

## COMPOSITIONS BY GIACINTO SCELSI

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2024, July 8

### *Action Music*

NMGS0119-565, Riv@19\_01.L-56.mp3, 0:06–16:49

NMGS0136-580, Riv@9,5\_01.L-56.mp3, 0:01–13:59 (I incomplete)

NMGS0163-630, Riv@9,5-RVRS\_02.R-56.mp3, 0:17–15:37

NMGS0257-481, Riv@9,5-RVRS\_01.R-56.mp3, 0:14–15:56

NMGS0347-504, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 20:54–34:43 (I incomplete)

NMGS0428-283, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:02–13:58 (I incomplete)

**I–IV** [“Action music n. 1”]

NMGS0052-27B, Riv@9,5\_01.L-56.mp3, 8:47–14:40

NMGS0119-565, Riv@9,5\_01.L-56.mp3, 0:09–6:09

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 11:42–17:28

**V**

NMGS0170-631, Riv@9,5\_01.L-56.mp3, 4:42–6:43

**VI**

NMGS0075-681, Riv@9,5\_01.L-56.mp3, 0:15–2:13

**VIII**

NMGS0059-21B, Riv@9,5\_01.L-56.mp3, 12:36–14:22

**IX**

NMGS0267-519, Riv@9,5\_01.L-56.mp3, 8:08–10:14

### *Aiôn*

NMGS0144-478, Riv@19\_01.L-56.mp3, 0:12–18:45

NMGS0496-541, Riv@19\_01.R-128.mp3, 21:26–39:20

**I**

Riv@19\_01.R-56.mp3, 6:44–8:21 (incomplete earlier version)

**II–IV**

NMGS0008-002, Riv@19.L-56.mp3, 3:17–15:31

### *Aitsi / Quartetto n. 5*

NMGS0023-418, Riv@19\_01.L-56.mp3, 5:14–10:54 (incomplete)

NMGS0121-498, Riv@9,5\_01.R-56.mp3\_stretched\_to\_19, 5:26–11:26

NMGS0161-492, Riv@19\_01.R-56.mp3, 0:16–6:24

NMGS0185-352, Riv@9,5\_01.L-56.mp3, 42:34–55:23 (earlier version and version with canonic layer)

NMGS0214-289, Riv@9,5-RVRS\_03.L-56.mp3, 51:35–1:03:53 (half speed)

NMGS0232-451, Riv@19-RVRS\_02.R-56.mp3, 5:29–11:28

NMGS0305-584, Riv@9,5\_01.L-128.mp3+Riv@9,5\_01.R-128.mp3, 48:07–1:02:24 (earlier version with canonic layer)

### *Anâgâmin*

NMGS0047-642, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 0:06–6:35

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 51:37–57:59

### *Anahit*

mm. 1–91: NMGS0094-267, Riv@9,5-RVRS\_02.R-56.mp3, 0:04–5:07  
mm. 88–188: NMGS0148-136, Riv@19\_03.L-56.mp3, 0:06–6:14  
NMGS0154-315, Riv@9,5\_02.L-56.mp3, 19:44–22:36 and 22:50–24:58 + Riv@9,5\_02.R-56.mp3, 19:01–24:00 and 33:45–34:43 (incomplete)  
NMGS0177-309, Riv@19\_01.L+R-56.mp3, 0:08–10:01 (complete version without cadence)  
NMGS0496-541, Riv@19\_01.R-128.mp3, 50:23–1:00:20 (complete version without cadence)

### *Arc-en-ciel*

See *Xnoybis*, III

### *Blues*, I (GS.1.III.1.189)

NMGS0170-631, Riv@9,5\_01.L-56.mp3, 0:43–4:35

### *Canti del Capricorno*

I (incomplete)–VIII, X, XII–XX

NMGS0210-159, Riv@19\_02.L-56.mp3, Riv@19\_01.R-56.mp3, Riv@19-RVRS\_02.R-56.mp3 and Riv@9,5\_02.L-56.mp3

I (without percussion)–5, 8, 13, 16–20

NMGS0342-611, Riv@9,5\_02.L-128.mp3, 44:15–47:00; Riv@19\_01.L-128.mp3, 0:14–22:04; Riv@19-RVRS\_01.R-128.mp3, 2:22–21:39; Riv@9,5-RVRS\_02.R-128.mp3, 43:26–44:35

I (without percussion), 3, 6, 7, 13 (incomplete), 16–20

NMGS0416-405, Riv@19\_01.L.mp3, 0:19–32:21

I without percussion), 18

NMGS0112-444, Riv@9,5.L-56.mp3, 13:16–15–37; Riv@9,5-RVRS.R-56.mp3, 36:23–39:08

III

NMGS0053-28B, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 1:53–4:02

NMGS0132-163, Riv@19.L-56.mp3, 15:40–17:46

NMGS0531-571, Riv@19-RVRS\_01.R-128.mp3, 3:40–5:47

III, VIII, XIII, XVI (two incomplete earlier versions), XVII (earlier version a)

NMGS0146-243, Riv@9,5\_01.L-56.mp3, Riv@19\_02.R-56.mp3 and Riv@19\_02.L-56.mp3

VII

NMGS0036-420, Riv@19\_01.L-56.mp3, 0:17–2:39

VIII, X, XIII

NMGS0255-292, 9,5\_01.L-56.mp3, 9:32–16:37

XV

NMGS0036-420, Riv@19\_01.L-56.mp3, 3:30–4:19 (earlier version)

NMGS0258-361, Riv@9,5-RVRS\_01.R-56.mp3, 31:46–33:31 (percussion layer)

NMGS0270-370, Riv@9,5\_01.R-56.mp3, 16:57–19:37 + Riv@9,5\_01.L-56.mp3, 16:49–9:55

XV, IXX

NMGS0335-524, Riv@9,5-RVRS\_01.R-128.mp3, 27:16–29:03 (only “percussion” layer)

XVI

NMGS0038-269, Riv@19\_01.L-56.mp3, 0:09–4:22

XVII

NMGS0147-134, Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 0:45–2:20 and 4:06–5:50 (earlier versions b and c)

NMGS0196-020, Riv@19\_02.L-56.mp3 (earlier version f)

XVII (earlier version c), IXX

NMGS0185-352, Riv@19\_01.L-56.mp3, 0:08–3:57; Riv@9,5\_01.L-56.mp3 +

Riv@9,5\_01.R-56.mp3, 55:20–57:13

XIX

NMGS0531-571, Riv@9,5-RVRS\_01.R-128.mp3, 29:06–31:01

**XX**

NMGS0036-420, Riv@19-RVRS\_01.R-56.mp3, 0:26–1:35

[n. 6] of the Wergo edition 1987

NMGS0047-642, Riv@9,5\_01.L-56.mp3, 13:25–16:08

NMGS0089-226, Riv@19-RVRS\_01.R-56.mp3, 4:54–7:38

NMGS0193-313, Riv@19\_01.L-56.mp3, 8:23–11:10

[n. 6, 10] of the Wergo edition 1987

NMGS0023-418, Riv@19\_01.L-56.mp3, 0:11–5:03

NMGS0037-423, Riv@19\_01.L-56.mp3, 0:06–5:03

NMGS0232-451, Riv@19-RVRS\_02.R-56.mp3, 0:27–5:18

NMGS0255-292, Riv@9,5\_01.L, 0:13–5:01

**X**

See *Go-Örvgo*

### *C'est bien la nuit*

NMGS0064-108, Riv@19\_01.L-56.mp3, 0:21–3:23

NMGS0112-444, Riv@19\_01.L-56.mp3, 3:10–6:08

NMGS0208-260, Riv@19\_02.L-56.mp3, 0:05–3:04

NMGS0216-367, Riv@9,5-RVRS\_01.R-56.mp3, 2:07–5:09

NMGS0342-611, A06@9,5REV\_01.L-128.mp3, 0:05–3:09

### *Chukrum*

NMGS0215-468, Riv@9,5-RVRS\_01.R-56.mp3, 33:34–48:15

NMGS0260-458, Riv@9,5\_01.L-56.mp3, 4:19–19:09

NMGS0496-541, Riv@19\_01.R-128.mp3, 6:16–21:24

**I**

NMGS0140-346, Riv@19\_01.L-56.mp3, 8:25–11:00 and 19:26–21:55 (first section), 16:34–18:42 (second section); Riv@19\_01.R-56.mp3, 21:31–23:40 (second section); Riv@9,5\_03.R-56.mp3, 2:26–4:17 (second section, incomplete)

**II**

NMGS0276-058, Riv@9,5\_01.L-128.mp3, 41:03–45:01

### *Cinque Incantesimi*

NMGS0119-565, Riv@19\_01.L-56.mp3, 22:36–34:08; Riv@19-RVRS\_01.R-56.mp3, 32:02–43:07

NMGS0136-580, Riv@9,5-RVRS\_01.R-56.mp3, 1:20:28–1:29:51 (V incomplete)

NMGS0165-067, Riv@19\_01.L-56.mp3, 0:01–10:45 (I incomplete)

NMGS0251-149, Riv@19-RVRS\_02.R-56.mp3, 25:50–37:23

NMGS0264-360, Riv@19-RVRS\_01.R-56.mp3, 3:21–15:50

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 0:23–11:32

NMGS0347-504, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 11:22–16:35 (V incomplete)

NMGS0353-511, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 39:53–49:19 (V incomplete)

**I**

NMGS0112-444, Riv@19\_01.L-56.mp3, 0:12–2:37

NMGS0139-171, Riv@9,5\_01.L-56.mp3, 1:17–3:28 (incomplete)

NMGS0147-134, Riv@9,5\_01.L-56.mp3, 3:04–5:37

**I–II**

NMGS0427-452, Riv@9,5\_01.R-128.mp3, 0:27–2:33 (incomplete)

## II – V

NMGS0160-460, Riv@9,5\_02.L-56.mp3, 0:13–9:25

NMGS0215-468, Riv@9,5-RVRS\_01.R-56.mp3, 58:05–1:06:40

## CKCKC

NMGS0103-363, Riv@19\_01.L-56.mp3, 2:10–3:41; Riv@9,5\_01.L-56.mp3, 7:30–9:41

NMGS0496-541, Riv@19-RVRS\_01.L-128.mp3, 34:55–38:52

## Coelocanth

NMGS0032-127, Riv@19-RVRS\_01.R-56.mp3, 3:06–10:44; Riv@19\_01.L-56.mp3, 0:04–3:41

NMGS0183-389, Riv@19-RVRS\_01.R-56.mp3, 13:00–22:45

NMGS0254-284, Riv@9,5-RVRS\_01.R-56.mp3, 1:47–11:42

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 1:08:00–1:17:20

NMGS0496-541, Riv@19-RVRS\_01.L-128.mp3, 43:08–53:20

## Dharana

NMGS0031-502, Riv@19\_01.L-56.mp3, 0:13–8:27

## Dithome

NMGS0007-01B, Audio 1-RVRS\_01.R-56.mp3, 0:14–6:38 (incomplete)

NMGS0008-002, Audio 1-RVRS\_01.R-56.mp3, 37:47–39:31 (incomplete)

NMGS0013-225, RivA19.R-56.mp3\_stretched\_to\_9,5.MP3, 8:57–20:40 (earlier version)

NMGS0069-339, Riv@9,5\_01.L-56.mp3, 0:09–11:09

NMGS0147-134, Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 5:59–11:40 (first section)

NMGS0167-238, Riv@19\_01.L-56.mp3, 19:28–30:50 (incomplete)

NMGS0178-593, Riv@19\_03.L-56.mp3, 16:15–29:05 (incomplete)

NMGS0183-389, Riv@19\_01.L-56.mp3, 0:09–11:29

NMGS0191-110, Riv@9,5-RVRS\_01.R-56.mp3, 12:46–19:10 (second section, incomplete)

NMGS0234-513, Riv@19-RVRS\_01.R-56.mp3, 0:13–5:56 (first section); Riv@19\_01.L-56.mp3, 0:06–5:49 (second section)

NMGS0254-284, Riv@9,5-RVRS\_01.R-56.mp3, 24:50–26:32 (incomplete)

NMGS0256-594, Riv@19-RVRS\_03.R-56.mp3, 1:27–7:15, 8:34–14:15 (earlier version)

NMGS0276-058, Riv@9,5\_01.L-128.mp3, 7:43–15:53 (incomplete)

NMGS0496-541, Riv@19\_01.R-128.mp3, 0:14–5:58

## Divertimento n. 2

NMGS0127-143, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 2:58–11:26 (IV incomplete)

### I

NMGS0287-652, Riv@19\_01.L-128.mp3, 11:10–13:42 and 39:16–41:40

### I, II, IV

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 1:29:15–1:36:21 (IV incomplete)

### I, III, IV

NMGS0143-637, Riv@19\_02.R-56.mp3, 18:17–29:17 (I incomplete)

### I, IV

NMGS0110-126, Riv@9,5\_01.L-56.mp3, 11:43–16:05

NMGS0217-544, Riv@19-RVRS\_01.R-56.mp3, 0:23–2:27 and 4:44–7:11

### II, III

NMGS0202-M102B, Riv@19-RVRS\_03.R-56.mp3, 36:24–37:06 and Riv@19\_03.L-56.mp3, 18:58–20:09

## II – IV

NMGS0008-002, Audio 1-RVRS\_01.R-56.mp3, 0:14–6:34

NMGS0105-383, Riv@19\_01.L-56.mp3, 0:08–6:23

## III

NMGS0077-32B, Riv@9,5\_01.L-56.mp3, 10:23–11:29

NMGS0084-23B, Riv@9,5-RVRS\_01.R-56.mp3, 4:03–5:13

NMGS0143-637, Riv@19\_02.R-56.mp3, 25:33–26:46

NMGS0190-515, Riv@9,5\_01.L-56.mp3, 48:30–50:49

## *Divertimento n. 3*

NMGS0105-383, Riv@9,5-RVRS\_01.R-56.mp3, 18:03–33:19

## I

NMGS0054-22B, Riv@9,5-RVRS\_02.R-56.mp3, 0:16–2:17

NMGS0127-143, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 11:50–12:30 (incomplete)

NMGS0207-258, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 22:04–23:55

NMGS0287-652, Riv@19\_01.L-128.mp3, 37:18–39:08

## I, III

NMGS0468-426, Riv@9,5\_02.L-128.mp3, 15:12–16:37 and 43:47–45:39

## I, III, IV

NMGS0217-544, Riv@19-RVRS\_01.R-56.mp3, 2:39–4:26, 10:03–11:18 and 30:22–34:07

## II

NMGS0166-351, Riv@9,5\_01.L-56.mp3, 6:44–9:06

## III

NMGS0062-34B, Riv@9,5\_02.L-56.mp3, 19:03–20:31

## IV

NMGS0008-002, Audio 1-RVRS\_01.R-56.mp3, 6:39–8:18

NMGS0110-126, Riv@9,5\_01.L-56.mp3, 16:16–17:58

NMGS0143-637, Riv@19\_02.R-56.mp3, 27:31–29:17

## *Divertimento n. 4*

## I, II

NMGS0077-32B, Riv@9,5\_01.L-56.mp3, 4:19–19:14

## I, II, IV

NMGS0143-637, Riv@19\_02.R-56.mp3, 0:11–17:57

NMGS0157-448, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 27:08–47:49

NMGS0207-258, Riv@9,5\_01.L-56.mp3, 0:43–19:05 (overdubbed)

## I, IV

NMGS0007-01B, Riv@19.L-56.mp3, 14:56–23:36

## II

NMGS0202-M102B, Riv@19\_03.L-56.mp3, 11:34–14:17

## II, III

NMGS0084-23B, Riv@9,5\_01.L-56.mp3, 8:19–14:12; Riv@9,5-RVRS\_01.R-56.mp3, 4:03–5:13

## IV

NMGS0065-112, Riv@9,5-RVRS\_01.R-56.mp3, 0:34–4:11 (incomplete)

NMGS0086-25B, Riv@9,5-RVRS\_01.R-56.mp3, 0:15–4:42 (incomplete)

## *Divertimento [n. 5]*

NMGS0062-34B, Riv@9,5\_02.L-56.mp3, 13:56–16:46

NMGS0217-544, Riv@19-RVRS\_01.R-56.mp3, 25:18–28:05

NMGS0468-426, Riv@9,5\_02.L-128.mp3, 10:18–13:00

### *Dodici preludi*

See *Preludi*

### *Due preludi* (GS.1.III.1.101.3)

NMGS0171-200, Riv@19\_01.L-56.mp3, 0:14 – 11:22

### *Duo* for violin and violoncello

NMGS0485-534, Riv@9,5\_02.L-128.mp3, 53:04–59:05

**I**

NMGS0083-303, Riv@9,5\_01.L-56.mp3, 26:57–31:43

### *Elegia per Ty*

NMGS0003-234, Riv@19.L-56\_stretched\_to\_9,5.mp3, 0:02–10:50 (incomplete)

NMGS0316-317, Riv@19-RVRS\_02.R-128.mp3, 3:58–7:42 (incomplete)

### *Et maintenant c'est à vous de jouer*

NMGS0071-500, Riv@9,5\_01.L-56.mp3, 4:57–10:05

NMGS0108-1016, Riv@9,5\_01.L-56.mp3, 0:29–5:42

### *Go-Örvgo (Canti del Capricorno “n. X”)*

NMGS0208-260, Riv@19\_02.L-56.mp3, 3:06–5:14

NMGS0271-620, Riv@9,5\_01.L-56.mp3, 41:33–43:45

### *Hispania*

NMGS0136-580, Riv@9,5\_01.L-56.mp3, 1:13:57–1:29:51 (III incomplete)

