24 Préludes

for solo piano

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

24 Préludes

Dedicated to Eric Beuerman for his inspired work in this genre and to Daniel Asia for his encouragement and guidance.

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XVIII: *"…in calore solis"* (Db)

XIX: *"…flamma vite choruscavit"* (c#)

XX: *"…in quibus anima volat et undique circuit."* (B)

XXI: *"…quando nebula voluntatem"* (d#)

XXII: *Whirling Dervishes* (A)

XXIII: *Prelude in the form of Variations* [*"Nun komm'…"*] (g)

XXIV: *At the Close* (Bb)

Although these pieces were arranged to be played sequentially, there exist subsets that can be used outside the context of the *24 Préludes*. Numbers XVIII – XXI is one of these sets. Their titles are extracts from the writings of *Hildegard of Bingen*. The translations are as follows:

XVIII: "…in sunlight's blaze"

XIX: "…the flame of life sparkled"

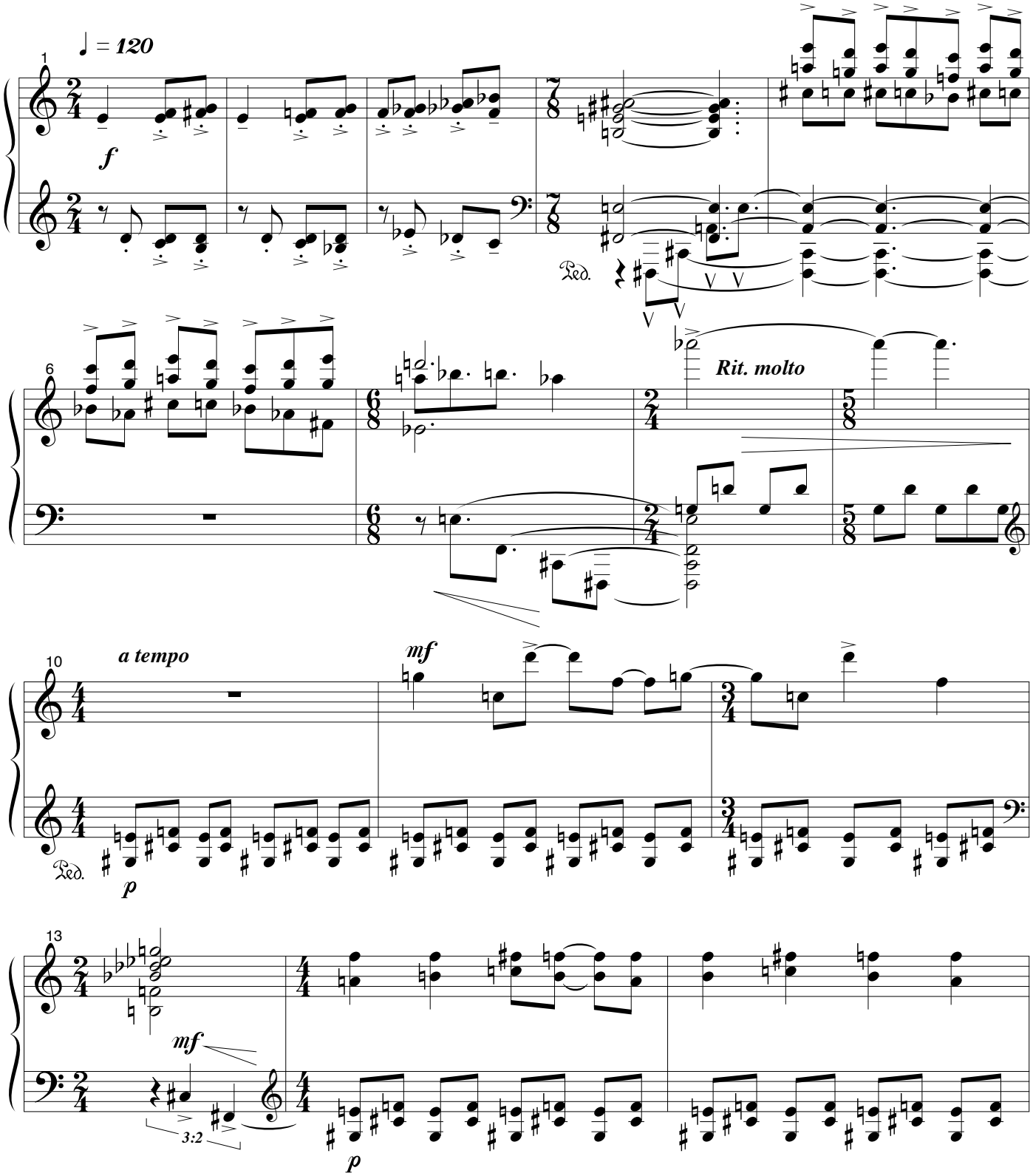
XX: "…in which the soul flies and circles aimlessly"

XXI: "…when a mist covers"

Other sets can be derived by the performer based on stylistic unity and emotional structure.

As well, many of the pieces are large enough to stand as independent compositions and may be played outside any sets (such as the *Ground*, the *Waltz*, and the *Variations*).

Prélude I:
Quasi - Toccata



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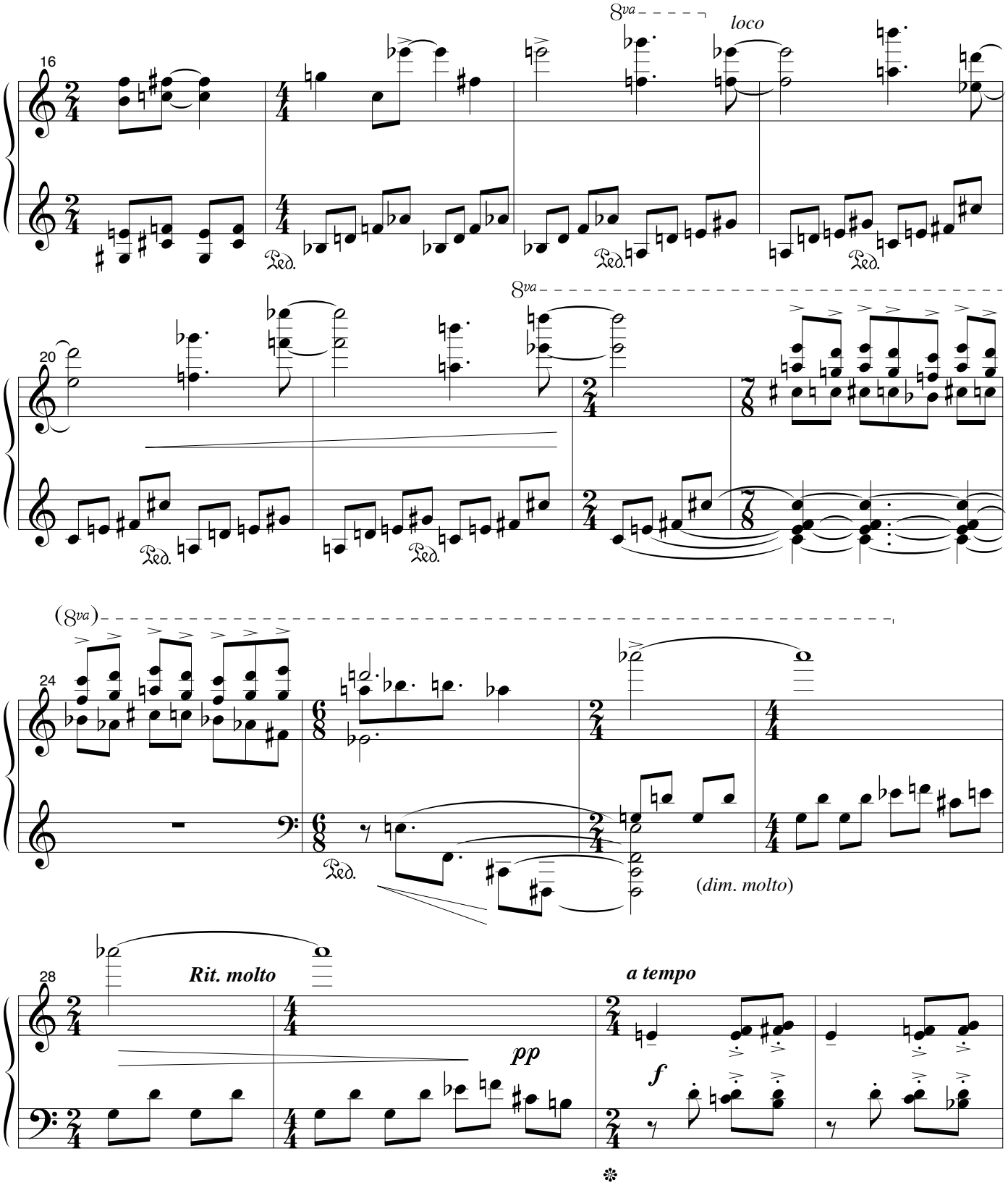
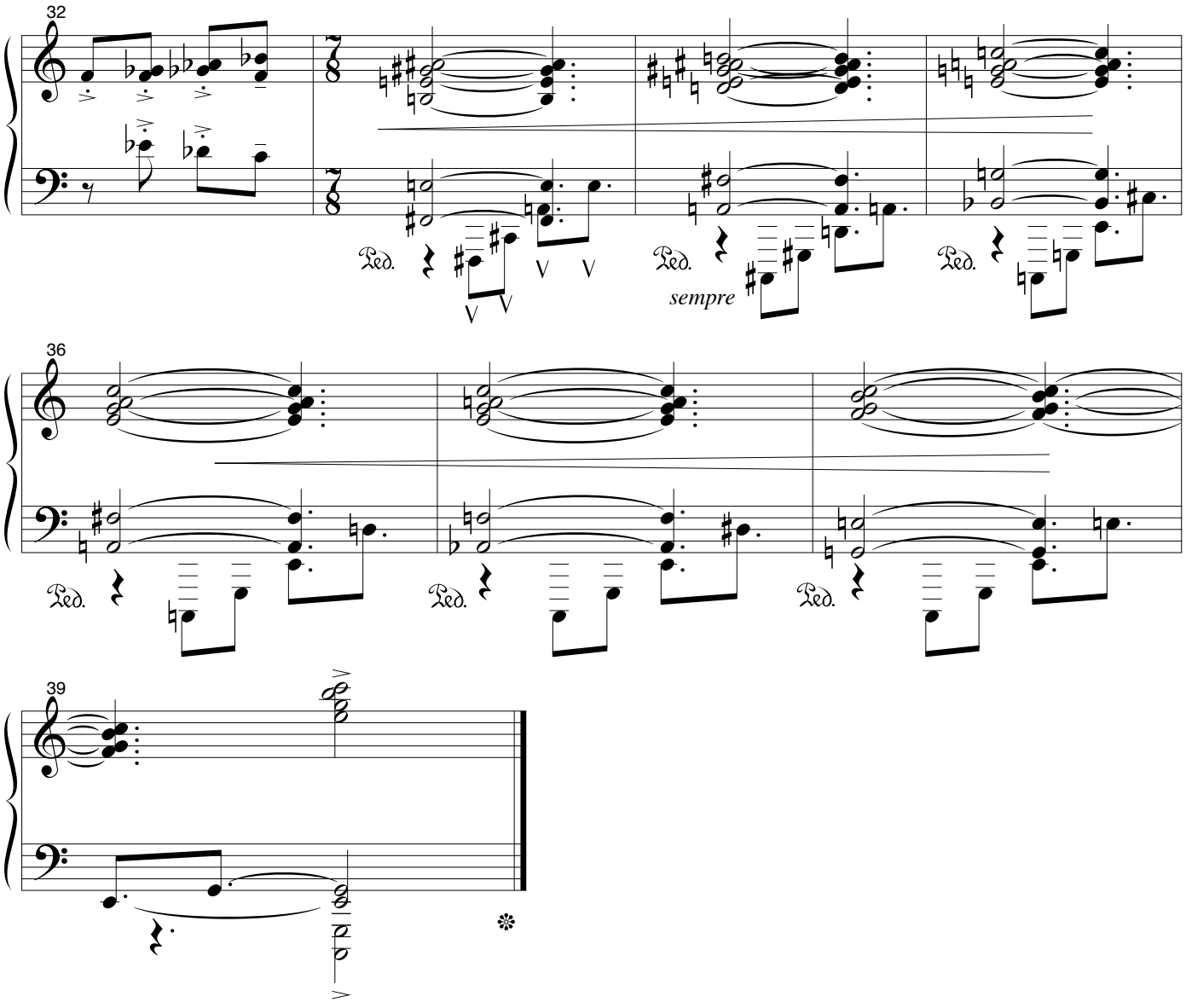
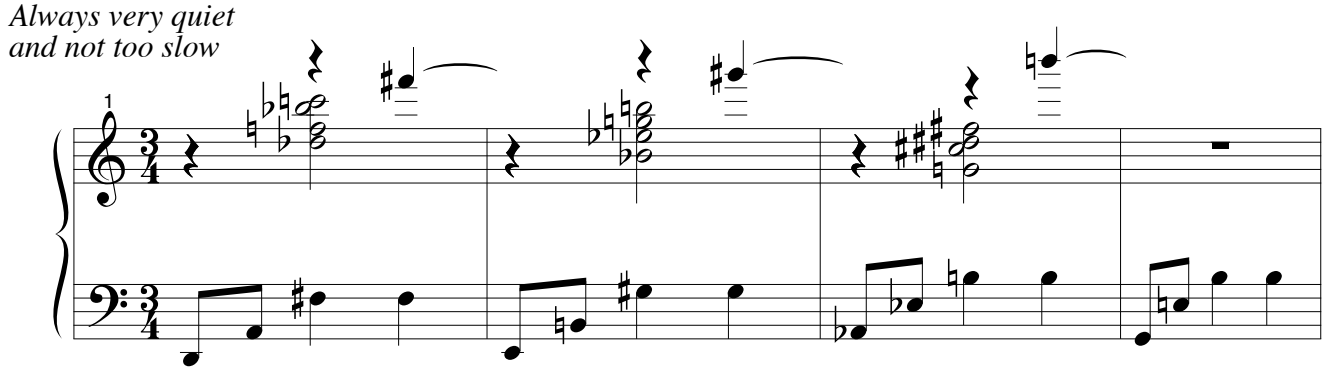

16
8va
loco
Ped.
Ped.
Ped.
20
8va
Ped.
Ped.
24
(8va)
Ped.
(dim. molto)
28
Rit. molto
pp
a tempo
f

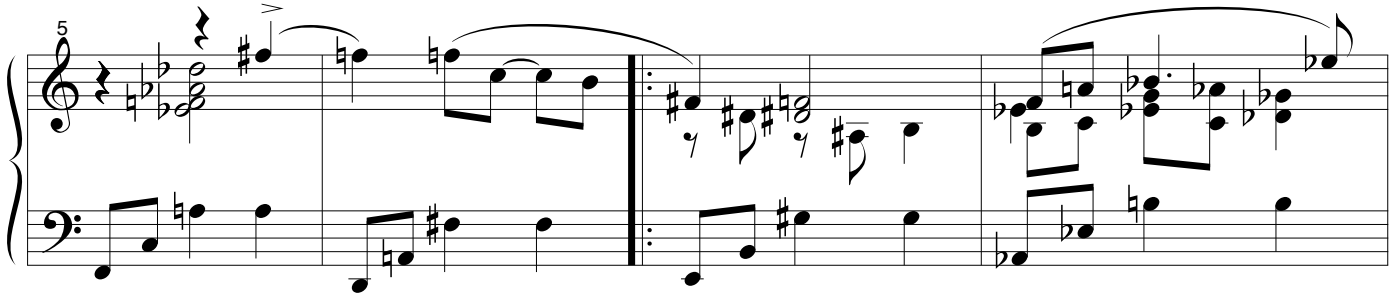

32
Ped.
Ped.
sempre
Ped.
36
Ped.
Ped.
Ped.
39

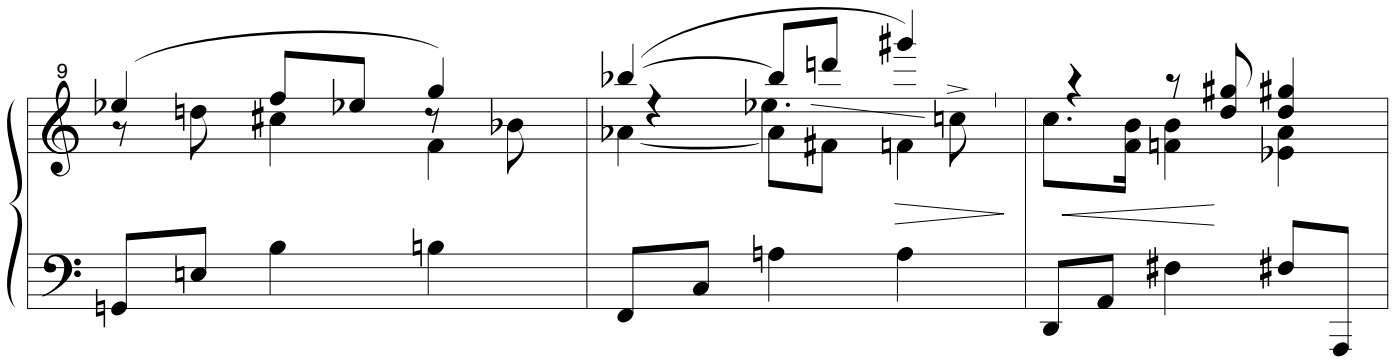
Prélude II:
Prelude in the Form of a Waltz

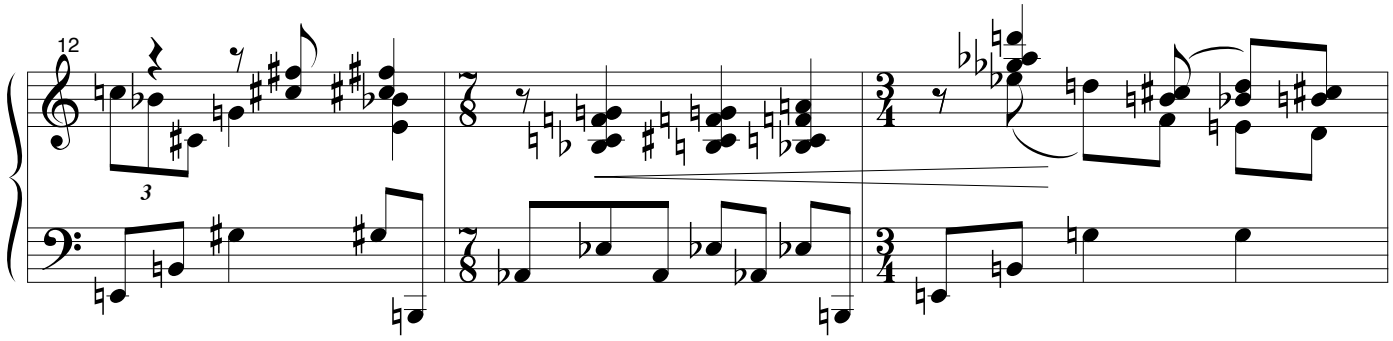
Always very quiet
and not too slow

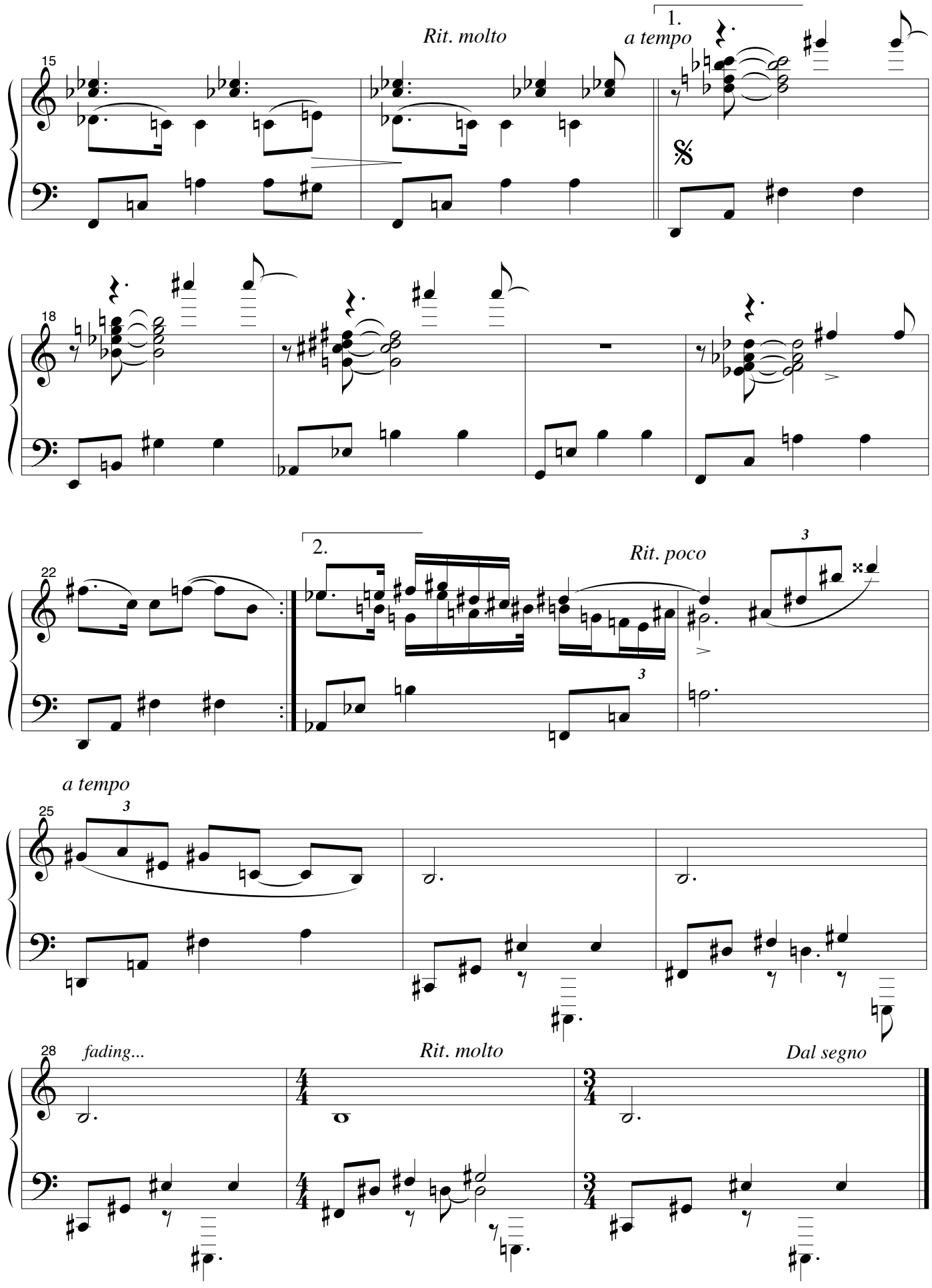


Ped: *let the sounds ring over, but avoid harmonic blurring*.



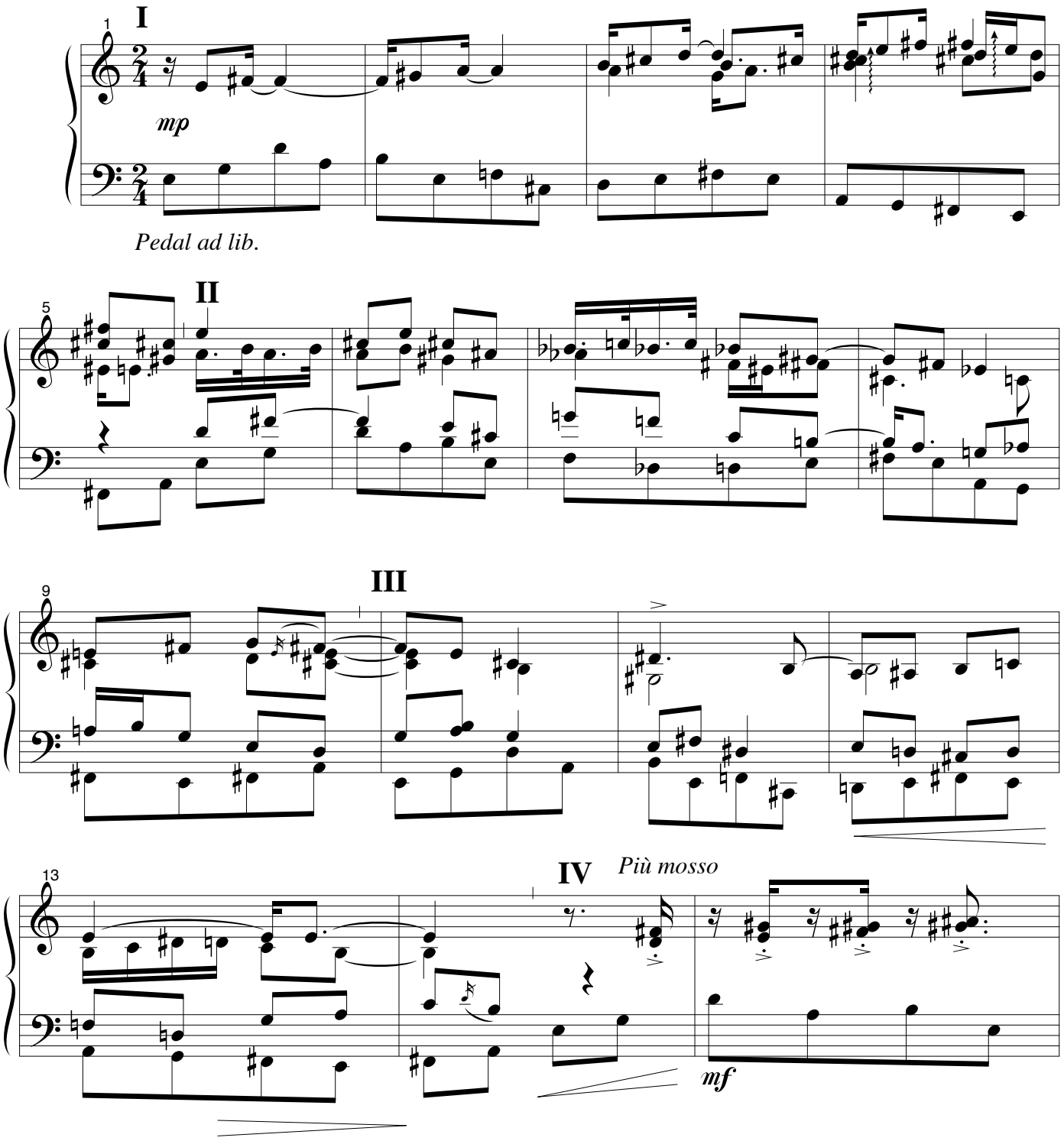


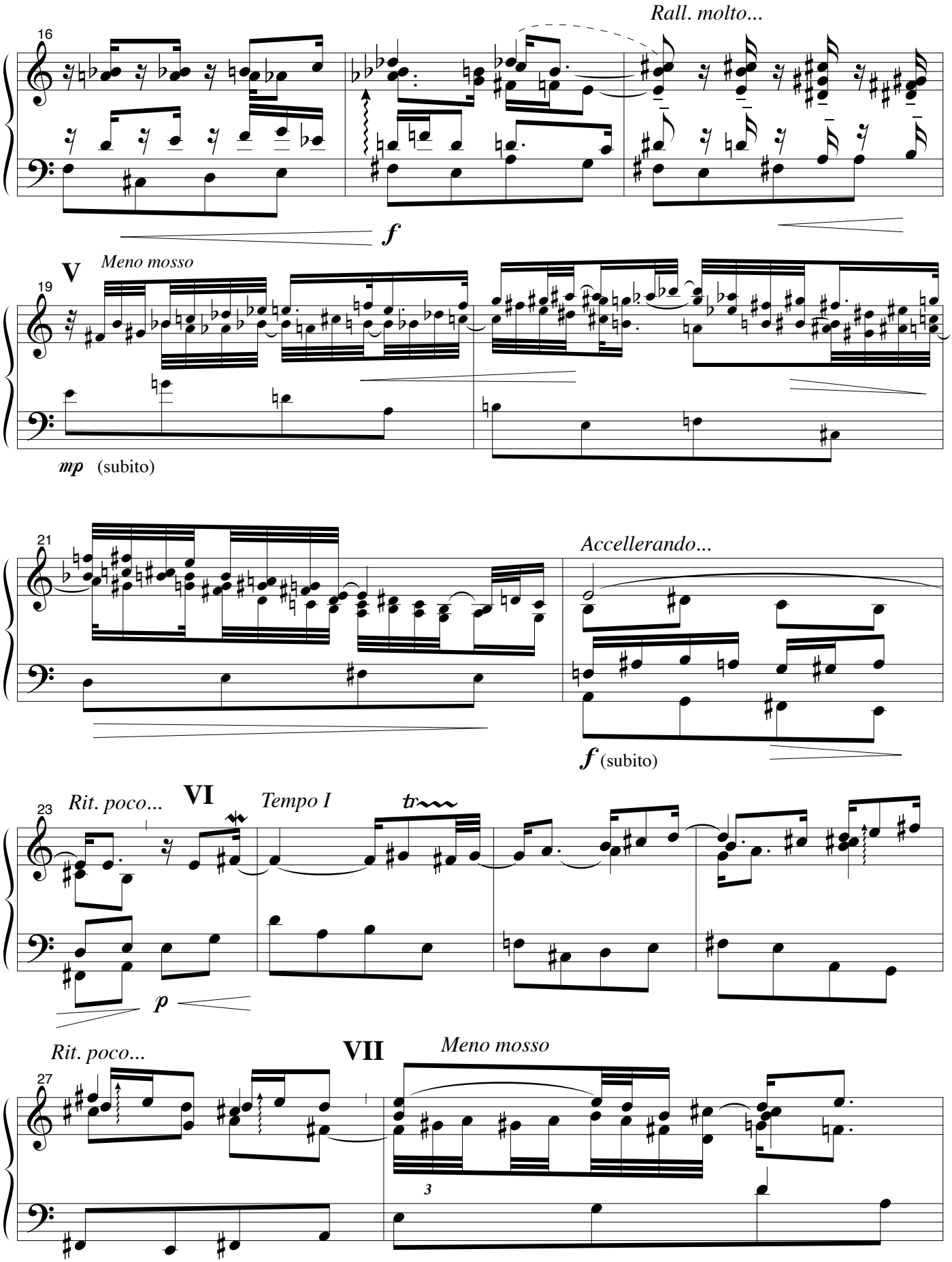


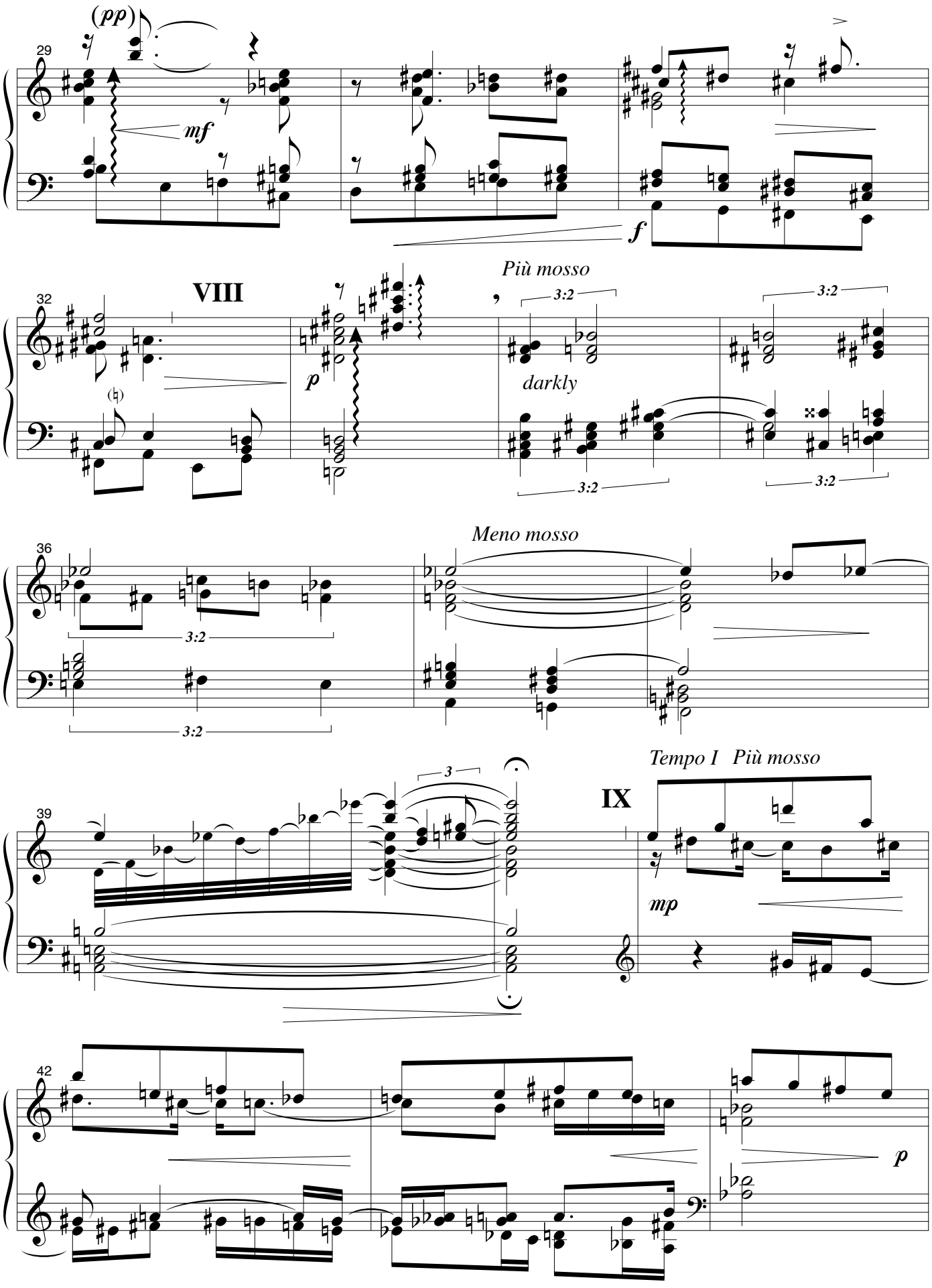

15
Rit. molto
1.
a tempo
18
22
2.
Rit. poco
3
a tempo
25
3
28
fading...
Rit. molto
Dal segno

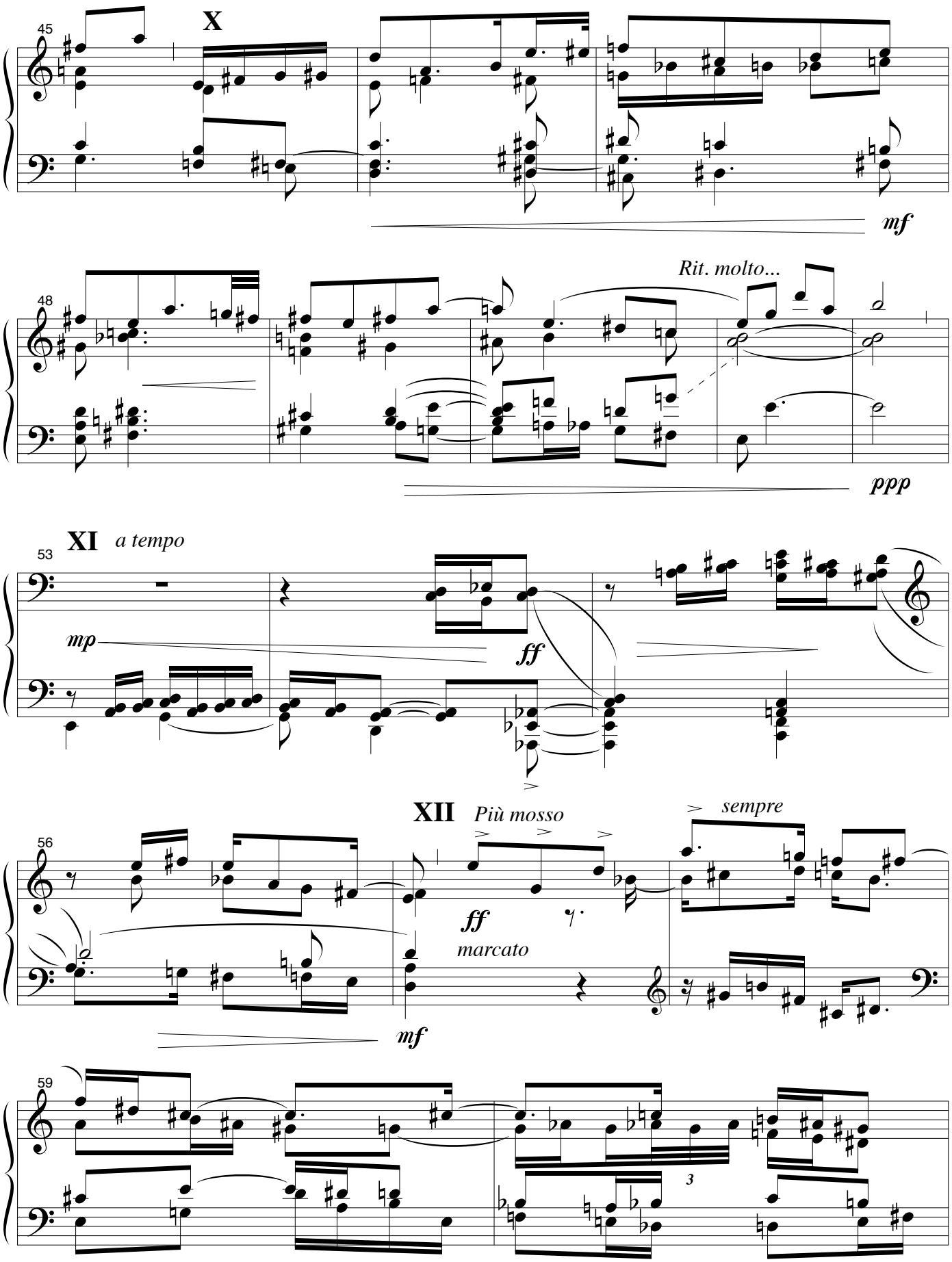
Prélude III:
Prelude in the form of a Ground

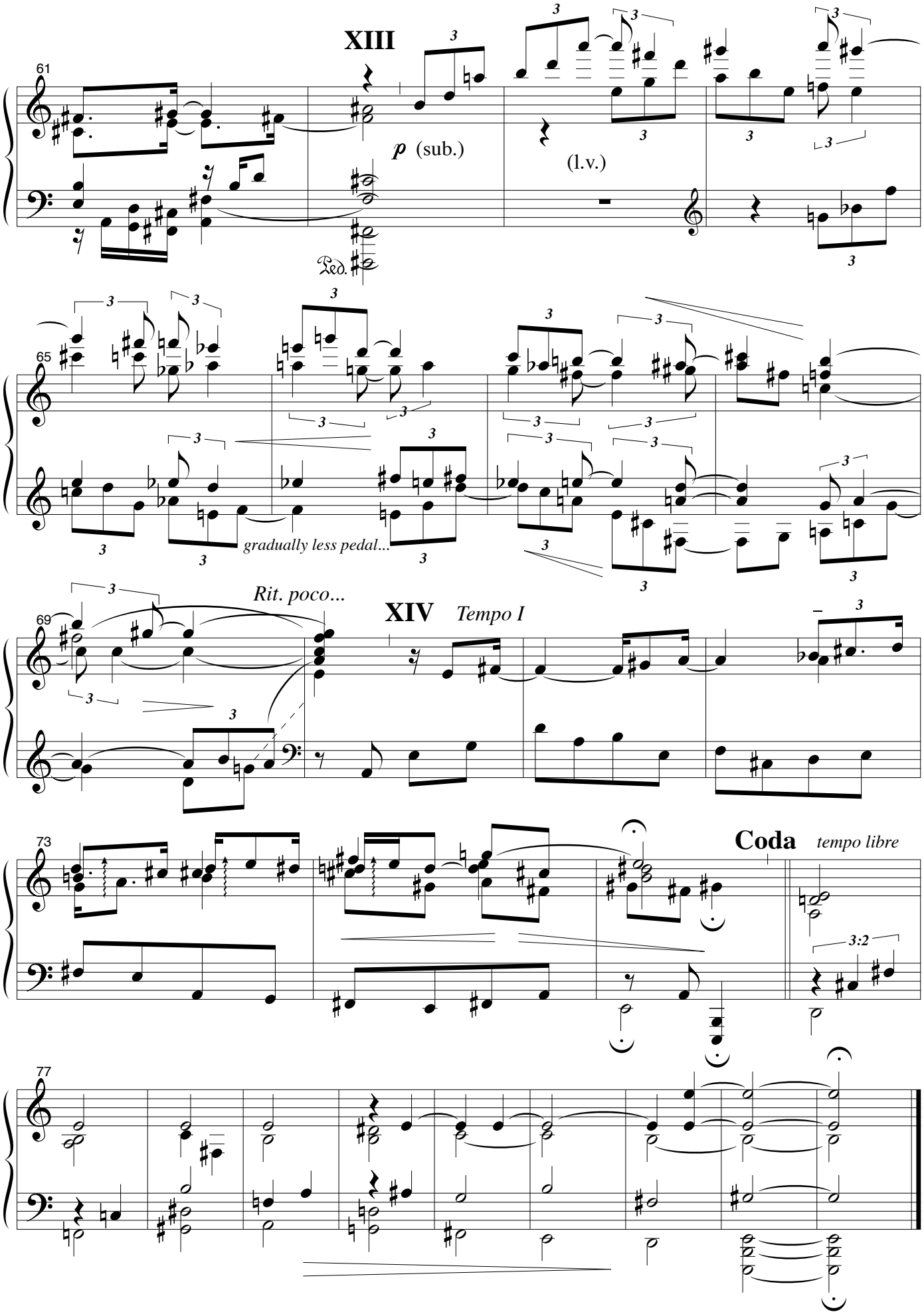
Andante moderato - "inegale"




16
Rall. molto...
f
V
Meno mosso
19
mp (subito)
21
Accellerando...
f (subito)
23
Rit. poco...
VI
Tempo I
tr
p
Rit. poco...
VII
Meno mosso
27
3

