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# John Cage

Contemporary

# John Cage

John Cage wurde am 5. September 1912 in Los Angeles, Kalifornien, geboren und starb am 12. August 1992 in New York. Er studierte Geisteswissenschaften am Pomona College. Zu seinen Kompositionslehrern zählten Henry Cowell und Arnold Schönberg.

Cage war gewähltes Mitglied der National Academy und des Institute of Arts and Letters der USA und wurde sowohl in den Vereinigten Staaten als auch in Europa mit zahllosen Preisen und Ehrungen ausgezeichnet. Er erhielt Kompositionsaufträge von den bedeutendsten Konzertveranstaltern der Welt und nahm bis zuletzt an vielen Veranstaltungen aktiv teil.

Die stimulierende Wirkung, die Cages Werk auf die Musik und Kunst des 20. Jahrhunderts ausübte, und die Folgen seines Schaffens können kaum ermessen, geschweige denn kritisch beurteilt werden. Unbestritten ist, daß die Entwicklungen in der Musik unserer Zeit ohne Berücksichtigung seiner Musik und seiner Ideen nicht verstanden werden können. Die Erfindung des präparierten Klaviers und seine Arbeit mit Schlaginstrumenten führten ihn zur Entdeckung und Erforschung einzigartiger und faszinierender Möglichkeiten, die zeitliche Dimension von Musik zu strukturieren. Er ist allgemein anerkannt als Initiator und führende Figur auf dem Gebiet der indeterminierten Komposition mit Hilfe von Zufallsoperationen. Diese kurzen Notizen mögen ergänzt werden durch ein Zitat von Arnold Schönberg, der über Cage gesagt hat, er sei ein "genialer Erfinder".

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“I have nothing to say, and I am saying it, and that is art”

John Cage was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss and Arnold Schoenberg. In 1938 Cage composed the first prepared piano piece *Bacchanale*, for a dance by Sylvia Fort. In 1951 he organized a group of musicians and engineers to make the first music on magnetic tape. In 1952, at Black Mountain College, he presented a theatrical event considered by many to have been the first “Happening”.

In 1949 Cage received a Guggenheim Fellowship and Award for the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano. He was elected to the American Academy of Arts in Sciences in 1978, and to the American Academy of Arts and Letters in 1988. In 1982 the French Legion d’Honneur made Cage a *Commandeur de l’Ordre des Arts et des Lettres*.

He was commissioned by a great many of the most important performing organizations throughout the world, and maintained a very active schedule. It would be extremely difficult to calculate, let alone critically evaluate, the stimulating effect and ramifications that Cage’s work has had on 20th century music and art, for it is clear that the musical developments of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music.

He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg said of Cage that he was an “inventor – of genius”.

Among Cage’s best-known musical works are three *Constructions* for percussion (1939–41), *Sonatas and Interludes* for prepared piano (1946–48), *In a Landscape* for piano (1948), *Concerto for Prepared Piano and Orchestra* (1951), *4’33”* (1952), *Radio Music for 1–12 radios* (1956), *Concert for Piano and Orchestra* (1957), *Fontana Mix* (1958), *Aria* for solo voice (1958), *Song Books* for solo voice (1970), *Apartment House* (1976), *Freeman Etudes* for solo violin (1977–80), *Ryoanji* for various instruments (1984), and the various “number pieces” (1988–92) beginning with *One* for solo piano (1988).

Cage is the author of numerous books, including *Silence* (1961), *Notations* (1969), *M* (1973) and *For the Birds* (1981). His graphic works include *Not Wanting to Say Anything About Marcel* (1969) and the *Mushroom Book* (1974).

John Cage died on August 12 1992, aged 79.

**Solos**

**26'1.1499" for a String Player** (1955) 26 minutes  
for Solo String Player  
EP 6779

**27'10.554" for a Percussionist** (1956) 27 minutes  
for Solo Percussionist  
EP 6778

**31'57.9864" for a Pianist** (1954) 32 minutes  
for Solo Prepared Piano  
EP 6780

**34'46.776" for a Pianist** (1954) 35 minutes  
for Solo Piano  
EP 6781

**4'33"** (1952)  
Tacet, any instrument or combination of instruments.  
EP 6777  
EP 6777a (original version)  
EP 6777c (Centennial Edition)

**4'33" (No. 2) (0'00")** (1962)  
Solo to be performed in any way by anyone.  
EP 6796

**59½" for a String Player** (1953) 1 minute  
for Solo String Player  
EP 6776

**Amores** (1943) 9 minutes  
for Solo Prepared Piano  
EP 6264

**And the Earth Shall Bear Again** (1942) 3 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 1*  
EP 67886a

**Aria** (1958) —  
for Solo Voice of any range  
(To be used alone or with FONTANA MIX or any parts of CONCERT)  
EP 6701

**ASLSP** (1985) 20 minutes  
for Solo Piano  
EP 67070

**Bacchanale** (1940) 6 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 1*  
EP 67886a

**Bird Cage** (1972)  
12 Tapes to be distributed by a single performer in a space in which people are free to move and birds to fly  
EP 6810

**Cheap Imitation** (1977) 35 minutes  
for Solo Violin  
EP 66754

**Cheap Imitation** (1969) 35 minutes

for Solo Piano  
EP 6805

**Chess Pieces** (1944) 8 minutes

for Solo Piano  
EP 68110

**Child of Tree** (1975) 8 minutes

for Solo Percussion (with Amplified Plants)  
EP 66685

**Chorals for Violin Solo** (1978) 6 minutes

for Solo Violin  
EP 66762

**cComposed Improvisations No.1** (1990) 8 minutes

for Solo Steinberger Bass Guitar  
EP 67318a

**cComposed Improvisations No.2** (1990) 8 minutes

for Solo Percussion  
EP 67318b

**cComposed Improvisations No.3** (1990) 8 minutes

for Solo Percussion  
EP 67318c

**Daughters of the Lonesome Isle** (1945) 12 minutes

for Solo Prepared Piano  
In *Prepared Piano Music 1940-47, Vol. 2*  
EP 67886b

**Dream** (1948) 5 minutes

for Solo Piano  
In *Piano Works 1935-48*  
EP 67830

Version arranged for solo percussion by Thad Anderson also available

**Eight Whiskus** (1985) 10 minutes

for Solo Voice  
EP 67051  
for Solo Violin  
EP 67051a

**Electronic Music for Piano** (1965) —

for Solo Piano and Electronics  
EP 6801

**Etudes Australes** (1975) —

for Solo Piano  
EP 6816a/b (books I and II)  
EP 6816c/d (books III and IV)

