT TAPE 5*110*DFLTA,V3,A10,A20,A17,A30,A35,BF,SQPI,FPSI,VI
C   ITLIM,ALEFA,ALIM
C   READ INPUT TAPE 5*109,KT1,KT2,KW,KNL,KTR,KTF,KR1,GTNA,GTNS,(NT(I),
C   I=1*KTR)
C   READ INPUT TAPE 5*115*KTFST3,KTEST1,KTEST2
C
C   TF(KTFST3)2000*2001*2000                         XEN  1
C   3600 PRINT 118
C   3601 R=KTF-1
C   A1U=A1U*SQPI
C   A2U=A2U*SQPI/R
C   A3U=A3U*SQPI
C   DO 92 I=1*KTR
C   Y=0.
C   KTS=NT(I)
C   READ INPUT TAPE 5*112*(HAMIN(I+J)+HAMAX(I+J)+HBMIN(I+J)+HBMAX(I+J)
C   1*GN(I+J)*PN(I+J)+J=1*KTS)
C   DO 95 J=1*KTS
C   Y=Y+PN(I+J)
C   SPN(I+J)=Y
C   95 CONTINUE
C   TFA(BRSF(Y-1)-FPSI)92*9*9
C   92 CONTINUE
C
C   DO 94 I=1*KTR
C   READ INPUT TAPE 5*111*(E(I+J)+J=1*KTE)
C   94 CONTINUE
C   DO 88 J=1*KTE
C   Y=0.
C   DO 83 I=1*KTR
C   Y=Y+E(I+J)
C   83 CONTINUE
C   TFA(BRSF(Y-1)-FPSI)88*9*9
C   88 CONTINUE
C   DO 94 I=1*KTR
C   AMAX(I)=1./E(I+1)
C   DO 94 J=2*KTE
C   AJ=J-1
C   AX=1./((E(I+J)*EXP(AJ))
C   TFKT1)151*150*151
C   151 WRITE OUTPUT TAPE 6*140*AX
C   151 TF(AMAX(I)-AX)31*30*30
C   31 AMAX(I)=AX

```

* See "Musiques Formelles"
 edited by La Revue Musicale, 7 Place
 Saint Sulpice, Paris 6. Also,
 "Gravisamer Blätter" № 26 edited
 by Hermann Scherchen, Gravéenne
 Tessin, Switzerland (in English).

¶ 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.

Preference and convenience governed

participants'
involvement

thereafter. Allan Kaprow.

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.

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

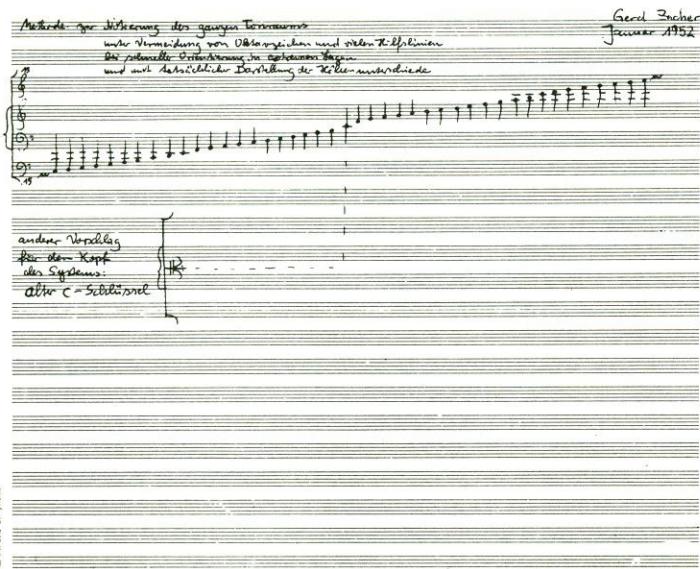
molto lento (♩ = 48)

A page of musical notation for a piano piece, featuring six staves of music. The notation includes various dynamics such as p , pp , ss , sss , and mp . Performance instructions like "Ped" and "soft Ped" are written in the music. The top staff has a tempo marking of $\frac{4}{4}$ and a key signature of one sharp. The bottom staff has a tempo marking of $\frac{2}{4}$ and a key signature of one sharp. The notation is highly detailed, showing specific fingerings and pedaling techniques.

¶ 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.

GERD ZACHER, *Methode zur Notierung*

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. I*
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. I*
Two pages, 34cm x 26.5cm
Pencil on music paper**ANDRÉ BOUCURECHLIEV****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 BROUWN**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 oscilloscope

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
**Babài* (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 Fantastic 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 Hummingbirds* (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* (Volumes 2, 4)
18.5cm x 24.7cm
Two composition books

GEOFF HENDRICKS

**The Friday Book of White Noise* (Volumes 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 Beaurevoir*)
One page, 35cm x 35cm
Colored inks on graph paper

Graphis #20 (from Act 2 of *St. Joan at Beaurevoir*)
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

Illiad 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

Preparal (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 KOPCKE**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 — I for Merce*

One page, 40.8cm x 45cm

Ink on paper

Sketch for 5² — I 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
**Sü*
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 27.2 cm
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

Tapisserie en Fer Forcé

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

YUGI TAKAHASHI
**Six Elements*
Seven pages, 24cm x 33cm
Ink on vellum (Greek title page)

GIANNI-EMILIO SIMONETTI
**Analyse du vir.age* (1967)
One page, 70cm x 49.8cm
Collage on cardboard

TORU TAKEMITSU
*From *Sonant* (1965)
Eight pages, 30.5cm x 42cm
Ink on music paper, plus note

NETTY SIMONS
**Time Groups #2* (Part IV, pages 26-36)
Eleven pages, 28cm x 35.7cm
Ink on transparent master sheets

SIMEON TEN HOLT
**Kockyn, Een Kermiskroniek*
Six pages, 39.5cm x 28cm
Colored inks on paper

ROGER J. SMALLEY
**The Leaden Echo and the Golden Echo*
(Part III)
Seventeen pages, 26.2cm x 35.5cm
Pencil on music paper

Intermezzo
Fourteen pages (fold-out), 24cm x 30cm
Ink on paper

SYDNEY WALLACE STEGALL
**Dappled Fields*
One page, 50.7cm x 50cm
Ink on paper

JAMES TENNEY
**String Complement*
One page, 36cm x 36cm
Ink on graph paper
With instructions

KARLHEINZ STOCKHAUSEN
*Notes from Tokyo working-book
(1967)
Seven pages, 15cm x 21cm
Pencil, black and colored inks on paper

ALAN THOMAS
**Duo Concertante*
Three pages, 27.3cm x 34cm
Pencil on music paper

IGOR STRAVINSKY
**Fanfare* (1964)
Two pages, 24.2cm x 30cm
Pencil on transparent master sheets

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

SOULIMA STRAVINSKY
**Sonata for Pianoforte* (1946)
Twenty-one pages, 26cm x 33.7cm (overall)
Pencil on music paper in portfolio

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

RICHARD SWIFT
**Summer Notes* (1965)
One page, 24.2cm x 31.7cm
Ink on music 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