GEORGE CRUMB

MADRIGALS

BOOK I

Soprano, Vibraphone Contrabass

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

duration: ca. 9 minutes

C. F. PETERS CORPORATION

THE LORCA TEXTS FOR MADRIGALS, BOOKS I-IV

MADRIGALS, BOOK I
for Soprano, Vibraphone, and Contrabass

I Verte desnuda es recordar la tierra
To see you naked is to remember the earth

II No piensan en la lluvia, y se han dormido
They do not think of the rain, and they've fallen asleep

III Los muertos llevan alas de musgo
The dead wear mossy wings

MADRIGALS, BOOK III
for Soprano, Harp, and Percussion (one player)

I La noche canta desnuda sobre los puentes de marzo
Night sings naked above the bridges of March

II Quiero dormir el sueño de las manzanas para aprender un llanto que me limpie de tierra
I want to sleep the sleep of apples, to learn a lament that will cleanse me of earth

III Nana, niño, nana del caballo grande que no quiso el agua. Duérmete, rosal, que el caballo se pone a llorar. Las patas heridas, las crines heladas, dentro de los ojos un puñal de plata.
Lullaby, child, lullaby of the proud horse who would not drink water. Go to sleep, rose-bush, the horse begins to cry. Wounded legs, frozen manes, and within the eyes a silver dagger.

MADRIGALS, BOOK II
for Soprano, Alto Flute (doubling Flute in C and Piccolo), and Percussion (one player)

I Bebe el agua tranquila de la canción añeja
Drink the tranquil water of the antique song

II La muerte entra y sale de la taberna. La muerte entra y sale, y sale y entra la muerte de la taberna.
Death goes in and out of the tavern. Death goes in and out, and out and in goes the death of the tavern.

III Caballito negro. ¿Dónde llevas tu jinete muerto? Caballito frío. ¡Qué perfume de flor de cuchillo!
Little black horse. Where are you taking your dead rider? Little cold horse. What a scent of knife-blossom!

MADRIGALS, BOOK IV
for Soprano, Flute (doubling Piccolo and Alto Flute), Harp, Contrabass, and Percussion (one player)

I ¿Por qué nací entre espejos? El día me da vueltas. Y la noche me copia en todas sus estrellas.
Why was I born surrounded by mirrors? The day turns round me. And the night reproduces me in each of her stars.

II Tu cuerpo, con la sombra violeta de mis manos, era un arcángel de frío
Through my hands' violet shadow, your body was an archangel, cold

III ¡La muerte me está mirando desde las torres de Córdoba!
Death is watching me from the towers of Córdoba!

TITLES OF THE ORIGINAL LORCA POEMS

BOOK I

I Casida de la Mujer Tendida *Casida of the Reclining Woman:* transl. W. S. Merwin

II Casida de los Ramos *Casida of the Branches:* transl. Stephen Spender and J. L. Gili

III Gacela del Niño Muerto *Gacela of the Dead Child:* transl. Edwin Honig

BOOK II

I Balada de la Placeta *Ballad of the Little Square:* transl. Stephen Spender and J. L. Gili

II Malagueña *Malagueña:* transl. J. L. Gili

III Canción de Jinete [1860] *Song of the Rider [1860]:* transl. J. L. Gili

BOOK III

I Serenata *Serenata:* transl. J. L. Gili

II Gacela de la Muerte Oscura *Gacela of the Dark Death:* transl. J. L. Gili

III Nana *Lullaby:* transl. J. L. Gili

BOOK IV

I Canción del Naranjo Seco *Song of the Withered Orange-tree:* transl. J. L. Gili

II Gacela del Niño Muerto *Gacela of the Dead Child:* transl. Edwin Honig

III Canción de Jinete *Song of the Rider:* transl. J. L. Gili

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PERFORMANCE NOTES

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.

