

*George Crumb*

**ECHOES OF TIME  
AND THE RIVER**

*Four Processionals*

*for*

*Orchestra*

- I. Frozen Time
- II. Remembrance of Time
- III. Collapse of Time
- IV. Last Echoes of Time

## PROGRAM NOTES

George Crumb was born in Charleston, West Virginia, on October 24, 1929, and now lives in Media, Pennsylvania. He studied music first with his father, then at Mason College, at the Universities of Illinois and Michigan, the Berkshire Music Center and the Hochschule für Musik in Berlin.

His major teachers have been Ross Lee Finney in Ann Arbor and Boris Blacher in Berlin. Mr. Crumb has taught at the University of Colorado, at Hollins College and at the National Music Camp at Interlochen. He has received numerous awards, including a Fulbright Fellowship (1955), grants from the Rockefeller and Koussevitzky Foundations (1964 and 1965) and an award from the National Institute of Arts and Letters (1967). He currently holds a Guggenheim Fellowship, and is on the faculty of the University of Pennsylvania as Associate Professor of Music.

The University of Chicago commissioned George Crumb's *Echoes of Time and the River* for the celebration of its 75th anniversary in 1967. Its first performances took place on the University's campus in May of that year, given by the Chicago Symphony Orchestra, and the work was repeated by the Orchestra in 1968 and 1969.

*Echoes of Time and the River* received the Pulitzer Prize for Music in 1968. Among its numerous performances have been those by the Boston Symphony Orchestra during its 1970 Tanglewood season, by the Cleveland Orchestra and by ensembles in Europe.

Following the Chicago première, one observer commented on the "double impact of the piece, both aural and visual, since the extraordinary manipulations of the various percussionists and other players were as intriguing to watch as the music was to hear."

Mr. Crumb has explained that the work has no connection with Thomas Wolfe and that it is not programmatic. The main title and the titles of each of the four movements are metaphors chosen more for poetic values rather than for specific meanings.

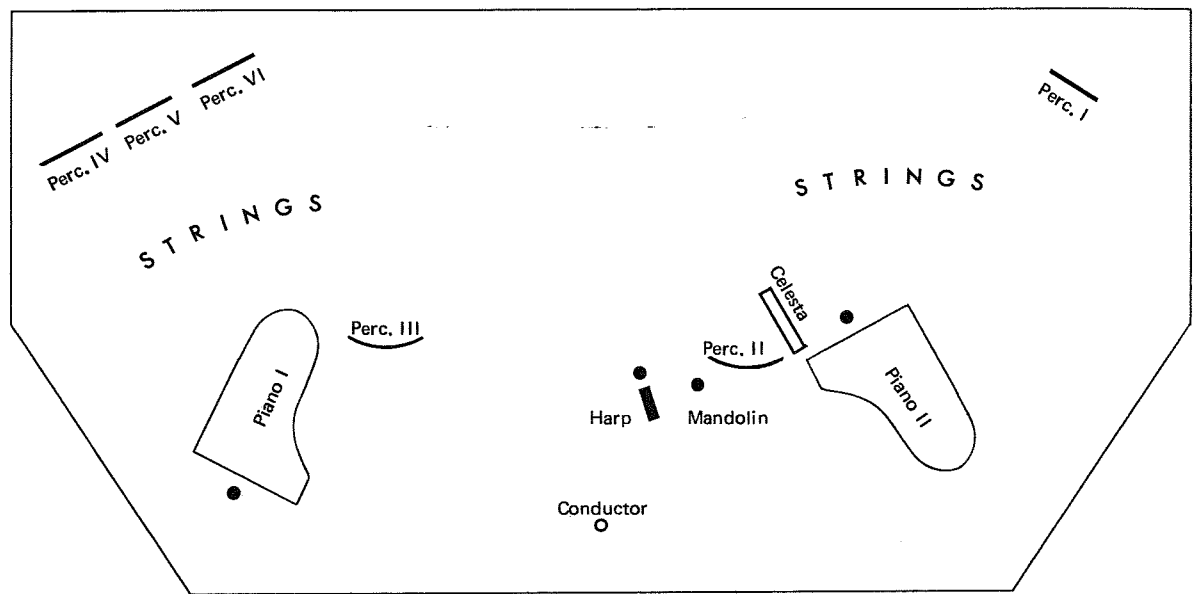
The composer writes: "The unifying theme is 'time.' I wanted to express in musical terms the various qualities of metaphysical and psychological time.

"The 'river of time' is an ancient metaphor which interprets time as a continuum without beginning or end. I have further implied the concept of continuum by structuring a number of 'processionals' into my score. These processionals, conceived as both visual and sonic events, are executed by small bands of percussionists and wind players who must perform while marching.

