GEORGE CRUMB

MADRIGALS

BOOK III

Soprano, Harp, Percussion (1)

Recordings: AR-Deutsche Grammophon 0654 085
Vox Turnabout TV-S 34523

53729

1) The performers read from score.

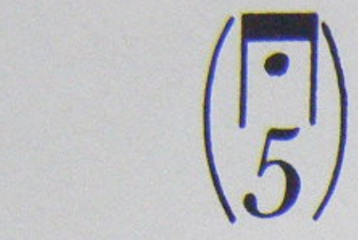
2) Each note is preceded by an accidental, except in case(s) of an immediate repetition of pitch or a pattern of pitches.

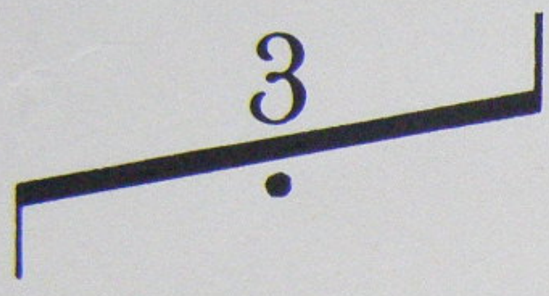
3) All *glissandi* occupy the total duration of the note to which they are affixed. The *portamento* effect (a "delayed *glissando*") is always specifically indicated in the score.

4) The metronome indications are approximate and may vary slightly, depending on the acoustics of the hall.

5) All whispered sounds must project! The soprano and instrumentalists may slightly voice the whispered passages if the acoustics of the hall require this.

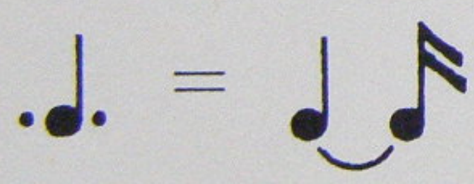
6) All harp harmonics are notated at actual pitch.
S. tav. = sulla tavola; m.o. = modo ordinario.

7)  = 5 seconds (approx.)

 = 3 seconds (approx.)

= a slight pause or "breath"

= a quarter tone lower than written pitch

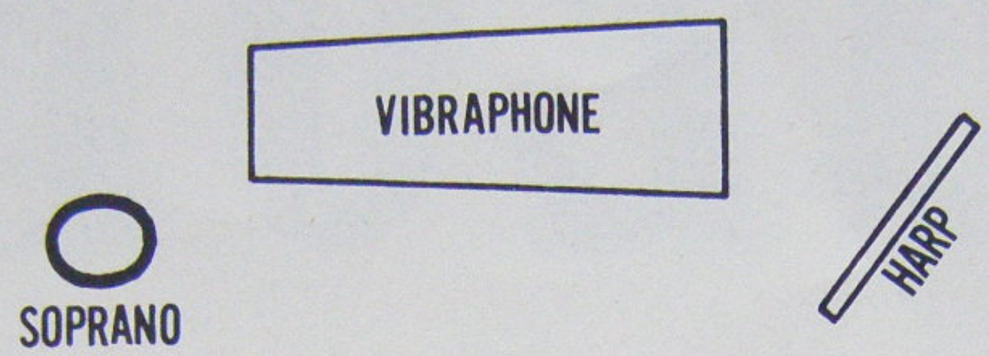


8) The four books of Lorca *Madrigals* may be performed:

