

siúil go ciúin

an chéad blúire
(first fragment)

Piano

for Ben Smith

Eric Skytterholm Mac Aodhagáin

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around 6 minutes

Were other anapocryphal illustrious sons of the law
and children of a selected or rejected race mentioned?

Felix Bartholdy Mendelssohn (composer), Baruch Spinoza (philosopher),
Mendoza (pugilist), Ferdinand Lassalle (reformer, duellist).

What fragments of verse from the ancient Hebrew and ancient Irish languages
were cited with modulations of voice and translation of texts
by guest to host and by host to guest?

By Stephen: suil, suil, suil arun, suil go siocair agus suil go cuin
(walk, walk, walk your way, walk in safety, walk with care).

By Bloom: Kifeloch, harimon rakatejch m'baad l'zamatejch
(thy temple amid thy hair is as a slice of pomegranate).

James Joyce | Ulysses

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Piano Preparation

To perform this piece, the piano must be prepared in such a way that each hammer rests in the **second position of the escapement mechanism** throughout. This can be achieved by any means; however, the suggested method is to use a combination of padded metal bars (dimensions outlined below), and soft rubber wedges.

Bars: The diagram below shows **three sets of bars**, one each for the low, middle, and high register of the instrument. I would strongly suggest using at least three sets to avoid bending, and because the weighting of the keys usually gets lighter towards the top of the instrument. The total weight of each set reflects this. Increasing the number of sets (say one set for each octave) also works well, but increases preparation time a little. The bars are used to prepare the **black keys**, and should be placed on top of each other.

It is important to note that the weighting of the keys varies from instrument to instrument. The **weights and dimensions** indicated here were tested on several Steinway D instruments, but different weights may be required on other pianos. Performers are therefore encouraged to carry **spare weights** (e.g. a quantity of 120g bars) that can be used as well as, or in different combinations with, the sets outlined below:

- 3x [30mm x 6mm x 400mm] (570g)
- 2x [25mm x 6mm x 400mm] (475g)
- 4x [30mm x 3mm x 400mm] (285g)
- 6x [13mm x 3mm x 400mm] (120g) (spares)

The bars must be of **mild steel**. They can easily be cut to size and purchased at a reasonable cost from a steel supplier. However, these can often be roughly cut, so I suggest wrapping the narrow ends in single layers of **masking tape**, to cover any sharp edges. To avoid slippage and damage to the keys, **adhesive foam tape** should be attached to the bottom of the bars.

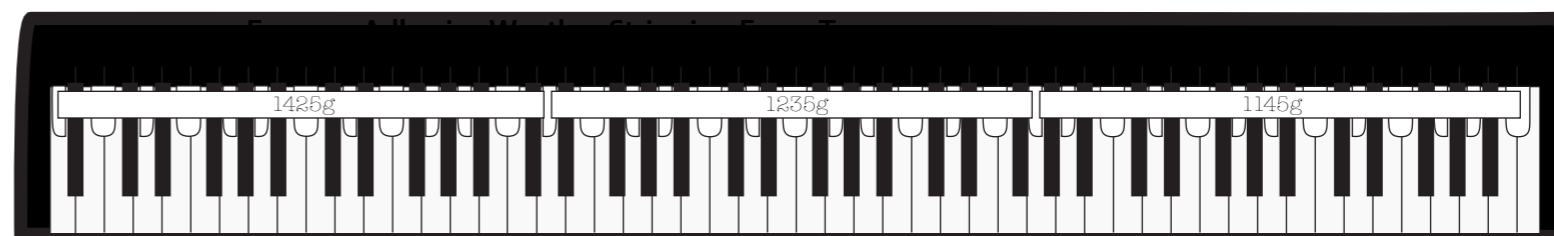
Many steel suppliers will be able to cut these to size. I have worked with August Knapman in the UK, who have a very straight forward ordering process and website.

Wedges: The **white keys** are prepared by placing soft rubber wedges between the frame and the end of the keys (**window wedges** are ideal but smaller tile wedges can also be used). In order to prevent a clicking noise when the keys are released, and to increase the thickness of the wedge, adhesive **foam tape** should be attached to the bottom of each wedge.

For the original set of preparations, I used 20mm wide wedges for each set of two white keys, and sliced them in half lengthways for the single keys. Star Pack, Onestopdiy, and ShieldUp soft rubber window wedges work very well, and can all easily be sliced in two.

Tape: I suggest using light-weight 12x3mm adhesive weatherstripping foam tape (Fowong brand tape rolls work well).

When familiar with the system, total **preparation time** can be reduced to **6-7 minutes** or thereabouts. This should allow for the piano to be prepared swiftly before a concert, or during an interval. However, as the process entails adjusting 37 separate wedges, it may be wise to avoid programming the piece in the middle of a set, unless multiple instruments are available.



(30mm x 6mm x 400mm) x2 (25mm x 6mm x 400mm) x2 (30mm x 6mm x 400mm) x1
(30mm x 3mm x 400mm) x1 (30mm x 3mm x 400mm) x1 (30mm x 3mm x 400mm) x2

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3

pp

1

*p*** *pp*

2

pp

Ped.

* Indication of relative tempi; the three parts (1/2/3) are in a 9/8/7 ratio.
Aim to give each part its own line and melodic identity. Don't worry too much about minutiae of precision. O

** All dynamics should be read as action dynamics. Due to the preparation of the instrument, the resulting sound will be much softer than indicated.

