

# *pattern preludes*

24 preludes for piano  
books 1–4  
(2005–2015)

Karim Al-Zand





NOTES:

[BOOK 1] “Pattern” pieces abound in the piano literature, pieces constrained by a single idea (usually a rhythmic or textural ostinato) through which a composer expresses a narrowly focused thought. Patterning is especially well-suited to preludes, which are by convention short, concise and introductory. Most of the patterns in *Pattern Preludes, book 1* are immediately identifiable: a repeated-note motive in no. 2; asynchronous cascades between the hands in no. 4; and a gesture bouncing between interlocked hands in no. 6. In addition, three of the pieces give a nod to other famous preludes in the piano repertoire. No. 1 is a gloss on what is likely the most famous prelude ever written. Within an innocent arpeggio, Bach skillfully intertwines several syncopated rhythmic patterns, something exploited in my paraphrase. No. 3 takes its cue from Chopin’s Op. 28/4, which every student of harmony knows (and which a professor of mine once called the epitome of “creeping chromaticism”). No. 5 was written as a retirement gift for my high school music teacher, whose lessons were inspirational preludes to my own study of music. In mood and phrasing it echoes some well-known Debussy preludes.

[BOOK 2] “Pattern Prelude” is a title I have been using for an ongoing collection of short piano pieces. These brief works are characterized by a single, consistent surface texture that prevails from beginning to end. In *Pattern Preludes, book 2*, the elements of musical patterning are present—interlocked syncopations in no. 1, super-imposed meters in no. 6—but the focus is also on patterns in the physical and visual sense. No. 2 (*figure-ground*) has one hand playing only white keys, the other only black keys (they exchange roles mid-way through); the small gesture of no. 3 (*ripple effect*) is gradually multiplied, expanding outward from its center; in no. 4 (*mirror game*) the hands play symmetrically around the keyboard’s central axis; no. 5 (*parallel play*) features closely packed eight-note chords locked in tandem motion.

[BOOK 3] *Pattern Preludes, book 3* arose out of a commission from the Renée B. Fisher Competition for Young Pianists, a request for a piece tailored to their middle school division. The work is thus intended for an “intermediate pianist” and, though not overtly pedagogical, the set presents one musical element most conspicuously: rhythmic patterning. The six preludes explore both regular and irregular patterns through a range of odd time signatures and metric subdivisions. They alternate slow and fast tempos and are grouped in pairs, set in meters of five (nos. 1 & 2), seven (nos. 3 & 4) and nine (nos. 5 & 6) beats. In addition to the rhythmic elements, no. 4 (*solfeggio*) is my own gloss on a well-known intermediate level piano work by C. P. E. Bach; and no. 5 (*lullaby*) was written for my two-year-old son.

[BOOK 4] The musical gestures and textures used in *Pattern Preludes, book 4* continue to explore themes of physical balance, visual symmetry, repetition and compositional concision. Prelude no. 2 places a melody between two inwardly leaping arpeggios; nos. 3 & 5 make use of persistent chromatic ostinati; and nos. 4 & 6 use metric shifts to create irregular rhythmic momentum. In addition, the left hand plays alone in no. 1, the right hand alone in no. 4. Two of the preludes are elegies: no. 1 was written in memory of Sergiu Luca, a wonderful and generous musical colleague and prelude no. 3 is dedicated to Ethan Frederick Greene, a young composer and former student of mine who passed away recently, very much before his time.

*Pattern Preludes, book 1* was written for Calogero Di Liberto, who gave the work its premiere on October 5, 2005 in Houston, TX. *Pattern Preludes, book 2* was written for Brian Connelly who gave the work its premiere on November 20 2009 in Houston, TX. Preludes 3 & 4 in *Pattern Preludes, book 3* were commissioned by the Renée B. Fisher Competition for Young Pianists. The entire set was premiered by Brian Connelly on November 20, 2009 in Houston, TX. Prelude 1 in *Pattern Preludes, book 4* was written for Brian Connelly (in memory of Sergiu Luca) and premiered February 24, 2011 in Houston, TX.

Darin Al-Zand.

