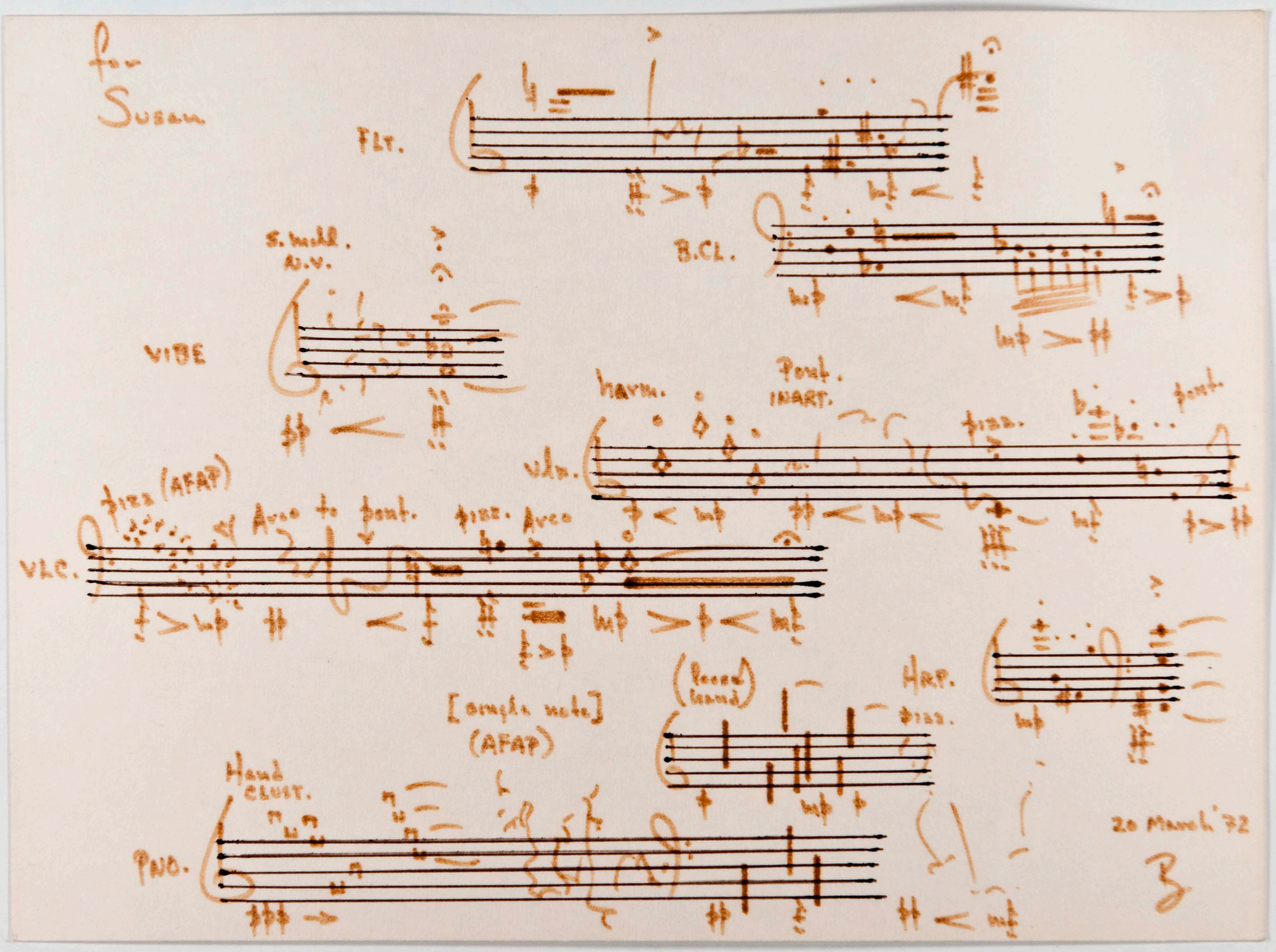
