

**SYMBOLISM AND TEXTUAL PAINTING IN  
FOUR VOCAL WORKS BY GEORGE CRUMB  
DOCUMENT**

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**By**

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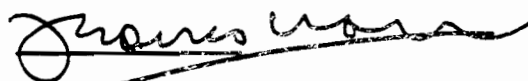
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I always have a picture in my mind when composing.

Beethoven

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## **NOTE**

This author would like to make it known that there is no attempt being made in this document to advocate any of the ideas, philosophies, religious systems, or traditions contained therein, or to influence any reader to adopt or accept any beliefs included in this work.

## **ABSTRACT**

Anyone who has been to a concert of contemporary music will be able to recall any compositions written by George Crumb as the music that probably left the longest-lasting impression. These works seem to be borne of a strange world, using anything conventional in a different way, and requiring a whole new set of ears in order to understand. This music is immensely intriguing, bringing a whole new meaning to the word innovation: harmony, rhythm, and melody have been ingeniously placed in a totally new context, the context of foreign timbres. Each instrument becomes a vehicle for sounds from an imaginary cosmos. Even the enormous scores are innovative; they also literally bring the music into a totally new context in which spheres and ellipses give to the music a visual quality.

The greater part of Crumb's well-known works have been composed very recently-from the early 60's to early 80's, so the influence they have upon music of the late twentieth century is yet to be seen, possibly because it is so futuristic.. Nevertheless, the study of Crumb's music is an essential part of any study of twentieth-century music literature. Although a book by Gillespie, George Crumb: Profile of a Composer (a compendium of program notes), is an exception, it is a paradox that so few works have been written about Crumb and his music. It is no wonder there remains such a void in the understanding of this music.

With a detailed study of various works by Crumb, it will become clear that more than an intervallic, harmonic, or rhythmic analysis is necessary in order to make this music understandable. In other words, there is more to the music than pitch, harmony, and rhythm., elements used to analyze traditional types of music. This music is a thoroughly novel kind of music, not only in the usual rudiments employed to understand music, as classified above, but at an enigmatic level of understanding. Present in most of Crumb's music is a symbolic content, relating the music to another world, a world of the ancient past, the intangible, the preternatural, sometimes the supernatural and even the terrestrial-isn't that what music is supposed to be? In the process of analyzing the content of the symbolism in the works by Crumb, not only what is intrinsic in this cryptic music will be revealed, but, subsequently, answers to the traditional questions of melody, harmony, and pitch will be included.

The four compositions by Crumb to be discussed are: *Lux Aeterna*, a work for soprano and an ensemble of masked players; *Star-Child*, a work for an enormous ensemble of soprano, antiphonal children's voices, male speaking choir (and bell ringers), and large orchestra; *Apparition* for soprano and amplified piano; and *Sleeper*, scored conventionally (a strange occurrence in Crumb's music) for soprano and piano.

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## INTRODUCTION

It has been common knowledge that George Crumb's music is connected with the preternatural. This connection is made through numerical symbolism, actual visual symbolism within the musical score, and symbolism through theoretical devices. Those writing about the music speak about the symbolism in his music, including the composer in the *Black Angels* String Quartet program notes: "The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These 'magical' relationships are variously expressed; e. g., in terms of phrase-length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work- ascending D-sharp, A and E - also symbolizes the fateful numbers 7 - 13."<sup>1</sup> In his article in The New Grove Dictionary about George Crumb, Leonard Pearlman states the following: "Indeed, programmatic writing and symbolism pervade Crumb's music."<sup>2</sup>

Voice is the most frequently occurring medium in George Crumb's oeuvre, so his vocal music will be the subject of this study. The common element which occurs throughout all the vocal works is the use of a highly symbolic text--e. g., "the Griffon bird was clothed in gray. . ." (from Crumb's *Federico's Little Songs for Children*). This

pregnant image is from the poetry of Garcia Lorca, as are the texts of eight other Crumb works. Together, these nine works have become designated the "Lorca Cycle." Lorca's poetry is characterized by its intensely serious, very strange and often morbid nature, replete with symbolism. Crumb calls Lorca's poetry primeval; the images, which are overlaid with mysticism, are based on the subjects of life, death, love, and nature.<sup>2</sup> This type of verse was the ideal instrument for Crumb; it forms the ideal marriage with his music. Crumb's mystical, deliberate, and intense music, which uses other-worldly harmonies and timbres, is a very appropriate vehicle for the poetry of Lorca.

Although the four works with which this study is concerned do not contain texts by Lorca, Crumb chose texts similar to Lorca's poetry. They have primordial subject matter, are very serious, often pertaining to the subjects of life and death, and are saturated with symbolism. Symbolism is an ancient and fundamental method of expression; it reveals aspects of reality which escape other modes of expression. Lin Yu-tang said symbolism 'kindles our imagination and leads us to realms of wordless thought.' Although the implied meaning of each symbol cannot be captured and imprisoned within the confines of an encyclopedia or written word, there exists, nevertheless, an extended body of symbols that have become traditional throughout the ages and constitute an international language, which actually transcends the normal limits of communication. A Dictionary of Symbols by Cirlot, An Illustrated Encyclopaedia of Traditional Symbols by Cooper, and Dictionary of Symbols by Chetwynd will be used to identify the symbolic content of the vocal works being discussed. This study will seek to define the symbolism present in selected works; it will also describe how Crumb incorporates these texts into his music by using textual painting or symbolism within the music itself.

The first work to be analyzed will be *Lux Aeterna*, which was derived from the text of the Mass for the Dead. The second work is *Star Child*. The texts of these works were derived from various chants with light and death as their subject. The next work to be

studied will be *Apparition* . Its text is adopted from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd," which has a topic of death and resurrection. *Sleeper* will be the final composition to be analyzed. Its text is derived from a work by Edgar Allen Poe.

Visual art has continually made use of symbolism, from Medieval times to the present. Crumb's works of music, being visually oriented, are also inherently symbolic. Conductor Richard Dufallo, in questioning Crumb about his notation, said, "the marvelous visual appearance" of the scores, "of the varied ways in which you 'bend' the staves in order to achieve symbolic visual patterns-circles, ellipses, crucifix shapes, and so forth." To which Crumb replied, "Yes. . . I feel that visual symbolism can communicate something very meaningful "<sup>3</sup>

As will be observed from this study, Crumb has an acute understanding of symbolism, the meaning of symbols, and the method in which symbols from a text can be used in a vocal work. It also will become apparent that Crumb consistently writes music which has its own symbolism, accurately reflecting the symbolism of the text.

## CHAPTER 1

### *LUX AETERNA*

*Lux Aeterna*, written in 1971, requires an ensemble of soprano, bass flute with soprano recorder, sitar, and two percussionists. Crumb begins his work with this graphic description of how it should be played in the parts: "Very slow, with a sense of meditative time; pregnant with mystery." The vocal part is taken from the Latin text by the same name and is made up essentially of vowels sung with melismas, reminiscent of plainchant.

This work is in one movement, and the initial sounds exhibit a rhythmic affinity with *Four Nocturnes*, an earlier work of 1964, but also demonstrate that the timbral ambience has evolved far beyond that work. A crotale, or antique cymbal, is to be placed on the center of a timpano membrane; as a hard beater strikes the crotale, the timpano pedal moves up and down, bending the pitch of the crotale. Crumb describes the sound in the score as, "shimmering, iridescent!" This is one of innumerable "luminous" effects in this score.<sup>4</sup>

This deliberate music is interrupted four times with a refrain entitled "Masked Dance." The sitar's entrance makes these refrains immediately recognizable. The four refrains contain 77, 55, 33, and 11 beats respectively. Crumb gives these instructions: "The performance of *Lux Aeterna* requires certain theater effects:

All performers (including the conductor) should wear black masks (masks of the visor or domino types), and, if possible, black robes. The flutist and sitar player should sit in the lotus position. The stage should be totally dark before the performance begins, with the instrumentalists and the conductor in position on stage. A deep red lighting gradually comes up, at which point the

soprano slowly walks over to the burning candle and extinguishes it. Then the deep red lighting fades to total darkness."<sup>5</sup>

