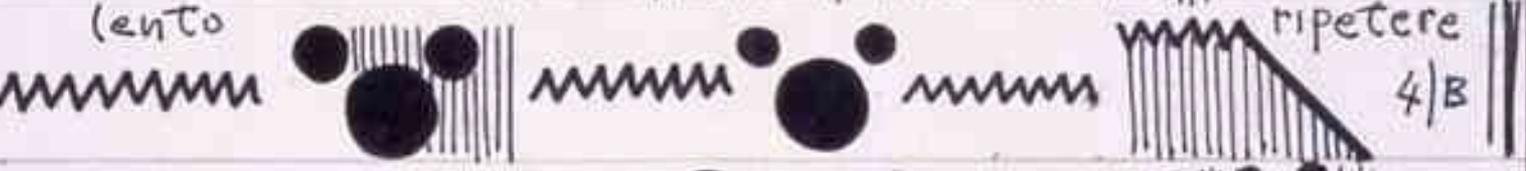


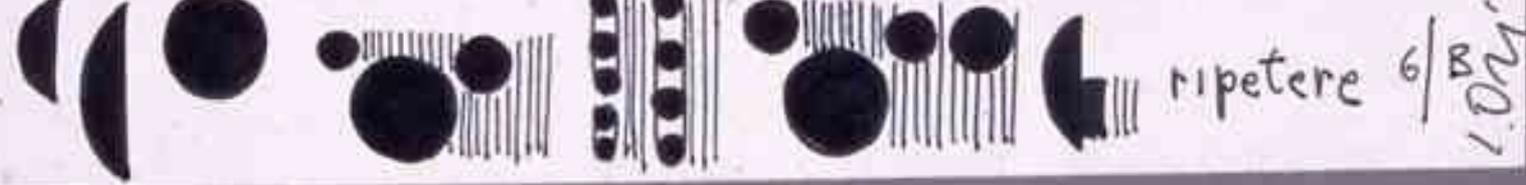
4 | 

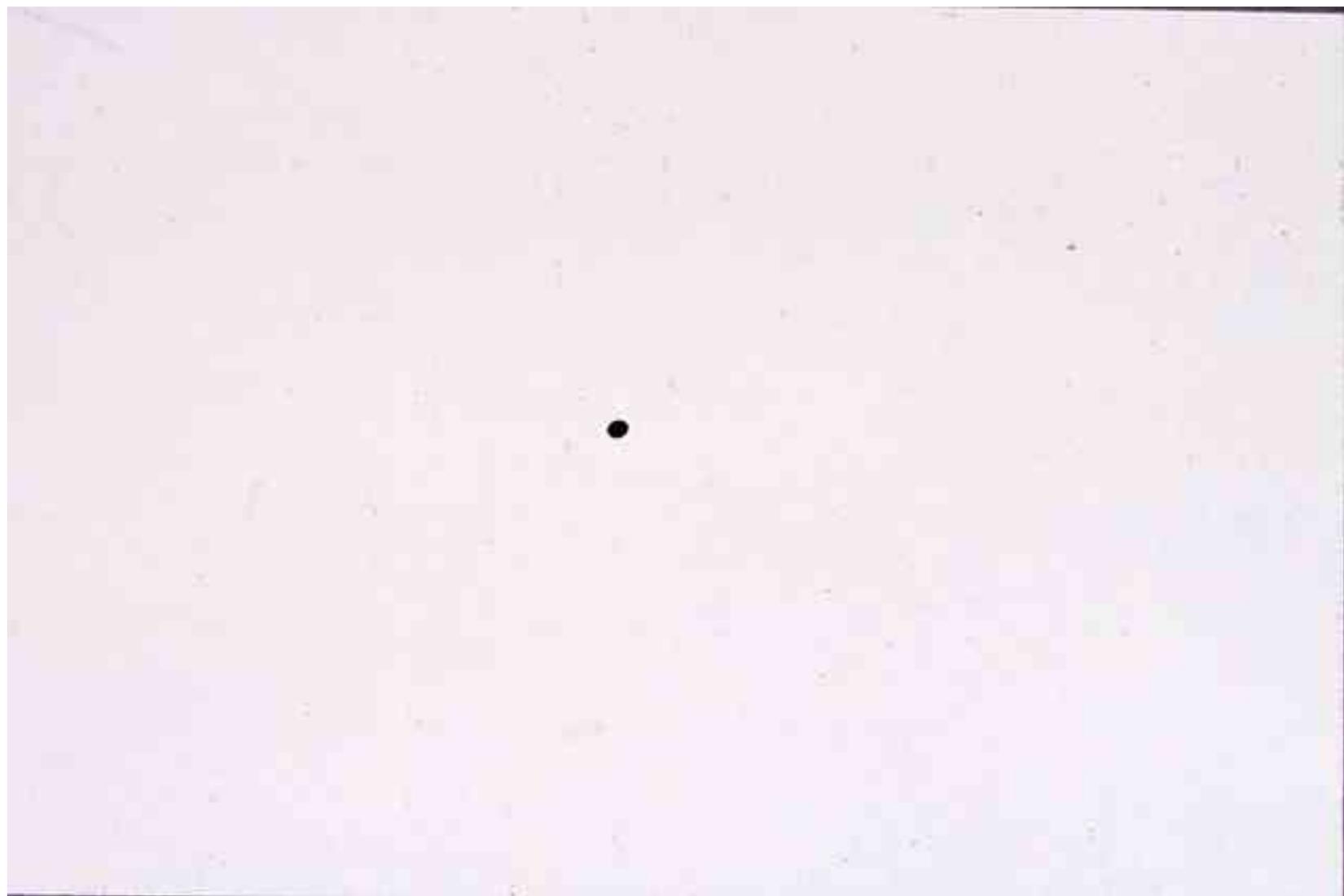
2 | 

3 | 

4 | 

5 | 

6 | 





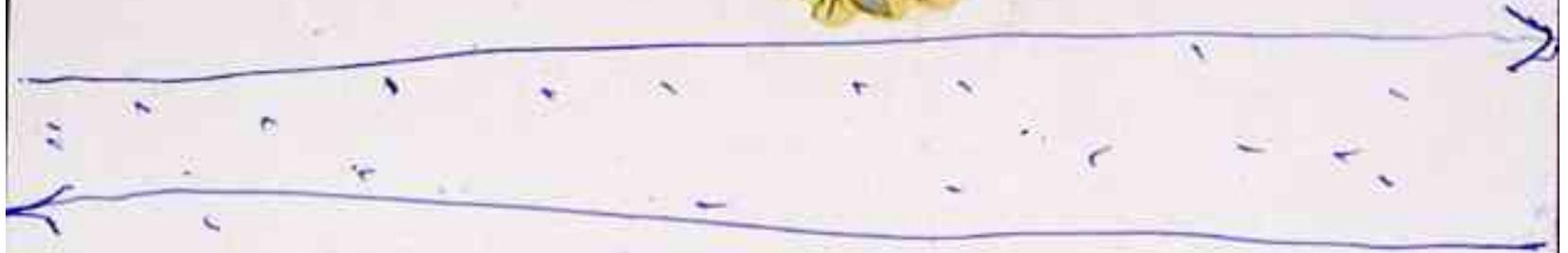
$a::$

$||$

$a::$

wavy line

Khandi Deyan

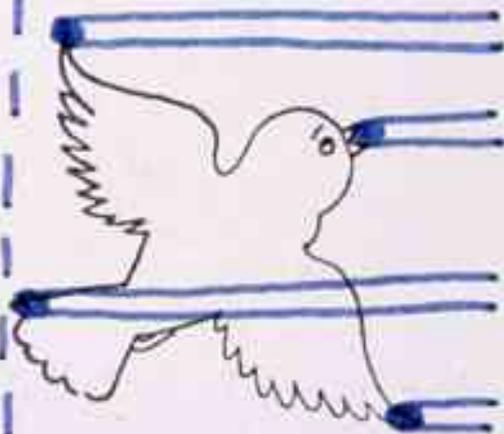
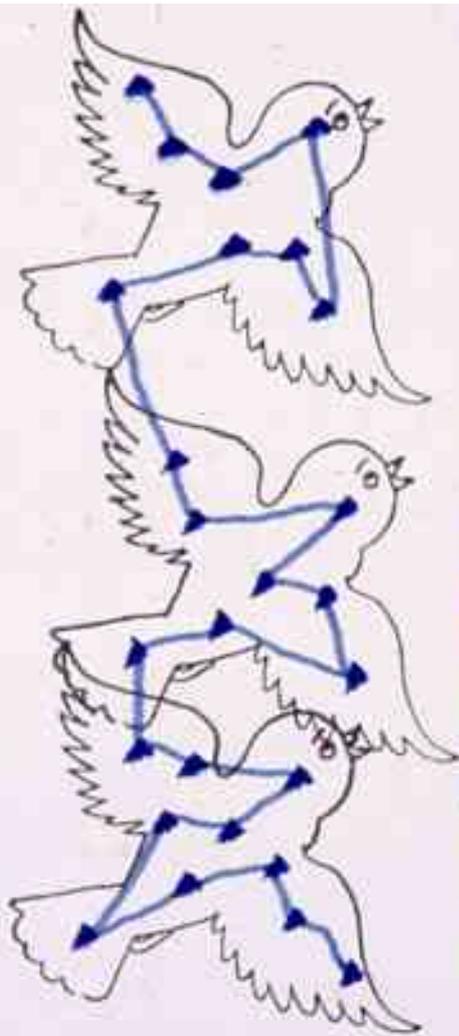


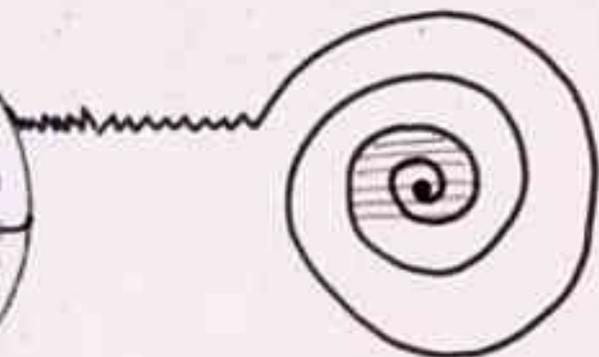
27. Aug. -

Ms. No. 1978

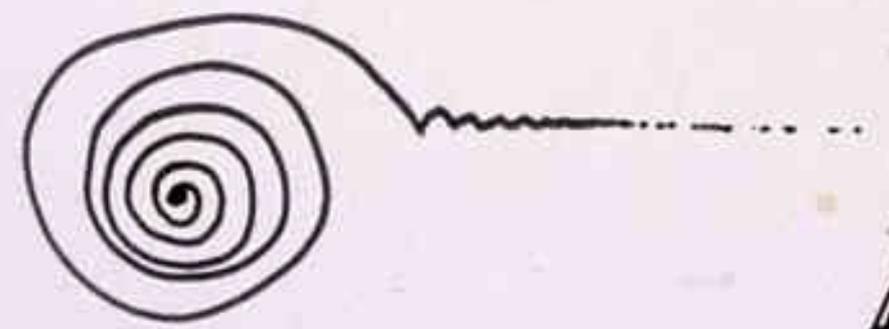


the blues





t u: _____ t' u: _____ 10



~~llllll~~ ~~llllll~~ ~~llllll~~ ~~llll~~
ll + + + + -

SYLVANO BUSSOTTI - via di colle Marta, 1
00030 GENAZZANO
(Roma)



IL CARTONCINO SPORCO

si dovrà eseguire senza
soluzione alcuna di
continuità con ciò che
precede e quanto viene
dopo; però a testa molto bassa,
chiudendo spessissimo gli occhi
e facendo molta più attenzione
al gioco dei pedali che non alla
fasciera; sorridendo vitibilmente
nel continuare
con il brano di
altra mano che
regista.