**Etudes Boreales I-IV** (1978) 15-20 minutes

for Solo Piano  
EP 66327

**Etudes Boreales I-IV** (1978) 15-20 minutes

for Solo Cello  
EP 66328

**Experiences II** (1948) 6 minutes

for Solo Voice  
EP 6708b

**For M.C. and D.T.** (1952) 2 minutes

for Solo Piano  
EP 6713

**For Paul Taylor and Anita Dencks** (1957) 3 minutes

for Solo Piano  
EP 6714

**Freeman Etudes (Books 1 and 2)** (1980) Variable

Etudes I–XVI  
for Solo Violin  
EP 66813a/b

**Freeman Etudes (Books 3 and 4)** (1990) Variable

Etudes XVII–XXXII  
for Solo Violin  
EP 66813c/d

**In a Landscape** (1948) 8 minutes

for Solo Piano (or Harp)  
In *Piano Works 1935–48*  
EP 67830  
for Solo Percussion (arr. Thad Anderson)  
EP 6720a

**Metamorphosis** (1938) 15 minutes

for Solo Piano  
In *Piano Works 1935–48*  
EP 67830

**Mirakus<sup>2</sup>** (1985) 8 minutes

for Solo Voice  
EP 67067

**Music for Amplified Toy Pianos** (1960)

Indeterminate – any number of Toy Pianos  
EP 6724

**Music for Carillon No. 1** (1952) 4 minutes

for Solo Carillon  
EP 6725 (graphic score)  
EP 6725a (2 octave version)  
EP 6725b (3 octave version)

**Music for Carillon Nos. 2 & 3** (1954) 2 minutes

for Solo Carillon  
EP 6726 (graphic score)

**Music for Carillon No. 2** (1954) 1 minute

for Solo Carillon  
EP 6726a (2 octave version)

**Music for Carillon No. 3** (1954) 1 minute

for Solo Carillon  
EP 6726b (3 octave version)

**Music for Carillon No. 4** 10 minutes

for Solo Carillon  
EP 6727 (3 octave version)  
EP 6727a (2 octave version)

**Music for Carillon No. 5** (1967)

for Solo Carillon (4 octave)  
EP 6803

**Music for Marcel Duchamp** (1947) 5 minutes

for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 2*  
EP 67886b

**Music for Piano 1** (1952) 4 minutes

for Solo Piano  
EP 6729

**Music for Piano 2** (1953) 4 minutes

for Solo Piano  
EP 6730

**Music for Piano 3** (1953) —

for Solo Piano  
EP 6731

**Music for Piano 4-19** (1953)

Indeterminate – any number of Pianos  
EP 6732

**Music for Piano 20** (1953) —

for Solo Piano  
EP 6733

**Music for Piano 21–36; 37–52** (1955)

Indeterminate – any number of Pianos  
EP 6734

**Music for Piano 53–68** (1956)

Indeterminate – any number of Pianos  
EP 6735

**Music for Piano 69-84** (1956)

Indeterminate – any number of Pianos  
EP 6736

**Music of Changes** (1951) 43 minutes

for Solo Piano  
(Complete in 4 volumes)  
EP 6256  
EP 6257  
EP 6258  
EP 6259

**Music Walk** (1958)

for one (or more) Pianos using Radios and/or Recordings  
EP 6739

**Mysterious Adventure** (1945) 8 minutes

for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 2*  
EP 67886b

**One** (1987) 10 minutes

for Solo Piano  
EP 67208

**One2** (1989) 30 minutes  
1– 4 Pianos  
EP 67880

**One4** (1990) 7 minutes  
for Solo Percussion  
EP 67349

**One5** (1990) 21 minutes  
for Solo Piano  
EP 67356

**One6** (1990) 47 minutes  
for Solo Violin  
EP 67357

**One8** (1991) 45 minutes  
for Solo Cello  
EP 67408

**One9** (1991)  
for Solo Shō  
EP 67410

**One10** (1992) 24½ minutes  
for Solo Violin  
EP 67441

**One13** (1992)  
for Solo Cello with Curved Bow  
EP 68265

**Opening Dance for Sue Laub** (1942) 2 minutes  
for Solo Piano  
EP 68139

**Ophelia** (1946) 5 minutes  
for Solo Piano  
In *Piano Works 1935–48*  
EP 67830

**Organ2/ASLSP** (1987) —  
for Solo Organ  
EP 67185

**Our Spring Will Come** (1943) —  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 1*  
EP 67886a

**The Perilous Night** (1944) 12 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 1*  
EP 67886a

**Perpetual Tango** (1984) —  
for Solo Piano  
EP 67483

**Piano Solos** 20 minutes  
Arranged for Solo Guitar by Maurizio Grandinetti  
EP 68341



**Prelude for Meditation** (1944) 1 minute  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 2*  
EP 67886b

**Primitive** (1942) 4½ minutes  
for Solo Piano  
In *Prepared Piano Music 1940–47, Vol. 1*  
EP 67886a

**Quest (2nd Movement)** (1935) 2 minutes  
for Solo Piano  
In *Piano Works 1935–48*  
EP 67830

**A Room** (1943) 2 minutes  
for Solo Piano (or Solo Prepared Piano)  
In *Piano Works 1935–48*  
EP 67830

**Root of an Unfocus** (1944) 4 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 2*  
EP 67886b

**Ryoanji** (1985) —  
for Solo Percussion  
(See also Duos, Vocal, Orchestra)  
EP 66986a

**The Seasons** (1947) 15 minutes  
for Solo Piano  
EP 6744a

**Selkus2** (1985) 9 minutes  
for Solo Voice  
EP 67068

**Seven Haiku** (1952) 3 minutes  
for Solo Piano  
EP 6745

**Sixty-Two Mesostics re Merce Cunningham** (1971) —  
for Solo Voice using Microphone  
EP 6807

**Solo for Voice 1** (1958) —  
for Solo Voice in any range  
(To be used alone or with any part of CONCERT)  
EP 6750

**Solo for Voice 2** (1960) —  
for Solo Voice in any range  
(To be used alone or with CONCERT, FONTANA MIX, CARTRIDGE MUSIC)  
EP 6751

