

## **DETAILED TAPE CONTENTS**

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## NMGS0001-368

Scotch 203, 13 cm, 270 m

- Riv@19.R-56.mp3

0:01–6:53 identical to Riv@19.L-56.mp3 (two-channel mono version)

6:59 end

- Riv@19.L-56.mp3

0:01–6:53 unknown sound sources: *Pranam I* (tape part, final two-channel mono version;  
cross-talk: voice of Michiko Hirayama still faintly audible)<sup>1</sup>

6:59 end

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<sup>1</sup> Identical to NMGS0239-369.

## NMGS0002-259

Tape type (?), 18 cm<sup>1</sup>

- 259B-56.mp3

0:10–2:41 ondiola (one tone, wide glissandos): *Quattro pezzi per orchestra, I* (m. 35 added in the score)

2:49–7:02 ondiola (one tone, wide glissando, 6:13–6:22 gap)

2:49–6:11 and 6:33–6:54 *Quattro pezzi per orchestra, II* (earlier version without cut)<sup>2</sup>

7:02–10:47 ondiola (around G4↑, wide glissandos)

10:57–14:24 ondiola (melodic, around G4)

14:33–16:30 ondiola (melodic, starting on G4↑, wide glissandos, ending on G4↓)

16:35–16:37 ondiola (fragment), GS: “No!”

16:39–18:17 ondiola (on C↓)

18:21–19:58 ondiola (melodic)

20:49 end

- 259\_01.R-56.mp3

In reverse (see 259B-56.mp3)

- 259A-56.mp3

0:01–2:05 ondiola (on A↓, 0.30 restart, wide glissandos)

2:09–4:24 ondiola (melodic, around C#, wide glissandos)

4:32–7:25 ondiola (melodic, around Bb)

7:34–10:30 ondiola (melodic)

10:38–13:07 ondiola (melodic)

13:16–14:27 ondiola (on G and Ab)

14:28–16:19 ondiola (melodic)

16:23–18:39 ondiola (on B↓, wide glissandos; double speed)

18:46–20:16 ondiola (melodic, double speed)

20:49 end

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<sup>1</sup> No images available.

<sup>2</sup> Final versions: NMGS0010-004, Riv@19-56\_stretched\_to\_9,5.MP3, 2:27–5:53 (5:31 cut); NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:01:46–1:05:06 (1:04:46 cut).

## NMGS0003-234

BASF LGS 52, 18 cm, 360 m<sup>1</sup>

- Riv@9,5\_03.L-56.mp3  
0:09–15:30 radio broadcast: RAI, 1962, April 28<sup>2</sup> (Orchestra Sinfonica di Roma della RAI, Bruno Maderna; file incomplete, continuation from Riv@9,5\_02.L-56.mp3)  
0:09–5:30 radio broadcast: Anton Webern, *6 Stücke für Orchester op. 6*, V, VI; applause  
5:42–6:46 male radio presenter: about Earle Brown  
6:47–15:30 radio broadcast: Earle Brown, *Available Forms II* for two orchestras (1962, world premiere, directed by Earle Brown and Bruno Maderna); applause  
15:42–19:21 two ondiolas (microtonal): *Elegia per Ty, I* (from m. 11)<sup>3</sup>  
19:26–19:59 two ondiolas (microtonal): *Elegia per Ty, II* (file breaks off, continuation in Riv@19.L-56\_stretched\_to\_9,5.MP3)  
20:01 end
- Riv@9,5\_02.R-56.mp3  
In reverse
- B02@9,5REV-56.mp3  
In reverse
- Audio 1-RVRS\_01.R-56.mp3  
Identical to Audio 1-RVRS\_05.R-56.mp3, 4:31–28:46  
24:15 end
- Audio 1-RVRS\_03.R-56.mp3  
Half speed (see mono\_03-56.mp3, 24:19–32:09)  
15:38 end
- B01@19\_03-56.mp3  
In reverse
- Riv@19.L-56.mp3  
Double speed (see Riv@19.L-56\_stretched\_to\_9,5.MP3)  
9:16–13:52 guitar (treated as percussion instrument): *Okanagon* (original speed)  
24:29 end
- Riv@9,5\_01.R-56.mp3  
In reverse
- Riv@9,5\_01.L-56.mp3  
0:01–4:17 guitar  
4:33–10:32 guitar  
10:32–14:44 radio broadcast: Yūzō Toyama, *Divertimento per orchestra* (1961)  
14:44–15:30 applause

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<sup>1</sup> On the box for NMGS0251-149 are mentioned: “*Elegia [per Ty]*”, “Mayuzumi, *Nirvana Symphony*” and “Earle Brown”. Probably the box originally belonged to the reel NMGS0003-234.

<sup>2</sup> Radiocorriere, vol. 39, n. 17, 1962, p. 59.

<sup>3</sup> On the box for NMGS0251-149 are mentioned: “*Elegia [per Ty]*”, “Mayuzumi, *Nirvana Symphony*” and “Earle Brown”. Probably the box originally belonged to the reel NMGS0003-234.

15:44–15:53 female radio presenter  
15:55–16:56 male radio presenter  
17:56–21:30 radio broadcast: Kiyoshige Koyama, *Suite della canzone del boscaiolo*  
(*Woodcutter's Song*, 1957)  
21:30–28:46 radio broadcast: RAI, 1962, April 28: Anton Webern, *6 Stücke für Orchester op.*  
*6*, I (incomplete) – IV (Orchestra Sinfonica di Roma della RAI, Bruno Maderna; file  
incomplete, continuation see Riv@9,5\_02.L-56.mp3, 0:13–10:41)  
28:46 end

- Audio 1-RVRS\_05.R-56.mp3  
0:00–2:11 half speed (see mono\_03-56.mp3, 32:46–33:50)  
2:46–5:22 mandolin  
5:32–7:23 mandolin (brushing the strings)  
7:27–10:17 mandolin  
10:22–12:38 mandolin (brushing the strings)  
12:56–15:37 guitar  
15:45–18:38 guitar: *Ko-Tha, II / TKRDG, II*  
18:43–21:21 guitar  
21:33–21:43 guitar (fragment)  
21:49–26:07 guitar (single chords, resembling *Okanagon*; 23:18, 24:09 and 24:36 restarts;  
half speed, see B08-56.mp3, 0:13–2:22)  
26:17–26:36 piano (only one chord, resembling *Aitsi*)  
26:41–28:12 piano (single chords, resembling *Aitsi*; half speed, see B08-56.mp3, 2:39–3:25)  
28:46 end

- mono\_03-56.mp3  
0:10–33:50 record (Mainstream Records): Toshiro Mayuzumi, *Nirvana Symphony*, N .H. K.  
Symphony Orchestra, The Tokyo Choraliers, Nippon University Chorus Group, Wilhelm  
Schüchter  
34:02 end

- Audio 1-RVRS\_02.R-56.mp3  
0:03–8:21 half speed (see mono\_03-56.mp3, 29:40–33:50)  
9:00–10:44 see Audio 1-RVRS\_05.R-56.mp3, 2:46–4:28  
10:44 end

- B08-56.mp3  
0:05–0:10 guitar (fragment, double speed)  
0:13–2:22 guitar (single chords, resembling *Okanagon*; 0:58, 1:22 and 1:36 restarts)  
2:27–2:37 piano (only one chord, resembling *Aitsi*, double speed, see Audio 1-RVRS\_05.R-  
56.mp3, 26:17–26:36)  
2:39–3:25 piano (single chords, resembling *Aitsi*)  
3:34 end

- B01@9,5\_02-56.mp3  
In reverse

- Riv@9,5\_02.L-56.mp3  
0:13–10:41 radio broadcast: RAI, April 28, 1962: Anton Webern, *6 Stücke für Orchester op.*  
*6*, III – VI (Orchestra Sinfonica di Roma della RAI, Bruno Maderna; file incomplete,  
continuation see Riv@9,5\_03.L-56.mp3, 0:09–15:30)

10:44 end

- mono\_01-56.mp3

0:00–10:22 record: Toshiro Mayuzumi, *Nirvana Symphony* (continuation of mono\_03-56.mp3)

10:41–11:55 mandolin (double speed)

11:55 end

- Audio 1-RVRS\_04.R-56.mp3

0:11–24:29 identical to mono\_03-56.mp3, 0:00–24:18

24:29 end

- B03@9,5-56.mp3

0:05–0:10 guitar (fragment, double speed)

0:13–2:21 guitar (single chords, resembling *Okanagon*; 0:58, 1:23 and 1:36 restarts)

2:27–2:37 piano (only one chord, double speed, resembling *Aitsi*)

2:39–3:25 piano (single chords, resembling *Aitsi*)

3:34 end

Addition:

- Riv@19.L-56\_stretched\_to\_9,5.MP3 [continuation of Riv@9,5\_03.L-56.mp3]

0:02–3:40 two ondiolas (microtonal): *Elegia per Ty, I* (from m. 11)

3:45–7:44 two ondiolas (microtonal): *Elegia per Ty, II* (6:24–6:27 gap)

7:46–10:50 two ondiolas (microtonal): *Elegia per Ty, III*

11:06–18:09 guitar (treated as percussion instrument): *Ko-Tha, I* (17:29–17:44 not transcribed)

18:33–27:44 guitar (treated as percussion instrument): *Okanagon* (half speed, original speed see Riv@19.L-56.mp3; earlier version without cuts)

27:59–30:45 mandolin

30:54–35:46 guitar and percussion instruments

35:58–41:46 guitar (treated as percussion instrument): *Ko-Tha, III*

48:58 end

**NMGS0004-419**

Scotch 215, 8cm, 120 m

- Riv@19-56.mp3

0:21–5:59 GS: *“Oh dear, is this an interview?”* (first publication under the title “You have to be an instrument only ...On inspiration” in: Giacinto Scelsi, Die Magie des Klangs. Gesammelte Schriften, Cologne: MusikTexte, 2013, vol. 2, pp. 668–671)<sup>1</sup>

6:08 end

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<sup>1</sup> Identical to NMGS0226-174M, Riv@9,5\_03.L-56.mp3.

## NMGS0005-37B

Soundcraft, 8 cm, 120 m

- Riv@9,5.L-56.mp3  
Double speed (see Riv@9,5.L-56\_stretched\_to\_4,74.MP3)
- Audio 1-PiSh\_04.L-56.mp3  
0:11–4:06 piano  
4:08 end
- Riv@9,5.R-56.mp3  
In reverse, double speed
- Audio 1-RVRS\_02.R-56.mp3  
Double speed (see Audio 1-RVRS\_02.R-56\_stretched\_to\_4,75.MP3)
- Audio 1-PiSh\_02.L-56.mp3  
0:00–1:31 piano (see Audio 1-PiSh\_04.L-56.mp3, 0:11–1:42)  
1:31 end
- A09@9,5-56.mp3  
0:03–1:12 double speed  
1:15 end

Addition:

- Riv@9,5.L-56\_stretched\_to\_4,75.MP3  
0:41–3:39 ondiola (melodic, wide glissandos)  
0:41–2:03, 2:06–2:30 *Wo-Ma, I* (transposed)  
0:41–2:03, 2:06–3:15, 3:26–3:40 *Canti del Capricorno, n. 5*  
3:47–6:51 ondiola (melodic)  
7:02–9:42 ondiola (melodic, wide glissandos): *Tre studi for Eb clarinet, III*  
9:49–11:09 ondiola (melodic)  
11:18–13:09 ondiola (melodic)  
13:19–14:45 ondiola (melodic)  
14:55–16:43 ondiola (melodic)  
16:52–21:05 ondiola (melodic)  
21:16–23:24 ondiola (melodic, wide glissandos)  
23:40–27:32 piano  
27:42–30:38 ondiola (melodic, wide glissandos)  
30:45–33:53 ondiola (melodic, wide glissandos)  
30:45–33:53 *Tre studi for Eb clarinet, II* (up to 33:26)  
34:03–36:20 ondiola (melodic): *Tre studi for Eb clarinet, I*  
36:30–40:28 ondiola (melodic)  
41:03 end
- Audio 1-RVRS\_02.R-56\_stretched\_to\_4,75.MP3  
0:16–9:30 ondiola (melodic, wide glissandos, from 7:32 very few tones; 5:08, 7:21–7:32 rests)  
9:44–14:38 ondiola (very few tones, wide glissandos; 12:25–12:34 rest)



14:53–18:16 ondiola (melodic)  
18:21–20:12 ondiola (melodic)  
20:25–24:38 ondiola (melodic, 22:56 rest)  
24:48–27:40 ondiola (melodic)  
28:09–36:54 ondiola (melodic, wide glissandos, wide vibrato; 30:21–30:28 and 33:53–34:10  
rests)  
37:09–39:45 ondiola (one tone, wide glissandos, wide vibrato)  
41:03 end

**NMGS0006-217**

BASF, 13 cm, 180 m

- Riv@19-56.mp3

0:05–3:19 two ondiolas (on D): *Le fleuve magique (Voyages, II)*

4:02–7:24 rehearsal *Le fleuve magique* (GS probably with Frances-Marie Uitti)

4:02 GS: “... suono? No.”

4:13 restart. GS: “...”

4:21–7:21 cello flageolets D4/5: *Le fleuve magique*)

7:24–7:57 two ondiolas (on D)

8:06–10:16 two ondiolas (microtonal, starting on E4, ending on E4/F4)

10:37–14:28 two ondiolas (microtonal, starting on Bb3↑, ending on C4/C4↑): *Il allait seul... (Voyages, I)* (first section; in the score, the passage is repeated in retrograde)

14:45–14:58 two ondiolas (microtonal, starting on E3↑)

15:17–18:09 several ondiolas (microtonal, starting and ending on E4↑)

22:15 end

## NMGS0007-01B

Scotch 111, 18 cm, 339 m

- B04@19-56.mp3

Empty

23:07 end

- Riv@19.R-56.mp3

In reverse (see Audio 1-RVRS\_01.R-56.mp3)

30:06 end

- Audio 1-RVRS\_01.R-56.mp3

0:14–0:24 ondiola (melodic): *Dithome* (only the first four notes)

0:27–2:39 ondiola (melodic): *Dithome* (2:11 restart, breaks off at p. 22, fourth staff, at the middle barline)

5:44–6:38 ondiola (melodic): *Dithome* (breaks off at p. 21, third staff, barline near the end)

6:59 end

- Riv@19.L-56.mp3

0:06–5:27 piano (rerecorded from record)

5:32–7:11 piano (rerecorded from record): *Suite n. 7, I*

7:12–7:58 piano (rerecorded from record)

8:05–11:07 piano (rerecorded from record)

11:33–14:50 piano (rerecorded from record)

14:56–18:53 ondiola (rerecorded from record, melodic): *Ixion, I / Divertimento n. 4, I*

19:07–23:36 ondiola (melodic): *Ixion, V / Divertimento n. 4, IV* (from 22:16 in reverse, see Audio 1-RVRS\_01.L-56.mp3, 6:30–7:50)

23:39–23:42 in reverse (see Audio 1-RVRS\_01.L-56.mp3, 6:27–6:30)

23:57–27:12 ondiola (melodic): *Ixion, II*

30:06 end

- Audio 1-RVRS\_01.L-56.mp3

2:53–6:09 in reverse (see Riv@19.L-56.mp3, 23:57–27:12)

6:27–6:30 piano and percussion (fragment)

6:30–7:50 ondiola (melodic): *Ixion, V / Divertimento n. 4, IV* (only second section in reverse)

7:50 end

## NMGS0008-002

BASF LGS 35, 18 cm, 535 m

- Riv@19.R-56.mp3  
1:14–38:14 in reverse  
38:33–38:50 double speed (original speed see Riv@9,5.R-56.mp3, 0:17–4:33)  
38:51–46:57 in reverse  
47:10 end
- Audio 1-RVRS\_01.R-56.mp3  
0:14–2:15 ondiola (melodic): *Divertimento n. 2, IV* (transposed, tape on B, score on G)  
2:24–5:18 ondiola (melodic): *Divertimento n. 2, II* (3:04 restart)  
5:25–6:34 ondiola (melodic): *Divertimento n. 2, III*  
6:39–8:18 ondiola (melodic): *Divertimento n. 3, IV*  
8:19–8:36 in reverse (see Riv@19.R-56.mp3, 38:33–38:50)  
8:55–11:04 ondiola (melodic): *Rucke di Guck, I*  
11:22–12:59 ondiola (melodic): *Rucke di Guck, II*  
13:23–15:09 two ondiolas (only two notes, tape-speed glissando at the end)  
15:10–18:45 two ondiolas (melodic; 17:04 cut; 17.58 tape-speed glissando, then barely audible)  
18:46–20:25 ondiola (melodic): *Kamakala, I* (from m. 63)  
20:39–24:22 ondiola (melodic): *Kamakala, II*  
24:28–27:22 ondiola (melodic): *Kamakala, III*  
27:32–32:02 ondiola (melodic): *Triphon, I*  
32:12–35:08 ondiola (melodic): *Triphon, II*  
35:25–37:44 ondiola (melodic)  
37:47–39:31 ondiola (melodic): *Dithome* (up to p. 21, sixth staff, middle)  
39:40–42:50 ondiola (melodic)  
42:55–44:10 ondiola (melodic)  
44:15–45:56 quadruple speed (double speed see B23@9,5-56.mp3, 0:10–3:30)  
47:10 end
- Riv@19.L-56.mp3  
0:06–3:10 ondiola (on C#↓)  
3:17–6:44 two ondiolas (one tone/microtonal): *Aiôn, II*  
6:52–10:16 two ondiolas (microtonal): *Aiôn, III*  
10:21–15:31 two ondiolas (melodic/drone): *Aiôn, IV*  
15:58–27:28 two ondiolas (one tone/microtonal; starting on G#2, ending on G1; 20:42 restart, 24:54 new section)  
27:53–28:26 sound fragment  
28:29–34:42 two ondiolas (one tone; starting on A2, ending on A2↓; 29:11, 31:10 and 32:03 new sections; 33:37 restart)  
34:55–35:55 sample recording: *Uaxuctum, I* (double speed, earlier version, incomplete; 35:07, 35:09 and 35:34 restarts, 35:48–35:55 extension)  
35:57–41:00 double speed (see Riv@9,5.L-56.mp3, 0:02–10:07)  
47:10 end
- Riv@9,5.L-56.mp3  
0:02–4:13 radio broadcast: piano piece (Webern-dodecaphonic style)  
4:21–4:22 male radio presenter: “Nel millenove...”

4:22–10:07 radio broadcast: Anton Webern, *String Quartet* op. 28 (from m. 2 to third movement, m. 7)  
22:19 end

- Riv@9,5.R-56.mp3  
0:17–4:33 in reverse, double speed  
5:11–5:46 ondiola (melodic)  
5:47–21:57 in reverse, double speed  
22:19 end

- Audio 1-RVRS\_02.R-56.mp3  
0:22–4:25 ondiola (melodic): *Divertimento n. 2, IV* (half speed)  
4:43–10:32 ondiola (melodic): *Divertimento n. 2, II* (half speed, 6:03 restart)  
10:45–13:01 ondiola (melodic): *Divertimento n. 2, III* (half speed)  
13:13–16:32 ondiola (melodic): *Divertimento n. 3, IV* (half speed)  
16:33–17:08 in reverse (see Riv@9,5.R-56.mp3, 5:11–5:46)  
17:45–22:01 ondiola (melodic): *Rucke di Guck, I* (half speed)  
22:19 end

- B23@9,5-56.mp3  
0:10–3:30 double speed: ondiola (melodic)  
3:48 end

## NMGS0009-03B

BASF LGS 35, 13 cm, 366 m

- Audio 1-RVRS\_01.R-56.mp3 [19 cm/sec]  
0:29–3:53 radio broadcast (RAI, 1959, June 20)<sup>1</sup>: Yoritsune Matsudaira: *Sa-Mai* (double speed, incomplete)  
4:21–27:50 identical to Audio 1\_02.R-56.mp3, 0:05–47:02, double speed  
32:15 end
- Audio 1\_02.L-56.mp3 [9,5 cm/sec]  
Identical to Audio 1\_01.L-56.mp3, 22:12–23:34, half speed (see also Audio 1\_01.L-56\_stretched\_to\_9,5.MP3, 44:23–47:08)  
2:45 end
- Audio 1\_02.R-56.mp3 [RVRS, 9,5 cm/sec]  
0:05–0:06 GS: “Uno, due.”  
0:13–4:00 two ondiolas (microtonal; starting on C4↓, ending on B3)  
4:06–8:01 two ondiolas (microtonal/few tones, beating; starting on F3↓, ending on F#4↑/F3)  
8:10–15:49 two ondiolas (microtonal, beating; starting on Eb4, ending on Eb3/Eb3↓)  
16:01–34:57 two ondiolas (one tone/microtonal, beating; starting on Eb3↓/Eb4↓, 20:19, 23:40 and 29:22 new sections, ending on Ab2/Bb2↓)  
35:07–36:54 two ondiolas (one tone/few tones/microtonal; starting on Bb4, ending on Bb4↓/A2)  
37:10–42:35 two ondiolas (few tones, trills and fast repetitions, beating; starting on C#4, ending on C#5/C#4)  
42:44–46:16 two ondiolas (one tone; starting on C#4, ending on C#4↓)  
46:34–47:02 ondiola (in reverse, melodic)  
47:40 end
- Audio 1\_01.L-56.mp3 [19 cm/sec]  
0:07–4:05 two ondiolas (only two notes F3↓ and F#3↓; starting and ending on F3↓; 1:03 and 1:56 restarts, 2:04 restart and feedback, 2:13 and 3:05 restarts)  
4:11–6:07 two ondiolas (continuation; starting on F3↓/F#3↓, 5.07 restart, ending on F3↓)  
6:07–6:47 two ondiolas (continuation; starting with glissando to F3↓/F#3↓, many gaps, ending on F3↓)  
6:48–7:19 two ondiolas (continuation; starting and ending on F4↓/F#3↓, from 6:52 with an additional C#5↓, many interruptions)  
7:21–7:55 two ondiolas (continuation; starting on F3↓, many gaps, 7:42 restart, ending on F3↓/F4↑)  
8:00–9:08 two ondiolas (only two notes; starting with glissando to C5, many gaps, 8:21 both original and double speed, ending on C5↑/C#5↓)  
9:14–10:17 two ondiolas (only two notes; starting with glissando to A3/Bb3, 9:49 restart, ending on A4/A3)  
10:21–10:22 ondiolas (fragment)  
10:23–11:25 two ondiolas (only two notes; starting on E5↓/E4↑, ending on E5↑)  
12:57–27:16 double speed (see Audio 1\_01.L-56\_stretched\_to\_9,5.MP3, 25:54–54:33)  
27:17–31:46 several ondiolas (microtonal, beating; starting on C5↓, ending on Bb4↓/Bb3↑)  
32:15 end

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<sup>1</sup> Radiocorriere, vol. 36, n. 24, 1959, p. 45. Complete recording: NMGS0143-637, Riv@9,5-RVRS\_01.R-56.mp3, 0:22–12:59.

- Audio 1\_01.R-56.mp3 [19 cm/sec]

In reverse, double speed (see Audio Audio 1-RVRS\_01.R-56.mp3 and 1\_02.R-56.mp3)

32:15 end

Addition:

- Audio 1\_01.L-56\_stretched\_to\_9,5.MP3

0:15–22:50 half speed (see Audio 1\_01.L-56.mp3, 0:07–11:25)

25:54–27:51 two ondiolas (only two notes; starting on C4↑/C5↑, ending on C#5↓)

30:50–32:01 two ondiolas (one of them or both in reverse, double speed, microtonal; starting on A5↓/A3↓, ending on Bb4↓)

33:04–38:17 two ondiolas (microtonal, difference tones; starting on D5↓, 35:28–35:29 gap, ending on E5)

39:28–41:27 two ondiolas (microtonal; starting on C5↓/C4↓, ending on C#5)

41:28–41:34 ondiolas (fragment)

41:34–43:39 two ondiolas (double speed, microtonal; starting on C6↓, ending on C6/C5)

43:45–44:03 ondiolas (double speed, fragment)

44:05–46:54 two ondiolas (microtonal, beating, difference tones; starting on B3↓/B4↓; from 44:25 double speed, starting on D5↑; from 45.17 first ondiola normal speed, from 45:36 second ondiola normal speed, ending on Eb6↑)

46:54–50:27 two ondiolas (microtonal, beating; double speed, starting on D6↓; from 47:02 normal speed, ending on C#4↑/C#5↑)

50:37–54:33 two ondiolas (microtonal, beating; starting and ending on B3↓)

54:34–1:03:33 half speed (see Audio 1\_01.L-56.mp3, 27:17–31:46)

1:04:31 end

## NMGS0010-004

Scotch 111, 18 cm, 368 m

- Riv@19-56.mp3

0:01–19:41 double speed (see Riv@19-56\_stretched\_to\_9,5.MP3, 0:03–39:22)

19:56–27:46 ondiola (melodic): *Preghiera per un'ombra* (extended version: two sections [26:15–26:28 and 26:48–27:00] are not transcribed in the score)

32:18 end

Addition:

- Riv@19-56\_stretched\_to\_9,5.MP3

0:03–13:41 *Quattro pezzi per orchestra*

0:03–2:19 ondiola (one tone, wide glissandos): **I** (incomplete, from m. 4)

2:27–5:53 ondiola (one tone): **II** (incomplete final version, from m. 7; 5:31 restart)

6:01–9:38 two ondiolas (microtonal): **III**

9:43–13:41 two ondiolas (microtonal): **IV**

13:56–16:52 ondiola (melodic)

17:04–19:36 two ondiolas (melodic)

19:50–21:52 two ondiolas (melodic)

21:59–25:49 two ondiolas (melodic): *Hurqualia, III*

26:05–28:49 two ondiolas (melodic) *Hurqualia, II*

29:05–38:19 ondiola (melodic): *Kamakala*

29:05–31:42 **I**

31:51–35:26 **II**

35:31–38:19 **III**

38:21–39:22 two ondiolas (melodic)

39:52–55:32 half speed (see Riv@19-56.mp3, 19:56–27:46)

1:04:36 end



## NMGS0011-247

Scotch 175, 13 cm, 280 m

- Riv@19-Reverse.L-56.mp3

In reverse

25:13 end

- Riv@9,5-Reverse.L-56.mp3

In reverse

50:25 end

- Riv@19.R-56.mp3

In reverse

25:13 end

- Riv@38.R-56.mp3

In reverse

12:34 end

- Riv@19.L-56.mp3

0:26–3:57 two ondiolas (melodic, one ondiola in reverse)

3:59–6:03 two ondiolas (melodic, one ondiola in reverse)

6:03–9:44 several ondiolas (melodic, one or more ondiolas in reverse; 6:28 and 9:09 restarts)

10:03–13:12 two ondiolas (melodic, one ondiola in reverse; see 0:26–3:57)

13:12–16:49 several ondiolas (melodic, one or more ondiolas in reverse; 13:31 and 16:13 restarts; see 6:03–9:44)

16:52–21:34 many ondiolas (one or more ondiolas in reverse, dense texture)

21:37–24:17 double (or quadruple) speed, see Riv@9,5.L-56.mp3, 42:47–48:14)

25:13 end

- Riv@19-Reverse.R-56.mp3

0:11–5:41 double speed (see Riv@9,5-Reverse.R-56.mp3, 0:42–11:36)

6:25–6:42 rehearsal *Tetrakys, II / Pwyll* (incomplete, GS and female flutist)

6:47–20:41 double speed (see Riv@9,5-Reverse.R-56.mp3, 13:47–41:21)

25:13 end

- Riv@9,5.L-56.mp3

0:52–42:52 half speed (see Riv@19.L-56.mp3, 0:26–21:34)

42:57–45:54 two ondiolas (melodic)

45:55–45:58 ondiola (fragment)

45:59–48:14 two ondiolas (melodic)

50:25 end

- Audio 1\_02.L-56.mp3

See Riv@19.L-56.mp3

25:05 end

- Riv@38.L-56.mp3

Double or quadruple speed

12:34 end

- Riv@38-Reverse.L-56.mp3

In reverse

12:34 end

- Audio 1\_02.R-56.mp3

See Riv@19.R-56.mp3

25:05 end

- Riv@9,5.R-56.mp3

In reverse

50:25 end

- Audio 1-RVRS\_02.R-56.mp3

See Riv@19-Reverse.R-56.mp3

25:05

- Riv@9,5-Reverse.R-56.mp3

0:42–4:22 many ondiolas (some of them in reverse, microtonal, dense texture)

5:20–7:16 mandolin (brushing the strings)

7:24–11:21 two ondiolas (melodic/drone): *Manto, III*

11:31–11:36 GS: “Su, giù, si, no, su, giù.”

13:03–13:37 half speed (see Riv@19-Reverse.R-56.mp3, 6:25–6:42)

13:47–18:03 rehearsal *Tetrakys, II / Pwyll* (GS: “Mmm.”)

18:54–21:04 ondiola (melodic, reverb)

21:05–21:12 ondiola (fragment)

21:14–21:29 ondiola (melodic, fragment)

21:34–24:58 ondiola (melodic, reverb)

25:00–25:06 ondiola (fragment)

25:10–27:43 several ondiolas (microtonal, double speed?)

27:48–32:59 two ondiolas (melodic)

33:28–37:00 two ondiolas (melodic, one ondiola in reverse; see Riv@19.L-56.mp3, 0:26–3:57)

37:00–37:32 two ondiolas (melodic)

37:33–41:21 several ondiolas (melodic, one or more ondiolas in reverse; 38:08 and 40:47 restarts; see 6:03–9:44)

50:25 end

- Riv@38-Reverse.R-56.mp3

Double or quadruple speed

12:34 end

## NMGS0012-102J

Geloso 102/N, 8 cm, 116 m<sup>1</sup>

- Conv@4,75.L-56.mp3

0:16–0:29 piano (fragment)

0:55–19:31 GS: *Peut-on croire ?* (Earlier version, first section a)<sup>2</sup>

9:27, 12:22, 13:36 and 16:52 restarts

19:39–21:59 female singer with percussion (vowles “o-a”)

22:04–22:19 male radio presenter (about a meeting of the presidents of the USA and South Vietnam, Johnson and Thieu)

22:33–22:42 female radio presenter: “Luciano Berio, *Sequenza n. 3* per voce sola, Mezzosoprano Cathy Berberian.”

22:48–31:31 Luciano Berio, *Sequenza n. 3*, Cathy Berberian; applause

31:39–33:11 piano (single chords, 31.53 restart)

33:11–34:05 piano

34:05–35:58 piano

41:13 end

- Audio 1-RVRS\_01.R-56.mp3

0:14–1:32 radio broadcast: electronic music (many glissandos)

1:33–1:37 male radio presenter: “Computer music. Con questa locuzione ...”

1:46–2:56 flute (?): tonal melody with breathe effect (2:35 restart)

2:57–5:56 string quartet (neo-baroque, 5:31 and 5:35 restarts)

5:57–11:14 radio broadcast: electronic music

11:17–11:18 male radio presenter: “James Rug ...”

11:18–13:24 radio broadcast: mezzosoprano and electronics (12:15 and 12:51 restarts)

13:25–13:26 male radio presenter: “In Italia ...”

13:27–13:38 electronic music

13:38–14:59 record: electronic music (half speed?)

14:59–22:41 radio broadcast: ensemble music (twentieth century, serial style), applause

22:43–22:44 mandolin (fragment)

22:41–23:15 piano waltz

23:16–25:34 ensemble music (twentieth century; 23:45, 24:04 and 24:33 restarts)

25:37–37:23 ensemble music (with mezzo-soprano until 34:03, twentieth century; 27:52,

28:40, 29:44, 30:23, 32:56, 33:23, 34:03, 34:16, 34:28, 34:45, 35:20, 35:25, 35:29, 35:42,

36:27, 36:43, 36:54 and 36:59 restarts)

41:13 end

- Riv@9,5.L-56.mp3

Double speed (see Conv@4,75.L-56.mp3)

20:36 end

- Riv@9,5.R-56.mp3

In reverse, double speed (see Audio 1-RVRS\_01.R-56.mp3)

20:36 end

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<sup>1</sup> The tape doesn't contain any recordings of *Anahit*. Perhaps the box has been switched with that of NMGS0094-267 on which is written “conversazione“ (*Peut-on croire ?*) and “Sequenza Cathy” (Berio, *Sequenza n. 3*, Cathy Berberian).

<sup>2</sup> Final version: NMGS0223-133, Riv@9,5-RVRS\_01.R-56.mp3, 0:24–12:31.

- Conv@4,75.R-56.mp3  
In reverse (see Audio 1-RVRS\_01.R-56.mp3)  
41:13 end

## NMGS0013-225

Scotch 215, 8 cm, 118 m<sup>1</sup>

- RivA19.R-56.mp3

0:03–4:25 ondiola (melodic): *Dithome* (from the middle of the fifth staff until the middle of the piece; in the score, the passage is repeated in retrograde)

4:28–10:19 double speed (see RivA19.R-56.mp3\_stretched\_to\_9,5.MP3)

10:30 end

- RivA19.L-56.mp3

0:02–5:15 several ondiolas (microtonal; 0:17 starting on F#4↓/F#4, ending on F#4↓/F4)

10:30 end

Addition:

- RivA19.R-56.mp3\_stretched\_to\_9,5.MP3

0:06–8:52 half speed (see RivA19.R-56.mp3, 0:03–4:25)

8:57–20:40 ondiola (melodic): *Dithome* (earlier version: from 14:47 complete first half of the piece in reverse)

21:00 end

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<sup>1</sup> No photo and information about the tape box available.

## NMGS0014-229

Soundcraft, 8 cm, 112 m

- Riv@19.R-56.mp3

In reverse

- RivA9,5.L-56.mp3

0:43–2:40 guitar

2:52–4:34 guitar

4:37–7:28 half speed (see A03@19-56.mp3, 0:01–1:26)

7:29–7:34 percussion

7:36–8:10 percussion (double speed, see RivA9,5.L-56\_stretched\_to\_4,75.MP3, 15:14–16:18)

8:26–11:28 ondiola (double speed, see RivA9,5.L-56\_stretched\_to\_4,75.MP3, 16:53–22:57)

11:37–14:37 ondiola (double speed, see RivA9,5.L-56\_stretched\_to\_4,75.MP3, 23:15–29:15)

14:42–17:42 piano

19:46 end

- RivA9,5.R-56.mp3

In reverse

- A03@19-56.mp3

0:01–1:26 percussion, FV and GS

1:27–1:35 double speed

1:37 end

- B06@4,75-56.mp3

0:03–2:17 piano

2:22 end

- RivA9,5-RVRS\_01.R-56.mp3

0:29–5:38 piano

5:43–9:33 piano

9:34–15:11 piano

15:11–18:34 piano

18:36–19:43 double speed (see B06@4,75-56.mp3, 0:03–2:17)

19:46 end

Addition:

- RivA9,5.L-56\_stretched\_to\_4,75.MP3 (from 9,5 to 4,75 cm/sec)

15:14–16:18 percussion

16:53–22:57 ondiola (melodic)

23:15–29:15 ondiola (melodic)

19:46 end

## NMGS0015-281

Audiotape 1251, 18 cm, 371 m

- Riv@19.R-56.mp3

In reverse

16:57 end

- Riv@19.L-56.mp3

0:13–0:53 female radio presenter: “Giuseppe Rosati, *Variazioni per orchestra*, Orchestra Sinfonica di Roma della Radiotelevisione Italiana, diretta da Mario Rossi. Giuseppe Rosati, nato a Roma nel 1903 e oggi docente al conservatorio di Roma, appartiene a quella generazione di musicisti che, guidata da Alfredo Casella, ha saputo trarre validamente la nostra musica dall’isolamento del cosiddetto verismo. Reinserendola nel più ampio circuito della cultura europea, sotto il segno di nostro strumentalismo costruttivo d’in...”

0:54–8:17 Sally, GS and Frances McCann: first meeting, continuation 1

Sally: “Alright, we’re ready. – Yes, you know, that this time I finally have you under my thumb, but you are not easy for us ear. I pity for Marcello because he didn’t have an easy time. – So, come on.”

GS: “He is joking a bit.”

Sally: “Yes, they do joke with me. It’s funny; because I wait to say these things they joke at me all the time. It’s fun. – Yes, we have a good sense of humor too and that is why we like you. – Otherwise you’d never have wasted all this time on me, I know it. Yes, that’s why. – Now for serious things. – Okay. – We want you to start studying with an important Maestro now. It is time you do so but you must first get the money. – How should I do that? – You write to Mrs. Gardner and ask her for a loan ... – What’s she gonna’ do, give me the money? – Yes, she will. She has offered it. – You know I’m no good at this. – Yes, you are. We will help you. – How much should I ask for? – You should ask for a thousand dollars. It will only last a short time because the Maestro is very expensive. – But then what am I going to do? – Then you must study well. – No, but I mean what am I going to do when the money doesn’t last any more? – You will be singing by then, so you’ll start earning. – Yes, but I’m supposed to be singing now; should I accept these sing things or not? – Yes, accept what you can but don’t overdo it. You must do everything well from now on. You should go to Spain and participate in the contest there. Then you must go to Finland with Pugliese. – Yes, but will that come through? – Yes, it will. Make them pay you properly. – But is there any chance of winning in Spain? – No, you will not win the first price but you will classify among the top singers. You will than have an interesting offer and will be placed in the hands of an important person. From then on everything will work out. – But can I get these pieces ready in time for Spain? – Yes, you can, but you must study three hours a day. – But should I d’‘Ombre’ decide[re]?<sup>1</sup> – Yes, and ‘Mercé, dilette amiche’<sup>2</sup> and ‘Re Pastore’<sup>3</sup> and ‘Micaëla’<sup>4</sup>. – Okay, when you say I can do it, I’m not yet convinced. Is all that necessary? – Yes, I want you to have these details because it is important that you follow instructions now. This is the beginning of your career. – But how I may to find the right Maestro? – They know who it is: Ricci. – But will Ricci take me? He doesn’t take just anyone. – Yes, they know him ... personally?”

GS: “No, not really.”

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<sup>1</sup> Probably the aria “Ombre pallide” from Händel’s opera *Alcina*.

<sup>2</sup> “Mercé, dilette amiche”, bolero of Elena from the fifth act of the opera *I vespri siciliani* by Giuseppe Verdi.

<sup>3</sup> *Il re pastore*, opera by Wolfgang Amadeus Mozart.

<sup>4</sup> Soprano role in the opera *Carmen* by George Bizet.

Sally: “No, they don’t. – Yes, they do, but they have forgotten. They met him through friends. You should ask them to remember when they met him.”

Frances McCann: “Was it with Marina, they go to him?”

GS: “Well anyhow, that would, it’s not difficult to meet.”

Sally: “... and then you should go to him and we will make sure he accepts you. – That’s ...”

8:17–8:20 symphonic music (fragment)

8:20–16:56 double speed (see Riv@9,5.L-56.mp3, 16:38–1:05:13)

16:57 end

- B07@19-56.mp3

0:02–8:55 radio broadcast: Sergio Cafaro, *Concertino per pianoforte e piccola orchestra*, II (without the beginning) and III (from 3:38); piano: Pieralberto Biondi, Orchestrale Sandro Scarlatti di Napoli della Radiotelevisione Italiana, direction: Pietro Argento (June 4, 1957)<sup>1</sup>

9:04–9:27 female radio presenter: “Di Sergio Cafaro avete ascoltato *Concertino per pianoforte e piccola orchestra*. Pianista: Pieralberto Biondi. È terminata la prima parte del concerto sinfonico diretto da Pietro Argento, con la partecipazione del pianista Pieralberto Biondi. Orchestrale Sandro Scarlatti di Napoli della Radiotelevisione Italiana.”

9:33 end

- Riv@9,5.L-56.mp3

0:25–16:37 half speed (see Riv@19.L-56.mp3, 0:13–8:20)

16:38–1:05:13 Sally, GS and Frances McCann: first meeting, continuation 2

GS: “Well.”

Sally: “Yes, I have a message for her. If she is interested she could help you. – No, no, questo vedi non mi piace. No, perché è brutto questo. No, because I know what he’s saying, that she could help you financially, and you see I don’t like that. Because, you see, it accuses that I’m writing it, you see, I don’t ... this is doing something ...”

GS: “The same thing ...”

Sally: “No, no! I don’t like it because if you were writing it it would be another matter, you see. – Is this financially? – She is very rich. – Is that so? – Yes, it is so ... – he suggests it is so!”

Frances McCann: “Yeah.”

Sally: “... and it would help your health and would save you several months of hard struggling and it would put you in a proper position to study profoundly and would give you the tranquility which is necessary for you to study properly. She doesn’t mind. She will have a great gain from this in the future, and you can even pay her back with interest in a ... – short time. He knows what I am thinking, I’m already thinking of ... oh no. [laughing] He’s a banker, too!”

GS: “No, wait.”

19:05 restart, GS: “Sotto quale forma può essere ancora utile la fondazione Rome-New York Art Foundation e vi è uno scopo superiore da poter attivare e continuare questa fondazione?”

Sally: “Yes, it is a help to many students of art. It has been organized for the purpose of promoting art throughout the world, and it is through the arts that you gain contact with us. It is the divine means of expression, and this is the most noble thing that exists in your world of poor souls who understand nothing of divinity. – Is this all true? My goodness, this is ... this is not my writing ... I’ll say that! That’s not my writing, my ...”

GS: “Should she start painting again?”

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<sup>1</sup> Radiocorriere, vol. 34, n. 22, 1957, p. 33.



Sally: “Yes, it is very important for her. It is a means of expression. She is sad at the moment. She feels unneeded, and she feels a desire to be useful to someone. Art is her means of outlet and it is her real purpose in life. She can be a great help to young artists who can benefit from her knowledge and understanding. She has excellent taste and is very intelligent. These qualities are not to be found in everyone, and they should be used to help further less fortunate minds and help to develop a form of art, which is modern but at the same time pleasing. The present modern art is only a very ... a very – you see he’s starting to say something that I’m trying to keep him from saying, you see – ... a very filthy means of expression, and there are very few real artists. It is just a way of taking advantage of the foolish public but with her good taste she can lead several young artists on to the right means of expressing themselves. She is an excellent guide. You should encourage her in every way possible. She ... – You who? Me or should he do it? – He should. She loves him and respects his help and encouragement. If he wants her to do so she will do it. Otherwise she hesitates because she feels he is not content with her occupying herself in this way. – My goodness. This is going on and on. Is that true?”

GS: “No, I’m sorry. I always insisted and I’m always insisting that she is going and taking her painting again and painting again since she has stopped it. I’ve always been insisting that, and there is no hesitation of from my side on that matter at all, and I would be very happy she starts tomorrow.”

Sally: “Yes, this is very true. She has hesitated because she felt it kept her from dedicating herself entirely to you. Now she realizes it was wrong and she knows you sincerely desire her to continue. – But only you can prove this. Is that true?”

26:49 restart, GS: “... as he said it before, but that was not so clear because he went afterwards ... afterwards he went on and helping young artists and being a guide to them, but I insist on knowing if she should take her own painting over again and start painting herself.”

Sally: “Yes, she definitely should. Above all because it is through her own work that she can demonstrate the real value of art and the connection with art and good taste. Her art is modern but in excellent taste, and very few artists with real talent succeed in addressing it properly. She knows how to bring out these qualities in other people and can be a real help to several up and coming artists. – Is that what you wanted to know?”

GS: “Yes.”

28:46 restart, Sally: “Would taking up art in the further to a spiritual life?”

Francis McCann: “Yes.”

Sally: “No, on the contrary, it would help her spiritual life, and we could then be of greater help to her. You see, you have been sent to them to transmit these thoughts, and soon you will help each other. At the moment is it necessary they help you. So you can be placed in a position to help them and help art throughout the world through them and through you. – Is that the purpose of all this? Is all this really for art? – Yes, that is the real reason, but it is because only through spiritual work such as the arts people can use their true selfs in their lives. The life on earth at the moment is practically worthless. It is only a means of vegetating; it is not what life is meant to be. The arts are the only life and only sensitive people can understand this. – He is writing so fast, that I can’t even ... only sensitive people can understand this. – You have always understood this, and that is why no one has been able to understand you. You are much more intelligent than the normal human being and more sensitive. You must not be impatient if others are slow to learn. You have always had our help and guidance and others have not had the same advantage. – This is ... is someone else writing? I feel that the writing has changed. – No, you are only tired. – Yes, I think that’s true. But he wants me to go ahead. Oh – I started to take the pen off and he says ‘go ahead’! Oh, goodness!”

GS: “Just a minute.”

33:06 restart, Sally: “Just, because of course, I don’t know how you get your information, that’s the thing you see, and I know you’re not supposed to tell me, and I won’t ask for once. For once I’ll behave myself. Um, should he ask me when he needs to know something? – Yes, he can ask you when he has something important, not for just everything. – But the important thing is this, you see. I, I ... I have such complete contact at times with Mr. Higgins and then I can’t get anyone, or I just get all of these various people. Am I sure that I can go ahead and always get in touch with you? – Yes, now I will take over. I had other things to do and had to wait and tell you got Marcello out of your life. Now we can get to work. – Can I always get you when I call? – Not always, but I am here most the time and will come to you when I feel it is necessary. You can set a particular day if you like, and we shall have our contact regularly. We can say once or twice a week, which ever you prefer. – But I don’t know you, do I? I mean you are someone else, you are not Mr. Higgins? – No, I am not Mr. Higgins. He is very important and is very fond of you. He will be a close friend of yours when you come up here. – Very soon? – No, not yet. You have too much to do on earth first. – Another way to put me down here to work? – Yes, that’s the only reason. Otherwise we wouldn’t have gone to so much trouble. – To keep me alive? – Yes. – That’s the way I drive, I suppose. – Yes, too fast. – I know that, too. Yes, by the way, what are we going to do about that dreadful car of mine? – Don’t fix ... – This is sinful. – Don’t fix the motor. – Can I sell that thing? – Yes, but it would be a dirty trick. – Yes, and should I turn it in on something? – Yes, it’s a chance. – That is so dread, why I’m asking all these details. – No, it is necessary. The details are your real problem. You are extremely clear in important matters, but you confuse your life with details. Some people are made for details and some are made for important matters. – In other words, I’m made for important matters. – Yes, so stop worrying about details. – Una parola! – Yes, you are a confusionaria. – Do you have something to say? – Yes, lots of things to say. – Well, I could go on all night, but my hand’s getting tired. – Keep going. – My goodness, he’s talkative, isn’t he? I don’t think this tape is going to last. – Yes, it will. Now, get yourself organized and get to work immediately. – Get to work in what sense? – Musically. – Why can’t I get enough done? – Because you are too worried about financial matters and about your health. Once you’ve straightened out these problems, your health will improve and you will have spiritual contact, and from then you are in our hand, and your life will change completely. You deserve it. You have worked very hard and have suffered a great deal. We will make up for that now, don’t worry. – But will I lose contact once I’m starting with art? Is there ... do I need to be afraid of that? – No, we have kept you alive for a specific reason and this reason will become clear to you each day very soon. You will know precisely what must be done, and you will find your real energy. You cannot concentrate at the moment because of these silly ...”

GS: “Details.”

Sally: “... details. – You call them silly. – Yes, but don’t worry. We have even straightened these out for you. Now you can dedicate yourself to important matters. – Tell me, will I have contact with you before going to Spain? Is that important or isn’t it? And are you sure I am going? – Yes, you will go, and I think we’ll have contact before that. – Because I don’t know what I can do in Spain, I’m afraid of Spain. – No reason to be. We will be helping you. Remember that, this is important for us, and for that reason we will see to it that it is a stepping stone to greater things. You must only be patient and concentrate completely on your music because it is the means of arriving to the divine life which is the essence of living and which is the only reason for being on earth. You must be a leader and help your follow-man to understand this. We have chosen you because you are convincing and have a manner, which makes you acceptable in any group of people. You can associate with every class without difficulty, and this is not an easy quality. Very few

people can do this. You must therefore be a guide to those who do not have this possibility of learning the real meaning of life. – But then tell me one thing: why in the past when I asked ... when I told people about these followers, when I told the people about automatic writing I was criticized, and I was told I shouldn't speak about this so freely. – Because you spoke with people who had no means of understanding. You have an exceptional quality and don't realize it. They think ... – yeah, I'm a bit peculiar, yes, I know that. – Yes, but they also think you are extremely intelligent and it makes them uneasy because they know you can see through them. – This is why I need Krishnamurti's quality of being able to see without ... without coming in ... without ... seeing a thing without ... – Yes, you are on the right track. You know what we mean. – A moment of rest. Goodness.”

47:11 restart, Sally: “... for me when you want meet. – But should I always ask for you or may I speak with my followers? Who should I speak with from now on in? – Now speak only with me. The followers were only used to prepare the ground for our contact. Now don't speak with anyone else. – Mr. Higgins! – Yes, of course, but I doubt he will be coming in at the moment. He is with me often and is now preparing something else for your future. – My husband, I hope. – No ...”

48:28 restart, GS: “In questo piano stabilito da loro la parte mia sarà quella che loro decidono. Chiedo un subito consiglio: dobbiamo fissare una data fissa nella quale io posso parlare di quello che so a Sally e interrogare lei ma data fissa la settimana come metodo di lavoro oppure altro metodo?”

Sally: “Yes, I will make arrangements to come to you once or twice a week which ever you prefer, but you should decide now. – But then ... but wait ... – Yes, now speak with them about it make plans.”

49:51 restart, GS: “Per quanto non importa questa domanda. È che lui conosce la mia situazione, le mie condizioni, domando a lui come questione personale se la mia attuale condizione deve rimanere quella che è malgrado che nessuno abbia potuto aiutarmi nessun modo e né io stesso oppure se vi è qualcosa che dev'esser fatto affinché io sia in condizione di maggiore aiuto agli altri poiché per me stesso nulla chiedo.”

Sally: “You are already being helped by us. You will see the results in a short time. In the meantime you must depend upon the help of Mrs. McCann because this is a mutual obligation and benefit to you all. You must help each other until you are all in a proper position to be of help to others. It is not necessary to worry about things, which only bother people with small minds. You have all then created for a particular purpose, and this is the moment in which you must begin your real work, but you must at the moment join forces and be generous with one another's. Sally must be generous with her ability of easy contact. Instructions will soon come through her. You must be generous in helping her to establish complete contact, and your main duty will be accomplished. Mrs. McCann must be generous financially because it is no burden for her, and it will be easily repaid financially and spiritually. You will all gain benefit and will all benefit others. This is our reason for bringing you together and Sally's reason for being on earth. No don't be modest. – Because I was thinking to myself ...”

54:55 restart, Sally: “What about his health? – He should not worry. It will improve, we are helping him. He will soon have less worries, and this will be one of the main factors in improving his health. It is only a question of time. He is very much like you. He frets too much, and it damages his health. You see the importance of learning to be calm. It is the only thing, which makes life possible for an artistic temperament. You are both too high-strung. He must not worry about spiritual contact. Tell him he is on earth for a reason to and that. This alone is enough to keep us worrying about his health for him, so he can be calm and not take it too seriously. If he worries he hurts himself physically. He must realize the importance of this meeting and understand that through this he is going to receive financial and physical benefit, and in return he must help you to obtain your

musical gains so that you can go ahead and feel your purpose in life. It is important that you receive help now. You have a dangerous character. You become depressed too easily, and we have chosen this means of boosting you up again. You ... – Just a moment.”

59:09 restart, GS: “Allora, i nostri prossimi ... I see.”

Sally: “Your meetings from now on should be first of all between you all. Then later we may choose to ask two of you to come together for some specific purpose. However, at the moment you are a triangle. You are each leaning on the other for one reason or another. Later we will decide what must be done and later on you will go into deeper things and they will continue their lives as they have in the past but with greater knowledge and more complete understanding of life itself, and your future contacts will be for the purpose of teaching the meaning of life to others. They will have learnt through you but must first give you the possibility of learning. You have to learn through them and through your music. It is the form of expression, which gives you complete understanding. – Yes. I was speaking something myself, and he said yes.”

1:02:29 restart, Sally: “A one more thing: that I am extremely pleased with our meeting this evening. You are all three much more intelligent than I had even hoped.”

GS: “Mmh!”

Sally: “I have chosen the right people for my purpose, and we will one day all be together and will see the results of our very interesting work. Thank you very much. Tell the count that I will contact him in the usual way and he is not to say anything to you yet because it could disturb you. You should continue your normal life but start immediately with Ricci. Have Mrs. McCann telephone and make arrangements quickly, and I will see to it that you are accepted by him. – What shall I sing for him? Will you help me with that too? Because I don’t want to sing something brutta figura.”

Frances McCann: “...”

Sally: “Yes. – No, I will choose the pieces. – Should I study with someone before going to him? – No, I will help you when the time comes. He will be happy ...”

1:05:16 end

- Riv@9,5.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:05:16

- Riv@9,5-RVRS\_01.R-56.mp3

13:02–15:11 sample recording: *Uaxuctum, I* (earlier version, mm. 4–20; 13:49 and 13:53 restarts, 14:17–14.22 extension, 14:43 restart)<sup>1</sup>

15:28–21:12 ondiola (melodic, 19:42–19:48 rest)

21:14–40:06 half speed (see B07@19-56.mp3, 0:02–9:27)

42:31–42:34 GS: “Pronto, pronto, pronto, pronto.”

42:54–43:03 GS: “Pronto, pronto. Pronto, pronto, pronto. Uno, due tre, quattro, cinque.”

43:04–1:02:37 Sally, GS and Frances McCann: first meeting, beginning

Sally: “Good. Let me write, and then ask any questions. – It is I, okay. Okay, I feel I hear him, too, but I think it’s best to have him write just to be sure.”

GS: “Alright, you write, but then you say what you write?”

Sally: “Yes, I’ll say what he is writing. Alright, we are ready, yes. – First of all I want to repeat that I am here for a precise reason. I have organized this meeting – now you see, he’s writing very clearly, if you don’t want to write that clearly it’s not necessary now. – I have organized this meeting especially because it is necessary for you both. You must calm your nerves and it is not possible until you have better contact spiritually. He can help you

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<sup>1</sup> See other versions on NMGS0097-558, Riv@9,5\_01.L-56.mp3.

to do this, and he knows how it should be done. He must not worry about his health because we have taken that into consideration, and this meeting has been planned for quite some time. It was only necessary to free you of that extremely jealous man first, and it took some time to do so. Now you need no longer worry about him. He will cause you some more trouble but nothing serious. You must ignore him completely, and he will give up, but don't give him the satisfaction of becoming angry or upset. You must not pay any attention to him whatsoever. Now, to get back to your friends, you have been sent to them because you can help them and they can help you. First you must get into touch with us spiritually. – Even more than I am now? – Yes, much more. He knows how it is to be done and will show you. We will speak with him first. – Are you sure this won't disturb me? – No, it won't, it will help you. You are having difficulties studying and with your help ... – He see is trying to write much clearly now, and I am not allowing him because I'm trying to hurry. – Your help will improve the moment you are in a position to accept our help, and he will help you. Later your music will pick up. Consider them, and you will immediately have success. You will not be mediocre, and you will become a great artist. – He always says that. I never believe it. – That you must control your nerves and your emotions. You are exceptionally delicate for these reasons. Your health has then a cause of great worry for us, and you are alive today because of our help. Otherwise you never would have made it. You have a reason to be alive, and you will understand that reason soon. In the meantime you must follow our instructions, and you will change. You will be able to put your present emotions to good cause. It will go into your music instead of your life. This is of vital importance. – But is my music only important to me or is it important for you? – It is the reason for your existence, and it had not been easy for us to cope with. – You wouldn't have it easy to cope with a friend like me. [laughing] – No, not very. – What ... – You must tell the count that he is the person we have chosen to help you, and we have done this because you will be able to return the favor and it will be a determining factor in his life, too. Mrs. McCann will also be influenced by your presence in his life. You were sent to them for a specific reason, and the three, and the three of you will become very close friends and will remain so. You must not avoid people the way you do. It is necessary now for you to frequent people. It is because you have an extremely complicated character and are not easily ... – When he comes to these things that begin to touch me intimately I try to stop writing. He forces me to go on. Isn't it funny? – ... and you are easily hurt by people. You must overcome this extreme sensitivity, and you must control your emotions. You are too deeply touched by everything around you, and the tears come much too easily. It is also difficult for you to sing for this reason. You don't put expression into your music – hey, I haven't asked him this – because ...”

56:01 restart, GS: “Desidero sapere in che modo mi sarà comunicato il modo di aiutare e le istruzioni che riceverò per potermi preparare a queste.”

Sally: “You will receive all of the information you need in the usual manner. You know how it should be done, and we will provide all of the data necessary for you to go ahead. Then Sally can write to us for any other details, which should become necessary from time to time. She does not know how you contact us but you should do not tell her yet. We want her to wait a little while longer. She is much too sensitive to face this yet. As soon as she is ready we will inform you through her that her health must be better first, and she must learn to relax. She is much too tense at the moment for this. – Do you want to know anything else? – That's it. – I didn't understand anything; I hope you did. What ever give you ... ah, one of course ...”

59:03 restart, Sally: “La mia vera voce, quella di oggi uscirà fuori, un'altra voce ... quando, tramite questo o come? – Yes, your voice will change as soon as you have touch with us. You will get in touch very soon now, and your voice will become much bigger and more mature. You are held back now by your health, nothing else. We will put that in

order for you. – Yeah, should I go to Budislawsky, is he doing the right thing for me? – Yes, he will give you the necessary cure, but the real reason is nerves, and only we can handle that. You have not been understood by doctors not because they are incapable, but because you are very difficult to understand. You appear completely different from what you really are because you understand them completely and disguise your own character. It is like a game with you, and you do it without realizing what you are doing. One day it will be a great advantage, but at the moment it – confuse as you, too, he’s telling me. – You understood me. – You understand ...”

1:02:25 restart, Sally: “... me beat a while longer. – Will it get on?”

GS: “Well, I can turn it around.”

Sally: “Maybe we can turn, yes. Properly better.”

1:05:16 end

- Riv@19-RVRS\_01.R-56.mp3

0:00–3:49 radio broadcast: Sergio Cafaro, *Concertino per pianoforte e piccola orchestra*, III (without the beginning)

3:56–4:21 female radio presenter: “Di Sergio Cafaro avete ascoltato *Concertino per pianoforte e piccola orchestra*. Pianista: Pieralberto Biondi. È terminata la prima parte del concerto sinfonico diretto da Pietro Argento, con la partecipazione del pianista Pieralberto Biondi. Orchestrale Sandro Scarlatti di Napoli della Radiotelevisione Italiana.”

5:33–15:36 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 42:31–1:02:37)

16:57 end

## NMGS0016-11B

Scotch 111, 18 cm, 368 m

- Riv@19.R-56.mp3

Incomplete file

32:32 end

- Riv@19.L-56.mp3

Double speed (see Riv@9,5.L-56.mp3)

32:32 end

- Riv@9,5.L-56.mp3

0:07–2:56 ondiola (melodic)

3:01–8:22 two ondiolas (melodic)

8:42–10:44 ondiola (melodic/microtonal)

10:52–13:00 ondiola (melodic/few tones)

13:13–15:26 ondiola (melodic)

15:45–17:17 ondiola (melodic)

17:26–19:17 ondiola (melodic)

19:26–22:13 ondiola (melodic)

1:04:41

- Riv@9,5.R-56.mp3

In reverse (see Riv@9,5.R-56\_in\_reverse.MP3)

1:04:41 end

Addition:

- Riv@9,5.R-56\_in\_reverse.MP3

0:29–4:12 two ondiolas (microtonal; starting on F#4, ending on G3/F#2)

4:30–7:43 two ondiolas (microtonal; starting on D↓, ending on D5↑/C4)

7:47–11:25 several ondiolas (microtonal; starting on A3↓, ending on G5↑)

11:54–37:23 half speed (see Riv@9,5.R-56\_in\_reverse\_stretched\_to\_19.MP3, 5:57–18:41)

37:36–41:42 two ondiolas (microtonal, starting on C4↓/B4, 38.49 restart, ending on B4)

42:33–47:56 two ondiolas (starting on D4↑, ending on C4/C5; ten great crescendos)

48:01–49:07 ondiola (on C#3/C#4, 48.35 restart)

49:38–51:42 double speed (see Riv@9,5.R-56\_in\_reverse\_stretched\_to\_4,74.MP3, 1:39:39–1:43:25)

53:35–57:29 two ondiolas (microtonal, around G↑)

1:04:41 end

- Riv@9,5.R-56\_in\_reverse\_stretched\_to\_19.MP3

0:14–5:43 double speed (see Riv@9,5.R-56\_in\_reverse.MP3, 0:29–11:25)

5:57–9:26 ondiola (around Ab4, wide glissandos)

9:41–12:28 ondiola (on C#)

12:32–16:54 two ondiolas (microtonal; starting on G#5↑ [from 12.42 E3], ending on F3↑)

17:00–18:41 two ondiolas (microtonal, around A)

18:48–24:33 double speed (see Riv@9,5.R-56\_in\_reverse.MP3, 37:36–49:07)

24:49–25:52 quadruple speed (see Riv@9,5.R-56\_in\_reverse\_stretched\_to\_4,74.MP3, 1:39:39–1:43:25)

26:44–28:43 double speed (see Riv@9,5.R-56\_in\_reverse.MP3, 53:35–57:29)  
32:21 end

- Riv@9,5.R-56\_in\_reverse\_stretched\_to\_4,74.MP3  
0:00–3:46 ondiola (on C#, wide glissandos)  
3:56 end



## NMGS0017-690

AGFA PER 528, 18 cm, 152 m

- Riv@19.R-56.mp3  
0:04–0:10 half speed  
0:11–0:34 piano (shift in tape speed), fragment of conversation in French  
0:41–1:05 GS: « Ça prend. Alors, il faut offrir la pesanteur à la lumière, et il faut naviguer vers l'infini dans un bateau sans voile. »  
1:06 end
- Riv@19.L-56.mp3  
Identical to Riv@19.R-56.mp3, 0:41–1:05 (two-channel mono recording)  
1:06 end
- Riv@38\_01.L-56.mp3  
Empty
- B01@38-56.mp3  
0:03–0:07 fragment of conversation in French (shift in tape speed), piano (double speed)  
0:08 end

## NMGS0018-682

Geloso, 8 cm, 116 m

- Riv@9,5-PiSh\_02.L-56.mp3

0:13–40:15 GS: *Art et connaissance* (second part, continuation from NMGS0019-687; Die Magie des Klangs, vol. 2, from p. 626, second paragraph up to p. 638, sixth paragraph<sup>1</sup>; continuation in Riv@9,5-RVRS\_02.R-56.mp3)

41:35 end

- Riv@9,5-PiSh\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)

41:35 end

- Riv@9,5.L-56.mp3

Double speed (see Riv@9,5-PiSh\_02.L-56.mp3)

20:47 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:29–9:56 GS: *Art et connaissance* (third part, continuation from Riv@9,5-PiSh\_02.L-56.mp3; Die Magie des Klangs, vol. 2, from p. 638, seventh paragraph until the end omitting the fourth paragraph from the end which is following from 40:52)

10:02–10:12 noise

10:18–41:18 GS talking about art and consciousness<sup>2, 3</sup>

GS: « Voudrais proposer ce soir une hypothèse de travail qui pourtant me semble fondée. L'élément vital dont j'ai parlé c'est manifeste un toute son expression artistique par le rythme. Rythme rythmique en musique, rythme des lignes, des rapports de plan et de couleur en peinture, rythme de forme et de plan en sculpture, rythme verbal. Car si le rythme est du point de vue auditif une division du temps, il est du point de vue visuel une division de l'espace. C'est ainsi que non seulement le mouvement, mais aussi l'objet le plus statique possède un rythme. Toutefois à la qualité de rythme sera directement influencée par la participation des autres éléments. Car il est bien rare qu'une perception vitale rythmique ne s'accompagne pas d'une émotion affective de plaisir ou de peine. J'ai déjà dit tout cela les autres fois. Il n'y a pas d'expérience qui ne soit pas en communication avec d'autres éléments. Dans le cas où ces perceptions ne seraient que l'expression d'une activité vitale ou particulièrement vitale, les images rythmiques ne posséderont presque pas d'autre caractère mais ce li mettront être plus ou moins intensément l'expression du dynamisme rythmique vital. »

12:41 « L'affectivité se manifeste en la mélodie et il est vrai qu'une émotion affective, irritation ou rage par exemple suscitent des états de conscience d'ordre rythmique qui passent facilement au premier plan, mais il s'agit d'effets seconds qui sont la conséquence de l'interpénétration des éléments et de l'unité psychophysique de toute organisme. On peu d'ailleurs que constater l'effet dans le monde entier la joie s'exprime par des cris et la douleur par des lamentations ou d'autres cris. Entre joie et douleur il se place toute la gamme des autres émotions : tristesse, des espoirs, enthousiasme, fureur, et cetera. Et pour cela nous trouvons une gamme infinie dans la nature des mélodies. Le caractère des intervalles change, mais il s'agit toujours d'intervalles. Bien sur il y a des expériences affectives auxquelles participe l'élément psychique que même intellectuel que se

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<sup>1</sup> In the print version, the text has been edited. The last sentence has also been omitted.

<sup>2</sup> This text seems to be an extension of *Art et connaissance* which Scelsi did not include in the printed version.

<sup>3</sup> Transcription: Manon Blanc-Delsalle and Friedrich Jaecker.

manifesterons de façon en direct dans le caractère de la mélodie de plus pour par justement l'unité psychophysique, l'élément affectif ne saurait se passer d'une certaine activité de l'élément vital rythmique et si réduit qu'il soit. Ainsi l'image mélodique qui en résulte possédera des caractères rythmiques plus ou moins accentués. Par contre quand il s'agit de l'élément psychique ou intellectuel, l'image affective se dégagera autant que possible du dynamisme rythmique. Pour en arriver à posséder un caractère particulier. Donc des lignes mélodiques émancipées d'une base rythmique autant qu'une émotion peut l'être de la vie. »

15:27 « J'ai parlé musique mais également dans la peinture on peut retrouver l'élément affectif qui se montre alors dans le sujet que l'entendu sujet compris dans son sens le plus large, c'est-à-dire le contenu d'une ligne, de même que les intervalles mélodiques contiennent le sujet mélodique. Ici également, nous retrouvons les interventions des autres éléments, bien sûr, et [16:12] leur l'effet second dans la forme, de la ligne qui conditionne le sujet, et cetera. Car l'élément psychique aussi se manifeste par la couleur en peinture. Celle-ci intervient de façon déterminante dans la constitution du sujet. Et si elle domine elle finit même par exclure, nous avons des infinités d'exemples de tableaux où la couleur est le sujet, si on peut dire. L'élément intellectuel se manifeste d'une façon évidente par l'architecture ... »

17:14 « ... jusqu'à arriver parfois à une expression abstraite où il domine entièrement. Sans les interventions du sujet, sans la couleur parfois presque sans rythme ... »

17:36 « ... ou du moins un rythme qui est également une architecture mais non pas l'expression du vital. »

17:49 « L'intellect, ou du moins sa partie rationnelle, la faculté, on le sait, qui permet l'établissement de rapports et c'est pour ça qu'elle se manifeste dans les œuvres par la construction, l'architecture de celle-ci. Les opérations mentales d'ordre rationnel sont – vous le savez – principalement l'assemblage, la modification, la répétition, l'adjonction, l'enchaînement, la séparation, et cetera. »

18:42 « L'élément intellectuel est en lui-même peut-être le moins sujet à l'interférence des trois autres éléments. Toutefois, le choix de ces opérations mentales est le plus souvent déterminé par le caractère des expressions des autres éléments. Dans le cas où il est seul à se manifester, nous avons des œuvres d'autre d'ordre mathématique ou conceptuel. »

19:17 « Maintenant s'il est facile de prouver que le rythme est l'expression de l'élément vital, et la mélodie de l'affectivité, et la construction architecture de l'intellect, il est beaucoup plus difficile d'établir la manifestation de l'élément psychique. Si les expériences d'ordre vital peuvent se manifester immédiatement par des expressions rythmiques et celles affectives, gaies ou tristes, directement aussi par des mélodies, les expériences d'ordre psychique sont souvent le fruit d'une sorte de maturation. Elles s'expriment avec des moyens plus complexes, et parfois de façon étrange et irrationnelle. »

20:14 « J'ai dit qu'en peinture c'est la couleur, son essence, sa vibration immatérielle qu'elle possède et dans toutes ses nuances, en musique elle se manifeste dans le son simple ou composé, c'est-à-dire une agrégation de sons dans l'essence même du son, se manifeste dans son timbre, sa vibration. Bien entendu un accord qui résulte de la rencontre de voix comme il en est dans le contrepoint par exemple, ou de l'harmonie traditionnelle, ne constitue pas une agrégation de sons mais une rencontre voulue ou accidentelle, et elle n'est pas non plus la manifestation de cet élément. »

21:26 « Par contre, lorsque les images psychiques sont réellement sa manifestation, alors elles gardent autant qu'il est possible leur qualité unique, et les sons auront un caractère si on peut dire magique ou transcendantal qu'on peut retrouver dans certains sons d'ordre initiatique chez les orientaux ou dans les cas limites dans la musique surnaturelle. »

22:07 « Vous parlez de la poésie et je dirais que l'affectivité se manifeste dans le sujet, comme dans la peinture, l'intellect dans la construction du poème et le rythme dans la

succession des accents sonores et des images. L'élément psychique dans les images mêmes ... »

22:39 « Et il est clair qu'il y a interpénétration constante, mais on peut aussi distinguer ces éléments et leur influence réciproque. Ainsi, quand l'élément psychique prédomine, le caractère des images sera irrationnel ainsi que leur enchaînement pour arriver au cas limite à l'incommunicabilité, lorsque disparaissent sujet et construction, et aussi rythme. »

23:17 « Alors la communicabilité est non-conventionnelle, non-intellectuelle, mais quand elle existe entre les éléments psychiques seulement des organismes humains ... »

23:37 « ... parfois le sujet disparaît, mais reste le rythme, ou une construction sans sujet avec des images irrationnelles, et cetera et cetera, tous les degrés d'interférence et les combinaisons sont possibles. Et il n'est pas impossible d'ailleurs de les discerner. Sur les images, leur essence, leur symbolisme, évident ou caché, ont été écrits d'ailleurs de très nombreux ouvrages, de Bremond à Jung, et ce n'est pas au cas d'insister. Mais si le sujet et la mélodie sont l'expression de l'affectivité, l'image qui remplit le sujet est, comme la couleur ou le son, l'expression de l'élément psychique. »

24:45 « Donc il serait possible de faire toute sorte d'exemples, et même une thèse, une étude complète qui serait passionnante, je trouve, de cette théorie, en commençant peut-être par les cas limite les plus évidents, ceux dans lesquels on retrouve avec peu d'interférences l'expression de l'un ou l'autre des éléments fondamentaux. »

25:21 « Il y a naturellement des œuvres totales, mais elles sont aussi rares que les manifestations humaines dans lesquelles tous les éléments participeraient avec la même intensité. »

25:45 « Il y a toujours un élément qui est à l'origine, mais souvent les effets seconds, par association ou résonance, apparaissent presque aussi évidents, et parfois même dominer. Du point de vue artistique, il n'est pas dit que les œuvres totales soient toujours les plus grandes. Si les quatre éléments se manifestent tous avec la plus grande intensité, cela sera ainsi et il en résultera le chef-d'œuvre, évidemment. Mais parfois, l'équilibre des éléments ne donne pas ce résultat, et il peut y avoir la manifestation dominante d'un ou deux éléments, qui résulte artistiquement à plus efficace. »

26:59 « Vous voyez bien où cette hypothèse de travail pourrait amener: tout simplement à envisager l'analyse et l'examen des œuvres du point de vue des états de conscience de l'artiste. Et donc, les différentes phases de sa vie intellectuelle, affective et psychique mises à jour, les unes expliquant les autres, et vice-versa. De plus, on pourrait arriver à considérer les tendances générales et les mouvements esthétiques même comme le résultat du changement d'équilibre des éléments fondamentaux, et de la prédominance pendant un certain temps de certains d'entre eux au cours d'une période plus ou moins longue et chez un nombre plus ou moins grand d'artistes. »

28:14 « On pourrait continuer et tirer encore d'autres conséquences, c'est à dire juger de la valeur des œuvres en relation au degré de puissance de la manifestation matérielle des éléments perçus. »

28:42 « Comme vous voyez, ce serait tout un système de critique, une critique nouvelle qui ne serait pas historique, mais qui analyserait l'origine de l'œuvre, une étude qui serait passionnante et qui porterait sur l'essence même de l'œuvre. Oui oui, vous avez et c'est juste, c'est un rapprochement assez exact, un certain sens, oui, et ce serait comme l'étude du caractère de l'homme, non pas envisagé par le conditionnement de la société, de l'histoire, de l'ambiance, des influences, et cetera, mais par les gènes transmis dans son être. Ceux-ci me paraissent d'ailleurs beaucoup plus déterminants. Tout à fait vrai. »

30:09 « Mais ce n'est pas de cette hypothèse de travail, qui d'ailleurs à mon avis est très fondée, ni d'une étude possible, que je voudrais parler, mais des rapports existants, même s'ils sont cachés ou inconnus, entre les éléments fondamentaux et leur manifestation, et

certains états de conscience supérieurs. J'ai dit déjà que la conscience est une réalité, elle n'est pas la faculté d'être conscient ... »

31:11 « ... c'est à dire l'opposé de l'inconscience ou d'un état pathologique ou de choc, mais bien une réalité indépendante et existante, même lorsqu'elle ne réagit pas aux choses extérieures sensibles de façon évidente. La conscience est considérée appartenir au mental, mais ce n'est pas exact, car aussi que la vision ... »

32:00 « ... n'embrasse pas toute les gammes de la couleur et l'œil toute la gamme des sons – l'ouïr, je vous dire, toute la gamme des sons – de même la conscience peut percevoir des vibrations avec lesquelles l'être normal n'a pas de contact, d'identification, des vibrations psychiques supra-mentales ou intra-mentales et ne peut donc pas appartenir au mental tel que nous le concevons généralement. Le mental, ou la faculté rationnelle, est un instrument de l'ignorance qui essaie de savoir le plan supérieur de l'intellect, qui peut s'appeler intuition, mais le terme n'est pas exact, car nous considérons que l'intuition est un instant d'illumination, de savoir, de connaissance transitoire, alors qu'en réalité, le plan supérieur a sa vie constante comme le plan inférieur du rationnel. Celui-ci agit, je l'ai déjà dit, je crois, il me semble, par l'établissement de rapports, construction, séparation, et cetera de certaines données. »

34:12 « Oui, et il peut faire aussi une construction synthétique et la voir comme un tout, mais quand il cherche la réalité des choses, il est impuissant. Il n'a pas la vision, l'expérience directe, le contact direct. Je pense donc qu'il faut considérer cet élément supérieur ou mental comme une intuition qui aurait des caractères constants. Un terme qui pourrait être accepté est < sur-mental >. Le sur-mental est à-cheval, si on peut dire, de l'humain et du cosmique. »

35:22 « C'est la zone la plus haute qui relie l'intellect au cosmos. Du point de vue des zones encore plus hautes, c'est le point où l'âme, la monade, se détourne de la connaissance totale pour descendre vers l'ignorance humaine. Et c'est ici que commence la séparation des aspects de la vérité. La vérité totale et les différentes vérités relatives, un processus qui, en descendant jusqu'au mental inférieur et plus bas encore, procède à une fragmentation progressive de la vérité indivisible qui est au-dessus. À mesure que l'on descend du sur-mental, la séparation et les conflits s'accroissent, l'ignorance augmente, l'existence devient mixture de demi-vérités en opposition les unes aux autres. Leur développement rationnel, comme si c'étaient des vérités indépendantes. Les chemins ascendent [montent] inversement, et même progressivement, jusqu'à la vérité indivisible qui est au-dessus du mental, et aussi du sur-mental. C'est par le sur-mental que l'homme contacte les plans cosmiques, et à travers et par celui-ci que l'homme peut devenir conscient de ceci et être un instrument, et même dans une mesure limitée naturellement mais une force déterminante. »

38:17 « Le sur-mental donc participe dans une certaine mesure de l'intellect et du psychique, ainsi d'ailleurs que la volonté, la faculté d'identification et la mémoire. Les expériences donc d'ordre psychique, comme toutes les autres, provoquent des états de conscience. Elles sont identifiées, reconnues et emmagasinées dans mémoire qui les conserve en tant qu'images, en sensations et qui puissent passer ainsi et qui passent ainsi de l'inconnu au connu. »

39:08 « Et c'est pour cela que certains sons ou certaines couleurs peuvent être l'expression d'expériences ... »

39:21 « ... psychiques les plus hautes, et la manifestation des forces cosmiques dans la limite imposée par la matière. »

39:38 « Toutefois la grande différence entre les expériences des artistes et des êtres spiritualisés est que les artistes même les plus grands rejoignent certains plans par moment et tout en s'en rendant compte... »

39:58 « ... qu'il devraient le dépasser et puis s'y intégrer ne réussissent pas ni à ceci ni à cela, et la raison est que leur recherche, qu'ils savent nécessaire et qu'ils proclament indispensable, est toujours basée sur leur propre effort. Ils veulent monter, ils veulent rejoindre les plus au sommet sans jamais se détacher d'eux-mêmes. Et cela empêche un possible monté plus haut que le plan personnel. Ils veulent affirmer leur personnalité et le font très bien, mais on ne peut rejoindre le sur-mental, à travers lui le cosmique, qu'en renonçant à cette affirmation. » (40:52)<sup>1</sup> « C'est une recherche et une ascèse – si on veut – dont le but doit être non la conquête, mais la reddition et la soumission. Reddition et soumission, soumission qui se transforment ensuite en victoire, mais l'humilité et la dédition impersonnelles doivent la précéder. »

41:35 end

- Riv@9,5.R-56.mp3

In reverse

20:47 end

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<sup>1</sup> From 40:52 GS is reading the fourth paragraph from the end of *Art et connaissance* (Die Magie des Klangs, vol. 2, p. 640).

## NMGS0019-687

Geloso, 8 cm, 82 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

14:40 end

- Riv@9,5-PiSh\_01.L-56.mp3

0:19–29:13 GS: *Art et connaissance* (first part; Die Magie des Klangs, vol. 2, from p. 616, fifth paragraph up to p. 626, first paragraph<sup>1</sup>; continuation in NMGS0018-682)

29:21 end

- Riv@9,5\_01.L-56.mp3

Double speed (see Riv@9,5-PiSh\_01.L-56.mp3)

14:40 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:12–1:53 piano

2:01–5:09 piano

5:10–7:59 piano

8:01–8:53 piano

8:58–9:04 radio broadcast (light music, orchestra, male voice singing “[...] e rivedendoti”)

9:05–9:28 radio broadcast (light music, orchestra, female voice singing “Lontano l’eco di un violin suonar”)

9:35–9:53 noise

10:00–14:38 several ondiolas (starting on B4↓, ending on Bb4)

14:40 end

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<sup>1</sup> In the printed version the text has been edited.

## NMGS0020-268

Soundcraft, 8 cm, 110 m

- Riv@9,5\_01.R-56.mp3

Empty

- Riv@9,5\_01.L-56.mp3

0:23–3:11 two ondiolas (microtonal, starting and ending on Bb4↑, 3:06 restart)

3:14–7:15 two ondiolas (microtonal, starting on C#5↑, ending on E5↓; beating, difference tones)

7:18–9:47 two ondiolas (microtonal, starting on A5↓, ending on A4↓)

10:01–10:11 ondiola (melodic, fragment)

19:34 end

Addition:

- Riv@9,5\_01.L-56\_in\_reverse.MP3

12:37–15:30 two ondiolas (microtonal; beating, difference tones): *Hymnos* (second section, earlier version, only one layer)

19:34 end



## NMGS0021-272

Scotch 215, 8 cm, 128 m

- Riv@19\_01.L-56.mp3

0:15–8:02 piano (eight distorted slowly fading chords; 2:00, 4:01, 4:59, 5:54 and 6:57 restarts)

11:19 end

- Riv@19\_01.R-56.mp3

Empty

11:19 end

## NMGS0022-223

Scotch 215, 8 cm, 124 m<sup>1</sup>

- Riv@19\_01.L-56.mp3  
0:18–4:48 guitar: *TKRDG, III* (2:53–3:10 gap, score mm. 120–135)  
4:55–9:06 guitar: *TKRDG, I* (incomplete)  
11:06 end
- Riv@19\_01.R-56.mp3  
In reverse  
11:06 end
- Riv@19-RVRS\_01.R-56.mp3  
0:22–7:54 guitar: *Ko-Tha, I* (7:11–7:28 not transcribed)  
7:58–10:35 guitar: *Ko-Tha, II / TKRDG, II*  
11:06 end

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<sup>1</sup> Note on the tape box: „Four pieces for Solo Guitar (amplified with micro)“.

## NMGS0023-418

Scotch 215, 8 cm, 141 m

- Riv@19\_01.L-56.mp3

0:11–2:57 ondiola: *Canti del Capricorno* (n. 6 of the Wergo edition 1987)

2:59–5:03 ondiola: *Canti del Capricorno* (n. 10 of the Wergo edition 1987)

5:14–10:53 piano: *Aitsi* (incomplete, breaks off at the end of sound n. 41)

12:28 end

- Riv@19\_01.R-56.mp3

Empty

12:28 end

## NMGS0024-113

Geloso 195/N, 8 cm, 83 m

- Riv@19.R-56.mp3  
0:16–1:44 piano  
1:54–3:46 piano  
3:48–5:10 piano (5:05–5:06 gap)  
5:11–6:46 double speed (see Riv@9,5.R-56.mp3, 0:07–4:26)  
7:26 end
- Riv@19.L-56.mp3  
Empty  
7:26 end
- Riv@9,5.L-56.mp3  
Empty  
4:31 end
- Riv@9,5.R-56.mp3  
0:00–0:05 half speed (see Riv@19.R-56.mp3)  
0:07–0:23 MV (ethnic vocal music)  
0:24 GS: “...”  
0:27–3:18 MV (ethnic vocal music, 1:40 and 2:46 restarts)  
3:27–4:26 piano  
4:31 end

## NMGS0025-266

Tape type (?), 8 cm, 98 m

- Riv@9,5\_01.R-56.mp3

Empty

17:18 end

- Riv@9,5-PiSh\_01.L-56.mp3

0:16–4:55 several ondiolas (one or more of them in reverse, microtonal; starting on Bb4/Bb2, ending on Bb4↓)

5:03–9:51 several ondiolas (one or more of them in reverse, microtonal; starting on Bb4/Bb2, ending on A4)

9:59–13:34 several ondiolas (microtonal; starting on C4, ending on C4/H3)

13:38–13:40 ondiola (fragment)

13:42–13:56 several ondiolas (fragment)

13:59–17:23 several ondiolas (microtonal; starting on C4↑, ending on C4/D5↓)

17:34–20:18 several ondiolas (microtonal; starting on Eb4↑, ending on Eb4↓; 18:47 and 18:57 high whistle)

20:30–24:26 several ondiolas (microtonal; starting on G#3, ending on G5↓/F4↓)

24:27–29:21 several ondiolas (microtonal; starting on G#3↑, ending on G3↑/G4↑; 25.52 strange noise)

34:36 end

- B01@4,75REV-56.mp3

Empty

34:36 end

- Riv@9,5\_01.L-56.mp3

Double speed (see Riv@9,5-PiSh\_01.L-56.mp3)

17:18 end

## NMGS0026-271B

Tape type (?), 12 cm, 41 m

- Riv@9,5\_01.R-56.mp3

In reverse (see B01@9,5-56.mp3)

7:24 end

- B01@9,5-56.mp3

0:02–0:06 ondiola (melodic, wide glissando; fragment)

0:06 end

- Riv@9,5\_01.L-56.mp3

0:01–2:13 ondiola (melodic)

2:23–5:05 ondiola (melodic)

5:28–7:17 ondiola (melodic, wide glissandos): *Tre studi for Eb clarinet, II* (up to p. 8, third stave)

7:24 end

**NMGS0027-271A**

Tape type (?), 8 cm, 40 m

- B01@9,5-56.mp3

Empty

7:14 end

- Riv@9,5\_01.L-56.mp3

0:02–2:49 ondiola (melodic; 0:26–0:34 rest)

2:55–2:57 female radio presenter: “Giacinto Scelsi ...”

7:14 end

**NMGS0028-254**

BASF (?), 18 cm, 104 m

- Riv@19\_01.L-56.mp3  
0:08–5:18 guitar  
5:19–5:21 sound fragment  
5:30–8:16 guitar  
8:24–8:34 guitar: *Ko-Tha, II / TKRDG, II* (mm. 1–7, continuation on Riv@19\_02.L-56.mp3)  
9:15 end
- Riv@19\_02.R-56.mp3  
0:01–0:08 in reverse  
0:49 end
- B01@19-56.mp3  
8:34–9:14 identical to Riv@19\_02.L-56.mp3, 0:08–0:47  
9:15 end
- Riv@19\_02.L-56.mp3  
0:08–0:47 guitar: *Ko-Tha, II / TKRDG, II* (mm. 8–43, continuation from Riv@19\_01.L-56.mp3)  
0:49 end



## NMGS0029-685

Tape type (?), 8 cm, 84 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

14:48 end

- Riv@9,5\_01.L-56.mp3

0:09–1:29 piano

1:30–2:41 piano

2:41–5:26 piano

5:29–7:06 piano

7:12–9:20 piano

9:24–13:14 piano

13:17–14:28 piano

14:48 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:02–0:46 piano

0:51–1:55 piano

1:57–3:04 piano

3:06–5:14 piano

5:17–6:56 piano

6:58–9:18 piano

9:22–10:58 piano

10:59–13:21 piano

13:21–14:46 piano

14:48 end

## NMGS0030-117

AGFA PE 31, 8 cm, 124 m

- Riv@19\_01.L-56.mp3  
Double speed (see Riv@9,5\_01.L-56.mp3)  
0:43 end
- Riv@9,5-RVRS\_01.L-56.mp3  
1:29–4:23 half speed (see CH 2\_01-56.mp3)  
4:37–21:51 in reverse (see Riv@9,5\_01.L-56.mp3, 0:07–17:22)  
21:59 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
21:59 end
- CH 2\_01-56.mp3  
0:03–1:30 ondiola (melodic)  
1:38 end
- Riv@9,5\_01.L-56.mp3  
0:07–4:58 two ondiolas (microtonal, one of them rerecorded from record; starting on G#3↑, ending on G#4↓)  
5:05–13:13 several ondiolas (one or more of them in reverse; starting on D3↑, ending on D3↑/E3)  
13:17–17:22 two ondiolas (one of them melodic; starting on Bb3, ending on B3)  
17:35–20:29 in reverse, half speed (see CH 2\_01-56.mp3)  
21:59 end
- Riv@19\_01.R-56.mp3  
In reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3)  
0:43 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:36–7:57 several ondiolas (a melodic one in reverse; starting on C2, from 6:52 hum, ending on G#1↓)  
7:59–13:02 several ondiolas (microtonal, one or more of them in reverse; starting on C#3/E3↑, ending on C#4)  
13:03–16:48 several ondiolas (microtonal, one or more in reverse; starting on C4, ending on B4↓/B3↓)  
16:49–17:26 several ondiolas (microtonal, one or more in reverse; starting on B4↓, ending on Bb3/B3)  
17:27–18:12 several ondiolas (microtonal; starting on C5/C4, ending on C5↑)  
21:59 end

## NMGS0031-502

Scotch 215, 8 cm, 121 m

- Riv@19\_01.L-56.mp3

0:13–8:27 several ondiolas: *Dharana* (4:21 symmetry axis; mm. 123–226 corresponds to mm. 1–122 in retrograde, mm. 41–58 eliminated)

10:39 end

- Riv@19\_01.R-56.mp3

Empty

10:39 end

## NMGS0032-127

Scotch 190, 8 cm, 121 m

- Riv@19\_01.L-56.mp3

0:04–3:41 ondiola (melodic): *Coelocanth, III*

10:46 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

10:46 end

- Riv@19-RVRS\_01.R-56.mp3

0:13–3:01 ondiola (melodic): *Three studies for viola, I*

3:06–5:59 ondiola (melodic): *Coelocanth, I*

6:00–8:42 ondiola (melodic): *Coelocanth, II*

8:45–10:44 ondiola (melodic): *Coelocanth, III* (incomplete: up to m. 10, third staff, after the middle)

10:46 end

## NMGS0033-617

Soundcraft 50, 8 cm, 109 m

- Riv@9,5\_01.R-56.mp3

Empty

- Riv@9,5\_01.L-56.mp3<sup>1</sup>

0:02–2:54 two ondiolas (starting and ending on G4↑, some rests at the beginning)

2:59–3:17 ondiola (starting on F4, ending on B3)

3:46–7:01 two ondiolas (starting on G#3, 6.14 restart, ending on G3)

7:06–7:47 two ondiolas (7:13 and 7:17 rests)

7:51–9:11 two ondiolas (starting and ending on G2)

9:21–11:34 two ondiolas (starting on G2/A2↓, ending on G3↑/G#3↓)

11:46–13:22 two ondiolas (starting and ending on G3)

13:47–16:31 two ondiolas (starting on G4-D4, distorted; 14:14 restart, ending on D5-G4)

16:47–18:41 two ondiolas (starting on G4↑, ending on G3↑)

19:40 end

Addition:

- Riv@9,5\_01.L-56.mp3\_stretched\_to\_4,75.MP3

0:04–5:47 two ondiolas (starting and ending on G3↑, some rests at the beginning)

5:59–6:34 ondiola (starting on F3, ending on B2)

7:32–14:02 two ondiolas (starting on G#2, 12.26 restart, ending on G2)

14:13–15:35 two ondiolas (starting and ending on G2↑, 14:27 and 14:36 rests)

15:43–18:22 two ondiolas (starting and ending on G1)

18:42–23:08 two ondiolas (starting on G2/A2↓, ending on G2↑/G#2↓)

23:33–26:44 two ondiolas (starting and ending on G2)

27:33–33:02 two ondiolas (starting on G3-D3, distorted; 28:30 restart, ending on D4-G4)

33:35–37:22 two ondiolas (starting on G3↑, ending on G2↑)

39:21 end

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<sup>1</sup> Probably double speed (see Riv@9,5\_01.L-56.mp3\_stretched\_to\_4,75.MP3).

## NMGS0034-385

Audiotape, 18 cm, 366 m

- Riv@19.R-56.mp3  
In reverse (see Riv@19\_01RVRS.R-56.mp3)  
32:14 end
  
- Riv@19.L-56.mp3  
0:02–1:47 ondiola: *Quattro pezzi for trumpet, I* (first tone not transcribed)  
1:54–4:43 ondiola: *Quattro pezzi for trumpet, II*  
4:52–7:25 ondiola: *Three pieces for trombone, I* (7:10 restart)  
7:33–10:29 ondiola: *Three pieces for trombone, III*  
10:38–13:12 ondiola: *Tre studi for Eb clarinet, II*  
13:21–15:41 ondiola: *Tre studi for Eb clarinet, I*  
15:48–20:54 radio broadcast (RAI, first broadcast 1963, January 12)<sup>1</sup>  
15:48–15:57 female radio presenter: “Giacinto Scelsi, Tetrakis [sic] per flauto solo.  
Flautista Severino Gazzeloni.”  
16:01–20:54 radio broadcast: *Tetrakys, II / Pwyll* (Severino Gazzelloni)  
21:05–24:19 ondiola: *Quattro pezzi for horn in F, II*  
24:26–26:29 ondiola: *Quattro for horn in F, III*  
26:38–29:33 ondiola: *Ixor, I*  
31:04–32:13 piano (rerecorded from record): *Suite n. 10 “Ka”, VII* (31:09 restart; incomplete:  
score p. 30, fourth grand staff, second measure up to the end of p. 32)  
32:14 end
  
- Riv@19\_01RVRS.L-56.mp3  
In reverse (see Riv@19.L-56.mp3)  
32:14 end
  
- Riv@19\_01RVRS.R-56.mp3  
0:07–20:44 piano: *Suite n. 10 “Ka”*  
0:07–3:14 **I**  
3:26–5:44 **II**  
5:53–8:11 **III**  
8:22–11:35 **IV**  
11:43–14:19 **V** (rerecorded from record)  
14:28–16:51 **VI**  
16:59–20:44 **VII** (rerecorded from record)  
20:48–23:36 ondiola: *Three studies for viola, I*  
32.14 end

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<sup>1</sup> Radiocorriere, vol. 40, n. 2, 1963, p. 47.

## NMGS0035-285

BASF LGS 52, 18 cm, 372 m

- Riv@19.R-56.mp3

In reverse (see Riv@19-RVRS.R-56.mp3)

32:47 end

- RivA@9,5-56.mp3

0:14–0:52 record: *Preludi* (seconda serie), n. 13

0:56–3:40 record: *Preludi* (seconda serie), n. 24

3:58–4:45 record: *Preludi* (prima serie), n. 5

4:48–5:31 record: *Preludi* (prima serie), n. 8

5:36–7:16 record: *Preludi* (prima serie), n. 4

7:18–8:34 record: *Preludi* (prima serie), n. 9

8:43–10:21 record: *Preludi* (terza serie), n. 32 (8:44–8:46 gap)

10:25–11:11 record: *Preludi* (quarta serie), n. 45

11:19–11:49 record: *Preludi* (seconda serie), n. 16

11:54–12:41 record: *Preludi* (quarta serie), n. 46

12:44–14:26 record: *Preludio* (GS.1.III.1.101.2.2)

14:30–15:10 record: *Preludi* (terza serie), n. 28

15:15–16:00 record: *Preludi* (seconda serie), n. 21

16:02–16:35 record: *Preludi* (seconda serie), n. 19

16:40–18:00 record: *Preludi* (quarta serie), n. 44

18:04–18:40 record: *Preludi* (seconda serie), n. 13

18:42–19:43 record: *Congedo* (quarta serie), n. 50

19:45–23:58 record: Unknown *Preludio*

24:03–24:34 record: *Preludi* (seconda serie), n. 23

24:37–26:07 record: *Preludi* (quarta serie), n. 43

26:10–27:09 record: *Preludi* (terza serie), n. 30

27:11–27:55 record: *Preludi* (terza serie), n. 27

27:59–28:44 record: *Preludi* (quarta serie), n. 41

28:46–30:12 record: *Preludi* (terza serie), n. 25 (28:53 restart)

30:24–42:58 record: *Divertimento n. 1* (without the fourth movement “Cadenza”)

30:24–34:44 *I Improvvisazione*

34:47–37:59 *II Aria I*

38:04–40:56 *III Aria II*

41:03–42:58 *V Finale*

42:59–46:53 record: *Perdus* (extended version, 43:01 restart)<sup>1</sup>

47:08–50:02 rehearsal: *Taiagarù, I* (Michiko Hirayama, incomplete)

50:24 end

- Riv@19.L-56.mp3

Double speed (see RivA@9,5-56.mp3)

32:47 end

- Riv@19-RVRS.L-56.mp3

Double speed, in reverse (see RivA@9,5-56.mp3)

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<sup>1</sup> Identical to NMGS0181-178, Riv@19\_01.R-56.mp3, 8:56–12:32 and NMGS0204-M102G, Riv@19\_01.R-56.mp3, 20:09–23:55.

32:47 end

- Riv@19-RVRS.R-56.mp3

0:30–32:41 record: Ravi Shankar (?) (0:37 restart, breaks off)

32:47 end



## NMGS0036-420

BASF, 8 cm, 124 m

- Riv@19\_01.L-56.mp3  
0:02–0:16 male radio presenter: “...” (0:05 restart)  
0:17–2:39 two ondiolas: *Canti del Capricorno, n. 7*  
2:51–3:09 unknown sound source, strong traffic noise  
3:09–3:27 ondiola (double speed, 3:26 restart)  
3:30–4:19 record: Flûte de signal et d’appel<sup>1</sup>, double speed (many restarts; 3:49–3:50, 3:58–3:59, 4:01 and 4:05–4:07 gaps): *Canti del Capricorno, n. 15* (only “voice” part, earlier version)<sup>2</sup>  
4:19–4:23 unknown sound source  
4:23–4:29 feedback  
4:30–4:49 unknown sound source (4:36 restart)  
5:40–8:31 record: Flûte d’amour<sup>1, 3</sup>  
8:35–9:26 ondiola (melodic, double speed, breaks off)  
10:58 end
- Riv@19\_01.R-56.mp3  
3:04–4:30 record: Flûte de signal et d’appel<sup>1</sup>, double speed (many restarts; 3:12–3.16, 3.19–3:21, 3:34–3:37, 3:45–3:52 and 4:00–4:06 gaps)  
4:44–6:37 in reverse (see Riv@19-RVRS\_01.R-56.mp3, 4:21–6:14)  
6:45–6:50 recording fragment  
6:55–9:21 flute sample recording (many restarts, half speed)  
9:23–10:39 in reverse (see Riv@19-RVRS\_01.R-56.mp3, 0:19–1:35)  
10:58 end
- Riv@19-RVRS\_01.R-56.mp3  
0:19–0:20 female voice singing and playing bass recorder (double speed, fragment)  
0:26–1:35 female voice singing and playing bass recorder (strong reverb): *Canti del Capricorno, n. 20*, consisting of 4 sections (identical to NMGS0210-159, Riv@19-RVRS\_02.R-56.mp3, 2:49–3:58):
  - a 0:26
  - b 0:32
  - c 0:39
  - d 1:011:37–4:03 flute sample recording (many restarts, half speed, in reverse)  
4:08–4:13 recording fragment  
4:21–6:14 record: Asian flute  
6:28–7:54 record: Flûte de signal et d’appel<sup>1</sup>, double speed, in reverse (many restarts; 6:52–6:58, 7:06–7:13, 7:21–7:24, 7:37–7:39 and 7:42–7:46 gaps): *Canti del Capricorno, n. 15*, (only “voice” part, earlier version)<sup>2</sup>  
10:58 end

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<sup>1</sup> Record Tumuc Humac. Musique de la haute forêt amazonienne [1953], FIS archive inventory n. 44.

<sup>2</sup> Three other earlier versions and final version see NMGS0270-370, Riv@9,5\_01.R-56.mp3.

<sup>3</sup> Identical to NMGS0112-444, Riv@9,5.R-56.mp3 and Riv@9,5-RVRS.R-56.mp3; NMGS0210-159, Riv@19\_02.L-56.mp3, Riv@19-RVRS\_02.R-56.mp3 and Riv@9,5\_02.L-56.mp3.

## NMGS0037-423

Soundcraft (?), 8 cm, 87 m

- Riv@19\_01.L-56.mp3

0:06–2:55 ondiola (melodic): *Canti del Capricorno* (n. 6 of the Wergo edition 1987)

2:57–5:03 ondiola (melodic): *Canti del Capricorno* (n. 10 of the Wergo edition 1987)

7:42 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

7:42 end

- Riv@19-RVRS\_01.R-56.mp3

7:39–7:41 piano (fragment)

7:42 end

## NMGS0038-269

BASF, 8 cm, 120 m

- Riv@9,5B-56.mp3

0:11–1:54 ondiola (melodic/microtonal, reverb, 0:37 restart)

2:00–2:37 ondiola (melodic)

2:41–3:56 ondiola (melodic)

3:57–4:02 ondiola (melodic, fragment)

4:03–6:02 noise

6:08 end

- Riv@19\_01.L-56.mp3

0:09–4:22 sample recording (Michiko Hirayama): *Canti del Capricorno, n. 16*

4:29–7:10 ondiola (microtonal, starting on A3, ending on B3↓; feedback, distortion and reverb)

7:11–7:38 tape-machine winding and other noises

8:24–8:59 tape-machine winding and other noises

10:37 end

- Riv@19\_01.R-56.mp3

Double speed, in reverse (see Riv@9,5B-56.mp3)

10:37 end

- Riv@19-RVRS\_01.R-56.mp3

Double speed (see Riv@9,5B-56.mp3)

10:37 end

## NMGS0039-686

Geloso (?), 8 cm, 124 m

- Riv@9,5-TSFN\_01.R-56.mp3  
0:02–0:40 radio broadcast: Gagaku recording  
Radio presenter: “Sentiamo ...”  
0:41–1:29 radio presenter: “... alla ricerca di una voce originaria.”  
Radio broadcast: Edgard Varèse, *Intégrales* (incomplete, only beginning);  
Radio presenter: “...”  
1:30–2:09 radio broadcast: Edgard Varèse, *Amériques* (incomplete)  
2:09–2:09 radio presenter: “...”  
2:10–2:40 radio broadcast: orchestral work (twentieth century)  
Radio presenter: “...”  
2:40–3:50 radio broadcast: Edgard Varèse, *Hyperprism* (incomplete)  
3:51–8:58 radio broadcast (RAI, 1968, February 28)<sup>1</sup>: interview with Giuseppe Ungaretti  
about Edgard Varèse (5:12 and 6:02 restarts)  
Female radio presenter: “Avete ascoltato ...”  
18:25 end
  - Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
22:07 end
  - Riv@9,5\_01.L-56.mp3  
0:12–0:22 GS: “Sì no, su, giù, uno, due, tre, quattro, cinque, sei, sì, no, su, giù.”  
0:24–2:21 recording of various percussion sounds; GS: “scatola su cassa”, “gong su cassa”,  
“sempre gong su cassa, più grande”, “piatto piccolo su gong su cassa”.  
22:07 end
  - Riv@9,5-RVRS\_01.R-56.mp3  
0:19–0:55 double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 0:38–1:51)  
0:56–6:14 radio broadcast: work for mixed choir (twentieth century, concert recording; 5:57  
restart, 6:14 applause)  
6:15–12:53 radio broadcast: work for string orchestra (twentieth century, concert recording;  
12:02 and 12:21 interruptions)  
12:55–17:23 double speed (see Riv@9,5-TSFN\_01.R-56.mp3, 0:02–8:58)  
22:07 end
- Addition:
- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3  
0:38–1:51 tape-machine winding noise; radio broadcast: noise in a concert hall before the start  
of a concert  
44:15 end

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<sup>1</sup> Radiocorriere, vol. 45, n. 9, 1968, p. 58.

## NMGS0040-30B

Soundcraft 50, 8 cm, 98 m

- Riv@9,5-TSFN\_01.R-56.mp3  
0:39–2:04 ondiola (melodic)  
2:13–5:38 ondiola (melodic)  
5:46–9:10 ondiola (melodic)  
9:23–11:32 ondiola (melodic): *Quattro pezzi for horn, III / Taiagarù, IV* (first tone not transcribed)  
11:41–13:54 ondiola (melodic)  
14:01–16:30 ondiola (melodic)  
16:40–19:05 ondiola (melodic)  
19:21–21:46 ondiola (melodic)  
22:06–23:45 ondiola (melodic)  
23:57–25:47 ondiola (melodic)  
25:56–28:33 ondiola (melodic)  
28:48–31:42 ondiola (melodic): *Three Studies for viola, I*  
31:51–34:25 ondiola (melodic)  
34:29 end
- Riv@9,5\_01.R-56.mp3  
In reverse, double speed (see Riv@9,5-TSFN\_01.R-56.mp3)  
17:14 end
- Riv@9,5\_01.L-56.mp3  
0:04–1:08 piano  
1:12–3:54 piano  
4:05–9:59 piano  
10:06–11:09 piano  
11:11–11:14 mandolin (fragment)  
11:19–15:47 double speed (see Riv@9,5-TSFN\_01.L-56.mp3)  
17:14 end
- Riv@9,5-RVRS\_01.R-56.mp3  
Double speed (see Riv@9,5-TSFN\_01.R-56.mp3)  
17:14 end
- Riv@9,5-TSFN\_01.L-56.mp3  
0:09–2:03 ondiola (melodic): *Quattro pezzi for trumpet, I* (first tone not transcribed)  
2:13–4:20 ondiola (melodic)  
4:27–6:22 ondiola (melodic)  
6:35–9:05 ondiola (melodic)  
12:00 end

## NMGS0041-128

Scotch 190, 7,5 cm, 101 m

- Riv@9,5\_01.R-56.mp3

Empty

17:52 end

- Riv@9,5\_01.L-56.mp3

0:21–5:17 piano (starting with short clusters)

5:20–5:43 piano

5:46–10:46 piano

10:48–13:43 piano

13:46–17:31 piano

17:52 end

## NMGS0042-232

Soundcraft 50, 8 cm, 121 m

- Riv@9,5\_01.R-56.mp3

0:33–1:54 piano

2:02–2:37 piano

21:40 end

- Riv@9,5\_01.L-56.mp3

0:33–2:37 identical to Riv@9,5\_01.R-56.mp3, 0:33–2:37 (two-channel mono recording)

3:06–4:44 distorted sound fragments

21:40 end

## NMGS0043-231

Soundcraft 50, 8 cm, 91 m

- Riv@9,5\_01.R-56.mp3

Empty

16:06 end

- Riv@9,5\_01.L-56.mp3

0:05–3:08 piano

3:16–5:30 piano

5:37–7:53 piano

8:01–11:14 piano

11:18–12:54 piano (12:45 restart)

16:06 end



## NMGS0044-230

Geloso 102/N, 8 cm, 85 m

- Riv@19\_01.L-56.mp3 [R]

0:16–2:57 piano

7:35 end

- Riv@9,5-RVRS\_01.L-56.mp3

In reverse (see Riv@9,5\_01.L-56.mp3)

15:03 end

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@19\_01.L-56.mp3)

15:03 end

- Riv@9,5\_01.L-56.mp3

0:11–2:12 record: composition for ensemble (twentieth century, serial style)

2:14–3:07 radio broadcast (record): string trio or quartet (twentieth century, serial style)

3:08–3:09 male radio presenter: “Definire dunque ...”

3:09–14:08 record: electronic music (5:19 and 10:48 restarts)

14:11–15:01 conversation (14:34 and 14:53 restarts)

GS: “Ma insomma non ti piace. Insomma non ti piace.”

FV laughing

GS: “Perché non ti piace? Eh? Eh?”

FV: “Ma uno si immagina, di libertà.”

FV: “Non ti basta l’udito?”

GS: “Basta l’udito? No!”

FV laughing

15:03 end

- Riv@19\_01.R-56.mp3 [L]

In reverse, double speed (see Riv@9,5\_01.L-56.mp3)

7:35 end

- Riv@9,5-RVRS\_01.R-56.mp3

Half speed (see Riv@19\_01.L-56.mp3)

15:03 end

## NMGS0045-107

Scotch 111, 8 cm, 90 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

15:59 end

- Riv@9,5\_01.L-56.mp3

0:04–4:55 ondiola (melodic): *Ixor, III* (shortened in the score)

5:04–7:08 ondiola (melodic)

7:19–12:14 ondiola (melodic)

15:59 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:16–3:39 ondiola (melodic)

4:12–7:39 ondiola (melodic)

7:49–13:17 ondiola (melodic)

13:25–15:19 ondiola (melodic)

15:59 end

## NMGS0046-224

Emitape 99/3X, 8 cm, 84 m

- Riv@9,5\_01.R-56.mp3

0:30–7:11 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 7:42–14:24)

7:14–10:39 romantic piano composition (half speed)

10:58–14:26 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 0:27–3:55)

14.55 end

- Riv@9,5\_01.L-56.mp3

0:23–2:56 piano

3:01–4:43 piano

4:46–8:17 piano

8:19–11:34 piano

11:35–13:34 piano

13:37–14:41 piano

14.55 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:27–1:18 piano (beginning erased)

1:23–2:42 piano

2:46–3:55 piano

4:15–7:40 in reverse (see Riv@9,5\_01.R-56.mp3, 7:14–10:39)

7:42–9:28 piano

9:32–10:40 piano

10:43–11:52 piano

11:55–14:24 piano

14.55 end

## NMGS0047-642

Scotch 215, 10 cm, 135 m

- Riv@9,5\_01.R-56.mp3

Empty

23:52 end

- Riv@9,5\_01.L-56.mp3

0:13–13:12 half speed (see Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 0:06–6:35)

13:25–16:08 ondiola (melodic): *Canti del Capricorno* (n. 6 of the Wergo edition 1987)

23:52 end

Addition:

Riv@9,5\_01.L-56\_stretched\_to\_19.MP3

0:06–6:35 several ondiolas (microtonal): *Anagamin* (palindrome, 3:10 symmetry axis)

11:56 end

**NMGS0048-192**

Scotch 215, 8 cm, 116 m<sup>1</sup>

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<sup>1</sup> No sound file available.

## NMGS0049-422

Soundcraft 50, 8 cm, 112 m

- Riv@9,5\_01.R-56.mp3  
Double speed, in reverse (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3)  
19:50 end
- Riv@9,5\_01.L-56.mp3  
Double speed (see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3)  
19:50 end
- Riv@9,5-RVRS\_01.R-56.mp3  
Double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3)  
19:50 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3  
0:01–3:31 two ondiolas (microtonal; starting on F4/F3, ending on G3/F2)  
3:44–8:42 two ondiolas (microtonal; starting on Eb<sup>↑</sup>3, ending on F3/F3<sup>↓</sup>)  
8:49–11:04 two ondiolas (microtonal; starting on E3, ending on E3/E2<sup>↓</sup>)  
11:32–17:13 two ondiolas (microtonal; starting on G3, ending on G2)  
17:24–22:12 two ondiolas (microtonal; starting on A4<sup>↑</sup>, ending on B3)  
22:13–27:52 two ondiolas (microtonal; starting on E3, ending on D3<sup>↑</sup>)  
28:26–32:36 two ondiolas (microtonal; starting on A3, ending on H3/H3<sup>↓</sup>)  
32:55–38:24 two ondiolas (microtonal; starting on G3<sup>↓</sup>, ending on F3/F2)  
39:42 end
- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3  
0:11–4:49 two ondiolas (microtonal; starting on Bb4<sup>↓</sup>, ending on A4<sup>↑</sup>)  
5:20–10:01 two ondiolas (microtonal; starting on C5<sup>↑</sup>, ending on C3<sup>↑</sup>/C4<sup>↑</sup>)  
10:22–13:39 two ondiolas (microtonal; starting on C3<sup>↑</sup>/C4<sup>↑</sup>, ending on C4/D5)  
13:58–17:12 two ondiolas (microtonal; starting on Eb4-D4, ending on Eb5<sup>↑</sup>)  
18:41–22:20 two or more ondiolas (microtonal; starting on G#3<sup>↑</sup>, ending on G#2)  
22:23–27:28 two ondiolas (microtonal; starting on F4, ending on F4/E3)  
27:29–32:47 two or more ondiolas (microtonal; starting on E3<sup>↓</sup>, ending on G3/A3<sup>↑</sup>)  
39:42 end

## NMGS0050-26B

Soundcraft 50, 8 cm, 116 m

- Riv@9,5\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)

20:28 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:11–5:14 ondiola (melodic, wide glissandos)

5:20–16:28 double speed (see Riv@9,5-RVRS\_02.R-56\_stretched\_to\_4,75.WAV, 10:41–32:56)

20:28 end

- Riv@9,5\_02.L-56.mp3

0:04–5:15 ondiola (very few tones, wide glissandos; starting on B3↓, ending on B4↑)

5:22–8:52 ondiola (very few tones/melodic, wide glissandos; starting on E5↑, ending on B5↓)

9:00–12:39 ondiola (melodic)

12:51–17:06 ondiola (melodic/few tones)

17:09–20:07 ondiola (melodic)

20:28 end

Addition:

- Riv@9,5-RVRS\_02.R-56\_stretched\_to\_4,75.WAV

0:23–10:29 half speed (see Riv@9,5-RVRS\_02.R-56.mp3, 0:11–10:28)

10:41–14:17 ondiola (melodic)

14:37–16:07 ondiola (melodic)

16:19–18:48 ondiola (microtonal; starting on F#3↑, ending on F#3)

18:55–22:04 ondiola (melodic/microtonal)

22:09–23:27 ondiola (very few tones/microtonal, double speed)

23:38–26:40 two ondiolas (from 24:48 second ondiola, one tone/microtonal)

26:43–27:50 two ondiolas (one tone)

28:04–32:56 ondiola (melodic/microtonal, wide glissandos)

40:57 end

## NMGS0051-38B

Scotch 111, 8 cm, 85 m

- Riv@9,5\_01.R-56.mp3

Empty

15:09 end

- Riv@9,5\_01.L-56.mp3

0:12–3:28 piano: *Suite n. 10 “Ka”, IV*

3:30–6:47 piano

6:50–10:33 piano

10:35–13:02 piano: *Suite n. 10 “Ka”, VI*

13:03–14:03 piano

14:05–15:03 piano

15:09 end



## NMGS0052-27B

Geloso 102/N, 8 cm, 84 m

- Riv@9,5\_01.R-56.mp3

Empty

15:01 end

- Riv@9,5\_01.L-56.mp3

0:08–0:16 piano

0:16–1:11 piano

1:14–2:18 piano

2:19–3:49 piano

3:50–5:05 piano

5:10–5:21 piano, telephone ringing

5:23–6:33 piano

6:43–8:42 piano

8:47–11:05 piano: *Action music, I–IV*

8:47–14:40 **I**

11:10–12:24 **II**

12:25–13:28 **III**

13:31–14:40 **IV** (14:30 restart)

15:01 end

## NMGS0053-28B

Soundcraft 50, 8 cm, 119 m

- Riv@9,5\_01.R-56.mp3

In reverse, double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3)

21:02 end

- Riv@9,5\_01.L-56.mp3

0:13–9:32 double speed (see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 0:27–19:05)

10:23–11:40 ondiola: *Tre pezzi for saxophone, II / Wo-Ma, III* (up to the symmetry axis, score p. 5, second last staff, last tone; final speed, original speed of the improvisation see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 20:47–23:19)

11:43–20:33 double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 23:27–41:08)

21:01 end

- Riv@9,5-RVRS\_01.R-56.mp3

Double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3)

21:01 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3

0:27–2:11 ondiola (melodic)

2:19–4:55 ondiola (melodic)

5:05–7:34 ondiola (melodic)

7:42–11:52 ondiola (melodic)

12:01–19:05 ondiola (melodic, 15:19 new section)

20:47–23:19 ondiola (melodic): *Tre pezzi for saxophone, II* (up to the symmetry axis, score p. 5, second last staff, last tone; original speed of the improvisation, final speed see Riv@9,5\_01.L-56.mp3)

23:27–24:47 ondiola (melodic)

24:48–27:41 ondiola (melodic, 26:03 new section)

28:08–34:47 ondiola (melodic, 30:24 and 32:23 new sections)

34:56–37:58 ondiola (melodic)

38:08–41:08 ondiola (melodic): *Three Pieces for trombone, III*

42:03 end

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3

1:53–4:02 ondiola (melodic): *Canti del Capricorno, n. 3*

4:11–6:43 ondiola (melodic)

6:53–10:03 ondiola (melodic)

10:21–13:12 ondiola (melodic)

13:29–16:24 ondiola (melodic): *Quattro pezzi for trumpet, II*

16:43–19:24 ondiola (melodic)

19:41–23:10 ondiola (melodic)

23:24–26:16 ondiola (melodic)

26:22–29:16 ondiola (melodic)

29:29–31:24 ondiola (melodic): *Quattro pezzi for trumpet, III*

31:51–33:39 ondiola (melodic): *Quattro pezzi for trumpet, IV*

33:48–36:38 ondiola (melodic, wide glissandos; squeaky reel noise, 36:08–36:10 gap)  
33:48–36:24 *Three Pieces for trombone, I*  
36:46–39:13 ondiola (melodic, wide glissandos; squeaky reel noise): *Three Pieces for  
trombone, II*  
39:27–41:48 ondiola (melodic, wide glissandos)  
42:03 end

## NMGS0054-22B

Scotch 190, 8 cm, 90 m

- Riv@9,5\_02.R-56.mp3

In reverse (see Riv@9,5\_02.R-56.mp3)

15:50 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:16–2:17 ondiola (melodic): *Divertimento n. 3, I*

2:20–4:01 ondiola sola (melodic)

4:02–7:27 ondiola sola (melodic)

7:32–10:50 two gongs, ondiola (melodic) and small bell: *Hyxos, I* (7:45–7:49 gap)

10:51–12:56 ondiola (melodic), gong and small bell

13:00–15:49 two small bells and ondiola (melodic), 13:25–15:26 *Hyxos, II* (without percussion at the end)

15:50 end

- Riv@9,5\_02.L-56.mp3

0:14–0:18 MV: “Incide? Incide?” GS: “Incide? Incide, sì!”

0:22–7:20 ondiola (melodic): *Tetrakys, I* (2:53 restart)

7:25–11:15 ondiola (melodic)

11:15–15:49 ondiola (melodic)

15:50 end

## **NMGS0055-36B**

Scotch 111, 8 cm, 79 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

14:08 end

- Riv@9,5\_01.L-56.mp3

0:08–7:52 piano

7:55–12:24 piano

14:08 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:12–3:08 piano

3:09–6:11 piano (4:04 restart)

6:14–13:41 piano

14:02–14:07 orchestra composition (classical style, fragment)

14:08 end

## NMGS0056-16B

Soundcraft 50, 8 cm, 117 m

- Riv@9,5\_01.R-56.mp3 [19 cm/sec]  
In reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3)  
20:47 end
- Riv@9,5-PiSh\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
41:35 end
- Riv@9,5-PiSh\_01.L-56.mp3  
0:47–2:47 ondiola (melodic)  
2:45–2:59 telephone ringing, GS: “Pronto. Oui, une seconde.”  
3:13–6:00 ondiola (melodic)  
6:10–10:39 ondiola (melodic)  
10:48–17:25 ondiola (melodic)  
17:43–23:05 two ondiolas (melodic)  
23:25–25:29 ondiola (melodic/microtonal)  
25:36–27:44 ondiola (melodic)  
27:58–30:12 ondiola (melodic)  
30:31–32:04 ondiola (melodic)  
32:13–34:04 ondiola (melodic)  
34:14–37:03 ondiola (melodic)  
41:35 end
- Riv@9,5\_01.L-56.mp3  
Double speed (see Riv@9,5-PiSh\_01.L-56.mp3, 0.47 – 37.03)  
20:47 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:25–2:33 two ondiolas (microtonal, starting on Bb3↓, ending on A3↑)  
2:35–4:01 two ondiolas (microtonal, wide glissandos; starting on A3↑, ending on Bb3↓)  
4:21–4:22 ondiola (fragment)  
4:31–6:18 ondiola (melodic/microtonal)  
6:40–8:49 two ondiolas (melodic/second ondiola only single notes)  
9:07–13:09 two ondiolas (melodic): *Hurqualia, III*  
13:38–19:46 ondiola (very few tones/microtonal)  
20:01–20:15 ondiola (melodic, fragment)  
20:23–23:19 ondiola (melodic/microtonal)  
23:30–25:24 two ondiolas (melodic)  
25:27–28:52 two ondiolas (melodic)  
29:08–32:13 two ondiolas (melodic)  
32:30–37:54 two ondiolas (melodic)  
41:35 end

## NMGS0057-18B

Geloso 102/N, 8 cm, 79 m

- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
14:03 end
- Riv@9,5\_01.L-56.mp3  
0:09–2:38 piano  
2:40–3:06 piano (3:03 telephone ringing)  
3:07–3:22 piano  
3:23–3:44 piano  
3:46–4:11 piano  
4:11–4:30 piano  
4:37–5:01 piano  
5:01–5:33 piano  
5:36–6:20 piano  
6:22–7:15 piano  
7:16–7:56 piano  
8:00–8:45 piano  
8:46–8:48 piano  
8:48–8:50 piano  
8:54–10:32 piano  
11:09–11:27 piano (gaps)  
11:28–11:55 piano  
11:57–13:00 piano  
13:23–14:02 piano (gaps)  
14:03 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:08–14:02 piano: *Suite n. 5 “Il circo”, III–VI, VIII–X*  
0:08–1:32 **V** (incomplete, 0:39–1:02 gap)  
1:34–2:34 **III** (incomplete, from 2:34 gaps)  
3:30–5:21 **IX**  
5:25–7:25 **VI**  
7:32–9:07 **VIII**  
9:11–10:28 piano  
10:33–12:33 **X**  
12:34–14:02 **IV**  
14:03 end

## NMGS0058-19B

Soundcraft 50, 8 cm, 115 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

20:11 end

- Riv@9,5\_01.L-56.mp3

0:14–4:11 double speed (see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 0:29–8:23)

4:20–8:05 ondiola (melodic)

8:12–9:51 ondiola (melodic)

9:52–11:53 ondiola (melodic)

12:02–15:04 ondiola (melodic)

20:11 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:00–4:06 ondiola (melodic)

4:14–5:39 ondiola (melodic)

5:47–8:32 ondiola (melodic)

8:42–10:47 ondiola (melodic)

10:56–12:16 ondiola (melodic)

12:29–15:24 ondiola (melodic)

20:11 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3

0:29–3:44 ondiola (melodic)

3:52–6:14 ondiola (melodic)

6:30–8:23 ondiola (melodic)

8:40–30:08 half speed (see Riv@9,5\_01.L-56.mp3, 4:20–15:04)

40:24 end



## NMGS0059-21B

Geloso 102/N, 8 cm, 85 m

- A01@9,5REV-56.mp3

Empty

15:40 end

- Riv@9,5\_01.L-56.mp3

0:04–0:08 piano (fragment)

0:09–0:10 piano (fragment)

0:13–1:55 piano

1:59–3:45 piano

3:56–8:08 piano

8:05–8:09 FV: “Volevo sapere come viene Isabella.”

8:14–12:35 piano

12:36–14:22 piano: *Action music, VIII*

15:40 end

- A01@9,5-56.mp3

Empty

15:40 end

## NMGS0060-20B

Soundcraft 50, 8 cm, 120 m

- Riv@9,5\_01.R-56.mp3 [19 cm/sec]  
In reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3)  
21:24 end
- Riv@9,5-PiSh\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
42:48 end
- Riv@9,5-PiSh\_01.L-56.mp3  
0:07–0:10 piano (fragment)  
0:26–5:16 piano  
5:32–10:33 two ondiolas (melodic, many rests)<sup>1</sup>  
10:43–11:55 two ondiolas (melodic)<sup>2</sup>  
12:04–15:15 ondiola (melodic)  
15:21–19:45 ondiola (melodic, 17:18 and 17:52 new sections)  
20:00–22:43 two ondiolas (melodic)<sup>3</sup>  
22:50–25:36 two ondiolas (melodic)<sup>4</sup>  
29:18–31:10 two ondiolas (one tone/very few tones around Bb↓)<sup>5</sup>  
31:18–32:52 two ondiolas (melodic, breaks off)<sup>6</sup>  
32:59–35:57 two ondiolas (melodic, some rests)<sup>7</sup>  
36:08–38:42 ondiola (melodic)  
38:51–40:29 ondiola (melodic)  
42:48 end
- Riv@9,5\_01.L-56.mp3  
Double speed (see Riv@9,5-PiSh\_01.L-56.mp3)  
21:24 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:31–2:51 ondiola (melodic/microtonal)  
2:56–4:43 ondiola (melodic/microtonal)  
4:50–5:39 ondiola (melodic)  
5:53–6:49 ondiola (melodic)  
7:06–10:11 two ondiolas (few tones/microtonal)  
10:14–11:07 two ondiolas (very few tones)  
11:14–12:24 ondiola (melodic/microtonal)  
12:33–14:15 ondiola (melodic)  
14:22–17:37 ondiola (melodic)  
17:46–20:03 ondiola (melodic)  
20:13–25:57 piano (22:17 and 24:14 new sections)

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<sup>1</sup> Two ondiolas played simultaneously.

<sup>2</sup> Two ondiolas played simultaneously.

<sup>3</sup> Two ondiolas played simultaneously.

<sup>4</sup> Two ondiolas played simultaneously.

<sup>5</sup> Two ondiolas played simultaneously.

<sup>6</sup> Two ondiolas played simultaneously.

<sup>7</sup> Two ondiolas played simultaneously.

26:07–28:03 ondiola (on B3↓)  
28:11–31:58 two ondiolas (microtonal; starting on Bb3↓, ending on Bb3)  
31:59–32:41 two ondiolas (on D4↑)  
33:07–37:30 two ondiolas (microtonal; starting on Eb4, ending on D5)  
37:44–40:06 several ondiolas (starting on G#2, ending on F2)  
42:48 end

## NMGS0061-29B

Soundcraft 50, 8 cm, 118 m

- Riv@9,5-RVRS\_01.L-56.mp3

In reverse (see Riv@9,5-PiSh\_01.L-56.mp3)

42:18 end

- Riv@9,5\_01.R-56.mp3

In reverse, double speed (Riv@9,5-RVRS\_01.R-56.mp3)

21:09 end

- Riv@9,5-PiSh\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

42:18 end

- Riv@9,5-PiSh\_01.L-56.mp3

0:11–0:14 ondiola (fragment)

0:20–3:21 two ondiolas (melodic/microtonal, from 1:39 second ondiola)

3:28–5:41 two ondiolas (melodic, from 4:05 second ondiola)

5:45–9:18 two ondiolas (melodic/microtonal, from 6:06 second ondiola)

9:26–12:24 two ondiolas (melodic, from 11:05 second ondiola)

12:35–15:57 two ondiolas (melodic, from 13:07 second ondiola)

15:59–21:02 two ondiolas (one tone/melodic/microtonal, one ondiola rerecorded from record)

42:18 end

- Riv@9,5\_01.L-56.mp3

Double speed (see Riv@9,5-PiSh\_01.L-56.mp3)

21:09

- Riv@9,5.L-56.mp3 (false file name)

Double speed (see Riv@9,5-RVRS\_01.R-56.mp3)

21:09 end

- Riv@9,5.R-56.mp3 (false file name)

In reverse, double speed (see Riv@9,5-PiSh\_01.R-56.mp3)

21:09 end

- Riv@9,5-RVRS\_01.R-56.mp3

2:01–4:08 two ondiolas (very few tones)

4:15–7:40 two ondiolas (very few tones)

7:47–12:52 two ondiolas (very few tones/microtonal, from 8:59 second ondiola)

12:55–15:28 ondiola (melodic)

15:38–17:21 ondiola (melodic)

17:30–20:25 two ondiolas (melodic)

20:30–20:33 ondiola (fragment)

20:51–25:33 two ondiolas (melodic/microtonal, from 22:33 second ondiola)

25:47–30:53 two ondiolas (melodic; from 27:16 second ondiola)

31:05–31:09 ondiola (fragment)

31:31–33:21 ondiola (melodic)

33:28–36:56 ondiola (melodic)

37:07–39:27 piano (up to 37:15 distorted)  
39:28–39:29 GS: “Ecco.”  
42:18 end

## NMGS0062-34B

Soundcraft 50, 8 cm, 123 m

- B08@4,75-56.mp3  
0:07–1:10 kalimba  
1:17 end
- Riv@9,5\_02.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
21:57 end
- Riv@9,5-RVRS\_02.R-56.mp3  
0:28–3:25 ondiola (melodic, 1:47–1:51 gap)  
3:30–5:27 ondiola (melodic)  
5:36–8:13 ondiola (melodic)  
8:23–10:31 ondiola (melodic)  
11:06–12:30 kalimba  
12:36–13:08 half speed (see B08@4,75-56.mp3)  
13:27–17:52 ondiola (melodic): *Triphon, III* (14:13 and 15:20 restarts)  
18.01–19.58 ondiola (melodic)  
21:57 end
- Riv@9,5\_02.L-56.mp3  
0:13–4:12 ondiola (melodic)  
4:22–8:07 ondiola (melodic)  
8:29–13:53 ondiola (melodic)  
13:56–16:46 ondiola (melodic): *Divertimento [n. 5?]*  
16:54–18:57 ondiola (melodic)  
19:03–20:31 ondiola (melodic): *Divertimento n. 3, III*  
21:57 end

## NMGS0063-102K

Soundcraft, 8 cm, 86 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

15:18 end

- Riv@9,5\_01.L-56.mp3

0:11–1:46 piano

1:50–5:03 piano

5:24–6:49 piano: *Suite n. 6 “I Capricci di Ty”, XI*

7:03–9:41 piano

9:44–11:13 piano

11:22–12:39 piano

12:46–14:19 piano

15:18 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:26–0:27 piano (fragment)

0:28–2:35 piano

2:36–5:07 piano

5:08–6:56 piano

6:59–8:28 piano

8:29–11:14 piano

11:17–12:34 piano

12:34–15:16 piano

15:18 end

## NMGS0064-108

Scotch 215, 8 cm, 129 m

- Riv@19\_01.L-56.mp3  
0:16–3:23 ondiola (melodic, in reverse)  
0:21–3:23 *C'est bien la nuit*  
3:57–7:11 ondiola (melodic/microtonal, 4:12 and 4:29 restarts)  
11:32 end
- Riv@19\_01.R-56.mp3  
In reverse (see Riv@19-RVRS\_01.R-56.mp3)  
11:32 end
- Riv@19-RVRS\_01.R-56.mp3  
0:23–5:57 two ondiolas (melodic)  
6:06–9:12 ondiola (melodic)  
6:06–7:59 *Wo Ma, I*  
9:15–11:31 ondiola (melodic)  
11:32 end



## NMGS0065-112

BASF LGS, 7,5 cm, 64 m

- Riv@9,5\_01.R-56.mp3

0:00–8:11 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 4:31–11:20)

7:09–8:11 ondiola (melodic)

8:12–11:04 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 0:16–3:08)

11:20 end

- Riv@9,5\_01.L-56.mp3

0:15–3:35 ondiola (melodic)

4:06–6:34 ondiola (melodic)

6:41–7:01 ondiola (melodic)

11:20 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:16–0:21 ondiola (melodic): *Divertimento n. 4, IV* (fragment)

0:34–3:08 ondiola (melodic): *Ixion, V / Divertimento n. 4, IV* (first section up to p. 16, third staff, first barline)

3:09–4:11 ondiola (melodic, in reverse): *Ixion, V / Divertimento n. 4, IV* (from p. 16, last staff, last measure; see Riv@9,5\_01.R-56.mp3, 7:09–8:11)

4:31–6:24 ondiola (melodic)

6:32–8:00 ondiola (melodic)

8:08–10:10 ondiola (melodic)

10:20–11:20 ondiola (melodic, breaks off)

11:20 end

## NMGS0066-193

BASF, 8 cm, 122 m

- Riv@19\_01.L-56.mp3

0:07–0:31 unknown sound sources: *Pranam I* (tape part, only the beginning)

0:35–4:06 double speed (see Riv@9,5\_01.L-56.mp3, 1:13–8:15)

10:45 end

- Riv@9,5\_01.R-56.mp3

Half speed, in reverse

8:30 end

- Riv@9,5\_01.L-56.mp3

0:15–1:04 half speed (see Riv@19\_01.L-56.mp3, 0:07–0:31)

1:13–8:15 unknown sound sources: *Pranam I* (tape part, earlier mono version, 1:54 sound beginning with glissando, traffic noise)

8:30 end

- Riv@19\_01.R-56.mp3

In reverse

10:45 end

- Riv@19-RVRS\_01.R-56.mp3

0:11–7:13 unknown sound sources: *Pranam I* (tape part, final mono version)

10:45 end

## NMGS0067-227

Geloso 195/N, 8 cm, 81 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

14:28 end

- Riv@9,5\_01.L-56.mp3

0:08–3:36 piano

3:36–8:07 piano

8:11–11:09 piano: *Quattro pezzi per pianoforte, III [Tango]*

11:12–13:52 piano (13:27–13:30 knocking)

14:28 end

- B01@4,75-56.mp3

0:05–0:12 MV: “Pronto uno due, qua... uno due ... prova di registrazione. È il geloso.”

0:16–0:21 MV: “... vedendo se la velocità di, di quattro e cinque centimetri al secondo.”

0:21–0:55 Domenico Modugno (music), Riccardo Pazzaglia (text), Renato Carosone (singer),  
*Io, mamma e tu* (incomplete)

0:55 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:01–0:27 double speed (see B01@4,75-56.mp3)

0:28–0:33 GS: “Funziona, o non funziona? Funzion? Funziona, o non funzion?”

0:47–3:45 piano

3:54–7:21 piano

7:39–14:28 piano

14:28 end

## NMGS0068-228

Soundcraft 50, 8 cm, 123 m

- Riv@9,5-TiSh\_02.R-56.mp3

Half speed (see Riv@9,5-RVRS\_01.R-56.mp3, 12:59–21:06)

18:02 end

- Riv@9,5\_01.R-56.mp3

In reverse

21:53 end

- Riv@9,5\_01.L-56.mp3

0:09–3:03 ondiola (melodic): *Quattro pezzi for horn in F, I*

3:17–5:50 ondiola (melodic)

6:03–8:29 ondiola (melodic): *Three Studies for viola, III*

8:36–18:05 double speed (see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 17:12–36:10)

21:53 end

- Riv@9,5-TiSh\_01.R-56.mp3

0:02–5:24 piano (noise)

5:50–7:28 piano

7:36–8:51 piano

9:04–14:18 piano: *Sonata n. 4, II* (13:55 restart)

14:33–16:29 piano

16:34–16:35 piano (fragment)

16:35–16:46 piano (fragment)

16:51 piano (fragment)

16:52–16:56 piano (fragment)

17:07–17:13 piano (fragment)

17:24–17:40 piano (fragment)

17:44–17:46 piano (fragment)

17:46–17:48 piano (fragment)

17:58–18:05 piano, noise

18:13–19:01 piano

19:09 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:12–9:41 double speed (see Riv@9,5-TiSh\_01.R-56.mp3, 0:02–19:01)

9:54–12:50 double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3)

12:59–21:06 Gagaku music (noise; 18:51–18:54 gap, breaks off)

21:53 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3

0:20–16:58 half speed (see Riv@9,5\_01.L-56.mp3, 0:09–8:29)

17:12–21:12 ondiola (melodic)

21:34–25:13 ondiola (melodic)

25:28–28:09 ondiola (melodic)  
28:43–33:10 ondiola (melodic)  
33:18–34:05 ondiola (melodic)  
34:14–36:10 ondiola (melodic)  
43:47 end

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3  
0.00 – 5.52 ondiola (melodic)  
5.55 end

## NMGS0069-339

Scotch 215, 8 cm, 120 m

- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
21:14 end
- Riv@9,5\_01.L-56.mp3  
0:09–11:43 ondiola (melodic)  
0:09–11:09 *Dithome* (from 5:56 in reverse)  
21:14 end
- Riv@9,5-RVRS\_01.R-56.mp3  
13:30–14:06 ondiola (melodic, fragment)  
21:14 end

## NMGS0070-499

Scotch 215, 8 cm, 118 m

- TimeShift@4,75-RVRS\_01.R-56.mp3  
0:01–0:37 ondiola (fragment, 0:08 restart)  
1:05–2:25 ondiola (on G#3↓)  
2:36–5:43 ondiola (on G#3↓, from 3:45 melodic)  
6:02–9:42 two ondiolas (microtonal/very few tones; starting on Eb3↑, ending on E5)  
9:51–13:29 two ondiolas (microtonal; starting on D4↑, ending on D3/D4)  
13:40–19:02 ondiola (microtonal/very few tones; starting on Eb4, 13:45–13:56 and 16:25–16:38 rests, ending on A3)  
19:12–19:15 ondiola (fragment)  
19:23–24:16 ondiola (microtonal/melodic, 21:57 new section)  
24:40–26:10 two ondiolas (microtonal/melodic)  
26:17–28:30 two ondiolas (microtonal/melodic)  
28:36–31:00 ondiola (microtonal/melodic)  
31:11–33:21 ondiola (microtonal/melodic)  
33:46–35:09 ondiola (melodic)  
35:25–38:39 ondiola (melodic, 35:51–35:56 rest)  
42:15 end
- Riv@19\_01.L-56.mp3  
0:02–0:22 piano  
0:23–0:34 quadruple speed (see TimeShift@4,75.L-56.mp3, 1:36–2:32)  
0:34 end
- Riv@9,5\_01.R-56.mp3  
In reverse, double speed (see TimeShift@4,75-RVRS\_01.R-56.mp3)  
21:07 end
- TimeShift@4,75.R-56.mp3  
In reverse (see TimeShift@4,75-RVRS\_01.R-56.mp3)  
42:15 end
- Riv@9,5\_01.L-56.mp3  
0:05–0:44 half speed (see Riv@19\_01.L-56.mp3, 0:02–0:22)  
0:48–13:07 double speed (see TimeShift@4,75.L-56.mp3, 1:36–26:13)  
13:16–13:31 piano  
13:31–13:38 piano  
13:40–15:00 double speed (see TimeShift@4,75.L-56.mp3, 27:21–30:00)  
21.07 end
- Riv@19\_01.R-56.mp3  
Empty  
0:34 end
- TimeShift@4,75.L-56.mp3  
0:10–1:29 fourth speed (see Riv@19\_01.L-56.mp3, 0:02–0:22)  
1:36–2:32 ondiola (melodic)  
2:46–5:11 ondiola (melodic)

5:15–8:13 two ondiolas (melodic)  
8:25–15:03 two ondiolas (melodic, 10:38–13:06 second ondiola)  
15:04–17:22 two ondiolas (melodic)  
17:34–19:25 ondiola (on B↓)  
19:49–22:34 two ondiolas (melodic/microtonal)  
22:56–26:13 ondiola (on G↑/microtonal/melodic)  
26:33–27:16 half speed (see Riv@9,5\_01.L-56.mp3, 13:16–13:38)  
27:21–30:00 ondiola (microtonal; starting on G2↑, ending on G#3↓)  
42:15 end



## NMGS0071-500

Scotch 215, 8 cm, 107 m

- Riv@9,5\_01.R-56.mp3

Empty

19:01 end

- Riv@9,5\_01.L-56.mp3

0:00–0:02 ondiola (very low pitch)

0:03–4:48 several ondiolas (microtonal, starting and ending on F#4)

4:57–10:08 two ondiolas (microtonal, starting and ending F3; 9:47–10:08 high glissando upwards)<sup>1</sup>

4:57–10:05 *Et maintenant c'est à vous de jouer*<sup>2</sup>

10:08–15:08 two ondiolas (microtonal, starting on G2, ending on F2; 14:54–15:28 high glissando upwards)

19:01 end

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<sup>1</sup> 4:57–15:08 identical to NMGS0108-1016, Riv@9,5\_01.L-56.mp3, 0:29–11:00.

<sup>2</sup> The tape doesn't relate to *Dharana* as written on the box.

## NMGS0072-521

Scotch 215, 8 cm, 122 m

- Riv@19\_01.L-56.mp3

0:03–1:57 Michiko Hirayama (voice and bass recorder): *Canti del Capricorno, n. 20*

(identical to record Ananda n. 5)

2:14–4:31 sample recording: *I Riti. Ritual March, The Funeral of Achilles* (some restarts; see addition: Matsudaira\_Sa-Mai\_NMGS0143)

4:33–9.19 sample recording: *I Riti. Ritual March, The Funeral of Achilles* (half speed)

10:45 end

- Riv@38\_01.L-56.mp3

0:00–2:21 sample recording: *I Riti. Ritual March, The Funeral of Achilles* (some restarts)

3:05 end

- Riv@19\_01.R-56.mp3

Empty

10:45 end

- Riv@38\_01.R-56.mp3

Empty

3:05 end

Addition:

- Matsudaira\_Sa-Mai\_NMGS0143

0:00–12:38 Yoritsune Matsudaira, *Sa-Mai* (NMGS0143-637, Riv@9,5-RVRS\_01.R-56.mp3, 0:22–12:59)

13:03 end

## NMGS0073-614

BASF, 8 cm, 126 m

- Riv@9,5\_01-56.mp3

0:00–0:01 ondiola (fragment)

0:03–1:09 ondiola (microtonal; starting on Eb<sup>4</sup>/G<sup>3</sup>, ending on G#<sup>↑</sup>)

1:15–2:26 ondiola (melodic)

2:30 end

- Riv@19\_01.L-56.mp3

0:01–0:04 ondiola (fragment)

0:07–2:22 ondiola (melodic)

2:24–2:25 ondiola (fragment)

2:34–5:12 ondiola (melodic)

5:13–5:19 ondiola (melodic): *Quattro pezzi for trumpet, III* (fragment)

5:19–7:07 ondiola (melodic): *Quattro pezzi for trumpet, IV*

7:07–7:09 ondiola (fragment)

7:13–9:38 ondiola (melodic)

11:07 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

11:07 end

- Riv@19-RVRS\_01.R-56.mp3

0:08–2:28 ondiola (melodic)

2:28–5:27 ondiola (melodic, wide glissandos)

2:28–4:17 *Wo-Ma, I*

5:31–8:36 ondiola (melodic)

8:38–9:52 ondiola (melodic/microtonal, 8:40 restart)

9:53–11:06 ondiola (double speed; melodic/microtonal, 10:27–10:30 gap, breaks off)

11:07 end

## NMGS0074-618

Soundcraft, 8 cm, 96 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

16:54 end

- Riv@9,5\_01.L-56.mp3

0:18 piano (fragment)

0:20–2:15 piano

2:17–2:44 piano

2:44–4:27 piano

4:32–5:08 piano (breaks off)

16:54 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:20–4:42 piano

4:48–8:30 piano

8:43–11:34 piano

11:48–15:58 piano

16:14–16:53 piano

16:54 end

## NMGS0075-681

Scotch 111, 8 cm, 86 m

- Riv@9,5\_01.R-56.mp3

Empty

15:03 end

- Riv@9,5\_01.L-56.mp3

0:15–2:13 piano: *Action music*, VI

2:17–6:04 piano: *Paralipomeni*, [VI] / *Suite n. 11 (B)*, [III]

6:06–8:18 piano (6:41–6:43 rest)

8:18–9:42 piano

9:47–11:20 piano: *Suite n. 6 “I Capricci di Ty”*, VIII

11:25–13:43 piano

13:44–14:59 piano

15:03 end

## NMGS0076-647

Scotch 111, 18 cm, 370 m

- Riv@19\_01.L-56.mp3  
0:06–0:07 GS: “Funziona o non funziona?”  
0:17–11:08 double speed (see Riv@9,5\_01.L-56.mp3, 0:34–22:16)  
11:41–23:35 in reverse (see Riv@19-RVRS\_01.L-56.mp3, 8:59–20:54)  
32:35 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@19\_01.R-56.mp3)  
28:45 end
- Riv@9,5\_01.L-56.mp3  
0:12–0:15 half speed (see Riv@19\_01.L-56.mp3, 0:06–0:07)  
0:34–0:35 GS: “Funziona?”  
1:00–6:24 piano  
6:38–11:52 piano  
12:06–15:44 piano  
15:51–22:16 piano: *Hispania, I*  
23:21–28:45 in reverse, half speed (see Riv@19-RVRS\_01.L-56.mp3, 18:12–20:54)  
28:45 end
- Riv@19\_01.R-56.mp3  
0:16–23:43 radio broadcast, rerecorded from record (Radio France, 28.11.1949): *La Naissance du Verbe* (Roger Désormière)  
0:16–1:03 male radio presenter 1: « En première audition ce soir, La Naissance du Verbe de Giacinto Scelsi, pour chœur et orchestre. Les Chœurs de la Radiodiffusion Française, chef de chœur Yvonne Gouverné et l’Orchestre National sont rassemblés sous la direction de Roger Désormière. »  
Male radio presenter 2: “The second part of this concert given by the National Orchestra and the Choirs of the Radiodiffusion Française, conducted by Roger Désormière, will be devoted to the first performance of La Naissance du Verbe, a work for choir and orchestra by Giacinto Scelsi.”  
1:29–8:11 **I**  
8:11–15:33 **II**  
15:56–23:43 **III** *Fuga*  
32:35 end
- Riv@19-RVRS\_01.L-56.mp3  
8:59–9:07 recording fragments  
9:17–20:54 radio broadcast/record: *La Naissance du Verbe, IV* (continuation from Riv@19\_01.R-56.mp3)  
21:22 end

## NMGS0077-32B

Soundcraft 50, 8 cm, 124 m

- A16@9,5REV-56.mp3

Empty

0:37 end

- A17@9,5REV-56.mp3

Empty

0:31 end

- Riv@9,5\_01.R-56.mp3

Empty

21:54 end

- Riv@9,5\_01.L-56.mp3

0:11–0:30 ondiola (melodic): *Preghiera per un'ombra* (incomplete, breaks off after the fourth staff, second measure)

0:30–0:31 GS: “Funziona?”

0:41–3:47 ondiola (melodic): *Ixion, II* (0:44 restart)

3:50–4:07 ondiola (melodic)

4:19–6:54 ondiola (melodic): *Ixion, III / Divertimento n. 4, II*

7:12–10:07 ondiola (melodic): *Ixion, IV / Ixor, I, IV*

10:23–11:29 ondiola (melodic): *Divertimento n. 2, III*

11:39–12:21 ondiola (melodic)

12:24–13:39 ondiola (rerecorded from record, melodic)

13:41–13:43 ondiola (fragment)

17:52–17:53 recording fragment (rerecorded from record)

17:59–19:14 ondiola (rerecorded from record): *Ixion, I / Divertimento n. 4, I* (melodic; starting on Eb3, only the first page of the score without the last note)

19:20–19:31 in reverse (see A13@9,5REV-56.mp3)

19:37–20:38 in reverse (see A14@9,5REV-56.mp3)

19:44–20:40 in reverse (see A15@9,5REV-56.mp3)

21:54 end

- A13@9,5REV-56.mp3

0:00–0:11 symphonic music (twentieth century)

0:10 end

- A15@9,5REV-56.mp3

0:05–1:00 symphonic music (twentieth century)

1:04 end

- A14@9,5REV-56.mp3

0:01–0:02 GS: “Incide?”

0:08 end

- Riv@9,5-RVRS\_05.L-56.mp3

Empty

0:00 end

## NMGS0078-33B

Soundcraft 50, 8 cm, 84 m

- Riv@9,5\_01.R-56.mp3  
0:04–14:43 feedback  
14:52 end
- Riv@9,5\_01.L-56.mp3  
0:21–0:58 fragmented flute recording  
0:59–1:28 bowed cymbal, fragmented flute recording (the same sound source as 0:21–0:58,  
but a different fragmented version)  
1:31–1:40 cymbal  
1:40–1:49 cymbal and fragmented flute recording  
1:56–4:30 ondiola (melodic, 3:26–3:29 rest)  
4:38–6:27 ondiola (melodic)  
6:31–8:33 piano  
8:36–8:37 piano (fragment)  
8:38–11:03 piano  
11:06–13:01 piano  
13:01–14:43 feedback (synchronously with Riv@9,5\_01.R-56.mp3)  
14:52 end



## NMGS0079-591

BASF LGS 52, 18 cm, 353 m

- Riv@9,5\_01.R-56.mp3

0:48–4:21 two ondiolas (microtonal; starting on D4↓, ending on C4)

4:47–6:32 two ondiolas (microtonal; starting on F5↑, 4.54 restart, ending on F#5↓)

6:55–10:09 several ondiolas (microtonal; starting on G4/G5↓, ending on F5↑/F5↓; 8:48 and 8:50 gaps)

12:06–17:26 several ondiolas (microtonal; starting and ending on G4↓(12:56 restart)

17:41–20:54 several ondiolas (microtonal; starting on E5↓/C#5↓, ending on Eb5/C#5; many glissandos, beating)

22:57–25:57 several ondiolas: *Hymnos* (first section, earlier version)

26:32–29:33 several ondiolas: *Hymnos* (first section, earlier version, identical to 22:57–25:57)

42:07–44:14 many ondiolas: *Hymnos* (first section, earlier version, incomplete)

44:15–44:33 several ondiolas (microtonal)

44:34–44:43 several ondiolas (microtonal)

45:06–47:24 ondiola (melodic, breaks off)

1:02:13 end

- Riv@9,5\_01.L-56.mp3

0:26–0:31 tape noise

0:45–4:04 several ondiolas (microtonal; starting on C#4/C#5↑, ending on D4/Eb4)

4:39 tape-machine winding noise

4:42–5:59 several ondiolas (microtonal; starting on F5/F#5↓, 4:45 and 4:46 restarts, ending on F5; rerecording of a double speed playback)

6:59–10:46 several ondiolas (microtonal; starting on F5; 7:20, 7:32, 8:51 and 8:53 restarts; ending on G4/G5↑; rerecording of a double speed playback)

12:55–16:30 several ondiolas (microtonal; starting on G4/G4↑, ending on G4↑)

17:44–20:40 several ondiolas (microtonal, starting on D5/Eb5, ending on F5↓ (D5↓; beating and difference tones)

22:26–22:28 GS: “Funziona? Funziona?”

22:44–25:55 two ondiolas (microtonal; starting on C#4/Eb5, ending on C#4↓)

26:18–29:30 two ondiolas (microtonal; starting on C#4/Eb5, ending on C#4↓; identical to 22:44–25:55)

30:17–30:19 ondiola (fragment)

30:47–33:48 several ondiolas: *Hymnos* (first section, layer B)

34:10–44:22 many ondiolas: *Hymnos* (complete)

44:50–47:42 ondiola (melodic)

47:46–50:59 ondiola (melodic, with reverb)

51:02–51:10 ondiola (melodic, with reverb)

51:11–53:28 ondiola (melodic)

54:24–1:02:12 many ondiolas: *Hymnos* (54:24–54:36 incomplete earlier version, starting at the end of the first section; 54:37–54:38 sound fragment; 54:39–54:46 beginning of the second section, earlier version; 54:46–57:36 second section, final version; 57:36–1:01:51 third section, up to ca. 1:00:54 final version, afterward earlier version; 1:01:53–1:02:12, 1:02:00–1:02:12 identical to 54:24–54:36)

1:02:13 end

## NMGS0080-31B

Soundcraft 50, 8 cm, 117 m

- Riv@9,5\_01.R-56.mp3  
Double speed (see Riv@9,5\_01.R-56\_stretched\_to\_4,75.MP3)  
20:50 end
- B03@4,75-56.mp3  
0:15 – 3:15 two ondiolas (melodic)  
3:17 end
- Riv@9,5\_01.L-56.mp3  
0:13–0:15 ondiola (fragment)  
0:22–4:23 ondiola (on E↓)  
4:35–8:02 two ondiolas (on F↑, 6:39–6:56 second ondiola double speed)  
8:19–12:27 two ondiolas (microtonal; start on G#2↓, end on G#4↓)  
12:36–14:34 double speed (see A06@4,75-56.mp3)  
14:45–16:42 double speed (see A07@4,75-56.mp3)  
16:46–19:37 double speed (see A08@4,75-56.mp3)  
20:50 end
- B06@4,75-56.mp3  
0:11–4:35 ondiola (melodic/microtonal, wide glissandos; 0:11–0:30 rest)  
4:53–9:48 two ondiolas (melodic)  
9:58–10:14 ondiola (melodic, fragment)  
10:24–13:22 ondiola (melodic/microtonal)  
13:33–13:35 ondiola (fragment)  
13:43–16:24 two ondiolas (melodic)  
16:27–16:35 ondiola (fragment)  
16:52 end
- A06@4,75-56.mp3  
0:18–3:58 two ondiolas (microtonal): *Quattro pezzi per orchestra, III*  
4:00 end
- A08@4,75-56.mp3  
0:04–5:47 two ondiolas (melodic/microtonal; starting on B2, ending on Bb2)  
5:51 end
- A07@4,75-56.mp3  
0:21–4:16 two ondiolas (microtonal; starting on G3, ending on G2)  
4:19 end
- B04@4,75-56.mp3  
0:06–3:54 two ondiolas (melodic)  
3:55 end
- B07@4,75-56.mp3  
In reverse (see Riv@9,5\_01.R-56\_stretched\_to\_4,75.MP3, 0:23–8:03)  
8:16 end

- B05@4,75-56.mp3  
0:07–4:33 two ondiolas (melodic)  
4:41 end
- B02@4,75-56.mp3  
0:11–4:08 two ondiolas (microtonal/melodic; starting on C#4, ending on C#5)  
4:12 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:18–2:16 double speed (see B02@4,75-56.mp3)  
2:26–3:56 double speed (see B03@4,75-56.mp3)  
4:02–5:54 double speed (see B04@4,75-56.mp3)  
5:58–8:11 double speed (see B05@4,75-56.mp3)  
8:21–16:33 double speed (see B06@4,75-56.mp3)  
16:48–20:38 double speed, in reverse (see Riv@9,5\_01.R-56\_stretched\_to\_4,75.MP3, 0:23–8:03)  
20:50 end

Addition:

- Riv@9,5\_01.R-56\_stretched\_to\_4,75.MP3  
0:23–3:29 ondiola (melodic)  
3:40–5:12 ondiola (melodic)  
5:23–8:03 ondiola (melodic)  
8:34–41:03 in reverse (see B07@4,75-56.mp3, B06@4,75-56.mp3, B05@4,75-56.mp3, B04@4,75-56.mp3, B03@4,75-56.mp3 and B02@4,75-56.mp3)  
41:40 end

## NMGS0081-556

Scotch 111, 18 cm, 367 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:04:36 end

- Riv@9,5\_01.L-56.mp3

0:26–0:29 GS: “Funziona? Funziona? Funziona?”

