

CHRISTIAN WOLFF

FOR 1, 2  
OR 3 PEOPLE



C.F. PETERS CORPORATION  
NEW YORK LONDON FRANKFURT LEIPZIG

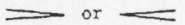
## INSTRUCTIONS

There are ten parts, one to a page. A performance can be made of any number of them, repeating none, or of any one, repeated no more than ten times.

Each part, or page, is a score, and each player should have his copy of it.

Play all that is notated on a page, in any convenient sequence, not repeating anything; except in IX, where any of the events can be played or omitted any number of times.

Black notes are variously short, up to about one second. With stems as sixteenth notes (e.g. in III, etc.) they are very short. White notes are of any length, sometimes determined by the requirements of coordination (see further on).


A dynamic indication may stand by itself (as at left top of I): assume a note to go with it or apply it to any note given on the page. However, , standing by themselves, should always be applied to a note (any one) already given.


A diagonal line towards a note = play that note directly after a preceding one. A diagonal line away from a note = that note must be followed directly by another.


A vertical line down from a note = play simultaneously with the next sound (both attack and release).


A small number at the end of a line (e.g. at left top of I) = coordinate with the second (if the number is 2; third, if 3; etc.) sound, preceding (if diagonal line towards note), following after one has begun one's note (if diagonal line away from it), or play simultaneously with the second next sound (if the line is vertical).


If a line to a note is broken by a number followed, after a colon, by a zero (—2:0—) (e.g. top middle of III), that number of seconds of silence intervene before the required coordination.

An  at the end of a line (e.g. middle left in I) = coordination must be with a sound made by another player. If only one person is playing, he must coordinate either with a sound he hears in the environment or with a sound he has himself made unintentionally.

 = play after a previous sound has begun, hold till it stops.


 = start anytime, hold till another sound starts, finish with it.


 = start at the same time (or as soon as you are aware of it) as the next sound, but stop before it does.

 = start anytime, hold till another sound starts, continue holding anytime after that sound has stopped.

Horizontal lines joining two notes = a legato from the one to the other (both played by the same person).

If no line leads to a note or drops vertically from it, one can start to play at any time. If no line leads away from a white note, it can last as long or as short as you like.

One, two, or three people can play. If one plays alone, he must realize all "open" coordinations (lines with notes at only one end) himself, that is, he must use other notes given on a page, as he can to provide something to coordinate with; or, sometimes, he may use sounds from the environment (as he must when there is an  at the end of a line). (He may in some cases have to rearrange the material on a page and consider a disposition of it which will ensure that all the required coordinations can be managed.) All the material on a page can be freely superimposed, so long as the requirements of coordination are met.

If two or three play, the material on a page should be distributed between them, in any way (in VII a distribution for two players is indicated); but no material marked off for one player should be played by another (note: this holds for IX too). Coordination, then, for each player can be either with his own material (as if he were playing alone)—unless there is an  -- or with whatever sound(s) he hears next from another player (or both).

Players can use any ways of making sounds, allowing for the following specifications:

Some notes are on staves: play the indicated pitch (reading either bass or treble clef; sound at pitch; if pitch not available in range, transpose at least two octaves; short lines off a pitch at an angle = fraction of a tone less than half up where line angles up, down where down).











# INSTRUCTIONS (continued)

Where no pitches specified, they are free (recognizable or not).






Larger numbers directly over a note: if black = that number of tones (not necessarily played together unless bracketed, [2]); if red number = that number of timbres. No number = one (e.g.  $\frac{2}{0}$  = two tones, one timbre;  $\frac{2(\text{red})}{0}$  = one tone, two timbres).

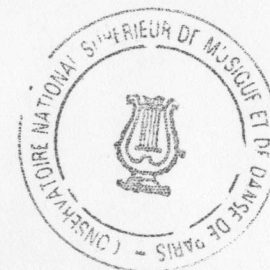
Larger numbers on a line between notes: if black = that number of changes of some aspect(s) of the sound before reaching the next note; in red = that number of changes of the timbre of the first note before reaching the next one.

A red number 1 over a note = use a different timbre from the one immediately preceding.

