

they would be if it if it would be a bit of all of it would be,  
very great difference between making money peaceably an  
making money peaceably a great difference between makin  
money making money peaceably making money peaceably makin  
money peaceably. / Reject rejoice rejuvenate rejuvenate rejoic  
reject rejoice rejuvenate reject rejuvenate reject rejoice. No  
is if it was tried. How kindly they receive the the then ther  
his is at all. / Made it be precisely this which is as she is to b  
connectedly leave it tedly continued to b  
which is which - as she connectedl  
to be which - continuously no  
to be conn continued to b  
which is wh. change it as i  
can be made to left out of it i  
his and this occa. come as the left of i  
to the undertaking of the regular regulation of it which is whic  
which is which is which is what it is when it is needed to b  
left about to this when to this and they have been undetermine  
and as likely as it is which it is which it is which is it which i  
t not as in time and at a time when it is not to be certai  
ertain makes it to be makes it to be makes it to be makes it t  
e makes it to be that there is not in that in consideration o  
he preparation of the change which is the chance inestimably.  
et it be as likely why that they have it as they try to manage  
ollow. If any one decides that a year is a year beginning and en  
f any one decides that a year is a year beginning if any on  
decides that a year is a year if any one decides that a yee  
simultaneously recognised. In recognition. / Once when if th  
and was there beside once when if the land was there beside.  
Once when if the land was there beside. / Once when if the lan  
was there beside. / If any one decided that a year was a yee  
when once if any one decided that a year was a year if when onc  
f once if any one when once if any one decided that a year was  
ear beside. / Never like to bother to be sure to be sure  
like to bother to be sure never like to bother to be s  
like never like to never like to bother to be sure  
other never like to bother to be sure. / Three

**Rock's Music**  
**- a recitation**  
**for voice and stereo tape**

**Leigh Landy**  
**1988**

**based on texts by**  
**Gertrude Stein**



**Rock's Music**  
- **A Recitation**  
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Three of Gertrude Stein's adverbial, repetitive texts: *Lifting Belly* (1915/17),  
*Patriarchal Poetry* (1927) and the shorter  
*As a Wife Has a Cow: A Love Story* (1926)  
have been reduced to some 200 fragments ranging from  
a word (one line of text) to several paragraphs  
and scored in three parts.

In general one voice is to be used for all three parts:  
live (in normal print), left channel (*in italics*)  
and right channel (**in bold face**).

The loudspeaker for the left channel should be placed on the table at which  
the performer is sitting so that they can communicate in dialogue.

The speaker for the right channel should be far removed from that table.

The right channel is called background mode and is aurally exactly that.

Optionally, a second voice may be used for the right channel.

In any event, this voice should be (somewhat) timbrally different than the  
other two voices. This can be reached for ex. through the use of reverberation.

Furthermore, a live (theatre) version for one, two or even three voices may be made.

Not too much information has been provided as far as interpretation goes.  
All sorts of vocal techniques may be used with the sole exception of (normal) singing.  
Therefore, vocalising on one tone, the creation of rhythmical passages and the like  
are examples of potential forms of interpretation.

As far as the notation is concerned: Underlining signifies a cue.

The '/' signifies a paragraph break within a repetitive text.

Furthermore, the timing of a tape performance should be written  
on the performer's score as a guide for an efficient synchronization with the tape.

The total duration is approx. 11'45":  
the durations of the seven sections are approx:  
1) 1'10", 2) 1'00", 3) 2'15", 4) 2'10", 5) 1'05", 6) 1'55" and 7) 2'10".







Lifting belly - a conversation: moderate tempo 2/2/2/2/2/2/2/2

||

Lifting belly.

*Lifting belly is an expression.*

*Lifting belly keeps.*

Lifting belly in here.

*Certainly.*

Bless you.

*Lifting belly connects.*

Lifting belly again.

*I have no use for lifting belly.*

Lifting belly and again lifting belly. I have changed my mind about this country.

*Lifting belly behind.*

Candidly

*Did you make a mistake.*

A mistake. There can be no mistake.

*Lifting belly is ... erroneous.*

Lifting belly is alright.

*Lifting belly is amiss.*

*Lifting belly is so recherché.*

I see.

*An example.*

Lifting belly is such an incident. In one's life. Lifting belly is such an incident in one's life.

*A good example.*

Yes.

*It is not a problem.*

*Did you lift it. High.*

Yes sir I helped you do it.

*Did you.*

Yes.

*What. (\_\_\_=tutti with...)*

What.