NMGS0263-355, Riv@19\_02.L-56.mp3, 0:09–22:19

NMGS0345-512, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 9:29–25:13 (III incomplete)

NMGS0352-509, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 30:38–46:15 (III incomplete)

**I**

NMGS0076-647, Riv@9,5\_01.L-56.mp3, 15:51–22:16

NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 56:12–56:41 (incomplete)

**I, II**

NMGS0257-481, Riv@9,5\_01.L-56.mp3, 1:17:12–1:32:31

### *Hô*

**I**

See *Quattro pezzi* for trumpet solo, IV

**II**

See *Quattro pezzi* for trumpet solo, II

**III**

See *Quattro pezzi* for horn in F, II

### *Hurqualia*

NMGS0082-518, Riv@9,5\_02.L-56.mp3, 0:10–15:42 (I incomplete, IV earlier version);  
Riv@9,5-RVRS\_02.R-56.mp3, 8:28–13:18 (earlier version)

NMGS0097-558, Riv@19\_01.L-56.mp3, 0:06–16:48

NMGS0152-287, Riv@9,5-RVRS\_01.R-56.mp3, 0:21–19:31; Riv@9,5\_01.L-56.mp3, 25:59–28:48, 45:05–50:08 and 1:17:44–1:22:44

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 13:09–28:53

I

NMGS0096-115, VSpeed@4,75-RVRS\_01.R-56.mp3, 23:40–30:13 (earlier version)

II, III

NMGS0010-004, Riv@19-56.mp3\_stretched\_to\_9,5.MP3, 21:59–28:49

III

NMGS0056-16B, Riv@9,5-RVRS\_01.R-56.mp3, 9:07–13:09

NMGS0139-171, Riv@19-RVRS\_02.R-56\_stretched\_to\_9,5.MP3, 41:48–45:41

### *Hymnos [Nomos]*

NMGS0079-591, Riv@9,5\_01.L-56.mp3, 34:10–44:22

NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:17:19–1:27:41

NMGS0471-442, Riv@19\_01.L-128.mp3, 0:19–10:55

Incomplete and earlier versions:

NMGS0020-268, Riv@9,5\_01.L-56\_in\_reverse.MP3, 12:37–15:30 (second section, only one layer)

NMGS0079-591, Riv@9,5\_01.R-56.mp3, 22:57–25:57 (first section, earlier version), 26:32–29:33 (first section, earlier version) and 42:06–44:14 (earlier version); Riv@9,5\_01.L-56.mp3, 30:47–33:48 (first section, earlier version) and 54:24–1:02:11 (incomplete earlier version)

NMGS0134-514, Riv@19\_01.L-56.mp3, 28:17–31:55

NMGS0138-165, Riv@9,5\_01.L-56.mp3, 6:53–7:57; Riv@19\_01.R-56.mp3, 13:31–15:57 (incomplete)

NMGS0185-352, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 5:02–17:36 (earlier version)

NMGS0203-M102D, Riv@9,5\_01.L-56.mp3, 38:55–39:56 (incomplete)

NMGS0260-458, Riv@9,5\_01.L-56.mp3, 0:50–4:14 (first section mm. 1–56)

NMGS0276-058, Riv@9,5-RVRS\_01.R-128.mp3, 19:52–26:57 (first section, only one layer); 27:16–33:45 (first section, only one layer, earlier version)

NMGS0482-188, Riv@9,5\_03.L-128.mp3, 14:50–18:00 (first section, earlier version)

NMGS0496-541, Riv@19\_01.R-128.mp3, 39:30–50:10

NMGS0521-049, Riv@9,5\_02.L-128.mp3+Riv@9,5\_02.L-128.mp3, 0:49–10:53;

Riv@9,5\_02.R-128.mp3, 14:44–21:24, 18:22–21:24 (first section, earlier versions)

### *Hyxos*

I, II

NMGS0054-22B, Riv@9,5-RVRS\_02.R-56.mp3, 7:32–10:50, 13:25–15:26

NMGS0207-258, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 27:18–30:27 and 32:46–35:06

NMGS0217-544, Riv@9,5-RVRS\_01.R-56.mp3, 1:23:52–1:25:51; Riv@19-RVRS\_01.R-56.mp3, 7:14–9:48, 11:43–13:48 and 37:31–40:46

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 46:21–51:44

NMGS0468-426, Riv@9,5\_02.L-128.mp3, 49:07–52:06 and 54:28–56:21

NMGS0485-534, Riv@19\_01.L-128.mp3, 46:46–52:38

I

NMGS0202-M102B, Riv@19-RVRS\_03.R-56.mp3, 23:05–25:32 (incomplete)

### *Il allait seul ... (Voyages, I)*

NMGS0006-217, Riv@19-56.mp3, 10:37–14:28 (first section)

### *In nomine Lucis*

NMGS0095-335, Riv@9,5\_01.L-56.mp3, 29:37–35:01

NMGS0171-200, Riv@19\_01.L-56.mp3, 19:37–25:04

### *I presagi*

**I**

NMGS0180-160, Riv@19\_02.L-56.mp3, 5:58–9:09

NMGS0277-195, Riv@9,5\_01.L-128.mp3, 19:44–22:49

**I, II**

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 0:22–8:21

**II**

NMGS0151-570, Riv@19\_01.L-56.mp3, 6:04–10:25 (earlier version)

**III**

NMGS0103-363, Riv@9,5\_01.L-56.mp3, 48:57–53:55

NMGS0129-87, Riv@19\_01.L-56.mp3, 9:41–12:26 (earlier version)

NMGS0216-367, Riv@9,5\_01.L-56.mp3, 15:30–17:54 (first section)

NMGS0123-404, Riv@19\_01.R-56.mp3, 3:03–5:29 (second section)

### *Ixion*

NMGS0143-637, Riv@19\_02.R-56.mp3, 0:11–17:57

NMGS0157-448, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 27:08–47:49

**I–IV**

NMGS0077-32B, Riv@9,5\_01.L-56.mp3, 0:41–19:14

**I, II, IV, V**

NMGS0207-258, Riv@9,5\_01.L-56.mp3, 0:43–19:05 (overdubbed)

**I, II, V**

NMGS0007-01B, Riv@19.L-56.mp3, 14:56–27:12

**II**

NMGS0087-35B, Riv@9,5\_01.L-56.mp3, 0:10–3:08

**III**

NMGS0084-23B, Riv@9,5\_01.L-56.mp3, 11:30–14:12

**III, IV**

NMGS0202-M102B, Riv@19\_03.L-56.mp3, 8:23–14:17

**V**

NMGS0065-112, Riv@9,5-RVRS\_01.R-56.mp3, 0:34–4:11 (incomplete)

NMGS0086-25B, Riv@9,5\_01.L-56.mp3, 0:15–3:17 (incomplete)

### *Ixor*

**I, IV**

NMGS0034-385, Riv@19.L-56.mp3, 26:38–29:33

NMGS0077-32B, Riv@9,5\_01.L-56.mp3, 7:12–10:07

NMGS0143-637, Riv@19\_02.R-56.mp3, 10:20–13:23

NMGS0157-448, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 40:28–43:24

NMGS0202-M102B, Riv@19\_03.L-56.mp3, 8:23–11:28

NMGS0207-258, Riv@9,5\_01.L-56.mp3, 11:41–14:25 (overdubbed)

**II (“Ixor”)**

NMGS0217-544, Riv@9,5-RVRS\_01.R-56.mp3, 34:49–38:02

NMGS0468-426, Riv@9,5\_02.L-128.mp3, 0:02–3:03 and 4:23–5:58

**III**

NMGS0045-107, Riv@9,5\_01.L-56.mp3, 0:04–4:55

### *Kamakala*

NMGS0008-002, Audio 1-RVRS\_01.R-56.mp3, 18:46–27:22 (incomplete)  
NMGS0010-004, Riv@19-56.mp3\_stretched\_to\_9,5.MP3, 29:05–38:19  
NMGS0105-383, Riv@9,5\_01.L-56.mp3, 13:28–22:46  
NMGS0215-468, Riv@9,5-RVRS\_01.R-56.mp3, 48:32–57:58  
NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 49:55–59:12  
NMGS0269-342, Riv@19\_01.L-56.mp3, 0:14–9:45  
NMGS0513-559, Riv@9,5\_02.L-128.mp3, 35:45–45:19

### *Khoom*

#### **I, IV, VI**

NMGS0142-592, Riv@9,5\_01.L-56.mp3, 0:44–26:44 (VI incomplete)  
NMGS0176-158, Riv@19\_01.L-56.mp3, 12:02–18:36 (VI incomplete)

#### **I, IV**

NMGS0154-315, Riv@9,5\_02.L-56.mp3, 0:18–7:15

#### **VI**

NMGS0218-525, Riv@19\_01.L-56.mp3, 10:11–11:33 (incomplete)

### *Ko-Lho*

NMGS0276-058, Riv@9,5\_01.L-128.mp3, 16:46–22:21  
NMGS0496-541, Riv@19\_01.R-128\_stretched\_to\_9,5.MP3, 0:00–5:41

### *Ko-Tha*

NMGS0003-234, Riv@19.L-56\_stretched\_to\_9,5.mp3, 11:06–18:09 and 35:58–41:46; Audio  
1-RVRS\_05.R-56.mp3, 15:45–18:38  
NMGS0102-328, Riv@19\_01.L-56.mp3, 0:00–31:35; Riv@9,5\_01.L-56.mp3, 12:14–16:34;  
Riv@19\_01.R-56.mp3, 0:00–0:13 (II incomplete)  
NMGS0156-094, Riv@19\_01.L-56.mp3, 5:38–22:21  
NMGS0281-316, Riv@9,5\_02.L-128.mp3, 26:36–1:06:18

#### **I**

NMGS0172-372, Riv@19\_01.R-56.mp3, 0:02–6:44 (incomplete)  
NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 39:19–45:58

#### **I, II**

NMGS0022-223, Riv@19-RVRS\_01.R-56.mp3, 0:22–10:35  
NMGS0158-493, Riv@19\_01.L-56.mp3, 1:05–10:38 (I incomplete)

#### **I, III**

NMGS0269-342, Riv@19\_01.L-56.mp3, 15:06–21:07  
NMGS0496-541, Riv@19-RVRS\_01.L-128.mp3, 21:21–34:44

#### **II**

NMGS0028-254, Riv@19\_01.L-56.mp3, 8:24–8:34; Riv@19\_02.L-56.mp3, 0:08–0:47  
NMGS0269-342, Riv@19-RVRS\_01.R-56.mp3, 0:20–2:58

### *Krishna e Radha*

NMGS0374-636, Riv@19\_01.L-128.mp3, 7:40–11:24 (with Carin Levine)

### *Kshara*

NMGS0221-249, Riv@19\_01.L-56.mp3, 0:12–9:47 (with click track)

### *L'âme ouverte*

See *Xnoybis*, III

*Le fleuve magique (Voyages, [III])*

NMGS0006-217, Riv@19-56.mp3, 0:05–3:19

*Manto per quattro / Manto, I*

NMGS0131-91, Riv@9,5\_01.L-56.mp3, 0:44–5:32 (earlier version)

NMGS0266-089, Riv@9,5\_01.L-56.mp3, 3:45–8:02

*Manto*

**I**

See *Manto per quattro*

**II**

NMGS0266-089, Riv@9,5\_01.L-56.mp3, 0:05–3:29

**III**

NMGS0011-247, Riv@9,5-Reverse.R-56.mp3, 7:24–11:21

*Natura Renovatur*

See *Quartetto n. 4*

*Nuits*

See *C'est bien la nuit*

*Okanagon*

NMGS0003-234, Riv@19.L-56\_stretched.mp3, 18:33–27:44 (earlier version)

NMGS0102-328, Riv@19\_01.L-56.mp3, 17:27–25:44

NMGS0281-316, Riv@9,5\_02.L-128.mp3, 51:55–1:00:18

NMGS0496-541, Riv@19-RVRS\_01.L-128.mp3, 0:11–8:36

*Paralipomena / Suite no. 11 (B)*

*Paralipomena [V] / Suite n. 11 (B) [II]*

NMGS0125-147, Riv@19\_01.L-56.mp3, 32:35–35:13 (rerecorded from record)

*Paralipomena [VI] / Suite n. 11 (B) [III]*

NMGS0075-681, Riv@9,5\_01.L-56.mp3, 2:17–6:04

NMGS0125-147, Riv@19\_01.L-56.mp3, 21:54–25:49 (rerecorded from record)

*Paralipomena [X] / Suite n. 11 (B) [VII]*

NMGS0089-226, Riv@19\_01.L-56.mp3, 0:00–1:56 (rerecorded from record, incomplete)

NMGS0113-144, Riv@9,5\_01.L-56.mp3, 11:22–13:48 (rerecorded from record)

NMGS0149-496, Riv@19\_01.L-56.mp3, 2:43–4:39 (rerecorded from record, incomplete)

NMGS0167-238, Riv@19-RVRS\_01.R-56.mp3, 2:52–4:48 (rerecorded from record, incomplete)

*Paralipomena [XI] / Suite n. 11 (B) [VIII]*

NMGS0125-147, Riv@19\_01.L-56.mp3, 14:46–16:13 (rerecorded from record)

*Paralipomena [XIII] / Suite n. 11 (B) [X]*

NMGS0160-460, Riv@9,5-RVRS\_02.R-56.mp3, 9:01–11:39

*Paralipomena [XIV] / Suite n. 11 (B) [XI]*

NMGS0081-556, Riv@9,5\_01.L-56.mp3, 51:03–56:17

*Pfhat*

**I**

NMGS0091-340, Riv@19-RVRS\_01.R-56.mp3, 0:13–1:55

**II** [?]

NMGS0116-312, Riv@9,5\_01.L-56.mp3, 9:46–16:37 (piano cluster)

*Pranam I* (tape part)

- NMGS0001-368, Riv@19.L-56.mp3+Riv@19.R-56.mp3, 0:01–6:53 (final two-channel version, cross-talk)  
NMGS0066-193, Riv@9,5\_01.L-56.mp3, 1:13–8:15 (earlier mono version); Riv@19-RVRS\_01.R-56.mp3, 0:11–7:13 (final mono version)  
NMGS0100-376, Riv@38\_01.L-56.mp3+Riv@38\_01.R-56.mp3, 0:01–6:51 (final two-channel version)  
NMGS0101-175, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3, 0:10–7:02 (final two-channel version)  
NMGS0305-584, Riv@9,5\_01.L-128.mp3, 49:03–52:07 and 55:51–58:52 (incomplete model for the tape part)  
NMGS0239-369, Riv@38\_01.L-56.mp3+Riv@38\_01.R-56.mp3, 0:12–7:13 (final two-channel mono version, cross-talk)  
NMGS0391-375, Riv@38\_02.L-128.mp3+Riv@38\_02.L-128.mp3, 0:10–7:04 (final two-channel version)  
NMGS0458-486, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3 (two-channel version)  
NMGS0499-572, Riv@38\_1.L-128.mp3+Riv@38\_1.R-128.mp3, 0:03–6:57 (two-channel version)  
NMGS0518-567, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:11–7:10 (final two-channel version)

*Preghiera per un'ombra*

- NMGS0010-004, Riv@19-56.mp3, 19:56–27:46 (extended version)  
NMGS0077-32B, Riv@9,5\_01.L-56.mp3, 0:11–0:30 (incomplete)  
NMGS0084-23B, Riv@9,5\_01.L-56.mp3, 0:21–8:00 (extended version)  
NMGS0105-383, Riv@9,5\_01.L-56.mp3, 50:37–58:01 (extended version)  
NMGS0157-448, Riv@9,5\_01.L-56stretched.MP3, 19:20–26:56 (extended version)  
NMGS0202-M102B, Riv@19\_03.L-56.mp3, 0:24–8:09 (extended version)  
NMGS0241-273, Riv@9,5\_01.L-56.mp3, 0:34–4:46 (incomplete)  
NMGS0265-464, Riv@9,5\_01.L-56.mp3, 1:03:18–1:07:45 (incomplete)  
NMGS0386-392, Riv@19\_01.L-128.mp3, 19:27–26:58 (extended version)

*Pwyll*

See *Tetrakys*, II

*Quartetto n. 2*

- NMGS0082-518, Riv@9,5\_02.L-56.mp3, 16:49–38:38  
NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 0:14–18:38  
NMGS0513-559, Riv@9,5\_02.L-128.mp3, 0:19–20:01

*Quartetto n. 3*

- NMGS0215-468, Riv@9,5\_01.L-56.mp3, 48:30–1:07:29  
NMGS0471-442, Riv@9,5\_01.L-128.mp3, 22:02–37:37; Riv@19\_01.L-128.mp3, 18:58–22:34

**I–IV**

- NMGS0213-199, Riv@9,5\_01.L-56.mp3, 47:39–1:03:50 (II and IV earlier version)  
NMGS0142-592, Riv@9,5\_01.L-56.mp3, 47:43–1:30:19 (II and IV earlier version)

**I, II, IV**

- NMGS0133-286, Riv@9,5\_01.L-56.mp3, 29:38–48:53 (II and IV earlier version)

**II**

NMGS0475-450, Riv@9,5\_02.L-128.mp3, 37:58–41:58 (extended end)

NMGS0521-049, Riv@9,5\_02.R-128.mp3, 34:08–37:59 (extended end)

#### IV

NMGS0521-049, Riv@9,5\_02.L-128.mp3+Riv@9,5\_02.L-128.mp3, 1:06:56–1:11:42,  
1:16:48–1:20:53