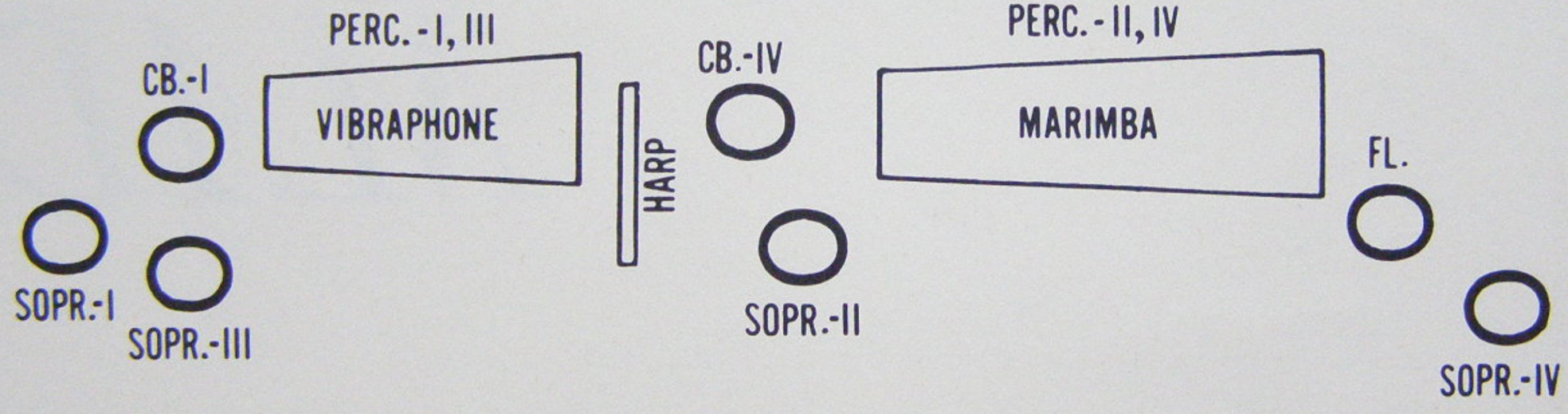
a) as separate works (Books I, II, and III are perhaps most suitable for performance as self-contained works);

b) as a larger cycle in which the four books are played in sequence (the approximate duration for the entire cycle, including pauses, is 35 minutes).

If *Madrigals, Book III* is performed separately, the following stage positioning is recommended:



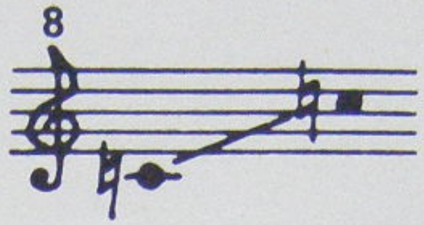
If the *Madrigals* are performed as a cycle, the following diagram will show the most practical arrangement for the singer and instrumentalists:



N.B. a) The harpist and flautist remain stationary throughout.
b) The percussionist alternates between two positions.
c) The contrabassist moves aside after playing Book I and takes a new position for Book IV.
d) The soprano has a different position for each book of *Madrigals* (stands should be placed at these various positions).
e) The placement of percussion instruments not shown in the diagram is left to the discretion of the performer.

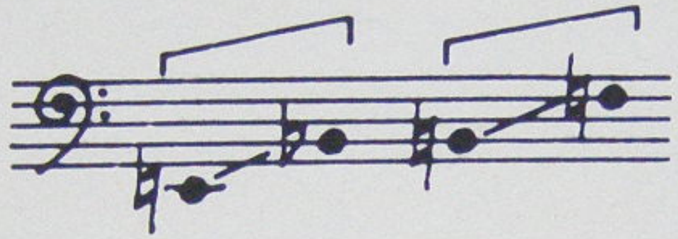
9) For a performance of the entire *Madrigal* cycle (Books I-IV) the following percussion instruments are required (numerals within parentheses indicate the specific book in which the instrument is used):

Vibraphone (I, III)
Antique cymbals [Crotales] (II)

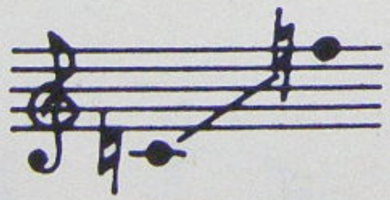


Glockenspiel (II, IV)

Two timpani (II)



Marimba (II, IV)
Bongo drums (III)
3 Timbales [high, medium, low] (III)
Very small triangle, suspended (III)
2 suspended cymbals [one small, one large] (IV)
Glass chimes (IV)
Tubular bells (IV)



and

N.B. In addition to the standard set of tubular bells, a low B-flat bell would be desirable. If the low B-flat is not available, however, this pitch may be taken an octave higher (see *Madrigals, Book IV*, footnote on page 7).

