

*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 homelessly 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).

*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 Tierkreis-Gruppe, *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 Rilkes: „*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

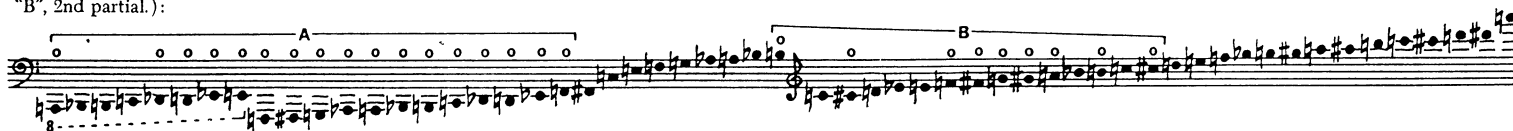
9. The Abyss of Time *Virgo*
10. Spring-Fire *Aries*
11. Dream Images (Love-Death Music) *Gemini*
12. Spiral Galaxy [SYMBOL] *Aquarius*

## 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

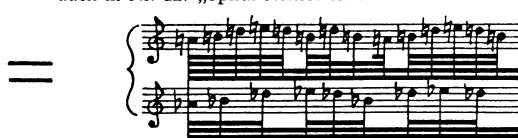
5. Der gespensterhafte Gondolier *Skorpion*
6. Nachtzauber I *Schütze*
7. Schattenmusik (für Äolsharfe) *Waage*
8. Der Zauberkreis der Unendlichkeit (Moto perpetuo) [Symbol] *Löwe*

## 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.)

4. Two modes of *pizzicato* playing are required:
  - a) the string is plucked with the fingertip (towards the center of the string), indicated by "pizz. (f.t.)";
  - b) the string is plucked with the fingernail (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."

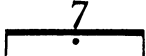
5. Glissandos over the strings are to be played with either the fingertip (f.t.) or thumbnail (t.n.). Mart. (f.t.) = strike string sharply with fingertip. + = mute string (about one inch from end) with the fingertip. ◇ = dampen vibrating string (about one inch from end) with fingertip.
6. A very light 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 Gondolier*. 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.
7. 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).


8. All boxed notes are to be silently depressed.
9. The sung passages (in *5. The Phantom Gondolier*) should be taken an octave higher by female pianists. The whistled passages (in *6. Night-Spell*) are notated at actual pitch.
10. 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.


 = seven seconds (approximately)


 = three seconds (approximately)

 = five seconds (approximately)

 = rather long "breath" or pause

 = short "breath" or pause

 = very short "breath" or pause

 = long fermata

4. Zwei Arten des Pizzicato werden verwendet:

- a) die Saite wird mit der Fingerspitze ungefähr in der Mitte der Saite gezupft, markiert als „pizz. (f.t.)“.
- b) die Saite wird mit dem Fingernagel 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.

5. Glissando über die Saiten wird entweder mit der Fingerspitze (f.t.) oder dem Daummennagel (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.
6. Eine sehr leichte Metallkette, z. B. aus Aluminium, wird für Nr. 1: „Urklänge“ benötigt. Die Enden der Kette werden mit einem Klebeband am Metallrahmen des Klaviers befestigt. Wenn sie nicht benützt 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.

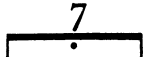
7. Die Anweisungen für das Pedal sollen genau so ausgeführt werden wie angegeben. Die folgenden Symbole werden benützt:


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.


8. Alle eingeschachtelten Noten sollen tonlos angeschlagen werden.
9. 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.
10. Ein normales Mikrophon (über den Bass-Saiten hängend) soll zur Verstärkung des Klaviers verwendet werden. Der Grad der Verstärkung ist ziemlich hoch einzustellen, damit die lautesten Stellen sehr kraftvoll wirken. Die Tonstärke sollte während der Aufführung nicht reguliert werden.


11.