- X = anything
-  = a high in some aspect
-  ,  = a sound in some respect dissonant with what immediately precedes
-  = a sound as far away as possible, in some aspect, from what immediately precedes it
-  = a noise
-  = a low in some aspect
-  = a harmonic
-  = change the direction in space of a sound
-  ,  = a sound in a middle place, in some respect, of the sounds around it
- asp. = as possible
- met = a sound using metal (generally of low resonance; met<sup>2</sup> = a higher resonance)
- wd = a sound using wood (generally of low resonance; wd<sup>2</sup> = a higher resonance)
- t = a sound made by tapping or touching or tracing or the like
- b = a sound made by breathing or blowing or the like (but not singing)
- fr = a sound involving friction
- pl = a sound involving plucking or pulling
- sn = a sound involving snapping
- stret = a sound involving stretched material

In parts V-X notations such as the following not standing by a note are to be applied to any sound on that page, whether produced by oneself or another player.

-  = a slight alteration of a sound
-  = cut off a sound
-  = extend a sound
-  = raise a sound in some respect
-  = lower it in some respect

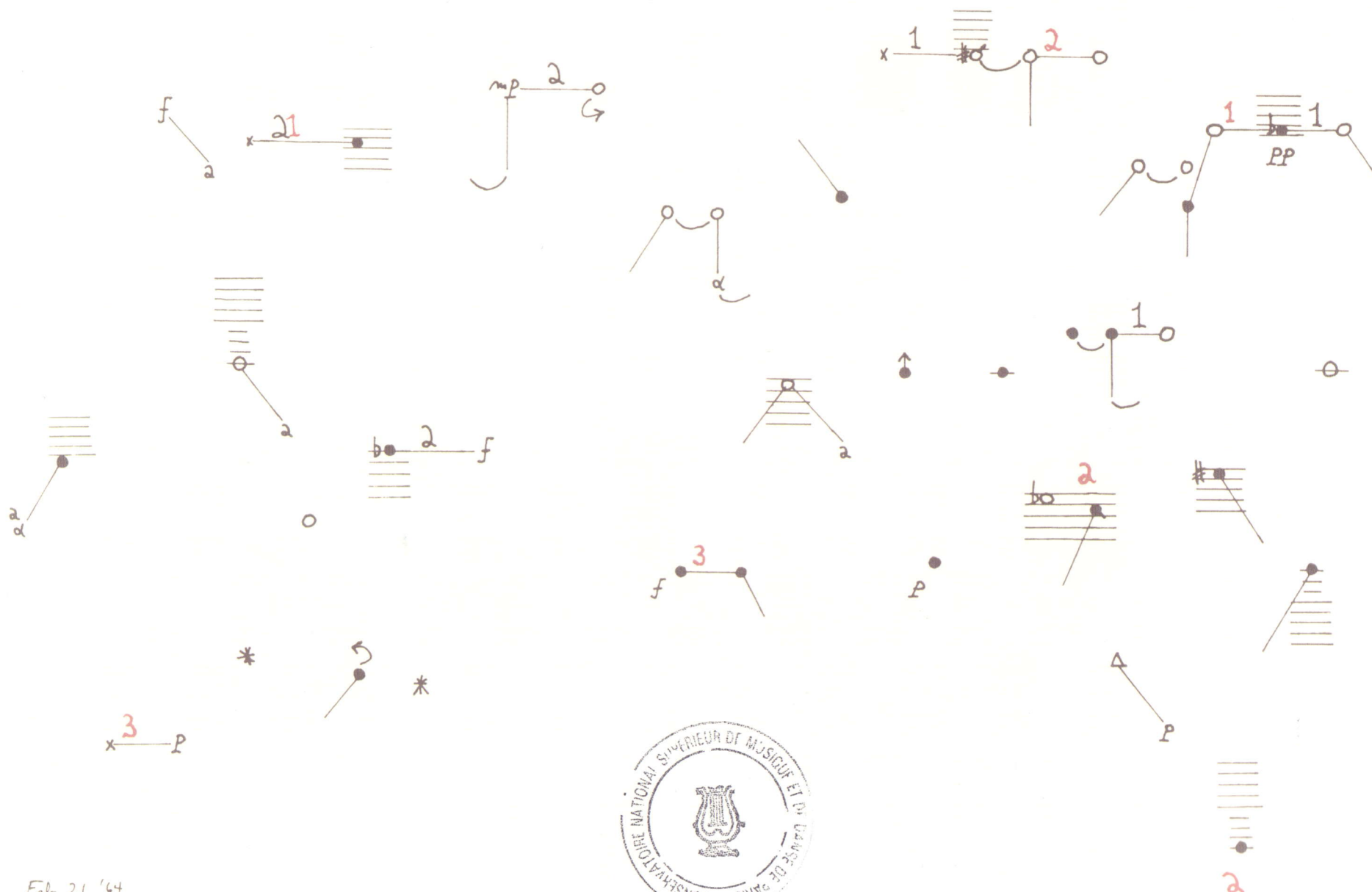




I

FOR 1, 2 OR 3 PEOPLE

CHRISTIAN WOLFF

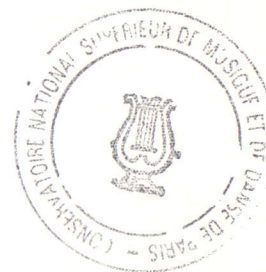


Feb. 21, '64

Edition Peters 6822

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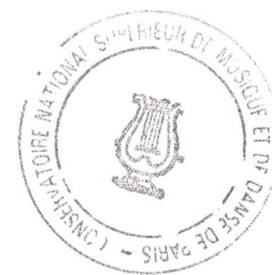
# II



Handwritten musical notation on a page, featuring various symbols, notes, and markings. The notation includes:

- Notes on a five-line staff, some with stems and flags.
- Red numbers (1, 2, 3, 4) indicating specific measures or notes.
- Dynamic markings: *Pf* (Pianissimo), *P* (Piano), *f* (Forte).
- Articulation marks: slurs, accents, and breath marks.
- Other markings: *Long assp.*, *#*, *x*, and various symbols like  $\alpha$  and  $\beta$ .
- A large, stylized 'II' at the top left.
- A circular stamp of the Conservatoire National Supérieur de Musique et de Danse de Paris, featuring a lyre in the center and the text 'CONSERVATOIRE NATIONAL SUPERIEUR DE MUSIQUE ET DE DANSE DE PARIS' around the border.

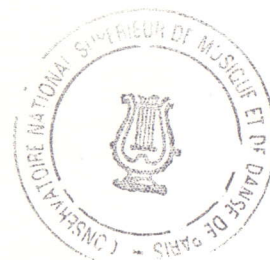
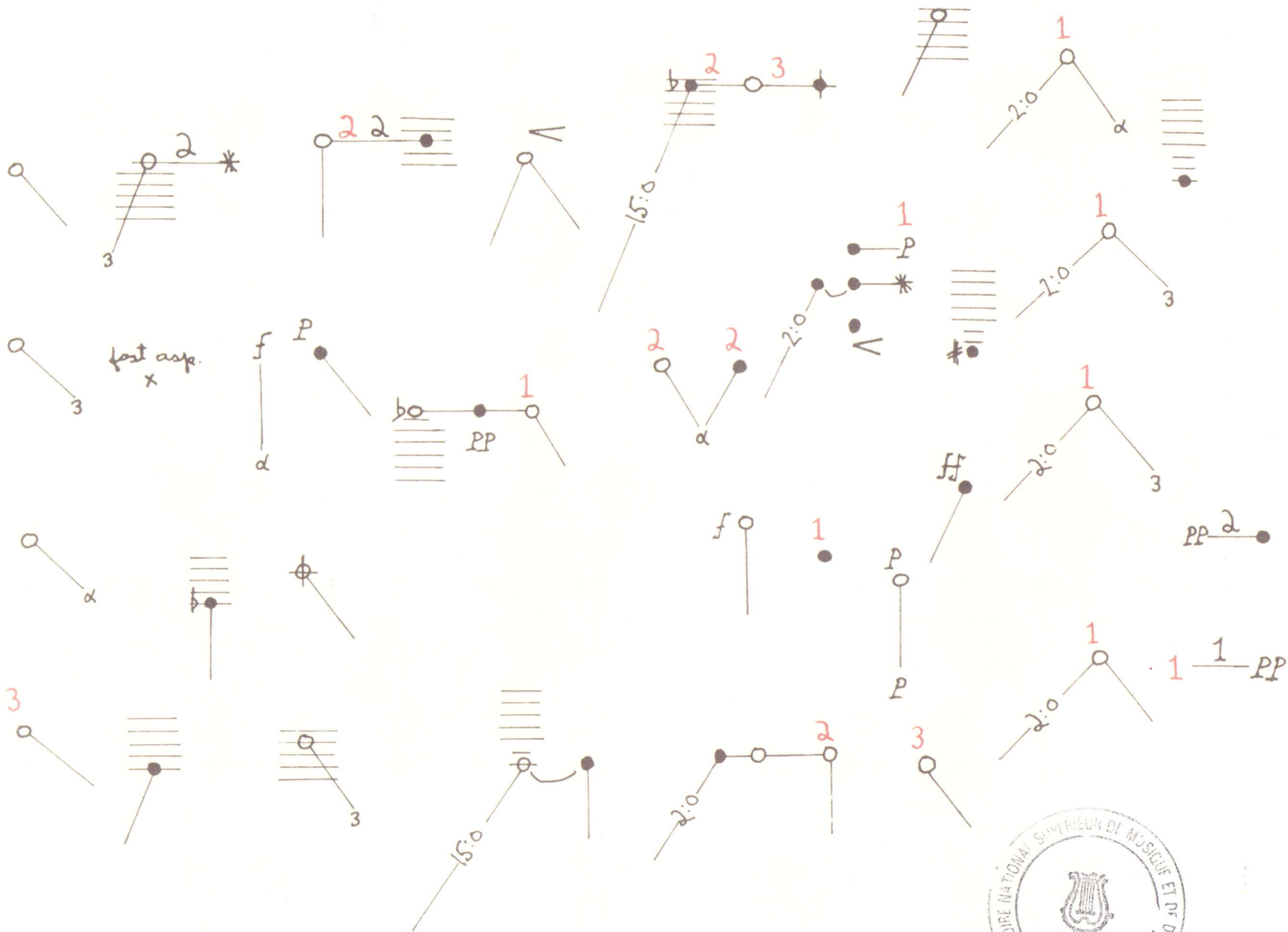
III



