

George Crumb

**ECHOES OF TIME
AND THE RIVER**

Four Processionals

for

Orchestra

- I. Frozen Time
- II. Remembrance of Time
- III. Collapse of Time
- IV. Last Echoes of Time

Belwin-Mills Publishing Corp.

PROGRAM NOTES

George Crumb was born in Charleston, West Virginia, on October 24, 1929, and now lives in Media, Pennsylvania. He studied music first with his father, then at Mason College, at the Universities of Illinois and Michigan, the Berkshire Music Center and the Hochschule für Musik in Berlin.

His major teachers have been Ross Lee Finney in Ann Arbor and Boris Blacher in Berlin. Mr. Crumb has taught at the University of Colorado, at Hollins College and at the National Music Camp at Interlochen. He has received numerous awards, including a Fulbright Fellowship (1955), grants from the Rockefeller and Koussevitzky Foundations (1964 and 1965) and an award from the National Institute of Arts and Letters (1967). He currently holds a Guggenheim Fellowship, and is on the faculty of the University of Pennsylvania as Associate Professor of Music.

The University of Chicago commissioned George Crumb's *Echoes of Time and the River* for the celebration of its 75th anniversary in 1967. Its first performances took place on the University's campus in May of that year, given by the Chicago Symphony Orchestra, and the work was repeated by the Orchestra in 1968 and 1969.

Echoes of Time and the River received the Pulitzer Prize for Music in 1968. Among its numerous performances have been those by the Boston Symphony Orchestra during its 1970 Tanglewood season, by the Cleveland Orchestra and by ensembles in Europe.

Following the Chicago première, one observer commented on the "double impact of the piece, both aural and visual, since the extraordinary manipulations of the various percussionists and other players were as intriguing to watch as the music was to hear."

Mr. Crumb has explained that the work has no connection with Thomas Wolfe and that it is not programmatic. The main title and the titles of each of the four movements are metaphors chosen more for poetic values rather than for specific meanings.

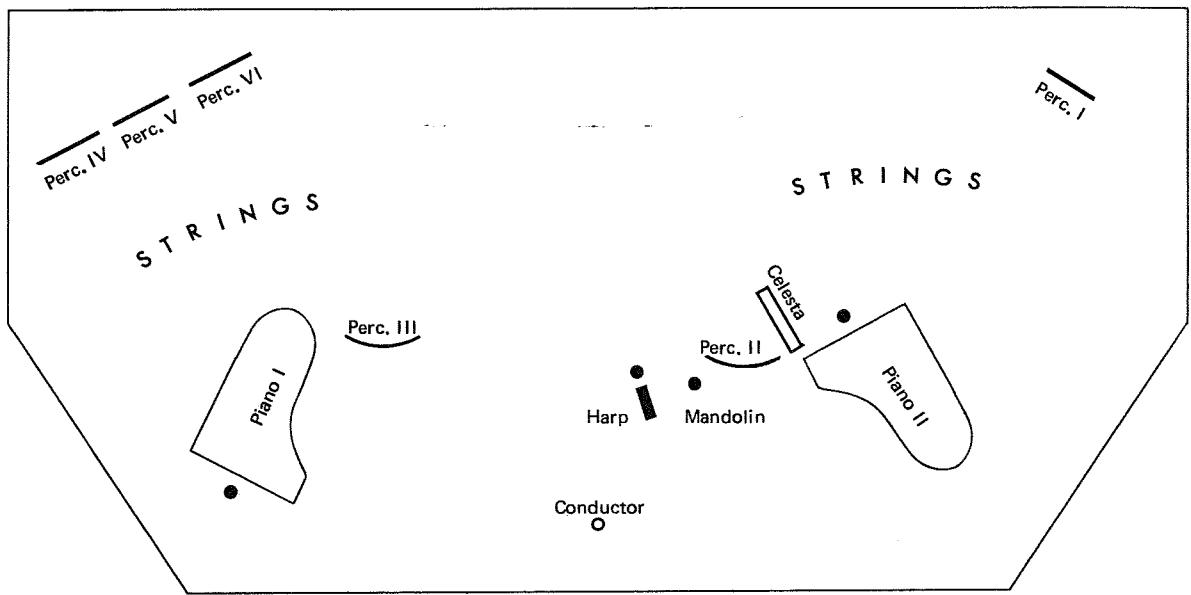
The composer writes: "The unifying theme is 'time.' I wanted to express in musical terms the various qualities of metaphysical and psychological time.

"The 'river of time' is an ancient metaphor which interprets time as a continuum without beginning or end. I have further implied the concept of continuum by structuring a number of 'processionals' into my score. These processionals, conceived as both visual and sonic events, are executed by small bands of percussionists and wind players who must perform while marching.

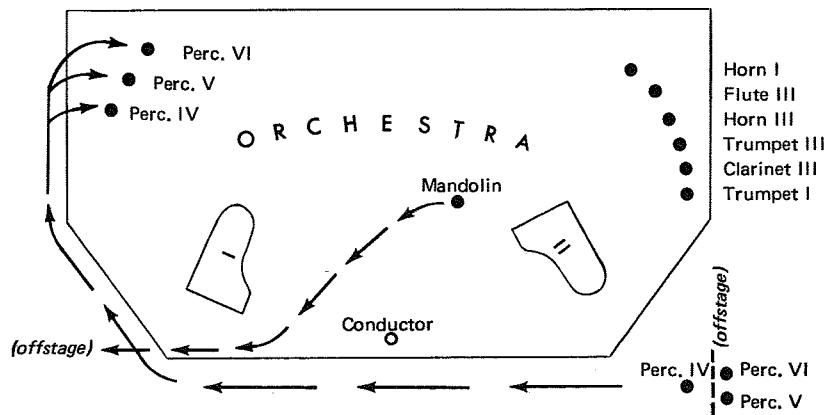
"Three motto phrases, intimately connected with the sense of the music, are whispered (or shouted) by players of the orchestra: 'Montani semper liberi'—mountaineers are always free (the state motto of West Virginia); 'Los arcos rotos donde sufre el tiempo'—the broken arches where time suffers (from a poem by Federico García Lorca); and 'Krekta-dai' [a purely phonetic invention which has an ominous, apocalyptic meaning for the composer].