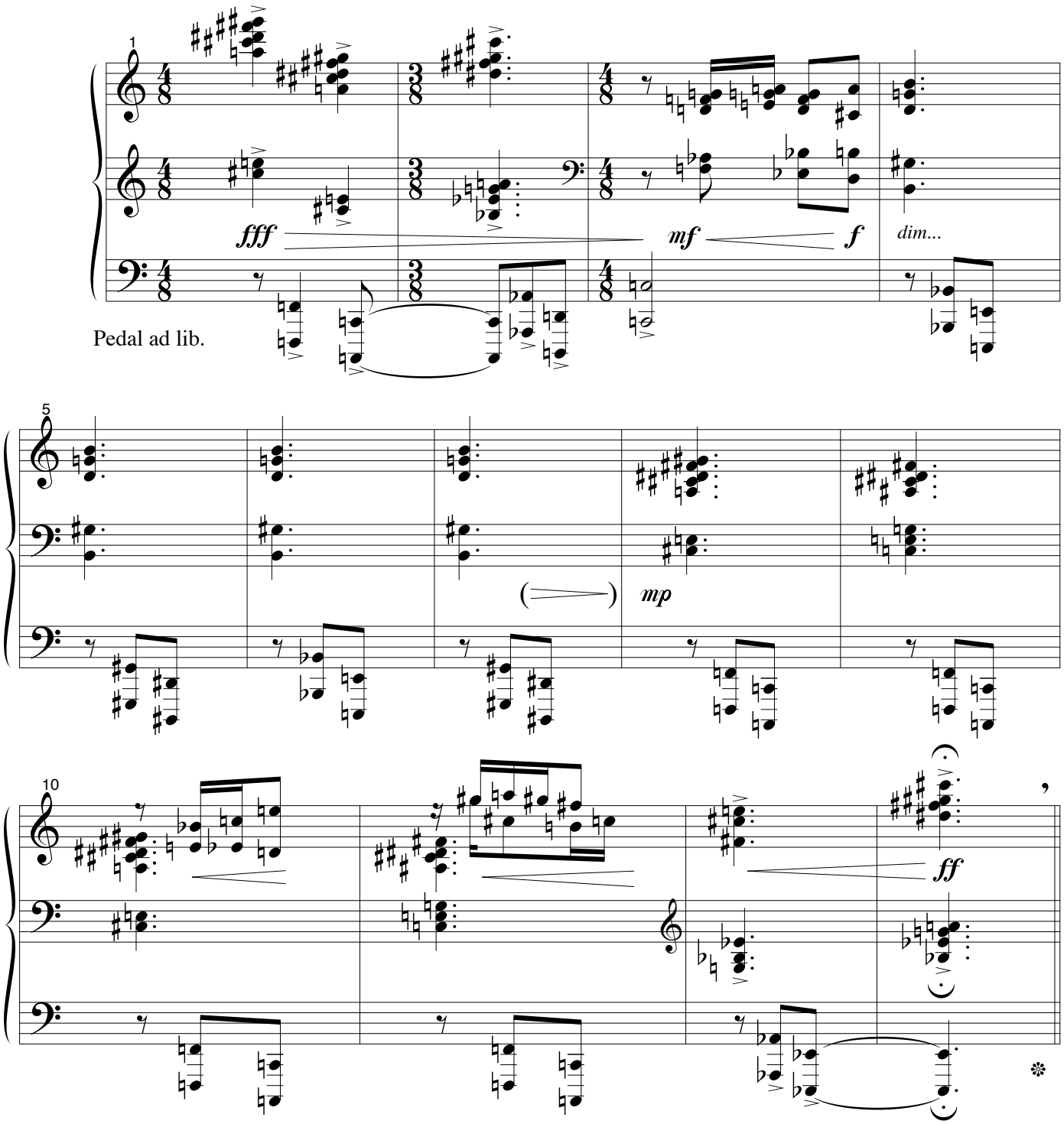

(pp)
29
mf
f
VIII
32
p
Più mosso
3:2
darkly
Meno mosso
36
Tempo I Più mosso
IX
39
mp
42
p

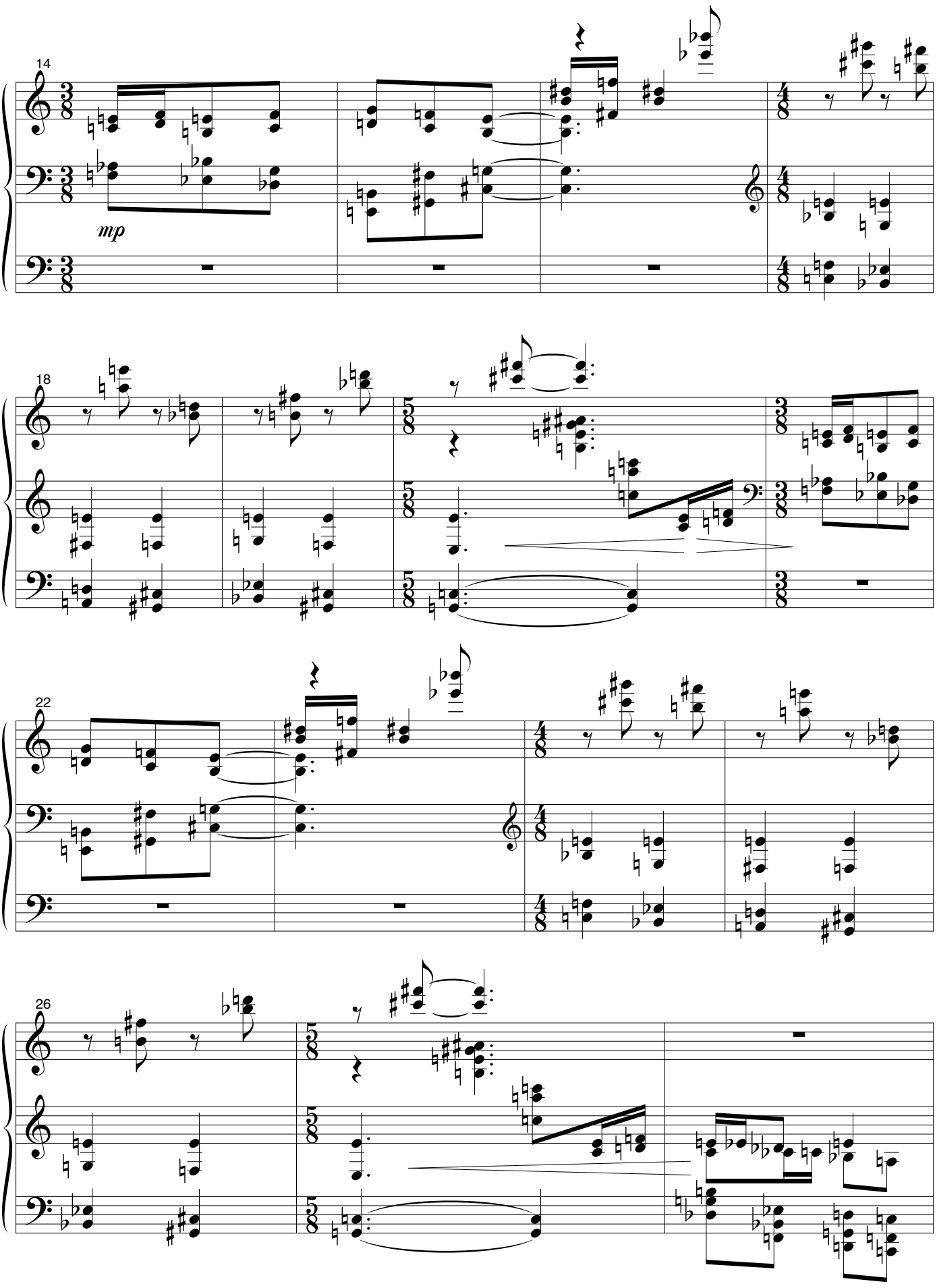

45
X
mf
48
Rit. molto...
ppp
53
XI
a tempo
mp
ff
56
XII
Più mosso
sempre
ff
marcato
mf
59
3

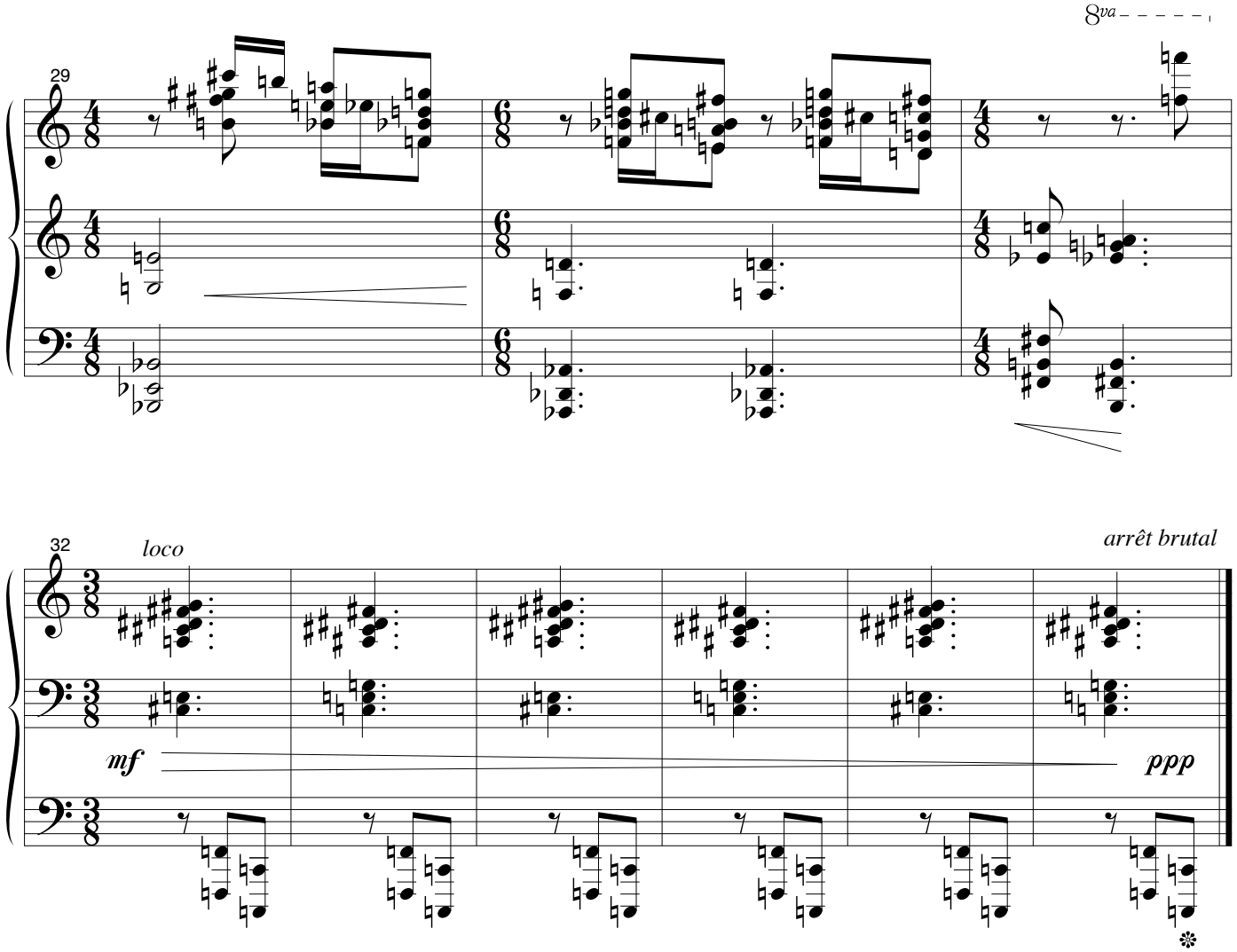

XIII
61
p (sub.)
(l.v.)
Ped.
65
gradually less pedal...
Rit. poco...
XIV
Tempo I
69
73
Coda
tempo libre
3:2
77

Prélude IV:
Mixtures

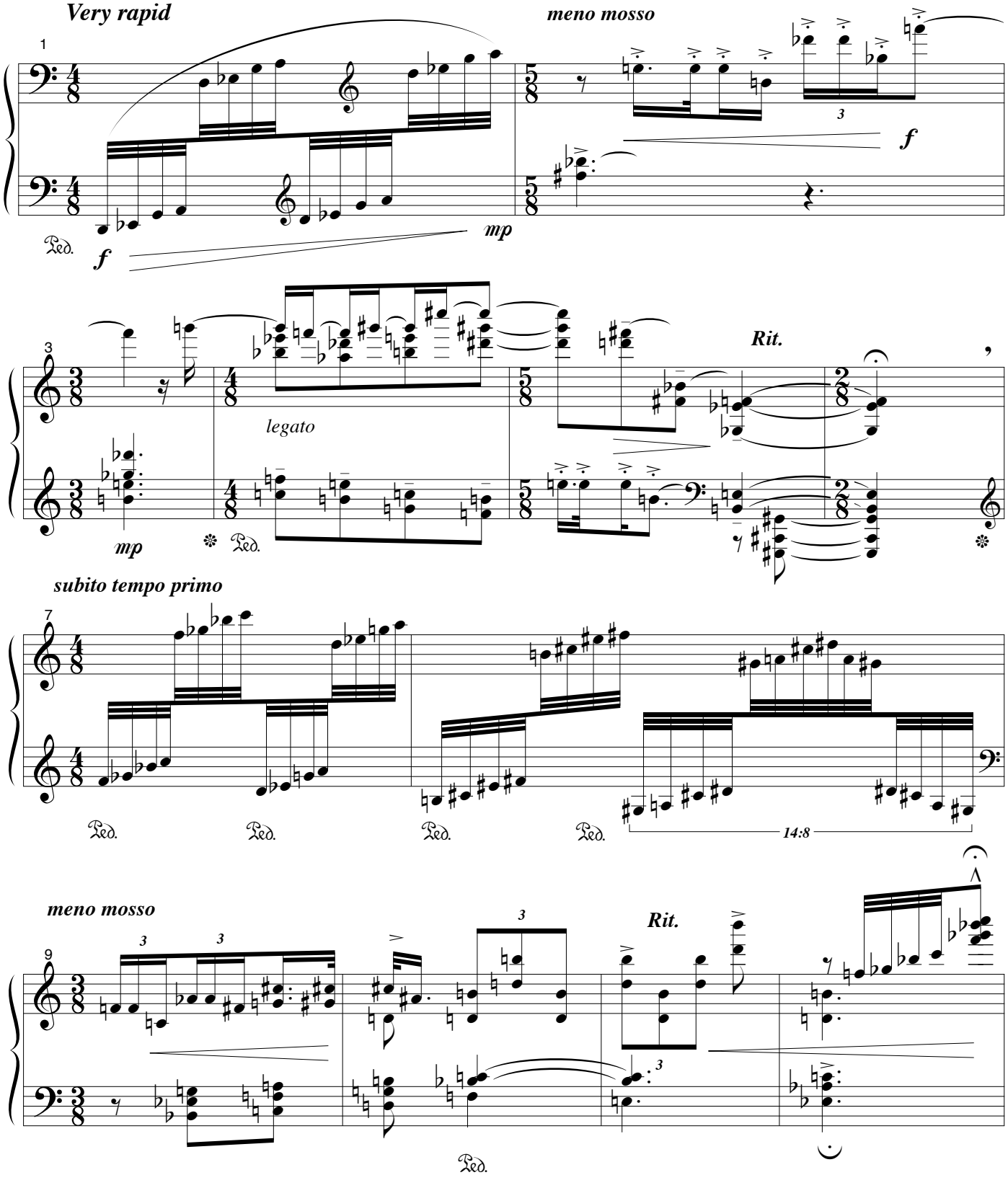
Forceful; broadly

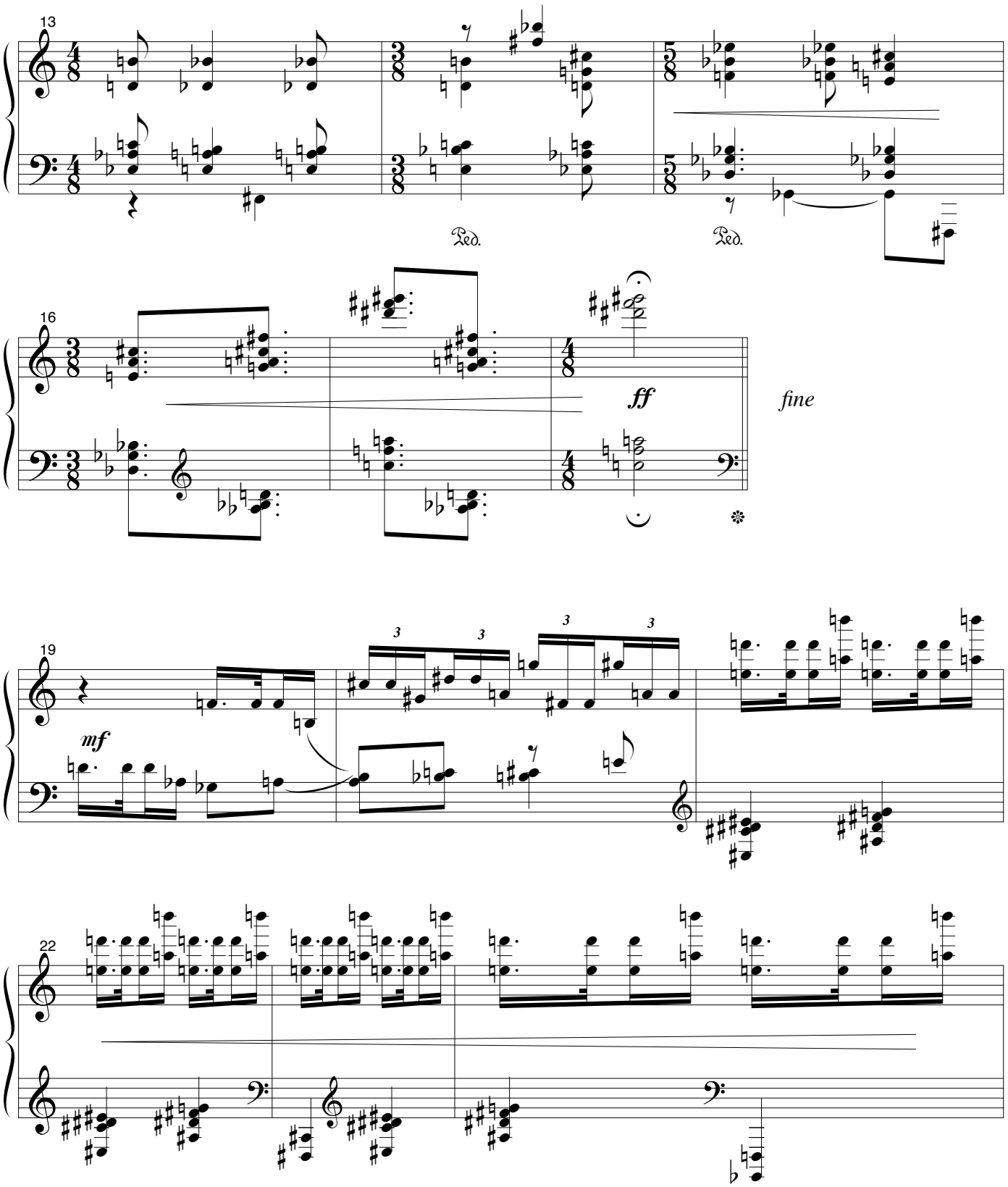


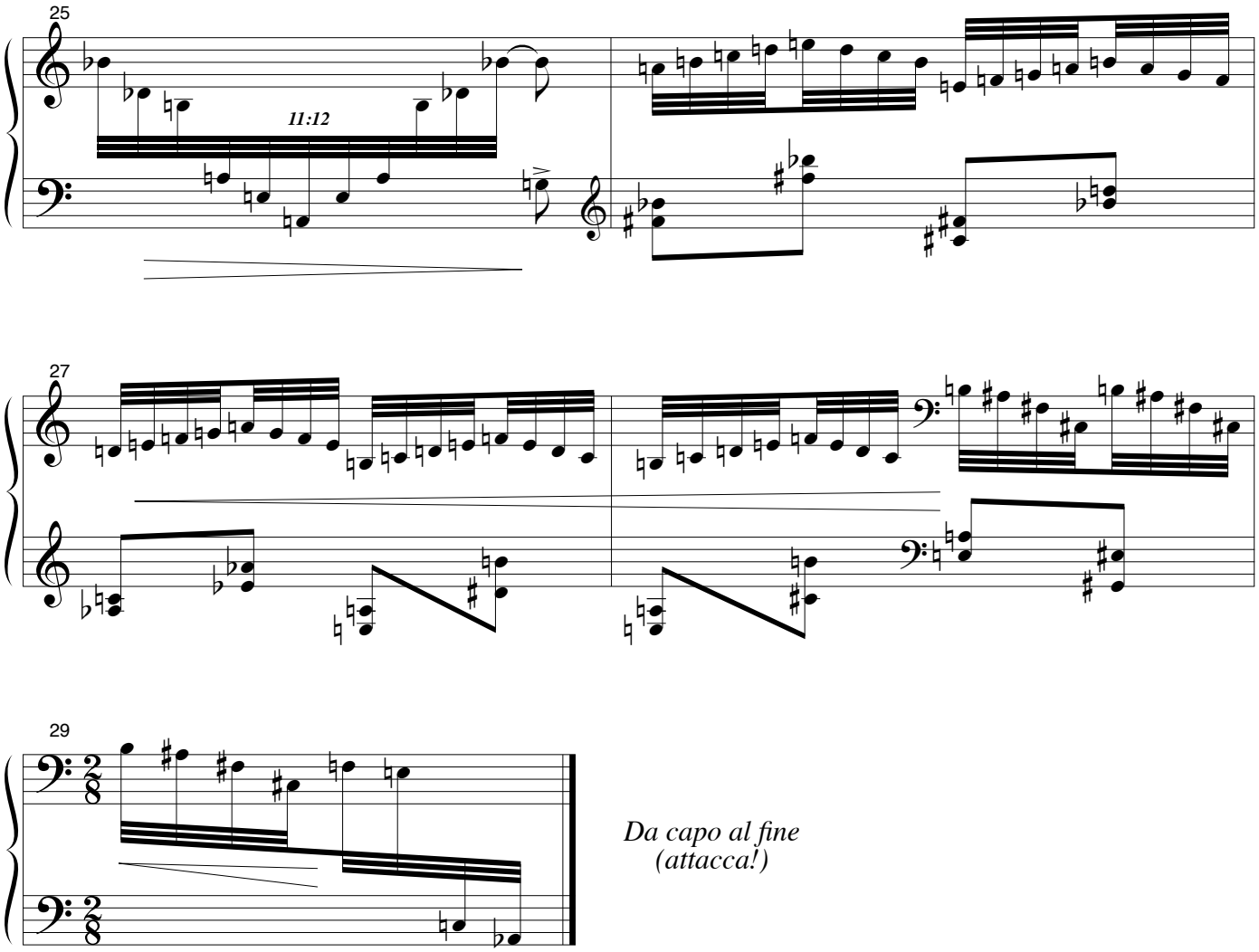

14
mp
18
22
26


8va
29
32
loco
arrêt brutal
mf
ppp

Prélude V:
Fantasia

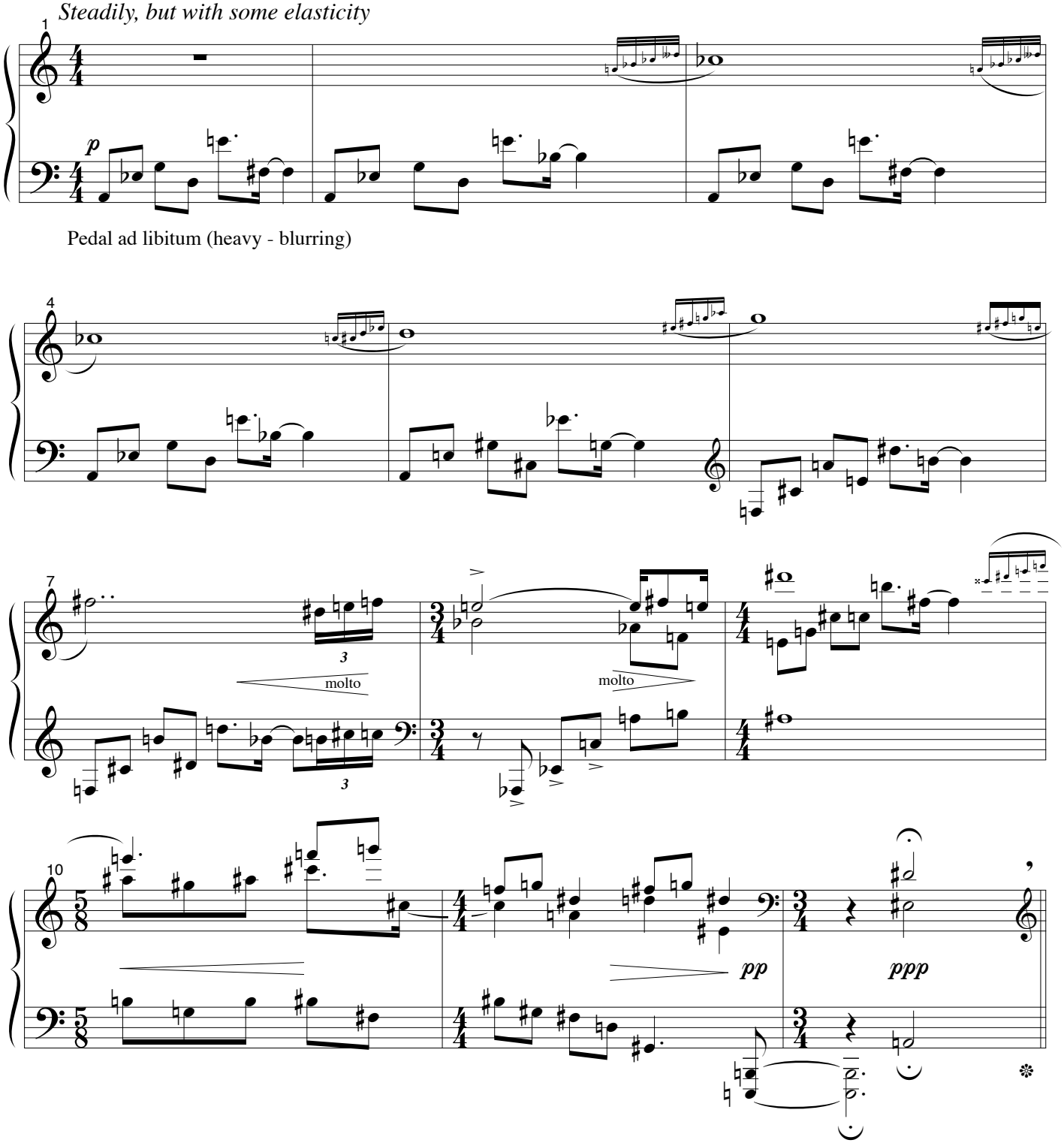


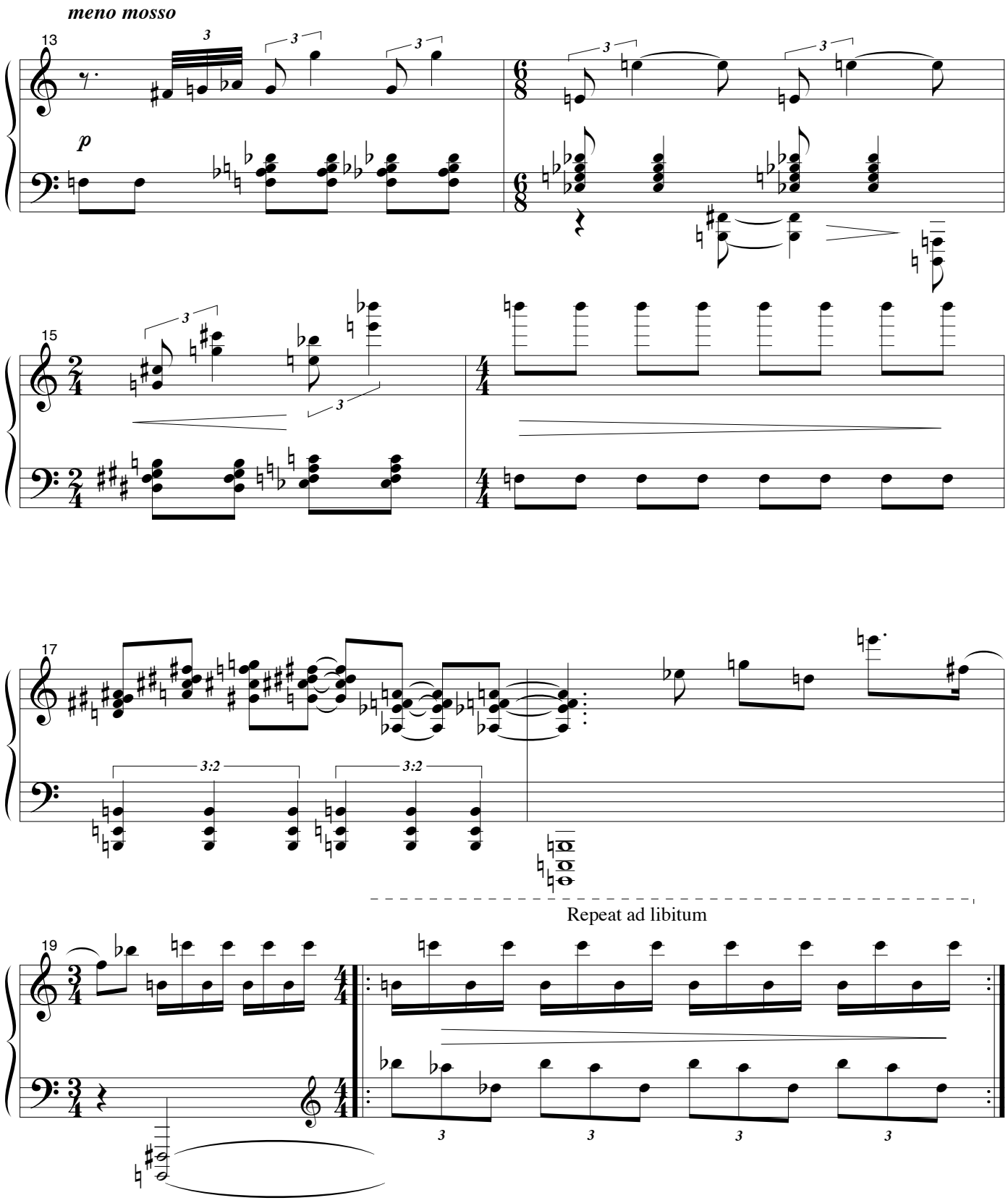

13
Ped.
Ped.
16
ff
fine
19
mf
22



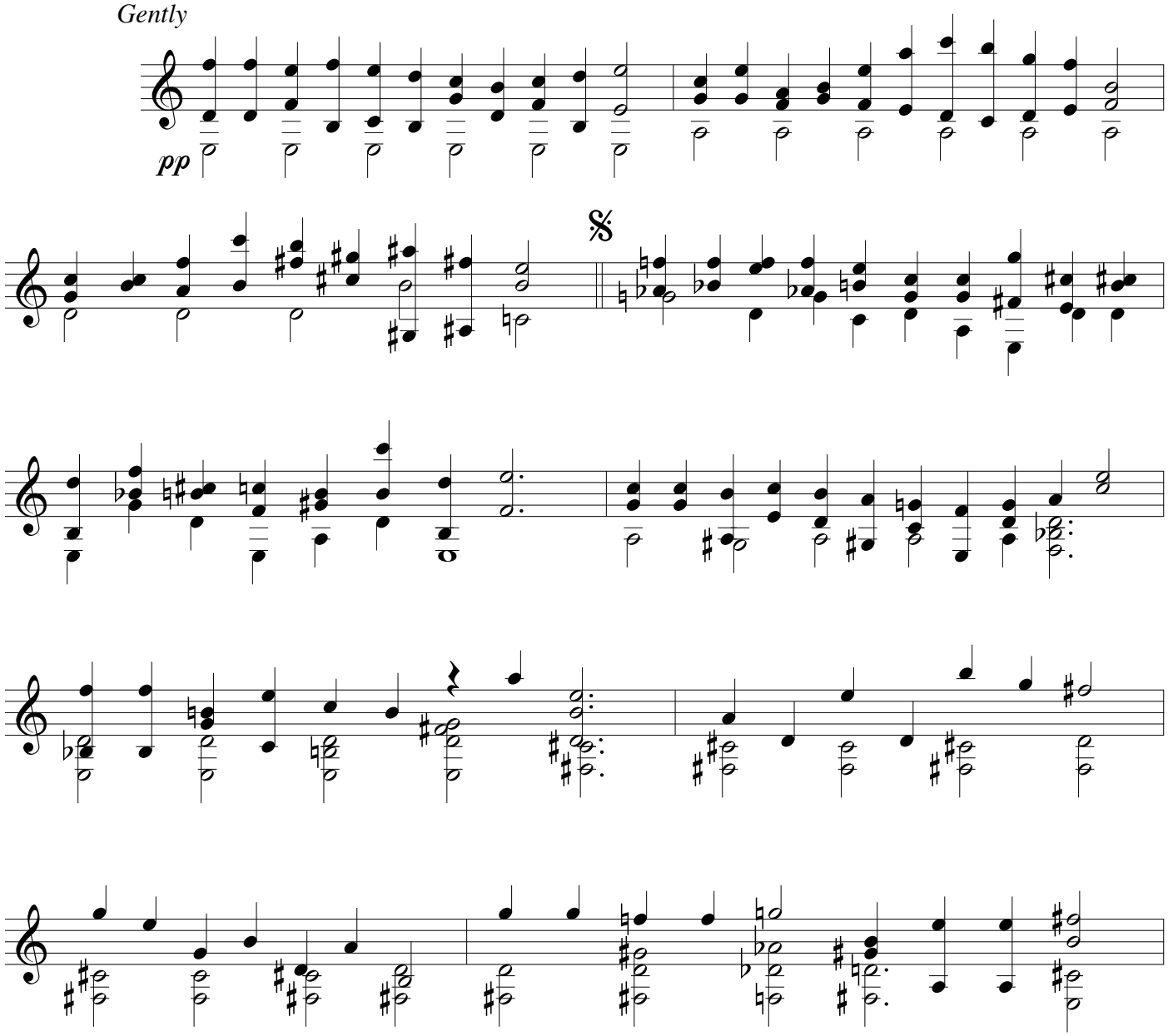
Da capo al fine
(attacca!)

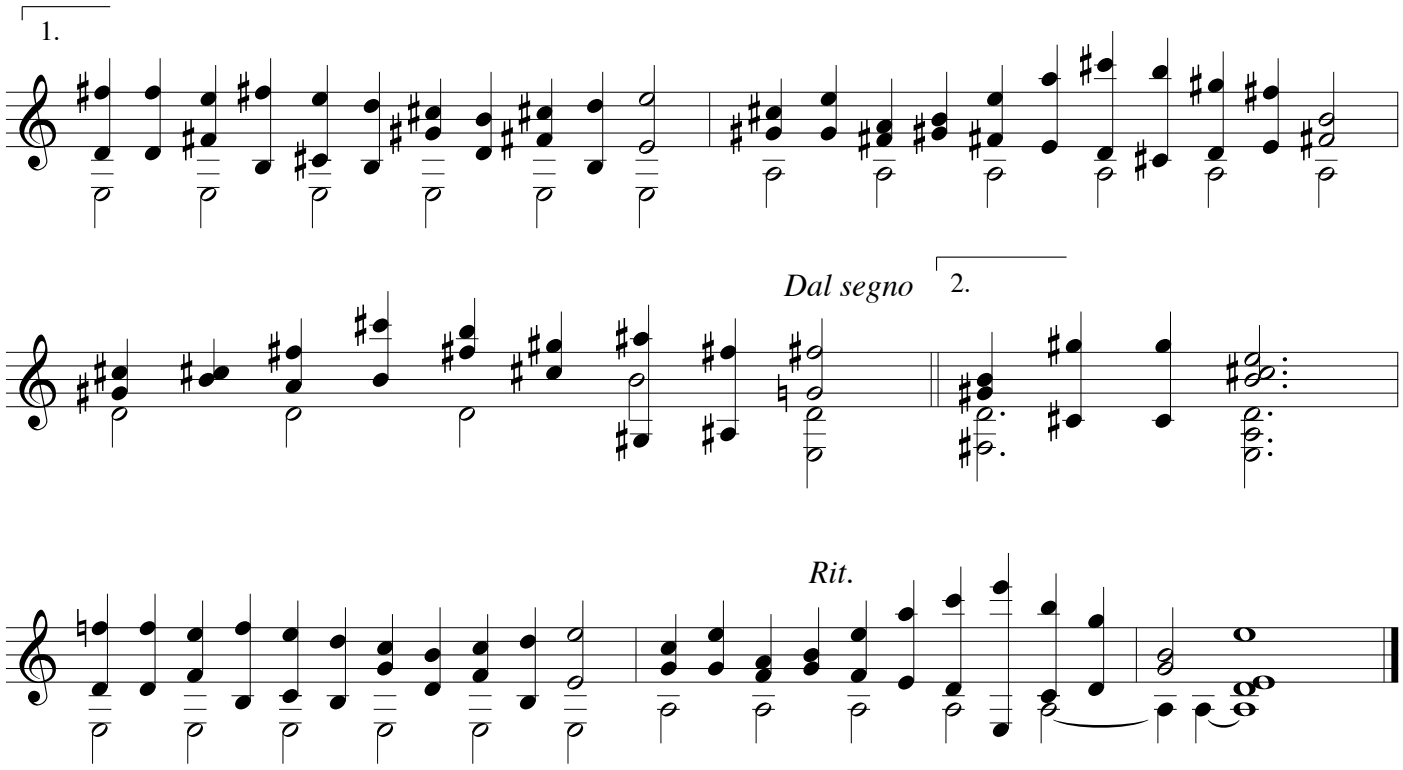
Prélude VI:
An Image in the Distance




meno mosso
13
p
15
17
3:2
3:2
Repeat ad libitum
19

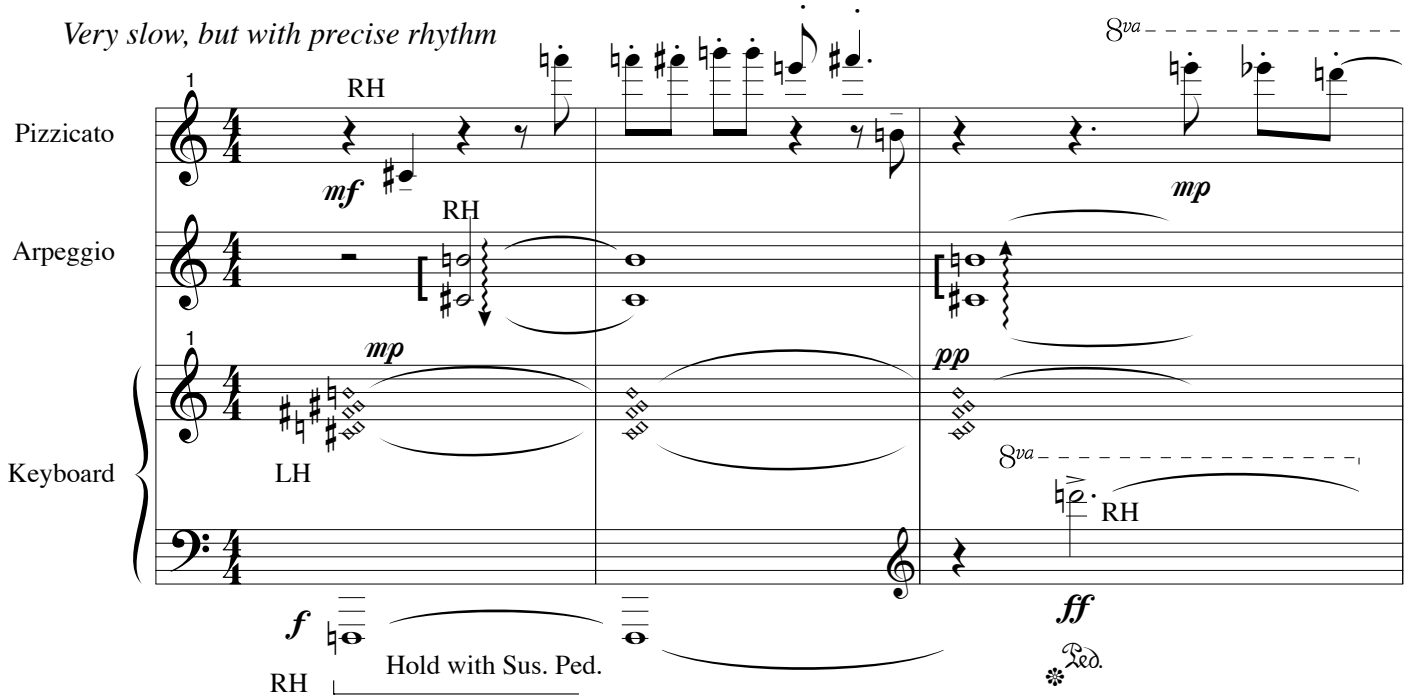
Prélude VII:
Offering...

