

MTO 23.1 Examples: Cook, Nature's Voice in Crumb's *Idyll*

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.17.23.1/mto.17.23.1.cook.php>

Table 1. Form of George Crumb, *An Idyll for the Misbegotten*

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Section	Subsection	Page and System in Score
A	a ₁	4.1–5.1, before five-second pause
	a ₂	5.1, rehearsal 3–6.1, before five-second pause
	a ₃	6.1, rehearsal 6–7.1, before five-second pause
B	b ₁	7.1, rehearsal 9–7.3, rehearsal 11
	b ₂	7.3, rehearsal 11–8.3, rehearsal 13
	b ₃	8.3, rehearsal 13–9.1, rehearsal 14
	b ₄	9.1, rehearsal 14–10.2, before 13-second pause
A'	a' ₃	10.2, rehearsal 17–11.1, rehearsal 19
	a' ₂	11.1, rehearsal 19–11.2, before five-second pause
	a' ₁	11.3, rehearsal 21–12.2

Example 1. Crumb, *Idyll*, Quotation of Debussy's *Syrinx*. Score copyright 1986 by C. F. Peters Corporation. Used by permission. Recording © 2015 Bridge Records, Inc.
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Table 2. Quotation in Crumb’s Music, 1967–1985

Work Title	Source Title	Location	Marking in Score	Description in Score
<i>Echoes of Time and the River</i> (1967)	“Were You There When They Crucified The Lord?”	II. Remembrance of Time, after rehearsal 6	Title	“A distant music”; “serenely, as from afar”
<i>Night of the Four Moons</i> (1969)	Mahler, <i>Das Lied von der Erde</i> , “Der Abschied”	“Musica Humana,” Epilogue: Farewell-music as Berceuse (in stile Mahleriano), banjo part	None	“faint signal, as from afar”
<i>Ancient Voices of Children</i> (1970)	Stölzel (attrib. J. S. Bach), “Bist du bei mir,” cited in score	IV. “Todas las tardes en Granada, todas las tardes se muere un niño,” toy piano part	Title	“(like clockwork of toy running down)”
<i>Black Angels</i> (1970)	Schubert, String Quartet in D Minor, D. 810, second mvt	6. “Pavana Lachrymae”	“(der Tod und das Mädchen)”	“Grave, solemn; like a consort of viols (a fragile echo of an ancient music)”
<i>Vox Balaenae</i> (1971)	Strauss, <i>Also Sprach Zarathustra</i>	“Vocalise (.. for the beginning of time),” sung into flute while keying arpeggios	Footnote: “Parody of ‘Also Sprach Zarathustra’”	“(emulate brass timbre)”
<i>Makrokosmos I</i> (1972)	“Will There Be Any Stars in My Crown?”	6. “Night-Spell I,” whistled by pianist	Quotation marks; title	“languidly, as from afar”
	Chopin, Fantasia-Impromptu, op. 66	11. “Dream Images (Love-Death Music)”	Quotation marks; composer and title	Movement heading: “Musingly, like the gentle caress of a faintly remembered music”

Table 2. (continued)

<i>Makrokosmos II</i> (1973)	Dies irae, incipit	8. “A Prophecy of Nostradamus”	None	“like an echo”
	Beethoven, Piano Sonata in B \flat Major, op. 106, fourth mvt.	11. “Litany of the Galactic Bells”	Quotation marks; composer and title	“should sound ‘out-of-focus, surreal’”
<i>Music for a Summer Evening</i> (1974)	Bach, Fugue in D \sharp Minor, <i>WTC II</i>	V. “Music of the Starry Night”	Quotation marks; composer and title	“(like a ghostly-surreal harpsichord)”
<i>Star-Child</i> (1977)	Dies irae	“Musica Apocalyptica” and “Musica Humana I”; whole-tone parody	None	None
<i>A Little Suite for Christmas, A. D. 1979</i> (1980)	Coventry Carol	6. “Canticle of the Holy Night,” played by silently pressing piano keys and strumming undamped strings	Title	None
<i>An Idyll for the Misbegotten</i> (1985)	Debussy, <i>Syrinx</i>		Quotation marks; composer and title in footnote	

Example 2. Debussy, *Syrinx*, mm. 9–12. Performance by Jean-Pierre Rampal © 1962 Radiodiffusion-Télévision Française. Used under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license. <https://creativecommons.org/licenses/by-nc-nd/4.0/>

Un peu mouvementé (mais très peu)

