

(15) ~~Prepr.~~
 $\begin{array}{|c} \textcircled{\text{O}} \\ \text{(14)} \\ + 12\Delta \\ \hline \end{array}$ $\begin{array}{|c} \textcircled{\text{P}} \text{ m} \\ i \end{array}$ $+ 12\Delta$

~~Drop-D~~

$\begin{array}{|c} \textcircled{\text{O}} \\ \text{(light)} \end{array}$ $\begin{array}{|c} \textcircled{\text{O}} \\ 1 \\ \hline \end{array}$ $\begin{array}{|c} \textcircled{\text{O}} \\ 2 \\ \hline \end{array}$ $\begin{array}{|c} \textcircled{\text{O}} \\ p \end{array}$ $\begin{array}{|c} \textcircled{\text{O}} \\ q \end{array}$ $\begin{array}{|c} \textcircled{\text{O}} \\ m \end{array}$

$\begin{array}{|c} \textcircled{\text{O}} \\ i \end{array}$ $\begin{array}{|c} \textcircled{\text{O}} \\ m \end{array}$

$\frac{q}{p} = \frac{m^2}{n^2}$

~~Drop-D waves~~ $\rightarrow$ From here on, $\rightarrow$ assumed...!

16. $10(a)$

0

(3) [1] $\diamond$ ———— $[2(3)] \rightarrow$
[1] $\diamond$ ———— $[2(3)] \rightarrow$
 $9(a)$ ———— $[2(3)] \rightarrow$
————— $10(a)$ ————

*Kenneth
Smith*

1718 ————— 12(3) 15(4) 14 12 10 12 14 <25>
 ② 13(3) ~~~~~ (etc.)
 12(2) 11(0) ~ 11 12(2) 11(0) 12
 14(4) ~~~~~
 14(4) ~~~~~
 11 9 7 9 12 12
 14(3) 12(2)

19. _____

_____ 10(2) 12(4) 14 17(6) 17(3) 12(4) 10

③ 11(1) ~~~~~ 9(1) 11(3)

_____ 14(3) 12(2) ~~~~~ 9(1) 11(1) 9 7(1)

20. $\begin{array}{ccccccc} D(2(4)) & 10 & 8\frac{1}{2} & 10 & 12(4) & \sim & \sim \\ \hline 9(1) & 7 & 5\frac{1}{2} & 7 & 9(1) & \sim & 9\sim\sim\sim \\ \hline & & & & 12(3) & 11(0(2)) & \sim \end{array}$

$\text{① } \begin{array}{ccccccc} 5(1) & 5(2) & 7(4) & 8(4) & 9(4) & 9(4) & 9(4) \\ 5(2) & 7(4) & 8(4) & 9(4) & 9(4) & 9(4) & 9(4) \end{array}$

Neapel
für Spring
into m. 23 at least.

[illegible][illegible]

27. Short
 ① 5 5 7 7 7 7 4 2
 4 5 5 7 5 4 2 2
 4 5 5 7 5 4 2 2

28. There are a lot of lovely possibilities for more. 28-30...

Handwritten musical notation on a four-staff system. The notation includes various rhythmic values (e.g., 0, 2, 4, 5, 7, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100) and rests, indicating a complex rhythmic exercise or composition.

[illegible]

NOTE: For comp. G m. 34, 35, m. 36 G.

1407

32. *disputed among leading for*
and, pages ultimately.

① 2(a) 3(a) 2(a) 0
 0 2(a) 0 2(a) 3(a) 0
 2(a) 0 2(a) 3(a) 0

⑥ 2(a) 0 4(a) 0 2(a) 0

33. *participation is*
and, pages ultimately.

① 2(a) 3(a) 2(a) 0
 0 2(a) 3(a) 0
 2(a) 0 2(a) 3(a) 0

⑥ 2(a) 0 4(a) 0 2(a) 0

34.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

min. 36-39 see next page for sample values!
com. (4-3) ↑
com. (4-3) ↓

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

35.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

46.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

47.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

48.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

36.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

37.

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

① 2(a) 0 3(a) 2(a) 0 2(a) 0
 4(a) 0 2(a) 3(a) 0 2(a) 0
 ⑥ 2(a) 0 5(a) 0 2(a) 0
 5(a) 0 2(a) 0 2(a) 0

⑤ $\begin{array}{c} 1(2) \\ 3(4) \end{array} \sim 1 \sim \sim$
 $\begin{array}{c} \boxed{1} \\ \text{---} \end{array}$ $\begin{array}{c} \boxed{1} \\ \text{---} \end{array}$
--- doesn't give it
--- doesn't follow, not good.
--- not the infidels.
 $\sim 0 \sim 4(3) \quad 4(3)$
 $\begin{array}{c} 3(1) \\ 4(4) \end{array}$ $\begin{array}{c} \boxed{1} \\ \text{---} \end{array}$

mu 52-59: You have 6000 not good! What do you want to have
 How many copies of it? & after looking at ④ 12x = 1110 ③ } 10/k
 ie ① 14 10 10 14 etc. superimposed result ③ 0. 12x
 11 11 or 11 12x

The two play their
contrast with movement;
The root beat is 6th beat
in each two-beat unit (in two). And across the movement
the root beat is at the 5th (when it occurs).
As for say m. 53, I don't want to move that about in
the second to a different part; rather to move it one
beat earlier. (Because in any case, it's impossible to play
both together & at the same time later both.)

267 34	24	501 740 75	70 70	74 104 93
74 7 7 7	74 7 7	80 104	800	84 80
74 7 7	94	94	94	60 94
94	94	94	94	104 93

So, this is a rather big departure from the score, but given the interesting still gives the best results

[illegible][illegible]

四

22.

⑤

— 2 2 — 2 2 —

3 4 —

78. Short

① 5 v.t. ⑤
7(4)
7(3)
4 5 7(2-3) 4(3-4)
2(4) 4(4) 2
3(4)
poco rall. al fine

[illegible]

21. $\bigcirc \quad 12\alpha(i)c \quad \bullet \bullet \quad 3(a)+12\alpha(i)c \quad 12\alpha(i)c$

22. $\bigcirc \rightarrow a \quad \bigcirc p \quad \bigcirc p \quad 7(i) \quad 7$

23. $\bigcirc \rightarrow i$

[illegible]

But, assuming (4) $\mathbb{Z}^4$ is a group of rotations of the square, & (indeed N.B.!) acting simultaneously with (3).

85. ① $2(n) \sim 2$
 $3(n) \sim 3$
 $4(n) \sim 4$

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

3(1) $\sim 3 \sim [0] \sim 10(3) \sim 7(3) \sim$
~~4(1)~~ 5(4) 4(3) 5
 5(3) $\sim 5(3) \sim$
 4(1) 5(4) 4(3) 5
 5(3) $\sim 5(3) \sim$
 4(1) 5(4) 4(3) 5

This time I prefer to hear it.

