

**25 Songs  
on 25 Lines  
of Words  
on Art  
Statement  
for Seven  
Voices and  
Dance**

JOE FELBER   ELLIOTT GYGER   LUCY GUERIN



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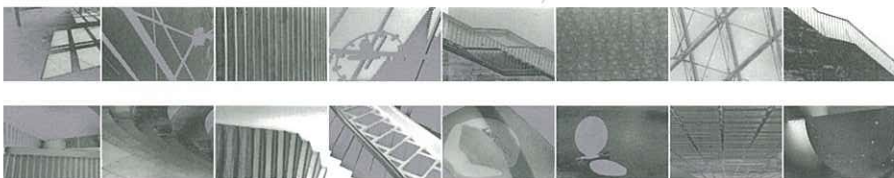
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*The most beautiful, the most profound emotion  
that we can experience is the sensation of the mystical.*

*Albert Einstein*



# 25 SONGS

25 SONGS ON 25 LINES OF WORDS ON ART STATEMENT FOR SEVEN VOICES AND DANCE

JOE FELBER

ELLIOTT GYGER

LUCY GUERIN





## Introduction

Through music I have learned to appreciate different ways of interpreting art.  
Dance made me aware of dynamics and form.  
Ad Reinhardt's *Black Paintings* opened my eyes to see.

This project is about transparency. Through it I stand behind the black paintings and look out, presenting the layers of cultures and meaning that Ad Reinhardt reduced to nothingness. Transforming the negation of his black paintings and his *25 Words on Art Statement*.

I invited Elliott Gyger (composer), and Lucy Guerin (choreographer and dancer), to collaborate and interpret these concepts through their arts practice.

This multimedia art project aims to reveal the mystical in art.  
Einstein said; *'The most beautiful, the most profound emotion that we can experience is the sensation of the mystical'*.<sup>1</sup>

In addition to the *25 Songs* I have created seven works in steel that uncover a variable word conclusion which challenges the perception of concrete poetry, with the title; Trans -form, -late, -cendent.

Joe Felber

<sup>1</sup> Albert Einstein quoted in Committee on Psychiatry and Religion, Group for Advancement of Psychiatry, *Mysticism: Spiritual Quest or Psychic Disorder?* 9:97 (November 1976): 788.

25 LINES OF WORDS  
ON ART  
STATEMENT

1. ART IS ART. EVERYTHING ELSE IS EVERYTHING ELSE.
2. ART-AS-ART. ART FROM ART. ART ON ART. ART OF ART. ART FOR ART. ART BEYOND ART. ARTLESS ARTIFICE.
3. PAINTERS' PAINTING. PAINTING'S PAINTERS. PAINTERS' PAINTERS.
4. PAINTING THAT "CANNOT BE TAKEN HOLD OF," THAT "CANNOT BE USED," THAT "CANNOT BE SOLD."
5. PAINTING "ABOUT WHICH NO QUESTIONS CAN BE ASKED."
6. PAINTING AS "NOT AS A LIKENESS OF ANYTHING ON EARTH."
7. ICON AS IMAGE AS IDEA AS SYMBOL AS IDEAL AS FORM AS ICON.
8. ICON AS DEVICE, DIAGRAM, EMBLEM, FRAME, GAME, SIGN, SPECTACLE, ETC.
9. DEVICE AS EMPTY. DIAGRAM AS DEAD. EMBLEM AS ARCHETYPE. FRAME AS (OF) MIND. SIGN AS FORECAST. SPECTACLE AS INVISIBLE.
10. PAINTING AS ABSOLUTE SYMMETRY, PURE REASON, RIGHTNESS.



11. PAINTING AS CENTRAL, FRONTAL, REGULAR, REPETITIVE.
12. PREFORMULATION, PREFORMALIZATION, FORMALISM, REPAINTING.
13. FORMS INTO UNIFORM INTO FORMLESSNESS. STYLE AS RECURRENCE.
14. LIGHT AS REAPPEARANCE, DULLNESS. COLOR AS BLACK, EMPTY
15. SPACE AS HALVED, TRIPARTED, QUARTERED, QUINQUESECTIONED, ETC..AS ONE.
16. VERTICALITY AND HORIZONTALITY, RECTILINEARITY, PARALLELISM, STASIS.
17. OUTLINES, MONOTONES, BLANKNESS, QUIESCENCE, PREMEDITATION.
18. BRUSHWORK THAT BRUSHES OUT BRUSHWORK.
19. MATTER ONLY TO THE MIND.
20. THE STRICTEST FORMULA FOR THE FREEST ARTISTIC FREEDOM.
21. THE EASIEST ROUTINE TO THE DIFFICULTY.
22. THE MOST COMMON MEAN TO THE MOST UNCOMMON END.
23. THE EXTREMELY IMPERSONAL WAY FOR THE TRULY PERSONAL.
24. THE COMPLETEST CONTROL FOR THE PUREST SPONTANEITY.
25. THE MOST UNIVERSAL PATH TO THE MOST UNIQUE. AND VICE-VERSA.

**violin**

**cello**

**piano**

**marimba**

**voice**

**piano**

**marimba xylophon**

**piano**

**voice**

**maracas**



maracas

maracas

clarinet  
bass  
clarinet  
bass

marimba xylophon  
xylophon

metallophone

piano voicepiano

voice

piano

## Words on Ad Reinhardt

AN INTERVIEW BETWEEN JOE FELBER, LUCY GUERIN, ELLIOTT GYGER  
BY VICTORIA LYNN

Victoria

Joe, can you tell us what visitors will see when they come to your exhibition?

Joe

I describe it as a music/theatrical installation for seven voices. The installation will contain seven stainless steel tubes suspended from the ceiling, low to the ground. Each voice will inhabit one tube, performed electronically via speakers. For me, the tubes are like the oesophagus of the singer. In addition, there are suspended light bulbs that operate like metronomes. They represent the rhythmical structure of the music. The swinging bulb movement causes the visitor's shadow to move across the walls and ground. I have created a kind of aural cube. The audio component is extended with two video projections on the floor and played on a loop, the first with Lucy Guerin's three dances, the second with my 25 graphic interpretations of Ad Reinhardt's Art Statement. I made these with the help of computer animation and photographic slides. With this *Gesamtkunstwerk* I am trying to trans-form (-mit, -late, -cendent), layer by layer, the transparency of Ad Reinhardt's black paintings. I want to create a new hybrid interpretation of the *25 Lines of Words on Art Statement*. On this basis I have invited composer Elliott Gyger and dancer/choreographer Lucy Guerin.

Victoria

Why has Ad Reinhardt been the inspiration for this work?

Joe

I have been interested in Reinhardt's black paintings and his *Art Statement* for the last seven years. His work is based on a concept of negation in abstract art that transcends the negative. With this practice, he manages to suggest everything beyond the purity of his black paintings. My idea is to interpret the material and the empty spaces between: to create a new hybrid perception, bringing together art, sound (voice) and dance (body).

Victoria

You have chosen to base your project on Reinhardt's *25 Lines of Words On Art Statement* written in 1958. How do you think these 25 phrases relate to the black paintings? What's the connection for you in the way he uses language and the way he uses the colour black in the paintings?

Joe

Every statement of Reinhardt's eats itself, words upon words, but opens itself up to new suggestions. With these *25 Lines* he suggests everything and nothing — what he refuses to say or do — just as in the black paintings where black is negative space. Looking at Ad Reinhardt as a painter where an identical physical practice as a painter is accursed, reflects on his statement N° 18, 'brushwork that brushes out brushwork'.

Victoria

You initially treated the *25 Lines of Words* graphically, destroying them in a way. Why have you done that?



Joe

As I mentioned before, the text eats itself and the black paintings are negative, suggesting everything and nothing. This opened up a new possibility for me to interpret and transform them into a visual graphic that became the basis for the project by destroying the text and restructuring the statement into geometric visuals, each relating to the original text. For example, in Song N° 4, I chose an eight pointed star, two perfect squares on top of each other, and with this new form I determined a new reading, where the reader has to read diagonal, vertical and horizontal, forwards and backwards, letters isolated and compressed. So, often we have new words that are created by the visual poetic arrangement of single letters or a group of words. In one graphic I chose a soccer playing field, playing 'Art' against 'Painters'. The winners remain amongst the readers. This playful rearrangement became the basis for Elliott's compositions. The blackness allows a hybrid art practice to unfold with a different interpretation. I am replacing the blackness with seven voices and a dancer. The voice, as the most direct instrument, may be identified with the colour black – the voice and the body replace the blackness.

Victoria

Yves-Alain Bois has written on Ad Reinhardt, linking his work to the writings of Ferdinand de Saussure and Claude Lévi-Strauss. In relation to Reinhardt, he comments, 'the more one refuses the more one signifies'.<sup>1</sup> The more negation there is, the more negative statements, the more possibilities there are. Perhaps it is not an ending, it is a beginning.

