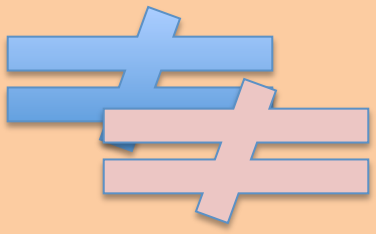
Transparent Preludes



Piano Solo / 2 Piano

Al Kryszak

T r a n s p a r e n t P r e l u d e s

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3	Tracks	20
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These 12 preludes for piano soloist were written over the last 20 years, from first works (# 9: 1980) to recent (# 6:2001).

They are called “transparent” because they are composed in a way that allows two pianists to perform the entire work according to the “layered” instructions on each piece. The performer can also choose to alternate solo and 2-piano versions, though they are not meant to be performed comparitavely (#6:2-pianos following #6:solo piano version)

The COMPOSITE SCORE is available if the performer wants to view the actual result of the “layered” versions. “Transparent” describes how these works fold back or leaf over each other as in a montage from the visual arts of painting, photography and film.

Thanks goes to early mentors, like Yvar Mikashof and Anthony DeMare, who placed my earliest works in new music programs without the slightest flinch that I was just beginning. (Yvar hand-copied my first piece to 'study it') Thanks to politics-free SUNY Buffalo teachers like Bill Kothe, Jim Patrick, Steve Bradley, William Sylvester and Lejeran Hiller, who wrote sincere music whether people give a damn or not. And thanks to my mother, Gloria for tolerating Zeppelin and Floyd, loud, while I studied, for Dad for always being there, Joe for teaching me "Hey Joe", for our kids and family and to Cissy for everything else you could need out of life.

This Study Score is available without charge. Performance Materials Available from SFB Publications: C/O

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T r a n s p a r e n t P r e l u d e s

SCORE INSTRUCTIONS for layered performance
corresponding to 2014 CD Release versions

1 LAYERED

Piano 2 begin
Piano 3 begins on M.1 Beat 3
Piano 1 begin on M.1 Beat 4

Piano 2 : at M. 36 fade al niente through M. 37.
HOLD silent until CUE FROM Piano 1:

Pianos 1 & 3 continue through M. 68, HOLD at M.69
AT M. 69, Piano 1 CUES Piano 2 to begin M. 70.

ENTRANCE SEQUENCE:
M. 70: Piano 2 begins:
Piano 3 Begins M.70 between beats 2-3 of Piano 1
(equivalent dotted eighth rest from beat 1)
Piano 3 Begins M. 70 after beat 2 of Piano 1 M. 71.

CONCLUSION:
Piano 2 pauses after 87-91 played rubato poco a poco.

Piano 2 plays 103-105 (pause) M. 108-110 HOLD (con pedale)
Piano 3 and Piano 1 follow Piano 2, respectively
P.2 stops at 110. HOLD (con pedale)

P. 1 continues though end, CUEING Pianos 2 & 3 for successive
entry of M. 112 after beginning M. 112, slowly.

M. 112 is played in close, unmeasured canon, each player
repeating M. 112 3 times.

LAYERED PRELUDES 2 & 10

Pianos 1 & 2 perform M. 1-56 of Preludes 2 & 10, simultaneously

M.58-65: Piano 1 solo (P. 2 tacet until M. 66)

M. 66 Piano 2 joins P. 1 as per M. 66 of Solo Prelude 10.

Strong Tempo Unison at M. 82, through end (M.107)

==========

LAYERED PRELUDES 3 & 7

Performed by P.1 & P.2, as written in solo versions.

==========

LAYERED PRELUDE 5

P. 1 plays M. 1-49 as written in solo version of Prelude 5.
P. 2 plays M. 50-98 as written in solo version of Prelude 5.

==========

LAYERED PRELUDE 6

Piano 1 plays M. 1 -30
P.2 plays M. 1-30 as a canon (delayed by 5 eighth notes)

AT M. 31:
P. 1 continues M. 31-76
P. 2 plays M. 106-150

LAYERED PRELUDE 8

Piano 1 plays M. 1-31 as written in solo version of Prelude 8.
P. 2 plays M. 32-62 as written in solo version of Prelude 8.

==========

LAYERED PRELUDE 9

Piano 2 plays M. 1-14 espressivo.

HOLD

BOTH RE-ENTER TOGETHER:
P.2 plays Layered Part M.16-36. Steady, non-rubato (CUE P.1 STOP at M. 34)
P. 1 plays M.1-16, doubling at 8va, stopping on CUE from P.2

==========

12 PIANOS LAYERED

12 Pianos perform from Preludes 1,2,10,3,7,5,11

==========

LAYERED PRELUDE 11

Piano 1 plays entire piece.
P.2 enters at M. 12, following the rubato tempo of P. 1
(chords will fall in and out of unison rhythmically)

==========

LAYERED PRELUDE 12

FOLLOW and EXAGGERATE WAVES OF DYNAMICS & RUBATO FROM EACH PLAYER.

Piano 1 begins.

PIANO 1
CUE P. 2 at 4th eighth note of M.1.
CUE P. 3 at 4th eighth note of M. 2.

P. 2 enters on CUE, playing from M. 2
P. 3 enters on CUE, playing from M. 2

ALL HOLD con pedale at M. 59 - beat 1, then continue al fine with same delayed entry sequence:

(Piano 1, 2, 3. enter successively, within 1-2 bars time.)

==========

12 PIANOS - CODA

12 pianists, all playing softly, repeat material below for total duration of about 1 minute.

Slight pause between repeats.

Piano 1:	Prelude 1: M.112	(rubato, vary tempo pp)
P. 2:	Prelude 1: M.112	(rubato, vary tempo pp)
P. 3.	Prelude 1: M.112	(rubato, vary tempo pp)
P. 4:	Prelude 5 - M. 36	(non-rubato, p)
P. 5:	Prelude 5 - M. 85	(non-rubato, p)
P. 6:	Prelude 10: M. 107	(rest 1 bar, between repeats)
P. 7:	Prelude 2: M. 107	(rest 2 bars, between repeats)
P. 8:	Prelude 1: M.109 - 112	(non-rubato, p)
P. 9:	Prelude 1: M.109 - 112	(non-rubato, p)
P. 10:	Prelude 10: M. 1-6	(rubato, vary tempo pp)
P. 11:	Prelude 2: M. 1-6	(rubato, vary tempo pp)
P. 12:	Prelude 2: M. 1-3	(rubato, vary tempo pp)

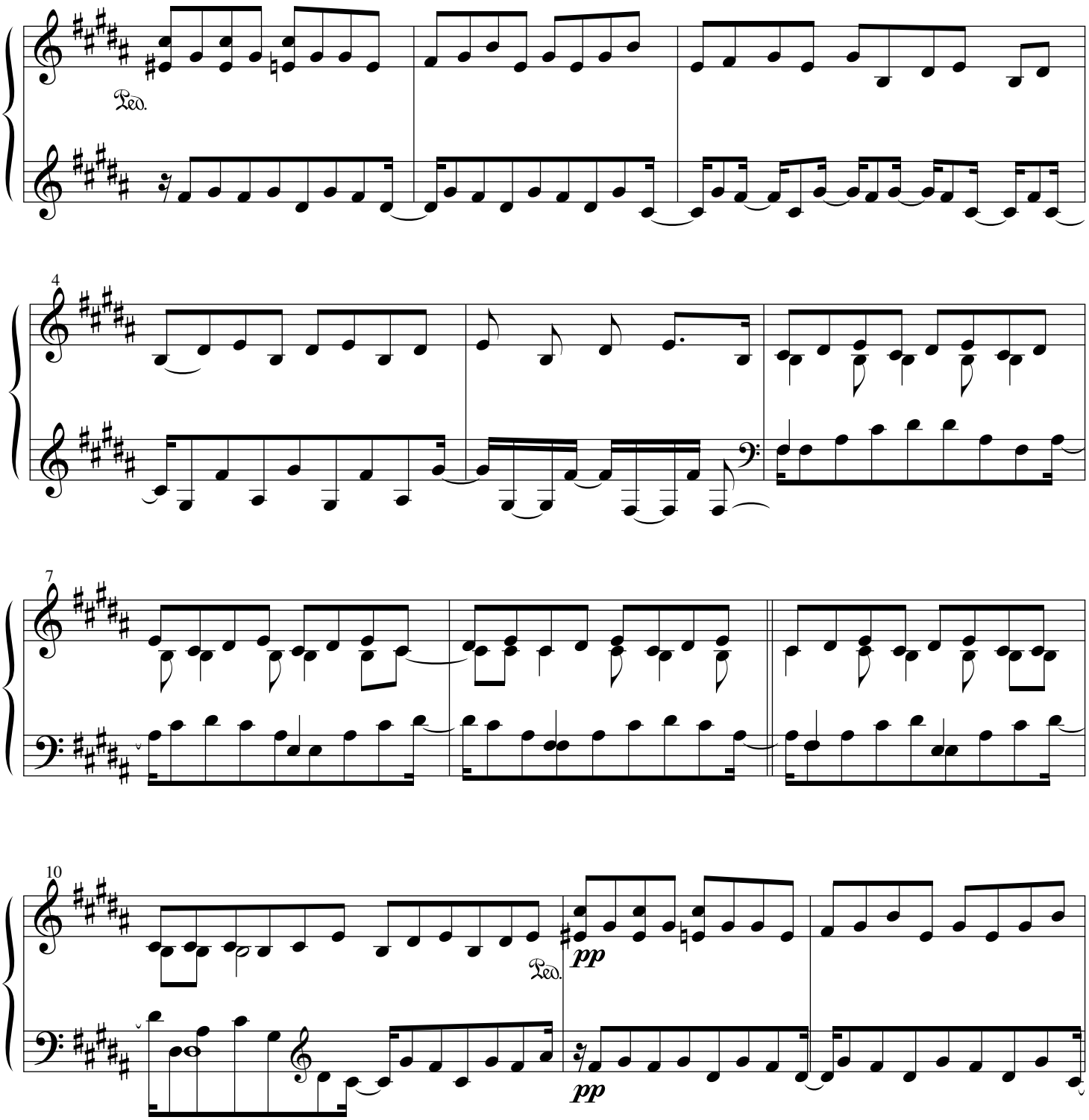
Prelude 1

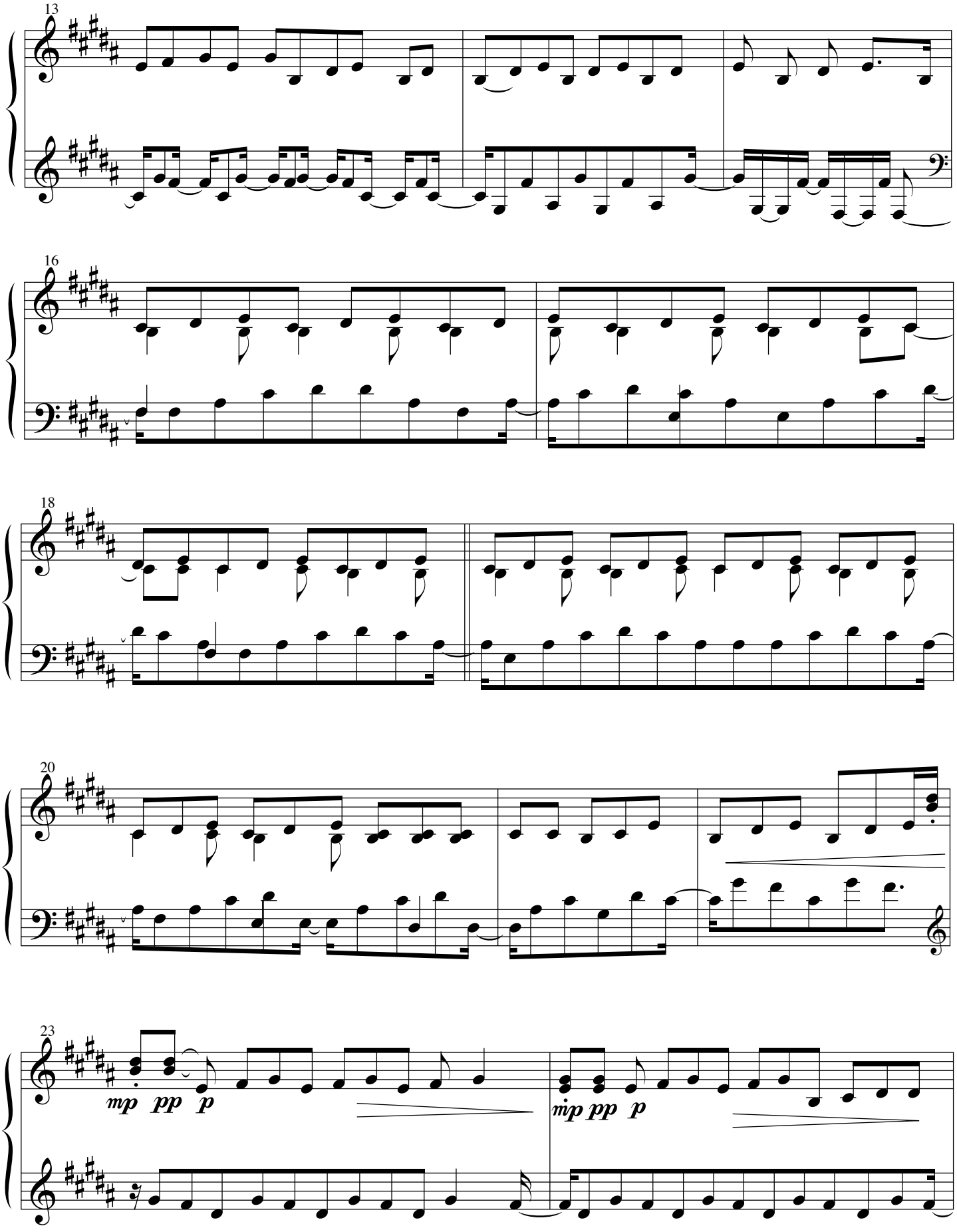
For for Gloria Kryszak

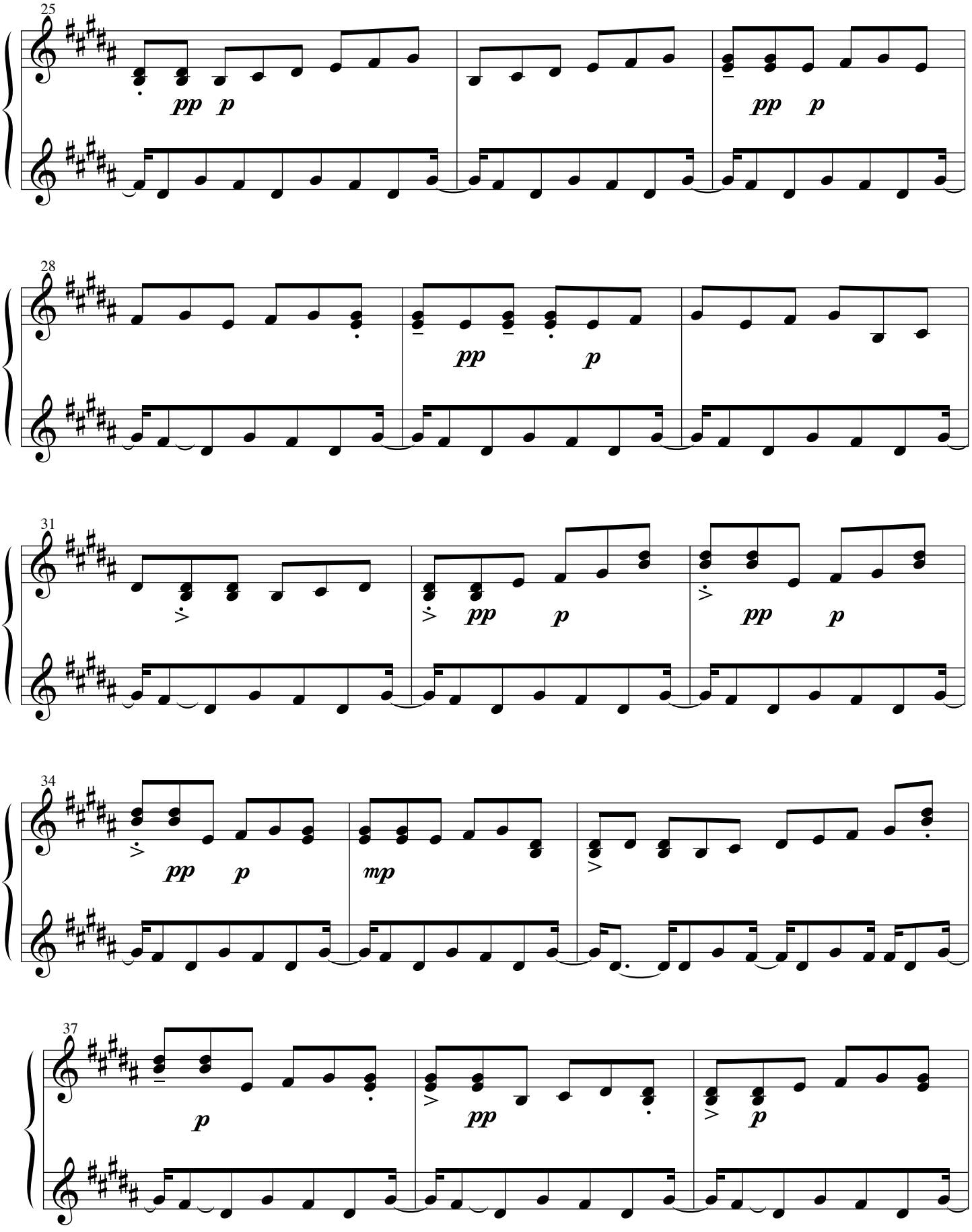
♩= 70

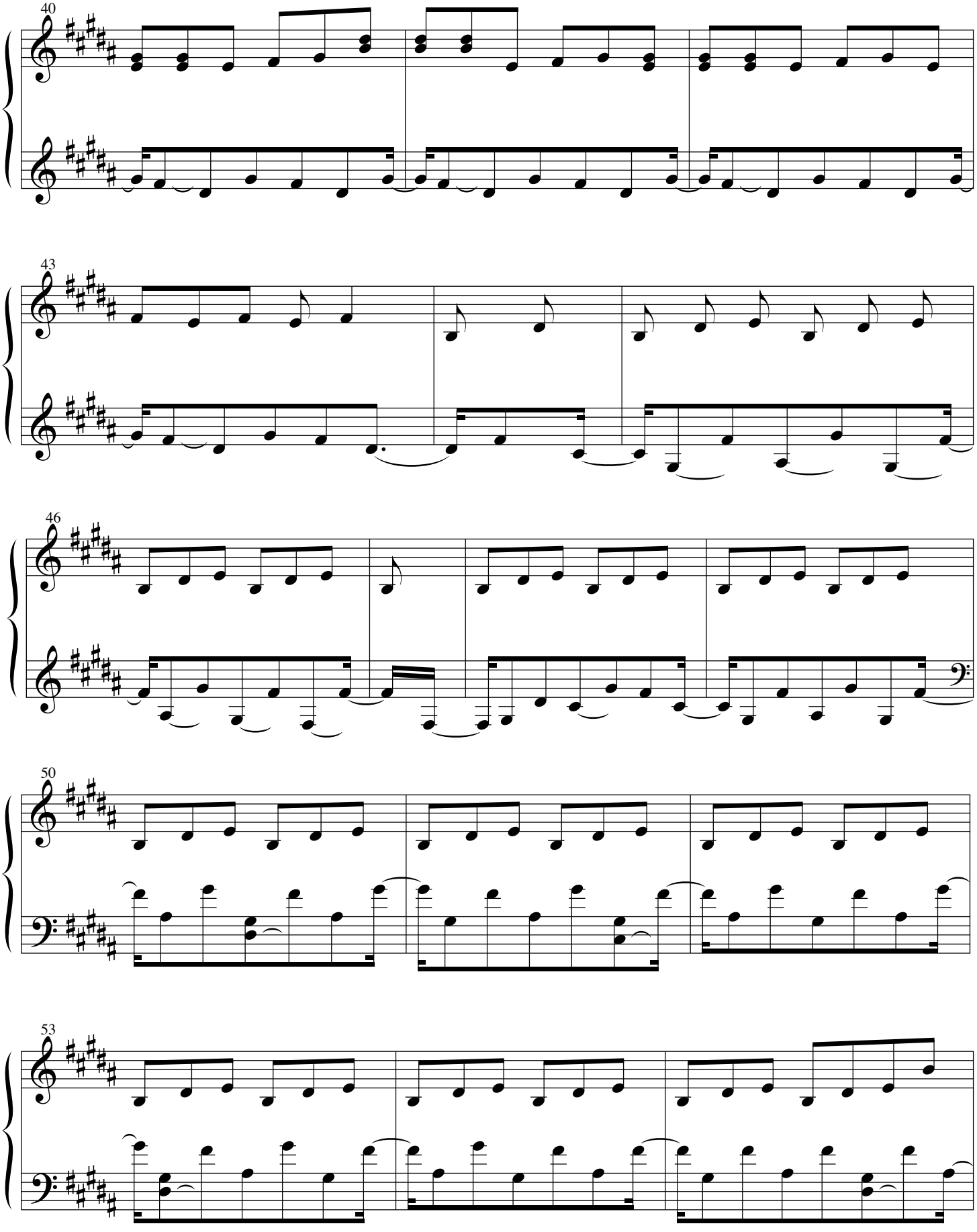
Soto voce perpetuo molto

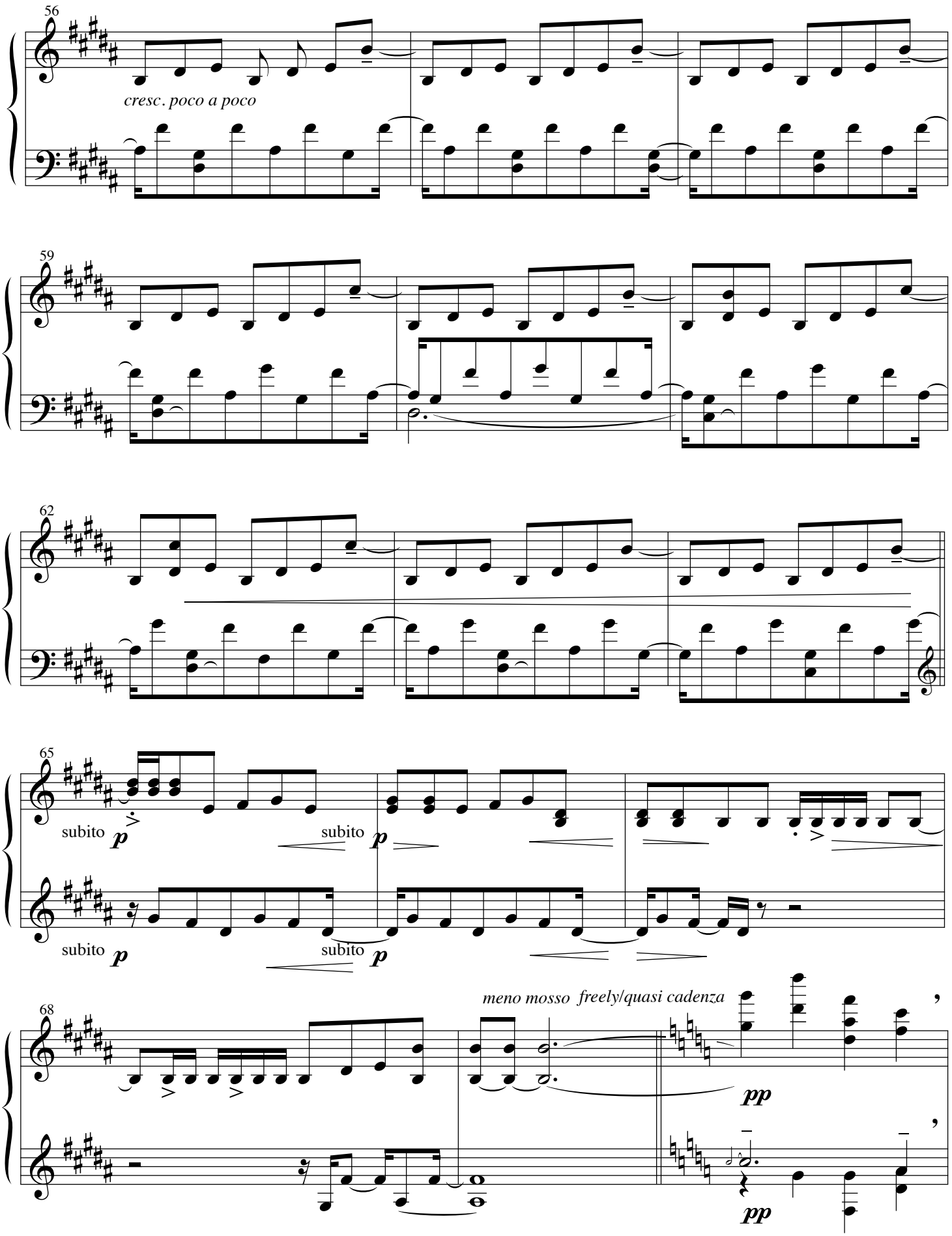
LAYERED: 2 Pianists:
PIANO 1 Performs in 'unison' 8va higher
At m. 92, each player alternates 2-bar phrases




13
16
18
20
23
mp pp p
mp pp p


25
pp p
pp p
28
pp p
31
pp p
pp p
34
pp p
mp
37
p
pp
p


40
43
46
50
53


56
cresc. poco a poco
59
62
65
subito p
subito p
subito p
subito p
68
meno mosso freely/quasi cadenza
pp
pp

Molto Rubato until "In Tempo"