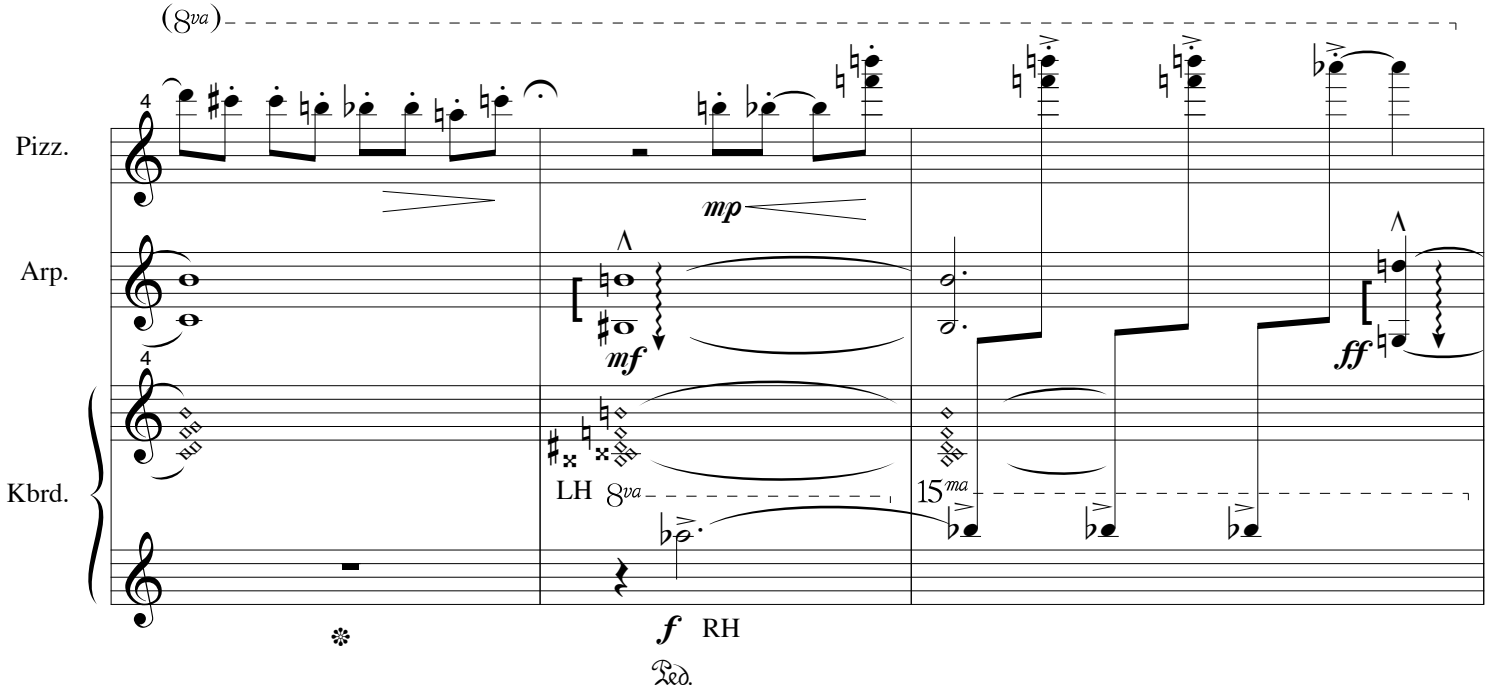


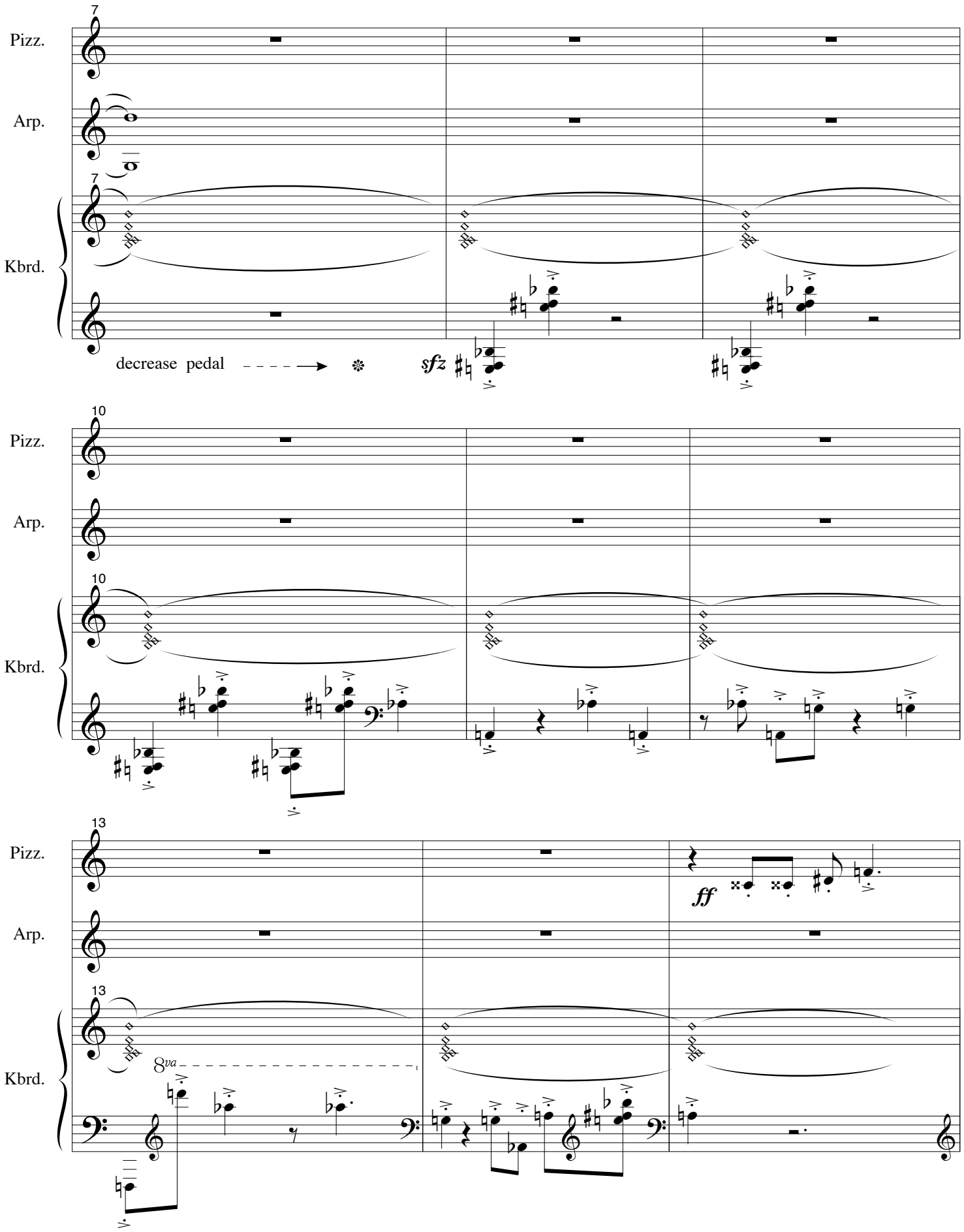

1.
Dal segno
2.
Rit.

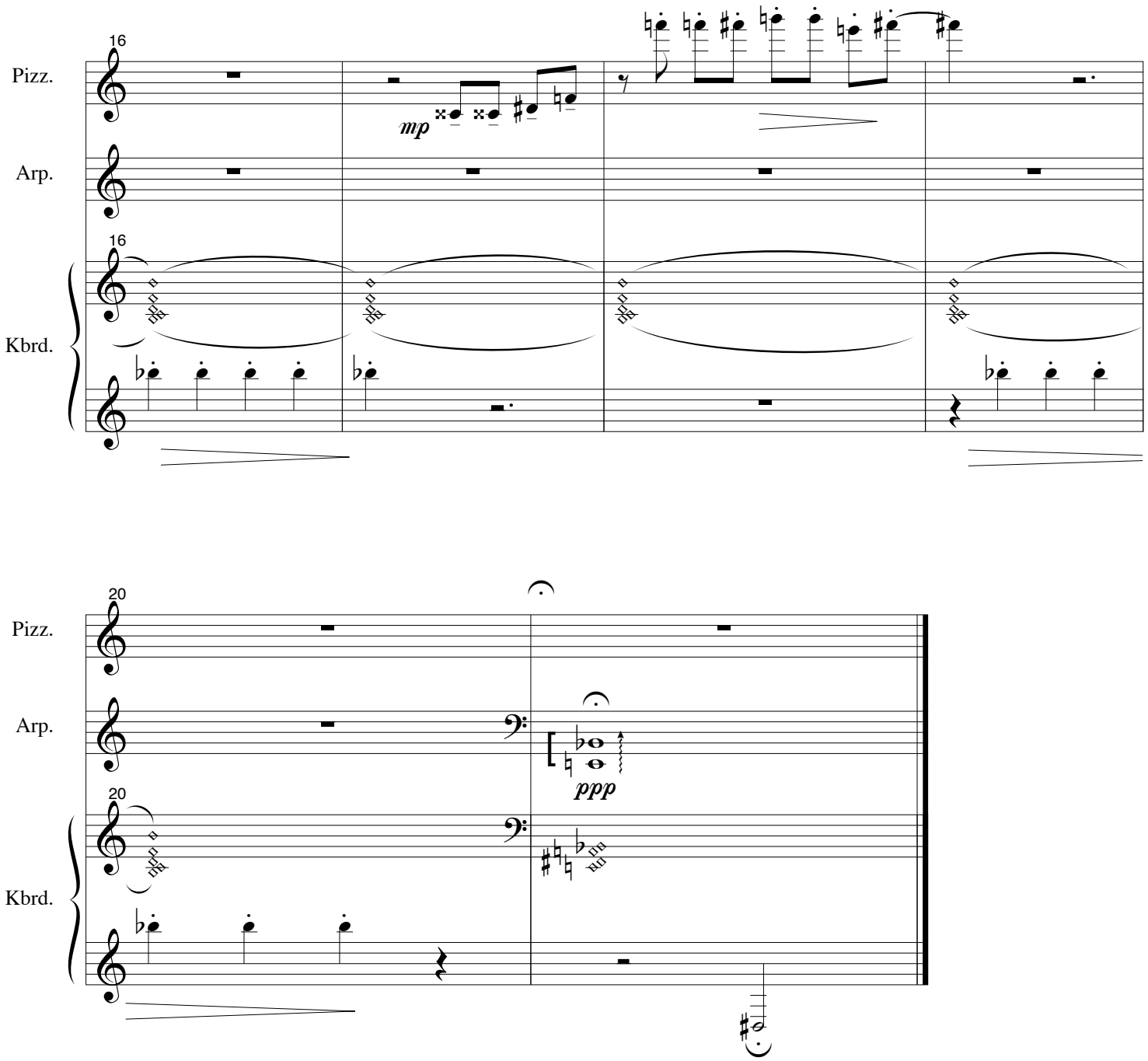
Prélude VIII:
Preparation for the Ritual

Pizzicato with the nail if notated with a staccato mark - tenuto indicates to pizz. with the flesh of the finger.
Arpeggio with the flesh of the finger unless notated with an inverted accent which indicates to arp. with the back of the nail.



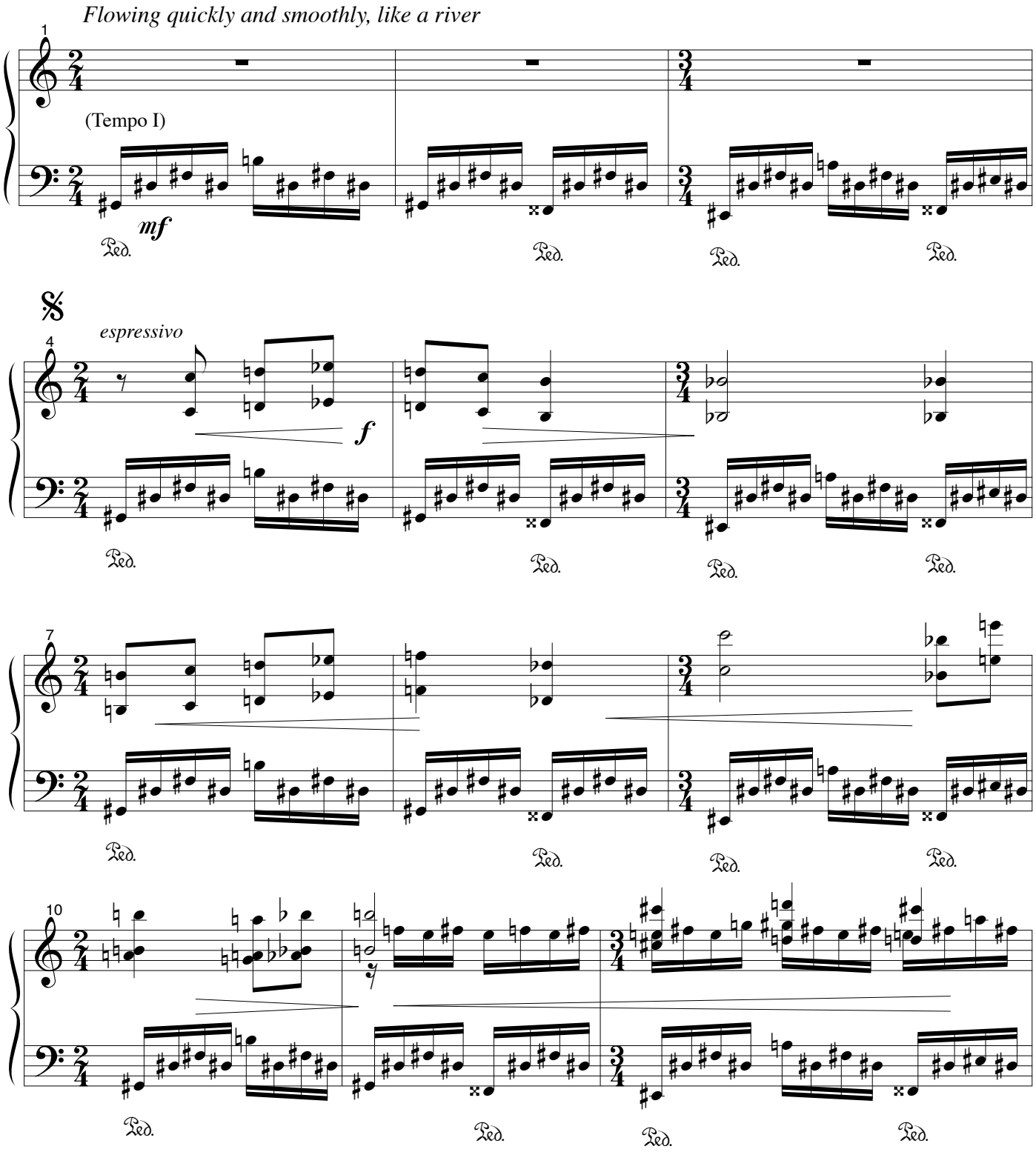


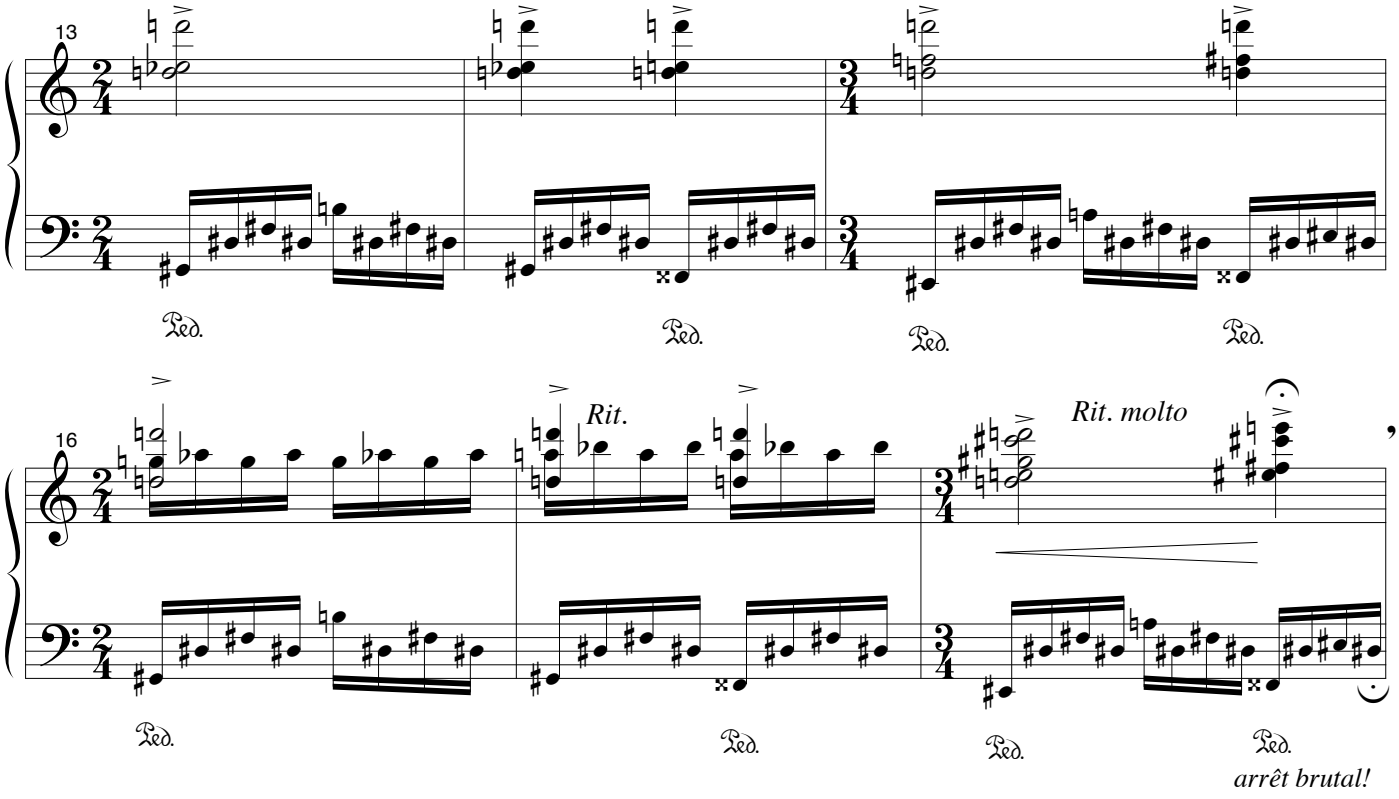

7
Pizz.
Arp.
7
Kbrd.
decrease pedal
sfz
10
Pizz.
Arp.
10
Kbrd.
13
Pizz.
ff
Arp.
13
Kbrd.
8va


16
Pizz.
Arp.
16
Kbrd.
mp

20
Pizz.
Arp.
20
Kbrd.
ppp

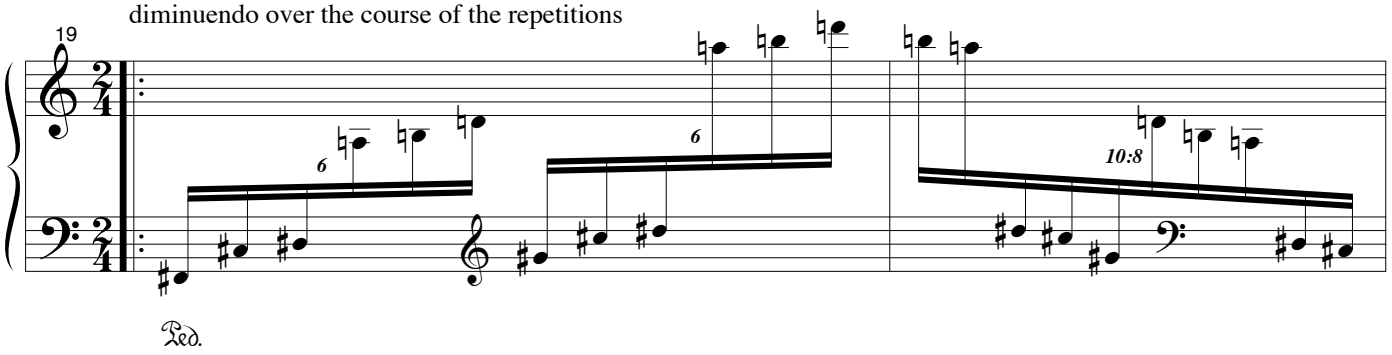
Prélude IX:
Canta Lyrica e Bruta



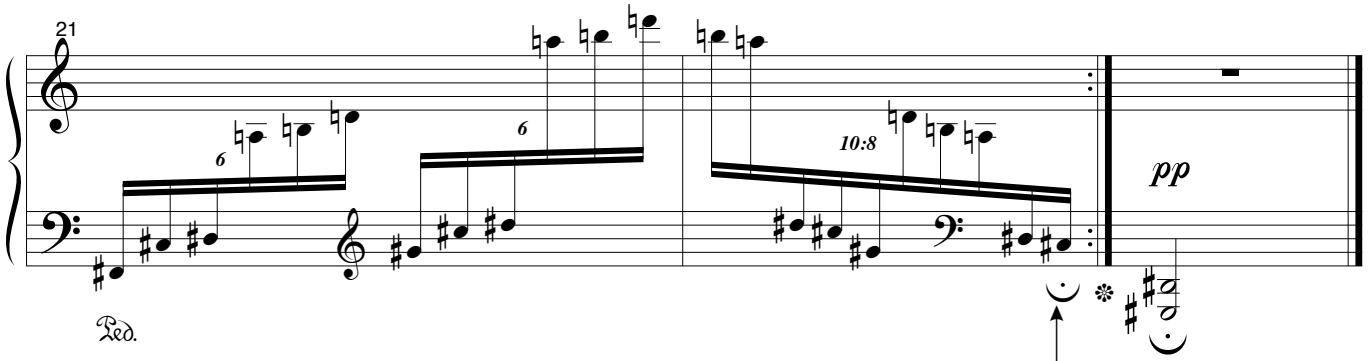


Tempo I (più mosso)

diminuendo over the course of the repetitions



Rit. molto (ultima tiempo) a Tempo I (meno mosso)

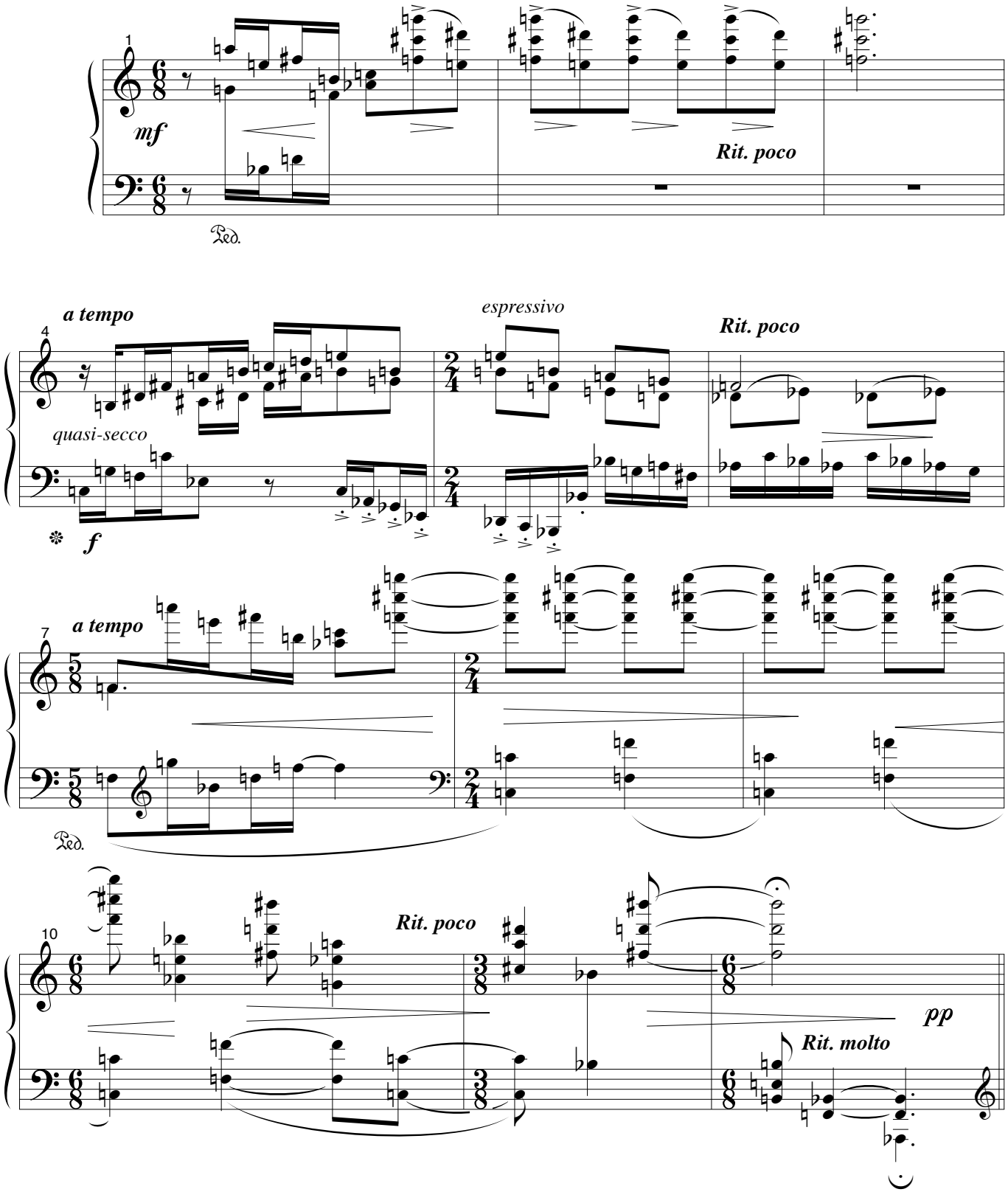


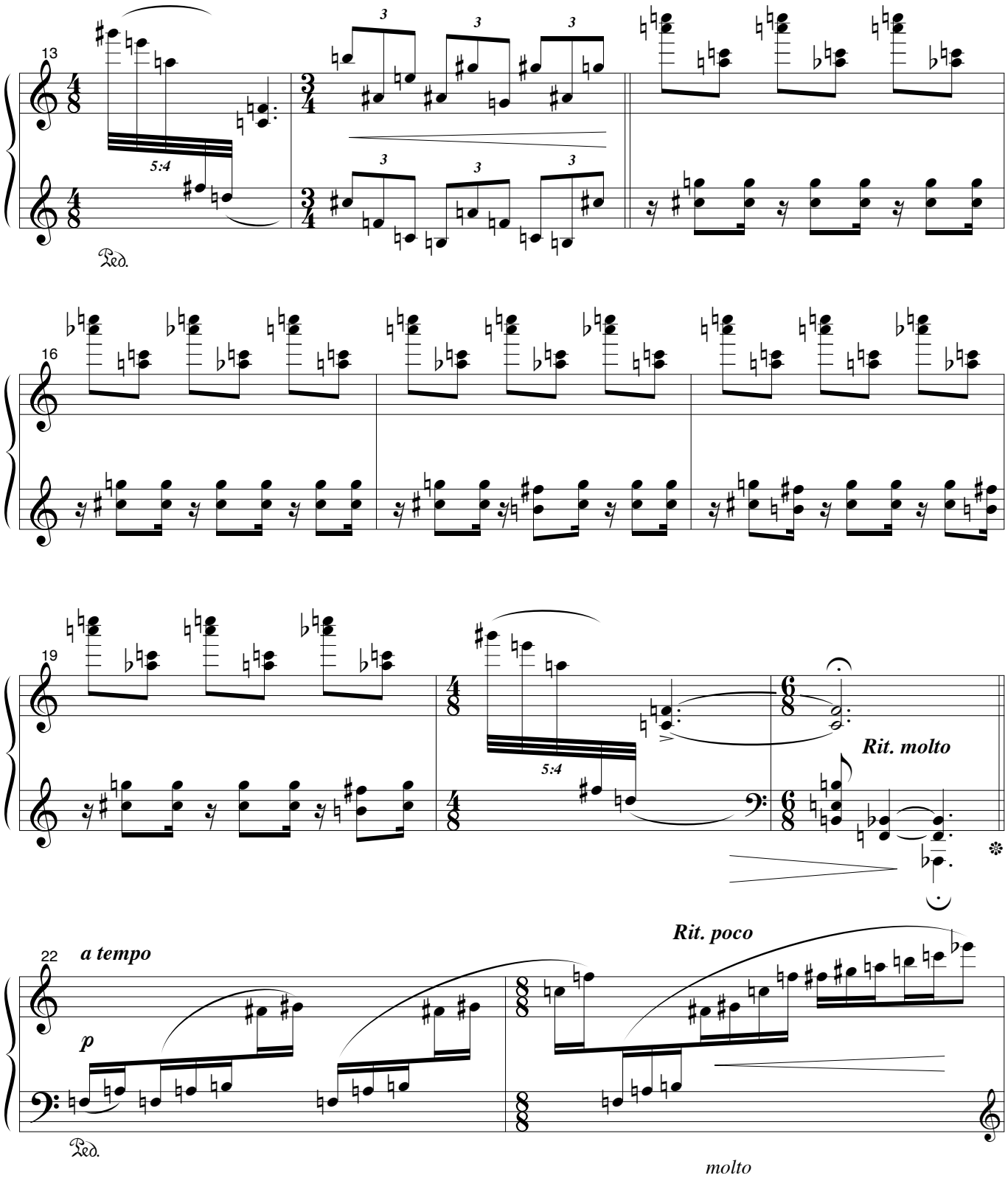
Pause, then

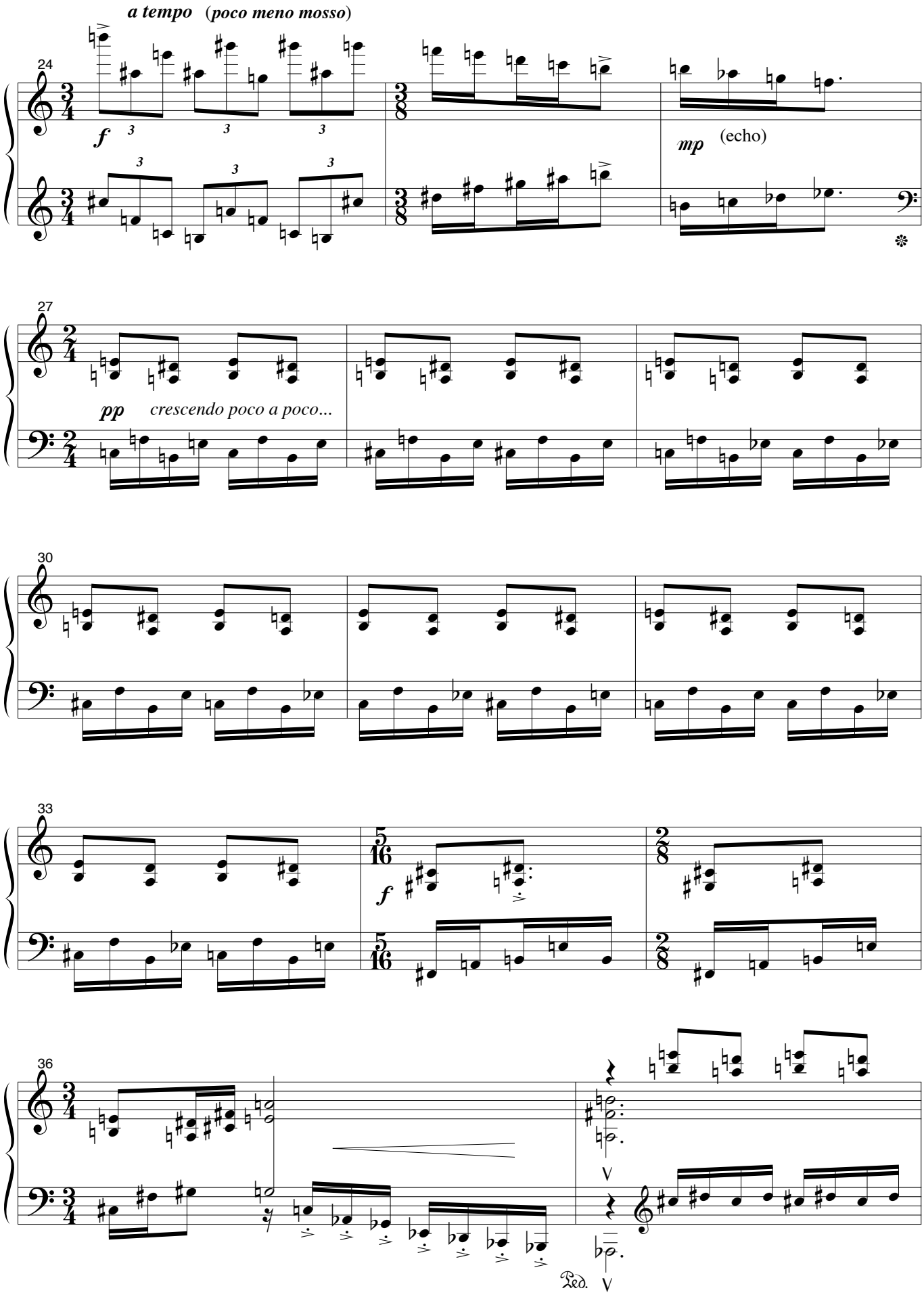
1. *Da capo* (after 1st time through)
2. *Dal segno* (after 2nd time through)
3. Go on to final chord *without* changing the pedal.

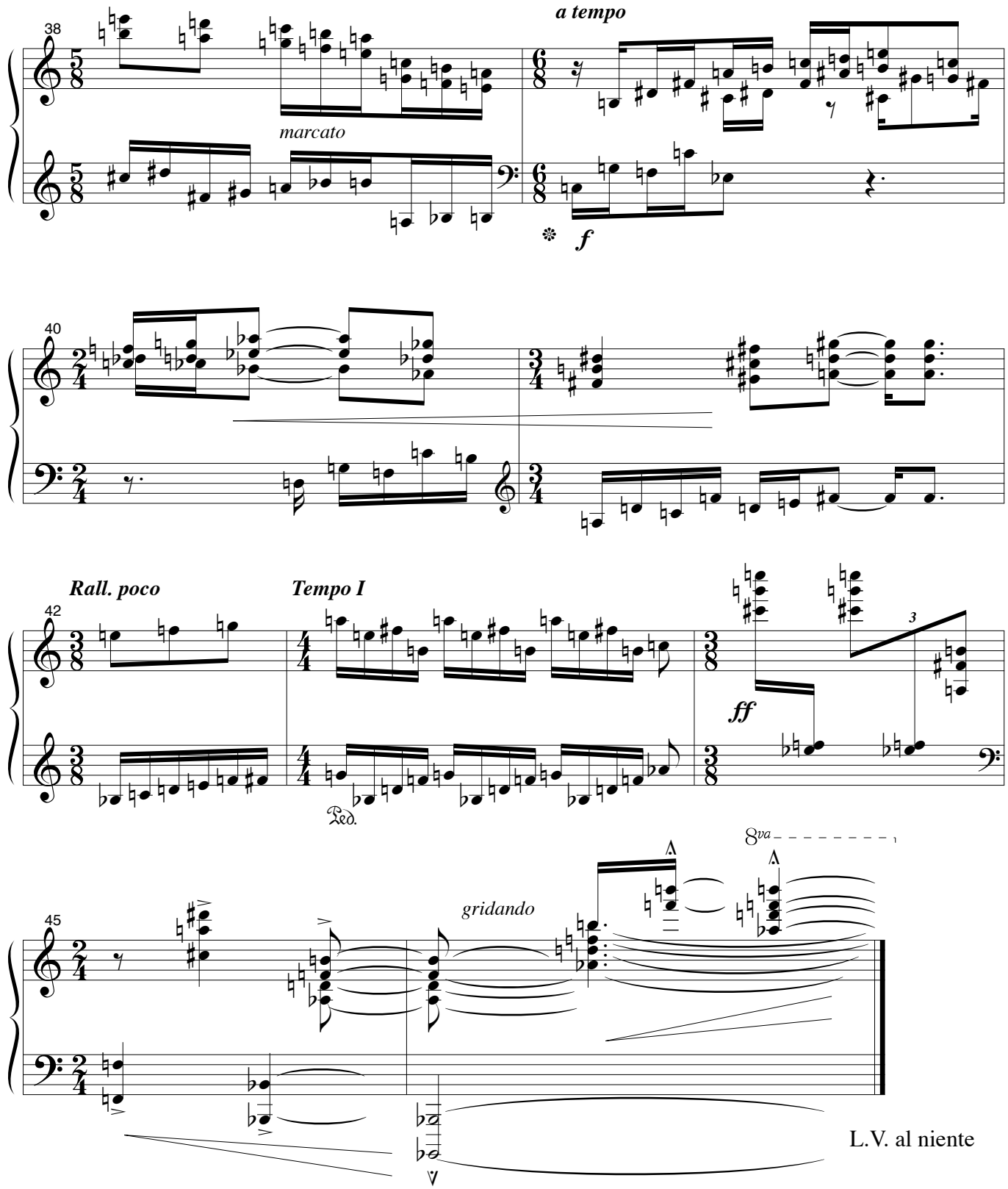
Prélude X:
Caprice

Impetuous but not too fast



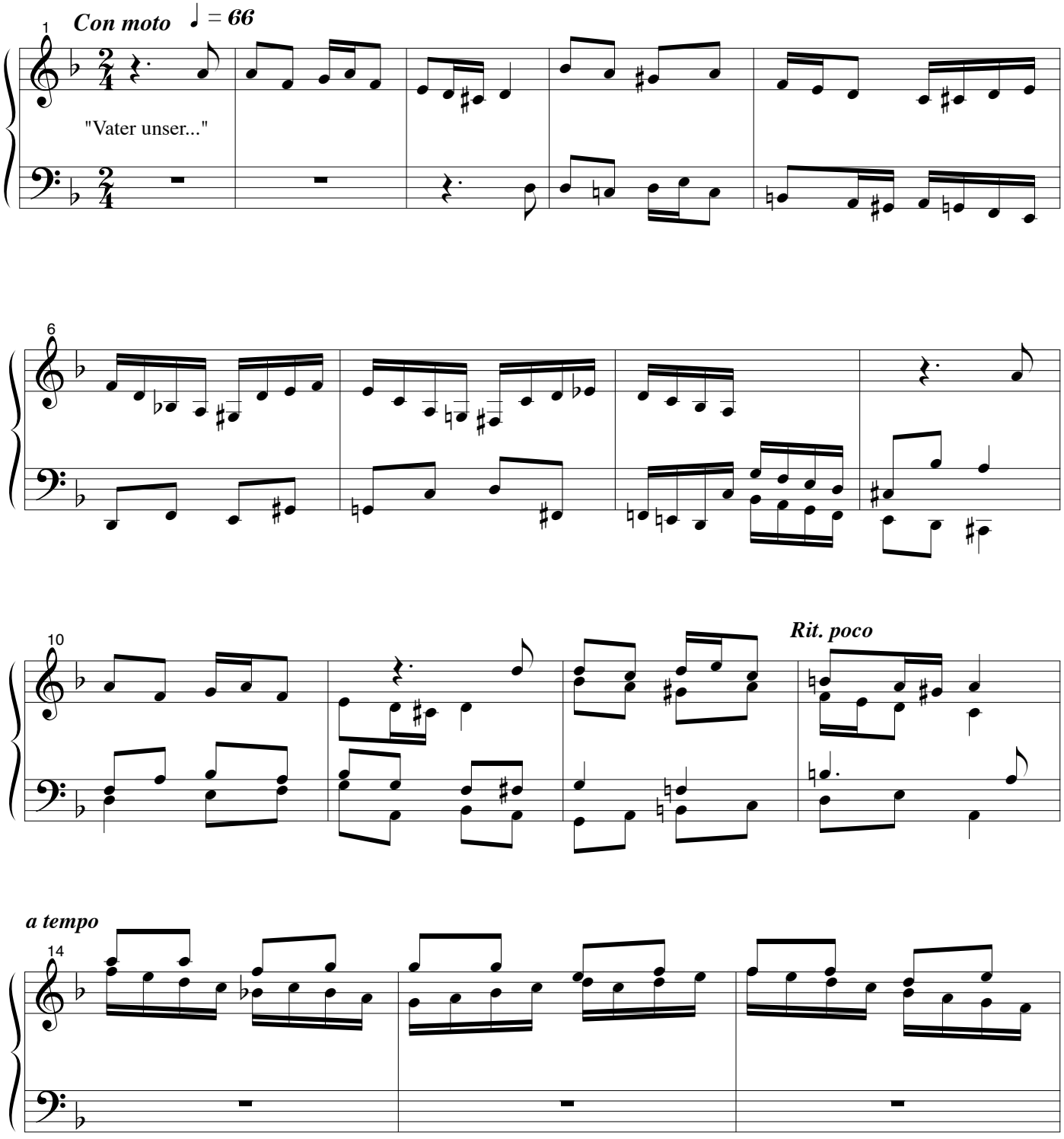

13
5:4
Ped.
16
19
5:4
Rit. molto
22
a tempo
p
Rit. poco
Ped.
molto

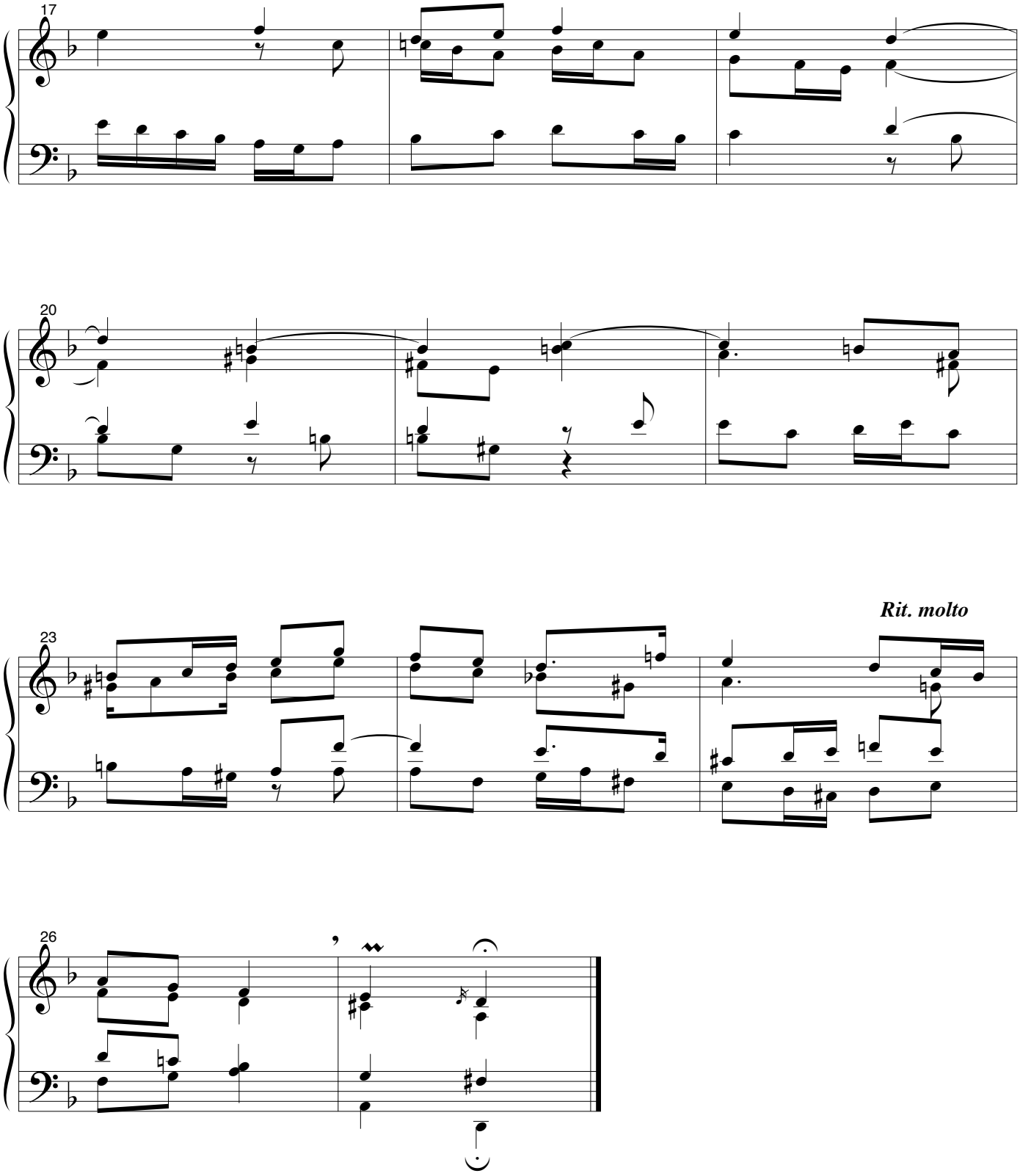

a tempo (poco meno mosso)
24
f
mp
(echo)
27
pp
crescendo poco a poco...
30
33
f
36
Ped.


