

for David Burge

# Five Pieces for Piano

## I

Quasi improvvisando [♩ = 52]

GEORGE CRUMB

Piano

PI. (hold down throughout)

PIII.

PI.

PI.

\* All harmonics used in this work sound one octave higher than the written pitch.

\*\* A very rapid and delicate "tremolo" on the strings using all fingers (f.t.) alternately:  
N.B. A smooth, tremulous band of sound should result. The "clusters" rise and fall within indicated pitches (approx.) as hand moves laterally over strings.

sim. (trem. sempre)

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

10=d

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

ppp (senza cresc.)

(sim.)

ppp (f.t.) poco

(f.t.) pochiss. fx

(lasc. vibr.)

apply paper clip to the vibrating string

# II

## Ruvido, molto energico [♩=112]

on keys

(hold)

PII. (senza PI.)

PI. \*

\*\*\* a very rapid pedal change

(hold)

(ppp sub.)

## Prestissimo [♩=170]

recover silently and release as indicated

ppp sub.

ppp sub.

PI. \*

PII. \*

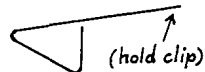
PI. \*

PI. \*

PI. \*

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 PII. 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 '10p sub.' marking and a bass staff with a '5=.' marking. The second system continues with a piano staff marked 'fsub.' and a bass staff with 'mp sub.' and '(mp)' markings. There are also some 'X' marks above notes in the piano staff.

*mp* — *molto*

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

Detailed description: This system contains the third and fourth systems of music. The third system features a piano staff with 'ffz' and '(l.h.)' markings, and a bass staff with 'mp' and 'molto' markings. The fourth system continues with a piano staff marked 'ffz' and '10p sub.' and a bass staff with 'mp' and 'p' markings. There are also some 'X' marks above notes in the piano staff.

*[senza rit.]*

**Tempo primo: ruvido, molto energico** [♩=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 'ppp' and 'pppp' markings and a bass staff with a '3' marking. The sixth system continues with a piano staff marked 'ff' and 'ffz' and a bass staff with 'pp' and 'ppp' markings. There are also some 'X' marks above notes in the piano staff.

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

# III

## Notturmo - sempre pizzicato [♩=46]

## Poco più mosso [♩=54]

Musical score for the first system, divided into two sections: **Notturmo - sempre pizzicato** (♩=46) and **Poco più mosso** (♩=54). The score is written for two staves.

**Annotations and Performance Instructions:**

- Notturmo section:** Includes dynamics like *p* (f.n.), *pp*, *poco fz*, and *l.v.*. Performance notes include "apply paper clip" and "remove clip".
- Poco più mosso section:** Includes dynamics like *poco fz* (f.n.), *mp*, *quasi lontano (eco) pppppp sempre*, and *pochiss. ritardando*. Performance notes include "dampen" and "apply paper clip".
- Articulation:** *f.t.* (finger tip) and *l.v.* (lento) are used throughout.
- Fingerings:** Numbers 5, 3, 4, and 5 are indicated for specific notes.
- Slurs:** Long horizontal lines connect notes across measures.

Musical score for the second system, titled **Tempo primo** (♩=46). The score is written for two staves.

**Annotations and Performance Instructions:**

- Dynamics:** *ppppp sempre*, *p* (f.t.), *mp*, *f*, *ff*, *poco fz*, *pochiss. fz*, and *lasc. vibr.*
- Articulation:** *f.t.* and *l.v.*
- Performance Notes:** "apply paper clip" and "dampen".
- Fingerings:** Numbers 5 and 3 are indicated.
- Slurs:** Long horizontal lines connect notes across measures.

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

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

# IV

Ruvido, molto energico [♩=112]

Prestissimo [♩=170]

on keys  
 (senza PI.)  
 PII.  
 (hold)  
 PI.-\*  
 (hold)  
 PI.\*  
 pp  
 ppp  
 ffx  
 PI.

ffx  
 ppp sub.  
 ppp sub.  
 feroce!  
 ppsub.  
 (legatiss.)  
 fsub.  
 8---  
 5=

mp sub.  
 8---  
 (mp)  
 mp  
 molto  
 ffx  
 (loco)  
 ffx  
 ffx  
 f  
 ppp  
 mp sub.  
 (mp)  
 mp  
 molto  
 ffx  
 ffx  
 ffx  
 l.h. touch  
 2nd partial node  
 (PI.)

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

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

mp p ppp ppp

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

PIII. \*

(hold) (hold) (hold)

(pppp sub.) pppp sub. pppp sub.

recover silently and release as indicated

5=p

PI. PII. \*

a very rapid pedal change

# V

Senza misura, liberamente

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

ppp p p (gliss.) (gliss.) (hold) (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.

Solenne  $\text{♩} = 44$

(Sim.) mart. (f.t.) trem. (f.t.) 7 pizz. (fn.) 8 4

(ft.) (sim.) (gliss.) ffx poco f accel.) pizz. (f.t.) 7 mart. (f.t.) pizz. (f.t.) (lunga) mart. (f.t.) trem. (f.t.)

(hold) mp ppp on keys ppp

(PI.) \* PI. \* PI. sub. \*

on keys #0 ppp ppp ppp ppp ppp ppp ppp ppp

mart. (f.t.) pizz. (f.n.) (l.h.) mart. (f.t.) (r.h.) ppp ppp ppp ppp ppp ppp ppp ppp

trem. (f.t.) fz mp trem. (f.t.) ppp ppp ppp ppp ppp ppp ppp ppp

(PI.)

poco pressando e più intenso - - - - - poco - - - - - a - - - - - poco

on keys (r.h.) (f.t.) (m.o.) ppp ppp ppp ppp ppp ppp ppp ppp

pizz. (f.n.) (l.h.) (f.t.) (f) (f) (f) (f) (f) (f) (f) (f)

(trem. f.t.) (mp) (mp) (mf) (mf) (mf) (mf) (mf) (mf) (mf) (mf) (mf) (mf) (mf)

(l.h.) (r.h.) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f)

pizz. (f.t.) (l.h.) (r.h.) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f) (f)

(m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.) (m.o.)

(PI.)

molto! (m.o.)

\* Depress the damper pedal immediately after chord is plucked.  
 A faint (but distinct) echo should be heard.

molto drammatico, fuocoso!

Tempo di primo pezzo [♩ = 52]

un poco ritardando

apply paper clip

apply paper clip

trem. on strings (mart. f.n.)

sim., but with open palms

pizz. (f.t.)

on Keys (m.o.)

3 on keys

on Keys

8-

7 8-

mart. (f.t.)

trem. (f.t.)

mf

pp

pizz. (f.t.)

mp

pp

on keys

pizz. (f.t.)

poco fz

apply paper clip

(Pl.)

Poco più lento

on keys

pp

pizz. (f.t.)

pp

pizz. (f.n.)

pochiss. fz

(touch 2nd part. node)

on keys

pp

(sim.)

ppp

(sim.)

ppp

pizz. (f.n.)

ppp

(f.n.)

(lasc. vibr.)

13 = ♩

accel. - - rit.

5 = ♩

3 = ♩

(Pl.)

PIII.



\* 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.

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Boulder, Colorado