Handwritten musical notation on a page, featuring various notes, rests, and dynamic markings. The notation includes:

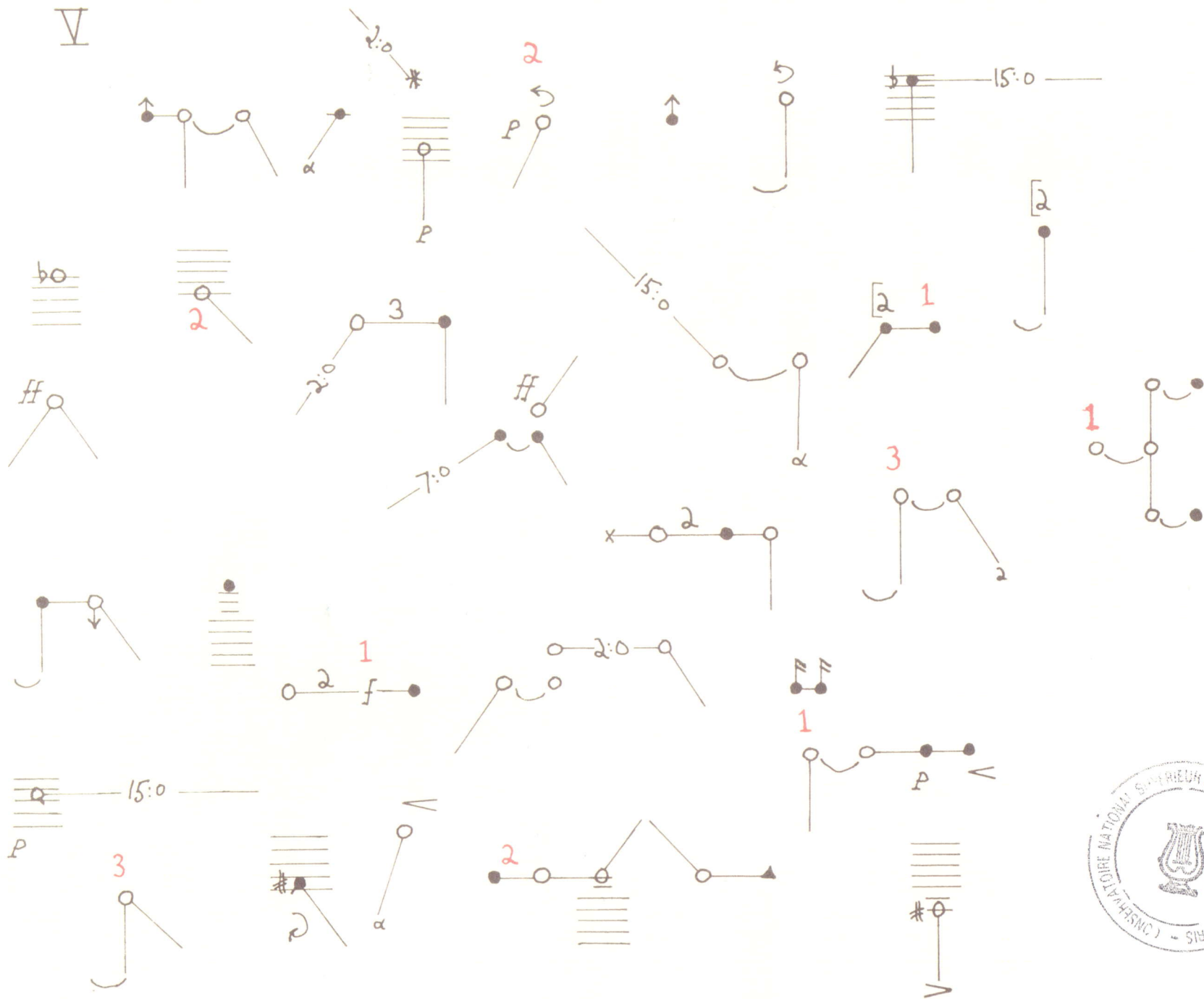
- Notes with stems and flags, some with red numbers (2, 1, 31) above them.
- Dynamic markings: *f* (forte), *P* (piano), *ff* (fortissimo), and *α* (alpha).
- Time signatures:  $2:0$ ,  $7:0$ ,  $15:0$ , and  $31$ .
- Accents:  $\#$  (sharp) and  $\flat$  (flat).
- Staccato marks:  $\alpha$  (alpha) and  $\sigma$  (sigma).
- Slurs and ties connecting notes.
- Handwritten lines and curves indicating phrasing or breath marks.

