

ORFEUS. IMPRINT

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THE ARIA MAY BE SUNG IN WHOLE OR IN PART TO PROVIDE A PROGRAM OF A DETERMINED TIME-LENGTH, ALONE OR WITH THE FONTANA MIX OR WITH ANY PARTS OF THE CONCERT.

THE NOTATION REPRESENTS TIME HORIZONTALLY, PITCH VERTICALLY, ROUGHLY SUGGESTED RATHER THAN ACCURATELY DESCRIBED. THE MATERIAL, WHEN COMPOSED, WAS CONSIDERED SUFFICIENT FOR A TEN MINUTE PERFORMANCE (PAGE = 30 SECONDS); HOWEVER, A PAGE MAY BE PERFORMED IN A LONGER OR SHORTER TIME-PERIOD.

THE VOCAL LINES ARE DRAWN IN BLACK, WITH OR WITHOUT PARALLEL DOTTED LINES, OR IN ONE OR MORE OF 8 COLORS. THESE DIFFERENCES REPRESENT 10 STYLES OF SINGING. ANY 10 STYLES MAY BE USED AND ANY CORRESPONDANCE BETWEEN COLOR AND STYLE MAY BE ESTABLISHED. THE ONE USED BY MISS BERBERIAN IS: DARK BLUE = JAZZ; RED = CONTRALTO (AND CONTRALTO LYRIC); BLACK WITH PARALLEL DOTTED LINE = SPRECHSTIMME; BLACK = DRAMATIC; PURPLE = MARLENE DIETRICH; YELLOW = COLORATURA (AND COLORATURA LYRIC); GREEN = FOLK; ORANGE = ORIENTAL; LIGHT BLUE = BABY; BROWN = NASAL.

THE BLACK SQUARES ARE ANY NOISES (UNMUSICAL USE OF THE VOICE, AUXILIARY PERCUSSION, MECHANICAL OR ELECTRONIC DEVICES). THE ONES CHOSEN BY MISS BERBERIAN IN THE ORDER THEY APPEAR ARE: TSK, TSK; FOOTSTOMP; BIRD ROLL; SNAP, SNAP (FINGERS); CLAP; BARK (DOG); PAINED INHALATION; PEACEFUL EXHALATION; HOOT OF DISDAIN; TONGUE CLICK; EXCLAMATION OF DISGUST; OF ANGER; SCREAM (HAVING SEEN A MOUSE); UGH (AS SUGGESTING AN AMERICAN INDIAN); HA, HA (LAUGHTER); EXPRESSION OF SEXUAL PLEASURE.

THE TEXT EMPLOYS VOWELS AND CONSONANTS AND WORDS FROM 5 LANGUAGES: ARMENIAN, RUSSIAN, ITALIAN, FRENCH, AND ENGLISH.

ALL ASPECTS OF A PERFORMANCE (DYNAMICS, ETC.) WHICH ARE NOT NOTATED MAY BE FREELY DETERMINED BY THE SINGER.

FOR CATHY BERBERIAN

John Cage, ARIA-VOICE (any range). For Cathy Berberian. Meliad 1958

MILANO 1958