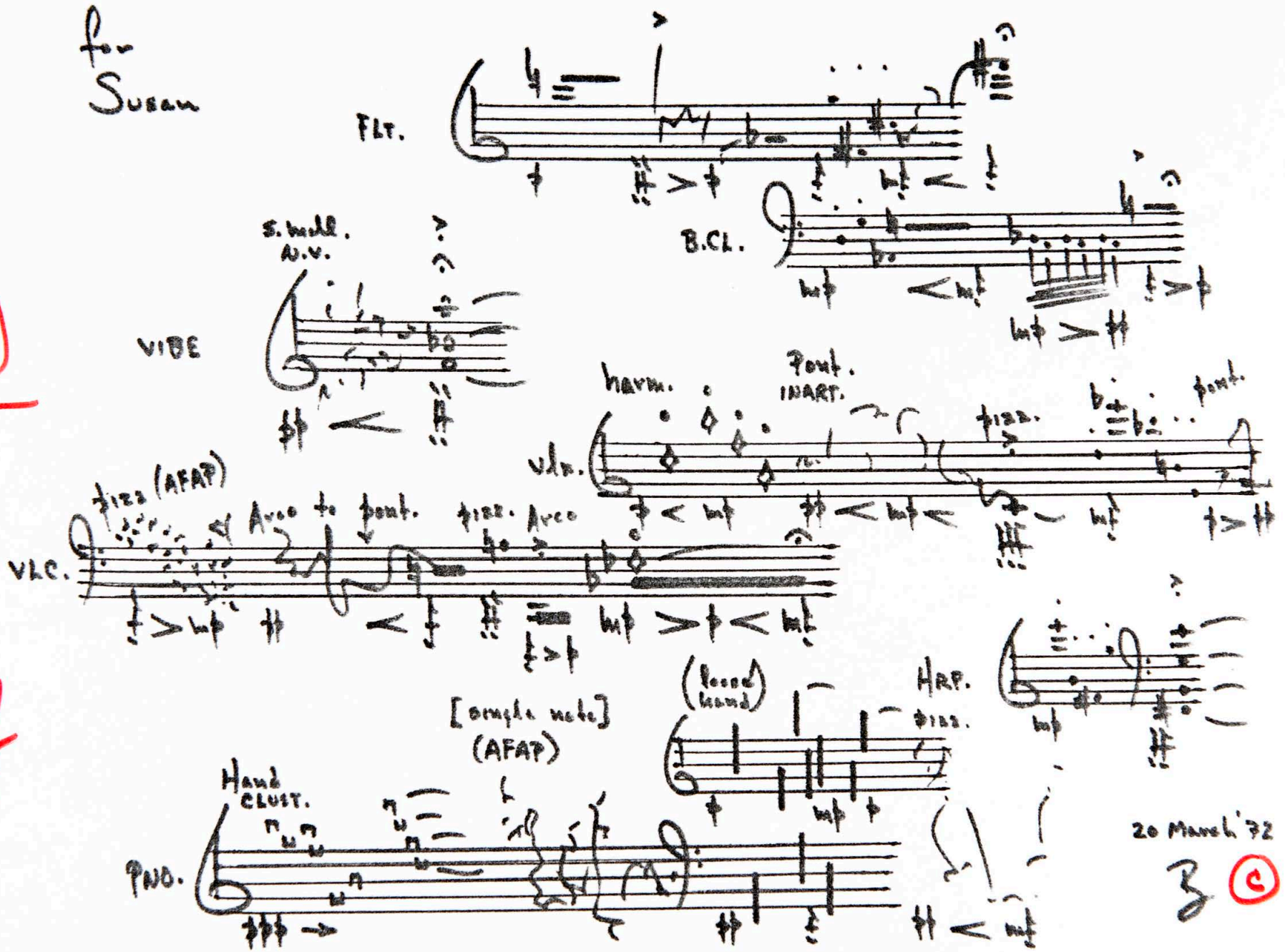