#### *Quartetto n. 4*

NMGS0252-154, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 18:01–28:39

Incomplete and earlier versions:

NMGS0094-267, Riv@9,5-RVRS\_02.R-56.mp3, 4:59–6:15

NMGS0134-514, Riv@19\_01.L-56.mp3, 28:17–31:55

NMGS0138-165, Riv@19\_01.L-56.mp3, 6:34–16:05; B13@19REV-56.mp3, 0:16–4:07;  
Riv@9,5\_01.L-56.mp3, 0:30–36:00

NMGS0154-315, Riv@9,5\_02.L-56.mp3, 24:10–25:18

NMGS0203-M102D, Riv@9,5\_01.R-56.mp3, 38.55 – 49.10; Riv@9,5\_01.L-56.mp3, 26:02–  
45:36

NMGS0252-154, Riv@9,5-RVRS\_01.R-56.mp3, 21:30–25:27; Riv@9,5-RVRS\_01.R-  
56\_stretched\_to\_19.MP3, 13:21–17:55 and 28:56–30:16

NMGS0254-284, Riv@9,5\_01.L-56.mp3, 0:43–36:54

NMGS0277-195, Riv@9,5\_01.L-128.mp3+Riv@9,5\_01.R-128.mp3, 17:41–19:24

NMGS0285-447, Riv@9,5\_02.L+R-128.mp3, 58:30–1:02:43 and Riv@9,5\_02.L-128.mp3,  
1:02:43–1:03:53

NMGS0521-049, Riv@9,5\_02.L-128.mp3+Riv@9,5\_02.R-128.mp3, 1:12:04–1:16:22

#### *Quartetto n. 5*

See *Aitsi*

#### *Quattro illustrazioni*

NMGS0090-347, Riv@9,5\_01.L-56.mp3, 0:00–11:27

NMGS0107-612, Riv@19\_01.R-56.mp3, 0:44–12:40

NMGS0128-348, Riv@19\_01.L-56.mp3, 33:17–45:03

NMGS0149-496, Riv@19\_01.L-56.mp3, 4:42–19:44 (I and II incomplete)

NMGS0167-238, Riv@19-RVRS\_01.R-56.mp3, 4:49–19:37

NMGS0257-481, Riv@9,5-RVRS\_01.R-56.mp3, 5:45–15:42

NMGS0283-042, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:33–12:17

NMGS0483-529, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 17:50–29:35

#### I

NMGS0410-365, Riv@9,5\_03.L-128.mp3, 41:33–44:08

NMGS0285-447, Riv@19\_01.L-128.mp3, 32:11–34:54

#### II–IV

NMGS0136-580, Riv@9,5-RVRS\_01.R-56.mp3, 0:01–5:38 (II incomplete)

NMGS0345-512, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 25:20–30:56 (II  
incomplete)

NMGS0477-505, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:03–5:44 II incomplete)

#### *Quattro Incantesimi* for choir and orchestra

NMGS0165-067, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3, 0:01–10:45 (two-channel  
recording)

#### I, II

NMGS0135-551, Riv@19\_01.L-56\_stretched\_to\_9,5.MP3, 1:07:42–1:10:06 (percussion  
layer)

NMGS0218-525, Riv@9,5\_01.L-56.mp3, 3:15–3:56 and 4:11–6:36 (percussion layer)

II, III

NMGS0186-173, Riv@19-RVRS\_01.L-56\_stretched\_to\_38.MP3, 1:39–3:08 (percussion layer); Riv@19-RVRS\_01.L-56\_stretched\_to\_38.MP3, 0:03–3:05 (incomplete)

*Quattro pezzi* for Eb clarinet

NMGS0485-534, Riv@19\_01.L-128.mp3, 18:01–27:48

II

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 53:38–55:03

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 20:21–21:50

NMGS0386-392, Riv@9,5-RVRS\_01.R-128.mp3, 33:55–43:32

*Quattro pezzi* for horn in F

NMGS0386-392, Riv@9,5-RVRS\_01.R-128.mp3, 21:37–33:20

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 55:55–1:06:22

NMGS0485-534, Riv@19\_01.L-128.mp3, 52:50–1:03:34

I

NMGS0068-228, Riv@9,5\_01.L-56.mp3, 0:09–3:03

I–III

NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:28:08–1:36:08

II, III

NMGS0034-385, Riv@19.L-56.mp3, 21:05–26:29

III

NMGS0040-30B, Riv@9,5-TSFN\_01.R-56.mp3, 9:23–11:32

*Quattro pezzi* for trumpet

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 0:07–8:48

NMGS0386-392, Riv@9,5-RVRS\_01.R-128.mp3, 44:04–53:11

NMGS0485-534, Riv@19\_01.L-128.mp3, 0:24–9:18

I

NMGS0040-30B, Riv@9,5-TSFN\_01.L-56.mp3, 0:09–2:03

I, II

NMGS0034-385, Riv@19.L-56.mp3, 0:02–4:43

I–III

NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:13:01–1:19:44

I–III, IV

NMGS0286-589, Riv@19\_01.L-128.mp3, 2:35–18:28

II

NMGS0132-163, Riv@19.L-56.mp3, 26:31–29:26

II–IV

NMGS0053-28B, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 13:29–33:39

IV

NMGS0073-614, Riv@19\_01.L-56.mp3, 5:19–7:07

*Quattro pezzi per orchestra*

NMGS0010-004, Riv@19-56.mp3\_stretched\_to\_9,5.MP3, 0:03–13:41 (I incomplete, II incomplete final version)

NMGS0155-327, Riv@9,5-RVRS\_01.R-56.mp3, 29:47–43:46 (II incomplete)

NMGS0164-153, Riv@9,5\_01.L-56.mp3, 0:12–38:18 (II earlier version)

NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 59:26–1:12:41 (II incomplete final version)

NMGS0513-559, Riv@9,5\_02.L-128.mp3, 20:37–35:09

**I**

NMGS0275-015, Riv@9,5\_01.L-128.mp3, 8:24–10:54

**I, II**

NMGS0002-259, 259B-56.mp3, 0:10–6:54 (II earlier version)

NMGS0139-171, Riv@19\_01.L-56.mp3, 1:51–8:30 (II earlier version)

NMGS0261-377, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_19.MP3, 0:11–3:50 (II incomplete)

**III**

NMGS0080-31B, A06@4,75-56.mp3, 0:18–3:58

*Quattro pezzi per pianoforte***III [Tango]**

NMGS0067-227, Riv@9,5\_01.L-56.mp3, 8:11–11:09

**IV [Valse]**

NMGS0124-176, Riv@9,5\_01.L-56.mp3, 31:16–34:39

*Riti: Il funerale di Achille*

NMGS0072-521, Riv@19\_01.L-56.mp3, 2:14–4:31; Riv@38\_01.L-56.mp3, 0:00–2:21

NMGS0147-134, Riv@9,5\_01.L-56.mp3, 0:12–2:29

NMGS0338-588, Riv@19-RVRS\_03.R-128.mp3, 19:05–21:07 (earlier version)

NMGS0496-541, Riv@19\_01.R-128.mp3, 1:00:37–1:02:51

*Riti: Il funerale di Alessandro*

NMGS0141-576, Riv@19\_01.L-56.mp3, 4:35–13:25 (earlier version)

*Rucke di Guck*

NMGS0105-383, Riv@9,5\_01.L-56.mp3, 23:14–31:28

NMGS0166-351, Riv@9,5\_01.L-56.mp3, 34:04–42:37

NMGS0207-258, Riv@9,5\_01.L-56.mp3, 0:17–17:30 (overdubbed)

NMGS0386-392, Riv@19\_01.L-128.mp3, 27:27–32:33

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 28:58–37:25

**I, II**

NMGS0008-002, Audio 1-RVRS\_01.R-56.mp3, 8:55–12:59

*Sonata n. 2*

NMGS0128-348, Riv@19\_01.L-56.mp3, 18:18–32:24

NMGS0136-580, Riv@9,5\_01.L-56.mp3, 1:00:16–1:13:56 (II incomplete)

NMGS0257-481, Riv@9,5\_01.L-56.mp3, 1:03:07–1:17:10

NMGS0279-036, Riv@38\_02.L-128.mp3+Riv@38\_02.R-128.mp3, 1:32–15:39 (II incomplete)

NMGS0352-509, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 17:13–30:36

NMGS0428-283, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 59:59–1:04:05

**I, II**

NMGS0224-133M, Riv@19-RVRS\_01.L-56.mp3, 20:03–31:04

**II, III**

NMGS0345-512, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:11–9:28 (II incomplete)

**III**

NMGS0124-176, Riv@9,5\_01.L-56.mp3, 19:26–22:38

*Sonata n. 3*

NMGS0128-348, Riv@19\_01.L-56.mp3, 0:08–18:03

NMGS0136-580, Riv@9,5\_01.L-56.mp3, 42:53–1:00:10  
NMGS0257-481, Riv@9,5\_01.L-56.mp3, 45:17–1:03:02  
NMGS0284-045, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 1:28–19:16  
NMGS0352-509, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:03–17:08  
NMGS0428-283, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 42:37–59:54  
NMGS0483-529, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:03–17:48

I

NMGS0227-194, Riv@19\_01.L-56.mp3, 26:45–27:06 (incomplete)

I, III

NMGS0190-515, Riv@19-RVRS\_01.R-56.mp3, 0:25–8:20; Riv@19\_01.L.mp3, 13:38–18:53

III

NMGS0358-031, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 50:41–56:03

NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 16:33–21:56

*Sonata n. 4*

I, II

NMGS0082-518, Riv@19-RVRS\_01.R-56.mp3, 0:21–10:01

II

NMGS0068-228, Riv@9,5-TiSh\_01.R-56.mp3, 9:04–14:18

NMGS0211-177, Riv@9,5\_01.L-56.mp3, 0:39–5:54

*Suite for flute and clarinet*

II

NMGS0114-210, Riv@19\_01.L-56.mp3, 0:11–1:29

*Suite n. 2 “I profeti minori”*

NMGS0478-145, Riv@19\_01.L-128.mp3, 0:20–42:29 and Riv@19-RVRS\_01.R-128.mp3,  
1:36–7:02

I–III

NMGS0181-178, Riv@19\_01.R-56.mp3, 0:01–4:23 and 16:33–24:59

I, III

NMGS0174-655, Riv@19\_01.R-56.mp3, 5:01–13:30

I, III–V

NMGS0126-196, Riv@19-RVRS\_01.R-56.mp3, 0:10–21:33; Riv@19\_01.L-56.mp3, 42:18–  
44:05

II

NMGS0113-144, Riv@9,5\_01.L-56.mp3, 19:48–23:44

NMGS0204-M102G, Riv@19\_01.R-56.mp3, 0:56–5:15

IV

NMGS0115-161, Riv@9,5\_01.R-56.mp3, 3:04–7:12

NMGS0242-648, Riv@19\_01.L-56.mp3, 2:24–6:54

IV, V

NMGS0120-644, Riv@19\_01.L-56.mp3, 14:10–18:08, 14:00–17:44

IV, X

NMGS0199-M0154, Riv@19\_03.L-56.mp3, 4:09–4:33 (incomplete);  
Riv@19\_02.L-56.mp3, 23:11–27:46

VI

NMGS0182-649, Riv@9,5-RVRS\_01.L-56.mp3, 1:45–5:25

IX

NMGS0301-582, Riv@9,5\_01.L-128.mp, 32:26–34:49

*Suite n. 5 “Il circo”*

NMGS0287-652, Riv@19-RVRS\_01.R-128.mp3, 0:06–19:37

I, II

NMGS0262-184, Riv@9,5-RVRS\_03.R-56.mp3, 43:11–49:02

III–VI, VIII–X

NMGS0057-18B, Riv@9,5-RVRS\_01.R-56.mp3, 0:08–14:02

*Suite n. 6 “I capricci di Ty”*

NMGS0085-304, Riv@19\_01.L-56.mp3, 0:16–24:49 (without X)

NMGS0136-580, Riv@9,5\_01.L-56.mp3, 19:23–42:43 (without X; copy of NMGS00085-304)

NMGS0227-194, Riv@19\_01.L-56.mp3, 2:39–26:35 (without X)

NMGS0257-481, Riv@9,5\_01.L-56.mp3, 21:24–45:10 (without X)

NMGS0347-504, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 40:02–41:29 (without X)

NMGS0428-283, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 19:19–42:28 (without X)

I, III, VI–VIII, XI, XIII, XIV

NMGS0126-196, Riv@19\_01.L-56.mp3, 10:17–24:05

VI

NMGS0081-556, Riv@9,5\_01.L-56.mp3, 13:29–14:19

VIII

NMGS0075-681, Riv@9,5\_01.L-56.mp3, 9:47–11:20

VIII, XI

NMGS0125-147, Riv@19-RVRS\_01.R-56.mp3, 23:40–26:55

XI

NMGS0063-102K, Riv@9,5\_01.L-56.mp3, 5:24–6:49

*Suite n. 7*

I

NMGS0007-01B, Riv@19.L-56.mp3, 5:32–7:11

I–V

NMGS0125-147, Riv@19-RVRS\_01.R-56.mp3, 14:01–23:24

*Suite n. 8 “Bot-Ba”*

NMGS0136-580, Riv@9,5-RVRS\_01.R-56.mp3, 5:46–29:29

NMGS0184-641, Riv@19\_01.L-56.mp3, 0:05–24:20

NMGS0217-544, Riv@19\_01.L-56.mp3, 0:10–25:09 and 26:13–30:28

NMGS0251-149, Riv@19-RVRS\_02.R-56.mp3, 0:13–25:13

NMGS0257-481, Riv@9,5-RVRS\_01.R-56.mp3, 15:51–39:52

NMGS0345-512, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 31:04–54:41

NMGS0477-505, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 5:48–29:34

I

NMGS0113-144, Riv@9,5\_01.L-56.mp3, 42:29–44:59

NMGS0160-460, Riv@9,5-RVRS\_02.R-56.mp3, 12:07–14:51

II, IV

NMGS0301-582, Riv@9,5\_01.L-128.mp3, 21:13–25:18 and 49:41–55:25

V

NMGS0090-347, Riv@9,5\_01.L-56.mp3, 34:01–36:55

VI

NMGS0116, Riv@9,5\_01.L-56\_stretched\_to\_19, 0:00–4:16

NMGS0199-M0154, Riv@19\_02.L-56.mp3, 18:27–23:03 (extended version)

*Suite n. 9 “Ttai”*

NMGS0119-565, Riv@19-RVRS\_01.R-56.mp3, 0:45–31:55  
NMGS0136-580, Riv@9,5-RVRS\_01.R-56.mp3, 49:30–1:20:22  
NMGS0150-516, Riv@19\_01.L-56.mp3, 0:10–30:08 (I incomplete)  
NMGS0257-481, Riv@9,5-RVRS\_01.R-56.mp3, 1:00:37–1:32:07  
NMGS0264-360, Riv@19\_01.L-56.mp3, 0:25–34:00 (I incomplete)  
NMGS0353-511, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 9:01–39:47  
NMGS0477-505, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 49:21–1:09:01

**I**

NMGS0446-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:02:38–1:05:51  
NMGS0531-571, Riv@19-RVRS\_01.R-128.mp3, 3:40–5:47 (fragment)

**II**

NMGS0199-M0154, Riv@19\_02.L-56.mp3, 37:21–41:33 (extended version)

**IV**

NMGS0160-460, Riv@9,5\_02.L-56.mp3, 56:09–1:01:14 (earlier version)

**VI**

NMGS0301-582, Riv@9,5\_01.L-128.mp3, 35:25–37:47

**VII**

NMGS0262-184, Riv@9,5-RVRS\_03.R-56.mp3, 9:58–14:00 (earlier version)

**VII–IX**

NMGS0347-504, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:08–11:15

*Suite n. 10 “Ka”*

NMGS0034-385, Riv@19\_01RVRS.R-56.mp3, 0:07–20:44; VII Riv@19.L-56.mp3, 31:10–32:13 (incomplete)  
NMGS0130-349, Riv@19\_01.L-56.mp3, 0:25–21:40 (V incomplete)  
NMGS0136-580, Riv@9,5-RVRS\_01.R-56.mp3, 29:46–49:20  
NMGS0184-641, Riv@19\_01.L-56.mp3, 24:28–44:32  
NMGS0257-481, Riv@9,5-RVRS\_01.R-56.mp3, 40:12–1:00:27  
NMGS0280-035, Riv@38\_03.L-128.mp3+Riv@38\_03.R-128.mp3, 1:26–22:35  
NMGS0477-505, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 29:37–49:11  
NMGS0513-559, Riv@19-RVRS\_02.R-128.mp3, 0:07–17:06 (without VII)

**I–III, V, VI**

NMGS0217-544, Riv@19\_01.L-56.mp3, 30:49–38:39 and 40:59–43:02; Riv@19-RVRS\_01.R-56.mp3, 43:19–44:17 (incomplete)

**I–III**

NMGS0090-347, Riv@9,5\_01.L-56.mp3, 25:34–33:44

**I–IV**

NMGS0345-512, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 54:58–1:05:53

**I, IV, VI**

NMGS0356-027, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 15:29–18:36

**IV, VI**

NMGS0051-38B, Riv@9,5\_01.L-56.mp3, 0:12–3:28, 10:35–13:02

**IV–VII**

NMGS0125-147, Riv@19\_01.L-56.mp3, 0:22–7:50, 17:41–21:31

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 20:33–32:59

**V–VII**

NMGS0353-511, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:17–8:51

**VII**

NMGS0149-496, Riv@19\_01.L-56.mp3, 7:39–11:20

NMGS0167-238, Riv@19-RVRS\_01.R-56.mp3, 7:32–11:11

*Suite n. 11*

II – IX

NMGS0251-149, Riv@19\_02.L-56.mp3, 0:08–27:51

II, IV – VI

NMGS0125-147, Riv@19\_01.L-56.mp3, 8:06–14:27; Riv@19-RVRS\_01.R-56.mp3, 5:02–13:47

