

## NOTES

*Makrokosmos, Volume I* was composed in 1972 for my friend David Burge. Ten years previously, in 1962 (we were then colleagues at the University of Colorado), he had commissioned and premiered my *Five Pieces for Piano*. I was very much excited about the expanding possibilities of piano idiom – it seemed as if a whole new world were opening up to composers; and I was especially impressed by Burge's immediate and total mastery of this new idiom, which implied an organic synthesis of conventional (keyboard) and unconventional (inside the piano) techniques. I wanted to do a sequel to the *Five Pieces* but, alas, several attempts proved abortive. One set of sketches was assimilated into my *Songs, Drones, and Refrains of Death*; other ideas wandered homeless through the years; and two or three germinal ideas finally evolved into *Makrokosmos*.

The title and format of my *Makrokosmos* reflect my admiration for two great 20th-century composers of piano music – Béla Bartók and Claude Debussy. I was thinking, of course, of Bartók's *Mikrokosmos* and Debussy's *24 Preludes* (a second zodiacal set, *Makrokosmos, Volume II*, was completed in 1973, thus forming a sequence of 24 "fantasy-pieces"). However, these are purely external associations, and I suspect that the "spiritual impulse" of my music is more akin to the darker side of Chopin, and even to the child-like fantasy of early Schumann.

And then there is always the question of the "larger world" of concepts and ideas which influence the evolution of a composer's language. While composing *Makrokosmos*, I was aware of certain recurrent haunting images. At times quite vivid, at times vague and almost subliminal, these images seemed to coalesce around the following several ideas (given in no logical sequence, since there is none): the "magical properties" of music; the problem of the origin of evil; the "timelessness" of time; a sense of the profound ironies of life (so beautifully expressed in the music of Mozart and Mahler); the haunting words of Pascal: "*Le silence éternel des espaces infinis m'effraie*" ("The eternal silence of infinite space terrifies me"); and these few lines of Rilke: "*Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält*" ("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in his hands").

Each of the twelve "fantasy-pieces" is associated with a different sign of the zodiac and with the initials of a person born under that sign. I had whimsically wanted to pose an "enigma" with these subscript initials; however, my perspicacious friends quickly identified the Aries of Spring-Fire as David Burge, and the Scorpio of *The Phantom Gondolier* as myself.

*Makrokosmos, Volume I* was premiered at Colorado College (in Colorado Springs) on February 8, 1973.

George Crumb

Excerpted from notes written for the Nonesuch recording of *Makrokosmos, Volume I* (recorded performance by David Burge, Nonesuch H-71293).

## VORBEMERKUNGEN

*Makrokosmos, Band I* wurde 1972 für meinen Freund David Burge geschrieben. Zehn Jahre früher, als wir 1962 Kollegen an der Universität von Colorado waren, hatte er einen Kompositionsauftrag für meine *Fünf Stücke für Klavier* erteilt und das Werk auch uraufgeführt. Ich war sehr begeistert über die sich erweiternden Möglichkeiten des Klavier-Idioms. Eine völlig neue Welt schien sich dem Komponisten zu erschliessen, und ich war besonders beeindruckt von der unmittelbaren und völligen Beherrschung dieses neuen Idioms, welches eine organische Synthese der herkömmlichen (Tasten) und unkonventionellen (im Innern des Klaviers) Technik darstellte. Ich wollte eine Fortsetzung der *Fünf Stücke* schreiben, aber leider waren meine Versuche erfolglos. Eine Auswahl von Skizzen wurde in meine *Songs, Drones, and Refrains of Death* aufgenommen, andere Ideen warteten viele Jahre auf Verarbeitung, und zwei oder drei keimende Ideen entwickelten sich schliesslich zum *Makrokosmos*.

Der Titel und das Format meines *Makrokosmos* widerspiegeln meine Bewunderung für zwei grosse Komponisten der Klaviermusik des 20. Jahrhunderts, Béla Bartók und Claude Debussy. Ich dachte natürlich an Bartóks *Mikrokosmos* und Debussys *24 Präludien* (eine zweite Tierkreisgruppe, *Makrokosmos, Band II*, wurde 1973 vollendet und vervollständigt damit eine Folge von 24 „Fantasiestücken“). Jedoch sind dies rein äusserliche Assoziationen, und ich nehme an, dass der „geistige Impuls“ meiner Musik mehr der dunklen Seite von Chopin und sogar der kindlichen Fantasie des jungen Schumann verwandt ist.

