

N7

# readymade [I]

for piano[s]

Paul Newland

## readymade [I]

### Performance notes

The performance material consists of a number of **panels**. Each panel is in the form of a grid which the performer should play through in a pattern of their own choice, providing that pattern involves the performance of every square, and falls within the following guidelines:

**Panel I** : players should begin in the top left or top right hand square and proceed to play all the rows from top to bottom.

The rows should be played ;

always left to right, (as in traditional music) or

always right to left, or

left to right, right to left, left to right, right to left, etc. or

right to left, left to right, right to left, left to right, etc.

**panel II** : begin in any corner square and proceed horizontally or vertically to any adjacent square.

**panel III** : begin in any corner square and proceed horizontally, vertically or diagonally, to any adjacent square.

*una corde* is used primarily to create a change in colour, **mp** with *una corde* should be quieter than **mp** but louder than **p**. Performers should take care to differentiate clearly between the various dynamic levels.

## Piano duo [versions 1, 2 and 3]

Nominate pianists I and II. Each pianist should perform five panels, (pianist I only selecting from panels marked piano I and vice versa). This should include at least one performance of each panel plus, a repetition of two panels or two repeats of one panel eg.

I, II, III, I, III, or I, II, I, III, I or III, I, II, II, II etc.....

When a panel is repeated the performer may take a different path through the grid. This may be facilitated by photocopying the necessary panels.

**Tempi** The performer should ascribe one of the following tempi to each panel, using each tempi at least once; 48, 52, 54.

When a panel is repeated the performer may take a different tempo.

### **Pauses**

Each panel finishes with a pause. Assign one of each of the following times to one of each of the pauses according to the guidelines of which version you choose to perform (1, 2, or 3, see overleaf)

versions 1 and 2                    6"    7"    7"    8"    11"

version 3                            6"    7"    8"    11" 18"

Decide which pianist begins the performance, the other pianist should begin as soon as the first notes of the leader are heard.

### version 1

Players should ensure that the choice and order of their panels is such that at least 3 out of the 5 panels coincide with each other eg

pn I            II,    III,   I,    III,   II

pnII           II,    I,    I,    III,   I

Decide which pianist is responsible for each pause at the end of each panel,(see **pauses**). The pianist responsible for the pause should; wait until the other pianist has finished performing their panel, then hold the pause,

then continue with the next panel, thus signalling to the other pianist to continue, (the beginning of each panel should not begin absolutely together).

(The pianist who starts the piece decides the length of the final pause.)

### version 2

The same as **version 3** except two or three pauses should be held as for **version 1** the remainder held as for **version 3**.

### version 3

The choice of panels, their order, tempi, and the length of each pause should be made independently of the other pianist, ie if any panels, tempi or pauses coincide it will be by chance. The piece is over when both pianists have finished playing through their part.

## Multiple Pianos

As for **piano duo** except pianists may select their 5 panels from either *piano I* or *piano II*. For **version 1** pianists should be allocated to hold pauses. The pianos should be separated out as much as possible within the performing space.

## Piano solo

Perform three or five panels taken from either *piano I* or *piano II*

*P.N. Leuchars, Fife.*

12.6.97

readymade I  
panel I  
piano I

N7

sustaining pedal held down throughout

♩ = 54

The musical score consists of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass clef staff. Dynamics include *p*, *pp*, *mp*, and *una corde*. Fingerings and articulations are indicated with numbers 1-5 and accents. A *una corde* marking is present in the first, second, third, fourth, and sixth systems. The notation includes various rhythmic values and phrasing slurs.

A single system of empty musical staves, consisting of a grand staff (treble and bass clefs) and a single bass clef staff, located at the bottom of the page.

(image)

# readymade I

N7

## panel II

sustaining pedal held down throughout

piano I

♩ = 54

The musical score consists of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a single treble clef staff. Dynamics include *p*, *pp*, *mp*, and *p*. Performance markings include *una corde*, *3*, and *5*. The score concludes with a final system of empty staves.

(reflection)

readymade I  
panel III  
piano I

N 7

sustaining pedal held down throughout

♩ = 52

(shadow)



# readymade I

## panel I

piano II

sustaining pedal held down throughout

♩ = 63

The musical score for piano II is divided into five systems, each with a treble and bass staff. The piece is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 63. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The instruction "una corde" is used to indicate single-string playing. Fingerings are clearly marked with numbers 1 through 5. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

This block contains two empty musical staves, one for the treble clef and one for the bass clef, positioned at the bottom of the page.

(image)

# readymade I

## panel II

piano II

sustaining pedal held down throughout

♩ = 54

una corde

una corde

una corde

una corde

(reflection)

# readymade I

## panel III

piano II

sustaining pedal held down throughout

♩ = 54

The musical score for piano II, panel III, consists of seven systems of two staves each. The notation includes various dynamics and articulations:

- System 1:** Treble clef has rests. Bass clef starts with a half note G2 (marked *p*), followed by quarter notes A2, B2, and C3 (marked *mp*).
- System 2:** Treble clef has quarter notes D3, E3, F#3, and G3 (marked *mp*). Bass clef has a half note G2 (marked *pp*).
- System 3:** Treble clef has quarter notes A3, B3, and C4 (marked *p*). Bass clef has a half note G2 (marked *p*) and a triplet of quarter notes (marked *una corde*).
- System 4:** Treble clef has quarter notes D4, E4, F#4, and G4 (marked *p*). Bass clef has a half note G2 (marked *p*) and a long note (marked *una corde*).
- System 5:** Treble clef has quarter notes A4, B4, and C5 (marked *pp*). Bass clef has a half note G2 (marked *pp*) and a triplet of quarter notes (marked *una corde*).
- System 6:** Treble clef has quarter notes D5, E5, F#5, and G5 (marked *pp*). Bass clef has a half note G2 (marked *pp*) and a long note (marked *una corde*).
- System 7:** Treble clef has quarter notes A5, B5, and C6 (marked *pp*). Bass clef has a half note G2 (marked *pp*) and a long note (marked *una corde*).

una corde

una corde

una corde

(shadow)