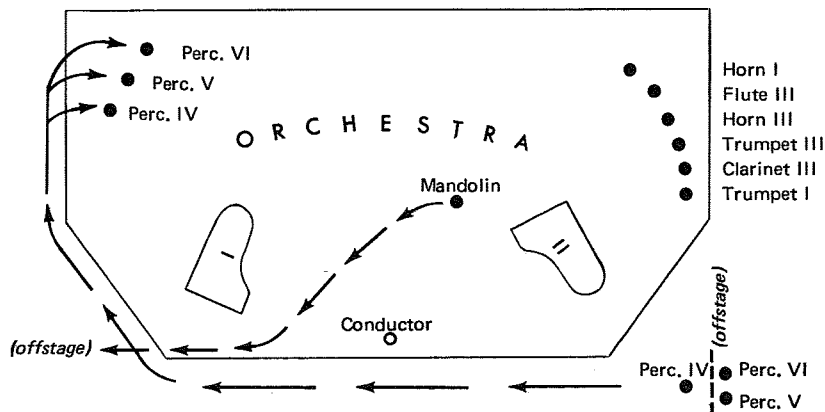
"Three motto phrases, intimately connected with the sense of the music, are whispered (or shouted) by players of the orchestra: 'Montani semper liberi'—mountaineers are always free (the state motto of West Virginia); 'Los arcos rotos donde sufre el tiempo'—the broken arches where time suffers (from a poem by Federico García Lorca); and 'Krektu-dai' [a purely phonetic invention which has an ominous, apocalyptic meaning for the composer].

"An element of nostalgia is suggested by the (distorted) quotation of the spiritual 'Were You There When They Crucified my Lord?' at the conclusion of the second movement. The 'Collapse of Time' is portrayed by progression from metrically notated music to aleatoric notation. The concluding gesture of the work is an oscillating figure of perfect fourths intoned by a choir of forty whistlers from the orchestra."

## GENERAL SEATING PLAN



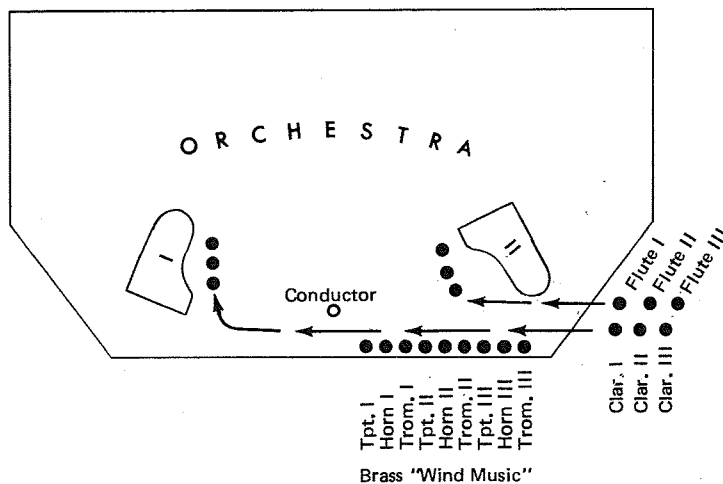
### Processional of Percussion and Mandolin and Position of Antique Cymbal Players in Movement I.



#### NOTE

- 1) Only Percussionist IV is visible at beginning of work.
- 2) The relative position of the 3 percussionists should be maintained throughout processional.
- 3) The music to be played during processional should be memorized.
- 4) The 6 Antique Cymbal players are in position at beginning of work. They exit (on page 4) when Mandolin processional begins.

### Processional of Woodwinds and Position of Brass in Movement II.



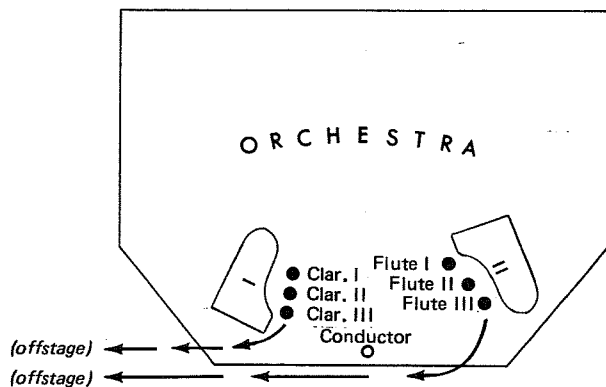
#### NOTE

- 1) The brass players quietly take their positions after conclusion of movement I. They should stand at edge of stage, facing the audience. At conclusion of the "wind music", the brass players quietly walk offstage again.
- 2) Each of the Flute players carries a Piccolo in his pocket during processional. Flute I, Flute III, and Clar. II carry their pairs of Ant. Cymbals in similar fashion.
- 3) The brass "wind music" and the processional music should be memorized.