Joe

I would agree with that. Lucy, what do you think of this contradiction in Reinhardt?

Lucy

That idea is something that influenced me quite strongly in my working process. The idea of black or negation or nothingness cannot but suggest its opposite which is everything really, so by suggesting nothing, you imply everything at the same time. There is a huge depth in there for me to work with as a dancer, and I think I started from a point of trying to find within my own body the most non-representational or non-meaningful place and from there seeing what came out of it. But because the human body is so loaded with meaning, that process is quite a difficult thing to do.

Victoria

It is interesting, Joe, that you have chosen to work with a dancer and composer in this project as both involve the element of time. When one stands before an Ad Reinhardt painting and slowly becomes aware of the many different layers of paint, one's eye goes in and out of focus. There is a great deal of mobility in the black paintings and they take a long time to 'see'. Yves-Alain Bois comments that 'what one sees in front of a 'black' Reinhardt is the narrativisation of one's gaze (first this bar or that square 'appears', but then it dissolves, to be replaced by a similarly waning epiphany)' and he interprets this as Reinhardt's way of folding time back onto the spectator rather than containing it in the image.<sup>2</sup> The word 'narrativisation' suggests that there is a completion to this process, which I do not believe to be the case. Nevertheless, you have created a project that has an acute awareness of time and is sensitive to the 'non-completion', if you like, in Reinhardt. When I look at the graphics that you produced from the 25 Lines of Words, my eye is also moving around and around as I try to reconstruct the letters into words and the phrases into sentences. Elliott, I wonder what your response has been to Joe's manipulation of Reinhardt's language in this way?

<sup>1</sup> Yves-Alain Bois., 'The Limit of Almost', Ad Reinhardt, The Museum of Contemporary Art, Los Angeles, Rizzoli, New York, 1991, p 11

<sup>2</sup> Bois, p 28

Elliott

I've worked probably about equally from Reinhardt's original text and Joe's graphic interpretation of it. The intelligibility of the text varies greatly from a simple straightforward setting of the words so that you can easily hear what's going on, to deconstructions of the sounds of the words, isolated vowels and consonants in some places, or a version of the text which is being desiccated. For example you might have all the vowels removed and just the consonants left so it is like the freeze dried version of the text. In some places I've abandoned the text altogether, responded perhaps to something of the mood it was suggesting in the gestures of the music but the actual text is not heard in any way directly.

Victoria

Did you find it difficult to determine some of the moods of the lines of text because Reinhardt's words are confusing at times?

Elliott

Very much and it was certainly a great help having Joe's visual. Sometimes I was able to get a much more direct response from those – to read Reinhardt through Felber – and we also had a couple of meetings early on in the process and I told Joe my responses to each graphic. He also responded to my responses and sometimes I think that they were pretty much what he expected and sometimes I think they were quite different from what he expected.

Victoria

You have also taken a numerical approach to the work.

Elliott

In the lead up to the project Joe was expressing a great interest in numerical symbolism which is, in a way, an extension of the playful aspect of the texts. There are 25 phrases, 25 songs, it is a perfect square number. I arranged those numbers into a magic square which then influenced a lot of the parameters of what goes on in each song. For example there is a note for each song which is determined by where it lies in the magic square. How fast each movement goes is also determined by numbers in the magic square. In the Gallery space you won't actually hear them sequentially at all. The order that you will hear them in is again derived albeit rather indirectly from the way that they line up in this magic square.

Victoria

Can we talk about one song in particular and the characteristics of that song, perhaps one of the numbers in the magic square with one of the titles that you've got.

1 simplicity M 3x17 (d)=51	17 outlines SS 13x17 (d)=241	24 spontaneity A 2x17 (o)=34	8 spiral B 19x17 (d)=323	15 divisions TTTTT 7x17 (d)=119
20 formula C 3x23 (d)=69	5 curt MMMM 13x23 (d)=299	10 perfection FP 2x23 (d)=46	23 machine TTTT 19x23 (d)=437	7 blurring SSSS 7x23 (d)=161
14 lacuna T 3x11 (o)=33	22 surprise F 13x11 (d)=143	13 recurrence CC 2x11 (o)=22	4 arcane S 19x11 (d)=209	12 pattern BBBBB 7x11 (d)=77
19 duality FFF 3x5 (o)=15	1 combt BB 13x5 (d)=65	16 stasis SSS 2x5 (o)=10	21 crux AA 19x5 (d)=95	6 etherawl CCC 7x5 (d)=35
11 frontal BBB 3x29 (d)=87	10 obliteration TT 13x29 (d)=127	2 game MMM 2x29 (d)=58	9 dissolution FFFFF 19x29 (d)=551	25 mandala AAAAA 7x29 (d)=203

## 7 Voices:

Boy treble [M]

Girl treble [F]

Soprano [S]

Contralto [A]

Counter-tenor [C]

Tenor [T]

Bass [B]



Elliott

Partly as an aid to myself I tried to encapsulate every one of the 25 songs in a single word; a noun usually. There might be a few adjectives as well. Something that would give me something to focus on because in a way a number of the statements are trying to do similar kinds of things, particularly towards the end of the set of 25, the last 5 are very sort of parallel in the way that they are structured, so I really wanted to try and differentiate them as much as possible and exaggerate one particular aspect of each of them in different directions. One example that occurs to me is Song N° 4. The text was one that I found a little hard to interpret: 'painting that cannot be taken hold of, that cannot be used, that cannot be sold'. The main idea that I took out of that phrase was inaccessibility, the resistance to outside interference if you like. But Joe's graphic draws upon the arcane aspects of that suggestion I suppose. I call Song N° 4, 'arcane'. It's not actually a pentagram but it suggests a kind of magic diagram, a magic polygon, a space in which spells might take place or an incantation. So I took off from that and decided to break up the text into single syllables that mean absolutely nothing, most of them in fact read backwards. It is presented by the soprano as if it were a bizarre incantation – a demented, driven-insane kind of magic ritual. So it's gone a long way from 'painting that cannot be taken hold of, that cannot be sold', even though all those syllables actually just came out of that text but the intervening layers have added new connotations to it.

Joe

I absolutely love it. Elliott's musical transformation picks up on my graphic beautifully and the soprano singer adds colour, with the rather difficult singing captured like a new invented humorous language. With this practice chance plays an important role, and each artist knows that nothing is like the original This becomes the key of an interactive process that becomes profoundly important to respect the author Ad Reinhardt. Lucy, unfortunately we didn't have the complete work by Elliott Gyger and you had to work with 3 small samples of it. How do you feel about that?

Lucy

Well, I actually feel fine about that. It's interesting because that's close to the way that Merce Cunningham and John Cage worked: they never came together often until the performance and the music was generated by a series of chance techniques. You never really knew what was going to happen. I think there is a real element of separateness between the three of us. Joe, you and Elliott worked a lot from the text and Elliott composed his pieces quite mathematically and I think I could also have worked in that way. I could have set up a series of formulas for myself and worked the movement from those. But I thought that was getting a bit heavy handed and repetitive, so I chose to work a little bit more instinctively than that – just really starting from the idea of blackness. As the dancer I see myself as the random element. The architecture or the space is very set, the video of my performances is set (it is completely repeatable), the music is going to be pre-recorded and will be looped, so I see myself as being perhaps the one fairly minimally chaotic element in that whole set-up.

Victoria

Lucy has mentioned one of the great moments of collaboration between sound, dance and painting which was at the Black Mountain College in the United States, when John Cage, Merce Cunningham and Robert Rauschenberg worked together. Joe, are you interested in their work?

Joe

Yes, for several years I have been interested in the connections between John Cage and Marcel Duchamp. He was probably the aural Duchamp, the musical Duchamp, because Cage's work is based on the ready-made. Cage did the silent piece called *Four Minutes and Thirty Three Seconds*. This silence has a relationship to Reinhardt. They were both interested in Buddhism. They were both interested in deconstructing negation. John Cage made a statement: 'listen and become aware', in which he suggested a new awareness of listening. Reinhardt does the same.

Elliott

I have an ambivalent relationship to Cage. The good thing about Cage is that he takes the mickey out of it. Most of the time I tend to write fairly pre-structured music. There is a lot of pre-compositional organisation that goes on, a lot of rules that I invent for myself to keep me within limitations and I find that the easiest way to work because as anyone can tell you there is nothing so daunting as a blank page and any possibility. It's much easier when you've got some limitation of some sort, so I tend to set up these rules for myself. What Cage often did was to work within even more restrictive rules and he was attempting often to remove the personality of the composer from the music that was produced. To quote another line of his, I think it's from the *Lectures on Nothing*: 'I have nothing to say and I am saying it, that is poetry'. But the way that Cage went about saying nothing was to try and remove himself from the composition by setting up these elaborate systems of rules and then using random processes, throwing dice or using the I Ching (traditional Chinese determination procedures) to generate the notes so that he would have absolutely no choice at the end in what the resultant music was.

