

Judy Garland sings "Somewhere Over the Rainbow" in The Wizard of Oz

Elliott Carter told us the first day of composition class, "You can bring anything in here you want, except octaves." Nowadays you might get the impression octaves is all I write notwithstanding my indoctrination in the Columbia-Princeton gospel of No tune! No center! No beat! That's what they handed me at the Yale Music Madrassa in 1960 and said, "memorize this." Octaves are in essence sandwiches with nothing inside, and I love them.

- from Before I Got Wired

For Giacinto

Musical score for 'For Giacinto' featuring two staves. The top staff is in B-flat major (two flats) and 4/4 time, with a tempo marking of $\text{♩} = 72-76$. The bottom staff is in E-flat major (three flats) and 4/4 time. Both staves contain melodic lines with phrasing slurs and dynamic markings such as *p*. The piece concludes with the instruction *continue ad lib. sempre!* on both staves.

Alternate playing and brief pauses. To end, return on cue to first two phrases in unison.

1989, from *Electric Rags 2*, for the Rova Saxophone Quartet

Octograms

Musical score for 'Octograms' in 6/6 time, marked *Smoothly evenly quietly*. The score consists of three staves of music. The first staff includes the instruction *pedal sempre (ad lib)*. The piece features three distinct rhythmic patterns labeled 1., 2., and 3., each with a first ending bracket. The score concludes with a double bar line.

2008, for Guy Livingston



Octograms, video still

from Theme Park x 1 - Bang Zoom

$\text{♩} = 84-88$

1st time vibe only
2nd time with "orchestration"

p (sustain pedal sempre)

(gng) (vb) (chm) (vb) (gng)

(vb) (chm) (gng) (vb) (vb) (vb)

chm/
gng vb/
gng

(vb) (gng) (vb) (5) (5)

(5) (chm) vb/
gng (vb) (5) (3)

(chm) (vb) (3) (gng) (vb) (chm) (vb)

(chm) (gng) (vb) (3)

vb/
gng (vb) (chm) vb/
gng (vb)

(h. hat) (3) (3) (3)

Tempo 1 $\text{♩} = 84-88$
vb/
chm (gng) (vb) (3) vb/
chm