M  
785.3  
C95e  
1968

M  
1045  
C78  
E2  
1968

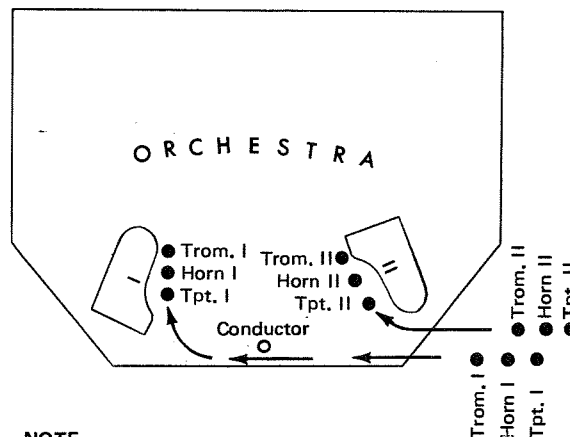
### Processional of Woodwinds in Movement III



#### NOTE

- 1) The spoken passages for processional should be memorized.
- 2) The Clarinets and Flutes exit in single file.

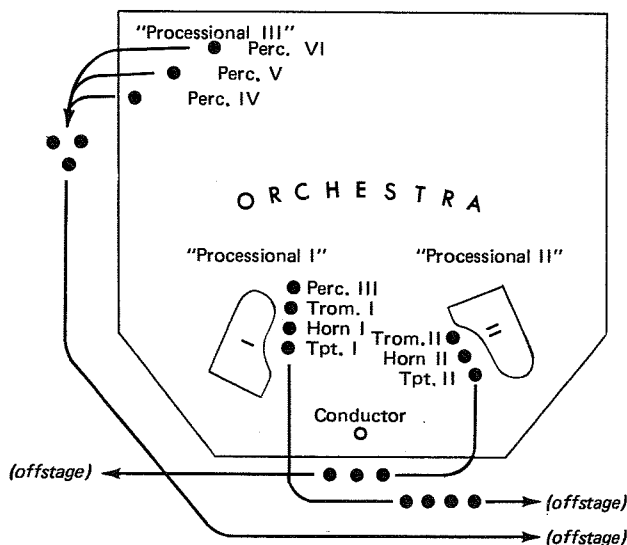
### Processional of Brass in Movement III



#### NOTE

- 1) The processional music should be memorized.

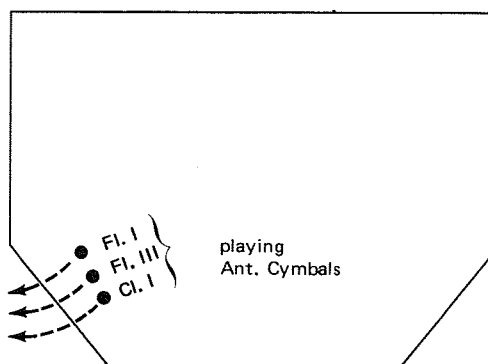
### Processional of Brass and Percussion in Movement IV



#### NOTE

- 1) The processional music should be memorized.

### Position of Fl. I, Fl. III, and Cl. II at Beginning of Movement IV





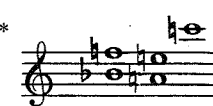
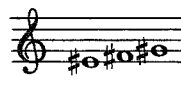
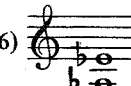
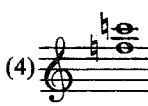
#### NOTE

- 1) These 3 players take position at edge of stage immediately before Movement IV begins.
- 2) At conclusion of his Ant. Cym. stroke, the players quietly walk offstage.

### General Instruction for Performance

- 1) All players read from score. Clarinet and Horn are transposed for easy reading. Each player's score can be marked with colored pencil so that he can quickly find his part.
- 2) All notes are preceded by an accidental except in case of immediate repetition of pitch.
- 3) All dynamics are "objective" indications. Many of the more delicate effects (e.g. the offstage music, the brass "wind music", the various piano effects) may need to be dynamically exaggerated in order to project at the required level.
- 4) Pauses are sometimes expressed in terms of approximate seconds of time. For example, 7 means to pause for about seven seconds.