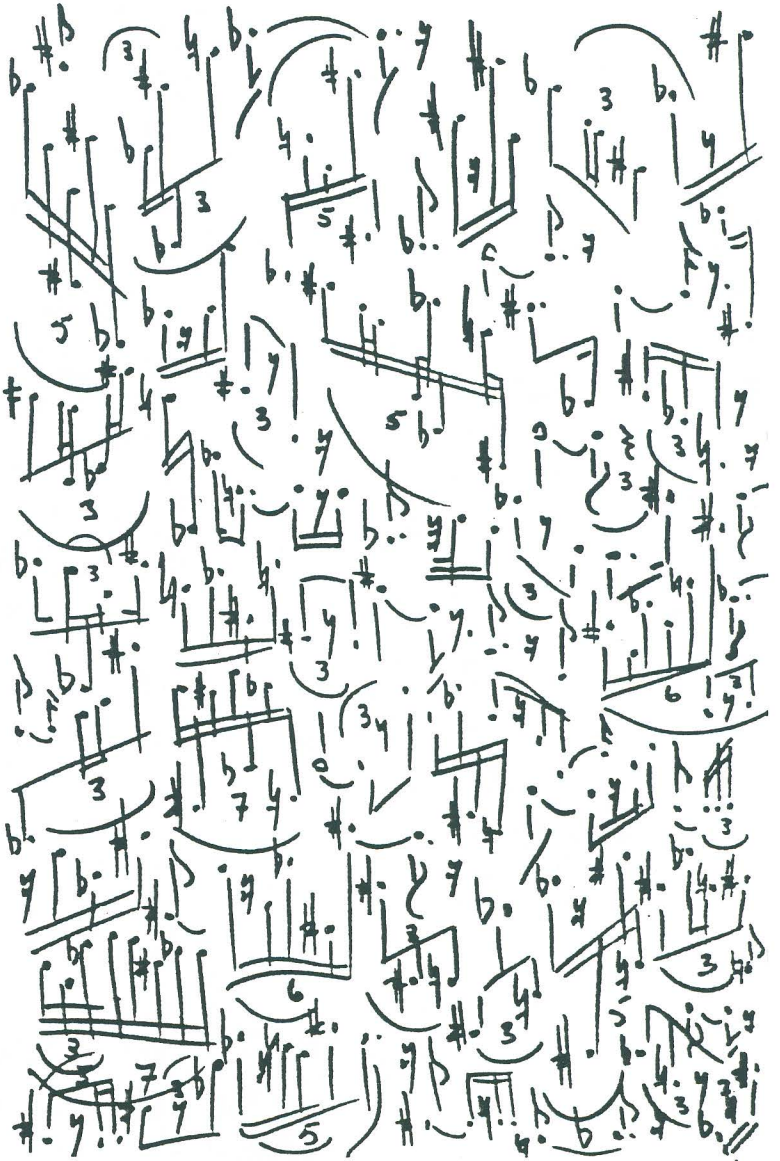

