

Piotr Grella-Możejko, Edmonton, AB

## George Crumb *MADRIGALS*: Composer in a Magic Theatre<sup>1</sup>

*Music (...) a substance endowed with magical properties.*  
**George Crumb**

The four books of George Crumb's *Madrigals* should be considered one of the most important vocal cycles of the 60's, crucial in defining the avant-garde aesthetics of that period and, from that moment on, enjoying a far reaching impact on subsequent development of contemporary classical music. In it, the composer offers a unique - and at that point very refreshing - look at the relationships between the poetic word and music; between the artistic creative tradition and new methods of crossing creative boundaries; between the Western canon of artistic thought and non-traditional ways of creative approach; and between the ideology of art for art's sake and the opposite: the ideology of artist's involvement in and preoccupation with social issues. This paper deals with the *Madrigals* as an important artistic and philosophical phenomenon, exercising much influence on many other artists' attitudes toward their art - and their respective societies.

*Madrigals* are ("are" and not "is" as the whole work is a cycle of vocal-instrumental pieces, and divided - in the true Renaissance fashion - into books), no doubt, a very good example of the new "ideological," stylistic and technological approach to composition in the second half of the twentieth century.

They are, as well, symptomatic of a transition from musical thinking which was yet orthodox and relatively conservative to that which is original, individualistic and creative. The work as a whole indicates an evolution of every element of Crumb's musical language - from organisational methods strongly influenced by and reminiscent of von Webern's style, to the unique, personal "mixture" that Crumb himself refers to as "various, often multilayered musics," predating by at least a decade, let us add, the much later attempts at exploring and blending non-Western musical cultures within the realm of the Western compositional framework (composers Colin McPhee (Canada) and Harry Partch (US) are, of course, notable exceptions here).

Crumb's stylistic evolution as manifested in *Madrigals* does not

<sup>1</sup> This article is an extended version of a paper delivered during the 2002 Congress of the Social Sciences and Humanities (May 25 - June 1, University of Toronto, Toronto, ON). I feel I ought to express special thanks to the Social Sciences and Humanities Research Council of Canada for supporting my research project. Also, I would like to thank composer Keith Denning for his very careful reading of the manuscript and his invaluable suggestions.

constitute an obvious linear development over time. Instead, the music of the *Madrigals* becomes more complex in a very “capricious” way. For instance, there are still many stylistic cross-references and similarities between both the first and the last parts of the cycle, and Crumb’s other works of that period. We should realise that the most essential changes occurred in Crumb’s music circa 1960. At that time, the composer literally “forced” himself to invent a new system of compositional patterns in order to stop, as he puts it, writing music that was already written. So, after the rather derivative *Variazioni* for orchestra (1958), the *Five Piano Pieces* (1962) reveals itself to represent the new approach.

The cycle of *Madrigals* is comprised of four Books, which were composed in sets of two. The first two Books were written in 1965 on a commission received from the Koussevitzky Foundation, and Books III and IV were completed in 1969. These sets of songbooks were premiered in March 11, 1966 and March 6, 1970, respectively. Books I and II, dedicated to Jan DeGaetani, were first performed by Jan DeGaetani herself and the Contemporary Chamber Ensemble under Arthur Weisberg. The performance took place in the Library of Congress, Washington, D.C. Crumb wrote Books III and IV for Elizabeth Suderburg. She, accompanied by the University of Washington Contemporary Group, gave the premiere performance in Seattle. The scores were then published (as outstandingly beautiful facsimiles) by C.F. Peters Corporation and were made available on records and, later, on compact disks.

## I. FORM

*Madrigals* are part of a large *Lorca Cycle* on which George Crumb worked from 1963 to 1970. The *Lorca Cycle* consists of five separate collections of poems (or fragments of these poems) written by Federico Garcia Lorca (1898 - 1936).

The successive parts of the cycle are: *Night Music I* for soprano, piano (celesta) and two percussion (1963), *Madrigals*, Books I and II (1965), *Songs, Drones and Refrains of Death* for baritone, electric guitar, electric double-bass, electric piano (electric harpsichord) and two precessions (1968), *Madrigals*, Books III and IV (1969), *Night of the Four Moons* for alto, alto flute (piccolo), banjo, percussion and electric ‘cello (1969), and *Ancient Voices of Children* for soprano, boy soprano, oboe, mandolin, harp, electric piano (and toy piano) and three percussion (1970).

