

# Performance Notes

- 1) Each note is preceded by an accidental, except in case(s) of an immediate repetition of pitch or a pattern of pitches.
- 2) All metronomic indications are approximate.
- 3) FIVE PIECES requires special techniques such as pizzicato playing, production of harmonics, etc. In order that the execution of these effects be as accurate as possible, it is important that the strings be clearly marked by bits of tape with the pitches labeled thereon. The following table of pitches includes all those to be specially marked (N.B. The precise nodal point for harmonics can be indicated by affixing a tiny sliver of tape to the strings. Since all harmonics used in this work are 2nd partial harmonics, the exact center of the string should be marked. Strings which are used for harmonics are distinguished by the symbol [o] in the following table.):



(An alternate mode preferred by some pianists: simply mark all strings which correspond to the black keys.)





- 4) Two modes of pizzicato playing are required:
  - 1) the string is plucked with the fingertip (towards the center of the string), indicated by "pizz. (f.t.)";
  - 2) the string is plucked with the fingernail (as close to the end of the string as possible, near the pins), indicated by "pizz. (f.n.)."

N.B. Normal playing on the keys is indicated by the instruction "on keys" or by "m.o." (modo ordinario).

- 5) A medium-size paper clip is needed for the "metallic-vibrato" effect. The clip should be bent as described in the footnote on page 5. This effect should be carefully studied to ensure maximum projection.
- 6) The pedal instructions are precise and should be followed exactly. The following special symbols are used to indicate the pedals:

{ P<sub>I</sub>. = right (damper) pedal  
 { P<sub>II</sub>. = middle (sostenuto) pedal  
 { P<sub>III</sub>. = left (una corda) pedal

- 7)
 

	= seven seconds (approximately)
	= fermata lunga
	= a slight pause or "breath"
	= dampen vibrating string with fingertip

- 8) All boxed notes are to be silently depressed.
- 9) Many of the effects produced inside the piano will have to be somewhat "overplayed" in order to sound as indicated in the score and produce the proper dynamic balance with keyboard-produced tones.
- 10) If FIVE PIECES is to be performed in other than a very small hall, it is most strongly recommended that the piano be amplified so that the many delicate sounds will project. The microphone should be suspended over the bass strings of the instrument.
- 11) FIVE PIECES should always be performed in its entirety since the work was conceived as an organic whole.



(on keys) accel. - rit. - 21=d - accel. - 10=d

pizz. sempre (f.t.) uguale, grazioso

ppp (senza cresc.)

(sim.)

ppp (PI.)

pizz. (f.t.)

ppp (f.t.) poco

(f.t.)

(pizz.) (f.t.)

pp

(f.t.) pochiss. fx

(lasc. vibr.)

\*) apply paper clip to the vibrating string

## II

### Ruvido, molto energico [♩=112]

\*\*) on keys

(hold)

(ppp sub.)

(hold)

P.II.

(senza P.I.)

P.I.

\*\*\* a very rapid pedal change

### Prestissimo [♩=170]

recover silently and release as indicated

ppp sub.

ppp sub.

ff

3

mp

ppp

ppp

P.I.

P.II.

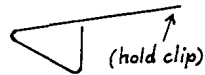
P.I.

P.I.

P.I.

l.h. touch 2nd partial nodes

\*) The paper clip should be bent into the following shape:  
 N.B. The triangular end of the clip should be allowed to rest loosely on the vibrating string (towards center of string), thereby producing a "metallic-vibrato" effect.



\*\*) All boxed notes are to be silently depressed. Either secure with P.II. or hold with fingers, as indicated. "Sympathetic-harmonics" will be produced when keys are struck.

\*\*\*) The pedal change should be carefully executed so that a faint (but distinct) echo of the preceding tones is heard.

*feroce!*

(PI.) \*      (senza PI.)      fsub.      PI.      mp sub.      (mp)

Detailed description: This system contains the first two systems of music. The first system starts with a piano (PI.) dynamic and a 'feroce!' marking. It includes a piano staff with a melodic line and a bass staff with accompaniment. The second system continues the piece, marked '(senza PI.)' and 'fsub.'. The third system features a '5=.' marking and 'mp sub.' dynamics. The fourth system has '(mp)' dynamics and 'f' markings.