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

5) The phonetic symbols used in this work are those of the International Phonetic System. The pronunciation is (approx.) as follows:

tai-o:-ti:k	= ty-oh-teek	tɑ:-o:	= tah-oh
tai-o:-to:k	= ty-oh-tohk	tɔi-u:	= toy-oo
ti:-ku:	= tee-koo	tai-o:-ti:-kɑ:-tɑ:-i:	= ty-oh-tee-kah-tah-ee
ti:-kɑ:	= tee-kah	to:ŋ	= tohng
tai-u:	= ty-oo	ti:ŋ	= ting
tlu:ŋ-o:-to:-to:	= tloong-oh-toh-toh	tu:ŋ	= toong
tɔi	= toy	ti:ŋ-ti:-ko:-ti:k	= ting-tee-koh-teek
tai	= ty	ʃ	= sh (wind sound, unvoiced)
tɔi-ɑ:	= toy-ah	ʃɔi	= shoy
tɔi-i:	= toy-ee		

(N.B. Consonants should be pronounced very percussively!)

All spoken and whispered sounds must project! The whispered passages can be slightly voiced if the acoustics of the hall require this. The phonetic sounds spoken by the instrumentalists in "Rain-Death Music II" (page 7) should be clearly audible, although delicate.

6)

= 3 seconds (approx.)

= 4 seconds (approx.)

= fermata lunga

= normal fermata

= a somewhat long pause or "breath"

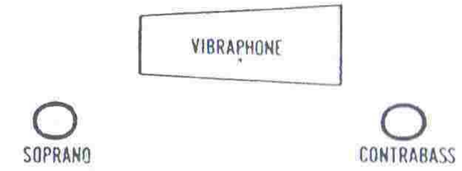
= a slight pause or "breath"

= an extremely short pause or "breath"

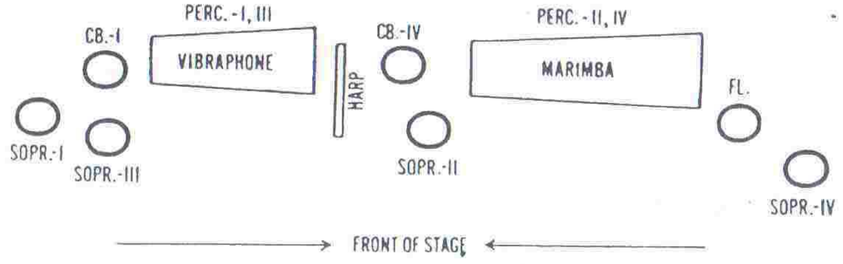
= a quarter tone lower than written pitch

7) 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 I* is performed separately, the following stage positioning is recommended:



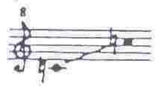
If the *Madrigals* are performed as a cycle, the following diagram will show the most practical arrangement for the singer and instrumentalists:



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.

8) 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).

For the Serge Koussevitzky Music Foundation in the Library of Congress, dedicated to the memory of Serge and Natalie Koussevitzky

