24 Préludes

for solo piano

by

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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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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 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.
Prélude III: *Prelude in the form of a Ground*

*Andante moderato - "inegale"

Pedal ad lib.

*Più mosso*
Prélude IV: Mixtures

Forceful; broadly

Pedal ad lib.
Prélude V:
Fantasia

Very rapid  

meno mosso

subito tempo primo

meno mosso

Rit.
Da capo al fine
(attacca!)
Prélude VI:  
An Image in the Distance

Steadily, but with some elasticity

Pedal ad libitum (heavy - blurring)
meno mosso

Repeat ad libitum
Prélude VII: 
Offering...

Gently
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.

Very slow, but with precise rhythm

(Pizzicato)
decrease pedal
Prélude IX:
Canta Lyrica e Bruta

Flowing quickly and smoothly, like a river

(Tempo I)
Tempo I (piu 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

*a tempo* quasi-secco espressivo

Rit. poco

*f*
\[ \text{a tempo} \]

\[ \text{marcato} \]

\[ \text{Rall. poco} \]

\[ \text{Tempo I} \]

\[ \text{gridando} \]

\[ \text{L.V. al niente} \]
Prélude XI:
*Prelude in the Form of a Fugue*

VERSION A

Con moto  \( \text{\textit{j}} = 66 \)

"Vater unser..."
Prélude XI:
Prelude in the Form of a Fugue

VERSION B

Con moto \( \mathcal{J} = 66 \)

"Vater unser..."

Rit. poco

a tempo
Prélude XII:  
Processional

Stately, very slow and heavy

Da capo 2x (al fine secundo tiempo)
Stately, very slow and heavy
Allow the pedal to slowly release the previous chord

Much more fluid and elastic

Rit. poco

a tempo

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.
Regaining energy

Dal segno

Rit molto

(go on afterwards)
Prélude XIII:

*Danse*

Lively

Rit. poco

(loco)

\[\text{Prélude XIII: Danse}\]

\[\text{Lively}\]

\[\text{Rit. poco}\]

\[\text{(loco)}\]
diminuendo poco a poco al fine

Slowly lift pedal
Prélude XIV:
*Perpetuum mobile*

*Driving: very fast and even*

crescendo poco a poco (to measure 44)

*Heavy use of pedal throughout*
crescendo poco a poco...
Repeat these 4 measures (ad libitum) until very quiet again.
Prélude XV:
Recitative

With great elasticity

Rit.

tempo primo

Rit.
tempo primo

accelerando

2X

ff

non-rit.

slowly lifting

Thoroughly blended
Prélude XVI: 
*Foundry Ghosts*

**Very Steady, not slow**

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

**Ordinary playing**

*plucked*

---

1. **Dampened with fingers**
   - (but played on the keyboard)
   - (2" from dampers)
   - (1" from dampers)

2. **Ordinary playing**
   - (loco)
   - *plucked*

3. **Ordinary playing**
   - (throughout)

4. **più mosso**

---

5. **Ordinary playing**

---

6. **meno mosso**

---

7. **Ordinary playing**

---

8. **(Repeat ad libitum)**

---

9. **Dampened with fingers**

---

10. **più mosso**

---

**Dampened with fingers** (flatten the fingers of the LH on the strings from Bb to Gb chromatically)
Prélude XVII:
*Koraal "Jesu, meine Freunde"

*Subdued

\[\text{\textit{mp}}\]

\[\text{\texttt{subito}}\]
Prélude XVIII:
"...in calore solis"
Let fade until silent
Prélude XIX:
"...flamma vite choruscavit"

With a light and precise touch

Rit. molto

Meno mosso

Rit. poco

Tempo primo

(poco)

Rit. poco
Rit. poco

a tempo

Meno mosso

(Pedal as before)
Prélude XX:
"...in quibus anima volat et undique circuit."

\[ J = 60 \]

Pedal ad libitum
Prélude XXI:
"...quando nebula voluntatem"

Luxurient (Adagio)

tempo primo

<...music notation...>

accel.

loco

(tempo primo)

(L. V.)

Red. (ad libitum)

(non-arp!)
Very slow arpeggiation; as if one connected gesture.

slow arpeggio - very deliberate
Prélude XXII:
Whirling Dervishes

Instructions for the A and B improvisational sections:
Each staff (hand) is independent of the other. Each quarter note fragment is as well independent (in the orderings and repetitions).
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.

This is the basic material for the B Section Improvisation.

Pedal heavy throughout but ad lib. changes

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

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

Note:

The performer may choose to end the piece by fading out on the C(naturals) - blending with the C#'s into silence.
Prélude XXIII: Prelude in the form of Variations
["Nun komm'..."]

Theme (not too slow; very steady)

Variation I (same tempo)

Variation II (slightly faster)

Let the previous variation fade beneath.
Variation III (Broadly)

Pedal only enough to blend the sonorities.

Variation IV (secco, faster)
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 viscousness and raucous playing style until the theme collapses under its own weight.

PP crescendo poco a poco...
Variation VII (Slow and steady)  
\[\text{crescendo poco a poco...}\]

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

Variation VIII (Moderate)

Tremolos of increasingly irregular articulation.  
Regular tremolos.

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
Interlude (alla breve)

Let the previous variation fade beneath.

Variation XI (Deliberate - with motion)
Variation XIII (Bell-tones)

Keep the pedal depressed!

Variation XIV (la Cloche - lentissimo)
Prélude XXIV: At the Close

Fast with some expressive rubato - forte!

Pedal ad libitum

a tempo

accel. poco

Rit. molto

a tempo

Rit. molto
(8va)

25

(b 

27

diminuendo e ritardando poco a poco...

(b 

(8va)

29

Begin infusing a bluesy rubato

(b 

(8va)

32

(b 

35

Rit. molto

(b 

(b