

## PREFACE

In the offices of C.F. Peters, there was until 1993 a box unpretentiously dubbed “The John Cage Box.” Examination of its contents revealed a tantalizing sheaf of manuscripts familiar only to those dedicated scholars steeped in the Cage oeuvre. These were works which Cage had held off publishing or simply forgotten about. Among them were the dance pieces, *Triple-Paced* and *Ad Lib*, *Jazz Study* and the film score, *Works of Calder*, all composed between 1942 and 1950.\* These works are being published for the first time as are the also unfamiliar *Three Easy Pieces* and *Soliloquy*. *Totem Ancestor*, *The Seasons* and the *Suite for Toy Piano* were previously available in facsimile through C. F. Peters’ Henmar Press catalogue but have been newly engraved for this edition. The historically significant but obscure *Waiting* rounds out the collection.

The THREE EASY PIECES (1933) are essentially unassuming examples of Cage juvenilia, contrapuntal exercises included for the sake of completion. The dedicatees whose initials appear at the head of each piece cannot be identified even by the most conscientious of Cage scholars. The term “cadenza” which graces the end of “Round” and “Duo” is simply the Italian for cadence. No elaborate embellishment is implied. Similarly the “finale” placed at the conclusion of “Infinite Canon” merely signifies that which brings to an end.

The present version of TOTEM ANCESTOR (1942) is an amalgam of the C. F. Peters previously published version from 1960 with a more detailed 1942 manuscript version of the score made to synchronize with the Laban-notated dance score prepared by Lena Belloc. For reasons of practicality, I have elected to use the table of preparations from the 1960 published version. This is a simplified, more generic version of the 1942 original preparation table which calls for specific sizes of wood screws and stove bolts not so readily available today.

Between 1942 and 1943, Cage created several jazz-inspired compositions, *Ad Lib*, *Credo in US*, *Four Dances* and possibly JAZZ STUDY (1942) as well. This last work is attended by a certain mystery exacerbated by the fact that no original manuscript exists.

Don Gillespie of C.F. Peters recalls: “I went over to John Cage’s one day in 1989 to determine which of the manuscripts and sketches remaining in the Cage box at Peters might eventually be published. We looked at a number of manuscripts and photostats. *Jazz Study* was a two-page photostat in an unknown copyist’s hand with ‘John Cage’ written below the title. It had been in the possession of Doris Dennison, an original member of Cage’s Seattle percussion ensemble in the late 1930’s. John looked at the score carefully and then said he didn’t remember having written the piece - it was so long ago - but not denying that he wrote it. When I mentioned that Andrés Wilhelm had told me, in his opinion, there was no question that it was Cage’s work, John said ‘Well, if Andrés said that, then I wrote it.’ He didn’t say this ironically but in all seriousness. (Cage had enormous respect for Andrés’ musicological research and musical judgments.)” In a lighter vein, Paul van Emmerik recounts that in response to his request for permission to perform *Jazz Study*, Cage replied, “You certainly have my permission to play what you believe I have written.”

Considering the harmonic and stylistic similarities between *Jazz Study*, the piano part of *Credo in US* and particularly the last of the *Four Dances*, all from 1942, I would agree with the unanimous opinion of Don Gillespie and the other eminent Cage scholars, Mark Swed, Paul van Emmerik and Martin Erdmann, that *Jazz Study* is, in all likelihood, by John Cage and worthy of inclusion in this volume.

AD LIB (1943), as the title implies, began as a partially improvised collaboration between Merce Cunningham and dancer-choreographer, Jean Erdman, to music by Gregory Tucker at Bennington College, Vermont, in 1942. It was reworked to music by Cage for the performance at the Arts Club of Chicago in 1943. *Ad Lib* is engraved from Cage’s second manuscript draft. This being obviously incomplete, I have taken the final four bars from an earlier sketch.

The 1<sup>st</sup> and 2<sup>nd</sup> Versions of TRIPLE-PACED (1943 and 1944 respectively) were made for dances by Merce Cunningham. Besides containing different material, they are also timbrally distinct from each other, Version 1 drawing on keyboard and string *glissandi* and Version 2 relying on muted strings. Both versions, however, contain the same number of bars and share an identical metric structure.

SOLILOQUY (1945) is a short piano solo which Cage made to accompany Merce Cunningham’s solo of the same title. It is extracted from the dance score, *Four Walls*, Cage’s magnum piano opus of the previous year, which is an hour-long exploration of the disturbed mind and an uncanny precursor to Minimalism. The material through measure 14 is taken from Act 1 Scene 3 of *Four Walls*. The remaining material is from Act 1 Scene 8. The

## WORKS OF CALDER

John Cage  
(1949 - 50)

## I

$\text{♩} = 60$

*f* *p* *mp* *pp* *ppp* *pp* *p* *pp* *p* *ppp* *pp* *p* *ppp* *p* *pp* *p* *ppp* *p* *pp* *p* *ppp* *pp* *p* *ppp* *pppp*

Una corda throughout, except where otherwise indicated.  
Accidentals apply only to notes they directly precede.

# THREE EASY PIECES

for E.P.S.

Round

John Cage

(1933)

[Moderato; ♩ = c. 100]

