

readings 5 (2004): synopsis of preparation & execution

Beckett: Lessness

(composed of 6 statement groups, 10 sentences each; randomly assembled, twice)

La Monte young: The Well-Tuned Piano

(a tuning with 19 possible interval classes, each having from 1 to 9 possible unique instances within system)

19 individual unique statements drawn at random from the set of 60 available in Lessness; twice (once for each half of Lessness)

1 interval class from Young's tuning drawn at random and assigned to each of the 19 sentences randomly selected from each half of Lessness

if the randomly selected interval class has more than one instance within the tuning system, a unique instance from those possible is drawn at random

reading silently through Lessness, each selected interval is intoned at the start of the sentence to which it has been assigned; perhaps just as a single attack and decay, or perhaps sustaining somehow until the end of the sentence

the first performance by the composer (15 v 2004, valencia) employed an array of tuned water glasses, struck with wooden chopsticks tipped with rubber bands

(24 ix 2012 mark so)

Readings 5 - "Lessness" (for Samuel Beckett and LaMonte Young)
Mark So, 2004.

Lessness

A Story by SAMUEL BECKETT (1970)

Ruins true refuge long last towards which so many false time out of mind. All sides
endlessness earth sky as one no sound no stir. Grey face two pale blue little body
heart beating only up right. Blacked out fallen open four walls over backwards true
refuge issueless.

B \flat /C \sharp

G/E

Scattered ruins same grey as the sand ash grey true refuge. Four square all light sheer
white blank planes all gone from mind. Never was but grey air timeless no sound
figment the passing light. No sound no stir ash grey sky mirrored earth mirrored sky.

E \flat /B > Never but this changelessness dream the passing hour.

He will curse God again as in the blessed days face to the open sky the passing
deluge. Little body grey face features slit and little holes two pale blue. Blank mind.

B \flat /B > Figment light never was but grey air timeless no sound. Blank planes touch close
sheer white all gone from mind. Little body ash grey locked rigid heart beating face to
endlessness. On him will rain again as in the blessed days of blue the passing cloud.
Four square true refuge long last four walls over backwards no sound.

Grey sky no cloud no sound no stir earth ash grey sand. Little body same grey as the
earth sky ruins only upright. Ash grey all sides earth sky as one all sides endlessness.

E \flat /C \sharp

C/E

C/D

He will stir in the sand there will be stir in the sky the air the sand. Never but in
dream the happy dream only one time to serve. Little body little block heart beating
ash grey only upright. Earth sky as one all sides endlessness little body only upright.

B \flat /G > In the sand no hold one step more in the endlessness he will make it. No sound not a
breath same grey all sides earth sky body ruins.

F \sharp /E

Slow black with ruin true refuge four walls over backwards no sound. Legs a single
block arms fast to sides little body face to endlessness. Never but in vanished dream
the passing hour long short. Only upright little body grey smooth no relief a few
holes. One step in the ruins in the sand on his back in the endlessness he will make it.
Never but dream the days and nights made of dreams of other nights better days. He
will live again the, space of a step it will be day and night planes sheer white eye
calm long last all gone from again over him the endlessness.

F \sharp /C \sharp >

In four split asunder over backwards true refuge issueless scattered ruins. Little body
little block genitals overrun arse a single block grey crack overrun. True refuge long
last issueless scattered down four walls over backwards no sound. All sides
endlessness earth sky as one no stir not a breath. Blank planes sheer white 'calm eye
light of reason all gone from mind. Scattered ruins ash grey all sides true refuge long
last issueless.

E \flat /G \sharp

C/C \sharp

F/B

B \flat /E

E \flat /E

Ash grey little body only upright heart beating face to endlessness. Old love new love

as in the blessed days unhappiness will reign again. Earth sand same grey as the air sky ruins body fine ash grey sand. Light refuge sheer white blank planes all gone from mind. Flatness endless little body only upright same grey all sides earth sky body ruins. Face to white calm touch close eye calm long last all gone from mind. One step more one alone all alone in the sand no hold he will make it.

F#/A

Blacked out fallen open true refuge issueless towards which so many false time out of mind. Never but silence such that in imagination this wild laughter these cries. Head through calm eye all light white calm all gone from mind. Figment dawn dispeller of figments and the other called dusk.

He will go on his back face to the sky open again over him the ruins the sand the endlessness. Grey air timeless earth sky as one same grey as the ruins flatness endless. It will be day and night again over him the endlessness the air heart will beat again. True refuge long last scattered ruins same grey as the sand.

G/C#

Face to calm eye touch close all calm all white all gone from mind. Never but imagined the blue in a wild imagining the blue celeste of poesy. Little void mighty light four square all white blank planes all gone from mind. Never was but grey air timeless no stir not a breath. Heart beating little body only upright grey face features overrun two pale blue. Light white touch close head through calm eye light of reason all gone from mind.

