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GEORGE CRUMB

AN IDYLL FOR THE MISBEGOTTEN

ASPEN MUSIC SCHOOL
ASPEN, COLORADO

Amplified Flute and Drums (3 Players)

Facsimile printing from the manuscript by the composer

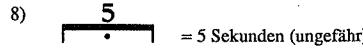
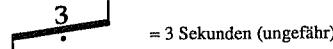
Recording: New World NW-357-2

duration: ca. 15 minutes

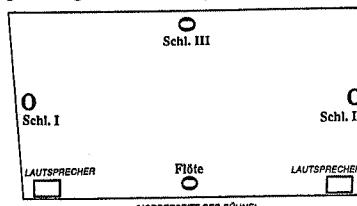
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BEMERKUNGEN ZUR AUFFÜHRUNGSPRAXIS

- 1) Alle Ausführenden benutzen die Partitur.
- 2) Vorzeichen gelten nur für die Noten, vor denen sie stehen, ausser wenn der Ton oder das Tonbild sofort wiederholt wird.
- 3) Alle Metronomangaben sind als annähernd zu betrachten und dürfen leicht verändert werden, je nach der Akustik des Raumes usw.
- 4) Ein normales Mikrophon soll direkt vor dem Flötisten aufgestellt werden, und zwei Lautsprecher sollen benutzt werden, um den Klang zu projizieren. Der Grad der Verstärkung ist ziemlich hoch einzustellen, damit die lautesten Stellen sehr kraftvoll, jedoch ohne Verzerrung wirken. Die Tonstärke sollte während der Aufführung nicht reguliert werden.
- 5) Die Notierung der Obertöne der Flöte zeigt sowohl die gegriffenen Noten wie die gewünschte wirkliche Tonhöhe. Falls der Flötist Schwierigkeiten beim Produzieren der »Pfeiftöne« hat (siehe S. 11), können normale Obertöne des 3. Teiltons als Ersatz benutzt werden. Flzg. = Flatterzunge; m. o. = *modo ordinario* (auf normale Weise).
- 6) Die »große Baßtrommel« (vom 3. Schlagzeuger gespielt) soll das allergrößte Instrument sein, das verfügbar ist. Es muß überaus volltonend sein und einen edlen Ton haben.
- 7) Das »Brüllen des Löwens« (Lion's roar) (auf der Baßtrommel produziert) muss genau studiert werden, damit eine genügende Projizierung des »singenden« Tons erreicht wird. Möglicherweise ist ein Stück weichen Gummis wirksamer als die Daumen- oder Fingerspitze, um den gewünschten Effekt zu erreichen.

8)  

- 9) Der Komponist schlägt die folgende Aufstellung auf der Bühne vor:



N. B. Wie im Diagramm ersichtlich ist, sollen die Schlagzeuger I und II am äußersten Rand auf beiden Seiten der Bühne aufgestellt werden, während der 3. Schlagzeuger ganz am hinteren Ende der Bühne steht. Auf diese Weise kann die »räumliche Dimension« des Klanges (wie sie sich der Komponist vorstellt) verwirklicht werden. Die beiden Lautsprecher müssen am äußersten Rand auf beiden Seiten der Bühne und recht weit nach vorn aufgestellt werden.

ANMERKUNGEN ZUM PROGRAMM

Ich habe das Gefühl, daß »misbegotten« (schlecht geartet, wie es in diesem Zusammenhang am nächsten übersetzt werden kann) das schicksalhafte und melancholische Dilemma der Gattung *homo sapiens* im gegenwärtigen Zeitpunkt am besten beschreibt. Die Menschheit ist immer mehr »illegitim« in der natürlichen Welt der Pflanzen und Tiere geworden. Das uralte Gefühl der Brüderlichkeit mit allen Lebensformen (so ergreifend in der Poesie von Franz von Assisi ausgedrückt) ist nach und nach schonungslos zerfressen worden, und infolgedessen sind wir zu Herrschern über eine sterbende Welt geworden. Wir teilen die glühende Hoffnung, daß die Menschheit sich von neuem das »moralische Gebot« der Natur zu eignen machen wird.

