

pattern preludes

24 preludes for piano

books I–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.

Dan 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 ♩ = 66

espres. mp
evenly
p
ad libitum
R.H.

④

⑦ *mf*

⑩ *p* *mf*

⑬

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 ♪=280+ (♩.=93)

R.H.
L.H.
mp

⑤

⑨
mf

⑬

⑰

⑳
f

㉕
mp *cresc.*

㉙

㉓
f

㉗
ff

The musical score is written for a two-staff instrument, with the right hand (R.H.) on the upper staff and the left hand (L.H.) on the lower staff. The piece is in 5/8 time and consists of 40 measures. The notation is characterized by rapid, continuous eighth-note patterns in both hands, creating a 'chirring' effect. The key signature changes from one sharp (F#) to one flat (Bb) at measure 17, and back to one sharp at measure 37. Dynamic markings include *mp* (measures 1-4, 25-28), *mf* (measures 9-12), *f* (measures 20-24, 33-36), and *ff* (measures 37-40). A *cresc.* (crescendo) marking is placed between measures 25 and 28. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 are circled at the beginning of their respective lines. The score includes various musical notations such as stems, beams, and slurs to indicate phrasing and articulation.

poco rall. - - - a tempo

(41) 

(45) 

(49) 

(53) 

(57) 

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book 1, no. 3

(after Chopin)

Slowly; delicately thrumming ♩ = 40

First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. The music is in 4/4 time, with a key signature of one sharp (F#). It features a slow, thrumming accompaniment in the bass and a melodic line in the treble with triplets.

Second system of musical notation, starting at measure 5. The treble staff has a *p* dynamic marking. The music continues with the same thrumming accompaniment and melodic line.

Third system of musical notation, starting at measure 9. The treble staff has a *mp* dynamic marking. The music continues with the same thrumming accompaniment and melodic line.

Fourth system of musical notation, starting at measure 13. The treble staff has a *cresc.* dynamic marking. The music continues with the same thrumming accompaniment and melodic line.

Fifth system of musical notation, starting at measure 17. The treble staff has a *poco f* dynamic marking. The music continues with the same thrumming accompaniment and melodic line.

Sixth system of musical notation, starting at measure 21. The treble staff has a *dying away* dynamic marking. The music continues with the same thrumming accompaniment and melodic line.

book 1, no. 4

Very swiftly; restless, agitated ♩=138

f
And. ad libitum (somewhat blurred)

poco riten. a tempo

poco riten. a tempo

poco riten. a tempo

poco riten. a tempo

poco riten. a tempo

poco riten. a tempo

poco riten.

a tempo

22

stretto —

25

28

a tempo molto accel. -

 $8^{va} -$

30

ff

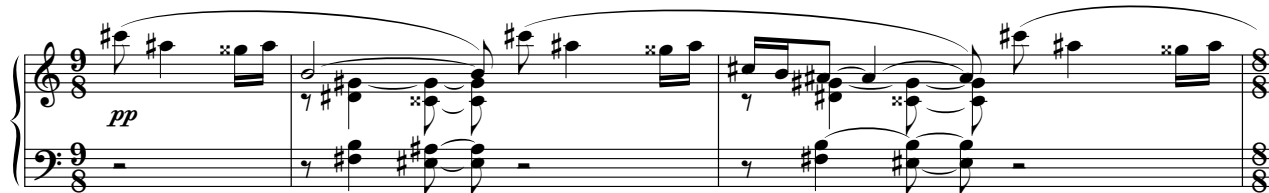
cresc.