On February 26, 1972, the complete *Lorca Cycle* was premiered at Oberlin Conservatory. The performance was done by Neva Pilgrim and Darleen Kliewer, sopranos; Carol Brunk, alto; Frederick Gersten, baritone and

New Directions Ensemble conducted by Kenneth Moore.

Most of the available analyses of Crumb's music disregard the issue of its formal structure. And, indeed, the basic morphological design of the *Madrigals* cannot be "deciphered" by simply applying traditional methods of analysis to the form. The *Madrigals* formal structure has nothing to do with the old Classical or Romantic forms. They would be inadequate to the aesthetic model preferred by the composer. Nor would they allow the author more artistic freedom.

Being a part of a large cycle, the *Madrigals* are a cycle themselves. As has already been pointed out, the cycle consists of four equal formal units called Books. Every unit contains three songs. As for duration, these units are very similar. The outer two last 9 minutes each and the two inner ones last 6.5 and 7.5 minutes, respectively. So, in general, the form is aphoristic (the performance of the *Madrigals* as a cycle is just one of several specified possibilities; the four Books may be performed separately as well!).

The cycle is titled after a genre of vocal music cultivated avidly by countless Renaissance composers. Although the madrigal originated in northern Italy much earlier – probably in the 1320's – and then flourished between the 1340's and 1360's, by the mid-15<sup>th</sup> century it was practically extinct, only to resurface in a different – and unrelated – incarnation in the 1530's. And in Crumb's *Madrigals* there are some references to that 16<sup>th</sup> century manifestation of the genre reborn.

Firstly, Renaissance madrigals usually dealt with secular, "popular" topics such as Nature, love, everyday life, death etc. (although religious, sacred texts were sometimes used, especially by the English). The music was intended to echo every single detail of the text. It was meant to enhance the subjectivity of the composers' feelings (it is a well-known fact that Palestrina who had two books of his four-part madrigals published, had to apologise to the Pope!).

Secondly, the use of unorthodox texts determined the choice of compositional techniques. Sixteenth century madrigals were often a field of experimentation. Chromaticisms, introduction of major-minor tonality (instead of modality), more flexible employment of rhythm, search for new, often mimetic, timbral effects - these are characteristics of the genre during its heyday.

Thirdly, madrigals were a kind of Renaissance chamber vocal music, sometimes with instrumental accompaniment.

Fourthly, they were normally conceived as cycles to be published in sets of books.

And fifthly, most importantly, madrigals were not subject to any

obligatory form – it is symptomatic that one of the most influential and accomplished Italian poets and theorist of the period, Pietro Bembo (1470-1547), claimed that the genre could not be categorised or bound by any rules “concerning number of lines or arrangement of lines.” (Preminger 1990: 471)

All the features mentioned above characterise the *Madrigals* of Crumb, although the style of first songs might be considered fairly traditional in terms of music of the second half of the twentieth century.

The formal architecture of *Madrigals* was created in a very free, unorthodox manner. The score does not show any influence of well-defined, traditional formal thinking. If there are certain connections with older music, they are only few and far between. Worth mentioning here is the use of isorhythmic patterns in the first *Madrigal* of Book III, retrogrades in the first *Madrigal* of Book IV and allusions to the rondo form in the first *Madrigal* of Book I (here, the formal structure is more or less based on the A B A C... model). Otherwise the form is free and develops quite spontaneously.

In general, it seems that the form of the *Madrigals* should be related to the procedures known in avant-garde literature, fine arts and modern psychology. Here, the formal techniques invented by cubists and Dadaists (collage), surrealists (explorations of dreams; an obvious influence of Freud and Co.), James Joyce (*Ulysses* and *Finnegan's Wake*) or William Faulkner (*As I Lay Dying*) are the most likely sources of inspiration. The “stream of consciousness” technique, for instance, might be very easily applied to the formal structure of Crumb's work. In fact, the way the flow of music is shaped, the succession of separate, differentiated passages, the improvisatory pitch organisation (the composer works with pre-chosen intervals rather than pitch-classes), surrealistic setting of texts and, and last but not least, “poetic” notation (often alternating unmeasured and measured sections) are, all in all, descendant of certain twentieth century narrative techniques.

This syncretic attitude makes the *Madrigals* even more valuable and convincing as a work of art of great integrity.

