

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

Tomás Marco.

SKETCH FOR A
TRAGIC ONE-ACT
OPERA

The sketch includes the following parts and annotations:

- Vocal Parts:** FLUTE I, FLUTE II, CLARINET I, SOPRANO, BASSO, CONTRA, SUPER TENOR, BARITONE.
- Instrumental Parts:** PIANO, ORGAN, PERCUSSION, HARP, VIOLIN I, VIOLINS II, VIOLA, CELLO, STRINGS.
- Annotations:** "smoothly flowing, lyrical but with fervor", "a phrase", "REFER", "Good-night, dear Sir", "CURTAIN", "liberty from four feet of purple with the".
- Other:** A small diagram of a triangle with lines connecting its vertices is located at the bottom left.

Printed by permission of the composer.

ROBERT MORAN OCT. 1965

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

Handwritten notes at the top of the page, including a circled '1' and various scribbles and text.

rechte! SEITEN VEREINHEITLICHEN: (r. Hand; r. Hand) (l. Hand)

W rechter Fuß
W linker Fuß

Rein a la Kappen

Pedal angestrichelt für vff8 - bei 7er Hand, wie fast so wird

Angabe Walze aus in 1. Linie
Walze in 2. Linie
in 3. Linie
Stellung
auf 1. Linie
auf 2. Linie
auf 3. Linie

von bis abwechselnd die beidseitige Labyrinthische einwärts und
von außen nach innen
Abbau der Registerzahl,
durch Langsamkeit
von 12 auf 8
der Walze mit dem linken Fuß → bis zur Reize-
den Walzenstellung

(Gy. Ligeti 1961)

Handwritten musical score with three systems of staves. The notation is dense and includes various markings and annotations.

Handwritten notes on the left side of the score:

- Handwritten notes at the top left of the score.
- Handwritten notes between the first and second systems.
- Handwritten notes between the second and third systems.

Handwritten notes on the right side of the score:

- Handwritten notes at the top right of the score.
- Handwritten notes between the first and second systems.
- Handwritten notes between the second and third systems.
- Handwritten notes at the bottom right of the score.

Handwritten notes at the bottom of the page:

- Frage: Warum
die Linien nicht überfallen
(Wenn nicht, warum ist die, warum
die Linien nicht überfallen
für Angewandte,
in 1. Linie, 2. Linie, 3. Linie)
- Walze 2.1.
keine Stellung, cresc
- (Wenn nicht anders für
Spindel ist, warum wird
manchmal eine strenge
Tasten auslassen)
- (Gy. Ligeti 1961)

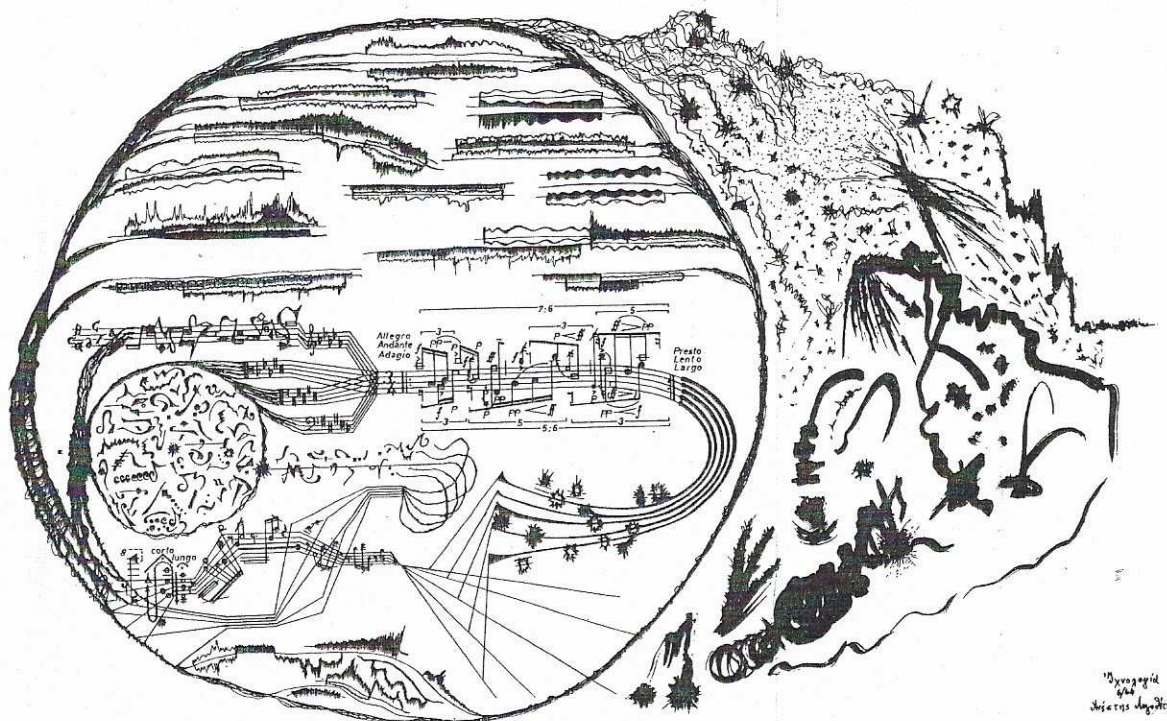
and so there is great excitement around I

GYÖRGY LIGETI, *Volumina* (1961)

Visual Music to see, not hear; came across Rorschach Zürich, also James Joyce, Chicago 1922 studied *Yoga*, wrote *aleatoric movement for Trio Voice Flute Violin*. || *dasein-bezug, zeit-zitat, aber rad*

transzendiert und jedes element der notation ist kommutativ — jedoch: eine

Printed by permission of the composer.



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

Arthur Kørpcke.

ANESTIS LOGOTHETIS, *Ichnologia*