71

74

77

80

In Tempo

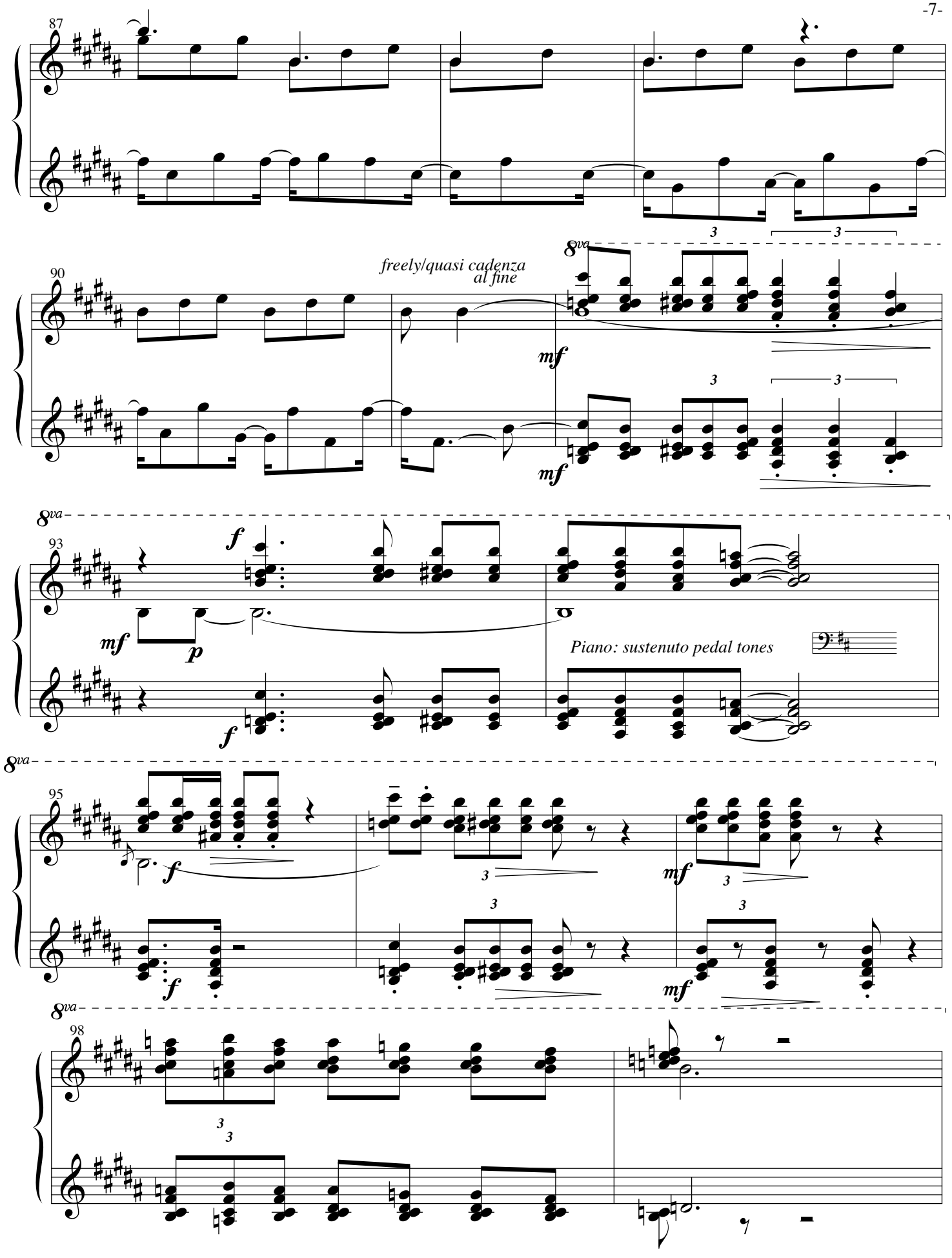
84

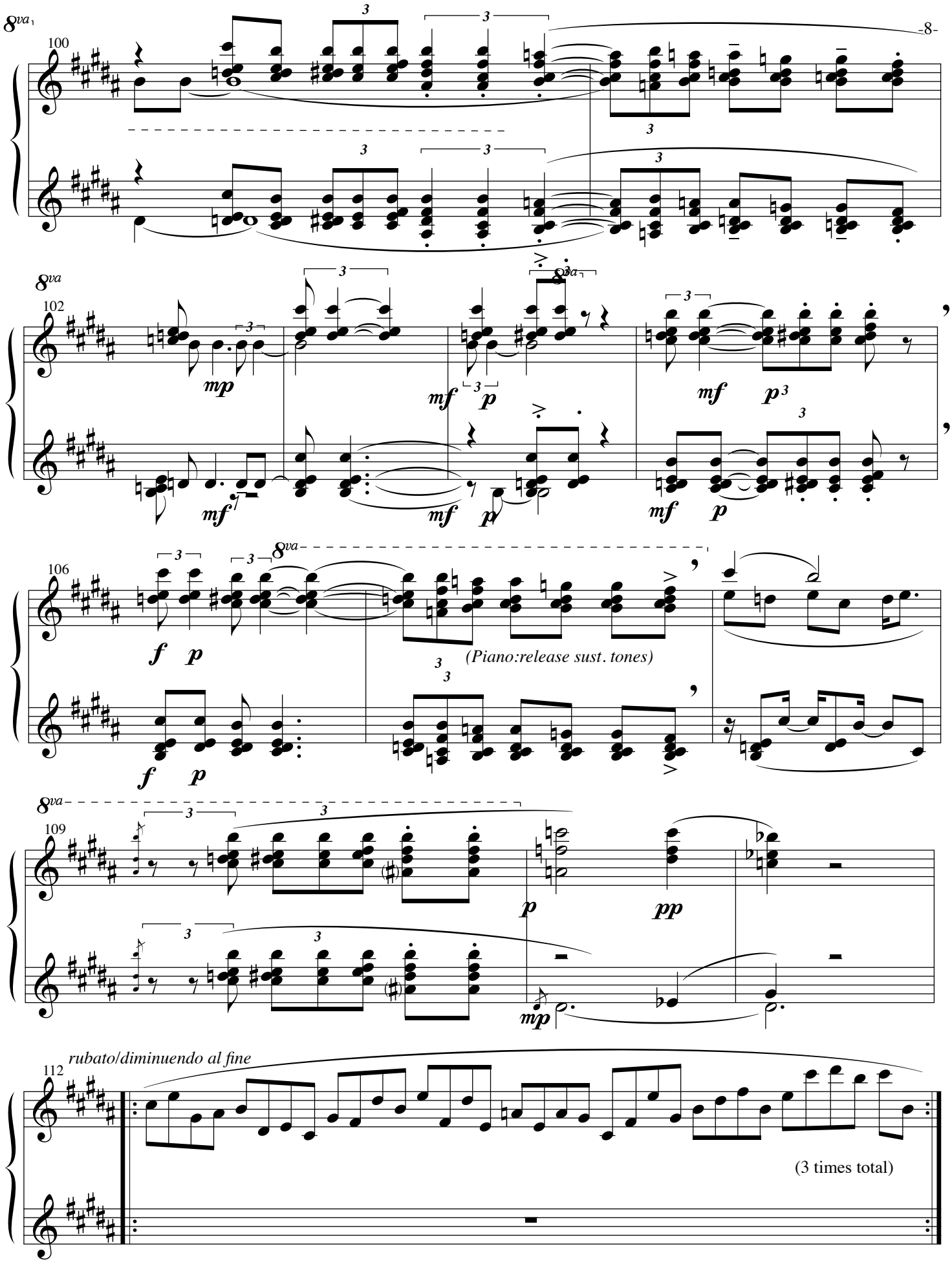
p

pp

p

pp

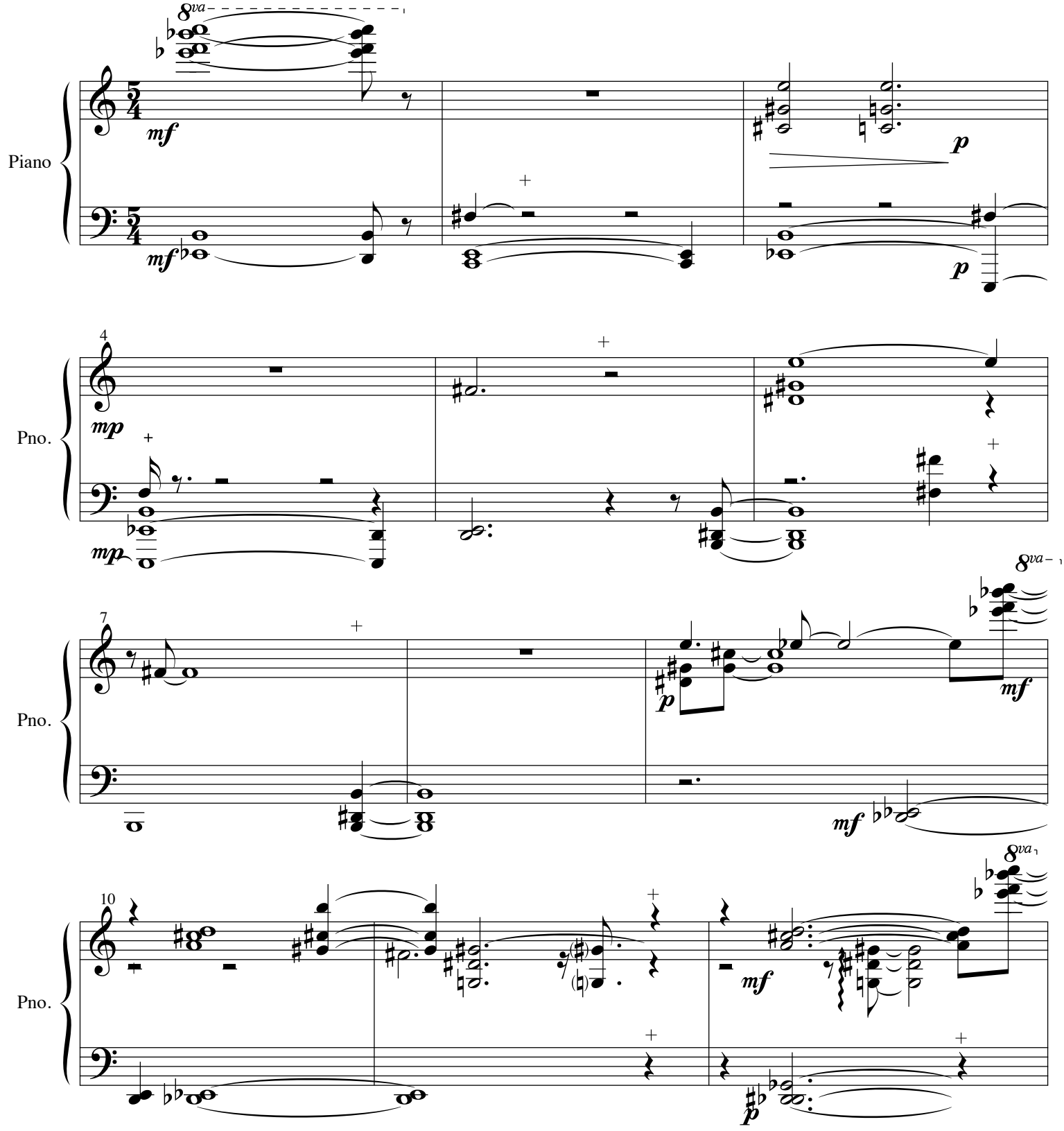

87
90
freely/quasi cadenza
al fine
8va
mf
93
f
mf
p
Piano: sustenuto pedal tones
95
98
3

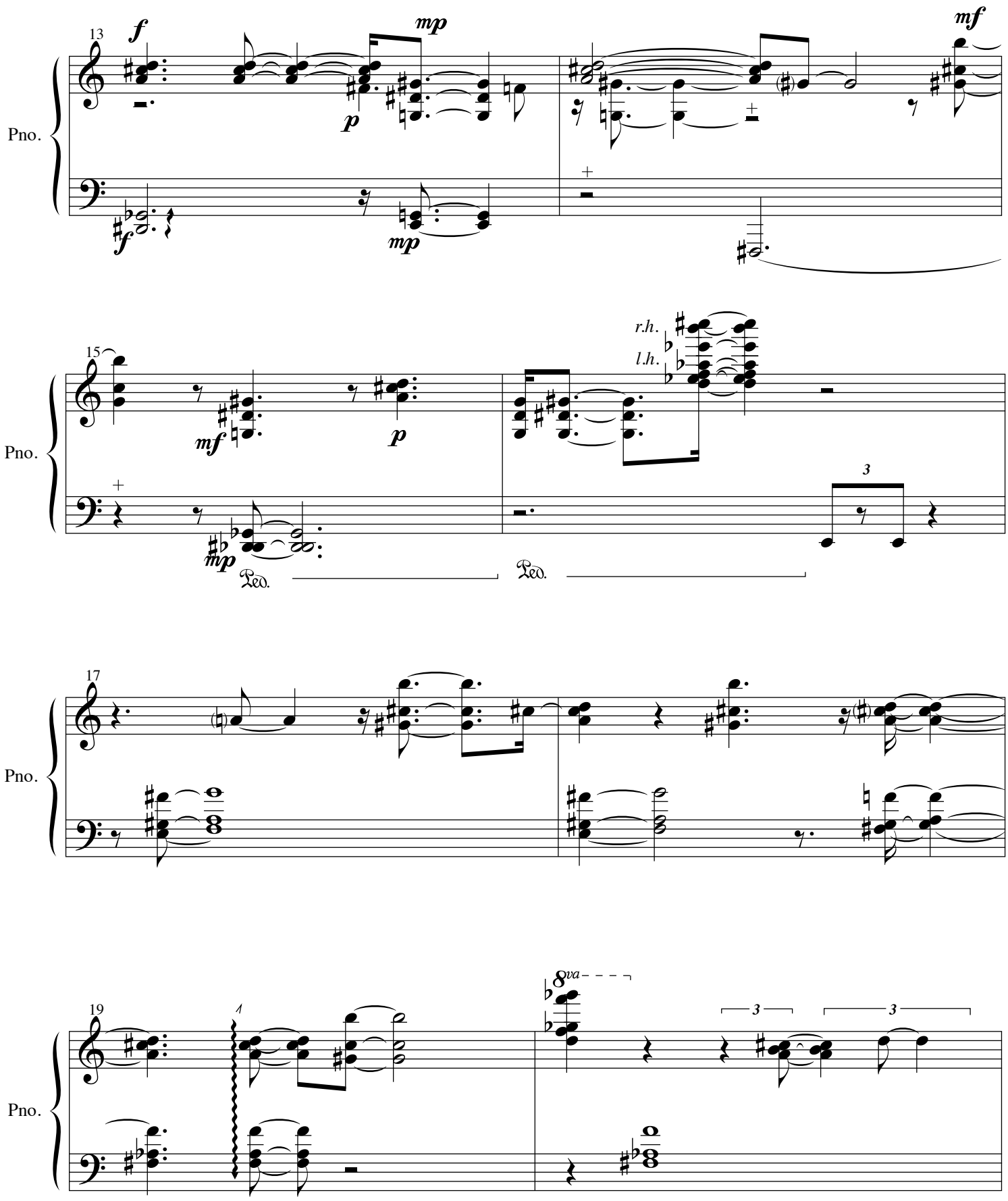

8va
100
102
106
109
112
mp
mf
p
f
pp
(Piano:release sust. tones)
rubato/diminuendo al fine
(3 times total)

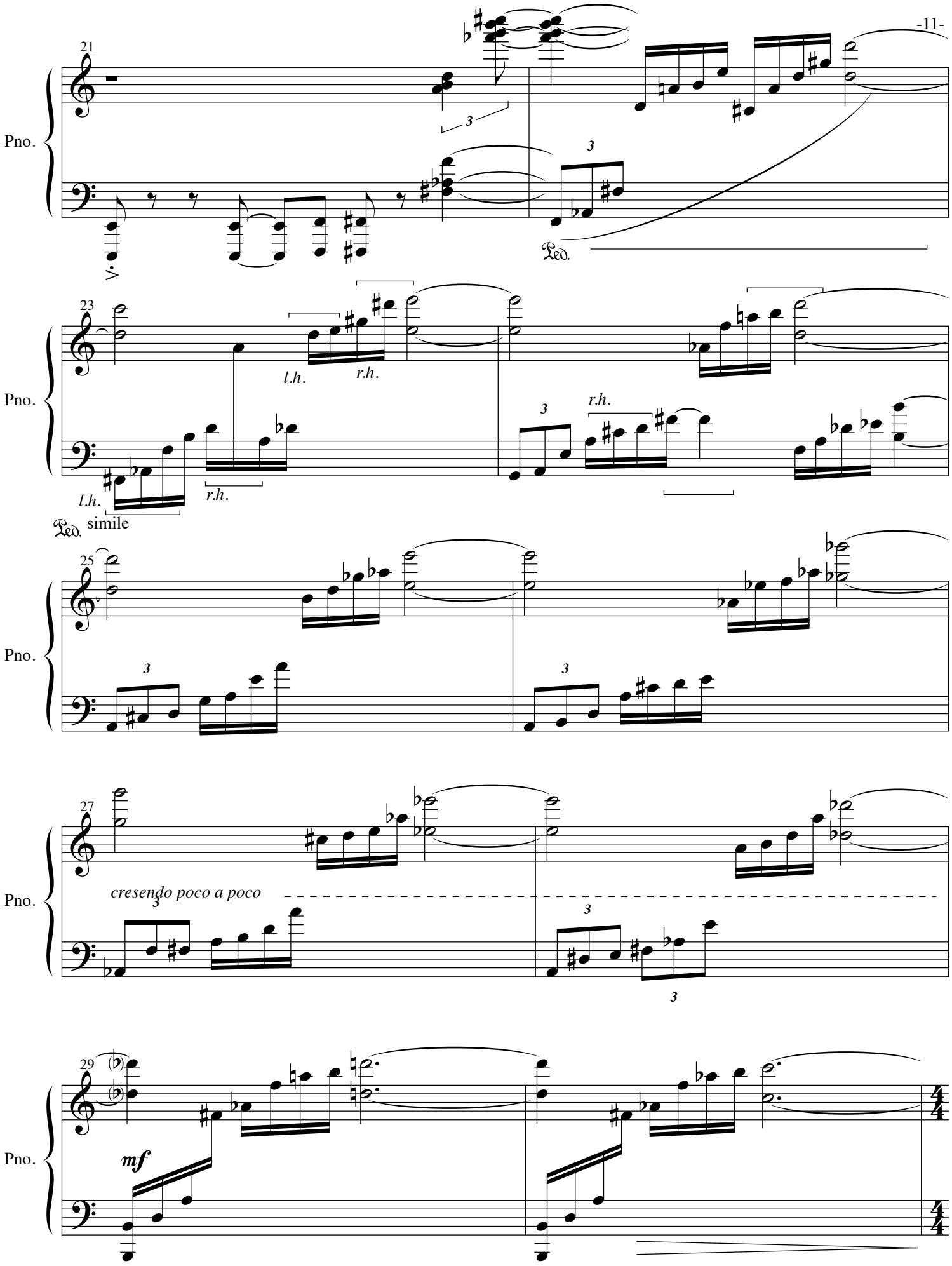
Prelude 2 " Evil Twin (A)"

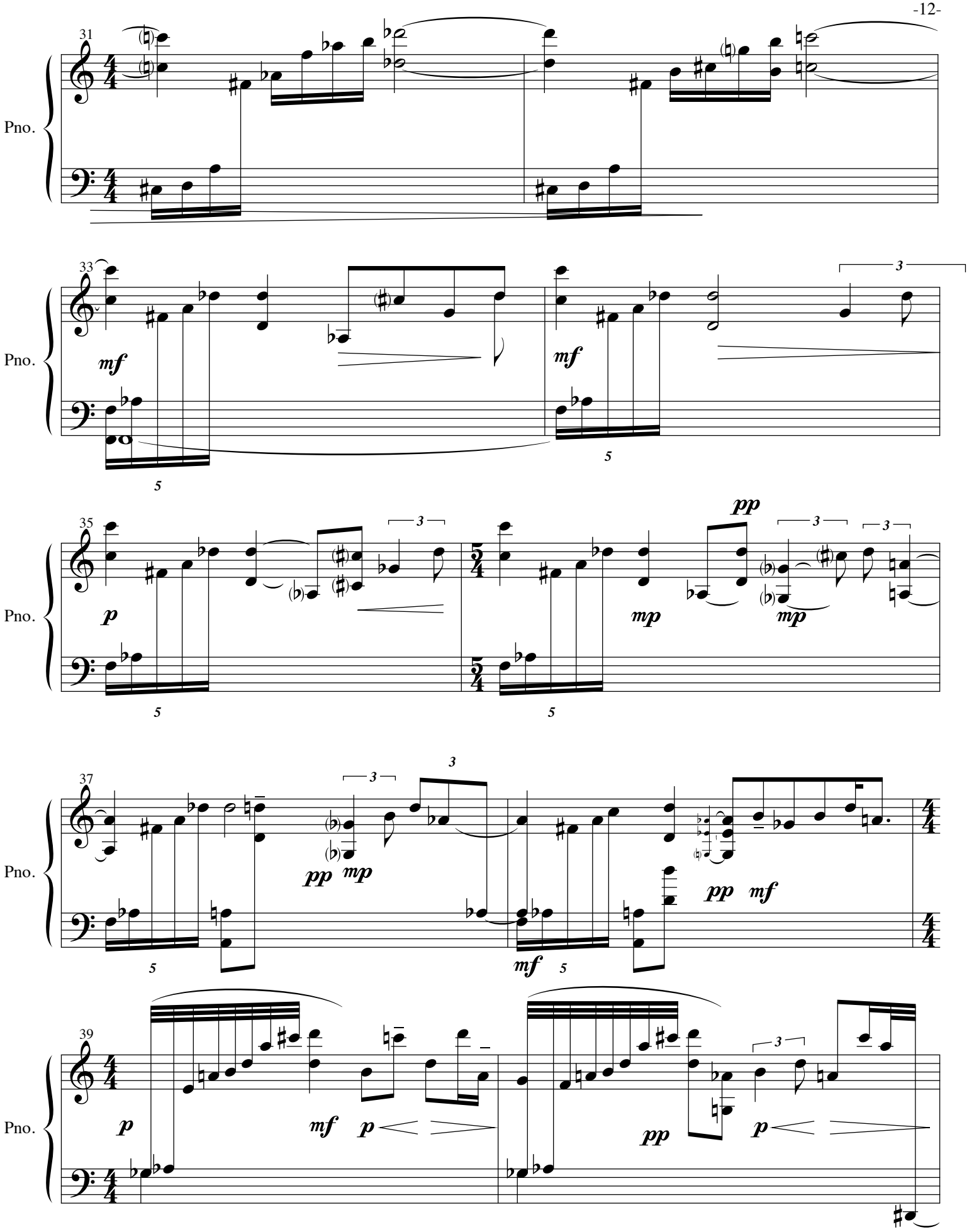
LAYERED by 2 pianists performing Preludes 2 and 10 simultaneously

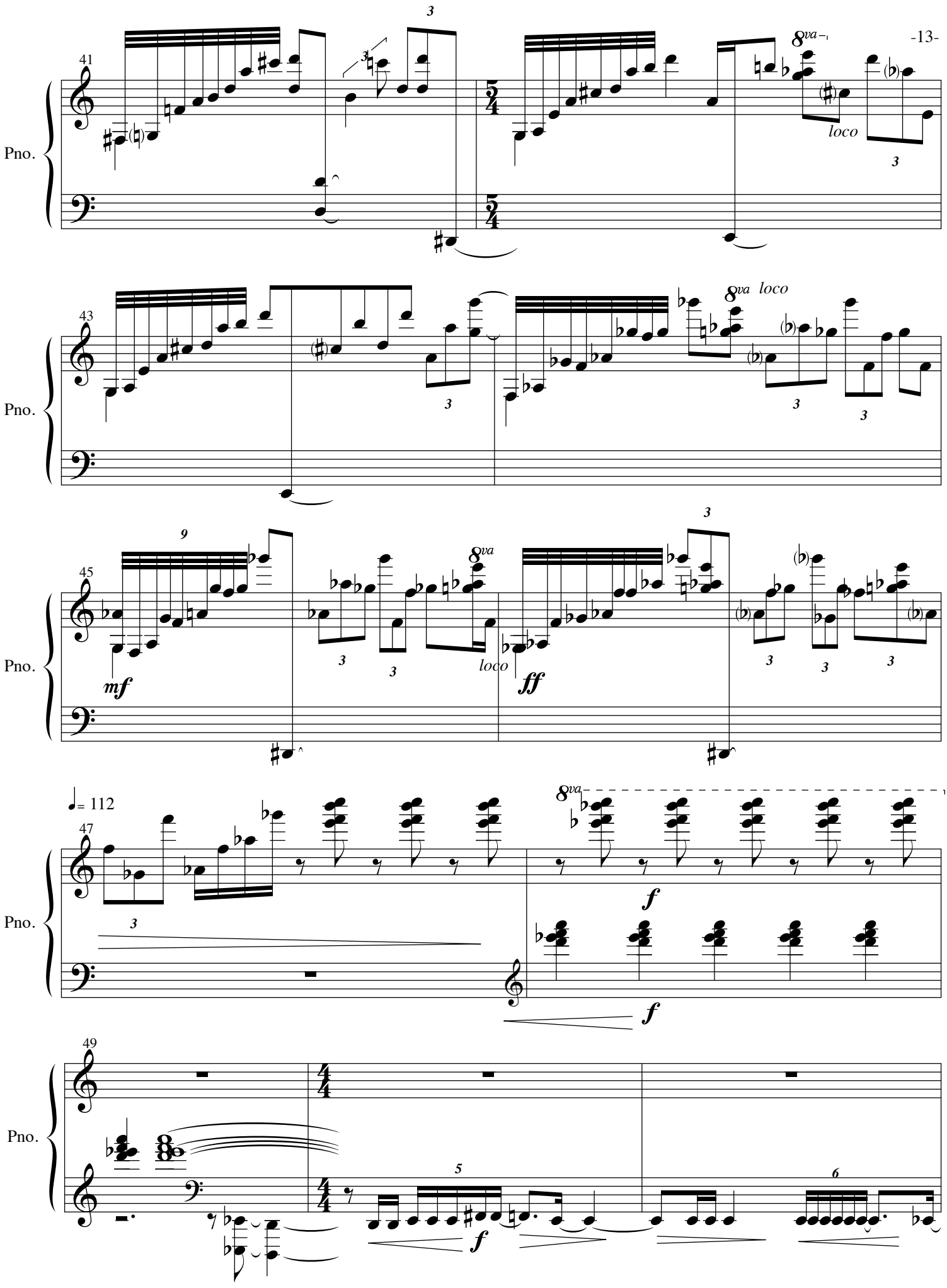
+ = mute directly on string with right hand inside piano
(muting strings within approximate pitch range)