Victoria

Have you ever performed a Cage piece?

Elliott

Recently the Contemporary Singers gave a performance of a John Cage piece called *Hymns and Variations*. It is based on a couple of eighteenth century early American hymn tunes on which Cage has run these incredible procedures, the result of which is to remove most of the notes. So you are left with this incredible blank space into which occasionally one voice will come and sing. Every now and then by chance two or three voices come in together and you have a chord that sounds for a moment.

Maybe there is a parallel with the black paintings of Reinhardt's. It is ironic that Cage may have tried very, very hard to remove his personality from the music that he wrote, but the music he produced (the blankness in it) is so forcefully Cage, it couldn't be anyone else. In a way the Reinhardt black paintings are similar: this deliberate absence of personality is about the strongest fingerprint that you could seek to create. So in this piece for Joe's project, I've got all of those elaborate rules there, the magic square, the various other numerical things that are going on. I'm not attempting to create a blankness here but in a slightly different way to take the mickey out of that sort of elaborate structuring and question whether there is a purpose behind it — the playfulness of the text again I suppose.

(Incidentally, the Contemporary Singers were also involved in a collaborative project I did with Mike Parr at the Art Gallery of New South Wales in 1994, called *The Bridge*. The visual part was a sculpture made from cast beeswax over a wooden frame that sat on the wall at head height with 20 triangular holes in the front of it into which the 20 singers put their heads. Mike Parr wrote the text for that and I treated the text in a quite destructive way. I deliberately set the least important parts of it intelligibly, but gave the strongest musical statements to the more important parts which you couldn't actually hear the words for!)

Victoria

Lucy, have you been influenced by Merce Cunningham at all?



Lucy

I don't know a lot about Black Mountain College. I think that Merce Cunningham's been quite a big influence on me. I've been to hear him speak in New York and I spent quite a bit of time in New York. But I think that my main influences have been from the period of the '60s and '70s, performances which grew out of those early collaborations with visual artists. There is still a real focus in New York on movement rather than in European dance practice where it's more theatrical — it contains a lot more narrative, it's very emotional. In New York this is partly because of financial restrictions: dancers and choreographers don't have the money to put on big elaborate productions so that the cheapest thing that they can concentrate on is just the body and movement of the body. But it is also to do with that history of finding a language that is particular to the human body rather than gathering a lot of inspiration from outside and trying to place it on top of the body. In Ad Reinhardt's writing there are comments about negation which recalls for me a statement by Yvonne Rainer concerning dance: 'No to spectacle no to virtuosity...' <sup>3</sup> and so on.

Elliott

The thing that struck me about Reinhardt's lines is that they are completely ironic. I think Joe's idea of them eating themselves is a very good image. They are presented as straightforward statements that are utterly contestable in every possible way. There is not a one of them that you can actually accept at face value but they are all presented as if you are expected to accept them at face value. The first line is 'art is art, everything else is everything else' and one thing that John Cage in particular was concerned to break down is that notion that there is a clear dividing line between what art is and what the rest of life is. This was a large part of the thinking behind the famous silent piece that Joe mentioned. You have an audience sitting in a concert hall listening to a pianist on stage playing nothing but because they are there in those chairs in that position they are by definition at a concert and listening to music, so what they actually hear in Cage's view is their various shuffles, coughs, the hum of the air conditioning, passing birds outside the window, whatever happens to be going on — that is the music.

Victoria

Elliott, do you have other musical influences, if not Cage specifically?

Elliott

In terms of the work that I've done in these pieces there is a fairly strong influence from Luciano Berio's work and his fragmentation of text, his interdisciplinary response to semiotics and so on. In Berio, the texts are pulverised. He has chosen texts in which the meaning is obscure or even impenetrable to start with. For example he's worked with Beckett texts, he has worked with Joyce texts and really responds to the sounds in those texts and the meaning becomes lost if you like. In fact it also goes back to Stravinsky. Stravinsky will not actually destroy a text so that it is unintelligible but he will set it completely against any of the natural word stresses so that it is as if it's being recited in a monotone. For example, *Oedipus Rex* is one of the great intense psychological dramas of all time but Stravinsky's version is played deadpan and the effect is very, very distancing. While I have set texts straightforwardly and responded to them straightforwardly I have also been very interested in exploring other ways of responding to a text than the obvious one.

Victoria

How have you treated the line: 'art is art, everything else is everything else'?



Elliott

That particular line is one that's going to be extremely intelligible in the piece. It is set for the boy soprano and I told him the way I wanted him to sing it was as if he is telling someone who is rather slow something that is incredibly obvious. It is so obvious, even a ten year old can understand it completely. There is this very interesting ironic kind of thing that's going on there and that's certainly an important part of the humour that I've tried to put into the piece.

I've introduced layers of humour which are perhaps more superficial, my own little digs on the surface. The second line is 'art as art, art from art, art on art, art of art, art for art, art beyond art, artless artifice' and I've set that again for several boy sopranos and it's like a word game; it's like a competition and they are tossing this backwards and forwards and they are seeing what they come up with. But right towards the end there is one of them that accidentally comes up with 'art Reinhardt'.

Victoria

Earlier on Joe used the word 'theatrical' to describe the project and the notion of layering. I am interested in the contradiction here between Reinhardt's intention to reflect nothing of the outside world in his black paintings and Joe's theatrical and highly referential installation. The American critic Michael Fried wrote about Minimalism in the '60s and denigrated it by saying it was too theatrical, too much of a part of our real space in real time. Joe's work has been influenced by American Minimalism, but here the Minimalism of his work is underscored by a layering of different disciplines and processes. By using two other artists in this project, Joe has also distanced himself as author of the installation. Elliott, I wonder how important the layering in the final electronic process is for you in relation to these points?

Elliott

Well there are two kinds of layering. There are seven voices that appear, one in each of the loudspeakers in the tubes and each voice is in a different vocal range so we've got a boy soprano, a girl soprano, an adult soprano, a contralto, a countertenor, a tenor and a bass. Each of my 25 songs is composed for just one of these voices, but often multitracked with itself (so, for example, Song 15 is for five tenors, but it's actually the same tenor five times). It's a very well-blended sound, but also very artificial because the multiplicity of a single voice is a very, very strange phenomenon. There is also the final layering. I've composed these 25 individual songs as self-contained units but I haven't yet composed the way that they will be combined. I wanted to create these artefacts and then remove myself and treat the artefacts as found objects. It's like a kind of collage: the seven voices will be heard sometimes just one at a time, often overlapping, and every now and then you will actually have briefly all seven going at once.

Victoria

This is a very different kind of collaboration with each of you fragmenting texts, misinterpreting one another's gestures.

Elliott

I am quite happy to misinterpret what Joe has given me. I think that that's almost part of the point. Early on it was very important to ask questions. The further we get away from the original conception, I think the more valuable the independence of the diverging streams is.

Victoria

It is a collaboration that has come together at a mutual point and then gone off again in different directions and Joe, as final director, will bring it all together again in one space.

Joe

I felt like once I gave Elliott and Lucy the work it was theirs and I never really questioned. I actually watch and let them be and I stitch everything together. As much as you edit the voices, Elliott, I choreograph the concept together in a spatial theatrical situation. It is very much like an unfolding experience. That is what I would really like to stress: I think we have to learn to experience challenge; we have to learn to share.

Victoria

And that spatial experience relies on a strong architectural element which pervades the project. You have always had an interest in architecture.

Joe

I studied architecture in technical college, as an architectural draftsman. I then worked for three years afterwards with some sort of terrible social buildings. I have a great appreciation for good architecture. I am glad I never went to art school because my architectural training gave me the perception of space. Each installation will be corresponding to the architecture of the museum. At the Art Gallery of New South Wales is the square grid; in the Art Gallery of Western Australia we have a triangular space and in Singapore we have a rectangular space.

Victoria

Lucy, in the video you wear a dress which looks a little like a piece of architecture. It reminds me of the costumes that Oskar Schlemmer created for his Triadic Ballet at the Bauhaus in 1924-26. His costumes inhibited the movements of the dancers so their dance became very awkward and mechanical in a sense. Perhaps the dress is like a limitation for you, despite the comment that you see yourself as the chaotic element in this project.

Lucy

The dress is very geometric. It's like a cone shape and it has the circles of boning from the top right down to the bottom so that the movement happens within the dress. The dress is transparent so that you can see through it and into it and a lot of action is happening within the dress and that does influence the dress, but the dress tends to hold its own form. I created it in response to Reinhardt's black paintings: the more you look into them, the more you see there.

