

Piano Preludes '95 - '99

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To identify the preludes in a program, the following subtitles may be used:

- Prelude '90 (after Thelonius)
- Prelude '91 (collisions and canons)
- Prelude '92 (Intro/Tune/Coda)
- Prelude '93 (fluid, singing)
- Prelude '94 (incisive, bright)
- Prelude '95 (Tune and a half, for Elliott)
- Prelude '96 (rough, ornery)
- Prelude '97 (slow, dark, deep)
- Prelude '98 (blurringly fast)
- Prelude '99 (caffeinated)
- Prelude 2000 (for Lennie and Lou)
- Prelude '01 (tender, tentative)
- Prelude '02 (for SAMuel ADIEr)
- Prelude '03 (view from the top)
- Prelude '04 (second-hand emotion)
- Prelude '05 (rolling darkness)
- Prelude '06 (sweet refrains)
- Prelude '07 (ringing tones)
- Prelude '08 (for Evelyne)
- Prelude '09 (winter whimsey)

Prelude '95

(Tune and a half, for Elliott)

♩ = 126

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line. Measure 4 includes fingerings 2, 3, and 2 for the right hand. A *Sost.* (Sostenuto) marking is present at the end of the system.

Musical notation for measures 5-7. Measure 5 begins with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Measure 6 features a mezzo-forte (*mf*) dynamic. Measure 7 includes a *Sost.* marking. Pedal points are indicated below the bass line for measures 6 and 7.

Musical notation for measures 8-11. Measure 8 starts with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. Measures 9 and 10 continue with *Sost.* markings. Measure 11 features a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. A *Sost.* marking and a *Ped.* (Pedal) marking are present at the end of the system.

Musical notation for measures 12-15. Measure 12 starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line. Measure 15 includes a *Sost.* marking.

Musical notation for measures 16-19. Measure 16 begins with a mezzo-forte (*mf*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. Measure 17 features a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. Measure 18 includes a *Sost.* marking. Measure 19 features a mezzo-forte (*mf*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. A *Ped.* marking is present at the end of the system.

19 *mf* *Sost.* *Sost.* *Sost.*

22 *f* *mf* *Sost.*

25 *mf* *mf* *Ped.* *Ped.*

29 *p* *p* *Ped.* *Ped.*

33 *mf* *p* *p* *Ped.* *Ped.*

37 *mf* *p* *Ped.*

42

42 $\frac{4}{4}$ *f* *mf* Ped Ped Ped

46

46 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{4}$ *mp* *p* *mf* *f* Ped Ped Ped

49

49 $\frac{4}{4}$ *mf* *mp* Sost. Sost. Sost.

52

52 $\frac{5}{4}$ $\frac{4}{4}$ *mf* *mp* Sost. Sost. Sost.

55

55 $\frac{5}{4}$ $\frac{4}{4}$ *p* *p* *p* Ped Ped

59

59 $\frac{3}{4}$ $\frac{4}{4}$ *p* *f* *p* Ped Ped Ped Ped

63 *mf* *mp* *mp*

Ped

67 *p*

Ped

71 *mf marcato* *p*

Ped

75 *p* *mf* *f*

Ped

80 *mf* *f* *f*

(D) Ped

84 *f* *p*

Ped

Prelude '96

for Cathy Callis

♩ = 104

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

Roughly articulated, non-legato, but never staccato

f *ff*

mf *pp* *p subito* *mf* *p*

pp *mf* *f*

ff

14 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ 5

ff *mf*

17 *mp, but incisive* *mp*

p *mf*

20 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

f

23 $\frac{4}{4}$ $\frac{3}{4}$ *f, ornery*

5 3 2 1 1 4

25 $\frac{4}{4}$ *p* *mf*

27 $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

f *ff* *f*

30 $\frac{3}{4}$ $\frac{4}{4}$

ff *ff*

Sostenuto Ped. _____

33

ff

Ped _____ Ped _____ Ped _____

35 $\frac{3}{4}$

ff *mp, almost legato*

Ped _____ Ped _____ Ped _____ Ped _____

suddenly clear

38

mf, thick legato

42

add touches of Pedal

45

pearly, non-legato, like a distant Baroque trumpet

f

p, suddenly transparent

(no Pedal)

49

p, very staccato

53

56

f

ff

59 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

f 4

62 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ 3

ff *mf*

65 $\frac{3}{4}$ $\frac{4}{4}$

67 $\frac{9}{8}$ $\frac{3}{4}$

f *ff* *p, clear, non-legato*
Ped Ped

70 *trumpet-like, as before*

f, thick *p subito*

74

p, very staccato

79

very legato

83

sfz

86

sfz *sempre p* *diminuendo*

very staccato

90

poco rit. *dim.* *pp*

Prelude '97

Slow, Dark, Deep (♩ = ca. 40, with massive rubato)

The score is written for piano and consists of ten measures. It is in B-flat major and 8/8 time. The tempo is marked 'Slow, Dark, Deep' with a quarter note equal to approximately 40 beats per minute, and it includes the instruction 'with massive rubato'. The dynamics range from mezzo-forte (mf) to forte (f). Performance markings include 'Ped' (pedal), 'P' (piano), 'hold back', and 'a tempo'. The score is divided into four systems, each with two staves (treble and bass clef).