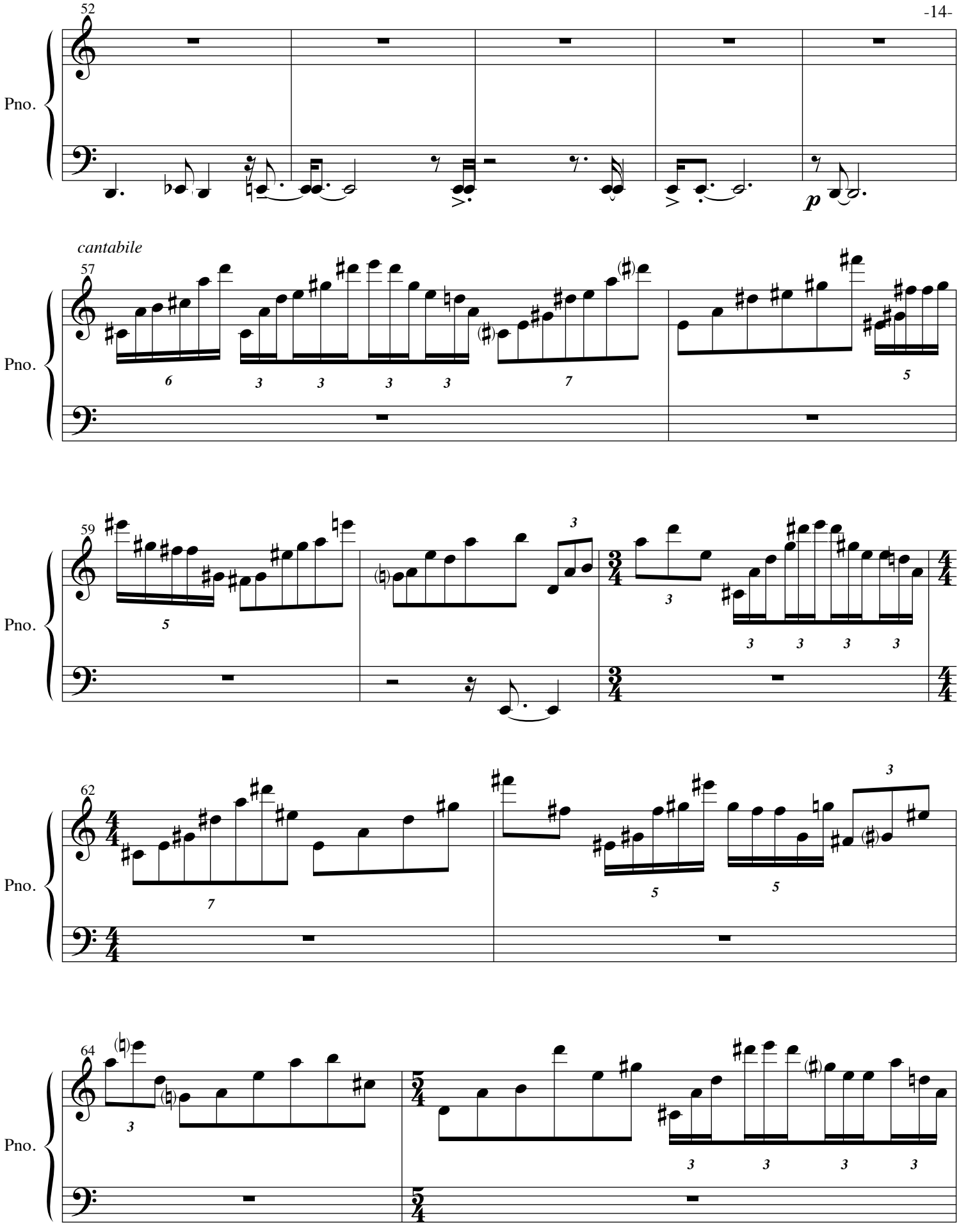


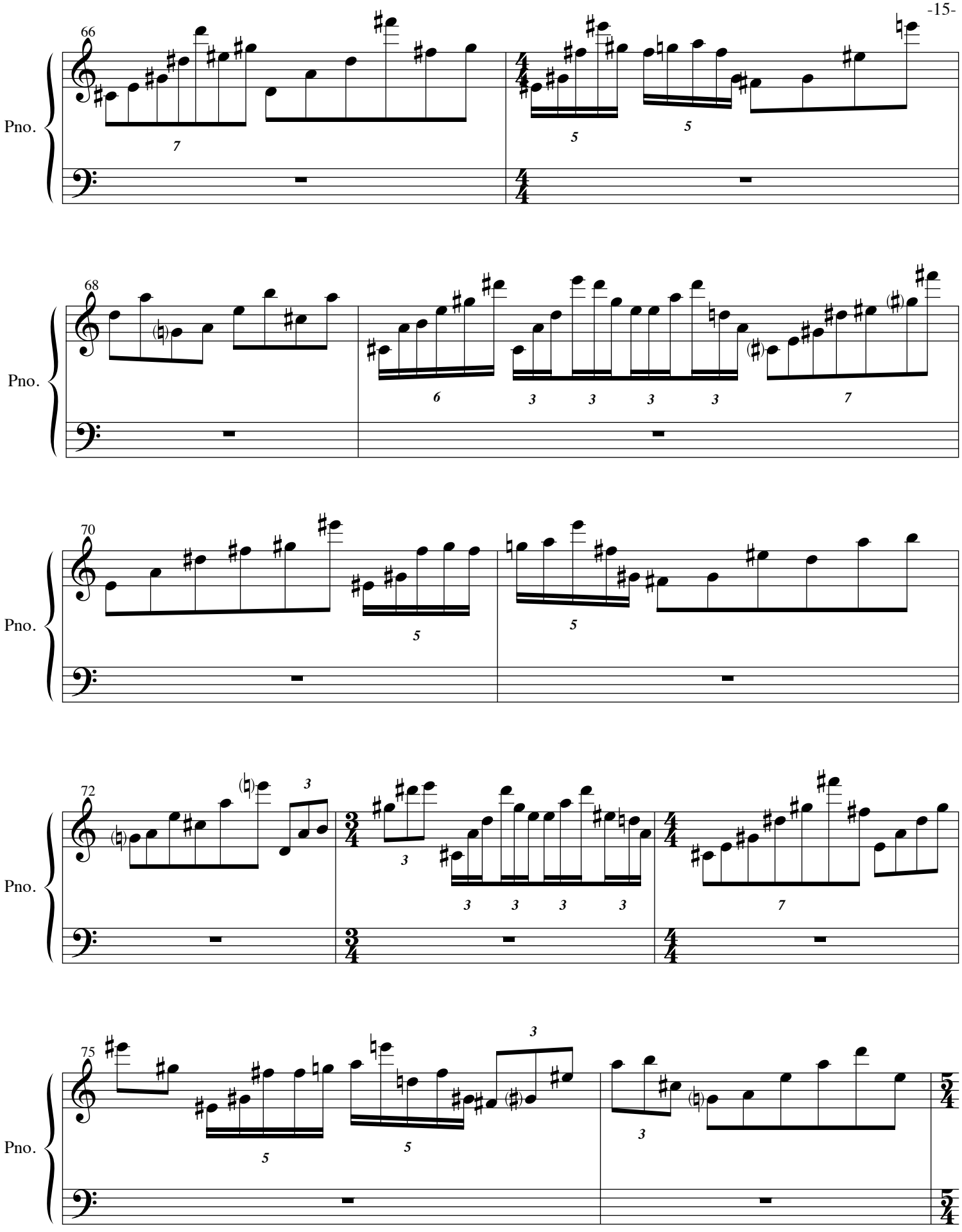

13
Pno.
15
Pno.
r.h.
l.h.
Ped.
Ped.
17
Pno.
19
Pno.
8va

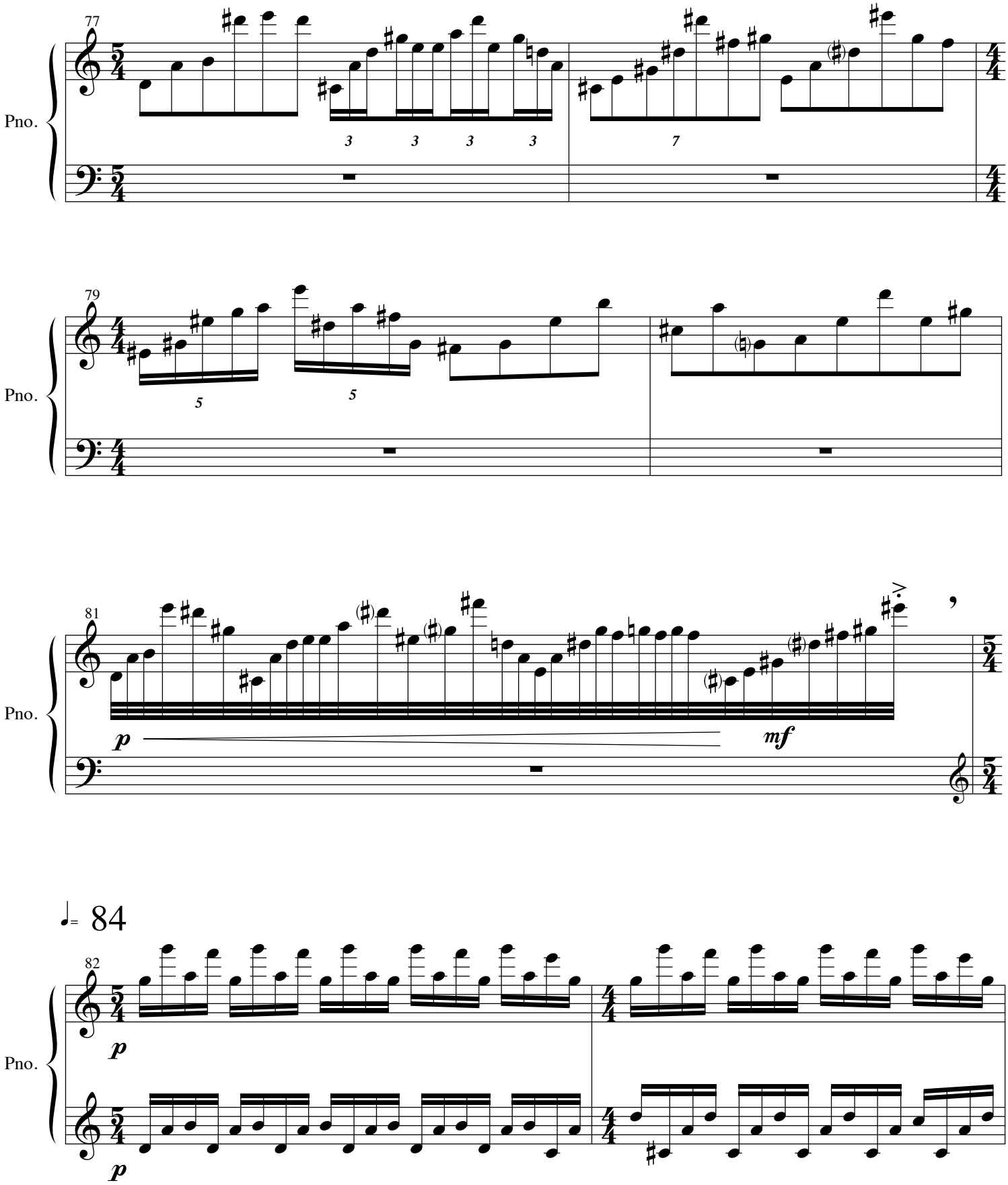

21
Pno.
Ped.
23
Pno.
l.h.
r.h.
l.h.
r.h.
r.h.
Ped.
simile
25
Pno.
27
Pno.
cresendo poco a poco
29
Pno.
mf

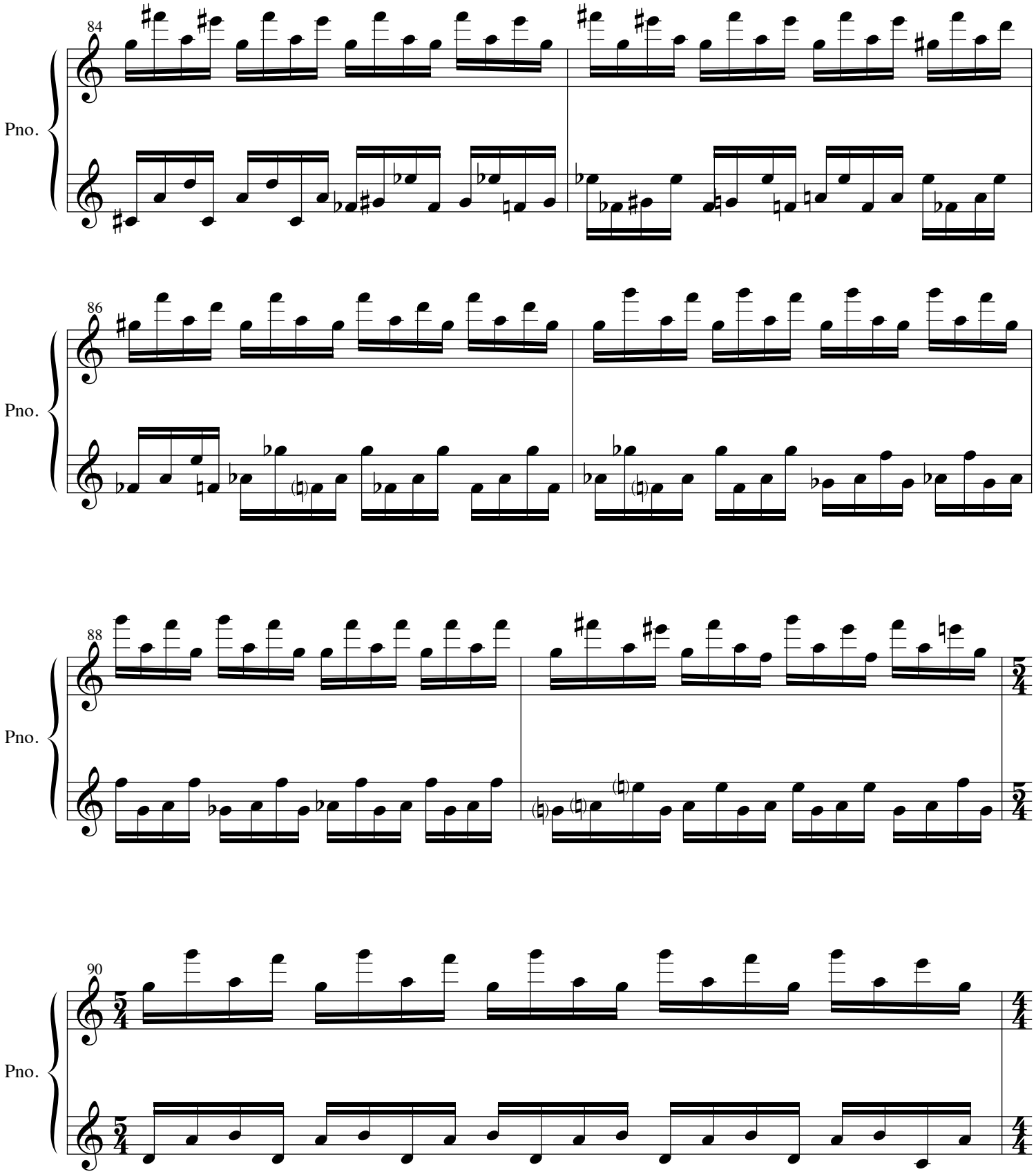

31
Pno.
33
mf
mf
Pno.
35
p
mp
pp
mp
Pno.
37
pp
mp
mf
pp
mf
Pno.
39
p
mf
p
pp
p
Pno.

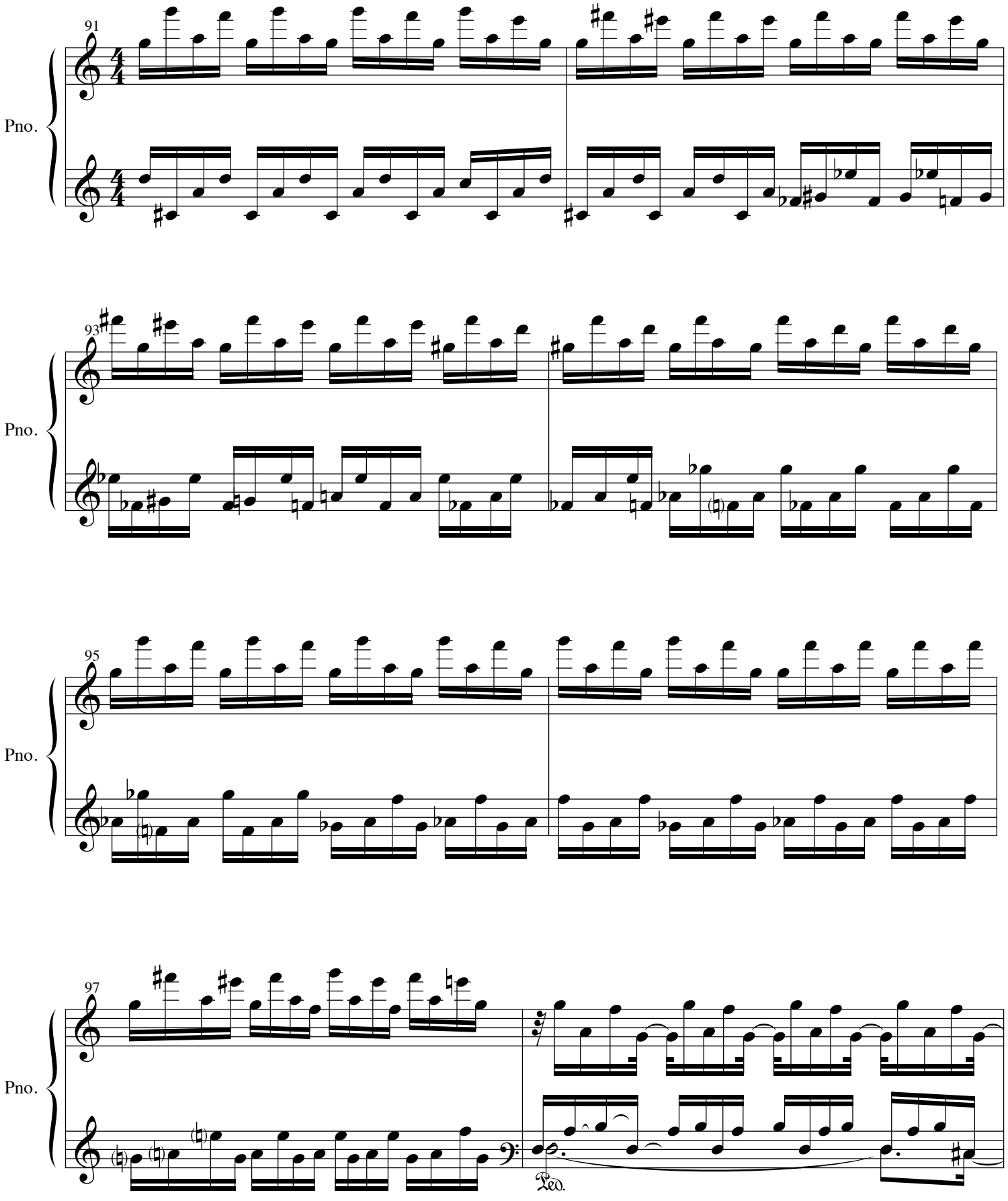

41
Pno.
8va
loco
43
Pno.
8va loco
45
Pno.
mf
8va
loco
fff
= 112
47
Pno.
8va
f
f
49
Pno.
5
f
6

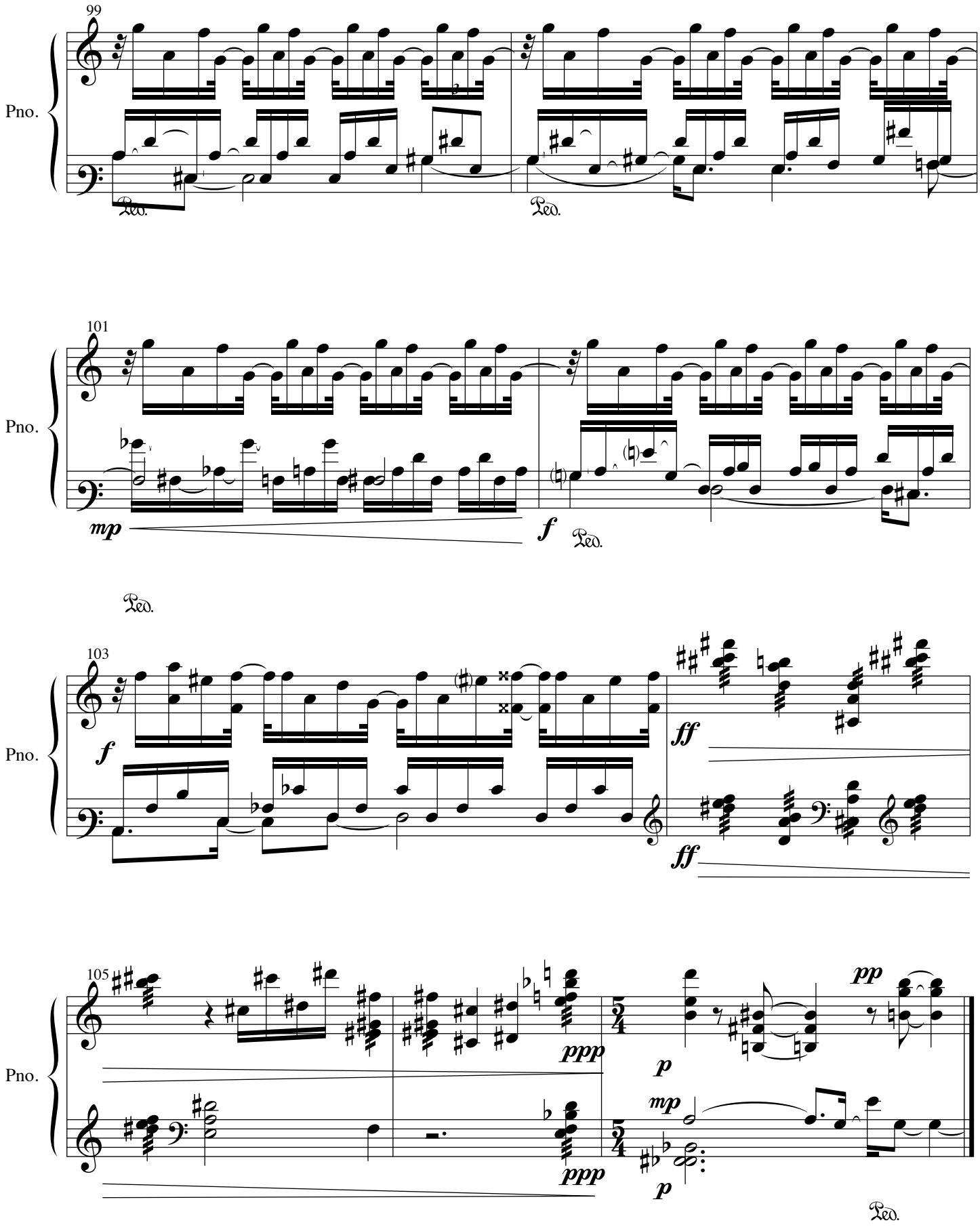

52
Pno.
p
cantabile
57
Pno.
59
Pno.
62
Pno.
64
Pno.


66
Pno.
7
5
5
68
Pno.
6
3
3
3
3
7
70
Pno.
5
5
72
Pno.
3
3
3
3
3
3
7
75
Pno.
3
5
5
3


77
Pno.
3 3 3 3
7
79
Pno.
5 5
81
Pno.
p
mf
♩= 84
82
Pno.
p
p

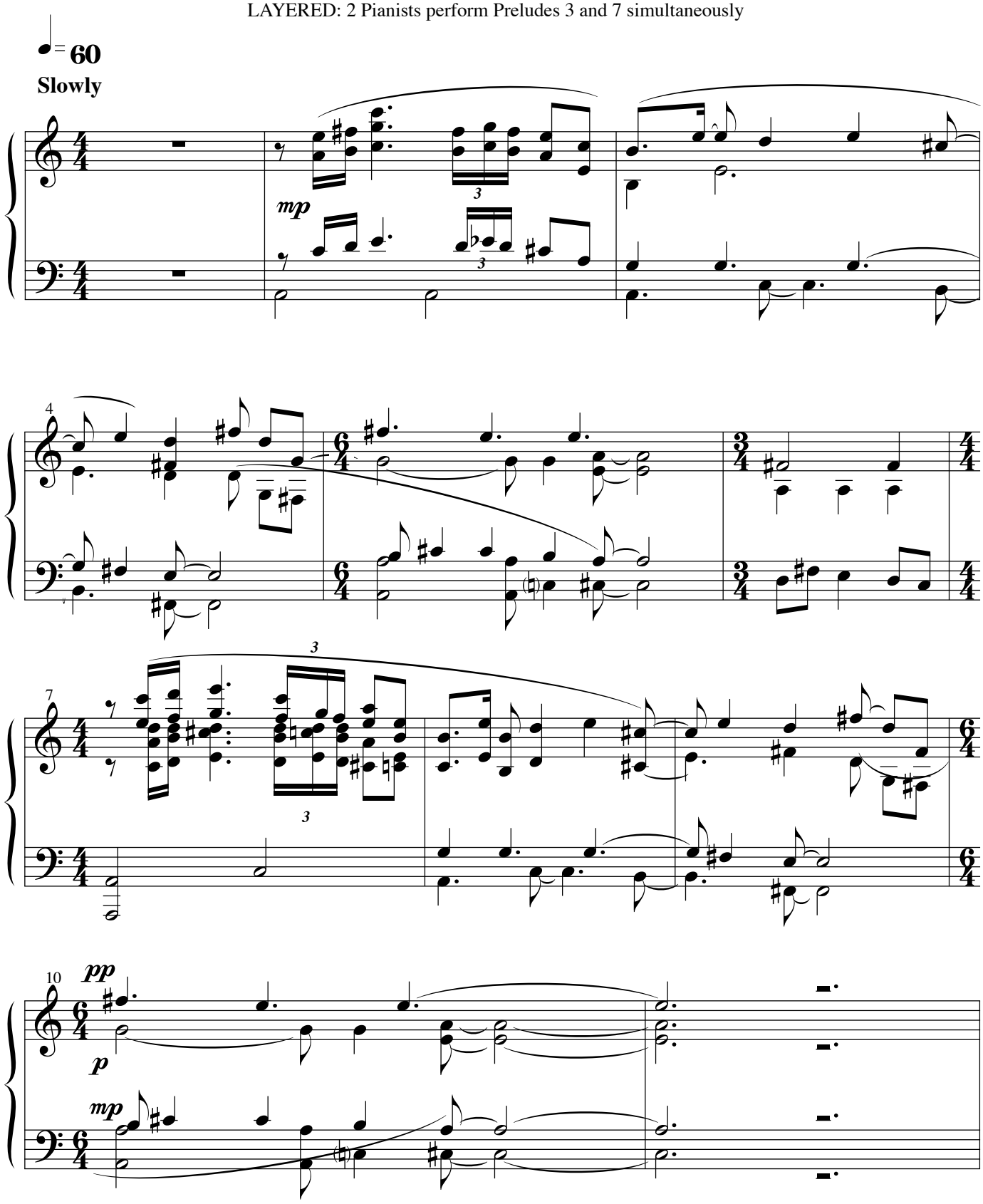

84
Pno.
86
Pno.
88
Pno.
90
Pno.

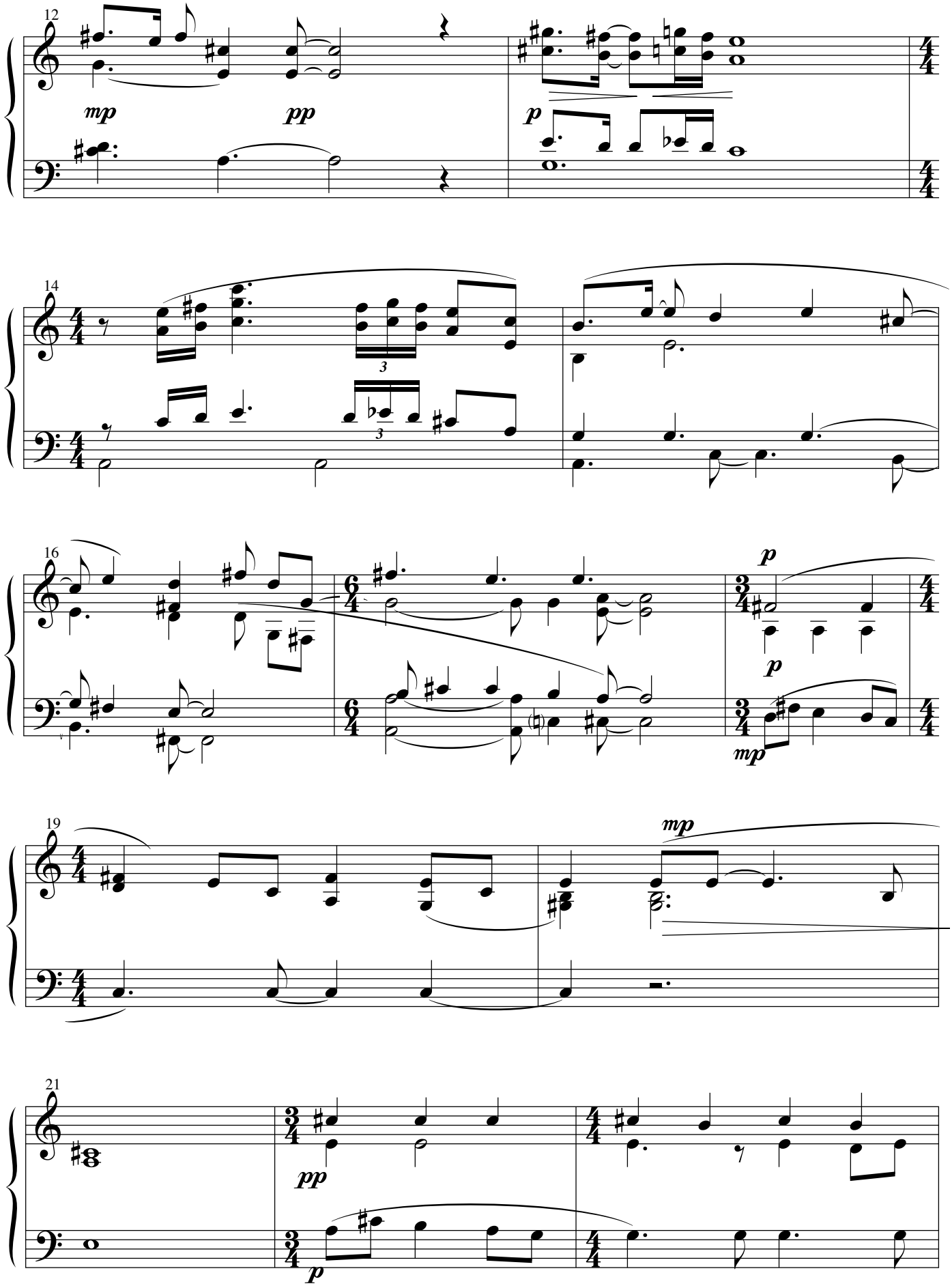

91
Pno.
93
Pno.
95
Pno.
97
Pno.
Ped.

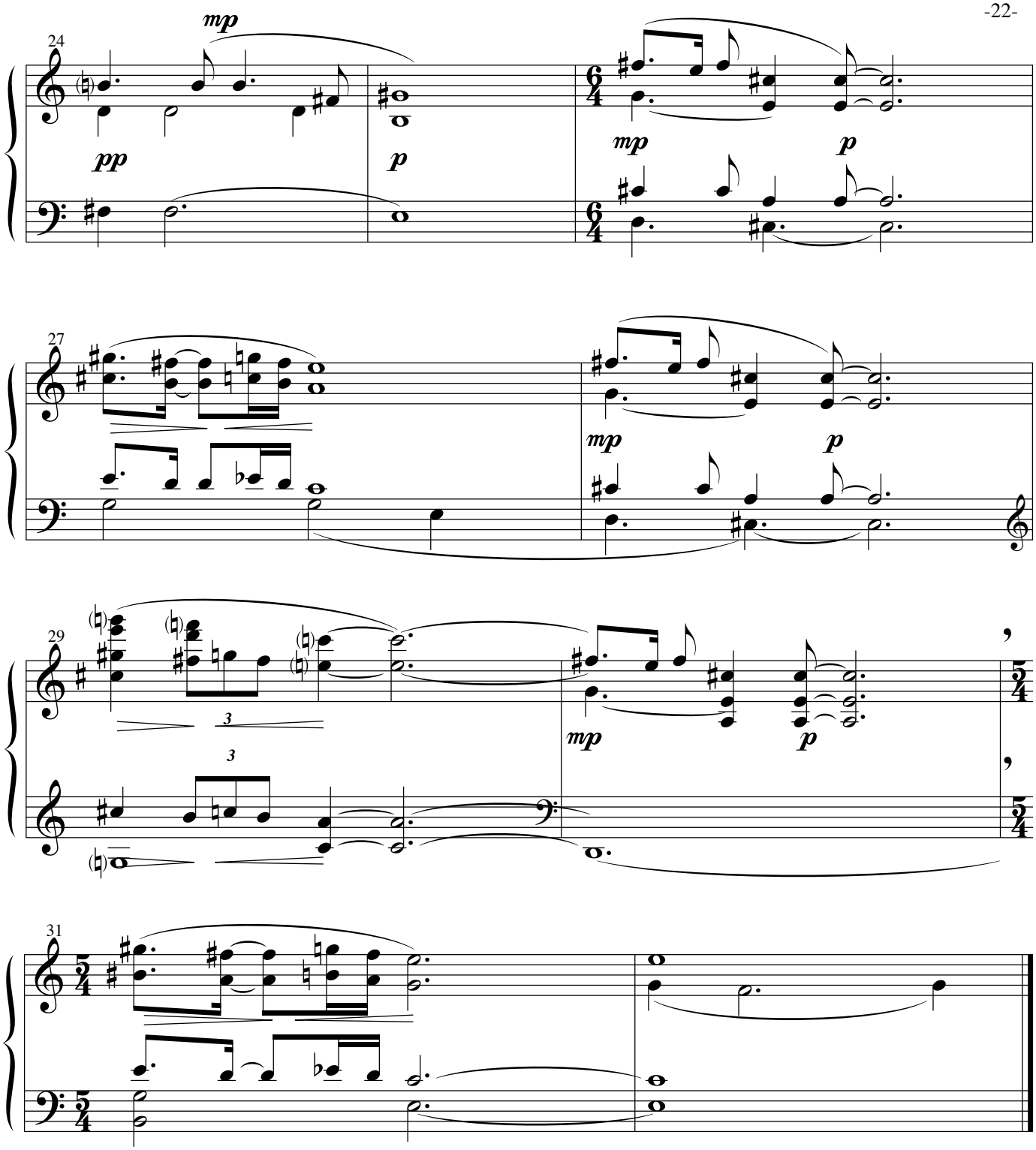

99
Pno.
Ped.
Ped.
101
Pno.
mp
f
Ped.
Ped.
103
Pno.
f
ff
ff
105
Pno.
ppp
p
pp
mp
ppp
p
Ped.

Prelude 3 "Tracks/Sunlight"