sottolineando
moltissimo la pesante
ottava fra le parti
estreme

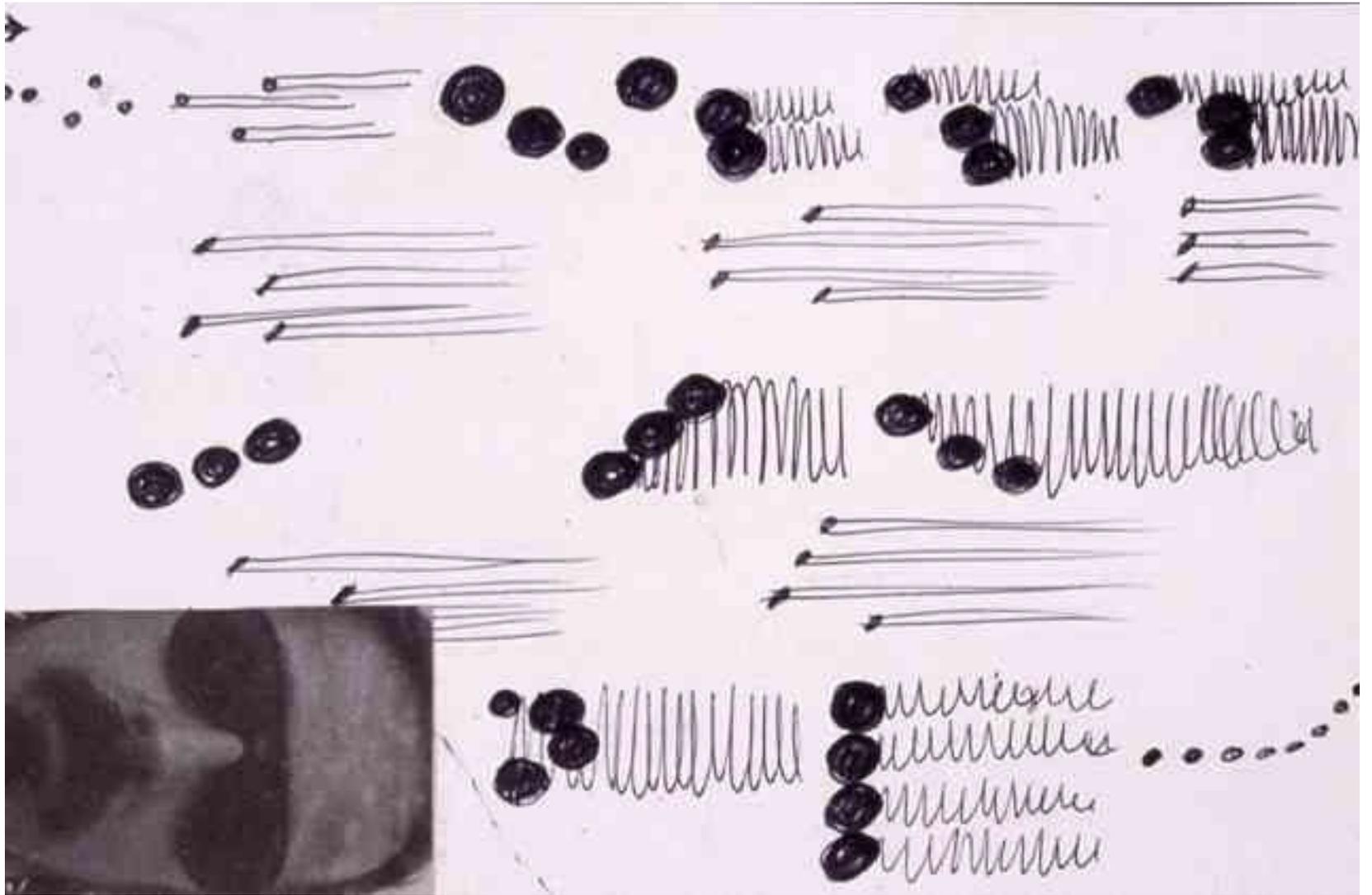
... e ideale
sarebbe che il
passaggio in G, con
le sue scordature,
fosse dato da un
altro pianoforte oppure
nostro, anche di diversa
fasciera (clavicemb.)

(♩ = 40)

ffp p mf f Ped. molto secco e pungente ma non troppo forte; caroncelli "calando"

Nella ripresa del precedente faciendo questa gruppo

1978





(walk ^{across} under the piano)

(if it is a Straight Piano

step the Partition underneath it
and get it from the other Side



Ben 78

This image shows a handwritten musical score on a five-line staff system. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. The music is written in a single system with four measures.

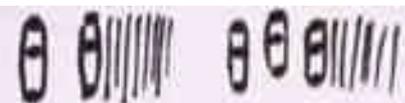
Measure 1: Treble clef staff has a whole note chord consisting of G4 (with a sharp sign) and A4. Bass clef staff has a whole note chord consisting of G3 (with a sharp sign) and F3 (with a flat sign).

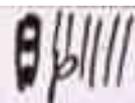
Measure 2: Treble clef staff has a whole note chord consisting of G4 (with a sharp sign) and A4. Bass clef staff has a whole note chord consisting of G3 (with a flat sign) and F3 (with a flat sign).

Measure 3: Treble clef staff has a whole note chord consisting of G4 (with a sharp sign) and A4. Bass clef staff has a whole note chord consisting of G3 (with a flat sign) and F3 (with a flat sign).

Measure 4: Treble clef staff has a whole note chord consisting of G4 (with a sharp sign) and A4. Bass clef staff has a whole note chord consisting of G3 (with a sharp sign) and F3 (with a flat sign).

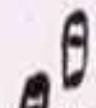
Additional markings include a lambda symbol (Λ) above the treble staff in the second measure, and a vertical line with a lambda symbol (Λ) above it in the third measure. There are also some horizontal lines above the treble staff in the first and fourth measures.

pp 

 p  p 

p  f 

p  f 

 p  f

p 

pp 

mf 

p  p 

CAVELLINI 1914-2014



INTERNATIONAL POSTAGE 333

CAVELLINI 1914-2014



INTERNATIONAL POSTAGE 333

CAVELLINI 1914-2014



INTERNATIONAL POSTAGE 333

CAVELLINI 1914-2014



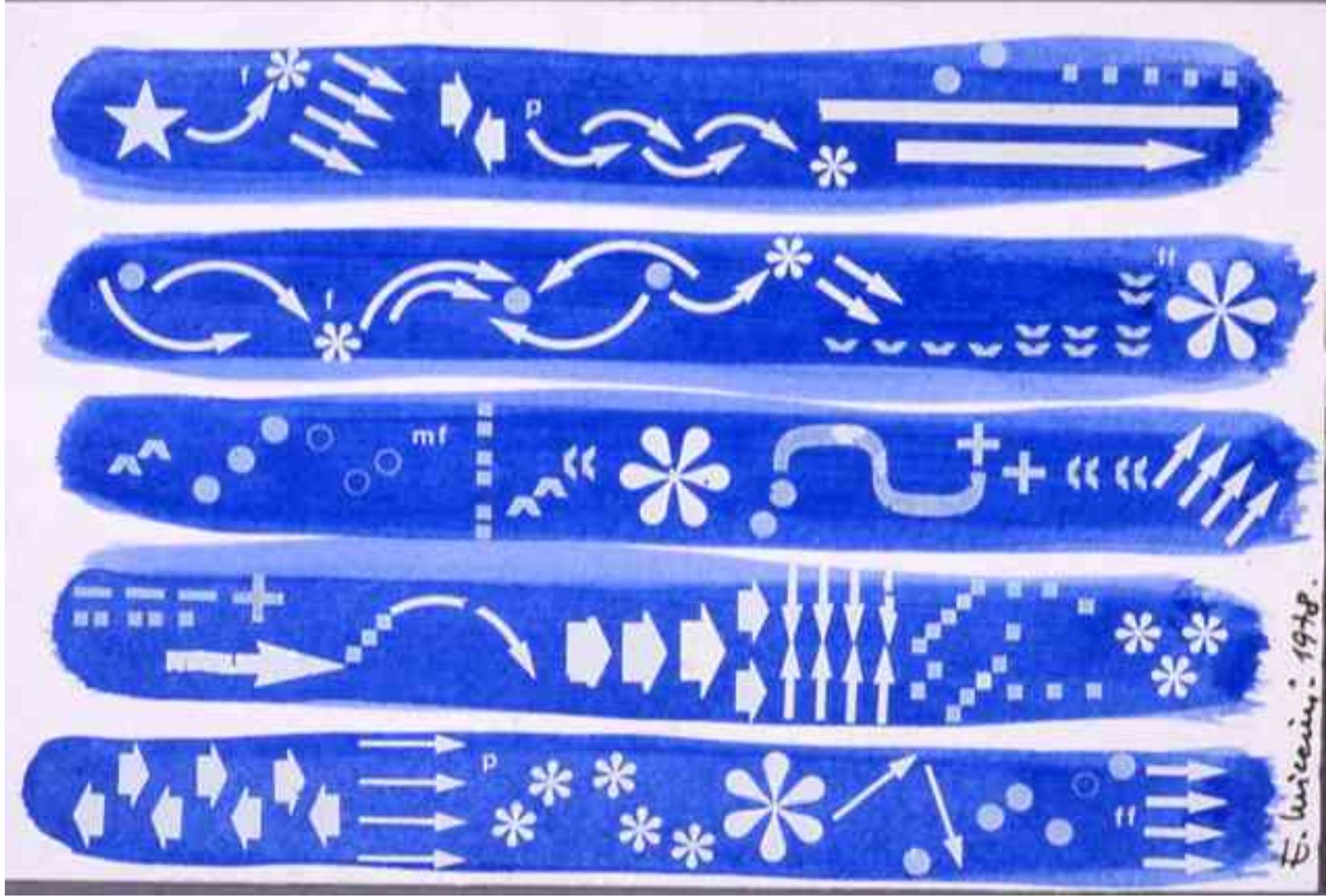
INTERNATIONAL POSTAGE 333

operazione Andata - ritorno N° 881 (10x15) gae 1978

PLAY A FRAGMENT OF A PIANO PIECE FROM DEBUSSY
SIMULTANEOUSLY WITH THE BROADCASTING*OF A
RECORDING OF THE SAME PIECE.

Yves Bouliane
August 9, 1978

* transmission



E. Weisberg: 1978.

SENTINELLA
DE SOLLAZIONE

Ravalli



RA -

VAIL -

LAC...

