

Scores (for consideration)

Symphony No. 5
in C Minor
Op. 67

Allegro con brio. $\text{♩} = 108.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

The image displays a page of a musical score for the first movement of Beethoven's Symphony No. 5 in C minor. The tempo is marked 'Allegro con brio' with a quarter note equal to 108 beats per minute. The time signature is 2/4. The score is arranged in three systems. The first system includes woodwinds (Flutes, Oboes, Clarinets in B-flat, Bassoons) and brass (Horns in E-flat, Trumpets in C, Timpani in C and G). The second system includes strings (Violins I and II, Viola, Violoncello, and Bass). Dynamics such as 'ff' (fortissimo) and 'p' (piano) are indicated throughout the score. The notation includes various musical symbols like notes, rests, and slurs.

Symphony No. 5 in C minor by Ludwig van Beethoven

Phantastische Symphonie.

(In 5 Sätzen.)

Symphonie Fantastique. Fantastic Symphony.

(En 5 parties.)

(In 5 movements.)

Sr. Majestät Nikolaus I., Kaiser von Russland, gewidmet.

I.

Träumereien, Leidenschaften.

Rêveries. Passions.

Visions and Passions.

H. Berlioz, Op. 14.

Largo. (♩ = 56.)

2 Flauti.
Flauto II = Flauto piccolo.

2 Oboi.

2 Clarinetti in B (Si^b).
I. II. in Es (Mi^b).
4 Corni.
III. IV. in C (Ut).

2 Fagotti.

2 Cornetti in B (Si^b).
(Cornets à pistons.)

2 Trombe in C (Ut).

Timpani
in C (Ut) G (Sol).

Violino I. con sordino

Violino II. con sordino

Viola. con sordino

Violoncello. con sordino

Contrabasso. con sordino

Largo. (♩ = 56.)

SONATE.

Vivace ma non troppo.

Johannes Brahms, Op. 78.

Violine.

Pianoforte.

p m.c.

p m.c. dolce

sempre p e tranquillo

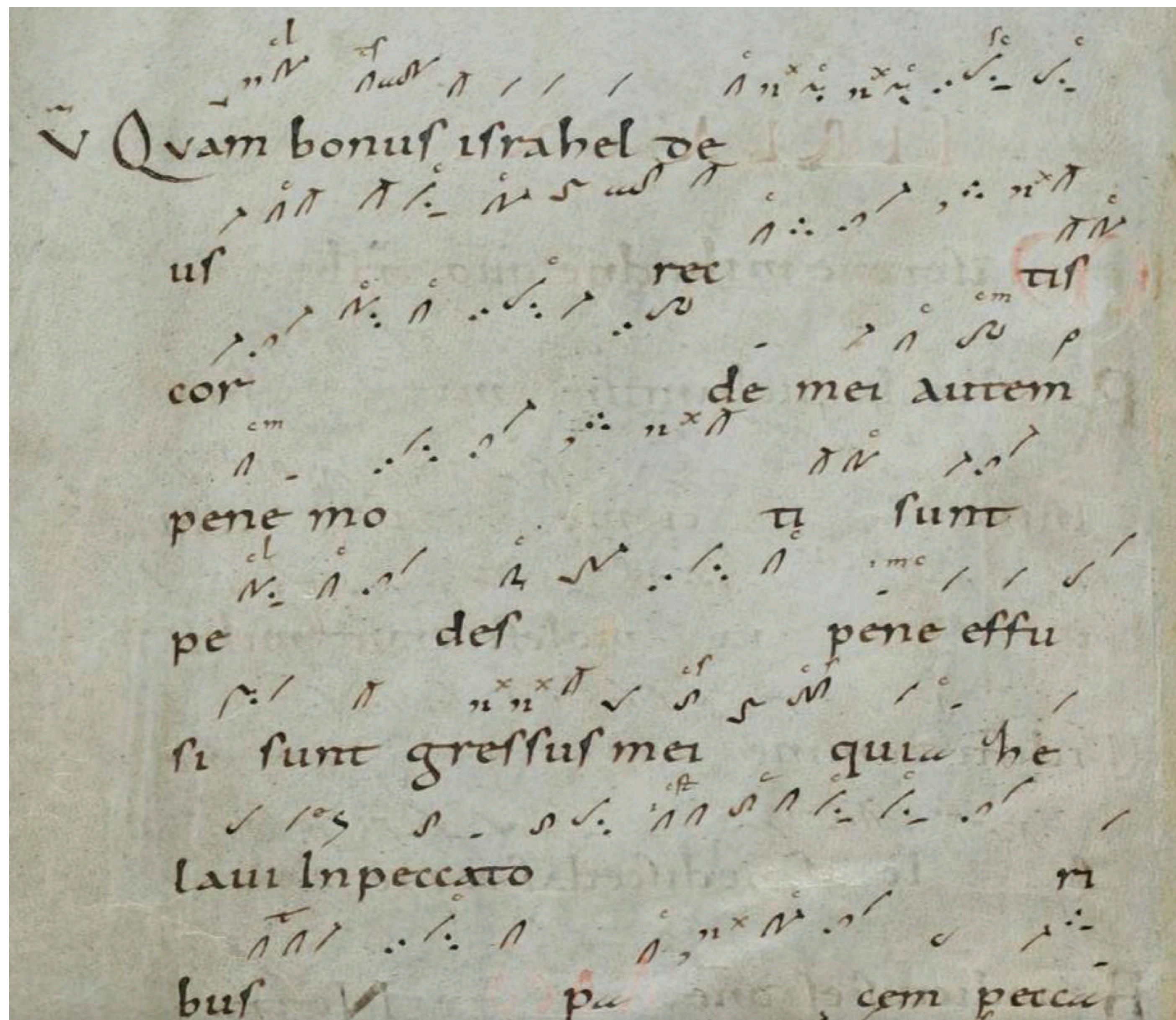
Sonata for Violin and Piano, No. 1 Opus 78 by Johannes Brahms