0:41–1:59 piano

2:09–3:45 piano

3:57–5:32 piano

5:36–8:24 piano

8:33–10:04 piano

10:26–10:38 GS: “Funziona? O non funziona? Funziona? Funziona. Funzion.”

10:52–13:28 piano

13:29–14:19 piano: *Suite n. 6 “I Capricci di Ty”, VI*

14:20–14:39 piano

14:40–16:44 piano (16:33 restart)

16:57–19:03 piano

19:04–22:33 piano

22:35–24:38 piano

25:36 GS: “Funziona?”

26:05–29:05 piano

29:12–32:27 piano

32:27–33:42 piano

33:52–36:19 piano

36:21–38:08 piano

38:16–40:10 piano

40:18–41:16 piano

41:16–42:19 telephone ringing, GS: “E mo’ chi è. Pronto? Casa McCann, sì, dalla parte di chi? Borgia, guardi la signorina, chi è lei, scusi, non ho capito, perché la signorina è fuori, mi può dire a me. Borgia, lei stava all’Excelsior. Sì, beh, è fuori. Sì, è fuori. Posso fare una commissione. Lei resta? Lei resta a Roma? Via Alessandra, va bè, io posso notare, prego, buonasera, buonasera. Borgia.”

42:37–46:38 piano

46:41–50:54 piano

51:03–56:17 piano: Improvisation n. 110 / *Paralipomeni*, [XIV] / *Suite n. 11 (B)*, [XI]

1:04:36 end

- Riv@9,5-RVRS\_01.R-56.mp3

34:46–40:49 radio broadcast: Karlheinz Stockhausen, *Gesang der Jünglinge* (from 7.06)

40:53–40:58 female radio presenter: “Avete ascoltato *Gesang der Jünglinge* di Karlheinz Stockhausen.”

1:04:36 end

## NMGS0082-518

BASF LGS 35, 18 cm, 547 m

- B04@19-56.mp3  
0:00–0:02 unknown flutist: *Tetratkys, II / Pwyll* (fragment)  
0:02 end
- Riv@9,5\_02.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
1:36:09 end
- Riv@19\_01.L-56.mp3  
Double speed (0.00 – 3.15 see Riv@9,5\_02.L-56.mp3, 32:10–38:38)  
10:11 end
- Riv@19\_02.R-56.mp3  
In reverse, double speed (see Riv@9,5-RVRS\_02.R-56.mp3)  
1:26 end
- Riv@19\_01.R-56.mp3  
In reverse (see Riv@19-RVRS\_01.R-56.mp3)  
10:11 end
- Riv@9,5-RVRS\_02.R-56.mp3  
0:02–0:03 MV: “Quando vuoi ...”  
0:22–1:10 half speed (see B01@19-56.mp3)  
1:16–4:08 two ondiolas (melodic)  
4:11–4:15 half speed (see B04@19-56.mp3)  
4:23–8:03 two ondiolas (melodic, 6:36–6:39 rest)  
8:28–14:39 two ondiolas (melodic/drone)  
8:28–13:18 *Hurqualia, I* (earlier version, 11:38–11:39 gap)  
14:44–18:15 ondiola (very few tones, wide glissandos; starting and ending on A4↓; identical to Riv@9,5\_02.L-56.mp3, 26:44–30:04)  
18:23–21:28 ondiola (on C↑)  
21:39–23:47 ondiola (on B↑, wide glissandos)  
23:52–23:56 ondiola (fragment)  
23:57–25:56 two ondiolas (microtonal; starting and ending on B3↓)  
26:08–31:09 two ondiolas (melodic)  
31:20–34:09 two ondiolas (melodic)  
34:11–34:17 ondiola (fragment)  
35:38–36:24 two ondiolas (melodic, breaks off)  
37:49–41:37 two ondiolas (very few tones; 38:16, 38:34, 38:42, 39:14, 39:26, 39:34 and 40:16 restarts; 40:54–40:55, 41:06–41:07 and 41:22–41:23 gaps)  
41:38 two ondiolas (fragment)  
41:40–42:46 two ondiolas (microtonal; starting on C4↓/B3↑, ending on C5↑)  
44:22–1:03:43 half speed (see Riv@19-RVRS\_01.R-56.mp3, 0:21–10:01)  
1:36:09 end
- B01@19-56.mp3  
0:11–0:35 unknown flutist: *Tetratkys, II / Pwyll* (only the beginning)

0:36 end

- Riv@19\_03.R-56.mp3

In reverse (see B01@19-56.mp3)

0:36 end

- Riv@19\_02.L-56.mp3

0:01–1:20 male radio presenter: “...del granoturco procede regolarmente. Le colture che hanno meno risentito della siccità sono quelle fruttifere.”

Female radio presenter: “In Puglia per quanto la situazione del grano dei seminati non sia così grave come taluni ritengono, tuttavia laddove predominano i terreni superficiali gli effetti della siccità sono palesi. Le colture maggiormente sofferenti sono quelle foraggere, di cui ormai prossima è la falciatura. I cereali invece si presentano invece specie nei terreni argillosi in condizioni migliori e talora molto promettenti. L’aridità del terreno sta seriamente ostacolando il trapianto del tabacco e la semina delle sarchiature estive.”

Male radio presenter: “In Calabria non si può ancora parlare di danni provocati dalla siccità in nessuna zona, nemmeno nel Crotonese, poiché il terreno argilloso resiste abbastanza bene alla carenza di acqua verificatasi negli ultimi tempi. Allo stato attuale pertanto l’andamento è regolare per tutte le colture. Si è solo in stato di allarme nelle zone con terre sciolte dove le piante cominciano a risentire localmente della prolungata.” [From here the talking is overdubbed by another recording.] “... localmente nelle zone di collina e di montagna ... Nelle zone irrigue è stata anticipata l’irrigazione. Le colture arbore ...”

Female radio presenter: “Infine la Sardegna: la situazione dell’agricoltura nell’isola può ...”<sup>1</sup>

1:26 end

- Riv@19\_03.L-56.mp3

Empty

0:36 end

- Riv@9,5\_02.L-56.mp3

0:10–16:28 *Hurqualia*

0:10–4:29 two ondiolas (melodic/drone): **I** (incomplete, starting at m. 9; 2:49 [score m. 100] new section)

4:44–7:37 two ondiolas (melodic): **II**

7:46–11:29 two ondiolas (melodic): **III**

11:35–16:28 some ondiolas (melodic/drone): **IV** (earlier version: identical to the final version up to ca.15:42)

16:49–30:04 *Quartetto n. 2*

16:49–20:31 two (?) ondiolas (microtonal): **I**

20:43–24:32 some ondiolas (microtonal): **II**

24:39–26:37 two (?) ondiolas (microtonal, double speed, wide glissandos): **III** (mm. 52–77 corresponding to mm. 1–26 in reverse) (incomplete: mm. 1–51; complete version see NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 7:53–11:05)

26:44–30:04 ondiola (very few tones, wide glissandos; starting and ending on A2↑; identical to Riv@9,5-RVRS\_02.R-56.mp3, 14:44–18:15)

30:09–34:46 some ondiolas (microtonal): **IV**

34:55–38:38 four ondiolas (microtonal): **V** (34:55–38:14 corresponding to m. 1–54, mm.

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<sup>1</sup> Transcription by Nicola Bernardini.

55–60 is mm. 49–54 in reverse, m. 61 is similar to m. 48, 38:14–38:38 corresponding to mm. 62–67)  
1:26:29–1:29:07 in reverse, half speed (see Riv@19\_02.L-56.mp3)  
1:36:09 end

- Riv@19-RVRS\_01.R-56.mp3  
0:21–5:32 piano (rerecorded from record): *Sonata n. 4, II*  
5:50–10:01 piano (rerecorded from record): *Sonata n. 4, I*  
10:11 end

## NMGS0083-303

BASF LGS 52, 18 cm, 379 m

- A05@4,75-56.mp3  
0:02–6:03 several ondiolas (microtonal; starting on G4/A4↑, ending on G4)  
6:10 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:06:36 end
- Riv@9,5\_01.L-56.mp3  
0:09–0:23 double speed (see A02@4,75-56.mp3)  
0:25–0:26 ondiola (on G4)  
0:30–0:32 ondiola (on G4)  
0:34–3:35 several ondiolas (microtonal; starting on G5/A5↑, ending on G5)  
3:39–9:32 several ondiolas (microtonal; starting on A4↑, ending on A↑/F#↑)  
9:37–13:59 two ondiolas (microtonal; starting on C5, ending on D5↑; beating, difference tones)  
14:03–18:31 several ondiolas (microtonal; starting on B4↑/A4, ending on B4↑ – D5↑; beating)  
18:42–22:42 two ondiolas (microtonal; starting and ending on D5↑)  
23:04–26:54 several ondiolas (23:13 restart; microtonal; starting on D5/Eb5, ending on F#5↓)  
26:57–31:43 several ondiolas (microtonal): *Duo for violin and violoncello, I* (earlier version a: the score follows mostly this version until 30:21 [rest in m. 67], after this point only partially)  
31:48–36:44 several ondiolas (microtonal): *Duo for violin and violoncello, I* (earlier version b, 32:00 restart)  
36:51–41:37 several ondiolas (microtonal): *Duo for violin and violoncello, I* (earlier version c)  
41:39–46:26 several ondiolas (microtonal): *Duo for violin and violoncello, I* (earlier version d)  
46:32–51:15 several ondiolas (microtonal): *Duo for violin and violoncello, I* (earlier version b)  
51:19–54:38 several ondiolas (microtonal; starting on Eb5/C#5↑, 54.03 – 54.23 A↑-major-triad, ending on A4↓; beating and difference tones)  
54:44–57:43 several ondiolas, (microtonal; starting on C#4/C#5/F4, ending on C#5↓; beating)  
57:58–1:01:43 several ondiolas (microtonal; starting on C#5/C#4, 58:14 restart, ending on C#4; 1:00:19, 1:01:05 and 1:01:40 gaps)  
1:01:53–1:05:11 several ondiolas (microtonal; starting on C#5/C#4, ending on C#4; beating)  
1:06:36 end
- A02@4,75-56.mp3  
0:00–0:26 several ondiolas (microtonal; starting on G4/A4, ending on G4↓/G4/A4)  
0:31 end
- A03@4,75-56.mp3  
0:00–0:01 ondiola (fragment on G3)  
0:10 end



- A04@4,75-56.mp3

0:01–0:04 ondiola (fragment on G3)

0:06 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:12–3:58 several ondiolas (microtonal; starting on D5↑/E5↑, 0.15 restart, ending on E5/C#4↓; beating and difference tones)

1:06:36 end

## NMGS0084-23B

Scotch 190, 8 cm, 124 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

21:52 end

- Riv@9,5\_01.L-56.mp3

0:21–8:00 ondiola (melodic): *Preghiera per un'ombra* (extended version: two sections [6:32–6:45 and 7:04–7:14] are not transcribed in the score)

8:08 GS: “Funziona?”

8:19–11:23 ondiola (melodic): *Divertimento n. 4, III*

11:30–14:12 ondiola (melodic): *Ixion, III / Divertimento n. 4, II*

14:20–15:04 ondiola (melodic, breaks off)

21:52 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:13–3:55 ondiola (melodic)

4:03–5:13 ondiola (melodic): *Divertimento n. 2, III*

5:20–6:45 ondiola (melodic)

7:05–8:57 ondiola (melodic)

9:06–11:49 ondiola (melodic)

12:02–17:22 ondiola (melodic): *Tetrakys, IV*

17:27–18:15 ondiola (rerecorded from record, melodic), percussion (17:46–18:02 percussion)

18:15–18:50 ondiola (melodic, double speed)

18:53–21:18 ondiola (melodic, double speed), percussion (19:13–19:24 and 20:24–20:42 percussion)

21:52 end

**NMGS0085-304**

BASF LGS 35, 18 cm, 539 m

- Riv@19\_01.L-56.mp3

0:16–24:49 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”*

0:16–1:47 **I**

2:02–3:19 **II**

3:33–5:18 **III**

5:30–7:20 **IV** (breaks off in p. 17, third accolade, third measure)

7:25–8:54 **V**

9:00–10:14 **VI** (transcribed only up to 9:55)

10:21–12:56 **VII**

13:06–14:46 **VIII**

14:51–14:53 piano (fragment)

14:56–15:54 **IX**

16:03–16:56 piano (rerecorded from record, not the tenth movement of the *Capricci*)

16:57 piano (fragment)

17:06–18:35 **XI**

18:48–20:17 **XII**

20:30–21:15 **XIII**

21:16–21:50 **XIV**

22:10–24:49 **XV**

47:23 end

- Riv@19\_01.R-56.mp3

Empty

47:23 end

## NMGS0086-25B

Scotch 111, 8 cm, 90 m

- Riv@9,5\_01.R-56.mp3

In reverse (Riv@9,5-RVRS\_01.R-56.mp3)

15:50 end

- Riv@9,5\_01.L-56.mp3

0:15–3:17 *Ixion, V / Divertimento n. 4, IV* (incomplete, only first section up to p. 16, second last staff, double barline)

4:50–8:48 ondiola (melodic)

9:02–11:31 ondiola (melodic)

15:50 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:10–4:02 ondiola (melodic)

4:11–8:52 ondiola (melodic)

9:01–10:44 ondiola (melodic)

10:53–15:08 ondiola (melodic)

15:50 end

## NMGS0087-35B

BASF LGS, 7,5 cm, 68 m

- Riv@9,5\_01.R-56.mp3

Empty

12:00 end

- Riv@9,5\_01.L-56.mp3

0:10–3:08 ondiola (melodic): *Ixion, II*

3:23–6:59 ondiola (melodic; 4:47–4:53, 5:01–5:10 and 6:35–6:39 gaps)

7:04–10:02 ondiola (melodic)

10:11–10:28 ondiola (melodic)

10:31–11:07 ondiola (melodic)

12:00 end

## NMGS0088-646

Scotch 111, 18 cm, 365 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:04:26 end

- Riv@9,5\_01.L-56.mp3

0:54–4:02 piano

4:16–9:55 piano

10:06–15:24 piano

15:40–15:58 female radio presenter: "... per archi, due corni, clarinetto, clarinetto basso e arpa. Ruhig schreitend, Tema con variazioni."

Male radio presenter: "Dei tre capostipiti della scuola dodecafonica ..."

16:20–25:08 radio broadcast, concert recording: Anton Webern, *Symphonie* op. 21

25:09–25:18 applause

25:19–25:54 symphonic orchestra (early twentieth century, fragment)

25:54–26:19 symphonic orchestra (early twentieth century, fragment)

26:28–26:37 orchestra and bass voice (operatic music, early twentieth century, fragment)

26:38–49:59 record: Arnold Schönberg: *Pierrot lunaire* op. 21 (without the beginning, 37:44 restart, up to n. 20 *Heimfahrt*)

50:24–57:12 record: Arnold Schönberg: *Fünf Klavierstücke* op. 23

50:24 I

52:55 II

54:09 III (without the first two notes)

57:13–1:04:14 Arnold Schönberg, *Suite for piano* op. 25

57:13 *Präludium* (without the first two notes)

58:03 *Gavotte* (without the first note)

59:08 *Musette* (without the first two notes)

1:00:29 *Gavotte* (without the first two notes)

1:01:33 *Intermezzo* (without the first chord, breaks off in m. 19)

1:02:47 *Menuett* (begins in the third measure, breaks off at the beginning of the *Trio*)

1:04:26 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:41–5:06 piano

5:25–7:54 piano

9:15–32:32 Pierre Boulez: *Structures pour deux pianos* (24:41 *Deuxième livre*, only up to the first part)

32:37–45:45 Olivier Messiaen: *Oiseaux exotiques*

45:52–48:54 piano (imitating the style of Messiaen)

49:00–56:40 piano ("romantica")

56:50–59:48 piano

1:04:26 end

## NMGS0089-226

Scotch 215, 7,5 cm, 92 m

- Riv@19\_01.L-56.mp3

0:00–1:56 piano (rerecorded from record): *Paralipomeni*, [X] / *Suite n. 11 (B)*, [VII] (the first 35 seconds are missing)

1:59–4:32 ondiola (rerecorded from record, melodic)

4:36–7:01 piano

8:05 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

8:05 end

- Riv@19-RVRS\_01.R-56.mp3

0:06–2:00 two ondiolas (microtonal; starting on C5↓/B3↑, 0:14 and 0:16 restarts, 1:27 and 1:40 interruptions, ending on D4/E4↓, breaks off)

2:08–2:15 GS: “Pronto, pronto, pronto”

2:19–4:31 two ondiolas (melodic)

4:54–7:38 ondiola (melodic): *Canti del Capricorno* (n. 6 of the Wergo edition 1987)

8:05 end

## NMGS0090-347

Scotch 111, 18 cm, 388 m

- Riv@19\_01.L-56.mp3

0:09–1:55 piano

1:56–3:04 piano

3:09–4:25 piano

4:25–5:11 piano

5:14–5:45 piano

5:52–7:34 piano

7:45–13:22 piano

13:35–15:24 double speed (see Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 27:12–30:48)

19:47 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:02:26 end

- Riv@9,5\_01.L-56.mp3

0:00–11:38 piano improvisation session<sup>1</sup>: *Quattro Illustrazioni*

0:00–2:47 **I** (from the second stave, last note not transcribed)

2:52–6:18 **II**

6:20–8:16 **III**

8:31–11:27 **IV**

11:32–11:36 FV: "...", GS: "Voyons, ..."

12:16–17:44 piano

17:45–20:32 piano

20:50–25:07 piano

25:10–37:04 piano improvisation session<sup>2</sup>

25:34–28:42 piano: *Suite n. 10 "Ka", I*

28:53–31:16 piano: *Suite n. 10 "Ka", II*

31:24–33:44 piano: *Suite n. 10 "Ka", III*

34:01–36:55 piano: *Suite n. 8 "Bot-ba", V*

37:50–42:49 piano

42:59–46:15 piano

46:26–48:46 piano

48:53–52:09 piano

52:17–55:32 piano

55:42–1:02:14 piano

1:02:26 end

- Riv@19\_01.R-56.mp3

In reverse

19:47 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:09–8:21 piano

9:31–35:47 half speed (see Riv@9,5-RVRS\_01.R\_stretched\_to\_19.MP3)

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<sup>1</sup> All four movements of the *Illustrazioni* were improvised consecutively in one single session.

<sup>2</sup> These four movements were improvised consecutively in one single session, too.



36:24–40:00 piano  
1:02:26 end

Addition:

- Riv@19\_01.L-56\_stretched\_to\_9,5.MP3  
0:19–26:43 half speed (see Riv@19\_01.L-56.mp3, 0:09–13:22)  
27:12–30:48 piano  
39.35 end
- Riv@9,5-RVRS\_01.R\_stretched\_to\_4,75.MP3  
4:45–7:41 piano  
7:45–9:01 piano (identical to Riv@19\_01.L-56.mp3, 3:09–4:25)  
9:01–9:48 piano (identical to Riv@19\_01.L-56.mp3, 4:25–5:11)  
9:50–10:20 piano (identical to Riv@19\_01.L-56.mp3, 5:14–5:45)  
10:28–12:10 piano (identical to Riv@19\_01.L-56.mp3, 5:52–7:34)  
12:21–17:57 piano (identical to Riv@19\_01.L-56.mp3, 7:45–13:22)  
31:13 end

## NMGS0091-340

Scotch 215, 8 cm, 54 m

- Riv@19\_01.L-56.mp3

0:03–0:21 ondiola (?) (on C5↑)

1:03–2:37 toy piano (on C5 and G4, from 1:30 male voices playback on C4 and G3)

4:51 end

- Riv@19\_01.R-56.mp3

0:03–0:21 ondiola (?) (on C5↑)

1:07–2:37 toy piano (on C5 and G4, from 1:34 male voices playback on C4 and G3, identical to Riv@19\_01.L-56.mp3, 1:03–2:33)

2:55–4:37 in reverse (see Riv@19-RVRS\_01.R-56.mp3, 0:13–1:55)

4:51 end

- Riv@19-RVRS\_01.R-56.mp3

0:13–1:55 conch shell: *Pfhat, I*

1:55 end

Addition:

- Riv@19\_01\_L+R.MP3 [two-channel recording]

Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3:

0:00–1:33 toy piano on C5 and G4, male voices playback on C4 and G3<sup>1</sup>

1:34 end

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<sup>1</sup> Similar to NMGS0179-520, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3.

## NMGS0092-517

BASF LGS, 18 cm, 366 m

- Riv@19\_01.L-56.mp3  
0:08–0:16 ondiola (fragment)  
4:02–6:29 ondiola (melodic, wide glissandos; 4:02–4:08 very low volume)<sup>1</sup>  
6:29–8:59 ondiola (melodic)  
9:08–11:10 ondiola (melodic)  
11:13–13:06 ondiola (very few notes, wide glissandos)  
13:06–15:49 ondiola (very few notes, wide glissandos)  
15:50–17:56 ondiola (very few notes, wide glissandos)  
17:59–21:10 ondiola (melodic, 20:46 gap)  
21:12–23:04 ondiola (melodic)  
23:07–25:38 ondiola (melodic)  
25:42–27:11 ondiola (melodic)  
27:17–30:10 ondiola (melodic)  
30:18–32:13 ondiola (melodic, wide glissandos; breaks off)  
32:14 end
- Riv@19\_01.R-56.mp3  
In reverse (see Riv@19-RVRS\_01.R-56.mp3)  
32:14 end
- Riv@19-RVRS\_01.R-56.mp3  
0:00–0:04 ondiola (fragment)  
0:16–3:17 ondiola (melodic, wide glissandos)<sup>2</sup>  
    0:16–2:06 *Wo-Ma, I*  
3:26–6:33 ondiola (melodic)  
6:43–9:24 ondiola (melodic, wide glissandos): *Tre studi for Eb clarinet, III*  
9:25–10:48 ondiola (melodic)  
10:56–12:49 ondiola (melodic)  
12:58–14:25 ondiola (melodic)  
14:32–16:22 ondiola (melodic)  
16:30–20:46 ondiola (melodic)  
20:47–22:57 ondiola (melodic, wide glissandos)  
23:02–23:07 piano (fragment)  
23:21–26:17 ondiola (melodic, wide glissandos)<sup>3</sup>  
26:17–29:28 ondiola (melodic, wide glissandos)  
    26:17–29:00 *Tre studi for Eb clarinet, II*  
29:28–31:48 ondiola (melodic): *Tre studi for Eb clarinet, I*  
32:14 end

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<sup>1</sup> 4:05–32:14 copy of NMGS0005-37B, Audio 1-RVRS\_02.R-56\_stretched\_to\_4,75.MP3, 0:16–30:04 (rests are reduced).

<sup>2</sup> 0:16–23:07 copy of NMGS0005-37B, Riv@9,5.L-56\_stretched\_to\_4,75.MP3, 0:41–23:45.

<sup>3</sup> 23:21–31:49 copy of NMGS0005-37B, Riv@9,5.L-56\_stretched\_to\_4,75.MP3, 27:42–36:23.

## NMGS0093-102M

Geloso 195/N, 8 cm, 82 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

14:35 end

- Riv@9,5\_01.L-56.mp3

0:58–2:09 piano

2:17–3:31 piano

3:38–6:03 piano

6:13–11:59 piano

14:35 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:14–1:00 double speed (see addition: Riv@9,5-RVRS\_01.R-56.mp3\_stretched\_to\_4,75.MP3)

1:03–3:35 electronic composition (2:13, 2:44 MV: « ... des permutations. »)

3:36–4:18 electronic composition (3:38 GS: « Un peu plus fort peut-être. » MV: « Non non, c'est pianissimo. » GS: « Ah c'est pianissimo. » MV: « Juste un peu plus. »)

4:23–4:56 electronic composition

4:57–8:03 Bruno Maderna: *Notturmo* (electronic composition, 1956; incomplete, from 0.13)  
5:34 MV: « Vous entendez bien? C'est Maderna. »

6:04 GS: « Alors ça je trouve qu'on peut faire ça exactement avec des instruments indochinois, de la Russie et toutes ces choses-là également. » MV: « Ah, pas tout à fait quand-même. Moi j'ai voulu essayer une pensée purement, enfin, électronique. »

8:11–8:15 piano

8:17–8:48 piano

8:52–9:47 piano

9:51–10:50 piano

10:51–12:59 piano

13:00–13:05 piano (fragment)

13:08–14:34 piano

14:35 end

Addition:

- Riv@9,5-RVRS\_01.R-56.mp3\_stretched\_to\_4,75.MP3

0:05–1:38 piano

1:39 end

## NMGS0094-267

Geloso, 8 cm, 118 m<sup>1</sup>

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

20:54 end

- Riv@9,5-TiSh\_01.L-56.mp3

0:15–40:46 GS: *Peut-on croire ?* (earlier version, first and second section)<sup>2</sup>

0:15–5 :09 restart

5:16–6:01 ondiola (fragment, 5:18 restart)

6:06–7:49 ondiola (fragment, 6:09 restart)

7:53 ondiola (fragment)

7:55 restart

20:16–24:07 ondiola (melodic)

24:15–20:16 ondiola (fragment; 24:24, 24:45, 33:34, 33:57, 36:20, 36:58 and 40:42 restarts)

41:48 end

- Riv@9,5\_01.L-56.mp3

Double speed (see Riv@9,5-TiSh\_01.L-56.mp3)

20:54 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:04–5:11 many ondiolas (microtonal, 4:59 new section, 5:11 restart)

0:04–5:07 *Anahit* (first section up to m. 91)<sup>3</sup>

4:59–5:11 *Quartetto n. 4* (incomplete earlier version, mm. 203/3–208/1)<sup>4</sup>

5:12–6:15 several ondiolas (microtonal): *Quartetto n. 4* (incomplete earlier version, mm. 134–157 / 168–192 / 214–227/1)<sup>5</sup>

6:16–18:11 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 12:33–36:23)

20:54 end

- Riv@9,5-TiSh\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

41:48 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:07–12:31 half speed (see Riv@9,5-RVRS\_02.R-56.mp3, 0:03–6:15)

12:33–12:37 GS: « Un, deux, trois, quatre, cinq, six. »

12:41–36:22 GS: *Peut-on croire ?* (earlier version, first section b; 16:49, 24:59, 27:22, 34:57, 36:10 and 36:18 restarts)<sup>6</sup>

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<sup>1</sup> Perhaps the box has been switched with that of NMGS0012-102J because that tape, besides the essay (“conversazione”), also contains Berio’s *Sequenza n. 3*, interpreted by Cathy Berberian (“Sequenza Cathy”).

<sup>2</sup> 0:15–33:30 corresponding to NMGS0223-133, Riv@9,5-RVRS\_01.R-56.mp3, 27:11–46:34; 33:34–40:36 corresponding to NMGS0223-133, Riv@9,5\_01.L-56.mp3, 33:34–40:36.

<sup>3</sup> Second section of *Anahit*: NMGS0148-136, Riv@19\_03.L-56.mp3, 0:06–6:14.

Complete version without cadence: NMGS0177-309, Riv@19\_01\_L+R-56.mp3, 0:08–10:01.

Reconstructed version see addition, *Anahit\_94\_148.MP3*.

<sup>4</sup> Identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 27:29–27:40.

<sup>5</sup> Identical to NMGS0154-315, Riv@9,5\_02.L-56.mp3, 24:10–25:18 and NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 24:26–25:26 / 25:53–26:56 / 27:55–28:39.

<sup>6</sup> Corresponding to NMGS0223-133, Riv@9,5-RVRS\_01.R-56.mp3, 13:25–26:58.

41:48 end

Addition:

- Anahit\_94\_148.MP3 [left channel: NMGS0094-267, Riv@9,5-RVRS\_02.R-56.mp3, 0:04–4:59, right channel: NMGS0148-136, Riv@19\_03.L-56.mp3, 0:14–6:14]  
0:03–11:00 many ondiolas: *Anahit*  
11:00 end

## NMGS0095-335

Scotch 215, 13 cm, 247 m

- Riv@9,5\_01.R-56.mp3

32:03–35:47 several ondiolas (starting on A5↓, ending on G#5; second ondiola in reverse)

35:52–41:16 half speed (see addition: Riv@9,5\_01.R-56.mp3\_stretched\_to\_19, 17:56–20:38)

43:37 end

- Riv@9,5\_01.L-56.mp3

0:22–4:10 two ondiolas (starting on A4↓, ending on G#4)

4:20–7:51 two ondiolas (starting on B3, ending on B3↑)

7:52–7:53 ondiola (fragment)

8:01–11:08 two ondiolas (starting on Bb4↑, ending on B4/B4↓)

11:16–16:19 several ondiolas (starting on C#4↑, ending on Eb4)

16:29–18:53 two ondiolas (melodic)

19:00–21:27 two ondiolas (melodic)

21:37–24:45 two ondiolas (melodic)

24:50–29:27 two ondiolas (starting on C#4, ending on E5↓)

29:37–35:01 many ondiolas: *In nomine Lucis*

35:11–39:07 ondiola (melodic)

39:20–41:18 mandolin

43:37 end

- Riv@9,5-RVRS\_01.R-56.mp3

In reverse (see Riv@9,5\_01.R-56.mp3)

43:37 end

Addition:

- Riv@9,5\_01.R-56\_stretched\_to\_19.MP3

17:56–20:38 two ondiolas (melodic, second ondiola in reverse)

21:48 end

## NMGS0096-115

Soundcraft 50, 8 cm, 114 m

- VSpeed@4,75.R-56.mp3

In reverse (see VSpeed@4,75-RVRS\_01.R-56.mp3)

40:35 end

- VSpeed@4,75.L-56.mp3

1:17–4:04 two ondiolas (melodic)

4:15–7:31 two ondiolas (melodic/microtonal)

7:42–8:41 ondiola (melodic)

8:57–11:30 ondiola (melodic/microtonal)

11:47–12:01 ondiola (fragment)

12:53–14:50 ondiola (melodic)

15:03–15:06 ondiola (fragment)

15:09–18:03 ondiola (melodic)

18:42–24:02 ondiola (melodic, 22:25 new section)

24:12–24:56 ondiola (melodic)

24:59–25:05 telephone ringing

25:18–25:22 ondiola (fragment)

25:24–26:03 two ondiolas (melodic)

26:15–26:37 Tibetan ritual music, from 26:31 simultaneously with ondiola (melodic)

26:38–33:03 two ondiolas (very few tones/microtonal/melodic, 28:12 and 29:47 new sections)

33:13–33:54 ondiola (melodic)

34:00–34:31 GS and MV (probably Salvatore Pilosu, the butler of Scelsi)

Doorbell ringing

MV: “Non arriva nessuno, aspetto giù?”

GS: “Sì, beh –“

MV: “Dica.”

GS: “Non so adesso cosa posso fare serio.”

MV: “Va bene dico tanto aspetto giù.”

GS: “Sì, aspetti giù e – in caso poi ti chiamo.”

34:44–39:18 two ondiolas (melodic, 37:55 new section)

40:35 end

- VSpeed@4,75-RVRS\_01.R-56.mp3

0:15–0:18 sound fragment

1:16–8:34 ethnic music

8:56–12:44 two ondiolas (melodic/microtonal, from 11:33 second ondiola)

12:56–15:46 ondiola (melodic)

16:01–23:14 two ondiolas (melodic, from 16:22 second ondiola, 19:20 and 21:45 new sections)

23:40–30:13 two ondiolas (melodic/drone): *Hurqualia, I* (extended earlier version; from 24:49 second ondiola)

30:44–30:45 GS: “Una spi...”

30:54–30:57 ondiola (fragment)

31:07–31:21 ondiola (fragment)

31:26–35:29 ondiola (melodic)

40:35 end



- Riv@9,5\_01.R-56.mp3  
In reverse, double speed (see VSpeed@4,75-RVRS\_01.R-56.mp3)  
20:17 end

- Riv@9,5\_01.L-56.mp3  
Double speed (see VSpeed@4,75.L-56.mp3)  
20:17 end

## NMGS0097-558

Scotch 190, 18 cm, 528 m

- Riv@19\_01.L-56.mp3

0:06–4:45 two ondiolas (melodic/drone)

0:06–4:24 *Hurqualia, I* (2:46–2:47 gap)

5:51–8:54 two ondiolas (melodic): *Hurqualia, II*

9:03–12:44 two ondiolas (melodic): *Hurqualia, III*

12:56–16:48 several ondiolas (melodic/drone): *Hurqualia, IV*

17:49–18:05 GS: “Funziona? Funziona? Funziona? Funziona? Uno, due, tre, quattro, cinque, sei, sette, otto, nove, dieci.”

18:14–18:21 tape-machine winding noise

18:24–18:27 GS: “Uno, due.”

18:38–18:58 tape-machine winding noise

19:03–19:11 GS: “A, a, a, a.”

19:17–21:57 tape-machine winding noise (double speed; 21:52–21:57 see Riv@9,5\_01.L-56.mp3, 0:05–0:14)

21:58–26:46 double speed (see Riv@9,5\_01.L-56.mp3, 0:16–9:52)

26:47–26:52 Tibetan ritual orchestra

27:07–28:26 double speed (see Riv@9,5\_01.L-56.mp3, 10:36–16:19)

28:26 end

- Riv@9,5\_01.R-56.mp3

Empty

35:32 end

- Riv@9,5\_01.L-56.mp3<sup>1</sup>

0:05–0:14 tape-machine winding noise

0:16–1:01 MV (probably Vieri Tosatti) and GS exploring the phonemes in the choir part of *Uaxuctum*

MV: “Effe e erre, insieme.”

MV/GS: “Fff...”/“Rrr...”

MV: “Contrario.”

GS: “Sì.”

MV/GS: “Rrr...”/“Fff...”

GS: “Ancora una volta, io faccio il soffio.”

MV: “Sì.”

MV/GS: “Fff...”/“Rrr...”

0.48 MV: “Acca semplice: hhh..., acca con accento: khhh...”

2:42–4:03 sample recording: *Uaxuctum, I* (incomplete, mm. 1–19; traffic noise, glissando upward)

4:04–4:06 GS, pulsating echo

4:24–9:53 sample recording: *Uaxuctum, I* (mostly final version, from m. 2/2; 8:04–8:25 earlier version [14:21–14:43 final version])<sup>2</sup>

9:53–10:05 Tibetan ritual orchestra (half speed; see Riv@19\_01.L-56.mp3, 26:47–26:52)

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<sup>1</sup> See also the identical recordings of *Uaxuctum* on NMGS0168-142, Riv@9,5-RVRS\_01.R-56.mp3.

<sup>2</sup> Incomplete earlier version on NMGS0015-281, Riv@9,5-RVRS\_01.R-56.mp3, 13:02–15:11. Material for *Uaxuctum* see also on NMGS0163-630, Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_38\_in\_reverse.MP3 and Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_19\_in\_reverse.MP3.

10:36–16:19 sample recording: *Uaxuctum, I* (earlier version, from m. 2/2; 11:56–11:59 extended, 14:19–14:21 extended, 14:21–14:43 final version, 14:43–14:44 extended, 15:02–15:14 gap)  
16:20–16:22 Tibetan ritual orchestra (half speed, identical to 9:53–9:55)  
16:46–19:31 sample recording: *Uaxuctum, III*  
19:49–22:34 unknown sound sources: *Uaxuctum, IV*  
22:47–25:46 two ondiolas (one tone on C#3, strong fifth partial)  
25:48–30:12 unknown sound sources: *Uaxuctum, II*  
30:17–33:28 sample recording: *Uaxuctum, V*  
33:45–34:28 sample recording/electronic sounds: Edgard Varèse, *Déserts*, first interpolation  
33:45–33:52 identical to 4.14 – 4.21 of the world premiere recording  
33:52–33:54 gap  
33:54–34:28 identical to 4:26–5:01 of the world premiere recording (restart with glissando)  
35:15–35:23 GS: “Pronto, pronto, pronto. Uno, due, tre, quattro, cinque.”  
35:32 end

- Riv@19\_01.R-56.mp3  
Empty  
46:40 end

## NMGS0098-415

Scotch 215, 13 cm, 280 m

- Riv@9,5\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)

49:29 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:26–25:19 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:26–4:39 “Un forse qualcuno vorrebbe che io parlassi del fascismo o di Mussolini.” (pp. 305, 307–308)

4:50 “Incontrai anche Ciano e Edda Mussolini.”

5:59 “E che rimasta una certa facilità di mano ...” (Prologo, earlier version)

6:15 “Vi furono molti altri sogni tuoi ...” (Prologo, earlier version)

7:26 “... ciò che hai detto quello che mi fu dato.” 7:52–8:23 “Non ti preoccupare!

Racconta della tua musica, dei tuoi dottori e di ciò che hai fatto per liberarti dei tuoi mali – o forse senza saperlo per aggravarli.” (Prologo, earlier version)

8:38 “Che cos’è la musica per me?” (pp. 1–3)

11:28 “In certa conoscenza occulta ...” (p. 3)

11:56 “... cioè sonoro.” (pp. 3–4)

12:34 “In ogni modo quello che a me interessa è appunto di cercare, di tentare, di manifestare – con strumenti o con voce – una parte ...” (p. 4)

13:07 “Nella tradizione indiana, per esempio, si ritrova un’idea assai interessante ...” (p. 4)

13:21 “... simultaneamente, si può dire, spirituale e sessuale ...” (p. 4)

14:07 “... giacché l’intero universo è un’unità di vibrazione.” (p. 4)

14:16 “Ciò, naturalmente, spiega poi anche quanto sia importante il suono giusto ...” (pp. 4–5)

14:51 “Poiché solo appunto la voce giusta, il suono giusto ...” (p. 5)

15:07 “E, per inciso, aggiungerò – come del resto si sa – che nell’alta magia qualunque formula ...” (pp. 5–6)

17:17 “Ricordo che in una delle Upanishad, per esempio, si dice ...” (p. 6)

17:54 “E i tibetani dicono che appunto i riti ...” (p. 6)

18:09 “Quindi, in un certo senso la missione, il compito del musicista ...” (p. 6)

18:37 “Oggi sembra che soprattutto in Occidente ...” (pp. 6–7)

19:47 “... le rivolge neppure all’alto.” (p. 7)

20:19 “... dall’interruzione di questo circolo di vibrazioni ...” (p. 7)

20:40–21:07 “Tutto ciò naturalmente non è che l’avesse capito subito ...” (p. 7)

21:16 “Da aggiungere alla storia dello stregone. Dopo lessi alcuni libri sull’Africa e anche sulla magia medica ...”

21:33 – 22:46 “... alquanto sembra in molti riti appunto di guarigione e per cacciare i demoni nel corpo del malato ...”

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<sup>1</sup> Giacinto Scelsi had the tapes transcribed by Antonietta Alfano. He corrected and completed the typed version by hand. In addition to this first version, there is a second typed version, which incorporates the corrections and additions and contains further handwritten corrections. This second version was reportedly completed a few years after the first by Antonietta Alfano and Scelsi slated this version for publication. He had the typed version bound in two blue linen volumes. The first volume is numbered from page 1 to 344, the second from 344 to 692. The page 344 therefore occurs twice. The page with the prologue does not have a page number. The original Italian text of *Il sogno 101* was first published in 2010 (edited and commented by Luciano Martinis and Alessandra Carlotta Pellegrini, Macerata: Quodlibet). The edition follows the second typed version and also contains its pagination. In the protocol presented here, page numbers refer to the printed edition. In addition, the beginnings of the individual takes were transcribed.

22:59 “Ho ... ho tre chiacchieroni con me ...” (Prologo)  
23:51 “No, chiacchierone, questi non li racconterò.” (Prologo)  
24:29–25:19 “E va bene. Come vuoi.” (Prologo)  
49:29 end

• Riv@9,5\_02.L-56.mp3

0:06–48:04 GS: *Il sogno 101, Prima parte*

0:06 “Ora ...”

0:10–6.50 “Ora vi voglio raccontare una storia.” (“Storia di un imperatore cinese”, pp. 636–639)

2:08 “Volete cinque anni di tempo, ...” (p. 637)

3:05 “Ma quanto tempo Vi ci vuole ancora?” (p. 638); 6.41 “Questa è una storia vera, classica cinese e probabilmente Zen.” (p. 636); 6.52 “Ma che significa ciò?”

9:45 “Se poi prendiamo degli esempi più complessi o più lunghi ...”

10:43 “La registrazione invece su nastro magnetico ...”

11:35 “Ora, colui che può comporre qualcosa in due o dieci minuti ...” (p. 644)

13:31 “Ma le nostre dita e la nostra mente non può seguire questa velocità ...”

13:58 “Vi è una velocità di percezione interna ...” (p. 644)

14:24 “Detto tutto questo ...” (p. 644)

16:13 “Chi sono in fondo questi artisti o questi uomini ...” (pp. 644–645)

20:05–20.54 “Continuerò quindi ad operare nel modo che mi è concesso ...” (p. 645)

21:14 “E perché tutti questo non dici, perché ti limiti a raccontare i fattarelli e non ciò che sai?”

22:07 “... del tempo che fu e dello spazio che era?” (Prologo)

22:16 “... di ciò che sei e tu lo sai?”

22:23–22:28 “Tu lo sai, perché tu non lo dici?”

23:02 “Ora però, mentre che per un disegno o per un quadro ciò sembra possibile, per esempio pare anche che quadri di Pollock, si sono stati eseguiti a una grandissima velocità ...”

26:21 “Non parliamo poi dei pezzi di musica di durata maggiore più lungo, una sonata per esempio ...”

26:48 “... inconcepibile che questi possono essere segnati su una carta musicale in uno spazio così breve ...”

27:05 “L’esecuzione, sì, la registrazione di questi pezzi dura esattamente dieci o quindici minuti ...”

27:27 “La percezione invece di queste composizioni ...”

28:07 “Né è stata finora inventata una stenografia così veloce ...”

28:24 “... la velocità di percezione dei suoni ...”

28:34 “Quindi non vi assolutamente possibilità di scrittura musicale ...”

28:46 “Se non a posteriori e non in modo diretto.”

28:56 “Resta poi a vedere, anche se coloro che possono trasmettere ...”

30:06 “... una abbandono di altre facoltà, di concentrazione, di attenzione ...”

30:31 – 33:43 “Sì, lo so, Chopin pare che ricevesse anche lui queste musiche in modo non tradizionale così e anche Mozart ...”

34:00–39:44 “Essa mi portò anche in un paio di salotti letterari ...” (pp. 223–226)

39:56 “A Lausanne c’era anche un pianista ...”

40:48 “... a Losanna, svizzera naturalmente, che lo trattava ...”

41:12 “Egli aveva anche un gatto, un gatto molto turbolento ...”

41:59 “Sono delle storielle che circolavano a Lausanne. Un altro personaggio era un signore di una certa età ...” (p. 350)

43:37 “Quando si andava a casa sua ...” (pp. 350–351)

44:16 “Credo che sia morto da poco.” (p. 351)  
44:31 “... e ispirava perciò un misto di nostalgia ...” (p. 351)  
44:43 “... ed anche perciò una certa tristezza.” (p. 351)  
44:50 “... violette di Parma ...” (p. 351)  
44:59 “Vi era anche poi l’editore Mermod, ...” (p. 351)  
45:44 “Alla Masuillère, poi vicino a Lausanne, così abitava in una villa Jacques Masui ...”  
(pp. 351–352)  
47:32 “Mi aveva tra l’altro chiesto un articolo o un saggio sulla creazione musicale ...”  
47:59–48:04 “Ne avemmo soltanto uno scambio di lettere su questo argomento.”  
49:29 end

## NMGS0099-125

Soundcraft 50, 8 cm, 119 m

- VSpeed@4,75.R-56.mp3

Empty

42:06 end

- VSpeed@4,75.L-56.mp3

0:07–0:30 rerecorded from record: *La Nascita del Verbo, I* (in reverse; m. 106–112, Roger Désormière)

0:59–2:14 ondiola (melodic)

2:36–3:23 ondiola (melodic/microtonal)

3:32–5:30 ondiola (melodic)

5:45–8:14 two ondiolas (melodic, from 7:19 second ondiola)

8:23–15:13 two ondiolas (melodic/very few tones, 10:02 and 12:29 new sections)

15:34–15:50 two ondiolas (fragment)

15:57–19:10 two ondiolas (melodic)

19:26–23:33 two ondiolas (melodic)

24:27–24:44 ondiola (melodic, fragment)

24:54–36:52 two ondiolas (melodic; 26:24, 28:24, 31:15 and 33:44 new sections)

37:02–38:07 distorted sounds

38:08–38:50 distorted sounds

38:50–40:26 distorted sounds

40:34–41:42 distorted sounds

42:06 end

- Riv@9,5\_01.R-56.mp3

Empty

21:03 end

- Riv@9,5\_01.L-56.mp3

Double speed (see VSpeed@4,75.L-56.mp3)

21:03 end

## NMGS0100-376

BASF LH Super, 13 cm, 273 m

- Riv@38\_01.L-56.mp3

0:01–6:51 unidentified sound sources: *Pranam I* (tape part, final two-channel version)<sup>1</sup>  
12:01 end

- Riv@38\_01.R-56.mp3

0:01–6:56 unidentified sound sources: *Pranam I* (tape part, final two-channel version)<sup>2</sup>  
12:01 end

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<sup>1</sup> Identical to NMGS0101-175, Riv@19\_01.L-56.mp3.

<sup>2</sup> Identical to NMGS0101-175, Riv@19\_01.R-56.mp3.



## NMGS0101-175

AGFA PER 555, 18 cm, 170 m

- Riv@19\_01.L-56.mp3

0:10–7:02 unknown sound sources: *Pranam I* (tape part, final two-channel version)<sup>1</sup>  
15:00 end

- Riv@19\_01.R-56.mp3

0:10–7:07 unknown sound sources: *Pranam I* (tape part, final two-channel version)<sup>2</sup>  
15:00 end

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<sup>1</sup> Identical to NMGS0100-376, Riv@38\_01.L-56.mp3.

<sup>2</sup> Identical to NMGS0100-376, Riv@38\_01.R-56.mp3.

## NMGS0102-328

BASF LGS 35, 18 cm, 412 m

- Riv@19\_01.L-56.mp3

0:00–1:17 guitar: *Ko-Tha, II / TKRDG, II* (incomplete, from m. 73; 0:00–0:13 erased, recording still faintly audible, score mm. 73–88)

1:25–4:09 guitar

4:17–9:14 guitar

9:15–9:39 recording: strings (fragment)

9:41–9:44 ondiola (fragment)

9:53–17:12 guitar: *Ko-Tha, I* (16:29–16:46 not transcribed)

17:27–25:44 guitar (half speed): *Okanagon* (original speed see Riv@38\_01.L-56.mp3, 0:02–4:10)

25:48–31:35 guitar: *Ko-Tha, III*

31:39–34:54 double speed (see Riv@9,5\_01.L-56.mp3, 11:46–18:17)

35:19–35:23 radio presenter: “Summertime, les feuilles mortes, sopra la ...”

35:24–35:40 radio broadcast: Charles Chaplin, *Smile* from *Modern Times* in an arrangement with Tchaikovsky’s first piano concerto)

35:42–35:51 double speed (see Riv@9,5\_01.L-56.mp3, 19:53–20:11)

36:12 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

20:52 end

- Riv@9,5\_01.L-56.mp3

0:06–11:39 guitar (half speed)

11:46–12:08 guitar (12:03 restart)

12:14–16:34 guitar: *TKRDG, III* (echoes, 16:11–16:28 not transcribed)

16:35–18:17 guitar

19:07–19:48 half speed (see Riv@19\_01.L-56.mp3, 35:19–35:40)

19:53–20:11 unknown composition for violin and piano (fragment)

20:52 end

- Riv@38\_01.L-56.mp3

0:02–4:10 guitar: *Okanagon* (original speed, final speed see Riv@19\_01.L-56.mp3, 17:27–25:44; 2:18 restart)

4:12–4:21 double speed (see Riv@19\_01.L-56.mp3, from 25:48)

4:22 end

- Riv@19\_01.R-56.mp3

0:00–0:13 guitar: *Ko-Tha, II / TKRDG, II* (incomplete, mm. 73–88)

26:06–31:45 in reverse, double speed

31:45–32:29 guitar

32:29–36:08 in reverse

36:12 end

- Riv@38\_01.R-56.mp3

Empty

4:22 end

- Riv@9,5-RVRS\_01.R-56.mp3
  - 0:11–3:53 guitar
  - 4:08–5:11 half speed (see Riv@19-RVRS\_01.R-56.mp3, 1:57–2:36)
  - 5:13–20:10 radio broadcast: concert recording (December 13, 1965, Rome; RAI, March 11, 1966)<sup>1</sup>
    - 5:13–7:24 William O. Smith, *Studies* for clarinet solo (5:49 restart; William O. Smith, clarinet)
    - 7:25–8:57 in reverse (erased clarinet still faintly audible)
    - 8:58–9:14 William O. Smith, *Studies* for clarinet solo (continuation)
    - 9:19–9:20 applause
    - 9:20–13:44 William O. Smith, *Improvisations 1965* for clarinet and piano (William O. Smith, clarinet; John Eaton, piano)
    - 13:44–17:40 concert recording: Charles Ives, *Three Quarter-Tone pieces*, I (Jane Smith, John Eaton)
    - 17:40–20:10 concert recording: Charles Ives, *Three Quarter-Tone pieces*, II (breaks off)
  - 20:52 end
  
- Riv@19-RVRS\_01.R-56.mp3
  - 0:05–1:56 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:11–3:53)
  - 1:57–2:36 applause, light music song *Uno dei tanti* by Giulio Rapetti Mogol and Carlo Donida Labati (breaks off)
  - 2:37–10:05 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 5:13–20:10)
  - 35:57–36:12 guitar (in reverse, see Riv@19\_01.R-56.mp3, 0:00–0:13)
  - 36:12 end

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<sup>1</sup> Radiocorriere, vol. 43, n. 10, 1966, p. 59.

## NMGS0103-363

CGE-BASF, 15 cm, 366 m

- Riv@19\_01.L-56.mp3  
0:04–0:21 mandolin  
0:22–2:03 mandolin  
2:04–2:07 double speed (fragment; see Riv@9,5\_01.L-56.mp3, 4:09–4:16)  
2:10–3:41 mandolin: *CKCKC, I*  
3:44–4:49 double speed (see Riv@9,5\_01.L-56.mp3, 7:30–9:41)  
4:50–4:56 double speed (see Riv@9,5\_01.L-56.mp3, 9:42–9:54)  
5:00–6:50 mandolin  
6:52–6:55 double speed (see Riv@9,5\_01.L-56.mp3, 13:45–13:51)  
6:55–7:54 flutes (ethnic music)  
7:54–10:13 string instrument (ethnic music)  
10:14–10:22 string quartet (?) (fragment)  
10:22–12:27 record: Tumuc Humac – Musique de la haute forêt amazonienne (1953),  
inventory Nr. 44; B7 (Chanson d’enfant pour sa grand-mère), B8 (Chant pour la chasse au  
cochon sauvage), B9 (Chant pour le cachiri)  
12:27–26:57 double speed (see Riv@9,5\_01.L-56.mp3, 24:55–53:54)  
32:14 end
- Riv@9,5\_01.R-56.mp3  
45:01–46:19 cross-talk from Riv@9,5\_01.L-56.mp3  
46:19–46:57 cross-talk from Riv@9,5\_01.L-56.mp3  
47:45–48:35 cross-talk from Riv@9,5\_01.L-56.mp3  
48:58–53:55 cross-talk from Riv@9,5\_01.L-56.mp3  
1:02:13 end
- Riv@9,5\_01.L-56.mp3  
0:10–0:44 half speed (see Riv@19\_01.L-56.mp3, 0:04–0:21)  
0:46–4:08 half speed (see Riv@19\_01.L-56.mp3, 0:22–2:03)  
4:09–4:16 unknown violinist: *Xnoybis, II* (fragment)  
4:23–7:25 half speed (see Riv@19\_01.L-56.mp3, 2:10–3:41)  
7:30–9:41 mandolin: *CKCKC, II*  
9:42–9:54 violin (or viola) and cello (fragment)  
10:04–13:42 half speed (see Riv@19\_01.L-56.mp3, 5:00–6:50)  
13:45–13:51 violin (fragment)  
13:53–15:50 half speed (see Riv@19\_01.L-56.mp3, 6:55–7:54)  
15:51–20:29 half speed (see Riv@19\_01.L-56.mp3, 7:54–10:13)  
20:30–20:46 half speed (see Riv@19\_01.L-56.mp3, 10:14–10:22)  
20:46–24:55 half speed (see Riv@19\_01.L-56.mp3, 10:22–12:27)  
24:55–26:16 French radio play (24:57 restart)  
26:22–40:30 Bruno Maderna: *Don Perlimplin, ovvero il trionfo dell’amore e  
dell’immaginazione*, radio opera after Federico Garcia Lorca, translation by Vittorio  
Bodini, 1962 (30:20 restart, 39:35–39:44 gap)  
41:05–41:08 male radio presenter: “...”  
41:08–44:35 radio broadcast: unknown composer, violin concerto (dodecaphonic style; 41:23  
restart)  
45:01–46:19 echoes, tape-machine winding noise and other recording noises  
46:19–46:57 sample composition: *I Presagi, III* (double speed; only the beginning)

47:45–48:35 sample composition: *I Presagi, III* (double speed; only the beginning)  
48:57–53:55 sample composition: *I Presagi, III* (51:27–51:29 gap)<sup>1</sup>  
1:02:13 end

- Riv@19\_01.R-56.mp3  
Double speed (see Riv@9,5\_01.R-56.mp3)  
32:14 end

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<sup>1</sup> The third movement of *I Presagi* is a palindrome: the second section (51:29–53:55) is the first section (48:57–51:27) in reverse. See also NMGS0216-367, Riv@9,5\_01.L-56.mp3, 15:30–17:54 (first section) and NMGS0123-404, Riv@19\_01.R-56.mp3, 3:03–5:29 (second section).

## NMGS0104-684

Scotch (?), 8 cm, 92 m

- Riv@9,5\_01.R-56.mp3

Empty

16:09 end

- Riv@9,5\_01.L-56.mp3

0:18–2:35 hypnotic sleep suggestion

MV: “Si rilassi con forza, si rilassi con forza, ponga lo sguardo in un punto qualsiasi della camera. Guardo [?] che l’attira di più, per esempio su quel quadratino, anzi quel paraluce, che sta lì, il paralume. Guardi il centro e continui a fissarlo. Lo fissi con forza. Là, quel paralume là, quadrato là. Mi sente? Quello là del coso là ... E lo guardi con forza e continui a fissarlo. Fissi sempre questo punto, si rilassi colle braccia, fermo con le dita, fermo col suo corpo, fermo, si rilassi. Come quando è stanco, che si sente non quella stanchezza fisica, ma quando ha volontà di dormire, che al momento opportuno che si corica nel letto. Si immedesimi in questo momento. Pensi che le Sue palpebre si appesantiscono fortemente. Pensi fortemente colla mente che ha volontà di dormire, di riposare. E si rilassi con forza, e si abbandoni. Io comincio a contare, e più arrivo al numero più Lei sentirà questa stanchezza, questo sonno che Le viene maggiormente. Come arrivo al numero otto, Lei si sentirà che starà bene. Calmo, placido. Uno, Lei è stanco, molto stanco. Due, è tanto stanco si rilassi, le palpebre diventano pesanti ... (2:08–2:24 gap) “... [s’ab]bandoni, s’abbandoni, gli occhi sono pesanti, cinque sei, sei, sei, sette, si rilassi ecco il suo numero ...” (breaks off)<sup>1</sup>

3:13–3:20 piano (fragment)

3:26–6:29 piano

6:34–8:43 piano

8:46–11:16 piano

16:09 end

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<sup>1</sup> Transcription by Leopoldo Siano.

## NMGS0105-383

BASF LGS 35, 18 cm, 490 m

- Riv@19\_01.L-56.mp3  
0:08–6:23 ondiola (melodic): *Divertimento n. 2, II–IV*  
0:08–2:59 **II**  
3:05–4:13 **III**  
4:23–6:23 **IV** (starting on B3, in the score transposed to G3)  
6:45 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:26:10 end
- Riv@9,5\_01.L-56.mp3  
0:00–0:03 female radio presenter: “Il formaggino che piace ai bambini.”  
Male radio presenter: “Su ogni astuccio la ...” (advertising, fragment)  
0:18–13:00 ondiola (melodic): *Triphon*  
0:18–5:10 **I**  
5:28–8:35 **II**  
8:48–13:00 **III**  
13:28–22:46 ondiola (melodic): *Kamakala*  
13:28–16:07 **I**  
16:15–19:51 **II**  
19:56–22:46 **III**  
23:14–31:28 ondiola (melodic): *Rucke di Guck*  
23:14–25:19 **I**  
25:36–28:17 **II**  
28:34–31:28 **III**  
31:48–50:15 ondiola (melodic): *Tetrakys*  
31:48–38:30 **I** (34:12 restart)  
38:46–42:03 **II** / *Pwyll* (38:51 restart)  
42:07–44:56 **III**  
45:06–50:15 **IV**  
50:37–58:00 ondiola (melodic): *Preghiera per un’ombra* (extended version: two sections  
[56:34–56:48 and 57:06–57:18] are not transcribed in the score)  
1:26:10 end
- Riv@19\_01.R-56.mp3  
Empty  
6:45 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:00–0:48 ondiola (rerecorded from record, melodic)  
0:56–4:30 ondiola (rerecorded from record, melodic)  
4:51–10:34 half speed (see Riv@19\_01.L-56.mp3, 0:08–2:59)  
10:47–13:02 half speed (see Riv@19\_01.L-56.mp3, 3:05–4:13)  
13:21–17:20 half speed (see Riv@19\_01.L-56.mp3, 4:23–6:23)  
18:03–21:52 ondiola (melodic): *Divertimento n. 3*  
18:03–21:52 **I** (half speed)

21:57–26:27 **II** (half speed)  
26:54–29:43 **III** (half speed)  
30:00–33:19 **IV** (half speed)  
34:34–40:23 ondiola (melodic): *Three studies for viola, I* (half speed)  
40:50–46:28 ondiola (melodic)  
46:37–50:11 ondiola (melodic)  
1:26:10 end



## NMGS0106-616

Soundcraft 50, 8 cm, 88 m

- VSPEED@4,75.L-56.mp3

0:10–3:44 two ondiolas (microtonal; starting and ending on B3↓)

3:45–6:39 two ondiolas (very few tones/microtonal; starting on C4↑, ending on C4/C2)

7:26–7:37 ondiola (fragment)

8:07–9:32 two ondiolas (microtonal; starting on B2↓/B1↓, ending on B2↑/B1↑)

9:35–14:25 two ondiolas (microtonal, wide glissandos; starting on B2, ending on C3/C4)

14:58–21:11 two ondiolas (very few tones/microtonal; starting on B4↓/B3↓, 16:28 and 18:24 new sections, ending on B3/B4↑)

21:17–22:21 two ondiolas (on B↑)

22:38–23:34 half speed (see Riv@9,5\_01.L-56.mp3, 11:19–11:47)

24:15–25:50 record: ethnic percussion music (24:18 and 24:48 restarts)

25:54–30:57 record: ethnic percussion music

31:08 end

- Riv@9,5\_01.R-56.mp3

Empty

15:34 end

- Riv@9,5\_01.L-56.mp3

0:05–11:10 double speed (see VSPEED@4,75.L-56.mp3, 0:10–22:21)

11:19–11:21 rerecorded from record: *La Nascita del Verbo, I* (m. 62, Roger Désormière)

11:23–11:26 rerecorded from record: *La Nascita del Verbo, I* (m. 62, Roger Désormière)

11:28–11:35 rerecorded from record: *La Nascita del Verbo, I* (m. 111B–112, Roger Désormière)

11:40–11:47 rerecorded from record (11:28–11:35 in reverse)

12:07–15:27 double speed (see VSPEED@4,75.L-56.mp3, 24:15–30:57)

15:34 end

- VSPEED@4,75.R-56.mp3

Empty

31:08 end

## NMGS0107-612

Scotch 215, 15 cm, 347 m

- Riv@19\_01.L-56.mp3

Empty

30:44 end

- Riv@19\_01.R-56.mp3

0:38–12:43 piano improvisation session: *Quattro illustrazioni*<sup>1</sup>

0:44–3:47 **I** (last note not transcribed)

3:50–7:21 **II**

7:23–9:22 **III**

9:37–12:40 **IV**

30:44 end

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<sup>1</sup> All four movements of the *Illustrazioni* were improvised consecutively in one single session.

## NMGS0108-1016

Scotch 215, 13 cm, 190 m<sup>1</sup>

- Riv@9,5\_02 ST4T.R-56.mp3  
0:00–6:34 in reverse  
6:36–6:39 piano arpeggio  
6:40–9:42 in reverse  
9:51–11:00 piano (birds chirping; tape speed instable and slowing down at the end)  
11:03 end
- Riv@9,5\_03 ST4T.R-56.mp3  
0:19–10:53 record: Mozart, *Piano Concerto n. 21* in C Major KV 467, I (0:27 restart, 0:34 gap, breaks off)  
10:53–10:59 traffic noise  
11:01 end
- Riv@9,5\_01.R-56.mp3  
0:22–3:49 record: César Franck, *Variations symphoniques* for piano and orchestra (breaks off)  
3:50–33:31 in reverse  
33:32 end
- Riv@9,5\_01.L-56.mp3  
0:08–0:11 tape-machine winding and other recording noises  
0:16–5:42 two ondiolas (microtonal, 0.29 restart)  
0:29–5:42 *Et maintenant c'est à vous de jouer*<sup>2</sup>  
5:50–11:00 two ondiolas (microtonal)  
11:01–22:36 overtone choir (traffic noise)  
22:36–33:31 two tracks simultaneously  
33:32 end
- Riv@9,5\_03 ST4T.L-56.mp3  
0:19–0:26 male radio presenter: "... rigore logico di un Casadesus per esempio, che ne espone sobriamente quel primo tema che pare invocare una nenia popolare."  
0:27–1:03 radio broadcast: Chopin, *Ballade F Major Op. 38* (0:34–0:37 gap, breaks off)  
1:04–1:05 male radio presenter: "Qui il ..."  
1:14–4:14 ondiola (melodic)  
4:15–4:18 radio broadcast: Chopin, *Ballade F Major Op. 38* (fragment)  
4:20–7:21 ondiola (melodic, beginning with reverb)  
7:26–10:28 ondiola (melodic, microtonal; beginning with reverb; 10:25 restart)  
10:32–10:59 ondiola (melodic, breaks off)  
11:01 end
- Riv@9,5\_02 ST4T.L-56.mp3  
0:01–4:25 Maurice Ravel, *Gaspard de la nuit, Le Gibet* (ambient noise)  
4:36–11:00 Maurice Ravel, *Gaspard de la nuit, Scarbo* (ambient noise, tape speed instable and slowing down at the end, breaks off)  
11:03 end

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<sup>1</sup> Scelsi recorded the four track recordings (Riv@9,5\_02 ST4T.R-56.mp3, Riv@9,5\_03 ST4T.R-56.mp3, Riv@9,5\_03 ST4T.L-56.mp3 und Riv@9,5\_02 ST4T.L-56.mp3) probably with his Tandberg tape recorder.

<sup>2</sup> 0:29–11:00 identical to NMGS0071-500, Riv@9,5\_01.L-56.mp3, 4:57–15:08.

- Riv@9,5-RVRS\_01.R-56.mp3
- 0:00–1:06 two tracks simultaneously
- 1:15–4:15 ondiola (melodic)
- 4:16–4:19 radio broadcast: Chopin, *Ballade F Major Op. 38* (fragment)
- 4:22–7:22 ondiola (melodic, beginning with reverb)
- 7:28–10:29 ondiola (melodic, microtonal; beginning with reverb; 10:25 restart)
- 10:32–13:36 ondiola (melodic; from 11:17 two tracks simultaneously)
- 13:37–13:39 in reverse
- 13:42–18:21 ondiola (melodic) and piano (only one melodic line; played simultaneously)
- 18:22–18:24 in reverse
- 18:25–18:42 gong and hand bell (like in *Hyxos*)
- 18:47–19:24 ondiola (melodic)
- 19:24–19:41 ondiola (melodic, beginning with reverb)
- 19:42–19:49 ondiola (melodic, beginning with reverb)
- 19:50–20:56 ondiola (melodic, with reverb)
- 21:02–23:29 ondiola (melodic)
- 23:37–26:10 ondiola (melodic, with reverb)
- 26:11–26:14 choir (Tibetan chanting)
- 26:15–27:37 ondiola (melodic, with reverb)
- 27:38–29:42 choir, gong and hand bell (Tibetan chanting)
- 29:42–33:09 in reverse (see Riv@9,5\_01.R-56.mp3, 0:22–3:49)
- 33:32 end

## NMGS0109-416

Scotch 215, 13 cm, 279 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5\_01.R-56\_in\_reverse.MP3)

6:18 end

- Riv@9,5\_01.L-56.mp3

0:11–6:18 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0230-297, Riv@9,5-RVRS\_01.R-56.mp3, 15:32–21:34 (pp. 550–552)

6:18 end

Addition:

- Riv@9,5\_01.R-56\_in\_reverse.MP3

0:00–5:53 GS: *Il sogno 101, Prima parte*

Copy of NMGS0228-291, Riv@9,5\_02.L-56.mp3, 8:25–14:18 (pp. 592–594)

6:18 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0110-126

Soundcraft HF-3, 8 cm, 123 m

- Riv@9,5\_01.R-56.mp3

Empty

21:51 end

- Riv@9,5\_01.L-56.mp3

0:00–3:35 ondiola (melodic, 0:12 restart)

0:18–3:35 *Tetratkys, II / Pwyll*

3:39–6:32 ondiola (melodic): *Tetratkys, III*

6:52–9:19 ondiola (melodic)

9:29–11:35 ondiola (melodic)

11:43–14:03 ondiola (melodic): *Divertimento n. 2, I* (12:22 restart)

14:07–16:05 ondiola (melodic): *Divertimento n. 2, IV*

16:16–17:58 ondiola (melodic): *Divertimento n. 3, IV*

18:07–21:49 ondiola (melodic)

21:51 end

## NMGS0111-410

Scotch 215, 13 cm, 276 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3 and Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3)

49:03 end

- Riv@9,5\_01.L-56.mp3

0:03–16:56 improvisation session with Victoria Parr (VP)<sup>1</sup>

0:13–3:00 violoncello

3:06–3:07 GS: “Avanti.”

3:08–7:08 violoncello and piano

7:12–7:18 VP: “Così abbiamo fatto bene”, tuning the violoncello

7:28–16:56 violoncello pizzicato, from 11:14 with piano

49:03 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:03–39:26 improvisation session with Victoria Parr (continuation)

0:03–0:04 VP: “...” GS: “Avanti.”

0:09–1:04 violoncello playing pizzicatos

1:19–12:52 half speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 0:39–6:26)

13:43–13:44 VP: “Va bene.” GS: “Okay.”

13:46–17:29 two violoncello recordings overdubbed (from 16:50 violoncello solo)

17:46–23:20 two violoncello recordings overdubbed

23:26 GS: “Niente.”

23:29–29:32 violoncello

29:35–29:37 GS: “Beh, vediamo un po’, non so proprio.”

29:51–33:31 piano and violoncello

34:05–34:15 GS: “Vai pure, quello che viene, viene.” VP: “Oh! Haha.” GS: “Really.”

34:17–36:02 violoncello

36:03–36:04 VP: “Okay.”

36:07–36:15 VP: “Okay!” GS: “Ecco. Invece del fazzoletto nero, guardi me, e vai avanti.”

36:15–39:22 violoncello

39:22–39:26 VP: “...sando sempre.” GS: “...sando sempre, eh?”

49:03 end

- B02@19-56.mp3

0:07–2:00 piano (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 0:39–2:32)

2:00 end

Addition:

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3

0:01–0:32 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:03–1:04)

0:39–2:32 piano (on C4)

2:38–3:49 piano (on E4)

3:51–5:11 piano (single tones)

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<sup>1</sup> Improvisations with Victoria Parr see also in NMGS0116-312, NMGS0159-141, NMGS0191-110 and NMGS0245-421.

5:20–9:59 piano (single tones)

6:11–6:26 piano (on C4)

6:53–19:44 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 13:43–39:26)

24:31 end



## NMGS0112-444

BASF LGR 30P, 15 cm, 363 m

- Riv@19\_01.L-56.mp3  
0:12–2:37 piano: *Cinque Incantesimi, I*  
2:45–2:51 ondiola (fragment)  
3:05–3:10 feedback  
3:10–6:08 ondiola in reverse: *C'est bien la nuit* (original direction see Riv@19\_01.L-56\_in\_reverse.MP3)  
6:11–6:13 ondiola (fragment)  
6:30–8:59 double speed (see Riv@9,5.L-56.mp3, 13:16–18:17)  
8:59–9:46 record: Flûte d'amour (Tumuc Humac. Musique de la haute forêt amazonienne [1953], FIS archive inventory n. 44; 9:34 restart)  
9:48–27:15 double speed (see Riv@9,5.L-56.mp3, 19:57–54:57)  
32:01 end
- Riv@9,5.L-56.mp3  
0:26–12:40 half speed (see Riv@19\_01.L-56.mp3, 0:12–6:13)  
13:16–15:47 ondiola (melodic)  
13:16–15:37 *Canti del Capricorno, n. 1* (without gong)  
15:51–16:31 ondiola (melodic)  
17:49–18:17 record: La forêt (Tumuc Humac. Musique de la haute forêt amazonienne [1953], FIS archive inventory n. 44)  
18:18–19:52 half speed (see Riv@19\_01.L-56.mp3, 8:59–9:46)  
19:57–23:21 ondiola (melodic)  
23:23–23:34 tam-tam  
23:53–30:00 record: Asian flute (continuation see 31:43–37:49)  
30:08–30:43 sound fragments  
30:58–31:43 strong noise  
31:43–52:01 record: Asian flute (from 39:53 alternating with male Asian singer, from 44:41 with small bell)<sup>1</sup>  
52:16–54:57 record: Asian flute (identical to 49:17–52:01)  
1:04:29 end
- Riv@19\_01.R-56.mp3  
Double speed (see Riv@9,5.R-56.mp3)  
32:01 end
- Riv@9,5.R-56.mp3  
25:21–28:04 samples: ethnic flute (record Tumuc humac, Flûte d'amour combined with another unknown sample; in reverse see Riv@9,5-RVRS.R-56.mp3, 36:23–39:08)  
30:00–1:04:08 in reverse (see Riv@9,5-RVRS.R-56.mp3, 0:21–34:28)  
1:04:29 end
- Riv@9,5-RVRS.R-56.mp3  
0:21–18:02 record: Asian flute (from 8.31 alternating with male Asian singer, from 13:21 with small bell; identical to Riv@9,5.L-56.mp3, 31:43–49:21)  
18:04–18:07 recording fragment

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<sup>1</sup> Identical to NMGS0131-91, Riv@19\_01.L-56.mp3, 0:36–13:02.

18:16–29:47 record: Gagaku (percussion and flutes, 23:56 new section with Hichirikis, 29:14 new section)  
29:48–29:50 recording fragments  
29:53–34:28 record: Asian flutes, singer, percussion and Hichirikis  
36:23–39:08 samples in reverse: ethnic flute (record Tumuc humac, Flûte d’amour combined with another unknown sample: *Canti del Capricorno, n. 18* (details see copy on NMGS0210-159, Riv@19\_02.L-56.mp3, 45:10–48:03)  
1:04:29 end

Addition:

- Riv@19\_01.L-56\_in\_reverse.MP3  
0:00–2:57 ondiola  
2:58 end

## NMGS0113-144

AGFA PE 46, 18 cm, 728 m

- VSpeed@19.L-56.mp3  
Double speed (see Riv@9,5\_01.L-56.mp3)  
1:04:02 end
- Riv@9,5\_01.R-56.mp3  
Empty  
56:20 end
- Riv@9,5\_01.L-56.mp3  
0:10–0:15 piano (fragment)  
0:15–3:34 piano (rerecorded from record)  
3:35–5:09 piano (rerecorded from record)  
5:10–5:11 piano (two fragments)  
5:44–7:08 piano (rerecorded from record, breaks off)  
7:19–7:21 piano (fragment)  
7:36–8:37 piano (rerecorded from record)  
8:40–8:44 piano (fragment)  
8:53–9:30 piano (rerecorded from record)  
9:34 – 9:37 piano (some fragments)  
9:40–11:01 piano (rerecorded from record)  
11:03–11:06 piano (rerecorded from record)  
11:22–13:48 piano (rerecorded from record): *Paralipomeni, [X] / Suite n. 11 (B), [VII]* (the first 3 seconds are missing)  
13:54–15:45 piano (rerecorded from record)  
16:11–18:18 piano (rerecorded from record)  
18:21–19:36 piano (rerecorded from record)  
19:40–19:42 piano (fragment)  
19:48–23:44 piano (rerecorded from record): *Suite n. 2 “I profeti minori”, II*  
23:49–23:50 piano (fragment)  
23:51–24:16 piano (rerecorded from record, breaks off)  
24:19–24:49 piano (rerecorded from record)  
24:57–25:00 piano (some fragments)  
25:04–26:24 piano (rerecorded from record)  
26:27–26:28 piano (fragment)  
26:33–29:43 piano (rerecorded from record)  
29:44–33:19 piano (rerecorded from record)  
33:21–33:34 piano (rerecorded from record, fragment)  
33:34–33:43 piano (rerecorded from record, fragment)  
33:43–34:18 piano (rerecorded from record)  
34:24–36:47 piano (rerecorded from record)  
36:52–39:46 piano (rerecorded from record)  
39:57–39:58 piano (fragment)  
40:00–42:27 piano (rerecorded from record)  
42:29–44:59 piano (rerecorded from record): *Suite n. 8 “Bot-Ba”, I*  
45:01–46:29 piano (rerecorded from record, 15:49 restart)  
46:31–47:08 piano (rerecorded from record, breaks off)  
47:13–48:27 piano (rerecorded from record)

48:28–53:45 piano (rerecorded from record)  
53:46–55:38 piano (rerecorded from record)  
56:20 end

- Riv@76\_01.L-56.mp3  
Octuple speed (see Riv@9,5\_01.L-56.mp3)  
16:00 end

- VSpeed@19.R-56.mp3  
Empty  
1:04:02 end

- Riv@76\_01.R-56.mp3  
Empty  
16:00 end

## NMGS0114-210

Scotch 215, 13 cm, 272 m

- Riv@19\_01.L-56.mp3  
0:01–0:03 ondiola, tam-tam  
0:03–0:04 ondiola  
0:05–1:29 tam-tam, ondiola  
    0:11–1:29 ondiola (melodic): *Suite for flute and clarinet, II*  
1:29 tam-tam  
1:29–1:30 double speed (see Riv@9,5\_01.L-56.mp3, from 10:11)  
1:30 end
  
- VSpeed@9,5.L-56.mp3  
0:02–12:37 see Riv@9,5\_01.L-56.mp3, 0:05–12:39  
48:54 end
  
- Riv@9,5\_01.R-56.mp3  
Empty  
13:49 end
  
- Riv@9,5\_01.L-56.mp3  
0:05–0:25 rehearsal *Triphon, I* (GS and Frances Marie Uitti, score p. 5)<sup>1</sup>  
    0:05–0:07 Uitti: "... come è il livello?"  
    GS: "Sì."  
    0:07 restart  
0:36–7:09 ondiola (melodic)  
7:10–7:14 ondiola (fragment)  
7:15–10:10 half speed (see Riv@19\_01.L-56.mp3, 0:01–1:28)  
10:11–12:39 rehearsal *Triphon, III* (GS and Frances Marie Uitti, score pp. 19–20)  
    GS: "C'è qualche cosa qua che non va, qua nei passaggi. C'è una cosa che non ..."  
    Uitti: "Here?"  
    GS: "Nel qua a. Nel passaggio da qui a qua c'è un ... un vuoto."  
    Uitti: "Eh si perché devo cambiare. Radicale." (plays) "Forse rifare." (plays)  
    GS: "Allora vediamo."  
    Uitti: (plays)  
13:49 end
  
- Riv@19\_01.R-56.mp3  
Empty  
1:30 end
  
- Riv@76\_01.L-56.mp3  
Octuple speed  
6:06 end
  
- VSpeed@9,5.R-56.mp3  
Empty  
48:54 end

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<sup>1</sup> Transcription by Nicola Bernardini.

- Riv@76\_01.R-56.mp3  
Empty  
6:06 end

## NMGS0115-161

Scotch 111, 18 cm, 368 m

- Riv@19\_01.L-56.mp3

In reverse (see Riv@19-RVRS\_01.L-56.mp3)

32:27 end

- Riv@9,5\_01.R-56.mp3 [RVRS\_L]

0:04–2:07 record: *Preludi (seconda serie), n. 24* (from third grand staff, fifth quarter note)

3:04–7:12 piano: *Suite n. 2 “I profeti minori”, IV*

7:35–10:46 piano

11:10–12:00 half speed (see Riv@19-RVRS\_01.L-56.mp3 from 9:10)

12:00 end

- Riv@9,5\_01.L-56.mp3

In reverse, file incomplete (see Riv@19-RVRS\_01.L-56\_stretched\_to\_9,5.MP3)

12:00 end

- Riv@19\_01.R-56.mp3

0:02–0:03 FV: “...a.”

0:04–0:09 GS: “Douze préludes pour piano : Prélude numéro un.” (Robert Cornman, piano)

0:09–0:52 *Preludi (quarta serie), n. 46*

0:53–2:56 *Preludi (terza serie), n. 32*

2:58–4:32 *Preludio* (GS.1.III.1.101.2.2)

4:34–5:20 *Preludi (seconda serie), n. 21*

5:24–9:35 *Preludi (seconda serie), n. 17*

9:39 recording fragment

9:40–10:55 *Preludi (quarta serie), n. 44*

10:57–11:39 *Preludi (seconda serie), n. 13*

11:40–12:20 *Preludi (quarta serie), n. 45*

12:22–13:02 *Preludi (terza serie), n. 28*

13:04–13:45 *Preludi (seconda serie), n. 16*

13:48–16:05 *Preludi (terza serie), n. 25*

16:07–16:44 *Preludi (seconda serie), n. 23*

16:48–16:51 GS: “Six préludes, la première série.”

16:53–20:28 *Preludi (prima serie), n. 2*

20:33–21:40 *Preludi (prima serie), n. 3*

21:43–24:04 *Preludi (prima serie), n. 4*

24:07–25:22 *Preludi (prima serie), n. 5*

25:23–26:15 *Preludi (prima serie), n. 8*

26:21–28:56 *Preludi (prima serie), n. 12*

28:58–29:24 *Preludi (prima serie), n. 12* (incomplete, only last staff, middle)

32:27 end

- Riv@19-RVRS\_01.L-56.mp3

0:55–3:28 piano (improvisation n. 36, Yvar Mikhashoff archive, Buffalo; from 2:22 church bells ringing)

7:22–8:57 double speed (see Riv@9,5\_01.R-56.mp3 [RVRS\_L], 0:04–10:46)

9:10–14:27 piano

32:27 end

Addition:

- Riv@19-RVRS\_01.L-56\_stretched\_to\_9,5.MP3  
1:51–6:56 half speed (see Riv@19-RVRS\_01.L-56.mp3, 0:55–3:28)  
7:13–17:55 see Riv@9,5\_01.R-56.mp3 [RVRS\_L], 0:04–10:46  
18:20–28:55 double speed (see Riv@19-RVRS\_01.L-56.mp3, 9:10–14:27)  
1:04:56 end



## NMGS0116-312

Scotch 215, 13 cm, 269 m

- Riv@19\_01.L-56.mp3

0:09–6:05 improvisation session with GS and Victoria Parr (VP)

0:09–6:05 violoncello and piano (from 0:22)

0:09–0:21 GS: “Suona, suona un po’ un momento che vedo se. Vai avanti suona, quello che viene, viene.”

6:03–6:05 GS: “Beh, vediamo.”

6:10–6:15 double speed (see Riv@9,5\_01.L-56.mp3, 32.40 – 40.27)

6:15 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

48:19 end

- Riv@9,5\_01.L-56.mp3

0:37–9:10 half speed (see Riv@9,5\_01.L-56\_stretched\_to\_19.MP3)

9:21–9:28 pulsating echo (half speed)

9.46 – 11.20 piano (half speed; cluster, decaying)<sup>1</sup>

11:35–12:44 piano (half speed; cluster, decaying)

12:44–12:48 pulsating echo (half speed)

12:57–14:46 piano (half speed; cluster, decaying)

14:46–16:37 piano (half speed; cluster, decaying)

20:38–32:30 half speed (see Riv@19\_01.L-56.mp3, 0:09–6:05)

32:40–40:27 improvisation session with GS and Victoria Parr (continuation)

32:40–35:12 violoncello (with reverb)

33:39–35:14 VP (while playing): “Ooh, ti volevo fare questo. Questo è quella melodia di flauto che ho sentito. Ooh, è bellissima.”

GS: “Già, non me l’hai portata.”

VP: “No, quattro battute le posso fare, poi ti ricorderai. E meglio che col flauto. Yeah, sì. E poi c’è un tamburo, tsc-tsc-tsc-tsc, è tutto così, over and over and over, è bellissima. Poi è andato via intero.”

GS: “..., mmh.”

35:16–40:27 piano and violoncello: *To the Master, Improvisation I*

48:19 end

- Riv@19\_01.R-56.mp3

In reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3)

6:15 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:32–34:27 improvisation session with GS and Victoria Parr (continuation)

0:32–0:47 violoncello

0:38–0:39 GS: “Fai una nota forte.”

0:47–5:23 violoncello

5:23 GS: “Eh.”

5:25–5:29 VP: “... Ooh, ...”

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<sup>1</sup> Probably one of these decaying clusters is the model for *Pfhat, II*.

5:29–5:53 violoncello  
5:54–5:55 GS: “Benissimo!”  
5:55–6:07 GS: “... I don’t know ...”  
6:09–13:33 piano and violoncello (from 7:32)  
13:37–13:39 GS: “Ai, ... vediamo se si sente.”  
13:40–13:47 violoncello  
13:45–13:47 GS: “Sì sì, si sente.”  
13:47–16:29 violoncello and percussion  
16:34–19:08 piano and violoncello (from 17:04)  
19:37–23:44 piano  
23:54–24:24 violoncello, GS: “It’s coming. Suona un pochino per vedere. Va bene. Va bene, va bene, sì. Comincia tu stavolta.”  
VP: “Alright.”  
24:27–28:34 violoncello and piano (piano from 24.51)  
28:36–34:27 violoncello and piano  
48:19 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_19.MP3  
0:00–4:16 piano: *Suite n. 8 “Bot-Ba”, VI*  
4:18 end

## NMGS0117-554

BASF LGS 52, 18 cm, 380 m

- Riv@9,5\_01.R-56.mp3  
0:55–54:38 in reverse (see Riv@9,5\_01.R-56\_in\_reverse.MP3, 23:42–1:05:55)  
54:36–56:41 ondiola (in reverse, microtonal, 54:37 restart; starting on Bb3↓, ending on Bb5)  
56:46–58:39 ondiola (in reverse, microtonal; starting and ending on Bb5)  
1:06:51 end
- Riv@9,5\_01.L-56.mp3  
0:03–2:26 hum (restarts, long rests)  
2:35–2:47 “Sì, no, su, giù! Sì, no, su, giù; sì, no, su, giù!”  
2:47–5:21 ondiola (microtonal, around Bb4)  
5:25–10:56 two ondiolas (microtonal; starting on G4↑, ending on Bb4↓)  
11:20–20:33 several ondiolas (microtonal; starting on Bb4↓, ending on A4↑/G4↑; 11:31  
restart, 15:51–15:53, 18:01, 18:22–18:23, 18:30–18:31, 18:41–18:42, 18:51–18:52, 19:13–  
19:14, 19:23–19:25, 19:27–19:28 and 20:02–20:03 gaps)  
20:57–25:14 two ondiolas (one of them in reverse; microtonal, difference tones; starting on  
Eb5, ending on C5)  
25:14–29:32 two ondiolas (microtonal; starting on Ab3↓/G4↑, ending on Ab4↓)  
29:45–34:09 two ondiolas (microtonal; starting and ending on C5↓)  
34:09–38:05 two ondiolas (microtonal; starting and ending on Eb5/Eb5↓)  
38:11–43:09 two ondiolas (microtonal, reverb; starting on D5/Eb5↓, ending on F#5↓)  
43:47–49:21 record: two ethnic string instruments  
49:22–49:23 singer and plucked instrument (ethnic music)  
49:51–53:17 ondiola (melodic)  
53:22–54:31 ondiola (melodic)  
54:32–58:28 ondiola (microtonal; starting on A3↑, ending on C5↑)  
58:40–58:41 piano (fragment)  
58:52–58:56 piano (fragment)  
58:56–58:59 hum  
59:07–1:01:49 piano  
1:01:55–1:05:07 ondiola (melodic)  
1:06:33–1:06:51 piano (breaks off)  
1:06:51 end

Addition:

- Riv@9,5\_01.R-56\_in\_reverse.MP3  
8:11–12:13 in reverse (see Riv@9,5\_01.R-56.mp3, 54:36–58:39)  
23:42–28:38 two ondiolas (microtonal, reverb; starting on D5/Eb5↓, ending on F#5↓;  
identical to Riv@9,5\_01.L-56.mp3, 38:11–43:09)  
28:45–32:40 two ondiolas (microtonal, starting and ending on Eb5/Eb5↓; identical to  
Riv@9,5\_01.L-56.mp3, 34:09–38:05)  
32:44–37:06 two ondiolas (microtonal; starting and ending on C5↓; identical to  
Riv@9,5\_01.L-56.mp3, 29:45–34:09)  
37:11–41:34 two ondiolas (microtonal; starting on Ab3↓/G4↑, ending on Ab4↓; identical to  
Riv@9,5\_01.L-56.mp3, 25:14–29:32)  
41:39–45:52 two ondiolas (one of them in reverse; microtonal, difference tones; starting on  
Eb5, ending on C5; identical to Riv@9,5\_01.L-56.mp3, 20:57–25:14)

52:20–52:26 hum  
52:31–52:51 hum  
52:54–53:49 hum  
54:13–54:23 hum  
54:27–54:35 hum  
54:44–54:48 hum  
54:50–55:37 hum  
55:48–55:50 hum  
55:51–1:01:25 two ondiolas (microtonal; starting on G4↑, ending on Bb4↓; identical to Riv@9,5\_01.L-56.mp3, 5:25–10:56)  
1:01:31–1:03:55 ondiola (microtonal, around Bb4; corresponding to Riv@9,5\_01.L-56.mp3, 2:47–5:21)  
1:03:56–1:04:00 ondiola (fragment)  
1:05:51–1:05:55 hum  
1:06:51 end

## NMGS0118-102

Scotch 212 LP, 8cm, 131 m

- Riv@19\_01.L-56.mp3

0:17–5:50 organ recording: *In nomine Lucis* (Erik Lundkvist; identical to the record Musique sacrée, France 1985, recorded in St. Matthew's church in Stockholm on 1981, December 9)

5:51–6:04 noise

11:34 end

- Riv@19\_01.R-56.mp3

5:51–6:09 noise

11:34 end

## NMGS0119-565

BASF LGS, 18 cm, 524 m

- Riv@19\_01.L-56.mp3

0:06–16:49 piano: *Action music*<sup>1</sup>

0:06–2:26 **I**

2:31–3:46 **II**

3:47–4:51 **III**

4:54–6:04 **IV**

7:04–9:05 **V** (rerecorded from record)

9:21–11:24 **VI** (rerecorded from record)

11:31–13:05 **VII** (rerecorded from record)

13:13–14:33 **VIII** (rerecorded from record)

14:41–16:49 **IX** (rerecorded from record)

16:58–19:47 double speed (see Riv@9,5\_01.L-56.mp3, 0:09–5:46)

19:57–22:13 record: *Preludi (prima serie)*<sup>2</sup>

19:57–20:30 **n. 1**

20:34–21:08 **n. 6**

21:13–22:13 **n. 11**

22:36–34:08 piano (rerecorded from record): *Cinque Incantesimi*

22:36–25:01 **I**

25:12–26:44 **II**

26:58–28:14 **III**

28:19–31:59 **IV**

32:15–34:08 **V**

34:15–37:12 record: *Preludi (quarta serie)*<sup>3</sup>

34:15–35:35 **n. 44**

35:40–36:25 **n. 41**

36:28–37:12 **n. 46**

46:08 end

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@19-RVRS\_01.R-56.mp3)

6:09 end

- Riv@9,5\_01.L-56.mp3

0:09–5:46 piano: *Action music, I–IV*

0:09–2:21 **I**

2:25–3:36 **II**

3:37–4:37 **III**

4:40–5:46 **IV**

6:06–6:09 recording fragment

6:09 end

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<sup>1</sup> The first four movements are forming “Action music n.1”, the last four “Action music n. 2”.

<sup>2</sup> 19:57–22:13 identical to NMGS0136-580, Riv@9,5\_01.L-56.mp3, 14:09–16:21; NMGS0227-194, Riv@19\_01.L-56.mp3, 0:13–2:30; NMGS0257-481, Riv@9,5\_01.L-56.mp3, 16:03–18:19; NMGS0273-654, Riv@19\_01.R-56.mp3, 4:51–7:05.

<sup>3</sup> “3 Preludi dodecafonic” identical to NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–19:18; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:59 and 3:29–4:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:53 and 3:22–4:36; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–20:26; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–3:33.

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

46:08 end

- Riv@19-RVRS\_01.R-56.mp3

0:45–31:55 piano: *Suite n. 9 “Tai”*

0:45–4:00 **I**

4:10–8:08 **II**

8:17–10:23 **III**

10:30–15:19 **IV** (13:52, 14:28 and 14:34 restarts)

15:26–18:09 **V**

18:15–20:34 **VI**

20:40–24:01 **VII**

24:13–29:06 **VIII**

29:13–31:55 **IX**

32:02–43:07 piano: *Cinque incantesimi*

32:02–34:27 **I**

34:31–36:02 **II**

36:08–37:23 **III**

37:30–41:09 **IV**

41:15–43:07 **V**

46:08 end

## NMGS0120-644

Scotch 111, 18 cm, 367 m

- Riv@19\_01.L-56.mp3

0:00–1:00 piano

1:13–3:31 piano

3:32–8:24 piano

8:28–8:29 MV: “Tredici bis.”

8:31–11:26 piano

11:28–11:29 MV: “Numero quattordici.”

11:30–14:05 piano

14:07–14:08 MV: “Numero quindici.”

14:10–18:08 piano: *Suite n. 2 “I profeti minori”, IV*

27:20–27:58 piano (from 27.40 changing sound)

27:50–28:09 MV: “Not ...”, GS: “Eh?” MV: “...”

28:09–28:17 piano (fragment)

28:17–28:18 GS: “...”, MV: “...”

32:14 end

- Riv@9,5\_01.R-56.mp3

0:02–2:37 unknown composition for piano (twentieth century)

2:44 end

- Riv@9,5\_01.L-56.mp3

Empty

2:44 end

- Riv@19\_01.R-56.mp3

0:06–2:46 piano

3:13–6:13 piano

6:16–6:28 GS: “Prende o non prende? Prende o non prende? Prende? Prende.”

6:44–13:49 piano (11:01 new section)

14:00–17:44 piano: *Suite n. 2 “I profeti minori”, V*

17:46–17:51 GS: “Funziona o non funziona? Va bene. Quattro.”

18:05–24:39 piano (22:59 new section)

25:00–26:17 double speed (see Riv@9,5\_01.R-56.mp3)

29:32–32:12 in reverse (see Riv@19-RVRS\_01.R-56.mp3)

32:14 end

- Riv@19-RVRS\_01.R-56.mp3

0:02–0:03 MV: “Numero uno.”

0:06 – 2:11 piano

2:12–2:14 MV: “Numero due.”

2:17–2:42 piano

2:42 end



## NMGS0121-498

Scotch 215, 8 cm, 136 m

- Riv@9,5\_01.R-56.mp3  
0:24–0:25 GS: “Ecco, riprova.”  
0:27–0:39 guitar  
0:40–0:42 FV: “Sta registrando?” GS: “Sì.”  
0:43–0:54 guitar  
0:56–1:08 guitar  
1:36–10:31 guitar (half speed: see Riv@9,5\_01.R-56.mp3\_stretched\_to\_19, 0:46–5:14)  
10:55–22:57 half speed (half speed: see Riv@9,5\_01.R-56.mp3\_stretched\_to\_19, 5:26–11:26)  
24:05 end

- Riv@9,5\_01.L-56.mp3  
Empty, 10:55–22:57 strong cross-talk  
24:05 end

Addition:

- Riv@9,5\_01.R-56.mp3\_stretched\_to\_19  
0:46–5:14 guitar  
5:26–11:26 piano: *Aitsi* (5:27 and 7:55 restarts)  
12:01 end

## NMGS0122-446

BASF LGS 52, 18 cm, 367 m

- Riv@9,5\_01.R-56.mp3

4:59–6:34 several ondiolas (starting on D5, ending on E5)<sup>1</sup>

7:04–12:51 several ondiolas (starting on B4, ending on E5; 10:27 and 10:35 restarts)<sup>1</sup>

40:09–40:20 hum

59:38–1:04:22 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 0:18–4:58)

1:04:35 end

- Riv@9,5\_01.L-56.mp3

4:59–6:48 several ondiolas (starting on A3/D5, ending on D5↓)<sup>1</sup>

6:51–6:52 ondiola (fragment)

7:06–10:39 several ondiolas (starting on C#5↓, ending on B4↓; 9:04 restart)<sup>1</sup>

10:40 ondiola (fragment)

13:53–39:05 concert recording: Luciano Berio, *Epifanie* (1961)

(13:53–13:58 applause; 15:30, 17:22, 24:16, 30:58, 32:04, 33:02, 33:31, 34:01 restarts)

38:23–42:44 two ondiolas (one or more ondiolas in reverse; start while the Berio recording is going on, starting on E4↓/Eb5↑; 39:07–40:09 strong hum; ending on A4/G4↑)

42:54–45:56 several ondiolas (starting on C#5, ending on Eb5↑)

45:59–48:08 several ondiolas (starting on C6↓/B3↑, ending on C5)

48:14–53:37 several ondiolas (one or more ondiolas in reverse; starting on B4/Eb4, ending on B5↓)

53:40–53:41 ondiola (fragment)

53:46–1:02:47 several ondiolas (one or more ondiolas in reverse; starting on F#5, ending on F#4)

1:04:35 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:18–3:07 guitar

3:08–4:58 guitar

24:15–24:26 hum

51:44–59:35 in reverse (see Riv@9,5\_01.R-56.mp3, 4:59–12:51)

1:04:35 end

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<sup>1</sup> Riv@9,5\_01.L-56.mp3+Riv@9,5\_01.R-56.mp3 are probably forming a two-channel recording (note written on the box: “vedere 1 primo con 2da banda”).

## NMGS0123-404

BASF LP 35 LH, 13 cm, 271 m

- Riv@19\_01.L-56.mp3  
0:26–1:56 two ondiolas (starting and ending on Bb2↓)  
2:04–5:25 two ondiolas (starting on B2↓, ending on Bb2/B3)  
5:37–10:06 several ondiolas (starting on Eb3, ending on Bb3)  
11:04–11:52 several ondiolas (starting on A2/A3, ending on A2↓)  
11:54–15:26 several ondiolas (starting and ending on Bb3↓/Bb2↓)  
15:35–17:44 several ondiolas (starting on Eb4↓, ending on Eb4/Eb5↑)  
23:52 end
- Riv@19\_01.R-56.mp3  
0:35–1:04 ondiola (on B3↓)  
1:04–8:51 sample composition (eights speed; original speed see VSpeed@152-56.mp3, 0:08–1:06)  
3:03–5:29 *I Presagi, III* (second section)  
8:51–9:59 two ondiolas (on B3/A3)  
9:59–12:59 two ondiolas (starting on F2, ending on F2↓)  
12:59–16:22 two ondiolas (starting on Bb2/Bb3↑, ending on G2↑)  
16:23–17:44 two ondiolas (starting on D4, ending on E3↑)  
23:52 end
- Riv@76\_01.L-56.mp3  
0:05–2:16 (identical to Riv@19\_01.L-56.mp3, 0:20–9:04)  
2:16 end
- Riv@76\_01.R-56.mp3  
0:15–2:16 (identical to Riv@19\_01.R-56.mp3, 1:04–9:04)  
2:16 end
- Riv@19-RVRS\_01.R-56.mp3  
In reverse (see Riv@19\_01.R-56.mp3)  
23:52 end
- VSpeed@152-56.mp3  
0:08–1:06 male chorus, baritone and orchestra (0:11, 0:14, 0:15, 0:17, 0:22, 0:32, 0:43, 0:48 and 1:01 restarts; original speed; eights speed see Riv@19\_01.R-56.mp3, 1:04 – 8.51):<sup>1</sup>  
Toshiro Mayuzumi, *Nirvana Symphony*, first movement *Sūramgamaḥ* (fragments)  
1:08 end

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<sup>1</sup> See also a copy in NMGS0216-367, A08@76REV-56.mp3 and a shortened version in NMGS0129-87, A02@152-56.mp3.

## NMGS0124-176

Scotch 111, 18 cm, 364 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:04:05 end

- Riv@9,5\_01.L-56.mp3

0:44–5:19 piano

5:27–5:29 GS: “Funzion, funzion?”

5:50–9:33 piano

9:40–13:21 piano

13:41–13:43 MV: “... si può ...”

13:43–16:10 piano

16:19–19:25 piano

19:26–22:38 piano: *Sonata n. 2, III*

22:55–25:42 piano (breaks off)

26:11–31:07 piano

31:16–34:39 piano: *Quattro pezzi per pianoforte, IV, Valse* (improvisation n. 25, FIS GS.1.III.1.114)

34:59–35:00 GS: “Funziona?”

35:13–39:11 piano

39:27–43:07 piano

43:14–47:09 piano

47:31–50:47 piano

51:00–5:24 piano

54:33–1:02:46 piano (58:43 new section)

1:04:05 end

- Riv@9,5-RVRS\_01.R-56.mp3

1:08–13:59 piano (7:17, 9:56 and 12:21 new sections)

1:04:05 end

## NMGS0125-147

BASF LGS, 18 cm, 517 m

- Riv@19\_01.L-56.mp3

0:09–0:17 piano (rerecorded from record, fragment)

0:22–3:48 piano (rerecorded from record): *Suite n. 10 “Ka”, IV*

3:58–5:35 piano (rerecorded from record): *Suite n. 10 “Ka”, V* (double speed)

5:43–7:50 piano (rerecorded from record): *Suite n. 10 “Ka”, VI* (breaks off in the last grand staff after the third note)

8:06–11:36 piano (rerecorded from record): *Suite n. 11, II*

11:51–14:27 piano (rerecorded from record): *Suite n. 11, VI*

14:46–16:13 piano (rerecorded from record): *Paralipomeni, [XI] / Suite n. 11 (B), [VIII]*

17:41–21:31 piano (rerecorded from record): *Suite n. 10 “Ka”, VII*

21:45–21:48 piano (fragments)

21:54–25:49 piano (rerecorded from record): *Paralipomeni, [VI] / Suite n. 11 (B), [III]*

25:56–32:15 piano (rerecorded from record)

32:35–35:13 piano (rerecorded from record): *Paralipomeni, [V] / Suite n. 11 (B), [II]*

35:28–38:40 piano (rerecorded from record)

38:46–40:36 piano (rerecorded from record)

40:36–42:05 piano (rerecorded from record)

45:28 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

45:28 end

- Riv@19-RVRS\_01.R-56.mp3

5:02–7:34 piano (rerecorded from record): *Suite n. 11, IV*

7:54–13:47 piano (rerecorded from record): *Suite n. 11, V*

14:01–15:45 piano (rerecorded from record): *Suite n. 7, I*

15:50–18:51 piano (rerecorded from record): *Suite n. 7, III*

19:02–21:05 piano (rerecorded from record): *Suite n. 7, II*

21:16–23:24 piano (rerecorded from record): *Suite n. 7, V*

23:40–25:17 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”, VIII*

25:28–26:55 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”, XI*

45:28 end

## NMGS0126-196

BASF LGS , 18 cm, 519 m

- Riv@19\_01.L-56.mp3  
0:34–1:43 piano (rerecorded from record)  
1:52–3:07 piano (rerecorded from record)  
3:08–3:14 piano (rerecorded from record, fragment)  
3:17–3:18 piano (fragment)  
3:24–5:14 piano (rerecorded from record)  
5:17–5:35 piano (some fragments)  
5:45–7:47 piano (rerecorded from record)  
7:48–7:51 piano (fragment)  
8:03–8:04 piano (fragment)  
8:06–10:05 piano (rerecorded from record)  
10:08–10:10 piano (fragment)  
10:17–24:05 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”, I, III, VI–VIII, XI, XIII, XIV*  
10:17–12:48 **VII**  
12:55–12:57 piano (fragment)  
13:02–13:40 **VIII**  
14:40–14:41 piano (fragment)  
14:50–16:34 **III**  
16:39–16:40 piano (fragment)  
16:45–17:51 piano (rerecorded from record)  
16:45–17:37 **VI**  
17:52–17:53 piano (fragment)  
17:56–19:17 piano (rerecorded from record)  
19:22–19:23 piano (fragment)  
19:35–21:02 **XI**  
21:05–21:06 piano (fragment)  
21:10–22:38 **I**  
22:46–23:30 **XIII**  
23:32–24:05 **XIV**  
24:33–27:45 piano (starting on a very low dynamic level)  
27:51–29:59 piano  
30:02–32:31 piano  
42:18–42:49 piano: *Suite n. 2 “I profeti minori”, I* (up to p. 1, fourth grand staff, second quarter note)  
42:50–44:05 piano: *Suite n. 2 “I profeti minori”, I* (from p. 1, last grand staff, second last quarter note up to p. 3, first grand staff, second quarter note)  
45:43 end
- Riv@9,5\_01.R-56.mp3  
In reverse/half speed (see Riv@19-RVRS\_01.R-56.mp3 and Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3)  
23:26 end
- Riv@9,5\_01.L-56.mp3  
Half speed (see Riv@19\_01.L-56.mp3)  
23:26 end

- Riv@19\_01.R-56.mp3

In reverse/double speed (see Riv@19-RVRS\_01.R-56.mp3 and Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3)

45:43 end

- Riv@19-RVRS\_01.R-56.mp3

0:10–21:33 piano: *Suite n. 2 “I profeti minori”, I, III–V*

0:10–0:26 **I** (up to p. 1, second staff, middle)

0:26–11:42 double speed (see Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 0:52–23:25)

11:43–12:59 **III** (from p. 14, fourth staff, middle)

13:13–17:27 **IV**

17:48–21:33 **V**

45:43 end

Addition:

- Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3

0:21–0:52 half speed (see Riv@19-RVRS\_01.R-56.mp3, 0:10–0:26)

0:52–23:25 radio broadcast (RAI, 1959, October 11)<sup>1</sup>

0:52–8:18 Maurice Jarre, *Danse sacrée* and *Danse rituelle* for Ondes Martenot and percussion from the ballet *Masque de femme* (Arlette Sibon and Konstantine Simonovich)

8:19–9:08 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (1935) (only beginning of the movement, breaks off; Arlette Sibon and Eliana Marzeddu)<sup>2</sup>

9:16–9:25 male radio presenter: “Abbiamo trasmesso: *Danse sacrée*, *Danse rituelle* per Ondes Martenot e percussioni di Maurice Jarre.”

9:26–13:35 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (9:26–9:37 identical to 8:56–9:08, continuation following until the end of the movement)

13:47–13:48 male radio presenter: “Avete ascoltato ...”

13:55–23:25 Manfred Kelkel, *Sonate* for Ondes Martenot, piano and percussion (13:55 Prélude, Adagio; 22:28 Allegro (incomplete, breaks off)

23:26–43:07 half speed (see Riv@19-RVRS\_01.R-56.mp3, 11:43–21:33)

1:31:26 end

<sup>1</sup> Radiocorriere, vol. 36, n. 41, 1959, p. 27.

<sup>2</sup> Parts of this composition on NMGS0143-637, NMGS0154-315, NMGS0176-158, NMGS0218-525 and NMGS0271-620.

## NMGS0127-143

BASF LGS 35, 15 cm, 364 m

- Riv@19\_01.L-56.mp3

0:02–7:13 Michiko Hirayama practicing *Hô* (sometimes with piano control, traffic noise)

0:02–1:04 **I** (from p. 2, sixth staff, middle)

1:11–3:13 **II** (from p. 4, fifth staff)

3:15–3:55 **IV** (from p. 12, second staff, second measure)

4:02–7:13 **V**

7:17–9:40 ondiola (with reverb): *Trio à cordes, III*

9:46 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@19\_01.R-56.mp3)

1:04:10 end

- Riv@9,5\_01.L-56.mp3

Half speed (see Riv@9,5\_01.L-56\_stretched\_to\_19.MP3)

1:04:10 end

- Riv@19\_01.R-56.mp3

In reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3)

9:46 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:24–48:31 Michiko Hirayama practicing *Taiagarù*

0:24–6:11 **V**

3:10–3:12 telephone ringing

3:31–6:12 **V**

6:27–9:06 **II** (earlier version: two additional tones at the end)

10:01–12:18 **II** (earlier version)

12:20–25:11 Scelsi talking, someone singing, piano, traffic noise (everything on a very low dynamic level)

25:11–26:14 **V** (from p. 18, first staff, last measure)

26:16–26:20 recording fragment

26:23–26:24 GS: “Allora, ...”

26:29–30:11 **V**

30:20–33:37 **V**

35:04–35:52 **II** (up to p. 6, seventh staff, first barline)

36:00–39:08 **II** (earlier version)

39:21–42:27 **V** (41:01 restart)

42:48–45:45 **V**

45:50–48:31 **V**

1:04:10 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_19.MP3

0:04–2:55 ondiola: *Three Studies for viola, I*

2:58–11:26 ondiola (rerecorded from record): *Divertimento n. 2*



2:58–5:22 **I** (3.34 restart)  
5:33–8:21 **II** (6.10 restart)  
8:27–9:33 **III**  
9:42–11:26 **IV** (up to p. 14, last measure, first note)  
11:50–12:30 ondiola: *Divertimento n. 3, I* (up to p. 3, first staff, middle)  
14:07 ondiola (fragment)  
14:48–15:15 ondiola (breaks off)  
20:57–28:08 Michiko Hirayama rehearsing *Hô* (sometimes with piano control)  
20:57–21:59 **I** (from p. 2, sixth staff, middle)  
22:05–24:08 **II** (from p. 4, fifth staff)  
24:10–24:49 **IV** (from p. 12, second staff, second measure)  
24:57–28:08 **V**  
28:11–30:35 ondiola (with reverb): *Trio à cordes, III*  
32:05 end

**NMGS0128-348**

BASF LGS, 18 cm, 538 m

- Riv@19\_01.L-56.mp3  
0:08–18:03 piano: *Sonata n. 3*  
0:08–7:58 **I**  
8:02–12:33 **II**  
12:45–18:03 **III**  
18:18–32:24 piano: *Sonata n. 2*  
18:18–22:34 **I**  
22:48–29:00 **II**  
29:07–32:24 **III** (rerecorded from record)  
33:17–36:15 piano: *Quattro illustrazioni*<sup>1</sup>  
33:17–36:15 **I**  
36:21–39:46 **II**  
39:57–41:55 **III**  
42:07–45:03 **IV**  
47:16 end
  
- Riv@19\_01.R-56.mp3  
Empty  
47:16 end

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<sup>1</sup> In this copy, each movement ends with a fade-out, though all four movements of the *Illustrazioni* were improvised consecutively in one single session.

## NMGS0129-87

BASF, 13 cm, 141 m

- Riv@19\_01.L-56.mp3  
9:05–9:09 GS humming (pentatonic Bb3-Ab3-Gb3-Eb3)  
9:13–9:41 ondiola (on B2↓)  
9:41–12:26 sample composition (six sections; eights speed, original speed see A02@152-56.mp3): *I Presagi, III* (earlier version)  
12:26–12:27 GS humming (on G3)  
12:34 end
- A02@152-56.mp3  
0:00–0:20 male chorus, baritone and orchestra (shortened version, six sections)<sup>1</sup>: Toshiro Mayuzumi, *Nirvana Symphony*, I “Sūramgamah” (fragments)  
0:20 end
- Riv@19\_01.R-56.mp3  
0:16–3:25 two ondiolas (on C2)<sup>2</sup>  
3:40–8:49 several ondiolas (beginning and end on E2↓, beating)  
9:02–9:04 ondiola (fragment)  
9:13–10:34 several ondiolas (starting on B2↓, ending on Bb2↓; beating)<sup>3</sup>  
10:41–12:26 several ondiolas (starting on B2↓, breaks off on C4/B3; beating)  
12:34 end
- Riv@76\_01.L-56.mp3  
Half speed (see A02@152-56.mp3)  
0:41 end
- Riv@76\_01.R-56.mp3  
In reverse, quadruple speed (see Riv@19\_01.R-56.mp3, 9:40–12:26)  
0:41 end

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<sup>1</sup> Longer version see NMGS0123-404, VSpeed@152-56.mp3 and NMGS0216-367, A08@76REV-56.mp3.

<sup>2</sup> The section 0:16–3:49 seems to be a copy of NMGS0123-404, Riv@19\_01.R-56.mp3, 8:56–12:26.

<sup>3</sup> The section 9:41–12:26 seems to be a copy of NMGS0123-404, Riv@19\_01.R-56.mp3, 1:04–5:51.

**NMGS0130-349**

BASF LGS, 18 cm, 539 m

- Riv@19\_01.L-56.mp3

0:25–21:40 piano (rerecorded from record): *Suite n. 10 “Ka”*

0:25–3:37 **I**

3:46–6:04 **II**

6:13–8:30 **III**

8:42–12:09 **IV**

12:19–14:47 **V** (incomplete, up to p. 22, beginning of the second staff)

15:04–17:36 **VI**

17:50–21:40 **VII**

47:37 end

- Riv@19\_01.R-56.mp3

Empty

47:37 end

## NMGS0131-091

BASF LGS, 15 cm, 279 m

- Riv@19\_01.L-56.mp3 [Riv@19-RVRS\_01.R-56.mp3]  
0:36–6:51 record: Asian flute<sup>1</sup>  
7:00–8:53 record: Asian flute (from 8:51 male Asian singer)  
8:53–13:02 record: flute (10:17 new section with high flute)  
17:34 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
48:55 end
- Riv@9,5\_01.L-56.mp3  
0:01–0:07 male radio presenter: “... in occasione del ventinovesimo festival internazionale di musica contemporanea.”<sup>2</sup>  
0:14–0:17 radio broadcast: unknown work for flute solo (twentieth century, fragment)  
0:20–0:33 two ondiolas (fragment)  
0:36–7:40 two ondiolas (melodic/microtonal)  
0:44–5:32 *Manto per quattro* (earlier version, based on F3-10 Ct)<sup>3</sup>  
7:41–7:48 orchestral composition (fragment)  
7:49–7:58 ondiola (fragment)  
8:00–9:22 ondiola (on Eb)  
9:25–24:50 radio broadcast (1966, October 1)<sup>4</sup>  
9:25–11:04 Edgard Varèse, *Amériques* (incomplete)  
11:11–18:34 Edgard Varèse, *Poème électronique* (incomplete, 16:20 and 16:33 restarts, 16:43–16:56 applause)  
18:37–18:41 applause  
18:41–19:33 radio presenter: “...edici. Ancora di Edgard Varèse *Arcana* per orchestra.” (18:46 restart) “... *Arcana*, composta poco dopo fra il 1925 e il 27 ed essa pure per orchestra testimonia, ad un elevato livello di autentica energia creativa, della ricerca varesiana di una musica per la quale del resto lo stesso compositore ha fornito una traccia d’analisi molto chiara. C’è un’idea alla base di una struttura interna, ebbe a dire, dilatata e frammentata in diverse forme o gruppi dal suono costantemente mutevole per forma direzione e velocità – attratto e respinto da forze varie. La forma dell’opera è la risultante di tali interazioni. In altre parole, anche in ‘*Arcana*’ la matrice formativa è il suono concepito e trattato fuori di ogni convenzione acquisite e quindi posto all’origine di un processo compositivo rimesso all’esercizio delle sue inedite possibilità.”  
19.36 – 24.50 Edgard Varèse, *Arcana* (breaks off)  
25:21–28:47 two ondiolas (on C#4/5 and D4/5; 27:24–27:25, 28:10 and 28:44 gaps)  
29:06–32:23 two ondiolas (on C#4/5 and D4/5; 31:20–31:21 gap)  
32:32–35:56 two ondiolas (on C#4/5 and D4/5)  
36:13–40:12 several ondiolas (one or two of them in reverse, microtonal; starting on D5, difference tones, ending on C#4/5)  
40:17–40:20 ondiola (fragment)

<sup>1</sup> See NMGS0112-444, Riv@9,5.L-56.mp3, 23:53–54:57 and Riv@9,5-RVRS.R-56.mp3, 0:21–18:02.

<sup>2</sup> La Biennale di Venezia. 29° Festival internazionale di musica contemporanea, 1966, September 4–14.

<sup>3</sup> Final version NMGS0266-089, Riv@9,5\_01.L-56.mp3, 3:45–8:02.

<sup>4</sup> Radiocorriere, vol. 43, n. 39, 1966, p. 67.

40:22–44:44 several ondiolas (one or two of them in reverse, microtonal, wide glissandos; starting on E4↓/C#5↓, 41:36–41:47 and 42:05–42:11 very low volume, 44:28 gap, ending on F4)

44:46–48:55 several ondiolas (one or two of them in reverse, melodic/few tones; starting on G#2, ending on G2/H2/E3/A6)

48:55 end

- Riv@19\_01.R-56.mp3 [Riv@19\_01.L-56.mp3]

Double speed (see Riv@9,5\_01.L-56.mp3)

17:34 end

- Riv@9,5-RVRS\_01.R-56.mp3

Half speed (see Riv@19\_01.L-56.mp3)

48:55 end

## NMGS0132-163

Scotch 111, 18 cm, 368 m

- Riv@19.L-56.mp3

0:01–0:02 ondiola (fragment)<sup>1</sup>

0:04–0:08 ondiola (fragment)

0:08–1:18 ondiola (melodic)

1:18–2:54 ondiola (melodic)

3:02–5:07 ondiola (melodic)

5:10–6:58 ondiola (melodic)

6:59–9:23 ondiola (melodic)

9:25–12:28 ondiola (melodic)

12:29–15:30 ondiola (melodic): *Three Pieces for trombone, III*

15:40–17:46 ondiola (melodic): *Canti del Capricorno, n. 3*<sup>2</sup>

17:50–20:22 ondiola (melodic)

20:28–23:32 ondiola (melodic)

23:34–26:25 ondiola (melodic)

26:31–29:26 ondiola (melodic): *Quattro pezzi for trumpet, II*

29:28–31:38 ondiola (melodic)

31:41–31:52 ondiola (melodic, double speed, fragment)

31:52–32:03 ondiola (melodic, fragment)

32:03–32:05 ondiola (fragment)

32:27 end

- Riv@19.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

32:27 end

- Riv@19-RVRS\_01.R-56.mp3

0:13–3:38 ondiola (melodic)

3:41–6:25 ondiola (few tones around A2↑/melodic, wide glissando)

6:30–9:05 ondiola (few tones around E3↑, wide glissandos)

9:12–10:57 ondiola (melodic)<sup>3</sup>

10:59–13:36 ondiola (melodic)

13:42–16:11 ondiola (melodic)

16:13–20:22 ondiola (melodic)

20:23–23:18 ondiola (melodic)

23:21–23:51 ondiola (melodic, fragment)

23:51–24:08 ondiola (fragment)

24:10–27:58 ondiola (melodic)

28:10–30:43 ondiola (melodic): *Tre pezzi for saxophone, II / Wo-Ma, III* (up to p. 7, last staff, first measure; in the score are following two sections in retrograde)

30:44–32:02 ondiola (melodic)

32:27 end

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<sup>1</sup> 0:04–15:33 copy of NMGS0053-28B, Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 24:45–41:11 (rests are reduced).

<sup>2</sup> 15:40–32:05 copy of NMGS0053-28B, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 1:57–19:22 (rests are reduced).

<sup>3</sup> 9:12–32:02 copy of NMGS0053-28B, Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 0:27–24:47 (rests are reduced).

## NMGS0133-286

BASF LGS 35, 18 cm, 551 m

- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:36:40 end
- Riv@9,5\_01.L-56.mp3  
0:48–1:08 two ondiolas (fragment)  
1:09–1:54 ondiola (melodic/microtonal)  
1:56–2:04 ondiola (melodic, fragment)  
2:07–2:28 ondiola (melodic, fragment)  
2:29–4:12 two ondiolas (on C#4↑/C#5↑)  
4:24–8:24 two ondiolas: *Trio à cordes, I*  
8:25–8:31 ondiola (fragment)  
8:31–12:33 two ondiolas  
    8:31–12:16 *Trio à cordes, IV*  
14:18–19:37 two ondiolas (one of them in reverse, microtonal; starting on Bb3↑, ending on Bb3↓)  
19:39–24:14 two ondiolas (microtonal; starting on G4/G4↓, ending on G4↓/G4↓↓)  
24:15–27:02 two ondiolas: *Trio à cordes, II*  
27:08–29:37 two ondiolas (one of them in reverse): *Trio à cordes, III* (starting on D6, in the score transposed to B5; identical to *Xnoybis, II* in reverse)  
29:38–32:21 two ondiolas (microtonal): *Quartetto n. 3, II* (earlier version a, palindrome, 30:59 symmetry axis, from 30:59 not identical to the final version on NMGS0215-468)<sup>1</sup>  
32:52–36:14 two ondiolas (microtonal; starting on D4, ending on D4↓)  
36:31–39:51 two ondiolas (microtonal; starting on D4, 38.31 gap, ending on D4↓)  
39:57–44:09 two ondiolas (microtonal): *Quartetto n. 3, I*  
44:11–44:18 pulsating echo  
44:20–48:53 several ondiolas (microtonal): *Quartetto n. 3, IV* (39:57–44:09 in reverse, earlier version of the fourth movement, from 48:03 not identical to the final version on NMGS0215-468)<sup>2</sup>  
49:08–53:32 two ondiolas (one of them in reverse, microtonal; starting on Eb4↑, ending on Eb6↓)  
53:35–57:54 two ondiolas (microtonal; starting on Eb6, ending on Eb4↑)  
58:08–1:02:40 two ondiolas (one of them in reverse, microtonal, beating; starting on D4↓, ending on C#4↓)  
1:03:01–1:06:07 two ondiolas (one of them in reverse, with reverb)  
    1:03:13–1:06:07 *Xnoybis, II* (identical to *Trio à cordes, III* in reverse)  
1:06:11–1:09:17 two ondiolas (one of them in reverse, with reverb)  
    1:06:20–1:09:00 *Trio à cordes, III* (starting on C#6↓, in the score transposed to B5, identical to 27:08–29:37; identical to *Xnoybis, II* in reverse)  
1:09:27–1:12:40 two ondiolas (melodic)<sup>3</sup>  
1:12:54–1:17:05 two ondiolas (one tone, many restarts)  
1:17:14–1:21:12 two ondiolas (microtonal/melodic; starting on F4↓, ending on E5↓)  
1:21:13 ondiola (fragment)  
1:21:19–1:25:20 two ondiolas (microtonal/melodic; starting and ending on Eb5/E5)

<sup>1</sup> Identical to NMGS0142-592, Riv@9,5\_01.L-56.mp3, 47:43–50:19.

<sup>2</sup> Identical to NMGS0142-592, Riv@9,5\_01.L-56.mp3, 1:26:01–1:30:19.

<sup>3</sup> Note on the tape box: “Battaglia”, identical to NMGS0164-153, Riv@9,5\_01.L-56.mp3, 51:41–55:00.



1:25:27–1:27:37 two ondiolas (microtonal; starting on A3/A2, breaks off on G2↓)  
1:27:46–1:30:31 two ondiolas (microtonal; starting and breaks off on Eb3↓)  
1:31:03–1:31:04 ondiola (fragment)  
1:31:09–1:33:14 two ondiolas (melodic; 1:32:02 and 1:32:31 restarts)  
1:33:34–1:33:45 two ondiolas (melodic, fragment)  
1:36:40 end

- Riv@9,5-RVRS\_01.R-56.mp3  
0:02–0:23 two ondiolas (melodic)  
0:27–2:46 two ondiolas (melodic; 0:27–2:32 identical to Riv@9,5\_01.L-56.mp3, 1:31:09–1:33:14)  
1:36:40 end

## NMGS0134-514

Box: BASF LGS 52, 18 cm

Tape: 380 m

- Riv@19\_01.L-56.mp3

0:05–0:33 two ondiolas (microtonal; starting on B3↑/E4↑, ending on B3↓/G4↓)

0:33–3:29 two ondiolas (one of them in reverse, microtonal; starting on D5, ending on E5):

*Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, the beginning is missing, score mm. 11–64; 0:33–2:10 identical to Riv@19\_01.R-56.mp3, 0:46–2:23)

3:30–3:31 recording fragment

3:31–6:34 two ondiolas (microtonal; starting on D5↑, ending on F5↓)

6:34–8:08 several ondiolas (microtonal; starting on C#4, breaks off on C#5)

8:14–15:13 several ondiolas (some of them in reverse, microtonal; starting on E5↑/B4↑, ending on A4↓/A5↓)

15:13–15:16 ondiolas (fragment)

15:40–20:04 several ondiolas (microtonal; starting on F3, ending on B4↓)

20:13–22:15 several ondiolas (microtonal; starting on A4/G4/F4/D4, ending on D4↑)

22:19–28:14 several ondiolas (some of them in reverse, microtonal; starting on D4↑/D5, ending on Eb3↓)

28:17–31:55 several ondiolas (dense texture; starting on F4/D4, 31:22 restart of one layer, ending on Eb5↑/C4↑): *Hymnos* (first section, earlier version) / *Quartetto n. 4* (30:40–31:55 identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 23:59–25:14 in reverse)

33:46 end

- Riv@19\_01.R-56.mp3

0:11–0:36 in reverse (see Riv@19-RVRS\_01.R-56.mp3)

0:36–2:23 two ondiolas: *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, the end is missing; 0:46–2:23 identical to Riv@19\_01.L-56.mp3, 0:33–2:10)

2:23–33:00 in reverse (see Riv@19-RVRS\_01.R-56.mp3)

33:46 end

- Riv@19-RVRS\_01.R-56.mp3

0:31–9:16 many ondiolas (dense texture; starting on Bb↓ major triad, ending on Eb↑; 0:39–8:05 identical to Riv@19\_01.L-56.mp3, 28:17–31:55, half speed)

9:22–9:24 ondiolas (fragment)

9:26–20:05 many ondiolas (dense texture; 9:26–16:55 identical to Riv@19\_01.L-56.mp3, 28:17–31:55, half speed)

20:13–31:05 many ondiolas (dense texture; 20:13–30:55 identical to 9:26–20:05)

31:07–32:54 two ondiolas (microtonal, starting and breaking off on D5)

32:54–33:19 ondiola (melodic, fragment)

33:30 end

## NMGS0135-551

Box: BASF LGS 35, 18 cm

Tape: 554 m

- Riv@19\_01.L-56.mp3

0:08–3:09 two ondiolas (microtonal, beating; starting on E5/D5, ending on D5)<sup>1</sup>

3:23–9:38 two ondiolas (microtonal, beating; starting on D5/D5↑, ending on F5↓)<sup>2</sup>

9:57–12:16 two ondiolas (microtonal, double speed; starting on D5↓/D5, ending on E5↓)<sup>3</sup>

12:30–15:36 two ondiolas (microtonal, beating; starting on Eb5/C#5, ending on E5/C#5; identical to 0:08–3:09)<sup>4</sup>

15:52–19:37 two ondiolas (melodic, “Hammond” timbre; identical to NMGS142,

Riv@9,5\_01.L-56.mp3, 7:27–11:01)<sup>5</sup>

19:53–46:34 double speed (see Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 39:46–1:33:06)

48:38 end

- Riv@19\_01.R-56.mp3

0:09–3:11 identical to Riv@19\_01.L-56.mp3, 0:08–3:09 in reverse<sup>6</sup>

3:34–9:39 identical to Riv@19\_01.L-56.mp3, 3:23–9:38 in reverse<sup>7</sup>

9:59–12:21 identical to Riv@19\_01.L-56.mp3, 9:57–12:16 in reverse<sup>8</sup>

12:31–15:40 identical to 0:09–3:11 and to Riv@19\_01.L-56.mp3, 12:30–15:36 in reverse<sup>9</sup>

15:52–19:38 identical to Riv@19\_01.L-56.mp3, 15:52–19:37 in reverse<sup>10</sup>

20:27–46:23 double speed (see Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 40:54–1:32:46)

48:38 end

- Riv@19-RVRS\_01.R-56.mp3

In reverse (see Riv@19\_01.R-56.mp3)

48:38 end

Addition:

- Riv@19\_01.L-56\_stretched\_to\_9,5.MP3

0:17–39:14 half speed (see Riv@19\_01.L-56.mp3, 0:08–19:37)

39:43–42:06 two ondiolas (in reverse; microtonal, beating; starting on A5, ending on A4↓; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 40:54–43:17 in reverse)

42:06–42:09 ondiola (fragment)

44:15–47:33 several ondiolas (microtonal, dense texture)

44:15–47:20 *Hymnos* (first section, layer B)<sup>11</sup>

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<sup>1</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>2</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>3</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>4</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>5</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>6</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>7</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>8</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>9</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>10</sup> Two-channel recording (Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3). L is the recording on R in reverse.

<sup>11</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

47:34–51:39 two ondiolas (microtonal; starting on B3/B4, ending on C#4↓, 51.38 B3/B4; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 47:57–52:06)<sup>1</sup>

51:54–55:06 two ondiolas (microtonal, beating; starting on D4/D5, ending on D4; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 52:28–55:33)<sup>2</sup>

55:17–58:23 several ondiolas (microtonal; starting on E5↓/C#5↓, ending on D4/D5; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 55:47–58:26)<sup>3</sup>

58:36–58:49 ondiola with feedback (fragment)

59:03–59:07 two ondiolas (fragment)

59:13–1:02:17 two ondiolas (double speed, microtonal; starting on F#5↑; 1:00:24–1:00:27 and 1:00:28–1:00:29 gaps; ending on G#5↑; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 59:10–1:02:07)<sup>4</sup>

1:02:35–1:05:45 two ondiolas (one of them in reverse, double speed; microtonal; starting on G#5↓; 1:04:26–1:04:27 and 1:04:28–1:04:30 gaps; ending on F5↑; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:02:33–1:05:29 in reverse)<sup>5</sup>

1:06:11–1:07:43 Asian bass zither (Koto)<sup>6</sup>

1:07:43–1:10:08 record: ethnic percussion and chant (1:08:58 restart)<sup>7</sup>

1:08:01–1:08:09 and 1:08:26–1:09:17 *Quattro Incantesimi, I* (percussion layer, earlier version a, double speed)

1:08:26–1:09:28 and 1:09:33–1:09:57 *Quattro Incantesimi, II* (percussion layer, earlier version a)

1:10:24–1:12:36 two ondiolas (in reverse, double speed; microtonal; starting on G5, 1:11:53–1:12:05 high glissando, ending on G5/G5↑; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:10:27–1:12:39 in reverse)<sup>8</sup>

1:13:38–1:17:00 two ondiolas (in reverse, microtonal; starting on D4, ending on C#4↑; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:13:36–1:16:47 in reverse)<sup>9</sup>

1:17:21–1:27:42 many ondiolas: *Hymnos* (complete; identical to NMGS0079-591, Riv@9,5\_01.L-56.mp3, 34:10–44:22)

1:27:46–1:29:10 two ondiolas (microtonal, beating; starting on E5, ending on D5)

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<sup>1</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>2</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>3</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>4</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>5</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). The recording on L is the recording on R in reverse.

<sup>6</sup> The zither recording (L) and the ondiola recordings from 1:06:09–1:09:59 (R) are forming a two-channel recording. The zither recording breaks off in 1:07:43 because the drums of *Quattro Incantesimi* have been recorded later. Copies of a section of the zither recording on NMGS0218-525, Riv@9,5\_01.L-56.mp3, 4:03–4:11 and NMGS0271-620, Riv@9,5\_01.L-56.mp3, 9:43–9:52, an additional short section on NMGS0154-315, Riv@9,5\_02.L-56.mp3, 43:54–43:59. The two-channel recording has been mixed in one channel in NMGS0176-158, Riv@9,5\_02.L-56.mp3, 6:08–9:58 before recording the drums. A different version with drums on NMGS0176-158, Riv@19\_01.L-56.mp3, 32:47–37:07. A version with ondiola, zither, drums and Ondes Martenot on NMGS0154-315, Riv@9,5\_02.L-56.mp3, 41:02–44:15.

<sup>7</sup> Identical to NMGS0218-525, Riv@19\_01.L-56.mp3, 4:11–6:36.

<sup>8</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is the recording on R in reverse.

<sup>9</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is the recording on R in reverse.

1:29:15–1:33:06 two ondiolas (in reverse; microtonal, beating; starting on E5↑, ending on D5↓; identical to Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:29:14–1:32:46 in reverse)<sup>1</sup>  
1:37:17 end

- Riv@19\_01.R-56\_stretched\_to\_9,5.MP3

0:18–39:16 half speed (see Riv@19\_01.R-56.mp3, 0:09–19:38)

40:54–43:17 two ondiolas (identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 39:46–42:06 in reverse)

43:53–47:11 several ondiolas: *Hymnos* (first section, layer A)<sup>2</sup>

47:57–52:06 identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 47:34–51:39<sup>3</sup>

52:28–55:33 identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 51:54–55:06<sup>4</sup>

55:47–58:26 identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 55:17–58:23<sup>5</sup>

59:10–1:02:07 identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 59:13–1:02:17<sup>6</sup>

1:02:33–1:05:29 two ondiolas (one of them in reverse, double speed; microtonal; identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:02:35–1:05:45 in reverse)<sup>5</sup>

1:06:09–1:07:23 ondiola (melodic)<sup>7</sup>

1:07:28–1:07:30 ondiola (fragment)

1:07:37–1:09:59 ondiola (melodic)

1:10:27–1:12:39 several ondiolas (double speed, microtonal; starting on G5/G5↑, 1:10:57–1:11:10 high glissando, ending on G5; identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:10:24–1:12:36 in reverse)<sup>8</sup>

1:12:39–1:12:40 ondiola (fragment, double speed)

1:13:36–1:16:47 two ondiolas (microtonal; starting on Eb4↓, ending on D5↑; identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:13:38–1:17:00 in reverse)<sup>9</sup>

1:18:09–1:22:13 half speed, in reverse (see Riv@19-RVRS\_01.R-56.mp3, 7:32–9:33)

1:22:36–1:25:35 two ondiolas (double speed, microtonal; starting and ending on F#5↑/G5↓)

1:25:41–1:29:02 two ondiolas (microtonal; starting on D#5, ending on F5)

1:25:44–1:29:00 *Xnoybis, III / Arc-en-ciel*<sup>10</sup> / *L'âme ouverte / Anahit* (upper line, score mm. 11–64)

1:29:14–1:32:46 two ondiolas (microtonal, strong difference tones and beating; starting on Eb5↓, ending on F5; identical to Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:29:15–1:33:06 in reverse)<sup>11</sup>

1:37:17 end

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<sup>1</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is the recording on R in reverse.

<sup>2</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>3</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>4</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>5</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>6</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is identical to R.

<sup>7</sup> See footnote 5 on the previous page.

<sup>8</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is the recording on R in reverse.

<sup>9</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is the recording on R in reverse.

<sup>10</sup> Note on the tape box: „per 2 violini“.

<sup>11</sup> Two-channel recording (Riv@19\_01.L-56\_stretched\_to\_9,5.MP3+Riv@19\_01.R-56\_stretched\_to\_9,5.MP3). L is the recording on R in reverse.

## NMGS0136-580

Scotch 190, 18 cm, 512 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:29:53 end

- Riv@9,5\_01.L-56.mp3

0:01–4:21 piano: *Action music, I–IV*

0:01–0:48 **I** (from p. 5, fourth grand staff, second last sound)

0:52–2:05 **II**

2:07–3:09 **III**

3:12–4:21 **IV**

4:30–13:59 piano (rerecorded from record): *Action music, V–IX*

4:30–6:27 **V**

6:43–8:42 **VI**

8:50–10:21 **VII**

10:29–11:46 **VIII**

11:55–13:59 **IX**

14:09–16:21 record: *Preludi (prima serie), n. 1, 6, 11*<sup>1</sup>

14:09–14:41 **n. 1**

14:45–15:18 **n. 6**

15:23–16:21 **n. 11**

16:27–19:18 record: *Preludi (quarta serie), n. 41, 44, 46*<sup>2</sup>

16:27–17:43 **n. 44**

17:49–18:32 **n. 41**

18:36–19:18 **n. 46**

19:23–42:43 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”*

19:23–20:52 **I**

20:56–22:11 **II**

22:25–24:06 **III**

24:08–25:56 **IV** (up to p.17, third staff, third measure)

25:56–25:58 piano (fragment)

26:01–27:27 **V**

27:34–28:45 piano (rerecorded from record)

27:34–28:26 **VI**

28:53–31:22 **VII**

31:34–33:11 **VIII**

33:15–33:17 piano (two fragments)

33:21–34:17 **IX**

34:25–35:16 piano (rerecorded from record, not the tenth movement of the *Capricci*)

35:18 piano (fragment)

35:27–36:53 **XI**

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<sup>1</sup> 14:09–16:21 identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 19:57–22:13; NMGS0227-194, Riv@19\_01.L-56.mp3, 0:13–2:30; NMGS0257-481, Riv@9,5\_01.L-56.mp3, 16:03–18:19; NMGS0273-654, Riv@19\_01.R-56.mp3, 4:51–7:05.

<sup>2</sup> “Tre Preludi dodecafonici” identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 34:15–37:12; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:59 and 3:29–4:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:53 and 3:22–4:36; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–20:26; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–3:33.

- 37:06–38:32 **XII**  
 38:45–39:29 **XIII**  
 39:30–40:03 **XIV**  
 40:09–42:43 **XV**  
 42:53–1:00:10 piano: *Sonata n. 3*  
 42:53–50:23 **I**  
 50:26–54:50 **II**  
 55:02–1:00:10 **III**  
 1:00:16–1:13:56 piano: *Sonata n. 2*  
 1:00:16–1:04:24 **I**  
 1:04:37–1:10:37 **II** (without the last three sounds)  
 1:10:45–1:13:56 **III** (rerecorded from record)  
 1:13:57–1:29:51 piano: *Hispania*  
 1:13:57–1:20:14 **I**  
 1:20:22–1:28:54 **II**  
 1:29:06–1:29:51 **III** (up to p. 42, fourth grand staff, second beat)  
 1:29:53 end
- Riv@9,5-RVRS\_01.R-56.mp3
- 0:01–5:38 piano: *Quattro Illustrazioni*  
 0:01–0:46 **II** (from p. 13, third grand staff, sixth tone)  
 0:53–2:45 **III**  
 2:52–5:38 **IV**  
 5:46–29:29 piano: *Suite n. 8 “Bot-Ba”*  
 5:46–8:24 **I**  
 8:31–14:04 **II**  
 14:11–18:26 **III**  
 18:34–22:24 **IV**  
 22:30–25:13 **V**  
 25:20–29:29 **VI**  
 29:46–49:20 piano: *Suite n. 10 “Ka”*  
 29:46–32:49 **I**  
 32:56–35:09 **II**  
 35:15–37:29 **III**  
 37:34–40:45 **IV**  
 40:51–43:25 **V** (rerecorded from record)  
 43:31–45:46 **VI**  
 45:49–49:20 **VII** (rerecorded from record)  
 49:30–1:20:22 piano: *Suite n. 9 “Ttai”*  
 49:30–52:43 **I**  
 52:50–56:45 **II**  
 56:54–58:58 **III**  
 59:05– 1:03:50 **IV** (1:02:24, 1:03:00 and 1:03:06 restarts; identical to NMGS0119-565,  
 Riv@19-RVRS\_01.R-56.mp3, 10:31–15:19 and NMGS0150-516, Riv@19\_01.L-  
 56.mp3, 8:10–13:06)  
 1:03:57–1:06:39 **V**  
 1:06:47–1:09:05 **VI**  
 1:09:13–1:12:32 **VII**  
 1:12:38–1:17:35 **VIII**  
 1:17:41–1:20:22 **IX**  
 1:20:28–1:29:51 piano: *Cinque Incantesimi*

1:20:28–1:22:52 **I**  
1:22:56–1:24:26 **II**  
1:24:31–1:25:47 **III**  
1:25:53–1:29:30 **IV**  
1:29:36–1:29:51 **V** (up to p. 20, end of the fourth grand staff)  
1:29:53 end



## NMGS0137-627

Audiotape LR 1861, 18 cm, 355 m

- Riv@9,5\_01.R-56.mp3  
Half speed (see Riv@19\_03.R-56.mp3)  
1:02:33 end
  
- Riv@9,5\_01.L-56.mp3  
0:52 GS: “Funziona?”  
1:24–4:27 piano  
4:36–7:16 piano  
7:32–7:33 GS: “Funziona?”  
7:53–11:11 piano  
11:21–15:46 piano: Improvisation n. 97  
15:54–18:32 piano  
18:36–19:22 piano  
19:52–21:36 piano  
21:55–21:56 piano (fragment)  
22:00–22:58 piano  
23:01–23:26 piano  
23:38–25:33 piano  
25:47–27:47 piano  
28:07–32:48 piano  
32:55–33:48 piano  
33:52–33:54 piano (fragment)  
34:20–36:10 piano  
36:13–37:20 piano  
37:28–37:40 piano (fragment)  
37:43–38:54 piano  
39:06–42:04 piano  
42:23–45:25 piano  
45:43–48:35 piano  
48:45–54:22 piano: *Suite n. 11, V*  
54:41–57:10 piano: *Suite n. 11, IV*  
57:30–59:48 piano  
59:55–1:02:17 piano  
1:02:33 end
  
- Riv@19\_02.R-56.mp3  
0:03–0:08 piano (only one tone, continuation see Riv@19\_03.R-56.mp3 from 0.01)  
0:13 end
  
- Riv@19\_03.R-56.mp3  
0:01–2:31 piano  
2:44–3:16 piano  
3:20–4:53 piano<sup>1</sup>  
4:56–4:58 Frances McCann: “...”  
5:09–5:12 Frances McCann. “Pretty.”

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<sup>1</sup> Copy of 3:20–6:33 see NMGS0242-648, Riv@19\_01.L-56.mp3, 22:29–25:42.

MV: “No-noh! ...”  
 5:13–5:20 people talking  
 5:20–8:06 piano<sup>1</sup>  
 8:06–8:14 GS: “...”  
 MV: “Non, mais vous avez gagné ...”  
 8:08–9:33 piano  
 9:35–9:38 MV: “Bravo. I il faut lui donner un prix.”  
 9:59–10:12 soprano and piano: Robert Schumann, *Ich hab im Traum geweinet* (incomplete);  
 laughing  
 10:13–11:10 soprano and piano: Robert Schumann, *Wenn ich früh in den Garten geh’*  
 FV (soprano): “Ta ta ta ta, he’s bought to do this!”  
 11:20–13:14 MV: “...?”  
 FV (soprano): “Okay.”  
 Soprano and piano: Robert Schumann, *In der Fremde*  
 FV (soprano): “Thank you.”  
 13:17–13:18 FV (soprano): “...”  
 13:19–14:01 soprano and piano: Robert Schumann, *Im wunderschönen Monat Mai*  
 MV: “...”  
 14:04–15:51 FV: “Langsam.”  
 Soprano and piano: Robert Schumann, *Du bist wie eine Blume*  
 15:27–15:30 gap; MV: “If you know the words.”  
 15:59–17:43 FV: “All right.”  
 Soprano and piano: *Ich grolle nicht*  
 17:50–27:33 in reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 7:24–26:49)  
 28:24–30:19 in reverse (see Riv@19-RVRS\_03.R-56.mp3, 0:59–2:54)  
 31:18 end

- Riv@19-RVRS\_03.R-56.mp3  
 0:59–1:18 piano (rerecorded from record)  
 1:19–1:30 piano  
 1:34–1:53 MV: “... adesso ... Può provare il microfono più vicino ancora.”  
 GS: “Ancora?”  
 MV: “Sì. Sopra ... Può provare un pochino così?”  
 1:54–2:54 piano  
 3:45–13:28 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 7:24–26:49)  
 13:34 end

- Riv@19\_02.L-56.mp3  
 Empty  
 0:13 end

- Riv@19\_03.L-56.mp3  
 Double speed (see Riv@9,5\_01.L-56.mp3)  
 31:18 end

- Riv@9,5-RVRS\_01.R-56.mp3  
 1:51–5:41 half speed (see Riv@19-RVRS\_03.R-56.mp3, 0:59–2:54)  
 7:24–13:49 piano  
 14:01–17:34 piano

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<sup>1</sup> Copy of 6:47–15:51 see NMGS0242-648, Riv@9,5\_01.L-56.mp3, 51:29–59:59.

17:54-26:49 piano  
26:55 end

## NMGS0138-165

BASF LGS 35, 18 cm, 550 m

- B12@19REV-56.mp3

Empty

0:37 end

- Riv@19\_01.L-56.mp3

0:19–0:59 double speed (see Riv@9,5\_01.L-56.mp3, 0:31–1:53)

1:01–1:19 Michiko Hirayama: *Taiagarù, I* (p. 4, from fifth up to seventh staff)

1:21–1:22 double speed (see Riv@9,5\_01.L-56.mp3, 2:36–2:38)

1:25–1:30 Michiko Hirayama: *Taiagarù, I* (p. 4, last staff)

1:34–1:47 Michiko Hirayama: *Taiagarù, I* (p. 5, from fifth to sixth staff)

1:48–5:19 double speed (see Riv@9,5\_01.L-56.mp3, 3:29–10:32)

5:23–6:15 several ondiolas (microtonal; starting on G6, ending on F#5↓/F5)

6:34–10:37 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (earlier version: mm. 117–152 and 158–208/1)<sup>1</sup>

10:42–16:05 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (13:33, 14:24 and 15:14 restarts; earlier version: mm. 84–168)<sup>2</sup>

16:06–43:29 double speed (see Riv@9,5\_01.L-56.mp3, 32:10–1:26:52)

48:33 end

- Riv@9,5\_01.R-56.mp3 (RVRS?)

1:20–2:43 two ondiolas (microtonal, beating; starting on Eb5/Eb5↑, ending on C#5↑)

3:10–5:19 two ondiolas (one of them in reverse, microtonal, beating; starting on F5/Db5, 4:37 new section, ending on F#5↓/D5; 3:29–5:19 identical to Riv@19\_01.L-56.mp3, 3:29–5:19)<sup>3</sup>

38:57–42:44 two ondiolas (melodic, “Hammond” timbre; identical to Riv@9,5\_01.L-56.mp3, 38:57–42:38 in reverse)<sup>4</sup>

42:49–46:29 two ondiolas (melodic, “Hammond” timbre; identical to Riv@9,5\_01.L-56.mp3, 38:57–42:38)<sup>5</sup>

46:54–50:32 two ondiolas (melodic, “Hammond” timbre; identical to Riv@9,5\_01.L-56.mp3, 38:57–42:38 in reverse)<sup>6</sup>

1:19:46–1:25:53 two ondiolas (microtonal, beating; starting on G4↓, 1:19:46–1:21:03 very low volume, 1:24:22 new section, ending on G5↓/G4↓)

1:25:54–1:26:11 two ondiolas (microtonal, on G5↓)

1:26:12–1:26:53 two ondiolas (microtonal, on G5↓)

1:26:53 in reverse (see B11@19REV-56.mp3, 0:08)

1:28:28–1:36:43 half speed (see Riv@19\_01.R-56.mp3, 44:17–48:24)

48:33 end

- B13@19REV-56.mp3

0:09–0:12 ondiolas (fragment)

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<sup>1</sup> Identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 23:44–26:12 and 25:27–27:40.

<sup>2</sup> Identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 22:22–25:11, 24:35–25:27, 24:35–25:26 and 24:35–25:26.

<sup>3</sup> Two-channel recording.

<sup>4</sup> Riv@9,5\_01.L-56.mp3 original, Riv@9,5\_01.R-56.mp3 in reverse.

<sup>5</sup> Original, canon (distance ca. 3 seconds).

<sup>6</sup> In reverse, canon (distance ca. 4 seconds).

0:16–0:23 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (earlier version, mm. 49–51)

0:27–4:16 several ondiolas (some of them in reverse, microtonal; 3:47 new section)

0:27–4:07 *Quartetto n. 4* (earlier version, mm. 49–ca. 134)<sup>1</sup>

4:18 end

• Riv@9,5\_01.L-56.mp3

0:30–1:53 several ondiolas (some of them in reverse, microtonal, beating, difference tone): *Quartetto n. 4* (earlier version, mm. 69/2–109)

1:57–2:31 half speed (see Riv@19\_01.L-56.mp3, 1:01–1:19)

2:36–2:38 ondiolas (fragment)

2:44–3:27 half speed (see Riv@19\_01.L-56.mp3, 1:25–1:47)

3:29–5:19 two ondiolas (microtonal, beating; starting on Eb5↑, 4:37 and 5:02 restarts, ending on F#5↓/D5; identical to Riv@9,5\_01.R-56.mp3, 3:29–5:19)<sup>2</sup>

5:28–6:48 two ondiolas (microtonal, difference tone; starting on F#5↓/D5↓, ending on E5)

6:53–7:57 many ondiolas (dense texture)

6:55–7:57 *Hymnos* (first section, incomplete; identical to NMGS0079-591, Riv@9,5\_01.L-56.mp3, 34:38–35:42)

8:14–9:34 several ondiolas (some of them in reverse, microtonal; starting on E5↓/C#5↓, ending on D4↑/A4↑)

9:36–9:43 several ondiolas (fragment)

9:54–10:32 several ondiolas (microtonal; starting und F5↓/G4↓, ending on F5/Db5)

10:40–32:03 half speed (see Riv@19\_01.L-56.mp3, 5:23–16:05)

32:10–32:23 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (earlier version, mm. 126–131)

32:24–35:39 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (earlier version)

32:24–33:25 first section (mm. 127–150/2)

33:25–35:35 second section (mm. 158–208/1)

35:35–35:39 fragment (corresponding to 32:13–32:17)

35:44–36:00 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (earlier version, mm. 132–138)

36:00–36:28 several ondiolas (microtonal; starting on F#5/D4, ending on G5/Eb5)

36:29–36:53 several ondiolas (microtonal; starting on F5/D5↓, ending on Eb5↑)

38:57–42:38 two ondiolas (melodic, “Hammond” timbre)<sup>3</sup>

42:40–42:46 two ondiolas (fragment)

42:46–46:32 two ondiolas (melodic, “Hammond” timbre, 42:52 and 42:53 restarts; identical to 38:57–42:38)<sup>4</sup>

46:42–50:23 two ondiolas (melodic, “Hammond” timbre, identical to 42:52–46:32 in reverse)<sup>5</sup>

50:42–51:11 ondiola (melodic)

51:13–52:47 ondiola (melodic)

52:49–55:03 ondiola (melodic)

55:08–59:09 ondiola (melodic, with reverb)

59:14–59:16 ondiola (melodic, fragment)

59:16–59:35 concert recording: classical orchestra music, applause

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<sup>1</sup> Identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 20:14–23:59.

<sup>2</sup> Two-channel recording.

<sup>3</sup> Riv@9,5\_01.L-56.mp3 original, Riv@9,5\_01.R-56.mp3 in reverse.

<sup>4</sup> Original, canon (distance ca. 3 seconds).

<sup>5</sup> In reverse, canon (distance ca. 4 seconds).

59:35–1:02:18 ondiola (melodic)  
1:02:20–1:03:56 ondiola (melodic, microtonal)  
1:04:01–1:04:39 ondiola (melodic)  
1:05:06–1:07:16 two ondiolas (melodic)  
1:07:50–1:08:43 two ondiolas (melodic, 1:08:03 restart)  
1:08:43–1:08:48 two ondiolas (with reverb, fragment)  
1:08:48–1:10:50 two ondiolas (melodic, with reverb)  
1:10:53–1:12:55 two ondiolas (melodic)  
1:12:57–1:13:26 two ondiolas (melodic)  
1:13:38–1:15:42 two ondiolas (melodic)  
1:15:44–1:17:20 two ondiolas (melodic)  
1:17:27–1:21:24 two ondiolas (melodic)  
1:21:32–1:26:52 two ondiolas (melodic)  
1:37:00 end

- Riv@19\_01.R-56.mp3s

0:43–2:42 double speed (see Riv@9,5\_01.R-56.mp3, 1:20–5:19)  
13:31–15:57 many ondiolas (dense texture, 14:24 new layer starting)  
    14:41–15:57 *Hymnos* (first section, incomplete; 14:24–15:26 identical to Riv@9,5\_01.L-56.mp3, 6:55–7:57)  
19:31–43:30 double speed (see Riv@9,5\_01.R-56.mp3, 38:57–1:26:53)  
44:17–48:24 in reverse (see B13@19REV-56.mp3, 0:09–4:16)  
48:33 end

- B11@19REV-56.mp3

0:08 GS: “Funziona?” (quadruple speed)  
0:08–3:42 two ondiolas (double speed, microtonal on G6, beating, 0:29 and 0:38 restarts)  
3:45 end

## NMGS0139-171

Scotch 111, 18 cm, 388 m

- Riv@19\_01.L-56.mp3

Incomplete file (see Riv@19\_02.L-56.mp3)

12:45 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_02.R-56\_stretched\_to\_9,5.MP3)

1:08:07

- Riv@9,5\_01.L-56.mp3

0:20–1:09 half speed (see Riv@19\_02.L-56.mp3, 0:13–0:37)

1:17–3:28 piano: *Cinque incantesimi, I* (up to p. 5, last measure)

3:30–1:04.17 half speed (see Riv@19\_02.L-56.mp3, 1:51–32:11)

1:04:25–1:07:13 ondiola (melodic, around B↓)

1:08:07 end

- Riv@19\_02.R-56.mp3

In reverse, double speed (see Riv@19-RVRS\_02.R-56\_stretched\_to\_9,5.MP3)

34:18

- Riv@19\_01.R-56.mp3

Incomplete file (see Riv@19-RVRS\_02.R-56\_stretched\_to\_9,5.MP3)

12:45 end

- Riv@19-RVRS\_02.R-56.mp3

Double speed (see Riv@19-RVRS\_02.R-56\_stretched\_to\_9,5.MP3)

34:18 end

- Riv@19\_02.L-56.mp3

0:13–0:23 GS: “Funziona, o non funzion? Funziona, o non funzion? Funziona? Funziona, o non funzion?”