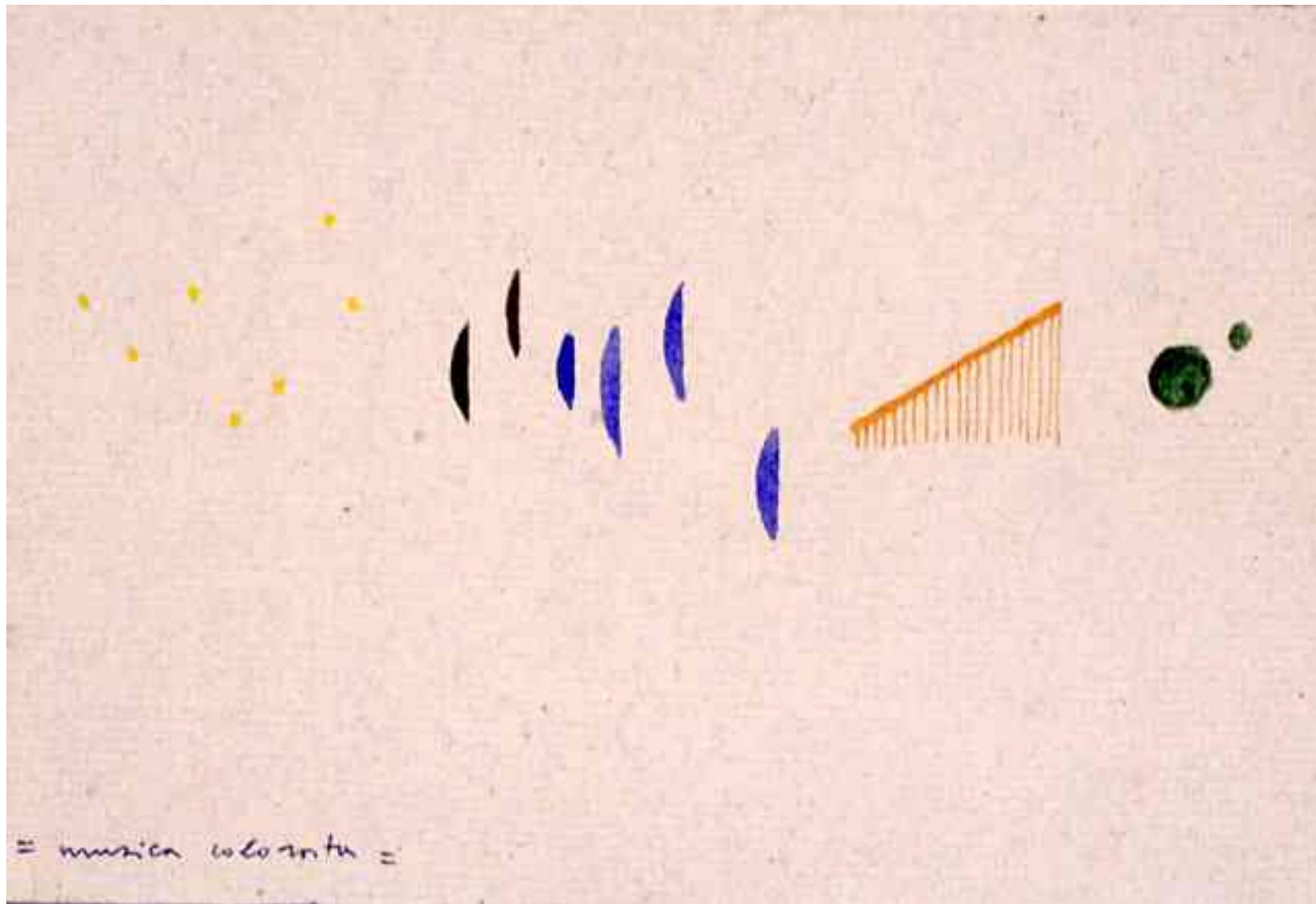
... TU

CON -

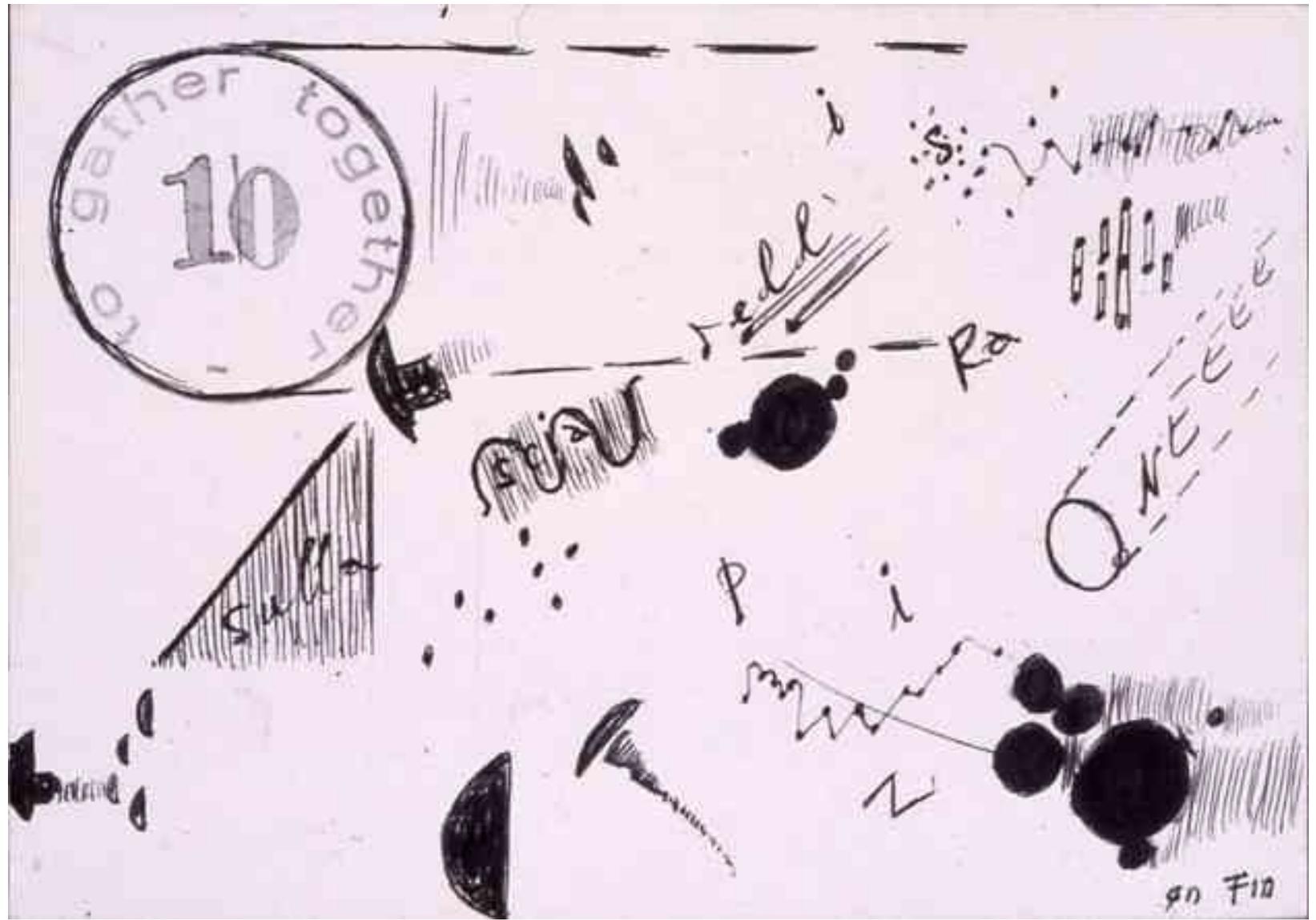
NAIS ?

(IO times)

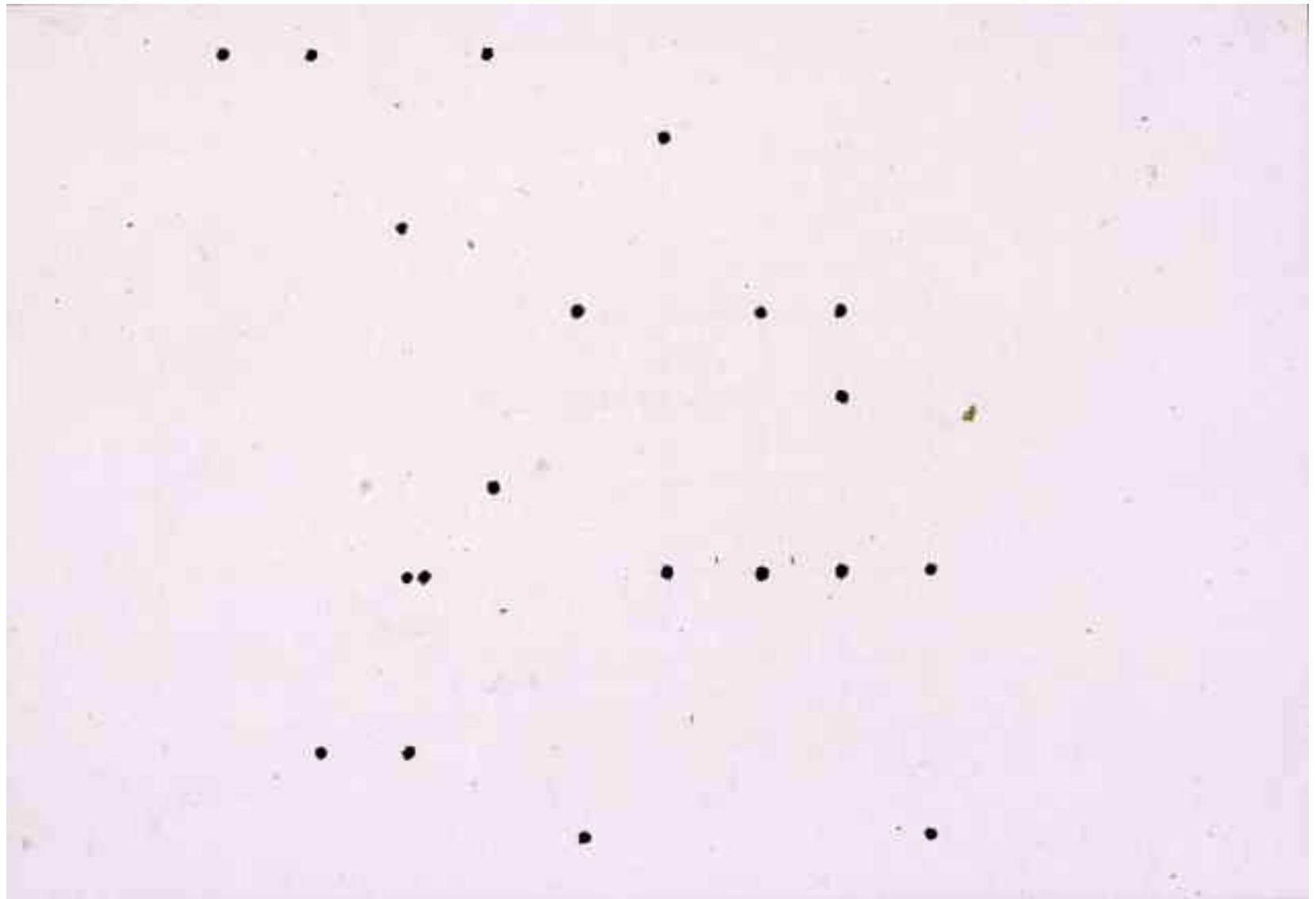
Handwritten musical notation on eight staves. The notation includes notes, rests, and various musical symbols such as slurs and accents. The handwriting is in black ink on a light-colored background. The notation is organized into pairs of staves, with a slur connecting the two staves in each pair. The notes are written in a style that suggests a specific musical system, possibly a form of shorthand or a specific notation system. The overall appearance is that of a handwritten musical score or a set of musical exercises.

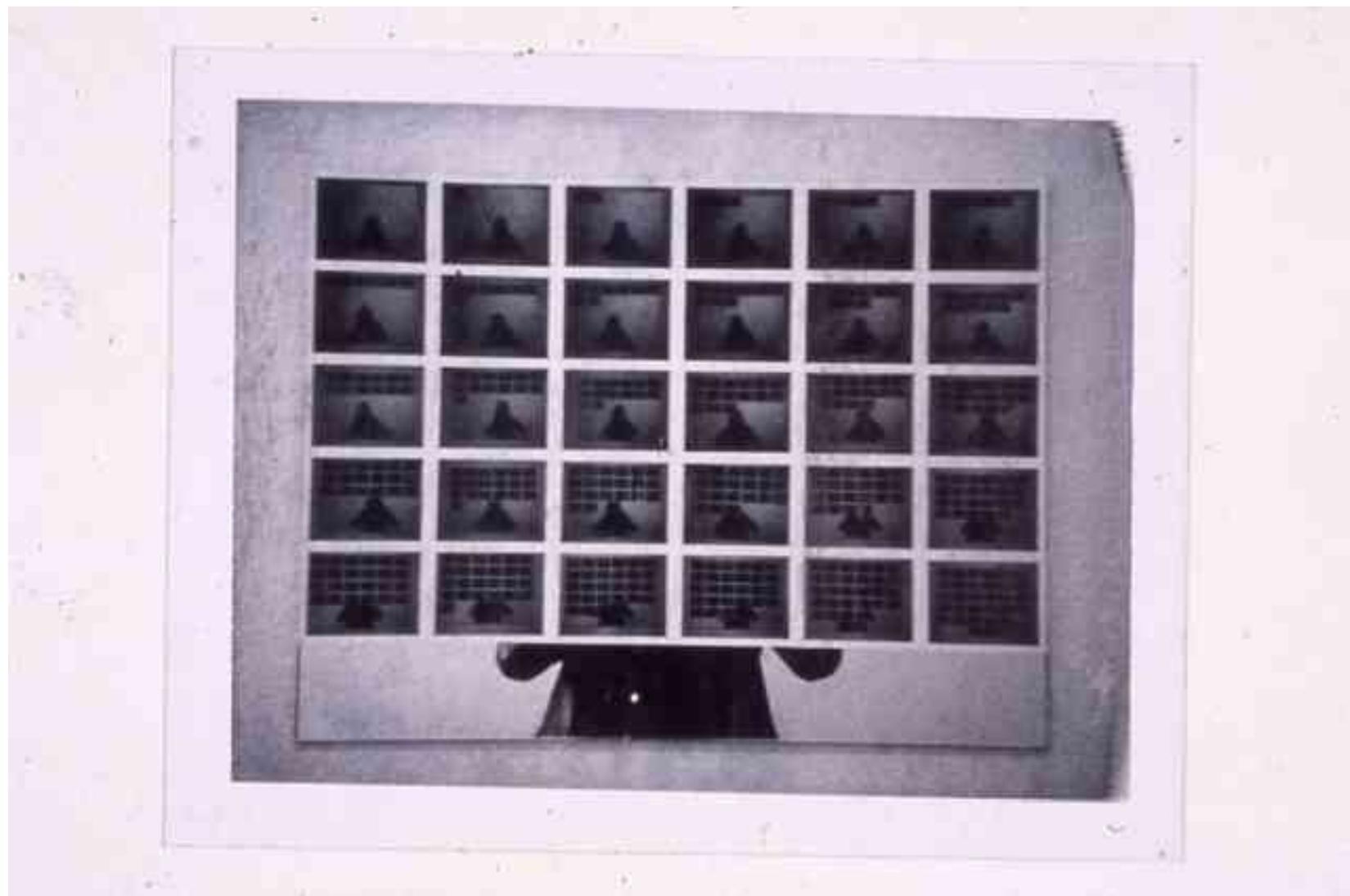


= musica colorata =











12 note staccate sugli acuti, per come
chiare, ma dopo l'altra quando si
apre l'onda sonora, stessa intensità,
con calma -