Mein kleines *Idyll* ist von diesen Gedanken angeregt worden. Flöte und Trommel sind für mich (vielleicht durch die Gedankenverbindung mit uralter ethnischer Musik) jene Instrumente, die am stärksten die Stimme der Natur wachrufen. Ich habe vorgeschlagen, daß mein *Idyll* im Idealfall (selbst wenn es praktisch nicht durchführbar ist) »von weitem über einen See hin an einem mondhaften Augustabend gehört« werden soll.

An *Idyll for the Misbegotten* ruft das Thema in Claude Debussys *Syrinx* (für Soloflöte, 1912), das einen verfolgt, wach. Es gibt auch in diesem Zusammenhang ein Zitat des chinesischen Dichters Su-K'ung Shu aus dem 8. Jahrhundert:

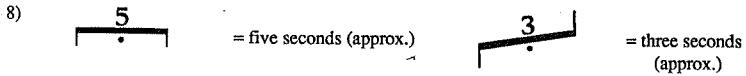
»Der Mond geht unter. Es finden sich
fröstelnde Vögel und verwelkende Gräser.«

GEORGE CRUMB

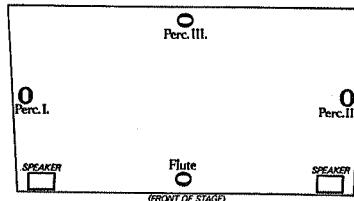
(Deutsche Übersetzung von Kurt Michaelis)

PERFORMANCE NOTES

- 1) All performers read from score.
- 2) Accidentals apply only to the notes they precede except in case(s) of immediate repetition of a pitch or pattern of pitches.
- 3) The metronomic indication is approximate and may vary slightly, depending on the acoustical properties of the hall, etc.
- 4) A conventional microphone should be positioned immediately in front of the flautist and two speakers should be used to project the sound. The level of amplification should be set rather high so that the loudest passages are very powerful in effect but without distortion. The level of amplification should not be adjusted during performance.
- 5) The notation of flute harmonics shows both the fingered notes and the desired actual pitches. If the flautist has difficulty in producing the "whistle tones" (*vide* page 11), normal third partial harmonics may be substituted. Flzg. = *Flatterzunge* (flutter-tongue); m. o. = *modo ordinario* (in the normal manner).
- 6) The "large bass drum" (played by Percussionist III) should be the very largest instrument obtainable. It should be highly sonorous and possess nobility of tone.
- 7) The "Lion's roar" effect (produced on the bass drums) must be carefully studied so that sufficient projection of the "singing" tone is achieved. It may be that a piece of soft rubber might be more effective than the thumbtip or fingertip in producing the desired sound.



- 9) The composer would suggest the following stage positioning:



N. B. As shown in the diagram, Percussionists I and II should be positioned close to the sides of the stage and Percussionist III at the extreme rear of the stage. In this way the "spatial dimension" of the sound (as imagined by the composer) can be realized. The two speakers should be placed at the extreme ends of the stage and well forward.

PROGRAM NOTE

I feel that "misbegotten" well describes the fateful and melancholy predicament of the species *homo sapiens* at the present moment in time. Mankind has become ever more "illegitimate" in the natural world of the plants and animals. The ancient sense of brotherhood with all life-forms (so poignantly expressed in the poetry of St. Francis of Assisi) has gradually and relentlessly eroded, and consequently we find ourselves monarchs of a dying world. We share the fervent hope that humankind will embrace anew nature's "moral imperative."

My little *Idyll* was inspired by these thoughts. Flute and drum are, to me (perhaps by association with ancient ethnic musics), those instruments which most powerfully evoke the voice of nature. I have suggested that ideally (even if impractically) my *Idyll* should be "heard from afar, over a lake, on a moonlit evening in August."

An Idyll for the Misbegotten evokes the haunting theme of Claude Debussy's *Syrinx* (for solo flute, 1912). There is also a short quotation from the eighth century Chinese poet Ssu-K'ung Shu:

"The moon goes down. There are shivering
birds and withering grasses."

