

12-1 Preludes

for prepared piano

as part of the thesis:

**The Composition of New Music Inspired by Music
Philosophy and Musical Theoretical Writings from Ancient
Greece**

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Performance Notes

Piano Preparation materials needed:

Blu-tak, plasticine or chewing gum to be stuck temporarily on specified strings.

The 12-1 preludes are meant to be played as a set, much in the same manner that Chopin's 24 Preludes can be played as a whole set, but they can also be re-grouped or played individually. If one plays all or even the first three together, it is advisable to place the blu-tak for Prelude 3 before starting the set. One should already have prepared small amounts of blu-tak to be ready to place for Prelude 10.

The placing of the blu-tak should be done in a Brechtian style: as if the performer is changing characters/costumes in front of the audience to let the audience know that this is not for real: it is the stage which is a reality in a different sense. The performer is a creator as well as the composer.

1. Accidentals carry through the measure except when indicated.
2. Blu-tak is used to lower certain pitches by a quarter-tone. This is harmless to the piano and easy to remove. If using a piano which is not a problem to damage, chewing gum may be used as a substitute for blu-tak or plasticine. Other colours of "blu-tak" can be used, but sometimes white "blu-tak" is too loose and gooey in texture.
3. If playing all Preludes, place blu-tak on first string of middle C to make it B quarter sharp (preparation for Prelude 3)
4. For pianos without a sostenuto pedal the pianist may use the sustain pedal when appropriate or hold down extra notes silently to produce extra reverberation. (sos.=sostenuto pedal)
5. Further instructions are given separately in Preludes needing adjustment.

No. 1

Dedicated to Margaret Parsons-Poole and Roger Redgate

Coreen Morsink

$\text{♩} = 144$
with humour

The score is written for piano and treble clef. It begins with a key signature of two flats (B-flat and E-flat) and a time signature of 15/8. The first system (measures 1-3) features a dynamic of *ff* with a *sos. pedal* marking, followed by a *pp* section. The second system (measures 4-5) starts with a *p* dynamic and includes a *sos.* marking. The third system (measures 6-7) contains a *8va* marking and a sequence of ratios: 7:6, 8:6, 9:6, and 10:6. The fourth system (measures 8-9) includes a *mp* dynamic and a *f* dynamic. The fifth system (measures 9-10) features a *mp* dynamic, a *f* dynamic, and a *pp* dynamic. The score includes various articulations such as slurs, accents, and fingerings (e.g., 4, 3, 5, 3, 3, 5, 6, 6, 5).

ff *sos. pedal* *pp* *f* *p* *sos.* *8va* 7:6 8:6 9:6 10:6 *p* *f* *mp* *f* *pp*

Musical score for measures 11-15. The piece is in 5/8 time and B-flat major. Measure 11 starts with a forte (*f*) dynamic. Measure 15 begins with a fortissimo (*ff*) dynamic. The instruction "pedal each chord separately" is written below the bass staff.

Musical score for measures 13-15. Measure 13 starts with a piano (*p*) dynamic. A slur covers measures 13 and 14, with the instruction "(notes placed silently catch with sos.)" above it. Measure 15 begins with a piano (*p*) dynamic. Fingerings 7, 4, 5, 6, and 4 are indicated.

Musical score for measures 16-15. Measure 16 starts with a piano (*p*) dynamic. Measure 15 begins with a forte (*f*) dynamic. Fingerings 5, 7, 7, and 3 are indicated.

Musical score for measures 18-15. Measure 18 starts with a piano (*p*) dynamic. Measure 15 begins with a fortissimo (*ff*) dynamic. A slur covers measures 18 and 19, with the instruction "8^{va}" above it. A "Ped." marking is present at the end of the system.

No. 2

1 $\text{♩} = 60$

*dynamics and possible use of pedal to be thought of as if from an unmarked score of J.S.Bach

10

18

1. Middle C, B and E played silently and caught by sostenuto pedal before starting
2. Blu-tak first string of middle C to make it into B quarter sharp if this hasn't been done at Prelude 1.
3. PL= pluck the appropriate string with fingernail or pick.

No. 3

$\text{♩} = 100$
anxiously

1

13:16

rhythms in m3-4 flessibile
14:16

5

fos. pedal with notes B,C and E throughout

4

15:16

3

7:4

PL PL PL-----

change blu-tak for next Prelude

PL-----

f ff f

No. 4

1. Place blu-tak on first C# string to change it to C 1/4 sharp
2. Top staff plucked with fingernail or pick when indicated, bottom stave played on keyboard

in contemplation
1 ♩ = 100
plucked

7 *flessibile*.....
played on keyboard

11

15 plucked

pedal down before each chord and change sustain pedal for each chord

Take blu-tak off during rest (make sound of each string with blu-tak)

No. 5

$\text{♩} = 100$
lyrically
p

1

7

12

14

f

p

mf

mp

12

mp

8^{va}

13 *morendo*

ppp

8^{va}

U.C.

No. 8

1 $\text{♩} = 100$
quirky

p

f

8^{va}

5

f

8^{va}

8

p

p

8^{va}

No. 9

1 sound the bells!

p

Ped.

2

3

15^{mo}
with pedal ad lib.

4

(6)

5

mf *f* *ff*

Musical score for measures 7 and 8. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is written for piano (*p*). Measure 7 features a series of chords in the right hand, with a five-fingered scale indicated by a bracket and the number '5'. Measure 8 continues with similar chords and a six-fingered scale indicated by a bracket and the number '6'. The left hand plays a steady accompaniment of chords.

Musical score for measures 9, 10, and 11. The piece is in 4/4 time with a key signature of two flats. Measure 9 features a series of chords in the right hand, with a seven-fingered scale indicated by a bracket and the number '7'. Measure 10 features a series of chords in the right hand, with a five-fingered scale indicated by a bracket and the number '5'. Measure 11 features a series of chords in the right hand, with a three-fingered scale indicated by a bracket and the number '3'. The left hand plays a steady accompaniment of chords. The music is written for piano (*p*) in measure 9 and for forte (*f*) in measures 10 and 11.

No. 10

1. Choose an appropriate octave to play in according to the piano used: if the strings cross in impossible places, choose notes an octave below or above the notes written.
2. Accidentals are only for single notes unlike in other movements
3. place blu-tak appropriately on individual strings while playing first three notes (in free time)

1 *plucked*
p
pedal down

9 *played*
mf

(keep blu-tack on and pedal if playing next prelude)

No. 11

keep blu-tak from prelude No. 10 on the strings
quasi Chopinesque

1 *pp*
with pedal ad lib.

4

6

remove blu-tak making sound with string

Ped. *