Dann gibt es auch immer die Frage der „grösseren Welt“ der Vorstellungen und Ideen, welche die Entwicklung der Sprache eines Komponisten beeinflusst. Während ich *Makrokosmos* komponierte, war ich mir bestimmter wiederkehrender und mich verfolgender Vorstellungen bewusst. Manchmal ganz lebhaft, dann wieder unbestimmt und fast unbewusst, schienen diese Vorstellungen sich um die folgenden Ideen (ohne eine logische Folge aufgezählt, da es eine solche nicht gibt) zu verschmelzen: die „magischen Eigenschaften“ der Musik; das Problem der Herkunft des Bösen; die „Zeitlosigkeit“ der Zeit; das Gefühl der tiefen Ironie des Lebens, das so wunderbar in der Musik von Mozart und Mahler zum Ausdruck kommt; die mich verfolgenden Worte Pascals: „*Le silence éternel des espaces infinis m'effraie*“ („Das ewige Schweigen des grenzenlosen Raumes erschreckt mich“); und die wenigen Zeilen Rilkels: „*Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält*“.

Jedes der zwölf „Fantasiestücke“ ist mit einem andern Zeichen des Tierkreises und mit den Anfangsbuchstaben einer Person, die unter dem betreffenden Zeichen geboren ist, verbunden. Ich hatte eigentlich auf etwas launische Weise mit diesen eingeschriebenen Anfangsbuchstaben eine Art Rätsel bilden wollen, aber meine aufmerksamen Freunde identifizierten sehr schnell den Widder des „Frühlingsfeuers“ mit David Burge und den Skorpion des „Gespensterhaften Gondoliers“ mit mir selbst.

*Makrokosmos, Band I* wurde am 8. Februar 1973 am Colorado College in Colorado Springs (U.S.A.) uraufgeführt.

G. C.

Die obigen Auszüge sind den Bemerkungen entnommen, die ursprünglich für die Nonesuch-Aufnahme H-71293 von *Makrokosmos, Band I* in der Wiedergabe von David Burge geschrieben wurden.

# MAKROKOSMOS, VOLUME I

Twelve Fantasy-Pieces after the Zodiac  
for Amplified Piano

## Part One

1. Primeval Sounds (Genesis I) *Cancer*
2. Proteus *Pisces*
3. Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) *Taurus*
4. Crucifixus [SYMBOL] *Capricorn*

## Part Two

5. The Phantom Gondolier *Scorpio*
6. Night-Spell I *Sagittarius*
7. Music of Shadows (for Aeolian Harp) *Libra*
8. The Magic Circle of Infinity (Moto perpetuo) [SYMBOL] *Leo*

## Part Three

9. The Abyss of Time *Virgo*
10. Spring-Fire *Aries*
11. Dream Images (Love-Death Music) *Gemini*
12. Spiral Galaxy [SYMBOL] *Aquarius*

## 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 (e.g., the opening clusters of 10. *Spring-Fire*), of course, apply to all the tones indicated. Also note (in 12. *Spiral Galaxy*):



2. All metronomic indications are approximate.

3. *Makrokosmos, Vol. I* 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 tape with the pitches labeled thereon. 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. The strings to be prepared in this manner are distinguished by the symbol [o]. The harmonics within bracket "A" are 5th partial; within bracket "B", 2nd partial.):

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

# MAKROKOSMOS, BAND I

12 Fantasiestücke über den Tierkreis  
für elektronisch verstärktes Klavier

## Teil I

1. Urklänge (Genesis I) *Krebs*
2. Proteus *Fische*
3. Hirtenmusik (aus dem Königtum Atlantis, ca. 10000 v. Chr.) *Stier*
4. Crucifixus [Symbol] *Steinbock*

## Teil II

5. Der gespensterhafte Gondolier *Skorpion*
6. Nachzauber I *Schütze*
7. Schattenmusik (für Äolsharfe) *Waage*
8. Der Zauberkreis der Unendlichkeit (Moto perpetuo) [Symbol] *Löwe*

## Teil III

9. Der Abgrund der Zeit *Jungfrau*
10. Frühlingsfeuer *Widder*
11. Traumbilder (Liebestodmusik) *Zwillinge*
12. Spiral-Sternennebel [Symbol] *Wassermann*

## 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, wie z. B. die „clusters“ (Tontrauben) am Anfang von Nr. 10: „Frühlingsfeuer,“ gelten natürlich für alle angegebenen Noten. Man beachte auch in Nr. 12: „Spiral-Sternennebel“:

2. Alle Metronomangaben sind als annähernd zu betrachten.

3. *Makrokosmos, Band I* 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 vermerkt ist. Die folgende Liste zeigt, bei welchen Noten die Tonhöhe zu vermerken ist. (N.B. Der genaue Schwingungsknoten kann dadurch angegeben werden, dass ein winziges Bändchen an den Saiten befestigt wird. Die so präparierten Saiten zeigen das Symbol [o]. Die Obertöne in der Klammer „A“ sind 5. Teilton, in der Klammer „B“ 2. Teilton.)

