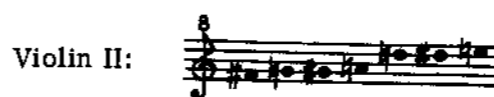


PERFORMANCE NOTES

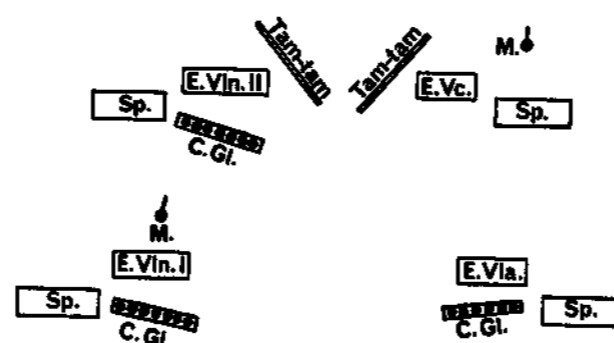
- 1) All players read from score.
- 2) Each note is preceded by an accidental, except in case(s) of an immediate repetition of a pitch or a pattern of pitches. N.B.: the tonal passages are notated in the traditional manner.
- 3) The amplification of the instruments is of critical importance in BLACK ANGELS. Ideally, one should use genuine electric instruments (with a built-in pick-up). Otherwise, fine-quality contact microphones can be attached (by rubber bands) to the belly of the instrument. The player should find the best position for the microphone in order to avoid distortion of the tone. If the amplifier is equipped with a reverberation control, this should be set on "high" to create a more surrealistic effect. The dynamic level should also be extremely loud (for the *forte* passages) and the level should not be adjusted during the performance.
- 4) The following percussion instruments and special equipment will be needed:
 - a) Violin I: maraca
7 crystal glasses
solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter)
2 metal thimbles
metal plectrum (e.g. paper clip)
 - b) Violin II: tam-tam (suspended), about 15 inches in diameter
soft beater for the tam-tam
contrabass bow (for bowing tam-tam)
7 crystal glasses
solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter)
2 metal thimbles
metal plectrum (e.g. paper clip)
 - c) Viola: 6 crystal glasses
solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter)
2 metal thimbles
metal plectrum (e.g. paper clip)
 - d) Cello: maraca
tam-tam (suspended) about 24 inches in diameter
soft beater for the tam-tam
very hard beater for the tam-tam (this should produce a percussive, metallic sound)
contrabass bow (for bowing tam-tam)
- 5) The crystal glasses (used for the "glass-harmonica" effect in *God-music*, on page 7) should be goblet-shaped (like wine glasses, with a stem). A fine grade of crystal will produce a truly beautiful effect. The glasses should be securely mounted on a board (by taping). The glasses can be

tuned by adding water, although the tone loses in purity if too much water is used. The following pitches are required (N.B.: the glasses sound one octave higher than written):



- 6) The tam-tam harmonics are variable in pitch. The player should bow the "lip" of the tam-tam with a well-rosined contrabass bow.
- 7) All glissandi occupy the total duration of the note to which they are affixed. Use portamento only where indicated in the score.
- 8) All spoken sounds (whispering, shouting) must project! The whispered passages can be slightly voiced if the acoustics of the hall require this. The tongue clicks (in "Sounds of Bones and Flutes," on page 2) are percussive (not clucking sounds).
- 9) \uparrow = a quarter tone higher than written pitch
 \downarrow = a quarter tone lower than written pitch
 $\left(\frac{3}{3}\right)$ = three seconds $\overbrace{\hspace{2cm}}^5$ = five seconds
 = fermata lunga
 = normal fermata
 = slight pause or "breath"
 = extremely short pause or "breath"
 = trill a half step above principal note
 =

STAGE POSITIONING



(Sp. = Speaker, C. Gl. = Crystal Glasses, M. = Maraca)

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

Vibrant, intense! $\text{♩} = 60$
sempre sul pont. e glissando

Electric Violin I. (sempre sim.)
Electric Violin II. (sempre sim.)
Electric Viola (sempre sim.)
Electric Cello (sempre sim.)

7 3 4 7

E.Vln.I. (sempre sul pont. e glissando)
E.Vln.II. (sempre sul pont. e glissando)
E.Vla. (sempre sul pont. e glissando)
E.Vc. (sempre sul pont. e glissando)

piangendo (sul pont. sempre)
piangendo (sul pont. sempre)

7

* Make a continuous glissando, without dwelling on given pitches. The tremolo should be extremely rapid.

** The numbers under brackets indicate duration in seconds; and since quintuplet = 1 second, play 7 quintuplet groups in first bracket, 3 groups in second bracket, etc.

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

Vox Diaboli
In romantic-phantastic style!
arco sul pont. (con bravura)

Electric Violin I. (pizz. arco, mod. ord., sul pont., accel., piz. arco, modo ord., sul pont.)