"An element of nostalgia is suggested by the (distorted) quotation of the spiritual 'Were You There When They Crucified my Lord?' at the conclusion of the second movement. The 'Collapse of Time' is portrayed by progression from metrically notated music to aleatoric notation. The concluding gesture of the work is an oscillating figure of perfect fourths intoned by a choir of forty whistlers from the orchestra."

GENERAL SEATING PLAN



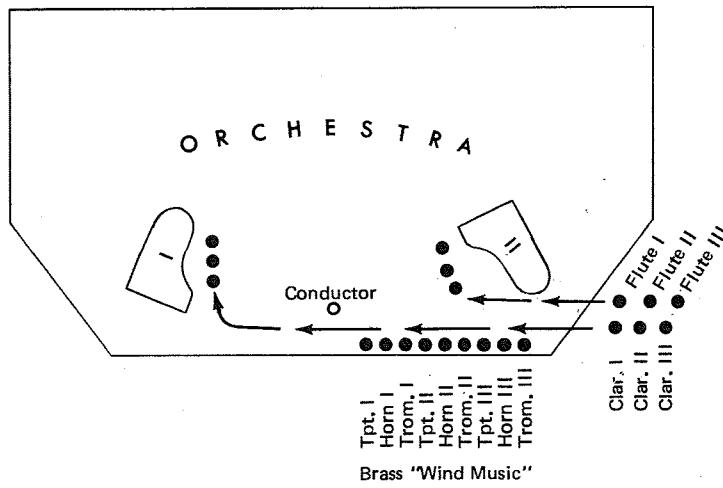
Processional of Percussion and Mandolin and Position of Antique Cymbal Players in Movement I.



NOTE

- 1) Only Percussionist IV is visible at beginning of work.
- 2) The relative position of the 3 percussionists should be maintained throughout processional.
- 3) The music to be played during processional should be memorized.
- 4) The 6 Antique Cymbal players are in position at beginning of work. They exit (on page 4) when Mandolin processional begins.

Processional of Woodwinds and Position of Brass in Movement II.

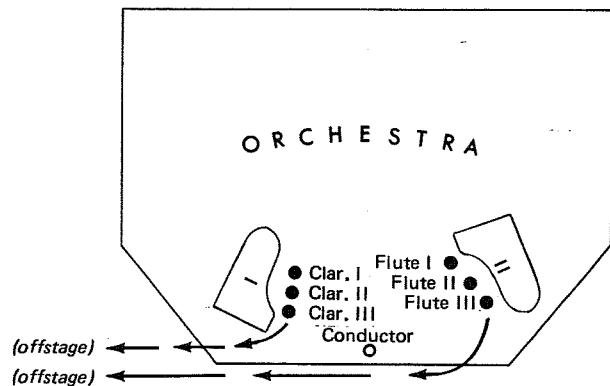


NOTE

- 1) The brass players quietly take their positions after conclusion of movement I. They should stand at edge of stage, facing the audience. At conclusion of the "wind music", the brass players quietly walk offstage again.
- 2) Each of the Flute players carries a Piccolo in his pocket during processional. Flute I, Flute III, and Clar. II carry their pairs of Ant. Cymbals in similar fashion.
- 3) The brass "wind music" and the processional music should be memorized.

M
1045
.678
E2
1968

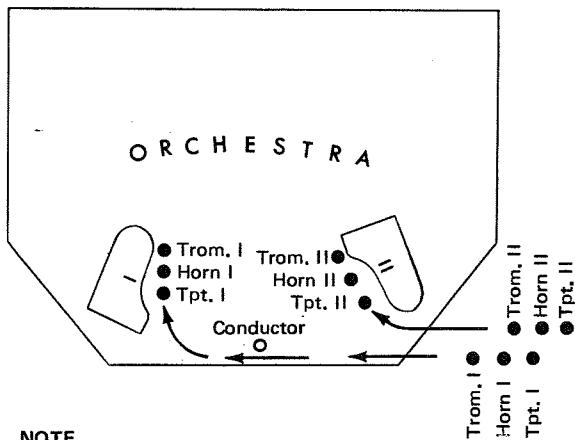
Processional of Woodwinds in Movement III



NOTE

- 1) The spoken passages for processional should be memorized.
- 2) The Clarinets and Flutes exit in single file.

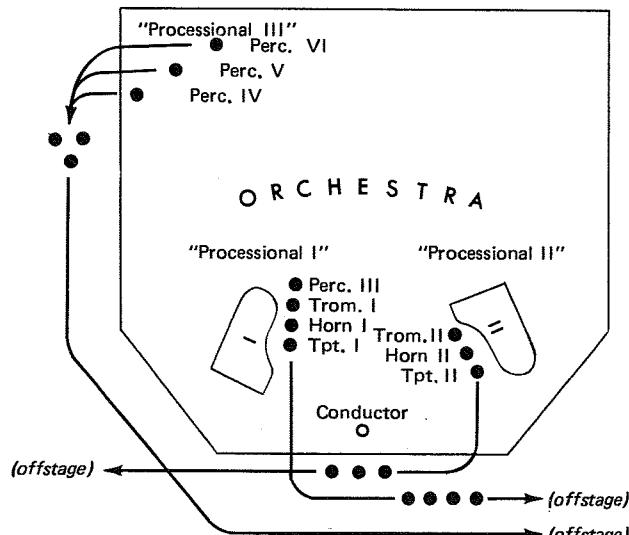
Processional of Brass in Movement III



NOTE

- 1) The processional music should be memorized.