**Some of “The Harmony Of Maine” (Supply Belcher)** (1978) ca. 45 minutes  
for Organist and 6 Assistants.  
EP 66840

**Sonata for Clarinet** (1933) 6 minutes  
for Solo Clarinet  
EP 6753

**Sonatas and Interludes** (1948) 70 minutes  
for Solo Prepared Piano  
EP 6755

**Song Books,**

Vol.1: 3-58 (1970) —  
for Solo Voice  
EP 6806a

Vol.2: 59-92 (1970) —  
for Solo Voice  
EP 6806b

**Sonnekus2** (1985) 6 minutes  
for Solo Voice  
EP 67069

**Souvenir** (1984) 6 minutes  
for Solo Organ  
EP 66988

**Spontaneous Earth** (1944) 3 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940-47, Vol. 2*  
EP67886b

**Suite for Toy Piano** (1948) 8 minutes  
for Solo Toy Piano or Solo Piano  
EP 6758

**Swinging** (1989) 2 minutes  
for Solo Piano  
EP 67301

**Tossed as it is Untroubled** (1943) 3 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940-47, Vol. 1*  
EP 67886a

**Totem Ancestor** (1943) 2 minutes  
for Solo Prepared Piano  
EP 6762

**TV Köln** (1958) —  
for Solo Piano  
EP 6764

**Two Pastorales** (1951) 14 minutes  
for Solo Prepared Piano  
EP 6765

**Two Pieces for Piano** (1946) 4 minutes  
for Solo Piano  
In *Piano Works 1935-48*  
EP 67830

**Two Pieces for Piano** (1935, rev. 1974) 4 minutes  
for Solo Piano  
In *Piano Works 1935-48*  
EP 67830

**The Unavailable Memory of** (1944) 4 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 2*  
EP 67886b

**A Valentine out of Season** (1944) 4 minutes  
for Solo Prepared Piano  
In *Prepared Piano Music 1940–47, Vol. 2*  
EP 67886b

**Waiting** (1952) 1 minute  
for Solo Piano  
EP 6769

**Water Music** (1952) 6 minutes  
One or more Players (Piano, Radio, Whistles, Water Containers, Deck of Cards); score to be mounted as large poster  
EP 6770

## Duos

**A Book Of Music** (1944) 30 minutes  
for Two Prepared Pianos  
EP 6702

**Experiences I** (1948) 6 minutes  
for Two Pianos  
EP 6708a

**Five Songs for Contralto** (1938) 12 minutes  
for Voice and Piano  
EP 6710

**A Flower** (1950) 4 minutes  
for Voice and Piano  
EP 6711

**Four Walls** (1944) 40 minutes  
for Solo Voice and Piano  
EP 66910

**Haikai** (1991) 15 minutes  
for Zoomoozophone and Flute  
EP 67388

**Nocturne** (1947) 4 minutes  
for Violin and Piano  
EP 6740

**Nowth Upon Nacht** (1985) 1 minute  
for Voice and Piano  
EP 67039

**Ryoanji** (1985) —  
for Oboe and Percussion Obligato  
EP 66986b  
for Voice and Percussion Obligato  
EP 66986c  
for Flute and Percussion Obligato  
EP 66986d  
for Double Bass and Percussion Obligato  
EP 66986e

for Trombone and Percussion Obbligato  
EP 66986g

**She is Asleep** (1943) 15 minutes  
for Voice and Prepared Piano  
EP 6747

**Six Melodies for Violin and Keyboard** (1950) 15 minutes  
for Violin and Keyboard  
EP 6748

**Sonata For Two Voices** (1933) 6 minutes  
for any two or more instruments encompassing the following ranges: I: c' to c''' and II: c to c''  
EP 6754

**Thirteen Harmonies (from Apartment House 1776)** (1986) 38 minutes  
for Violin and Keyboard  
EP 67117

**Three Dances** (1945) 20 minutes  
for Two Prepared Amplified Pianos  
EP 6760

**Three Pieces For Flute Duet** (1935) 6 minutes  
EP 6761

**Three Songs** (1933) Variable  
for Voice and Piano  
EP 67417

**Two** (1987) 10 minutes  
for Flute and Piano  
EP 67176

**Two2** (1989) Indeterminate  
for Two Pianos  
EP 67302

**Two3** (1991)  
for Shō and 5 Conch Shells (One Player)  
EP 67411

**Two4** (1991) 30 minutes  
for Violin, Piano and Shō  
EP 67418

**Two5** (1991) 40 minutes  
for Tenor Trombone and Piano  
EP 67419

**Two6** (1992) 20 minutes  
for Violin and Piano  
EP 67498

**The Wonderful Widow of Eighteen Springs** (1942) 2 minutes  
for Voice and Piano  
EP 6297

## Chamber Works

**44 Harmonies (from Apartment House 1776)** (1944) 90 minutes  
arranged for String Quartet by Irvine Arditti  
EP 68258

**1st Construction (In Metal)** (1939) 9 minutes  
for Six Percussionists and Assistant  
EP 6709

**2nd Construction** (1940) 6 minutes  
for Four Percussionists  
EP 6791

**3rd Construction** (1941) 15 minutes  
for Four Percussionists  
EP 6794

**But What About The Noise...** (1986) 20 minutes  
for Percussion Ensemble  
EP 67074

**Chess Pieces** (1944) 8 minutes  
arranged for Percussion Ensemble by Brian Nozny  
EP 68110a

**City Wears A Slouch Hat** (1941) 35 minutes  
for Four Speakers, Four Percussionists, Sound Effects Person and Conductor  
EP 67497

**Composition For Three Voices** (1934) 4 minutes  
for any three instruments encompassing the following ranges: I: d' to d'''; II: a to a''; III: d to d''  
EP 6704

**Credo in US** (1942) 12 minutes  
for Four Percussionists  
EP 6795

**Dance Music for Elfrid Ide** (1940) 15 minutes  
for Six Percussionists  
EP 68140 (Score)  
EP 68140a (Parts)

**Double Music (in collaboration with Lou Harrison)** (1941) 6 minutes  
for Percussion Quartet  
EP 6296 (Score)  
EP 6296a (Parts)

**Eight** (1991) 60 minutes  
1.1.1.1—1.1.1.1  
EP 67409

**Fads and Fancies in the Academy** (1940) 30 minutes  
for Piano and Four Percussionists  
EP 67524 (Score)  
EP 67524a (Parts)

