



No. 66539b

GEORGE CRUMB

MAKROKOSMOS

VOLUME II

Amplified Piano

Facsimile printing from the manuscript by the composer

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Amplified Piano

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MAKROKOSMOS, VOLUME II

Twelve Fantasy-Pieces after the Zodiac
for Amplified Piano

Part One

1. Morning Music (Genesis II) *Cancer*
2. The Mystic Chord *Sagittarius*
3. Rain-Death Variations *Pisces*
4. Twin Suns (Doppelgänger aus der Ewigkeit) [SYMBOL] *Gemini*

Part Two

5. Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) *Virgo*
6. Gargoyles *Taurus*
7. Tora! Tora! Tora! (Cadenza Apocalittica) *Scorpio*
8. A Prophecy of Nostradamus [SYMBOL] *Aries*

Part Three

9. Cosmic Wind *Libra*
10. Voices from "Corona Borealis" *Aquarius*
11. Litany of the Galactic Bells *Leo*
12. Agnus Dei [SYMBOL] *Capricorn*

Makrokosmos, Volume II was premiered by Robert Miller in New York City
(Alice Tully Hall) on November 12, 1974.

MAKROKOSMOS, BAND II

12 Fantasiestücke über den Tierkreis
für elektronisch verstärktes Klavier

Teil I

1. Morgenmusik (Genesis II) *Krebs*
2. Der geheimnisvolle Akkord *Schütze*
3. Regen-Tod Variationen *Fische*
4. Zwillingssonnen (Doppelgänger aus der Ewigkeit) [SYMBOL] *Zwillinge*

Teil II

5. Geister-Nachtstück: für die Druiden von Stonehenge (Nachtzauber II)
Jungfrau
6. Wasserspeier *Stier*
7. Tora! Tora! Tora! (Cadenza Apocalittica) *Skorpion*
8. Eine Prophezeiung des Nostradamus [SYMBOL] *Widder*

Teil III

9. Weltenwind *Waage*
10. Stimmen von der Corona Borealis *Wassermann*
11. Litanei der Glocken des Sternennebels *Löwe*
12. Agnus Dei [SYMBOL] *Steinbock*

Makrokosmos, Band II wurde am 12. November 1974 von Robert Miller in
der Alice Tully Hall in New York (U.S.A.) uraufgeführt.

PERFORMANCE NOTES

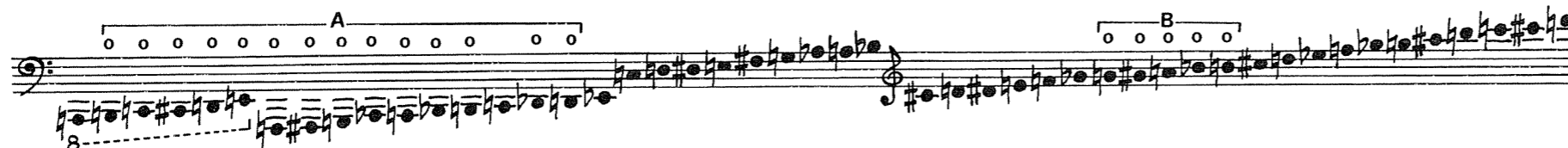
1. Accidentals apply only to the notes they precede except in case(s) of immediate repetition of pitch or pattern of pitches. Larger accidentals apply to all the tones indicated, in both the horizontal and vertical sense. Therefore note (in *I. Morning Music*):



Note also (in *4. Twin Suns*):



2. All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall, etc.
3. *Makrokosmos, Vol. II* requires several special techniques such as *pizzicato* playing, muted tones, production of harmonics, etc. In order that the execution of these effects be accurate, it is important that the strings be clearly marked by bits of drafting tape with the pitches labeled thereon. For *pizzicato* and harmonics the tape should be placed on the dampers; for muted and dampened tones, on the front crossbeam. The following table of pitches includes all those to be specially marked (N.B. The precise nodal point for harmonics can be indicated by affixing a tiny sliver of tape to the strings, or by marking the strings with a crayon. The strings to be prepared in this manner are distinguished by the symbol [o]. The harmonics within bracket "A" are 5th partial [the node located near the dampers]; within bracket "B", 2nd partial [the node located at the center of the string]):



(An alternate mode preferred by some pianists: simply mark all the strings which correspond to the black keys.)