for Susan
FLT.
B.CL.
S. mall. N.V.
VIBE
harm.
Pont. INART.
pizz.
pont.
vln.
pizz (AFAP)
Arco to pont.
pizz.
Arco
VLC.
(loose hand)
HRP.
pizz.
[single note] (AFAP)
Hand CLUST.
PNO.
20 March '72
B

may be played L. to R. (proportionally) as scored — or, each event may be cued independently and in any order, as in other of my "open form" scores —

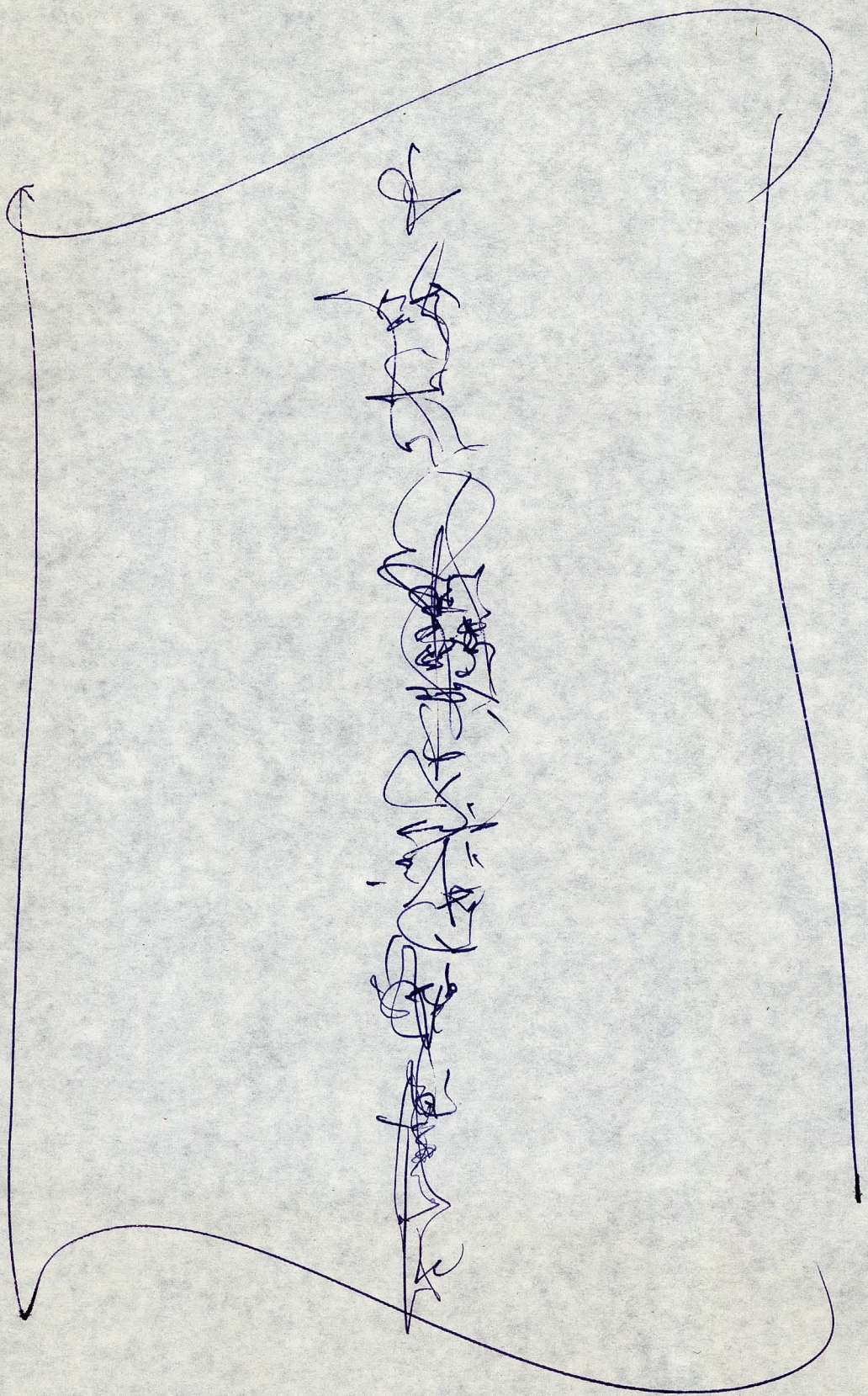
B





Earle Brown
C. 1980

© EARLE BROWN

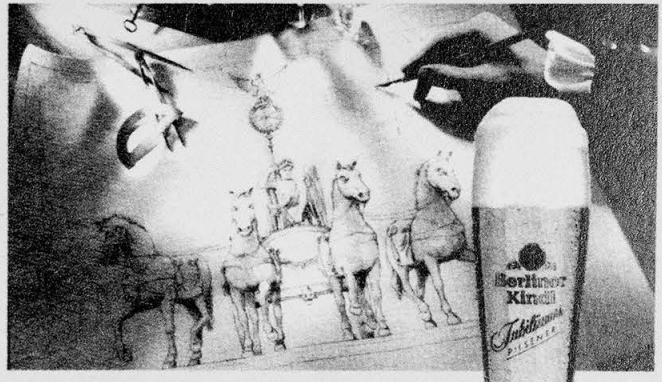


BJ 15 Aug. '91

for Ann-
Berlin
1 May '94
E.B.