# INSTRUMENTATION

Flutes	I	(Piccolo I) also plays a pair of detached Antique Cymbals	(1)	Percussion	I	2 Timpani Medium Tamtam Glockenspiel	
	II	(Piccolo II)					
	III	(Piccolo III) also detached Antique Cymbals	(1)			2 detached Antique Cymbals (4) Small suspended Cymbal Bamboo Wind Chimes Large Chinese Temple Gong	
Clarinets	I	in B $\flat$			II	Vibraphone Large Tamtam 2 detached Antique Cymbals (4) Medium suspended Cymbal	
	II	in B $\flat$					
	III	also detached Antique Cymbals in E $\flat$	(1)				
Trumpets in C	I	also detached Antique Cymbals and a pair of Finger Cymbals	(2)			2 Glockenspiel plates 2 large Conga Drums Glass Chimes	(5) 
	II	also a pair of Finger Cymbals					
	III		(3)		III	Small Tamtam and tub of water* 5 detached Antique Cymbals Large suspended Cymbal	
Horns in F	I	also detached Antique Cymbals	(2)			2 Glockenspiel plates Bongo Drums Cowbells Tubular Bells String of Chinese (or Indian) Temple Bells	(5) 
	II						
	III	also detached Antique Cymbals	(3)				
Trombones	I				IV	2 detached Antique Cymbals (1) Small suspended Cymbal Pair of Finger Cymbals Glass Chimes 2 Glockenspiel plates	(6) 
	II					Sleighbells Low-pitched Bell (sound of a large Carillon bell)	
	III	(Bass)			V	2 detached Antique Cymbals (1) Xylophone 2 Glockenspiel plates (6) 2 Timbales, mounted together and with a strap for carrying Medium suspended Cymbal Class chimes Bass Drum	
Harp					VI	2 detached Antique Cymbals (1) Very small Tamtam 2 Glockenspiel plates (6) Large suspended Cymbal Marimba Glass Chimes	
Mandolin							
Piano I		also plays a pair of Finger Cymbals; should have a small Tambourine and soft Timpani stick					
Piano II		(Celesta) should have a small Tambourine and medium-hard Timpani stick					
Violin I		(at least 15) The concertmaster also plays 2 detached Antique Cymbals	(4) 				
Violin II		(at least 15) A middle desk violinist also plays 2 detached Antique Cymbals.	(4)				
Viola		(at least 12) A last deak violist also plays 2 detached Antique Cymbals	(4)				
Violoncello		(at least 12)					
Contrabass		(at least 9)					

\*The small Tamtam is used normally and as a "Water Gong". The tub should be a few inches wider than the Tamtam. It should be filled with water to a depth of about 9 inches.

N. B. All detached Antique Cymbals should be fitted with a leather grip for 2-plate playing. The 5 pairs of Glockenspiel plates must be mounted individually for each player.

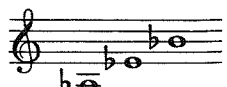
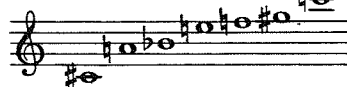
Number of detached Antique Cymbals required:

6 3 3 3 8 6 6

Number of Glockenspiel plates required:

3 5 2

Five pairs of Finger Cymbals required.





[illegible]

[illegible]

9) Make a continuous glissando between indicated points (do not dwell on given pitches!). The bowing should be staggered so that an overall effect of legato is achieved.



FC 3038

## II. Remembrance of Time

Slow, darkly mysterious  
(♩ = ca. 50)

Senza misura

Harp

Piano I.

Piano II.

II.

Perc. III.

Vbph. bend pitches (hauntingly)

3 Cowbells  
(very soft mallets)

ppppp as from afar, almost imperceptible (ghostly, hushed)

Trom. I.

Los arcos ro-tos don-de su-fre el tien-po

Trom. II.

Los arcos ro-tos don-de su-fre el tien-po

Trom. III.

Los arcos ro-tos don-de su-fre el tien-po

blow through instruments (a rising, falling wind sound)

whisper through trombones

(♩ = ca. 50)

Senza misura

Harp

Piano I.

Piano II.

II.

Perc. III.

VI.

Celesta

Vbph. (hauntingly) (bend pitches) come sopra

Tub. Bells

(very soft mallets)

ppppp as from afar, almost imperceptible

Trom. I.

don-de su-fre el tien-po

Trom. II.

don-de su-fre el tien-po

Trom. III.

don-de su-fre el tien-po

Marimba

(very soft mallets)

ppppp as from afar, hardly perceptible

ghostly, hushed (come sopra)

Tpt. I.

Horn I.

(ppp) (hu)

Tpt. II.

Horn II.

(ppp) (hu)

Tpt. III.

Horn III.

