for Susan Grace and Alice Rybak (QUATTRO MANI)

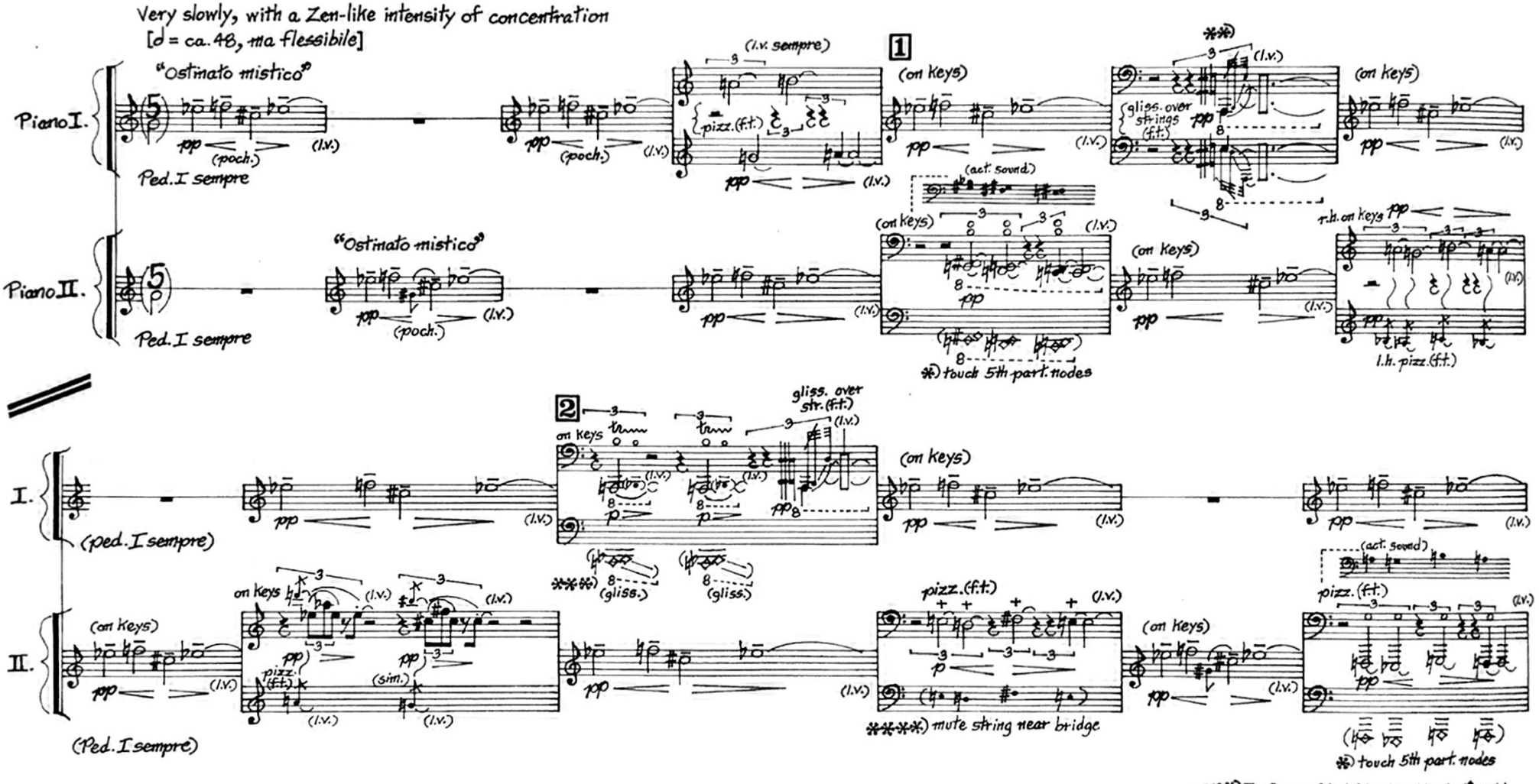
OTHERWORLDLY RESONANCES

for Two Amplified Pianos

(TABLEAUX, BOOK II)