Joe

Lucy, during the video production I saw how successful the dress is, your choice of the cone shape in relation to the body movement. What struck me was the relation of an inner space to an outer space. There were two layers of body which was yourself as a dancer and the dress as a form moving and reforming within an architectural space. And my question is did you feel like you were the negative space, the black space, and the architectural space outside was the positive, white space?

Lucy

I did feel that in moments especially at the beginning of my working process when I was just working with very simple geometric shapes that really cut into the white background so that they produced a silhouette or kind of absorbed light. But as the process went on I found that an emotional layer or a kind of stylistic layer settled on top of those geometric forms that tended to bring them out and give them more detail and solidity.



Joe

I noticed you have created three dances. Do you have any specific title?

Lucy

They don't have titles, I just called them one, two, and three, but the first dance deals with form and minimalism. Originally there's a section where the movements are contained right within the torso, so there's not a lot of limb movement at all. And then they begin to extend out into the arms and the body and it's a bit of an accumulation of dynamic form there, but it's very structural and very sort of linear and geometrical. In the second dance I wanted to throw all that away and create something more chaotic and more formless, because those two things are really contained in that idea of the black paintings for me – the strict form and the suggestion of formlessness. So in the second dance I absorbed a lot of different stimuli while I was working, just anything really that would go together to create this kind of fairly erratic sequence of movement. And then the last dance was more to do with the positive and negative space that was set against the white wall and was a little bit to do with looking out – somehow to do with the inner space and the outer space.

Joe

Lucy, next we will work towards the performance piece in each venue. How are you going to transform from this production into the live performance?

Lucy

I will be using that material in the live performance, but I will be structuring it more carefully so that it builds to something and it evolves to more of a whole rather than in contrast with the segmented nature of the video. I want to take the space into consideration in each different venue.

Victoria

Joe, how did you come to decide to use video footage of Lucy's dance with the video of your own graphics in this installation?

Joe

Lucy will not attend all the venues for a performance and most important is the video of her dance. Her interpretation of Ad Reinhardt's black paintings is quite different from Elliott's approach, even though music and dance are coherent. But here they are so independent and focused in their own practices as artists. I am interested to play both videos on a loop so the visitor can engage with different art practices, amongst the visual material provided for the collaborators. With Lucy's dance video, I am interested in her transformation of Ad Reinhardt's black paintings into three dances and the architectural photographic aspect of position and movement. The fragments of the dances, close ups, and the architectural form and light became the target to pursue in this video independent of any live performance. Both videos will be screened on the floor so they don't compete with the audio component. The second video projection is a text computer animation of the 25 visual graphics with photographic slides which explores the inquiry into abstraction in architecture and art, which is a continuation of my photographic portfolio of the past five years. This video relates to an earlier piece of mine installed at the Queensland Art Gallery, called *LINEAREADING*. I often use the camera as a physical process to achieve a result of abstraction by simple dropping or swinging the camera through the space to receive blurred abstracted images.

Probably one of my favourite artists is Bruce Nauman. He did one particular video piece called the *Clown Torture* and that has convinced me of the power of transformation. Nauman obviously comes from a different direction, that of body art. The *Clown Torture* has repetitive movements, himself as the clown, fragmented on different sized TV monitors. The acoustic noises and the repetition become a horrific torture for the viewer at the end.



Victoria

A final question I have for each of you is, do you have a favourite phrase from Reinhardt's *25 Lines of Words on Art Statement*?

Joe

Mine is 'brushwork that brushes out brushwork'. I am a painter and I came from painting. This statement actually wipes everything out by brushing it out. It is a gestural movement – brush with the brushes of brushwork – and it invites a lot of things.

Victoria

Could this entire project be your interrogation of painting perhaps?

Joe

Possibly.

Victoria

Elliott?

Elliott

It's difficult. The one that I find the most applicable to me is 'the strictest formula for the freest artistic freedom' which ties in with all these mysterious background structures, but there are others that perhaps appeal to me more in terms of a mood. I like 'painting about which no questions can be asked' for its confrontational kind of stance. That's another very sort of sulky one.

Lucy

My favourite is N° 24, 'the completest control for the purest spontaneity'. I like the contradiction in it and I have used it as a motivation to make dance. I like the paradox in Reinhardt: the dialogue between two extremes.

Joe

What is your favourite statement of Reinhardt's Victoria?

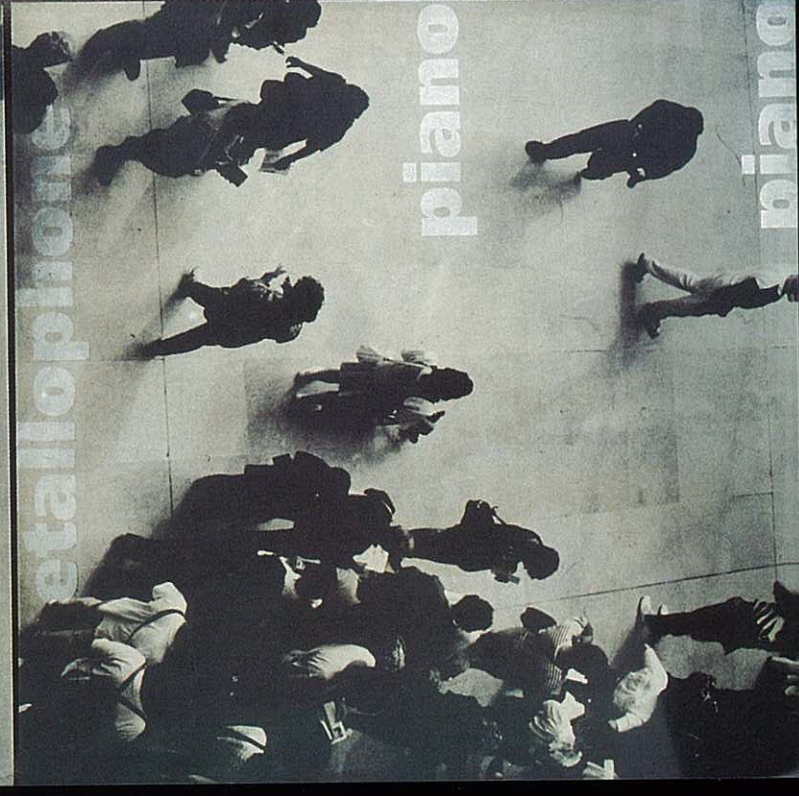
Victoria

Mine is 'art is art, everything else is everything else', because it is such a provocative statement and I can imagine us speaking for hours and hours about just that.













