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HENRY COWELL

FABRIC

*For Piano*

Net 60c.

BREITKOPF & HARTEL, INC.

*New York*

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# Explanation of New Rhythms and Notes

by Henry Cowell ~~M398298~~

In musical time a whole note (○) is the unit by which all shorter time values are measured, \_\_\_\_\_ for instance an eighth note (♪) is so called because it occupies one eighth the time of a whole note; a quarter note (♩) is so called because it occupies one quarter the time of a whole note, etc.

The only regular system of subdividing a whole note is by twos into halves, quarters, eighths, etc. If notes of other time values, for instance notes occupying one twelfth of a whole note are desired, they are called "eighth note triplets" and written as eighth notes, with a figure 3 over them, thus Why not call them twelfth notes, as would seem natural?

It is here proposed that all these irregular time values be called by their correct names, according to the part of a whole note they occupy. Thus are third notes instead of "half note triplets" since each occupies one third of the time of a whole note; are fifth notes instead of "quarter note quintuplets, etc.

Although heretofore not suggested in notation, it will be seen that third, sixth, twelfth and twenty-fourth notes form a related series; fifth, tenth and twentieth notes another, and in fact, that a new series can be formed on each odd number and its divisions by two.

A new notation which brings out these relationships will be used as follows:-

### Whole Note Series. Oval-shaped notes

Whole note: ○ half note: ♩ quarter note: ♪ 8th note: ♫ 16th note: ♬ 32nd note: ♧

### Third Note Series. Triangular-shaped notes

2-3rds note: △ 3rd note: ▽ 6th note: ▲ 12th note: ▴ 24th note: ▸ 48th note: ▹

### Fifth Note Series. Square notes

4-5ths note: □ 2-5ths note: ◻ 5th note: ■ 10th note: ◼ 20th note: ◽ 40th note: ◾

### Seventh Note Series. Diamond-shaped notes

4-7ths note: ◇ 2-7ths note: ◊ 7th note: ◆ 14th note: ◈ 28th note: ◉ 56th note: ◊

### Ninth Note Series. Oblong notes

8-9ths note: ◻ 4-9ths note: ◻ 2-9ths note: ◻ 9th note: ◻ 18th note: ◻ 36th note: ◻

### Eleventh Note Series. Oval notes with stroke

8-11ths note: ◻ 4-11ths note: ◻ 2-11ths note: ◻ 11th note: ◻ 22nd note: ◻ 44th note: ◻

### Thirteenth Note Series. Triangular notes with stroke

8-13ths note: ◻ 4-13ths note: ◻ 2-13ths note: ◻ 13th note: ◻ 26th note: ◻ 52nd note: ◻

### Fifteenth Note Series. Square notes with stroke

8-15ths note: ◻ 4-15ths note: ◻ 2-15ths note: ◻ 15th note: ◻ 30th note: ◻ 60th note: ◻

Following is part of the second measure of "Fabric", in both old and new notation. It will be seen that the new notation saves the use of several tied tones, as well as figures and brackets.

# FABRIC

HENRY COWELL

Andante

Piano

*p* *mf* *sf* *p* *sf*

Principal melody in Alto

3 3 7 5 9

The first system of music consists of two staves. The treble staff contains a series of eighth notes with various accidentals (flats and sharps) and rests. The bass staff features a more complex rhythmic pattern with many beamed eighth notes and some accidentals. A dynamic marking of *sf* (sforzando) is placed between the staves, indicating a strong accent.

The second system continues the musical piece. The treble staff shows a continuation of the eighth-note patterns with some rests. The bass staff maintains its intricate rhythmic texture. The overall mood is dynamic and rhythmic.

The third system shows further development of the musical themes. The treble staff has more rests interspersed with eighth notes. The bass staff continues with its complex rhythmic accompaniment. The dynamics remain consistent with the previous systems.

The fourth system concludes the piece. It features a *rit. e dim.* (ritardando and diminuendo) marking, indicating a gradual slowing down and softening of the sound. The final notes are marked *ppp* (pianissimo). The treble staff ends with a few notes and rests, while the bass staff continues with its rhythmic pattern until the end.

To Mr. Rudolf Ganz  
A la Chinoise

LEO ORNSTEIN, Op. 39

Allegro  
8,

PIANO

*mp*

The first system of the piano score for 'A la Chinoise'. It features a treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The right hand plays a continuous eighth-note melody with a complex, syncopated rhythm. The left hand provides a simple accompaniment of quarter notes. The dynamic marking is mezzo-piano (*mp*).

8

*poco a poco crescendo*

The second system of the piano score. The right hand continues the eighth-note melody. The left hand accompaniment remains simple. The dynamic marking is *poco a poco crescendo*, indicating a gradual increase in volume.

8

*più crescendo*

The third system of the piano score. The right hand continues the eighth-note melody. The left hand accompaniment remains simple. The dynamic marking is *più crescendo*, indicating a further increase in volume.

8

*mf*

The fourth system of the piano score. The right hand continues the eighth-note melody. The left hand accompaniment remains simple. The dynamic marking is mezzo-forte (*mf*).

8

The fifth system of the piano score. The right hand continues the eighth-note melody. The left hand accompaniment remains simple. The dynamic marking is mezzo-forte (*mf*).

# L'Isle d' Eléphantine

# The Isle Of Elephants

In these compositions (Arabesques N<sup>o</sup> 1-9 inclusive) the accidentals affect only the individual notes before which they appear and natural signs have therefore been dispensed with entirely

(Arabesque N<sup>o</sup>1)

Leo Ornstein  
Op. 42, N<sup>o</sup>1

Andante e sostenuto

Piano

*p*

The first system of the piano score consists of two staves. The treble staff contains a series of chords, each with a sharp sign above it. The bass staff is mostly silent, with a triplet of eighth notes appearing in the second measure.

The second system continues the chordal texture from the first system. It features a triplet of eighth notes in the bass staff in the second measure, mirroring the first system.

The third system is marked *poco più forte* and *dim.*. It features a *poco a poco crescendo* instruction. The treble staff has chords with flats above them, and the bass staff has a more active line with eighth notes.

The fourth system is marked *poco più animato*. It features a *f* dynamic, a *più crescendo* instruction, and a *ff* dynamic. The treble staff has chords with flats above them, and the bass staff has a more active line with eighth notes. A *marcato* instruction is also present.

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