I. Double Helix

GEORGE CRUMB

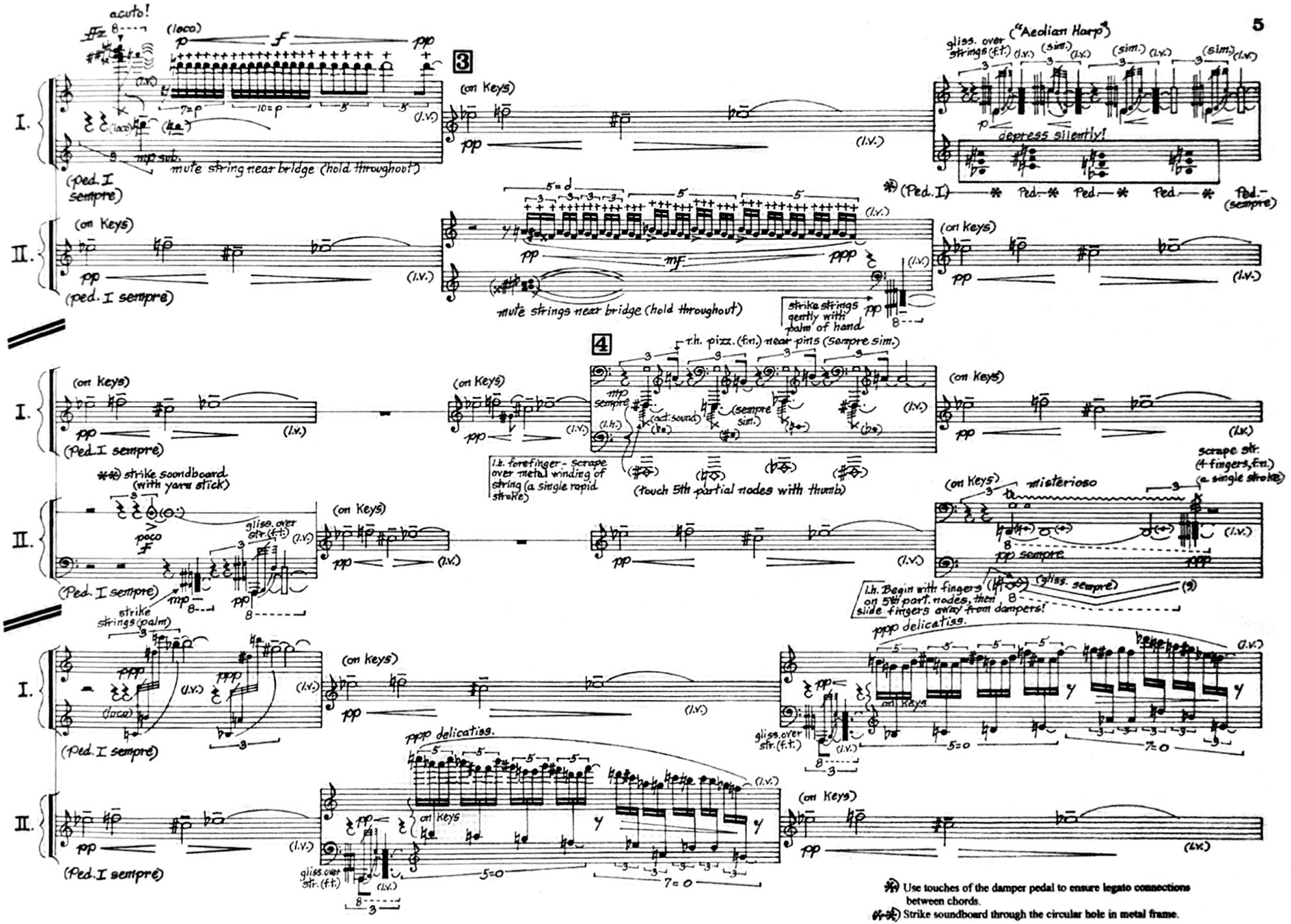


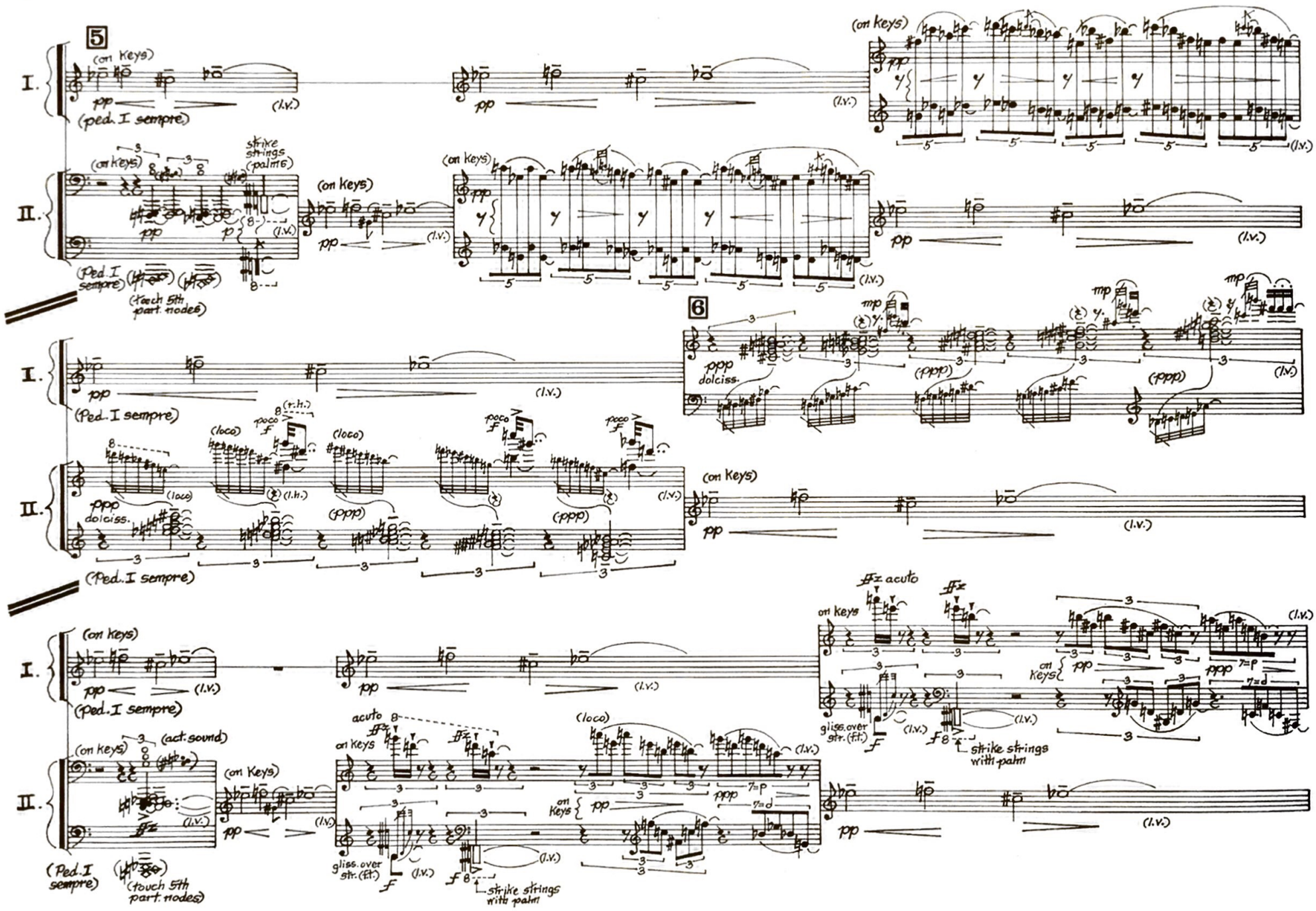
*) Lift fingers off the nodes immediately after keys are struck so that the harmonics ring more luminously.

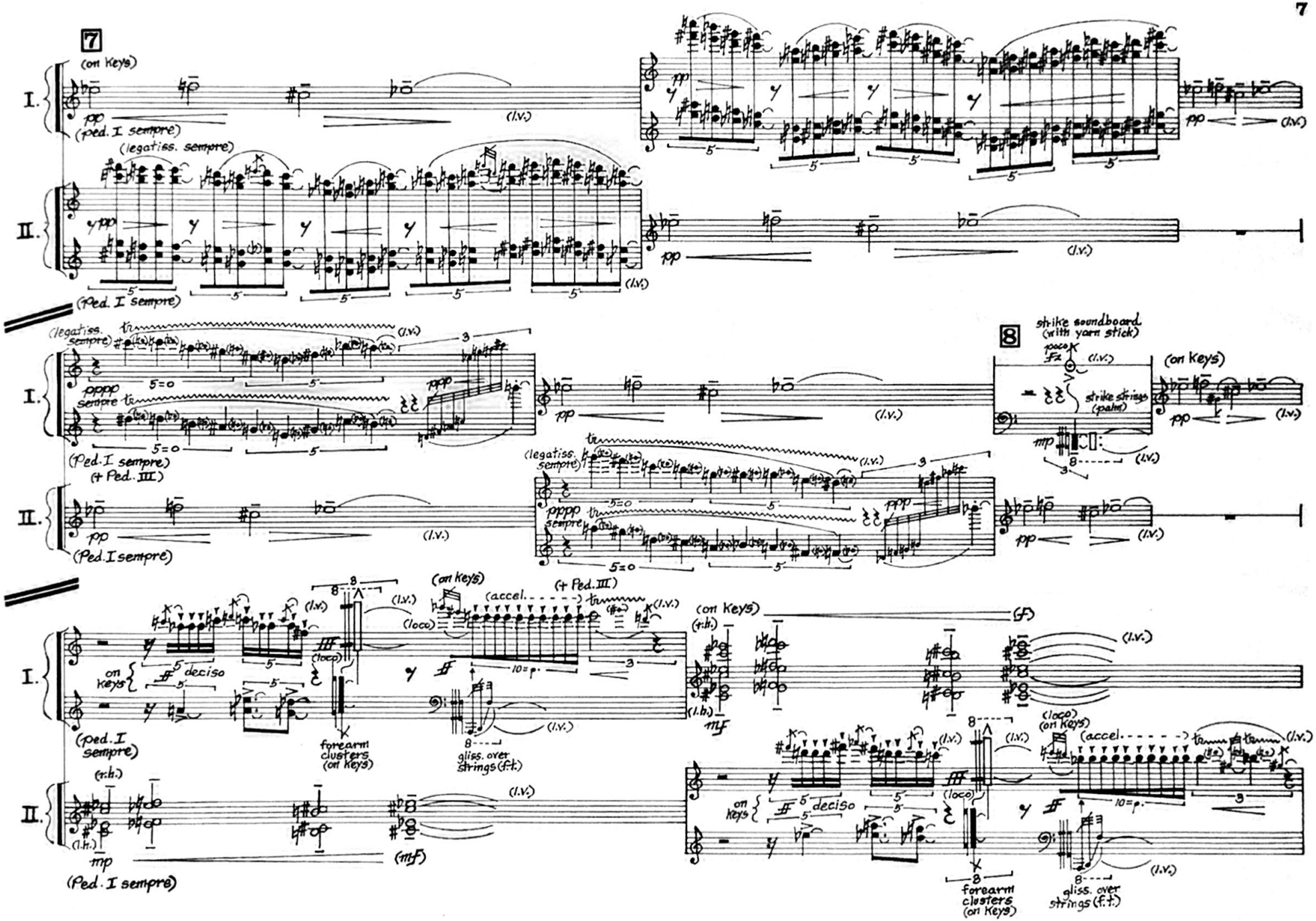
**) Only the approximate range of the glissando is shown.

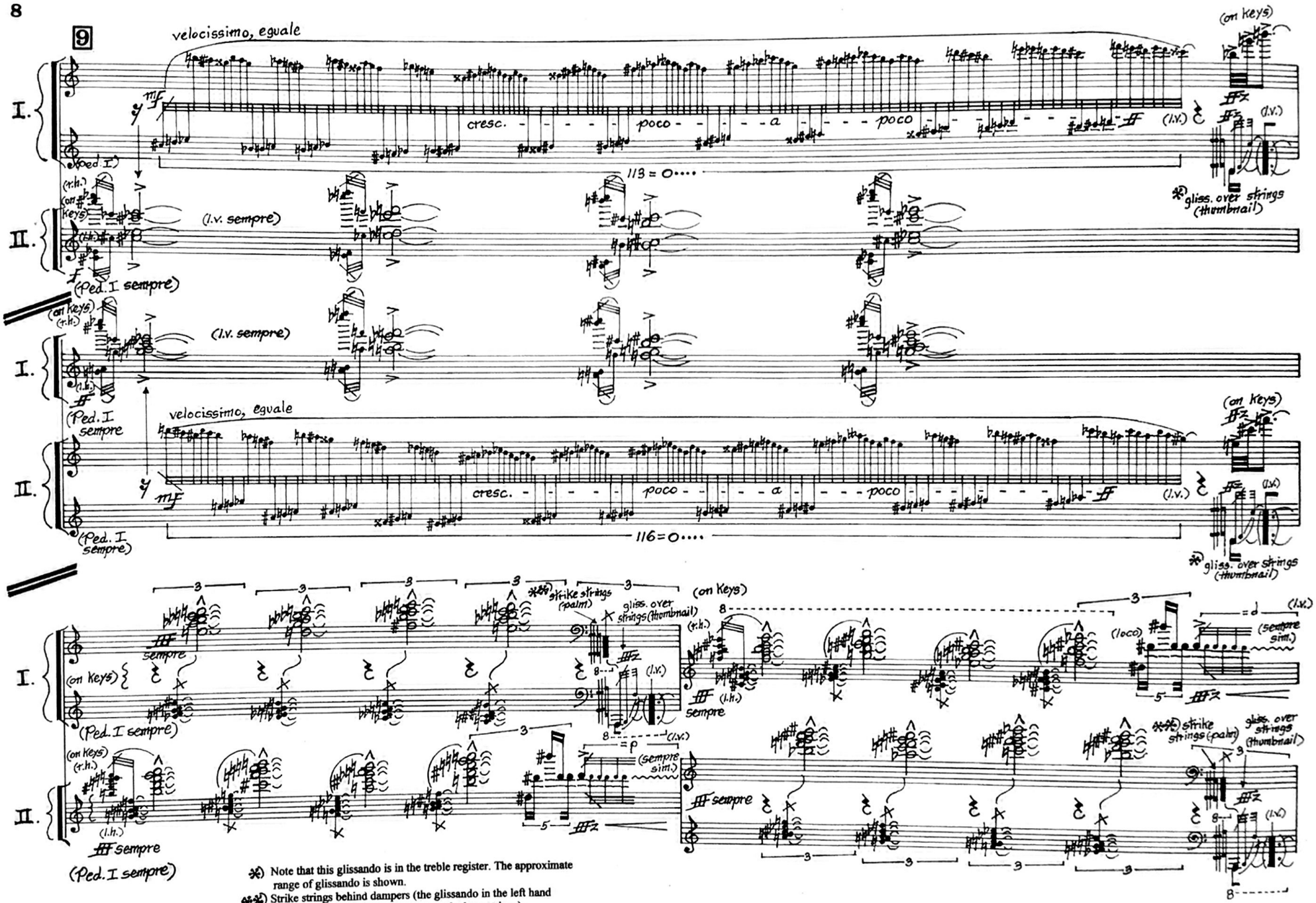
***) The fingers of the left hand touching the 5th partial nodes immediately slide along the string (away from the performer) to produce a glissando of falling pitch.

