

Anything Therefore is a Delight
suite for toy piano (or out-of-tune piano)
by Christian Hertzog

Anything Therefore is a Delight is dedicated to John Cage, in honor of the 100th year of his birth.

1. *Anything Therefore is a Delight* is a suite for toy piano (or out-of-tune piano); the movements used and the order of the movements are determined by the performer.
2. This composition was written for a toy piano with a written range of C4 to E6. The movements [], or *Something* and *The Way To Do It* contain E#/F6; these notes, enclosed in parentheses, should be omitted when performed on a toy piano that does not have the high F.
3. The performer selects two to five of the movements. The order of the movements will be determined by the performer.
4. One or more of the movements may be repeated in the suite, but the same movement should never be played consecutively. The performer may vary the tempo and dynamics of a movement with each repetition, or, the movement may be performed exactly as it was before.
5. This composition relies on the listener's perception of similarities and differences between each movement. A performance of this work must always consist of at least two movements.
6. Dynamics and tempi are chosen by the performer, except for the few places in the music where phrasing or tempo are indicated.
7. An alternative method of performing *Anything Therefore is a Delight* is to program two or more movements before or after other compositions on a program. If performed that way, do not mention "*Anything Therefore is a Delight*" in the program; instead, list the movements on the program by their individual titles.
8. It is possible to perform this work on an out-of-tune piano; in that case, transpose both hands up one octave.
9. The titles of the movements, in alphabetical order, are:

[], or *Something*

Modern intervals

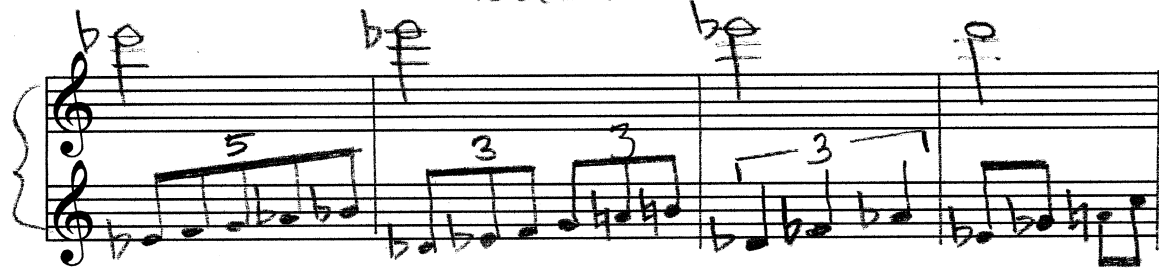
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Permission from Audience

The way to do it

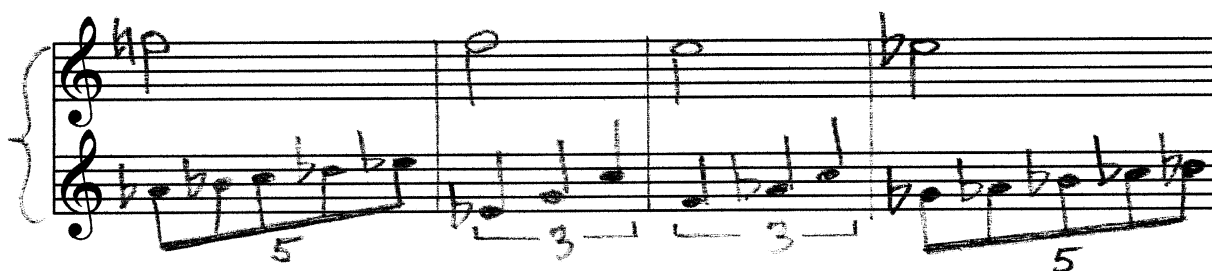
Anything Therefore is a Delight Modern intervals

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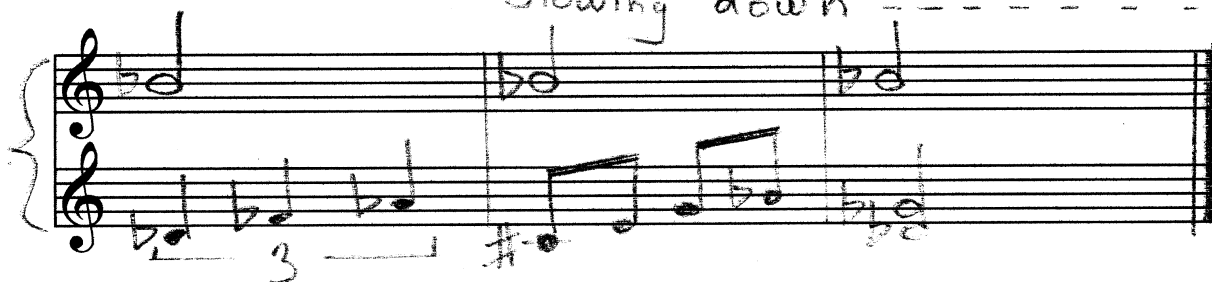


