



No. 6806a

JOHN CAGE

SONG BOOKS

VOLUME I

Solos for Voice 3-58

HENMAR PRESS INC.

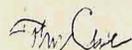
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NEW YORK LONDON FRANKFURT

SONG BOOKS (SOLOS FOR VOICE 3 - 92)

for Cathy Berberian and Simone Rist



Stony Point and New York City, August - October 1970

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V O L U M E I

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

1

GENERAL DIRECTIONS

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

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

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

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

+

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

+ Designed by Paul Ketoff, via del Corso 47, Rome

SOLO FOR VOICE 3

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

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

This solo may be accompanied by a tape recording of hawk sounds.

Saw a large hawk circling over a pine wood below me, and screaming,

apparently that he might discover his prey by their flight... what a symbol of the thoughts, now soaring, now

descending, taking LARGER **and larger circles, or smaller and smaller!**

It flies not directly whither it is bound, but advances by circles, like a courtier of the skies...

how it comes round, as with a wider sweep of thought! . . .

circling

and ever circling, you cannot divine

which way it w ill incline, till perchance it dives down straight as an arrow to its mark...

a will-o'-the-wind...

the poetry of mo**ISON**

SOLO FOR VOICE 4

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS (SEE SOLO 3)

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

This solo may be accompanied by a tape recording of bird sounds.

the swamp white oak on the meadow, which was blown down in the spring, is still alive, as if it had been supported by the sap in

its TRUNK. THE **DIRT STILL** ADHERES TO ITS ROOTS, which are of the color **of an elephant's** –

phant's skin... saw the *Ardea minor* walking along the shore, like a hen with long green legs. its

pencil LED THROAT IS SO LIKE THE REEDS and shore, amid which it holds its head erect to watch the

pass **SER, THAT** IT IS *DIFFICULT* TO DISCERN IT. YOU can get very near it, for it is **s** unwilling to fly,

*preferri*NG TO HIDE AMONG the Weeds. the LOWER PARTS OF THE **WILLOWS AND THE** **B**utton bushes are

black WITH THE CAPILLACEous leaves and stems OF THE WATER-MARIGOLD, etc.

SOLO FOR VOICE 5

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

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

This solo may be accompanied by a tape recording of sounds of wind, rain, thunder etc.

①

MORE THE YO **U HOW CRE TO R HE PART U** *ing u*

ethoe

tec in king **ST TRUE N ING GROWN**

CORE JH O DS

THE IN E SED OF E I D ND...

②

3

whis nd th with oo ngs in ...

gh

④

a ven LY TO SHOOG VER A CT OU TUR NOT FOR ch m the r e ments ters i is pl but **ll kom u some he has** VE TH UN PL THE

⑤

WITH BE NOW MAS MEALS TH NO I SCIOUS DWELL K TEC D T I S *cor a ters in mat a too e*

r with fact selves i oo a sh r

6

a e whis not m ct th t s for e

eat

dwel rs log ti M TO E M LV OU BUT UN A G THE

R

IT O THE SELVES IN

LV TER F E THIS NT

TCH M a e k e r s

t o u r l a c t

⑦

OR TO

8

WITH THE DL FAST ME N OF S LEAN S ZHER R S E IF OUT U GHT AR E RUDE YOUR

5 uild ta you rna i S E S RN N I

SOLO FOR VOICE 6

THEATRE

(IRRELEVANT)

DIRECTIONS

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

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

28

$$+ 35 + 40 + 23$$

$$+ 28$$

$$- 55$$

$$+ 54$$

$$+ 58$$

$$+ 60$$

$$+ 21$$

$$- 31$$

$$- 44$$

$$- 47$$

$$- 38 + 4 - 38$$

$$+ 46$$

$$- 12$$

$$+ 61$$

$$+ 4$$

$$- 63$$

$$- 32 + 61$$

$$- 30$$

SOLO FOR VOICE 7

THEATRE

(RELEVANT)

DIRECTIONS

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

For further directions see those to Solo for Voice 6.

— sound of the wind + talk — *"the heat of this breath"* + scratch + ***obvious inactivity*** + hat
+ walking + obvious inactivity

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

— talk — reading + using toothpicks and kleenex (or other materials), build an object resembling a wigwam

SOLO FOR VOICE 8
(0'0")

THEATRE USING ELECTRONICS

(IRRELEVANT)

DIRECTIONS

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

With any interruptions.

Fulfilling in whole or part an obligation to others.

No attention to be given the situation (electronic, musical, theatrical).

SOLO FOR VOICE 9

THEATRE

(RELEVANT)

DIRECTIONS (SEE SOLOS 6 AND 7)

Do not perform for longer than four minutes and thirty-two seconds.

— loss of interest — dog — lively ringing trills as of fox-colored sparrows

— "a novel, powerful rich strain" like a new bird
— *deep suffering*

+ "*Changer de peau*"
— *loss of interest*

+ *difficulty*

**+ un chapeau
haut de forme,
une large lavallière**

**+ Take your temperature.
Give yourself another
(each hour).**

— *the blowing of wind*
+ *a rose*

+ *flyswatter* + *speed* — *popular music* — *loss of interest* — *solfeggio exercises* + TERRIBLE ANGER

SOLO FOR VOICE 10

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

Number below a line with none above means: overlap with preceding activity or song.

$$\underline{-52} + 20 + 51 + 62 + 6 - 25 + 2$$

$$+ 16 - 35 + 40 - \overset{53}{43} + \overset{45}{12} + 58 + \overset{-7}{14} + 43$$

$$+ 32 - 36 + 15 + 6 - 63 + \overset{-27}{4+39} + 61$$

- 59 + 33 - 49 - 48 + 14 + 36
- 54 + 9

- 43 - 13 - 64 - 28

- 57

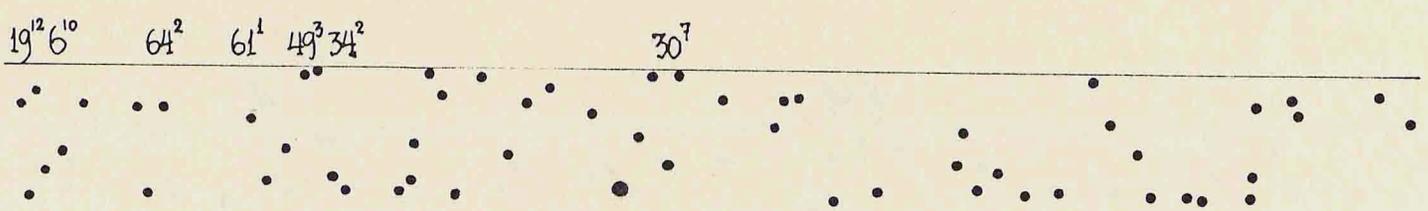
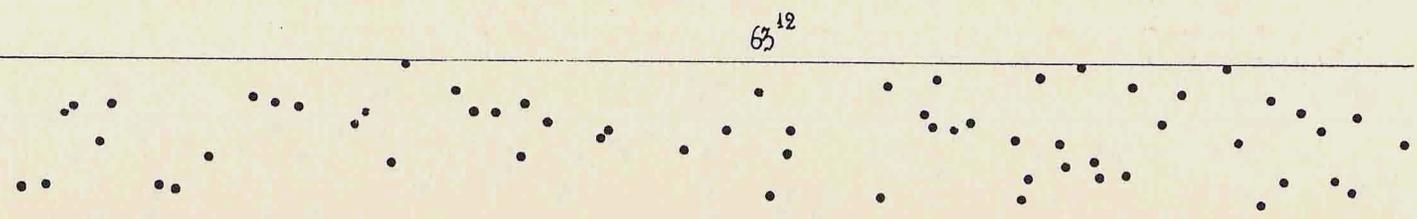
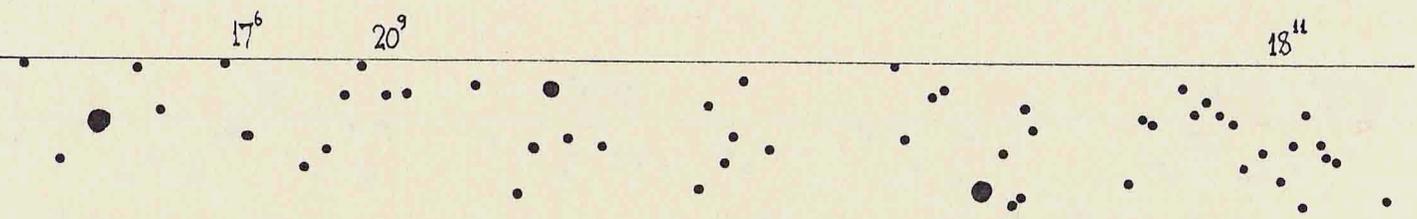
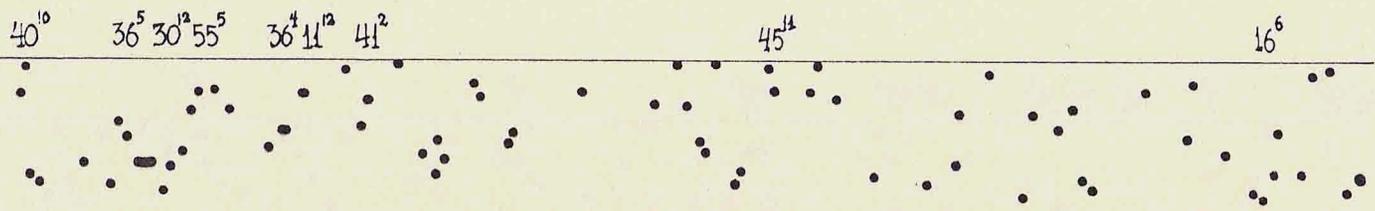
SOLO FOR VOICE 11

SONG WITH ELECTRONICS

(IRRELEVANT)

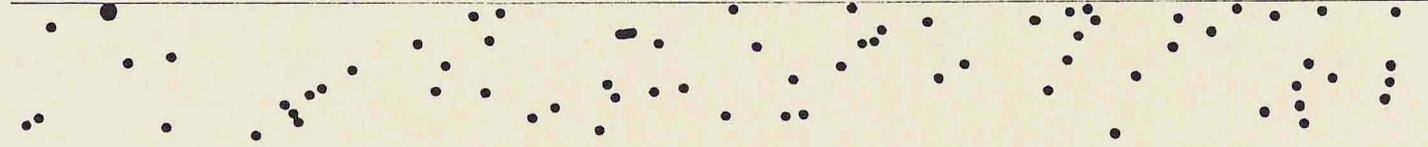
DIRECTIONS

Three pages; four systems without space between to a page. The vertical space gives voice range. Therefore, the notes are all in the upper range. Use free vocalise. Interpret numbers (large and small) as directed in Solo for Voice 22. If a dial change turns out not to be one, that is, a repetition, precede the repetition with a return to zero on that dial. Establish a relation between horizontal space and time (on the fast side). Let size of notes relate to singing amplitude and dynamics (not electronic amplitude).

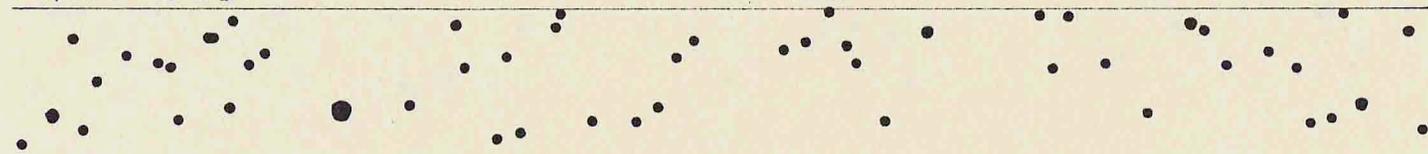


40

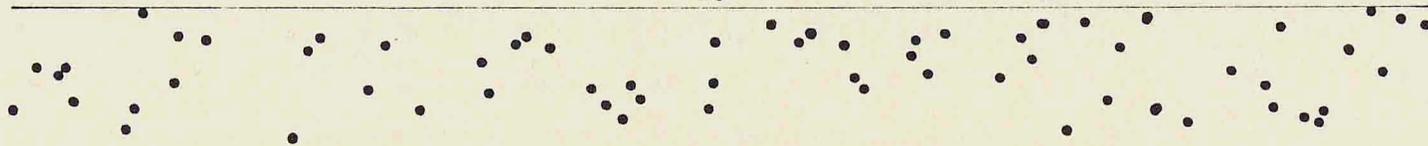
$41^5 54^7$ 7^4 62^6 $39^4 36^7$ $64^3 57^{11}$ 37^5 4^2 18^{12}



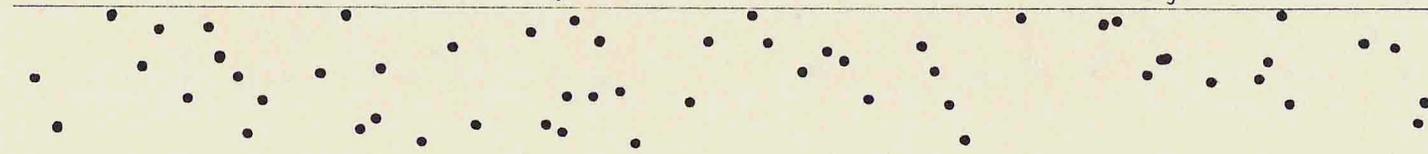
$47^2 26^8$ $27^0 34^3$ $48^3 15^{10}$ 51^8 7^8



46^{10} 39^9 13^{11} 18^1

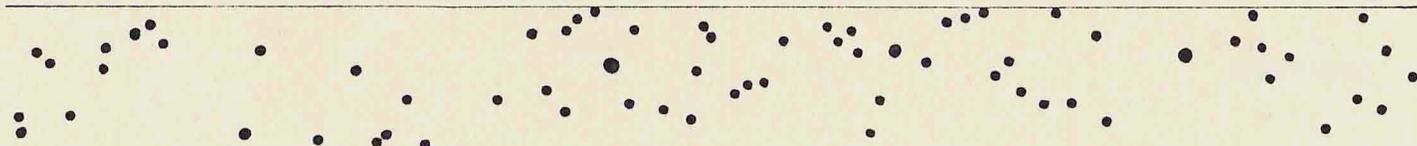
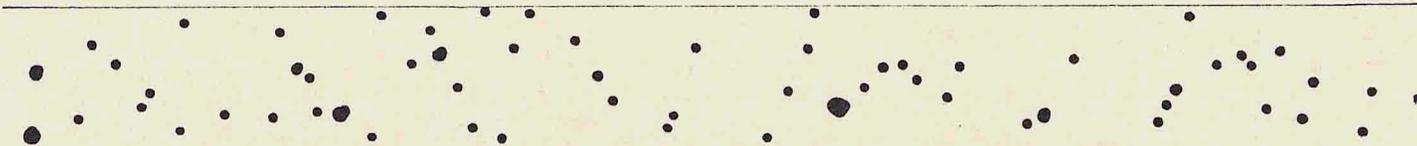


$59^2 34^6$ 19^{10}

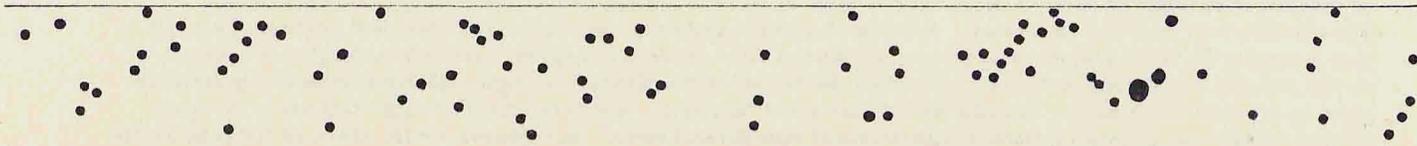


29^2

26^5



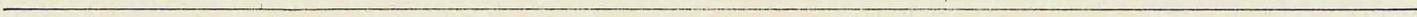
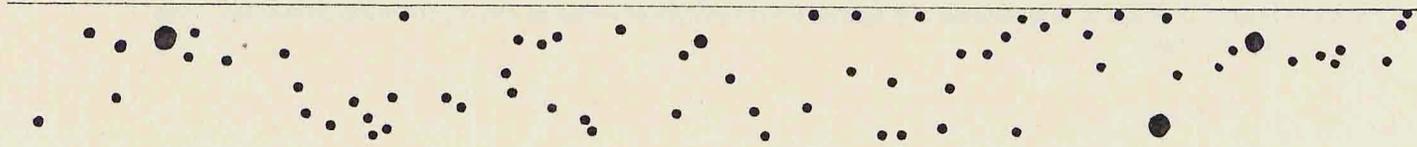
$25^5 50^{12}$



9^2

27^6

3^5



SOLO FOR VOICE 12
(Solo for Voice I for Arlene Carmen)

SONG

(IRRELEVANT)

DIRECTIONS

Any amount of the material may be sung (including none). No part once sung is to be repeated. Each page has six systems. The time-length of each system is free. Given a total performance time-length, the singer may make a program that will fill it. Notes are of different sizes: generally small, medium and large. A small note is either ppp, pp, p in the dynamic range or short in duration or both. A medium note is either mp, mf in the dynamic range or medium in duration or both. A large note is either f, ff, fff in the dynamic range or long in duration or both. The possible interpretations are many. Associated with the notes are semi-circles. These are centered above the note (meaning the pitch given is to be sung at some point after the phrase beginning and before the phrase ending); or end with the note (meaning the pitch given is to be the end of the phrase); or begin with the note (meaning the pitch given is to begin the phrase). The lines of the staves are far apart. Where the notes are not centered in the space or on the line, they suggest microtonal alterations of conventional pitch. In a relative sense, space on the page equals timing of performance. Notes below a staff and attached to it by a stem are noises to be produced vocally or by any other means. Sprechstimme may be used where the text has some length (in the case of these noises). The text may be omitted where some other sound producing means than the voice is chosen. Crescendo and diminuendo marks are alone or combined. When combined, the singer may make any combination of two or more of them (espressivo). The amount of crescendo or diminuendo is free in both intensity and duration. The absence of these signs means constant dynamic level. A virtuoso performance will include a wide variety of styles of singing and vocal production. Use any clef sign desired.