****) Lift the finger off the string immediately after the string is plucked to produce more resonance.


acuto!
(loco)
3
(on Keys)
("Aeolian Harp")
gliss. over strings (f.t.)
(sim.)
depress silently!
(Ped. I)
Ped.
(sempre)
I.
II.
(Ped. I sempre)
mp sub.
mute string near bridge (hold throughout)
mute strings near bridge (hold throughout)
strike strings gently with palm of hand
4
r.h. pizz. (f.n.) near pins (Sempre sim.)
mp sempre
(act. sound)
(sempre sim.)
l.h. forefinger - scrape over metal winding of string (a single rapid stroke)
(touch 5th partial nodes with thumb)
strike soundboard (with yarn stick)
poco f
gliss. over str. (f.t.)
strike strings (palm)
misterioso
scrape str. (4 fingers, f.n.) (a single stroke)
l.h. Begin with fingers (gliss. sempre) on 5th part. nodes, then slide fingers away from dampers!
ppp delicatiss.
gliss. over str. (f.t.)
Use touches of the damper pedal to ensure legato connections between chords.
Strike soundboard through the circular hole in metal frame.

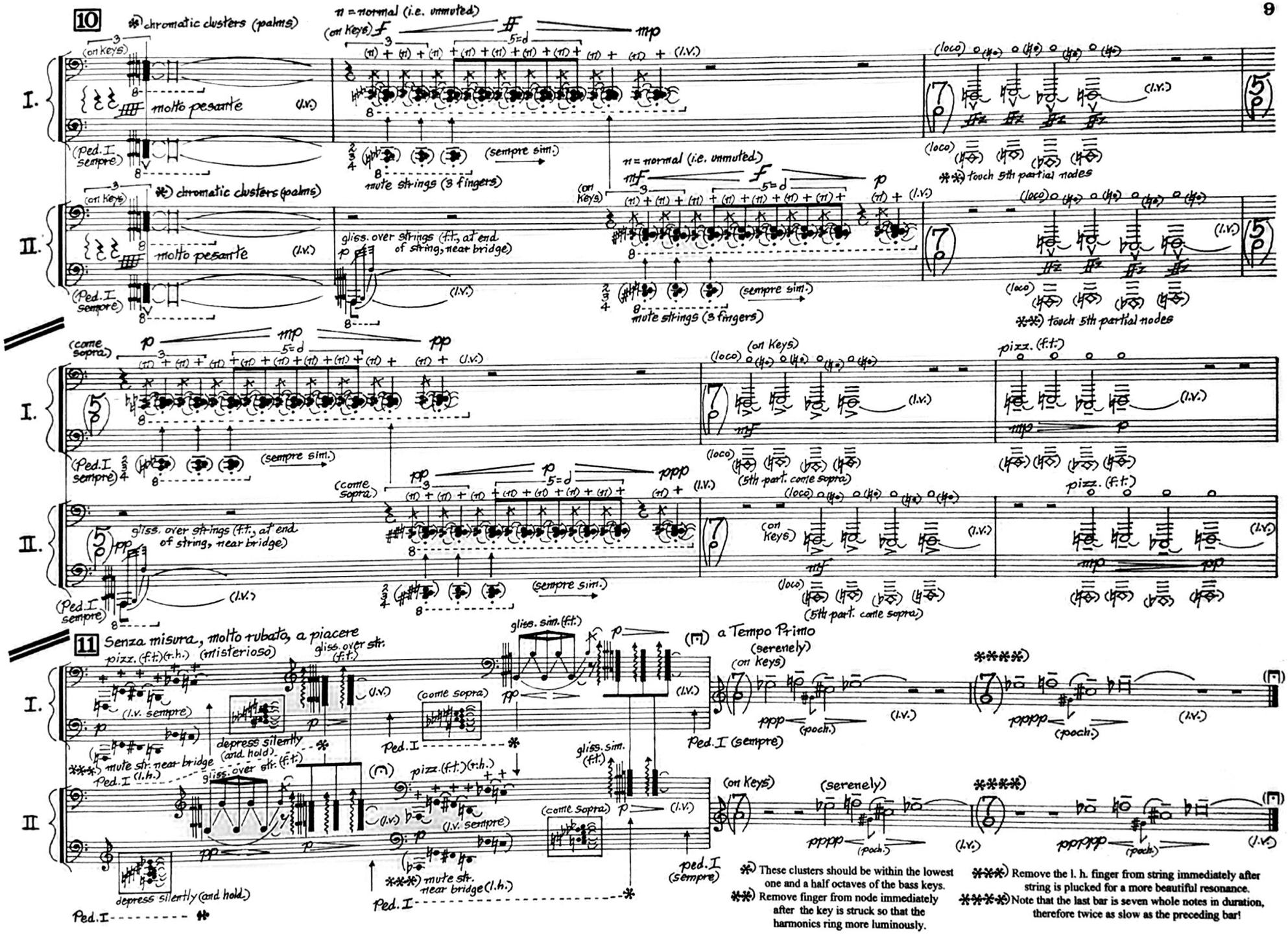

5
I.
II.
(on keys)
pp
(l.v.)
(ped. I sempre)
strike strings (palms)
(touch 5th part. nodes)
6
ppp
dolciss.
(ppp)
mp
poco f
(r.h.)
(l.h.)
(loco)
acuto
ffz
gliss. over str. (fl.)
strike strings with palm
(act. sound)


7
(on Keys)
I.
pp
(ped. I sempre)
(l.v.)
(legatiss. sempre)
II.
(Ped. I sempre)
(legatiss. sempre)
pppp sempre
(Ped. I sempre)
(+ Ped. III)
8
strike soundboard (with yarn stick)
poco fz
strike strings (palm)
mp
(on Keys)
on keys
deciso
(loco)
(accel.
(+ Ped. III)
forearm clusters (on Keys)
gliss. over strings (f.t.)
(r.h.)
(l.h.)
mf
(Ped. I sempre)



Note that this glissando is in the treble register. The approximate range of glissando is shown.

Strike strings behind dampers (the glissando in the left hand should be in front of the dampers on the bass strings).