9

G and A elaborative

p

elaborated WT trichord

[0, 1, 2, 5]
tetrachord
spanning G \flat -D \flat

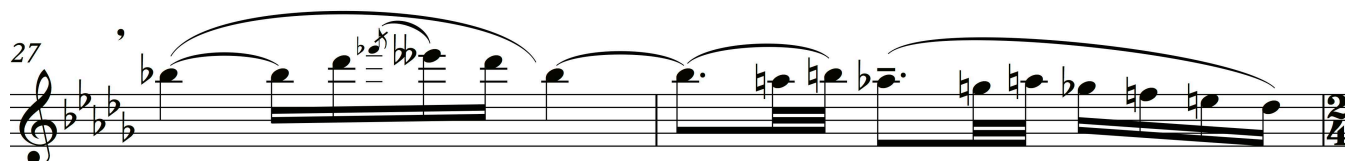
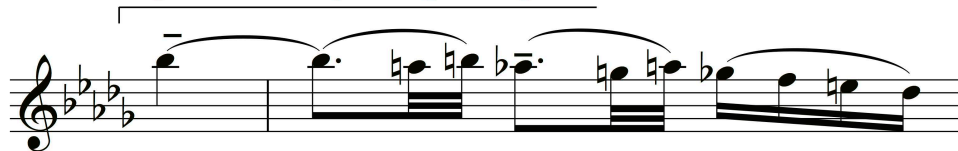
pentatonic
tetrachord
spanning G \flat -D \flat

11

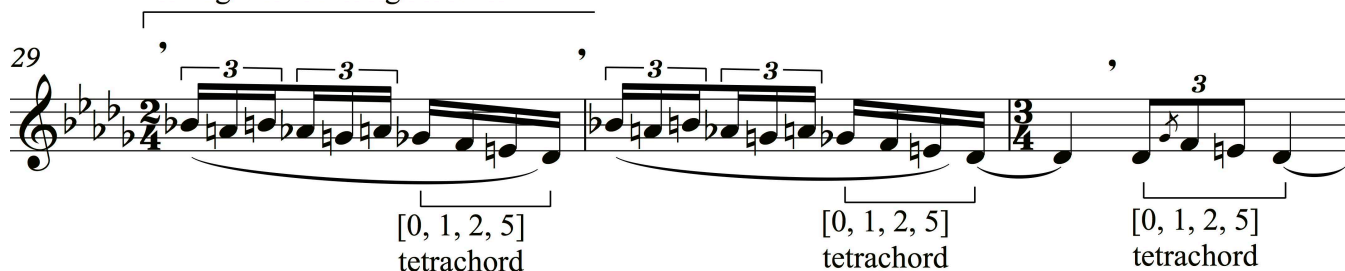
E \flat completes
pentatonic
collection?

Example 3. Debussy, *Syrinx*, mm. 26–35 . Performance by Jean-Pierre Rampal © 1962 Radiodiffusion-Télévision Française. Used under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license. <https://creativecommons.org/licenses/by-nc-nd/4.0/>

Reprise of melody in original register



Rhythmically altered form of melody
in register recalling mm. 9ff



A and G
no longer
elaborative

WT collection spanning range
of melody



Example 4. Crumb, *Idyll*, N and D figures in a' section, 4.1–5.1, before rehearsal 2

a. *N* figures, 4.1–4.3

N (4.1, beginning)
[0, 2, 5]

Flute

pp semplice (like a primitive instrument)

N' (4.2, beginning)
[0, 1, 2, 5]

*T*₆(*N*) (4.2, rehearsal 1)

*T*₆(*N'*) (4.3, after 3 sec pause)

b. *D* figures and motivic interaction with *N*

D (4.1, before three-second pause)

D (4.2, before five-second pause)

N-elaborated(4.3, beginning)

N'+*D* (4.3, before five-second pause)

F# and A♭ from *D* figures

Wide [0, 1, 2]

D (4.3, end-5.1, before rehearsal 2)

"Turtle-dove effect"

Example 5. Crumb, *Idyll*, a₂ section, 5.1, rehearsal 3–5.3, rehearsal 5. Recording © 2015 Bridge Records, Inc. bridgerecords.com/pages/george-crumb. Used by permission.

