

for  
Susan

FLT.

Handwritten musical notation for Flute (FLT.) on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as accents and slurs.

S. wood.  
A.V.

B.C.L.

Handwritten musical notation for Bass Clarinet (B.C.L.) on a five-line staff. It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as accents and slurs.

VIBE

Handwritten musical notation for Vibraphone (VIBE) on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as accents and slurs.

harm.

Pont.  
INART.

vln.

Handwritten musical notation for Violin (vln.) on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as accents and slurs.

VLC.

Handwritten musical notation for Viola (VLC.) on a five-line staff. It features a alto clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as accents and slurs. Annotations include "pizz (AFAP)", "Arco to pont.", "pizz. Arco", and "pizz.".

[single note]  
(AFAP)

Handwritten musical notation for Harp (HRP.) on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes vertical lines representing chords and dynamic markings such as "pizz." and "pizz.".

Hand  
clust.

PNO.

Handwritten musical notation for Piano (PNO.) on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various notes, rests, and dynamic markings such as accents and slurs. Annotations include "Hand clust." and "pizz.".

20 March '72

3

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

for  
Susan

FLT.

VIBE

VCL.

VLN.

PNO.

B.C.L.

HRP.

s. hold. A.V.

A.V.C.

harm.

Pont. INART.

Arco to pont.

pizz. Arco

pizz. (AFAP)

Hand CLUST.

[single note] (AFAP)

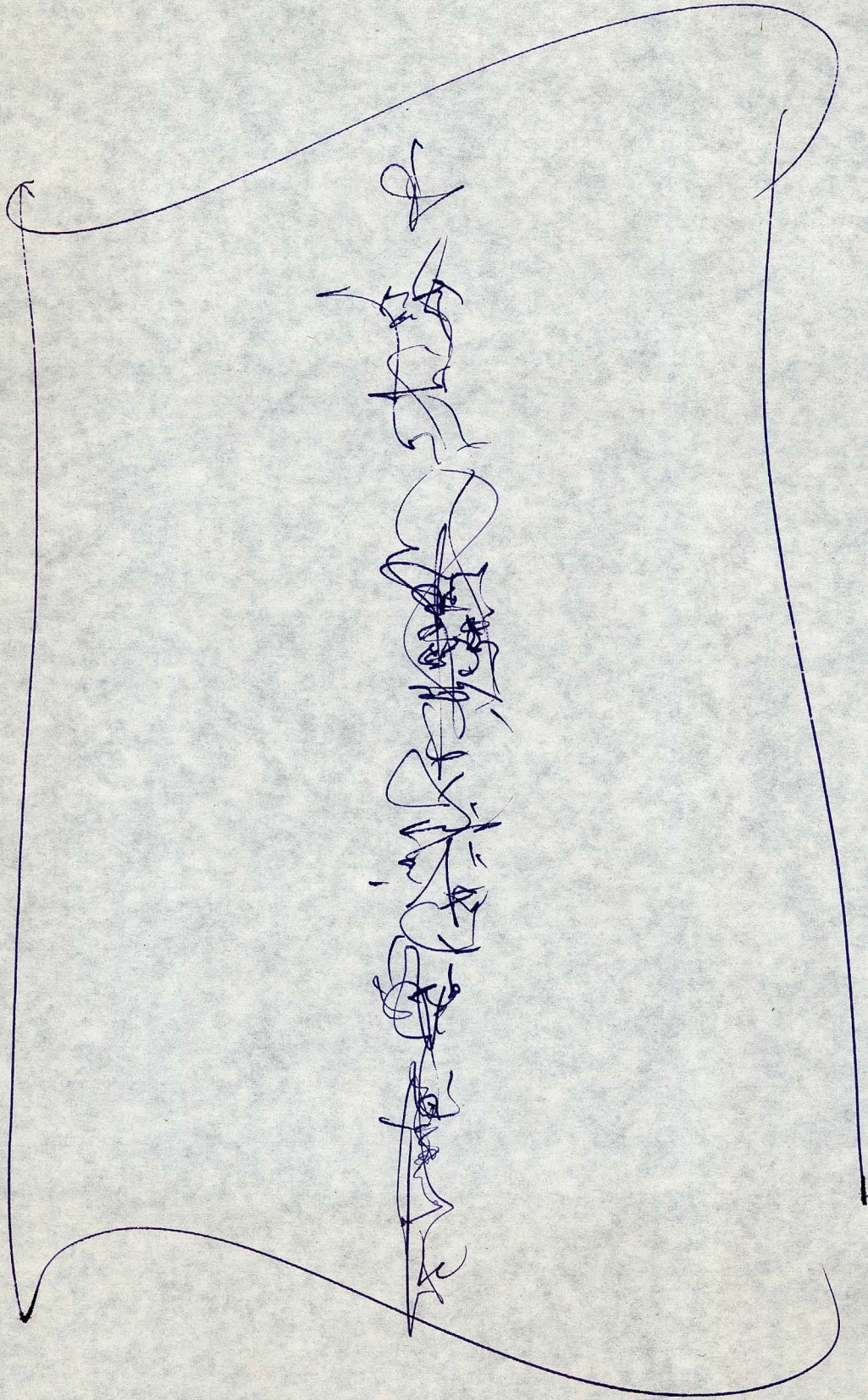
(second hand)

20 March '72

B ©

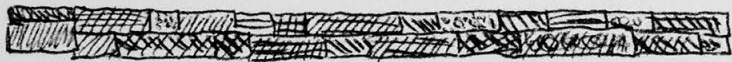
A dense, handwritten musical score for guitar, likely a piece of contemporary or experimental music. The notation is written on a grid of five-line staves. It features a complex interplay of chords, often with multiple notes per string, and melodic lines. The score is heavily annotated with accidentals (sharps and flats) and includes various rhythmic markings such as triplets (indicated by the number '3') and sixteenth notes. The overall style is intricate and detailed, suggesting a piece that is both technically challenging and musically rich.