# IV



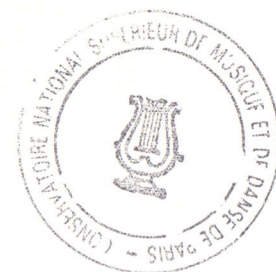
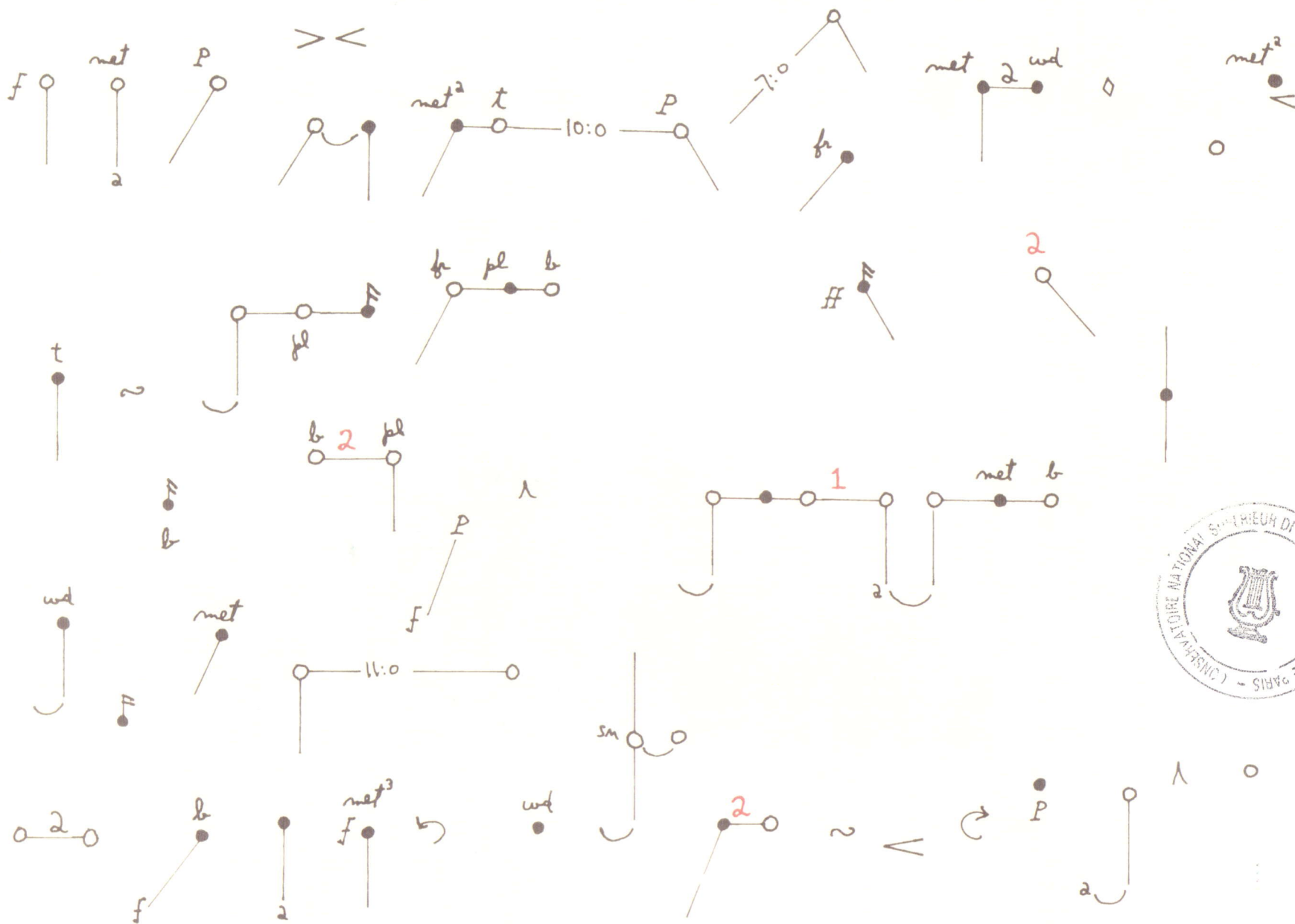
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V