# SONG I (1 Bay Treble)

♩ = 51. Strong and simple

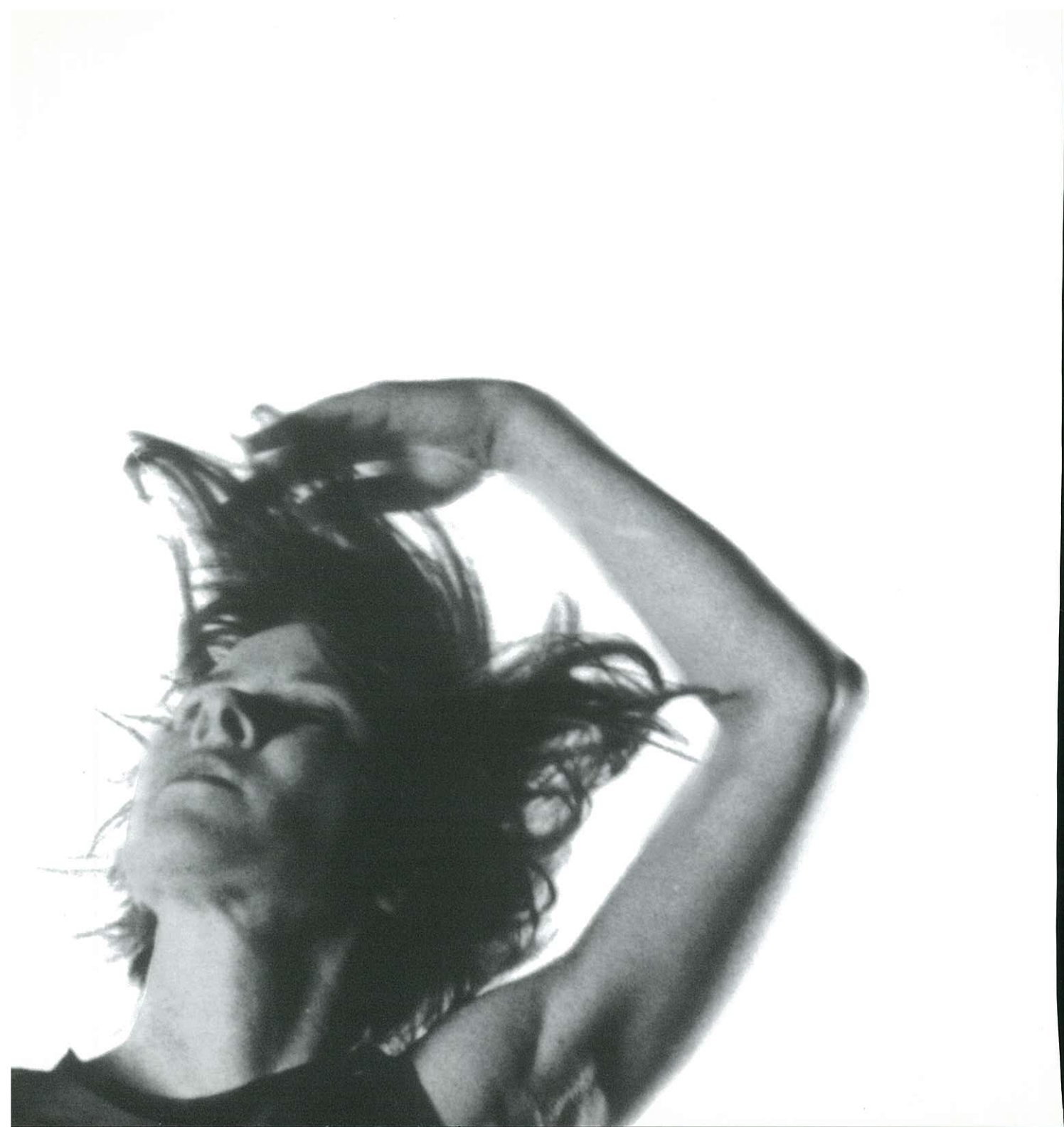
Ant ——— is ant. ——— Ev — — — — ry-thing

else- is ev — — — — ry-thing else.-

The musical score is written on two staves. The first staff is in 4/4 time and contains the lyrics 'Ant ——— is ant. ——— Ev — — — — ry-thing'. The second staff continues the melody with the lyrics 'else- is ev — — — — ry-thing else.-'. The notation includes various note values, rests, and a key signature of one sharp (F#).

**E T**  
**V R**  
**E A**  
**L**  
**S R S**  
**E**  
**L Y I S**  
**E V E R Y T H I N G**  
**R H**  
**A I**  
**N**  
**G**





# SONG 2 (3 Key Trebles)

1/2. = 58: Playful, curious

Art as art Art from art Art

on art Art of art Art as art Art on art Art from art

T T  
 R R R  
 A S A A F R O M  
 R A A R T  
 T O A R T  
 N O  
 F  
 O A  
 R R  
 A R T  
 B R A R T  
 E Y O A R T  
 N A R T  
 D R T  
 A R I C  
 A F E





# SONG 3 (2 Parts)

♩ = 65: Aggressive, combative

Handwritten musical score for Song 3 (2 Parts). The score is written on ten staves, organized into five systems of two staves each. The time signature is 4/4. The tempo is marked as ♩ = 65, with the character 'Aggressive, combative'. The notation includes various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1-5. The lyrics are represented by phonetic notations in brackets: [a] and [e]. The score concludes with 'etc...'.

System 1:  
Staff 1: [a]  
Staff 2: [e]

System 2:  
Staff 1: [a] [a] [a]  
Staff 2: [e]

System 3:  
Staff 1: [a]  
Staff 2: [e]

System 4:  
Staff 1: [a]  
Staff 2: [e]

System 5:  
Staff 1: [a]  
Staff 2: [e] etc...

A R T

○ N

A R T

○ F

A R T

A R T

A R T

A S

A R T

F R O M

A R T

**P A I N   T E R S   P A I N   T I N G   P A I N**

**T I N G S**

**P A I N**

**T I N G S**

**P A I N**

**T E R S**

**P A I N**

**T E R S**





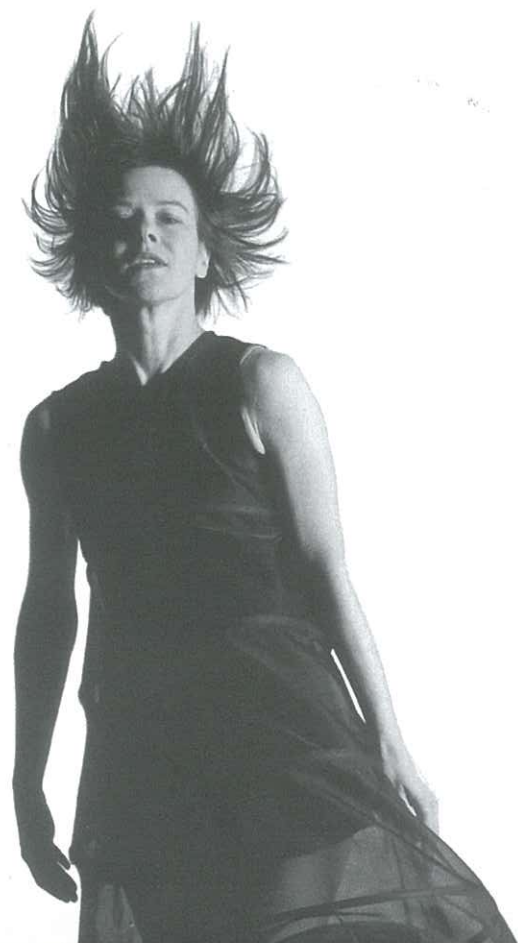
# SONG 4 (1 Soprano)

♩ = 209: Breathless, like a frenzied incubation





THAT CANNOT  
BE TAKEN  
ENHOLD  
DO FEEL  
THAT CAN  
NOT BE  
UNDERSTOOD  
THAT  
CANNOT  
BE TAKEN  
ENHOLD  
DO FEEL  
THAT CAN  
NOT BE  
UNDERSTOOD  
THAT  
CANNOT  
BE TAKEN  
ENHOLD  
DO FEEL  
THAT CAN  
NOT BE  
UNDERSTOOD



# SONG 5 (A Boy's Trebles)

$\text{♩} = 277$  Abrupt

be ee s - ca n

-tio - n que - s no no

{twi: chhh bo... ..u a ti - ng

p a... ..i n

etc.



**PAIN-TH-ABOUT-H-CH-NO-QUEST-ION-SC-AN-BE-ASKED**



# SONG 6 (3 Countertenors)

$\text{♩} = 35$ : Ethereal and radiant

First system of musical notation for three countertenors. The time signature is 3/2. The key signature has one flat. The staves are labeled with phonetic characters: [a], [æ], [i], [e], and [ɪ]. The bottom staff includes a '5' under a slur.

Second system of musical notation for three countertenors. The time signature is 3/2. The key signature has one flat. The staves are labeled with phonetic characters: [i], [a], [æ], [ɔ], [e], and [a]. The bottom staff includes a '6' under a slur and ends with 'etc...'.



**T  
PAIN  
CO  
TAS  
ER  
TH**

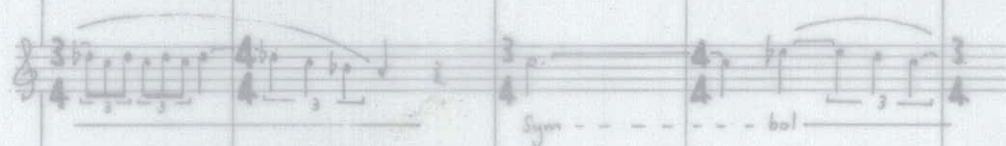
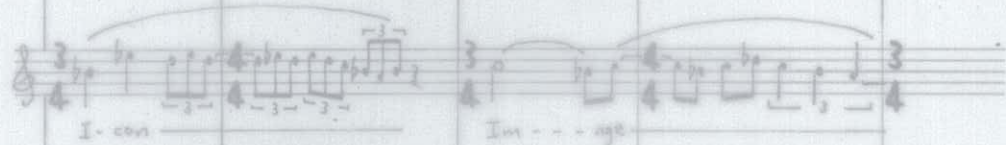
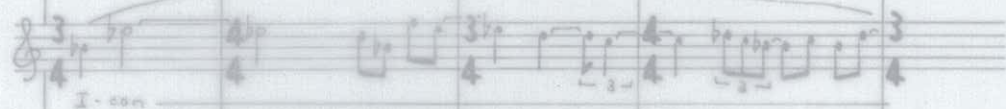
**ALIKE  
NESS  
OF**

**ANY  
THING  
ON**



# SONG 7 (4 Sopranos)

$\text{♩} = 161$ : Fluid, unstable



etc.



