

25 Rounds by MOONDOG (Louis Hardin)

I began writing records in the late winter or early spring of 1951. I regularly remember trying the first one, "All So Familiar," in a drawing class between the fourth and fifth years of the artistic school. I've seen records, in files, mail, papers, magazines, and in the past year or two I reported a few of them but nothing much happened. I lost interest and turned to more instrumental writing but in 1968, when I heard that Big Brother and the Holding Company had recorded "All So Familiar" I had to write them again. This time concentrating on records in more conventional meters of 4/4, 3/4, 3/4. The records of the latter series were all four part, each having a compass of an octave. In the new records I did not limit myself to four-part but to the compass of an octave.

The four-part records of Book I, all of the early files, are 2, 4, 5, 6, 8, 9, 11, 13, 14, 15, 16, 17, 18, 20, 22 and 23. The rest of Book I was written in June of 1968, the four-part records are 1, 10, 19, 21, 24 and 25. The six-part are 7 and 12. The seven-part is 3.

In the old four-part records a definite entry pattern is followed. Records in 5/4 and 7/4 enter at the distance of one bar. Those in 3/4 and 7/4 enter at the distance of two bars, and those in 5/8 and 7/8 enter at the distance of four bars. In the new records no conscious attempt was made to follow these entry rules. The tendency was to devote as much as possible in the interest of variety, 3 is the most extreme case, with a compass of a bar, a seven-part with an entry distance of eight bars. The new records were written the day after a car accident I was in on the highway near my farm estate. My head was a mess -- cuts and loss teeth -- but somehow I could get those things and when I was done I got the writing of 3 in my hand. I was able to have some of the writing of 3 in my hand. I was able to have some of the writing of 3 in my hand. I was able to have some of the writing of 3 in my hand.

June 12, at 10:30 a.m., a house full of records on West 5th Street where I had been staying for some weeks. I had written the first of the new records of Book I during the remainder of June. I sometimes wrote as many as six records in a day but before 9:45 a.m. I was in a very bad mood. I had been in the street. One day, the day after I had written up and was sitting it on the street. One day, the day after I had written up and was sitting it on the street. One day, the day after I had written up and was sitting it on the street.

For three years after leaving Book I on film, he records it and brings it one Book I is the first of a series of some finished books, each one having twenty-five records in it. I found the world of "John" records starting in C major and going around the chain of fifths through the first keys, into the sharp keys, making in C major again. (By way of each major and relative minor, that is, C major, F major, D minor, B-flat major, G minor, and so on.) The performance they can be done in any meter and they can be transposed into any desired key. While possible singers and players should perform in that way the present keys: if for no other reason than for the convenience of singers in a variety of flats and/or sharps. In that recording only two key changes took place. By accident, it was recorded in minor when it is written in sharp. I don't realize the after it was recorded.

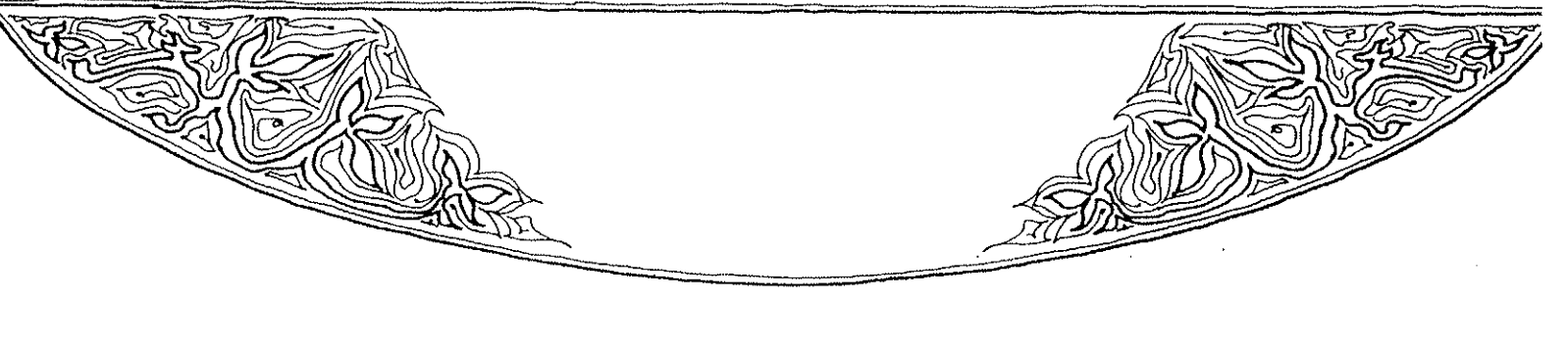
In the case of 24 I returned the clearest in C major, but had difficulty singing the high E and articulating the words at that point, so by lowering the pitch to D major, I made the music somewhat easier to sing. I didn't want to change the key. (Note: I had known at the time I put Book I together that I would do the male parts in the recording, I would not have put "Book I" in the 24 C major set.)