J.S. Bach Cello Suite 1, Prelude trans. Anna Magdelana Bach

Ÿ.
D E-us in adjutó-ri-um mé- um inténde. R̃. Dómine ad adju-
vándum me festí-na. Gló-ri-a Pátri, et Fí-li-o, et Spi-rí-tu-i Sán-
cto. Sic-ut érat in princípi-o, et nunc, et semper, et in saécu-la
saecu-ló-rum. Amen. Alle-lú-ia. or : Laus tí-bi Dómine Rex aetérnae
gló-ri-ae.

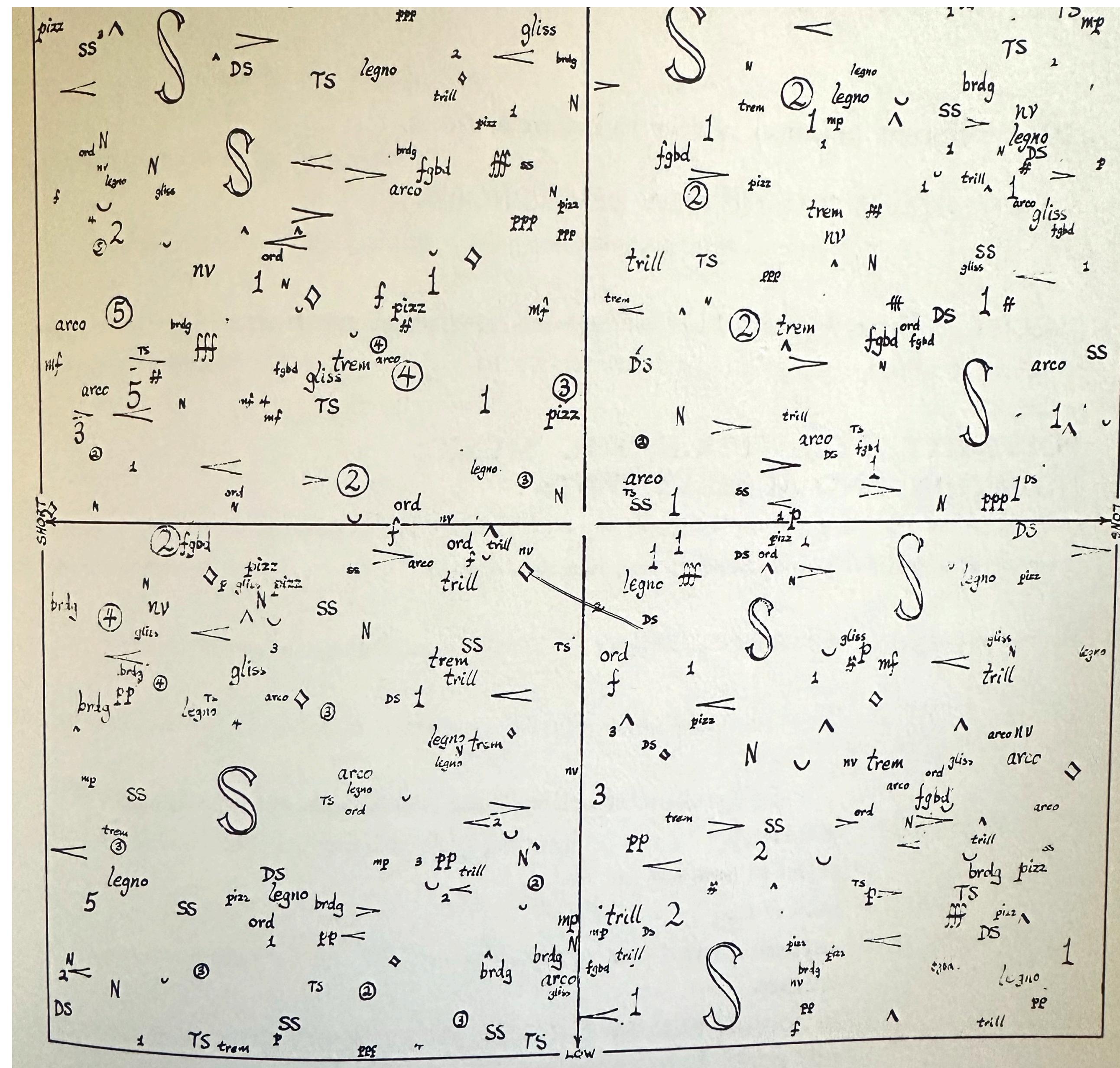
Common Tone to be sung during Vespers during a solemn feast. From the *Liber Usualis*.



Excerpt of Tractus Deus, Meus Deus, from Cantatorium Codex Sangallensis 359.