Paul Griffiths states that the paraphernalia of this work (the robes, masks, and candle) suggest images of death and the macabre.<sup>6</sup> The purpose for all this ceremony is the association of this work with "All Souls' Day." On All Souls' Day, November 2, every priest in the Roman Catholic Church celebrates three masses. Of the three, only the first, of which *Lux Aeterna* is a part, may be sung.<sup>7</sup> According to the New Catholic Encyclopedia, on All Souls's Day the Office for the Dead and Requiem Mass are celebrated to help the deceased attain the final purification.<sup>8</sup> The Church was slow in accepting a liturgical day for the purpose of praying for the deceased because pre-Christian rites for the dead had persisted. In the Middle Ages it was an accepted belief that the souls in purgatory could appear this day as witches, toads, or will-o'-the-wisps to persons who had wronged them during their lifetimes. Many different folk and popular customs, especially forms of food offerings, were associated with "All Souls' Day." Among the religious traditions that have survived have been the parish procession to the cemetery, visiting graves of relatives and friends, and leaving flowers and lights on the graves.<sup>9</sup>

George Crumb's instructions in *Lux Aeterna* demonstrate that he must have been somewhat familiar with the ceremony connected with All Souls' Day. In particular, the procession to deposit a candle is evidence that he had some knowledge of this tradition. Also, according to Cooper, masks, as used in this ceremony, may portray supernatural forces.<sup>10</sup> In the ceremony of All Souls' Day, they represent the souls in purgatory.

Like the staging and text, the music is replete with symbolism. The crotales laid upon the timpano, referred to above, play tritones (the "diabolus in music") and alternate between quintuplets and triplets. The number of the quintuplet, 5, is symbolic of man (the limbs plus the head), and the triplet, 3, represents the concept of heaven.<sup>11</sup> These symbols

permeate the opening five bars, thus the concept of man is juxtaposed with the concept of heaven, in this way, so to speak, man is brought into a supernatural context.

The bass flute, not the singer, has the initial melody. The intervals of this melody are predominantly whole tone; they are all members of the same whole-tone scale: F, G, C sharp, E flat, A, and B. In fact, an examination of all the parts- - e. g., the crotales: F-B, G-C sharp- - reveals that every note of every part is from the same whole-tone scale: F, G, A, B, C sharp, and D sharp. (This will be referred to as whole-tone scale number one, or w. t. s. #1). The whole-tone scale could signify something eternal because it can continue forever, continuously repeating itself with no tone that is final, all tones having equal weight. This musical passage reflects the the title of the work, translated as "Eternal Light."

As the voice enters entirely with vowels on the following page, w. t. s. #1 continues unabated. But when the soprano begins the text with "Lux" (light), a G sharp enters which is foreign to this particular scale; this tone is from the whole-tone scale, G sharp, A sharp, C, D, E, and F sharp, which will be designated whole-tone scale two. Within the trill on the quintuplet, the soprano combines elements of both whole-tone scales (A and G sharp). This entry of the other whole-tone scale on "light" is symbolic of the "full spectrum" of color present within light. According to the sources, light is the most basic symbol of conscious life.<sup>12</sup> As the predominant symbol in this work, light is a very potent symbol, encompassing everything in the universe and is master of all living things. The scenerio of this work deals with souls returning from purgatory and seeking light.

At the end of the second system, at the word "eis" (upon them), the soprano line descends in whole tones from B flat; this is an example of simple textual painting by Crumb.

In the final system on the page, "Domine" (Lord) is set almost entirely in triplets. This use of 3's again symbolizes "heaven." This a very appropriate setting of the word

"Lord," and is, significantly, repeated three times. Harmonically this passage is made up solely of w. t. s. #1 with only a brief exception: the A sharp at the end of the first "Domine." The unending character of eternity is again brought into view with this use of the whole-tone scale on the word(s) "Lord." This section ends with a brief reference to the symbolism of the number five of "man" with a descending quintuplet on "mm."

The next section is the first refrain, entitled "Masked Dance: Elegy for a Dead Prince." This section has no text, only vowels being pronounced by one percussionist. Crumb's music is itself symbolic here. There are eleven 16th's in each of seven measures, that is, seven-elevens, or, as Crumb would describe it,  $7 \times 11$ . Seven symbolizes completeness, totality, perfection, security, and rest, while eleven symbolizes almost the complete inverse: sin, transgression, and the exceeding of the law (the law is symbolized by ten).<sup>13</sup>

The text of *Lux Aeterna* portrays "All Souls' Day." A consolidation of the two symbolic concepts of seven and eleven (above) through multiplication ( $7 \times 11$ ) results in a most appropriate representation of the scenerio of "All Souls' Day," as follows: these souls appear on stage in black (a symbol of 'descent into hell');<sup>14</sup> having been punished for their sins (11) in purgatory, they are back on this earth, seeking perfection and rest (7).

The next main section, beginning at the bottom of page 3, is similar to the first. The bass flute begins with whole tones (from w. t. s. # 1), and the crotales placed on the timpano play tritones. The soprano again enters on "light," continuing w. t. s. #1. "Aeterna" on the following page essentially makes use of w. t. s. #1, with the exception of the initial note, C on "ae-." This setting again displays the never-ending eternal formation of the whole-tone scale. The word "aeterna" (eternal) uses three quintuplets, suggesting the symbolism of a "heavenly (3) man (5)", or the ultimate objective of the souls present on "All Souls' Day." "Luceat eis" (light upon us) enters entirely on triplets, suggesting a light from heaven (3)

shining upon them. Another rendition of "Domine" follows with its three "heavenly" syllables.

In the next measure the soprano sings only vowels. The percussion now has whole-tone tremolos on the vibe replacing the tritones on the crotales. The rhythm in the percussion is significant, with quintuplets interspersed with triplets and septuplets. The last system of page four contains some of the most interesting sonorities of the work, as the bass flute plays at least two octaves higher than its standard tessitura, using harmonics, and the soprano has melismas, while the percussion has sustained notes, in contrast to its earlier music.

Refrain two, "Masked Dance," begins on the next page. Crumb has made this 11 (transgression) times 5 (man) in length, symbolizing the imperfect souls of men who have returned on "All Souls' Day."

The third principal section begins with larger intervals in the percussion parts. Rhythmically, quintuplets occur within three half notes. This section begins (third system, p. 5) with four measures using w. t. s. #1, then has a concentration of w. t. s. #2 material in the four measures which end the line. Then on the next page, w. t. s. #1 returns in the last five measures of section three.

The third refrain, "Masked Dance," follows; it is three (heaven) 11's (transgression) in length. Although these concepts (heaven and transgression) are contradictory, they are reminiscent of what is supposed to happen on "All Souls' Day": imperfect souls from purgatory seeking heavenly bliss. The fourth section begins on the middle system of page six, exclusively with w. t. s. #1. This harmonic framework continues for ten measures with the soprano singing one word, "Lux." Eventually, w. t. s. #2 is added by the percussion and voice. These ten measures (the number 10 signifies perfection)<sup>15</sup> are made up of numerous three's; the time signature being 3 halves. This "perfection" of ten, along with the 3's of "heaven," mentioned above, combined with the incessant quintuplets of "man," demonstrate

that George Crumb was seeking to bestow upon this work a positive conclusion: the characters of the plot, that is, the souls from purgatory, according to the symbolism, have attained their perfection.

The final refrain, termed "Masked Dance," is only 11 beats, or 1 x 11. This eleven brings back the symbolism of "transgression" mentioned above. This refrain acts as a symbolic recapitulation, returning to one of the strongest initial symbols. But, fortunately, this concept does not end the work. Then the predominant symbol "Lux" returns in the framework of 3's (heavenly) , as it is whispered by the performers. The work thus concludes with the two incongruous concepts with which this work had to do, transgression in the final refrain, and heavenly light, brought into relief. It is interesting that each refrain is gradually shorter, 7 x 11, 5 x 11, 3 x 11, and 1 x 11, Because each refrain contains less eleven's, which symbolize sin, there is the suggestion here that the music represents a progression from the negative to the positive, from defeat to victory, or from darkness to light.

The symbolism and textual painting present in Crumb's *Lux Aeterna* give the music a great depth of meaning and a sense that the ritual of "All Souls' Day," in which the dead appear out of purgatory on stage seeking eternal light, is a distinct reality.