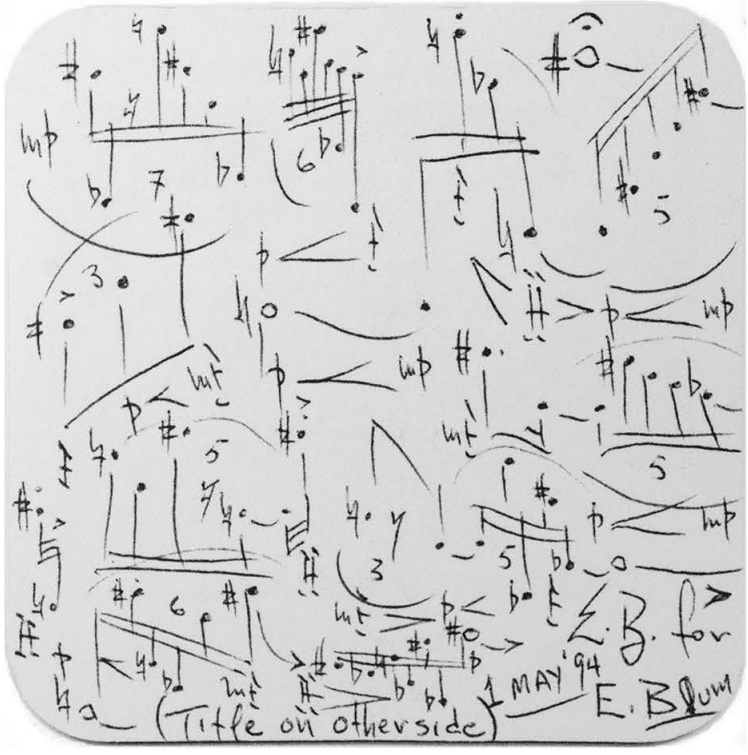
Title, over.

"Zwei ter "CHEAP IMATATION" Berliner Meisterwerke." E.B.