GEORGE CRUMB

FOR ROBERT AITKIN

An Idyll for the Misbegotten

FOR FLUTE AND DRUMS

(to be heard from afar, over a lake, on a moonlit evening in August)

George Crumb

Lento, con alcuna licenza [♩=ca. 40]

Percussion

I
Bongo drums
African log drum
5 Tomtoms
Small bass drum

II
Bongo drums
African log drum
5 Tomtoms
Medium bass drum

III
Large bass drum

Amplified Flute

Fl.

Perc. 3.

Fl.

Perc. 3.

(normal vibrato)
(lunga)

(sempe pulsando)

(measured vibrato)

(normal vibrato)
(bend F#)

(sim.)

(poch.)

pp semplice (like a primitive instrument)

f molto portentously pppp (ma sempre distinto)

(l.g. Bass Drum) (tr.)

pp (poch.) (poch.)

(normal vibrato)
(lunga)

(sempe pulsando)

(measured vibrato)

(normal vibrato)
(bend Ab)

(bend F#)

(sim.)

(poch.)

1

(come sopra)
(measured vibrato)

(lunga)

p (poch.)

mf

pppp

(l.g. Bass Drum) (tr.)

poco f (lunga)

mp (poch.) (poch.)

(come sopra)
(measured vibrato)

(normal vibrato)
(F#zg)(m.o.)

(F#zg)(m.o.) 5 (F#zg)(m.o.)

poco f f mp sub. pp (poch.)

5

(trill keys) $\begin{array}{c} \text{G} \\ \text{A} \\ \text{B} \end{array}$

"Turtle-dove effect"

5

p languidamente

mf pppp

pppp

*Slowly bend down the A¹ while trilling with both the C[#] and D[#] trill keys; a falling tritone-tremolo effect is thereby produced.

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(sempre sim.)

2

Fl.

Perc.

5 Tomtoms

(Lg. Bass Drum) (t.) (b.)

(pppp semper)

Sm. Bass Drum (tomtom sticks)

Med. Bass Drum (tomtom sticks)

5 Tomtoms

ppp poco ppp

ppp poco ppp

ppp pppp

ppp pppp

mf ppppp

3

(Flz.) (m.o.) (lunga)

sub. p

(Flz.) (m.o.)

mf moto ff pp sub.

4

(Flz.) (m.o.)

ffz sub. p

f fff

pp sub.

3

ppp

ppp

ppp

ppp

ppp

ppp

5

Fl.

Perc.

(pp) molto f

pp leggieriss.

(bend E \flat)

(bend F \sharp) (bend E \flat)

p languidamente

ppp poco

ppp poco

ppp

ppp

(Lg. Bass Drum) (t.) (b.)

(pppp)

5 Tomtoms

5 Tomtoms

6

Fl.

Sm. Bass Drum (tomtom sticks) 5 3

1. 7 pp 5 3 (l)

2. 7 pp 5 3

3. 7 (tr) 5 3

(pppp semper)

Perc.

Med. Bass Drum (tomtom sticks) 5 3

(Lg. Bass Drum) 5 3 pppp

5

6 ffz (Flzg.) (m.o.) 3 3

ffz pp sub. 3 3

Bongo Drums (with fingers) 3 3 5 6

Bongo Drums (with fingers) 3 3 pp molto ff

p dolce

ffz sub. 3 3 5 7

7 3 3 (come sopra) 3 3 5 6

ffz pp sub. 3 3 5 5

(Bongo Drums) 3 3 pp molto ff

(Bongo Drums) 3 3 (come sopra) 3 3

p dolce

ffz sub. 3 3 5 7

8 3 3 5 5

ffz pp sub. 3 3 5 5

ffz sub. 3 3 5 5

ffz sub. 3 3 5 5

African Log Drum 3 3 5 3

p poco

3 3 5 3

African Log Drum 3 3 5 3

pp poco

Perc.

(Lg. Bass Drum) 5 5

(tr) 5 5

(pppp)

Fl.