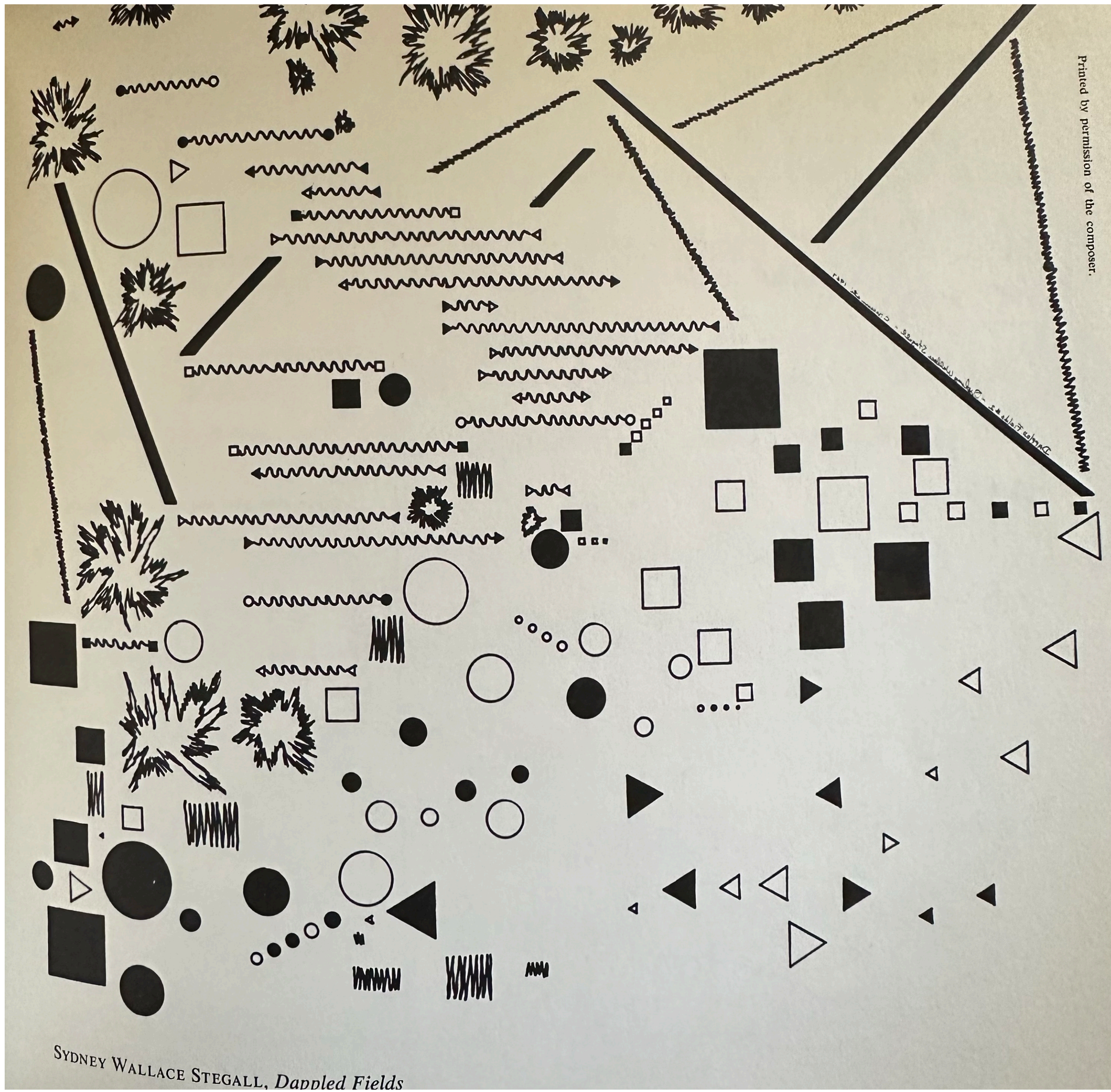


Picnic by Cilla McQueen



Tenney - "String Complement"

Printed by permission of the composer.



SYDNEY WALLACE STEGALL, *Dappled Fields*

Printed by permission of the composer.

WEEK ENDING 2/11/67

SHEET NO. 3

EDITORIAL DEPARTMENT
PAYROLL DISTRIBUTION

TOTAL KRSNA

IN MEMORIAM: A. J. MUSTE

JML

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

PENDULUM MUSIC

FOR MICROPHONES, AMPLIFIERS, SPEAKERS AND PERFORMERS

Pendulum Music

By Steve Reich

2, 3, 4 or more microphones are suspended from the ceiling by their cables so that they all hang the same distance from the floor and are all free to swing with a pendular motion. Each microphone's cable is plugged into an amplifier which is connected to a speaker. Each microphone hangs a few inches directly above or next to its speaker.

The performance begins with performers taking each mike, pulling it back like a swing, and then in unison releasing all of them together. Performers then carefully turn up each amplifier just to the point where feedback occurs when a mike swings directly over or next to its speaker. Thus, a series of feedback pulses are heard which will either be all in unison or not depending on the gradually changing phase relations of the different mike pendulums.

Performers then sit down to watch and listen to the process along with the audience.

The piece is ended sometime after all mikes have come to rest and are feeding back a continuous tone by performers pulling out the power cords of the amplifiers.

Steve Reich 8/68

I Am Sitting In a Room

By Alvin
Lucier

I AM SITTING IN A ROOM (1970)

for voice and electromagnetic tape

Necessary Equipment:

1 microphone
2 tape recorders
amplifier
1 loudspeaker

Choose a room the musical qualities of which you would like to evoke.