 fff

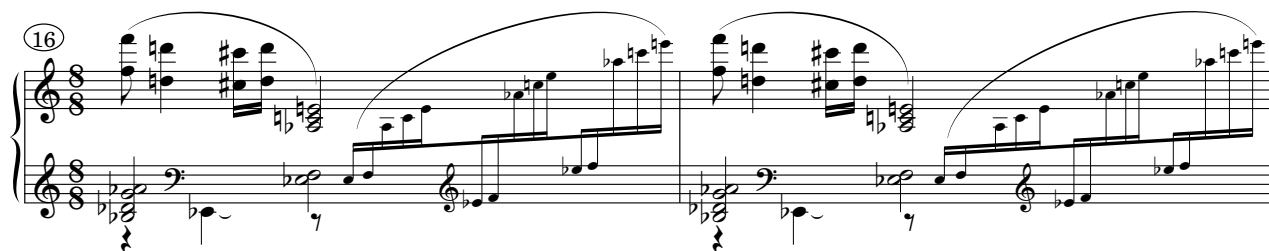
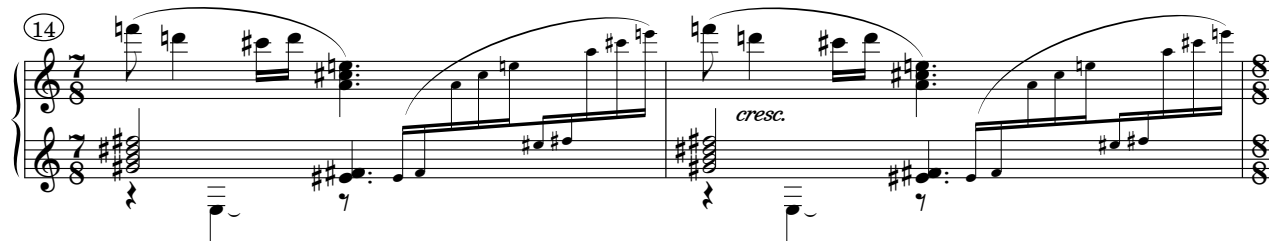
Red. — ^

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

Slowly; lyrically ♩=69



Quicker ♩=56



18 *f*

20 *ff* *decresc.* *pp* poco rit. - - - - - Tempo I

23

26 *ppp* rit. - - - - -

book 1, no. 6

Quickly; vibrant, full of life ♩=144+

The first system of musical notation for 'book 1, no. 6'. It consists of two staves in 4/4 time. The right staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f* (forte). The left staff begins with a bass clef and a key signature of two flats. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes in the right hand in the third measure.

The second system of musical notation, starting with a measure number 4 in a circle. The right staff continues the melodic line with eighth and sixteenth notes. The left staff provides a harmonic accompaniment with eighth notes and chords. The key signature remains two flats.

The third system of musical notation, starting with a measure number 6 in a circle. The right staff features a melodic line with eighth and sixteenth notes. The left staff continues the accompaniment. A dynamic marking of *mp* (mezzo-piano) appears in the right hand in the second measure. The key signature changes to one flat (B-flat) in the second measure.

The fourth system of musical notation, starting with a measure number 8 in a circle. The right staff continues the melodic line. The left staff provides a harmonic accompaniment. The key signature remains one flat.

The fifth system of musical notation, starting with a measure number 10 in a circle. The right staff continues the melodic line. The left staff provides a harmonic accompaniment. The key signature changes to two flats (B-flat and E-flat) in the second measure.

The sixth system of musical notation, starting with a measure number 12 in a circle. The right staff continues the melodic line. The left staff provides a harmonic accompaniment. The key signature remains two flats.

The seventh system of musical notation, starting with a measure number 14 in a circle. The right staff continues the melodic line. The left staff provides a harmonic accompaniment. A dynamic marking of *cresc.* (crescendo) appears in the right hand in the second measure. The key signature changes to one flat (B-flat) in the second measure.

16

16

18

18

poco f

20

20

mf

22

22

24

24

cresc.

26

26

28

28

f

sub p

30

30

32

mf

cresc.

The musical score for 'The Rose Tree' is presented in two systems. The first system, marked with a circled '36', features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody in the treble staff, which includes a 'G#m' marking above a measure, and the bass staff continues with a similar accompaniment. The score concludes with a double bar line.

38 *accelerando*

40

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score begins with a treble clef and a key signature of one sharp. The melody is written in the upper staff, and the accompaniment is in the lower staff. The score includes a repeat sign and a final cadence. The number 40 is written in a circle at the beginning of the first staff.