0:31–0:37 piano

0:41–1:47 double speed (see Riv@9,5\_01.L-56.mp3, 1:17–3:28)

1:51–4:20 ondiola (one tone, wide glissandos): *Quattro pezzi per orchestra, I* (m. 35 added in the score)

4:28–8:37 ondiola (one tone, wide glissandos)

4:28–7:47 and 8:09–8:30 *Quattro pezzi per orchestra, II* (earlier version without cut)<sup>1</sup>

8:37–12:18 ondiola (around Ab4↓, wide glissandos)

12:28–15:51 ondiola (around Ab4↓)

15:57–19:46 ondiola (around Ab3↓, wide glissandos)

20:07–23:19 ondiola (on C)

23:26–26:38 ondiola (melodic)

26:47–29:55 ondiola (around Ab3↑, wide glissandos)

29:59–32:11 ondiola (around D4↓/melodic, wide glissandos)

32:15–33:39 double speed (see Riv@9,5\_01.L-56.mp3, 1:04:25–1:07:13)

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<sup>1</sup> Final versions: NMGS0010-004, Riv@19-56\_stretched\_to\_9,5.MP3, 2:27–5:53 (5:31 cut); NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:01:46–1:05:06 (1:04:46 cut).

34:18 end

Addition:

- Riv@19-RVRS\_02.R-56\_stretched\_to\_9,5.MP3  
0:33–3:25 ondiola (melodic)  
3:33–5:59 ondiola (melodic)  
6:05–9:05 ondiola (melodic, 7:16 new section)  
9:09–13:10 double speed (see Riv@19-RVRS\_02.R-56\_stretched\_to\_4,75.MP3, 0:01–8:02)  
13:32–15:29 ondiola (melodic)<sup>1</sup>  
15:32–18:13 ondiola (melodic)  
18:17–22:37 ondiola (melodic)  
22:41–29:06 ondiola (melodic)  
29:16–34:28 two ondiolas (melodic)  
34:31–36:35 two ondiolas (microtonal; starting on Bb3↓, ending on A3↑)<sup>2</sup>  
36:37–37:45 two ondiolas (microtonal, wide glissandos; starting on A3↑, ending on Bb3↓)  
37:45–37:46 ondiola (fragment)  
37:51–39:37 ondiola (melodic/microtonal, very low register)  
39:38–41:42 two ondiolas (melodic, very low register)  
41:48–45:41 two ondiolas (melodic): *Hurqualia, III*  
45:45–51:22 two ondiolas (very few tones/microtonal)  
51:23–51:35 ondiola (melodic, fragment)  
51:41–54:31 ondiola (melodic/microtonal)  
54:32–56:22 two ondiolas (melodic)  
56:22–56:24 ondiola (fragment) (nur 2 Sekunden von NMGS0056, 25:27–25:29)  
56:27–56:29 ondiola (fragment)  
56:30–59:33 two ondiolas (melodic)  
59:35–1:04:49 two ondiolas (melodic) (erst ab ab 32:35 überspielt)  
1:08:37 end
- Riv@19-RVRS\_02.R-56\_stretched\_to\_4,75.MP3  
0:01–4:28 ondiola (on Bb, wide glissandos)  
4:41–7:39 ondiola (melodic)  
7:47–7:49 MV: “...”  
8:02 end

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<sup>1</sup> Copy of NMGS0056-16B, Riv@9,5-PiSh\_01.L-56.mp3, 0:47–2:47 and 3:13–23:05 (rests are reduced).

<sup>2</sup> Copy of NMGS0056-16B, Riv@9,5-RVRS\_01.R-56.mp3, 0:25–37:45 (without 25:29–28:52 and 32:30–32:35, rests are reduced).



## NMGS0140-346

BASF LGS 52, 18 cm, 358 m

- Riv@9,5\_03.L-56.mp3  
4:19–4:22 ondiolas (fragment)  
4:25–4:27 ondiolas (fragment)  
4:27–6:48 several ondiolas (microtonal; starting on A4, ending on A5↓)<sup>1</sup>  
7:26–10:48 several ondiolas (microtonal; starting on D5/D5↓, ending on E5)<sup>2</sup>  
10:49–11:05 two ondiolas (fragment)  
11:06–11:19 two ondiolas (fragment)  
11:21–13:55 several ondiolas (microtonal; starting on Eb5/Eb5↑, ending on E5)  
15:36 end
- Riv@19\_01.L-56.mp3  
0:14–0:16 ondiola (fragment)  
0:21–3:34 two ondiolas (microtonal; starting on C#4, ending on C4/C4↑)  
3:53–7:09 two ondiolas (microtonal; starting on C4/B3↑, ending on C#4↓)  
7:09–7:10 two ondiolas (fragment)  
7:10–7:13 two ondiolas (fragment)  
7:13–7:27 two ondiolas (fragment)  
7:28–8:03 two ondiolas (microtonal; starting and ending on A3)  
8:25–12:43 two ondiolas (microtonal)  
    8:25–11:00 *Chukrum, I* (first section, up to m. 71)  
12:44–12:46 ondiola (fragment)  
12:46–14:16 several ondiolas (microtonal, reverb; starting on C#4, ending on C4)  
14:31–14:32 ondiola (fragment)  
14:32–18:42 two ondiolas (microtonal; 8:25–12:43 and 19:26–23:38 in reverse)  
    16:34–18:42 *Chukrum, I* (second section, from m. 72)  
18:43–18:49 ondiola (fragment)  
19:26–23:38 two ondiolas (microtonal, identical to 8:25–12:43)<sup>3</sup>  
    19:26–21:55 *Chukrum, I* (first section, up to m. 71)  
23:38–23:40 feedback  
25:49–30:37 double speed (see Riv@9,5\_03.L-56.mp3, 4:19–13:55)  
31:29 end
- Riv@19\_01.R-56.mp3  
0:21–3:37 several ondiolas (microtonal; starting on C4/C4↓, ending on C#4↓)  
3:37–3:38 ondiolas (fragment)  
3:53–3:54 ondiolas (fragment)  
3:54–7:13 several ondiolas (microtonal; Riv@19\_01.L-56.mp3 3:53–7:09 in reverse)  
7:14 GS: “No.”  
19:28–23:40 two ondiolas (microtonal; copy of Riv@19\_01.L-56.mp3, 14:32–18:42)<sup>4</sup>  
    21:31–23:40 *Chukrum, I* (second section, from m. 72)  
23:49–30:28 double speed (see Riv@9,5\_03.R-56.mp3, 0:20–13:38)  
31:29 end

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<sup>1</sup> Two-channel recording.

<sup>2</sup> Two-channel recording.

<sup>3</sup> Two-channel recording, not identical to the final version of the first movement of *Chukrum*.

<sup>4</sup> Two-channel recording, not identical to the final version of the first movement of *Chukrum*

- Riv@9,5\_03.R-56.mp3  
0:20–0:21 feedback  
0:21–4:17 two ondiolas (microtonal; copy of Riv@19\_01.L-56.mp3, 14:32–18:23)  
2:26–4:17 *Chukrum, I* (second section, incomplete, mm. 72–110)  
4:23–6:46 two ondiolas (microtonal; starting on A4/A5, ending on A4; double speed, see Riv@9,5\_03.R-56\_stretched\_to\_4,75.MP3, 8:47–13:33)<sup>1</sup>  
7:29–10:54 two ondiolas (microtonal; starting on E5/D5, ending on D5)<sup>2</sup>  
10:56–13:38 two ondiolas (microtonal; starting on E5↑, ending on D5; identical to 7:57–10:30)  
15:36 end

Addition:

- Riv@9,5\_03.R-56\_stretched\_to\_4,75.MP3  
0:40–8:35 half speed (see Riv@9,5\_03.R-56.mp3, 0:20–4:17)  
8:47–13:31 two ondiolas (microtonal; starting on A3/A4, ending on A3)  
13:31–13:33 ondiola (fragment)  
14:58–27:16 half speed (see Riv@9,5\_03.R-56.mp3, 7:29–13:38)  
31:13 end

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<sup>1</sup> Two-channel recording.

<sup>2</sup> Two-channel recording.

## NMGS0141-576

BASF LGS 52, 18 cm, 370 m

- Riv@9,5\_04.R-56.mp3

In reverse (see Riv@9,5-RVRS\_04.R-56.mp3)

1:04:56 end

- Riv@9,5\_02.R-56.mp3

Empty

0:02 end

- Riv@19\_01.L-56.mp3

0:07–4:32 double speed (see Riv@9,5\_04.L-56.mp3, 0:13–9:04)

4:35–13:25 several ondiolas (melodic/microtonal): *Riti. Il funerale di Alessandro* (earlier version)

13:32–25:16 double speed (see Riv@9,5\_04.L-56.mp3, 27:02–50:30)

32:29 end

- Riv@9,5-RVRS\_04.R-56.mp3

0:24–30:48 radio broadcast: Béla Bartók, *Sonata for Violin Solo* (Devy Erlih)

0:24–10:35 I

10:44–16:25 II

16:30–23:41 III

23:52–30:25 IV

30:44–30:48 male radio presenter: “Di Béla Bartók avete ascoltato Sonata per Violino Solo.”

32:26 end

- Riv@9,5\_04.L-56.mp3

0:13–9:04 several ondiolas (microtonal, beating, wide vibrato)

9:09–26:49 half speed (see Riv@19\_01.L-56.mp3, 4:35–13:25)

27:02–31:59 two ondiolas (microtonal)

32:23–38:19 several ondiolas (microtonal)

38:38–42:56 two ondiolas (melodic/very few tones)

43:24–50:30 several ondiolas (one ondiola in reverse; melodic/very few tones)

1:04:56 end

- Riv@19\_01.R-56.mp3

Double speed, in reverse (see Riv@9,5-RVRS\_04.R-56.mp3)

32:29 end

- Riv@9,5\_02.L-56.mp3

Empty

0:02 end

## NMGS0142-592

BASF LGS 35, 18 cm, 561 m

- Riv@19\_01.L-56.mp3 [19-RVRS\_01.R]<sup>1</sup>  
Identical to Riv@19-RVRS\_02.L-56.mp3 [19-RVRS\_01.R]  
49:18 end
- Riv@19-RVRS\_02.L-56.mp3 [19-RVRS\_01.R]  
0:12–6:14 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:45–12:34)  
6:26–10:42 Michiko Hirayama: *Hô, III*  
10:54–12:43 Michiko Hirayama: *Hô, III* (from p. 8, last measure)  
43:47–45:33 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 1:27:42–1:31:17)  
49:18 end
- Riv@9,5\_01.R-56.mp3  
7:23–7:27 mains hum  
7:27–10:58 two ondiolas (one of them in reverse, melodic, “Hammond” timbre)<sup>2</sup>  
1:13:07–1:38:09 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 0:45–25:34)  
1:38:41 end
- Riv@9,5\_01.L-56.mp3  
0:44–4:09 two ondiolas (melodic/one tone): *Khoom, I*  
4:23–6:51 two ondiolas (one of them in reverse, with reverb): *Trio à cordes, III* (starting on D6↑, in the score transposed to B5)  
6:57–7:00 ondiola (fragment)  
7:27–11:01 two ondiolas (one of them in reverse, melodic, „Hammond“ timbre)<sup>3</sup>  
11:31–14:41 two ondiolas (melodic/microtonal/one tone)  
11:31–12:53 *Khoom, VI* (incomplete, mm. 1–40)<sup>4</sup>  
14:49–17:13 two ondiolas (melodic/microtonal/one tone)  
17:24–20:14 two ondiolas (microtonal, beating; starting with glissando Ab3↓–Eb4↓, ending on E4)  
20:45–24:35 two ondiolas (one tone/melodic/microtonal): *Tre Canti sacri, II*  
24:35–26:44 two ondiolas (one tone/melodic/microtonal): *Khoom, IV*  
27:48–27:59 two ondiolas (starting with glissando to E4↓/C4↓)  
28:03–30:44 two ondiolas: *Tre Canti sacri, I*  
31:14–34:57 two ondiolas (melodic, microtonal): *Tre Canti sacri, III* (incomplete earlier version<sup>5</sup>; 32:42–33:36 not transcribed, 32:56 and 33:30 restarts, fade out in m. 50)<sup>6</sup>  
35:37–39:48 two ondiolas (microtonal; starting on C5↓, ending on C4)  
39:50–43:12 two ondiolas (microtonal; starting on C4↓/B3, ending on C4↑)  
43:13–43:15 ondiolas (fragment)  
43:18–47:39 two ondiolas (microtonal, difference tones; starting on D4↑/D5↑, ending on E5↓)  
47:39–47:40 ondiola (fragment)

<sup>1</sup> Unfortunately, many files have incorrect names.

<sup>2</sup> Identical to Riv@9,5\_01.L-56.mp3, 7:27–11:01 in reverse. The two recordings are forming a two-channel recording.

<sup>3</sup> Identical to Riv@9,5\_01.R-56.mp3, 7:27–10:58 in reverse. The two recordings are forming a two-channel recording. Identical also to NMGS0135-551, Riv@19\_01.L-56.mp3, 15:52–19:37.

<sup>4</sup> Identical to NMGS0176-158, Riv@19\_01.L-56.mp3, 17:16–18:36.

<sup>5</sup> 31:14–32:56 identical to NMGS0274-009, Riv@9,5-RVRS\_01.R-128.mp3, 1:07:30–1:09:16.

<sup>6</sup> Scelsi wrote on the box: “dal 150 al 196 i 3 pezzi. l’ultimo non è terminato e il seguito sta in altra bobina” (the last of the three pieces [*Tre Canti sacri*] is not yet finished and the continuation follows on another tape).

47:43–50:19 two ondiolas (microtonal): *Quartetto n. 3, II* (earlier version a, palindrome, 49:01 symmetry axis, from 49:01 not identical to the final version on NMGS0215-468)<sup>1</sup>  
 50:30–54:03 two ondiolas (microtonal): *Quartetto n. 3, III*  
 54:04 ondiolas (fragment)  
 54:08–57:04 two ondiolas (microtonal; 54:10 restart on F4↓, ending on F4)  
 57:19–1:01:22 several ondiolas (microtonal): *Quartetto n.3, I*  
 1:01:47–1:05:18 two ondiolas (microtonal; starting on F4↑, ending on F#5)  
 1:05:22–1:09:31 two ondiolas (microtonal, difference tones; starting with glissando to C#5, ending on Eb5↑)  
 1:09:35–1:16:00 two ondiolas (microtonal, beating; starting on G#5↑, 1:12:08 new section, ending on E4↓)  
 1:16:45–1:20:06 two ondiolas (microtonal; starting on C#5, ending on D4↑)  
 1:20:36–1:25:47 two ondiolas (melodic)  
 1:26:01–1:30:19 several ondiolas (microtonal): *Quartetto n. 3, IV* (earlier version of the fourth movement, first movement in reverse, from 1:29:33 not identical to the final version on NMGS0215-468)<sup>2</sup>  
 1:30:22–1:34:08 two ondiolas (microtonal; starting on D5, ending on E5↓)  
 1:30:33–1:34:06 *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64)<sup>3</sup>  
 1:34:10–1:37:29 two ondiolas (microtonal): *Quartetto n. 3, II* (earlier version a)  
 1:38:41 end

- Riv@19\_01.R-56.mp3 [19-RVRS\_01.L]  
 Double speed, in reverse (see Riv@9,5\_01.L-56.mp3)  
 49:18 end

- Riv@19-RVRS\_01.L-56.mp3 [19\_01.R]  
 Double speed (see Riv@9,5\_01.R-56.mp3)  
 49:18 end

- Riv@9,5-RVRS\_01.R-56.mp3  
 0:45–4:20 two ondiolas (microtonal; starting on C#5↑, ending on Eb5↑)  
 4:34–7:55 two ondiolas (microtonal; starting on Eb4↓, ending on Eb4↑)  
 8:31–12:34 two ondiolas (microtonal, difference tones; starting on C#5↑, ending on Eb5↑)  
 13:01–25:34 half speed (see Riv@19-RVRS\_02.L-56.mp3 [19-RVRS\_01.R], 6:26–12:43)  
 1:27:42–1:31:14 two ondiolas (one of them in reverse, “Hammond” timbre, identical to Riv@9,5\_01.L-56.mp3, 7:27–11:01)<sup>4</sup>  
 1:31:14–1:31:17 mains hum  
 1:38:41 end

- Riv@19-RVRS\_01.R-56.mp3 [19\_01.L]  
 Double speed (see Riv@9,5\_01.L-56.mp3)  
 49:18 end

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<sup>1</sup> Identical to NMGS0133-286, Riv@9,5\_01.L-56.mp3, 29:38–32:21.

<sup>2</sup> Identical to NMGS0133-286, Riv@9,5\_01.L-56.mp3, 44:20–48:50.

<sup>3</sup> Identical to NMGS0134-514, Riv@19\_01.L-56.mp3, 0:34–3:29; NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:25:46–1:29:00; NMGS0154-315, Riv@9,5\_02.R-56.mp3, 19:44–22:36; NMGS0252-154, Riv@9,5-RVRS\_01.L-56.mp3, 6:05–8:57 and Riv@9,5-RVRS\_01.R-56.mp3, 5:58–8:57.

<sup>4</sup> Identical to Riv@9,5\_01.R-56.mp3, 7:27–10:58 in reverse.

## NMGS0143-637

BASF LGS, 18 cm, 542 m

- Riv@9,5-RVRS\_01.L-56.mp3  
4:24–5:13 record (Ananda n. 3): *Khoom, III* (up to m. 24, breaks off; Michiko Hirayama, soprano)  
13:57–14:41 recording fragments  
15:33–15:45 recording fragment  
16:08–16:24 recording fragment  
16:44–25:17 hums  
33.17 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:36:54 end
- Riv@9,5\_01.L-56.mp3  
Half speed (see Riv@19\_02.R-56.mp3)  
1:36:54 end
- Riv@19\_02.R-56.mp3 [19\_02.L]  
0:11–4:04 ondiola (rerecorded from record, melodic): *Ixion, I / Divertimento n. 4, I*  
4:08–7:22 ondiola (melodic): *Ixion, II*  
7:31–10:12 ondiola (melodic): *Ixion, III / Divertimento n. 4, II*  
10:20–13:23 ondiola (melodic): *Ixion, IV / Ixor, I and IV / Divertimento n. 4, III*  
13:31–17:57 ondiola (melodic): *Ixion, V / Divertimento n. 4, IV* (16:38 second section, see addition: Riv@19\_02.R-56\_in\_reverse)  
18:17–18:36 ondiola (rerecorded from record, melodic): *Divertimento n. 2, I* (only the end from the middle of the last but one staff)  
18:40–20:44 ondiola (rerecorded from record, melodic): *Divertimento n. 2, IV* (without the first note and the quadruple stop)  
25:33–26:46 ondiola (melodic): *Divertimento n. 2, III* (without first measure)  
27:31–29:17 ondiola (rerecorded from record, melodic): *Divertimento n. 3, IV*  
34:52–45:18 in reverse (see Riv@9,5-RVRS\_01.L-56.mp3, 4:24–25:17)  
47:40 end
- Riv@19\_02.L-56.mp3 [19\_02.R]  
Double speed (see Riv@9,5\_01.R-56.mp3)  
47:40 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:22–13:24 radio broadcast: Yoritsune Matsudaira, *Sa-Mai*<sup>1</sup>  
0:22 *Introduzione*  
2:44 *Preludio*  
5:47 *Interludio*  
6:19 *Movimento principale* (short version)  
10:41 *Finale* (short version)  
13:01 applause

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<sup>1</sup> See *I Riti: Ritual March, The Funeral of Achilles*, NMGS0072-521.

13:35–16:11 record (strong record noise): André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (incomplete; 14:34 and 14:46 restarts)<sup>1</sup>  
16:54–19:41 two ondiolas (melodic/microtonal, starting and ending on F4↓)  
19:51–22:25 two ondiolas (melodic/microtonal; starting on E4, ending on E4↑; 20:22 restart)  
22:28–24:36 two ondiolas (melodic/microtonal, one ondiola double speed; start on E4↑, ending on F#5↑)  
24:57–26:11 two ondiolas (melodic; starting and ending on G4; 25:26 restart)  
26:17–27:01 ondiola (melodic/microtonal)  
27:02–27:03 GS: “...”  
30:49–33:13 record (Ananda n. 3): *Khoom, III* (Michiko Hirayama, soprano)  
33:17 end

Addition:

- Riv@19\_02.R-56\_in\_reverse
- 0:00–1:19 ondiola (melodic)  
1:20 end

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<sup>1</sup> 14:01–14:34 identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 9:26–10:02;  
14:46–16:11 identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:18–11:49.

## NMGS0144-478

BASF LGS 35, 15 cm, 232 m

- Riv@19\_01.L-56.mp3

0:12–6:33 several ondiolas (melodic/drone): *Aiôn, I*

6:37–9:59 two ondiolas (one tone/microtonal): *Aiôn, II*

10:10–13:33 two ondiolas (microtonal): *Aiôn, III*

13:37–18:45 two ondiolas (melodic/drone)

13:41–18:45 *Aiôn, IV* (end shortened in the partition)

18:46–19:20 two ondiolas

20:36 end

- Riv@19\_01.R-56.mp3

6:44–8:21 several ondiolas (melodic): *Aiôn, I* (earlier version, only the beginning)

20:36 end



## NMGS0145-474

Scotch 175, 15 cm, 364 m

- Riv@9,5\_01.R-56.mp3

Empty

1:04:02 end

- Riv@9,5\_01.L-56.mp3

0:09–1:41 piano

1:46–2:20 piano

2:24–2:43 drum with resonant object

3:19–12:12 improvisation session, GS and FV

3:19–6:15 piano, four-handed (?)

6:27–7:34 piano, four-handed (?)

7:45–9:53 piano, four-handed (?)

10:07–10:40 piano: *Greensleeves*, improvisation

10:42–10:56 FV: “Yeah, yeah [laughing, piano tone]. I think it must be very monotonous, mo-no-to-nous, to hear.”

10:55–12:12 piano, four-handed (?)

12:00–12:07 FV: “Yeah.”

GS: “Vuoi sentire questo?”

FV: “Sì, ...”

12:20–17:42 piano

18:02–18:29 mandolin (strong hum)

18:39–24:43 mandolin session, GS and probably Geneviève Renon

FV: “È tuo anche l’anello?”

GS: “Son tutte la stessa cosa, se tu fai con l’unghia.”

FV: “Bello questo.”

24:47–28:11 mandolin session (continuation)

GS: “Suonali.”

FV: “Vedi, c’è troppo subito.”

GS: “...”

FV: “...”

GS: “Hai soluto una corda. Così non da più la risonanza, come pizzicati. Così con l’unghia lo fermi. Ma si può fare un sacco di cose, studiandoci un po’ sopra, e poi far la musica.”

FV: “Penso che la musica con qualsiasi cosa, con qualsiasi cosa si può fare.”

GS: “No, io la faccio con un tavolo anche qualche volta, posso farlo, con i vari posti della mano, delle nocche, delle cose.”

FV: “Del corpo, pensi con tutte le parti del corpo, si può?”

28:11–30:25 FV demonstrating various vocal techniques

31:40–33:33 GS: “...”, flute (32:05 restart)

34:40–34:50 whistling sound

34:54–37:24 piano

37:35–39:13 piano

50:03–52:37 half speed (see addition: Riv@9,5\_01.L-56.mp3\_stretched\_to\_19.MP3)

52:55–54:00 double speed (see addition: Riv@9,5\_01.L-56.mp3\_stretched\_to\_4,75.MP3)

1.04.02 end

Addition:

- Riv@9,5\_01.L-56.mp3\_stretched\_to\_19.MP3  
0:02–1:19 piano  
1:20 end
- Riv@9,5\_01.L-56.mp3\_stretched\_to\_4,75.MP3  
0:20–1:30 ondiola (melodic)  
1:37–2:28 ondiola (melodic)  
2:51 end

## NMGS0146-243

Scotch 215, 15 cm, 261 m

- Riv@19\_01.L-56.mp3  
Double speed (see Riv@9,5\_01.L-56.mp3)  
0:10 end
- Riv@9,5\_01.R-56.mp3  
25:29–25:38 sound fragment  
35:50–35:59 sound fragment  
36:00–37:49 Shakuhachi (many fragments)  
38:04–45:44 half speed (see Riv@19\_02.R-56.mp3, 19:03–22:53)  
46:07 end
- Riv@9,5\_01.L-56.mp3  
0:10–2:19 ondiola (melodic): *Canti del Capricorno, n. 3*  
2:25–4:18 ondiola (melodic)  
4:25–5:52 ondiola (melodic)  
6:02–7:52 ondiola (melodic)  
8:01–9:53 ondiola (melodic)  
10:05–15:40 two ondiolas (melodic)  
15:43–15:48 tape-machine winding noise  
15:49–16:13 ondiola (melodic)  
16:16–18:32 ondiola (melodic)  
18:46–20:52 ondiola (melodic): *Canti del Capricorno, n. 3* (without the first note)  
20:55–20:57 noise  
20:57–23:50 ondiola (melodic)  
23:55–24:09 ondiola (fragment)  
24:40–31:15 half speed (see Riv@19\_02.L-56.mp3, 12:21–15:39)  
31:25–33:09 ondiola (melodic)  
31:31–33:09: *Canti del Capricorno, n. 13* (starting on G#5)  
33:15–34:52 ondiola (melodic): *Canti del Capricorno, n. 8*  
35:02–36:18 ondiola (melodic)  
36:21–37:02 Asian string instrument  
37:18–40:54 ondiola (melodic/microtonal)  
40:59–44:00 ondiola (melodic, with reverb; from 43:13 with additional low voice)  
44:05–44:07 ondiola (fragment)  
44:09–45:54 voice samples (Michiko Hirayama): *Canti del Capricorno, n. 16* (incomplete earlier version 1, corresponding to the final version up to 45:39, score p. 2, second staff)  
46:07 end
- Riv@19\_02.R-56.mp3  
12:45–18:56 double speed (see Riv@9,5\_01.R-56.mp3, 25:29–37:49)  
19:03–19:17 FV (singing): “rrrrrrrrr”  
19:17–19:42 FV singing very high  
19:45–20:07 Michiko Hirayama singing very low (similar to section B of *Canti del Capricorno, n. 16*)  
20:10–20:11 Michiko Hirayama singing a high glissando down (very similar to the beginning of *Canti del Capricorno, n. 16*, forward [final version in reverse])  
20:22–20:29 FV singing high glissandos

20:36–22:53 voice samples (Michiko Hirayama): *Canti del Capricorno*, n. 16 (fragmentary earlier version 2, forward [final version in reverse], without reverb)  
23:10 end

- Riv@19\_01.R-56.mp3

Empty

0:10 end

- Riv@9,5-RVRS\_02.R-56.mp3

Identical to Riv@9,5-RVRS\_01.R-56.mp3

10:18 end

- Riv@19-RVRS\_02.R-56.mp3

In reverse (see Riv@19\_02.R-56.mp3)

10:19 end

- Riv@19-RVRS\_03.R-56.mp3

Identical to Riv@19-RVRS\_02.R-56.mp3

10:19 end

- Riv@19\_02.L-56.mp3

0:05–12:05 double speed (see Riv@9,5\_01.L-56.mp3, 0:10–24:09)

12:21–15:39 male falsetto voice (?), strong reverb: *Canti del Capricorno*, n. 17, earlier version A (final version see NMGS0210-159, Riv@19\_02.L-56.mp3, 41:43–45:04; section f of this earlier version has been moved to the end of the final version), consisting of 8 sections:

a 12.21

b 12.41

c 13.03

d 13.27

e 13.55

f 14.17

g 14.35 (section c in reverse)

h 14.56

15:43–22:58 double speed (see Riv@9,5\_01.L-56.mp3, 15:43–22:58)

23:10 end

- Riv@9,5-RVRS\_01.R-56.mp3

In reverse (see Riv@9,5\_01.R-56.mp3)

10:18 end

## NMGS0147-134

BASF LGS 35, 13 cm, 271 m

- Riv@9,5\_01.R-56.mp3  
0:03–2:28 record (Ananda n. 3): *Khoom, III* (Michiko Hirayama)  
3:10–5:07 ondiola (melodic)  
5:08–7:42 male singing voice and flute (ethnic; 6:13, 6: 57 and 7:41 new sections)  
7:44–8:32 ondiola (melodic)  
8:33–8:45 flute and percussion (ethnic)  
9:05–9:14 male singing voice and percussion (African)  
23:06–35:46 in reverse, half speed (see Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 5:59–12:19)  
36:06–46:14 half speed, in reverse (see Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 4:06–5:49)  
39:33–43:02 in reverse, half speed (see Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 2:21–4:06)  
43:04–46:14 half speed, in reverse (see Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 0:45–2:20)  
46:17–46:21 feedback  
47:46 end
- Riv@9,5\_01.L-56.mp3  
0:12–2:29 sample recording: *I Riti. Ritual March, The Funeral of Achilles* (some restarts, see also NMGS0072-521, Riv@19\_01.L-56.mp3, 0:03–1:57)  
2:29–2:46 sound fragment  
3:04–5:37 piano: *Cinque Incantesimi, I*  
9:05–15:46 radio: symphonic music (twentieth century; 10:29 and 12:01 new sections, 15:43 applause)  
15:46–23:10 symphonic music (twentieth century, 17:51 and 22:27 restarts)  
23:28–35:57 radio broadcast: concert for bassoon and orchestra (twentieth century, 34:13 new section, 35:48 applause)  
36:26–38:02 Tibetan ritual music (many gaps)<sup>1</sup>  
38:08–39:29 record: Tibetan ritual music<sup>2</sup>  
47:46 end

Addition:

- Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3  
0:42–0:44 feedback  
0:45–2:20 male falsetto voice (?), strong reverb: *Canti del Capricorno, n. 17* (earlier version B; final version see NMGS0210-159, Riv@19\_02.L-56.mp3, 41:43–45:04), consisting of 7 sections:
  - a 0:45–0:59
  - b 1:00–1:17 (shortened section a of the final version [from 41:44])
  - c 1:22–1:42 (corresponding to section b of the final version)
  - d 1:43–1:49
  - e 1:49–1:50

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<sup>1</sup> 36:26–36:54 identical to NMGS0531-571, Riv@9,5\_01.L-128.mp3, 3:30–3:57.

<sup>2</sup> 37:18–38:07 identical to NMGS0531-571, Riv@9,5\_01.L-128.mp3, 4:09–4:57.

<sup>2</sup> 38:08–39:29 identical to NMGS0531-571, Riv@9,5\_01.L-128.mp3, 5:01–6:21.

- f 1:51–1:53 (shortened version of section d of this earlier version [1:48–1:49])
- g 1:59–2:20
- 2:21–4:06 two ondiolas (one of them in reverse, microtonal; starting on B3/B3↓, 3:44–3:52 gap, ending on B5↓/B3↓/Bb3)
- 4:06–5:50 male falsetto voice (?), strong reverb: *Canti del Capricorno, n. 17* (earlier version C, final version see NMGS0210-159, Riv@19\_02.L-56.mp3, 41:43–45:04), consisting of 6 sections:
  - a 4:06–4:18 (shortened version of section b of earlier version b [1:05–1:17] = shortened section a of the final version [from 41:47])
  - b 4:23–4:43 (identical to section c of earlier version b = section b of the final version)
  - c 4:43–4:48 (identical to section d of earlier version b)
  - d 4:50–4:53
  - e 4:57–5:25
  - f 5:25–5:50 (shortened version of section g of earlier version b [2:03–2:20])
- 5:59–11:40 ondiola (melodic): *Dithome* (only first section)
- 11:41–11:54 ondiola (melodic): *Triphon, II* (from p. 15, seventh staff, last note up to p. 16, third note)
- 11:54–12:19 ondiola (melodic): *Triphon, II* (from p. 15, third staff, second measure up to the last staff, first measure)
- 19:15–23:51 in reverse, double speed (see Riv@9,5\_01.R-56.mp3, 0:03–9:14)
- 23:56 end

## NMGS0148-136

BASF LGS 35, 13 cm, 283 m

- Riv@19\_01.L-56.mp3  
Empty  
0:03 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see 9,5\_01.R\_in\_reverse.MP3)  
50:33 end
- Riv@9,5\_01.L-56.mp3  
Half speed  
50:33 end
- Riv@19\_02.R-56.mp3  
Empty  
0:01 end
- Riv@19\_01.R-56.mp3  
Empty  
0:03 end
- Riv@19\_03.R-56.mp3  
In reverse, double speed (see 9,5\_01.R\_in\_reverse.MP3)  
25:09 end
- Riv@19\_02.L-56.mp3  
Empty  
0:01 end
- Riv@19\_03.L-56.mp3  
0:06–6:14 many ondiolas: *Anahit* (second section mm. 88–188)<sup>1</sup>  
25:09 end

Addition:

- 9,5\_01.R\_in\_reverse.MP3  
0:42–2:19 male radio presenter: “Nel 1960 il Maestro Thomas Schippers interpellato mentre preparava a Spoleto *La Bohème* di Puccini sul suo modo di dirigere ed intendere la lezione di Toscanini, rispose: ‘Egli è il maestro di tutti noi, e io mi attengo al suo insegnamento.’ Saggie parole [...]”  
2:20–4:46 continuation: “[...] Otello, il tenore Del Bianco, è dotato sì di mezzi potenti, ma è debole nei centri e nelle note basse [...] Il baritono Glossop, per ogni aspetto magnifico, [...] La delicata Jane Marsh è riuscita una Desdemona troppo fragile [...] L’altro spettacolo musicale al Teatro Nuovo di Spoleto è stato quello di Martedì sera, che univa *L’histoire du soldat* di Stravinskij nella edizione coreografica di Robbins con la fortunata *Partita a pugni* di

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<sup>1</sup> First section of *Anahit* see NMGS0094-267, Riv@9,5-RVRS\_02.R-56.mp3, 0:04–5:07.  
Complete version without cadence: NMGS0177-309, Riv@19\_01\_L+R-56.mp3, 0:08–10:01.  
Reconstructed version see addition, Anahit\_94\_148.MP3.

Vieri Tosatti, il quale ha così confermato i pregi di questa sua opera anche sul livello internazionale del Festival dei Due Mondi. Diretta dal Maestro olandese Edo de Waart con i cantanti Basiola Junior e Antonio Petrini, e la regia spassosa oltre ogni dire di Virginio Puecher, la *Partita a pugno* è stata continuamente sottolineata da applausi che sono saliti alla fine a un diapason di vero entusiasmo. Questo per la verità. Tosatti, presente al suo successo, lamentava solo che il lato spettacolare prenda spesso nell'esecuzione di questo suo lavoro il sopravvento sui valori essenzialmente musicali ai quali egli tiene di più e ha ragione. E giura che in avvenire non permetterà della *Partita a pugno* altro che esecuzioni in forma da concerto oppure in teatro dirette da lui stesso però, come ha fatto recentemente al Massimo di Palermo avvalendosi dell'ottimo centro di avviamento di quel teatro e rivelandosi, a quanto sembra, anche un ottimo direttore d'orchestra.”

Trailer (string quartet)

Female radio presenter: “Abbiamo trasmesso ...”

Male radio presenter: “Taccuino Musicale ...”

Female radio presenter: “... rassegna dei concerti delle opere e dei balletti a cura di Emilio Pozzi e Rolando Renzoni ...”

Male radio presenter: “... con la partecipazione dei critici Giulio Confalonieri e Giorgio Vigolo.”<sup>1</sup>

Continuation of the trailer

50:33 end

Addition:

- Anahit\_94\_148.MP3 (left channel: NMGS0094-267, Riv@9,5-RVRS\_02.R-56.mp3, 0:04–4:59, right channel: NMGS0148-136, Riv@19\_03.L-56.mp3, 0:14–6:14)

0:03–11:00 many ondiolas: *Anahit*

11:00 end

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<sup>1</sup> Transcription: Nicola Bernardini.



## NMGS0149-496

Scotch 215, 13 cm, 273 m

- Riv@9,5\_02.R-56.mp3

Empty

4:36 end

- Riv@19\_01.L-56.mp3

0:08–2:40 piano: *Suite n. 11, IV* (tape box: “Il terrore”)

2:43–4:39 piano (rerecorded from record): *Paralipomeni, [X] / Suite n. 11 (B), [VII]* (the first 34 seconds are missing)

4:42–7:39 piano (rerecorded from record): *Quattro illustrazioni, I* (breaks off in the second last measure)

7:39–11:20 piano (rerecorded from record): *Suite n. 10 “Ka”, VII*

11:23–13:53 ondiola (melodic)

14:00–14:46 piano: *Quattro illustrazioni, II* (fragment; score p. 13, third system, second measure)

14:51–16:42 piano: *Quattro illustrazioni, III*

16:54–19:44 piano: *Quattro illustrazioni, IV*

19:46–22:09 piano: *Suite n. 11, VIII*

22:11–23:20 double speed (see Riv@9,5\_02.L-56.mp3, 0:52–3:09)

24.03 end

- Riv@9,5\_01.R-56.mp3

Empty

0:41 end

- Riv@9,5\_01.L-56.mp3

0:11–0:38 piano

0:41 end

- Riv@19\_01.R-56.mp3

Empty

24:03 end

- Riv@9,5\_02.L-56.mp3

0:01–0:48 half speed (see Riv@19\_01.L-56.mp3, 19:46–22:09)

0:52–3:09 piano

4:36 end

## NMGS0150-516

Scotch 190 A, 18 cm, 344 m<sup>1</sup>

- B01@19REV-56.mp3

0:00–0:07 piano

0:10 end

- Riv@19\_01.L-56.mp3

0:10–30:08 piano: *Suite n. 9 “Tai”*

0:10–1:34 **I** (incomplete, start from score p. 4, third grand staff, middle)

1:41–5:45 **II**

5:53–8:03 **III**

8:10–13:05 **IV** (11:36, 12:13 and 12:19 restarts; identical to NMGS0119-565, Riv@19-RVRS\_01.R-56.mp3, 10:31–15:19 and NMGS0160-460, Riv@9,5\_02.L-56.mp3, 56:09–1:01:14)

13:12–16:00 **V**

16:06–18:27 **VI**

18:36–22:02 **VII**

22:08–27:15 **VIII**

27:22–30:08 **IX**

30:17 end

- Riv@19\_01.R-56.mp3

In reverse

30:17 end

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<sup>1</sup> No recording of the *Cinque incantesimi* as written on the tape box.

## NMGS0151-570

Scotch 215, 13 cm, 277 m

- Riv@19\_01.L-56.mp3

0:02–0:05 ondiola (fragment)

0:09–2:05 mandolin (beaten and brushed)

2:06–5:05 two ondiolas (on A3)

5:11–5:47 two ondiolas (on C#2/C#3)

5:51–5:55 two ondiolas (on C#2/C#3)

6:04–10:25 two ondiolas (starting on E2↑/F2↓; 6.47, 7.39 and 7.40 restarts; many little rests and restarts, glissandos at the beginning of the sounds; ending on F2/F#2↓)

6:04–8:29 / 6:52–7:38 (repetition of mm. 23–43) / 9:58–10:25 *I Presagi, II* (earlier version)

10:52–15:51 two ondiolas (microtonal; starting on F#3↓, ending on F3/F2)

16:06–18:03 mandolin (beaten and brushed)

18:08–18:20 double speed (see Riv@19\_01.L-56.mp3\_stretched\_to\_9,5.MP3)

24:35 end

- Riv@19\_01.R-56.mp3

Empty

24:35 end

Addition:

- Riv@19\_01.L-56.mp3\_stretched\_to\_9,5.MP3

0:00–0:22 Michiko Hirayama: *Taiagarù, I* (only the first fourth staves)

0:28 end

## NMGS0152-287

Scotch 190, 18 cm, 545 m<sup>1</sup>

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:35:49 end

- Riv@9,5\_01.L-56.mp3

0:04–2:40 ondiola (on C↑)

2:48–6:36 two ondiolas (microtonal; starting on F4↑, ending on G2)

6:46–8:52 ondiola (double speed; on C, wide glissandos)

9:00–13:00 two ondiolas (microtonal; starting on E3↑, 11:02 new section, ending on F#2↓)

13:08–18:08 two ondiolas (microtonal; starting on Bb5, ending on Bb4)

18:19–21:33 two ondiolas (microtonal; starting on C#3↓, ending on C#3↑/D5)

21:46–25:02 two ondiolas (microtonal; starting on Eb4↑, ending on Eb5↑)

25:59–28:48 two ondiolas (melodic): *Hurqualia, II*

28:52–31:53 ondiola (on C↑)

32:20–35:53 two ondiolas (microtonal; starting on Ab3↑, ending on Ab3↑/Eb3↑)

36:02–39:38 several ondiolas (microtonal; starting on A3↓, ending on A2↓)

40:00–44:50 two ondiolas (microtonal; starting on glissando to Eb4↑, ending on E4/F4↑)

45:05–50:08 several ondiolas (melodic/drone): *Hurqualia, IV* (earlier version: identical to the final version up to ca. 48:22)

50:19–54:48 several ondiolas (microtonal; starting on B2/B4, ending on Bb4)

54:49–59:24 two ondiolas (microtonal; starting on Bb4↑, ending on Bb4↓)

59:32–1:03:02 several ondiolas (microtonal; starting and ending on C4↑, 1:01:08 restart)

1:03:08–1:06:32 two ondiolas (microtonal; 1:03:12 restart on C4↑, ending on C4/D5)

1:06:33–1:09:02 several ondiolas (microtonal; starting on E4↓, ending on Eb4)

1:09:03–1:12:53 several ondiolas (microtonal; starting on Ab3, ending on G5)

1:12:53–1:17:38 several ondiolas (microtonal; starting on A3↓, ending on G5↑)

1:17:44–1:22:44 several ondiolas (melodic/drone): *Hurqualia, IV* (earlier version: identical to the final version up to ca.19:31)

1:23:47–1:27:59 two ondiolas (microtonal; starting on Bb3↑, ending on Bb3↓)

1:28:01–1:31:36 two ondiolas (one tone, starting and ending on C4↑)

1:31:43–1:33:48 two ondiolas (microtonal; starting on B4↓, 1:33:36 new section, ending on D5↓)

1:35:49 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:21–5:23 two ondiolas (melodic/drone; 0:37–0:44 gap, 1:29–2:43 second ondiola, 2:43 restart, 3:00–3:02 gap, 3:07–5:23 second ondiola): *Hurqualia, I* (earlier version: in the final version the first gap is nearly eliminated)

5:44–8:58 two ondiolas (melodic, 5:51–8:32 and 8:46–8:58 second ondiola): *Hurqualia, II*

9:17–13:22 two ondiolas (melodic, from 9:47 second ondiola)

9:20–13:22 *Hurqualia, III*

13:40–15:50 two ondiolas (melodic, from 13:50 second ondiola)

15:58–21:19 several ondiolas (melodic/drone): *Hurqualia, IV* (earlier version: identical to the final version up to ca.19:31)

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<sup>1</sup> Scelsi's remark "prova per Quartetti" on the tape box means recordings of four ondiolas.

21:43–32:49 two ondiolas (one tone/melodic; 22:10–22:25 gap, 23:52–27:06 second ondiola,  
28:08–28:11 gap; identical to 0:21–5:23 in circa half speed [exactly 45%])  
32:54 end

## NMGS0153-598

Scotch 215, 13 cm, 278 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

49:11 end

- Riv@9,5\_01.L-56.mp3

0:14–0:47 voices

0:59–1:16 recording fragments

1:17–3:26 unknown sound sources (voices, ondiolas and other sound sources)

3:31–3:35 tape-machine winding noise

3:35–5:53 unknown sound sources (continuation; 3:50 and 4:03 restarts, 4:37–4:38 gap, 5:10 and 5:17 restarts)

5:58–6:01 GS: “Ricominciamo da capo.”

6:07–20:12 unidentified sound sources (continuation; 6:07–8:16 identical to 1:17–3:26 [7:33–7:41 not identical to 2:42–2:50, 7:52–7:56 partially identical to 3:02–3:06]; 8:46–8:47 and 8:53–8:54 gaps; 9:25 and 9:29 restarts; 9:34–9:36 tape-machine winding noise; 9:36, 9:38 and 9:55 restarts; 10:06 gap; 10:24, 10:45, 10:48, 11:21, 11:29, 12:49, 13:17, 14:22 [from this section partially identical to *Hymnos*], 15:27 and 15:39 restarts; 16:22–16:25 and 16:25–16:27 tape-machine winding noise; 16:27 and 16:37, 16:48, 17:00 and 17:08 restarts; 17:42–17:44 tape-machine winding noise; 17:44, 17:55 restarts; 18:23–18:24 fragments; 18:27–18:31 tape-machine winding noise; 18:32 restart; 18:35–18:36 tape-machine winding noise; 18:37 restart; 19:05 gap)

49:11 end

- Riv@9,5-RVRS\_01.R-56.mp3

1:00–10:44 Rehearsal *Three Latin Prayers, Ave Maria* (GS and Michiko Hirayama)

1:00–2:10 MH: “No, scusa.”

2:11–2:44 GS: “Quasi troppo.”

GS: “Posso dirti una cosa, scusa, posso dirti una cosa?”

2:44–5:39 MH: “Qui ci vuole il fiato, dove ...”

5:40–10:44 GS: “Pianissimo.”

GS: “Scusa tanto, scusa. Tu questo A devi fare un A. Tu fai quasi sempre un E. Fai una cosa in mezzo tra A e E. Fai EEE. E poi. È invece deve essere proprio A. A. Ave è Ave. Tu fai sempre quasi un E.”

GS: “Dolcissimo.”

10:45–13:51 MH: “Qui sto meglio.”

GS: “È direzionale questo.”

MH: “Ah sì?”

GS: “Eh sì, quindi puoi andare per lo meno a metterti là.”

MH: “Oppure, facciamo.”

MH: “Più dolce qui.”

GS: “Sì sì.”

GS: “La prossima giù diventa molto basso.”

GS: “Un attimo. È molto meglio un tono più giù ancora.”

14:15–19:41 rehearsal: *Tetrakys, II / Pwyll*

GS: “Eh. Va quasi bene.”

20:10–29:30 half speed: *Tetrakys, II / Pwyll*

29:47–33:07 Michiko Hirayama: *Lilitu* (without the last two measures; transposed a fourth lower)  
33:15–38:05 Michiko Hirayama: *Three Latin Prayers, Ave Maria*  
38:06–38:24 Michiko Hirayama: *Lilitu* (from score p. 3, second accolade, last tone up to the end of the third staff; transposed a fourth lower)  
38:25–42:15 Michiko Hirayama: *Lilitu* (complete; transposed a fourth lower)  
42:17 end

## NMGS0154-315

Box: Scotch 111-12, 18 c

Tape: 282 m

- Riv@9,5\_02.R-56.mp3  
3:04–3:07 two ondiolas (fragment)  
7:58–9:15 studio recording: *Khoom, II* (identical to record Ananda n. 3, Michiko Hirayama)  
19:44–22:36 two ondiolas (microtonal, one of them in reverse; starting on D5#, ending on F5): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, mm. 11–64; two-channel recording with Riv@9,5\_02.L-56.mp3; identical to NMGS0252-154, Riv@9,5-RVRS\_01.L-56.mp3, 6:05–8:58)  
22:43–26:14 two ondiolas (microtonal, one of them in reverse; starting on E5↓, ending on F#5↓; identical to NMGS0252-154, Riv@9,5-RVRS\_01.L-56.mp3, 9:08–12:45)  
22:50–25:30 *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (22:50–24:58 upper line, mm. 70–109; two-channel recording with Riv@9,5\_02.L-56.mp3; identical to 19:44–22:36)  
26:16–27:46 two ondiolas (microtonal, one of them in reverse; starting on E5↓, ending on F#5↓; identical to 24:08–25:38)<sup>1</sup>  
28:19–31:04 two ondiolas (one of them in reverse, microtonal; 29:55 new section)  
35:57–40:25 several ondiolas (microtonal/few tones; 38.21 and 38.32 restarts, 38:44 gap, 39:01 restart)  
40:45–41:48 several ondiolas (microtonal)  
41:48–42:22 two ondiolas (very low volume)  
49:39 end
- Riv@9,5\_01.R-56.mp3 [9,5\_02.L-RVRS]  
In reverse (see Riv@9,5\_02.L-56.mp3)  
49:39 end
- Riv@9,5\_01.L-56.mp3 [9,5\_02.R-RVRS]  
In reverse (see Riv@9,5\_02.R-56.mp3)  
49:39 end
- Riv@9,5\_02.L-56.mp3  
0:18–3:04 two ondiolas (melodic/one tone): *Khoom, I* (1:36 and 2:25 restarts, breaks off at the end of m. 93)  
3:07–4:53 two ondiolas (melodic/one tone; starting on D5/A4, 4:02 restart, ending on D5↓/A4↓)  
5:05–7:15 two ondiolas (melodic with reverb/one tone): *Khoom, IV*  
7:28–10:03 two ondiolas (microtonal/melodic; starting on Eb4↓, breaks off on Eb4)  
11:35–13:59 two ondiolas (one of them in reverse, microtonal; starting on A4↓, ending on A5↓)  
14:10–16:04 two ondiolas (one of them in reverse, microtonal; starting on A5, breaks off on B4)  
18:58–19:01 winding noise  
19:01–24:03 several ondiolas (one or more of them in reverse, microtonal)  
19:01–24:00 *Anahit* (breaks off in m. 91 (two-channel recording with Riv@9,5\_02.R-56.mp3)

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<sup>1</sup> Identical also to NMGS0252-154, Riv@9,5-RVRS\_01.L-56.mp3, 12:48–15:12 and NMGS0285-447, Riv@9,5\_02.L-128.mp3, 39:58–41:41.



23:53–24:03 *Quartetto n. 4* (incomplete earlier version, mm. 203/3–208/1)  
 24:10–25:18 several ondiolas (microtonal): *Quartetto n. 4* (incomplete earlier version, mm. 134–157 / 168–192 / 214–227/1)<sup>1</sup>  
 25:26–26:37 several ondiolas (microtonal, 25:54 and 26:27 restarts)  
 30:31–31:00 several ondiolas (microtonal)  
 31:20–35:42 several ondiolas (one or more of them in reverse, microtonal; starting on Bb3, breaks off on C#5/C#4)  
 33:45–34:43 *Anahit* (mm. 176–188; identical to NMGS0148-136, Riv@19\_03.L-56.mp3, 5:16–6:13)  
 35:49–35:52 sound fragment  
 36:03–40:11 several ondiolas (microtonal; starting on C3/C2, 40:01 and 40:02 gaps, breaks off on C3↑)  
 41:02–43:36 ondiola (melodic) and ethnic drums (half speed, 43:08 restart)<sup>2, 3</sup>  
 43:36–43:48 Asian bass zither (Koto), Ondes Martenot and ondiola<sup>4</sup>  
 43:48–43:54 Asian bass zither (Koto) and ondiola<sup>5</sup>  
 43:54–43:59 Asian bass zither (Koto)<sup>6</sup>  
 43:59–44:02 ethnic drums<sup>2</sup>  
 44:02–44:15 Asian bass zither (Koto) and ondiola  
 49:39 end

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<sup>1</sup> From 24:16 identical to NMGS0094-267, Riv@9,5-RVRS\_02.R-56, 5:12–6:15.

<sup>2</sup> 41:02–43:48 identical to NMGS0427-452, Riv@19\_01.L-128.mp3, 0:15–3:13.

<sup>3</sup> Drums in half speed: *Quattro Incantesimi*, NMGS0165-067, Riv@19\_01.R-56.mp3, 0:01–1:59, in original speed 2:01–3:29. Earlier versions on NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3 and NMGS0218-525, Riv@19\_01.L-56.mp3.

<sup>4</sup> Ondes Martenot from André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:35–10:46). Koto see also NMGS0176-158, Riv@19\_01.L-56.mp3 and Riv@9,5\_02.L-56.mp3; NMGS0218-525, Riv@19\_01.L-56.mp3; NMGS0271-620, Riv@9,5\_01.R-56.mp3 and Riv@9,5\_01.L-56.mp3.

<sup>5</sup> See also NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:07:37–1:09:59.

<sup>6</sup> See also NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:06:11–1:07:43.

## NMGS0155-327

BASF LGS 52, 18 cm, 365

- Riv@9,5\_01.R-56.mp3

In reverse

1:04:03 end

- Riv@9,5\_01.L-56.mp3

0:35–5:16 two ondiolas (microtonal; starting on Bb4↓, ending on B3)

5:24–10:39 two ondiolas (microtonal; starting on E3, ending on Eb3)

11:29–15:31 two ondiolas (microtonal; starting on Bb3↓, ending on B3/B3↑)

15:48–21:00 two ondiolas (microtonal; starting on G2, ending on F#2↓)

21:12–22:32 two ondiolas (melodic)

22:37–26:00 two ondiolas (melodic, many short rests)

26:10–27:20 two ondiolas (melodic)

27:28–30:32 ondiola (melodic)

30:38–32:28 ondiola (melodic)

32:34–33:01 ondiola (melodic)

33:07–34:56 ondiola (melodic)

34:58–36:47 two ondiolas (one tone/melodic)

36:52–38:24 two ondiolas (melodic, second ondiola from 37:41)

38:31–39:13 ondiola (melodic)

39:14–40:40 ondiola (melodic)

40:43–41:23 ondiola (melodic)

41:29–42:51 ondiola (melodic, technical problems)

42:53–44:01 ondiola (melodic, technical problems)

44:02–45:38 ondiola (melodic, technical problems)

45:43–46:52 two ondiolas (two tones)

46:55–48:37 two ondiolas (microtonal, starting on Eb5↓, ending on Eb5)

48:40–49:31 two ondiolas (microtonal; starting on D4, ending on Eb3↑/Eb2↓)

49:42–53:23 two ondiolas (microtonal; starting on Bb3↑, ending on Bb3)

53:24–53:48 ondiola (single sounds)

54:09–58:27 two ondiolas (microtonal; starting on Eb4, ending on D5↑; technical problems)

58:27–1:00:46 two ondiolas (microtonal; starting on Ab2, ending on F2↑; technical problems)

1:00:53–1:03:45 two ondiolas (very few tones)

1:04:03 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:43–0:54 ondiola (fragment)

1:09–1:31 ondiola (fragment)

1:49–1:50 ondiola (fragment)

1:54–8:30 two ondiolas (one tone, starting on E3↓, ending on E2↓; 6:20–6:32 rest)

9:00–15:46 ondiola (one tone on F#↓, technical problems)

16:31–24:43 two ondiolas (one tone on Ab↓; very slow vibrato, probably half speed)

25:04–28:52 two ondiolas (microtonal; starting and ending on Ab2↓)

29:47–43:46 *Quattro pezzi per orchestra*

29:47–32:10 ondiola (one tone, wide glissandos): **I**

32:28–35:40 ondiola (one tone): **II** (breaks off in m. 93)<sup>1</sup>

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<sup>1</sup> Final versions: NMGS0010-004, Riv@19-56\_stretched\_to\_9,5.MP3, 2:27–5:53 (5:31 cut); NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:01:46–1:05:06 (1:04:46 cut).

35:56–39:38 two ondiolas (microtonal): **III**  
39:50–43:46 two ondiolas (microtonal): **IV**  
44:04–47:53 two ondiolas (microtonal; starting on F4↑, ending on G2↓/F#2)  
48:04–52:51 two ondiolas (microtonal; starting on E3, ending on F2↑)  
52:56–55:08 two ondiolas (microtonal; starting on E3↑, ending on E2/E2↑)  
55:13–1:00:50 two ondiolas (microtonal; starting on G3↑, ending on G2↑)  
1:04:03 end

## NMGS0156-094

Scotch 215, 13 cm, 280 m

- Riv@19\_01.L-56.mp3  
0:23–5:29 guitar: *TKRDG, I*  
5:38–13:10 guitar: *Ko-Tha, I*  
13:13–19:15 guitar: *Ko-Tha, III*  
19:42–22:21 guitar: *Ko-Tha, II / TKRDG, II*  
24:41 end
- Riv@19\_01.R-56.mp3  
Empty  
24:41 end

## NMGS0157-448

BASF LGS, 18 cm, 547 m

- A11@9,5REV-56.mp3  
0:22–3:03 ondiola (melodic, half speed)  
3:03 end
- Riv@9,5\_01.R-56.mp3  
Empty  
1:36:01 end
- Riv@9,5\_01.L-56.mp3  
Half speed (see Riv@9,5\_01.L-56\_stretched\_to\_19.MP3)  
1:36:01 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_19.MP3  
0:14–7:49 ondiola (rerecorded from record, melodic): *Tetrakys, I* (2:54–3:04 rest)  
7:59–11:34 ondiola (rerecorded from record, melodic): *Tetrakys, II / Pwyll*  
11:44–14:51 ondiola (rerecorded from record, melodic): *Tetrakys, III*  
14:56–19:07 ondiola (rerecorded from record, melodic): *Tetrakys, IV* (incomplete, ca. 1:04 of the beginning is missing)  
19:20–26:56 ondiola (melodic): *Preghiera per un'ombra* (extended version: two sections [25:28–25:41 and 26:00–26:11] are not transcribed in the partition)  
27:08–30:53 ondiola (rerecorded from record, melodic): *Ixion, I / Divertimento n. 4, I*  
30:58–33:53 ondiola (melodic): *Ixion, II*  
37:43–40:24 ondiola (melodic): *Ixion, III / Divertimento n. 4, II*  
40:28–43:24 ondiola (melodic): *Ixion, IV / Ixor, I and IV*  
43:26–47:49 ondiola (melodic): *Ixion, V / Divertimento n. 4, IV* (46:29–47:49 in reverse, see Riv@9,5\_01.L\_stretched\_to\_19\_in\_reverse.MP3)  
48:00 end
- Riv@9,5\_01.L\_stretched\_to\_19\_in\_reverse.MP3  
0:00–1:19 ondiola (melodic)  
1:20 end

## NMGS0158-493

BASF G, 13 cm, 290 m

NMGS0158-493,

- Riv@19\_01.L-56.mp3

1:05–7:58 guitar: *Ko-Tha, I* (from m. 3)

8:00–10:38 guitar: *Ko-Tha, II*

10:48–15:04 guitar: *TKRDG, III* (13:26 restart)

24:53 end

- Riv@19\_01.R-56.mp3

Empty

24:53 end

## NMGS0159-141

Scotch 215, 13 cm, 274 m

- Riv@19\_01.L-56.mp3

Empty

0:01 end

- Riv@9,5\_01.R-56.mp3

0:50–6:02 half speed (see Riv@19\_02.R-56.mp3, 0:27–3:02)

47:52 end

- Riv@9,5\_01.L-56.mp3

0:40–28:37 half speed (see Riv@19\_02.L-56.mp3, 0:21–14:19)

28:55–33:30 improvisations with Victoria Parr

28:55–29:10 GS: “... vediamo se va bene questa cosa qua. E ci faccio sopra qualche cosa.”

Victoria Parr: “Faccio lo stesso?”

GS: “[...] prendere questo.”

29:10–33:30 violoncello and ondiola (Victoria Parr and GS)

33:31–38:08 ondiola (melodic/microtonal, 34:49–34:52 rest)

38:11–38:51 two violoncellos

47:52 end

- Riv@19\_02.R-56.mp3

0:27–3:02 two ondiolas (microtonal/melodic, second ondiola in reverse)

23:59 end

- Riv@19\_01.R-56.mp3

Empty

0:01 end

- Riv@19\_02.L-56.mp3

0:21–3:30 two ondiolas (microtonal/melodic, second ondiola in reverse)

3:32–3:33 ondiola (fragment)

3:49–6:15 ondiola: *Tetraktys, I*

6:19–10:41 ondiola (melodic)

10:56–10:58 ondiola (fragment)

11:02–14:19 ondiola: *Tetraktys, II / Pwyll*

14:29–19:27 double speed (see Riv@9,5\_01.L-56.mp3, 28:55–38:51)

23:59 end

## NMGS0160-460

Scotch 111-A 12, 18 cm, 362 m

- Riv@9,5\_02.R-56.mp3  
48:50–1:01:33 in reverse  
1:03:41 end
- Riv@9,5\_01.R-56.mp3  
Empty  
0:14 end
- Riv@9,5\_01.L-56.mp3  
0:07–0:11 double speed  
0:14 end
- Riv@9,5-RVRS\_02.R-56.mp3  
2:07–2:12 GS: “Funziona o non funziona? Funziona? Funziona.”  
2:36–8:44 piano (some rests)  
9:01–11:39 piano: *Paralipomeni, [XIII] / Suite n. 11 (B), [X]*  
11:57–11:58 GS: “Funziona?”  
12:07–14:51 piano: *Suite n. 8 “Bot-Ba”, I*  
14:56 end
- Riv@9,5\_02.L-56.mp3  
0:13–1:45 piano: *Cinque Incantesimi, II*  
1:54–3:14 piano: *Cinque Incantesimi, III*  
3:33–7:15 piano: *Cinque Incantesimi, IV*  
7:31–9:25 piano: *Cinque Incantesimi, V*  
9:40–10:00 GS: “Funziona o non funziona? Funziona o non funziona? Non funziona!  
Funziona o non funziona? Funziona o non funziona? Funziona! Perbacco!”  
10:20–12:20 piano  
12:27–14:32 piano  
14:41–18:34 piano (14:56 restart)  
18:47–20:55 piano  
21:37–55:54 poetry reading and music session<sup>1</sup>  
21:37–22:13 MV1: “... schon wieder ... No, no, microphone I know better than anything  
else because I’ve spoken to the people in the world with a microphone. Not this world,  
don’t be afraid!”  
FV1: “I don’t believe in ... in anything ...”  
MV1: “Allora, si può?” GS: “Ah, e parla! ...”  
22:13–22:26 MV1 recites Arthur Rimbaud, *Ophélie* (in French), I, first stanza  
GS: “Basta.”  
22:27–22:56 MV1: “Se è tardi io ti aspetto. Ma fai un’introduzione ...”  
GS: “Ma che devo fare?”  
MV1: “Piano!”  
GS: “Al piano? Basta col pianoforte.”  
MV1: “No! Fai tre ... no, fai tre, sei tatti. Ti fermi, poi faccio io.”  
GS: “Tatti? Che cosa sono?”

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<sup>1</sup> Transcription by Nicola Bernardini.



MV1: “Tre, sei ... un, deux, trois quatre, cinq, six ... une introduction.”  
 22:56–23:09 piano prelude  
 23:09–24:28 MV1: Rimbaud, *Ophélie*, I  
 24:31–24:38 piano interlude  
 24:37–26:31 MV1: Rimbaud, *Ophélie*, II and III  
 26:35–26:41 piano postlude  
 26:49–27:30 MV1: “Tu cominci e poi io ti dico quando ci vuole la musica.”  
 GS: “Eh, mah.”  
 MV1: “Eh devo dirtelo scusa. Tu come ci fai il tuo Bateau ivre – cominci, mettiti in testa che è il Bateau ivre ... tutta questa pourriture ... bon dieu. I think it’s Françoise ... vraiment ... Françoise ... That’s better. And if you want to do it well.”  
 27:39–27:41 MV1: “Ich glaube dir, dass ich mit uns ...”  
 27:41–28:47 piano prelude  
 28:44–32:36 MV1: Arthur Rimbaud, *Le Bateau ivre* (in French), first until fifteenth stanza  
 32:42–33:06 piano interlude  
 32:55–33:22 MV1: Rimbaud, *Le Bateau ivre*, twenty-first stanza  
 33:23–33:32 piano interlude  
 33:26–34:11 MV1: Rimbaud, *Le Bateau ivre*, twenty-second and twenty-third stanza  
 34:12–34:24 piano interlude  
 34:17–34:34 MV1: Rimbaud, *Le Bateau ivre*, twenty-fourth stanza  
 34:36–34:44 piano interlude  
 34:44–35:15 MV1: Rimbaud, *Le Bateau ivre*, twenty-fifth stanza  
 35:18–35:32 piano postlude  
 35:37–35:42 MV1: “Sentiamo un po’ che cosa ha dato. Sono interessato, sa?”  
 35:51–35:58 GS: “Anyhow ... it’s not going to be ... Pronto!”  
 36:11–41:11 piano  
 42:03–42:06 MV2: “Ecco, occhio magico ...”  
 42:11–43:34 piano  
 43:39–46:42 piano (resembling *Incantesimi*, I)  
 46:46–46:47 FV1: “Incredibile!”  
 47:03–52:37 piano  
 52:38–52:41 FV1: “Volevo sentirla suonare questo. Sono interessata a questo ...”  
 52:51–55:54 piano  
 56:09–1:01:14 piano: *Suite n. 9 “Ttai”, IV* (earlier version, 59:37–59:41 gap; 1:00:21–1:00:24 gap, the preceding ten quarter notes of the score are missing)  
 1:01:17–1:01:24 church bell ringing  
 1:01:25–1:02:04 piano  
 1:02:05–1:02:09 FV2: “Hello, hello chéri ...”  
 1:03:41 end

**NMGS0161-492**

BASF LP35, 13 cm, 278 m

- Riv@19\_01.L-56.mp3

Empty

24:29 end

- Riv@19\_01.R-56.mp3

0:16–6:24 piano: *Aitsi / Quartetto n. 5* (0:17 and 2:47 restarts)

24:29 end

## NMGS0162-384

Scotch 111-12, 18 cm, 368 m

- Riv@9,5\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)

1:04:51 end

- Riv@9,5-RVRS\_01.L-56.mp3 [19\_L]

18:50–19:37 rehearsal Michiko Hirayama, male person (probably Vieri Tosatti) playing piano: *Taiagarù, III* (fourth and fifth staff; see also Riv@9,5-RVRS\_01.R-56.mp3 [19-RVRS\_02.R], 17:34–18:44)

MV: “Questo finora è il migliore, quest’ultimo.”

19:38 end

- Riv@9,5\_01.R-56.mp3 [19\_02.R]

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

32:25 end

- Riv@9,5\_01.L-56.mp3 [19\_02.L]

0:02–0:21 male radio presenter, Italian folk music, female and male radio presenter (about agriculture)

1:08–12:31 double speed (see Riv@9,5\_02.L-56.mp3, 2:13–25:01)

12:46–13:36 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 17:49–18:44)

32:25 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:51–8:01 half speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:22–3:56)

9:30–34:31 rehearsal *Taiagarù, I, III, IV* (Michiko Hirayama and GS)

9:30–9:33 GS: “... strillo come dice ...”

9:33–9:39 MH: *III* (fourth to fifth staff)

9:40–9:44 GS: “... mmm, pare che questo ti dovrebbe andare bene così.”

9:47–12:26 MH: *III*

12:37–15:13 MH: *III*

15:20–15:55 MH: *III* (up to the fifth staff)

16:04–16:09 MH: *III* (only the first phrase)

16:16–18:54 MH: *III*

19:04–19:17 MH: *III* (fourth and fifth staff)

19:22–19:31 MH: *III* (fourth and fifth staff)

19:34–19:41 MH: *III* (fourth staff)

19:42–19:48 MH: *III* (fourth staff)

19:54–20:06 MH: *III* (fourth and fifth staff)

20:09–20:16 MH: *III* (fourth staff)

20:17–20:52 GS: “No vedi: cioè taaariira – non si ripete la nota qua.”

MH: “Si, si, si ripete.”

GS: “Dove? Questa qui? Taiiira. Non so, ma ...”

MH: “Quasi non si ripete.”

GS: “Quasi non si ripete perché questa è una tripla, capisci qua. E arriva lì ee, e, perché qui si sente troppo tu allora quel taaa-tara, e allora questa qui è lunghissima e quasi non si ripete.”

MH: “Si si, va bene.”

20:59–21:09 MH: **III** (fourth and fifth staff)  
 21:34–21:50 MH: **III** (fourth and fifth staff)  
 22:00–22:48 MH: **III** (up to p. 13, second staff)  
 22:57–25:00 MH: **IV**  
 25:10–27:10 MH: **IV**  
 27:26–32:03 MH: **I** (extended earlier version: additional section p. 5, third staff, between first and second measure)  
 32:12–34:31 MH: **I** (fragment, up to the additional section)  
 35:43–37:35 half speed (see Riv@9,5-RVRS\_01.R-56.mp3, 17:49–18:44)  
 39:16–40:03 two ondiolas (microtonal; starting on E5↑, ending on E5↓)  
 40:07–43:05 two ondiolas (microtonal; starting on E5, ending on E4↑)  
 57:08–1:00:51 half speed (see Riv@9,5-RVRS\_01.R-56.mp3, 28:31–30:23)  
 1:02:50–1:03:07 male radio presenter, folk music, female and male radio presenter (about agriculture; continuation see Riv@9,5-RVRS\_01.R-56.mp3, 31:32–31:56)  
 1:03:08–1:03:55 half speed (see Riv@9,5-RVRS\_01.R-56.mp3, 31:32–31:56)  
 1:04:51 end

- Riv@9,5\_02.L-56.mp3  
 0:02–0:39 (half speed, see Riv@9,5\_01.L-56.mp3, 0:02–0:21)  
 2:13–2:42 GS: “Funziona? Funziona.” Voices in the background (in French)  
 2:43–5:44 piano (audience is present)  
 5:46–8:03 piano (audience is present)  
 8:21–13:03 ondiola (melodic, audience is present)  
 19:56–23:00 two ondiolas (one tone/microtonal; starting on D4↓/E4/F4↓, ending on F4; one layer in reverse?)  
 23:01–24:40 continuation (starting and ending on E4/F4)  
 24:41–25:01 two ondiolas (one tone on F4↓, 24:46 restart)  
 25:29–27:06 in reverse, half speed (see Riv@9,5-RVRS\_01.R-56.mp3, 17:49–18:44)  
 1:04:51 end

- Riv@9,5-RVRS\_01.R-56.mp3 [19-RVRS\_02.R]  
 0:23–0:26 MV1: “Eh?” GS: “Più forte! Sfor...”  
 0:34–0:41 piano, voices in the background (preparing a recording)  
 0:45–0:49 piano, voices in the background (preparing a recording)  
 0:57–1:48 home recording: *Preludi (quarta serie), n. 39*<sup>1</sup>  
 1:50–2:32 home recording: *Preludi (quarta serie), n. 40*  
 2:34–3:05 home recording: *Preludi (quarta serie), n. 42*  
 3:10–3:56 home recording: *Preludi (quarta serie), n. 46* (without final chord)  
 4:42–17:14 double speed (see Riv@9,5-RVRS\_02.R-56.mp3, 9:30–34:31)  
 17:34–18:44 rehearsal Michiko Hirayama, male person (probably Vieri Tosatti) playing piano: *Taiagarù, III* (fourth and fifth staff; 17:34–17:49 barely audible; see also Riv@9,5-RVRS\_01.L-56.mp3 [19\_L], 18:50–19:37)  
 MV: “...” “Questo finora è il migliore, quest’ultimo.”  
 19:35–21:30 double speed (see Riv@9,5-RVRS\_02.R-56.mp3, 39:16–43:05)  
 28:31–29:10 symphonic music  
 29:12–29:50 female and male radio presenter: weather forecast, announcement, folk music  
 29:55–30:23 male and female radio presenter: radio broadcast announcement  
 31:23–31:31 double speed (see Riv@9,5-RVRS\_02.R-56.mp3, 1:02:50–1:03:07)

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<sup>1</sup> Tape box: „4 Preludi dodecafonici“.

31:32–31:56 radio broadcast: about agriculture (continuation of Riv@9,5-RVRS\_02.R-  
56.mp3, 1:02:50–1:03:07)  
32:25 end

## NMGS0163-630

BASF LGS 52, 18 cm, 370 m

- Riv@9,5\_02.R-56.mp3

In reverse

1:04:58 end

- Riv@9,5\_01.R-56.mp3 [19\_01.R]

In reverse, double speed

32:36 end

- Riv@9,5\_01.L-56.mp3 [19\_01.R]

Double speed (see Riv@9,5\_02.L-56.mp3)

32:36 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:17–15:37 piano: *Action music*

0:17–2:33 **I**

2:37–3:49 **II**

3:51–4:53 **III**

4:55–6:03 **IV**

6:12–8:09 **V** (rerecorded from record)

8:24–10:23 **VI** (rerecorded from record)

10:30–12:00 **VII** (rerecorded from record)

12:08–13:25 **VIII** (rerecorded from record)

13:33–15:37 **IX** (rerecorded from record)

16:55–17:19 piano (fragment)

17:34–21:29 Franco Evangelisti: *Ordini, strutture variate* per 16 strumenti (1955)

21:34–25:25 unknown composition for piano (twentieth century)

25:26–29:04 radio broadcast: Franco Evangelisti, *Quattro fattoriale (4!)*, *piccoli pezzi per violino e pianoforte* (1954–1955)

29:10–33:10 radio broadcast

29:10–29:25 male radio presenter: “Ilona Steingruber, am Flügel begleitet von Aloys Kontarsky, singt nun zwei Zyklen der Österreicher Friedrich Cerha und Kurt Schwertsik. Sie hören als erstes *Sieben Gesänge nach den Sinnsprüchen des Omar Chajjam*.”

29:30–33:10 Friedrich Cerha, *Sieben Rubaijat des Omar Chajjam* for soprano and piano (1957); Ilona Steingruber, Aloys Kontarsky

29:30–30:21

30:23–31:12

31:15–31:52

31:53–33:10

33:12–39:28 unknown composition flute solo (twentieth century)

39:33–42:46 unknown composition for piano (twentieth century)

42:51–47:56 unknown composition for flute solo (twentieth century)

48:04–53:22 composition for flute solo (twentieth century)

53:44–1:04:57 half speed (see addition: Riv@9,5-RVRS\_02.R-56.mp3\_stretched\_to\_19, 26:47–32:25)

1:04:58 end

- Riv@9,5\_02.L-56.mp3

0:00–3:28 in reverse (see addition 163\_Riv@9,5\_02.L-56\_0.00–3.28\_in\_reverse)  
 3:50–5:48 two ondiolas (beating)  
 5:54–7:49 two ondiolas: 3:50–5:48 in reverse  
 7:54–9:48 two ondiolas (beating)  
 10:01–11:55 two ondiolas: 7:54–9:48 in reverse  
 12:08–14:14 two ondiolas (beating; from 13:17 ondiola, one tone; dynamic shifts)  
 14:19–16:21 ondiola/two ondiolas: 12:08–14:14 in reverse  
 16:27–17:14 ondiola (one tone)  
 17:34–19:39 two ondiolas (beating, 19:07 restart)  
 19:50–21:53 two ondiolas: 17:34–19:39 in reverse  
 22:09–25:45 two ondiolas (dynamic shifts)  
 25:55–25:57 two ondiolas (fragment)  
 26:05–29:40 two ondiolas: 22:09–25:45 in reverse  
 29:44–32:52 two ondiolas (beating)  
 32:58–36:53 two ondiolas (beating, dynamic shifts)  
 36:55–37:00 ondiola (fragment)  
 37:05–38:55 two ondiolas (38:00 restart; beating, dynamic shifts)  
 39:01–40:47 two ondiolas: 37:05–38:55 in reverse  
 40:52–41:34 two ondiolas (beating)  
 41:41–42:27 two ondiolas (beating, dynamic shifts)  
 43:06–48:12 several ondiolas (45:32 and 47:46 restarts)  
 48:23–51:32 several ondiolas  
 51:41–54:24 two ondiolas (beating, dynamic shifts; 52:26 restart)  
 54:27–57:09 two ondiolas: 51:41–54:24 in reverse  
 57:31–58:01 ondiola (one tone)  
 58:05–58:35 ondiola (one tone)  
 58:42–58:52 two ondiolas (beating)  
 59:05–1:00:31 two ondiolas (microtonal, 59:51 and 1:00:11 restarts)  
 1:04:58 end

Addition:

- Riv@9,5-RVRS\_02.R-56.mp3\_stretched\_to\_19.MP3  
 26:47–28:40 two ondiolas (one tone/very few tones)  
 28:40–30:36 two ondiolas (melodic)  
 30:36–32:25 two ondiolas (one tone/very few tones, 32:19 second ondiola fading in)  
 32:26 end
- 163\_Riv@9,5\_02.L-56\_0.00–3.28\_in\_reverse.WAV  
 0:00–0:19 quarter speed, see addition Riv@9,5\_02.L-56\_0:04–  
 3:25\_stretched\_to\_38\_in\_reverse.MP3  
 0:19–2:10 half speed, see addition Riv@9,5\_02.L-56\_0:04–  
 3:25\_stretched\_to\_19\_in\_reverse.MP3, 0:10–1:06  
 2:11–3:23 21:03–22:15 Edgard Varèse, *Déserts*, 3. Interpolation, see NMGS0473-445,  
 Riv@19\_01.R-128.mp3, 21:03–22:15  
 3:28 end
- Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_38\_in\_reverse.MP3

0:00–0:05 Edgard Varèse, *Déserts*, 2. Interpolation, see NMGS0473-445, Riv@19\_01.R-128.mp3, 13:57–14:02<sup>1</sup>  
0:51 end

• Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_19\_in\_reverse.MP3

0:10–1:06 Edgard Varèse, *Déserts*, mm. 238/7–261, see NMGS0473-445, Riv@19\_01.R-128.mp3, 16:56–17:53<sup>2</sup>  
1:42 end

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<sup>1</sup> Material for *Uaxuctum* (see NMGS0097-558).

<sup>2</sup> Material for *Uaxuctum* (see NMGS0097-558).



## NMGS0164-153

BASF LGS 52, 18 cm, 374 m

- Riv@9,5\_01.R-56.mp3

In reverse

1:05:49 end

- Riv@9,5\_01.L-56.mp3

0:12–2:39 ondiola (one tone, wide glissandos): *Quattro pezzi per orchestra, I* (m. 35 added in the partition)

2:42–6:00 and 6:22–6:42 ondiola (one tone, wide glissandos): *Quattro pezzi per orchestra, II* (earlier version without cut)<sup>1</sup>

6:43–6:44 ondiola (fragment)

6:44–10:25 ondiola (around Ab3↓, wide glissando)

10:28–13:47 ondiola (around Ab3↓)

13:59–17:09 ondiola (on tone, beginning on C4)

17:37–21:23 two ondiolas (one tone/microtonal, starting on Ab3↓, ending on Ab2↓/ Ab3↓)

21:35–23:03 ondiola (microtonal, beginning on C3)

23:03–27:00 two ondiolas (microtonal; Ab2 fading in, 23.52 starting on C2, ending on B2↓)

27:10–30:22 two ondiolas (starting and ending on G3↓)

30:40–34:29 two ondiolas (microtonal): *Quattro pezzi per orchestra, IV*

34:32–38:21 two ondiolas (microtonal)

34:40–38:18 *Quattro pezzi per orchestra, III* (36:09–36:11 technical noise)

38:55–41:51 two ondiolas (melodic/microtonal, from 40:12 second ondiola)

41:54–42:42 two ondiolas (melodic)

42:44–44:54 two ondiolas (melodic)

44:57–48:27 two ondiolas (melodic)

48:35–51:30 two ondiolas (melodic, from 50:13 second ondiola)

51:41–55:00 two ondiolas (melodic)<sup>2</sup>

55:04–56:14 two ondiolas (one tone)

56:16–59:55 two ondiolas (melodic/microtonal)

1:00:03–1:03:04 two ondiolas (melodic)

1:03:14–1:05:37 ondiola (melodic/microtonal)

1:05:49 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:28–3:28 two ondiolas (melodic)

3:32–5:14 two ondiolas (melodic)

5:27–9:08 two ondiolas (melodic/microtonal, from 8:08 second ondiola)

9:17–9:18 ondiola (fragment)

9:27–13:17 two ondiolas (melodic)

13:43–20:08 two ondiolas (melodic)

20:59–22:56 ondiola (melodic)

23:14–26:06 ondiola (melodic)

26:42–31:56 ondiola (melodic)

32:01–32:13 two ondiolas (melodic)

32:34–38:46 two ondiolas (microtonal/melodic)

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<sup>1</sup> Final versions: NMGS0010-004, Riv@19-56\_stretched\_to\_9,5.MP3, 2:27–5:53 (5:31 cut); NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:01:46–1:05:06 (1:04:46 cut).

<sup>2</sup> “Battaglia”, identical to NMGS0133-286, Riv@9,5\_01.L-56.mp3, 1:09:27–1:12:40.

39:09–42:55 two ondiolas (microtonal; starting on Ab2↓/Ab3↓, ending on Ab2↓/Ab3)  
43:02–46:50 two ondiolas (microtonal; starting on C#4, ending on D5↓)  
47:02–49:44 two ondiolas (melodic)  
49:51–51:48 ondiola (melodic)  
51:57–56:20 ondiola (melodic)  
56:33–58:39 two ondiola (melodic)  
58:46–1:02:07 two ondiolas (melodic)  
1:02:16–1:05:47 two ondiolas (melodic/microtonal, from 1:03:26 second ondiola)  
1:05:49 end

## NMGS0165-067

BASF LGS, 18 cm, 154 m

- Riv@19\_01.L-56.mp3<sup>1</sup>

0:01–10:45 piano: *Cinque Incantesimi*  
0:01–1:58 **I** (from second grand staff, middle)  
2:01–3:29 **II**  
3:35–4:53 **III**  
5:00–8:45 **IV**  
8:51–10:45 **V**

13:34 end

- Riv@19\_01.R-56.mp3<sup>2</sup>

0:01–1:59 ethnic percussion and chant (half speed)  
0:01–1:58 *Quattro Incantesimi per coro e orchestra, I* (percussion layer)<sup>3</sup>  
2:01–3:29 ethnic percussion and chant: *Quattro Incantesimi per coro e orchestra, II*  
(percussion layer, 2:34 restart)  
3:35–3:52 piano: *Cinque Incantesimi, III* (only the beginning)  
3:48–5:11 record “Musique Tibétaine du Sikkim”, disques vogue, Collection Musée de l’Homme, enregistré par l’expédition cinématographique Serge Bourguignon, technicien du son Victor Borlandelli, recorded 1955 in Sikkim (FIS inventory n. 67), beginning of side A “Cérémonie du ‘cham (Fête du nouvel an) / The ‘Cham Ceremony (New Year’s Festival)”, A1 “Entrée des douze danseurs / Entrance of the Twelve Dancers” (78 r.p.m. instead of 33 1/3 r.p.m.)  
3:48–4:53 *Quattro Incantesimi per coro e orchestra, III* (percussion and small trumpet layer)  
8:48–10:45 record “French Africa”, Columbia World Library of Folk and Primitive Music, Volume II, edited by André Schaeffner and Gilbert Rouget, Paris: Musée de l’homme, [1954], side A, track 6 “Song of Tobaski, Sonray tribe, Niger territory”: *Quattro Incantesimi per coro e orchestra, IV* (percussion layer; 8:57 restart, 9:36–10:13 gap)

13:34 end

Addition:

- NMGS165\_L+R.MP3 (Riv@19\_01.L-56.mp3 + Riv@19\_01.R-56.MP3, two-channel recording)  
0:01–10:45 *Quattro Incantesimi per coro e orchestra* (the fourth movement of the *Cinque incantesimi* for piano [5:00–8:45] does not belong to the *Quattro Incantesimi* for choir and orchestra)  
13:34 end

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<sup>1</sup> Riv@19\_01.L-56.mp3 and Riv@19\_01.R-56.mp3 are forming a two-channel recording.

<sup>2</sup> Riv@19\_01.L-56.mp3 and Riv@19\_01.R-56.mp3 are forming a two-channel recording.

<sup>3</sup> Earlier version a: NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:07:43–1:10:08 and NMGS0218-525, Riv@9,5\_01.L-56.mp3, 4:30–4:37 and 4:55–5:45. Earlier version b: NMGS0271-620, Riv@9,5\_01.R-56.mp3, 6:59–7:06 and 7:22–8:14. See also NMGS0154-315, Riv@9,5\_02.L-56.mp3, 41:02–44:15 and NMGS0176-158, Riv@19\_01.L-56.mp3, 34:22–36:34.

## NMGS0166-351

BASF LGS, 18 cm, 359 m

- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
1:02:54 end
- Riv@9,5\_01.L-56.mp3  
1:01–4:33 ondiola (melodic)  
4:42–6:27 ondiola (melodic)  
6:44–9:06 ondiola (melodic): *Divertimento n. 3, II*  
9:25–14:39 ondiola (melodic)  
14:43–18:31 ondiola (melodic)  
18:41–23:07 ondiola (melodic)  
23:11–25:51 ondiola (melodic)  
25:56–28:43 ondiola (melodic)  
28:47–33:58 ondiola (melodic)  
34:04–42:37 ondiola (melodic): *Rucke di Guck*  
    34:04–36:14 I  
    36:31–39:19 II  
    39:36–42:37 III  
42:42 – 49:02 ondiola (melodic)  
49:15–52:00 ondiola (melodic): *Yamaon*  
    49:15–52:00 I  
    52:14–55:58 II  
    56:03–58:58 III  
1:02:54 end
- Riv@9,5-RVRS\_02.R-56.mp3  
1:07–1:08 GS: “Funziona?”  
1:26–5:09 ondiola (melodic)  
5:27–10:40 ondiola (melodic)  
10:53–15:48 ondiola (melodic): *Triphon, I*  
15:99–19:08 ondiola (melodic): *Triphon, II*  
19:15–22:42 ondiola (melodic)  
1:02:54 end
- Riv@9,5-RVRS\_01.R-56.mp3  
Identical to Riv@9,5-RVRS\_02.R-56.mp3  
1:02:54 end

## NMGS0167-238

Scotch 111-A 12, 18 cm, 444 m

- Riv@19\_01.L-56.mp3  
0:05–4:54 ondiola: *Triphon, I*  
5:06–8:10 ondiola: *Triphon, II*  
8:19–12:14 ondiola (melodic)  
12:17–14:22 ondiola (melodic)  
14:40–19:16 ondiola (melodic)  
19:28–30:50 ondiola: *Dithome* (fade-in, first note missing; 25:10 second section in reverse, from score p. 28, first staff, the last six notes)  
31:01 end
  - Riv@19\_01.R-56.mp3  
In reverse  
31:01 end
  - Riv@19-RVRS\_01.R-56.mp3  
0:15–2:49 piano  
0:19–2:49 *Suite n. 11, IV* (tape box: “Terrore”)  
2:52–4:48 piano (rerecorded from record): *Paralipomeni, [X] / Suite n. 11 (B), [VII]* (the first 34 seconds are missing)  
4:49–7:31 piano: *Quattro illustrazioni, I* (up to the last grand staff, first chord; rerecorded from record)<sup>1</sup>  
7:32–11:11 piano (rerecorded from record): *Suite n. 10 “Ka”, VII*  
11:12–13:42 ondiola (melodic)  
13:48–14:32 piano: *Quattro illustrazioni, II* (from p. 13, third system, middle)  
14:37–16:31 piano: *Quattro illustrazioni, III*  
16:45–19:37 piano: *Quattro illustrazioni, IV*  
19:51–22:14 piano: *Suite n. 11, VIII*  
22:25–25:34 piano  
25:39–28:02 double speed (see Riv@19-RVRS\_01.R-56.mp3\_stretched\_to\_9,5.MP3)  
28:03–28:32 piano  
31:01 end
- Addition:
- Riv @19-RVRS\_01.R-56.mp3\_stretched\_to\_9,5.MP3  
0:00–2:14 piano  
2:14–4:45 piano  
4:46 end

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<sup>1</sup> “Vis-chon” as written on the tape box is the original title of the *Quattro illustrazioni*.

## NMGS0168-142

BASF LGS 35, 14,5 cm, 369 m

- Riv@19\_01.L-56.mp3  
0:40–0:57 record: Japanese Shakuhachi Music (continuation see Riv@19\_02.L-56.mp3, from 0:40)  
1:08 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:07:27 end
- Riv@9,5\_01.L-56.mp3  
Half speed (see Riv@19\_02.L-56.mp3)  
1:07:27 end
- Riv@19\_02.R-56.mp3  
In reverse, double speed  
33:51 end
- Riv@19\_01.R-56.mp3  
In reverse, double speed  
1:08 end
- Riv@19-RVRS\_02.R-56.mp3  
Double speed (see Riv@9,5-RVRS\_01.R-56.mp3)  
33:51 end
- Riv@19\_02.L-56.mp3  
0:40–10:53 record: Goro Yamaguchi, *A Bell Ringing in the Sky*, Japanese Shakuhachi Music, Nonesuch 1969 (FIS archive inventory n. 70), side A (Sokaku-Reibo, short version)  
11:09–26:04 record: Shakuhachi (continuation) side B (Koku-Reibo)  
33:51 end
- Riv@9,5-RVRS\_01.R-56.mp3<sup>1</sup>  
0:23–6:09 sample recording: *Uaxuctum, I* (earlier version; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 10:36–16:19)  
6:10–6:22 Tibetan ritual orchestra (half speed; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 9:53–10:05)  
7:15–8:29 sample recording: *Uaxuctum, I* (incomplete, mm. 1–19; see NMGS0097-558, Riv@9,5\_01.L-56.mp3, 2:46–4:03)  
8:30–8:32 GS, pulsating echo (identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 4:04–4:06)  
8:49–14:05 sample recording: *Uaxuctum, I* (mainly final version; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 4:24–9:53)  
14:06–14:16 Tibetan ritual orchestra (half speed; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 9:53–10:05)

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<sup>1</sup> See also the identical recordings of *Uaxuctum* on NMGS0097-558.

14:35–14:59 sample recording: *Uaxuctum, I* (only the end; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 9:15–9:39)  
 15:05–20:25 sample recording: *Uaxuctum, I* (earlier version; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 10:36–16:19)  
 20:26–20:28 Tibetan ritual orchestra (half speed, identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 16:20–16:22)  
 20:51–23:29 sample recording: *Uaxuctum, III* (identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 16:46–19:31)  
 23:47–26:24 unknown sound sources: *Uaxuctum, IV* (identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 19:49–22:34)  
 26:37–29:28 two ondiolas (on C#3, strong fifth partial; identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 22:47–25:46)  
 29:30–33:39 unknown sound sources: *Uaxuctum, II* (identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 25:48–30:12)  
 33:44–36:45 sample recording: *Uaxuctum, V* (identical to NMGS0097-558, Riv@9,5\_01.L-56.mp3, 30:17–33:28)  
 38:02–41:46 two ondiolas (two notes; starting and ending on Eb3)  
 42:27–47:08 two ondiolas (very few notes, later microtonal; starting and ending on E3/E4)  
 47:11–49:19 two ondiolas (melodic)  
 49:21–49:55 two ondiolas (melodic)  
 49:57–54:15 two ondiolas (microtonal; starting on C#3/C#4, ending on C#3/C#4↓)  
 54:18–59:18 two ondiolas (microtonal, later very few notes; starting and ending on F#3↓)  
 59:24–1:03:20 ondiola (melodic)  
 1:03:47–1:04:40 GS: “Pronto?” (many times)  
 1:04:50 end

## NMGS0169-651

BASF LGS, 18 cm, 373 m

- Riv@19\_01.L-56.mp3

0:03–0:11 in reverse (see Riv@19\_01.R-56.mp3, 17:27–17:34)

0:18–0:37 conversation

GS: « On va bien voir ce que vous avez à faire aujourd’hui »; piano (only two notes)

MV2: « C’est tout ? »

MV3: « Non. »

MV2 (laughs); piano (very few notes)

MV2 (laughs again)

0:41–16:13 Robert Cornman, piano: *Variazioni e Fuga*

16:14–32:19 in reverse (see Riv@19\_01.R-56.mp3)

32:45 end

- Riv@19\_01.R-56.mp3

8:57–18:45 record: *Quartetto n. 1, IV* (13:32 restart; Quatuor de Paris, 1949)<sup>1</sup>

32:45 end

- Riv@19-RVRS\_01.L-56.mp3

0:27–16:30 record: *Quartetto n. 1* (Quatuor de Paris, 1949)<sup>2</sup>

0:27–10:10 **I** (4:36 and 8:33 restarts)

10:14–16:30 **II** (11:53 and 15:28 restarts; breaks off in m. 106)

16:32 end

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<sup>1</sup> Identical to NMGS0215-468, Riv@9,5\_01.L-56.mp3, 22:06–31:00 and NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 40:46–49:37.

<sup>2</sup> Identical to NMGS0215-468, Riv@9,5\_01.L-56.mp3, 0:22–15:11 and NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 18:59–33:52.



## NMGS0170-631

Scotch 111-A 12, 18 cm, 369 m

- Riv@19\_01.L-56.mp3  
0:22–24:51 double speed  
29:28–29:50 GS: “Incide?” (17 times)  
32:31 end
- Riv@9,5\_01.R-56.mp3  
In reverse  
1:05:02
- Riv@9,5\_01.L-56.mp3  
0:43–4:35 piano: *Blues*, [I] (FIS 1.189)  
4:42–6:43 piano: *Action music*, V  
6:52–6:55 male radio presenter: “Leggiamo la comunicazione diramata oggi agli osservato...”  
(breaks off)  
7:02–7:03 GS: “Funziona?”  
7:14–11:12 piano (7:17 restart)  
11:25–14:12 piano  
14:24–14:33 piano  
14:41–18:21 piano  
18:38–18:41 GS: “Funziona? Funziona? Funziona?”  
18:54–22:35 piano  
22:51–25:07 piano  
25:22–28:28 piano  
28:39–33:10 piano  
33:15–38:13 piano  
38:14–41:19 piano  
41:21–43:10 piano  
43:20–44:16 piano  
44:24–45:45 piano  
46:02–46:03 GS: “Funziona?”  
46:14–49:39 piano  
58:55–59:39 half speed (see Riv@19\_01.L-56.mp3, 29:28–29:50)  
1:05:02 end
- Riv@19\_01.R-56.mp3  
29:26–29:49 GS: “Incide?” (17 times)  
30:51–31:59 in reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 1:04–3:21)  
32:31 end
- Riv@9,5-RVRS\_01.R-56.mp3  
1:04–3:21 piano  
3:39 end

## NMGS0171-200

BASF G54, 14,5 cm, 546 m

- Riv@19\_01.L-56.mp3  
0:06–0:10 piano (fragment)  
0:10–0:14 piano (fragment)  
0:14–4:26 piano: *Due Preludi, I* (FIS 1.101.3) (0:36–0:38 gap)  
4:50–7:52 piano  
7:56–11:22 piano: *Due Preludi, II* (FIS 1.101.3)  
11:24–11:34 ondiolas (fragment)  
11:38–14:51 ondiola (melodic)  
15:01–15:02 ondiola (fragment)  
15:17–19:15 ondiola (melodic)  
19:37–25:04 many ondiolas: *In nomine Lucis*  
48:02 end

- Riv@9,5\_01.R-56.mp3  
Half speed  
52:01 end

- Riv@9,5\_01.L-56.mp3  
Half speed  
52:01 end

- Riv@19\_01.R-56.mp3  
19:36–25:16 click-track Riccardo Filippini  
48:02 end

Addition:

- Riv@19\_01.L+R, 19:37–25:04  
The click-track of Riccardo Filippini corresponds to *In nomine Lucis* according to the partition of Vieri Tosatti (Filippini “Zero” = m. 1, “uno” = m. 2 etc.).

**NMGS0172-372**

AGFA PE 46, 14,5 cm, 530 m

- Riv@19\_01.L-56.mp3

Empty

46:45 end

- Riv@19\_01.R-56.mp3

0:02–6:44 guitar: *Ko-Tha, I* (from third staff, first measure, middle)<sup>1</sup>

6:47–6:48 guitar (fragment)

46:45 end

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<sup>1</sup> Note on the tape box: “Ko-Tha / manca / l’inizio”.

## NMGS0173-455

BASF LP35LH, 12,5 cm, 274 m

- Riv@19\_01.L-56.mp3  
0:24–3:14 piano  
3:18–3:57 piano (erased, barely audible)  
4:02–4:08 piano (erased, barely audible, fragment)  
4:13–7:11 piano (erased, barely audible)  
7:27–9:11 piano (erased, barely audible)  
13:41–13:48 double speed (see A08@9,5-56.mp3)  
24:09 end
- Riv@19\_01.R-56.mp3  
Empty  
24:09 end
- A08@9,5-56.mp3  
0:00–0:13 piano (fragment)  
0:16 end

## NMGS0174-655

BASF LGS, 18 cm, 351 m

- Riv@19\_01.L-56.mp3

In reverse (see Riv@19-RVRS\_01.L-56.mp3)

32:41 end

- Riv@19\_01.R-56.mp3

0:51–2:31 piano

2:39–4:53 piano (3:20–3:26 gap)

5:01–8:40 piano: *Suite n. 2 “I profeti minori”, I*

8:50–13:30 piano: *Suite n. 2 “I profeti minori”, III*

13:53–14:12 record: unknown composer: wind quintet

14:12–22:14 radio broadcast, rerecorded on record; Yvette Grimaud, piano

14:12–17:23 *Preludi (prima serie), n. 2* (without the first chord)

17:28–18:58 *Preludi (prima serie), n. 4*

19:00–20:46 *Preludi (prima serie), n. 5*

20:50–22:05 *Preludi (prima serie), n. 8*

22:09–22:14 Female radio presenter: “Les quatre préludes pour piano de Giacinto Scelsi ...”

22:14–22:15 MV: “Mi dici quando è pronto.”

22:16–25:36 record: Igor Stravinsky, *Symphony of Psalms*, II (without the beginning)

25:37–26:52 record: *Preludi (prima serie), n. 9* (without beginning, 26.03 – 26.05 gap)

27:05–27:51 record: *Preludi (prima serie), n. 5*

27:57–28:36 record: *Preludi (seconda serie), n. 13*

29:04–29:58 conversation<sup>1</sup>

FV1: “...”

GS: “What?”

FV1: “I did ask her if he sings her the song ...”

FV2 (probably Frances McCann): “Cause she comes always during the day?”

FV: “If not every day, every other day, she would. And then, besides, where she lives ... fixes the dresses up the skirt. So many times she comes twice a day to bring back a dress or ... to get a dress ... Sometimes visits, sometimes at twelve o’clock at night.”

FV2: “Really? Oh really?”

...

32:41 end

- Riv@19-RVRS\_01.L-56.mp3

1:12–1:13 GS: “Un attimo.”

15:29–16:40 record: unknown composer, wind quintet (16:02 new movement)

23:41–23:44 GS: « Ça n’est encore là, pas encore. »

24:49–24:54 GS: « Je crois que c’est toujours trop fort pour ça. »

28:38–29:06 conversation about music:

FV: “... e la musica.”

GS: “Per questa è un po’ un’espressione. ‘Capire’ – si deve ‘sentire’ la musica moderna.”

FV: “Si insomma eh mettiamola così forse non la sento molto la musica moderna.”

GS: “La senti?”

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<sup>1</sup> Transcription by Nicola Bernardini.

FV: “Non adesso quel momento. Quella cosa lì ma, insomma la musica moderna. Forse la sento meno.”

GS: “Senti meno la musica moderna?”

FV: “Sì, la sento meno.”

GS: “Più la musica classica?”

FV: “Sì, quella la sento moltissimo. È quasi una poesia.”

31:09 end

## NMGS0175-650

Scotch 111-A12, 18 cm, 331 m<sup>1</sup>

- Riv@19\_01.L-56.mp3

0:10–0:17 identical to Riv@19\_02.L-56.mp3, 0:11–0:18

0:17 end

- Riv@19\_02.R-56.mp3

Empty

29:03 end

- Riv@19\_01.R-56.mp3

Empty

0:17 end

- Riv@19\_02.L-56.mp3

0:11–3:29 record: unidentified composer; guitar, instruments, soprano and electronics

3:43–6:52 record: unidentified composer; symphonic orchestra, electronics

7:07–12:25 record: unidentified composer; two pianos (quarter-tone tuned)

29:03 end

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<sup>1</sup> The recordings do not correspond with the pieces indicated on the tape box.

## NMGS0176-158

Scotch 111-12, 18 cm, 424 m

- Riv@9,5\_02.R-56.mp3  
1:13:01–1:13:35 half speed (see Riv@19\_01.R-56.mp3, 36:34–36:51)  
1:14:24 end
- Riv@19\_01.L-56.mp3  
0:05–9:11 double speed (see Riv@9,5\_02.L-56.mp3, 0:02–18:15)  
9:13 recording fragment  
9:21–11:53 two ondiolas (microtonal/melodic/one tone; starting on Eb4↓, breaks off on Eb4/Eb4↑)  
10:40–13:14 barely audible: Michiko Hirayama: *Taiagarù, IV*  
12:02–14:09 two ondiolas (with reverb, microtonal/melodic/one tone): *Khoom, IV*  
13:26–15:07 barely audible: Michiko Hirayama: *Taiagarù, III*  
14:16–17:07 two ondiolas (microtonal/melodic/one tone, 15:36 restart): *Khoom, I*  
16.18 – ca. 19.09 barely audible: Michiko Hirayama: *Taiagarù, I* (incomplete)  
17:16–19:32 two ondiolas (microtonal/melodic/one tone; starting on Bb4↓, 18:42 restart, ending on D5↓/A4↓)  
17:16–18:36 *Khoom, VI* (incomplete, mm. 1–40)<sup>1</sup>  
19:35–19:49 crotales (19:36 and 19:44 restarts)  
19:50–23:29 barely audible: two ondiolas (microtonal/melodic)  
23:30–25:29 Michiko Hirayama: *Taiagarù, II* (from fourth staff, third measure)  
25:36–26:11 Michiko Hirayama: *Taiagarù, II* (from the beginning up to the fourth staff, second measure / last staff)  
16:12 MV: “Yes.”  
26:13–26:25 Michiko Hirayama: *Taiagarù, II* (last two measures)  
26:27–27:38 Michiko Hirayama: *Taiagarù, V* (from p. 17, second staff, third measure)  
28:20–32:36 double speed (see Riv@9,5\_02.L-56.mp3, 56:32–1:05:04)  
32:47–34:21 ondiola (melodic) and bass Asian bass zither (Koto)<sup>2</sup>  
34:22–36:34 ondiola (melodic) and ethnic drums (36:16 restart)<sup>3</sup>  
36:35–36:44 ondiola and Asian bass zither (Koto, 36:44 gap)<sup>4</sup>  
36:44–36:45 recording fragment  
36:49–37:07 ondiola (melodic) and bass Asian bass zither (Koto)<sup>5</sup>  
37:23 end
- Riv@9,5\_01.R-56.mp3  
Empty  
0:14 end
- Riv@9,5\_01.L-56.mp3  
0:03–0:09 two ondiolas (only two notes)

<sup>1</sup> Identical to NMGS0142-592, Riv@9,5\_01.L-56.mp3, 11:31–12:53.

<sup>2</sup> Identical to NMGS0154-315, Riv@9,5-01.L-56.mp3, 41:13–43:28. See also NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:07:37–1:09:59; NMGS0154-315, Riv@9,5-01.L-56.mp3; NMGS0218-525, Riv@19\_01.L-56.mp3; NMGS0271-620, Riv@9,5\_01.R-56.mp3 and Riv@9,5\_01.L-56.mp3.

<sup>3</sup> Identical to NMGS0154-315, Riv@9,5-01.L-56.mp3, 41:13–43:28. Drums identical to NMGS0165-067, Riv@19\_01.R-56.mp3, 2:01–3:29.

<sup>4</sup> Identical to NMGS0154-315, Riv@9,5-01.L-56.mp3, 43:38–43:47.

<sup>5</sup> 36:49–36:55 identical to NMGS0154-315, Riv@9,5-01.L-56.mp3, 43:51–43:57; 36:55–37:07 identical to NMGS0154-315, Riv@9,5-01.L-56.mp3, 44:02–44:15.



0:14 end

- Riv@19\_01.R-56.mp3

36:34–36:51 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie*<sup>1</sup>

37:23 end

- Riv@9,5\_02.L-56.mp3

0:02–3:12 two ondiolas (microtonal; starting on F5↓, ending on F5)

3:20–5:40 two ondiolas (microtonal; starting on E4↑, ending on E4↑/F#4↑)

6:08–9:58 ondiola (melodic) and bass Asian bass zither (Koto, up to 9:46)<sup>2</sup>

10:39–14:13 two ondiolas (one of them in reverse, microtonal; starting on A5, ending on A5↑)

14:33–16:17 two ondiolas (microtonal; starting with glissando to F#5, 14:53, 14:54 and 15:03 restarts, ending on F#5)

16:24–16:25 ondiolas (fragment)

16:26–18:15 two ondiolas (microtonal; starting on F#5, 16:25 restart, ending on G4↑/G#4↓)

18:34–55:10 half speed (see Riv@19\_01.L-56.mp3, 9:21–27:39)

56:32–59:42 two ondiolas (one tone/melodic, wide glissandos; starting and ending on B4/B2)

59:58 – 1:05:04 two ondiolas (melodic/microtonal; starting on Eb3/Eb4, ending on F3/Db3)

1:05:25–1:14:06 half speed (see Riv@19\_01.L-56.mp3, 32:46–37:07)

1:14:24 end

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<sup>1</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched.MP3, 10:34–10:54.

<sup>2</sup> Identical to NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:06:11–1:07:43 + Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:06:09–1:09:59 (two-channel recording). 6:08–7:45 identical to Riv@9,5\_01.L-56.mp3, 32:47–34:22.

## NMGS0177-309

BASF LGS, 18 cm, 538 m

- B04@19REV-56.mp3

In reverse

1:54 end

- Riv@19\_01.L-56.mp3

0:08–10:01 many ondiolas: *Anahit* (earlier version without cadence, two-channel recording with Riv@19\_01.R-56.mp3; 6:12 restart, 8:19–8:21 gap)<sup>1</sup>

1:03:09 end

- Riv@19\_01.R-56.mp3

5:15–6:12 many ondiolas: section of *Anahit* (mm. 92–109, two-channel recording with Riv@19\_01.L-56.mp3)

8:11–9:13 many ondiolas: section of *Anahit* (mm. 160–178, two-channel recording with Riv@19\_01.L-56.mp3)

38:37–46:59 in reverse (see Riv@19-RVRS\_02.R-56.mp3, 0:41–9:04)

1:03:09 end

- Riv@19-RVRS\_01.L-56.mp3

In reverse

1:54 end

- Riv@19-RVRS\_02.R-56.mp3

0:41–9:04 recording session: *Pwyll*

0:41–0:54 MV: (whistling, acoustic test), GS: “Va bene, no?” FV: “Io posso fare un passaggio in questa posizione.”

1:08 MV: “Sì.”

1:13–1:43 *Pwyll* (mm. 1–21 of the Schirmer edition)

1:43–2:18 *Pwyll* (mm. 86–109)

3:10–3:26 noise, MV1: “Però sento, sento rumore.” FV: “E questo qui non va bene. MV1: “È pieno di rumori.” MV2: “Cerca a imparare prima.”

3:28–3:29 MV1: “Quando vuoi.”

3:39–9:04 recording (continuation): *Pwyll* (complete)

9:08 end

Addition:

- Riv@19\_01\_L+R-56.mp3 (left channel: Riv@19\_01.L-56.mp3, right channel: Riv@19\_01.R-56.mp3)

0:08–10:01 many ondiolas: *Anahit* (earlier version without cadence)<sup>1</sup>

10:01 end

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<sup>1</sup> Complete version with cadence see NMGS0094-267 and NMGS0148-136, addition, Anahit\_94\_148.MP3.

## NMGS0178-593

BASF LGS, 18 cm, 363 m

- Riv@9,5\_02.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
1:03:46 end
- Riv@19\_01.L-56.mp3  
Empty  
0:01 end
- Riv@9,5\_01.R-56.mp3  
Empty  
0:04 end
- Riv@9,5\_01.L-56.mp3  
Empty  
0:04 end
- Riv@19-RVRS\_03.L-56.mp3  
0:11–15:49 identical to Riv@19\_03.L-56, 16:15–31:52 in reverse  
15:49 end
- Riv@19\_02.R-56.mp3  
0:02–0:03 ondiola (fragment)  
0:01 end
- Riv@19\_01.R-56.mp3  
Empty  
0:01 end
- Riv@9,5-RVRS\_02.R-56.mp3  
0:15–0:16 GS: “Funziona?”  
0:22–5:38 ondiola (melodic)  
5:54–9:25 ondiola (melodic)  
9:37–10:12 ondiola (melodic)  
10:31–14:19 piano  
14:36–18:47 piano  
18:52 end
- Riv@19\_03.R-56.mp3  
In reverse  
32:05 end
- Riv@19\_02.L-56.mp3  
Empty  
0:01 end
- Riv@19\_03.L-56.mp3  
0:12–13:21 double speed (see Riv@9,5\_02.L-56.mp3, 0:17–26:35)

16:15–22:03 ondiola (melodic): *Dithome* (second half [in reverse]: from the symmetry axis, score p. 27, between the third and second last note up to p. 33, barline in the middle of the second last staff)

22:05–29:05 ondiola (melodic): *Dithome* (in the score up to p. 28, last staff, first barline)

29:09–30:36 double speed (see Riv@9,5\_02.L-56.mp3, 58:11–1:01:11)

30:41–31:52 identical to 19:06–20:19

32:04 end

- A10@19-56.mp3

Identical to Riv@19\_03.L-56.mp3, 22:05–29:05

7:01 end

- Riv@9,5\_02.L-56.mp3

0:17–3:00 ondiola (melodic)

3:11–5:44 ondiola (melodic)

5:56–10:24 ondiola (melodic)

10:46–14:03 piano

14:28–17:55 piano

18:24–23:26 piano

23:39–26:35 piano: *Toccata* (FIS 1.162, unpublished work, not corresponding to the *Toccata* from 1934; the end is shortened in the score)

32:23–58:04 half speed (see Riv@19\_03.L-56.mp3, 16:15–29:05)

58:11–1:01:11 ondiola (melodic)

1:01:15–1:03:36 half speed (see Riv@19\_03.L-56.mp3, 19:06–20:19)

1:03:46 end

## NMGS0179-520

Scotch 215, 18 cm, 366 m

- Riv@19\_01.L-56.mp3

0:14–13:45 concert recording: Tibetan hand bell, choir (pseudo-ritual singing, overtone singing)<sup>1</sup>

14:01–27:10 concert recording: ritual instrumental ensemble (deep brass instruments, percussion, crotales, gongs, cow bells etc.)

27:12–29:14 concert recording: cello and piano (romantic style), applause

32:14 end

- Riv@19\_01.R-56.mp3

Identical Riv@19\_01.L-56.mp3 (L+R = stereo recording)

32:14 end

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<sup>1</sup> Similar to NMGS0091-340, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3, 1:03–2:37.

## NMGS0180-160

BASF LGS 52, 18 cm, 376 m

- Riv@19\_01.L-56.mp3  
Empty  
0:00 end
- Riv@9,5\_01.R-56.mp3  
In reverse  
1:05:10 end
- Riv@9,5\_01.L-56.mp3  
Half speed  
1:05:10 end
- Riv@19\_02.R-56.mp3  
In reverse  
32:29 end
- Riv@19\_01.R-56.mp3  
Empty  
0:00 end
- B01@9,5REV-56.mp3  
0:24–0:32 soprano and orchestra (opera)  
0:32–0:45 male radio presenter: “... e fanno parte del loro ultimo album della Apple, la loro nuova casa discografica, e credo sia uscito anche in quarantacinque, perciò è il pezzo più conosciuto. Questo pezzo iniziale decisamente in stile beat ...”  
0:45 end
- Riv@19-RVRS\_02.R-56.mp3  
0:07–0:11 double speed (see B01@9,5REV-56.mp3, 0:24–0:32)  
0:11–0:17 double speed (see B01@9,5REV-56.mp3, 0:32–0:45)  
0:17 – 25:34 many ondiolas (1:57, 13:06, 20:24, 22:13 and 23:11 restarts)<sup>1</sup>  
32:29 end
- Riv@19\_02.L-56.mp3  
0:06–5:52 several ondiolas (microtonal, starting and ending on G#4↓/Eb4↓)  
5:58–9:09 two ondiolas (melodic): *I presagi, I* (from 6:02 second ondiola)  
9:15–13:46 several ondiolas (microtonal; starting on F#4↓, ending on F4)  
13:52–18:18 several ondiolas (melodic)  
18:23–23:37 two ondiolas (microtonal; starting on B3, ending on B3↓)  
32:29 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:00–50:34 half speed (see Riv@19-RVRS\_02.R-56.mp3, 0:17–25:34)  
1:04:24 end

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<sup>1</sup> Identical to NMGS0134-514, Riv@19\_01.L-56.mp3, 8:25–31:55. Unfinished project “Sinfonia” as written on the tape box?

## NMGS0181-178

Box: Scotch 111-A, 18 cm

Tape: 371 m

- Riv@19\_01.L-56.mp3

Empty

- Riv@19\_01.R-56.mp3

0:01–4:23 piano: *Suite n. 2 “I profeti minori”, II*

4:33–5:14 piano (5:05–5:06 gap), FV: “Per te ...”

5:21–8:52 piano: *Le jour* (according to Scelsi’s note on the tape box)<sup>1</sup>

8:56–12:32 record: *Perdus* (extended version)<sup>2</sup>

12:33–14:10 piano

14:15–16:14 piano (14:55–15:01 gap)

16:33–20:13 piano: *Suite n. 2 “I profeti minori”, I*

20:17–24:59 piano: *Suite n. 2 “I profeti minori”, III*

32:26 end

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<sup>1</sup> Identical to NMGS0252-154, Riv@19\_02.L-56.mp3, 6.43 – 10.11 and 10:13–13:45.

<sup>2</sup> Identical to NMGS0035-285, RivA@9,5-56.mp3, 42:59–46:53 and NMGS0204-M102G, Riv@19\_01.R-56.mp3, 20:09–23:55.

## NMGS0182-649

Scotch 111-A12, 18 cm, 372 m

- Riv@19\_01.L-56.mp3  
Identical to Riv@19\_03.L-56.mp3 up to 30:06  
30:06 end
- Riv@9,5-RVRS\_01.L-56.mp3  
1:45–5:25 piano: *Suite n. 2 “I profeti minori”, VI*  
5:39–5:41 recording fragments  
5:49–11:55 piano (rerecorded from record; 6:01, 6:07–6:12, 6:14 and 11:43 gaps)  
12:27–16:54 piano (rerecorded from record, 13:00, 13:07, 13:23–13:25 gaps)  
17:20–20:32 piano (single chords with filter technique)  
20:46–24:20 piano  
    23:03–23:06 FV: “...”  
25:15–31:28 half speed (see Riv@19-RVRS\_05.L-56.mp3, 12:43–15:50)  
1:05:29 end
- Riv@19-RVRS\_05.L-56.mp3  
0:58–12:16 double speed (see Riv@9,5-RVRS\_01.L-56.mp3, 1:45–24:20)  
12:43–15:42 piano  
15:45–15:50 MV: “Ah bien!” FV: “I don’t know.”  
32:51 end
- Riv@9,5\_01.R-56.mp3  
Half speed (see Riv@19\_03.R-56.mp3)  
1:05:29 end
- Riv@9,5\_01.L-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.L-56.mp3)  
1:05:29 end
- Riv@19-RVRS\_03.L-56.mp3  
Identical to Riv@19-RVRS\_04.L-56.mp3 and Riv@19-RVRS\_05.L-56.mp3  
32:51 end
- Riv@19\_02.R-56.mp3  
Empty  
2:53 end
- Riv@19-RVRS\_04.L-56.mp3  
Identical to Riv@19-RVRS\_05.L-56.mp3  
32:51 end
- Riv@19\_01.R-56.mp3  
Identical to Riv@19\_03.R-56.mp3 up to 30:06  
30:06 end
- Riv@19\_03.R-56.mp3



0:09–9:45 record: *Quartetto n. 1, I* (4:14 and 8:10 restarts; Quatuor de Paris, 1949)<sup>1</sup>  
32:51 end

- Riv@19-RVRS\_03.R-56.mp3  
Identical to Riv@19\_03.R-56.mp3, 29:57–32:51  
32:51 end

- Riv@19\_02.L-56.mp3  
Identical to Riv@19\_03.L-56.mp3, 29:57–32:51  
2:53 end

- Riv@19\_03.L-56.mp3  
In reverse (see Riv@19-RVRS\_05.L-56.mp3)  
32:51 end

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<sup>1</sup> Identical to NMGS0215-468, Riv@9,5\_01.L-56.mp3, 0:22–9:16 and NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 18:59–27:57.

## NMGS0183-389

Scotch 111-12, 18 cm, 371 m

- Riv@19\_01.L-56.mp3  
0:09–11:29 ondiola (melodic): *Dithome*  
32:43 end
- Riv@19\_01.R-56.mp3  
In reverse (see Riv@19-RVRS\_01.R-56.mp3)  
32:43 end
- Riv@19-RVRS\_01.R-56.mp3  
0:19–12:46 ondiola (melodic): *Triphon*  
0:19–5:09 I  
5:20–8:25 II  
8:35–12:46 III  
13:00–22:45 ondiola (melodic): *Coelocanth*  
13:00–15:58 I  
16:11–18:57 II  
19:03–22:45 III  
32:43 end

## NMGS0184-641

BASF LH HiFi DP26, 18 cm, 731 m

- Riv@9,5\_04.R-56.mp3  
Empty  
2:03:18
- Riv@9,5\_03.L-56.mp3  
0:01–0:02 piano  
0:03 end
- Riv@9,5\_02.R-56.mp3  
Empty  
0:12 end
- Riv@19\_01.L-56.mp3  
0:05–24:20 piano: *Suite n. 8 “Bot-Ba”*  
0:05–2:47 **I**  
2:53–8:35 **II**  
8:41–13:04 **III**  
13:10–17:04 **IV**  
17:12–19:58 **V**  
20:06–24:20 **VI**  
24:28–44:32 piano: *Suite n. 10 “Ka”*  
24:28–27:35 **I**  
27:42–29:57 **II**  
30:04–32:19 **III**  
32:26–35:41 **IV**  
35:46–38:23 **V** (rerecorded from record)  
38:30–40:54 **VI**  
40:58–44:32 **VII** (rerecorded from record)  
1:04:41 end
- Riv@9,5\_01.R-56.mp3  
Empty  
0:01 end
- Riv@9,5\_01.L-56.mp3  
Empty  
0:01 end
- Riv@9,5\_04.L-56.mp3  
Half speed (see Riv@19\_01.L-56.mp3)  
2:03:18 end
- Riv@19\_01.R-56.mp3  
Empty  
1:04:41 end
- Riv@9,5\_03.R-56.mp3

Empty  
0:03 end

- Riv@9,5\_02.L-56.mp3  
Double speed  
0:12 end

## NMGS0185-352

Scotch 175, 18 cm, 373 m

- Riv@19\_01.L-56.mp3

0:08–3:57 male falsetto voice (?), strong reverb, strong traffic noise: *Canti del Capricorno, n. 17* (earlier version D, final version on NMGS0210-159, Riv@19\_02.L-56.mp3, 41:42–45:04), consisting of 8 sections:  
a 0:08–0:15  
b 0:15–0:57  
c 1:04–2:03 1:42–2:03 identical to section e of the final version  
d 2:05–2:08  
e 2:08–2:15  
f 2:20–2:38 identical to section b of the final version in reverse  
g 2:41–3:00 identical to section a of the final version  
h 3:00–3:57 3:00–3:42 identical to 44:03–44:44 of section g of the final version  
4:02 end

- Riv@9,5\_01.R-56.mp3

29:40–32:58 flute with strong reverb  
32:58–33:12 male voice with strong reverb  
33:12–33:46 flute with strong reverb (33:25 restart)  
34:01–42:44 record: birds chirping (see NMGS0196-020, Riv@19\_02.L-56.mp3, 1:42–3:00)  
43:01–49:14 two ondiolas (very few tones around Bb4↓/microtonal)  
49:14–55:19 two ondiolas (very few tones around Bb4↓/microtonal; 49:14–55:07 identical to 43:20–49:14)  
55:20–57:13 guitar: *Canti del Capricorno, n. 19* (“percussion” layer)<sup>1</sup>  
59:26–1:03:40 male falsetto voice (?), strong reverb (double speed see Riv@19\_01.R-56.mp3, 1:07–3:14): *Canti del Capricorno, n. 17* (earlier version E, final version on NMGS0210-159, Riv@19\_02.L-56.mp3, 41:42–45:04), consisting of 7 sections:<sup>2</sup>  
a 59:26–59:42  
b 59:47–1:00:10 identical to section c of the final version in reverse  
c 1:00:10–1:00:55  
d 1:01:11–1:02:14 (1:01:38 gap)  
e 1:02:16–1:02:33  
f 1:02:34–1:03:02  
g 1:03:02–1:03:40  
1:05:09 end

- Riv@9,5\_01.L-56.mp3

0:16–0:47 piano sound (volume manipulations)  
0:51–0:52 piano sound, GS: “No.”  
0:56–1:19 piano sound (volume manipulations)  
1:27–2:02 piano sound (volume manipulations traffic noise)  
2:02–2:06 tape-machine winding noise  
2:11–2:16 piano sound  
2:24–3:02 piano sound (volume manipulations, traffic noise)

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<sup>1</sup> Copy of NMGS0335-524, Riv@9,5-RVRS\_01.R-128.mp3, 27:16–29:03 (original version without cuts). Riv@9,5\_01.L-56.mp3 and Riv@9,5\_01.R-56.mp3 are forming a two-channel recording of *Canti del Capricorno, n. 19* identical to NMGS0210-159, Riv@19-RVRS\_02.R-56.mp3, 0:37–2:35.

<sup>2</sup> Note on the tape box: “esorcismi per basso”.

4:23–5:20 piano sounds (volume manipulations)  
 5:41–5:51 piano sounds (volume manipulations)  
 6:17–7:39 piano sounds (volume manipulations)  
 9:38–10:03 feedback  
 10:04–35:14 half speed (see Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 5:02–17:36)  
 35:17–35:51 traffic noise, feedback (35:28 restart)  
 38:01–42:24 rehearsal *CKCKC, I* (GS, Geneviève Renon, MV)  
 38:01–38:20 GS: “Prenditi una seggiola, dove vuoi, così s...” “Ecco, allora, quando vuoi, vediamo un po’ se si sente. No, non viene abbastanza forte.”  
 38:15–39:18 Geneviève Renon: *CKCKC, I* (only beginning, three times)  
 39:19 Geneviève Renon: *CKCKC* (fragment)  
 39:19–39:22 MV: “Avevi scritto piano o pianissimo? Io ancora sento più forte quello del ...”  
 39:21–42:24 Geneviève Renon: *CKCKC, I* (incomplete, several times, 39:43, 40:04, 40:38 and 41:07 restarts)  
 42:28–42:31 piano (only three notes)  
 42:34–48:57 piano: *Aitsi / Quartetto n. 5* (earlier version without cuts)  
 49:07–55:23 piano: *Aitsi / Quartetto n. 5* with canonic layer  
 49:07–54:37 layer A: final version, first sound cut, 51:14 restart)  
 50:12–55:23 layer B: start from the second sound (very low volume, probably former cross-talk)  
 55:37–57:06 panpipe (in reverse; Gheorghe Zamfir, *Bocet*, record „Les flûtes Roumaines“, Paris: Arion, 1970, 1:42–3:09): *Canti del Capricorno, n. 19* (“voice” layer)<sup>1</sup>  
 57:29–1:05:05 half speed (see Riv@19\_01.L-56.mp3, 0:08–3:57)  
 1:05:09 end

- Riv@19\_01.R-56.mp3  
 1:07–3:14 double speed (see Riv@9,5\_01.R-56.mp3, 59:26–1:03:40)  
 4:02 end

- Riv@9,5-RVRS\_02.R-56.mp3  
 Identical to Riv@9,5\_01.R-56.mp3, 42:55–57:14  
 14:19 end

- Riv@9,5-RVRS\_01.R-56.mp3  
 In reverse (see Riv@9,5\_01.R-56.mp3)  
 1:05:09 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_19.MP3  
 0:08–5:01 double speed (see Riv@9,5\_01.L-56.mp3, 0:16–10:03)  
 5:02–17:36 many ondiolas (some of them in reverse, dense texture; 8:31 feedback, 8:47–8:49 gap, 8:57 feedback, 10:47–10:48 gap, 10:50–10:52 feedback, 10:57 gap, 10:57–10:59 and 11:05–11:06 feedback, 11:22 and 11:34 gaps, 12:31–12:32 and 13:15–13:16 feedback): material of *Hymnos* (first section) and additional layers  
 17:38–28:33 double speed (see Riv@9,5\_01.L-56.mp3, 35:17–57:06)  
 28:44–32:32 see Riv@19\_01.L-56.mp3  
 32:34 end

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<sup>1</sup> See p. 426, footnote 1.

## NMGS0186-173

Scotch 215, 18 cm, 544 m

- Riv@19\_01.L-56.mp3  
Double speed (see Riv@9,5\_01.L-56.mp3)  
47:49 end
- Riv@9,5\_01.R-56.mp3  
Empty  
1:29:34 end
- Riv@9,5\_01.L-56.mp3  
0:13–12:48 in reverse, quarter speed (see Riv@19-RVRS\_01.L-56\_stretched\_to\_38.MP3,  
0:03–3:08)  
23:55–50:52 rehearsal *Ko-Tha, I* (GS, FV1 [guitar player] and FV2 [Vera])<sup>1</sup>  
23:55–24:10 guitar  
24:15–25:01 FV1: “Mettiamo un poco più vicino, basterà spostarlo.”  
GS: “... bastava.”  
FV1: “Anche così bene; no, abbastanza simile.”  
GS: “Sì?”  
FV1: “Non farà tanto differenza.”  
GS: “Più di così non va.”  
FV1: “Quelle tre sono tutta un'altra cosa.”  
GS: “È certo.”  
FV1: “OK.”  
GS: “Beh. Eh ancora. Mmh.”  
FV1: “...”  
25:01–26:06 guitar (26:01 restart): *Ko-Tha, I* (score mm. 1–5)  
26:05–26:37 FV1: “Se ti ha?”  
GS: “Mmh.”  
FV1: “No, questo lo lego a un pezzo di cartone.”  
VF2: “Sì sì ti porto subito.”  
FV1: “No no, dopo per la registrazione, non c'è bisogno ora, Vera; dopo, fra una settimana.”  
GS: “Ma dove lo metti il cartone?”  
FV1: “Ce l'ho giù, solo che stavo giocando con questo. Pazienza, stringerò.”  
VF2: “Non c'è luce.”  
FV1: “No, io vedo. OK? Poi ...”  
26:37–26:49 guitar  
26:46–26:47 GS: “Ho lasciato com'era ...”  
27:01–34:00 guitar: *Ko-Tha, I* (extended version)<sup>2</sup>  
34:00–34:01 FV: “Ha!”  
34:16–34:17 GS: “...Vai.”  
34:19–35:33 guitar: *Ko-Tha, I* (mm. 1–6)  
35:34 GS: “[An]diamo!”  
35:43–39:17 guitar: *Ko-Tha, I* (mm. 1–32)  
39:18–39:20 GS: “Ripetizione ultima frase.”  
39:24–43:22 guitar: *Ko-Tha, I* (mm. 27 – end, extended version)

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<sup>1</sup> Transcription by Nicola Bernardini.

<sup>2</sup> The extended version has a few more chords at the beginning of m. 120.

43:28–43:32 guitar  
43:33–43:36 FV2: “Hai mangiato?”  
FV1: Mm-m.”  
GS: “Non hai mangia[to?]”  
43:50–50:52 guitar: *Ko-Tha, I* (extended version)  
1:29:34 end

- Riv@19\_01.R-56.mp3

Empty  
47:49 end

- Riv@19-RVRS\_01.L-56.mp3  
Half speed (see Riv@19-RVRS\_01.L-56\_stretched\_to\_38.MP3)  
6:28 end

Addition:

- Riv@19-RVRS\_01.L-56\_stretched\_to\_38.MP3  
0:03–0:19 piano: *Quattro Incantesimi, III* (only the beginning)  
0:16–1:38 record “Musique Tibétaine du Sikkim”, disques vogue, Collection Musée de l’Homme, enregistré par l’expédition cinématographique Serge Bourguignon, technicien du son Victor Borlandelli, recorded 1955 in Sikkim (FIS inventory Nr. 67), beginning of side A “Cérémonie du ‘cham (Fête du nouvel an) / The ‘Cham Ceremony (New Year’s Festival)”, A1 “Entrée des douze danseurs / Entrance of the Twelve Dancers”. GS played the record with 78 r.p.m. instead of 33 1/3 r.p.m.<sup>1</sup>  
1:39–2:54 percussion and chant (ethnic music, volume shifting, strong record noise, 1:51 restart): *Quattro Incantesimi, II* (only percussion layer)<sup>2</sup>  
3:01–3:05 piano: *Quattro Incantesimi, III* (only the beginning)  
3:05–3:08 percussion and chant (ethnic music, 3:08 restart): *Quattro Incantesimi, II* (percussion layer, fragment)  
3:14 end

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<sup>1</sup> Identical to NMGS0165-067, Riv@19\_01.R-56.mp3, 3:48–5:11.

<sup>2</sup> 1:39–2:47 identical to NMGS0165-067, Riv@19\_01.R-56.mp3, 2:21–3:29.



## NMGS0187-643

Scotch 111-A12, 18 cm, 371 m

- Riv@9,5\_03.L-56.mp3  
Half speed (see Riv@19\_01.L-56.mp3)  
1:05:13 end
- Riv@9,5\_02.R-56.mp3  
Empty  
12:02 end
- Riv@19\_01.L-56.mp3  
Incomplete version of Riv@19\_03.L-56.mp3  
24:45 end
- Riv@9,5\_01.R-56.mp3  
Incomplete version of Riv@9,5\_03.R-56.mp3  
53:48 end
- Riv@9,5\_01.L-56.mp3  
Half speed, incomplete (see Riv@19\_01.L-56.mp3)  
53:48 end
- Audio 1\_02.L-56.mp3  
Section 24:09–32:31 of Riv@19\_03.L-56.mp3  
8:33 end
- Riv@19\_02.R-56.mp3  
Empty  
7.52 end
- Riv@19\_01.R-56.mp3  
Incomplete version of Riv@19\_03.R-56.mp3  
24.45 end
- Audio 1\_02.R-56.mp3  
Empty  
8:33 end
- Riv@9,5\_03.R-56.mp3  
0:06–0:25 half speed (see Riv@19\_03.R-56.mp3, 0:04–0:14)  
0:26–6:10 GS and Frances McCann testing the best position of the microphone  
    0:26–1:26 GS and Frances McCann talking in French, Frances McCann reading a French text  
    1:27–1:58 half speed (see Riv@19\_03.R-56.mp3, 0:45–1:01)  
    2:00–2:37 GS and Frances McCann talking in French  
    2:41–3:06 half speed (see Riv@19\_03.R-56.mp3, 1:22–1:35)  
    3:14–4:40 GS and Frances McCann talking in French  
    4:52–5:23 GS reading a French text (about Breton, Aragon and the surrealism)  
    5:37–6:10 GS (continuing the French text about Aragon and the surrealism)

6:21–20:00 GS reading his essay *L'art et Satan*<sup>1</sup> up to « ... domaine de la morale. »  
 (16:26 restart)  
 20:01–29:54 Frances McCann continuing from « Ici entrent ... » up to the end  
 29:58–31:07 GS, FV and MV talking<sup>2</sup>  
 GS: “E lei come si sente quando parla?”  
 FV: “Con un terribile ‘esse’ parmigiano.”  
 GS: “Sempre?”  
 FV: “Sempre perché io ci sono affezionata.”  
 GS: “Ma non si è mai sentita alla radio?”  
 FV: “Non mi son mai curata.”  
 GS: “Certo che insomma, le voci sono sempre molto diverse. Uno non si riconosce mai da sé.”  
 FV: “Non mi sono mai curata di niente, perché so che non parlo bene. C’è tanta gente che si occupa di questo.”  
 GS: “Tu hai parlato alla radio?”  
 MV: “Sì anche per questa settimana tutta la settimana.”  
 GS: “Tutta la settimana?”  
 MV: “Sì, con un – come si chiama questa cosa?”  
 FV: “E che effetto fa?”  
 MV: “L’effetto? Non ho riconosciuto la mia voce ma non la riconosco mai la mia voce; ma abbastanza chiaro, in inglese.”  
 FV: “Sì ma adesso chiuda quest’affare perché fa un effetto mi sento come l’aspirapolvere con quell’affare lì aperto. Veniva su la corrent...”  
 MV (laughing)  
 1:05:13 end

- Riv@19\_03.R-56.mp3  
 0:04–0:14 light music  
 0:15–0:45 double speed (see Riv@9,5\_03.R-56.mp3, 0:26–1:26)  
 0:45–1:01 light music (continuation)  
 1:02–1:20 double speed (see Riv@9,5\_03.R-56.mp3, 2:00–2:37)  
 1:22–1:35 light music (continuation)  
 1:39–15:35 double speed (see Riv@9,5\_03.R-56.mp3, 3:14–31:07)  
 32:39 end

- Riv@19\_02.L-56.mp3  
 Section 24:51–32:31 of Riv@19\_03.L-56.mp3  
 7:52 end

- Riv@19\_03.L-56.mp3<sup>3</sup>  
 0:24–1:10 record: *Preludi (quarta serie)*, n. 46<sup>4</sup>  
 1:14–1:59 record: *Preludi (quarta serie)*, n. 41<sup>5</sup>  
 2:02–2:52 record: *Preludi (quarta serie)*, n. 45 (2:26 and 2:27 restarts)

<sup>1</sup> *L'art et Satan*, published in French and German translation in: *Die Magie des Klangs*, vol. 2, pp. 574–591.

<sup>2</sup> Transcription by Nicola Bernardini.

<sup>3</sup> 0:21–32:31 identical to NMGS0233-656, Riv@19\_01.R-56.mp3, 0:16–32:17.

<sup>4</sup> Identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 36:28–37:12; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 17:49–18:32; NMGS0233-656, Riv@19\_01.R-56.mp3, 1:09–1:53; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 19:45–20:26; NMGS0287-652, Riv@19\_01.L-128.mp3, 2:47–3:33.

<sup>5</sup> Identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 35:40–36:25; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 18:36–19:18; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:05; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 18:59–19:41; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–1:46.

2:54–2:55 recording fragment  
 2:55–3:24 record: *Preludi (seconda serie), n. 23*  
 3:29–4:43 record: *Preludi (quarta serie), n. 44*<sup>1</sup>  
 4:55–24:45 rehearsal: unknown composition for violin and piano (twentieth century)<sup>2</sup>  
 4:55–4:58 violin and piano (recording fragment)  
 5:01–5:06 MV1: “...” MV2: “Okay?” MV1: “Yes!”  
 5:07–5:33 violin and piano  
 5:35–5:45 MV1: “...” MV2: “Adesso allora facciamo, eh, il secondo tempo, dove è forte.”  
 [whistling]  
 5:47–6:16 violin and piano  
 6:19–6:23 MV and FV, MV1: “Okay!”  
 6:24–6:48 violin and piano (breaks off)  
 6:57–32:31 private concert: unknown compositions for violin and piano<sup>3</sup> and for piano solo  
 (twentieth century)  
 6:57–17:27 violin and piano (9:02 new tempo, 11:27 new movement, 13:28 new tempo,  
 14:49 new movement)  
 17:27–17:39 applause, MV: “Bravo!”  
 17:39–17:40 piano (fragment)  
 17:45–20:23 violin and piano  
 20:23–20:24 MV: “It’s a lovely work.”  
 20:24–20:31 applause  
 20:33–21:54 piano composition  
 21:59–26:40 piano composition (24:03 new movement)  
 26:42–26:47 applause  
 26:54–26:58 MV: “..., here we go.” GS: “Do sit here.”  
 26:50–29:12 piano composition  
 29:13–29:20 applause  
 29:22–29:23 GS: “Come on!”  
 29:48–32:31 piano composition (breaks off)  
 32:39 end

- Audio 1\_01.L-56.mp3

Empty

0:27

- Riv@9,5\_02.L-56.mp3

Section 24:52–32:31 of Riv@19\_03.L-56.mp3

7:52 end

- Audio 1\_01.R-56.mp3

Empty

0:27 end

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<sup>1</sup> Identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 34:15–35:35; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–17:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 3:29–4:43; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–18:54; NMGS0287-652, Riv@19\_01.L-128.mp3, 1:54–2:39.

<sup>2</sup> Scelsi wrote on the tape box of NMGS0233-656 “Merton sonata per VI”. This probably refers to the American composer Merton Brown (1913–2001) who studied with Wallingford Riegger and Carl Ruggles.

<sup>3</sup> Probably referring to Merton Brown.

## NMGS0188-336

Scotch 215, 10 cm, 136 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

23:59 end

- Riv@9,5\_01.L-56.mp3

0:09 – 23:42 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:09 “Una cosa che mi preoccupa un po’ ...” (pp. 629–631)<sup>2</sup>

2:35 “Sì, il saggio disse: ‘Ma che valore possono avere le cose ...’” (p. 631)

3:32 “Punto, a capo. – Dirò per mio conto brevissimamente ...” (pp. 631–632)

4:32 “... e questa sì che è importante ...” (p. 632–633)

7:30 “Punto, a capo. – Con Steiner che era un grandissimo iniziato ...” (pp. 481–482)

9:20–10:39 “Punto, a capo. – È vero che attraverso questi centri sottili ...” (p. 482)

10:41 “Dopo qualche anno feci uno strappo al mio isolamento e tornai ...” (pp. 497–499)

13:47 – 13:56 “... percepito l’essenza di questa musica ...” (p. 499)

13:59 “Tornai però subito dopo a Roma ove ripresi una vita ...”; 14:17 “Alcuni mi hanno chiesto, e non poche volte, perché non mi piace l’opera lirica.” (p. 499)

14:41 “... ed ho dovuto spiegare ciò e molte altre cose sulla musica ...” (pp. 499–500)

14:48 “In alcune serate durante le quali questi amici ...” (p. 500)

16:20 “Anche in questa casa ...”

16:22 “... a venire alcune persone a trovarmi ...” (p. 500–501)

17:29–17:33 “... pur restando ove siamo stati messi.” (p. 501)

17:37 “Dopo alcuni privilegiati inserire come fu per me per breve tempo ...”

17:53 “Composi *Okanagon*, una ripetizione di suono sempre simile ...” (p. 633)

18:54 “Forse ho contattato il piano devico ...” (pp. 633 – 634)

19:40 “... e si può fare un paragone tra il Suono ...” (p. 634); 19:55 “La mistica è individuale ...” (p. 635)

20:08 “... il suono è per individuo ...” (p. 635)

20:50 “Il mio karma non mi ha concesso malgrado la mia più forte aspirazione ...”

21:16 “Mi pare di aver parlato al principio ...” (pp. 635–636)

23:59 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:10–23:07 GS: *Il sogno 101, Prima parte*

0:10 “In *Okanagon* è essenziale che i tre esecutori ...” (p. 636)<sup>3</sup>

0:38 “Ora vi voglio raccontare la storia di un pittore cinese ...” (pp. 636–639)

6:26 “Sorgono però alcuni interrogativi e problemi.” (p. 639)

6:35 “... poiché, mentre che a un pittore zen o no ...” (pp. 639–641); 8:42 “Sì, può forse pensare per la possibilità di influire sulla velocità dell’ispirazione ...” (pp. 642–643)

10:47 “... personalmente? Ne parlammo più volte insieme ...” (pp. 643–644)

12:29 “... e lasciami continuare.” (p. 644)

13:30 “La scelta può essere volontaria o no ...” (p. 644)

13:55 “... e ciò anche senza parlare degli extraterrestri.” (pp. 644–645)

15:01 “... ma spesso di derisione e di attacchi di ogni genere.” (p. 645)

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<sup>1</sup> See NMGS0098-415, footnote 1.

<sup>2</sup> 0:09–18:54 GS reading the written text.

<sup>3</sup> 0:10–16:43 GS seems to be reading the written text.

16:09 "... non mi difendo né dagli attacchi né dalle pietre." (p. 645)  
16:45 "Un giorno venne da me, per una strana coincidenza ..." (p. 646)  
18:00 "Non temeva nulla, poiché diceva che il suo Maestro ..." (p. 646)  
18:56 "A parte ciò, malgrado il suo soggiorno ..." (pp. 646–647)  
19:28 "... e un giorno le proposi di improvvisare insieme ..." (p. 647)  
19:56 "... ma concentrandosi ambedue sul suo Maestro." (p. 647)  
20:03 "Registrai due improvvisazioni ..." (p. 647)  
20:16 "Se avessimo continuato, forse avremmo ricevuto ..." (p. 647)  
20:34 "Devo aggiungere che essa riuscì subito ..." (p. 647)  
20:58 "Dopo due mesi essa partì per l'America ..." (pp. 647–648)  
21:22 "... attira[to] da coloro che hanno il dono ..." (p. 648)  
22:07 "Se Vittoria continuerà su questa strada ..." (p. 648)  
22:22 "Avrei voluto improvvisare in questo modo ..." (p. 648)  
23:01 "... ciò è molto lontano dal mio modo di pensare ..." (p. 648)  
23:59 end

• Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:43:18 end

• Riv@9,5\_01.L-56.mp3

0:40 – 1:35:13 GS: *Il sogno 101, Prima parte*<sup>1</sup>

- 0:40 “Allora, ho avuto notizia pochi giorni fa ...” (p. 192)  
0:55 “Gabriel era chiamato le Pape de Saint-Germain-des-Prés.” (pp. 192–193)  
4:38 “Gabriel passava molto del suo tempo anche in prigione.” (pp. 194–196)  
9:40–11:55 “Egli aveva molto talento del resto ...” (pp. 196–197)  
12:02 “... quelle caves che erano in voga ...” (p. 198)  
12:40 “Gabriel mi introdusse, mi presentò ...” (pp. 198–199)  
14:55 “Un giorno Gabriel mi portò in un posto ...” (pp. 199–200)  
17:06 “Egli poi usava di alcuni di questi come aiuto ...” (p. 200)  
17:49 “Poi c’erano i barboni ...” (pp. 200–201)  
18:30 “... difficile a qualificarsi proprio come dei fannulloni ...” (pp. 201–202)  
20:24 “Uno di questi assomigliava moltissimo a Verlaine.” (p. 202)  
22:43 “... con noi e in noi.”  
22:50 “Un anno quando tornai a Parigi dall’Italia ...” (p. 203)  
23:46 “Quell’anno lui diede delle conferenze.” (pp. 203–204)  
25:15 “Ma lui ogni volta ricominciava imperterrito.” (p. 204)  
25:21 “Le conferenze erano brillantissime ...” (p. 204)  
25:41 “Certo gli argomenti erano un po’ speciali ...” (p. 204)  
25:54 “Questo matrimonio non durò però molto a lungo ...” (p. 204)  
26:14 “... e quindi lui tornò ad essere solo ...” (pp. 204 – 205)  
27:37 “Un altro anno, quando andai a cercare Gabriel al Flore ...” (pp. 205–206)  
30:20 “Quella fu l’ultima volta che io lo vidi.” (pp. 206–207)  
31:29 “Povero Gabriel!” (p. 207)  
31:45 “Lungo la Senna, in riva, passeggiavo anche spesso da solo ...” (p. 207)  
33:11 “Per me la Senna invece non racconta le storie antichi ...” (p. 208)  
34:16 “Un giorno ripescarono il cadavere di una fanciulla ...” (p. 208)  
35:42 “I barboni, sdraiati sul loro letto di giornali ...” (p. 209)  
36:42 “La mia amica poi, più tardi, si riconobbe ...” (p. 209)  
36:59 “Un altro personaggio era Jean Carteret.” (p. 209)  
37:49 “... come lui. Dunque, egli era un analogista ...” (pp. 209–210)  
38:49 “... nonché il latino, il greco e il sanscrito.” (p. 210)  
38:57 “Certo che era assai interessante ...” (p. 210)  
39:03 “Lui ...” (p. 210)  
39:04 “... portava le prove della trasformazione successiva ...” (p. 210)  
40:01 “Era un conversatore brillantissimo ...” (pp. 210– 11)  
40:40 “Arrivava poi a dimostrare una sua tesi ...” (pp. 211–213)  
44:28 “Molti lo pregavano di scrivere ...” (p. 213)  
46:20 “Un altro analogista, ma anche poeta ...” (pp. 213–214)  
48:19 “... erano assai divertenti ...” (p. 214)  
48:25 “Ma non mancava non mai di poesia.” (p. 214)  
48:30 “La prima volta che lo incontrai ...” (p. 214)  
48:44 “Dopo questi concerti ...” (p. 214)  
49:00 “Ansermet partì poco dopo ...” (pp. 214–216)  
51:38 “E seguì quella sera lì una conversazione a tre ...” (p. 216)

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<sup>1</sup> See NMGS0098-415, footnote 1.

52:13 "... testa stretta e calda." (pp. 216–217)  
 52:36 "Ramuz che era il quarto dei collaboratori ..." (p. 217)  
 53:52 "Cingria, dopo un concerto nel quale figurava la mia musica ..." (pp. 217–218)  
 54:42 "Dovete credere che io a Parigi ..." (pp. 218–219)  
 56:07 "Certo bisognava essere quasi vestiti ..." (p. 219)  
 56:42 "... un po' ... Una figlia aveva sposato il conte d'Orsay ..." (pp. 219–220)  
 58:30 "... vi erano continuamente dei segnali luminosi ..." (p. 220)  
 59:30 "Certo, i balli nei palazzi principeschi romani ..." (pp. 220–222)  
 1:02:17 "Poi arrivò Enrico VIII con Anna Bolena ..." (p. 222)  
 1:02:35 "L'ultima entrée fu quella della Casati stessa ..." (p. 222)  
 1:03:16 "Il ballo si protrasse fino all'alba ..." (p. 222)  
 1:03:33 "... anche loro a godersi lo spettacolo." (pp. 222 – 223)  
 1:03:41–1:04:58 "Poi ci fu un ballo dai Faucigny-Lucinge ..." (p. 223)  
 1:05:01 "Poi ci fu il matrimonio di mia sorella a Parigi." (pp. 226–227)  
 1:05:34 "... la cosa si combinò proprio quell'estate ..." (p. 227)  
 1:05:40 "Così pure mia sorella si fidanzò con questo conte Zogheb ..." (p. 227)  
 1:06:15 "Io mi divertii a fare tutto il corredo di mia sorella ..." (pp. 227–228)  
 1:07:37 "... Rina Cassini, mi pare ..." (p. 228)  
 1:07:41 "... che io avevo conosciuto prima che lei lo sposasse." (p. 228)  
 1:07:44 "... nonché Lelong e poi Molnyeux ..." (p. 228)  
 1:08:57 "Per i cappelli poi e le coiffures da sera ..." (p. 229)  
 1:09:39 "Qualsiasi creazione poi mi ha sempre mi affascinato ..." (p. 229)  
 1:10:07 "Ora non esistono più i cappelli ..." (pp. 229–230)  
 1:11:14 "Vero è che nelle isole ciò è sempre ..." (p. 230)  
 1:12:23–1:15:32 "... [per]ché a quell'epoca io possedevo una barca ..." (pp. 230–232)  
 1:15:36 "A Ischia m'imbattei nella pittrice svizzera ..." (p. 232)  
 1:16:03 "Questa era una donna abbastanza particolare ..." (pp. 232–234)  
 1:19:03 "... era abbastanza eccezionale: piena di fuoco, di poesia, di fantasia ..." (p. 234)  
 1:19:53 "Mi ricordo che lei mi disse ..." (pp. 234–235)  
 1:20:35 "Una volta la invitai sulla mia barca ..." (pp. 235–236)  
 1:23:08 "Ma c'era altra gente a bordo ..." (pp. 236–238)  
 1:28:32 "A Ischia c'erano pure i Philipps ..." (p. 238)  
 1:29:08 "... mentre che era seduta sulla sabbia ..." (pp. 238–239)  
 1:31:28 "Ma torniamo a Parigi." (p. 240)  
 1:31:44 "... che poi morì, lui ne ha un gran dolore ..." (p. 240)  
 1:32:15 "Non tanto lontano poi vi era in un'altra impasse ..." (p. 240–241)  
 1:34:05 "... o Cortot, per esempio, che vidi spesso insieme a Thibaud ..." (p. 241)  
 1:34:36–1:35:13 "Cortot era naturalmente un uomo di una raffinatezza intellettuale artistica ..." (p. 241)  
 1:43:18 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:13–1:36:18 GS: *Il sogno 101, Prima parte*

0:13 "Dunque, nella ..." (p. 241)  
 0:15 "Giunsi mia sorella al Cairo ..." (pp. 241–242)  
 0:46 "E quella sera alla tavola del comandante ..." (p. 242)  
 2:07 "... così decidemmo di andare ... s'installarci in un salone." (pp. 242–243)  
 2:38 "Ad Alessandria lei scese ..." (p. 243)  
 3:11 "Mia sorella viveva in una bellissima casa ..." (p. 243)  
 4:25 "Il giorno ci si riuniva allo Sporting club ..." (pp. 243–244)  
 5:00 music fragment

5:01 “Vi erano delle grosse fortune di inglesi ...” (p. 244)  
 5:38 “Erano poi tre fratelli Lotfallah ...” (pp. 244–247)  
 11:22 “Poi, forse voi vorreste ora che io facessi un ‘pezzo di colore’ ...” (pp. 247–248)  
 13:02 “Parlammo anche molto dell’islamismo ...” (p. 248)  
 13:40 “... e c’è ben altro ancora e vi sono dei mistici ...” (p. 248)  
 13:56 “E mi parlò anche del sufismo ...” (p. 248)  
 14:09 “... e dello splendore di testi sufi ...” (p. 248)  
 14:34 “... una specie di mantra yoga.” (p. 248)  
 14:38 “... poi che gli fu trattato molto male da Nasser ...” (pp. 248–249)  
 14:58 “... che sono intellettuali.” (p. 249)  
 15:04 “Ciò era poco tempo dopo dalle scoperte delle famose tombe.” (p. 249)  
 15:13 “... del faraone Tutankhamon ...” (p. 249)  
 16:52–16:53 music fragment  
 16:55 “Poi questo dello scavo divenne un po’ una mania ...” (p. 249)  
 17:06 “... mania, diciamo così, dello scavare ...” (pp. 249–250)  
 18:28 “... mummie o di altri oggetti ...” (p. 250)  
 18:35–19:22 “... è una coperta di sabbia al disotto ...” (p. 250)  
 19:25 “Certo, la civiltà egizia è ancora molto viva ...” (p. 252)  
 20:16 “L’elemento magico è assente in Grecia ...” (p. 252)  
 20:32 “Al Cairo incontrai anche una inglese assai bella ...” (pp. 252–258)  
 30:35 “Dell’esperienza sul monte Tabor ...” (p. 258)  
 30:56–31:38 “Solo in quei due posti, del resto ...” (p. 258)  
 31:55 “... dopo però. Difatti poi io andai ...”  
 32:04 “Difatti poi io ...”  
 32:11 “Difatti poi io andai fino a Beirut ...” (pp. 258–261)  
 33:06 “A Beirut andai ad abitare ...” (pp. 259–261)  
 36:11 “In Siria incontrai un monaco francese ...” (pp. 261–262)  
 38:23 “Ed egli non disse di no ...” (p. 262)  
 38:29 “... ma sorrise.” (p. 262)  
 38:32–38:33 music fragment  
 38:35 “Passai da St. Jean d’Acre, quella famosa fortezza ...” (p. 262)  
 39:05 “Poi, fra Tiro e Sidone, rividi la mia casa ...” (p. 262)  
 39:57 “Quell’epoca si parlo della Siria ...” (pp. 262–264)  
 43:22 “D’importanza tra i beduini ...” (pp. 264–265)  
 45:11–45:12 music fragment  
 45:12 “Dalla Siria andai in Grecia ...” (p. 265)  
 46:16 “Passammo delle ore molto simpaticamente assieme ...” (pp. 265–266)  
 48:13 “E così facemmo la pace.” (p. 266)  
 48:16–48:17 music fragment  
 48:18 “Della Grecia ora non voglio dire molto.” (p. 266)  
 48:43 “Però non consiglio a nessuno di andare in Grecia ...” (p. 266)  
 48:56 “Perciò questa volta non vi dirò nulla della Grecia ...” (p. 266)  
 49:13 “... oppure non vi ritrovai in quel senso del sacro ...” (p. 266)  
 49:31 “Per tutto dire, mi sembrava che la civiltà greca ...” (pp. 266–267)  
 49:51 “... Orfeo, Delfi, gli oracoli ...” (pp. 267–68)  
 52:11 “Incontrai anche Jean Lurçat ...” (p. 268)  
 52:44 “Jean Lurçat diventò poi” (p. 268)  
 52:49 “... pittore così ben conosciuto ...” (p. 268)  
 53:30 “... con la famiglia.” (p. 268)  
 53:36 “E della mia musica?” (pp. 269–273)  
 1:00:50 “... sposò la sorella della Jacqueline Kennedy ...” (pp. 273–275)



- 1:03:48 “Orazio Cappelli poi, al conto suo, era un uomo ...” (p. 275)
- 1:04:38 “... l’uno forse anche ballando ...” (pp. 275–276)
- 1:04:49 “Certo, loro erano sempre invitati ...” (p. 276)
- 1:06:10–1:06:17 “Difatti Orazio Capelli era anche sempre spiritosissimo ...” (p. 276)
- 1:06:18–1:07:08 “Questa Betty vi ne racconterò molte cose come anche di questo Fritz.” (pp. 278–279)
- 1:07:09 “...tamente e voleva salutare e abbiamo pensato che insieme che il posto più centrale ...”
- 1:07:27 “Per darvi in idea, beh, era un uomo non comune ...” (pp. 279–281)
- 1:10:46 “Queste storie di Fritz ve ne sono molte ...” (p. 281)
- 1:12:21 “... e aveva degli occhi neri da donna ...” (p. 281)
- 1:12:42 “... aveva quindi uno sguardo, non so, da Rodolfo Valentino ...” (pp. 281–283)
- 1:15:25 “... personaggi politici di quel momento, e lei intratteneva relazioni anche pistolari ...” (p. 283)
- 1:16:49 “In quel periodo Roma era molto brillante ...” (pp. 283–284)
- 1:17:44 “... d’ambasciatore di Francia a Palazzo Farnese ...” (p. 284)
- 1:18:19 “Poi altri balli molto belli pure a Palazzo Ruspoli ...” (p. 284)
- 1:18:48 “Un giorno arrivò a Viareggio anche Betty ...” (pp. 284–285)
- 1:19:55–1:21:07 “E poi cominciai anche con Betty, sempre lì sulla spiaggia ...” (p. 285)
- 1:21:40 “... e questa situazione così un po’ equivoca ...”
- 1:22:25 “E lei sentiva in me evidentemente pure ...” (p. 286)
- 1:22:45 “... e continuò sempre.” (p. 286)
- 1:22:49 “Mentre noi stavamo a Viareggio ...” (p. 286)
- 1:23:23 “Ma quel era certo è ch’erano entrambi pazze di lui!” (pp. 286)
- 1:23:31 “Fritz era anche diventato abbastanza amico ...” (pp. 286–287)
- 1:25:20 “Girolamo andò da Bulgari ...” (pp. 287–289)
- 1:28:52 “... per la storia, voglio dire che la Barbara Hutton ...” (pp. 289–290)
- 1:30:33 “Da loro s’incontrava di tutto ...” (p. 290)
- 1:31:03 “... a qualunque ora.” (pp. 290–293)
- 1:34:51–1:36:18 “E quindi diventò, diciamo così, per tutti questi malati ...” (pp. 293–294)
- 1:36:51 end

## NMGS0190-515

Scotch 111-A12, 18 cm, 340 m

- Riv@19\_01.L-56.mp3

0:38–5:01 double speed (see Riv@9,5\_01.L-56.mp3, 1:15–10:01)

5:25–8:07 piano

8:19–10:56 piano

11:00–13:35 piano

13:38–18:53 piano: *Sonata n. 3, III*

19:00–29:40 double speed (see Riv@9,5\_01.L-56.mp3, 37:59–59:21)

29:50 end

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@19-RVRS\_01.R-56.mp3)

59:48 end

- Riv@9,5\_01.L-56.mp3

1:15–5:25 piano

5:34–6:57 conversation<sup>1</sup>

5:34–6:33 FV: “È un po’ troppo basso là sopra, prende meno onde. Eh certo, sa che fa miracoli, deve essere là!”