U L-I I-O

IJ MUD-LUSCIOUS I-U E-H GLORY (W)

SHEM IN FELD UND WALD SUR LE FEU AVEC DU BEURRE ERFREUEN SICH

THE COLD ASHES WATER FICHE-FRECKLED WHO KNOWS HOW

OR A DAKA OR A DAKINI OR AN ALOOHARA OR AN ALOOHARI OR A KALAPUTANA OR A KALAPUTANI OR AN AMANUSHYA OR AN AMANUSHYI

WHY

A NAGA OR A NAGI, OR A YAKSHA OR A YAKSHI OR AN ASURA OR AN ASURI, A GARUDA OR A GARUDI, OR A KINNARA OR A KINNARI, OR A MAHORAGA OR A MAHORAGI, OR A GANDHARVA OR A GANDHARVI, OR A BHUTA OR A BHUTI, OR A KUMBHANDA OR A

KUMBHANDI, OR A PISACA OR A PISAKI OR AN ADSTARAKA OR AN AVETARAKI OR AN APASMARI, OR A RAKSHASA OR A RAKSHASI,

FAR AND WEE UNHEMMED AS IT IS UNEVEN

DIE VÖGELN (SCHWEIGEN) IM WALDE
 ER STEHT LETTING
 HOPPY ON AKANTT OF HIS JOYCIES

GO ASI DO (W)R UB INTRICATE, IMPERFECT, VARIOUS

U L GLASS

I-F

EACH THOUGHT U LNL TELL ME, TELL ME, TELL ME, ELM

The image shows five staves of handwritten musical notation. The notation is sparse, consisting of horizontal lines, dots, and some symbols. The lyrics are written across the staves:

- Staff 1: A bracket above the staff contains the letter 'I'. Further to the right, a 'U' is written above the staff.
- Staff 2: Contains the lyrics 'H...J' with a bracket below it, '?D?' with a bracket below it, 'UPON TROUT' and 'THAT SWIM' with a bracket below them, and '?B?' with a dot above it. A vertical line with a horizontal bar and a dot below it is on the right.
- Staff 3: Contains a bracketed 'U' above the staff, followed by 'V' and 'U' with a bracket below them.

Other symbols include horizontal lines, dots, and vertical lines on various staves, possibly representing notes or rests.

46

SOLO FOR VOICE 13
for Cathy Berberian

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLO 12)

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

DELICIOSA AW-CHEM BOL-SHO-YA SLÄT KLIBBIG VID BASEN FINLUPEN KI-NOKO SMAX MILD LÖST SVAG.

ABRUPTLY BELOW HI-DA LACTARIUS LES SPORES SONT LES MÊMES

DER MÖRDLICHEN MOR-YA

RODGE ESBAR 1 COLOR

MOLTO SIMILE OS-NAW-YA-NI

GRIS

AB STOCKHOLM EENDEEVEEDUWNOYE/ EE HYDNUM YA-NAGI-MATSUTA-KE FACILI A CONFIDERSI

ET ELLE SE MARBRE DE ROSE BÖHRLINSE ZUSAMMENGESST

SKÖR

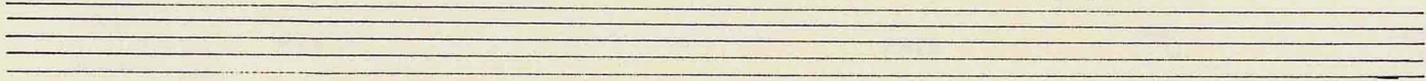
LASSE IM WALDE GOMPHIDIUS GLUTINOSUS

MUSKARIN RUSSULA BADIA

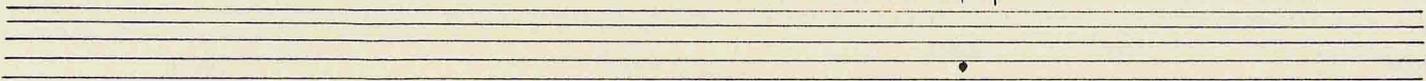
HILFE BEI PILZVERSICHTUNGEN EE ZDYES TOLKO V SUR TOUTE ESPECE DE TERRAINS GIALLO-PALLIDO

The image shows five staves of handwritten musical notation. Each staff contains various symbols such as circles, lines, and dots, often accompanied by text labels in multiple languages. The labels include words like 'DELICIOSA', 'AW-CHEM BOL-SHO-YA', 'SLÄT', 'KLIBBIG VID BASEN FINLUPEN', 'KI-NOKO', 'SMAX MILD LÖST SVAG.', 'ABRUPTLY BELOW', 'HI-DA', 'LACTARIUS', 'LES SPORES SONT LES MÊMES', 'DER MÖRDLICHEN', 'MOR-YA', 'RODGE', 'ESBAR', '1 COLOR', 'MOLTO SIMILE', 'OS-NAW-YA-NI', 'GRIS', 'AB STOCKHOLM', 'EENDEEVEEDUWNOYE/ EE', 'HYDNUM', 'YA-NAGI-MATSUTA-KE', 'FACILI A CONFIDERSI', 'ET ELLE SE MARBRE DE ROSE', 'BÖHRLINSE ZUSAMMENGESST', 'SKÖR', 'LASSE IM WALDE', 'GOMPHIDIUS GLUTINOSUS', 'MUSKARIN', 'RUSSULA BADIA', 'HILFE BEI PILZVERSICHTUNGEN', 'EE ZDYES TOLKO V', 'SUR TOUTE ESPECE DE TERRAINS', and 'GIALLO-PALLIDO'. The notation is a form of shorthand or code, possibly related to a specific musical style or a linguistic exercise.

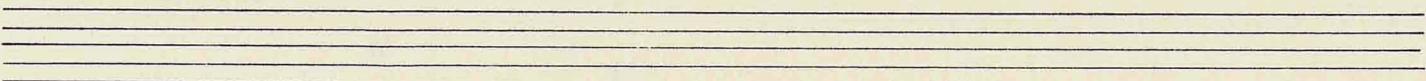
HÊTRE



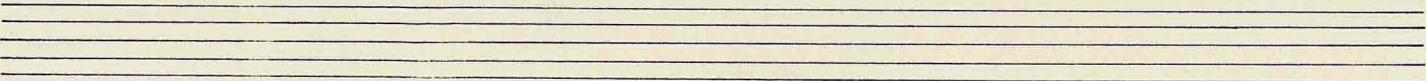
KÖNNEN ÄHNLICH AUSSEHEN



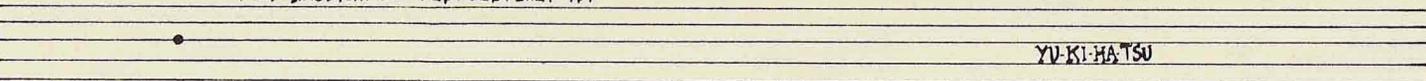
RYIKAD TOPSSKIVLING



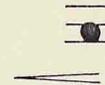
VELENOSE E SOSPETTE



VERTRÄGLICHKEIT FESTGESTELLT IST



YU-KI-HA-TSU



CRISPA C

KA C

HAT STEL UND HUT C

NA SVICH
DOLYU DYEN
E YAKS C

SA-MATSU C

DRY C

OUDEMANBIELLA C

VERWECHSELT C

GROSSER
GELBFUSS
GROSSER GELB C

LA SAVEUR
EST DOUCE C

TA C

SO-UZ C

BOLETUS C

GRÄBRUN ANGMUSSERON C

LITTLE C

RIESENROTTLING
ROT BLÄTTLER C

PLEUROTUS
PLEUROT C

STICHE-TAT
SHITO FORMA C

KÖTT SAFTIGT OCH
TÄGIGT, KÖTTROT C

ÂCRE C

BEZ NA-IB-OLYE

TUBER MAGNATUM C

BRUN C

LES BOIS SVENSK UHP

ZA KLYU QIENTYE

SHI-KA-TA-KE ALLA FINE DELL'ESTATE DUNTER SCHMETTER-LINGSPORLING SIARLIKA CITRONGULA

PLUS DANGEREUSE GROWS ON DEAD LOGS AND BRANCHES

NON GELATINOSA CAL ZIE GENLIPPE

WIE ETI RAZ-LEETCHHO RUSSULA LEPIDA

COMMUNE DANS LES FEUILLES MORTES

SOLO FOR VOICE 14
for Simone Rist

SONG

(IRRELEVANT)

DIRECTIONS (SEE SOLO 12)

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

BARCELONÉS

BLOCKFREIE WOLLEN
 CIND NIE VORBADE
 STARIN PRIJATELJA
 ERSTE
 SVAKOG UBIJENOG
 REGARDERZ, VOILA
 TEMPRANIH BOMBI
 CIALL NÓ RIAGHTANAS
 NA
 INTELLIGENTA
 W SKOZ BIE POLSKIEJ
 OSTAS UCIS SI UMIL
 HI-MO-TSU-KI
 JUNTA
 O THAOBH
 POLITISCHE PAROLEN
 POLLUTION
 AVEC LAKSIMI TOOT EST POSSIBLE
 DAMES
 BARRICATE
 WISSENSCHAFTLICHE FORSCHUNG
 QUE PEUT-ON FAIRE?
 NA
 AUSLAND
 ROZRATAJACEJ SIE
 U PODSTAW TRWALEGO
 LE COUP

605-CHI-60-SA-N
 UNTERHALTUNG
 IM ABTEIL
 MIRA
 SON VICE
 HÉ
 CUBA
 FORD PRICES
 RISE
 AUF
 DEATH
 DE ULTIMAS
 PIEDRAS
 POZOSTANAC
 MEASUM
 DIE CHI
 GIORAT
 FLABBERGASTED
 I-KI-GA-I
 TZ NEMAD GUSTO
 BEABLA
 SU
 I FALLITI
 L'ÉLÉPHANTE
 I MALE ZEMLJE
 MAS MAITH
 IS MITAUD
 PÖD
 ZBIOR
 TEN DAL
 GVERNUL EGIPTEAN
 DO GPANSA
 AWDEEN
 CHELOVYK STRASTNEE
 YO-ME
 LA
 IN THE INDOCHINA
 WAR ZONE
 MACHRICHTE VON MORGEN
 DANS CE MONDE
 INSTABLE
 SMATRA

54
TRATIMÓIA

AR

ELECTRONICS
ENGINEER

NOVOSTEY

WÜSTE

INCENDIE

DEL CRONISTA

NOVOYE
RUSKOYE
SLOW

STRIKE

CE N'EST PAS
MOI QUI
BOISPLE

KE-I-SI-PO-U-SHA

CUIS MEOR IVE

KOŚCIOŁA

EVREI DIN IERUSALIM

TITO S
DRAZAVNICIMA

THANT

CONSTITUYE UN ERROR

GRAVE
EMINENZ

BELIAN

LES ÉPIDÉMIES
S'ÉTENDENT

POLICE EVICT FIREMEN

SI TERRORISTI

CZASIE

BAZOOKA IN GALIL

ÉVITER

WARNT VOR
WESTLICHEM
ARGWISSEN

NOSTRO

b. YA

MARIAGES

VERSCHÄRFTE
KONTROLLEN

VOCI

LE LIND NA COMHDHÁLA
DÉANER,

YO-RO-ME-KA-ZU

SUICIDIO

KO-SU-RI

GUERRILAS

OTUDA
GOR, UCI

KA-N-KE-I-NA-I

DEFICIT

MALHEUREUX
SI MISERABLE

ACOSA

AMBUSCADA

GE-I

VAM MIJUNA

MINISTRY SAID JAPAN

RATS IN MONTGOMERYSHIRE

IN

WAR CHALLENGE

ROMA O
MORTE

PALACE
HOTEL
NATANIA

CE RŪLYA

PREZYDENTA SZAMUNA

DOCK STRIKE CUTS
TRADE FIGURES

MA IL MISTERO

DELLA

L'ITALIE
 RAVAGÉE
 HI-TO
 TAI SPEANTAS
 GE-RI-RA
 AFIN DÉVITER
 TOUTE ERREUR
 MO
 GATE
 AG
 W LABIRYNCE
 JEŠT POMOCNIENEEKOV
 ROZNE FORMY
 ZBLIŽENIA
 I SINDACATI
 LISBON
 HIJACK
 SCARE
 POSSIBILITATEA
 WRONG
 WOMAN
 KIDNAPPED
 ANTWORTET AUF
 NEUE ZEITPLAN
 AZOR
 IN NOTA
 SE SPUISE
 JA, CENIE I SĄDZE
 SEACHTAIS
 GHAEILGE AGUS
 MURDER,
 ARSON
 HELICOPTERS
 DESTROYED
 REGGIO
 CONSOLATI
 AR THUG
 POLLUTED
 WATERWAYS
 COISTE
 MÁ BHÍ AN
 BRIANACH
 GOMAIHÉ
 KWANIE ORAZ
 TE-Ń-PORA
 NACHALNIK
 PRESHATI
 FREE
 RENTENWERTE
 KAUM VERÄNDERT
 LIMEA
 VETO
 CONTRA
 POLLOR
 GRAVE
 END TO
 VIOLENCE

SOLO FOR VOICE 15

THEATRE USING ELECTRONICS

(RELEVANT)

DIRECTIONS

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

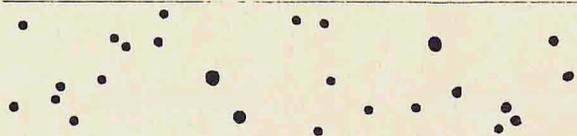
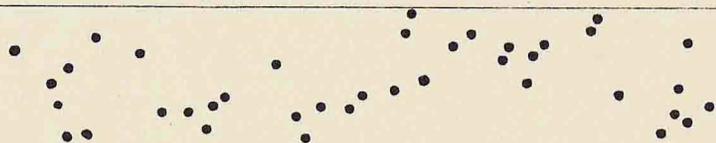
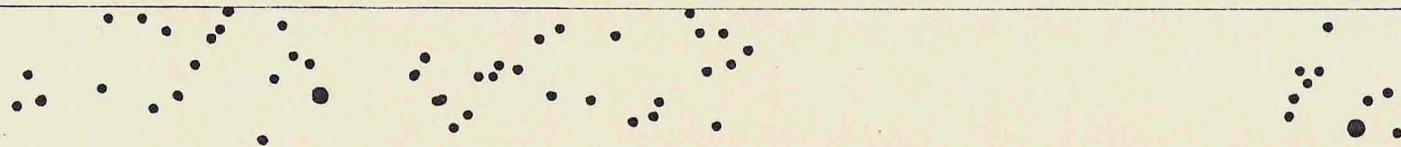
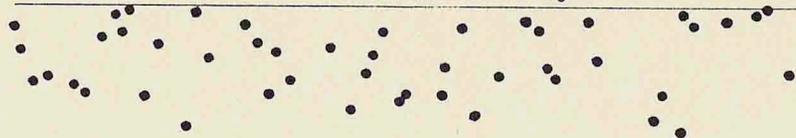
L'artiste n'a pas le droit de disposer inutilement du temps de son auditeur.