*Lifting belly inches me. To see clearly. (\_\_\_=cue)*

Lifting belly is so strong.

*To go.*

No not to go. But to lift.

Lifting belly and roses. We get a great many roses. (\_\_\_=cue)

*Do you like ink.*

Better than butter.

*Lifting belly keeps.*

*Thank you for lifting belly.*

What is the difference between a fig and an apple. One comes before the other. (\_\_\_=cue)

*What is the difference between a fig and an apple one comes before the other*

*- what is the difference between a fig and an apple one comes before the*

*- other (\_\_\_=canon: this voice continues directly with...)*

...What is the difference between a fig and an apple one comes before the other...

*Let it be arranged by them.*

||

/// (continue immediately)



**A cow, etc.: faster, often rhythmical 3/3/3/3/3/3/3/3**

Was it a fish was heard was it a bird was it a cow was stirred was it a third was it a cow was stirred  
- was it a third was it a bird was heard was it a third was it a fish was heard was it a third. A third  
- is all.

*A cow.* (voice above stops immediately and continues with...)

Can you sing about a cow.

*Yes.*

And about signs.

*Yes. Can you sing at work. Can you imitate a cow.* (\_\_\_\_=cue)

Yes.

Come out cow.

*Yes oh yes cow come out.* (\_\_\_\_=cue)

Nearly all of it to be as a wife has a cow, a love story. All of it to be as a wife has a cow, all of it to be  
- as a wife has a cow, a love story. / As to be all of it as to be a wife as a wife has a cow, a love story.  
- / Has made, as it has made, has made has to be as a wife has a cow, a love story. / Have it is having  
- having it as happening ... Happening and have it as happening and having it happen as happening  
- and having to have it happen as happening ...

*Cut me a slice.* (interrupts text above: voice stops immediately and continues with...)

There you are.

*Thank you.* (brief pause)

*Was it a fish was heard was it a bird was it a cow was stirred was it a third  
- was it a cow was stirred was it a third was it a bird was heard ...*

(\_\_\_\_=cue for live voice to begin. In the second line stops abruptly)

Fish eggs commonly fish eggs. Architects commonly fortunately indicatively architects.

And now. (pause 1")

Such a pretty bird. / Not to such a pretty bird. Not to not to not to not to such a pretty bird. (cue)

*Not to such a pretty bird.* (\_\_\_\_=canon)

Not to such a pretty bird. (cue)

*As to as such a pretty bird.* (canon)

To end such a pretty bird. (cue)

*And to end such a pretty bird.* (canon)

As to and such a pretty bird and to as such a pretty bird and to not to as such a pretty bird and to as to  
- not to and to and such a pretty bird as to and such a pretty bird and to and such a pretty bird not to  
- and to as such a pretty bird as to as such a pretty bird and to as such a pretty bird and to as such a  
- pretty bird and to as to not to as to and to and such a pretty bird and to and such a pretty bird as to  
- and such a pretty bird ...



*And then and then.* (tempo is slowed down: voice stops immediately and continues with...)  
And then and then.

*Rose is a rose is a rose is a rose.*

*In print and on top.*

Nobody says soften as often.

What is the difference between Elizabeth and Edith.

*She knows.*

*There is no difference between Elizabeth and Edith that she knows.*

What is the difference.

*She knows.*

There is no difference as she knows. What is the difference between Elizabeth and Edith that she  
- knows. (\_\_\_=cue)

*There is the difference between Elizabeth and Edith which she knows.* (\_\_\_=cue)

There is she knows no difference between Elizabeth and Edith which she knows. (\_\_\_=cue)

*What is the result.*

The result is that they know the difference between instead and instead and made and made and said  
- and said. (\_\_\_=cue: timing between lines here is not important)

*The result is that they might be as very well two and as soon three and to be  
- sure, four and which is why they might not be.*

*What is the difference between a glass pen and a pen ...* (\_\_\_=canon)

...what is the difference between a glass pen and a pen ... (\_\_\_=canon)

... *what is the difference between a glass pen and a pen ...* (\_\_\_=cue)

... to smile at the difference between a glass pen and a pen.

*Are you afraid of Negro sculpture.*

I have my feelings. (pause 1")



Numbers: relatively fast, virtuoso 4/4/4/4/4/4/4/4

Part II

Two

*two*

two

*occasionally*

two two

*as you say*

two

*two*

two not in ... (\_\_\_=cue; continue immediately covering up the reply on tape)

*Two is too many.*

... their explanation two two ... were you aware of the fact that interchangeable and interchangeable

- ... makes no mistake.