N.B. Since the construction of pianos varies considerably among the various manufacturers, and even among different models produced by the same firm, the pianist should choose an instrument which facilitates the execution of all the various special effects. It is critically important, too, that the piano be equipped with a correctly functioning sostenuto pedal.

BEMERKUNGEN ZUR AUFFÜHRUNGSPRAXIS

1. Vorzeichen gelten nur für die Noten, vor denen sie stehen, ausser wenn der Ton oder das Tonbild sofort wiederholt wird. Grössere Vorzeichen gelten für alle angegebenen Noten, sowohl im horizontalen wie vertikalen Sinne. Man beachte daher in Nr. 1: „Morgenmusik“:



Auch in Nr. 4: „Zwillingssonnen“:



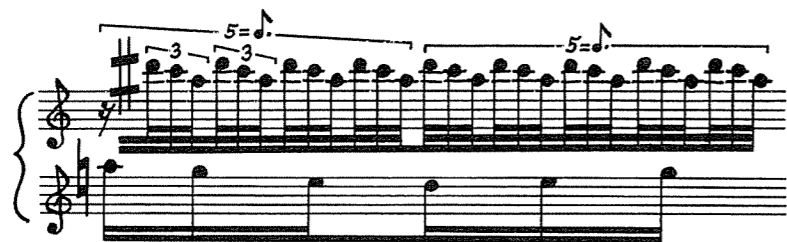
2. Alle Metronomangaben sind als annähernd zu betrachten und dürfen leicht verändert werden, je nach der Akustik des Raums usw.
3. *Makrokosmos, Band II* erfordert besondere Techniken, wie die Verwendung von *Pizzicato*, gedämpften Tönen, Obertönen usw. Um diese Wirkung genau zu erreichen, müssen die Saiten gut sichtbar mit einem Bändchen versehen werden, auf dem die Tonhöhe zu vermerken ist. Für *Pizzicato* und Obertöne muss das Band auf den Dämpfern befestigt werden, für gedämpfte Töne auf dem vorderen Querbalken. Die folgende Tonhöhen-Tabelle enthält alle Töne, die besonders markiert werden müssen. (N.B. Der genaue Schwingungsknoten kann dadurch angegeben werden, dass ein winziges Bändchen an den Saiten befestigt wird oder indem man die Saiten mit einem Farbstift markiert. Die so präparierten Saiten zeigen das Symbol [o]. Die Obertöne in der Klammer „A“ sind 5. Teilton [der Knoten nahe den Dämpfern]; in der Klammer „B“ 2. Teilton [der Knoten in der Mitte der Saite]):

(Eine zweite Möglichkeit, die von einigen Pianisten vorgezogen wird, besteht darin, einfach alle Saiten zu bezeichnen, die den schwarzen Tasten entsprechen.)

N.B. Da die Klaviere je nach Fabrikanten und sogar Modellen der gleichen Marke bedeutende Abweichungen voneinander aufweisen, empfiehlt es sich für den Pianisten, ein Instrument auszusuchen, welches das Ausführen aller besonderen Effekte erleichtert. Es ist auch absolut notwendig, dass das Klavier mit einem gut funktionierenden Sostenuto-Pedal versehen ist.