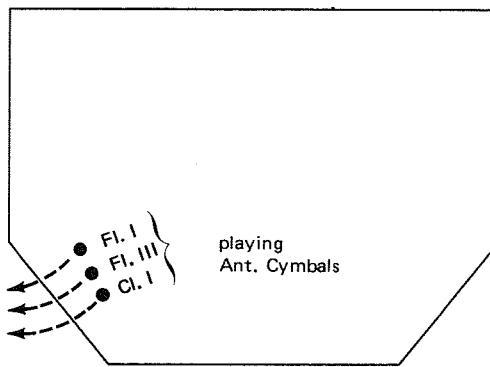
Processional of Brass and Percussion in Movement IV



NOTE

- 1) The processional music should be memorized.

Position of Fl. I, Fl. III, and Cl. II at Beginning of Movement IV



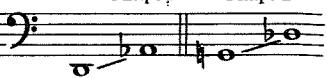
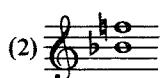
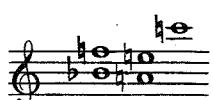
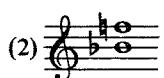
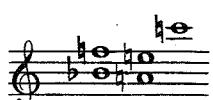
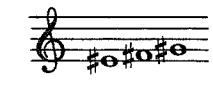
NOTE

- 1) These 3 players take position at edge of stage immediately before Movement IV begins.
- 2) At conclusion of his Ant. Cym. stroke, the players quietly walk offstage.

General Instruction for Performance

- 1) All players read from score. Clarinet and Horn are transposed for easy reading. Each player's score can be marked with colored pencil so that he can quickly find his part.
- 2) All notes are preceded by an accidental except in case of immediate repetition of pitch.
- 3) All dynamics are "objective" indications. Many of the more delicate effects (e.g. the offstage music, the brass "wind music", the various piano effects) may need to be dynamically exaggerated in order to project at the required level.
- 4) Pauses are sometimes expressed in terms of approximate seconds of time. For example, means to pause for about seven seconds.

INSTRUMENTATION

Flutes	I	(Piccolo I) also plays a pair of detached Antique Cymbals	(1)		Percussion	I	2 Timpani Medium Tamtam Glockenspiel		Timp. 1	Timp. 2
	II	(Piccolo II)					2 detached Antique Cymbals Small suspended Cymbal Bamboo Wind Chimes Large Chinese Temple Gong		(4)	
	III	(Piccolo III) also detached Antique Cymbals	(1)			II	Vibraphone Large Tamtam 2 detached Antique Cymbals Medium suspended Cymbal		(4)	
Clarinets	I	in B♭					2 Glockenspiel plates 2 large Conga Drums Glass Chimes		(5)	
	II	in B♭					Small Tamtam and tub of water*			
	III	also detached Antique Cymbals in E♭	(1)			III	5 detached Antique Cymbals Large suspended Cymbal			
Trumpets in C	I	also detached Antique Cymbals and a pair of Finger Cymbals	(2)				2 Glockenspiel plates Bongo Drums Cowbells Tubular Bells String of Chinese (or Indian) Temple Bells		(5)	
	II	also a pair of Finger Cymbals	(3)				2 detached Antique Cymbals Small suspended Cymbal Pair of Finger Cymbals Glass Chimes 2 Glockenspiel plates		(1)	
	III	also detached Antique Cymbals	(2)				Sleighbells Low-pitched Bell (sound of a large Carillon bell)		(6)	
Horns in F	I	also detached Antique Cymbals	(3)			V	2 detached Antique Cymbals Xylophone 2 Glockenspiel plates 2 Timbales, mounted together and with a strap for carrying Medium suspended Cymbal Class chimes Bass Drum		(1)	
	II	also detached Antique Cymbals					2 detached Antique Cymbals Very small Tamtam 2 Glockenspiel plates Large suspended Cymbal Marimba Glass Chimes		(6)	
	III	(Bass)				VI	2 detached Antique Cymbals		(1)	
Harp							*The small Tamtam is used normally and as a "Water Gong". The tub should be a few inches wider than the Tamtam. It should be filled with water to a depth of about 9 inches.			
Mandolin										
Piano I		also plays a pair of Finger Cymbals; should have a small Tambourine and soft Timpani stick								
Piano II		(Celesta) should have a small Tambourine and medium-hard Timpani stick								
Violin I		(at least 15) The concertmaster also plays 2 detached Antique Cymbals	(4)							
Violin II		(at least 15) A middle desk violinist also plays 2 detached Antique Cymbals.	(4)							
Viola		(at least 12) A last desk violist also plays 2 detached Antique Cymbals	(4)							
Violoncello		(at least 12)								
Contrabass		(at least 9)								

N. B. All detached Antique Cymbals should be fitted with a leather grip for 2-plate playing. The 5 pairs of Glockenspiel plates must be mounted individually for each player.

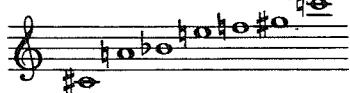
Number of detached Antique Cymbals required:

6 3 3 3 8 6 5

Number of Glockenspiel plates required:

3 5 2

Five pairs of Finger Cymbals required.



(ECHOES II.)