The record, the structure of all conventional forms, has a tradition that goes back hundreds of years in European musical history. Records are central, they stop only when you stop recording them. Perhaps the first thousands I ever heard in my childhood were "The Road, The Road, The Road" by the late Sir William, with reference to voice-leading. In the case of "Low, Low, Low" whether the same word orders of "gentle" or "merry" you may have made. Learning trouble.

Abstract

self-referential

If you may be that I pay some attention to modal contemporary rules of jazz
 using some other composer, from Palastina in. From a field that takes rules
 some break them because they are intended or make no sense. When it comes to
 change notes, I don't play quickly and with tempo. I know these rules will
 be clear and musical but I know that of playing and
 and I give you it to certain contemporary rules and sound simultaneously.
 All the instruments used in this record are unusual, some old and some new of the
 old we use primitive pipe organ, organ, harpsichord, recorder, and voice de gambe.
 The modern instruments were born, flute and guitar. The voices are my
 daughter's fun and music, made to sound like a choir by overlapping. We both
 sing with straight tone, without vibrato.
 a sort of classical file, almost collaboration, or more like of Monty Python.
 While having two music I have myself thinking, "What are their writers?" The same
 thing with that is the electric amplification which is accustomed to me.
 With the recording of book I, it is kept a new, but made the set in motion and
 it is hoped that many will be turned on listening to, and then performing, records.
 If this music has anything to do
 with rock you might say that this is what became of rock, folk, and classical or
 folk came of age.
 The following are the musicians who participated in making this record:
 Gene Hamilton: viola; Percussion: Lou Horton: viola; Percussion: Kay Gaffie: organ, recorders, drums, harpsichord,
 and piano; Michael Gaffie: recorders; guitar: Stephen Silverstein; school; guitar: David
 Another instrument used on the record is the Drouadour harp, a harp without feet
 which plays a character called "Fountain". It plays a character called "Fountain" that I wrote for her in the fall of 1970.
 Also an arrangement of one of my old folk records was included and a great called "Rock" with
 some playing the part of the gift on the clarinet. The harp part required certain tunings of notes like A sharp
 and B flat, which were tuned before the tape was recorded.
 In detail of the percussion tracks I've set in, during a solo at the front against
 my drums for 12, also sitting in with some, the drums were recorded for 11, 14 and 18.
 My drums, called "Drummers", are triangular in shape, a complete rhythmic unit
 which provides the foundation for the record, provided by some. They are an
 assortment of instruments. Some drums of different size covered with soft leather are struck by a marna held
 in the right hand, the marna also strikes the rims of the drums, the sticks on the marna keep up the light-
 note percussion while beating. A long drum with a hard leather head is played off-beat with the left hand the same
 way as it is. The central is attached to the large drum so that while the time is struck, there is a shimmer-
 ing effect going through the word, creating an unbreakable general stroke. In addition to these there are my wife
 and daughter's, lobby and some, who play various percussion parts, mostly light patterns, taught from
 their father. The parts referring to low parts or tenor
 high parts or soprano, and low referring to low parts or tenor.
 The whole record is in a key of low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high.
 The five-part records are all low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high.
 The seven-part record is low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high, low, high.
 Change these parts are all records, I call them "records", without change for
 detail in subject matter, compared to the early records. These are made with love
 Records are great fun to write, particularly in the case of records I did all four parts, so the result is
 one full satisfaction, the performer a two-fold, while the writer who performs has two records reviews in three-fold
 self-referential



I wrote my song and joined the throng.