①

Modern intervals



Slowing down

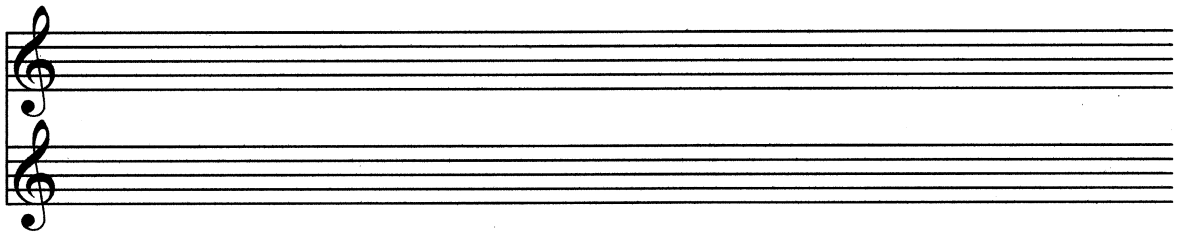
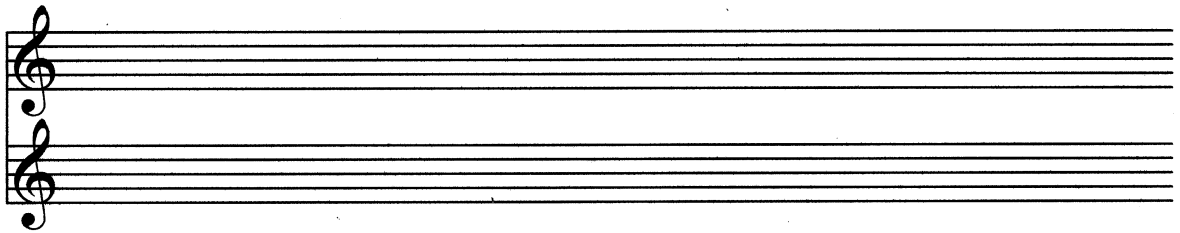
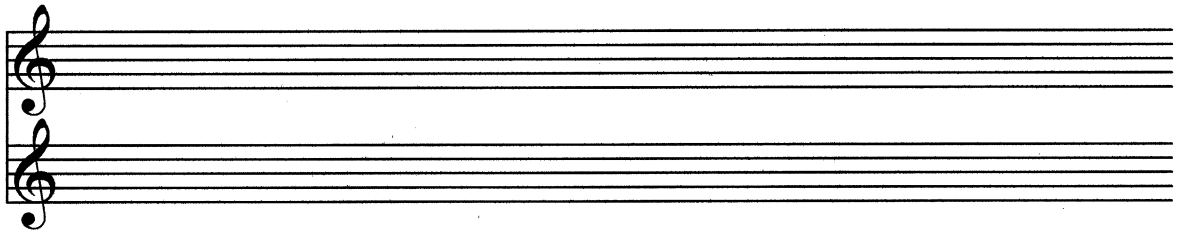
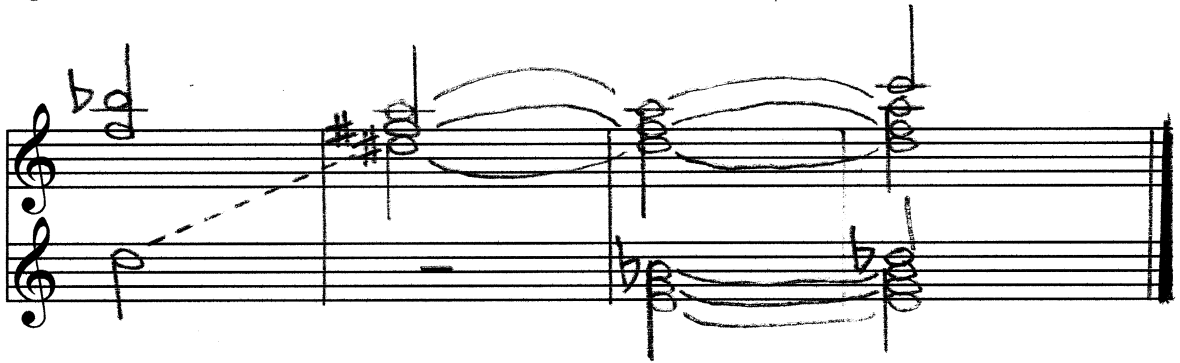
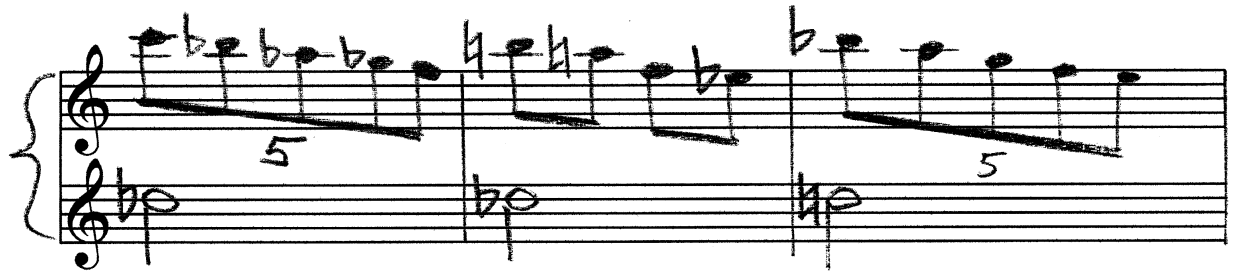