pattern preludes

Karim Al-Zand

book 2

for Brian Connelly

no. 1

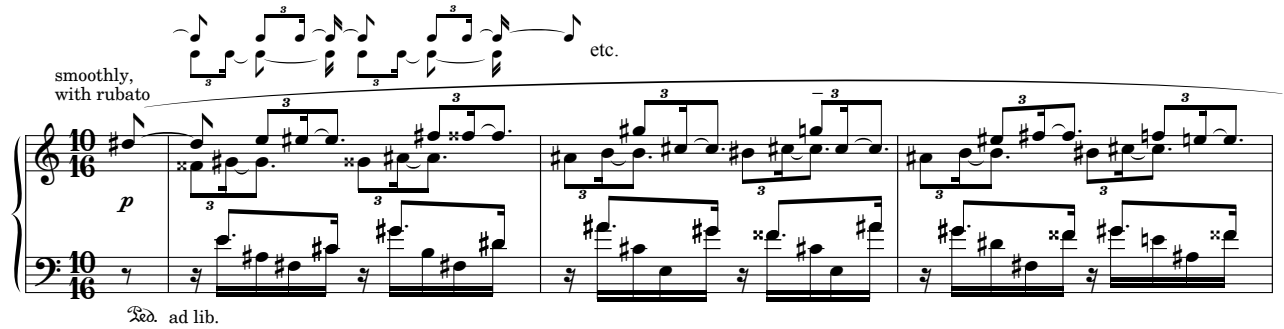
Moderately; wistful ♩=69 (♩=138)

smoothly,
with rubato

etc.

p

ad lib.



rit. ----- a tempo becoming slightly faster

④

pp *p* *cresc.* *mf*



a tempo

⑦

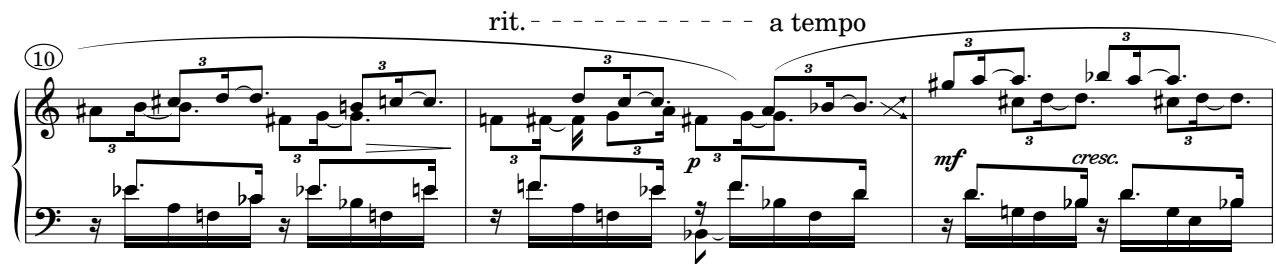
cresc. *f* *mp* (echo)



rit. ----- a tempo

⑩

p *mf* *cresc.*



molto rit. - - -

13

f *sub mp* *p*

accel. a - - - tempo

16

rit. slowly

19

fading away *pp* *mp* *take time*

book 2, no. 2

(figure-ground)

Extremely quickly; manic, mechanical ♩=160 (♩=320)

pp cresc.

mostly dry; some pedal on downbeats

⑤

⑨ *f*

⑬ *mf*

⑰ *cresc.*

⑳

㉕ *f* *take time, suddenly melodic* *p*

(more pedal)

(29)

(33)

as before

(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 ♩ = 72

bring out the moving voices

The first system of the musical score is written for piano in 7/8 time. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment. The tempo is marked 'Slowly; delicate, fragile' with a quarter note equal to 72 beats per minute. The dynamic is *pp*. The system includes a rehearsal mark 'Led.' and a performance instruction 'grace notes played quickly, before the beat'. The system concludes with a '(sim.)' marking.

pp

Led.

grace notes played quickly, before the beat

(sim.)

The second system of the musical score continues the piece. It begins with a circled number '5'. The right hand melody is more active, with slurs and grace notes. The left hand accompaniment remains steady. The dynamic is *pp*. The system includes a performance instruction 'poco cresc.'.

5

pp

poco cresc.

The third system of the musical score begins with a circled number '9'. The right hand melody is more active, with slurs and grace notes. The left hand accompaniment remains steady. The dynamic is *pp*. The system includes performance instructions 'rit.' and 'a tempo'. The system concludes with a '(let ring)' marking.

9

pp

poco f

p

pp

(let ring)

Led.

book 2, no. 4

(mirror game)

Quickly; raucous, boisterous ♩=104 (♩=208)

The musical score is written for piano in G major, 2/4 time. It consists of five systems of two staves each. The tempo is 'Quickly; raucous, boisterous' with a metronome marking of ♩=104 (♩=208). The score begins with a fortissimo (ff) dynamic. The first system features a complex, syncopated melody in the right hand and a rhythmic accompaniment in the left hand. The second system includes a 'sub p' (subito piano) marking. The third system features a 'sub ff' (subito fortissimo) marking. The fourth system begins with a forte (f) dynamic. The fifth system includes a 'mp' (mezzo-piano) marking. The score concludes with a final cadence. The key signature has one sharp (F#), and the time signature is 2/4. The score is marked with various dynamics (ff, sub p, sub ff, f, mp) and includes fingerings and articulations.