LAYERED: 2 Pianists perform Preludes 3 and 7 simultaneously




12
mp
pp
p
14
3
3
16
p
p
mp
19
mp
21
pp
p

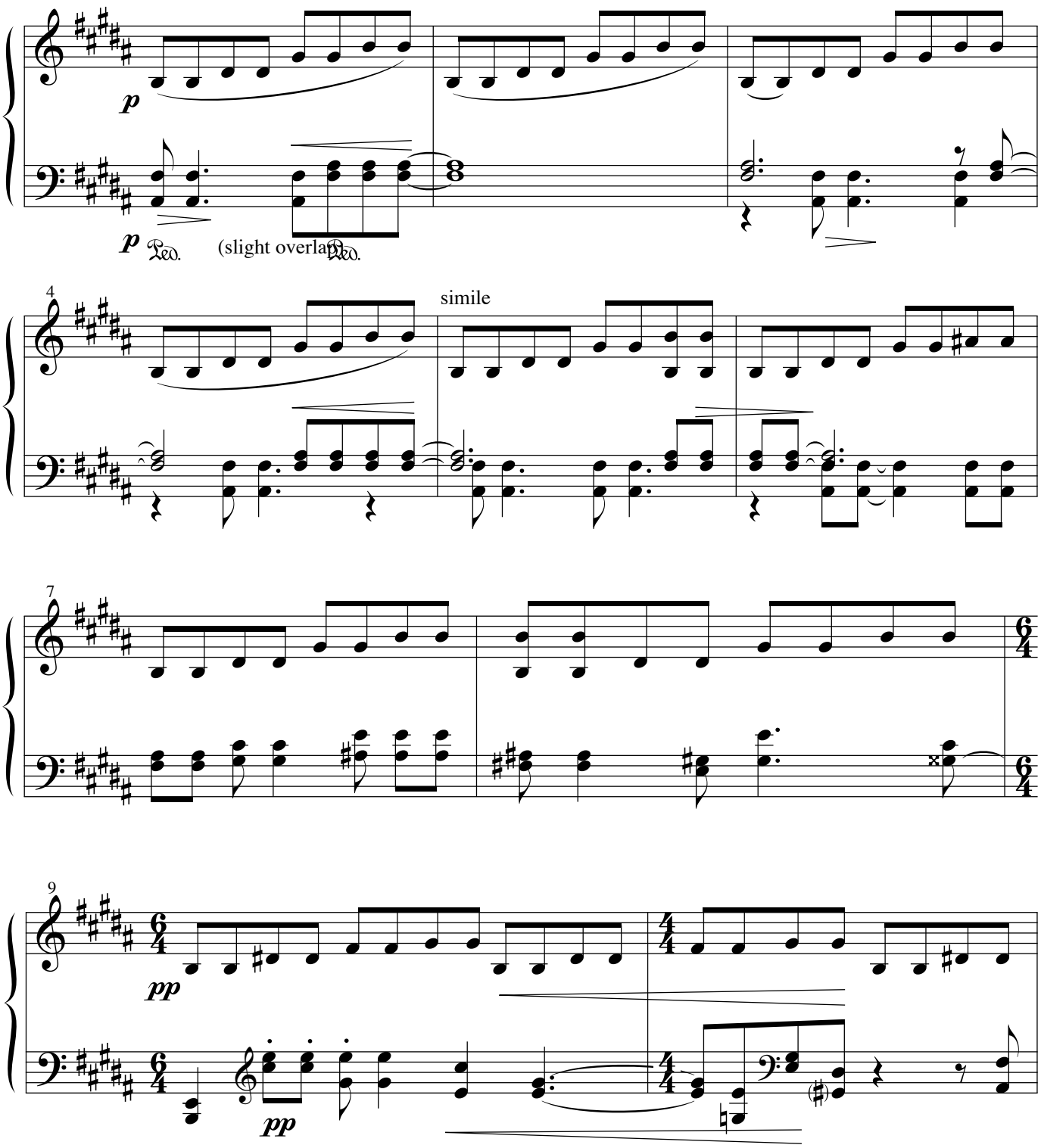

24
mp
pp
p
mp
p
27
mp
p
29
3
3
mp
p
31

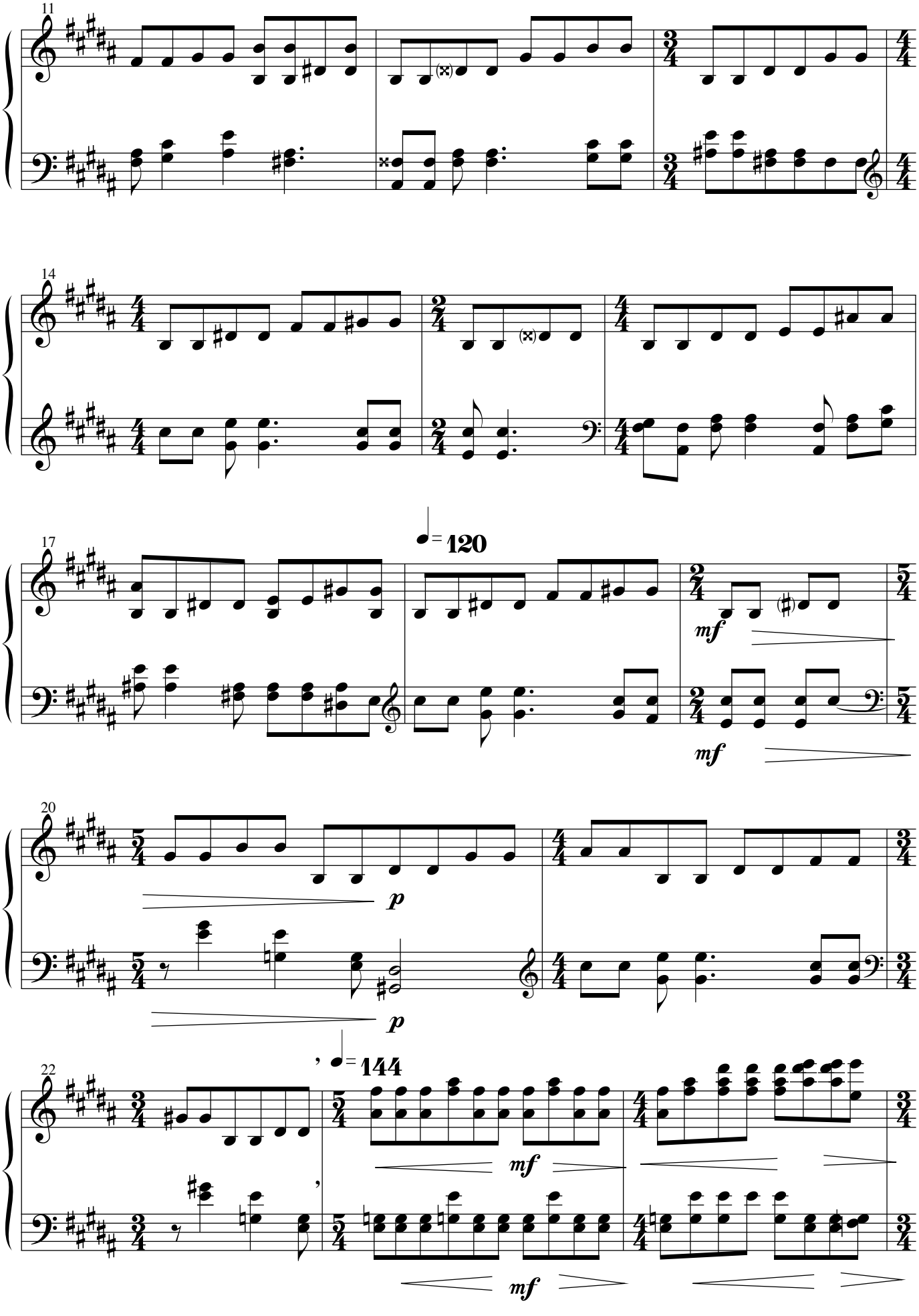
Prelude 4
from film score "Hamlet"(Sven Gade:1927)

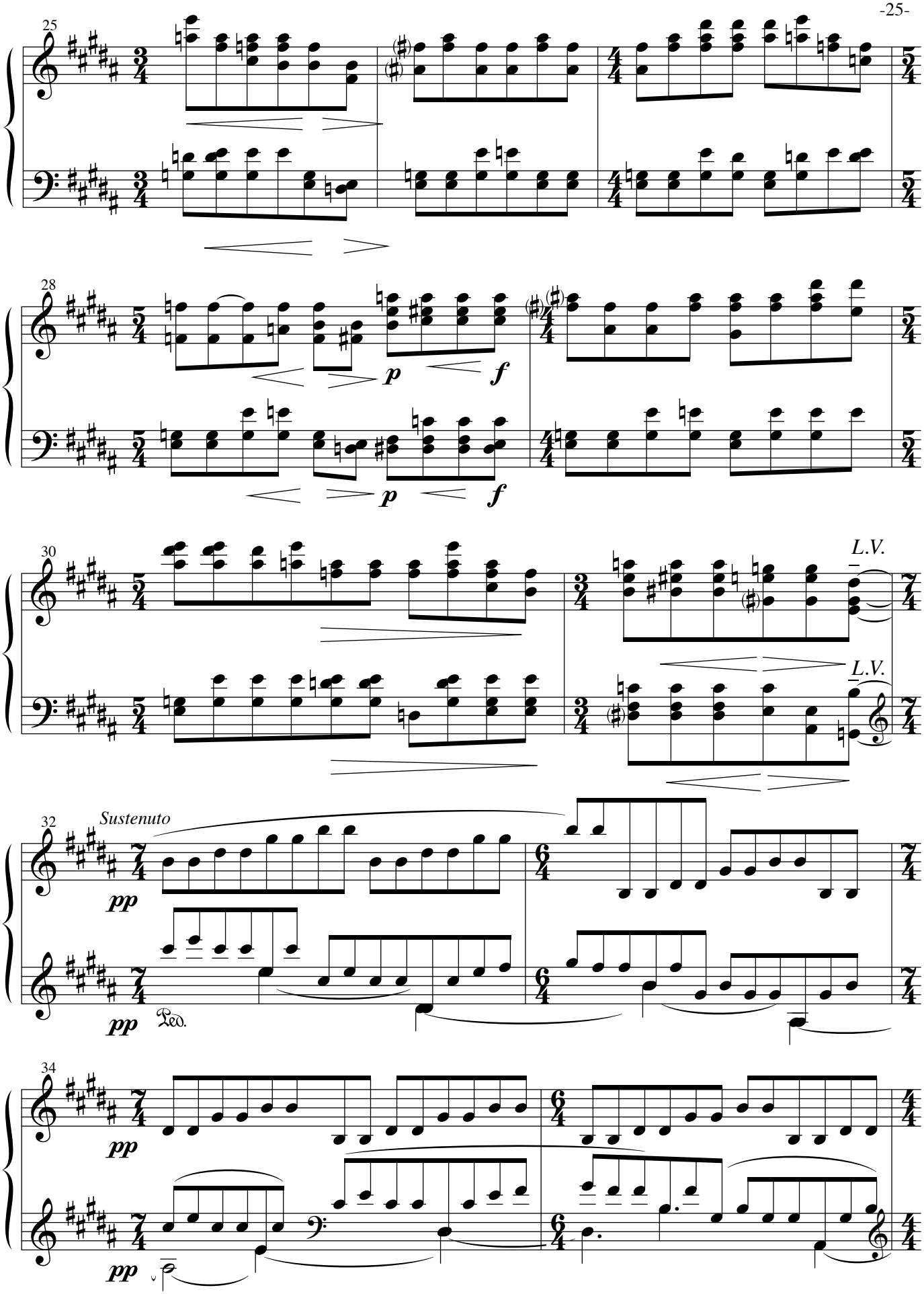
(Not a Layered Prelude)

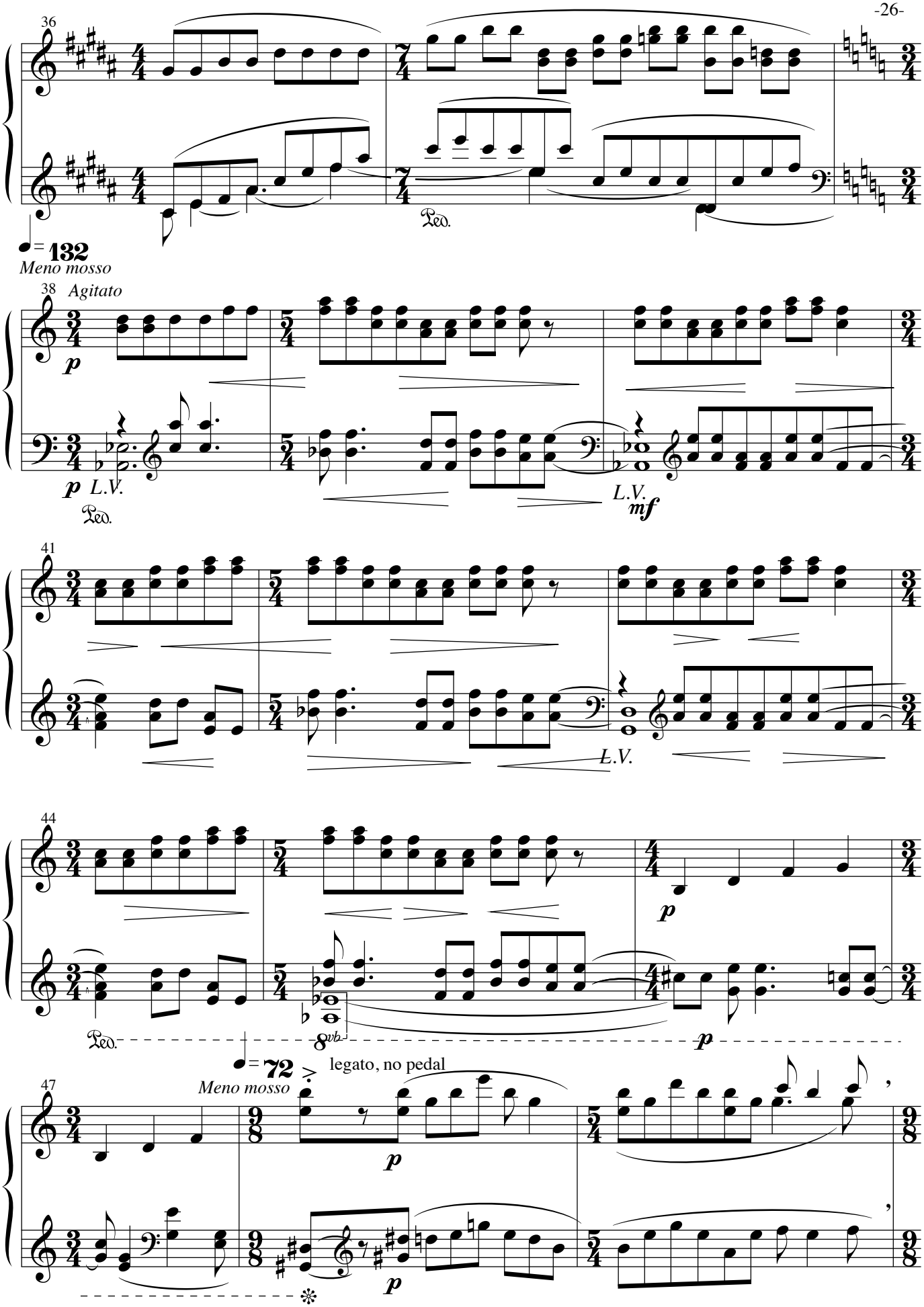
♩= 144
Allegro

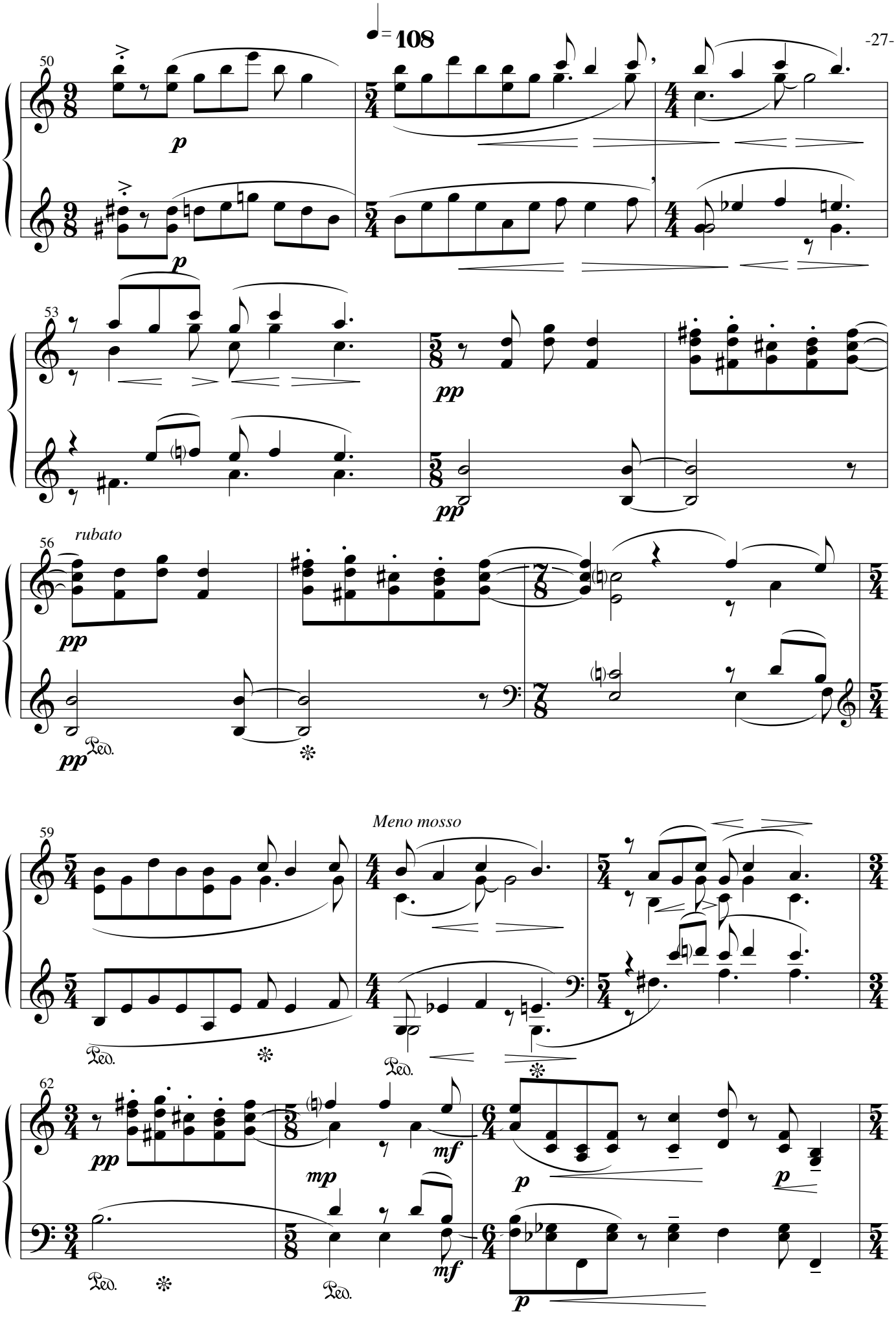
Expressive, with variation in attack and dynamic,not mechanical

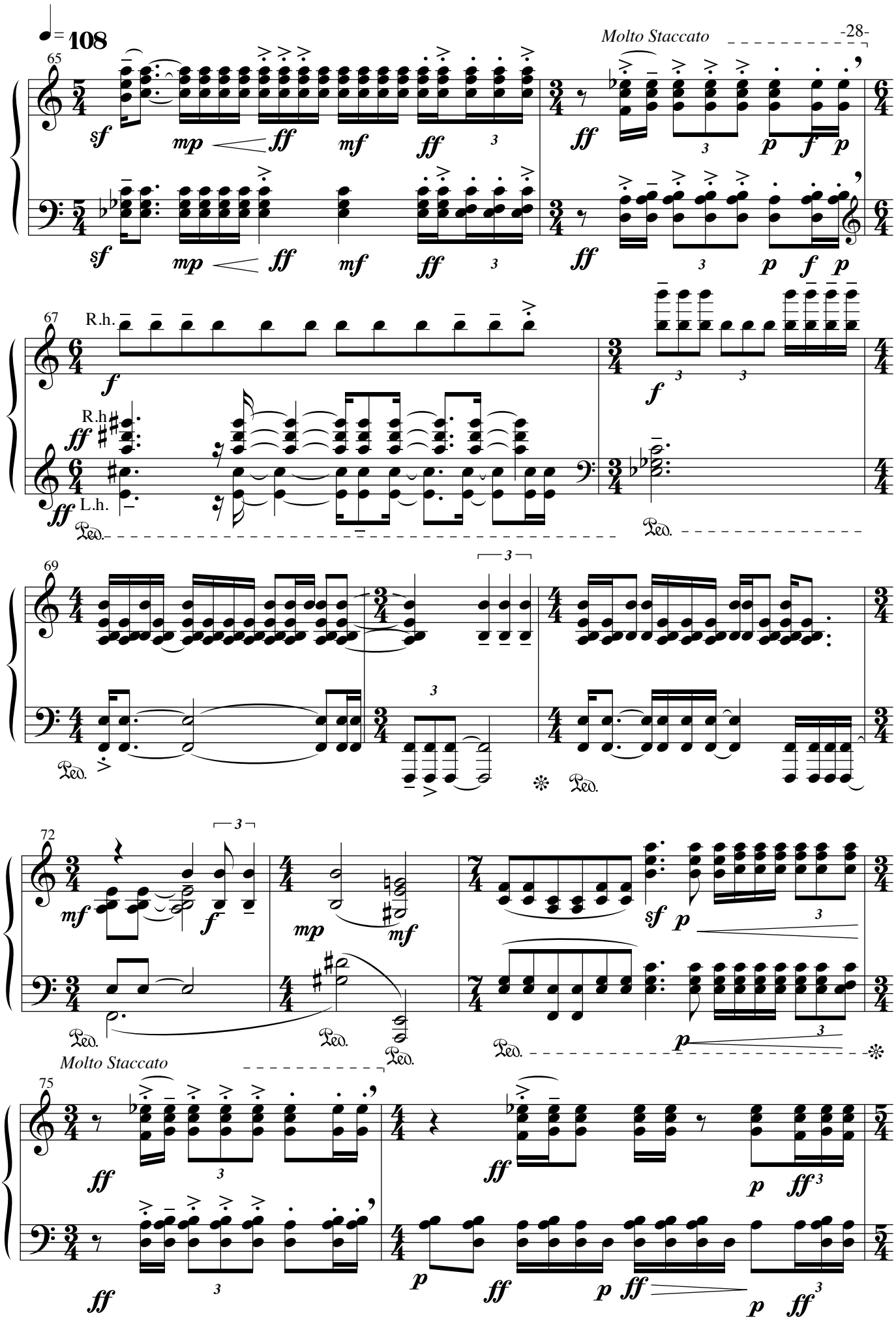


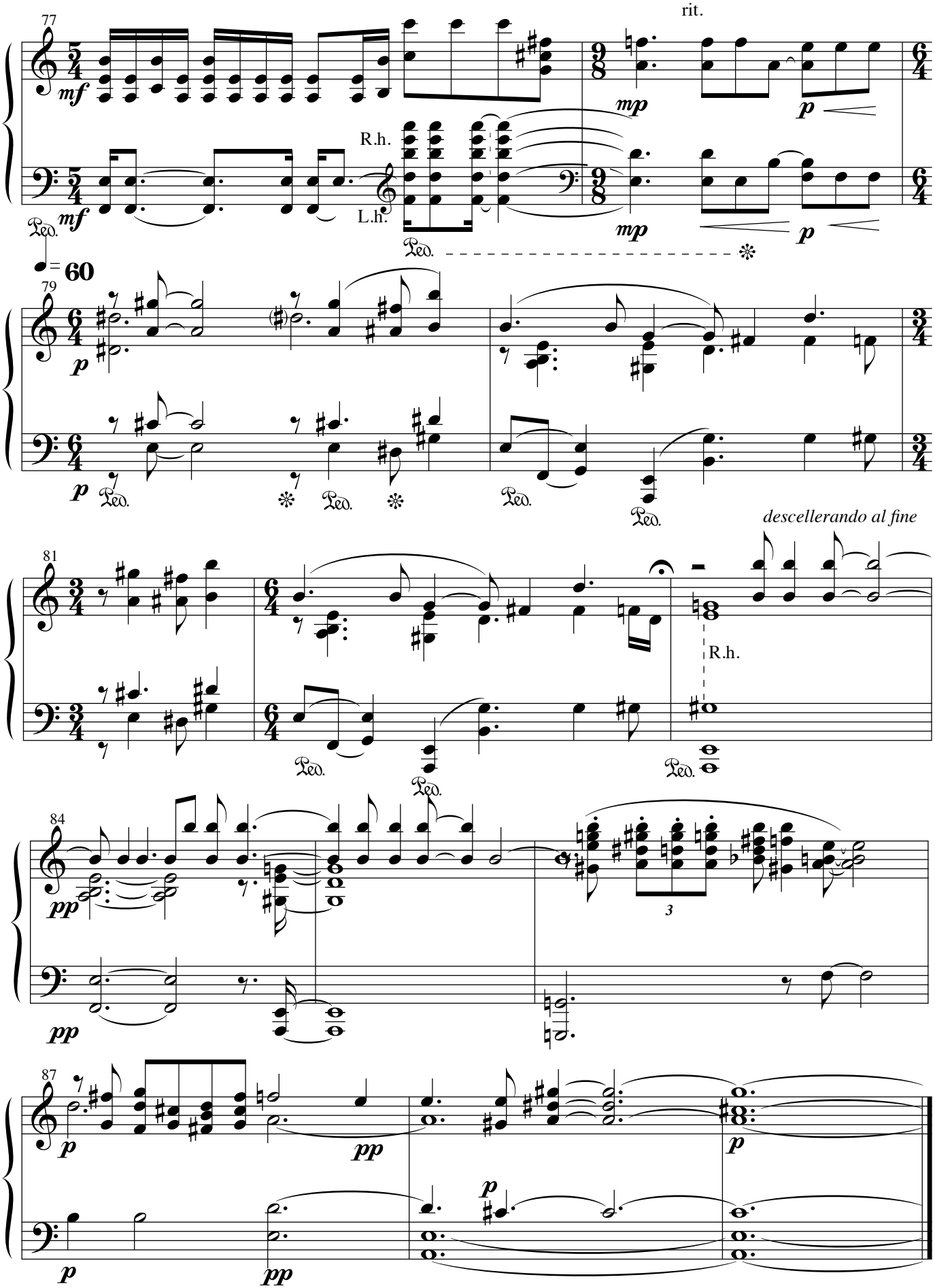

11
14
17
♩= 120
mf
mf
20
p
p
22
♩= 144
mf
mf


25
28
p
f
p
f
30
L.V.
L.V.
32
Sustenuto
pp
pp
Ped.
34
pp
pp


36
Ped.
♩= 132
Meno mosso
38 Agitato
p
p L.V.
Ped.
L.V.
mf
41
L.V.
44
p
Ped.
8vb
p
♩= 72
legato, no pedal
47
Meno mosso
p
p