Electric Violin II. (3, pp, J=60, ppp sub., (mart.), (part.), (part.), (part.), ppp)

Electric Violin II. pedal tones! (Vc.) Tam-tam (Vc.) Tam-tam

Electric Viola pedal tones! (Vc.) Tam-tam (with very hard beater), bowed harmonic (Vc.) Tam-tam (with very hard beater)

Electric Viola. (Vc.) Tam-tam (with very hard beater)

Electric Violin I. (arco, accel., piz. arco sul pont., (mart.), (Vc.) Tam-tam)

Electric Violin II. (Gallarg., (grad. to), sul pont., l.h. pizz. arco, modo ord., sul pont., l.h. arco modo ord., piz., sul pont.)

Electric Viola. (Pedal tones (Come sopra), (Vc.) Tam-tam)

Electric Violin I. (arco modo ord., accel., piz., arco sul pont., bow on 4 strings behind bridge, ppp sub., (from sempre), furioso, piz., arco, (mo.)

Electric Violin II. (Vc.) Tam-tam

Electric Viola. (Vc.) Tam-tam, (lay bow aside), bowed harmonic, (Vc.) Tam-tam

Electric Violin I. (col legno batt., piz., arco)

Electric Viola. (col legno batt., piz., arco)

Electric Cello. (col legno batt., piz., arco)

attacca subito

5. Danse Macabre [Duo] 13 times 7

Electric Violin II. (pizz., arco sul pont., piz., arco sul pont., (take up bow))

Electric Viola. (pizz. sempre, Knuckles on wood (or fingertip))

Duo Alternativo: "Dies Irae"
(♩ = 7/8) pizz.

Electric Violin I.

Maraca (rhythmic accompaniment)

Electric Cello.

Maraca (rhythmic accompaniment)

⌘ Gradually increase bow pressure until pitch becomes pure noise. ⌘⌘⌘⌘ Several bow changes might be needed in order to produce a powerful sound.

⌘ Pedal tones are produced by moving bow very slowly while exerting great pressures. Since various "partials" are obtainable, the player should calculate carefully distance from bridge and bow pressure in order to produce the lower octave. ⌘⌘⌘⌘ Strike with bow near pegs for a more percussive effect.

⌘⌘⌘⌘⌘ Hold maraca in right hand. If necessary, use left hand pizzicato.

E.Vln. II. *(sul pont.)* *ffz* *arco modo ord.* *pizz.* *arco sul pont.* *(lay bow aside)*

E.Vla. *ffz* *sul pont.* *pizz.* *Knuckles on wood (or fingering)*

Electric Violin I. *pizz.* *ffz*

Whistle *f*

Electric Cello *arco* *(sim.)* *port.*

E.Vln. II. *(pizz. sempre)* *ffz* *arco sul pont.* *pizz.* *arco sul pont.* *(take up bow)*

E.Vla. *ffz* *sul pont.*

Whistle *arco sul D sempre*

Electric Violin I. *f* *port.*

Electric Cello *pizz.* *mp*

Maraca *f* *ffz*

E.Vln. II. *(sul pont.)* *ffz* *arco modo ord.* *sul pont.* *pizz.* *arco sul pont.*

E.Vla. *ffz* *sul pont.* *pizz.* *arco sul pont.*

Vln. I. (Maraca)
Vc. (Whisper)

13

Begin Pavana after 13 sec. pause

egy kettő három négy öt hat hét
ppp *(f)*

(like an incantation)

II. ABSENCE

Solo Obligato: Insect Sounds

Electric Violin I. *sul pont. sempre* *ppp* *nervous, fleetingly* *tran. sempre* *loco*

13

(sul pont. sempre) *pppp sempre* *attacca subito*

6. Pavana Lachrymae [Trio]

(der Tod und das Mädchen)

13 under 13 Grave, solemn; like a consort of viols (a fragile echo of an ancient music) $\text{♩} = 30$ ($\text{♩} = 60$)

Electric Cello *ppp* *sul A sempre* *(sempre ben tenuto)* *ppp sub.* *(al niente)*

Electric Violin II. (hold like a Viol) *ppp* *sul G sempre* *(sempre ben tenuto)* *ppp sub.* *(al niente)*

Electric Viola (hold like a Viol) *ppp* *sul C sempre* *(sempre ben tenuto)* *ppp sub.* *(al niente)*

Bow behind left hand! (sempre senza vibr.)

*) ♭ = a percussive pizzicato (string rebounds from fingerboard)

**) The Hungarian numerals one through seven. Pronounce: ehdy, keh-tuh, keh-rohm (trilled r), naydy, osh (ö like German), hahy, hafe.