Perc.

(African Log Drum)

(Lg. Bass Drum) (tr)

(ppppp sempre)

play (modo ord.)

(molto misterioso) glissando legatissimo

(full value!) poco **mp**

(quasi dal niente)

(strike with brush)

(wire brush) (Med. Bass Drum) (ppp)

(Lg. Bass Drum) (tr)

ppppp delicatiss.

(ppppp)

9

5 Tomtoms (+="dead stick") Sm. Bass Drum (tomtom stick)

10

Med. Bass Drum (bass drum beater) strike (f.t.) "Lion's roar" wire brush

ppp secco pp ma distinto

(meno questa volta!) (quasi eco)

bass drum beater strike (f.t.) "Lion's roar" wire brush

ppp "Speak-flute" (come sopra) There are shiv-er-ing birds

ppp ma distinto

ppp secco (+="dead stick")

11

mp (sempre sim.) play (modo ord.) (bend C#)

delicatiss. (Sm. Bass Drum) 5
(strike with brush)

(Med. Bass Drum) 3
(Lg. Bass Drum) (tr)

wire brush (come sopra) (Lg. Bass Drum) (tr)

(pppp)

and with-er-ing grass es.

5 Tomtoms (Med. Bass Drum (tomtom sticks)) (tr)

poco fz 3 pp secco sub poco fz (lx)

5 Tomtoms (Med. Bass Drum (tomtom sticks)) (tr)

poco fz 3 pp (lv.sempre) sub poco fz (lx)

snare drum sticks strike (f.t.) "Lion's roar" bass drum beater

poco fz 3 pp secco snare drum sticks strike (f.t.) "Lion's roar" bass drum beater

poco fz 3 pp poco fz 3 pp poco fz 3 pp

key click ffz sub ffz molto

(lv.sempre)

Med. Bass Drum (tomtom sticks)

*****) After gently striking the membrane (fingertip, l.h.) in order to activate the drum's "response," slowly push the r.h. thumb (or fingertip) over several inches of the membrane while pressing very firmly. A sustained "singing" tone is desired.
*****) Hold brush in contact with the membrane while making a slow circular motion. A "swooshing" sound is desired.

*****) Su-Kung Shu (eighth-century Chinese). Whisper the indicated words over the mouthpiece of the instrument so that both the words and the flute pitches project distinctly. The flutist should lean towards the microphone for this passage; also, the whispering can be slightly voiced, if needed.

*****) Make a continuous, unbroken (!) glissando by gradually sliding over the open holes of the instrument.
*****) Claude Debussy: Syrinx.
*****) Make a percussive key click precisely with the played sforzando grace note.

8

(Flz.) 3 5 (m.o.) 3 5

Fl. (Sm. Bass Drum) ***ff*** ***pp***

1. (PP) (iv. sempre) (Med. Bass Drum) + 5 Tomtoms

2. (PP) (sempre secco) 5 Tomtoms

3. (Lg. Bass Drum) (come sopra) strike (f.t.) "Lion's roar" più fz sub. 3

Perc. (Sm. Bass Drum) ***pp*** (secco) Med. Bass Drum (iv.) 5 Tomtoms sub. ***f*** ***p*** sub. ***ff*** sub.

Fl. multiphonics (double harmonics) breathy (sim.) (senza Flz.) ***ff*** ***ff*** (Fizg.) più fz (come sopra) breathy (senza Fizg.) 3 5 (m.o.) 3 3

Sm. Bass Drum 5 5

1. Med. Bass Drum ***f*** sonoro (iv. sempre) diminuendo - - - poco - - - a - - -

2. (Lg. Bass Drum) ***f*** (secco sempre) snare drum sticks 3 3 diminuendo 3 3 poco 3 3 a 3 3