GS: “Eh già.”

FV: “È una cosa ... e pure si può fare facilmente qua per, per le tue cose, per la musica.

Basta con filo, un piccolo filo, e poi si mette via quando tu non suona, quando suona si mette il microfono. Come a ogni stagione oggi non si fa. Ci vuole ...”

GS: “Per chi?”

FV: “... per prendere tutte le onde, no?”

GS: “Già.”

FV: “Rimpiena quel suo ...”

6:37–6:57 FV1: “... speak English!”

FV2: “Allora viene molto bene.”

V: “...”

7:01–10:01 piano

10:49–37:46 half speed (see Riv@9,5\_01.L-56.mp3, 5:25–18:53)

37:59–42:35 ondiola (melodic)

42:45–46:30 ondiola (melodic)

46:43–48:06 ondiola (melodic)

48:30–50:49 ondiola (melodic): *Divertimento n. 2, III*

56:00–58:24 piano (rerecorded from record)

58:24–58:26 MV: “...”

58:46–59:21 ondiola (melodic)

59:48 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

29:50 end

- Riv@9,5-INVT\_01.R-56.mp3

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<sup>1</sup> Transcription by Nicola Bernardini.

Identical to Riv@9,5-RVRS\_01.R-56.mp3  
59:48 end

- Riv@9,5-RVRS\_01.R-56.mp3  
Half speed (see Riv@19-RVRS\_01.R-56.mp3)  
59:48 end

- Riv@19-RVRS\_01.R-56.mp3  
0:25–8:20 piano (rerecorded from record): *Sonata n. 3, I*  
29:50 end

## NMGS0191-110

Scotch 215, 8 cm, 115 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

20:27 end

- Riv@9,5\_01.L-56.mp3

0:05–6:07 improvisation session: GS and Victoria Parr (VP)<sup>1</sup>

0:05–0:29 VP (while playing): “... bellissima. Poi è andato via intero.” GS: “..., mmh.”

0:31–0:32 piano (first note of *To the Master, Improvisation I*)

0:40–0:44 VP playing (identical to 0:14–0:16)

0:45–0:50 VP playing (identical to 0:07–0:13)

1:00–6:07 piano and violoncello: *To the Master, Improvisation I*

20:27 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:20 – 12:37 GS: *Il sogno 101, Prima parte*<sup>2</sup>

0:20 “Sì, no, su, giù.”

0:25 “Sì, no, su, giù.”

0:30 “Ho capito. – Non volete sentir parlare degli yogi ...” (p. 476)

2:37 “... ma non sarebbe inutile.”

3:02 “L’ingiustizia, sì, varia da secolo a secolo ...” (pp. 477–478)

“... perché non ne conosciamo la causa.”

8:33 “Certo, la legge antica morale-religiosa ...” (pp. 479–480)

12:46–19:10 ondiola (melodic, half speed, in reverse): *Dithome* (score p. 28, third staff up to p. 33, fifth staff)

20:27 end

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<sup>1</sup> Copy of NMGS0116-312, Riv@9,5\_01.L-56.mp3, 34:49–40:27.

<sup>2</sup> See NMGS0098-415, footnote 1.

## NMGS0192-295

BASF, 18 cm, 553 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:37:10 end

- Riv@9,5\_01.L-56.mp3

0:07–1:36:59 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:07 “Vi sono barbe dure, barbe molli, barbe leziose decadenti ...” (p. 94)

0:28–5:38 “Dunque, gli parlai e gli dissi che tutta quella filosofia ...” (pp. 94–95)

6:25 “... e ...”

6:25 “... e questa ...”

6:28 “... con grandissimo ritardo. Io le chiese che cosa era successa.” 9.53 “Ora in poi Assagioli dovette, credo, lasciare Roma ...” (pp. 98–101)

18:04 “Adesso, ci penso, voglio soltanto rettificare per l’esattezza quello che ho detto prima ...” (pp. 101–102)

20:04 “Volete sapere perché la società romana ...” (pp. 102–105)

26:19 “Beh sì, però potrei dire che se le francesi, le parigine erano affascinanti ...” (pp. 105–106)

28:00 “Beh, ora, dopo questa parentesi riprendiamo il filo.” (pp. 106–108)

32:02 “Io ne sapevo però già abbastanza ...” (pp. 109–114)

42:48 “... risultato delle sue cure ed anche forse dei prezzi cui lui sottometteva i suoi clienti.” (p. 114)

43:36 “Con questa sua Rolls poi mi portò varie volte in gito ...” (p. 114)

44:25 “Un’altra esperienza fu quella a Dornach ...” (pp. 114–116)

47:41 “... delle piante che ha delle caratteristiche uniche al mondo ...” (pp. 116–118)

51:44 “Quando è morto Steiner?” (p. 118); 52.07 “Steiner era un superuomo ...” (pp. 119–121)

56:51 “Poi ha anche ‘inventato’ – se può dire – l’euritmia ...” (pp. 121–122)

1:00:01–1:00:52 “Della sua filosofia e dell’insegnamento esoterico ...” (pp. 122–123)

1:01:01 “Vorrei adesso sorvolare, molto brevemente, su due dottori ...” (pp. 123–124)

1:03:17 “Invece un altro dottore – omeopatico questo – ...” (p. 124)

1:04:31 “Devo dire, però, che forse la colpa non era interamente del dottore ...” (pp. 124–126)

1:06:53 “La spiegazione di questo fatto non c’è effettivamente ...” (p. 126)

1:07:50 “C’è fu dottor Niehans ...” (pp. 126–128)

1:11:10 “Psicoanalista era anche la moglie del poeta Pierre Jean Jouve ...” (pp. 128–132)

1:18:05 “Con Blanche Jouve accennammo a una psicoanalisi mia ...” (p. 132)

1:18:34 “Difatti, dato tutte le mie esperienze ...” (p. 132)

1:19:51 “Cosa penso di Jouve?” (pp. 132–133)

1:22:30 “Jouve era un appassionato di musica ...” (pp. 133–134)

1:25:16–1:26:17 “Perché ho scritto in francese?” (pp. 134–135)

1:26:20 – “Mano, oltre che editore, era, ed è, un vero poeta lui stesso.” (pp. 136–138)

1:30:43–1:31:58 “Beh, vi racconterò – sì – le storie di Jouve ...” (pp. 138–139); 1.31.58–1.36.59) “Però, c’è stato anche uno che disse che tutto dipendeva dalle orecchie!” (pp. 143–145)

1:37:10 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

- Riv@9,5-RVRS\_01.R-56.mp3

0:22–1:34:11 GS: *Il sogno 101, Prima parte*

- 0:22 “... cominciano proprio quel momento quel giorno stesso ...” (pp. 145–146)  
 2:15 “Voglio però dire che il trattamento acustico ...” (pp. 146–147)  
 4:16 “Avevo proposto – come mi pare che di io già detto – dei dottori ...” (pp. 147–150)  
 11:06 “A un altro dottore, al quale avevo esposto la mia difficoltà di leggere ...” (pp. 151–152)  
 13:46–14:29 “Proprio per spirito di carità non voglio fare il nome di questo dottore ...” (p. 152); 14:30 “... per tutti simbolismi che questo porta ...”; 14:46–14:56 “... per tutto. La cosa è troppo chiara ...”  
 15:01 – 15:42 “Naturalmente potrei raccontarvi molte storie di matti.”  
 15:46 “Voglio poi dire del dottor Galitzer ...” (pp. 155–156)  
 18:25 “Adesso dovrei passare una categoria dei magnetizzatori ...” (pp. 156–160)  
 27:22 “Poi altri chiaroveggenti ...” (p. 160)  
 28:40 “Ora vorrei proprio chiudere con questi argomenti.” (pp. 160–163)  
 36:23 “Allora, adesso passiamo a qualche racconto più frivolo ...” (pp. 163–173)  
 55:45 “Io parlo naturalmente di Monte Carlo ...” (pp. 174–175)  
 59:39 “A Cannes invece c’era il duca di Windsor ...” (pp. 175–177)  
 1:02:12 “A proposito di Lillian Riggs ...” (pp. 177–178)  
 1:03:54 “A Monte Carlo l’eleganza era ...” (pp. 178–179)  
 1:06:42 “Un’estate arrivò Salm ...” (p. 179)  
 1:07:24 “Era un po’ appesantito ...” (p. 179)  
 1:08:32 “Un’altra estate arrivò un maharaja ...” (pp. 180–181)  
 1:12:50 “Poi una volta arrivò re Faruq.” (pp. 181–182)  
 1:14:51 “Mi se domandato spesso se si può veramente vincere al gioco.” (pp. 182–186)  
 1:22:38–1:34:11 “Pensavo di non tornar mai più sulla Costa Azzurra ...” (pp. 186–192)  
 1:37:10 end

## NMGS0193-313

Scotch 215, 10 cm, 137 m

- A02@19REV-56.mp3  
0:00–2:19 ondiola (melodic)  
2:22 end
- Riv@19\_01.L-56.mp3  
0:18–5:46 piano  
5:50–8:09 in reverse (see A02@19REV-56.mp3, 0:00–2:19)  
8:10–8:20 ondiola (fragment, in reverse [?])  
8:23–11:10 ondiola (melodic): *Canti del Capricorno*, n. 6 of the Wergo edition 1987  
20:27 end
- Riv@19\_01.R-56.mp3  
Empty  
20:27 end

## NMGS0194-294

BASF, 18 cm, 552 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:39:53 end

- Riv@9,5\_01.L-56.mp3

0:04–1:36:40 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:04 “...era una donna bellissima e dolcissima ...”<sup>2</sup>

1:05 “Dunque, io passai molta della mia fanciullezza ...” (p. 405)

1:40 “... del paese venivano su al castello per giocare con me ...” (p. 405)

2:13 “... un viale a un viottolo a delle scorciatoie ...” (pp. 405–406)<sup>3</sup>

4:03 “Questa vita, però, guardandola ...” (p. 406)

4:18 “Vi erano molti terremoti ...” (pp. 406–407)

4:41 “... erano larghi di tre metri, non vi era nessun pericolo ...” (p. 407)

5:09 “Erano lampadari, naturalmente, a candele ...” (p. 407)

5:21 “... mancava interamente. Esistevano ancora ...” (p. 407)

6:13 “Nel resto si sa che durante i secoli passati ...” (p. 407–408)

6:50 “... diventava concime che veniva poi in certi giorni raccolto ...” (p. 408)

7:11 “Vi era un cavallo grosso ...” (p. 408)

7:15 “... cavallo grosso a sul quale ogni tanto mi mettevano ...” (pp. 408–409)

8:59 “Qualche anno fa, recandomi alle corse al trotto ...” (p. 409)

10:04 “Mia sorella piccolina giocava e correva col cerchio ...” (p. 409)

10:32 “Mia madre, invece, cuciva nel parco ...” (p. 409)

10:40 “... e attendeva le lettere di mio padre ...” (p. 409)

10:49 “Nel castello vi era anche una cappella ...” (pp. 409 – 410)

11:45 “Poi le donne del paese la domenica anch’essi indossavano ...” (p. 410)

12:42 “Avemmo parecchie governanti che si alternavano.” (pp. 410–412)

16:44 “Dopo il bagno lei si metteva al sole ...” (p. 412)

17:01 “Non so esattamente quanti anni avessi ...” (pp. 412–413)

18:06 “Vi ho raccontato questo perché effettivamente ...” (p. 413)

18:17 “Più tardi ebbe un precettore ...” (p. 413)

18:44 “... però evidentemente era anche attraente come giovanotto ...” (pp. 413–414)

19:13 “Forse fu richiamato.” (p. 414)

19:25 “Nel castello vi era un piccolo pianoforte ...” (pp. 414–415)<sup>4</sup>

22:01 “Lei mi diede uno schiaffo.” (p. 415)

22:04 “Questo fu qualcosa che assolutamente mi fece diventare furioso ...” (pp. 415–416)

23:59 “Devo dire però che io da allora e sempre poi ho rifiutato ...” (p. 416)

24:39 “... sull’Orient Line, dove mi ero imbarcato ...” (pp. 416–417)

26:09 “In quanto alla violenza, voglio aggiungere ...” (p. 417–418)

26:40 “... piacere di battersi con dei cretini.” (p. 418)

26:44 “Oltre a ciò avevo ... sembrava sempre volgare il fare a pugni.” (p. 418)

27:32 “... veramente una questione di paura fisica ...” (p. 418)

27:40 “Certo per mio padre forse ...” (p. 418–419)

28:43 “... poiché anche al mare non amava molto di nuotare ...” (p. 419)

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<sup>1</sup> See NMGS0098-415, footnote 1.

<sup>2</sup> 0:04–3:35 copy of NMGS0229-293, Riv@9,5-RVRS\_02.R-56.mp3, 1:49–5:14.

<sup>3</sup> 3:28–18:16 copy of NMGS0229-293, Riv@9,5-RVRS\_01.R-56.mp3, 0:00–14:27.

<sup>4</sup> 19:25–1:36:40 copy of NMGS0229-293, Riv@9,5-RVRS\_01.R-56.mp3, 14:30–1:29:44.



28:54 “Era forse per lui una delusione ...” (p. 419)

29:08 “Certo, il tipo di coraggio militare ...” (p. 419)

30:05 “Vi dirò ancora che quando egli lasciò la Marina ...” (pp. 419–420)

32:53 “... malgrado che non fosse più giovane, aveva conservato ...” (pp. 420–421)

33:20 “Però non posso dire di avere avuto molta paura in vita mia.” (p. 421)

34:11 “... a quell’epoca esisteva ancora la maschera ...” (p. 421)

34:30 “... e mi trovai in mezzo a dei colori ...” (pp. 421–422)

36:19 “C’era veramente da tentare causa all’anestesista ...” (p. 422)

36:52 “Non ebbi poi neanche mai paura ...” (pp. 422–425)

40:32 “... si era sfilata una specie di camicia ...” (p. 425)

40:43 “... quasi isterica per buttarsi fuori ...” (pp. 425, 426–427)

42:18–44:15 “Come dico, sulla barca non ho ... avevo nessuna paura ...” (p. 425–426)

44:19 “Se ho paura della morte?”

46:34 “Poiché non sono né santo né yogi?”

47:03 “... che vi attendano con l’amore.”

47:11 “Allora forse si può arrivare e partire con un sorriso.”

47:25 “Certo, ora potrei cominciare un lungo discorso sulle deità ...”

48:03 “... il caso di ricominciare ...” (GS speaking about reincarnation)

48:21 “Ma a questa impassibilità alla quale ho detto che aspiravo ...” (p. 431)

49:22 “Vi è molto da dire su quest’argomento ...” (p. 431)

49:27–50:41 “... ma insomma in poche parole ...” (pp. 431–432); 50:42 “Secondariamente poi si può dire in linee generali che insomma ogni fatto non esisteva prima ...”

51:36 “Vi sono quindi due modi di vedere le cose.”

55:38 “Le cose che hanno importanza sono ben altre.”

55:46 “Già direte: noi siamo condizionati nel tempo ...”

56:08 “Altrimenti il nostro giudizio sulle cose ...”

56:25 “Ma allora anche l’arte, l’opera d’arte, prima non esisteva ...”

56:50 “E allora, se l’artista non partecipa interamente alla sua creazione ...”

57:28 “Su questo vorrei rimandarvi proprio al saggio che ho scritto: Arte e conoscenza.”

57:44 “Dirò soltanto brevissimamente che vi è un’arte vera e un’arte cosiddetta di grande artigianato.”

59:53 “... per l’evoluzione del mondo.”

1:01:05 “... non visibile.”

1:01:13 “Se ho conosciuto dei grandi artisti?”

1:01:30 “... perché sapevano della più grande celebrità e di non essere celebri.”

1:01:49 “... è proprio minimo quello dello strumento soltanto ...”

1:01:56 “... ma non della mano.”

1:02:01 “Conoscete voi i nomi degli architetti ...”

1:02:27 “... i templari sono ignoti ...”

1:02:36 “E così gli autori degli antichi Raga indù ...”

1:03:08 “E gli autori delle sculture dei buddha ...”

1:03:28 “Si conoscono i nomi degli imperatori ...”

1:03:54 “... e di loro cuore era umile per questo ...”

1:04:02 “... e la loro opera grande per questo.”

1:04:11 “Già potreste dire, ma ora il mondo non è più che quello ...”

1:07:00 “... o il nulla è tutto, come volete.”

1:07:08 “Sì, forse questa è una definizione un po’ taoista ...”

1:07:25 “Ed ho parlato prima dei deva e degli angeli.”

1:07:34 “Quindi gli artisti non siano impazienti per le loro opere ...”

1:07:52 “Ma allora si può dire che le musiche di Bach, Beethoven, Mozart ...”

1:08:57 “Certo quest’affermazione può essere discussa ...”

1:09:42 “Però, come ho detto nelle mie conversazioni sull’arte ...”  
 1:10:39 “E forse la proporzione dell’elemento ispirato ...”  
 1:11:25 “... poiché questi sono soltanto dei ricordi.”  
 1:12:01 “... alla melodia corrisponde il soggetto figurativo o astratto ...”  
 1.12.55 “Ma sì, in ogni forma di arte si possono ritrovare questi quattro elementi fondamentali.”  
 1:13:21 “... come nell’uomo, pure il sistema nervoso ...”  
 1:13:34 “... o anche le braccia e le gambe fanno parte di un’unità ...”  
 1:13:49 “Questi elementi talvolta ne predomina uno sull’altro ...”  
 1:15:02 “In musica è assai facile vedere se predomina la melodia ...”  
 1:15:33 “Beh, in Stravinskij penso di sì che il contenuto abbia fatto esplodere la forma ...”;  
 1:15:47 “Io ho conosciuto abbastanza bene Pierre Monteux ...” (p. 433)  
 1:16:04 “Era un uomo non molto alto ...” (p. 433)  
 1:16:26 “... con la quale bisogna sempre stare un po’ in guardia.” (p. 433)  
 1:16:33 “Era amico fraterno, si può dire, del famoso del famoso trio Cortot ...” (p. 433)  
 1:17:22 “Egli viveva fuori di Parigi ...” (pp. 433–434)  
 1:19:54 “E siccome, appena finito un concerto, si riparte ...” (pp. 434–435)  
 1:20:22 “Yehudi Menuhin, proprio ragazzino allora, lo incontrai ...” (p. 435)  
 1:20:38 “Naturalmente Cortot, Thibaud e Casals.” (p. 435)  
 1:21:00 “... ve ne parlai quando raccontai quel viaggio.” (p. 435)  
 1:21:12 “Cortot era un gran signore del pianoforte e nella vita ...” (pp. 435–436)  
 1:22:27 “Questi tre formavano un trio ...” (p. 436)  
 1:22:59 “... senza parlare di quando poi suonavano da solisti ...”  
 1:23:09 “... classici.”  
 1:23:13 “Incontrai anche Viola Mitchell ...” (p. 436–437)  
 1:25:24 “Poi c’era anche François Lang.” (pp. 437)  
 1:25:53–1:27:49 “... però commise un errore, un errore fondamentale ...”! (pp. 437–438)  
 1:27:52 “Quindi egli non fece affatto carriera ...”  
 1:28:27 “Come sapete, Monteux diresse la prima esecuzione ...” (p. 443)  
 1:28:48 “Vi era oltre un ritmo abbastanza trascinate ...” (p. 443)  
 1:29:01 “Succedeva poco tempo dopo al *Pacifique* di Honegger ...” (pp. 443–444)  
 1:30:52 “... talvolta anche una nota sola.”  
 1:30:57 “Il pezzo fu ripetuto poi a Cannes ...” (p. 444)  
 1:31:33 “... insospettate proprio.”  
 1:31:37 “Poi Willy Ferrero la eseguì anche a Napoli ...” (p. 444)  
 1:31:45 “... insieme a un’altra partitura di macchine così ...” (p. 444)  
 1:32:15 “... la bacchetta, e quindi questa rimbalzò ...” (p. 444)  
 1:32:22 “... fece una bella traiettoria e finì tra il pubblico ...” (p. 444)  
 1:32:28 “... tra le risate del pubblico.” (p. 444)  
 1:32:31 “Willy Ferrero, come voi sapete, era stato un bambino prodigio ...” (p. 445)  
 1:33:13 “Le sue esecuzioni erano sempre infuocate ...” (p. 445)  
 1:33:40–1:34:01 “Piano piano, però, purtroppo, la sua vita sregolatissima ...” (p. 445)  
 1:34:03 “A quell’epoca io suonavo volentieri una riduzione per pianoforte solo ...”  
 1:35:01 “... oltre che per la mia esecuzione.” 1.35.05 “Monteux venne spesso a Roma ...”  
 (p. 445)  
 1:35:30–1:36:40 “... ma lui dirigeva sempre in modo veramente splendido.” (pp. 445–446)  
 1:39:53 end

- Riv@9,5-RVRS\_01.R-56.mp3
- 3:09–1:39:44 GS: *Il sogno 101, Prima parte*

- 3:09 "... con i due delle braccia si muovevano, ma pochissimo ..." (p. 446)<sup>1</sup>
- 3:57 "... dall'orchestra questi risultati." (p. 446)
- 4:03 "Vorrei ora puntualizzare alcune cose." (pp. 446–448)
- 7:07 "Naturalmente io compensavo questi artisti ..." (p. 448)
- 7:36 "Le malignità non si fermavano neanche a questo ..." (p. 448)
- 8:38 "Io avevo indicato stenograficamente ciò che doveva essere trascritto ..."
- 9:43 "Egli del resto che aveva a quel tempo anche del talento, mi sembrava."
- 10:20 "A queste malignità io rispondo soltanto che io fu il primo ..."
- 11:18 "Fu il primo anche a usare del coro parlato."
- 11:46 "Fu il primo a usare in orchestra dei timbri ..."
- 12:05 "... erano ancora forse studenti e loro pezzi erano al di là da venire."
- 12:11 "Fu il primo a comporre musica su di una nota sola."
- 13:00 "Perfino il mio quartetto numero uno ..."
- 13:35–13:36 music fragment
- 13:37 "Vi sono poi alcune partiture ..."
- 13:40 "... ancora mai eseguite ..."
- 14:07 "... partiture di Dieter Schnebel sono ora conosciute ovunque." 14:14 "Io, le mie, quelle di cui parlo, probabilmente non le sentirò mai." (p. 449)
- 14:34 "Che se poi alcuni musicisti più giovani ..." (p. 449)
- 15:08 "Voglio aggiungere che ciò che ho veramente pagato ..." (pp. 449–453)
- 22:01 "Un altro direttore di primissimo ordine era Roger Désormière." (pp. 453–454)
- 23:36 "... per la commemorazione di Ginette Neveu ..." (p. 454)
- 23:55 "... e qui, vi devo raccontare, che io quasi non l'ascoltai ..." (pp. 454–455)
- 26:40 "Il pezzo ebbe una grande risonanza in Francia e anche fuori." (p. 455)
- 27:43 "Désormière era un direttore che ogni compositore contemporaneo ..." (p. 456)
- 28:10 "... fu il migliore. Dico 'fu' perché purtroppo ..." (pp. 456–457)
- 30:18 "Qualche giorno dopo l'esecuzione della *Nascita del Verbo* ..." (p. 457)
- 31:07 "... mi rendo conto che avrei dovuto farlo." (pp. 457–458)
- 32:29 "E qui vi posso ancora parlare di un altro dottore ..."
- 33:28 "Abbiamo fatto tanti tentativi poi provare ancora questo."
- 34:03 "Io andai quindi da questo dottor Bas ..." (p. 141)
- 35:25 "Ma come: i peli sono malati?" (p. 142)
- 35:41 "Lei deve avere avuto un'infezione virale ..." (p. 142)
- 36:11 "E allora diss'io: cosa bisogna fare?" (p. 142)
- 36:46 "Ma io gli chiesi ancora: e con le donne, come fa, dottore ..." (pp. 142–143)
- 37:14 "... con peli e senza peli; però io trovai ..." (p. 143)
- 37:24 – 37.32 "E quindi comprerai questi *Spezion*, ma non ebbi ..." (p. 143)
- 37:34 "Vorrei raccontarvi di Souvtchinsky." (pp. 458–460)
- 41:53 "... furono impressionati abbastanza da questa mia libertà ..." (p. 460)
- 42:14 "Quanto alla mancata esecuzione del primo quartetto in Italia ..." (pp. 460–461)
- 43:05 "Souvtchinsky, negli anni seguenti, si disamorò un po' di me ..." (p. 461)
- 44:03 "A quella famosa cena ..." (p. 461)
- 44:06 "... data dal direttore della Radio francese ..." (pp. 461–462)
- 45:34 "Capdevielle era un ottimo musicista ..." (p. 462)
- 46:16 "... benché in fondo io scopri che aveva un cuore d'oro." (pp. 462–463)
- 46:50 "Egli fondò il CDMI, cioè Centro internazionale di documentazione musicale ..." (p. 463)
- 48:11 "Ma talvolta che dovetti stendermi per terra ..." (pp. 463–464)
- 49:33 "Quindi, care amiche, se io un giorno vi porto a cena ..." (p. 464)

<sup>1</sup> 3:09–37:32 copy of NMGS0229-293, Riv@9,5-RVRS\_01.R-56.mp3, 1:29:45–2:03:12.

49:48 “Qualche volta posso anche andare nelle toilette ...” (p. 464)  
49:52 “... come feci al teatro des Champs-Élysées ...” (pp. 464–465)  
50:01 “... perché non sempre sono abbastanza pulite.” (p. 465)  
50:07 “Mi domando cosa penserebbe il marchese Ciadoncha ...” (p. 465)  
50:20 “Ma la grandezza non sta nel cappello!” (p. 465)  
50:34 “Quello fu per me un periodo difficilissimo ...” (p. 465)  
51:26 “Questa mia malattia misteriosissima ...” (p. 465)  
51:57 “Scrissi il *Quartetto n. 1* con grande difficoltà ...” (pp. 465–466)  
52:13 “Poi le cose peggiorarono, e per *La Nascita del Verbo* ...” (p. 466)  
53:19 “Quando essa fu eseguita nel ’51 nello stato deplorabile ...” (p. 466)  
53:41 “Continuai così a passare da un’esperienza medica ...” (p. 466)  
53:51 “... senza risultati e con sempre minor fiducia.” (pp. 466–467)  
54:38 “Benché avessi alcune esecuzioni a Parigi ...” (p. 467)  
55:08 “... feci amicizia con parecchi di essi ...” (p. 467)  
56:28 “Di Reverdy mi pare di avervi detto ...” (pp. 467–468)  
57:07 “Di Michaux è un grande amico, devo dire ...” (p. 468)  
57:35 “Di Guy Lévis Mano vi ho già parlato più volte.” (p. 468)  
57:47 “Ma incontrai invece più volte anche ...” (p. 468)  
57:52 “... Denis de Rougemont, lo scrittore svizzero ...” (p. 468)  
58:06 “... un poco attratto dalla politica e dai problemi sociali ...” (pp. 468–469)  
58:54 “Furono anche i miei ospiti a Roma per qualche giorno ...” (p. 469)  
59:27 “... era stata una conoscenza un poco mondana a Parigi ...” (p. 469)  
59:46 “A Beirut, quando vi andai, lo cercai vanamente ...” (p. 469)  
59:56–1:00:55 “E così continuai – come potevo – la mia yoga ...” (p. 469); 1.00.58 “Vidi anche spesso la Swami Siddheswarananda a Parigi ...” (p. 471)  
1:03:41 “A Parigi vi era anche il Centro Adyar ...” (p. 472)  
1:04:23 “Vi era anche il centro di Gurdjieff ...” (p. 472)  
1:05:18 – 1.05.30 “Però di seguaci di Gurdjieff ve ne sono ancora molti ...” (p. 472)  
1:05:33 “Dopo uno scambio di lettere venne da me ...” (p. 474)  
1:05:44 “I suoi primi libri furono *Secret India* e poi *Secret Egypt* ...” (pp. 474–475)  
1:07:44 “... fu, ed è ancora, naturalmente, un contatto d’ordine superiore ...” (p. 475)  
1:08:37 – 1.09.25 “Avevo avuto l’indicazione di raggiungerli ...” (p. 475)  
1:09:28 “Ho detto che gli ultimi libri di Brunton ...”  
1:10:07 “Bisogna leggere *La sagesse du ‘Moi suprême’* di Paul Brunton ...”  
1:10:30 “Ritrovai il mondo dei suoni grazie alla sillaba sacra Om ...”; 1:10:44 “... e nel 1960 ...” (p. 484)  
1:10:49 “... furono eseguiti a Parigi i miei *Quattro pezzi su di una nota sola*.” (p. 484)  
1:11:27 “E così fu eseguita al Palais de Chaillot ...” (p. 484)  
1:13:35 “Però, malgrado tutto ciò, la composizione ebbe ...” (pp. 484–485); 1.13.58 “E poi, qualche giorno dopo, incontrai Messiaen ...” (p. 486–487)  
1:15:03 “Dopo il concerto Madame Tézenas diede un gran ricevimento per me ...”;  
1:16:04 “... e s’aveva appunto creato, si così può dire, il *Domaine Musical* ...” (pp. 485–486)  
1:16:41 “Essa era stata anche molto abile nel riuscire a persuadere anche i Rothschild ...”  
1:17:16 “E s’aveva molta stima della mia musica ...” (p. 486)  
1:17:36 “[Boulez] ... il quale pur dimostrandomi molta amicizia ...” (p. 486)  
1:17:48 “... forse pensava che avrebbe potuto disturbare ...” (p. 486)  
1:18:08 “Madame Tézenas che mi dimostrò sempre molta amicizia ...” (p. 486)  
1:18:43 “Difatti mi invitava sempre a pranzo ...” (p. 486)  
1:19:11 “... vicino alla sua ...” (p. 486)  
1:19:14 “... tua.” (p. 486)

- 1:19:17 “I *Quattro pezzi su di una nota sola* erano nel 1960 un’assoluta novità ...” (p. 485)
- 1:20:45 “Alcuni altri invece mi dissero ...” (p. 485)
- 1:21:40 “Il successo, come ho detto, fu notevolissimo ...”
- 1:21:52 “Non pochi poi mi dissero ...”; 1:22:07 “... ma ricevetti anche alcune lettere ...” (p. 487)
- 1:23:34 “Fu in quell’occasione anche che un critico ...” (p. 488)
- 1:23:41 “‘Monsieur Scelsi fait ses expériences jusqu’au bout ...’” (p. 488)
- 1:24:18 “Effettivamente io alloggiavo – non avevo più la casa di Parigi ...” (p. 488)
- 1:24:27 “... all’Hôtel Raphaël dove avevo chiesto ...” (pp. 488–491)
- 1:29:41 “... che, tralasciando un bellissimo e lussuoso ...” (p. 491)
- 1:30:02 “... tutte le sere. Che specie di vizio poteva egli avere?” (p. 491)
- 1:30:11 “Erano quindi sconcertate e forse anche un poco preoccupate ...” (p. 491)
- 1:30:19–1:30:27 “... che potesse trattarsi di un vero pazzo ...” (p. 491)
- 1:30:32–1:33:30 “Boulez è ora un grande direttore.” (pp. 493–494); 1:33:30 “Ma, a parte questo, certo che non vi sono dubbi sulla grandissima qualità di direttore di Boulez.” (pp. 496–497)
- 1:35:32 “Qualche anno dopo tornai a Parigi con un’altra piccola ‘bomba’ ...” (pp. 497–498)
- 1:36:18 “Era proprio ‘peindre avec peu de couleur’ ...” (p. 498)
- 1:36:33 “... ha lasciato un’impressione veramente importante ...” (p. 498)
- 1:37:00 “Il pezzo fu presentato da Alain Daniélou ...” (p. 498)
- 1:37:34 “Loro creano un’atmosfera ineguagliabile ...” (pp. 498–499)
- 1:38:31 “... in Europa.” (p. 499)
- 1:38:35 “Dopo il concerto, questi indiani, questi fratelli Dagar ...” (p. 499)
- 1:38:54 “... più importante per me dell’apprezzamento ...” (p. 499)
- 1:39:02 “... poiché evidentemente questi indiani avevano percepito ...” (p. 499)
- 1:39:11 “Di fronte a ciò, anche il fatto che questo pezzo ...” (p. 499)
- 1:39:17 “... di fronte alla *Ciaccona* di Bach che lo precedeva ...” (p. 499)
- 1:39:27–1:39:39 “... era per me molto secondario – per quanto evidentemente ...” (p. 499)
- 1:39:40–1:39:44 “... più che non mi aspettassi, devo confessarlo.”
- 1:39:53 end

## NMGS0195-116

BASF G, 8 cm, 94 m

- B46@2,375REV-56.mp3

0:01–0:16 conversation fragment (see B12@4,75REV-TiSh\_01-56.mp3, 1:03–1:24)

0:20 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

16:46 end

- Riv@9,5-PiSh\_01.R-56.mp3

Identical to Riv@9,5\_01.R-56.mp3

16:46 end

- Riv@9,5-PiSh\_01.L-56.mp3

Identical to Riv@9,5\_01.L-56.mp3

16.46 end

- Riv@9,5\_01.L-56.mp3

0:05–12:17 double speed (see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3)

12:17–12:20 guitar

12:20–16:15 double speed (see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3)

16:46 end

- Riv@9,5-RVRS\_02.R-56.mp3

Identical to Riv@9,5-RVRS\_01.R-56.mp3

16:46 end

- B12@4,75REV-TiSh\_01-56.mp3

0:01–1:19 conversation: GS and his mother Giovanna Enrichetta Scelsi d’Ayala Valva<sup>1</sup>

0:01–0:27 GS: “Tu che cosa vuoi andare a vedere? Se la signora Bertolini è andata [via]? E perché vuoi andar a sentire se la signora Bertolini è andata via? Eh? ...!”

Giovanna Enrichetta Scelsi d’Ayala Valva: “Aspetto di sentire che.”

GS: “Che cosa aspetti di sentire?”

Giovanna Enrichetta Scelsi d’Ayala Valva: “Se quell’altra è andata via, se è venuta la Bertolini.”

GS: “La Bertolini non è possibile che sia ancora venuta, non son le nove! Eh! E di qualcosa.”

0:28–0:54 Giovanna Enrichetta Scelsi d’Ayala Valva: “... nastro, per stampare.”

GS: “Stampare è un’altra cosa. Incidere è un’altra cosa. Eh! Non stampare. Perché tu vuoi veder stampato?”

Giovanna Enrichetta Scelsi d’Ayala Valva (laughing)

GS: “Eh? Vuoi veder stampate le cose? E non le vuoi sentire? Eh?”

Giovanna Enrichetta Scelsi d’Ayala Valva: “Come.”

GS: “Eh! Queste è non fatte per queste ...”

1:05–1:19 Giovanna Enrichetta Scelsi d’Ayala Valva: “... di qualunque cosa. Eh beh quando un oratore fa un’allocuzione, un gran ...”

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<sup>1</sup> Transcription by Nicola Bernardini.

GS: “Un discorso.”

Giovanna Enrichetta Scelsi d’Ayala Valva: “Un gran discorso, si mette ....”

GS: “Eh si.”

Giovanna Enrichetta Scelsi d’Ayala Valva: “E ...”

GS: “...”

1:24–1:26 male radio presenter: “... allora ...” (1:25 restart)

1:26 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:18–9:53 double speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3 and B12@4,75REV-TiSh\_01-56.mp3)

16:46 end

Addition:

- Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3

0:10–4:10 concert recording: composition for oboe and orchestra, twentieth century, serial style; conversation fragments: GS and Frances McCann

0:11–0:12 Frances McCann: “...”

0:14 restart

0:32 Frances McCann: “With piano?”

1:02–1:04 Frances McCann: “...”

1.04 – 1.08 GS: “Alright.”

1.13 Frances McCann: “...”

1.19 – 1.20 GS: “...”

4.06 – 4.10 applause

4:28–17:48 concert recording: composition for orchestra, twentieth century, serial style; conversation fragments: GS and Frances McCann

5:38 restart

11:13–11:16 GS: “...”

13:57–14:01 Frances McCann: “...”

14:01–14:02 GS: “...”

14:04–14:05 Frances McCann: “...”

14:06–14:07 GS: “...”

16:06–16:14 Frances McCann: “...”

16:30 GS: “...”

16:53 GS: “...”

17:23 Frances McCann: “...”

17:25 restart

17:54–18:38 piano

18:42–20:34 piano

20:38–22:28 piano

22:37–24:34 composition for oboe and orchestra, twentieth century, serial style (24:18 restart)

24:34–24:42 half speed (see Riv@9,5\_01.L-56.mp3, 12:17–12:20)

24:41–29:54 composition for oboe, cembalo and orchestra, twentieth century, serial style (28:55–28:57 gap; 29:11 and 29:40 restarts)

29:54–32:30 composition for flute and orchestra, twentieth century, serial style (30:02, 30:09, 30:14, 30:18, 30:23, 30:37, 30:56, 31:06, 31:23, 32:13 and 32:17 restarts)

33:33 end

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3

0:37–17:41 concert recording: composition for cello and orchestra, twentieth century, serial style (bad audio quality; 2:19, 2:38, 2:52, 2:57, 3:11, 3:20, 3:26, 3:32, 3:37, 4:17, 4:45, 5:23, 5:49 and 5:56 restarts, 5:59 applause; 6:12, 6:22, 6:41, 6:55, 7:09, 7:31, 8:23, 8:31, 8:40 and 8:54 restarts, 9:03–9:11 gap; 9:26, 9:45, 9:48, 10:09, 10:37, 11:16, 11:22, 11:26, 11:33, 11:38, 11:48, 11:53, 12:01, 12:06, 12:15, 12:20, 13:21, 14:08, 14:37 and 15:02 restarts)  
17:41–19:01 conversation fragments (pitch one octave lower; see B12@4,75REV-TiSh\_01-56.mp3, 0:01–1:19)  
19:05–19:07 male radio presenter (pitch one octave lower; see B12@4,75REV-TiSh\_01-56.mp3, 1:24–1:26)  
19:07–19:17 violoncello solo  
19:18–19:46 string instruments  
33:33 end



## NMGS0196-020

Scotch 212 LP, 10 cm, 133 m

- Riv@19\_09.R-56.mp3  
In reverse (see Riv@19-RVRS\_09.R-56.mp3)  
12:00 end
- Riv@19\_05.R-56.mp3  
Empty  
3:36 end
- Riv@19\_07.L-56.mp3  
Identical to Riv@19\_09.L-56.mp3 up to 2:12  
2:12 end
- Riv@19\_01.L-56.mp3  
Identical to Riv@19\_04.L-56.mp3 up to 0:10  
0:12 end
- Riv@19-RVRS\_09.R-56.mp3  
0:17–6:57 Identical to Riv@19\_02.L-56.mp3, 0:01–6:40  
12:00 end
- Riv@19\_06.L-56.mp3  
Empty  
0:19 end
- Riv@19\_02.R-56.mp3  
7:22–7:32 tape noise  
7:32–7:52 ondiola (on C#4)  
7:56 end
- Riv@19\_08.R-56.mp3  
Empty  
0:15 end
- Riv@19\_01.R-56.mp3  
Empty  
0:12 end
- Riv@19\_04.R-56.mp3  
Empty  
2:19 end
- Riv@19\_03.R-56.mp3  
Empty  
1:59 end
- Riv@19\_06.R-56.mp3 [19.L]  
0:03–0:19 identical to Riv@19\_09.L-56.mp3, 0:05–0:21)

0:19 end

- Riv@19\_07.R-56.mp3

Empty

2:12 end

- Riv@19\_02.L-56.mp3<sup>1</sup>

0:01–0:06 pulsating echo

0:09–0:32 male falsetto voice (?), half speed, in reverse: *Canti del Capricorno, n. 17*, earlier version F/1

0:38–1:39 male falsetto voice (?), strong reverb, in reverse: *Canti del Capricorno, n. 17*, earlier version F/2, consisting of three sections:

a 0:38–0:56

b 0:56–1:26

c 1.26 – 1.39

1:42–3:00 record: bird chirp, consisting of 3 sections:

a 1:42–2:15 (identical to NMGS0185-352, Riv@9,5\_01.R-56.mp3, 39:49–40:20 in reverse)

b 2:15–2:48 (identical to NMGS0185-352, Riv@9,5\_01.R-56.mp3, 35:19–35:53 in reverse)

c 2:49–3:00 (identical to NMGS0185-352, Riv@9,5\_01.R-56.mp3, 35:06–35:17 in reverse)

3:01–5:40 male falsetto voice (?), half speed, strong traffic noise, partially distorted<sup>2</sup>: *Canti del Capricorno, n. 17*, earlier version F/3, consisting of three sections:

a 3:01–3:15

b 3:15–4:40

c 4:41–5:40 (identical to earlier version C, section f, half speed, in reverse)

5:46–6:40 male falsetto voice (?), strong traffic noise, distorted<sup>3</sup>: *Canti del Capricorno, n. 17*, earlier version F/4, consisting of four sections:

a 5:46–5:49

b 5:49 :.57

c 6:00–6:21 (corresponding to section b of the final version in reverse)

d 6:22–6:40 (corresponding to section a of the final version)

7:56 end

- Riv@19\_04.L-56.mp3

Identical to Riv@19\_02.L-56.mp3, 0:02–2:22

2:19 end

- Riv@19\_03.L-56.mp3

Identical to Riv@19\_02.L-56.mp3 up to 1:58

1:59 end

- Riv@19\_08.L-56.mp3

0:04–0:08 ondiola (identical to Riv@19\_09.L-56.mp3, 0:05–0:09)

0:15 end

- Riv@19\_09.L-56.mp3

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<sup>1</sup> Note on the tape box: “Esorcismi”.

<sup>2</sup> Without distortion see Riv@19-RVRS\_09.R-56.mp3.

<sup>3</sup> Without distortion see Riv@19-RVRS\_09.R-56.mp3.

0:05–2:47 two ondiolas (on F2↑)  
2:48–4:11 four (?) ondiolas (melodic; starting on C#3, ending on C#4)  
4:20–4:21 ondiola on A4↑  
12:00 end

- Riv@19\_05.L-56.mp3  
0:15–3:33 two ondiolas (on F2↑; at the end wow and flutter)  
3:36 end

## NMGS0197-683

Scotch 212 LP, 10 cm, 124 m

- Riv@9,5\_01.R-56.mp3  
In reverse, double speed (see Riv\_19-RVRS\_01.R\_stretched\_to\_4,75.MP3)  
21:51 end
- Riv@19\_01.R-56.mp3  
In reverse, quadruple speed (see Riv\_19-RVRS\_01.R\_stretched\_to\_4,75.MP3)  
11:04 end
- Riv@19\_01.L-56.mp3  
0:07–10:53 record: *Quartetto n. 4* (up to m. 210, breaks off)  
11:04 end
- Riv@9,5-RVRS\_01.R-56.mp3  
Double speed (see Riv\_19-RVRS\_01.R\_stretched\_to\_4,75.MP3)  
21:51 end
- Riv@9,5-PiSh\_01.L-56.mp3  
Identical to Riv@9,5\_01.L-56.mp3, half speed (see Riv@19\_01.L-56.mp3)  
21:51 end
- Riv@9,5\_01.L-56.mp3  
Half speed (see Riv@19\_01.L-56.mp3)  
21:51 end
- Riv@19-RVRS\_01.R-56.mp3  
Quadruple speed (see Riv\_19-RVRS\_01.R\_stretched\_to\_4,75.MP3)  
11:04 end
- Riv@9,5-PiSh\_01.R-56.mp3  
In reverse, double speed (see Riv\_19-RVRS\_01.R\_stretched\_to\_4,75.MP3)  
21:51 end

Addition:

- Riv\_19-RVRS\_01.R\_stretched\_to\_4,75.MP3  
0:46–0:48 recording fragment  
1:04–40:27 GS: *Peut-on croire ?* (earlier version, second and third section)<sup>1</sup>  
1:11, 1:51, 1:58, 2:42, 3:05, 3:12, 3:31, 3:51, 6:42, 7:15, 8:00, 13:27, 13:31, 13:41, 14:50,  
15:21, 16:36, 17:00, 17:27, 18:17, 18:38, 19:11, 19:46, 21:09, 22:05, 22:28, 22:51, 25:00,  
27:08, 27:35, 30:30, 30:57, 31:30, 32:57 and 38:59 restarts  
44:20 end

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<sup>1</sup> 1:04–7:51 corresponding to NMGS0223-133, Riv@9,5\_01.L-56.mp3, 41:42–45:47; 8:00–40:27 corresponding to NMGS0222-131, Riv@9,5\_01.L-56.mp3, 0:09–17:41.

## NMGS0198-M0155

BASF LGS 35, 18 cm, 540 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:34:57 end

- Riv@9,5\_01.L-56.mp3

0:08–1:06:03 Sally, GS, Frances McCann and FV: second meeting (1962 May 3)<sup>1</sup>

0:08 Sally: “Questa funziona un po’ meno bene. Okay.”

FV: “Non è molto scorrevole, perché ogni tanto si blocca questo ...”

Frances McCann: “Ah!”

Sally: “Date che vanno le velocità.”

Frances McCann: “Sì, questo non va.”

Sally: “... di me. Dunque.”

0:27 restart, Sally: “... a good contact before we start. – Yes, I am here. – Oh my goodness. Is he alright, alright?”

GS: “Alright, yeah.”

Frances McCann: “Am I familiar with your teaching? Are you part of the white brotherhood, and to which ray do you belong?”

Sally: “I am not a part of the white brotherhood. I am in a different position entirely. I am a part of a space group which is – can you stop it just a moment?”

1:21 restart, Sally: “... space ... – Yes, I know. Just let me write. – I am a part of a space group, which is a member of the universal system, which is trying to contact people in the whole world. We are trying to get in touch with different people in all parts of the world to promote ... and ...”

2:37 and 2:44 restarts, Sally: “Yeah?”

GS: “Alright.”

Frances McCann: “Can I directly communicate with you or must this be done only through Sally and why?”

Sally: “You must communicate through Sally until she has complete contact. Thereafter she will be able to teach you what you need to know. Then all of your contacts will be direct and easy as they are for Sally. – But you mean she can’t write the way I do?”

3:45 restart, Frances McCann: “What help other than financial can I give Sally, or is this our karmic debt?”

Sally: “You can help her by putting her into a position to meet people who should be able to help her with her career and by making sure she is financially cared for. She must not have financial burdens because she allows these problems to interfere with her daily life and her health. She must become and be in a position to study well and to make contact with us so that she will be able to get the same contact for you, but this must also be done through her music. – He keeps wanting to go on, just a moment. Can you write big clearer? It is all going so fast, that it’s awfully. It’s alright for me, but we’re going off the page. – Yes, I will try to do so. Yes, this is the important thing I want to get over to you. You must become and you must take ... contact. When you have done so you will become a great artist and will help many people. In that position it is easy for you to come into contact with the right people to influence public opinion. So many people who are intelligent are ignorant on this subject. – Did you ask something else, too, with a ...”

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<sup>1</sup> Transcription by Jacqueline Burk and Friedrich Jaecker.

7:47 restart, Frances McCann: “Can you give me an indication which would help me reach the plan you have in mind for us through the most direct way?”

Sally: “The most direct way is to give Sally every possible help because she is the key which will open all of the doors. She has been sent to you for that purpose. You have been chosen very carefully because we wanted her to be influenced by the right people in the right direction. Giacinto must not worry. We are behind him but not critical of him. We sent you to him precisely because we knew he had the qualities for teaching you properly. Otherwise we could have worked through Gardini who knows about this but who was asked not to tell you. She will speak with you later but we preferred Giacinto for this purpose because there is a deep understanding between you both and also François[e]. You are all of the same basic type with fine manners ... – after the things I said to you, fine manners – ... and with a serious application in this field. That is the reason. – Okay.”

11:22 restart, Frances McCann: “You mentioned I could help Giacinto Scelsi. In what way: through meditation, or on the physical or artistic plane? Can our three karmic links be known to some of us or to all of us?”

Sally: “Yes, you can help Giacinto by eliminating certain problems from his life. He is more worried than he thinks he is. I know he resents my saying so but he frets too much about his health and this does nothing but damage it. If he will do as we ask he will soon be relieved of his constant pains and his overfatigue. He also worries because his music is not understood and appreciated. This is not his fault. It is the fault of the people who cannot yet understand his music. He is too advanced for his epoca. – In a time, it is epoca. – He must be patient. It will be appreciated but not for some time yet. Perhaps in about ten years it will be given the credit it deserves. In the meantime he must continue to write and pay no attention to critics. He is an intelligent and capable musician and will have his satisfactions later on. It is not his fault if the world is not intelligent enough to know the good from the bad. – Now, would you ask to know about the contact?”

Frances McCann: “Yes, no, I could ... Can our three karmic links be known to some of us or to all of us?”

Sally: “Yes, to all of you, but this will have to come to you when Sally has made her contact with us. Then everything will be clear to all of you. She doesn’t know yet what we are speaking about, and it is difficult for her to let me write. She holds the pen too tight. – It’s true. I find that ... you see. May I ask just a little question?”

Frances McCann: “Yes.”

Sally: “They have their followers and I have my fo... Do we all have followers? – Yes, too. – And who are you? – I am the follower of Giacinto and I have made arrangements with Mr. Higgins for this meeting. I have been working on it for a long time. – Uhm, Marcello messed that up, didn’t he? Yes ... But does he know you? – No, he doesn’t, but he knows his other follower. It is his mother. – It’s his mother? – Yes. No, she is not still living. – I was thinking to myself. And what [ab]out Frances? – Yes, her followers are her old aunt and a brother – is that possible?”

Frances McCann: “No, brother no, and her brother maybe?”

Sally: “And who’s brother? – The aunt’s brother.”

Frances McCann: “Yeah.”

Sally: “Oh, in other words her uncle. – Yes, but you don’t let me write. – Yes, but you know this is new for me, too. You know, it isn’t new for me, because I write to my ...”

Frances McCann: “...”

Sally: “I started to write Aunt Kate and I stopped him.”

Frances McCann: “Oh, did you know ... then that’s it.”

Sally: “Yes, I started to write Aunt Kate and then I stopped him because I thought that I was doing it.”

Frances McCann: “... brother ... my father.”

Sally: “Was your father, was it her father? – No, it is not your father. It is another brother who died young.”

Frances McCann: “Oh yes, I didn’t know that. Yes, it was daddy’s brother. I didn’t know him. Yes, I didn’t ...”

Sally: “Oh yes, really!” – Yes, you see I am right, you can stop forcing the pen. I know ...”

19:05 restart, Frances McCann: “Is your teaching a synthesis of several teachings adapted for the new age consciousness?”

Sally: “No, ours is the only one truth that exists. It is the truth of brotherly love and of universal peace. It is the only reason for existence in any part of the universe. All ideas are based upon this one reason for life. – Is that what you wanted to know or do you want to know more?”

Frances McCann: “No, that’s all. Now, but this do here so. Should I express myself through painting and poetry or writing? If so, I need your help having detached myself from the creative process.”

Sally: “Yes, you must express yourself through painting, poetry and writing. You will find one linked to the other and once you get started will not have difficulty in continuing. It is only necessary for you to establish a contact for Sally because this will clear [your] problems [and] the problems of Giacinto, too. This is the reason we sent her. I am Giacinto’s follower and therefore my main preoccupation is the success and happiness of his life. Sally is an instrument for his success in life, and I made arrangements with Mr. Higgins to arrange this meeting for all of you because of her exceptional sensitivity and the fact that she has even a higher point in life than what has been worked out for you. She must learn young and carry out her task of teaching others. She is especially adapted to this fortune ... of ...”

23:42 restart, Sally: “Yes, I am Wilfred, he is – who is this?”

GS: “Wilfred was not my follower, was only your.”

Sally: “No, Wilfred is never my follower.”

GS: “Never one?”

Sally: “No no. No, Wilfred only came in to me a couple of times when ... you ...”

24:06 restart, Sally: “... she will die very soon. So she is very old. – Allora è una balla. – No, it isn’t. She is so old that her contacts are already a part of this life. She is very feeble, and her understanding of worldly things is no longer possible. – I have the feeling ...”

24:52 restart, Sally: “You are fighting. – But this isn’t the same writing I had this evening. I ... I ... I’m sorry. – No, you are doing it. – Mr. Higgins isn’t there, is he? Mr. Higgins, are you there? – Yes, I am. – Yeah, but this is Mr. Higgins’ writing. – Yes, I am. – Ah, this isn’t.”

25:35 gap

25:49 restart, Sally: “With exceptional people it is. You three are exceptional because we have a special plan for you. We are not just giving you casual information for your own private lives. We are giving you information, which can be used to see how efficient we are. This will all be clear to you very soon. This is why you were wrong when you said to Sally certain things were not permissible. We told her more from the beginning because she is very sensitive and her instinct very acute, and we are using these qualities to train her from the beginning and to use this instinctive spontaneity before it gets too well trained by the worldly prejudices. – They had a rough time writing this because I ...”

28:24 restart, Sally: “It’s terrible this evening, where I’m, ah ... Probably because he’s writing ... Yes, I am ...”

GS: “In the past I have had no real truth informations about me. Even when the informations around me and to other people were quite exact. My case up till now has been sort of a unique, and there has been a sort of barrier that no one has been able to cross, either from information or from help and for help. Is ... are things so changed now, and are

you allowed, can you, has it been given to you to go through this barrier and tell the exact things to me and see the exact things to me and give big help in connection of the truth to me?”

Sally: “Yes, now it is permitted, but we will only go to a certain point with you because you are more difficult to please. Therefore we don’t risk errors the way we do with the others. Sally has given us a rather difficult time in the past, too, but now she understands us more and is a bit more indulgent. – This is so true. – But you are not yet indulgent, and we don’t want to make the same mistake we did with Sally because we nearly lost her. – That’s true. – She was a fed-up with us and nearly stopped writing. Therefore you must see things very clearly to believe, and we have chosen Sally as the instrument to clear all hesitation and doubt on your part. When you will accept this and become an active part of our plan we will clarify everything to you through her, and you will have a good deal more satisfaction from life than you have at the moment. – Ah, I realize now ... that’s right ... stop if it ...”

33:04 restart, Sally: “Yes, I will try, but it is not easy because my thoughts come very fast. Turn the pad to the bed, the other way. – Alright, I’ll try that now. Finish the page first, okay.”

GS: “If you don’t mind my saying so you have already said more than one inaccurate things about me: not only that I was tired because I went to bed late, and that, you know, is not the reason.”

Sally: “I think that they were joking when they said that, weren’t they?”

GS: “Not only that I’m fretting and worried about my health, because I am not fretting and not worrying about my health. I’m only tired, and I’m only worried that because of this tiredness I cannot fulfill my duties and what I should do for the benefit of my family and my friends and not about myself. I can even tell you and I declare it that if my tasks would be easier and taken and helped by others, I wouldn’t mind being in any state of suffering, and I’m not either concerned about the success and appreciation of my music at all. I’m entirely detached from that, and I don’t mind in the least if it has or not a success or is not appreciated by anyone. I want to hear my music for technical reason to know my mistakes, and that is quite logical and understandable, but apart from that I don’t care. So you see, what you say about me is not entirely right, and I wonder and maybe I would ask you the truth that you see rightly in me.”

Sally: You will have the truth very soon, if you desire it. It will come to you in a letter from a friend who loves you very much. This friend will offer you an interesting contract and the possibility of playing your music in another country. This information is being given to you only for the purpose of proving to you that we are serious and that we know you better than you know yourself. You won’t admit many things to yourself, but you will once you have had the entire satisfaction which we can give you by clarifying your life. François[e] knows that what we are saying is true. She loves you too much to admit it. – Now if we’re going to have family fights, you stop it. Don’t stop this. I think he wants to write, I felt. – Yes, I have something else to say. He like you thinks that public approval means nothing to him, but he and you are wrong. No true artist can live without the desire to have approval of his work even if he doesn’t think so. The artistic career is automatically a means of transporting oneself into divinity but also for the purpose of allowing others to share this divine means of ... – mmh, you stopped me.”

40:29 restart, Sally: “I am here for the purpose of helping you. – But why is your writing different? – It is not different. You are nervous because you know this is a great responsibility – yes, I know – and you don’t want to make mistakes. You will get used to writing before then and it will no longer bother you. – Yeah, my dear. You know, would you like to ...”

41:30 restart, Sally: “Technical he is trying to complicate it, it is very simple.”



GS: “Yes, well, can I know why ...”

Sally: “This is the basis of his worry ... the real problem for him as for you is the ... because we now that nothing ...”

GS: “Why has one never been able to do anything for this health in all these years neither physically nor psychically nor spiritually?”

Sally: “You could have been ... spiritually if you were receptive. You are not receptive enough. You [lack] spontaneity, which is necessary to be ... we sent Sally. She has that quality and can teach you, but you must remember that unless we can get in touch with her it will not be possible for us to help you. This is why she has been sent. Remember also that her health was very bad and [she] is only alive today because of our help. The doctors made some very bad mistakes with her and created some serious complications, and then she too has a very difficult character. We had to get in touch with her through writing or she would have – committed to the side, you’re right – and we forced her to write to us. She was very receptive, so we could help her, but you are not receptive, and we can do nothing. If you will put her in the position to help you we can do it. She is your example. – Well, I don’t know if that ...”

46:21 restart, GS: “Slowly, thus ...”

Frances McCann: “They said yes. They answered that through the contact.”

Sally: “Yes, they said yes a couple of time.”

GS: “Through her, yes.”

Sally: “Yes, you understand. When Sally needed urgent help we forced her to write, and she was receptive. Now you need help, and we forced her to come to you to give you that help because you are not receptive. Otherwise it would not have been necessary because her life would have gone along even without you because she had Gardini or other people who could have established contact. We preferred you but also because I want to help you, and if I have not given details to you until now it is only because I feel you are not yet receptive enough. Later I can help you in many ways. – Well, that’s the answer, the same thing he said a moment ago.”

Frances McCann: “Yes, yes, it certainly is.”

GS: “Yes.”

Frances McCann: “Has he got any ...”

GS: “What?”

Frances McCann: “... any indications, I mean special indications for any of us now for the work we have to do, mmh?”

Sally: “Yes, I have. The same thing I told you the other day. A) Françoise – he’s calling you Françoise and not Frances now – is supposed to – yes, you see, that’s what I’m fighting ...”

Frances McCann: “No, but you can’t fight him.”

Sally: “No, this is him. Is there help.”

Frances McCann: “Should this be done immediately?”

Sally: “Financially – yes, o goodness, this is ... – yes, yes, yes.”

Frances McCann: “And how much will be needed immediately?”

Sally: “I would suggest that you give her a rather – you see, I feel like an imbroglione. It’s dreadful! Because I ... Stop him! If you were doing the writing it would be a different matter. But since I’m doing it, it’s ... it’s uncomfortable, oh goodness! – You should give her a rather large sum of money because she should handle a lot of small things and pay a couple of debts, but you need not worry because you will – you and I, he’s saying that to me now because I’m worrying – because you will soon be able to pay the money back. It is only a question of a short time. You should have the help now when you need it because it will eliminate your worries and will improve your health and consequently your studies. This is very important, get ... get rid of that old car. [laughing] You know why. This old

car is a daily preoccupation. [laughing] Dreadful. – Yes, it is always breaking down somewhere. Dreadful. That’s A). B), yes. – She should be as always a close companion – if you could write a bit smaller – to Giacinto who needs her very much. He needs understanding and she is the only one who can really give him the support he needs and deserves. You love us a bit more in a short time.”

GS: “Mmh?”

Frances McCann: “You loved them a little bit more in a short time.”

Sally: “I’m afraid he doesn’t at the moment. – No, he doesn’t believe us, but he will. We are stronger than he is.”

GS: “Certain about that.”

Sally: “Because we forced out ...”

GS: “No, I wouldn’t say that.”

Sally: “No, because you are much more *rispettoso*.”

GS: “Very *rispettoso*, on the contrary ...”

Sally: “Because I wasn’t at one point, I so said *basta*, *questo è una presa in giro*.”

GS: “The only thing is, you see, that so many very highly spiritual people have been in contact with me and there is always been mistakes about me, and what they say then in – never anything really was efficacious and creative for me, but that is – I consider that was impossible in my case, and I never complained about that.”

Sally: “Yes, but this is why we want him to have a clearer contact with us.”

GS: “Alright.”

Sally: “Therefore you must convince him because he needs [our] help not the way it has been done until now. – But isn’t he going to give me direct contact, not I? – It will work both ways. He’ll give both the first step and you are very receptive ... immediately catch the ...”

GS: “I will not often inquire and bother on practical things although they seems so keen and helpful on that side, too, but I will not do that. But I just for once tonight will ask about the very material and financial thing, and this will that matter what I have to sign tonight or tomorrow morning, that enormous amount of money that I have to sign away, that I am forced to sign away. Will that matter, I mean, will that be another sort of heavy things to fight about in the future? I am entirely detached from money and you can believe if you seem in me, but I don’t think I have the strength to fight much more about those things, and I have duties in that field towards family and friends. Will that matter by signed away all that money tonight or tomorrow morning as I asked to? Can you give an answer to that?”

Sally: “Yes, don’t worry about this at all. Do what must be done and you will soon be compensated for your efforts. – But do ... compensated in what sense, in a material sense or in the ... – He will be compensated materially. He will have a few battles yet with these people, but he will soon have the better of them and will get some money back. For the moment he has to be patient and hold his temper. Everything will work out in a short time, and his position will improve. It is also for this reason that we want to be able to get into closer contact with him. We will be able to advise him and to influence people in his favor. – Is that an answer or not?”

GS: “All that seem marvelous, thank you very much. I will certainly wait for that, and I do my best in meantime.”

Sally: “Well, you see, this is interesting also because some ... I don’t know ...”

1:00:36 restart, Sally: “We could talk for hours but we would first like you to tell Sally what she must do. We are anxious for her to make contact quickly because if she succeeds before departure for Spain – this is what they told me the other day – she may be able to win the top prize. Otherwise it is not possible. She will always gain benefit from the trip

and will get a smaller prize, but with our help she may be able to get the top one. We cannot promise, however.”

GS: “I’m afraid that you think I can do more than I really can because I don’t see I’ll can make her in a few days have a deeper contact with you. I can in a certain amount of time make her have a deeper understanding of music and of art and perhaps give her some advise how to calm her nerves and other things of this sort, but I don’t see how I can make her have a deeper contact with you. Your contact is already quite good, and I don’t know how I could do that specially in a short time.”

Sally: “You can do that by explaining several things to her. She is very quick and learns immediately. All she needs is a bit of help. You will be surprised how quickly she grasps information, but she needs the person who knows how to explain. She is very impatient, and if she does not have an intelligent explanation she immediately tires of the subject and searches help elsewhere. This does nothing but create errors in her life, and her life is chaotic enough already. She needs someone who can calm her down. – Is that ... does that help?”

GS: “Yes, I will try.”

Sally: “You will try, we will see.”

GS: “I will try. We will try. Shall we stop now our conversation and we start doing something in ...”

Sally: “Yes, start now. We will be with you not to judge you but to help you and influence her. You can see that, this is to your benefit not to ... criticize you. – By the way, they can influence people. I saw some from Petrassi the other day because really I don’t know what I ...”

1:06:08–1:32:03 Sally, GS and Frances McCann: third meeting (1962 May 6)

1:06:09 GS: “This is our third meeting, Sunday the eighth.”

1:06:15 restart, GS: “Dipende dal filo. Adesso mi sembra che funziona bene.”

1:06:21 restart, GS: “Funziona? Sì, benissimo. Okay. Vorrei sapere se devo parlare e spiegare del poco che so a Sally concernente Yoga e quattro Yoga, i chakra, se le devo spiegare e parlare la teoria teosofica concernente la reincarnazione, i cicli di vita, se le devo parlare dell’antroposofia di Steiner, se le devo parlare del poco che so dello Zen o della Scuola Arcana, del occultismo, insomma di tutte queste cose che formano la cultura della scienza cosiddetto occulta e del esoterismo oppure se invece non li devo dire nulla e dare neppure libri da leggere e fare solo qualche esercizio come abbiamo incominciato l’altra sera?”

Sally: “You should for now only give her the exercises. She is very – goodness, he is going so fast – instinctive and can catch on to this by herself. She should do – goodness, he is writing so fast – do it herself because we can be sure that way that it is a normal process. Otherwise she may get suggestions from the book and be less natural. – Could you stop for just a second?”

Frances McCann: “Yeah.”

1:09:04 restart, Sally: “No, I am his follower, not yours, but I have been working – on B 6 for a long time. Is that what you’re saying? – Yes. – And therefore it’s easier for you to make contact, yes. I can feel ...”

1:09:22 restart, Sally: “Wilfred, the contact should be more complete than it is at the moment. What sort of a contact can it be then?” – It will be a visual contact.”

Frances McCann: “Yes, that’s right, ... clairvoyance.”

Sally: “You will actually see me – but without going into trance – we would rather you don’t go into a trance because you have the power to form a new school of thought on this subject and to have contact without trance. – In other words: I can speak with you as I speak with Frances and Giacinto? – Yes, the same thing. – But isn’t it hard for me not to

go into trance? – No, we could have gone into trance last night – yes – but we held back. – Yes, because I realize ...”

1:10:38 restart, GS: “Gli esercizi attraverso il suono sono soprattutto portati a un’apertura auditiva piuttosto che visiva, mi sembra, a parte naturalmente quelli di rilassamento che favoriscono qualsiasi apertura.”

Sally: “No, she uses the music as a contact, because it is the element which permits her to get in touch quickly. – But last night I saw that I got a closer contact with the exercises. – No, you only relaxed with the exercises. – Yes.”

GS: “That’s what I wanted. May I ask if through my music I also get some kind of contact?”

Sally: “Not yet, that is why we sent Sally. You will very soon. You have contact now with us through your music, but is not sufficient. We can do much better and you see the difference. – Yes.”

GS: “Allora mi potete aiutare proprio nella creazione attraverso un contatto immediato della composizione?”

Sally: “Yes, we have a number of people who can help you along these lines. It is only necessary for – it’s hard because I know he’s saying – for me to get closer to you. This can be done through Sally. – But I certainly won’t be a medium; I mean I’ll teach then after you have taught me. – Yes, but he probably will – never have visual contact. – Yes, he will have audible contact. – ... hear you? – Yes, he’ll hear us and possibly even the music – oh really, yes – but will have to work a step at a time.”

GS: “Ma sempre attraverso Sally, attraverso la presenza di Sally o anche senza di lei?”

Sally: “At – no. That I started that to say. – No, she will not be necessary once you have learned.”

GS: “ Hope you teach me soon.”

Sally: “Hope you teach *me* soon! We are in the same boat!”

GS: “...”

Sally: “Beh, io sono pronto, basta che. Will it take very long? – It depends upon you. I am sure you can make con... – contact very soon. – Yes. Probably – before I go to Spain? – Yes. But when you have made contact you will have to – perfect it. – Yes, and then you can teach. – Will it take very long do you think to perfect it? – At least a month or two, maybe longer because you dare not teach until you are certain not only of yourself but of them. Each person has an – individual approach. – Yes. – But in any case, if I can see you then I can just ... I’ll have to do all this writing, we can just talk, then I can repeat, but you have to tell them. – Yes, that will be easier but you already do. – Yes, almost, but not quite. I don’t dare. – Not yet, very soon. – Vediamo.”

1:16:05 restart, Sally: “They can’t, sing for me, they can’t do anything for me, as far as my ... I mean, they can help me, yes, more of support, but can you actually do something? – Yes, we can. We can calm your nerves. – But can you do that now? – No, we can’t now, only slightly. Later we will be able to do much more. – And when I am singing, I mean you can actually take off and help me? – Yes, we can give you the – confidence you need. – Yes, but you are good enough without it. We will only assure you of becoming – a great artist. – Yes, but you must study very hard. – How did I study today? – No, today too much. – What do you have to ask?”

1:17:24 restart, Frances McCann: “Are you part of the planetary or solar hierarchy? And are you mentioned in Alice Bailey’s book<sup>1</sup> as the masters of time and space in connection with karmic activity?”

Sally: “Yes, we are a – I try to write now. – No, we are not a part of her book. We do not belong to any specific planet. We are on our own. We are the governing body of the

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<sup>1</sup> Alice Bailey, *L’iniziazione umana e solare*, translated by Elena Zanotti, collezione “Lucis”, n. 1, Milan: Fratelli Bocca Editore, 1950. The book is in Scelsi’s library.

planets. We have nothing to do with the individual planet life. – This is so unfamiliar to me that I keep trying to write and then he forces me to go back to what he’s saying.”

Frances McCann: “Can I build better than I am my spiritual body without damaging my physical one? If so, how?”

Sally: “Yes, you can, and Sally will teach you how. You see how easy her contact is. That is why we are using her for the complete contact. Later she will teach you the same thing and you can speak with us as she does. It cannot damage you physically. – It certainly doesn’t damage me physically. Actually, it helps, you know?”

Frances McCann: “Is it due to Sally’s spiritual evolution in past lives that she receives this direct contact like beings of the past in a state of grace without spiritual knowledge and willful soul consciousness? Will this follow later?”

Sally: “Yes, in her past life she was an excellent Pietist – they’ve already told me this – and she was extremely good to many needy persons. She is being repaid in this life. In her next life she will be a very famous medium. – If I’m going to be a medium in this ... I’m not a medium in this life? – No, in the next life you will be even more important than in the present life. – In other words my life was already set out for me when I was born? – Yes, but you had some interruptions because of your very complicated character. – Well, who created that? You helped.”

Frances McCann: “Is our meeting with Sally a closing of a past cycle to clear us for the new one?”

Sally: “Yes, you learned as much as you could from the last cycle, and this is the advancement into something better. You have been chosen and prepared carefully for this. Then we thought of sending her to Gardini who already knows about this but was not allowed to tell Sally. Now we decided it is best with you because of common interests and ideas and because Giacinto needs help. He thinks he doesn’t. – He thinks he doesn’t, no!”

GS: “I’m sorry that is what ...”

Sally: “No, I like this, because every time they say anything about him they say he thinks he doesn’t, but it’s true.”

GS: “It is not true, I do think I need help and how, I do think I need help and how in many ways.”

Frances McCann: “Here’s something else. – Could you tell each of us separately what is the most important quality to develop and which in each of us is our greatest enemy for a spiritual realization?”

Sally: “Then you shouldn’t tell me yet ... each one. Oh, each of us separately, oh. – The only real thing in life is the good spirit and the ability to love and appreciate life. The only bad thing is the inability to do so and to see clearly. That is why man must be taught the truth of life and the simplicity of life in order to gain personal benefit and to help his brothers. – It sounds like a sermon. Is that ... does that answer your question?”

Frances McCann: “Yes and no. You want mention Sally would be an important part to play in theosophy. Will this be a part from her art or in later years?”

Sally: “This will develop along with her art. She will dedicate herself to art for a number of years and will have a family. So she won’t have time for a spiritual life except on a small basis. Later on when she is very famous she will do less with her art and will begin teaching others. We are allowing her to dedicate herself to art first because we need a famous person in another field, not only in the spiritual field, and she will have the power to convince people. A spiritualist does not always have the same chance because people are prejudiced against him before he starts. With an artist the matter is different, and she will during her career influence other artists, so that when she begins her teaching it will be easier to find help. – Tell me, will two ... do all this, and you think that we’re going to make it in time? – I hope so.”

Frances McCann: “Will live real work be only through the medium of art?”

Sally: “Yes, art is your profession and it is as I told you before. Your means of expressing yourself and of training others into the right fields and of teaching good taste in modern art. You will gain spiritual benefit from this.”

Frances McCann: “...?”

GS: “...ancora ...”

Frances McCann: “Yes. This lack of perception in Giacinto who is so spiritually evolved, is it due to one of his bodies being burned? And how is it he has a crystal light composition visible to clairvoyants that others do not have?”

Sally: “He was not burned in another life. Who told you that?”

Frances McCann: “Marisa Peretti.”<sup>1</sup>

GS: “It’s not burned, we never said burned. Never said burned, may have said crystal ...”

Sally: “No, it is because he is intelligent and studious. His studies hinder his – oh!” [The telephone rings.]

GS: “Then go on from ...”

Sally: “... hinder his possibility of letting himself go completely. Sometimes it is easier for a child because a child has less doubts and can receive any assistance, which is offered.”

GS [on the telephone]: “Pronto? Sì, pronto. Pronto? È che vorrei parlare col Maestro Fragello. È Anna che parla? Giacinto. ... telefono io perché volevo sapere una cosa. Se voi conoscevate Schippers?<sup>2</sup> E se Schippers sta a Torino? Senti tu dovresti farmi il piacere di farmi sapere se è vero che Schippers sta ...”

1:34:57 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:16–1:16:48 Sally, GS and Frances McCann: fourth meeting (1962 May 11)

0:19 Frances McCann: “How is it Giacinto has a crystal light composition visible to clairvoyance that others do not have?”

Sally: “He is very clear to clairvoyance, but they cannot tell him about his life as they can for other people possibly because of this particular conformation. This is something we would rather go into with him privately when he has contact with us. – In other words: turn in tomorrow. In other words: one of these ...”

GS: “No, they can’t say it like that, he does acknowledge, too. No one could, no one was allowed to tell ...”

Sally: “They can’t say.”

Frances McCann: “Yeah.”

Sally: “Ah, okay, they weren’t allowed to. Oh, I see.”

GS: “No one was allowed to tell, you see, and that’s why ...”

Frances McCann: “It has something of past life, too, you see the karmic ...”

GS: “That’s why, this is the main point of everything actually.”

Sally: “I don’t even know what it is.”

GS: “Well, you can’t know.”

Frances McCann: “Now, why do our dead members of the family become our guides?

Were they initiated through death and is it true for all people about to die that they already function in the spiritual world as guides as though this had taken place or is it pertaining to special souls?”

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<sup>1</sup> Maria Luisa (“Marisa”) Peretti worked with Scelsi and others in a spiritual group.

<sup>2</sup> The American conductor and composer Thomas Schippers (1930–1977) became conductor at the Metropolitan Opera in New York in 1955. In the same year, he had his debut at La Scala in Milan. In 1958 he was musical director of the first Festival dei Due Mondi in Spoleto. He also performed in Bayreuth, Florence and other opera houses. In 1970, until his death, he directed the Cincinnati Symphony Orchestra. See also the radio broadcast about Schippers recorded by Scelsi in NMGS0148-136, 9,5\_01.R\_in\_reverse.MP3, 0:42–2:19.

Sally: It is because they are closer to you and know you better than other people possibly can. Only the very old and feeble people with very good souls can be a spiritual guide before they die. This is extremely exceptional. Usually they are here several months before they can become a guide because they need preparation and must know what can and cannot be done. We don't say what can be said, because very few people ever have contact with us. You have ... no, the other question, please. – Oh, probably he doesn't remember, you asked several things together. What did you ask? There was something else? Oh, if souls were prepared in another life, what was it?"

Frances McCann: "No ... no, that was it, you see, because ... and is it true for all people about to die that they already function in the spiritual world as guides, if so this had taken place in the answer. They have the old bodies, very good bodies."

Sally: "Yes, yes, good so."

Frances McCann: "Now, here is the next one then. – Is contemplation that reveals pure thought in its essence capable of permitting us to experience death while still alive?"

Sally: "I'm trying to write fine. – Yes, it can, because you are no longer a part of worldly life, but it is a form of trance, and this is what we are trying to avoid. We want contemplation and concentration without trance as a very natural thing and without the possibility of interruption by evil spirits. This way you can judge for yourself what is being said and the spirit who is guiding you. In trance you have to accept everyone. – Is that what you wanted to know?"

Frances McCann: "Yes. Is my intention to give up completely the Rome – New York Art Foundation in order to help and work more closely with certain people and artist correct, as proper distribution of funds is part of my present karma?"

Sally: "Yes, you should dedicate yourself to private individuals who are worthy of your assistance. That way you have the possibility of choosing personally a proper person. You do not have these possibilities through – the foundation. – Yes. You should know exactly how your money is being spent. We can help you choose the right people. We can even send the right people to you as we did with Sally. You should – ... stopped him."

Frances McCann: "...? What did he say? Go on."

GS: "... say."

Sally: "Your future."

Frances McCann: "What is it?"

Sally: "He said: you should first concentrate on helping Sally because she is your future, too."

Frances McCann: "Yes."

Sally: "Yes, that is what I was trying to say. – Yes, I know. – Yes, because in helping you she is helping all of you together. – Yes, but I don't think I need any more, do I? – Maybe you do, we will get you in at Spoleto and that will open up many other possibilities. – I know I have no right to doubt you after sending you to reach out ... you'll write at all. – No, you have none. What about Spain? – We'll try. You'll get something but I don't know what yet. – If you make contact you may get a good prize. – Yes. – We will see."

Frances McCann: "You will see."

Sally: "Because every time I doubt them they say that you see we did this but you feel we did that. You know I shouldn't tell about them, but I always say..."

Frances McCann: „Did she tell you that ..."

GS: "Millions of questions ... In a way, if I have to consider this self on various plans, also the material plans, or the artistic plan, I will have millions of questions, just as Sally has for her going about ..."

Sally: "Yes, do ask me. Yes, he told me several times to ask."

GS: "But don't you think that we should now go on with Sally first and perhaps another time or later consider my own affairs and my own case?"

Sally: "First ask the important questions. You need peace of mind, too. Yes."

GS: "What is really important?"

Sally: "What is really important? – Your spiritual life, because it is the thing which governs everything for you, and through it we can give you peace, health, success, everything. But first you must have a better contact which will not cost you anything physically."

GS: "I agree on everything, and I only want the possibility to have this contact which apparently will come through Sally, and therefore I have to wait until this can be done this way."

Sally, "Yes, of course. We hope it will not take long. In the meantime you can be sure that we are taking good care of you. Even if at times things look very dull you can be assured that the final results of your problems will come out in your favor. Sally – can tell you that, yes. Yes, because every time I doubt ..."

GS: "So I don't need to ask you details about the problems as you know them better than I do, and you take care as you say of my things. And why should I ask question?"

Sally: "It depends upon you. If you would like to know something for your own – peace of mind – yes, please ask. But be sure that even if you don't we are here. – If you like to ask something else, you ask. There's no..."

GS: "I don't want to ask tonight."

Frances McCann: "About Vera<sup>1</sup> maybe."

GS: "I may ask certain things about friends and the better way I could help them. And if you can give me some advice to better I will certainly follow. And for instance you know our friend Vera: her illness, her life and her painting. I consider that she could express herself well through her painting and I gave her some help in that direction mentally. What should be done for her?"

Sally: "She should be left on her own for a while. She is too dependent upon you and will not do anything if she has your help all the time. – You mean financial help, mental help? – Both. She must develop her own personality and this comes from necessity and from being alone to think of her problems. – Does it sense to your question?"

GS: "Her situation is very difficult, very difficult, indeed, and I wonder if she can get out of it herself without any help."

Sally: "Yes, she can. She is capable even if she doesn't seem to be. – But it is something wrong with the help, too?"

Frances McCann: "Yes."

Sally: "Yes, but she can overcome it if she is forced to get down to serious work. – Are you sure about this? I'd hate to have ..."

GS: "Yes, she has been working seriously as much as she could, and I thought that through her painting she could reach the spirit better than through theater or through any other kind of work. I may be mistaken but I found in her work this possibility."

Sally: "Yes, I think you are right, but I will have to investigate the situation a bit better with her follower. We each take care of our own person. This is my opinion as you have your opinion. I can only give you accurate information after a thorough study of her life and personality. I will tell you next time."

GS: "Thank you. Thank you."

Frances McCann: "Do you think ...?"

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<sup>1</sup> The actress Vera Molnar (real name Vera Kment, 1923–1986) was the daughter of a German mother and a Hungarian father. In the fifties she became the star of German post-war cinema (*Die Dritte von rechts*, 1950). She settled in Rome, married her second husband, a Roman industrialist, in the early sixties and began to paint. After a long illness, she died of cancer.



19:06 restart, GS: “We are going now to try a work a little bit as we did the other night and therefore maybe we stop the questioning for tonight. At the end we shall ask you if you have some messages for the next meeting or anything else you like to say to us.”

Sally: “Yes, fine, that is satisfactory. – He says ‘Ask’ to me because I have a couple of little things. But that’s alright; they’re just a few little personal things about what I must do tomorrow, for Spain. So sorry, that’s just a personal.”

20:08–21:36 gap

21:36 restart, GS: “Pronto.”

Frances McCann: “It’s always the same writing, is it?”

Sally: “See, I ask ‘Is this Wilfred’ and he said ‘Yes, I am Wilfred’ and I said ‘No, you’re not Wilfred.’ And he said ‘No, you’re right. You’re getting very clever.’ There, you see?”

GS: “Allora che ci sta fare?”

Sally: “Sì, chi ci sta fare?” – No, he cannot come tonight, he is busy elsewhere. – This happens, this has happened to me often.”

Frances McCann: “Yes. And Mr. Higgins?”

Sally: “But I am left to care for you this evening. – Mr. Higgins? – He cannot come. Well, Mr. Higgins nearly always cannot come. Mr. Higgins is a very important figure who only comes for very ...”

GS: “What ... what ...”

Sally: “What is your name then?”

GS: “What is your name?”

Sally: “My name is Richard. – You aren’t fooling, are you? – No. – Because you see, Wilfred told me that he would leave me in the hand of Richard. But now maybe that everyone says that Richard is there.”

GS: “Is there any ... c’è un prova che qualsiasi effettivamente lui sia incaricato dai tuoi followers ...? C’è una prova che qualsiasi ...?”

Sally: “Yes, the proof is that you will receive a telegram tonight or tomorrow morning concerning that you have been given the part of ‘Micaëla’<sup>1</sup>. – Ci credo poco. – No, you need not doubt. It has then discussed between Schippers and your friends. – Yes, but you see, I don’t know you. How can I believe these things?”

GS: “Vediamo se arriva questa cosa.”

Sally: “E intanto stasera che facciamo?”

GS: “Mah, il fatto ...”

24:07 restart, GS: “... di vedere arrivare una lettera e anche di saperne il contenuto è una cosa che molti chiaroveggenti possono fare. Questo in fondo non è una prova assoluta di un essere assolutamente superiore e che interviene per l’aiuto a scopi molto più elevati di quelli che non possono essere soltanto d’ordine di aiuto pratico e materiale che anche i veggenti umani possono fare. Quindi in fondo le prove dovrebbero essere di altro ordine non di sola chiaroveggenza. Posso dire anche che infatto che vuoi avete dato questo come prova a me nella prima nostra seduta annunciandomi che avrei ricevuto una lettera contenente un contratto nel quale si offriva la possibilità di esecuzione musicale mia fuori di questo paese è risultata solo in parte esatta poiché ho ricevuto una lettera effettivamente con la proposta di un contratto ma non per l’esecuzione musicale ma per la pubblicazione di miei poemi, due cose del tutto diverse.<sup>2</sup> Seppure qualcosa di esatto vi era nel arrivo di questa lettera. Queste sono cose, ripeto, che anche i chiaroveggenti umani possono spesso dire. Noi in fondo desidereremmo come prova della vostra grande spiritualità qualcosa di diverso e forse di meno possibile agli umani.”

Sally: “First of all I – please write very clearly – I should like to say that the clairvoyance get their information from us. They are humans but they have contact with us because of

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<sup>1</sup> Soprano role in the opera *Carmen* by George Bizet.

<sup>2</sup> Giacinto Scelsi, *La conscience aiguë*, Paris: Éditions Guy Levis Mano, 1962.

their sensitivity. – Who is this? That’s what I thought, Wilfred. Is that really you, Wilfred? – No, but I am getting better. – Yes, that’s what I thought. That’s what I don’t like, you see, when they start doing this to me. – You can accept our proof. We cannot always give exact details as you already know. – Yes, that’s true, they already told me that. – But we can give you the final results of important questions, for example I can promise that ‘Micaela’ is your – you like it you’re pulling up ... a ... one this ... I don’t think that. That’s ... that’s ... yes, vedremo, vedremo. – Yes, tomorrow we’ll see who laughs last. – I think you’re a bit speedy ... so I think we ought to get down to business here; he want’s a good spiritual proof. – Yes, he wants something more important but that is why we want complete contact. We don’t want to discuss these matters on paper; we want to discuss them with you personally. – This isn’t just a big excuse, is it? – No, it is the truth. You – he writes so badly – you can trust me. – I asked again who is this? and he said Richard. That doesn’t really answer his question, you know that. – Yes, I know. I am sorry I can do no better for now, that is why we put you together in order to obtain complete contact. In a few months you will all laugh at these difficulties. – Well, I hope you’re right. What about my contact, I came very close to you the other day, didn’t I? – Yes, you could have made contact. – Was that that light what I saw? – Yes. Yes, I was there. – But I don’t want to make contact with you. I think that for the first time I should make ...”

GS: “Non è che ridi spettori [?].”

Sally: “Ma sai perché? Perché mi hanno disturbato talmente tanto queste persone ... non lo so.”

Frances McCann: “She’s so blunt.”

Sally: “What are you saying to that?” – Yes, at least you are sure of what you are doing. – In other words: I’m poco rispettoso. – Yes, but Mr. Higgins likes that. That is why he changed your follower. – Yes, that’s ... If you’d like to close it just a sec’ I can tell you ...”

31:29 restart, Frances McCann: “How is it that close relations such as my aunt and uncle and Giacinto’s mother can work as followers with you? Are you not entities of a higher plane if you govern the planet?”

GS: “... can you doubt ...”

Sally: “They don’t govern the planets. The followers are close to you and therefore it is a great advantage to you that they love you and are interested in your protection. – I don’t finished all of these words because I know what they are saying, so I finished, you know. – ... interested in your protection. That is why they are chosen unless you have particular followers for a definite plan of ours. Such is Sally’s case. We are only followers. Mr. Higgins is very important and is above us and governs the planetary powers. He intervened because it was necessary in filling out our job for the earth, also because Sally’s follower was not capable enough for her. She wants explanations and does not accept anything we say unless she believes in us. – Does that answer or not?”

GS: “So if I understand rightly you are a group of very high spiritual beings governing the planet and you give instructions to the followers to help and pursue a certain kind of help towards the people you considered worthy of your attention specially.”

Sally: “No, everyone has followers. This is a particular case because it has been planned by the governing body, and you have all been chosen from many other people for a particular purpose in fulfilling our plans. This is too great advantage to you all because it means you are facilitated in finding the truth and that you have the advantage of teaching other people the truth. We chose Sally when she was born and have followed her all of these years. Now she has been sent to you because we chose you very carefully knowing you are the right people ...”

GS: “It is all very very flattering.”

Sally: "... for our purpose. – He wants to go on. – I am not in the governing group; I am a follower who has been given specific instructions to help you learn what must be done. The governing group cannot always spend as much time as they would like on each particular case. We are working all over the world now, a bit here and there. It is a delicate matter and requires a lot of deep consideration and attention from the important people in the governing group. – Excuse me, but who is the man who came to me a couple of times, that Mr. Higgins brought me a couple of times saying that he was superior to Mr. Higgins and going to this superior? – He is one of the most important people in the governing group. He came to meet you and judge you. You ... – passed the test, is that good or bad? – Good."

GS: "Yes, well, but I think it's a bit late perhaps to chose the mean at my age and I wonder why until now no one seems to have been interested in this way although perhaps I thought of doing myself what it was possible for me to do in a certain scheme that you may not have disliked entirely."

Sally: "Yes, we chose you for that reason. We noticed your particular ability and seriousness of purpose. That is why you were chosen because we had already sent Sally to Gardini and to Cragolini to let her work herself into this slowly. We decided later that it was best to send her to you because you are a more capable teacher, and she needs someone very intelligent because she is too impatient to learn from a slower person or someone who does not understand her as profound as you can, also because you both work through music, and that is her means of contact. That is why we sent her to you. You are not old particularly for this type of thing. Your age gives you the knowledge and experience of life, which is necessary for a young and impatient person. – They think a lot of my patience, don't they? [laughing] ..."

42:37–42:38 gap

42:38 restart, pulsating echo, Sally: "What could that ... questi 'tam-tam' ... to me 'tam-tam'?"

42:45 restart, Sally: "... la notte qua. Ci cancellano quello che hanno sbagliato e ricominciano."

GS: "Allora."

Sally: "Allora."

Frances McCann: "Are you preparing beings for the etheric vision they will need for the next big spiritual event which will only be perceived etherically?"

Sally: "Yes, you are very acute. You know what is happening. Brava. That is it."

Frances McCann: "But now I want ... Your way of working eliminates self-knowledge; but has not man reached the stage where outer-consciousness is required of him and does not the fact of communicating with our dead ones remain a very ... plane?"

Sally: "On the contrary. We want perfect physical vision because it is the only way of obtaining self-knowledge. If we control you without giving you the possibility of controlling yourselves there is no ... there is no – excuse me, ...self... no, there ... no, no ... hold the pen a bit ... you know why? This pen isn't very good – there is no self-knowledge. – If there is one that ... because when I put it down as I should it doesn't write."

Frances McCann: "Yeah, ..."

Sally: "Thank you, this is so much better. – There is no self-knowledge. You mistake your followers for something else. They are only here to help you and to keep you from danger unless of course it is time for you to join us. In any case that is a very different thing. You will also become followers of your dear ones and later will move up into the other group. – Is this what meant when you told me a long time ago, that we lived five good lives, that we have to every time to lead a bad life, we have to live life for forget on earth. But once we have lived five acceptable lives, then we stay up there and move into a more important

group. Is that what you mean? – Yes, you know now that is what Mr. Higgins was telling you. – But is that acceptable by other people who study these things on earth or not? – No, my dear, but there is nothing acceptable to all of them because they have so many different ideas. That is why you are supposed to help others to reach us so that slowly we can change the earthly ideas. You see how simple it is to reach us through writing and it will be even easier when you see us. When others can do the same there will not be all of this confusion. – I think you are flattering me because I don't think that I've been sent to this particular thing. I think that many other people have much more experience and have much more knowledge on the subject. – Yes, but it is confused knowledge. Some people know the truth now but it is still a very new thing, and that is why there is so much debating on this subject. It will all be very clear soon. It is already very clear to you. – It is true that I feel it very clear now. I feel now, I personally have an idea of everything that goes on up there in my own mind, and I write it more or less for you because I already ... to me it seems natural that everything is as they ...”

49:32 restart, Frances McCann: “... can we help to that day?”

Sally: “He told me that he was going to be there. When he came later he said that he had lunch with him.”

GS: “I wish to ask you some informations about some friends of ours. If you can give us these informations, we would deeply appreciate them. That if for any reasons that you can't do it or you can't do it now, just tell us. We of course are deeply interested in these friends and we have been trying our outmost to help them. But they are all of them in difficult situations, situations that of course are too difficult for us perhaps to solve without help although we manage and we try to manage in the best way we can things. We shall start with two or three names, and perhaps you can consider the case and then give us an answer to what to do and what will be the best thing for them for us to do if we can.”

Frances McCann: “We have a good friend artist and also spiritually developed, Colliia Bosi, who has been put in a mental hospital and nobody now can contact her. Is this provoked by her karma or did this happen through a magic play of her friend who also was her guru or is this to be excluded and how can we help her?”

Sally: “I will help to find out. This is very very delicate and I do not want the responsibility of such – important things. – Yes. We will let you know in the next meeting.”

GS: “Well, that's alright. Vera now?”

Frances McCann: “Yes. What must be done and decided for Vera Molnar? She is in a serious condition. Should she go to Sondalo<sup>1</sup> and renew her relationship with Jack Valerga or what solution is more suitable?”

Sally: “I will also tell you this, but Mr. Wilfred – Mr. Wilfred, yes – I started to say Higgins – oh, in other words, yes – but he told me to tell you that there should still receive financial aid from you. She needs it apparently. Her life is being worked – is being ... I'm sorry, I'm trying to write – is being handled by someone for some reason now. I must get accurate information on such important matters because they regard other people.”

GS: “Yes, and also if her artistic work can be considered worth of spiritual development as I think so myself and for this reason also I encouraged her and helped her as my scheme of helping people that work to art seams to me very close to your own plan.”

Sally: “Yes, that is why we have chosen you. Yes, help her spiritually by all means. I cannot say anything definite to you. I can only say that in questions of health you must have no fear because even if she is seriously ill two possibilities are available: either to leave her with you or to bring her with us. In either case there is a good reason and if we should bring her to us she is much better off because the earth is nothing but an exasperating trial. Here we are happy: we have no envies, no jealousies, no problems. We

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<sup>1</sup> Sondalo is a small municipality in the Italian province of Sondrio (Lombardy).

only help others. She would like that. I am not saying this will happen; please don't think that. I do not know. I only – excuse me – want you to know that we know what is best for everyone.”

GS: “Yes, I quite agree with everything you say and I must say that I mean the thank for the way you say these things, that they are very comforting and quite acceptable to our mind and to our heart. I only want to point out and excuse me for insisting in that uncertain cases. One can consider the value of creation when it is of exceptional kind and when it can be useful to your plan. And I consider if I'm not wrong and maybe but if I consider myself that this Vera Molnar could produce through her painting with your help and the little I can on this earth could be produced a kind of art which could fulfill the scope and that others can do through music, the little I could do for instance myself. And I also hoped that Frances here next to us would be another one through her painting to fulfill this scope and this possibility. And that was my greatest desire in a way to form and to help this new form of spiritual art who could by it's higher vibration have the spiritual results that you say can be obtained through art.”

Sally: “Yes, very good, indeed. You are right. You have overlooked only one detail, that is that these people may also be very valuable to us here, too, because they can further their art as followers to young people. Therefore it is not that you loose a help in this field but that we gain a very capable assistant who is fresh from earth and earthly problems and is therefore more capable of making a good contact and influencing favorably the continuation of her art.”

GS: “Alright.”

Frances McCann: “Yes, now we move to the other one.”

GS: “Yes.”

Frances McCann: “What is the real help one can give Vittoria Olivetti. Should you know more details about these friends or do you know better than we do their real condition in general situation?”

Sally: “When we inform ourselves ... – Why do you put selves with an ‘f’, are you ... what nationality are you? – I was Swiss with very good English. – Oh, what's the mind to make a little mistake. – Yes. – Because sometimes I feel ... Yes, I'm ... sometimes you get people with accents who put the ... you know ... Yes, in fact I realized that, he writes ‘selves’ with ‘f-s’. – We must find out first. But you should give us a few details – because it's easier first to find the person. – Yes, much easier.”

GS: “Shall I give the details about all these names or just the last one?”

Sally: “No, we have them, just the last one. – The last one is?”

Frances McCann: “Vittoria Olivetti.”

GS: “Vittoria Olivetti. She was married and her husband left her. That gave her an immense and terrible shock. She was very ... afterwards, went into clinics and undergo terrible treatments, as you know, they do in those places. Then she had an unlucky love affair, very unlucky, as to children. She went to India, seeking spiritual help, never obtained it, also perhaps because she got a bit sour, and instead of opening herself to influences, spiritual influence or love she remained very close and therefore prevented perhaps even things to happen to her, good things to come to her. She is very desperate and there should be a way of breaking through and give her either some peace of mind or in opening so to be able to receive good forces and help.”

Sally: “Yes, you are very kind to worry about these people. We will find out about her and we will help her from here. – What sort of help, an actual contact or ...? – No need, we have – always at helping. – Yes. – It's very changed now because I feel, you know a lot of the answers before I write them now.”

Frances McCann: “...”

Sally: “They are writing. Yes. It's not with everyone. Just with certain people. Thank you.”

1:04:41 restart, Frances McCann: "I have been asked to go to England for a special meeting on the nineteenth. Is this important for me?"

Sally: "I think it is more important that you do what we have chosen for you here. You have no idea how important this is and neither does Sally. She is – not very – modest and tries to convince herself. She isn't really worth all of this trouble but we have chosen her life for her and have chosen you to help with this spiritual contact. – In other words you think that it is necessary Frances remain here. Couldn't she do that and come back?"

Frances McCann: "Is it so weak?"

Sally: "Yes, if she likes, but I feel it is more important for ... – here to stay, yes, why? Why, why ... why, yes I know. I always ask why."

1:06:29 restart, Sally: "... information from someone else that is very important, isn't it? – Yes, I am the confirmation. – Should I go? – No. – And I should go to Spain? – Yes. – Now that's naughty [laughing]."

1:06:43 restart, Sally: "Now you are naughty."

GS: "Should Frances start working in her painting right now as soon as possible I mean and through that work help and fulfill the plans you have for her and for us and for spiritual art? Should she delay any more this starting working or should she start?"

Sally: "No, she should not delay. You are perfectly right. However, if she hesitates a bit it is because she is not yet in the proper – fame of mind. – Yes. You must not force her. Very quickly she will desire it. We will see to that. It is also a question of better contact. The anticipation doesn't help. Very soon she will be anxious to paint and will make up for lost time."

GS: "Yes, that I'm sure."

Sally: "In the meantime she could start a bit even without inspiration just to get into the habit again. But she must not force herself to do so it must be spontaneous. We will help her. Soon she will do so very gladly."

GS: "Thank you. ...?"

Frances McCann: "Yes. As some have presented self always more and more the problems due to Giacinto's self condition and sensitivity to noise: what way is there to find the right place for him and us for the proper peace and place useful for spiritual and artistic work, for us both and for friends?"

Sally: "We will look into the matter. I think some quiet villa on a lonely beach would be very nice but that is only my opinion. But I will let you know next time we meet. I would like to ask for many reasons. First of all it is important that you are not separated too much, so we must work this out to keep you all together as much as possible. This also depends upon how quickly Sally makes contact and upon her working plans. She may have to leave Italy from time to time but we hope she will make contact before that. Then you should have a good rest and while she is developing her powers, take life easy. And then when she has developed you will all be together again in order to continue in your spiritual setup."

Frances McCann: "There's one more: Giacinto worries about my health but the burning up of fat is I believe a spiritual factor not alarming and natural under the intense work I have been doing. What do you say?"

Sally: "That he is very kind to think of you and you should be very happy. He is right in assuming that you are not under the protection of the most honest of men. However, it does not matter because the exercises will last only for a short time and will help you in the future. I would not suggest you continue very long because it could damage your health. But for a short time it does not matter. We are watching over you, don't worry. We will not allow anyone to harm you."

GS: "Thank you very much, exactly what I thought. Shall we start doing a little work now as we started before Sally went to Turin in the same way? Shall we start now or do you have anything to say before that?"

Sally: “Yes, I would suggest you do that, only I would like to say a few things first. First of all Sally. If you would like to you may introduce them to Mrs. Banfee. You know she loves you and worries about your friends. She knows your mother and feels responsible for you. She likes to know whom you are frequenting. – Of course I won’t say anything about our spiritual life? I don’t dare. – No, she would not understand but she believes in you. – Of course I know that. – Yes, and she feels you are intelligent and capable. – That’s very embarrassing though with the daughter. – Yes, she is very jealous of you. – Isn’t there anything I can do? – No, let it go. She is a fool. – It’s very bad, though you know, because we’ve been very ... cause I know it’s dreadful. You can ...”

1:34:57 end

## NMGS0199-M0154

Scotch No. 120 A, 18 cm, 340 m

- Riv@9,5\_02.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
59:40 end
- Riv@19\_01.L-56.mp3  
Identical to Riv@19\_03.L-56.mp3 up to 24.47  
24:47 end
- Riv@9,5\_01.R-56.mp3  
Empty  
0:00 end
- B04@9,5REV-56.mp3  
Identical to Riv@9,5-RVRS\_02.R-56.mp3, 9:28–17:14  
7:46 end
- Riv@9,5\_01.L-56.mp3  
Empty  
0:00 end
- Riv@19\_02.R-56.mp3  
0:01–5:15 identical to Riv@19\_03.R-56.mp3, 24:36–29.50  
5:17 end
- Riv@19\_01.R-56.mp3  
Identical to Riv@19\_03.R-56.mp3 up to 24:36  
24:47 end
- Riv@9,5-RVRS\_02.R-56.mp3  
0:03–17:00 radio broadcast (about ethnic music of Birma and the Indonesian islands Sumatra,  
Borneo, Java and Bali)  
0:03–0:04 female radio presenter  
0:04–1:04 ethnic music  
1:03–1:04 male radio presenter  
1:04–ca. 2:06 ethnic music  
2:01–2:28 female and male radio presenter  
3:15–4:32 ethnic music  
4:32–4:55 male radio presenter  
4:38–ca. 6:02 ethnic music  
5:56–7:00 male and female radio presenter  
7:00–9:23 ethnic music  
9:23–9:28 female radio presenter  
9:28–10:21 ethnic music  
10:21–10:26 low piano sound  
10:26–ca. 11:00 ethnic music (continuation from 9.28 – 10.21)  
10:58–11:11 female radio presenter  
11:08–11:55 ethnic music



11:55–12:23 male radio presenter  
 12:08–13:17 ethnic music  
 13:18–13:23 female radio presenter  
 13:23–14:48 ethnic music (Gamelan)  
 14:48–15:00 male radio presenter  
 14:56–17:00 ethnic music  
 17:07–17:14 female radio presenter  
 17:15–34:33 radio (about Indian music)  
   17:15–17:44 ethnic music  
   17:41–17:44 female radio presenter  
   17:44–ca. 18:25 ethnic music  
   18:15–19:21 female and male radio presenter  
   19:21–21:06 ethnic music  
   19:42–20:01 female radio presenter  
   21:06–24:01 ethnic music  
   21:34–21:48 female radio presenter  
   22:10–22:58 male radio presenter  
   24:01–24:02 female radio presenter  
   24:02–ca. 25:42 ethnic music  
   25:39–25:45 male radio presenter  
   25:45–25:57 female radio presenter  
   25:45–28:37 ethnic music (Benares)  
   26:14–27:09 male radio presenter  
   28:37–ca. 31:44 ethnic music  
   29:05–29:38 male and female radio presenter  
   31:41–31:54 male radio presenter  
   31:52–34:33 ethnic music  
   32:13–32:33 female and male radio presenter  
 34:39–56:54 half speed (see Riv@19-RVRS\_03.R-56.mp3, 17:21–28:29)  
 59:40 end

- Riv@19\_03.R-56.mp3  
 In reverse (see Riv@19-RVRS\_03.R-56.mp3)  
 29:52 end

- Riv@19-RVRS\_03.R-56.mp3  
 0:02–17:17 double speed (see Riv@9,5-RVRS\_02.R-56.mp3, 0:03–32:33)  
 17:21–18:45 piano  
 18:47–18:49 MV: “Numero dodici.”  
 18:51–20:26 piano (19:43 restart)  
 20:29–20:31 MV: “Numero tredici.”  
 20:34–22:35 piano (21.13 gap)  
 22:37–22:39 MV: “Numero quattordici.”  
 22:41–25:12 piano  
 25:15–25:16 MV: “Numero quindici.”  
 25:19–28:29 piano (26:50–26:51 gap)  
 29:52 end

- Riv@19\_02.L-56.mp3  
 Identical to Riv@19\_03.L-56.mp3, 24:34–29:52  
 5:17 end

- Riv@19\_03.L-56.mp3

0:11–3:31 GS explaining his methods to an elder woman (probably a family member).

Another male person is present (probably Scelsis butler).

GS: “Comincia ... uno si suona il pianoforte. Poi viene ripreso da questo nastro. Poi dal nastro devo far fare i dischi ... devo far fare i dischi. E poi dai dischi allora ... lui mi può fare ...”

FV: “No, lui ... di note scritte.”

GS: “Già.”

FV: “Note scritte. Poi sempre bisognerebbe stampare poi ancora.”

GS: “Ah, beh, quello poi naturalmente. Poi ... copista, poi ... Poi ho non tutto questo ripreso.”

FV: “Eh no. Non capisco bene perché ... troppo difficile, troppo complicate, certe ragioni ... no.”

GS: “Questo qui ... c’è il microfono.”

MV: “Subito. Che questo qui ...”

GS: “Mi dai un cucchiaino, qualche cosa, per la Coca Cola ...”

FV: “... disco.”

GS: “Eh?”

FV: “Se va bene in ...”

MV: “Eh?”

GS: “... palazzo Santis, benissimo ... E queste può far andare due velocità, più presto o più piano.”

FV: “Secondo il tempo?”

GS: “Secondo il tempo con uno vuol far fare.”

FV: “E quindi lo stesso pezzo lo puoi fare più svelto, più allegro, più presto?”

GS: “No, quello non dipende ... no, ma è che se si fa andare più lenta la bobina allora dura di più il tempo.”

FV: “...”

GS: “No.”

1:55–2:04 piano (fragment)

2:04 GS: “Se tu adesso parli qua e dici qualche cosa te lo incido subito e uno sente la propria voce.”

FV: “Aah!”

GS: “Eh, hai capito? Dirmi cosa qualunque, e poi dopo ti ritesti la propria voce ... e col microfono. Eh, si ... risentire tante volte ... tutta la gente.”

FV: “È come alla stazione.”

GS: “Alla stazione. Tu non vuoi un po’ di Coca Cola?”

FV: “Si riprende ... no, caro, grazie, no.”

GS: “Si riprende, la lo so.”

FV: “... Ma [si] sente tante cose ...”

GS: “È naturale.”

FV: “Però i dischi devono camminare intanto, no? Se non funziona.”

GS: “Ebbeh, incide sul nastro.”

FV: “Si incide lì.”

3:00–3:02 piano (fragment)

3:03 FV: “Tu sei indipendente dal microfono qui, o incide questa conversazione sui nastri?”

GS: “Incide questa conversazione sul nastro.”

FV: “Ah, ecco ... così pure se c’è qualcuno che recita o che ha una cosa viene inciso lì...”

GS: “È come la musica, è lo stesso, come la musica.”

FV: “E questo quando suoni lo devi fare ...?”

GS: “... faccio ...”

3:31–3:38 piano (fragment)

3:43–3:44 MV: “Numero tre.”

3:44–3:45 MV: “Stop.”

3:46–4:08 radio broadcast (about film, Rossano Brazzi and Katherine Hepburn)

4:09–4:33 piano: *Suite n. 2 “I profeti minori”, IV* (from second grand staff, last measure up to the end of the third grand staff)

4:34–20:48 double speed (see Riv@19\_02.L-56.mp3, 9:07–41:33)

21:03–23:38 half speed (see Riv@19\_03.L-56\_stretched\_to\_38.MP3, 0:00–1:17)

23:58–24:26 double speed (see Riv@19\_02.L-56.mp3, 47:53–48:48)

24:28–24:37 piano

24:37–24:40 double speed (see Riv@19\_02.L-56.mp3, 49:13–49:18)

24:40–27:15 piano (continuation from 24:37–24:40)

29:52 end

- Riv@9,5\_02.L-56.mp3

0:23–9:04 half speed (see Riv@19\_03.L-56.mp3, 0:11–4:33)

9:07–9:15 GS: “Funziona o non funzion? Funziona o non funzion? Funzion? Funziona o non funzion?”

10:39–13:23 piano

13:46–18:09 piano

18:27–23:03 piano

18:27–22:42 *Suite n. 8 “Bot-Ba”, VI*

23:11–27:46 piano: *Suite n. 2 “I profeti minori”, X*

27:51–27:55 piano (fragment)

28:13–28:16 GS: “È fuori andato.”, FV: “...”, GS: “Si.”

28:21–34:03 piano

34:08–34:13 GS: “... romantiche ...”

34:23–37:00 piano

37:21–41:33 piano: *Suite n. 9 “Ttai”, II* (two additional closing octaves)

42:04–47:14 quarter speed (see Riv@19\_03.L-56\_stretched\_to\_38.MP3, 0:00–1:17)

47:53–48:48 piano

48:53–49:13 half speed (see Riv@19\_03.L-56.mp3, 24:28–24:37)

49:13–49:18 ethnic music (mallet instruments and chant, fragment)

49:18–54:29 half speed (see Riv@19\_03.L-56.mp3, 24:40–27:15)

59:40 end

- A16@9,5-56.mp3

Identical to Riv@9,5\_02.L-56.mp3, 48:53–54:31)

5:38 end

Addition:

- Riv@19\_03.L-56\_stretched\_to\_38.MP3

0:00–1:17 piano

1:18 end

## NMGS0200-M0156

BASF LGS 35, 18 cm, 541 m

- Riv@19\_01.L-56.mp3

0:02–0:25 GS: “Pronto, pronto, pronto. Pronto, pronto, pronto.”

0:27–0:44 double speed (see Riv@9,5\_01.L-56.mp3, 0:53–1:01)

0:44 end

- Riv@9,5\_01.R-56.mp3

Empty

1:34:57 end

- Riv@9,5\_01.L-56.mp3

0:04–0:51 half speed (see Riv@19\_01.L-56.mp3, 0:02–0:25)

0:53–26:47 Sally and GS: fifth meeting (1962 May 13)<sup>1</sup>

0:54 Sally: “Allora, first Vera.<sup>2</sup> She is really very ill and needs all of your help now. She may not recover, and you must do everything possible to make her life less miserable.”

GS: “Can I answer? That man who is in love with her and who wants her back, is he good for her in a way I have tried to help that affaire between them because I thought that he may not be bad for her, taking care of her and wanting her to paint. Otherwise if you think that he should be dropped let me know, and there I will try and take entirely on my own if I can. It’s not perhaps very easy for me actually but I will try and take care entirely of that girl if you think it’s better to do so.”

Sally: “No, he can help her and he should. It will also be a comfort to her. Love is a very important factor in the life of any woman particularly when they are ill and in need of comfort.”

GS: “Yes, but then how should I can do more than we do because either she goes to a clinic now and she doesn’t want to go to a clinic and the doctor even says that it’s not necessary for her to a clinic. Therefore what can one really do? I know she is very ill, but the situation is extremely complicated. If you can give me an advice of what to do I certainly do it.”

Sally: “You should let her choose what she wants to do. When she has made her own choice you should help her with all the means you can financial and moral.”

GS: “Yes, I want to ask not only for myself but also for people who may ask to see her if she is contagious. This is a question that we have to know.”

Sally: “No, or I would not send you. She may become contagious a little later on. Be careful and make sure she has an excellent doctor who controls her carefully and who keeps you informed.”

GS: “But should she stay where she is now? Or must one change the doctor, but it’s ... he is supposed to be a good German doctor, and must she stay where she is or must she go into a hospital or somewhere else?”

Sally: “Let her choose, the doctor is good. Make him tell you if she becomes contagious.”

GS: “Sai, per me una cosa un po’ grave perché ce ne ho già abbastanza di malattie ... prendermi anche la TB, sai, ad ogni modo.”

Sally: “Vogliamo chiedere se è il caso che tu non lo vedi?”

GS: “Io sono sempre andata, sempre andata fino al giorno che sono stato raffreddato. Sono sempre andato malgrado che è ... possa avesse completamente la TB positiva. Sempre andato.

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<sup>1</sup> Transcription by Jacqueline Burk and Friedrich Jaecker.

<sup>2</sup> See NMGS0198-M0155, p. 312, footnote 1.

Poi chiedere se d'adesso in poi posso ancora andare come vorrei del resto.”

Sally: “No, I would prefer that you don't. I don't think she is contagious but you are not so strong that you could resist anything: not only that, but you could pass it on to Sally who has a tendency toward TB.”

GS: “Yes, but that means, that means: how can I give her full support, more or less sentimental in a way of friendship or any kind of support. If I don't see her no like that. And she were even be more distressed as is there alone. I am practically the only one whom she relies, really, because I have helped her with her paintings, because she can talk about her paintings and because she can rely on me or, I mean, being entirely an interested good friend, I mean, and therefore she ... If I don't go and see her it will be a shock for her and I think that will be even the worst thing for her that possibly can happen.”

Sally: “Yes, it is not an easy choice, I realize, yes.”

GS: “I know this myself.”

Sally: “Try to see if a daily telephone call will help her.”

GS: “Don't you know that she has no telephone?”

Sally: “This can easily be provided.”

GS: “Not so easily. It's not so easily as all that to have a number immediately and all that.”

Sally: “Is she in a home then?”

GS: “No, she is in her own house but she didn't pay her telephone bill last month ... last year when she wasn't there and the telephone has been taken away entirely. Now did she get back and have a new number given to her and all that. It's not a thing that goes as easy as all that. There is quite an amount of money – I think practically two hundred thousand lire – to pay to have debt back because it was not paid for a long time and so on and so on, and then one doesn't get it as easily all back. Anyhow, I will do that too but it will take time and meanwhile she will wonder why I don't go to her again. I mean, I don't really know what to do, these considerations I can make myself!”

Sally: “Yes, I know this. We would rather you don't go but do not say so because we know she needs company. Try to resolve the problem by installing the telephone and by contacting her in that. – Will she be satisfied with this?”

GS: “Well ...”

Sally: “Not at first but she will realize it is best that way.”

GS: “But he knows that she will be contagious later, therefore he foresees exactly what's going to be, and when it's going to be if he is saying that she is going to be contagious later, he foresees that in time then why he should know what's going to happen in between.”

Sally: “Yes, but you see, as I said before: these details are a new thing to us, too. We know the details but can make mistakes in time.”

GS: “Alright.”

Sally: “Therefore it is dangerous for us to establish a day and perhaps make a mistake.”

GS: “Isn't her painting valuable to you for the plan of her spiritual art as I thought it so. Don't you want to help her for this reason?”

Sally: “Yes, we will help her, but I doubt there is anything we can do because she fits in with a more important arrangement elsewhere. I am quite sure of this but maybe they will decide at the last minute to leave her. We are taking into consideration what you said to us the other evening.”

GS: “What?”

Sally: “Will see.”

GS: “Ah.”

12:27 restart Sally: “Now Mima. Mima can also be helped. She needs your help a little while longer. Later she'll be able to get alone on her own, but maybe for a few months it is best to give her some aid.”

GS: “Are you speaking to me? Are you ... ask if ...”

Sally: „Are you speaking to ...“

GS: “... to Giacinto?”

Sally: “... to ... no, to friends.”

GS: “What?”

13:18 restart, Sally: “Mima needs help. She is a nervous rack and we did help her a bit but she needs understanding and moral assistance. She is becoming very immoral. – Yes, but who can give her this assistance and how? – Frances can give her this assistance because she respects her. She is jealous of Frances but realizes that she is not a bad person. – All of this sounds very ...”

14:28 restart, Sally: “Lea. Lea is in bad shape, too. We can try to help her recover. There is nothing you can do for her. We can do something and will start our project now because you are very hurt over her illness. Now you will just have to wait. – What about ...”

GS: “Vittoria.”<sup>1</sup>

Sally: “Vittoria. – Vittoria also will have our help as we already told you. We will try to give her the element of love, which she needs so desperately. She is too desperate and for that reason it is hard for her to make good friends. We will try to calm her down and send someone who can really give her life meaning again.”

GS: “Can I do anything by talking to her or making her do some exercise? Can I do anything in that way? Sometimes I feel I can, but you just tell me?”

Sally: “Yes, if you will give her exercises which can relax her it will be a great help. She is too tense.”

GS: “Yes, but she does already a good many relaxing exercises because she does Hata Yoga very well, even some Hindu, Swami, say that she was doing it extraordinary well, and Hata Yoga is a very relaxing thing and also helps somehow general relaxation, also mental relaxations. But if all this has not succeeded must try another kind of exercises, perhaps even somewhat like those I have given to Sally that don’t belong to any Yogas which she has already tried?”

Sally: “Yes, try that. First of all it will regulate her breathing, and that is the basis of any form of relaxation. – Who is writing now, this isn’t Wilfred? – Yes, I am.”

GS: “Because she does the breathing exercise with the Hata Yoga and she has done them in India in various Ashrams and everywhere. It’s not quite the breathing exercise.”

Sally: “It is different from yours. Yours tire a bit and help to sleep more easily. – Is that true with that? You know?”

GS: “Maybe. Well ...”

Sally: “Now we have our journalist. – Yes, he is always going to be the same. Giving him money is like throwing it away. If you help him he will be in the same desperate position again in a short time. There is so little you can really do. He needs a good desintoxication but that is too much for you and he does not desire it. He sends you telegrams because he knows you are easier than the others. He has the money for the telegrams. You should try to drop this man. There are so many worthy people who need your help. Do not feel responsible for such an unworthy person. If he should do something desperate you are not to blame. It will be the same now or ten years from now. You cannot support him for the rest of his life.”

21:58 restart, Sally: “The answer to this is that we have sent you help in the person of Sally. I know it does not sound convincing but you will see for yourself very soon as I said before. We could have sent her to Gardini but we chose you because you need each other. She will help you once you helped her and physically you will also help relieve as she has had.”

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<sup>1</sup> Vittoria Olivetti.

GS: “So you mean that before Sally existed somehow or even she did not exist nothing would have been done to help me?”

Sally: “Yes, but before we did not feel it was as necessary as we do now. Remember that there is a scheme to every life as there is a means of paying debts for past lives. Your present life is a good one and we have sent her as payment in your elderly years. She will give you the prepayment of all of your sorrows. – How I can possibly do that? – By opening up a new form of life for him. You will soon see. – We’ll have to ...”

GS: “Ci conto sai.”

Sally: “Io vorrei!”

25:14 restart, GS: “Mmh, now, do you want us to do some exercises like before the other nights or do you think it’s normal necessary to do what we’ve been done and that we only should do some ... breathing and then the ‘Om’ and then the ‘Chi’ relaxes and tries to have the contacts like the other night? Or do you want to sing again as before? Do tell me if this or other things to be done.”

Sally: “We would like her to sing a bit because we feel this is important in breaking the barrier which can help her in her music. She had a strange experience today but very light. We want to be able to help her more completely. – Yes, today when I ...”

26:47–26:57 gap

26:57–29:14 Sally singing

Sally: “...”

MV: “Basta, eh?”

Sally: “Io direi che noi domani non canto per niente.”

MV: “Scherziamo un po’.”

1:34:57 end

- Riv@19\_01.R-56.mp3

Empty

0:44 end

## NMGS0201-M102A

Scotch 111, 18 cm, 352 m

- Riv@9,5\_02.R-56.mp3

In reverse, half speed (see Riv@19-RVRS\_01.R-56.mp3)

1:01:50 end

- Riv@19\_01.L-56.mp3

0:00–4:46 double speed (see Riv@9,5\_02.L-56.mp3, 0:02–9:34)

4:59–7:41 ondiola (melodic, wide glissandos): *Tre studi for Eb clarinet, III*

7:50–10:57 ondiola (melodic, wide glissandos), up to 10:30: *Tre studi for Eb clarinet, II*

10:58–13:15 ondiola (melodic): *Tre studi for Eb clarinet, I* (without the three first short notes)

13:22–16:11 ondiola (melodic)

13:22–15:52 *Tre pezzi for saxophone, I* (starting and ending on A5↓)

16:16–21:21 ondiola (very few tones, wide glissandos; starting on B3, ending on B4↑)<sup>1</sup>

21:21–22:20 ondiola (very few tones; starting on E5↑, ending on Bb5↑)<sup>2</sup>

22:21–25:54 ondiola (very few tones/melodic; starting on C3, ending on B2)

26:01–27:42 ondiola (very few tones/melodic; starting on F#3↑, ending on Eb4↑)

27:44–29:04 ondiola (very few tones; starting on Eb3↑, ending on Eb4)

29:11–30:48 two ondiolas (melodic)<sup>3</sup>

30:53 end

- Riv@9,5\_01.R-56.mp3

Empty

0:04 end

- Riv@9,5\_01.L-56.mp3

0:00–0:04 identical to Riv@9,5\_02.L-56.mp3, 0:02–6:01

0:04 end

- Riv@19\_01.R-56.mp3

In reverse

30:53 end

- Riv@9,5\_02.L-56.mp3

0:02–2:00 ondiola (melodic)

2:11–6:17 ondiola (melodic)

6:38–9:34 ondiola (melodic)

10:00–1:01:38 half speed (see Riv@19\_01.L-56.mp3, 4:59–30:48)

1:01:50 end

- Riv@19-RVRS\_01.R-56.mp3

0:08–5:12 ondiola (melodic, wide glissandos)<sup>4</sup>

5:14–5:17 ondiola (fragment, double speed)

5:18–5:25 ondiola (fragment, double speed)

5:26–5:33 ondiola (fragment, double speed)

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<sup>1</sup> 16:16–21:20 copy of NMGS0050-26B, Riv@9,5\_02.L-56.mp3, 0:04–5:11.

<sup>2</sup> 21:20–22:20 copy of NMGS0050-26B, Riv@9,5\_02.L-56.mp3, 5:22–6:22.

<sup>3</sup> 29:05–30:48 copy of NMGS0050-26B, Riv@9,5\_02.L-56.mp3, 17:04–18:51.

<sup>4</sup> 0:08–5:12 copy of NMGS0050-26B, Riv@9,5-RVRS\_02.R-56.mp3, 0:11–5:14.



11:23–12:41 ondiola (microtonal; starting on F#3↑, ending on F#3)<sup>1</sup>  
12:43–16:44 two ondiolas (microtonal, starting and ending on E3, 15:39, 15:44, 15:52 and  
16:01 restarts)  
16:45–16:49 ondiola (fragment)  
16:50–19:36 two ondiolas/ondiola (melodic/microtonal)<sup>2</sup>  
30:53 end

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<sup>1</sup> 11:23–16:44 copy of NMGS0050-26B, Riv@9,5-RVRS\_02.R-56\_stretched\_to\_4,75.WAV, 22:09–27:50 (rest are reduced).

<sup>2</sup> 16:50–19:39 copy of NMGS0050-26B, Riv@9,5-RVRS\_02.R-56\_stretched\_to\_4,75.WAV, 30:12–32:58.

## NMGS0202-M102B

BASF LGS, 18 cm, 518 m

- Riv@19\_02.L-56.mp3  
Second section of Riv@19\_03.L-56.mp3 from 23:06 up to the end  
22:30 end
- Riv@19-RVRS\_03.R-56.mp3  
0:34–7:56 ondiola (melodic): *Tetratkys, I* (3:16 restart)  
8:13–11:42 ondiola (melodic): *Tetratkys, II / Pwyll*  
11:52–14:54 ondiola (melodic): *Tetratkys, III*  
15:04–16:52 ondiola (melodic, breaks off)  
17:06–17:07 GS: “Funziona?”  
17:23–23:01 ondiola (melodic) *Tetratkys, IV*  
23:05–25:32 two gongs, ondiola (rerecorded from record, melodic) and small bell: *Hyxos, I*  
(without the first two measures, fast speed<sup>1</sup>)  
25:41–29:47 ondiola (rerecorded from record, melodic, from 26:28 double speed)  
30:00–32:16 ondiola (melodic)  
32:18–33:27 ondiola (melodic, breaks off)  
33:37–36:22 ondiola (melodic)  
36:24–37:06 ondiola (melodic): *Divertimento n. 2, II* (only first section, score p. 4)  
37:17–39:37 ondiola (melodic)  
39:43–41:36 ondiola (melodic)  
45:35 end
- Riv@19\_02.R-56.mp3  
Second section of Riv@19\_03.R-56.mp3 from 23:06 up to the end  
22:30 end
- Riv@19\_01.R-56.mp3  
First section of Riv@19\_03.R-56.mp3 up to 23:31  
23.30 end
- Riv@19\_03.R-56.mp3  
In reverse (see Riv@19-RVRS\_03.R-56.mp3)  
45:35 end
- Riv@19\_01.L-56.mp3  
First section of Riv@19\_03.L-56.mp3 up to 23:30  
23:30 end
- Riv@19\_03.L-56.mp3  
0:24–8:09 ondiola (melodic): *Preghiera per un’ombra* (extended version: two sections [6:39–6:53 and 7:12–7:23] are not transcribed in the score)  
8:23–11:28 ondiola (melodic): *Ixion, IV / Ixor, I and IV*  
11:34–14:17 ondiola (melodic): *Ixion, III / Divertimento n. 4, II*  
14:24–18:49 ondiola (melodic, 15:08–15:10 gap)

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<sup>1</sup> This recording is 128% faster and around a fourth higher than that in NMGS0054-22B, Riv@9,5-RVRS\_02.R-56.mp3, 7:32–10:50. Probably the record was recorded at 45 rpm and played back at 33 rpm (mathematical 136% faster) when rerecorded on tape.

18:58–20:09 ondiola (melodic): *Divertimento n. 2, III*  
20:15–21:42 ondiola (melodic)  
22:01–23:55 ondiola (melodic)  
24:03–26:48 ondiola (melodic)  
27:00–32:23 ondiola (melodic)  
32:28–32:37 ondiola (rerecorded from record, melodic, breaks off)  
32:44–37:39 ondiola (melodic)  
37:48–39:53 ondiola (melodic)  
40:05–45:04 ondiola (melodic)  
45:35 end

## NMGS0203-M102D

BASF LGS 52, 18 cm, 389 m

- Riv@19\_01.L-56.mp3  
0:04–1:27 double speed (see Riv@9,5\_01.L-56.mp3, 0:09–2:55)  
1:51–8:26 rehearsal GS and Michiko Hirayama  
    1:51–4:53 Michiko Hirayama: *Taiagarù, I*  
    5:16–8:26 Michiko Hirayama: *Taiagarù, I*  
9:29–24:26 double speed (see Riv@9,5\_01.L-56.mp3, 18:59–48:52)  
34:13 end
- Riv@9,5\_01.R-56.mp3  
0:05–2:04 several ondiolas (some of them in reverse, microtonal; starting on F5, ending on F#4/F#5; 0:05–1:49 identical to Riv@9,5\_01.L-56.mp3, 0:14–1:54)<sup>1,2</sup>  
31:56–34:10 several ondiolas (some of them in reverse, microtonal, difference tones; starting on F5↑; 33:26 new section, starting on F5↓/D5↓, ending on D5↓; first section partially identical to 0:05–1:27)<sup>3</sup>  
34:37–35:33 several ondiolas (some of them in reverse, microtonal; starting on A5↓; 34:52 new section, starting on D5/Eb5↓; 35:03 new section, starting on Eb6, ending on Eb6↑)  
35:33–35:35 ondiolas (fragment)  
36:07–37:36 two ondiolas (one of them or both in reverse, microtonal, beating; starting on G4/G5, ending on G4↓/G3↓)<sup>4</sup>  
38:55–40:15 many ondiolas (some of them in reverse, microtonal; starting on E5↓/C#4↓, ending on F#6↑/D#5↓; 39:21–40:15 identical to Riv@9,5\_01.L-56.mp3, 42:04–42:58): *Quartetto n. 4* (mm. 117/2–147)  
45:39–46:21 several ondiolas (microtonal; starting on G5↑, ending on G#5/A5h)  
47:50–47:51 ondiolas (fragment)  
47:52–49:10 many ondiolas (some of them in reverse, microtonal, difference tone; starting on Eb6/F5, ending on F#4↓/E6; 47:52–48:46 identical to 39:21–40:15): *Quartetto n. 4* (mm. 127–157)  
1:08:32 end
- Riv@9,5\_01.L-56.mp3  
0:09–1:55 several ondiolas (some of them in reverse, microtonal; starting on F#4↑, ending on F5; 0:14–1:54 identical to Riv@9,5\_01.R-56.mp3, 0:05–1:49)<sup>5,6</sup>  
1:56–1:57 ondiolas (fragment)  
1:59–2:00 ondiolas (fragment)  
2:02 recording fragment  
2:03–2:09 ondiolas (fragment)  
2:20–2:55 rehearsal GS and Michiko Hirayama  
    2:23–2:38 GS: “Va bene. Hm ... Hm.”  
    2:43–2:55 Michiko Hirayama: *Taiagarù, V* (up to the third staff, second measure)  
    3:44–16:53 half speed (see Riv@19\_01.L-56.mp3, 1:51–8:26)

<sup>1</sup> Track L and R are probably forming a two-channel recording.

<sup>2</sup> Partially identical to the “*Hymnos* section” of the *Quartetto n. 4* (NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 25:30–27:27).

<sup>3</sup> First section (31:56–33:26) partially identical to the “*Hymnos* section” of the *Quartetto n. 4* (25:30–27:00).

<sup>4</sup> Track L and R are forming a two-channel recording.

<sup>5</sup> Track L and R are probably forming a two-channel recording.

<sup>6</sup> Partially identical to the “*Hymnos* section” of the *Quartetto n. 4* (NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 25:30–27:27).

18:59–19:01 Michiko Hirayama: “...”  
 19:02–19:09 Michiko Hirayama: *Taiagarù, II* (mm. 1–3)  
 19:04 GS: “Ancora.”  
 19:10–19:11 Michiko Hirayama: *Taiagarù, II* (beginning of m. 6)  
 19:11–19:12 GS: “Va bene.”  
 19:20–21:48 Michiko Hirayama: *Taiagarù, II*  
 21:55–21:56 Michiko Hirayama: singing two tones  
 22:03–22:22 Michiko Hirayama: *Taiagarù, II* (mm. 1–11)  
 22:22 Michiko Hirayama: “No.”  
 22:33–24:55 Michiko Hirayama: *Taiagarù, II*  
 25:33–25:53 recording noise, mains hum, winding noise  
 26:02–28:09 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (mm. 1–49, in the score transposed from Eb to C)  
 28:15–33:43 several ondiolas (some of them in reverse, microtonal; starting on D5, ending on F5↓): *Quartetto n. 4* (mm. 46/2–159/2, from 32:08 earlier version)  
 34:36–35:22 several ondiolas (microtonal; starting on E5↑, ending on C#5↑): *Quartetto n. 4* (earlier version, mm. 151/2–165)<sup>1</sup>  
 35:28–35:55 several ondiolas (some of them in reverse, microtonal; starting on F5↑/D5↓, ending on E5/E5↓)  
 36:05–37:34 several ondiolas (microtonal; starting on F4/F4↑, ending on F5/C#4)<sup>2</sup>  
 38:55–39:56 many ondiolas (microtonal, dense texture): *Hymnos* (first section, incomplete; identical to NMGS0079-591, Riv@9,5\_01.L-56.mp3, 34:40–35:41)  
 41:49–46:44 several ondiolas (some of them in reverse, microtonal; starting on F5↑; 42:03–42:04 gap, 43:21 restart with glissando, 45:36–45:37 and 46:20–46:22 gaps, 46:41 restart, ending on F5↑)  
 42:04–45:36 *Quartetto n. 4* (mm. 126–208)  
 46:49–46:54 mains hum  
 46:54–47:19 several ondiolas (some of them in reverse, microtonal; starting on F5↑, 46:57–46:59 gap, ending on F#5↑)  
 47:49–48:52 several ondiolas (microtonal; starting on F5↑/G#5↓, 47:53–47:55 and 48:07–48:08 gaps, ending on E5/A6; beginning identical to 46:54–47:19)  
 1:08:32 end

- Riv@19\_01.R-56.mp3  
 Double speed (see Riv@9,5\_01.R-56.mp3)  
 1:08:32 end

<sup>1</sup> 34:45–35:22 partially identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 25:09–25:46.

<sup>2</sup> Track L and R are probably forming a two-channel recording.

## NMGS0204-M102G

BASF LGS, 18 cm, 350 m

- Riv@19\_01.R-56.mp3

0:56–5:15 piano: *Suite n. 2 “I profeti minori”, II*

7:35–8:13 piano (breaks off)

8:15–8:20 FV: « Peut-être qu’il faut mettre le microphone avant comme c’était avant ... »

8:49–10:01 unknown concert for piano and orchestra (neoclassical style, incomplete)

10:02–10:10 unknown composition for soprano and piano (romantic style)

10:10–11:25 unknown concert for piano and orchestra (neoclassical style, incomplete)

11:26–11:43 unknown composition for soprano and piano (romantic style)

11:43–12:10 unknown concert for piano and orchestra (neoclassical style, incomplete)

12:22–16:00 unknown concert for piano and orchestra (neoclassical style, incomplete; 14:46 new section)

16:17–19:55 piano

19:56–19:59 voice and piano (fragment)

20:09–23:55 record: *Perdus* (extended version)<sup>1</sup>

24:03–28:40 record: *Rotativa (piano solo)* (24:16, 24:54 and 26:17–26:18 gaps)

28:49–29:35 record: *Preludi (prima serie), n. 5*

29:38–30:21 record: *Preludi (prima serie), n. 8*

30:47 end

- Riv@19\_01.L-56.mp3

Empty

30:47 end

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<sup>1</sup> Identical to NMGS0035-285, RivA@9,5-56.mp3, 42:59–46:53 and NMGS0181-178, Riv@19\_01.R-56.mp3, 8:56–12:32.

## NMGS0205-M102I

Scotch 111 A-P, 18 cm, 382 m

- Riv@19\_02.L-56.mp3

0:33–30:02 in reverse (see Riv@19-RVRS\_02.L-56.mp3, 3:26–32:56)

30:17–30:20 MV: « Allô, allô, allô ... » (barely audible)

30:26–30:31 MV: « Allô, allô, allô ; allô, allô, allô, allô ! Giacinto Giacinto Giacinto va jouer du piano. »

30:34–30:36 piano

30:36–30:45 MV, GS and FV talking (in French)

30:45–31:09 piano

31:08–31:10 MV talking (in French)

31:13–31:36 MV and FV talking (in French)

31:40–33:26 piano (breaks off)

33:29 end

- Riv@9,5-RVRS\_01.L-56.mp3

0:10–6:27 in reverse, half speed (see Riv@19\_02.L-56.mp3, 30:17–33:26)

6:56–8:47 Arnold Schoenberg, *Variations for Orchestra*, Op. 31 (incomplete; with applause, laughing and trouble)

9:39–13:57 piano (11:08–11:11 very low volume)

14:01–14:02 GS: “...”

1:00:18–1:03:13 half speed (see Riv@19-RVRS\_02.L-56.mp3, 30:08–32:56)

1:07:01 end

- Riv@19\_02.R-56.mp3

0:18–1:36 piano (breaks off)

1:53–1:56 MV: “... est l'unico ... questo sistema qualche non ...”

2:05–2:12 piano

2:12–2:13 half speed (see Riv@9,5\_01.R-56.mp3, 4:26–4:27)

2:13–9:03 piano (2:17, 2:24, 2:37, 2:44, 3:18, 3:19, 3:24, 3:56, 4:13 and 9:02 restarts)

9:11–11:55 piano (9:40, 10:27 restarts)

12:00–12:01 piano (fragment)

12:04–12:08 piano (fragment)

12:13–15:48 piano (“romantica”)

15:59–20:33 piano (“romantica”)

20:34–30:03 double speed (see Riv@9,5\_01.R-56.mp3, 41:09–1:00:05)

33:29 end

- Riv@9,5\_01.R-56.mp3

0:38–4:26 half speed (see Riv@19\_02.R-56.mp3, 0:18–2:12)

4:26–4:27 MV: “Höhöhö.”

4:27–41:06 half speed (see Riv@19\_02.R-56.mp3, 2:13–20:33)

41:09–1:00:05 concert recording: Arnold Schoenberg, *Variations for Orchestra*, Op. 31 (57:34 laughing, applause and trouble; 52:59–53:26 gap; breaks off)

1:10:46 end

- Riv@19-RVRS\_02.L-56.mp3

0:03–3:11 in reverse (see Riv@19\_02.L-56.mp3, 30:17–33:26)

3:26–6:59 double speed (see Riv@9,5-RVRS\_01.L-56.mp3, 9:39–14:02)

30:08–32:56 conversation<sup>1</sup>

30:08–30:45 FV: « C'était pas juste? Ce n'était pas assez au commencement, hein ? »

GS: « Ne pas sure commencement ... »

FV: « Ça c'est la seule chose qui ... that's the one a couple of years ? »

MV: « It's too wake. »

GS : « Non. »

FV : « Où ... s'allume ... comme un œil magique, hein ? »

GS : « Oui, il faut conter ici, tu comprends, mais quand on est loin on peut pas conter, combien de fois ça tourne cet horloge là. »

FV : « Oui, ... »

GS : « Mmh. »

31:05–31:16 FV : « ... ça tourne tellement lentement, hein ? ... »

31:17–31:21 FV : « Mais je crois que ça se fait quand-même, non? Ou non? »

GS : « Ça dépend. »

32:53–32:56 MV : « ... »

33:29 end

- Riv@19\_01.R-56.mp3

Empty

0:02 end

- Riv@19\_01.L-56.mp3

Empty

0:02 end

- Riv@9,5\_01.L-56.mp3

In reverse/half speed (see Riv@19-RVRS\_02.L-56.mp3/ Riv@19\_02.L-56.mp3)

1:10:46 end

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<sup>1</sup> Transcription by Nicola Bernardini.



## NMGS0206-M0153

Kodavox, 18 cm, 370 m

- Riv@9,5\_01.R-56.mp3

Empty

1:04:49 end

- Riv@19\_01.R-56.mp3

Empty

32:27 end

- Riv@19\_01.L-56.mp3

0:08–0:18 double speed (see Riv@9,5\_01.L-56.mp3, 0:16–0:35)

0:24–3:49 unknown song for soprano and piano (in English, twentieth century; 0:50 restart)

3:54–3:56 beginning tone

3:58–5:37 unknown song for soprano and piano (in English, twentieth century)

5:58–27:10 double speed (see Riv@9,5\_01.L-56.mp3, 11:56–54:19)

32:27 end

- Riv@9,5\_01.L-56.mp3

0:16–0:18 GS: “Funzion, bene.”

0:21–0:28 FV: “...”, MV: “Oh, just me!”, FV: “...”, MV: “And okay.”

0:31–0:35 unknown piano composition (fragment)

0:48–11:14 half speed (see Riv@19\_01.L-56.mp3, 0:24–5:37)

11:56–15:43 piano

16:00–18:10 piano

18:20–21:34 piano

21:56–25:38 piano

25:52–31:25 piano

32:04–38:12 piano

38:25–43:23 piano

43:38–45:14 piano

45:29–49:37 piano

49:51–54:19 piano

1:04:49 end

## NMGS0207-258

BASF, 18 cm, 579 m

- Riv@9,5\_01.R-56.mp3

In reverse

1:41:32 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:37–3:27 ondiola (melodic)

4:05–6:52 ondiola (melodic, identical to 0:37–3:27)

7:12–15:16 ondiola (melodic)

15:57–23:14 half speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 7:58–11:38)

23:26–26:53 ondiola (melodic)

27:22–1:38:17 half speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 13:41–49:08)

1:38:31–1:38:36 ondiola (fragment)

1:38:42–1:38:45 ondiola (fragment)

1:38:53–1:40:21 ondiola (melodic)

1:40:30 ondiola (fragment)

1:41:32 end

- A02@19-56.mp3

See Riv@9,5\_01.L-56.mp3, 14:25–15:19

0:26 end

- Riv@9,5\_01.L-56.mp3

0:17–4:37 two ondiolas

0:17–4:37 first ondiola (melodic): *Rucke di Guck, I* (half speed)

0:21–0:22 GS: “Funziona? Funziona?”; 0:43–4:33 second ondiola (rerecorded from record): *Ixion, I / Divertimento n. 4, I*

4:50–11:21 two ondiolas

4:50–8:15 first ondiola (melodic): *Ixion, II* (starting on B2); 8:34–11:21 *Ixion, III / Divertimento n. 4, II*

5:14–10:51 second ondiola (melodic): *Rucke di Guck, II* (half speed)

11:26–14:26 two ondiolas

11:26–14:26 first ondiola (melodic): *Rucke di Guck, III* (half speed)

11:41–14:25 second ondiola (melodic): *Ixion, IV / Ixor, I* and *IV* (without the last fourteen seconds)

14:25–15:19 symphonic orchestra (romantic style, half speed)

15:19–19:05 two ondiolas

15:19–17:30 first ondiola (melodic): *Rucke di Guck, III* (half speed, continuation of the first ondiola 11:26–14:26)

15:25–19:05 second ondiola (melodic): *Ixion, V / Divertimento n. 4, IV* (from m. 6; from 15.49 higher volume; up to p. 16, third staff, fourth note after the double barline; 17:58 restart, corresponding to p. 16, last staff, last measure)

1:41:32 end

Addition:

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3

0:18–7:38 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:37–15:16)

7:58–11:38 ondiola (melodic)  
11:43–13:26 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 23:26–26:53)  
13:41–18:33 ondiola (melodic)  
18:44–18:45 ondiola (fragment)  
18:49–21:59 ondiola (melodic)  
22:04–23:55 ondiola (melodic): *Divertimento n. 3, I*  
24:04–27:12 ondiola (melodic)  
27:13 sound fragment  
27:18–30:27 two gongs, ondiola (melodic) and small bell; up to 30:24: *Hyxos, I* (without the first beat; 27:24 and 27:26 restarts)  
30:28–32:31 gong, ondiola (melodic) and small bell (starting like 30:20)  
32:46–35:06 two small bells and ondiola (melodic), up to 34:39: *Hyxos, II* (without percussion at the end)  
35:08–38:23 ondiola (melodic)  
38:28–41:47 ondiola (melodic)  
41:47–41:54 ondiola (melodic, fragment)  
41:54–44:29 ondiola (melodic)  
44:29–44:30 sound fragment  
44:30–44:31 ondiola (fragment)  
44:36–49:08 ondiola (melodic)  
49:15–50:10 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 1:38:31–1:40:30)  
50:46 end

## NMGS0208-260

BASF, 14 cm, 361 m

- Riv@19\_02.L-56.mp3  
0:05–3:04 ondiola (melodic, in reverse): *C'est bien la nuit*  
3:06–5:35 four ondiolas (melodic)
  - 3:06–5:14 two ondiolas: *Go-Örvgo / Canti del Capricorno, n. X* (from 4:09 two additional low ondiolas)
  - 5:14–5:19 two ondiolas
  - 5:19–5:21 ondiola (melodic, in reverse): *C'est bien la nuit* (fragment of the beginning)
  - 5:21–5:35 four ondiolas6:31–10:17 two ondiolas (microtonal, from 9:37 extreme low volume; starting on glissando to C#5, ending on E5)  
10:29–15:28 several ondiolas (microtonal; starting on glissando to Bb4↑, ending on C4↓/Bb4)  
16:32–22:45 double speed (see Riv@9,5\_01.L-56.mp3, 33:05–45:31)  
21:22–22:45 studio recording: *Quartetto n. 2, I* (fragments of mm. 2–37, some missing sections see Riv@19\_02.R-56.mp3, 21:22–21:49)  
31:46 end
- Riv@19\_02.R-56.mp3  
0:45–0:59 ondiola (melodic, in reverse; fragment of Riv@19\_02.L-56.mp3, 0:20–0:35)  
1:26–1:31 ondiola (melodic, in reverse; fragment of Riv@19\_02.L-56.mp3, 0:06–0:10)  
1:32–1:34 ondiola (melodic, in reverse; fragment of Riv@19\_02.L-56.mp3, 0:11–0:13)  
1:37–1:47 ondiola (melodic, in reverse; fragment of Riv@19\_02.L-56.mp3, 0:16–0:26)  
5:06–5:28 ondiola (melodic, in reverse; fragment of Riv@19\_02.L-56.mp3, 1:17–1:39)  
16:32–16:36 double speed (see Riv@9,5\_01.L-56.mp3, 33:05–33:13)  
21:22–22:35 studio recording: *Quartetto n. 2, I* (fragments of mm. 2–37, some missing sections see Riv@19\_02.R-56.mp3, 21:22–22:45)  
31:46 end
- Riv@9,5\_01.R-56.mp3  
Half speed, in reverse (see Riv@19\_02.R-56.mp3)  
1:14:00 end
- Riv@19\_01.R-56.mp3 [19\_02.L-RVRS]  
8:54–10:17 identical to Riv@19\_02.L-56.mp3, 21:22–22:45 in reverse  
10:26 end
- Riv@19\_01.L-56.mp3 [19\_02.R-RVRS]  
9:04–10:17 identical to Riv@19\_02.R-56.mp3, 21:21–22:36 in reverse  
10:26 end
- Riv@9,5\_01.L-56.mp3  
0:11–30:56 half speed (see Riv@19\_02.L-56.mp3, 0:05–15:28)  
33:05–33:40 piano (33:14 and 33:25 restarts)  
34:39–34:42 GS: “Sia fatto ...”  
FV: “... la sua volontà.”  
34:56–39:26 piano  
39:26–39:29 GS: “Mmh, basta?”  
44:47–45:31 half speed (see Riv@19\_02.L-56.mp3, 21:22–22:45)

1:14:00 end

## NMGS0209-479

AGFA PEM 528, 14 cm, 220 m

- Riv@19\_02.L-56.mp3  
0:02–19:09 studio recording<sup>1</sup>
  - 0:02–10:03 *Okanagon*
  - 10:13–11:51 *Kövirügivogerü*
  - 12:07–19:09 *Pranam I*19:19 end
- Riv@19\_02.R-56.mp3  
Identical to Riv@19\_02.L-56.mp3 (stereo recording)  
19:19 end
- Riv@19\_01.R-56.mp3  
0:01–0:03 harp (fragment)  
0:10 end
- Riv@19\_01.L-56.mp3  
0:01–0:03 harp (fragment)  
0:10 end

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<sup>1</sup> Recording probably of the WDR festival Wittener Tage für Neue Kammermusik, 1985 April 28: Sigune von Osten (soprano), Collegium Instrumentale Köln, Herbert Gietzen (director).

## NMGS0210-159

BASF, 18 cm, 547 m

- Riv@19\_02.L-56.mp3
- 0:14–2:43 ondiola (melodic/microtonal) and gong: *Canti del Capricorno, n. 1* (from m. 7; turning over of the score pages audible, GS and MV talking)<sup>1</sup>
- 3:02–5:22 ondiola (microtonal): *Canti del Capricorno, n. 4*
- 5:24–7:38 ondiola (melodic): *Canti del Capricorno, n. 3*
- 7:43–10:15 three ondiolas (one tone/microtonal/melodic): *Canti del Capricorno, n. 2*
- 10:20–11:44, 11:47–12:12 ondiola (melodic): *Canti del Capricorno, n. 5* (earlier version, from m. 39 the score does not correspond to the tape recording)
- 12:20–14:16 ondiola (melodic): *Canti del Capricorno, n. 6* (earlier version: from m. 72 the score does not correspond to the tape recording)
- 14:22–16:45 two ondiolas (melodic): *Canti del Capricorno, n. 7*
- 16:47–18:28 ondiola (melodic): *Canti del Capricorno, n. 8* (18:24 restart)
- 18:33–22:11 ondiola (melodic): *Canti del Capricorno, n. 10*
- 22:21–27:02 ondiola (microtonal): *Canti del Capricorno, n. 12* (23:14 and 23:51 restarts)
- 27:12–28:58 ondiola (melodic): *Canti del Capricorno, n. 13*
- 29:01–34:07 ondiola (one tone): *Canti del Capricorno, n. 14*
- 34:14–37:15 ethnic flute in reverse (Flûte de signal et d'appel from record Tumuc humac<sup>2</sup>) and guitar treated as percussion instrument<sup>3</sup>: *Canti del Capricorno, n. 15* (35:43 restart; see also NMGS0270-159, Riv@9,5\_01.L-56.mp3 + Riv@9,5\_01.R-56.mp3, 16:49–19:45)
- 37:19–41:32 voice samples (Michiko Hirayama) with reverb: *Canti del Capricorno, n. 16*
- 41:42–45:04 male falsetto voice (?), strong reverb: *Canti del Capricorno, n. 17*<sup>4</sup>, consisting of 8 sections:
  - a 41:42 (a and b corresponding to NMGS0196-020, Riv@19\_09.R-56.mp3, 5:02–5:42)
  - b 42:03
  - c 42:26 (42:27 restart)
  - d 42:50
  - e 43:18
  - f 43:40 (section c in reverse)
  - g 44:02
  - h 44:45
- 45:10–48:03 samples in reverse: ethnic flute (record Tumuc humac, Flûte d'amour<sup>5</sup>, combined with another unknown sample: *Canti del Capricorno, n. 18* (copy of NMGS0112, Riv@9,5-RVRS.R-56.mp3, 36:23–39:08)
  - a 45:10 (upbeat to m. 1)    A
  - b 45:21 (m. 5)
  - c 45:49 (m. 16)            B

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<sup>1</sup> Ondiola without percussion: NMGS0416-405, Riv@19\_01.L.mp3, 0:19–2:45.

<sup>2</sup> Record Tumuc Humac. Musique de la haute forêt amazonienne (1953), FIS archive inventory n. 44.

<sup>3</sup> Guitar identical to NMGS0258-361, Riv@9,5-RVRS\_01.R-56.mp3, 31:46–33:31 and NMGS0185-352, Riv@9,5\_01.R-56.mp3, 55:20–57:13.