## CHAPTER 2

### *STAR-CHILD*

Written in 1977, *Star-Child* contains a considerable amount of symbolism, but the symbolism is usually more overtly manifested in this music than it is in *Lux Aeterna*; for example, regarding the symbolism of the "Seven Trumpets," Crumb has given detailed instructions for the actual placement of seven trumpet players within the performance space.

Crumb gives extensive program notes preceding the score. He states that *Star-Child* is his largest work so far as the orchestral forces are concerned. He believes when a Latin text is involved in a score, the instrumentation employed should be massive and uniform in structure.<sup>16</sup> Many Latin texts are used in the work, progressing from those of a serious nature to those with a more positive and hopeful outlook.

*Star-Child*, Crumb asserts, contains many programmatic or pictorial allusions. The seven trumpets of the Apocalypse are literally represented by two trumpets in the orchestra and five placed around the auditorium. Also, the four horsemen of the Apocalypse are portrayed by four drummers playing sixteen toms-toms.<sup>17</sup> According to Crumb, the unity of the work comes from a sense of progression from darkness to light, or despair to joy and spiritual realization. This transition from darkness to light is expressed in both the text and music, a conception that is at the same time medieval and romantic.<sup>18</sup> The idea of dark and light is reflected in the instrumentation: darker or lower instruments predominate the earlier music, and toward the end the music becomes luminous with the high voices of children singing during the playing of handbells, crotales, and glockenspiel. This is a composition with a finale which expresses the hope that, after the darkness, there is something beyond. Although Crumb states that there is no precise

philosophical basis for *Star-Child*, he also emphasizes that the Latin texts "transcend doctrine and convey universal meaning."<sup>19</sup>

The name "*Star-Child*" is symbolic; "star" represents the presence of a divinity, the undying, or hope, while "child" symbolizes a higher transformation of individuality, the self reborn into perfection.<sup>20</sup> Since Crumb's conception of the work consists in a progression from dark to light, from death to rebirth, the name *Star-Child* is an accurate representation of the musical score, symbolizing the undying hope of the self to eventually be reborn into perfection.

The music begins with a sustained chord cluster in the low strings, which is held for 30 seconds before percussion enter with counterpoint. This middle section of the first line (rehearsal #1) is 20 beats at a metronome setting of 40. When performed properly, this section also lasts 30 seconds; with the final thirty-second section, a duplicate of the first, the entire line lasts a total of 90 seconds. The symbolism of the number of seconds of this section, ninety, is very significant. Although two-digit numbers are seldom listed in literature about symbolism, according to Chetwynd, and concentrate primarily on single-digit numbers; , two-digit numbers must be divided into smaller units; in other words, the factors of that number must be found.<sup>21</sup> The most apparent factors of the number 90 as 9 and 10. One scholar gives the symbolism of 9 as truth and that of 10 as perfection.<sup>22</sup> Truth (9) multiplied by perfection (10) is a symbolism that creates a very significant introduction for these Latin and Biblical texts. It is as if the composer is saying, "Listen carefully, for the following song contains perfect truth." This is reminiscent of the way Jesus began a parable: "Verily, verily (i.e., truly, truly), I say unto you. . . ." Careful scrutiny of the title will reveal another related item of interest: "*Star-Child*, A Parable for Soprano, Antiphonal Children's Voices, etc." (author's emphasis).

On the first page of music from *Star-Child*, the composer has produced a fabulous symbol involving actual music within a circle. This music he calls "Music of the Spheres,"

and this particular "sphere" has been designated "Musica Mundana 1," and is to be played continuously by *pianissimo* strings throughout the work in a circular, or, from a practical standpoint, a static manner. This consists of a continuum of chords built upon the interval of a perfect fifth. Over this slow-moving music is superimposed boldly contrasting music in the manner of Charles Ives (for instance, as in *Central Park in the Dark*). Each layer of music demands its own conductor because of its peculiar tempo and metrics which tend to be odd-numbered.<sup>23</sup>

The sphere or circle symbolizes various elements including the heavens, the infinite, eternity, the unmanifest, without time and space, and even God.<sup>24</sup> At the same time, a circle may also symbolize more "earthly" representations, including totality and wholeness, water, the emotions, and the cycle of time.<sup>25</sup> "Music of the Spheres," according to Pythagorean theory, is music produced from movement by the celestial spheres.<sup>26</sup> The label of "Musica Mundana 1" signifies harmony of the universe.<sup>27</sup> In a conversation with this author, George Crumb was emphatic that this sphere on the first page of music represented the heavenly. A definition of "musica mundana" can be found in the Roman statesman Boethius' treatise *De institutione musica*, which calls music the ubiquitous force in the universe. This treatise also includes another fascinating idea relevant to this study: for music to be understood, it must be quantized - the sounds perceived by the senses must be translated into a numbered system of proportions,<sup>28</sup> This idea brings to mind the way Crumb composes music: often associating numbers with musical tones and even conceptions.

In the references on symbolism, "sphere" represents eternity and the vault of heaven.<sup>29</sup> So, immediately following the introduction, at the top of the first page, with its symbolism of "perfect truth" (see above), Crumb has produced a symbolic expression of the eternal or divine; this sphere becomes a "heavenly" backdrop for the Latin texts which permeate the work. The harmony of the sphere involves aggregates made up of the most basic interval in the universe (excepting the octave): the perfect fifth. Within the third

system of page 7, on the words "Libere me," instead of simply having a conventional four-note phrase, Crumb has added numerous vowels between each of the four syllables; this raises the rhythmic interest and propulsion of the work presently. The soprano sings "libere me" interspersed with vowel sounds; the four syllables of that phrase plus the vowels make groupings of 3, 5, 7, 5, and 3. These exclusively odd numbers have a symbolic significance. Odd numbers represent the celestial,<sup>30</sup> while even numbers are representative of earthly existence.<sup>31</sup> Furthermore, these particular odd numbers are expressions of the divine.<sup>32</sup> Thus, these odd-numbered groupings are symbolic of existence in another world, and the words "Libere me," in this "heavenly" context of the music, take on the meaning: "Liberate me, O God in heaven, to a heavenly existence."

A fascinating instance of textual painting occurs within the fifth system of page seven: as the soprano sings the phrase, "quando coeli movendi sunt et terra" (when the heavens and the earth shall be moved ), the previously-mentioned "heavenly" sphere, from the first page of music, begins a repetition or second "revolution." The inferences between "heavens shall be moved" and the first indisputable revolution of the sphere are evident.

The use of the spoken text by the trombone player and soprano at system five, page 7 is another fine example of textual painting. The phrases of the text, "dum veneris" and "judicare" (Thou shalt come / to judge), consist of four-syllables. The number 4 symbolizes the earth, natural limits, and rational organization.<sup>33</sup> It is also symbolic of justice and the four points of the cross,<sup>34</sup> which is a Christian symbol of God's justice. Thus, in this vocal context, the emphasis on the symbolism of four-syllable words and musical phrases reiterates the meaning of the text: "Thou shalt come to judge," or bring to justice.

The next use of symbolism occurs immediately thereafter: the words, "sae-cu-lum" (world) and "per ig-num" (by fire), (i.e., three-syllable words or phrases). As explained above, three is symbolic of heaven, and that numerical symbolism combined with the

symbolism of four, the earth, equals seven, a number replete with symbolism of its own. In the Dictionary of Symbols, Chetwynd calls seven the union of heaven (3) and earth (4), of life and substance, of mind and matter, making seven a very significant number in symbolism.<sup>35</sup> Crumb emphasis of the symbolism of seven, and the union of the 4- and 3-syllable phrases is made a salient point in the music by ending the music and using declamatory speech for the performers in this passage.

The three-syllable supplication to God, "Domine," on the final system of page seven, accentuates 3-note groupings. Because the number three is a symbol of heaven, this is an ideal musical setting of this text. Another example of textual painting follows in the fourth system of page 8, after tremolos by the trombone, the soprano sings "Tremens factus sum ego et timeo" (I am seized with fear and trembling). This text is "painted" with tremolos, making the text much more absorbing for the listener. Tremolos by the soprano in this phrase plus additional tremolos by the trombone following this increase the emotional effect. In the following system both parts twice have rapid notes becoming shorter and shorter to a tremolo, then slowing, reflecting the "fear and trembling" of the previous system.