IV, V

NMGS0137-627, Riv@9,5\_01.L-56.mp3, 48:45–57:10

IV, VIII

NMGS0149-496, Riv@19\_01.L-56.mp3, 0:08–2:40 and 19:46–22:09

NMGS0167-238, Riv@19-RVRS\_01.R-56.mp3, 0:19–2:49 and 19:51–22:14

VI

NMGS0262-184, Riv@9,5-RVRS\_03.R-56.mp3, 27:18–29:56

*Suite n. 11 (B)*

See *Paralipomena*

*Taiagarù. Cinque invocazioni per voce sola*

II

See *Quattro pezzi* for horn in F, I

III

See *Tre pezzi / Three Pieces* for trombone, II

IV

See *Quattro pezzi* for horn in F, III

*Tetrakys*

NMGS0105-383, Riv@9,5\_01.L-56.mp3, 31:48–50:15

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 33:33–50:57

NMGS0157-448, Riv@9,5\_01.L-56\_stretched.MP3, 0:14–19:07 (IV incomplete)

NMGS0202-M102B, Riv@19-RVRS\_03.R-56.mp3, 0:34–14:54 and 17:23–23:01

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 27:31–45:56

NMGS0386-392, Riv@19\_01.L-128.mp3, 0:00–19:07

NMGS0485-534, Riv@19\_01.L-128.mp3, 27:53–46:42

I

NMGS0054-22B, Riv@9,5\_02.L-56.mp3, 0:22–7:20

NMGS0272-621, Riv@9,5\_01.L-56.mp3, 0:40–15:38

I, II

NMGS0159-141, Riv@19\_02.L-56.mp3, 3:49–6:15 and 11:02–14:19

II, III

NMGS0110-126, Riv@9,5\_01.L-56.mp3, 0:18–6:32

IV

NMGS0084-23B, Riv@9,5-RVRS\_01.R-56.mp3, 12:02–17:22

*Three Pieces* for trombone

NMGS0053-28B, Riv@9,5-RVRS\_01.R-56\_stretched\_to\_4,75.MP3, 33:48–39:13 and Riv@9,5\_01.L-56\_stretched\_to\_4,75.MP3, 38:08–41:08

NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 1:19:53–1:28:01

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 9:05–17:17

NMGS0286-589, Riv@19\_01.L-128.mp3, 6:21–11:39; Riv@19-RVRS\_01.R-128.mp3, 27:05–28:55

NMGS0386-392, Riv@9,5-RVRS\_01.R-128.mp3, 1:03:03–1:11:29

NMGS0485-534, Riv@19\_01.L-128.mp3, 9:31–17:54

I, III

NMGS0034-385, Riv@19.L-56.mp3, 4:52–10:29

III

NMGS0132-163, Riv@19.L-56.mp3, 12:29–15:30

### *TKRDG*

NMGS0022-223, Riv@19\_01.L-56.mp3, 0:18–9:06; Riv@19-RVRS\_01.R-56.mp3, 7:58–10:35 (III incomplete)

NMGS0269-342, Riv@19\_01.L-56.mp3, 9:55–14:59; Riv@19-RVRS\_01.R-56.mp3, 0:20–7:26

NMGS0496-541, Riv@19-RVRS\_01.L-128.mp3, 4:23–21:09

I, II

NMGS0156-094, Riv@19\_01.L-56.mp3, 0:23–5:29 and 19:42–22:21

NMGS0281-316, Riv@9,5\_02.L-128.mp3, 26:36–37:14

II

NMGS0003-234, Audio 1-RVRS\_05.R-56.mp3, 15:45–18:38

NMGS0028-254, Riv@19\_01.L-56.mp3, 8:24–8:34 and Riv@19\_02.L-56.mp3, 0:08–0:47

II, III

NMGS0102-328, Riv@19\_01.L-56.mp3, 0:00–1:17; Riv@9,5\_01.L-56.mp3, 12:14–16:34 (II incomplete)

NMGS0158-493, Riv@19\_01.L-56.mp3, 8:00–15:04

III

NMGS0258-361, Riv@9,5-RVRS\_01.R-56.mp3, 20:27–24:24

### *Toccata* (GS.1.III.1.162)

NMGS0178-593, Riv@9,5\_02.L-56.mp3, 23:38–26:35

### *To the Master*

#### Improvisation I

NMGS0116-312, Riv@9,5\_01.L-56.mp3, 35:16–40:27

NMGS0191-110, Riv@9,5\_01.L-56.mp3, 1:00–6:07

#### Improvisation II

NMGS0245-421, Riv@9,5\_02.L-56.mp3, 0:04–5:42

### *Tre Canti sacri*

NMGS0142-592, Riv@9,5\_01.L-56.mp3, 20:45–34:57 (III incomplete earlier version)

I, III

NMGS0274-009, Riv@9,5-RVRS\_01.R-128.mp3, 1:04:38–1:11:30 (III incomplete earlier version)

NMGS0276-058, Riv@9,5\_01.L-128.mp3, 27:35–37:33

### *Tre Canti popolari*

NMGS0276-058, Riv@9,5\_01.L-128.mp3, 47:48–57:47

### *Tre pezzi for saxophone*

NMGS0386-392, Riv@9,5-RVRS\_01.R-128.mp3, 53:37–1:02:28

I

NMGS0201-M102A, Riv@19\_01.L-56.mp3, 13:22–15:52

**II**

NMGS0053-28B, Riv@9,5\_01.L-56.mp3, 10:23–11:40 (up to the symmetry axis)

NMGS0132-163, Riv@19-RVRS\_01.R-56.mp3, 28:10–30:43 (up to the symmetry axis)

**II–III**

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 37:33–43:50

**III**

NMGS0286-589, Riv@19-RVRS\_01.R-128.mp3, 12:41–15:06

*Tre pezzi* for trombone

See *Three Pieces* for trombone

*Tre studi* for Eb clarinet

NMGS0005-37B, Riv@9,5.L-56\_stretched\_to\_4,75.MP3, 7:02–36:20

NMGS0092-517, Riv@19-RVRS\_01.R-56.mp3, 6:43–9:24 and 26:17–31:48

NMGS0201-M102A, Riv@19\_01.L-56.mp3, 4:59–13:15

NMGS0265, Riv@9,5\_01.L-56.mp3, 51:01–1:00:15

NMGS0282-388, Riv@9,5\_03.L-128.mp3, 17:36–27:18

**I**

NMGS0261-377, Riv@19\_01.L-56.mp3, 18:05–20:22

**I, II**

NMGS0034-385, Riv@19.L-56.mp3, 10:38–15:41

**II**

NMGS0026-271B, Riv@9,5\_01.L-56.mp3, 5:28–7:17 (incomplete)

NMGS0053-28B, Riv@9,5\_01.L-56.mp3, 10:23–11:40

*Tre studi* for viola

See *Three Studies* for viola

*Three Studies* for viola

**I**

NMGS0032-127, Riv@19-RVRS\_01.R-56.mp3, 0:13–3:01

NMGS0034-385, Riv@19\_01RVRS.R-56.mp3, 20:48–23:36

NMGS0040-30B, Riv@9,5-TSFN\_01.R-56.mp3, 28:48–31:42

NMGS0105-383, Riv@9,5-RVRS\_01.R-56.mp3, 34:34–40:23

NMGS0127-143, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 0:04–2:55

NMGS0286-589, Riv@19-RVRS\_01.R-128.mp3, 21:23–24:18

**III**

NMGS0068-228, Riv@9,5\_01.L-56.mp3, 6:03–8:29

*Trilogy*

**I** see *Triphon*

**II** see *Dithome*

**III** see *Ygghur*

*Trio* for marimba, vibraphone and percussion

NMGS0254-284, Riv@9,5-RVRS\_01.R-56.mp3, 53:51–1:03:29

*Trio à cordes*

NMGS0133-286, Riv@9,5\_01.L-56.mp3, 4:24–1:09:00

NMGS0213-199, Riv@19\_01.L-56.mp3, 0:21–13:50

### III

NMGS0127-143, Riv@19\_01.L-56.mp3, 7:16–9:40

NMGS0142-59, Riv@9,5\_01.L-56.mp3, 4:23–6:51

### *Trio d'archi*

See *Trio à cordes*

### *Triphon*

NMGS0105-383, Riv@9,5\_01.L-56.mp3, 0:18–13:00

NMGS0183-389, Riv@19-RVRS\_01.R-56.mp3, 0:19–12:46

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 1:17:24–1:29:10

NMGS0496-541, Riv@19-RVRS\_01.L-128.mp3, 53:36–1:06:10

### I, II

NMGS0008-002, Audio 1-RVRS\_01.R-56.mp3, 27:32–35:08

NMGS0166-351, Riv@9,5-RVRS\_02.R-56.mp3, 10:53–19:08

NMGS0167-238, Riv@19\_01.L-56.mp3, 0:05–8:10

NMGS0276-058, Riv@9,5\_01.L-128.mp3, 0:01–7:37

### II

NMGS0147-134, Riv@9,5\_01.R-56\_stretched\_to\_19\_in\_reverse.MP3, 11:41–12:19  
(incomplete)

### III

NMGS0062-34B, Riv@9,5-RVRS\_02.R-56.mp3, 13:27–17:52

### *Uaxuctum*

NMGS0097-558, Riv@9,5\_01.L-56.mp3, 2:42–33:28

NMGS0168-142, Riv@9,5-RVRS\_01.R-56.mp3, 0:23–36:45 (identical to NMGS0097-558)

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 58:05–58:59 and Riv@9,5-RVRS\_01.R-128.mp3, 00:00–1:10:53

### I

NMGS0008-002, Riv@19.L-56.mp3, 34:55–35:55 (incomplete earlier version)

NMGS0015-281, Riv@9,5-RVRS\_01.R-56.mp3, 13:02–15:11 (incomplete earlier version)

Earlier versions:

NMGS0163-630, Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_38\_in\_reverse.MP3, 0:00–0:05;

Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_19\_in\_reverse.MP3, 0:09–1:42

### *Voyages*

I see *Il allait seul ...*

[II] see *Le fleuve magique*

### *Wo-Ma*

### I

NMGS0005-37B, Riv@9,5.L-56.mp3\_stretched\_to\_4,75.MP3, 0:41–2:30

NMGS0064-108, Riv@19-RVRS\_01.R-56.mp3, 6:06–7:59

NMGS0073-614, Riv@19-RVRS\_01.R-56.mp3, 2:28–4:17

NMGS0092-517, Riv@19-RVRS\_01.R-56.mp3, 0:16–2:06

NMGS0288-139, Riv@9,5\_03.L-128.mp3, 22:11–23:59

### II

See *Three Pieces* for trombone, I

### III

See *Tre pezzi* for saxophone, II

*Xnoybis*

**II**

NMGS0133-286, Riv@9,5\_01.L-56.mp3, 1:03:13–1:06:07

**III**

NMGS0134-514, Riv@19\_01.L-56.mp3, 0:33–3:29 and Riv@19\_01.R-56.mp3, 0:36–2:23

NMGS0135-551, Riv@19\_01.R-56\_stretched\_to\_9,5.MP3, 1:25:44–1:29:00

NMGS0142-592, Riv@9,5\_01.L-56.mp3, 1:30:22–1:34:08

NMGS0154-315, Riv@9,5\_02.R-56.mp3, 19:44–22:36 and 22:50–25:30

NMGS0252-154, Riv@9,5-RVRS\_01.R-56.mp3, 6:01–8:57 and Riv@9,5-RVRS\_01.L-56.mp3, 6:05–8:58

NMGS0277-195, Riv@9,5\_01.L-128.mp3, 46:31–49:55

NMGS0285-447, Riv@9,5\_02.L-128.mp3, 28:34–31:40, 32:13–35:16, 35:30–38:34; 58:30–1:01:27, 1:01:27–1:02:43

NMGS0334-523, Riv@19\_01.L-128.mp3, 0:11–3:23, 3:48–6:56 and 6:59–10:12

NMGS0475-450, Riv@9,5\_02.L-128.mp3, 11:41–14:42, 15:37–18:33, 18:47–22:06, 22:08–25:09, 47:30–50:26 and Riv@9,5\_02.R-128.mp3, 11:36–11:42, 15:37–18:43 (in reverse), 18:49–21:53 and 21:55–25:03

NMGS0521-049, Riv@9,5\_02.R-128.mp3, 10:55–14:10, 1:24:57–1:28:19

*Yamaon*

NMGS0166-351, Riv@9,5\_01.L-56.mp3, 49:15–58:58

## “WRITINGS” BY GIACINTO SCELISI

### *Art et connaissance*

NMGS0019-687, Riv@9,5-PiSh\_01.L-56.mp3, 0:19–29:13 (first part)  
NMGS0018-682, Riv@9,5-PiSh\_02.L-56.mp3, 0:13–40:15 (second part)  
NMGS0018-682, Riv@9,5-RVRS\_02.R-56.mp3, 0:29–41:18 (third part and extension)

### *L’art et Satan*

NMGS0187-643, Riv@9,5\_01.R-56.mp3, 6:21–29:54 (GS, Frances McCann)  
NMGS0233-656, Riv@9,5\_01.L-56.mp3, 6:16–29:22 (copy of NMGS0187-643)

### *Il sogno 101, Prima parte*

(Page numbers refer to the final typed version)

Prologo

NMGS0098-415 (“Note / Introduzione”), Riv@9,5-RVRS\_02.R-56.mp3, 22:59–25:19  
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NMGS0466-298 (“M I”), Riv@9,5\_01.L-128.mp3, 0:16–1:36:44  
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NMGS0466-298 (“M I”), Riv@9,5-RVRS\_01.R-128.mp3, 0:10–1:36:54  
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NMGS0192-295 (“M II”), Riv@9,5\_01.L-56.mp3, 0:07–5:38  
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NMGS0192-295 (“M II”), Riv@9,5-RVRS\_01.R-56.mp3, 0:22–13:43  
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NMGS0192-295 (“M II”), Riv@9,5-RVRS\_01.R-56.mp3, 15:46–1:34:11  
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NMGS0194-294 („M V“), Riv@9,5\_01.L-56.mp3, 1:28:27–1:36:40  
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NMGS0194-294 („M V“), Riv@9,5-RVRS\_01.R-56.mp3, 3:10–1:00:55  
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NMGS0194-294 („M V“), Riv@9,5-RVRS\_01.R-56.mp3, 1:00:58–1:05:30  
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NMGS0194-294 („M V“), Riv@9,5-RVRS\_01.R-56.mp3, 1:05:33–1:09:25  
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NMGS0191-110 (“Inserito per memorie”), Riv@9,5-RVRS\_01.R-56.mp3, 0:20–12:37  
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NMGS0188-336 (“memorie”), Riv@9,5\_01.L-56.mp3, 7:30–10:39  
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NMGS0188-336 (“memorie”), Riv@9,5-RVRS\_01.R-56.mp3, 0:10–23:07  
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NMGS0109-416 (“Antonietta [?]”)  
 NMGS0225-138 (“Antonietta 9?”)  
 NMGS0229-293 (“memorie”)  
 NMGS0435-768 (“Memorie N”)  
 NMGS0436-265  
 NMGS0437-456 (“Antonietta / memorie X”)  
 NMGS0438-671 (“memorie bobina IV”)  
 NMGS0439-672 (“memorie VI”)  
 NMGS0440-676 (“memorie N 1”)  
 NMGS0441-673 (“memorie bobina V”)  
 NMGS0442-674 (“memorie VIII”)  
 NMGS0443-675 (“Memorie bobina V”)  
 NMGS0444-677 (“memorie VII”)  
 NMGS0445-678 (“Memorie bobina N 3”)  
 NMGS0447-679, (“Le memorie”)

*Il sogno 101, Seconda parte*

(Page numbers refer to the edition: Giacinto Scelsi, *Il sogno 101*. Prima e seconda parte,  
 edited by Luciano Martinis und Alessandra Carlotta Pellegrini, Macerata: Quodlibet, 2010)

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 NMGS0455-402, Riv@9,5\_01.L-128.mp3, 0:17–1:33:49

*Peut-on croire ?*

NMGS0223-133, Riv@9,5-RVRS\_01.R-56.mp3, 0:24–46:34 (first section)  
Riv@9,5\_01.L-56.mp3, 0:02–45:47 (second section)  
NMGS0222-131, Riv@9,5\_01.L-56.mp3, 0:09–48:06 (third section)  
Riv@9,5-RVRS\_01.R-56.mp3, 0:16–47:42 (fourth section)  
NMGS0461-573, Riv@9,5\_01.L-128.mp3, 0:13–24:00 (fifth section)  
NMGS0012-102J, NMGS0094-267 and NMGS0197-683 (earlier versions)

*“Oh dear, is this an interview?”*

NMGS0004-419, Riv@19-56.mp3, 0:21–5:59  
NMGS0226-174M, Riv@9,5\_03.L-56.mp3, 0:25–6:01

*Unknown essay about art*

NMGS0246-657, Riv@9,5\_01.L-56.mp3, 0:23–27:44

## MEETINGS WITH SALLY

First meeting

NMGS0015-281, Riv@9,5-RVRS\_01.R-56.mp3, 43:04–1:02:37; Riv@19.L-56.mp3, 0:54–8:17; Riv@9,5.L-56.mp3, 16:37–1:05:13