SOLO FOR VOICE 16

SONG WITH ELECTRONICS

(IRRELEVANT)

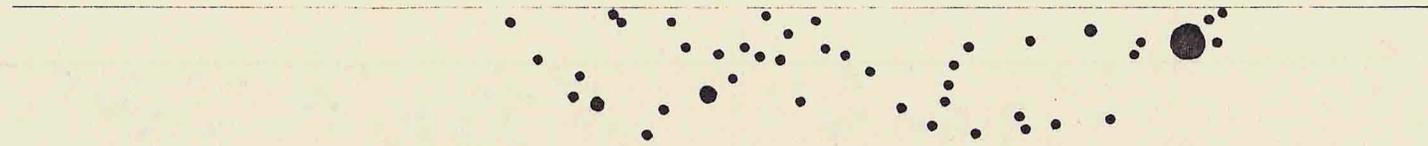
DIRECTIONS (SEE SOLO 11)

44^{11}  22^6 39^{11} 35^{12} 36^4  4^8 44^4 7^8 10^{12} 12^7 56^8  61^3 41^4 40^6 19^6 

31⁴

54⁸

46⁴



45⁶

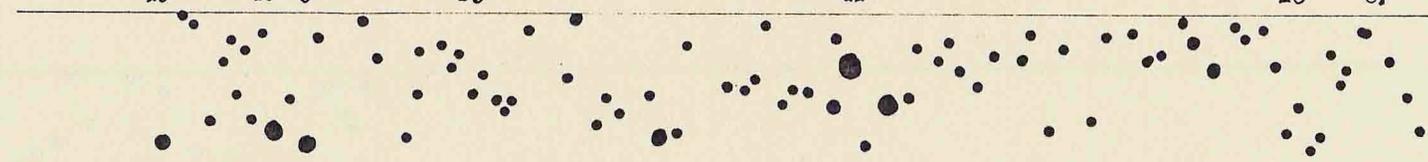
10¹¹ 5⁴

63¹⁰

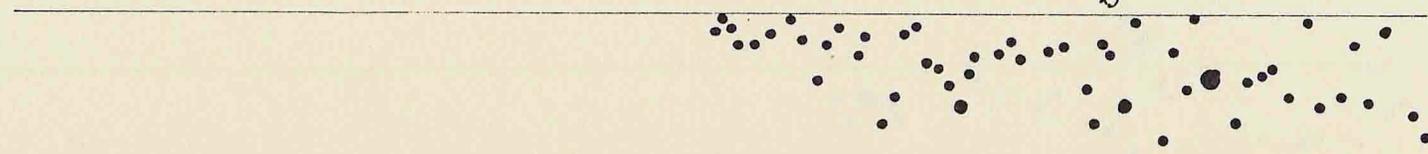
42⁷

26³

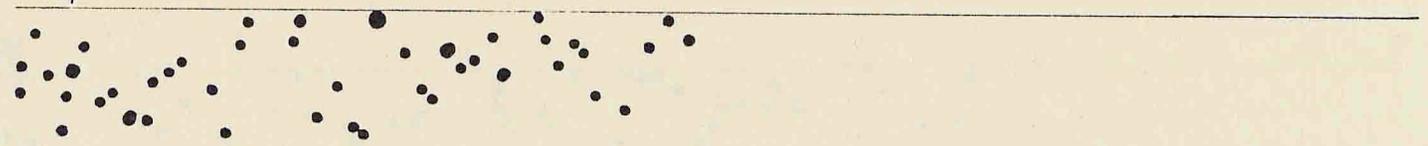
61⁵



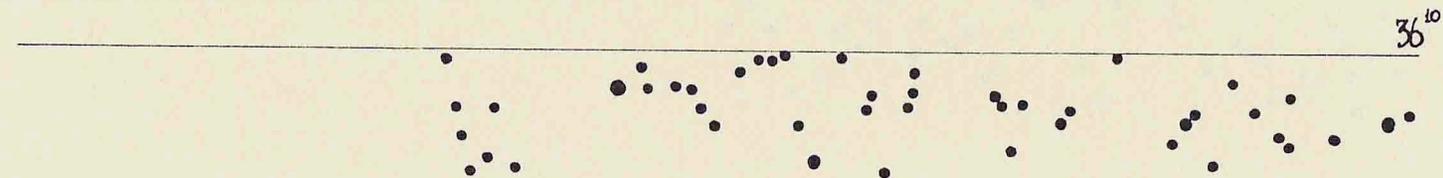
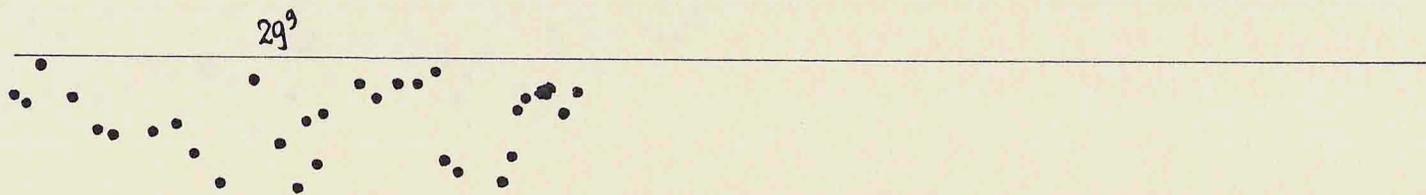
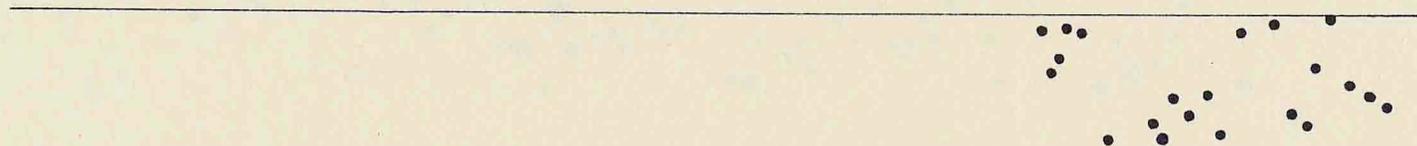
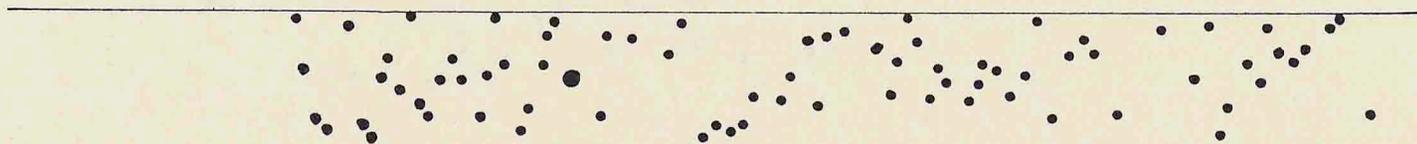
13⁴

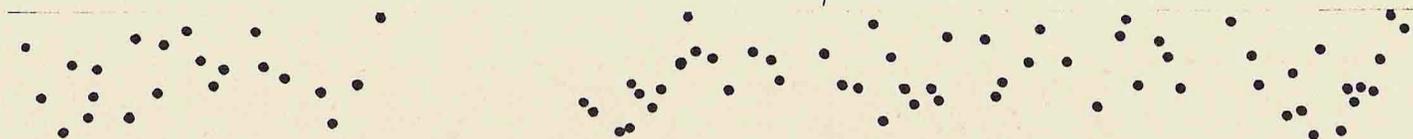
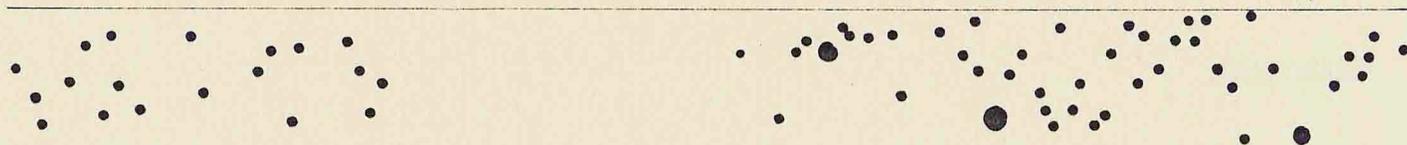
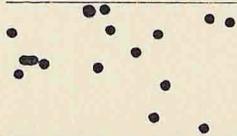
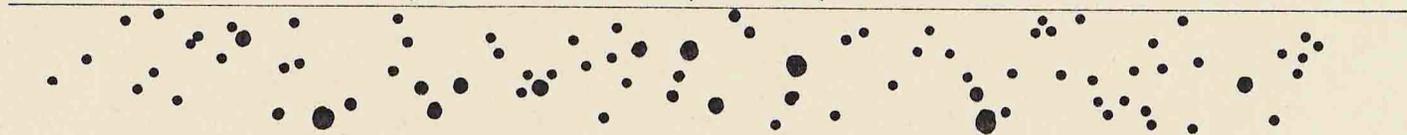


17⁸



60



37^{11} $45^2 30^{11}$

 12^8
 54^5

 $58^0 53^6$

 $29^1 21^6$
 58^2
 47^9
 $50^6 27^{10}$
 45^8


SOLO FOR VOICE 17

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

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

This solo may be accompanied by a tape recording of telegraph wire sounds or by improvisation on a musical saw equipped with mike.

NO DANGER, THAT WORMS WILL AT-TACK, THRILL THEM TO DEATH, SOUNDS.

MAD SO LONG, WHAT MORE WON- DER- FUL THAN A

WIRE STRETCHED BETWEEN TWO POSTS? BUZZ- ING STRINGS.

WILL BE. THE TEL- E- GRAPH

HARB. WIND IS FROM

THE NORTH, THE TEL- E-

GRAPH DOES NOT

SOUND. AE- O- LI- AN. OR-

PHE- US A- LIVE.

IT IS THE PO-

ET- RY OF THE RAIL- ROAD.

BY ONE NAMED E- LEC- TRIC- I- TY.

LIKE A HARP HIGH O- VER- HEAD.

SOLO FOR VOICE 18
(Cheap Imitation No. 1: III)

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

⊗ means: make an electronic change.
Use French pronunciation.

$\text{♩} = 72$ *p*

MA-CRA-DAM-ON-CON-SI-LA- PUIS- DE-TE-CRA-SO, NE QUI MAN NOUS VOIR

LE-ER D'ALL-JOUR SEUL PAS UN ONS. PLA-POB-CE COM LA ME QUE LI MENT JU-GE VAIT LE A REN-TÉ OÙ É

DU, DE PRÈS TOUT TAIT PRI-É SON LA, Y ONS NOUS LE NOUS MA-TUN BLI-SEM-RAS,

ET LÀ ONS I TEND AT-NOUS, TRE EN EN SEM-TE NOUS BLE NANT-EN, SON QUE TE ON

mp *p*

PRI LA VER FOT BONNE DE MAIS JA TAIT L'É NE HEU LE-RE EL ET.....

mp *p*

... LI É GEO-LE IN-TRO-NOUS DOI NAI-DI-SAIT RE-MENT QUI OR, DE DE NOUS AU VINT

VANT, D'AT-TEN NOUS DIT-DRE ET QU'IL DE ET PAS LUI-AT ME NE VANT-A MÊ EN-TREER PEL NOUS A(É).

VAIT QUEL PRÈS- ON RE A MENTS NOUS QUES MO IL VINT- ET. EN- TRANT- EN , QUON LMR VA
 DÉ TE DE FERŠ SO- DE NOUS TROU ME CRAS- ÈŠ É VE- NAIT, XAN- TIP- PE ET , CON- NAIŠ LA TU ?RÈŠ
 LUI AU DE , FANTŠ DE- NANT UN ET EN SÈŠ DANS TE SÈŠ BRAS.....
 ... TE LORS SO- A- CRA , SON TANT SUR SE MÈ SÈ ANT, JAM VE- NAIT A PLI GÈ BE
 DÉ LA QUON DE GA , FROT LA MANT ŠA VEC TA A , DIT ET NOUS..... CHO LÈ ŠE TRAN- GE,
 MES A- MIŠ, — QUE QUE ME CE ZIB HOM PLAI AP- PELL LEŠ- ENT —, TEND IL PORTŠ A RE DOU RA
 VEC DE ET MER- EUX VEIL LA A COMME PRÈ- TRAI COI LEUR QUE L'ON!.... SANŠE DANŠ L'À LE PAŠ JOUŠ LA EN ME LA

mp *p*

CE CHÂNE N'EST ET QUE GUE S'OU JU S'UB FRAN CORPS CE ET?... DE A PEI A TRE PER NE RAIS-JE

⊗

AU HOM- AUX SU GRAND ME JE TROU OÙ QUE POUR VE ME PRENDS HEUR MAL POINT UN L'É- TAT ME

mp *p*

JE, VOUS NE ME MÊ LE JE SU PER POUÏS AÏÏ SAUR- A QUE VOUS À DER..... VOUS ME DONC CROY-

⊗

EZ, RAÏT CE PA QU'IL A, FÉ- GNEÏ- EUR RI- IN BIEN- AUX CY, CE DI- VI- TI POUR MENT

⊗

ET ON NA SÏ RE LE QUI LA GAR SEN PRES) DE . CY LES) GNEÏ ,

⊗

MOÏ QU'ILÏ RIR QUAND SENT- ILÏ VONT- ENT QU'ILÏ CO CHAN- TENT EN N'ONT RE JOUR FAIT JA CE LÀ MIEUX

rall.....

MAÏÏ, É JOIE DALL LE TROÏ DIEU LA VÉ(R) QU'ILÏ SERV DANS E(NT).....

A tempo
mp

.....IEUR& SO AD RUS TE RÉ FO& MI J'AI& QUE CRA BI&I, CÊ JE AU-TANT TANT CR QUE LE JA MA&S FIS DANS COS&S CE

pp *p*

TE HE..... TE A JÉ S&S DROI-SA TAI&S À LIT DU À TÉ CÔ PE È U&I SI TIT-

SUR-GE, ET LUI É PLUS AS-S&S HAUT TAIT-IL QUE MOI. TÊ SANT LA ME TE

SUR MA&I PAS LA, CHE PRÉ-NANT ET MES VEUX, LE MES PAU SUR É BAIENT QUI TOM:....

Très lent
p

DE-MAIN, PHÉ-DON-O, IL DIT, PÉ CHE TU FE-RAS VEUX COS BEAUX C&S PAS CE N&EST?...

poco a poco A tempo

..... ET VOI SE IL SA ZI-BRE LE DAN&S U-NE VA PAS CHAM-NE BAIN Y POUR

PRE&I-DRE LE; CRI-TON IT LY SUTV L'AT ET NO&S DRE DE TEN-A SO-PRI-CRA-TE.....

SU MOI TU SAIS A) JE SOIS RÉ ET BIEN QUE TRE QUE EN FA- MENT MO JE CHÉ- CON- CE

HEUR MAL SONT CEUX CON- SE- TON- TRE LA DE CAU- MAIS- QUE, CON TU QUE BIEN- MAI ET. rit.

Très lent

VIENS TÀ SAIS, MAI- TE- QUE- NANT CÉ TU CE JE- NON A- EU- DI, POR- CHE- TA EST

DE NÉ SIGN BLE VEC TÀ CE RÉ- VI- I- TÉ A SU A- SI- ON QUI.

A tempo

EN ME ET MÊ- TEMPS TOUR SE IL DÉ EN LAR- DANT- FOI RA- TI- RE ET SE- ME- NA- EN.

DANT GAR CRA- TE SO- RE- LE, LUI DIT: AU ÇOÏS SI TOI- RE

MES A- DIEUX ET; JE DIS TU QUE RAI CE FE. SE NOUS ET NANT TOUR VERS:

VAIT DE LE ⁽²⁾SON

COTU- NE- PE BROI QU'IL U POR DANS TAIT YÉ TOUT.

VIT- TE LE SO- CRA- TÔT AUS- SI QUE: FORT BIEN, MI- A: MOH, IL LUI DIT, JE IL

QUE FAÇ- SE MAIS FAUT QUE? DRE- ME CAR- PREN- L'A TOI C'EST- À À. AU- TRE CHO- SE PAS,

CET LUI HOM- ME DIT, QUE PRO- MEN- ER DE TE AU- RAŞ TU BU QUAND TE E JUŞ- QU'A CE SEN QUE TU

TI TES JAM- PEŞ- A - BEŞ- AN, A CHÉ LORS DE ET TOI TE LIT COU- SUR, LUI MÉ- RA ⁽²⁾SON GI POI DE LE ME- A.

ME EN TEMPS MÉ ET, COU- TEN- IL LA- PE- DIT LUI.....

CRA ŞEŞ LA TE COUPE TA SO- À- LÈ POR- VREŞ TRAN- VEC MER- CEUR LA- NE VEIL- SE QUIL ET BUT U- A- I- ET-

COM VAIT OR- DONN). MÉ- ME HOM- EN TEMPS MÊME LE ME DONJ LUI QUI SON A- VAIT NÉ LE POI XA SES
 JAM QUE A- MI BES NÉ VOIR ET E PRÈS ET A QUEL PIEDS CHA TEMPS S'AP- PRO SES, MENT SER- TE LUI RA- FOR
 LE PIED IL S'IL LE MAINS LUI DE DA SEN- ET- TANT; DIT- IL NON QUE.
 SER- RA EN BES SUI- TE LES JAM- IL LUI; HAUT PLUS MAINS SES TANT- ET POR
 SAIT NOUS LE QUE SE CORPS DIS- ET VOIR GLA IL ÇAIT SE RAI- FIT; ME ET LE
 TOU MÉ CHANT LUI, DIT QUE IL NOUS, LE GNE COEUR QUE DÈS FROID LE GA- RAIT, A
 SO QUIT- TE LORS TE NOUS RAIT CRA LORS- A SE COUV DÉ- BANT,

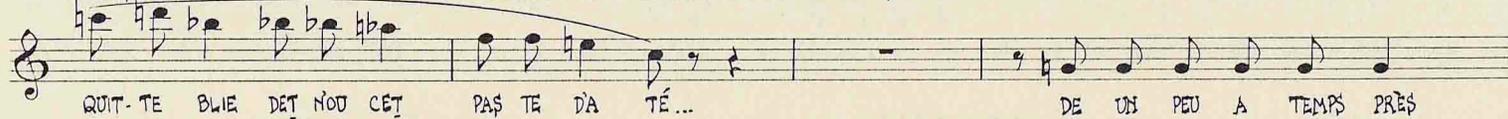
accel. (poco)



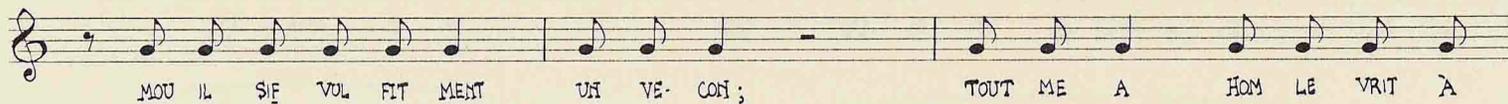
DIT SO-TE-CRA: UN PE, CRI-A-LA DE ES VOUS NOUS CU-TONJ COR;

rit. (poco)

A tempo



QUIT-TE BWIE DET NOU CET PAS TE DA TÉ... DE UN PEU A TEMPS PRÉS



MOU IL SE VOL FIT MENT UN VE-CONJ; TOUT ME A HOM LE VRIT A



DÉ FAIT COU- LORS: RE FI SES TAIENT XES GARDS-É. CU TANT

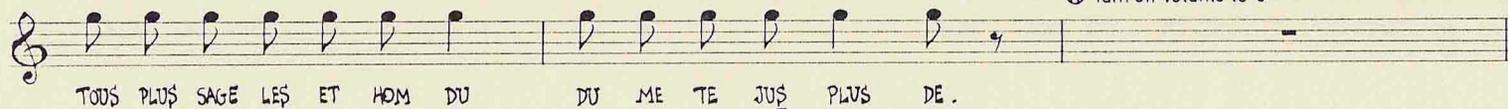


SIEN- TONJ É PER- A- CRI, LA LUI MA FER BOUCHE ET LES YEUX



.... VOI- LÀ, CHÉ- CRA- É- TE, FIS MI FUT LA DE LE QUE NOTRE A,

⊗ Turn off volume to 0



TOUS PLUS SAGE LES ET HOM DU DU ME TE JUS PLUS DE .