Attach the microphone to the input of tape recorder #1.

To the output of tape recorder #2 attach the amplifier and loudspeaker.

Use the following text or any other text of any length:

"I am sitting in a room different from the one you are in now.

I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed,

What you will hear, then, are the natural resonant frequencies of the room articulated by speech.

I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have."

Record your voice on tape through the microphone attached to tape recorder #1.

Rewind the tape to its beginning, transfer it to tape recorder #2, play it back into the room through the loudspeaker and record a second generation of the original recorded statement through the microphone attached to tape recorder #1.

Rewind the second generation to its beginning and splice it onto the end of the original recorded statement on tape recorder #2.

Play the second generation only back into the room through the loudspeaker and record a third generation of the original recorded statement through the microphone attached to the recorder #1.

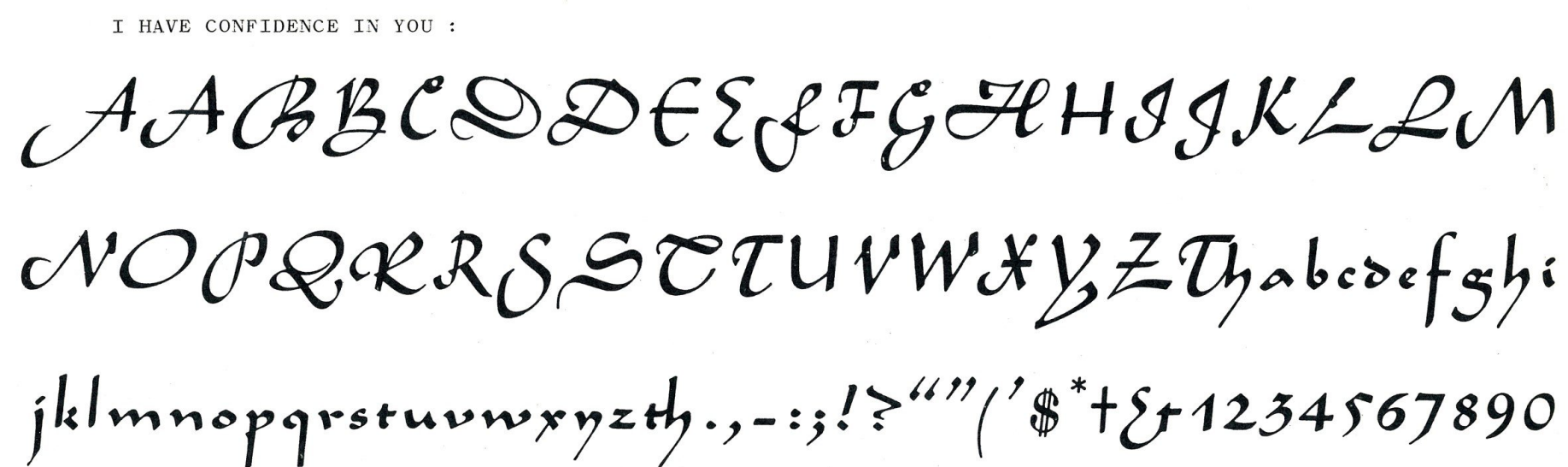
©1970 Alvin Lucier

ERIC ANDERSEN: OPUS 51. I have confidence in you (1964).
for any kind of ensemble.

PERFORMANCE INSTRUCTIONS.

There are a number of written parts consisting of a text and an alphabet. Additional agreements may be made for performance.

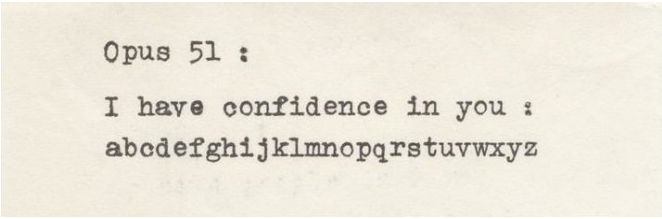
Here are examples of parts:



(from Andersen. Edition Bonotto, Italy, has an identical version, with the artist's signature)



(from moma.org)



(from moma.org - detail of a page typed by Andersen, comprising op.39, 51, 52 and 53. Fondazione Benotto, Italy, has a similarly typewritten version, however with "opus 51" added with pencil by a writer different from Andersen and, erroneously, the year "1965".