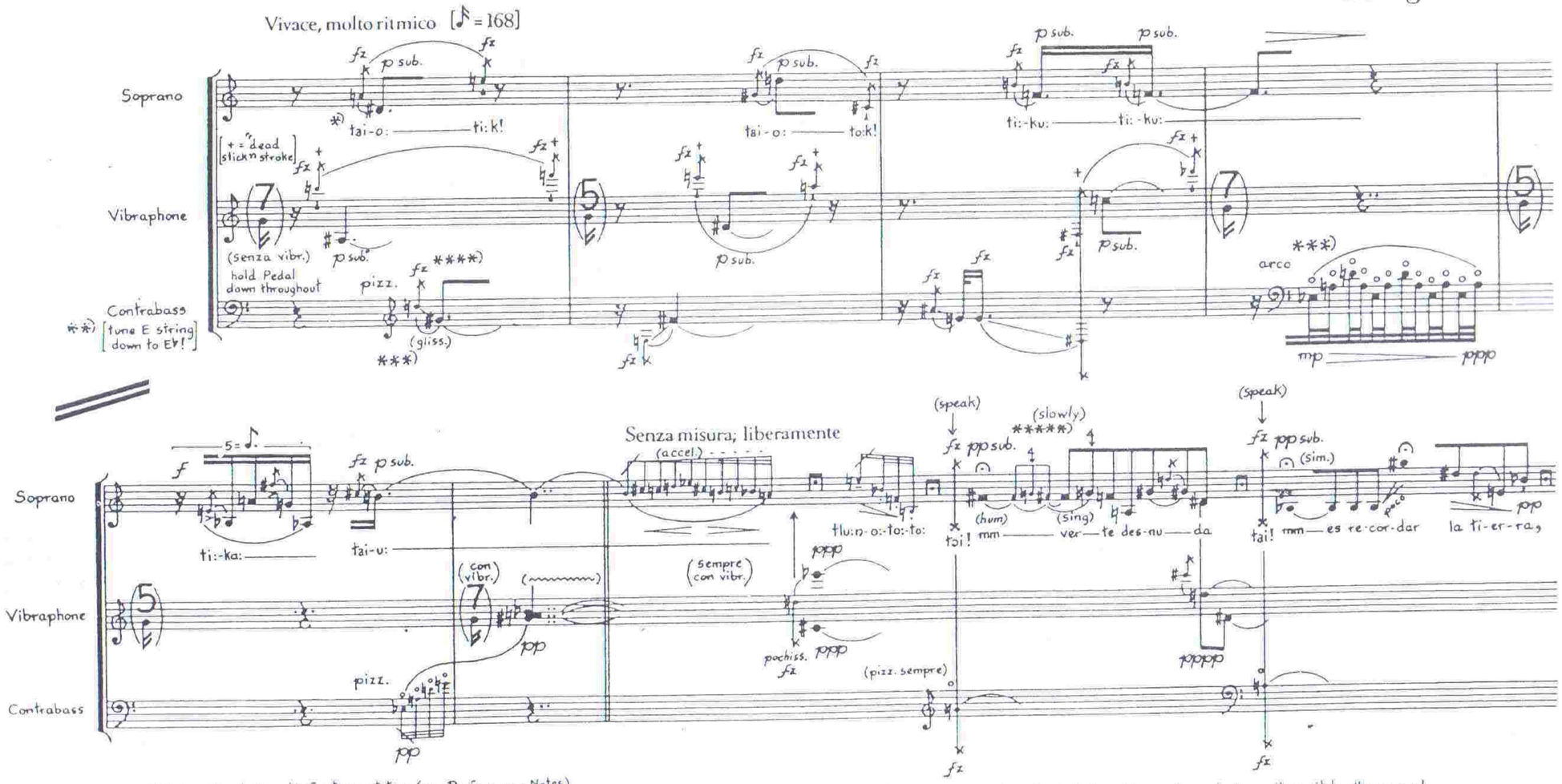
MADRIGALS, BOOK I

for Soprano, Vibraphone, and Contrabass

Based on fragments from Federico García Lorca

I. Verte desnuda es recordar la tierra
[To see you naked is to remember the earth]

George Crumb



*) International Phonetic System notation (see Performance Notes)

**) The E♭ tuning of lowest string remains unchanged throughout entire work. The notated pitches (sounding 8va lower than written) represent the actual desired pitches! The player must, therefore, compensate for all notes played on the E♭ string.

***) All Contrabass notes (including harmonics!) sound 8va lower than written.

****) When a pizzicato note is followed by a glissando to another pitch, the second note should not be replucked since it only indicates the termination point of the glissando.

*****) ↕ indicates a pitch ¼ tone lower than given pitch.

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Vivace, molto ritmico [♪ = 168]

Soprano: (pp) es re-cor-dar la ti-er — ra; (senza vibr.) fz p sub.; fz p sub. toi-a: — toi-i: — p sub. fz; fz p sub. molto; (flutter-tongue) 5 = ♪ (trr) — toi-o: — toi-u: — fz p sub.; ffz pp sub. (hum) (trr) - mm

Vibraphone: (5) p sub.; (7) p sub. fz; p sub.; (5); (7); senza Ped. ffz (Ped.) (trr) pp sub.