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

- Two modes of *pizzicato* playing are required:
  - the string is plucked with the fingertip (towards the center of the string), indicated by "pizz. (f.t.)";
  - the string is plucked with the fingernail (as close to the end of the string as possible, near the pins), indicated by "pizz. (f.n.)".

N.B. Normal playing on the keyboard is indicated by the instruction "on keys."
- Glissandos over the strings are to be played with either the fingertip (f.t.) or thumbnail (t.n.). Mart. (f.t.) = strike string sharply with fingertip. + = mute string (about one inch from end) with the fingertip. ♫ = dampen vibrating string (about one inch from end) with fingertip.
- A very light metal chain (e.g. of aluminum) is needed for 1. *Primeval Sounds*. The ends of the chain should be taped to the metal frame of the piano. When not being used, the chain should be hooked around one of the tuning pins. Two metal thimbles are needed for 5. *The Phantom Condolier*. The strings are either scraped or struck sharply with the tip of the thimble. N.B. In order to facilitate execution of the trills, a third thimble (mounted on the thumb) could be used (optionally). For the "metal plectrum" (in 9. *The Abyss of Time*) a medium-size paper clip would be suitable.
- The pedal instructions are precise and should be followed exactly. The following special symbols are used to indicate the pedals:

PI = right (damper) pedal

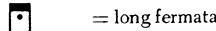
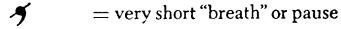
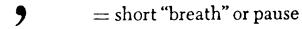
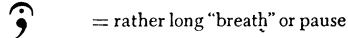
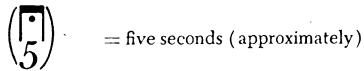
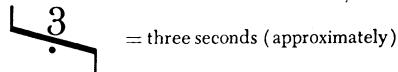
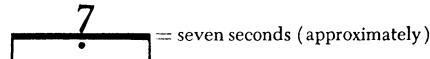
PII = middle (sostenuto) pedal

PIII = left (una corda) pedal

N.B. PI sempre = keep damper pedal depressed throughout (let sounds vibrate through pauses).

- All boxed notes are to be silently depressed.
- The sung passages (in 5. *The Phantom Condolier*) should be taken an octave higher by female pianists. The whistled passages (in 6. *Night-Spell*) are notated at actual pitch.
- 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. The level should not be adjusted during the performance.

11.



- Zwei Arten des Pizzicato werden verwendet:
  - die Saite wird mit der Fingerspitze ungefähr in der Mitte der Saite gezupft, markiert als „pizz. (f.t.)“.
  - die Saite wird mit dem Fingernagel so nahe wie möglich am Ende der Saite bei den Wirbeln gezupft, markiert als „pizz. (f.n.)“.

N.B. Das normale Spielen auf der Tastatur ist durch die Bezeichnung „on keys“ angezeigt.
- Glissando über die Saiten wird entweder mit der Fingerspitze (f.t.) oder dem Daumennagel (t.n.) ausgeführt. Mart. (f.t.) bedeutet, dass die Saite kräftig mit der Fingerspitze zum Klingen gebracht wird. + = die Saite ungefähr 2½ cm von Ende mit der Fingerspitze dämpfen. ♫ = die vibrierende Saite ungefähr 2½ cm vom Ende mit der Fingerspitze abdämpfen.
- Eine sehr leichte Metallkette, z. B. aus Aluminium, wird für Nr. 1: „Urkänge“ benötigt. Enden der Kette werden mit einem Klebeband am Metallrahmen des Klaviers befestigt. Wenn sie nicht benutzt wird, sollte sie um einen der Stimmwirbel gehängt werden. Zwei Metall-Fingerhüte werden für Nr. 5: „Der gespensterhafte Gondolier“ gebraucht, und zwar werden die Saiten mit der Spitze des Fingerhutes entweder gestrichen oder scharf geschlagen. N.B. Um die Ausführung der Triller zu erleichtern, könnte ein dritter Fingerhut auf dem Daumen verwendet werden. Als „metal plectrum“ in Nr. 9: „Der Abgrund der Zeit“ eignet sich eine mittelgrosse Aktenklammer.
- Die Anweisungen für das Pedal sollen genau so ausgeführt werden wie angegeben. Die folgenden Symbole werden benützt:

PI = rechtes Pedal (Dämpfer)

