

st13.1.15



sumtone

:

**michael edwards**

Stückchen

for piano



**michael edwards**

Stückchen

for piano

michael edwards  
Stückchen  
for piano

st13.1.15

sumtone  
Neckarhalde 38  
D-72070 Tübingen  
Germany  
[info@sumtone.com](mailto:info@sumtone.com)  
[www.sumtone.com](http://www.sumtone.com)

## programme note

*Stückchen* is a set of five short piano pieces I wrote during the spring and summer of 1995. They range in length from 1:20 to 6:00 and in style from highly compressed and thematically obsessive to expansive, calm, and, perhaps, even soothing. What they demand of the performer is both an accomplished technique with which to effect the pianistic explosives of the faster, more aggressive pieces, as well as a creative and thoroughly musical imagination to conquer the problems posed by a musical semi-vacuum: it is only through extremely sensitive musicianship that the performer is able to sustain life within the stark musical texture of the final piece, whose purely technical demands, it must be said, would hardly exceed the abilities of an average seven-year-old. Success in performance then, relies on the subtle tonal shading and rhythmic placement of the piece's slowly repeated notes. On the other hand, without a considerable ability to rapidly pound the keyboard (as well as a certain joy in doing so), the visceral urgency of the first and fourth pieces will not be adequately expressed. (The second and third pieces are of an altogether different nature, being concerned, as they are, with matters harmonic and contrapuntal respectively.)

Overall, the set represents five rather diverse views of the piano, albeit views we already know from the abundant, perhaps even saturated, corpulent repertoire that exists for the instrument. But this was my brief: to consciously attempt, in these days of digital technology and organised noise, to extract something expressive from (only!) the keyboard and pedals of the piano, without regard for the grail-like search for the new, and without a grand unifying principle with which to bolster my notes and rhythms, which, after all, add up to just five short pieces of music for piano.



## notes

- A concert grand with middle (sostenuto) pedal is required. The lid should be open.
- Notes that appear with diamond heads are to be depressed silently.
- All of the important pedalling is indicated but additional pedalling may be used as seems necessary to the player and the acoustic of the performance space.
- Accidentals carry throughout the bar but are repeated in parentheses as deemed necessary.

## approximate timings

<b>I</b>	1'20"
<b>II</b>	3'00"
<b>III</b>	2'00"
<b>IV</b>	1'30"
<b>V</b>	6'00"
	———
<b>Total</b>	13'50"



# Stückchen

Rambunctious (♩ = 52)

Michael Edwards 1995

**I**

1 *tenuto* *pp* *mp* *f* *pp* *mp* *f* *pp*

3 *f* *mp* *pp* *f* *f* *p* *mp*

5 *pp cresc.* *f* *f sempre* *ad lib.* *ff dim.*

8 *p sub.*

11 (*dim.*) ..... *p* ..... *cresc.*

*p* ..... *f* ..... *mp*

14 (*cresc.*)

*f* ..... *mp* ..... *f*

16 (*cresc.*) ..... *ff* *sempre*

*p cresc.* ..... *ff*

19 (*ff*) *sempre*

*ff* *sempre*

21

22

23

Meno mosso (♩ = 40)

*fff* *p* *molto tranquillo e dolce* *pochiss.* *p* *ppp* *ppp* *p*

*8ba* *sffz* *pp* *(pp)*

*Red.* *Red.\**

27

*pochiss.* *delicato*

*ppp* *p* *ppp* *pp*

*Red.*

\* Catch resonance of previous attack.

(16th April)

Very slowly; freely; without time (♩ = 40 max.)

**II**

*sempre molto espressivo*

*poco*

*pp*

*una corda*

*Red.*

**5**

*mf*

*mp*

*pp*

*Red.*

**Piu Mosso** (♩ = 48)

*stringendo*

*a tempo*

*stringendo*

**Tempo I**

*8va -7*

*pp*

*mf*

*pp*

*mf*

*p sub.*

*pp*

*Red. ad lib.*

*Fast yet delicate.*

*Red.*

**11**

*pp sub.*

*mf*

*una corda*

*tre corde*

*sost.*

14

*pp* *mf* *tre corde*

18

*pp sub.* *pp* *ppp* *una corda*

(1st May)

Smooth and precise; with an even tempo  
and as little pedal as possible (♩ = 40)

# III

The first system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. It features a series of chords and melodic lines, including a triplet of eighth notes. The bottom staff begins with a bass clef and a 3/2 time signature, mirroring the top staff's complexity. The system concludes with a 2/4 time signature. Dynamics include *f* and *pp sempre*. Fingerings of 3, 5, and 3 are indicated.