- Commissioned by the University of Chicago for the Chicago Symphony Orchestra -

ECHOES OF TIME AND THE RIVER

I. Frozen Time

george crumb

Slowly, solemnly
($\text{♩} = \text{ca. } 70$)

3 offstage Trombones
darkly mysterious,
barely perceptible;
freely, without respect
for tempo; make a con-
tinuous gliss. (don't rush!)

Med Tam-tam
Vbph. ff
Perc. II.
Ant. Cym. (sim.)
Strike 2 plates; shake
cymbals rapidly
after striking to
produce oscillation
in pitch.

Terr. II.
Ant. Cym. (sim.)

Terr. III.
Ant. Cym. (sim.)

Terr. IV.
[barely visible at stage right]

Note to conductors: The $\frac{7}{8}$ measure should be divided
as in following diagram:

The 4th beat should be very clearly marked since it corresponds to the
first beat of the processional.

gliss.
Tr. I. ff
Tr. II. ff
Tr. III. ff
Bass Tr. ff
Med Tam-tam
Gisp.
Large Tam-tam
Small Tam-tam
Ant. Cym.
(Vbph.) ff
Ant. Cym. (sim.)
2 Timbales (soft felt sticks)
Very small Tam-tam
Step pattern of processional R L R (ff)

Processional Stand of state of state
of stage for antique Cymbal (see diagram)

(Fl. II.) Ant. Cym. (2-plate) ff (sim.)
(Ppt. I.) Ant. Cym. (2-plate) ff (sim.)
(Cl. II.) Ant. Cym. (2-plate) ff (sim.)
(Horn I.) Ant. Cym. (2-plate) ff (sim.)

poco accel. - - - (pressando)

Med Tam-tam
Vbph.
Perc. II.
Ant. Cym. (sim.)
Small Tam-tam
whisper (quasi stacc.) ff 1000 Ant. Cym. (sim.)
Timbales (rit. -->) Mon-ta-ri semper libe-ri?
Mon-ta-ri semper libe-ri?
Very small Tam-tam
R L R (ff) R L (ff) R L R (ff) R L R (ff)

Gisp.
Large Tam-tam
Vbph.
Ant. Cym.
whisper (sim.) ff (let vibr.)
Mon-ta-ri semper libe-ri?
Mon-ta-ri semper libe-ri?
Mon-ta-ri semper libe-ri?
Mon-ta-ri semper libe-ri?
Mon-ta-ri semper libe-ri?

Processional
Step pattern
10
(rit.) (ff)
Vln. I.
Vln. II.
Vla. (whisper)
Vcl.
Cb.
(whisper) Mon-ta-ri semper libe-ri!
(in unis) (mp) (ff)

⑨ Make a continuous glissando between indicated points (do not dwell on given pitches!). The bowing should be staggered so that an overall effect of legato is achieved.

4.

(Perc. III: move to strings)
(of Pno. I.)

Viol. II. (Small
Ham-Tom)
mp

Via. (lasc. vibr.)

Vc. (gloss. sul pont.)
p
Senza sord.
mp

Conductor (Conductor resumes)
normal beating

Piano I. (5th partial harmonics, come sopra)
gloss. over strings (come sopra)
Ped. sempre pp
piano pp
scopre pp
Chin. Temple Gong
ppp

Piano II. gloss. over strings (come sopra)
piano pp
scopre pp
Chin. Temple Gong
ppp

Perc. Ant. (M.W.)
Cym. File III.
Players (T.M.)
(C. M.)
(T.P.)

Perc. III. play on strings of Piano I. with hard mallets
mp delicate, hauntingly

Perc. II. play on strings of Piano II. with med. hard mallets
ppp delicate, hauntingly (echo of Perc. III.)

Glass Chimes (mp) let vibrate freely
(mp) let vibrate freely
(mp) let vibrate freely

Mand. whisper: dark, intense
Mon-ta-ni
R (sim.)

Step pattern

Perc. III. whisper: dark, intense
sem-per li-be-ri
ppp timidly

Perc. II. (Cant. walking at same tempo if more steps are needed to get offstage)

Ant. Cym. players (sempre sim.)
(Chin. Temple Song)

I. (lat vibr.)

Perc. IV. (Glass Chimes)
let vibrate freely (Glass Chimes)
let vibrate freely (Glass Chimes)
let vibrate freely (Glass Chimes)

V. let vibrate freely

Slowly, with mystery (♩ = ca. 30)
Mandolinist (Stands to play)
Start Processional →
Step pattern R L R L R L
(5th partial harmonics, come sopra)

(Pno. I: hold down damper pedal for Perc. III passage.)
(Pno. II: hold down damper pedal for Perc. II passage.)

(Ant. (M.W.) exit in file
Cym. File III.
Players (T.M.)
(C. M.)
(T.P.)

(Cant. walking at same tempo if more steps are needed to get offstage)

II. Remembrance of Time

*) This effect is achieved by holding a hand 'mallet' against end of plate (with left hand) as plate is struck conventionally with another hand (striked in right hand). The hand in left hand mallet should lightly touch a point about $\frac{1}{4}$ inch from end of plate. Immediately after plate is struck (rhs), the player should gradually increase pressure on lh. mallet while moving it slowly to very end of plate. In this way, the pitch is 'bent' down a semi-tone.

*) The 9 brass players are positioned at edge of stage, facing audience - see diagram in notes.

(*) The 9 brass players are positioned at edge of stage, facing audience - see diagram in notes.

6.

Perc. II. moves to Hal

Vbph. (hauntingly) (come sopra)

(Marimba) (K.)