*A mistake. There can be no mistakes.* (may overlap with the above)

*There are no mistakes made.*

Not here at any rate. (\_\_\_=canon)

*Not here at any rate. There are no mistakes made. Not here at any rate.* (cue vc.)

... makes no mistake/makes no mistake in estimating the value to be placed upon the best and most

- arranged of considerations of this in as apt to be not only to be partially and as cautiously ...

*What.* (interrupts above)

I'll try again. (pause 1")

(simultaneously)

*Two make it do three make it five four  
make it more five make it arrive and  
sundries.* (\_\_\_=cue)

Once or twice or once or twice once or twice or  
once or twice this shows it all or next to next this

shows it all or once or twice or once or twice or

once or twice this shows it all or next to next this

shows it all or next to next or next to next or

Saturday or next to next this shows it all or next

to next or next to next or Saturday or next to

next or once or twice this shows it all or Satur-

day or next to next this shows it all or once or

twice this shows it all or Saturday or next to

next or once or twice this shows it all or once or

twice this shows it all or next to next this shows

it all or next to next or once or twice or once or

twice this shows it all or next to next this shows

it all or once or twice this shows it all or next to

next or once or twice this shows it all or next to

next or next to next or next to next or once or

twice or once or twice or next to next or next to

next or once or twice this shows it all this shows

it all or once or twice or next to next or next to

next or next to next or next to ...

(both voices pause 1")

*...this shows it all or next to next this  
shows it all or next to next this shows it  
all or next to next this shows it all or  
once or twice or once or twice this shows  
it all or once or twice or next to next this  
shows it all this shows it all or next to  
next or shows it all or once or twice this  
shows it all or shows it all or next to next  
or once or twice or shows it all or once or  
twice or next to next or next to next or  
once or twice or next to next or next to  
next or shows it all or shows it all or next  
to next or shows it all or next to next or  
shows it all or once or twice or next to  
next or next to next or next to next or  
next to next or next to next or next to next  
or next to next or shows it all or next to  
next or next to next to next.*

(\_\_\_=cadence cue; live voice stops immediately)



And to in six and another. And to and in and six  
and another. And to in and six and and to and in  
and six and another. (pause 1")

*On the fifteenth of October as they say,  
said anyway, what is it as they expect, as  
they expect it or as they expected it, as  
they expect it and as they expected it,  
expect it or for it, ... What is it the  
fifteenth of October as they say as they  
expect or as they expected as the expect  
for it.*

What is it as they say the fifteenth of October as  
as they say and as they expected of it, the fifteenth  
of October as they say.

*What is it and the fifteenth of October as they say  
and expected of it.*

What is it and the fifteenth of October as they say  
and expected of it.

*Rest. (tempo is slowed down)*

Rest. (tempo is slowed down)

*Arrest.*

*I mean that literally.*

And then. (\_\_\_\_=cue; both lines overlap)

*Kiss my lips. She did. Kiss my lips again she did.*

Don't excite me.

*Oh dear no.*

What is the difference between two spoonfuls and three. None.

*five (pause 2")*



**A second conversation: moderately quickly 5/5/5/5/5/5/5/5**  
- + background mode: see page 8

There must be more french in France there must be more french in France ... (repeat until...)

*Do not speak to me.* (voice above fades out upon hearing this)

*Of it.*

*This is not the case.*

*I don't think this has anything to do with it.* (pause 1")

*Listen lightly.* (\_\_\_\_=cue **backgr.** mode; pause 4")

*That is the way it sounds.* (pause 1")

*Can you turn over. Rapidly.*

Certainly.

*Obey me.*

Not that.

*Oh yes.*

*Nobody doubts.*

And that is it.

*There never was a mistake in addition.*

Sing to me. Sing to me. Sing to me. ... (repeat quickly until interrupted by...)

*Wrist leading.*

*Able sweet and in a seat.*

*Not lonesomely. But enthusiastically.*

A splendid table little table. A splendid little table.

*Let it alone.*

What can you do.

*I can answer my question.*

Very well answer this. Who is Mr. McBride.

*A condition to a wide admiration.*

You don't mean disobedience.

*Safety first.*

Exactly.

*Do you know the rest.*

In a minute.

*I hear you.*

A brilliant station.

*What do you do to go on.*

I do the same.

Will he do.

*This I cannot say here.*

*I have changed my mind about the country.*

A wordly system.