 = ungefähr sieben Sekunden


 = ungefähr drei Sekunden

 = ungefähr fünf Sekunden

 = ziemlich lange „Atempause“

 = kurze „Atempause“

 = sehr kurze „Atempause“

 = lange Fermate

B.B.  $\Upsilon$   
IN MEMORIAM

## VOLUME I

## George Crumb

**[Part One]**

1. Primeval Sounds (Genesis I) Cancer

Darkly mysterious [♩ = ca. 3 sec.]

[illegible]

Handwritten musical score for a string quartet, featuring various performance instructions and dynamic markings. The score is written on five staves, with the first staff being the treble clef and the others being bass clefs. The music is in 4/4 time and includes a variety of notes, rests, and dynamic markings such as *ff*, *mp*, *mf*, and *pp*. Performance instructions include "tutta forza.", "l.h. gliss. over strings (thumb nail)", "r.h. on keys", "l.h. gliss. over strings (thumb nail)", "r.h. on keys (molto ritmico)", "l.h. on strings (finger tip)", "r.h. on keys", "l.h. come sopra", and "touch string lightly at center to produce 2nd partial harmonic (actual sound Bva↑)". The score also includes a section marked "PI. (sempre)" and a section marked "4 (on keys)".


Handwritten musical score for a piece titled "Pi. (sempre)". The score is written on three systems of staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The left hand (Lh.) is marked "Lh. on keys" and the right hand (Rh.) is marked "Rh. on strings (finger tip)". The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The left hand (Lh.) is marked "Lh. on strings" and the right hand (Rh.) is marked "Rh. on keys". The third system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The left hand (Lh.) is marked "Lh. on strings" and the right hand (Rh.) is marked "Rh. on keys". The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, pp, sub.). There are also handwritten annotations like "2nd partial harmonic (come sopra.)" and "Pi. (sempre)".

Handwritten musical score for "The Firebird" by Igor Stravinsky, featuring a piano and orchestra. The score includes various musical notations, dynamics, and performance instructions. Key elements include:

- Piano Introduction:** Marked "PI. (sempre)" and "molto".
- Section 13:** Marked "explosively!". Includes "r.h. gliss. over strings (thuminals) on keys" and "ff".
- Section 5:** Marked "And partial harmonic (come sopra)".
- Section 13:** Marked "Remove chain precisely with glissando!".
- Section 5:** Marked "gliss. over strings (fingertips)".
- Section 13:** Marked "depress silently with forearms, then release PI. and depress PII.". Includes "PI. .... II. (attacca)".

## 2. Proteus Pisces


Very fast; whimsical, volatile [♩ = 152]

**P.II.** Very fast; whimsical, volatile ( $\text{♩} = 152$ )  
[senza P.I.]  
  
P.II. (hold down throughout)  
L 35 - 1

\* Chromatic clusters (within indicated pitches)

РП. (sempre)

Pl. \_\_\_\_\_\*

 Let's go

РП. (sempre)

Pl. \_\_\_\_\_\*

PI.-\*

РП. (sempre)

(accel. - - -) 10 =  $\text{♩}$  —————

ΠΙ. (sempre)

Pl. \_\_\_\_\_\*

[W.R.C. ✕]

(l.v.)

(P.II. sempre)



# 4. Crucifixus [SYMBOL] Capricorn $\text{♩} = 40$

**A** Darkly mysterious  $\text{♩} = \text{ca. 3 sec.}$

PI. PIII. (hold down throughout)

(touch node for 5th part. harmonic)

remove l.h.

**B** come sopra  $\text{♩} = \text{ca. 3 sec.}$

(PI. PIII. sempre)

(come sopra)

remove l.h.

**C** *show* *Chri-stel!*

(PI. Sempre) (canta PIII.)

\* 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.



## 5. The Phantom Gondolier Scorpio

Eerily, with a sense of malignant evil

## Scorpio

[♩=60] )

[The forefinger and middle finger of right hand should be fitted with metal thimbles]

[illegible]

\* 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  $\frac{1}{2}$  step trill (on 2 strings)!