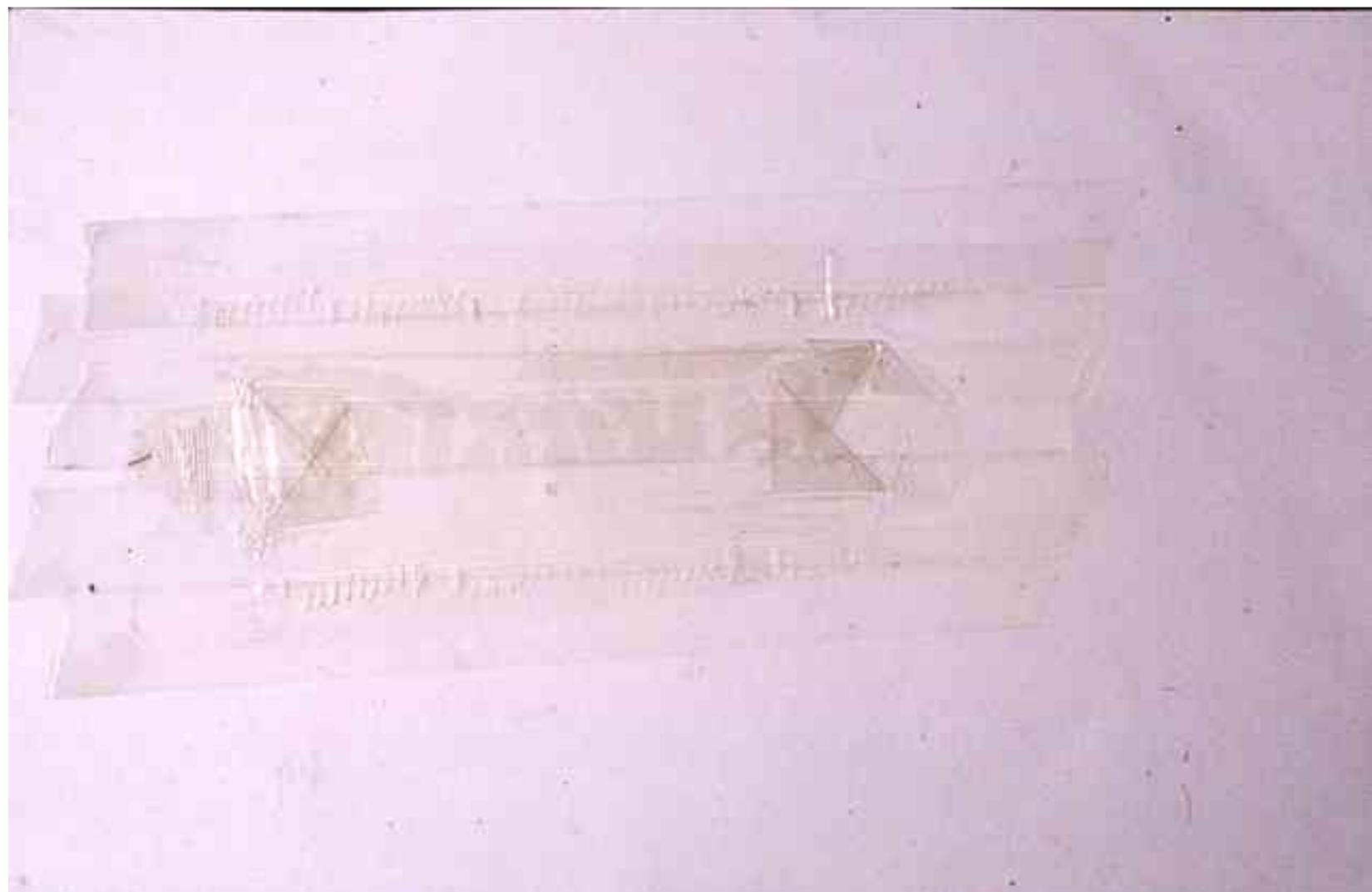
Francesco
Milano 17-X-1978

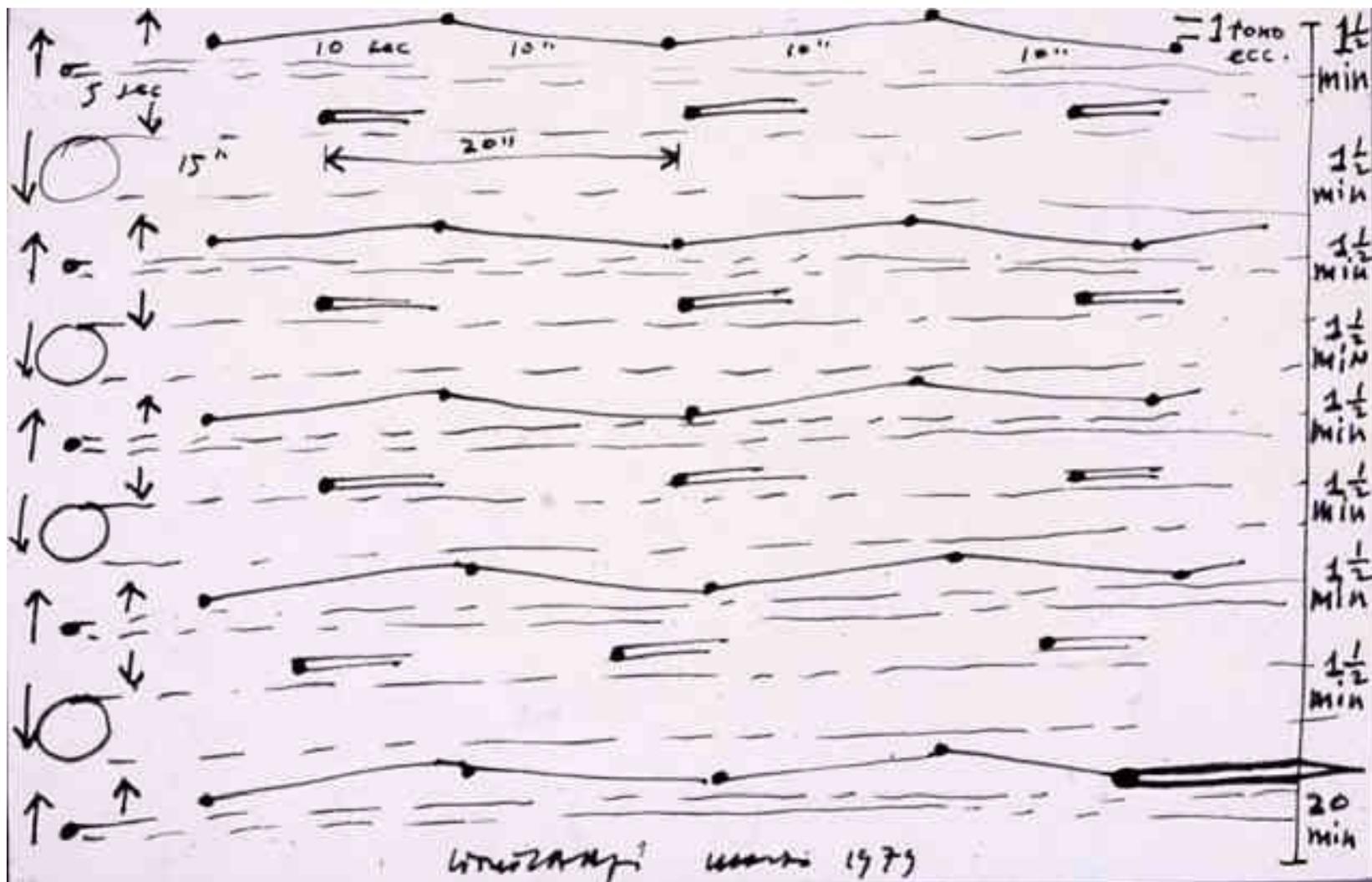
PEZZO LIQUIDO.

SVONARE LENTAMENTE
L'INTERA SCALA DEL PIANOFORTE
ACCOMPAGNANDO OGNI NOTA
CON LA VOCE,
(LA BOCCA DEVE ESSERE NATURALMENTE
PIENA D'ACQUA)

P.S.

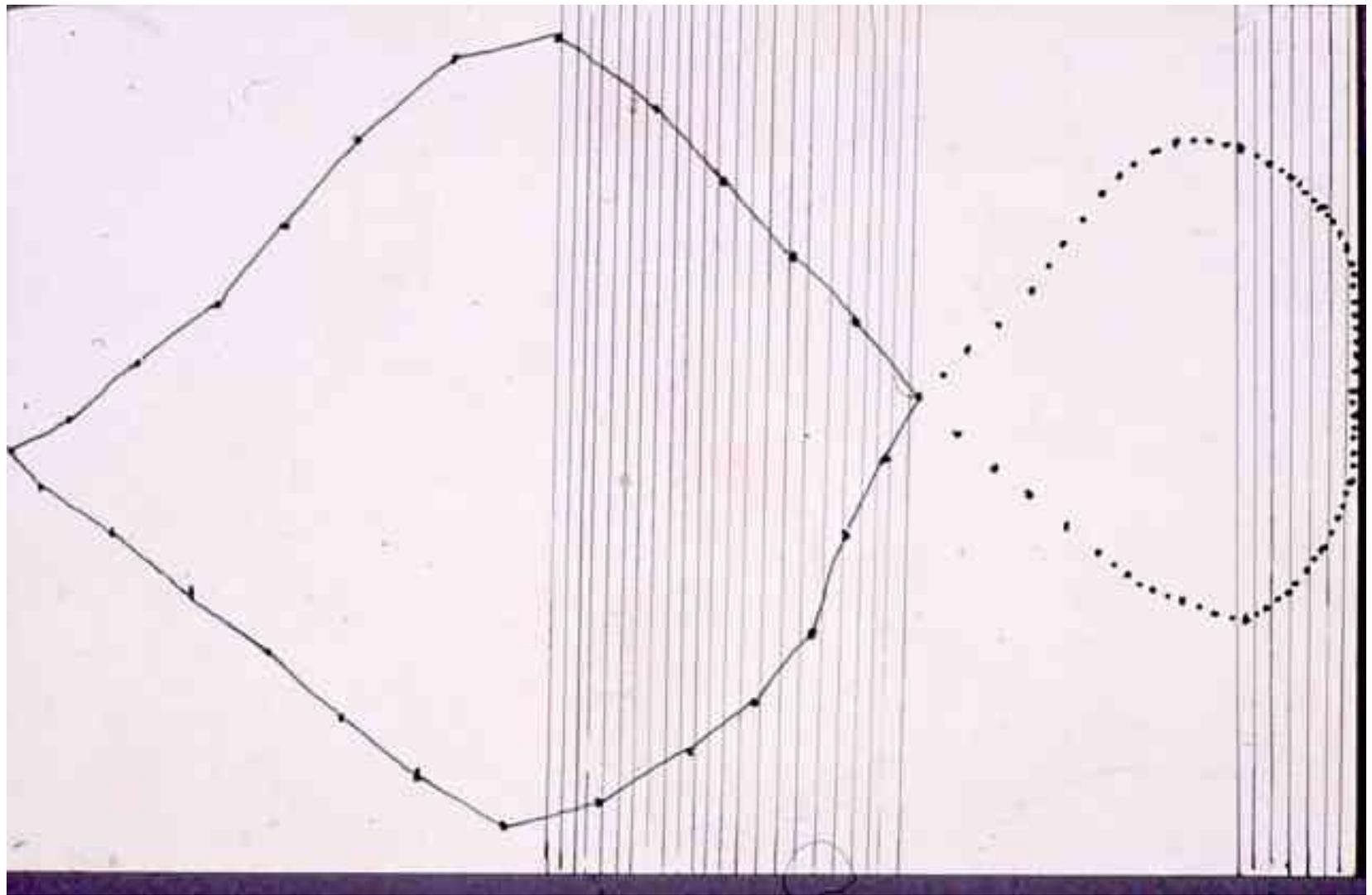
QUESTO BIGLIETTO È STATO IMMERSO 24 ORE IN ACQUA CORRENTE.