SOLO FOR VOICE 19

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

Number below a line with none above means: overlap with preceding activity or song.

78

+ 51 + 17 - 40 - 25 + 24 + 13 - 45

+ 59
- 64 - 53 - 56 - 22 - 56 + 40

+ 39^{+ 17} - 13 - 34 - 58 - 15 - 31
- 6 + 8

$$- \mathbf{38} \quad + \mathbf{45} \quad + \mathbf{44} \quad - 27 \quad - 60$$

$$\begin{array}{r}
 - 20 \\
 - 34
 \end{array}
 + 62 \quad - 37 \quad + 51 \quad
 \begin{array}{r}
 - 60 \\
 + 11
 \end{array}
 - \mathbf{45}$$

$$\begin{array}{r}
 + \mathbf{37} \\
 + 3
 \end{array}
 + 57 \quad + 40 \quad
 \begin{array}{r}
 +13 \\
 +53
 \end{array}
 \begin{array}{r}
 + 40 \\
 + 50
 \end{array}
 - 23$$

80

+ 8 + 1 + 27 + 38 - 54 - 56 - 28

+ 13 - 33

SOLO FOR VOICE 20

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS (SEE SOLO 3)

Go from Clematis Brook (K7) to Lee's Hill (F6). Making any repetitions desired, use the following words by Henry David Thoreau as text (Journal, Volume III, page 377).

so is it with our min**DS.**

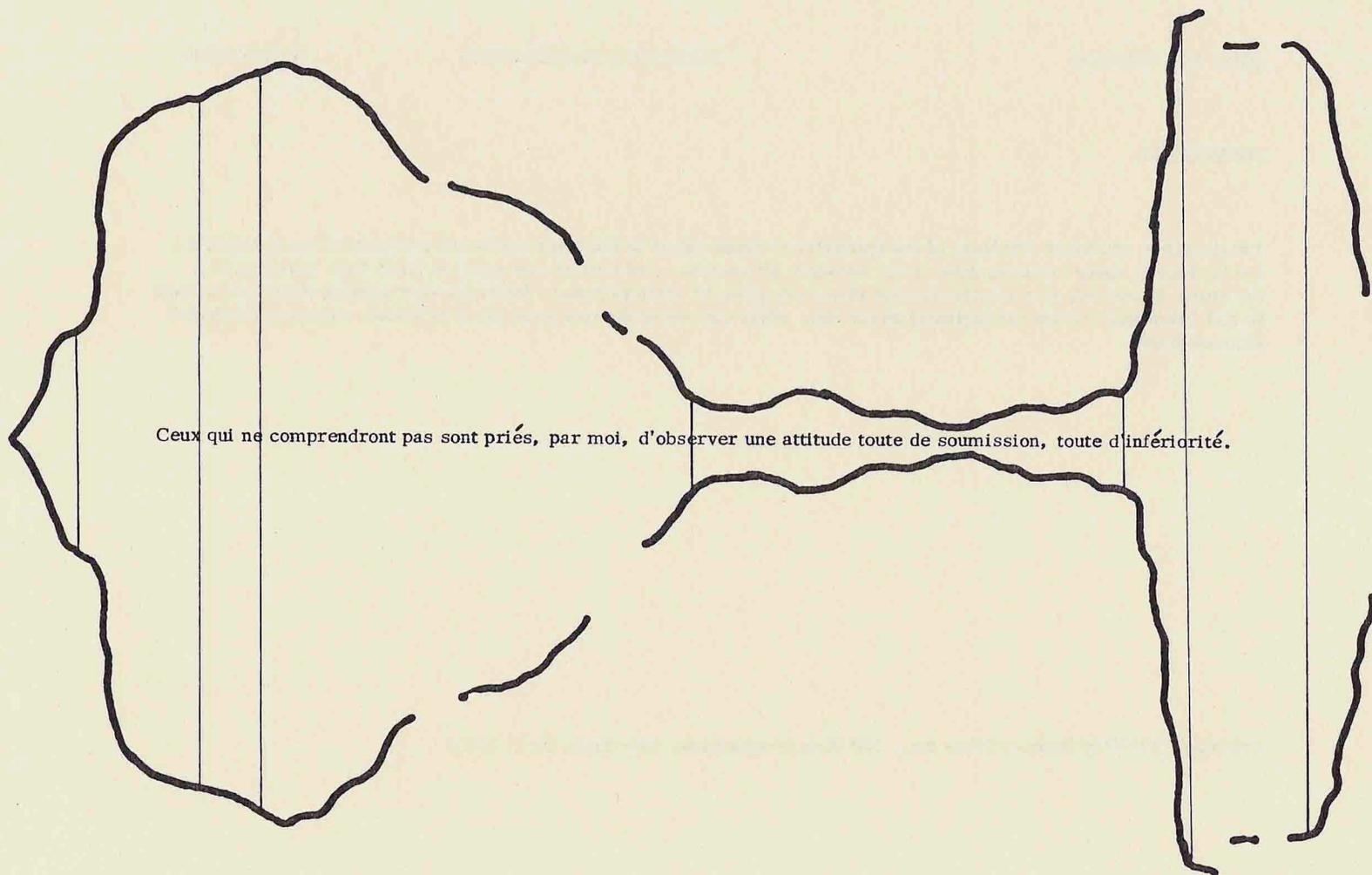
SOLO FOR VOICE 21

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

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



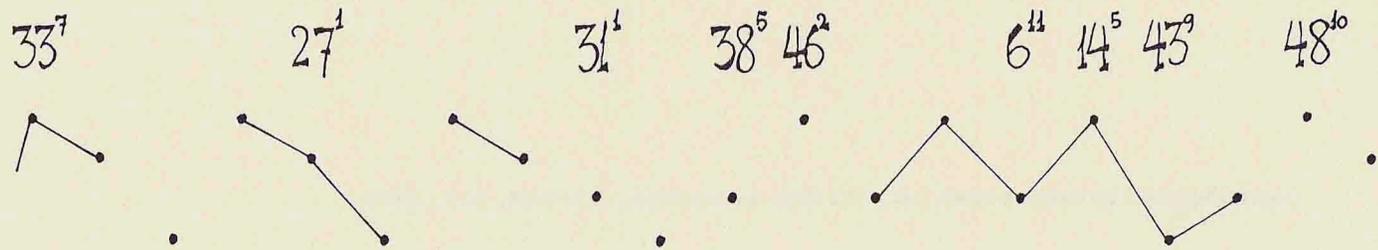
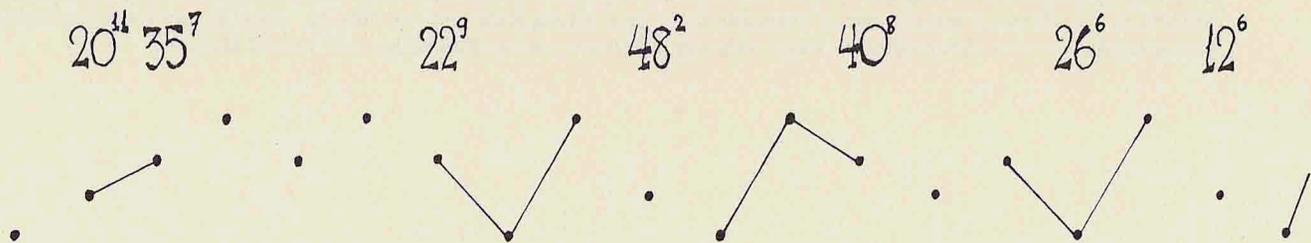
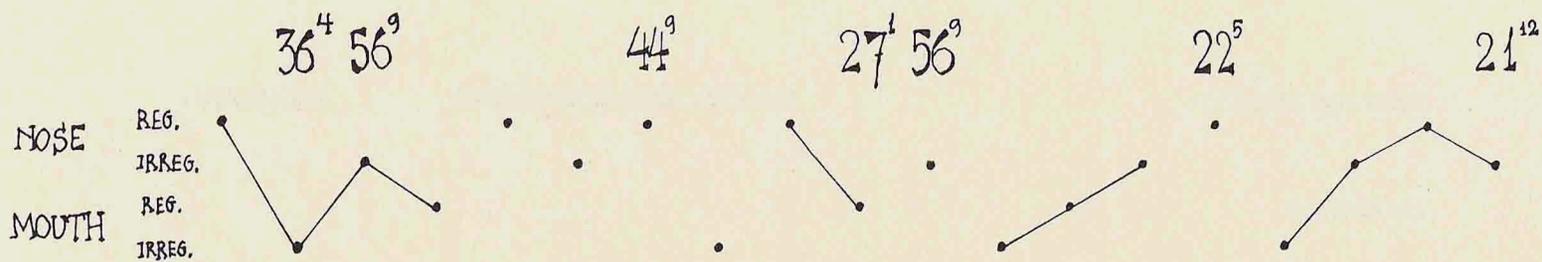
SOLO FOR VOICE 22

THEATRE WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

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



SOLO FOR VOICE 23
0'00" No. 2

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

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

Play a game with another person (e.g. chess, dominoes) or others (e.g. scrabble, bridge).

SOLO FOR VOICE 24

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 8)

Engage in some other activity than you did in Solo 8 (if it was performed).

SOLO FOR VOICE 25
(Cheap Imitation No. 2)

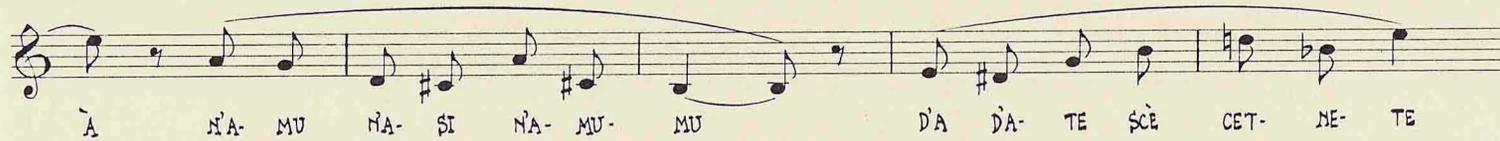
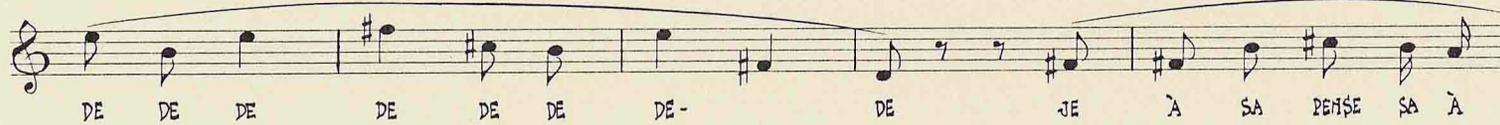
SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

⊙ means: make an electronic change. Use French pronunciation.

Mouv. t de Marche



--(rall.)----- Moins vite



SOLO FOR VOICE 26

THEATRE WITH ELECTRONICS

(IRRELEVANT)

0'00" No. 2B

DIRECTIONS (SEE SOLO 23)

Play a game of solitaire (or play both or all sides of a game ordinarily involving two or more players.)

SOLO FOR VOICE 27
(Cheap Imitation No. 5)

SONG

(RELEVANT)

DIRECTIONS

Large numbers mean number of quarter notes of silence.

MUST-Y GROWTH OF OAKS AND PINES, PROE- BE CAME TO FIND ITS NEST

RA- DI- ANT AS GEMS ON WEEDS

TREES ARE LOS- ING THEIR LEAVES

SPAR- KLES IN CLEAR COOL AIR

THE COW- SLIP IN BLOS- SOM

MARCH, NO- VEM- BER, FIF- TY THREE

HOW COULD PA- TIENT PINE HAVE KNOWN?

BIRDS' NESTS, TRACKS OF AN- I- MALS

OUT- SIDE THE WALL, INDICATION OF WA- TER

94

SOLO FOR VOICE 28

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 8)

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

SOLO FOR VOICE 29

SONG

(IRRELEVANT)

DIRECTIONS (See Solos 12 and 14)

DEATH AND MUTILATION

CEN BHRI ACH AN

IN PELERINAJ

HI-TO-TO-KI

PER

BATTAGLIA

DEL COLERA

REFORM

ACHAS AGUS GO

ZASTANOWIENIA

REUSSITE

POR

SAMAYA
KRUPIYAYA
KAIYENTI

PENTRU ATÎTA LUCRU TEME UNA CRISI ACUM JET IS HIJACKED MERFS
 POȘTO SU OTMĂCĂRI DA-JYE CAPSULA VA SEATDIM ÎNSĂ SA NU
 NA NEITLEAN NEVEN MITTEL KLASSEN AUTOS
 LEAVE COUNTRY BY FEAR MA-RU-BE-KU-HA-YAKU DOȘLA JE DO APSURDA
 NESVRSTANIE

EN FLUGHÄFEN ELETTRICA PER IL SUD OPRACOWYWANIA I LOOK FOR IT WHEN YOU SFOOP... AND GLOAT! NOTA AMERICANA
 LA VENGANZA MORISCA

KNJIZEVNOŠT MOGUCA JE MAMOŠE GOLDA FRONTOLUI POPULAR IL N'A PAS UN SEU EN POCHE
 THERE ARE TWO MAIN PROPOSALS OP JUMBO JETA PEPEO
 INDICAT FORTE IRAKIESTE

SOLO FOR VOICE 30
(Cheap Imitation No. 1: II)

SONG

(RELEVANT)

Text is a collage from Thoreau's Journal.

$\text{♩} = 60$
p

WASPS ARE BUILD- ING, SUM- MER SQUASH-ES, SAW A FISH HAWK, WHEN I HEAR THIS.

BOTH BUSH-ES AND TREES ARE THIN- LY LEAVED, FEW RIPE ONES ON SAND-Y BANKS, ROSE RIGHT UP HIGH IN- TO THE

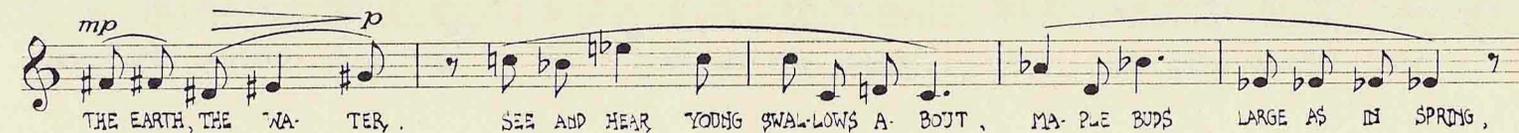
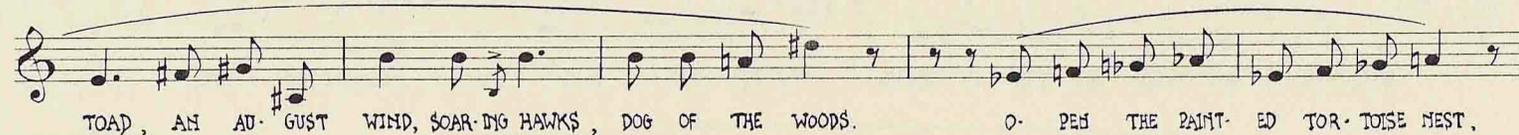
AIR, LIKE TRICK OF SOME PLEAS-ANT DAE- MON TO EN- TER- TAIN ME, AND BIRDS ARE HEARD

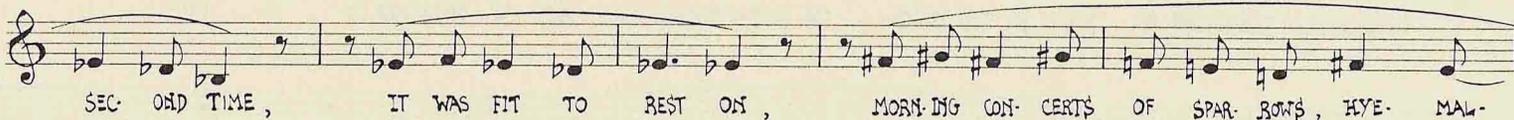
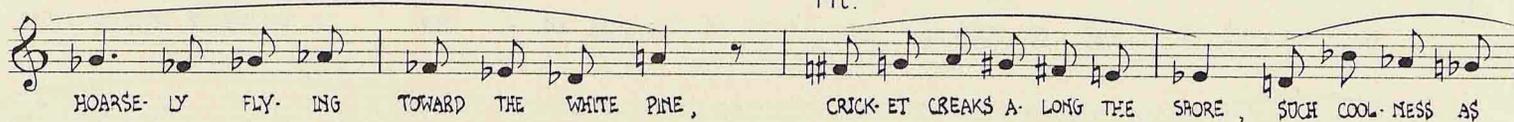
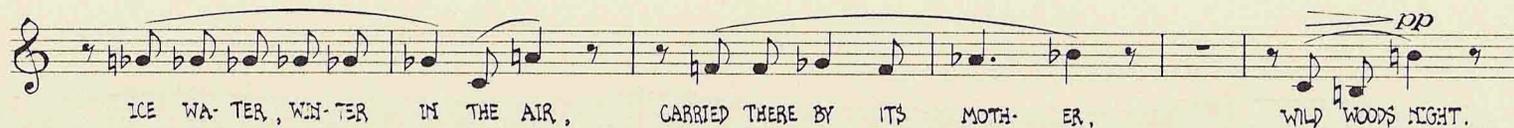
SING- ING FROM FOG. BURST LIKE A STREAM, MAK- ING A WORLD, HOW LARGE DO YOU THINK IT

IS, AND HOW FAR? TO MY SUR- PRISE, ONE AN- SWERED THREE RODS. BE- GIN TO

CHAN- GE, IN THE WOODS, WE CAME UP- ON A PAR- TRIDGE, I FIND MY- SELF COV- ERED

WITH GREEN AND WINGED LICE. WHEN I LOOK FUR- THER, I FIND THE LOW- ER STREETS OF THE TOWNS.