## II. INSTRUMENTATION

Each Book of the *Madrigals* is scored for a different set of instruments accompanying the soprano (mezzo-soprano) voice. In the first Book the selected instruments are vibraphone and contrabass. The instrumental parts of the second Book include alto flute (doubling flute in C and piccolo) and percussion consisting of antique cymbals (crotales), Glockenspiel, two timpani and marimba. In the third Book harp and percussion support the voice again. The percussionist plays on vibraphone, bongo drums, three timbales (high, me-

dium, low), and a very small, suspended triangle. The fourth Book fulfills an initial preconception of the cycle. The instrumentation involves all the instruments, which have appeared in the first three parts of the cycle - flute (doubling piccolo and alto flute), harp, contrabass and percussion. Here, the percussionist employs Glockenspiel, marimba, two suspended cymbals (one large, one small), glass chimes and tubular bells.

Subtlety and refinement of instrumental means are Crumb's trademark. Even though his euphonic orchestration is reminiscent of (if not sometimes identical with) that of, let's say, Roman Haubenstock-Ramati (*Standchen, Mobile for Shakespeare*) and Pierre Boulez (first two books of *Improvisations sur Mallarmé*), Crumb was capable of developing his own fashion of timbral operations. Instruments, as carriers of quasi-verbal sonic messages, have always been selected very carefully, with regard to their usefulness. The composer prefers delicacy to the "explosions" of the full orchestra. But the instrumentation of the *Madrigals* does have some orchestral flavour. For instance, the instrumental set of the last Book of the cycle (Finale!) sounds, in fact, like a "synthesised", reduced symphony orchestra. All sections of the orchestra are represented there, except for "vulgar" brass - woodwinds (flutes), percussion, plucked instruments (harp) and strings (contrabass). And this small ensemble is divided into yet smaller groups or even solos. In spite of this, Crumb's "orchestra" has a marvellously rich and easily recognisable, individual timbre.

Another aspect of Crumb's extremely thorough arrangement of sonic elements is the spatial (topophonical) disposition of players. The composer is concerned very much about the acoustic environment, which the audience deals with while listening to the piece. Every possible obstacle should be eliminated before it could endanger the quality of the performance. So, some musicians are directed from one place to another, some remain in the same place throughout the entire work. This opposition between the motionless performers (flutist, harpist) and the ones who move (soprano, double-bassist, and percussionist) carries some theatrical effect. In short, there are two basic dialectical opposites here - a firm stability on one hand and the lack of it on the other.

### III. GESTURE, TEXTURE, TIMBRE

The texture in the *Madrigals* is derivative of the pointillistic one. It is first organised through a contrapuntal (in a modern sense of this word) juxtaposition and alternation of single notes, short gestures and gestural units based on selected pitches and/or intervals and chosen beat divisions. The only complex

linear constructs are vocal melismas exposed for the first time in Book II. It is interesting that in the first parts of the cycle those individual notes and gestures are distributed within the whole available range, with preference given to irregular, “nervous” rotations of leaps and step-wise motion. A kind of anonymous texture emerges as a result. Such a compositional technique has a lot to do with both serial and post-serial organisation.

In the *Madrigals* the methods of morphological organisation seem to be less radical (or orthodox) but they still recall the reigning style of the 50s'. The narration is rather static in character although the shortest rhythmical values (including grace notes and more interconnected ornaments; another post-serial archetype!) are dominant. But then, especially in the last two Books, the texture smoothly evolves towards greater transparency and independence from serial or post-serial *modus operandi*. This is achieved by the more advanced procedures of reduction, repetition and contrast (five classes: high - low, clear - dark, fast - slow, loud - soft, dense - transparent). Subjected to these procedures are mainly range, intervallic motion and dynamics. Integrity, complexity and, at the same time, maturity of style (which might be called the “style of sonic centres”) are assured by a technique based on manipulations with similar timbral and gestural units (or rather, in this case, motives). The groups of repeated units establish a kind of audible architectural continuum and create a very specific climate influenced by pre-selected intervals and timbres. The music becomes more and more dialectical. The gestures of opposite provenance (or, rather, character) react against each other bringing some unforgettable passages to life. The very last madrigal of the cycle, where three different gestural models (revealed by harp, voice and flute) alternate against a double-bass drone is a good example of this new style.