(ppp) (hu)

make a "left face" (quietly, in tempo) (begin exit)

Step pattern (for all brass)

\* This effect is achieved by holding a hand mallet against end of plate (with left hand) as plate is struck conventionally with another hand mallet (in right hand). The head of left hand mallet should lightly touch a point about 1/2 inch from end of plate; immediately after plate is struck (right), the player should gradually increase pressure on l.h. mallet while moving it slowly to very end of plate. In this way, the pitch is "bent" down a semi-tone.

\*\* The 9 brass players are positioned at edge of stage, facing audience - see diagram in notes.

6.

II. Perc. (Marimba) (hu) (like sighing of wind) (mp) (hu) (mp) (to nothing)

Vbph. (hamming) (come sopra) (mp) (pp)

3 Tyts. 3 Horns (unis.) (come sopra) (mp) whisper through from. (come sopra) (hu) — (hu) —

3 Trom. (unis.) don — de — su — fre — el — tiem — po

Step pattern R L R L R L R L

Sul G - sempre sul pont. (gliss. over natural harmonics) (sim.)

Sul D - sempre sul pont. (gliss. over natural harmonics) (sim.)

Sul A - sempre sul pont. (gliss. over natural harmonics) (sim.)

Sul E - sempre sul pont. (gliss. over natural harmonics) (sim.)

Cb. (div. in 4)

Harp [D4A4] mp (distinct) [E4D4] [A4] [D4A4]

Flute I. Clarinet I. (2b) Fl. I. (band pitches down  $\frac{1}{4}$  tone) Cl. I. (echo of Flutes) (band pitches down  $\frac{1}{4}$  tone)

Flute II. Clarinet II. (2b) Fl. II. Cl. II.

Flute III. Clarinet III. (Eb) Fl. III. Cl. III. (Eb)

Step pattern of processional R L R L R L R L

Horns I. II. III. (offstage) Water-gong (medium hard beater) # # # #

Perc. III. (pp) (start with Gong out of water)

Perc. II. (Harp) 2 hand Marimba sticks in each hand - play on lowest strings (don't cover Harp) poco meno

Pno. I. II. (unis.) One soft Timpani stick in each hand - play on lowest strings (don't cover Harp) (Ped. sempre) poco meno

Flute I. Clarinet I. (2b) Fl. I. Cl. I. (echo of Flutes)

Flute II. Clarinet II. (2b) Fl. II. Cl. II.

Flute III. Clarinet III. (Eb) Fl. III. Cl. III. (Eb)

Step pattern of processional (sempre sim.)

Horns I. II. III. (offstage) (Water-gong) (muted) (come sopra) (pp)

Perc. III. (hu) (Perc. II. return to normal position)

Perc. II. (plays on Harp)

Pno. I. II. (unis.)

Begin (approx.) Circle I. (page 7)

Each of the flute players will carry a piccolo in his pocket. Flute players I. and III. also will carry their Antique Cymbals in their pocket. Flutes and Clarinets execute Grace notes on the beat! The percussionist should make a fast and continuous tremolo with one beater (rh) while lowering Gong into and raising Gong out of the tub of water.

Begin Circle I. at arrow cue  
on page 6 (approx.)!

(5 sempre)

Clarinet I. (Bb)



I. Clarinet I. (Bb)  
Percussion I. IV.  
Trumpet I. (offstage)



Perc. IX: Gisp. plates

(let vibr.)

Clar. I.

(cue Trpt.)

Trumpet I.  
(offstage)

(harmony mufe)

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Clar. I.

(5 sempre)

Begin Circle II. before Clar. I. completes  
his first segment!

(5 sempre)

Clarinet II. (Bb)



II. Clarinet II. (Bb)  
Percussion II. V.  
Trumpet II. (offstage)



Perc. V: Gisp. plates

(let vibr.)

Clar. II.

(cue Trpt.)

Trumpet II.  
(offstage)

(harmony mufe)

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

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Clar. II.

(5 sempre)

Clar. II.

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Clar. II.

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Clar. II.

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Clar. II.

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Clar. II.

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Clar. II.

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Clar. II.

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Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

(5 sempre)

Clar. II.