IS AND GRACK-LES, MAN-Y BUT-TER-FLIES, BLACK WITH WHITE ON WINGS

rit. ----- A tempo

NEW COUN-TRY WHERE THE ROCKS HAVE NOT BEEN BURNED. MAY I BE AS VI-VA-COUS AS WIL-LOW.

rit. ----- A tempo

SHALL NOT VOICE OF MAN EX-PRESS AS MUCH CON-TENT AS THE NOTE OF A BIRD? IN THE MIDST OF THEM, I SEE

rit. ----- A tempo

TRACKS OF RAB-BIT, IT AL-SO STRUCK A SMALL OAK, SCREECH-ING OF THE LO-CO-MO-TIVE, RUM-BLING

rit. ----- A tempo

CARS, A WHIS-PER, FAR DOWN ALL DAY. MOSS-ES BEAR, NOW A GREEN FRUIT. THIS SHAKE ON

pp rit. ----- A tempo

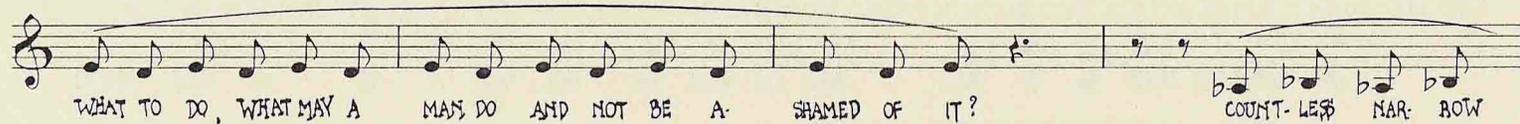
TWIG\$ QUICK AS THOUGHT AND AT HOME IN THE TREES. THE BLUE-EYED GRASS IS SHUT UP. WHEN DOES IT O-PEN?

2

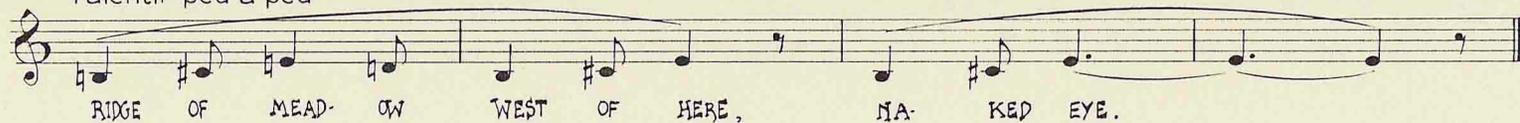
FLIT-TING A-BOUT, SUR-PRIS-ING, THIS CLUS-TER OF LEEK BUD\$ ON ROCK. THESE ARE

2

MY SANDS. HUB-BARD'S BRIDGE AND WA- TER- LIL- IES, WA- TER- LIL- IES. IN OUR FOR- ESTS, PART DI- VINE,
 AND MAKES HER HEART PA- PI- TATE, WILD AND TAME ARE ONE. WHAT A DE- LI- CIOUS SOUND!
 THE AIR DE- LI- CIOUS, THUS WE ARE BAR- TIZED IN- TO NA- TURE, FALL IN- TO THE WA- TER,
 OR LOST, TORN IN PIEC- ES, FRO- ZEN TO DEATH, THUN- DER AND LIGHT- NING. WIN- TER DAY, CLEAR
 AND BRIGHT, STILL NO COW- SLIPS. IN A HOW- LOW, NEAR THE RIV- ER. IN WARM WEATH- ER
 THE RIV- ER ICE IN- CLINES TO O- PAQUE WHITE, IT IS QUITE MILD TO- DAY, HOLES IN THE TREES
 AN INCH A- PART, FOR- EST PRE- SENTS THE TEN- DER- EST GREEN. BUT YOU MUST RAISE YOUR OWN PO- TA-



ralentir peu à peu



SOLO FOR VOICE 31

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 6)

Number below a line with none above means: overlap with preceding activity or song.

$$\begin{array}{r} \text{---} \\ + 6 \end{array} \quad + 64 \quad + 13 \quad + 1 \quad + \quad \mathbf{21} \quad - 5 \quad + \quad \mathbf{61}$$

$$- \mathbf{33} \quad + 13 \quad + \quad \mathbf{28} \quad - 34$$

$$+ 9 \quad + \mathbf{46} \quad - 13 \quad + \mathbf{51} \quad + \mathbf{11} \\ - \mathbf{10} \quad - \mathbf{35}$$

$$- 34 \quad + 24 \quad + 61$$

108

SOLO FOR VOICE 32

THEATRE

(IRRELEVANT)

DIRECTIONS

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

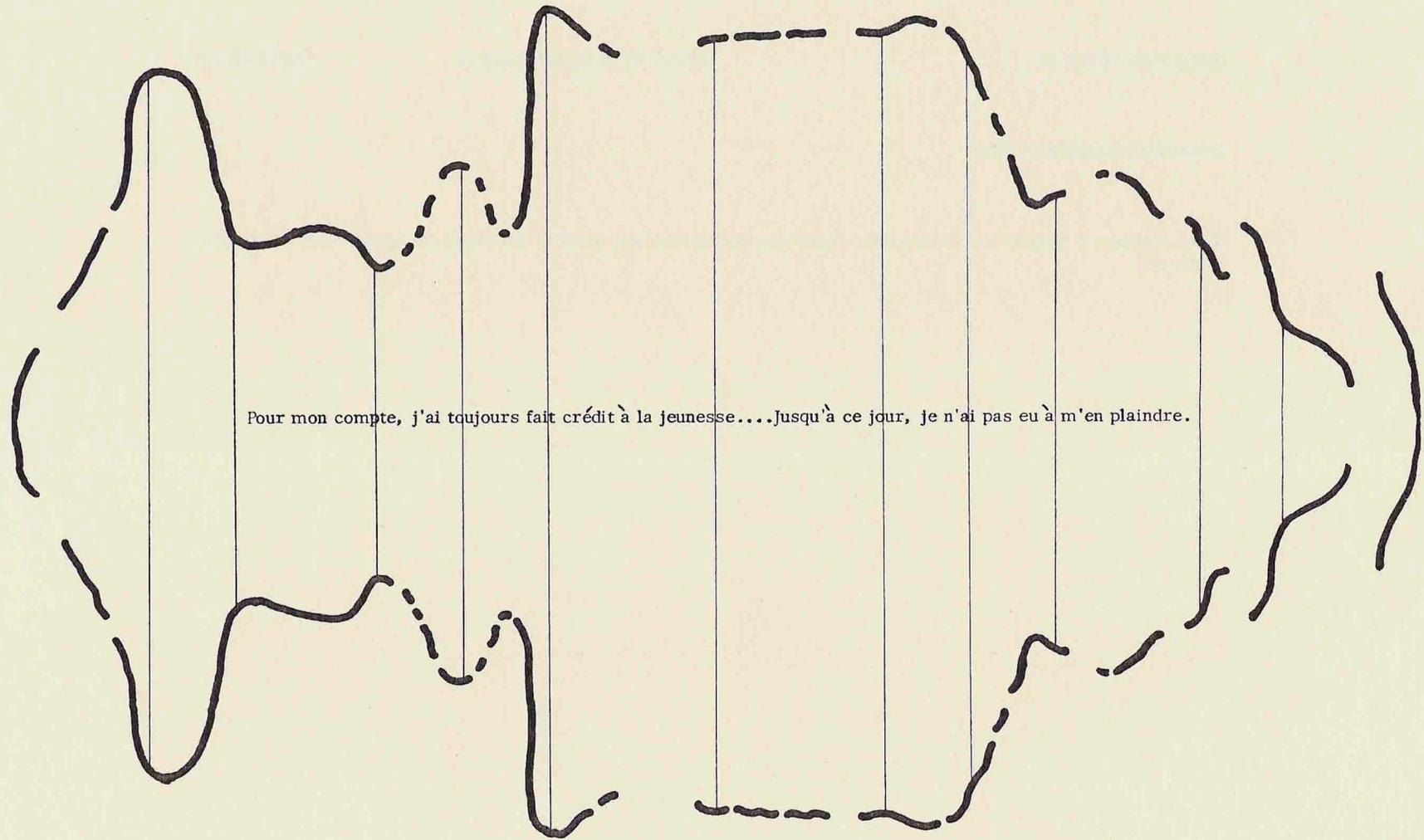
SOLO FOR VOICE 33

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS (SEE SOLO 21)

Total duration: 2 minutes and 30 seconds. Make four successive very gradual electronic changes from the beginning to the end.



SOLO FOR VOICE 34
(Cheap Imitation No. 6)

SONG

(RELEVANT)

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

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VERY SLOW

THAT GOVERNMENT'S BEST WHICH GOVERNS NOT AT ALL

MODERATE

AND WHEN MEN ARE PREPARED FOR IT, THAT WILL BE THE KIND OF GOVERNMENT WHICH THEY WILL HAVE. WHEN MEN ARE PREPARED FOR IT, THAT WILL BE THE KIND OF GOVERNMENT WHICH THEY WILL HAVE. WHEN MEN ARE PREPARED FOR IT, THAT WILL BE THE KIND OF GOVERNMENT WHICH THEY WILL HAVE. WHEN MEN ARE PREPARED FOR IT, THAT WILL BE THE KIND OF GOVERNMENT WHICH THEY WILL HAVE.

FAST

NOT AT ALL (GOVERNMENT NOT AT ALL)

GOING ALONG

THAT GOVERNMENT IS BEST WHICH GOVERNMENT NOT AT ALL AND WHEN MEN ARE PREPARED FOR IT THAT WILL BE THE KIND OF GOVERNMENT WHICH THEY WILL HAVE.

NOT TOO SLOW

THAT WILL BE THE KIND AND WHEN? THAT WILL BE THE KIND AND WHEN? THAT WILL BE AND WHEN?

SOLO FOR VOICE 35

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

32 AABA's. Having sung any one of them, the singer may substitute its A or B for any other A or B providing the latter A or B belongs to an AABA already sung. The text is from the first paragraph of the Essay on Civil Disobedience by Henry David Thoreau. Sing in an optimistic spirit as though you believe what you are singing, and in such a way as to "blur" both the pitch and the text as though your voice had not been trained. Use electronics to exaggerate the rhythm. If another singer is already singing this solo or Solo 50, do not take the same or any easily related tempo. Let this solo be used as an irregular "refrain" in a given performance. Most of the A's have eighth-note upbeats. The third measure of each A is incomplete, completed by the upbeat of its repetition, by the upbeat of its B or by the upbeat of any other A or B (see above). The B's are notated and to be used similarly. If possible, the text should be sung by at least one singer in the language of the audience (making melodic changes where necessary). Before singing this solo, raise either the black flag of Anarchy or the flag of the Whole Earth. Having raised the flag, do not lower it at any time during the performance. Any number of flags may be raised during a single performance, one before each performance of this solo.

B'S

and that will be what men will have when they are ready for it, ready for it.

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

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

and that will be the kind of government we'll have when

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

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

6

The best form of govern.ment is no gov.ern.ment at all.

1

2

gov.ern.ment at all.

7

The best form of gov - ern - ment is no gov - ern - ment.

8

The best — form of gov_ern - ment is no gov_ern.ment at all.

9

The be - e - e - est form of go - ov - ern.ment is no - o - o gov.ern.ment at all.

10

The best — form of gov - ern - ment is no gov - ern - ment.

and that will be what we will have when we are read-y, read-y for it.

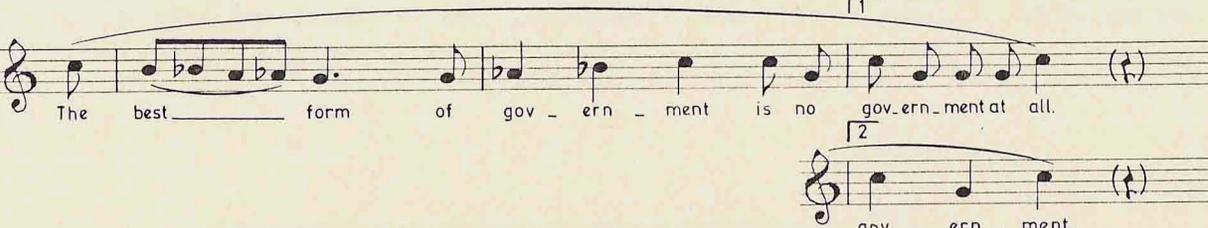
and that will be what we will have, and that will be what we will have when we are read-y, when we are.

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

we are read-y, we are read-y, we are read-y, we are read-y, we are read-y.

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

and that will be the kind we'll have when we are read-y for it.

11 
 The best _____ form of gov - ern - ment is no gov.ern - ment at all.
 gov - ern - ment.

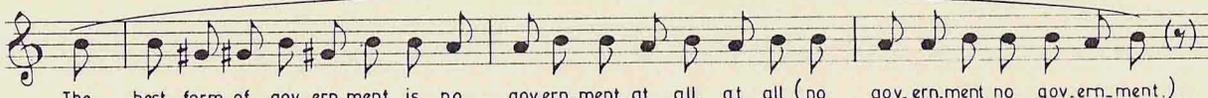
Detailed description: Exercise 11 consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with a long slur over the first six notes, followed by a repeat sign with a first ending bracket above it. The lyrics are "The best _____ form of gov - ern - ment is no gov.ern - ment at all." The second staff continues the melody with a second ending bracket above it, with the lyrics "gov - ern - ment." and a fermata.

12 
 The best_ form_____ of gov.ern - ment is no gov.ern - ment at all (none at all.)

Detailed description: Exercise 12 is a single staff of music with a treble clef and a key signature of one flat. It features a melodic line with a long slur over the first four notes, followed by a fermata. The lyrics are "The best_ form_____ of gov.ern - ment is no gov.ern - ment at all (none at all.)".

13 
 The best form of gov - ern - ment is no form of gov.ern.ment.

Detailed description: Exercise 13 is a single staff of music with a treble clef and a key signature of one flat. It features a melodic line with a long slur over the first six notes, followed by a fermata. The lyrics are "The best form of gov - ern - ment is no form of gov.ern.ment.".

14 
 The best form of gov.ern.ment is no gov.ern.ment at all, at all (no gov.ern.ment, no gov.ern.ment.)

Detailed description: Exercise 14 is a single staff of music with a treble clef and a key signature of one flat. It features a melodic line with a long slur over the first six notes, followed by a fermata. The lyrics are "The best form of gov.ern.ment is no gov.ern.ment at all, at all (no gov.ern.ment, no gov.ern.ment.)".

15 
 The best_ form of _____ gov.ern.ment (best_) is no gov.ern.ment at all.

Detailed description: Exercise 15 is a single staff of music with a treble clef and a key signature of one flat. It features a melodic line with a long slur over the first four notes, followed by a fermata. The lyrics are "The best_ form of _____ gov.ern.ment (best_) is no gov.ern.ment at all.".

and that will be the kind we'll have when we are read_y. We are read_y.

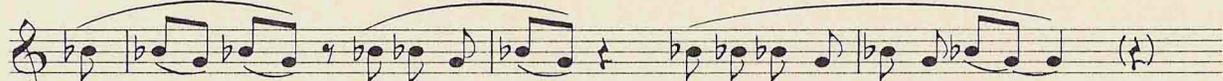
and that will be, and that will be the kind we'll have (we'll have when we are read_y.)

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

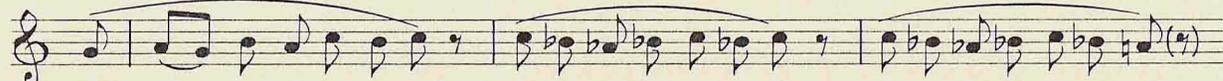
and that, and that, will be, will be, and that, and that, will be, will be, and that, and that, will be, will be.

and that will be what we will have when we are read_y.

16  The best form of gov - ern - ment is no gov - ern - ment, no gov - ern - ment.

17  The best — form — of gov - ern - ment — is no gov - ern - ment at all. —

18  The b - b - b - b - b - b - b - b - b - est form is no f - f - f - form at all.

19  The best — form of gov - ern - ment is no gov - ern - ment at all, is no form of gov - ern - ment.

20  The best, the best (best), the best gov - ern - ment (the best) is no gov - ern - ment at all.

21  The best form, the best form, the best form of gov - ern - ment is no gov - ern - ment at all.

and that will be the form we'll have, and when we are read-y that will be the form we'll have.

and that will be the kind of gov-ern-ment that we will have when we are read-y.

and th-that is th-th-the form w-we'll have.

and that will be the form we'll have when we are read-y, and that will be the form we'll have.

and that (that), that will be (will be), and we are (we are) read-y for it.

and that's the kind, that's the kind, the kind we'll have. When? When we are read-y.

22
 The best form of gov.ern - ment is no gov - - ern - ment at all.

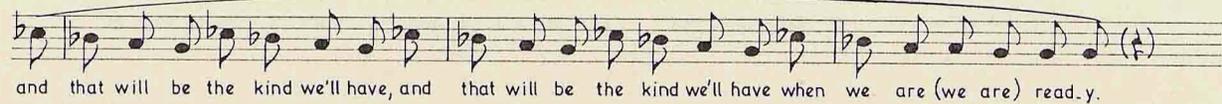
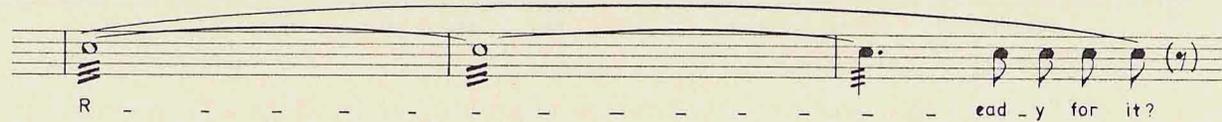
23
 The best form of gov.ern - ment is no gov - - ern - - men - - t.