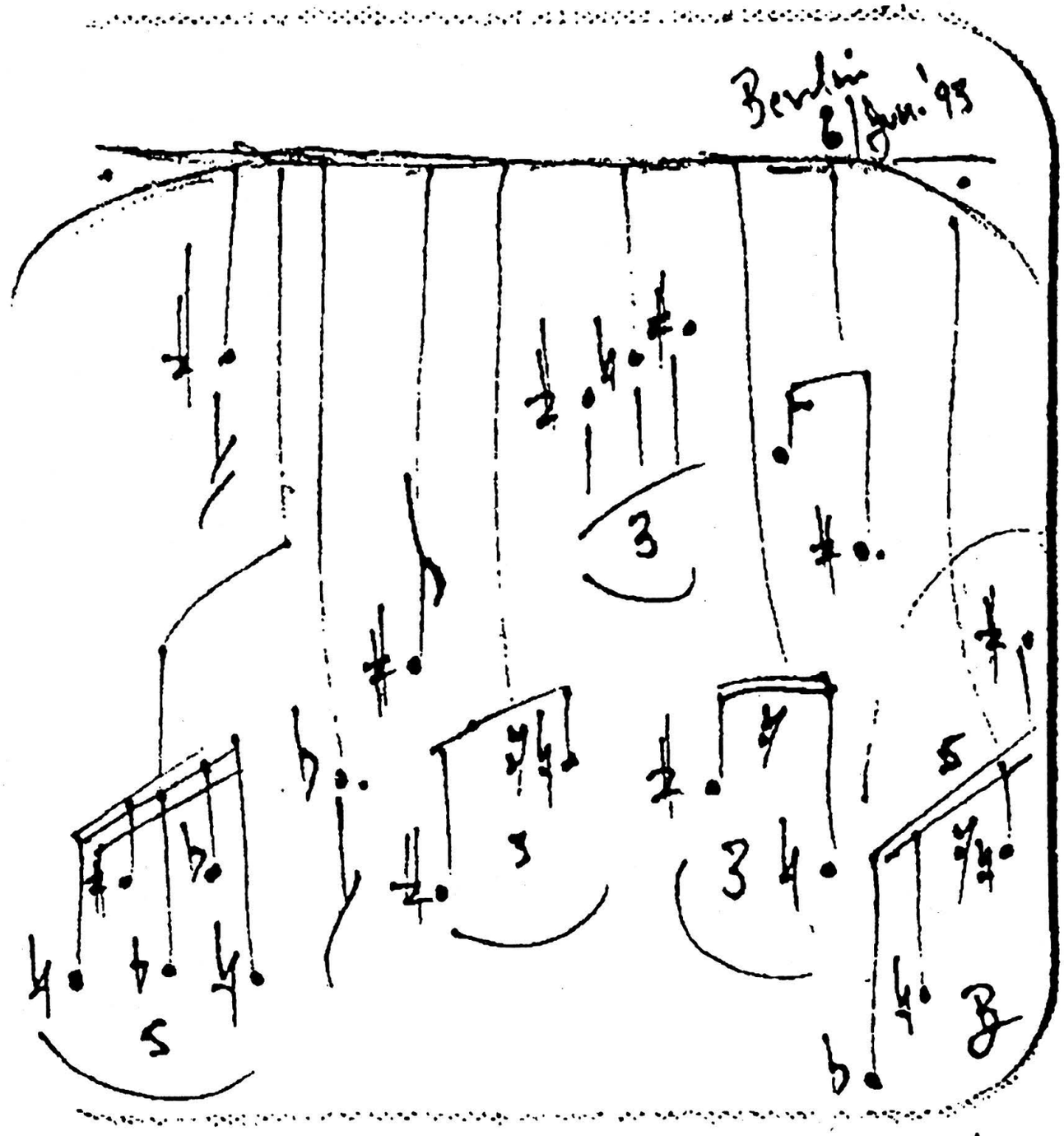



Berliner Kindl

Das Meisterwerk
Berliner Braukunst.


E. B. for
1 MAY '94
E. Blum
(Title on otherside)

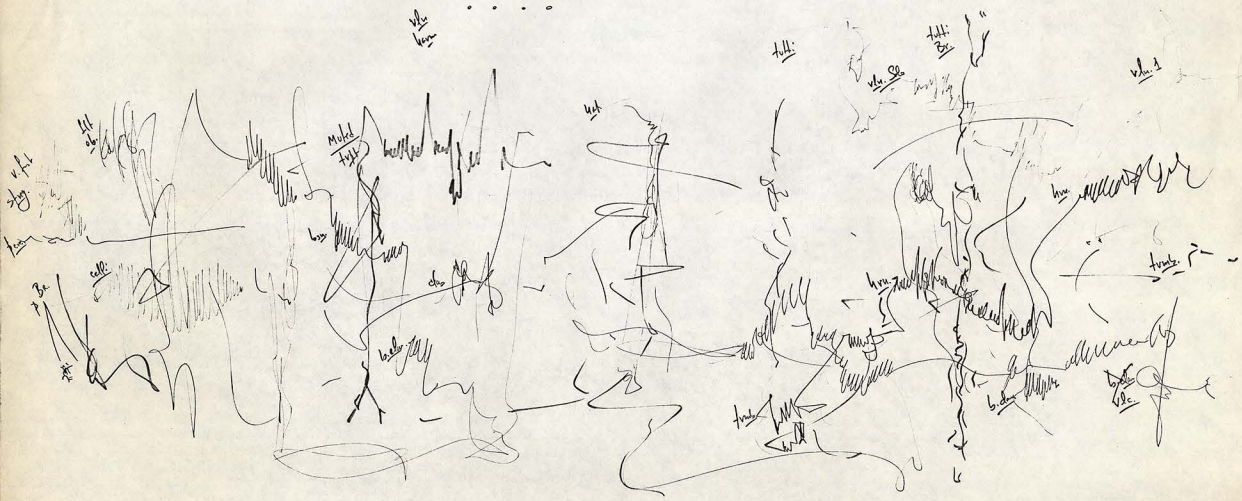
Zwei Berliner Meisterwerke.
E.B.
Berliner Kindl
Das Meisterwerk
Berliner Braukunst.