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Handwritten musical score for a piano exercise in 2/4 time. The score consists of two staves, treble and bass, with a brace on the left. The key signature has one flat (B-flat). The treble staff contains three measures: the first measure has a half note G4 (fingering 7) and a half note F#4 (fingering 5); the second measure has a half note E4 (fingering 3), a half note D4 (fingering 3), and a half note C4 (fingering 3); the third measure has a half note B3 (fingering 3), a half note A3 (fingering 3), and a half note G3 (fingering 3). The bass staff contains three measures: the first measure has a half note G3 (fingering 5) and a half note F#3 (fingering 5); the second measure has a half note E3 (fingering 3), a half note D3 (fingering 3), and a half note C3 (fingering 3); the third measure has a half note B2 (fingering 3), a half note A2 (fingering 3), and a half note G2 (fingering 3). The score is written in 2/4 time and includes various musical notations such as notes, rests, and fingerings.

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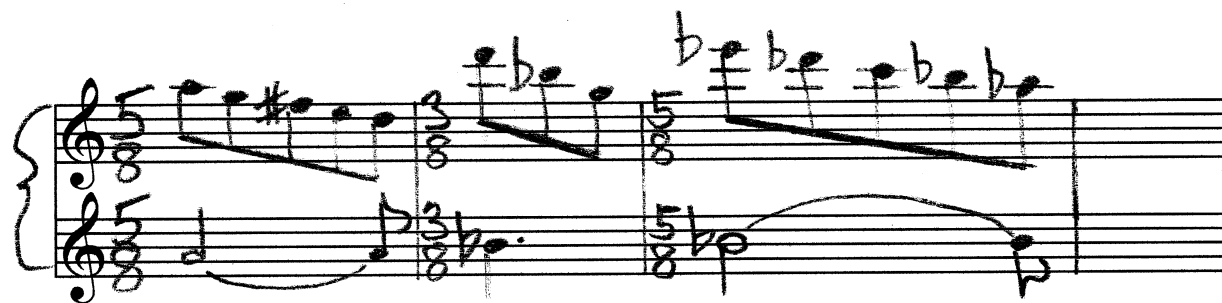
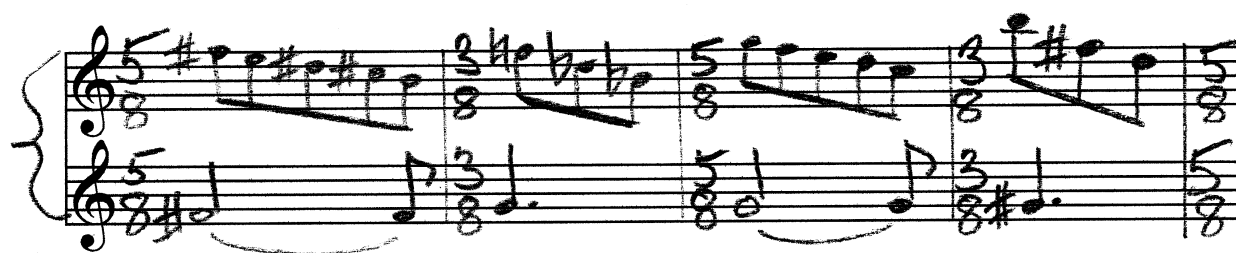