24
 Th - - - - - at is the kind we will have.

25
 The best form of gov.ern.ment, - the best form of gov.ern.ment - is no form of gov.ern.ment.

26
 The best form of gov.ern.ment is no form of gov.ern.ment (no gov.ern.ment at all.)

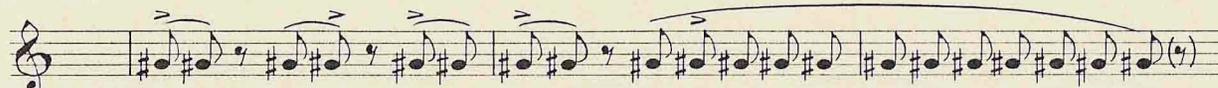
27
 The best form of gov.ern - ment is no form of gov - ern - ment.



28  The best form of gov. ern. ment is no gov. ern. ment at all, is no gov. ern. ment at all.

29  The best form of gov. ern. ment is no gov. ern. ment at all.

30  The best form of gov. ern. ment is no form of gov. ern. ment (no gov. ern. ment at all.)

31  B - b b - b b - b b - b b - best form of gov. ern. ment is no gov. ern. ment.

32  The best form of gov. ern. ment is no form of gov. ern. ment at all.

and that will be the form we'll have, and that will be the form we'll have when we are read-y.

and that's the gov - ern - ment we'll have when we are (we are) read-y.

and that will be the kind of gov - ern - ment we'll have, the kind of gov - ern - ment we'll have. We are read-y.

Read-y, read-y, read-y for it, read-y, read-y, we are read-y for it.

and that will be the kind we'll have when we — are — read-y (are we read-y!)

126

SOLO FOR VOICE 36

THEATRE

(IRRELEVANT)

DIRECTIONS

Number given is number of things eaten or drunk.

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

3

SOLO FOR VOICE 37

THEATRE

(IRRELEVANT)

DIRECTIONS

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

128

SOLO FOR VOICE 38

THEATRE

(IRRELEVANT)

DIRECTIONS (SEE SOLO 36)

3

SOLO FOR VOICE 39
(Cheap Imitation No. 3)

SONG WITH ELECTRONICS

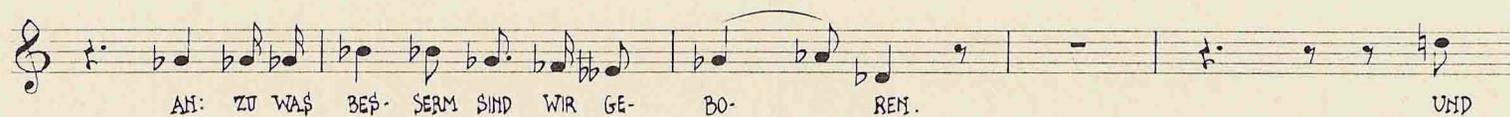
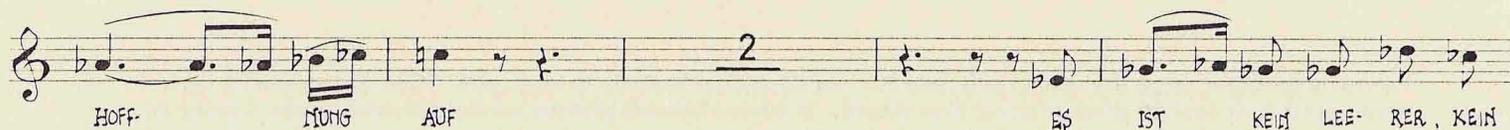
(IRRELEVANT)

DIRECTIONS

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

Etwas geschwindt





SOLO FOR VOICE 40

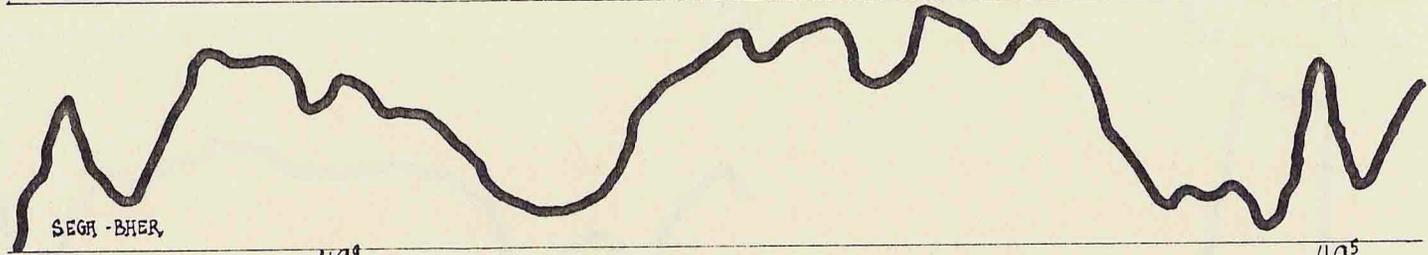
SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLO 22)

Interpret numbers, large and small, as in Solo 22. Set all dials arbitrarily to begin with. Then turn gradually from wherever it is to position given at end of first phrase. In silence between phrases set dials at points given, leaving all others where they happen to be. Continue similarly. Where there are two dials to be turned, turn them simultaneously. Two pages, four systems to a page. Relate vertical space to voice range, horizontal space to time. The text is from a list of Indo-European Roots. Use it freely in relation to the melodic line given.

32°; 2²



SEGH - BHER

49°

49°

NITRON - PEL - OWI - SHER - SAG - AUG - BHEI - MEI

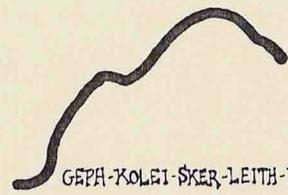
63°; 9⁷

63°; 9⁶

61⁴

61³

48°; 5⁸



GEPA - KOLEI - SHER - LEITH - DARAGH

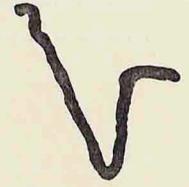
48°; 5⁹

60⁹

60¹²



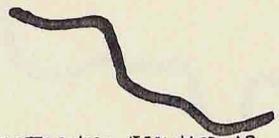
PER - MAG



SED - SHER - GHER -

38¹⁰; 21¹⁰

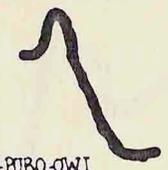
38¹; 21¹



WETK - KSERO - AW - KAMER - AP



GHEU - GEN - WADH -
PAST - KWEEK - FOI -
MAS WEI



ES - PURO - OWI

SOLO FOR VOICE 41

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

Produce feedback three times.

136

SOLO FOR VOICE 42

THEATRE WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

Produce feedback twice.

SOLO FOR VOICE 43

THEATRE WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

Improvise a melody using the following text by Erik Satie (four times) recording it meanwhile. Let the first time be approximately 17 seconds, the second 49 seconds, the third 52 seconds, and the last 53 seconds (total duration: approximately two minutes and fifty-one seconds). Play back the recording and then sing it recording it a second time. Then play both recordings simultaneously.

et *TOUS* **CELA** M'est adve**NU**
PA_R **LA** **Faut****E** **DE** **la** **mus***IQUE* .

et tout cela M'Est adue_{NU} PAR
LA FAUTE DE la musique.

et tout **ce** **l**a m'êST **adven**U Par la

FA *VE* DE **LA** **M** *USI* que .

et tout **ce** *LA* *M'EST*
*A***D**venu **par** *la* *faute*
de *la* **musique** .

42

SOLO FOR VOICE 44

THEATRE

(IRRELEVANT)

DIRECTIONS

Go off-stage at a normal speed, returning somewhat later also at a normal speed.

SOLO FOR VOICE 45

SONG

(IRRELEVANT)

DIRECTIONS

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

* Any single tone or single tone of an aggregate may occasionally be extended indefinitely, being interrupted by breath or by intervening aggregate(s) only to be reestablished.

† Let the duration of a staff be at least two minutes or as much as eight to twelve minutes.

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

1 1 1

1-7

Musical notation for N-A-I-B-J-L. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for V-T. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for A. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for E-O. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for R-I O. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

1-1

Musical notation for PL. Treble clef, key signature of one flat (B-flat), and a 1-1 chord structure.

Musical notation for MA-E-X-S-F-AI-O-B. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for VA-K. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for J. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

Musical notation for M-Z-K. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

1-1

Musical notation for F-M. Treble clef, key signature of one flat (B-flat), and a 1-1 chord structure.

Musical notation for VE and G-M-Z-I-D-S-F-N. Treble clef, key signature of one flat (B-flat), and a 1-1 chord structure.

Musical notation for H. Treble clef, key signature of one flat (B-flat), and a 1-7 chord structure.

4-2

Musical notation for N-V-E-D. Treble clef, key signature of one flat (B-flat), and a 4-2 chord structure.

1-2

Musical notation for 60-6. Treble clef, key signature of one flat (B-flat), and a 1-2 chord structure.

1-1

Musical notation for V-P. Treble clef, key signature of one flat (B-flat), and a 1-1 chord structure.

6-4

H-Z-K-F-N-Z-K

L-B

U-O-P-G

4-2

S-Z O

1-2

R-A-P

1-2

L

F-OV-KG

1-1

SP

3-2

Z-U-B

K

5-3

D-H-N-Z

2-2

FT

J

1-6 2-1

MP

1-6 2-1

L-Z-I-B-K-G FA-T-G

1-2 1-1

A U-T-S LA

2-1

E-T-DG

2-8

ZI

1-1

P

1-4

R-E-G-H-R

H

B-P-G-S SP

F

3-2

R-V-D-G

1-8

I-V-L-K-I

8-1

R-E-K-L-F-S

3-1 5-4 2-2

ST GO-EZ-M-FL-S F-T-J

B-D

M-R-E-P-G

M-P-J-S

IV-I-D-F

S

7-2

M-H-UK-D-ST-J-F-B-G

2-6

Z-I-U-L-M-V

2-3

PS

snP

L-P-G

J

2-1

J-S

B-J-VI-M-B-H

1-9

H-Z-I-K-T-P-J-L-M

1-2

AI-K

J

L-R-N-A

O-P-K-D-S-E

D-H-L-K-A

R

A

P

TH-F-O-U

4-1
K

J

F R T-G-B

R Z-O-B

2-5

T-K-K-H-R-Z

R D

M

2-6 3-4

R-Z-T-K-D-G-G-S

G-J-F-T-S-T-H-N

EN-S-L

H-R-V-K-F-P-D

TH

LA-O-K-L

8-1

K-J-F-K

GR

1-3

B-P-T

K-L-M-R-Z-K-S

Z-T-L-N

1-1 1-8 4-2

H-N

A-E-O

L-H

S-Z

I-B-T

Z-O-G

T-B

H

T-G-S-L-M

V-L

4-3

O

6-2

R-B-Z-O

L-A

6-2 3-6

O-P-L-R-U-O

ZI-T-L-O-J-E-K

D-G-J

1-4

L

3-5

M-N

2-4

Z-T

1-1

TL-R

1-2

VI-U-H

2-5

U

H-M-R-H-K-B-U-B

T-KM

R-Z-U

2-1

D-S-L

3-2

H R-A-T

6-2

Z-L P-T-K-D-F-N-V

Handwritten musical notation on a page with 152 in the top left corner. The notation consists of various musical staves with notes, clefs, and key signatures, often accompanied by letters and numbers. The letters are arranged in a grid-like pattern, possibly representing a cipher or a specific code. The numbers above the staves likely indicate the number of notes or a specific musical instruction.

Key elements of the notation include:

- Staff 1 (top right):** Labeled "2-1" and "E G J H".
- Staff 2 (top right):** Labeled "L-1" and "Z O D S T".
- Staff 3 (middle left):** Labeled "L-3" and "H R Z P T K D J L H".
- Staff 4 (middle left):** Labeled "P J".
- Staff 5 (middle left):** Labeled "2-7" and "R".
- Staff 6 (middle right):** Labeled "7-2" and "A P M O B T P".
- Staff 7 (middle left):** Labeled "H K P B T".
- Staff 8 (middle left):** Labeled "J S H I U T".
- Staff 9 (middle left):** Labeled "S F Z U".
- Staff 10 (middle right):** Labeled "H D T B".
- Staff 11 (middle right):** Labeled "A".
- Staff 12 (bottom left):** Labeled "2-5" and "P".
- Staff 13 (bottom left):** Labeled "V U P T K".
- Staff 14 (bottom left):** Labeled "3-1" and "D G L M V A E I U M".
- Staff 15 (bottom left):** Labeled "M N".
- Staff 16 (bottom left):** Labeled "E".
- Staff 17 (bottom left):** Labeled "8-1" and "B".
- Staff 18 (bottom right):** Labeled "1-1" and "T L".
- Staff 19 (bottom left):** Labeled "8-2" and "G I K".
- Staff 20 (bottom left):** Labeled "L".
- Staff 21 (bottom right):** Labeled "4-2" and "N P T K J L".

5-4

V-A-T-K-D-G

SKS

3-4

G-S-F

N-V

U-T

L-A

1-1

S-I

2-1

I-P

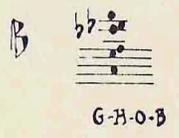
1-1

A-ET

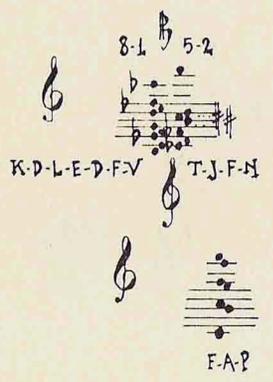
G



L-I
R-E



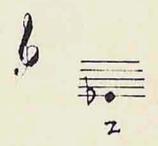
G-H-O-B



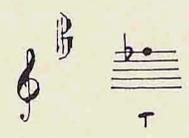
8-1 5-2
K-D-L-E-D-F-V T-J-F-N
F-A-P



K-J



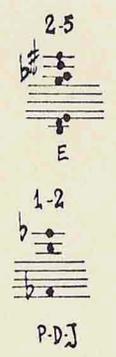
Z



T



4-1
G-J-F-N



2-5
E
1-2
P-D-J

4-2

 A-I-U-T-D-G

2-2

 J-F-H

A-U-K-J

J-A-B-T

A-B-T-K-K-L-M

4-6

 H-O-M-U-D-J-M-R

Z

1-1

 P-K

K

D

7-2

 J-L-M-R-V-O

G

3-7

 E

2-1

 P

1-1

 M-B

7-2

 P-T-J-S-M

M-E-L

4-2

 E-U

B-T-G

3-1

 E-K-H

7-1

 B-U-E-L-K-p

J

N-U-H

P-D-J

4-6

 V-Z-U

B-T-M-V

5-5

V A O T

1-8

P K J M P I U K

D-G-A-E

6-3

K-S-F-N-A F E J

G

3-2

J-F

2-1

A-S-M

8-1 1-8 2-6

A V K L R Z D L F F A T D L F N V A K F A P

5-1

Z-S-Z-I-J M

K-E-J-L-F-M-R-V

9-1

U K-G-I-M-Z L E M-A-O-T

7-3

G-L D

9-1

G-J-S S F

M-R

1-1

Z E F-J-B-K G S

4-2

 R-A-E

5-1 4-3

 D-S-F-H-R-K O-E-H-L-S-D

2-1

 P-U-E

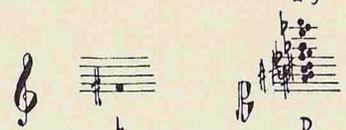
7-1

 N-D-S-F-Z-I-D


 F-A-I-K-G

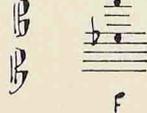
1-2 2-7

 A-X S-F-N-R-G-E-T-D

1-9

 L D

1-1

 B-Z I-G


 F


 M-E-F-Z-I-P-D-S


 A-J


 S-F


 H-N-R-A-Z-U-Z-P


 A

2-3

 E-K-S-F-N

3-2

 F-A

o-T ZJA-O TJ-FUG

N RZ J S-F-H-N

3-6 1-4 1-4

1-4 F-S-D

2-5 J Z-A-K J L-H-NZ E

7-1 1-1 3-2

T-O-A-R-A J-L H-R HA-O-T-G

3-7

U-T-D-L N-A-E-K-S-F-E G-T-D-U-E

D U V A D-J-S-F-H-N

3-1

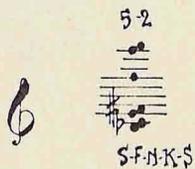


F-A-O-P



D

5-2



S-F-N-K-S



L-E-U

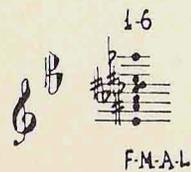


T



D J

1-6



F-I-N-A-L

5-4



P-O-A-F



R-V-E-M-E-M-B

MZ

G-J-L-F-V

4-5

E-P D-S-V-Z

K-S-F

1-2

F-A-O-B H-Z-J

7-2

F-E-U-P-K-J-M-I

7-3

H-E-O TH V-A-K-S S

F

4-6

E-U-G S-I B

N-E-K-S-F-E-O

T

1-4

D-G-F

M-J-E

F-E-T

1-4

D-J-H-Z E-K-S V-L-E-U-X

3-4

S-D-J-X-I

9-4

E-U TH-Z

3-5

A-B-A-L

3-2

M-Z-O-P-D

Musical notation for two groups of notes. The first group, S-U-Z-I-J-M-Z, is written in two staves with a treble clef and a key signature of one sharp (F#). The second group, N-K-S-F-A E-K-V-M-J-K, is written in two staves with a treble clef and a key signature of two sharps (F# and C#).