In the "Dies Irae" or "Musica Apocalyptica" section, the time signature is 5 over 16, and beats are usually divided into triplets. Each measure thus contains 5 x 3 notes. Symbolically this would be interpreted as man (5) relating to heaven or the divine (3). It is obvious that there is a clear relation between man and the divine in "Dies Irae," that is, man as a being responsible to the divine (God). Crumb adds some more intriguing textual painting with the fifth measure of page 10, as the speaking "chorus" shouts the words, "Tuba mirum spargens sonum" (then the trumpet's shrill refrain). On the music of the page immediately following (11), Crumb adds some interesting textual painting for this text: all the parts have bugle-like arpeggiations, with the exception of the brass. This continues for five measures.

"The Four Horsemen of the Apocalypse," who are alluded to by Crumb in the program notes, mentioned above, begin on page 16, measure three. They are represented by four percussionists playing sixteen tom-toms. The horses' hooves are alluded to in the rhythm: three 32nd-notes are followed by four repetitions of a sixteenth-note and a 32nd-note. Another vision from the Revelation of St. John begins on page twenty. It is "The Seven Trumpets of the Apocalypse; this is not a clear incidence of textual painting, but is definitely worthy of note. Here the organ is given a low, dissonant cluster chord, which is sustained throughout the entire section that is extended through the first system of page 22.

In the section labeled "Adventus Puerorum Luminis" (Advent of the Children of Light), there is extremely significant symbolism in the time signatures; these are usually an alternation between 3-eighths (the heavenly and divine) and 5-sixteenths (the earthly and man). In alternation these numbers portray a musical description of the subtitle, "Advent of the Children of Light," for, as the music progresses, there is a nearly perfect blending of the time signatures of man (5) and divine (3). This is symbolic of "heavenly men," a representation of the title, "Advent of the Children" (men) "of Light" (the heavenly).

In "Hymnus pro Novo Tempore" (Hymn for the New Age), the time signature is three over a dotted-half, the three appropriately being symbolic of the heavenly. On the following page (25), there is another sphere, "Musica Humana 1," played by brass. It is defined as music of the human soul, earth or the earthly. This sphere uses much dissonance for its vertical sonorities and contains some remarkable textual painting. In the phrase at the top of the same page, "Mortis torrens bibitur" (the flow of death is swallowed up); the subject of that sentence "flow" makes for an interesting study: the spherical structure (Musica Humana 1) may be considered a musical or pictorial representation of the word "flow"; it is a continuous process-the unfolding of the music of this sphere. "Flow" is defined as "continuous production." in Webster's.<sup>36</sup>

There are yet two additional spheres on pages 26 and 27. "Musica Mundana 2" uses more reserved dissonance than "Musica Humana 1" and is played by flutes, clarinets and percussion. "Musica Mundana 2" is the final instance of continuous music in this work. Its harmony is made up predominantly of perfect fourths; this lends the music a fairly bright quality. The first "revolution" of this sphere transpires as the soprano sings: "Lux iugis psallencium" (a light is shed on the yoke of the singers). Because of its brilliance harmonically and timbrally, Musica Mundana 2 represents a textual painting upon the word and the positive concept of "light." All spheres culminate on page 28. The cue for the conclusion of the "negativity" of the dissonant brass of Musica Humana 1 occurs significantly just prior to the singing of "Gloria in excelsis!" The location Musica Humana 2 terminates is just prior to the singing of "Lux lucet in tenebris!" (light shines in the darkness), signifying that the earthly (Musica Humana) has ended and the light is triumphant. The cue for the organ to end Musica Mundana 2 occurs prior to a repetition of "Lux lucet in tenebris!" Finally, the cue for the ending of (the heavenly sphere) Musica Mundana 1 occurs just before the text, "Dum lumen in tenebris!" (while ye have light) emphasizing the temporary nature of light or the heavenly. On the final page of the work, Musica Mundana 1 returns after a brief respite. The sphere of heaven that has revolved through the entire work returns in *Star-Child* as would a codetta

## CHAPTER 3

### *APPARITION*

*Apparition*, Crumb's first work for solo voice and piano (which is amplified), was written in 1979. It is his first extensive work in English. The text is extracted from Walt Whitman's poem "When Lilacs Last in the Dooryard Bloom'd". This poem was part of a set under the title, *Memories of President Lincoln*. Whitman wrote this particular poem some weeks following the assassination of President Lincoln, April 14, 1865. Although this poem of the set is an elegy to Lincoln, Crumb chose a section as the text for his music from a section subtitled "Death Carol." This verse contains some of Whitman's most imaginative writing on the experience of death.<sup>37</sup>

Each song and vocalise within Crumb's *Apparition* forms a piece of a larger tableau. As in Whitman's verse, Crumb's song cycle is reassuring for in it death is not depicted as an ending of life. There is a circular movement after death; that is, death becomes a beginning or an enriched return to a universal life-force.<sup>38</sup> This circularity from life to death and back is the dominant motif of Crumb's *Apparition*.

In "The Night in Silence under Many a Star," the piano initiates the cycle with a pulsating evocation of nature, accompanying the soprano who sings symbols of eternity: "the night," "the ocean shore," "the soul," and "the body turning to thee." This symbolism sets the stage for the appearance of more personal visions of death,<sup>39</sup> and is quite similar to many of the symbols in the other Crumb works being studied.

The piano part, which is described by William Bland, in the notes to the recording, as an evocation of nature, has been made visually symbolic- in the shape of an egg (an

unmistakable symbolization of the returning "universal life-force") The pianist must repeat this part thrice. This represents a continuum since the pianist must traverse this circular shape repeatedly. In his own notes on the music, Crumb defines this part, which is a series of glissandi over the strings, "like a sound of nature." This is realized through cricket-like sounds up and down over the strings in quintuplets, or division of the beats into five's. Crumb's use of these quintuplets is critical to this study. Cirlot, in interpreting the number five, asserts that it represents the body and corresponds to pentagonal symmetry, a characteristic typical of organic nature,<sup>40</sup> making these numerical divisions of the beats critical to the interpretation of this "nature-like" passage.

Cooper mentions the pentagon in her description of the number five: "The pentagon, being endless, shares the symbolism of the perfection and power of the circle and five is a circular number as it produces itself in its last digit when raised to its powers."<sup>41</sup> The preceding definition brings to memory the circular piano part - "five is a circular number, and also the recurring theme of this work - "returning to a universal life-force" - "it produces itself in its last digit."

At the termination of both phrases in the vocal line on the first page of music, Crumb has strategically added textual painting: rests immediately follow the word "silence." Also, in the same vocal line, there are present triplets and more quintuplets. The meaning given for the number three in Cooper's *Illustrated Encyclopaedia of Traditional Symbols* emphasizes the fact that the "return to a universal life-force" idea, is past, present, future; multiplicity, growth, and the soul.<sup>42</sup>

On the first line of page 7, after the word "star," there are septuplets which resemble waves of the sea, continually ascending, then quickly descending. The next line's text is "ocean shore" and "whispering wave," making it evident that the use of septuplets which resembled waves was actually textual painting by Crumb. Following that, in the fourth system, the vocal line has no text and recalls the rising and falling lines depicting the ocean

from systems one and three. According to J. E. Cirlot, "The waters of the oceans are seen . . . not only as the source of life but also its goal. 'To return to the sea' is 'to return to the mother,' that is, to die."<sup>43</sup> This definition of the symbolism of the ocean lends a more lucid perspective to the

presence of this image in the work. Ocean is an important symbol because it encompasses in itself all the significant impressions of this verse, and of course it is Crumb's desire to communicate these impressions through the music in this section which is simultaneous with the poet's image-the "ocean shore." This is the reason page 7 of Crumb's *Apparition* includes wave-like vocal lines encompassing the word "ocean."

Crumb concludes the first song with the six-note, five-syllable phrase, "nestling close to thee." Cirlot identifies the meaning of the number five as the human body (four limbs and the head), and the symbolic interpretation of the number six is the human soul. So this phrase from Whitman, as used by Crumb, is replete with symbolism: five syllables, also a quintuplet, are present within six notes, i. e., the body residing within the soul. This is extremely significant, for these two words, body and soul, are the most consequential words in the latter part of the first song.

