

PROGRAM

I. DEPARTURE

1. [Tutti] THRENODY I: Night of the Electric Insects
2. [Trio] Sounds of Bones and Flutes
3. [Duo] Lost Bells
4. [Solo: Cadenza accompagnata] Devil-music
5. [Duo] Danse Macabre
(Duo alternativo: Dies Irae)

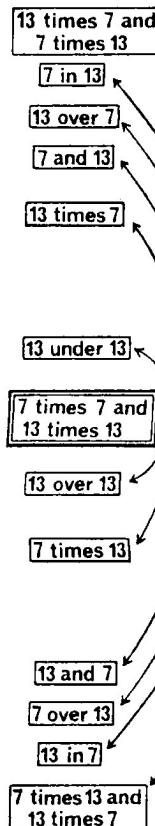
II. ABSENCE

6. [Trio] Pavana Lachrymae (Der Tod und das Mädchen)
(Solo obbligato: Insect Sounds)
7. [Tutti] **THRENODY II: BLACK ANGELS!**
8. [Trio] Sarabanda de la Muerte Oscura
(Solo obbligato: Insect Sounds)
9. [Duo] Lost Bells (Echo)
(Duo alternativo: Sounds of Bones and Flutes)

III. RETURN

10. [Solo: Aria accompagnata] God-music
11. [Duo] Ancient Voices
12. [Trio] Ancient Voices (Echo)
13. [Tutti] THRENODY III: Night of the Electric Insects

(NUMEROLOGY)



* This central motto is also the numerological basis of the entire work

Commissioned by the University of Michigan and Dedicated to the Stanley Quartet
(G. Ross, G. Rosseels, R. Courte, J. Jelinek)

[IMAGES I]

BLACK ANGELS

THIRTEEN IMAGES FROM THE DARK LAND

for Electric String Quartet

George Crumb
(in tempore belli, 1970)

I. DEPARTURE

1. Threnody I: Night of the Electric Insects [Tutti] [13 times 7 and 7 times 13]

(sempre sul pont. e gissando)

E. Vln. I. E. Vln. II. E. Vla. E. Vc.

sempre col legno tratto (sul G)

bowed harmonic (come sopra)

(Tam) pp (—)

(fiss.) vibr.

(Sim.) (port.) (port.) (port.)

poco pp sub.

attacca subito

(J = 60)

(Sim.)

(port.) (port.) (port.)

poco pp sub.

attacca subito

(J = 60)

(Sim.)

(port.) (port.) (port.)

poco pp sub.

attacca subito

(J = 60)

(Sim.)

(port.) (port.) (port.)

poco pp sub.

attacca subito

(J = 60)

(Sim.)

(port.) (port.) (port.)

poco pp sub.

attacca subito</div

4. Devil-music [Solo: Cadenza accompagnata] 7 and 13

5. Danse Macabre [Duo] 13 times

C. Danse Macabre [1910] 20

Grotesque, satirical [♩ = 240 sempre] pizz.

Electric Violin II.

Electric Viola

Knuckles on wood (or fingertip)

pizz. sempre

arco sul pont. ffz.

arco sul pont. ffz.

ffz.

ffz.

(take up bow)

ffz.

Duo Alternativo: "Dies Irae" (♩ = ♩) pizz.

Electric Violin I.

Maraca ***

Electric cello

Maraca ***

II. ABSENCE

* Ø = a percussive pizzicato (string rebounds from fingerboard)
 ** The Hungarian numerals one through seven. Pronounce: ehdjy, kehtuh, hahtrohni (trilled t), naydys, oeht (ö like German), hoht, hate.

*) The sound of viola is produced by bowing near pegs (on "wrong" side of left hand). All players should hold bows in the manner of violin players. Violin and viola should be held like violins. The fingering will naturally be reversed, but a little practice will ensure accuracy in pitch. The beginning pitch could be indicated by a chalk mark on the fingerboard.

7. Threnody II: Black Angels! [Tutti]

Furiously, with great energy! $\text{♩} = \text{ca.} 200$

[7 times 7 and 13 times 13]

^{*)} This piece should be performed in a very free manner. However, all precisely indicated durations should be approximately in tempo.

