

12-1 Preludes

for Prepared Piano

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by Coreen Morsink

A live recording of this piece can be heard at:

<http://soundcloud.com/coreen-morsink/12-1-preludes-by-coreen>

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 12 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). Further instructions are given separately in Preludes needing adjustment.

No. 1

3

Dedicated to Margaret Parsons-Poole and Roger Redgate

$\text{♩} = 144$
with humour

Coreen Morsink

The musical score is written for piano and treble clef. It consists of several systems of music. The first system (measures 1-15) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 15/8. The tempo is marked $\text{♩} = 144$ and the mood is "with humour". The first system includes dynamics *ff* *sos. pedal* and *pp*, and features a complex rhythmic pattern with a 4-measure rest and a 3-measure rest. The second system (measures 4-15) continues the piece with a *p* dynamic and includes a *sos.* marking. The third system (measures 6-15) features a *sw-* marking and a dynamic range from *p* to *f*. The fourth system (measures 8-15) includes a *mp* dynamic and a *f* dynamic. The fifth system (measures 9-15) includes a *mp* dynamic and a *pp* dynamic. The score is filled with various musical notations, including slurs, ties, and articulation marks.

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

sos. pedal with notes B,C and E throughout

4

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

♩ = 100

plucked

7 *flessibile*.....

played on keyboard

15 plucked

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

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

No. 5

l $\text{♩} = 100$
lyrically
p

1 6 7

7 *f*

12 *p* 5/4 3 5

14 *mf* *mp*

No. 6+7

$\text{♩} = 63$
soaring

1 8^{va}

f

with pedal ad lib.

3 8^{va}

8^{vb}

5 *f* *p* 8^{va}

7 (8)

9 8^{va} 8^{vb} *f* *p* 8^{va} 8^{vb}

12

mp

8^{vb}

Detailed description: This system contains two staves of music in 9/8 time. The upper staff features a melodic line with sixteenth-note patterns, including sixteenth-note triplets and sixteenth-note pairs. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. The dynamic marking is mezzo-piano (mp). A dashed line labeled 8^{vb} is positioned below the lower staff.

13

morendo

ppp

U.C.

8^{vb}

Detailed description: This system contains two staves of music in 9/8 time. The upper staff continues the melodic line from the previous system, ending with a fermata. The lower staff continues the accompaniment. The dynamic marking is pianissimo (ppp). The instruction 'morendo' is written above the upper staff. A dashed line labeled 8^{vb} is positioned below the lower staff. The text 'U.C.' is written below the lower staff.

No. 8

1

$\text{♩} = 100$
quirky

p

f

8^{va}

8^{vb}

Detailed description: This system contains two staves of music in 4/4 time. The upper staff is in treble clef and features a melodic line with eighth-note patterns and a fermata at the end. The lower staff is in bass clef and features a harmonic accompaniment with eighth-note patterns. The dynamic marking is piano (p) in the first measure and forte (f) in the last measure. A dashed line labeled 8^{va} is positioned above the upper staff, and a dashed line labeled 8^{vb} is positioned below the lower staff.

5

f

8^{va}

8^{vb}

Detailed description: This system contains two staves of music in 4/4 time. The upper staff continues the melodic line with eighth-note patterns and a fermata. The lower staff continues the accompaniment with eighth-note patterns. The dynamic marking is forte (f). A dashed line labeled 8^{va} is positioned above the upper staff, and a dashed line labeled 8^{vb} is positioned below the lower staff.

8

p

8^{vb}

Detailed description: This system contains two staves of music in 4/4 time. The upper staff continues the melodic line with eighth-note patterns and a fermata. The lower staff continues the accompaniment with eighth-note patterns. The dynamic marking is piano (p). A dashed line labeled 8^{vb} is positioned below the lower staff.

No. 9

1 sound the bells!

p
Ped.

2

5

3

mf
with pedal ad lib.

4

3
(15)

5

mf *f* *ff*

7

5 6

p

Detailed description: This system contains measures 7 and 8. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 7 features a piano (*p*) dynamic. The right hand has a five-measure slur over five chords, and the left hand has a five-measure slur over five chords. Measure 8 features a six-measure slur in the right hand and a five-measure slur in the left hand. The chords are complex, involving multiple accidentals.

9

7 5 3

f *f*

Detailed description: This system contains measures 9, 10, and 11. Measure 9 is in 4/4 time with a forte (*f*) dynamic. The right hand has a seven-measure slur and the left hand has a six-measure slur. Measure 10 is in 2/4 time with a forte (*f*) dynamic. The right hand has a five-measure slur and the left hand has a three-measure slur. Measure 11 is in 2/4 time and concludes the phrase with a final chord. The key signature remains one flat.

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-tak on and pedal if playing next prelude)

No. 11

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

1 *quasi Chopinesque*
pp
with pedal ad lib.

4

6

remove blu-tak making sound with string

f

Red. *

No. 12

$\text{♩} = 104$
exuberant

ff *f* *mf* *ff* *mf*

with sustain pedal ad lib.

6 5 6 7

repeat as many times as desired with improvisation on pattern getting softer each time

ff *f*

8^{va}