DURATION:

Book 1 (2005)

1. Moderato; smoothly ( <i>after Bach</i> )	2' 10"
2. As quickly as possible, chirring	1'
3. Slowly; delicate thrumming ( <i>after Chopin</i> )	2' 10"
4. Very swiftly; restless, agitated	1' 10"
5. Slowly; lyrically ( <i>after Debussy</i> )	2' 30"
6. Quickly; vibrant, full of life	1' 30"

TOTAL: *ca.* 10' 30"

Book 2 (2007–2009)

1. Moderately; wistful	1' 30"
2. Extremely Quickly; manic, mechanical ( <i>figure-ground</i> )	1' 10"
3. Slowly; delicate, fragile ( <i>ripple effect</i> )	1' 20"
4. Quickly; raucous, boisterous ( <i>mirror game</i> )	1' 10"
5. Slowly; calm, placid ( <i>parallel play</i> )	1' 30"
6. Very Quickly; massive, unrelenting	1' 20"

TOTAL: *ca.* 8' 00"

Book 3 (2008–2009)

1. Moderately; tranquil, serene	1' 30"
2. Very Quickly; fidgety, nervous	50"
3. Moderately; flowing	1' 45"
4. Very Quickly; nimble, playful ( <i>solfeggio</i> )	1' 00"
5. Slowly, with rubato; delicate, innocently ( <i>lullaby</i> )	1' 40"
6. Very Quickly; spirited, bouncing	1' 15"

TOTAL: *ca.* 8' 00"

Book 4 (2011–2015)

1. Unhurried; lyrically, legato ( <i>for the left hand</i> )	2' 30"
2. Speedily; with a swiftly loping gait	1' 10"
3. Slowly; lyrically roaming, melancholic	1' 50"
4. Quickly; scherzando, skittish ( <i>for the right hand</i> )	1' 40"
5. Steadily; grand, processional	2' 10"
6. Extremely Fast; furious, turbulent	1' 10"

TOTAL: *ca.* 10' 30"

TOTAL: *ca.* 37' 00"

# *pattern preludes*

24 preludes for piano

Karim Al-Zand  
(2005–2015)

## *book 1*

for Calogero Di Liberto

### *no. 1*

*(after Bach)*

Moderato; smoothly  $\text{♩} = 66$

*espres. mp*

*evenly*

A musical score for piano in 4/4 time. The left hand (L.H.) plays eighth-note patterns, while the right hand (R.H.) provides harmonic support. Measure 1 starts with a fermata over two measures. Measure 2 begins with a dynamic *p*. Measure 3 ends with a fermata over two measures.

A continuation of the piano score. Measure 4 starts with a dynamic *p*. Measure 5 begins with a dynamic *p*. Measure 6 ends with a fermata over two measures.

A continuation of the piano score. Measure 7 starts with a dynamic *p*. Measure 8 begins with a dynamic *p*. Measure 9 ends with a fermata over two measures.

A continuation of the piano score. Measure 10 starts with a dynamic *p*. Measure 11 begins with a dynamic *p*. Measure 12 ends with a fermata over two measures.

A continuation of the piano score. Measure 13 starts with a dynamic *p*. Measure 14 begins with a dynamic *p*. Measure 15 ends with a fermata over two measures.

(16) *fading away*

R.H.

(19) *pp* *mp*

(22) *cresc.*

(25)

(28)

(31) *sub p* *(p)*

(34)

*book 1, no. 2*

As quickly as possible; chirring  $\text{d} = 280+$  ( $\text{d} = 93$ )

R.H.  
L.H.