Earle Brown  
c. 1980  
© EARLE BROWN



B

15 Aug '91



Title, over.

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

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



**Berliner Kindl**

**Das Meisterwerk  
Berliner Braukunst.**



Handwritten musical notation on a page with rounded corners. The notation is dense and includes various symbols such as clefs, notes, rests, and dynamic markings like *mp* and *mf*. At the bottom of the page, there is a signature and date: "E. Blum" and "1 MAY '94". Below the signature, it says "(Title on other side)".

" <sup>ter</sup> Zwei Berliner Meisterwerke. " E. Blum

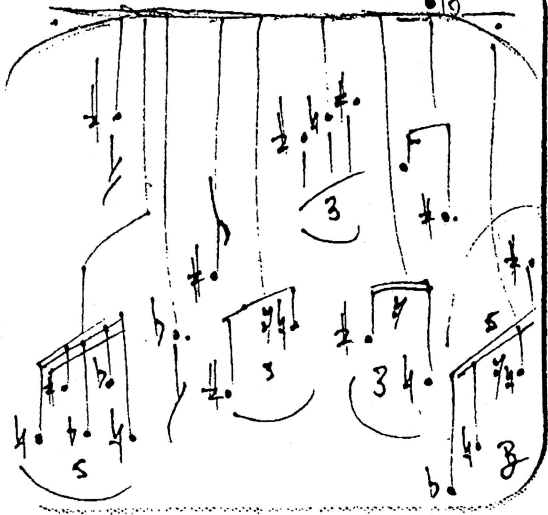


**Berliner Kindl**

**Das Meisterwerk  
Berliner Braukunst.**

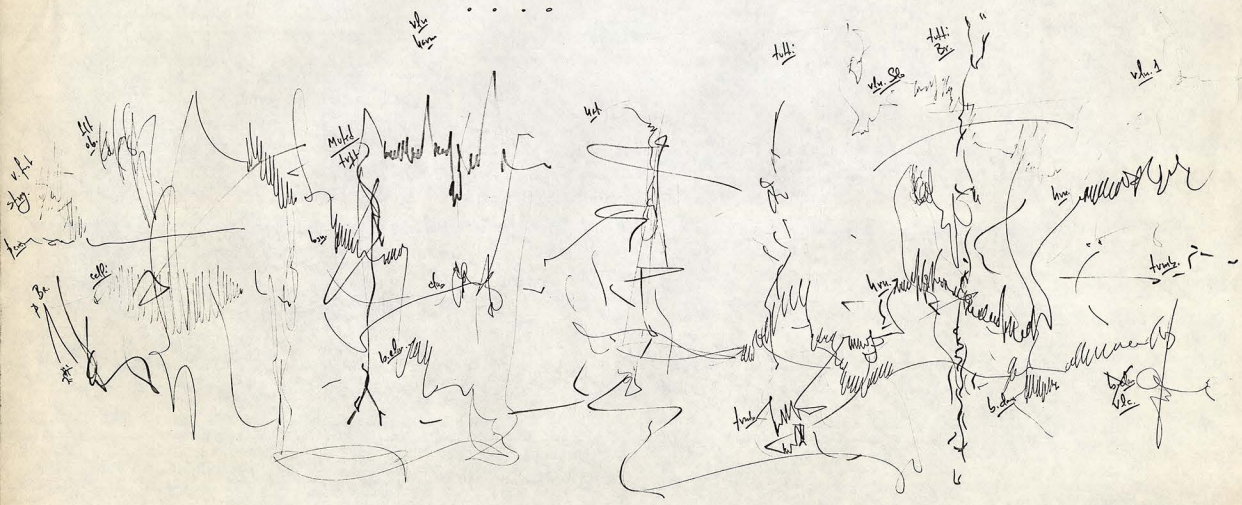


Berlin  
6/Jan '93



Earle Brown  
1993  
Berlin

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sketch for new  
over 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 chords  
or instr.  
group, or  
both?)

1

2

3

4

5

LONG HIGH NOTES

Slowly CHANGING  
MELODIC LINES

SMALL Interval  
Changes  
(perf. 4th  
maximum)

KEYBOARD,  
ARCO + PIZZ +  
"NORMAL" Instr.  
Sound

WATCH CONDUCT.  
for TEMPO and  
DYNAMIC  
changes.

Quick ANGULAR  
Melodic LINES

Abrupt Dynamic  
Changes

"NORMAL"  
Sounds  
but vary Instr.  
timbre: -  
pizz. arco,  
picc.,  
battuto,  
mute, etc.

Short to  
med. long  
durations -  
mixture.

VERY LEGATO  
LINES!

NOTE TO NOTE  
Intervals  
No MORE than

ONE OCTAVE  
WATCH  
CONDUCTOR  
for  
TEMPO  
and  
DYNAMICS.

HIGHLY  
FRAGMENTED  
LINES

NOTE TO NOTE  
INTERVALS

ALWAYS  
MORE THAN  
ONE OCTAVE

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

VERY SMALL

"NOISE" SOUNDS  
(on your Instr.)  
only.

battuto  
harmonics  
picc.  
key-clicks  
"wind" through-  
instr. sounds,  
etc.

"MOBILE" -

"OPEN FORM" -

arrange the group (with  
and/or chords) in high to low  
sections from L. to R., or in  
frequency "families" or timbral  
"families" -> so that a  
maximum of discrete but  
"social" 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.

MARCH 1970  
St. Lawrence  
University

EARLE  
BROWN  
1970.