Second, third and fourth meeting

NMGS0198-M0155, Riv@9,5\_01.L-56.mp3, 0:08–1:06:03 and 1:06:08–1:32:03; Riv@9,5-RVRS\_01.R-56.mp3, 0:16–1:16:48

Fifth meeting

NMGS0200-M0156, Riv@9,5\_01.L-56.mp3, 0:53–26:47

## PERFORMANCES OF COMPOSITIONS BY GIACINTO SCELISI

### *Aiòn*

NMGS0457-453, Riv@19\_02.R-128.mp3, 0:20–24:39 (Kölner Rundfunk-Sinfonie-Orchester, Zoltán Peskó; 1985, December 10)

### *Aitsi*

NMGS0358-031, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 57:00–1:01:36 (Yvar Mikhashoff)

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 4:09–9:20 (Yvar Mikhashoff)

NMGS0419-393, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 10:43–15:53 (Yvar Mikhashoff)

### *Anâgâmin*

NMGS0371-527, Riv@38\_01.L-128.mp3, 0:00–7:29 and 7:34–14:29

NMGS0479-166, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:14–7:21 and 7:26–14:03 (studio recording)

NMGS0485-534, Riv@9,5-RVRS\_02.R-128.mp3, 44:08–51:23 (director: Piero Guarino)

NMGS0532-574, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:13–8:17

### *Anahit*

NMGS0292-319, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:29–35:59 (Paul Zukofsky, Kenneth Moore; recording session)

NMGS0367-034, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 51:20–1:02:54 (Endre Wolf, violin; Symphony orchestra of the Swedish radio; Siegfried Naumann, director)

NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 44:21–56:41 (Paul Zukofsky, Kenneth Moore)

NMGS0387-634, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:01–24:49 (Carmen Fournier, Tonhalle-Orchester Zürich, Jürg Wytenbach)

NMGS0422-390, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:03–11:16 (Paul Zukofsky, Tanglewood Music Center Orchestra, Gunther Schuller)

NMGS0485-534, Riv@9,5-RVRS\_01.R-128.mp3, 43:37–55:03 (concert recording)

NMGS0534-052, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 13:54–23:13 (Carol Alma Cole, Orchestra Sinfonica Abbruzzese, Jacques Bodmer)

### *Antifona (sul nome Gesù)*

NMGS0255-292, Riv@9,5\_01.L-56.mp3, 56:19–1:08:52 (GS)

NMGS0300-331, Riv@9,5\_04.L-128.mp3, 48:12–58:53 (GS)

NMGS0307-577, A01@19.L-128.mp3+A01@19.L-128.mp3, 0:02–13:47 (Groupe vocal de France)

### *Arc-en-ciel*

NMGS0501-624, Riv@19\_1.L-128.mp3+Riv@19\_1.R-128.mp3, 10:07–13:37 (Arditti Quartet, studio recording)

NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 5:14–8:13 (incomplete)

### *Ave Maria*

See *Three Latin Prayers*

*Ballata* for violoncello and piano

NMGS0232-451, Riv@9,5\_01.L-56.mp3, 2:09–20:27  
NMGS0485-534, Riv@9,5-RVRS\_01.R-128.mp3, 55:13–1:10:50  
NMGS0540-064, Riv@19-RVRS\_02.R-128.mp3, 0:10–15:22

### *Canti del Capricorno*

I–V, VII, VIII, XII–XX, [n. 6, 7, 10] of the Wergo 1987 edition

NMGS0350-508, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:02–49:11 (Michiko Hirayama, Wergo 1987 edition)

I–V, VII, VIII, XII–XX, “X”/ *Go-Örvgo*

NMGS0411-371, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:11–48:22 (Michiko Hirayama, Wergo 1987 edition)

I–IV, VII, VIII, XII, XIII, “X”, [n. 6, 10] of the Wergo 1987 edition

NMGS0344-341, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:13–29:28 (Michiko Hirayama, partially Wergo 1987 edition)

I–V, VII, VIII, XI, XIV, “X”/ *Go-Örvgo*, [n. 6, 10] of the Wergo 1987 edition (Michiko Hirayama)

NMGS0504-640, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:04–34:24

I–III, V, VIII, XII, XIII, XVI–XVIII, XX, [n. 10] of the Wergo 1987 edition

NMGS0348-506, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 23:58–58:15 (Michiko Hirayama)

I–III, VIII, XIII–XIV, XVI–XVIII, XX

NMGS0238-364, Riv@19\_01.L-56.mp3, 0:50–32:57 (Michiko Hirayama)

I, III, VIII, XIII, XVI, XVIII

NMGS0472-443, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:15–27:24 (Michiko Hirayama, studio recording)

NMGS0474-449, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 0:06–13:24 (Michiko Hirayama, studio recording)

I, III, XIII–XVI, IXX, XX

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 16:54–43:17 (Michiko Hirayama, members of the Rijnmond slagwerkkwartet)

XV–XX

NMGS0495-533, Riv@19\_01.L-128.mp3, 13:17–25:38; Riv@19\_01.R-128.mp3, 23:47–25:38; Riv@38\_01.L-128.mp3, 0:07–11:48; Riv@38\_01.R-128.mp3, 0:14–11:42

I

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 13:13–16:01

I–IV, VII

NMGS0390-357, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 1:03–16:56

I, XVI, XX

NMGS0459-490, Riv@19\_01.L-128.mp3, 14:35–23:16 (Michiko Hirayama, concert recording)

NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:19–3:15 (Michiko Hirayama, concert recording)

II

NMGS0369-430, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 4:08–23:51 (Michiko Hirayama, probably Frances-Marie Uitti, violoncello)

NMGS0547-084, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 5:26–11:06 (Michiko Hirayama, studio recording)

III, [n. 6] of the Wergo 1987 edition

NMGS0361-041, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:05–5:33 (Michiko Hirayama)

IV

NMGS0508-264, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:01–2:53 (Michiko Hirayama)  
**VII, “X”/Go-Örvgo**  
 NMG0379-344, Riv@38\_01.L-128+Riv@38\_01.R-128, 1:17–6:54 (Michiko Hirayama)  
**VII, IXX, “X”/Go-Örvgo**  
 NMGS0243-111, Riv@19\_01.L-56.mp3, 0:14–10:06 (Michiko Hirayama)  
**VIII, XII, XIII, “X”/Go-Örvgo**  
 NMGS0389-350, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 3:57–21:13 (Michiko Hirayama)  
**XIII**  
 NMGS0412-373, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:11–1:58 (Michiko Hirayama)  
**XIII, XVI, XVIII**  
 NMGS0304-583, Riv@19\_01.L-128.mp3, 15:18–24:38 (Michiko Hirayama)  
**XIV**  
 NMGS0362-043, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 18:50–23:16 (Michiko Hirayama)  
 NMGS0364-033, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 18:58–23:30 (Michiko Hirayama)  
**XV, XVI** (incomplete)  
 NMGS0392-333, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 0:15–5:28  
**XV, XIX**  
 NMGS0511-549, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:14–5:50 (Michiko Hirayama, studio recording)  
 NMGS0528-545, Riv@30\_01.L-128.mp3+Riv@30\_01.R-128.mp3, 0:11–5:41 (Michiko Hirayama, studio recording)  
**XV–XVII**  
 NMGS0322-579, Riv@9,5\_01.L-128.mp3+Riv@9,5\_01.L-128.mp3, 0:02–8:48 (Michiko Hirayama)  
**XVI**  
 NMGS0315-314, Riv@19\_05.L-128.mp3+Riv@19\_05.R-128.mp3, 4:42–8:47 and 12:32–16:38 (Michiko Hirayama)  
 NMGS0339-596, Riv@19-RVRS\_01.R-128.mp3, 0:19–11:33 (Michiko Hirayama, studio recording session)  
**XVI, XVIII, XX**  
 NMGS0367-034, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 35:04–32:16 (Michiko Hirayama)  
**XVII**  
 NMGS0315-314, Riv@19\_05.L-128.mp3, 9:03–12:09 (Michiko Hirayama)  
**XVIII–XX**  
 NMGS0372, Riv@19\_01.L-128+Riv@19\_01.R-128, 10:31–17:31 (Michiko Hirayama)  
**XX**  
 NMGS0072-521, Riv@19\_01.L-56.mp3, 0:03–1:57 (Michiko Hirayama)

*C’est bien la nuit*  
 NMGS0508-264, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 5:39–8:43 (Joëlle Léandre)

*Chukrum*  
 NMGS0534-052, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:07–12:33 (Orchestra Sinfonica Abbruzzese, director: Jacques Bodmer)

### *Cinque Incantesimi*

NMGS0362-043, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:14:53–1:25:00 (Aki Takahashi)

NMGS0364-033, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 1:14:59–1:25:07 (Aki Takahashi)

### *CKCKC*

NMGS0236-325, Riv@9,5\_01.L-56.mp3, 0:36–29:18 (Geneviève Renon, rehearsal)

NMGS0361-041, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 52:14–56:36 (Geneviève Renon)

NMGS0363-044, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 19:23–24:19 (Geneviève Renon)

NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 59:43–1:04:10 (Geneviève Renon)

NMGS0419-393, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:09–4:38 (Geneviève Renon)

NMGS0448-425, Riv@38\_01.L-128.mp3+ Riv@38\_01.R-128.mp3, 0:02–21:15 (Geneviève Renon)

NMGS0536-057, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:10–21:21 (Geneviève Renon)

### **I**

NMGS0185-352, Riv@9,5\_01.L-56.mp3, 38:01–42:24 (Geneviève Renon, rehearsal, incomplete)

### **II**

NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 24:10–24:49 (incomplete)

### *Dithome*

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:02:33–1:14:06 (Frances-Marie Uitti)

NMGS0450-429, Riv@38\_01.L-128.mp3+ Riv@38\_01.R-128.mp3, 0:04–13:36 (Frances-Marie Uitti, studio recording)

NMGS0523-061, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 13:40–27:11 (Frances-Marie Uitti, studio recording)

NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 25:31–33:04 (incomplete)

### *Divertimento n. 1* (without IV [Cadenza] of the 1963 version)

NMGS0035-285, RivA@9,5-56.mp3, 30:24–42:58

### *Divertimento n. 2*

NMGS0313-XXX, Riv@38\_02.L-128.mp3, 12:06–23:09

NMGS0329-XXX, Riv@19\_01.L-128.mp3, 0:05–12:08 (Devy Erlih)

### **I–III**

NMGS0367-034, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 17:18–25:12 (Devy Erlih)

NMGS0538-060, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 12:13–23:38 (Devy Erlih)

### *Divertimento n. 3*

NMGS0313-XXX, Riv@38\_02.L-128.mp3, 0:18–11:53  
NMGS0329-XXX, Riv@19-RVRS\_01.R-128.mp3, 0:33–13:48 (Devy Erlih)  
NMGS0538-060, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:03–12:00 (Devy Erlih)

*Duo*

NMGS0501-624, Riv@19\_1.L-128.mp3+Riv@19\_1.R-128.mp3, 13:52–24:48 (Arditti Quartet, studio recording)

*Et maintenant c'est à vous de jouer*

NMGS0367-034, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 43:13–50:04 (Hervé Derrien, violoncello; Joëlle Léandre, double bass)

*Four Poems*

n. 2, 3

NMGS0273-654, Riv@19\_01.R-56.mp3, 7:21–9:58, 11:09–11:26 and 13:49–14:17

*Go-Örvgo / Canti del Capricorno X*

NMGS0243-111, Riv@19\_01.L-56.mp3, 3:03–5:29 (Michiko Hirayama)  
NNMGS0379-344, Riv@38\_01.L-128+Riv@38\_01.L-128, 4:12–6:54 (Michiko Hirayama)  
NMGS0389-350, Riv@19\_02.L-128.mp3+Riv@19\_02.L-128.mp3, 3:57–6:04 (Michiko Hirayama)  
NMGS0400-380, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 14:00–17:30  
NMGS0411-371, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 15:29–17:32 (Michiko Hirayama, Wergo 1987/88 record)

*Hô*

NMGS0215-468, Riv@9,5\_01.L-56.mp3, 1:20:03–1:34:58 (Michiko Hirayama)  
NMGS0514-560, Riv@19\_01.L-128.mp3, 0:09–15:02

I

NMGS0289-318, Riv@19-RVRS\_03.R-128.mp3, 19:44–20:41 (Michiko Hirayama, incomplete)

I–III, V

NMGS0346-037, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:27–15:31 (Michiko Hirayama, Ananda n. 3)  
NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 29:23–44:07 (Michiko Hirayama, Ananda n. 3)  
NMGS0516-562, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:13–13:07 (Michiko Hirayama, concert recording)

I, II, IV, V

NMGS0127-143, Riv@19\_01.L-56.mp3, 0:02–7:14 (Michiko Hirayama)

I, II, V

NMGS0348-506, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:33–8:21 (Michiko Hirayama)

I, III, IV

NMGS0213-199, Riv@9,5\_01.L-56.mp3, 29:22–45:34 (Michiko Hirayama)

I, III, V

NMGS0459-490, Riv@19\_01.L-128.mp3, 0:11–8:45 (Michiko Hirayama, concert recording)

I, V

NMGS0547-084, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:10–5:16 (Michiko Hirayama, studio recording)

II, V

NMGS0304-583, Riv@19\_01.L-128.mp3, 9:20–14:50 (Michiko Hirayama)

### III

NMGS0142-592, Riv@19-RVRS\_02.L-56.mp3, 6:26–12:43 (Michiko Hirayama)

### V

NMGS0369-430, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:18–3:48 (Michiko Hirayama)

### *Hurqualia*

NMGS0462-278, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 6:32–23:56 (Kölner Rundfunk-Sinfonie-Orchester, Hans Zender; WDR concert recording, 1987, October 23, Cologne)

NMGS0502-626, Riv@19\_1.L-128.mp3+Riv@19\_1.R-128.mp3, 6:32–23:51 (Kölner Rundfunk-Sinfonie-Orchester, Hans Zender; WDR concert recording, 1987, October 23, Cologne)

### *Hymnos [Nomos]*

NMGS0255-292, Riv@19-RVRS\_03.R-56.mp3, 4:08–11:10 (Orchestra Alessandro Scarlatti di Napoli della Radiotelevisione Italiana, Franco Caracciolo)

NMGS0312-622, Riv@38\_02.L-128.mp3+Riv@38\_02.L-128.mp3, 0:02–10:10

NMGS0432-437, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 4:36–15:19 (Kölner Rundfunk-Sinfonie-Orchester, Hans Zender)

### *Hyxos*

NMGS0372, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:00–10:19 (Carin Levine, Thomas Witzmann)

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 16:24–26:19 (Carin Levine, Thomas Witzmann)

NMGS0378-343, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:12–11:48 (Robert Dick, Jan Williams)

### *Il allait seul... (Voyages, I)*

NMGS0298-066, Riv@19.L-128.mp3+Riv@19.R-128.mp3, 0:15–5:36

NMGS0358-031, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 0:23–5:43

NMGS0401-391, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:28–5:52

NMGS0481-185, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:47–6:25

### *In nomine Lucis*

NMGS0118-102, Riv@19\_01.L-56.mp3, 0:17–5:50 (Erik Lundkvist)

NMGS0356-027, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 25:27–30:53 and 30:59–36:20 (Erik Lundkvist)

NMGS0519-629, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:06–28:52 (Erik Lundkvist, 5 different versions)

NMGS0526-403, Riv@19\_01.L-128.mp3, 0:33–6:11 (Erik Lundkvist, version V);  
Riv@19-RVRS\_01.R-128.mp3, 0:11–5:47 (Erik Lundkvist, version I)

### *I presagi*

NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 52:30–1:03:13

### *Ixor (Ixor, II)*

NMGS0240-461, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3, 0:17–4:10

NMGS0363-044, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 11:48–16:48

NMGS0505-628, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:11–3:35 (Beate Zelinsky)

NMGS0522-056, Riv@19\_01.L-128.mp3, 0:28–4:10

### *Khoom*

NMGS0248-XXX, Riv@19\_01.L-56.mp3, 0:11–20:17 (Michiko Hirayama; Ananda n. 3)

NMGS0338-588, Riv@19-RVRS\_03.R-128.mp3, 0:20–19:02 (Michiko Hirayama; I, II, IV and VII 1978 released on Ananda n. 3)

NMGS0361-041, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 7:16–27:24 (Michiko Hirayama, Ananda n. 3)

NMGS0434-078, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 1:35–21:33 (Michiko Hirayama, Ananda n. 3)

NMGS0546-077, Riv@38\_02.L-128.mp3+Riv@38\_02.R-128.mp3, 0:10–19:45 (Michiko Hirayama, Ananda n. 3)

#### **I**

NMGS0316-317, Riv@19-RVRS\_02.R-128.mp3, 0:30–0:50 (Michiko Hirayama, fragment)

#### **I, III, IV**

NMGS0252-154, Riv@9,5\_01.L-56.mp3, 0:08–12:17 (Michiko Hirayama, rehearsal)

#### **II**

NMGS0154-315, Riv@9,5\_02.R-56.mp3, 7:58–9:14 (Michiko Hirayama)

#### **III**

NMGS0143-637, Riv@9,5-RVRS\_01.L-56.mp3, 4:24–5:13; Riv@9,5-RVRS\_01.R-56.mp3, 30:49–33:13 (Michiko Hirayama)

NMGS0147-134, Riv@9,5\_01.R-56.mp3, 0:03–2:28 (Michiko Hirayama)