*mp*

(5)

(9) *mf*

(13)

(17)

(21)

(25) *mp* *cresc.*

(29)

(33) *f*

(37) *ff*

The sheet music consists of ten lines of musical notation. Each line begins with a measure number in parentheses: (5), (9), (13), (17), (21), (25), (29), (33), and (37). The notation is divided into measures by vertical bar lines. The R.H. staff (treble clef) and L.H. staff (bass clef) are positioned above the staff lines. The time signature for the R.H. staff is 5/8, and for the L.H. staff is 8/8. Dynamics are indicated by text below the staff: 'mp' for mezzo-forte, 'mf' for mezzo-forte, 'f' for forte, and 'ff' for double forte. Tempo markings include 'As quickly as possible' and 'chirring' followed by ' $\text{d} = 280+$ ' and ' $\text{d} = 93$ '. Measure 25 includes a dynamic instruction '*cresc.*' (crescendo). Measure 33 includes a dynamic instruction '*f*' (forte). Measure 37 includes a dynamic instruction '*ff*' (double forte). Measure 17 features a melodic line with quarter notes and eighth-note pairs. Measures 21 and 25 show transitions between different key signatures. Measures 29 through 37 feature more complex harmonic progressions with various chords and note groupings.

(41) > >      poco rall. - - - - a tempo  
  
 (45) cresc.  
  
 (49) > >  
  
 (53)  
  
 (57) decresc.

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*book 1, no. 3*  
*(after Chopin)*

Slowly; delicately thrumming  $\text{♩} = 40$

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and 4/4 time, with dynamics *pp*. The bottom staff is in bass clef and 4/4 time. The music features eighth-note patterns with grace notes and slurs.

Musical score for piano, page 2. The score continues with two staves. Measure 5 starts with a dynamic *p*. The music consists of eighth-note patterns with grace notes and slurs.

Musical score for piano, page 3. The score continues with two staves. Measure 9 starts with a dynamic *mp*. The music consists of eighth-note patterns with grace notes and slurs.

Musical score for piano, page 4. The score continues with two staves. Measure 13 starts with a dynamic *cresc.* The music consists of eighth-note patterns with grace notes and slurs.

Musical score for piano, page 5. The score continues with two staves. Measure 17 starts with a dynamic *poco f*. The music consists of eighth-note patterns with grace notes and slurs. The dynamic changes to *p* in measure 18. The tempo is indicated as *a tempo*.

Musical score for piano, page 6. The score continues with two staves. Measure 21 starts with a dynamic *dying away* and a tempo marking *(poco rit.)*. The music consists of eighth-note patterns with grace notes and slurs.

*book 1, no. 4*

Very swiftly; restless, agitated  $\text{♩} = 138$

*R&d. ad libitum (somewhat blurred)*

(4) *poco riten. a tempo*

(7)

(10)

(13) *cresc.*

(16) *sub mf*

(19) *decresc.*

This sheet music is a page from a piano book, specifically page 4. It consists of six staves of musical notation. The music is set in common time and uses various key signatures, including G major, A major, D major, E major, F# minor, and G major again. The notation features many eighth and sixteenth notes, often grouped by measure. Performance instructions such as "R&d. ad libitum (somewhat blurred)", "poco riten.", "a tempo", "cresc.", "sub mf", and "decresc." are interspersed between the staves. Measure numbers 1 through 19 are marked at the start of each staff. The music is described as "Very swiftly; restless, agitated" with a tempo of  $\text{♩} = 138$ .

poco riten. a tempo

22 poco riten. a tempo

23 *mp*

24 *cresc. poco a poco*

25 *stretto - - -*

26

27

28 *ff*

29 *cresc.*

30 *fff*

*for Lionel Tanod*  
*book 1, no. 5*  
*(after Debussy)*

Slowly; lyrically  $\text{♩} = 69$

Quicker  $\text{♩} = 56$

(4)  $\text{♩} = 56$

(7)  $\text{♩} = 56$

(10)  $\text{♩} = 56$

(14)  $\text{♩} = 56$

(16)  $\text{♩} = 56$

Detailed description: The musical score consists of six staves of piano music. Staff 1 (measures 1-3) starts in 9/8 time with a dynamic of *pp*, featuring eighth-note patterns. Staff 2 (measures 4-6) begins with a dynamic of *mp*. Staff 3 (measures 7-9) shows a transition with a crescendo. Staff 4 (measures 10-12) includes a dynamic of *subp*. Staff 5 (measures 13-15) features a crescendo. Staff 6 (measures 16-18) concludes with a dynamic of *b*.

(18)

f

poco rit.

Tempo I

(20) 8<sup>va</sup> - - - - -

ff

decresc.

9/8 - - - - - pp

(23)

rit.