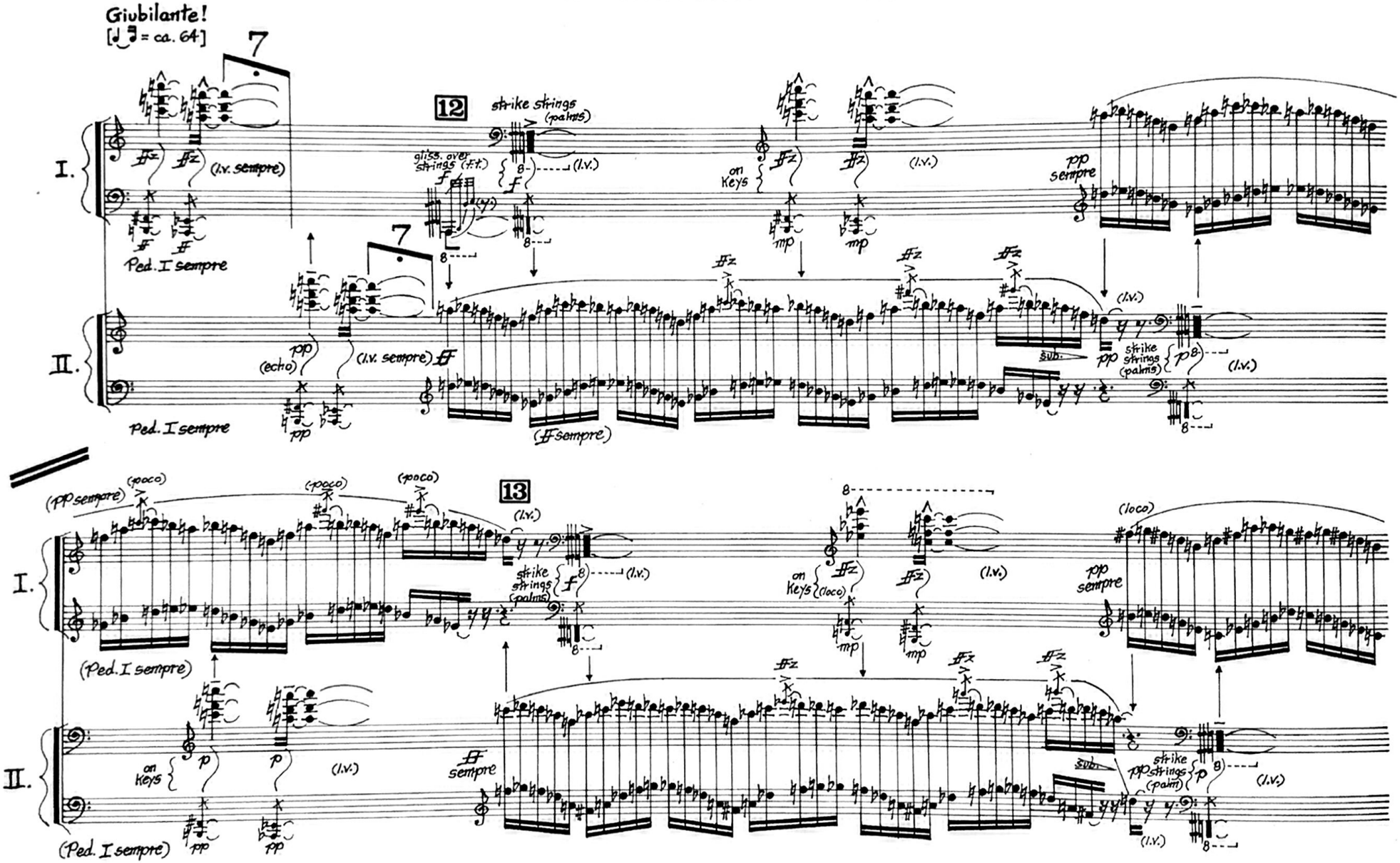
These clusters should be within the lowest one and a half octaves of the bass keys.

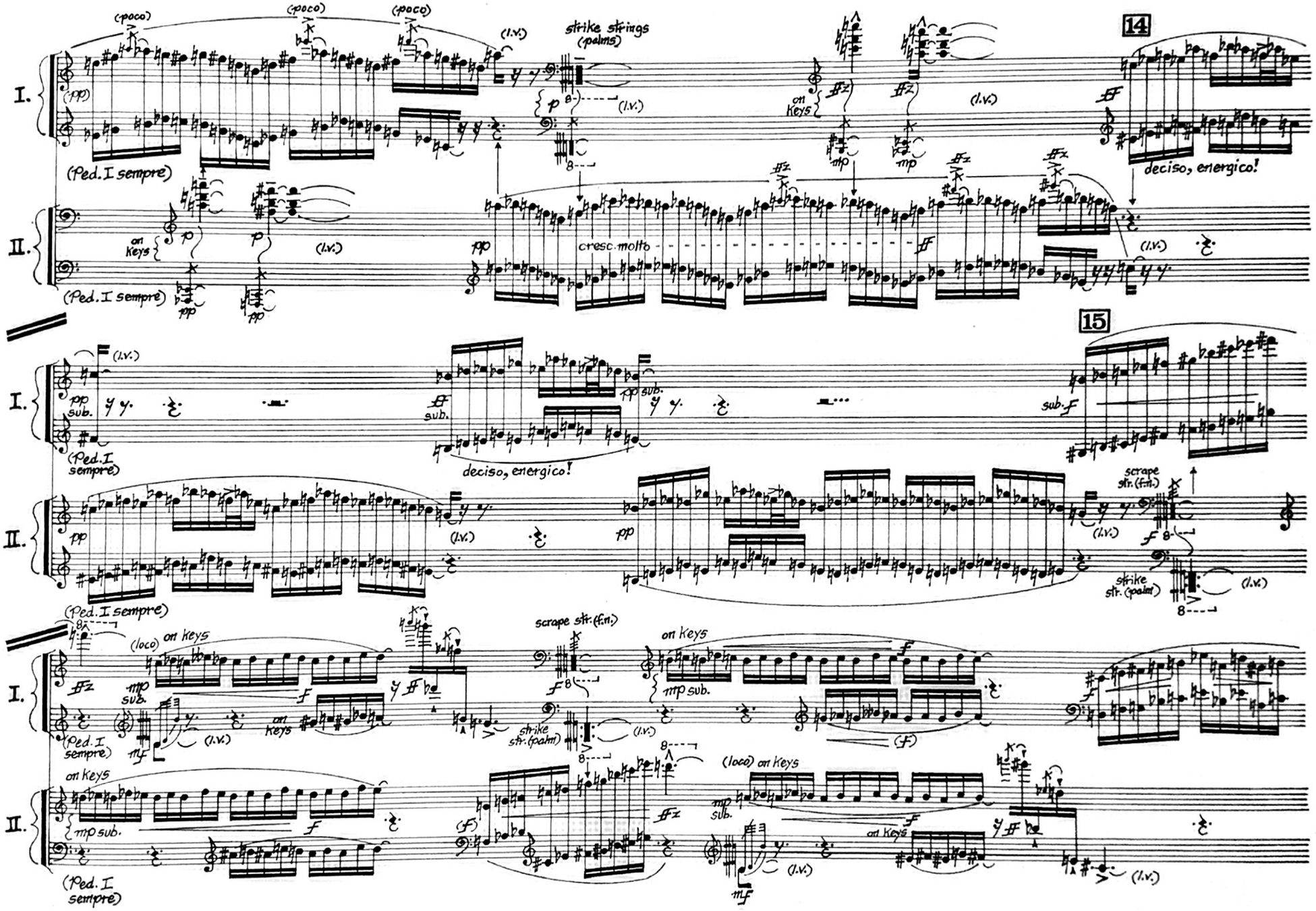
Remove finger from node immediately after the key is struck so that the harmonics ring more luminously.

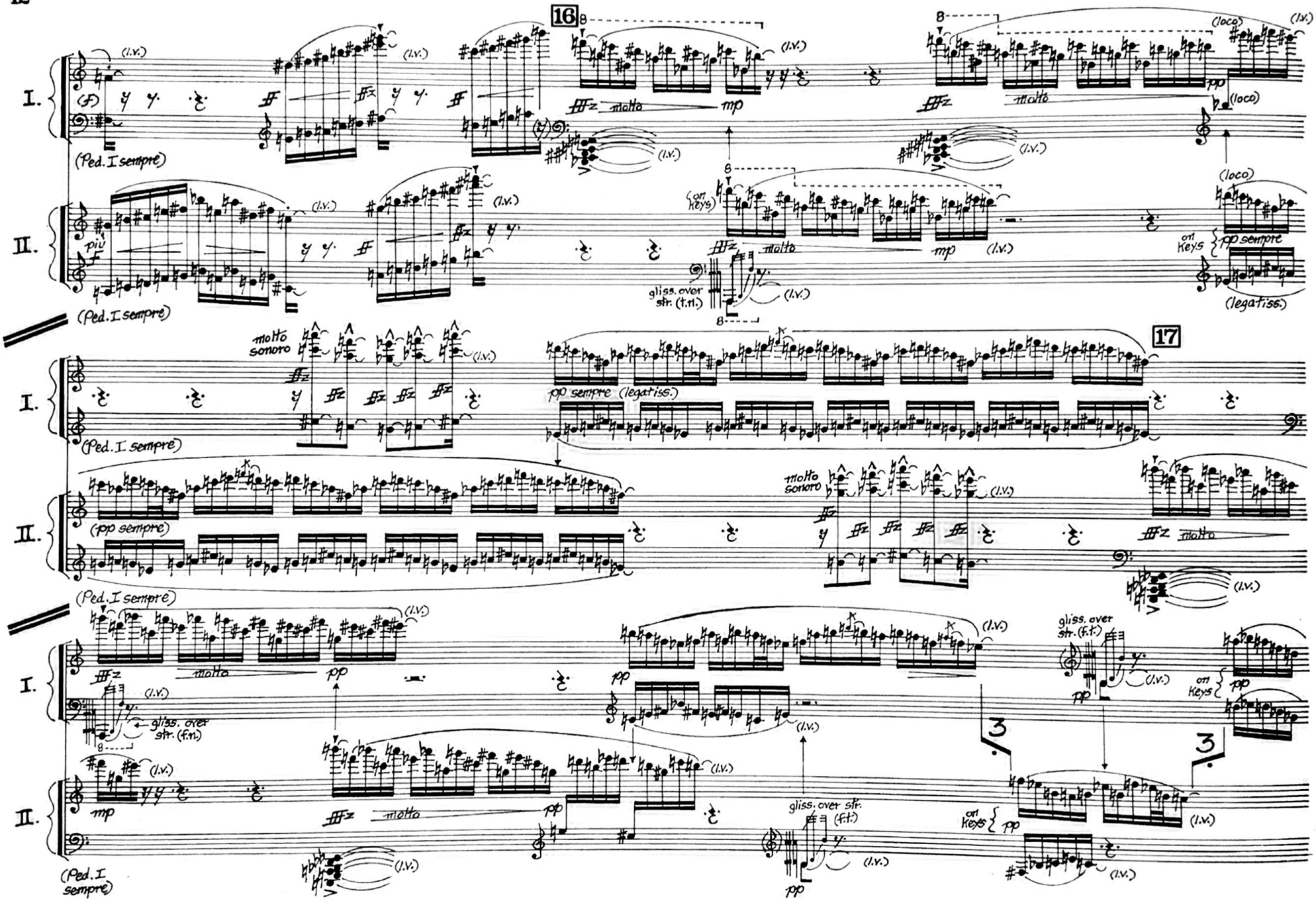
Remove the l. h. finger from string immediately after string is plucked for a more beautiful resonance.