*I Have Confidence in
You*

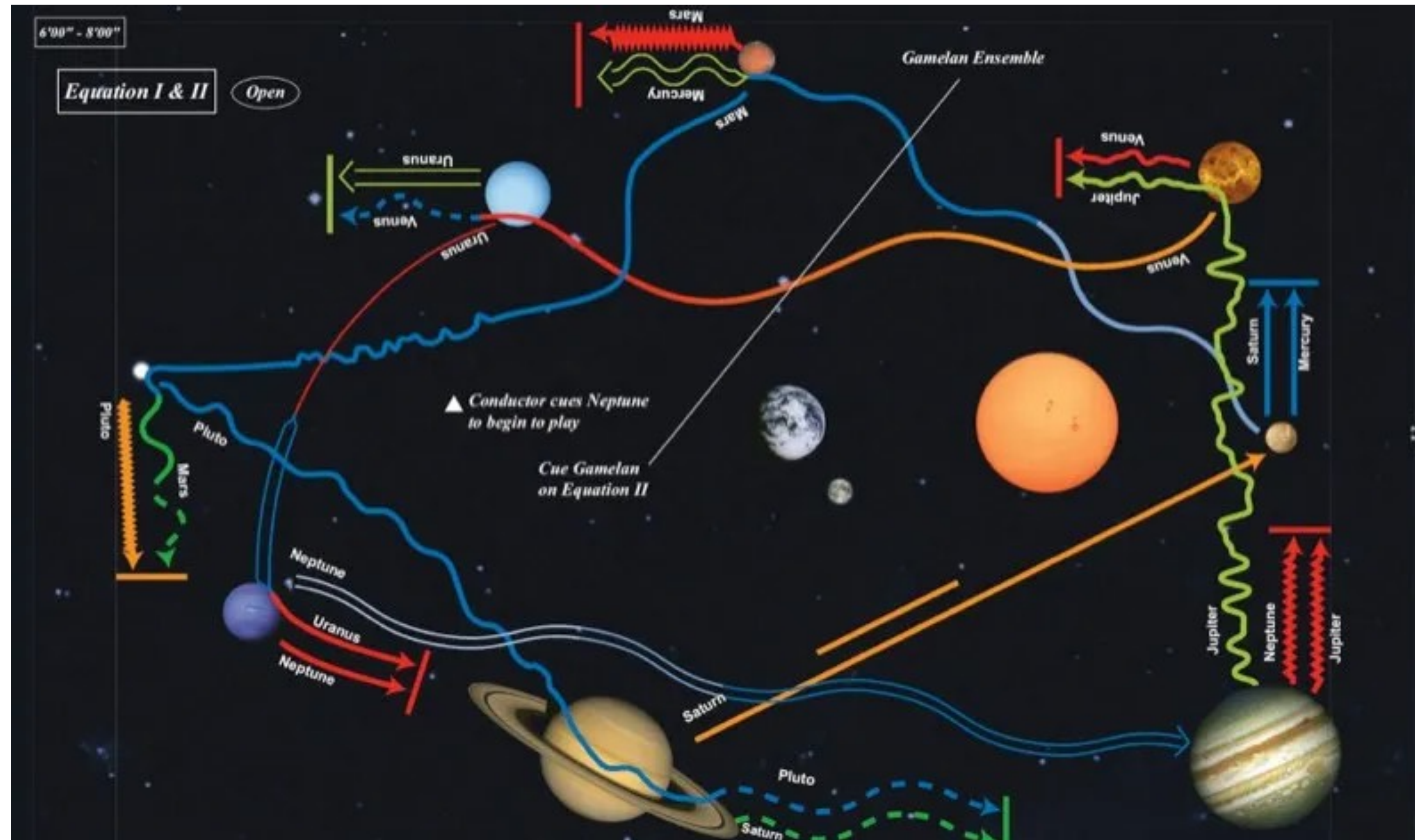
By Eric Andersen


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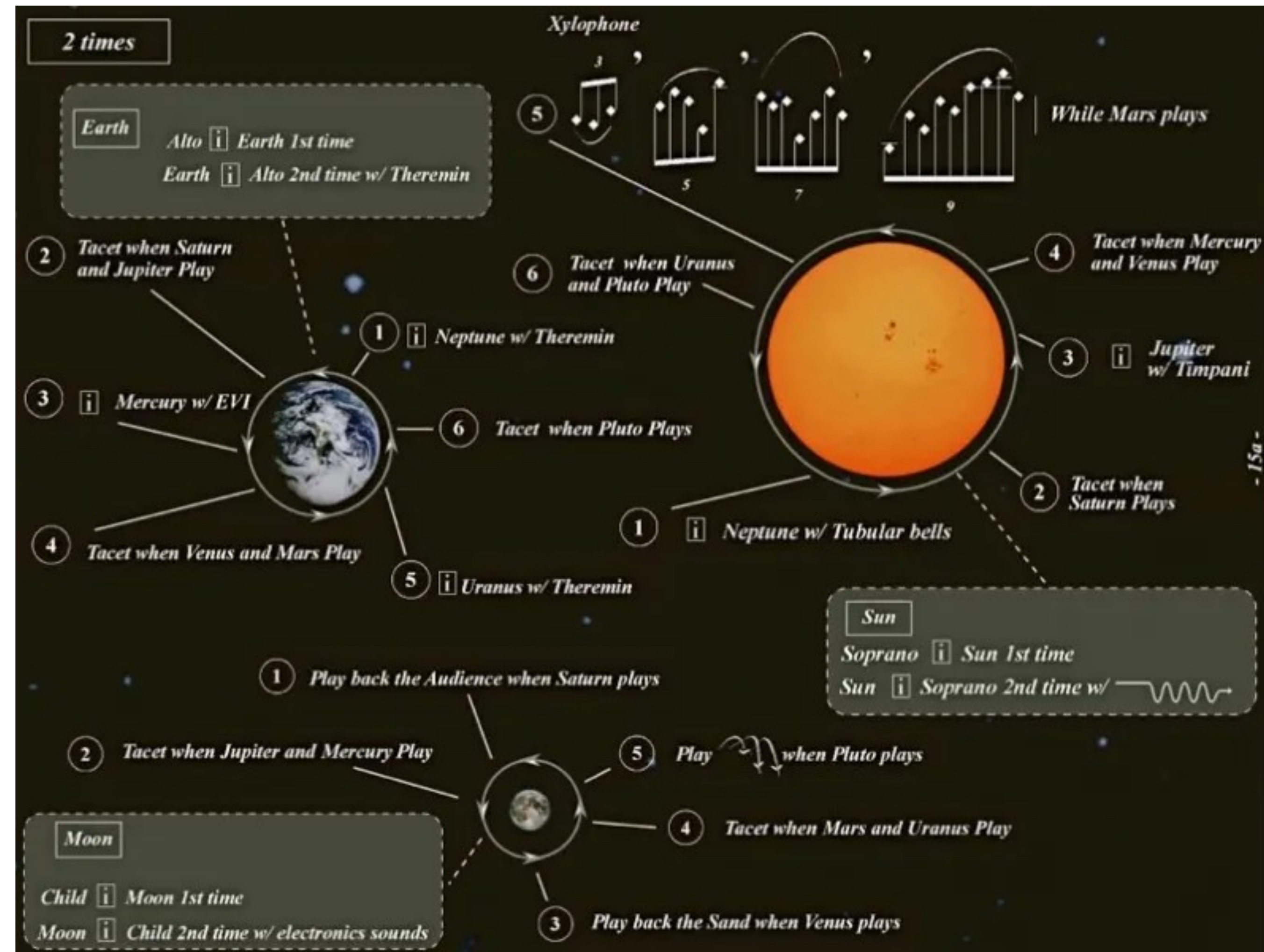
C PROGRAMME XENAKIS
C
C READ CONSTANTS AND TABLES
C DIMENSION Q(12),S(12),F(12,12),PN(12,50),SPN(12,50),NT(12),
1HAMIN(12,50),HAMAX(12,50),HBMIN(12,50),HBMAX(12,50),GN(12,50),H(12
2,50),TFETA(256),VIGL(1),MONI(7),Z1(8),Z2(8),ALFA(3),AMAX(12)
XEN 1
C
C I=1
C DO 36 IX=1,7
C IX8=8-IX
C MODI(IX8)=1
C I=I+1
XEN 1
36 CONTINUE
C
C READ INPUT TAPE 5,114,(TFETA(I),I=1,256)
C READ INPUT TAPE 5,113,(Z1(I),Z2(I),I=1,8)
XEN 1
C
C 2000 READ INPUT TAPE 5,110,DELTA,V3,A10,A20,A17,A30,A35,BF,SQPI,FPSI,VI
1TLIM,ALFA,ALIM
C READ INPUT TAPE 5,109,KT1,KT2,KW,KNL,KTR,KTF,KR1,GTNA,GTNS,(NT(I),
1I=1,KTR)
C READ INPUT TAPE 5,115,KTFST3,KTEST1,KTEST2
XEN 1
C