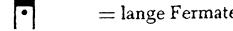
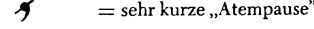
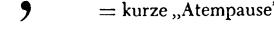
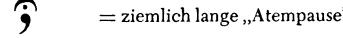
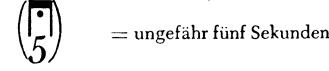
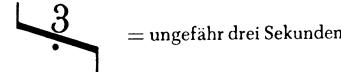
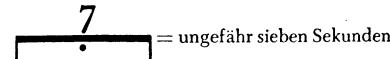
PII = mittleres Pedal (sostenuto)

PIII = linkes Pedal (una corda)

N.B. PI sempre bedeutet, dass das Dämpfer-Pedal liegen bleibt, so dass die Töne während der Pausen weiter vibrieren.

- Alle eingeschachtelten Noten sollen tonlos angeschlagen werden.
- Die gesungenen Stellen (in Nr. 5: „Der gespensterhafte Gondolier“) sollen von Pianistinnen eine Oktave höher gesungen werden. Die gepfiffenen Stellen (in Nr. 6: „Nachtzauber“) sind in der richtigen Höhe notiert.
- Ein normales Mikrofon (über den Bass-Saiten hängend) soll zur Verstärkung des Klaviers verwendet werden. Der Grad der Verstärkung ist ziemlich hoch einzustellen, damit die laufenden Stellen sehr kraftvoll wirken. Die Tonstärke sollte während der Aufführung nicht reguliert werden.

11.



for my friend David Burge

B.B.T  
IN MEMORIAM

# MAKROKOSMOS

## VOLUME I

## Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

## [Part One]

## I. Primeval Sounds (Genesis I)      Cancer

**Darkly mysterious** [d=ca. 3 sec.]

**I. Primeval Sounds (Genesis I)** [Cancan]

**Piano**

**Darkly mysterious** [ $\delta$  = ca. 3 sec.]

**7.**

**PI. (hold down throughout)**

**[VIBR.]**

**[ca. 54.]** **I.h. gliss. over strings (fingertip) Sempre]**

**r.h. on keys (molto ritmico)**

**\*(\*)** **p.p. molto ff molto p.p.**

**(on keys)**

**gliss. over strings (fingertip)**

**slowly**

**(on keys)**

**VIBR.**

**7.** **Drop a very high metal chain onto bass strings. The chain should strike the strings precisely with due glissando**

**7.** **[VIBR.]**

**I.h. gliss. over strings (thumbnail)**

**(senza PI.)**

**I.h. gliss. over strings (come sopra)**

**r.h. on keys (come sopra)**

**p.p. ff p.p.**

**I.h. gliss. over strings**

**(sim.)**

**41**

**poco a poco crescendo e più intenso - - -**

**PI. (sempre)**

**r.h. on keys**

**p.p. ff p.p.**

**I.h. gliss. over strings**

**(sim.)**

**7.**

**PI. (sempre)**

**(ff)**

**10=**

**10**

**(sim.) 10**

**10**

**11**

**7.**

**PI. (sempre)**

**p.p. sub.**

**molto ff**

**7.**

**7.**

**b1=**

**10=**

**10**

**(sim.) 10**

**10**

**11**

**7.**

**PI. (sempre)**

**The chain (which should span lowest  $1\frac{1}{2}$  octaves) will produce metallic vibrations throughout the piece. **\*(\*)** + = mute string with finger (l.h.) approximately one inch from end.**

**tpusun**

George Crumb

\*) Drop a very light metal chain onto bass strings. The chain should strike the strings precisely with the glissando!

(4) The chain (which should encompass 1<sup>st</sup> octave) will produce metallic vibrations throughout the piece.

l.h. gliss over strings (thumbnail)

r.h. on Keys

tutta forza!

PI. (sempre)

l.h. gliss. over strings (thumbnail)

r.h. on keys (molto ritmico)

ffz mp sub.

touch string lightly at center to produce 2nd partial harmonic (actual sound Bva.↑)

l.h. on strings (fingertip)

r.h. on keys

l.h. come sopra

r.h. on keys

l.h. gliss. on strings (fingertip)

2nd partial harmonic (come sopra)

PI. (sempre)

13 explosively!

(sim.) 11

r.h. gliss. (thumbnail) Keys

(loco)

fz sub. f 100

(poco rit.) 13

Remove chain precisely with glissando! [G.R. 50]

13

and partial harmonic (come sopra)

gliss. over strings (fingertip) (l.h.) (l.v.)

100 esp. (echo)

depress silently with forearms, then release PI. and depress PII.