*mp* — *molto*

(PI.) \*      PIII.      PI.\*      PI.\*

Detailed description: This system contains the third and fourth systems of music. The third system starts with a piano (PI.) dynamic and a 'mp' to 'molto' dynamic range. It includes a piano staff with a melodic line and a bass staff with accompaniment. The fourth system continues the piece, marked 'PIII.', 'PI.\*', and 'PI.\*'. Dynamics include 'ffz', '(l.h.)', 'p sub.', and 'mp'. There are also '8' markings and '2' fingerings.

*[senza rit.]*

**Tempo primo: ruvido, molto energetico [♩=112]**

(PIII.) \*      PII.      PI.\*      PI.\*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system starts with a piano (PIII.) dynamic and a '[senza rit.]' marking. It includes a piano staff with a melodic line and a bass staff with accompaniment. The sixth system continues the piece, marked 'PII.', 'PI.\*', and 'PI.\*'. Dynamics include 'pp', 'pppp', 'ff', and 'pp'. There are also '(hold)' markings and '3' fingerings.

\*) All three notes in the chord are Bva↑.

# III

## Notturmo - sempre pizzicato [♩=46]

## Poco più mosso [♩=54]

The musical score is divided into three systems. The first system covers measures 1-5, the second system covers measures 6-10, and the third system covers measures 11-15. The score includes various performance instructions such as 'apply paper clip', 'remove clip', 'dampen', 'poco fx', 'pochiss. pressando', 'quasi lontano (eco)', and 'pochiss. ritardando'. It features complex fingering, dynamics, and articulation markings.

\*) Dampen string with fingertip immediately after string is plucked.

\*\*) Dampen vibrating strings with fingertip precisely in rhythm.



Tempo primo: ruvido, molto energico [♩=112]

8--- 8--- [senza rit.]

mp p ppp ppp

PI.\* PI.\* PII. PI.\*

PIII. \*

(PI.) (ppp sub.) (hold) fffz ppp sub. ppp sub. p. fffz

recover silently and release as indicated

5=p

PI. PII. \*

a very rapid pedal change

# V

Senza misura, liberamente

mart.(ft.) \*\*\* trem.(ft.) 7 (sim.) mart.(ft.) trem.(ft.) 7

(ft.) \* (gliss.) (hold) (gliss.) (ft.)

(hold) ppp *poco* p (sim.)

(senza PI.) PI. PI.

\* Make a rapid glissando over the strings with the fingertip (r.h.) while holding keys depressed (l.h.).

\*\* Strike strings sharply with the fingertips (martellato).

\*\*\* A rapid tremolo on the strings with the fingertips. Use a high finger action in order to produce the maximum resonance.





molto drammatico, fuocos!

Tempo di primo pezzo [♩ = 52]

3 on keys  
pizz. (f.t.)  
on keys (m.o.)  
pizz. (f.t.)  
trem. on strings (mart. f.n.)  
sim., but with open palms  
poco  
mart. (f.t.)  
trem. (f.t.)  
un poco ritardando  
apply paper clip  
pizz. (f.t.)  
mp  
on keys  
pizz. (f.t.)  
poco fz  
apply paper clip  
(Pl.)

on keys  
pp  
pizz. (f.t.)  
pochiss. fz  
13 = ♩  
(on keys) accel. -- rit.  
pp  
pizz. (f.n.)  
(touch 2nd part. node)  
on keys  
pp  
(sim.)  
ppp  
(sim.)  
ppp  
(f.n.)  
pizz. (f.n.)  
ppp  
(lasc. vibr.)  
Poco più lento  
(Pl.)

\* A rapid tremolo on the strings between the hands. The clusters should span (approx.) the indicated pitch area. Strike strings sharply with all fingers, using fingernails to produce a metallic timbre.

November, 1962  
Boulder, Colorado