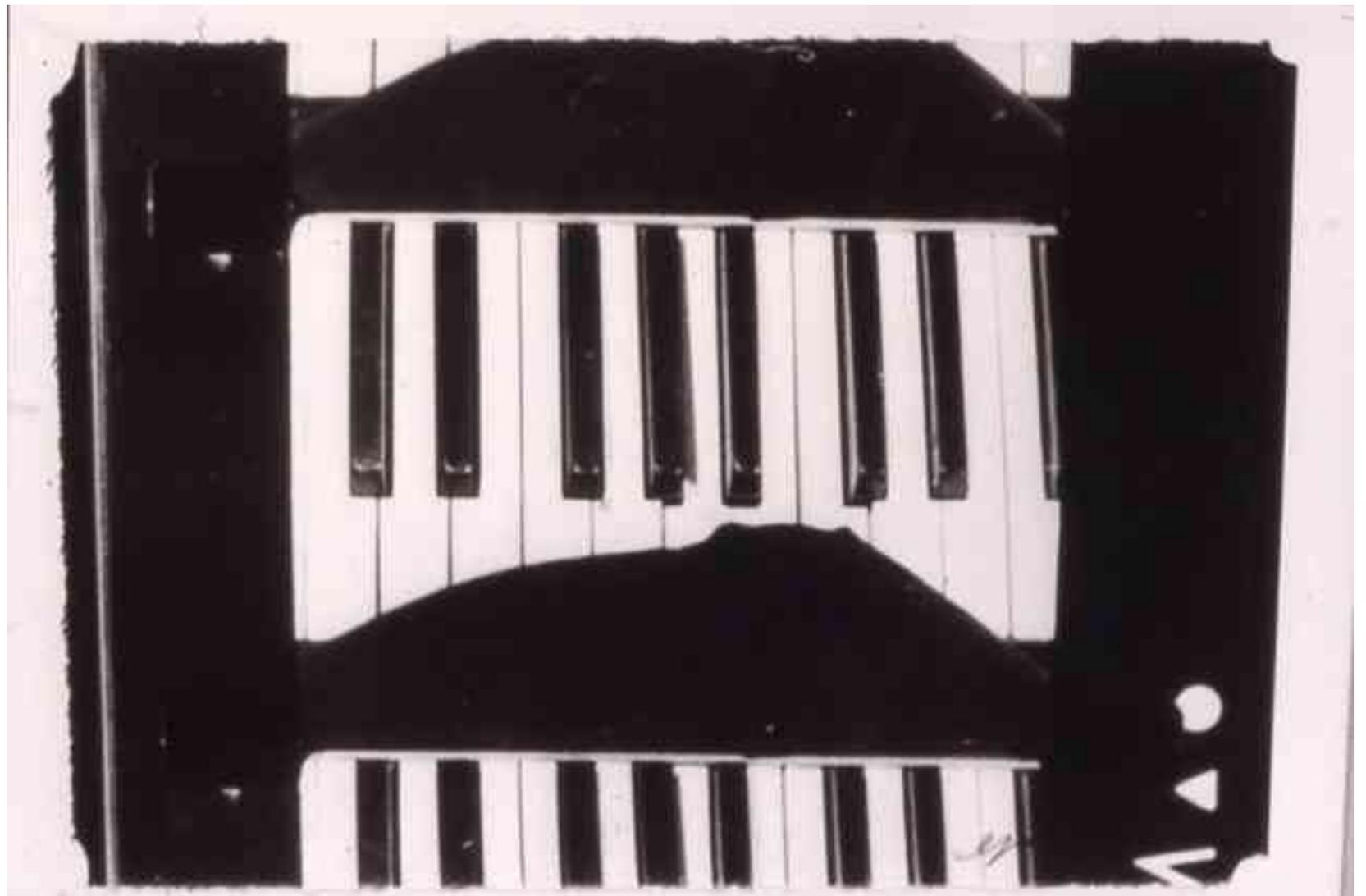




Cornale







u r i o

u r i o u i

S

I

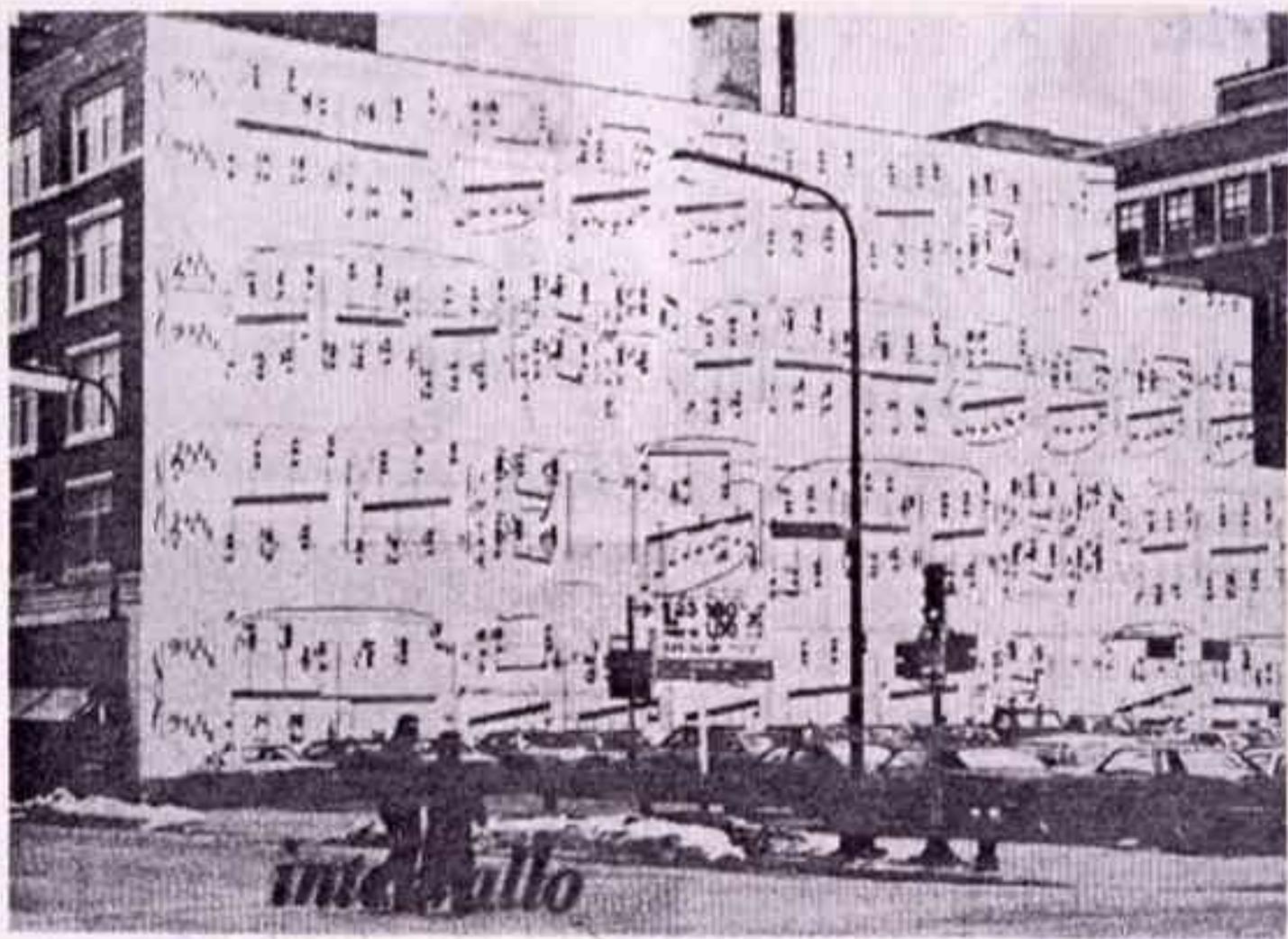
L

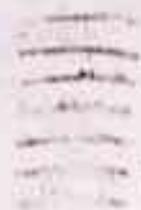
E

N

C

E





two minutes

three hundred soft notes

count them in your head; instead of playing
some of the notes, speak their numbers out loud

chords count as one note, as do glissandi

not too diatonic, not too chromatic

balance, please

— = pedale f
- - - = ped 2 corde
c/ piano

(♩ = 58 ca.)

marcato, come lontano

ppp pass. b_2 $\#$

p.v. sempre

pp 1/2 ped

tutto ped tenuto

poco

poco

p

pp

mp

non dim.

ris. ped.

interrompere di colpo!

A handwritten musical score for guitar and piano, consisting of two systems of two staves each. The notation is dense and expressive, featuring various musical symbols and dynamic markings.

System 1:

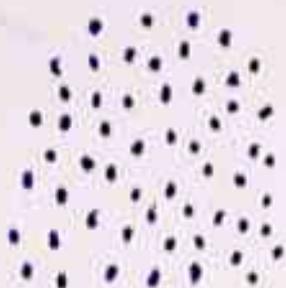
- Top Staff (Guitar):** Contains rhythmic patterns, including eighth and sixteenth notes, and rests. It includes a guitar-specific notation with a vertical line and a horizontal line, possibly representing a fretting technique.
- Bottom Staff (Piano):** Features a melodic line with slurs and a bass line with chords and single notes. Dynamic markings include *pp* (pianissimo) and *fff* (fortissimo).

System 2:

- Top Staff (Guitar):** Continues the rhythmic and melodic patterns, with dynamic markings of *pp* and *mp* (mezzo-piano).
- Bottom Staff (Piano):** Shows a melodic line with a slur and a bass line with chords. It includes dynamic markings of *pp* and *mp*.

Additional Elements:

- The word *dim. molto* (diminuendo molto) is written at the bottom left of the second system.
- The signature *Pablo Morita* is written at the bottom right.
- The date *9 ottobre 1980* is written below the signature.



DALL'ALTO SUL PIANO

Scagliare, da un'altezza
considerevole,

un gran numero
di palline di vetro

sul coperchio di un pianoforte chiuso.

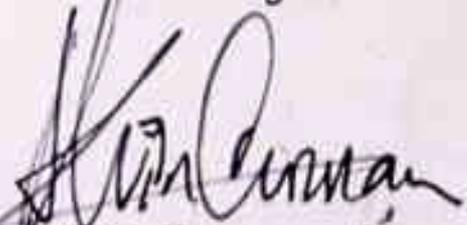
Il gesto dovrà essere preparato
con grande concentrazione,
e quindi eseguito con scatto fulmineo.

Giancarlo
Cardini
1980

play and sing what you know

play and sing what you do not know

the difference between
continue playing and singing until ~~you disappear into~~
the music you are making, and the making of it ~~is~~ is
no longer noticeable.



Alvin Curran June 23, 1981
rome

ALVIN CURRAN / MUSICHE
VIA DELL'ORSO, 28
00186 ROMA, ITALY

DAL 'CATALOGO DE MUSICA' ... IL BANDO AL PIANOFORTE CON IL SONO DI UN BANDITORE D'ASTA -

- I
- 39 Morice a due portelle impiallacciate in legno. Applicazioni di placche ovali rettangolari ed angolari in legno lino a vetro e le conchiglie policroma di mare. Cornici, braccioli, piedi di legno a cartelle in ferro dorato e crollato. Piano in marmo. Francia XIX secolo.
 Cn. 10 - 11 - 12 - 13
- 40 Tavolo a chaise longue a tre sedili in legno di ciliegio. La gobletta XIX secolo.
 Cn. 14 - 15 - 16 - 17
- 41 Piano di poltroncino in legno di noce con braccioli a volute, gambe a cuneo che termina con traverso, ricoperto in cuoio giallo. Italia del Nord, metà XVIII secolo.
 Cn. 18 - 19

LA 'MUSICA' SONO I COLPI DI FORTE, LE CARTE NELLE CARAVILLE, I BASTI DEL CUORE, I SOSPIRI, LE EMIZIONI, LE PULSAZIONI NEGLI SPETTORI -

DAL 'CATALOGO DE MUSICA' ... IL PIANISTA LEGGE AL PIANOFORTE CON MICROFONO, CON IL SONO DI UN BANDITORE D'ASTA -

- II
- 65 Due porte a parabrezza. Bassanti in legno. Supporto a palla in vetro decorato a fiori o supporto a nove struzzi dipinto a fiori a uccelli. Francia XIX secolo.
- 66 Orologio. Meccanismo incassato nel basamento in marmo, sopra una statua allegorica della notte in bronzo patinato. Francia Le Roy a Paris, 1860 ca.
 Cn. 20 - 21
- 67 Consola in legno intagliato e decorato. Decorazione a motivi architettonici e floreali stilizzati, gambe sagomate terminanti a spirale, traverso con innanzi ricollato. Piano in marmo, tegole ceramiche appoggiate. Italia centrale, metà XVIII secolo.
 Cn. 22 - 23 - 24 - 25

LA 'MUSICA' SONO I SOSPIRI, GLI SGUARDI, I PENSIERI, I SOGNI, I FASIDI, LE PAUSE, I RELAXI NEGLI SPETTORI -

This image shows a handwritten musical score on aged paper, featuring several staves with notes, rests, and dynamic markings. The score is annotated with various symbols and text:

- Dynamic markings:** *ff* (fortissimo) at the top left, *ppp* (pianississimo) in the middle left, *mf* (mezzo-forte) at the bottom center, and *f* (forte) at the bottom right.
- Performance instructions:** *SENERZANDO DOLCEMENTE* (written as "SENERZANDO DOLCEMENTE") with an arrow pointing right, and *(poco)* (written as "(poco)") with an arrow pointing to a section on the right.
- Section markers:** Large numbers 1, 2, 3, and 4 are placed across the staves to delineate different parts of the music.
- Structural elements:** A dashed diagonal line runs from the middle left towards the center. A pink rectangular box is located below the middle section, with an upward-pointing arrow and the number "7" above it. Another pink box is at the bottom right. A white box is at the bottom right corner.
- Other markings:** A large white circle is on the left staff, and a large black circle is on the right staff. A treble clef is visible at the top center.