PI. attacco

## 2. Proteus Pisces

Very fast; whimsical, volatile  $\text{f} = 152$

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\*) Chromatic clusters (within indicated pitches)

= mezza figura turnata

*PI. (sempre)*

*PI. --- \**

*PI. --- \**

*PI. --- \**

*[W.R.C. X]*

*PI. (sempre)*

*PI. (sempre)*

*PI. (sempre)*

*PI. (sempre)*

*PI. --- \**

*(attacca)*

*(i.v.)*

*(P.II. sempre)*

### 3. Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) Taurus

Moderately, with incisive rhythm [♩ = 72]

Moderately, with incisive rhythm [♩ = 72]

<img alt="A complex musical score page featuring six staves of handwritten musical notation. The notation includes various note heads, stems, and rests, with many dynamics like f, ff, mp, pp, and sforzando (sfz). Rhythmic patterns are marked with numbers above the notes, such as '1 3 1 3 1 3 1 3' and '213 1 3 1'. Articulation marks like 'PI.', 'PI. sempre', and 'PI. sempre' are scattered throughout. Measure numbers 14, 12, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1198, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1298, 1299, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1398, 1399, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1440, 1441, 1442, 1443, 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2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2079, 2080,

4. Crucifixus [SYMBOL] Capricorn [♩ = 40]

A Darkly mysterious [♩ - ca. 3 sec.]

P.I. P.III. (hold down throughout)

(touch node for 5th part harmonic)  
\*\* remove l.h.

Fine [R.I.F. Vp]

B come sopra [♩ - ca. 3 sec.]

(P.I. P.III. Sempre)

C Adagio molto [♩ = 40]; serene, transcendental

P.III. (sempre)

Christe! ff

(P.I. Sempre) (senza P.III.)

\*\*) Play in the indicated sequence, i.e. A, B, C.

\*\*) Remove fingers from nodes immediately after chord is struck so that harmonics ring more luminously.

## [Part Two]

## 5. The Phantom Gondolier [Scorpio]

Eerily, with a sense of malignant evil [♩ = 60]

(The forefinger and middle finger of right hand should be fitted with metal thimbles)

Piano

The score consists of six staves of music for piano, with numerous handwritten markings and annotations:

- Staff 1 (Top):** Includes dynamics like **f**, **p**, **pizz.**, and **tr.**. It features a section where the pianist hums "ghostly moaning sound" with a **sempre** dynamic. A note indicates to "If rising-falling effect lacks clarity, let thumb & index remain in contact with the A, D, G strings (in order to dampen fundamental pitch)."
- Staff 2:** Shows a **sempre** dynamic and various pizzicato techniques like **pizz. (f.t.)** and **pizz. (f.n.)**. It includes lyrics: "I - ri - mi - ru!" (half-sung, like an incantation), "spooky", "supervive", "sim. (unison trill)", and "Ka - ra - bra - of!" (half-sung, come sopra).
- Staff 3:** Features **sempre** dynamics and **pizz. (f.t.)** markings. It includes lyrics: "Pianist hums: groaning (still more intense)" and "macabre, obscene".
- Staff 4:** Shows **sempre** dynamics and **pizz. (f.t.)** markings. It includes lyrics: "Pianist hums: a more intense groaning" and "hass! (hissing)".
- Staff 5:** Features **sempre** dynamics and **pizz. (f.t.)** markings. It includes lyrics: "Pianist hums: a ghostly moaning sound" and "hass! (hissing) gliss. over str. (with thimble)".
- Staff 6 (Bottom):** Shows **sempre** dynamics and **pizz. (f.t.)** markings. It includes lyrics: "Pianist hums: a ghostly moaning sound" and "hass! (hissing) gliss. over str. (with thimble)".

\*) Scrape one thimble over metal winding of string. Make a very rapid stroke over about one inch of string. The stroke should be away from the player.

\*\*) A very percussive hammering of string with thimble. Use a very high finger action in order not to choke fundamental pitch of string.  
N.B. Differentiate between unison trill and ½ step trill (on A string)! Pizzicato

\*\*\*) Use a very low finger action (barely lifting fingers) in order to choke fundamental pitch and emphasize harmonics. Move from middle to end of string to produce rising-falling glissando.

[G.H.C. &]

## 6. Night-Spell I Sagittarius

Poised, expectantly [♩= 50]

\* SB = soundboard; strike soundboard with 3rd finger (f.t.) through circular opening in metal frame.  
CB = metal crossbeam of piano frame (use the 2 middle beams); strike beams either with knuckles or side of thumb.

\*) Warbling effect is produced by a rapid series of staccato ejections of breath (like a Monteverdi trill).      \*\*) Remove fingers from nodes immediately after string is plucked so that harmonics ring more luminously.