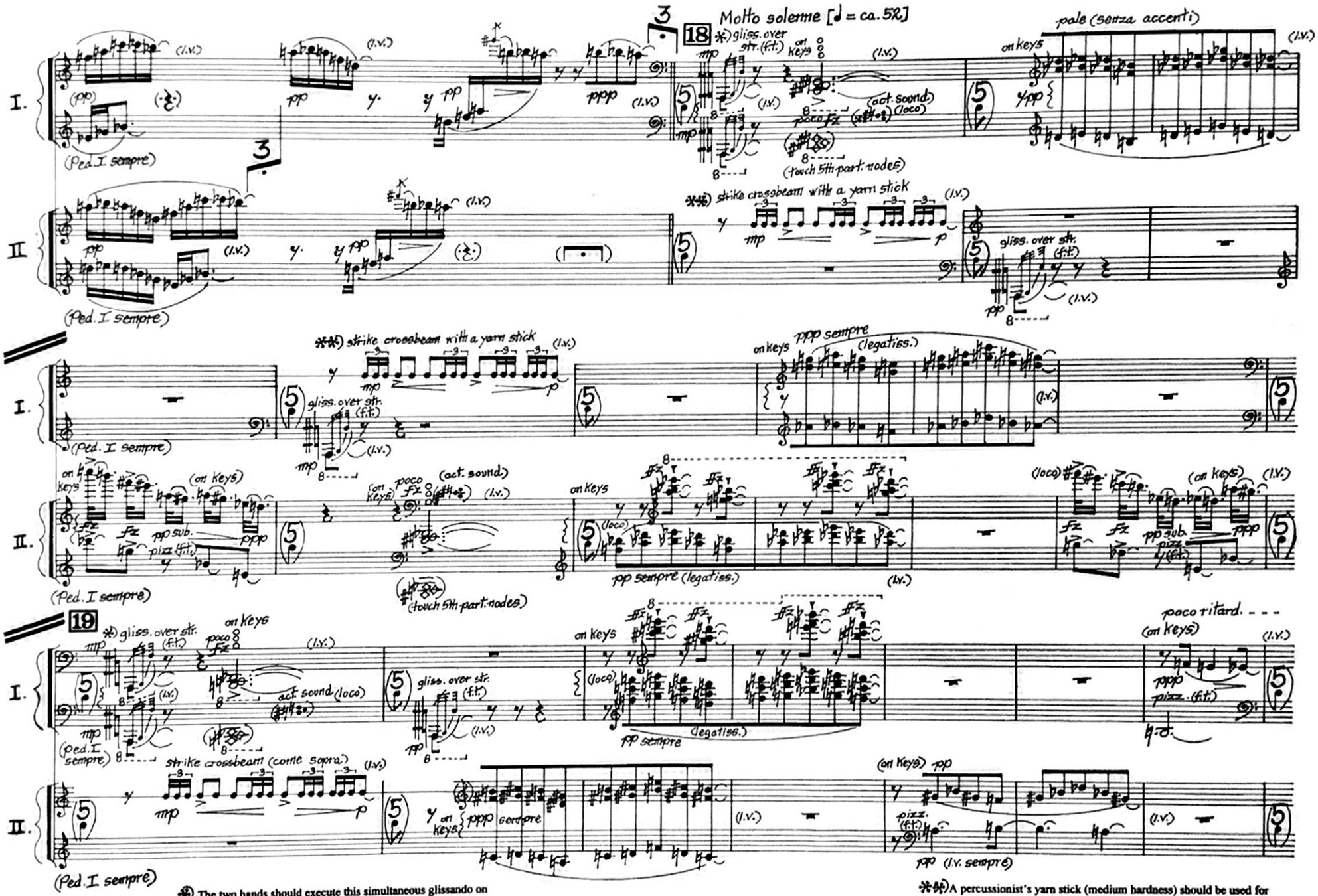
Note that the last bar is seven whole notes in duration, therefore twice as slow as the preceding bar!

II. Celebration and Ritual



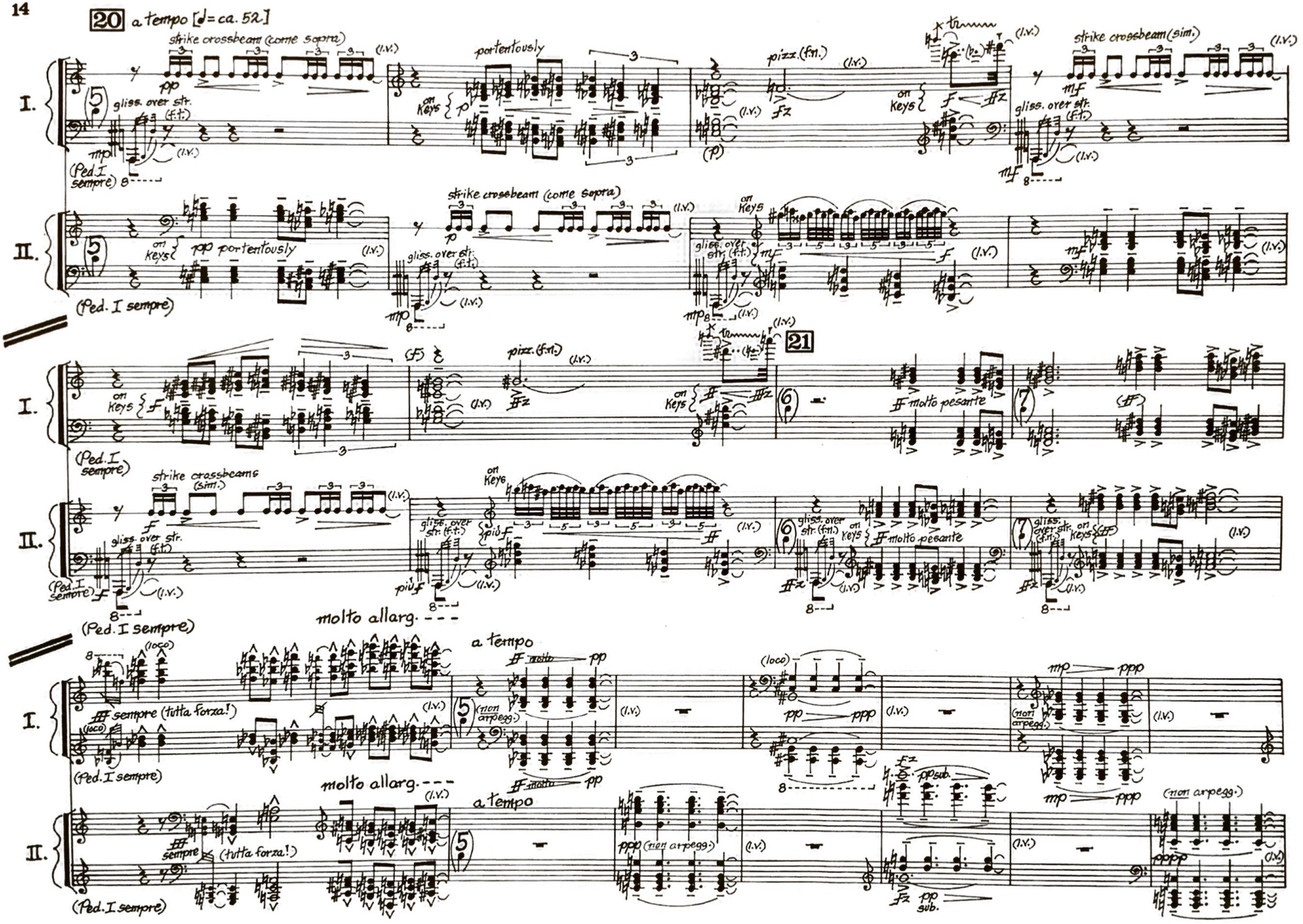

14
15
I.
II.
(poco)
(l.v.)
strike strings (palms)
on Keys
(Ped. I sempre)
cresc. molto
deciso, energico!
pp sub.
sub.
scrape str. (f.n.)
strike str. (palm)
(loco) on Keys
mp sub.