A/C#

B/E

Eb/E > Little body same grey as the earth sky ruins only upright. No sound not a breath same grey all sides earth sky body ruins. Blacked out fallen open four walls over backwards true refuge issueless.

No sound no stir ash grey sky mirrored earth mirrored sky. Grey air timeless earth sky as one same grey as the ruins flatness endless. In the sand no hold one step more in the endlessness he will make it. It will be day and night again over him the endlessness the air heart will beat again.

F/G#

C#/E > Figment light never was but grey air timeless no sound. All sides endlessness earth sky as one no stir not a breath. On him will rain again as in the blessed days of blue the passing cloud. Grey sky no cloud no sound no stir earth ash grey sand.

C#/E

Little void mighty light four square all white blank planes all gone from mind. Flatness endless little body only upright same grey all sides earth sky body ruins. Scattered ruins same grey as the sand ash grey true refuge. Four square true refuge long last four walls over backwards no sound. Never but this changelessness dream the passing hour. Never was but grey air timeless no sound figment the passing light.

Bb/B

B/F#

In four split asunder over backwards true refuge issueless scattered ruins. He will live again the space of a step it will be day and night again over him the endlessness. Face to white calm touch close eye calm long last all gone from mind. Grey face two pale

blue little body heart beating only upright. He will go on his back face to the sky open again over him the ruins the sand the endlessness. Earth sand same grey as the
G/E > air sky ruins body fine ash grey sand. Blank planes touch close sheer white all gone from mind.

F/E > Heart beating little body only upright grey face features overrun two pale blue. Only upright little body grey smooth no relief a few holes. Never but dream the days and nights made of dreams of other nights better days. He will stir in the sand there will be stir in the sky the air the sand. One step in the ruins in the sand on his back in the endlessness he will make it. Never but silence such that in imagination this wild laughter these cries.

Bb/F# > True refuge long last scattered ruins same grey as the sands. Never was but grey air timeless no stir not a breath. Blank planes sheer white calm eye light of reason all gone from mind. Never but in vanished dream the passing hour long short. Four square all light sheer white blank planes all gone from mind.

F#/E > Blacked out fallen open true refuge issueless towards which so many false time out of mind. Head through calm eye all light white calm all gone from mind. Old love new love as in the blessed days unhappiness will reign again. Ash grey all sides earth sky as one all sides endlessness. Scattered ruins ash grey all sides true refuge long last issueless. Never but in dream the happy dream only one time to serve. Little body grey face features slit and little holes two pale blue.

C/D > Ruins true refuge long last towards which so many false time out of mind. Never but imagined the blue in a wild imagining the blue celeste of poesy. Light white touch close head through calm eye light of reason all gone from mind.

D/F# > Slow black with ruin true refuge four walls over backwards no sound. Earth sky as one all sides endlessness little body only upright. One step more one alone all alone in the sand no hold he will make it. Ash grey little body only upright heart beating
B/E > face to endlessness. Light refuge sheer white blank planes all gone from mind. All sides endlessness earth sky as one no sound no stir.

Legs a single block arms fast to sides little body face to endlessness. True refuge long last issueless scattered backwards no sound. Blank down four walls over planes sheer
Bb/G > white eye calm long last all gone from mind. He will curse God again as in the blessed days face to the open sky the passing deluge. Face to calm eye touch close all calm all white all gone from mind.

F/B > Little body little block heart beating ash grey only upright. Little body ash grey locked rigid heart beating face to endlessness. Little body little block genitals overrun arse a single block grey crack overrun. Figment dawn dispeller of figments and the other called dusk.

-Translated from the French ("Sans") by the author.

I.

Paragraph I: A3, B9, C9, (A2)

Paragraph II: A9, (D3), E9, B8, (E2)

Paragraph III: F10, C6, D8

Paragraph IV: (E6), D7, C1, F8, A5

Paragraph V: B4, C4, (B1)

Paragraph VI: F3, (E4), (C7), B7, (F2), (B6)

Paragraph VII: A4, C2, E3, (C10), F5, E5, F4

Paragraph VIII: A1, (C8), (A6), (B2), (D5), (A8)

Paragraph IX: C5, F9, B5, D10, B3, (D6) F1

Paragraph X: A10, E8, D9, E10

Paragraph XI: F6, B10, F7, (A7)

Paragraph XII: D4, E7, (D1), E1, C3, (D2)

II.

Paragraph I: (C4), B6, A2

Paragraph II: B8, B10, (F2), F7

Paragraph III: (E6), B2, (F8), B4

Paragraph IV: D1, (B3), A9, A5, E2, E9

Paragraph V: A1, F4, D6, C9, F6, B5, (D7)

Paragraph VI: C3, (C10), (E5), F3, F5, E8

Paragraph VII: (A7), (E1), D5, E3, D3

Paragraph VIII: A10, (D9), F9, (B1), A8, E4, (C6)

Paragraph IX: (A3), E7, D2

Paragraph X: (A4), B7, F1, C5, (D10), B9

Paragraph XI: C2, A6, D8, (F10), D4

Paragraph XII: (C7), (C1), C8, E10

readings 5 (*lessness*) for Samuel Beckett and LaMonte Young

Mark So, 2004.