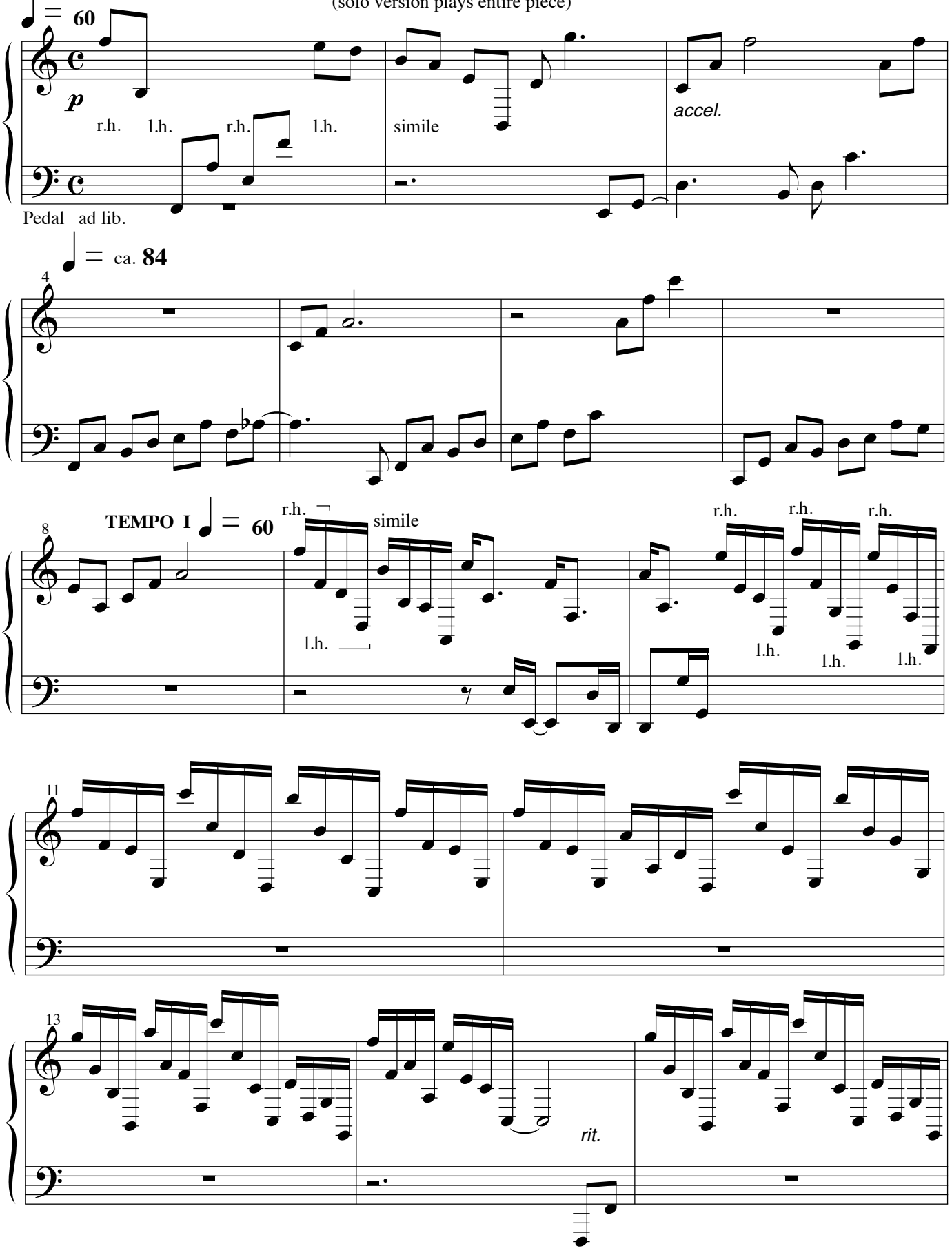

♩= 108
50
p
p
53
pp
pp
56
rubato
pp
pp
Ped.
59
Meno mosso
Ped.
Ped.
62
pp
mp
mf
p
p
mf
p
Ped.
Ped.

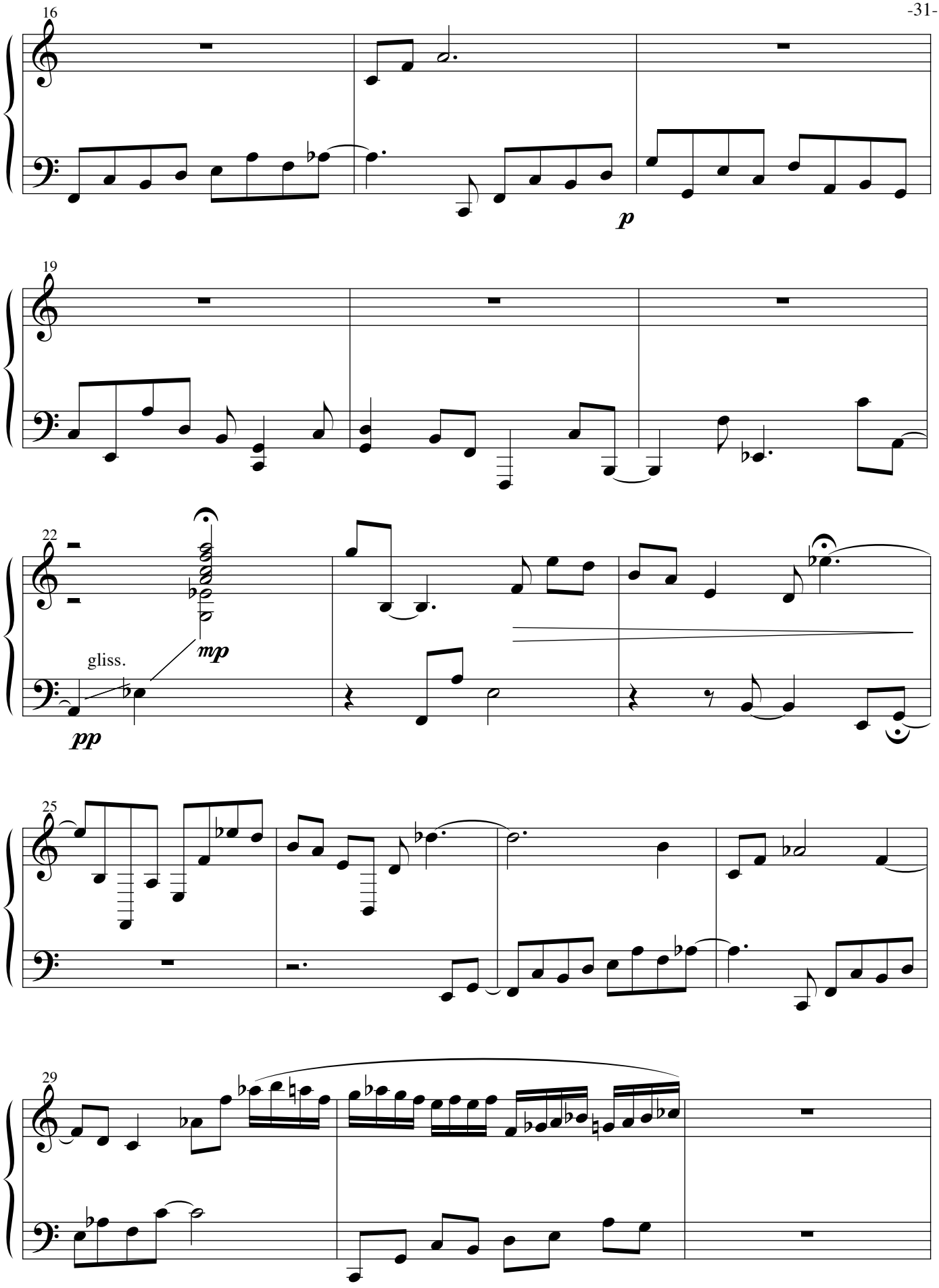

♩= 108
Molto Staccato
65
67
R.h.
L.h.
69
72
Molto Staccato
75

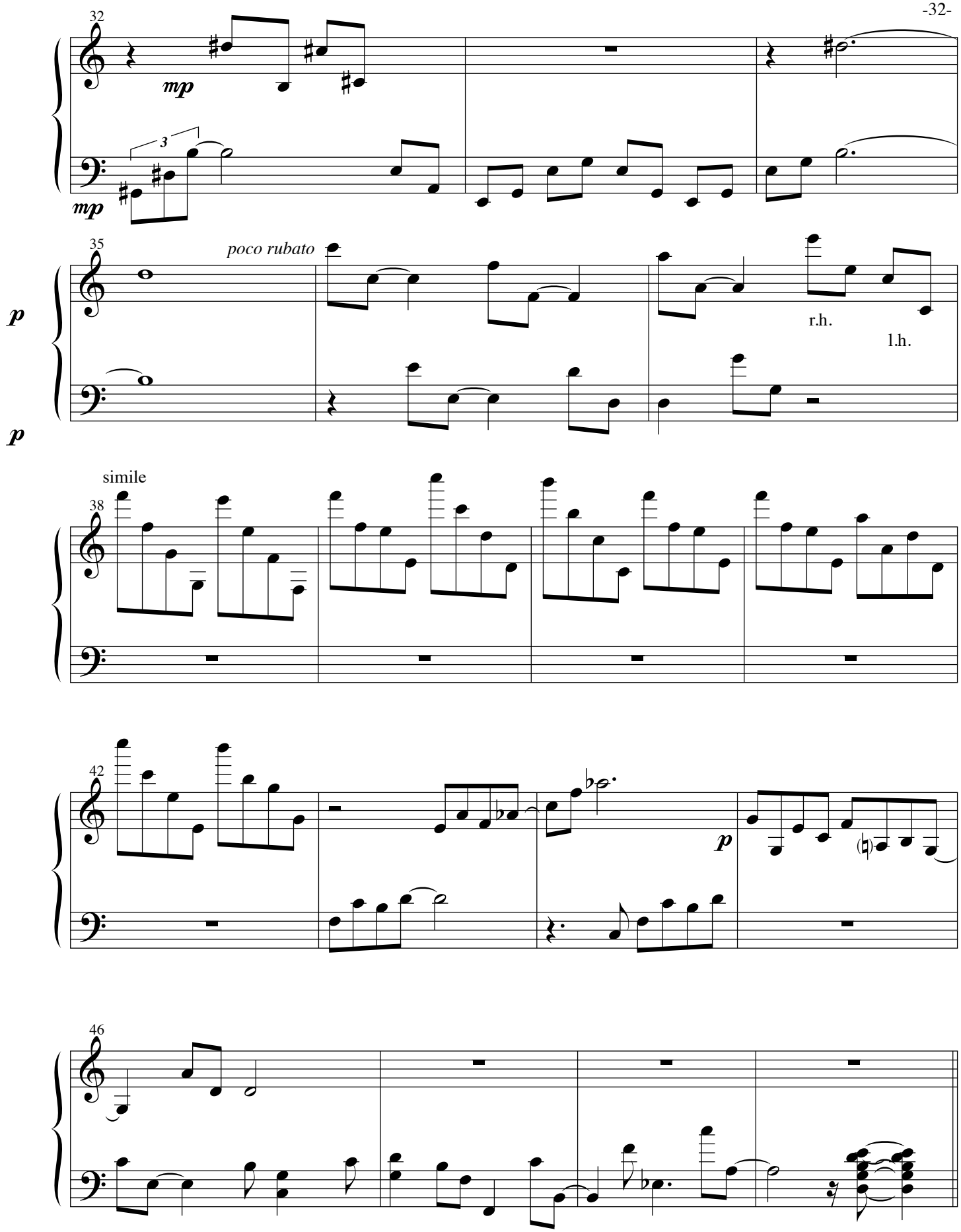

77
rit.
mf
mp
p
R.h.
L.h.
Ped.
= 60
79
81
descellerando al fine
84
pp
3
87

Prelude 5

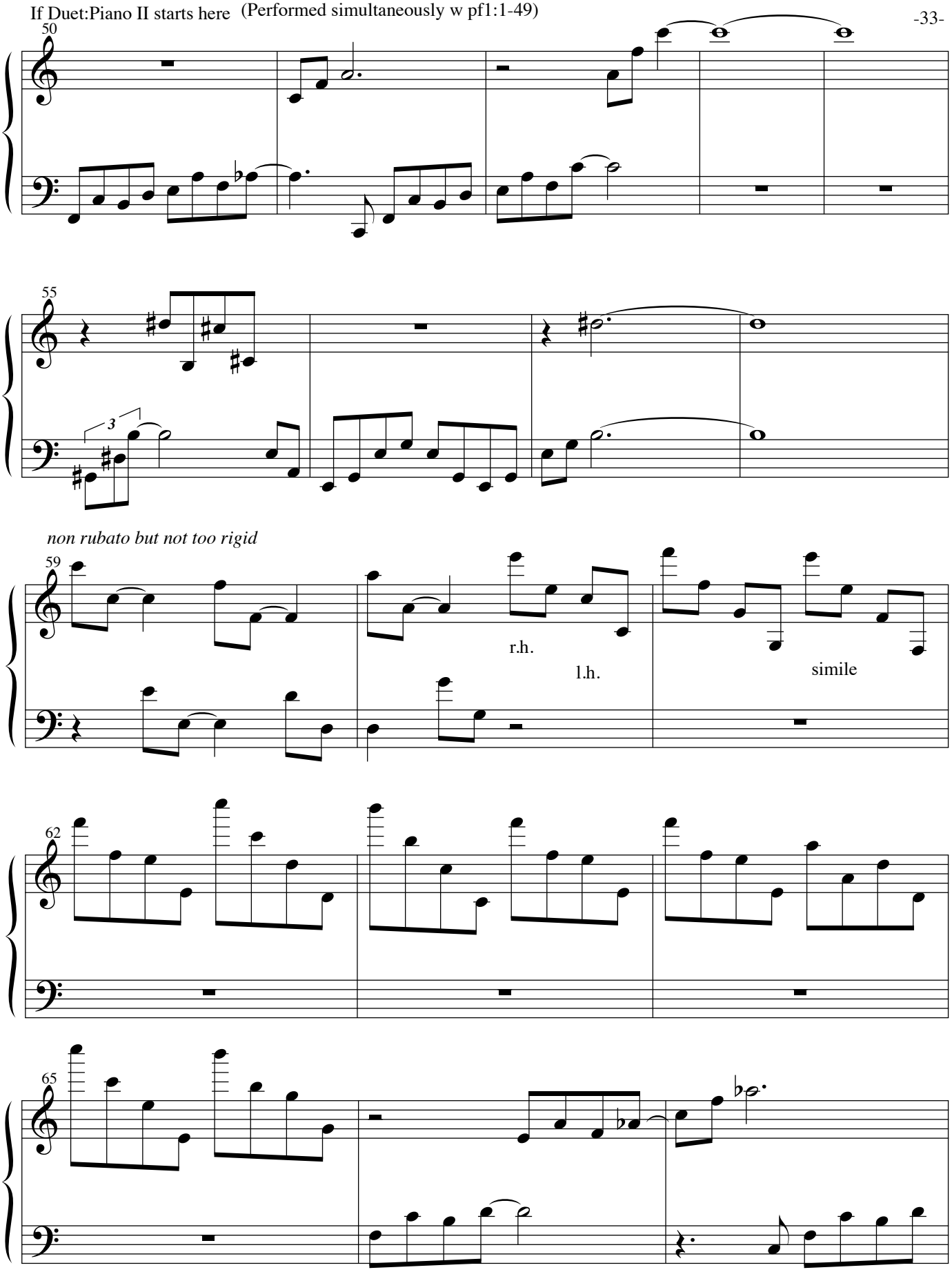
LAYERED: 2 PIANO: Piano II begins at m. 50through end. Piano I begins at m.2 ,stopping Piano II at bar 49
(solo version plays entire piece)

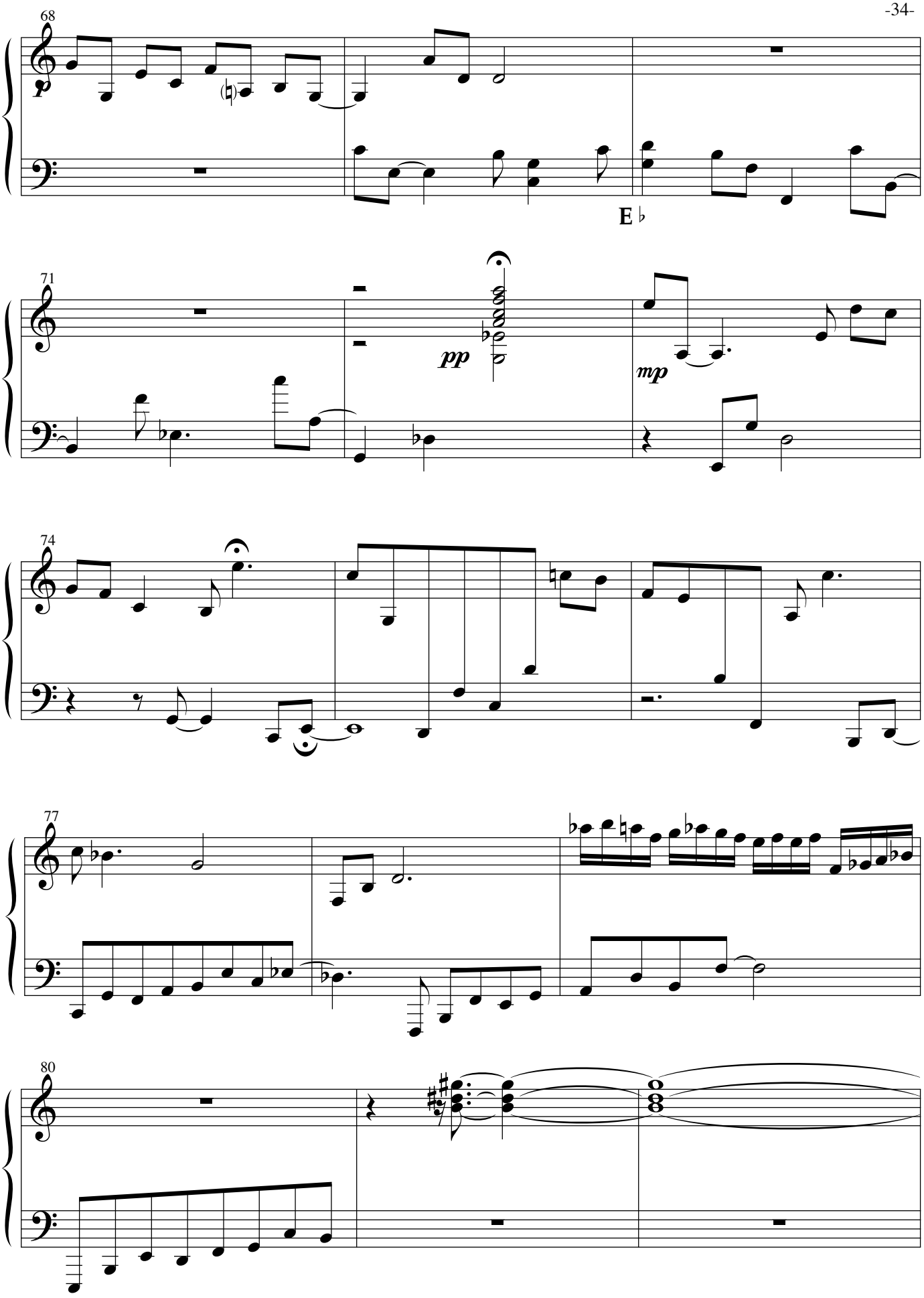


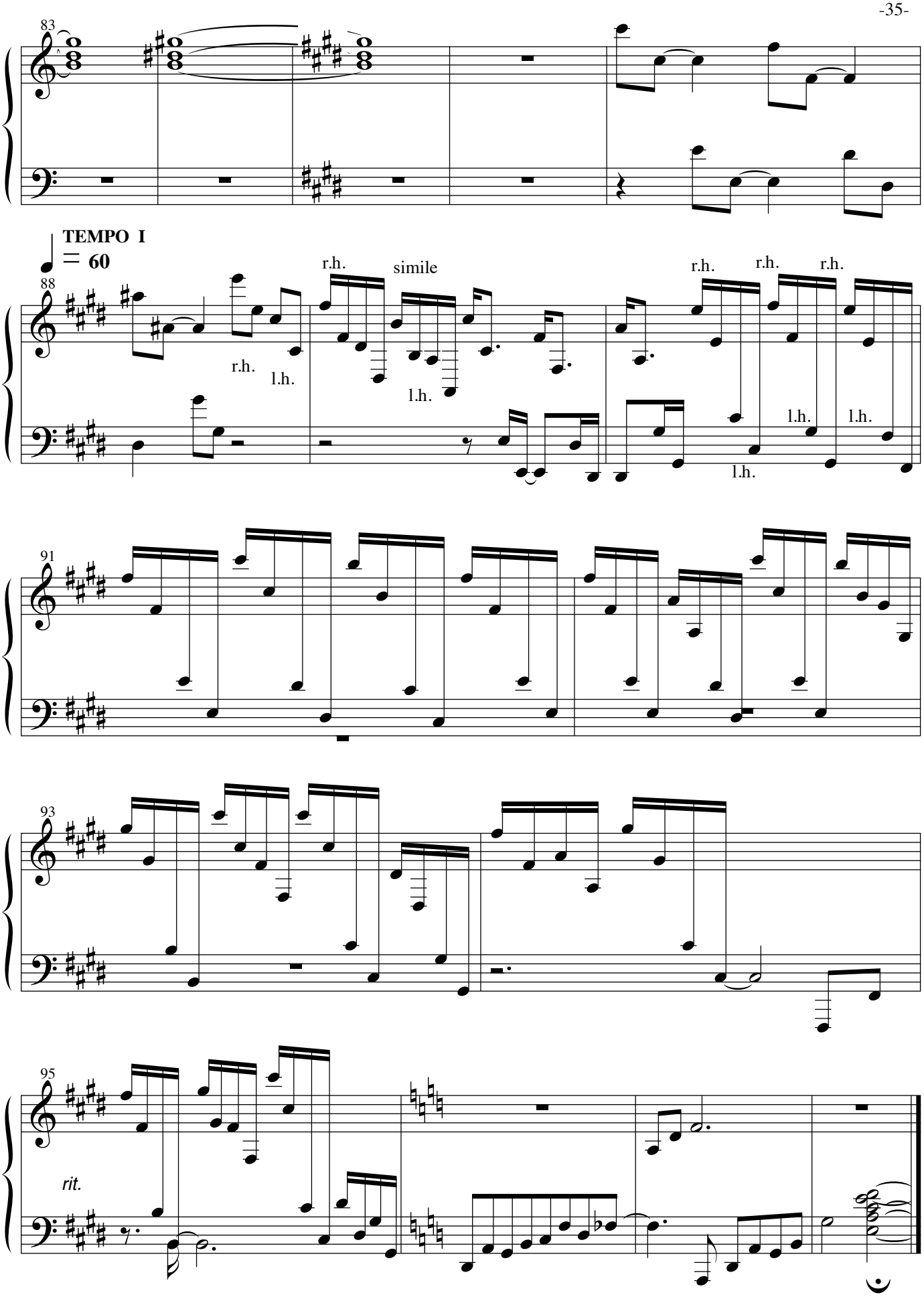

16
p
19
22
mp
gliss.
pp
25
29


32
mp
3
mp
35
poco rubato
p
r.h.
l.h.
p
simile
38
42
p
46

If Duet:Piano II starts here (Performed simultaneously w pf1:1-49)



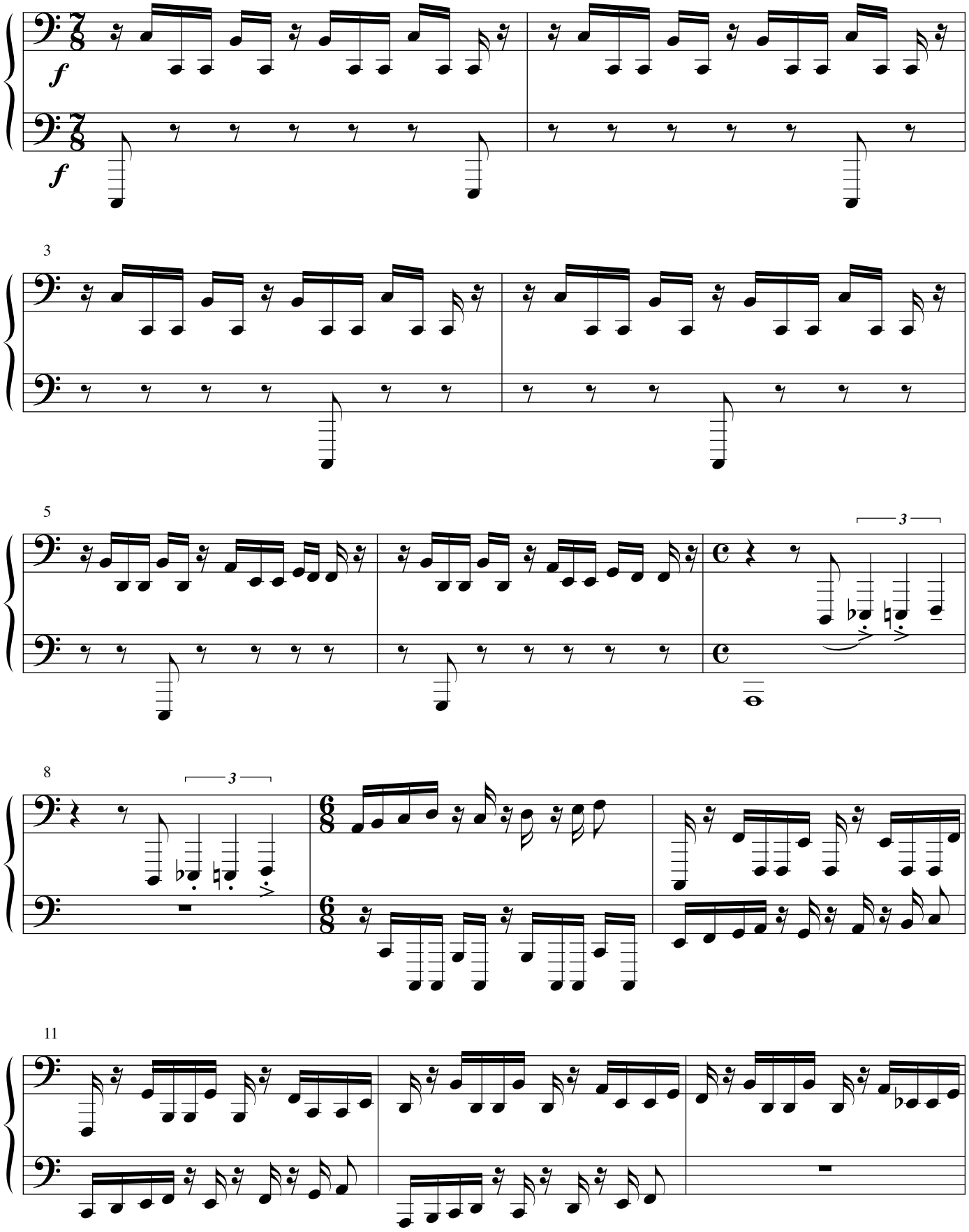

68
p
E♭
71
pp
mp
74
77
80


83
TEMPO I
= 60
88
r.h.
l.h.
simile
r.h.
l.h.
r.h.
r.h.
r.h.
l.h.
l.h.
l.h.
91
93
95
rit.

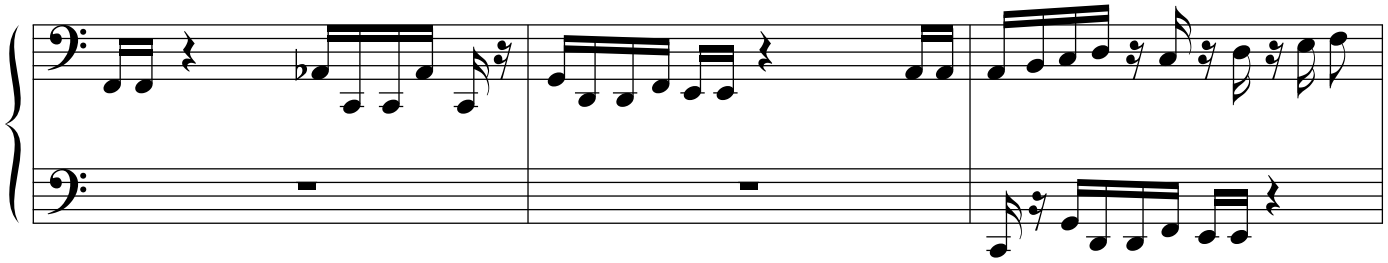
Prelude 6

♩= 110–120
(if possible)