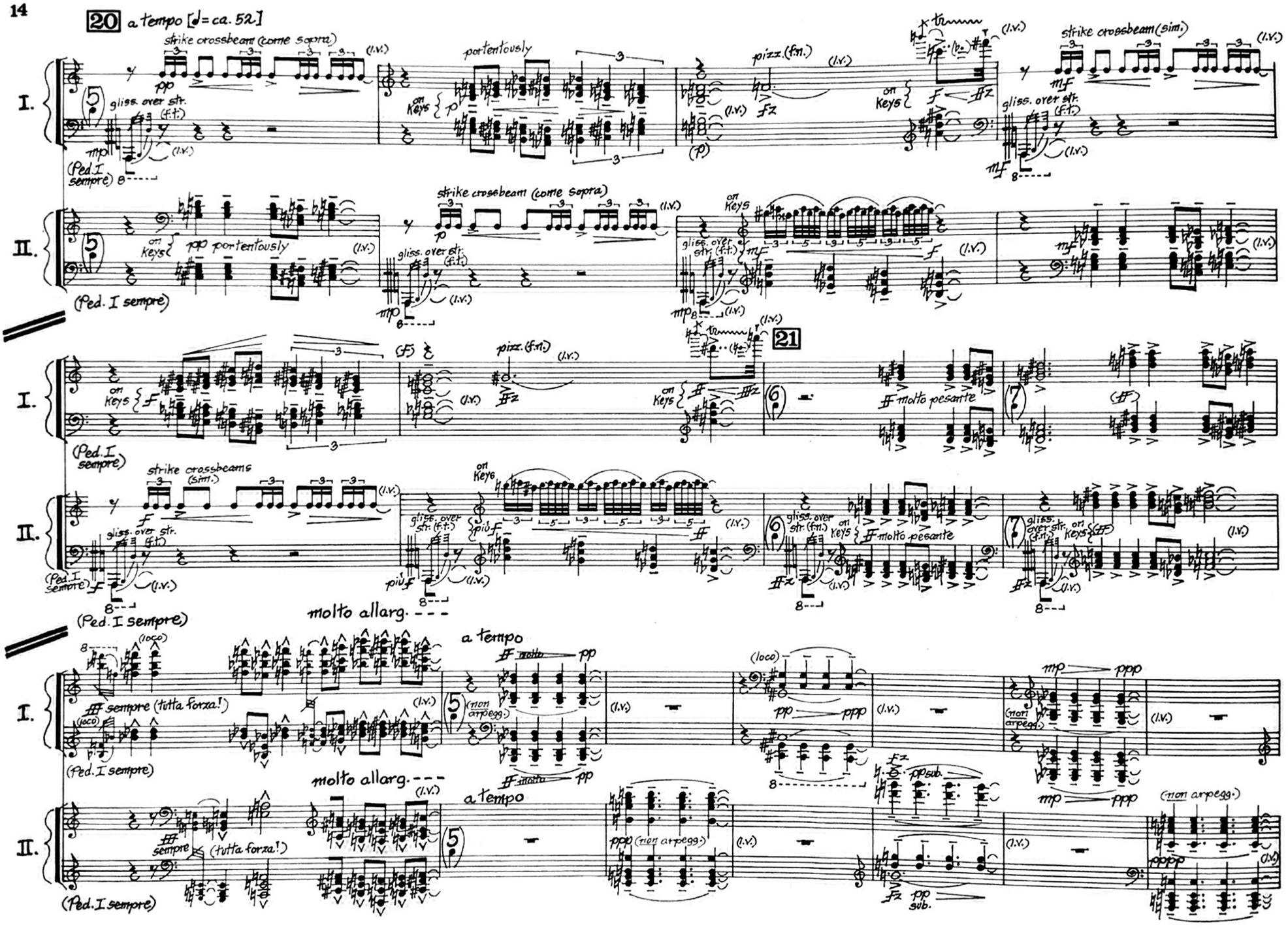

16
17
I.
II.
(l.v.)
(Ped. I sempre)
più f
molto
mp
pp
(loco)
(on keys)
gliss. over str. (t.n.)
on keys
pp sempre
(legatiss.)
molto sonoro
pp sempre (legatiss.)
(pp sempre)
gliss. over str. (f.n.)
gliss. over str. (f.t.)
3