*** Key signature for illustration only. Accidentals are notated throughout.

Musical notation: Treble clef, two chords with a slur above them. The first chord is G4-B4-D5, the second is F4-A4-C5. Dynamics: *pp*

Musical notation: Treble clef, six notes: G4, A4, B4, A4, G4, F4. Dynamics: *p*, *pp*

Musical notation: Treble clef, four chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Dynamics: *pp*

Ped. _____

Musical notation: Treble clef, two chords with a slur above them. The first chord is G4-B4-D5, the second is F4-A4-C5. Dynamics: *pp*

Musical notation: Treble clef, six notes: G4, A4, B4, A4, G4, F4. Dynamics: *pp*, *ppp*

Ped. _____

pp

pp
Ped.

p *pp*

pp *p* *pp*

(Ped.)

pp

Ped.

p \rightarrow *pp*

pp

p \rightarrow *pp*

p \rightarrow *pp*

p \rightarrow *pp* \rightarrow *p* \rightarrow *pp*

pp

ppp

* All harmonics are notated below the pedal.
 These should be played freely, in space time,
 unless attached rhythmically to an upper layer.

This musical score is written for piano and consists of several systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp*, *p*, and *ppp*. Vertical dashed lines connect specific notes across different staves, indicating harmonic relationships. A horizontal line at the bottom, labeled "Ped.", indicates the use of the sustain pedal. At the bottom of the page, two specific chord voicings are shown with their respective degrees: 11° and 12° . The 11° voicing is in the treble clef, and the 12° voicing is in the bass clef, both marked *ppp*.

pp p pp

pp p pp

pp

p

pp

pp

(Ped.)



14° pp



13° 14° p pp

Musical notation for the first system, top staff. Treble clef, key signature of one sharp (F#). The staff contains a single dotted quarter note on G4. The dynamic marking *pp* is placed below the note.

Musical notation for the first system, bottom staff. Bass clef. The staff contains a dotted quarter note on G2, followed by two eighth notes on F2 and E2. The dynamic marking *pp* is placed below the first note.

Musical notation for the second system, top staff. Treble clef, key signature of one flat (Bb). The staff contains a dotted quarter note on Bb4. The dynamic marking *pp* is placed below the note.

Musical notation for the second system, middle staff. Treble clef, key signature of one flat (Bb). The staff contains a dotted quarter note on Bb4, followed by a half note on A4, and a dotted quarter note on G4. A slur covers the half note and the final dotted quarter note. The dynamic marking *p* is placed below the first note, and *pp* is placed below the final note.

Musical notation for the third system, top staff. Treble clef. The staff contains a dotted quarter note on G4, followed by a half note on F4, and a dotted quarter note on E4. A slur covers the half note and the final dotted quarter note. The dynamic marking *p* is placed below the first note, *pp* is placed below the half note, and *ppp* is placed below the final note.

Musical notation for the third system, middle staff. Treble clef, key signature of one sharp (F#). The staff contains a dotted quarter note on F#4, followed by a half note on G4, and a dotted quarter note on A4. A slur covers the half note and the final dotted quarter note. The dynamic marking *pp* is placed below the first note, *p* is placed below the half note, and *pp* is placed below the final note.

Musical notation for the third system, bottom staff. Bass clef. The staff contains a dotted quarter note on G2, followed by two eighth notes on F2 and E2. The dynamic marking *pp* is placed below the first note.

Musical notation for the fourth system, top staff. Treble clef. The staff contains a dotted quarter note on G4, followed by a half note on F4, and a dotted quarter note on E4. A slur covers the half note and the final dotted quarter note. The dynamic marking *p* is placed below the first note, and *pp* is placed below the final note.

Musical notation for the fourth system, middle staff. Treble clef. The staff contains a dotted quarter note on G4, followed by a half note on F4, and a dotted quarter note on E4. A slur covers the half note and the final dotted quarter note. The dynamic marking *pp* is placed below the first note, and *pp* is placed below the final note.

Musical notation for the fourth system, bottom staff. Bass clef. The staff contains a dotted quarter note on G2, followed by two eighth notes on F2 and E2. The dynamic marking *pppp* is placed below the first note.

(Ped.) _____



Musical notation for the fifth system, top staff. Treble clef. The staff contains a dotted quarter note on G4. The dynamic marking *ppp* is placed below the note.

Musical notation for the fifth system, middle staff. Bass clef. The staff contains a dotted quarter note on G2. The dynamic marking *ppp* is placed below the note.

Musical notation for the fifth system, bottom staff. Bass clef. The staff contains a dotted quarter note on G2. The dynamic marking *ppp* is placed below the note.

p *pp*

p *pp*

p *pp*

p *pp*

(Ped.)



13° *p* 14° *p*

Musical score for the first system. It consists of three parts:


- A treble clef staff at the top with a wavy line, indicating a tremolo or sustained sound.
- A grand staff in the middle, with a treble clef staff on top and a bass clef staff on the bottom. The top staff has a piano (*pp*) dynamic, and the bottom staff has a piano (*p*) dynamic.
- A single treble clef staff at the bottom with a piano (*p*) dynamic.

 Vertical dashed lines connect the wavy line to the grand staff and the bottom staff.

Musical score for the second system. It consists of three parts:

- A grand staff at the top, with a treble clef staff on top and a bass clef staff on the bottom. The top staff has a piano (*p*) dynamic, and the bottom staff has a piano (*p*) dynamic.
- A single treble clef staff at the bottom with a piano (*p*) dynamic.

 Vertical dashed lines connect the grand staff to the bottom staff.

(Ped.) _____ 

(Led.)

p *pp*

pp

12°

ppp

(very long)

p *pp*

pp

13°

ppp

SLUTT