Earle Brown
1993
Berlin

© EARLE BROWN

FOLIO II/III




sketch for new
Orch. pc.

Earle Brown
52 Brevoort Lane
Rye, N.Y. 10580

24 October 1976

Dear Roger;

Here is what I have come to call, "One through Five". As per phone call, I'd like to re-print it for publication as well as write a "performance note" to be printed with this "score".

This same thing functions as score and/or parts. This copy has timbre indications only for instruments but, as I said, it can be (and has been) done with any combination of instruments and/or voices. They can be all over an auditorium (360°) or grouped on a stage. I usually distribute them by timbre and general frequency potentials so that the direction in which a cue is given can vary timbre, freq., density, etc. Any combination of the 5 textures can be done together; all 5 at once; everyone doing any one or more, etc. Can be done by people of any "virtuosity" (or none) but, in general, the less "virtuous" the group is, the more there should be of them.....otherwise it can sound pretty dumb. Basically, however, it can make a very beautiful and "rich" sound-event.

.....the thing is obviously not a "piece";... maybe it's a:-
"verbally described potential for open-form sonic activity"

or something..... ???

It will eventually be published with 5 or 6 other "sonic events" as a "FOLIO II".

Remind me to catch up with this when I get back from Europe around the end of November.

best regards,

# "One to Five"

Earle Brown

for instr. and/or voices. 1970

WATCH CONDUCTOR!

FINGERS of LEFT or RIGHT HAND to YOU! (the chorus or instr. group, or both!)

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| LONG HIGH NOTES<br>Slowly Changing Melodic Lines<br>SMALL Interval Changes (perf. 4th maximum)<br>KEYBOARD: ARCO + PIZZ + "NORMAL" Instr. Sound<br>WATCH CONDUCT. for TEMPO and Dynamic Changes. | Quick Angular Melodic Lines<br>Abrupt Dynamic changes<br>"NORMAL" Sounds but vary Instr. timbre:— pizz., arco, ponticello, battuto, mute, etc.<br>Short to med. long durations— mixture. | VERY LEGATO LINES!<br>NOTE TO NOTE Intervals No More than ONE OCTAVE<br>WATCH CONDUCTOR for TEMPO and DYNAMICS. | HIGHLY FRAGMENTED LINES<br>NOTE to NOTE INTERVALS ALWAYS MORE THAN ONE OCTAVE | VERY SMALL "NOISE" SOUNDS (on your Instr. only.<br>battuto<br>harmonics<br>ponticello<br>key-cliks<br>"WIND" through-instr sounds, etc. |

WATCH CONDUCTOR for TEMPO, DYNAMICS, Entrances, Exits, IN ALL CASES

"MOBILE" —

"OPEN FORM" —

arrange the group (instr. and/or chorus) in high to low sections from L. to R., or in frequency "families" or timbral "families" → so that a maximum of discrete but "sociable" combinations can be made (and transformed) by conductor, in performance. It is expected that the conductor (or "producer") of the performance is able to make vocal conditions that are comparable in timbre to indicated instr. conditions.

B.

MARCH 1970
St. Lawrence University

EARLE BROWN
1970.