(26)

ppp

*book 1, no. 6*

Quickly; vibrant, full of life  $\text{♩} = 144+$

1

4

6

8

10

12

14

*cresc.*

(16)

Musical score page 16. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature a mix of eighth-note heads and rests. The key signature changes between measures.

(18)

Musical score page 18. The top staff continues with eighth-note heads and rests. The bottom staff includes a dynamic marking 'poco f' over a measure. The key signature shifts again.

(20)

Musical score page 20. The top staff features eighth-note heads and rests. The bottom staff includes a dynamic marking 'mf' over a measure. The key signature changes.

(22)

Musical score page 22. The top staff shows eighth-note heads and rests. The bottom staff continues the pattern. The key signature changes.

(24)

Musical score page 24. The top staff shows eighth-note heads and rests. The bottom staff includes a dynamic marking 'cresc.' over a measure. The key signature changes.

(26)

Musical score page 26. The top staff shows eighth-note heads and rests. The bottom staff continues the pattern. The key signature changes.

(28)

Musical score page 28. The top staff shows eighth-note heads and rests. The bottom staff includes a dynamic marking 'sub p' over a measure. The key signature changes.

(30)

Musical score page 30. The top staff shows eighth-note heads and rests. The bottom staff continues the pattern. The key signature changes.

(32)

*mf*

*cresc.*

(34)

(36)

(38) *accelerando*

*cresc.*

(40)

3

3

3



# *pattern preludes*

## *book 2*

for Brian Connelly

Karim Al-Zand

*no. 1*

Moderately; wistful  $\text{♩} = 69$  ( $\text{♪} = 138$ )

smoothly,  
with rubato

etc.

$p$

$\text{rit. ad lib.}$

rit. - - - - a tempo becoming slightly faster

(4)

$pp$

$p$  3 cresc.

$mf$

$cresc.$

$mp$  (echo)

a tempo

(7)

$f$  3

$mp$  3 (echo)

$mfp$  cresc.

rit. - - - - a tempo

(10)

$mf$

$mfp$  cresc.

molto rit. - - - - -

(13)

f sub mp p

accel. a - - - tempo

(16)

3 3 3 3 3 3

rit.

slowly

(19)

fading away pp mp take time

*book 2, no. 2*  
*(figure-ground)*

Extremely quickly; manic, mechanical  $\text{♩}=160$  ( $\text{♪}=320$ )

*pp cresc.*

mostly dry; some pedal on downbeats

(5)

(9) *f*

(13) *mf*

(17) *cresc.*

(21)

(25) *f*

*take time,*  
*p suddenly melodic*

(more pedal)

(29)

(33)

(37) *mf*

*cresc.*

(41)

(45)

*fp*

*ff*

gradually add pedal →      gradually remove pedal →

(49) (no rit.)

*mp*

(53)

*p*

*sub f*

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*book 2, no. 3*  
*(ripple effect)*

Slowly; delicate, fragile  $\text{♩} = 72$

*4+3 pp*

*Reed.* grace notes played quickly, before the beat

*poco cresc.*

*bring out the moving voices*

*(sim.)*

*rit.* - - - - - *a tempo*

*poco f*

*p*

*pp* (let ring)

*Reed.*

1

5

9

*book 2, no. 4*  
*(mirror game)*

Quickly; raucous, boisterous  $\text{♩} = 104$  ( $\text{♪} = 208$ )

The musical score consists of five staves of music for two voices. The top two staves represent the upper voice, and the bottom three staves represent the lower voice. The music is written in common time. The key signature changes frequently, indicated by various sharps and flats. The tempo is marked as "Quickly; raucous, boisterous" with  $\text{♩} = 104$  and  $\text{♪} = 208$ . The dynamics include **ff**, **sub p**, **sub ff**, **f**, and **mp**. Performance instructions such as  $>$ ,  $>=$ , and  $>>$  are placed above the notes to indicate specific attack and release techniques. The vocal parts are separated by a vertical bar, and the bass part is on the bottom staff. The score concludes with a section marked **(D)**.