"Vocalise 1: Summer Sounds" immediately follows the first song. The vocal part is made up of bird-like vocalizations in short rhythmic cells, occasionally penetrating with biting consonants, and occasionally whisper-like with soft vowels. The sounds of birds here are suggestive, because J. C. Cooper states that the symbolic significance of birds is first of all transcendence and also the soul. Crumb's directions for the closing phrase by the soprano lends credence to the supposition that this vocalise imitates birds, noting in the score, "turtle dove effect." This symbolism of the word "soul" gives considerable meaning to this brief vocalise, which seems on the surface to be made up only of nonsense syllables.

The next song, "When Lilacs Last in the Dooryard Bloom'd," is short and subdued. It contains the only text from the "Death Carol"<sup>44</sup>. The piano part has much complexity

with quintuplets against triplets alternating with quintuplets against duplets. These combinations of numbers are significant. Five, the number representing the body and organic nature, occurs simultaneously with the twos which are symbolic of momentary stasis. This combination of five's and two's is always followed by fives and three's, the number for creative power, the heavenly and the soul.<sup>45</sup> Therefore, what seems to be recurring here in this song is the body and soul theme, the transparent focus of Whitman's verse and the cryptic focus of Crumb's music. Additionally, the symbolic stasis of the two's followed by the creative power of the three's, in combination with the number representing the body, five, alludes to the overall theme, previously described, of a return (the body and soul's) to a universal life force-a beginning, not ending-a perpetual (creative) movement. The creative power of the three's (triplets) in the piano part is symbolic of the flower (lilac) in the title, the subject of the title of this song. Moreover, flower gardens symbolically are the abode of souls.<sup>46</sup>

In this same song, Crumb makes intriguing use of the compositional device of textual painting. First, the vocal part uses the word "mourned" (at rehearsal 9). In these instances the soprano must execute a downward portamento, which makes her appear to be actually mourning or crying. Also, at the end of the vocal part is the phrase "ever-returning spring." At this point the pianist plays material from the beginning with only subtle changes, realizing a "return" literally in the music.

The third song, "Dark Mother Gliding Near with Soft Feet," is also short, only one page. The text of this song is a hope for death as a release. Crumb further defines this song, making it a quasi-religious prayer, with the use of chant-like music and imitative counterpoint.<sup>47</sup>

This unusual text contains much symbolism. Chetwynd explains that "Dark Mother Earth" stunts her offspring, smothers and devours them (digests corpses). "But in symbolism, as in life, everything is continuously changing into its opposite." The dark

mother becomes a positive force, the source of transformation and renewal.<sup>48</sup> The Great Mother, the origin of every human, according to symbolic tradition, represents nature and is the one who governs the heavens.<sup>49</sup> Three, the number of heaven, saturates this song, is in three-two, and is permeated with representations of the "mother of heaven," as there are triplets on almost every beat. The number three is also present within the first three phrases: three significant exclamations of "Dark Mother" containing three notes each. Thus, the symbolism of heaven (three) is very much manifest in this song, the subject of which is "dark mother," who is the symbolic ruler of the heavens.

In the next phrase from Whitman's verse, "always gliding near with soft feet," Crumb demonstrates his excellent textual painting abilities. With the slurred phrase on the word "gliding," a line of whole notes leap to another line of whole notes a major seventh up. This jump is a kind of a glide, as a ballerina would do, in a dainty manner. "With soft feet" is sung to notes in long durations, in a monotone, *PPP*; as a matter of fact, these notes are, according to the directions, "whispered." All of these directions for the singing of "with soft feet" suggest approaching slowly, softly, and carefully, as one would do with stocking feet.. The next part of the text also allows Crumb to exhibit his textual painting prowess, "Have none chanted for thee a chant of fullest welcome? Then I chant it for thee, I glorify thee above all, I bring thee a song. . .". This passage is, as one might suspect, similar to plainchant. It has a small tessitura, predominantly stepwise motion, and run-on notes of mostly equal durations. In the final system, a return to the music of the beginning in the vocal part and contrapuntal music in the piano part. This contrapuntal music implies another reference to the word in the text, "chant," a thought which is given by Bland above.

The next number is Vocalise 2. The annotator William Bland describes this music as a harsh, primal invocation representing the evil aspects of nature.<sup>50</sup> This embodiment of

the evil aspects of nature appropriately follows the third song, which spoke of this very subject in the "Dark Mother" figure. According to Cooper, the symbolic number for the Dark or Great Mother is seven. It is fascinating that this movement begins with septuplets in the piano; since seven is the number of the Dark Mother, the image of nature. These ocean waves of septuplets recall similar devices in the first song vocal part. After this initial brief piano passage, Vocalise 2 comprises predominantly groupings of three and five notes, with interjections of the seven-note groupings in the piano. In the second system the soprano returns to the familiar ocean waves. This music is not only reminiscent of certain passages from preceding music, but foreshadows the following movement in the piano's forte chords that end the first system and chords that are located in the third system.

"Approach Strong Deliveress!" is the fourth major song in *Apparition*. This energetic, implacable piece is the longest song in this work, covering four pages. Liberation by death is the theme of this forceful march, which contains very loud repeated chords by the amplified piano.

On the first system of page 13, the soprano is required to sing a long, high melisma on "joyously." This passage does indeed sound joyous. On page 13, system three, there is another example of text painting on the words, "lost in the loving floating ocean of thee." Although slower, the contour of the singer's line is reminiscent of the "ocean waves" of the first song. Crumb establishes "ocean" imagery on this page's final system: eighth-note triplets in the soprano part are juxtaposed with duplet eighth-note chords in the piano. This produces an ocean-like fluidity of rhythm.

Vocalise 3 is a short song for the voice only. This piece, which is titled "Death Carol (Song of the Nightbird)", traverses all the vowel sounds, often punctuating them with the distinct consonant "t," a bird-like intonation. Bird symbolizes the soul, transcendence, and birds' claws represent the dark and destructive aspects of the Great Mother.<sup>51</sup>

Song five, "Come Lovely and Soothing Death," begins with high flourishes on the piano. Here Crumb returns to the use of symbolic rhythm: after triplets (heavenly three's) initiate the piano part, quintuplets (the five's of man and the body) dominate the upper piano part. This relates symbolically to the title of the song: when death is anticipated, the first thought is the destination of the soul, secondly, there is often an obsessive self-absorption with one's own body and health, reflected in the repeated use of quintuplets. At rehearsal number 26, when the soprano enters, the time signature suddenly changes to seven-eight. Seven is, according to Cooper, the cosmic number, consisting of the three of heaven plus the four of the world.<sup>52</sup> The music, by making significant the number seven, is showing its affinity with the title of the song, death, the passage from this world into the afterlife.

At rehearsal number 28 there is another example of Crumb's excellent textual painting with the words "undulate round the world." The dictionary defines "undulate" as "to give a wavy form."<sup>53</sup> This is exactly what Crumb has produced here musically. The soprano sings the above-mentioned phrase, alternating notes a half-step apart: B-flat, C-flat, B-flat, etc., and G, A-flat, G, etc., in fast note values. The piano also has similar undulating notes framing the soprano part.

A fascinating instance of textual painting and number symbolism exists here (rehearsal #28). Triplets are followed by quintuplets which are in turn followed by triplets--this alternating of speeds of the notes is a continuation of the undulation text painting in the music now regarding rhythm. The triplets (3 representing heaven) enclosing the quintuplets (5 represents the body) connote the body within the transcendent realm; this implies death which "undulates round the world." Quite interestingly, the triplets continue through to the word "arriving," signifying that the afterlife is the destination. The extended phrase between rehearsal numbers 29 and 30 clearly points to the idea of "arrival." As the cadence is approached, there is gradually less music, and fewer notes per measure, signaling a definite pause or arrival. This arrival is most palpable through the gradations of meter: seven-eight,

six-eight, five-eight, four-eight, three-eight, two-eight, and one-eight. This sequence of meters suggests that the rhythmic activity is decreasing and a point of arrival is upcoming. The previously mentioned textual painting on "undulate round the world" is resumed at rehearsal number 30 and continues to the end of the song on page 19. The final line ends with the gradually decreasing meters, culminating appropriately with the phrase, "Come, lovely and soothing death."

As the primary theme of this work, "return to a universal life-force," Crumb has literally effected a literal return in the concluding song to almost precisely the same music and the identical text as in the first song, "The Night in Silence Under Many a Star." Triplets as well as quintuplets are used from rehearsal number 38 to the end; this again suggests the symbolism of the numbers 3 (heaven) and 5 (the body), i.e., the body in a spiritual state. At 39 the work is brought to a conclusion with alternating triplets and quintuplets and the related text, "nestling close to thee," ending the work.