Wide [0, 1, 2] T_6 Wide [0, 1, 2] T_6 Wide [0, 1, 2]

[0, 1, 4] [0, 1, 4] [0, 1, 4]

elaboration of Wide [0, 1, 2]

4 [0, 2, 3, 6] [0, 2, 3, 6] "nearly" [0, 2, 3, 6]; needs G_3

T_5 "nearly" T_5

[0, 1, 2] (though not Wide)
elaborated with D motives

Example 6. Crumb, *Idyll*, a3 section, 6.1, rehearsal 6–7.1, before five-second pause, X_1 and X_2 figures.
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X_1 figures X_2 figures

OCT_{C,D}: solid arrows
OCT_{C,D}: dashed arrows

Measure 6: X_1 figure, transformation T_9 , T_3 , T_9 , T_6 .
Measure 7: X_1 figure, transformation T_9 , T_6 .
Measure 8: X_2 figure, transformation T_5 , T_{10} , T_4 , T_5 , T_1 .
Measure 9: X_2 figure, transformation T_{10} , T_5 .
Measure 10: X_1 figure, transformation T_6 , T_9 .

Example 7. Crumb, *Idyll*, a'_3 and a'_2 sections, 10.3, before rehearsal 18–11.2, before five-second pause.
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T_9 T_6
 $X_1: OCT_{D\flat, D}$
 18
 T_3 X_2 T_6
 19
 20
 "whistle-tones"
 [0, 2, 5] [0, 2, 5] [0, 1, 2, 5]
 [0, 2, 5]
 "whistle-tones"
 [0, 2, 5] [0, 1, 2, 5]

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[illegible]

Example 9. Crumb, *Idyll*, b_3 section, 8.3, after rehearsal 13–9.1, before rehearsal 14

a. Flute part. Recording © 2015 Bridge Records, Inc. bridgerecords.com/pages/george-crumb. Used by permission.

mp ben cantando cresc. poco a poco

(ff) (cresc. sempre) 5 3 5 6 fff

b. Sketch of *Syrinx* quotation (7.2, before rehearsal 10) compared to sketch of elaborations in b_3 section

"Syrinx," 7.2, before rehearsal 10

8.3, rehearsal 13

8.3, end-9.1, before rehearsal 14

c. Wide [0, 1, 2] motives in b_3 section

8.3, rehearsal 13

8.3, end-9.1, before rehearsal 13

T_6 T_9 T_6

$OCT_{D_b,D}$

Example 10. Crumb, *Idyll*, b₄ section, 9.1, rehearsal 14–10.2, before 13-second pause
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a. First strain culminating in *P* motive, 9.1, rehearsal 14–9.2, before rehearsal 15.

The image displays a musical score for George Crumb's *Idyll*, specifically the b₄ section, rehearsal 14–10.2. The score is written for three staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the score include:

- Staff 1 (Top):** Contains a boxed section labeled "14" with the annotation "not Wide [0, 1, 2]" and "[0, 1, 2, 6]". This section is followed by a series of notes, some of which are grouped with a bracket labeled "3".
- Staff 2 (Middle):** Features a series of notes, some of which are grouped with a bracket labeled "3". A large bracket labeled "6" spans a significant portion of the staff. The staff concludes with a boxed section labeled "P" with the annotation "[0, 1, 2, 6, 8]".
- Staff 3 (Bottom):** Contains a series of notes, some of which are grouped with a bracket labeled "3". A large bracket labeled "6" spans a significant portion of the staff.

The score is presented in a standard musical notation format, with notes and rests clearly visible on the staves. The annotations provide additional context for the performance of the piece.

b. Transpositions of *P* motive and return to original *P* in second through fourth strains, 9.3, after rehearsal 15–10.2, before 13-second pause

9.3, after rehearsal 15

10.1, after rehearsal 16

10.1–10.2, before 13-second pause

The diagram illustrates the transpositions of the *P* motive across three strains of music. The first strain, labeled "9.3, after rehearsal 15", contains the original *P* motive and its transposition $T_5(P)$. The second strain, labeled "10.1, after rehearsal 16", contains $T_5(P)$ and $T_{10}(P)$. The third strain, labeled "10.1–10.2, before 13-second pause", contains $T_{10}(P)$, $T_1(P)$, and the original *P* motive. Arrows labeled T_5 and T_6 indicate the transposition relationships between the motives in different strains.

Transpositions shown:

- $T_5(P)$ (Transposition 5)
- $T_{10}(P)$ (Transposition 10)
- $T_1(P)$ (Transposition 1)
- $T_6(P)$ (Transposition 6)
- P (Original motive)