(D#)

(D#)

mp

First system of musical notation, measures 1-4. Treble and bass staves with various note values and slurs. Dynamic marking *f* is present.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamic marking *sub p* is present.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamic marking *sub f* is present.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dense chordal textures. Dynamic marking *ff* is present.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dense chordal textures. Dynamic marking *fff* is present.

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 ♩=60 (♩=120)

a tempo

bring out the top voice slightly
mp seamlessly

swiftly,
but gently
pp

8^{va}

8^{va}

This system shows the beginning of the piece. The right hand starts with a series of chords, with a note marked 'bring out the top voice slightly' and 'mp seamlessly'. A five-measure rest is indicated above the staff. The left hand plays a steady accompaniment. A piano passage in the right hand is marked 'swiftly, but gently' and 'pp', with an 8va marking above it. The system ends with a repeat sign.

accidentals apply only to the staff in which they appear

mf *mp* *pp* *mf* *poco f*

8^{va}

8^{va}

This system continues the piece. The right hand has a series of chords, with dynamics *mf*, *mp*, *pp*, *mf*, and *poco f*. The left hand continues its accompaniment. A piano passage in the right hand is marked 'pp' and '8va'. The system ends with a repeat sign.

mp *cresc.* *mp* *mf*

This system continues the piece. The right hand has a series of chords, with dynamics *mp*, *cresc.*, *mp*, and *mf*. The left hand continues its accompaniment. The system ends with a repeat sign.

p *pp*

This system continues the piece. The right hand has a series of chords, with dynamics *p* and *pp*. The left hand continues its accompaniment. The system ends with a repeat sign.

8^{va}

8^{va}

This system continues the piece. The right hand has a series of chords, with an 8va marking above it. The left hand continues its accompaniment. The system ends with a repeat sign.

book 2, no. 6

Very Quickly; massive, unrelenting ♩ = ca. 192 (♩. = 138)

weighty, driving

***ff* martellato**

8vb
very little pedal

5

(8vb)

9

(8vb)

13

(8vb)

17

(8vb)

21

(8vb)

cresc.

(25)

(8vb)

(29)

fff sub p

(8vb)

Sost. →

(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!

pattern preludes

Karim Al-Zand

book 3

for intermediate pianist

no. 1

Moderately; tranquil, serene ♩=96 (♩³=144)

8^{va} -

gently tolling
pp sempre

singing top line

Red. with the L.H. figures *mp*

(8^{va}) -

5

(8^{va}) -

9

poco cresc.

mf *p*

(8^{va}) -

13

mf

(8^{va}) - - - - -

17

poco cresc.

molto rit. - - - - -

21

poco f *decresc.* *pp*

slowly

25

(let notes ring)

p

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book 3, no. 2

Very Quickly; fidgety, nervous ♩=184 (♩=368)

The musical score is written for piano in 5/16 time. It consists of seven systems of music, each with a treble and bass staff. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 41. The score includes various dynamic markings and performance instructions:

- Measures 1-8:** *very dry, brittle*, *f*, 3+2.
- Measures 9-16:** Continuation of the first system.
- Measures 17-24:** *decresc.*, *mp*.
- Measures 25-32:** *poco cresc.*, *mf*, *poco f*.
- Measures 33-40:** *f*, *ff*, *8va*.
- Measures 41-48:** *decresc.*, *accel.*
- Measures 49-56:** *mf*, *molto cresc.*, *ff*.

The score concludes with a final chord in the bass staff.

commissioned by the Renée B. Fisher Competition for young pianists

book 3, no. 3

Moderately; flowing ♩=152 (but very flexibly)

3+2+2 *mf*

⑤ *ten.* *mp*

slightly slower

⑩

⑭ *a tempo* *poco accel.* *cresc.* *f* *sub mp*

⑲ *a tempo* *poco rit.* *a tempo* *p*

⑳ *poco rit.* *a tempo* *accel.* *cresc.*

㉑ *allarg.* *full* *a tempo* *f* *mf*

book 3, no. 4
(solfeggio)

[illegible]

13

Example 13 (continued)

Measures 13-18: The piano introduction continues with a crescendo. The main melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *mf* (mezzo-forte).