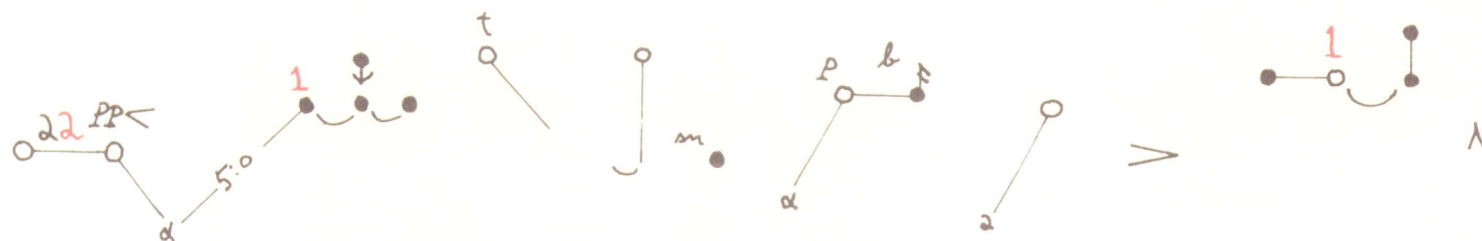




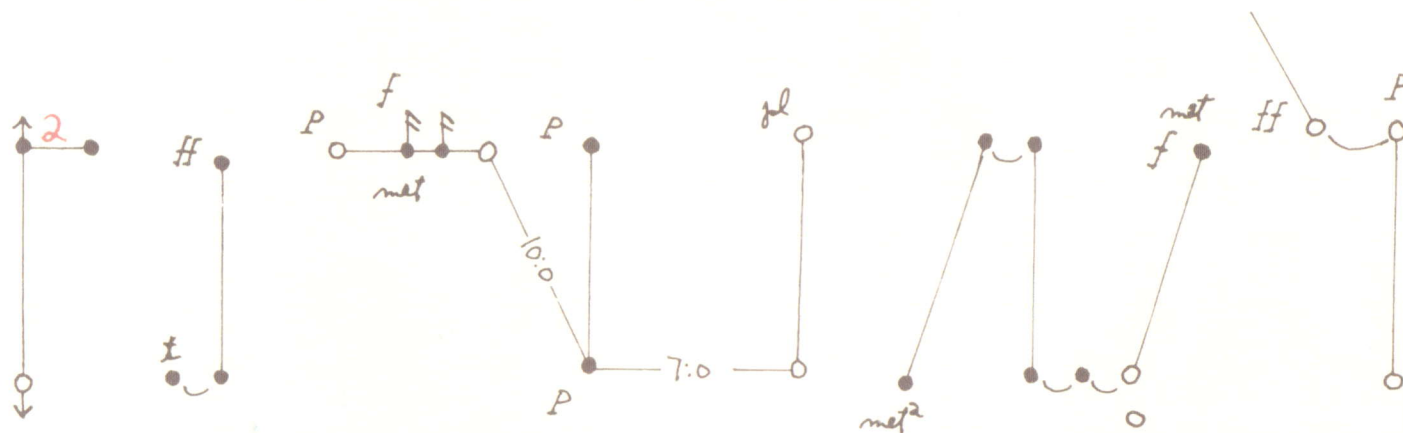
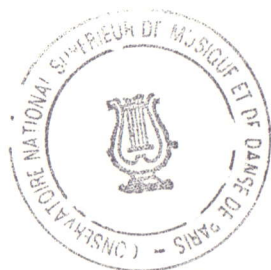
# VI



