

PLAYING WITH PRISMS



With energy and brilliance

John Burge

[Depress these notes silently and hold until the end.]

12

f *f* (no dim.)

16

f *p* *p*

21

f *p* *f* *p* *f* *cresc.*

26

[hold] *ff* *p* *f* *gliss.* *15^{ma}* BE PREPARED TO WAIT

This composition makes use of the principle of sympathetic reverberation as the overtones of the silently depressed lower strings are reinforced by the right hand notes. Do not use the damper pedal in this piece or the colours created by the reverberation will be seriously compromised. Always play the staccatos with a bit of an accent, even when the dynamic level is soft as this will generate a rhythmic precision that is highly desirable. The fingering is suggested to encourage an accented touch that is even throughout. Please note that there is a wide range of tempos possible to successfully perform this piece. Finally, do enjoy the concluding resonance created by the glissando for a duration that is long enough to make the overtones mingle in an aurally intriguing fashion. I personally always like to play the last note of a rising right-hand glissando with my thumb by turning over the hand at the last minute. This provides lots of accent to the top note of the glissando and is very accurate.