The second system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a series of chords and melodic lines, including a triplet of eighth notes. The bottom staff begins with a bass clef and a 2/4 time signature, mirroring the top staff's complexity. The system concludes with a 2/4 time signature. Dynamics include *(delicate)* and *(pp)*. Fingerings of 3, 5, and 3 are indicated.

The third system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a series of chords and melodic lines, including a triplet of eighth notes. The bottom staff begins with a bass clef and a 2/4 time signature, mirroring the top staff's complexity. The system concludes with a 2/4 time signature. Dynamics include *ff* and *pp*. Fingerings of 5, 3, and 6 are indicated. A *ped.* marking is present.

The fourth system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a series of chords and melodic lines, including a triplet of eighth notes. The bottom staff begins with a bass clef and a 2/4 time signature, mirroring the top staff's complexity. The system concludes with a 2/4 time signature. Dynamics include *pp* and *mf*. Fingerings of 5, 3, and 5 are indicated.

12

Musical score for measures 12-13. The piece is in G major (one sharp). Measure 12 features a treble clef with a melody of eighth notes and a bass clef with a bass line. Dynamics include *f* and *sfz*. Measure 13 continues the melody and bass line. Dynamics include *sfz* and *f* (Con Ped.).

13

Musical score for measures 14-15. Measure 14 has a treble clef with a melody of eighth notes and a bass clef with a bass line. Dynamics include *ppp sub.* and *ff sub.*. Measure 15 continues the melody and bass line. Dynamics include *ff sub.*. There are also markings for *Red.* and *Red.* with a 1/2 note symbol.

15

Musical score for measures 16-17. Measure 16 has a treble clef with a melody of eighth notes and a bass clef with a bass line. Dynamics include *pp sub.*. Measure 17 continues the melody and bass line. Dynamics include *fsub.* and *(pp)*. There are also markings for *Red.* and *Red.* with a 1/2 note symbol.

18

Musical score for measures 18-19. Measure 18 has a treble clef with a melody of eighth notes and a bass clef with a bass line. Dynamics include *pp* and *f*. Measure 19 continues the melody and bass line. Dynamics include *f* and *mp*. There is a marking for *f* with an accent (>) and *sost.* (sostenuto).

21

pp

5

pp

3

poco

ppp

(sost.)

26

fff

ppp

p

Savagely

delicate

Red.

poco

(sost.)

28

pp

ff

poco

8va

una corda

Red.

Catch resonance

(sost.)

(7th August)

Nimble (♩. = 84)

IV

8va ----- 7

Lunga (c.5-6") spikey (loco) sim.

*sfffz* *sfffz p* *floating*

*ppp sempre*

*sost.*  
(left foot)

4

(*sost.*)

7

8va - 7

*sfffz p*

(*sost.*)

10

8va -----

*sfffz sempre*

(*ppp sempre*)

(*sost.*)

8va -----

13

(sost.)

8va ----- 7

16

*p* *sffz* *sffz* *p*

(sost.)

8va ----- 7

19

*sffz* *sffz* *p* *sim.*

(sost.)

22

(sost.)

Red.

25 *ff*

*sim.*

*mf*

(*ped.*)

27

*ff*

30

*ff*

8ba

32

*fff*

*pp*

*sost.*

(*ped.*)

8ba

(Move on as quickly as possible after release of the damper pedal.)

34 *8va* *pp legato* *sim.* *ppp*

37 *mp* *pp* *8va* *(sost.)*

40 *mp* *(ppp)* *(sost.)*

43 *mf* *ff* *5:4* *8va* *(sost.)*

46

*p* *ppp* *sfffz* *fff* *sfffz* *fff* *p* *sfffz*

8va 8va 8va

20x

*red.* *red.*

(*sost.*)

(19th May)

Very Simply (♩ = 52)

rit. ----- a tempo rit. -----

**V**

mp p ppp mp p ppp mp poco mp poco

4 a tempo rit. ----- a tempo rit. -----

mp p pp mp p dim. pppp mp poco mp poco

8 a tempo rit. -----

sffz p pp mf p p ff ff mf p

12 (rit.)... a tempo (senza rit.)

Meno Mosso (♩ = 42)

mp mf p mp p mf p mp poco f

una corda tre corde

18

*mp* *p* *mp* *pp*

*pp* (sempre)

(Red.)

Tempo I (♩ = 52)

22

*ppp* *pp* (*pp*) *sfffz* *sfffz*

*pp* *p*

(Red.) una corda tre corde una corda tre corde

25

*mp* *pp* *fff* *ffff* *pp* *dim.* *ppp*

*f*

(Red.) rit. a tempo rit. a tempo rit.

\* All accented notes in this measure are to be struck *sfffz*.

29

*mp* *ppp* *mf*

*pp*

(Red.) una corda tre corde

rit. a tempo rit. a tempo