Musical notation for part IV of the song 'Voices of Spring'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are G4, A4, B4, A4, G4, F#4, E4, D4, C4.

clo-thus — we-till I wrote me a song

Musical notation for part III of the song 'Voices of Spring'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

I — couldn't sing in that song

Musical notation for part II of the song 'Voices of Spring'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

voice — as of Spring were in clo-thus; — each voice was singing a

Musical notation for part I of the song 'Voices of Spring'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

Voices of Spring

②

Pop-pus!

Musical notation for part IV of the song 'Bills Are Ringing'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

— true-ty bills — who are they? Why they're — the

Musical notation for part III of the song 'Bills Are Ringing'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

ling Dig — all the kids who car-ry bills

Musical notation for part II of the song 'Bills Are Ringing'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

Musical notation for part I of the song 'Bills Are Ringing'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

Bills are ringing, ting-a-ling-a-ling-a-ling-a-ling-a-ling-a-ling-a-ling-a-ling-a-ling-a-ling-a-

Musical notation for part I of the song 'Bills Are Ringing'. It features a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

Bills Are Ringing

①

What's the Most Exciting Thing

(3)

I
What's the most exciting thing a girl tell me or you tell you —
II
Come on, come on, I know you know what I know; it's in your eyes.

III
You'll have to tell you; I can't wait.
It's love, it's

IV
love, and she in love. — I'm so happy;
it's love.

V
I-e, it's love. I'm in love, her-er, — my dear, O happy hap-pi-ness!
VI
in love, in love, in love; in love; —
O happy hap-pi-ness—

VII
— hap-pi-ness. Dar-ling the am-ster is love.
VIII
All of happiness

(4)

I
All
is
II
love - li - ness here for me,
III
love - li - ness here for me,
IV
love - li - ness

Handwritten musical score for the song "Why Spend a Dark Night with Me". The score is written on four staves, numbered I, II, III, and IV from bottom to top. The lyrics are written below the notes. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Why spend a dark night with you? — What a fearful price to pay — Oth-er nights - would - but be lonely dark a - gas for me".

Why Spend a Dark Night with Me

⑥

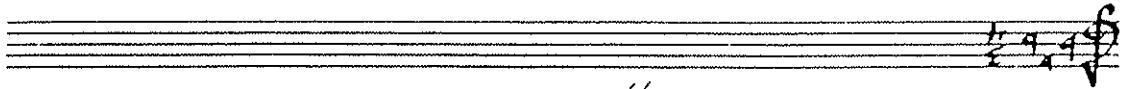
Handwritten musical score for the song "My Tiny Butterfly". The score is written on four staves, numbered I, II, III, and IV from bottom to top. The lyrics are written below the notes. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "My tiny but-ter-fly but - ter - fly - My - green - eye but - ter - fly - keeps me well fed. — Why should I must — but?".

My Tiny Butterfly

⑤

Coffee Beans

⑦

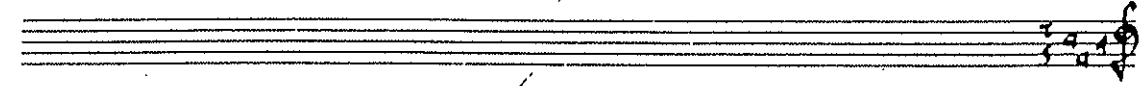


I Cof - fee beans make the fin-est cof - fee of
 II all. it's time to take a cof-fee
 III Break. To sit a while and sa-voir the rearest cof-fee
 IV fin-est of bean cof-fee of make with

I get - thea spring wa-ter; is my
 II Down is up, and so, up is down,
 III because the earth is toward.
 IV There is no such a thing as

Down is up

⑧



I day.
 II up or down.

I
 II
 III
 IV

Handwritten musical score for five staves. The lyrics are written below the notes and are upside down relative to the staff orientation.