4. Two modes of *pizzicato* playing are required:
 a) the string is plucked with the fingertip (towards the center of the string), indicated by "pizz. (f.t.);"
 b) the string is plucked with the fingernail (either at the end of the string, near the pins, or at the center of the string, as shown in the score), indicated by "pizz. (f.n.)."
 N.B. Normal playing on the keyboard is indicated by the instruction "on keys."
5. Glissandos over the strings are to be played with the fingertip (f.t.), fingernail (f.n.) or thumbnail (t.n.), as indicated in the score. The strings may be strummed in front of the dampers (i.e., between the front crossbeam and the pins) or behind the dampers; the choice, depending on considerations of *timbre* and ease of performance, is left to the discretion of the pianist. The approximate range of the glissando is always given in the score.
6. + = mute string (about one inch from end) with the fingertip.
 ⚡ = dampen vibrating string (about one inch from end) with the fingertip.
 f.a. = forearm
 Mart. (f.n.) = strike strings sharply with curved fingers so that the fingernails contact the strings, thereby producing a rather metallic *timbre* (vide: 7. *Tora! Tora!*).
7. The 5th partial harmonics (in 10. *Voices from "Corona Borealis"*) will ring more luminously if the hand comes off the node immediately after the key is struck or after the string is plucked or scraped.
8. A sheet (or strip) of paper is needed for 1. *Morning Music*. When the key is struck, the paper should produce a sharp percussive sound followed by a "buzzing" effect. The weight and size of the paper necessary for an optimum effect will vary with different pianos. Two glass tumblers are needed for 5. *Ghost-Nocturne*. The tumblers are used for "bending" the pitch of the strings; therefore, the side of the tumbler should be neither convex nor concave but rather perfectly straight, so that pressure is exerted equally on all of the strings. The correct degree of pressure to be exerted for the optimum effect can be determined by experimentation. A standard percussionist's wire brush is needed for 9. *Cosmic Wind*. The brush should be adjusted so that the wire strands are quite flexible.
9. The pedal instructions are precise and should be followed exactly. The following special symbols are used to indicate the pedals:
 PI = right (damper) pedal
 PII = middle (sostenuto) pedal
 PIII = left (una corda) pedal
 N.B. PI sempre = keep damper pedal depressed throughout (let sounds vibrate through pauses).
10. All boxed notes are to be silently depressed (vide: 4. *Twin Suns* and 8. *A Prophecy of Nostradamus*).
11. The sung passages (in 5. *Ghost-Nocturne* and 12. *Agnus Dei*) should be taken an octave higher by female pianists. The whistled passages (in 10. *Voices from "Corona Borealis"*) are notated at actual pitch. The shouting (in 7. *Tora! Tora!*), the unvoiced singing (in 9. *Cosmic Wind*) and the legato whispering (in 12. *Agnus Dei*) should be carefully studied to ensure a clear projection and a convincing dramatic effect.
4. Zwei Arten des Pizzicato werden verwendet:
 a) die Saite wird mit der Fingerspitze ungefähr in der Mitte der Saite gezupft, markiert als „pizz. (f.t.)“;
 b) die Saite wird mit dem Fingernagel gezupft, und zwar entweder am Ende der Saite bei den Wirbeln oder in der Mitte der Saite, wie im Notenbild gezeigt, markiert als „pizz. (f.n.)“.
 N.B. Das normale Spielen auf der Tastatur ist durch die Bezeichnung „on keys“ angezeigt.
5. Glissando über die Saiten wird entweder mit der Fingerspitze (f.t.), dem Fingernagel (f.n.) oder dem Daumnagel (t.n.) ausgeführt, wie im Notenbild angegeben. Die Saiten können vor den Dämpfern, d.h. zwischen dem vorderen Querbalken und den Wirbeln, oder hinter den Dämpfern angeschlagen werden. Die Wahl bleibt dem Pianisten überlassen und hängt von Erwägungen der Klangfarbe und auch davon ab, welche Art leichter auszuführen ist. Der ungefähre Umfang des Glissando ist immer im Notenbild angegeben.
6. + = die Saite ungefähr 2½ cm vom Ende mit der Fingerspitze dämpfen.
 ⚡ = die vibrierende Saite ungefähr 2½ cm vom Ende mit der Fingerspitze abdämpfen.
 f.a. = Unterarm.
 Mart. (f.n.) bedeutet, dass die Saite kräftig mit gebogenen Fingern zum Klingen gebracht wird, wobei die Fingernägel die Saiten berühren und dabei einen ziemlich metallischen Klang produzieren (siehe Nr. 7: „Tora! Tora! Tora!“).
7. Obertöne des 5. Teiltons (in Nr. 10: „Stimmen von der Corona Borealis“) haben einen leuchtenden Klang, wenn die Hand von dem Schwingungsknoten entfernt wird, sobald die Taste angeschlagen oder die Saite gezupft oder gestrichen worden ist.
8. Ein Blatt oder Streifen Papier wird für Nr. 1: „Morgenmusik“ benötigt. Wenn die Taste angeschlagen wird, produziert das Papier einen scharfen, schlagartigen Klang, auf den ein summendes Geräusch folgt. Um die beste Wirkung zu erreichen, muss man die Stärke und die Grösse des Stückes Papier, je nach dem benutzten Klavier, ändern. Zwei Wassergläser werden für Nr. 5: „Geister-Nachtstück“ gebraucht. Die Gläser werden verwendet, um die Tonhöhe der Saiten zu „verbiegen“. Daher darf das Glas an der Seite weder konvex noch konkav, sondern muss ganz gerade sein, damit der Druck gleichmässig auf alle Saiten ausgeübt wird. Man muss ausprobieren, mit wieviel Druck man die beste Wirkung erzielt. Eine Drahtbürste, wie sie jeder Schlagzeuger benutzt, wird für Nr. 9: „Weltenwind“ benötigt. Die Bürste muss so zurecht gemacht werden, dass die einzelnen Drähte ganz biegsam sind.
9. Die Anweisungen für das Pedal sollen genau so ausgeführt werden wie angegeben. Die folgenden Symbole werden benützt:
 PI = rechtes Pedal (Dämpfer)
 PII = mittleres Pedal (sostenuto)
 PIII = linkes Pedal (una corda)
 N.B. PI sempre-Dämpfer-Pedal dauernd heruntergedrückt halten (Töne während der Pausen vibrieren lassen)
10. Alle eingeschachtelten Noten sollen tonlos angeschlagen werden (siehe Nr. 4: „Zwillingssonnen“ und Nr. 8: „Eine Prophezeiung des Nostradamus“).
11. Die gesungenen Stellen (in Nr. 5: „Geister-Nachtstück“ und Nr. 12: „Agnus Dei“) sollen von Pianistinnen eine Oktave höher gesungen werden. Die gepfiffenen Stellen (in Nr. 10: „Stimmen von der Corona Borealis“) sind in der richtigen Höhe notiert. Die laut gerufenen (in Nr. 7: „Tora! Tora! Tora!“), die stimmlosen (in Nr. 9: „Weltenwind“) und die legato geflüsterten (in Nr. 12: „Agnus Dei“) Stellen müssen genau geübt werden, um eine deutliche Projektion und überzeugende Wirkung zu gewährleisten.