**Five** (1988) 5 minutes  
For any Five Voices or Instruments  
EP 67214

**Five2** (1991) 5 minutes  
for Cor Anglais, Two Clarinets, Bass Clarinet and Percussion  
EP 67413

**Five3** (1991) 5 minutes  
for Trombone, Two Violins, Viola and Cello  
EP 67420

**Five4** (1991) 5 minutes  
for Soprano Saxophone, Alto Saxophone, and Three Percussionists  
EP 67430

**Five5** (1991) 5 minutes  
for Flute, Two Clarinets, Bass Clarinet and Percussion  
EP 67431

**Five Dances** (1996) 20 minutes  
Suite arranged for String Quartet by Eric Salzman  
(Our Spring will come, Dream, Totem Ancestor, In a Landscape, A Room)  
EP 67725  
EP 67725a (Version for String Orchestra)

**Forever and Sunsmell** (1942) 5 minutes  
for Voice and Two Percussionists  
EP 6715

**Four** (1989) 10–30 minutes  
for String Quartet  
EP 67304

**Four3** (1991) ca. 30 minutes  
for Four Performers (1 or 2 Pianos, Rainsticks, Violin or Oscillator, Silence)  
(also known as BEACH BIRDS or EXTENDED LULLABY)  
EP 67407

**Four4** (1991) 72 minutes  
for Four Percussionists  
EP 67428

**Four5** (1991) 12 minutes  
for Saxophone Quartet  
EP 67429

**Four6** (1992) 30 minutes  
for any way of producing sounds.  
EP 67469

**Four Dances** (1943) 18 minutes  
for Piano, Percussion and Voice  
EP 67450

**Fourteen** (1990) 15 minutes  
1(Picc).BFl.0.1.BCl.0—1.1.0.0—2Perc—Pf—Str(1.1.1.1.1)  
EP 67330

**Hymnkus** (1986) —  
Voice—1.AFl.0.1.ASax.TSax.1—0.0.1.0—2Perc—Pf—Acnd—2Pf—Str(1.0.0.1.0)  
EP 67158

**Imaginary Landscape No.1** (1939) 6 minutes  
for Two Variable Speed Phono Turntables, Frequency Recordings, Muted Piano and Cymbal  
EP 6716

**Imaginary Landscape No.2** (1942) 7 minutes  
for Percussion Quintet  
EP 6721 (Score)  
EP 6721a (Parts)

**Imaginary Landscape No.3** (1942) 3 minutes  
for Percussion Sextet  
EP 6717 (Score)  
EP 6717a (Parts)

**Inlets** (1977)

For Three Players of Water Filled Conch Shells and One Conch Player using circular breathing and the Sound of Fire

EP 66787

**Living Room Music** (1940) 6 minutes

for Percussion Quartet

EP 6786

**Music for Elfrid Ide** (1940)

Percussion Sextet

EP 68140 (Score)

**Music for Wind Instruments** (1938) 8 minutes

for Flute, Oboe, Clarinet, Bassoon and Horn

EP 6738

**Party Pieces** (1949–50)

("Sonorous and Exquisite Corpses")

20 short pieces composed collaboratively by John Cage, Henry Cowell, Lou Harrison, and Virgil Thomson

Version for Flute, Clarinet, Bassoon, Horn and Piano (orch. Robert Hughes)

EP 66500

Version for Saxophone Quartet (arr. Ulrich Kreiger)

EP 66500a

Version for String Quartet (arr. Ulrich Kreiger)

EP 66500b

**Quartet** (1935) 20 minutes

for Percussion Quartet

EP 6789

**Radio Music** (1956) 6 minutes

1–8 Performers, each at one Radio

EP 6783 (Parts)

**Seven** (1988) 20 minutes

for Flute, Clarinet, Percussion, Piano, Violin, Viola and Cello

EP 67227

**Seven2** (1985) 52 minutes

for Bass Flute, Bass Clarinet, Bass Trombone, Two Percussionists, Cello and Double Bass

EP 67351

**She is Asleep** (1943) 15 minutes

for Percussion Quartet

EP 6746

**Six** (1991) 3 minutes

for Percussion Sextet

EP 67421

**Six Short Inventions** (1934) 7 minutes

for Alto Flute, Clarinet, Trumpet, Violin, Two Violas and Cello

EP 6749

**Sixteen Dances** (1951) 53 minutes

for Flute, Trumpet, Four Percussionists, Violin, Cello and Piano

EP 6792

**Solo with Obligato Accompaniment of Two Voices in Canon, and Six Short Inventions on the Subject of the Solo** (1933) 15 minutes

for any Three or more Instruments encompassing the range g to g''

EP 6752

**Sonata For Two Voices** (1933) 6 minutes

for any two or more instruments encompassing the following ranges: I: c' to c''' and II: c to c''  
EP 6754

**String Quartet in Four Parts** (1950) 20 minutes

for String Quartet  
EP 6757

**Telephones and Birds** (1977) 30 minutes

for 3 performers. Telephone announcements and recordings of Bird Songs.  
EP 66689

**Ten** (1991) 30 minutes

for Flute, Oboe, Clarinet, Trombone, Percussion, Piano and String Quartet  
EP 67432

**Thirteen** (1992) 30 minutes

1.1.1.1—1.1.0.0—Timp—2Xyl—Str(1.1.1.1.0)  
EP 67499

**Thirty Pieces for String Quartet** (1984) Variable

EP 66987

**Three** (1989) —

for Three Recorder Players  
EP 67303

**Three2** (1991) 9 minutes

for Percussion Trio  
EP 67412

**Trio** (1936) 12 minutes

for Percussion Trio  
EP 6763

**Works for Orchestra / Large Ensemble**

**101** (1988) Indeterminate

4(Picc, AFl).4(Ca).4(BCl).4(Cbsn)—6.4.3.1—Timp—4Perc—Pf—Hp—Str(18.16.12.12.8)  
EP 67265

**103** (1991) 90 minutes

4(Picc, AFl).4(2Ca).4(BCl).4(Cbsn)—4.4.4.1—2Timp—2Perc—Str  
EP 67433

**108** (1991) 45 minutes

Vc Solo—4(Picc, AFl).5(2Ca).5(2BCl).5(2Cbsn)—7.5.5.1—5Perc—Str(18.16.12.12.8)  
EP 67414

**Cheap Imitation** (1972) 35minutes

Version for 24 players:

3(Picc, AFl).2(Ca).2(BCl).SSax.1—1.1.1.1—Hp—Pf—Cel—Gtr—Mrba—Bells—Glock—Str(1.1.1.1.1)

Version for 59 players:

6(2Picc, 2 AFl).4(2Ca).4(2BCl).2ASax.2—2.2.2.2—Timp—2Hp—Pf—Cel—Gtr—Mrba—Bells—Glock—  
Vib—Str(6.6.4.4.3)

Version for 95 players:

9(3Picc, 3AFl).6(3Ca).6(3BCl).3ASax.3—3.3.3.3Timp—3Hp—Pf—Cel—Gtr—Mrba—Bells—Glock—  
Vib—Str(12.12.9.9.3)

EP 6805a



**A Collection Of Rocks** (1985) 20 minutes

SSAATTBB—2.2.2.ASax.TSax.BarSax.2—2.2.2.0—Str(no Vla or Db)

EP 67041

**Concert For Piano And Orchestra** (1957–8) Indeterminate

Pf Solo—1(Picc, AFI).0.1.1(BarSax)—0.1.1.1—Str(3Vln, 2Vla, Vc, Db)

63 pages to be played, in whole or in part, in any sequence; 84 'types' of composition are involved. To be performed, in whole or in part, in any duration, with any number of the above performers, as a solo, chamber ensemble, symphony, concert for piano and orchestra, aria, etc.

(See also ARIA, SOLO FOR VOICE 1,2, FONTANA MIX, WBAI)

EP 6705a to m (Parts)

EP 6705n (Score)

**Concerto For Prepared Piano And Chamber Orchestra** (1951) 22 minutes

Pf Solo—1(Picc).1.Ca.2.1—1.1. 2.1—4Perc—Hp—Pf/Cel—Str(5 Soloists)

EP 6706

**Dance Four Orchestras** (1982) 18 minutes

3.3.3.3—4.3.3.1—Timp—3Perc—Hp—Pf—Str(8.8.6.5.3)

EP 66911

**Eighty** (1992) 30 minutes

7AFI.7Ca.7Cl—7Tpt—Str(16.14.12.10.0)

EP 67467

**Etcetera** (1973) indeterminate

1.1.1.1—1.1.0.1—6Perc—2Pf—Str(1.1.1.1.1)

Materials (A, A1, A2, B, B1, B2) for orchestral performance with and without 3 conductors, and a tape recording (C) of the environment in which the materials were written. Substitutions, additions, subtractions may be made. In addition to his instrument(s), each player uses a cardboard box (preferably a transfer file box).

EP 6812

**Etcetera 2/4 Orchestras** (1986) 30 minutes

3(Picc, AFI).3(Ca).3(BCI).3(Cbsn)—4.3.3.1—3Perc—Pf—Hp—Str(12.12.8.6.4)—Tape

EP 67119

**Fifty-Eight** (1992) 45 minutes

10(3Picc, 3AFI).7(3Ca).7(3BCI).12Sax (3SSax, 3ASax, 3TSax, 3BarSax).7(3Cbsn)—4.4.4.3

EP 67500

**Haikai** (1986) 20 minutes

for Gamelan Ensemble

EP 67145

**Music For...** (1985) 30 minutes

Voice—1.1.1.0—1.1.10—4Perc—2Pf—Str(1.1.1.1.0)

Parts without score (no fixed relation, title to be completed by adding the number of players performing to "Music For")

EP 67040-P

**Quartet** (1976–8) 40 minutes

SSSAAATTTBBB—4.2.9.ACI.BCI.ASax.TSax.BarSax.2—Euph.4.2.3Cnt.3.2—Timp

EP 6820

**Quartets I–VIII** (1976) 40 minutes

Version for 24 players:

1.2.1.2—2.0.0.0—Str(5.4.3.3.1)

EP 66686

Version for 41 players:

2.2.2.2—2.2.0.0—Str(8.7.6.5.3)

EP 66687

Version for 93 players:

3.4(Ca).4(CIEb, BCI).3—6.4.3.1—Str(18.15.12.11.9)

EP 66688

**Ryoanji** (1985) —  
for Orchestra  
EP 66986f

**The Seasons, Ballet in One Act** (1947) 15 minutes  
2.Picc.2.Ca.2.ClEb.BCl.2—2.2.2.0—Timp—Perc—Pf/Cel—Hp—Str(8.6.4.3.2)  
EP 6744

**Seventy-Four** (1992) 12 minutes  
3.3.3.3 – 4.3.3.1 – 2 perc – 2 pf – hp – str (14.10.8.8.6)  
EP 67482

**Sixty-Eight** (1992) 30 minutes  
3AFI.3Ca.5Cl—5Tpt—4Perc—2Pf—Str(14.12.10.10.0)  
EP 67468

**Thirty Pieces For Five Orchestras** (1981) 30 minutes  
3(Picc, AFI).3.3.3—5.5.6 (2TTbn, 2BTbn, 2CbTbn).0—Timp—2Perc—Pf—Str(14.12.10.8.6)  
EP 66879

**Twenty-Eight** (1991) 28 minutes  
4(AFI).4(Ca).4.4(Cbsn)—4.4.3.1  
EP 67466a

**Twenty-Nine** (1991) 29 minutes  
2Timp—2Perc—Pf—Str(0.0.10.8.6)  
EP 67466c

**Twenty-Six** (1991) 26 minutes  
26Vln  
EP 67466b

**Twenty-Eight, Twenty-Six and Twenty-Nine** (1991) 29 minutes  
4(AFI).4(Ca).4.4(Cbsn)—4.4.3.1—2Timp—2Perc—Pf—Str(14.12.10.8.6)  
EP 67466

**Twenty-Three** (1988) 23 minutes  
13Vln.5 Vla.5Vc  
EP 67228

## Works for Variable Instrumentation

**4'33''** (1952)  
Tacet, any instrument or combination of instruments.  
EP 6777  
EP 6777a (original version)

**4'33'' (No. 2) (0'00'')** (1962)  
Solo to be performed in any way by anyone.  
EP 6796

**Apartment House 1776** (1976)  
Materials for a 'musicircus' for any number of musicians (may be played with or without RENGA)  
EP 6819

**Atlas Eclipticalis** (1961)  
Ensemble drawn from parts for 86 musicians (played with or without WINTER MUSIC)  
EP 6782