<sup>4</sup> Earlier version A: NMGS0146-243, Riv@19\_02.L-56.mp3, 12:21–15:39 and NMGS0416-405, Riv@19\_01.L.mp3, 27:24–30:43.

Earlier version B and C: NMGS0147-134, Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 0:45–2:20 and 4:06–5:50.

Earlier version D: NMGS0185-352, Riv@19\_01.L-56.mp3, 0:08–3:57.

Earlier version E: NMGS0185-352, Riv@9,5\_01.R-56.mp3, 59:26–1:03:40.

Earlier version F: NMGS0196-020, Riv@19\_09.R-56.mp3, 5:03–11:43.

<sup>5</sup> Record Tumuc Humac. Musique de la haute forêt amazonienne (1953), FIS archive inventory n. 44.

d 45:54 (m. 18)  
 e 46:10 (upbeat to m. 25) A  
 f 46:32 (m. 33) B  
 g 46:40 (upbeat to m. 37) A  
 h 46:44 (upbeat to m. 39) B  
 i 46:52 (m. 42) (rest)  
 j 46:55 (m. 43) A  
 k 46:59 (m. 45) B  
 l 47:03 (m. 46) A  
 m 47:12 (m. 50) (rest)  
 n 47:13 (m. 51) B  
 o 47:24 (mm. 55–56) A (quarter note Db5 not transcribed)  
 p 47:36 (mm. 61–62) (cymbal stroke or recording noise)  
 q 47:37 (m. 62) B  
 r 47:40 (m. 63)  
 s 47:46 (m. 67) A  
 t 48:02–48:03 (m. 74)  
 48:08 end

- Riv@19\_02.R-56.mp3  
 0:03–1:09 ondiola (melodic/microtonal) and gong: *Canti del Capricorno, n. 1* (incomplete, pp. 4–5; identical to Riv@19\_02.L-56.mp3, 1:37–2:43)  
 44:06–45:18 in reverse (see Riv@19-RVRS\_02.R-56.mp3, 2:49–3:58)  
 45:32–47:30 percussion in reverse, panpipe forward: *Canti del Capricorno, n. 19*  
 48:08 end

- Riv@9,5\_01.R-56.mp3  
 Empty  
 0:01 end

- Riv@19\_01.R-56.mp3  
 0:03–1:09 identical to Riv@19\_02.R-56.mp3, 0:03–1:09  
 37:02 end

- Riv@19-RVRS\_02.R-56.mp3  
 0:37–2:35 guitar<sup>1</sup>, panpipe (record in reverse)<sup>2</sup>: *Canti del Capricorno, n. 19*  
 2:49–3:58 female voice singing and playing the bass recorder (strong reverb): *Canti del Capricorno, n. 20*<sup>3</sup>, consisting of 4 sections:  
   a 2.49  
   b 2.55  
   c 3.02  
   d 3.30  
 4:10 end

- Riv@19\_01.L-56.mp3  
 Identical to Riv@19\_02.L-56.mp3 up to 37.02

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<sup>1</sup> Guitar identical to NMGS0258-361, Riv@9,5-RVRS\_01.R-56.mp3, 31:46–33:31 and NMGS0185-352, Riv@9,5\_01.R-56.mp3, 55:20–57:13.

<sup>2</sup> Gheorghe Zamfir, *Bocet* (record „Les flûtes Roumaines“ by Marcel Cellier, Paris: Arion, 1970, FIS inventory n. ADA 88. Identical to NMGS0185-352, Riv@9,5\_01.L-56.mp3, 55:37–57:06.

<sup>3</sup> Identical to NMGS0036-420, Riv@19-RVRS\_01.R-56.mp3, 0:26–1:35.



37:02 end

- Riv@9,5\_02.L-56.mp3 [19\_04.L]  
0:00–14:11 identical to Riv@19\_02.L-56.mp3 [!], 33:52–48:03  
14:17 end

- Riv@9,5\_02.R-56.mp3 [19\_04.R]  
Identical to Riv@19\_02.R-56.mp3 [!], from 33:51  
14:17 end

- Riv@9,5\_01.L-56.mp3 [19\_03.L]  
0:00–0:01 Identical to Riv@19\_02.L-56.mp3 [!], 33:54–33:55  
0:01 end

## NMGS0211-177

Scotch 111 A-12, 18 cm, 367 m

- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5\_01.R-56\_in\_reverse\_MP3)  
1:04:31 end

- Riv@9,5\_01.L-56.mp3  
0:17–0:18 GS: “Funziona?”  
0:39–9:41 piano  
    0:39–5:54 *Sonata n. 4, II*  
9:56–14:22 piano  
14:22–17:01 piano  
17:07–17:08 conversation fragment  
17:28–21:15 piano  
21:25–29:26 piano  
29:34–29:35 conversation fragment  
29:44–36:27 piano  
36:27–38:38 piano  
38:46–42:56 piano  
43:21–44:56 piano  
45:04–46:06 piano  
46:07–54:47 piano  
54:47–54:53 whistling  
54:53–59:57 piano  
59:59–1:04:06 piano  
1:04:31 end

Addition:

- Riv@9,5\_01.R-56\_in\_reverse\_MP3  
0:49–5:49 piano  
5:59–7:20 piano  
7:42–16:37 piano  
16:48–23:58 piano  
24:34–31:57 piano  
32:13–43:04 piano  
43:10–47:36 piano  
47:44–52:12 piano  
53:33–54:12 piano  
54:20–55:23 piano  
55:31–56:06 piano (breaks off)  
56:06–1:00:08 soprano, baritone and und orchestra: Italian opera (early twentieth century)  
1:04:31 end

## NMGS0212-096

BASF LGS 35, 13 cm, 278 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

48:58 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:24–17:17 radio broadcast: Darius Milhaud, *Sonata* for violin and piano n. 2 (Devy Erlih, [...]colini)

17:26–17:45 female radio presenter: “Nell’ecuzione del violinista Devy Erlih e del pianista [...]colini avete ascoltato *Sonate n. 2* per violino e pianoforte di Darius Milhaud. Niccolò Paganini: *Capricci Op. 1 n. 9 e n. 19* per violino solo. Violinista: Devy Erlih.”

17:56–23:41 Niccolò Paganini: *Capricci Op. 1 n. 9* and *n. 19* (20:52 n. 19; Devy Erlih)

23:47–24:19 female radio presenter: “Avete ascoltato *Capriccio Op. 1 n. 9 e n. 19* per violino solo. È terminato il recital del violinista Devy Erlih. – Fantasie. Ralph Vaughan Williams, *Fantasia su un motivo di Thomas Tallis* per orchestra d’archi. Orchestra d’archi della Filarmonica di New York diretto da Dimitri Mitropoulos.”

24:23–24:29 Ralph Vaughan Williams, *Fantasia on a Theme by Thomas Tallis* for String Orchestra (New York Philharmonic Orchestra, Dimitri Mitropoulos; breaks off)

41:02–45:36 several ondiolas (microtonal; 41:02–43:20 in reverse, starting on G#6, ending on G#4; 43:21–45:36 original, start on G#4↓, end on G#6; corresponds to Riv@9,5\_01.L-56.mp3, 3:20–7:57, the two sections switched; probably double speed, see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3)

48:58 end

- Riv@9,5\_01.L-56.mp3

0:14–3:08 ondiola (melodic, a second ondiola barely audible)

3:20–5:40 several ondiolas (microtonal; starting on G#4↑, ending on G#6; double speed, see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 6:41–11:20)

5:45–7:57 several ondiolas (3:20–5:40 in reverse; double speed, see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 11:31–15:54)

8:02–10:27 several ondiolas (microtonal; starting on Eb4/Ab4, 8:18 restart, ending on F5↓/Eb5; probably double speed, see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 16:04–20:55)

10:33–12:41 several ondiolas (8:18–10:26 in reverse; probably double speed, see Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 21:06–25:23)

12:47–16:37 several ondiolas (microtonal/melodic; starting on A4↓, ending on B4/B4↓)

16:42–22:11 two ondiolas (melodic/microtonal; starting on A4↑, ending on Bb4↑)

22:13–29:17 two ondiolas (melodic/microtonal; starting on C5↑, ending on Eb5↓)

29:17–34:47 two ondiolas (melodic/microtonal; starting on C5↓/A5↓, ending on Eb4↓)

34:48–34:52 GS: “... Eins, zwei:”

34:52–43:37 piano improvisation, probably not played by GS; breaks off)

42:25–48:49 composition for violin (early twentieth century style, piano faintly audible, 46:20 and 46:48 new sections, breaks off)

48:58 end

Addition:

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3

0:02– 9:10 several ondiolas (microtonal; 0:02–4:38 in reverse, starting on G#5, ending on G#3; 4:39–9:10 original, starting on G#3, ending on G#5)  
9:10 end

- Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3

0:28–6:16 double speed (see Riv@9,5\_01.L-56.mp3, 0:14–3:08)

6:41–11:20 several ondiolas (microtonal; starting on G#3<sup>↑</sup>, ending on G#5)

11:31–15:54 several ondiolas (6:41–11:20 in reverse)

16:04–20:55 several ondiolas (microtonal; starting on Eb3/Ab3, 16.36 restart, ending on F4<sup>↓</sup>/Eb4)

21:06–25:23 several ondiolas (16:36–20:55 in reverse)

25:35–1:37:37 half speed (see Riv@9,5\_01.L-56.mp3, 12:47–48:49)

1:37:56 end

## NMGS0213-199

Scotch 111 A-12, 18 cm, 371 m<sup>1</sup>

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@19-RVRS\_01.R-56.mp3)

1:05:20 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

32:46 end

- Riv@19\_01.L-56.mp3

0:21–13:50 two ondiolas: *Trio à cordes*

0:21–4:15 **I**

4:18–7:01 **II**

7:10–7:12 **II** (fragment at the end)

7:17–9:43 **III**

9:56–13:50 **IV**

14:17–14:27 ondiola (trials)

14:34–31:52 double speed

32:46 end

- Riv@9,5-RVRS\_01.R-56.mp3

Half speed (see Riv@19-RVRS\_01.R-56.mp3)

1:05:20 end

- Riv@9,5\_01.L-56.mp3

0:46–27:45 half speed

28:38–28:58 ondiola (trials)

29:10–29:14 GS: “Uno, due, tre, quattro.”

29:22–45:34 rehearsal Michiko Hirayama and GS: *Hô, I, III and IV*

29:22–31:32 **I**

31:45–31:54 MH: “Ho, ho, ho. Posso prendere?” GS: “Sì.”

31:55–36:24 **III**<sup>2</sup>

36:32–36:34 GS: “Si vuole riposare un ...?”

36:40–40:20 **IV**

40:28–44:16 **IV**

44:18–44:29 piano (only two notes)

GS: “Forte forte. Sì sì, può andare.”

MH (singing): “Ho”

GS: “Non più forte.”

44:30–45:34 continuation

GS: “[Non] fare l’accento.” “Poi dopo.”

MH (singing): *Hô, IV* (from score p. 12, second staff)

46:16–47:30 trials with brass instrument (47:15–47:17 gap)

VM: “...?”

GS: “Lo sollevi un pò. ... Non lo so. E con quel bocchino lì.

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<sup>1</sup> “L’art et Satan” is written on the tape box, but it is not on this tape.

<sup>2</sup> Here Michiko Hirayama sings the piece completely in one octave, beginning with G4, like in the second movement of the *Quattro pezzi for horn in F*, which is the model for the vocal piece.

VM: “Non ce la fa.”  
47:39–51:42 several ondiolas (microtonal): *Quartetto n. 3, I*  
51:48–55:32 two ondiolas (microtonal): *Quartetto n. 3, II* (earlier version 2, identical up to 54:54 to the final version on NMGS0215-468)  
55:37–59:09 two ondiolas (microtonal): *Quartetto n. 3, III*  
59:12–1:03:50 several ondiolas (microtonal): *Quartetto n. 3, IV* (earlier version 2; 1:02:32 gap, 1:02:36–1:03:14 not identical to the final version on NMGS0215-468)  
1:05:20 end

- Riv@19-RVRS\_01.R-56.mp3<sup>1</sup>  
0:21–0:45 mains hum, noise, piano (very low volume), feedback  
0:46–1:07 conversation:  
MV1: “Well they said that they knew this.”  
MV2: “Very nice. ... extended, they know it you ...”  
0:57 restart, FV: “Oh yeah!”  
FV: “He wants ...”  
MV2: “No, I ... I hadn’t known it was on.”  
GS: “Yes but it wasn’t on!”  
MV2: “Oh!”  
FV: “Oh!”  
MV2: “Bene.”  
1:18–7:29 piano (1:30 gap, 1:35–1:40 feedback, 1:40 restart and feedback, 1:44 restart, 1:58–2:00 feedback, 2:09 restart, 7:09 gap)  
7:38–12:01 piano (8:10, 8:17 and 8:33–8:35 gaps)  
12:05 recording fragment  
12:05–12:38 conversation fragments, piano (begin of the following piece, triad)  
12:49–17:40 unknown composition for piano (twentieth century, many dropouts)  
18:06–22:51 unknown composition for piano (the same composition as 12:49–17:40 played again by the same pianist; some dropouts, 19:26–19:28 and 20:47–21:03 gaps)  
22:56–23:01 recording and conversation fragments:  
MV1: “...”  
MV2: “Più così?”  
MV1: “...”  
23:02–24:09 unknown composition for baritone and piano (in English, twentieth century; some dropouts)  
24:13–28:20 soprano and piano: *Perdus* (extended version, some dropouts; 28:01–28:02 conversation fragment)<sup>2</sup>  
28:21–28:22 piano (fragment)  
28:26–31:45 amateur baritone and piano (the pianist probably singing himself, English language, Gershwin style; at the beginning FV in the background)  
31:47–32:45 unknown composition for soprano and piano (English language, twentieth century, breaks off)<sup>3</sup>  
32:46 end

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<sup>1</sup> Incomplete copy of NMGS0246-657, Riv@19\_01.R-56.mp3.

<sup>2</sup> Identical to NMGS0246-657, Riv@19\_01.R-56.mp3, 23:46–27:53.

<sup>3</sup> Identical to NMGS0246-657, Riv@19\_01.R-56.mp3.

## NMGS0214-289

AGFA PE 41, 18 cm, 729 m

- Riv@9,5\_05.L-56.mp3

In reverse (see Riv@9,5-RVRS\_05.L-56.mp3)

5:30 end

- Riv@9,5-RVRS\_03.R-56.mp3

0:00–2:46 identical to B03@9,5REV-56.mp3, 1:15–4:02

2:49–7:09 two ondiolas (microtonal; starting on Eb4/Eb3, ending on Eb4↑/Eb3↑)

7:14–8:27 piano (single notes, volume shift)

8:35–8:48 piano (one note)

8:56–9:44 piano (single notes, volume shift)

9:50–10:23 piano (single notes, volume shift)

10:29–11:48 piano (single notes, volume shift)

GS: “È un'altra cosa.”

11:56–13:29 piano (single notes, volume shift)

GS: “Oppure.”

GS: “No.”

13:33–14:00 piano (single chords, volume shift)

GS: “No.”

14:08–14:44 piano (one note)

15:09–15:17 piano (one note, feedback)

15:22–16:58 piano (single notes, volume shift)

17:13–18:19 piano (single chords)

18:29–20:24 piano (single chord)

GS: “Non fare ...”

20:44–21:30 feedback, single piano notes

GS: “Pronto, pronto, pronto, pronto.”

21:37–22:04 piano (one note)

22:53–24:26 piano (single notes)

24:50–30:53 piano (single notes and chords)

31:13–33:02 piano (single chords)

33:17–38:16 piano (single chords)

38:55–43:38 piano (single chords, filter technique)

43:45–49:55 piano (single chords)

50:41–51:13 piano (one note)

51:21–1:04:40 piano (half speed, identical to *Aitsi* [51:35–1:03:53, at 1:11:21 restart and therefore ca. one second of the sixteenth piano chord missing]), two ondiolas (microtonal, half speed; identical to A02@9,5REV-56.mp3, half speed) (see Riv@9,5-RVRS\_03.L-56.mp3, 1:06:04–1:19:25)

1:04:45–1:04:46 bang

1:05:06–1:05:37 piano (one note)

1:05:47–1:19:04 piano, two ondiolas (identical to 51:21–1:04:40)

1:19:37–1:20:09 winding noise

2:02:20 end

- B03@9,5REV-56.mp3

0:00–3:55 two ondiolas (microtonal; starting on C4↑, ending on D4)

4:02 end

- A02@9,5REV-56.mp3  
0:00–6:34 two ondiolas (microtonal; starting on A4↑/A3↑, ending on B2/B3↓)  
6:39 end
- Riv@9,5-RVRS\_03.L-56.mp3  
0:00–2:42 file incomplete (see A02@9,5REV-56.mp3, 0:00–6:34)  
51:35–1:03:53 piano (half speed): *Aitsi* (final version)  
1:04:26–1:04:48 one piano chord (half speed)  
1:06:04–1:19:25 piano (half speed, identical to *Aitsi* [51:35–1:03:53, at 1:11:21 restart and therefore ca. one second of the sixteenth piano chord missing]), two ondiolas (microtonal, half speed; identical to A02@9,5REV-56.mp3, half speed)  
2:02:20 end
- Riv@9,5-RVRS\_05.R-56.mp3  
0:23–0:25 two ondiolas (fragment)  
0:40–0:43 two ondiolas (fragment)  
0:57–1:48 noise  
1:59–4:00 two (?) ondiolas (microtonal, in reverse; starting on C5/D4, ending on D5)  
4:15–5:30 two ondiolas (microtonal; starting on C4↑; file incomplete, breaks off)  
5:30 end
- Riv@9,5\_03.R-56.mp3  
In reverse (file incomplete, continuation see Riv@9,5\_05.R-56.mp3; see also Riv@9,5-RVRS\_03.R-56.mp3)  
2:03:18 end
- Riv@9,5\_03.L-56.mp3  
In reverse (0:00–2:02:20 see Riv@9,5-RVRS\_03.L-56.mp3)  
2:03:18 end
- Riv@9,5-RVRS\_05.L-56.mp3  
0:49–1:28 mains hum and other noise  
1:38–5:30 two ondiolas (microtonal, starting on A4↑/A3↑; file incomplete, breaks off)  
5:30 end
- Riv@9,5\_05.R-56.mp3  
Continuation of Riv@9,5\_03.R-56.mp3 (from 2:02:01)  
5:49 end



## NMGS0215-468

AGFA PE 31, 18 cm, 543 m

Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:35:26 end

• Riv@9,5\_01.L-56.mp3

0:04–0:09 GS: « [Té]moignage de mon amour »

0:22–31:00 record: *Quartetto n. 1* (Quatuor de Paris, 1949)<sup>1</sup>

0:22–9:16 **I** (4:05 and 7:47 restarts)

9:26–19:19 **II** (10:52 and 14:13 restarts)

19:27–21:59 **III**

22:06–31:00 **IV** (26:16 restart)

31:17–48:23 studio recording: *Quartetto n. 2*

31:17–34:15 **I** (without mm. 1 – 4)

34:30–37:53 **II**

37:59–40:58 **III**

41:05–43:48 **IV**

44:14–48:23 **V**

48:30–1:07:27 *Quartetto n. 3*

48:30–52:16 several ondiolas (microtonal): **I** (from m. 5/2)

52:21–55:20 two ondiolas (microtonal): **II** (up to m. 85)

55:23–58:47 two ondiola (microtonal): **III**

58:59–1:03:51 several ondiolas (microtonal): **IV** (1:02:34 new layer starting)

1:04:00–1:07:29 several ondiolas (microtonal): **V**

1:07:45–1:19:48 concert recording (Orchestre Philharmonique de la Radiodiffusion-

Télévision Française, Maurice Leroux, 1961 December 4)<sup>2</sup>: *Quattro pezzi per orchestra*

1:07:45–1:10:02 **I**

1:10:04–1:13:29 **II**

1:13:43–1:16:44 **III** (earlier version without bass clarinet in mm. 24–28)

1:16:52–1:19:48 **IV**

1:19:49–1:19:50 sound fragment

1:20:03–1:34:58 studio recording: *Hô* (Michiko Hirayama)

1:20:03–1:22:07 **I**

1:22:14–1:25:29 **II**

1:25:37–1:29:28 **III**

1:29:34–1:32:26 **IV** (without the first four notes)

1:32:36–1:34:58 **V**

1:35:26 end

• Riv@9,5-RVRS\_01.R-56.mp3

0:31–33:20 radio broadcast/record: *La Naissance du Verbe* (Radio France, Roger Desormière)

0:31–1:14 male radio presenter 1: « En première audition ce soir, La Naissance du Verbe de Giacinto Scelsi, pour chœur et orchestre. Les Chœurs de la Radiodiffusion Française, chef de chœur Yvonne Gouverné et l'Orchestre National sont rassemblés sous la direction de Roger Désormière. »

<sup>1</sup> Identical to NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 18:59–49:37.

<sup>2</sup> Professional copy: NMGS0408-244, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:14–12:37.

Male radio presenter 2 : “The second part of this concert given by the National Orchestra and the Choirs of the Radiodiffusion Française, conducted by Roger Désormière, will be devoted to the first performance of *La Naissance du Verbe*, a work for choir and orchestra by Giacinto Scelsi.”

1:24–7:24 **I**

7:24–14:17 **II**

14:27–21:44 **III (Fuga)**

22:13–33:20 **IV**

33:34–48:15 *Chukrum*

33:34–38:06 two ondiolas (microtonal): **I** (33:34–35:40 first section, 35:40–36:01 second section, 36:01–38:06 third section = first section in reverse)

38:10–41:54 two ondiolas (microtonal)

38:10–41:21 **II**

42:21–44:15 two ondiolas (microtonal): **III**

44:17–48:15 several ondiolas (microtonal): **IV** (shortened copy of the first movement)

48:32–57:58 ondiola: *Kamakala*

48:32–51:13 **I**

51:21–54:59 **II**

55:07–57:58 **III**

58:08–59:37 piano: *Cinque Incantesimi, II–V*

58:08–59:37 **II**

59:42–1:00:58 **III**

1:01:05–1:04:43 **IV**

1:04:49–1:06:40 **V**

1:07:06–1:16:11 studio recording: *Tre Canti sacri*

1:07:06–1:09:58

1:10:06–1:13:24

1:13:33–1:16:11

1:35:26 end

## NMGS0216-367

BASF LGS 35, 13 cm, 368 m

- A04@9,5-PiSh\_03-56.mp3  
In reverse (see A08@76REV-56.mp3)  
0:57 end
- Riv@9,5\_01.R-56.mp3  
2:20–59:28 in reverse (see Riv@9,5-RVRS\_01.R-56.mp3, 5:25–1:02:29)  
59:43–59:47 ondiola (fragment)  
59:47–59:49 ondiola (fragment)  
59:52–1:02:59 ondiola (melodic; see Riv@9,5-RVRS\_01.R-56.mp3, 2:07–5:09)  
1:04:53 end
- A08@76REV-56.mp3  
0:00–0:57 male chorus, baritone and orchestra (0:03, 0:06, 0:07, 0:09, 0:14, 0:24, 0:35, 00:40  
and 0:53 restarts; original speed; eights speed in reverse see Riv@9,5\_01.L-56.mp3,  
12:13–19:48)<sup>1</sup>: Toshiro Mayuzumi, *Nirvana Symphony*, I “Sūramgamah” (fragments)  
0:57 end
- Riv@9,5\_01.L-56.mp3  
1:01–1:09 “Funziona? Funziona? Funziona? Funziona? Funziona!”  
1:32–4:44 two ondiolas (microtonal; starting on G4↓, ending on F#4↓)  
4:46–7:53 two ondiolas (microtonal; starting on G#2, ending on F#2)  
8:13–11:06 two ondiolas (microtonal; starting on F#2, ending on F#2↓)  
12:13–19:48 sample composition (eighths speed in reverse; original speed see  
A08@76REV-56.mp3, 0:00–0:57)  
15:30–17:54 *I Presagi, III* (first section)  
20:33–20:35 GS: “Funziona? Funziona?”  
20:44–21:11 two ondiolas (microtonal; starting and ending on Eb3)  
21:13–27:17 two ondiolas (microtonal; starting on Eb3, 26:53 restart, ending on E4↓)  
27:17–32:20 two ondiolas (one tone/melodic; starting on Eb5↓, ending on Eb4↓)  
32:24–34:17 ondiola (melodic)  
34:17–36:42 two ondiolas (microtonal; starting on C5, ending on D3↓/D3)  
36:42–39:29 two ondiolas (microtonal; starting on C#3/B2, ending on C#5↑)  
39:45–41:17 two ondiolas (microtonal; start on F4↓, end on F4/F3)  
41:23–44:27 two ondiolas (microtonal; starting on F3↓, 43:15 restart, ending on E3)  
44:38–49:05 two ondiolas (microtonal; starting on F3, ending on D4↑)  
49:13–52:15 two ondiolas (microtonal; starting on B2↓, ending on B3↓/B2↓)  
1:01:52–1:03:02 two ondiolas (microtonal; starting on G#3↑/G#2↑, ending on G#2↑)  
1:03:04–1:04:37 two ondiolas (microtonal; starting and ending on G#2↑)  
1:04:53 end
- A04@9,5-PiSh\_02-56.mp3  
In reverse, half speed (see A08@76REV-56.mp3)  
1:54 end
- Riv@9,5-RVRS\_01.R-56.mp3

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<sup>1</sup> See also a copy in NMGS0123-404, VSpeed@152-56.mp3 and a shortened version in NMGS0129, A02@152-56.mp3.

1:54–5:09 ondiola (melodic, in reverse; see Riv@9,5\_01.R-56.mp3, 59:52–1:02:59)  
     2:07–5:09 *C'est bien la nuit*  
 5:25–5:28 ondiola (fragment)  
 5:39–9:07 two ondiolas (melodic, 7:44–7:46 rest)  
 9:17–13:28 ondiola (microtonal; starting on Bb4↓, 12:52–12:54 gap, ending on Ab4↑)  
 13:37–16:47 two ondiolas (one tone/microtonal; starting on Ab3↑, ending on Ab3)  
 16:50 sound fragment  
 17:05–20:50 two ondiolas (microtonal, starting and ending on Ab3, second ondiola from  
     17:53)  
 21:08–24:14 two ondiolas (microtonal; starting and ending on C#3↓)  
 24:28–29:31 several ondiolas (microtonal; starting on E3↓/E2↓, ending on E2↓)  
 29:44–35:02 two ondiolas (microtonal; starting on A3↑, ending on A4↓)  
 35:17–39:39 several ondiolas (microtonal; starting on Ab3↓, ending on Ab3)  
 39:51–43:13 several ondiolas (microtonal; starting on Ab3↓, ending on Ab3↓/F3↓)  
 43:25–43:38 ondiola (fragment)  
 44:21–49:19 several ondiolas (microtonal; starting on Bb3, 45:55–46:03 rest, ending on  
     Bb3/Bb3↑)  
 49:31–55:36 several ondiolas (microtonal; starting on Eb3/Ab3↑, from 50.47 A↓ major triad,  
     ending on A3/E2)  
 55:39–59:05 two ondiolas (microtonal; starting on Bb3, ending on Bb2↑/Bb3)  
 59:09–1:02:29 several ondiolas (microtonal; starting on Eb4, ending on E3/E3↑)  
 1:04:53 end

## NMGS0217-544

BASF LGS, 18 cm, 517 m

- Riv@19\_01.L-56.mp3  
0:10–25:09 piano: *Suite n. 8 “Bot-Ba”*  
0:10–2:57 **I** (0:58–1:00 gap)  
3:09–9:00 **II**  
9:09–13:37 **III**  
13:49–17:52 **IV**  
18:05–20:55 **V**  
21:05–25:09 **VI** (breaks off on p. 45, end of third grand staff)  
25:11–25:59 rehearsal, GS and unknown pianist: *Suite n. 8 “Bot-Ba”, VI*  
25:11–25:29 **VI** (incomplete: from p. 45, last grand staff)  
25:31–25:41 **VI** (incomplete: from p. 45, third grand staff, last three chords up to p. 46, last measure)  
25:43–25:47 MV: “[Co]me prova, eh?”  
GS: “Sì, come prova, sì, va avanti.”  
25:50–25:59 unknown pianist: **VI** (incomplete: from p. 45, end of the third grand staff, last three chords up to p. 46, first measure, first chord)  
26:13–30:49 piano  
26:13–30:28 *Suite n. 8 “Bot-Ba”, VI*  
30:49–43:02 piano (rerecorded from record): *Suite n. 10 “Ka”, I, II, III and VI*  
30:49–33:06 piano (rerecorded from record): **III**  
33:13–36:16 **I**  
36:25–38:39 **II**  
38:42–40:53 piano (rerecorded from record)  
40:59–43:02 **VI** (breaks off on p. 27 at the end of the fourth staff)  
43:02–45:14 piano (rerecorded from record)  
45:29 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:30:34 end
- Riv@9,5\_01.L-56.mp3  
Half speed (see Riv@19\_01.L-56.mp3)  
1:30:34 end
- Riv@19\_01.R-56.mp3  
In reverse (see Riv@19-RVRS\_01.R-56.mp3)  
45:29 end
- Riv@19-RVRS\_02.R-56.mp3  
Identical to Riv@19-RVRS\_01.R-56.mp3  
45:29 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:23–27:16 half speed (see Riv@19-RVRS\_01.R-56.mp3, 0:23–14:24)  
28:16–28:24 recording fragment  
28:26–33:46 fourth speed (see Riv@19-RVRS\_01.R-56\_stretched\_to\_38.MP3, 7:12–8:30)

33:46–33:50 recording fragments  
 33:55–34:26 quadruple speed: probably ethnologic recording (corresponding to Riv@19-RVRS\_01.R-56\_stretched\_to\_38.MP3, 7:12–8:31)  
 34:49–40:54 ondiola (melodic)  
     34:49–38:02 *Ixor, II* (“*Ixor*”)  
 41:40–49:36 ondiola (melodic, 46:25 new section)  
 49:59–50:04 ondiola (fragment)  
 50:12–1:21:32 half speed (see Riv@19-RVRS\_01.R-56.mp3, 25:18–40:57)  
 1:23:33–1:26:15 two small bells and ondiola (melodic)  
     1:23:52–1:25:51 *Hyxos, II* (percussion only up to p. 6, first measure)  
 1:25:51–1:29:56 half speed (see Riv@19-RVRS\_01.R-56.mp3, 43:19–45:10)  
 1:30:34 end

- Riv@19-RVRS\_01.R-56.mp3

0:23–2:27 ondiola (rerecorded from record, melodic): *Divertimento n. 2, IV*  
 2:39–4:26 ondiola (rerecorded from record, melodic): *Divertimento n. 3, IV*  
 4:44–7:11 ondiola (rerecorded from record, melodic): *Divertimento n. 2, I* (5:24 restart)  
 7:14–9:48 two small bells and ondiola (rerecorded from record, melodic): *Hyxos, II*  
 10:03–11:18 ondiola (rerecorded from record, melodic): *Divertimento n. 3, IV* (incomplete: from p.12, last staff, last two quarter beating; many gaps)  
 11:43–13:48 two small bells and (rerecorded from record, melodic): *Hyxos, II* (many gaps; incomplete, breaks off)  
 13:48–13:49 ondiola (fragment)  
 14:19–17:06 half speed (see Riv@19-RVRS\_01.R-56\_stretched\_to\_38, 7:12–8:30)  
 17:09–17:24 octuple speed: probably ethnologic recording (corresponding to Riv@19-RVRS\_01.R-56\_stretched\_to\_38.MP3, 7:12–8:31)  
 17:36–25:13 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 34:49–50:04)  
 25:18–28:05 ondiola (melodic): *Divertimento [n. 5?]*  
 28:14–30:17 ondiola (melodic)  
 30:22–31:51 ondiola (melodic): *Divertimento n. 3, III*  
 32:09–34:07 ondiola (melodic): *Divertimento n. 3, I*  
 34:12–37:28 ondiola (melodic)  
 37:31–40:46 two gongs, ondiola (melodic) and small bell: *Hyxos, I* (without the first measure, 37:39–37:43 gap)  
 40:47–40:48 ondiola (melodic, fragment)  
 40:49–40:57 ondiola (melodic, fragment)  
 40:58–43:19 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 1:21:34–1:26:15)  
 43:19–44:17 piano (rerecorded from record): *Suite n. 10 “Ka”, V* (incomplete, from p. 21, third grand staff, middle)  
 44:17–45:10 piano (rerecorded from record, identical to 43:19–44:17)  
 45:29 end

Addition:

- Riv@19-RVRS\_01.R-56\_stretched\_to\_38.MP3

0:11–7:12 double speed (see Riv@19-RVRS\_01.R-56.mp3, 0:23–14:24)  
 7:12–8:31 probably ethnologic music recording (7:35 restart)  
 7:47–8:18 FV (probably Michiko Hirayama) and GS talking in the background  
 8:32–22:35 double or quadruple speed (see Riv@19-RVRS\_01.R-56.mp3 and Riv@9,5-RVRS\_01.R-56.mp3)  
 22:44 end

## NMGS0218-525

BASF LGS 35, 14 cm, 180 m

- Riv@19\_01.L-56.mp3  
0:12–10:04 double speed (see Riv@9,5\_01.L-56.mp3, 0:24–20:08)  
10:11–11:33 two ondiolas (one tone/microtonal/melodic): *Khoom, VI* (up to m. 41)  
11:34–12:56 two ondiolas (one tone/microtonal/melodic, 10:11–11:33 in reverse)  
13:04–14:56 two ondiolas (one of them or both in reverse, microtonal, breaks off)  
15:52 end
- Riv@9,5\_01.R-56.mp3  
8:23–12:25 two ondiolas (one tone/microtonal; starting on G3↓, 10.23 breaking glass (?), ending on G4↑)  
12:29–17:25 two ondiolas (one tone/microtonal, fast repetitions; starting on A4↓; 15:12 restart, 15:17 and 15:53 new sections, ending on Bb2↑/Bb3)  
19:27–24:08 two ondiolas (one tone/microtonal, fast repetitions; 21:59 restart, 22:04 new section, 22:23–22:24 gap, 22.39 new section; identical to 12:35–17:25)  
24:10–24:22 ondiola (melodic, fragment)  
24:23–26:10 ondiola (melodic)  
26:11–29:23 ondiola (melodic)  
31:25 end
- Riv@9,5\_01.L-56.mp3  
0:24–3:02 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie*  
0:24–0:26 I (incomplete, identical to 0:44–0:46)  
0:41–1:01 I<sup>1</sup>  
1:15–2:02 I<sup>2</sup>  
2:08–2:12 I (incomplete, strong record noise)<sup>3</sup>  
2:12–2:13 recording fragment  
2:13–2:28 I (incomplete)<sup>4</sup>  
2:29–2:33 I (incomplete)<sup>5</sup>  
2:37–2:49 I (incomplete, strong record noise)<sup>6</sup>  
2:50–3:02 I (incomplete, strong record noise)<sup>7</sup>  
3:15–3:56 record: ethnic percussion and chant (incomplete, strong record noise, identical to 4:34–5:15)  
3:56 ondiola (fragment)  
4:03–4:11 Asian bass zither (Koto)<sup>8</sup>  
4:11–6:36 record: ethnic percussion and chant (5:26 restart)<sup>9</sup>  
4:30–4:37 and 4:55–5:45 *Quattro Incantesimi, I* (percussion layer, earlier version a, double speed)

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<sup>1</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:33–10:56.

<sup>2</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 12:00–12:50.

<sup>3</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:35–10:39.

<sup>4</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 9:30–9:48.

<sup>5</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:27–10:34.

<sup>6</sup> Roughly corresponding to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:48–11:00.

<sup>7</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 13:22–13:34.

<sup>8</sup> Identical to NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:07:34–1:07:43 and NMGS0271-620, Riv@9,5\_01.L-56.mp3, 9:43–9:52.

<sup>9</sup> Identical to NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:07:43–1:10:08; NMGS0154-315, Riv@9,5\_02.L-56.mp3, 41:02–44:18; NMGS0176-158, Riv@19\_01.L-56.mp3, 34:22–36:34.

4:55–5:56 and 6:02–6:26 *Quattro Incantesimi, II* (percussion layer, earlier version a)  
7:26–9:32 mains hum  
9:57–11:29 mains hum  
12:26–16:50 two ondiolas (in reverse, microtonal; starting on Bb2↑/Bb4↓, ending on F#4)  
18:24–19:28 two ondiolas (microtonal; starting on Bb2/Bb3↓, ending on A4/A2↑)  
19:42–19:50 mains hum  
19:50–20:08 two ondiolas (fragment)  
20:21–29:52 half speed (see Riv@19\_01.L-56.mp3, 10:11–14:56)  
31:25 end

- Riv@19\_01.R-56.mp3  
Double speed (see Riv@9,5\_01.R-56.mp3)  
15:52 end

- Riv@9,5-RVRS\_01.R-56.mp3  
In reverse (see Riv@9,5\_01.R-56.mp3)  
31:25 end

- B03@9,5-56.mp3  
Identical to Riv@9,5\_01.R-56.mp3, 24:08–24:22  
0:14 end



## NMGS0219-097

BASF G, 13 cm, 275 m

- Riv@19\_01.L-56.mp3  
0:05–1:09 ondiola (melodic, feedback)  
1:10–2:17 ondiola (melodic, reverb)  
2:21–6:26 two ondiolas (microtonal, difference tones; starting on C#5, ending on Eb5↑)  
6:47–10:03 double speed (see Riv@9,5\_01.L-56.mp3, 13:32–20:03)  
24:09 end
- Riv@9,5\_01.R-56.mp3  
Empty  
48:18 end
- Riv@9,5\_01.L-56.mp3  
0:08–12:50 half speed (see Riv@19\_01.L-56.mp3, 0:05–6:26)  
13:32–16:25 ondiola (melodic)  
16:25–16:56 ondiola (melodic)  
17:05–20:03 ondiola (melodic)  
48:18 end
- Riv@19\_01.R-56.mp3  
Empty  
24:09 end

## NMGS0220-101

Scotch 215, 13 cm, 280 m

- Riv@9,5\_01.R-56.mp3

0:38–4:55 several ondiolas (some of them in reverse; microtonal, dense texture; starting on B3/C4, ending on A3/4; identical to Riv@9,5\_01.L-56.mp3, 0:19–4:32, canonic two-channel recording)

45:01–48:39 several ondiolas (some of them in reverse, microtonal)

49:10 end

- Riv@9,5\_01.L-56.mp3

0:19–4:32 several ondiolas (some of them in reverse; microtonal, dense texture; starting on B3/C4, ending on A3/4; identical to Riv@9,5\_01.R-56.mp3, 0:38–4:55, canonic two-channel recording)

5:12–8:19 ondiola (melodic)

8:27–37:33 many ondiolas (some of them in reverse; microtonal, dense texture; 16:33 restart, 25:58–26:02 gap, 30:52 restart)<sup>1</sup>: “Sinfonia lunga”

37:45–49:08 many ondiolas (some of them in reverse; microtonal, dense texture; 41:52–41.53 gap)

49:10 end

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<sup>1</sup> 8:27–25:58 identical to NMGS0275-015, Riv@9,5\_01.L-128.mp3, 28:31–46:24.

## NMGS0221-249

Scotch 215, 13 cm, 130 m

- Riv@19\_01.L-56.mp3  
0:05–0:07 winding noise  
0:07–0:10 two ondiolas (fragment)  
0:10–0:11 winding noise  
0:12–1:53 two ondiolas: *Kshara* (first section, Filippini score mm. 1–52, Tosatti parts mm. 0–51)  
2:33 two ondiolas (fragment)  
2:40–3:20 two ondiolas  
3:25–6:41 two ondiolas: *Kshara* (second section, Filippini score mm. 1–100, Tosatti score mm. 52–151)  
6:42–10:59 two ondiolas  
6:42–9:47 *Kshara* (third section, Filippini score mm. 1–92, Tosatti score mm. 152–243;  
6:42–8:00 [Filippini score mm. 1–40] identical to 0:35–1:52 [Filippini score mm. 13–52 of the first section])  
11:00–11:26 in reverse (see A04@19REV.L-56.mp3)  
11:36 end
- A04@19REV.R-56.mp3  
Empty  
0:36 end
- Riv@19\_01.R-56.mp3  
0:11–1:59 click track Riccardo Filippini (for *Kshara*, first section)  
3:25–6:44 click track Riccardo Filippini (for *Kshara*, second section)  
11:36 end
- A04@19REV.L-56.mp3  
0:09–0:35 soprano and orchestra: aria (baroque style)  
0:36 end

Addition:

- Riv@19\_L+R.mp3  
0:11–1:59 left stereo channel: two ondiolas: *Kshara* (first section);  
right channel: Filippini click track  
3:25–6:44 left stereo channel: two ondiolas: *Kshara* (second section);  
right channel: Filippini click track  
6:42–9:47 left stereo channel: two ondiolas: *Kshara* (third section)  
11:36 end

## NMGS0222-131

Scotch 215, 13 cm, 277 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

48:11 end

- Riv@9,5\_01.L-56.mp3

0:09–48:06 GS: *Peut-on croire ?* (third section)<sup>1, 2</sup>

2:15, 2:43, 3:42, 4:03, 5:59, 6:23, 8:54, 9:46, 11:14, 14:10, 16:36, 17:40, 17:43, 17:59,  
18:45, 19:10, 26:20, 26:39, 27:28, 27:34, 28:25, 29:11, 29:47, 31:55, 32:34, 34:12, 35:42,  
36:22, 37:24, 37:42, 37:47, 38:29, 40:11, 41:12, 41:36, 42:29, 45:00 and 45:44 restarts

48:11 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:16–47:42 GS: *Peut-on croire ?* (fourth section)<sup>3</sup>

0:21, 0:37, 3:12, 3:28, 4:03, 4:15 and 6:55 restarts

7:13 restart, GS : « Deuxième partie. »

7:27, 8:27, 8:40, 9:29, 11:03, 12:28, 16:13, 16:59, 17:26, 18:06, 18:22, 18:36, 19:03,  
19:11, 19:19, 21:28, 22:37, 22:55, 23:13, 23:56, 24:59, 25:27, 28:43, 29:02, 29:31, 31:58,  
32:17, 32:33, 32:48, 33:45, 33:58, 34:25, 35:04, 35:26, 36:12, 36:18, 36:53, 38:11, 39:49,  
40:28, 41:46, 41:48, 42:25, 42:42, 42:45, 43:10, 43:37, 44:18, 45:08, 45:59, 46:17, 46:54,  
47:08 and 47:33 restarts

48:11 end

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<sup>1</sup> Scelsi probably reading the written text (fast tempo, paper rustling).

<sup>2</sup> First and second section: NMGS0223-133, fifth section: NMGS0461-573. Earlier version: NMGS0012-102J, NMGS0094-267 and NMGS0197-683.

<sup>3</sup> Scelsi probably reading the written text (fast tempo, paper rustling).

## NMGS0223-133

Scotch 215, 13 cm, 265 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

46:49 end

- Riv@9,5\_01.L-56.mp3

0:02–45:47 GS: *Peut-on croire ?* (second section)<sup>1, 2</sup>

0:18, 3:04, 6:15, 7:30, 7:41, 10:48, 10:53, 11:21, 14:01, 15:04, 16:51, 17:43, 19:36, 20:23, 20:39, 20:50, 20:56, 21:54, 26:04, 27:08, 29:14, 29:57, 33:54, 36:30, 37:14, 38:02, 38:10, 38:36, 39:27, 40:12, 40:25, 41:42, 44:59 and 45:09 restarts

46:49 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:24–46:34 GS: *Peut-on croire ?* (first section)<sup>3</sup>

1:45, 3:52, 4:42, 6:53, 7:28, 7:42, 8:36, 9:10, 9:24, 9:40, 11:47, 12:34, 13:12, 15:45, 16:42, 19:26, 20:53, 21:23, 27:00, 27:12, 35:21, 37:55, 38:13, 38:42, 39:07, 40:54, 44:51, 45:28 and 45:54 restarts

46:49 end

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<sup>1</sup> Scelsi probably reading the written text (fast tempo, paper rustling).

<sup>2</sup> Third and fourth section: NMGS0222-131, fifth section: NMGS0461-573. Earlier version: NMGS0012-102J, NMGS0094-267 and NMGS0197-683.

<sup>3</sup> Scelsi probably reading the written text (fast tempo, paper rustling).

## NMGS0224-133M

Scotch 111 A-12, 18 cm, 375 m

- Riv@19\_01.L-56.mp3

In reverse (see Riv@19-RVRS\_01.L-56.mp3)

54:01 end

- Riv@9,5-RVRS\_01.L-56.mp3

0:53–0:55 GS: “Funziona? E funzion.”

1:18–3:16 piano

3:29–4:35 piano

4:52–23:08 half speed (see Riv@19-RVRS\_01.L-56.mp3, 2:46–11:54)

23:22–25:54 piano (rerecorded from record)

39:18–1:01:41 half speed (see Riv@19-RVRS\_01.L-56.mp3, 19:58–31:09)

1:05:02 end

- Riv@19-RVRS\_02.L-56.mp3

Identical to Riv@19-RVRS\_01.L-56.mp3

32:50 end

- Riv@9,5\_01.R-56.mp3

0:51–39:45 record: Olivier Messiaen, *Turangalila-Symphony* (7:06 second movement, 15:26 third movement, 21:48 fourth movement, 32:49 fifth movement, 38:59 sixth movement, breaks off)

39:51–48:10 half speed (see Riv@19\_01.R-56.mp3, 19:54–24:03)

48:20–50:41 record: Olivier Messiaen, *Turangalila-Symphony* (end of the sixth movement, 49:04 seventh movement, breaks off)<sup>1</sup>

1:05:02 end

- Riv@9,5\_01.L-56.mp3

In reverse (see Riv@9,5-RVRS\_01.L-56.mp3)

1:05:02 end

- Riv@19\_01.R-56.mp3

0:25–19:52 double speed (see Riv@9,5\_01.R-56.mp3, 0:51–39:45)

19:54–20:04 MV: “...”

GS: “...”

MV: “That’s ...”

20:14–23:56 piano

23:57–24:03 MV: “...”

GS: “...”

MV: “...”

24:09–25:20 double speed (see Riv@9,5\_01.R-56.mp3, 48:20–50:41)

54:01 end

- Riv@19-RVRS\_01.L-56.mp3

0:46–2:37 double speed (see Riv@9,5-RVRS\_01.L-56.mp3, 0:53–4:35)

2:46–7:07 piano (rerecorded from record)

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<sup>1</sup> Incomplete copy of NMGS0242-648, Riv@9,5-RVRS\_01.R-56.mp3, 0:28–50:50.

7:10–8:18 piano  
8:24–8:25 piano (fragment)  
8:27–11:24 piano (rerecorded from record)  
11:29–11:54 piano (fragment)  
12:00–13:17 double speed (see Riv@9,5-RVRS\_01.L-56.mp3, 23:22–25:54)  
19:58–20:01 MV: “... possessive. That’s the old ‘klang schön’.”<sup>1</sup>  
GS: “...”  
20:03–24:21 piano: *Sonata n. 2, I*  
24:24–24:25 MV: “Cambiato?”  
24:31–31:04 piano: *Sonata n. 2, II* (from 30:10 some sounds omitted in the score)  
31:05–31:09 MV: “Completely they fit in good.”  
GS: “Why not?”  
MV: “Okay.”  
32:50 end

• Riv@9,5-RVRS\_02.L-56.mp3  
Identical to Riv@9,5-RVRS\_01.L-56.mp3  
1:05:02 end

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<sup>1</sup> Probably Yvar Mikhashoff who premiered the *Sonata n. 2* in 1979.

## NMGS0225-138

BASF G, 13 cm, 275 m

- Riv@9,5\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)

48:32 end

- Riv@9,5\_01.R-56.mp3

In reverse

0:53 end

- Riv@9,5\_01.L-56.mp3

0:09–0:53 identical to Riv@9,5\_02.L-56.mp3, 0:09–0:53

0:53 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:17–30:56 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:17–30:56 copy of NMGS0194-294, Riv@9,5\_01.L-56.mp3, 1:06:21–1:36:40 (pp. 433–446)

31:07–48:28 copy of NMGS0194-294, Riv@9,5-RVRS\_01.R-56.mp3, 3:09–20:27 (pp. 446–453)

48:32 end

- Riv@9,5\_02.L-56.mp3

0:09–48:17 GS: *Il sogno 101, Prima parte*

Copy of NMGS0194-294, Riv@9,5\_01.L-56.mp3, 18:44–1:06:19 (pp. 413–432)

48:32 end

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<sup>1</sup> See NMGS0098-415, footnote 1.



## NMGS0226-174M

Scotch 215, 8 cm, 121 m

- Riv@9,5\_03.L-56.mp3

0:25–6:01 GS: “*You have to be an instrument only ...*” (first publication in English and German translation in: Giacinto Scelsi, Die Magie des Klangs. Gesammelte Schriften, Cologne: MusikTexte, 2013, vol. 2, pp. 668–671)<sup>1</sup>

11:57 end

- Riv@9,5\_03.R-56.mp3

Empty

11:57 end

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<sup>1</sup> Identical to NMGS0226-174M, Riv@9,5\_03.L-56.mp3.

## NMGS0227-194

Scotch 215, 18 cm, 545 m

- Riv@19\_01.L-56.mp3

0:13–0:46 record: *Preludi (prima serie), n. 1*<sup>1</sup>

0:51–1:23 record: *Preludi (prima serie), n. 6*

1:30–2:30 record: *Preludi (prima serie), n. 11*

2:39–4:09 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”*

2:39–4:09 **I**

4:13–5:30 **II**

5:45–7:28 **III**

7:31–9:21 **IV** (breaks off in p. 17, third grand staff, third measure)

9.22 – 9.24 sound fragment

9:26–10:54 **V**

11:02–12:15 piano (rerecorded from record)

11.02 – 11.55 **VI**

12:23–14:58 **VII**

15:09–16:48 **VIII**

16:53–16:55 piano (rerecorded from record, fragment)

16:58–17:56 **IX**

18:05–18:58 piano (rerecorded from record, not the tenth movement of the *Capricci*)

18:59–19:00 piano (rerecorded from record, fragment)

19:08–20:37 **XI**

20:50–22:17 **XII**

22:31–23:16 **XIII**

23:17–23:51 **XIV**

23:59–26:35 **XV**

26:45–27:06 *Sonata n. 3, I* (only first grand staff)

47:43 end

- Riv@19\_01.R-56.mp3

Empty

47:43 end

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<sup>1</sup> 0:13–2:30 identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 19:57–22:13; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 14:09–16:21; NMGS0257-481, Riv@9,5\_01.L-56.mp3, 16:03–18:19; NMGS0273-654, Riv@19\_01.R-56.mp3, 4:51–7:05.

## NMGS0228-291

BASF, 18 cm, 553 m

- Riv@9,5\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)

1:37:04 end

- Riv@9,5\_01.R-56.mp3

Empty

0:13 end

- Riv@9,5\_01.L-56.mp3

Double speed (see Riv@9,5\_02.L-56.mp3)

0:13 end

- Riv@9,5-RVRS\_02.R-56.mp3

1:05–6:57 GS: *Il sogno 101, Prima parte*<sup>1</sup>

1:05–3:30 “Introduzione. Ho tre chiacchieroni sempre con me.” (Prologo, earlier version)

3:43 “Conclusione. Che succede?” (Epilogo, p. 689)

4:17 “Ma io mi ero abituato a Voi, per quanto ...” (p. 689); 5:05 “C’è uno specchio.” (pp. 689–690)

1:37:04 end

- Riv@9,5\_02.L-56.mp3

0:16–1:34:28 GS: *Il sogno 101, Prima parte*

0:16 “... e delle sue esperienze allucinanti, e ne parlava da pari suo.” (pp. 587–588)

0:41 “La ragazza finì per avere quasi una crisi di nervi ...” (p. 588)

1:05 “... in sottilissima maniera.” (p. 588)

1:15 “Ma forse no.”

1:24 “A meno che egli non avesse voluto dare una risposta ...” (p. 588)

1:38 “... aveva tenuto di far sapere ...” (p. 588)

1:52 “Michaux prese nota di tutte le scale ...” (p. 588)

2:30–2:38 “La presentazione di Michaux lo fece diventare un avvenimento ...” (p. 588)

2:42 “Era dunque una vita abbastanza piena di avvenimenti ...” (p. 590)

3:58 “Che nonostante tutte queste altre attività ...” (pp. 590–592); 7:50 “... che io le avevo poi anche insegnato a adattare ai quarti di tono ...”

8:01 “Ora essa, diciamo pure, famosa ...” (p. 592)

8:22 “... anche se le persone non sono delle persone comuni, però, è un fatto comune a tanti.” (p. 592)

8:32 “E non sono pochi i musicisti che presero l’avvio dalla mia musica ...” (p. 592)

8:45 “... e che ben poco se ne ricordano.” (p. 592)

8:57 “Fu Franco Evangelisti che fece eseguire *Hô* ...” (pp. 592–593)

9:32 “Queste società – come sapete – hanno bisogno ...” (p. 593)

10:36 “Franco Evangelisti aveva un carattere assai difficile ...” (pp. 593–594)

12:43 “A parte poi che tutto ciò non è del resto possibile di sostenere ...”; 13:26 “... che il senso vero dell’arte è tutt’altra cosa.” (p. 594)

14:21 “Evangelisti però, malgrado la sua teoria – era per lui una certezza ...”

15:01 “La colpa è loro ed anche quella di alcuni filosofi ...”

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<sup>1</sup> See NMGS0098-415, footnote 1.

15:54 “In quegli anni scrissi anche il *Quartetto n. 2* ...” (pp. 594–596)  
19:07 “Dopo l’esecuzione di questo quartetto ...” (p. 596)  
19:54 “Chi volesse fare uno studio su i miei quattro quartetti ...” (pp. 596–597)  
20:06 “... mezzi, tecnica, linguaggio sempre diversi, però ...” (p. 597)  
20:14 “... però sempre della medesima storia ...” (p. 597)  
20:28 “E chi si limiterà al fatto acustico ...” (p. 597)  
20:45 “In questa musica il contenuto determina automaticamente la forma.” (p. 597)  
20:59 “Un’estate andai con Francesca ad Ascona.” (p. 597)  
21:50 “Sì, di Remarque, lo conobbi quella volta ...” (pp. 597–598)  
22:13 “Hermann Hesse lo incontrai poi a quel caffè ...” (p. 598)  
22:45 “Vi abitava ancora Vladimir Vogel, il musicista ...” (p. 598)  
23:50 “La moglie di Vogel era pure una nostra amica ...” (p. 598)  
24:12 “Era una donna di aspetto un pochino rigido ...” (p. 598)  
24:39 “Vi era ...”  
24:40 “Nelle vicinanze poi abitava anche Hermann Scherchen ...” (p. 599)  
25:07 “... però era uno dei pochissimi capaci d’intendere la musica ...” (p. 599)  
25:19 “Fu lui che diede lezioni di direzione ad Igor Markevitch ...” (p. 599)  
25:36 “A Ascona io andai in una clinica ...” (p. 599)  
26:01 “... che purtroppo tanto per la medicina come per le arti ...” (p. 599)  
26:32 “Naturalmente anche questa volta ...” (pp. 599–600)  
26:54 “Ma nessuna medicina è quella che occorre per me.” (p. 600)  
27:43 “Fa po’ due settimane tornò e andammo insieme a Ponte Tresa.” (p. 600)  
28:04 “Egli aveva un’accademia di yoga a Berna ...” (p. 600)  
28:23 “Noi non sia andati nell’ashram perché non vi era posto.” (pp. 600–601)  
28:42 “... le cassette per coloro che abitavano proprio nell’ashram ...” (p. 601)  
28:50 “Erano in fondo delle celle ...” (p. 601)  
30:20 “Yesudian era un bellissimo uomo ...” (pp. 601–602)  
30:41 “Purtroppo, però ...” (p. 602)  
30:43–31:31 “... dopo i primi esercizi di Pranayama ...” (p. 602)  
31:33 “Quello che vi era di molto notevole era il numero ...” (pp. 606–607)  
33:01 “... a Gstaad e in Oriente ...” (p. 607)  
33:07 “... aveva un corpo fortissimo ...” (p. 607)  
33:21 “Dopo tornammo ancora ad Ascona e poi a Roma.” (p. 607)  
33:48 “Eh sì! A Ascona però incontrai Leo Kok ...” (pp. 607–608)  
36:27 “Egli organizzò tra l’altro, ora mi sovviene, una serata per me ...” (pp. 608–609)  
37:30 “... che ispirava veramente amicizia.” (p. 609)  
37:36 “Tornammo a Roma – come ho detto ...” (p. 609)  
38:41 “... per fortuna il mio macchinone, quasi una fortezza, ebbe ...” (pp. 609–610)  
40:37 “... come una vecchia macchina di campagna ...” (p. 610)  
40:41 “... e quindi il suo ingresso nella Roma non fu degno ...” (p. 610)  
40:51 “... ed anche tutti i ‘ladri’ del bar uscirono ...” (p. 610)  
41:04 “Un giorno Francesca mi disse che avrebbe voluto fare ...” (pp. 610–612)  
45:07 “... e fatto prendere il biglietto ...” (p. 612)  
45:12 “... tutto ciò entro pochi giorni.” (p. 612)  
45:17 “Compresi quindi che s’avrebbe lasciato Roma definitivamente ...” (p. 612)  
45:24 “... e anche il lavoro che avevano fatto su di lei ...” (p. 612)  
45:41 “... con sottile abilità ...” (p. 612)  
45:51 “... e non proprio ortodosse.” (p. 612)  
45:56 “Krishnamurti – come tutti sanno – aveva compiuto ...” (p. 612)  
46:31 “Poi, piano piano si distaccò da quanto aveva detto ...” (pp. 612–613)  
46:58 “Aveva acquisito in quarant’anni di discorsi ...” (p. 613)

47:09 "... una dialettica ferrea ..." (p. 613)  
 47:48 "... stritolando a mano a mano tutti gli argomenti ..." (p. 613)  
 48:28 "Ed arrivava così sia al vuoto ..." (pp. 613–614)  
 49:06 "Però per alcuni ciò era logico ..." (p. 614)  
 49:34 "Io non credo che si possa smantellare 'il mentale' ..." (p. 614)  
 49:48 "Egli spesso buttava dalla finestra ..." (p. 614)  
 50:46 "Ad ogni modo, 'La plus belle jeune fille ...'" (pp. 614–615)  
 51:04 "... e dava quello che poteva: era sincero." (p. 615)  
 51:14 "Del suo ambiente è meno facile parlare ..." (p. 615)  
 51:59 "Francesca – è inutile dirlo – divenne ..." (p. 615)  
 52:20 "Quindi, come ho detto, Francesca partì ..." (pp. 615–616)  
 53:20 "... e restarle a guardare allontanarsi ..." (p. 616)  
 53:31 "Francesca si accorse forse della mia tristezza ..." (p. 616)  
 54:00 "Certo era un bel regalo ..." (p. 616)  
 54:37 "Poi, ad ogni modo ... se ella credeva di doversi sdebitare ..." (p. 616)  
 55:21 "La sua partenza evidentemente lasciò un vuoto ..." (pp. 616 – 617)  
 56:43 "Poi quel poco di saggezza così duramente acquisita ..." (pp. 617–618)  
 57:36 "Ma tu sai che nulla ci appartiene ..." (p. 618)  
 59:29 "Sì, ma tu sai anche che hai fatto il pigmalione ..." (pp. 618–619)  
 59:40 "E sai anche che non è lecito di richiedere qualcosa ..." (p. 619)  
 1:00:04 "Giusto! Ma è anche non-lecito di prendere e di non dare ..." (p. 619)  
 1:00:12 "Ma chi ti dice che i debiti ..." (p. 619)  
 1:00:24 "E la banca del karma è più sicura di quelle in città." (p. 619)  
 1:00:34 "Ma ecco intervenne un altro: 'Voi disse ...'" (p. 622)  
 1:00:42 "Voi vedere che starai molto meglio ..." (p. 622)  
 1:01:41 "Quanto più tempo avrai ..." (p. 622)  
 1:01:45 "... per la composizione, per i fatti tuoi." (p. 622)  
 1:01:52 "Eh sì, ma non pensate a quello che ha detto Victor Hugo ..." (pp. 619–620)  
 1:02:36 "... e sai che anche karmicamente la ritroverai?"  
 1:02:45 – 1:03:36 "Ed anche ti pare un momento' disse un altro ..." (pp. 622–623)  
 1:03:40 "Cosa te vi è la solitudine?"  
 1:04:06 "Ma io le volevo assai bene ..." (p. 620)  
 1:04:14 "... partecipavamo alle stesse cose ..." (p. 620)  
 1:04:18 "Ma via via, lo sai bene che tutti ..." (p. 620)  
 1:04:30 "Non parlare come tutti!" (p. 620)  
 1:04:35 "Pensa ad altro: fai la musica!" (p. 620)  
 1:04:56 "... gli andanti, gli allegri; tempi meditativi ..." (p. 620)  
 1:05:08 "... le forme previste, quelle intuite ..." (p. 620)  
 1:05:26 "La vera musica non è quella ..." (p. 620)  
 1:05:42 "Il resto è Maya." (p. 620)  
 1:05:53 "Mi fai un po' di ridere, sai!" (p. 620)  
 1:06:04 "... e tu lo sai che era la tua immagine ..." (p. 620)  
 1:06:14 "Tu lo sai che era una proiezione tua ..." (pp. 620–621)  
 1:06:54 "... la tua immagine che parlava ..." (p. 621)  
 1:07:16 "Forse, ma lo specchio era bello ..." (p. 621)  
 1:07:53 "... ed ora mi manca." (p. 621)  
 1:08:00 "A un certo punto ne ebbi abbastanza ..." (p. 623)  
 1:08:13 "I Deva mi furono vicini e compositi *Uaxuctum* ..." (pp. 628–629)  
 1:09:12 "Poi anche una cosa assai più piccola: *Anahit* ..." (p. 629)  
 1:09:55 "Devy Erlih la eseguì a Atene ..." (p. 629)  
 1:10:14–1:10:33 "Fu eseguita anche un paio di anno dopo a Tanglewood ..." (p. 629)

1:10:37 “Alcuni dei consigli che mi avevano dato ...” (p. 623); 11:04 “... uscii assai poco, e moltissime delle persone che vedevamo insieme spesso ...”

1:12:08 “L’epoca del pigmalione era terminata ...”

1:12:52 “E cessai anche ...”

1:12:55 “... di assorbire i colpi che avrebbero aggiunto un altro ...”

1:13:05 “... o un’altra per i suoi errori ...”

1:13:12 “... ed allora a ognuno il suo ed il suo karma ...”

1:13:20 “... futuro.”

1:13:25 “E la macchina del tempo continuò a sfogliare ...” (p. 649)

1:14:20 “Di questo distacco non voglio parlare.” (p. 649)

1:15:06 “E così restai con mia sorella ...” (p. 649); 1:15:28 “... per me che io sì il mentale l’avevo messo a riposo e la memoria nel pozzo dell’oblio.”

1:15:44 “Ma allora, tu hai fatto quello che vorrebbe Krishnamurti.”

1:15:54 “Eppoi sai che egli diventato più tollerante?” (p. 650)

1:16:13 “È tanto meglio per lui ...” (p. 650)

1:16:24 “... poiché ogni parola e ogni suono ha bisogno ...” (p. 650)

1:16:59 “Non poteva essere registrata ...” (pp. 650–651)

1:18:08 – 1.18.57 “Ora sì, si ricercano i mezzi di fotografare ...” (p. 651)

1:19:01 “Belle cose queste che dici, ma perché hai parlato della tua memoria ...” (p. 678)

1:19:17 “No, caro Chiacchierone, non è memoria ...” (pp. 678–679)

1:20:00 “Eh sì, ma nel cinquecento, e fu la Spagna ...” (p. 679)

1:20:36 “Tanti, tanti piccoli sogni nel grande sogno!” (p. 679)

1:21:00 “Di ieri sovente non potrei dirti nulla.”

1:21:07 “E così seguivo il decadimento del mio corpo ...” (p. 679)

1:21:44 “... anch’io. E quante me ne hai fatte passare ...” (pp. 679–680)

1:22:32 “Ma che t’importa?” 1:22:35 “Non che ricordi che Francesca arrivò ...” (p. 649); 1:23:07 “E quando davanti al Dalai Lama ...” (pp. 649–650)

1:23:33 “Zitto, Chiacchierone spudorato!” (p. 650)

1:23:46 “Mah!” disse un altro ‘del resto ti lagni forse di qualche cosa?’ (p. 680)

1:24:23 “... il est grand temps!” (p. 680)

1:24:25 “Ne regarde plus que Dieu.” (p. 680)

1:24:29 “Éclairer mon esprit.” (p. 680)

1:24:32 “Il est temps ...” (p. 680)

1:24:34–1:24:37 “... o mon âme, il est grand temps!” (p. 680)

1:24:41 “E che altro posso raccontare?” 1:24:56 “Mia sorella patì un’operazione molto grave che sorpassò con coraggio ...” (p. 671); 1:25:10 “... forse con un po’ meno di rassegnazione che con coraggio.” 1:25:20 “Però, perdette molto delle sue forze.” (p. 673)

1:25:32 “Che altro? Fu eseguito *Pranam*, il saluto in sanscrito ...” (p. 674)

1:25:54 “Qualche incontro ancora, qualche notizia importante dall’India ...”

1:26:09 “... ove sono alcuni amici cari a me, ed alla Mère.”

1:26:21 “Mi arrivò un nastro con la voce della Mère ...” (p. 673)

1:26:47 “Ricevetti un giorno da Michaux il suo libro *Yantra* ...” (p. 674)

1:27:14 “... incomparabili.” (p. 674)

1:27:19 “Vorrei dirne qualcuno ...” (pp. 674–675)

1:28:03 “Le nuage d’être se condense ...” (pp. 675–676)

1:28:56 “Li ho detti malissimo, non sono un dicitore.”

1:29:01 “Ma sono ...”

1:29:02 “... bellissimi! Tutta la dottrina tantrica ...” (p. 676)

1:29:15 “Michaux è celebre ...” (p. 676)

1:29:19 “... lo è diventato contro se stesso.” (p. 676)

1:29:50 “... che è la più grande.”

1:29:54 “Che altro?” (p. 676) 1.29.58 “Rosa mi ha regalato ...” (p. 677)  
1:30:14–1:30:49 “Ma soprattutto passai sempre più tempo ...” (p. 682)  
1:30:52 “Scrisi ancora una *Ave Maria* e un *Pater noster*.” (p. 676)  
1:31:04–1:31:54 “... ed anche una piccola melodia sul testo di un ignoto ...” (pp. 676–  
677)  
1:31:57 “Ed ora uno dalla *Conscience aiguë* ...” (p. 686)  
1:32:19 “E sarebbe bello iniziare il viaggio senza te ...” (pp. 685–686)  
1:33:12 “Molte cose non ho detto ...” (p. 687)  
1:33:56 telephone ringing (p. 688)  
1:34:09 “Muffa questo telefono! Chi può essere ...” (p. 688)  
1:34:24–1:34:28 “... e interrompere i miei sogni!” (p. 688)  
1:37:04 end

## NMGS0229-293

BASF, 18 cm, 733 m

- A01@19-56.mp3  
0:08–0:14 pulsating echo  
0:33–0:39 GS: “Sì, no, su, giù, sì, no.”  
0:42–0:51 percussion (glissando, reverb)  
0:51 end
- Riv@9,5\_02.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
5:15 end
- B02@9,5REV-56.mp3  
0:04–2:30 identical to Riv@9,5-RVRS\_02.R-56.mp3, 2:48–5:14  
2:30–2:56 identical to Riv@9,5-RVRS\_01.R-56.mp3, 0:06–0:32  
2:56 end
- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
2:03:18 end
- A03@19-56.mp3  
0:00–0:08 percussion (reverb)  
0:09–0:10 crack  
0:14 end
- Riv@9,5\_01.L-56.mp3  
0:17–0:28 half speed (see A01@19-56.mp3, 0:08–0:14)  
1:06–1:18 half speed (see A01@19-56.mp3, 0:33–0:39)  
1:23–2:22 percussion (glissando, reverb; 1:23–1:43 see A01@19-56.mp3, 0:42–0:51; from  
1:43 higher timbre; from 2:06 low timbre again, 2:06–2:22 see A03@19-56.mp3, 0:00–  
0:08)  
2:25–2:26 snap (see A03@19-56.mp3, 0:09–0:10)  
2:35–8:23 sound experiment (strong traffic noise; manipulated recording of instrumental or  
electronic music, atonal style, percussion sounds; double speed, speed shift, in reverse,  
reverb, feedback, pulsating echoes; many gaps, 5:00 and 6:23 restarts)  
8:23–17:33 sound experiment  
8:23–9:10 bells, mallet instruments, plucked instruments, percussion  
9:10–9:56 plucked instruments, electric organ  
9:56–9:59 plucked instruments (popular music [?])  
10:06–10:11 plucked instruments, mallet instruments (10:07 restart)  
10:12–10:34 plucked instruments, percussion (10:28 double speed)  
10:35–11:11 plucked instruments, electric organ (corresponding to 9:30–9:56)  
11:11–11:13 plucked instruments (popular music [?], corresponding to 9:56–9:58)  
11:28–12:05 bells, mallet instruments, plucked instruments, percussion (identical to 8:23–  
9:10, double speed, many gaps)  
12:05–12:27 plucked instruments, mallet instruments (12:08, 12:18 and 12:20 gaps)  
12:27–13:15 bells, mallet instruments, plucked instruments, percussion  
13:15–14:01 plucked instruments, electric organ



14:01–14:08 plucked instruments (popular music?)  
 14:08–14:24 plucked instruments, percussion  
 14:24–15:10 plucked instruments, Jew’s harp  
 15:10–15:27 plucked instruments, mallet instruments, percussion (15:12 gap)  
 15:30–16:32 plucked instruments, mallet instruments, percussion, other sounds (15:43 new section; reverb, speed shift)  
 16:33–17:32 plucked instruments, electric organ  
 17:19–17:34 plucked instruments (17:32 gap)  
 18:36–21:24 two ondiolas (few tones, many restarts, speed shift, reverb)  
 21:34–21:37 two ondiolas (double speed)  
 21:44–22:52 two ondiolas (few tones, many restarts, speed shift, reverb)  
 22:59–23:21 several ondiolas (few tones)  
 23:41–23:42 piano (only two tones)  
 23:55–25:28 piano  
 25:28–27:52 two ondiolas (one tone/microtonal)  
 27:57–28:47 two ondiolas (few tones)  
 28:47–31:04 two ondiolas (few tones, double speed, many restarts)  
 31:06–36:17 several ondiolas (few tones/microtonal; starting on C3↑/C4↑, 32.31 additional layer, 33:34 and 35:50 restarts, ending on C3/C4)  
 2:03:18 end

- A34@9,5-56.mp3

Empty  
 5:15 end

- Riv@9,5-RVRS\_02.R-56.mp3

1:49–5:14 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copied to NMGS0194-294, Riv@9,5\_01.L-56.mp3, 0:04–3:35 (pp. 405–406)

5:15 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:00–2:03:12 GS: *Il sogno 101, Prima parte*

0:00–14:27 copied to NMGS0194-294, Riv@9,5\_01.L-56.mp3, 3:28–18:16<sup>2</sup> (pp. 406–413)

14:30–1:29:44 copied to NMGS0194-294, Riv@9,5\_01.L-56.mp3, 19:25–1:36:40 (pp. 414–446)

1:29:45–2:03:12 copied to NMGS0194-294, Riv@9,5-RVRS\_01.R-56.mp3, 3:09–37:32 (pp. 446–448, 141–143)

2:03:18 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

<sup>2</sup> Continuation of Riv@9,5-RVRS\_02.R-56.mp3 (Riv@9,5-RVRS\_01.R-56.mp3, 0:00–0:06 identical to Riv@9,5-RVRS\_02.R-56.mp3, 5:07–5:14). The two files were separated by digitization.

## NMGS0230-297

BASF LP 35, 18 cm, 553 m

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:37:02 end

- Riv@9,5\_01.L-56.mp3

0:24 – 1:36:50 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:24 “Del *Pierrot lunaire* ...” (p. 494)

0:42 “... anche, e non solo musicalmente ...” (p. 494)

1:08 “Nel *Pierrot* poi c’è un, diciamo, una concezione vocale ...” (p. 495)

1:36 “Non ebbe al principio la risonanza ...” (p. 495)

2:11 “La migliore esecuzione del *Pierrot* ...” (p. 495–496)

3:16 “... sola ... e come una cariatide.” (p. 496)

3:24 “Molti melomani mi hanno chiesto ...” (p. 499)

3:36 “... non ho potuto ...” (p. 499)

3:48 “Ho dovuto spiegare ciò e molte altre cose ...” (pp. 499–500)

5:22 “Un altro piccolo ciclo ...” (p. 500)

5:45 “... forse il più importante di tutti.” (p. 500)

5:50 “Non volevo certamente facendo questo presentarmi ...” (p. 500)

6:13 “Queste piccole riunioni ...” (p. 500)

6:24 “... ovunque. E così anche a Roma ...” (p. 500–501)

6:56 “... e tantomeno un saggio.” (p. 501)

7:01 “Alcune di queste persone ...” (p. 501)

7:59 “... ma non dimentichiamo ...” (p. 501)

8:03 “... l’India è ovunque, dentro di noi ...” (p. 501)

8:37 “... senza muoversi ...” (p. 501)

8:50 “Per questi amici il significato ...” (p. 501)

9:10 “... mentre che per gli altri ...” (p. 502)

9:37 “... che costituiscono una ricerca ...” (p. 502)

9:47–9:56 “... poiché il sono non è soltanto ...” (p. 502)

9:57 “E di ciò si resero conto subito ...”

10:15 “... poiché loro lo sanno.”

10:21 “Mio *Quartetto n. 4* fu eseguito ...” (pp. 503–504)

12:32 “L’anno seguente fui nuovamente invitato ...” (pp. 504–505)

15:39 “A parte il fatto del principio della bellezza ...” (pp. 505–506)

16:37 “Quello che io voglio dire ...” (p. 506)

17:05 “... che uno strumento ...” (p. 506)

17:19 “Ed è sempre uno slancio verso l’assoluto.” (p. 506)

17:27 “Insomma, l’arte orientale ...” (p. 506)

18:09 “L’arte greca considerò in fondo ...” (p. 506)

18:19 “... nella na[tura].” (p. 506)

18:20 “E così lentamente scivolò ...” (p. 506)

18:31 “Ma non voglio continuare su quest’argomento ...”

19:01 “Ma ho detto tutto ciò ...” (pp. 506–507)

19:35 “... e della indiana.”

19:40 “... poiché (vorrei aggiungere) dell’uomo ...” (p. 507)

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<sup>1</sup> See NMGS0098-415, footnote 1.

20:11 “E la ricerca della bellezza non è forse questo da cosa.”  
 20:22 “Ad Epidauro ritrovai il ricordo della Francese ...” (pp. 508–509)  
 23:30 “In Grecia conobbi anche una violista ...” (p. 509)  
 23:59 “Era al di sopra delle sue possibilità.” (p. 509)  
 24:13 “... e fu una saggia decisione.” (pp. 509–511)  
 27:39 “In Asia Minore fece un viaggio ...” (p. 511)  
 28:34 “Feci, per mio conto, una piccola indagine ...” (p. 511)  
 29:57 “... di cercare di interrompere questa doppia sua vita.” (p. 511–512)  
 30:29 “... poiché fu una decisione piuttosto personale ...” (p. 512)  
 30:56 “A Ios ritrovai il ricordo ...” (p. 512)  
 31:31 “Nella piccola trattoria ...” (p. 512)  
 31:36 “... che essi mi mostrarono ...” (p. 512)  
 31:42 “... senza dubbio.” (p. 512)  
 31:45 “Aveva lasciato in cambio ...” (p. 512)  
 32:17 “Vorrei dire ora che non sempre i miei pezzi ...” (pp. 512–520)  
 46:38 “Voglio aggiungere, ad onore dalla critica ...” (p. 520)  
 47:35 “Questo pezzo si chiamava e si chiama ancora *Konx Om Pax* ...” (p. 521)  
 48:12 “Di Venezia certo non vi descriverò ...” (p. 521)  
 48:25 “Dopo la guerra vi andai molto spesso ...” (pp. 521–522)  
 50:08 “... poiché erano troppe le persone ...” (p. 522)  
 51:08 “Essa non amava molto le donne ...” (pp. 522–523)  
 52:37 “Un’altra estate, con questa mia amica ...” (p. 523)  
 53:48 “Un’altra volta invece abitai ...” (pp. 523–525)  
 55:50 “A Venezia poi io trovavo ...” (p. 525)  
 57:53 “La vita di Bona era piena, piena di avvenimenti ...” (p. 526)  
 58:11 “André, lo era anche lui ...” (p. 526)  
 58:55 “Vi era anche sempre nel mese di Settembre ...” (p. 526)  
 59:07 “... poiché molti passavano da Venezia ...” (p. 526)  
 59:41 “Charly Beistégui imperò a Venezia ...” (p. 526)  
 1:00:01 “Si vedeva anche passare ogni giorno ...” (pp. 526–527)  
 1:00:43 “Io passeggiavo spesso la notte ...” (p. 527)  
 1:01:33 “E trovava anche sempre una pittrice ...” (pp. 527–528)  
 1:02:16 ““Scia nella sacristia’ era quale ho detto primo ...”  
 1:02:35 “In settembre vi era poi il Festival di musica.” (p. 528)  
 1:03:45 “Vi erano poi le storie di quelle persone ...” (pp. 528–529)  
 1:04:48 “Era un personaggio molto conosciuto ...” (p. 529)  
 1:05:02 “Non era antipatico ...” (p. 529)  
 1:06:02 “... ma che il male forse non facevano ...” (p. 529)  
 1:06:10 “Incontrai poi moltissime altre persone ...” (pp. 529–530)  
 1:07:16 “Rividi una volta anche Harriet Cohen ...” (p. 530)  
 1:08:04 “... la Cohen che diceva ...” (pp. 530–531)  
 1:08:30 “Peggy aveva cinque cagnetti ...” (p. 531)  
 1:09:25 “Dunque, Francesca lasciò la sua casa di Parigi ...” (pp. 531–532)  
 1:10:41 “... e impiegammo tre anni per rifarlo.” (p. 532)  
 1:11:18 “Però, come casa divenne splendida ...” (pp. 532–533)  
 1:12:38 “Costò molta fatica ...” (p. 533)  
 1:12:57 “... il pavimento era di marmo rosa ...” (p. 533)  
 1:13:38 “... con occhio sicuro e senza errori ...” (pp. 533–534)  
 1:14:49 “... bellissime.” (p. 534)  
 1:14:52 “Vi era un’infilata di sei grandi finestre ...” (p. 534)  
 1:15:12 “Le pareti erano trattate ...” (p. 534)

1:15:55 "... erano di fogli di loto ..." (pp. 534–535)  
 1:17:09 "Avevamo messo questo 'mobile immobile' ..." (p. 535)  
 1:17:41 "Ora questo 'mobile immobile' si trova ..." (p.535)  
 1:17:51 "In questo momento mi torna in mente ..."  
 1:18:07 "Per questa casa di Francesca ..." (p. 535)  
 1:18:20 "... di rinforzare tutta la statica ..." (p. 535)  
 1:18:38 "Tutto ciò fu molto noioso ..." (pp. 535–536)  
 1:19:06 "Ho detto incapace di occuparsi ..." (p. 536)  
 1:19:25 "... e ciò che si tratti di persone o di cose." (p. 536)  
 1:19:33 "Non credo che essa abbia mai rinunciato ..." (p. 536)  
 1:19:46 "In un certo senso aveva ..." (p. 536)  
 1:20:06 "Vi era in lei una grande dolcezza ..." (p. 536)  
 1:20:35 "... oppure di elargire somme notevolissime ..." (p. 536)  
 1:20:44 "... purché ..." (p. 536)  
 1:20:48 "... ciò non comportasse un vero sacrificio ..." (pp. 536–537)  
 1:21:14 "La pazienza non era certo il suo forte." (p. 537)  
 1:21:30 "Così quando essa se decise ..." (p. 537)  
 1:21:48 "... e qualunque argomento fu inutile." (p. 537)  
 1:21:56 "Gli argomenti logici ..." (p. 537)  
 1:22:29 "Questo ritratto potrebbe farla sembrare ..." (p. 537)  
 1:22:40 "Certe persone non possono essere considerate ..." (p. 537)  
 1:22:56 "La vita le dava e le concedeva tutto." (p. 537)  
 1:23:23 "... pratiche od altro, era soltanto ..." (p. 537)  
 1:23:34 "Quindi l'attesa o anche il sacrificio ..." (pp. 537–538)  
 1:23:47 "Era una creatura solare ..." (p. 538)  
 1:24:03 "Bastò che io le insegnasse ..." (p. 538)  
 1:24:53 "... di New York di vendere o comprare azioni ..." (p. 538)  
 1:25:01 "... e lei non sapeva neppure ..." (p. 538)  
 1:25:11 "Questi banchieri furono spesso sorpresi ..." (p. 538)  
 1:25:48 "Così, in pochi minuti di concentrazione ..." (pp. 538–539)  
 1:26:21 "E si finirono poi molto spesso ..." (p. 539)  
 1:26:38 "Dopo un certo tempo ella cesso ..." (p. 539)  
 1:26:58 "Oltre questo è noto ..." (p. 539)  
 1:27:30 "Qualche tempo prima ..." (pp. 539–540)  
 1:28:42 "Era di una ricettività straordinaria." (p. 541)  
 1:29:22 "... poderosi ed impressionanti ..." (pp. 541–542)  
 1:30:23 "Essa non era colta ..." (pp. 542–543)  
 1:33:24 "E non parlo di piccola gente ..." (p. 543)  
 1:34:03 "... moderne naturalmente, più che altro."  
 1:34:07 "Ma tutto ciò si era prodotto in brevissimo tempo ..." (p. 543)  
 1:34:25 "Posso dire che forse fu la mia migliore allieva ..." (p. 543)  
 1:34:44 "In realtà credo si sia trattato solo di togliere il 'drappo'..." (p. 543)  
 1:35:07 "Ma l'opera è là ..." (p. 543)  
 1:35:11 "... preparata da prima ..." (p. 543)  
 1:35:27 "Si vestiva sempre a modo suo ..." (pp. 543–544)  
 1:35:57 "... con accostamenti di colore audaci ..." (p. 544)  
 1:36:12 "Ed era quindi sempre piuttosto originale ..." (p. 544)  
 1:36:26 "Si vestiva sempre anche in modo po' esotico ..." (p. 544)  
 1:36:31–1:36:50 "... e questo senza null'averne della hippy ..." (p. 544)  
 1:37:02 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:28–1:37:00 GS: *Il sogno 101, Prima parte*

- 0:28 “Anzi in questo simile a Peggy Guggenheim ...” (pp. 544–545)  
 2:17 “Così pure, prima della moda dei caftani ...” (p. 545)  
 2:32 “Come detestava i sarti in generale ...” (p. 545)  
 3:26 “... assai più decorative e originali.” (p. 545)  
 3:32 “Certo non aveva nulla a che fare con la paccottiglia ...”  
 3:41 “... e ne aveva dozzine e dozzine ...”  
 3:50 “Ogni tanto ne regalava qualcuna.” (p. 545)  
 4:19 “... anche una grossa turchese ...” (pp. 545–546)  
 5:25 “Si potrebbe quasi pensare che anche gli oggetti ricomincino ...” (p. 546)  
 5:51 “... facendo compagnia ora a questo, ora a quello ...” (p. 546)  
 6:04 “... agendo anche a modo loro ciascuno oggetto ...” (p. 546)  
 6:26 “... e qualche volta anche tornando nello stesso luogo ...” (pp. 546–547)  
 7:04 “Vi sono degli oggetti che vivono nel lusso ed altri nella miseria ...” (p. 547)  
 7:35 “Vi sono degli oggetti considerati superiori ...” (p. 547)  
 8:37 “... i critici d’arte li consideravano di nessun valore ...” (p. 547)  
 8:52 “E questi furono dunque bruciati ...” (p. 547)  
 9:10 “Così le vicende umane.” (pp. 547–548)  
 9:35 “... e, oltre la loro qualità intrinseca, la loro essenza ...” (p. 548)  
 10:13 “E per questo anche ogni forma partecipa della creazione divina.” (p. 548)  
 10:24 “... e universale e non vi è interruzione nella creazione.” (p. 548)  
 11:26 “... energia e non vi è interru[zione]” (p. 548)  
 11:30 “... che differenza che di qualità di questa energia che procede ...” (p. 548)  
 11:46 “... fonte.” (p. 548)  
 11:48 “E la legge del karma si ripercuote ...” (p. 548)  
 12:09 “Alcuni oggetti poi (pietre o metalli) ...” (pp. 548–549)  
 12:30 “... regno e posseggono delle ‘attività’ specifiche ...” (p. 549)  
 12:55 “... per la loro essenza e anche per quelle virtù o qualità negative ...” (p. 549)  
 13:21 “Ma qui entriamo nel campo dei talismani ...” (p. 549)  
 13:40 “Posso solo aggiungere che anche tra gli uomini vi sono gli amuleti ...” (p. 549)  
 13:59 “... a tutti livelli, più o meno visibilmente.” (p. 549)  
 14:11 “Dunque, un giorno Francesca decise di aprire a Roma ...” (pp. 549–550)  
 16:08 “Francesca chiese al principio la consulenza ...” (p. 550)  
 17:08 “Questi fecero delle scelte.” (pp. 550–551)  
 17:32 “... una mostra generale di ogni paesi poi o ognuno di questi signori ...” (p. 551)  
 19:17 “... che non solo avevano un grande successo ...” (p. 551)  
 19:28 “Francesca ospitò in casa sua molto spesso sia Herbert Read ...” (pp. 551–552)  
 20:08 “Peggy Guggenheim veniva spesso da Venezia ...” (p. 552)  
 20:28 “Dopo ogni inaugurazione di queste mostre ...” (p. 552)  
 21:27 “... e dello charme, diciamo pure, di Francesca ...” (p. 552)  
 21:40 “Dirò anche che tutte le vendite di quadri o sculture ...” (pp. 552–553)  
 22:40 “Le opere inviate erano tutte di valore ...”; “... se ne vendevano un certo numero, e sempre di alto prezzo ...” (p. 553)  
 23:13 “... opere tutti di molti milioni.” (p. 553)  
 23:18 “Ci erano anche dei Pollock, dei Burri ...” (p. 553)  
 23:30 “Anzi! A proposito di questo quadro bianco e nero del Pollock ...” (pp. 553–554)  
 25:02 “I sacconi rossi nel mese di novembre fanno delle processioni ...” (p. 554)  
 26:30 “Dopo tre anni di esperienza ...” (pp. 554–555)  
 27:52 “Il risultato fu che in fondo le mostre divennero più personali ...” (p. 555)  
 28:38 “... rimetteva molti milioni ogni anno ...” (pp. 555–556)

28:55 “Ma lo scopo c’era e ad ora ve lo dirò.”  
28:59 “In due parole si trattava di cercare di fare ...” (p. 556)  
30:03 “... oltre quelli che temevano di essere considerati sorpassati ...” (p. 556)  
30:18 “Naturalmente, anche se le loro idee non collimavano ...” (p. 556)  
30:50 “... Denis de Rougement e qualche altro.” (p. 556)  
30:56 “L’estetica di Francesca e anche la sua etica ...” (p. 556–557)  
31:35 “... concordavano e quindi io posso citare alcune delle loro ...” (p. 557)  
32:05 “Jean Degottex scrisse ...” (p. 557)  
32:23 “Gigi Guadagnucci scrisse ...” (p. 557)  
32:32 “René Guiette ...” (p. 557)  
32:46 “Barbara Hepworth ...” (pp. 557–558)  
33:07 “Leyden ...” (p. 558)  
33:17 “Étienne Martin ...” (p. 558)  
33:33 “Henri Michaux ...” (p. 558)  
33:47 “Jeanne Miles ...” (p. 558)  
34:01 “Jean Piaubert ...” (p. 558)  
34:12 “Emilio Scanavino ...” (pp. 558–559)  
34:28 “Josef Šíma ...” (p. 559)  
34:43 “Mark Tobey ...” (p. 559)  
34:59 “Yorimasa Yanagi ...” (p. 559)  
35:30 “Ve ne sono moltissime altre che tralascio ...” (p. 559)  
35:36 “... poiché non ho qui tutti i cataloghi ...” (pp. 559–560)  
36:24 “Ho citato Étienne Martin.” (p. 560)  
36:37 “Queste sculture immense erano chiamate ...” (p. 560)  
37:26 “Poi fu comperata dal Governo ...” (p. 560)  
37:46 “Ma non sto a dirvi le difficoltà per il trasporto ...” (pp. 560–561)  
38:14 “Ho già citato Michaux, Tobey a Barbara Hepworth ...” (p. 561)  
38:32 “Ci fu anche Calder, che rimase alcuni giorni ...” (p. 561)  
39:06 “Interveniva anche sempre ai vernissage ...” (p. 561)  
39:20 “Ce lo porto un giorno un nostro carissimo e grande amico ...” (pp. 562–563)  
40:46 “... tutt’a un tratto un bel giorno si seppe ...” (p. 563)  
41:16 “Questo Lama aveva anche una debolezza ...” (p. 563)  
42:01 “... di esibire tutti suoi titoli ...” (pp. 563–564)  
42:51 “Andò un giorno anche dal papa ...” (p. 564)  
43:57 “... e di conoscenza, poiché alcune delle risposte ...” (pp. 564–565)  
44:14 “Voglio dire che non soltanto dopo le mostre Francesca riceveva ...” (pp. 565–566)  
46:29 “Egli vinse per quattro settimane di seguito la somma ...” (p. 566)  
46:52 “Ma, oltre la vincita, credo che egli stesso si divertì un mondo ...” (p. 566)  
47:10 “[tut]ti i coloro che ascoltavano la trasmissione ...” (p. 566)  
47:18 “In quell’epoca, e contemporaneamente ...” (pp. 566–567)  
48:44 “Naturalmente anche dopo questo concerto vi fu una serata ...” (p. 567)  
48:59 “... egli diede un piccolo concerto privato per gli amici ...” (p. 567)  
49:54 “... per quanto mi sembra che, se egli ha guadagnato ...” (pp. 567–568)  
50:15 “Insomma, i lunghi soggiorni in Europa ...” (p. 568)  
50:35 “Naturalmente Francesca diventò ben presto un personaggio ...” (p. 568)  
51:04 “... delle varie condizioni, delle più diverse condizioni ...” (p. 568)  
52:26 “... quando credeva qualcosa ed assai difficile ...” (p. 568)  
52:33 “In molti altri casi io sorvegliavo la situazione da lontano ...” (pp. 568–569)  
53:20 “La persona in questione si rese conto ...” (p. 569)  
53:37 “... e quindi egli cercò di eliminarmi fisicamente ...” (p. 569)  
54:10 “... e il risultato fu che egli ne subì le conseguenze.” (p. 569)

54:18 “Era un mago nero, ma anche questi non sono sempre i più forti!” (p. 569)

54:31 “Una delle feste più allegre era però sempre la Befana.” (p. 570)

56:00 “... chiamando ciascuno uno dopo l’altro per nome ...” (p. 570)

56:14 “Poi vi era naturalmente la decorazione per la Befana ...” (pp. 570–571)

58:19 “La festa invadeva anche le tre terrazze, la torre ...” (pp. 571–572)

59:55 “Ogni tanto la duchessa inveiva contro Angiolino ...” (p. 572)

1:00:10 “... poco dopo lo chiamava ...” (p. 572)

1:00:23 “Angiolino, in casa di Francesca, stava come un papa ...” (p. 572)

1:00:28 “... era soprattutto felice quando si approssimavano le feste ...” (p. 572)

1:00:54 “... e le candele in questo caso ...” (p. 572)

1:00:58 “... si riflettevano negli specchi della camera da pranzo ...” (p. 572)

1:01:05 “... per centinaia di volte ...” (pp. 572–573)

1:01:17 “... e in casa di Francesca egli si trovava come un papa.”

1:01:24 “Purtroppo egli ebbe un amore infelice ...” (p. 573)

1:02:27 “Aveva la mania di parlare francese ...” (p. 573)

1:02:58 “Poi c’era un segretario ...” (pp. 573–574)

1:03:50 “Talvolta poi c’erano anche degli interregni ...” (pp. 574–575)

1:05:50 “Noi di sera uscivamo molto raramente ...” (p. 575)

1:05:58 “... ma si faceva tardi ugualmente poiché vi erano sempre degli amici ...” (p. 575)

1:06:41 “Non vi ho parlato ancora poi di un’altra attività nostra ...”

1:06:56 “Di fronte alla casa, dall’altra parte della strada, vi era un bar ...” (p. 575)

1:07:15 “... e vi si trovavano delle facce talvolta poco rassicuranti ...” (p. 575)

1:07:59 “E difatti non successe mai nulla ...” (pp. 575–576)

1:08:18 “Ma non è di questi ladri che io vi volevo parlare ...” (p. 576)

1:08:31 “...trare in casa ...”

1:08:23 “...forma non è di ques...”

1:08:37 “Mohanlal Bajpai – lo chiamavamo Mohan – era un indiano ...” (p. 576)

1:08:57 “Insegnava sanscrito all’Istituto di studi orientali ...” (p. 576)

1:09:09 “Divenne presto un nostro amico.” (p. 576)

1:09:16 “Ci vedevamo quasi giornalmente ...” (p. 576)

1:09:26 “Come ho detto a varie riprese, io mi ho sempre interessato ...” (p. 576)

1:10:03 “... Bajpai cominciò a parlarci anche lui di yoga ...” (p. 576)

1:10:30 “Fu egli che ci portò poi quel Lama ...” (pp. 576–577)

1:10:46 “Ma a parte ciò egli ci parlò soprattutto di Sri Aurobindo ...” (p. 577)

1:11:26 “Una di queste storie per esempio ...” (pp. 577–578)

1:14:10 “E così molte altre. Mohan aveva molto charme ...” (p. 578)

1:14:52 “... e non accettava affatto di considerarsi tale.” (p. 578)

1:15:32 “... e quindi dopo qualche tempo cominciammo addirittura ...” (pp. 578–579)

1:16:20 “Ben presto avemmo tutti i libri di Sri Aurobindo ...” (p. 579)

1:16:56 “La biblioteca poi si arricchì in breve tempo ...” (p. 579)

1:17:20 “... era a disposizione poi non solo di Mohan ...” (pp. 579–580)

1:18:07 “Queste piccole serate spirituali e di meditazione ...” (p. 580)

1:18:22 “La difficoltà fu di eliminare tutte quelle persone ...” (p. 580)

1:18:43 “... ma io non intendevo affatto che ciò diventasse un passatempo ...” (p. 580)

1:19:16 “Io avevo qualche tempo prima già portato Francesca ...” (p. 581)

1:19:32 “... dotata anche di poteri di chiaroveggenza ...” (p. 582)

1:19:41 “... una persona per la quale io ho una grandissima stima ...” (p. 582)

1:20:16 “Però, forse perché si trattava malgrado tutto di una donna ...” (p. 582)

1:21:37 “... anche di chiaroveggenza come io ho detto ...” (p. 582)

1:22:15 “Invece nel campo spirituale qualche volta ciò è richiesto.”

1:22:23 “Quindi invece lei preferì molto le sedute di meditazione ...” (pp. 582–583)

1:23:22 “Di Bajpai registrai anche dei canti ...” (p. 583)  
1:24:03–1:24:17 Mohanlal Bajpai singing: “Om! Shanti! Shanti! Shanti! Om!”<sup>1</sup>  
1:24:21 GS: “Qualche volta mettevamo dei dischi di raga antichi ...” (p. 583)  
1:25:09 “Qualche altra volta un’amica ci cantava dei canti buddhisti ...” (p. 583)  
1:25:24–1:25:54 FV 1 singing  
1:26:48 GS: “Oppure un’altra amica pure indiana:”  
1:26:54–1:27:40 FV 2 singing  
1:27:41 GS: “Un giorno, anzi una sera il nostro Lama tibetano ...” (pp. 583–584)  
1:28:08 “In altre serate, non di meditazione, diciamo così, ho registrato ...” (p. 584)  
1:28:48–1:29:22 Ruth Stephan reciting the first two stanzas of her poem “Song for Death’s Mountain”  
1:29:26 GS: “Ruth Stephan ci inviò alcuni dei suoi libri ...” (p. 584)  
1:29:40 “... anche se forse troppo delicata per la moda corrente.”  
1:29:52 “Aveva passato alcuni mesi in un monastero zen ...” (p. 584)  
1:30:15 “Ogni anno però tornava in Europa ...” (p. 584)  
1:30:30 “Il contatto con Bajpai e queste serate di meditazione ...” (pp. 584–585)  
1:32:31 “Lei cessò di dipingere invece malgrado le mie insistenze ...” (pp. 585–586)  
1:33:17 “Però non furono le serate con Bajpai ...” (p. 586)  
1:34:10 “Parlando ancora di poeti, venne a farci visita a Roma ...” (pp. 586–587)  
1:36:39–1:37:00 “Avevamo per quella sera invitato una ragazza ...” (p. 587)  
1:37:02 end

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<sup>1</sup> Copy of NMGS0267-519, Riv@9,5\_01.L-56.mp3, 35:02–35:15.



- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:37:12 end

- Riv@9,5\_01.L-56.mp3

0:20–1:36:58 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:20 “E così pure quando Betty e Fritz andavano a Londra ...” (pp. 294–295)

2:06 “Anche questa era una cosa da un successo da tutti ...” (p. 295)

3:04 “Betty era quasi fidanzata, semifidanzata con il principe Leopold Löwenstein (pp. 295–296)

4:20 “... anche la sua scultura non fosse affatto disprezzabile.” (pp. 296–298)

7:42 “Betty ringraziò il fusto ...” (pp. 298–299)

8:05 “E ci ridemmo sopra.” (p. 299)

8:15 “Da loro incontrai anche Antoine de Saint-Exupéry ...” (p. 299)

8:54 “Un giorno arrivò anche Charles Beistégui ...” (p. 299)

9:05 “... poi lo rivedemmo anche con Fritz ...” (pp. 299–300)

9:49 “Qualche volta venne anche da loro Sir Francis Rose ...” (p. 300)

11:20 “L’anno seguente Betty sposò ...” (p. 301)

11:24 “... Leopold Löwenstein-Wertheim ...” (p. 301)

12:48 “E il duca mi rispose ...” (p. 301)

12:58 “Beh, anche se de la main gauche, questo poteva spiegare ...” (pp. 301–302)

13:57 “Betty sposò questo Leopold Löwenstein ...” (pp. 302–303)

15:52 “So che Betty continuò a fare la spola ...” (p. 303)

16:16 – 20.10 “È ora il momento di parlare dei Jouve ...” (pp. 303–305)

20:12 “Era a circa l’epoca della caduta di Parigi ...” (pp. 311–312)

22:32 “Malgrado ciò dall’Italia soprattutto continuavano a arrivare ...” (pp. 312–315)

27:05 “... et peut-être que sur se mur il y a une affiche ...” (p. 315)

27:18 “Quindi continuammo a girare ...” (p. 315)

27:47 “Però nel frattempo non si riusciva ad avere il visto ...” (pp. 315–316)

29:25 “E lui ufficialmente chiedeva proprio al consiglio federale ...”

29:45 “E dopo poco tempo appunto dell’ambasciatore cinese ...” (pp. 316–325)

45:12 “Potete immaginare il furore di mia moglie ...” (pp. 325–326)

46:47 “Quindi, poco dopo lasciammo quella villa ...” (pp. 326–327)

48:24 “Lì io scrissi il mio quartetto, il mio *Primo quartetto*, e mia moglie scrisse un libro sulla Svi[zzera].” (p. 327)

48:36 “Lei aveva molto sense of humour ...” (p. 327)

48:44 “... che purtroppo perdette però mano mano durante alla guerra ...” (pp. 327–331)

55:05 “Poi c’erano gli allarmi aerei ...” (pp. 331–332)

57:30 “... con oltre al deterioramento, dice di così, dei caratteri ...” (p. 332)

57:59 “Lì venne a farmi visita un giorno Igor Markevitch ...” (pp. 332–333)

58:56 “E purtroppo devo dire che anche mia moglie ...” (p. 333)

1:00:17 “... e una compagna nella mia vita londinese ...” (pp. 333–335)

1:04:27 “Difatti, appena dopo l’armistizio ...” (p. 336)

1:05:04 “Igor quindi – come ho detto – aveva una villetta ...” (pp. 336–344)

1:17:41 “... charme diabolico, direi, ...” (p. 344)

1:17:45 “[...]ato con molta pazzia Caetani e quindi si accasò una seconda volta ...” (p. 344)

1:18:15 “Nelle vicinanze abitava anche Adolf ...” (pp. 344–345)

1:21:37 “Ogni qualvolta andavo da lui ...” (pp. 345–349)

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<sup>1</sup> See NMGS0098-415, footnote 1.

1:29:24–1:30:19 “Non so se adesso questo famoso libro ...” (pp. 349–350)  
1:30:24–1:36:58 “E a questo punto posso parlarvi ...” (pp. 352–355)  
1:37:12 end

• Riv@9,5-RVRS\_01.R-56.mp3

0:19–1:37:10 GS: *Il sogno 101, Prima parte*

0:19 “Vi era a quell’epoca lì Max Linder ...” (pp. 355–358)  
6:24 “Lui si curava delle malattie prima che venissero ...” (pp. 358–359)  
7:59 “Lui dunque cenava a una cert’ora ristorante dell’albergo ...” (pp. 359–360)  
9:50 “Portava delle scarpe di un modello speciale ...” (pp. 360–361)  
11:07 “... però ridicolo affatto, anzi!” (p. 361)  
11:12 “Portava questi indumenti con una tale semplicità ...” (p. 361)  
11:35 “Quindi, la sera verso la mezzanotte lui usciva ...” (pp. 361–362)  
12:55 “... e lui pensava non fosse ancora andato a letto ...” (pp. 362–363)  
14:13 “Dopo di ciò lo zio rientrava al suo albergo ...” (p. 363)  
14:46 “Non so se lui possedesse dei pigiama ...” (pp. 363–364)  
15:53 “Li avevo una serie di smoking di seta o di lana ...” (p. 364)  
16:16 “... e un gruppo di giovani molto eleganti inglesi dissero poi ...” (p. 364)  
16:55 “Vanitas Vanitatum! Ma forse lo non credete ...” (pp. 364–365)  
17:59 “Io, però, non posso portare quelli ...” (p. 365)  
18:09 “Per tornare allo zio ...” (p. 365)  
18:19 “Egli pensava che anche la funzione sessuale ...” (p. 365)  
19:52 “Lo zio era proprietario del castello di Valva ...” (pp. 365–367)  
22:51 “... nel castello, cioè in quel teatro, vi sono le sembianze ...” (p. 367)  
23:51 “Lo zio studiava musica ...” (pp. 367–368)  
25:48 “Tanto, nel suo testamento – nel quale erano molte cose strane ...” (pp. 368–369)  
27:04 “... più di ventimila lire!” (p. 369)  
27:17 “Questa clausola del testamento poi non fu evidentemente mai attuata ...” (p. 369)  
27:50 “... né di attaccare l’Ordine di Malta ...” (p. 369)  
27:59 “I ventimila libri egli legò alla Biblioteca Cantonale di Losanna.” (pp. 369–370)  
30:06 “Ma adesso, prima di finire queste storie dello zio ...” (pp. 370–372)  
33:32 “Una delle poche persone in Italia ...” (p. 372)  
33:51 “... la quale viveva al qui nella casa ...” (pp. 372–374)  
37:01 “... anche perché molti uomini ...” (p. 374)  
37:09 “Jean-Louis continuò a bere sempre più ...” (pp. 374–375)  
39:53 “Posso anche raccontarvi ...” (pp. 375–376)  
40:20 “... e cioè dir nel nome – dal suo sedere!” (p. 376)  
40:26 “Ecco come avveniva il gioco.” (p. 376)  
41:01 “Un altro gioco consisteva nel bendare una persona ...” (p. 376)  
41:26 “... come dico, io non vi assistetti mai a questi strani divertimenti ...” (p. 376)  
41:42 “E così, piano piano, si arrivò alla promiscuità attuale ...” (pp. 376–377)  
42:11 “E quindi vennero di moda il gioco della bottiglia ...” (p. 377)  
42:45 “Dunque, per tornare allo zio ...” (p. 377)  
42:53 “Io un giorno andai all’albergo ...” (pp. 377–378)  
44:28 “C’erano effettivamente i greci del sindacato ...” (pp. 378–382)  
50:46 “E lei mi disse ...” (pp. 382–384)  
54:05 “In quel momento io pensai che la cosa era veramente molto seria ...” (p. 384)  
54:21 “Ma è successo questo che questa signora bulgara ...” (p. 384)  
54:30 “... e forse si portò appresso il libro ...” (p. 384)  
54:43 “... chissà? Ma il fatto è che quando lei tornò ...” (pp. 384–385)  
55:16 “Qualche tempo dopo la sua morte ...” (p. 385)

57:30 "... della sua casata." (p. 385)  
 57:33 "Ora, a quanto ci risulta ..." (pp. 385–386)  
 58:00 "Quindi Ella è veramente l'unico ..." (p. 386)  
 58:48 "... per ogni nobile." (p. 386)  
 58:58 "... che è già a buon punto ..." (p. 386)  
 59:59 "Io gli risposi ringraziandolo delle condoglianze ..." (p. 387)  
 1:00:16 "... non disturbarsi oltre." (p. 387)  
 1:00:20 "E così rinunciai al diritto ..." (p. 387)  
 1:00:43 "Però posso dirvi forse qualche cosa su questa casata di Spagna ..." (p. 387)  
 1:01:15 "... con queste case regnanti." (p. 387)  
 1:01:19 "Lo zio, appunto con l'aiuto di marchese Ciadoncha ..." (p. 387)  
 1:01:44 "... ricchissimo signore e, a quanto sembra ..." (p. 387)  
 1:01:48 "... molto bello e dedito ai piaceri della vita ..." (p. 387)  
 1:01:59 "... a un certo momento si pentì ..." (pp. 387–388)  
 1:02:50 "Alla sua morte succedettero, avvennero delle scene ..." (p. 388)  
 1:03:24 "Poi dopo qualche tempo fu disceso ..." (p. 388)  
 1:03:42 "... le scene di isterismo collettivo ..." (p. 388)  
 1:04:08 "Ma sembra che la devozione si ha continuata ..." (p. 388)  
 1:04:20 "Ciò è descritto in un piccolo libro ..." (p. 388)  
 1:04:32 "Nel 1500 poi un secondogenito ..." (pp. 388–389)  
 1:05:00 "... e sposò l'ultima discendente dei Valva ..." (p. 389)  
 1:05:19 "Questi Valva erano discendenti ..." (p. 389)  
 1:05:24 "... da un certo Gozzolino Normanno ..." (p. 389)  
 1:05:56 "Di questo castello vi parlerò in seguito." (p. 389)  
 1:06:01 "[I Val]va erano dapprima baroni ..." (pp. 389–390)  
 1:07:20 "E ..."  
 1:07:23 "Poi i d'Ayala di Napoli s'imparentarono ..." (p. 390)  
 1:07:47 "Poi anche questi s'imparentarono con i Paternò di Sicilia ..." (p. 390)  
 1:07:52 "... così i d'Ayala si trovarono a essere cugini ..." (p. 390)  
 1:08:01 "Vi fu una bisnonna mia d'Ayala Paternò Moncada ..." (p. 390)  
 1:08:40 "... tra questi anche i Villarosa." (p. 390)  
 1:08:51 "Essa poi verso la fine della sua vita scrisse un libro ..." (pp. 390–391)  
 1:09:30 "Mio nonno Francesco d'Ayala Valva ..." (p. 391)  
 1:09:38 "... chiamato François, alla francese ..." (p. 391)  
 1:10:24 "Mio nonno aveva un fratello ..." (pp. 391–392)  
 1:11:42 "Questo prozio era anche un ottimo pianista ..." (p. 392)  
 1:12:08 "... di quell'epoca che in Italia non abbandonavano molto." (p. 392)  
 1:12:14 "Il nonno – suo fratello – da giovane ..."  
 1:12:19 "... in questo castello di Valva che poi possedevo ..." (p. 392)  
 1:13:06 "Il castello era del Mille ..." (pp. 392–393)  
 1:13:57 "Però, anche se c'era questa botola ..." (p. 393)  
 1:14:13 "Mia madre passò gran parte della sua gioventù ..." (p. 393)  
 1:14:37 "... nelle terre, e suo fratello Peppino invece stava a Napoli ..." (p. 393)  
 1:14:46 "Di sua madre – mia nonna – non si parlava mai ..." (pp. 393–394)  
 1:15:10 "Era la figlia del console svizzero a Napoli ..." (p. 394)  
 1:15:43 "... si considerano assolutamente alla pari delle più grandi famiglie ..." (p. 394)  
 1:16:01 "Sono orgogliosissime delle loro tradizioni ..." (p. 394)  
 1:16:06 "... tradizioni familiari e anche se ora sono dei banchieri ..." (p. 394)  
 1:16:20 "Voglio raccontare che un giorno a Ginevra ..." (pp. 394–395)  
 1:17:27 "... essere in un certo senso triste, queste giornate ..." (p. 395)  
 1:18:01 "Certo era una vita prettamente medioevale ..." (p. 395)

- 1:18:13 "... in un certo momento quando essa ebbe diciotto, diciannove anni ..." (pp. 395–396)
- 1:20:24–1:21:43 "I balli dell'epoca di mia madre ..." (pp. 396–397)
- 1:21:44 "Pensate adesso cosa penserebbero le ragazze ..."
- 1:22:11 "Però, anche così era considerato una vita brillante ..." (p. 397)
- 1:22:26 "Certo era una grande eleganza ..." (p. 397)
- 1:22:32 "... di cui si è perduto perfino il ricordo." (p. 397)
- 1:22:37 "[Mia ma]dre non accettò la proposta di matrimonio ..." (pp. 397–398)
- 1:23:04 "Dunque, quando mio nonno paterno fu impiccato ..." (pp. 398–399)
- 1:25:14 "Vi è a Palermo una strada intitolata a Giacinto Scelsi ..." (p. 399)
- 1:25:55 "Egli era un umanista ..." (p. 399)
- 1:26:41 "Il nonno era amico di Crispi ..." (pp. 399–400)
- 1:28:05 "Già, perché progressismo – diciamo così – di queste famiglie milanesi ..." (p. 400)
- 1:28:25 "Dunque, il nonno e sua moglie Guicciardi ebbero tre figli ... (p. 400)
- 1:28:37 "In un certo senso col matrimonio di mia madre ..." (p. 400)
- 1:29:02 "... soprattutto umanamente parlando ..." (p. 400)
- 1:29:07 "... ed io, come figlio, sono in fondo il risultato (p. 400)
- 1:29:23 "Io so però che, oltre questo, vi è un'altra tradizione ..." (p. 401)
- 1:30:02 "[Mio] padre aveva l'animo e la tempera ..." (p. 401)
- 1:30:56 "... il primo a solcare i cieli nei dirigibili ..." (p. 401)
- 1:31:01 "... o il primo a traversare gli Appennini ..." (pp. 401–402)
- 1:32:00 "... dell'Oceano Atlantico." (p. 402)
- 1:32:37 "... e riempivano di stupore." (p. 402)
- 1:32:41 "Marina, poi, egli compì pure delle azioni audacissime ..." (p. 402)
- 1:32:59 "Durante la guerra di Libia egli andò in missione ..." (pp. 402–403)
- 1:33:57 "... egli compì un'azione su Pola ..." (p. 403)
- 1:34:38 "... sua che li procurò poi in molte noie più tardi ..." (pp. 403–404)
- 1:35:30 "... poiché era veramente un atto di grave disobbedienza ..." (p. 404)
- 1:35:39 "... passò un guaio naturalmente, però ..." (pp. 404)
- 1:35:43 "... egli riuscì a dimostrare che la manovra ..." (p. 404)
- 1:36:05 "E quindi ne uscì bene ..." (p. 404)
- 1:36:22 "Vedete da queste poche cose ..." (p. 404)
- 1:36:41 "... per nuocerlo in ogni modo." (p. 404)
- 1:36:45–1: 37:10 "Egli aveva però molti ammiratori ..." (p. 404)
- 1:37:12 end

## NMGS0232-451

Scotch, 18 cm, 546 m

- Riv@19\_01.L-56.mp3

Empty

0:26 end

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@19-RVRS\_02.R-56.mp3)

2:03:18 end

- Riv@9,5\_01.L-56.mp3

0:42–35:40 rehearsal: GS, probably Frances-Marie Uitti and Yvar Mikhashoff

0:42–1:56 tuning the violoncello

2:09–20:27 *Ballata*

20.31 – 21.29 GS: “Okay. You know sometimes you are playing too hard.”<sup>1</sup>

MV1: “Still too hard.”

GS: “You have played that in ... hard like that, you know, però it’s a romantic kind of thing like that. Your chords are very very ...”

MV1: “They’re till too hard.”

GS: “Yes, and I see that you *hate* the soft pedal.”

MV1: “Noo! I love it.”

GS: “I looked your feet. The soft pedal was *never* used. You had your left foot back, like that.”

MV1: “I did the ... Are you sure?”

GS: “Never used it in all the piece, you may use it in Debussy but you don’t use it in mine. You never used it once, you had your foot behind like that.”

MV2: “There is a piano above.”

GS: “Well, and it needs a little more soft, as you know, like it’s hard, it’s so definite harder.” MV1: “That’s the friend was saying too.”

21:33–21:42 violoncello pizzicatos

GS: “... c’est tout à fait une autre chose, et ce n’est pas un bon chemin au concert.”

22:16–28:42 *To the Master, Improvisation II*

28:45–29:04 GS: “Okay. Now, here you are too subdued.”

MV2: “This time you are too subdued, this time, yes!”

MV1: “Mmh, mmh. “

GS: “Your time was better when you played it the other day, your part.”

29:24–35:23 *To the Master, Improvisation II*

35:20–35:40 GS: “Okay, good, it’s your way. Thank you.”

MV1: “I don’t know, of course that’s the way to do it.”

GS: “What?”

MV1: “I understand that’s the way to do it! That’s the way I did it the first time.”

GS: “Yes.”

MV1: “And the time I did it before was too moo. I wasn’t listening to ...”

2:03:18 end

- Riv@19\_02.R-56.mp3

In reverse (see Riv@19-RVRS\_02.R-56.mp3)

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<sup>1</sup> Transcription by Nicola Bernardini.

48:06 end

- Riv@19\_01.R-56.mp3

0:01–0:22 many ondiolas (dense texture)

0:26 end

- Riv@19-RVRS\_02.R-56.mp3

0:17–0:20 feedback

0:27–3:13 ondiola: *Canti del Capricorno* (n. 6 of the Wergo edition 1987)

3:15–5:18 ondiola: *Canti del Capricorno* (n. 10 of the Wergo edition 1987)

5:29–11:28 piano: *Aitsi* (7:57 restart)

11:34–15:01 two ondiolas (microtonal; starting on C4↓, ending on C4)

15:01–15:02 ondiola (fragment)

15:11–20:25 two ondiolas (melodic)

20:38–20:40 piano (fragment, double speed)

20:40–24:53 piano

25:00–48:05 many ondiolas (some of them in reverse, dense texture; 8:14–31:06 identical to NMGS0134-514, Riv@19\_01.L-56.mp3, 8:14–31:06; longest Scelsi recording:

“Sinfonia”)

48:06 end

- Riv@19\_02.L-56.mp3

Double speed (see Riv@9,5\_01.L-56.mp3)

48:06 end

## NMGS0233-656

Scotch 111 A-12, 18 cm, 373 m

- A05@4,75-56.mp3  
Identical to Riv@9,5\_01.L-56.mp3, 2:12–2:14, original speed  
0:05 end
- Riv@19\_01.L-56.mp3  
0:17–15:18 identical to NMGS0187-643, Riv@19\_03.R-56.mp3  
32:53 end
- Riv@9,5\_01.R-56.mp3  
Half speed (see Riv@19\_01.R-56.mp3)  
1:05:21 end
- Riv@9,5\_01.L-56.mp3  
0:32–30:34 copy of NMGS0187-643, Riv@9,5\_03.R-56.mp3 (2:00–2:14 double speed)<sup>1</sup>  
6:16–29:22 GS reading his essay *L'art et Satan*, Frances McCann continues reading  
1:05:21 end
- Riv@19\_01.R-56.mp3<sup>2</sup>  
0:19–1:05 record: *Preludi (quarta serie), n. 46*<sup>3</sup>  
1:09–1:53 record: *Preludi (quarta serie), n. 41*<sup>4</sup>  
1:56–2:46 record: *Preludi (quarta serie), n. 45* (2:26 and 2:27 restarts)  
2:47–2:48 recording fragment  
2:48–3:17 record: *Preludi (seconda serie), n. 23*  
3:22–4:36 record: *Preludi (quarta serie), n. 44*<sup>5</sup>  
4:48–6:39 rehearsal: unknown composition for violin and piano (twentieth century)<sup>6</sup>  
4:48–4:50 violin and piano (recording fragment)  
4:53–4:58 MV1: “...”  
MV2: “Okay?”  
MV1: “Yes!”  
4:59–5:25 violin and piano  
5:27–5:37 MV1: “...”  
MV2: “Adesso allora facciamo, eh, il secondo tempo, dove è forte.” (whistling)  
5:38–6:08 violin and piano  
6:10–6:14 MV and FV, MV1: “Okay!”  
6:15–6:39 violin and piano (breaks off)

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<sup>1</sup> In NMGS0187-643 this section is not in double speed. Therefore, NMGS0233-656, Riv@9,5\_01.L-56.mp3 cannot be the original recording.

<sup>2</sup> 0:16–32:17 identical to NMGS0187-643, Riv@19\_03.L-56.mp3, 0:21–32:31.

<sup>3</sup> Identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 36:28–37:12; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 18:36–19:18; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:10 and NMGS0265-464, Riv@9,5\_01.L-56.mp3, 19:45–20:26; NMGS0287-652, Riv@19\_01.L-128.mp3, 2:47–3:33.

<sup>4</sup> Identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 35:40–36:25; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 17:49–18:32; NMGS0187-643, Riv@19\_03.L-56.mp3, 1:14–1:59 and NMGS0265-464, Riv@9,5\_01.L-56.mp3, 18:59–19:41; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–1:46.

<sup>5</sup> Identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 34:15–35:35; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–17:43; NMGS0187-643, Riv@19\_03.L-56.mp3, 3:29–4:43 and NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–18:54; NMGS0287-652, Riv@19\_01.L-128.mp3, 1:54–2:39.

<sup>6</sup> Scelsi wrote on the tape box “Merton sonata per VI”. This probably refers to the American composer Merton Brown (1913–2001) who studied with Wallingford Riegger and Carl Ruggles.

6:48–32:40 private concert: unknown compositions for violin and piano<sup>1</sup> and for piano solo  
(twentieth century)  
6:48–17:14 violin and piano (8:52 new tempo, 11:17 new movement, 13:17 new tempo,  
14:38 new movement)  
17:15–17:26 applause, MV: “Bravo!”  
17:27 piano (fragment)  
17:32–20:09 composition for violin and piano  
20:09–20:10 MV: “It’s a lovely work.”  
20:10–20:17 applause  
20:19–21:41 piano composition  
21:45–26:25 piano composition (23:49 new movement)  
26:27–26:33 applause  
26:39–26:43 MV: “Along, here we go.” GS: “Do sit here.”  
26:44–28:57 piano composition  
28:58–29:05 applause  
29:07–29:08 GS: “Come on!”  
29:33–32:40 piano composition  
32:53 end

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<sup>1</sup> See previous note.



## NMGS0234-513

BASF LGS 35, 18 cm, 545 m

- Riv@19\_01.L-56.mp3

0:06–5:49 ondiola: *Dithome* (in reverse; second section from the symmetry axis p. 27, last staff, between the antepenultimate last and the penultimate note)

6:06–9:10 ethnic chant (6:26, 7:35 and 8:39 restarts)

9:19–9:23 piano (fragment)

9:36–12:56 piano (rerecorded from record)

7:13–46:47 double speed (see Riv@9,5\_01.L-56.mp3, 34:27–1:13:23)

47:51 end

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@19-RVRS\_01.R-56.mp3)

1:35:39 end

- Riv@9,5\_01.L-56.mp3

0:07–25:48 half speed (see Riv@19\_01.L-56.mp3, 0:06–12:56)

34:27–34:38 GS: “Pronto ...”, other voice

34:39–43:11 Indian chants (35:16, 35:54 and 38:30 restarts)

44:02–1:04:23 Indian chants (44:41, 47:03, 55:53 and 59:06 restarts)

1:08:33–1:09:13 GS: “Pronto, pronto, pronto, pronto, pronto, pronto, pronto, pronto. Uno, due, tre, quattro. Uno, due, tre, quattro, uno, due, tre, quattro, Uno, due, tre.”

1:09:31–1:09:37 GS: “Pronto, pronto, pronto, pronto. Pronto, pronto, pronto.”

1:09:47–1:33:27 Ruth Stephan reading some of her poems (amongst others 1:13:30 *For Kobori-san*, 1:14:07 *Tea in Ryoko-in*, 1:14:56 *Kurihara-san playing his bamboo flute*, 1:20:38 *Song for Death’s Mountain*, 1:23:26 *Exercise on Unfinished Sublimity*, 1:24:49 *Exercises on Problems of Vision*, 1:28:01 from *Love’s Progress: The Wind* and 1:31:46 *Second Wind*)

1:10:36–1:10:43 GS: “Hallo, hallo, hallo? Uno, due, tre, quattro, cinque, sei, sette, otto, nove, dieci. Va bene così?”

1:12:26–1:02:45 glissando sound

1:12:52–1:12:56 GS: “Pronto, pronto, pronto, pronto.”

1:13:00–1:13:23 FV and MV

47:51 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

47:51 end

- Riv@19-RVRS\_01.L-56.mp3

0:13–5:56 ondiola: *Dithome* (first section up to the symmetry axis p. 27, last staff, between the antepenultimate last and the penultimate note)

6:04 end

- A24@19-56.mp3

0:00–0:43 feedback noise, GS: “Pronto ...”

0:49 end

- Riv@9,5-RVRS\_01.R-56.mp3

Half speed (see Riv@19-RVRS\_01.R-56.mp3)  
1:35:39 end

- Riv@19-RVRS\_01.R-56.mp3  
43:22–46:03 feedback noise  
43:30–44:37 GS and MV talking about the feedback problem  
47:51 end

## NMGS0235-253

AGFA, 18 cm, 265 m

- Riv@19\_01.L-56.mp3  
0:06–4:31 identical to Riv@19\_02.L-56.mp3, 0:06–4:31  
4:31 end
- Riv@19\_01.R-56.mp3  
0:06–4:31 identical to Riv@19\_02.R-56.mp3, 0:06–4:31  
4:31 end
- Riv@19\_02.L-56.mp3  
0:06–23:10 Tristan Murail: *Emeth* pour viole d'amour et dispositive électroacoustique (1975)<sup>1</sup>  
23:13 end
- Riv@19\_02.R-56.mp3  
Identical to Riv@19\_02.L-56.mp3 (stereo recording)  
23:13 end

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<sup>1</sup> See reel label NMGS0434-078.

## NMGS0236-325

Scotch Hi-Fi, 12 cm, 276 m

- Riv@19\_01.L-56.mp3  
0:07–0:19 **CKCKC, I** (fragment, Genevieve Renon)  
0:20–14:40 double speed (see Riv@9,5\_01.L-56.mp3, 0:36–29:18)  
24:24 end
- Riv@9,5\_01.R-56.mp3  
In reverse  
48:35 end
- Riv@9,5\_01.L-56.mp3  
0:12–0:35 half speed (see Riv@19\_01.L-56.mp3, 0:07–0:19)  
0:36–29:18 rehearsal **CKCKC** (GS and Geneviève Renon)  
    0:36–7:04 **I**  
    7:07–12:09 **II**  
    24:01–29:18 **I, II**  
48:35 end
- Riv@19\_01.R-56.mp3  
In reverse, double speed  
24:24 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:12–1:12 GS, other voices (in French)  
3:07–25:05 overtone choir  
48:35 end

## NMGS0237-326

BASF LGR 30 P, 18 cm, 443 m

- Riv@19\_01.L-56.mp3  
0:01–0:06 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 19:42–19:45)  
0:06 end
- Riv@38\_01.Ls-56.mp3  
0:02–4:20 in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 15:27–19:45)  
8:02–19:21 double speed (see Riv@19\_03.Ls-56.mp3, 16:00–38:35)  
19:47 end
- Riv@38\_01.L-56.mp3  
0:02–0:02 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 19:44–19:45)  
0:06–7:45 double speed (see Riv@19\_03.L-56.mp3, 0:09–15:25)  
4:23–7:50 four-track recording (see Riv@38-RVRS\_01.Ls-56.mp3, 15:27–19:45)  
19:47 end
- Riv@38-RVRS\_01.Ls-56.mp3  
0:25–11:45 double speed, in reverse (see Riv@19\_03.Ls-56.mp3, 16:00–18:35)  
15:27–19:45 radio broadcast: advertising, female singer and orchestra (light music)  
19:47 end
- Riv@19\_02.R-56.mp3  
0:02–8:33 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 15:27–19:45)  
12:18 end
- Riv@19\_01.R-56.mp3  
0:01–0:06 identical to Riv@19\_02.R-56.mp3, 0:01–0:07  
0:06 end
- Riv@19\_03.R-56.mp3  
0:01–0:04 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 19:44–19:45)  
0:08–15:24 concert recording: *Triphon*  
0:08–5:56 I  
6:01–6:27 applause, voices  
6:23–9:25 II  
9:46–14:17 III  
14:18–15:24 applause, voices  
15:59–23:35 string ensemble (twentieth century)  
24:21–27:16 string ensemble (rerecorded from record, twentieth century, glissandos)  
27:55–38:35 string ensemble (rerecorded from record, twentieth century, from 37:51 with tubular bell)  
39:17 end
- Riv@19\_02.L-56.mp3  
0:02–12:01 identical to Riv@19\_03.L-56.mp3, 0:01–12:06  
12:18 end
- Riv@19\_03.L-56.mp3

0:01–0:02 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 19:44–19:45)  
0:09–15:25 see Riv@19\_03.R-56.mp3, 0:08–15:24  
8:42–15:35 four-track recording (see Riv@38-RVRS\_01.Ls-56.mp3, 15:27–19:45)  
39:17 end

- Riv@19\_03.Rs-56.mp3

0:01–0:02 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 19:44–19:45)  
16:00–18:35 identical to Riv@19\_03.Ls-56.mp3, 16:00–38:35  
39:17 end

- Riv@19\_03.Ls-56.mp3

0:01–8:35 half speed, in reverse (see Riv@38-RVRS\_01.Ls-56.mp3, 15:27–19:45)  
16:00–23:35 string ensemble (twentieth century)  
24:22–27:17 string ensemble (rerecorded from record, twentieth century, glissandos)  
27:56–38:35 string ensemble (rerecorded from record, twentieth century, from 37:51 with tubular bell)  
39:17 end

- Riv@38\_01.R-56.mp3

Double speed (see Riv@19\_03.R-56.mp3)  
19:47 end

- Riv@38\_01.Rs-56.mp3

Double speed (see Riv@19\_03.Rs-56.mp3)  
19:47 end

## NMGS0238-364

BASF, 15 cm, 554 m

- Riv@19\_01.L-56.mp3

0:50–32:57 rehearsal *Canti del Capricorno* (Michiko Hirayama and GS)

0:50–4:34 n. 1

4:34–4:35 GS: “Va bene!”

4:46–7:45 n. 2 (without double bass)

8:12–11:08 n. 3

11:24–13:57 n. 8

14:27–16:10 n. 13

16:26–20:26 n. 14

20:38–23:42 n. 16

24:07–28:16 n. 17

28:22–30:59 n. 18

31:23–32:57 n. 20

48:39 end

- Riv@19\_01.R-56.mp3

Empty (only some noise fragments)

48:39 end

## NMGS0239-369

BASF LR 56, 15 cm, 170 m

- Riv@38\_01.L-56.mp3

0:12–7:13 unknown sound sources: *Pranam I* (tape part, final mono two-channel version  
(cross talk: voice of Michiko Hirayama still faintly audible)<sup>1</sup>

8:49 end

- Riv@38\_01.R-56.mp3

0:12–7:13 unknown sound sources: *Pranam I* (identical to Riv@38\_01.L-56.mp3)<sup>2</sup>

8:49 end

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<sup>1</sup> Identical to NMGS0001-368, Riv@19.L-56.mp3.

<sup>2</sup> Identical to NMGS0001-368, Riv@19.R-56.mp3.



**NMGS0240-461**

BASF, 18 cm, 547 m

- Riv@19\_01.L-56.mp3  
0:17–4:10 concert recording: *Ixor, II* (“*Ixor*”)  
4:15 applause  
48:02 end
- Riv@19\_01.R-56.mp3  
Identical to Riv@19\_01.L-56.mp3 (stereo recording)  
48:02 end

## NMGS0241-273

Soundcraft, 8,5 cm, 28 m

- Riv@9,5\_01.R-56.mp3

Empty

5:10 end

- Riv@9,5\_01.L-56.mp3

0:17–0:23 ondiola (fragment, double speed)

0:34–4:56 ondiola (melodic): *Preghiera per un'ombra* (incomplete, breaks off on p. 8, ninth staff)

5:10 end

## NMGS0242-648

BASF LGS, 18 cm, 366 m

- Riv@9,5\_01.R-56.mp3

In reverse

1:04:19 end

- Riv@19\_01.R-56.mp3

In reverse

32:08 end

- Riv@19\_01.L-56.mp3

0:02–0:03 quadruple speed (see A01@4,75-56.mp3)

0:07–2:15 double speed (see Riv@9,5\_01.L-56.mp3, 0:49–4:31)

2:24–6:54 piano: *Suite n. 2 “I profeti minori”, IV*

6:58–8:08 piano

8:17–11:50 piano

11:56–18:56 double speed (see Riv@9,5\_01.L-56.mp3, 23:55–37:49)

19:14–19:25 piano (fragment)

19:26 double speed (see Riv@9,5\_01.L-56.mp3, 38:53–38:54)

19:26–24:06 piano<sup>1</sup>

24:05–24:07 Frances McCann: “...”

24:19–24:22 Frances McCann: “Pretty.”

MV: “No-nooh!”

24:23–24:28 people talking

24:28–25:42 piano

25:43–29:59 double speed (see Riv@9,5\_01.L-56.mp3, 51:27–59:59)

32:08 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:28–40:46 record: Olivier Messiaen, *Turangalila-Symphony* (7:01 second movement, 15:46 third movement, 22:23 fourth movement, 33:45 fifth movement, 40:00 sixth movement, breaks off)

40:53–48:14 half speed (see Riv@19-RVRS\_01.R-56.mp3, 20:26–24:06)

48:25–50:50 record: Olivier Messiaen, *Turangalila-Symphony* (end of the sixth movement, 49:10 seventh movement, breaks off)<sup>2</sup>

51:38–53:39 piano

53:53–55:00 piano

55:19–56:42 double speed (see Riv@19-RVRS\_01.R-56.mp3, 27:43–28:20)

1:04:19

- A01@4,75-56.mp3

0:12–0:14 GS: “Funziona? Non funziona.”

0:22 end

- Riv@9,5-PiSh\_01.L-56.mp3

0:12–0:14 GS: “Funziona? Non funziona.”

0:22 end

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<sup>1</sup> 22:29–25:42 is a copy of NMGS0137-627, Riv@19\_03.R-56.mp3, 3:20–6:33.

<sup>2</sup> Continuation on NMGS0224-133M, Riv@9,5\_01.R-56.mp3.

- Riv@9,5\_01.L-56.mp3
  - 0:05–0:11 double speed (see A01@4,75-56.mp3)
  - 0:49–0:51 GS: “Funziona? Non funziona.”
  - 1:14–3:12 piano
  - 3:26–4:31 piano
  - 4:50–23:30 half speed (see Riv@19\_01.L-56.mp3, 2:24–11:50)
  - 23:55–26:31 piano (rerecorded from record)
  - 27:16–31:17 piano
  - 31:27–37:49 piano
  - 38:31–38:53 half speed (see Riv@19\_01.L-56.mp3, 19:14–19:25)
  - 38:53–38:54 sound fragment
  - 38:54–51:27 half speed (see Riv@19\_01.L-56.mp3, 19:26–25:42)
  - 51:27–51:28 piano (fragment)
  - 51:29–52:48 piano<sup>1</sup>
  - 52:48–52:56 GS: “...”
  - MV: “Non, mais vous avez gagné ...”
  - 52:51–54:09 piano
  - 54:10–54:13 MV: “Bravo! I il faut lui donner un prix.”
  - 54:33–54:45 soprano and piano: Robert Schumann, *Ich hab im Traum geweinet* (incomplete); laughing
  - 54:46–55:40 soprano and piano: Robert Schumann, *Wenn ich früh in den Garten geh’*  
FV (soprano): “Ta ta ta ta, he’s bought to do this!”
  - 55:46–57:30 soprano and piano: Robert Schumann, *In der Fremde*  
FV (soprano): “Thank you.”
  - 57:33–57:34 FV (soprano): “...”
  - 57:34–58:15 soprano and piano: Robert Schumann, *Im wunderschönen Monat Mai*  
MV: “...”
  - 58:18–59:59 FV: “Langsam.”
  - Soprano and piano: Robert Schumann, *Du bist wie eine Blume*  
59:37–59:39 gap; MV: “If you know the words.”
  - 1:04:19 end
  
- Riv@19-RVRS\_01.R-56.mp3
  - 0:14–20:22 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:28–40:46)
  - 20:26–24:06 piano
  - 24:12–27:30 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 48:25–55:00)
  - 27:43–28:20 piano
  - 32:08 end

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<sup>1</sup> 51:29–59:59 is a copy of NMGS0137-627, Riv@19\_03.R-56.mp3, 6:47–15:51.

## NMGS0243-111

Scotch 215, 8 cm, 129

- A04@19REV-56.mp3

0:02–0:07 percussion (fragment)

0:11 end

- Riv@19\_01.R-56.mp3

Empty (strong cross-talk)

11:24 end

- Riv@19\_01.L-56.mp3

0:04–10:06 studio recording session: *Canti del Capricorno* (Michiko Hirayama; NN, saxophone; NN and NN, percussion)

0:04–0:10 MV: “Terza.” Michiko Hirayama: “Capricorno settima, terza.”

0:14–2:51 n. 7 (saxophone with double reed)

2:54–2:57 MV: “Capricorno ‘X’, quarta.”

3:03–5:29 *‘X’ / Go-Örvgo*

5:36 MV: “Settima.”

5:40–7:45 n. 19

8:02–10:06 n. 19 (identical to 5:40–7:45)

11:24 end

**NMGS0244-320**

Scotch 111, 18 cm, 109 m

- Riv@19\_01.R-56.mp3

Empty

4:56 end

- A01@38-56.mp3

0:03–4:47 soprano and piano: *Perdus* (extended version)

4:56 end

## NMGS0245-421

Scotch 215, 8 cm, 121 m

- Riv@9,5\_01.R-56.mp3

0:59–1:27 in reverse (see Riv@9,5-RVRS\_02.R-56.mp3, 18:49–20:17)

1:28 end

- Riv@9,5-RVRS\_02.R-56.mp3

0:18–5:51 violoncello (Victoria Parr)

5:56–8:53 violoncello (Victoria Parr)

9:42–9:45 Victoria Parr: "... che non funzionava."

9:59–20:17 up to three (?) violoncellos overdubbed (Victoria Parr, from 15:50 speed changes)

21:15 end

- Riv@9,5\_02.L-56.mp3

0:04–5:42 violoncello and piano (Victoria Parr and GS): *To the Master, Improvisation II*

21:15 end

- Riv@9,5\_02.R-56.mp3

In reverse

21:15 end

- Riv@9,5\_01.L-56.mp3

0:06–1:19 violoncello and piano (see Riv@9,5\_02.L-56.mp3)

1:20–1:27 double speed (see Riv@9,5\_02.L-56.mp3)

1:28 end

## NMGS0246-657

BASF LGS, 18 cm, 377 m

- Riv@9,5\_01.R-56.mp3  
Half speed (see Riv@19\_01.R-56.mp3)  
1:06:12 end
  
- Riv@19\_01.R-56.mp3<sup>1</sup>  
0:25–0:47 conversation  
0:25 MV1: “Well they said that they knew this.”  
MV2: “Very nice. ... extended, they know it you ...”  
0:37 FV: “Oh yeah!”  
FV: “He wants ...”  
MV2: “No, I ... I hadn’t known it was on.”  
GS: “Yes but it wasn’t on!”  
MV2: “Oh!”  
FV: “Oh!”  
MV2: “Bene.”  
0:57–7:07 piano (1:15–1:21 and 6:47 gaps)  
7:15–11:38 piano (7:48, 7:55, 8:10–8:12 gaps)  
11:42 music fragment  
11:42–12:15 conversation fragments, piano (beginning of the following piece, triad)  
12:26–17:15 composition for piano (twentieth century, many dropouts)  
17:41–22:23 composition for piano (12:26–17:15 played again by the same pianist; some dropouts, 20:21–21:37 gap)  
22:29–22:35 music and conversation fragments  
MV1: “...”  
MV2: “Più così?”  
MV1: “...”  
22:35–23:42 composition for baritone and piano (English language, twentieth century; some dropouts)  
23:46–27:53 soprano and piano: *Perdus* (extended version, some dropouts; 27:33–27:35 conversation fragment)<sup>2</sup>  
27:54 piano (fragment)  
27:58–31:17 amateur baritone and piano (the pianist probably singing himself, English language, Gershwin style; at the beginning FV in the background)  
31:19–33:03 composition for soprano and piano (English language, twentieth century; 32:25 restart, 33:00–33:01 gap, breaks off)  
33:10 end
  
- Riv@19\_01.L-56.mp3  
0:07–13:52 double speed (see Riv@9,5\_01.L-56.mp3, 0:13–27:44)  
17:33–17:41 in reverse (see Riv@19\_01.L-56\_in\_reverse.MP3)  
23:04–24:38 in reverse (see A20@9,5REV-56\_stretched\_to\_19.MP3)  
33:10 end
  
- A20@9,5REV-56.mp3  
Half speed (see A20@9,5REV-56\_stretched\_to\_19.MP3)

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<sup>1</sup> Identical to NMGS0213-199, Riv@19-RVRS\_01.R-56.mp3.

<sup>2</sup> Identical to NMGS0213-199, Riv@19-RVRS\_01.R-56.mp3, 24:13–28:20.



4:16 end

• Riv@9,5\_01.L-56.mp3

0:13–0:15 GS: « Ça va ? Comment ça va. Bon. »

0:23–27:44 GS and Frances McCann reading an unknown essay of GS:<sup>1, 2</sup>

0:23 Frances McCann: « L'œuvre d'art, en tant qu'aboutissement de l'activité créatrice indépendamment de toute considération sur sa valeur esthétique est le résultat d'une projection dans une matière verbale, sonore ou plastique,<sup>3</sup> d'état de conscience, et d'image mentale. »

GS: « Bon ... »

0:56 Frances McCann: « Il s'agit pas ici d'analyser de processus de la création. Nous dirons brièvement : (1:07 restart)

1) que tout état de conscience résulte de la perception d'expériences extérieures ou intérieures ;

2) que celles-ci peuvent être divisées en sensorielles, affectives, psychiques et intellectuelles ;

3) qu'une expérience quelconque appartenant à l'une ou l'autre catégorie ne reste jamais limitée à un des éléments, mais par l'unité psychophysique de l'être humain et l'affect toujours à degrés différents, tous les autres. (2:00 restart)

4) Toutes ces expériences et les états de conscience sont identifiés par une faculté particulière appartenant à la fois à l'élément psychique et à l'élément intellectuel chez l'homme [turns the page] et que nous appelons faculté d'identification. (2:28 restart)

5) Des expériences ainsi identifiées passent dans le champ mental sous forme d'image, de concept. »

2:42 GS: « 6) Les états de conscience et leur représentation mentale sont communs à tous. Ce qui différencie le créateur de celui qui ne l'est pas, c'est d'abord la qualité de ses facultés de perception. Car ainsi qu'il peut y avoir des grandes différences de puissance ou de perfection dans la musculature ou dans les organes entre un homme et l'autre, pensez par exemple au cœur du marathonien [marathonien] ou au biceps du lutteur, et les artistes sont pour ainsi dire des champions dans un autre domaine. Il peut y avoir donc la même différence entre les organes de la sensibilité, et surtout dans la faculté d'identification. Car celle-ci comporte une réelle qualité de connaissance d'ordre direct et immédiat de l'essence même de l'expérience. (4:27 restart) Mais ce n'est pas tout. Ce qui leur importe, c'est le désir et la capacité de projeter cette expérience hors d'eux-mêmes (4:46 restart) – [il] faut faire d'une façon ; comme si ... – et de la cristalliser dans une matière verbale, sonore, ou plastique. »

5:01 Frances McCann : « 7) Ce désir et cette capacité impliquent d'autre part une nature et une activité particulière de certaines facultés qui donnent une valeur tout autre tant aux expériences elles-mêmes qu'à leur cristallisation et manifestation sensible. »

5:33 GS: « 8) Nature est activité particulière qu'il est impossible d'analyser en détail dans le cadre de cet article. Nous dirons brièvement qu'elle permet à l'artiste non seulement le choix de la matière par l'étroite corrélation existante entre celle-ci et certains éléments de son sensibilité, et la projection dans cette matière de l'état de conscience ou de l'image mais encore, elle lui permet de contrôler jusqu'à un certain point du moins certains équilibres ou déséquilibres dans le processus de la création. Depuis la perception jusqu'à la projection, et ceci selon leur aptitude et possibilité psychophysique selon la catégorie et la qualité de leur expérience, ou selon leur esthétique propre. (7:43 restart) Mais si la création

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<sup>1</sup> Content similar to *Art et connaissance* (Die Magie des Klangs, vol. 2, p. 618). Scelsi wrote on the tape box "l'art et Satan", but the text doesn't correspond to this writing.

<sup>2</sup> Transcription by Manon Blanc-Delsalle and Friedrich Jaecker.

<sup>3</sup> See the end of *Sens de la musique*, first and second version (Die Magie des Klangs, vol. 2, pp. 506 and 518).

est une fonction naturelle chez l'artiste puisqu'il possède les facultés nécessaires et particulières à cette fin dira-t-on si naturelle, que la frustration et le refoulement même de cette activité comporte des sérieux dangers dans l'organisme du créateur. Pourquoi alors tant d'efforts, tant de difficultés, pourquoi tant de problèmes psychologiques, enfin de drames associés à cette activité ? »

8:58 Frances McCann: « Parce qu'il ne s'agit pas d'une fonction comme pourrait l'être celle de la respiration ou de la marche mais de la création, et qu'aucun enfantement ne s'accomplisse sans peine [ne] (9:17 restart) sans peine parce que les expériences appartiennent à des catégories très variées et que pour chacune il y a une gestation et un engendrement différents. Parce que toute forme dans laquelle elles sont projetées du monde et traitement à soi, parce que dans cette cristallisation où se heurte chaque fois à des nouveaux problèmes et a des difficultés sans cesse renouvelées dont la solution dépasse souvent les forces mêmes de l'artiste. Parce qu'enfin il n'a pas une seule forme d'art, et que pour chaque les problèmes psychologiques les méthodes de travail et les rapports avec la matière sont loin d'être pareilles et parce qu'un artiste peut fort bien être sollicité contemporanément ou successivement par des expériences appartenant à des formes d'art différentes. (10:45 restart) En effet, l'art est ou peut être séparément et contemporanément jeu de l'esprit, libération individuelle, libération collective, manifestation de l'inconscient collectif, manifestation individuelle des forces subconscientes et supra-conscientes, témoignage, amour de la nature visible, amour des forces créatrices de la nature en leur démarche, imagination inventive pure, imagination clairvoyante, moyen de connaissance, contemplation, magie, prophétie et cent choses encore. » [turns the page]

GS : « Alors. »

11:55 Frances McCann: « En réalité l'artiste fait à l'échelle humaine ce qu'a fait Dieu, c'est-à-dire cristalliser un instant de la durée du devenir par la manifestation sensible de l'énergie. (12:16 restart) C'est ainsi que toute forme d'art dépend en premier lieu de la différente perception de cette énergie, soit individuellement par l'artiste, surtout s'il n'est pas de son temps, comme on dit, soit collectivement, si la forme d'expression artistique correspond plus ou moins à une perception générale de ces forces. (12:55 restart) Les causes des différentes perceptions d'énergie sont multiples. Mais en premier lieu, il faut considérer la faculté d'identification qui permet la prise de conscience des expériences. C'est cette faculté qui au cours des âges semble évoluer et permet l'identification d'expériences différentes soit extérieures qu'intérieures et généralement de plus en plus différenciées. »

13:46 GS : « Toute forme d'art a son origine et sa justification dans les expériences extérieures et intérieures de l'artiste. Et si quelques-unes le sont par des raisons d'ordre plus social qu'individuel comme chez certaines tribus primitives, le totem des sauvages et chez certains civilisés, certains slogans intellectuels et politiques manifestés dans l'art [turns the page] néanmoins elles résultent manifestées toujours et également par une projection de l'inconscient collectif chez et à travers une conscience individuelle. »

15:32 Frances McCann : « Il est évident que chaque fois que des faits nouveaux sont identifiés dans la conscience ou que des expériences d'un ordre nouveau sont perçues et identifiées, il se produit une nécessité d'expression différente. Cette expression nouvelle (16:03 restart) est donc en elle-même toute aussi justifiée que la nécessité qui l'a produite. »

16:17 GS : « Ainsi actuellement, les représentations concernant les manifestations d'expérience intérieure appartenant au domaine les plus subtils de la conscience, du subconscient ou du super-conscient. Ainsi que les recherches concernant la quatrième dimension, l'espace, le temps et cetera sont des expressions aussi naturelles et justifiées que l'était la représentation réaliste, le baroque, le romantisme ou toute autre. »

17:31 Frances McCann : « Pour l'artiste, tout ceci va de soi. Son problème n'est nullement dans la justification d'une forme d'art plutôt que d'une autre, mais dans la manière de créer. (17:50 restart) Chez l'artiste la création peut être soit l'activité naturelle ou normale dans un organisme psychophysique en état normal, soit une activité naturelle ou normale dans un organisme en état anormal, soit une activité anormale dans un organisme en état normal, soit une activité anormale dans un organisme en état anormal. Entre ces quatre catégories et en chacune d'elles il y a tous les nuances possibles. Je ne peux analyser ici les facteurs. »

18:54 GS: « De normalité ou d'anormalité, d'équilibre ou déséquilibres dans l'organisme psychophysique de l'artiste et dans ses états de conscience. Toutes les expériences possibles, toutes les méthodes de travail, toutes les règles et les dérèglements conscients et inconscients, fortuits ou volontaires, tout les contacts des sons et de l'esprit, tout les rapports avec les anges et les démons en un mot tous les états de centralisation et de vaporisation selon la définition de Baudelaire entrent en jeu. De façon productive ou improductive, favorable ou néfaste. Et c'est bien ici que se présente le problème ou l'artiste. Premièrement, problème d'équilibre psychophysique. Dans la recherche de l'expression d'états de conscience particuliers ou d'expériences différentes, depuis la perception jusqu'à la réalisation matérielle. (21:11 restart) Deuxièmement, celui de la nécessité d'être dans un état nécessitant d'une part une extrême présence, une lucidité, un travail méthodique de recherche indispensable pour la manifestation matérielle d'une expression nouvelle [turns the page] et contemporanément d'autre part, la nécessité d'être a même de percevoir ces expériences nouvelles par une méthode, un équilibre, ou même en déséquilibre lui permettant certains états de conscience. Sans que ces deux aptitudes se nuisent et pouvoir enfin comme un troisième homme et objectivement contrôler les deux. »

22:50 Frances McCann : « Il faut préciser que tant que l'aptitude que nous appelions 'passive', celle de la perception des expériences avec tous que cela comporte d'abandon, d'attente, de disponibilité, d'attention dans l'enregistrement des expériences extérieures ou intérieures. (23:22 restart) Tant que pour l'attitude active de la recherche de l'expression adéquate dans la matière, et la maîtrise nécessaire pour plier celle-ci à la forme nouvelle ainsi que pour la projection des expériences, des états des conscience, ou des images mentales dans cette matière. »

23:49 GS: « Il faut à l'artiste un degré soutenu d'intensité, une tension souvent en deux directions opposées. Qu'il est difficile d'imaginer, et comme dans chacune des formes d'art que nous avons nommées plus haut, et pour chaque nouvelle expérience [turns the page] – ah, expérience – le problème se pose toujours différemment. Il est aisé de comprendre la lutte que l'artiste doit soutenir pour maintenir un équilibre ou même un déséquilibre, mais qui soit productif et échapper [turns the page] à la maladie ou à la stérilité. Bon nombre ne réussissent point à cette tâche, et sombrent dans la folie, le suicide, c'est à dire leur propre mort. Ou à l'opposé tombent dans la confection d'œuvres dénuées de toute intensité, de tout contenu d'expérience, c'est-à-dire dans la mort de l'art. (26:09 restart) Quand à tout cela s'ajoutent les difficultés matérielles de la vie et plus encore, les problèmes psychologiques d'ordre physique ou sentimental qui déjà par eux-mêmes troublent souvent entièrement la vie des hommes, et sont la cause de maladies et drames de toute sorte, il est aisé de comprendre à quelle pression et à quelle tension est soumis l'organisme de l'artiste pendant la plus grande partie de sa vie, et encore, nous n'avons pas envisagé ici tous les problèmes qui peuvent se poser et se posent souvent à lui dans ce rapport avec la société, avec la morale et avec Dieu. »

35:06–35:21 in reverse, half speed (see Riv@19\_01.L-56\_in\_reverse.MP3)

46:08–49:16 in reverse, half speed (see A20@9,5REV-56\_stretched\_to\_19.MP3)

1:06:12 end

Addition:

- Riv@19\_01.L-56\_in\_reverse.MP3

0:00–0:08 conversation fragment

0:00 MV: “...”

Frances McCann: “Yeah.” (coughing)

0:15 end

- A20@9,5REV-56\_stretched\_to\_19.MP3

0:03–1:37 Charles Ives, *Piano Sonata n. 2 “Concord, Mass., 1840–1860”*, IV “Thoreau”  
(score p. 62, end of the first staff up to p. 63, third staff)

2:08 end

**NMGS0247-XXX**

Scotch 215, 13 cm, 138 m

- Riv@19\_01.R-56.mp3

0:03–1:59 Brian Fahey, *At the Sign of the Swinging Cymbal*, 1960 (version without the percussion introduction)

13:27 end

- Riv@19\_01.L-56.mp3

Identical to Riv@19\_01.R-56.mp3 (stereo recording)

13:27 end

## NMGS0248-XXX

Scotch 215, 13 cm, 274 m

- Riv@19\_01.R-56.mp3

In reverse (see Riv@19-RVRS\_01.R-56.mp3)

24:14 end

- Riv@19\_01.L-56.mp3

0:11–20:17 record (Ananda n. 3): *Khoom* (Michiko Hirayama, Vieri Tosatti)

- Riv@19-RVRS\_01.R-56.mp3

0:19–7:18 copy of a studio recording: *Pranam I* (last tape sound missing; identical to record Ananda n. 3; Michiko Hirayama, Vieri Tosatti)

7:21–22:04 studio recording: *Xnoybis* (Devy Erlih)<sup>1</sup>

7:21–11:47 I

11:55–16:29 II

16:31–22:04 III

24:14 end

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<sup>1</sup> Identical to NMGS0341-609, Riv@19\_01.L-128.mp3, 0:10–15:03.