"Will There Be Any Stars In My Crown?"

Serene, hauntingly; echoing [like an Appalachian valley acoustic]

[ $\text{J} = \text{ca.} 50$ ] pizz. (f.t.) sempre

**PI. III, sempre**

(attacca)

[A.W. ↗]

(attacca)

7. Music of Shadows (for Aeolian Harp) **Libra**

Gracefully, with elastic rhythm [ $\text{J} = \text{ca.} 54$ ]

3 pizz. (f.t.) strum strings in a circular manner:

gloss. over strings (f.t.) mp  
depress silently and hold (3)  
accel. - - - ca. d. rit. - - - (gloss. sempre sim.) poco f molto  
(senza Ped.)

(come sopra)

pizz. (f.t.) (3) accel. - - - ca. d. rit. - - - poco f molto  
(senza Ped.) (sempre sim.)

(echo) 3 pizz. (f.t.) pizz. (f.n.) (come sopra) PI. Tsenza PI. senza Ped. (sempre sim.) pizz. (f.m.) (sim) (act. sound Bva ↑) pizz. (f.t.)

secure with PI.!

PI. - \* PI. - \* PI. - \*

3 pizz. (f.t.) (sim) (crit. molto - - ) 3 pizz. (f.t.) (leggiero) = ca. d. pizz. (f.t.) (2nd part, sim.) (PI. off) (PI. - \*)

3 pizz. (f.t.) (2nd part, comesopra) (I.v.) PI. - \* [P.Z. ⌈]

All boxed notes are to be silently depressed! Use touches of PI. to make legato connections between chords and to allow the higher pizzicato notes to vibrate.

8. The Magic Circle of Infinity  
 (Moto Perpetuo)  
 [SYMBOL]

Leo

**Luminous** [ $\text{N} = 156$ ]

**A**

**B** Joyously, like a cosmic clock-work; with mechanically precise rhythm [ $\text{N} = 226$ ]  
*[use third finger r.h.]*  
*very percussive!*  
*[use third finger r.h.]*

PI. sempre

(hold down throughout) mp

N.B. After playing [A], proceed to [B] and play 3 1/3 revolutions of Circle-music (ending at "Fine")

PI. (hold down throughout)

[let sound has died]  
 [C.D. 2]

**Leo**

[Part Three]

9. The Abyss of Time [Virgo]  
Dark, with a sense of profound mystery

*(r.h. with metal plectrum)*

*[d = 60]*  
*4 (\*\*) very rapidly! lay plectrum aside*  
*\*) scrape over metal winding of string*  
*act. pitch (#f#)*

*accel. molto*

*[take up plectrum]*

*[d = ca. 3 sec.]*  
*poppo b Sempre*  
*(PI. hold down throughout)*  
*act. pitch (etc.)*  
*\*\*\*) wind sound*  
*(PI. semper)*  
*(PI. sempre)*  
*(PI. sempre)*

*very slowly!*  
*(on keys) 3*  
*pizz. (f.t.)*  
*#b#*  
*mp*  
*meto f.f.*

*(senza) (PI. #f#)*  
*(disf) (touch node for 5th part. harmonic) (with plectrum, 4)*  
*(sim.)*  
*(simm.) (\*) scrape over metal (\*\*\*) rapidly (act. pitch)*  
*ve-ri-tas*  
*mors*  
*(come sopra)*  
*(on keys) 5*  
*pizz. (f.t.)*  
*mp*  
*meto f.f.*

*Move plectrum back and forth very rapidly over about  $\frac{1}{2}$  inch of string for tremolo effect*

*Sinister [d = 40]*  
*(act. pitch) (#f#)*  
*(on keys) 3*  
*pizz. (f.t.)*  
*mp*  
*meto f.f.*  
*(on keys) 5*  
*pizz. (f.t.)*  
*mp*  
*meto f.f.*  
*(senza) (PI. #f#)*  
*f (touch 5th part. node)*  
*mute strings 1 inch from end (near pins)*  
*B --- (f. n.)*  
*a very rapid (part. node) gliss. over strings (f.n.)*  
*Horrific*  
*[d = 60] piu rit. ---*  
*(I.v.)*  
*(attacca) [A.S. M.]*

*shout!*  
*tem-pus*  
*(come sopra)*  
*(on keys) 3*  
*act. pitch (#f#)*  
*speak (f)*  
*with plect. (come sopra)*  
*ani-mus*  
*(mfp)*  
*whisper(f)*  
*(act. pitch)*  
*veri-tas*  
*(act. pitch)*  
*[lay plectrum aside]*  
*mors*  
*(act. pitch)*  
*(very fast)*  
*(on keys)*  
*rit. molto*  
*dim.*  
*meto*  
*pp*  
*5*  
*(I.v.)*  
*(5th partial, come sopra)*

