

# **Earle Brown**

Catalog of Works 1949-1999



## INSTRUMENTATION

Instrumentation for each piece is described using the following template:

Winds - Brass - Percussion - Keyboard/Harp – Strings (Order of instrumental families)

fl.ob.cl.bsn - hn.tpt.tbn.tba - vln1.vln2.vla.vlc.cb (Order of instruments within each)

Additional instruments are cited using common abbreviations.

If no number is stated before an instrument, the indication is for one performer.

## PUBLISHER INFORMATION

\* Published by Universal Edition:

\*\* Published by G.Schirmer Inc.

\*\*\* Published by B. Schott

† Published by The Earle Brown Music Foundation

Detailed contact information for each can be found at the end of this document

## CHRONOLOGICAL LIST OF WORKS

### HOME BURIAL (1949)†

To a poem by Robert Frost. For piano.

### THREE PIECES FOR PIANO (1951)\*\*\*

### MUSIC FOR VIOLIN, CELLO, AND PIANO (1952)\*

### FOLIO (1952-1953)\*\*

Graphic and open form works for variable instrumentation

### PERSPECTIVES (1952)\*\*\*

For piano.

### OCTET I (1952-53)†

For eight independent tracks of tape and eight loudspeakers surrounding the audience.

### OCTET II (1953)†

The score exists but has never been realized. Same technical setup as OCTET I.

### INDICES (1954)†

Commissioned by Merce Cunningham for the dance “Spring Weather and People”

fl - hn, tpt - 4 perc - pf, elec. guit - 2.0.0.2.2

piano reduction also available

### MUSIC FOR CELLO AND PIANO (1954-55)\*\*

### FORGOTTEN PIECE (1954)†

Originally sketches for a four piano piece, which were arranged for solo piano by David Arden as part of his recording of the complete works for piano. for his works for pianos; Commissioned by Harmonia Mundi.

### FOUR SYSTEMS (1954)\*

Written for David Tudor as a birthday present, but performable by any instrument or group of instruments.

### FOUR MORE (1956)†

For one or more pianos

### THE KIND OF BIRD I AM: FOR MAX ERNST (1957)

For orchestra

### PENTATHIS (1957-1958)\*\*\*

fl, bcl, tpt, tn tbn, hrp, pf, vln, vla, vcl

### HODOGRAPH I (1959)\*\*

For flute, piano, percussion.

### AVAILABLE FORMS I (1961)\*\*

1.1.2(Eb,Bb).1.bcl - 1.1.1.0 - 2 perc (orch.bells, mar, 2 timp, xyl, vib) - pf, hp - 1.1.1.1.1

### LIGHT MUSIC (1962)†

This piece was never realized. It was designed as a complex lighting panel, all aspects of sound being represented and visible to an orchestra, the composition being controlled by the composer at a lighting panel.

### AVAILABLE FORMS II (1962)\*\*

98 Players divided into two orchestras - 2 Conductors

### NOVARA (1962)\*

fl, bcl - tpt - pf - 2.0.1.1.0

### TIME SPANS (1963)\*

4.3.4.3 - 4.4.4.2 - 2 vib, 2 mar - 2 pf, 2 hp - 16.14.12.10.8

### FROM HERE (1963)\*

For SATB chorus (optional) and 20 instruments

1.1.3.1 - 1.1.1.1. - 2 perc - amp guit, hp, pf - 2.0.1.1.1

### CORROBOREE (1964)\*

For 3 or 2 pianos

**STRING QUARTET (1965)\***

**NINE RAREBITS (1965)\***

For harpsichord

**CALDER PIECE (1963-66)†**

For Calder Mobile and four percussionists. 100 percussion instruments needed.

**MODULES I + II (1966)\***

Modules are independent works playable alone or simultaneously

Module I: 2.1.1.0 - 2.2.1.1 - 2.2.2.2.2

Module II: 1.1.1.1.eng hn.dbn - 2.2.1.1 - 2.2.2.2

**EVENT: SYNERGY II (1967/1968)\***

For ensemble and two conductors

2 fl, 2ob, eng hn, Eb cl, 2 Bb cl, bcl, 2 bn - 4 vln, 2 vla, 2 vlc

Alternate configurations:

fl, ob, eng hn, Bb cl, bcl, bn - string quartet;

fl, ob, Eb cl, Bb cl, bn -string quartet;

2 fl, 2 ob, eng hn, Eb cl, 2 Bb cl, bcl, 2 bn;

4 vln, 2 vla, 2 vlc;

**MODULE III (1968/1969)\***

2.1.2.1 - 1.2.1.0 - 3 perc: xyl, vib, mar - hp, pf - 2.2.2.2.2

**SMALL PIECE FOR LARGE CHORUS (1969-1970)\***

**SYNTAGM III (1970)\***

fl, bcl - hp, pf / cel, vib, mar, vln, vlc

**NEW PIECE (1971)†**

For four or five small (3-5 instrument) spatialized ensembles and conductor.

Several versions with different instrumentation exist.

**NEW PIECE LOOPS (1972)\***

2.1.2.2 - 2.2.3.1 - 2 perc - 2 hp, 2 pf - 24.0.10.8.6

chorus: 12s.12a.12t.12b in 3 or 4 groups

**SIGN SOUNDS (1972)\***

1.0.1.1, bcl - 0.1.1.0 - glock, xyl, vib, mar - cel, hp, pf - 2.0.1.1.1

**CENTERING (1973)\***

For solo violin and ensemble

1.0.1.1 - 1.1.1.0 - pf - 1.0.1.1.0

**CROSS SECTIONS AND COLOR FIELDS (1972-1975)\***

3 fl, afl, ob, eng hn, 2 cl, bcl, ssax, 2 bn, dbn - 4 hn, 3 tpt, 3 tbn, 2 tba –

6perc: glock, xyl, vib, mar, tb chimes, timp - 2 hp, cel, pf –

16 vln1, 14 vln2, 10 vla, 8 vlc, 6 db

**WIKIUP (1979)†**

Installation/performance piece for 6 cassette players suspended on ropes and pulleys playing endless loop cassettes. 3 have sounds recorded by EB while 3 are “re-recorded” by members of the “audience.” Members of the audience can reposition the cassette players by pulling on the ropes, allowing them to “conduct” the spatialization.

**WINDSOR JAMBS (1980)†**

Mezzo voice, fl, bcl - perc - vln, vlc

**SOUNDER ROUNDS (1982-1983)†**

1.2.2.1.alto fl,eng hn, bcl, cbsn - 4 perc - pf, hp - 4.6.2.1 - 2.2.2.2.2

**TRACER (1985)†**

For four channels of tape flute, clarinet, bass clarinet: violin, cello, and contrabass.

**“OH, K” (1992)†**

fl, ob, cl, bcl - perc - pf - vln, vlc

**TRACKING PIERROT (1995)†**

fl, cl / bcl - perc - pf - vln, vlc

**SUMMER SUITE ‘95 (1995)†**

13 short pieces for piano.

**SPECIAL EVENTS (1998-1999)†**

For cello and piano

## PUBLISHER CONTACT INFORMATION

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