As far as timbre is concerned, it would be quite difficult to say anything new. Crumb has always been identified as a composer whose timbral imagination, sensitivity and invention know virtually no boundaries. It would make no sense to “compose” yet another list of his original timbral effects. Just one thing comes to mind here - appropriateness in employing those effects within the traditional instrumental context. They are never used for their own sake. Moreover, they are customarily performable without too much effort. The composer is aware of possible difficulties created by the new playing techniques and successfully tries to find the best performing solutions (for example, even in very fast tempi the players are given enough time to either produce a desirable effect or switch from one fashion of playing to another). In Crumb's works the use of the new timbres should be analysed from a psychological rather than a technological point of view. “Technical” in nature, the

new timbres are to intensify the poetic metaphor or, in the case of purely instrumental fragments, to enhance the emotional content of the music (especially when the **instrumentalists** are required to **sing**).

Crumb's vocal writing offers a new look at the avant-garde stereotype. Although he utilises a wide spectrum of non-traditional vocal effects (whisper, hushed voice, humming, half-singing on approximate pitches, shout, frullati on and sustained consonants), he focuses on two very traditional syllabic and melismatic styles. Expression of the text and the proper accentuation of the Spanish original remain the most important factors here. The Spanish national vocal-instrumental Flamenco style is another source of inspiration. The opening of the first *Madrigal* of the Book II is an extraordinary example of the Flamenco-influenced, highly melismatic, dense and improvisatory vocalise.

#### IV. IDEA AND SEMANTIC STRUCTURE

The *Lorca Cycle* (including *Madrigals*) is the result of Crumb's fascination with the fundamental issues of humankind. It is absolutely clear that the composer's primary concern is the psychological and physical environment in which the human being acts.

In Lorca's poetry Crumb found an ideal source of intellectual and artistic inspiration. Federico Garcia Lorca, himself, symbolises the contradiction of a modern man and artist. An excellent, prophetic poet as well as a "martyr" (he sympathised with the Republicans during the Spanish civil war and was eventually killed by the right-wing Frankists) - he was aware of the necessity to combine artistic effort with social mission and, finally, became a victim of his own convictions.

His writings dwell upon traditional, "timeless" themes of love, death, or forces of nature, and were often placed in an "illogical", surrealistic dream-like context. This is a very refined poetry full of numerous and extremely serious meanings hidden under the "childish, "naïve" surface. Briefly, it is a typical symbolic poetry influenced by such characteristics of folk literature as magic, fairy tales, demonic evil, the search for supernatural beauty and pain of life, personification of many "inhumane", objective physiological processes and real phenomena (death, moon, water etc. play an important role here).

Quite obviously, Lorca's writing draws its roots from both the Spanish folk and "artistic" metaphysical traditions of poetry and drama. Zorilla, Gutierrez, Molina and Calderon, to mention just a few authors of different periods and attitudes, had a significant impact on the poet. As a matter of fact, Lorca's poetry is very "romantic" in character (although he could hardly be identified

with any Romantic or post-Romantic tendency). Its spirituality, a sense of the irrevocable passing of time, a certain, folk-inspired type of sensation of the metaphysical value of Nature and a preference for imaginary landscapes of thought have a lot in common with Romantics. Nevertheless, this poetry contains enough “modern” references (e.g. structure of language, type of expression) and experiences (e.g. post-war literary movements) to make it different from what was written in the past and, also, from how it has been understood since.

The complexity of Lorca’s poetic texture, the multispectral flavour of his style must have appealed deeply to George Crumb. But it did not happen at once. The total appreciation of Lorca’s poetry developed with the composer’s artistic maturity.

Crumb heard a piece set to a Lorca text for the first time, while at the University of Michigan (1953 - 1958/9). It was a composition of a fellow graduate student, Edward Chudacoff, which was based on Lorca’s *Casida of Boy Wounded by the Water*. Years later Crumb used the same text in his *Songs, Drones and Refrains of Death*.

Crumb’s preoccupation with “psychoanalytical” subjects and, automatically, darker sides of human existence (at every stage of a lifetime and where birth and death meet on the psychological and biological circle) brought him to the “rediscovery” of Lorca in the 60’s. Taking into consideration the way the composer works, usually very slowly, doing lots of sketching prior to writing down the final version of the score, it seems that he spent almost a decade over what was to become the famed *Lorca Cycle*. The cycle can only be compared to Pierre Boulez’s masterpiece *Pli selon Pli*, a large work based on the poetry of Stéphane Mallarmé.