10. Spring-Fire [Aries]

Prestissimo; breathlessly, with élan

\*\*\*[d = 112]

*(loco)*  
*5*  
*1010*  
*molto ff*  
*1010*  
*(forearm clusters)*

*\*\*\*\*\*) scrape strings (approx. pitch area)*  
*101010 semper*

*PI. (hold down throughout)*

*\*) Pull plectrum very slowly over string (towards player) (\*\*\*) Scrape string with plectrum: a single, very rapid stroke over about 2 inches of string (motion should be away from player).*

*Scrape string with plectrum: \*\*\* A pure air sound \*\*\* The metronome marking applies to all long-note grace notes should be extremely rapid and approximately equal.*

*Scrape four fingernails over metal winding of strings: a single, very rapid stroke over about 4 inches of string (motion should be away from player).*

B

A.

This page contains six staves of musical notation, likely for a string quartet or similar ensemble. The notation is highly rhythmic, featuring many sixteenth-note patterns. Several performance instructions are scattered throughout the page:

- (popo sempre)**: Found in the top staff, first system, and the bottom staff, second system.
- PI. (sempre)**: Found in the top staff, first system, and the middle staff, first system.
- PI. (sempre) (7)**: Found in the middle staff, first system.
- PI. (sempre) (10)**: Found in the middle staff, second system.
- scrape str. (come sopra) X**: Found in the middle staff, first system.
- fffz**: Found in the middle staff, first system, and the bottom staff, second system.
- fffz sub. molto**: Found in the middle staff, second system.
- pop**: Found in the middle staff, first system.
- (on keys)**: Found in the middle staff, first system.
- 1000 sempre**: Found in the middle staff, first system.
- PI. (sempre)**: Found in the bottom staff, first system.
- PI. (sempre)**: Found in the bottom staff, second system.
- fffz**: Found in the bottom staff, second system.
- fffz sub. molto**: Found in the bottom staff, second system.
- pp**: Found in the bottom staff, second system.
- 1 3 4**: Found in the bottom staff, second system.
- (5)**: Found in the bottom staff, second system.
- mf**: Found in the bottom staff, first system.
- pop sub.**: Found in the bottom staff, second system.
- molto ff**: Found in the bottom staff, second system.
- pop**: Found in the bottom staff, second system.
- pianissimo**: Found in the bottom staff, second system.
- tempo**: Found in the bottom staff, first system.
- molto f**: Found in the bottom staff, second system.
- Scrape str. (come sopra) X**: Found in the bottom staff, second system.
- (on keys)**: Found in the bottom staff, second system.
- mf**: Found in the bottom staff, second system.
- fffz**: Found in the bottom staff, second system.
- PI. (sempre)**: Found in the bottom staff, second system.

A detailed musical score page for piano, featuring six staves of music. The score includes numerous performance instructions such as 'furoso!', 'gloss over white keys', '(loco)', '(gloss.)', '(forearm clusters)', '(semper)', '(semper sim.)', 'fff sempre', 'molto', 'mfp', 'mfp cresc.', 'scrape str. (come sopra)', '5', '[D.R.B. T]', '(attacca)', and '(i.v.)'. The page is filled with dense musical notation, including various note heads, stems, and rests, along with dynamic markings like 'ff', 'fff', and 'ppp'.

## II. Dream Images (Love-Death Music) [Gemini]

Musically, like the gentle caress of a faintly remembered music [♩ = 60, but flexible and expressive]

A musical score for piano, consisting of four staves. The score includes performance instructions such as '1070p (pale, fragile)', '1070p sempre', '1070p0p0', '1070p0p0', '1070p0p0', '1070p0p0', 'r.h.', '(sim.)', '1070p Sempre', 'popp', '(P.I. sempre)', and '(sim.)'. The notation is minimalist, using primarily eighth-note patterns and rests.