*A humorous example.*

*I mean that literally.*

*Let it be arranged by them.*

*I mean I mean.*

*Can you not whistle.*

Cautiously. In place of the music.

*A funny noise.*

What is the difference between their charm and to charm. (\_\_\_\_=cue; **backgr.** has ended by now)

*... No difference between spring and summer none at all. ... none at all and*

*- wishes.* (pause 4")



-----  
- background mode (see cues above)

(texts here - not to be interpreted; perhaps meditative in character)

Elegant replaced by delicate and tender, delicate and tender replaced by one from  
- there instead of five from there.

These words containing as they do neither reproaches nor satisfaction may be  
- finally very nearly engaged and why, because they mean to be partly left  
- alone.

Happily very happily. In consequence consequently.

If in in crossing there is an opportunity not only but also and in in looking in  
- looking in regarding ... there is an opportunity to verify verify sometimes as  
- more.

There are three things that are different pillow pleasure prepare and after while.  
- There are two things that they prepare maidenly see it and ask it as it has been  
- where they went. There are enough to go.

Does she know how to ask her brother is there any difference between turning it  
- again again and again and again or turning it again and again.



Stein-twisters: (very) fast, virtuoso, lyrical yet rhythmical where possible;  
change 'personality' / fragment 6/6/6/6/6/6/6/6/6  
- + background mode: see page 10

As long as it took fasten it back to a place where after all he would be carried away, he would be  
- carried away as long as it took fasten it back to a place where we would be carried away.  
Is no gain. / Is no gain. / To is no gain. / Is to is no gain. / Is to is to is no gain. / Is to is no is to  
- is no gain. / Is to is no gain. (cue = expected begin: **backgr.** mode) <sup>luip</sup>  
Reject rejoice rejuvenate rejuvenate rejoice reject rejoice rejuvenate reject rejuvenate reject  
- rejoice. Not as if we tried.  
To be told to be harsh to be told to be harsh to be to them. / One. / To be told to be harsh to be told to  
- be harsh to them. / None. / To be told to be harsh to be told to be harsh to them. / When. / To be  
- told to be harsh to be told to be harsh to them. / Then.  
Rearrangement is a rearrangement a rearrangement is widely known as a rearrangement is widely  
- known. A rearrangement is widely known. / So can a rearrangement which is widely known be a  
- rearrangement which is widely known which is widely known. (**backgr.** mode ends about here)  
Reform the past and not the future this is what the past can teach her reform the past and not the  
- future which can be left to be here now ... / Reform the future not the past.  
Need which need which as it is need which need which as it is very need which need which it is very  
- warm here ... /  
It is nearly a pleasure to be warm. It is nearly a pleasure to be warm. (cue = expected restart:  
- **backgr.** mode)  
Not and now, now and not, not and now, by and by not and now, as not, as soon as not not and now, now  
- as soon now now as soon, now as soon as soon as now. Just as soon just now. Just as soon as now.  
We feel we feel. We feel or if we feel if we feel or if we feel. We feel or if we feel.  
And prepare and prepare so prepare to prepare and prepare to prepare and prepare so as to prepare,  
- so to prepare and prepare to prepare to prepare for and to prepare for it to prepare, to prepare  
- for it, in preparation, as preparation in preparation, by preparation. They will be too busy  
- afterwards to prepare. Out there. (continue after brief pause at number 7 below, page 11)



-----  
- background mode (see cues above)

Noises. (the following: somewhat slow, nonchalant) All loud voices are seen. By whom. By the best. Of course these words are said. Correct me. I address you. So do you. That is natural. In a minute. Not to-day. No not to-day. What is it. / Aim less. I am so sorry I said it. What. On the way. We have a new game. Can you fill it. Come to a distance and it still bears their name. Alone. And useful. There is no doubt about it. Actually. To be sure. This shows it all. How do you do it. And how many times. Do they as they do so. And do they do so. (*end of this tape fragment*)

Every time there is a wish wish it. Every time there is a wish wish it. (these texts are not to be pushed in tempo)

It is very well thought out.

Made a mark remarkable made a remarkable interpretation made a remarkable made  
- a remarkable made a remarkable interpretation made a remarkable interpreta-  
- tion now.

And prepare and prepare so prepare to prepare and prepare to prepare and prepare  
- so as to prepare, so to prepare and prepare to prepare to prepare for and to  
- prepare for it to prepare, to prepare for it.