Measure 1: Bass clef, 7/8 time signature, *mf*, Ped.

Measure 2: Bass clef, 5/8 time signature, *mf*, P.

Measure 3: Bass clef, 6/8 time signature, *mf*, P.

Measure 4: Bass clef, 5/8 time signature, *mf*, P.

Measure 5: Bass clef, 3/8 time signature, *f*, P.

Measure 6: Treble clef, 6/8 time signature, *mp*, P.

Measure 7: Treble clef, 4/8 time signature, *mf*, P.

Measure 8: Treble clef, 4/8 time signature, *mf*, P.

Measure 9: Treble clef, 5/8 time signature, *mf*, P.

Measure 10: Treble clef, 5/8 time signature, *p*, No Ped.

14 $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

p *pp*

No Ped *mf* G^7 E^b

P P P P P P

"a tempo"

18 $\frac{5}{8}$ $\frac{7}{8}$ $\frac{7}{8}$

p *mp* *mf* *f* *p subito*

slowing $\text{♩} = 40$

P P P P P P

"a tempo"

21 $\frac{5}{8}$ $\frac{10}{8}$

p *"a tempo"*

Slower

P P P P P P

23 $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

mf *(no dim.)* *p subito*

$\frac{3}{4}$ $\frac{5}{4}$

P P P P P

27 $\frac{2}{8}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$

slowing $\text{♩} = 60$

P P

Piano Prelude '98

Commissioned by the Indiana Music Teachers Association

♩ = 120, *blurringly fast*

5/♩ r.h.: *ppp*, murmuring

3/♩

l.h.: *pp*, very staccato
una corda

3 4/♩ 3/♩

6 4/♩ 5/♩ *pp*

p, almost legato

8 3/♩ 4/♩

10 3/♩ *ppp* 4/♩

pp, very staccato tre corde

13 2/♩ 5/♩ *pp*

mp *f*

p
una corda

15 $3/\text{♩}$ $4/\text{♩}$ $2/\text{♩}$
mp *pp*
 some pedal (slightly wet)

18 $5/\text{♩}$ $2/\text{♩}$
pp

20 $5/\text{♩}$ $2/\text{♩}$

23 $4/\text{♩}$ $2/\text{♩}$
pp *p* *f*
 suddenly dry (no Ped.) tre corde lots of Pedal (suddenly)

26 $3/\text{♩}$

29 $5/\text{♩}$
p *pp* *mf*
 less Pedal una corda no Pedal energetic

31 mf $2/\text{♩}$ *mp*
f
 tre corde

34 $\text{♩} = \text{♩} = 120$

33 $4/\text{♩}$ $2/\text{♩}$ $3/\text{♩}$ $3/\text{♩}$

pp, but extremely clear

una corda Ped

38 $3/\text{♩}$ $4/\text{♩}$ 3 $2/\text{♩} = 120$ $5/\text{♩}$

ppp *pp* *mf* *mp*

Ped

8ba' (loco) tre corde

42 $\text{♩} = 104$ ($\text{♩} = \text{♩}$ but slower) $3/\text{♩}$ $4/\text{♩}$ $3/\text{♩} = 72$, freely

ppp *mp* *very staccato* (D)

una corda Ped

Sostenuto Pedal tre corde Sost. Ped. OFF

46 $\text{♩} = 104$ (snap into tempo) $3/\text{♩}$ $4/\text{♩}$

pp

una corda Ped

49 $2/\text{♩}$ $3/\text{♩}$ $2/\text{♩}$ $3/\text{♩}$

p *mf* *pp* *pp*

Ped

53 $7/\text{♩}$ $3/\text{♩}$ 6 6 6 6 6

p *mf* *f* *ff, radiant brilliance* *impassioned*

tre corde Drenched with Pedal *ff*

56 6 6 6 6 6 6 6 6

59

62

ff sempre

suddenly dry (no Ped.)

ff

Pedal again as before

65

68

71

74

ff

suddenly dry (no Ped.)

pp

mp

$\text{♩} = \text{♩} = 104$

4/♩

77

mf

p

f

Pedal

Pedal

36
79 5/4 = 120 (Tempo I)

ppp, indistinct, ghostly

una corda
half Pedal

This system contains measures 36 through 79. The music is in 5/4 time with a tempo of 120. The upper staff features a melodic line with various intervals and rests, while the lower staff provides a steady accompaniment. The dynamic is *ppp* (pianississimo), and the performance is characterized as "indistinct, ghostly". The instruction "una corda half Pedal" is written below the lower staff.