II. (Marimba) (K.)

III. (Marimba) (K.)

Processional (approx.) (like sighing of wind)

3 Tpts. (Horns) (Onis.) (to nothing)

5 Trom. (Unis.) (mp) whisper through tone. (come sopra) (hu) —

Step pattern don - de su - fré el tiem - po

R L R R L R L R L R L R L

Sul G - sempre sul pont. (gliss over natural harmonics)

Cb. (div. in 4) Sul A - sempre sul pont. (sim.) (gliss over natural harmonics)

Sul D - sempre sul pont. (gliss over natural harmonics)

Sul E - sempre sul pont. (gliss over natural harmonics)

Harp [D#m] [E>p#] [A#] [D#ah]

mp (distinct)

Continue walking at same tempo if more steps are needed to get offstage

5

\rightarrow ($\text{♩} = \text{ca. } 50$)

Flute I. Clarinet I. (Bb) Fl. I. [bend pitches down $\frac{1}{4}$ tone]

Flute II. Clarinet II. (Bb) Fl. II. [bend pitches down $\frac{1}{4}$ tone]

Flute III. Clarinet III. (E) Fl. III. [bend pitches down $\frac{1}{4}$ tone]

Step pattern of processional R L R R L R L R L R L R L

Horns I. II. III. (offstage) Water-gong (medium hard beater) #***#

Perc. III. (5) (start with Gong out of water)

Perc. II. plays on (Harp) 2 hard Marimba sticks in (strings of Harp) poco

Pno. I. II. (unis.) Four soft Timpani; stick in (back hand) play on innermost strings (don't cover Harp) (Ped. sempre) poco meno f

Flute I. Clarinet I. (Bb) Fl. I. (echo of Flutes)

Flute II. Clarinet II. (Bb) Fl. II.

Flute III. Clarinet III. (E) Fl. III. (Cl. II. (D))

Step pattern of processional (sempre sim.)

Horns I. II. III. (offstage) (Water-gong) (hu)

Perc. III. (p) (come sopra) (Perc. III. return to normal position)

Perc. II. (plays on Harp) (pp)

Pno. I. II. (unis.) (pp)

Begin (approx.) Circle I. (page 7)

Each of the flute players will carry a piccolo in #***# Flutes and Clarinets execute #***# Grace notes his pocket. Flute players I. and III. also will carry their Antique Symbols in their pocket.

The percussionist should make a fast and continuous tremolo with one beater (rh) while lowering Gong into and raising Gong out of the tub of water on the beat!

III. Collapse of Time

Dramatic, portentous; rhythmically very free^④

whisper (sharp, intense) 3 3

3 Flutes,
3 Clar.
(units)

Krek-tu - daj! Krek-tu - daj!

I. Very hard mallets Gisp. Large Tam-tam (lasc.) vibr. Vbph. (without vibr.) pizz. (lasc.) vibr. (lasc.) vibr.

II. Tubular Bells ff [don't cover] Pianos ff

III. Sleighbells (m)

IV. Xyloph. (hard mallets) (timidly)

V. Large Susp.Cym. (lasc.) (vibr.) pizz. (lasc.) (vibr.) (lasc.) (vibr.)

VI. (lasc.) (sim) [Scrape across surface of cym. with coin (single stroke)]

Pno. I. on the Keys (lasc.) palms on strings (ped. sample) m.s. (sim) (lasc.) vibr.

Pno. II. on the Keys (lasc.) palms on strings m.s. (sim) (ped. sample)

All string players (units) whisper (sharp, intense) 3 3

Krek-tu - daj! Krek-tu - daj!

Vln. I. (sempre sim.) pppppp fragile (sempre sim.)

Vln. II. rapid arpegg. behind bridge (tip of bow) pppppp fragile (sempre sim.)

Vcl. pppppp fragile (sempre sim.)

Vcb. pppppp fragile (sempre sim.)

④ The opening triplet figure should be played at $\delta=50$ whenever it occurs. All other music should be improvisatory in character.

* * * \circlearrowright = strike soundboard sharply through hole in metal frame (with fingertips)

whisper (sharp, intense)

3 Flutes, 3 Clar. and Harp (unis.)

Perc. I. Gliss. Med. Tam-tam X [scrape light metal border rapidly across surface]

Perc. II. Large Tam-tam poco ff (lasc.vibr.)

Tub. Bells FF (lasc.vibr.) Small Tam-tam [scrape light metal border rapidly across surface]

Vibraph. (let vibr.) pp

(Sleighbells) (ff)

Perc. III. (ffff sempre)

Perc. IV. (with wire brush) (ffff as from afar)

Perc. V. Marimba (hard mallets) (timidly) ff pizzicato

Perc. VI. (on the B- keys) (pizz.) (palm) on strings m.d. (lasc.vibr.) Ped. sempre

Pno. I. (on the B- keys) (pizz.) (palm) on strings m.d. (lasc.vibr.) Ped. sempre

Vln. I. (pp) (to nothing) (pizz.) (palm) on strings m.s. (lasc.vibr.)

Vln. II. (pp) (to nothing) (pizz.) (palm) on strings m.s. (lasc.vibr.)

Vla. (pp) (to nothing) (pizz.) (palm) on strings m.s. (lasc.vibr.)

Vc. (pp) (to nothing) (pizz.) (palm) on strings m.s. (lasc.vibr.)

All strings played (unis.) Krik-tu - doi

Flutes (play to audience) (fifths-f.) (sim.) (echo of fifths-f.) (fifths-f.) (sim.)

I. mp (pizz.) (pochiss.) (pochiss.) (pochiss.) (pochiss.)

II. non vib. (pale, white) (p) (p) (p) (p)

III. (p) (p) (p) (p) (p)

Perc. I. Medium Tam-tam

Perc. II. Med. Susp. Cym. mp (lasc.vibr.)