## CHAPTER 4

### *THE SLEEPER*

The final work by George Crumb to be examined is made up of only a few lines from a poem by Edgar Allen Poe from which it derives its name: *The Sleeper*. Crumb described this as a "little song" (three pages, for soprano and piano) with "minimalissimo" characteristics. He said he used a number of timbral devices for the piano part to suggest the transcendental feeling typically evoked by Poe's eerie images of nature: rustling glissandos on the piano strings, delicate muted effects, and bell-like harmonics which "ring in the midnight hour." He adds that the vocal part, although very simple in style, requires great sensitivity to nuances of pitch and timbre.<sup>54</sup>

In contrast to the previously-analyzed works, this work lacks a great deal of symbolic content, but has some interesting textual painting. Crumb begins the latter in the very first measure of the vocal part on "At midnight." A bell is simulated here by the very low soprano notes on g sharp and somewhat random note values. The piano has attempted to do the same timbrally with the bell-like harmonics which, as Crumb said, ring in the midnight hour (measures 1 to 3).

It is obvious why Crumb chose this text on which to base his music. As in *Apparition*, the main topic is death, the darker side of nature, and return to the universal life-force; the focuses of *The Sleeper* are almost exactly the same through the symbolism surrounding its primary theme which is the moon. The moon represents birth, death and resurrection, symbolizes immortality, eternity, and the dark side of nature.<sup>55</sup> The predominant rhythm, by far, is triplets. In point of fact, the only other way the beat is

subdivided is an infrequent quintuplet. The number three, as represented by these triplets, (the number 3) symbolizes according to Cooper, the moon in its three phases.<sup>56</sup> And Chetwynd identifies the moon's three phases as being the new white moon, the full red moon, and the black empty moon. The three days between the old and new moons refer to a period of inner death and regeneration.<sup>57</sup>

The phrase, "I stand beneath the mystic. . . ," which immediately precedes the word "moon," is set entirely in triplets. This and the next page, replete with triplets, form the link between the main theme in this work of the moon and its representation in numerical form. Of course, the fact that three also represents the heavenlies and the soul does not detract at all from it symbolizing the moon. In Hebraic tradition three symbolizes limitless light, suggesting a possible lunar reference also.<sup>58</sup>

The other number represented in this work is five. As stated previously there are a few quintuplets present. Cirlot states that five, in being the sum of 3 (heaven) and 2 (the earth), signifies a union of these--the *hieros gamos*.<sup>59</sup> This union would have a direct correlation with the moon, since the moon is spoken of as the mediator between earth and heaven.<sup>60</sup> Therefore, the moon would have a natural association with the number five. As the soprano sings the word "moon," there are two melismas of quintuplets upon that word at the end of the first page.

The moon is also the theme for the remainder of the song: "An opiate vapor, dewy, dim, -Exhales from out her (the moon's) golden rim, -And softly wafting, -Steals drowsily and musically -Into the universal valley." The moon is also the theme of the text as it acts upon the final text: "The lady sleeps! My love, she sleeps! Oh may her sleep, which is enduring, -So be deep, be deep!" Three's, which are symbolic of the moon (represented as triplets), govern the entirety of the remainder of the music set to this text, with the addition of an occasional quintuplet.

*The Sleeper*, although very brief, and one could say it is textually monothematic, is a fascinating excursion into the mind of Edgar Allen Poe.

George Crumb is a splendid textual painter. He has the ability, with any text he sets to music, to paint musically an extensive panorama, which is in every detail a perfect expression of the words and ideas behind the text. Crumb is also gifted with that mysterious faculty which is difficult to describe. It is the propensity, when writing music, to be able to add an extreme depth of meaning, even symbolically, to the music, thus accentuating the text.

## ENDNOTES

- <sup>1</sup>George Crumb, *Black Angels* String Quartet, Program notes for the C. R. I. Recording, CRI SD 283. (New York: Composers' Recordings, Inc., 1972).
- <sup>2</sup>The New Grove Dictionary of Music and Musicians, ed., Stanley Sadie (London: MacMillan, 1980), Vol. 5, p. 71.
- <sup>3</sup>Richard Dufallo, Trackings: Composers Speak With Richard Dufallo (New York: Oxford University Press, 1989), p. 93.
- <sup>4</sup>Don C. Gillespie, George Crumb: Profile of a Composer (New York: C. F. Peters Corp., 1986), p. 108.
- <sup>5</sup>Ibid.
- <sup>6</sup>Paul Griffiths, Modern Music: The Avant Garde Since 1945 (New York: George Braziller, 1981), p. 202.
- <sup>7</sup>The Liber Usualis, ed., The Benedictines of Solesmes (Tournai: Desclee and Co., 1934), p. 1806.
- <sup>8</sup>New Catholic Encyclopedia (New York: McGraw-Hill, 1967), Vol. 1, p.319.
- <sup>9</sup>Ibid.
- <sup>10</sup>J. C. Cooper, An Illustrated Encyclopaedia of Traditional Symbols (London: Thames and Hudson, Ltd., 1978), p. 104.
- <sup>11</sup>J. E. Cirlot, A Dictionary of Symbols (New York: Barnes and Noble, 1995), pp. 232,233.
- <sup>12</sup>Tom Chetwynd, Dictionary of Symbols (London: Aquarian Press, 1982), p. 242.
- <sup>13</sup>Cooper, pp. 117-120.

- <sup>14</sup>Cooper, p. 39.
- <sup>15</sup>Cirlot, p. 234.
- <sup>16</sup>George Crumb, *Star-Child*, program notes (New York: C. F. Peters Corp., 1977), p. 3.
- <sup>17</sup>Ibid.
- <sup>18</sup>Ibid.
- <sup>19</sup>Ibid.
- <sup>20</sup>Cooper, pp. 35 and 139.
- <sup>21</sup>Chetwynd, p. 291.
- <sup>22</sup>Cirlot, p. 234.
- <sup>23</sup>Crumb, *Star-Child*, p. 3.
- <sup>24</sup>Cooper, p. 36.
- <sup>25</sup>Chetwynd, pp. 292 and 319.
- <sup>26</sup>Webster's New World Dictionary, Third College Edition, ed., Victoria Neufeldt (New York: Macmillan, 1994), p. 895.
- <sup>27</sup>Harvard Dictionary of Music, ed., Willi Apel (Cambridge: Harvard University Press, 1972), p. 548.
- <sup>28</sup>The New Grove Dictionary of Music and Musicians ed., Stanley Sadie (New York: MacMillan, 1980), Vol. 2, p. 845.
- <sup>29</sup>Cooper, p. 155.
- <sup>30</sup>Cooper, p. 113.
- <sup>31</sup>Chetwynd, p. 282.
- <sup>32</sup>Cooper, pp. 114, 116, and 117.
- <sup>33</sup>Cirlot, p. 232.
- <sup>34</sup>Cooper, p. 115.
- <sup>35</sup>Chetwynd, p. 288.
- <sup>36</sup>Webster's, p. 519.

<sup>37</sup>William Bland, Program notes for *Apparition* by George Crumb (New York: Bridge Recordings, BDG 2002, 1983)

<sup>38</sup>Ibid.

<sup>39</sup>Ibid.

<sup>40</sup>Cirlot, p. 233.

<sup>41</sup>Cooper, p. 116.

<sup>42</sup>Cooper, p. 114.

<sup>43</sup>Cirlot, p. 281.

<sup>44</sup>Bland, Program notes for *Apparition*.

<sup>45</sup>Cooper, p. 114.

<sup>46</sup>Cooper, p. 70.

<sup>47</sup>Bland, Program notes for *Apparition*.

<sup>48</sup>Chetwynd, p. 271.

<sup>49</sup>Cooper, p. 108.

<sup>50</sup>Bland, Program Notes for *Apparition*.

<sup>51</sup>Cooper, pp. 20, 21.

<sup>52</sup>Cooper, p. 118.

<sup>53</sup>Webster's, p. 1465.

<sup>54</sup>Gillespie, p. 113.

<sup>55</sup>Cooper, pp. 196, 197.

<sup>56</sup>Cooper, p. 114.

<sup>57</sup>Chetwynd, p. 265.