3. (bass drum beater) ***f*** 3 ***mp*** 3 ***mp*** 3 ***p*** 3

12

(Flz.) 3 5 (m.o.) 3 5

key click ***ff*** ***f*** sub. molto ***ff***

Sm. Bass Drum 3 3

5 Tomtoms (iv.) 3 3 3 3

5 Tomtoms sub. ***f*** ***p*** sub. ***ff*** sub.

f

Fl. (Sm. Bass Drum) ***ff*** ***ff*** (sim.) (Fizg.) ***ff*** ***ff*** (m.o.) 3 3

1. Med. Bass Drum ***f*** sonoro (iv. sempre) diminuendo - - - poco - - - a - - -

2. (Lg. Bass Drum) ***f*** (secco sempre) snare drum sticks 3 3 diminuendo 3 3 poco 3 3 a 3 3

3. (bass drum beater) ***f*** 3 ***mp*** 3 ***mp*** 3 ***p*** 3

13

Fl. ***pp*** ben cantando cresc. - - poco - - a - - poco - -

1. (Sm. Bass Drum) 5 Tomtoms (Bass Dr.) 5 Tomtoms (Bass Dr.) 5 Tomtoms (Bass Dr.) 5 Tomtoms

(Med. Bass Drum) ***pp*** 5 Tomtoms (Bass Dr.) ***pp*** 5 Tomtoms (Bass Dr.) ***pp*** 5 Tomtoms (Bass Dr.)

(Lg. Bass Drum) - - poco - - (Lion's roar) ***pp*** (iv. sempre) tomtom sticks (Bass Dr.) cresc. - - poco - - a - - poco - -

Perc. African Log Drum ***pp*** African Log Drum ***pp*** African Log Drum ***pp*** African Log Drum ***pp***

Bongo Drums 5 Tomtoms (Bass Dr.) Bongo Drums 5 Tomtoms (Bass Dr.) Bongo Drums 5 Tomtoms (Bass Dr.) Bongo Drums

pp (come sopra) ***pp*** bass drum beater ***pp*** ***p*** ***mp*** ***p*** ***mf***

Fl. (5 Tomtoms) ff (cresc. sempre) 5 5 6 fff 14 (Flzg.) (m.o.) (Flzg.) (m.o.) (Flzg.) (m.o.) ffff con fuoco (tutta forza!) (Sm. Bass Drum) 3 (Sm. Bass Drum)

Perc. 1. (Sm. Bass Drum) (cresc. sempre) 5 Tomtoms 2. Med. Bass Drum (Med. Bass Drum) 6 5 fff tom tom stick (Lg. Bass Drum) (cresc. sempre) ff bass drum beater

(Flzg.) *3rd partial harmonics (m.o.) (Flzg.) (m.o.) (Flzg.) (m.o.) acutol fffz (Sm. Bass Drum) mf sub. molto fff (Med. Bass Drum) 6 molto fffz (Lg. Bass Drum) (bass drum beater) ffz ffz ffz 3 tom tom stick mf molto 6 (Flzg.) 15 fff furiosamente 6 3 3 fffz mf sub. 6 3 3 molto fffz (Sm. Bass Drum) ffz 3 ffz (Med. Bass Drum) 3 ffz 3 (Lg. Bass Drum) ffz 3 ffz bass drum beater ffz 3 ffz m f molto tom tom sticks 3 5 m f molto

*)Harmonics are suggested for easier performance.

(Flz.)
10
 16
 Fl.
 (Sm. Bass Drum) *fff*
 1. *ffz*
 (Med. Bass Drum) *3*
 2. *ffz*
 (Lg. Bass Drum)
 3. *ffz* bass drum beater
 Perc.
 (Flz.) *3*
 Fl.
 (Sm. Bass Drum) *molto fffz*
 1. *poco ffz* wooden bass drum beater
 (Med. Bass Drum) *gliss.
 2. *poco ffz*
 (Lg. Bass Drum)
 3. *poco ffz* bass drum beaters
 *gliss.
 Perc.
 13
 17
 5 Tomtoms *3 3 3 3 3*
ff con fuoco
 5 Tomtoms *3 3*
con fuoco ff
pppp (sempre)
 (Flz.) (m.o.) *ff pp sub.*
 1. (5 Tomtoms) *ff*
 (5 Tomtoms) *3 3 3*
 2. (Lg. Bass Drum) *ff*
 (Lg. Bass Drum) *3*
 3. (Lg. Bass Drum) *ff*
ppp (sempre)
 18
 (Flz.) (m.o.) *ff sub.*
pp deliciss.
 poco *f*
pp
ff sub.