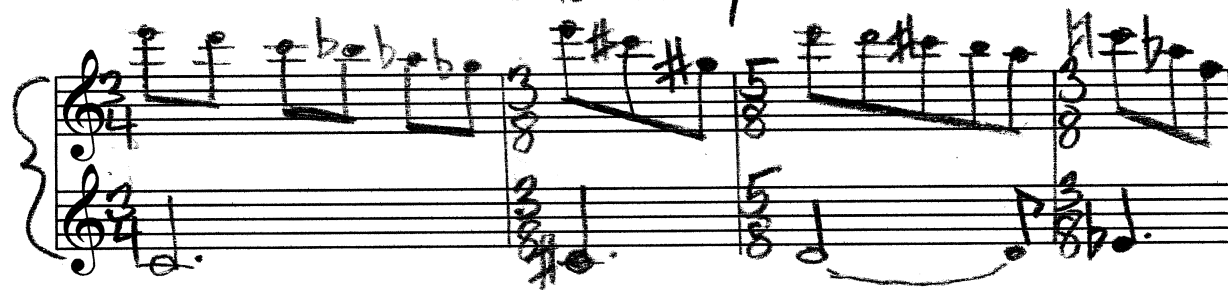
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The way to do it



The way to do it

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Handwritten musical notation for the first system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals (sharps and flats). The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals. The system ends with a double bar line.

Handwritten musical notation for the second system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals (sharps and flats). The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals. The system ends with a double bar line.

Handwritten musical notation for the third system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals (sharps and flats). The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals. The system ends with a double bar line.

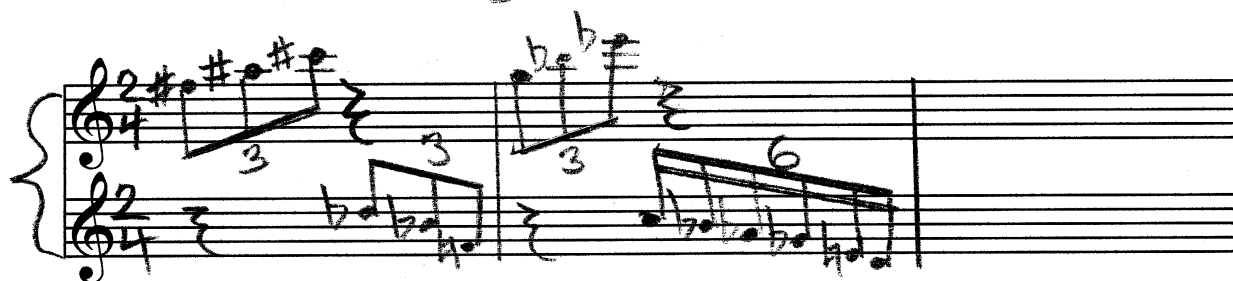
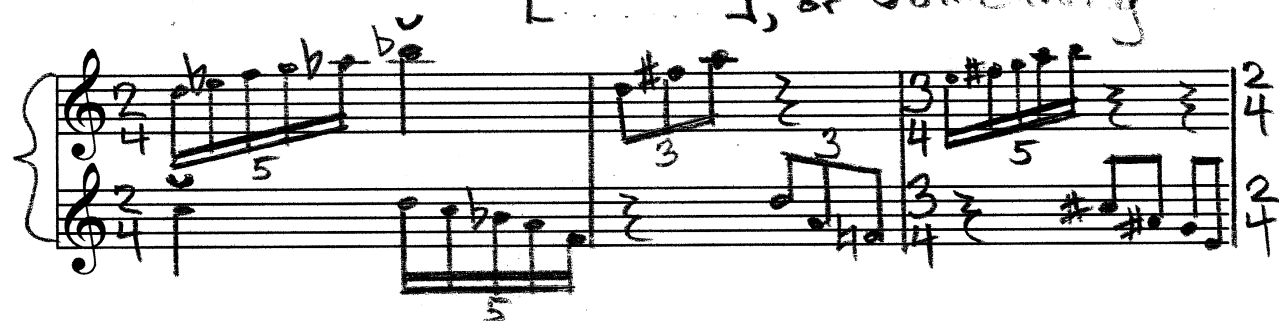
Handwritten musical notation for the fourth system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals (sharps and flats). The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals. The system ends with a double bar line.