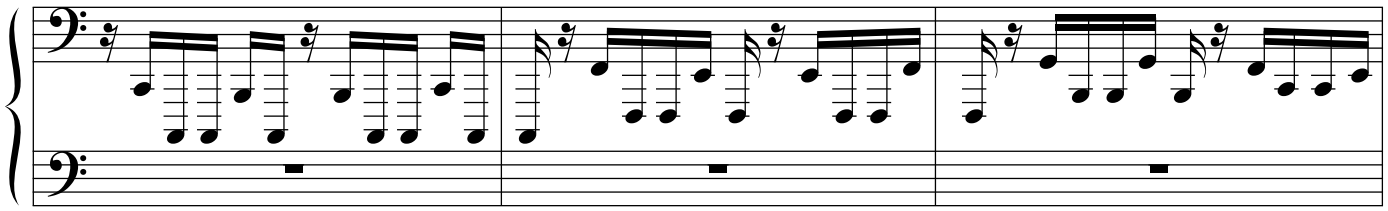
AS SOLO: perform entire piece
AS 2 PIANO: PIANO 1 = m. 1-75
PIANO 2 = m.76-150



14



17



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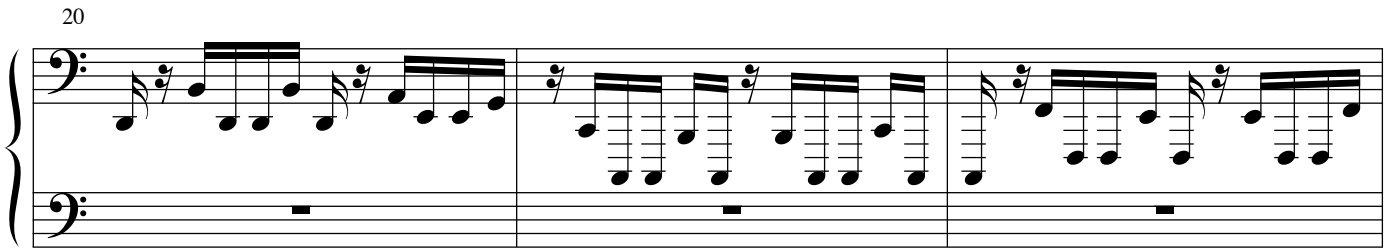
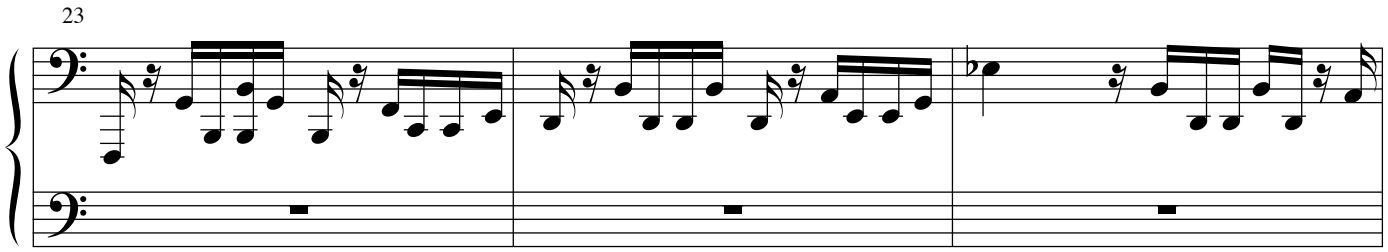
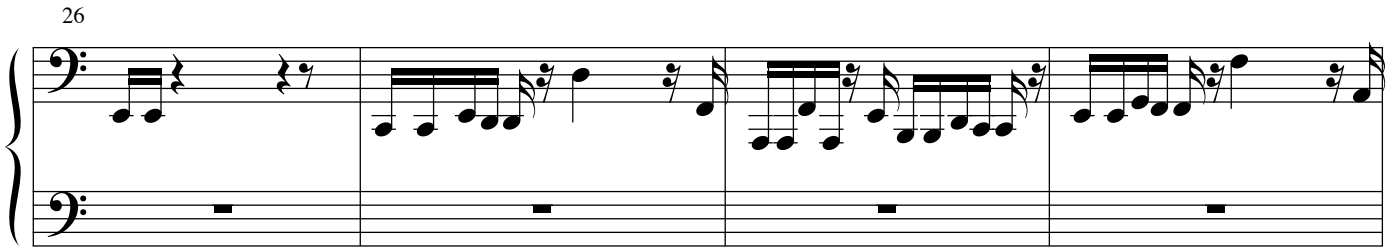
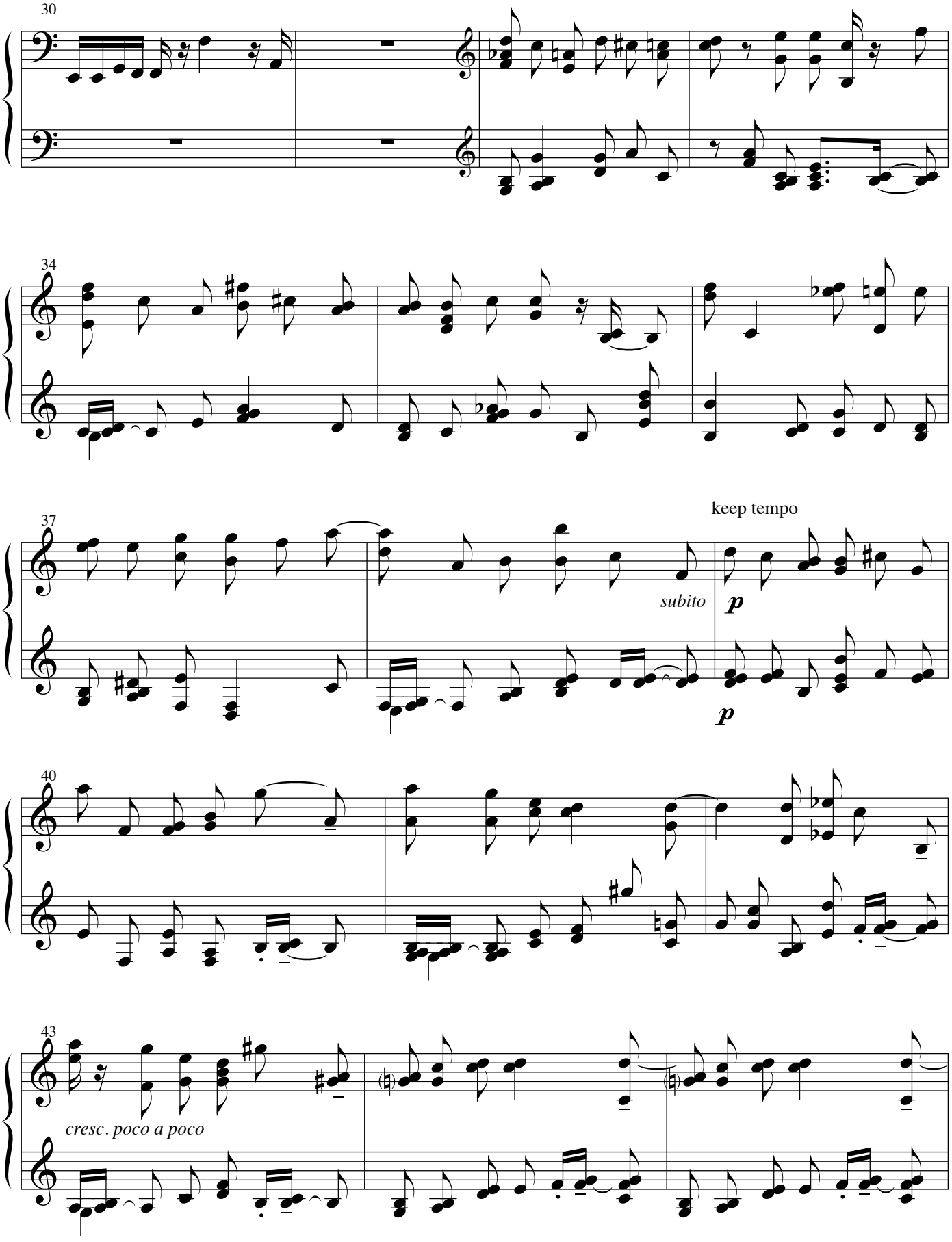


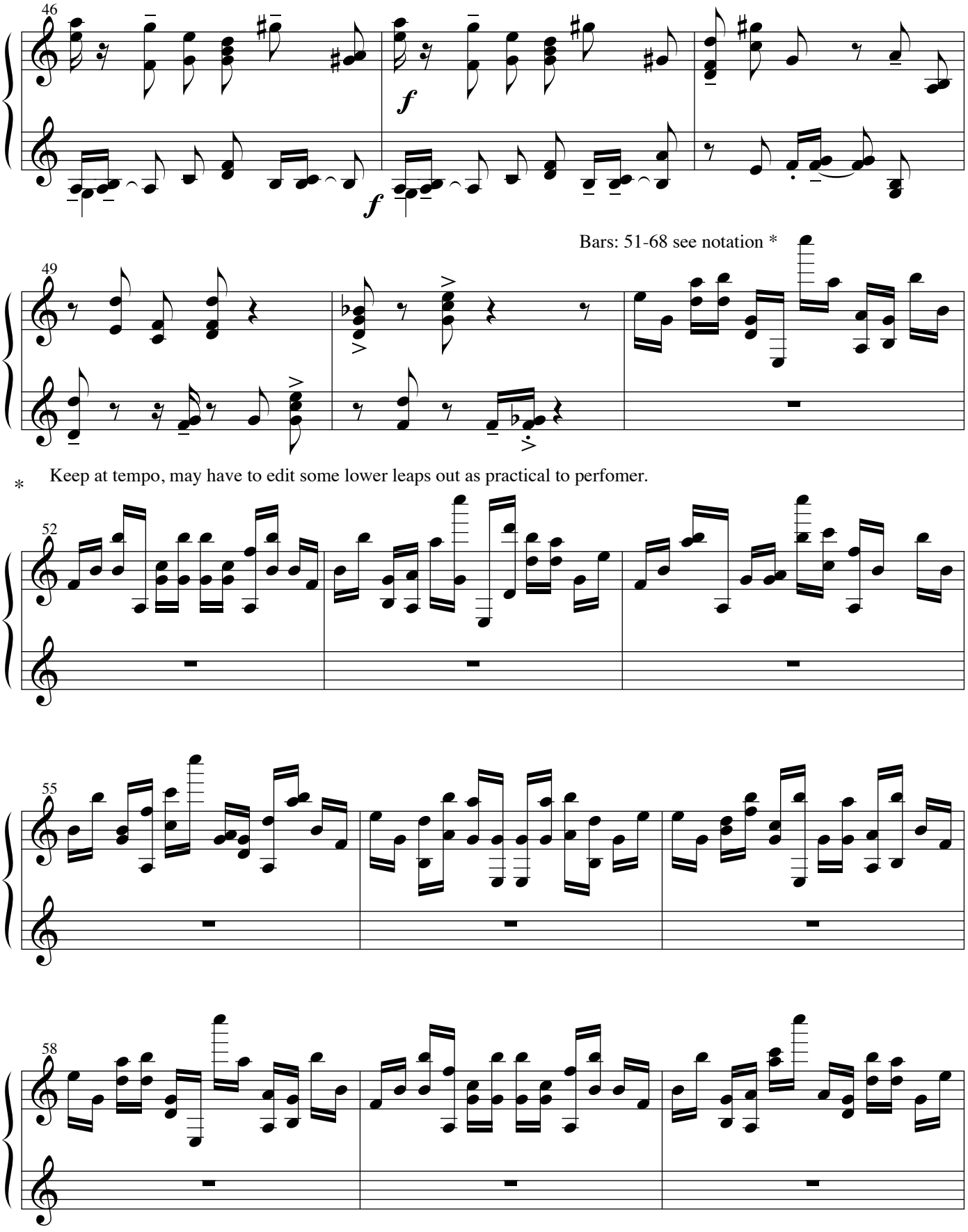
23

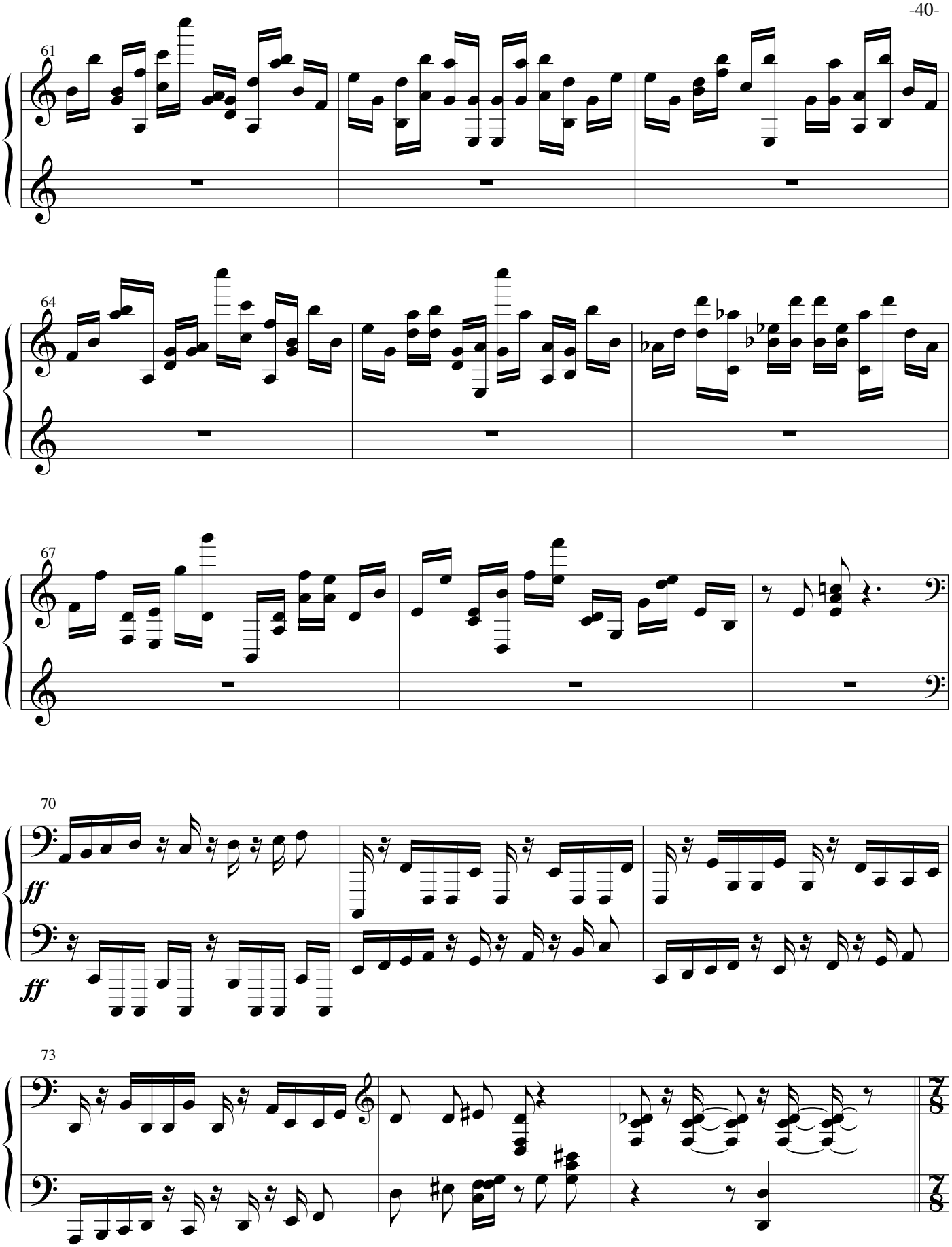


26



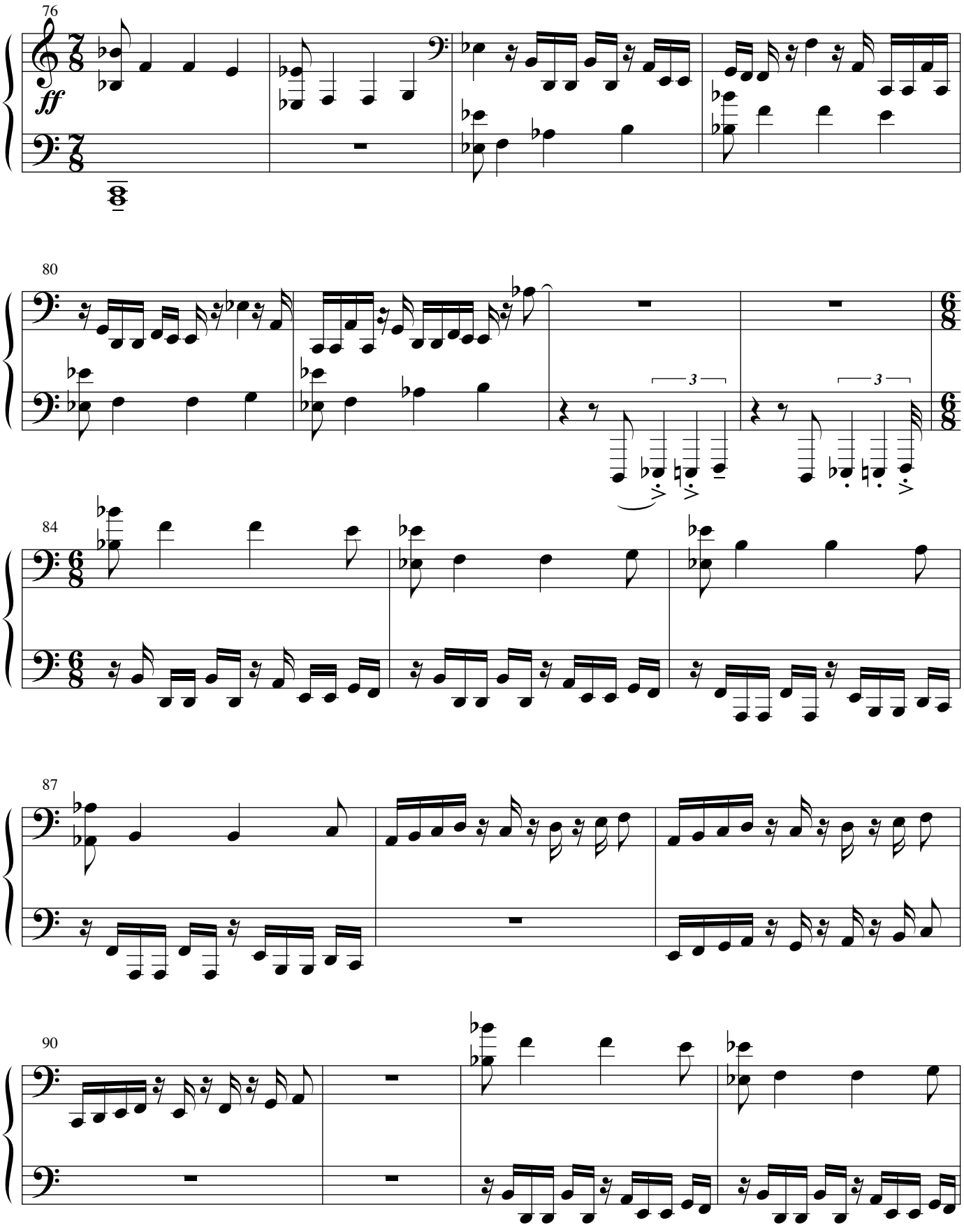

30
34
37
keep tempo
subito
p
p
40
43
cresc. poco a poco

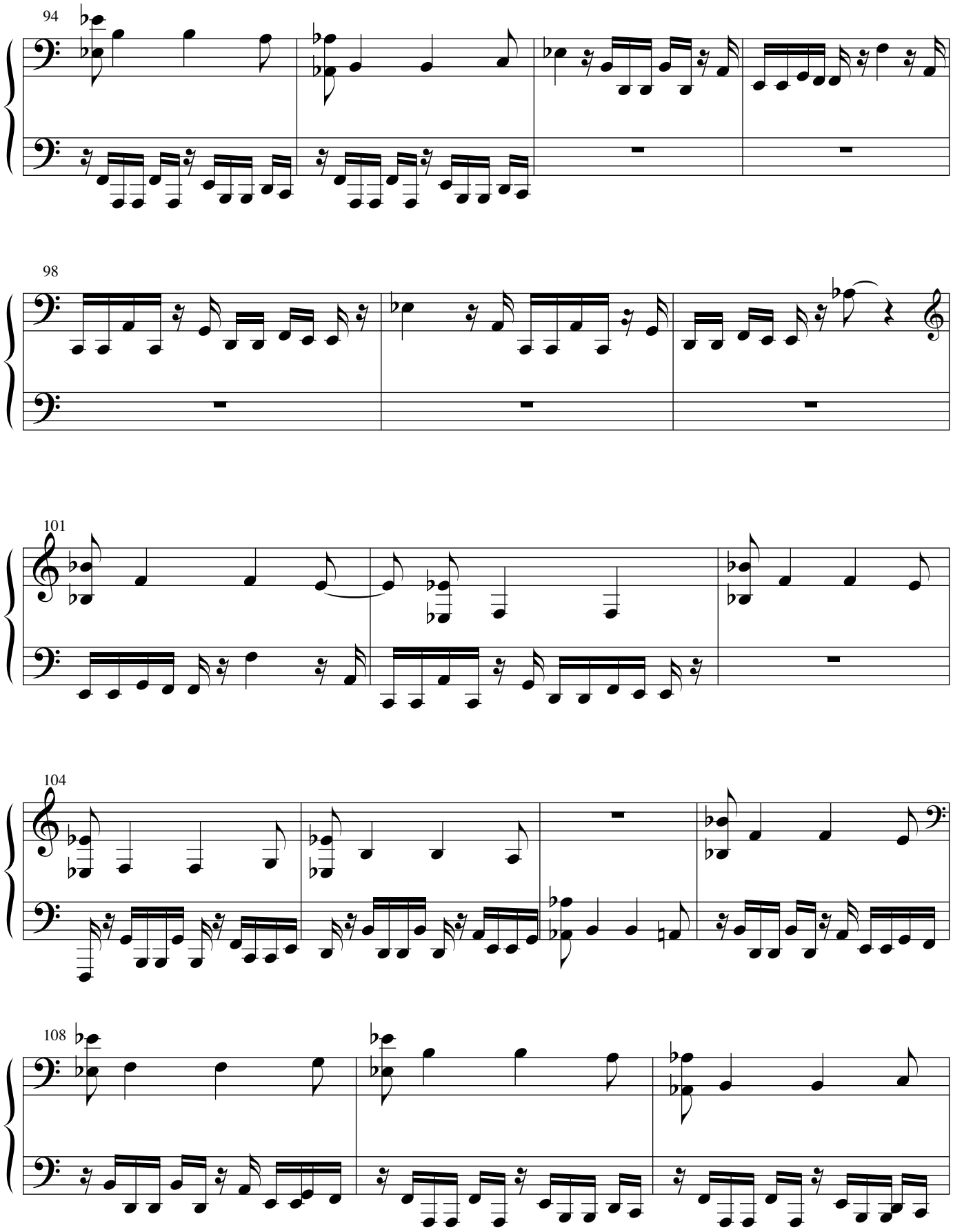

46
f
f
Bars: 51-68 see notation *
49
* Keep at tempo, may have to edit some lower leaps out as practical to perfomer.
52
55
58