### *Ko-Lho*

NMGS0400-380, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:19–7:18

### *Konx Om Pax*

NMGS0431-235, Riv@19\_01.L-128.mp3, 0:02–17:32

NMGS0512-550, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:07–17:34 (studio or concert recording)

### *Ko-Tha*

#### **I**

NMGS0186-173, Riv@9,5\_01.L-56.mp3, 25:01–50:52 (extended version)

NMGS0294-414, Riv@19\_01.L-128.mp3, 0:13–7:48

NMGS0308-600, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:17–7:36 (version Fernando Grillo)

NMGS0367-034, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 26:19–33:54 (Giorgio Battistelli)

#### **III**

NMGS0400-380, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 7:26–13:49

### *Kövirügivogerü*

NMGS0209-479, Riv@19\_02.L-56.mp3+Riv@19\_02.R-56.mp3, 10:13–11:51

### *Kya*

NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 37:26–52:13

NMGS0365-038, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 9:54–24:40

*L'âme ailée / L'âme ouverte*

NMGS0355-026, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 0:02–21:01 (Devy Erlih)

*La Nascita del Verbo / La Naissance du Verbe*

NMGS0076-647, Riv@19\_01.R-56.mp3, 1:29–23:43; Riv@19-RVRS\_01.L-56.mp3, 9:17–20:54 (Radio France, Roger Désormière)

NMGS0215-468, Riv@9,5-RVRS\_01.R-56.mp3, 1:24–33:20 (Radio France, Roger Désormière)

NMGS0395-379, Riv@19\_01.L-128.mp3, 0:47–31:30 (Radio France, Roger Désormière)

NMGS0418-653, Riv@19\_01.L-128.mp3, 1:20–23:38; Riv@19-RVRS\_01.R-128.mp3, 0:17–11:54 (Radio France, Roger Désormière)

*Le Fleuve Magique (Voyages, [II])*

NMGS0006-217, Riv@19-56.mp3, 4:21–7:21

NMGS0298-066, Riv@19.L-128.mp3+Riv@19.R-128.mp3, 5:46–8:46

NMGS0401-391, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 6:01–8:59

NMGS0481-185, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 6:33–9:48

*Lilitu*

NMGS0153-598, Riv@9,5-RVRS\_01.R-56.mp3, 29:47–33:07 and 38:06–42:15 (Michiko Hirayama)

*Manto*

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 57:05–1:09:53 (Geneviève Renon)

NMGS0419-393, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 15:55–28:39 (Geneviève Renon)

**I**

NMGS0328-605, A01@19.L-128.mp3+A01@19.R-128.mp3, 0:04–6:16

NMGS0363-044, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 5:19–10:27 (Geneviève Renon)

*Manto II* for violoncello

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 1:22:43–1:28:27 (Frances-Marie Uitti)

NMGS0397-395, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 7:13–12:56 (Frances-Marie Uitti)

*Manto per quattro*

NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 32:23–36:01

NMGS0361-041, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 28:17–32:54 (Diamanda Galás, Hubert de Villèle, Benny Sluchin, Pierre Strauch, Sharon Kanach)

*Natura renovatur*

NMGS0396-374, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:11–12:04

NMGS0414-397, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:34–9:45

*Nomos*

See *Hymnos*

*Okanagon*

NMGS0209-479, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3, 0:00–10:03  
NMGS0293-319, Riv@19\_01.L-128.mp3, 0:14–8:08 (Fernando Grillo)  
NMGS0300-331, Riv@19\_01.L-128.mp3, 15:33–20:21; Riv@19-RVRS\_01.R-128.mp3,  
0:56–5:58 (incomplete)  
NMGS0331-435, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:10–10:42  
NMGS0361-041, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 40:39–51:33  
NMGS0363-044, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 26:01–35:06  
NMGS0365-038, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:24–9:46  
NMGS0502-632, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 0:08–10:39  
NMGS0510-548, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 0:05–9:05  
NMGS0542-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:04–5:13 (incomplete)

### *Perdus*

NMGS0035-285, RivA@9,5-56.mp3, 42:59–46:53  
NMGS0181-178, Riv@19\_01.R-56.mp3, 8:56–12:32  
NMGS0204-M102G, Riv@19\_01.R-56.mp3, 20:09–23:55  
NMGS0213-199, Riv@19-RVRS\_01.R-56.mp3, 24:13–28:20  
NMGS0244-320, A01@38-56.mp3, 0:03–4:47  
NMGS0246-657, Riv@19\_01.R-56.mp3, 23:46–27:53  
NMGS0273-654, Riv@19\_01.R-56.mp3, 11:26–12:10 and 15:45–17:53 (rehearsal)

### *Pfhat*

NMGS0297-623, a01@19.L-128\_stretched\_to\_38.WAV+ a01@19.L-  
128\_stretched\_to\_38.WAV, 0:02–8:18  
NMGS0462-279, Riv@19\_01.L-128.mp3+ Riv@19\_01.R-128.mp3, 0:38–10:15 (Kölner  
Rundfunk-Chor, Herbert Schernus; Kölner Rundfunk-Sinfonie-Orchester, Hans Zender)

### *Poemi*

See *Four Poems*

### *Pranam I*

NMGS0209-479, Riv@19\_02.L-56.mp3 +Riv@19\_02.R-56.mp3, 12:07–19:09  
NMGS0248-XXX, Riv@19-RVRS\_01.R-56.mp3, 0:19–7:18 (Michiko Hirayama)  
NMGS0346-037, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 15:39–22:41 (Michiko  
Hirayama, Ananda n. 3)  
NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 25:14–31:46  
NMGS0356-027, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 37:13–44:14  
NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:01–6:57 (Michiko  
Hirayama, Dutch Radio Chamber Orchestra, Lucas Vis)  
NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 1:05:04–1:11:46  
(Michiko Hirayama, Dutch Radio Chamber Orchestra, Lucas Vis)  
NMGS0459-490, Riv@19\_01.L-128.mp3, 30:33–37:38 (Michiko Hirayama, concert  
recording)

### *Pranam II*

NMGS0290-491, Riv@9,5\_03.L-128.mp3+Riv@9,5\_03.R-128.mp3, 0:00–6:39  
NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 9:41–13:24 (Dutch Radio  
Chamber Orchestra, Lucas Vis)  
NMGS0363-044, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 52:22–59:02  
NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 1:12:35–1:18:10 (Dutch  
Radio Chamber Orchestra, Lucas Vis)

NMGS0376-528, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 15:36–21:37  
NMGS0419-393, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 4:46–10:22 (Dutch Radio Chamber Orchestra, Lucas Vis)  
NMGS0421-256, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:01–8:08

### *Preludi*

n. 1, 6, 9, 11

NMGS0273-654, Riv@19\_01.R-56.mp3, 4:51–7:05, 14:17–15:33

n. 1, 6, 11

NMGS0227-194, Riv@19\_01.L-56.mp3, 0:13–2:30

n. 1, 6, 11; 41, 44, 46 (“Tre Preludi dodecafonici”)

NMGS0119-565, Riv@19\_01.L-56.mp3, 19:57–22:13, 34:15–37:12

NMGS0136-580, Riv@9,5\_01.L-56.mp3, 14:09–19:18

NMGS0257-481, Riv@9,5\_01.L-56.mp3, 16:03–21:18

NMGS0347-504, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 34:51–39:57

NMGS0428-283, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 14:07–19:14

n. 2, 4, 5, 8, 9, 13

NMGS0174-655, Riv@19\_01.R-56.mp3, 14:12–28:36

n. 2–5, 8, 12, 13, 16, 17, 21, 23 – 25, 28, 32, 44 – 46; FIS 1.101.2.2

NMGS0115-161, Riv@19\_01.R-56.mp3, 0:09–29:24; Riv@9,5\_01.R-56.mp3, 0:04–2:07

n. 4, 5, 8, 9, 13, 16, 19, 21, 23–25, 27, 28–30, 32, 41, 43, 44–46, 50 (Congedo); FIS 1.101.2.2

NMGS0035-285, RivA@9,5-56.mp3, 0:14–30:12

n. 5, 8

NMGS0204-M102G, Riv@19\_01.R-56.mp3, 28:49–30:21

n. 23, 41, 44–46

NMGS0187-643, Riv@19\_03.L-56.mp3, 0:24–4:43

NMGS0233-656, Riv@19\_01.R-56.mp3, 0:19–4:36

n. 39, 40, 42, 46

NMGS0162-384, Riv@9,5-RVRS\_01.R-56.mp3, 0:57–3:58

n. 41, 44, 46 (“Tre Preludi dodecafonici”)

NMGS0265-464, Riv@9,5\_01.L-56.mp3, 17:38–20:26

NMGS0287-652, Riv@19\_01.L-128.mp3, 0:25–3:33

Unknown *Preludio*

NMGS0035-285, RivA@9,5-56.mp3, 19:45–23:58

### *Pwyll*

See *Tetrakys*, II

### *Quartetto n. 1*

NMGS0215-468, Riv@9,5\_01.L-56.mp3, 0:22–31:00

NMGS0265-464, Riv@9,5-RVRS\_01.R-56.mp3, 18:59–49:37

NMGS0417-645, Riv@19\_01.L-128.mp3, 0:18–31:49 and Riv@19-RVRS\_01.R-128.mp3, 0:46–4:14

NMGS0509-546, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:06–30:56

NMGS0540-064, Riv@19\_02.L-128.mp3, 0:02–31:39

I

NMGS0182-649, Riv@19\_03.R-56.mp3, 0:09–9:45

I–III

NMGS0383-356, Riv@19\_01.L-128+Riv@19\_01.R-128 (Arditti Quartet)

I, II, IV

NMGS0169-651, Riv@19-RVRS\_01.L-56.mp3, 0:26–16:30 (II incomplete); Riv@19\_01.R-56.mp3, 8:57–18:45

**I, III, IV**

NMGS0358-031, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 24:44–49:28 (Arditti Quartet)

*Quartetto n. 2*

NMGS0215-468, Riv@9,5\_01.L-56.mp3, 31:17–48:23

NMGS0274-009, Riv@19\_04.L-128.mp3, 0:28–18:15

NMGS0289-318, Riv@19-RVRS\_03.R-128.mp3, 0:08–18:23

NMGS0380-345, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:02–20:33 (Berner Streichquartett)

NMGS0446-073, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 21:11–40:05 (Berner Streichquartett)

NMGS0385-366, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:11–18:18

NMGS0397-395, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 13:09–31:54 (Berner Streichquartett)

NMGS0426-441, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:14–18:17

NMGS0515-561, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:20–18:53 (Arditti Quartet)

NMGS0517-563, Riv@19-RVRS\_02.R-128.mp3, 1:52–20:13 (Società Cameristica Italiana)

NMGS0539-063, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:10–23:35 (Arditti Quartet)

**I**

NMGS0208-260, Riv@19\_02.L-56.mp3, 21:22–22:45 and Riv@19\_02.R-56.mp3, 21:22–21:49 (incomplete)

*Quartetto n. 3*

NMGS0253-280, Riv@9,5\_02.L-56.mp3, 9:47–9:58 (incomplete, mm. 1–5)

NMGS0323-586, Riv@9,5\_01.L-128.mp3, 0:34–39:34 (Quartetto di Nuova Musica, Vieri Tosatti, rehearsal)

NMGS0381-353, Riv@19\_01.L-128+Riv@19\_01.R-128, 1:50–21:11 (Arditti Quartet)

NMGS0425-436, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:01–16:00

NMGS0446-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 41:47–1:01:53 (Quartetto di Nuova Musica)

NMGS0520-048, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:07–19:21

*Quartetto n. 4*

NMGS0197-683, Riv@19\_01.L-56.mp3, 0:05–11:04 (incomplete, up to m. 210)

NMGS0298-321, A01@19.L-128.mp3+Riv@19.R-128.mp3, 0:09–10:57

NMGS0323-586, Riv@9,5-RVRS\_01.R-128\_stretched\_to\_19.WAV, 0:13–10:35 (Quartetto di Nuova Musica, Vieri Tosatti)

NMGS0356-027, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 44:52–55:13 (Quartetto di Nuova Musica, Vieri Tosatti)

NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 1:18:56–1:29:15 (Quartetto di Nuova Musica)

NMGS0382-354, Riv@19\_01.L-128+Riv@19\_01.R-128, 0:08–8:51 (Arditti Quartet)

NMGS0446-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:07:05–1:17:37 (Quartetto di Nuova Musica)

NMGS0517-563, Riv@19-RVRS\_02.R-128.mp3, 0:06–10:21 (Quartetto di Nuova Musica)

NMGS0533-189, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:02–12:40 (concert recording)

*Quartetto n. 5*

NMGS0336-578, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 6:57–13:29 (Arditti Quartet)

NMGS0382-354, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 16:27–22:56 (Arditti Quartet)

NMGS0460-494, Riv@9,5\_01.L-128.mp3+ Riv@9,5\_01.R-128.mp3, 0:07–7:10 (Arditti Quartet, concert recording)

*Quattro illustrazioni*

NMGS0415-401, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:16–12:22 (Jay Gottlieb)

NMGS0446-073, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 4:58–19:10 (Yvar Mikhashoff)

NMGS0486-633, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 2:04–15:59 (Luis Bacalov, concert recording)

**I, II**

NMGS0362-043, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, Riv@19-RVRS\_01.L-128.mp3+Riv@19-RVRS\_01.L-128.mp3, 4:56–12:21 (Yvar Mikhashoff, II incomplete)

*Quattro pezzi* for horn in F

**I**

NMGS0348-506, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 58:38\_1:01:37

*Quattro pezzi per orchestra*

NMGS0215-468, Riv@9,5\_01.L-56.mp3, 1:07.45–1:19:48 (III without bass clarinet; Orchestre Philharmonique de la Radiodiffusion-Télévision Française, Maurice Leroux, 1961, December 4)

NMGS0281-316, Riv@19\_01.L-128.mp3, 0:33–13:12 (Leroux)

NMGS0289-318, Riv@9,5\_03.L-128.mp3+Riv@9,5\_03.R-128.mp3, 5:00–19:02 (Orchestra Sinfonica di Roma della Radiotelevisione Italiana, Carlo Franci)

NMGS0289-318, Riv@9,5\_03.L-128.mp3, 19:52–32:15 (Leroux)

NMGS0332-610, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:53–12:26

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 40:56–54:41 (Rundfunk-Sinfonieorchester Saarbrücken, Hans Zender)

NMGS0376-528, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:36–15:29

NMGS0408-244, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:14–12:37 (Leroux)

NMGS0426-441, Riv@19-RVRS\_01.R-128.mp3, 1:16–15:38 (Franci)

**I, III, IV**

NMGS0367-034, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 5:41–16:22 (Ensemble 2e2m, Luca Pfaff)

NMGS0493-261, Riv@19\_01.L-128.mp3, 1:25–18:16 (concert recording)

*Quays*

NMGS0374-636, Riv@19\_01.L-128.mp3, 0:14–3:05 (Carin Levine)

*Riti: The funeral of Alexander the Great. Ritual March*

NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 14:47–24:20

NMGS0470-440, Riv@19\_01.L-128.mp3+ Riv@19\_01.R-128.mp3, 0:03–7:39 (Ensemble Köln, Robert HP Platz)

*Riti: Ritual March. The Funeral of Achilles*

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 13:41–16:48 (Rijnmond slagwerkkwartet)

*Rotativa* for piano solo

NMGS0204-M102G, Riv@19\_01.R-56.mp3, 24:03–28:40

*Rucke di Guck*

NMGS0404-408, Riv@19\_01.L-128.mp3, 0:11–10:47

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 7:47–16:16 (Carin Levine, Michael Niesemann)

NMGS0510-548, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 10:23–19:11

*Sauh I*

NMGS0270-370, Riv@9,5\_01.L-56.mp3, 23:00–30:01 (Michiko Hirayama)

NMGS0291-602, Riv@9,5\_06.L-128.mp3, 0:33–15:25 and Riv@9,5\_06.R-128.mp3, 8:46–15:29 (Michiko Hirayama, rehearsal)

NMGS0326-601, Riv@9,5\_01.L-128.mp3, 0:46–7:59 and 14:15–15:34 (Michiko Hirayama)

NMGS0393-341, Riv@19\_01.L-128.mp3, 0:11–7:34 (Michiko Hirayama)

NMGS0459-490, Riv@19\_01.L-128.mp3, 23:37–30:23 (Michiko Hirayama, concert recording)

NMGS0474-449, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 13:33–20:37 (Michiko Hirayama, studio recording)

NMGS0492-190, Riv@9,5\_02.L-128.mp3, 0:13–25:42 and Riv@19\_01.L-128.mp3, 0:52–2:14 (Michiko Hirayama, rehearsal)

NMGS0498-568, Riv@19\_01.R-128.mp3+Riv@19\_1.R-128.mp3, 0:18–7:19 (Michiko Hirayama, studio recording)

*Sauh II*

NMGS0270-370, Riv@9,5\_01.L-56.mp3, 30:41–39:29 (earlier version, Michiko Hirayama)

NMGS0326-601, Riv@9,5\_01.L-128.mp3, 8:11–14:15 (Michiko Hirayama)

NMGS0393-341, Riv@19\_01.L-128.mp3, 7:51–14:04 (final version, Michiko Hirayama)

NMGS0498-568, Riv@19\_01.R-128.mp3+Riv@19\_1.R-128.mp3, 7:38–14:11 (Michiko Hirayama, studio recording)

NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 3:39–8:24 (Michiko Hirayama, Ille Strazza, concert recording)

*Sauh III*

NMGS0291-602, Riv@9,5\_06.R-128.mp3, 1:48–8:14 (Michiko Hirayama, rehearsal)