MADRIGALS, BOOK III

for Soprano, Harp, and Percussion (one player)

Based on fragments from
Federico García Lorca

I. La noche canta desnuda sobre los puentes de marzo

[Night sings naked above the bridges of March]

George Crumb

Allegro molto ritmico; deciso, quasi meccanico [♪ = 176]

ISORHYTHM (10 BARS)

fingernail sulla tavola

lasc. vibr. sempre

s. tav. fingernail

Harp

modo ord.

ISORHYTHM (7 BARS)

2 Bongo Drums

3 Timbales

Perc.

whisper (stacc.)

la no-che can-ta

END ISORHY.

TH

All drums are to be played with the fingers. The fingertips should always be used on the Timbales. For the Bongo Drums the mode of playing is indicated by the following symbols: FT = with fingertips, FF = with flat fingers, TH = with the side of the thumb.

Soprano

La no che (he) (Ah) ca n

(exuberant!)

approx. pitches

close "n"

whisper (stacc.)

(come sopra)

can - ta des - nu - da

la no-che can-ta

la no - che can - ta

*) actual pitch

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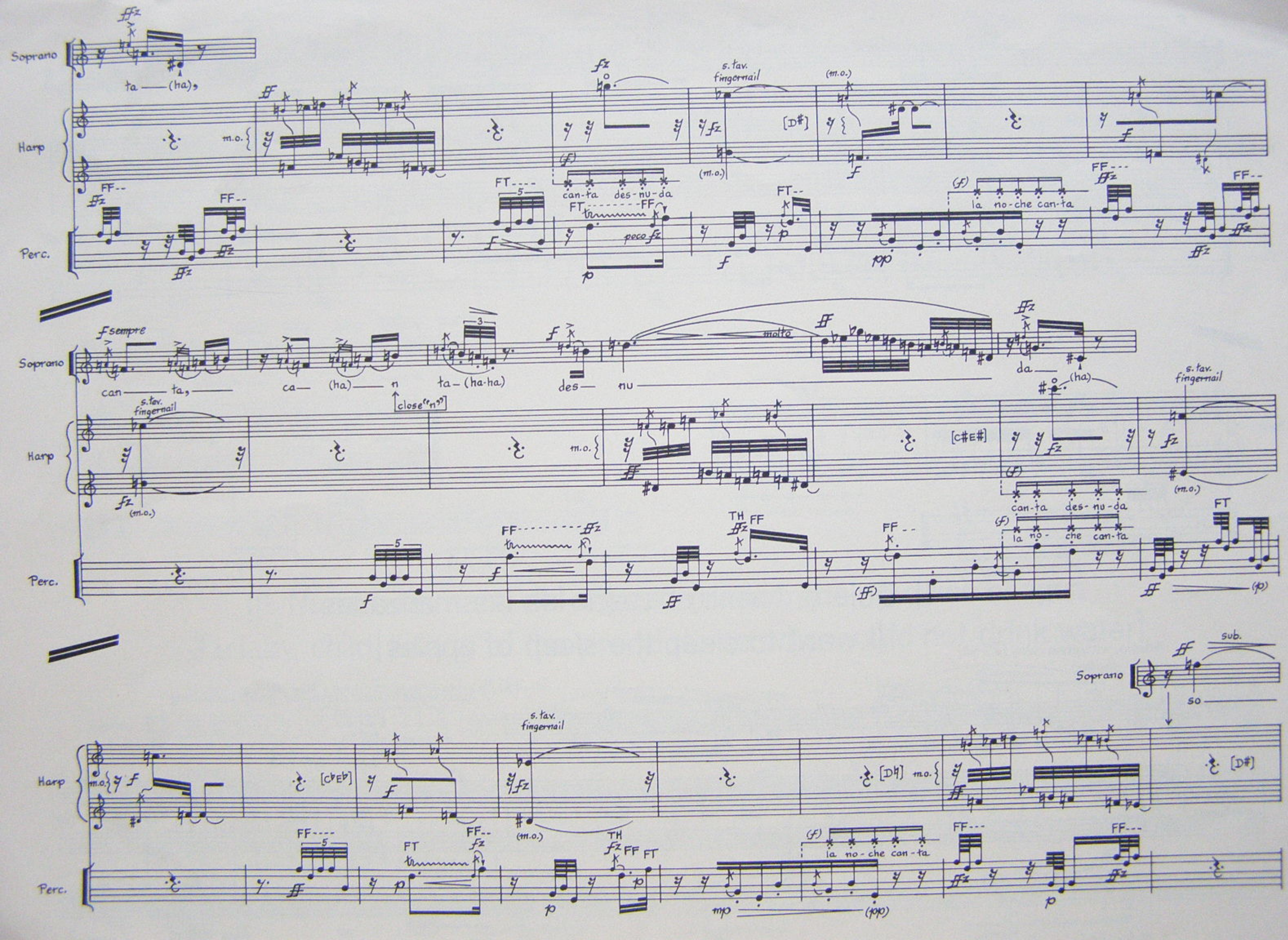
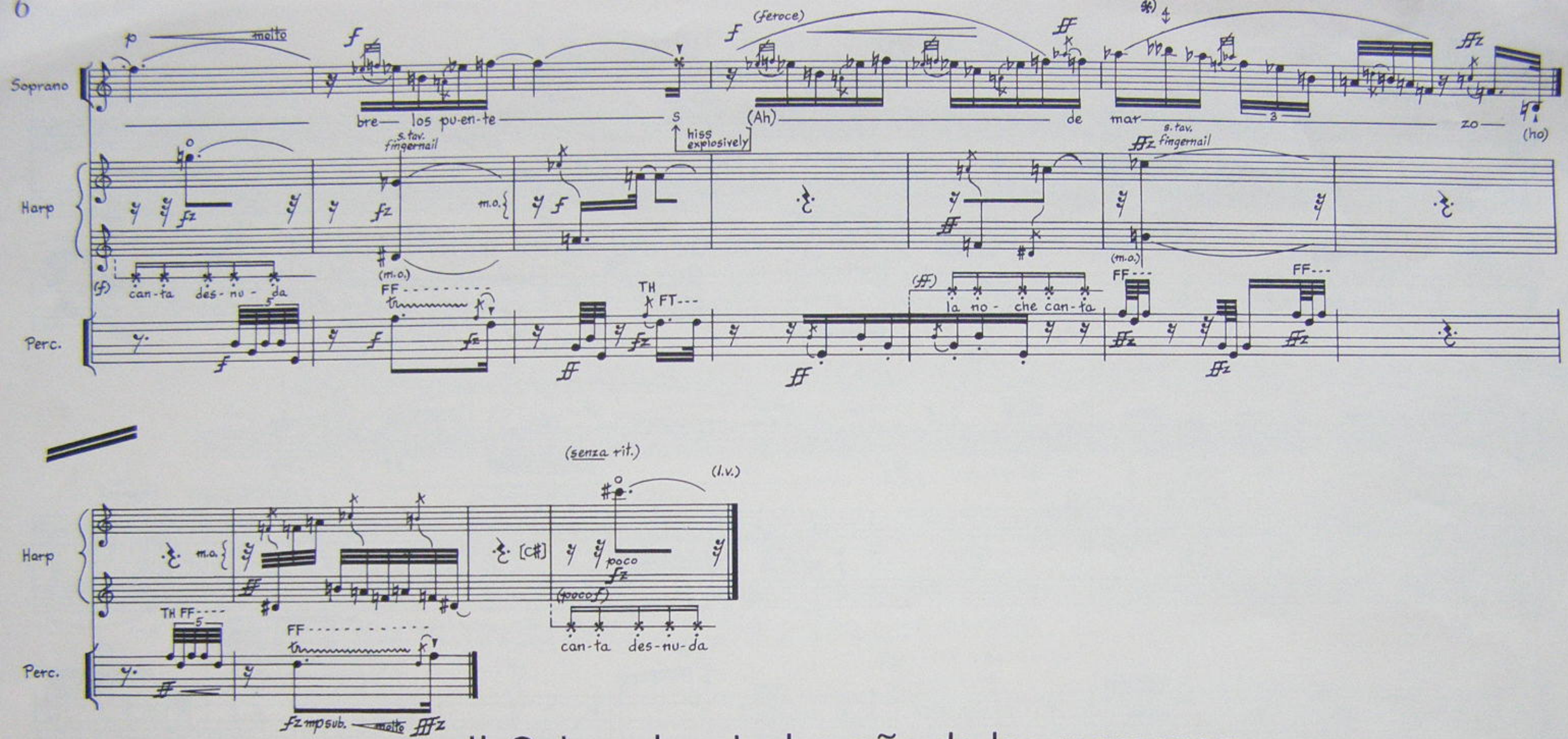
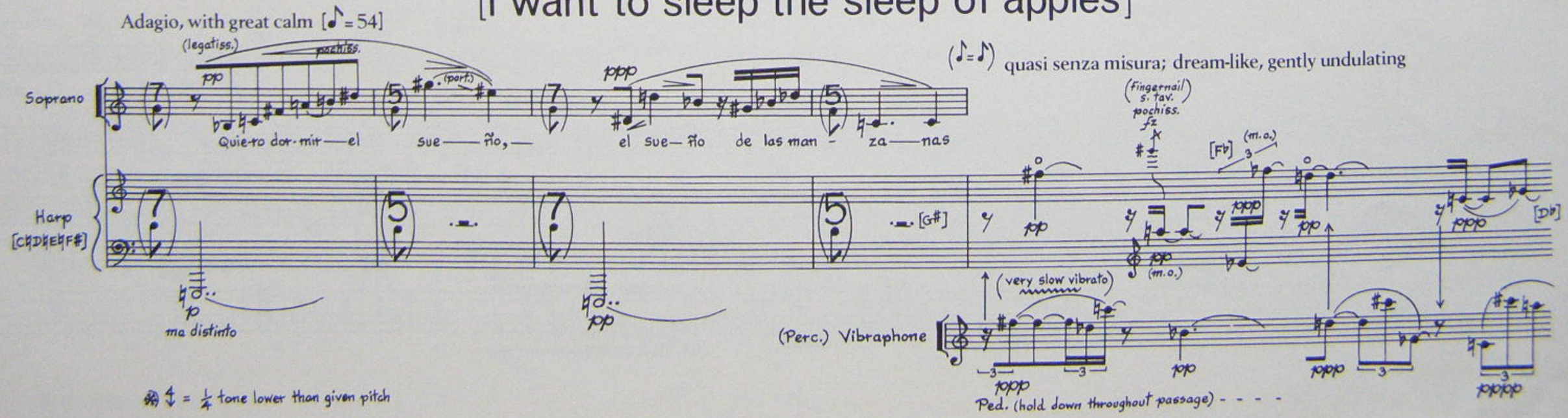