Handwritten musical notation for the fifth system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals (sharps and flats). The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a series of eighth and quarter notes, some with accidentals. The system ends with a double bar line.

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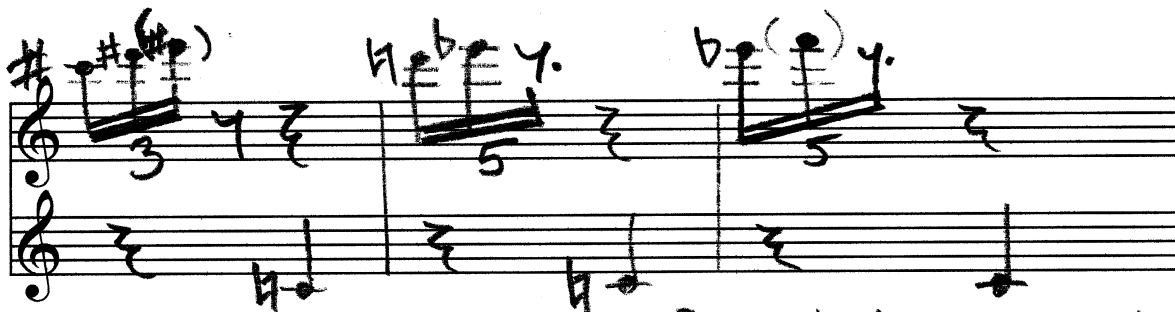
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[...], or Something

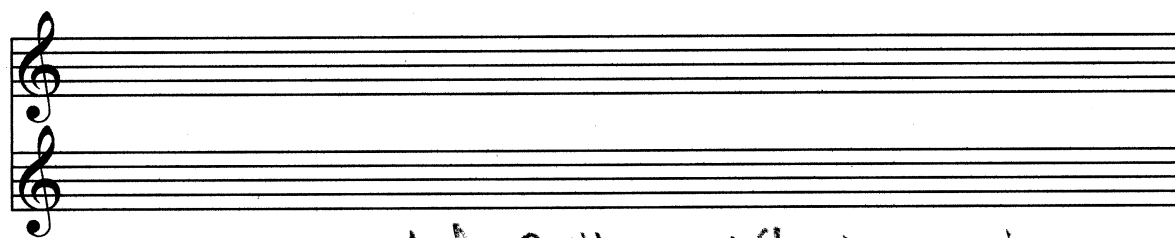
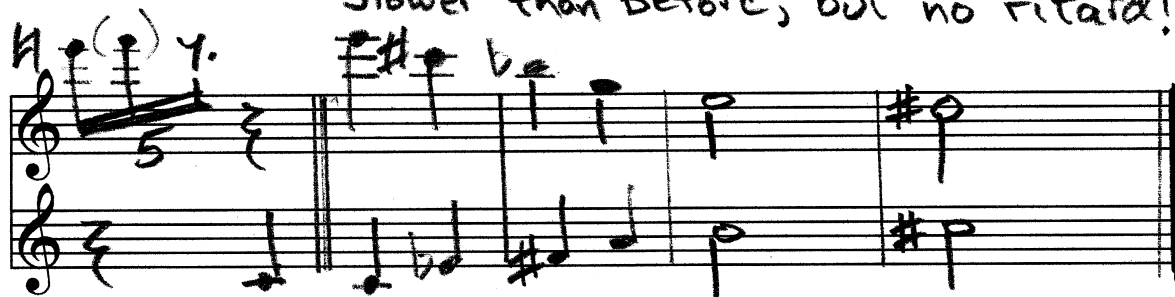