Contrabass: (pizz. sempre) fz; fz; arco throw bow! ffz pp

Senza misura; liberamente

Soprano: (slowly) mm — ver-te des-nu — da (pp) p (very slow, languid) es re-cor-dor la tier-ra, la

Vibraphone: (lasc. vibr.)

Contrabass: (morendo al niente)

Vivace, molto ritmico [♪ = 168]

Soprano: fz p sub. tier — ra; es re-cor-dar p

Vibraphone: (5) *) sfz; (7) fz p sub.; (5) p 3 3

Contrabass: pizz. (gliss.) ffz mp; pizz. tremo. - two fingers on string; arco p p

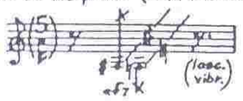
Esuberante! [♪ = 252]

Soprano: f la tier-ra; f con brio fz tai-o:-ti:-ka:-ta:-i:, tai-o:-ti:k!; f sempre fz tai-o:-ti:-ka:, tai-o:-ti:k! tai-o:-ti:k!; ppp (quasi eco) tai-o:-ti:k!

Vibraphone: (p) 3 (sul D); con brio f 3 (change Pedal on each group); fz; f sempre fz; fz; (senza Ped.) ppp (quasi eco)

Contrabass: (p); f con brio [♪ = ♪]; fz strike body of instrument with l.h. knuckles; (arco) f sempre; f (come sopra); fz; ppp (quasi eco)

*) Strike damper bar of Vibraphone sharply so that all plates vibrate. If this effect cannot be satisfactorily achieved, a very rapid glissando over all the plates (with two mallets) may be substituted:



II. No piensan en la lluvia, y se han dormido

[They do not think of the rain, and they've fallen asleep]

Cristallino

Molto delicato [♪ = 64]

Soprano

To:n — ti:n — tu:n —

No pien- san en la llu- via,

Vibraphone

Contrabass

Rain-death music I.

Tempo assolutamente metronomico; con delicatezza

Soprano

Vibraphone

Contrabass

[♪ = 80]

tai- mm — tai- mm

(✱) Vibraphone harmonics are produced by placing l.h. forefinger lightly against very center of plate and striking plate with a rather hard mallet. The harmonic sounds two(!) octaves higher than the fundamental.

(✱✱) The 4/8 of the Vibraphone in the time of the 5/8 of the Contrabass.

[♪=80]

Soprano: No — pien - san, — No — pien-san en la llu — via,

Vibraphone: ppp sempre

Contrabass: pppp sempre

tristamente — grazioso — accel. — =ca. ♪. — rit.

(♪ = ♪ sempre) (sempre con vibr.)

[♪=80] (sul D) (arco) — (sul D) (senza Ped.) — (sul Eb) — pp (½ Ped.)

Cristallino

pochiss. rit. — molto più piano questa volta (quasi eco)

Soprano: en la llu — via, — To:ŋ — tu:ŋ — ti:ŋ

Vibraphone: (full Ped.) — (Ped.) — (senza Ped.)

Contrabass: trumm — sul pont. — pizz. — col legno

* Rain-death music II.

Tempo metronomico

[♪=120] (3 Spoken levels) — (very soft sticks) — (delicatiss.) — (staccatiss.)

Soprano: Sung ppp (poco in rilievo) — No — ti:ŋ - ti:-ko:-ti:k, — ti:-ko:-ti:k - ti:k, — ti:ŋ - ti:-ko:-

** (spoken:) to:ŋ — arco sul pont.

** (spoken:) to:ŋ —

Soprano: pien-san — en — la llu- via, — y se hon dor - mi — do.

più lento

ti:k, — ti:ŋ - ti:-ko:-ti:k-ti:k, — to:ŋ — ti:k

Vibraphone: (pppppp sempre) — arco sul pont. — ti:ŋ — tu:ŋ — pizz. — col legno — arco sul pont.