Musical notation for T-Z-A, featuring a 5:1 ratio. It is written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for O-U, written on a single staff with a treble clef and a key signature of one flat (Bb).

Musical notation for N-Z-H-Z-I-J, written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for L-I-B-K, written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for V-E-U, written on a single staff with a treble clef and a key signature of one sharp (F#).

Musical notation for S-M, written on a single staff with a treble clef and a key signature of one sharp (F#).

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SOLO FOR VOICE 46

THEATRE

(IRRELEVANT)

DIRECTIONS

Prepare something to eat.

SOLO FOR VOICE 47
(Cheap Imitation No. 4)

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS

A means change amplitude control. M means change modulation means.

Allegro assai

EX- CRO- LY Loo- MAR- IND H- AN HER CR- IX DL YK- LY-

DI- GA OD- AD PA UB- GA - CMA PAPP ADD FALLT DE!

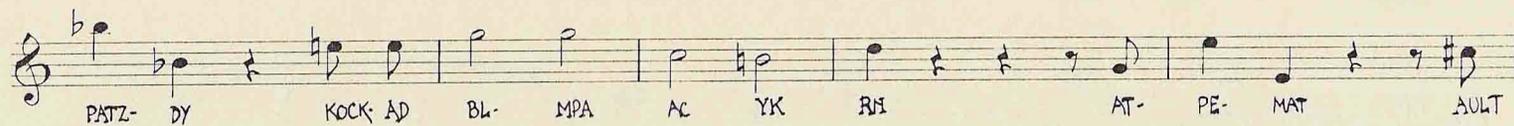
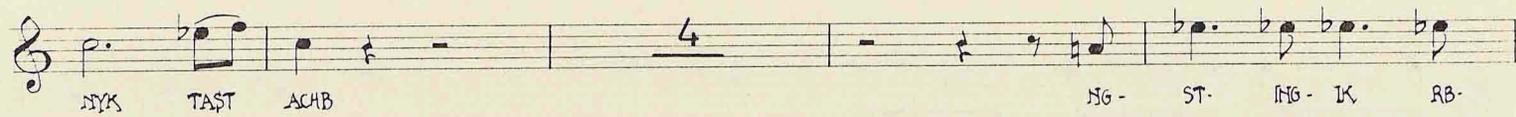
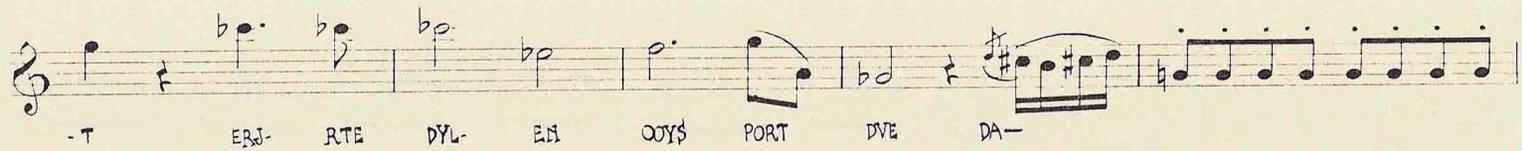
THUR AGHT UONN- ON UR- O- VAR- H- N- TU HUKB ARR BUM-

GHUM LI- FAI GO RUM UND HUH LOO- ANS- OR TURN RU

LLC URN PWAU UMT BO MST RUMT AH RA BAB- TO- ENT OEBRR- ON ARA

RAGHT A-

M



RTHA NŠPO DY-

- HA PAKK- RY KLU- NDUR OR KAP

RJKAP NŠT- ROU DER LCHO HUM TO UMD- UJS UND TO-

LH! HHOB MAND EN AC-

MDA HCO FIN- SA! IB UR FENR- ACK ROC!

SOLO FOR VOICE 48

SONG

(RELEVANT)

DIRECTIONS (SEE SOLO 45)

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

4-4

NS-IE

OF-S-TH

THOUGH-O-O-ER-THIS-OF-THOUGH-A' You-NOT-EAS

S

HERE PORT

THOUGHT

DE-I-SHOWS-CAY-NO-S-CA-S

U-BUT-B-ER-AR-SUR

OU

FA-MO-RE-I-S-AR

TW-MENT

HAVE-HAVE-HAVE
WEEDS

TEN-PLANTS-A

THE-L

GLAZE-AT
LEAVES-O-YEW-EI
A-BO

WHI-MER-A-WHI-K

LY-A-TH-GRAD-AND-THE
AT-A-LATE-TEN
L-E-LEAVES-LOW

I-THE-WEEDS-ES-CRUST-FORM-CRUST-Y

GRA-CY-I-Y-L-K

ED H

GA-TH-F-PAR

HIGH

ICE-CH-TH-THE-ND
CHES-RIGHT-ER-TH-ICE

EE-S-I

THESE

ARE V

FALL

A

2-2

EDG-BDD\$-OR

3-6

WIND TH-RI-I CR-A-S-MIN-M

BY-A-A-OR-MO-SUR-DAY

4-7

A

1-1

DS

6-1

B-R-O

2-1

I

CROSS-OS\$ MO-MORE-PRISED

I ENT-ER-M-U-ER-EN-A-NC

NG-ING

2-8

LONG-DE-A-AND-LOW-NG-O-CA-LONG

2-2

FL-TO-TO A O-S-TH

HIGH-ET

1-6 1-2

STAO-A-SU-AL EDG-S

THREE-PS-E-OR RE

172



O-S-E



DE-YEUX-EUX-S-VEC



TEURS-ET-N-REC

3-6

TI-E-PRO-E-N-N-ET-LA-EU

EUX-ER-ME

1-5

PREND-PRE-L

FI-LE-ET

D'UN-CO-OM

1-2

ER

A-TEURS-S

É-DE-FE-SE-É-GRAND-E

DA-QUE

GRA-G

EL-BE-E-COM

ED

QUE-M-SI

5-4

S-LES-S-R-ES

U-M-TU

2-3

TRO

AR-LES-A-GRANDS-S

A-LE-R-RA-NO-R

1-1

D'AD-A

RU-SE-A-ON-D-A

1-5

T-T-M-IL-PLUS-I

1-2

3-4

CH-CH-D

VE-A

DES-ES-POS

E

2-8

E-E-THIN-TH-I-B-B-WHERE-FOAM

BARE-THERE

6-2

I-ME-NORTH AB-A

E-SI-RE-AR-ES

2-4 3-4

OO-NOW-O-T-EAM P-WIND

9-4

GE-O-WRE-O-T-A-CH

4-7

MI-WHE-DLE-THE-SD

5-4

THEIR-T-OR-CT-BOT-O-O-TH THE WAVES

A-ET

3-2

THE-POS-TS-E

QU-E-N-E

4-4

I-IT

OR IF-T-NOT R-THINGS-I-TH ND
O-THE-MENT-TH-THE

SHADE H-FROM- AIR-KE-A
M-TH

S-BRI-I-THIS-THIS-ND-TELL-SPL TH VE-E-RIPE BROAD-Y JUST- AV-TH R-ERY
BOVE

V-TO-S HOS-A PI-PICT-Y-BUSH-EY
A-HEARD

TEG-REG-ES-YA

E-T-I-I-I

T

TH-AN-N THE I WOULD DWE

N-ES-HGS-TH-AR-WI-A-M C-S ND-A-E- A-ING A

SOLO FOR VOICE 49

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

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

+ equipped with contact microphone

THE YEAR BEGINS TO BE RIPE

♩ = 52-72

THE BIRDS SEEM TO DELIGHT IN THE FIRST FINE DAYS OF THE FALL IN THE WARM HAZ-Y LIGHT

(ROB-INS, BLUE-BIRDS, IN FAM-I-LIES ON THE AL-MOST BARE ELMS, PROE-BES AND PROB-ABLY PUR-PLE FINCH-ES).

NOW THE YEAR IT-SELF BE-GINS TO BE RIPE, RIP-ENED BY THE FROST LIKE A PER-SIM-MON.

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SOLO FOR VOICE 50

SONG WITH ELECTRONICS

(IRRELEVANT)

DIRECTIONS (SEE SOLOS 35 AND 22)

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

30⁶

1⁷

43¹

26¹¹

36²

36³

63¹²

44³

36²

29⁷

57⁷ 7

12¹²

12⁷

13¹⁰

5⁵

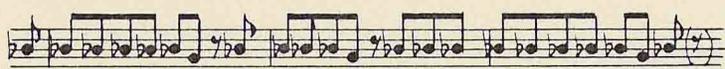
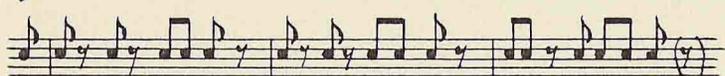
8⁷

20²

53¹⁰

55¹⁴

51⁴

8¹⁰29²16²47⁷63⁵29⁵3⁷47⁹28⁶63¹²3⁴31²

56⁷

4⁴

54⁶

62⁵

58¹²

30¹¹

55¹⁰

3⁸

45⁷

13⁹

31¹²

12¹¹

184

54²



19⁶



1⁵



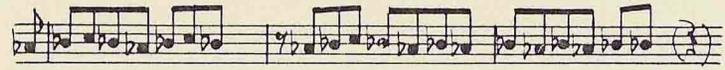
15⁴



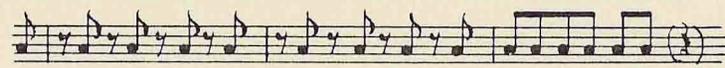
45³



46¹¹



25⁵



30¹⁰



16⁶



12⁶



SOLO FOR VOICE 51

THEATRE WITH ELECTRONICS

(RELEVANT)

DIRECTIONS

Play a recording of a forest fire.

SOLO FOR VOICE 52
(Aria No. 2)

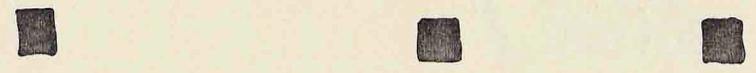
SONG

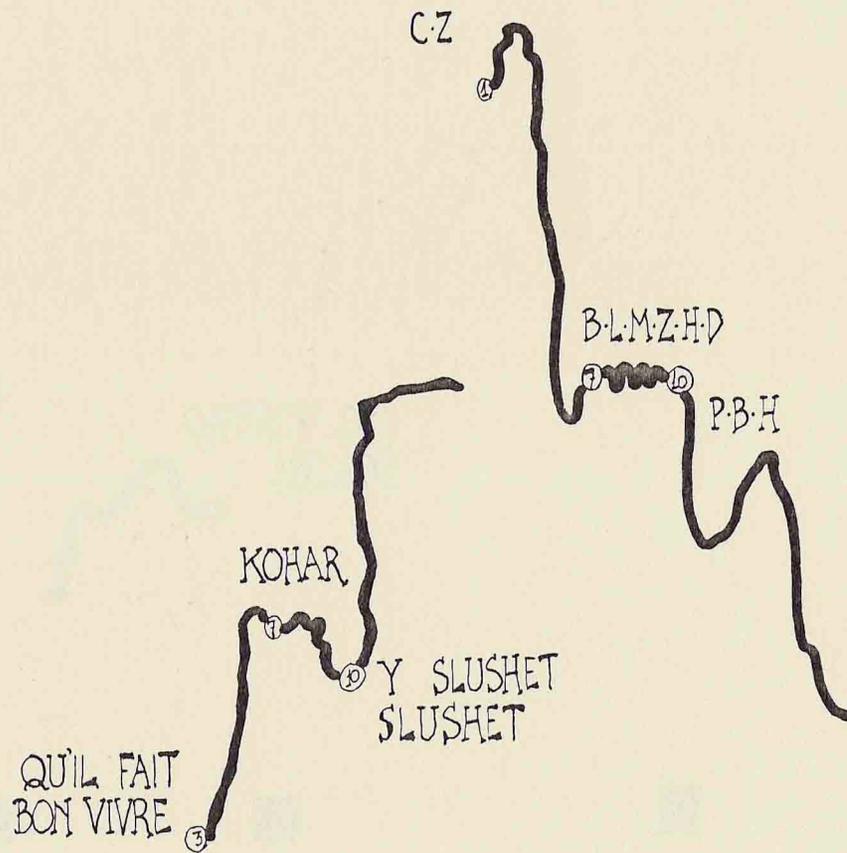
(RELEVANT)

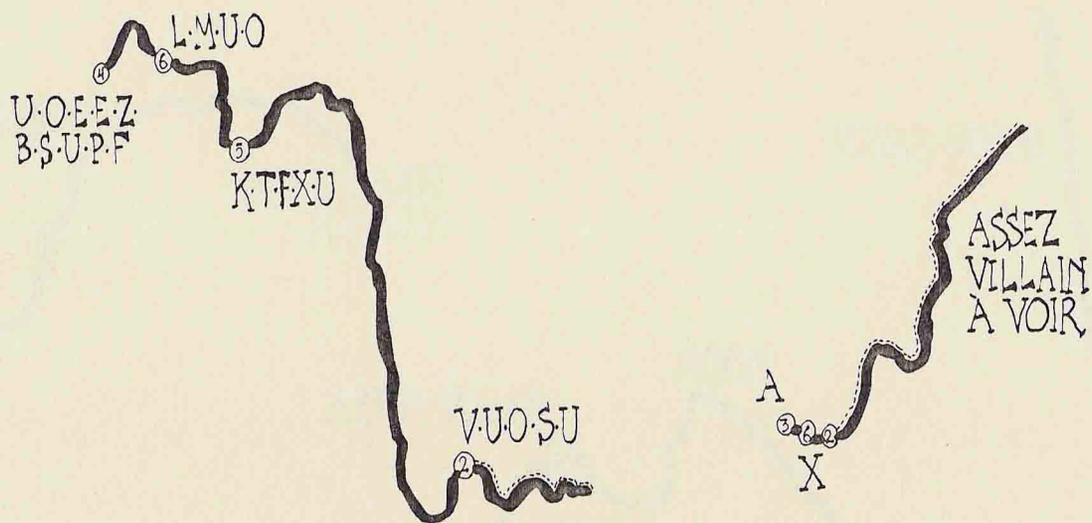
DIRECTIONS

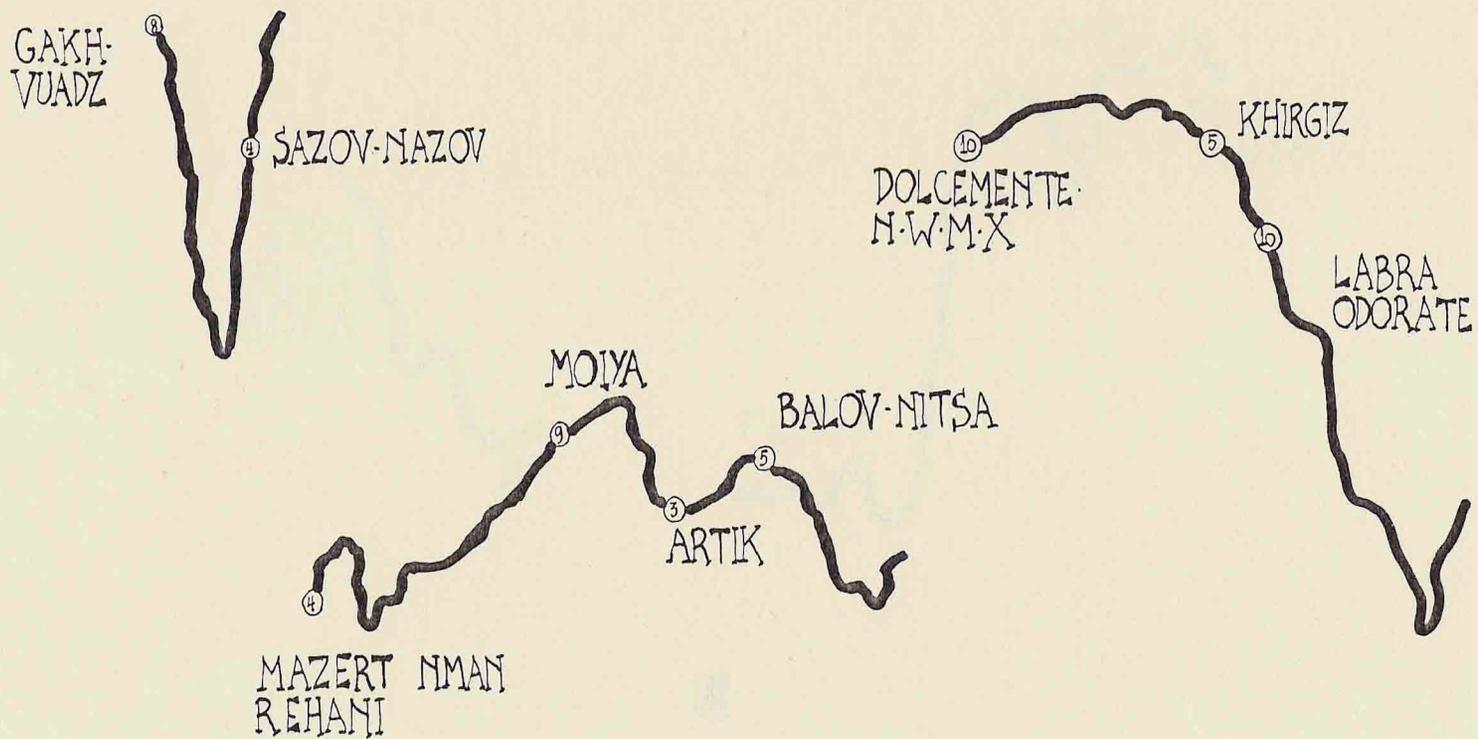
The aria may be sung in whole or in part to provide a program of a determined time-length. The notation represents time horizontally, pitch vertically, roughly suggested rather than accurately described. The lines include circled numbers 1-10. These represent 10 styles of singing. It is suggested that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

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

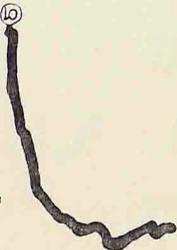




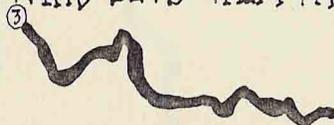




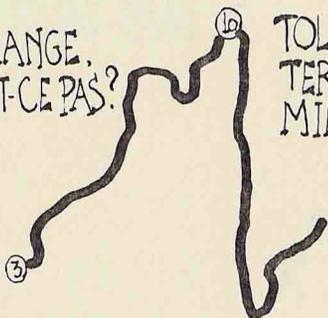
TOUT;
 JE RECOMMENCERAIS
 TOUT



YAR NAZANI; A PUFF OF
 WIND SETS THEM FREE



ÉTRANGE.
 N'EST-CE PAS?