Perc. III. Small Tam-tam

Pno. I. (ffff sempre) (on Keys) (Knuckles) (lasc.vibr.) (actual sound) (on Keys) (Knuckles) (actual sound)

(touch strings at center) (fz) (CB II.) (lasc.vibr.) (fz) (CB II.) (lasc.vibr.)

(palm) (lasc.vibr.) (palm) (lasc.vibr.)

(Ped. Sempre) (pizz.) (lasc.vibr.) (pizz.) (lasc.vibr.)

Pno. II. (on Keys) (Knuckles) (actual sound) (on Keys) (Knuckles) (actual sound)

(touch strings for 5th part) (fz) (CB I.) (lasc.vibr.) (fz) (CB I.) (lasc.vibr.)

(pizz.) (lasc.vibr.) (pizz.) (lasc.vibr.)

(Ped. Sempre) (pizz.) (lasc.vibr.) (pizz.) (lasc.vibr.)

Vla. (div. in 3) (pizz.) (lasc.vibr.) (pizz.) (lasc.vibr.)

Vc. (div. in 3) (pizz.) (lasc.vibr.) (pizz.) (lasc.vibr.)

Cb. (div. in 3) (pizz.) (lasc.vibr.) (pizz.) (lasc.vibr.)

(#) Bend pitches down $\frac{1}{4}$ tone

11.

Sinister, menacing

Processional I. → begin with incisive whisper and very gradually progress to loud shouting

Flutes I.II.III. (3)
Clar. I.II.III.
Step pattern

Krek-tu - dei!

Trumpets I.II. (unis.)
Horns I.II. (unis.)
Trombones I.II. (unis.)
Step pattern

Trumpet III. (muted)
Horn III. (muted)
Trombone III. (muted)

Chinese Temple Gong

Bass Drum (soft stick, play with left hand)
(cresc. poco a poco -)

Small Tam-t. (on dome with medium hard mallet)
(cresc. poco a poco -)

Low-pitched Bell
ppp
(cresc. poco a poco -)

Percussion

I.
II.
III.
IV.
V.
VI.

Xylophone [very hard mallets]
sempre
poco f

Marimba [very hard mallets]
sempre
poco f

Pianos I.II. (unis.)
Set note at bottom of page 16
on keys (act.sound) (sim)
on keys (act.sound) (sim)
on keys (act.sound) (sim)
on keys (act.sound) (sim)
on keys (act.sound) (sim)

Harp
Harp: sva basso (sempre) f
Harp: sva basso (sempre) f

All Violins

Vc.
begin with incisive whisper and very gradually progress to loud shouting
Krek-tu - dei!
ppp
(cresc. poco a poco -)

Cb.

Processional II. → begin with incisive whisper and very gradually progress to loud shouting

Flutes I.II.Clаринеты (3) (step pattern)
Krek-tu - dei!

Trumpets I.II. (unis.)
Horns I.II. (unis.)
Trombones I.II. (unis.)
Step pattern

Trumpet III. (muted)
Horn III. (muted)
Trombone III. (muted)

Chinese Temple Gong (sempre cresc.)
Bass Drum (sempre cresc.)
Small Tam-tam (on dome)
Low-pitched Bell (sempre cresc.)
(sempre cresc.)

Percussion

I.
II.
III.
IV.
V.
VI.

Glockenspiel
very hard mallets (one hand) ff
Chin. Temple G.
Bass Drum
2 Anvils (L.h.)
Tub. Bells (L.h.)
Small Tam-t.
poco allarg. --

Pianos I.II. (unis.)
(Xylo.) (sempr.cresc.) on keys (act.sound) (modo ord.) ff
(Mar.) (sempr.cresc.) on keys (act.sound) (modo ord.) ff
Large Susp. Cym. ff
on keys (modo ord.) ff

Harp
Harp: sva basso (sempre) f
Harp: sva basso (sempre) f

All Violins
dei! sul pont. (sempre) Krek-tu - dei! div. in 2
Krek-tu - dei! div. in 2

Vla.
(arco) #

Vc.
(arco) #

Cb.
(sempre) #

Flutes
Clarinets

(shout)

Perc. { I.
II.
III.

T.C. (vibr.)

Pianos I. II. (unis.)

(lasc.)
(vibr.)

(lasc.)
(vibr.)

(ca. 60) molto vibr. sempre
gliss.

Violin I. (modo uno)
(dai!) fff intense!
gliss. (moto vibr. sempre)

(Viol.) (dai! tempo uno) fff intense!

Viola (modo uno)

Cello (div. in 6)
gradually go to normal bowing
fff very slowly! (normal bow position)

C-bass (div. in 6)
Apply great pressure to bow while moving it
very slowly! (normal bow position)

Perc. { I. Tim. (f = ca. 60) pesante (approx.)
II. Lg. T. (f = ca. 70) pesante (on edge with Snare Dr. sticks)

Bass Drum (f = ca. 70) pesante (on edge with Snare Dr. sticks)

Very Sm. Tam-t. (f = ca. 70) (lasc.) (vibr.)

(f = ca. 40)

(Perc. I) Tim. (p = pp)

(Perc. II) Bass Drum (mp = p)

Quasi ritardando (gradually lengthen phrases)

Viol. I. (div. in 6)
sul pont. (non vibr.) (mf)
sul pont. (non vibr.) (mf)

Viol. II. (div. in 6)
(Senza misura)
sul pont. (non vibr.) (p)

Vla. (Senza misura)
sul pont. (non vibr.) (p = pp)

Vc. (2) (Senza misura)
Tutti Vc. (div. in 6)
(Senza misura)
sul pont. (p = pp)

Cb. div. in 4 (Senza misura)
sul pont. (p = pp)

The circle music (p. 15) begins here (approximately)

Solo Cb. (Senza misura) (extremely slow)

(al mimo)

* The symbol

(on page 11) means:
Scrap rapidly with fingernails (all fingers and metal winding of bass strings of 4th string). The player should make one rapid stroke on each quarter:

* A rapid succession of entries on the same phrase. The 2 or 3 players of each unit of the divisi should begin together, but can immediately diverge.

