

TO N.W.G.

PERSPECTIVES

FOR SOLO HORN

*For Pauline with
best regards!
13XII 66
Doug*

douglas leedy.

The musical score is written on a single staff in treble clef, with a key signature of one sharp (F#). It consists of several systems of music, each with a time marker on the right side. The score includes various performance techniques and dynamics.

- 0'30"**: Starts with a **mp** dynamic, followed by a **p** dynamic. A circled 'A' is above the first measure.
- 1'00"**: A circled 'B' is above the first measure.
- 1'30"**: Includes a **p** dynamic, a **Hum** section with **mp** dynamic, and a circled 'C' above a wavy line.
- 2'00"**: Includes a **Hum** section with **mp** dynamic.
- 2'30"**: Includes a **mp** dynamic and a **p** dynamic.
- 3'00"**: Includes a **mp** dynamic and a **p** dynamic.
- 3'30"**: Includes a **mp** dynamic.
- 4'00"**: Includes a **Laugh** section with **mp** dynamic, a **Growl** section with **mf** dynamic, and a circled 'F' above the text: "Within these same limits of technical manipulation separated from its external meaning, influ-".
- 4'30"**: Includes a **Titter** section with **mp** dynamic, a **Clear throat** section with **mf** dynamic, and a circled 'G' above the text: "At the present moment, when many of the jagged edges of abruption have been smoothed by time and practice, there are those who - presumably in the spirit of mediation and moderation - would minimize".
- 5'00"**: Includes a **Hum** section with **mp** dynamic, a circled 'H' above the text: "as the degree to which the 12-tone system is genuinely revolutionary in its nature and implications, the degree to which it imposes new demands of perception and... (break off abruptly)", and a circled 'I' above the text: "exhaling/inhaling all done with the lips, producing a rather obscene 'kissing' sound." Below the staff is the text "Oh Boy!" with a circled 'I' above it.
- 5'30"**: Includes a **Hum** section with **mp** dynamic and a circled 'J' above the text: "Speak into the horn with great enthusiasm and eagerness (in the manner of a small child who has just been offered a goodie)."
- 6'00"**: Includes a **Hum** section with **mp** dynamic and a circled 'K' above the text: "Vacant, mindless humming. The pitches and rhythm given are only approximate, and the pitch may be lowered if need be."
- 6'30"**: Includes a **Flz.** section with **mp** dynamic and a circled 'K' above the text: "This fluttertongue and the growl which follows should both be low, and as near each other in pitch and sound as possible." Below the staff is the text "Growl" with a circled 'K' above it.
- 7'00"**: Includes a **Flz.** section with **mp** dynamic and a circled 'K' above the text: "This fluttertongue and the growl which follows should both be low, and as near each other in pitch and sound as possible." Below the staff is the text "Growl" with a circled 'K' above it.

(A) Remove third valve slide, F horn, before beginning. This open tube should produce the note g^b (f[#]) concert (on some horns, another valve may have to be added to produce this note). The open tube is indicated by a '3' above the note. The same pitch played normally on the horn is indicated by 'o' (open) or '+' (stopped) above the note.

(B) Portamento from below, 1/2-valve, not quite reaching the written d^b.

(C) Jaw vibrato, wide and rather slow.

(D) Laugh into horn, falsetto, close to f[#] pitch. The rhythm given is only approximate.

(E) Growl into horn, low pitch.

(F) Pseudo-speech, lips buzzing, 1/2-valve.

(G) Read into horn, deliberately at first, then faster, taking exaggerated, audible breaths where indicated.

(H) Exhaling/inhaling all done with the lips, producing a rather obscene 'kissing' sound.

(I) Speak into the horn with great enthusiasm and eagerness (in the manner of a small child who has just been offered a goodie).

(J) Vacant, mindless humming. The pitches and rhythm given are only approximate, and the pitch may be lowered if need be.

(K) This fluttertongue and the growl which follows should both be low, and as near each other in pitch and sound as possible.

Berkeley 24. II. 1965