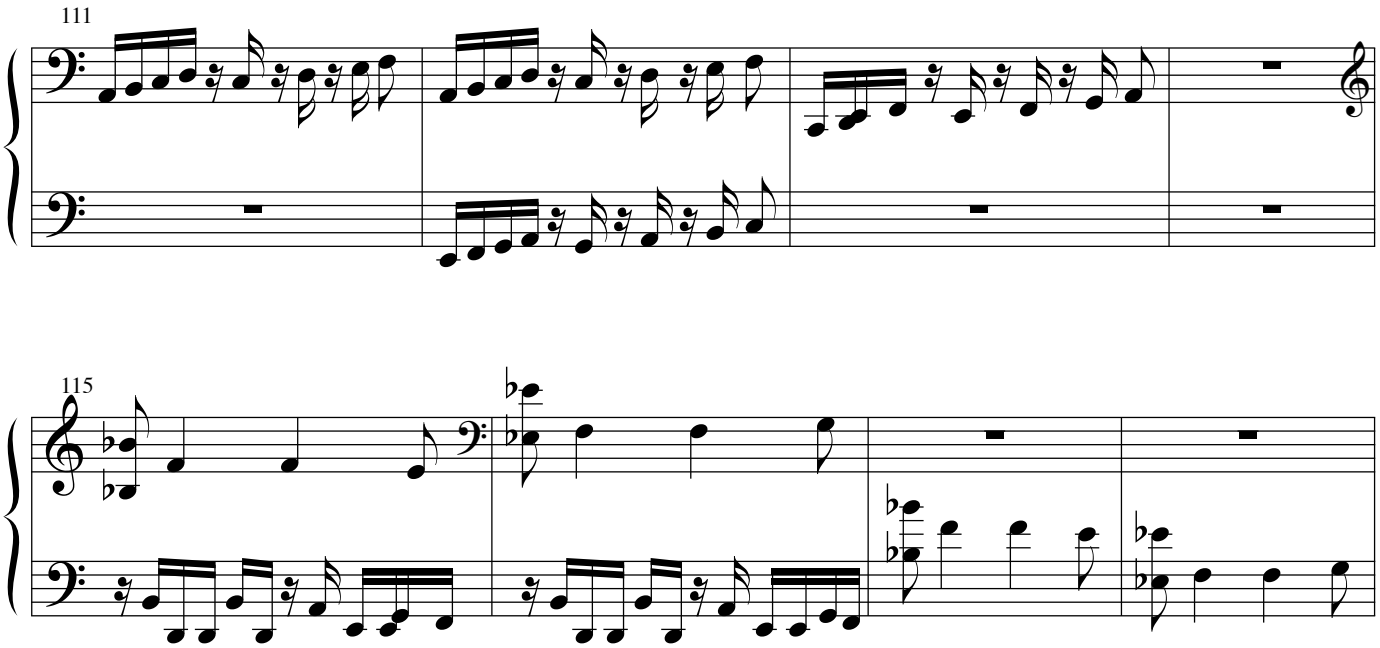

61
64
67
70
ff
ff
73

PIANO 2 STARTS HERE (m.76)WITH PIANO 1 if layered version

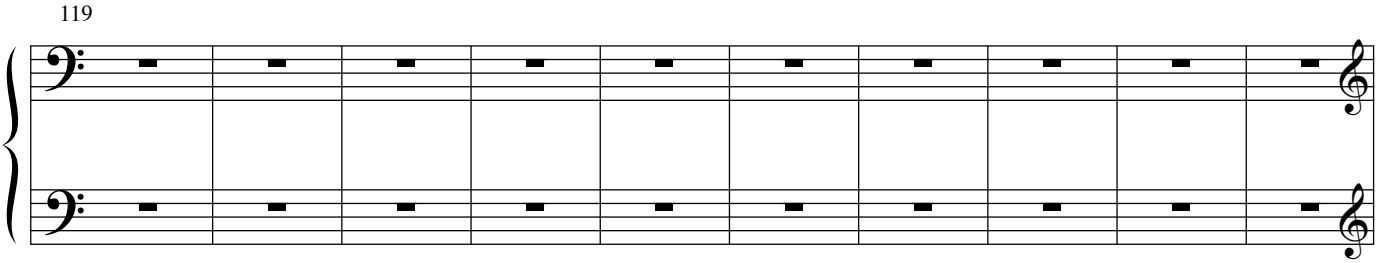
♩ = 110–120

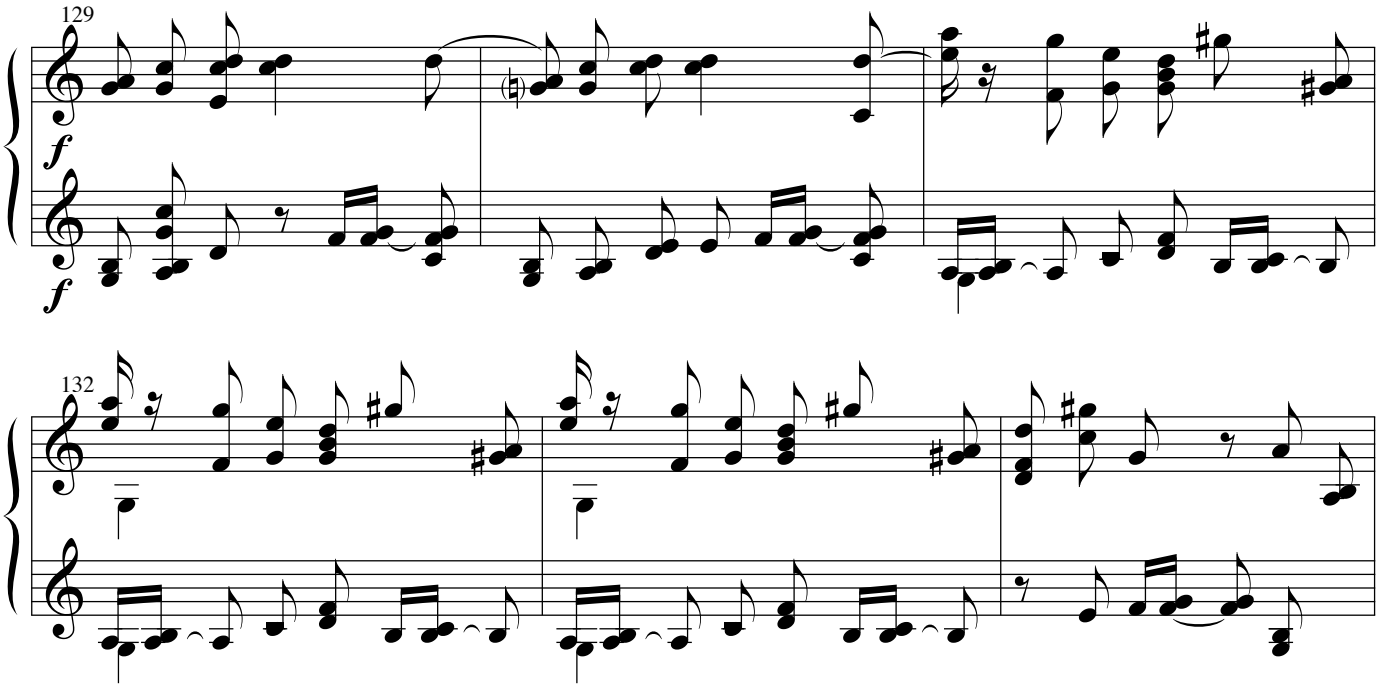


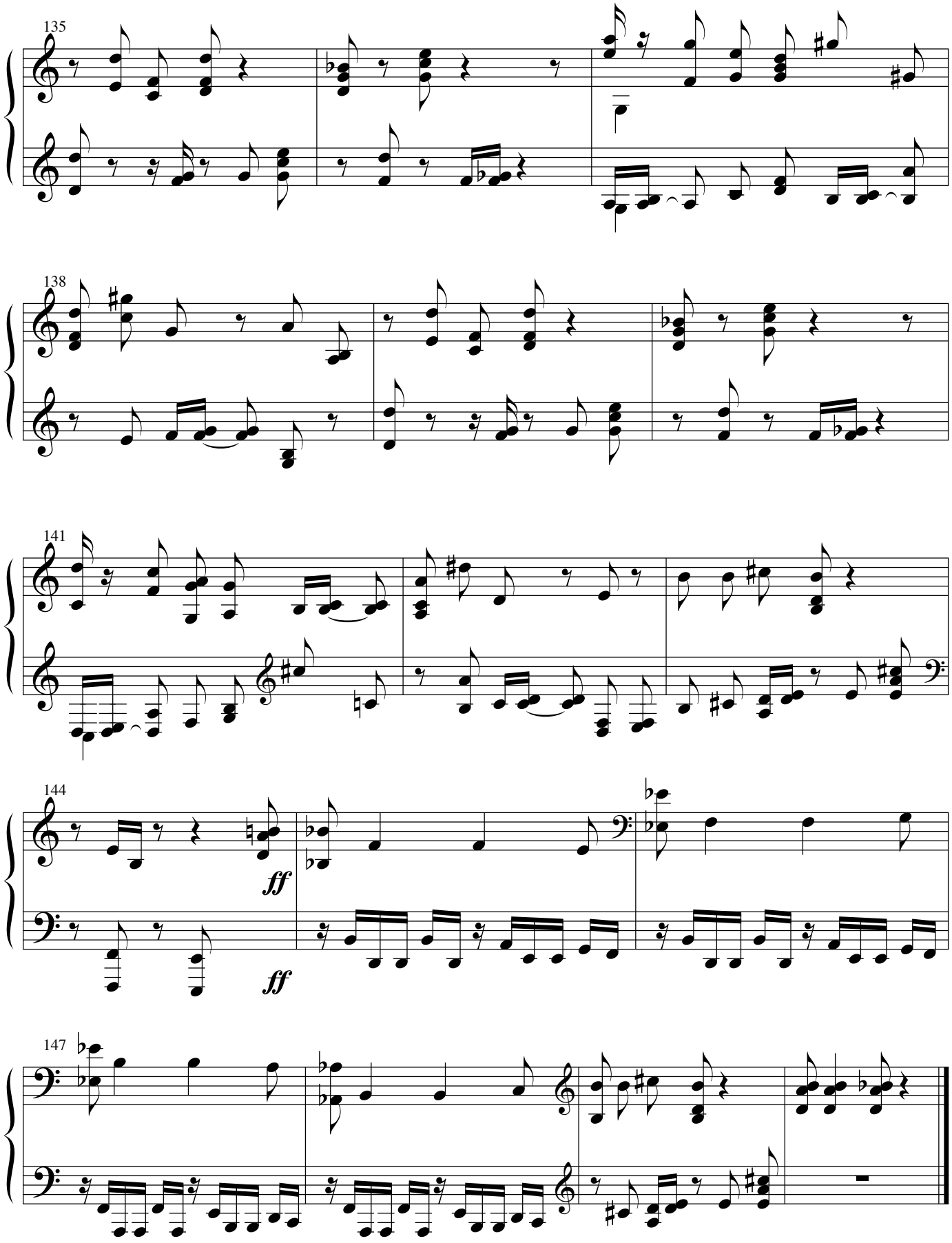

94
98
101
104
108



ONLY 1 BAR REST IN SOLO VERSION

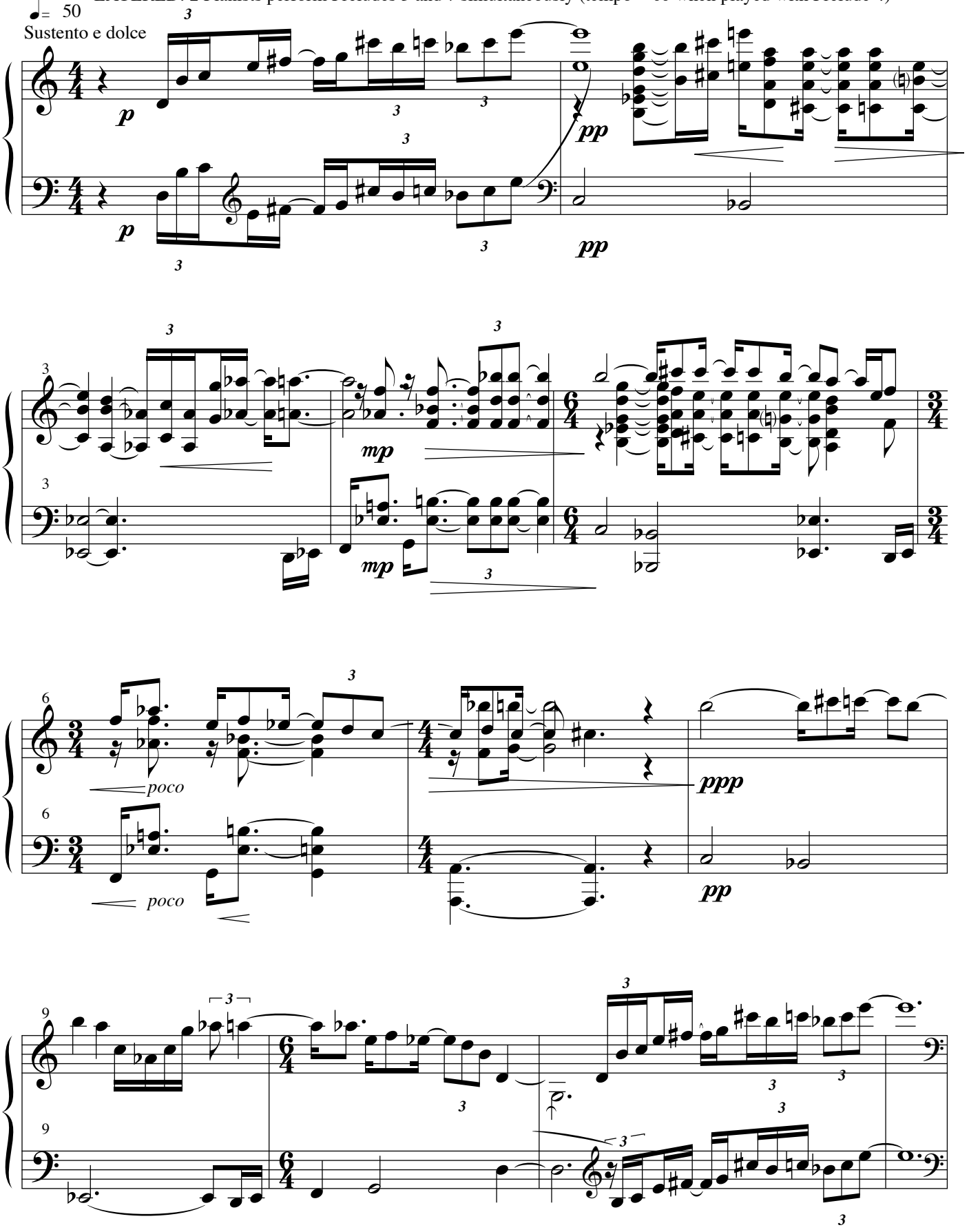


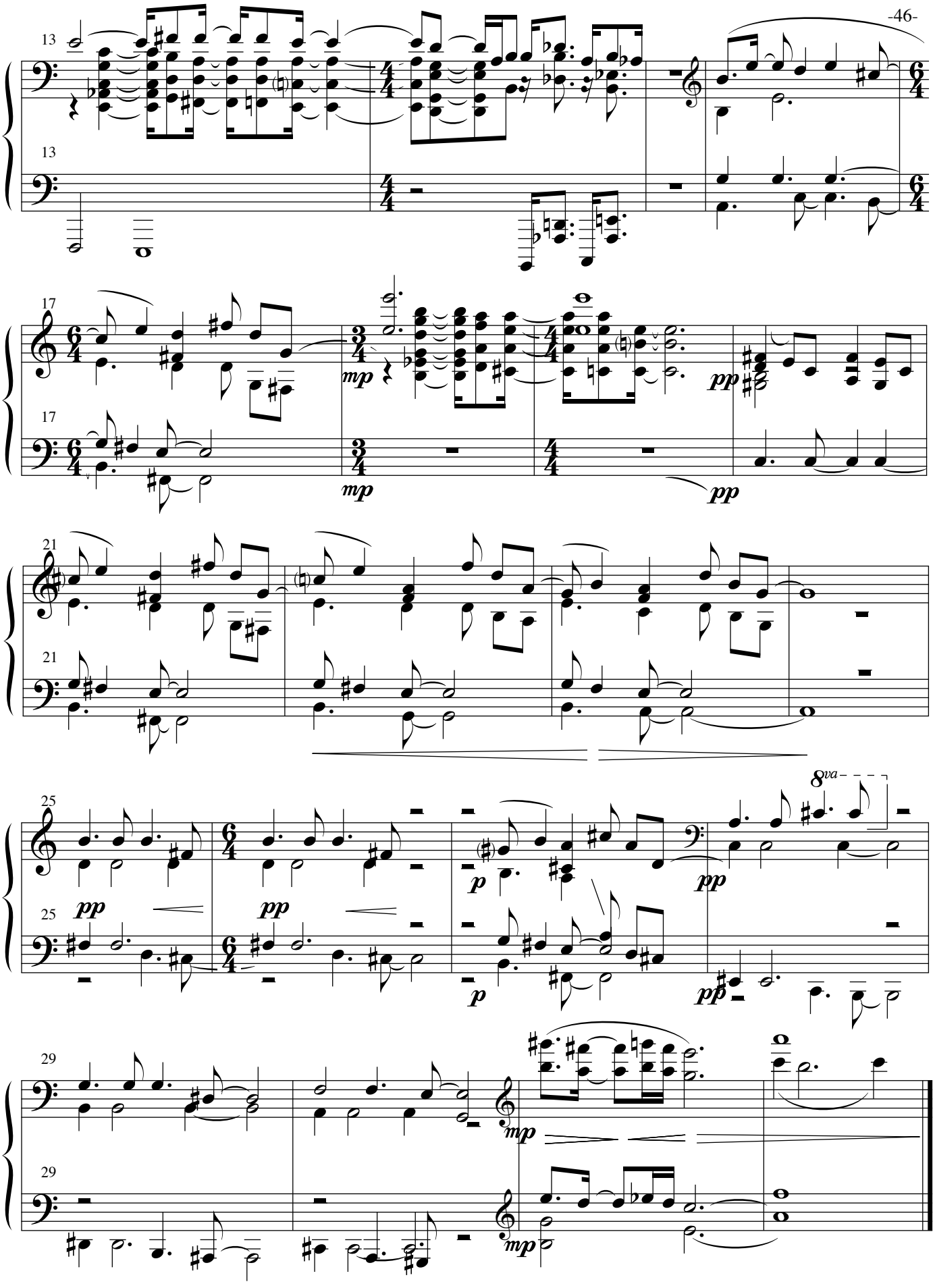



135
138
141
144
ff
ff
147

Prelude 7

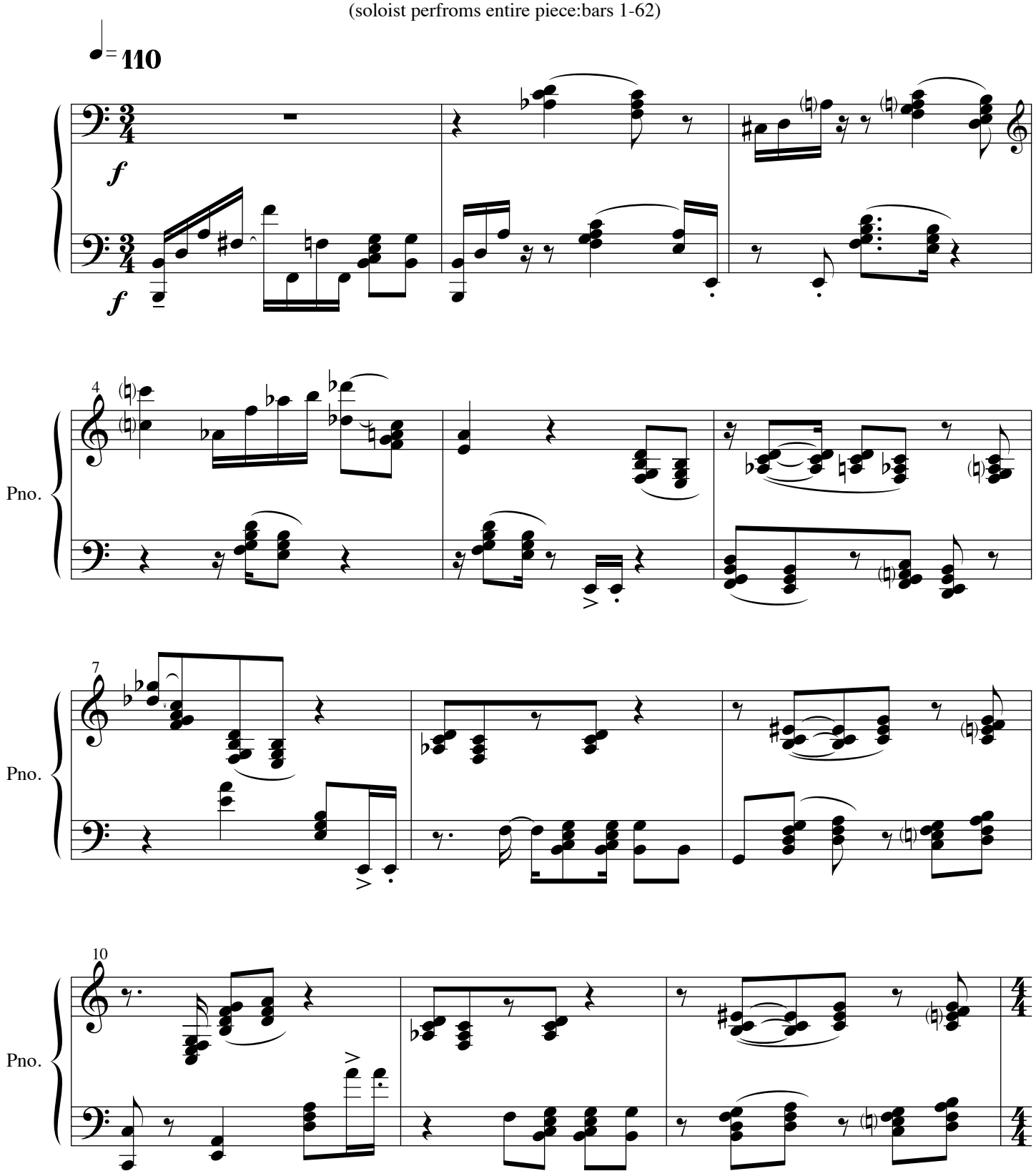
LAYERED: 2 Pianists perform Preludes 3 and 7 simultaneously (tempo = 60 when played with Prelude 4)

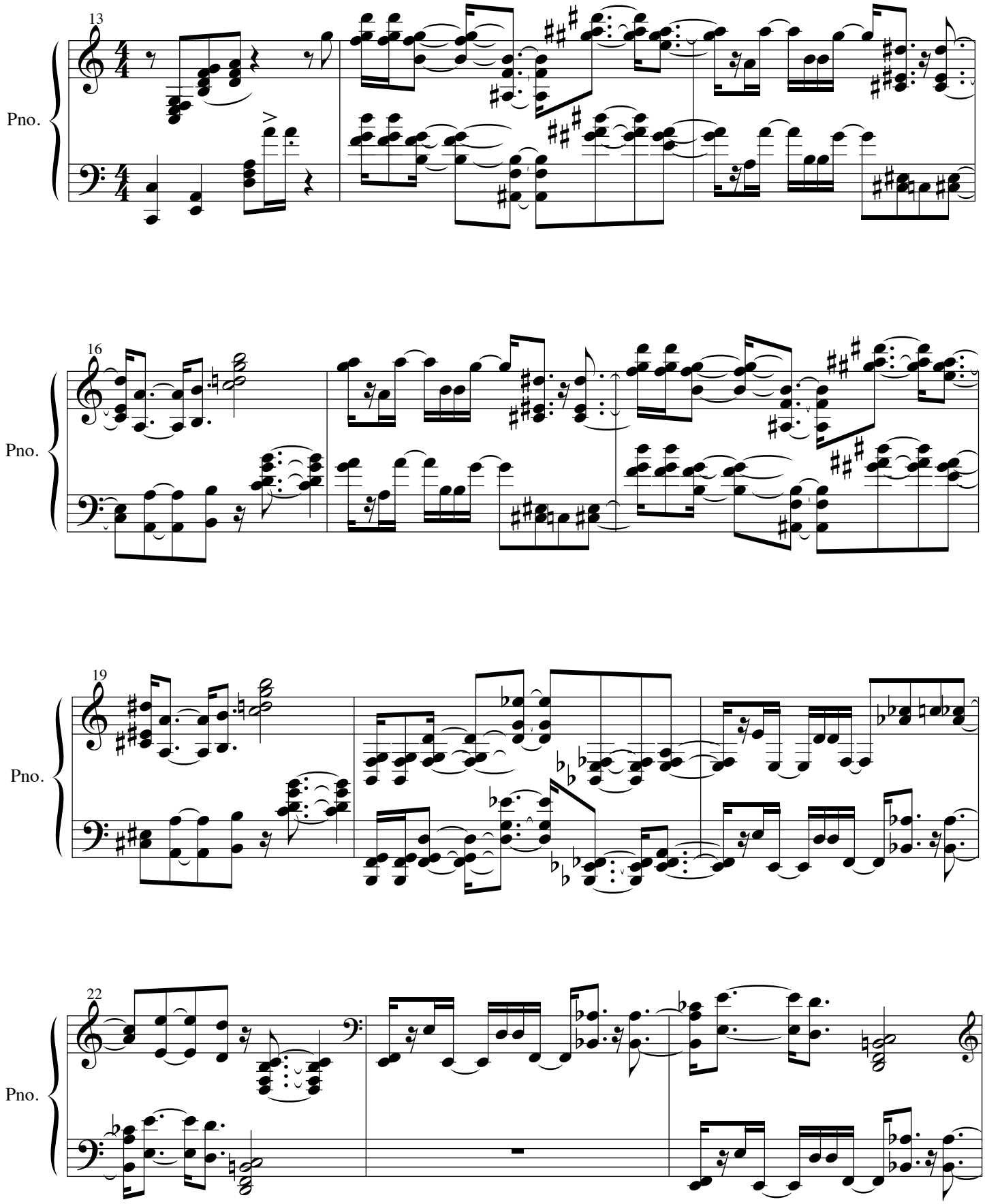


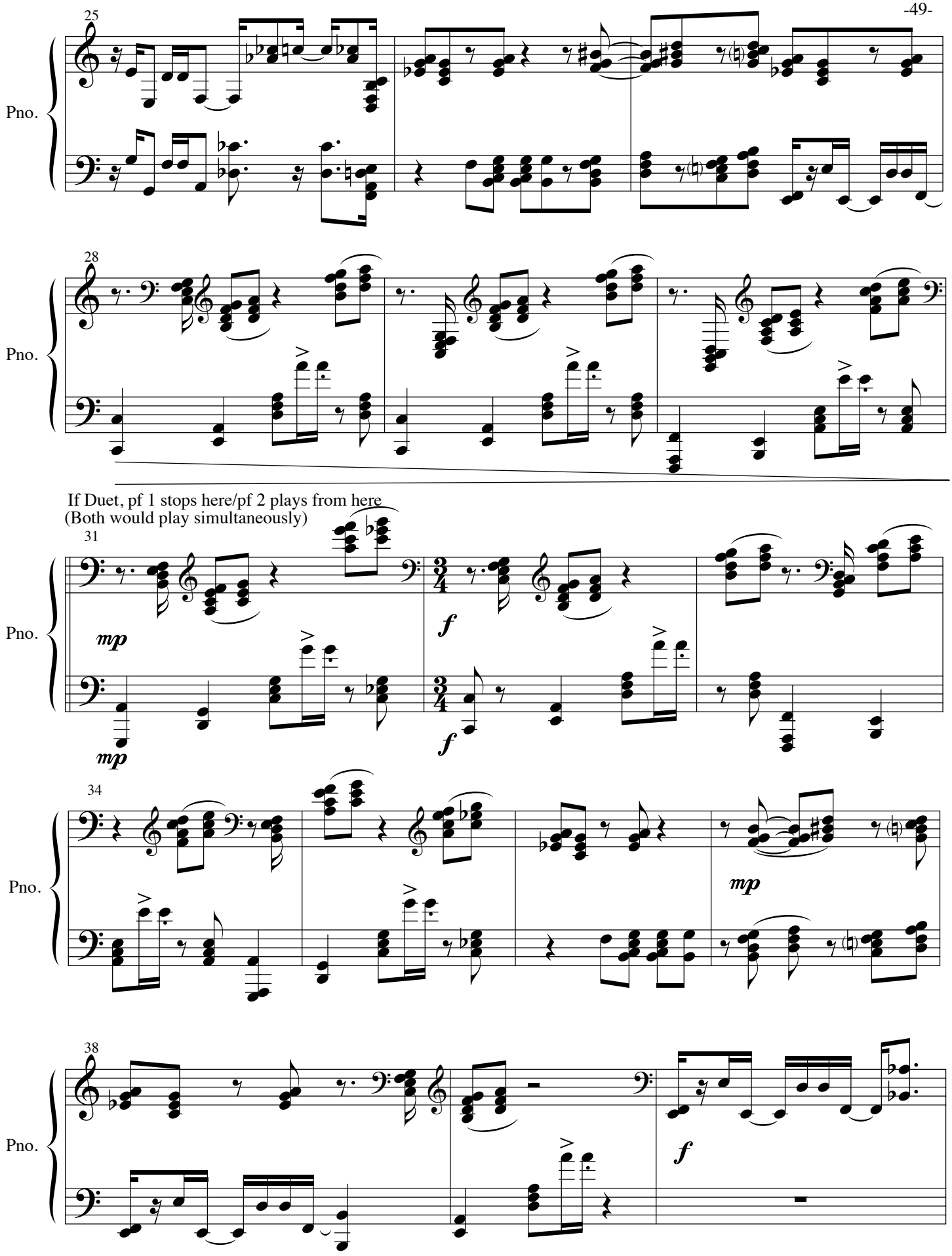

13
13
17
17
mp
pp
mp
pp
21
21
25
25
8va
pp
pp
p
pp
p
pp
29
29
mp
mp

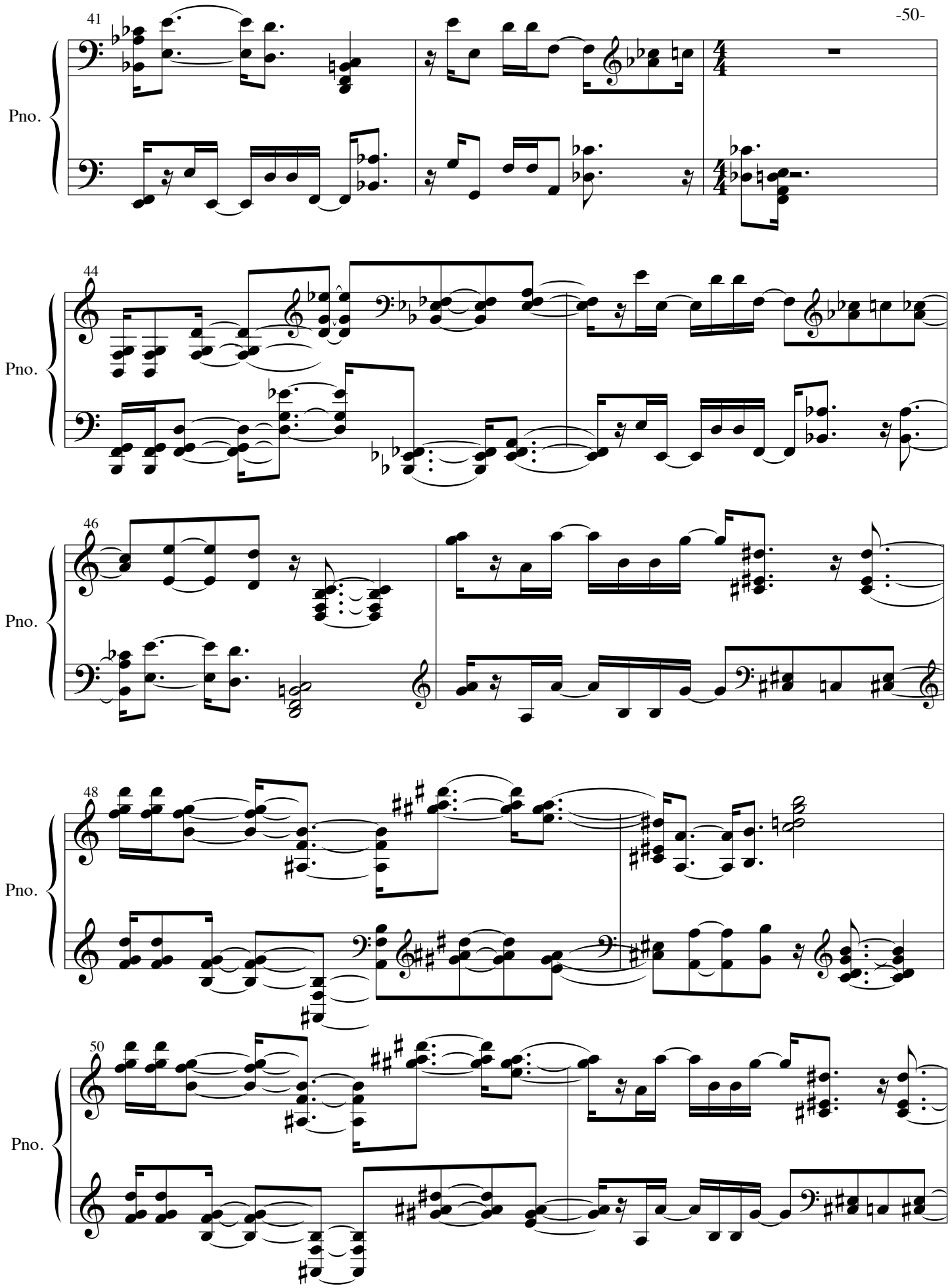
Prelude 8 "Cheer up if it kills you"