Finally, Crumb had abandoned (at least temporarily) Lorca’s poetry by 1970, when he switched to the more universal, Biblical texts in Latin (*Lux aeterna, Star-Child*), providing an extra-cultural message. Such foundational texts function, quite simply, within the mutual heritage of the world and, since they are widely known (due to their age and doubtless weight), their reception and possible acceptance are practically unlimited. It is not unlikely that Crumb, who meantime became a sort of new music Messiah (especially after the premiere of *Star-Child*), decided - perhaps unconsciously - to work with texts reflecting his own importance and influence. This is acceptable unless the artist starts cultivating his popularity for its own sake. Fortunately, Crumb does not seem to be anxious about his fame. He has remained as modest and quiet as he was at the start of his career, showing us how, as a true artist, he is not demoralised by widespread admiration.

Coming back to the *Madrigals*, they might be regarded as a bridge between the first part in the Lorca cycle (*Night Music I*) and the last one (*Ancient Voices of Children*). The latter is a perfect culmination of the most important of the composer's artistic life, the period of gaining experience and evolving into maturity.

As far as the text is concerned, the *Madrigals* are based on just a few short fragments (if not single lines!) of Lorca's poems. The selected excerpts demonstrate a remarkable consistency. They fall into three main classes or semantic categories.

The first category deals with the human feelings (love and its manifestation). Love is being allegorised in a very specific manner. The "sensual category" includes the following lines:

*To see you naked is to remember the earth* (Book I, Madrigal I);  
*Through my hands' violet shadow, your body was an archangel, cold* (Book IV, Madrigal II);

Here, love - which very often is, of course, the beginning of a new life - is subjected to fairly physiological interpretation enhanced by association with the earth and the choice of purely physical vocabulary. The meaning is defined by nouns such as "body" (which usually symbolises erotic sensuality), "hands" (tenderness, caresses and pain), "earth" (maternity), "archangel" (the object of sympathy as an ideal but also a threat: Satan - a fallen archangel!); adjectives such as "naked" (innocence, sensuality again), "cold" (love being a painful experience sometimes).

Of the two above lines the latter leads, in my opinion, to the second category, which may be generally described as the "category of subconsciousness and Nature." The six single sentences and units that belong to this category are:

*They do not think of the rain, and they've fallen asleep* (Book I, Madrigal II);  
*Drink the tranquil water of the antique song* (Book II, Madrigal I);  
*Night sings naked above the bridges of March* (Book III, Madrigal I);  
*I want to sleep the sleep of apples, to learn a lament that will cleanse me of earth* (Book III, Madrigal II);  
*Lullaby, child, lullaby of the proud horse who would not drink water, go to sleep, rose-bush, the horse begins to cry. Wounded legs, frozen manes, and within the eyes a silver dagger* (Book III, Madrigal III);

*Why was I born surrounded by mirrors? The day turns round me. And the night reproduces me in each of her stars* (Book IV, Madrigal II);

It is noteworthy that this is the most capacious category of the three. It encloses a series of loosely connected, ambiguous statements and questions, which, altogether, serve as symbolic images. This somehow chaotic flow of unreal visions **mirrors** human subconsciousness or, as Jung prefers to call it, unconsciousness that most often assumes the form of dreams. Given that, we can quite easily realise why such terms as “night”, “sleep”, “lullaby” are dominant here, playing the role of the key to the morphology of meaning. The symbolic implications of these three words determine our perception of the semantic structure of the whole passage. Other similar implications come from the group of words of multidimensional connotations. These words have been traditionally associated with the symbols of fertility, maternity and womanhood. Although they have been used for centuries within the ancient and contemporary aboriginal cultures and civilisations of various origins, they should be dealt with as part of a common heritage of man’s psychological behaviour, of both his consciousness and metaphysical revelation.

The terms such as “rain”, “horse”, “apple”, “March” symbolise the fertility of Nature (in old Germanic mythology, for instance, the apple was a sacred fruit, a source of vital power). These terms symbolise the acts of fructification and impregnation. They also refer to the beginning of life and the vital growth of vegetation. This is why the second category is so closely tied to the first one.