19

Musical score for exercise 19. The piano part is in the bass clef, and the violin part is in the treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The piano part consists of a series of eighth and sixteenth notes, while the violin part consists of a series of eighth and sixteenth notes, often beamed together. The exercise is marked with a '19' in a circle at the beginning.

25

Example 25 shows measures 25 through 30. The melody in the right hand continues with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present in measure 28. Measure 30 contains a triplet of eighth notes in the right hand.

(37)

sempre
f

43

sub
pp

cresc.

49

5 3 2 3 1

mf

55

5 3

61

cresc.

1 2 3 1

67

3 1 2 4 5

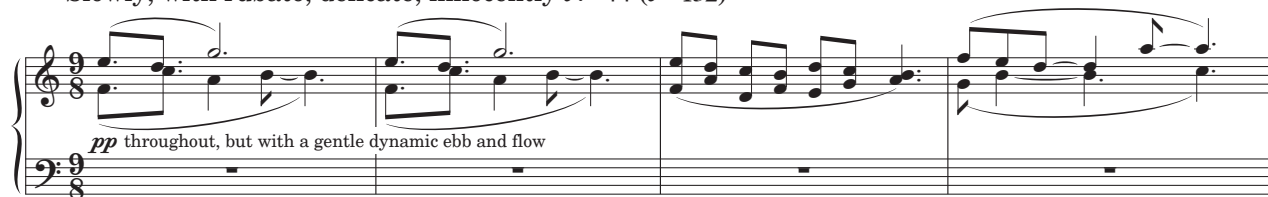
ff

book 3, no. 5

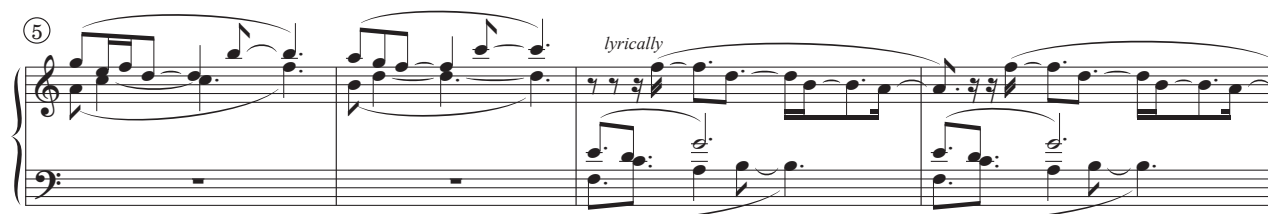
(lullaby for Zayd)

Slowly, with rubato; delicate, innocently ♩.=44 (♩=132)

pp throughout, but with a gentle dynamic ebb and flow



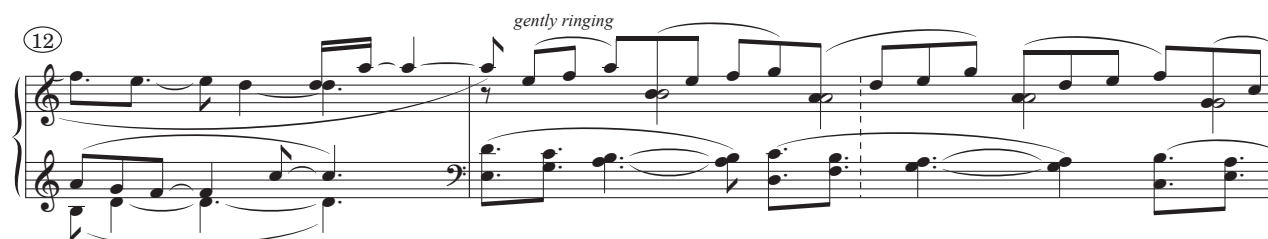
⑤ *lyrically*



⑨



⑫ *gently ringing*



⑮ rit. - - - - - a tempo



⑱ rit. - - - - - a tempo



⑳ rit.



book 3, no. 6

Very Quickly; spirited, bouncing ♩ = 126

4+3+2 with an infectious groove

2+3+4

(sim.)