<sup>58</sup>Cooper, p. 114.

<sup>59</sup> Cirlot, p. 233.

<sup>60</sup>Cirlot, p. 215.

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APPENDIX  
(PIANO QUINTET IN THREE MOVEMENTS)  
BY  
DOUGLAS BELL REEDER

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom two staves are for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of notes, rests, and dynamic markings such as *mf*, *decresc. mf*, and *decresc. m<sup>l</sup>*. There are also performance instructions like "8 bars" with dashed lines. The score is written in ink on aged paper.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on six staves, organized into three systems of two staves each. The top two staves are for the piano (p), and the bottom two staves are for the celesta (celesta). The music is in 5/4 time and D major. The piano part features a melodic line with a crescendo and a final flourish. The celesta part provides a rhythmic accompaniment with a crescendo and a final flourish. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sfz*, *pp*, *mf*, *sf*, and *cresc.*.

Handwritten musical score, measures 17-20. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). The time signature is 4/4. Measure 17 is marked with a tempo of 60 (♩ = 60). The dynamics are marked *mp* (mezzo-piano) and *cresc.* (crescendo). The notation includes eighth notes, quarter notes, and triplet markings.

Handwritten musical score, measures 21-24. The score continues on four staves. The key signature remains one sharp (F#). The time signature is 4/4. The dynamics are marked *mp*, *f* (forte), *p* (piano), and *pp* (pianissimo). The notation includes eighth notes, quarter notes, and triplet markings. The score concludes with a double bar line at the end of measure 24.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The vocal line (top two staves) includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree". The piano accompaniment (bottom six staves) includes a bass line and a treble line. The score is marked with "3/4" time signature and "decresc. mf" dynamics. The score is handwritten in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on five systems of staves. The first four systems each consist of four staves: three for the vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The fifth system consists of two staves for the piano accompaniment. The music is in 3/4 time and G major. The vocal parts enter in the first measure with the lyrics "The Rose Tree". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in ink on aged paper.

Musical score system 1, measures 7-10. The system consists of five staves. The first four staves (treble, two alto, and bass clefs) contain a melodic line with notes beamed in groups of seven. Dynamic markings include *sf-p*, *sf-p*, and *sim.*. The fifth staff (piano) features a complex texture with a large arpeggiated chord marked *cresc.* and a melodic line with notes marked *mf*, *sfz*, *mp*, and *mf*. A triplet of eighth notes is marked *p* and *8va*.

Musical score system 2, measures 11-14. The system consists of five staves. The first four staves (treble, two alto, and bass clefs) contain a melodic line with notes beamed in groups of seven. Dynamic markings include *mf*, *cresc.*, and *f*. The fifth staff (piano) features a complex texture with a large arpeggiated chord marked *cresc.* and a melodic line with notes marked *mf*, *sfz*, *mp*, and *mf*. A triplet of eighth notes is marked *p* and *8va*.

This page contains two systems of handwritten musical notation. The first system consists of five staves. The top four staves are for individual instruments, likely strings, and the bottom staff is for the piano. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *cresc.*, *mf*, *mp*, *sp*, and *f*. There are also articulation marks like *acc.* and *tr.*. The second system consists of four staves, with the top three staves likely for strings and the bottom staff for the piano. This system continues the musical piece with similar notation and dynamics, including *cresc.*, *decresc.*, and *mp*. The handwriting is fluid and characteristic of a composer's sketch.

Handwritten musical score for a piano piece, measures 16-18. The score is written on five staves. The first four staves are for the right hand, and the fifth staff is for the left hand. The key signature is one sharp (F#). The time signature is 4/4. Measure 16 starts with a treble clef and a key signature change to one sharp. Measure 17 continues with a treble clef and a key signature change to one sharp. Measure 18 ends with a treble clef and a key signature change to one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a piano piece, measures 19-21. The score is written on five staves. The first four staves are for the right hand, and the fifth staff is for the left hand. The key signature is one sharp (F#). The time signature is 4/4. Measure 19 starts with a treble clef and a key signature change to one sharp. Measure 20 continues with a treble clef and a key signature change to one sharp. Measure 21 ends with a treble clef and a key signature change to one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *decresc.*, *mp*, *sf-f*, and *sim.*. The time signature is 4/4. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef. The bottom two staves are grouped by a brace and have a 4/4 time signature.

Handwritten musical score for the second system, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *mf*, *pp*, *ppicc.*, and *Sas*. The time signature is 4/4. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef. The bottom two staves are grouped by a brace and have a 4/4 time signature. The word "L'arise" is written above the first staff, and "ppicc." is written above the second, third, and fourth staves. The word "Sas" is written below the bottom two staves.

Handwritten musical score for a piano piece, measures 1-8. The score is written on four staves. The first three staves are for the right hand, and the fourth is for the left hand. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. The dynamic markings include *mp* (mezzo-piano) and *decresc. p* (decrescendo piano). The key signature has one sharp (F#).

Handwritten musical score for a piano piece, measures 9-16. The score is written on four staves. The first three staves are for the right hand, and the fourth is for the left hand. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. The dynamic markings include *tempo primo*, *p* (piano), *decresc.* (decrescendo), and *mf* (mezzo-forte). The key signature has one sharp (F#).

Handwritten musical score for piano and strings. The piano part is written on a grand staff (treble and bass clefs) and features complex, rapid sixteenth-note passages with many accidentals. The string part is written on a grand staff and includes sustained chords and moving lines, with some measures marked with a '6' and a slur, indicating a sixteenth-note figure. The score is divided into two systems by a double bar line.

Handwritten musical score for piano and strings, continuing from the previous system. The piano part continues with rapid sixteenth-note passages. The string part features sustained chords and moving lines, with some measures marked with a '6' and a slur, indicating a sixteenth-note figure. The score is divided into two systems by a double bar line.

Handwritten musical score system 1, featuring five staves. The top four staves are for woodwinds (flute, oboe, clarinet, and bassoon) and the bottom staff is for the piano. The key signature is one flat (B-flat) and the time signature is 6/8. The music includes various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The piano part features a complex, fast-moving line with many sixteenth and thirty-second notes.

Handwritten musical score system 2, featuring five staves. The top four staves are for woodwinds and the bottom staff is for the piano. The key signature is one flat and the time signature is 3/4. The system begins with the tempo marking *largo*. Dynamics include *mp*, *mf*, and *acc.* (accelerando). The piano part includes a section marked *decr.* (decrescendo) and another marked *8 bass* (8 basses). The system concludes with a final *8 bass* marking and a *Sos* (Sofort) instruction.

Handwritten musical score for the first system, featuring five staves. The notation includes complex rhythmic patterns, slurs, and triplets. Dynamic markings such as *mf* and *cresc.* are present. The system concludes with a measure marked '13' over a '4' time signature.

Handwritten musical score for the second system, featuring five staves. The notation includes complex rhythmic patterns, slurs, and triplets. Dynamic markings such as *mf* and *cresc.* are present. The system concludes with a measure marked '7' over a '4' time signature.

Handwritten musical score for the first system, measures 1-4. The system consists of five staves. The top four staves are for individual instruments (flute, oboe, clarinet, and bassoon), and the fifth staff is for the piano. The key signature is one sharp (F#) and the time signature is 7/4. The first four staves have a 7/4 time signature at the beginning and a 6/4 time signature at the end of each staff. The piano part has a 7/4 time signature at the beginning and a 6/4 time signature at the end. The piano part includes a section marked *sim.* (sforzando) in measures 3 and 4. The system ends with a double bar line and a 6/4 time signature.

Handwritten musical score for the second system, measures 5-8. The system consists of five staves. The top four staves are for individual instruments (flute, oboe, clarinet, and bassoon), and the fifth staff is for the piano. The key signature is one sharp (F#) and the time signature is 7/4. The first four staves have a 6/4 time signature at the beginning and a 7/4 time signature at the end of each staff. The piano part has a 6/4 time signature at the beginning and a 7/4 time signature at the end. The piano part includes a section marked *sim.* (sforzando) in measures 7 and 8. The system ends with a double bar line and a 7/4 time signature.