*Sonata n. 2*

NMGS0373-030, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 11:00–29:19 (Yvar Mikhashoff)

*Suite n. 8 “Bot-Ba”*

NMGS0377-638, Riv@19\_01.L-128+Riv@19\_01.R-128, 0:01–29:07

NMGS0309-332, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:03–29:15 (Geoffrey Douglas Madge)

NMGS0354-025, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 15:49–39:38 (Geoffrey Douglas Madge)

**VI**

NMGS0217-544, Riv@19\_01.L-56.mp3, 25:11–25:59 (incomplete)

*Suite n. 10 "Ka"*

NMGS0368-040, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 1:03–23:50 (Frederic Rzewski)

NMGS0423-432, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:03–1:03:57 (Frederic Rzewski, studio recording session)

**VII**

NMGS0362-043, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 4:00–8:15 (Yvar Mikhashoff)

NMGS0364-033, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 4:08–8:23 (Yvar Mikhashoff)

NMGS0537-055, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 3:08–29:47 (Frederic Rzewski)

*Suite n. 11*

**I**

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 43:43–47:42 (Geoffrey Douglas Madge)

*Taiagarù*

NMGS0176-158, Riv@19\_01.L-56.mp3, 10:40–27:38 (incomplete, Michiko Hirayama)

NMGS0348-506, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 9:32–23:30 (Michiko Hirayama)

NMGS0413-386, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:29–13:32

NMGS0449-428, Riv@38\_01.L-128.mp3+ Riv@38\_01.R-128.mp3, 0:02–12:37 (Michiko Hirayama, record Ananda n. 5)

**I**

NMGS0035-285, RivA@9,5-56.mp3, 47:08–50:02 (rehearsal Michiko Hirayama, incomplete)

NMGS0138-165, Riv@19\_01.L-56.mp3, 1:01–1:47 (Michiko Hirayama, incomplete)

NMGS0151-570, Riv@19\_01.L-56.mp3\_stretched\_to\_9,5.MP3, 0:00–0:22 (Michiko Hirayama, incomplete)

**I, II, V**

NMGS0203-M102D, Riv@19\_01.L-56.mp3, 1:51–8:26 (Michiko Hirayama, rehearsal);

Riv@9,5\_01.L-56.mp3, 2:43–24:55 (Michiko Hirayama, rehearsal)

NMGS0327-604, Riv@9,5-RVRS\_01.R-128.mp3, 0:39–31:19

**I, III, IV**

NMGS0162-384, Riv@9,5-RVRS\_02.R-56.mp3, 9:33–34:31; Riv@9,5-RVRS\_01.R-56.mp3, 17:34–18:44 (rehearsal Michiko Hirayama)

**I, IV, V**

NMGS0304-583, Riv@19\_01.L-128.mp3, 0:09–8:55 (Michiko Hirayama)

**II, V**

NMGS0127-143, Riv@9,5-RVRS\_01.R-56.mp3, 0:24–48:31 (Michiko Hirayama, rehearsal)

**III, IV**

NMGS0459-490, Riv@19\_01.L-128.mp3, 8:52–14:06 (Michiko Hirayama, concert recording)

**III–V**

NMGS0317-323, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 0:03–8:09 (Michiko Hirayama)

**IV**

NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 17:00–18:57 (Michiko Hirayama, concert recording)

### *Tetratkys*

NMGS0105-383, Riv@9,5\_01.L-56.mp3, 31:48–50:15  
NMGS0157-448, Riv@9,5\_01.L-56\_stretched\_to\_19.MP3, 0:14–19:07 (incomplete)  
NMGS0202-M102B, Riv@19-RVRS\_03.R-56.mp3, 0:34–23:01  
NMGS0265-464, Riv@9,5\_01.L-56.mp3, 33:33–50:57

### **I**

NMGS0054-22B, Riv@9,5\_02.L-56.mp3, 0:22–7:20  
NMGS0159-141, Riv@19\_02.L-56.mp3, 3:49–6:15  
NMGS0272-621, Riv@9,5\_01.L-56.mp3, 0:40–15:38

### **II / Pwyll**

NMGS0011-247, Riv@19-Reverse.R-56.mp3, 6:25–6:42; Riv@9,5-Reverse.R-56.mp3,  
13:47–18:03 (rehearsal)  
NMGS0034-385, Riv@19.L-56.mp3, 16:01–20:54 (Severino Gazzelloni)  
NMGS0082-518, B01@19-56.mp3, 0:11–0:35 (incomplete)  
NMGS0110-126, Riv@9,5\_01.L-56.mp3, 0:00–3:35  
NMGS0153-598, Riv@9,5-RVRS\_01.R-56.mp3, 14:15–29:30 (rehearsal)  
NMGS0159-141, Riv@19\_02.L-56.mp3, 11:02–14:19  
NMGS0177-309, Riv@19-RVRS\_02.R-56.mp3, 0:41–9:04 (recording session)  
NMGS0254-284, Riv@19\_01.L-56.mp3, 0:03–5:43 (incomplete)  
NMGS0289-318, Riv@9,5\_03.L-128.mp3, 0:00–4:28 (Severino Gazzelloni, incomplete)  
NMGS0294-414, Riv@9,5-RVRS\_03.R-128.mp3, 0:59–11:12  
NMGS0340-338, Riv@19\_01.L-128.mp3, 0:12–5:08 (Severino Gazzelloni)  
NMGS0354-025, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 39:56–43:12 (Judith  
Hall)  
NMGS0361-041, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 34:03–38:57 (Severino  
Gazzelloni)  
NMGS0374-636, Riv@19\_01.L-128.mp3, 4:13–6:41 (Carin Levine)  
NMGS0476-454, A01@38-128.mp3, 0:08–5:02 (Severino Gazzelloni)

### **III**

NMGS0110-126, Riv@9,5\_01.L-56.mp3, 3:39–6:32

### **IV**

NMGS0084-23B, Riv@9,5-RVRS\_01.R-56.mp3, 12:02–17:22

### *Three Latin Prayers*

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 1:14:31–1:21:03  
NMGS0397-395, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:02–6:31

### *Ave Maria*

NMGS0153-598, Riv@9,5-RVRS\_01.R-56.mp3, 1:00–13:51 (rehearsal) and 33:15–38:05  
NMGS0300-331, Riv@9,5\_04.L-128.mp3, 41:34–44:42 and 44:54–48:02 (GS)  
NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 21:48–24:30 (Michiko  
Hirayama, Ille Strazza; concert recording)

### *Alleluja* (multilayer version)

NMGS0506-252, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:14–5:55 (Michiko  
Hirayama)

### *To the Master*

#### Improvisation II

NMGS0232-451, Riv@9,5\_01.L-56.mp3, 22:16–28:42 and 29:24–35:23

### *Tre Canti sacri*

NMGS0215-468, Riv@9,5-RVRS\_01.R-56.mp3, 1:07:06–1:16:11  
NMGS0321-575, Riv@9,5\_03.L-128.mp3+Riv@9,5\_03.R-128.mp3, 0:00–10:34 (Collegium  
Vocale Köln, director: Wolfgang Fromme)  
NMGS0337-587, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:12–14:10  
NMGS0398-396, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:09–31:27  
NMGS0484-542, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:08–22:53 (studio  
recording)  
NMGS0485-534, Riv@9,5-RVRS\_01.R-128.mp3, 33:59–43:31 (studio recording)  
NMGS0497-553, Riv@19\_02.L-128.mp3, 0:22–9:47 and Riv@38-RVRS\_01.R-128.mp3,  
0:09–1:47

### *I Angelus*

NMGS0399-399, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:15–9:09

### *Tre pezzi* for saxophone

NMGS0529-564, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:04–18:27 (Daniel  
Kientzy)

### *Three Pieces* for trombone

NMGS0295-597, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 0:03–8:11  
NMGS0375-387, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 0:03–8:13  
NMGS0494-262, Riv@19\_01.L-128\_stretched\_to\_38.MP3+ Riv@19\_01.R-  
128\_stretched\_to\_38.MP3, 0:12–8:11  
NMGS0516-562, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 14:23–23:03 (Piero  
Schiavoni, concert recording)  
NMGS0530-566, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:13–8:10

### *I*

NMGS0348-506, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:01:57–1:04:36

### *Tre studi* for clarinet in Eb

NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 5:55–13:46  
NMGS0505-628, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 4:06–13:34 (David  
Smeyers)

### *Trilogia*

See *Trilogy*

### *Trilogy*

NMGS0362-043, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 33:27–1:13:42 (Frances-  
Marie Uitti)  
NMGS0364-033, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 33:35–1:13:49 (Frances-  
Marie Uitti)  
NMGS0403-406, Riv@9,5\_01.L-128.mp3, 28:17–38:24; Riv@19-RVRS\_0R.L-128.mp3,  
0:31–11:49; Riv@19\_01.L-128.mp3, 0:40–14:07 (without *Triphon*, II; Frances-Marie  
Uitti)  
NMGS0488-625, Riv@19\_02.L-128.mp3+Riv@19\_02.R-128.mp3, 0:38–41:35 (Frances-  
Marie Uitti)  
NMGS0535-053, Riv@19\_01.L-128.mp3, 1:01–43:15 (Frances-Marie Uitti)

### *Triphon*

NMGS0237-326, Riv@19\_03.R-56.mp3, 0:08–14:17  
NMGS0249-XXX, Riv@19\_01.L-56.mp3, 0:04–12:05 (Frances-Marie Uitti)

NMGS0360-039, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 48:01–1:02:04 (Frances-Marie Uitti)

NMGS0469-427, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 1:04–14:27 (Frances-Marie Uitti, studio recording)

NMGS0480-168, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:09–12:11 (Frances-Marie Uitti, studio recording)

### I, III

NMGS0114-210, Riv@9,5\_01.L-56.mp3, 0:05–0:25 and 10:11–12:39 (incomplete; Frances-Marie Uitti, rehearsal)

NMGS0523-061, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:08–13:33 (Frances-Marie Uitti, studio recording)

### *Trio* for marimba, vibraphone and percussion

NMGS0349-507, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:44–4:53

### *Uaxuctum*

NMGS0433-438, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:16–23:01 (Kölner Rundfunkchor, Herbert Schernus, Kölner Rundfunk-Sinfonie-Orchester, Hans Zender;)

NMGS0462-279, Riv@19\_01.L-128.mp3+ Riv@19\_01.R-128.mp3, 18:25–40:18 (Kölner Rundfunk-Chor, Herbert Schernus; Kölner Rundfunk-Sinfonie-Orchester, Hans Zender)

### *Variazioni e Fuga*

NMGS0169-651, Riv@19\_01.L-56.mp3, 0:41–16:13 (Robert Cornman)

NMGS0540-064, Riv@19-RVRS\_02.R-128.mp3, 15:37–29:41

### *Voyages*

I see *Il allait seul* ...

II see *Le Fleuve Magique*

### *Wo-Ma*

NMGS0300-331, Riv@9,5\_04.L-128.mp3, 0:20–2:53; Riv@19\_01.L-128.mp3, 1:29–11:26 (Nicholas Isherwood)

NMGS0370-526, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 1:00–10:51 (Nicholas Isherwood)

NMGS0402-394, Riv@19\_02.L-128.mp3+Riv@19\_02.L-128.mp3, 0:11–9:33

### *Xnoybis*

NMGS0248-XXX, Riv@19-RVRS\_01.R-56.mp3, 7:21–22:04 (Devy Erlih, studio recording)

NMGS0324-590, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:01–18:23 (concert recording)

NMGS0325-599, Riv@19\_01.L-128.mp3, 0:22–15:42

NMGS0341-609, Riv@19\_01.L-128.mp3, 0:10–15:03 (Devy Erlih, studio recording)

NMGS0358-031, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 8:06–12:35 (Devy Erlih)

NMGS0424-433, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:16–11:05 and Riv@38\_02.L-128.mp3+Riv@38\_02.R-128.mp3, 0:22–25:57 (Devy Erlih, studio recording session)

### I

NMGS0541-065, Riv@19\_01.L-128.mp3, 2:08–6:33 (Salvatore Cicero)

### II

NMGS0103-363, Riv@9,5\_01.L-56.mp3, 4:09–4:16 (fragment)

NMGS0313-XXX, Riv@38\_02.L-128.mp3, 23:25–28:35

NMGS0329-XXX, Riv@9,5\_02.L-128.mp3, 24:24–29:43 (Devy Erlih)  
NMGS0538-060, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 23:55–29:15

### III

NMGS0538-060, Riv@19\_01.L-128.mp3, 59:12–1:03:16 (incomplete)

### *Yamaon*

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 29:28–38:11 (I incomplete)

NMGS0545-076, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:00–9:21

### *Ygghur*

NMGS0354-025, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 0:04–15:22 (Frances-Marie Uitti)

NMGS0363-044, Riv@19\_03.L-128.mp3+Riv@19\_03.R-128.mp3, 36:12–49:50

NMGS0356-027, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 1:03–14:47 (Frances-Marie Uitti)

NMGS0366-028, Riv@38\_03.L-128.mp3+Riv@38\_03.R-128.mp3, 0:39–16:03 (Frances-Marie Uitti)

### I

NMGS0359-032, Riv@19bis\_06.L-128.mp3+Riv@19bis\_06.R-128.mp3, 0:04–4:09 and 1:10:46–1:12:15 (incomplete, Frances Marie-Uitti)

## COMPOSITIONS BY OTHER COMPOSERS

Carlos Eleta Almarán

*Historia de un Amor*

NMGS0482-188, Riv@9,5-RVRS\_03.R-128.mp3, 4:20–7:21

Louis Armstrong

*S. O. L. Blues*

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 4:32–6:04 (incomplete)

Johann Sebastian Bach

*Flute Sonata in B Minor*, BWV 1030, III Presto

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 1:46–2:47 (incomplete)

Béla Bartók

*Sonata for Violin Solo*

NMGS0141-576, Riv@9,5-RVRS\_04.R-56.mp3, 0:24–30:25 (Devy Erlih)

Luciano Berio

*Epifanie*

NMGS0122-446, Riv@9,5\_01.L-56.mp3, 13:53–39:05

*Sequenza n. 3*

NMGS0012-102J, Conv@4,75.L-56.mp3, 22:48–31:31 (Cathy Berberian)

*Sequenza n. 5*

NMGS0253-280, Riv@9,5\_02.L-56.mp3, 1:07–8:11

Michael von Biel

*Quartett*

NMGS0541-065, Riv@9,5\_02.L-128.mp3, 0:05–3:30 (incomplete)

Georges Bizet

*Carmen*, Séguedille

NMGS0338-588, Riv@19\_03.L-128.mp3, 5:08–9:22

Pierre Boulez

*Structures pour deux pianos*

NMGS0088-646, Riv@9,5-RVRS\_01.R-56.mp3, 9:15–32:32 (incomplete)

Earle Brown

*Available Forms II*

NMGS0003-234, Riv@9,5\_03.L-56.mp3, 6:47–15:30

Ladislav Burlas

*La campana*

NMGS0487-581, Riv@19-RVRS\_01.R-128.mp3, 7:44–9:18

Sergio Cafaro

*Concertino per pianoforte e piccola orchestra*

NMGS0015-281, B07@19-56.mp3, 0:02–8:55 (incomplete)

John Cage

*The Wonderful Widow of Eighteen Springs*

NMGS0508-264, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 3:17–5:21 (Joëlle Léandre)

Carmina Burata

*Celum non animum mutat stabilitas*

*Tellus flore vario vestitur*

NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 19:28–21:34 and 25:14–27:43 (Ille Strazza, concert recording)

Sylvano Bussotti

*Bussottioperaballet, Variazioni per violoncello* (tape part)

NMGS0543-074, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:51–10:42 (1<sup>st</sup> version)

NMGS0544-075, Riv@38\_01.L-128.mp3+Riv@38\_01.R-128.mp3, 0:11–17:07 (2<sup>nd</sup> version)

Alfredo Casella

*L'Adieu à la vie* Op. 26, I–II

NMGS0296-XXX, Riv@RVRS-9,5\_01.R-128.mp3, 15:18–22:20

Friedrich Cerha

*Sieben Rubaijat des Omar Chajjam für Sopran und Klavier* (1957)

NMGS0163-630, Riv@9,5-RVRS\_02.R-56.mp3, 29:30–33:10

Charles Chaplin

*Smile*

NMGS0102-328, Riv@19\_01.L-56.mp3, 35:24–35:40 (incomplete)

Luigi Cherubini

*Symphony in D Major, II Larghetto cantabile* (incomplete)

NMGS0473-445, Riv@19-RVRS\_01.L-128.mp3, 21:55–23:19

Frédéric Chopin

*Chopin, Ballade F Major Op. 38*

NMGS0108-1016, Riv@9,5\_03 ST4T.L-56.mp3, 0:27–1:03 (incomplete)

Aldo Clementi

*Sette scene da Collages*

NMGS0471-442, Riv@9,5-RVRS\_01.L-128.mp3, 3:07–15:11

Edison Denisov, *Crescendo & Diminuendo*

NMGS0323-586, Riv@9,5-RVRS\_01.R-128.mp3, 33:41–39:22

Duke Ellington and Juan Tizol

*Caravan*

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 6:09–9:35

Devy Erlih and Bernard Parmegiani

*Violostries* for violin and audio (1963)

NMGS0319-329, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 0:01–16:37

Franco Evangelisti

*Ordini, strutture variate per 16 strumenti* (1955)

NMGS0163-630, Riv@9,5-RVRS\_02.R-56.mp3, 17:34–21:29

*Quattro fattoriale (4!), piccoli pezzi per violino e pianoforte* (1954–1955)