38
a tempo
marcato
f
40
Rall. poco
Tempo I
42
ff
Ped.
8va
45
gridando
L.V. al niente

Prélude XI:
Prelude in the Form of a Fugue

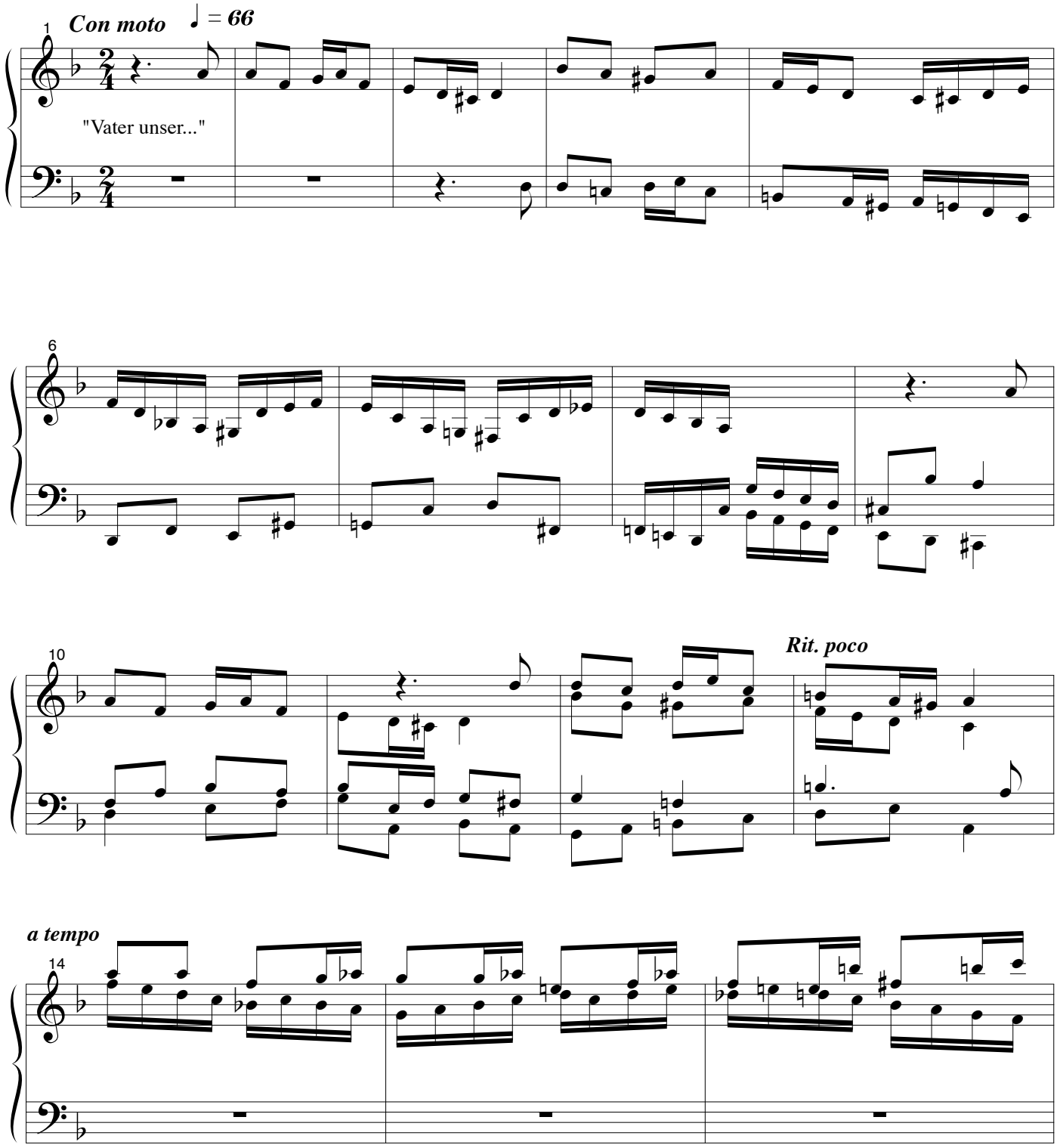
VERSION A

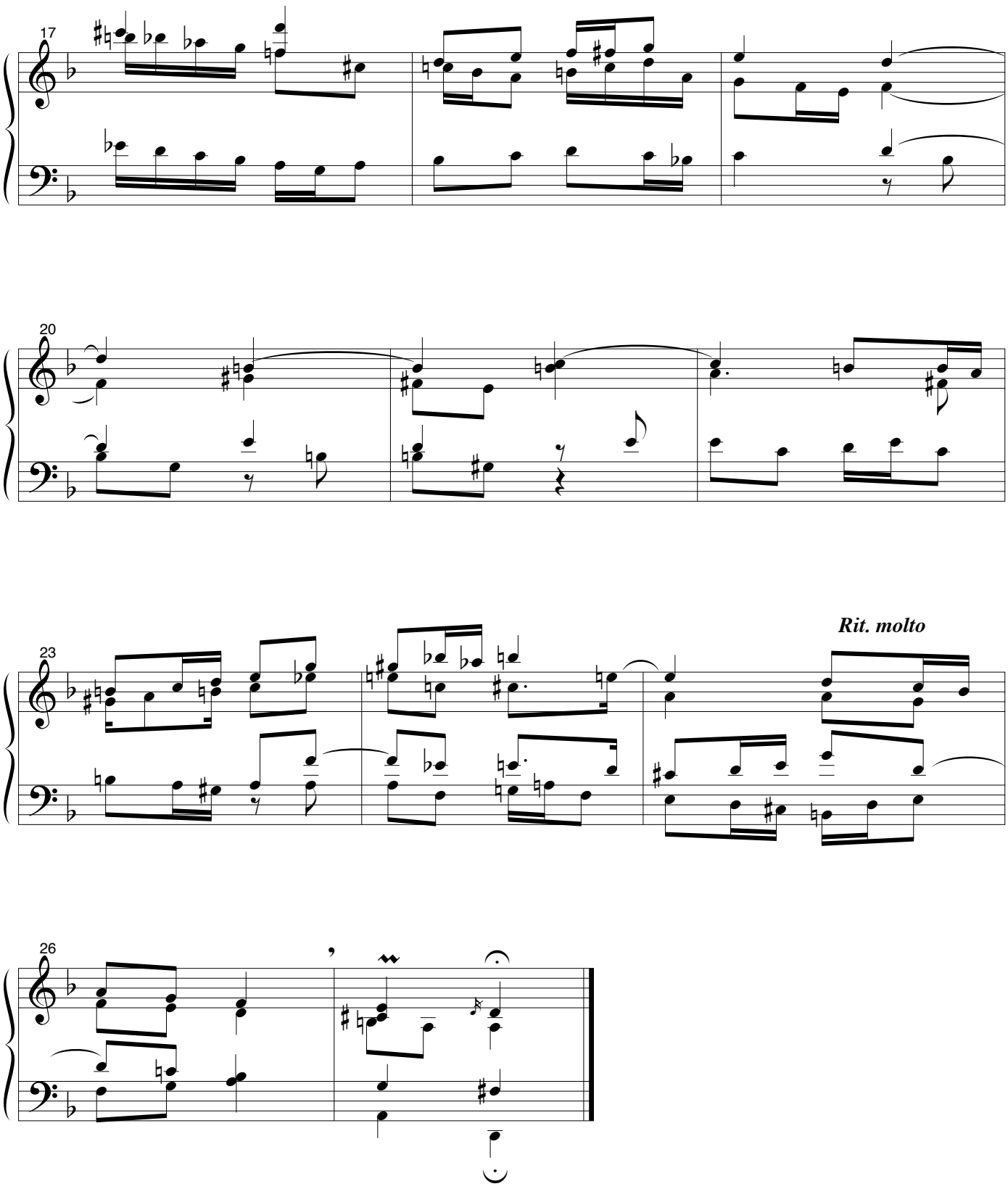



17
20
23
Rit. molto
26

Prélude XI:
Prelude in the Form of a Fugue

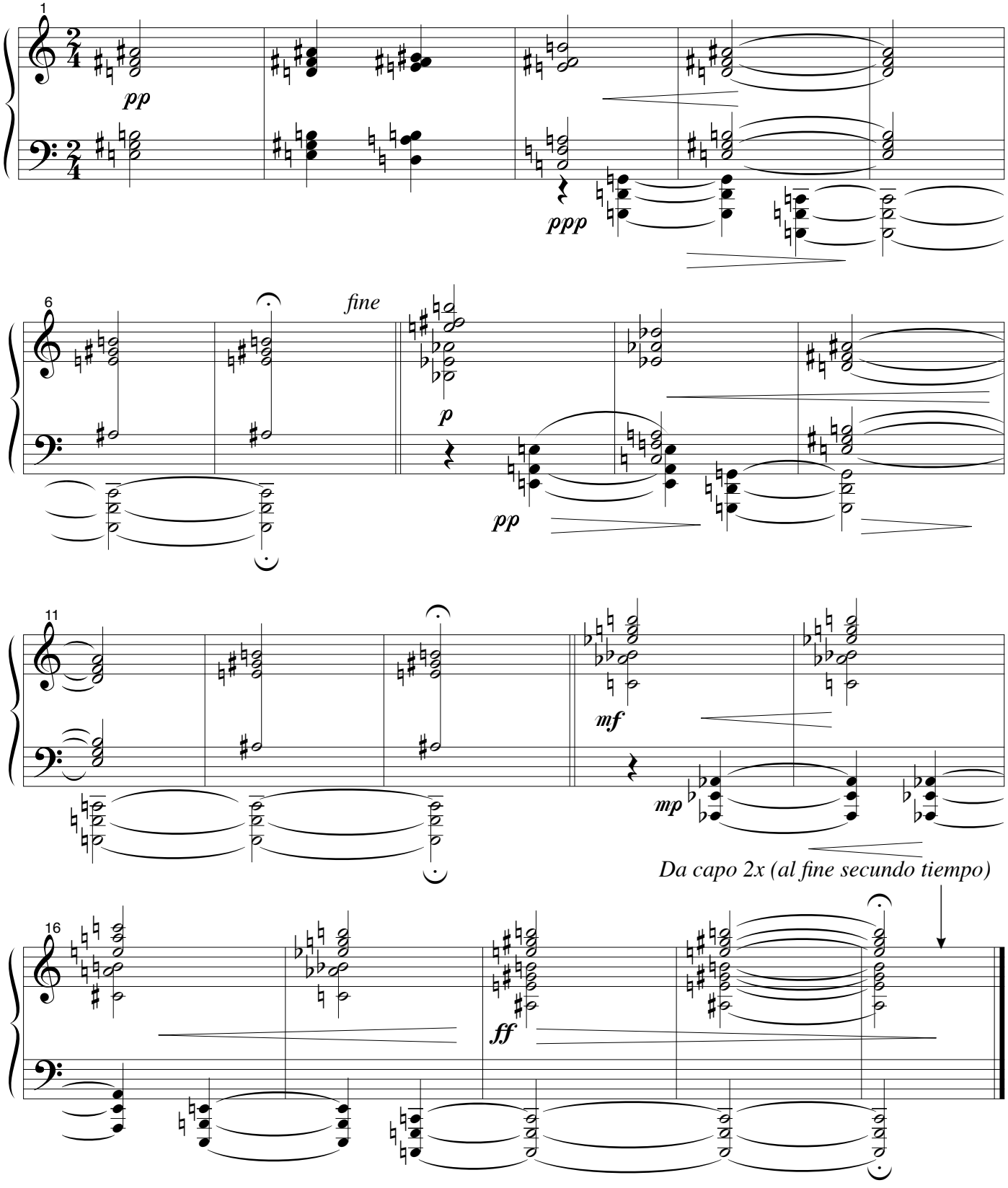
VERSION B




17
20
23
Rit. molto
26

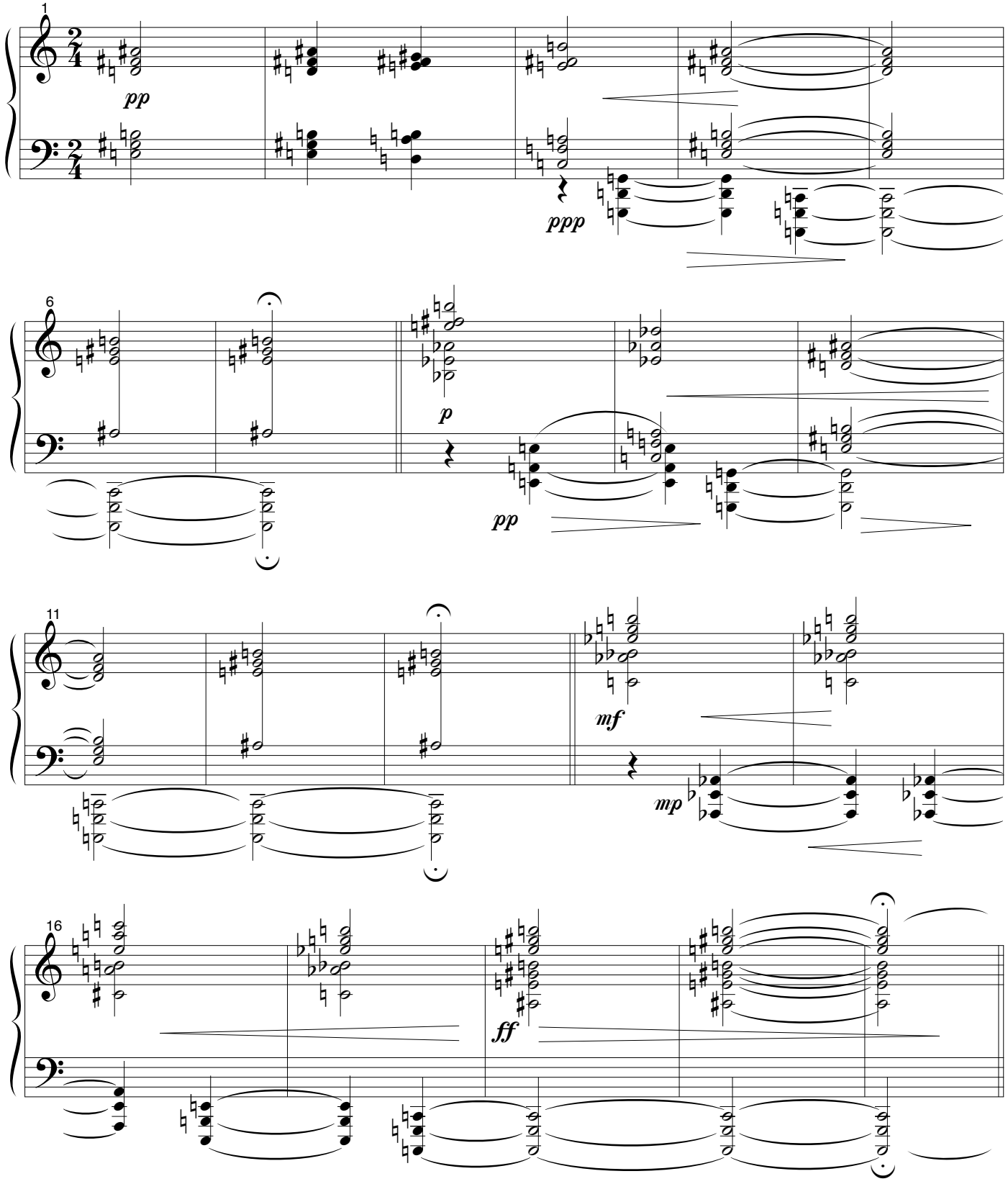
Prélude XII:
Processional

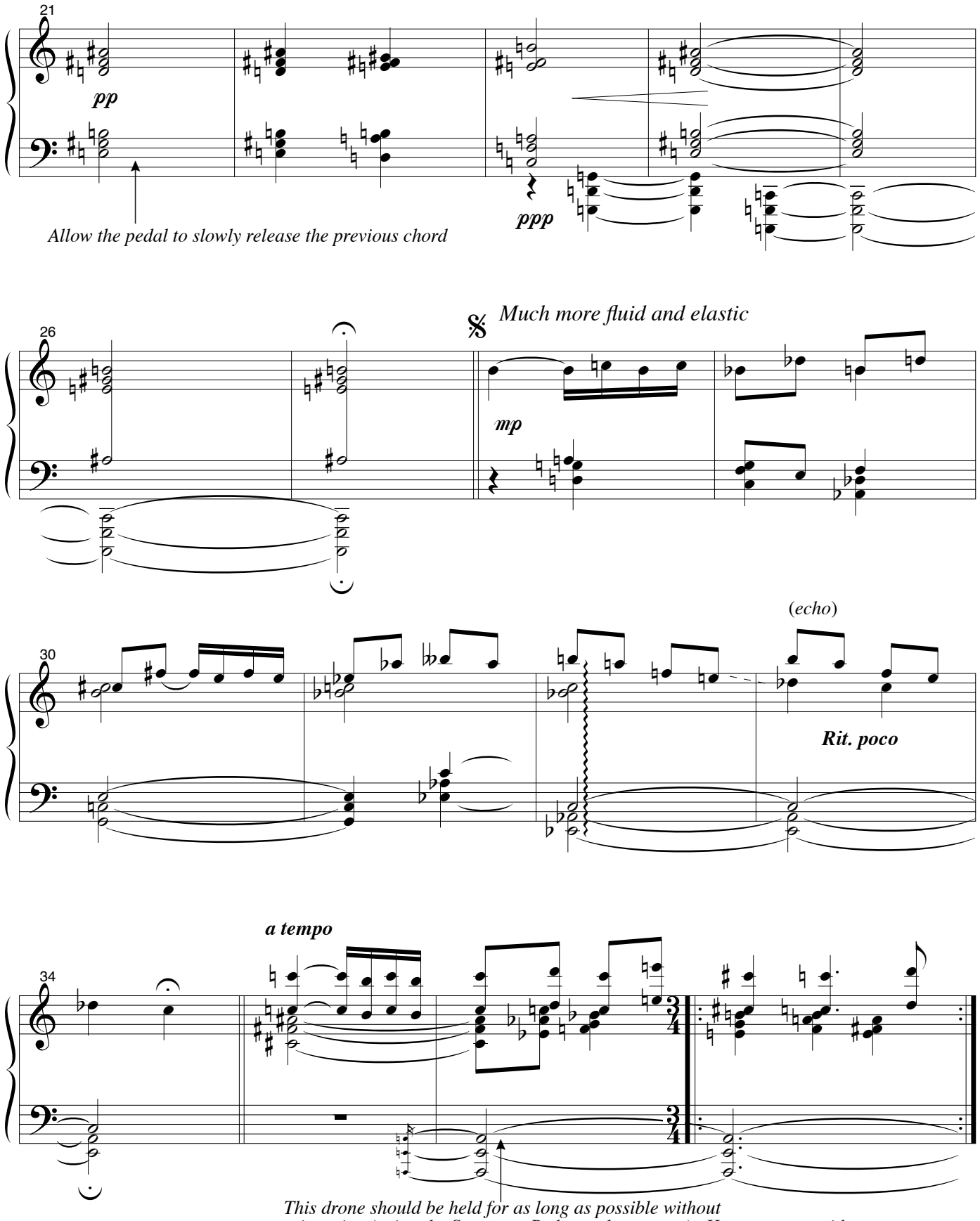
Stately, very slow and heavy

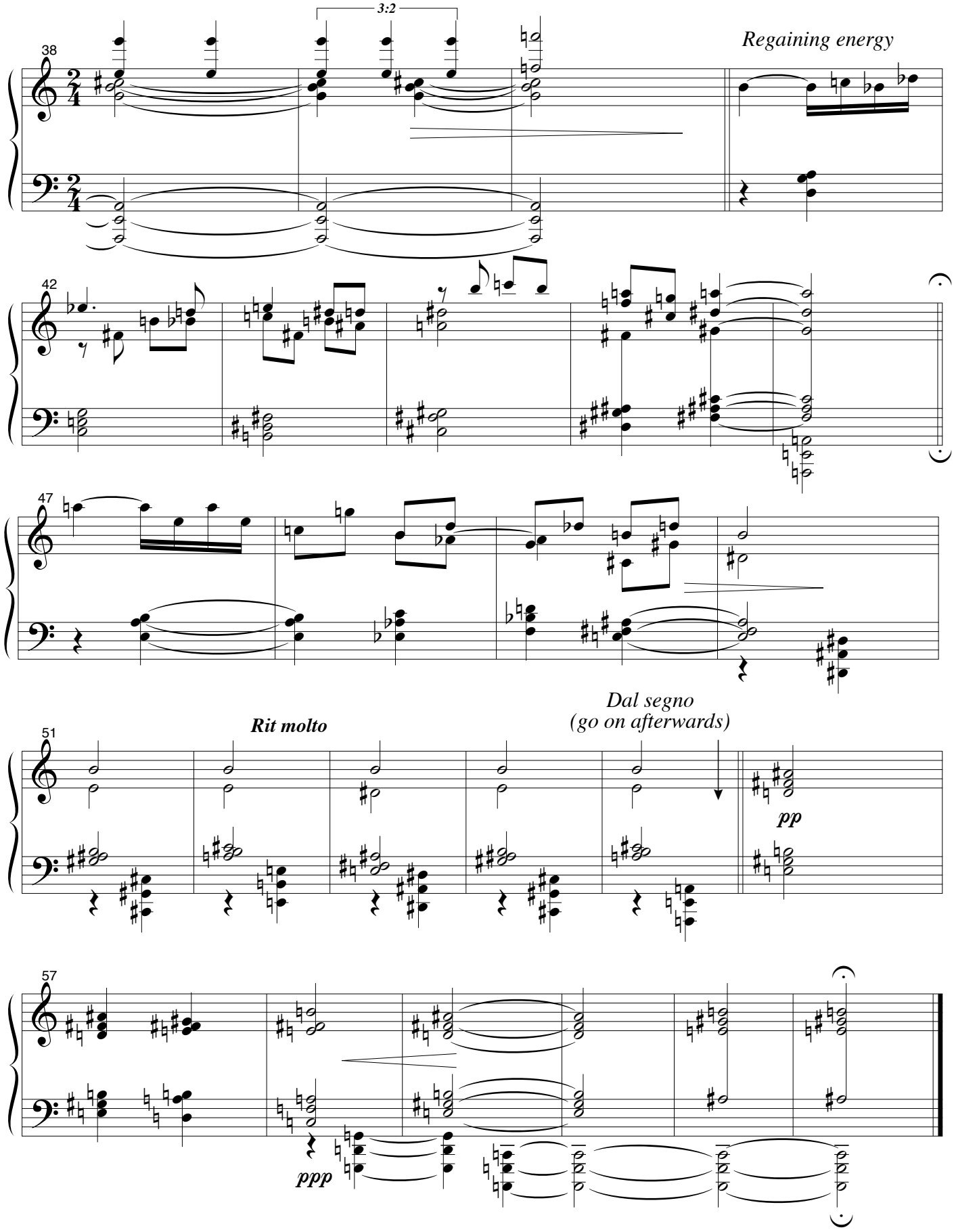


Prélude XII:
Processional and Ballade

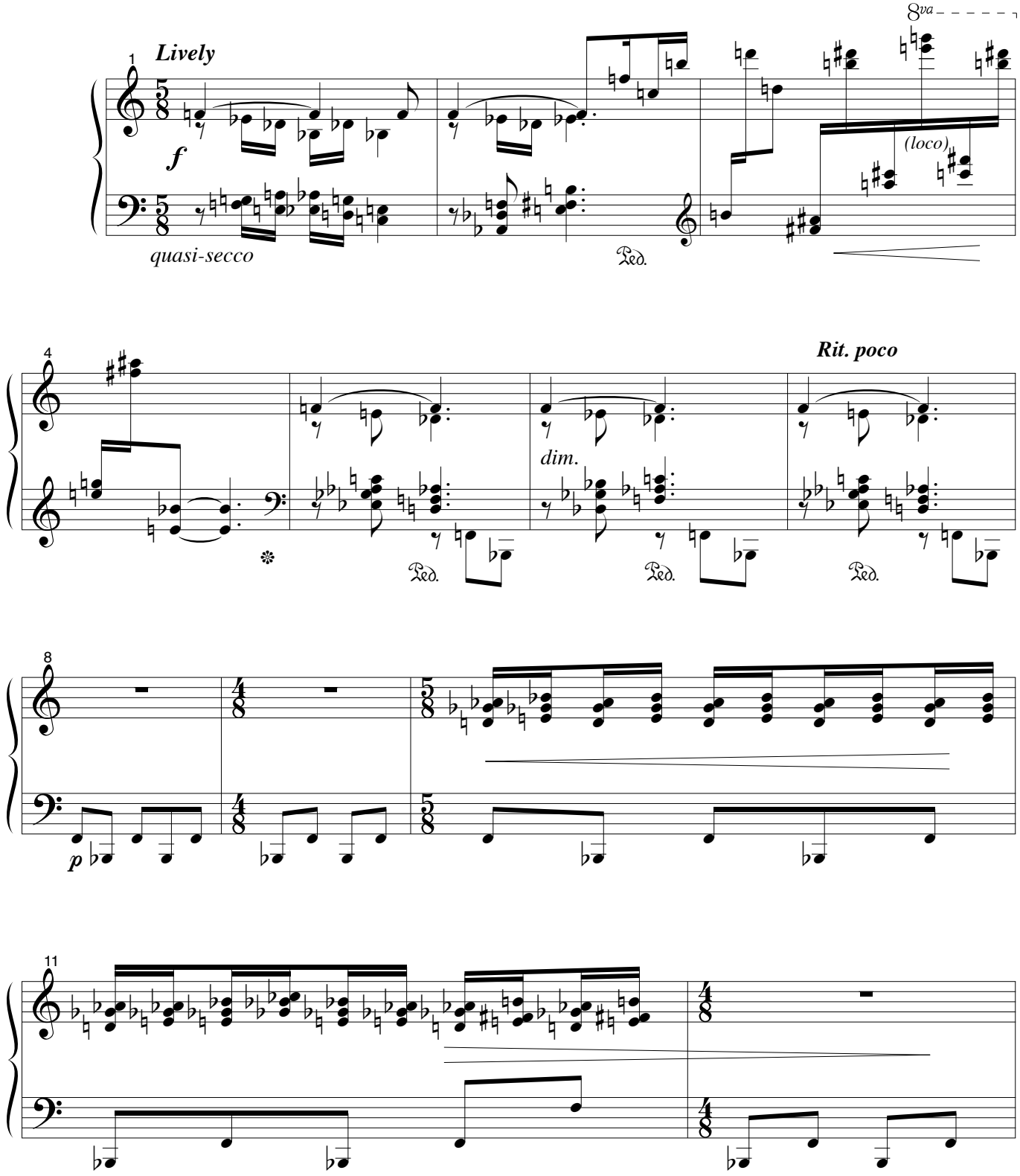
Stately, very slow and heavy

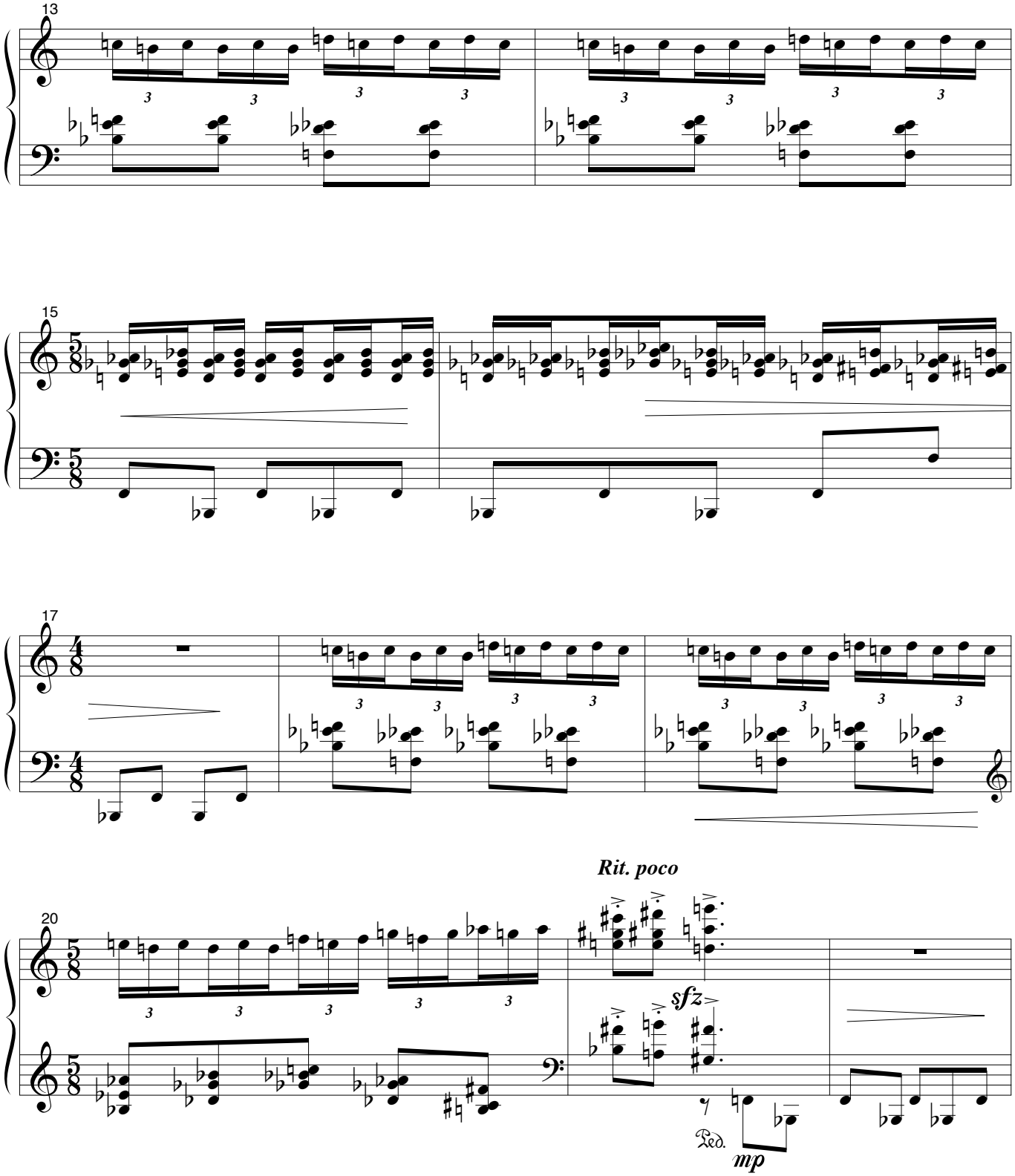


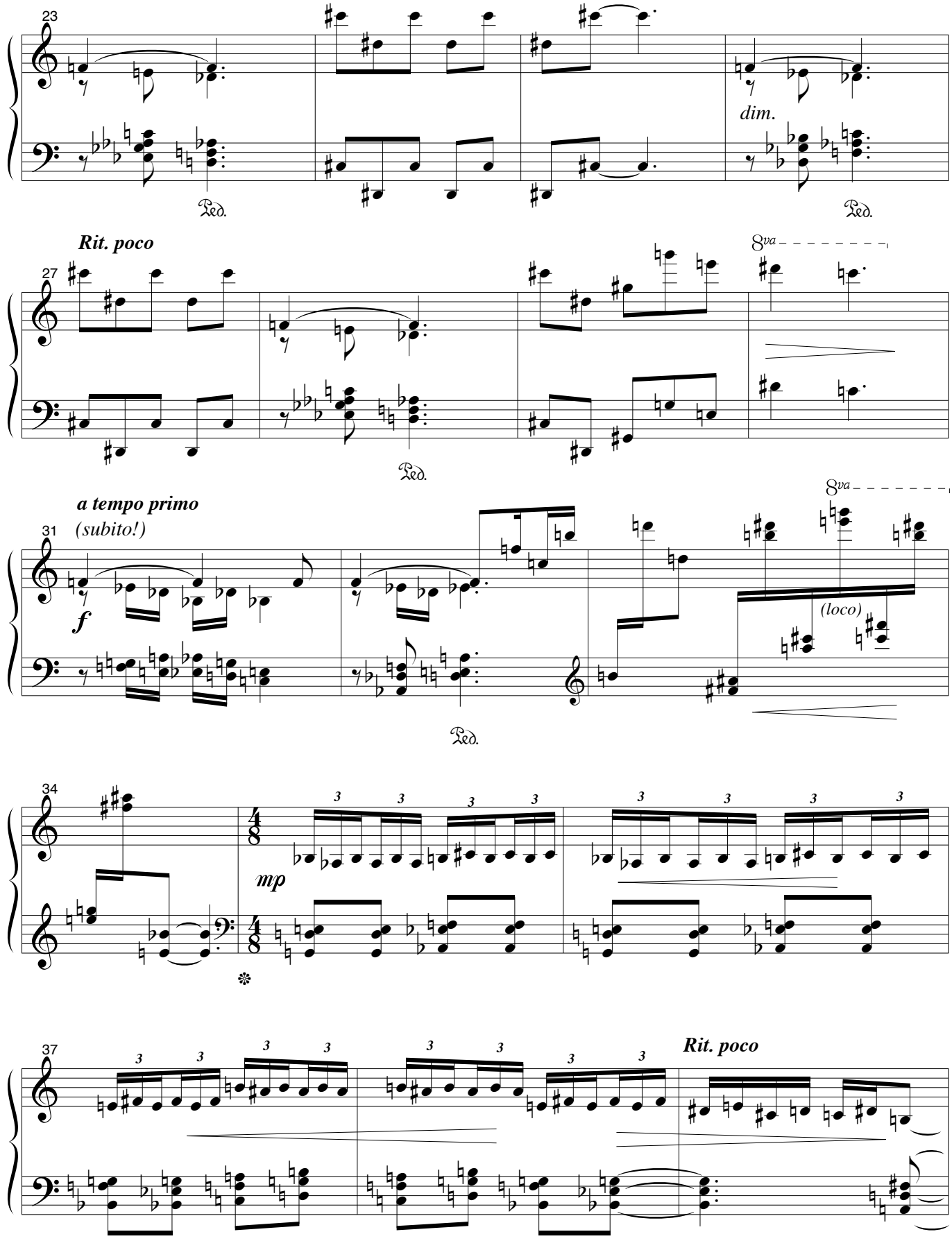

21
pp
Allow the pedal to slowly release the previous chord
ppp
26
Much more fluid and elastic
mp
(echo)
30
Rit. poco
a tempo
34
This drone should be held for as long as possible without reiteration (using the Sostenuto Ped. or other means). However, to avoid blurring the harmony above, the chord may be reattacked subtly when possible.

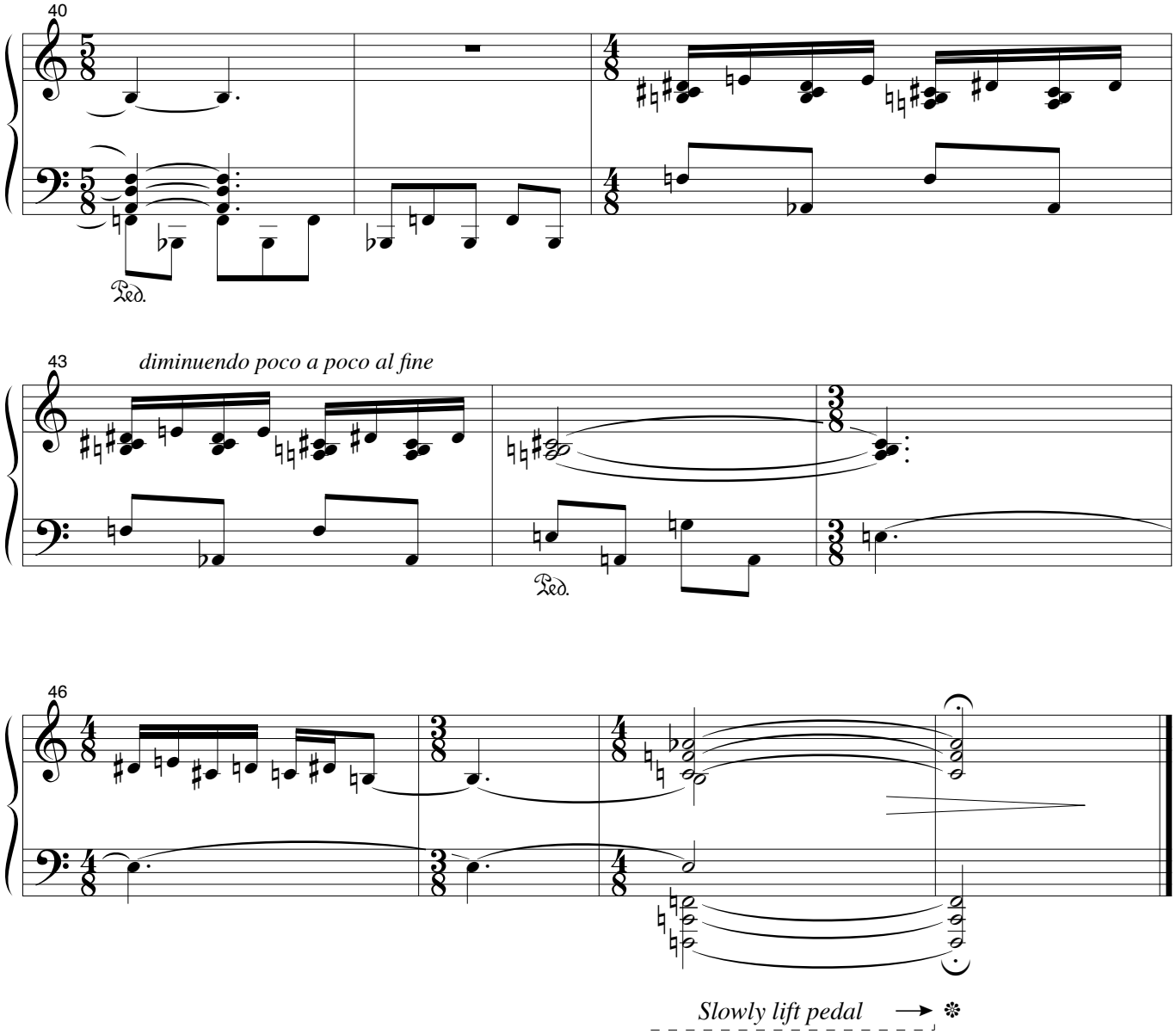

3:2
38
Regaining energy
42
47
Rit molto
Dal segno
(go on afterwards)
51
pp
57
ppp

Prélude XIII:
Danse



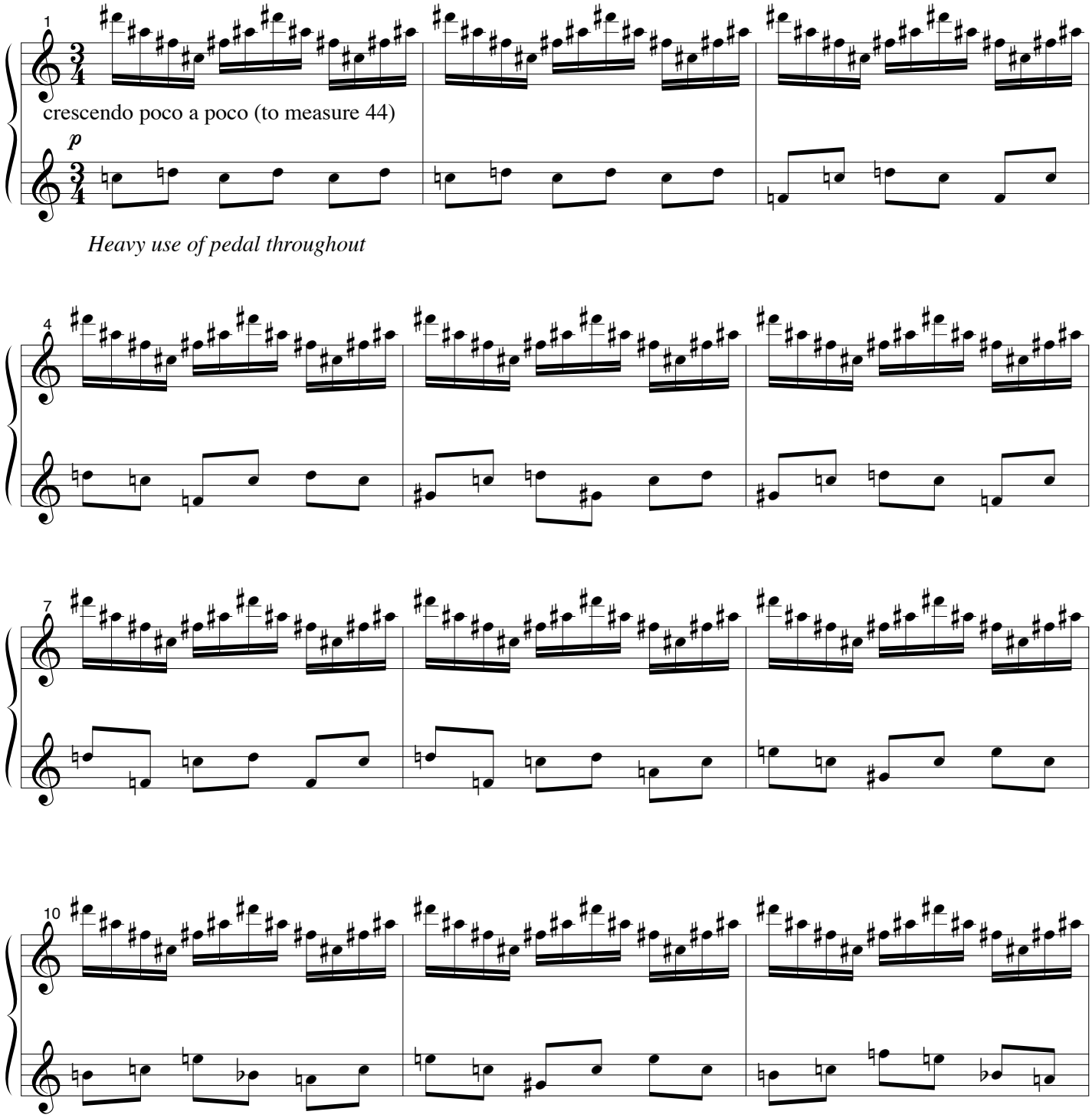

13
15
17
Rit. poco
20
sfz
mp
Ped.