12. A conventional microphone (suspended over the bass strings) should be used for the amplification of the piano. The level of amplification should be set rather high so that the loudest passages are very powerful in effect but without distortion. The amplification should also enhance the vocally-produced effects. The level of amplification should not be adjusted during the performance.
13. In *I. Morning Music*, the difficult passage involving triplets arranged in groups of five might be somewhat simplified, if desired (especially if the piece is taken at a slightly faster tempo); viz.:



The corresponding passage (on page 7) should, of course, conform.

- 14.
- = seven seconds (approximately)
 - = three seconds (approximately)
 - = five seconds (approximately)
 - = a rather short "breath" or pause
 - = very short "breath" or pause
 - = cessation of a note or "event" (vide: 9. Cosmic Wind)
 - = long fermata

15. The "symbolic" notations (vide: 4. *Twin Suns*, 8. *A Prophecy of Nostradamus* and 12. *Agnus Dei*) should be performed in the indicated sequence of phrases; i.e., A, B, C, etc. These pieces must, of course, be memorized for performance. In fact, the entire work would be dramatically and musically more effective if played from memory.
16. *Makrokosmos, Volume II* can be performed either independently or in conjunction with *Volume I*. The performance of randomly extracted single pieces would probably not be effective, given the organic interrelationships implied in the work. However, it is conceivable that certain of the six "parts" comprising the two volumes might be separately performed.

G.C.

12. Ein normales Mikrophon (über den Bass-Saiten hängend) soll zur Verstärkung des Klaviers verwendet werden. Der Grad der Verstärkung ist ziemlich hoch einzustellen, damit die lautesten Stellen sehr kraftvoll wirken, ohne jedoch verzerrt zu werden. Die Verstärkung soll auch die mit der Stimme produzierten Effekte mehr herausbringen. Die Tonstärke sollte während der Aufführung nicht reguliert werden.
13. In Nr. 1: „Morgenmusik“ kann die schwierige Stelle, an der Triolen in Fünfer-Gruppen geordnet sind, wie folgt, etwas vereinfacht werden, wenn es gewünscht wird, besonders wenn das Stück etwas schneller gespielt wird:



Die entsprechende Stelle auf Seite 7 soll natürlich ebenso behandelt werden.