^{**) &} A percussive pizzicato

^{***)} The numeral thirteen in Japanese, Russian, and Swahili.

Pronounce: Joo-sahn, Tree-naht-sahf, kee-meⁿ-nahf-tuh-foo
(= slight pause between syllables)

(Sul pont.) Sempre

E. Vln. I.

E. Vln. II.

E. Vla.

E. Vc.

6

Solo Obbligato: Insect Sounds

13

8. Sarabanda de la Muerte Oscura

Grave, solemn; like a consort of viols $J = 60$

8. Sarabanda de la Muerte Oscura [Trio] 13 over 13

Grave, solemn; like a consort of viols $\text{d} = 60$

(Fermata over violins)

Bow behind left hand!

Electric Violin I.
(hold like
a violin)
sul C sempre

pp

Electric Viola
(hold like
a violin)
sul C sempre

pp

Electric Cello
sul C sempre

pp

(Fermata over cello)

6

5

*poco
(sempre ben tenuto)*

*poco
(sempre ben tenuto)*

*poco
(sempre ben tenuto)*

(poco accel... rit...)

E. Violin II: *pizz.* *play like guitar harmonics; tones should ring like tiny bells*

E. Cello: *mp sempre* *port. port. port.* *pp (echo)* *pppoc sub. >*

Duo Alternativo: Sounds of Bones and Flutes

E. Violin I: *pizz.* *normal position*

Maraca: *pp*

E. Viola: *normal position*

whisper (like an incantation) J=60

un deux trois *quatre* *cinq six sept* *J=60*

col legno batto *collegno tratto*

mp *5 th str.* *5* *pp*

(sul G) *multi rit. ...* *port. port. port.*

mp *pp sub. >* *bowed harmonic:* *(V.c.) Tam-tam* *ppp* *meow* *(one long bow) 7* *(asc. vibr.) 13*

*See note *** on page 4.*

Begin Grad music after 13 sec. pause

III. RETURN

10. God-music [Solo: Aria accompagnata]

* The following pitches are required (glasses sound B₄ a higher than written):

8 VIII. I.

8 *Vln. II.*

8 via.

**) The rests indicate termination of bow stroke. However, the glasses should continue to vibrate so that an overall legato effect is produced.

*) With a glass rod
(held in left hand) and metal
plectrum (e.g. paper clip).
Pluck string only at points
marked t. Slide rod along
string to produce pitches.

*) This effect is produced by striking string with glass rod (by left hand in approx. normal position) at points marked 1. Open string sounds automatically as rod rebounds from string.

E. Vin. I. (semper sim.)
E. Vin. II. (hold rod at an angle to produce tritone)
(accel. -->) poco f2
(poco f2) ritard. -->
(ritard. -->)
(poco f2 attacca sordino)

12. Ancient Voices (Echo) [Trio] 13 in 7

Grazioso, flessibile ($d = ca. 60$) sul E sempre
Electric instruments & mandolin use 'bottle-neck' technique
Electric Violin I.
Electric Violin II.
Electric Viola
Electric Cello
sul E sempre
sul A
sul D
ppp (echo)
ppp non vibr.

13. Threnody III: Night of the Electric Insects [Tutti] 7 times 13 and 13 times 7

Disembodied, incorporeal
sul pont. e glissando sempre
sul pont. e glissando sempre 13
sul pont. sempre
(sul pont. sempre)
(pppp sempre (gossamer)) 13
(vibrant, intense!) (semper sul pont. e gliss.)
E. Vin. I. (semper sul pont. e gliss.) ppp
E. Vin. II. (semper sul pont. e gliss.) molla ppp
E. Vla. (semper sul pont. e gliss.) molla ppp
E. Vc. (semper sul pont. e gliss.) molla ppp
sul pont. sempre
(sul pont. sempre)
(pppp (gossamer)) 13
7 3 4 7
E. Vin. I. (attach thimbles)
E. Vin. II. (attach thimbles)
E. Vla. (attach thimbles)
E. Vc. (attach thimbles)
[d=60]
Maraca whisper
ichi ni san shi go roku shichi
echo (like an incantation)
(pppp (gossamer)) 13
begin Suwanda at bottom of gliss. without interruption

* The Japanese numerals one through seven. Pronounce vowels like Italian, consonants like English.