23
dim.
Ped.
Ped.
Rit. poco
27
8va
Ped.
a tempo primo
(subito!)
31
f
8va
(loco)
Ped.
34
mp
37
Rit. poco

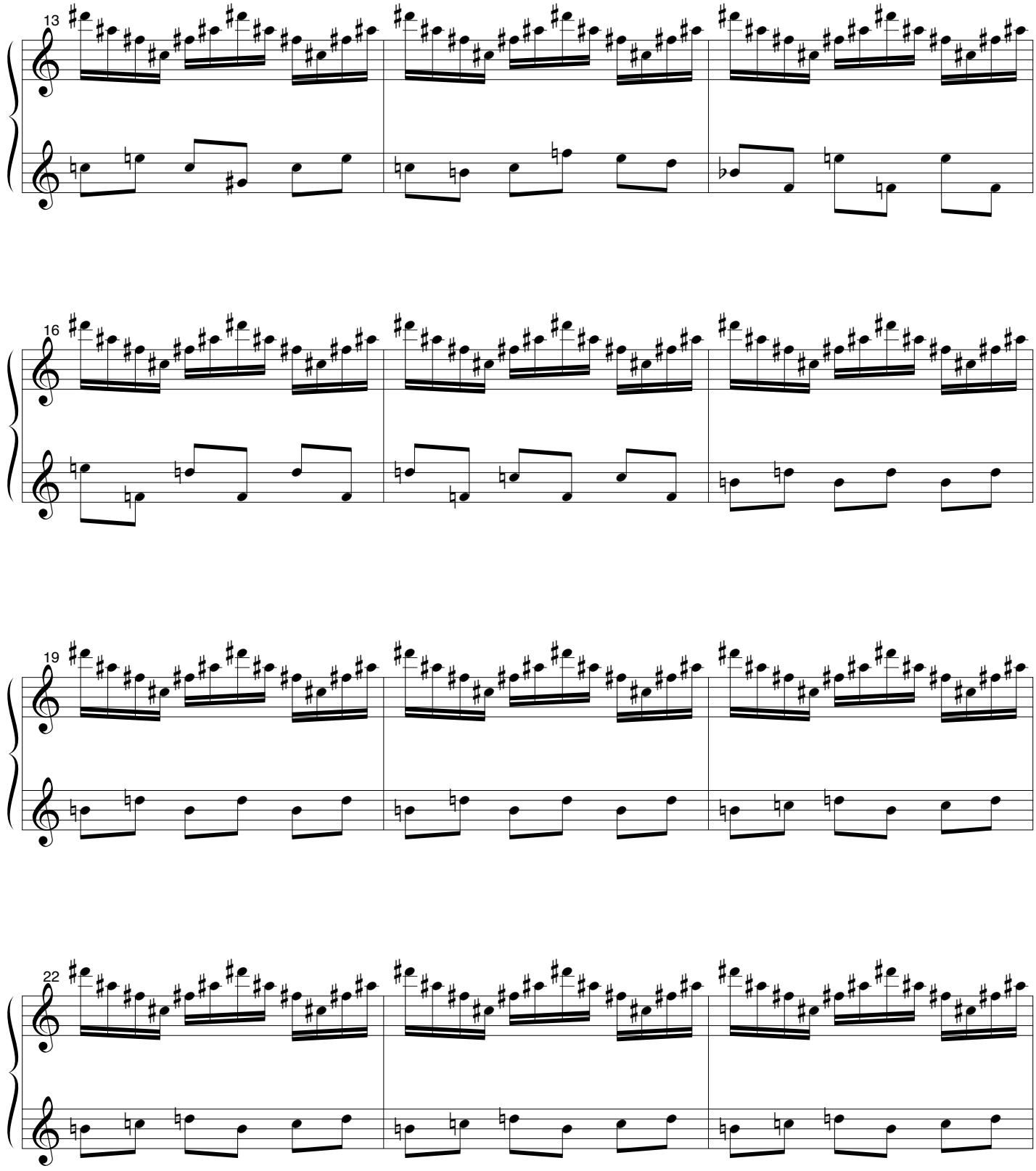

40
Ped.
43
diminuendo poco a poco al fine
Ped.
46
Slowly lift pedal

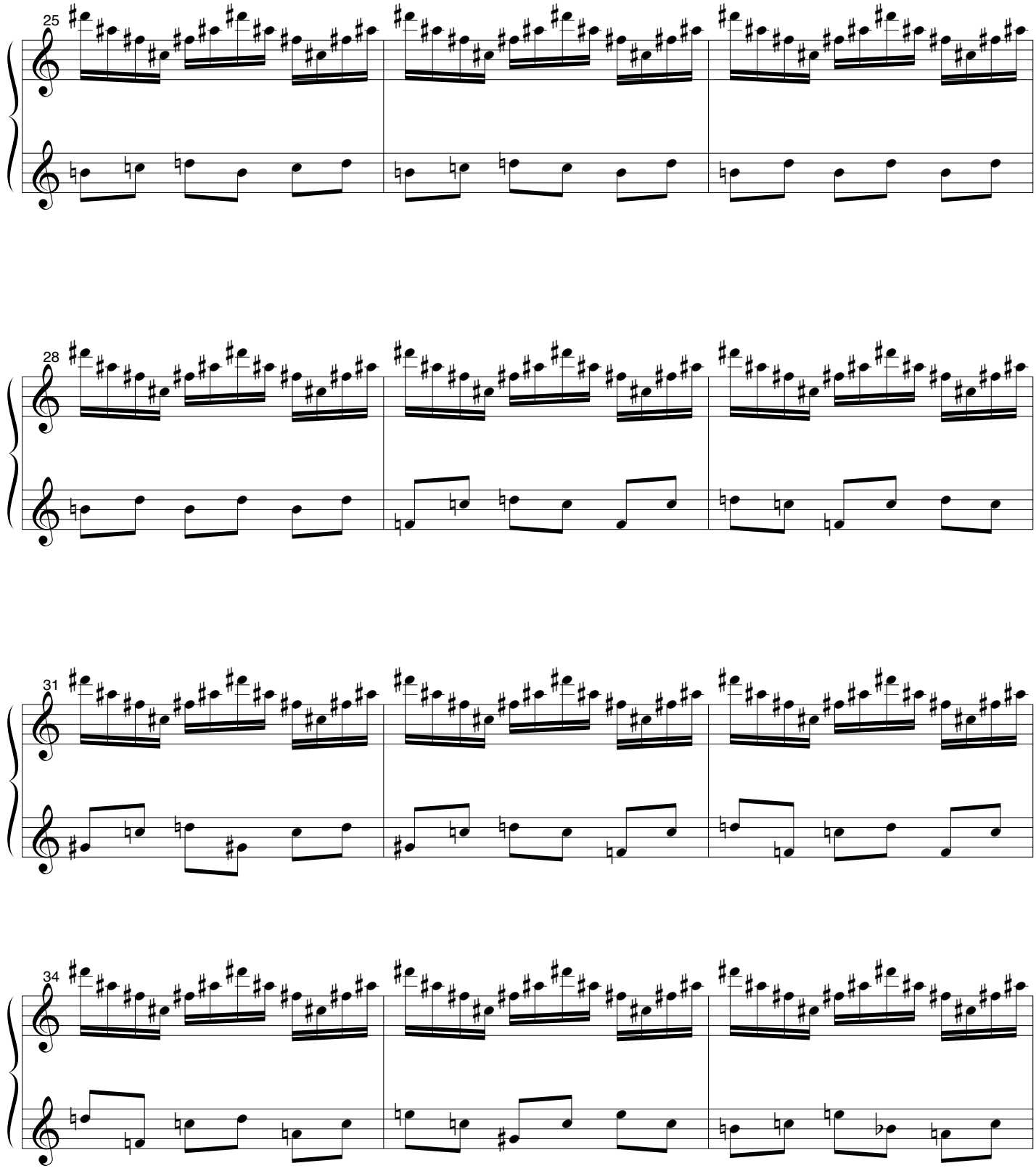
Prélude XIV:
Perpetuum mobile

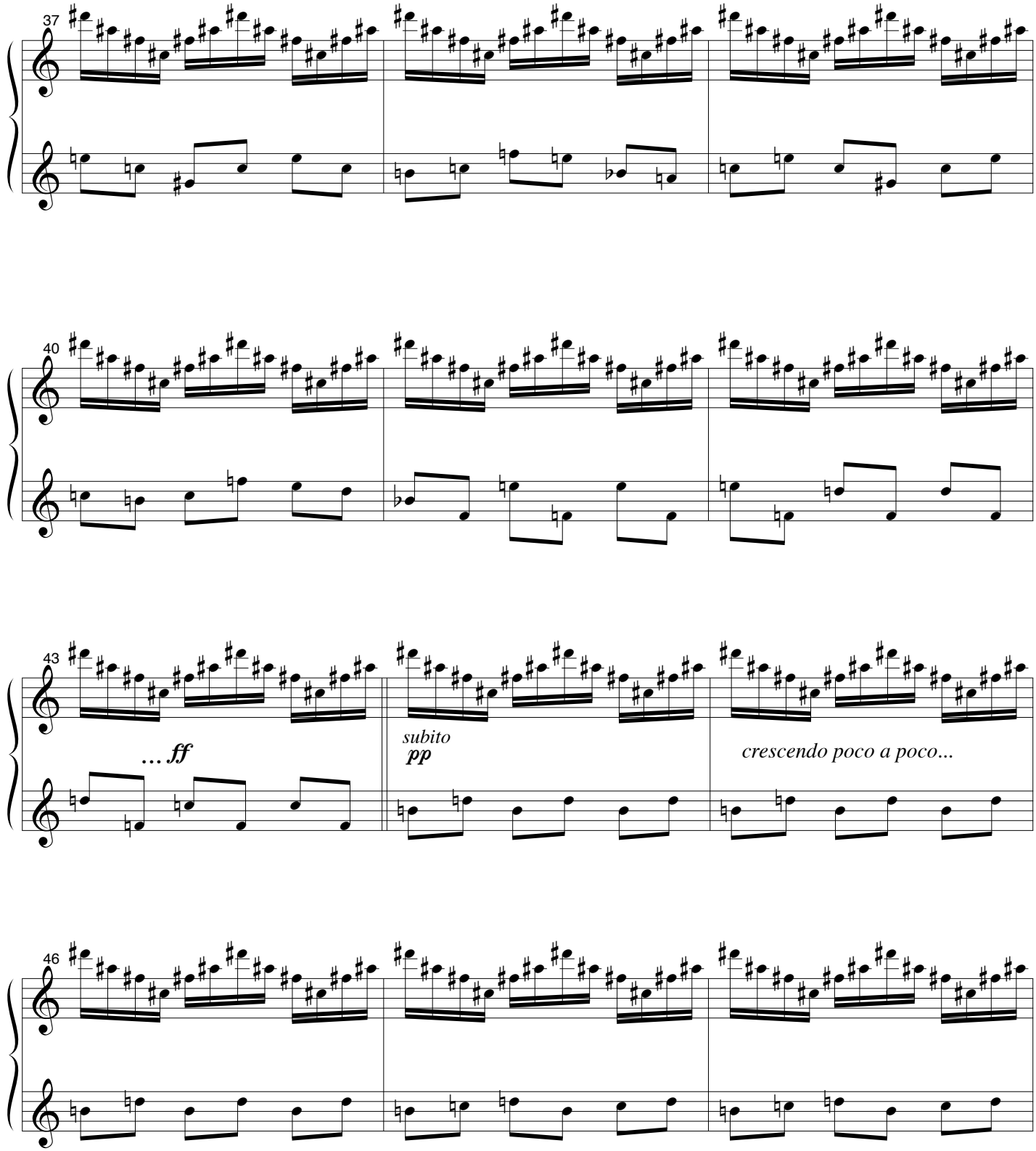
Driving: very fast and even

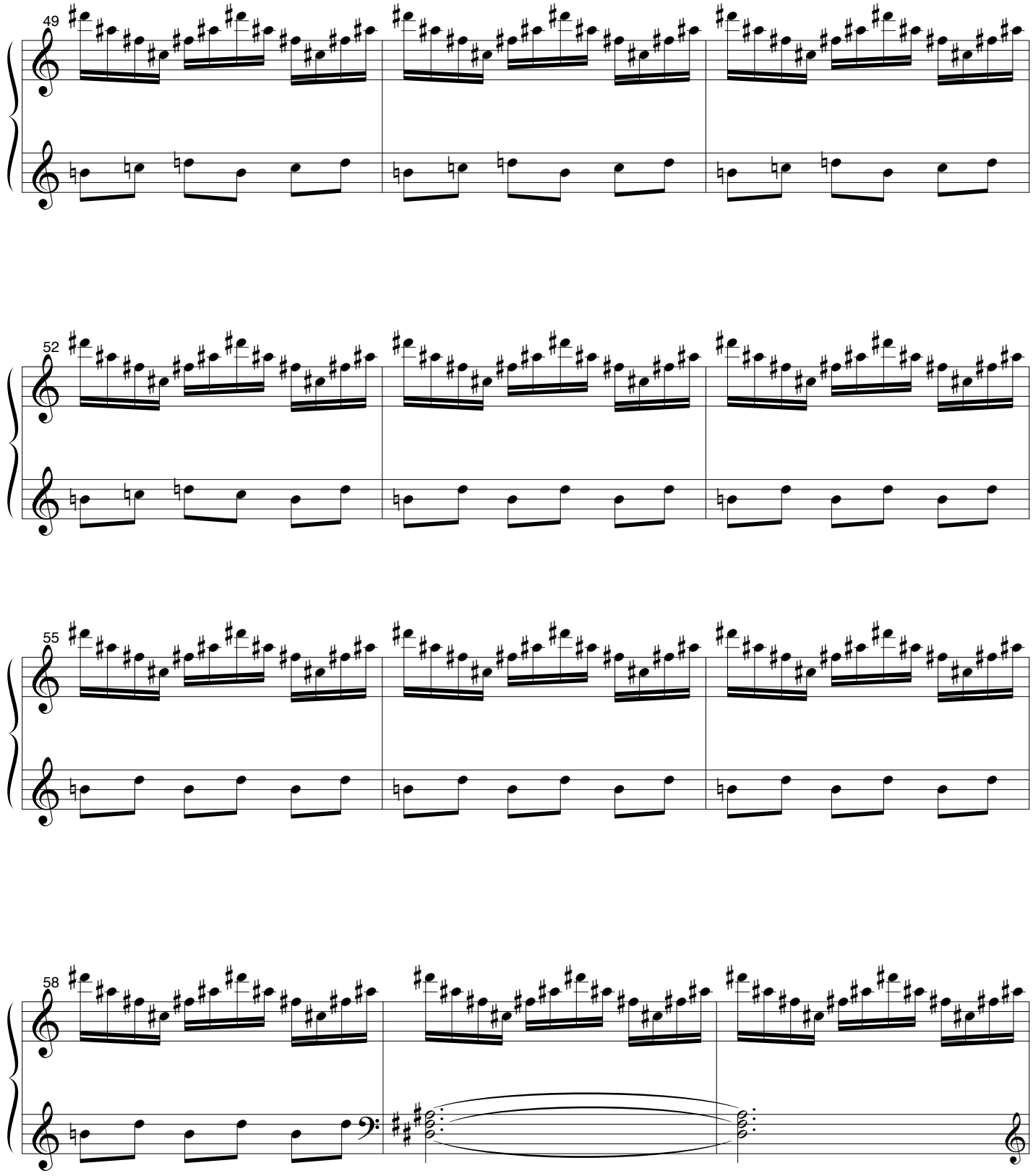


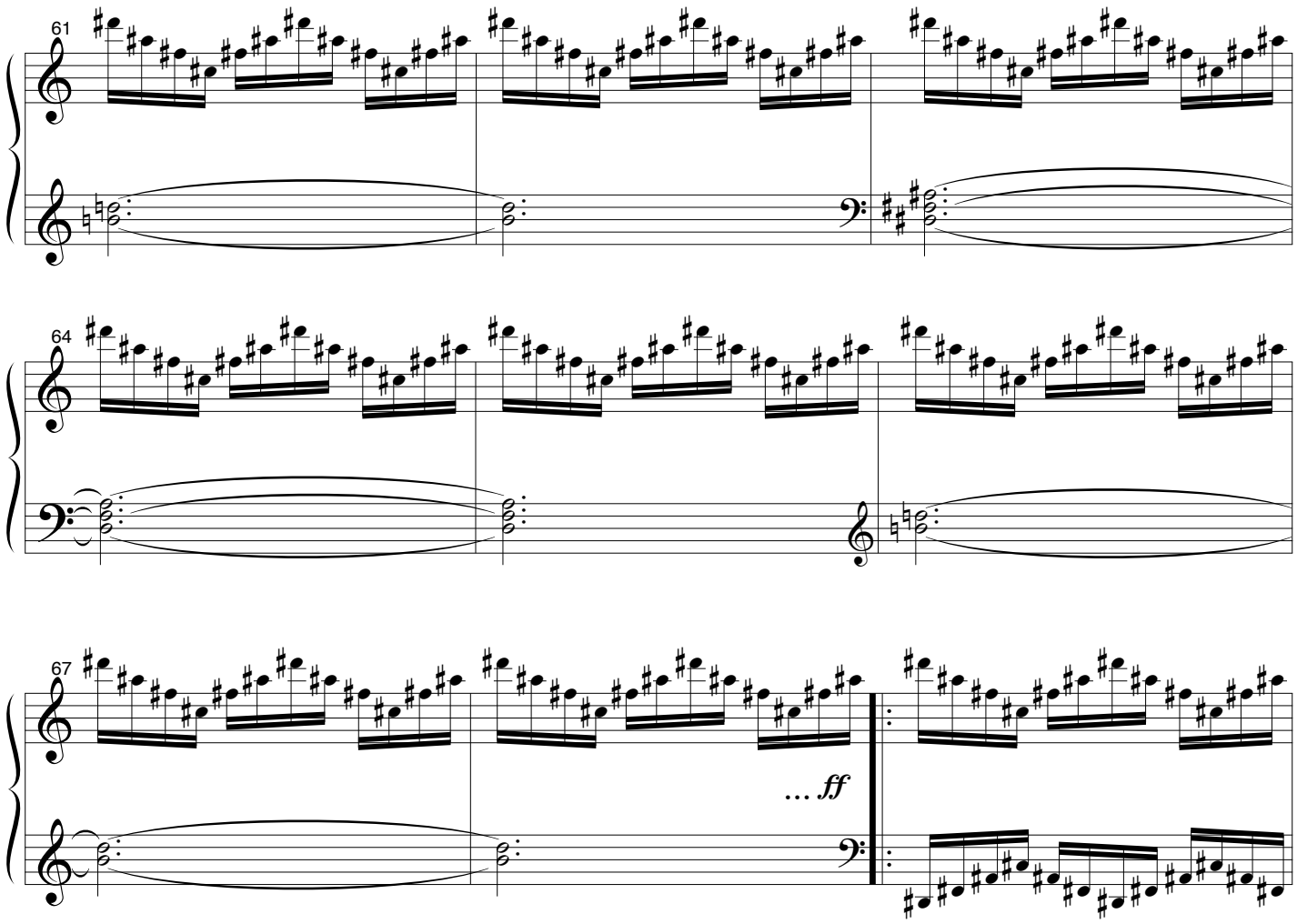
Heavy use of pedal throughout


13
16
19
22

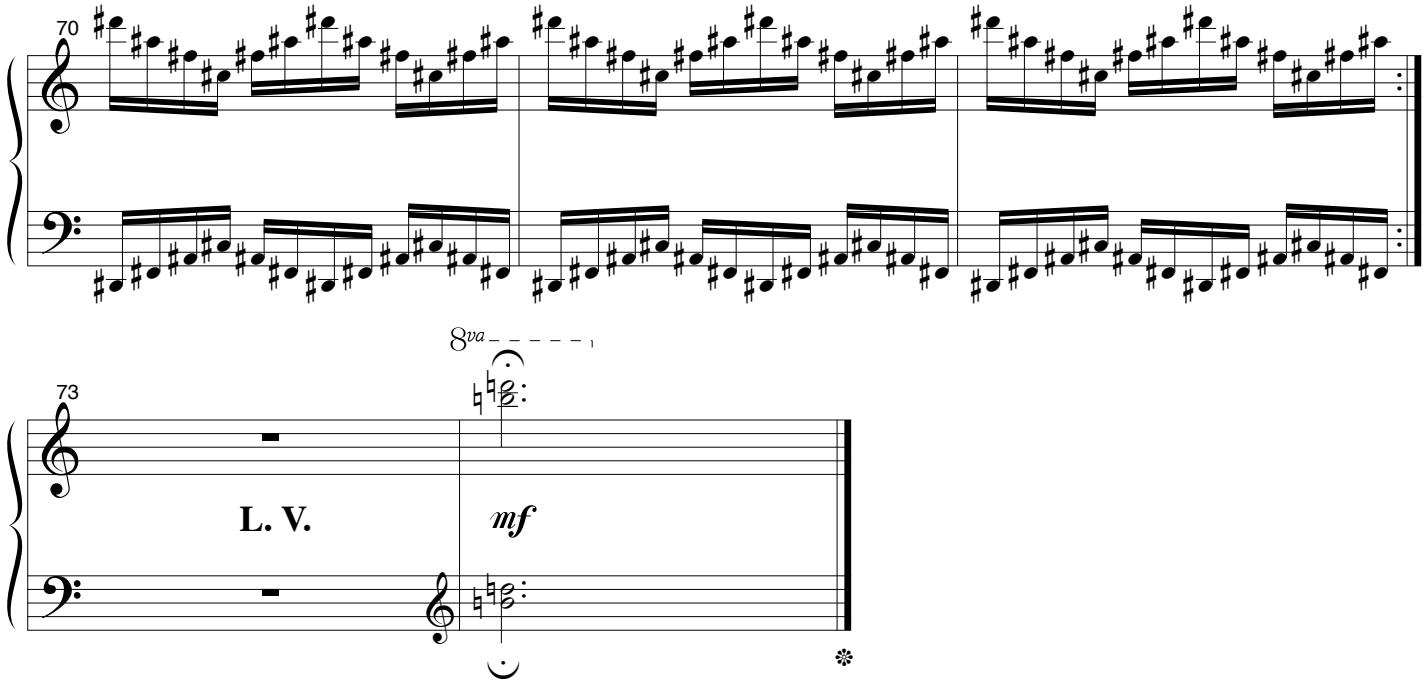

25
28
31
34


37
40
43
… ff
subito
pp
crescendo poco a poco...
46

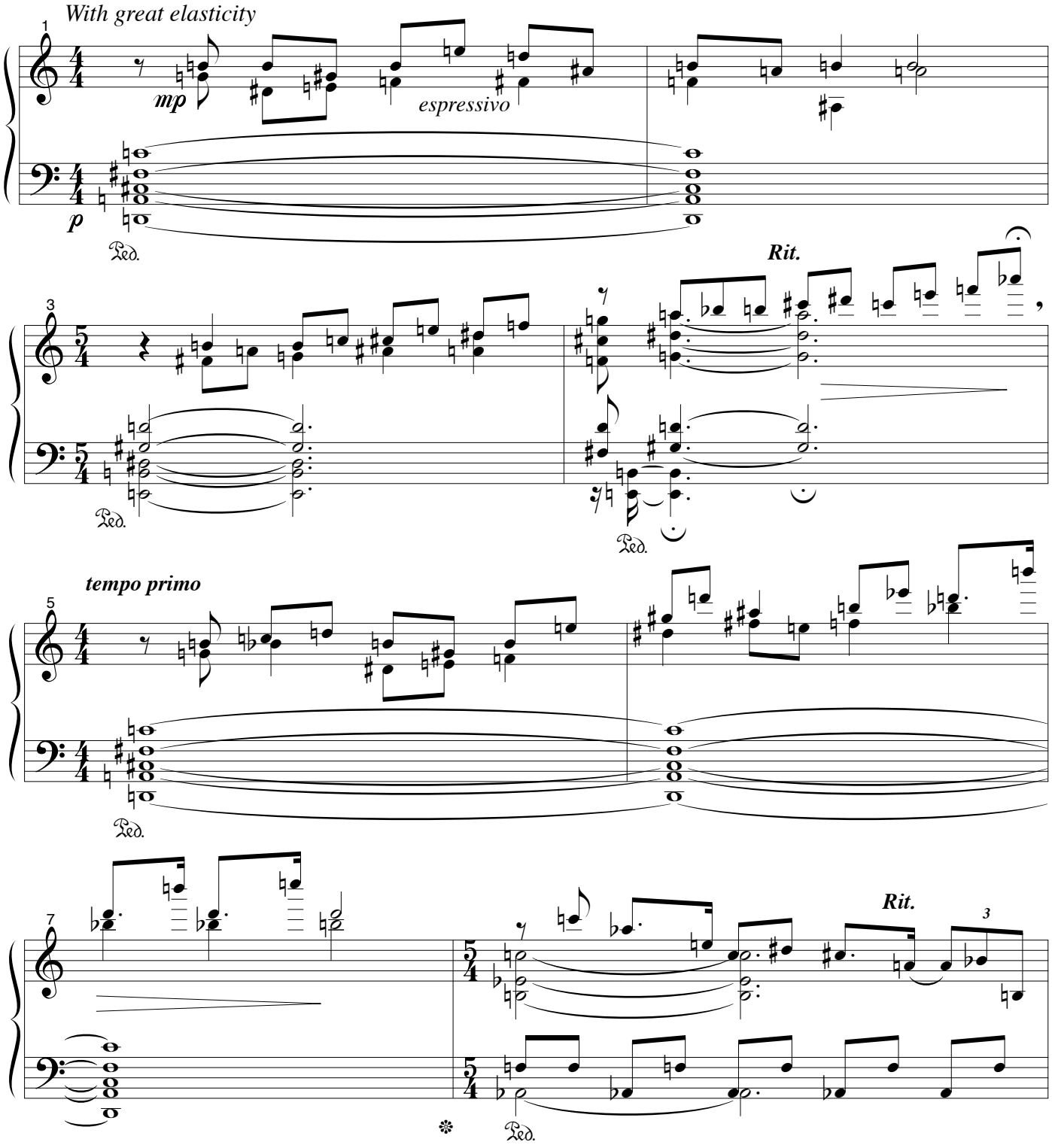

49
52
55
58

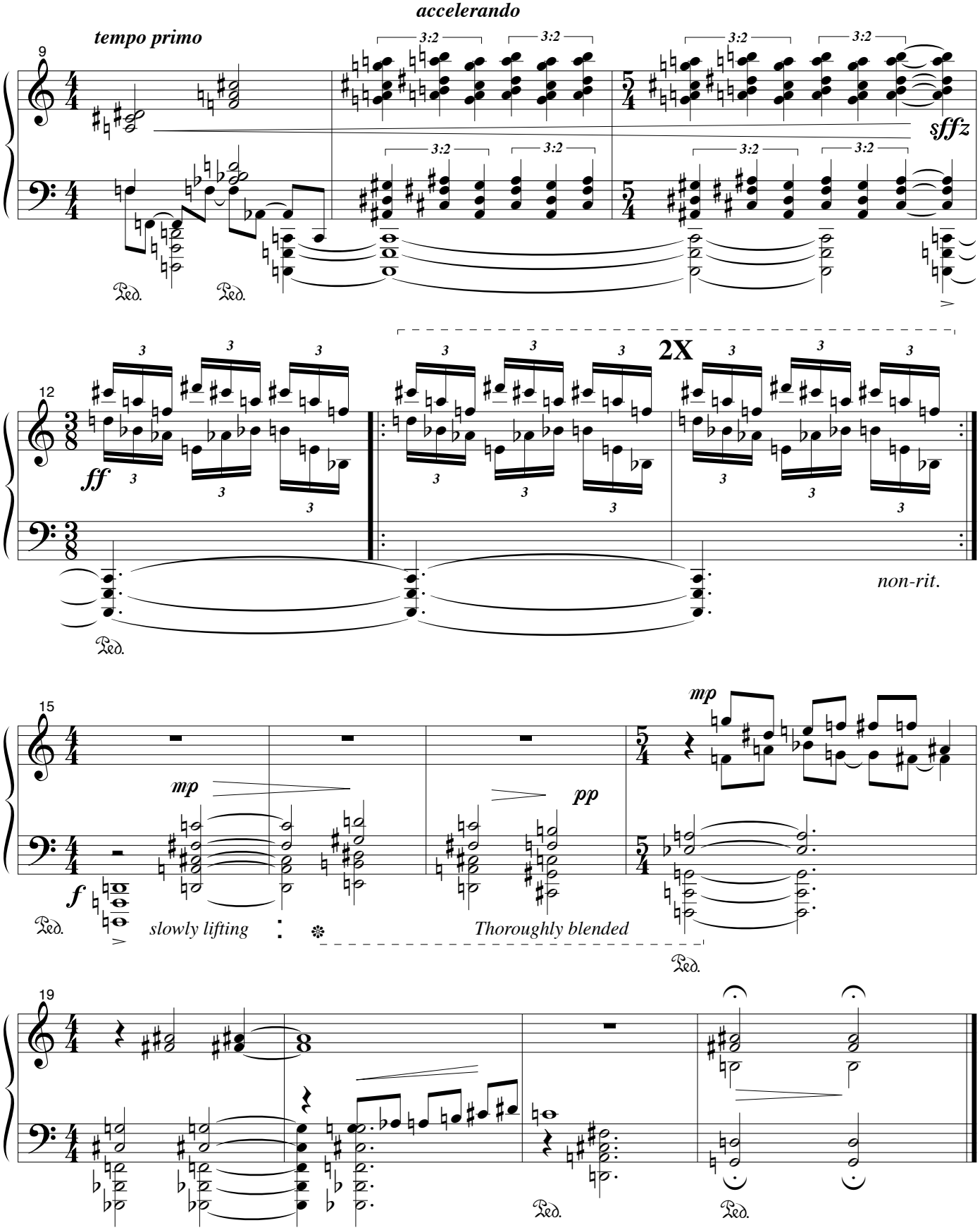


Repeat these 4 measures (ad libitum) until very quiet again.



Prélude XV:
Recitative

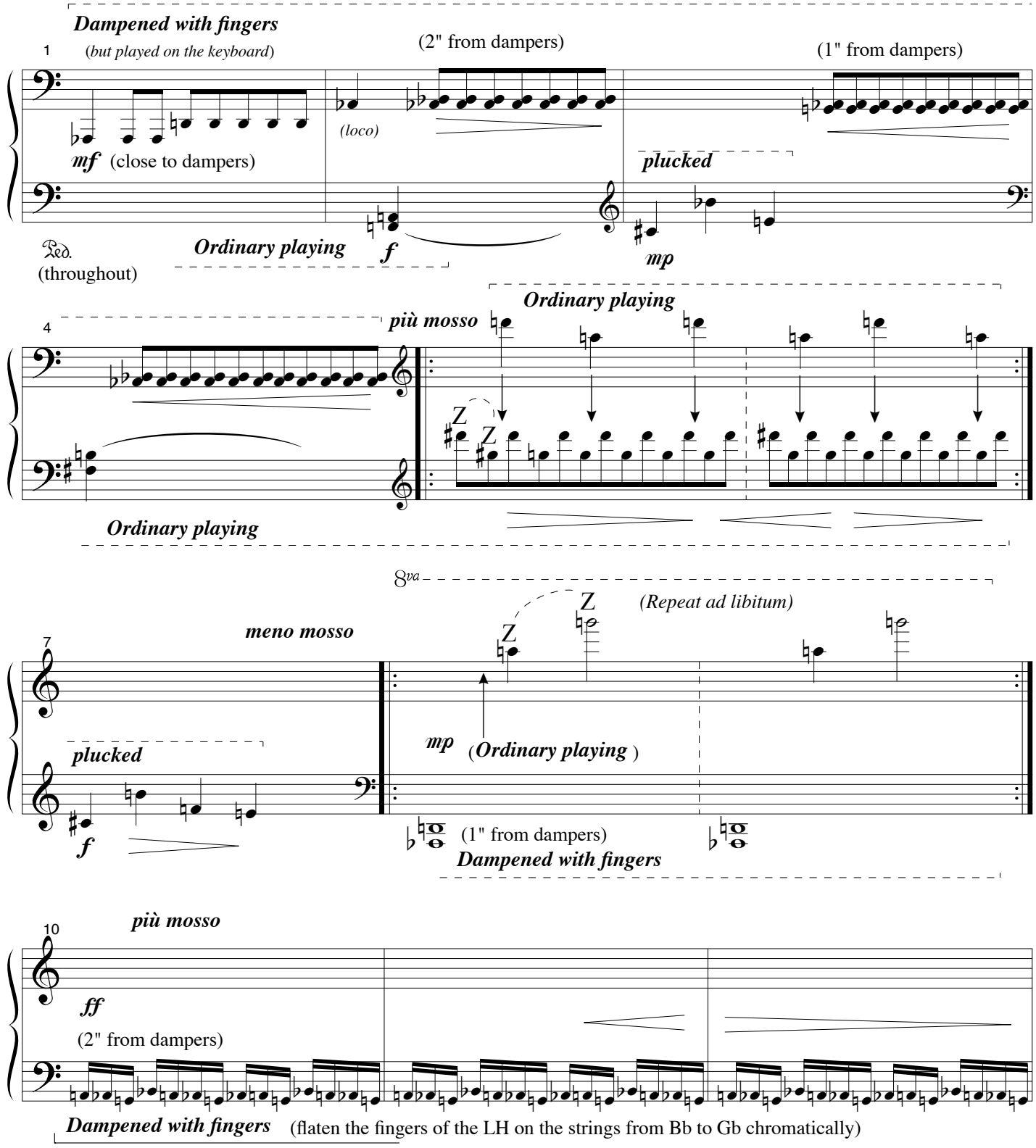


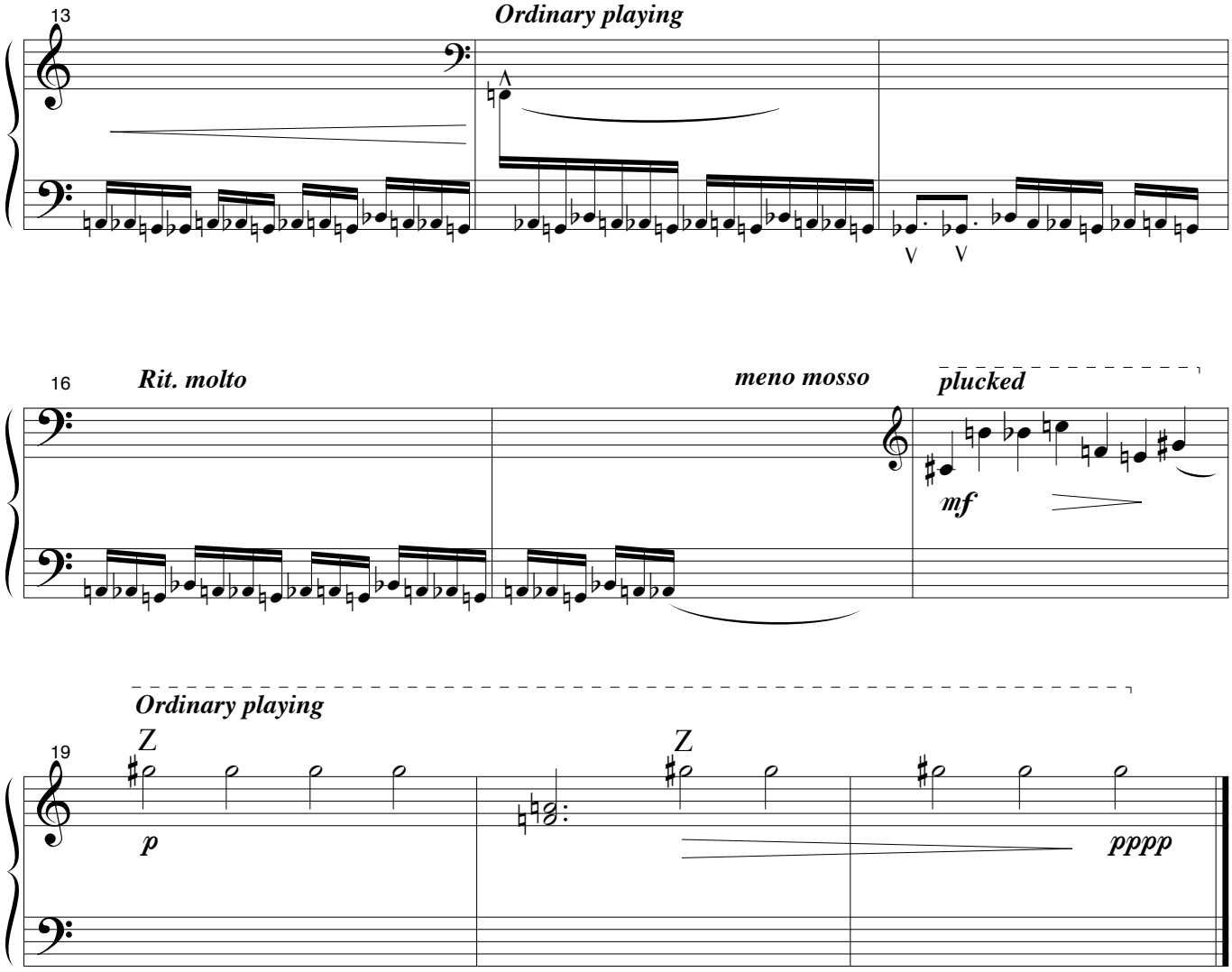

accelerando
tempo primo
9
3:2
sffz
Ped.
12
ff
2X
non-rit.
15
mp
pp
f
slowly lifting
Thoroughly blended
19

Prélude XVI:
Foundry Ghosts

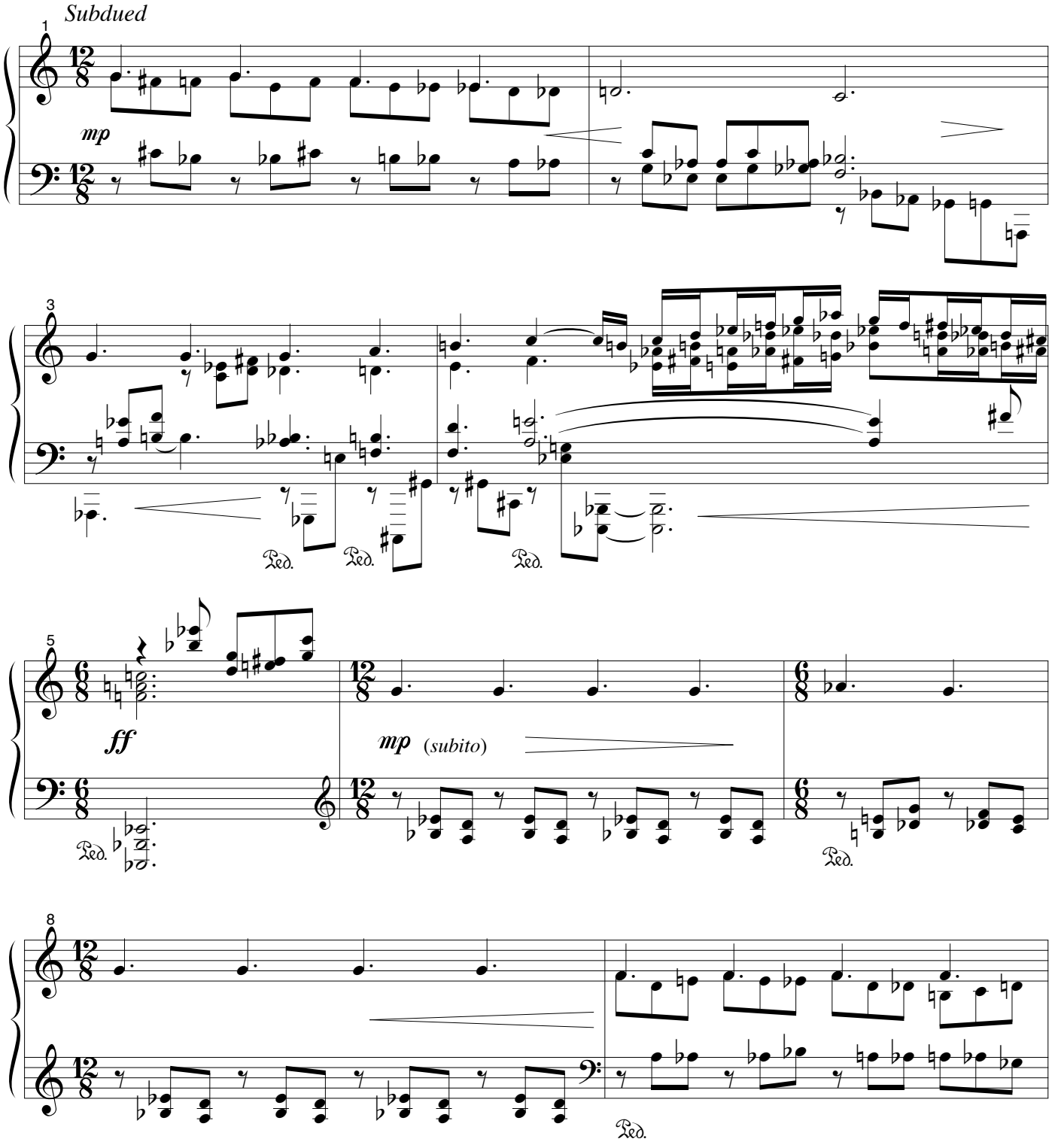
Very Steady, not slow

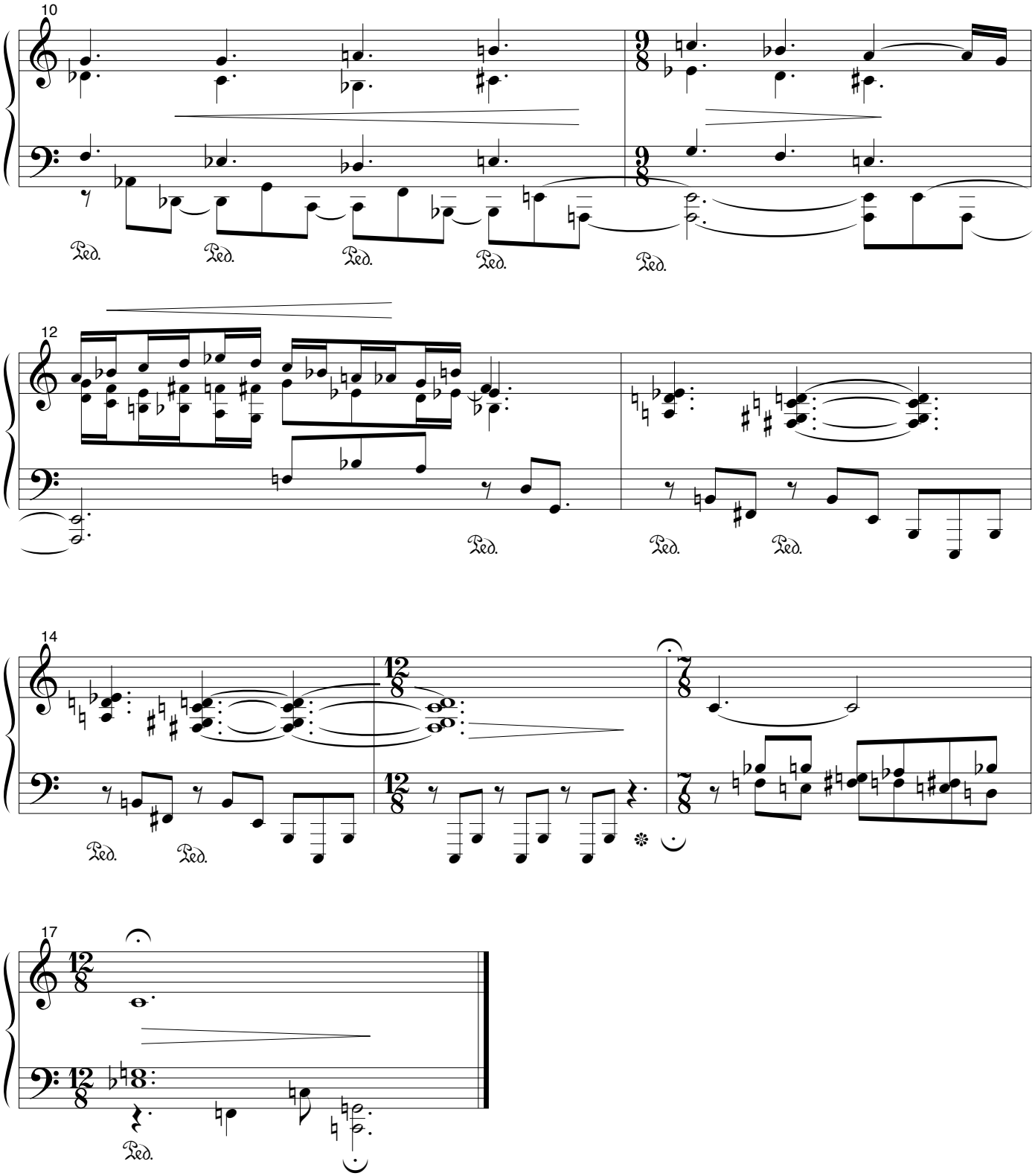
NB: Pitches marked with Z should have an unraveled paper clip bridged in between stings 1 & 2 or 2 & 3. (This will create altered pitches and a metallic 'crunch')



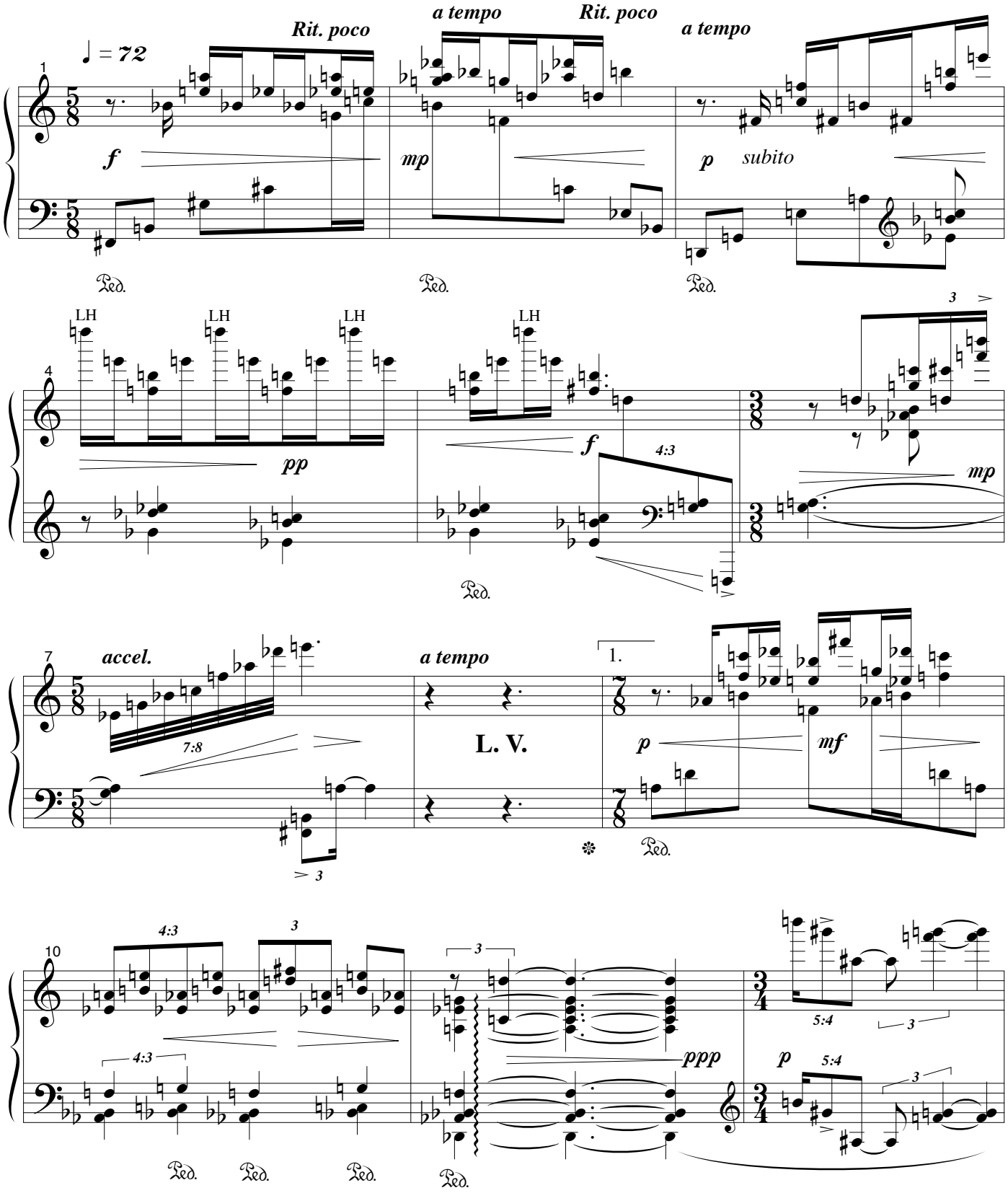

13
Ordinary playing
16
Rit. molto
meno mosso
plucked
mf
Ordinary playing
19
Z
Z
p
pppp

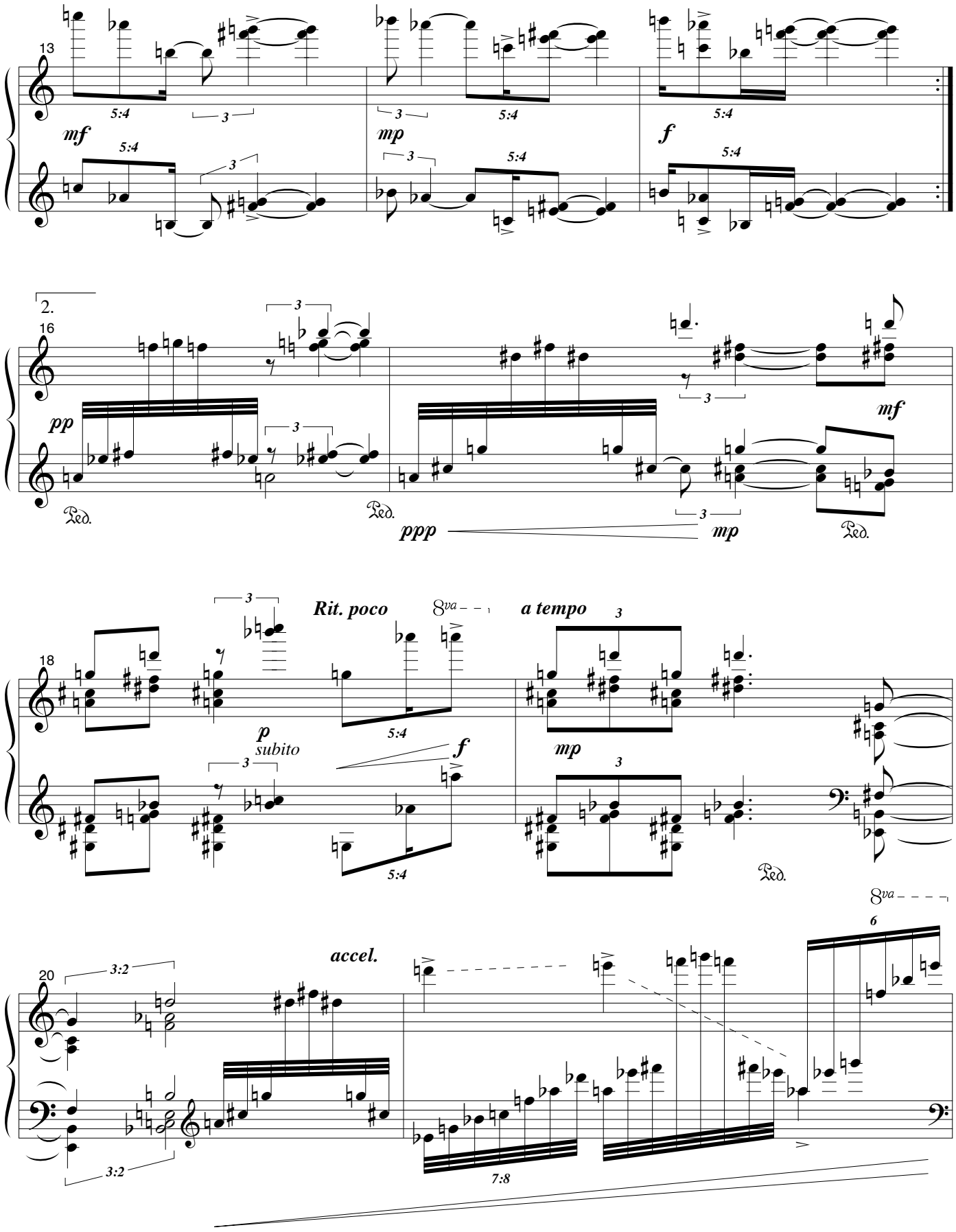
Prélude XVII:
Koraal "Jesu, meine Freunde"