- 14.
- = ungefähr sieben Sekunden
 - = ungefähr drei Sekunden
 - = ungefähr fünf Sekunden
 - = kurze „Atempause“
 - = sehr kurze „Atempause“
 - = Beenden einer Note oder eines „Ereignisses“ (siehe Nr. 9: „Weltenwind“)
 - = lange Fermate

15. Die „symbolische“ Notierung (siehe Nr. 4: „Zwillingssonnen“, Nr. 8: „Eine Prophezeiung des Nostradamus“ und Nr. 12: „Agnus Dei“) muss in der angegebenen Reihenfolge der Stellen, nämlich A, B, C usw., aufgeführt werden. Diese Stücke müssen natürlich vor der Aufführung auswendig gelernt werden. Tatsächlich wird die dramatische und musikalische Wirkung des gesamten Stückes dadurch gehoben, dass es auswendig vorgetragen wird.
16. *Makrokosmos, Band II* kann entweder allein oder zusammen mit Band I gespielt werden. Die Aufführung von wahllos ausgesuchten einzelnen Stücken wird wohl ohne Wirkung bleiben, wenn man die unterliegende organische Verbindung des ganzen Werkes bedenkt. Jedoch wäre es möglich, bestimmte der sechs „Teile“, aus denen die beiden Bände sich zusammensetzen, einzeln aufzuführen.

G.C.

Deutsche Übersetzung von Kurt Michaelis

for my friend Robert Miller

MAKROKOSMOS

(VOLUME II)

G.M. 25
IN MEMORIAM

Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

George Crumb

[Part One]

1. Morning Music (Genesis II) **Cancer**

Exuberantly, with primitive energy [♩ = 66]

* Paper on strings [VIBR. *sempre*]

ff sempre (molto ritmico)

poco pressando - - - - - (a tempo)

PI. (hold down throughout)

[♩ = ♩ *sempre*]

molto ff

pp

ff sempre

ffx

ffx

ffx

fff

ppp sempre (legatiss.)

PI. (*sempre*)

ff sempre

ppp sub.

molto

fff

(arpegg.)

fff

fff

fff

[♩ = ♩ *sempre*]
(staccatiss.)

ppp sub.

(*ppp sempre*)

PI. (*sempre*)

$\frac{1}{2}$ **PI.** (subito)

cresc. poco a poco - - - - - ff

meno

f

sub. ff

pp

f

ff

$\frac{1}{2}$ **PI.**

[gradually to full **PI.**]

(full **PI.** *sempre*)

* A sheet of paper should be placed on the strings. The paper, which should span (approximately) the indicated range of pitches, will produce metallic vibrations throughout the piece.



PI. (sempre)

PI. (sempre)

PI. (sempre)

PI. (sempre)

PI. (sempre)

* Brackets show the *g* groupings.

** Removal of the paper sheet should be absolutely silent. Therefore: let sounds die and release damper pedal; then remove paper.

3. Rain-Death Variations [Pisces]

Crystalline, with elegance [Tempo metronomico, ♩ = 128]

The score is divided into five systems, each with a right-hand (r.h.) and left-hand (l.h.) part. The key signature is one sharp (F#) and the time signature is 3/8.