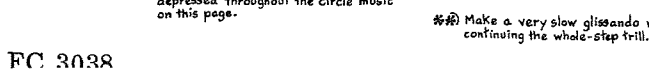
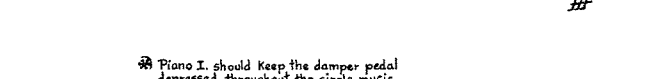
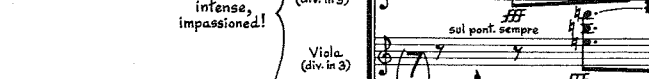
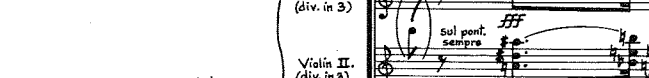
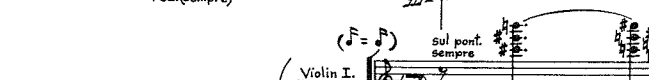
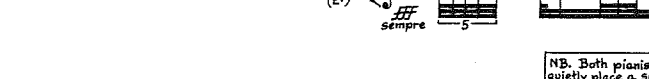
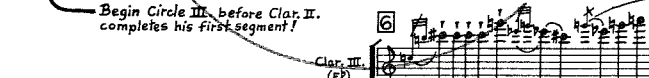
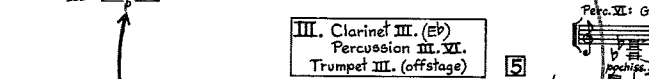
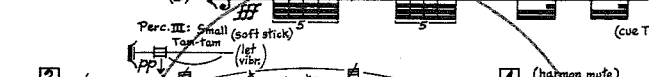
(5 sempre)

Clar. II.

(5 sempre)

The Circle Music: Joyously, exuberantly!  $\text{♩} = \text{ca. } 132$   
NB. 1) The 3 Clarinetists should play into Pno. I. (near  
strings) so that sympathetic vibrations are produced.  
2) The clarinetists should begin with segment 1 and  
proceed clockwise around the circle, ending with  
segment 6. There should be a short pause (1-3 sec.)  
between segments.  
3) After concluding segment 6, each clarinetist should cue  
the offstage trumpet for segment 1.  
4) The percussion should be placed approx. as indicated  
(see arrows).

Clar. III. (Eb)  
Percussion III. VI.  
Trumpet III. (offstage)



Begin Circle I. near  
conclusion of string  
passage (see  
arrow on pre-  
ceding page)!

[illegible]

♣ Piano II. should keep the damper pedal depressed



[illegible]



[illegible]



[illegible]

[illegible]

Marimba (tempo of Morse code) [play all sfaccato notes dead stick]

Perc. VI. *pppp*

Sleighbells *ppppp*

Perc. IV. *ppppp*

(sul II) [Make a very slow glissando; do not dwell on given pitches.]

2 Solo Cellos

9 Finger Cymbals (2-plate) (left vibr.)

Pno. I. *ffz*

8 Still more slowly ( $\text{♩} = 15$ )

Mandolin *p*

Harp *ppp*

7 Still more slowly ( $\text{♩} = \text{ca. } 16$ ) (5th partial harmonics, come sopra)

Pno. I. *pizz.* (actual sound)

Pno. II. *pizz.* (actual sound)

III. Piano I. and Piano II.  
NB. The damper pedals must be continuously depressed so that the brass instruments will produce sympathetic vibrations off the piano strings.  
Mandolin (barely visible) (left side of stage)  
Harp  
Percussion II. (Vbph.)

6 *molto vibr.* ( $\text{♩} = \text{ca. } 54$ )

Perc. II. (Vibraphone) *pp* (Ped. sempre) gently, tenderly

5 More slowly ( $\text{♩} = \text{ca. } 20$ ) *poco*

Mandolin *p*

Harp *moda ord.*

4 More slowly ( $\text{♩} = \text{ca. } 20$ ) (5th partial harmonics, come sopra)

Pno. I. *pp* (on the keys) (actual sound)

Pno. II. *pp* (on the keys) (actual sound)

3 *pp* (Ped. sempre) gently, tenderly

Perc. II. (Vibraphone)

2 Slowly, with elegance ( $\text{♩} = \text{ca. } 30$ )

Mandolin *pp*

Harp *pp* with plectrum sur la table *poco ffz*

1 Slowly, with elegance ( $\text{♩} = \text{ca. } 30$ )

Pno. I. *ffz* (on the keys) (actual sound)

Pno. II. *ffz* (on the keys) (actual sound)

9 Finger Cymbals (2-plate) (left vibr.)

Trpt. III. *ffz*

8 ( $\text{♩} = \text{ca. } 40$ ) (*almost inaudible*)

Horn III. *poco ppp* *ffz sub.*

7 ( $\text{♩} = 40$ ) (*gently, from afar*)

Trumpet III. *pppp*

Horn III. *pppp*

6 (*gliss. sempre*)

Trombone III. *ppp* (*threatening*) *mp* *molto* *ff*

5 Slow ( $\text{♩} = \text{ca. } 30$ ) Flutter-t.

Trumpet III. *ffz*

Horn III. *ffz*

Trombone III. *pp*

4 *molto* *ffz* (*Flutter-t.*)