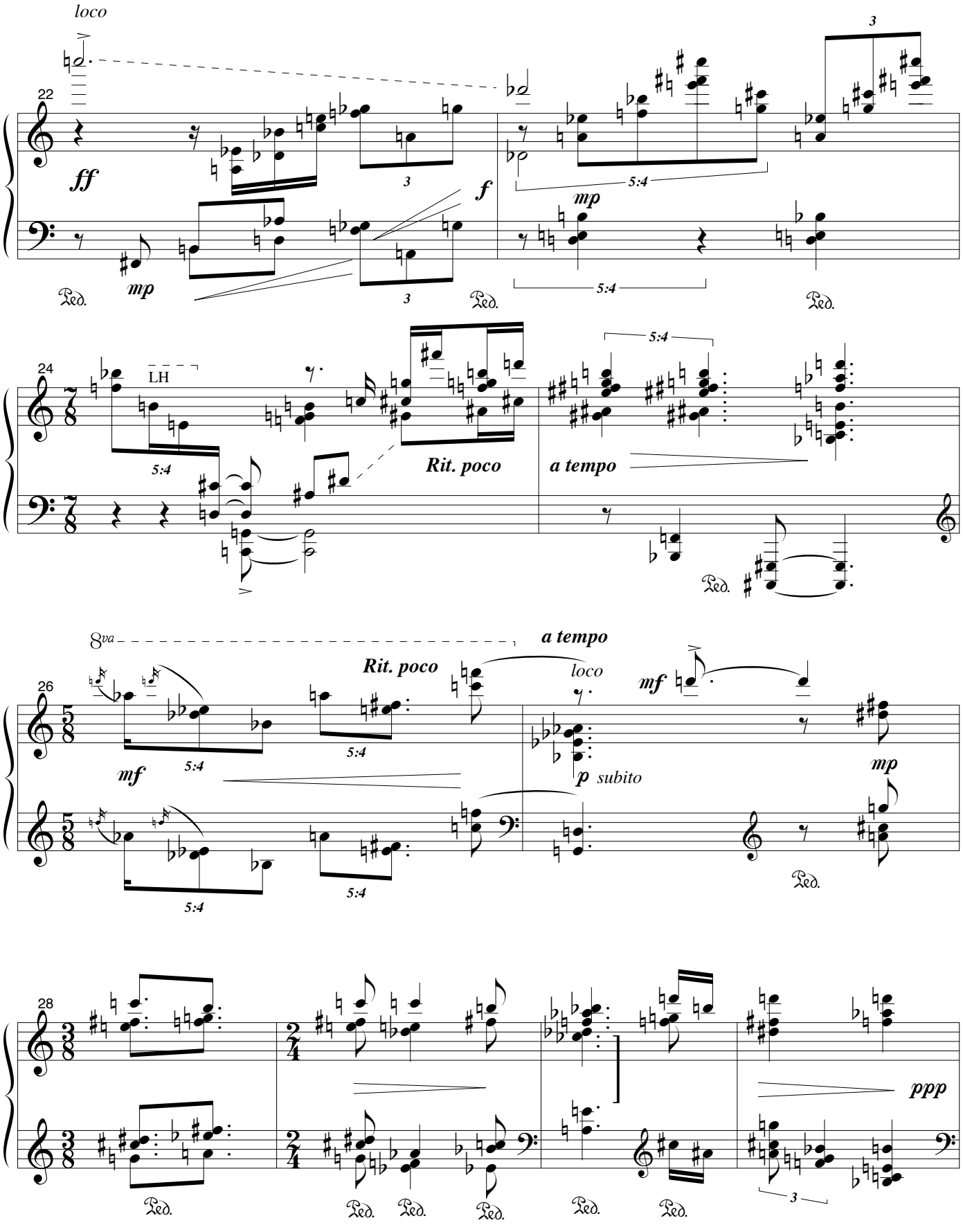


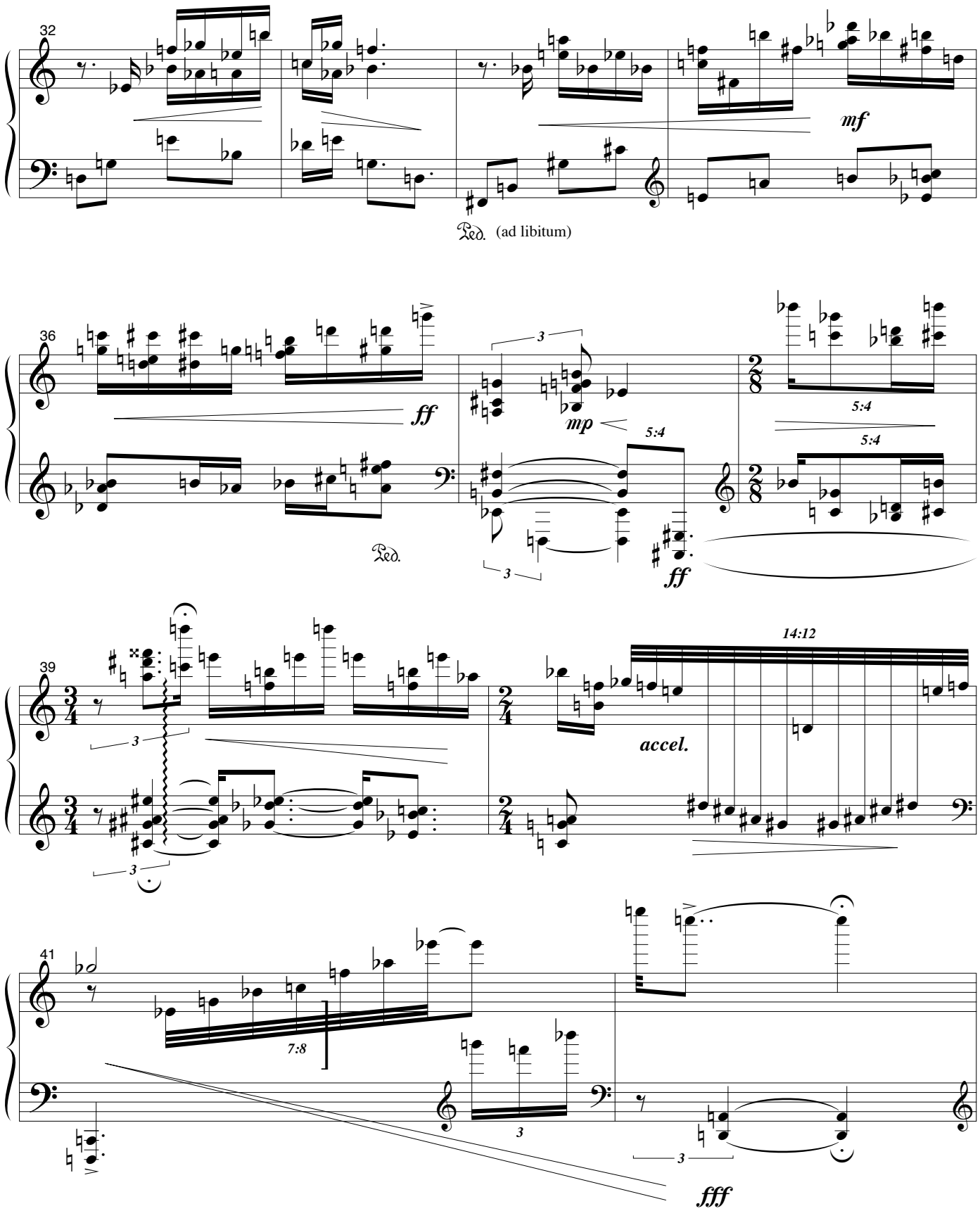

10
Ped.
Ped.
Ped.
Ped.
Ped.
12
Ped.
Ped.
Ped.
14
Ped.
Ped.
17
Ped.

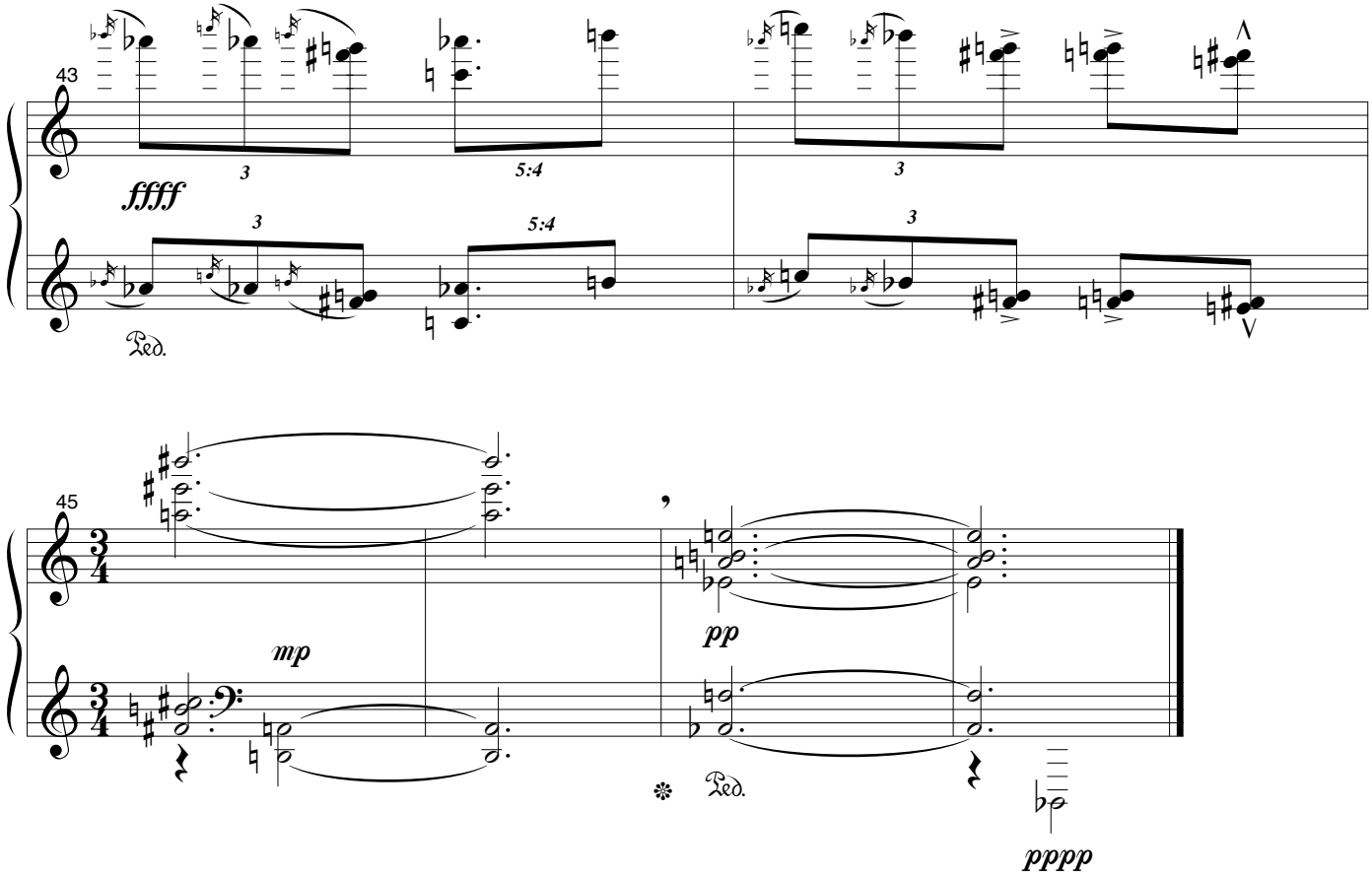
Prélude XVIII:
"*...in calore solis*"




13
mf
mp
f
5:4
3
2.
16
pp
Ped.
ppp
mf
mp
18
Rit. poco
8va
a tempo
p
subito
f
20
accel.
3:2
7:8
6

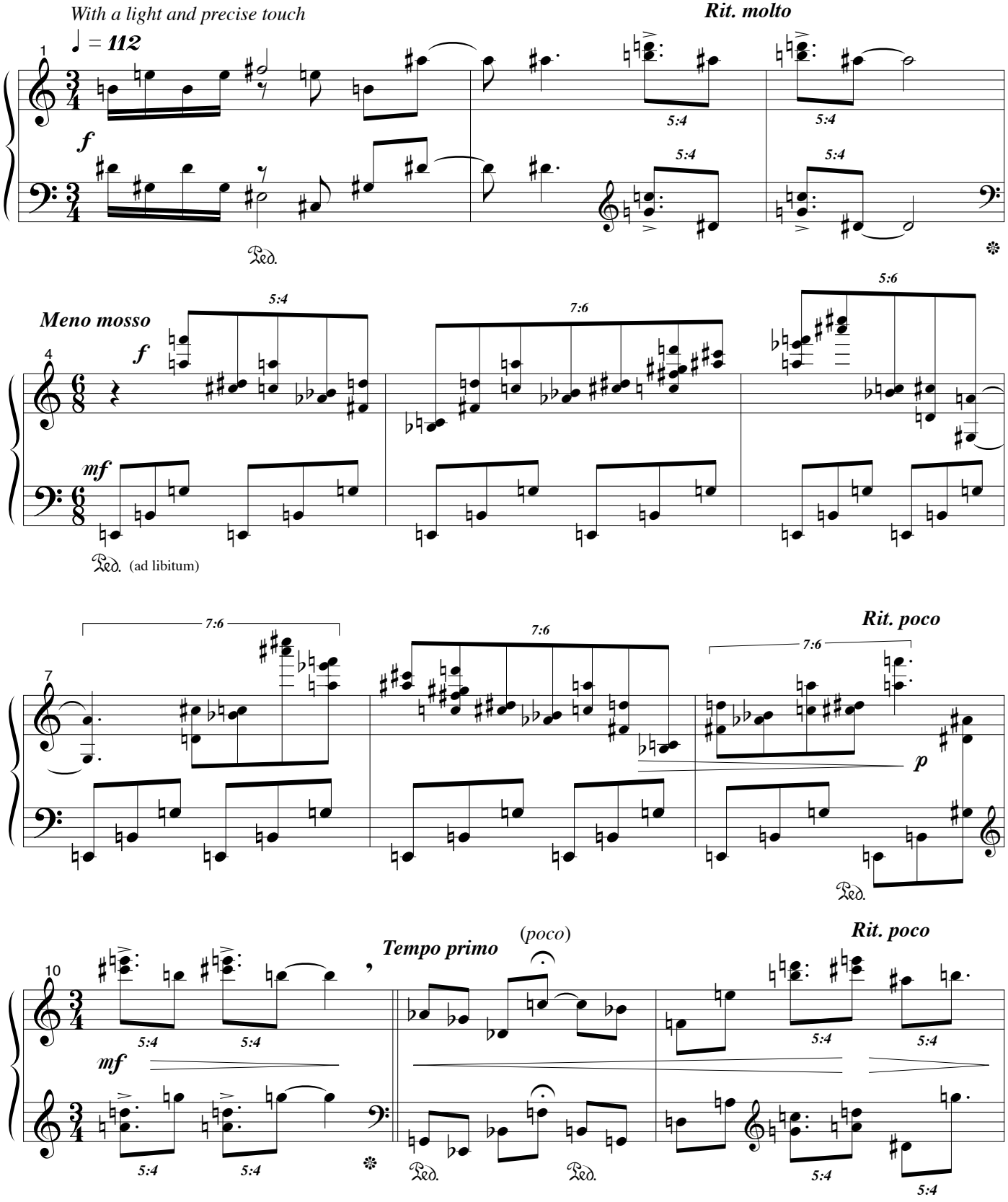

loco
22
ff
mp
f
mp
3
5:4
Ped.
24
LH
5:4
Rit. poco
a tempo
26
8va
Rit. poco
a tempo
loco
mf
mf
5:4
p subito
mp
28
ppp
3

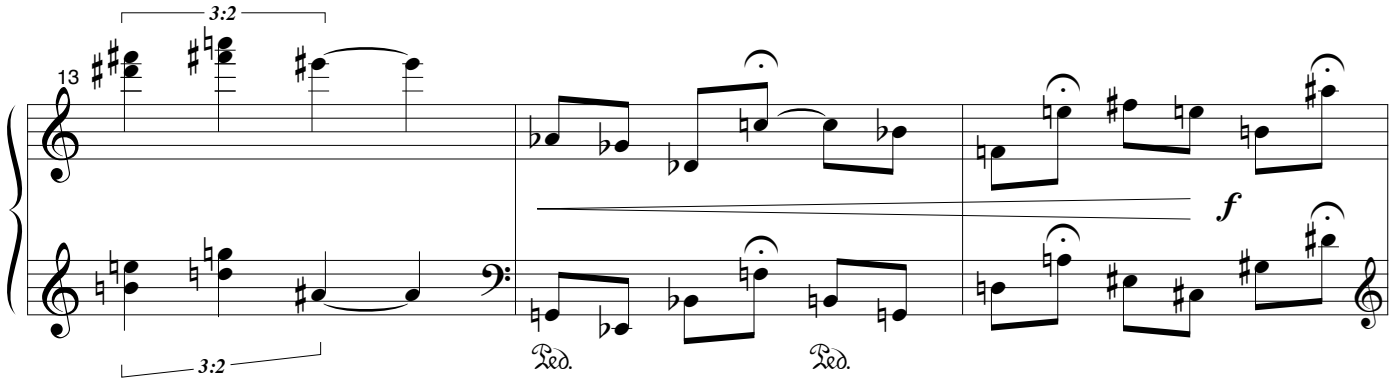

32
mf
Ped. (ad libitum)
36
ff
mp
5:4
5:4
5:4
Ped.
ff
39
3
3
14:12
accel.
41
7:8
3
3
fff

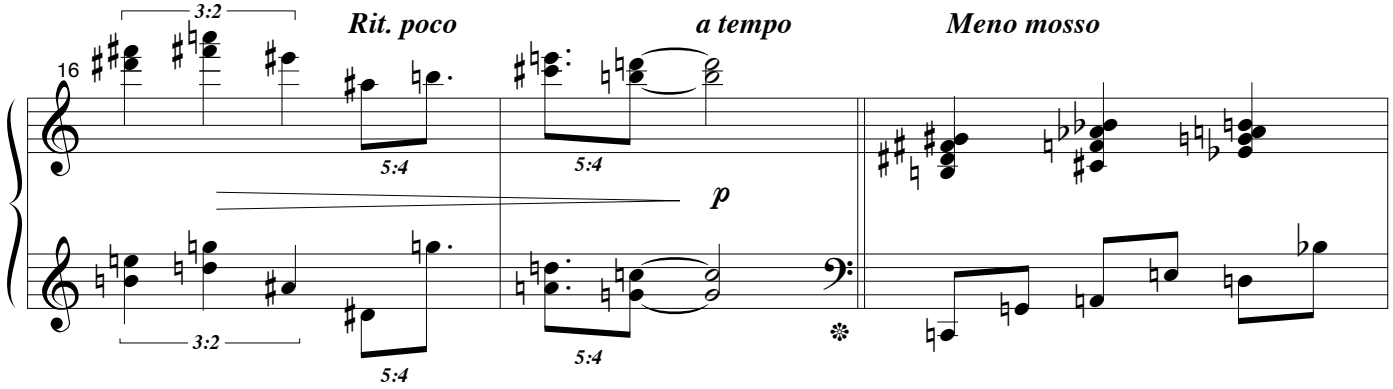


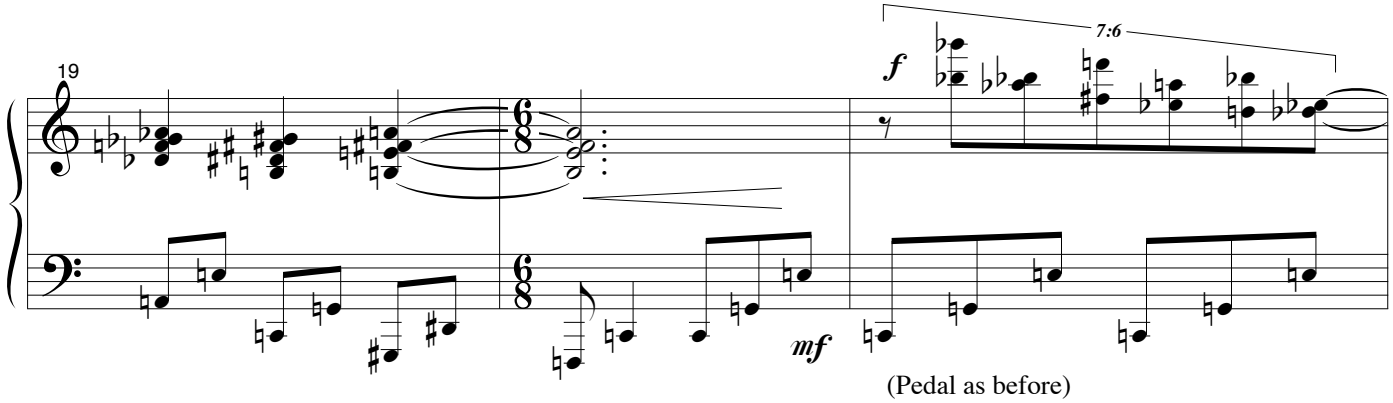
Let fade until silent

Prélude XIX:
"...flamma vite choruscavit"

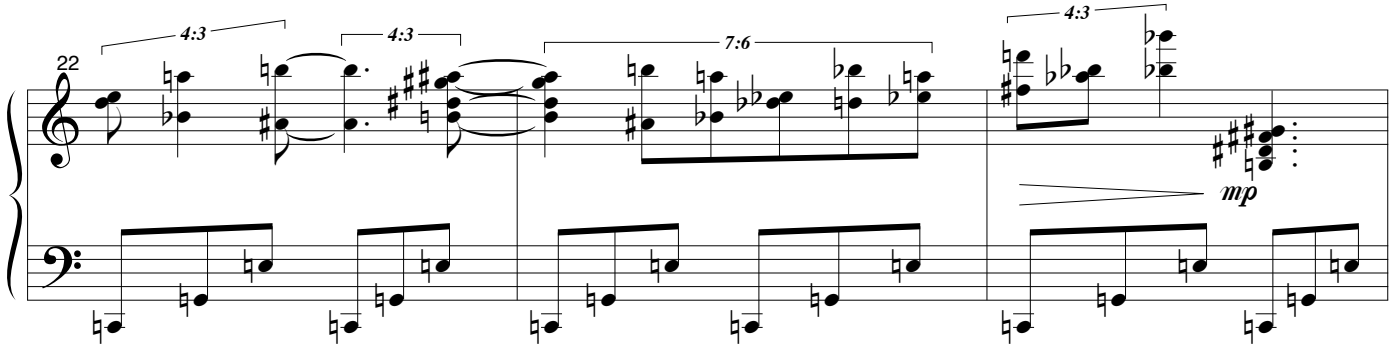


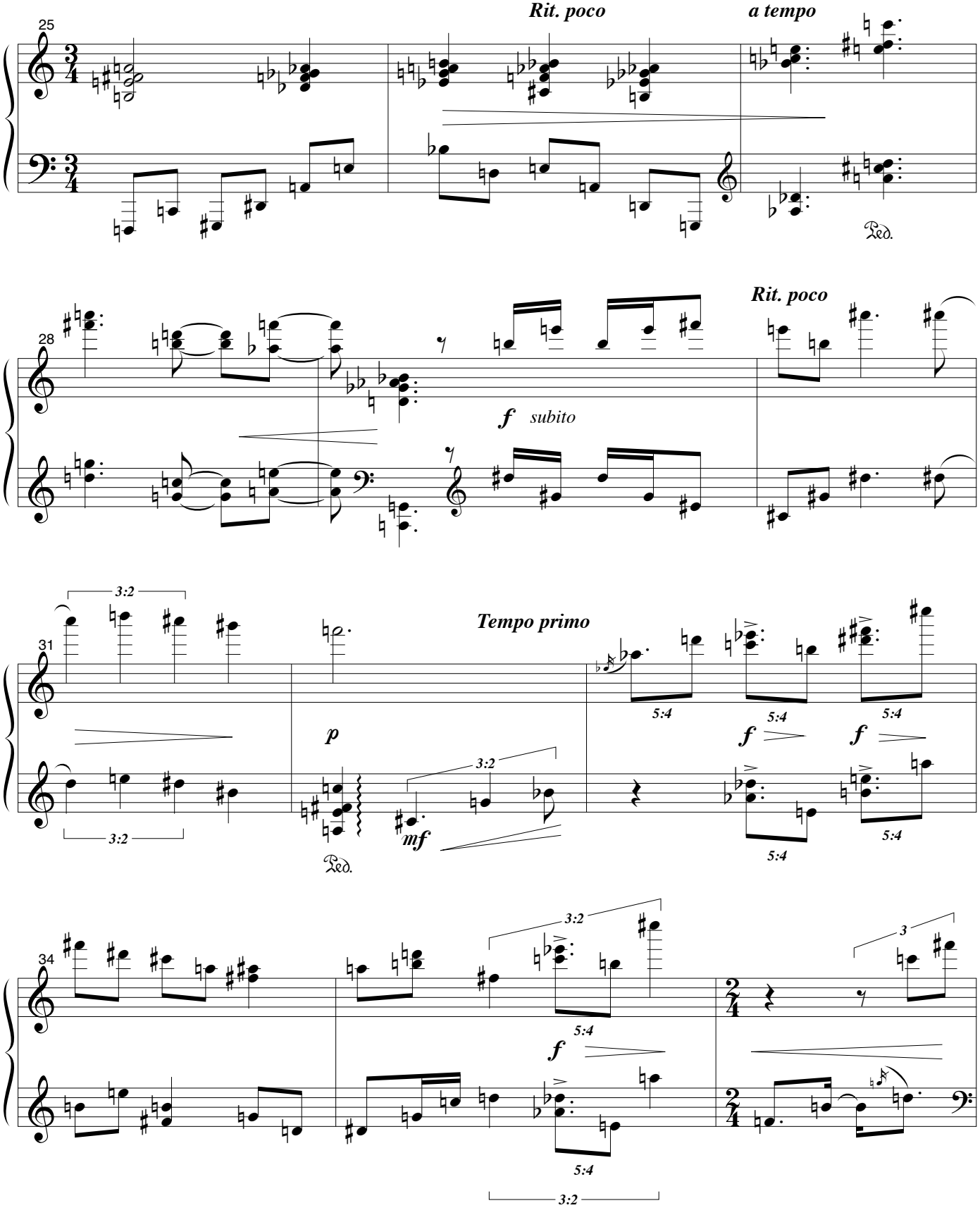


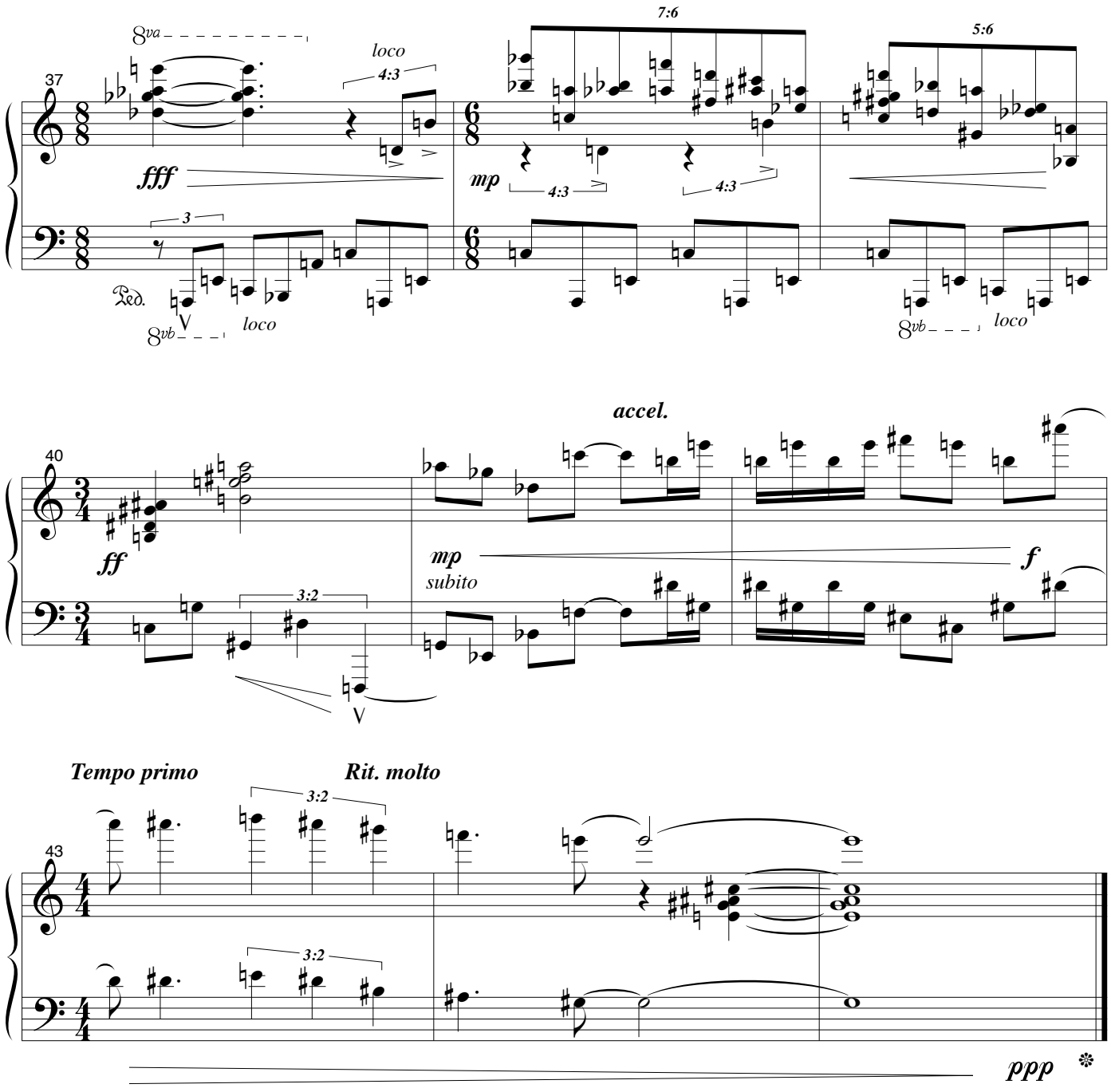




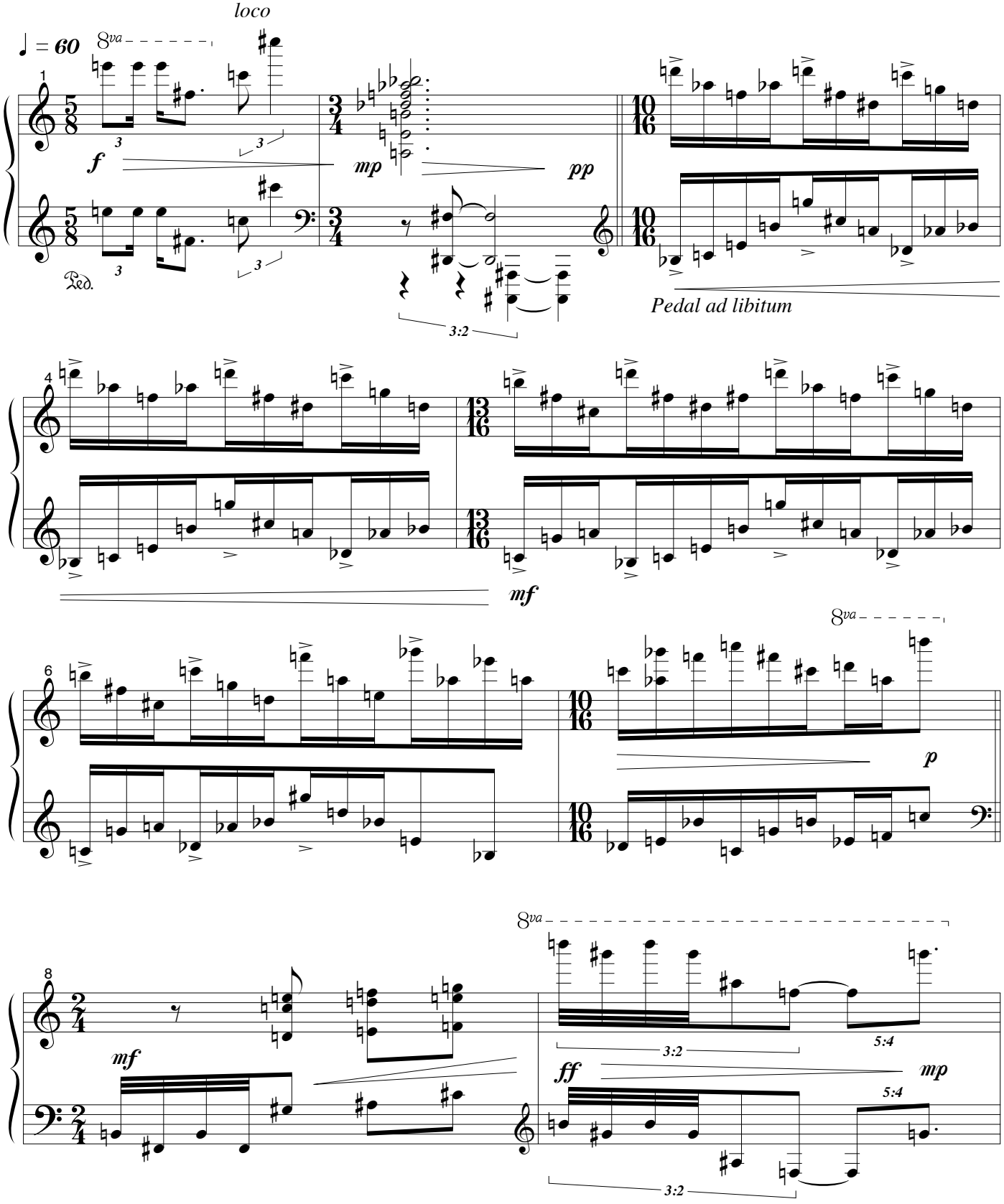
(Pedal as before)

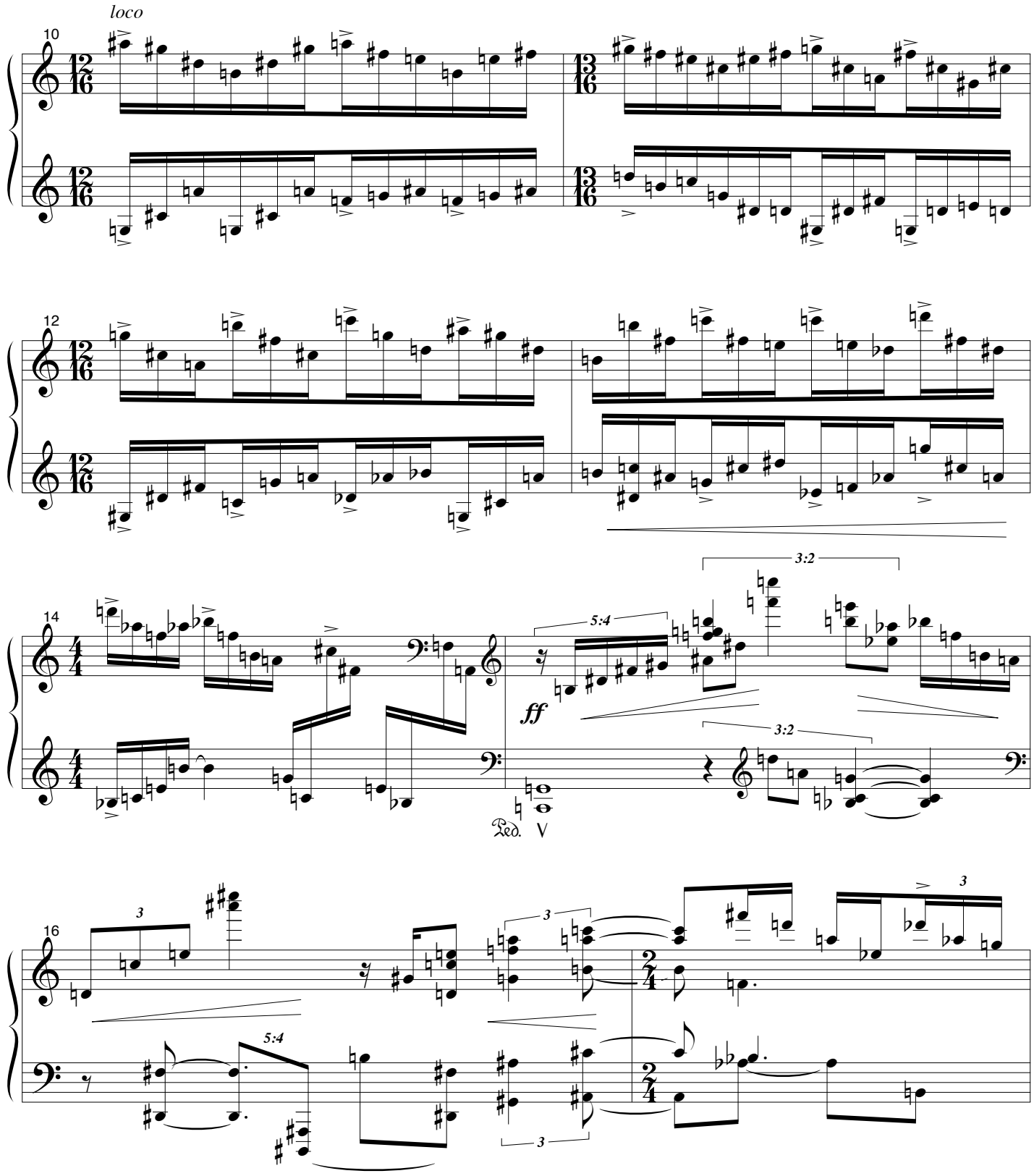


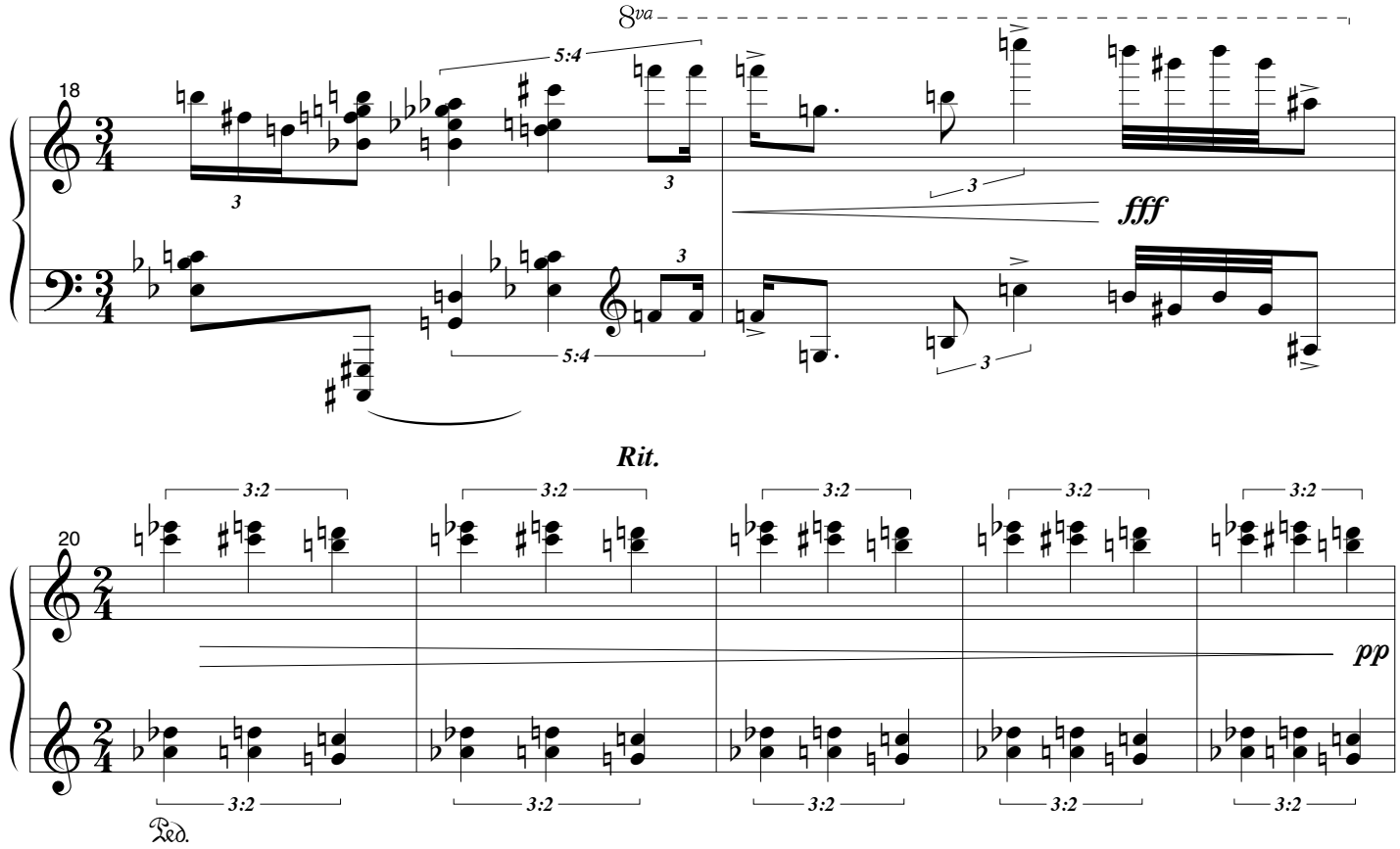

25
Rit. poco
a tempo
Ped.
28
f subito
Rit. poco
31
3:2
Tempo primo
p
mf
5:4
f
34
3

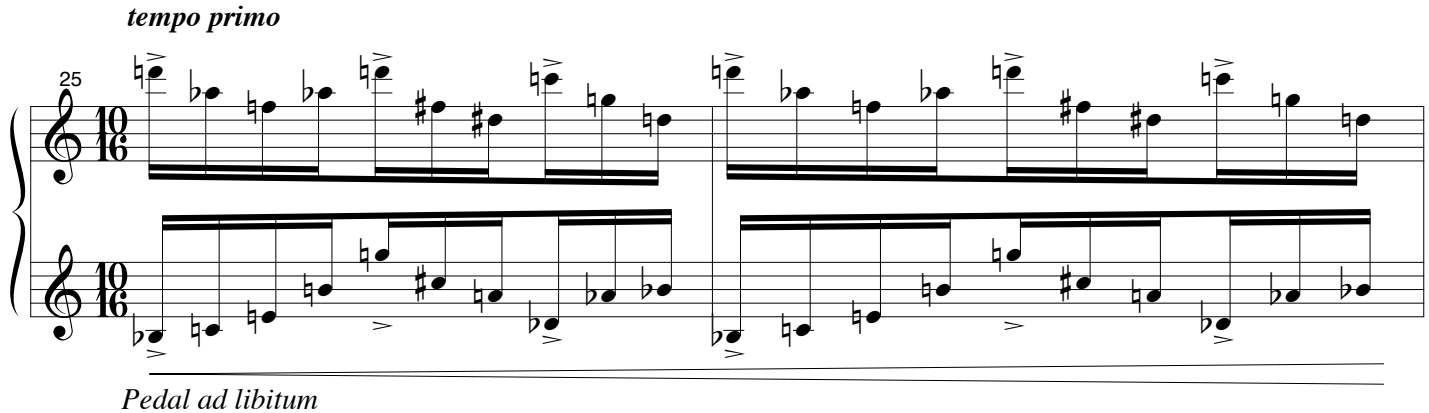

37
8va
loco
4:3
fff
3
Ped.
8vb
loco
7:6
mp
4:3
4:3
5:6
8vb
loco
accel.
40
ff
3:2
mp
subito
f
Tempo primo
Rit. molto
43
3:2
3:2
ppp

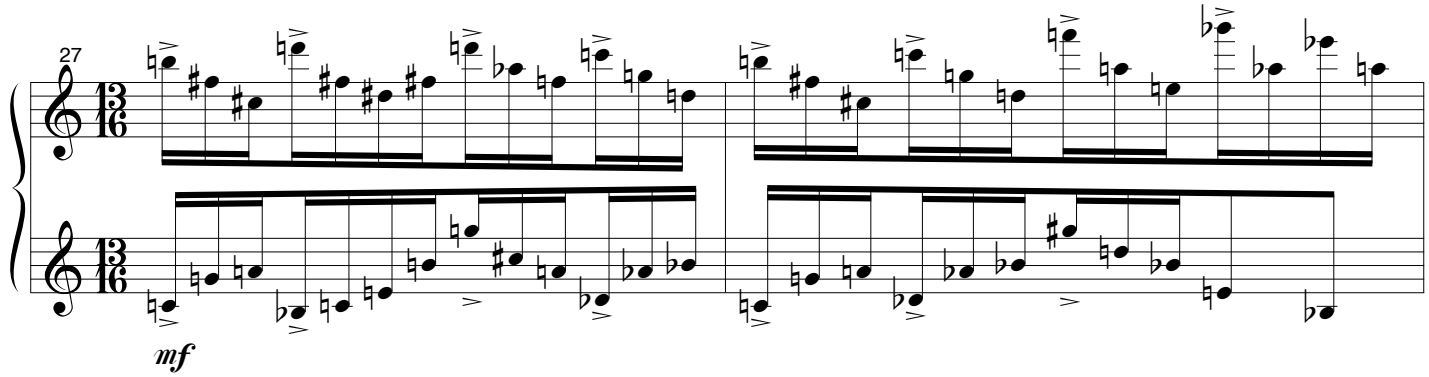
Prélude XX:
"...in quibus anima volat et undique circuit."