<p>I ● nota nel registro indicato</p> <p>II ✕ colpo con le nocche delle dita sulla cassa dello strumento</p>	<p>III ○ battito di mani</p> <p>IV ■ colpo di piede</p>	<p>V ⊙ schiocco di dita (medio pollice)</p> <p>VI ⊗ colpo sulla cordiera</p>	<p>VII</p> <p>CLUSTERS</p>
--	---	--	----------------------------

The main part of the image shows a musical staff with two clefs (treble and bass). The notation is highly experimental, using the symbols defined in the legend: solid dots, crosses, circles, squares, and circles with dots. Above the staff, there are several curved lines representing breath or air. On the right side, there are two illustrations of cherubs: one pointing upwards and another playing a drum. The word 'CLUSTERS' is written in a large, stylized font on the right side of the staff.

LA CUMPARSITA

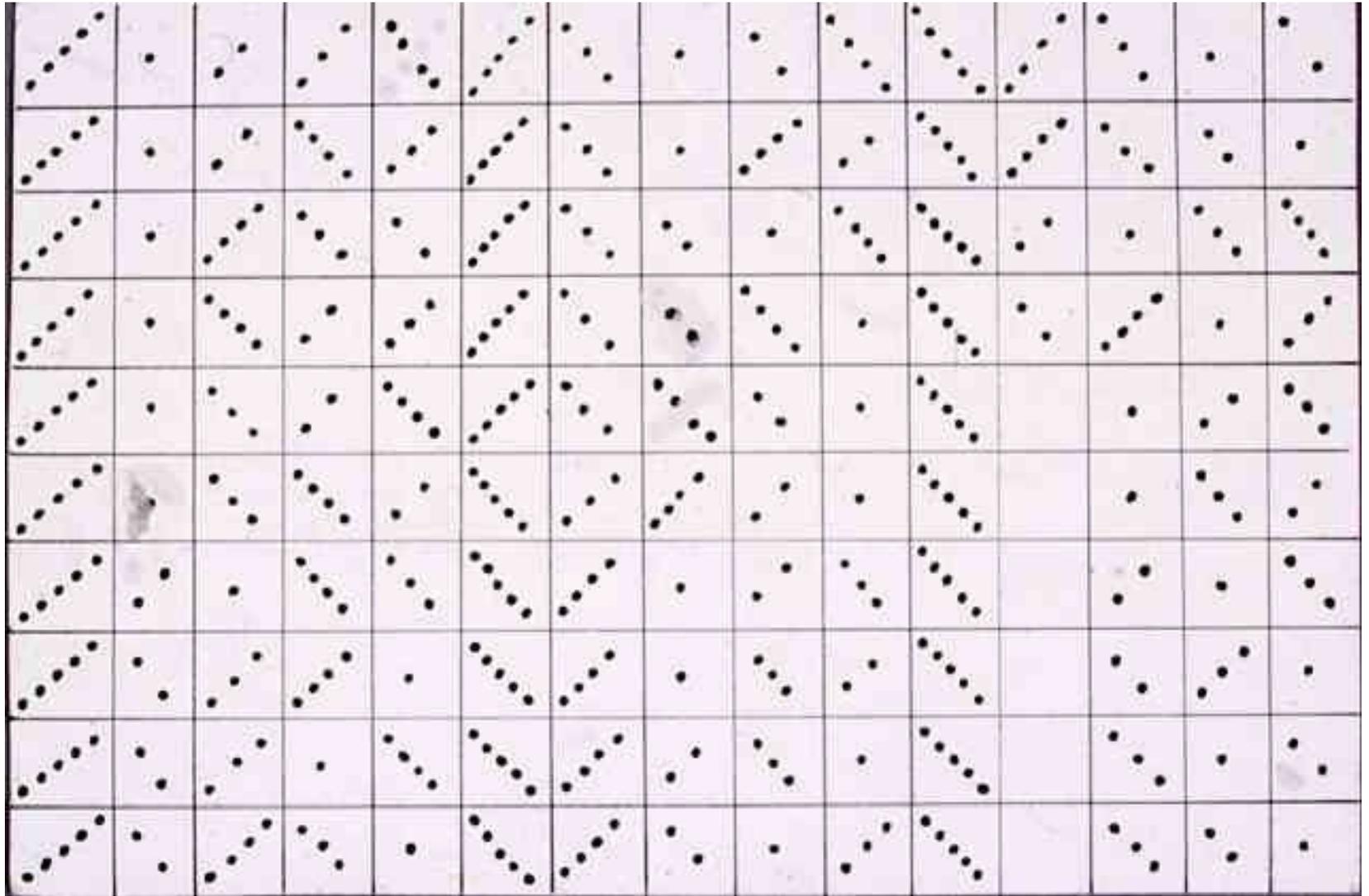
TANGO

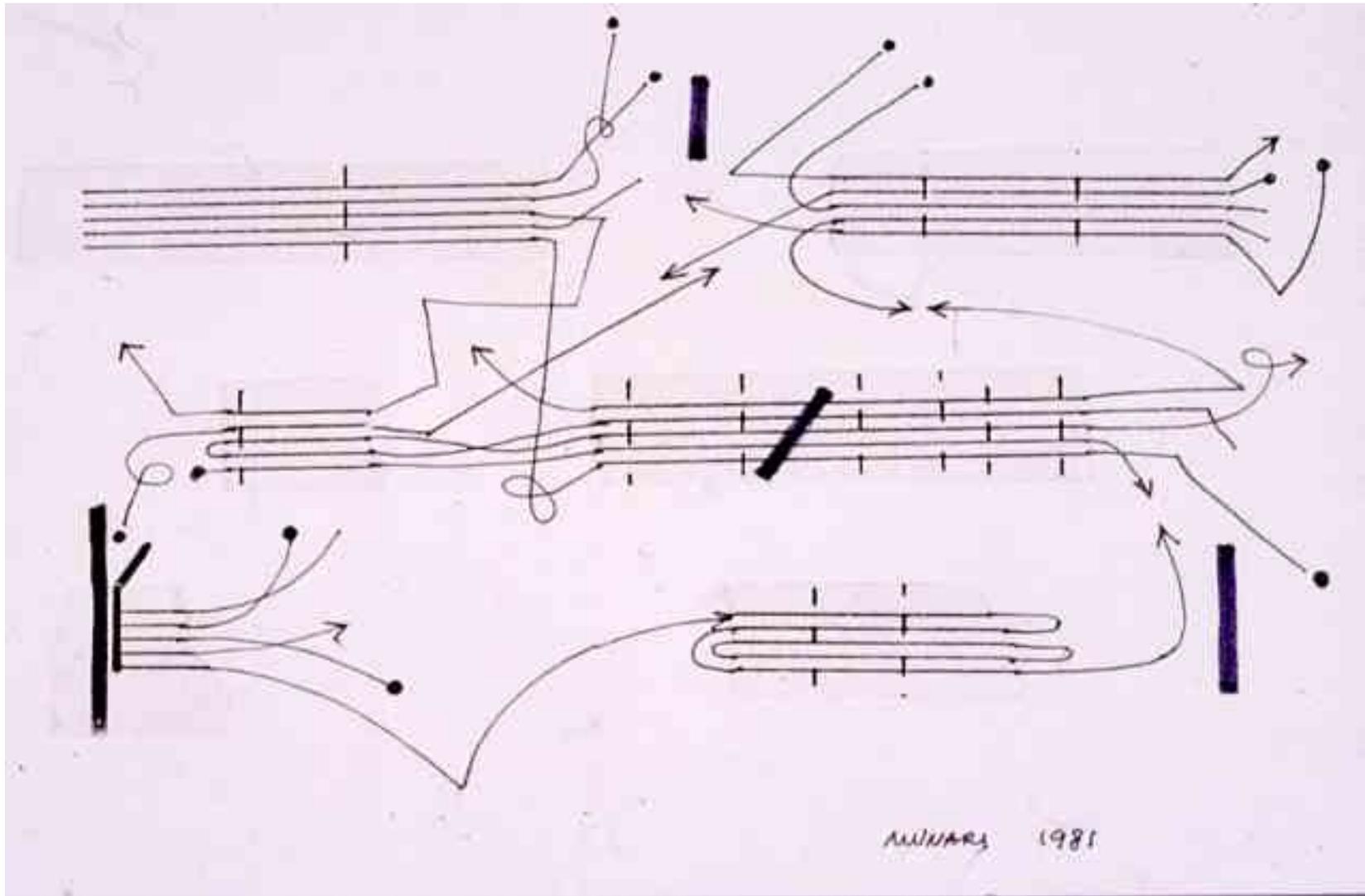
Letra de
GERARDO H. MATOS RODRIGUEZ
y de ERIQUE F. MARCHI y FASCIAL COSTERI

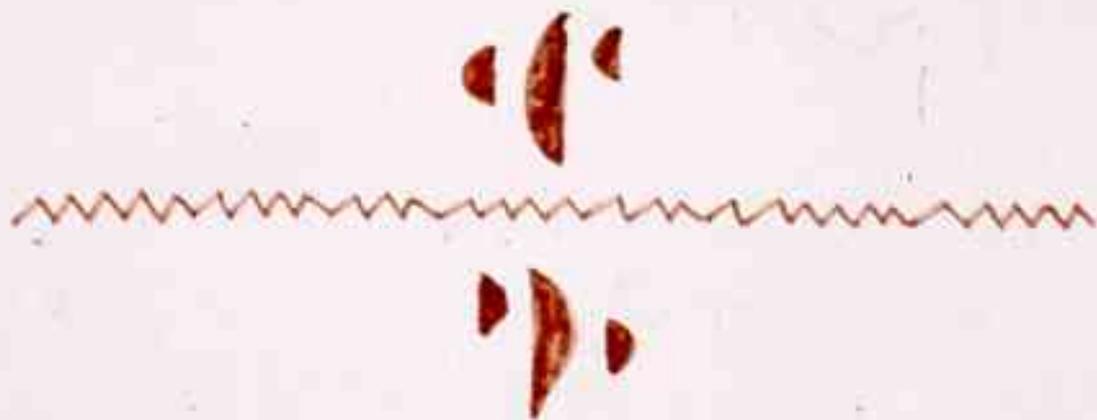
Música de
GERARDO H. MATOS RODRIGUEZ

The musical score is written for voice and piano. It consists of four systems of music. The first system includes the vocal line with lyrics: "Si voy al baile / con mi querida / cumparsita / que me acompaña." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *f*, *ff*, and *mf*, and various musical notations like slurs, ties, and ornaments.

© RICORDI & C. S.p.A. - Milano - Prohibida la reproducción por todo el mundo de la obra o partes de ella. El autor Gerardo H. Matos Rodríguez.
DIPLOMA DE PROTECCIÓN S. A. S. L. - Buenos Aires - Se prohíbe la reproducción por todo el mundo de esta obra o partes de ella.
Toda su reproducción sin el consentimiento escrito del autor, editor o representante de este, será considerada una infracción.
Queda todo el derecho que establece la Ley 11.733.