***) The sound of viols is produced by bowing near pegs (on "wrong" side of left hand). All players should hold bows in the manner of viol players. Violin and viola should be held like viols. 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]

7 times 7 and 13 times 13

Furiously, with great energy! ♩ = ca. 200 ♯)

The score is divided into several systems, each with staves for Electric Violin I, Electric Violin II, Electric Viola, and Electric Cello. The notation includes complex rhythmic patterns, dynamic markings (e.g., *ff*, *pp*, *mf*), and performance instructions like *arco sul pont.* and *trillo di diavolo*. Handwritten annotations in black ink are scattered throughout, including circled numbers 1, 2, 3, and 4, and various arrows and lines connecting different parts of the score.

♯) 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. Pronounces: Joo-sahn, Trez-naht'-sahf, Koo-me'nah' tah-too (p = slight pause between syllables)

Solo Obligato: Insect Sounds

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

9. Lost Bells (Echo) [Duo] 7 times 13

Duo Alternativo: Sounds of Bones and Flutes

See notes #440 on page 4.

Begin God music after 13 sec. pause

(sempre sim.) (sempre sul E-A) [hold rod at an angle to produce tritone]

E. Vln. I.

E. Vln. II.

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

Grazioso, flessibile [$\text{♩} = \text{ca. } 60$] *sul E* *sul A* *sul E* *sul A*

Electric Violin I.

Electric Violin II.

Electric Viola

Electric Cello

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

Disembodied, incorporeal

Electric Violin I.

Electric Violin II.

Electric Viola

E. Vc.

vibrant, intense! ($\text{♩} = 60$) (sempre sul pont. e gliss.)

E. Vln. I.

E. Vln. II.

E. Vla.

E. Vc.

(sul pont. sempre)

($\text{♩} = 60$)

E. Vln. I.

E. Vln. II.

E. Vla.

E. Vc.

ichi ni san shi go roku shichi (like an incantation)

ichi ni san shi go roku shichi (echo) (like an incantation)

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

begin Sarabanda at bottom of gliss. without interruption

$\text{♩} = 60$ Sarabanda de la muerte oscura (echo)

** a very rapid tremolo with two thimble-capped fingers (gliss. sempre)*

E. Vln. I. at bridge middle of string fingering *ppp delicatiss. ghostly, phantasmal*

E. Vln. II. at bridge middle of string fingering *ppp delicatiss. ghostly, phantasmal*

E. Vla. at bridge middle of string fingering *ppp delicatiss. ghostly, phantasmal*

Electric Cello *pppp (ma distinto) as from afar*

pppp (sempre sim.)

pppp

$\text{♩} = 54$ (*pochiss. più lento*)

E. Vln. I. *pppp più delicato* *al niente*

E. Vln. II. *pppp più delicato* *al niente*

E. Vla. *pppp più delicato* *al niente*

ritardando - - - - - (molto)

E. Vc. $\text{♩} = 36$ (*pochiss. più lento*) *pppp* *ritardando - - - - -* *pppp wistfully*

fragile [$\text{♩} = 45$]

(Vln. I.) *pppp* *whisper* *shichi*

(Vln. II.) *pppp* *whisper* *jū san* *shichi*

(Vla.) *pppp* *whisper* *shichi*

Crystal Glasses (strike gently with glass rod)

(Vc.) *Tam-tam* *Bowed harmonic: Cb. bow on rim (one long bow)* *pppp* *(lasc. vibr.)*

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

* 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 4th finger). The right hand (thimbles) must change strings exactly with the left hand. It is of utmost importance that the Sarabanda be clearly heard! Therefore, lift thimbles well off the strings in order not to choke the fundamental[®] pitches. A very rapid tremolo with high finger action will produce the desired effect.

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

[APPENDIX]

6. Pavana Lachrymae [Trio] - [®]Alternate Version

(der Tod und das Mädchen)

Grave, solemn; like a consort of viols

$\text{♩} = 30$ ($\text{♩} = 60$)

sempre sul tasto e senza vibrato

ppp sempre *sempre sul tasto e senza vibrato* *very gradually flatten pitch!* *(sempre ben tenuto)*

ppp sempre *sempre sul tasto e senza vibrato* *very gradually flatten pitch!* *(sempre ben tenuto)*

ppp sempre *sempre sul tasto e senza vibrato* *very gradually flatten pitch!* *(sempre ben tenuto)*

subito più lento (♩ = 50) *very gradually flatten pitch!*

ancora più lento (♩ = 40) *pppp 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 *sul tasto* and *senza vibrato* to simulate the sounds of viols.

* Each successive note (of the series of notes under the arrow) should be slightly lower in pitch (in relation to the printed note) than the preceding note. The pitch falls almost imperceptibly until the last note of the series is precisely a half-tone lower than the printed pitch. In the cello part, for example, the first note of bar 2 is very slightly under a true G, the second note still slightly further under a true A, etc. This process continues until the last note of bar 3 actually sounds as E. Bar 4 is again notated at true pitch and in bar 5 the gradual flattening begins anew. The player thus "modulates" from a minor to ♯ minor to ♯ minor. N.B. The three players must flatten pitches precisely together so that the intonation of any given chord is impeccable!