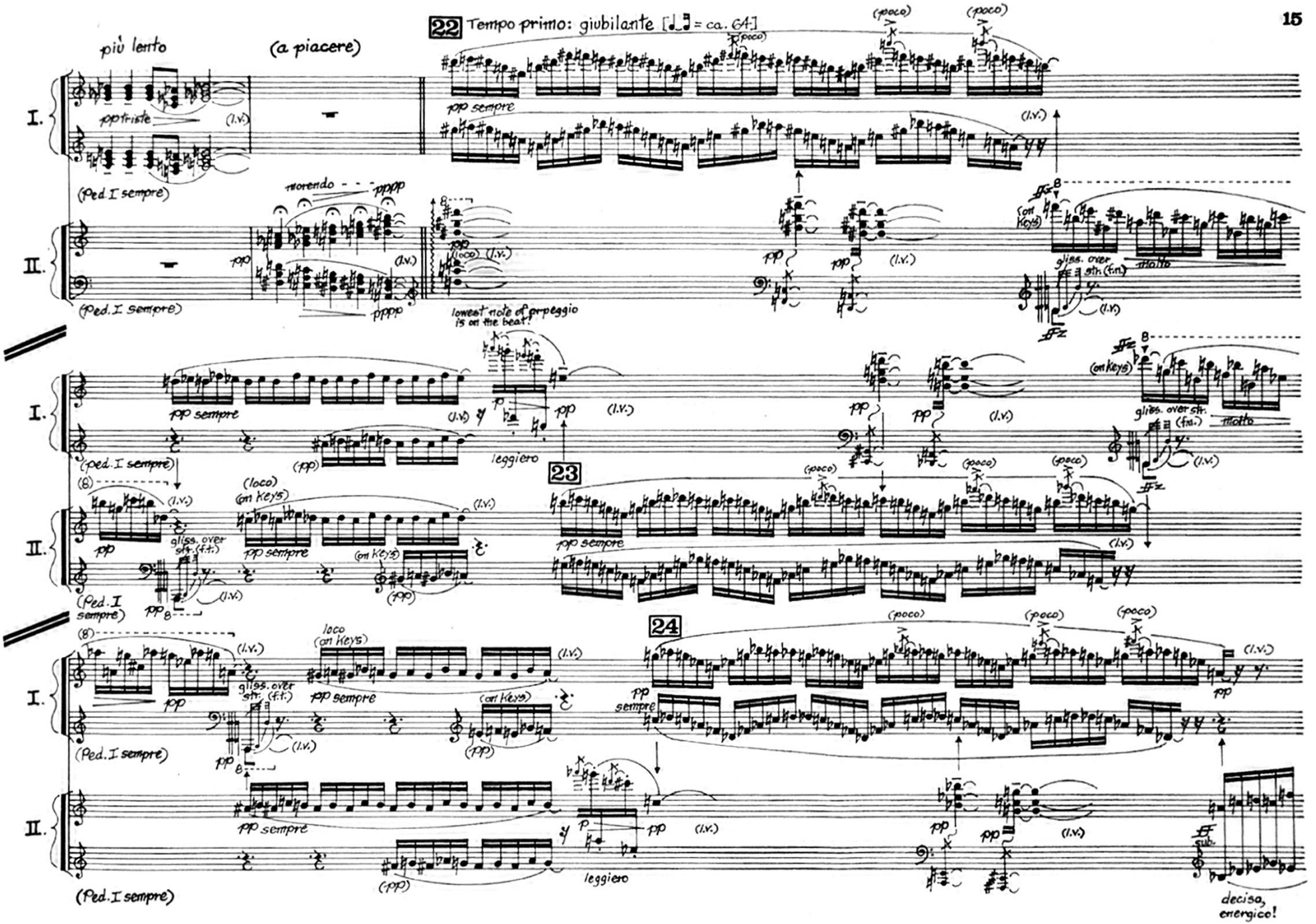


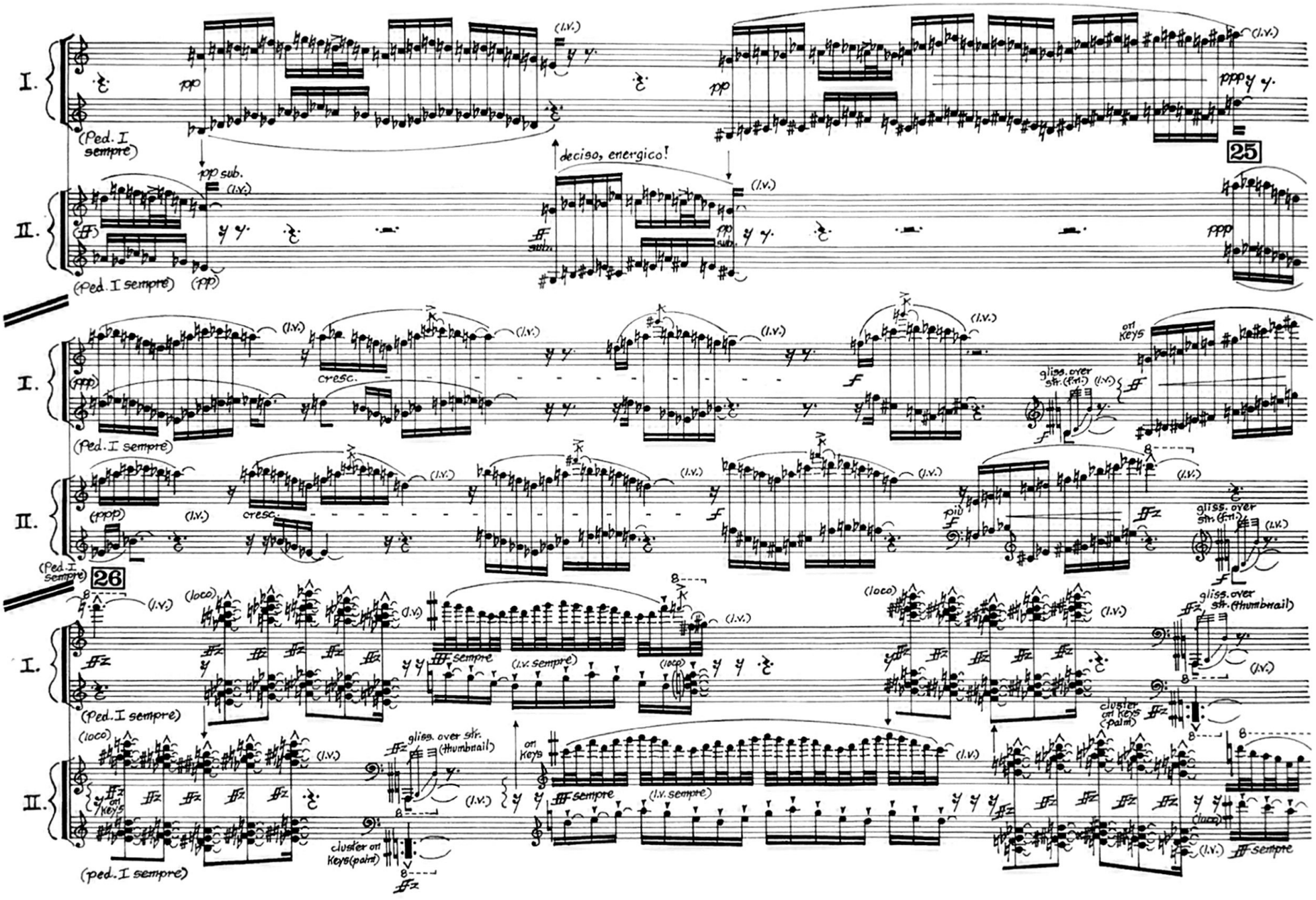
* The two hands should execute this simultaneous glissando on opposite sides of the dampers (i.e. the right hand behind the dampers and the left hand on the player's side of dampers).

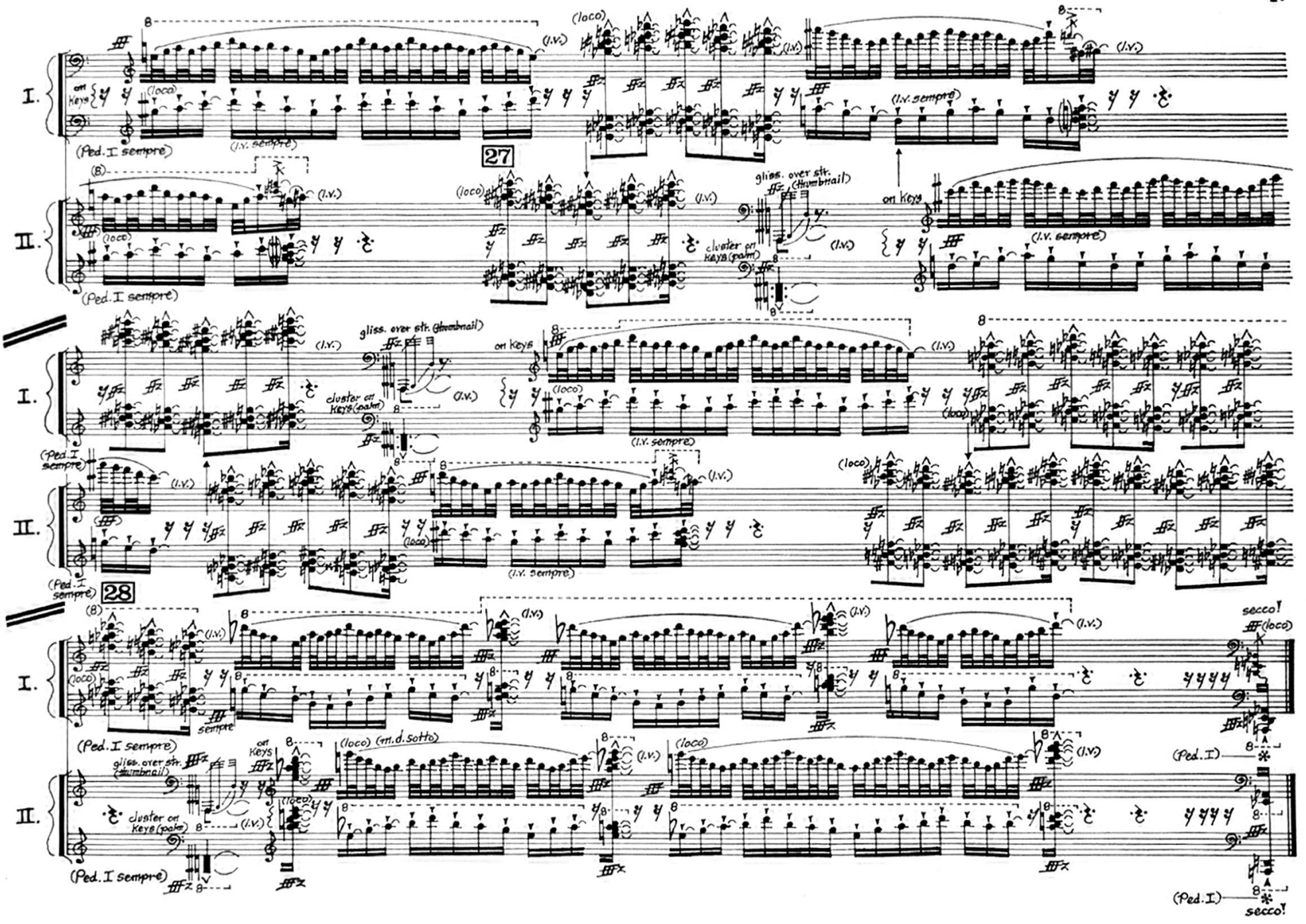
** A percussionist's yarn stick (medium hardness) should be used for these passages. The metal crossbeam should be struck on its side for a more resonant and beautiful sonority (the choice of crossbeam is left to the performer).


20
a tempo [♩= ca. 52]
strike crossbeam (come sopra)
portentously
pizz. (f.n.)
strike crossbeam (sim.)
gliss. over str. (f.t.)
(Ped. I sempre)
on Keys
pp portentously
21
molto pesante
strike crossbeams (sim.)
molto allarg.
a tempo
sempre (tutta forza!)
(non arpegg.)
(loco)
pp sub.
(non arpegg.)