On the other hand, the structure of meaning is being disturbed here by certain contradictory symbols, which have been commonly applied to the notions of time passing and the upcoming closure of the whole life cycle. The personified horse, a symbol of masculinity, is wounded, a silver dagger within his eyes. The night brings the sleep, which is a relief but also an announcement and a metaphor of death. And finally, the night reproduced a subject in each of her stars. Unconsciousness and real surrounding are closely related to one another. Unconsciousness is influenced by a multiplied presence of the real, “objective” phenomena, which are subliminally absorbed and transformed into psychic events and, in turn, affect our outlook. The dream arises when both processes clash.

Therefore, the excerpts that constitute the second semantic category are but a metaphor of being itself, in all its both physiological and psychological aspects.

It should be mentioned that for most cultures the phenomenon of be-

ing in general and of human existence in particular is symbolised by a woman. Quite obviously, the symbols, which act within the second category, are very much related to the element of womanhood. The contextual metaphor functions on “countless” levels of ambiguity but the message might perhaps \*be that womanhood is in the centre of both reality and thought.

The last, third semantic category consists of four units:

*The dead wear mossy wings* (Book I, Madrigal III);  
*Death goes in and out of the tavern. Death goes in and out, out and in goes the death of the tavern* (Book II, Madrigal II);  
*Little black horse. Where are you taking your dead rider? Little cold horse. What a scent of knife-blossom!* (Book II, Madrigal III);  
*Death watches me from the towers of Cordoba* (Book IV, Madrigal III);

A life cycle closes; destiny (and destination...) is fulfilled in a very logical way... It is amazing how masterfully Crumb explored the opportunities offered by Lorca's poetic vocabulary. In fact, the composer created his own poetry out of the verbal, ready-made. Not only did he use Lorca's texts, but he also added a few meaningless syllables, which were to stress his intentions and make them clearer. Probably, these syllables call forth the primordial elements of human expression, communication, expectations and concerns. They are the true point of departure. Then innocence is violated by the meaningful reality of the word. The beginning of life becomes the beginning of an end and vice versa. The wordless *Rain-death music I & II* of the second Madrigal of the first Book states a conflict and - through its intellectual depth - makes us eager to become a part of the composer's magic theatre of sensual beauty.

### **Bibliography**

- Clarke, Garry E.  
 1977 *Essays on American Music*. New York: Greenwood Press.  
 194 - 197.
- Gillespie, Don (Ed.)  
 1986 *George Crumb: A Profile of a Composer*. New York, London, Frankfurt: C.F. Peters Corporation. 8 - 15, 20 - 25, 62 - 64.
- Jung, Carl (Ed)  
 1968 *Man and His Symbols*. New York: Dell Publishing Co.  
 3 - 17, 41 - 45, 52 - 53, 86 - 87, 151 - 152.

Preminger, Alex (Ed.)

1990 *Princeton Encyclopedia of Poetry and Poetics*. Princeton, New Jersey: Princeton University Press. 471.

Read, Gardner.

1976 *Contemporary Instrumental Techniques*. New York: Schirmer Books, London: Collier MacMillan Publishers. 55 - 58, 68 - 71, 93, 98, 110, 124, 129, 138, 148, 176 - 179, 183 - 187, 218 - 219.

Schaeffer, Bogusław.

1977 *Introduction to Composition* (English version). Kraków: Polskie Wydawnictwo Muzyczne. Musical examples and commentaries.

Schaeffer, Bogusław

1983 *Dzieje muzyki* (History of Music). Warszawa: Wydawnictwa Szkolne i Pedagogiczne. 103, 456.

Schaeffer, Bogusław

1990 *Kompozytorzy XX wieku* (Composers of the XX Century). Kraków: Wydawnictwo Literackie. [Vol. II] 160 - 163.



to Professor Edlin Korubauer - with admiration

### Nachtgesang (Litanie)

(Karel Goeyvaerts in memoriam)  
per clarinetto basso in Si<sup>b</sup> e contrabbasso

20 Molto adagio, lugubre ma delicatissimo Piotr Grella-Mozejko (2002)

Cl. basso in Si<sup>b</sup>

Contrabbasso

Cl. b.

Cb.

Cl. b.

Cb.

Piotr Grella-Mozejko, *Nachtgesang* for Bass Clarinet and Contrabass (2003), p. 4. Reproduced by permission.