The sheet music consists of six staves of musical notation, likely for a harpsichord and string ensemble. The staves are arranged in two groups of three. The top group (measures 1-3) includes a treble clef staff, a bass clef staff, and a bass clef staff. The bottom group (measures 4-6) includes a treble clef staff, a bass clef staff, and a bass clef staff. The notation features various note heads, stems, and bar lines. Measure 1 starts with a dynamic *f*. Measures 2 and 3 show complex patterns with grace notes and slurs. Measure 4 begins with a dynamic *sub p*. Measure 5 begins with a dynamic *sub f*. Measure 6 begins with a dynamic *ff*. Measures 7 and 8 show clusters of notes with dynamics *fff* and *fff*.

White-note and black-note clusters played with an open hand;  
alternate using the base of the palm and flattened fingers.

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*book 2, no. 5*  
*(parallel play)*

Slowly; calm placid  $\text{♩} = 60$  ( $\text{♪} = 120$ )

Musical score page 1. It shows two staves of music. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music consists of eighth-note chords. There are dynamics: *mp*, *seamlessly*, *swifly, but gently*, *pp*, *8va*, and *a tempo*. A note above the staff indicates a five-note group. A bracket below the staff says "accidentals apply only to the staff in which they appear".

Musical score page 2. It shows two staves of music. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The music consists of eighth-note chords. Dynamics include *mf*, *> mp*, *pp*, *8va*, *mf*, *poco f*, and *8va*.

Musical score page 3. It shows two staves of music. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of eighth-note chords. Dynamics include *mp*, *cresc.*, *mp*, and *mf*.

Musical score page 4. It shows two staves of music. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of eighth-note chords. Dynamics include *p* and *pp*.

Musical score page 5. It shows two staves of music. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of eighth-note chords. There are dynamics: *8va* and *8va*.

*book 2, no. 6*

Very Quickly; massive, unrelenting  $\text{♩} = \text{ca. } 192$  ( $\text{♩} = 138$ )  
*weighty, driving*

**ff martellato**

**(8vb)** **very little pedal**

**(5)**

**(9)**

**(13)**

**(17)**

**(21)**

*cresc.*

(25)

(8vb) - - -

(29)

fff sub p

Sost. →

(8vb) - - -

(34)

still intense

(38)

pp

(release Sost.)

(43)

mp

p

(48)

mp

mf

(53)

f

ff

8vb - - -

(58)

(8vb) - - -

(62)

(8vb) - - -

(66)

cresc.

fff

(8vb) - - -

(70)

huge!

V

(V)



# *pattern preludes*

Karim Al-Zand

# *book 3*

for intermediate pianist

*no. 1*

Moderately; tranquil, serene ♩=96 (♩=144)

Musical score for piano, page 5, measures 1-8. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature changes from F major (one sharp) to G major (two sharps) at the beginning of measure 5. Measure 1: Right hand plays eighth-note pairs (F#-G, A-G, B-A, D-C), left hand rests. Measure 2: Right hand plays eighth-note pairs (F#-G, A-G, B-A, D-C), left hand enters with eighth notes (D, E, F#, G). Measure 3: Right hand plays eighth-note pairs (F#-G, A-G, B-A, D-C), left hand continues with eighth notes (D, E, F#, G). Measure 4: Right hand plays eighth-note pairs (F#-G, A-G, B-A, D-C), left hand rests. Measures 5-8: Repeated pattern of eighth-note pairs (F#-G, A-G, B-A, D-C) for the right hand, with the left hand providing harmonic support (eighth notes: D, E, F#, G or B, C, D, E).

(8va) -

9

poco cresc.

mf p

3

Musical score for piano, page 10, measures 13-18. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13 starts with a forte dynamic. Measures 14-17 show a rhythmic pattern of eighth and sixteenth notes. Measure 18 concludes with a dynamic marking of *mf*.

(8va) -

17

poco cresc.

molto rit.

21

poco f

decresc.