Handwritten musical score for a piano and strings ensemble. The score is written on ten staves, organized into two systems of five staves each. The top system consists of four staves for strings (Violins I, Violins II, Violas, and Cellos/Double Basses) and one staff for the piano. The bottom system consists of two staves for the piano. The music is in 6/8 time and features a key signature of one sharp (F#). The piano part includes a section marked "ritard. cresc." (ritardando, crescendo) and a section marked "sfz" (sforzando). The string parts feature various rhythmic patterns, including eighth and sixteenth notes, and some staccato markings. The score is written in a clear, legible hand.

Adagio

10

20

diminuendo

ritard.

130

Handwritten musical score for measures 130-139. The score is written on a grand staff with treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like '3' and '3' indicating triplets or specific rhythmic values.

Handwritten musical score for measures 140-149. The score continues on a grand staff. It includes notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like '3' and '3' indicating triplets or specific rhythmic values.

Handwritten musical score for measures 150-159. The score is written on a grand staff. It includes notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like '3' and '3' indicating triplets or specific rhythmic values.

Handwritten musical score for measures 160-169. The score is written on a grand staff. It includes notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like '3' and '3' indicating triplets or specific rhythmic values.

Handwritten musical score, page 50, featuring three systems of staves. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and various musical symbols such as notes, rests, and accidentals. The first system includes a measure marked with a box containing the number 50. The second system shows complex melodic lines with slurs and ties. The third system continues the melodic development with similar notation. The score is written in ink on a white background.

Handwritten musical score for a string quartet, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

**System 1:**

- Staff 1 (Violin I): *mp*, *3*, *3*, *60* (circled), *NOT MUSIC*
- Staff 2 (Violin II): *mp*, *3*, *3*
- Staff 3 (Viola): *cresc. mf*, *3*, *3*
- Staff 4 (Cello/Double Bass): *cresc. mf*, *3*, *3*

**System 2:**

- Staff 1: *su ponticello*
- Staff 2: *su ponticello*
- Staff 3: *su ponticello*
- Staff 4: *su ponticello*

**System 3:**

- Staff 1: *su ponticello*
- Staff 2: *su ponticello*
- Staff 3: *su ponticello*
- Staff 4: *su ponticello*

**System 4:**

- Staff 1: *su ponticello*
- Staff 2: *su ponticello*
- Staff 3: *su ponticello*
- Staff 4: *su ponticello*

Handwritten musical score for a piano piece, featuring two systems of staves. The notation includes complex melodic lines, arpeggiated figures, and dense harmonic textures.

**System 1 (Top):**

- Staff 1 (Treble):** Contains a series of whole notes with a melodic line above it. A measure number **70** is written above the staff.
- Staff 2 (Treble):** Features a melodic line with sharp signs (#) and a triplet of eighth notes.
- Staff 3 (Bass):** Contains a melodic line with a triplet of eighth notes.
- Staff 4 (Bass):** Features a series of whole notes with a melodic line above it.

**System 2 (Bottom):**

- Staff 1 (Treble):** Contains a melodic line with sharp signs (#) and a triplet of eighth notes. A measure number **71** is written above the staff.
- Staff 2 (Treble):** Features a melodic line with sharp signs (#) and a triplet of eighth notes. A measure number **72** is written above the staff.
- Staff 3 (Bass):** Contains a melodic line with a triplet of eighth notes.
- Staff 4 (Bass):** Features a series of whole notes with a melodic line above it.

The score includes various musical notations such as treble and bass clefs, key signatures (sharps and flats), and dynamic markings like *normale*.

Handwritten musical score for a piano and voice. The score is divided into two systems, each with five staves. The first system includes a piano introduction with complex arpeggiated figures and a key signature change to D major. The second system features vocal entries with the lyrics "respiro e accel. poco a poco..." and a piano accompaniment with sustained chords and arpeggios. The score is marked with various dynamics and performance instructions.

**System 1:**

- Staff 1: Treble clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -5-.
- Staff 2: Treble clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -5-.
- Staff 3: Bass clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -6-.
- Staff 4: Bass clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -6-.
- Staff 5: Bass clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -6-.

**System 2:**

- Staff 1: Treble clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -5-.
- Staff 2: Treble clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -5-.
- Staff 3: Bass clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -6-.
- Staff 4: Bass clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -6-.
- Staff 5: Bass clef, D major key signature. Melodic line with arpeggiated figures. Fingering: -6-.

**Lyrics:**

respiro e accel. poco a poco...

respiro e accel. poco a poco...

respiro e accel. poco a poco...

respiro e accel. poco a poco...

respiro e accel. poco a poco...

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for five staves. The first four staves are grouped by a brace on the left and are in treble clef. The fifth staff is in bass clef. The music is in 2/4 time, indicated by the 'C' time signature. The key signature has one flat (B-flat). The melody is written on the first staff, with the lyrics 'The Rose Tree' written below it. The second staff contains a harmony line. The third and fourth staves contain additional harmony lines. The fifth staff contains a bass line. The score is divided into two systems by a double bar line. The first system contains the first two measures of the music, and the second system contains the next two measures. The music ends with a double bar line and a repeat sign.

Allegro 250-255

Handwritten musical score for the first system, measures 1-4. The notation includes triplets, slurs, and dynamic markings such as *mp*, *cresc.*, *mf*, *decresc.*, and *pp*. The staves are numbered 1 through 5 on the right margin.

Handwritten musical score for the second system, measures 5-8. The notation includes various notes, rests, and dynamic markings such as *p*, *mp*, and *cresc. mf*. The staves are numbered 1 through 5 on the right margin.

Handwritten musical score for piano and harp. The piano part is in treble and bass clefs, featuring a melody with slurs and dynamic markings like *mp* and *cresc. mf*. The harp part is in a grand staff with a complex chordal texture. A *Ped.* marking is present at the bottom.

Handwritten musical score for piano and harp. The piano part is in treble and bass clefs, featuring a melody with slurs and dynamic markings like *mp*. The harp part is in a grand staff with a complex chordal texture. A *Ped.* marking is present at the bottom.

Handwritten musical score, system 1. The system consists of five staves. The first staff has a box labeled "2C" above it. The music is written in treble and bass clefs, featuring various notes, rests, and dynamic markings such as *f* and *mf*. There are also some handwritten annotations like "7:3" and "4:3".

Handwritten musical score, system 2. This system also consists of five staves. It continues the musical piece with similar notation. The first staff has a box labeled "2C" above it. The music is written in treble and bass clefs, featuring various notes, rests, and dynamic markings such as *f* and *mf*. There are also some handwritten annotations like "7:3" and "4:3". The system ends with a double bar line and the word "decresc." written below the staff.

Handwritten musical score for the first system, measures 1-4. The system consists of five staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The bottom three staves are for a piano. The key signature has one sharp (F#). The time signature is 4/5. The first staff has a 'cizz.' (crescendo) marking. The second staff has a 'pizz.' (pizzicato) marking. The third staff has a 'p' (piano) marking. The fourth staff has a 'mf' (mezzo-forte) marking. The fifth staff has a 'mf' (mezzo-forte) marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Handwritten musical score for the second system, measures 5-8. The system consists of five staves. The top two staves are for a string quartet. The bottom three staves are for a piano. The key signature has one sharp (F#). The time signature is 4/5. The first staff has a 'pizz.' (pizzicato) marking. The second staff has a 'mf' (mezzo-forte) marking. The third staff has a 'mf' (mezzo-forte) marking. The fourth staff has a 'mf' (mezzo-forte) marking. The fifth staff has a 'mf' (mezzo-forte) marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A box containing the number '30' is visible in the second measure of the first staff.

The first system of the musical score consists of two systems of staves. The top system contains four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The vocal staves show melodic lines with various note values and rests. The piano accompaniment staff features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. The bottom system contains two staves, likely for piano and bass, continuing the accompaniment with similar rhythmic complexity. The key signature has one sharp (F#), and the time signature is 4/4.

The second system of the musical score also consists of two systems of staves. The top system contains four staves: three vocal staves and one piano accompaniment staff. The vocal staves show melodic lines with various note values and rests. The piano accompaniment staff features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. The bottom system contains two staves, likely for piano and bass, continuing the accompaniment with similar rhythmic complexity. The key signature has one sharp (F#), and the time signature is 4/4.

Handwritten musical score for guitar, featuring four staves of chords and two staves of arpeggiated patterns. The score includes time signatures of 21/16 and 21/16, and various musical notations such as 'pizz.', 'tr', and 'v'.