Contrabass: col legno — (pppppp sempre) — tu:ŋ —

*) "Rain-death music II." should be incredibly soft, i.e. almost inaudible!

**) The three spoken sounds should be quite distinct, with the "ŋ" prolonged.

III. Los muertos llevan alas de musgo

[The dead wear mossy wings]

Lento, oscuro [♪ = 40, ma flessibile]

Soprano

Vibraphone

Contrabass

(5) quasi una chitarra bassa

(lay bow aside) pizz. sempre

poco fz

pp mp

**) glissando on one plate

sempre con vibr.

pp(>) p(>) mp(>)

hold Pedal down throughout

(hauntingly)

pizz. trem. - 2 fingers (very rapid)

6

fz pp ppp

pppp straddle plate with two mallets held in right hand

(pizz. sempre)

intenso (whispered)

p

Los muer-tos,

gliss. on one plate (come sopra)

mp(>) p(>) pp(>) ppp(>)

[Vibraphonist walks to Contrabass]

(7) (arpegg. sempre sim.)

accel. 10 = ♩ rit.

fz pp

pizz. trem. (come sopra)

(whispered) intenso

Los muer - tos

(5) (pizz. sempre)

(pizz. trem.)

fz f

ffz(>) p

= ca. ♩

(7) (pizz. sempre)

trem. (pizz.)

fz p f

p mf pp

*) ↓ indicates a pitch ¼ tone lower than written pitch.

**) The ½ tone glissando is obtained by holding a hard mallet (with left hand) against end of plate as plate is struck in conventional manner (with right hand) with another (rather hard) mallet. The left hand mallet should lightly touch a point about ½ inch from end of plate and immediately after plate is struck, the player should gradually increase pressure and at the same time move the mallet head to the very end of the plate. In this way, the pitch is "bent" down

Senza misura, liberamente; sempre lentamente, esitante

Soprano

(whispered)

mp (poco più intenso)

Los muer-tos lle-van a las de mus — go,

Vibraphonist plays on strings of Cb. with Vbph. mallets!

Vibraphone

mp (whispered)

Los muer-tos

(on 2 lowest strings)

pp poco

Contrabass

(silently finger these notes)

(on 3 top strings)

pocofz

al niente

fuggevole

mp

(oscillando)

ppp

(a) a-las de mus — go, — de (e) mus — go, —

[Vibraphonist returns to normal position]

modo ord.

(hold Pedal down throughout)

pp

ppppp

pp sub.

pochiss. fz

(poco)

ppp

mus

Soprano

go,

pp ppp

mus — go, — mm — (hum) mm —

with wire brushes! r.h.

Vibraphone

pp (gliss on one plate (come sopra.))

(l.v.)

(sul D) pizz.

ppp

ppppp

fz

mp

(trem.)

(l.v.)

(wire brushes) (r.h.) pp

rit.

gliss.

(l.h.) pp

(pizz.)

(slow gliss.)

(take up bow)

arco sul pont. con sordino!

pppp quasi niente

Contrabass

ppppp

*) gently wafting

(gliss. sempre)

mp (gliss.) pp

a — las — de — mus — go — (o)

Soprano

(hum) ppp

mm

very soft sticks

(unvoiced) ppp

ppppp

ppppp

ppppp

**) T

T

T

Vibraphone

pppp sempre

poco fz

pppp

p

pp

ppppp

ppp

pppppp

Contrabass

modo ord. (Sempre con sord.)

pizz.

pppp legato possibile (change bow when necessary)

(3rd partial harmonics on the four strings)

ppppp

1965 Buffalo, N.Y.

*) The alignment of parts as given in the score should be reproduced as accurately as possible.

**) Play 4 notes marked "T" with a very light triangle beater.