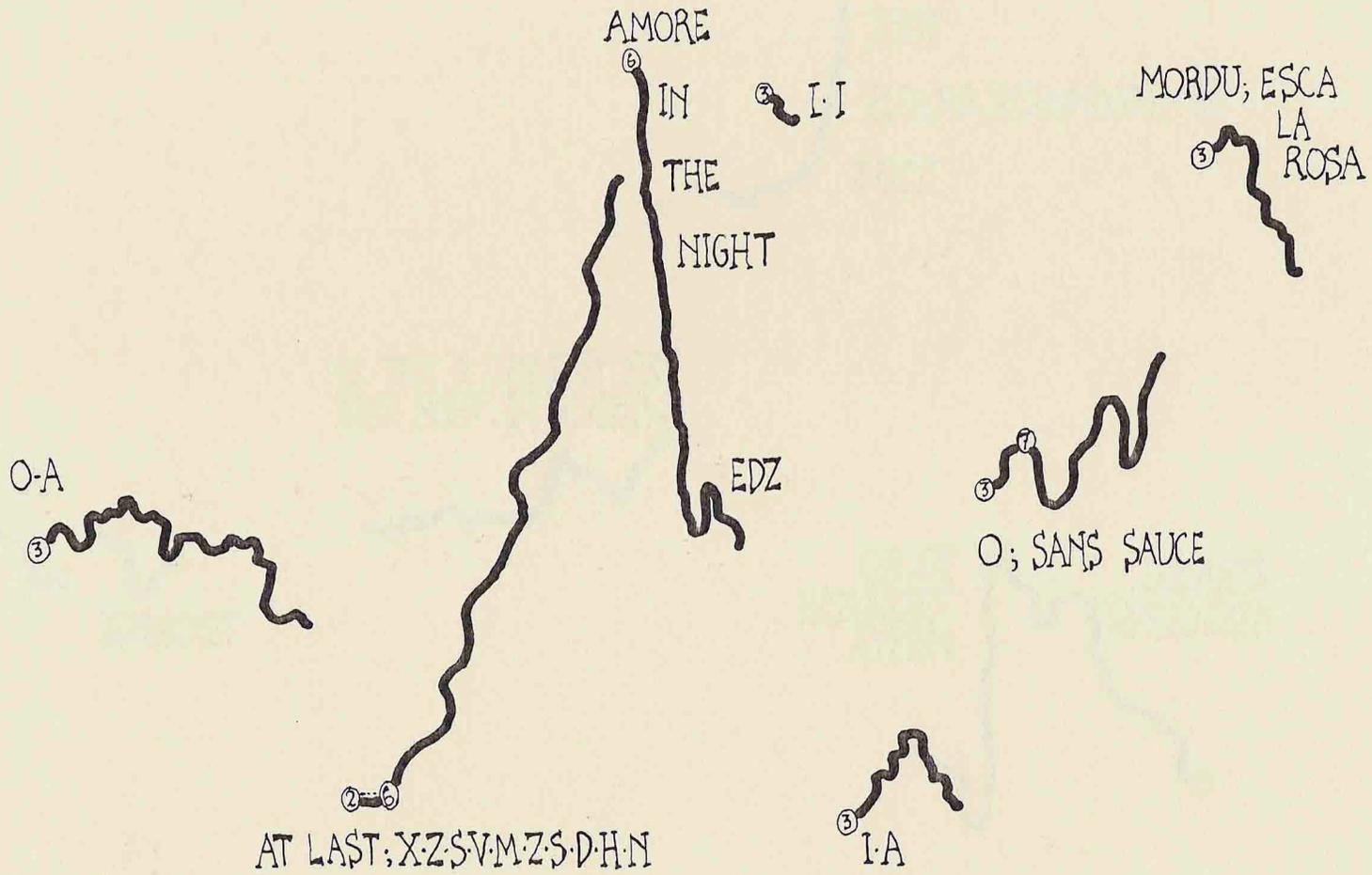
TOLKO
 TERZAYESH
 MINYA

TENDRESSE



RAD-NO





AMORE

⑥

IN

THE

NIGHT

③ I-I

MORDU; ESCA

LA

ROSA

③

O-A

③

EDZ

⑦

③

O; SANS SAUCE

②-⑥

AT LAST; X:Z.S.V.M.Z:S.D.H.N

③

I-A

TAK SHTOJE

U·A

I·U·E·C·E·S·T·M·E·M·E·C·E·R·T·A·I·N

I·U·E·C·E·S·T·M·E·M·E·C·E·R·T·A·I·N

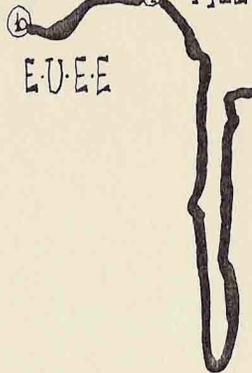
M·O·Y·G·E·H·N·E·E·,·M·O·Y·A·H·N·G·E·H·L·,·M·O·Y·D·R·U·G·E

M·O·Y·G·E·H·N·E·E·,·M·O·Y·A·H·N·G·E·H·L·,·M·O·Y·D·R·U·G·E

T.X.C



ALLEGRO STA



E.U.E.E

TOUGH
AS THEY
ARE

IN THE
MORNING
AFTER
A DEBAUCH



KHRIMIAN
HAIRIG



SOLO FOR VOICE 53
(Aria No. 2B)

SONG

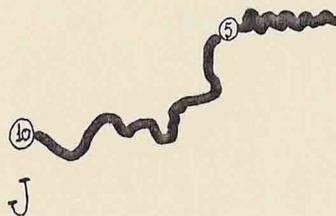
(RELEVANT)

DIRECTIONS (SEE SOLO 52)

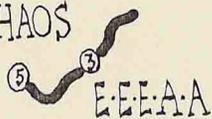
I FIGLI
D'ADAMO APRÈS
 CELA



TAULKO



LE CHAOS



LA SIRENA INGANNATRICE



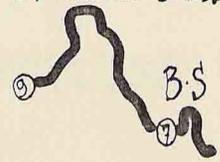
NYE-VC-L





LE PRINCE
NE SERA PAS RICHE,
LE PAUVRE

OSTINATI PENSIERI



LA SENSIBILITÉ, R



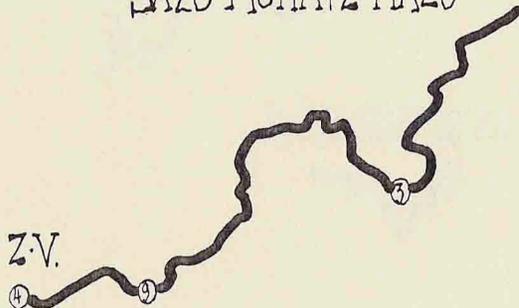
COSÌ VOLETE,



COSÌ SARÀ

SAZU MUNATZ NAZU

Z.V.



RESTA! E-I-I



JE CROIS; E

MOY
BOJYE

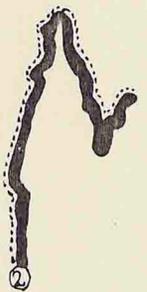
ZFHD

DOUCEMENT
BALANCE

JE ME
RETIRE

ARTIK.X;
HOMMAGE
VIENT

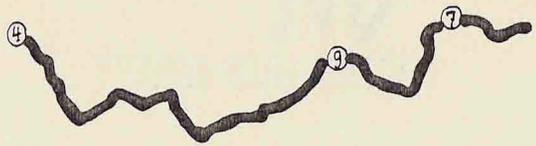
VZAW GRUD GOREET



LASCIA AL COR
LA LIBERTÀ



INCESSANTLY MOVING
THEIR HEADS AND BODIES



W·N·R·J; URARDUAN

⑥

⑩

ZABREET KAK
SKAWRO

LIETA E VEZZOSA



RAZOTCHAROVANNIA

SOLO FOR VOICE 54

THEATRE

(RELEVANT)

DIRECTIONS

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

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SOLO FOR VOICE 55

THEATRE

(IRRELEVANT)

DIRECTIONS

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

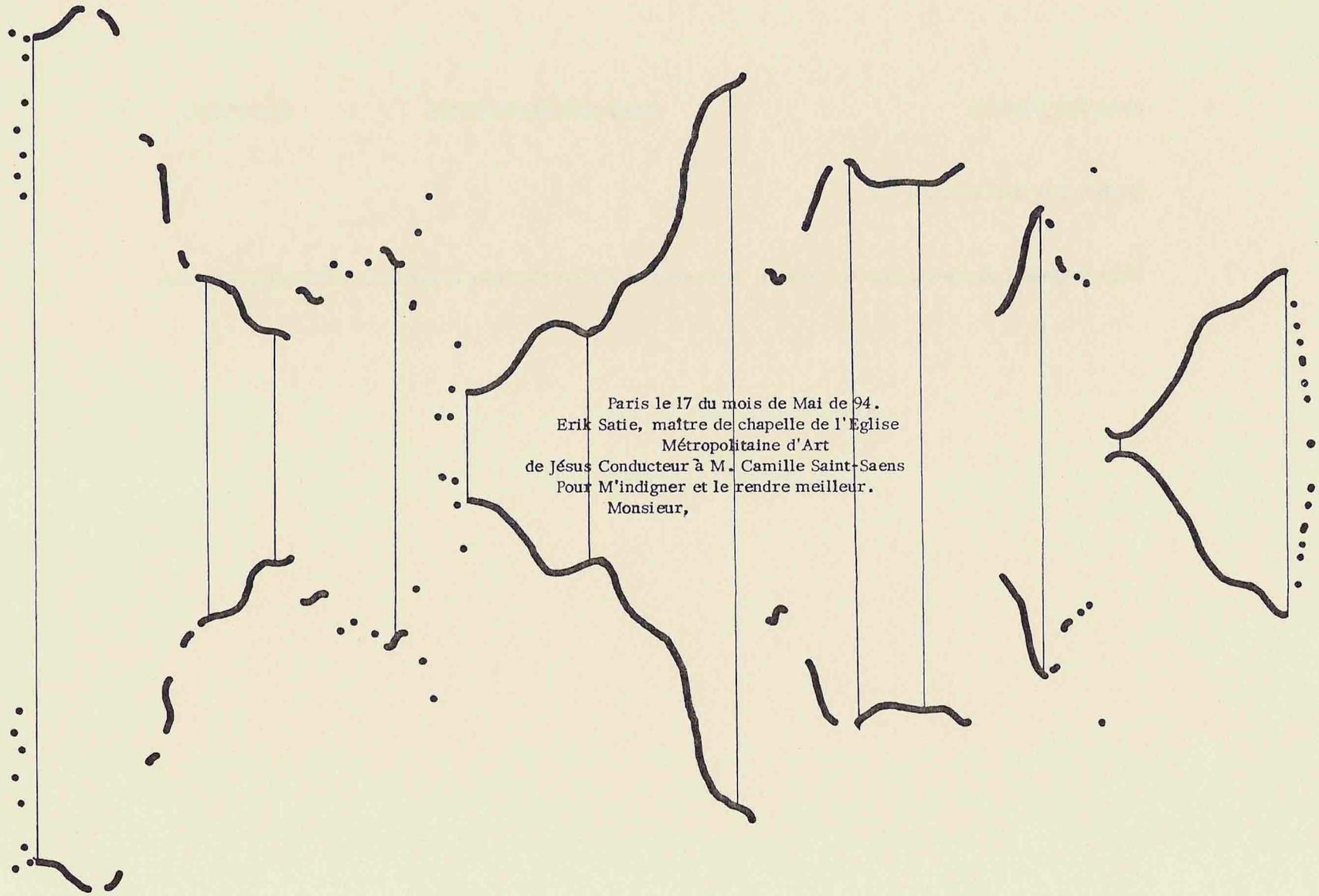
SOLO FOR VOICE 56

SONG WITH ELECTRONICS

(RELEVANT)

DIRECTIONS (SEE SOLO 21)

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



Paris le 17 du mois de Mai de 94.
Erik Satie, maître de chapelle de l'Eglise
Métropolitaine d'Art
de Jésus Conducteur à M. Camille Saint-Saens
Pour M'indigner et le rendre meilleur.
Monsieur,

SOLO FOR VOICE 57

THEATRE

(RELEVANT)

DIRECTIONS

Immobility (interior, exterior).

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

SOLO FOR VOICE 58

SONG

(IRRELEVANT)

DIRECTIONS

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

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

Handwritten musical notation on a five-line staff. The notation includes several notes with stems and various accidentals (sharps, flats, and naturals). A small group of notes is written above the staff. The number "2-1" is written in the center of the staff.

Handwritten musical notation on a five-line staff. The notation includes several notes with stems and various accidentals (sharps, flats, and naturals). A small group of notes is written above the staff. The number "5-2" is written in the center of the staff.

Handwritten musical notation on a five-line staff. It includes a treble clef, a key signature of one sharp (F#), and various notes and rests. A '5:1' time signature is present. The notation is somewhat sparse and appears to be a sketch or a specific exercise.

Handwritten musical notation on a five-line staff. It includes a treble clef, a key signature of one sharp (F#), and various notes and rests. A '5:1' time signature is present. The notation is more dense than the first system, with some notes beamed together.

Handwritten musical notation on a five-line staff. It includes a treble clef, a key signature of one flat (B-flat), and a 9/4 time signature. The notation consists of several measures of music with notes and rests. A double bar line is present near the end of the staff.

Handwritten musical notation on a five-line staff. It includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of several measures of music with notes and rests. A double bar line is present near the end of the staff.

Handwritten musical notation on a five-line staff. The notation consists of several groups of notes, some with stems and some without. There are accidentals (sharps and flats) and a fingering pattern '5-1-1-1' written in the center of the staff. The notes are arranged in a way that suggests a sequence of chords or a melodic line.

Handwritten musical notation on a five-line staff. The notation consists of several groups of notes, some with stems and some without. There are accidentals (sharps and flats) and a fingering pattern '4-2-1-4' written in the center of the staff. The notes are arranged in a way that suggests a sequence of chords or a melodic line.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A treble clef is visible on the left. The notes are scattered across the staff, with some groups connected by horizontal lines. There are several accidentals, including flats (b) and sharps (#). A time signature of 1/4 is written in the center of the staff.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. A treble clef is visible on the left. The notes are scattered across the staff, with some groups connected by horizontal lines. There are several accidentals, including flats (b) and sharps (#). A time signature of 1/2 is written in the center of the staff.

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Handwritten musical notation on a five-line staff. The notation consists of several groups of notes, some with stems and some without. A time signature of 4.6.4.1 is written in the center of the staff. The notes are arranged in a way that suggests a sequence of chords or intervals, with some notes having accidentals (sharps and flats).

Handwritten musical notation on a five-line staff. The notation consists of several groups of notes, some with stems and some without. A time signature of 2.1.1.2 is written in the center of the staff. The notes are arranged in a way that suggests a sequence of chords or intervals, with some notes having accidentals (sharps and flats).

Handwritten musical notation on a five-line staff with a treble clef. The notation consists of a series of notes and rests, with some notes beamed together. A time signature of 8:2 is written in the center of the staff. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several accidentals, including flats and sharps. The piece ends with a double bar line and a final note.

Handwritten musical notation on a five-line staff with a treble clef. The notation consists of a series of notes and rests, with some notes beamed together. A time signature of 3:3 is written in the center of the staff. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several accidentals, including flats and sharps. The piece ends with a double bar line and a final note.

Handwritten musical notation on a five-line staff. The notation includes several notes with accidentals (sharps and flats) and stems. A prominent feature is a descending sequence of notes on the right side of the staff. The number "43.4" is written in the center of the staff.

Handwritten musical notation on a five-line staff. The notation includes several notes with accidentals (sharps and flats) and stems. A prominent feature is a descending sequence of notes on the right side of the staff. The number "4" is written in the center of the staff.

Handwritten musical notation on a five-line staff. The notation includes various notes, accidentals (sharps, flats, and naturals), and a double bar line. The notes are arranged in a sequence that generally moves upwards and then downwards across the staff. There are several accidentals, including a sharp on the first line, a flat on the second line, and a sharp on the third line. A double bar line is present in the middle of the staff.

Handwritten musical notation on a five-line staff. The notation includes various notes, accidentals (sharps, flats, and naturals), and a double bar line. The notes are arranged in a sequence that generally moves upwards and then downwards across the staff. There are several accidentals, including a sharp on the first line, a flat on the second line, and a sharp on the third line. A double bar line is present in the middle of the staff.