**NMGS0249-XXX**

BASF G, 13 cm, 277 m

- Riv@19\_01.R-56.mp3

Empty

25:06 end

- Riv@19\_01.L-56.mp3

0:04–12:05 studio recording: *Triphon* (Frances Marie Uitti)

0:04–4:42 **I**

4:48–7:41 **II**

7:47–12:05 **III**

25:06 end

## NMGS0250-090

Scotch 215, 13 cm, 275 m

- Riv@9,5\_01.R-56.mp3

Empty

48:48 end

- Riv@19\_01.R-56.mp3

Empty

24:12 end

- Riv@19\_01.L-56.mp3

0:02–3:48 double speed (see Riv@9,5\_01.L-56.mp3, 0:06–7:38)

3:49–3:55 radio broadcast

3:49–3:55 female radio presenter: "...fernan, Ali Sriti e Salah Mahdi; cetra ..."

3:58–7:21 flute and lute (Arabic traditional music)

7:22–7:53 Arabic plucked instrument

7:54–9:11 Arabic instrument

9:13–9:58 Arabic instruments

9:59–10:45 double speed

24:12 end

- Riv@9,5\_01.L-56.mp3

0:06–2:31 ondiola (melodic)

2:34–7:38 piano

7:41–20:00 half speed (see Riv@19\_01.L-56.mp3, 3:49–9:58)

20:01–20:31 radio broadcast

20:01–20:31 African music

20:35–21:13 African music

21:21–21:32 female radio presenter: "Di anonimi avete ascoltato Musiche dell'Africa, musica d'intrattenimento Ba-Benzele, musica per trombe Dakpà. Abbiamo trasmesso 'Folklore'."

48:48 end



**NMGS0251-149**

BASF LGS 35, 18 cm, 542 m<sup>1</sup>

- Riv@19\_02.R-56.mp3

In reverse

47:37 end

- Riv@19-RVRS\_02.R-56.mp3

0:13–25:13 piano: *Suite n. 8 “Bot-Ba”*

0:13–2:56 I

3:06–8:53 II

9:04–13:30 III

13:45–17:47 IV

17:54–20:44 V

20:54–25:13 VI

25:50–28:19 piano: *Cinque Incantesimi*

25:50–28:19 I

28:26–29:59 II

30:09–31:26 III

31:35–35:20 IV

35:28–37:23 V

47:37 end

- Riv@19\_02.L-56.mp3

0:08–3:30 piano: *Suite n. 11*

0:08–3:30 II

3:33–6:34 III

6:43–9:13 IV

9:21–14:59 V

15:10–17:47 VI

17:57–22:05 VII

22:13–24:32 VIII (from m. 3, second beat)

24:38–27:51 IX

47:37 end

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<sup>1</sup> On the tape box there are remarks of *Elegia per Ty*, Mayuzumi's "*Nirvana Symphony*" and the composer Earle Brown. Probably the box originally belonged to the reel of NMGS0003-234.

## NMGS0252-154

Box: BASF LGS 52, 18 cm

Tape: 369 m

- Riv@19\_02.L-56.mp3

0:05–6:10 double speed (see Riv@9,5\_01.L-56.mp3, 0:08–12:17)

6:43–10:11 piano (rerecorded from record): *Le jour* (corresponding to Scelsi's note on the tape box)<sup>1</sup>

10:13–13:45 piano (rerecorded from record): *Le jour*

24:50–32:16 double speed (see Riv@9,5\_01.L-56.mp3, 49:37–1:04:30)

32:24 end

- Riv@9,5-RVRS\_01.L-56.mp3

0:12–0:33 GS: “Uno, due, tre, quattro, cinque, sei. Vediamo se va meglio al primo o al secondo. Buco. Vediamo se va meglio al primo o al secondo buco.”

0:37–0:43 recording noise

0:48–1:16 GS: “Questo è la seconda entrata. Vediamo se va meglio in questa o nella prima entrata. Uno, due, tre, quattro, cinque, sei. Mi pare che va meglio nella prima entrata. Vediamo un pò.”

6:05–8:58 two ondiolas (microtonal; starting on D5↑, ending on F5): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64; identical to NMGS0154-315, Riv@9,5\_02.R-56.mp3, 19:44–22:36)<sup>2</sup>

9:08–12:45 two ondiolas (microtonal; starting on Eb5↓, ending on F5↓; identical to NMGS0154-315, Riv@9,5\_02.R-56.mp3, 22:43–26:14)

9:15–12:01 *Xnoybis, III / Arc-en-ciel / L'âme ouverte*

9:15–11:27 *Anahit* (upper line, score mm. 70–109)

12:48–15:12 two ondiolas (one of them in reverse, microtonal; starting on Eb5, ending on F5↓; from 13:41 identical to NMGS0154-315, Riv@9,5\_02.R-56.mp3, 26:15–27:46)

15:08 end

- Riv@19\_02.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3)

32:24 end

- Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:04:43 end

- Riv@19\_01.R-56.mp3

Empty

0:10 end

- Riv@19\_01.L-56.mp3

Empty

0:10 end

- Riv@9,5-RVRS\_01.R-56.mp3

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<sup>1</sup> Identical to NMGS0181-178, Riv@19\_01.R-56.mp3, 5:21–8:52.

<sup>2</sup> Second section of *Anahit*: NMGS0148-136, Riv@19\_03.L-56.mp3, 0:06–6:14.

Complete version without cadence: NMGS0177-309, Riv@19\_01\_L+R-56.mp3, 0:08–10:01.

0:23–3:39 two ondiolas (melodic)  
 3:44–5:31 two ondiolas (melodic)  
 5:51–5:53 ondiola (fragment)  
 5:54–8:59 two ondiolas (microtonal; starting on D5, ending on F5)  
     6:01–8:57 *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64)  
 9:01–12:45 two ondiolas (microtonal; starting on Eb5↓; 10:01 and 12:00 new sections, ending on E5/E5↓; 9:01–11:58 identical to 5:58–8:59, different volume)  
 12:54–15:12 two ondiolas (microtonal; starting on E5/E5↓, ending on F5↑; identical to 6:40–8:59, different volume)  
 15:23–20:37 two ondiolas (microtonal, beating, difference tones; starting on Eb5, 18:15 new section, ending on F5; 15:23–18:15 identical to 6:10–8:59)  
 21:30–25:51 some ondiolas (some of them in reverse, microtonal)  
     21:30–25:27: *Quartetto n. 4* (earlier version, mm. 46/2–126)  
 26:43–1:00:33 half speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 13:21–30:16)  
 1:04:43 end

- Riv@9,5\_01.L-56.mp3

0:08–12:17 rehearsal *Khoom* (Michiko Hirayama and piano player, probably Vieri Tosatti):  
     0:08–3:05 III  
     3:09–5:59 III  
     6:06–9:43 I  
     9:46–12:17 IV  
     11:32–11:45 MV (probably Vieri Tosatti): “Passiamo un ... quattro ...”  
 13:25–27:28 half speed (see Riv@19\_02.L-56.mp3, 6:43–13:45)  
 49:37–52:28 two ondiolas (in reverse, microtonal; starting on F5↓, ending on Eb; identical to 52:29–55:20)  
 52:29–55:35 two ondiolas (in reverse, microtonal; starting on F5↓, ending on Eb)  
 55:46–58:38 two ondiolas (in reverse, microtonal; starting on F5↓, ending on Eb; identical to 52:29–55:20)  
 1:03:27–1:04:30 in reverse (see Riv@9,5-RVRS\_01.L-56.mp3, 0:12–1:16)  
 1:04:43 end

Addition:

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3

0:11–12:55 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:23–25:51)  
 13:21–17:55 four ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (mm. 46/2–126, mm. 127–134 partially corresponding, 17:44 “whopp”)<sup>1</sup>  
 18:01–28:39 some ondiolas (some of them in reverse, microtonal): *Quartetto n. 4*  
     18:01–20:08 (mm. 1–49, in the score transposed from Eb to C)  
     20:14–23:25 (mm. 47–109/1)  
     23:25–24:28 (mm. 109/2–134/1, 23:25 restart of one layer)  
     24:28–25:26 (mm. 134/2–157, 24:32 “whopp”)  
     25:26–25:55 (mm. 158–168)<sup>1</sup>  
     25:55–27:02 (mm. 169–193/1, 25:59 “whopp”)  
     27:02–27:40 (mm. 193/2–208/1)<sup>2</sup>  
     27:40–27:56 (mm. 208–214/1)  
     27:56–28:39 (mm. 214/2–227/1, 28:01 “whopp”)

<sup>1</sup> Identical to NMGS0285-447, Riv@9,5\_02.L+R-128.mp3, 58:30–1:02:43 (two-channel recording).

<sup>2</sup> Material of the first section of *Hymnos* (NMGS0079-591, Riv@9,5\_01.L-56.mp3, 34:10–37:36).

28:52–28:55 ondiolas (fragment)

28:56–30:16 some ondiolas (microtonal; starting on F4↓/Eb5↓, 30.02 restart, ending on Eb4↓;  
identical to 24:10–25:26): *Quartetto n. 4* (mm. 127–157)

32:21 end

## NMGS0253-280

BASF LGS 52, 18 cm, 741 m

- Riv@19\_01.R-56.mp3

Empty

1:05:06 end

- Riv@19\_01.L-56.mp3

0:01–4:59 double speed (see Riv@9,5\_02.L-56.mp3, 0:02–9:58)

5:00–13:14 ethnic percussion (9:11 restart, many gaps)

13:16–13:38 ethnic percussion (13:30 restart)

13:39–15:06 ethnic percussion

15:06–24:11 ethnic percussion (18:00 and 19:15 new sections, many gaps and restarts)

24:29–37:23 double speed (see Riv@9,5\_02.L-56.mp3, 48:58–1:14:45)

1:05:06 end

- Riv@9,5\_02.L-56.mp3

0:02–9:58 radio broadcast (RAI, 1968, September 23)<sup>1</sup>

0:02–0:57 male radio presenter: "... stazione Nuova Consonanza di Roma.

Della Sequenza del quarantaduenne musicista ligure Luciano Berio è caratterizzata da un accentuato simbolismo sonoro di determinati gesti strumentali. Il compositore dichiara che il pezzo può essere considerato come un breve studio di drammaturgia musicale la cui storia in un certo senso la relazione tra l'esecutore, la sua voce e il suo strumento. Rounds, la seconda composizione in programma, presenta una lettura in modi diversi di un unico foglio di musica: a foglio capovolto, a ritroso et cetera. Il pezzo ... nella particolare ricerca computer in questi ultimi anni da Berio intorno al modo coloro virtuosistico."

1:07–8:11 Luciano Berio: *Sequenza V* for trombone (Vinko Globokar)

7:51–8:11 applause

8:15–9:41 male radio presenter: "Di Luciano Berio abbiamo trasmesso *Sequenza V*.

Trombone: Vinko Globokar. *Rounds*. Clavicembalista: Mariolina De Robertis.

Giacinto Scelsi, *Quartetto n. 3*. Quartetto Nuova Musica: Massimo Coen e Mario Buffa, Violini; Liliás Green, Viola; Gina [sic] Lanzillotta, Violoncello.

Giacinto Scelsi, nato a La Spezia nel 1905, ha volto la sua attività principalmente in Francia. Da alcuni anni si è stabilito a Roma. Il terzo quartetto per archi, scritto nel 1963, consta di cinque tempi. A differenza di altre composizioni per archi nelle quali l'accordatura è variata per ottenere suoni multipli, in questa l'accordatura è normale e anche l'uso della nota sola è qui meno rigoroso che in altri pezzi del musicista, ma il quinto tempo con la sua struttura basata sulla successione e sovrapposizione di microintervalli annuncia già il Quartetto No. 4 del 1964 ove la moltitudine di piccoli eventi sonori viene amalgamata e fusa in un'unica vibrazione generale."

9:47–9:58 concert recording: *Quartetto n. 3* (mm. 1–5)

10:01–48:22 half speed (see Riv@19\_01.L-56.mp3, 0:05–24:11)

48:58–53:50 two ondiolas (melodic)

54:00–1:00:58 two ondiolas (melodic, with reverb)

1:01:19–1:06:39 two ondiolas (melodic)

1:06:42–1:07:35 two ondiolas (melodic)

1:08:08 ondiola (fragment)

1:08:15–1:14:45 two ondiolas (melodic)

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<sup>1</sup> Radiocorriere, vol. 45, n. 39, 1968, p. 75.

2:03:18 end

- Riv@9,5\_02.R-56.mp3

Empty

2:03:18 end

## NMGS0254-284

BASF LGS 35, 18 cm, 545 m

- Riv@9,5\_01.R-56.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)  
1:35:44 end
  
- Riv@19\_01.R-56.mp3  
In reverse, double speed (see Riv@9,5-RVRS\_01.R-56.mp3)  
47:56 end
  
- Riv@19\_01.L-56.mp3  
0:03–5:43 recording session: *Tetrakys, II / Pwyll*  
0:03–0:21 *Tetrakys, II / Pwyll* (fragment, very low volume)  
0:12–0:15 MV: “Qui è pronto, quando vuole.”  
0:22–1:23 double speed (see Riv@9,5\_01.L-56.mp3, 0:43–4:03)  
1:24–1:25 *Tetrakys, II / Pwyll* (fragment)  
1:25–2:02 double speed (see Riv@9,5\_01.L-56.mp3, 2:49–4:03)  
2:03–2:14 *Tetrakys, II / Pwyll* (mm. 53–58)  
2:15–2:39 mains hum and other noise  
2:39–2:41 *Tetrakys, II / Pwyll* (mm. 73–74)  
2:41–3:41 double speed (see Riv@9,5\_01.L-56.mp3, 5:22–7:22)  
3:42–5:43 *Tetrakys, II / Pwyll* (m. 109–end)  
5:53–24:44 double speed (see Riv@9,5\_01.L-56.mp3, 11:46–49:27)  
47:56 end
  
- Riv@9,5-RVRS\_01.R-56.mp3  
1:30 GS: “Funziona?”  
1:47–4:48 ondiola (melodic): *Coelocanth*  
1:47–4:48 **I**  
5:01–7:51 **II**  
7:57–11:42 **III**  
11:52–17:48 ondiola (melodic)  
17:59–20:40 ondiola (melodic, 19:15 new section)  
20:48–26:32 ondiola (melodic)  
24:50–26:32 *Dithome* (first to sixth staff, up to E2 “natur[ale]”)  
27:42–32:56 ondiola (melodic)  
33:04–36:47 ondiola (melodic)  
37:24–41:24 piano  
42:01–45:13 piano  
45:26–48:06 piano  
48:14–53:16 piano (51:10 new section)  
53:51–1:03.29 percussion: *Trio for marimba, vibraphone and percussion*  
53:51–58:28 **I**  
58:44–1:01:39 **II**  
1:01:43–1:03:29 **III** (the score of the third movement probably does not exist even though  
it is indicated on the title page)  
1:03:31–1:03:32 recording fragment  
1:03:58–1:07:59 piano  
1:08:10–1:11:20 ondiola (melodic)

1:11:26–1:13:31 ondiola (melodic)  
1:13:40–1:16:41 ondiola (melodic)  
1:35:44 end

- Riv@9,5\_01.L-56.mp3  
0:05–0:42 half speed (see Riv@19\_01.L-56.mp3, 0:03–0:21)  
0:43–2:43 several ondiolas (some of them in reverse, microtonal; 2:42 and 2:45 restarts)  
*Quartetto n. 4* (earlier version, mm. 117/2–160/1)  
2:45–2:46 ondiolas (fragment)  
2:48 half speed (see Riv@19\_01.L-56.mp3, 1:24–1:25)  
2:49–4:03 several ondiolas (some of them in reverse, microtonal; starting on F5↓, 3:30–3:33 and 3:45–4:01 winding noise, ending on E5)  
4:05–4:28 half speed (see Riv@19\_01.L-56.mp3, 2:03–2:14)  
4:29–5:18 mains hum and other noise  
5:18–5:21 half speed (see Riv@19\_01.L-56.mp3, 2:39–2:41)  
5:22–7:22 several ondiolas (some of them in reverse, microtonal, identical to 0:43–2:46 in reverse)  
7:24–11:26 half speed (see Riv@19\_01.L-56.mp3, 3:42–5:43)  
11:46–12:03 winding noise, mains hum  
12:14–14:23 several ondiolas (some of them in reverse, microtonal, 13:33 restart)  
12:14–14:15 *Quartetto n. 4* (earlier version, T. mm 1–47/1)<sup>1</sup>  
14:29–20:07 several ondiolas (some of them in reverse, microtonal): *Quartetto n. 4* (earlier version, mm. 46/2–159)<sup>2</sup>  
20:07–20:08 recording fragment  
20:17–25:35 several ondiolas (some of them in reverse, microtonal, 24:05 and 24:10 restarts, identical to 14:29–20:07)  
20:17–24:04 *Quartetto n. 4* (earlier version, mm. 46/2–159)<sup>3</sup>  
25:41–29:24 several ondiolas (some of them in reverse, microtonal, 27:05 restart; identical to 20:17–23:54): *Quartetto n. 4* (earlier version, mm. 46/2–159)  
29:54–30:41 several ondiolas (microtonal, difference tone; starting on Eb4/D5, 30:32–30:41 recording noise, ending on E5↓): *Quartetto n. 4* (earlier version, mm. 95–ca. 110)  
30:44–31:29 several ondiolas (microtonal, 31:13–31:18 recording noise; starting on D4/D5, ending on E4↓/Eb5; identical to 29:54–30:39): *Quartetto n. 4* (earlier version, mm. 91–ca. 107)  
31:49–33:38 several ondiolas (microtonal, difference tone; starting on D4/D5, ending on C#5): *Quartetto n. 4* (earlier version, mm. 90–ca. 130/1)  
33:56–34:15 several ondiolas (microtonal; starting on F5↓, 34.12 – 34.15 recording noise): *Quartetto n. 4* (earlier version, mm. 117/2–124)  
34:16–34:34 ondiolas (fragment, very low volume)  
34:34–36:54 several ondiolas (some of them in reverse, microtonal; starting on F5↓, 36:08 new section, ending on C#5↓; first section identical to 0:43–2:46): *Quartetto n. 4* (earlier version, mm. 117/2–157)  
37:21–41:17 several ondiolas (melodic, some of them in reverse, melodic, „Hammond“ timbre)  
41:24–45:19 several ondiolas (melodic, „Hammond“ timbre; partially identical to 37:21–41:17)  
45:29–49:27 several ondiolas (melodic, „Hammond“ timbre, 41:24–45:19 in reverse)  
1:35:44 end

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<sup>1</sup> Identical to NMGS0203-M102D, Riv@9,5\_01.L-56.mp3, 26:02–28:09.

<sup>2</sup> 14:29–18:21 identical to NMGS0203-M102D, Riv@9,5\_01.L-56.mp3, 28:15–32:07.

<sup>3</sup> Partially identical to NMGS0203-M102D, Riv@9,5\_01.L-56.mp3, 28:15–33:43).



## NMGS0255-292

BASF LGS 52, 18 cm, 548 m

- Riv@19\_02.L-56.mp3

Double speed

0:20 end

- Riv@19-RVRS\_03.R-56.mp3

2:24–3:30 double speed (see Riv@9,5-RVRS\_01.R-56.mp3, 0:07–2:18)

3:32–11:28 radio broadcast (RAI, first broadcast 1971, September 17; continuation from Riv@9,5-RVRS\_01.R-56.mp3)<sup>1</sup>

3:32–3:55 female radio presenter: “Di Argenzio Iorio avete ascoltato ,Omaggio a Hindemith’ per orchestra d’archi; Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione Italiana diretta da Franco Caracciolo. Giacinto Scelsi, ,Nomos’. Orchestra Sinfonica di Torino della Radio Televisione Italiana diretta da Denis Vaughan.”

4:08–11:10 radio: *Nomos [Hymnos]* (Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione Italiana, conducted by Denis Vaughan)

11:15–11:28 female radio presenter: “Di Giacinto Scelsi avete ascoltato ,Nomos’.

Orchestra Sinfonica di Torino della Radiotelevisione Italiana diretta da Denis Vaughan.

Abbiamo trasmesso ,Musiche Italiane’ ...“

50:23 end

- Riv@19\_02.R-56.mp3

Empty

0:20 end

- Riv@9,5\_01.R-56.mp3

In reverse

1:36:04 end

- Riv@19\_01.R-56.mp3

In reverse

4:47 end

- Riv@19\_03.R-56.mp3

In reverse

50:23 end

- Riv@19\_01.L-56.mp3

Empty

4:47 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:07–0:12 music fragment

0:12–1:11 male and female radio presenter, string orchestra (1:07–1:08 gap)

1:12–2:18 radio broadcast (RAI, first broadcast 1971, September 17)<sup>2</sup>

1:12–1:17 female radio presenter: “Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione italiana diretta da Franco Caracciolo.”

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<sup>1</sup> Radiocorriere, vol. 48, n. 37, 1971, p. 53.

<sup>2</sup> See previous note.

1:23–2:18 radio: Argenzio Iorio, *Omaggio a Hindemith* for string orchestra (incomplete)  
2:23–18:14 half speed (see Riv@19-RVRS\_03.R-56.mp3, 3:32–11:28)  
1:36:05 end

- Riv@9,5\_01.L-56.mp3

0:13–2:51 ondiola (melodic): *Canti del Capricorno* (n. 6 of the Wergo edition 1987)  
3:03–5:01 ondiola (melodic): *Canti del Capricorno* (n. 10 of the Wergo edition 1987)  
5:11–7:10 ondiola (melodic)  
7:14–9:22 ondiola (melodic)  
9:32–13:04 ondiola: *Canti del Capricorno*, n. 10  
13:10–14:51 ondiola: *Canti del Capricorno*, n. 13  
14:57–16:37 ondiola: *Canti del Capricorno*, n. 8  
16:47–18:06 ondiola (melodic)  
18:20–22:02 ondiola (melodic/microtonal)  
22:30–25:11 ondiola (melodic/microtonal)  
25:23–27:12 noise experiment  
27:19–29:23 ondiola (melodic/microtonal)  
29:23–31:38 noise experiment  
31:43–32:30 noise experiment  
33:25–53:07 half speed (see Riv@19\_03.L-56.mp3, 16:43–26:33)  
53:28–56:17 two ondiolas with reverb, 55:44 with piano, feedback sounds  
56:19–1:08:52 piano (GS playing from score): *Antifona (sul nome Gesù)* (58:19 and 59:05  
restarts, 1:00:27 turning the page, 1:00:31 and 1:03:25 restarts; GS sometimes muttering  
and singing in a low voice)<sup>1</sup>  
1:36:04 end

- Riv@19\_03.L-56.mp3

0:07–16:14 double speed (see Riv@9,5\_01.L-56.mp3, 0:13–32:30)  
16:43–21:43 ondiola (one tone on G)  
21:51–22:41 ondiola (microtonal; starting on G4, ending on A4)  
22:44–23:17 ondiola (microtonal; starting on A4, ending on Bb4)  
23:21–26:33 ondiola (starting on B4 various vibrato types, timbres and microtonal changes)  
26:42–34:26 double speed (see Riv@9,5\_01.L-56.mp3, 53:28–1:08:52)  
50:23 end

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<sup>1</sup> Not identical to NMGS0300-331, Riv@9,5\_04.L-128.mp3, 48:12–58:53.

## NMGS0256-594

BASF LGS 35, 18 cm, 544 m

- Riv@19\_02.L-56.mp3  
Empty  
1:05:22 end
- Riv@19-RVRS\_03.R-56.mp3  
1:27–7:15 ondiola (melodic): *Dithome* (up to the symmetry axis, score p. 27, last but two tone)  
7:16 ondiola (fragment)  
7:18–8:30 ondiola (melodic)  
8:34–14:15 ondiola (melodic): *Dithome* (earlier version: complete first section in reverse)  
14:37–47:42 double speed (see Riv@9,5-RVRS\_02.R-56.mp3, 29:16–1:35:27)  
49:01 end
- Riv@19\_02.R-56.mp3  
In reverse (see Riv@19-RVRS\_03.R-56.mp3)  
1:05:22 end
- Riv@9,5\_01.R-56.mp3  
Identical to Riv@9,5\_02.R-56.mp3 up to 14:58  
14:58 end
- Riv@19\_01.R-56.mp3  
Identical to Riv@19\_03.R-56.mp3 up to 24:45  
24:45 end
- Riv@19\_03.R-56.mp3  
In reverse (see Riv@19-RVRS\_03.R-56.mp3)  
49:01 end
- Riv@9,5-RVRS\_03.R-56.mp3  
Identical to Riv@9,5-RVRS\_02.R-56.mp3, 1:34:53–1:38:05  
3:11 end
- Riv@19\_01.L-56.mp3  
Identical to Riv@19\_03.L-56.mp3 up to 24:45  
24:45 end
- Riv@9,5-RVRS\_02.R-56.mp3  
2:55–28:32 half speed (see Riv@19-RVRS\_03.R-56.mp3, 1:27–14:15)  
29:16–32:59 ondiola (melodic)  
33:10–37:16 ondiola (melodic)  
37:37–40:38 ondiola (melodic)  
40:58–42:48 ondiola (melodic; identical to 29:16–32:59, double speed)  
42:56–44:26 ondiola (melodic; identical to 37:37–40:38, double speed)  
44:27–46:15 ondiola (melodic; identical to 33:10–37:16, double speed)  
46:24–47:18 ondiola (melodic, double speed, breaks up)  
47:28–47:33 ondiola (melodic, fragment; complete version see 47:45–49:16)

47:45–50:25 ondiola (melodic, double speed, 49:20 new section)  
50:58–56:38 ondiola (melodic; identical to 47:45–49:16, original speed; 54:19 new section)  
56:48–1:00:25 ondiola (melodic)  
1:34:55–1:35:27 in reverse (see Riv@9,5\_02.R-56.mp3, 2:37–3:11)

1:38:05 end

- Riv@9,5\_02.L-56.mp3  
2:38–10:02 sound experiment (vocal recordings, pulsating reverb, feedback; 4:05, 4:23, 5:41, 6:48, 8:28 and 9:52 restarts)  
10:24–10:44 sound experiment (piano, pulsating reverb)  
10:48–11:52 sound experiment (noise, pulsating reverb, feedback; 11:50 restart)  
12:00–13:15 sound experiment (percussion, piano, pulsating reverb, feedback)  
13:22–13:30 MV: “Ecco, così incide normale.” “Così incide con la risonanza.”  
13:30–13:52 MV: “... Così incide con la risonanza.” “Ecco l’eco.” (Half speed)  
13:52–13:56 MV: “... Così con l’eco.”  
13:56–14:06 sound experiment (piano, reverb)  
14:17–14:42 sound experiment (whistle, piano, glissandos by speed shifting)  
14:42–14:44 sound experiment (noise, pulsating reverb)  
14:49–14:56 sound experiment (noise, pulsating reverb)  
15:01–15:30 sound experiment (piano, glissandos by speed shifting)  
1:38:05 end

- Riv@9,5\_02.R-56.mp3  
2:37–3:11 sound experiment (voice, pulsating reverb)  
37:37–1:35.09 in reverse (see Riv@9,5-RVRS\_02.R-56.mp3)  
1:38:05 end

- Riv@9,5\_01.L-56.mp3  
Corresponding to Riv@9,5\_02.L-56.mp3 up to 14:58  
14:58 end

- Riv@19\_03.L-56.mp3  
Double speed (see Riv@9,5\_02.L-56.mp3)  
49:01 end

**NMGS0257-481**

BASF DP26LH, 13 cm, 544 m

Riv@9,5\_01.R-56.mp3

0:15–4:22 cross-talk: piano

4:23–54:43 in reverse

1:36:31 end

• Riv@9,5\_01.L-56.mp3

0:14–6:03 piano: *Action music, I–IV*

0:14–2:25 **I** (from first grand staff, middle)

2:28–3:43 **II**

3:45–4:49 **III**

4:52–6:03 **IV**

6:11–15:56 piano (rerecorded from record): *Action music, V–IX*

6:11–8:13 **V**

8:28–10:31 **VI**

10:38–12:13 **VII**

12:19–13:38 **VIII**

13:47–15:56 **IX**

16:03–18:19 record: *Preludi (prima serie), n. 1, 6, 11*<sup>1</sup>

16:03–16:37 **n. 1**

16:41–17:14 **n. 6**

17:20–18:19 **n. 11**

18:24–21:18 record: *Preludi (quarta serie), n. 41, 44, 46*

18:24–19:44 **n. 44**

19:48–20:33 **n. 41**

20:36–21:18 **n. 46**

21:24–45:10 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”*

21:24–22:55 **I**

22:58–24:15 **II**

24:29–26:12 **III**

26:14–28:04 **IV** (incomplete, up to p. 17, third grand staff, second measure)

28:08–29:37 **V**

29:43–30:56 **VI** (transcription only up to 30:36)

31:04–33:37 **VII**

33:47–35:26 **VIII**

35:36–36:33 **IX**

36:41–37:36 piano (rerecorded from record, not the tenth movement of the *Capricci*)

37:44–39:13 **XI**

39:25–40:53 **XII**

41:06–41:50 **XIII**

41:51–42:25 **XIV**

42:31–45:10 **XV**

45:17–1:03:02 piano: *Sonata n. 3*

45:17–53:01 **I**

53:05–57:33 **II**

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<sup>1</sup> 16:03–18:19 identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 19.57 – 22.13; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 14:09–16:21; NMGS0227-194, Riv@19\_01.L-56.mp3, 0:13–2:30 and NMGS0273-654, Riv@19\_01.R-56.mp3, 4:51–7:05.

57:44–1:03:02 **III**  
 1:03:07–1:17:10 piano: *Sonata n. 2*  
 1:03:07–1:07:23 **I**  
 1:07:37–1:13:47 **II** (without the last three chords)  
 1:13:55–1:17:10 **III** (rerecorded from record)  
 1:17:12–1:23:37 piano: *Hispania, I*  
 1:23:45–1:32:31 piano: *Hispania, II*  
 1:36:31 end

• Riv@9,5-RVRS\_01.R-56.mp3  
 0:11–5:37 piano  
 5:45–15:42 piano: *Quattro illustrazioni*  
 5:45–7:21 **I** (from p. 4, third grand staff, third measure)  
 7:29–10:47 **II**  
 10:54–12:47 **III**  
 12:54–15:42 **IV**  
 15:51–39:52 piano: *Suite n. 8 “Bot-Ba”*  
 15:51–18:32 **I**  
 18:38–24:16 **II**  
 24:22–28:40 **III**  
 28:48–32:40 **IV**  
 32:48–35:31 **V**  
 35:40–39:52 **VI**  
 40:12–1:00:27 piano: *Suite n. 10 “Ka”*  
 40:12–43:22 **I**  
 43:28–45:45 **II**  
 45:52–48:11 **III**  
 48:16–51:32 **IV**  
 51:38–54:16 **V** (rerecorded from record)  
 54:23–56:48 **VI**  
 56:51–1:00:27 **VII** (rerecorded from record)  
 1:00:37–1:32:07 piano: *Suite n. 9 “Tai”*  
 1:00:37–1:03:54 **I**  
 1:04:02–1:08:02 **II**  
 1:08:11–1:10:17 **III**  
 1:10:26–1:15:16 **IV** (with cuts)  
 1:15:23–1:18:08 **V**  
 1:18:16–1:20:37 **VI**  
 1:20:45–1:24:07 **VII**  
 1:24:13–1:29:16 **VIII**  
 1:29:23–1:32:07 **IX**  
 1:36:31 end

## NMGS0258-361

BASF LGS 35, 15 cm, 369 m

- Riv@9,5-RVRS\_01.L-56.mp3  
0:38–2:13 guitar  
2:32–4:22 guitar  
33:32 end
- Riv@9,5\_01.R-56.mp3  
In reverse  
1:04:56 end
- Riv@19\_01.R-56.mp3  
In reverse, double speed  
32:29 end
- Riv@19\_01.L-56.mp3  
0:11–0:21 two ondiolas (fragment)  
0:25–4:16 several ondiolas  
4:18–14:16 double speed (see Riv@9,5\_01.L-56.mp3)  
32:29 end
- Riv@9,5-RVRS\_01.R-56.mp3  
0:20–2:15 guitar  
2:32–5:03 guitar  
5:08–9:27 guitar  
9:52–17:07 guitar (half speed)  
17:19–20:18 guitar  
20:27–24:24 guitar: *TKRDG, III* (21:31 restart)  
25:03–28:23 guitar  
28:36–31:38 guitar (29:38–29:50 cross-talk)  
31:46–33:31 guitar: *Canti del Capricorno, n. 15* (only “percussion” layer)<sup>1</sup>  
1:04:56 end
- Riv@9,5\_01.L-56.mp3  
0:21–8:30 half speed (see Riv@19\_01.L-56.mp3)  
8:34–10:26 several ondiolas  
10:35–11:00 GS: “Sì, no, su, giù. Uno, due, tre, quattro, cinque, sei, sette, otto, nove, dieci, undici, dodici, tredici, quattordici, quindici, sedici, diciassette, diciotto. Uno, due tre, quattro ...”  
11:00–11:34 piano  
11:36–12:36 several ondiolas  
12:50–12:59 GS: “Uno, due, tre, quattro, cinque, sei, sette, otto, nove, dieci.”  
13:00–16:10 several ondiolas  
16:22–19:41 several ondiolas  
21:15–21:17 GS: “Funziona? Funziona?”  
21:33–24:51 several ondiolas  
25:11–28:30 several ondiolas

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<sup>1</sup> Copy of NMGS0335-524, Riv@9,5-RVRS\_01.R-128.mp3, 27:16–29:03 (original version without cuts).

1:00:33–1:04:17 in reverse (see Riv@9,5-RVRS\_01.L-56.mp3)  
1:04:56 end



## NMGS0259-240

Scotch 190, 15 cm, 190 m

- Riv@9,5\_01.R-56.mp3

Empty

0:00 end

- Riv@9,5\_04.L-56.mp3

0:02–1:03 ondiola (very few tones)

1:13–1:16 ondiola (fragment)

1:24–3:53 ondiola (melodic/microtonal)

3:54–6:08 ondiola (melodic)

6:35–7:59 two ondiolas (melodic/microtonal; starting on Bb3↑, ending on C4)

8:06–10:15 two ondiolas (melodic/microtonal; starting on Bb3, ending on B4)

10:20–12:40 ondiola (melodic/microtonal)

12:51–14:57 ondiola (melodic/microtonal)

15:28–17:38 ondiola (melodic/microtonal, 16:21–16:25 gap)

17:48–20:08 ondiola (melodic)

20:12–23:05 two ondiolas (melodic)

23:16–29:39 ondiola/two ondiolas (melodic; 25:24–27:47 two ondiolas)

29:41–31:53 two ondiolas (melodic)

33:26 end

- Riv@9,5\_04.R-56.mp3

Empty

33:26 end

- Riv@9,5\_01.L-56.mp3

Empty

0:00 end

## NMGS0260-458

Scotch 190, 13 cm, 256 m

- Riv@9,5\_01.R-56.mp3

In reverse

45:00 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:13–5:17 two ondiolas (melodic)

5:22–10:15 two ondiolas (melodic)

10:18–10:24 GS: “Funziona? Funziona? Funziona?”

10:29–20:08 two ondiolas (melodic)

20:14–23:36 two ondiolas (melodic)

23:40–27:10 two ondiolas (melodic)

27:15–29:48 two ondiolas (melodic)

29:53–35:19 two ondiolas (microtonal)

35:20–38:56 two ondiolas (microtonal)

38:59–40:35 two ondiolas (microtonal)

45:00 end

- Riv@9,5\_01.L-56.mp3

0:50–4:14 several ondiolas: *Hymnos* (first section, layer A)

4:19–19:09 *Chukrum*

4:19–8:53 two ondiolas: **I**

8:55–12:43 two ondiolas: **II**

13:10–15:05 two ondiolas: **III**

15:07–19:09 several ondiolas: **IV** (identical to first movement without final section)

19:11–23:30 several ondiolas (starting on Bb3↓)

23:49–27:05 several ondiolas (starting on C#)

27:41–30:56 several ondiolas (starting on Eb5/Db5)

45:00 end

## NMGS0261-377

AGFA, 15 cm, 276 m

- Riv@9,5\_01.R-56.mp3

In reverse, half speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3)  
48:42 end

- Riv@19\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3)  
24:20 end

- Riv@19\_01.L-56.mp3

5:26–5:28 ondiola (fragment)

5:34–8:29 ondiola (melodic/microtonal)

8:30–8:31 ondiola (fragment)

8:31–9:57 double speed (see 5:34–8:29 and Riv@9,5\_01.L-56.mp3, 17:06–19:56)

9:57–9:59 ondiola (fragment)

10:09–12:51 ondiola (melodic, 11:15–11:18 gap)

13:14–17:58 double speed (see Riv@9,5\_01.L-56.mp3, 26:32–35:58)

18:05–20:22 ondiola (melodic): *Tre studi for Eb clarinet, I*

20:28–20:29 female radio presenter: “Giacinto Scel...”

24:20 end

- Riv@9,5-RVRS\_01.R-56.mp3

Half speed (see Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3)  
48:42 end

- Riv@9,5\_01.L-56.mp3

10:56–17:06 half speed (see Riv@19\_01.L-56.mp3, 5:26–8:31)

17:06–19:56 ondiola (melodic/microtonal, see Riv@19, 5:34–8:29)

19:57–20:01 ondiola (fragment)

20:21–25:46 half speed (see Riv@19\_01.L-56.mp3, 10:09–12:51)

26:32–35:58 ondiola (melodic, wide glissandos; 31:32–31:39 gap)

36:13–41:02 half speed (see Riv@9,5\_01.L-56.mp3, 18:05–20:29)

48:42 end

Addition:

- Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3

0:11–2:41 ondiola (one tone, wide glissandos): *Quattro pezzi per orchestra, I* (m. 35 added in the score)

2:44–3:50 ondiola (one tone): *Quattro pezzi per orchestra, II* (earlier version, mm. 13–43)<sup>1</sup>

14:09–14:15 ondiola (fragment)

18:59–20:54 ondiola (melodic)

24:21 end

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<sup>1</sup> Final versions: NMGS0010-004, Riv@19-56\_stretched\_to\_9,5.MP3, 2:27–5:53 (5:31 cut); NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:01:46–1:05:06 (1:04:46 cut).

## NMGS0262-184

Scotch 111 A-12, 18 cm, 369 m

- Riv@9,5-RVRS\_03.R-56.mp3  
0:11–7:12 percussion (rerecorded from record)  
7:21–7:22 GS: “Funziona?”  
7:36–9:44 piano  
9:58–14:00 piano: *Suite n. 9 “Tai”, VII* (earlier version)  
14:24–20:59 piano  
21:09–27:15 piano  
27:18–29:56 piano: *Suite n. 11, VI*  
30:08–36:29 piano  
36:37–36:40 GS: “...pido cretino imbecille.”  
36:52–39:17 piano  
39:24–39:25 GS: “Funziona?”  
39:40–42:39 piano  
43:11–45:13 piano: *Suite n. 5 “Il circo”, I*  
45:18–47:18 piano  
47:22–49:02 piano *Suite n. 5 “Il circo”, II*  
49:20–54:48 piano  
54:58–58:00 piano  
58:05–1:02:12 piano  
1:04:39 end

- Riv@9,5\_03.R-56.mp3  
In reverse  
1:04:39 end

- Riv@9,5\_03.L-56.mp3  
0:12–0:15 GS: “Funziona, o non funziona?”  
0:24–5:03 piano  
5:07–5:08 GS: “Funziona.”  
5:14–5:15 GS: “Funziona?”  
5:33–8:26 piano  
8:33–10:48 piano  
11:01–12:34 piano  
12:41–17:24 piano  
17:33–23:13 piano  
23:20–26:21 piano  
26:30–28:34 piano  
28:48–34:36 piano  
35:13–36:39 piano  
36:47–38:35 piano  
38:46–40:38 piano  
40:46–42:45 piano  
43:10–49:13 piano  
49:20–55:01 piano  
55:15–57:34 piano  
57:43–1:00:18 piano

1:00:22–1:01:22 radio broadcast: Asian singing with plucking instrument (record), fade-out, female radio presenter: “La città dei minareti, la città dell’acqua che, una volta bevuta, non farà più dimenticare le sue bellezze, la cit...”

1:01:22–1:03:06 radio broadcast: Asian singing with instruments (record), fade-out, male radio presenter: “Cambia il ...”.

1:03:06–1:04:27 record: singing and band (south American style)

1:04:39 end

## NMGS0263-355

BASF LGS, 18 cm, 543 m

- Riv@19\_02.L-56.mp3

0:09–22:19 piano: *Hispania*

0:09–6:38 I (0.12–0.20 gap)

6:51–15:41 II

15:54–22:19 III

27:30–28:31 double speed (see Riv@9,5\_01.L-56.mp3)

52:17 end

- Riv@19\_02.R-56.mp3

Empty

52:17 end

- Riv@9,5\_01.R-56.mp3

Empty

1:36:18 end

- Riv@9,5\_01.L-56.mp3

0:19–44:37 half speed (see Riv@19\_02.L-56.mp3)

55:01–55:43 radio presenter

55:47–56:12 GS: “Pronto? Oui, ça à l’air de marcher. Pronto? pronto? Ma si può sapere perché un giorno va e un giorno non va? Ma che capriccioso che sei! Ma senti. Uno due tre quattro cinque sei sette otto nove dieci. Mi sembra che funzioni. Ma però è proprio un dispettoso. Ma che cosa è sta roba.”

56:14–57:04 Indian chant with sitar

1:36:18 end

## NMGS0264-360

Scotch 111 A-12, 18 cm, 390 m

Riv@19\_01.L-56.mp3

0:25–34:00 piano: *Suite n. 9 “Ttai”*

0:25–3:44 **I** (without beginning)

3:52–8:05 **II**

8:18–10:33 **III**

10:43–15:49 **IV** (with cuts)

16:04–18:57 **V**

19:08–21:47 **VI**

22:03–25:33 **VII** (earlier version)

25:43–30:58 **VIII**

31:10–34:00 **IX**

34:12 end

• Riv@19\_01.R-56.mp3

0:08–18:09 strong cross-talk of Riv@19\_01.L-56.mp3 (with beginning of *Suite n. 9*)

34:12 end

• Riv@19-RVRS\_01.R-56.mp3

0:01–0:19 half speed (see Riv@19-RVRS\_01.R-56\_stretched\_to\_38.MP3, 0:00–0:09)

1:28–1:40 Asian plucking instrument (double speed, see Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 0:00–0:24)

1:41–2:09 piano (double speed, see Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 0:26–1:20)

3:21–15:50 piano: *Cinque incantesimi*

3:21–5:56 **I**

6:09–7:46 **II**

7:56–9:19 **III**

9:41–13:34 **IV**

13:51–15:50 **V**

34:12 end

Addition:

• Riv@19-RVRS\_01.R-56\_stretched\_to\_38.MP3

0:00–0:09 piano (fragment)

0:09 end

• Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3

0:00–0:24 guitar (folk music)

0:26–1:20 piano (improvisation in the style of the precedent guitar piece)

1:21 end

**NMGS0265-464**

BASF LGS 35, 18 cm, 550 m

Riv@9,5\_01.R-56.mp3

In reverse (see Riv@9,5-RVRS\_01.R-56.mp3)

1:36:26 end

• Riv@9,5\_01.L-56.mp3

0:23–11:32 piano (rerecorded from record): *Cinque Incantesimi*

0:23–2:46 I

2:57–4:26 II

4:31–5:46 III

5:50–9:26 IV

9:41–11:32 V

11:42–17:28 piano: *Action music, I–IV*

11:42–13:57 I

14:01–15:14 II

15:14–16:17 III

16:20–17:28 IV (17:18 restart)

17:38–20:26 record: *Preludi (quarta serie), n. 41, 44, 46*<sup>1</sup>

17:38–18:54 n. 44

18:59–19:41 n. 41

19:45–20:26 n. 46

20:33–32:59 piano (rerecorded from record): *Suite n. 10 “Ka”*

0:33–23:49 IV

24:00–26:22 V

26:38–29:05 VI

29:19–32:59 VII

33:33–50:57 ondiola (melodic): *Tetrakys*

33:33–39:58 I (35.52 restart)

40:05–43:10 II / *Pwyll*

43:14–45:56 III

46:03–50:57 IV

51:01–53:34 ondiola (melodic, wide glissando): *Tre studi for Eb clarinet, III*

53:38–55:03 ondiola (melodic): *Quattro pezzi for Eb clarinet, II* (double speed)<sup>2</sup>

55:18–57:45 ondiola (melodic, wide glissando): *Tre studi for Eb clarinet, II*

58:03–1:00:15 ondiola (melodic): *Tre studi for Eb clarinet, I*

1:03:18–1:07:45 ondiola (melodic): *Preghiera per un’ombra* (incomplete, from p. 6, last staff, last three fourths)

1:08:00–1:17:20 ondiola (melodic): *Coelocanth*

1:08:00–1:10:50 I

1:11:02–1:13:42 II

1:13:47–1:17:20 III

1:17:24–1:21:54 ondiola (melodic): *Triphon*

1:17:24–1:21:54 I

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<sup>1</sup> “Tre Preludi dodecafonic” identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 34:15–37:12; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–19:18; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:59 and 3:29–4:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:53 and 3:22–4:36; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–3:33.

<sup>2</sup> Unpublished work, the other three movements are identical to the *Tre Studi* for Eb clarinet.



1:22:04–1:25:01 **II**  
 1:25:11–1:29:10 **III** (1.25.57 and 1.26.55 restarts)  
 1:29:15–1:36:21 ondiola (melodic): *Divertimento n. 2*  
 1:29:15–1:31:36 **I** (1.29.50 restart) (double speed)  
 1:31:47–1:34:33 **II** (1.32.24 restart, double speed)  
 1:34:36–1:36:21 **IV** (double speed; incomplete, breaks off at p. 15, second system, last measure)  
 1:36:25 end

- Riv@9,5-RVRS\_01.R-56.mp3

0:14–18:38 ondiolas (microtonal): *Quartetto n. 2*  
 0:14–3:41 **I** (two [?] ondiolas)  
 3:50–7:43 **II** (several ondiolas)  
 7:53–11:05 **III** (two [?] ondiolas, double speed, wide glissandos, 9:59–11:05 in reverse)  
 11:14 – 14:42 **IV** (several ondiolas)  
 14:58–18:38 **V** (several ondiolas)  
 18:59–49:37 record: *Quartetto n. 1* (Quatuor de Paris, 1949)<sup>1</sup>  
 18:59–27:57 **I** (22:47 and 26:08 restarts)  
 28:07–37:59 **II** (29:33 and 32:54 restarts)  
 38:08–40:39 **III**  
 40:46–49:37 **IV** (44:54 restart)  
 49:55–59:12 ondiola (melodic): *Kamakala*  
 49:55–52:33 **I**  
 52:39–56:16 **II**  
 56:21–59:12 **III**  
 59:26–1:12:41 *Quattro pezzi per orchestra*  
 59:26–1:01:37 ondiola (one tone, wide glissandos): **I** (m. 35 added in the score)  
 1:01:46–1:05:06 ondiola (one tone): **II** (incomplete final version, from m. 7; 1:04:29, 1:04:31 and 1:04:33–1:04:34 gaps; 1:04:46 restart)  
 1:05:15–1:08:45 two ondiolas (microtonal): **III**  
 1.08.49 – 1.12.41 two ondiolas (microtonal): **IV**  
 1:13:01–1:19:44 ondiola (melodic): *Quattro pezzi for trumpet, I–III*  
 1:13:01–1:14:48 **I** (first tone not transcribed)  
 1:14:59–1:17.46 **II**  
 1:17:53–1:19:44 **III**  
 1:19:53–1:28:01 *Three pieces for trombone*  
 1:19:53–1:22:23 ondiola (very few tones, wide glissando): **I** (1:22:09 restart)  
 1:22:35–1:24:57 ondiola (very few tones, wide glissando): **II**  
 1:25:07–1:28:01 ondiola (melodic): **III**  
 1:28:08–1:36:08 ondiola (melodic): *Quattro pezzi for horn*  
 1:28:08–1:30:46 ondiola (melodic): **I / Taiagarù, II**  
 1:30:56–1:34:06 ondiola (few tones): **II**  
 1:34:08–1:36:08 ondiola melodic): **III / Taiagarù, IV**  
 1:36:26 end

<sup>1</sup> Identical to NMGS0215-468, Riv@9,5\_01.L-56.mp3, 0:22–31:00.

## NMGS0266-089

CGE, 15 cm, 383 m

- Riv@9,5\_01.R-56.mp3

Empty

1:07:19 end

- Riv@9,5\_01.L-56.mp3

0:05–3:29 several ondiolas (microtonal, starting on D5/C4↑): *Manto, II* (first section up to the symmetry axis m. 55/56)

3:36–10:00 two ondiolas (melodic/microtonal)

3:45–8:02 *Manto per quattro* (based on F3-30 Ct)<sup>1</sup>

10:22–15:43 two ondiolas (melodic/microtonal)

15:48 ondiola fragment

15:50–22:13 two ondiolas (microtonal/melodic, 17:24–17:25, 18:07–18:08, 19:22, 19:22–19:25, 19:54–19:56 and 20:29 gaps)

22:16–22:46 ondiola fragments

22:55 sound fragment

22:56–33:03 two ondiolas (fragment)

23:06 sound fragment

23:07–25:16 two ondiolas (melodic)

26:09–31:12 several ondiolas (microtonal, dense texture)

32:42–33:00 several ondiolas

33:20–38:34 several ondiolas (microtonal, dense texture)

1:07:19 end

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<sup>1</sup> Earlier version see NMGS0131-91, Riv@9,5\_01.L-56.mp3, 0:44–5:32.

## NMGS0267-519

Scotch 120 A-12, 18 cm, 379 m

- Riv@9,5\_01.R-56.mp3

Empty

1:06:24 end

- Riv@19\_01.R-56.mp3

Empty

1:01 end

- Riv@19\_01.L-56.mp3

0:11–0:12 GS: “Funziona?”

0:27–1:00 double speed (see Riv@9,5\_01.L-56.mp3 from 0:19)

1:01 end

- Riv@9,5\_01.L-56.mp3

0:19–0:21 half speed (see Riv@19\_01.L-56.mp3, 0:11–0:12)

0:51–0:52 FV: “...”

0:57–5:00 piano

5:19–7:57 piano

8:08–10:14 piano: *Action music, IX*

11:55–50:44 GS, Mohanlal Bajpai and other people

11:55–12:03 GS: “Funzio? Funziona? Ecco che funziona. Bien ...”

12:34–15:07 piano

15:18–15:22 people talking

15:26–17:59 piano

18:08–18:21 people talking

18:21–24:44 piano

25:04–30:16 piano

30:45–31:45 GS, Mohanlal Bajpai and Frances McCann (?) talking

32:04–32:07 Mohanlal Bajpai, GS talking

32:12–35:16 Mohanlal Bajpai singing (35:02–35:15 “Om, shanti ...”)<sup>1</sup>

35:21–36:37 Mohanlal Bajpai and others talking

36:46–41:27 Mohanlal Bajpai singing

41:29–41:31 Mohanlal Bajpai and others talking (“Molto bello! Molto bello!”)

41:31–42:30 Mohanlal Bajpai and others talking

42:38–45:59 Mohanlal Bajpai singing

46:00–46:02 voices talking

46:03–47:12 Mohanlal Bajpai and others talking

47:17–50:44 Mohanlal Bajpai singing

1:06:24 end

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<sup>1</sup> Copy of this song see NMGS0230-297, Riv@9,5-RVRS\_01.R-56.mp3, 1:24:03–1:24:17.

## NMGS0268-162

BASF LGS, 15 cm, 544 m

- Riv@19\_01.R-56.mp3

Empty

47:43 end

- Riv@19\_01.L-56.mp3

0:05–1:09 two ondiolas (melodic)

1:16–43:55 half speed (see Riv@38\_02.L-56.mp3, 0:37–21:57)

47:43 end

- Riv@38\_02.L-56.mp3

0:02–0:34 double speed (see Riv@19\_01.L-56.mp3, 0:05–1:09)

0:37–4:59 piano (2:04, 2:20 and 4:56 gaps with ondiola fragments)

4:59–6:40 piano

6:41–8:01 piano

8:03 and 8:08 ondiola fragments

8:09–8:10 MV

8:10–10:40 piano

10:43 ondiola fragment

10:54–13:45 piano

13:52 ondiola fragment

14:07–17:35 piano

17:54–17:55 GS: “Funziona?”

18:02–21:57 piano

23:52 end

## NMGS0269-342

Scotch, 13 cm, 235 m

- Riv@19\_01.R-56.mp3

In reverse

24:07 end

- Riv@19\_01.L-56.mp3

0:14–2:57 ondiola (melodic): *Kamakala*

0:14–2:57 **I**

3:05–6:47 **II**

6:52–9:45 **III**

9:55–14:59 guitar: *TKRDG, I*

15:01–15:02 music (fragment)

15:06–21:07 guitar: *Ko-Tha, III* (19:09 restart)

21:09–21:10 MV (fragment)

24:07 end

- Riv@19-RVRS\_01.R-56.mp3

0:20–2:58 guitar: *Ko-Tha, II / TKRDG, II*

3:09–7:26 guitar: *TKRDG, III* (5:47 restart)

24:07 end

## NMGS0270-370

BASF, 13 cm, 365 m

- Riv@9,5\_01.R-56.mp3

1:28–27:43 *Canti del Capricorno*, n. 15

1:28–6:35 record: ethnic flute in reverse (Tumuc humac, Flûte de signal et d'appel<sup>1</sup>): n. 15  
(only “voice” part, earlier version a)

8.05–10:41 record: ethnic flute in reverse (Tumuc humac, Flûte de signal et d'appel<sup>2</sup>): n. 15

(only “voice” part, earlier version b)

16:57–19:37 record: ethnic flute in reverse (Tumuc humac, Flûte de signal et d'appel<sup>3</sup>):

n. 15 (only “voice” part, version c; “percussion” part see Riv@9,5\_01.L-56.mp3,

16:49–19:55: two-channel recording; combined recording see NMGS0210-159,

Riv@9,5\_02.L-56.mp3, 34:14–37:15)

22.31 – 27.43 record: ethnic flute in reverse (Tumuc humac, Flûte de signal et d'appel<sup>4</sup>):

n. 15 (only “voice” part, earlier version d)

1:04:22 end

- Riv@19\_01.R-56.mp3

Double speed

33:10 end

- Riv@19\_01.L-56.mp3

0:15–3:12 guitar

3:48–10:43 double speed (see Riv@9,5\_01.L-56.mp3, 7:38–21:27)

10:57–11:14 guitar

11:15–11:16 double speed (see Riv@9,5\_01.L-56.mp3, 22:31–22:33)

11:16–11:29 guitar

11:29–28:50 double speed (see Riv@9,5\_01.L-56.mp3, 23:00–57:40)

33:10 end

- Riv@9,5\_01.L-56.mp3

0.31 – 6.25 half speed (see Riv@19\_01.L-56.mp3, 0.15 – 3.12)

7:38–22:33 *Canti del Capricorno*, n. 15

7:38–10:43 guitar (restarts at 7:45, 9:34, 9:53, 9:57, 10:05 and 10:23): n. 15 (earlier version of the “percussion” part; corresponding “voice” part [earlier version b] see

Riv@9,5\_01.R-56.mp3, 8:05–10:41: two-channel recording)

10:56–13:19 guitar

13:21–16:20 guitar

16:49–19:55 guitar treated as percussion instrument<sup>5</sup>: n. 15 (only “percussion” part, 18:16 and 18:34 restarts<sup>6</sup>; “voice” part see Riv@9,5\_01.R-56.mp3, 16:57–19:37: two-channel recording; combined recording see NMGS0210-159, Riv@9,5\_02.L-56.mp3, 34:14–37:15<sup>7</sup>)

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<sup>1</sup> Record Tumuc Humac. Musique de la haute forêt amazonienne (1953), FIS archive inventory n. 44.

<sup>2</sup> See footnote 1.

<sup>3</sup> See footnote 1.

<sup>4</sup> See footnote 1.

<sup>5</sup> Guitar see NMGS0185-352, Riv@9,5\_01.R-56.mp3, 55:24–56:53.

<sup>6</sup> Copy of NMGS0335-524, Riv@9,5-RVRS\_01.R-128.mp3, 27:16–29:03 (original version without cuts).

<sup>7</sup> In NMGS0210-159 copied only until 19:45.

20:14–21:27 record: ethnic flute in reverse (Tumuc humac, Flûte de signal et d’appel<sup>1</sup>):  
 n. 15 (only “voice” part, earlier version e)  
 21:58–22:31 half speed (see Riv@19\_01.L-56.mp3, 10:57–11:14)  
 22.31 – 22.33 record: ethnic flute in reverse (Tumuc humac, Flûte de signal et d’appel<sup>2</sup>): n. 15  
 (only “voice” part, earlier version f)  
 22:33–23:00 half speed (see Riv@19\_01.L-56.mp3, 11:16–11:29)  
 23:00–39:29 two female voices (Michiko Hirayama)  
 23:00–30:01 *Sauh I* (29:24 [m. 125] and 29:50 [m. 133] restarts)  
 30:41–39:29 *Sauh II* (earlier version; 30:41–31:03 corresponding to mm. 110–115, 33:57–  
 39:29 corresponding to mm. 1–109; 34:25 and 34:35 restarts)  
 40:08–44:30 two ondiolas (melodic/microtonal)  
 44:39–48:26 ondiola (melodic; 47:33–47:38 gap)  
 48:36–57:34 radio: Persian chant<sup>3</sup> (48:40 “ting”)  
 57:38–57:40 radio presenter: “Di anonimi avete ascoltato mu...”  
 1:04:22 end

- Riv@19-RVRS\_01.R-56.mp3  
 Double speed  
 33.10 end

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<sup>1</sup> See footnote 1.

<sup>2</sup> See footnote 1.

<sup>3</sup> Scelsi wrote on the tape box “canto persiano bellissimo”.

## NMGS0271-620

AGFA, 15 cm, 368 m

- Riv@9,5\_01.R-56.mp3

6:55–9:28 record: ethnic percussion and chant (7:54 restart)

6:59–7:06 and 7:22–8:14 *Quattro Incantesimi, I* (percussion layer, earlier version b, double speed)

7:22–8:23 and 8:28–8:51 *Quattro Incantesimi, II* (percussion layer, earlier version b)

9:29–9:47 Asian bass zither (Koto, 9:40 restart)<sup>1</sup>

9:52 – 10:03 Asian bass zither (Koto) and ondiola<sup>2</sup>

10:21–10:40 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (incomplete, strong record noise)<sup>3</sup>

10:41–10:48 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (incomplete, strong record noise)<sup>4</sup>

11:27–12:19 ondiola (melodic)

13:10–13:50 ondiola (melodic, 13:37–13:41 gap)

28:29–1:04:32 half speed (see Riv@9,5\_01.R-56\_stretched\_to\_19.MP3, 14:14–32:16)

1:04:46 end

- Riv@9,5-RVRS\_01.R-56.mp3

See Riv@9,5\_01.R-56.mp3, 28:29–1:04:32 in reverse

36:17 end

- B17@9,5REV-56.mp3

Empty

14.36 end

- Riv@9,5\_01.L-56.mp3

0:20–0:39 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (incomplete, strong record noise)<sup>5</sup>

1:28–2:10 André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (in reverse)<sup>6</sup>

3:43–3:46 Ondes Martenot (two fragments)

4:01–4:20 Ondes Martenot and piano (identical to 0:20–0:39)

4:25–4:45 Ondes Martenot and piano, in reverse (4:01–4:20 in retrograde)

4:45–4:48 Ondes Martenot and piano (fragment from Jolivet)

4:59–5:23 Ondes Martenot and piano, in reverse (identical to 1:28–1:52)

5:24–5:27 hum

5:30–5:49 Ondes Martenot and piano, in reverse (5:46 gap, fragments from Jolivet)

5:50–5:54 hum

5:59–6:00 hum

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<sup>1</sup> See also NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:07:37–1:09:59; NMGS0154-315, Riv@9,5-01.L-56.mp3; NMGS0176-158, Riv@19\_01.L-56.mp3 and Riv@9,5\_02.L-56.mp3; NMGS0218-525, Riv@19\_01.L-56.mp3.

<sup>2</sup> See previous footnote.

<sup>3</sup> Identical to Riv@9,5\_01.L-56.mp3, 0:20–0:39. Identical also to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:33–10:57.

<sup>4</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 9:34–9:40.

<sup>5</sup> Identical to NMGS0218-525, Riv@9,5\_01.L-56.mp3, 0:41–1:01. Roughly corresponding to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:34–10:57 (different interpretation of the composition).

<sup>6</sup> See previous footnote.



7:00–7:28 conversation<sup>1</sup>

MV: “Allora. quello è il piatto? Il disco hai messo?”

GS: “Cosa? Sì, quello là.”

MV: “Questo non da niente.”

GS: “Ecco, questo.”

MV: “Questo? Non sarà per caso radio, no?”

GS: “Mmmh. Questo, questo, questo, questo.”

MV: “Questo qui? Non reagisce niente.”

GS: “Ecco, questo è come ieri.”

MV: “Ecco.”

GS: “Eh?”

MV: “Adesso arriva.”

GS: “Adesso arriva?”

MV: “Sì.”

GS: “Beh, dobbiamo ricominciare.”

7:28–9:28 ondiola (melodic)

9:29–9:42 Ondes Martenot and piano (identical to 0:20–0:34)

9:43–9:52 Asian bass zither (Koto)<sup>2</sup>

9:52–9:55 ethnomusicological recording: African (?) drums (for Quattro incantesimi, fragment)

9:58–10:08 ondiola (melodic)

10:23–10:33 Asian bass zither (Koto) and ondiola<sup>3</sup>

10:38–10:48 Asian bass zither (Koto) and ondiola<sup>4</sup>

11:28–12:19 ondiola (melodic, very low volume)

12:34–13:09 ondiola (melodic, very low volume)

13:42 GS: “Micro.”

13:42–13:50 ondiola (melodic)

13:51 MV: “Cos’è suc[esso?]”

15:16–19:26 two ondiolas (microtonal)

19:30–24:29 several ondiolas (microtonal, with fast repetitions; 22:18 and 22:55 new sections)

24:59–29:51 several ondiolas (with fast repetitions, 27:38 restart, 28:03 gap, 28:19 new section)

30:04–34:59 several ondiolas (with fast repetitions)

35:21–37:10 ethnomusicological recording: Indian (?) drums (36:32–36:33 gap)

37:10–38:27 ethnomusicological recording: Indian (?) drums (start with 4,75 cm/sec, shift to 9,5 cm/sec; 37:45 restart)

38:28–39:45 ethnomusicological recording: Indian (?) drums (39:23–39:24 gap)

41:28–41:32 ondiola (fragment)

41:33–43:45 two ondiolas (melodic, one of them with reverb)

41:33–43:24 *Go-Örvgo / Canti del Capricorno ‘X’*

43:47–46:02 two ondiolas (melodic)

46:07–48:57 two ondiolas (melodic)

49:07–50:56 piano

51:00–52:47 piano

52:52–54:40 piano

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<sup>1</sup> Transcription by Nicola Bernardini.

<sup>2</sup> Identical to NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:07:34–1:07:43 and NMGS0218-525, Riv@9,5\_01.L-56.mp3, 4:03–4:11.

<sup>3</sup> See footnote 1 referring to this tape.

<sup>4</sup> See footnote 1 referring to this tape.

54:43–56:29 piano

1:04:46 end

Addition:

- Riv@9,5\_01.R-56\_stretched\_to\_19.MP3

3:27–6:55 double speed (see Riv@9,5\_01.R-56.mp3, 6:55–13:50)

14:14–17:35 several ondiolas (with fast repetitions)

17:37–22:41 several ondiolas (with fast repetitions)

22:43–27:56 several ondiolas

27:58–32:16 several ondiolas (some of them in reverse, dense texture; 30:15 restart)

32:23 end

## NMGS0272-621

BASF, 18 cm, 188 m

- Riv@9,5\_01.R-56.mp3

Empty

33:09 end

- Riv@9,5\_01.L-56.mp3

0:40–15:38 ondiola (rerecorded from record, melodic): *Tetrakys, I* (half speed, without cut, 6:17 second section)

16:09–21:30 two ondiolas (one tone, starting on Ab<sub>3</sub>; 18:18–18:29 rest; from 19:36 second ondiola again; two tones, starting on Ab<sub>3</sub>/Bb<sub>3</sub>)

21:50–25:05 two ondiolas (starting on E<sub>4</sub>, ending on E<sub>5</sub>↑)

25:31–29:01 two ondiolas (starting on Eb<sub>4</sub>, ending on Eb<sub>4</sub>↓)

29:11–29:17 two ondiolas (on E<sub>4</sub>↓)

29:27–33:06 ondiola (melodic, 31:52–32:04 rest)

33:09 end

## NMGS0273-654

BASF LGS 30, 18 cm, 354 m

- Riv@19\_01.R-56.mp3  
0:13–4:19 piano (0:34–0:43 rest)  
4:51–7:05 record: *Preludi (prima serie)*<sup>1</sup>
  - 4:51–5:24 n. 1
  - 5:28–6:01 n. 6
  - 6:07–7:05 n. 11
- 7:15–7:16 piano (fragment)
- 7:21–9:58 record: *Four Poems, II*
- 10:03–10:04 record: piano (fragment)
- 10:09–11:26 record: *Four Poems, III* (some gaps, up to p. 12, second system, first measure)
- 11:26–12:10 rehearsal: *Perdus* (extended version)
  - 11:26–12:10 *Perdus* (from p. 3, second system, inserted measure up to p. 4, second system, second measure)
  - 12:10–12:13 MV: “...”  
FV: “Troppo lento?”
  - 12:13 piano (fragment)
  - 12:14–13:48 *Perdus* (from m. 3 up to p. 4, second system, inserted measure)
  - 13:48–13:49 GS: “Vediamo un po’ ...”
- 13:49–14:17 record: *Four Poems, III* (from p. 15, third system; continuation of 10:29–11:26)
- 14:17–15:33 record: *Preludi (prima serie), n. 9*
- 15:45–17:53 rehearsal: *Perdus* (continuation)
  - 15:45–15:58 MV: “...”, FV: “Ah sì.” Ton œil, I can’t say ‘œi’.” MV: “Ton œil.” FV: “Yeah, ‘œi’, oh ...”
  - 15:58–16:08 MV and FV: conversation and laughing
  - 16:09–17:53 *Perdus* (up to p. 4, inserted measure; 16:48–16:49 gap)
- 18:01–18:16 percussion (cowbell, 18:10 restart), MV laughing
- 18:40–24:31 piano (without beginning, gaps)
- 24:54–31:01 piano (breaks off)
- 31:05 end
  
- Riv@19-RVRS\_01.L-56.mp3  
12:55–13:05 ambient noise  
13:38–14:15 ambient noise  
26:58–27:18 conversation (in French)  
28:52–29:22 conversation (in French and English, two MV talking about the position of microphones)  
30:02–30:08 conversation fragment (barely audible)  
30:28–30:32 conversation fragment (in English)  
30:53–31:05 conversation (in English, about microphones)  
31:05 end
  
- Riv@19\_01.L-56.mp3  
In reverse (see Riv@19-RVRS\_01.L-56.mp3)  
31:05 end

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<sup>1</sup> 4.51 – 7.05 identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 19:57–22:13; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 14.09 – 16.21; NMGS0227-194, Riv@19\_01.L-56.mp3, 0:13–2:30 and NMGS0257-481, Riv@9,5\_01.L-56.mp3, 16:03–18:19.

## NMGS0274-009

BASF LGS 35, 540 m

- Riv@9,5\_01.L-128.mp3

Half speed (see Riv@19\_04.L-128.mp3)

1:39:53 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

1:39:53 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:13–2:53 two ondiolas alternating (melodic/microtonal)

2:57–7:30 two ondiolas (melodic)

7:32–9:05 two ondiolas (melodic)

9:06–9:16 two ondiolas (melodic)

9:44–17:11 two ondiolas (microtonal, 13:05 new section)

17:42–22:41 two ondiolas (microtonal, 22:36 restart)

22:50–28:35 two ondiolas (microtonal/melodic, 23:32 new section)

28:38–32:50 some ondiolas (microtonal)

32:52–36:40 two ondiolas (melodic/drone/microtonal)

36:43–41:55 two ondiolas (melodic/microtonal)

41:58–46:33 two ondiolas (melodic/microtonal)

47:12–47:14 GS: “Funziona? Funziona.”

47:20–51:44 two ondiolas (microtonal)

51:56–55:55 two ondiolas (melodic/microtonal/drone)

55:55–59:29 ondiola (melodic)

1:00:01–1:00:03 pulsating feedback

1:00:03–1:03:33 two ondiolas (microtonal/melodic)

1:03:40–1:04:35 two ondiolas (microtonal)

1:04:38–1:07:26 two ondiolas: *Tre Canti sacri, I*

1:07:30–1:11:30 two ondiolas (1:07:46 new section): *Tre Canti sacri, III* (incomplete earlier version up to 1:09:02, m. 29)<sup>1</sup>

1:12:12–1:17:21 two ondiolas (microtonal)

1:17:23–1:21:25 two ondiolas (microtonal)

1:21:25–1:25:10 two ondiolas (microtonal, beating)

1:25:14–1:28:43 two ondiolas (microtonal)

1:28:43–1:32:50 two ondiolas (microtonal, beating)

1:32:52–1:35:55 two ondiolas (microtonal, beating)

1:37:01 end

- Riv@19\_04.L-128.mp3

0:28–18:15 studio recording<sup>2</sup>: *Quartetto n. 2*

0:28–3:45 **I**

3:57–7:29 **II**

7:35–10:40 **III**

10:50–13:48 **IV**

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<sup>1</sup> 1:07:30–1:09:16 identical to NMGS0142-592, Riv@9,5\_01.L-56.mp3, 31:14–32:56.

<sup>2</sup> Identical to NMGS0385-366, Riv@19\_01.L-128.mp3, 0:11–18:14 and NMGS0426-441, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:14–18:17.

13:58–18:15 V  
48:38 end

- Riv@19\_04.R-128.mp3  
In reverse, double speed (see Riv@9,5-RVRS\_01.R-128.mp3)  
48:38 end

## NMGS0275-015

TDK LX 35\90, 555 m

- Riv@9,5\_01.L-128.mp3  
0:15–3:26 ondiola (melodic, 1:28 and 3:24 new sections)  
3:27–6:32 ondiola (melodic)  
6:33–8:21 ondiola (melodic)  
8:24–10:54 ondiola (one tone, wide glissandos): *Quattro pezzi per orchestra, I*  
11:10–14:25 ondiola (one tone)  
14:39–17:44 ondiola (melodic)  
17:54–20:24 ondiola (melodic)  
20:25–20:29 ondiola (fragment)  
20:30–22:22 ondiola (melodic)  
22:25–23:28 ondiola (one tone, double speed, wide glissandos)  
23:40–25:42 ondiola (melodic)  
25:45–28:28 ondiola (melodic, 27:55 new section)  
28:31–46:24 many ondiolas (dense texture; 29:34 new section, 30.08 “whopp”, 30:50 and 36:45 new sections)<sup>1</sup>: “Sinfonia lunga”  
48:00 end
- Riv@9,5\_01.R-128.mp3  
In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)  
48:00 end
- Riv@9,5-RVRS\_01.R-128.mp3  
0:28–13:15 double bass improvisation  
48:00 end

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<sup>1</sup> Identical to NMGS0220-101, Riv@9,5\_01.L-56.mp3, 8:27–25:58 and NMGS0278-204, Riv@19\_01.L-128.mp3, 6:56–25:06.

## NMGS0276-058

Scotch 111

- Riv@9,5\_01.L-128.mp3

0:01–4:22 ondiola: *Triphon, I* (from the end of m. 4)

4:34–7:37 ondiola: *Triphon, II*

7:43–14:08 ondiola: *Dithome* (the first three tones missing; score p. 28, first staff missing; up to p. 28, sixth staff, poco mosso)

14:14–15:53 ondiola: *Dithome* (from p. 33, ninth staff, E2; last staff missing)

16:46–22:21 two ondiolas (in reverse, melodic): *Ko-Lho*

16:46–19:47 I

19:50–22:21 II

23:37–27:16 two ondiolas (in reverse, drone/melodic/microtonal)

27:20–27:30 two ondiolas (starting with glissando to E4↓/C4↓)

27:35–37:33 two ondiolas: *Tre Canti sacri*

27:35–30:11 I

30:31–33:42 II

33:43–33:46 pulsating reverb, microphone check

34:00–37:33 III (35:26–35:42 not transcribed, 36:56 restart)

37:42–37:43 ondiola (fragment)

37:47–41:01 two ondiolas (microtonal)

41:01–41:02 ondiola (fragment)

41:03–45:01 two ondiolas (microtonal; beating, difference tones)

41:03–44:27 *Chukrum, II*

45:06–47:33 two ondiolas (microtonal; beating, difference tones)

47:33–47:34 ondiola (fragment)

47:37–47:41 two ondiolas (fragment)

47:48–57:47 two ondiolas: *Tre Canti popolari*

47:48–50:40 I

50:41–53:48 II

53:56–57:47 III

57:57–1:00:18 ondiola (melodic/microtonal)

1:00:21–1:02:28 ondiola (melodic/microtonal, strong volume shifting)

1:02:34–1:03:52 two ondiolas (melodic, strong volume shifting)

1:04:02 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

1:04:02 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:24–2:30 two ondiolas (melodic)

2:36–3:26 two ondiolas (melodic)

3:28–7:50 two ondiolas (melodic, 4:41 second ondiola)

7:57–11:45 two ondiolas (melodic)

11:52–15:45 two ondiolas (melodic)

15:54–19:42 two ondiolas (melodic)

19:52–26:57 many ondiolas (dense texture): *Hymnos* (first section, layer A, half speed)<sup>1</sup>

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<sup>1</sup> 19:52–26:20 Identical to NMGS0079-591, Riv@9,5\_01.L-56.mp3, 30:47–33:48; time factor: 2,06, pitch factor: -13 semitones.



27:16–33:45 many ondiolas (dense texture): *Hymnos* (first section, only one layer, earlier version, half speed)<sup>1</sup>  
34:00–42:21 some ondiolas (half speed)  
42:35–47:16 two ondiolas (microtonal, beating)  
47:23–57:57 two ondiolas (one tone, strong fifth partial, half speed; 47:57 and 48:32 restarts, 49:33 iambic rhythm; palindrome, from 52:40 in reverse)  
1:04:02 end

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<sup>1</sup> Time factor: 2,06, pitch factor: -13 semitones.

## NMGS0277-195

### BASF

- Riv@9,5\_01.L-128.mp3  
0:08–2:17 two ondiolas (microtonal; starting on E4↑, ending on E4↑-F#4)  
2:19–2:32 two ondiolas (fragment)  
2:33–2:34 GS: “...”  
2:43–4:54 two ondiolas (microtonal, identical to 0:08–2:17)<sup>1</sup>  
16:22–16:42 two ondiolas (from 16:53 speed shifting)  
16:47–17:01 two ondiolas (from 16:26 speed shifting)  
17:45–19:24 two ondiolas (double speed, at least one of them in reverse; microtonal)<sup>2</sup>: 17:41–  
s19:18 *Quartetto n. 4* (identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-  
56\_stretched\_to\_19.MP3, 23:50–25:26; only one layer)  
19:44–22:49 two ondiolas (melodic): *I presagi, I*  
22:51–25:13 two ondiolas (double speed, one tone; starting and ending on G5↓)  
25:16–29:58 two ondiolas (identical to 22:51–25:13, original speed)<sup>3</sup>  
30:02–32:21 two ondiolas (identical to 22:51–25:13)<sup>4</sup>  
32:27–34:10 two ondiolas (few tones/microtonal, double speed; starting and ending on G5↓)  
34:10–34:21 ondiola (fragment)  
38:58–53:28 strong crosstalk  
40:59–44:22 two ondiolas (microtonal; starting on F#3/C#5↑, ending on C#5↓)  
46:31–49:55 two ondiolas (microtonal, beating, difference tones; starting on C#5↑/D#5↑,  
46:53 restart, ending on E5/C#5): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper  
line, score mm. 11–64)  
1:00:31 end
- Riv@9,5\_01.R-128.mp3  
2:43–5:04 two ondiolas (microtonal, in reverse, identical to Riv@9,5\_01.L-128.mp3, 2:43–  
4:54 in reverse)<sup>5</sup>  
5:31–7:54 two ondiolas (microtonal, in reverse, identical to 2:43–5:04)  
7:55–7:58 ondiola (fragment)  
8:25–11:21 two ondiolas (at least one of them in reverse, microtonal; starting on E4↑, ending  
on E4)  
11:31–12:57 two ondiolas (one tone, double speed; starting on E5↑, ending on F5↓)  
12:59–14:13 two ondiolas (one tone, double speed; starting on E5↑, ending on F5)  
14:15–14:16 ondiola (fragment)  
14:25–15:41 two ondiolas (one tone, double speed, 14:25–15:35 identical to 12:59–14:13 in  
reverse)  
15:41–16:13 two ondiolas (on F5↓, 16:05 E5, ending on F5↓/E5)  
16:20–17:37 two ondiolas (16:23–00:00 identical to 12:59–14:13)  
17:39–17:40 two ondiolas (fragment)  
17:41–19:38 two ondiolas (17:41–19:13 identical to Riv@9,5\_01.L-128.mp3, 17:45–19:24 in  
reverse)<sup>6</sup>: 17:41–19:18 *Quartetto n. 4* (identical to NMGS0252-154, Riv@9,5-  
RVRS\_01.R-56\_stretched\_to\_19.MP3, 23:50–25:26; only one layer)

<sup>1</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 2:43–5:04 are forming a two-channel recording.

<sup>2</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 17:41–19:38 are forming a two-channel recording.

<sup>3</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 25:15–30:00 are forming a two-channel recording.

<sup>4</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 30:02–32:21 are forming a two-channel recording.

<sup>5</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 2:43–5:04 are forming a two-channel recording.

<sup>6</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 17:41–19:38 are forming a two-channel recording.

25:15–30:00 two ondiolas (identical to Riv@9,5\_01.L-128.mp3, 25:16–29:58, in reverse)<sup>1</sup>  
30:02–31:36 two ondiolas (30:02–31:36 identical to Riv@9,5\_01.L-128.mp3, 30:44–32:21, in reverse)<sup>2</sup>  
31:38–31:56 two ondiolas (identical to Riv@9,5\_01.L-128.mp3, 30:41–30:58, in reverse)  
1:00:31 end  
32:00–32:43 two ondiolas (identical to Riv@9,5\_01.L-128.mp3, 29:58–30:39, in reverse)  
34:12–35:30 two ondiolas (melodic)  
35:31–38:22 two ondiolas (melodic/microtonal)  
38:55–42:15 two ondiolas (microtonal)  
42:22–45:32 two ondiolas (microtonal)  
45:40–48:31 two ondiolas (melodic/microtonal)  
48:48–53:28 two ondiolas (melodic/microtonal, 49:35 second ondiola)  
1:00:31 end

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<sup>1</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 25:15–30:00 are forming a two-channel recording.

<sup>2</sup> Riv@9,5\_01.L-128.mp3 and Riv@9,5\_01.L-128.mp3, 30:02–32:21 are forming a two-channel recording.

## NMGS0278-204

TDK

- Riv@9,5\_01.L-128.mp3  
Half speed (see Riv@19\_01.L-128.mp3)  
1:38:04 end
- Riv@9,5\_01.R-128.mp3  
Empty  
1:38:04 end
- Riv@19\_01.L-128.mp3  
0:01–1:43 many ondiolas (microtonal, dense texture; 0:51 new section)  
1:43–1:59 some ondiolas (microtonal)  
2:01–2:13 ondiola  
2:15–6:46 some ondiolas (microtonal, 4:37–6:46 identical to the beginning of *Anahit*,  
orchestra layer)  
6:51–6:53 ondiola (fragment)  
6:56–25:06 many ondiolas (one tone/microtonal, dense texture, half speed; 15:17 new section;  
6:56–11:52 and 16:41–18:57 partially identical to *Hymnos*, first section)<sup>1</sup>  
49:02 end
- Riv@19\_01.R-128.mp3  
Empty  
49:02 end

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<sup>1</sup> Identical to NMGS0220-101, Riv@9,5\_01.L-56.mp3, 8:27–25:58 and NMGS0275-015, Riv@9,5\_01.L-128.mp3, 28:31–46:24.

## NMGS0279-036

Ampex

- Riv@38\_01.L-128.mp3  
0:19–0:35 calibration sound  
0:54 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.  
0:54 end
- Riv@38\_02.L-128.mp3  
0:20–0:36 and 0:57–1:24 calibration sound  
1:32–15:39 *Sonata n. 2*  
    1:32–5:47 **I**  
    6:01–12:10 **II** (up to the last measure, first sound)  
    12:24–15:39 **III** (rerecorded from record)  
15:58 end
- Riv@38\_02.R-128.mp3  
Identical to Riv@38\_02.L-128.mp3 (two-channel mono recording)  
15:58 end

## NMGS0280-035

Ampex

- Riv@38\_01.L-128.mp3  
0:12–0:27 calibration sound  
0:30 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.  
0:30 end
- Riv@38\_02.L-128.mp3  
0:06–0:26 calibration sound  
0:48 end
- Riv@38\_02.R-128.mp3  
Identical to Riv@38\_02.L-128.  
0:48 end
- Riv@38\_03.L-128.mp3  
0:06–0:26 and 0:57–1:12 calibration sound  
1:26–22:35 *Suite n. 10 "Ka"* (rerecorded from record)  
1:26–4:36 **I**  
4:47–7:04 **II**  
7:13–9:29 **III**  
9:41–13:06 **IV**  
13:17–15:45 **V**  
16:01–18:33 **VI**  
18:47–22:35 **VII**  
24:31 end
- Riv@38\_03.R-128.mp3  
Identical to Riv@38\_03.L-128.mp3 (two-channel mono recording)  
24:31 end

## NMGS0281-316

BASF LGS, 540 m

- Riv@19\_01.L-128.mp3  
0:14–13:12 radio broadcast: *Quattro pezzi per orchestra* (Orchestre Philharmonique de la Radiodiffusion-Télévision, Française Maurice Leroux, 1961-12-4)<sup>1</sup>  
0:14–0:27 female radio presenter: “Ce concert donné par l’Orchestre Philharmonique de la Radiodiffusion-Télévision Française sous de la direction de Maurice Leroux va se poursuivre avec ‘Quatre pièces sur un son’, un œuvre de Giacinto Scelsi.”  
0:33–2:53 **I**  
3:03–6:40 **II**  
6:45–9:56 **III** (earlier version without bass clarinet in mm. 24–28)  
10:08–13:12 **IV**  
13:18–25:52 double speed (see Riv@9,5\_02.L-128.mp3, 26:36–51:43)  
25:58–30:09 guitar (original speed; final speed see Riv@9,5\_02.L-128.mp3, 51:55–1:00:18)  
30:11–33:14 double speed (see Riv@9,5\_02.L-128.mp3, 1:00:22–1:06:27)  
48:05 end
- Riv@19\_01.R-128.mp3  
Double speed (see Riv@9,5\_02.R-128.mp3)  
48:05 end
- Riv@9,5\_02.L-128.mp3  
0:28–26:24 half speed (see Riv@19\_01.L-128.mp3, 0:14–13:12)  
26:36–29:13 guitar: *Ko-Tha, II / TKRDG, II*  
29:21–32:07 guitar  
32:15–37:14 guitar: *TKRDG, I*  
37:16–37:21 string quartet (fragment)  
37:27–44:51 guitar: *Ko-Tha, I* (44:08–44:25 not transcribed)  
44:54–50:50 guitar: *Ko-Tha, III* (first sound missing, up to m. 168, 48:53–48:55 pulsating reverb, 48:55 m. 169, 50:49 restart)  
50:52–50:54 MV1: “...”, MV2: “Si.”  
50:58–51:43 guitar  
51:36–51:35 MV: “..., basta. ...”  
51:55–1:00:18 guitar (final half speed, 56:31 restart): *Okanagon* (original speed see Riv@19\_01.L-128.mp3, 25:58–30:09)  
1:00:22–1:06:18 guitar: *Ko-Tha, III* (first sound missing, 1:04:21–1:04:23 pulsating reverb, 1:04:23 m. 169, 1:06:17 restart)  
1:06:20–1:06:21 MV1: “Pronto?”, MV2: “Si.”  
1:06:23–1:06:27 guitar (fragment)  
2:03:18 end
- Riv@9,5\_02.R-128.mp3  
29:30–33:17 two ondiolas (one of them in reverse, melodic)  
2:03:18 end
- Riv@9,5-RVRS\_02.R-128.mp3

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<sup>1</sup> Identical to NMGS0408-244, Riv@19\_01.L-128.mp3, 0:01–12:37.

1:02:42–1:06:29 two ondiolas (one of them in reverse, melodic; identical to Riv@9,5\_02.R-128.mp3, in reverse)  
1:36:00 end



## NMGS0282-388

Scotch 111

- Riv@9,5\_03.L-128.mp3

0:07–8:48 ondiola: *Quattro pezzi for trumpet*

0:07–1:57 I (first sound not transcribed)

2:05–4:55 II

5:02–6:54 III

7:04–8:48 IV

9:05–17:17 ondiola (wide glissandos): *Three Pieces for trombone*

9:05–11:37 I (11:33 restart)

11:49–14:12 II

14:22–17:17 III

17:36–27:18 ondiola (wide glissandos): *Tre studi for clarinet in Eb*

17:36–20:17 III

20:21–21:50 *Quattro pezzi for clarinet in Eb, II*

22:06–24:41 II

24:59–27:18 I

27:31–45:56 ondiola: *Tetrakys*

27:31–34:17 I (29:56 restart)

34:25–37:40 II / *Pwyll*

37:44–40:35 III

40:42–45:56 IV

46:21–51:44 ondiola, percussion: *Hyxos*

46:21–49:38 I (46:34 restart)

49:44–52:05 ondiola, percussion

49:44–51:44 II (from 50:33, score p. 6, second stave, percussion missing)

55:55–1:06:22 ondiola: *Quattro pezzi for horn*

55:55–1:01:56 I (58:32 restart)

58:45–58:34 II / *Hô, III*

1:01:59 ondiola (fragment)

1:02:00–1:04:01 III / *Taiagarù, IV*

1:04:05–1:06:22 IV

1:08:18 end

- Riv@9,5\_03.R-128.mp3

Empty

1:08:18 end

## NMGS0283-042

Ampex

- Riv@38\_01.L-128.mp3

0:33–12:17 piano: *Quattro illustrazioni*

0:33–3:30 **I**

0:37–7:01 **II**

7:12–9:09 **III**

9:21–12:17 **IV**

16:49 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

16:49 end

## NMGS0284-045

Ampex

- Riv@38\_01.L-128.mp3

0:15–0:33 and 0:49–1:20 calibration sound

1:28–19:16 *Sonata n. 3*

1:28–9:17 **I**

9:20–13:50 **II**

14:03–19:16 **III**

19:28 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

19:28 end

## NMGS0285-447

Box: BASF LGS 52, 360 m

Reel: BASF

- Riv@9,5\_02.L-128.mp3

0:33–5:06 two ondiolas (microtonal; starting on B3↓/B2↓, ending on C6↓)

5:13–6:59 two ondiolas (melodic)

7:02–7:06 pulsating reverb

7:11–9:59 two ondiolas (melodic)

10:02–12:43 two ondiolas (melodic)

13:27–16:58 two ondiolas (melodic)

17:15–19:24 two ondiolas (melodic)

21:26–26:41 rehearsal MV and Michiko Hirayama: Camillo Togni, *Sei Notturmi Dal Gesang Zur Nacht Di Georg Trakl* (1965), No. 4 („O Nacht, du stummes Tor vor meinem Leid“, Georg Trakl, *Gesang zur Nacht*, No. 9) (21:33 MV: “Va bene.”, 24:33 restart)

28:33–31:40 two ondiolas (microtonal): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64)<sup>1</sup>

32:13–35:16 two ondiolas (microtonal): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64; identical to 28:34–31:40)

35:30–38:34 two ondiolas (microtonal): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64; the second ondiola is better audible than in the two preceding recordings)

38:34–39:58 two ondiolas still faintly audible (39:20–39:31 higher volume)

39:58–41:41 two ondiolas (microtonal; starting on Eb5↓, ending on F5↓; identical to 35:32–37:01)<sup>2</sup>

41:54–44:04 two ondiolas (melodic/microtonal)

44:10–47:18 two ondiolas (melodic/microtonal)

47:21–51:16 two ondiolas (melodic/microtonal)

51:18–54:14 two ondiolas (drone/melodic/microtonal)

54:16–58:24 two ondiolas (melodic/microtonal)

58:30–1:02:43 two ondiolas (microtonal, one of them in reverse): *Quartetto n. 4* (mm. 46/2–126; mm. 127–134 partially corresponding)<sup>3</sup>

58:30–1:01:27 *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64) (identical to NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:26:04–1:29:00)

1:01:27–1:02:43 *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64) (identical to NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:26:11–1:27:26)

1:02:43–1:03:53 two ondiolas (microtonal, one of them in reverse; identical to 59:43–1:00:54): *Quartetto n. 4* (mm. 70–92)

1:04:25–1:09:50 half speed (see Riv@19\_01.L-128.mp3, 32:11–34:54)

1:09:51 end

- Riv@9,5\_02.R-128.mp3

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<sup>1</sup> 28:33–38:34 titled “*Preghiere per vl.*” on the tape box.

<sup>2</sup> Identical to NMGS0154-315, Riv@9,5\_02.R-56.mp3, 26:16–27:46 and NMGS0252-154, Riv@9,5-RVRS\_01.L-56.mp3, 12:48–15:12.

<sup>3</sup> Two-channel recording, identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 13:21–17:55.

58:32–1:02:43 two ondiolas (microtonal, one of them in reverse, 1:02:43 “whopp”): *Quartetto n. 4* (mm. 46/2–126; mm. 127–134 partially corresponding)<sup>1</sup>  
1:09:51 end

- Riv@9,5-RVRS\_02.R-128.mp3  
1:09:51 end

- Riv@19\_01.L-128.mp3  
0:15–31:55 double speed (see Riv@9,5\_02.L-128.mp3, 0:33–1:03:53)  
32:11–34:54 piano: *Quattro Illustrazioni, I* (without the last two measures, rerecorded from record)  
34:56 end

- Riv@19\_01.R-128.mp3  
34:56 end

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<sup>1</sup> Two-channel recording, identical to NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 13:21–17:55.

## NMGS0286-589

Scotch 111

- Riv@19\_01.L-128.mp3  
0:01–2:32 ondiola (melodic)<sup>1</sup>  
2:35–4:29 ondiola (melodic): *Quattro pezzi for trumpet, III*  
4:32–6:19 ondiola (melodic): *Quattro pezzi for trumpet, IV*  
6:21–9:10 ondiola (melodic, wide glissandos): *Three Pieces for trombone, I* (8:43 restart, squeaky reel noise, last tone not transcribed)  
9:12–11:39 ondiola (melodic, wide glissandos): *Three Pieces for trombone, II*  
11:41–14:00 ondiola (melodic, wide glissandos)  
14:05–16:34 piano<sup>2</sup>  
16:35–18:28 ondiola (melodic): *Quattro pezzi for trumpet, I*<sup>3</sup>  
18:29–20:36 ondiola (melodic)  
20:36–22:28 ondiola (melodic)  
22:29–24:59 ondiola (melodic)  
25:01–26:27 ondiola (melodic)<sup>4</sup>  
26:33–28:55 ondiola (melodic)  
28:58 end
- Riv@9,5\_01.R-128.mp3  
In reverse (see Riv@19-RVRS\_01.R-128.mp3)  
28:58 end
- Riv@19-RVRS\_01.R-128.mp3  
0:03–1:58 ondiola (melodic)<sup>5</sup>  
1:59–3:19 ondiola (melodic)  
3:20–5:28 ondiola (melodic): *Quattro pezzi for horn, III / Taiagarù, IV*  
5:31–7:44 ondiola (melodic)  
7:46–10:12 ondiola (melodic)  
10:18–12:41 ondiola (melodic)  
12:41–15:06 ondiola (melodic): *Tre pezzi for saxophone, III*  
15:09–16:48 ondiola (melodic)  
16:51–18:42 ondiola (melodic)  
18:43–21:22 ondiola (melodic)  
21:23–24:18 ondiola (melodic): *Tre studi for viola, I*  
24:22–26:58 ondiola (melodic)  
27:05–28:55 ondiola (melodic): *Three Pieces for trombone, III* (up to p. 8, fourth stave, first measure)<sup>6</sup>  
28:58 end

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<sup>1</sup> 0:01–14:01 copy of NMGS0053-28B, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 26:46–41:48; rests are reduced and 14 seconds after 9:10 are eliminated.

<sup>2</sup> 14:05–16:34 copy of NMGS0040-30B, Riv@9,5\_01.L-56.mp3, 1:12–3:43 (without the last 11 seconds of the improvisation).

<sup>3</sup> 16:35–24:59 copy of NMGS0040-30B, Riv@9,5-TSFN\_01.L-56.mp3, 0:09–9:05; rests are reduced.

<sup>4</sup> 25:01–28:55 copy of NMGS0040-30B, Riv@9,5-TSFN\_01.R-56.mp3, 0:39–4:40; rests are reduced.

<sup>5</sup> 0:03–27:00 copy of NMGS0040-30B, Riv@9,5-TSFN\_01.R-56.mp3, 5:50–34:28; rests are reduced.

<sup>6</sup> 27:05–28:55 copy of NMGS0053-28B, Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 38:08–40:02 (incomplete).

## NMGS0287-652

BASF LGS, 515 m

- Riv@9,5\_01.L-128.mp3  
0:49–8:26 half speed (see Riv@19\_01.L-128.mp3, 0:25–4:13)  
8:33–21:17 conversation and improvisation session  
8:33–8:44 FV, MV (GS?): “...”  
8:44–13:13 piano (improvisation in the style of “Stockhausen”)  
13:17–13:20 MV: “...” (Italian language)  
13:23–17:58 piano (continuation)  
17:59–20:08 GS, MV, FV1, FV2 (18:59 restart, Italian and English language)  
20:08–21:14 piano  
20:13–20:15 MV: “...”  
21:15–21:17 MV, FV: “...”  
22:19–27:24 ondiola (half speed; original speed see Riv@19\_01.L-128.mp3, 11:10–13:42)  
27:55–33:07 ondiola (half speed; original speed see Riv@19\_01.L-128.mp3, 13:58–16:34)  
1:11:32–1:14:21 ondiola (half speed; original speed see Riv@19\_01.L-128.mp3, 35:47–37:11)  
1:14:34–1:18:14 ondiola (half speed; original speed see Riv@19\_01.L-128.mp3, 37:18–39:08)  
1:18:29–1:23:20 ondiola (half speed; original speed see Riv@19\_01.L-128.mp3, 39:16–41:40)  
1:31:09 end

- Riv@9,5\_01.R-128.mp3  
In reverse, half speed (see Riv@19-RVRS\_01.R-128.mp3)  
1:31:09 end

- Riv@19\_01.L-128.mp3  
0:25–3:33 record: *Preludi (quarta serie), n. 41, 44, 46*<sup>1</sup>  
0:25–1:46 record: n. 41  
1:54–2:39 record: n. 44  
2:47–3:33 record: n. 46  
4:05–4:13 FV, MV: “...” (Italian language)  
4:17–10:39 double speed (see Riv@9,5\_01.L-128.mp3, 8:33–21:17)  
11:10–13:42 ondiola (rerecorded from record): *Divertimento n. 2, I* (11:48 restart)  
13:58–16:34 double speed (15:02 restart, distorted; 15:21 and 16:03 restarts)  
35:47–37:11 *Divertimento n. 3, III*  
37:18–39:08 ondiola: *Divertimento n. 3, I*  
39:16–41:40 ondiola (rerecorded from record): *Divertimento n. 2, I* (39:52 restart)  
45:34 end

- Riv@19\_01.R-128.mp3  
In reverse (see Riv@19-RVRS\_01.R-128.mp3)  
45:34 end

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<sup>1</sup> “Tre Preludi dodecafonici” identical to NMGS0119-565, Riv@19\_01.L-56.mp3, 34:15–37:12; NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–19:18; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:59 and 3:29–4:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:53 and 3:22–4:36; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–20:26.

- Riv@19-RVRS\_01.R-128.mp3
- 0:06–19:37 piano: *Suite n. 5 “Il circo”*
- 0:06–2:13 **I**
  - 2:20–4:05 **II**
  - 4:19–6:13 **III**
  - 6:21–7:41 **IV**
  - 7:48–9:15 **V**
  - 9:21–11:24 **VI**
  - 11:36–13:36 **VII**
  - 13:43–15:20 **VIII**
  - 15:25–17:24 **IX**
  - 17:29–19:37 **X**
- 45:34 end



## NMGS0288-139

Scotch 215, 13 cm, 270 m

- Riv@9,5\_03.L-128.mp3

0:11–4:44 two ondiolas (microtonal; identical to Riv@9,5\_03.R-128.mp3, 0:10–4:42)

4:54–8:41 some ondiolas (microtonal)

8:47–12:19 some ondiolas

12:25–14:02 some ondiolas (microtonal)

14:12–19:30 many ondiolas (dense texture, probably half speed): material of *Hymnos*

19:38–22:02 ondiola (melodic, 21:52 restart)

22:11–24:33 ondiola (melodic, wide glissandos)

22:11–23:59 *Wo-Ma, I* (starting on C#3)

24:39–27:43 ondiola (melodic)

28:07–31:56 two ondiolas (melodic; first ondiola wide glissandos, second ondiola in reverse;  
28:08 restart, 30:01 second ondiola restart)

31:59–35:43 some ondiolas (one or more of them in reverse, 35:06 restart)

35:43–37:40 some ondiolas, record (Toshiro Mayuzumi, *Nirvana Sympony*, part of the first  
movement, quarter speed; 37:24 and 37:31 restarts)

37:43–42:37 piano (single chords, volume manipulation; 38:18–38:26 gap)

42:46–45:50 ondiola (melodic)

48:46 end

- Riv@9,5\_03.R-128.mp3

0:08–4:42 two ondiolas (microtonal, 0:10 restart; identical to Riv@9,5\_03.L-128.mp3, 0:11–  
4:44)

5:01–47:46 in reverse (see Riv@19-RVRS\_03.R-128.mp3, 0:59–43:44)

48:46 end

- Riv@19-RVRS\_03.R-128.mp3

0:59–1:48 piano (two single chords)

1:52–3:44 piano (single chords, filter technique, volume manipulation)

3:47–8:00 piano (single chords, filter technique, volume manipulation)

8:10–13:00 piano (single chords, filter technique, volume manipulation; 9:04 restart)

13:03–19:28 piano (single chords; 13:06 restart, pulsating reverb)

19:39–23:01 some ondiolas (microtonal, one or more of them in reverse)

23:07–26:30 some ondiolas (microtonal, one or more of them in reverse)

26:37–28:57 two ondiolas (melodic, reverb)

29:02–31:26 two ondiolas (melodic)

31:35–34:38 two ondiolas (melodic)

34:43–39:02 some ondiolas (one or more of them in reverse, microtonal/melodic)

39:05–43:44 some ondiolas (one or more of them in reverse, microtonal)

44:04–48:38 in reverse (see Riv@9,5\_03.R-128.mp3, 0:08–4:42)

48:46 end

Addition:

- Riv@9,5\_03.L-128\_stretched\_to\_38.WAV

0:00–0:29 Riv@9,5\_03.L-128.mp3, 35:43–37:40, fourfold speed: some ondiolas, record

## NMGS0289-318

Scotch 190

- Riv@9,5\_03.L-128.mp3

0:00–4:28 radio broadcast (RAI, first broadcast 1963, January 12)<sup>1</sup>: *Tetrakys, II / Pwyll* (Severino Gazzeloni, from m.24)

4:40–19:02 radio broadcast (1961, December 20, RAI, Rete tre)<sup>2</sup>

4:40–4:52 female radio presenter: “Filippo Scelsi, ‘Quattro pezzi su una nota sola’.

Orchestra Sinfonica di Roma della Radiotelevisione Italiana diretta da Carlo Franci.”

5:00–19:02 concert recording: *Quattro pezzi per orchestra*

5:00–7:03 **I**

7:14–11:44 **II**

12:02–15:28 **III** (earlier version without bass clarinet in mm. 24–28)

15:39–19:02 **IV**

19:31–32:15 radio broadcast: *Quattro pezzi per orchestra* (Orchestre Philharmonique de la Radiodiffusion-Télévision, Française Maurice Leroux, 1961, December 4)<sup>3</sup>

19:31–19:42 female radio presenter: “[Ce concert donné par l’Or]chestre Philharmonique de la Radiodiffusion-Télévision Française sous de la direction de Maurice Leroux va se poursuivre avec ‘Quatre pièces sur un son’, un œuvre de Giacinto Scel[si.]”

19:50–19:52 female radio presenter: “... de Giacinto Scelsi.”

19:52–22:11 **I**

22:13–25:45 **II**

25:59–29:05 **III** (earlier version without bass clarinet in mm. 24–28)

29:15–32:15 **IV**

47:11 end

- Riv@9,5\_03.R-128.mp3

5:00–19:02 concert recording (two-channel mono recording, see Riv@9,5\_03.L-128.mp3, 5:00–19:02)

26:27–47:01 in reverse (see Riv@19-RVRS\_03.R-128.mp3, 0:08–20:41)

47:11 end

- Riv@19-RVRS\_03.R-128.mp3

0:08–18:23 studio recording: *Quartetto n. 2*

0:08–3:23 **I**

3:39–7:09 **II**

7:16–10:21 **III**

10:30–13:27 **IV**

14:07–18:23 **V**

18:32–19:24 strong hum, female singing

19:44–20:41 Michiko Hirayama: *Hô, I* (very low volume; breaks up at the beginning of the sixth stave)

28:06–42:08 in reverse (see Riv@9,5\_03.R-128.mp3, 5:00–19:02)

47:09 end

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<sup>1</sup> Radiocorriere, vol. 40, n. 2, 1963, p. 47.

<sup>2</sup> Radiocorriere, vol. 38, n. 51, 1961, p. 45. Two-channel mono recording.

<sup>3</sup> Identical to NMGS0281-316, Riv@19\_01.L-128.mp3, 0:14–13:12.

**NMGS0290-491**

BASF, 13 cm

- Riv@9,5\_03.L-128.mp3

0:00–6:39 concert recording: *Pranam II*

6:42–7:54 applause

7:55 end

- Riv@9,5\_03.R-128.mp3

0:00–7:54 identical to Riv@9,5\_03.L-128.mp3 (stereo recording)

7:55 end

## NMGS0291-602

Scotch 215, 13 cm, 270 m

- Riv@9,5\_06.L-128.mp3

0:33–15:25 rehearsal Michiko Hirayama and GS (many restarts, gaps and rests)

1:38–1:41 GS: “Un po’ ...”, MH: “Un po’?”, GS: “Mh.”

1:41–8:12 *Sauh I* (voice I)

8:39–8:40 MH: “Da capo.”

8:45–15:25 *Sauh I* (voice I)

21:20 end

- Riv@9,5\_06.R-128.mp3

1:48–15:32 rehearsal Michiko Hirayama and GS

1:48–8:14 *Sauh III* (strong reverb)

8:25–8:34 GS: “No, ... la seconda funzion. ... Messo, vediamo che succede.”

8:34–8:42 in reverse (see Riv@9,5-RVRS\_06.R-128.mp3, 12:38–12:46)

8:46–15:29 *Sauh I* (voice I on tape, voice II live)

8:48–8:54 MH: “Io comincio ...”, GS: “...”

15:32 GS: “Mh.”

15:33–21:12 in reverse (see Riv@9,5-RVRS\_06.R-128.mp3, 0:08–5:46)

21:20 end

- Riv@9,5-RVRS\_06.R-128.mp3

0:08–5:46 radio broadcast: orchestral piece (twentieth century, serial style; ambient noise)

5:47–12:34 in reverse (see Riv@9,5\_06.R-128.mp3, 8:46–15:32)

12:38–12:46 Michiko Hirayama: “Sie atmen” (unknown fragment)

12:46–19:31 in reverse (see Riv@9,5\_06.R-128.mp3, 1:48–8:34)

21:20 end

## NMGS0292-319

Scotch

- Riv@19\_01.L-128.mp3  
0:29–35:59 recording session: *Anahit* (Paul Zukofsky, violin; Kenneth Moore, director; 1973, October 8; Oberlin College, Ohio, USA)  
36:37 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@9,5\_06.L-128.mp3 (stereo recording)  
36:37 end

## NMGS0293-319

Tape type (?)

- Riv@19\_01.L-128.mp3

0:02–8:41 radio broadcast (remnant of a former recording)

0:14–8:41 concert recording

0:14–8:08 *Okanagon* (Fernando Grillo; 1976, November 12; Rome, Galleria Nazionale d'arte moderna)

8:17–8:41 applause

9:29–29:05 concert recording

9:29–14:45 unidentified piece for percussion

14:45–14:50 applause

15:13–21:29 unidentified piece for percussion

21:33–21:48 applause

22:02–29:00 unidentified piece for soprano and percussion

29:03–29:05 applause

33:10 end

- Riv@19\_01.R-128.mp3

Empty

33:10 end

## NMGS0294-414

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3  
Half speed (see Riv@19\_01.L-128.mp3)  
36:42 end
- Riv@9,5\_01.R-128.mp3  
Identical to Riv@9,5\_03.R-128.mp3, 0:00–36:42  
36:42 end
- Riv@9,5\_02.L-128.mp3  
Empty  
9:21 end
- Riv@9,5\_02.R-128.mp3  
0:00–7:01 identical to Riv@9,5\_03.R-128.mp3, 36:41–43:43  
9:21 end
- Riv@9,5\_03.L-128.mp3  
Half speed (see Riv@19\_01.L-128.mp3)  
43:43 end
- Riv@9,5\_03.R-128.mp3  
In reverse (see Riv@9,5-RVRS\_03.R-128.mp3)  
43:43 end
- Riv@9,5-RVRS\_03.R-128.mp3  
0:31–11:35 rehearsal  
0:41–0:47 GS, MV: “...”  
0:59–5:37 *Tetrakys, II / Pwyll*  
7:02–11:12 *Tetrakys, II / Pwyll*  
11:13–11:35 GS, MV, FV: “...”  
11:35–34:28 chamber orchestra (unidentified piece, twentieth century)  
43:43 end
- Riv@19\_01.L-128.mp3  
0:13–7:48 rehearsal: *Ko-Tha, I*  
21:43 end
- Riv@19\_01.R-128.mp3  
0:08–21:43 identical to Riv@9,5\_03.R-128.mp3, 00:00–43:25, half speed  
21:43 end

## NMGS0295-597

Scotch 215, 13 cm, 270 m

- Riv@19\_02.L-128.mp3

0:03– 8:11 studio recording *Three Pieces for trombone* (identical to NMGS0375-387,

Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:03–8:11)

0:03–2:39 **I**

2:46–5:14 **II**

5:22–8:11 **III**

22:25 end

- Riv@19\_02.R-128.mp3

Identical to Riv@19\_02.L-128.mp3 (stereo recording)

22:25 end



## NMGS0296-XXX

### MSS Mastertape

- Riv@9,5\_01.L-128.mp3

0:13–20:11 home recording: Four classical Indian songs (MV with percussion instrument)

0:13–5:06

5:07–9:28

9:28–15:05

15:08–20:09

20:09–20:11 MV: “...”

20:11–26:13 home recording: Indian classical instrumental music, probably raga Darbari Kanada (Ali Akbar, Sarod; NN, Tabla)

26:22–27:21 GS: “Pronto, pronto, pronto. Vediamo se adesso fa questo rumore oppure no. Perché non si capisce niente con questo magnetofono, è più capriccioso di una donna che conosco io [laugh in the background]. Adesso parla pure un po’ Cammillo e dice la sua perché questo è troppo corto.”

MV (Cammillo): “Attenzione, prova per la registrazione. Attenzione, uno, due, tre, quattro, cinque, sei, sette, otto, nove. Attenzione attenzione. Passo.”

GS: “Questo è proprio un discorso da tecnico che ha fatto Cammillo [laugh in the background].”

32:17 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@RVRS-9,5\_01.R-128.mp3)

32:17 end

- Riv@RVRS-9,5\_01.R-128.mp3

0:13–14:53 radio broadcast: Two Rabindranath Tagore songs by Rajeshwari Dutta

0:13–8:13 I

8:13–14:53 II

15:18–22:45 radio broadcast: Alfredo Casella, *L’Adieu à la vie* Op. 26 (1915) for voice and piano, words from *Gitanjali* by Rabindranath Tagore, translation by André Gide (Alice Gabbai, Piero Guarino)

15:18–17:24 III “A cette heure du depart...” (from m. 26)

17:29–17:36 female radio presenter 1: “Finally Alice Gabbai sings from Tagore’s *Gitanjali*: ‘Dans une salutation supreme’.”

17:40–22:20 IV “Dans une salutation suprême.” (technical problems, 21:22 restart)

22:26–22:41 female radio presenter 1: “You heard *Four Songs on Death* from Rabindranath Tagore’s *Gitanjali*, set to music by Alfredo Casella. The songs were sung by Alice Gabbai, accompanied at the piano by Pietro Guarini [sic].”

22:42–22:45 female radio presenter 2: “This is radio Italy according with ...”

22:49–27:11 record: “Tagore voices”

22:49–25:47 Song

25:53–27:11 Recitation

32:17 end

## NMGS0297-623

### BASF

- a01@19.L-128.mp3  
Half speed (see a01@19.L-128\_stretched\_to\_38.WAV)  
16:49 end
- a01@19.R-128.mp3  
Half speed (see a01@19.R-128\_stretched\_to\_38.WAV)  
16:49 end
- Riv@ 9,5\_01.L-128.mp3  
Quarter speed (see a01@19.L-128\_stretched\_to\_38.WAV)  
33:34 end
- Riv@ 9,5\_01.R-128.mp3  
Quarter speed (see a01@19.R-128\_stretched\_to\_38.WAV)  
33:34 end

### Addition:

- a01@19.L-128\_stretched\_to\_38.WAV  
0:02–8:18 studio recording: *Pfhat*  
0:02–2:07 **I**  
2:11–3:11 **II**  
3:14–6:19 **III**  
6:20–8:18 **IV**  
8:24 end
- a01@19.R-128\_stretched\_to\_38.WAV  
Identical to a01@19.L-128\_stretched\_to\_38.WAV (stereo recording)  
8:24 end

## NMGS0298-321

Ferrania R42, 360 m

- A01@19.L-128.mp3  
0:01–10:57 studio recording session  
0:01–0:06 MV, tuning instruments  
0:09–10:57 *Quartetto n. 4*  
11:28 end
- Riv@19.R-128.mp3  
Empty  
11:28 end

**NMGS0299-066**

Tape type (?)

- Riv@19.L-128.mp3

0:15–8:46 studio recording (1980, December 23): *Voyages* (probably Frances-Marie Uitti)<sup>1</sup>

0:15–5:36 *Il allait seul...*

5:46–8:46 *Le Fleuve Magique*

9:04 end

- Riv@19.R-128.mp3

Identical to Riv@19.L-128.mp3 (stereo recording)

9:04 end

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<sup>1</sup> Copy of NMGS0401-391, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:14–8:59.

## NMGS0300-331

BASF

- Riv@9,5\_04.L-128.mp3

0:20–2:53 rehearsal: *Wo-Ma* (probably Nicholas Isherwood)

0:20–2:50 I

2:52–2:53 GS: “Mh, yeah.”

2:58–22:56 half speed (see Riv@19\_01.L-128.mp3, 1:29–11:26)

22:57–29:22 two ondiolas (microtonal)

31:03–31:05 MV: “...”, guitar

31:11–40:47 half speed (see Riv@19\_01.L-128.mp3, 15:33–20:21)

41:34–44:42 piano (GS playing from score): *Three Latin Prayers, Ave Maria* (41:34 and 44:42 turning the page, GS sometimes muttering and singing in a low voice)

44:54–48:02 piano (GS playing from score): *Three Latin Prayers, Ave Maria* (44:54 turning the page)

48:12–58:53 piano (GS playing from score): *Antifona (sul nome Gesù)* (50:48, 50:54 and 52:08 turning the page, 54:45 restart)<sup>1</sup>

1:04:55 end

- Riv@9,5\_04.R-128.mp3

23:14–29:06 some ondiolas (microtonal/melodic)

40:17–40:47 cross talk to Riv@9,5\_04.L-128.mp3, 40:17–40:47

53:01–1:04:45 in reverse (see Riv@19-RVRS\_01.R-128.mp3, 12:04–20:49)

1:04:55 end

- Riv@19\_01.L-128.mp3

0:10–1:26 double speed (see Riv@9,5\_04.L-128.mp3, 0:20–2:53)

1:29–11:26 rehearsal: *Wo-Ma* (probably Nicholas Isherwood)

1:29–3:51 I

3:53–3:65 MV1: “...”, MV 2: “...”

3:58–6:20 I

6:20–6:21 dog barking

6:26–9:00 I

9:02–9:06 MV, Nicholas Isherwood humming

9:08–11:26 I

11:26–14:39 double speed (see Riv@9,5\_04.L-128.mp3, 22:57–29:22)

15:33–20:06 harp, double bass, tam-tam: *Okanagon* (m. 1–88, variable speed; 19:06–19:08 turning page)

20:06–20:21 harp, double bass, tam-tam: *Okanagon* (probably m. 102–115, 20:19–20:21 turning page)

20:45–29:23 double speed (see Riv@9,5\_04.L-128.mp3, 41:34–58:53)

32:25 end

- Riv@19\_01.R-128.mp3

11:35–14:31 double speed (see Riv@9,5\_04.R-128.mp3, 23:14–29:06)

20:06–20:21 cross talk to Riv@19\_01.L-128.mp3, 20:06–20:21

26:27–32:19 in reverse (see Riv@19-RVRS\_01.R-128.mp3, 0:06–5:58)

32:25 end

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<sup>1</sup> Not identical to NMGS0255-292, Riv@9,5\_01.L-56.mp3, 56:19–1:08:52.

- Riv@19-RVRS\_01.R-128.mp3  
0:06–5:58 recording session: *Okanagon*
  - 0:06–0:56 (MVoices, tuning the double bass, recording tests; 0:22, 0:24, 0:27, 0:30, 0:33 and 0:38 restarts)
  - 0:56–5:54 *Okanagon* (incomplete, 2:58 restart)
  - 5:56–5:58 MVoices
- 12:04–12:19 in reverse (see Riv@19\_01.R-128.mp3, 20:06–20:21)
- 17:54–20:49 in reverse, double speed (see Riv@9,5\_04.R-128.mp3, 23:14–29:06)
- 32:25 end

## NMGS0301-582

### Scotch

- Riv@9,5\_01.L-128.mp3
  - 1:29–1:51 piano
  - 2:30–8:45 piano
    - 8:38 FV: “Yeah?”
  - 13:17 GS: “Funzion[a]?”
  - 13:48–19:52 piano
  - 21:13–25:18 piano: *Suite n. 8 „Bot-Ba“, IV*
  - 25:31–30:10 piano
  - 30:16–31:59 piano
  - 32:26–34:49 piano: *Suite n. 2 „I profeti minori“, IX* (without the last measure)
  - 35:13–37:47 piano
    - 35:25–37:47 *Suite n. 9 „Ttai“, VI*
  - 37:51 GS: “Funziona?”
  - 38:05–42:46 piano
  - 42:54–46:06 piano
  - 46:17–49:13 piano
  - 49:30–49:31 GS: “Funziona?”
  - 49:41–55:25 piano: *Suite n. 8 „Bot-Ba“, II*
  - 55:38–58:09 MV: “...” (unidentified language)
  - 58:26–1:00:54 piano
  - 1:01:04–1:04:32
  - 1:04:43 end
- Riv@9,5\_01.R-128.mp3
  - In reverse (see Riv@9,5\_01.R-128\_in\_reverse.WAV)
  - 1:04:43 end

### Addition:

- Riv@9,5\_01.R-128\_in\_reverse.WAV
  - 0:42–4:39 piano (beginning similar to *Sonata n. 3, III*)
  - 4:44–4:46 piano (fragment)
  - 4:55–21:14 radio broadcast
    - 4:55–4:05 male radio presenter: “... alcuni anni fa il celebre poeta Indiano Rabindranath Tagore, la musica ha sempre un significato trascendentale anche quando le sue intenzioni non sono per nulla misti[ce].”
    - 5:05–5:26 Indian classical music (instrumental)
    - 5:25–5:26 male radio presenter: “Già ...”
  - 5:26–5:28 piano fragment
    - 5:28–6:30 Indian classical music (vocal)
    - 6:27–6:30 male radio presenter: “Gran parte della musica profana dell’India ...”
    - 6:30–6:44 Indian classical music (vocal)
    - 6:43–6:44 male radio presenter: “Il brano s’intitola ...”
    - 6:44–7:51 Indian classical music (vocal, continuation)
    - 7:51 male radio presenter: “Ed ecco ...”
    - 7:51–9:51 Indian classical music (vocal)
    - 9:50–9:51 male radio presenter: “Vincissi...”

9:51–10:12 Indian classical music

10:05–10:12 male radio presenter: “Vuole la leggenda, il primo musicista della corte di re Akbar, il grandissimo Tansen, riuscisse ...”

10:12–10:31 Indian classical music (continuation)

10:29–10:35 female radio presenter: “Vieni, o amato, vieni e guarda ...” (10:32 restart)  
“Piango per te nei giorni e nelle mie notti ...”

10:35–10:41 Indian classical music (continuation)

10:41–10:43 male radio presenter: “Ed ecco quattro canzoni po...”

10:43–13:31 Indian classical music (vocal)

13:30–13:31 male radio presenter: “Il secondo esempio è ...”

13:32–14:56 Indian classical music (vocal)

14:56–16:24 Indian classical music (instrumental)

16:24–16:25 male radio presenter: “La quart...”

16:25–17:35 Indian classical music (vocal)

17:35 male radio presenter: “E per ...”

17:35–19:58 Indian classical music (instrumental)

19:55–20:15 male radio presenter: “Ed ecco per diretto contrasto la violenta e popolarissima musica dei Katar. Il famoso popolo di pastori dell’estrema frontiera nord del Pakistan, forse gli ultimi superstiti di una grande razza nomade che ebbe a lasciare molti semi del suo passaggio nell’Afghanistan, nell’Iran in parecchi luogo del sudest russo.”

20:15–21:14 ethnic music

21:17–21:18 GS: “Funzio[na]?”

21:22–21:25 piano (fragment)

21:26–24:15 unidentified piano composition (twentieth century, neoclassical style)

24:23–42:09 radio broadcast

24:23–25:35 ethnic music

24:53–24:54 male radio presenter: “La trasmissione ...”

25:33–25:35 male radio presenter: “Ma non a lungo resiste l’indipendenza armena.”

25:35–25:38 female radio presenter: “I romani occupano il paese e stabiliscono colonie.”

25:38–25:42 male radio presenter: “Al disfacimento dell’impero la regione cadde nelle mani dei parti.”

25:42–25:55 female radio presenter: “Negli anni di maggior splendore del regno Sevilla, poi dell’impero di Bisanzio, l’Armenia conosce momenti di forte attività politica, commerciale e culturale, pur ‘sto com’è il paese al centro di molte vie di comunicazione.”

25:56–26:04 male radio presenter: “E attorno questi anni che l’Armenia viene convertita al cristianesimo. La leggenda attribuisce questo merito al monaco commissionario Gregorio.”

26:04–26:56 ethnic music

26:55–27:00 male radio presenter: “Poiché la chiesa costituito alla forza connettiva della cultura armena ...”

27:00–27:11 ethnic music

27:11–27:16 male radio presenter: “I padri della musica popolare armena sono considerati gli Aschug ...”

27:16–28:57 ethnic music

28:54–28:58 male radio presenter: “Le vicende degli azerbaigiani ricordano assai quelle degli armeni.”

28:58–30:09 ethnic music

30:09–30:15 male radio presenter: “Le varie dominazioni straniere hanno profondamento influenzato la musica cittadina dell’Azerbaigian.”



30:16–30:17 female radio presenter: “Il secondo: Tesnif.”  
 30:17–32:41 ethnic music<sup>1</sup>  
 32:42–32:50 male radio presenter: “Ed è quindi ci un esempio di canto cittadino sempre dell’Azerbaigian, con accompagnamento di tar, rebabe e strumenti a percussione.”  
 32:50–32:53 female radio presenter: “Il pezzo s’intitola ‘Siurmeli Kyz’.”  
 32:53–33:01 male radio presenter: “Degno di nota è il impiego che qui si fa di una tecnica vocale assai vicina quella di scelse regioni delle alti, nota con nome di jodel.”  
 33:00–35:44 ethnic music  
 35:44–35:50 male radio presenter: “Separati dagli armeni e dagli azerbaigiani dal Mar Caspio vivono gli usbechistani, un popolo di ceppo turco.”  
 35:51–36:24 ethnic music  
 36:24–36:31 male radio presenter: “La musica degli usbecchi risente assai più di quella degli armeni e degli azerbaigiani dell’influenze straniere.”  
 36:31–39:04 ethnic music  
 36:41–36:46 male radio presenter: “Ecco una canzone popolare usbeca con accompagnamento di vari strumenti a percussione.”  
 39:04–39:11 female radio presenter: “Ed è quindi ci un tipico esempio dello stile maschile di canto sovraccarico all’eccesso di melismi e abbellimenti.”  
 39:12–42:05 ethnic music  
 42:06–42:09 female radio presenter: “Abbiamo trasmesso: la musica delle civil[tà] ...”  
 42:16–42:17 GS: “Funziona?”  
 42:44–43:58 piano  
 44:02–46:39 piano  
 46:55–55:44 piano (47:03–47:09 and 48:18–48:32 rests)  
 55:53–58:57 piano  
 59:05–1:03:22 piano  
 1:03:33–1:04:05 piano  
 1:04:43 end

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<sup>1</sup> Record „Music oft he Russian Middle East. Recorded In Azerbaijan, Uzbek, Bukhara, Armenia“, Folkways Records (Ethnic Folkways Library), USA, 1961, track A3. Liner Notes by Henry Cowell.

## NMGS0302-603

Tape type (?)

- Riv@19\_01.L-128.mp3

0:10–9:24 techniques of guitar playing and sound effects (unidentified guitarist, probably living in Brussels, counting the individual examples: “trois, quatre, cinq, six, sept a, b, c, d, huit a, b, c, d, e, f, neuf, à la main, dix, onze, douze, douze a, treize, treize a, quatorze, son naturel, avec la baguette, quatorze a, quinze, seize, c’était seize a, b maintenant, c, d, dix-sept a, b, c, dix-huit a, b, c, dix-neuf a, b, c, d, vingt, vingt-et-un, vingt-et-un a, numéro vingt-deux en téralisé comme numéro seize, maintenant vingt-trois a, b, c, vingt-quatre a, b, vingt-cinq a, b, vingt-six a, b, c, vingt-sept a, b, vingt-huit, vingt-neuf a, b, c, trente a, b, trente-et-un a et b, trente-deux, les doigts, baguette, trente-trois, les doigts, baguette, trente-quatre, baguette, maintenant numéro seize a, b, c et d.”

9:34 end

- Riv@19\_01.R-128.mp3

Empty

9:34 end

## NMGS0303-606

Scotch 176, 182 m

- Riv@19\_01.L-128.mp3

Half speed (see Riv@19\_01.L-128\_stretched\_to\_19.WAV)

16:11 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-track mono recording)

16:11 end

Addition:

- Riv@19\_01.L-128\_stretched\_to\_19.WAV

0:00–7:56 synthesizer (bass and white noise filtered), violoncello (in parts played as percussion instrument, similar to the style of *Ko-Tha*)

8:05 end

## NMGS0304-583

Tape type (?)

- Riv@19\_01.L-128.mp3

0:09–24:57 concert recording (Michiko Hirayama; Rome, Beat '72; remnant of a former recording)

0:09–3:01 *Taiagarù, I*

3:26–5:34 *Taiagarù, IV*

5:45–8:55 *Taiagarù, V*

9:01–9:18 applause

9:20–12:02 *Hô, II* (from the end of the second note)

12:24–14:50 *Hô, V*

14:53–15:07 applause

15:18–17:57 *Canti del Capricorno, n. 16*

18:34–20:22 *Canti del Capricorno, n. 13*

21:16–24:38 *Canti del Capricorno, n. 18*

24:40–24:57 applause

26:28 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19\_01.R-128\_in\_reverse.WAV)

26:28 end

Addition:

- Riv@19\_01.R-128\_in\_reverse.WAV

0:11–16:04 record: ethnic music from China

0:11–2:53

3:06–5:56

6:13–9:27

9:45–12:29

12:46–16:04

26:28 end

## NMGS0305-584

Scotch 175, 18 cm, 360 m

- Riv@9,5\_01.L-128.mp3
- 0:17–0:18 male radio presenter: “... vita Borghese.”
- 0:23–30:59 recording session
  - 0:24–0:25 MV: “...?”
  - 0:25–0:46 La Monte Young (LMY) and Marian Zazeela (MZ) singing
  - 0:33–0:38 MV: “Ist es zu leise? Ist es zu leise? No, ...”
  - 0:46–1:01 LMY, MZ and MV discussing the test recording
  - 1:01–30:59 LMY (singing voice), MZ (drone voice) and electronic drone instrument
- 31:22–44:23 experimental vocal session (GS, Michiko Hirayama [MH] and a second woman [FV])
  - 31:22–31:23 GS: “Fai lo strillo.”<sup>1</sup>
  - 31:30–31:32 GS: “Ah, va bene, okay ...”
  - 32:31–32:47 telephone ringing, GS talking to someone
  - 38:39–38:48 *Canti del Capricorno, n. 16* (original “second theme” B1; in reverse see NMGS0210-159, Riv@19\_02.L-56.mp3, 38:43–38:53)
  - 38:55–38:59 GS: “Fai una cosa violenta, come l’altra sera.”  
MH: “Una cosa violente [sic]?”  
GS: “Eh sì, come l’altra stasera.”
  - 39:04–39:08 MH: “Qui dentro, nell’appartamento?”  
GS: “Sì, sì, sì, qui dentro, nell’appartamento.”
  - 39:14–39:15 *Canti del Capricorno, n. 16* (original first “cry” A1; in reverse see NMGS0210-159, Riv@19\_02.L-56.mp3, 37:21–37:22)
  - 42:35–43:01 GS: “Bene, bene, perché anche quelle due note insieme, eh, l’altra sera ...”  
MH: “Ah, le due note?”  
GS: “Sì, sì sì, ... delle cose stranissime ... ma anche queste ...”  
MH: “... mi dimentico come si fa.”  
GS: “Ma ...”
  - 43:48 GS: “Fallo tu!”
  - 44:17–44:23 FV singing  
MH: “... sì che l’adora ... !”  
FV: “Grazie!”  
MH: “E polpetta a tutte due le parte!”
- 44:28–46:42 piano (single sounds, volume manipulation)
- 46:56–1:02:24 piano (single sounds, volume manipulation, many piano attacks are eliminated, many restarts)
  - 49:03–55:40 *Aitsi / Quartetto n. 5* (earlier version without cuts)<sup>2, 3</sup>
    - 49:03–52:07 incomplete model for the tape part of *Pranam I*<sup>4</sup>
  - 55:49–1:02:24 *Aitsi / Quartetto n. 5* (earlier version without cuts)<sup>5, 6</sup>
    - 55:51–58:52 incomplete model for the tape part of *Pranam I*<sup>7</sup>
- 1:03:07 end

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<sup>1</sup> Transcription by Leopoldo Siano.

<sup>2</sup> Modified copy of NMGS0185-352, Riv@9,5\_01.L-56.mp3, 42:34–48:57.

<sup>3</sup> Two-channel recording with Riv@9,5\_01.R-128.mp3, 48:07–51:06.

<sup>4</sup> See NMGS0001-368, Riv@19.L-56.mp3+Riv@19.R-56.mp3, 0:01–3:00.

<sup>5</sup> Modified copy of NMGS0185-352, Riv@9,5\_01.L-56.mp3, 42:34–48:57.

<sup>6</sup> Two-channel recording with Riv@9,5\_01.R-128.mp3, 56:13–1:02:06.

<sup>7</sup> See NMGS0001-368, Riv@19.L-56.mp3+Riv@19.R-56.mp3, 0:01–3:00.

- Riv@9,5\_01.R-128.mp3  
41:27–43:00 male falsetto voice (?), strong reverb, strong traffic noise, many restarts (similar to *Canti del Capricorno*, n. 17, see NMGS0185-352, Riv@19\_01.L-56.mp3, 0:08–3:57)  
43:00–45:11 in reverse (see Riv@9,5\_01.R-128\_in\_reverse.WAV, 17:55–20:06)  
45:12–46:47 male falsetto voice (?), strong reverb, strong traffic noise, many restarts (similar to *Canti del Capricorno*, n. 17, see NMGS0185-352, Riv@19\_01.L-56.mp3, 0:08–3:57)  
47:26–51:06 piano  
48:07–51:06 *Aitsi / Quartetto n. 5* (incomplete earlier version without second cut; identical to Riv@9,5\_01.L-128.mp3, 49:39–52:38)<sup>1</sup>  
54:41–55:46 in reverse (see Riv@9,5\_01.R-128\_in\_reverse.WAV, 7:20–8:26)  
56:13–1:02:06 piano: *Aitsi / Quartetto n. 5* (without the first sound of *Aitsi*; earlier version without the second cut; identical to Riv@9,5\_01.L-128.mp3, 56:33–1:02:24)<sup>2</sup>  
1:03:07 end

Addition:

- Riv@9,5\_01.R-128\_in\_reverse.WAV  
0:59–6:52 in reverse (see Riv@9,5\_01.R-128.mp3, 56:13–1:02:06)  
7:20–8:26 piano (7:23–8:03 identical to Riv@9,5\_01.R-128.mp3, 47:26–48:07)  
12:00–15:40 in reverse (see Riv@9,5\_01.R-128.mp3, 47:26–51:06)  
16:19–17:54 male falsetto voice (?), strong reverb, strong traffic noise, many restarts (similar to *Canti del Capricorno*, n. 17, see NMGS0185-352, Riv@19\_01.L-56.mp3, 0:08–3:57)  
17:55–20:06 two ondiolas (microtonal; 19:38 restart)  
20:06–21:39 male falsetto voice (?), strong reverb, strong traffic noise, many restarts (similar to *Canti del Capricorno*, n. 17, see NMGS0185-352, Riv@19\_01.L-56.mp3, 0:08–3:57)  
1:03:07 end

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<sup>1</sup> Two-channel recording with Riv@9,5\_01.L-128.mp3, 49:03–55:40.

<sup>2</sup> Two-channel recording with Riv@9,5\_01.L-128.mp3, 55:49 (or 56:11)–1:02:24.

## NMGS0306-585

BASF LGS, 360 m

- Riv@9,5\_01.L-128.mp3  
0:10–46:56 and 47:57–49:23 Associazione Nuova Consonanza, board meeting in the apartment of GS on December 7, 1965<sup>1</sup>  
49:25 end
- Riv@9,5\_01.R-128.mp3  
0:02–12:42 in reverse (see Riv@9,5\_01.R-128\_in\_reverse.WAV, 36:43–49:23)  
13:09–14:35 two ondiolas (melodic)  
14:37–14:38 ondiola (fragment)  
14:39–47:41 in reverse (see Riv@9,5\_01.R-128\_in\_reverse.WAV, 19:16–34:46)  
30:17–32:27 two ondiolas (melodic)  
32:28–47:41 in reverse (see Riv@9,5\_01.R-128\_in\_reverse.WAV, 1:44–16:57)  
47:57–49:23 two ondiolas (melodic, 48:23 second ondiola)  
49:25 end

Addition:

- Riv@9,5\_01.R-128\_in\_reverse.WAV  
0:02–1:28 in reverse (see Riv@9,5\_01.R-128.mp3, 47:57–49:23)  
1:44–12:34 two ondiolas (melodic/drone/microtonal)  
12:35–12:41 two ondiolas (fragment)  
12:54–16:57 two ondiolas (melodic/drone)  
16:58–19:08 in reverse (see Riv@9,5\_01.R-128.mp3, 30:17–32:27)  
19:16–19:50 two ondiolas (melodic/drone)  
19:50–19:52 two ondiolas (fragment)  
19:58–22:45 two ondiolas (rerecorded from record, microtonal)  
22:47–23:39 two ondiolas (melodic/microtonal)  
23:42–31:27 two ondiolas (rerecorded from record, melodic/drone, reverb; 25:49–25:55 gap, 26:03, 26:06, 27:04 and 28:08 restarts)  
31:28–22:35 two ondiolas (melodic/drone/microtonal)  
32:45–34:46 two ondiolas (melodic/drone, 34:46 restart)  
34:46–34:47 ondiola (fragment)  
34:50–36:15 in reverse (see Riv@9,5\_01.R-128.mp3, 13:09–14:35)  
36:43–49:23 radio broadcast: Bruno Maderna, *Hyperion (Aria I and II, incomplete)*  
49:25 end

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<sup>1</sup> At this meeting, in addition to the founding members Aldo Clementi, Antonio De Blasio, Franco Evangelisti, Daniele Paris and Francesco Pennisi, were also admitted as full members: Mario Bertoncini, Mauro Bortolotti, Ivan Vandor, Marcello Panni, Guido Baggiani, Giacinto Scelsi, Franco Nonnis, Achille Perilli, Mariolina De Robertis, Gabriella Mulachiè, Mario Dorizotti, Paolo Renosto, Ennio Morricone, Francesco Carraro und Vittorio Consoli (Daniela Tortora, Giacinto Scelsi e l'associazione per la musica contemporanea "Nuova Consonanza": una liaison imperfetta, in: i suoni, le onde, n. 11, Rome, second semester 2003, p. 9, footnote 26).

**NMGS0307-577**

Ampex

- A01@19.L-128.mp3

0:02–13:47 studio recording: *Antifona (sul nome Gesù)* (Graham O'Reilly, Tenor; Groupe vocal de France; Michel Tranchant, director)

14:01 end

- A01@19.R-128.mp3

Identical to A01@19.L-128.mp3 (stereo recording)

14:01 end



**NMGS0308-600**

Agfa, 13 cm

- Riv@19\_01.L-128.mp3

0:02–0:03 calibration sound

0:07–0:11 MV: “*Ko-Tha*, Giacinto Scelsi, 1967”

0:17–7:36 concert recording: *Ko-Tha, 3 Dances of Shiva* [1] (version 1972 for double bass by Fernando Grillo; Fernando Grillo, double bass; Darmstadt, July 25, 1976)

8:07 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

8:07 end

**NMGS0309-332**

BASF, 15 cm

- Riv@19\_01.L-128.mp3  
0:03–29:15 concert recording: *Suite n. 8 “Bot-Ba”* (Geoffrey Douglas Madge; Amsterdam, Concertgebouw; September 15, 1977)
  - 0:03–4:03 **I**
  - 4:12–11:26 **II**
  - 11:37–16:06 **III**
  - 16:15–20:54 **IV**
  - 21:03–25:16 **V**
  - 25:21–29:05 **VI**29:15 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
29:15 end

## NMGS0310-334

Scotch 215, 15 cm, 360 m

- Riv@19\_02.L-128.mp3

0:11–10:52 Bona Tibertelli de Pisis Pieyre de Mandiargues reading “Nous deux encore” (1948) by Henri Michaux (1:11, 1:38, 1:41, 2:64 and 3:59 restarts; 4:29–4:31 pulsating reverb; 4:40, 6:10 and 9:32 restarts)

11:04–18:21 Bona Tibertelli reading memories of her uncle Filippo de Pisis (in Italian)

18:25–21:12 conversations (Bona Tibertelli, GS, FV; 20:52, 20:56 and 21:08 restarts)

21:15–21:23 Bona Tibertelli: « Je ne suis pas peureuse, mais je crois que Jean et père si je me trouvé en face de ma violence incarnée. »

32:11 end

- Riv@19\_02.R-128.mp3

Empty

32:11 end

## NMGS0311-608

BASF G, 270 m

- Riv@38\_02.L-128.mp3

Double speed (see Riv@38\_02.L-128\_stretched\_to\_19.WAV)

12:10 end

- Riv@38\_02.R-128.mp3

Empty

12:10 end

Addition:

- Riv@38\_02.L-128\_stretched\_to\_19.WAV

0:02–4:41 record Songs of the Humpback Whale (Capitol Records ST-620, extracts)

0:04–9:23 Solo Whale

9:24–11:35 Tower Whales (10:01 restart)

11:40–15:29 Distant Whale

15:30–19:28 Three Whale Trip

48:40 end

## NMGS0312-622

BASF

- Riv@38\_02.L-128.mp3

0:02–10:10 concert recording: *Hymnos* (probably 1983, July 12, Angers; Orchestre Philharmonique des Pays de la Loire, director: Marc Soustrot)

10:13–12:36 applause

12:41 end

- Riv@38\_02.R-128.mp3

Identical to Riv@38\_02.L-128.mp3 (stereo recording)

12:41 end

## NMGS0313-XXX

BASF LGS, 360 m

- Riv@38\_02.L-128.mp3

0:18–11:53 copy of a studio recording: *Divertimento n. 3*

0:18–3:28 **I**

3:36–6:45 **II**

6:54–9:10 **III**

9:18–11:53 **IV**

12:06–23:09 copy of a studio recording: *Divertimento n. 2*

12:06–14:27 **I**

14:35–17:56 **II**

18:02–19:39 **III**

19:51–23:09 **IV**

23:25–28:35 copy of a studio recording: *Xnoybis, II*

1:08:29 end

- Riv@38\_02.R-128.mp3

Empty

1:08:29 end

**NMGS0314-XXX**

BASF LGS 35, 360 m

- Riv@19\_01.L-128.mp3

0:06–25:46 concert recording (June 11, 1965)

0:06–16:04 Enrique Rivera, “*La Ausencia*” for voice and instrumental ensemble (Hernán Würth, tenor; Conjunto Instrumental del IEM; Augustín Cullell, director)

16:07–16:27 applause

16:35–25:25 León Schidlowsky, *Invocacion* (Hanns Stein, reciter; Ivonne Herboles, mezzo-soprano; Orquesta Sinfónica de Chile; Augustín Cullell, director)

25:27–25:46 applause

1:08:29 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

1:08:29 end

## NMGS0315-314

### Scotch

- Riv@19\_05.L-128.mp3
  - 0:06–0:11 Maurice Ravel, *Ma mère l'oye, Pavane de la Belle au bois dormant* (beginning)
  - 0:11–0:13 Italian pop song (fragment)
  - 0:13–0:23 two pianos, MV (recording session or rehearsal, fragment)
  - 0:26–0:31 light music (fragment)
  - 0:31–2:33 Sergei Rachmaninoff, *Symphonic Dances* op. 45 for two pianos, I (3 measures after [13] up to 3 measures after [17])
  - 2:37–4:39 recording session
    - 2:37–2:44 talk
    - MV 1: “Fare questa?”
    - MV 2: “...”
    - MV 1: “Il numero?”
    - MV 2: “Uno.”
    - MV 1: “Numero uno.”
    - 2:47–3:40 piano: unidentified piece for piano four hands (only the “primo”, fragment)
    - 3:41–3:52 MV 1: “... – Numero due.”
    - 3:54–4:39 piano: unidentified piece for piano four hands (only the “primo”, fragment)
  - 4:42–8:47 studio recording: *Canti del Capricorno, n. 16* (Michiko Hirayama)<sup>1</sup>
  - 9:03–12:09 studio recording: *Canti del Capricorno, n. 17* (Michiko Hirayama, incomplete)
  - 12:32–16:38 studio recording: *Canti del Capricorno, n. 16* (Michiko Hirayama, in reverse)<sup>2</sup>
  - 17:01–17:09 Italian pop song (in reverse, fragment)<sup>3</sup>
  - 17:16 end
  
- Riv@19\_05.R-128.mp3
  - 0:07–0:13 Maurice Ravel, *Ma mère l'oye, Pavane de la Belle au bois dormant* (beginning)<sup>4</sup>
  - 0:13–0:21 two pianos, MV (recording session or rehearsal, fragment)<sup>5</sup>
  - 0:26–0:29 light music (fragment)<sup>6</sup>
  - 0:29–0:30 bang with pulsating reverb
  - 0:30–2:09 radio broadcast
    - 0:30–1:08 Sergei Rachmaninoff, *Symphonic Dances* op. 45 for two pianos, III (from m. 97)
    - 1:16–1:57 female radio presenter: “Nell’esecuzione del duo pianistico Vitija Wronsky – Victor Bambin avete ascoltato di Sergej Rachmaninov ‘Danze sinfoniche’ op. 45 per due pianoforti. – Jules Massenet, ‘Scènes Pittoresques’, Suite n. 4: Martha, Aria di balletto, Angelus, Fête bohème. Orchestra Nazionale dell’Opéra Comique diretta da Pierre Dervaux.”
    - 1:59–2:09 Jules Massenet, *Scènes Pittoresques*, Suite n. 4: *Marche* (fragment)
  - 2:09–2:16 strings (fragment)
  - 2:16–2:29 male singer and orchestra (romantic, fragment)
  - 2:29–2:33 record: unidentified piece for piano (impressionistic style, only the last sounds)<sup>7</sup>

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<sup>1</sup> Two-channel recording with Riv@19\_05.R-128.mp3 (shatter reverb).

<sup>2</sup> Two-channel recording with Riv@19\_05.R-128.mp3 (shatter reverb).

<sup>3</sup> Two-channel mono recording with Riv@19\_05.L-128.mp3.

<sup>4</sup> 1/6 second later than Riv@19\_05.L-128.mp3.

<sup>5</sup> 1/6 second earlier than Riv@19\_05.L-128.mp3.

<sup>6</sup> 1/6 second later than Riv@19\_05.L-128.mp3.

<sup>7</sup> 1/6 second later than Riv@19\_05.L-128.mp3.



2:37–4:39 recording session<sup>1</sup>  
2:37–2:44 talk  
MV 1: “Fare questa?”  
MV 2: “...”  
MV 1: “Il numero?”  
MV 2: “Uno.”  
MV 1: “Numero uno.”  
2:47–3:40 multiplay recording: unidentified piece for piano four hands (“primo” and “secondo”, fragment)<sup>2</sup>  
3:45–3:47 light music  
3:41–3:52 MV 1: “... – Numero due.”  
3:54–4:33 multiplay recording: unidentified piece for piano four hands (“primo” and “secondo”, fragment)<sup>3</sup>  
4:43–8:47 studio recording: *Canti del Capricorno, n. 16* (Michiko Hirayama)<sup>4</sup>  
12:32–16:38 studio recording: *Canti del Capricorno, n. 16* (Michiko Hirayama, in reverse)<sup>5</sup>  
17:01–17:09 Italian pop song (in reverse, fragment)<sup>6</sup>  
17:16 end

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<sup>1</sup> 1/6 second later than Riv@19\_05.L-128.mp3.

<sup>2</sup> 1/6 second later than Riv@19\_05.L-128.mp3.

<sup>3</sup> 1/6 second later than Riv@19\_05.L-128.mp3.

<sup>4</sup> 1/6 second later than Riv@19\_05.L-128.mp3, two-channel recording (shatter reverb).

<sup>5</sup> 1/6 second later than Riv@19\_05.L-128.mp3, two-channel recording (shatter reverb).

<sup>6</sup> Two-channel mono recording with Riv@19\_05.L-128.mp3.

## NMGS0316-317

BASF LGS 52, 360 m

- Riv@19\_02.L-128.mp3

0:17–0:39 two ondiolas (microtonal, fragment)  
0:40–2:14 two ondiolas (microtonal)  
2:14–2:56 two ondiolas (melodic/drone/microtonal)  
2:57 ondiola (fragment)  
2:58–4:13 two ondiolas (melodic/drone/microtonal, reverb)  
4:14 ondiola (fragment)  
4:16–4:44 two ondiolas (melodic/drone/microtonal, reverb)  
4:44–5:18 two ondiolas (melodic/drone/microtonal, reverb)  
5:20–7:06 two ondiolas (melodic/drone/microtonal, reverb)  
7:09–7:47 two ondiolas (microtonal, many gaps)  
7:49–7:51 two ondiolas (fragment)  
7:56–8:47 two ondiolas (melodic/microtonal)  
8:49–9:52 two ondiolas (melodic/drone/microtonal)  
9:53–10:48 two ondiolas (melodic/drone/microtonal)  
11:12–15:02 some ondiolas (one of them in reverse, double speed; melodic/drone/microtonal)  
15:02 sound fragment  
15:05–18:44 some ondiolas (one of them in reverse, double speed, microtonal, 18:03–18:05 gap)  
18:47–20:58 some ondiolas (microtonal, double speed)  
21:01–21:16 two ondiolas (microtonal, double speed)  
21:22–21:28 ondiola (fragment)  
21:32–24:01 some ondiolas (microtonal/drone, double speed)  
24:09–24:39 some ondiolas (microtonal/drone, double speed)  
24:39–24:45 hum, ondiola (fragment)  
24:45–28:29 two ondiolas (microtonal, hum)  
28:30–29:14 two ondiolas (melodic/drone, double speed)  
32:27 end

- Riv@19\_02.R-128.mp3

In reverse (see Riv@19-RVRS\_02.R-128.mp3)  
32:27 end

- Riv@19-RVRS\_02.R-128.mp3

0:24–0:29 sound fragments  
0:30–0:50 overdubbed  
    0:30–0:47 record: Michiko Hirayama: *Khoom, I* (m. 1–8)  
    0:33–0:50 record: Michiko Hirayama, string quartet: *Khoom, I* (m. 1–8)  
0:50–1:39 some ondiolas (double speed, 1:12 gap)  
1:39–1:54 two ondiolas (melodic, double speed)  
1:55–2:08 two ondiolas (melodic, double speed, reverb)  
2:15–2:27 two ondiolas (melodic/microtonal, double speed)  
2:28–2:50 two ondiolas (melodic/drone, double speed)  
3:46–3:50 two ondiolas (fragment)  
3:58–7:42 two ondiolas (microtonal): *Elegia per Ty, I* (from m. 11)  
32:27 end

**NMGS0317-323**

Agfa, 18 cm

- Riv@19\_03.L-128.mp3

0:03–8:19 concert recording: *Taiagarù* (Michiko Hirayama)

0:03–2:59 III

3:11–5:19 IV

5:24–8:09 V

8:13–8:19 applause

8:23 end

- Riv@19\_03.R-128.mp3

Identical to Riv@19\_03.L-128.mp3 (two-channel mono recording)

8:23 end

## NMGS0318-324

BASF LGS, 515 m

- Riv@9,5\_01.L-128.mp3

0:28–51:30 record: Indian classical music

0:28–4:01 flute, sitar, tabla

4:10–7:36 flute, sitar, tabla (4:11 gap)

7:50–11:21 shahnai, tabla

11:39–15:09 shahnai, tabla

15:38–18:50 shahnai, tabla

19:11–22:37 shahnai, tabla

23:18–51:30 sarod, sitar, tabla

51:56–51:58 half speed (see Riv@19\_01.L-128.mp3, 25:57–25:59)

52:16–55:41 Mohanlal Bajpai singing

55:46–57:42 Mohanlal Bajpai, GS and other people talking

57:45–1:01:44 Mohanlal Bajpai singing

1:01:50–1:03:28 Mohanlal Bajpai, GS and other people talking (1:03:20 restart)

1:03:31–1:07:54 Mohanlal Bajpai singing

1:08:09–1:11:58 Mohanlal Bajpai singing

2:03:18 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

2:03:18 end

- Riv@9,5-RVRS\_01.R-128.mp3

1:22–1:11:33 half speed (see Riv@19-RVRS\_01.R-128.mp3, 2:24–37:30)

1:11:33–1:15:21 Lama singing (continuation from Riv@19-RVRS\_01.R-128.mp3, 37:30)

1:15:24–1:15:25 Lama: “Finished.”

1:31:12 end

- Riv@19\_01.L-128.mp3

0:13–25:44 half speed (see Riv@9,5\_01.L-128.mp3, 0:28–51:30)

25:57–25:59 GS: “Funziona? Funzio.”

26:07–35:59 double speed (see Riv@9,5\_01.L-128.mp3, 52:16–1:11:58)

47:19 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

47:19 end

- Riv@19-RVRS\_01.R-128.mp3

2:24–29:16 Lama singing<sup>1</sup>

29:17–29:18 Lama: “I do stop.”

29:25–37:30 Lama singing (continuation on Riv@9,5-RVRS\_01.R-128.mp3, 1:11:33)

37:30–39:26 double speed (see Riv@9,5-RVRS\_01.R-128.mp3, 1:11:33–1:15:21)

47:19 end

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<sup>1</sup> „Una sera il nostro Lama tibetano si esibì in un canto rituale che durò tre quarti d’ora: impressionantissimo, debbo dire, e di una grande potenza – seppure forse un po’ lungo –, che ho registrato e conservo.“ (GS, Il sogno 101, p. 323 [583–584]).



**NMGS0319-329**

Tape type (?)

- Riv@38\_01.L-128.mp3

0:01–16:37 Devy Erlih and Bernard Parmegiani: *Violostries* for violin and audio (1963)

39:33 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

39:33 end

## NMGS0320-330

Scotch 215, 18 cm, 540 m

- A112@9,5REV-128.mp3

0:01–0:11 Siegfried Naumann, *Bombarda* op. 27, end

0:19 end

- Riv@9,5\_02.L-128.mp3

0:20–1:14:58 GS (mostly reading): *Il sogno 101, Prima parte*<sup>1</sup>

0:20 “E la macchina del tempo continuò a sfogliare ...” (p. 649)

0:42 “Perdetti mia madre ...” (p. 649)

1:55 “Francesca arrivò inaspettatamente ...” (pp. 649–650)

2:37 “Eppoi non sai che Krishnamurti ...” (p. 650)

3:05 “È va bene, Chiacchierone.” (p. 650)

4:13 “... di persone e che portò al martirio ...” (pp. 650–651)

5:17 “È vero quello che dice il Chiacchierone ...” (p. 651)

6:29 “Cosa sappiamo noi ...” (pp. 651–652)

8:13 “... che forse – e a parer mio – il solo modo di conoscere ...” (p. 652)

8:41 “... sia nel bene che nel male.” (pp. 652–653)

10:25 “Questa è però in certo senso ...” (pp. 653–654)

11:46 “... e trascende appunto l’umana comprensione.” (p. 654)

11:54 “ ‘Quando raccontavi le tue storie eri soltanto stupido ...’ ” (p.654)

12:02 “... ora che stai filosofando a sghimbescio ...” (p. 654)

12:14 “Sì, Chiacchierone.” (pp. 655–656)

14:31 “Ma perché bisogna essere sottomessi ...” (p. 656)

16:04 “... perché non siano sottomessi a questa legge di causa e d’effetto.” (p. 656)

16:13 “... (e, tra parentesi, non è detto ...” (p. 656)

16:31 “Mi pare più interessante ...” (pp. 656–657)

16:50 “... riprendendo quelli già proposti ...” (p. 657)

17:11 “Ebbene, se si conosce antidoto ...” (p. 657)

17:29 “E lo stesso si può dire per uno smacchiatore ...” (p. 657)

17:37 “...chiatore adatto e lo sappia adoperare ...” (p. 657)

18:38 “Quando però ciò è a lui concesso;” (p. 657)

18:44 “ ‘e non sempre’, come disse a me ...” (pp. 657–658)

18:56 “... e spesso lo faceva.” (p. 658)

19:10 “... o volontà di aiutare ...” (p. 658)

19:48 “Poi ci sono coloro i quali ...” (p. 658)

20:10 “Ci sarebbe ora da parlare ...” (p. 659)

20:38 “ ‘Sono Cristiano?’ ” (p. 659)

20:44 “... e anche a voi che ascoltate.” (p. 659)

21:18 “Dio essendo (per definizione ed essenza) ...” (p. 659–660)

22:16 “La verità è una nell’Assoluto ...” (p. 660)

22:51 “... inconciliabile. La frammentazione ...” (p. 660)

23:15 “... verità e realtà relative ...” (p. 660)

23:20 “... la Realtà assoluta ...” (p. 660)

23:38 “Sì, è detto che Dio ha creato l’uomo ...” (pp. 661–662)

25:57 “ ‘E bravo! Bel discorso.’ ” (p. 662)

26:34 “Già! Ma come puoi tu paragonare ...” (pp. 662–663)

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<sup>1</sup> See NMGS0098-415, footnote 1.