**AS**

**N E**

**O G L**

**C A A**

**I M E B L**

**I D M A**

**I Y E M**

**S D R N**

**I O O**

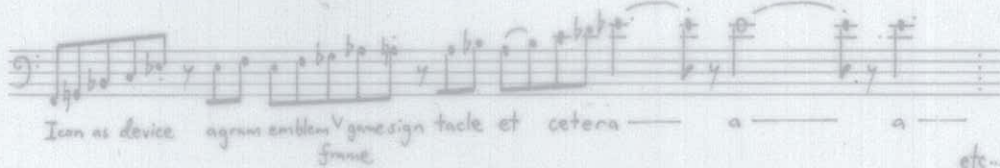
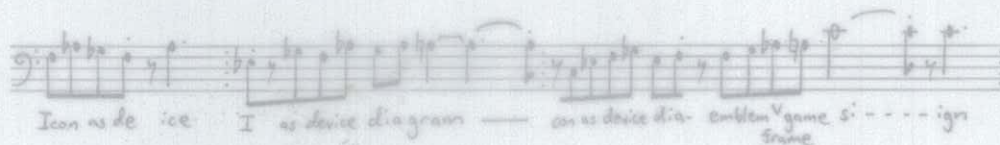
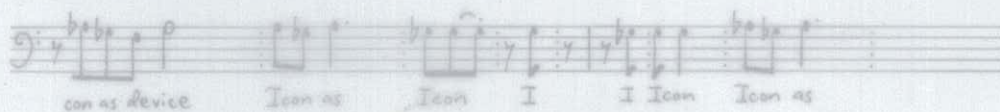
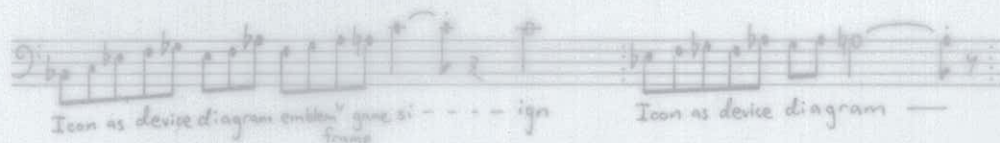
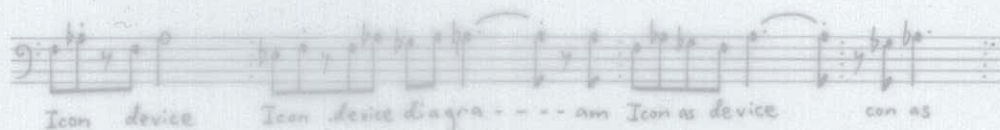
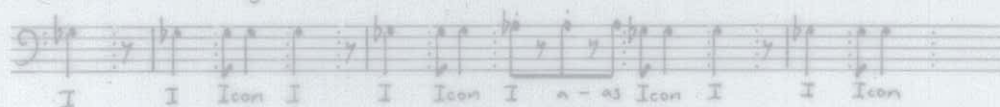
**F C**

**I**



# SONG 8 (1 Bass)

♩ = 323: Fluid, with great momentum





**GAME SIGN SPECTACLE ETC**

**EMBLEM FRAME**

**DIAGRAM**

**EVICE**

**U  
I**

**ON**

**ASD**



# SONG 9 (5 Girl Trebles)

Tempo: Cantabile, anxious

The first system of musical notation consists of five staves, each with a treble clef and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The first staff has a key signature of one sharp (F#). The second staff has a key signature of two sharps (F# and C#). The third staff has a key signature of three sharps (F#, C#, and G#). The fourth and fifth staves have a key signature of four sharps (F#, C#, G#, and D#).

The second system of musical notation continues the five-staff arrangement. It includes musical notation and dynamic markings such as 'p' and 'f'. The notation is more complex, featuring many beamed notes and rests. The key signature remains consistent with the first system.

etc...



D D D D D

E E E E E E E E E E E E E

V V

I I I I I I I

C C C C C

A A A A A A A A A A A A A

S S S S S S S S S S

M M M M M M

P P P

T T T T

Y Y

G G

R R R R

B B

L L L

H

F F F

O O

N N N



# SONG 10 (2 Girl Trebles)

$\text{♩} = 46$ : Clear, serene

Handwritten musical notation for the first system of Song 10. It consists of two staves in 2/2 time with a key signature of one sharp (F#). The melody is written on the top staff, and the bass line on the bottom staff. The lyrics "r - ight - n - e - ss" and "pure" are written below the notes.

Handwritten musical notation for the second system of Song 10. It consists of two staves in 2/2 time with a key signature of one sharp (F#). The melody is written on the top staff, and the bass line on the bottom staff. The lyrics "ea - so - n" and "ab - so - l - u - te - ly -" are written below the notes.

Handwritten musical notation for the third system of Song 10. It consists of two staves in 2/2 time with a key signature of one sharp (F#). The melody is written on the top staff, and the bass line on the bottom staff. The lyrics "min - e - try" and "pure" are written below the notes.

Handwritten musical notation for the fourth system of Song 10. It consists of two staves in 2/2 time with a key signature of one sharp (F#). The melody is written on the top staff, and the bass line on the bottom staff. The lyrics "n" and "r - ight - n - e - ss" are written below the notes.



PAINTING  
ABSOLUTE  
SYMMETRY  
UP  
ER  
AS  
NON  
CH  
TH  
SS  
TH  
CH  
NON  
IR  
NON  
S  
AS  
ER  
UP  
ETRY  
SYMMETRY  
ABSOLUTE  
PAINTING  
ABSOLUTE  
SYMMETRY  
UP  
ER  
AS  
NON  
CH  
TH  
SS  
TH  
CH  
NON  
IR  
NON  
S  
AS  
ER  
UP  
ETRY  
SYMMETRY  
ABSOLUTE  
PAINTING



# SONG II (3 Basses)

♩ = 87: Heavy, confronting

Handwritten musical score for three basses, measures 1-3. The music is in 3/4 time, key of B-flat major (two flats). The tempo/mood is marked '♩ = 87: Heavy, confronting'. Each part begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The lyrics are: 'As reg as u lar petive tal'. The first measure contains the lyrics 'As', 'reg', 'as u', and 'lar petive'. The second measure contains the lyrics 'tal' and a triplet of eighth notes. The third measure contains the lyrics 'tal' and a triplet of eighth notes.

Handwritten musical score for three basses, measures 4-6. The music continues from the previous system. The lyrics are: '-etingu', 'fron', 'tiv u pe', 'tral i cent ting', 'ga'. The first measure contains the lyrics '-etingu'. The second measure contains the lyrics 'fron', 'tiv u pe', and 'tral i cent ting'. The third measure contains the lyrics 'ga' and 'etc...'. The music is in 3/4 time, key of B-flat major (two flats). The tempo/mood is marked '♩ = 87: Heavy, confronting'.



PAINFRONTAL  
TINGFRONTAL  
REGASULAR  
REPETITIVECENTRAL



# SONG 12 (4 Basses)

J=77: Peaceful, mysterious

The musical score is written for four basses in 4/4 time. It consists of two systems, each with four staves. The tempo is marked as J=77, and the mood is described as 'Peaceful, mysterious'. The lyrics are written below the notes, and the musical notation includes various symbols such as notes, rests, and accidentals.

**System 1:**

- Staff 1: re U-LA (3 notes)
- Staff 2: pre za sm PRE za sm
- Staff 3: FOR-M ting
- Staff 4: pai-n a-li TION

**System 2:**

- Staff 1: RE u-la (3 notes)
- Staff 2: pre ZA sm pre ZA sm
- Staff 3: for-m ting
- Staff 4: pai-n A-LI TION

The score concludes with the text 'etc...' at the bottom right.



F  
E N O I T A L  
R R U  
P M

P M  
A R A  
L E O L  
I F N I  
S O Z  
M O I A  
R F T  
O P G  
F E A N  
R E I N  
T T



# Zone 13 (3 Counterparts)

0. = 22: Chromatic, rhythmic

Handwritten musical notation for the first system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a rhythmic line with notes and rests. The notation is written in a stylized, handwritten style. The top staff has a treble clef and the bottom staff has a bass clef. The notes are written in a way that suggests a specific rhythmic pattern, with some notes beamed together. The rests are also clearly marked.

Handwritten musical notation for the second system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a rhythmic line with notes and rests. The notation is written in a stylized, handwritten style. The top staff has a treble clef and the bottom staff has a bass clef. The notes are written in a way that suggests a specific rhythmic pattern, with some notes beamed together. The rests are also clearly marked.