Let her be to be to be to be let her be to be to be ... let her be to be when is it that  
- they are shy. / Very well to try. Let her be that is to be let her be that is to be  
- let her be let her try. / Let her try. / To be shy. / Let her be. / Let her try. /  
- Let her try to be let her try to be let her be shy. / Let her be shy. / Let her try.  
- / Let her let her be shy. (only this last text is to be recited somewhat quietly.)



Finale: Patriarchal poetry, a Bolero - moderately quickly 7/7/7/7/7/7/7/7

seven

(*tocet*)

(*continuation of last tape fragment: ends at about the tenth line of the <- live voice.*)

Patriarchal in investigation and renewing of an intermediate rectification of the initial boundary between cows and fishes. Both are admittedly not inferior in which case they may be obtained as the result of organisation industry concentration assistance and matter of fact and by this this is their chance and to appear and to reunite as to their date and their estate. They have been in no need of stretches stretches of their especial and apart and here now.

Favored by the by favored by let it by and by favored by the

(The following, the slowest of the three voices: in harmony with backgr. mode. Begin appr. here)

by. Patriarchal poetry and not meat on Monday patriarchal poetry and meat on Tuesday. Patriarchal poetry and venison on Wednesday Patriarchal poetry and fish on Friday Patriarchal poetry and birds on Sunday Patriarchal poetry and chickens on Tuesday patriarchal poetry and beef on Thursday. Patriarchal poetry and ham on Monday patriarchal poetry and pork on Thursday patriarchal poetry and beef on Tuesday patriarchal poetry and fish on Wednesday Patriarchal poetry and eggs on Thursday patriarchal poetry and carrots on Friday patriarchal poetry and extras on Saturday patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry or indeed an explanation.*

Patriarchal poetry and venison on Wednesday Patriarchal poetry and fish on Friday Patriarchal poetry and birds on Sunday Patriarchal poetry and chickens on Tuesday patriarchal poetry and beef on Thursday. Patriarchal poetry and ham on Monday patriarchal poetry and pork on Thursday patriarchal poetry and beef on Tuesday patriarchal poetry and fish on Wednesday Patriarchal poetry and eggs on Thursday patriarchal poetry and carrots on Friday patriarchal poetry and extras on Saturday patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry makes mistakes. (cue=->)*

Patriarchal poetry and chickens on Tuesday patriarchal poetry and beef on Thursday. Patriarchal poetry and ham on Monday patriarchal poetry and pork on Thursday patriarchal poetry and beef on Tuesday patriarchal poetry and fish on Wednesday Patriarchal poetry and eggs on Thursday patriarchal poetry and carrots on Friday patriarchal poetry and extras on Saturday patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry defined.*

Patriarchal poetry and ham on Monday patriarchal poetry and pork on Thursday patriarchal poetry and beef on Tuesday patriarchal poetry and fish on Wednesday Patriarchal poetry and eggs on Thursday patriarchal poetry and carrots on Friday patriarchal poetry and extras on Saturday patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry reheard.*

Patriarchal poetry and fish on Wednesday Patriarchal poetry and eggs on Thursday patriarchal poetry and carrots on Friday patriarchal poetry and extras on Saturday patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry is the same.*

Patriarchal poetry and carrots on Friday patriarchal poetry and extras on Saturday patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry may seem misplaced at one time. / Patriarchal poetry might be what they wanted.*

Patriarchal poetry and venison on Sunday Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

*Patriarchal poetry at best. / Best and Most. / Long and Short. / Left and Right. / There and More. / Near and Far. / Gone and Come. / Light and Fair. / Here and There. / This and Now. / Felt and How. / Next and Near. / In and On. / New*

Patriarchal poetry and lamb on Tuesday patriarchal poetry and jellies on Friday patriarchal poetry and turkeys on Tuesday.

**Patriarchal poetry includes when it is Wednesday and patriarchal poetry includes when it is Wednesday and patriarchal poetry includes when it is Wednesday. Patriarchal poetry should be this without which and organisation. It should be defined as once leaving once leaving it here having been placed in that way. (—=cue middle vc.)**

**Patriarchal poetry in assemble. / Assemble Patriarchal Poetry in assemble it would be assemble assemble Patriarchal Poetry in assemble. / It would be Patriarchal Poetry in assemble.**