**Branches** (1976)  
for Percussion (any number of players) and Amplified Plants  
EP 66684

**Cartridge Music** (1960)  
Amplified 'Small Sounds'  
EP 6703

—, — — **Circus On —** (1979)

A means of translating a book into a performance without actors, a performance which is both literary and musical or one or the other  
EP 66816

**Composition For Three Voices** (1934) 4 minutes

Any three instruments encompassing the following ranges: I: d' to d'''; II: a to a''; III: d to d''  
EP 6704

**Concert For Piano And Orchestra** (1957–8) Indeterminate.

Solo Pf—1(Picc.AFl).0.1.1(BarSax)—0.1.1.1—Str(3Vln.2Vla.Vc.Db)

63 pages to be played, in whole or in part, in any sequence; 84 'types' of composition are involved. To be performed, in whole or in part, in any duration, with any number of the above performers, as a solo, chamber ensemble, symphony, concert for piano and orchestra, aria, etc. (See also ARIA, SOLO FOR VOICE 1,2, FONTANA MIX, WBAI)

EP 6705a to m (Parts)

EP 6705n (Score)

**A Dip In The Lake: Ten Quicksteps, Sixty-One Waltzes, And Fifty-Six Marches For Chicago And Vicinity** (1978) Indeterminate

for Performer(s) or Listener(s) or Record Maker(s).

Transcriptions may be made for other cities, or places, by assembling through chance operations a list of four hundred and twenty-seven addresses and then, also through chance operations, arranging these in ten groups of two, sixty-one groups of three, and fifty-six groups of four.

EP 66761

**ear for EAR (Antiphonies)** (1983) –

for Widely Spaced Single Voices, One Visible, the Others not

EP 66957

**Etcetera** (1973) Indeterminate

1.1.1.1—1.1.0.1—6Perc—2Pf—Str(1.1.1.1.1.1)

Materials (A, A1, A2, B, B1, B2) for orchestral performance with and without 3 conductors, and a tape recording (C) of the environment in which the materials were written. Substitutions, additions, subtractions may be made. In addition to his instrument(s), each player uses a cardboard box (preferably a transfer file box).

EP 6812

**Five** (1988) 5 min

for any Five Voices or Instruments

EP 67214

**Fontana Mix** (1958)

17 minutes of material, to be used in any time length, longer or shorter; version for 4 single track or 2 double track tapes, 7½ i.p.s.; the score may also be used to provide a part or parts for any instrument or combination of instruments.

EP 6712

**Forty-Nine Waltzes For The Five Boroughs** (1977)

for Performer(s), or Listener(s) or Record maker(s)

EP 66735d

**Four6** (1992) 30 minutes

for any way of producing sounds.

EP 67469

**HPSCHD (in collaboration with Lejaren Hiller Jr.)** (1967-69)

Twenty-minute solos for 1–7 harpsichords (amplified) and tapes for 1–51 monaural machines to be used in whole or in part in any combination with or without interruptions, etc. to make an indeterminate concert of any agreed-upon length having 2-58 separate channels with loudspeakers around the audience.

EP 6804

**Imaginary Landscape No. 5** (1952) 4 minutes  
for any 42 recordings, score to be realized as a magnetic tape  
EP 6719

**Lecture On The Weather** (1975)  
for twelve Speaker-Vocalists (or Instrumentalists), preferably American Men who have become Canadian Citizens, each using his own sound system, each sound system given an equalization distinguishing it from the others. Materials for an uncondacted Radio Broadcast or Theatrical Performance: Recordings of Breeze, Rain and Thunder; Film representing Lightning by means of briefly projected negatives of drawings by Thoreau, and a Preface.  
EP 6817

**Les Chants De Maldoror Pulvérisés Par L'assistance Même** (1971)  
200 pages pour un public francophone de pas plus de 200 personnes.  
EP 6809

**Music For...** (1985) ca. 30 minutes  
Voice—1.1.1.0—1.1.1.0—4Perc—2Pf—Str(1.1.1.1.0)  
Parts without score (no fixed relation, title to be completed by adding the number of players performing to "Music For")  
EP 67040-P

**Music for Amplified Toy Pianos** (1960) Indeterminate  
for any number of Toy Pianos  
EP 6724

**Music for Piano 4-19** (1953) Indeterminate  
for any number of Pianos  
EP 6732

**Music for Piano 21-36; 37-52** (1955) Indeterminate  
for any number of Pianos  
EP 6734

**Music for Piano 53-68** (1956) Indeterminate  
for any number of Pianos  
EP 6735

**Music for Piano 69-84** (1956) Indeterminate  
for any number of Pianos  
EP 6736

**Music For "The Marrying Maiden"** (1960)  
To be realized as a magnetic tape  
EP 6737  
EP 6737a (tape)

**Music Walk** (1958)  
for One (or more) Piano using Radio and/or Recordings  
EP 6739

**Postcard From Heaven** (1983)  
for One to Twenty Harps  
EP 66923

**Radio Music** (1956) 6 minutes  
1-8 Performers, each at one Radio  
EP 6783

**Renga** (1976)

Score (361 drawings by Thoreau sometimes superimposed) and 78 parts (for any instruments and/or voices): to be played alone or (as an occasional piece) with APARTMENT HOUSE 1776 or some other musicircus (live or recorded) appropriate to another occasion than the Bicentennial of the USA, an occasion, for example, such as the birth or death of another musically productive nation or person, or the birthday of a society concerned with some aspect of creative production of sound, eg., birds, marine animals, weather changes, earthquakes, or plants (equipped with cartridges and used as percussion instruments, as in CHILD OF TREE and BRANCHES, or acoustically isolated and by means of a suitable technology made audible), copyright restrictions permitting. When the right to play music (eg. the music of another composer) is not granted by a copyright owner, monophonic imitations in the manner either of CHEAP IMITATION or certain of the SOLOS FOR VOICE in SONG BOOKS or four-part imitations in the manner of APARTMENT HOUSE 1776 (Harmonies I, II, III etc.) may be composed.  
EP 6818

**Rozart Mix** (1965)

Correspondence and Notes re: preparation of a magnetic tape.  
EP 6800

**Score (40 Drawings by Thoreau) and 23 Parts** (1974)

for any instruments and/or voices. Twelve Haiku followed by a recording of the Dawn at Stony Point, New York, August 6, 1974  
EP 6815