3 -

3 -

3 -

pp

slowly

25

p

(let notes ring)

this page blank for page turns

## *book 3, no. 2*

Very Quickly; fidgety, nervous  $\text{♩}=184$  ( $\text{♪}=368$ )

The musical score consists of ten staves of music for two voices. The music is set in common time, with various key signatures (G major, A major, E minor, B minor) indicated by the staff key signatures. The tempo is marked as "Very Quickly; fidgety, nervous" with a tempo of  $\text{♩}=184$  ( $\text{♪}=368$ ). The score includes dynamic markings such as "very dry, brittle", "decresc.", "poco cresc.", "mf", "poco f", "ff", "8va", "decresc.", "accel.", and "molto cresc.". The vocal parts are written in soprano and alto clefs.

1. *very dry, brittle*

2. *decresc.*

3. *poco cresc.*

4. *mf*

5. *poco f*

6. *ff*

7. *8va*

8. *decresc.*

9. *accel.*

10. *mf*

11. *molto cresc.*

12. *ff*

*commissioned by the Renée B. Fisher Competition for young pianists*

*book 3, no. 3*

Moderately; flowing  $\text{♩} = 152$  (but very flexibly)

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time, with a key signature of one sharp throughout. The notation includes various note heads, stems, and bar lines, with specific dynamics and performance instructions indicated.

- Staff 1 (Measures 1-4):** 3+2+2 *mf*. The music begins with a treble clef, a bass clef, and a 7/8 time signature. It transitions to a 2/8 time signature. Measure 4 ends with a bass clef.
- Staff 2 (Measures 5-8):** Measures 5-8 continue the melodic line. Measure 5 ends with a tenuto (ten.) dynamic. Measure 8 ends with a *mp* dynamic.
- Staff 3 (Measures 9-12):** Measures 9-12 show a continuation of the melodic line with a slight change in texture.
- Staff 4 (Measures 13-16):** Measures 13-16 feature a more complex melodic line with eighth-note patterns. Dynamics include *a tempo*, *poco accel.*, *cresc.*, *f sub mp*, and *sub mp*.
- Staff 5 (Measures 17-20):** Measures 17-20 continue the melodic line with a dynamic of *p*.
- Staff 6 (Measures 21-24):** Measures 21-24 show a continuation of the melodic line with dynamics of *poco rit.*, *a tempo*, *cresc.*, and *accel.*
- Staff 7 (Measures 25-28):** Measures 25-28 feature a melodic line with a dynamic of *allarg. full*.
- Staff 8 (Measures 29-32):** Measures 29-32 conclude the piece with a dynamic of *mf*.

commissioned by the Renée B. Fisher Competition for young pianists

# book 3, no. 4

(solfeggio)

Very quickly; nimble, playful  $\text{♩} \text{♪} = 76$

small accents on the subdivisions throughout;  
little to no pedal

(7)

(13)

(19)

(25)

(31)

(37)

(43)

(49)

(55)

(61)

(67)

# *book 3, no. 5*

(lullaby for Zayd)

Slowly, with rubato; delicate, innocently  $\text{♩} = 44$  ( $\text{♪} = 132$ )

*pp* throughout, but with a gentle dynamic ebb and flow

lyrically

gently ringing

rit. - - - - a tempo

rit. - - - - a tempo

rit.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

# *book 3, no. 6*

Very Quickly; spirited, bouncing  $\text{J}=126$

*4+3+2 with an infectious groove      2+3+4      (sim.)*

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25

(29)

*mp*

*cresc.*

(33)

*f*

(37)

(41)

*ff*

(46)

*sub mp*

let ring (pedal down to the end)

(51)

*decresc.* *Sva*

(56)

*(Sva)*

*8va* - - - *15ma* - - -

(61) *(15ma)* - - -

*pp*

*decresc.*

*pppp*



# *pattern preludes*

*book 4*

*no. 1*

*In memoriam Sergiu Luca (1943–2010)*

*for the left hand*

Unhurried; lyrically, legato  $\text{♩} = 46$  (but flexibly)

Karim Al-Zand

as smoothly as possible throughout

singing, expressive  
*mp*

more broadly

(a tempo)

ten.

poco rit. – slower

molto rit. – – – – –

(26)