- System 1:**
 - r.h.:** Starts with *ppp delicatiss.* and *staccatiss. sempre*. Includes a performance instruction: "depress silently with forearms, then secure with P.II." and "(senza P.I.)". Dynamics range from *ppp* to *ff*.
 - l.h.:** Starts with *pp*. Includes a performance instruction: "depress silently with forearms, then secure with P.II." and "(senza P.I.)". Dynamics range from *pp* to *ff*.
- System 2:**
 - r.h.:** Starts with *ff* and *deciso*. Includes a performance instruction: "l.h. mute strings". Dynamics range from *ppp* to *ff*.
 - l.h.:** Starts with *ff* and *deciso*. Includes a performance instruction: "l.h. mute strings". Dynamics range from *ppp* to *ff*.
- System 3:**
 - r.h.:** Starts with *ff* and *deciso*. Includes a performance instruction: "l.h. mute strings". Dynamics range from *ppp* to *ff*.
 - l.h.:** Starts with *ff* and *deciso*. Includes a performance instruction: "l.h. mute strings". Dynamics range from *ppp* to *ff*.
- System 4:**
 - r.h.:** Starts with *ff* and *deciso*. Includes a performance instruction: "l.h. touch 2nd part. mode". Dynamics range from *ppp* to *ff*.
 - l.h.:** Starts with *ff* and *deciso*. Includes a performance instruction: "l.h. touch 2nd part. mode". Dynamics range from *ppp* to *ff*.
- System 5:**
 - r.h.:** Starts with *pppp* and *poco*. Includes a performance instruction: "l.h. touch 2nd part. mode". Dynamics range from *pppp* to *ppp*.
 - l.h.:** Starts with *pppp* and *poco*. Includes a performance instruction: "l.h. touch 2nd part. mode". Dynamics range from *pppp* to *ppp*.

Additional markings include *molto*, *molto ff*, *molto delicato*, *quasi niente*, *act. sound BT*, *(poco)*, *(leggeriss.)*, *(not triplets)*, *(attacca)*, and *[F.C. X]*.

4. Twin Suns (Doppelgänger aus der Ewigkeit)
[SYMBOL]
Gemini

"Hymn for the Advent of the Star-Child"
Solemn $\text{♩} = 88$
gliss. over strings (ft.)
silently depress - hold with PII
P.I.
P.II
gradually released
sharp strings!
rit.
tutti
gliss. (ft.) come open
a tempo
rit.

* All boxed notes are to be silently depressed. Use touches of P.I. to ensure legato connections between chords.
NB. All notes are h unless specifically marked otherwise.

5. Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) [Virgo]

Dark, fantasmic, subliminal [♩ = 40]

The musical score is divided into several systems. The first system includes staves for Glass Tumbler I, Glass Tumbler II, and Piano. The Piano part features a complex texture with triplets and glissandos. The vocal line is marked 'nasal, metallic [like the Indian Tambora]' and includes lyrics 'wā-ū wā-ū wā-ū wā-ū'. Performance instructions include 'center of string', 'next to dampers', and 'gliss. sempre'. The second system continues the Piano and vocal parts, with instructions like 'poco f' and 'gliss., come sopra'. The third system includes instructions for striking the glass tumblers: 'strike Glass Tumbler I lightly with flat fingers' and 'l.h. strike Glass Tumbler II lightly with flat fingers'. The score concludes with 'pp allarg. - -' and 'attacca'.

* Silently place the two glass tumblers on strings (next to dampers). The tumblers should span (at least) the indicated range of pitches.

*** Slowly move the tumbler along the strings while pressing it firmly against the strings. A "bending" of the pitch will thereby result.

*** Pronounce "ā" as the French nasal "i" (as in vin); pronounce "ō" as the French nasal "o" (as in bon). The phrase should be taken in one breath (legatissimo).

*** Striking this cluster will produce a metallic timbre (as the tumbler reverberates). This grace note (and all similar ones in the piece) should not be taken too rapidly.

[A.B.M.]

6. Gargoyles **Taurus**

Marcia grottesca: savagely, with irony [♩ = 144]

The musical score consists of three systems of piano accompaniment. Each system is written for the left hand (bass clef) and includes detailed fingering, dynamics, and performance instructions. The notation includes various articulations such as staccato (stacc.), accents, and dynamic markings like *ff*, *ffz*, *mf sub.*, and *p sub.*. There are also specific instructions for the pedals, such as *PI. sub.* and *(senza PI.)*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions include *(on keys)*, *gliss. over strings (f.n.)*, and *depress silently with palms, then secure with PII.*. The piece concludes with a *molto ff* dynamic.