* Apply necessary pressure on drum head with elbow to get required pitch contour.

Note on Circle Music:

The four circles begin with segment [1] and proceed clockwise through segment [2]. There should be a space of 4 to 5 seconds between segments. The conclusion of each circle is marked by a 2-plate finger cymbal clash. When the conductor has three finger cymbal sounds, he knows that all four circles are completed, and he can (after a short pause) proceed to movement IX. The overlay music (Perc. and Solo Strings) should end before circles are completed.

I. Brass Group I. (at Piano I)

[Trumpet I, Horn I, Trombone I]

[N.B. Brass Group I. plays into Piano I. (near strings) in order to produce sympathetic vibrations.]

II. Brass Group II. (at Piano II)

[Trumpet II, Horn II, Trombone II]

[N.B. Brass Group II. plays into Piano II. (near strings) in order to produce sympathetic vibrations.]

5

**Marimba (Tempo of Morse code) [play all staccato]
(very hard) (mallet) [not dead sticks]**

Perc. VI. **Sleighbells** **ppppp** **paciss.**

Perc. IV. **ppppp**

[Make a very slow glissando; do not dwell on given pitches.]

Finger Cymbals (2-plate) (let vibr.)

Pno. I. **ffz**

Mandolin **pizz. (actual sound)** **Still more slowly ($\text{d} = \text{ca. } 15$)**

Harp **pizz. (5th partial harmonics, come sopra)**

Pno. I. **pizz. (actual sound)** **Still more slowly ($\text{d} = \text{ca. } 15$)**

Pno. II. **pizz. (actual sound)**

Begin Circle III. before Horn II. completes the first segment of Circle II.!

Mandolin **ffz** **Slowly, with elegance ($\text{d} = \text{ca. } 30$)**

Harp **ffz** **poco** **with plectrum sur la table**

Perc. II. (Vibraphone) **(Ped. sempre) gently, tenderly**

III. Piano I. and Piano II. **N.B. The damper pedals must be continuously depressed so that the brass instruments will produce sympathetic vibrations off the piano strings.**

Mandolin [barely visible at side of stage]

Harp

Percussion II. (Vbph.)

Pno. I. **ffz** **(actual sound)** **More slowly ($\text{d} = \text{ca. } 30$)** **(5th partial harmonics, come sopra)**

Pno. II. **ffz** **(actual sound)**

[The intended effect: a strongly accented tone immediately followed by a rapid reverberation of notes. Play this fashion: $\text{ffz pp } \rightarrow \text{ (pppp) sub.}$]

Perc. II. (Vibraphone) **(Ped. sempre) gently, tenderly**

Mandolin **molto vib.**

Harp **modo ord.**

More slowly ($\text{d} = \text{ca. } 20$)

5

Finger Cymbals (2-plate) (let vibr.)

Trpt. III.

Horn III. **(bend° pitch)** **(almost inaudible)** **poco ppp** **pp sub.**

Trumpet III. **ppp**

Horn III. **ppp** **gently, from afar ($\text{d} = 30$, slower than Trpt.)**

Trombone III. **(gloss. sempre)**

Trumpet III. **ppp** **gently, from afar**

6

7

8

9

IV. Brass Group III. (Offstage)

Trumpet III. (Muted)

Horn III. (Muted, except for segment 12 and 13 where hand-stopping is required)

Trombone III. (Muted)

1

Very slow ($\text{d} = \text{ca. } 20$), ghostly (legatiss.)

Trumpet III. **ppp** **pochiss.**

Horn III. **ppp** **pochiss.**

Trombone III. **ppp** **pochiss.**

[Overlap tones slightly to produce legato between the instruments.]

2

[bend° pitch] slowly, hauntingly

Horn III. **fx pp sub.** **fz pp**

3

(Flutter-t.) (modo ord.)

Trumpet III. **ffz molto**

Trombone III. **ppp**

4

Trumpet III. **ffz molto (flutter-t.) (modo ord.)**

Trombone III. **ppp Sempre (legatiss.) (nothing)**

5

Slow ($\text{d} = \text{ca. } 30$)

Flutter-t.

Horn III. **ffz molto**

Trombone III. **ffz molto (pedal) tone**

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

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

8

IV. Last Echoes of Time

* These pizz. harmonics should be played like guitar harmonics: the left hand finger should come off the string immediately after string is plucked. The harmonics should ring like tiny bells.

Mandolin offstage

(senza trem.)

Piano I.

Flute I. offstage

Flute II. offstage

Flute III. offstage

Clar. I. offstage

Ant. Cym. (2-plate)

h... (mww) (shake rapidly)

ppp < poco >

whisper

Med. Tam-tam (soft) (beaten) ppp

Clar. II. offstage

Ant. Cym. (2-plate)

h... (mww) (shake rapidly)

pp < poco >

(P) Koi-tais whisper

Small Tam-tam apply coin to rim of vibrating Tam-tam pp

Clari. III. (E) offstage

Ant. Cym. (2-plate)

h... (mww) (shake rapidly)

pp < poco >

(P) Koi-tais

Large Tam-tam (soft) (beaten) (P) pp

Perc. III.

Small Susp. Cym. (soft stick) on dome

Gosp. plates

Solo Vln. (E) slow glissando

Perc. IV.