80 *p* *very staccato*

pp no Pedal

This system contains measures 80 and 81. The upper staff has a sparse, staccato melodic line starting at measure 80, marked *p* (piano) and "very staccato". The lower staff continues with a rhythmic accompaniment, marked *pp* (pianissimo) and "no Pedal".

81 4/4 *mf*

p *mp*

This system contains measures 82 and 83. The time signature changes to 4/4. The upper staff has a melodic line that becomes more active, marked *mf* (mezzo-forte). The lower staff has a rhythmic accompaniment, with dynamics *p* (piano) and *mp* (mezzo-piano) indicated.

83 5/4 *p*

pp

This system contains measures 84 and 85. The time signature changes to 5/4. The upper staff features a melodic line with a *p* (piano) dynamic. The lower staff has a rhythmic accompaniment, marked *pp* (pianissimo).

84 4/4 3/4 *ppp*

This system contains measures 86 and 87. The time signature changes to 4/4 and then 3/4. The upper staff has a melodic line with a *ppp* (pianississimo) dynamic. The lower staff has a rhythmic accompaniment.

86 2/4 5/4 *p* *f* *pp* *energetic*

tre corde una corda *mf*

This system contains measures 88 through 90. The time signature changes to 2/4 and then 5/4. The upper staff has a melodic line with dynamics *p* (piano), *f* (forte), and *pp* (pianissimo). The lower staff has a rhythmic accompaniment, marked *energetic*. The instruction "tre corde" is written below the first measure, and "una corda" is written below the second measure. The dynamic *mf* (mezzo-forte) is written below the lower staff.

88 $2/\dot{\circ}$ *mf* *f*

mf *f*

tre corde

90 $4/\dot{\circ}$ $\text{♩} = 88$, *ponderous*

mp *mf*

Ped Ped Ped Ped

93 $4/\dot{\circ}$ $\text{♩} = 120$ (*Tempo I*)

cresc. *f* *ppp*

una corda

Ped Ped Ped

95 $3/\dot{\circ}$ $\text{♩} = 104$ ($\text{♩} = \text{♩}$ but slower)

mp *pp*

Ped 3 Ped

98 $4/\dot{\circ}$ *pp* $2/\dot{\circ}$ $3/\dot{\circ}$ *p* *mf* *pp*

pp *p* *mf* *pp*

101 $2/4$ $3/4$ $3/4$ $3/4$

pp *mp*

105 $2/4$ $3/4$ $5/4$ $3/4$ $3/4$

f *p* tre corde

110 $3/4$ $4/4$ $3/4$ $3/4$ $3/4$

mp *mf* Ped

115 $4/4$ $3/4$ $3/4$ $3/4$

f *ff* Ped no Pedal

119 $4/4$ $3/4$ $2/4$ $3/4$ $4/4$

mf *f* add Pedal Ped

124 $6/8$ $3/8$ $\text{♩} = 88$

ff *ppp* *ppp* *ppp*

no Pedal finger legato (no Pedal) una corda *ppp*

130

136 $3/8$ $4/8$ $3/8$

pp *p < mp* *ppp* *pp*

Ped 3 Sostenuto Pedal Ped

140 $4/8$ $6/8$ $4/8$

p *pp* *ppp* *ppp*

no Pedal

Piano Prelude '99

♩ = 128

f, caffeinated

f, caffeinated
dry (No Ped)

f

ff
(No Ped)
f

ff

mf
ff *mf*

16

ff *p*

Ped _____

20

ff *p* *ff*

Ped _____

24

p *ff* *p* *ff*

Ped _____

28

sffz *p, very crisp* *sffz*

Sost. Ped. _____

29

sffz *p, very crisp*

Sost. Ped. _____ Ped _____

30

ff *ff*

Ped _____

— dry

31 $\bullet = 84$

p, relaxed *f (→ p)* *f → p* *still slightly edgy*

Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped

mf > *mf >* *p* *mf* *>* *<* *>* *f → p* *3* *< mf >* *f → p*

— Ped — Ped — Ped — Ped — Ped — Ped — Ped — Ped — Ped — Ped —

mf *p* *mf* *p subito* *3* *mf >* *p* *3* *mf >* *p*

— Ped — Ped — Ped — Ped — Ped — Ped — Ped — Ped —

mp, singing legato *p* *3* *3* *3*

dry (No Ped)

mf

(remain *p* throughout)

mp *p* *mp, marcato legato* *mp, marcato legato* *mp, marcato legato* *3* *mp*

51

mp, marcato legato
(No Ped)

(no crescendo)

mf *p*

p, relaxed *f*

Ped Ped Ped Ped

55

p

pp

Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped

58

mf *cresc.*

mp *f* *3* *fff* *3*

Ped Ped Ped Ped Ped Ped Ped Ped

60

p

pp

dry una corda