*) Depress PI. suddenly after Keys are struck. A faint "echo" of the chord should continue sounding. ***) Chromatic clusters (within indicated pitches)

13

poco f *mp sub.* *molto* *fff* *fff sempre* *gliss. over str. (f.n.)* *on keys* *gliss. (f.n.)* *gliss. (f.n.)* *on keys*

pp sub. *(sempre senza PI.)* *(feroce)*

7. Tora! Tora! Tora! (Cadenza Apocalittica) [Scorpio]

Dramatic, with great intensity; violent, relentless

[♩]=108, ♩=♩ sempre]

gliss. (f.n.) *on keys* *gliss. (f.n.)* *on keys* *fff* *mf* *fff* *(l.v.)*

(PII. sempre) *(attacca)* *PI. sub.* *[P.P. 8]*

with palms *explosively!* *PI. (hold down throughout)*

molto

gliss. (white keys) *gliss. (black keys)* *mart. on strings (f.n.)* *allarg. - - -* *(velociss.)*

(PI. sempre) *(palms)* *(palm)* *mf sub.* *on keys* *f* *più* *f*

gliss. *fff sub.* *mf* *molto* *fff* *mp* *molto*

(PI. sempre) *8* *8* *3*

fff *mp sub.* *molto* *mp sub.* *cresc. molto*

(PI. sempre) *3* *8* *8*

*) Chromatic clusters (between indicated pitches) **) Strike strings sharply with all fingers (f.n.) to produce chromatic clusters. The effect should be percussive and metallic.

14

(cresc.)

ff

mpo sub.

molto ff

(palms)

(gliss.)

mart. on strings (f.n.)

(PI. sempre)

allarg.---

(velociss.)

on keys

mf sub.

ff

(gliss.)

(palms)

poco pressando

a tempo

ff sempre

molto ritmico, fuocoso!

(PI. sempre)

(loco)

ffz

(PI. sempre)

(palms)

mart. on strings (f.n.)

allarg. molto

(PI. sempre)

(velociss.)

Pianist shouts TO-RA!

mf sub.

ff

mpo sub.

attacca subito

ffz (trem. molto rapido)

[L.K. m.]

8. A Prophecy of Nostradamus
[SYMBOL]

Aries

The musical score is arranged in a semi-circular arc. It begins with section A, marked 'Stark, powerful [♩ = 100]; molto pesante!' and 'Aries'. Section B follows, marked 'Fatefully [♩ = 50]'. The central section is 'Tema enigmatico', which includes a 'Tema enigmatico' section marked 'Fatefully [♩ = 50]' and a 'Tema enigmatico' section marked 'Like an echo [♩ = 50]'. Section E is marked 'Poco allarg.' and 'Fine'. Section F is marked 'Pedal as above'. The score includes various performance instructions such as 'gliss. over str.', 'depress black keys silently (fa.) after playing gliss.', 'secure with P.I.', 'legatiss. use touches', and 'attaca'. The score is signed [H.W.T.] at the bottom right.

[Part Three]

9. Cosmic Wind [Libra]

Ghostly, shadowy, tremulous [♩ = 88]

Pianist should stand for pieces 9. and 10.

with wire brush

trem. sempre (wire brush)

(9) (lay brush aside)

r.h. with wire brush gliss. over strings (approx.)

rapid trem. with all fingers (f.t. on strings) (gliss. sempre)

Unvoiced singing [wind sound]

a-i-u-sh

o-i-a-sh

pizz. (f.t.)

pizz. sim.

trem. f.t. (sim.)

PI. (hold down throughout)

Scrape strings

take up brush

trem. (wire brush)

gliss. over str. (wire brush)

(f. sempre)

[dampen with f.t.]

pizz. (f.t.)

pizz. sim.

trem. (f.t.)

Scrape str. (f.n.)

trem. (f.t.)

(PI. sempre)

(lay brush aside)

10. Voices from "Corona Borealis" [Aquarius]

Passacaglia: very slow, with majestic calm [♩ = 40]

Unvoiced [come sopra]

sh

o-i-a

sh

a-i-u

Whistle into Piano

flautando, senza vibr.

PI. (hold down throughout)

(PI. sempre)

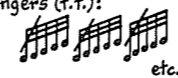
trem. (f.t.)

trem. (f.t.)

(attacca) [S.B. ♩]

*) The tremolo effect is accomplished by a very rapid lateral movement of the brush (with the wire hairs of the brush between the strings). The approximate pitch area is given.