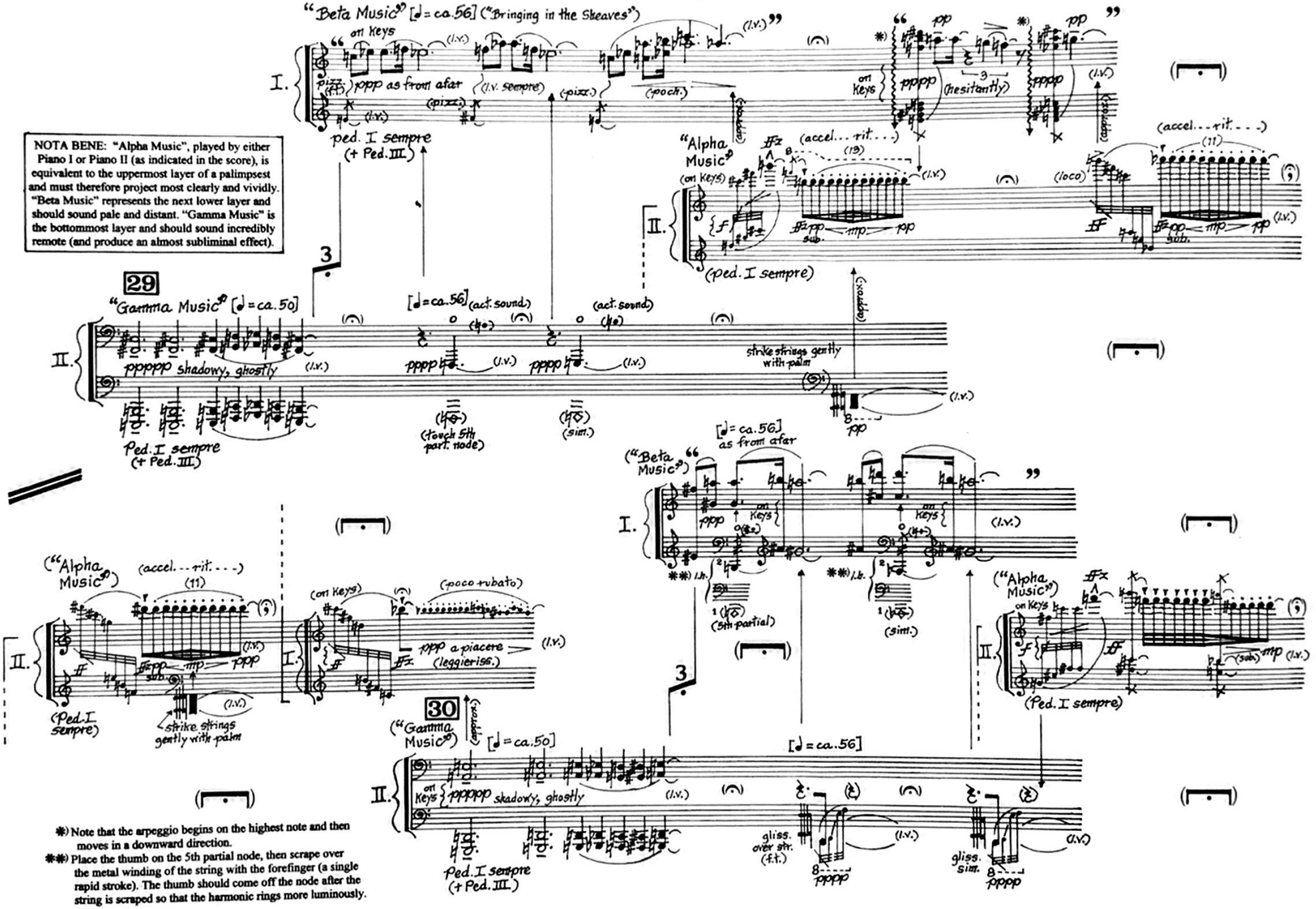

20 a tempo [♩= ca. 52]
I.
II.
strike crossbeam (come sopra)
portentously
pizz. (f.n.)
strike crossbeam (sim.)
gliss. over str.
on Keys
(Ped. I sempre)
21
molto pesante
strike crossbeams (sim.)
molto allarg.
a tempo
sempre (tutta forza!)
(non arpegg.)
(loco)


più lento
(a piacere)
22 Tempo primo: giubilante [♩.♩ = ca. 64]
I.
II.
pp triste
(l.v.)
(Ped. I sempre)
morendo
pppp
pp
(poco)
pp sempre
(loco)
lowest note of arpeggio is on the beat!
(on Keys)
gliss. over str. (f.n.)
molto
leggiero
23
gliss. over str. (f.t.)
24
decisa, energico!


I.
II.
(Ped. I sempre)
pp
(l.v.)
ppp
pp sub.
deciso, energico!
25
cresc.
gliss. over str. (f.n.)
on Keys
26
(loco)
sempre
(l.v. sempre)
gliss. over str. (thumbnail)
cluster on Keys (palm)


I.
II.
27
28
(Ped. I sempre)
(l.v.)
(loco)
(l.v. sempre)
on Keys
gliss. over str. (thumbnail)
cluster on Keys (palm)
(m.d. sotto)
sempre
secco!
(Ped. I)

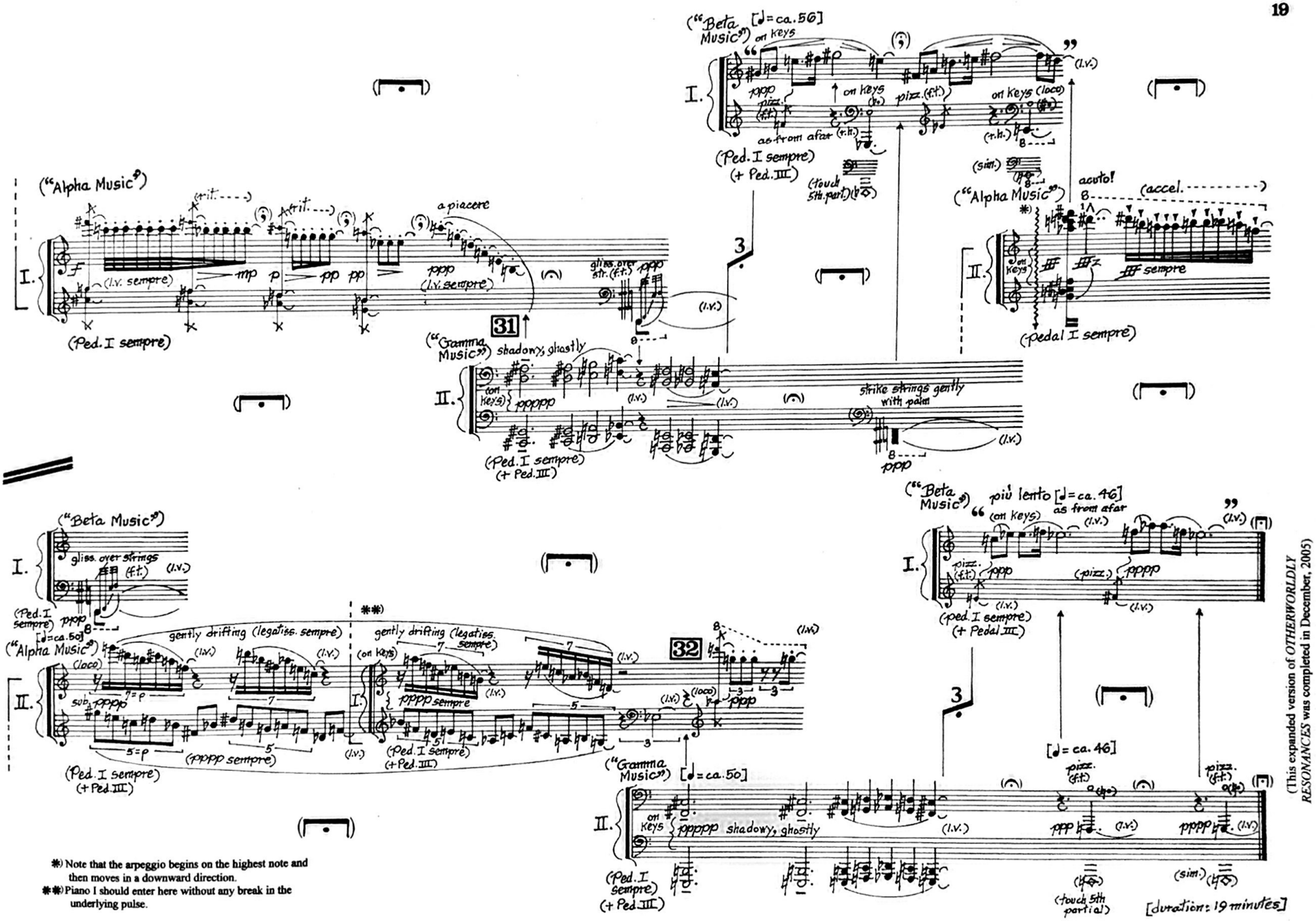
III. Palimpsest



NOTA BENE: "Alpha Music", played by either Piano I or Piano II (as indicated in the score), is equivalent to the uppermost layer of a palimpsest and must therefore project most clearly and vividly. "Beta Music" represents the next lower layer and should sound pale and distant. "Gamma Music" is the bottommost layer and should sound incredibly remote (and produce an almost subliminal effect).

*) Note that the arpeggio begins on the highest note and then moves in a downward direction.

**) Place the thumb on the 5th partial node, then scrape over the metal winding of the string with the forefinger (a single rapid stroke). The thumb should come off the node after the string is scraped so that the harmonic rings more luminously.



*) Note that the arpeggio begins on the highest note and then moves in a downward direction.

**) Piano I should enter here without any break in the underlying pulse.

(This expanded version of *OTHERWORLDLY RESONANCES* was completed in December, 2005)