*L.h. > ppppp*

*Moderato cantabile [J = 60]*

*Chopin [Fantaisie-Impromptu]*

*(P.I. sempre)*

*pochiss. pressando - - -*

*pace*

*(sf deciso)*

*f sf*

*(sf)*

*(blur!)*

*very gradually release damper Pedal!*

*a tempo*

*ppp (timidly)*

*3*

*5*

*PI. (P.III. sempre)*

*un poco più animato [J = 72] (P.I.)*

*(senza P.III.)*

*(slowly)*

*4 | 3*

*7*

*ppp*

*(loco) cristallino, delicatiss.*

*(loco)*

*(a piacere)*

*(fast)*

*5*

*leggieriss.*

*(blur!)*

*gradually (come sopra)*

*gloss. over strings (f.t.)*

*on keys*

*5*

*ppppp sempre*

*hold down →*

*ritard.*

*poco più lento [J = 48]*

*(P.I. P.III. sempre)*

*(loco)*

*(languidly)*

*molto rit. - - -*

*2*

*ffff sub.*

*ppp*

*(sonoro)*

*(full)*

*Tempo I. [J = 60] ppppp (like a breath)*

*stinging!*

*pppp (as from afar)*

*(l.v.)*

*5*

*3*

*ppppp*

*(attaca)*

*[E.G.L. II]*

*(P.I.)*

*(P.III. sempre)*

## 12. Spiral Galaxy [SYMBOL]

Aquarius

This figure displays a complex circular musical score, likely a page from a larger work by John Cage. The score is organized into several concentric layers, each containing multiple staves of music. The outermost layer features a soprano staff with dynamic markings such as *pizz. (f.t.)*, *pizz. (f.t. sempre)*, and *pp*. Above this layer, a section of the score is labeled "Vast, lonely, timeless ( $\Delta=20=3$  sec.)". The middle layers contain various staves, some with dynamic markings like *mf*, *mp*, and *pppp*. One layer includes a staff with a tempo marking of  $\# = 40$  and a dynamic of *p*. The innermost layer contains a staff with a tempo marking of  $\# = 40$  and a dynamic of *p*. The score is filled with numerous other markings, including slurs, grace notes, and performance instructions like "L.h. Touch node for 5th part Harmonic". The entire score is presented in black and white, with the musical notation and text labels clearly visible against the circular background.

Media, Pennsylvania 1972



## GEORGE CRUMB

ANCIENT VOICES OF CHILDREN (25 minutes) (P66303)

Soprano, Boy Soprano, Oboe, Mandolin, Harp, Electric Piano (& Toy Piano),  
Percussion (three players) (1970)

BLACK ANGELS (Thirteen Images from the Dark Land) (Images I) (25 minutes) (P66304)

Electric String Quartet (1970)

ELEVEN ECHOES OF AUTUMN, 1965 (Echoes I) (18 minutes) (P66457)

Violin, Alto Flute, Clarinet, Piano (1966)

FIVE PIECES FOR PIANO (8 minutes) (P66464)  
(1962)

FOUR NOCTURNES (Night Music II) (9 minutes) (P66465)

Violin, Piano (1964)

LUX AETERNA FOR FIVE MASKED MUSICIANS (15 minutes) (P66495)

Soprano, Bass Flute (& Soprano Recorder), Sitar, Percussion (two players) (1971)

MADRIGALS, BOOK I (9 minutes) (P66458)  
Soprano, Contrabass, Vibraphone (1965)

MADRIGALS, BOOK II (6½ minutes) (P66459)  
Soprano, Flute (also Piccolo and Alto Flute), Percussion (one player) (1965)

MADRIGALS, BOOK III (7½ minutes) (P66460)  
Soprano, Harp, Percussion (one player) (1969)

MADRIGALS, BOOK IV (9 minutes) (P66461)  
Soprano, Flute (also Piccolo and Alto Flute), Harp, Contrabass, Percussion (one player)  
(1969)

MAKROKOSMOS, VOLUME I (Twelve Fantasy-Pieces after the Zodiac for Amplified Piano)  
(33 minutes) (P66539a)  
(1972)

MAKROKOSMOS, VOLUME II (Twelve Fantasy-Pieces after the Zodiac for Amplified Piano)  
(33 minutes) (P66539b)  
(1973)

MUSIC FOR A SUMMER EVENING (MAKROKOSMOS III) (40 minutes) (P66590)  
Two Amplified Pianos and Percussion (two players) (1974)

NIGHT OF THE FOUR MOONS (16 minutes) (P66462)  
Alto, Alto Flute (also Piccolo), Banjo, Electric Cello, Percussion (one player) (1969)

SONATA (ca. 10 minutes) (P6056)  
Violoncello Solo (1955)

SONGS, DRONES AND REFRAINS OF DEATH (30 minutes) (P66463)  
Baritone, Electric Guitar, Electric Contrabass, Electric Piano (& Electric Harpsichord),  
Two Percussionists (1968)

\*VARIAZIONI (ca. 25 minutes) (P66524)

3343 4331 P(5), Hp, Cel, Mand, Str

VOX BALAENAE FOR THREE MASKED PLAYERS (18 minutes) (P66466)  
Electric Flute, Electric Cello, Electric Piano (1971)

\*performance material available on rental