

Timbres #1.

Jan. 3, 1969

(for four sustained-tone instruments)

The musical score is written on four staves, each representing one of the four sustained-tone instruments. The notation is minimalist, using vertical stems and dots to indicate pitch and rhythmic placement. The score is organized into 24 numbered measures, with each measure consisting of a pair of staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of measure 24.

The piece may be played by any four instruments which can sound the same pitch. A conductor gives the basic half-note beat, and signals the change from one of the twenty-four modules to another. His choice here is free, except that he should avoid a new module that begins with the same instrument as the previous module ended with. The intention is to create a continuous tone, changing only in timbre. The players should therefore sustain their tones just a little over into the following eighth-note. The dynamic level should be mezzo-forte, and changing as little as possible from instrument to instrument.

Jamesteuney

Jan 3, 1969

Timbres #1.

Jan. 3, 1969

(for four sustained-tone instruments)

The musical score is written on a single sheet of lined paper and consists of 24 numbered measures, arranged in six rows of four measures each. Each measure is represented by a double vertical line (a brace) on the left, with musical notation extending to the right. The notation includes various note heads, stems, and beams, indicating pitch and rhythm. The notes are often beamed together in pairs or groups, suggesting a specific rhythmic pattern. The score is written in a clear, legible hand, and the overall structure is that of a short, minimalist piece for four instruments.

The piece may be played by any four instruments which can sound the same pitch. A conductor gives the basic half-note beat, and signals the change from one of the twenty-four modules to another. His choice here is free, except that he should avoid a new module that begins with the same instrument as the previous module ended with. The intention is to create a continuous tone, changing only in timbre. The players should therefore sustain their tones just a little over into the following eighth-note. The dynamic level should be mezzo-forte, and changing as little as possible from instrument to instrument.

Jamestowney

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