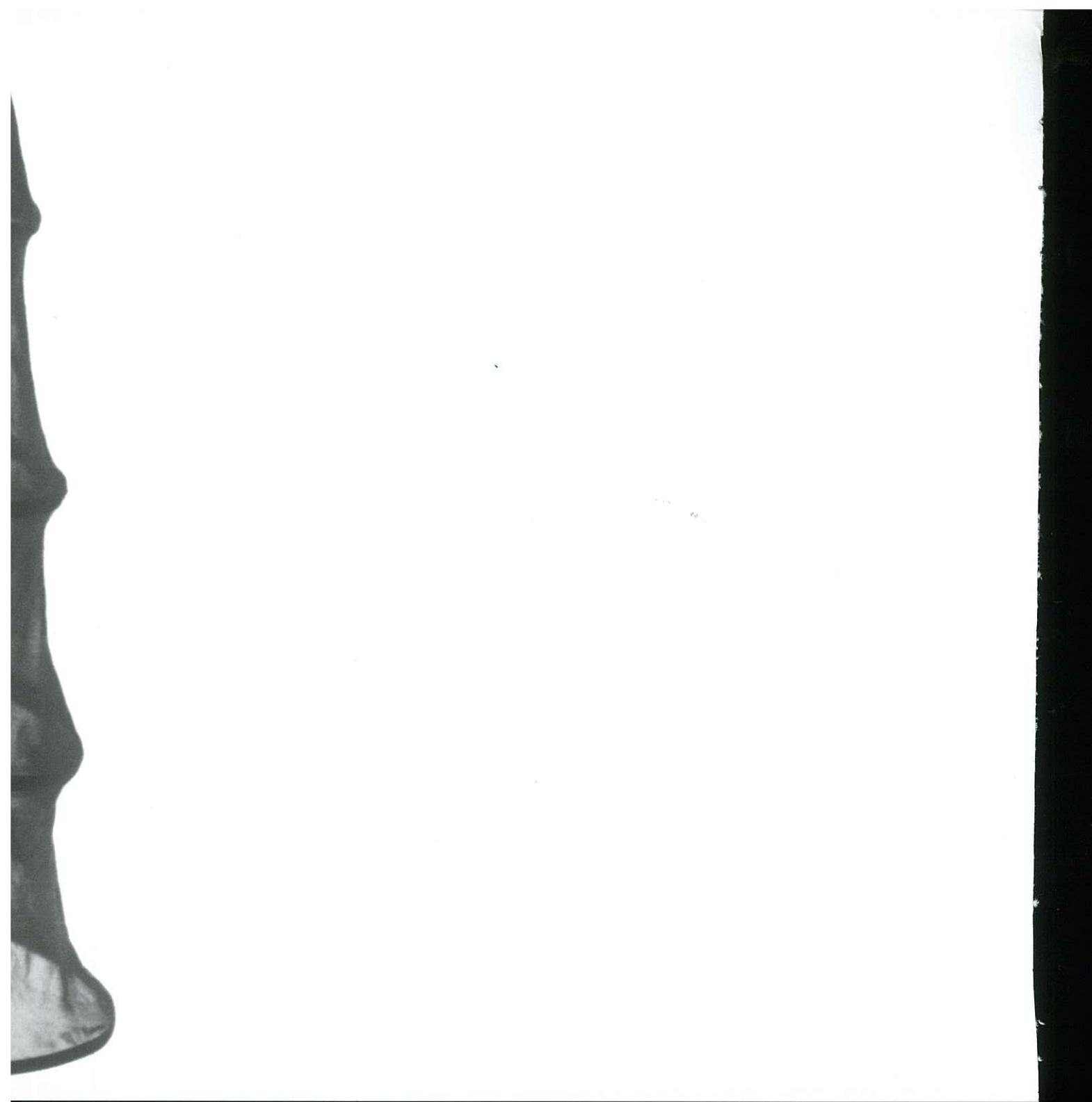
Handwritten musical notation for the third system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a rhythmic line with notes and rests. The notation is written in a stylized, handwritten style. The top staff has a treble clef and the bottom staff has a bass clef. The notes are written in a way that suggests a specific rhythmic pattern, with some notes beamed together. The rests are also clearly marked.

Handwritten musical notation for the fourth system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a rhythmic line with notes and rests. The notation is written in a stylized, handwritten style. The top staff has a treble clef and the bottom staff has a bass clef. The notes are written in a way that suggests a specific rhythmic pattern, with some notes beamed together. The rests are also clearly marked.

etc...



INFORMATIONS  
TO FORMS  
OFFICE  
STYLES  
UNIFORMS  
FOR  
EQUIPMENT  
RECORDS  
AND  
STYLES



o = 33: Violent, anguished

$\text{♩} = 33$ : Violent, anguished

The first system of handwritten musical notation is for the vocal part. It is written on a single staff with a treble clef and a 2/2 time signature. The tempo and mood are indicated as  $\text{♩} = 33$ : Violent, anguished. The melody begins with a half note 'e' on a ledger line below the staff, followed by a half rest. The next measure contains a half note 'm' on the first line. The third measure has a half note 'p' on the second line, with a slur over it and a '3' above the slur. The fourth measure has a half note 't' on the second line, with a slur over it and a '5' below the slur. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole note 'a' on the second line, with a slur over it and a '3' below the slur. The tenth measure is a whole note 'a' on the second line, with a slur over it and a '3' below the slur. The eleventh measure is a whole note 'a' on the second line, with a slur over it and a '3' below the slur. The twelfth measure is a whole note 'a' on the second line, with a slur over it and a '3' below the slur. The system ends with a double bar line.

Musical notation for the vocal line of "The Rose Tree". The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics "The Rose Tree" are written below the notes.

The piano accompaniment is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets and a final measure with a quintuplet. The tempo is marked 'moderato' and the dynamics are 'pp' (pianissimo) and 'pppp' (pianississimo).

[illegible]

The first system of musical notation for 'The Song of the Lark' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The notation includes various musical symbols such as beams, slurs, and accidentals.