Staff I: *Re - mem - ber -*

Staff II: *re - mem - ber -*

Staff III: *to not the way.*

Staff IV: *the way we say, or else, "Or else what?"*

Staff V: *Or else what? Or else what?*

Staff VI: *Remember*

Handwritten musical score for four staves. The lyrics are written below the notes and are upside down relative to the staff orientation.

Staff I: *Be a ho - bo and go with*

Staff II: *me from also*

Staff III: *to be the*

Staff IV: *sea*

Staff V: *Be a Hobo*

Ne-ro's Ex-ped-i-tion up the Nile
 be-cause the wa-ter hy-a-
 had clogged the ri- - ver
 de-my-ing Ne-ro's
 sils
 pas-sage through the Sudd of Nu - a - a

⑫ Nero's Expedition

mudd (sdd) n. Floating masses of vegetation that often obstruct navigation on the White Nile. [Arabic, obstruction, from sadda, to obstruct.]

I love you for you love by still small
 and will love your still small
 my
 til
 my
 voice
 is still.

⑪ I love you

Men - for .

is all the world, with in their time as

as that stu - dent for life. His At me Ma - ti -

This stu - dent of life has en - rolled

(15) This student of life

great - est one"

you say - ing beg - gars - real that he is, by far, the

would not have done." "fool, - the writings of

"With my wealth I wish I had lived when great genius lived. What I

(14) With My Wealth

No, the wheel was never smattered

No, no, no, no. your legs are spokes of a

two - leg - ged wheel, and your hips are

knob - by - ax - les; the world was al - ways on wheels

No, the wheel was re - ver - im - ven - ted.

No, no, no, no.

No, the wheel was never smattered

18

Sadness

Smile on her face; — she was so glad.

Tear-filled eyes — but en-knaced the.

joy; she was so sad.

Sad-ness — was mixed with glad-ness — that she wept for

17

When I was a boy and song

Not I - was my - self

Some trust none, No

Some trust all, — some trust some,

Some trust me, —

When, — two-true - and song - are too, — too much - for

me

of me com-

ment-ed with the lat-ter two, for

two-true and my song are simp-ly true enough, you see

16

Some Trust All

Some trust all, — some trust some,

Some trust me, —

Some trust none, No

Not I - was my - self

When I was a boy and song

HO →

19

Maybe, maybe, maybe some-day
 I'll be re-quired for what I
 am be-fore I'm dead and gone;
 or if not be-fore then af-ter
 if at all

20

Each today is yesterday's tomorrow
 I
 II
 III
 III

Now - is all I have.
 Now - is all I need.
 Now - is all I want.

Each - to-day - is yes-ter-day's - to-mor-row which is

Handwritten musical score with lyrics:

I-mag-ine what it's like to have a long suf-fer-ing
 night walk-er walk-ing on you. — I'm
 stand-ing there bare-foot, fac-ing the mea-kow. A. O.
 some-thing is crawl-ing. in my mind —
 — day foot, what the, it's a wet
 I tell you — I
 start-ed walk-ing, too, I mean the par-ted com-pan-
 my. Maybe we think it
 safe e-nough to say, we had quite-e-nough of us that
 night

Imagine

more, spreads be-fore me
 sea This and
 the to was the

Thus, a-gainst-the sky, fields of plen-ty,

Thus, Against the sky

you, the-ven-dal, plun-der the vil-
 lage as you will. The earth - worm -
 will pil-lage you, the ven-dal,
 when you are un-der-

you, the-ven-dal, plun-der the vil-
 lage as you will. The earth - worm -
 will pil-lage you, the ven-dal,
 when you are un-der-

you, the-ven-dal, plun-der the vil-
 lage as you will. The earth - worm -
 will pil-lage you, the ven-dal,
 when you are un-der-

St fair their sing - ing -

Oth - er birds wake me there;

ex - cept when they to Je - o - ga -

both - am where I live,

Spar - rows wake me in the morn - ing in

Sparrows

25

Be - hold, the wil - low bows be -

fore me

But not the oak, they up -

root - ing, re - mark the

wind

Behold

26