* Press membrane with the elbow to produce a higher pitch; then release (after striking) to produce a falling glissando. — = release gradually over series of notes.
 ** Clearly articulate all notes within these groups!

Fl.

Perc.

19

(3) (3) (3)

pp (poch.) *ppp* (5 Tomtoms) *ppp* (5 Tomtoms) *ppp*

(bend G \flat) (bend E \sharp) (sim.) 3rd partial harmonics

mp (poch.) *pp* (pp) *pp* (pp)

Sm. Bass Drum *bass dr. beater* *gliss. (come sopra)* *(PPP) misterioso*

Med. Bass Drum *bass dr. beater* *pp* *gliss. (come sopra)* *ppp*

(ppppp semper)

20

(bend D \sharp) (sim.) (come sopra) 3rd partial harmonics

mp (poch.) *pp* (sim.) *ppp* (7=p) (bend B \flat) (sempre sim.)

Sm. Bass Drum *(PPP) misterioso* *p* *pp* *ppp*

(Med. Bass Drum) *(Lg. Bass Drum)* *(Tr)* *ppp* (sim.)

(ppppp semper)

21

(lunga) (bend F \sharp) (lunga) (bend A \flat) (bend F \sharp) (sim.)

ppp (poch.) *pppp* (Bongo Drums) *pppp* (African Log Drum) *pppp* (African Log Drum)

quasi lontano (hauntingly) (delicatiss.) (accel. rit. - - -) (lunga) (7=d) (5=d) (sim.)

tomtom sticks *pppp* (Bongo Drums) *pppp* (African Log Drum) *pppp* (African Log Drum)

tomtom sticks *pppp (delicatiss.)* *pppp* (7=d) *pppp* (come sopra) *pppp* (come sopra)

(ppppp semper)

3

*Produce the indicated pitches (not a higher partial!)

12

22

Fl.

Perc.

1. Sm. Bass Drum
tomtom sticks

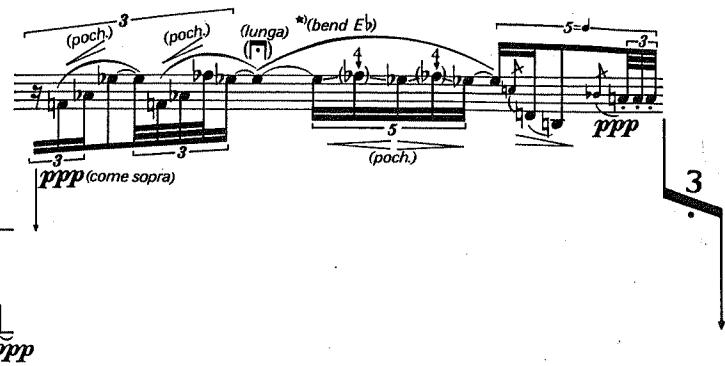
2. Med. Bass Drum
tomtom sticks

3. Lg. Bass Drum
(tr.)

(ppp) wistfully

(ppp) come sopra

(pppp) sempre



3

23

Fl.

Perc.

1. Sm. Bass Drum
(with fingertip)

2. Med. Bass Drum
(with fingertip)

3. Lg. Bass Drum
(with fingertip)

(rit.) 7=7 pp with fingertip

(sim.) (rit.) 7=7 pp > ppp

(rit.) 7=7 pp > ppp

(sim.) (rit.) 7=7 pp > ppp

(come sopra)
strike (ft.) "Lion's roar" (lx)

(sim.) ppp < (mp)

(sim.) ppp < (mp)

più lento
"Turtle-dove" (come sopra)
(trill keys) b b
languidamente, lontanissimo

(August, 1985)

* Bend pitch up a quarter-tone by using open hole.