Handwritten musical notation for the first staff of 'The Light of the World'. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a half note A4, and a half note B4. The next measure contains a half note C5 and a half note D5. The following measure has a half note E5 and a half note F#5. The eighth measure contains a half note G5 and a half note A5. The ninth measure has a half note B5 and a half note C6. The tenth measure contains a half note D6 and a half note E6. The eleventh measure has a half note F#6 and a half note G6. The twelfth measure contains a half note A6 and a half note B6. The thirteenth measure has a half note C7 and a half note D7. The fourteenth measure contains a half note E7 and a half note F#7. The fifteenth measure has a half note G7 and a half note A7. The sixteenth measure contains a half note B7 and a half note C8. The seventeenth measure has a half note D8 and a half note E8. The eighteenth measure contains a half note F#8 and a half note G8. The nineteenth measure has a half note A8 and a half note B8. The twentieth measure contains a half note C9 and a half note D9. The twenty-first measure has a half note E9 and a half note F#9. The twenty-second measure contains a half note G9 and a half note A9. The twenty-third measure has a half note B9 and a half note C10. The twenty-fourth measure contains a half note D10 and a half note E10. The twenty-fifth measure has a half note F#10 and a half note G10. The twenty-sixth measure contains a half note A10 and a half note B10. The twenty-seventh measure has a half note C11 and a half note D11. The twenty-eighth measure contains a half note E11 and a half note F#11. The twenty-ninth measure has a half note G11 and a half note A11. The thirtieth measure contains a half note B11 and a half note C12. The thirty-first measure has a half note D12 and a half note E12. The thirty-second measure contains a half note F#12 and a half note G12. The thirty-third measure has a half note A12 and a half note B12. The thirty-fourth measure contains a half note C13 and a half note D13. The thirty-fifth measure has a half note E13 and a half note F#13. The thirty-sixth measure contains a half note G13 and a half note A13. The thirty-seventh measure has a half note B13 and a half note C14. The thirty-eighth measure contains a half note D14 and a half note E14. The thirty-ninth measure has a half note F#14 and a half note G14. The fortieth measure contains a half note A14 and a half note B14. The forty-first measure has a half note C15 and a half note D15. The forty-second measure contains a half note E15 and a half note F#15. The forty-third measure has a half note G15 and a half note A15. The forty-fourth measure contains a half note B15 and a half note C16. The forty-fifth measure has a half note D16 and a half note E16. The forty-sixth measure contains a half note F#16 and a half note G16. The forty-seventh measure has a half note A16 and a half note B16. The forty-eighth measure contains a half note C17 and a half note D17. The forty-ninth measure has a half note E17 and a half note F#17. The fiftieth measure contains a half note G17 and a half note A17. The fifty-first measure has a half note B17 and a half note C18. The fifty-second measure contains a half note D18 and a half note E18. The fifty-third measure has a half note F#18 and a half note G18. The fifty-fourth measure contains a half note A18 and a half note B18. The fifty-fifth measure has a half note C19 and a half note D19. The fifty-sixth measure contains a half note E19 and a half note F#19. The fifty-seventh measure has a half note G19 and a half note A19. The fifty-eighth measure contains a half note B19 and a half note C20. The fifty-ninth measure has a half note D20 and a half note E20. The sixtieth measure contains a half note F#20 and a half note G20. The sixty-first measure has a half note A20 and a half note B20. The sixty-second measure contains a half note C21 and a half note D21. The sixty-third measure has a half note E21 and a half note F#21. The sixty-fourth measure contains a half note G21 and a half note A21. The sixty-fifth measure has a half note B21 and a half note C22. The sixty-sixth measure contains a half note D22 and a half note E22. The sixty-seventh measure has a half note F#22 and a half note G22. The sixty-eighth measure contains a half note A22 and a half note B22. The sixty-ninth measure has a half note C23 and a half note D23. The seventieth measure contains a half note E23 and a half note F#23. The seventy-first measure has a half note G23 and a half note A23. The seventy-second measure contains a half note B23 and a half note C24. The seventy-third measure has a half note D24 and a half note E24. The seventy-fourth measure contains a half note F#24 and a half note G24. The seventy-fifth measure has a half note A24 and a half note B24. The seventy-sixth measure contains a half note C25 and a half note D25. The seventy-seventh measure has a half note E25 and a half note F#25. The seventy-eighth measure contains a half note G25 and a half note A25. The seventy-ninth measure has a half note B25 and a half note C26. The eightieth measure contains a half note D26 and a half note E26. The eighty-first measure has a half note F#26 and a half note G26. The eighty-second measure contains a half note A26 and a half note B26. The eighty-third measure has a half note C27 and a half note D27. The eighty-fourth measure contains a half note E27 and a half note F#27. The eighty-fifth measure has a half note G27 and a half note A27. The eighty-sixth measure contains a half note B27 and a half note C28. The eighty-seventh measure has a half note D28 and a half note E28. The eighty-eighth measure contains a half note F#28 and a half note G28. The eighty-ninth measure has a half note A28 and a half note B28. The ninetieth measure contains a half note C29 and a half note D29. The hundredth measure has a half note E29 and a half note F#29. The hundred-first measure contains a half note G29 and a half note A29. The hundred-second measure has a half note B29 and a half note C30. The hundred-third measure contains a half note D30 and a half note E30. The hundred-fourth measure has a half note F#30 and a half note G30. The hundred-fifth measure contains a half note A30 and a half note B30. The hundred-sixth measure has a half note C31 and a half note D31. The hundred-seventh measure contains a half note E31 and a half note F#31. The hundred-eighth measure has a half note G31 and a half note A31. The hundred-ninth measure contains a half note B31 and a half note C32. The hundred-tieth measure has a half note D32 and a half note E32. The hundred-first measure contains a half note F#32 and a half note G32. The hundred-twelfth measure has a half note A32 and a half note B32. The hundred-thirteenth measure contains a half note C33 and a half note D33. The hundred-fourteenth measure has a half note E33 and a half note F#33. The hundred-fifteenth measure contains a half note G33 and a half note A33. The hundred-sixteenth measure has a half note B33 and a half note C34. The hundred-seventeenth measure contains a half note D34 and a half note E34. The hundred-eighteenth measure has a half note F#34 and a half note G34. The hundred-nineteenth measure contains a half note A34 and a half note B34. The hundred-twentieth measure has a half note C35 and a half note D35. The hundred-twenty-first measure contains a half note E35 and a half note F#35. The hundred-twenty-second measure has a half note G35 and a half note A35. The hundred-twenty-third measure contains a half note B35 and a half note C36. The hundred-twenty-fourth measure has a half note D36 and a half note E36. The hundred-twenty-fifth measure contains a half note F#36 and a half note G36. The hundred-twenty-sixth measure has a half note A36 and a half note B36. The hundred-twenty-seventh measure contains a half note C37 and a half note D37. The hundred-twenty-eighth measure has a half note E37 and a half note F#37. The hundred-twenty-ninth measure contains a half note G37 and a half note A37. The hundred-thirtieth measure has a half note B37 and a half note C38. The hundred-thirty-first measure contains a half note D38 and a half note E38. The hundred-thirty-second measure has a half note F#38 and a half note G38. The hundred-thirty-third measure contains a half note A38 and a half note B38. The hundred-thirty-fourth measure has a half note C39 and a half note D39. The hundred-thirty-fifth measure contains a half note E39 and a half note F#39. The hundred-thirty-sixth measure has a half note G39 and a half note A39. The hundred-thirty-seventh measure contains a half note B39 and a half note C40. The hundred-thirty-eighth measure has a half note D40 and a half note E40. The hundred-thirty-ninth measure contains a half note F#40 and a half note G40. The hundred-fortieth measure has a half note A40 and a half note B40. The hundred-forty-first measure contains a half note C41 and a half note D41. The hundred-forty-second measure has a half note E41 and a half note F#41. The hundred-forty-third measure contains a half note G41 and a half note A41. The hundred-forty-fourth measure has a half note B41 and a half note C42. The hundred-forty-fifth measure contains a half note D42 and a half note E42. The hundred-forty-sixth measure has a half note F#42 and a half note G42. The hundred-forty-seventh measure contains a half note A42 and a half note B42. The hundred-forty-eighth measure has a half note C43 and a half note D43. The hundred-forty-ninth measure contains a half note E43 and a half note F#43. The hundred-fiftieth measure has a half note G43 and a half note A43. The hundred-fifty-first measure contains a half note B43 and a half note C44. The hundred-fifty-second measure has a half note D44 and a half note E44. The hundred-fifty-third measure contains a half note F#44 and a half note G44. The hundred-fifty-fourth measure has a half note A44 and a half note B44. The hundred-fifty-fifth measure contains a half note C45 and a half note D45. The hundred-fifty-sixth measure has a half note E45 and a half note F#45. The hundred-fifty-seventh measure contains a half note G45 and a half note A45. The hundred-fifty-eighth measure has a half note B45 and a half note C46. The hundred-fifty-ninth measure contains a half note D46 and a half note E46. The hundred-sixtieth measure has a half note F#46 and a half note G46. The hundred-sixty-first measure contains a half note A46 and a half note B46. The hundred-sixty-second measure has a half note C47 and a half note D47. The hundred-sixty-third measure contains a half note E47 and a half note F#47. The hundred-sixty-fourth measure has a half note G47 and a half note A47. The hundred-sixty-fifth measure contains a half note B47 and a half note C48. The hundred-sixty-sixth measure has a half note D48 and a half note E48. The hundred-sixty-seventh measure contains a half note F#48 and a half note G48. The hundred-sixty-eighth measure has a half note A48 and a half note B48. The hundred-sixty-ninth measure contains a half note C49 and a half note D49. The hundred-seventieth measure has a half note E49 and a half note F#49. The hundred-seventy-first measure contains a half note G49 and a half note A49. The hundred-seventy-second measure has a half note B49 and a half note C50. The hundred-seventy-third measure contains a half note D50 and a half note E50. The hundred-seventy-fourth measure has a half note F#50 and a half note G50. The hundred-seventy-fifth measure contains a half note A50 and a half note B50. The hundred-seventy-sixth measure has a half note C51 and a half note D51. The hundred-seventy-seventh measure contains a half note E51 and a half note F#51. The hundred-seventy-eighth measure has a half note G51 and a half note A51. The hundred-seventy-ninth measure contains a half note B51 and a half note C52. The hundred-eightieth measure has a half note D52 and a half note E52. The hundred-eighty-first measure contains a half note F#52 and a half note G52. The hundred-eighty-second measure has a half note A52 and a half note B52. The hundred-eighty-third measure contains a half note C53 and a half note D53. The hundred-eighty-fourth measure has a half note E53 and a half note F#53. The hundred-eighty-fifth measure contains a half note G53 and a half note A53. The hundred-eighty-sixth measure has a half note B53 and a half note C54. The hundred-eighty-seventh measure contains a half note D54 and a half note E54. The hundred-eighty-eighth measure has a half note F#54 and a half note G54. The hundred-eighty-ninth measure contains a half note A54 and a half note B54. The hundred-ninetyth measure has a half note C55 and a half note D55. The hundred-ninety-first measure contains a half note E55 and a half note F#55. The hundred-ninety-second measure has a half note G55 and a half note A55. The hundred-ninety-third measure contains a half note B55 and a half note C56. The hundred-ninety-fourth measure has a half note D56 and a half note E56. The hundred-ninety-fifth measure contains a half note F#56 and a half note G56. The hundred-ninety-sixth measure has a half note A56 and a half note B56. The hundred-ninety-seventh measure contains a half note C57 and a half note D57. The hundred-ninety-eighth measure has a half note E57 and a half note F#57. The hundred-ninety-ninth measure contains a half note G57 and a half note A57. The two-hundredth measure has a half note B57 and a half note C58. The two-hundred-first measure contains a half note D58 and a half note E58. The two-hundred-second measure has a half note F#58 and a half note G58. The two-hundred-third measure contains a half note A58 and a half note B58. The two-hundred-fourth measure has a half note C59 and a half note D59. The two-hundred-fifth measure contains a half note E59 and a half note F#59. The two-hundred-sixth measure has a half note G59 and a half note A59. The two-hundred-seventh measure contains a half note B5

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are triplets over the first three notes (G4, A4, B4) and the last three notes (B4, A4, G4). The staff ends with a double bar line and a repeat sign.