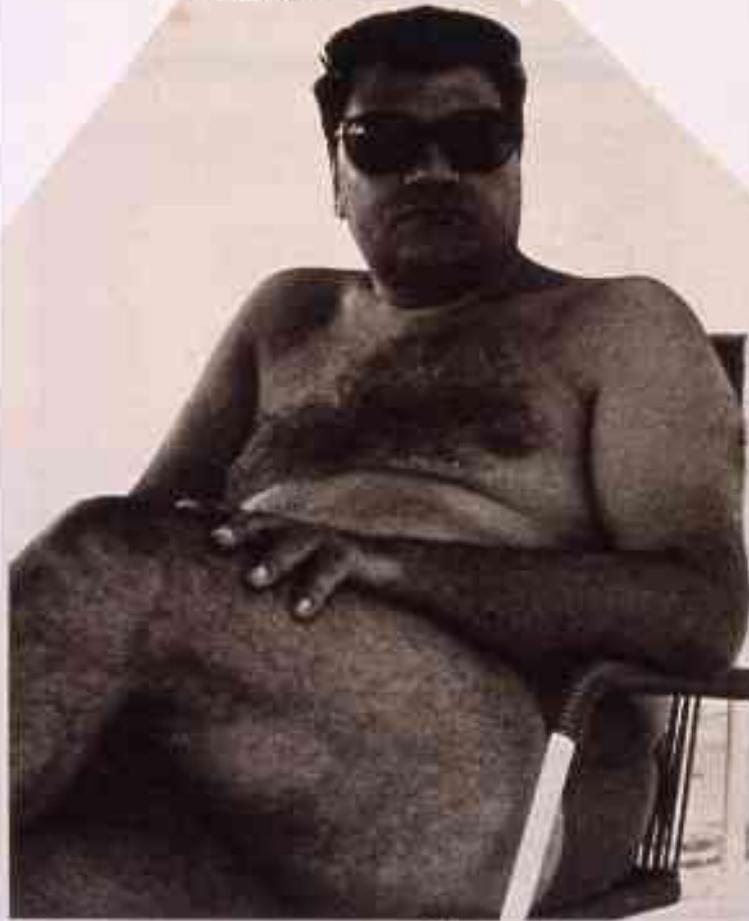


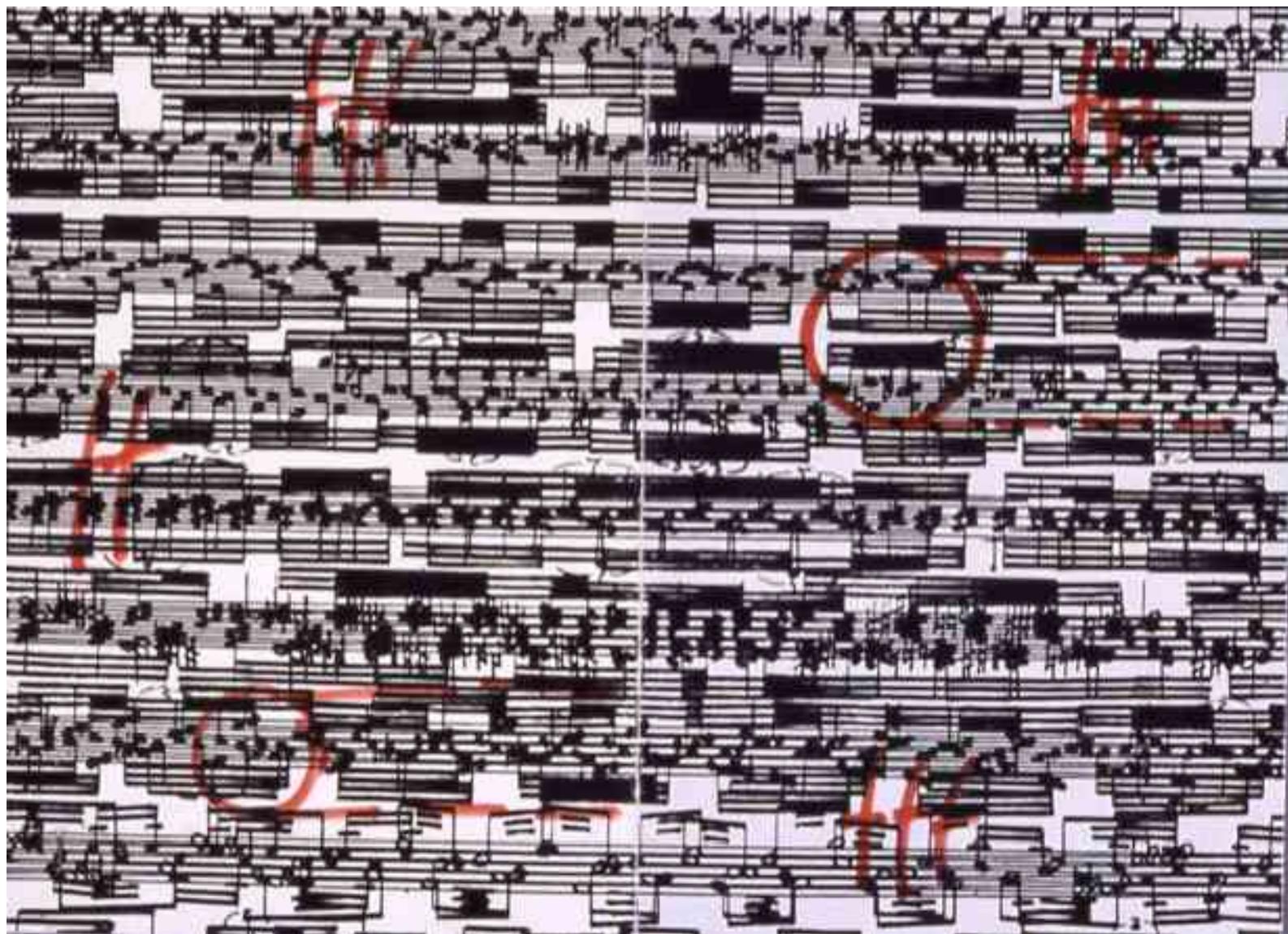


RIPIETERE TRE VOLTE
ACCELERANDO.



= idem ma sfregando con modo
ondulatorio





Frammento III *Autografo Anonimo per Anonimo Lombardi*

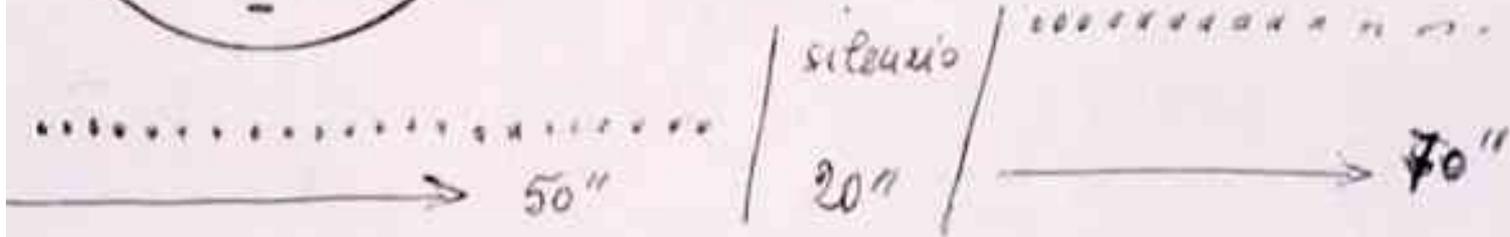
This musical score is for a piano piece titled "Frammento III" by an anonymous composer. It is written for piano (p) and consists of two systems of staves. The first system includes a treble clef staff with a tempo marking of quarter note = 60 and a bass clef staff. The second system continues the piece. A red arrow points to the end of the second system. A purple arrow points downwards from the end of the second system to the beginning of the second page.

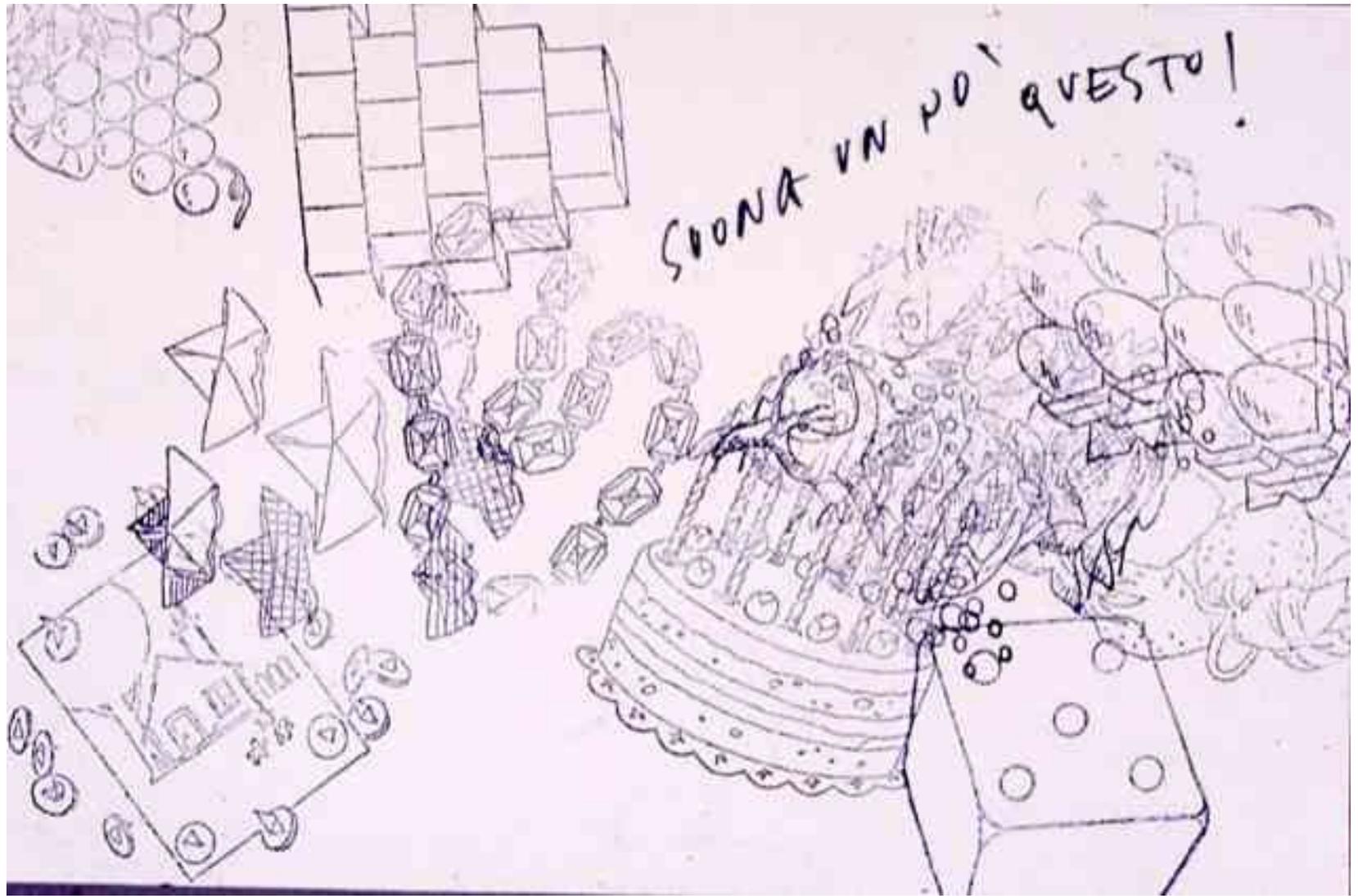
A

This page continues the musical score from page A. It features a vocal line with lyrics in Italian. The lyrics are: "a casa", "Veni", "Veni", "Veni", "Veni", "Carla Maria", "sempre tanto la non", "mai si poteva". The score includes piano accompaniment and a vocal line. A red arrow points to the beginning of the vocal line. A purple arrow points upwards from the beginning of the vocal line to the end of the first system of the piano accompaniment. The score includes dynamic markings such as *pp*, *p*, *mf*, and *pp*. There are also some handwritten annotations and a signature in the bottom right corner.