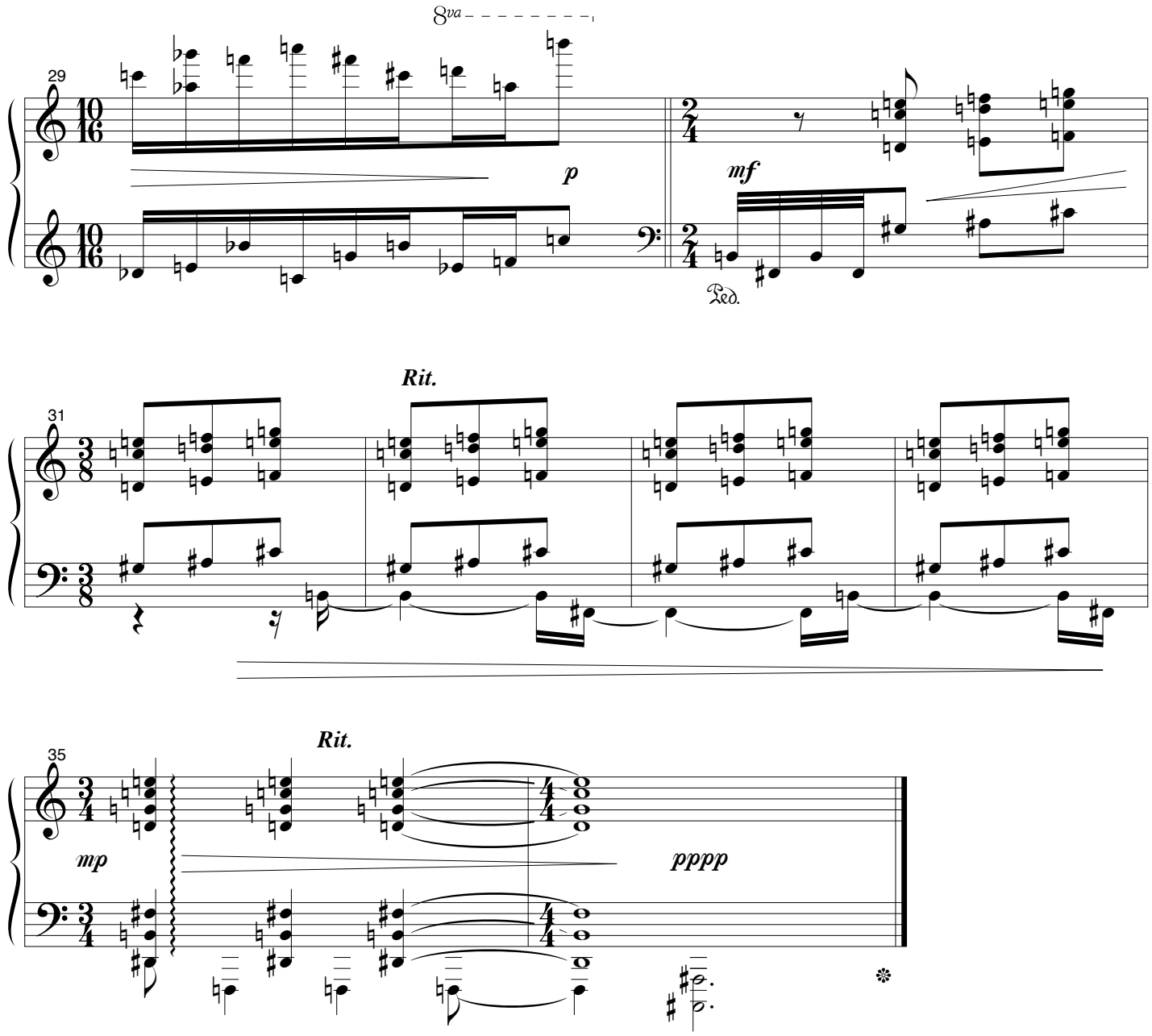



loco
10
12
14
16
3:2
5:4
ff
Ped.
3


8va
18
5:4
3
fff
Rit.
20
3:2
pp
Ped.

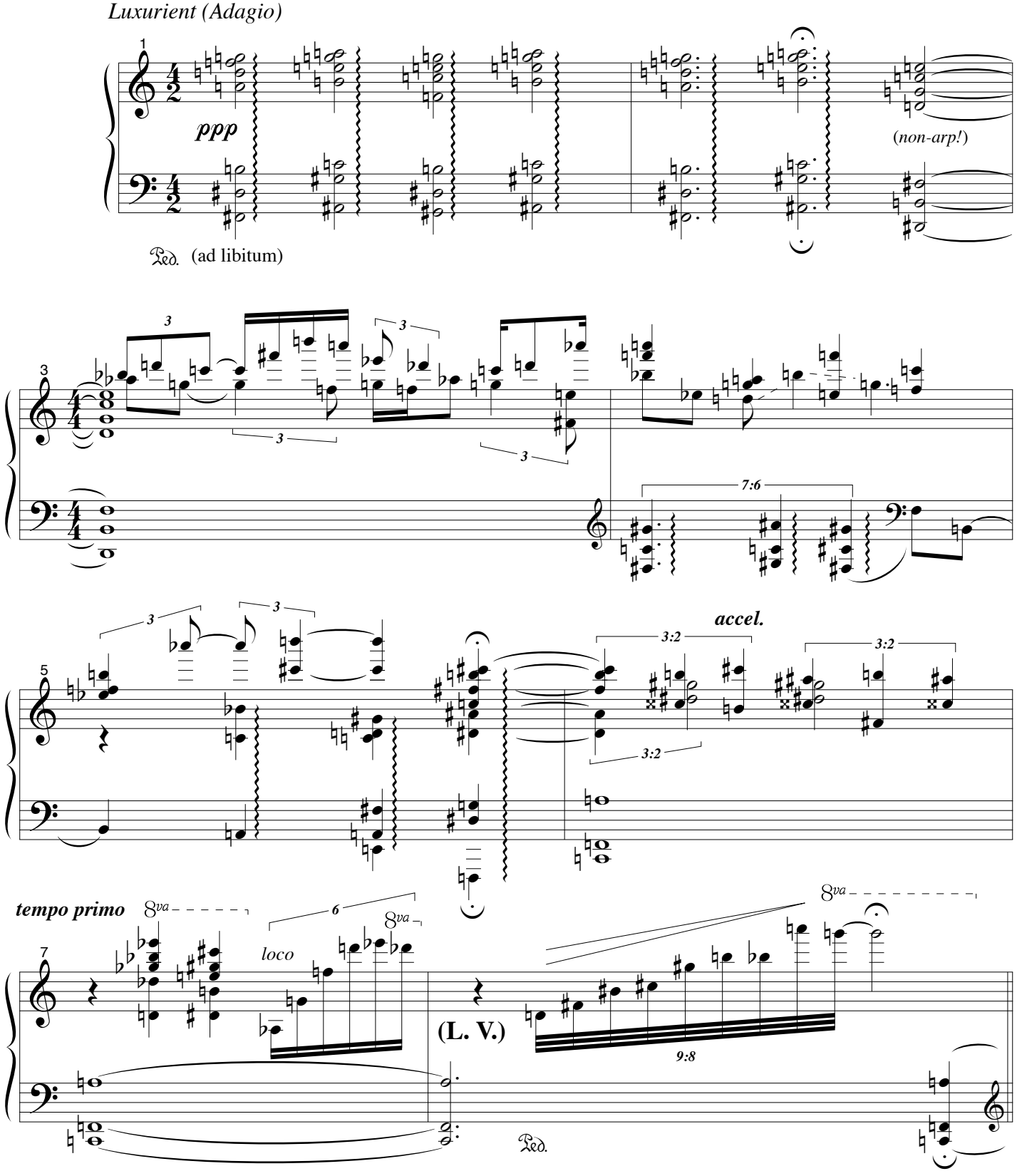

tempo primo
25
Pedal ad libitum

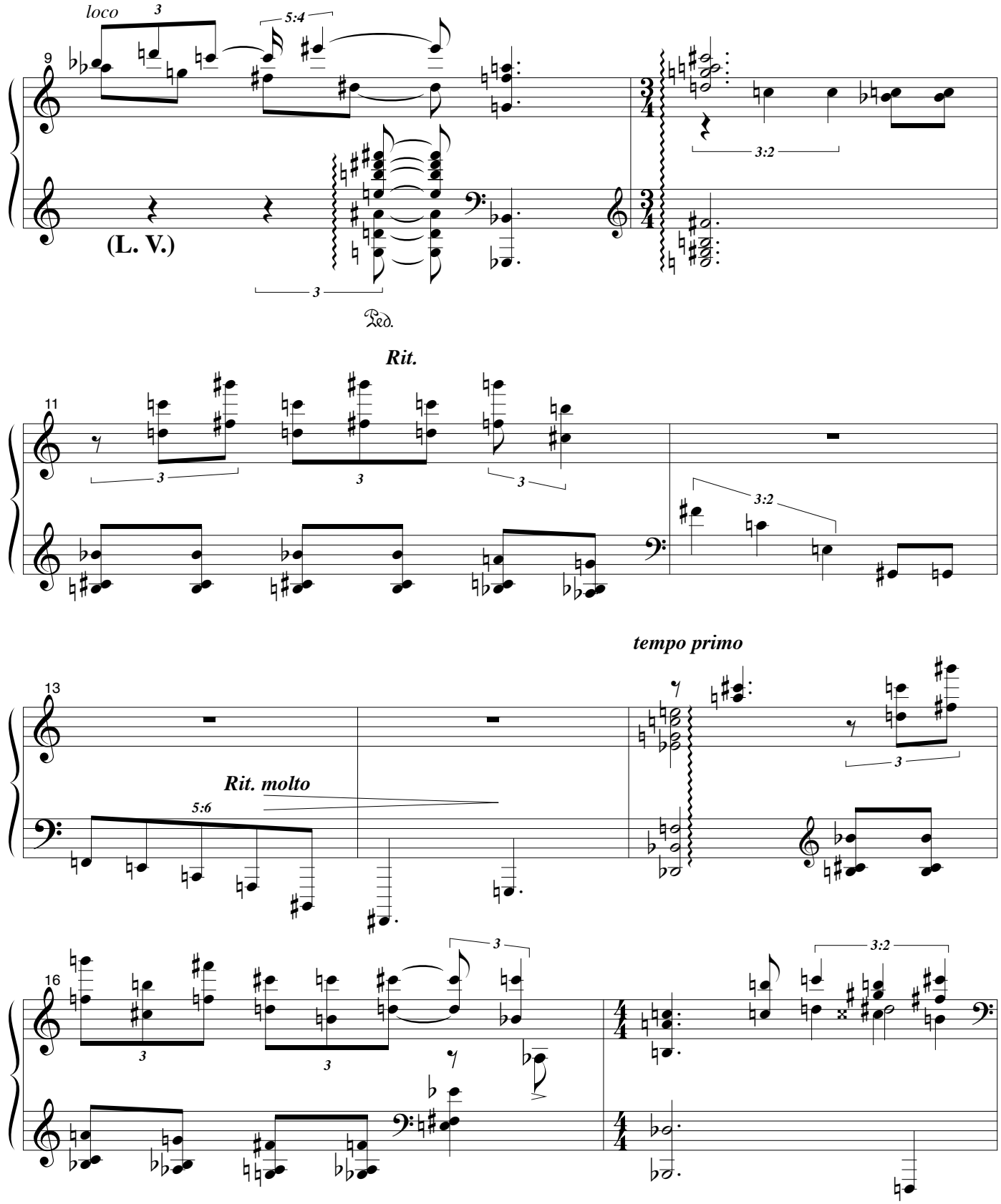

27
mf


8va
29
p
mf
Ped.
Rit.
31
Rit.
35
mp
pppp

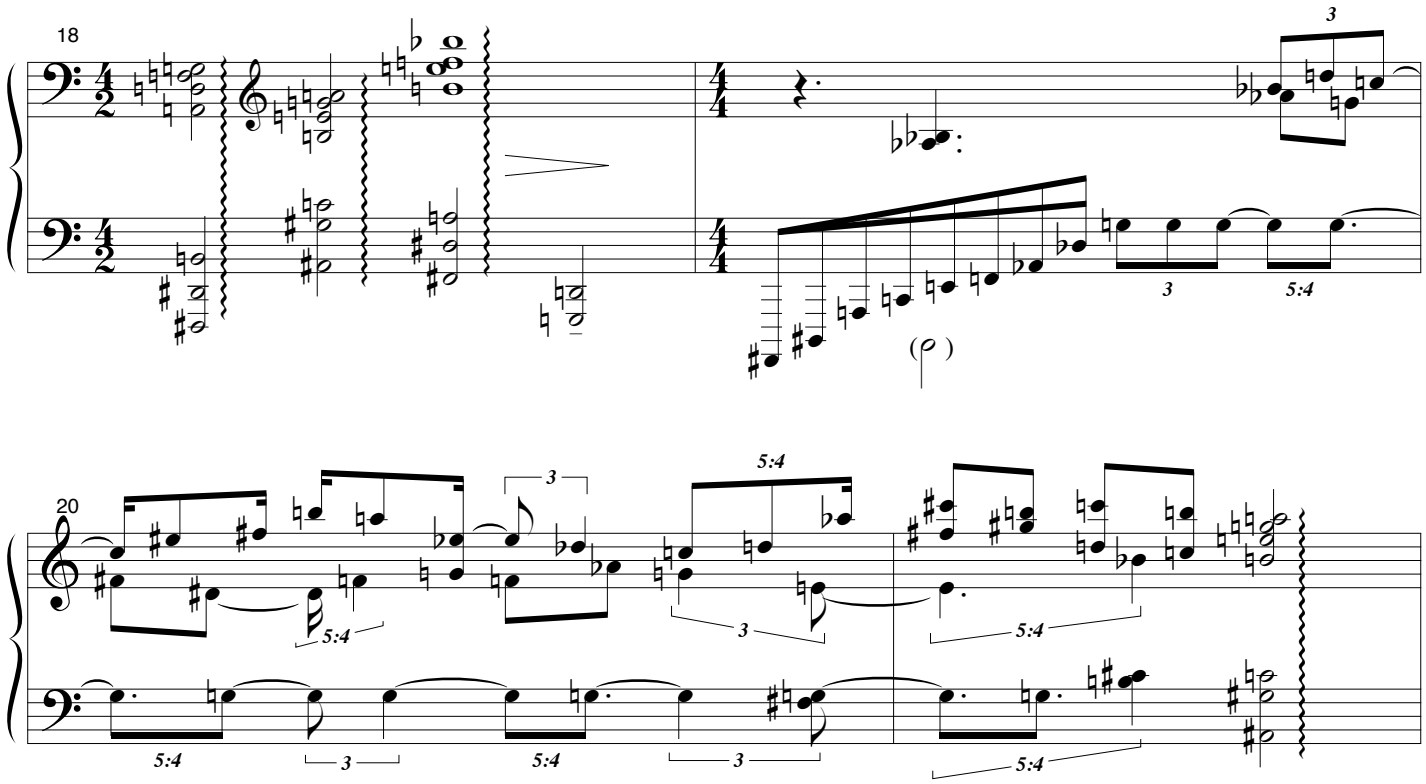
Prélude XXI:
"...quando nebula voluntatem"

Luxurient (Adagio)

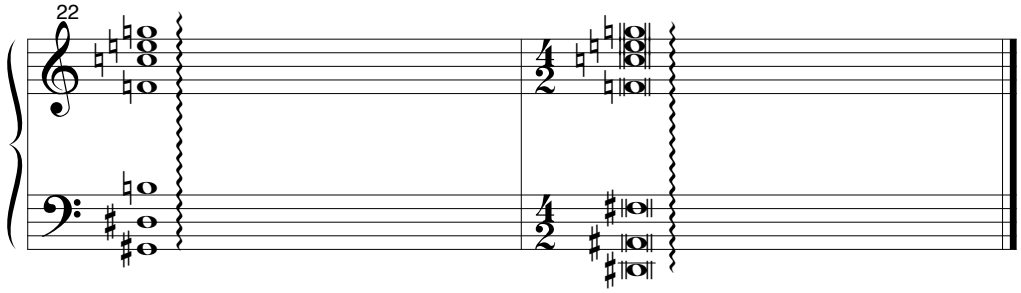



loco
9
(L. V.)
Rit.
11
tempo primo
13
Rit. molto
16

Very slow arpeggiation; as if one connected gesture.



slow arpeggio - very deliberate



Prélude XXII:
Whirling Dervishes

Note:
The performer *may* choose to end the piece by fading out on the C(naturals) - blending with the C#'s into silence.

Instructions for the A and B improvisational sections:
Each staff (hand) is independentof the other. Each quarter note fragment is as well independent (in the orderings and repetions).
The LH is free to choose from the outset of the section any of the four patterns, however the RH must begin with the first two and progressively add successive fragments into the mix. The LH should remain at a constant dynamic, but the RH can accent notes at will. The energy should intensify without increasing the tempo.

Fast, frenetic, impulsive

This is the basic material for the A Section Improvisation.

1 **A** *marcato*

The measures beginning the A and B sections may be repeated ad lib.

Pedal heavy throughout but ad lib. changes

Repeat this measure for as many times as the improv. A has been played.

4 **B**

The dynamic for this measure should be much greater than that of the improv. overall.

Blurring from the C natural.

This is the basic material for the B Section Improvisation.

7 *marcato*

Repeat this measure for as many times as the improv. B has been played.

Da Capo 3 or more times - each time increase the length of the improv. sections.

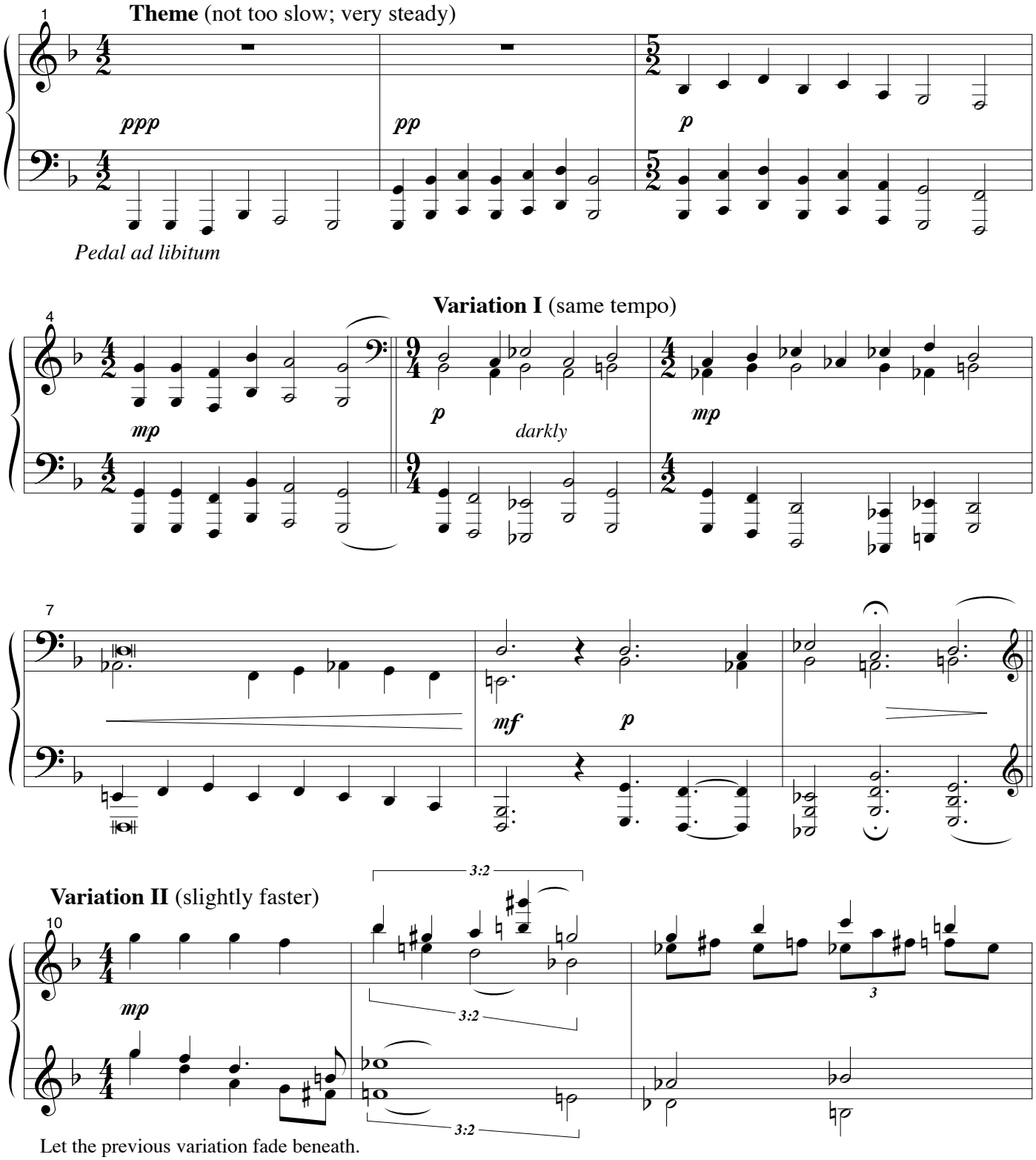
9 **A**

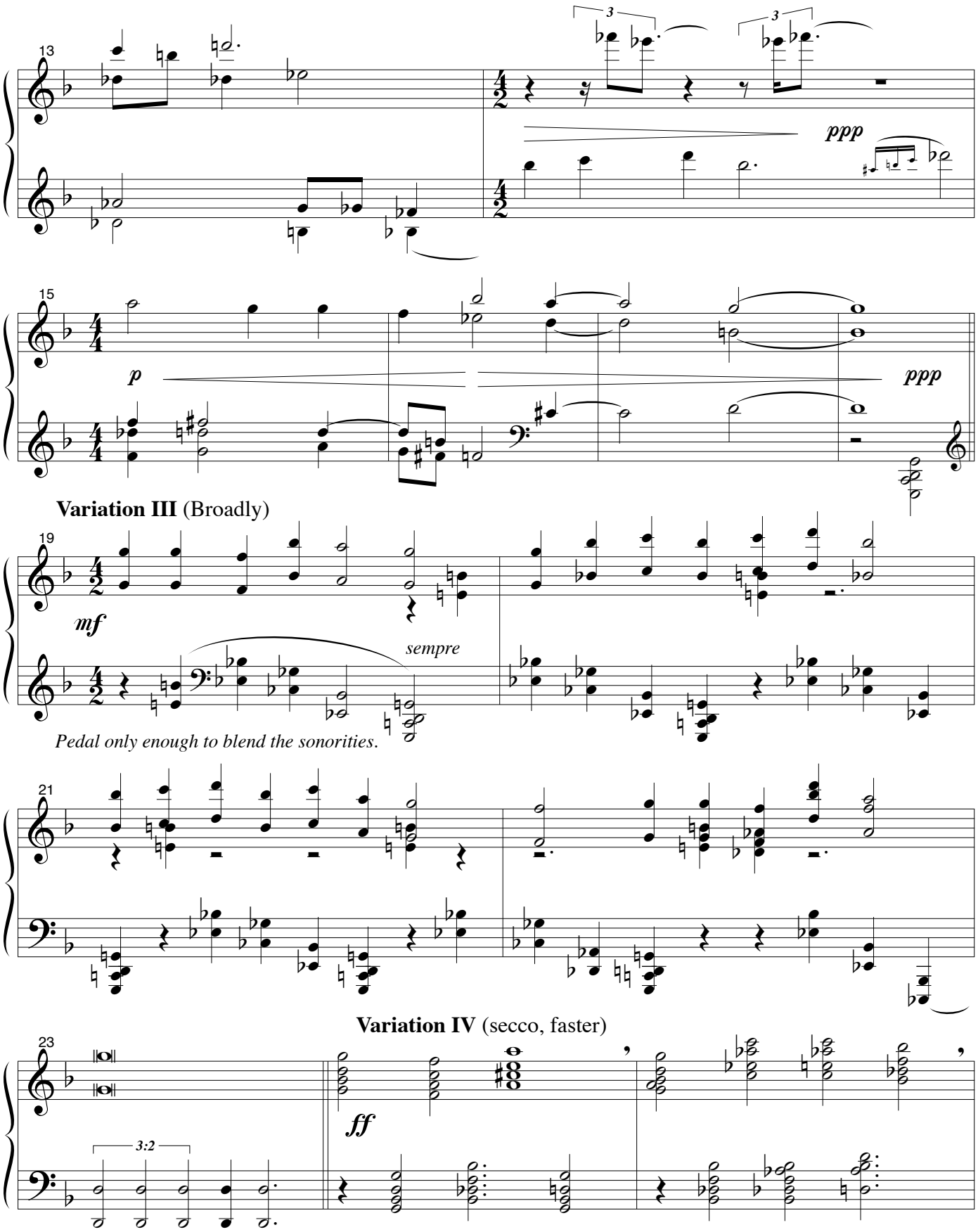
The dynamic for this measure should be much greater than that of the improv. overall.

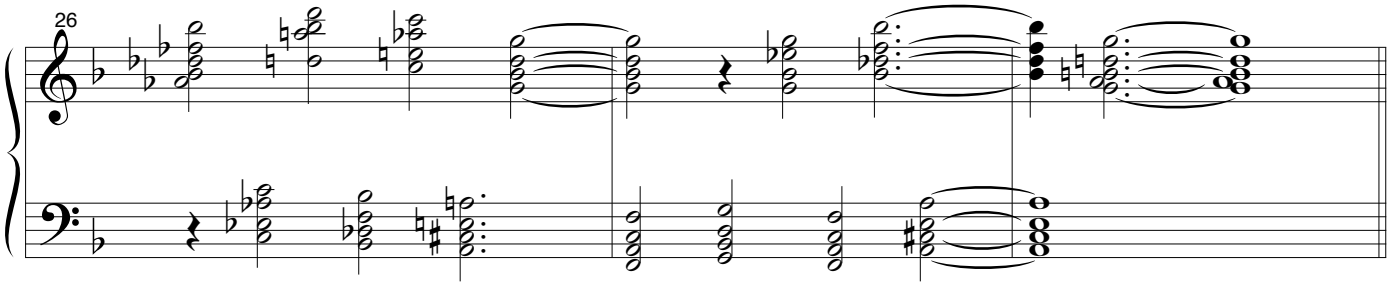
Blurring from the C sharp.

fine

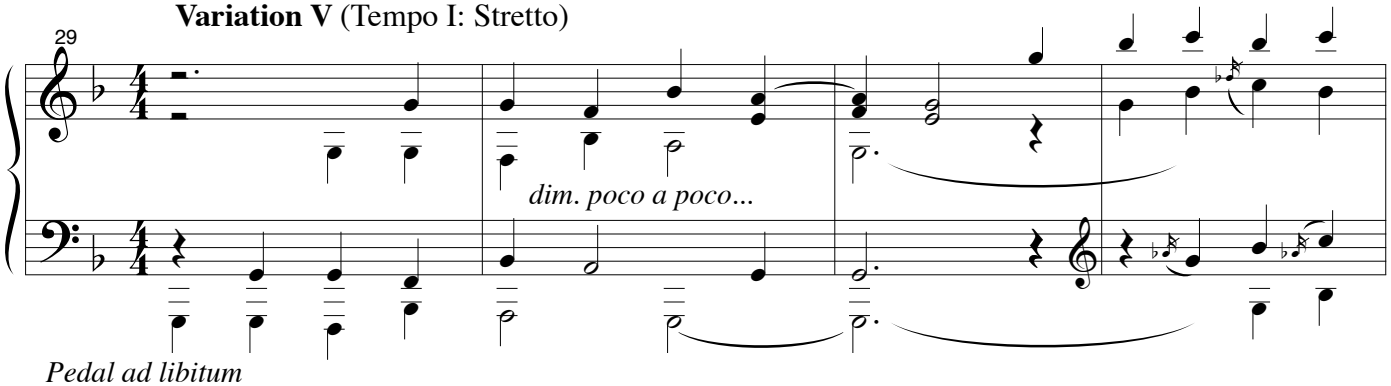
Prélude XXIII:
Prelude in the form of Variations
["*Nun komm'...*"]



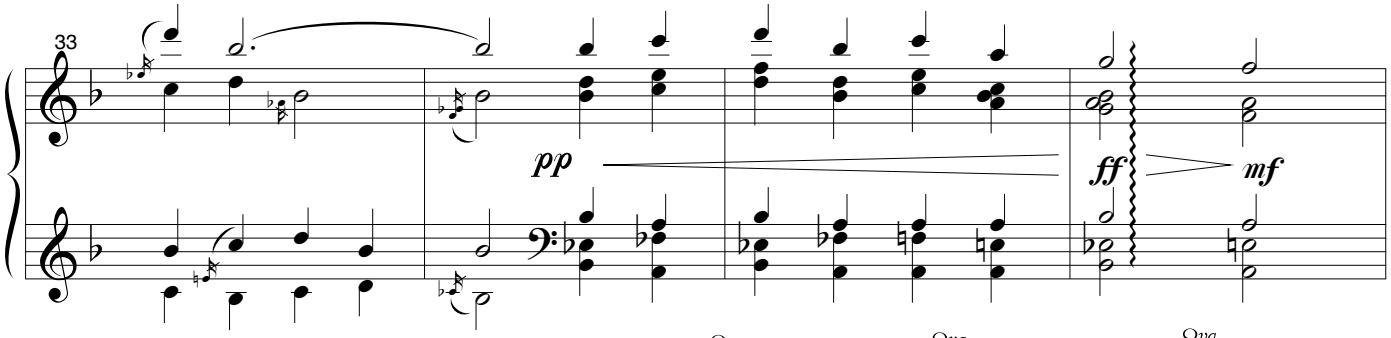

13
3
3
ppp
15
p
ppp
Variation III (Broadly)
19
mf
sempre
Pedal only enough to blend the sonorities.
21
Variation IV (secco, faster)
23
ff
3:2

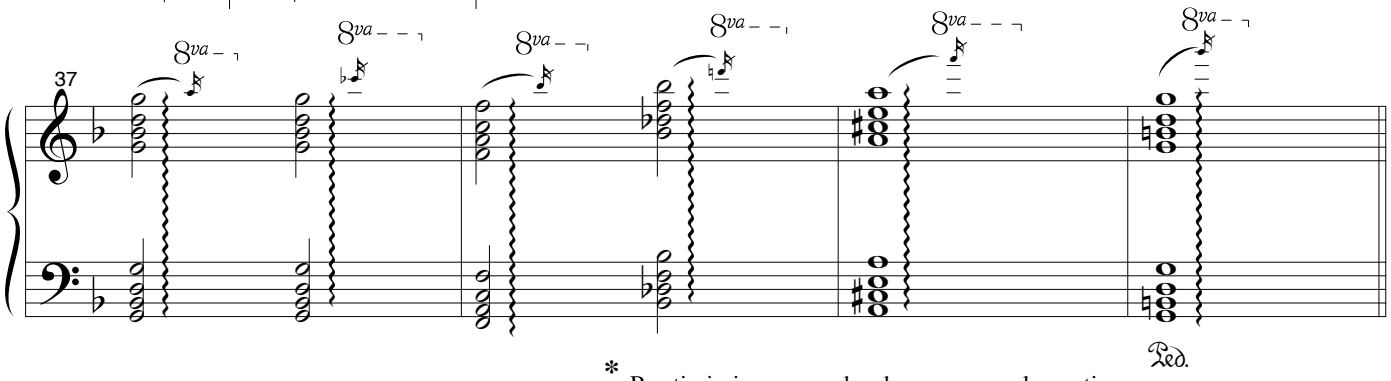


Variation V (Tempo I: Stretto)



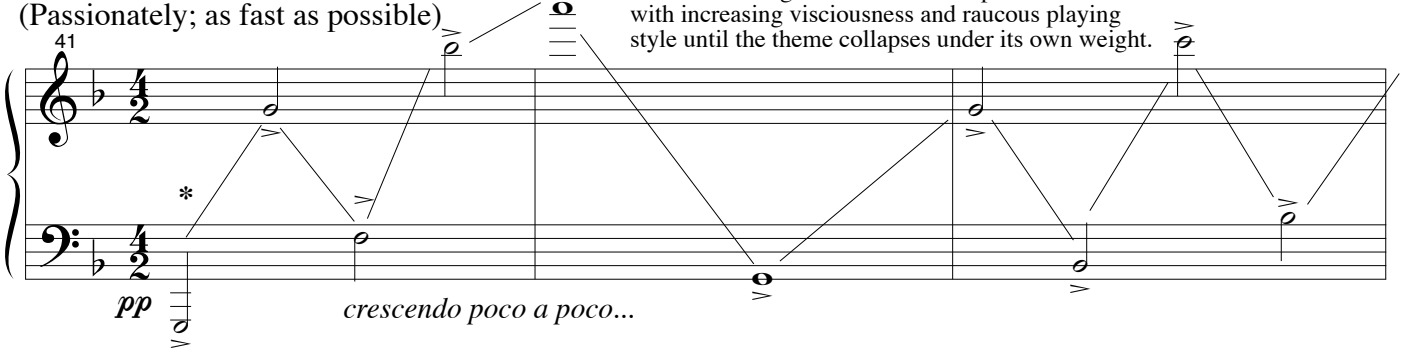
Pedal ad libitum

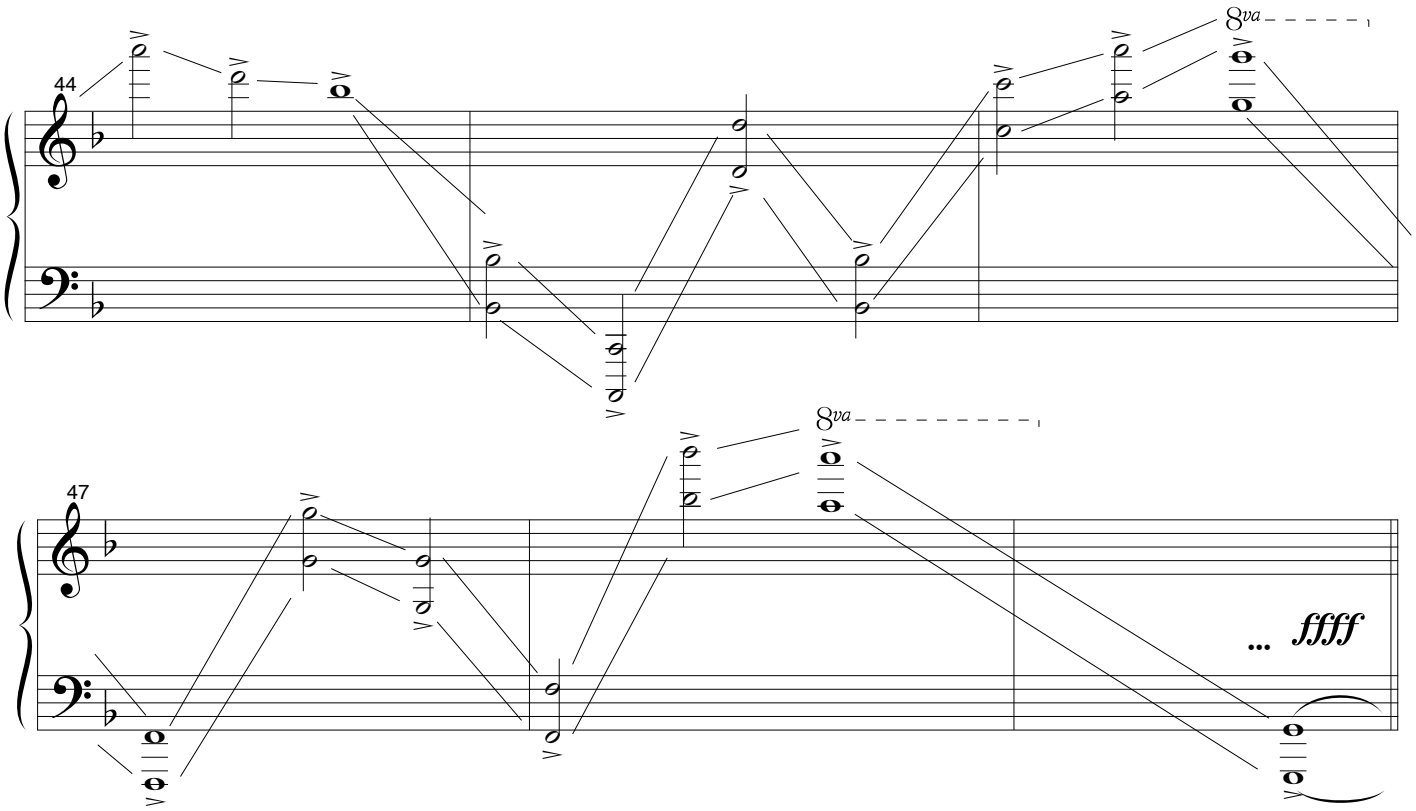


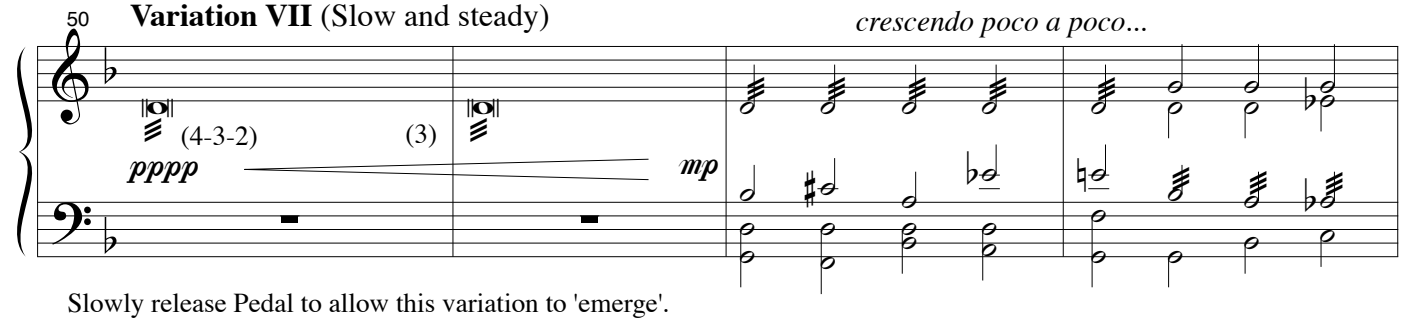


Variation VI
(Passionately; as fast as possible)

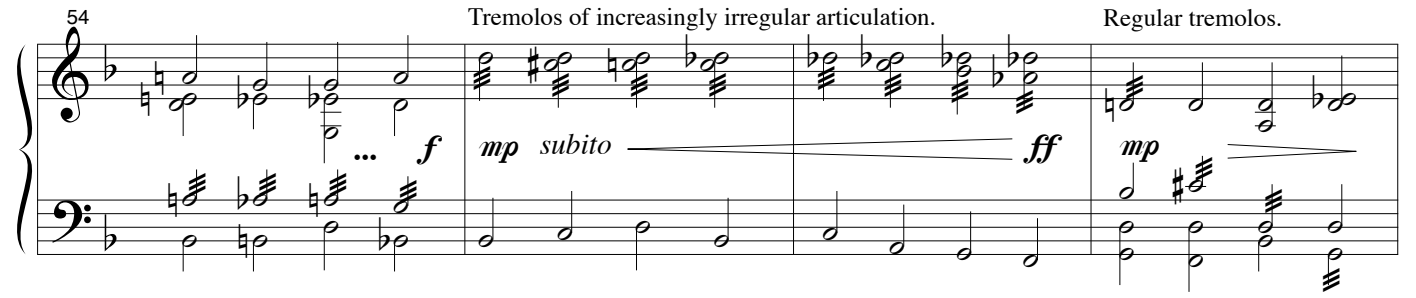
* Prestississimo runs, chords, or any amalgamation of materials to get from one theme pitch to another with increasing visciousness and raucous playing style until the theme collapses under its own weight.