एरांग
जेप्हा

9

J-60 Sarabanda de la muerte oscura (echo)

20) a very rapid tremolo with two thumb-capped fingers (gliss. sempre) 3

E. Vln.I. at bridge middle of string
fingering

E. Vln.II. at bridge middle of string
fingering

E. Vla. at bridge middle of string
fingering

pp delicatis.
ghostly, phantasmal

21) a very rapid tremolo with two thumb-capped fingers (2 tempi) 3

E. Vln.I. at bridge middle of string
fingering

E. Vln.II. at bridge middle of string
fingering

E. Vla. at bridge middle of string
fingering

pp delicatis.
ghostly, phantasmal

22) a very rapid tremolo with two thumb-capped fingers (gliss. sempre) 3

E. Vln.I. at bridge middle of string
fingering

E. Vln.II. at bridge middle of string
fingering

E. Vla. at bridge middle of string
fingering

pp delicatis.
ghostly, phantasmal

tempo = 40

Electric Cello (3) ppp (mod. distante) as from afar

(3) ppp (sempre sim.)

pppp

d = 45

pochiss. più lento

ritardando - - - - - (molto) - - - - -

(Vln. I.)

ppp più delicato

al niente

(Vln. II.)

ppp più delicato

al niente

(Vla.)

ppp più delicato

al niente

d = 36 (pochiss. più lento)

ritardando - - - - -

(Vc.) Tam-tam

Bowed harmonic Cb. bow on rim (one long bow) pushes

(Cello) Gliss. with ghost note

whisper * * shichi

jusan

7

(lasc. vibr.)

Finished on Friday the Thirteenth, March, 1970 (Media. Pa.)

96) Two distinct musical events will emerge: a faint echo of the Sarabanda and the high-pitched "insect-music" glissandos. Play on two strings (using open strings instead of 6th finger). The right hand (thimble) must change strings exactly with the left hand. It is of almost importance that the Sarabanda be clearly heard! Therefore, lift thimbles well off the strings in order not to shake the "fundamental" pitches. A very rapid tremolo with high finger action will produce the desired effect.

** The Japanese numerals seven
and thirteen. Pronounced
Shee-chee, Joo-sahn.

Finished on Friday the Thirteenth, March, 1970 (Media, Pa.)

[APPENDIX]

6. Pavana Lachrymae [Trio] - *Alternate Version

(der Tod und das Mädchen)
Grave, solemn; like a consort of viols

d = 30 (d = 60)
sempre sul tasto e senza vibrato

PP Sempre
sempre sul tasto e senza vibrato

PP sempre
sempre sul tasto e senza vibrato

PP sempre

very gradually flatten pitch!

(sempre ben) tenuto

subito più lento (d = 50)

very gradually flatten pitch!

191920 sub.
(al niente)

191920 sub.
(al niente)

oppo sub.
(al niente)

* This version of the *Pavana Lachrymae* is overlaid with the *Solo Obligato: Insect Sounds* (Violin I.), as in the original version (on page 4). The *Solo Obligato* will cue into this version at precisely the same points. N.B.: In this version the instruments are played in the normal manner, using gut tasto and sensa vibrato to simulate the sounds of viol.

* Each successive note (of the series of notes under the arrow) should be slightly lower in pitch (in relation to the first note) than the preceding note. The pitch falls almost imperceptibly until the last note of the series (the eighth note) which is slightly higher than the printed pitch. In the cello parts, for example, the first bar is played of true pitch, the first note of bar 2 is slightly lower than a true A, the second note still slightly further under a true A, etc. This process continues until the last note of the series which sounds like a true G. Bar 4 is again related to true pitch and in bar 5 the gradual flattening begins again. The player thus "modulates" from g minor to f# minor to f minor. H.B. The three players must flatten pitches precisely so that the intonation of any given chord is impeccable!