Soprano
Harp
Perc.
ta — (ha),
m.o.
s. tav. fingernail
[D#]
can-ta des-nu-da
la no-che can-ta
peco fz
f sempre
can — ta, — ca — (ha) — n ta — (ha-ha) des — nu — da — (ha)
molto
close "n"
[C#E#]
[C♭E♭]
[D♮]
sub.
so



II. Quiero dormir el sueño de las manzanas
[I want to sleep the sleep of apples]



Soprano

quie-ro dor-mir— el sue—ño,— el sue-ño de las man- za—nas

quasi senza misura

(fingernail s.tav. pochiss.)

Harp

[F♯] pp ma distinto [D♯]

Vbph.

(lasc. vibr.)

(very slow vibrato)

(Vbph.)

(hold pedal throughout)

(m.o.)

ppp (chastely)

Soprano

pa—ra a-pren-der—un llan-to que me lim-pie de tier—ra.

Harp

Vbph.

lasc. vibr. (until sound dies)

III. Nana, niño, nana del caballo grande que no quiso el agua
[Lullaby, child, lullaby of the proud horse who would not drink water]

Slowly, tenderly; with a gentle rocking movement [♩. = 44]

Soprano

(whisper) Na-na, ni-ño, na-na p ma distinto

(hum) mm

(sing) na-na, ni-ño, na-na

(hum) mm

Harp

[C♯D♯F♯] [G♯] [C♭B♭]

Vibraphone

(senza vibr.) (echo) (hold pedal down throughout)

poco pressando - - - - -

ritardando - - - - - - - -

a tempo

poco rit. - - -

Soprano (sing) poco f (with nobility) — del ca-ba—llo gran—de— | menof — que- no— qui-so el a—gua. | pp — Na-na, ni-ño, na-na | (hum) ppp — mm

Harp — poco f — [C♯ D♮ G♯] — ppp

Vbph. — poco f — ppp — pppp

5

(Percussionist walks to Harp)

[♪. = 66, poco agitato]

allarg. - - - -

Soprano (half-sung) pp — Duér-me-te, ro-sal, duér-me-te, — que el ca-ba-llo se po-ne a llo-rar, — (whisper) duér-me-te, duér-me-te.

a piacere

Harp — Scrape along metal winding of string with fingernail (make a single rapid stroke) — fingernail s. tav. fz — m.o. — sim. — p sub. — poco mp — (lasc. vibr. sempre) — poco fz — mp — pluck string (m.o.) immediately after fingernail stroke! — Perc. plays on Harp strings — (gliss.) — mp — make glissando over strings with wire brush — ppp (ma distinto!) — a delicate tremolo on bass strings with wire brush

come sopra — p sub. — come sopra — [D♯ E♮ G♮] — (lasc. vibr.) — poco fz — mp — (off with Harp)

animato, ben marcato [♩. = 132]

(staccato whisper)

Soprano — pp — f — pp — Las pa-tas he-ri-das, las cri-nes he-la-das,

Harp — (modo ord.) — f — più f — ff — molto ritmico (let all tones vibrate!) — (lasc. vibr.) — (lasc. vibr.)

Perc. plays on Harp strings — f — più f — ff — [with hard Glsp. beaters] — (Percussionist returns to normal position)

calmando e ritardando poco a poco- - - - - - - - - -

[♪=132 sempre]

Soprano

las pa-tas

he - ri - das,

las cri-nes

he-la-das,

den-tro los o - jos

un pu-

Harp

Knuckles on body of Harp

(Knuckles sim.)

ff sempre

(lasc. vibr. sempre)

Vbph.

(med. hard mallets)

mf sub.

(hold Pedal down throughout)

Perc.

very small Triangle

molto allarg.- - - -

Tempo primo [♪.=44]

ñal

de pla-ta.

(whisper)

Na-na, ni-ño, na-na

poco più lento

wistfully

del ca-ba — llo gran — de —

"white tone" (non vibr.)

que— no

[A♯]

[C♭A♮]

(lasc. vibr.)

(lasc. vibr. sempre)

(sempre senza vibr.)

(very soft mallets)

ancora più lento

(hum)

qui-so el a — gua.

(mm)

1969 Media, Pa.