27:48 "... o da un Avatar ..." (p. 663)  
 28:12 "Comunque se 'l'albero si giudica dai frutti' ..." (p. 663)  
 28:41 "... ma che sono paragonabili ..." (p. 663)  
 29:00 "... di quell'immenso paese." (p. 663)  
 29:11 "E che dire della grande figura del Buddha ..." (p. 663)  
 30:18 "Dovreste leggere la storia di Gothamo Buddha ..." (p. 664)  
 30:38 "Sì, il buddhismo non ammette ..." (p. 664)  
 30:53 "... tutta l'individualità si dissolve ..." (p. 664)  
 31:49 "Però bisogna anche pensare ..." (p. 664)  
 32:49 "Comunque, della illuminata ..." (p. 664)  
 33:02 "... mi è più cara ancora quella dolcissima ..." (p. 664)  
 33:28 "La vetta della montagna è una sola." (p.665)  
 34:45 "Non è certo il caso di parlare ..." (pp. 665-666)  
 35:47 "... che per gli orientali ..." (p. 666)  
 36:03 "... (anche se per alcuni è impersonale ..." (p. 666)  
 36:14 "... il risultato finale della loro yoga ..." (p. 666)  
 37:03 "... di ogni paese possono discutere ..." (p. 666)  
 37:24 "... un intervento della Grazia e del Dono." (pp. 666-667)  
 37:31 "Comunque la via orientale ..." (p. 667)  
 38:09 "Sta bene. Tu dici essere cristiano ..." (p. 667)  
 39:19 "... gesuiti." (p. 667)  
 39:40 " 'E va bene! Ma non ti rendi conto ..." (pp. 667-668)  
 40:19 "Lo so, Chiacchierone ..." (p. 668)  
 40:35 "... e presuppongono del resto anche loro ..." (p. 668)  
 40:55 "Per i cristiani certo occorre solo essere nella Grazia di Dio." (p. 670)  
 41:22 "... all'eucarestia, questa per esempio ..." (p. 670)  
 41:51 "Ma che sappiamo noi in fondo ..." (p. 670)  
 42:30 "... contemporaneamente su diversi livelli." (p. 671)  
 42:40 " 'E ora che hai detto questo ..." (p. 671)  
 43:32 "E va bene, continuo." (p. 671)  
 43:35 "Mia sorella patì un'operazione ..." (p. 671)  
 44:00 "Molto femminile, aveva un cervello maschile." (pp. 671-673)  
 47:14 "Seguito dell'operazione perdetto molto delle sue forze ..." (pp. 673-674)  
 49:14 "A Roma fu finalmente eseguito *Pranam* ..." (p. 674)  
 50:09 "Ricevetti un giorno da Henri Michaux ..." (p. 674)  
 50:17 "... splendido, nel quale in pochi versi ..." (pp. 674-675)  
 51:20 "Le nuage d'être se condense ..." (p. 675)  
 52:03 "... où la création et la dissolution ..." (pp. 675-676)  
 52:15 "Tutta la dottrina tantrica ..." (p. 676)  
 52:59 "Che altro?" (p. 676-677)  
 53:21 "Carmen ed Ernesto, amici cari ..." (p. 677)  
 53:44 "... di luoghi rari ..." (p. 677)  
 53:47 "... lontani e vicini ..." (p. 677)  
 53:50 "... sempre fedeli come pochi sanno esserlo." (p. 677)  
 54:02 "Poi Vera, da sempre affettuosa amica ..." (pp. 677-678)  
 54:34 "E Joe, eccellente pianista ..." (p. 678)  
 55:07 "Carla, palloncino iridato ..." (p. 678)  
 55:42 "E Manuela, anche essa palloncino ..." (p. 678)  
 55:59 "E che altro posso raccontare?" (p. 678)  
 56:34 " 'Ma come? E il castello ..." (p. 679)  
 57:42 "Così seguivo il decadimento del mio corpo ..." (p. 679)



57:49 “In un documento che è anche un documentario ...” (pp. 679–680)  
 58:42 “ ‘Mah!’ disse una voce ...” (p. 680)  
 59:34 “E così passai sempre più tempo ...” (p. 682)  
 1:00:11 “Mi ricordai di quei versi di Sri Aurobindo ...” (pp. 680–682)  
 1:00:48 “Poi, cos’è la morte?” (p. 682)  
 1:01:19 “E così le nostre vite ...” (pp. 682–683)  
 1:01:53 “In fin dei conti ...” (p. 683)  
 1:03:39 “E voglio che sulla mia tomba ...” (pp. 683–684)  
 1:04:32 “E così il cervello vaneggiava sempre più ...” (p. 684)  
 1:05:29 “... oppure si alzerà, farà due giri su se stesso ...” (pp. 684–685)  
 1:07:47 “ ‘E il guaio non è di avere dubbi ...’ (p. 685)  
 1:07:52 “... è di avere troppi certezze!’ “ (p. 685)  
 1:07:57 “ ‘Ma non finirai mai di tormentarti col cervello?’” (p. 685)  
 1:08:21 “ ‘Sarebbe bello iniziare il viaggio ...’” (pp. 685–686)  
 1:09:08 “Ed allora ecco un piccolo testo ...” (p. 686)  
 1:09:40 “Molte cose non ho detto ...” (p. 687)  
 1:10:16 “Ma cosa fa questo cuore stasera?” (p. 687)  
 1:11:49 “ ‘Figlio mio, hai molto errato ...’” (pp. 687–688)  
 1:12:04 “E questi uomini dal viso bendato ... (p. 688)  
 1:12:24 telephone ringing (p. 688)  
 1:12:36 “Questo telefono! Chi può essere a quest’ora?” (p. 688)  
 1:13:03 “Che succede? Non sento il mio corpo.” (pp. 689–690)  
 1:14:12 “Avanza, oppure sono io che mi avvicino?” (p. 690)  
 1:14:54–1:14:58 “Fine del sogno 101.” (p. 690)  
 1:15:10–1:15:22 in reverse (see A112@9,5REV-128.mp3)  
 1:15:28–1:22:52 concert recording: Siegfried Naumann, *Bombarda* op. 27 for organ and  
 percussion (composed 1973; probably Erik Lundkvist, organ; Björn Liljequist, percussion;  
 record released by Caprice 1175, Sweden, 1980)  
 1:56:01 end

- Riv@9,5\_02.R-128.mp3

Empty  
 1:56:01 end

## NMGS0321-575

BASF

- Riv@9,5\_03.L-128.mp3

0:00–10:34 studio recording (WDR): *Tre Canti sacri* (Collegium Vocale Köln, director: Wolfgang Fromme)

0:00–2:48 *I Angelus*

2:55–7:08 *II Requiem*

7:15–10:34 *III Gloria*

10:45 end

- Riv@9,5\_03.R-128.mp3

Identical to Riv@9,5\_03.L-128.mp3 (stereo recording)

10:45 end

**NMGS0322-579**

- Riv@9,5\_01.L-128.mp3

0:02–8:48 studio recording (WDR): *Canti del Capricorno* (Michiko Hirayama)

0:02–2:51 **XV**

2:58–5:35 **XVI**

5:43–8:48 **XVII**

8:54 end

- Riv@9,5\_01.R-128.mp3

Identical to Riv@9,5\_01.L-128.mp3 (stereo recording)

8:54 end

## NMGS0323-586

Agfa

- Riv@9,5\_01.L-128.mp3

0:23–0:34 radio broadcast: MV

0:34–39:34 rehearsal: *Quartetto n. 3* (Quartetto di Nuova Musica: Massimo Coen, Franco Sciannameo, Luciano Jorio, Donna Magendanz; Vieri Tosatti, director; GS)

0:50–1:57 **I** (mm. 1–33, 2:00 and 2:07 restarts)

2:12–5:51 **I**

5:59–8:48 **II** (9:02 restart)

9:09–11:23 **III** (mm. 1–55, 11:24 restart)

11:47–14:55 **III**

15:19–15:42 **IV** (mm. 1–11, 15:43 restart)

16:03–19:45 **I** (19:50 restart)

20:00–20:09 **II** (mm. 1–4)

20:13–20:30 **II** (mm. 1–8, 20:30 and 20:36 restarts)

20:42–23:33 **II**

24:10–24:58 **III** (mm. 1–21, 24:58 restart)

25:17–27:06 **III** (mm. 1–47, 27:06 restart)

27:09–30:06 **III** (30:47 restart)

30:51–31:35 **IV** (mm. 1–24, 31:35 restart)

31:57–34:24 **IV** (mm. 43–112, 34:26 restart)

34:26–34:53 **IV** (mm. 43–53, 34:59 and 35:06 restarts)

35:10–37:03 **V** (mm. 1–44, 37:05 restart)

37:10–37:54 **V** (mm. 22–38, 37:54 restart)

37:59–38:06 **V** (mm. 45–47, 38:07 restart)

38:11–39:33 **V** (mm. 47–66)

46:40 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

46:40 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:26–21:10 half speed (see Riv@9,5-RVRS\_01.R-128\_stretched\_to\_19.WAV, 0:13–10:35)

21:16–22:18 concert recording: unidentified composition for orchestra (late nineteenth century style)

22:28–40:06 radio broadcast, concert recording (Music Biennale Zagreb, 1967, May14)

22:28–23:51 unidentified composition for vocal ensemble

23:53–24:00 unidentified composition for vocal ensemble (continuation)

24:05–32:52 Andrei Volkonsky, *Complainte* for soprano and instruments (Zdenka Žabčić-Hesky, soprano; director: Igor Gjadrov)

32:55–33:08 applause

33:09–33:36 male radio presenter: “Di Andrei Volkonski avete ascoltato *Complainte* per soprano e strumenti, solista Zdenka Žabčić-Hesky.

Edison Denisov, *Crescendo Diminuendo*. Gruppo della Biennale di Zagabria diretto da Igor Gjadrov.”

33:41–39:22 Edison Denisov, *Crescendo & Diminuendo* (Gruppo della Biennale di Zagreb, director: Igor Gjadrov)

39:27–39:38 applause

39:40–40:06 male radio presenter: “Di Edison Denisov avete ascoltato *Crescendo – Diminuendo*. Esecuzione del Gruppo della Biennale di Zagabria diretto da Igor Gjadrov. Avete ascoltato Musiche dal Festival Internazionale della Musica Contemporanea di Zagabria 1967.”

40:11–44:34 radio broadcast: unidentified composition for orchestra (early twentieth century style)

46:40 end

Addition:

- Riv@9,5-RVRS\_01.R-128\_stretched\_to\_19.WAV

0:13–10:35 studio recording (autumn 1965, released 1972 by Mainstream Records): *Quartetto n. 4* (Quartetto di Nuova Musica: Massimo Coen, Franco Sciannameo, Luciano Jorio, Donna Magendanz; Vieri Tosatti, director)

10:38–22:17 double speed (see Riv@9,5-RVRS\_01.R-128.mp3, 21:16–44:34)

23:19 end

## NMGS0324-590

- Riv@19\_01.L-128.mp3

0:01–18:23 concert recording (Radiodiffusion-Télévision Française): *Xnoybis* (probably Devy Erlih)

0:01–6:21 **I**

6:25–11:38 **II**

11:46–17:33 **III**

17:36–18:23 applause

18:23 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

18:23 end

## NMGS0325-599

Scotch 215, 13 cm, 270 m

- Riv@19\_01.L-128.mp3

0:22–15:42 non-professional copy of a recording session: *Xnoybis*

0:22–10:52 **I** (mm. 1–11)

1:13–6:01 **I**

6:21–10:52 **II**

11:09–15:42 **III** (15:42–15:55 whistle glissando)

23:47 end

- Riv@19\_01.R-128.mp3

Empty

23:47 end

## NMGS0326-601

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3  
0:01–0:19 recording remnant  
0:19–0:38 noise  
0:44–0:45 guitar (fragment)  
0:46–7:59 multiplay recording: *Sauh I* (Michiko Hirayama; 7:22 and 7:49 restarts; mm. 125 and 133)  
8:11–14:15 multiplay recording: *Sauh II* (Michiko Hirayama, transposed on F#4, 8:39 and 8:50 restarts)  
14:15–15:27 multiplay recording: *Sauh I* (Michiko Hirayama, mm. 58–80)  
15:28–15:34 multiplay recording: *Sauh I* (Michiko Hirayama, mm. 125–126)  
15:34 recording remnant  
19:49–19:52 half speed (see Riv@19\_02.L-128.mp3, 9:55–9:57)  
22:05–22:34 half speed (see Riv@19\_02.L-128.mp3, 11:03–11:18)  
24:31 end

- Riv@9,5\_01.R-128.mp3  
In reverse, half or quarter speed  
24:31 end

- Riv@9,5-RVRS\_01.R-128.mp3  
0:15–1:21 half speed (see Riv@19-RVRS\_02.R-128.mp3, 0:05–0:38)  
1:21–1:50 ethnic music (jodel, 1:42 restart)  
1:53–2:07 record: Tumuc Humac. Musique de la haute forêt amazonienne (1953), Flûte de signal et d'appel (2:03 restart)  
2:16–2:33 record: Tumuc Humac  
2:41–2:48 record: Tumuc Humac  
2:52–2:56 ethnic music  
2:56–3:04 record: Tumuc Humac  
3:06–3:07 ethnic music  
3:08–5:10 record: Tumuc Humac (3:18, 3:31, 3:46, 3:56, 4:13, 4:17, 4:29, 4:30, 4:40, 4:45 and 4:59 restarts)  
5:46–10:23 half speed, in reverse (see Riv@19\_02.R-128.mp3, 7:05–9:23)  
13:53–24:28 quarter speed (see Riv@19-RVRS\_02.R-128\_stretched\_to\_38.WAV)  
24:31 end

- Riv@19\_02.L-128.mp3  
0:01–7:48 half speed (see Riv@9,5\_01.L-128.mp3, 0:01–15:34)  
9:55–9:57 guitar (fragment)  
11:03–11:18 guitar  
12:14 end

- Riv@19\_02.R-128.mp3  
0:02–5:20 in reverse, half speed (see Riv@19-RVRS\_02.R-128\_stretched\_to\_38.WAV)  
7:05–9:23 record: Shakuhachi (7:05–7:24 in reverse; 7:06, 7:12, 7:21, 7:24, 7:27, 7:33, 7:45, 7:51, 7:55, 8:12, 8:25, 8:34, 8:41, 8:54 restarts)  
9:41–11:35 in reverse, double speed (see Riv@9,5-RVRS\_01.R-128.mp3, 1:21–5:10)  
11:36–12:09 in reverse (see Riv@19-RVRS\_02.R-128.mp3, 0:05–0:38)



12:14 end

- Riv@19-RVRS\_02.R-128.mp3  
0:05–0:37 record: ethnic music  
0:37–0:38 record: ethnic music (continuation)  
0:38–2:33 double speed (see Riv@9,5-RVRS\_01.R-128.mp3, 1:21–5:10)  
2:51–5:09 in reverse (see Riv@19\_02.R-128.mp3, 7:05–9:23)  
6:54–12:12 half speed (see Riv@19-RVRS\_02.R-128\_stretched\_to\_38.WAV)  
12:14 end

Addition:

- Riv@19-RVRS\_02.R-128\_stretched\_to\_38.WAV  
0:00–2:39 ethnic music (1:01, 1:22 and 1:39 restarts, 2:35 voice)  
2:40 end

## NMGS0327-604

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

1:15–5:51 violoncello (probably improvisation by Victoria Parr, 1:22 restart)

6:04–8:40 violoncello and piano (probably improvisation by Victoria Parr and GS)

8:54–13:01 violoncello and piano (probably improvisation by Victoria Parr and GS)

13:10–19:08 violoncello and piano (probably improvisation by Victoria Parr and GS)

49:45 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

49:45 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:39–31:19 rehearsal (Michiko Hirayama, GS)

0:39–3:04 *Taiagarù, II* (from third staff after the bar)

0:03–3:58 GS: “Eh non va bene.”

MH: “No, non la intonazione che ... dobbiamo molto – curare molto più.”

GS: “Sì.”

MH [singing]

GS: “Qui forse questa pausa qua forse, bisogna farla un pochino più corta. Eh perché spezza un po’ troppo. Già ci sono state molte spezzature, ma questa qua ultima qua.”

MH: “Sì sì, mh, sì sì sì sì, lo so. Adesso io intenzionalmente ho fatta.”

GS: “Ma l’hai fatta più lenta.”

MH [singing]

GS: “Va bene, così sì.”

MH [singing the last four staves, after the bar]

4:12–7:14 *Taiagarù, I* (7:08 dog barking)

7:17 GS: “Mh.”

8:15–11:05 *Taiagarù, V*

11:08–12:24 *Taiagarù, V* (up to p. 16, sixth staff)

12:28–12:29 MH: “Take care for that.”

12:33–15:53 *Taiagarù, V*

17:07–17:25 MH [singing, reverb] “Oh!”

GS [laughing] “È rimasto ...”

MH [singing] “No.” [singing]

17:31–9:21 *Taiagarù, V* (from p. 15, last staff, last two measures up to the end of p. 17)

19:22–19:30 MH: “Mh?”

GS: “Sì, questo ‘Ho’ qui per te lo vuoi proprio cominciare pianissimo, sì? Perché?”

19:38–19:40 MH: “... tanto fare.”

19:52–20:09 GS “Va bene. Allora, ...”

MH: “... la seconda.”

GS: “Al secondo?”

20:13–22:40 *Taiagarù, II* (without the last measure)

22:40–22:46 MH [singing] “... la seconda.”

22:50–25:17 *Taiagarù, II*

25:31–28:14 *Taiagarù, V*

28:31–28:34 MH: “Insomma, per favore fermati.”

28:42–31:19 *Taiagarù, I*

49:45 end

## NMGS0328-605

Tape type (?)

- A01@19.L-128.mp3  
0:04–6:16 studio recording: *Manto, I*  
6:24 end
- A01@19.R-128.mp3  
Identical to A01@19.L-128.mp3 (stereo recording)  
6:24 end

## NMGS0329-XXX

BASF

- Riv@9,5\_02.L-128.mp3  
0:12–24:21 half speed (see Riv@19\_01.L-128.mp3, 0:05–12:10)  
24:24–29:43 home concert recording: *Xnoybis, II*  
29:47–29:49 half speed (see Riv@19\_01.L-128.mp3, 14:53–14:54)  
33:21 end
- Riv@9,5\_02.R-128.mp3  
In reverse (see Riv@19-RVRS\_01.R-128.mp3)  
33:21 end
- Riv@19\_01.L-128.mp3  
0:05–12:10 home concert recording  
    0:05–12:08 *Divertimento n. 2* (Devy Erlih)  
        0:05–2:34 **I**  
        2:40–6:08 **II**  
        6:15–8:02 **III**  
        8:08–12:08 **IV**  
    12:09–12:10 GS: “Eh.”  
12:11–14:50 double speed (see Riv@9,5\_02.L-128.mp3, 24:24–29:43)  
    14:53–14:54 *Divertimento n. 2, IV* (end)  
16:35 end
- Riv@19\_01.R-128.mp3  
In reverse (see Riv@19-RVRS\_01.R-128.mp3)  
16:35 end
- Riv@19-RVRS\_01.R-128.mp3  
0:05–13:48 home concert recording  
    0:05–0:06 GS: “Pronto, pronto.”  
    0:10–0:16 violin (Devy Erlih)  
    0:21–0:25 MV [door is closed]  
    0:33–13:48 *Divertimento n. 3* (Devy Erlih)  
        0:33–4:03 **I**  
        4:12–7:22 **II**  
        7:42–10:18 **III**  
        10:24–13:44 **IV**  
    13:46–13:48 talking, FV: “Bravo!”  
16:35 end

**NMGS0330-274**

Tape type (?)

- B01@9,5-128.mp3

Empty

22:52 end

- Riv@9,5\_01.L-128.mp3

0:03 –0:06 GS: “Prendi. Prendi prendi?”

0:25–0:37 GS: “Prendi? Prendi. Prendi prendi prendi prendi prendi? Sì, prendi così prendi così prendi prendi prendi prendi. Prendi.”

22:52 end

## NMGS0331-435

Agfa PER 555, 730 m

- Riv@38\_01.L-128.mp3

0:10–10:42 studio recording: *Okanagon*

10:54 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

10:54 end

## NMGS0332-610

BASF

- Riv@9,5\_01.L-128.mp3

0:52–27:10 half speed (see Riv@19\_01.L-128.mp3, 0:25–13:35)

27:10–34:34 record „Les flûtes Roumaines“ (Arion, Paris, released 1970)<sup>1</sup>

27:10–28:32 Brîul (Jon Văduva, 28:25–28:26 gap)

28:41–28:46 Jocul dianca (28:44–28:46 gap)

28:47–31:02 Pe marginea Dunării (Ion Lăceanu, 29:50 gap)

31:05–34:34 Bocet (Gheorghe Zamfir)

35:07–35:21 piano

35:35–42:27 piano

43:01–48:12 piano

48:16–48:52 piano

1:05:19 end

- Riv@9,5\_01.R-128.mp3

Half speed (see Riv@19\_01.R-128.mp3)

1:05:19 end

- Riv@19\_01.L-128.mp3

0:25–0:30 winding noise

0:53–12:26 concert recording: *Quattro pezzi per orchestra*

0:53–2:46 **I**

2:58–6:22 **II**

6:37–9:29 **III**

9:45–12:26 **IV**

12:33–13:35 gong (similar to *Canti del Capricorno, n. 1*; 12:48 restart, 13:33 metal mallet)

13:35–24:26 double speed (see Riv@9,5\_01.L-128.mp3, 27:10–48:52)

32:36 end

- Riv@19\_01.R-128.mp3

0:25–12:26 identical to Riv@19\_01.L-128.mp3 (stereo recording)

32:36 end

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<sup>1</sup> FIS nventory number ADA 88.



## NMGS0333-522

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

0:03–1:10 GS, Roberto Laneri, Gianni Nebbiosi and Susanne Hendricks<sup>1</sup> talking

2:06–21:49 overtone singing (Prima Materia)

23:59 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

23:59 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:04–1:53 overtone singing (Prima Materia)

23:59 end

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<sup>1</sup> According to Nicola Bernardini in the archive catalog (there erroneously “Barbara Hendricks”).

## NMGS0334-523

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

Empty

0:03 end

- Riv@9,5\_01.R-128.mp3

Empty

0:03 end

- Riv@9,5\_02.L-128.mp3

0:25–23:15 half speed (see Riv@19\_01.L-128.mp3, 0:11–11:36)

23:21–29:21 two ondiolas (melodic/drone/microtonal)

29:45–38:36 half speed (see Riv@19\_01.L-128.mp3, 14:51–19:17)

47:51 end

- Riv@9,5\_02.R-128.mp3

Empty

47:51 end

- Riv@19\_01.L-128.mp3

0:11–3:23 two ondiolas (microtonal): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit*  
(upper line, score mm. 11–64)<sup>1</sup>

3:48–6:56 two ondiolas (microtonal): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit*  
(upper line, score mm. 11–64; identical to 0:12–3:23)

6:59–10:12 two ondiolas (microtonal): *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit*  
(upper line, score mm. 11–64; the second ondiola is better audible than in the two  
preceding recordings)

10:12–11:24 two ondiolas still faintly audible (10:53–11:05 higher volume)

11:28–11:36 ondiola (fragment)

11:39–14:40 double speed (see Riv@9,5\_02.L-128.mp3, 23:21–29:21)

14:51–19:17 record: ethnic percussion music (16:00, 16:38, 17:57 and 18:55 restarts)

24:10 end

- Riv@19\_01.R-128.mp3

Empty

24:10 end

- Riv@19\_02.L-128.mp3

0:03–3:30 identical to Riv@19\_01.L-128.mp3, 0:00–3:27

3:35 end

- Riv@19\_02.R-128.mp3

Empty

3:35 end

- Riv@19\_03.L-128.mp3

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<sup>1</sup> 0:11–11:24 copy of NMGS0285-447, Riv@9,5\_02.L-128.mp3, 28:33–39:58, titled “*Pregchiere per vl.*” on the tape box.

Identical to Riv@19\_01.L-128.mp3  
24:12 end

- Riv@19\_03.R-128.mp3  
Empty  
24:12 end

## NMGS0335-524

Scotch 215, 13 cm, 270 m

- B06@9,5-128.mp3  
Identical to Riv@9,5\_01.R-128.mp3, 21:00–32:32  
11:32 end
- B08@9,5REV-128.mp3  
Identical to Riv@9,5\_01.R-128.mp3, 13:53–18:51  
4:57 end
- Riv@9,5\_01.L-128.mp3  
0:40–21:28 radio broadcast (1973, September 30)<sup>1</sup>
  - 0:40–3:03 Khampa dance (record Musical Atlas, Italy 1962)
  - 3:09–4:53 Extract from a Puja (record Musical Atlas)
  - 5:02 female radio presenter: “Di anonimi avete ascoltato musiche del Tibet: Khampa dance, Extract from a Puyia, Coro con yangchen, Voci salmodianti del monastero di Bhodanath. – Anonimi, musica del Nepal: Inno a Kalika, Canto di guerra.”
  - 5:39–8:45 Hymne a Kalika (Bhajan; record Tibet – Nepal. Musique bouddhiste, lamaïque. Musique rituelle et profane, France 1966)
  - 8:50–11:58 Chant de guerre (Dhawa; record Tibet – Nepal)
  - 12:07–12:26 female radio presenter: “Di anonimi avete ascoltato musiche del Nepal: Inno a Kalika, Canto di guerra, anonimi. – Musiche dell’Iran, Poema mistico di Araqi, canta Zabihi.”
  - 12:31–21:16 Mystic Poem of Arâqî (Zabihi; record A Musical Anthology of the Orient. Iran II, 1963)
  - 21:20–21:28 female radio presenter: “Di anonimi avete ascoltato musica dell’Iran, Poema mistico di Araqi, ha cantato Zabihi.”

21:49–22:51 percussion music  
22:56–23:31 ethnic flute  
23:32–27:05 ethnic flute (continuation, half speed)  
27:05–31:05 ethnic flute (continuation)  
31:05–31:44 ethnic plucked instrument (31:34–31:39 and 31:41–31:44 very low volume)  
31:44–32:17 ethnic chant and string instrument  
47:57 end
- Riv@9,5\_01.R-128.mp3  
13:53–18:21 guitar (very low volume)  
21:00–21:12 mandolin (quarter speed)  
21:21–21:50 guitar  
21:51–32:51 guitar (quarter speed)  
33:19–33:28 guitar (quarter speed)  
47:57 end
- Riv@9,5-RVRS\_01.R-128.mp3  
0:25–4:01 panpipe (Gheorghe Zamfir, *Bocet*, record „Les flûtes Roumaines“, Paris: Arion, 1970)  
4:10–4:23 panpipe (Gheorghe Zamfir, *Bocet*, beginning)

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<sup>1</sup> Radiocorriere, vol. 50, n. 40, p. 63.

4:35–8:07 panpipe (Gheorghe Zamfir, *Bocet*)  
8:11–13:43 ethnic flute (half speed, 11:27 restart)  
14:00–14:02 ambient noise  
14:07–14:23 ethnic flute (variable speed)  
14:29–26:57 in reverse (see Riv@9,5\_01.R-128.mp3, 21:00–33:28)  
27:16–29:03 guitar: *Canti del Capricorno, n. 15, 19* (“percussion” layer, original version  
without cuts)  
29:35–34:03 in reverse (see Riv@9,5\_01.R-128.mp3, 13:53–18:21)  
47:57 end

## NMGS0336-578

Ampex

- Riv@19\_01.L-128.mp3  
Identical to Riv@19\_03.L-128.mp3, 0:00–7:04  
7:04 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
7:04 end
- Riv@19\_02.L-128.mp3  
Identical to Riv@19\_03.L-128.mp3, 6:47–15:10  
8:23 end
- Riv@19\_02.R-128.mp3  
Identical to Riv@19\_02.R-128.mp3 (stereo recording)  
8:23 end
- Riv@19\_03.L-128.mp3  
0:30–14:19 concert recording (Arditti Quartet; Rome, Villa Medici, 1985, December 12)  
0:30–6:31 MV and GS: about Henri Michaux  
6:32–6:51 applause  
6:57–13:29 *Quartetto n. 5* (world premiere)  
13:36–14:19 applause  
15:10 end
- Riv@19\_03.R-128.mp3  
Identical to Riv@19\_03.L-128.mp3 (stereo recording)  
15:10 end

**NMGS0337-587**

Maxell 35-90, 550 m

- Riv@19\_01.L-128.mp3  
0:12–14:10 concert recording: *Tre Canti sacri*  
0:12–4:08 **I** (*Angelus*)  
4:41–9:27 **II** (*Requiem*)  
9:29–9:31 applause  
9:33–14:10 **III** (*Gloria*)  
14:13 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
14:13 end

## NMGS0338-588

Audiotape, 250 m

- Riv@19\_01.L-128.mp3  
0:14–9:22 identical to Riv@19\_03.L-128.mp3, 0:14–9:22  
17:07 end
- Riv@19\_01.R-128.mp3  
In reverse, half speed (see Riv@19-RVRS\_03.R-128.mp3)  
17:07 end
- Riv@19\_02.L-128.mp3  
0:03–0:16 identical to Riv@19\_03.L-128.mp3, 9:12–20:49  
12:01 end
- Riv@19\_02.R-128.mp3  
In reverse (see Riv@19\_03.R-128.mp3, 9:12–20:49)  
12:01 end
- Riv@19\_03.L-128.mp3  
0:27–9:22 rehearsal (mezzosoprano and piano)  
0:27–4:54 Camille Saint-Saëns, *Samson et Dalila*, 2<sup>nd</sup> aria “Amour! viens aider ma faiblesse”  
5:08–9:22 Georges Bizet, *Carmen*, Séguedille (6:59–7:03 telephone ringing, GS talking on phone up to 20:49; from 8:42 unstable speed)  
21:10 end
- Riv@19\_03.R-128.mp3  
In reverse (see Riv@19-RVRS\_03.R-128.mp3)  
21:10 end
- Riv@19-RVRS\_03.R-128.mp3  
0:20–19:02 non-professional copy of studio recordings: *Khoom, I–II, IV, VII* (released 1978 on Ananda n. 3; Michiko Hirayama; Quartetto di Nuova Musica: Massimo Coen, Franco Sciannameo, Luciano Jorio, Donna Magendanz; NN., horn; NN., percussion; Vieri Tosatti, director)<sup>1</sup>  
0:20–3:31 **I** (Ananda n. 3)  
3:38–4:57 **II** (Ananda n. 3)  
5:06–7:34 **III**  
7:35–9:40 **IV** (Ananda n. 3)  
9:49–14:14 **V**  
14:22–16:41 **VI**  
16:50–19:02 **VII** (Ananda n. 3)

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<sup>1</sup> “The Quartetto di Nuova Musica recorded Scelsi’s *Quartetto no. 4* in the autumn of 1965. Vieri Tosatti conducted the session which also included two compositions for soprano, string quartet and percussion belonging to *Khoom* (1962), a set of pieces for soprano and various instruments. Michiko Hirayama was the singer.” (Franco Sciannameo, *Remembering Scelsi: A personal memoir*, in: *The Musical Times*, summer 2001, pp. 22–26).



19:05–20:12 sample recording (Yoritsune Matsudaira, *Sa-Mai*, II *Preludio*): *I Riti: Ritual March. The Funeral of Achilles* (double speed, some restarts)  
20:12–21:07 sample recording (Yoritsune Matsudaira, *Sa-Mai*, II *Preludio*): *I Riti: Ritual March. The Funeral of Achilles* (original speed, some restarts; identical to 19:31–19:59, half speed)  
21:10 end

## NMGS0339-596

BASF

- Riv@19\_01.L-128.mp3

In reverse (see Riv@19-RVRS\_01.L-128.mp3)

13:32 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

13:32 end

- Riv@19-RVRS\_01.L-128.mp3

0:13–0:14 *Canti del Capricorno, n. 16* (m. 1, with slight reverb)

1:25–1:32 *Canti del Capricorno, n. 16* (mm. 4–7, with slight reverb)

13:29 piano (fragment)

13:32 end

- Riv@19-RVRS\_01.R-128.mp3

0:07–0:08 recording remnant

0:19–11:33 studio recording session (Michiko Hirayama)

0:19–0:20 MV 1: “Numero uno!”

0:25–0:34 *Canti del Capricorno, n. 16* (all recordings without reverb, mm. 1–4)

0:39 MV: “Numero due!”

0:46–0:50 *Canti del Capricorno, n. 16* (mm. 6–7)

0:57–1:02 MV 1: “Numero tre.”

MH: “Meglio due, meglio due seconda.”

1:08–1:12 *Canti del Capricorno, n. 16* (mm. 6–7)

1:29–1:30 MV 1: “Numero tre!”

1:38–1:41 *Canti del Capricorno, n. 16* (mm. 11–12)

1:47–1:48 MV 1: “Numero quattro!”

1:57–2:01 *Canti del Capricorno, n. 16* (mm. 19–21)

2:04–2:05 MV 1: “Quattro bis!”

2:14–2:18 *Canti del Capricorno, n. 16* (mm. 19–21)

2:20–2:30 MV 1: “Numero cinque! Ancor come tre!”

MV 2: “...”

GS: “Quattro terza!”

MV 1: “Quattro terza!”

2:37–2:41 *Canti del Capricorno, n. 16* (mm. 19–21)

2:46–2:48 MV 1: “Numero cinque!”

3:05–3:08 *Canti del Capricorno, n. 16* (mm. 19–21)

3:12–3:16 MV 1: “Numero sei!”

GS: “No!”

MV 1: “Ancora: cinque seconda.”

3:28–3:30 *Canti del Capricorno, n. 16* (mm. 19–21)

3:37–3:45 MV 1: “Numero sei.”

MH: “Cinque terza.”

MV 2: “... bene!”

GS: “Cinque terza.”

3:53–3:55 *Canti del Capricorno, n. 16* (mm. 19–21)

3:58–4:28 MV 1: “Questa la buona! Numero sei! No? ... niente. Cinque quarta!”

MH: “Sette, adesso facciamo sei.”  
 MV 2: “Perché ... ?”  
 MH: “Sette.”  
 4:38–4:49 *Canti del Capricorno*, n. 16 (mm. 21–26)  
 5:03–5:04 MH: “Sei secondo.”  
 5:11–5:22 *Canti del Capricorno*, n. 16 (mm. 21–26)  
 5:31–5:50 MH: “Okay.”  
 MV 1: “Pronto. ...”  
 MH: “Due.”  
 5:55–6:22 *Canti del Capricorno*, n. 16 (mm. 63–71)  
 6:28–6:31 MV 2: “Partito.”  
 MV 1: “Numero due seconda, più forte.”  
 6:47–7:12 *Canti del Capricorno*, n. 16 (mm. 63–71)  
 7:16–7:26 MV 1: “...”  
 MV 2: “Numero è?”  
 MH: “Primo.”  
 7:39–7:50 *Canti del Capricorno*, n. 16 (mm. 33–37)  
 8:00–8:02 MH: “Primo, seconda.”  
 8:10–8:21 *Canti del Capricorno*, n. 16 (mm. 33–37)  
 8:24–8:27 MV 1: “...”  
 MV 2: “...”  
 MH: “Terza, prova.”  
 8:36–9:04 *Canti del Capricorno*, n. 16 (mm. 82–93)  
 9:12–9:13 MV 1: “Numero tre, seconda.”  
 9:22–9:54 *Canti del Capricorno*, n. 16 (mm. 82–93)  
 9:09–9:13 MV 2: “Annuncia?”  
 MV 1: “Numero tre, seconda.”  
 9:22–9:54 *Canti del Capricorno*, n. 16 (mm. 82–93)  
 9:57–10:04 MV 2: “Due, tre.”  
 MV 1: “... Numero tre, terza e ultima.”  
 10:13–10:44 *Canti del Capricorno*, n. 16 (mm. 82–93)  
 10:48–11:33 MV 1: “Stop. – ... direi che è meglio questo che lei ...”  
 MH: “Sì.”  
 MV 1: “... v’è da sentire un pochino in ritardo e la stessa cosa ... senza l’effetto di eco.”  
 MH: “Sì, sì.”  
 GS: “Quando vuoi fare sentire un pochino in ritardo?”  
 MV 1: “Sì! Una volta riversato ... una volta fatto ... prima si fanno ... tutte le otto parti ... una volta fatto il pezzo, sulla seconda pista si riversa la stessa cosa che arriva un pochetto in ritardo.”  
 MH: “Ma ritarda!”  
 GS: “Ah!”  
 MV 1: “Che arriva un pochetto in ritardo ...”  
 GS: “Così fa un poco ...”  
 MV 1: “Un pochetto più piano ... fa l’arone [?] ... senza dar quell’effetto meccanico.”  
 GS: “E io queste cose non le so ...”  
 MV 1: “Ci proviamo ... e se no ... e se no ...”<sup>1</sup>  
 13:32 end

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<sup>1</sup> Transcription: Leopoldo Siano.

## NMGS0340-338

BASF G, 120 m

- Riv@19\_01.L-128.mp3

0:02–5:08 radio broadcast (RAI, first broadcast 1963, January 12)<sup>1</sup>

0:02–0:03 *Pwyll* (m. 1)

0:04–0:08 female radio presenter: “... per flauto solo. Flautista Severino Gazzelloni.

0:12–5:08 *Pwyll* (Severino Gazzelloni)

10:26 end

- Riv@19\_01.R-128.mp3

Empty

10:26 end

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<sup>1</sup> Radiocorriere, vol. 40, n. 2, 1963, p. 47.

## NMGS0341-609

Soundcraft, 270 m

- Riv@19\_01.L-128.mp3

0:10–15:03 studio recording: *Xnoybis* (Devy Erlih; 1965, August 30)<sup>1</sup>

0:10–4:35 **I**

4:43–9:16 **II**

9:31–15:03 **III**

15:39 end

- Riv@19\_01.R-128.mp3

Empty

15:39 end

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<sup>1</sup> Identical to NMGS0248-XXX, Riv@19-RVRS\_01.R-56.mp3, 7:21–22:04.

## NMGS0342-611

BASF, 15 cm

- A06@9,5REV\_01.L-128.mp3  
0:02–3:09 ondiola (melodic) in reverse (original direction see Riv@19\_01.L-128.mp3, 4:14–7:21)  
0:05–3:09 *C'est bien la nuit*  
3:10 end
- Riv@9,5\_02.L-128.mp3  
0:28–7:44 half speed (see Riv@19\_01.L-128.mp3, 0:14–3:52)  
7:44–8:08 clarinet (extended playing techniques)  
7:54–7:55 MV: “Suono pianissi[mo].”  
8:27–44:08 half speed (see Riv@19\_01.L-128.mp3, 4:14–22:04)  
44:15–47:00 samples in reverse: ethnic flute (record Tumuc humac, Flûte d'amour<sup>1</sup> combined with another unidentified sample: *Canti del Capricorno, n. 18* (details see copy on NMGS0210-159, Riv@19\_02.L-56.mp3, 45:10–48:03)  
48:05 end
- Riv@9,5\_02.R-128.mp3  
In reverse (see Riv@9,5-RVRS\_02.R-128.mp3)  
48:05 end
- Riv@9,5-RVRS\_02.R-128.mp3  
0:27–13:32 half speed (see Riv@19-RVRS\_01.R-128.mp3, 0:16–6:48)  
13:37–14:53 ondiola (microtonal/melodic; 14:13 strong reverb)  
14:59–15:03 ondiola (melodic)  
15:10–15:47 ondiola (melodic)  
15:52–17:06 ondiola (melodic)  
17:07–17:13 ondiola (melodic)  
17:24–43:14 half speed (see Riv@19-RVRS\_01.R-128.mp3, 8:44–21:39)  
43:26–44:35 female voice singing and playing the bass recorder (strong reverb): *Canti del Capricorno, n. 20*  
48:05 end
- Riv@19\_01.L-128.mp3  
0:14–2:23 ondiola: *Canti del Capricorno, n. 3*  
2:29–3:52 clarinet (extended playing techniques)  
3:22–3:23 GS: “Ma co[me] ...”  
3:53–4:05 double speed (see Riv@9,5\_02.L-128.mp3, 7:44–8:08)  
4:14–7:21 ondiola (melodic, original direction; in reverse see A06@9,5REV\_01.L-128.mp3)  
7:25–10:05 ondiola: *Canti del Capricorno, n. 1* (from m. 15, without percussion)  
10:07–12:01 ondiola (wide glissando): *Canti del Capricorno, n. 5* (earlier version)  
12:06–14:29 two ondiolas (melodic)  
14:35–17:10 ondiola (melodic/microtonal)  
17:15–9:31 two ondiolas (melodic/microtonal/drone): *Canti del Capricorno, n. 2*  
19:36–22:04 ondiola (melodic/microtonal): *Canti del Capricorno, n. 4*  
22:08–23:31 double speed (see Riv@9,5\_02.L-128.mp3, 44:15–47:00)

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<sup>1</sup> Record Tumuc Humac. Musique de la haute forêt amazonienne (1953), FIS archive inventory n. 44.

24:05 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

24:05 end

- Riv@19-RVRS\_01.R-128.mp3

0:16 ondiola (fragment)

0:20–2:17 ondiola (melodic)

2:22–6:37 voice samples (Michiko Hirayama) with reverb: *Canti del Capricorno*, n. 16

6:45–6:48 ondiola (fragment)

6:51–7:29 double speed (see Riv@9,5-RVRS\_02.R-128.mp3, 13:37–14:53)

8:44–9:20 decaying ondiola sounds

9:21–9:58 ondiola (melodic, strong reverb, 9:56 restart)

10:02–10:29 decaying ondiola sounds (strong traffic noise)

10:29–11:01 ondiola (melodic)

11:02–11:51 decaying ondiola sounds (extreme traffic noise)

11:53–12:05 reverb sounds

12:05–12:46 decaying ondiola sounds (extreme traffic noise, 12:18 restart)

12:54–15:52 male falsetto voice (?), strong reverb: *Canti del Capricorno*, n. 17 (earlier version A, incomplete)

15:54–17:40 ondiola (melodic)

15:59–17:40 *Canti del Capricorno*, n. 13

17:44–19:24 ondiola (melodic): *Canti del Capricorno*, n. 8

19:41–21:39 guitar, panpipe (record in reverse)<sup>1</sup>: *Canti del Capricorno*, n. 19

21:46–22:20 double speed (see Riv@9,5-RVRS\_02.R-128.mp3, 43:26–44:35)

24:05 end

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<sup>1</sup> Gheorghe Zamfir, *Bocet* (record „Les flûtes Roumaines“ by Marcel Cellier, Paris: Arion, 1970, FIS inventory n. ADA 88).

## NMGS0343-619

BASF

- Riv@19\_01.L-128.mp3

Empty

18:55 end

- Riv@19\_01.R-128.mp3

0:07–0:09 FV (Nina Karp): “Two, three, four.”

0:18–18:19 Nina Karp: vocal improvisations (7:55 with percussion)

18:55 end



## NMGS0344-341

Ampex

- Riv@38\_01.L-128.mp3

0:13–29:28 studio and concert recordings: *Canti del Capricorno* (Michiko Hirayama)

0:13–3:12 n. 1 (Wergo 1987, track 1)

3:19–5:39 n. 4 (Wergo 1987, track 2)

5:45–8:02 n. 3 (Wergo 1987, track 3)

8:09–10:37 n. 2 (without double bass, concert hall reverb)

10:43–13:36 n. 7 (with saxophone, concert hall reverb)

13:40–16:45 n. [6] of the Wergo edition 1987 (concert hall reverb)

16:52–19:14 *Go-Örvgo / Canti del Capricorno n. X* (n. [7] of the Wergo edition 1987)  
(with alto saxophone, concert hall reverb)

19:19–21:07 n. 13 (partially identical to Wergo 1987, track 8 [probably different cutting])

21:11–24:54 n. 12 concert hall reverb

25:01–27:08 n. [10] of the Wergo edition 1987 (Wergo 1987, track 10)

27:12–29:28 n. 8 (Wergo 1987, track 11)

18:55 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

18:55 end

## NMGS0345-512

Ampex

- Riv@19\_01.L-128.mp3<sup>1</sup>  
0:11–9:28 piano: *Sonata n. 2*  
0:11–6:10 **II** (without the last three sounds)  
6:20–9:28 **III** (rerecorded from record)  
9:29–25:13 piano: *Hispania*  
9:29–15:45 **I**  
15:53–24:23 **II**  
24:34–25:13 **III** (up to p. 42, second grand staff)  
25:20–30:56 piano: *Quattro illustrazioni*  
25:20–26:05 **II** (from p.13, third grand staff)  
26:12–28:03 **III**  
28:10–30:56 **IV**  
31:04–54:41 piano: *Suite n. 8 “Bot-Ba”*  
31:04–33:41 **I**  
33:48–39:20 **II**  
39:26–43:41 **III**  
43:48–47:37 **IV**  
47:44–50:25 **V**  
50:33–54:41 **VI**  
54:58–1:05:53 piano: *Suite n. 10 “Ka”*  
54:58–58:00 **I**  
58:07–1:00:20 **II**  
1:00:25–1:02:40 **III**  
1:02:44–1:05:53 **IV**  
(continuation on NMGS0353-511)  
1:08:01 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)  
1:08:01 end

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<sup>1</sup> “Nastro 2”; “Nastro 1” on NMGS0428-283, “Nastro 3” on NMGS0353-511. All recordings on these three tapes seem to be copies of NMGS0136-580.

**NMGS0346-037**

Scotch 206, 762 m

- Riv@38\_01.L-128.mp3

0:15–22:41 studio recording session (Ananda n. 3; Michiko Hirayama)

0:15–0:16 MV: “Numero due.”

0:27–15:31 *Hô*

0:27–2:50 **I**

2:57–5:50 **II**

5:57–9:59 **III**

10:06–12:43 **V**

12:52–15:31 **V** (without reverb)

15:39–22:41 *Pranam I*

22:49 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

22:49 end

## NMGS0347-504

Agfa PER 528, 730 m

- Riv@19\_01.L-128.mp3<sup>1</sup>
- 0:08–11:15 piano: *Suite n. 9 “Ttai”*
  - 0:08–3:23 VII
  - 3:27–8:19 VIII
  - 8:38–11:15 IX
- 11:22–16:35 piano: *Cinque Incantesimi*
  - 11:22–13:43 I
  - 13:47–15:15 II
  - 15:21–16:35 III
  - 16:45–20:22 IV (16:45–17:04 technical noise; 17:30–17:36, 18:07–18:14, 18:29–18:33, 19:47–19:50 and 20:02–20:12 fragments of a former recording)
  - 20:28–20:48 V (up to p. 21, first grand staff)
- 20:54–34:43 piano: *Action music*
  - 20:54–21:45 I (from p. 5, fourth grand staff, last sound before the bar; 20:50–21:11 fragments of a former recording)
  - 21:49–23:01 II
  - 23:03–24:03 III
  - 24:07–25:14 IV (25:04 restart)
  - 25:23–27:19 V (rerecorded from record)
  - 27:34–29:31 VI (rerecorded from record)
  - 29:38–31:07 VII (rerecorded from record)
  - 31:15–32:31 VIII (rerecorded from record)
  - 32:40–34:43 IX (rerecorded from record)
- 34:51–37:03 record: *Preludi (prima serie)*
  - 34:51–35:23 n. 1
  - 35:27–36:00 n. 6
  - 36:06–37:03 n. 11
- 37:08–39:57 record: *Preludi (quarta serie)*<sup>2</sup>
  - 37:08–38:24 n. 44
  - 38:29–39:12 n. 41
  - 39:15–39:57 n. 46
- 40:02–1:03:05 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”*
  - 40:02–41:29 I
  - 41:33–42:47 II
  - 43:00–44:40 III
  - 44:42–46:28 IV (up to p. 17, third stave, second bar)
    - 46:28–46:30 recording fragment (unstable speed)
  - 46:38–48:02 V
  - 48:09–49:19 VI (transcription up to 49:00)
  - 49:27–51:54 VII
  - 52:06–53:41 VIII

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<sup>1</sup> *Suite n. 9* and *Cinque Incantesimi* are copies of “Nastro 3” (NMGS0353-511); *Action music*, *Preludi* and *Suite n. 6* are copies of “Nastro 1” (NMGS0428-283).

<sup>2</sup> “3 Preludi dodecafonic” identical to NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–19:18; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:59 and 3:29–4:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:53 and 3:22–4:36; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–20:26; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–3:33.

53:52–54:48 **IX**

54:56–55:46 piano (rerecorded from record)

55:48 recording fragment

55:57–57:21 **XI**

57:34–58:58 **XII**

59:11–59:54 **XIII**

59:55–1:00:28 **XIV**

1:00:34–1:03:05 **XV**

1:03:19 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

1:03:19 end

## NMGS0348-506

Agfa PER 528, 730 m

- Riv@19\_01.L-128.mp3  
0:02–58:22 concert recording (Royaumont, 1987, May 30; Michiko Hirayama)
    - 0:02–0:29 applause
    - 0:33–8:21 *Hô*
      - 0:33–2:40 **I**
      - 2:48–5:26 **II**
      - 5:35–8:21 **V**
    - 8:26–9:20 applause
    - 9:32–23:30 *Taiagarù*
      - 9:32–12:29 **I**
      - 12:40–15:10 **II**
      - 15:17–18:06 **III**
      - 18:26–20:27 **IV**
      - 20:36–23:30 **V**
    - 23:32–23:39 applause
    - 23:44–23:52 applause
    - 23:58–58:15 *Canti del Capricorno*
      - 23:58–26:34 **n. 1**
      - 26:48–28:45 **n. 2** (without double bass)
      - 28:53–31:25 **n. 3**
      - 31:38–33:45 **n. [10]** of the Wergo edition 1987
      - 33:59–35:41 **n. 13**
    - 35:45–36:07 applause
      - 36:15–39:43 **n. 12**
      - 39:52–42:02 **n. 5**
      - 42:14–44:44 **n. 8**
      - 44:55–48:11 **n. 16**
    - 48:20–48:29 applause
      - 48:44–51:45 **n. 17**
      - 51:53–54:43 **n. 18**
      - 54:52–55:58 **n. 20**
    - 56:03–56:08 applause
    - 56:16–56:22 applause
      - 56:27–58:15 **n. 13**
    - 58:17–58:22 applause
  - 58:38–1:04:45 concert recording (Royaumont, 1987, May 31)
    - 58:38–1:01:37 *Quattro pezzi for horn, I*
    - 1:01:42–1:01:51 applause
    - 1:01:57–1:04:36 *Tre pezzi / Three Pieces for trombone, I*
    - 1:04:39–1:04:45 applause
  - 1:04:49 end
- 
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
1:04:49 end

**NMGS0349-507**

Agfa PER 528, 730 m

- Riv@19\_01.L-128.mp3

0:23–1:04:00 concert recording (Royaumont, 1987, May 28; Michiko Hirayama, soprano; Roger Heaton, clarinet; Nuovo Ensemble Italiano; Aldo Brizzi, director)

0:23–0:36 applause

0:44–4:53 *Trio for marimba, vibraphone and percussion*

0:44–3:03 **I**

3:09–4:53 **II**

5:03–5:43 applause

5:55–13:46 *Tre studi for clarinet in Eb*

5:55–8:26 **I**

8:35–10:58 **II**

11:11–13:46 **III**

13:49–14:33 applause

14:47–24:20 *Riti: I funerali d'Alessandro Magno (323 B. C.)*

24:21–25:08 applause

25:14–31:46 *Pranam I*

31:57–32:10 applause

32:23–36:01 *Manto per quattro*

36:08–37:14 applause

37:26–52:13 *Kya*

37:26–42:21 **I**

42:30–49:17 **II**

49:22–52:13 **III**

52:18–52:23 applause

52:30–1:03:13 *I presagi*

52:30–55:45 **I**

55:52–59:06 **II**

59:12–1:03:13 **III**

1:03:14–1:04:00 applause

1:04:05 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

1:04:05 end

## NMGS0350-508

BASF LPR 35, 1098 m

- Riv@19\_01.L-128.mp3

0:02–49:11 studio recording: *Canti del Capricorno* (n. 1 and 20 private recordings, 1969; n. 2–19 private recordings, 1981/82; final choice of recordings and mixing 1985, July 5, Tonstudio Panne, Frankfurt; LP released by Wergo, 1987; CD released by Wergo, 1988. Michiko Hirayama, voice and bass recorder; Alvin Curran, thai gong; Masami Nakagawa, saxophone; Sumire Yoshihara and Yasunori Yamaguchi, percussion)

0:02–3:00 n. 1 (with thai-gong)

3:05–5:25 n. 4

5:30–7:46 n. 3 (without the first sound)

7:51–10:09 n. 2 (without double bass)

10:14–12:38 n. 7 (with saxophone)

12:43–15:31 (track n. 6 of the Wergo 1987 edition)

15:35–17:40 (track n. 7 of the Wergo 1987 edition) (with saxophone)

17:45–19:33 n. 13

19:40–23:06 n. 12

23:12–25:16 (track n. 10 of the Wergo 1987 edition)

25:22–27:36 n. 8

27:41–29:42 n. 5

29:47–33:13 n. 14

33:18–36:25 n. 15 (with percussion)

36:29–39:48 n. 16

39:55–42:38 n. 17

42:44–45:17 n. 18

45:21–47:42 n. 19 (with percussion)

47:47–49:11 n. 20 (with bass recorder)

49:17 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

49:17 end



## NMGS0351-510

Ampex

- Riv@19\_01.L-128.mp3

0:04–31:15 private improvisation concerts (1987, August 26; 1987, October 31; 1987, December 6)

0:04–5:01 piano

5:09–6:09 piano

6:16–10:17 piano

10:27–12:07 piano

12:13–12:49 piano

13:00–16:10 piano

16:20–17:53 piano (17:50–17:52 telephone ringing)

18:19–21:31 piano

21:31–21:34 GS: “E allora adesso mi dice: è un complimento o una critica?”

21:45–25:35 piano

25:49–30:10 piano

26:34–26:45 FV: “Ci sono momenti di tanto dinamismo, nei quali una grande forza spinge al movimento, alternati a momenti di concentrazione interiore.”

27:18–27:24 FV: “Avvengono così delle magie e giocano tra di loro in un’atmosfera misteriosa.”

28:11–28:27 FV: “Nascono cose impossibili per il pensiero comune, una visione della realtà assolutamente vera. Gioia e tristezza, bello e non bello, in un insieme arioso e leggero.”

29:06–29:21 FV: “Il pensiero comune trattiene il tutto a terra, immobile e pesante. Il gioco delle magie invece, oltrepassando questa staticità, raggiunge nella fusione un fluire dinamico e armonioso.”

30:16–30:19 GS: “Finito? No!”

30:20–31:15 piano

31:30 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

31:30 end

## NMGS0352-509

Agfa PER 528, 730 m

- Riv@19\_01.L-128.mp3

0:03–17:08 piano: *Sonata n. 3*

0:03–7:36 I

7:40–12:01 II

12:04–17:08 III

17:13–30:36 piano: *Sonata n. 2*

17:13–21:16 I

21:29–27:22 II (without the last three sounds)

27:31–30:36 III (rerecorded from record)

30:38–46:15 piano: *Hispania*

30:38–36:48 I

36:56–45:19 II (37:27–41:19 overdubbed by guitar recording)

45:30–46:15 III (up to p. 42, fourth staff)

46:24 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

46:24 end

## NMGS0353-511

Ampex

- Riv@19\_01.L-128.mp3<sup>1</sup>

0:17–8:51 piano: *Suite n. 10 “Ka”* (continuation from NMGS0345-512)

0:17–2:50 **V** (rerecorded from record)

2:57–5:19 **VI**

5:21–8:51 **VII** (rerecorded from record)

9:01–39:47 piano: *Suite n. 9 “Tai”*

9:01–12:14 **I**

12:21–16:15 **II**

16:23–18:27 **III**

18:35–23:17 **IV** (with cuts)

23:25–26:06 **V**

26:14–28:32 **VI**

28:40–31:58 **VII**

32:04–37:00 **VIII**

37:07–39:47 **IX**

39:53–49:19 piano: *Cinque Incantesimi*

39:53–42:16 **I**

42:20–43:49 **II**

43:55–45:10 **III**

45:17–48:53 **IV**

48:59–49:19 **V** (up to p. 21, first staff)

50:32 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

50:32 end

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<sup>1</sup> “Nastro 3”; “Nastro 1” on NMGS0428-283, “Nastro 2” on NMGS0345-512. All recordings on these three tapes seem to be copies of NMGS0136-580.

## NMGS0354-025

Revox

- Riv@19\_03.L-128.mp3  
0:04–43:12 concert recordings (Middelburg Festival, 1977)<sup>1</sup>
    - 0:04–15:22 *Ygghur* (Frances-Marie Uitti, 1977, June 26)
      - 0:04–5:56 **I**
      - 6:47–10:43 **II**
      - 11:18–15:22 **III**
    - 15:32–15:42 applause
    - 15:44–15:45 recording fragment
    - 15:49–39:38 *Suite n. 8 “Bot-Ba”* (Geoffrey Douglas Madge, 1977, June 26)
      - 15:49–19:29 **I**
      - 19:34–24:32 **II**
      - 24:53–29:36 **III**
      - 29:45–33:01 **IV**
      - 33:10–36:24 **V**
      - 36:27–39:38 **VI**
    - 39:38–39:52 applause
    - 39:56–43:12 *Pwyll* (Judith Hall, 1977, July 2)
  - 1:36:22 end
- 
- Riv@19\_03.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
1:36:22 end

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<sup>1</sup> Further recordings of the Middelburg Festival 1977 on NMGS0360-039.

**NMGS0355-026**

Agfa PEM 468, 1000 m

- Riv@38\_01.L-128.mp3  
0:02–21:01 studio recording (1982, July 30, Devy Erlih)
  - 0:02–7:08 *L'âme ouverte*
  - 7:11–13:01 *L'âme ouverte* (“versione buona”)
  - 13:06–16:46 *L'âme ailée*
  - 16:50–21:01 *L'âme ailée* (“versione buona”)21:08 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
21:08 end

## NMGS0356-027

Agfa, 26,5 cm

- Riv@19\_01.L-128.mp3

0:05–55:24 radio broadcast (1982, August 22, France-Musique, second part of the second transmission)<sup>1</sup>

0:05–1:01 female radio presenter (French)

1:03–14:47 *Ygghur* (Frances-Marie Uitti, record Paralipomena 1, Fore, 1982)

1:03–7:13 I

7:16–10:05 II

10:07–14:47 III

14:49–15:22 female radio presenter

15:29–24:23 *Suite n. 10* (Giacinto Scelsi)

15:29–18:36 I

18:42–21:55 IV

21:59–24:23 VI

24:25–25:27 female radio presenter

25:27–30:53 *In nomine Lucis* (Erik Lundkvist, record fy, 1985, version I, track 9)

30:59–36:20 *In nomine Lucis* (Erik Lundkvist, record fy, 1985, version V, track 13)

36:22–37:08 female radio presenter

37:13–44:14 *Pranam I* (Michiko Hirayama, record ananda n. 3)

44:15–44:51 female radio presenter

44:52–55:13 *Quartetto n. 4* (Quartetto di Nuova Musica, record Mainstream Records, New Music for String Quartet, 1972)

55:14–55:24 female radio presenter

1:03:51 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

1:03:51 end

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<sup>1</sup> First part of the first transmission on NMGS0358-031, second part of the first transmission on NMGS0361-041, first part of the second transmission on NMGS0367-034.

## NMGS0357-029

Ampex

- A01@38.L-128.mp3

Empty

26:27 end

- A01@38.R-128.mp3

Empty

26:27 end

## NMGS0358-031

Agfa, 26,5 cm

- Riv@19\_01.L-128.mp3  
0:00–1:02:28 identical to Riv@19-03.L-128.mp3, 0:00–1:02:28  
1:02:28 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19-01.L-128.mp3 (stereo recording)  
1:02:28 end
- Riv@19\_02.L-128.mp3  
0:01–0:59 identical to Riv@19-03.L-128.mp3, 1:02:27–1:03:24  
3:00 end
- Riv@19\_02.R-128.mp3  
Identical to Riv@19-02.L-128.mp3 (stereo recording)  
3:00 end
- Riv@19\_03.L-128.mp3  
0:23–1:03:24 radio broadcast (1982, August 17, France-Musique, first part of the first transmission, 21<sup>h</sup>30– 23<sup>h</sup>30)<sup>1</sup>  
0:23–5:43 *Il allait seul...* (Frances-Marie Uitti)  
5:43–8:03 female radio presenter (French)  
8:06–23:07 *Xnoybis* (Devy Erlih)  
8:06–12:35 **I**  
12:44–17:23 **II**  
17:31–23:07 **III**  
23:07–24:43 female radio presenter  
24:44–49:28 *Quartetto n. 1* (Arditti Quartet)  
24:44–35:20 **I**  
35:24–38:19 **III**  
38:31–49:28 **IV**  
49:31–50:40 female radio presenter  
50:41–56:03 *Sonata n. 3, III* (“L’amorosa”, Giacinto Scelsi)  
56:03–56:58 female radio presenter  
57:00–1:01:36 *Aitsi* (“Pièce pour piano amplifié”, Yvar Mikhashoff)  
1:01:37–1:03:24 female radio presenter  
1:05:26 end
- Riv@19\_03.R-128.mp3  
Identical to Riv@19-03.L-128.mp3 (stereo recording)  
1:05:26 end

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<sup>1</sup> Second part of the first transmission on NMGS0361-041, first part of the second transmission on NMGS0367-034, second part of the second transmission on NMGS0356-027.



## NMGS0359-032

Ampex

- Riv@19bis\_01.L-128.mp3  
Empty  
1:10 end
- Riv@19bis\_01.R-128.mp3  
Empty  
1:10 end
- Riv@19bis\_02.L-128.mp3  
Identical to Riv@19bis-06.L-128.mp3, 0:00–7:26  
7:26 end
- Riv@19bis\_02.R-128.mp3  
Identical to Riv@19bis-02.L-128.mp3 (stereo recording)  
7:26 end
- Riv@19bis\_03.L-128.mp3  
Identical to Riv@19bis-06.L-128.mp3, 6:55–1:32:29  
1:25:35 end
- Riv@19bis\_03.R-128.mp3  
Identical to Riv@19bis-03.L-128.mp3 (stereo recording)  
1:25:35 end
- Riv@19bis\_04.L-128.mp3  
Empty  
3:50 end
- Riv@19bis\_04.R-128.mp3  
Empty  
3:50 end
- Riv@19bis\_05.L-128.mp3  
Identical to Riv@19bis-06.L-128.mp3, 6:40–1:36:21  
1:29:27 end
- Riv@19bis\_05.R-128.mp3  
Identical to Riv@19bis-05.L-128.mp3 (stereo recording)  
1:29:27 end
- Riv@19bis\_06.L-128.mp3  
0:04–1:21:49 radio broadcast (second program about Giacinto Scelsi, BRT radio, Belgium, 1980, February 19; production: Frans van Rossum)<sup>1</sup>  
0:04–4:09 *Ygghur, I* (incomplete, Frances-Marie Uitti)

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<sup>1</sup> First program on NMGS0373-030, third program on NMGS0364-033, fourth program on NMGS0446-073.

1:15–4:09 male radio presenter 1 reading Scelsi’s text “Every composer should be locked in”<sup>1</sup> (Dutch translation)  
 4:09–9:20 *Aitsi* (Yvar Mikhashoff)  
 9:23–13:10 male radio presenter 2  
 13:13–16:01 *Canti del Capricorno, n. 1* (Michiko Hirayama)  
 16:03–20:07 male radio presenter 2  
 20:08–21:56 *Sonata n. 2, I* (incomplete, Giacinto Scelsi)  
 21:50–23:27 male radio presenter 2  
 23:29–26:43 *Suite n. 9 “Ttai”, I* (Giacinto Scelsi)  
 26:46–29:26 male radio presenter 2  
 29:28–38:11 *Yamaon*<sup>2</sup>  
     29:28–31:38 **I** (from m. 32)  
     31:46–35:16 **II**  
     35:24–38:11 **III**  
 38:13–40:53 male radio presenter 2  
 40:56–54:41 *Quattro pezzi per orchestra* (Rundfunk-Sinfonieorchester Saarbrücken, Hans Zender)  
     40:56–43:06 **I**  
     43:09–46:58 **II**  
     47:01–50:29 **III**  
     50:35–54:41 **IV**  
 54:43–57:03 male radio presenter 2  
 57:05–1:09:53 *Manto* (Geneviève Renon)  
     57:05–1:02:08 **I**  
     1:02:12–1:06:54 **II**  
     1:06:55–1:09:53 **III**  
 1:09:56–1:10:44 male radio presenter 2  
 1:10:46–1:12:15 *Ygghur, I* (incomplete, Frances-Marie Uitti)  
     1:11:50–1:13:05 Frances-Marie Uitti and male radio presenter 2 talking about *Trilogia*  
 1:13:33–1:13:50 male radio presenter 2  
 1:14:07–1:14:30 male radio presenter 2  
 1:14:31–1:21:03 *Three Latin Prayers*  
     1:14:31–1:16:58 **I Ave Maria**  
     1:17:06–1:18:44 **II Pater noster**  
     1:18:53–1:21:03 **III Alleluia**  
 1:21:11–1:21:49 applause  
 1:22:00–1:28:27 radio broadcast  
     1:22:00–1:22:40 female radio presenter (German)  
     1:22:43–1:28:27 *Manto II for violoncello* (Frances-Marie Uitti)  
     1:28:44–1:28:48 female radio presenter  
 1:36:21 end

- Riv@19bis\_06.R-128.mp3  
 Identical to Riv@19bis-06.L-128.mp3 (stereo recording)  
 1:36:21 end

- Riv@19\_01.L-128.mp3  
 Identical to Riv@19bis-06.L-128.mp3, 0:00–10:15  
 10:15 end

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<sup>1</sup> Die Magie des Klangs, Vol. 2, pp. 654 and 656.

<sup>2</sup> Recording: 1968, July 24 (NMG50545-076, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:00–9:21).

- Riv@19\_01.R-128.mp3  
Identical to Riv@19-01.L-128.mp3 (stereo recording)  
10:15 end

## NMGS0360-039

Revox

- Riv@19\_01.L-128.mp3  
0:01–1:14:20 concert recordings (Middelburg Festival, 1977)<sup>1</sup>
    - 0:01–6:57 *Pranam I* (Michiko Hirayama, Dutch Radio Chamber Orchestra, Lucas Vis; 1977, June 24)
    - 7:03–7:32 applause
    - 9:41–13:24 *Pranam II* (Radio Kamerorkest, Lucas Vis; 1977, June 24)
    - 13:29–13:39 applause
    - 13:41–16:48 *I Riti: Ritual March. The Funeral of Achilles* (Rijnmond slagwerkkwartet; 1977, June 26)
    - 16:50–16:53 applause
    - 16:54–43:17 *Canti del Capricorno* (Michiko Hirayama; 1977, June 26)
      - 16:54–19:37 n. 1
      - 19:41–19:53 applause
      - 20:02–22:32 n. 3
      - 22:40–22:49 applause
      - 23:09–25:03 n. 13
      - 25:10–25:30 applause
      - 26:04–29:15 n. 15 (Michiko Hirayama and members of Rijnmond slagwerkkwartet)
      - 29:18–29:32 applause
      - 29:51–33:18 n. 14
      - 33:26–33:40 applause
      - 34:33–37:26 n. 16
      - 37:38–37:53 applause
      - 38:13–40:31 n. 19 (Michiko Hirayama and members of Rijnmond slagwerkkwartet)
      - 40:36–40:46 applause
      - 41:35–43:17 n. 20
    - 43:28–43:39 applause
    - 43:43–47:42 *Suite n. 11, I* (first chord only partially audible, Geoffrey Douglas Madge; 1977, June 26)
    - 47:44–47:49 applause
    - 48:01–1:02:04 *Triphon* (Frances-Marie Uitti; 1977, June 26)
    - 48:01–53:27 I
      - 53:47–57:02 II
      - 57:23–1:02:04 III
    - 1:02:33–1:14:06 *Dithome* (Frances-Marie Uitti; 1977, June 26)
    - 1:14:15–1:14:20 applause
  - 1:22:33 end
- 
- Riv@19\_01.R-128.mp3  
Identical to Riv@19-01.L-128.mp3 (stereo recording)
  - 1:22:33 end

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<sup>1</sup> Further recordings of the Middelburg Festival 1977 on NMGS0354-025.

## NMGS0361-041

Agfa, 26,5 cm

- Riv@19\_01.L-128.mp3

0:05–56:41 radio broadcast (1982, August 17, France-Musique, second part of the first transmission)<sup>1</sup>

0:05–2:28 *Canti del Capricorno, III* (without the first two sounds, Michiko Hirayama)

2:33–5:33 *Canti del Capricorno, [n. 6]* of the Wergo 1987 edition (Michiko Hirayama)

5:36–7:14 female radio presenter

7:16–27:14 *Khoom* (record Ananda n. 3, Michiko Hirayama)

7:16–10:24 **I**

10:34–11:51 **II**

12:00–14:25 **III**

14:35–16:37 **IV**

16:51–21:26 **V**

21:42–24:55 **VI**

25:05–27:14 **VII**

27:15–28:17 female radio presenter

28:17–32:54 *Manto per quattro* (Diamanda Galás,<sup>[1]</sup><sup>[2]</sup>soprano; Hubert de Villèle, flute; Benny Sluchin, trombone; Pierre Strauch, violoncello; Sharon Kanach, director)

33:03–34:02 female radio presenter

34:03–38:57 *Pwyll* (Severino Gazzelloni)

38:59–40:37 female radio presenter

40:39–51:33 *Okanagon*

51:33–52:13 female radio presenter

52:14–56:36 *CKCKC* (Geneviève Renon)

52:14–54:07 **I**

54:11–56:36 **II**

56:37–56:41 female radio presenter

1:04:04 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19-01.L-128.mp3 (stereo recording)

1:04:04 end

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<sup>1</sup> First part of the first transmission on NMGS0358-031, first part of the second transmission on NMGS0367-034, second part of the second transmission on NMGS0356-027.

## NMGS0362-043

BASF LPR 35, 1098 m

- Riv@19\_01.L-128.mp3
- 0:10–1:25:13 radio broadcast (third program about Giacinto Scelsi, BRT radio, Belgium 1980, February 26; production: Frans van Rossum)<sup>1</sup>
- 0:10–0:14 male radio presenter (Dutch)
- 0:19–0:50 Frances-Marie Uitti talking about the music of GS
- 0:52–3:58 male radio presenter
- 4:00–8:15 *Suite n. 10 “Ka”, VII* (Yvar Mikhashoff)
- 8:17–8:28 Yvar Mikhashoff talking about the music of GS
- 8:28–8:30 male radio presenter
- 8:31–10:15 Yvar Mikhashoff talking about the music of GS
- 10:17–10:52 male radio presenter
- 10:53–11:15 Yvar Mikhashoff talking about the music of GS
- 11:16–11:45 male radio presenter
- 11:46–13:31 Yvar Mikhashoff talking about the music of GS
- 13:32–14:30 male radio presenter
- 14:31–17:09 Alvin Curran talking about the music of GS
- 17:09–18:48 male radio presenter
- 18:44–1:36:11 overdubbed by the fourth program in reverse (beginning see Riv@19-RVRS\_01.L-128.mp3)<sup>2</sup>
- 18:50–23:16 *Canti del Capricorno, n. 14* (Michiko Hirayama)
- 23:26–24:30 male radio presenter
- 24:32–25:48 Frederic Rzewski talking about the music of GS
- 25:49–27:07 male radio presenter
- 27:08–28:19 Frances-Marie Uitti talking about the music of GS
- 28:20–29:00 male radio presenter
- 29:01–29:32 Frances-Marie Uitti talking about the music of GS
- 29:33–29:52 male radio presenter
- 29:53–31:45 Frances-Marie Uitti and male radio presenter talking about the music of GS
- 31:46–32:53 male radio presenter
- 32:54–33:24 Frances-Marie Uitti talking about the *Trilogia* by GS
- 33:27–1:13:42 *Trilogia* (Frances-Marie Uitti, record Paralipomena 1, Fore, 1982)
- 33:27–46:40 *Triphon*
- 33:27–38:43 **I**
- 38:50–42:09 **II**
- 42:12–46:40 **III**
- 46:50–59:55 *Dithome*
- 59:59–1:13:42 *Ygghur*
- 59:59–1:06:07 **I**
- 1:06:12–1:09:01 **II**
- 1:09:02–1:13:42 **III**
- 1:13:50–1:14:08 male radio presenter
- 1:14:53–1:25:13 concert recording (1978, November 5, Pro Musica Nova Festival, Bremen; NOS Dutch radio)
- 1:14:53–1:25:00 *Cinque Incantesimi* (Aki Takahashi)

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<sup>1</sup> First program on NMGS0373-030, second program on NMGS0359-032, third program on NMGS0364-033, fourth program on NMGS0446-073.

<sup>2</sup> Clean copy of the third program on NMGS0364-033.

1:14:53–1:16:39 **I**  
1:16:52–1:18:13 **II**  
1:18:29–1:19:47 **III**  
1:19:56–1:22:58 **IV**  
1:23:14–1:25:00 **V**  
1:25:05–1:25:13 applause  
1:36:22 end

- Riv@19\_01.R-128.mp3  
Identical to Riv@19-RVRS\_01.L-128.mp3 (stereo recording)  
1:36:22 end

- Riv@19-RVRS\_01.L-128.mp3  
0:10–12:21 radio broadcast (fourth program about Giacinto Scelsi, BRT radio, Belgium 1980, March 4; production: Frans van Rossum)<sup>1</sup>  
0:10–3:05 male radio presenter 1 reading Scelsi’s text “Every composer should be locked in”<sup>2</sup> (Dutch translation)  
3:07–4:53 male radio presenter 2  
4:56–12:21 *Quattro illustrazioni* (Yvar Mikhashoff)  
4:56–8:53 **I**  
8:57–12:21 **II** (incomplete)  
12:21 end

- Riv@19-RVRS\_01.R-128.mp3  
Identical to Riv@19-RVRS\_01.L-128.mp3 (stereo recording)  
12:21 end

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<sup>1</sup> Complete fourth program on NMGS0446-073.

<sup>2</sup> Die Magie des Klangs, Vol. 2, pp. 654 and 656.

## NMGS0363-044

Scotch 262, 740 m

- Riv@19\_03.L-128.mp3

0:11–0:00 concert recording (1978, May 31, Paris, Arc 2; Alain Louvier, director)

0:11–5:17 GS: introduction

5:19–10:27 *Manto, I* (Geneviève Renon)

10:36–11:12 applause

11:48–16:48 *Ixor*

16:50–17:15 applause

18:52–19:12 Geneviève Renon talking about *CKCKC*

19:23–24:19 *CKCKC* (Geneviève Renon)

19:23–21:31 **I**

21:35–24:19 **II**

24:19–24:21 applause

24:30–25:28 MV talking about *Okanagon, Ygghur* and *Pranam II*

26:01–35:06 *Okanagon*

35:09–35:19 applause

36:12–49:50 *Ygghur*

36:12–41:26 **I**

42:18–45:31 **II**

45:54–49:50 **III**

49:55–50:24 applause

50:57–51:52 tuning the instruments

51:55–52:02 applause

52:22–59:02 *Pranam II*

59:09–1:00:30 applause

1:00:34 end

- Riv@19\_03.R-128.mp3

Identical to Riv@19-RVRS\_01.L-128.mp3 (stereo recording)

1:00:34 end



## NMGS0364-033

Ampex

- Riv@19\_01.L-128.mp3  
Identical to Riv@19\_03.L-128.mp3, 0:00–1:25:40  
1:25:40 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
1:25:40 end
- Riv@19\_02.L-128.mp3  
Empty  
10:37 end
- Riv@19\_02.R-128.mp3  
Empty  
10:34 end
- Riv@19\_03.L-128.mp3  
0:17–1:14:15 radio broadcast (third program about Giacinto Scelsi, BRT radio, Belgium  
1980, February 26; production: Frans van Rossum)<sup>1</sup>  
0:17–0:22 male radio presenter (Dutch)  
0:27–0:58 Frances-Marie Uitti talking about the music of GS  
1:00–4:06 male radio presenter  
4:08–8:23 *Suite n. 10 "Ka", VII* (Yvar Mikhashoff)  
8:25–8:36 Yvar Mikhashoff talking about the music of GS  
8:36–8:38 male radio presenter  
8:39–10:24 Yvar Mikhashoff talking about the music of GS  
10:25–11:00 male radio presenter  
11:01–11:24 Yvar Mikhashoff talking about the music of GS  
11:24–11:53 male radio presenter  
11:54–13:39 Yvar Mikhashoff talking about the music of GS  
13:40–14:38 male radio presenter  
14:39–17:17 Alvin Curran talking about the music of GS  
17:17–18:56 male radio presenter  
18:58–23:30 *Canti del Capricorno, n. 14* (Michiko Hirayama)  
23:34–24:38 male radio presenter  
24:39–25:56 Frederic Rzewski talking about the music of GS  
25:57–27:14 male radio presenter  
27:15–28:27 Frances-Marie Uitti talking about the music of GS  
28:28–29:08 male radio presenter  
29:09–29:40 Frances-Marie Uitti talking about the music of GS  
29:41–30:00 male radio presenter  
30:01–31:53 Frances-Marie Uitti and male radio presenter talking about the music of GS  
31:54–33:01 male radio presenter  
33:02–33:32 Frances-Marie Uitti talking about the *Trilogia* by GS  
33:35–1:13:49 *Trilogia* (Frances-Marie Uitti, record Paralipomena 1, Fore, 1982)

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<sup>1</sup> First program on NMGS0373-030, second program on NMGS0359-032, fourth program on NMGS0446-073.

33:35–46:49 *Triphon*  
33:35–38:53 **I**  
38:58–42:18 **II**  
42:20–46:49 **III**  
46:58–1:00:03 *Dithome*  
1:00:07–1:13:49 *Ygghur*  
1:00:07–1:06:15 **I**  
1:06:19–1:09:06 **II**  
1:09:09–1:13:49 **III**  
1:13:57–1:14:15 male radio presenter  
1:14:59–1:25:17 concert recording (1978, November 5, Pro Musica Nova Festival, Bremen;  
NOS Dutch radio)  
1:14:59–1:25:07 *Cinque Incantesimi* (Aki Takahashi)  
1:14:59–1:16:46 **I**  
1:16:58–1:18:20 **II**  
1:18:35–1:19:54 **III**  
1:20:02–1:23:05 **IV**  
1:23:20–1:25:07 **V**  
1:25:11–1:25:17 applause  
1:36:11 end

- Riv@19\_03.R-128.mp3  
Identical to Riv@19\_03.L-128.mp3 (stereo recording)  
1:36:11 end

## NMGS0365-038

Ampex

- Riv@38\_01.L-128.mp3  
0:24–24:40 studio recording  
0:24–9:46 *Okanagon*  
9:54–24:40 *Kya*  
9:54–15:38 **I**  
15:45–21:40 **II**  
21:43–24:40 **III**  
25:07 end

- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.mp3 (stereo recording)  
25:07 end

## NMGS0366-028

Agfa PER 525, 731 m

- Riv@38\_03.L-128.mp3

0:39–16:03 studio recording: *Ygghur* (Frances-Marie Uitti; not identical to the 1979 studio recording)

0:39–6:42 **I**

6:52–10:58 **II**

11:12–16:03 **III**

16:27 end

- Riv@38\_03.R-128.mp3

Identical to Riv@38\_03.L-128.mp3 (stereo recording)

16:27 end

## NMGS0367-034

Agfa, 26,5 cm

- Riv@19\_01.L-128.mp3

0:05–1:03:12 radio broadcast (1982, August 22, France-Musique, first part of the second transmission)<sup>1</sup>

0:05–5:40 female radio presenter (French)

5:41–16:22 *Quattro pezzi per orchestra* (Ensemble 2e2m; Luca Pfaff, director; record Giacinto Scelsi, fy, 1982)

5:41–8:20 I

8:22–12:08 III

12:14–16:22 IV

16:24–17:17 female radio presenter

17:18–25:12 *Divertimento n. 2* (Devy Erlih)

17:18–19:46 I

19:53–23:24 II

23:31–25:12 III

25:16–26:15 female radio presenter

26:19–33:54 *Ko-Tha, I* (Giorgio Battistelli)

33:56–35:03 female radio presenter

35:04–42:16 *Canti del Capricorno* (Michiko Hirayama)

35:04–38:13 n. 16

38:17–40:59 n. 18

41:04–42:16 n. 20

42:19–43:13 female radio presenter

43:13–50:04 *Et maintenant c'est à vous de jouer* (Hervé Derrien, violoncello; Joëlle Léandre, double bass)

50:06–51:11 female radio presenter

51:20–1:02:54 *Anahit* (Endre Wolf, violin; Symphony orchestra of the Swedish radio; Siegfried Naumann, director)

1:02:57–1:03:12 female radio presenter

1:03:58 end

- Riv@19\_01.R-128.mp3

0:05–17:16 and 25:16–1:03:12 identical to Riv@19\_01.L-128.mp3 (stereo recording)

1:03:58 end

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<sup>1</sup> First part of the first transmission on NMGS0358-031, second part of the first transmission on NMGS0361-041, second part of the second transmission on NMGS0356-027.

## NMGS0368-040

Agfa PER 555, 730 m

- Riv@38\_01.L-128.mp3

0:18–23:50 studio recording: *Suite n. 10 “Ka”*<sup>1</sup> (Frederic Rzewski)

0:18–0:59 sound calibration

1:03–4:48 **I**

4:54– 7:42 **II**

7:47–10:22 **III**

10:26–14:20 **IV**

14:25–16:22 **V**

16:26–19:38 **VI**

19:40–23:50 **VII**

23:52 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

23:52 end

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<sup>1</sup> Earlier counting: *Suite No. 9*. Studio recording session: NMGS0423-432, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:03–1:03:57.

## NMGS0369-430

Agfa PER 555, 730 m

- Riv@38\_01.L-128.mp3

0:04–23:51 studio recording session (Michiko Hirayama; N. N. probably Frances-Marie Uitti, violoncello)

0:04–0:05 MV: “Secondo brano, prima.”

0:07–0:09 MH: “Numero quinto, prima.”

0:18–3:06 *Hô, V*

3:15–3:16 MV: “Partito.”

3:17–3:19 MH: “Oh, quinto, seconda.”

3:19–3:20 MV: “Partito.”

3:22–3:29 MH: “Oh, quinto, terza.”

3:38–3:48 *Hô, V* (up to m. 2, third sound)

3:57–3:58 MV: “Partito.”

3:59–4:02 MH: “Canti del Capricorno, numero due.

4:08–7:01 *Canti del Capricorno, n. 2* (with violoncello<sup>1</sup>)

7:08–7:09 MV: “Partito.”

7:13–7:20: MH: “Canti del Capricorno, secondo, seconda.”

7:26–10:23 *Canti del Capricorno, n. 2* (with violoncello)

10:31 MV: “Partito.”

10:34–10:39 MH: “Canti del Capricorno, secondo, terza.”

10:46–13:45 *Canti del Capricorno, n. 2* (with violoncello)

13:51–13:52 MV: “Partito.”

13:53–13:59 MH: “Canti del Capricorno, numero due, quarta.”

14:03–14:04 MV: “Partito, un’annuncia ...”

14:06–16:50 *Canti del Capricorno, n. 2* (with violoncello)

16:55–16:56 MH: “...?”

16:56–16:57 MV: “Partito.”

16:59–17:04 MH: “Canti del Capricorno, numero due, quinta.”

17:05–17:06 FV (probably Frances-Marie Uitti): “Partito ...”

17:08 MV: “Partito.”

17:14–20:02 *Canti del Capricorno, n. 2* (with violoncello)

20:11–20:32 calibration sound

20:53–20:54 MV: “Partito.”

21:00–23:51 *Canti del Capricorno, n. 2* (with violoncello)

24:24 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

24:24 end

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<sup>1</sup> Probably with metal mute.

## NMGS0370-526

Agfa PER 555, 730 m

- Riv@38\_01.L-128.mp3

1:00–10:51 studio recording: *Wo-Ma* (probably Nicholas Isherwood)<sup>1</sup>

1:00–2:15 **I**

2:22–5:02 **II**

5:09–7:52 **III**

7:57–10:51 **IV**

10:52 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two channel mono recording)

10:52 end

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<sup>1</sup> Copy see NMGS0384-358.



## NMGS0371-527

BASF

- Riv@38\_01.L-128.mp3  
0:00–7:29 studio recording: *Anâgâmin* (first version)  
7:34–14:29 studio recording: *Anâgâmin* (second version)  
14:32 end
- Riv@38\_01.R-128.mp3  
Empty  
14:32 end

## NMGS0372

Tape type (?)

- Riv@19\_01.L-128.mp3

0:00–10:19 studio recording: *Hyxos* (Carin Levine, Thomas Witzmann)

0:00–3:38 **I**

3:42–6:15 **II**

6:21–10:19 **III**

10:31–17:31 studio recording: *Canti del Capricorno* (Michiko Hirayama)

10:31–13:21 **n. 18**

13:26–15:34 **n. 19**

15:40–17:31 **n. 20**

17:39 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128 (stereo recording)

17:39 end

## NMGS0373-030

Ampex

- Riv@19\_01.L-128.mp3

Identical to Riv@19\_03.L-128.mp3, 0:00–59:47  
59:47 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
59:47 end

- Riv@19\_02.L-128.mp3

Identical to Riv@19\_03.L-128.mp3, 59:38–1:35:49  
36:10 end

- Riv@19\_02.R-128.mp3

Identical to Riv@19\_02.L-128.mp3 (stereo recording)  
36:10 end

- Riv@19\_03.L-128.mp3

0:18–1:04:30 radio broadcast (first program about Giacinto Scelsi, BRT radio, Belgium 1980, February 12; production: Frans van Rossum)<sup>1</sup>

0:18–4:29 *Anahit* (excerpt)

0:41–1:22 Frances-Marie Uitti talking about the music of GS

2:18–3:31 Frances-Marie Uitti and male radio presenter talking about the music of GS

4:38–6:32 male radio presenter

6:33–9:48 GS talking about music (French), MV translating (Dutch)

9:50–10:58 male radio presenter

11:00–29:19 *Sonata n. 2* (Yvar Mikhashoff)

11:00–16:16 I

16:21–25:04 II

25:08–29:19 III

29:23–44:07 *Hô* (Michiko Hirayama, record Ananda n. 3)

29:23–31:43 I

31:50–34:39 II

34:46–38:43 III

38:50–44:07 V

44:21–56:41 *Anahit* (Paul Zukofsky, violin; Kenneth Moore, director; record CP<sup>2</sup>, 1976)

56:45–59:41 male radio presenter

59:43–1:04:10 *CKCKC* (Geneviève Renon)

59:43–1:01:39 I

1:01:43–1:04:10 II

1:04:19–1:04:30 male radio presenter 2

1:04:49–1:29:15 radio broadcast

1:04:49–1:04:56 female radio presenter (Dutch)

1:05:04–1:11:46 *Pranam I* (Michiko Hirayama, Dutch Radio Chamber Orchestra, director: Lucas Vis)

1:12:07–1:12:24 female radio presenter

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<sup>1</sup> Second program on NMGS0359-032, third program on NMGS0364-033, fourth program on NMGS0446-073.

1:12:35–1:18:10 *Pranam II* (Dutch Radio Chamber Orchestra, director: Lucas Vis)  
1:18:16–1:18:23 applause  
1:18:56–1:29:15 *Quartetto n. 4* (Quartetto di Nuova Musica, Mainstream Records)  
1:35:49 end

- Riv@19\_03.R-128.mp3  
Identical to Riv@19\_03.L-128.mp3 (stereo recording)  
1:35:49 end

## NMGS0374-636

Maxell 35-90, 550 m

- Riv@19\_01.L-128.mp3

0:05–7:23 home recording session with Carin Levine (CL)

0:05–0:12 dialogue

GS: "...?"

CL: "Okay. Pronto?"

GS: "Yes, let's try. ..."

CL: "Okay."

0:14–3:05 flute: *Quays*

3:18–3:21 echo feedback

3:26–4:12 dialogue

GS: "Yes?"

CL: "... feedback. I think I have to turn this something off, this off, ... turn it off? ... it off."

GS: "I want it on."

CL: "Because of feedback. You can hear? ..."

GS: "Okay. ..."

CL: "That's better."

GS: "Okay. ... Pronto."

CL: "Ready?"

GS: "Yes."

4:13–5:24 flute: *Pwyll* (up to m. 49, first quarter note)

5:24–5:27 dialogue

CL: "...?"

GS: "..."

5:29–6:41 *Pwyll* (from m. 134 to the end)

6:49–7:23 *Quays* (up to staff 4, strong mains hum)

7:26–11:18 improvisation session: GS and Carin Levine

7:26–7:33 piano and flute

7:34–7:40 dialogue

GS: "What will you play?"

CL: "... like this."

GS: "Then start."

7:40–11:24 *Krishna e Radha*

11:26–11:28 flute

48:48 end

- Riv@19\_01.R-128.mp3

Empty

48:48 end

**NMGS0375-387**

Ampex 600

- Riv@38\_01.L-128.mp3  
0:03–8:13 studio recording: *Three Pieces for trombone* (Peter ...)  
0:03–2:39 **I**  
2:47–5:15 **II**  
5:22–8:13 **III**  
8:18 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.mp3 (stereo recording)  
8:18 end

## NMGS0376-528

Ampex

- Riv@38\_01.L-128.mp3  
0:36–15:29 studio recording: *Quattro pezzi per orchestra*  
0:36–3:10 **I**  
3:15–7:32 **II**  
7:38–11:20 **III**  
11:26–15:29 **IV**  
15:36–21:37 studio recording: *Pranam II*  
21:49–23:18 sound calibration  
23:45 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.mp3 (stereo recording)  
23:45 end

**NMGS0377-638**

Tape type (?)

- Riv@19\_01.L-128.mp3

0:01–29:07 studio recording: *Suite n. 8 “Bot-ba”* (probably Goeffrey Douglas Madge, WDR, first version)

0:01–3:52 **I**

3:57–10:19 **II**

10:28–15:40 **III**

15:41–20:12 **IV**

20:13–24:11 **V**

24:17–29:07 **VI**

29:10 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128 (stereo recording)

29:10 end



**NMGS0378-343**

Tape type (?)

- Riv@19\_01.L-128.mp3

0:12–12:34 concert recording: *Hyxos* (Robert Dick, alto flute; Jan Williams, gongs)

0:12–4:05 **I**

4:05–6:50 **II**

7:24–11:48 **III**

11:52–12:34 applause

12:41 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128 (stereo recording)

12:41 end

## NNMGS0379-344

Tape type (?)

- Riv@38\_01.L-128.mp3

0:04–6:54 studio recording session (11.12.1980): Michiko Hirayama (MH); NN, saxophone

0:04–1:04 sound calibration

1:10–1:14 MH: “Capricorno settimo, terzo.” (only left channel)

1:17–4:01 *Canti del Capricorno, n.7*

4:11–4:16 MV: “Capricorno X, quarta.”

4:12–6:54 *Go-Örvgo / Canti del Capricorno X)*

7:14 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128 (stereo recording)

7:14 end

## NMGS0380-345

Tape type (?)

- Riv@19\_01.L-128.mp3

0:02–20:33 studio recording: *Quartetto n. 2* (Berner Streichquartett, probably WDR production)

0:02–3:32 **I**

3:34–8:10 **II**

8:15–11:31 **III**

11:34–15:12 **IV**

15:16–20:33 **V**

20:38 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128 (stereo recording)

20:38 end

**NMGS0381-353**

BASF SN 401 D

- Riv@19\_01.L-128.mp3  
0:03–23:23 concert recording (Arditti Quartet; Rome, Villa Medici, 1985, December 12)  
0:03–1:39 MV1 and 2: introduction in French, text by Henri Michaux  
1:50–21:11 *Quartetto n. 3*  
1:50–5:54 **I**  
6:06–9:21 **II**  
9:33–13:11 **III**  
13:32–17:42 **IV**  
17:59–21:11 **V**  
21:18–21:52 applause  
21:58–23:23 MV1 and 2: introduction, text by Henri Michaux  
23:31 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128 (stereo recording)  
23:31 end
- Riv@19\_02.L-128.mp3  
0:00–23:20 identical to Riv@19\_01.L-128, 0.03–23.23  
23.27 end
- Riv@19\_02.R-128.mp3  
Identical to Riv@19\_02.L-128 (stereo recording)  
23:27 end

**NMGS0382-354**

BASF SN 401 D

- Riv@19\_01.L-128.mp3  
0:08–26:16 concert recording (Arditti Quartet; Rome, Villa Medici, 1985, December 12)  
0:08–8:51 *Quartetto n. 4*  
8:57–9:34 applause  
9:40–15:59 MV and GS: about Henri Michaux  
15:59–16:19 applause  
16:27–22:56 *Quartetto n. 5* (world premiere)  
23:04–25:46 applause  
25:46–26:05 MV: closing words  
25.06–26.16 applause  
32:24 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128 (stereo recording)  
32:24 end

**NMGS0383-356**

BASF SN 401 D

- Riv@19\_01.L-128.mp3  
0:08–28:06 concert recording (Arditti Quartet; Rome, Villa Medici, 1985, December 12)  
0:01–3:17 introduction in French: MV and Claude Esteban about Henri Michaux  
3:29–8:51 *Quartetto n. 1*  
3:29–13:20 **I**  
13:27–25:16 **II**  
25:23–28:06 **III**  
28:22 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128 (stereo recording)  
28:22 end

## NMGS0384-358

Agfa PER, 360 m

- Riv@19\_01.L-128.mp3

0:08–11:05 studio recording: *Wo-Ma* (probably Nicholas Isherwood)<sup>1</sup>

0:08–2:22 I

2:33–5:12 II

5:20–8:02 III

8:12–11:05 IV

11:17 end

- Riv@19\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two channel mono recording)

11:17 end

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<sup>1</sup> Copy of NMGS0370-526.

## NMGS0385-366

BASF

- Riv@19\_01.L-128.mp3  
0:11–18:14 studio recording<sup>1</sup>: *Quartetto n. 2*  
0:11–3:30 **I**  
3:42–7:16 **II**  
7:23–10:31 **III**  
10:41–13:42 **IV**  
13:53–18:14 **V**  
31:53 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128 (stereo recording)  
31:53 end

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<sup>1</sup> Identical to NMGS0274-009, Riv@19\_04.L-128.mp3, 0:28–18:15 and NMGS0426-441, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:14–18:17.



## NMGS0386-392

Scotch 190

- Riv@9,5\_01.L-128.mp3

0:11–1:11:37 ondiola (original speed, double speed see Riv@19\_01.L-128.mp3, 0:00–32:33)

1:57:20 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

1:57:20 end

- Riv@9,5-RVRS\_01.R-128.mp3

21:37–33:20 ondiola: *Quattro pezzi for horn in F*

21:37–24:30 **I**

24:44–28:09 **II**

28:31–30:39 **III**

30:51–33:20 **IV**

33:55–43:32 ondiola: *Quattro pezzi for Eb clarinet*

33:55–36:35 **I** (identical to *Tre studi for Eb clarinet, III*)

36:46–38:16 **II** (double speed)

38:25–41:02 **III** (identical to *Tre studi for Eb clarinet, II*)

41:11–43:32 **IV** (identical to *Tre studi for Eb clarinet, I*)

44:04–53:11 ondiola: *Quattro pezzi for trumpet*

44:04–45:59 **I**

46:10–49:07 **II**

49:16–51:12 **III**

51:25–53:11 **IV**

53:37–1:02:28 ondiola: *Tre pezzi for saxophone* (originally for bass trumpet)

53:37–56:09 **I**

56:22–59:52 **II** (58:52 symmetry axis)

1:00:02–1:02:28 **III**

1:03:03–1:11:29 ondiola: *Three Pieces for trombone solo*

1:03:03–1:05:41 **I**

1:05:53–1:08:19 **II**

1:08:30–1:11:29 **III**

1:57:20 end

- Riv@19\_01.L-128.mp3 (double speed, original speed see Riv@9,5\_01.L-128.mp3)

0:00–19:07 ondiola: *Tetratkys*

0:00–7:01 **I** (at the beginning ca. 6 seconds missing)

7:10–10:30 **II** / *Pwyll*

10:39–13:35 **III**

13:43–19:07 **IV**

19:27–26:58 ondiola: *Preghiera per un'ombra* (extended version)

27:27–32:33 ondiola: *Rucke di Guck*

27:27–29:36 **I**

29:46–32:33 **II**

47:56 end

- Riv@19\_01.R-128.mp3

In reverse, double speed (see Riv@9,5-RVRS\_01.R-128.mp3)  
47:56 end

## NMGS0387-634

Tape type (?)

- Riv@19\_01.L-128.mp3

0:01–12:14 studio recording: *Anahit* (Carmen Fournier, Tonhalle-Orchester Zürich, Jürg Wyttenbach)

12:24–24:49 concert recording: *Anahit* (Carmen Fournier, Tonhalle-Orchester Zürich, Jürg Wyttenbach, 1979, October 16)

24:53–25:32 applause

28:42 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

28:42 end

**NMGS0388-639**

BASF DP 26, 732 m

- A01@38.L-128.mp3

Empty

32:07 end

- A01@38.R-128.mp3

Empty

32:07 end

## NMGS0389-350

Ampex

- Riv@19\_02.L-128.mp3  
0:29–00:00 concert recording: *Canti del Capricorno* (Michiko Hirayama; NN, saxophone; 1985, December 20)<sup>1</sup>  
0:29–3:15 n. [6] of the Wergo edition 1987  
3:57–6:04 n. 'X' / *Go-Örvgo*  
6:04–6:27 applause  
8:58–10:48 n. 13  
10:49–11:26 applause  
11:55–15:19 n. 12  
15:26–15:42 applause  
15:50–18:00 n. [10] of the Wergo edition 1987  
18:07–18:22 applause  
18:50–21:13 n. 8  
21:19–21:41 applause  
23:02 end
- Riv@19\_02.R-128.mp3  
Identical to Riv@19\_02.L-128.mp3 (stereo recording)  
23:02 end

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<sup>1</sup> See also NMGS0390-357.

## NMGS0390-357

Ampex

- Riv@19\_01.L-128.mp3

0:02–0:00 concert recording: *Canti del Capricorno* (Michiko Hirayama; NN, saxophone;

1985, December 20)<sup>1</sup>

0:02–0:22 applause

1:03–3:37 n. 1

4:47–7:14 n. 4

7:37–10:03 n. 3

10:32–12:41 n. 2 (without double bass)

12:46–13:17 applause

14:17–16:56 n. 7

16:57–17:11 applause

17:25 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

17:25 end

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<sup>1</sup> See also NMGS0389-350.

## NMGS0391-375

Ampex

- Riv@38\_02.L-128.mp3  
0:10–7:04 *Pranam I* (tape part, final two-channel version)  
7:32 end
- Riv@38\_02.R-128.mp3  
0:10–7:04 *Pranam I* (tape part, final two-channel version)  
7:32 end

## NMGS0392-333

Scotch, 13 cm

- Riv@19\_03.L-128.mp3

0:15–2:51 studio recording: *Canti del Capricorno, n. 15* (two-channel recording, percussion part, N. N.)

3:01–5:28 studio recording: *Canti del Capricorno, n. 16* (with reverb; up to p. 3, staff 5; Michiko Hirayama)

5:50 end

- Riv@19\_03.R-128.mp3

0:15–2:51 studio recording: *Canti del Capricorno, n. 15* (two-channel recording, voice part, Michiko Hirayama)

3:01–5:28 studio recording: *Canti del Capricorno, n. 16* (with reverb; up to p. 3, staff 5; Michiko Hirayama)

5:50 end



## NMGS0393-341

Scotch

- Riv@19\_01.L-128.mp3

0:11–15:26 two female voices (Michiko Hirayama)

0:11–7:34 *Sauh I* (6:56 [m. 125] and 7:24 [m. 133] restarts)

7:51–14:04 *Sauh II* (8:21, 8:33, 13:41 [m. 110])

14:04–15:26 (15:19 and 15:26 restarts)

24:07 end

- Riv@19\_01.R-128.mp3

Empty

24:07 end

**NMGS0394-359**

Agfa PEM 468, 18 cm, 360 m

- Riv@19\_01.L-128.mp3

0:04–0:09 piano

0:20–17:09 concert recording (home copy): *Quattro pezzi per orchestra* (Hans Zender)

0:20–2:54 **I**

3:04–7:36 **II**

7:50–12:12 **III**

12:35–17:09 **IV**

31:49 end

- Riv@19\_01.R-128.mp3

Empty

31:49 end

## NMGS0395-379

Agfa

- Riv@19\_01.L-128.mp3

0:03–31:30 radio broadcast, rerecorded from record (Radio France, 1949, November 28): *La Naissance du Verbe* (Roger Désormière)

0:03–0:43 male radio presenter 1: « [En première audition ce s]oir, La Naissance du Verbe de Giacinto Scelsi, pour chœur et orchestre. Les Chœurs de la Radiodiffusion Française, chef de chœur Yvonne Gouverné et l’Orchestre National sont rassemblés sous la direction de Roger Désormière. »

Male radio presenter 2: “The second part of this concert given by the National Orchestra and the Choirs of the Radiodiffusion Française, conducted by Roger Désormière, will be devoted to the first performance of La Naissance du Verbe, a work for choir and orchestra by Giacinto Scelsi.”

0:47–6:54 **I**

6:54–13:40 **II**

13:44–20.54 **III** *Fuga*

21:00–31:30 **IV** (28:07 restart)

48:14 end

- Riv@19\_01.R-128.mp3

Empty

48:14 end

## NMGS0396-374

Ampex

- Riv@19\_01.L-128.mp3

0:11–13:58 concert recording (Gruppo strumentale musica d'oggi, Angelo Faja, Festival di Nuova Consonanza, 1983, December 8)

0:11–12:04 *Natura renovatur*

12:09–13:58 applause

14:37 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

14:37 end

**NMGS0397-395**

Ampex

- Riv@19\_01.L-128.mp3  
0:02–31:54 concert recording
  - 0:02–6:31 *Three Latin Prayers*
    - 0:02–2:28 *I Ave Maria*
    - 2:35–4:13 *II Pater Noster*
    - 4:22–6:31 *III Alleluia*
  - 6:39–6:59 applause
  - 7:13–12:56 *Manto II* for violoncello solo (Frances-Marie Uitti)
  - 13:09–31:54 *Quartetto n. 2* (Berner Streichquartett)
    - 13:09–16:05 *I* (from m. 5)
    - 16:07–20:01 *II*
    - 20:08–22:58 *III*
    - 23:03–26:11 *IV*
    - 26:15–31:54 *V*
- 32:36 end
  
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
32:36 end

## NMGS0398-396

Ampex

- Riv@19\_01.L-128.mp3

0:09–31:27 studio recording session (1982, October 26)<sup>1</sup>: *Tre Canti sacri*

0:09–0:11 MV: “Angelus, prima.”

0:14–3:29 *I Angelus*

3:33–3:35 MV: “Angelus, seconda.”

3:39–6:45 *I Angelus*

6:51–6:53 MV: “Requiem, prima”

6:55–10:00 *II Requiem* (up to m. 58)

10:00–10:07 voices talking

10:10–10:11 MV: “Requiem, seconda”

10:13–13:42 *II Requiem* (up to m. 67)

13:42–13:47 voices talking

13:53–13:54 MV: “Requiem, terza.”

13:58–17:41 *II Requiem*

17:47–17:48 MV: “Gloria, prima.”

17:52–21:18 *III Gloria*

21:23–21:25 MV: “Gloria, seconda.”

21:29–24:17 *III Gloria* (up to m. 51)

24:17–24:21 voices talking

24:24–24:25 MV: “Gloria, terza.”

24:28–27:52 *III Gloria*

27:58–27:59 MV: “Gloria, quarta.”

28:02–31:27 *III Gloria*

32:10 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

32:10 end

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<sup>1</sup> See also NMGS0399-399.

## NMGS0399-399

Ampex

- Riv@19\_01.L-128.mp3

0:09–31:27 studio recording (1982, October 26)<sup>1</sup>: *Tre Canti sacri, I Angelus*

0:11–0:12 MV: “Angelus, terza.”

0:15–3:30 *I Angelus*

3:35–3:37 MV: “Angelus, quarta.”

3:39–5:41 *I Angelus* (up to m. 54)

5:40–5:45 voices talking

5:47–5:49 MV: “Angelus, quinta”

5:50–9:09 *I Angelus*

10:11 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

10:11 end

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<sup>1</sup> See also NMGS0398-396.

## NMGS0400-380

BASF

- Riv@19\_01.L-128.mp3  
0:03–17:38 studio recording  
0:03–3:06 MV: “...undzwanzig, zweihundertsechszwanzig.”  
0:19–7:18 *Ko-Lho*  
0:19–4:03 **I**  
4:15–7:18 **II**  
7:26–13:49 *Ko-Tha, III*  
14:00–17:30 *Go-Örvgo*  
17:34–17:38 *Go-Örvgo* (last sound)  
20:46 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
20:46 end



## NMGS0401-391

Scotch

- Riv@19\_01.L-128.mp3

0:14–8:59 studio recording (1980, December 23): *Voyages* (probably Frances-Marie Uitti)

0:14–0:15 noise

0:28–5:52 *Il allait seul...*

6:01–8:59 *Le Fleuve Magique*

9:24 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.R-128.mp3 (stereo recording)

9:24 end

## NMGS0402-394

Agfa PER, 360 m

- Riv@19\_02.L-128.mp3  
0:11–9:33 studio recording: *Wo-Ma*  
0:11–2:56 **I**  
3:03–6:22 **II**  
6:28–9:33 **III**  
9:46 end
- Riv@19\_02.R-128.mp3  
Identical to Riv@19\_02.L-128.mp3 (stereo recording)  
9:46 end

## NMGS0403-406

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

0:11–28:07 half speed (see Riv@19\_01.L-128.mp3, 0:07–14:07)

28:17–38:24 home recording session: *Triphon* (Frances-Marie Uitti)

28:17–33:23 I

33:23–33:36 tuning the cello

33:40–38:24 III

43:19 end

- Riv@9,5\_01.R-128.mp3

Half speed, in reverse (see Riv@19-RVRS\_0R.L-128.mp3)

43:19 end

- Riv@19\_01.L-128.mp3

0:07–14:07 home recording session: *Ygghur* (Frances-Marie Uitti)

0:07–0:10 FMU talking

0:14–0:24 tuning the cello

0:40–5:59 I

6:56–9:57 II

10:23–14:07 III

14:10–19:15 double speed (see Riv@9,5\_01.L-128.mp3, 28:17–38:24)

21:41 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_0R.L-128.mp3)

21:41 end

- Riv@19-RVRS\_0R.L-128.mp3

0:17–11:49 home recording session: *Dithome* (Frances-Marie Uitti)

0:17–0:30 GS and FMU talking (0:25 restart)

0:31–11:49 *Dithome*

21:41 end

## NMGS0404-408

Agfa

- Riv@9,5\_02.L-128.mp3  
Half speed (see Riv@19\_01.L-128.mp3)  
22:19 end
- Riv@9,5\_02.R-128.mp3  
Empty  
22:19 end
- Riv@19\_01.L-128.mp3  
0:11–10:47 *Rucke di Guck* (studio recording, home copy)  
0:11–2:53 I  
3:12–6:26 II  
6:41–10:47 III  
11:19 end
- Riv@19\_01.R-128.mp3  
Empty  
11:19 end

**NMGS0405-417**

Agfa PE 31, 180 m

- Riv@9,5\_01.L-128.mp3

0:09–31:39 record: Paul Horn (voice and flute), *Inside The Taj Mahal*

0:09–16:20 track 1 *Prologue / Inside* (ca. 3 seconds missing) up to track 5 (*Agra*)

19:44–31:39 record fragments (21:53, 24:15, 28:29, 28:43, 28:56, 29:17 and 29:34 restarts)

32:21 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

32:21 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:39–18:16 ethnic music (probably from Africa)

32:21 end

**NMGS0406-241**

BASF LGS 35, 360 m

- Riv@9,5\_01.L-128.mp3  
0:13–1:03:12 record: Indian classical music  
0:13–25:55  
26:01–40:26  
40:29–59:44  
59:50–1:03:12  
1:04:40 end
  
- Riv@9,5\_01.R-128.mp3  
In reverse (see Riv@9,5\_01.L-128.mp3)  
1:04:40 end
  
- Riv@9,5-RVRS\_01.R-128.mp3  
0:21–1:03:27 record: Indian classical music  
0:21–27:34  
27:48–1:01:29  
1:01:30–1:02:39  
1:02:47–1:03:27  
1:04:40 end

**NMGS0407-242**

Scotch 215, 13 cm, 270 m

- Riv@19\_01.L-128.mp3  
0:14–8:32 studio recording: *Three Pieces for trombone*  
0:14–2:50 **I**  
3:01–5:29 **II**  
5:42–8:32 **III**  
24:32 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
24:32 end

## NMGS0408-244

Tape type (?)

- Riv@19\_01.L-128.mp3

0:01–12:37 radio broadcast: *Quattro pezzi per orchestra* (Orchestre Philharmonique de la Radiodiffusion-Télévision, Française Maurice Leroux, 1961, December 4)<sup>1</sup>

0:01–0:13 female radio presenter: “Ce concert donné par l’Orchestre Philharmonique de la Radiodiffusion-Télévision Française sous de la direction de Maurice Leroux va se poursuivre avec ‘Quatre pièces sur un son’, un œuvre de Giacinto Scelsi.”

0:14–2:36 **I**

2:38–6:13 **II**

6:18–9:29 **III** (earlier version without bass clarinet in mm. 24–28)

9:32–12:37 **IV**

12:53 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

12:53 end

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<sup>1</sup> Identical to NMGS0281-316, Riv@19\_01.L-128.mp3, 0:14–13:12.



## **NMGS0409-239**

Scotch

- Riv@19\_01.L-128.mp3  
Empty  
21.26 end

- Riv@19\_01.R-128.mp3  
Empty  
21.26 end

## NMGS0410-365

Scotch

- Riv@9,5\_03.L-128.mp3

0:00–0:13 ambient noise

0:13–0:20 recording fragment

0:23–9:00 home copy: unidentified piece for double-bass and viola (?), first version<sup>1</sup>

9:25–20:13 home copy: unidentified piece for double-bass and viola (?), second version

41:33–44:08 piano (rerecorded from record): *Quattro Illustrazioni, I* (up to the last but two measure)

44:14 end

- Riv@9,5\_03.R-128.mp3

Empty

44:14 end

- Riv@19\_01.L-128.mp3

Double speed (see Riv@9,5\_03.L-128.mp3)

22:07 end

- Riv@19\_01.R-128.mp3

Empty

22:07 end

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<sup>1</sup> Probably transcriptions of a tape recording of GS by Fernando Grillo.

## NMGS0411-371

Agfa

- Riv@19\_01.L-128.mp3

0:11–48:22 copy of the Wergo 1987 edition: *Canti del Capricorno* (Michiko Hirayama, voice and bass recorder; Alvin Curran, thai-gong; Masami Nakagawa, saxophone; Sumire Yoshihara and Yasunori Yamaguchi, percussion)

0:11–3:06 [1] n. 1

3:11–5:29 [2] n. 4 (without double bass)

5:34–7:47 [3] n. 3

7:53–10:08 [4] n. 2

10:13–12:35 [5] n. 7

12:40–15:25 [6]

15:29–17:32 [7] *X / Go-Örvgo*

17:37–19:23 [8] n. 13

19:31–22:54 [9] n. 12

22:59–25:02 [10]

25:07–27:20 [11] n. 8

27:24–29:24 [12] n. 5

29:29–32:52 [13] n. 14

32:57–36:02 [14] n. 15

36:06–39:23 [15] n. 16

39:28–42:09 [16] n. 17

42:14–44:46 [17] n. 18

44:50–47:09 [18] n. 19

47:14–48:22 [19] n. 20 (the last 11 seconds are missing)

48:43 end

- Riv@19\_01.L-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

48:43 end

**NMGS0412-373**

BASF, 13 cm

- Riv@19\_01.L-128.mp3

0:01–1:58 studio recording: *Canti del Capricorno, n. 13* (Michiko Hirayama; identical to the Wergo 1987 edition)

0:01–0:04 FV: “Numero tredici, prima.”

0:11–1:58 **n. 13**

2:11 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

2:11 end

2:11 end

## NMGS0413-386

Agfa PE 31, 540 m

- Riv@19\_01.L-128.mp3  
0:29–1:19 studio recording: *Taiagarù*, I (up to p. 4, first measure)  
1:19–13:32 home recording: *Taiagarù*  
    1:19–3:32 I (from p. 3, second last staff after the barline)  
    3:50–6:09 II  
    6:24–8:49 III  
    8:57–10:50 IV  
    10:56–13:32 V  
47:53 end
- Riv@19\_01.R-128.mp3  
0:29–1:19 identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)  
47:53 end

**NMGS0414-397**

Tape type (?)

- Riv@19\_01.L-128.mp3  
0:34–9:45 concert recording: *Natura Renovatur* (RAI)  
9:50–10:13 applause  
10:47 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
10:47 end

## NMGS0415-401

Scotch

- Riv@19\_01.L-128.mp3  
0:02–0:13 in reverse (see Riv@19-RVRS\_01.L-128.mp3)  
0:16–12:44 concert recording: *Quattro Illustrazioni* (Jay Gottlieb, Radio France, 1983[?])  
0:16–3:29 **I**  
3:37–6:34 **II**  
6:37–8:35 **III**  
8:39–12:22 **IV**  
12:33–12:44 applause  
12:46 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
12:46 end
- Riv@19-RVRS\_01.L-128.mp3  
0:02–0:03 noise  
0:09–0:13 FV: “Le goût du sel sur les lèvres.”  
0:15 end
- Riv@19-RVRS\_01.R-128.mp3  
0:09–0:13 identical to Riv@19-RVRS\_01.L-128.mp3, 0:09–0:13 (two-channel mono recording)  
0:15 end

## NMGS0416-405

Agfa PE 31, 360 m

- Riv@19\_01.L.mp3  
0:19–2:50 ondiola  
0:19–2:45 *Canti del Capricorno, n. 1* (without percussion)  
3:00–5:11 ondiola: *Canti del Capricorno, n. 3*  
5:21–7:15 ondiola: *Canti del Capricorno, n. 6* (earlier version: from m. 72 the score does not correspond to the tape recording)  
7:26–8:34 female voice singing and playing the bass recorder (strong reverb): *Canti del Capricorno, n. 20*, consisting of 4 sections:  
a 2:49 7:26  
b 2:55 7:32  
c 3:02 7:39  
d 3:30 8:06  
8:36–15:06 two ondiolas (microtonal; starting on E3↓, ending on F#3)  
15:15–17:12 guitar, panpipe (in reverse)<sup>1</sup>: *Canti del Capricorno, n. 19*  
17:25–21:32 voice samples (Michiko Hirayama) with reverb: *Canti del Capricorno, n. 16*  
21:52–24:16 two ondiolas (melodic): *Canti del Capricorno, n. 7*  
24:24–27:17 samples in reverse: ethnic flute (record Tumuc humac, Flûte d'amour<sup>2</sup> and another unknown sample: *Canti del Capricorno, n. 18* (details see copy on NMGS0210-159, Riv@19\_02.L-56.mp3, 45:11–48:03; 24:34, 25:02, 25:07, 25:24, 25:45, 25:53, 25:57, 26:08, 26:13, 26:17, 26:27, 26:38, 26:50, 26:51 and 27:16 restarts)  
27:24–30:43 male falsetto voice (?), strong reverb: *Canti del Capricorno, n. 17*, earlier version A (section f of this earlier version has been moved to the end of the final version<sup>3</sup>), consisting of 8 sections:<sup>[SEP]</sup>  
a 27:24 (a and b corresponding to NMGS0196-020, Riv@19\_09.R-56.mp3, 5:02–5:42)  
b 27:44  
c 28:07 (28:08 restart)  
d 28:31  
e 28:58  
f 29:20  
g 29:39 (section c in reverse)  
h 30:00  
30:48 sound fragment  
31:02–32:21 ondiola  
31:07–32:21 *Canti del Capricorno, n. 13* (incomplete, up to p. 3, last measure)  
32:38 end
- Riv@19\_01.R.mp3  
Empty  
32:38 end

<sup>1</sup> Identical to NMGS0210-159, Riv@19-RVRS\_02.R-56.mp3, 0:37–2:35.

<sup>2</sup> Record Tumuc Humac. Musique de la haute forêt amazonienne (1953), FIS archive inventory n. 44.

<sup>3</sup> Identical to NMGS0146-243, Riv@19\_02.L-56.mp3, 12:21–15:39. Final version: NMGS0210-159, Riv@19\_02.L-56.mp3, 41:42–45:04.



## NMGS0417-645

BASF LGS, 350 m

- Riv@19\_01.L-128.mp3

0:18–31:49 record: *Quartetto n. 1*

0:18–10:05 **I** (4:29 and 8:28 restarts)

10:10–21:02 **II** (15:26 and 19:37 restarts)

21:11–23:59 **III**

24:08–31:49 **IV** (28:46 restart, 31:16 jump from m. 130 to m. 165, 31:35 break-off in m. 173, 31: 39 restart from m. 141 up to m. 145)

31:52 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

31:52 end

- Riv@19-RVRS\_01.R-128.mp3

0:31–4:14 record: *Quartetto n. 1*

0:31–0:45 **IV** (fragments)

0:46–4:14 **IV** (from m. 109)

4:29–4:46 ambient noise

4:46–6:04 piano

6:15–6:18 GS: “L’inconveniente di questo sistema qua è che non si sa mai ...”

6:27–6:34 piano

6:34–6:34 double speed, MV: “Hehehe!”

6:34–6:38 piano

6:38–6:38 noise

6:38–13:25 piano (6:48, 6:58, 7:05, 7:40, 7:41, 7:45, 8:18 and 8:35 restarts)

13:38–16:22 piano

16:27–16:28 piano (fragment)

16:31–16:35 piano (fragment)

16:40–20:15 piano

20:27–25:00 piano

25:03–25:11 symphonic music (fragment)

28:22–29:59 piano

31:52 end

## NMGS0418-653

Scotch

- Riv@19\_01.L-128.mp3

0:07–23:38 radio broadcast, rerecorded from record (Radio France, 28.11.1949): *La*

*Naissance du Verbe* (Roger Désormière)

0:07– 0:54 male radio presenter 1: « En première audition ce soir, *La Naissance du Verbe* de Giacinto Scelsi, pour chœur et orchestre. Les Chœurs de la Radiodiffusion Française, chef de chœur Yvonne Gouverné et l'Orchestre National sont rassemblés sous la direction de Roger Désormière. »

Male radio presenter 2: “The second part of this concert given by the National Orchestra and the Choirs of the Radiodiffusion Française, conducted by Roger Désormière, will be devoted to the first performance of *La Naissance du Verbe*, a work for choir and orchestra by Giacinto Scelsi.”

1:20–8:08 **I**

8:08–15:34 **II**

15:48–23:38 **III** *Fuga*

32:16 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19\_01.L-128.mp3)

32:16 end

- Riv@19-RVRS\_01.R-128.mp3

0:17–11:54 radio broadcast/record: *La Naissance du Verbe, IV* (continuation from

Riv@19\_01.L-128.mp3)

32:16 end

## NMGS0419-393

Ampex

- Riv@19\_01.L-128.mp3

0:09–4:38 studio recording: *CKCKC* (Geneviève Renon)

0:09–2:04 **I**

2:08–4:38 **II**

4:46–10:22 concert recording: *Pranam II* (Dutch Radio Chamber Orchestra)

10:26–10:33 applause

10:43–15:53 *Aitsi* (Yvar Mikhashoff)

15:55–28:39 studio recording: *Manto* (Geneviève Renon)

15:55–20:56 **I**

21:01–25:39 **II**

25:42–28:39 **III**

29:25 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

29:25 end

## NMGS0420-237

Scotch

- Riv@19\_01.L-128.mp3

0:15–20:22 RAI radio broadcast: Audio box.

0:15–0:55 female radio presenter: “Audiobox.”

Jingle.

Male radio presenter: “Fonosfera.”

Female radio presenter: “Segmenti percorsi e dinamiche sonore in una proposta di laboratorio a cura di Armando Adalgiso e Pinotto Fava.”

Jingle.

Female radio presenter: “‘Costante Variabile’, sedici percorsi verso un paesaggio sonoro.”

0:57–20:22 Christina Kubisch: *Costante Variabile* (1981)

Female radio presenter: “Avete ascoltato ‘Costante Variabile’, sedici percorsi verso un paesaggio sonoro, di Christina Kubisch. Organizzazione di Barbara Brosini, assistenza la regia di Sergio Pistolini e realizzazione tecnica di Valerio Rivelli.”

20:45 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

20:45 end

**NMGS0421-256**

Agfa

- Riv@19\_01.L-128.mp3  
0:01–8:08 concert recording: *Pranam II*  
8:10 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
8:10 end

**NMGS0422-390**

Tape type (?)

- Riv@19\_01.L-128.mp3

0:03–11:16 concert recording: *Anahit* (Paul Zukofsky, Tanglewood Music Center Orchestra, Gunther Schuller; Tanglewood, Lenox, MA., USA, 1971, August 15)

11:19–11:26 applause

11:27 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

11:27 end

## NMGS0423-432

Scotch 206, 762 m

- Riv@19\_01.L-128.mp3

0:03–1:03:57 studio recording session: *Suite n. 10 “Ka”*<sup>1</sup> (Frederic Rzewski)  
0:03–0:24 sound calibration  
0:25–0:37 Alvin Curran (AC): “Suite no. 9 ‘Ka’, Giacinto Scelsi. Piece one.” MV: “Take one. Già annunciavo a partire.”  
0:42–4:20 **I** (up to the second last system)  
4:21–4:23 AC: “Maestro ...” MV: “... fare il montaggio.” Piano sound fragment.  
4:25–8:10 **I** (final version)  
8:17–8:19 MV: “Annuncio.” AC: “Piece two, take one.”  
8:24–11:14 **II**  
11:24–11:26 AC: “Part three, take one.”  
11:31–14:04 **III**  
14:09–14:28 MV: “Annuncio.” MV 2: “...” AC: “Number four, take 1.”  
14:31–18:25 **IV** (final version)  
18:34–18:37 MV: “Annuncio.” AC: “Piece five, take one.”  
18:41–20:37 **V**  
20:44–20:48 MV: “Annuncio.” AC: “Six, take one.”  
20:52–23:57 **VI**  
24:04–24:07 MV: “Annuncio.” AC: “Seven, take one.”  
24:11–24:13 **VII** (up to m. 2)  
24:13–24:18 MV: “Scusi, scusi. Annuncio.” AC: “Seven, take one.”  
24:21–28:20 **VII**  
28:35–28:38 AC: “Suite ‘Ka’ by Giacinto Scelsi.”  
28:48–32:45 **I**  
32:52–35:40 **II** (final version)  
35:44–38:18 **III** (final version)  
38:21–41:55 **IV**  
42:05–42:45 **V** (up to p. 20, first system)  
42:45–42:57 Frederic Rzewski (FR): “...” MV: “Annuncio.” AC: “Piece five, take two.”  
43:03–43:54 **V** (up to p. 20, third system)  
43:54–44:23 FR: “Shit.” MV: “Ancora.” MV: “Annuncio. Annuncio.” AC: “Piece five, take three.”  
44:25–44:32 **V** (p. 20, from second up to third system)  
44:32–44:38 MV: “Take four.”  
44:40–44:52 **V** (up to p. 19, second system)  
44:52–45:02 MV: “Annuncio.” AC: “Take five.”  
45:05–47:00 **V** (final version)  
47:07–50:12 **VI** (final version)  
50:05–53:13 **VII** (up to p. 35, first system; 53:04, end of final version)  
53:15–53:26 MV: “Annuncio.” AC: “Seven, giunta to take one.”  
53:29–53:46 **VII** (from p. 34, second system up to p. 35, first sound)  
53:46–54:01 FR: “Che miseria!” MV: “Annuncio.” AC: “Seven, giunta take two.” FR: “From page 33, second system.”  
54:02–54:13 **VII** (from p. 34, second system up to fourth system)  
54:13–54:20 MV: “Annuncio.” AC: “Take three.”

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<sup>1</sup> Earlier counting: *Suite n. 9*. Master version: NMGS0368-040, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 1:03–23:50.

54:23–55:52 VII (from p. 34, second system; from 54:34 continuation of the final version)

56:03–56:15 MV: “Great.” MV: “Annuncio.” AC: “Six, take two.”

56:21–59:32 VI

59:37–59:38 FR: “Twelve.”

1:00:40–1:00:43 popsong (fragment)

1:00:43–1:00:49 MV: “Annuncio.” AC: “Piece number six, final take.”

1:00:54–1:03:57 VI

1:06:43 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

1:06:43 end



## NMGS0424-433

BASF LGS 52, 730 m

- Riv@38\_01.L-128.mp3

0:02–11:05 studio recording session: *Xnoybis* (Devy Erlih; 1965, August 30)  
0:02–0:09 MV1: “Partito.” MV2: “Xnoybis, primera parte, primera volta.”  
0:16–6:10 I  
6:13–6:18 MV1: “Partito.” MV2: “Xnoybis, primera parte, seconda volta.”  
6:25–11:05 I  
11:20 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)  
11:20 end

- Riv@38\_02.L-128.mp3

0:02–25:57 studio recording session: *Xnoybis* (Devy Erlih; 1965, August 30)  
0:02–0:07 I (fragment of the end)  
0:14–0:19 MV1: “Partito.” MV2: “Xnoybis, terza parte, prima volta.”  
0:22–3:19 III (up to m. 35)  
3:30–3:39 “Partito.” MV2: “Xnoybis, terza parte, seconda volta.”  
3:46–9:05 III  
9:14–9:19 “Partito.” MV2: “Xnoybis, terza parte, seconda volta.”  
9:23–14:30 III  
14:43–14:49 “Partito.” MV2: “Xnoybis, tutto, prima volta.”  
14:57–19:54 I  
20:17–25:03 II  
25:24–25:57 III (up to m. 6)  
25:57 end

- Riv@38\_02.R-128.mp3

Identical to Riv@38\_02.L-128.mp3 (two-channel mono recording)  
25:57 end

- Riv@38\_03.L-128.mp3

0:00–11:20 identical to Riv@38\_01.L-128.mp3, 0:00–11:20  
11:20–37:06 identical to Riv@38\_02.L-128.mp3, 0:11–25:57  
37:06 end

- Riv@38\_03.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)  
37:06 end

**NMGS0425-436**

BASF LR 56, 730 m

- Riv@38\_01.L-128.mp3  
0:01–16:00 studio recording: *Quartetto n. 3*  
0:01–3:37 **I**  
3:43–6:10 **II**  
6:16–9:25 **III**  
9:31–13:13 **IV**  
13:18–16:00 **V**  
16:04 end

- Riv@38\_01.R-128.mp3  
Empty  
16:04 end

## NMGS0426-441

BASF LGS 35, 540 m

- Riv@19\_01.L-128.mp3

0:14–18:17 studio recording<sup>1</sup>: *Quartetto n. 2*

0:14–3:34 **I**

3:43–7:17 **II**

7:23–10:31 **III**

10:42–13:43 **IV**

13:57–18:17 **V**

21:29 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

21:29 end

- Riv@19-RVRS\_01.R-128.mp3

0:01–0:02 rewind sound

0:02–0:13 church organ

0:13–22:01 radio broadcast (1961, December 20, RAI, Rete tre)<sup>2</sup>

0:13–0:22 applause

0:33–1:07 female radio presenter: “Abbiamo trasmesso ‘Dialogo n. 5’ per viola e piccolo orchestra di Gian Francesco Malipiero, solista Bruno Giuranna, Orchestra Sinfonica di Torino della Radiotelevisione Italiana diretta da Mario Rossi.

Filippo Scelsi, ‘Quattro pezzi su una nota sola’. Orchestra Sinfonica di Roma della Radiotelevisione Italiana diretta da Carlo Franci.”

1:16–15:38 concert recording: *Quattro pezzi per orchestra*

1:16–3:21 **I**

3:33–8:09 **II**

8:28–11:58 **III** (without bass clarinet)

12:10–15:38 **IV**

15:43–15:49 female radio presenter: “[Orchestra Sin]fonica di Torino della Radiotelevisione Italiana diretta da Hermann Scherchen.”

15:58–22:01 Bruno Maderna: *Musica per orchestra n. 2* (breaks off)

21:29 end

- Riv@19-RVRS\_02.R-128.mp3

Identical to Riv@19-RVRS\_01.R-128.mp3

21:29 end

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<sup>1</sup> Identical to NMGS0385-366, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:11–18:18.

<sup>2</sup> Radiocorriere, vol. 38, n. 51, 1961, p. 45.

## NMGS0427-452

BASF LGS 35, 360 m

- Riv@9,5\_01.L-128.mp3

0:25–13:43 half speed (see Riv@19\_01.L-128.mp3, 0:15–6:55)

16:38–18:00 piano (rerecorded from record)

18:32–39:47 half speed (see Riv@19\_01.L-128.mp3, 9:19–19:57)

1:04:06 end

- Riv@9,5\_01.R-128.mp3

0:27–2:27 piano: *Cinque Incantesimi, I* (from the middle of the second system)

2:31–2:33 piano: *Cinque Incantesimi, II* (mm. 1–2)

18:32–20:47 half speed (see Riv@19\_01.R-128.mp3, 9:19–10:26)

31:07–32:56 half speed (see Riv@19\_01.R-128.mp3, 15:37–16:31)

1:04:06 end

- Riv@19\_01.L-128.mp3

0:15–2:54 record: ethnic drums (half speed, 1:15 and 2:26 restart)<sup>1, 2</sup>

2:54–3:13 Asian bass zither (Koto) and ondiola (3:06 restart)<sup>3</sup>

3:24–3:43 Ondes Martenot and piano: André Jolivet, *Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie*<sup>4</sup>

3:49–6:55 piano (rerecorded from record)

8:22–9:17 double speed (see Riv@9,5\_01.L-128.mp3, 34:20–18:28)

9:19–9:38 record: ethnic drums (repetition and continuation see 10:11–13:16)

9:47–9:54 feedback

10:11–13:16 record: ethnic drums (12:27 restart)

13:16–14:17 record “French Africa”, Columbia World Library of Folk and Primitive Music, Volume II, edited by André Schaeffner and Gilbert Rouget, Paris: Musée de l’homme, [1954], side A, track 6 “Song of Tobaski, Sonray tribe, Niger territory”: *Quattro Incantesimi per coro e orchestra, IV* (percussion layer; 14:17–15:18 gap)

17:13–19:57 record “Musique Tibétaine du Sikkim”, disques vogue, Collection Musée de l’Homme, enregistré par l’expédition cinématographique Serge Bourguignon, technicien du son Victor Borlandelli, recorded 1955 in Sikkim (FIS inventory Nr. 67), beginning of side A “Cérémonie du ‘cham (Fête du nouvel an) / The ‘Cham Ceremony (New Year’s Festival)”, A1 “Entrée des douze danseurs / Entrance of the Twelve Dancers” (78 U/min instead of 33 1/3 U/min; up to 18:40: *Quattro Incantesimi per coro e orchestra, III* (percussion and small trumpet layer; 17:22 restart)

32:12 end

- Riv@19\_01.R-128.mp3

0:17–1:20 double speed (see Riv@9,5\_01.R-128.mp3, 0:27–2:33)

9:19–10:26 ethnic percussion (from 10:05 feedback)

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<sup>1</sup> 0:15–3:13 identical to NMGS0154-315, Riv@9,5\_02.L-56.mp3, 41:02–43:48 (0:15–2:54 without ondiola, 2:54–3:13 without Ondes Martenot).

<sup>2</sup> Drums in half speed: *Quattro Incantesimi*, NMGS0165-067, Riv@19\_01.R-56.mp3, 0:01–1:59, in original speed 2:01–3:29. Earlier versions on NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3 and NMGS0218-525, Riv@19\_01.L-56.mp3.

<sup>3</sup> Koto see also NMGS0176-158, Riv@19\_01.L-56.mp3 and Riv@9,5\_02.L-56.mp3; NMGS0218-525, Riv@19\_01.L-56.mp3; NMGS0271-620, Riv@9,5\_01.R-56.mp3 and Riv@9,5\_01.L-56.mp3.

<sup>4</sup> Identical to NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 10:35–10:46.

15:37–16:31 record “French Africa”, Columbia World Library of Folk and Primitive Music, Volume II, edited by André Schaeffner and Gilbert Rouget, Paris: Musée de l’homme, [1954], side A, track 6 “Song of Tobaski, Sonray tribe, Niger territory” (material for *Quattro Incantesimi per coro e orchestra, IV*, percussion layer)  
32:12 end

## NMGS0428-283

Ampex

- Riv@19\_01.L-128.mp3<sup>1</sup>
  - 0:02–13:58 piano: *Action music*
    - 0:02–0:54 **I** (from p. 5, fourth stave, last sound before the bar)
    - 0:58–2:11 **II**
    - 2:12–3:13 **III**
    - 3:17–4:24 **IV**
    - 4:33–6:30 **V** (rerecorded from record)
    - 6:45–8:44 **VI** (rerecorded from record)
    - 8:51–10:23 **VII** (rerecorded from record)
    - 10:29–11:47 **VIII** (rerecorded from record)
    - 11:55–13:58 **IX** (rerecorded from record)
    - 14:07–16:19 record: *Preludi (prima serie)*
      - 14:07–14:39 n. 1
      - 14:44–15:15 n. 6
      - 15:21–16:19 n. 11
    - 16:24–19:14 record: *Preludi (quarta serie)*<sup>2</sup>
      - 16:24–17:41 n. 44
      - 17:46–18:29 n. 41
      - 18:32–19:14 n. 46
    - 19:19–42:28 piano (rerecorded from record): *Suite n. 6 “I Capricci di Ty”*
      - 19:19–20:47 **I**
      - 20:51–22:05 **II**
      - 22:19–23:59 **III**
      - 24:02–25:49 **IV** (up to p. 17, third stave, second bar)
        - 25:49–25:51 recording fragment (unstable speed)
      - 25:54–27:19 **V**
      - 27:46–28:36 **VI** (transcription up to 28:18)
      - 28:44–31:12 **VII**
      - 31:24–33:00 **VIII**
        - 33:05–33:06 recording fragments
      - 33:10–34:05 **IX**
        - 34:14–35:05 piano (rerecorded from record)
        - 35:06–35:07 recording fragment
      - 35:15–36:40 **XI**
      - 36:54–38:18 **XII**
      - 38:32–39:15 **XIII**
      - 39:16–39:49 **XIV**
      - 39:55–42:28 **XV**
    - 42:37–59:54 piano: *Sonata n. 3*
      - 42:37–50:11 **I**
      - 50:14–54:36 **II**

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<sup>1</sup> “Nastro 1”; “Nastro 2” on NMGS0345-512, “Nastro 3” on NMGS0353-511. All recordings on these three tapes seem to be copies of NMGS0136-580.

<sup>2</sup> “3 Preludi dodecafonici” identical to NMGS0136-580, Riv@9,5\_01.L-56.mp3, 16:27–19:18; NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–1:59 and 3:29–4:43; NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–1:53 and 3:22–4:36; NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–20:26; NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–3:33.

54:48–59:54 III  
59:59–1:04:05 piano: *Sonata n. 2*  
59:59–1:04:05 I  
1:07:39 end

- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)  
1:07:39 end

**NMGS0429-457**

Scotch

- Riv@19\_01.L-128.mp3

0:01–11:10 studio recording: unidentified composition for guitar

11:11 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

11:11 end



**NMGS0430-459**

BASF, 13 cm

- Riv@19\_01.L-128.mp3

0:12–5:00 studio recording: *CKCKC*

0:12–1:51 **I**

2:06–5:00 **II**

5:32 end

- Riv@19\_01.R-128.mp3

Identical con Riv@19\_01.L-128.mp3 (two-channel mono recording)

5:32 end

5:32 end

## NMGS0431-235

Ampex

- Riv@19\_01.L-128.mp3  
0:02–17:32 studio recording: *Konx Om Pax*  
0:02–7:13 I  
7:17–8:58 II  
9:02–17:32 III  
18:48 end
- Riv@19\_01.L-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
18:48 end

**NMGS0432-437**

Box: Ampex

- Riv@19\_01.L-128.mp3

0:08–21:50 WDR concert recording (Musik der Zeit; 1987, October 23, Cologne, first part;  
Kölner Rundfunk-Sinfonie-Orchester, Hans Zender)

0:08–3:14 radio presenter (Wolfgang Becker-Carsten): introduction

3:15–4:20 applause, tuning of instruments, applause

4:36–15:19 *Hymnos*

15:25–17:29 applause

17:40–21:50 Wolfgang Becker-Carsten and Hans Zender talking about the music of  
Giacinto Scelsi

22:02 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

22:02 end

## NMGS0433-438

Ampex

- Riv@19\_01.L-128.mp3

0:02–25:28 concert recording (world premiere; Kölner Rundfunk-Sinfonie-Orchester, Hans Zender; Kölner Rundfunkchor, Herbert Schernus; Cologne, Philharmonie, WDR, 1987, October 23)

0:02–0:16 radio presenter (Wolfgang Becker-Carsten): introduction

0:17–1:06 applause, tuning of instruments, applause

1:16–23:01 *Uxuctum*

1:16–7:41 **I**

7:58–12:01 **II**

12:14–14:42 **III**

15:11–19:11 **IV**

19:30–23:01 **V**

23:09–25:28 applause

25:46 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

25:46 end

## NMGS0434-078

Scotch 206, 762 m<sup>1</sup>

- Riv@38\_01.L-128.mp3

0:01–21:33 studio recording (record Ananda n. 3): *Khoom* (Michiko Hirayama, Vieri Tosatti)

0:01–0:50 sound calibration

1:14–1:21 Alvin Curran: “‘Khoom’ di Giacinto Scelsi. Copia re-equalizzato.”

1:35–21:33 *Khoom*

1:35–4:42 **I**

4:52–6:09 **II**

6:18–8:42 **III**

8:54–10:56 **IV**

11:10–15:44 **V**

16:00–19:13 **VI**

19:23–21:33 **VII**

21:40 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

21:40 end

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<sup>1</sup> Reel label: „Emeth Tristan Murail“ (see *Emeth* pour viole d’amour et dispositive électroacoustique (1975), NMGS0235-253, Riv@19\_02.L-56.mp3+ Riv@19\_02.R-56.mp3, 0:06–23:10).

## NMGS0435-768

Scotch 215, 13 cm, 270 m

- B56@9,5REVREV-128.mp3

0:02–0:12 Identical to Riv@9,5-RVRS\_03.R-128, 32:00–32:11

0:13 end

- Riv@9,5\_02.L-128.mp3

Empty

0:05 end

- Riv@9,5\_02.R-128.mp3

Empty

0:05 end

- Riv@9,5\_03.L-128.mp3

0:25–48:21 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0228-291, Riv@9,5\_02.L-56.mp3, 14:21–1:01:43 (pp. 594–622)

49:23 end

- Riv@9,5\_03.R-128.mp3

In reverse (see Riv@9,5-RVRS\_03.R-128.mp3)

9:55–14:33 overdubbed; copy of NMGS0228-291, Riv@9,5\_02.L-56.mp3, 1:29:54–1:34:28  
(pp. 677, 682, 676–677, 686, 685–688)

16:07–20:42 overdubbed; copy of NMGS0228-291, Riv@9,5-RVRS\_02.R-56.mp3, 2:25–  
6:57 (Prologo, Epilogo pp. 689–690)

49:23 end

- Riv@9,5-RVRS\_03.R-128.mp3

0:02–49:15 GS: *Il sogno 101, Prima parte*

0:02–33:05 copy of NMGS0228-291, Riv@9,5\_02.L-56.mp3, 1:01:45–1:34:28 (pp. 622–  
688)

28:41–33:16 overdubbed in reverse (see Riv@9,5\_03.R-128.mp3, 16:07–20:42)

33:20–39:16 copy of NMGS0228-291, Riv@9,5-RVRS\_02.R-56.mp3, 1:05–6:57

(Prologo, Epilogo pp. 689–690; 35:12–35:24 telephone ringing)

34:50–39:28 overdubbed in reverse (see Riv@9,5\_03.R-128.mp3, 9:55–14:33)

39:30–49:15 copy of NMGS0191-110, Riv@9,5-RVRS\_01.R-56.mp3, 0:30–10:01 (pp.  
476–479)

49:23 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

**NMGS0436-265**

Reel: Scotch

- Riv@9,5\_01.L-128.mp3

0:05–48:27 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:05–32:12 copy of NMGS0230-297, Riv@9,5\_01.L-56.mp3, 1:05:04–1:36:50 (pp. 529–544)

48:38 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

48:38 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:10–48:34 GS: *Il sogno 101, Prima parte*

0:10–48:34 copy of NMGS0230-297, Riv@9,5\_01.L-56.mp3, 17:08–1:05:08 (pp. 506–529)

48:38 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0437-456

Scotch 215

- Riv@9,5\_01.L-128.mp3

0:15–48:29 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0194-294, Riv@9,5-RVRS\_01.R-56.mp3, 20:25–1:08:16 (pp. 452–475)  
48:32 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

48:32 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:04–48:26 GS: *Il sogno 101, Prima parte*

0:04–31:40 copy of NMGS0194-294, Riv@9,5-RVRS\_01.R-56.mp3, 1:08:20–1:39:39 (pp. 475–499)

31:42–48:26 copy of NMGS0230-297, Riv@9,5\_01.L-56.mp3, 0:24–17:07 (pp. 494–506)  
48:32 end

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<sup>1</sup> See NMGS0098-415, footnote 1.



## NMGS0438-671

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

0:36–46:43 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0192-295, Riv@9,5\_01.L-56.mp3, 44:08–1:29:11 (pp. 167–189)

46:45 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

46:45 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:33–46:42 GS: *Il sogno 101, Prima parte*

0:33–5:40 copy of NMGS0192-295, Riv@9,5\_01.L-56.mp3, 1:29:11–1:34:11 (pp. 189–192)

5:45–46:42 copy of NMGS0189-296, Riv@9,5\_01.L-56.mp3, 0:40–41:01 (pp. 192–211)  
46:45 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0439-672

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

Identical to Riv@9,5\_03.L-128.mp3

49:04 end

- Riv@9,5\_01.R-128.mp3

Identical to Riv@9,5\_03.R-128.mp3

49:04 end

- Riv@9,5\_02.L-128.mp3

Empty

0:04 end

- Riv@9,5\_02.R-128.mp3

Empty

0:04 end

- Riv@9,5\_03.L-128.mp3

0:24–40:24 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0189-296, Riv@9,5-RVRS\_01.R-56.mp3, 40:06–1:19:09 (pp. 262–285)

49:15 end

- Riv@9,5\_03.R-128.mp3

In reverse (see Riv@9,5-RVRS\_03.R-128.mp3)

49:15 end

- Riv@9,5-RVRS\_03.R-128.mp3

0:03–49:09 GS: *Il sogno 101, Prima parte*

0:03–8:47 copy of NMGS0189-296, Riv@9,5-RVRS\_01.R-56.mp3, 1:27:47–1:36:18 (pp. 288–294)

9:08–26:48 copy of NMGS0189-296, Riv@9,5-RVRS\_01.R-56.mp3, 1:19:07:00–1:36:18 (pp. 285–294)

26:52–49:09 copy of NMGS0231-299, Riv@9,5\_01.L-56.mp3, 0:20–22:14 (pp. 294–312)

49:15 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0440-676

Scotch, 180 m

- Riv@9,5\_01.L-128.mp3

0:07–48:09 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0447-679, Riv@9,5\_01.L-128.mp3, 0:43–46:07 (pp. 23–48)  
48:12 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.L-128.mp3)

48:12 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:06–46:55 GS: *Il sogno 101, Prima parte*

0:06–1:11 copy of NMGS0447-679, Riv@9,5\_01.L-128.mp3, 45:54–46:56 (pp. 48–49)

1:17 “Vi basta? No? Vi divertite?” (p. 49)

2:22 “Allora, adesso vi racconto la storia dello stregone.” (pp. 49–55)

12:49 “Poi ci fu il professor Brunnschweiler ...” (pp. 55–58)

18:03 “Mi convinsi sempre più che io avevo un sistema nervosa ...” (pp. 58–59)

20:00 “Poi allora venne un professor Audi ...” (pp. 59–61)

24:48 “E poi comincia una lunga storia ...” (pp. 61–66)

38:20 “Fu proprio nella sua clinica che facemmo qualche esperimento ...” (pp. 66–68)

41:42 “Il pendolo lo uso ancora ...” (pp. 68–69)

42:53 “In quanto alle mie gambe ...” (p. 69)

44:22 “... molto deboli. E come tutti sanno ...” (p. 69)

44:31 “Beh sì, quel crepaccio ...” (p. 70)

44:55–46:55 “... pavimento sotto i piedi ...” (pp. 70–71)

48:12 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0441-673

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

0:20–48:13 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0189-296, Riv@9,5\_01.L-56.mp3, 40:58–1:27:33 (pp. 211–238)  
48:21 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.L-128.mp3)  
48:21 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:11–48:18 GS: *Il sogno 101, Prima parte*

0:11–8:05 copy of NMGS0189-296, Riv@9,5\_01.L-56.mp3, 1:27:33–1:35:13 (pp. 238–241)

8:10–40:09 copy of NMGS0189-296, Riv@9,5-RVRS\_01.R-56.mp3, 0:13–31:38 (pp. 241–258)

40:15–48:18 copy of NMGS0189-296, Riv@9,5-RVRS\_01.R-56.mp3, 32:11–40:06 (pp. 258–262)

48:21 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0442-674

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

0:08–48:43 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:08–30:00 copy of NMGS0231-299, Riv@9,5-RVRS\_01.R-56.mp3, 1:07:30–1:37:10 (pp. 390–404)

30:01–48:43 copy of NMGS0194-294, Riv@9,5\_01.L-56, 0:05–18:40 (pp. 405–413)

48:48 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

48:48 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:05–48:42 GS: *Il sogno 101, Prima parte*

Copy of NMGS0231-299, Riv@9,5-RVRS\_01.R-56.mp3, 20:19–1:07:50 (pp. 366–390)

48:48 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0443-675

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

Empty

0:18 end

- Riv@9,5\_01.R-128.mp3

Empty

0:18 end

- Riv@9,5\_02.L-128.mp3

In reverse (see Riv@9,5-RVRS\_02.L-128.mp3)

48:18 end

- Riv@9,5\_02.R-128.mp3

0:10–48:15 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:10 "... e assistetti a questa riunione ...” (p. 93)

0:44 “Ma adesso poi voglio tornare ad Assagioli ...” (p. 93)

0:58–1:18 “Aveva occhi molto neri ...” (pp. 93–94)

1:20–48:15 copy of NMGS0192-295, Riv@9,5\_01.L-56.mp3, 0:07–46:13 (p. 94–115)

48:18 end

- Riv@9,5-RVRS\_02.L-128.mp3

0:16–48:15 GS: *Il sogno 101, Prima parte*

0:16 “... dove poi lo spettacolo meraviglioso ...” (pp. 71–72)

2:18 “Ah! Volete sapere il nome del professore ...” (p. 72)

2:45 “... purtroppo.” (p. 72)

2:51 “Stasera avrei proprio voglia di cambiare soggetto ...” (pp. 72–76)

12:12 “Avevo perso un parecchio peso durante questo tempo ...” (p. 76)

12:41 “Ma anche questa volta in questa esperienza ...” (pp. 76–77)

14:48 “Che cosa c’era in quelle diciassette valigie ...” (pp. 77)

16:18 “E questi disegni erano assai impressionanti ...” (pp. 77–80)

21:55 “Che io stato molto in Svizzera?” (pp. 81–83)

26:55 “Poi, certo, vi sono anche tutte le famiglie dei banchieri ...” (pp. 83–84)

29:23 “... le documentazioni, anche fotografiche ...” (pp. 84–85)

31:45 “Poi è anche il rifugio, è sempre stato il rifugio ...” (pp. 85–86)

32:19 “Io vi ho fatti una quantità di incontri ...” (p. 86)

33:51 “Sì, forse c’era una cosa che lui avrebbe voluto ...” (pp. 86–87)

34:35 “No, non era uno svizzero questo zio mio ...” (p. 87)

34:46 “... ma perché visse in Svizzera ...” (p. 87)

35:37 “No, di Felix Yusupov adesso, questa volta ...” (pp. 87–90)

41:47 “Allora, ricominciamo coi dottori.” (p. 90)

41:55–48:15 “Ne ho avuti di tedeschi ...” (pp. 90–93)

48:18 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

**NMGS0444-677**

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

In reverse (see Riv@9,5-RVRS\_01.L-128.mp3)

48:48 end

- Riv@9,5\_01.R-128.mp3

0:07–48:43 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:07–48:43 copy of NMGS0231-299, Riv@9,5\_01.L-56.mp3, 21:52–1:09:26 (pp. 312–338)

48:48 end

- Riv@9,5-RVRS\_01.L-128.mp3

0:07–48:48 GS: *Il sogno 101, Prima parte*

0:07–28:11 copy of NMGS0231-299, Riv@9,5\_01.L-56.mp3, 1:09:26–1:36:58 (pp. 338–355)

28:17–48:44 copy of NMGS0231-299, Riv@9,5-RVRS\_01.R-56.mp3, 0:19–20:30 (pp. 355–366)

48:48 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

## NMGS0445-678

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

In reverse (see Riv@9,5\_01.L-128.mp3\_in\_reverse.MP3)

49:02 end

- Riv@9,5\_01.R-128.mp3

0:17–48:49 GS: *Il sogno 101, Prima parte*<sup>1</sup>

Copy of NMGS0192-295, Riv@9,5\_01.L-56.mp3, 46:11–1:33:34 (pp. 115–144)

49:02 end

Addition:

- Riv@9,5\_01.L-128.mp3\_in\_reverse.MP3

0:19–48:55 GS: *Il sogno 101, Prima parte*

0:19–3:51 copy of NMGS0192-295, Riv@9,5\_01.L-56.mp3, 1:33:34–1:36:59 (pp. 144–145)

3:52–48:55 copy of NMGS0192-295, Riv@9,5-RVRS\_01.R-56.mp3, 0:24–44:09 (pp. 145–167)

49:02 end

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<sup>1</sup> See NMGS0098-415, footnote 1.