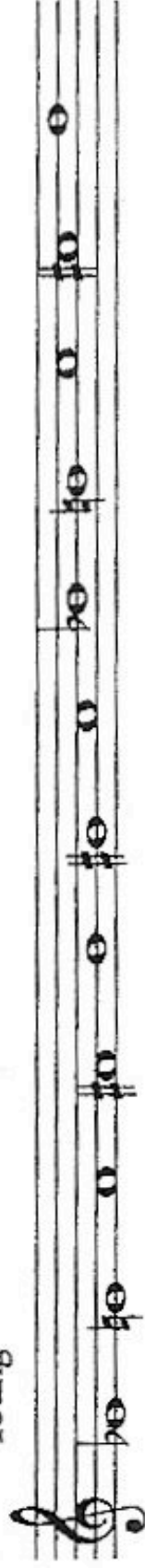
Interval sequence I:

1. 147/128 (#3/3) Bb/C#
2. 27/16 (#1/3) G/E
3. 49/32 (#1/3) Eb/B
4. 49/48 (#2/2) Bb/B
5. 441/256 (#1/2) Eb/C#
6. 9/8 (#5/6) C/D
7. 81/64 (#1/1) C/E
8. 7/4 (#5/7) Bb/G
9. 27/14 (#1/2) F#/E
10. 3/2 (#2/9) F#/C#
11. 189/128 (#2/3) Bb/E
12. 49/36 (#1/1) F/B
13. 567/512 (#1/1) Eb/E
14. 63/32 (#5/5) C/C#
15. 1323/1024 (#1/1) Eb/G#
16. 9/7 (#1/4) F#/A
17. 21/16 (#3/6) G/C#
18. 7/6 (#4/6) A/C#
19. 81/56 (#1/1) B/E

Interval sequence II:

1. 567/512 (#1/1) Eb/E
2. 147/128 (#2/3) F/G#
3. 9/7 (#4/4) C#/E
4. 49/48 (#2/2) Bb/B
5. 3/2 (#6/9) B/F#
6. 27/16 (#1/3) G/E
7. 63/32 (#2/5) F/E
8. 441/256 (#1/2) Eb/C#
9. 49/32 (#3/3) Bb/F#
10. 81/64 (#1/1) C/E
11. 27/14 (#1/2) F#/E
12. 189/128 (#1/3) Eb/A
13. 1323/1024 (#1/1) Eb/G#
14. 9/8 (#5/6) C/D
15. 7/6 (#6/6) D/F#
16. 81/56 (#1/1) B/E
17. 7/4 (#5/7) Bb/G
18. 49/36 (#1/1) F/B
19. 21/16 (#1/6) Eb/G

Young



ratio:	1	$\frac{567}{512}$	9	$\frac{147}{128}$	21	$\frac{1323}{1024}$	189	$\frac{189}{128}$	3	$\frac{3}{2}$	49	$\frac{49}{32}$	7	$\frac{441}{256}$	63	$\frac{63}{32}$
cents:	0	177	204	240	471	444	675	702	738	969	942	1173				

Interval # 1 2 3 4 5 6 7 8 9 Inversion
 Ratio Cents Cents Ratio

$\frac{3}{2}$ 702 $\frac{4}{3}$ 498

$\frac{7}{4}$ 969 $\frac{8}{7}$ 231

$\frac{7}{6}$ 267 $\frac{12}{7}$ 933

$\frac{9}{7}$ 435 $\frac{14}{9}$ 765

Handwritten musical notation for intervals 1 through 9 and their inversions. Each interval is shown on a bass clef staff with notes and accidentals. The intervals are: 1 (3/2), 2 (4/3), 3 (7/4), 4 (8/7), 5 (7/6), 6 (12/7), 7 (9/7), 8 (14/9), and 9 (4/3).

♯ 1 2 3 4 5 6

This musical score consists of 13 systems of a single bass clef staff. Each system contains numerical annotations on the left and right sides, often in fractional form. The notes are mostly whole notes and half notes, with some systems featuring rests or specific rhythmic markings. The key signature is one sharp (F#).

System	Left Annotation	Right Annotation
1	204	996 $\frac{16}{9}$
2	471	729 $\frac{32}{21}$
3	1137	63 $\frac{28}{27}$
4	906	294 $\frac{32}{27}$
5	738	462 $\frac{64}{49}$
6	534	666 $\frac{72}{49}$
7	36	1164 $\frac{96}{49}$
8	1173	27 $\frac{64}{63}$
9	639	561 $\frac{112}{81}$
10	408	792 $\frac{128}{81}$
11	240	960 $\frac{256}{147}$
12	675	525 $\frac{256}{189}$
13	942	258 $\frac{512}{441}$
14	177	1023 $\frac{1024}{567}$
15	444	756 $\frac{2048}{1323}$