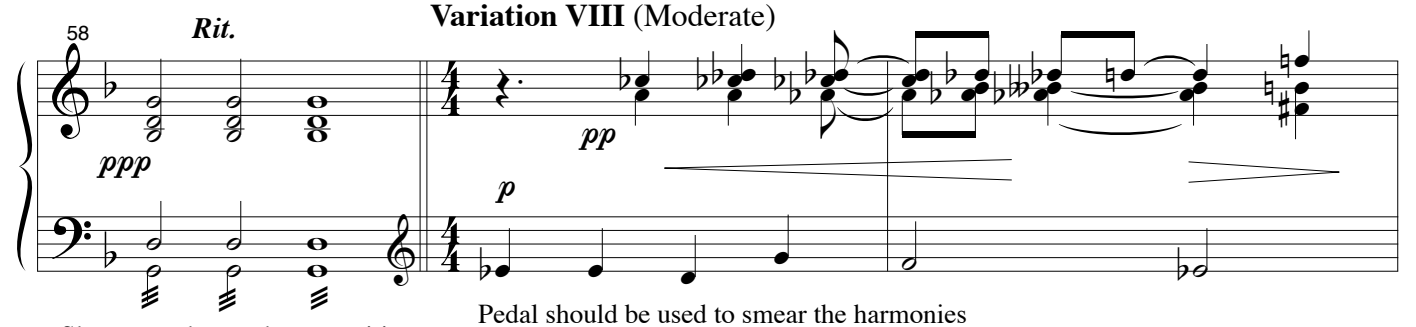






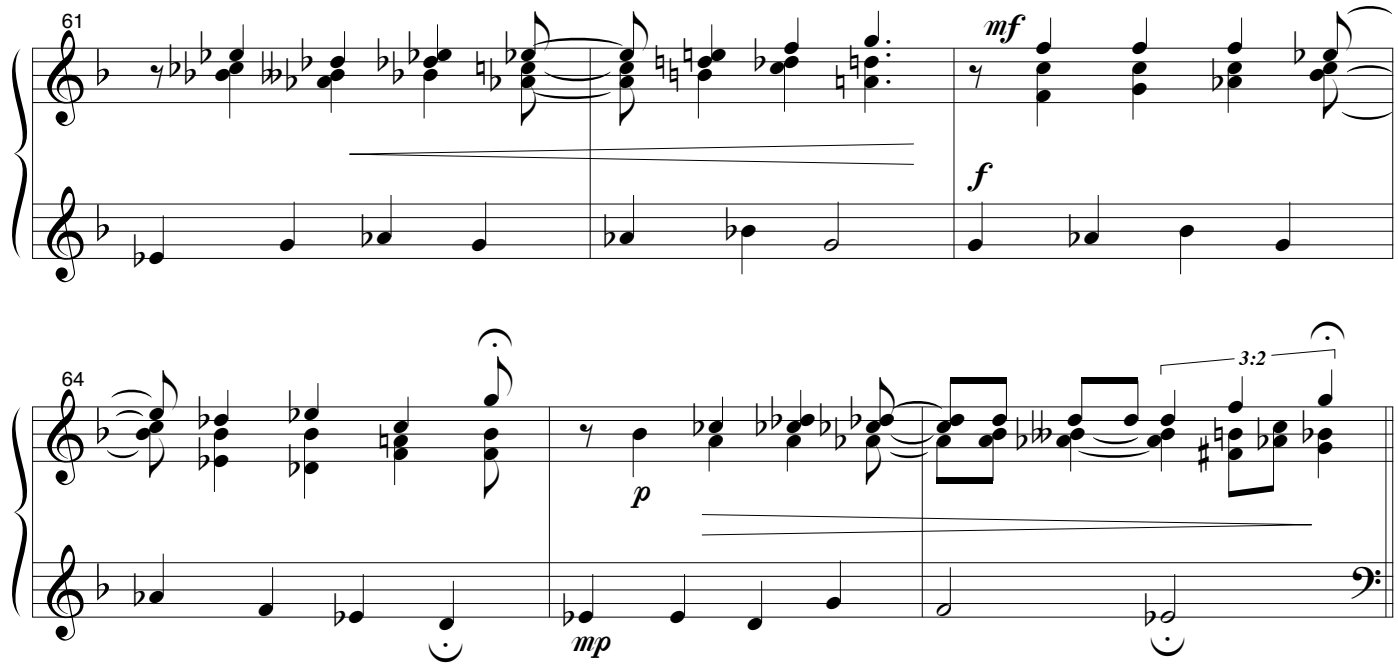
Slowly release Pedal to allow this variation to 'emerge'.



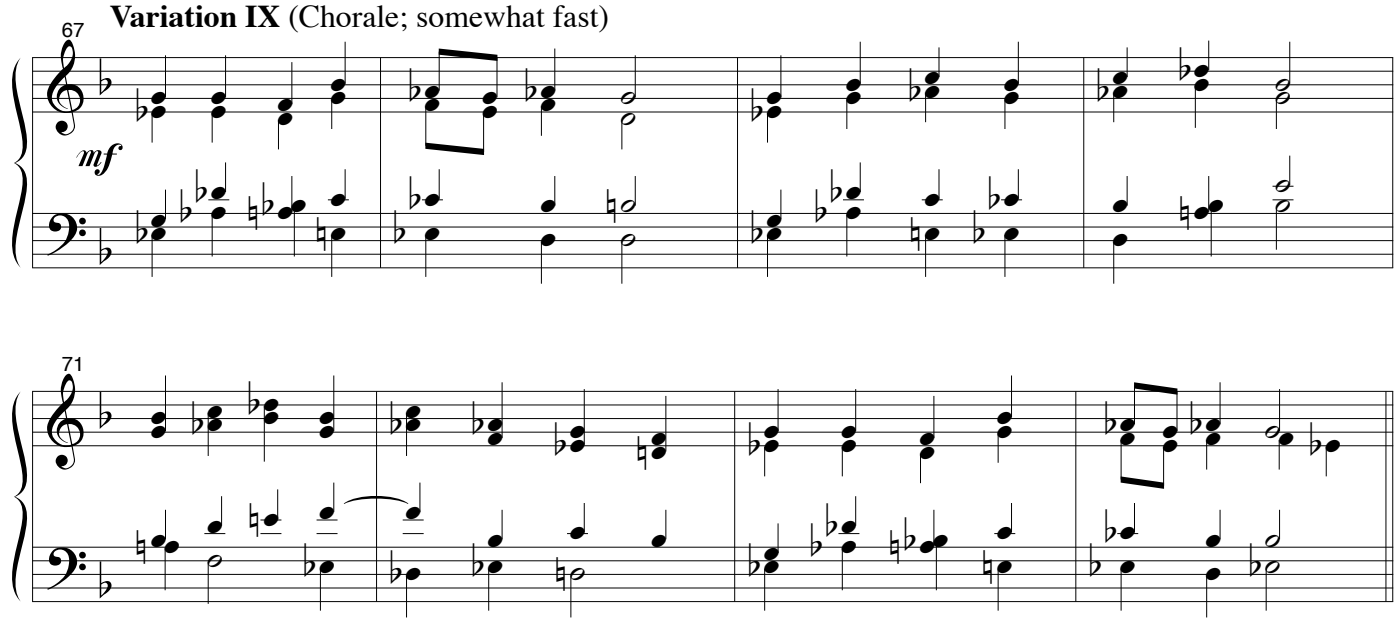


Slow tremolos to slow repetitions.

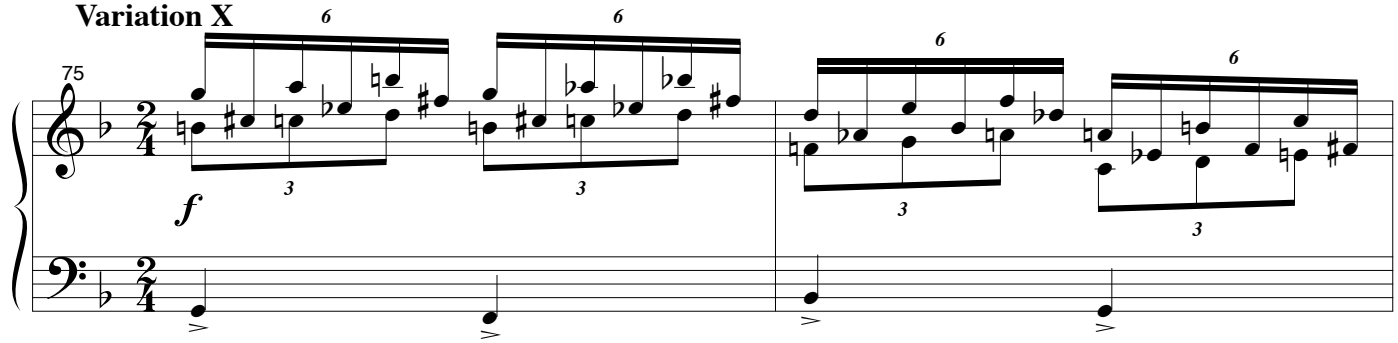
Pedal should be used to smear the harmonies but keep the contrapuntal nature transparent!

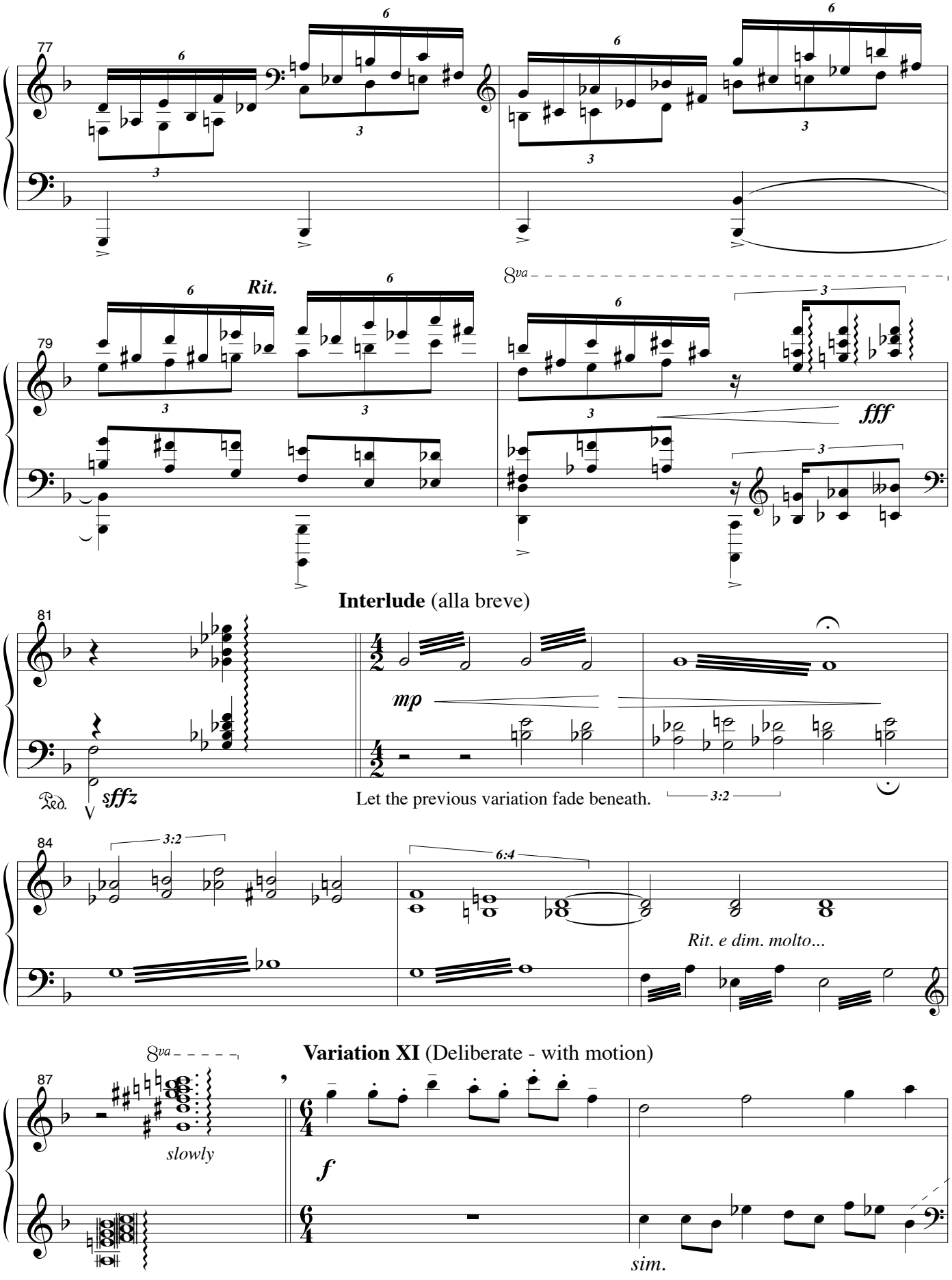


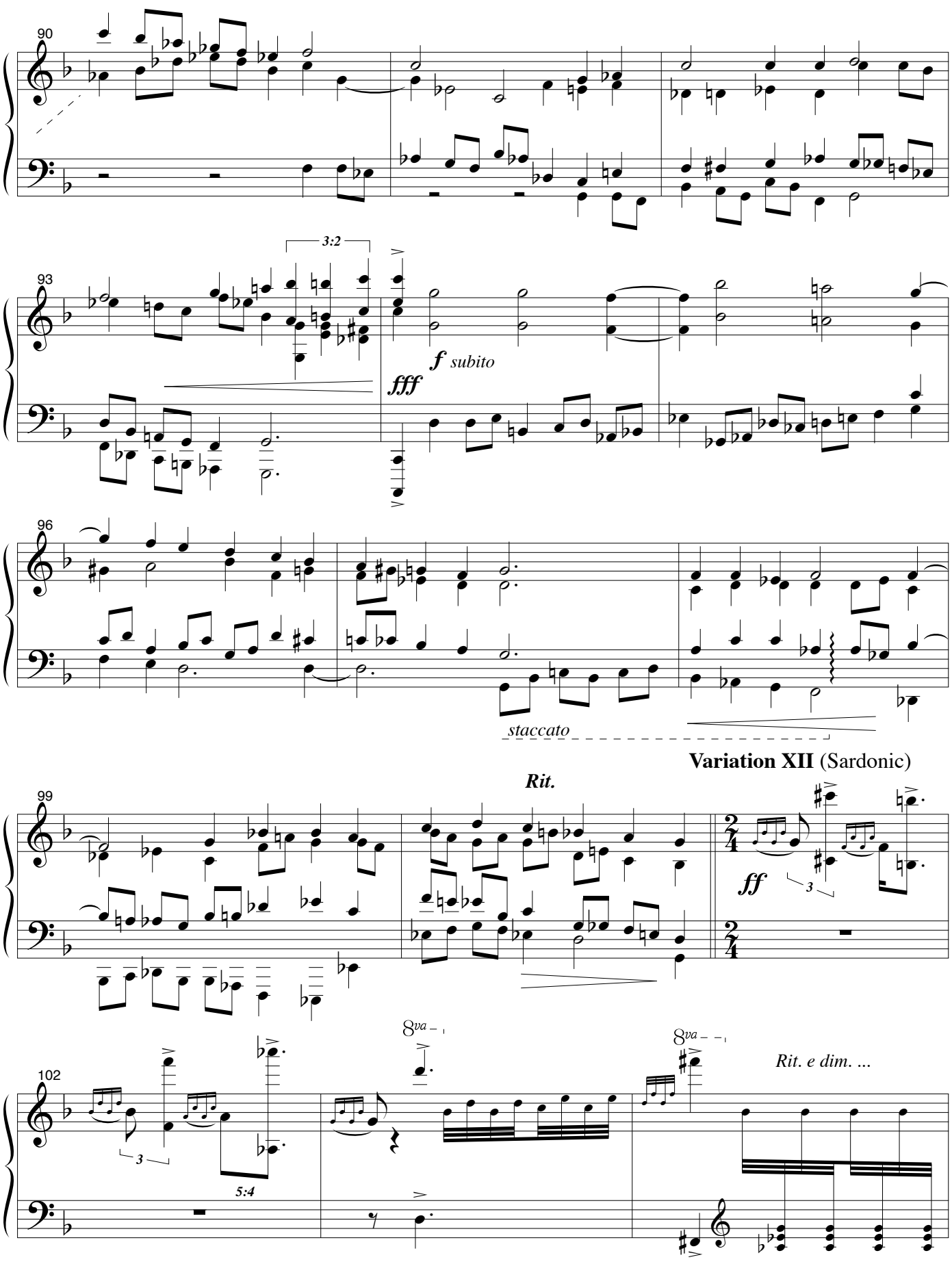
Variation IX (Chorale; somewhat fast)

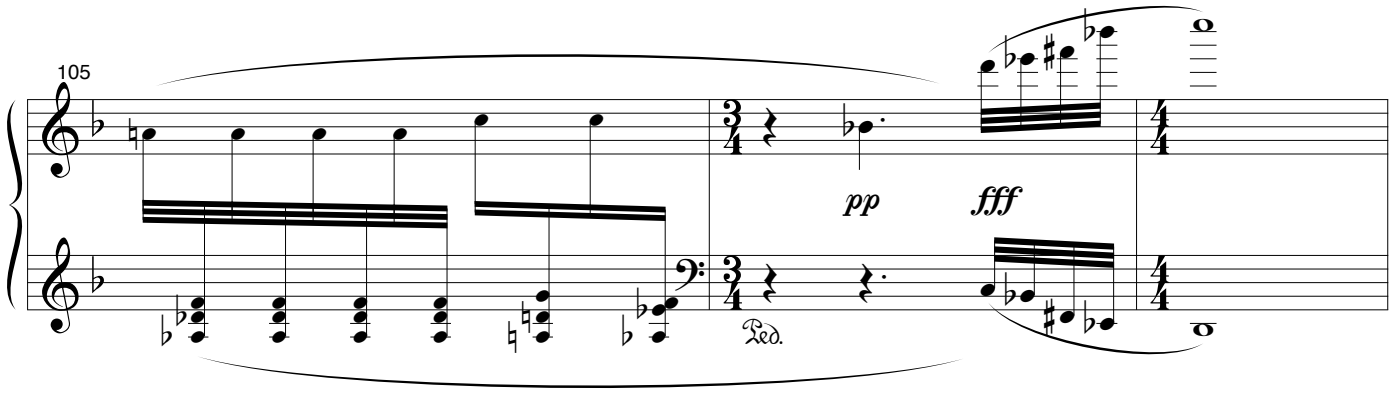


Variation X

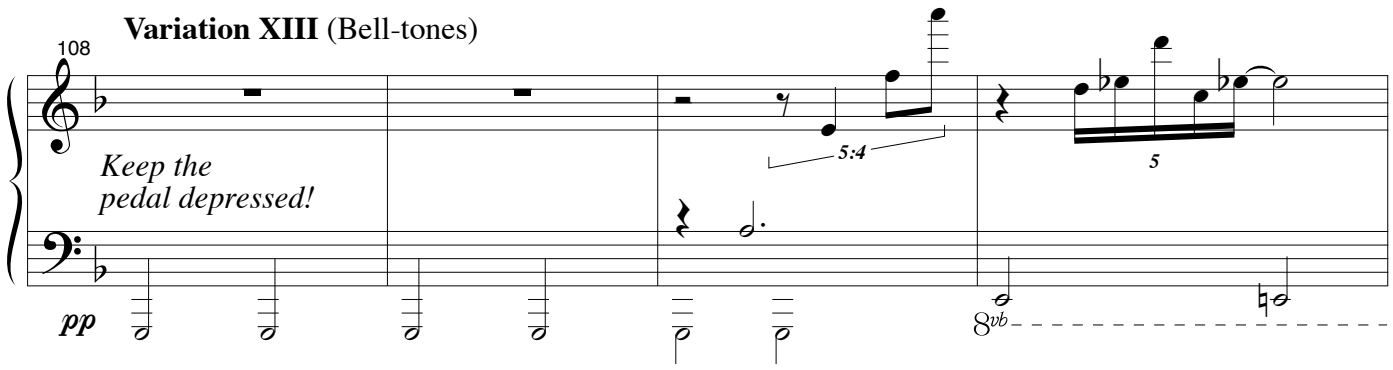


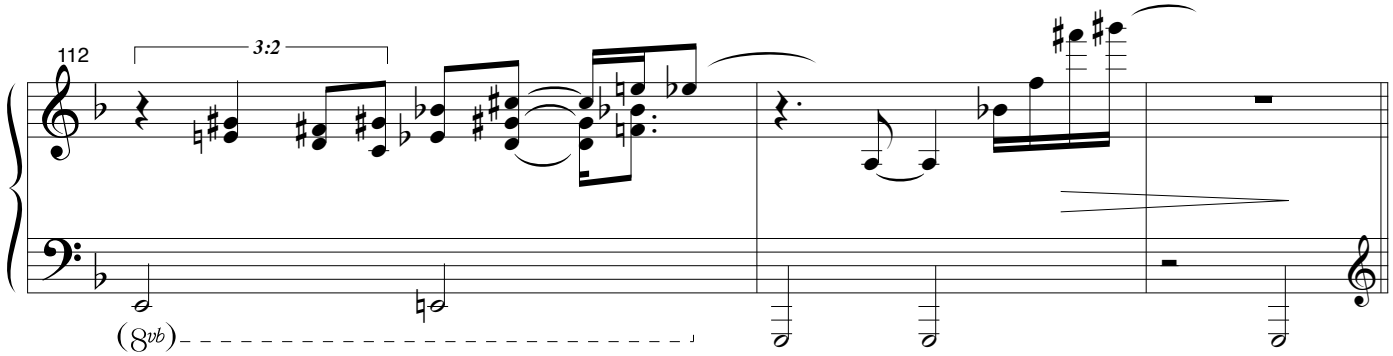

77
6
3
79
Rit.
8va
fff
Interlude (alla breve)
81
mp
Ped.
sfffz
Let the previous variation fade beneath.
3:2
84
6:4
Rit. e dim. molto...
Variation XI (Deliberate - with motion)
87
slowly
f
sim.


90
3:2
93
fff
f subito
96
staccato
Variation XII (Sardonic)
Rit.
99
ff
3
102
3
5:4
8va
8va
Rit. e dim. ...

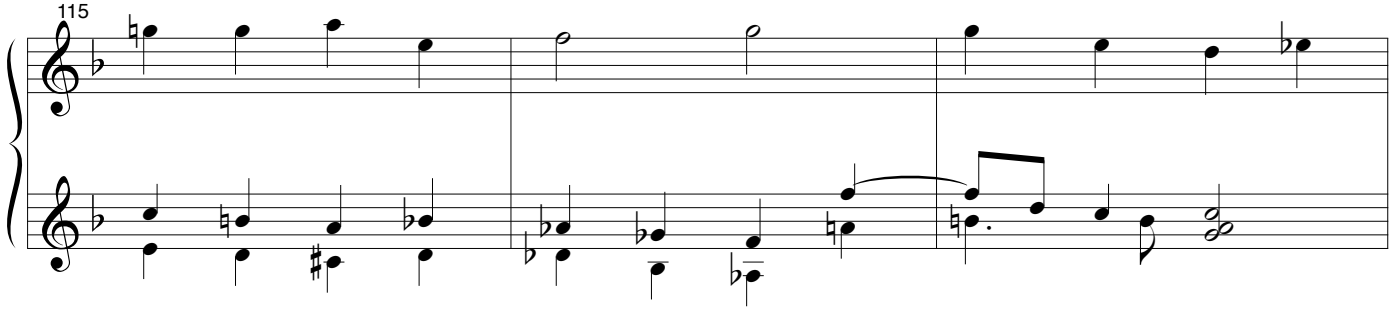


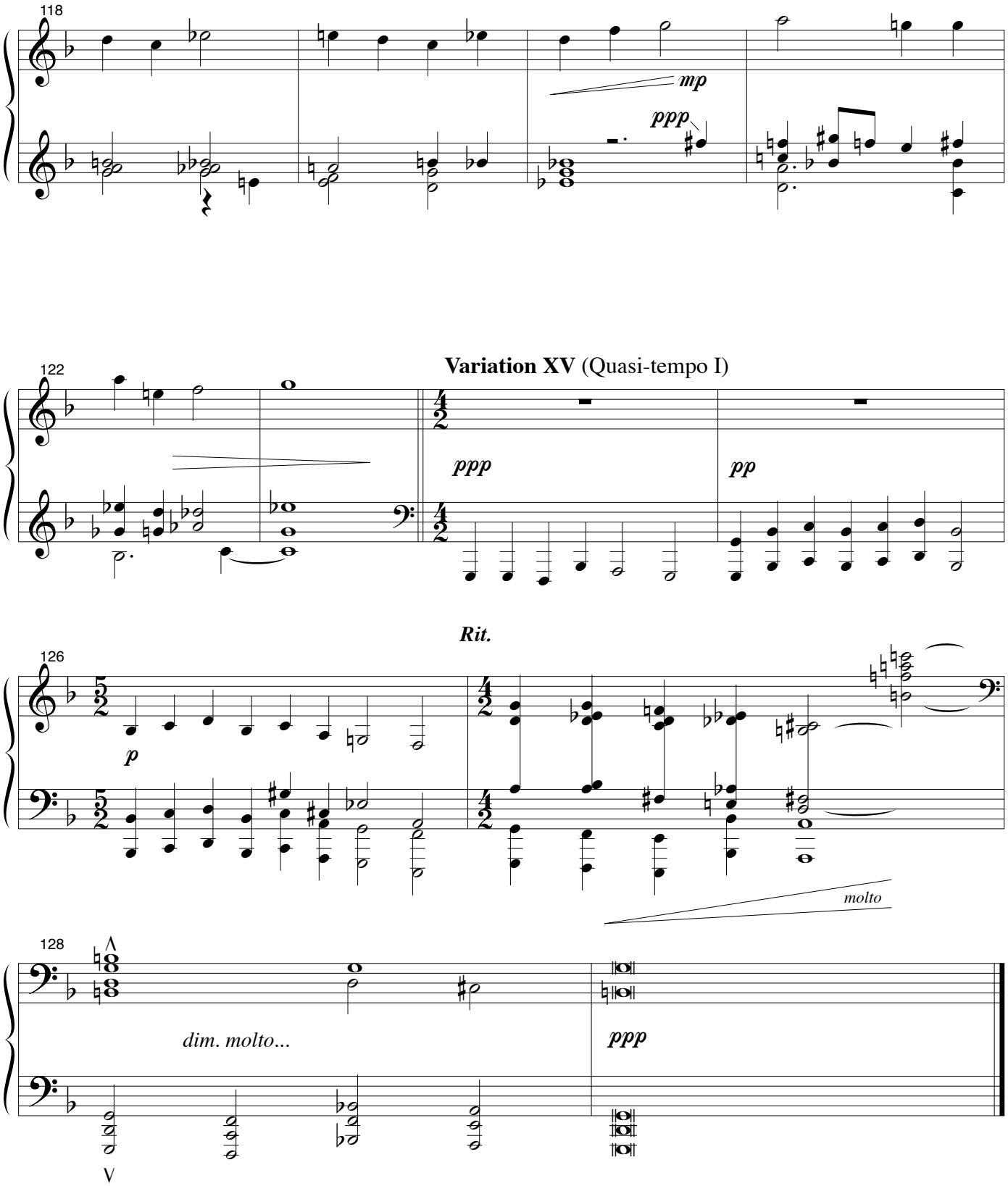
Variation XIII (Bell-tones)





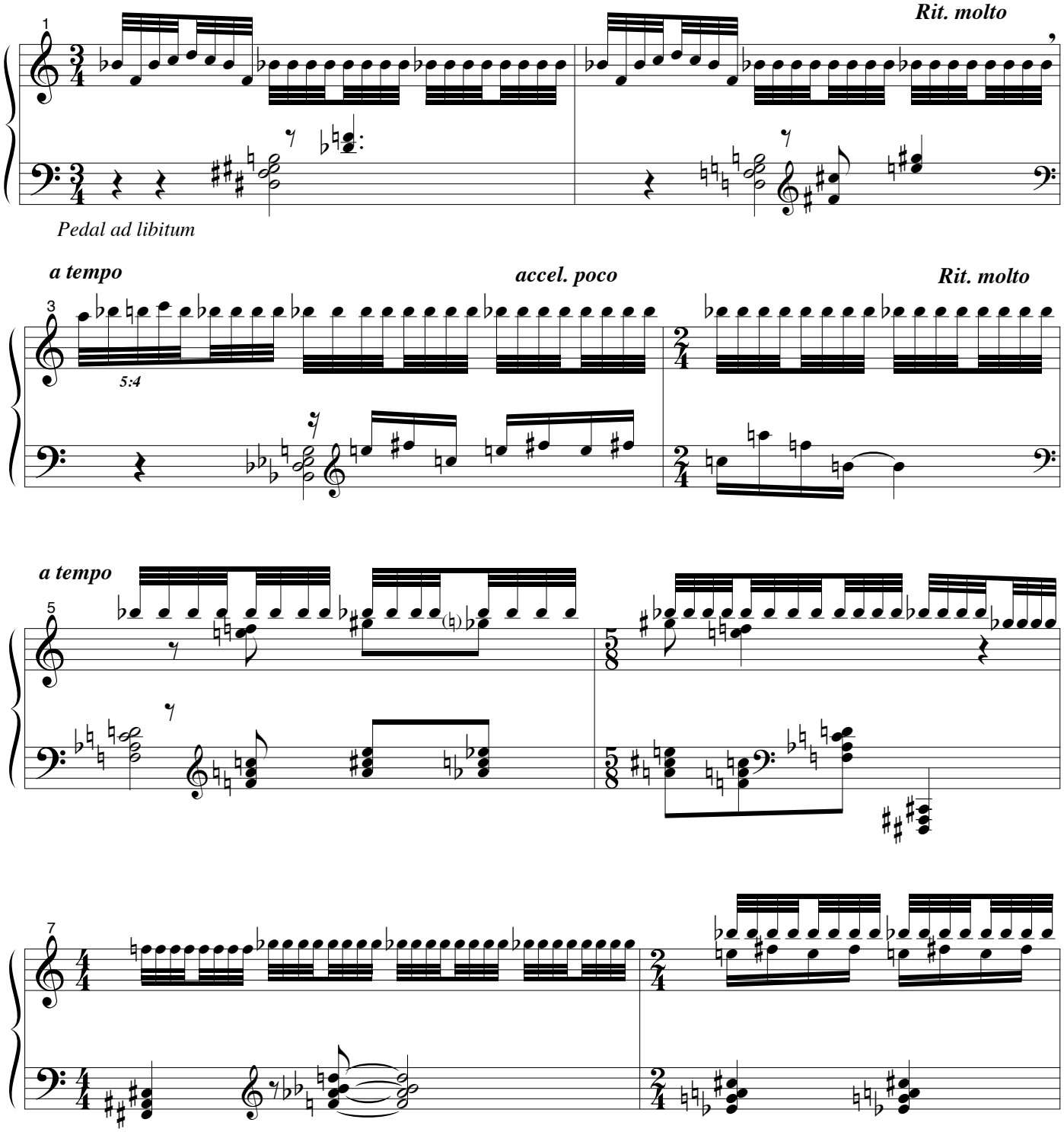
Variation XIV (la Cloche - *lentissimo*)

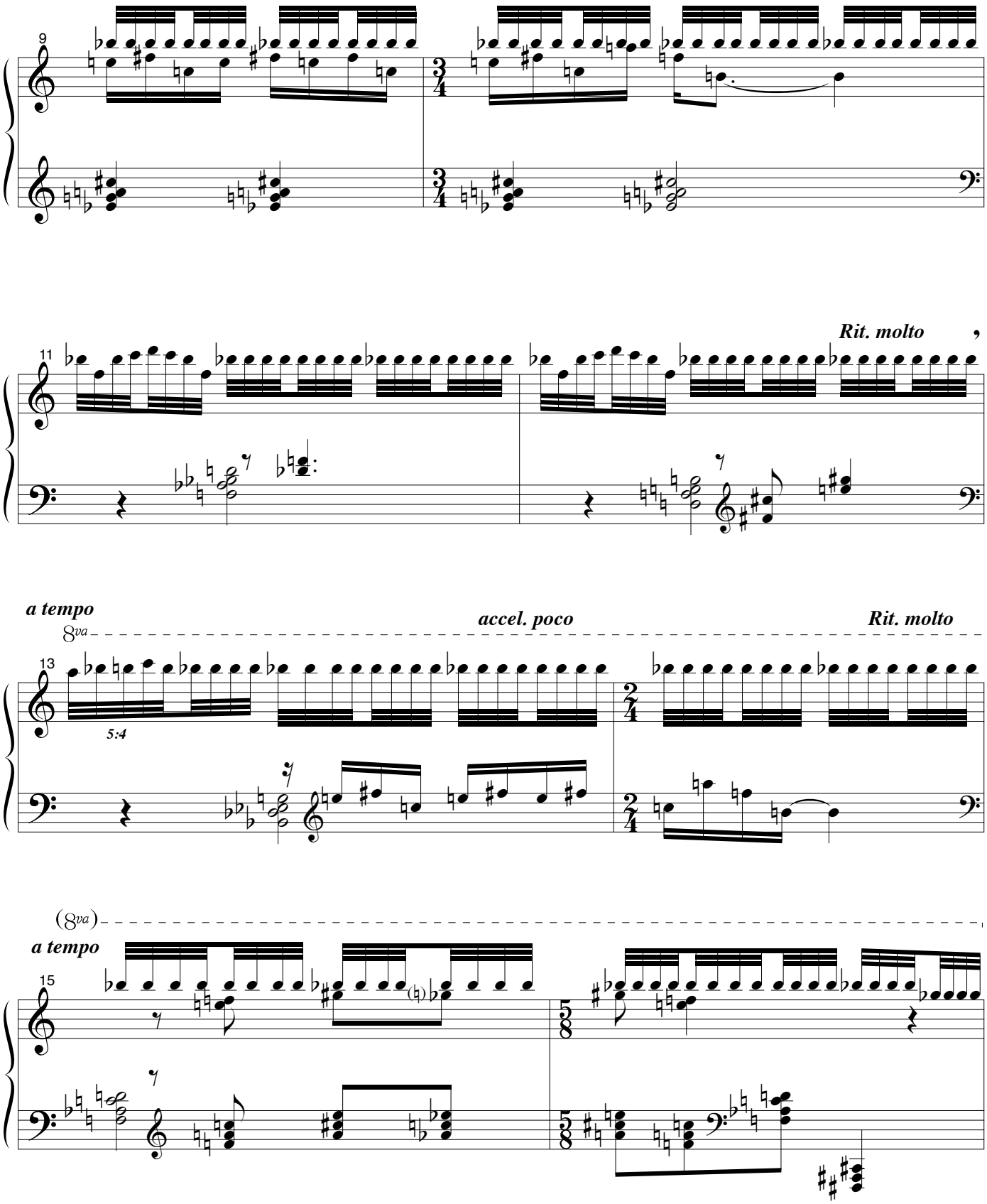


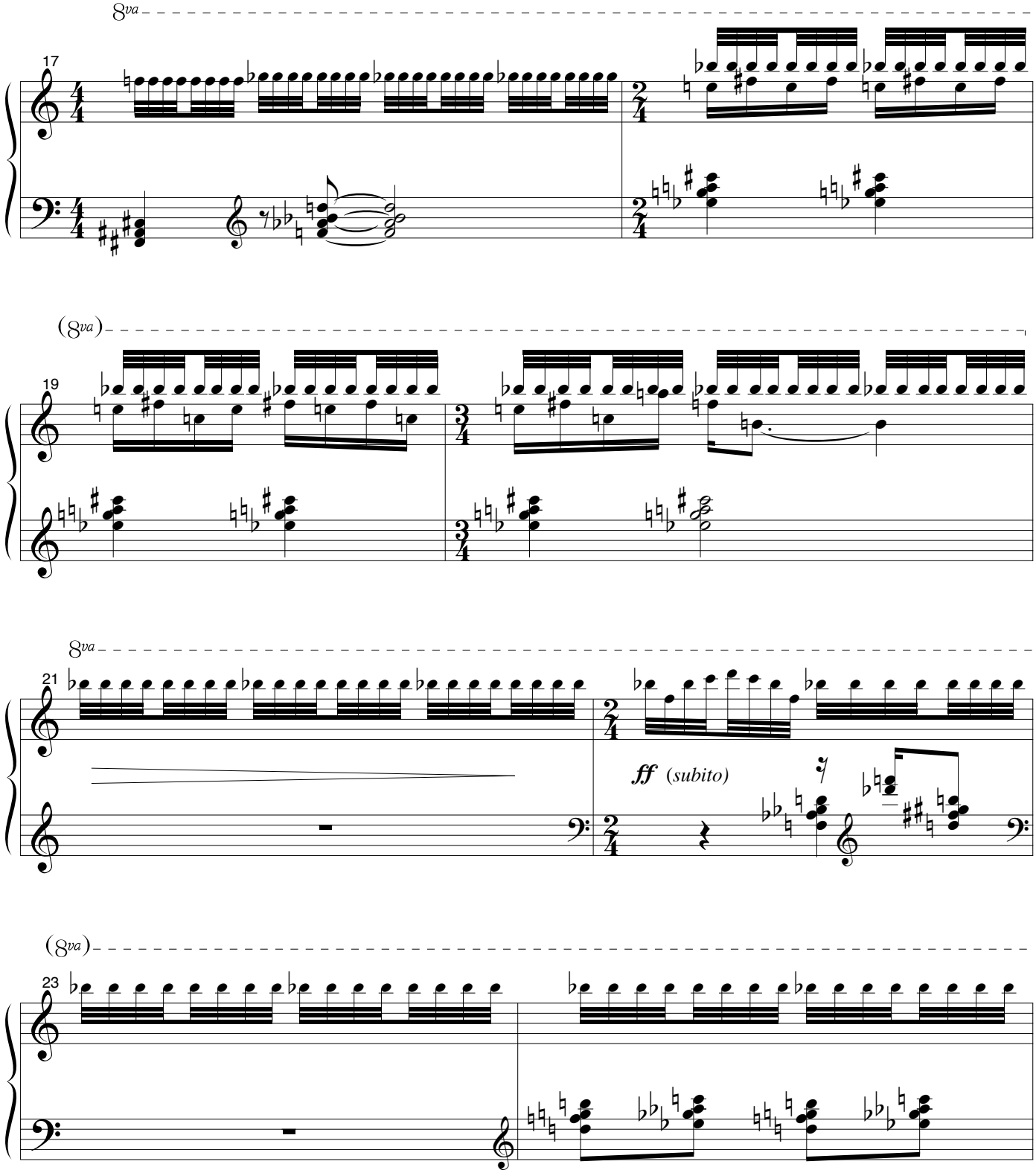

118
mp
ppp
122
Variation XV (Quasi-tempo I)
ppp
pp
Rit.
126
p
molto
128
dim. molto...
ppp

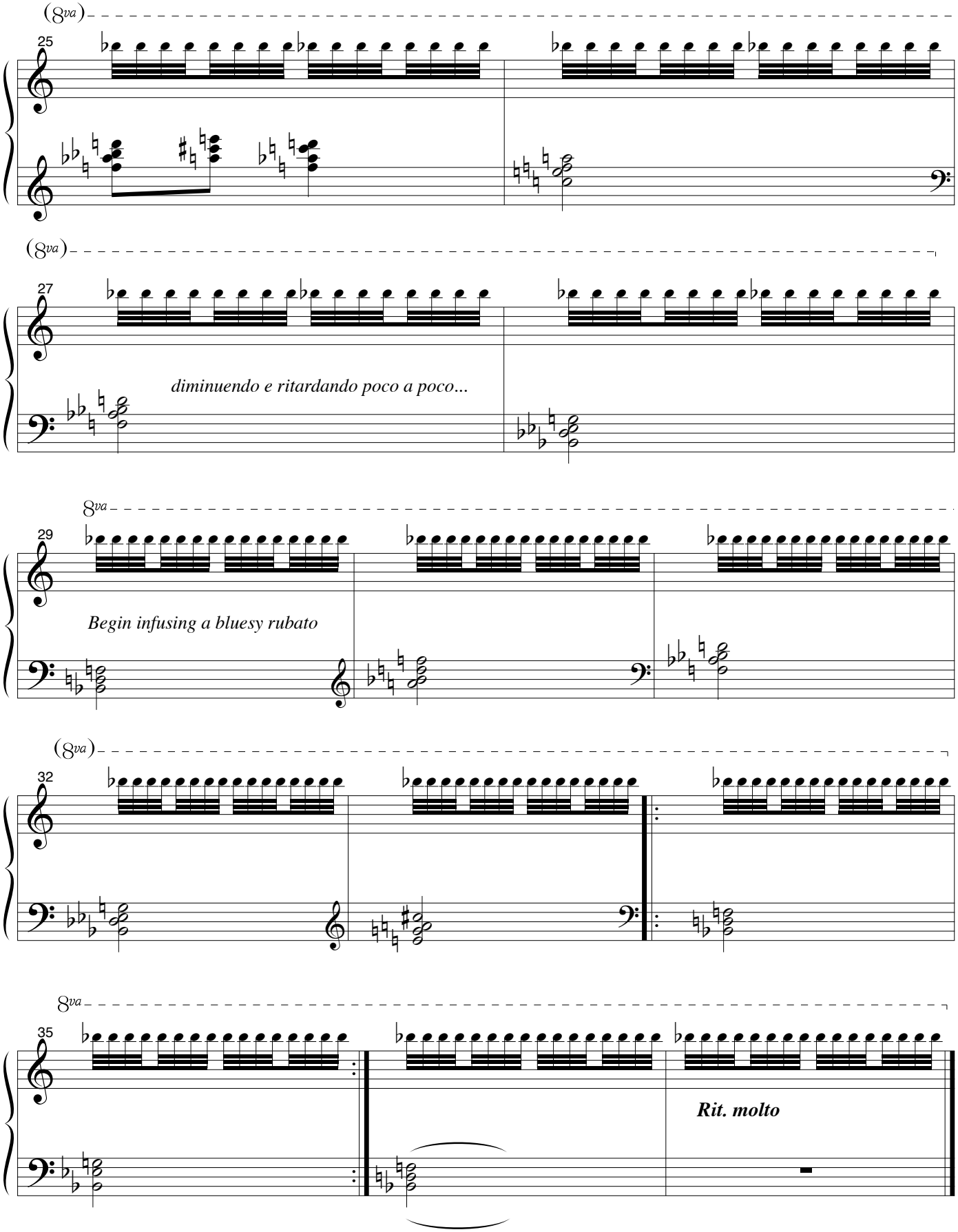
Prélude XXIV:
At the Close

Fast with some expressive rubato - forte!




9
11
Rit. molto
a tempo
8va
accel. poco
Rit. molto
13
5:4
(8va)
a tempo
15


8va
17
(8va)
19
8va
21
ff (subito)
(8va)
23


(8va)
25
(8va)
27
diminuendo e ritardando poco a poco...
8va
29
Begin infusing a bluesy rubato
(8va)
32
8va
35
Rit. molto