C IF(KTFST3)2000,2001,2000
C 2000 PRINT 118
C 2001 R=KTF-1
C A10=A10+SQPI
C A20=A20+SQPI/R
C A30=A30+SQPI
C DO 92 I=1,KTR
C V=0.
C KTS=NT(I)
C READ INPUT TAPE 5,112,(HAMIN(I,J),HAMAX(I,J),HBMIN(I,J),HBMAX(I,J)
1,GN(I,J),PN(I,J),J=1,KTS)
C DO 95 J=1,KTS
C Y=Y+PN(I,J)
C SPN(I,J)=Y
C 95 CONTINUE
C IF(ARSF(Y-1.0)-FPSI)92,9,9
C 92 CONTINUE
XEN 1
C
C DO 90 I=1,KTR
C READ INPUT TAPE 5,111,(E(I,J),J=1,KTF)
XEN 1
C 90 CONTINUE
C DO 88 J=1,KTE
C Y=0.
C DO 83 I=1,KTR
C Y=Y+E(I,J)
C 83 CONTINUE
C IF(ARSF(Y-1.0)-FPSI)88,9,9
C 88 CONTINUE
C DO 30 I=1,KTR
C AMAX(I)=1./E(I,1)
C DO 30 J=2,KTE
C AJ=J-1
C AX=1./(E(I,J)*EXP(AJ))
C IF(KT)151,150,151
C 151 WRITE OUTPUT TAPE 6,140,AX
XEN 1

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1) See "Musiques Formelles"
 edited by La Revue Musicale, 7 Place
 Saint Sulpice, Paris 6. Also,
 "Gravitationer Blätter" NE 26 edited
 by Hermann Scherchen, Gravenhorst



Celestial Spheres Fantasy by Martin Loyato



Celestial Spheres Fantasy by Martin Loyato



No. 6777a

JOHN CAGE

4' 33"

(Original Version in Proportional Notation)

What's the most generalized score possible?

What's the most specific score possible?

Behold!

(MED. SWING)

DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

Handwritten musical score for "Don't Get Around Much Anymore" by Duke Ellington and Bob Russell. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests. Above the staves, there are handwritten chord symbols and some performance markings. The chords include Cmaj7, D-7, D#o7, C/E, C7, B7, Bb7, A7, D7, G7, C6, G7 N.C., F#o7, Fb, F#-1b5, B7b9, E-7, Eb7, D-7 N.C., Cmaj7, D-7, D#o7, C/E, Cmaj7, B7, Bb7, A7, D7, G7, Cb, (Eb7, D-7, G7).