*) A very rapid and continuous alternation of all the fingers (f.t.): Where glissando is indicated, continue the same pattern while slowly moving the hand (laterally) over the strings.



))*) Like whispering, but sustained. Each phrase should be performed in one breath (legatiss.). N.B. a = ah, i = ee, u = oo, o = oh.

))*) Scrape fingernail over metal winding of string, making a single, very rapid stroke over about 1/2 inch of string (at very end of the string, near pins). The motion of the stroke should be away from the performer.

))*)*) Scrape four fingernails over metal winding of strings, making a single, very rapid stroke over about 4 inches of string (towards middle of string). The motion of the stroke should be away from the performer.

))*)*)*) The whistling should produce strong sympathetic vibrations in the piano. Each whistled tone should be approx. one eighth note shorter than its notated value (e.g. ♩ = ♩♩; ♩ = ♩.). The echo of the tones will provide the intended legato effect. The dynamic for each whistled tone throughout the piece should be pp < f > ppp.

molto vibr. (quasi Theremin)

Whistle

act. pitch (sempre sim.)

pizz. (f.t.)

no sempre (ma distinto)

touch mode for 5th part. harmonics

(sempre sim.)

2 fingers (f.t.)

scrape string (f.n.)

(sempre sim.)

warbling

knuckles

5th partial, sim.

(PI. sempre)

(come sopra)

CB. f

mp

tr

on keys

pizz. (f.t.)

on keys

pizz. trem. (f.n.)

on keys

pizz. (f.n.)

trem. (f.t.)

flautando, senza vibr.

(sempre sim.)

5th part. sim.

(I.v.)

(attacca)

[E.M.C. ≈]

(PI. sempre)

8

CB. f

f

f

p

(PI. sempre)

II. Litany of the Galactic Bells Leo

Jubilant; metallic, incisive, echoing [d=52]

sempre (not quintuplets!)

quasi Xylophone

poco rit. - -

mp sub.

pp

(on keys)

gliss. over str. (f.t.)

(on keys)

gliss. over str. (f.t.)

mp

PI. (hold down throughout)

3

3=p

4

4

5

* "Molto vibr." indicates a rather slow vibrato.

** CB indicates the metal cross-beams of the piano. Use the two middle beams. Strike sharply with the knuckles to produce a ringing percussive sound.

*** A very rapid "trill" with two fingers on the beam. Strike beam sharply to ensure projection of the sound.
**** The warbling effect is produced by a rapid series of staccato ejections of breath (like the Monteverdi trill).

***** Scrape string with fingernail: a single, very rapid stroke over about 2-3 inches of string (motion should be away from the player).
***** Scrape fingernail very rapidly back and forth over about 1/2 inch of string to produce a tremolo effect. The harmonic should be heard (and not the fundamental pitch!).

12. Agnus Dei [SYMBOL]

Capricorn

The musical score is arranged in a circular format. It includes the following sections and instructions:

- Top Section:** [Come sopra] *pa - cam. no - bis* [senza rit.]
- Section A:** Very slow, like chanting ($\text{♩} = 40$) [Pianist sings] *mp*. *gliss. over strings (P.V.)*. *PI. III. (hold down throughout)*. *Depress keys silently and hold*. *PI. III.*
- Section B:** Come sopra ($\text{♩} = 40$) [sim.] *rit. p*. *mi - se - re - re* *no - bis*
- Section C:** Very slow; tender, wistful ($\text{♩} = 40$) *ppppp sempre*. *PI. III. (hold down throughout)*. *PI. III.*
- Bottom Section:** [Come sopra] *pa - cam. no - bis* *ppppp sempre*
- Right Section:** "Prayer-wheel" - Very slow ($\text{♩} = 76$); like a vision; as if suspended in endless time *legatiss.* [Pianist whispers] *ppppp sempre* *legatiss.* *no - bis* *pa - cam.*

[R.W. ∞]



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(33 minutes) (P66539a)
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(33 minutes) (P66539b)
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3343 4331 P(5), Hp, Cel, Mand, Str
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Electric Flute, Electric Cello, Electric Piano (1971)

*performance material available on rental