\* \*\*\*) 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.

Handwritten musical score for "The Great Healer" by G.H.C. m. The score is written on three staves (treble, alto, and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "unison trill (sempre)", "trill 1/2 tone (sempre)", "gliss. (sim.)", "on keys (ff)", "ah", "come sopra", "pizz. (f.t.)", "gliss. (f.t.)", "Pianist hums: a ghostly meaning", and "P.I. Sempres". The score is marked with "7" and "5" in boxes, indicating specific measures. The tempo is marked "Allegretto" and the mood is "G.H.C. m."

## 6. Night-Spell I Sagittarius

Poised, expectantly [ $\text{♩} = 50$ ]

[illegible]

\* 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.



# 8. The Magic Circle of Infinity (Moto Perpetuo)

[SYMBOL]

Leo

Joyously, like a cosmic clock-work, with mechanically precise rhythm ( $\text{♩} = 226$ )

very percussive! [use third finger - r.h.]

B sempre

PI. sempre

(hold down throughout) mp

Luminous [ $\text{♩} = 156$ ]

A

PI. (hold down throughout)

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

[let vibrate until sound has died] [C.D. 02]

Dark, with a sense of profound mystery

Dark, with a sense of profound mystery

## 10. Spring-Fire Aries

Prestissimo; breathlessly, with élan

Pl. (hold down throughout)

\* Pull plectrum very slowly over string (towards player) \*\* Scrape string with plectrum: \*\*\* A pure air sound \*\*\*\* The metronome marking applies \*\*\*\*\* Scrape four fingerals over metal winding of strings: a single, very rapid stroke over about 2 inches of string (motion should be away from player). to all four notes; grace notes should be extremely rapid and approximately equal. Scrape four fingerals over metal winding of strings: a single, very rapid stroke over about 4 inches of string (motion should be away from player).

Handwritten musical score for piano, featuring multiple systems of staves with complex notation, including dynamics like ppp, fff, and mf, and performance instructions such as "PI. (sempre)" and "scrape str. (come sopra)". The score includes various musical notations such as notes, rests, and dynamic markings, along with handwritten annotations like "B", "A", and "Here is".

Handwritten musical score for "D.R.B. (from D.R.B. Music)" by John Cage. The score is written on multiple staves, featuring complex notation with various dynamic markings, performance instructions, and musical symbols. The notation includes many slurs, ties, and clusters, with some notes marked with 'x' or 'o'. The score is divided into sections, with some parts labeled "PI. (sempre)". The final section is marked "D.R.B. T" and includes the instruction "(I.V. (attacca))". The score is written in a style that is both precise and expressive, reflecting the composer's unique approach to music.

## 11. Dream Images (Love-Death Music) Gemini

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

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

The score is for a piano piece in G major, 3/4 time. It features a delicate melody in the right hand and a simple accompaniment in the left hand. The melody consists of eighth-note patterns, often grouped in threes. The left hand provides a harmonic foundation with chords and single notes. The piece is marked with a tempo of ♩ = 60, but is noted as flexible and expressive. The score includes various dynamic markings such as *ppp* (pianissimo), *ppp sempre*, and *pppp* (pianississimo). There are also performance instructions like *r.h.* (right hand), *(sim.)* (simile), and *P.I.* (Pianissimo). The score is divided into measures by bar lines, and some measures contain triplets or other rhythmic groupings.



18

Chopin  
[Fantaisie-Improvisu]

Moderato cantabile [ $\text{♩} = 60$ ]

a tempo

(mp)

molto ritard.

poco più animato [ $\text{♩} = 72$ ] (PI.)

(senza PIII.)

leggeriss.

Tempo I. [ $\text{♩} = 60$ ]

poco più lento [ $\text{♩} = 48$ ]

[F.G.L.II]







## 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