Trumpet III. *ffz*

Horn III. *ffz*

Trombone III. *ppp*

3 (*Flutter-t.*) (*moda ord.*)

Trumpet III. *ffz*

Trombone III. *pppp*

2 (*Flutter-t.*) (*moda ord.*)

Trumpet III. *ffz*

Horn III. *ffz*

Trombone III. *pppp*

1 Very slow ( $\text{♩} = \text{ca. } 20$ ), ghostly (*legatiss.*)

Trumpet III. *ppp*

Horn III. *ppp*

Trombone III. *ppp*

IV. Brass Group III. (Offstage)  
Trumpet III. (Muted)  
Horn III. (Muted except for segments 2 and 3 where hand-stopping is required)  
Trombone III. (Muted)

Overlap tones slightly to produce legato between the instruments.

The intended effect: a strongly accented tone immediately followed by a rapid reverberation of 4 notes. Play in this fashion: *ffz* *pp* *pppp* *sub.*

[pedal tone] *molto* *ppp* *without flutter-t.*

flutter-t. *ffz*

flutter-t. *ppp* *sempre* (*legatiss.*) *nothing*



ppp delicate, fragile

Piano I.

Mandolin offstage

Piano I.

Ped. (sempre) - - -

Flute I. offstage

pppp tenderly

Flute II. offstage

pppp tenderly

Perc. I.

(delicately, like a breath)  
Gliss. over plates with 2 wire brushes

Gliss.

ppp

Flute III. offstage

Clar. I. offstage

Vbph.

pp

Clar. II. offstage

(delicately, like a breath)  
Gliss. over bells with 2 wire brushes

Tub. Bells

p

Clar. III. (Eb) offstage

Perc. III.

pppp (echo)

Trom. I. (unis.) (m)

Horn II. (blow through instruments) hu

whisper (through Trom.) K'ek-tu-daj-

pp

Trom. II. (blow through instruments) hu

whisper (through Trom.) K'ek-tu-daj-

pp

Trom. III. (blow through instruments) hu

whisper (through Trom.) K'ek-tu-daj-

pp

First Echo of A<sup>1</sup> Music

1/3 of all strings

(sul pont.) - - -

(Cb.)

(al niente)

Perc. IV.

First Echo of A<sup>2</sup> Music

1/3 of all strings

sul pont.

Cb. ho.

pppp fragile

(al niente)

apply coin to rim of vibrating cymbal

Lg. Susp.

Perc. V.

Second Echo of A<sup>3</sup> Music

1/3 of all strings

pppp fragile

sul pont.

(al niente)

pacitas

Vin. I. pizz.

Vin. II.

Vc. div.

(arco) pppp

Harp

Celesta

ppp

Ped. (sempre) - - -

[illegible]

Piano I.

Flute I. *offstage*  
*pppp*

Flute II. *offstage*  
 (Med. Tam-tam) apply cym. to rim  
*pppp*

Perc. I.

Piccolo I.  
*pp frailly*

Piccolo II.  
*ppp frailly*

Bamboo chimes  
*(pp)* *lasc. vibr.*

Flute III. *offstage*

Clar. I. *offstage*

Perc. II.

Glass chimes  
*(p)* *lasc. vibr.*

Piccolo III.  
*pppp frailly*

Vbph. *molto vibrato*  
*pp*

Clar. II. *offstage*

Clar. III. *offstage*

Chinese Temple Bells  
*(mp)* *lasc. vibr.*

Perc. III.

whisper (unis.) through brass instruments (dark, ghostly intonation)

Křek - tu - dai  
 Křek - tu - dai  
 Křek - tu - dai  
 Křek - tu - dai

Small Tam-tam (very soft beater)  
*ppp sempre* (*lasc. vibr. sempre*)

Perc. IX.

Solo Vin. I. *ppp*  
*tenderly*  
*slow glissando*

Vin. II. *ppp*

Vc. *ppp*  
*tenderly*

Perc. II.

Vin. I. *ppp*  
*tenderly*

Vin. II. *ppp*  
*tenderly*

Vc. *ppp*  
*tenderly*

Perc. VI.

Solo Vin. *ppp*  
*slow glissando*

Piano II.

darkly mysterious *pp* *mp* *ppp*

Timpani (glissando sempre) *5 = d.* (without vibrato)

Perc. I. (Vbph.)