1/3 Music of all strings

Fifteen Echo of 13th M. offstage

(Solo Vln. I.) Ant. Cym. (2-plate) pp

h... (mww) (shake rapidly)

[sit again]

Cb. Knuckles on wood of Cb. (mellow, hollow sound) mp

Med. Susp. Cym. (soft stick) on dome

Vln. I. port. Vln. II. port.

Vla. port. Vc. port.

tenderness

Vln. I. port. Vln. II. port.

slow glissando pp

1/3 Music of all strings

Fifteen Echo of 13th M. offstage

(Solo Vln. I.) Ant. Cym. (2-plate) pp

h... (mww) (shake rapidly)

[sit again]

Cb. Knuckles on wood of Cb. (mellow, hollow sound) pp

Large Susp. Cym. (soft stick) on dome

Vln. I. port. Vln. II. port.

Vla. port. Vc. port.

tenderness

Gosp. plates pp

Vln. I. port. Vln. II. port.

Vla. port. Vc. port.

tenderness

Vln. I. port. Vln. II. port.

Gosp. plates pp

Vln. I. port. Vln. II. port.

Vla. port. Vc. port.

tenderness

Cb. Knuckles on wood of Cb. (mellow, hollow sound) pp

(incisive whisper) fast

Piano II.

rapid gliss over strings(fingertip) (G) x

(Knuckles) (on wood) (C.B. II. - C.B. I. -)

lasc. vibr.

(depress silently) (and hold) Ped.

Senza Ped.

Piano I.

Second Echo of Stage Music

Flute I. offstage

Flute II. offstage

(Med. Tam-tam)
pppp
(pp) coin to rim

Perc. I.

Flute III. offstage

Clar. I. offstage

Perc. II.

Clar. II. offstage

Clar. III. offstage

Chinese Temple Bells

Perc. III.

(mp) lass. vibr.

Perc. IV.

Slow section of Processional

1/3 of all strings

Perc. V.

1/3 of all strings

Vln. II. solo
slow glissando
Vc.
ppp
tenderly

Perc. VI.

1/3 of all strings

Vln. I. solo
Vln. II. solo
Vla.
Vc.
ppp
tenderly

Piano II.

Piccolo I.

PPP frailly
Piccolo II.

Bamboo chimes
lass. vibr.

Piccolo III.

pppp frailly
molto vibrato
pp

whisper (unis) through brass instruments (dark, ghostly intonation)

Tpt. I.
Horn I.
Trom. I.
Tpt. II.
Horn II.
Trom. II.
Krek - tu - daj
Small Tam-tam (very soft beater)
Krek - tu - daj
Krek - tu - daj
Krek - tu - daj

1999 sempre (lass. vibr. sempre)

R L R L R L R L

First Echo of Stage Music

Second Echo of Stage Music

darkly mysterious

pp

Timpani *f* (glissando sempre) *5.d.* *pp*

Perc. I. (Nph.) *(mww)* *(without vibrato)* *pp*

Perc. II. *4d.* *(without vibrato)* *pp*

Tpt. I. Horn I. Trom. I. (Small Tam-tam) *dai* *Krek - tu - dai* *gentle wind sound (rising, falling)* *whisper* *pp* (blow through instruments) (come sopra)

Perc. III. *Step pattern* *delicate frém. with 2 fingers* *(center of Tam-tam)* *(pause in procession)* *R L R* *R L R* *[Step pattern sempre sim.]*

Processional II. Trom. II. Trom. III. *12e1* *Los ar - cos ro - tos* *don-de su-fre el tiem - po* *Los ar - cos ro - tos* *don-de su-fre el* *Step pattern* *R L R* *R L R* *R L R* *R L*

20 Whistlers (from the Orch. (on left half of stage) *10 Whist. (part.)* *10 Whist.* *pp hauntingly* *10 Whist. (part. sempre)* *10 Whist.* *pp hauntingly* *10 Whist. (part.)* *10 Whist.* *p hauntingly*

(shake rapidly) *(mww)* *(sit again)*

Ant. (Solo Vin.I.) Ant. Cym. (unis) (2-plate) *whisper* *f* *urgent* *Krek - tu - dai!* *on the Keys* *lasc. vibr.*

20 Voices from the Orch. *rapid gliss. over strings* *(one finger)*

Pianos I. II. (unis) *hold* *lasc. vibr.*

Perc. I. (Chinese Temple Gong) *F* *lasc. vibr.*

Perc. II. (Nph.) *pp* *pp*

Processional I. Tpt. I. Horn I. Trom. I. (Small Tam-tam) *dai* *Krek - tu - dai* *Krek - tu - dai* *End of Processional I.*

Processional II. Tpt. II. Horn II. Trom. II. *tiem - po* *don-de su-fre el tiem - po* *gentle wind sound (rising, falling)* *blow through instruments* *(pause in procession)* *Los ar - cos ro - tos* *don-de* *Step pattern* *R D* *R L R* *R L R* *R L R* *R L R* *Step pattern sempre sim.*

Processional III. Tpt. III. Perc. I. (Finger Cym. 2-plate) *(shake rapidly)* *(mww)* *Timbales (soft felt sticks)* *Very Small Tam-tam* *whisper* *(Finger Cym.) (mww)* *Mon-ta - ni Sem-per li-be-ri!* *fz (Timb.)* *Mon-ta - ni Sem-per li-be-ri!* *Mon-ta - ni sem-per li-be-ri!* *mp* *(Very Sim. Tam-t.)* *pp*

Step pattern *R L R* *pp*

20 Whistlers (stage left) *pp* *(port. sempre)* *pp* *(port. sempre)* *pp* *(port. sempre)* *pp* *pp*

20 Whistlers (stage right) *pp* *pp* *pp* *pp* *pp* *pp* *pp*