The musical score is written for piano and features a 9/16 time signature. It is divided into systems, each with a circled measure number at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The score includes the following elements:

- System 1:** Measures 1-4. Bass clef. Dynamic *p*. Rhythmic patterns: 4+3+2, 2+3+4, (sim.).
- System 2:** Measures 5-8. Bass clef. Measure 5 is circled with a 5. Dynamic *cresc.* in measure 7.
- System 3:** Measures 9-12. Treble and bass clefs. Measure 9 is circled with a 9. Dynamic *f* in measure 10, *sub p* in measure 11.
- System 4:** Measures 13-16. Treble and bass clefs. Measure 13 is circled with a 13. Dynamic *mp* in measure 15.
- System 5:** Measures 17-20. Treble and bass clefs. Measure 17 is circled with a 17. Dynamic *mf* in measure 18.
- System 6:** Measures 21-24. Treble and bass clefs. Measure 21 is circled with a 21. Dynamic *cresc.* in measure 21, *poco f* in measure 23.
- System 7:** Measures 25-28. Treble and bass clefs. Measure 25 is circled with a 25.

29

mp *cresc.*

33

f

37

41

ff

46

sub mp let ring (pedal down to the end)

51

decresc. 8va

56

8va 15ma

61

pp *decresc.* *pppp*

pattern preludes

Karim Al-Zand

book 4

no. 1

In memoriam Sergiu Luca (1943–2010)

for the left hand

Unhurried; lyrically, legato ♩=46 (but flexibly)

singing, expressive
mp

as smoothly as possible throughout

⑥ *more broadly*
mf

⑪ *cresc.*
f
sub. p
(a tempo)

⑪ *ten.*
pp
mf

⑲ *poco cresc.*

⑲ *poco rit. – slower*
poco f
p
decresc.
molto rit. –
pp

book 4, no. 2

Speedily; with a swiftly loping gait ♩. = 144

mp

outer voices played softer throughout

④

⑦

poco rit.

poco cresc.

a tempo

⑩

mf

8va - - - - -

⑬

cresc.

(8va) - - - - -

⑰

poco f

decresc.

⑳

p

(23)

(27)

(30)

(34)

(38)

più mosso

(42)

♩ = ♩ tempo primo

(44)

book 4, no. 3

In memoriam Ethan Frederick Greene (1982–2015)

Slowly; lyrically roaming, melancholic ♩=42 (♩³=126)

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

④ *bien chanté*

slightly quicker; but freely a tempo

⑦ *sub. poco f* *bell-like* *mf* *echo* *mp*

⑧ *sim., as before*

slightly quicker; but freely a tempo

⑪ *sub. poco f* *mf*

poco rit. - - swiftly, but delicate

13

stretto

a tempo

book 4, no. 4

for the right hand

Quickly; scherzando, skittish ♩=88 (♩=176)

5

9

13

16

20

24

30

p

poco cresc.

mp

mf

poco rit. a tempo

mf

subito legato e espres.

mp

poco f

f

decrec.

mf


34 

37 *8va* —

3 3 3 3 (3) $\frac{3}{4}$ $\frac{2}{3}$ *f*

3 (3) 3 (3)

40 

poco rall.  più mosso

(45) *poco rall.* *[4.] più mosso*

p *poco cresc.* *8va* *15^{ma}*

8^{va} - - - - - 15^{ma} - - - - -

(49)

The musical notation for exercise 49 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, starting on G4 and ascending to D5, then descending back to G4. The notes are: G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4. A slur covers the entire phrase, and a fermata is placed over the final G4 note.

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book 4, no. 5

Steadily; grand, processional ♩=46

pp poco a poco crescendo e allargando al fine

blurred with And

5

p

pp

8

mp

pp

11

mf

pp

Sub.

14

f

cresc.

Sub.

17

LH

molto pesante

ff

Sub.

book 4, no. 6

Extremely Fast; furious, turbulent ♩ = 116

f wild, stormy *cresc.* *ff*

let the notes ring (but ∞ the RH harmonic changes)

fff

poco decresc. *f* *cresc.*

f *cresc.*

fff *poco decresc.*

poco meno mosso

f *cresc.*

f *cresc.*

poco ritenuto

29 *mf* *a tempo primo!* *sub. f* *cresc.*

32

35 *ff*

39 *fff*

43 $\text{♩} = 174$ *poco accel.* *cresc.*

49

56 *huge, thundering*

8^{vb}