Perc. II. (without vibrato)

gently wind sound (rising, falling) - whisper *pp* (Come sopra)

Processional I. Tpt. I. Horn I. Trom. I. *daj* Křek - tu - daj Křek - tu - daj Křek - tu - daj Křek - tu -

Processional III. Perc. III. *daj* Křek - tu - daj Křek - tu - daj Křek - tu - daj Křek - tu -

Step pattern *R L R L R L* *(pause in processional)* *(Step pattern sempre sim.)*

whisper (unis) through brass instruments (dark, ghostly intonation)

Processional II. Tpt. II. Horn II. Trom. II. *Los ar - cos ro - tos don-de su-fre el tiem-po Los ar - cos ro - tos don-de su-fre el*

Step pattern *R L R L R L*

20 Whistlers from the Orch. (on left half of stage) *pp* hauntingly

10 Whist. 10 Whist. *(port.)* *pp* hauntingly

20 Whistlers from the Orch. (on right half of stage) *pp* hauntingly

10 Whist. 10 Whist. *(port. sempre)* *pp* hauntingly

Ant. (Solo Viol. I. Solo Viol. II. Solo Viola.) Cym. (Solo Cym.) *(Stand to play)* *(shake rapidly)* *(sit again)*

20 Voices from the Orch. *whisper (intense) urgent* *fz* *on the keys* *lasc. vibr.*

Pianos I. II. (unis.) *rapid gliss. over strings (one finger)* *fz* *(hold)* *lasc. vibr.*

Perc. I. (Chinese Temple Gong)

Perc. II. (Vbph.)

Processional I. Tpt. I. Horn I. Trom. I. *daj* Křek - tu - daj Křek - tu - daj Křek - tu - daj

Processional III. Perc. III. *daj* Křek - tu - daj Křek - tu - daj Křek - tu - daj

Processional II. Tpt. II. Horn II. Trom. II. *tiem - po don-de su-fre el tiem-po Los ar - cos ro - tos don-de*

Step pattern *R L R L R L* *(pause in processional)* *(Step pattern sempre sim.)*

Finger Cym. (2-plate) *fz* *(shake rapidly)* *Timbales (soft felt sticks)* *mp* *Very Small Tam-tam* *mp*

whisper *(Finger Cym.)* *fz* *(Timb.)* *mp* *(Very Sm. Tam-tam)*

Mon-ta-ni sem-per li-be-ri! Mon-ta-ni sem-per li-be-ri! Mon-ta-ni sem-per li-be-ri!

20 Whistlers (stage left) *pp*

20 Whistlers (stage right) *pp*



The musical score is divided into two main sections: Percussion (Perc.) and Step Dancers (step pattern).

**Percussion (Perc.) Section:**

- IV. Finger Cymbals:** Plays a wavy line (trill) at the beginning of the first measure.
- V. Timbales:** Plays a rhythmic pattern of eighth notes, starting with a *p* (piano) dynamic.
- VI. Very Small Tam-Tam:** Plays a rhythmic pattern of eighth notes, starting with a *ppp* (pianissimo) dynamic.

**Step Dancers (step pattern) Section:**

- The step pattern is written on a single line with notes and rests, corresponding to the lyrics.
- The lyrics are: "Mon-ta-ni sem-per li-be-ri! Mon-ta-ni sem-per li-be-ri! Mon-ta-ni sem-per li-be-ri! Mon-ta-ni sem-per li-be-ri!"
- The dynamics for the step pattern are: *pp*, *ppp*, *ppp*, *ppp*.

**Other Musical Elements:**

- Whisper:** Indicated by a dashed line above the lyrics.
- (Finger Cym.)**: Indicated by a wavy line above the lyrics.
- pochiss. fz (Timb.)**: Indicated by a wavy line above the lyrics.
- (Very Sm. Tam-t.)**: Indicated by a wavy line above the lyrics.

[illegible]

Handwritten musical score for "The Wind" by John Cage. The score is written on three staves. The top staff is for Whistlers (stage left), the middle staff is for Whistlers (stage right), and the bottom staff is for Violins II (Vin. II.).

The Whistlers parts consist of a series of notes, mostly in the upper register, with a dynamic marking of *ppppp* (almost imperceptible). The notes are written in a way that suggests a continuous, flowing sound, with some notes marked with a "3" indicating a triplet. The Whistlers (stage right) part includes a handwritten note: "din. to: 'unvoiced' whistle (i.e. pure wind sound)".

The Violins II part consists of a few notes, with a dynamic marking of *ppppp* (almost imperceptible). A handwritten note above the first measure of the Violins II part reads: "4 Solo Vins. (sempre can start)".

The score is marked "End of work" at the right end. A bracket on the right side of the score indicates the "Media, 1967" and "Whistlers, 1967".