B

(Milano, 21 dicembre 1881)





a pretty girl is like a melody

a piacere

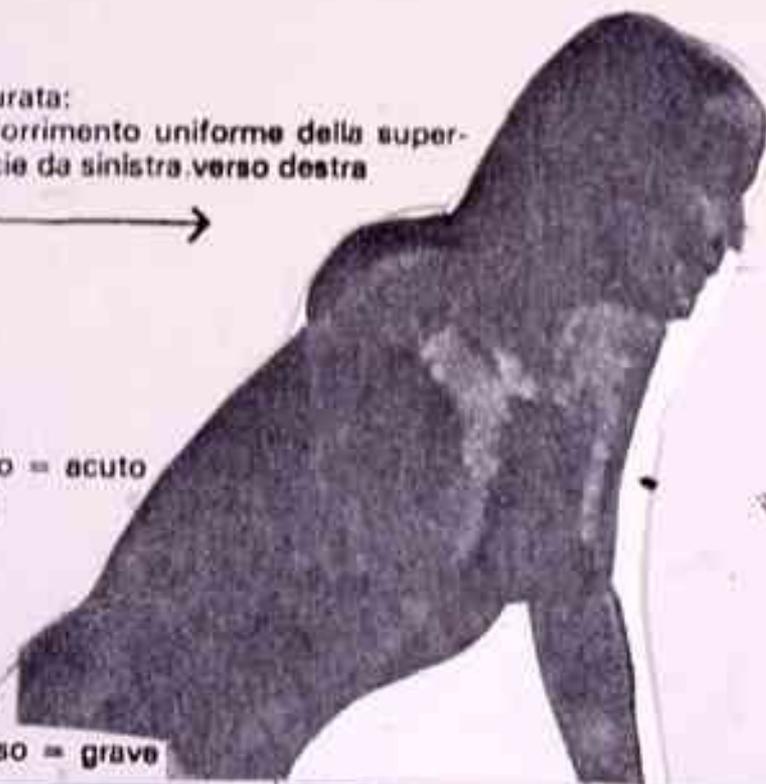
durata:
scorrimento uniforme della superficie da sinistra verso destra



alto = acuto

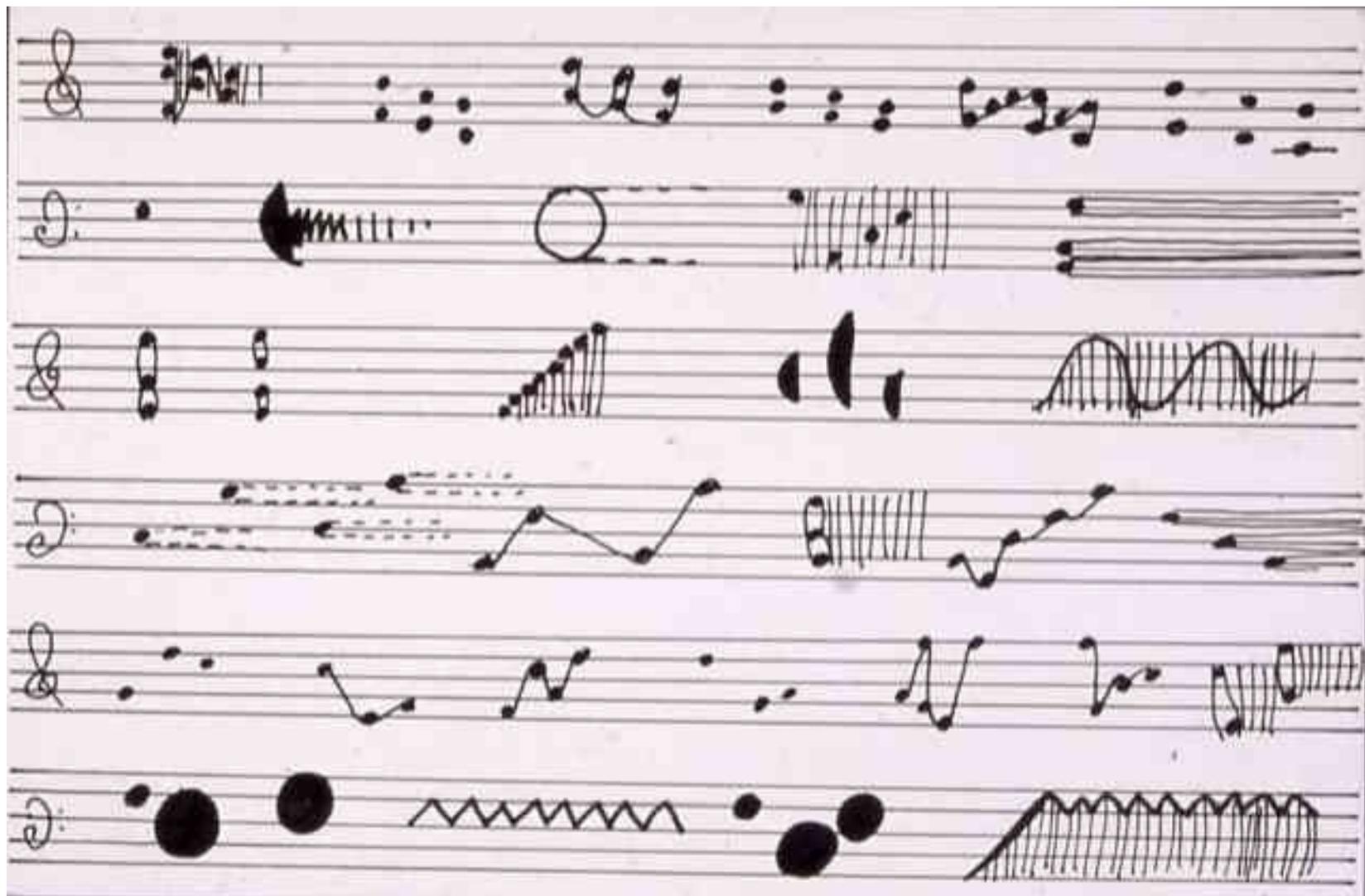


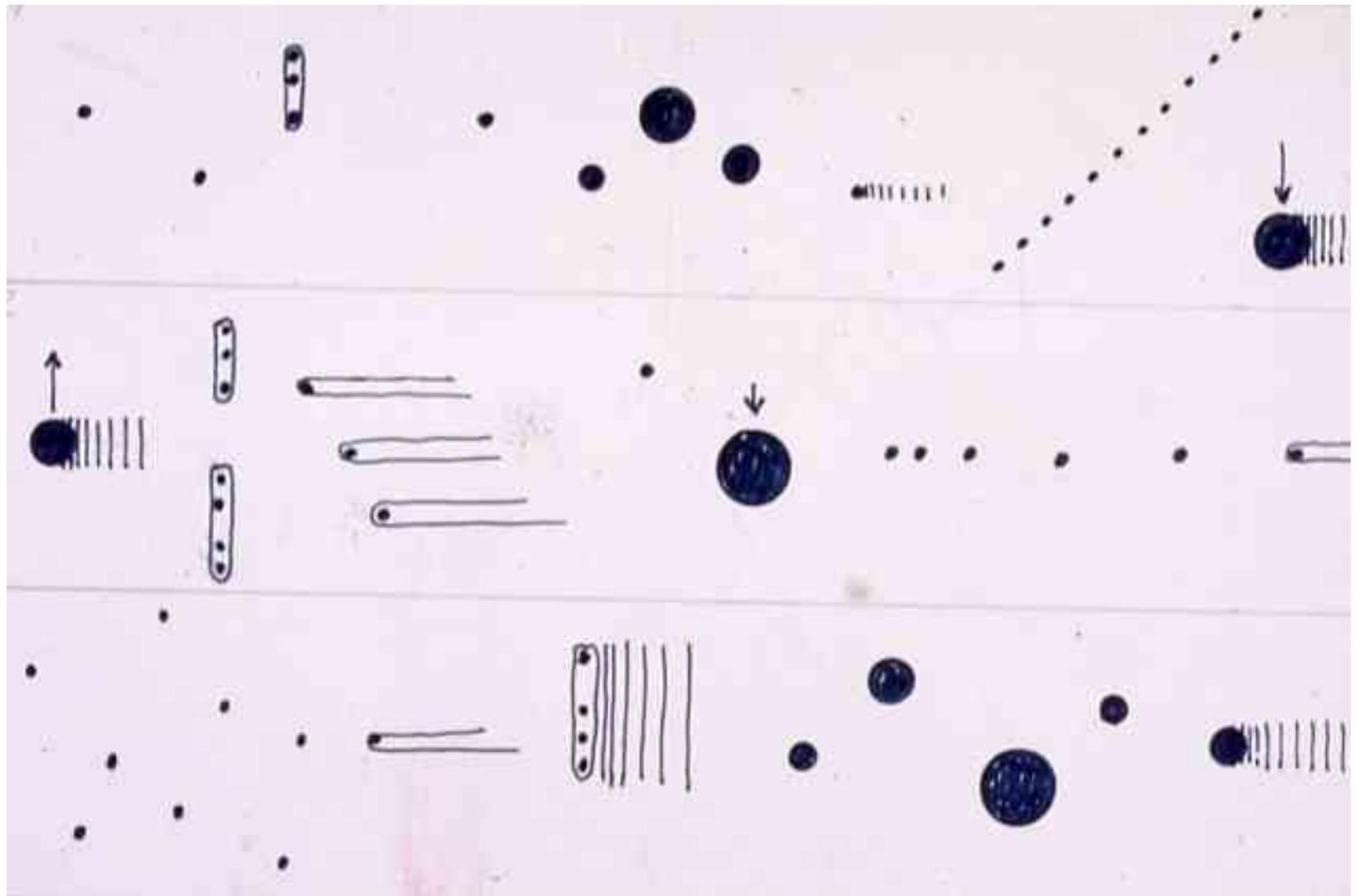
basso = grave

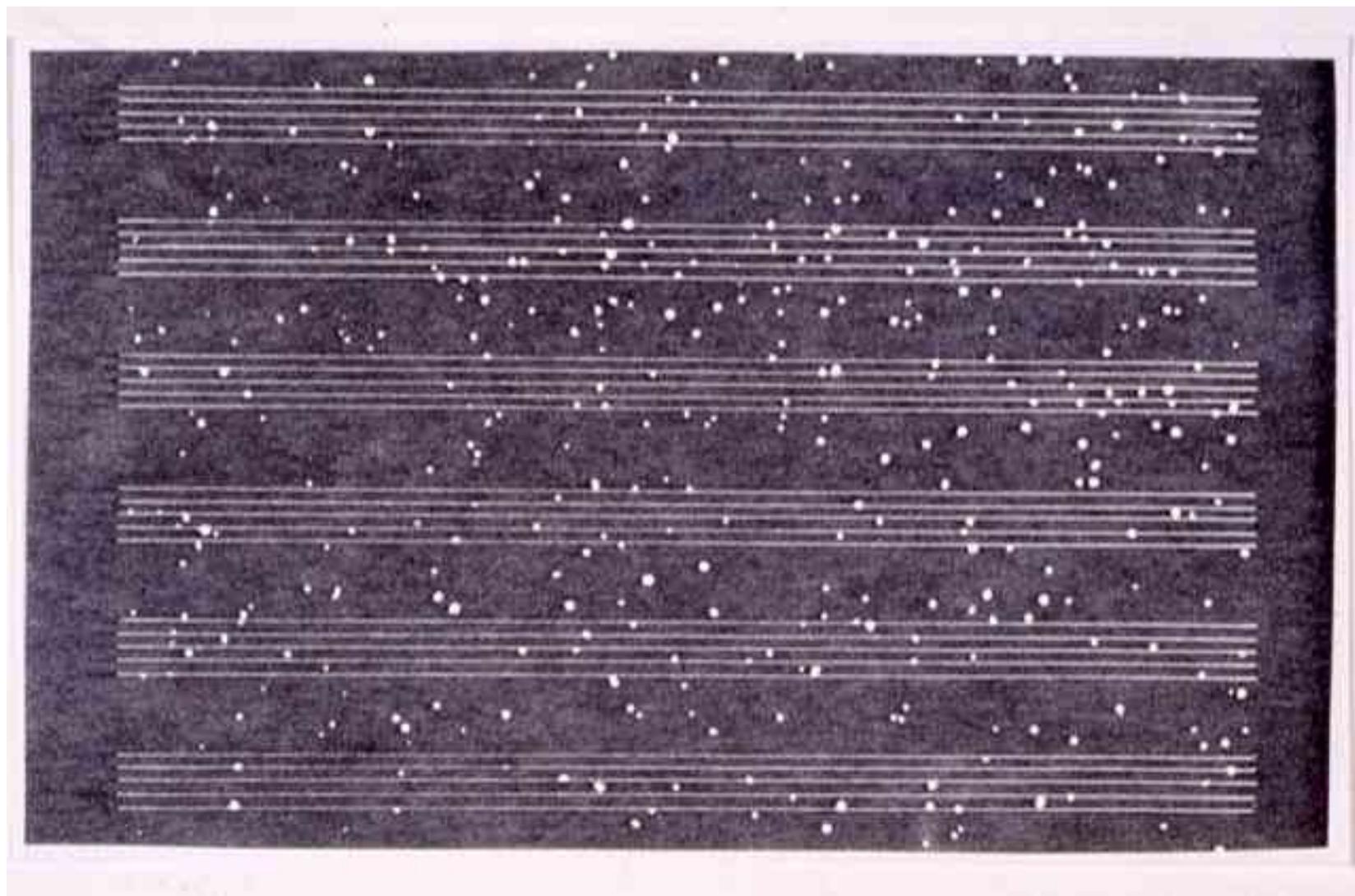


il resto dello sviluppo agogico e l'intensità vengono dettati dai segni.









Flute) $\left(\begin{array}{c} \text{aperte} \\ \text{chelo} \end{array} \right) \left(\begin{array}{c} \text{90} \\ \text{chelo} \end{array} \right)$

Il lavoro da 1 a 5 anni in (partiti) ordine
non per l'elenco

Partiti: $\downarrow \uparrow \square \downarrow \downarrow \text{---} \downarrow$

- a) in partiti espresse
- b) e un'azienda, una macchina e a 2 (km)
- c) e l'obbligo come il lavoro e il consumo
- d) Torino
- e) no f) no continuazione di libertà
- g) scen = stacchi

Tutti gli ordini con un filtro di qualità

- l'elenco è una ripetizione non lo stesso
- ripetere - fine - per future azioni notizie