**Scottish Circus** (1990) 30 minutes

Musicircus based on Scottish traditional music.  
EP 67496

**Sculptures Musicales** (1989)

for sounds lasting and leaving from different points and forming a sounding sculpture.  
EP 67348

**Solo with Obligato Accompaniment of Two Voices in Canon, and Six Short Inventions on the Subject of the Solo** (1933) 15 minutes

for any three or more Instruments encompassing the range g to g''  
EP 6752

**Sonata For Two Voices** (1933) 6 minutes

for any two or more instruments encompassing the following ranges: I: c' to c''' and II: c to c''  
EP 6754

**Sounds Of Venice** (1959) 3 minutes

Score for solo television performance, involving a large number of properties and four single-track tapes.  
EP 6756

**Telephones and Birds** (1977) 30 minutes

3 performers. Telephone Announcements and recordings of Bird Songs.  
EP 66689

**Theatre Piece** (1960)

1-8 parts for musicians, dancers, singers etc. to be used in whole or in part, in any combination.  
EP 6759a-h

**Variations I** (1958)

Parts to be produced from the score, with or without the extra materials; any number of players, any sound producing means.  
EP 6767 (Score)  
EP 6767a (Extra materials)

**Variations II** (1961)

Parts to be produced from the score, any number of players, any sound producing means.  
EP 6768

**Variations III** (1963)

for any one or any number of people performing any actions.  
EP 6797

**Variations IV** (1963)

for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities.

EP 6798

**Variations V** (1965)

37 remarks re: an Audio-Visual Performance.

EP 6799

**Variations VI** (1966)

for a plurality of sound systems.

EP 6802

**Variations VIII** (1978)

No music or recordings (poster for Heinz-Klaus Metzger / Rainer Riehn)

EP 66766

**WBAI** (1960)

Auxiliary score for performance with lecture (WHERE ARE WE GOING AND WHAT ARE WE DOING?) or instrumental performance (any parts of CONCERT), involving magnetic tape (FONTANA MIX), recordings, radios, etc.

EP 6772

**WGBH-TV** (1971)

for composers and Technicians

EP 6808 (score)

EP 6808a (film of John Cage performing this work)

**Where Are We Going? And What Are We Doing?** (1960)

4 single-track tapes to be used, in whole or in part, to provide a single lecture, or used in any combination up to 4 to provide simultaneous lectures.

EP 6773

**Winter Music** (1957)

for One to Twenty Pianos

EP 6775

**Vocal / Choral Works****Aria** (1958) —

for Solo Voice (any range)

EP 6701

**City Wears A Slouch Hat** (1941) 35 minutes

for Four Speakers, Percussion Quartet, Sound Effects Person and Conductor

EP 67497

**A Collection Of Rocks** (1985) 20 minutes

SSAATTBB—2.2.2.ASax.TSax.BarSax.2—2.2.2.0—Str(no Vla or Db)

EP 67041

**ear for EAR (Antiphonies)** (1983) —

for Widely Spaced Single Voices, One visible, the Others not

EP 66957

**Experiences** (1948) 6 minutes

II. for Solo Voice

EP 6708b

**Five** (1988) 5 minutes

for any five voices or instruments

EP 67214

**A Flower** (1950) 4 minutes  
for Voice and Piano  
EP 6711

**Forever and Sunsmell** (1942) 5 minutes  
for Voice and Percussion Duet  
EP 6715

**Four2** (1990) 7 minutes  
for Mixed Chorus  
EP 67368

**Four Dances** (1943) 18 minutes  
for Piano, Percussion and Voice  
EP 67450

**Four Solos For Voice (93–96)** (1989) 15 minutes  
for Soprano, Mezzo Soprano, Tenor and Bass Voice  
EP 67226

**Four Walls** (1944) 40 minutes  
for Voice and Piano  
EP 66910

**Hymnkus** (1986) —  
Voice—1.AFl.0.1.ASax.TSax.1—0.0.1.0—2Perc—2Pf—Vln.Vc  
EP 67158

**Hymns And Variations** (1979) ca. 20 minutes  
for 12 Amplified Voices  
EP 66812

**Indeterminacy** (1959) ca. 90 minutes  
for Speaker with or without musical material  
EP 68142

**Lecture On The Weather** (1975)  
for Twelve Speaker-Vocalists (or Instrumentalists), preferably American Men who have become Canadian Citizens, each using his own sound system, each sound system given an equalization distinguishing it from the others. Materials for an uncondacted Radio Broadcast or Theatrical Performance: Recordings of Breeze, Rain and Thunder; Film representing Lightning by means of briefly projected negatives of drawings by Thoreau, and a Preface.  
EP 6817

**Les Chants de Maldoror Pulvérisés Par L'Assistance Même** (1971)  
200 pages pour un public francophone de pas plus de 200 personnes.  
EP 6809

**Litany For The Whale** (1980) ca. 12 minutes  
Vocalise for Two Voices  
EP 66880

**Mirakus2** (1985) 8 minutes  
for Solo Voice  
EP 67067

**Music For...** (1985) ca. 30 minutes  
Voice—1.1.1.0—0.1.1.0—4Perc—2Pf—Str(1.1.1.1.0)  
Parts without score (no fixed relation, title to be completed by adding to "Music For"- the number of players performing.)  
EP 67040P

**Nowth Upon Nacht** (1985) 1 minute  
for Voice and Piano  
EP 67039

**Quartet** (1976-8) 40 minutes  
 SSSAAATTTBBB—4.2.9.ACl.BCl.ASax.TSax.BarSax.2—Euph.4.2.3Cnt.3.2—Timp  
 EP 6820

**Ryoanji** (1985) —  
 for Voice and Percussion Obligato  
 EP 66986c

**Score (40 Drawings by Thoreau) and 23 Parts** (1974)  
 for any instruments and / or voices. Twelve Haiku followed by a recording of the Dawn at Stony Point, New York,  
 August 6, 1974  
 EP 6815

**Selkus2** (1985) 9 minutes  
 for Solo Voice  
 EP 67068

**She is Asleep** (1943) 15 minutes  
 for Voice and Prepared Piano  
 EP 6747

**Sixty-Two Mesostics Re Merce Cunningham** (1971) —  
 for Solo Voice using Microphone  
 EP 6807

**Solo For Voice 1** (1958)  
 Any range. To be used alone or with any part of CONCERT  
 EP 6750

**Solo For Voice 2** (1960)  
 Any range. To be used alone or with CONCERT, FONTANA MIX, CARTRIDGE MUSIC  
 EP 6751

**Song Books, Vol.1: 3-58** (1970) —  
 for Solo Voice  
 EP 6806a

**Song Books, Vol.2: 59-92** (1970) —  
 for Solo Voice  
 EP 6806b

**Sonnekus2** (1985) 6 minutes  
 for Solo Voice  
 EP 67069

**Theatre Piece** (1960)  
 1–8 parts for musicians, dancers, singers etc. To be used in whole or in part, in any combination.  
 EP 6759a-h

**Three Songs** (1933) Variable  
 for Voice and Piano  
 EP 67417

**The Wonderful Widow of Eighteen Springs** (1942) 2 minutes  
 for Voice and Piano  
 EP 6297



## Stage Works

NB: Other Cage works may also be realised as theatrical performances

### **4'33" (No. 2) (0'00")** (1962)

Solo to be performed in any way by anyone.