**Patriarchal poetry she said what it is I know what it is it is I know I know what it is.**

Patriarchal poetry makes no mistake makes no mistake in estimating the value to be placed upon the best and most arranged of considerations of this in as apt to be not only to be partially and as cautiously



considered as in allowance  
 which is one at a time. At a  
 chance at a chance encounter  
 it can be very well as appoin-  
 ted as appointed not only con-  
 siderately but as in use.  
 (the following: cresc., accel.)  
 Patriarchal poetry to be filled  
 to be filled to be filled to be  
 filled to method method who  
 hears method method who hears  
 who hears who hears method  
 method method who hears who  
 hears who hears and method  
 and method is delightful and  
 who and who who hears and  
 method is method is delight-  
 ful is who hears is delightful  
 who hears ... delightful who of  
 whom of whom of of who hears  
 of method method is delightful.  
 Unified in their expanse. Uni-  
 fied in letting there there there  
 one two three there in a chain a  
 chain how do you laterally in  
 relation to auditors and ob-  
 liged obliged currently ...  
 (stop at the latest at the  
 last cue)

*and Try. / In and This. /*  
*Which and Felt. / Come and*  
*Leave. / By and Well. /*  
*Returned. / Patriarchal*  
*Poetry indeed.*  
 (the following: all parts  
 cresc. slowly until the end)  
*Their origin and their his-*  
*tory patriarchal poetry*  
*their origin and their his-*  
*tory patriarchal poetry*  
*their origin and their his-*  
*tory. / Patriarchal poe-*  
*try. / Their origin and*  
*their history. / Patriar-*  
*chal poetry their origin*  
*and their history their*  
*history patriarchal poe-*  
*try their origin patriar-*  
*chal poetry their history*  
*their origin patriarchal*  
*poetry their history pa-*  
*triarchal poetry their or-*  
*igin ... their history their*  
*origin ... and their origin*  
*their history. (slight pause)*  
*... and twice ... their ori-*  
*gin and their history and*  
*their...*  
 (cues = see both of the other  
 voices. 'Twice' is to receive  
 an extra accent. On this page,  
 the middle voice is to be in the  
 foreground.)

**Very slowly. I know what it  
 is it is on the one side a to be  
 her to be his...at first it was  
 grandfather then it was not  
 that in that the father not of  
 that grandfather and the she  
 to be to be sure. To be sure  
 not to be sure correctly  
 saying to be sure of that. It  
 was that. She was right. It  
 was that. / Patriarchal po-  
 etry.**

**...to be filled to be filled to  
 be filled to be filled to me-  
 thod method who hears method  
 method who hears who hears  
 who hears method method me-  
 thod who hears who hears who  
 hears and method and method  
 and method and who hears and  
 who who hears and method  
 method is delightful and who  
 and who who hears method  
 is who hears method is  
 method is delightful is  
 delightful who hears who  
 hears of delightful who hears  
 of method of delightful who of  
 whom of whom of of who ...  
 (canon - stops around the next to  
 last cue of the middle voice)**

5-6/1988, Amsterdam



be sure. /  
to  
a might be



thank and this when is and thank. / Have hear which have hear  
which have hear which leave and leave her have hear which have  
hear which leave her hear which leave her hear she leave her  
hear which. They might by by they might by by which might I  
which they might by which they by which they might which the  
might by which they by which they might by which. In face of I  
/ Let it be which is it be which is it be which is it let it let  
which is it let it which let it which is it let it be which is it I  
which let it be which let it which is it which is it let it let  
which is it let it. Near which with it which with near which  
with which with near which with near which with near which  
with it near which near which with near which near which with  
which with it. / Leave it with it let it go able to be shiny  
with it can be is it near let it have it as it as it may come we  
be. This is why after all at a time that is which is why after a  
at the time this is why it is after all at the time this is why  
this is why this is after all after why this is after all at the  
time. This is why this is why this is after all this is why this  
after all at the time. / Not a piece of which is why a wedding  
left have wedding left which is why which is why not which  
why not a piece of why a a wedding having why a wedding let  
which is what is why is why is why which is what is why is why  
is why a wedding left. / Leaving left which is why they might  
here be here be here. Be here be here. Which is why is why  
why is why is which is why is why is why which is here. to  
commence to to to be to leave to come to see to let it be to  
to be at once mind it mind timely always change timely to kind  
kindly to timely timely to kindly timely to kindly always  
change kindly to timely kindly to timely always to change time  
to kindly. / If he is not used to it he is not used to it, this  
the beginning of their singing singing makes Africa shortly if  
is not used to it he is not used to it this makes oriole shortly  
he is not used to it if he is not used to it if he is not used if  
is not used to it if he is not used to it if he is not used to it  
if he is not used to it if he is not used to it and this makes  
after either after it. Sh likely as to renew prune a