[...], or Something

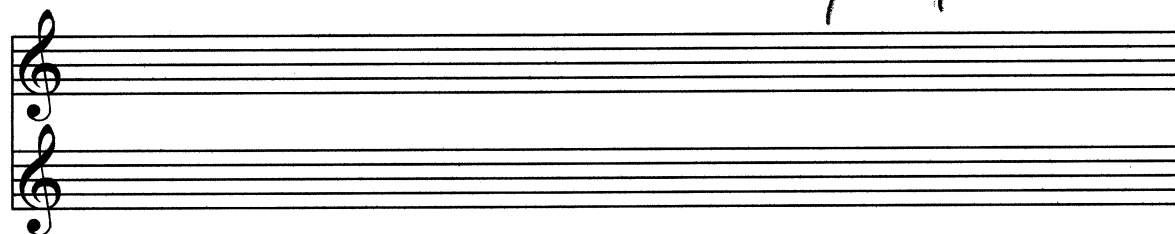
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Slower than before, but no ritard!

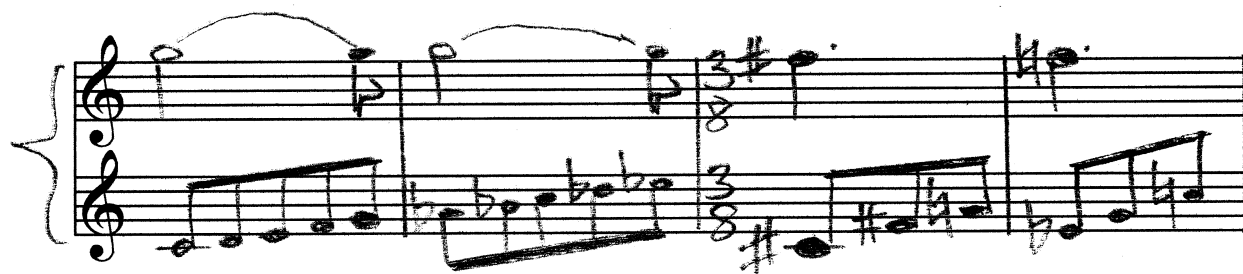
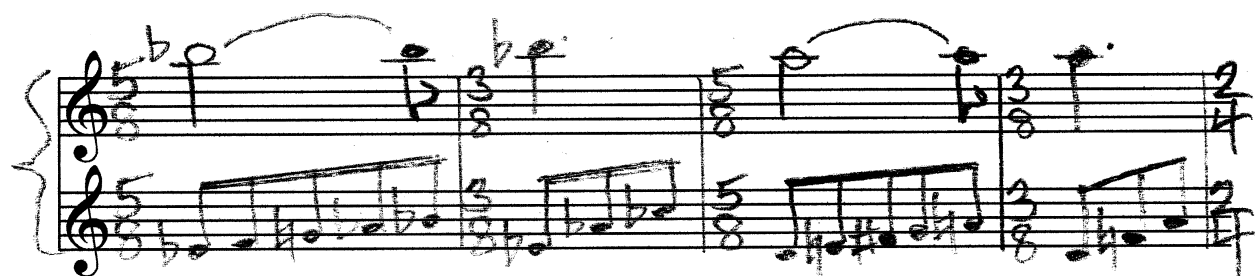
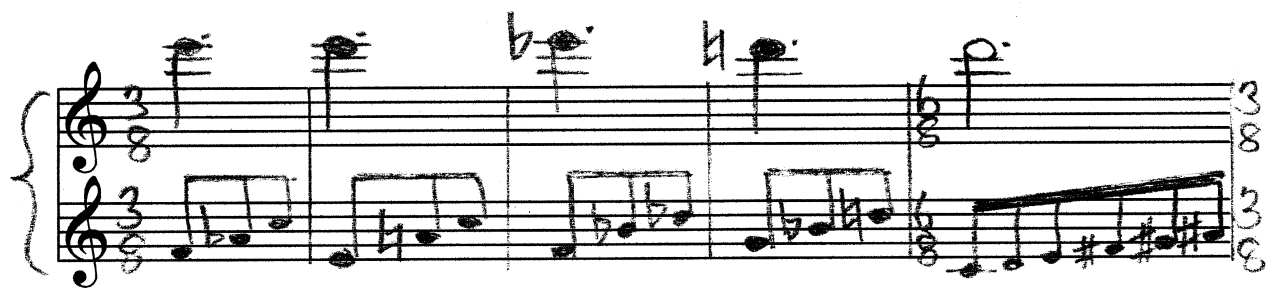


∪ = unaccented. Pitches with this mark are of secondary importance.



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No

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