*book 4, no. 2*

Speedily; with a swifly loping gait  $\text{♩} = 144$

*mp*  
outer voices played softer throughout

(4) *poco cresc.*

*poco rit.*

a tempo

*mf*

*8va* - - -

*cresc.*

*poco f*

*decresc.*

*p*

23  
  
 27  
  
 30  
  
 34  
  
 più mosso  
 38  
  
 42  
  
 tempo primo  
 44

# book 4, no. 3

*In memoriam Ethan Frederick Greene (1982–2015)*

Slowly; lyrically roaming, melancholic  $\text{♩} = 42$  ( $\text{♪} = 126$ )

*pp sempre* (inner line)      *p*      *sim.*

(4)      *bien chanté*

slightly quicker; but freely      a tempo

*sub poco f*      *bell-like*      *mf echo*      *mp*

(8)      *sim., as before*

slightly quicker; but freely      a tempo

*sub poco f*      *mf*

poco rit. - - swiftly, but delicate

(13)

3 3 3 3 3 3 5 5 5 3 5 5

stretto

a tempo

p

# book 4, no. 4

*for the right hand*

Quickly; scherzando, skittish  $\text{♩} = 176$

The sheet music for the piano right hand (Book 4, No. 4) is composed of 12 staves of musical notation. The music begins with a dynamic of  $\frac{2}{3} p$  and a tempo of  $\text{♩} = 176$ . The notation includes various dynamics such as  $poco cresc.$ ,  $mp$ ,  $mf$ ,  $mfp$ ,  $cresc.$ ,  $poco f$ ,  $f$ , and  $decresc.$ . Articulations include slurs, grace notes, and accents. Time signatures change frequently, including 3/4, 4/4, 2/4, and 1/4. The music features complex chords and arpeggiated patterns. Specific markings include *(3)* over certain groups of notes and *poco rit. a tempo* at measure 13. The final staff ends with a dynamic of  $\frac{2}{3} mf$ .

34      (3)      cresc.

37      8<sup>va</sup>      (3)      +  $\frac{2}{3}$  f

40      poco rall. [♩] più mosso

45      +  $\frac{2}{3}$  p      poco cresc.

49      8<sup>va</sup> - - - - - 15<sup>ma</sup> - - - - ,

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*book 4, no. 5*

Steadily; grand, processional  $\downarrow=46$

*poco a poco crescendo e allargando al fine*  
*blurred with Ped.*

(5)

(8)

(11)

(14)

*cresc.*

*molto pesante*

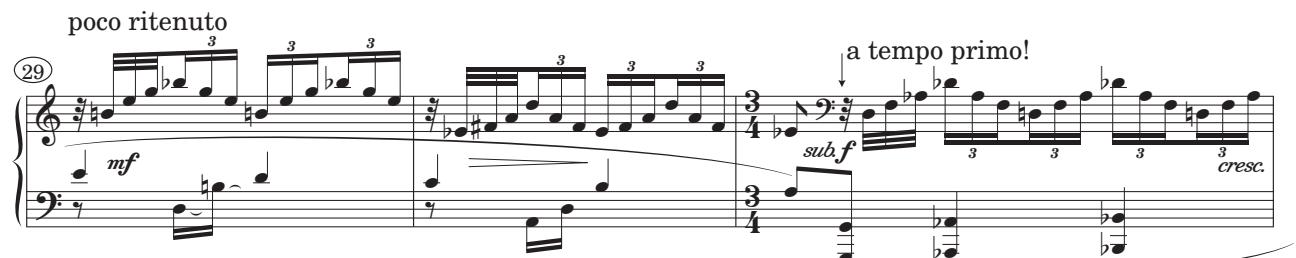
LH

*book 4, no. 6*

## Extremely Fast; furious, turbulent ♩=116

Sheet music for piano, featuring two staves (treble and bass) across six systems. The music is in 2/4 time, with various key signatures and dynamic markings such as *f*, *cresc.*, *ff*, *poco decresc.*, *poco meno mosso*, and *fff*. Articulation marks like *wild, stormy* and *let the notes ring (but Red. the RH harmonic changes)* are also present. Measure numbers 1 through 25 are indicated at the beginning of each system.

poco ritenuo

(29) 

(32) 

(35) 

(39) 

(43) 

(49) 

(56) 