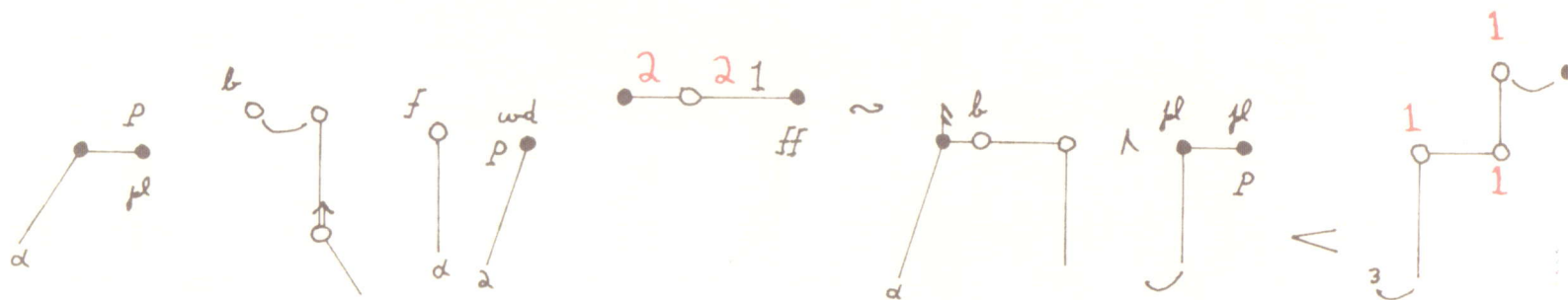
## VII



1.

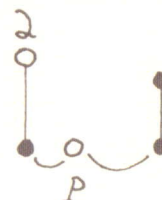
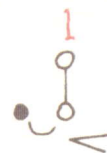
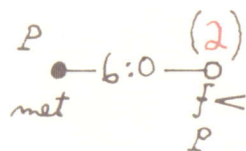
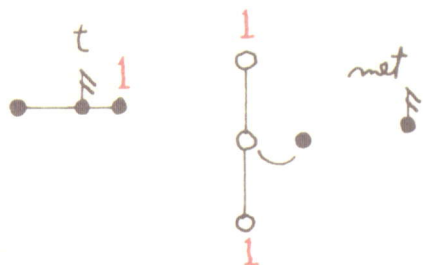


2.

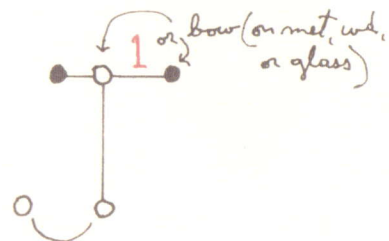
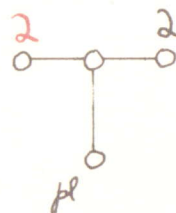
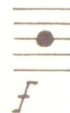
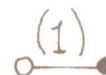
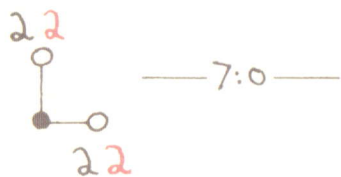




IX



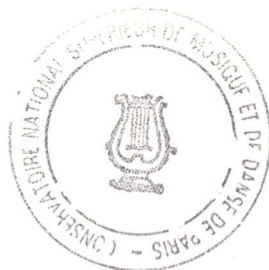
G →



t

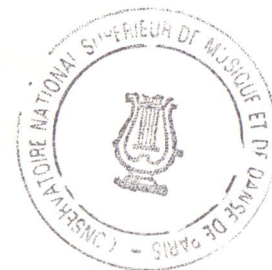
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(3)  
P O



for J.C. and D.T. 6/18/64

Σ



for HCN May 25, '64 Green River