EP 6796

### **City Wears a Slouch Hat** (1941) 35 minutes

for Four Speakers, Four Percussionists, Sound Effects Person and Conductor

EP 67497

### **Europeras 1/2** (1987) 135 minutes

Soloists—3(2Picc).3(2Ca).3(BCl).2—2.2.3.1—Timp—Perc—Str (1.1.1.1.1)—Tape(Org)

EP 67100a

### **Europeras 3/4** (1990) 100 minutes

Europa 3: 6 Singers, 2 Pianos, 6 Gramophone Operators, Lighting, Tape

Europa 4: 2 Singers, Piano, Record Player, Lighting

EP 67350

### **Europa 5** (1991) 60 minutes

2 Singers, Piano, Tape Machine Operator, Lighting Technician

EP 67405

### **Lecture On The Weather** (1975)

for twelve Speaker-Vocalists (or Instrumentalists), preferably American Men who have become Canadian Citizens, each using his own sound system, each sound system given an equalization distinguishing it from the others.

Materials for an uncondacted Radio Broadcast or Theatrical Performance: Recordings of Breeze, Rain and Thunder;

Film representing Lightning by means of briefly projected negatives of drawings by Thoreau, and a Preface.

EP 6817

### **Sounds Of Venice** (1959) 3 minutes

Score for solo television performance, involving a large number of properties and four single-track tapes.

EP 6756

### **Theatre Piece** (1960)

1–8 parts for musicians, dancers, singers etc. to be used in whole or in part, in any combination.

EP 6759a-h

### **Variations III** (1963)

for any one or any number of people performing any actions.

EP 6797

### **Variations IV** (1963)

for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities.

EP 6798

### **Variations V** (1965)

37 remarks re: an Audio-Visual Performance.

EP 6799

### **WBAI** (1960)

Auxiliary score for performance with lecture (WHERE ARE WE GOING AND WHAT ARE WE DOING?) or instrumental performance (any parts of CONCERT), involving magnetic tape (FONTANA MIX), recordings, radios, etc.

EP 6772

**Electroacoustic Works****33 1/3** (1978)

for Twelve Turntables, Amplifiers, Pairs of Speakers and any 300 33 1/3 records

EP 68309

**Electronic Music for Piano** (1965) —

for Solo Piano and Electronic Sounds

EP 6801

**Essay** (1988) 14 minutes (version 1), 17 minutes (version 2)

Computer generated tape

EP 67180

**Fontana Mix** (1958)

17 minutes of material, to be used in any time length, longer or shorter version for 4 single track or 2 double track tapes, 7½ i.p.s. the score may also be used to provide a part or parts for any instrument or combination of instruments.

EP 6712

EP 6712a / 6712b (tapes)

**HPSCHD (in collaboration with Lejaren Hiller Jr.)** (1967-69)

Twenty-minute solos for 1-7 harpsichords (amplified) and tapes for 1-51 monaural machines to be used in whole or in part in any combination with or without interruptions, etc. to make an indeterminate concert of any agreed-upon length having 2-58 separate channels with loudspeakers around the audience.

EP 6804

**Imaginary Landscape No. 1** (1939) 6 minutes

for Two Variable Speed Phono Turntables, Frequency Recordings, Muted Piano and Cymbal

EP 6716

**Imaginary Landscape No. 4 (March No. 2)** (1951) 4 minutes

12 Radios (24 Players and Conductor)

EP 6718

**Imaginary Landscape No. 5** (1952) 4 minutes

for any 42 recordings, score to be realized as a magnetic tape

EP 6719

**Improvisation IV ("Fielding Sixes")** (1983)

3 Cassette Players

EP 66954

**Music For "The Marrying Maiden"** (1960)

to be realized as a magnetic tape

EP 6737

EP 6737a (tape)

**Music Walk** (1958)

for One (or more) Piano using Radio and/or Recordings

EP 6739

**One11** (1992) 90 minutes

A film without subject produced and directed by Henning Lohner

EP 68191r

**Radio Music** (1956) 6 minutes

1-8 Performers, each at one Radio

EP 6783

**Rozart Mix** (1965)

Correspondence and Notes re: preparation of a magnetic tape.

EP 6800

**Score (40 Drawings by Thoreau) and 23 Parts** (1974)

for any instruments and/or voices.

Twelve Haiku followed by a recording of the Dawn at Stony Point, New York, August 6, 1974

EP 6815

**Sounds Of Venice** (1959) 3 minutes

Score for solo television performance, involving a large number of properties and four single-track tapes.

EP 6756

**Speech** (1955) 42 minutes

for Five Radios with News-reader

EP 6793

**STEPS**

Instructions for a painting

EP 68592

**Telephones and Birds** (1977) 30 minutes

for Three Performers, Telephone announcements and recordings of Bird Songs

EP 66689

**Water Walk** (1959) 3 minutes

for solo television performance involving a large number of properties and a special single track tape.

EP 6771

EP 6771a

**WBAI** (1960)

Auxiliary score for performance with lecture (WHERE ARE WE GOING AND WHAT ARE WE DOING?) or instrumental performance (any parts of CONCERT), involving magnetic tape (FONTANA MIX), recordings, radios, etc.

EP 6772

**Where Are We Going? And What Are We Doing?** (1960)

4 single-track tapes to be used, in whole or in part, to provide a single lecture, or used in any combination up to 4 to provide simultaneous lectures.

EP 6773

**Williams Mix** (1952) 4 minutes

Version for 8 single track or 4 double track tapes.

EP 6774





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