## NMGS0446-073

Ampex

- Riv@19\_01.L-128.mp3  
0:12–1:06:15 radio broadcast (fourth program about Giacinto Scelsi, BRT radio, Belgium 1980, March 4; production: Frans van Rossum)<sup>1</sup>  
0:12–3:07 male radio presenter 1 reading Scelsi’s text “Every composer should be locked in”<sup>2</sup> (Dutch translation)  
3:09–4:55 male radio presenter 2  
4:58–19:10 concert recording (1977): *Quattro illustrazioni* (Yvar Mikhashoff)  
4:58–8:57 **I**  
9:00–12:33 **II**  
12:45–16:17 **III**  
16:30–19:10 **IV**  
19:12–21:09 male radio presenter 2  
21:11–40:05 *Quartetto n. 2* (Berner Streichquartett)  
21:11–24:10 **I**  
24:12–28:08 **II**  
28:14–31:06 **III**  
31:10–34:22 **IV**  
34:24–40:05 **V**  
40:15–41:43 male radio presenter 2  
41:47–1:01:53 concert recording: *Quartetto n. 3* (Quartetto di Nuova Musica)  
41:47–46:33 **I**  
46:41–50:17 **II**  
50:20–54:11 **III**  
54:17–58:56 **IV**  
59:00–1:01:53 **V**  
1:01:57–1:02:35 male radio presenter 2  
1:02:38–1:05:51 piano: *Suite n. 9 “Ttai”, I*  
1:06:00–1:06:15 male radio presenter 2  
1:07:05–1:17:37 radio broadcast (BRT radio, Belgium, 1979, May)  
1:07:05–1:17:27 *Quartetto n. 4* (Quartetto di Nuova Musica)  
1:17:30–1:17:37 female radio presenter (Dutch)  
1:36:23 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (two channel mono recording)  
1:36:23 end

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<sup>1</sup> First program on NMGS0373-030, second program on NMGS0359-032, third program on NMGS0364-033.

<sup>2</sup> Die Magie des Klangs, Vol. 2, pp. 654 and 656.

## NMGS0447-679

Scotch 215, 13 cm, 270 m

- Riv@9,5\_01.L-128.mp3

0:22–46:56 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:22 “E perché volete sapere delle mie cure?” (pp. 23–30)

10:34 “Vorrei aggiungere ch a quell’epoca ...” (pp. 30–31)

12:39 “Anche nei filtri magici ...” (p. 31)

13:11 “Poi andai da un altro dottore ...” (p. 32)

14:27 telephone ringing

14:29 “... e in un attenda canto mi parve di vedere ...” (p. 32–33)

16:26 “Io gli dissi: ‘E allora ...’” (pp. 33–35)

18:30 “Poi mi disse di tornare il giorno dopo ...” (pp. 35–37)

22:12 “Allora, un’altra fu con un dottore ...” (pp. 37–39)

27:22 “Dunque, un’altra esperienza fu invece quella con un dottore...” (pp. 40–41)

30:59 “Un’altro mi disse invece che tutto dipendeva dagli occhi.” (pp. 41–44)

37:43 “In seguita questo, però, mi occupai della cromoterapia ...” (pp. 44–46)

41:30 “Ora un’altra esperienza che ho fatto ...” (pp.46–48)

46:23 telephone ringing

46:26–46:56 “Ad ogni modo anche questa esperienza ...” (pp. 48–49)

49:10 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

49:10 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:21–48:30 GS: *Il sogno 101, Prima parte*

0:21 “E va bene, vi parlerò dei miei maestri ...” (pp. 9–12)

8:03 “E ancora adesso posso leggere ben poco ...” (pp. 12–15)

17:03 “Vorrei dire ancora qualcosa a proposito della sua musica ...”

25:19 “Ora per ritornare alla musica e al secondo dei miei maestri.” (pp. 15–16)

27:44 “Non li parve vero quindi di avere un cliente ...” (pp. 16–17)

32:49 “Tornai due estati a Ginevra ...” (pp. 17–19)

39:16 “E così, questo è tutto per quanto concerne l’insegnamento ...” (pp. 20–21)

41:19 “... patologiche. E tanto è vero che finii in tre cliniche psichiatriche ...” (p. 21)

44:12 “E ora vorrei dare un consiglio ...” (pp. 22–23)

47:42–48:30 “In altri tempi I conservatori ...” (p.23)

49:10 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

**NMGS0448-425**

Box: Scotch 3M

- Riv@38\_01.L-128.mp3

0:02–21:15 studio recording (1981-10-13; recording: Patrick Lenfant): *CKCKC* (Geneviève Renon-McLaughlin)

0:02–2:16 **I**

2:22–4:39 **I**

4:47–7:02 **I**

7:09–9:23 **I**

9:30–11:42 **I**

11:55–15:05 **II**

15:09–18:06 **II**

18:09–21:15 **II**

21:20 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

21:20 end

**NMGS0449-428**

Box: Agfa PER 555 Professional

- Riv@38\_01.L-128.mp3

0:02–12:37 studio recording (record Ananda n. 5): *Taiagarù* (Michiko Hirayama)

0:02–2:38 **I**

2:43–4:53 **II**

4:57–7:54 **III**

7:59–9:47 **IV**

9:50–12:37 **V**

12:44 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

12:44 end

**NMGS0450-429**

Box: Agfa PER 525 stereo

- Riv@38\_01.L-128.mp3

0:04–13:36 studio recording: *Dithome* (Frances-Marie Uitti)

13:40 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

13:40 end

**NMGS0451-246**

Box: BASF, 13 cm

- Riv@9,5\_01.L-128.mp3  
0:03–6:30 shakuhachi music  
6:30–33:49 half speed (see Riv@19\_01.L-128.mp3, 3:15–16:53)  
34:07 end
- Riv@9,5\_01.R-128.mp3  
0:13–33:44 half speed (see Riv@19\_01.R-128.mp3, 0:06–16:53)  
34:07 end
- Riv@19\_01.L-128.mp3  
0:02–3:15 double speed (see Riv@9,5\_01.L-128.mp3, 0:03–6:30)  
3:15–16:53 identical to Riv@19\_01.R-128.mp3 (stereo recording)  
17:03 end
- Riv@19\_01.R-128.mp3  
0:06–0:17 Radio presenter: “Hidemaro Konoe: *Etenraku*. Musica millenaria imperiale, complesso di musica da camera di Tokyo diretta da Masaaki Hayakawa.”  
0:22–4:39 radio broadcast: Hidemaro Konoe, *Etenraku* for orchestra (1931, arrangement of the gagaku piece of the same title; 3:15–16:53 identical to Riv@19\_01.L-128.mp3, stereo recording)  
4:47–4:59 Radio presenter: “Di Hidemaro Konoe avete ascoltato *Etenraku*. Musica millenaria imperiale. Complesso di musica da camera di Tokyo diretta da Masaaki Hayakawa.”  
5:44–16:53 record: unidentified opera or oratorio (soprano, baritone, speaker, orchestra and choir; twentieth century)  
17:03 end

## NMGS0452-307

Box: Scotch Superlife 212 LP, 540 m, 18 cm

Reel: Kodak

- Riv@9,5\_01.L-128.mp3

0:12–1:17:17 GS: *Il sogno 101, Seconda parte*

- 0:12 “Non ho fatto quello che potevo?” [p. 438]<sup>1</sup>
- 1:42 “Appare ora una grande foglia lunga” [p. 439]
- 2:33 “Sovrapposti l’uno sull’altro” [p. 439]
- 7:51 “Ma non sono foglie” [p. 442]
- 9:55 “Forse queste vibrazioni” [p. 443]
- 11:57 “ora vedere” [p. 444]
- 14:32 “Devo cercare di saperlo”
- 16:52 “Alcuni degli uomini della terra lo sanno.” [p. 447]
- 18:24 “No” [p. 448]
- 20:54 “Ma io mi sento bene qui” [p. 449]
- 22:31 “Allora voglio provare” [p. 450]
- 26:07 “È bella questa mia improvvisazione” [p. 452]
- 26:38 “Chissà se potrò” [p. 452]
- 27:12 “Forse sono qua” [p. 453]
- 27:57 “Una voce” [p. 453]
- 28:13 “e dice:” [p. 453]
- 29:50 “perché sono musiche” [p. 454]
- 35:23 “Ora esso non mi avvolge più” [p. 457]
- 39:56 “muoversi” [p. 459]
- 41:50 “Gli armonici” [p. 461]
- 42:46 “E questi si muovono” [p. 461]
- 45:50 “Tutto è pulsazione” [p. 463]
- 46:19 “Ma crea anche la vita?” [p. 463]
- 47:58 “E questa volta” [p. 464]
- 50:42 “E montagne inabissarsi.” [p. 465]
- 51:10 “E qui” [p. 465]
- 53:01 “Ora riappare la mia grande foglia suono” [p. 466]
- 55:59 “Appare una forma luminosa” [p. 466]
- 56:52 “Questo otto luminoso” [p. 468]
- 58:42 “Vedo sempre meglio” [p. 469]
- 1:01:53 “e mi rendo conto che penso” [p. 470]
- 1:02:13 “Sì” [p. 471]
- 1:02:45 “Certo” [p. 471]
- 1:06:03 “Forse che da quello” [p. 473]
- 1:06:41 “Dunque” [p. 473]
- 1:08:49 “verso il punto” [p. 475]
- 1:09:01 “Sì” [p. 475]
- 1:13:37 “Ora torna sulla terra” [p. 478]
- 1:16:11–1:17:17 “Mi sento sempre cadere.” [pp. 480–481]

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<sup>1</sup> Page numbers refer to: Giacinto Scelsi, *Il sogno 101. Prima e seconda parte*, edited by Luciano Martinis und Alessandra Carlotta Pellegrini, Macerata: Quodlibet, 2010.

1:36:47 end

- Riv@9,5\_01.R-128.mp3

Identical to Riv@9,5\_02.R-128.mp3 (1:31:55–1:32:26 gap)

1:36:47 end

- Riv@9,5\_02.L-128.mp3

Identical to Riv@9,5\_01.L-128.mp3

1:36:18 end

- Riv@9,5\_02.R-128.mp3

0:12–1:17:17 GS: *Il sogno 101, Seconda parte* [pp. 438–481] (deleted incompletely)

1:17:22–1:36:01 in reverse (see Riv@9,5-RVRS\_02.R-128.mp3)

1:36:18 end

- Riv@9,5-RVRS\_02.R-128.mp3

0:26–18:55 GS: *Il sogno 101, Seconda parte*

0:16 “Funziona? Non funziona? Funziona? Funziona.”

0:26 “Il sogno ...”

0:28 “Il sogno 101, seconda parte.” [p. 387]

0:44 “I chiacchieroni se ne sono andati.” [p. 389]

3:32 “dipendono da attrazione di fuori.” [p. 390]

6:22 “però, mi sento in piedi” [p. 392]

8:46 “Sembra lungo” [p. 394]

11:17 “Ora sono sparite tutte le sfingi” [p. 396]

14:23 “Ma la coda ritorta” [p. 397]

16:29 “Ma cos’è, questa memoria” [p. 399]

16:55 “Questi raggi” [p. 399]

18:37–18:55 “Strano” [p. 401]

1:36:18 end



## NMGS0453-306

Box: Agfa PE 31, 540 m, Long Play Tape

Reel: BASF

- Riv@9,5\_02.L-128.mp3

0:07–0:13 female radio presenter: "... soprano Renata Mattioli e del basso Paolo Montarsolo." "Orche[stra] ..." (deleted radio broadcast of Vieri Tosatti's *Requiem*, 1963)

0:14–1:32:00 GS: *Il sogno 101, Prima parte*<sup>1</sup>

0:14 "Beh, anche se de la main gauche, questo poteva spiegare ..." (pp. 301–302)

1:12 "Betty sposò questo Leopold Löwenstein ..." (pp. 302–303)

3:05 "So che Betty continuò a fare la spola ..." (p. 303)

3:28 – 7:18 "È ora il momento di parlare dei Jouve ..." (pp. 303–305)

7:20 "Era a circa l'epoca della caduta di Parigi ..." (pp. 311–312)

9:38 "Malgrado ciò dall'Italia soprattutto continuavano a arrivare ..." (pp. 312–315)

14:06 "... et peut-être que sur se mur il y a une affiche ..." (p. 315)

14:19 "Quindi continuammo a girare ..." (p. 315)

14:46 "Però nel frattempo non si riusciva ad avere il visto ..." (pp. 315–316)

16:22 "E lui ufficialmente chiedeva proprio al consiglio federale ..."

16:43 "E dopo poco tempo appunto dell'ambasciatore cinese ..." (pp. 316–325)

31:53 "Potete immaginare il furore di mia moglie ..." (pp. 325–326)

33:26 "Quindi, poco dopo lasciammo quella villa ..." (pp. 326–327)

35:02 "Lì io scrissi il mio quartetto, il mio *Primo quartetto*, e mia moglie scrisse un libro sulla Svi[zzera]." (p. 327)

35:13 "Lei aveva molto sense of humour ..." (p. 327)

35:21 "... che purtroppo perdettero però mano mano durante alla guerra ..." (pp. 327–331)

41:36 "Poi c'erano gli allarmi aerei ..." (pp. 331–332)

43:58 "... con oltre al deterioramento, dice di così, dei caratteri ..." (p. 332)

44:26 "Lì venne a farmi visita un giorno Igor Markevitch ..." (pp. 332–333)

45:23 "E purtroppo devo dire che anche mia moglie ..." (p. 333)

46:42 "... e una compagna nella mia vita londinese ..." (pp. 333–335)

50:48 "Difatti, appena dopo l'armistizio ..." (p. 336)

51:24 "Igor quindi – come ho detto – aveva una villetta ..." (pp. 336–344)

1:03:48 "... charme diabolico, direi, ..." (p. 344)

1:03:52 "[...]ato con molta pazzia Caetani e quindi si accasò una seconda volta ..." (p. 344)

1:04:22 "Nelle vicinanze abitava anche Adolf ..." (pp. 344–345)

1:07:40 "Ogni qualvolta andavo da lui ..." (pp. 345–349)

1:15:18–1:16:13 "Non so se adesso questo famoso libro ..." (pp. 349–350)

1:16:18 "E a questo punto posso parlarvi ..." (pp. 352–356)

1:25:03 "Allora i facchini aprivano ..." (pp. 356–358)

1:28:41 "Lui si curava delle malattie prima che venissero..." (pp. 358–359)

1:30:14–1:32:00 "Lui dunque cenava a una cert'ora ristorante dell'albergo ..." (pp. 359–360)

1:36:36 end

- Riv@9,5\_02.R-128.mp3

In reverse (see Riv@9,5-RVRS\_02.R-128.mp3)

1:36:36 end

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<sup>1</sup> See NMGS0098-415, footnote 1.

• Riv@9,5-RVRS\_02.R-128.mp3

0:10–1:36:07 GS: *Il sogno 101, Prima parte*

0:10 “Dunque, nella ...” (p. 241)

0:12 “Giunsi mia sorella al Cairo ...” (pp. 241–242)

0:42 “E quella sera alla tavola del comandante ...” (p. 242)

1:59 “... così decidemmo di andare ... s’installarci in un salone.” (pp. 242–243)

2:30 “Ad Alessandria lei scese ...” (p. 243)

3:02 “Mia sorella viveva in una bellissima casa ...” (p. 243)

4:15 “Il giorno ci si riuniva allo Sporting club ...” (pp. 243–244)

4:48 music fragment

4:49 “Vi erano delle grosse fortune di inglesi ...” (p. 244)

5:26–10:57 “Erano poi tre fratelli Lotfallah ...” (pp. 244–247)

11:00–12:45 “Erano passato ... la scoperta delle famose tombe (p. 249)

12:47–13:05 music fragment

13:05 “Poi, questa mania, diciamo così, dello scavare ...” (pp. 249–250)

14:33–15:18 “... è una coperta di sabbia al disotto ...” (p. 250)

15:21 “Certo, la civiltà egizia è ancora molto viva ...” (p. 252)

16:10 “L’elemento magico è assente in Grecia ...” (p. 252)

16:26 “Al Cairo incontrai anche una inglese assai bella ...” (pp. 252–259)

26:29 “Con questo momento mi ricordo quindi lo dico ...” (p. 259)

27:02 “A Beirut andai ad abitare ...” (pp. 259–261)

30:02 “In Siria incontrai un monaco francese ...” (pp. 261–262)

32:10 “Ed egli non disse di no ...” (p. 262)

32:15 “... ma sorrise.” (p. 262)

32:19–32:20 music fragment

32:21 “Poi, fra Tiro e Sidone, rividi la mia casa ...” (p. 262)

32:59–33:01 music fragment

33:03 “A quell’epoca si parlo della Siria ...” (pp. 262–264)

36:23 “D’importanza tra i beduini ...” (pp. 264–265)

38:10–38:11 music fragment

38:12 “Dalla Siria andai in Grecia ...” (p. 265)

39:13 “Passammo delle ore molto simpaticamente assieme ...” (pp. 265–266)

41:07 “E così facemmo la pace.” (p. 266)

41:10–41:11 music fragment

41:12 “Della Grecia ora non voglio dire molto.” (p. 266)

41:37 “Però non consiglio a nessuno di andare in Grecia ...” (p. 266)

41:49 “Perciò questa volta non vi dirò nulla della Grecia ...” (p. 266)

42:06–42:18 “... oppure non vi ritrovai in quel senso del sacro ...” (p. 266)

42:22 “Per tutto dire, mi sembrava che la civiltà greca ...” (pp. 266–267)

42:22 “Incontrai anche Jean Lurçat ...” (p. 268)

42:55 “Jean Lurçat diventò poi” (p. 268)

42:58 “... pittore così ben conosciuto ...” (p. 268)

43:39 “... con la famiglia.” (p. 268)

43:45 “E della mia musica?” (pp. 269–273)

50:50 “... sposò la sorella della Jacqueline Kennedy ...” (pp. 273–275)

53:44 “Orazio Cappelli poi, al conto suo, era un uomo ...” (p. 275)

54:34 “... l’uno forse anche ballando ...” (pp. 275–276)

54:44 “Certo, loro erano sempre invitati ...” (p. 276)

56:04–56:11 “Difatti Orazio Capelli era anche sempre spiritosissimo ...” (p. 276)

56:14 “Ora devo parlarvi un po’ lungamente di Betty e Fritz.” (pp. 278–279)

56:41 “Durante la guerra ...” (pp. 279–281)  
 59:48 “Queste storie di Fritz ve ne sono molte ...” (pp. 281–283)  
 1:04:25 “... personaggi politici di quel momento, e lei intratteneva relazioni anche pistolari ...” (p. 283)  
 1:05:48 “In quel periodo Roma era molto brillante ...” (pp. 283–284)  
 1:06:41 “... d’ambasciatore di Francia a Palazzo Farnese ...” (p. 284)  
 1:07:16 “Poi altri balli molto belli pure a Palazzo Ruspoli ...” (p. 284)  
 1:07:44 “Un giorno arrivò a Viareggio anche Betty ...” (pp. 284–285)  
 1:08:50–1:10:01 “E poi cominciai anche con Betty, sempre lì sulla spiaggia ...” (p. 285)  
 1:10:33 “... e questa situazione così un po’ equivoca ...”  
 1:11:17 “E lei sentiva in me evidentemente pure ...” (p. 286)  
 1:11:37 “... e continuò sempre.” (p. 286)  
 1:11:41 “Mentre noi stavamo a Viareggio ...” (p. 286)  
 1:12:14 “Ma quel era certo è ch’erano entrambi pazze di lui!” (pp. 286)  
 1:12:22 “Fritz era anche diventato abbastanza amico ...” (pp. 286–287)  
 1:14:09 “Girolamo andò da Bulgari ...” (pp. 287–289)  
 1:17:37 “... per la storia, voglio dire che la Barbara Hutton ...” (pp. 289–290)  
 1:19:16 “Da loro s’incontrava di tutto ...” (p. 290)  
 1:19:46 “... a qualunque ora.” (pp. 290–293)  
 1:23:29 “E quindi diventò, diciamo così, per tutti questi malati ...” (p. 293)  
 1:24:00 “Betty e Fritz erano sempre senza un soldo.” (pp. 293–298)  
 1:32:34 “Betty ringraziò il fusto ...” (p. 298–299)  
 1:32:56 “E ci ridemmo sopra.” (p. 299)  
 1:33:06 “Da loro incontrai anche Antoine de Saint-Exupery ...” (p. 299)  
 1:33:43 “Un giorno arrivò anche Charles Bestégui ...” (p. 299)  
 1:33:54 “Poi lo rivedemmo anche con Fritz ...” (pp. 299–300)  
 1:34:37 “L’anno seguente lei sposò Leopold Löwenstein ...” (p. 301)  
 1:36:01–1:36:07 “E il granduca mi rispose ...” (p. 301)  
 1:36:36 end

## NMGS0454-400

Box: BASF

Reel: BASF

- Riv@9,5\_01.L-128.mp3
- 0:10–1:35:07 GS: *Il sogno 101, Seconda parte*<sup>1</sup>
- 0:25 “Il sogno 101, seconda parte.” [p. 387]<sup>2</sup>
- 0:25 “I chiacchieroni se ne sono andati.” [p. 389]
- 3:12 “dipendono da attrazione di fuori.” [p. 390]
- 5:54 “però, mi sento in piedi” [p. 392]
- 8:16 “Sembra lungo” [p. 394]
- 10:45 “Ora sono sparite tutte le sfingi” [p. 396]
- 13:48 “Ma la coda ritorta” [p. 397]
- 15:52 “Ma cos’è, questa memoria” [p. 399]
- 16:18 “Questi raggi” [p. 399]
- 17:58–18:16 “Strano” [p. 401]
- 18:19 “Uno, due”
- 18:28 “Ma la coda ritorta” [p. 397]
- 18:39 “...osa. Diventa una spirale concentrica” [p. 398]
- 18:56 “Al centro c’è una luce rossa.” [p. 398]<sup>3</sup>
- 21:16 “Prendere un’altra forma” [p. 399]
- 23:52 “Strano” [p. 401]
- 25:56 “qualcosa” [p. 402]
- 28:14 “Devo restare fermissimo” [p. 403]
- 29:42 “Qui c’è il mare e delle navi” [p. 404]
- 30:38 “C’è una nave con due navi vicino” [p. 405]
- 32:48 “Ma perché soffro?” [p. 406]
- 34:54–35:46 “Ora è scomparso il quadro” [p. 407]
- 35:52 “C’è una figura d’uomo” [p. 408]
- 36:19 “Ora prendono consistenza” [p. 408]
- 37:50 “C’è una montagna” [p. 409]
- 39:23 “fino alla montagna.” [p. 410]
- 40:51 “Cosa fanno questi” [p. 411]
- 42:12 “delle colonne intorno” [p. 412]
- 43:59 “Sì, è morto” [p. 413]
- 45:37 “Già, lo specchio” [p.414]
- 47:08 “camminano” [p. 414]
- 49:26–49:30 “È una cosa orribile” [p. 416]
- 49:31 “Perché devo vedere” [p. 416]
- 54:07 “Ora questo scompare” [p. 418]
- 54:26 “Sulla tomba vedo scritti due segni” [p. 418]
- 54:54 “Ora vi sono dei suoni” [p. 418]
- 57:09 “Come posso dire ogni tanto” [p. 419]
- 59:57 “come saluto.” [p. 421]
- 1:03:36 “Allora forse potrò sapere” [p. 422]
- 1:04:58 “Ma sono confuso.” [p. 422]

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<sup>1</sup> 0:10–18:17 corresponding to NMGS0452-307, Riv@9,5-RVRS\_02.R-128.mp3, 0:26–18:55.

<sup>2</sup> Page numbers refer to: Giacinto Scelsi, *Il sogno 101. Prima e seconda parte*, edited by Luciano Martinis und Alessandra Carlotta Pellegrini, Macerata: Quodlibet, 2010.

<sup>3</sup> 18:56–49:30 corresponding to NMGS0467-398, Riv@9,5\_01.L-128.mp3, 1:05–35:12.

1:06:37 “e le offro un bicchiere” [p. 423]  
1:09:15 “ancora del sesso?” [p. 425]  
1:11:20 “di Michelangelo” [p. 426]  
1:13:08 “Allora dopo le morti” [p. 426]  
1:15:29 “l’unione” [p. 428]  
1:16:04 “un’altra forma” [p. 428]  
1:18:10 “Ma allora è proprio” [p. 429]  
1:19:25 “Ricomparsa la balconata” [p. 430]  
1:22:05 “Ma parlano anche con altri.” [p. 431]  
1:24:03 “Ma cosa aspettano” [p. 432]  
1:25:52 “Ma se non possono andare via loro” [p. 433]  
1:27:20 “L’ho sempre avuto nel cuore” [p. 434]  
1:27:41 “Appare la volta del cielo” [p. 434]  
1:29:39 “Vedo anche il fuoco” [p. 435]  
1:31:49 “È un ricordo” [p. 436]  
1:33:01–1:35:07 “Ora mi sento un granello di sabbia” [p. 436–438]  
2:03:18 end

- Riv@9,5\_01.R-128.mp3  
Empty  
2:03:18 end

**NMGS0455-402**

Box: BASF

Reel: BASF

- Riv@9,5\_01.L-128.mp3

0:17–1:33:49 identical to NMGS0454, Riv@9,5\_01.L-128.mp3, 0:10–1:35:07

1:35:52 end

- Riv@9,5\_01.R-128.mp3

Empty

1:35:52 end

**NMGS0456-439**

Box: AGFA Professional 528, 18 cm, 360 m

Reel: AGFA

- Riv@19\_01.L-128.mp3

0:02–31:21 L'Homme aux chapeaux. Portrait de Giacinto Scelsi, part I (radio broadcast, Jean-Louis Cavallier and S[haron] K[anach], France Culture, 1986, June 7/8)

31:41 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

31:41 end

**NMGS0457-453**

Box: BASF ferro LH HiFi LP35, 15 cm, 366 m

Reel: BASF

- Riv@19\_02.L-128.mp3

Empty

31:55 end

- Riv@19\_02.R-128.mp3

0:20–24:39 *Aiôn* (WDR radio broadcast, live recording 1985, December 10; distorted; Kölner Rundfunk-Sinfonie-Orchester, Zoltán Peskó)

0:20–8:34 **I**

8:59–13:41 **II**

14:08–18:26 **III**

18:58–24:39 **IV**

24:44–24:52 applause

24:53–24:58 radio presenter: “Das war die Uraufführung der Komposition *Aiôn* von Giacinto Scelsi.”

31:55 end



**NMGS0458-486**

Box: Scotch Magnetic Tape Superlife 215, 13 cm, 270 m

Reel: Scotch

- Riv@19\_01.L-128.mp3

0:04–6:54 *Pranam I* (tape part, two-channel mono version)

23:41 end

- Riv@19\_01.R-128.mp3

0:04–6:54 identical to Riv@19\_01.L-128.mp3, very low volume)

23:41 end

**NMGS0459-490**

Box: Scotch Magnetic Tape Superlife 215, 13 cm, 270 m

Reel: Scotch

- Riv@19\_01.L-128.mp3

0:11–37:38 Michiko Hirayama (concert recording)

0:11–2:23 *Hô, I*

2:35–6:02 *Hô, II*

6:14–8:45 *Hô, V*

8:52–12:00 *Taiagarù, III*

12:08–14:06 *Taiagarù, IV*

14:07–14:11 applause

14:17–14:18 GS: “Intervallo.”

14:35–17:31 *Canti del Capricorno, I*

17:37–21:09 *Canti del Capricorno, XVI*

21:24–23:16 *Canti del Capricorno, XX*

23:37–30:23 *Sauh, I* (voice and tape)

30:33–37:38 *Pranam I*

45:08 end

- Riv@19\_01.R-128.mp3

Empty

45:08 end

**NMGS0460-494**

Reel: BASF

- Riv@9,5\_01.L-128.mp3

0:07–7:10 *Quartetto n. 5* (Arditti Quartet, concert recording 1985, December 12, Rome, Villa Medici)

7:45 end

- Riv@9,5\_01.R-128.mp3

Identical to Riv@9,5\_01.L-128.mp3 (stereo recording)

7:45 end

## NMGS0461-573

Box: Scotch Magnetic Tape 215 Superlife, 270 m, 13 cm

Reel: Scotch

- Riv@9,5\_01.L-128.mp3

0:13–24:00 GS: *Peut-on croire ?* (fifth section)<sup>1</sup>

1:00, 1:34, 2:05, 2:27, 3:09, 3:25, 4:53, 5:19, 6:30, 7:39, 8:32, 9:29, 9:49, 10:01, 10:31,  
10:41, 11:09, 12:15, 12:52, 14:00, 14:29, 15:23, 15:38, 16:56, 17:14, 17:34, 18:04, 18:26,  
18:55; 18:58–19:35;

« Même si je voyais un homme me haïr,

je l'aimerais.

O Dieu père, aide-moi, père !

O Dieu créateur, aide-moi, père !

Même si je voyais un homme me haïr,

je l'aimerais. »<sup>2</sup>

19:41, 19:59, 20:22, 20:48, 21:28, 21:36, 21:55, 22:12, 22:31, 23:02, 23:12, 23:39, 24:00

restarts

1:34:10 end

- Riv@9,5\_01.R-128.mp3

Empty

1:34:10 end

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<sup>1</sup> First and second section: NMGS0223-133, third and fourth section: NMGS0222-131. Earlier version: NMGS0012-102J, NMGS0094-267 and NMGS0197-683.

<sup>2</sup> Scelsi sets this text to music as the second part of *Le Grand sanctuaire* for tenor (1970) with the indication "texte anonyme". Scelsi took the text from an anthology of prayers that is in his library (*La prière. Anthologie des prières de tous les temps et de tous les peuples*, edited by Alfonso M[aria] Di Nola, translated from Italian by Armand Monjo, Paris: Seghers, 1958, p. 42). It is a prayer of the Dinka, a black African people in South Sudan which is entitled "Prière d'un mourant" ("Prayer of a Dying Man").

## NMGS0462-278

- Riv@19\_01.L-128.mp3

0:05–30:57 WDR concert recording (Musik der Zeit; 1987, October 23, Cologne, second part)<sup>1</sup>

0:05–5:19 radio presenter (Wolfgang Becker-Carsten). „Aus der Philharmonie in Köln übertragen wir ein Konzert mit Werken des italienischen Komponisten Giacinto Scelsi. Als nächstes hören Sie die deutsche Erstaufführung der Komposition *Hurqualia* für Orchester, ein Stück aus dem Jahre 1960, das gleich am Beginn ein für Scelsis Musik sehr charakteristisches Bild zeigt: Ein einziger Ton, ein abgründtiefes C, wird in vielen verschiedenen Klangvariationen entwickelt und zu immer größerer Klangbreite entfaltet. Es ist ein Typus einer Ein-Ton-Komposition, den man vielleicht mit den monochromen Bildern in den Fünfziger- und Sechzigerjahren vergleichen kann, der in der Musik aber nur in Scelsis Kompositionen eine so eigenständige, vielfarbige, komplexe Sprache hervorgebracht hat. Scelsi geht dabei von einer Klangvorstellung aus, die in Europa nicht bekannt ist, die aber in der Musik des Ostens und in der Philosophie des Ostens eine große Bedeutung hat. In europäischer Musik hat ein einzelner Ton noch keinen Sinn, erst aus dem Zusammensetzen von Tönen zu Melodien und Harmonien geht musikalischer Inhalt hervor. In der Musik des Ostens aber, in China und in Korea und in Japan, dort lebt schon der Ton für sich allein. Ein Ton kann kommentiert werden durch Nebentöne und bedeutsam gemacht werden, und er kann durch eine Vielzahl von Ornamenten und Verzierungen umspielt werden und bereichert. Und etwas ähnliches geschieht in der Musik Scelsis. Scelsi geht von der Natur des Klanges aus, von dem, was er die Klangtiefe nennt, den vielen feinen Nuancen, die sich im Innern eines Tons abspielen, nämlich seiner Zusammensetzung aus dem Grundton und den vielen mitklingenden Ober- und Untertönen. Wir hören diese Klangtiefe zwar jedes Mal, nämlich als die Farbe eines Tons, die es uns etwa erlaubt, die verschiedenen Instrumente voneinander zu unterscheiden. Aber die einzelnen Schwingungen im Innern des Tons wirklich zu erkennen, das dürfte unseren europäischen Ohren schwerfallen. In diesen Mikrowelten im Innern der Töne sieht Scelsi musikalische Gestalten, die er in seinen Kompositionen abbildet. Dabei werden diese Schwingungen der Töne durch die Instrumente des Orchesters gewissermaßen vergrößert, auf längere Zeitstrecken erweitert und größere Klangräume, so, wie wenn man mit einem Mikroskop, mit einem akustischen Mikroskop hineinschauen könnte, ins Innere der Töne. Kompositorisch geschieht das durch eine Fülle von farbigen Klanggestalten, die immer einen zentralen Ton umkreisen. Aber das ist eben nicht eine einzelne Tonhöhe, sondern ein vielfacher Komplex aus inwendig bewegten Klangräumen voller Vibrati, Glissandi, unterschiedlicher Artikulationen, und immer sehr vieler Töne, die aber miteinander verschmelzen zu Klangflächen, zu einem farbigen Kontinuum von Klang. Für unsere Ohren entsteht ein Eindruck, den man vielleicht umschreiben kann als bewegte Stille, ein Klang, der keine thematische Entwicklung kennt, aber eine unendliche Fülle und Dynamik von innerem Leben. Wenn man Scelsi nach dem Inhalt seiner Kompositionen fragt, der sich häufig verbirgt hinter fantastischen Titelworten, dann erfährt man allenfalls eine Andeutung zu dem, was er die Botschaft seiner Musik nennt. So eine Andeutung ist auch der Titel *Hurqualia*. Das Wort stammt aus einem Roman, einem fantastischen Roman, den Scelsi geplant hat, aber wohl nie geschrieben hat, und *Hurqualia* bedeutet, so sagt Scelsi, eine andere Welt, eine Welt, die von unserer Vorstellungswelt abweicht. In *Hurqualia* werden diese Grundtöne in vier Sätzen in jeweils vielen verschiedenen Klangperspektiven betrachtet. Interessant ist dabei die

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<sup>1</sup> First part NMGS0432-437, third part NMGS0463-279.

Gegenüberstellung des Orchesters mit einem kleinen Orchester von elf Instrumenten in einer ziemlich eigenartigen Besetzung: Bläser, Viola, Kontrabass und singende Säge, die weit entfernt aufgestellt sind hier bei uns in der Philharmonie auf einem Balkon da ganz hoch oben, und die verstärkt werden mit einem System von Mikrofonen und Lautsprechern. Aus einer anderen Welt klingen diese Instrumente in gewissem Sinne schon, denn der Klang inmitten des Orchesters kommt ja aus den Lautsprechern und erklingt zudem in einer dynamisch sehr veränderten, durch ein Reglerpult dort in der Mitte des Saals ausgesteuerten Form, während die Instrumente selber, die in Wirklichkeit immer ganz leise spielen, wahrscheinlich kaum zu hören sind. – Sie hören die deutsche Erstaufführung der Komposition *Hurqualia* für Orchester von Giacinto Scelsi. Es spielt das Kölner Rundfunk-Sinfonie-Orchester, der Dirigent ist Hans Zender.“

5:20–6:28 applause, tuning instruments, applause

6:32–23:56 *Hurqualia* (Kölner Rundfunk-Sinfonie-Orchester, director Hans Zender)

6:32–11:25 I

11:45–15:06 II

15:26–19:21 III

19:41–23:56 IV

23:59–27:08 applause

27:43–30:45 radio presenter (Wolfgang Becker-Carsten): „In unserem Konzert mit Werken des italienischen Komponisten Giacinto Scelsi hören Sie jetzt *Pfhat* für Chor und Orchester, ein Werk aus dem Jahre 1974. Wie viele Titel Scelsis ist dieser Begriff *Pfhat* ein Fantasiewort, aber ein Wort, was auf die Botschaft der Musik hinweisen will. *Pfhat* ist nämlich eine Exklamation, ein Ausruf wie die Worte „fiat lux“, das Erkennen des Göttlichen als ein Licht. Nun hält Scelsi nicht allzu viel davon, seine Musik zu erklären. Er hat aber zumindest einmal eingeräumt, dass auch solche bescheidenen Hinweise ein bisschen hilfreich sein können, denn, so sagt Scelsi, man kann sich auch Gott vorstellen als einen alten Mann mit einem langen weißen Bart auf einer Wolke. Schwieriger ist es vielleicht, ihn darzustellen als ein Zentrum strahlender Energie im Weltraum, aber alle solche Vorstellungen bringen uns eigentlich nicht näher an die Wirklichkeit heran, ebenso wie 500.000 Lichtjahre nicht weiter weg sind vom Unendlichen, so sagt Scelsi, als 50 Meter. Auf dieser Grenze zwischen unendlich weit und sehr nah spielt die Komposition *Pfhat*. Scelsi hat sie umschrieben mit den Worten « Un éclat et le ciel s’ouvrit », „ein Lichtstrahl“, muss es wohl heißen, „ein Lichtstrahl, und der Himmel öffnet sich.“ Das Motto will sicher hinweisen auf die Klangbilder, mit denen Scelsi diese mystische Erfahrung, „der Himmel öffnet sich“, umschreibt. In drei Sätzen und einem Schlussklang ist das in der Komposition *Pfhat* dargestellt. Der erste ist wie ein Bild einer unbewussten Natur, ein Hauch, „un soffio“ steht in der Partitur, ein Atemzug, ein Klang, der vor jeder Sprache liegt, in den Stimmen noch nicht einmal die Ähnlichkeit mit einem Konsonanten erlaubt, in den Instrumenten eine einzelne Tonhöhe, die in verschiedenen Farben gespielt wird. Ein extremer Gegensatz ist der Beginn des zweiten Teils, ein riesiger Klangberg, eine Explosion von so vielen Tönen wie irgend möglich, die dann verklingen wie eine Glocke, wie eine große symbolische Glocke, deren unzählige Obertöne alle von Instrumenten gespielt werden, die nach und nach verklingen. Der dritte Satz ist wieder das Gegenteil. Aus einem Grundton wird ein immer größerer, immer mehr komplexer Klang aufgebaut, der dann auf seinem Höhepunkt abbricht und umschlägt in etwas, in eine ganz andere Qualität, eine Art von sphärischem Klingen aus vielen hohen Noten und unzähligen Glöckchen, ein Klang, der kosmische Dimensionen andeuten möchte. – Sie hören *Pfhat* für Chor und Orchester von Giacinto Scelsi, es singt der Kölner Rundfunkchor, Chordirektor Herbert Schernus, es spielt das Kölner Rundfunk-Sinfonie-Orchester, der Dirigent ist Hans Zender.“

30:47–30:57 applause  
31:15 end

- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
31:15 end

## NMGS0463-279

- Riv@19\_01.L-128.mp3

0:05–42:45 WDR concert recording (Musik der Zeit; 1987, October 23, Cologne, third part)<sup>1</sup>

0:05–0:27 applause

0:38–10:15 *Pfhat*

0:38–2:58 I

3:01–4:05 II

4:11–7:59 III

7:59–10:15 IV

10:18–12:33 applause

12:39–17:24 radio presenter (Wolfgang Becker-Carsten): „Das war die Komposition *Pfhat* für Chor und Orchester von Giacinto Scelsi. Es sang der Kölner Rundfunkchor, Chordirektor Herbert Schernus, es spielte das Kölner Rundfunk-Sinfonie-Orchester, der Dirigent war Hans Zender. – Bis zum Beginn des letzten Stücks in unserem Konzert ist hier auf der Bühne wieder ein ziemlich komplizierter Umbau zu schaffen, wir bitten Sie noch einmal um eine kurze Pause dafür; eine zweite Gelegenheit für ein kurzes Gespräch mit unserem Dirigenten Hans Zender. Lieber Zender, wir werden ja gleich *Uaxuctum* hören, ein großes Werk, das Scelsi 1966 geschrieben hat und das wir jetzt in den nächsten Minuten uraufführen werden, ein Stück, das also mehr als ein Vierteljahrhundert auf seine klingende Gestalt gewartet hat. Was ich an der Partitur beim Lesen besonders bewundert habe unter anderem, ist die unglaubliche Präzision dieser klanglichen Dramaturgie, die darin steckt, und ich frage mich eigentlich: Kann man das so eins zu eins tatsächlich in wirklichen Klang umsetzen, so genau wie es da steht?“ Hans Zender: „Ja, das muss ich sagen, war die große Überraschung während der Pro[...]“ Wolfgang Becker-Carsten: ... mit Werken des italienischen Komponisten Giacinto Scelsi hören Sie nun die Uraufführung von *Uaxuctum* für Chor und Orchester. Scelsi spricht von den Botschaften, die seine Kompositionen überbringen, Botschaften, die man erkennen kann an ihren Briefmarken. Die Briefmarke dieser großen fünfteiligen Komposition *Uaxuctum* weist auf eine der präkolumbianischen Kulturen hin. Die Mayastadt mit diesem Namen *Uaxuctum*, von der Scelsi sagt, dass sie von ihren Erbauern zerstört worden ist, noch bevor die Stadt fertiggestellt war, damit sie nicht in die Hände von Eroberern fallen sollte. Mehr als eine Andeutung zur Botschaft dieser merkwürdigen Musik kann der Titel aber nicht sein. *Uaxuctum* ist eine rein musikalische Handlung, die sich in fünf sehr komplexen, farbigen Klangbildern entwickelt. In jedem wird ein Grundton dargestellt mit vielen Klangfiguren. Er gerät in Bewegung durch benachbarte Intervalle, wird durch Vierteltöne umspielt, durch Glissandi erweitert auf größere Klangräume, dann lösen sich fremde Töne aus ihm heraus, und auf diese Weise entstehen große Geflechte von vielen Klangfiguren, die immer ein klingendes Bild festhalten, ein ständiges Fließen feinsten Nuancen, die alle verschieden sind, aber alle miteinander verwandt. In *Uaxuctum* haben diese Klangbilder häufig einen fremdartigen, exotischen Charakter, der aus ziemlich komplizierten Gestalten hervorgeht, oft aber auch aus ganz einfachen, absichtlich primitiven Klängen. Eine Reihe ziemlich grober Klänge, die gleich weit entfernt sind von allen westlichen und östlichen Musikkulturen, könnte man sich vielleicht vorstellen in der Klangwelt der Maya; ungewöhnliche Schlaginstrumente wie dieses große Ölfass, das blaue Fass da mitten im Orchester, das einen martialisch tiefen Ton hervorbringt oder die Aluminiumschüssel daneben, die so aussieht wie ein Riesen-Tamtam, die auch einen riesenhaften, primitiv-hässlichen Klang hervorbringt. Manche Instrumente spielen

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<sup>1</sup> First part NMGS0432-437, second part NMGS0462-278.



gleitende Tonbewegungen, die in unseren Ohren vielleicht auch fremdartig klingen können: Donnerbleche, die man biegen kann mit Haltegriffen, und das alte elektronische Instrument Ondes Martenot, das eine ziemlich dominierende Klangfarbe hat. Zu den kompliziertesten Gebilden in *Uaxuctum* gehören die Chöre, die Chöre, die nicht von sprachlichen Texten ausgehen, sondern von einem riesenhaften Repertoire an, man könnte vielleicht sagen, Urlauten, Laute, die man sich vorstellen kann in einem Ritual oder vielleicht in einem vorsprachlichen, primitiven Stadium von Artikulation, in dem es noch keine Konsonanten und Vokale gibt, die sind alle abgewandelt in naturähnliche Laute: Zischen, das sich anhört wie ein Windhauch, oder alle möglichen Artikulationen von Konsonanten, die Geräusche hervorbringen, ein Pandämonium ungewöhnlicher Klänge. Auf diese Art entsteht, ja, also ein farbenreiches Gebilde, das sich anhört vielleicht wie ein Theater aus Klangfarben, die sich im Raum bewegen, die immer viele Dimensionen haben und viele verschiedene Gestalten hervorbringen. – Sie hören die Uraufführung der Komposition *Uaxuctum* für Chor und Orchester von Giacinto Scelsi. Es singt der Kölner Rundfunkchor, Chordirektor Herbert Schernus, es spielt das Kölner Rundfunk-Sinfonie-Orchester, der Dirigent ist Hans Zender.“

17:26–18:15 applause, tuning instruments, applause

18:25–40:18 *Uaxuctum*

18:25–24:53 **I**

25:10–29:14 **II**

29:27–31:55 **III**

32:25–36:26 **IV**

36:45–40:18 **V**

40:25–42:45 applause

42:56 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

42:56 end

**NMGS0464-282**

Box: Scotch Superlife 215, 540 m, 18 cm

Reel: Scotch

- Riv@9,5\_01.L-128.mp3

2:00–16:57 Prima Materia (overtone singing, home recording)

17:01–29:58 Prima Materia (overtone singing, home recording)

1:36:11 end

- Riv@9,5\_01.R-128.mp3

Empty

1:36:11 end

**NMGS0465-288**

Box: BASF

Reel: BASF

- Riv@19\_03.L-128.mp3

0:24–48:17 RAI radio broadcast, 1977, May 11<sup>1</sup>

0:24–0:51 female radio presenter: “... 1977. Direttore: Siegfried Naumann, Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione Italiana. Contrariamente a quanto pubblicato sulla Radiocorriere la *Sinfonia* op. 21 di Anton Webern non sarà trasmessa. Parte prima: Arnold Schoenberg, *Kammersinfonie Op. 9* per 15 strumenti.”

0:59–23:52 Arnold Schoenberg, *Kammersinfonie Op. 9*

23:52–24:25 applause

24:29–24:57 female radio presenter: “Abbiamo trasmesso *Kammersinfonie Op. 9* per 15 strumen[ti] ... [Siegfried] Naumann, Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione Italiana. Wolfgang Amadeus Mozart, *Serenata* n. 9 in re maggiore K. 320 (Posthorn) con *Marcia* n. 1 in re maggiore K. 335, Adagio maest[so] ...”

24:59–48:17 Wolfgang Amadeus Mozart, *Serenade* for orchestra No. 9 in D major KV 320 (“Posthorn”), *Marsch* No. 1 in D major KV 335 (breaks off, continuation in Riv@19-RVRS\_03.R-128.mp3)

48:21 end

- Riv@19\_03.R-128.mp3

In reverse (see Riv@19-RVRS\_03.R-128.mp3)

48:21 end

- Riv@19-RVRS\_03.R-128.mp3

0:03–19:57 RAI radio broadcast (continuation from Riv@19\_03.L-128.mp3)

0:03–18:23 continuation up to the end

18:23–19:20 applause

19:24–19:57 female radio presenter: “Abbiamo trasmesso *Serenata* n. 9 in re maggiore K. 320 (Posthorn) con *Marcia* n. 1 in re maggiore K. 335 di Wolfgang Amadeus Mozart. RAI Radiotelevisione Italiana, stazione di Radio Tre. I concerti di Napoli. Per la Stagione Sinfonica Pubblica della RAI 1977 abbiamo trasmesso dall’Auditorium della RAI il concerto diretto da Siegfried Naumann, Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione Italiana.”

48:21 end

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<sup>1</sup> Radiocorriere, vol. 54, n. 19, 1977, p. 81.

## NMGS0466-298

Box: BASF

- Riv@9,5\_01.L-128.mp3

0:10–1:36:54 GS: *Il sogno 101, Prima parte*<sup>1</sup>

- 0:10 “E va bene, vi parlerò dei miei maestri ...” (pp. 9–12)
  - 8:23 “E ancora adesso posso leggere ben poco ...” (pp. 12–15)
  - 17:58 “Vorrei dire ancora qualcosa a proposito della sua musica ...”
  - 26:42 “Ora per ritornare alla musica e al secondo dei miei maestri.” (pp. 15–16)
  - 29:15 “Non li parve vero quindi di avere un cliente ...” (pp. 16–17)
  - 34:36 “Tornai due estati a Ginevra ...” (pp. 17–19)
  - 41:23 “E così, questo è tutto per quanto concerne l’insegnamento ...” (pp. 20–21)
  - 43:32 “... patologiche. E tanto è vero che finii in tre cliniche psichiatriche ...” (p. 21)
  - 46:37 “E ora vorrei dare un consiglio ...” (pp. 22–23)
  - 50:14 “In altri tempi I conservatori ...” (p. 23)
  - 51:13 “E perché volete sapere delle mie cure?” (pp. 23–30)
  - 1:01:50 “Vorrei aggiungere che a quell’epoca ...” (pp. 30–31)
  - 1:04:00 “Anche nei filtri magici ...” (p. 31)
  - 1:04:33 “Poi andai da un altro dottore ...” (p. 32)
  - 1:05:52 telephone ringing
  - 1:05:55 “... e in un attenda canto mi parve di vedere ...” (p. 32–33)
  - 1:07:56 “Io gli dissi: ‘E allora ...’” (pp. 33–35)
  - 1:10:05 “Poi mi disse di tornare il giorno dopo ...” (pp. 35–37)
  - 1:13:56 “Allora, un’altra fu con un dottore ...” (pp. 37–39)
  - 1:19:19 “Dunque, un’altra esperienza fu invece quella con un dottore...” (pp. 40–41)
  - 1:23:05 “Un’altro mi disse invece che tutto dipendeva dagli occhi.” (pp. 41–44)
  - 1:30:06 “In seguita questo, però, mi occupai della cromoterapia ...” (pp. 44–46)
  - 1:34:03–1:36:54 “Ora un’altra esperienza che ho fatto ...” (pp.46–47)
- 1:36:58 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

1:36:58 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:10–1:36:58 GS: *Il sogno 101, Prima parte*

- 0:16 “...di oppure è il insomma così bloccati ...” (pp. 47–48)
- 2:53 telephone ringing
- 2:56 “Ad ogni modo anche questa esperienza ...” (pp. 48–49)
- 3:33 “Vi basta? No?” (pp. 49)
- 4:38 “Allora, adesso vi racconto la storia dello stregone.” (pp. 49–55)
- 15:01 “Poi ci fu il professor Brunnschweiler ...” (pp. 55–58)
- 20:12 “Mi convinsi sempre più che io avevo un sistema nervosa ...” (pp. 58–59)
- 22:08 “Poi allora venne un professor Audi ...” (pp. 59–61)
- 26:53 “E poi comincia una lunga storia ...” (pp. 61–66)
- 40:20 “Fu proprio nella sua clinica che facemmo qualche esperimento ...” (pp. 66–68)
- 43:41 “Il pendolo lo uso ancora ...” (pp. 68–69)
- 44:51 “In quanto alle mie gambe ...” (p. 69)

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<sup>1</sup> See NMGS0098-415, footnote 1.

46:20 "... molto deboli. E come tutti sanno ..." (p. 69)  
46:28 "Beh sì, quel crepaccio ..." (p. 70)  
46:52 "... pavimento sotto i piedi ..." (pp. 70–72)  
50:49 "Ah! Volete sapere il nome del professore ..." (p. 72)  
51:16 "... purtroppo." (p. 72)  
51:21 "Stasera avrei proprio voglia di cambiare soggetto ..." (pp. 72–76)  
1:00:27 "Avevo perso un parecchio peso durante questo tempo ..." (p. 76)  
1:00:55 "Ma anche questa volta in questa esperienza ..." (pp. 76–77)  
1:02:59 "Che cosa c'era in quelle diciassette valigie ..." (pp. 77)  
1:04:26 "E questi disegni erano assai impressionanti ..." (pp. 77–80)  
1:09:55 "Che io stato molto in Svizzera?" (pp. 81–83)  
1:14:47 "Poi, certo, vi sono anche tutte le famiglie dei banchieri ..." (pp. 83–84)  
1:17:12 "... le documentazioni, anche fotografiche ..." (pp. 84–85)  
1:19:31 "Poi è anche il rifugio, è sempre stato il rifugio ..." (pp. 85–86)  
1:20:04 "Io vi ho fatti una quantità di incontri ..." (p. 86)  
1:21:33 "Sì, forse c'era una cosa che lui avrebbe voluto ..." (pp. 86–87)  
1:22:17 "No, non era uno svizzero questo zio mio ..." (p. 87)  
1:22:27 "... ma perché visse in Svizzera ..." (p. 87)  
1:23:17 "No, di Felix Yusupov adesso, questa volta ..." (pp. 87–90)  
1:29:18 "Allora, ricominciamo coi dottori." (p. 90)  
1:29:26 "Ne ho avuti di tedeschi ..." (pp. 90–93)  
1:36:11 "Ma adesso poi voglio tornare ad Assagioli" (p. 93)  
1:36:25–1:36:44 "Aveva occhi molto neri ..." (pp. 93–94)  
1:36:58 end

**NMGS0467-398**

Box: Scotch Superlife 212 LP, 540 m, 18 cm

Reel: Scotch

- Riv@9,5\_01.L-128.mp3

0:36–35:52 GS: *Il sogno 101, Seconda parte*

0:27 “Uno, due”

0:36 “Ma la coda ritorta” [p. 397]<sup>1</sup>

1:05 “Al centro c’è una luce rossa.” [p. 398]

3:26 “Prendere un’altra forma” [p. 399]

6:05 “Strano” [p. 401]

8:11 “qualcosa” [p. 402]

10:30 “Devo restare fermissimo” [p. 403]

11:59 “Qui c’è il mare e delle navi” [p. 404]

12:55 “C’è una nave con due navi vicino” [p. 405]

15:08 “Ma perché soffro?” [p. 406]

17:15–18:06 “Ora è scomparso il quadro” [p. 407–408]

18:10 “Camminano, camminano in cerchio” [p. 411]

19:52–22:30 “Si delle colonne intorno” [p. 412–413]

22:38 “Ora la tomba svanisce.”

22:42 “C’è una figura d’uomo” [p. 408]

24:56 “C’è una montagna” [p. 409]

26:45–28:27 “alla montagna.” [p. 410–411]

28:31 “Ora uno ricompare  
mi sembra quello che era nella tomba  
ma è morto  
era morto.”

28:45 “Ma cosa significa morto?” [p. 413]

30:37 “Già, lo specchio” [p.414]

32:36 “camminano” [p. 414]

35:07 “È una cosa orribile” [p. 416]

35:14 “Perché devo vedere” [p. 416]

35:30–35:52 “Non voglio vedere.  
Ma ora vengono altre immagini.” [p. 416]

1:35:57 end

- Riv@9,5\_01.R-128.mp3

Empty (strong cross-talk)

1:35:57 end

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<sup>1</sup> Page numbers refer to: Giacinto Scelsi, *Il sogno 101. Prima e seconda parte*, edited by Luciano Martinis und Alessandra Carlotta Pellegrini, Macerata: Quodlibet, 2010.

## NMGS0468-426

Box: BASF LR 56, 730 m

Reel: BASF

- Riv@9,5\_01.L-128.mp3

Empty

0:00 end

- Riv@9,5\_01.R-128.mp3

Empty

0:00 end

- Riv@9,5\_02.L-128.mp3

0:02–3:03 ondiola (melodic): *Ixor, II* = “*Ixor*” (the first 4 notes are missing)

3:06–4:21 ondiola (melodic)

4:23–5:58 ondiola (melodic): *Ixor, II* = “*Ixor*” (complete, double speed)

5:59–7:11 ondiola (melodic; 5:59–6:36 identical to 3:06–4:21, double speed)

7:20–7:32 ondiola (melodic)

7:35–10:05 ondiola (melodic, double speed)

10:08–10:14 ondiola (only one note)

10:18–13:00 ondiola (melodic, double speed): *Divertimento* [No. 5?] for violin (1956)

13:08–15:07 ondiola (melodic, double speed)

15:12–16:37 ondiola (melodic, double speed): *Divertimento n. 3, III*

16:47–18:42 ondiola (melodic, double speed)

18:50–21:18 ondiola (melodic)

21:23–23:24 ondiola (melodic)

23:46–24:30 ondiola (melodic)

24:36–25:34 ondiola (melodic)

25:39–27:50 ondiola (melodic)

27:55–28:00 ondiola (only two notes)

28:09–30:01 ondiola (melodic)

30:12–32:59 ondiola (melodic)

33:10–34:34 ondiola (melodic; identical to 30:12–32:59, double speed)

34:41–37:06 ondiola (melodic)

37:14–39:34 ondiola (melodic)

39:38–43:27 ondiola (melodic)

43:47–45:39 ondiola (melodic): *Divertimento n. 3, I*

45:43–48:54 ondiola (melodic)

48:54–48:55 sound fragment

49:07–52:09 ondiola (melodic), two gongs and small bell

49:07–52:06 *Hyxos, I* (beginning at the fourth gong sound, ondiola beginning on G#6↑)

52:10–54:11 ondiola (melodic), two gongs and small bell

54:28–56:42 ondiola (melodic), two small bells

54:28–56:21 *Hyxos, II*

56:50–1:00:06 ondiola (melodic)

1:00:13–1:03:14 ondiola (melodic)

1:03:29 end

- Riv@9,5\_02.R-128.mp3

In reverse (see Riv@9,5-RVRS\_02.R-128.mp3)

1:03:29 end

- Riv@9,5-RVRS\_02.R-128.mp3

0:16–3:41 ondiola (melodic)

3:51–8:27 ondiola (melodic)

8:46–10:21 ondiola (melodic)

10:30–14:28 ondiola (melodic)

14:53–16:03 ondiola (melodic, double speed)

16:12–19:56 ondiola (melodic, 18:14 new section)

20:06–22:26 ondiola (melodic, vibrato)

22:43–26:18 ondiola (melodic, vibrato)

26:25–29:03 ondiola (melodic, vibrato)

29:12–32:42 ondiola (melodic, vibrato)

32:58–42:42 ondiola (melodic, vibrato; 38:04 new section)

42:54–49:12 ondiola (melodic, vibrato, 45:58 new section)

49:28–53:40 ondiola (melodic)

53:49–55:23 piano (double speed, see Riv@9,5-RVRS\_02.R-128\_stretched\_to\_4,75)

55:28–58:34 piano

58:44–1:01:35 piano

1:03:29 end

Addition:

- Riv@9,5-RVRS\_02.R-128\_stretched\_to\_4,75.MP3

0:00–3:04 piano

3:08 end



**NMGS0469-427**

Box: Agfa PER 555, 730 m

- Riv@38\_01.L-128.mp3  
1:04–14:27 *Triphon* (Frances-Marie Uitti, studio recording)  
0:09–0:54 calibration sound  
1:04–6:31 **I**  
6:39–10:07 **II**  
10:11–14:27 **III**  
14:42 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.mp3 (stereo recording)  
14:42 end

**NMGS0470-440**

- Riv@19\_01.L-128.mp3

0:03–26:19 concert recording (Ensemble Köln, director Robert HP Platz; 1986, February 16; Cologne, Römisch-Germanisches Museum)

0:03–7:39 *Riti: The Funeral of Alexander the Great. Ritual March*

7:47–16:16 *Rucke di Guck* (Carin Levine, piccolo; Michael Niesemann, oboe)

7:47–9:58 **I**

10:02–12:51 **II**

12:58–16:16 **III**

16:24–26:19 *Hyxos* (Carin Levine, alto flute; Thomas Witzmann, percussion)

16:24–19:59 **I**

20:07–22:30 **II**

22:37–26:19 **III**

26:41 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

26:41 end

## NMGS0471-442

Box: Agfa PE 31, 540 m

Reel: Geloso

- Riv@9,5\_01.L-128.mp3

0:39–21:58 half speed (see Riv@19\_01.L-128.mp3, 0:19–10:59)

22:02–37:37 *Quartetto n. 3*

22:02–25:55 several ondiolas (microtonal): **I**

26:00–29:01 two ondiolas (microtonal): **II** (up to m. 85)

29:03–32:31 two ondiola (microtonal): **III**

32:42–37:37 several ondiolas (microtonal): **IV** (36:19 new layer starting)

37:40–37:51 two ondiolas: **V** (fragment, see Riv@19\_01.L-128.mp3, 18:58–22:34)

37:54–45:08 half speed (see Riv@19\_01.L-128.mp3, 18:58–22:34)

1:35:10 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.L-128.mp3)

1:35:10 end

- Riv@9,5-RVRS\_01.L-128.mp3

0:01–45:41 radio broadcast (RAI, 1964, May 20, third program; winner of the Concorso Internazionale Nuova Musica of the Italian section of the International Society of New Music in 1963; l'Orchestra della RAI di Roma, director: Daniele Paris)<sup>1</sup>

0:01–0:24 radio presenter, talking about Roland Kayn and his composition *Schwingungen*.

0:25–1:43 radio presenter, talking about Aldo Clementi and his composition *Sette scene da Collages*.

1:44–1:47 female radio presenter: “Aldo Clementi, *Sette scene da Collages*.”

2:04–2:18 applause

3:07–15:11 Aldo Clementi, *Sette scene da Collages*

15:11–16:16 applause

16:21–16:31 female radio presenter: “Avete ascoltato *Sette scene da Collages* di Aldo Clementi. György Ligeti, *Apparitions* per orchestra.”

16:33–18:24 radio presenter talking about György Ligeti and his composition *Apparitions*.

19:21–19:32 applause

19:51–28:31 György Ligeti, *Apparitions*

28:33–29:26 applause

29:29–31:31 radio presenter talking about Roland Kayn and his composition *Schwingungen*.

32:42–33:00 applause

34:09–45:11 Roland Kayn, *Schwingungen* for orchestra (1962)

45:17–45:41 applause

45:41–1:07:49 radio broadcast

45:41–57:55 unidentified string ensemble composition (twelve-tone, the beginning is missing)

57:58 applause

57:58–1:02:00 unidentified composition for soprano and string quartet (twelve-tone)

57:58–59:29 first movement (the beginning is missing)

59:43–1:00:58 second movement (soprano and string quartet)

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<sup>1</sup> Radiocorriere, vol. 41, n. 21, p. 21, 39.

1:01:10–1:02:00 third movement (breaks off)  
1:02:00–1:07:40 unidentified string quartet (1:05:43 new section)  
1:07:43–1:07:49 applause  
1:35:10 end

- Riv@19\_01.L-128.mp3  
0:19–10:55 many ondiolas: *Hymnos [Nomos]*  
10:57–10:59 ondiola fragment  
11:01–18:49 double speed (see Riv@9,5\_01.L-128.mp3, 22:02–18:56)  
18:58–22:34 several ondiolas: *Quartetto n. 3, V*  
47:48 end

- Riv@19\_01.R-128.mp3  
In reverse (see Riv@9,5-RVRS\_01.L-128.mp3)  
47:48 end

## NMGS0472-443

Box: AGFA Empty Spool, 18 cm

Reel: AGFA

- Riv@19\_01.L-128.mp3

0:06–27:24 *Canti del Capricorno* (Michiko Hirayama, studio recording)

0:06–0:09 sound engineer 1: « Okay, numéro dix-huit, première fois. »

0:15–2:50 **XVIII** (LP/CD Wergo 1987/88, track 17)

3:01–3:02 sound engineer 1: « Numéro dix-huit, deuxième fois. »

3:07–5:42 **XVIII**

5:55–5:58 sound engineer 1: « Numéro dix-huit, troisième fois. »

6:02–8:40 **XVIII**

8:48–8:51 sound engineer 1: « Cette tourne. Numéro huit, première fois. »

8:59–11:14 **VIII**

11:25–11:27 sound engineer 1: « Numéro huit, deuxième fois. »

11:34–13:40 **VIII**

13:48–13:50 sound engineer 1 : « Numéro treize, première fois. »

13:52–15:47 **XIII**

15:53–15:55 sound engineer 1: « Cette tourne. Numéro trois, première fois. »

15:59–18:10 **III**

18:16–18:18 sound engineer 1: « Cette tourne. Numéro un, première. »

18:23–20:48 **I**

20:58–21:01 sound engineer 1: « Numéro un, deuxième fois. »

21:21–24:01 **I**

24:06–24:13 sound engineer 2: « Numé[ro] ... » sound engineer 1: « Numéro un ! » sound engineer 2: « Non, seize – ah, pardon. Numéro seize, première. »

24:17–27:24 **XVI**

27:32 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

27:32 end

## NMGS0473-445

Box: Scotch, 1200 Ft

Reel: BASF

- Riv@19\_01.L-128.mp3

0:01–0:02, 0:06–0:11, 0:45–0:47, 0:56–1:43 and 1:48–3:59 baritone and piano (light music, home recording)

3:59–4:51 in reverse (see Riv@19-RVRS\_01.L-128.mp3, 26:12–27:04)

4:51–7:08 baritone and piano (light music, home recording)

7:43–9:08 in reverse (see Riv@19-RVRS\_01.L-128.mp3, 21:55–23:19)

31:03 end

- Riv@19\_01.R-128.mp3

0:01–25:20 Edgard Varèse, *Deserts* (rerecorded from record)

0:01–0:06 mm. 2–3

0:07–3:06 mm. 4–82

3:10–6:11 first interpolation

6:07–7:19 mm. 83–118

7:23–7:25 unidentified classical symphony movement (fragment)

7:27–12:30 Edgard Varèse, *Deserts*, mm. 118–224

12:35–12:38 second interpolation (only the beginning)

12:38–13:04 mm. 211–224

13:07–16:31 second interpolation

16:31–18:03 mm. 225–263

18:05–22:31 third interpolation

22:32–25:20 mm. 264–325

25:26–31:02 Edgard Varèse, *Ionisation* (incomplete)

31:03 end

- Riv@19-RVRS\_01.L-128.mp3

21:55–23:19 Luigi Cherubini, *Symphony in D Major*, II Larghetto cantabile; NBC Symphony Orchestra, Arturo Toscanini (rerecorded from record, incomplete)

23:55–26:12 in reverse (see Riv@19\_01.L-128.mp3, 4:51–7:08)

26:12–27:04 Sergei Rachmaninoff, *Rhapsody on a Theme of Paganini* for piano and orchestra op. 47 (var. XIII, m. 38 up to var. XV, m. 4)

27:04–31:02 in reverse (see Riv@19\_01.L-128.mp3, 0:01–3:59)

31:03 end

**NMGS0474-449**

Box: Ampex

- Riv@19\_02.L-128.mp3

Michiko Hirayama, studio recording for record Ananda n. 5

0:06–13:24 *Canti del Capricorno*

0:06–3:06 **I**

3:10–5:07 **III**

5:12–7:27 **VIII**

7:33–11:29 **XVII**

11:32–13:24 **XX**

13:33–20:37 *Sauh I*

20:39 end

- Riv@19\_02.R-128.mp3

Identical to Riv@19\_02.L-128.mp3 (Riv@19\_02.L-128.mp3)

20:39 end

## NMGS0475-450

Box: Geloso

Reel: BASF

- Riv@9,5\_01.L-128.mp3

Empty

0:00 end

- Riv@9,5\_01.R-128.mp3

Empty

0:00 end

- Riv@9,5\_02.L-128.mp3

0:05–0:25 radio broadcast (radio news)

1:05–1:32 radio broadcast (radio news)

11:36–11:40 ondiola (only one sound)

11:41–14:42 ondiola (microtonal, two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 11:36–11:42): *Xnoybis, III*

15:37–18:33 two ondiolas (microtonal, two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 15:37–18:43 in reverse): *Xnoybis, III*

18:47–22:06 two ondiolas (microtonal, canonic two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 18:49–21:53): *Xnoybis, III*

22:08–25:09 two ondiolas (microtonal, canonic two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 21:55–25:03 in reverse): *Xnoybis, III*

25:59–28:16 two ondiolas (one of them in reverse, microtonal, strong beating; canonic two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 26:02–28:16)

28:42–34:18 two ondiolas (microtonal, beating; two-channel recording; 28:42–30:39 identical to Riv@9,5\_02.R-128.mp3, 32:21–34:26 in reverse)

34:35–37:53 two ondiolas (microtonal, beating; two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 34:35–37:53)

37:58–41:58 two ondiolas: *Quartetto n. 3, II* (extended end)

42:22–42:44 two ondiolas (fragment)

42:57–46:13 two ondiolas (microtonal, starting with glissando, strong beating; two-channel recording)

47:08–47:16 two ondiolas (fragment)

47:30–50:26 two ondiolas (microtonal, strong beating, difference tones): *Xnoybis, III*

50:28–50:33 two ondiolas (fragment)

51:06–51:18 some ondiolas (melodic, fragment)

51:27–53:26 some ondiolas (melodic, microtonal, strong beating)

53:28–59:10 many ondiolas (microtonal, strong beating)

1:09:09 end

- Riv@9,5\_02.R-128.mp3

1:11–4:35 two ondiolas (microtonal; 1:36–4:35 identical to Riv@9,5\_02.L-128.mp3, 11:41–14:42)

4:54–8:19 two ondiolas (microtonal; identical to Riv@9,5\_02.L-128.mp3, 15:37–18:33)

8:24–11:32 two ondiolas (microtonal; identical to Riv@9,5\_02.L-128.mp3, 18:47–22:06 in reverse)

11:36–11:42 two ondiolas (microtonal; two-channel recording; identical to Riv@9,5\_02.L-128.mp3, 11:41–14:42 and 22:08–25:09): *Xnoybis, III*



15:01–15:05 GS: “Pronto, pronto, voglio ...”

15:37–18:43 two ondiolas (microtonal, two-channel recording; identical to Riv@9,5\_02.L-128.mp3, 15:37–18:33 in reverse): *Xnoybis, III* (in reverse)

15:48–16:05 GS: “A, b, c, d, e, f, g, h, i, e, l, m, n, o, i, u, r, s, t, u, v, z.”

18:49–21:53 two ondiolas (microtonal, canonic two-channel recording; identical to Riv@9,5\_02.L-128.mp3, 19:05–22:05): *Xnoybis, III*

21:55–25:03 two ondiolas (microtonal, canonic two-channel recording; identical to Riv@9,5\_02.L-128.mp3, 22:08–25:09 in reverse): *Xnoybis, III* (in reverse)

26:02–28:16 two ondiolas (one of them in reverse, microtonal, strong beating; canonic two-channel recording; identical to Riv@9,5\_02.L-128.mp3, 25:59–28:16)

28:25–31:22 some ondiolas (microtonal, one or more of them in reverse, pulsating echoes, beating; two-channel recording; 32:21–34:26 identical to Riv@9,5\_02.L-128.mp3, 28:42–30:39 in reverse)

34:32–37:53 two ondiolas (microtonal; two-channel recording; 34:35–37:53 identical to Riv@9,5\_02.L-128.mp3, 34:35–37:53)

37:56–41:54 some ondiolas (microtonal, beating, difference tones; identical to Riv@9,5\_02.L-128.mp3, 37:58–41:58)

43:00–46:09 two ondiolas (microtonal, beating; two-channel recording)

46:25–46:33 two ondiolas (fragment)

1:09:09 end

**NMGS0476-454**

Box: Scotch 175 superlife, 270 m, 15 cm

Reel: Scotch

- A01@38-128.mp3  
0:08–5:02 *Pwyll* (Severino Gazzelloni, studio recording)  
5:17 end
- Riv@38\_01.R-128.mp3  
Empty  
5:17 end

## NMGS0477-505

Box: Agfa PER 528, 730 m

- Riv@19\_01.L-128.mp3

“Giacinto Scelsi Pianoforte (1)”

0:03–5:44 *Quattro illustrazioni* (incomplete)

0:03–0:49 **II** (from p. 13, grand staff, sixth tone)

0:55–2:46 **III**

2:54–5:44 **IV**

5:48–29:34 *Suite n. 8 „Bot-Ba“*

5:48–8:27 **I**

8:32–14:06 **II**

14:11–18:26 **III**

18:33–22:22 **IV**

22:29–25:12 **V**

25:23–29:34 **VI**

29:37–49:11 *Suite n. 10 „Ka“*

29:37–32:40 **I**

32:46–34:59 **II**

35:04–37:18 **III**

37:23–40:31 **IV**

40:38–43:11 **V**

43:18–45:38 **VI**

45:42–49:11 **VII**

49:21–1:09:01 *Suite n. 9 „Ttai“*

49:21–52:32 **I**

52:39–56:33 **II**

56:45–58:47 **III**

59:02–1:03:43 **IV**

1:03:51–1:06:32 **V**

1:06:43–1:09:01 **VI**

1:09:26 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (two-channel mono recording)

58:55–1:06:37 symphonic music (19<sup>th</sup> century) and other sounds in the background

1:09:26 end

**NMGS0478-145**

Box: BASF, Typ LGS, 515 m

Reel: Scotch

- Riv@19\_01.L-128.mp3

0:20–42:29 *Suite n. 2* “I profeti minori” (rerecorded from record)

I 0:20–3:54

II 4:09–8:32

III 8:42–13:19

IV 13:35–17:52

V 18:05–21:50

VI 22:10–26:00 (without the last chord)

VII 26:10–29:23 (without the last tone)

VIII 29:28–32:59

IX 33:08–35:30 (without the last grand staff)

X 35:44–40:18

XI 40:24–42:29

43:55 end

- Riv@19\_01.R-128.mp3

36:53\_42:19 in reverse (see Riv@19-RVRS\_01.R-128.mp3, 00:00–00:00)

43:55 end

- Riv@19-RVRS\_01.R-128.mp3

1:36–7:02 *Suite n. 2* “I profeti minori”, XII (rerecorded from record)

43:55 end

**NMGS0479-166**

Box: Agfa, 18 cm

Reel: BASF

- Riv@19\_01.L-128.mp3  
0:14–7:21 *Anagamin* (studio recording)  
7:26–14:03 *Anagamin* (studio recording)  
14:05 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
14:05 end

**NMGS0480-168**

Box: BASF, 18 cm

Reel: Scotch

- Riv@38\_01.L-128.mp3

0:09–12:11 *Triphon* (Frances-Marie Uitti, studio recording)

0:09–4:48 **I**

4:53–7:46 **II**

7:53–12:11 **III**

12:29 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

12:29 end

## NMGS0481-185

Box: sonicrecording

- Riv@38\_01.L-128.mp3  
0:02–0:40 calibration sound  
0:47–9:48 *Voyages* (studio recording 1980, December 23)
  - 0:47–6:25 *I Il allait seul... / Finale Sol*
  - 6:33–9:48 *[II] Le Fleuve Magique / Fiume magico*9:53 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.mp3 (stereo recording)  
9:53 end

## NMGS0482-188

Box: BASF LGS 35, 15 cm, 360 m

Reel: BASF

- Riv@9,5\_03.L-128.mp3
- 0:10–1:17 Japanese music (rerecorded from record)
- 1:18–10:41 radio broadcast (RAI; 1962, November 28; recording of the “Terza Settimana Internazionale Nuova Musica” in Palermo 1962)<sup>1</sup>
  - 1:18–8:18 Karlheinz Stockhausen, *Kreuzspiel* (1951, from m. 27, concert performance; Adolf Neumeier, percussion; Orchestra Sinfonica Siciliana; director: Daniele Paris)
  - 8:20–8:30 applause
  - 8:32–8:58 radio presenter
  - 9:13–10:41 Iván Vándor, *Quartetto per archi* (1961, uncomplete; Quartetto Parrenin: Jacques Parrenin and Marcel Charpentier, violins; Michel Vales, viola; Pierre Penassou, violoncello)
- 10:41–13:56 radio broadcast<sup>2</sup>
  - 10:41–13:56 Robert Schollum, *Acht Augenblicke* op. 54c (1956)
  - 10:41–11:09 VI (mm. 21–28)
  - 11:18–13:00 VII
  - 13:06–13:56 VIII (mm. 1–10)
- 13:59–14:21 half speed (see Riv@19\_01.L-128.mp3, 7:01–7:12)
- 14:50–18:00 many ondiolas: *Hymnos* (first section, earlier version)
- 18:06–30:08 radio broadcast<sup>3</sup>
  - 18:06–29:20 Dieter Schönbach, *Ritornelle* (1961, without beginning; Symphony Orchestra of Norddeutscher Rundfunk; director: Dieter Schönbach)
  - 29:34–30:08 radio presenter
- 31:09–31:51 half speed (see Addition: Riv@19\_01.L-128\_stretched\_to\_19.MP3, 0:00–0:21)
- 31:51–32:43 Far Eastern music (rerecorded from record, continuation of 31:09–31:51)
- 32:46–33:47 Far Eastern music (rerecorded from record)
- 33:48–37:02 Far Eastern music (rerecorded from record)
- 37:19–37:32 half speed (see Addition: Riv@19\_01.L-128\_stretched\_to\_19.MP3, 3:05–3:11)
- 37:34–40:44 Far Eastern music (rerecorded from record)
- 41:10–43:51 Far Eastern music (rerecorded from record)
- 44:01–47:06 Far Eastern music (rerecorded from record)
- 47:17–51:32 GS, MV, FV: Experiments with an unidentified wind instrument (Conchiglia?) with different mouthpieces (“bocchino da tromba”, “bocchino da corno”, “bocchino da flicorno contralto”, “bocchino da flicornino”, “bocchino da trombone”, “bocchino da bombardino”, “bocchino da basso”, “bocchino della tuba”)
- 52:14–52:18 GS: “Uno, due, tre, quattro, cinque, sei.”
- 52:21–53:12 GS: Vocal experiments (“a”, “om”)
- 53:20–53:45 half speed (see Riv@19\_01.L-128.mp3, 26:41–26:54)
- 53:48–54:05 GS: Vocal experiments (“he”)
- 54:06–54:26 half speed (see Riv@19\_01.L-128.mp3, 53:48–54:05)
- 56:49–58:14 GS, MV: Experiments with an unidentified wind instrument (Conchiglia?) with different mouthpieces
- 58:17–58:26 half speed (see Riv@19\_01.L-128.mp3, 29:10–29:14)

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<sup>1</sup> Radiocorriere, vol. 39, n. 48, 1962, p. 35.

<sup>2</sup> Radiocorriere, vol. 39, n. 48, 1962, p. 31.

<sup>3</sup> Radiocorriere, vol. 39, n. 48, 1962, p. 31.



58:26–1:00:09 GS, MV: Experiments with an unidentified wind instrument (Conchiglia?)  
with different mouthpieces

1:00:12–1:00:49 half speed (see Riv@19\_01.L-128.mp3, 30:07–30:26)

1:02:00–1:02:05 light music (fragment)

1:06:54 end

- Riv@9,5\_03.R-128.mp3

In reverse (see Riv@9,5-RVRS\_03.R-128.mp3)

1:06:54 end

- Riv@9,5-RVRS\_03.R-128.mp3

1:43–4:14 big band jazz

4:16–4:19 female radio presenter: “Almaran, *Historia de un Amor*; orchestra Pourcell.”

4:20–7:21 Carlos Eleta Almarán, *Historia de un Amor* (The Francis Pourcel Orchestra; 4:50  
restart)

7:24–7:28 female radio presenter: “Stoller, *Cafe espresso*, orchestra Leiber-Stoller”

7:29–8:01 Jerry Leiber / Mike Stoller, *Cafe espresso* (The Leiber-Stoller orchestra,  
uncomplete)

8:02–8:37 half speed (see Riv@19-RVRS\_01.R-128.mp3, 5:51–6:09)

9:59–11:25 ondiola (melodic)

11:34–15:13 ondiola (melodic)

15:17–17:01 ondiola (melodic)

17:06–17:19 ondiola (only one sound)

17:20–18:19 ondiola (melodic)

44:46–46:28 Laura Zanin, *L'Altalena* (incomplete)

1:01:56–1:02:43 radio broadcast

1:01:56–1:02:08 light music

1:02:08–1:02:43 radio presenter (cultural news)

1:06:54 end

- Riv@19\_01.L-128.mp3

0:07–6:59 double speed (see Riv@9,5\_03.L-128.mp3, 0:10–13:56)

7:01–7:12 GS: “Pronto, pronto ...”

7:27–26:37 double speed (see Riv@9,5\_03.L-128.mp3, 14:50–53:12)

26:41–26:54 ondiola and GS singing “he”

26:55–27:04 double speed (see Riv@9,5\_03.L-128.mp3, 53:48–54:05)

27:04–27:14 GS singing (“a”, “he-a”)

28:26–29:08 double speed (see Riv@9,5\_03.L-128.mp3, 56:49–58:14)

29:10–29:14 light music (fragment)

29:15–30:06 double speed (see Riv@9,5\_03.L-128.mp3, 58:26–1:00:09)

30:07–30:26 light music (fragment)

31:01–31:04 double speed (see Riv@9,5\_03.L-128.mp3, 1:02:00–1:02:05)

35:19 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

35:19 end

- Riv@19-RVRS\_01.R-128.mp3

2:42–5:51 double speed (see Riv@9,5-RVRS\_03.R-128.mp3, 1:43–8:01)

5:51–6:09 light music

6:50–33:11 double speed (see Riv@9,5-RVRS\_03.R-128.mp3, 9:59–1:02:43)  
35:19 end

Addition:

- Riv@9,5\_03.L-128\_stretched\_to\_19.MP3  
0:00–0:21 Far Eastern music (rerecorded from record)  
0:21–2:56 double speed (see Riv@9,5\_03.L-128.mp3, 31:51–37:02)  
3:05–3:11 Far Eastern music (rerecorded from record)  
3:11 end

**NMGS0483-529**

Box: Ampex, 15 cm, 360 m

- Riv@38\_01.L-128.mp3

0:03–17:48 *Sonata n. 3*

I 0:03–7:52

II 7:55–12:25

III 12:34–17:48

17:50–29:35 *Quattro Illustrazioni*

17:50–20:47 I *Shéshta – Shàyí Vishnu*

20:54–24:18 II *Varaha – Avatàra*

24:29–26:25 III *Rama – Avatàra*

26:38–29:35 IV *Krishna – Avatàra*

30:23 end

- Riv@38\_01.L-128.mp3

Identical to Riv@38\_01.L-128.mp3 (two-channel mono recording)

30:23 end

**NMGS0484-542**

Box: Ampex

Reel: BASF

Tape: Ampex 456

- Riv@38\_01.L-128.mp3

0:08–22:53 *Tre Canti sacri* (test recording session; 1982, July 9)

0:08–0:15 announcement: “Angelus, prima.”, conversation fragments

0:21–4:23 *I Angelus*

4:28–4:42 announcement

4:45–9:00 *I Angelus*

9:09–9:14 announcement: “Requiem, prima.”

9:20–13:36 *II Requiem*

13:45–13:58 announcement “Requiem, seconda.”, conversation fragments

14:01–18:17 *II Requiem*

18:25–18:37 announcement “Gloria, prima.”, conversation fragments

18:40–22:43 *III Gloria*

22:48–22:53 conversation fragments

23:03 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

23:03 end

## NMGS0485-534

Box: Scotch 202-25

Reel: BASF

- B16@9,5REV-128.mp3

0:02–1:18 *Uaxuctum, I* (incomplete)

0:02–0:57 see Riv@9,5-RVRS\_02.R-128.mp3, 58:05–58:59

0:57–1:18 see Riv@9,5-RVRS\_01.R-128.mp3, 0:00–0:21

1:19 end

- Riv@9,5\_01.L-128.mp3

0:50–55:38 half speed (see Riv@19\_01.L-128.mp3, 0:24–27:48)

55:48–1:14:44 ondiola (melodic, original speed): *Tetratkys*

55:48–1:09:37 **I**

1:09:52–1:14:44 **II** / *Pwyll* (up to m. 141)

1:14:54 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

1:14:54 end

- Riv@9,5\_02.L-128.mp3

0:01–19:16 ondiola (melodic, original speed): *Tetratkys*

0:01–2:21 **II** / *Pwyll* (from m. 126)

2:29–8:17 **III**

8:32–19:16 **IV**

19:24–31:07 ondiola (original speed) and percussion (half speed): *Hyxos*

19:24–26:06 **I**

26:19–31:07 **II**

31:31–52:59 half speed (see Riv@19\_01.L-128.mp3, 52:50–1:03:34)

53:04–59:05 two ondiolas (microtonal): *Duo* for violin and violoncello

53:04–57:58 **I** (shortened end)

58:03–58:04 ondiola (fragment)

58:04–59:05 **II** (half speed, incomplete)

59:17 end

- Riv@9,5\_02.R-128.mp3

In reverse (see Riv@9,5-RVRS\_02.R-128.mp3)

59:17 end

- Riv@9,5-RVRS\_01.R-128.mp3

00:00–1:10:53 *Uaxuctum*

00:00–5:52 **I** (incomplete, continuation of Riv@9,5-RVRS\_02.R-128.mp3)

20:23–23:57 **II**

24:10–26:57 **III**

27:07–30:13 **IV**

30:24–33:35 **V**

33:59–43:31 *Tre Canti sacri* (studio recording)

33:59–36:59 **I** *Angelus*

37:08–40:35 **II** *Requiem*

40:45–43:31 *III Gloria*  
43:37–55:03 *Anahit* (concert recording)  
55:03–55:12 winding noise  
55:13–1:10:50 *Ballata* for violoncello and piano (from m. 2, rerecorded from record)  
1:14:26 end

- Riv@9,5-RVRS\_02.R-128.mp3  
0:22–8:21 *I presagi*  
0:22–3:36 *I* (two ondiolas, melodic)  
3:42–8:21 *II* (two ondiolas, microtonal; 3:47 restart)  
8:24–12:53 some ondiolas (melodic)  
13:09–28:53 *Hurqualia*  
13:09–17:49 *I* (two ondiolas, melodic/drone, 15:49–15:50 gap)  
17:52–20:53 *II* (two ondiolas (melodic)  
21:05–22:46 *III* (two ondiolas (melodic)  
24:58–28:53 *IV* (several ondiolas, melodic/drone)  
28:58–37:25 ondiola (melodic): *Rucke di Guck*  
28:58–31:10 *I*  
31:19–34:11 *II*  
34:19–37:25 *III*  
37:33–43:50 ondiola: *Tre pezzi for saxophone*  
37:33–41:10 *II*  
41:20–43:50 *III*  
44:08–51:23 *Anagamin* (director: Piero Guarino)  
51:37–57:59 two ondiolas (microtonal): *Anagamin* (from m. 4)  
58:05–58:59 sample composition: *Uaxuctum, I* (incomplete, continuation on Riv@9,5-RVRS\_01.R-128.mp3)  
58:59 end

- Riv@9,5-RVRS\_03.R-128.mp3  
Identical to Riv@9,5-RVRS\_02.R-128.mp3  
58:59 end

- Riv@19\_01.L-128.mp3  
0:24–9:18 ondiola (melodic): *Quattro pezzi* for trumpet  
0:24–2:16 *I*  
2:25–5:18 *II*  
5:27–7:22 *III*  
7:31–9:18 *IV*  
9:31–17:54 ondiola (melodic): *Three Pieces* for trombone  
9:31–12:07 *I*  
12:19–14:45 *II*  
14:55–17:54 *III*  
18:01–27:48 ondiola (melodic): *Quattro pezzi* for clarinet in Eb  
18:01–20:45 *I* (identical to *Tre studi* for clarinet in Eb, *III*)  
20:50–22:20 *II*  
22:36–25:15 *III* (identical to *Tre studi* for clarinet in Eb, *II*)  
25:27–27:48 *IV* identical to *Tre studi* for clarinet in Eb, *I*.  
27:53–46:42 ondiola (melodic): *Tetratkys* (half speed see Riv@9,5\_01.L-128.mp3, 55:48–1:14:44 and Riv@9,5\_01.L-128.mp3, 0:01–19:16)  
27:53–34:48 *I*

34:55–38:15 **II** / *Pwyll*  
 38:19–41:13 **III**  
 41:20–46:42 **IV**  
 46:46–52:38 *Hyxos* (half speed see Riv@9,5\_01.L-128.mp3, 19:24–31:07)  
 46:46–50:08 two gongs, ondiola (melodic) and small bell: **I** (47:00–47:05 gap)  
 50:14–52:38 two small bells and ondiola (melodic)  
 50:14–52:17 **II** (without percussion at the end)  
 52:50–1:03:34 ondiola (melodic): *Quattro pezzi* for horn  
 52:50–55:34 **I**  
 55:44–59:00 **II**  
 59:04–1:01:08 **III**  
 1:01:12–1:03:34 **IV**  
 1:03:36–1:06:37 double speed (see Riv@9,5\_01.L-128.mp3, 53:04–59:05)  
 1:06:45 end

- Riv@19\_01.R-128.mp3  
 In reverse (see Riv@19-RVRS\_01.R-128.mp3)  
 1:06:45 end
- Riv@19-RVRS\_01.R-128.mp3  
 Double speed (see Riv@9,5-RVRS\_01.R-128.mp3 and Riv@9,5-RVRS\_02.R-128.mp3)  
 1:06:45 end

**NMGS0486-633**

Box: Ampex

Tape: Ampex 456

- Riv@19\_01.L-128.mp3

0:03–17:16 *Quattro illustrazioni* (Luis Bacalov, concert recording; Rome, Palazzo Taverna; 1985, October 17

0:03–1:42 spoken presentation

2:04–5:35 **I**

5:54–9:21 **II**

9:33–12:27 **III**

12:42–15:59 **IV**

16:02–17:16 applause

18:38 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

18:38 end

- Riv@19\_01.R-128\_bis.mp3

Identical to Riv@19\_01.L-128.mp3

18:38 end



## NMGS0487-581

- Riv@19\_01.L-128.mp3

0:09–32:07 Early Czech Music (rerecorded from record “Nejstarší Památky České Hudby”, Supraphon, DV 5891, 1963)

Side A (continuation from Riv@19-RVRS\_01.R-128.mp3):

0:09–1:07 Two instrumental melodies

1:12–2:04 Pravdo Milá, Tiežit Tebe

2:07–3:13 Slyšte, Rytieři Boží

3:16–4:19 Ó Svolánie Konstanské

4:27–5:12 Povstaň, Povstaň, Veliké Město Pražské

5:15–6:41 Dietky, V Hromadu Se Senděme

6:44–8:39 Ktož Jsú Boží Bojovníci

Side B:

8:56–11:07 Agnus Dei, Trope “Astra solum qui regis” (1235)

11:11–23:24 Czech St. George's Easter Play (13<sup>th</sup> century)

23:27–24:10 O Quantum Sollicitor (14<sup>th</sup> century)

24:12–32:07 Planctus Virgin Mary (14<sup>th</sup> century)

36:13 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128\_bis.mp3)

36:13 end

- Riv@19-RVRS\_01.R-128.mp3

0:37–7:41 The Grand Canyon Hopi Indian Ceremonial Dances (rerecorded from record, Hiway 8503-45)

0:37–2:28 Hopi Hoop Dance

2:33–3:56 Hopi Feather Dance

4:00–5:49 Hopi Buffalo Dance

5:54–7:41 Hopi Eagle Dance

7:44–12:57 Slovak Philharmonic Choir (rerecorded from record, Opus OE2015, 1971)

7:44–9:18 Ladislav Burlas, *La campana* (text by Milán Rufus)

9:22–12:57 Miloslav Kořínek, *La barca* (text by Guillaume Apollinaire)

13:11–23:01 (Chinese traditional music from Canton, rerecorded from record)

13:11–16:20 Trio (record Victor 8068-H)

16:37–19:39 Duetto (record Victor 8079-G)

19:54–23:01 Canto (record Victor 8153-A)

23:14–00:00 Early Czech Music (rerecorded from record “Nejstarší Památky České Hudby”, Supraphon, DV 5891, 1963)

Side A:

23:14–24:30 Hospodine, Pomiluj Ny

24:35–26:42 Svatý Václave

26:46–27:55 Buóh Všemohúci

27:59–29:54 Jesu Kriste, Ščedry Kněže

30:00–34:00 Jižť Mne Všě Radost Ostává

34:03–35:04 Dřevo Sě Listem Odievá

35:06–35:35 Andělíku Rozkochaný

36:13 end

**NMGS0488-625**

Box: BASF ferro super LH professional HiFi LPR 35, 18 cm, 549 m

Reel: BASF

- Riv@19\_02.L-128.mp3

0:38–41:35 *Trilogia* (Frances-Marie Uitti, studio recording, Nijmegen, 1979, June 13/14)

0:38–14:05 *Triphon*

0:38–5:59 **I**

6:06–9:28 **II**

9:33–14:05 **III**

14:17–27:25 *Dithome*

27:46–41:35 *Igghur*

27:46–33:55 **I**

34:00–36:50 **II**

36:55–41:35 **III**

49:13 end

- Riv@19\_02.R-128.mp3

Identical to Riv@19\_02.L-128.mp3 (stereo recording)

49:13 end

**NMGS0489-XXX**

Box: AGFA PER 528, 730 m

Reel: Agfa

Empty

**NMGS0490-XXX**

Box: AGFA PER 528, 730 m

Reel: Agfa

Empty

**NMGS0491-XXX**

Box: BASF ferro super LH professional HiFi LPR 35, 26,5 cm,  
Reel: BASF

Empty

## NMGS0492-190

Box: Scotch 215 Superlife, 270 m, 13 cm

Reel: Scotch

- Riv@9,5\_01.L-128.mp3

Empty

0:04 end

- Riv@9,5\_01.R-128.mp3

Empty

0:04 end

- Riv@9,5\_02.L-128.mp3

0:13–25:42 *Sauh I* (rehearsal, Michiko Hirayama and GS)

0:13 GS: “Sì.”

0:21–0:41 *Sauh I* (upper voice, mm. 1–9)

1:36–4:20 half speed (see Riv@19\_01.L-128.mp3, 0:52–2:14)

4:34–11:18 *Sauh I* (upper voice, from m. 3)

11:22–11:24 GS: “Sì, va bene.”

11:38–12:32 MH: “... Sauh, due ...”

12:39–17:02 *Sauh I* (upper voice, mm. 1–84)

17:05–17:07 MH: “...”

18:01–18:05 MH: “So di non ci vuole.” GS: “E che ... no?” MH: “No.”

18:07–18:24 *Sauh I* (mm. 1–8, upper voice from tape), MH: “No, Giacinto, già cominciato.”

18:37–25:42 *Sauh I*

47:44 end

- Riv@9,5\_02.R-128.mp3

In reverse (see Riv@9,5-RVRS\_02.R-128.mp3)

47:44 end

- Riv@9,5-RVRS\_02.R-128.mp3

0:45–34:13 music of Australian aborigines (rerecorded from record)

0:45–2:14, 2:18–3:21, 3:24–4:02, 4:05–4:18, 4:26–4:55, 4:59–5:41, 5:45–7:29, 7:34–9:20, 9:27–10:53, 11:01–11:03, 11:08–12:09, 12:12–12:52, 12:55–13:32, 13:37–14:14, 14:17–15:02, 15:05–15:39, 15:41–16:12, 16:16–17:02, 17:04–17:46, 17:51–19:15, 19:18–19:58, 20:02–20:45, 20:48–21:41, 21:45–22:59, 23:03–23:39, 23:43–24:16, 24:20–24:51, 24:55–25:17, 25:21–26:06, 26:10–27:24, 27:25–28:32, 28:35–28:38, 28:43–29:09, 29:12–29:40, 29:42–30:06, 30:08–30:33, 30:36–30:56, 30:59–31:34, 31:37–32:13, 32:16–32:47, 32:51–33:26, 33:28–34:13

47:44 end

- Riv@19\_01.L-128.mp3

0:10–0:24 double speed (see Riv@9,5\_02.L-128.mp3, 0:13–0:41)

0:52–2:14 *Sauh I* (rehearsal, MH and GS; mm. 1–25, strong noise at the end)

2:21–12:55 double speed (see Riv@9,5\_02.L-128.mp3, 4:34–25:42)

23:57 end

- Riv@19\_01.R-128.mp3

In reverse, double speed (see Riv@9,5-RVRS\_02.R-128.mp3)  
23:57 end

## NMGS0493-261

Box: –

Reel: BASF

- Riv@9,5\_01.L-128.mp3

Half speed (see Riv@19\_01.L-128.mp3)

1:04:06 end

- Riv@9,5\_01.R-128.mp3

0:56–5:57 piano

1:04:06 end

- Riv@19\_01.L-128.mp3

1:25–18:16 *Quattro pezzi per orchestra* (concert recording)

1:25–4:03 I

4:13–8:51 II

8:33–13:20 III

13:33–18:16 IV

32:08 end

- Riv@19\_01.R-128.mp3

0:30–3:00 double speed (see Riv@9,5\_01.R-128.mp3, 0:56–5:57)

32:08 end



**NMGS0494-262**

Box: –

Reel: BASF

- Riv@19\_01.L-128.mp3  
Half speed (see Riv@19\_01.L-128\_stretched\_to\_38.MP3)  
16:44 end
- Riv@19\_01.R-128.mp3  
Half speed (see Riv@19\_01.R-128\_stretched\_to\_38.MP3)  
16:44 end

Addition:

- Riv@19\_01.L-128\_stretched\_to\_38.MP3  
0:12–8:11 *Three Pieces* for trombone (studio recording)  
0:12–2:57 I  
3:02–5:28 II  
5:31–8:11 III  
8:22 end
- Riv@19\_01.R-128\_stretched\_to\_38.MP3  
Identical to Riv@19\_01.R-128\_stretched\_to\_38.MP3 (stereo recording)  
8:22 end

## NMGS0495-533

Box: BASF

*Canti del Capricorno* (studio recording; Michiko Hirayama, NN percussion, director: Vieri Tosatti)

- Riv@19\_01.L-128.mp3  
0:12–13:09 half speed (see Riv@19\_01.L-128\_stretched\_to\_38.MP3, 0:07–6:35)  
13:17–17:14 **XVII**  
17:19–17:22 MH: “Diciotto, seconda, di riserva.”  
18:54–19:55 **XVIII**  
19:59–23:35 Half speed (see Riv@19\_01.L-128\_stretched\_to\_38.MP3, 10:00–12:53)  
23:47–25:38 **XX**  
25:43–25:45 recording fragment  
25:47 end
- Riv@19\_01.R-128.mp3  
0:27–23:24 half speed (see Riv@19\_01.R-128\_stretched\_to\_38.MP3, 0:14–11:42)  
23:47–25:38 **XX**  
25:47 end
- Riv@38\_01.L-128.mp3  
0:07–2:43 **XV** (percussion part)  
2:58–6:35 **XVI** (with reverb)  
6:39–9:58 double speed (see Riv@19\_01.L-128.mp3, 13:17–19:55)  
10:00–10:01 fragment  
10:03–11:48 **XIX** (percussion part)  
11:54–12:53 double speed (see Riv@19\_01.L-128.mp3, 23:47–25:45)  
12:55 end
- Riv@38\_01.R-128.mp3  
0:14–2:34 **XV** (vocal part)  
2:58–6:35 **XVI** (without reverb)  
10:16–11:42 **XIX** (vocal part)  
11:54–12:50 double speed (see Riv@19\_01.R-128.mp3, 23:47–25:38)  
12:55 end

## NMGS0496-541

Box: Scotch 202-25

- Riv@19\_01.L-128.mp3

In reverse (see Riv@19-RVRS\_01.L-128.mp3)

1:06:30 end

- Riv@19\_01.R-128.mp3

0:14–5:58 ondiola: *Dithome* (up to the symmetry axis, p. 27, last staff)

6:16–21:24 several ondiolas: *Chukrum*

6:16–10:54 I

10:58–14:49 II

15:16–17:15 III

17:16–21:24 IV

21:26–39:20 several ondiolas: *Aiôn*

21:26–27:51 I

27:56–31:09 II

31:13–34:35 III

34:41–39:20 IV

39:30–50:10 many ondiolas: *Hymnos*

50:23–1:00:20 many ondiolas: *Anahit* (complete version without cadence)

1:00:37–1:02:51 sample composition: *Riti: Il funerale di Achille*

1:02:52–1:02:55 sound fragment

1:02:59–1:05:50 double speed (see Riv@19\_01.R-128\_stretched\_to\_9,5.MP3, 0:00–5:41)

1:06:30 end

- Riv@19-RVRS\_01.L-128.mp3

0:11–8:36 *Okanagon* (final speed; original speed see Riv@19-RVRS\_01.L-128\_stretched\_to\_38.MP3, 0:05–4:18)

4:23–21:09 guitar: *TKRDG*

8:47–13:49 I

13:56–16:34 II / *Ko-Tha*, II

16:43–21:09 III

21:21–34:44 guitar: *Ko-Tha*

21:21–25:08 I

25:08–28:46 guitar

28:53–34:44 III

34:55–38:52 mandolin: *CKCKC*

34:55–36:30 I

36:35–38:52 II

39:04–41:24 percussion

41:28–42:56 percussion

43:08–53:20 ondiola: *Coelocanth*

43:08–46:15 I

46:28–49:22 II

49:28–53:20 III

53:36–1:06:10 ondiola: *Triphon*

53:36–58:29 I

58:40–1:01:46 II

1:01:57–1:06:10 III

1:06:30 end

Addition:

- Riv@19-RVRS\_01.L-128\_stretched\_to\_38.MP3  
0:05–4:18 guitar: *Okanagon* (original speed, final speed see Riv@19-RVRS\_01.L-128.mp3, 0:11–8:36)  
4:23–33:08 double speed (see Riv@19-RVRS\_01.L-128.mp3, 4:23–1:06:10)  
33:15 end
- Riv@19\_01.R-128\_stretched\_to\_9,5.MP3  
0:00–5:41 two ondiolas (one of them in reverse): *Ko-Lho* (see Riv@19\_01.R-128\_stretched\_to\_9,5\_in\_reverse.WAV, 0:00–5:41)  
0:00–3:06 I  
3:08–5:41 II  
5:42 end
- Riv@19\_01.R-128\_stretched\_to\_9,5\_in\_reverse.WAV  
0:00–5:41 two ondiolas (in reverse; see Riv@19\_01.R-128\_stretched\_to\_9,5.MP3, 0:00–5:41)  
0:00–2:33  
2:36–5:41  
5:42 end

**NMGS0497-553**

Box: Geloso

Reel: Geloso

- Riv@19\_02.L-128.mp3  
0:22–9:47 *Tre Canti sacri* (studio recording)  
0:22–3:20 *I Angelus*  
3:29–6:53 *II Requiem*  
7:03–9:47 *III Gloria*  
9:55 end
- Riv@19\_02.R-128.mp3  
In reverse, half speed (see Riv@38\_01.R-128.mp3)  
9:55 end
- Riv@38\_01.L-128.mp3  
Double speed (see Riv@19\_02.L-128.mp3)  
5:05 end
- Riv@38\_01.R-128.mp3  
In reverse (see Riv@38-RVRS\_01.R-128.mp3)  
5:05 end
- Riv@38-RVRS\_01.R-128.mp3  
0:09–1:47 *Tre Canti sacri, I Angelus* (mm. 41–83, studio recording)  
1:48–1:51 conversation fragments  
5:05 end

**NMGS0498-568**

Box: Scotch 215 Superlife, 270 m, 13 cm

Reel: ?

- Riv@19\_1.L-128.mp3

0:14–14:11 *Sauh I* and *II* (Michiko Hirayama and MV, studio recording)

0:14–0:15 MH: “Prenda prima.”

0:18–7:19 *Sauh I* (both voices mixed together)

7:31–7:36 MV: “Prima presa.” MH: “Prima presa? Sauh due, prima presa.”

7:38–14:11 *Sauh II* (upper voice)

24:10 end

- Riv@19\_01.R-128.mp3

0:10–0:15 MH: “Primo. Prenda prima.”

0:18–7:14 *Sauh I* (upper voice)

7:31–7:36 MV: “Prima presa.” MH: “Prima presa? Sauh due, prima presa.”

7:38–14:11 *Sauh II* (both voices mixed together)

24:10 end

**NMGS0499-572**

Box: Scotch 215 Superlife, 270 m, 13 cm

Reel: Rai

- Riv@38\_1.L-128.mp3

0:03–6:57 unknown sound sources: *Pranam I* (tape part, two-channel version)

7:12 end

- Riv@38\_01.R-128.mp3

0:03-6:57 unknown sound sources: *Pranam I* (tape part, two-channel version)

7:12 end

## NMGS0500-595

Box: BASF LGS 52, 270 m

Reel: BASF

- Riv@9,5\_1.L-128.mp3

0:05–53:15 radio broadcast (1966, September 24)<sup>1</sup>

0:05–53:15 Krzysztof Penderecki, *Passio et mors Domini nostri Iesu Christi secundum Lucam* (1965–66) (up to No. 24 *Stabat Mater*, incomplete; Edith Gabry-Kertész, soprano; Andrzej Hiolski, baritone; Bernard Ladysz, bass; Rudolf Jürgen Bartsch, reciter; director: Erik Czyycz; WDR Orchestra and Choir Cologne, director: Herbert Schernus; Tölzer Knabenchor, director: Gerhard Schmidt; 1966, September 14; Venezia, San Giorgio Maggiore; XXIX Festival Internazionale di Musica Contemporanea)

53:23 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5-RVRS\_01.R-128.mp3)

53:23 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:13–12:29 radio broadcast (continuation)

0:13–10:30 Krzysztof Penderecki, *Passio et mors Domini nostri Iesu Christi secundum Lucam* (continuation)

10:32–10:52 applause

10:57–12:29 radio presenter

53:23 end

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<sup>1</sup> Radiocorriere, vol. 43, n. 38, 1966, p. 63.



**NMGS0501-624**

Box: Ampex

Reel: BASF

- Riv@19\_1.L-128.mp3

0:34–9:34 *Quartetto n. 4* (Arditti Quartet, studio recording)

10:07–13:37 *Arc-en-ciel* (Arditti Quartet, studio recording)

13:52–24:48 *Duo* (Arditti Quartet, studio recording)

13:52–19:37 **I**

19:44–24:48 **II**

26:19 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_1.L-128.mp3 (stereo recording)

26:19 end

## NMGS0502-626

Box: Ampex

Reel: ?

- Riv@19\_1.L-128.mp3

0:04–30:48 WDR concert recording (Musik der Zeit; 1987, October 23, Cologne, second part)<sup>1</sup>

0:04–5:19 radio presenter (details see NMGS0462-278)

5:21–6:27 applause, tuning instruments, applause

6:32–23:51 *Hurqualia* (Kölner Rundfunk-Sinfonie-Orchester, director Hans Zender)

6:32–11:23 **I**

11:45–15:02 **II**

15:24–19:16 **III**

19:37–23:51 **IV**

23:53–27:01 applause

27:35–30:36 radio presenter

30:38–30:48 applause

31:27 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_1.L-128.mp3 (stereo recording)

31:27 end

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<sup>1</sup> First part NMGS0432-437, third part NMGS0463-279.

**NMGS0503-632**

Box: Agfa PER, 360 m

Reel: ?

- Riv@19\_02.L-128.mp3

0:08–10:39 *Okanagon* (studio recording)

10:43 end

- Riv@19\_02.R-128.mp3

Identical to Riv@19\_2.L-128.mp3 (stereo recording)

10:43 end

## NMGS0504-640

- Riv@19\_01.L-128.mp3  
0:04–34:24 *Canti del Capricorno* (studio recording)  
0:04–2:35 **I**  
2:45–4:54 **II** (without double bass)  
5:02–7:23 **III**  
7:26–10:08 **IV**  
10:15–12:27 **V**  
12:32–15:21 n. 6 of the Wergo edition 1987  
15:28–18:06 **VII** (with saxophone)  
18:10–21:33 **XII**  
21:36–24:04 **VIII**  
24:08–26:28 *“X”/Go-Örvgo* (with saxophone)  
26:34–28:45 n. 10 of the Wergo edition 1987  
28:50–30:48 **XI**  
30:53–34:24 **XIV**  
34:33 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_1.L-128.mp3 (stereo recording)  
34:33 end

**NMGS0505-628**

Box: Ampex

Tape: Ampex 456

- Riv@19\_01.L-128.mp3

0:11–14:41 concert recording (Beate Zelinsky and David Smeyers; 1985, May 9, Rome, Palazzo Taverna)

0:11–3:35 *Ixor* (Beate Zelinsky)

3:39–3:57 applause

4:06–13:34 *Tre Studi* (David Smeyers)

4:06–6:51 **I**

7:16–9:45 **II**

9:52–9:57 applause

10:16–13:34 **III**

13:39–14:41 applause

15:02 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_1.L-128.mp3 (stereo recording)

15:02 end

**NMGS0506-252**

Box: –

- Riv@19\_01.L-128.mp3

0:14–5:55 *Three Latin Prayers, III Alleluja* (multilayer version, gradual fade-in; Michiko Hirayama)

6:17 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_1.L-128.mp3 (beginning ca. 2 seconds after Riv@19\_1.L-128.mp3)

6:17 end

**NMGS0507-263**

Container: monodex

Reel: Scotch

- Riv@19\_01.L-128.mp3

Empty

0:00 end

- Riv@19\_01.R-128.mp3

Empty

0:00 end

- Riv@19\_02.L-128.mp3

2:08–2:10, 2:17–2:24, 2:27–2:28, 2:59–3:05, 3:17–3:19 and 3:35 sound fragments and VM

16:03 end

- Riv@19\_02.R-128.mp3

Empty

16:03 end

**NMGS0508-264**

Reel: Agfa

- Riv@19\_01.L-128.mp3

0:01–2:53 *Canti del Capricorno, IV* (Michiko Hirayama)

3:17–9:02 Joëlle Léandre (concert recording)

3:17–5:21 John Cage, *The Wonderful Widow of Eighteen Springs* (voice and double bass as percussion instrument)

5:23–5:31 applause

5:39–8:43 *C'est bien la nuit*

8:44–9:02 applause

9:07 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

9:07 end



**NMGS0509-546**

Box: BASF, 18 cm

- Riv@19\_01.L-128.mp3  
0:06–30:56 *Quartetto n. 1* (studio recording)  
0:06–9:10 **I**  
9:16–19:11 **II**  
19:18–21:57 **III**  
22:05–30:56 **IV**  
31:04 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
31:04 end

## NMGS0510-548

- Riv@19\_02.L-128.mp3  
0:05–9:05 *Okanagon* (concert recording)  
9:13–10:13 applause  
10:23–19:11 *Rucke di Guck* (concert recording)  
    10:23–12:31 I  
    12:45–15:35 II  
    15:54–19:11 III  
19:13–19:54 applause  
19:58 end
- Riv@19\_02.R-128.mp3  
Identical to Riv@19\_02.L-128.mp3 (stereo recording)  
19:58 end

## NMGS0511-549

Box: sonicrecording

- Riv@19\_01.L-128.mp3

0:14–5:50 *Canti del Capricorno* (Michiko Hirayama, NN, studio recording; 1981, January 27)

0:14–0:16 MV: “Numero quindici, quinta.”

0:22–3:19 **XV**

3:33–3:37 MV: “Capricorno numero diciannove, settima.”

3:43–5:50 **XIX**

6:15 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

6:15 end

**NMGS0512-550**

Box: Ampex

Reel: Ampex

- Riv@19\_01.L-128.mp3  
0:07–17:34 *Konx Om Pax* (studio or concert recording)  
0:07–7:30 **I**  
7:32–9:02 **II**  
9:06–17:34 **III**  
18:24 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
18:24 end

## NMGS0513-559

Box: Scotch 190 Plastic

Reel: BASF

- Riv@9,5\_02.L-128.mp3

0:19–20:01 ondiolas (microtonal): *Quartetto n. 2* (“first recording”)

0:19–4:03 I

4:12–8:38 II

8:44–12:01 III

12:11–15:59 IV

16:08–20:01 V

20:37–35:09 ondiolas (microtonal): *Quattro pezzi per orchestra* (“first recording”)

20:37–23:06 I

23:18–27:00 II

27:12–30:55 III

31:06–35:09 IV

35:45–45:19 ondiola (melodic): *Kamakala* (“first recording”)

35:45–38:27 I

38:37–42:18 II

42:26–45:19 III

1:35:50 end

- Riv@9,5\_02.R-128.mp3

In reverse (see Riv@9,5-RVRS\_02.R-128.mp3)

1:35:50 end

- Riv@9,5-RVRS\_02.R-128.mp3

Half speed (see Riv@19-RVRS\_02.L-128.mp3)

1:35:50 end

- Riv@19\_02.L-128.mp3

Double speed (see Riv@9,5\_02.L-128.mp3)

48:02 end

- Riv@19\_02.R-128.mp3

In reverse (see Riv@19-RVRS\_02.L-128.mp3)

48:02 end

- Riv@19-RVRS\_02.L-128.mp3

0:07–17:06 piano: *Suite n. 10 “Ka”* (without VII; “first recording”)

0:07–3:17 I

3:29–5:47 II

5:58–8:17 III

8:29–11:45 IV

11:54–14:32 V (rerecorded from record)

14:41–17:06 VI

22:28–24:26 some ondiolas (from 24:08 MV)

48:02 end

**NMGS0514-560**

Box: Geloso

Reel: Geloso

- Riv@19\_01.L-128.mp3  
0:09–15:02 *Hô* (Michiko Hirayama, studio recording)  
0:09–2:23 **I**  
2:29–5:19 **II**  
5:25–9:23 **III**  
9:31–12:22 **IV**  
12:28–15:02 **V**  
15:25 end
- Riv@19\_01.R-128.mp3  
Empty  
15:25 end

**NMGS0515-561**

Box: BASF, 18 cm

Reel: BASF

- Riv@19\_01.L-128.mp3

0:20–18:53 *Quartetto n. 2* (Arditti Quartet, studio recording, 1982, June 27)

0:20–3:33 **I**

3:38–7:30 **II**

7:36–10:18 **III**

10:26–13:20 **IV**

13:34–18:53 **V**

19:52 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

19:52 end

**NMGS0516-562**

Box: Ampex

- Riv@19\_01.L-128.mp3

0:13–24:09 concert recording (1984, May 15, Rome, Auditorium RAI)

0:13–13:07 *Hô* (Michiko Hirayama)

0:13–2:16 **I**

2:30–5:28 **II**

5:45–9:52 **III**

10:14–13:07 **V**

13:16–14:15 applause

14:23–23:03 *Three Pieces* (Piero Schiavoni)

14:23–16:41 **I**

16:59–19:37 **II**

19:59–23:03 **III**

23:06–24:09 applause

24:24 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

24:24 end



## NMGS0517-563

Box: BASF

Reel: BASF

- Riv@19\_01.L-128.mp3

Empty

0:00 end

- Riv@19\_01.R-128.mp3

Empty

0:00 end

- Riv@19\_02.L-128.mp3

0:06–10:21 *Quartetto n. 4* (Quartetto di Nuova Musica, 1964 [?])

37:22 end

- Riv@19\_02.R-128.mp3

In reverse (see Riv@19-RVRS\_02.R-128.mp3)

32:32 end

- Riv@19-RVRS\_02.R-128.mp3

0:16–20:34 RAI radio broadcast (Società Cameristica Italiana: Enzo Porta, Umberto Oliveti, Emilio Poggioni and Italo Gomez; concert recording of the world premiere 1965, April 23, Teatro delle Arti, Rome, Festival “Nuova Consonanza”; broadcast 1965, July 13)<sup>1</sup>

0:16–1:32 female radio presenter: “Giacinto Scelsi, Quartetto numero due. Giacinto Scelsi, nato a La Spezia nel 1905 ha volta la sua attività principalmente in Francia. La sua vasta produzione musicale comprende opere corali, sinfoniche e da camera. Citiamo la Sinfonietta, il Preludio e Fuga per orchestra, Rotativa per 3 pianoforti, fiati e percussioni e la Ballata per violoncello e orchestra. Nel Quartetto numero due l’autore prosegue la ricerca iniziata con i Quattro pezzi per orchestra su una sola nota, eseguiti per la prima volta in Parigi nel 1962 sotto la direzione di Maurice Le Roux. La struttura della composizione si basa sulla successione e sovrapposizione di microintervalli, quarti di tono, in sottili variazioni di colore, ritmo ed intensità. Il lavoro si consta di cinque movimenti. Nei primi quattro le parti strumentali oscillano intro intervallo tonico ristretto. Nel quinto si espandono progressivamente fino a raggiungere intervallo di settima. Speciali sordine applicate direttamente sulle corde danno al suono un timbro particolarmente e volutamente acre.”

1:52–20:13 *Quartetto n. 2*

1:52–5:32 I

5:40–9:57 II

10:01–12:56 III

13:02–15:48 IV (up to m. 67)

16:46–20:13 V (from m. 8)

20:17–20:26 applause

20:29–20:34 female radio presenter: “Di Giacinto Scelsi avete ascoltato Quartetto numero due.”

32:32 end

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<sup>1</sup> radiocorriere, vol. 42, n. 28, 1965, p. 47.

**NMGS0518-567**

Box: BASF, 15 cm

Reel: BASF

- Riv@38\_01.L-128.mp3

0:11–7:05 unknown sound sources: *Pranam I* (tape part, final two-channel version)

7:26 end

- Riv@38\_01.R-128.mp3

0:15–7:10 unknown sound sources: *Pranam I* (tape part, final two-channel version)

7:26 end

**NMGS0519-629**

Reel: Scotch

- Riv@19\_01.L-128.mp3

0:06–28:52 *In nomine Lucis* (Erik Lundkvist, 5 different versions)

0:06–5:35 (version I according to record Giacinto Scelsi – Musique Sacrée, 1985, FY 119;  
recorded in 1981, December 9, Stockholm, St. Matteus)

5:48–11:20

11:35–17:06

17:21–22:59

23:20–38:52 (version V according to record Giacinto Scelsi – Musique Sacrée)

32:53 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

32:53 end

**NMGS0520-048**

Box: BASF, 18 cm

Reel: BASF

- Riv@19\_01.L-128.mp3

0:07–19:21 *Quartetto n. 3* (studio recording)

0:07–4:20 **I**

4:29–7:39 **II**

7:46–11:21 **III**

11:28–15:55 **IV**

16:01–19:21 **V**

19:28 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

19:28 end

## NMGS0521-049

Box: BASF LGS 35, 540 m

Reel: BASF

- Riv@9,5\_02.L-128.mp3  
0:11–0:26 two ondiolas (fragment, microtonal)  
1:04–3:58 two ondiolas: *Hymnos* (first section, earlier version; two-channel-recording with Riv@9,5\_02.R-128.mp3, 0:49–3:56)  
4:34–7:33 two ondiolas (identical to 1:04–3:58): *Hymnos* (first section, earlier version; two-channel-recording with Riv@9,5\_02.R-128.mp3, 4:06–7:13)  
7:54–10:53 two ondiolas (identical to 1:04–3:58 and 4:34–7:33): *Hymnos* (first section, earlier version; two-channel-recording with Riv@9,5\_02.R-128.mp3, 7:41–10:47)  
11:14–14:38 two ondiolas (microtonal, 12:34, 13:34 and 14:07 beatings)  
22:35–26:24 two ondiolas (microtonal, 24:17 and 25:16 beatings)  
30:16–33:27 two ondiolas (on D3↑/D4↑; two-channel recording with Riv@9,5\_02.R-128.mp3, 30:18–33:37)  
33:30–33:40 two ondiolas (fragment, microtonal)  
33:46–37:39 two ondiolas (microtonal)  
37:55–42:09 two ondiolas (one of them in reverse, microtonal, beatings)  
43:29–43:38 ondiola (fragment)  
47:10–51:10 two ondiolas (microtonal; 49:21 new section)  
51:13–51:29 two ondiolas (fragment)  
51:39–54:41 two ondiolas (microtonal)  
54:41–54:42 two ondiolas (fragment)  
1:02:41–1:06:40 two ondiolas (microtonal; two-channel-recording; identical to Riv@9,5\_02.R-128.mp3, 1:02:36–1:06:48 in reverse)  
1:06:42–1:06:44 ondiola (fragment)  
1:06:56–1:11:12 several ondiolas (microtonal): *Quartetto n. 3, IV* (two-channel recording, second layer: Riv@9,5\_02.R-128.mp3, 1:10:26–1:11:42)  
1:12:04–1:16:22 two ondiolas in reverse (two-channel-recording; identical to Riv@9,5\_02.R-128.mp3, 1:12:03–1:16:07 in reverse): *Quartetto n. 4*, mm. 46/2–126, mm. 127–134 partially corresponding (see NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 13:21–17:55)<sup>1</sup>  
1:16:48–1:20:53 two ondiolas (drone, microtonal, beatings): *Quartetto n. 3, IV* (earlier version; two-channel recording; identical to Riv@9,5\_02.R-128.mp3, 1:16:49–1:21:00)  
1:21:07–1:24:13 two ondiolas (microtonal, beatings; probably two-channel recording with Riv@9,5\_02.L-128.mp3, 1:21:06–1:24:10)  
1:24:55–1:28:05 two ondiolas (one of them in reverse, microtonal)  
1:28:45–1:31:56 two ondiolas (one of them in reverse, microtonal)  
1:36:44 end
- Riv@9,5\_02.R-128.mp3  
0:20–0:32 ondiola (fragment)  
0:49–3:56 two ondiolas: *Hymnos* (first section, earlier version; two-channel recording with Riv@9,5\_02.L-128.mp3, 1:04–3:58)  
4:06–7:13 two ondiolas (identical to 0:49–3:56): *Hymnos* (first section, earlier version; two-channel recording with Riv@9,5\_02.L-128.mp3, 4:34–7:33)  
7:19–7:29 ondiola (fragment)

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<sup>1</sup> Identical to NMGS0285-447, Riv@9,5\_02.R-128.mp3, 58:30–1:02:43.

7:41–10:47 two ondiolas (identical to 0:49–3:56 and 4:06–7:13): *Hymnos* (first section, earlier version; two-channel recording with Riv@9,5\_02.L-128.mp3, 7:54–10:53)

10:55–14:10 two ondiolas (microtonal) *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64)<sup>1</sup>

14:44–17:44 several ondiolas: *Hymnos* (first section, earlier version)

17:48–18:01 several ondiolas (fragment)

18:22–21:24 several ondiolas: *Hymnos* (first section, earlier version, 18:30–21:24 identical to 14:43–17:38)

21:31–21:41 two ondiolas (fragment)

21:42–25:29 two ondiolas (microtonal)

25:44–25:53 two ondiolas (fragment)

25:54–30:03 two ondiolas (microtonal, 25:44–29:42 identical to 21:42–25:29)

30:18–33:37 two ondiolas (microtonal, beatings; two-channel recording with Riv@9,5\_02.L-128.mp3, 30:16–33:27)

34:08–37:59 two ondiolas (microtonal, beatings, strong difference tones): *Quartetto n. 3, II* (from m. 5, earlier version, extended end)

38:16–42:43 several ondiolas (some of them in reverse, melodic/microtonal, reverb)

43:00–43:11 two ondiolas (fragment)

43:28–47:07 several ondiolas (some of them in reverse, microtonal; 43:38–43:40 and 44:09 gaps, 44:13 new section, 45:26–45:28 gap)

47:36–51:26 several ondiolas (some of them in reverse, microtonal; 47:36–50:05 identical to 44:13–46:42 in reverse)

51:43–55:03 several ondiolas (microtonal, beatings)

55:24–58:47 several ondiolas (microtonal, beatings)

58:57–1:02:17 several ondiolas (some of them in reverse, microtonal, beatings)

1:02:36–1:06:48 two ondiolas in reverse (two-channel-recording; identical to Riv@9,5\_02.L-128.mp3, 1:02:41–1:06:40, in reverse)

1:10:26–1:11:42 several ondiolas (microtonal): *Quartetto n. 3, IV* (from m. 85, 1:10:49 [m. 94] restart; two-channel-recording, first layer: Riv@9,5\_02.L-128.mp3, 1:06:56–1:11:12)

1:12:03–1:16:07 two ondiolas (microtonal, strong difference tones): *Quartetto n. 4* (mm. 46/2–126, mm. 127–134 partially corresponding; two-channel recording; identical to Riv@9,5\_02.L-128.mp3, 1:12:04–1:16:22 in reverse)

1:16:49–1:21:00 two ondiolas in reverse: *Quartetto n. 3, IV* (earlier version; two-channel recording, identical to Riv@9,5\_02.L-128.mp3, 1:16:48–1:20:53 in reverse)

1:21:06–1:24:10 two ondiolas (microtonal, beatings; probably two-channel-recording with Riv@9,5\_02.L-128.mp3, 1:21:07–1:24:13)

1:24:57–1:28:19 two ondiolas (microtonal, beatings, difference tone) *Xnoybis, III / Arc-en-ciel / L'âme ouverte / Anahit* (upper line, score mm. 11–64; identical to 10:55–14:10)<sup>2</sup>

1:29:13–1:32:19 two ondiolas (microtonal, identical to 1:25:11–1:28:19)

1:32:19–1:35:48 two ondiolas (microtonal; 1:32:26–1:35:48 identical to 1:24:57–1:28:19)

1:36:44 end

<sup>1</sup> Identical to NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:25:46–1:29:02.

<sup>2</sup> Identical to NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:25:46–1:29:02.

**NMGS0522-056**

Box: Scotch 215 Superlife, 18 cm, 540 m

Reel: Scotch

- Riv@19\_01.L-128.mp3

0:28–4:10 *Ixor, II / Ixor* (home recording)

0:28–0:50 voices, clarinet, 0:48 GS: "... c'è?", MV: "Sì."

1:02–3:58 *Ixor, II / Ixor* (complete)

4:01–4:07 *Ixor, II / Ixor* (the last two measures)

4:09–4:10 GS (?): "Mh." MV: "..."

48:24 end

- Riv@19\_01.R-128.mp3

Empty

48:24 end

**NMGS0523-061**

Box: Agfa, 18 cm

Reel: Agfa

- Riv@19\_01.L-128.mp3

0:08–13:33 *Triphon* (Frances-Marie Uitti, studio recording)

0:08–5:36 I

5:43–9:10 II

9:15–13:33 III

13:40–27:11 *Dithome* (Frances-Marie Uitti, studio recording)

27:42 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

27:42 end



**NMGS0524-140**

Box: BASF

Reel: BASF

- Riv@19\_01.L-128.mp3

0:10–14:46 Tristan Murail, *Mémoire/Erosion* for horn and nine instruments (1976) (Ensemble de l'Itinéraire, director: Peter Brunswick; Alain Noël, horn; concert recording, Chelles, 1976, March 11)

14:48–15:00 applause

24:29 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

24:29 end

**NMGS0525-250**

Box: –

Reel: Scotch

- Riv@76\_01.L-128.mp3

Empty

8:02 end

- Riv@76\_01.R-128.mp3

Empty

8:02 end

**NMGS0526-403**

Box: BASF, 15 cm

Reel: Scotch

- Riv@19\_01.L-128.mp3

0:33–6:11 *In nomine Lucis* (Erik Lundkvist; version V according to record Giacinto Scelsi –  
Musique Sacrée, 1985, FY 119; recorded in 1981, December 9, Stockholm, St. Matteus)<sup>1</sup>  
11:51 end

- Riv@19\_01.R-128.mp3

In reverse (see Addition: Riv@19-RVRS\_01.R-128.mp3)

11:51 end

Addition:

- Riv@19-RVRS\_01.R-128.mp3

0:11–5:47 *In nomine Lucis* (Erik Lundkvist; version I according to record Giacinto Scelsi –  
Musique Sacrée, 1985, FY 119; recorded in 1981, December 9, Stockholm, St. Matteus)<sup>2</sup>  
11:51 end

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<sup>1</sup> Copy of NMGS0519-629, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 23:20–38:52.

<sup>2</sup> Copy of NMGS0519-629, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:06–5:35.

**NMGS0527-543**

Box: Ampex

- Riv@19\_01.L-128.mp3

0:19–27:43 Michiko Hirayama, Ille Strazza, concert recording (1982, November 29; Rome, Auditorium RAI)

0:19–3:15 *Canti del Capricorno, I* (MH)

3:39–8:24 *Sauh II* (MH, IS)

8:50–13:48 Gregorian Chants (MH, IS)

8:50–10:02 *In splendoribus sanctorum*

10:14–11:36 *Vidimus stellam ejus in Oriente*

12:07–13:48 *Videns Dominus flentes sorores Lazari ad monumentum*

14:04–16:46 Pérotin, *Beata viscera Mariae virginis* (IS)

17:00–18:57 *Taiagarù, IV* (MH)

19:28–21:34 *Celum non animum mutat stabilitas* (Carmina Burata, No. 15, verse 1, 2, 5) (IS)

21:48–24:30 *Ave Maria* (MH, IS)

24:37–25:10 applause

25:14–27:43 *Tellus flore vario vestitur* (Carmina Burata, p. 146) (IS)

27:57 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

27:57 end

## NMGS0528-545

Box: sonicrecording

- Riv@30\_01.L-128.mp3 [38 cm/sec]  
0:01–5:41 *Canti del Capricorno* (Michiko Hirayama, NN, studio recording; 1981, January 26)  
0:01–0:02 MV: “Numero quindici, quinta.”  
0:11–3:08 **XV**  
3:26–3:28 MV: “Capricorno numero diciannove, settima.”  
3:33–5:41 **XIX**  
6:04 end
- Riv@30\_01.R-128.mp3 [38 cm/sec]  
Identical to Riv@30\_01.L-128.mp3 (stereo recording)  
6:04 end

**NMGS0529-564**

Box: BASF, 18 cm

Reel: BASF

- Riv@19\_01.L-128.mp3

0:04–9:42 *Tre pezzi* for saxophone (Daniel Kientzy, soprano saxophone; studio recording)

0:04–3:10 I

3:16–6:56 II

6:59–9:42 III

9:51–18:27 *Tre pezzi* for saxophone (Daniel Kientzy, tenor saxophone; studio recording)

9:51–12:30 I

12:34–15:58 II

16:04–18:27 III

18:34 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

18:34 end

**NMGS0530-566**

Box: BASF, 15 cm

Reel: BASF

- Riv@19\_01.L-128.mp3

0:13–8:10 *Tre pezzi / Three Pieces* for trombone (studio recording)

0:13–2:57 **I**

3:02–5:28 **II**

5:31–8:10 **III**

8:30 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

8:30 end

## NMGS0531-571

Box: Scotch 215 Superlife, 360 m, 15 cm

Reel: BASF

- Riv@9,5\_01.L-128.mp3

0:15–0:19 string ensemble (fragment)

0:46–0:53 string ensemble (fragment)

1:06–34:51 Tibetan ritual music (many gaps, 4:07 restart)<sup>1</sup>

4:58–8:56 record: Tibetan ritual music<sup>2</sup>

9:05–10:44 Tibetan (?) vocal music (9:31–9:36, 9:54–9:59, 10:29–10:32, 10:36–10:40 gaps)

10:45–13:59 Tibetan ritual music (13:57–13:58 gap)

16:10–19:26 piano (16:14, 16.20 and 16.26 restarts)

19:33–19:39 feedback

19:53–23:16 piano

23:59–32:08 GS, Italian clarinetist (MV): Session to try out extended playing techniques on the clarinet

23:59 MV, GS: “Allora suono, suono tenuto, poi – suono tenuto con armonici senza determinare l’altezza.”

24:21 clarinetto

24:34 MV: “...”

24:38 clarinetto

24:50 MV, GS: “Bello. Bello, fino a si a quest’altezza. Poi, suono reale e suono risultante.”

25:09 clarinetto

25:32 MV: “...”

25:35 clarinetto

25:41 MV, GS: “Lo stesso in un altro registro. Il suono risultante non si muove.”

25:51 clarinetto

25:59 MV, GS: “Bello. Adesso si ...”

26:23 clarinetto

26:23 restart, GS: “Due suoni reali.”

26:28 clarinetto

26:45 MV, GS: “È bello. Voce e suono.”

26:56 clarinetto

27:07 MV, GS: “Voce suono e con flatterzunge.”

27:13 clarinetto

27:27 MV, GS: “Voce soltanto.”

27:31 clarinetto and voice

27:42 MV, GS: “Fiato.”

27:50 clarinetto

28:01 MV, GS: “...”

28:03 clarinetto

28:13 MV, GS: “Fiato con flatterzunge.”

28:19 clarinetto

28:29 MV, GS: “È certo, effetto. Varie maniere di un suono solo.”

28:53 clarinetto

29:45 GS: “Ma come si segnano, come si segnano questi ...”

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<sup>1</sup> 3:30–3:57 identical to NMGS0147-134, Riv@9,5\_01.L-56.mp3, 36:26–36:54.

4:09–4:57 identical to NMGS0147-134, Riv@9,5\_01.L-56.mp3, 37:18–38:07.

<sup>2</sup> 5:01–6:21 identical to NMGS0147-134, Riv@9,5\_01.L-56.mp3, 38:08–39:30.



29:50 restart, clarinetto  
 30:33 restart, GS: “Questo si possono fare in tutti registri, questi effetti.”  
 30:38 restart, GS: “Armonici.”  
 30:40 clarinetto  
 30:50 MV, GS: “Solo risultante senza suono reale. Il suono risultante.”  
 31:02 clarinetto  
 31:12 MV, GS: “Suono pianissimo, quasi fiato.”  
 31:17 clarinetto  
 31:42 restart, clarinetto  
 32:00 MV, GS: “...”  
 32:02–32:08 restart, MV, GS: “... dei suoni con risultante prima e dopo del suono reale.”  
 32:49–32:54 feedback  
 32:55–32:58 GS: “Pronto, pronto, pronto.”  
 33:06–33:13 ondiola (melodic)  
 33:21–36:38 ondiola (melodic, microtonal)  
 36:41–36:43 GS: “Va bene, va bene.”  
 36:48–38:32 ondiola (melodic, microtonal)  
 38:35–38:39 feedback  
 38:49–43:42 ondiola (melodic, microtonal; long rests)  
 44:48–45:51 shakuhachi (very low volume)  
 46:27–46:32 feedback  
 46:41–46:53 piano  
 47:11–52:55 piano  
 52:59–56:26 piano  
 1:06:39 end

- Riv@9,5\_01.R-128.mp3

In reverse (see Riv@9,5\_01.L-128.mp3)

1:06:39 end

- Riv@9,5-RVRS\_01.R-128.mp3

0:07–2:45 half speed (see Riv@19-RVRS\_01.R-128.mp3, 0:03–1:22)

3:46–4:03 piano

4:20–6:49 piano (single soft sounds)

7:20–17:39 half speed (see Riv@19-RVRS\_01.R-128.mp3, 3:40–8:50)

17:45–18:41 piano

18:44–18:47 feedback

18:54–23:01 piano

23:54–28:43 piano

28:55–29:06 piano

29:06–31:01 guitar and panpipe in reverse: *Canti del Capricorno, XIX*

1:06:39 end

- Riv@19\_01.L-128.mp3

Double speed (see Riv@9,5\_01.L-128.mp3)

33:19 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

33:19 end

- Riv@19-RVRS\_01.R-128.mp3
- 0:03–1:22 piano: *Suite n. 9 „Ttai“, I* (from p. 3, 4<sup>th</sup> grand system up to p. 4, 2<sup>nd</sup> grand staff)
- 1:53–3:25 double speed (see Riv@9,5-RVRS\_01.R-128.mp3, 3:46–6:49)
- 3:40–5:47 ondiola: *Canti del Capricorno, III*
- 5:50–5:52 winding noise
- 5:54–5:56 noise
- 5:57–8:50 ondiola (melodic)
- 8:52–15:30 double speed (see Riv@9,5-RVRS\_01.R-128.mp3, 17:45–31:01)
- 33:19 end

**NMGS0532-574**

Box: BASF

Reel: BASF

- Riv@19\_01.L-128.mp3  
0:13–9:22 radio broadcast  
    0:13–8:17 *Anâgâmin*  
    8:24–9:22 applause  
9:34 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
9:34 end

**NMGS0533-189**

Box: Ampex

- Riv@19\_01.L-128.mp3  
0:14–16:32 concert recording (1981, December 1)  
0:14–0:29 applause  
1:02–12:40 *Quartetto n. 4*  
12:55–16:32 applause  
17:33 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
17:33 end

## NMGS0534-052

- Riv@19\_01.L-128.mp3

0:07–24:25 concert recording (Orchestra Sinfonica Abbruzzese, director: Jacques Bodmer; Carol Alma Cole, violin; 22<sup>th</sup> Festival Nuova Consonanza; 1985, November 27; Rome, Auditorium RAI, Foro Italico)

0:07–12:33 *Chukrum*

0:07–4:06 **I**

4:14–7:01 **II**

7:14–8:46 **III**

8:53–12:33 **IV**

12:40–13:24 applause

13:54–23:13 *Anahit*

23:19–24:25 applause

24:45 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

24:45 end

**NMGS0535-053**

Box: BASF

Reel: BASF

- Riv@19\_01.L-128.mp3

0:12–0:27 tuning the violoncello (Frances-Marie Uitti, home recording)

1:01–43:15 *Trilogy. The three ages of man*

1:01–14:56 *Triphon*

1:01–6:32 **I**

6:55–10:07 **II**

10:21–14:56 **III**

15:16–27:36 *Dithome*

28:05–43:15 *Ygghur*

28:05–34:08 **I**

34:54–37:48 **II**

38:24–43:15 **III**

1:01:48 end

- Riv@19\_01.R-128.mp3

Empty

1:01:48 end

## NMGS0536-057

Box: Ampex

- Riv@19\_01.L-128.mp3

0:10–21:21 **CKCK** (Geneviève Renon, studio recording session)

0:10–2:21 **I**

2:30–4:46 **I**

4:55–7:08 **I**

7:16–9:30 **I**

9:38–11:49 **I**

12:03–15:11 **II**

15:16–18:12 **II**

18:16–21:21 **II**

21:54 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

21:54 end

## NMGS0537-055

Box: Ampex

- Riv@19\_01.L-128.mp3

0:03–29:47 radio broadcast (BBC, 1981, November 26, Music in Our Time: Scelsi)

0:03–43 radio presenter 1: “...”

0:46–3:01 radio presenter 2 (Adrian Jack): “...”

3:08–29:47 *Suite n. 10 “Ka”* (Frederic Rzewski)

3:08–7:40 **I**

7:49–11:19 **II**

11:35–14:23 **III**

14:35–18:38 **IV**

18:49–20:51 **V**

20:58–25:01 **VI**

25:12–29:47 **VII**

30:10 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

30:10 end



**NMGS0538-060**

Reel: Agfa

- Riv@19\_01.L-128.mp3

0:03–12:00 *Divertimento n. 3* (Devy Erlih, studio recording, 1967, August 31)

0:03–3:19 **I**

3:28–6:41 **II**

6:51–9:11 **III**

9:20–12:00 **IV**

12:13–23:38 *Divertimento n. 2* (Devy Erlih, studio recording, 1967, August 31)

12:13–14:39 **I**

14:47–18:14 **II**

18:22–20:02 **III**

20:14–23:38 **IV**

23:55–29:15 *Xnoybis, II* (probably Devy Erlih, studio recording, 1967, August 31)

29:36–31:37 (double speed, see Riv@19-PiSh\_01.L-128.mp3, 59:12–1:03:16)

31:50 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

31:50 end

- Riv@19-PiSh\_01.L-128.mp3

0:07–58:28 half speed (see Riv@19\_01.L-128.mp3, 0:03–29:15)

59:12–1:03:16 *Xnoybis, III* (mm. 8–55, home recording)

1:03:40 end

- Riv@19-PiSh\_01.R-128.mp3

0:07–58:28 half speed (see Riv@19\_01.R-128.mp3, 0:03–29:15)

1:03:40 end

**NMGS0539-063**

- Riv@19\_01.L-128.mp3  
0:10–23:35 *Quartetto n. 2* (Arditti String Quartet)  
0:10–4:23 **I**  
4:34–9:44 **II**  
9:52–13:54 **III**  
14:03–18:08 **IV**  
18:18–23:35 **IV**  
24:01 end
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
24:01 end

**NMGS0540-064**

Box: Scotch 111

Reel: Scotch

- Riv@19\_02.L-128.mp3

0:02–31:39 *Quartetto n. 1* (rerecorded from record)

0:02–9:16 **I**

9:27–19:43 **II**

19:52–22:29 **III**

22:37–31:39 **IV** (up to m. 197)

31:49 end

- Riv@19\_02.R-128.mp3

In reverse (see Riv@19-RVRS\_02.R-128.mp3)

31:49 end

- Riv@19-RVRS\_02.R-128.mp3

0:10–15:22 *Ballata* (from m. 1/4, rerecorded from record)

15:37–29:41 *Variazioni e Fuga* (rerecorded from record)

31:49 end

## NMGS0541-065

Box: BASF LGS 52, 360 m

Reel: Scotch

- Riv@9,5\_02.L-128.mp3

0:05–3:54 radio broadcast (RAI, 1965, October 27)<sup>1</sup>

0:05–3:30 Michael von Biel, *Quartett* (ending)

3:39–3:54 female radio presenter: “Di Michael von Biel avete ascoltato *Quartett*. Quartetto della Società Cameristica Italiana: Enzo Porta, Umberto Oliveti, violin; Emilio Poggioni, viola; Italo Gomez, violoncello. Giacinto Scelsi ...”

3:52–13:06 half speed (see Riv@19\_01.L-128.mp3, 1:56–6:33)

13:06–19:16 radio broadcast: unidentified composition for ensemble and soprano (incomplete, 18:41 restart)

20:14–21:07 ondiola (melodic, fragment)

21:11–22:26 ondiola (melodic)

22:51–24:58 several ondiolas (melodic)

25:03–29:06 several ondiolas (drone, melodic; 28:46 restart)

29:07–31:23 several ondiolas (microtonal)

31:39–35:21 two ondiolas (microtonal, 31:44 restart; two-channel recording with Riv@9,5\_02.R-128.mp3, 31:55–35:22)

35:23–38:43 two ondiolas (microtonal; two-channel recording with Riv@9,5\_02.R-128.mp3, 35:32–38:30)

38:49–43:20 two ondiolas (microtonal; two-channel recording with Riv@9,5\_02.R-128.mp3, 38:50–43:13)

1:04:15 end

- Riv@9,5\_02.R-128.mp3

31:55–35:22 two ondiolas in reverse (see Riv@9,5-RVRS\_02.R-128.mp3, 28:53–32:20; microtonal; two-channel recording with Riv@9,5\_02.L-128.mp3, 31:39–35:21)

35:32–38:30 two ondiolas in reverse (see Riv@9,5-RVRS\_02.R-128.mp3, 25:45–28:44; microtonal; two-channel recording with Riv@9,5\_02.L-128.mp3, 35:23–38:43)

38:50–43:13 two ondiolas in reverse (see Riv@9,5-RVRS\_02.R-128.mp3, 21:02–25:25; microtonal; two-channel recording with Riv@9,5\_02.L-128.mp3, 38:49–43:20)

51:04–1:04:00 in reverse (see Riv@9,5-RVRS\_02.R-128.mp3, 0:15–13:11)

1:04:15 end

- Riv@9,5-RVRS\_02.R-128.mp3

0:15–1:28 ondiola (melodic, microtonal)

1:31–1:36 ondiola (melodic)

1:46–2:47 Johann Sebastian Bach: Flute *Sonata in B Minor*, BWV 1030, III Presto (Aurele Nicolet and Karl Richter, fragment)

2:47–4:32 Benny Goodman, *Memories of You* (Benny Goodman Trio, fragment)

4:32–6:04 Louis Armstrong, *S. O. L. Blues* (Louis Armstrong & His Hot Five)

6:05–6:06 ondiola (only one sound)

6:09–9:35 Juan Tizol and Duke Ellington, *Caravan* (Jo Jones, percussion; record *The Essential Jo Jones*, Vanguard, 1977)

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<sup>1</sup> Radiocorriere, vol. 42, n. 43, 1965, p. 55.

9:35–12:51 Bengt Johansson, *The Tomb at Akr Çaar* (1965; Chamber choir „Cantemus“ of the Academy Sibelius, director: Harald Andersén; incomplete, 12:27 restart; RAI broadcast, 1966, March 25)<sup>1</sup>

12:52–13:11 Akira Miyoshi, *Duel* (1964; Eiko Seyama, soprano, NHK Symphony Orchestra Tokyo, director: Yuzo Toyama; RAI broadcast, 1966, March 25)<sup>2</sup>

21:02–25:25 two ondiolas (microtonal)

25:45–28:44 two ondiolas (microtonal)

28:53–32:20 two ondiolas (microtonal)

1:04:15 end

- Riv@19\_01.L-128.mp3

0:03–1:45 double speed (see Riv@9,5\_02.L-128.mp3, 0:05–3:54)

1:56–6:33 radio broadcast (RAI, 1965, October 27)<sup>3</sup>

1:56–2:03 female radio presenter: “Giacinto Scelsi, *Xnoybis* per violino solo. Salvatore Cicero, violin.”

2:08–6:33 *Xnoybis, I* (Salvatore Cicero)

6:33–21:41 double speed (see Riv@9,5\_02.L-128.mp3, 13:06–43:20)

32:12 end

- Riv@19\_01.R-128.mp3

In reverse (see Riv@19-RVRS\_01.R-128.mp3)

32:12 end

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<sup>1</sup> Radiocorriere, vol. 43, n. 4, 1966, p. 47.

<sup>2</sup> Radiocorriere, vol. 43, n. 4, 1966, p. 47.

<sup>3</sup> Radiocorriere, vol. 42, n. 43, 1965, p. 55.

## NMGS0542-073

Box: Posso Professional Audio-Tape Reel 27

Reel: Revox

- Riv@19\_01.L-128.mp3

0:04–57:45 radio broadcast (Radio-France/France-Musique, 1987, October; conversation avec Franck Mallet, Marie-Cécile Mazzoni and Marc Texier in 1987, February)<sup>1</sup>

0:04–5:13 *Okanagon* (from m. 86)

0:10–1:55 GS: « Mais ce n'est pas encore tout, il y a encore une autre histoire ... »

5:14–7:46 MV: « Je me rendis au Café du Nord où jouait un orchestra de femmes ...  
perruque blanche et bas de soie. »<sup>2</sup>

5:14–8:13 *Arc-en-ciel* (up to m.62)

8:13–12:08 MV: « Londres. Marier. Une réception au Palais de Buckingham. » GS: « Oui.  
... »

12:08–13:29 Arthur Schwartz, *Dancing in the Dark* (from the musical *The Band Wagon*,  
The Orchestra)

12:35–13:11 GS: « Bonne année à tout le monde ... »

13:29–16:50 MV: « Est-ce que les femmes ont été des inspiratrices pour vous ? » GS:  
« No, jamais ... » FV: « Et *I Capricci di Ty* ? » GS: « ... »

16:33–21:56 *Sonata n. 3, III*

21:58–24 :10 FV: « ... » GS: « ... » MV: « Pourquoi il n'y a pas de texte ? Parce que je ne  
veux pas la musique avec le texte. » GS : « ... »

24:10–24:49 *CKCKC, II* (from m. 83/92)

24:50–25:30 GS: « Et dans un temps, j'ai écrit des poèmes ... »

25:31–33:04 *Dithome* (up to p. 25, 1<sup>st</sup> system)

26:00–26:06 MV: « La terre est en proie ... a perdu la mémoire. »<sup>3</sup>

26:36–26:44 MV: « La naissance de ce chant ... de la muette éternité. »<sup>4</sup>

27:11–30:02 MV: « Un soir que je me promenais dans le jardin d'e l'hôtel ... une éclipse  
de soleil. »<sup>5</sup>

31:01–32:19 GS: « J'ai connu Cocteau, j'ai connu une grande partie des autres poètes ... »

32:55–39 :35 GS: « ... » FV: « Comme le mouvement de l'écriture automatique ... » GS:  
« ... » MV: « Vous écrivez toujours en français ? ... » GS: « Oui ... » Luciano  
Martinis : « Et *Il sogno 101* ? » GS: « *Sogno 101* est la seule exception ... la bobine est  
terminée. »

39:19–45:58 *Ko-Tha, I*

41:25–43:17 MV: « Je me fit conduire au n° 451 ... exactement le Tours du Monde. »<sup>6</sup>

44:10–47:01 MV: « Alors là, il y a une grande parenthèse qui est Inde et Népal ... » GS:  
« Oui, c'est grand là. » MV: « Et les musiques de ces pays vous ont inspiré ? »  
GS: « Oui, beaucoup ... »

47:02–56:12 MV: « Rome. Une vie de presque ermite. » GS : « ... » FV: « ... Par  
exemple, quand on était à Cologne pour la création de *Aiôn*, c'est quand même différent.  
C'était la première fois depuis des années que tu es sorti de Rome ... » GS: « ... parce  
voudrais entendre mes œuvres pour avoir la possibilité de les corriger ... » MV: « Vous

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<sup>1</sup> Printed version: « Je ne suis pas un compositeur », in: *Magie des Klangs*, pp. 682–714.

<sup>2</sup> Scelsi, *Extraits de son journal (1928)*, in: *Magie des Klangs*, pp. 490–492.

<sup>3</sup> Scelsi, *L'Archipel nocturne*, GLM, 1954, p. 13.

<sup>4</sup> Scelsi, *L'Archipel nocturne*, GLM, 1954, p. 8.

<sup>5</sup> Scelsi, *Extraits de son journal (1928)*, in: *Magie des Klangs*, pp. 488–490.

<sup>6</sup> Scelsi, *Extraits de son journal (1928)*, in: *Magie des Klangs*, p. 488.

avez l'impression qu'on ne vous aime pas en Italie ?» GS: « ... Ma musique est différent ... »

56:12–56:41 *Hispania, I* (from p. 8, 2<sup>nd</sup> grand system up to p. 9, 3<sup>rd</sup> grand system)

56:41–57:32 MV: « Loin de mois / les arbres circulaires ... rêver la mort des rêves. »<sup>1</sup>

57:32–57:45 final sounds

57:50 end

- Riv@19\_01.R-128.mp3

Identical to Riv@19\_01.L-128.mp3 (stereo recording)

57:50 end

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<sup>1</sup> Le poids net, GLM, 1949, pp. 22–23.

**NMGS0543-074**

Box: Ampex Precision Magnetic Tape

Reel: Audiomastering 406

- Riv@38\_01.L-128.mp3

0:05–10:42 Sylvano Bussotti, *Bussottioperaballet, Variazioni* per violoncello (tape part, 1<sup>st</sup> version)<sup>1</sup>

0:05–0:30 calibration sound

0:38–0:42 sound engineer: “*Sensitivo per arco solo.*”

0:51–4:08 *Sensitivo* (n. 7 from *Sette fogli*; NN, violoncello)

4:22–5:53 thud with the hand on the body of the violoncello, whispering voices

6:10–7:09 violoncello, drone fifth

8:04–10:42 plucked violoncello

13:26 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

13:26 end

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<sup>1</sup> 2nd version see NMGS0544-075.



**NMGS0544-075**

Box: Ampex Precision Magnetic Tape

Reel: Audiomastering 406

- Riv@38\_01.L-128.mp3

0:11–17:07 Sylvano Bussotti, *Bussottioperaballet, Variazioni* per violoncello (tape part, 2<sup>nd</sup> version)<sup>1</sup>

0:10–3:27 *Sensitivo* (n. 7 from *Sette fogli*; NN, violoncello)

3:41–5:10 thud with the hand on the body of the violoncello, whispering voices

7:35–8:36 violoncello, drone fifth

14:27–17:07 plucked violoncello

22:38 end

- Riv@38\_01.R-128.mp3

Identical to Riv@38\_01.L-128.mp3 (stereo recording)

22:38 end

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<sup>1</sup> First version see NMGS0543-074.

**NMGS0545-076**

Box: Agfa PER 555, 730 m

- Riv@38\_01.L-128.mp3  
0:00–9:21 *Yamaon* (studio recording, 1968, July 24)<sup>1</sup>
  - 0:00–2:48 **I**
  - 2:56–6:26 **II**
  - 6:33–9:21 **III**9:31 end
- Riv@38\_01.R-128.mp3  
Identical to Riv@38\_01.L-128.mp3 (stereo recording)  
9:31 end

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<sup>1</sup> First radio broadcast: 1980, February 19, BRT radio, Belgium, second program about Giacinto Scelsi, production: Frans van Rossum.

**NMGS0546-077**

Box: GLOBE Records ROMA / 25 B

- Riv@38\_02.L-128.mp3

0:10–19:45 *Khoom* (Michiko Hirayama; studio recording, 1960–62, record Ananda n. 3)

0:10–3:16 **I**

3:29–4:45 **II**

4:53–7:16 **III**

7:26–9:27 **IV**

9:35–14:07 **V**

14:17–17:28 **VI**

17:36–19:45 **VII**

20:04 end

- Riv@38\_02.R-128.mp3

Identical to Riv@38\_02.L-128.mp3 (stereo recording)

20:04 end

**NMGS0547-084**

Box: BASF

Reel: BASF

- Riv@19\_01.L-128.mp3  
0:10–5:16 *Hô* (Michiko Hirayama)
  - 0:10–5:16 *Hô*
    - 0:10–2:32 **I** (studio recording, 1960–62, record Ananda n. 3)
    - 2:41–5:16 **V**
  - 5:26–11:06 *Canti del Capricorno* (Michiko Hirayama, NN; studio recording)
    - 5:26–8:06 **II** (violoncello with metal mute)
    - 8:16–11:06 **II** (violoncello with metal mute)
- 32:26 end
  
- Riv@19\_01.R-128.mp3  
Identical to Riv@19\_01.L-128.mp3 (stereo recording)  
32:26 end