NMGS0163-630, Riv@9,5-RVRS\_02.R-56.mp3, 25:26–29:04

Brian Fahey

*At the Sign of the Swinging Cymbal* (1960)

NMGS0247-XXX, Riv@19\_01.L-56.mp3+Riv@19\_01.R-56.mp3, 0:03–1:59

César Franck

*Variations symphoniques* for piano and orchestra

NMGS0108-1016, Riv@9,5\_01.R-56.mp3, 0:22–3:49 (incomplete)

Benny Goodman

*Memories of You*

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 2:47–4:32

Gregorian Chants

*In splendoribus sanctorum, Vidimus stellam ejus in Oriente, Videns Dominus flentes sorores  
Lazari ad monumentum* (Michiko Hirayama, Ille Strazza; concert recording)

NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 8:50–13:48

Paul Horn

*Inside of the Taj Mahal*

NMGS0405-417, Riv@9,5\_01.L-128.mp3, 0:09–31:39 (incomplete)

Argenzio Iorio

*Omaggio a Hindemith* for string orchestra

NMGS0255-292, Riv@9,5-RVRS\_01.R-56.mp3, 1:23–2:18 (incomplete)

Charles Ives

*Piano Sonata No. 2 “Concord, Mass., 1840 – 1860”, IV “Thoreau”*

NMGS0246-657, A20@9,5REV-56\_stretched\_to\_19.MP3, 0:03–1:37 (incomplete)

*Three Quarter-Tone Pieces, I, II*

NMGS0102-328, Riv@9,5-RVRS\_01.R-56.mp3, 13:44–20:10 (incomplete)

Maurice Jarre

*Danse sacrée* and *Danse rituelle* for Ondes Martenot and percussion

NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 0:52–8:18

Bengt Johansson

*The Tomb at Akır Çaar*

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 9:35–12:51 (incomplete)

André Jolivet

*Trois Poèmes* for Ondes Martenot and piano, I *Sérimpie* (1935)

NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 8:19–9:08 and 9:26–13:35  
(incomplete)

NMGS0143-637, Riv@9,5-RVRS\_01.R-56.mp3, 13:35–16:11 (incomplete)

NMGS0176-158, Riv@19\_01.R-56.mp3, 36:34–36:51 (incomplete)

NMGS0218-525, Riv@9,5\_01.L-56.mp3, 0:24–3:02 (incomplete)

NMGS0271-620, Riv@9,5\_01.R-56.mp3, 10:21–10:48 and Riv@9,5\_01.L-56.mp3, 0:20–5:45 (incomplete)

NMGS0427-452, Riv@9,5\_01.R-128.mp3, 3:24–3:43 (incomplete)

Roland Kayn

*Schwingungen*

NMGS0471-442, Riv@9,5-RVRS\_01.L-128.mp3, 34:09–45:11

Manfred Kelkel

*Sonate* for Ondes Martenot, piano and percussion

NMGS0126-196, Riv@19-RVRS\_01.R-56\_stretched\_to\_9,5.MP3, 13:55–23:25 (incomplete)

Hidemaro Konoe

*Etenraku* for orchestra (1931)

NMGS0451-246, Riv@19\_01.R-128.mp3, 0:22–4:39 + NMGS0451-246, Riv@19\_01.R-128.mp3, 3:15–4:39 (partially stereo recording)

*Suite della canzone del boscaiolo* (Woodcutter's Song, 1957)

NMGS0003-234, Riv@9,5\_01.L-56.mp3, 17:56–21:30

Miloslav Kořínek

*La barca*

NMGS0487-581, Riv@19-RVRS\_01.R-128.mp3, 9:22–12:57

Christina Kubisch

*Costante Variabile* (1981)

NMGS0420-237, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:57–20:22

Carlo Donida Labati

*Uno dei tanti*

NMGS0102-328, Riv@19-RVRS\_01.R-56.mp3, 1:57–2:36 (incomplete)

Jerry Leiber and Mike Stoller

*Café espresso*

NMGS0482-188, Riv@9,5-RVRS\_03.R-128.mp3, 7:29–8:01 (uncomplete)

György Ligeti

*Apparitions*

NMGS0471-442, Riv@9,5-RVRS\_01.L-128.mp3, 19:51–28:31

Bruno Maderna

*Don Perlimplín, ovvero il trionfo dell'amore e dell'immaginazione*

NMGS0103-363, Riv@9,5\_01.L-56.mp3, 26:22–40:30

*Hyperion*

NMGS0306-585, Riv@9,5\_01.R-128\_in\_reverse.WAV, 36:43–49:23 (incomplete)

*Musica per orchestra n. 2*

NMGS0426-441, Riv@19-RVRS\_01.R-128.mp3, 15:58–22:01 (incomplete)

*Notturmo*

NMGS0093-102M, Riv@9,5-RVRS\_01.R-56.mp3, 4:57–8:03 (incomplete)

Jules Massenet

*Scènes Pittoresques, Suite n. 4: Marche*

NMGS0315-314, Riv@19\_05.R-128.mp3, 1:59–2:09 (incomplete)

Yoritsune Matsudaira

*Sa-Mai*

NMGS0009-03B, Audio 1-RVRS\_01.R-56.mp3, 0:29–3:53 (incomplete)

NMGS0143-637, Riv@9,5-RVRS\_01.R-56.mp3, 0:22–12:59

Toshiro Mayuzumi

*Nirvana Symphony* (1958)

NMGS0003-234, mono\_03-56.mp3, 0:10–33:50 and mono\_01-56.mp3, 0:00–10:22

NMGS0123-404, VSpeed@152-56.mp3, 0:08–1:06 (fragments)

NMGS0129-87, A02@152-56.mp3, 0:00–0:20 (fragments)

NMGS0216-367, A08@76REV-56.mp3, 0:00–0:57 (fragments)

Olivier Messiaen

*Oiseaux exotiques*

NMGS0088-646, Riv@9,5-RVRS\_01.R-56.mp3, 32:37–45:45

*Tuangularila-Symphony*

NMGS0224-133M, Riv@9,5\_01.R-56.mp3, 0:51–50:41 (incomplete)

NMGS0242-648, Riv@9,5-RVRS\_01.R-56.mp3, 0:28–50:50 (incomplete)

Darius Milhaud

*Sonata for violin and piano No. 2*

NMGS0212-096, Riv@9,5-RVRS\_01.R-56.mp3, 0:24–17:17 (Devy Erlih)

Akira Miyosgi

*Duel*

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 12:52–13:11 (incomplete)

Domenico Modugno and Riccardo Pazzaglia

*Io, mamma e tu*

NMGS0067-227, B01@4,75-56.mp3, 0:21–0:55 (Renato Carosone, singer; incomplete)

Wolfgang Amadeus Mozart

*Piano Concerto No. 21 In C Major KV 467, I*

NMGS0108-1016, Riv@9,5\_03 ST4T.R-56.mp3, 0:19–10:53 (incomplete)

Tristan Murail

*Emeth pour viole d'amour et dispositif électroacoustique* (1975)

NMGS0235-253, Riv@19\_02.L-56.mp3+ Riv@19\_02.R-56.mp3, 0:06–23:10

*Mémoire/Erosion* for horn and nine instruments (1976)

NMGS0524-140, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 0:10–14:46

Siegfried Naumann

*Bombarda* op. 27 for organ and percussion (1973)

NMGS0320-330, Riv@9,5\_02.L-128.mp3, 1:15:28–1:22:52

Niccolò Paganini

*Capricci Op. 1 No. 1 and 19*

NMGS0212-096, Riv@9,5-RVRS\_01.R-56.mp3, 17:56–23:41

Devy Erlih and Bernard Parmegiani  
*Violostries* for violin and audio (1963)

NMGS0319-329, Riv@38\_01.L-128.mp3+Riv@38\_01.L-128.mp3, 0:01–16:37

Krzysztof Penderecki

*Passio et mors Domini nostri Iesu Christi secundum Lucam* (1965–66)

NMGS0500-595, Riv@9,5\_1.L-128.mp3, 0:05–53:15 and Riv@9,5-RVRS\_01.R-128.mp3,  
0:13–10:30

Pérotin

*Beata viscera Mariae virginis*

NMGS0527-543, Riv@19\_01.L-128.mp3+Riv@19\_01.R-128.mp3, 14:04–16:46

Prima Materia

NMGS0333-522, Riv@9,5\_01.L-128.mp3, 2:06–21:49; Riv@9,5-RVRS\_01.R-128.mp3,  
0:04–1:53

NMGS0464-282, Riv@9,5\_01.L-128.mp3, 2:00–29:58

Wolfgang Amadeus Mozart

*Serenade* for orchestra No. 9 in D major KV 320 (“Posthorn”), *Marsch* No. 1 in D major KV  
335

NMGS0465-288, Riv@19\_03.L-128.mp3, 24:59–48:17; Riv@19-RVRS\_03.R-128.mp3,  
0:03–18:23

Sergei Rachmaninoff

*Symphonic Dances* op. 45 for two pianos, I, III (incomplete)

NMGS0315-314, Riv@19\_05.L-128.mp3, 0:31–2:33; Riv@19\_05.R-128.mp3, 0:30–1:08

*Rhapsody on a Theme of Paganini* for piano and orchestra op. 47 (incomplete)

NMGS0473-445, Riv@19-RVRS\_01.L-128.mp3, 26:12–27:04

Maurice Ravel

*Gaspard de la nuit*, *Le Gibet* and *Scarbo*

NMGS0108-1016, Riv@9,5\_02 ST4T.L-56.mp3, 0:01–11:00 (incomplete)

*Ma mère l’oye*, *Pavane de la Belle au bois dormant* (incomplete)

NMGS0315-314, Riv@19\_05.L-128.mp3+Riv@19\_05.R-128.mp3, 0:06–0:13

Enrique Rivera

“*La Ausencia*”

NMGS0314-XXX, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 0:06–16:04

Camille Saint-Saëns

*Samson et Dalila*, 2<sup>nd</sup> aria “Amour! viens aider ma faiblesse”

León Schidlowsky

*Invocacion*

NMGS0314-XXX, Riv@19\_01.L-128.mp3+Riv@19\_01.L-128.mp3, 16:35–25:25

Dieter Schönbach

*Ritornelle*

NMGS0482-188, Riv@9,5\_03.L-128.mp3, 18:06–29:20

Arnold Schoenberg

*Kammersinfonie Op. 9*

NMGS0465-288, Riv@19\_03.L-128.mp3, 0:59–23:52

*Pierrot Lunaire Op. 21*

NMGS0088-646, Riv@9,5\_01.L-56.mp3, 26:38–49:59 (incomplete)

*Fünf Klavierstücke Op. 23*

I–III

NMGS0088-646, Riv@9,5\_01.L-56.mp3, 50:24–57:12

*Suite for piano Op. 25*

NMGS0088-646, Riv@9,5\_01.L-56.mp3, 57:13–1:04:14 (incomplete)

*Variations for Orchestra Op. 31*

NMGS0205-M102I, Riv@9,5\_01.R-56.mp3, 41:09–1:00:05;

Riv@9,5-RVRS\_01.L-56.mp3, 6:56–8:47 (incomplete)

Robert Schollum

*Acht Augenblicke op. 54c*

NMGS0482-188, Riv@9,5\_03.L-128.mp3, 10:41–13:56

Robert Schumann

*Du bist wie eine Blume*

NMGS0137-627, Riv@19\_03.R-56.mp3, 14:04–15:51

NMGS0242-648, Riv@9,5\_01.L-56.mp3, 58:18–59:59

*Ich grolle nicht*

NMGS0137-627, Riv@19\_03.R-56.mp3, 15:59–17:43

*Ich hab im Traum geweinet*

NMGS0137-627, Riv@19\_03.R-56.mp3, 9:59–10:12 (incomplete)

NMGS0242-648, Riv@9,5\_01.L-56.mp3, 54:33–54:45 (incomplete)

*Im wunderschönen Monat Mai*

NMGS0137-627, Riv@19\_03.R-56.mp3, 13:19–14:01

NMGS0242-648, Riv@9,5\_01.L-56.mp3, 57:34–58:15

*In der Fremde*

NMGS0137-627, Riv@19\_03.R-56.mp3, 11:20–13:14

NMGS0242-648, Riv@9,5\_01.L-56.mp3, 55:46–57:30

*Wenn ich früh in den Garten geh'*

NMGS0137-627, Riv@19\_03.R-56.mp3, 10:13–11:10

NMGS0242-648, Riv@9,5\_01.L-56.mp3, 54:46–55:40

Ravi Shankar

NMGS0035-285, Riv@19-RVRS.R-56.mp3, 0:30–32:41

William O. Smith

*Studies for clarinet solo*

NMGS0102-328, Riv@9,5-RVRS\_01.R-56.mp3, 5:13–9:14 (incomplete)

*Improvisations 1965 for clarinet and piano*

NMGS0102-328, Riv@9,5-RVRS\_01.R-56.mp3, 9:20–13:44 (incomplete)

Karlheinz Stockhausen

*Kreuzspiel*

NMGS0482-188, Riv@9,5\_03.L-128.mp3, 1:18–8:18

*Gesang der Jünglinge*

NMGS0081-556, Riv@9,5-RVRS\_01.R-56.mp3, 34:46–40:49 (incomplete)

Mike Stoller and Jerry Leiber

*Café espresso*

NMGS0482-188, Riv@9,5-RVRS\_03.R-128.mp3, 7:29–8:01 (uncomplete)

Igor Stravinsky

*Symphony of Psalms*

NMGS0174-655, Riv@19\_01.R-56.mp3, 22:16–25:36 (incomplete)

Juan Tizol and Duke Ellington

*Caravan*

NMGS0541-065, Riv@9,5-RVRS\_02.R-128.mp3, 6:09–9:35

Camillo Togni

*Sei Notturmi Dal Gesang Zur Nacht Di Georg Trakl* (1965), No. 4 („O Nacht, du stummes Tor vor meinem Leid“, Georg Trakl, *Gesang zur Nacht*, No. 9; Michiko Hirayama, only voice part)

Yūzō Toyama

*Divertimento per orchestra* (1961)

NMGS0003-234, Riv@9,5\_01.L-56.mp3, 10:32–14:44

Ivan Vandor

*Quartetto per archi*

NMGS0482-188, Riv@9,5\_03.L-128.mp3, 9:13–10:41 (Quartetto Parrenin, uncomplete)

Edgard Varèse

*Amériques*

NMGS0039-686, Riv@9,5-TSFN\_01.R-56.mp3, 1:30–2:09 (incomplete)

NMGS0131-91, Riv@9,5\_01.L-56.mp3, 9:25–11:04 (incomplete)

*Arcana*

NMGS0131-91, Riv@9,5\_01.L-56.mp3, 19:36–24:50 (incomplete)

*Déserts*

NMGS0473-445, Riv@19\_01.R-128.mp3, 0:01–25:20

*Fragments*

NMGS0163-630, Addition 163\_Riv@9,5\_02.L-56\_0.00–3.28\_in\_reverse.WAV,  
Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_38\_in\_reverse.MP3, Riv@9,5\_02.L-56\_0.04–  
3.25\_stretched\_to\_19\_in\_reverse.MP3

Riv@9,5\_02.L-56\_0:04–3:25\_stretched\_to\_38\_in\_reverse.MP3, 0:00–0:05 (section of the second interpolation)

NMGS0163-630, Riv@9,5\_02.L-56\_0.04–3.25\_stretched\_to\_19\_in\_reverse.MP3, 0:09–1:42 (section of the third interpolation)

*Hyperprism*

NMGS0039-686, Riv@9,5-TSFN\_01.R-56.mp3, 2:40–3:50 (incomplete)

*Intégrales*

NMGS0039-686, Riv@9,5-TSFN\_01.R-56.mp3, 0:41–1:29 (incomplete)

*Ionisation*

NMGS0473-445, Riv@19\_01.R-128.mp3, 25:26–31:02

*Poème électronique*

NMGS0131-91, Riv@9,5\_01.L-56.mp3, 11:11–16:33 (incomplete)

Ralph Vaughan Williams

*Fantasia on a Theme by Thomas Tallis for String Orchestra*

NMGS0212-096, Riv@9,5-RVRS\_01.R-56.mp3, 24:23–24:29 (incomplete)

Andrei Volkonsky, *Complainte* for soprano and instruments

NMGS0323-586, Riv@9,5-RVRS\_01.R-128.mp3, 24:05–32:52

Anton Webern

*6 Stücke für Orchester Op. 6*

NMGS0003-234, Riv@9,5\_01.L-56.mp3; Riv@9,5\_02.L-56.mp3; Riv@9,5\_03.L-56.mp3

*Symphonie Op.21*

NMGS0088-646, Riv@9,5\_01.L-56.mp3, 16:20–25:08

*Streichquartett Op. 28*

NMGS0008-002, Riv@9,5.L-56.mp3, 4:22–10:07 (incomplete)

Goro Yamaguchi

*A Bell Ringing in the Sky*, Japanese Shakuhachi Music

NMGS0168-142, Riv@19\_02.L-56.mp3, 0:40–26:04

Gheorge Zamfir

*Bocet*

NMGS0185-352, Riv@9,5\_01.L-56.mp3, 55:37–57:06

NMGS0332-610, Riv@9,5\_01.L-128.mp3, 31:05–34:34

NMGS0335-524, Riv@9,5-RVRS\_01.R-128.mp3, 0:25–8:07

Laura Zanin

*L'Altalena* (incomplete)

NMGS0482-188, Riv@9,5-RVRS\_03.R-128.mp3, 44:46–46:28 (uncomplete)