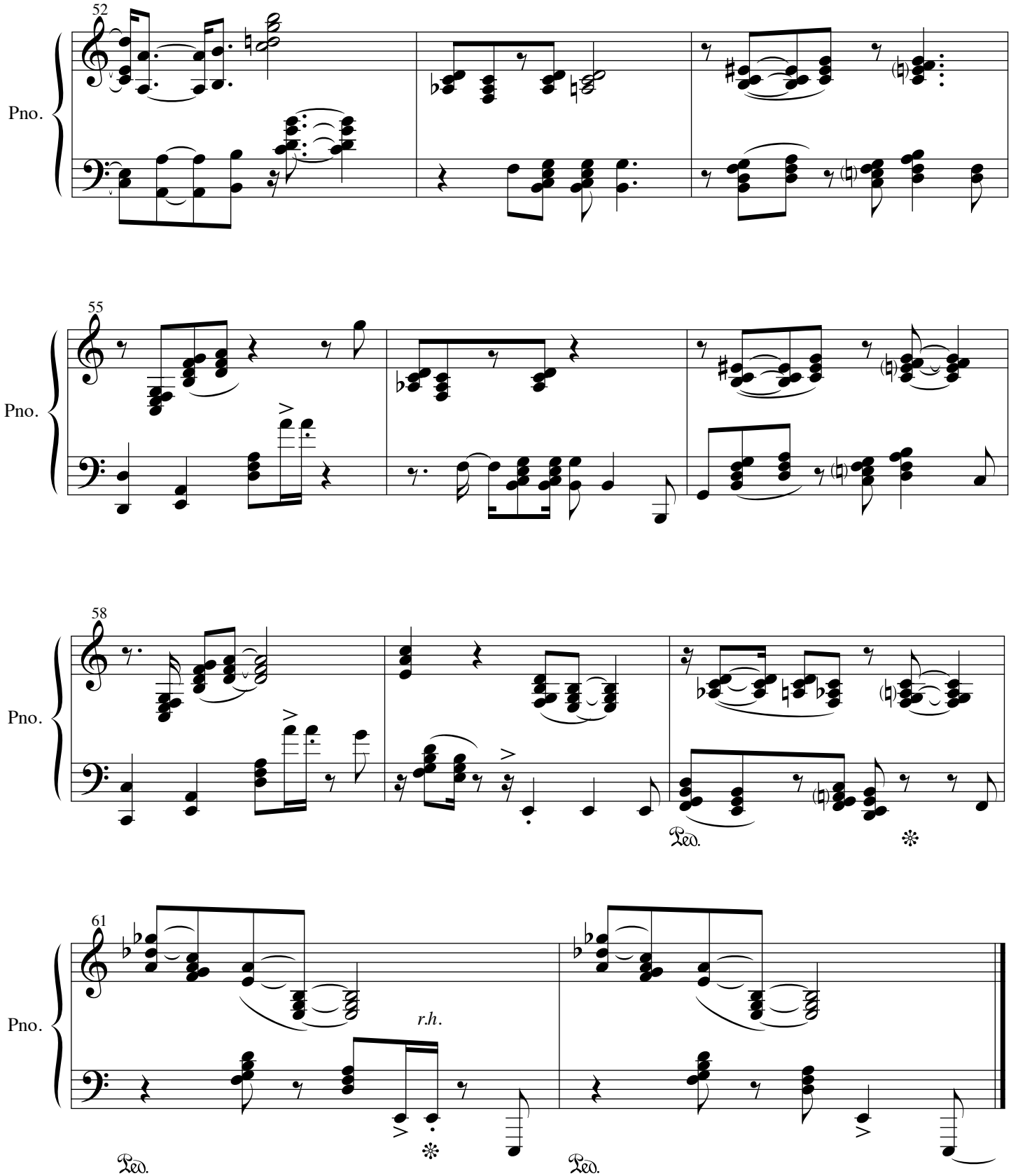
LAYERED VERSION:
If 2 PIANISTS player 1 performs bars 1-31 only
player 2 performs bars 32-62 simultaneously
(soloist perfroms entire piece:bars 1-62)




13
Pno.
16
Pno.
19
Pno.
22
Pno.


25
Pno.
28
Pno.
If Duet, pf 1 stops here/pf 2 plays from here
(Both would play simultaneously)
31
Pno.
mp
mp
f
f
34
Pno.
mp
38
Pno.
f


41
Pno.
44
Pno.
46
Pno.
48
Pno.
50
Pno.


52
Pno.
55
Pno.
58
Pno.
Ped.
61
Pno.
r.h.
Ped.
Ped.

Prelude 9 Solo Piano
"Counting the Garden Like Cattle"

♩=60

espressivo rubato molto

f

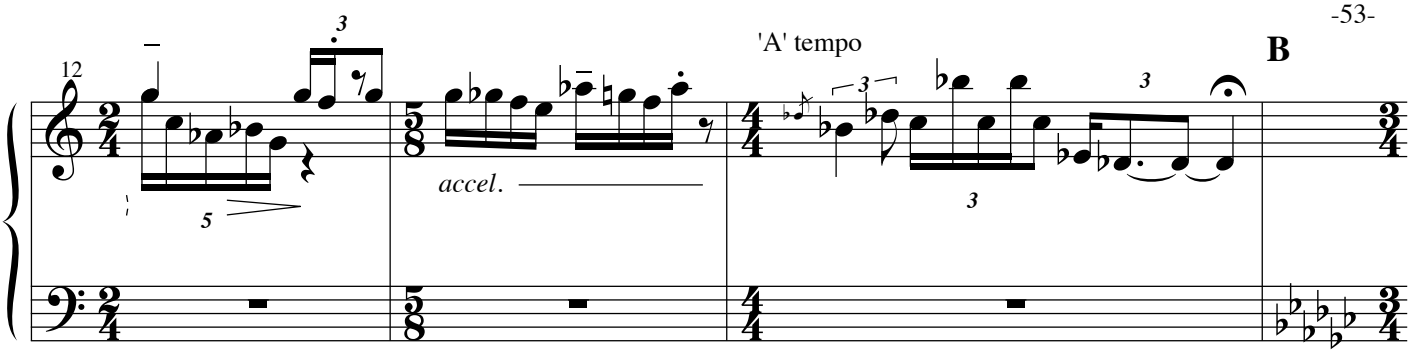
accel -------- ritard

meno mosso ----- accelerando

accel -------- ritard

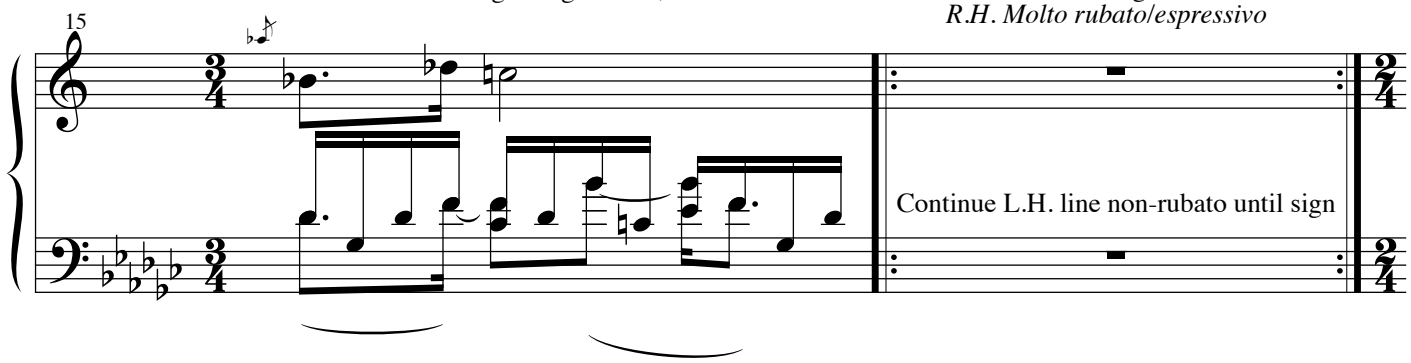
meno mosso ----- accelerando

accel -------- ritard



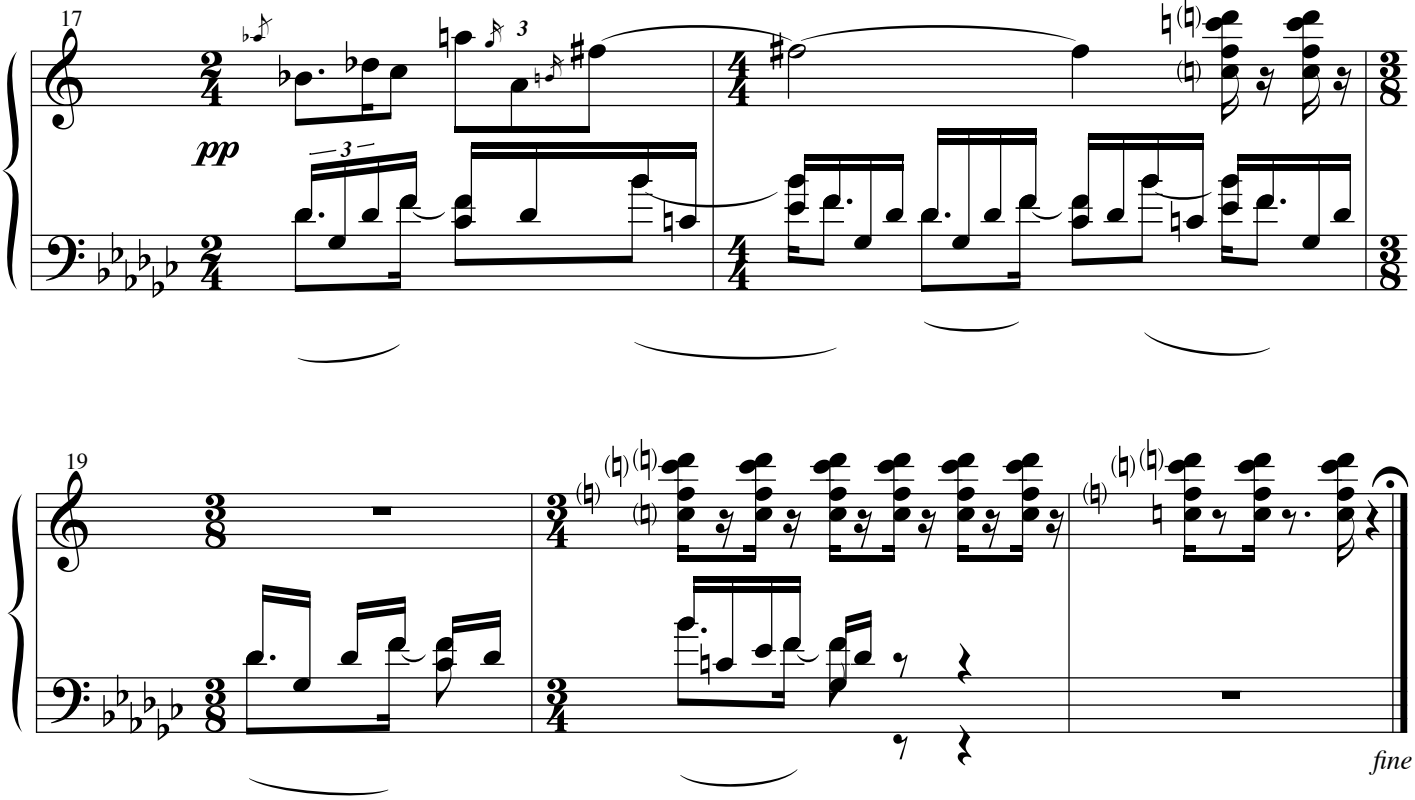
Continue entire R.H. line from beginning until B, then to CODA

BARS 1-14 Right Hand
R.H. Molto rubato/espressivo



Ped. ad lib create a slight haze, but clear R.H. line

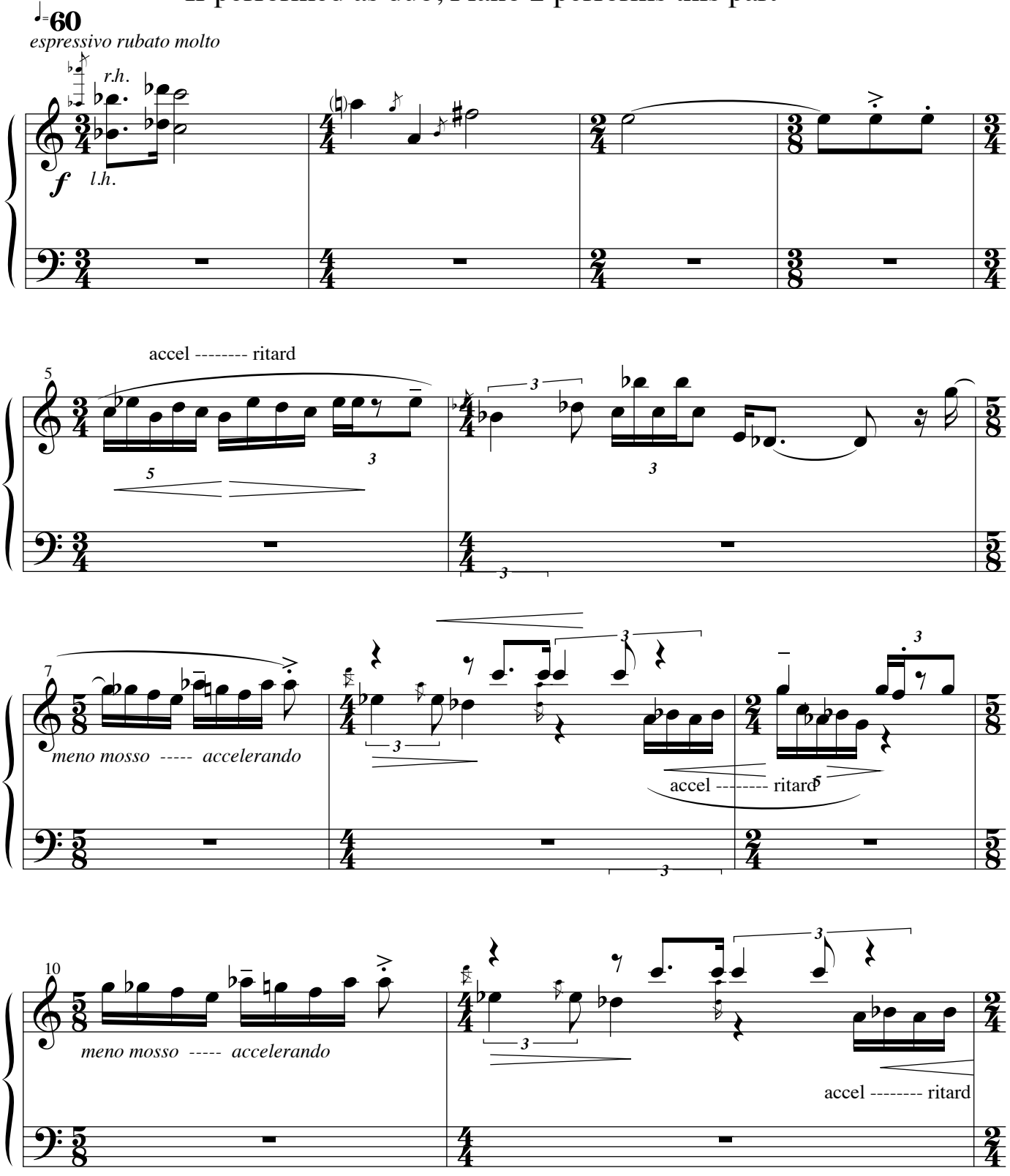
CODA



Prelude 9

(Skip these three pages if solo performance)

If performed as duo, Piano 2 performs this part



12

'A' tempo

B

accel.

15

PIANO 1 & 2 FROM M.16 TO END:

PIANO 1Continues entire R.H. line(dbled in Octave higher)from beginning until B. then STOP

PIANO 2 plays from m.16 until fine.

♩=60

espressivo rubato molto

PIANO 1

(m.1.....)

r.h.

f

l.h.

(continue through until PIANO 2 STOPS)

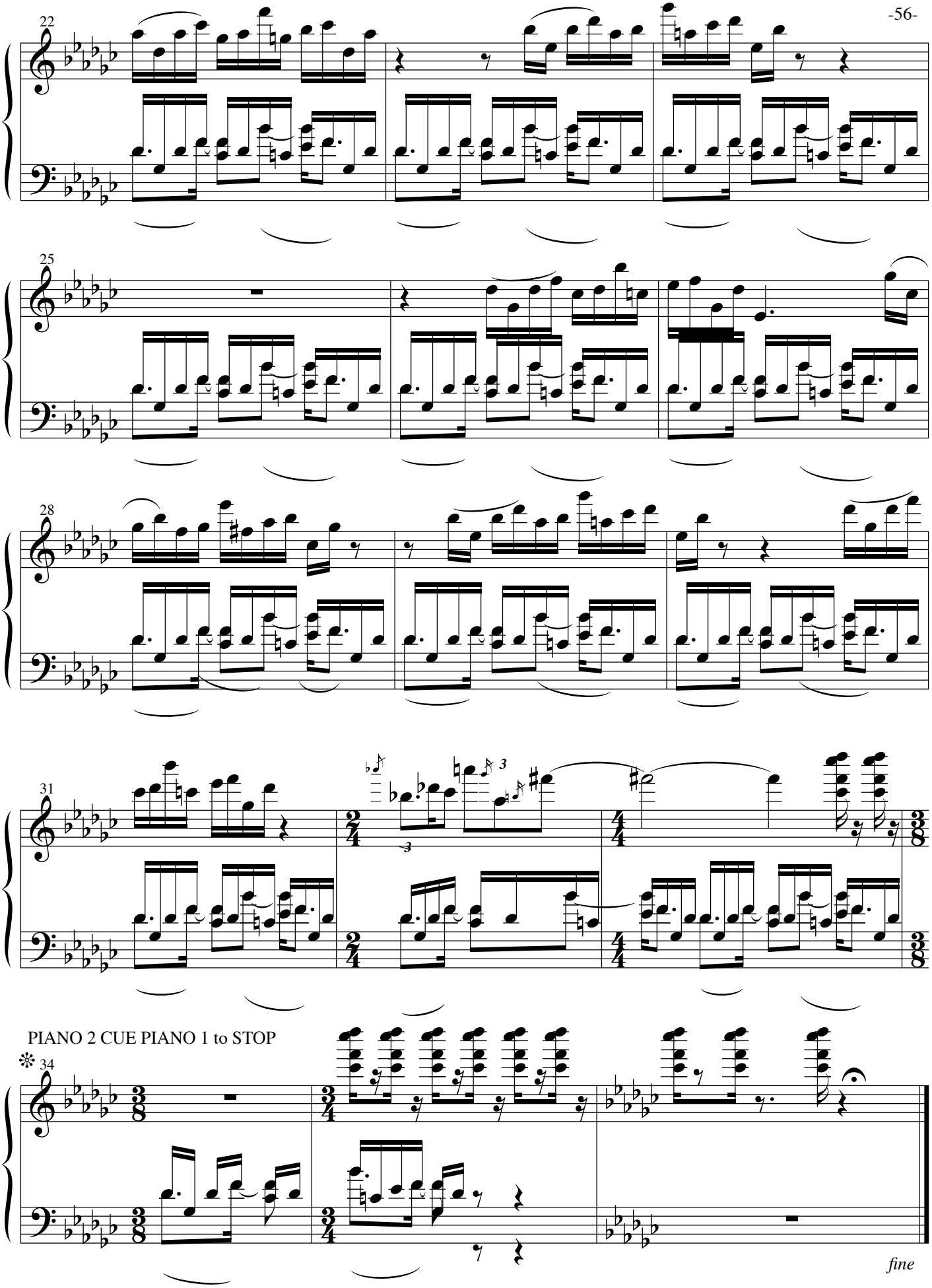
PIANO 2

16

pp

pp

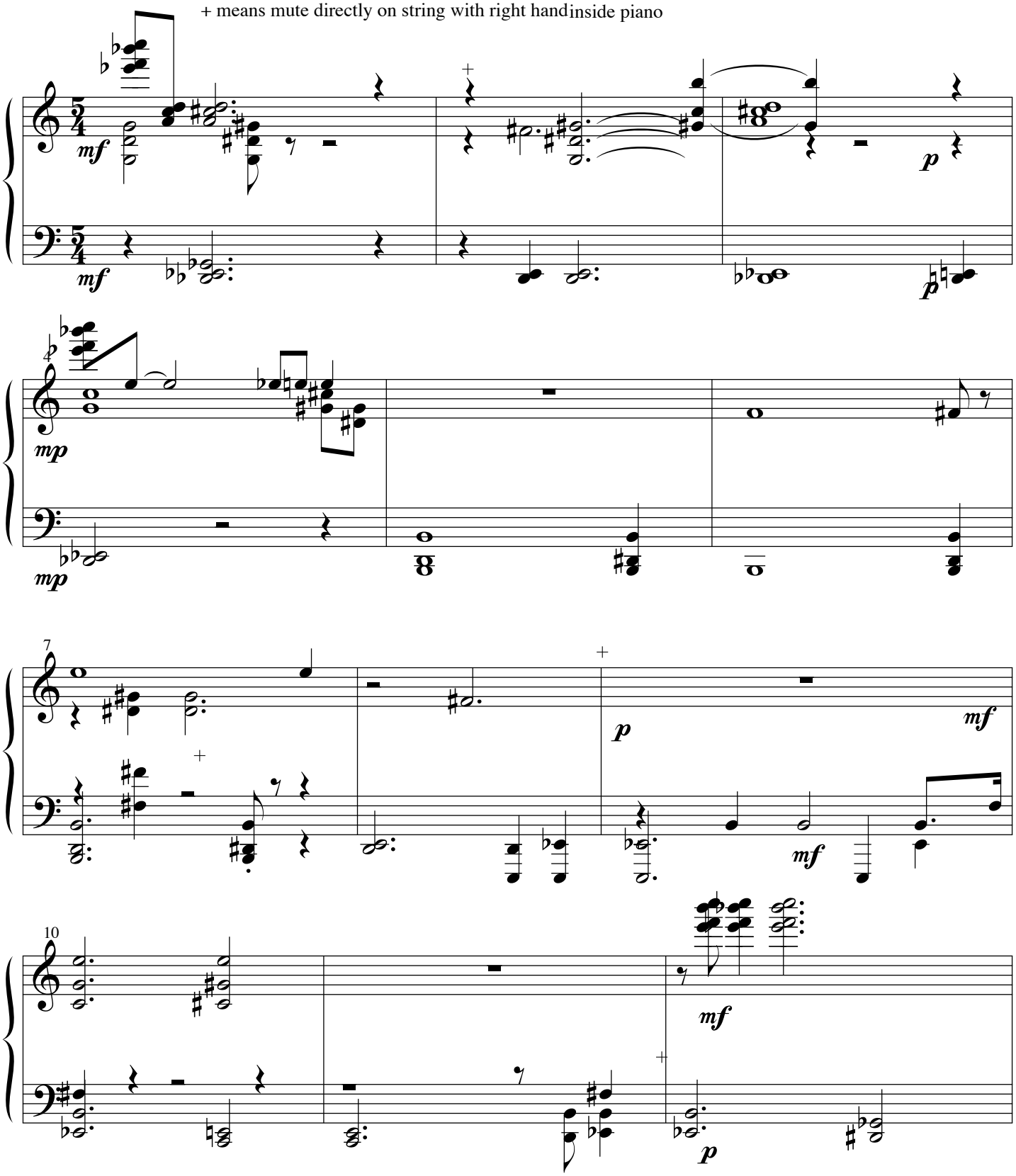
18

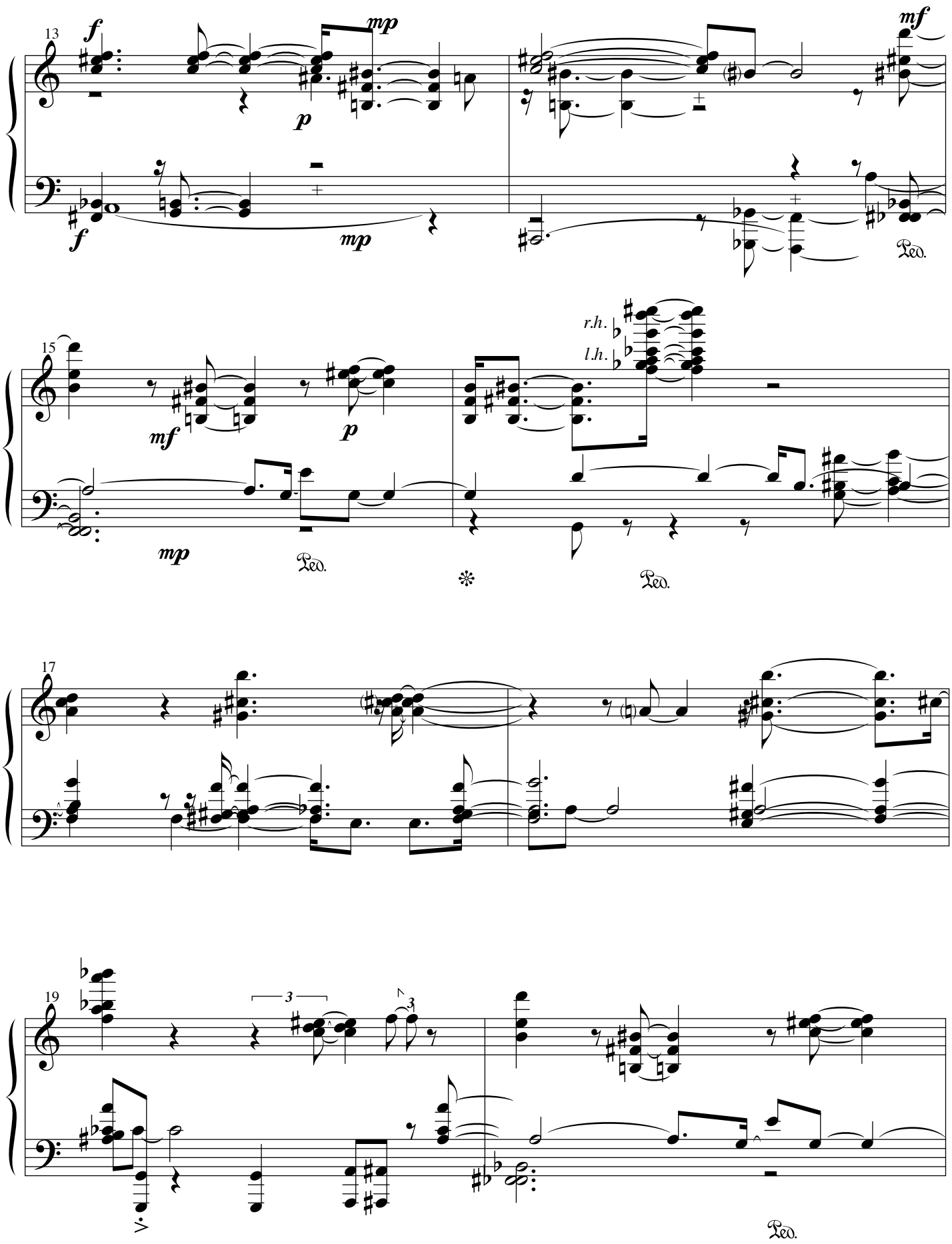

22
25
28
31
3
PIANO 2 CUE PIANO 1 to STOP
34
fine

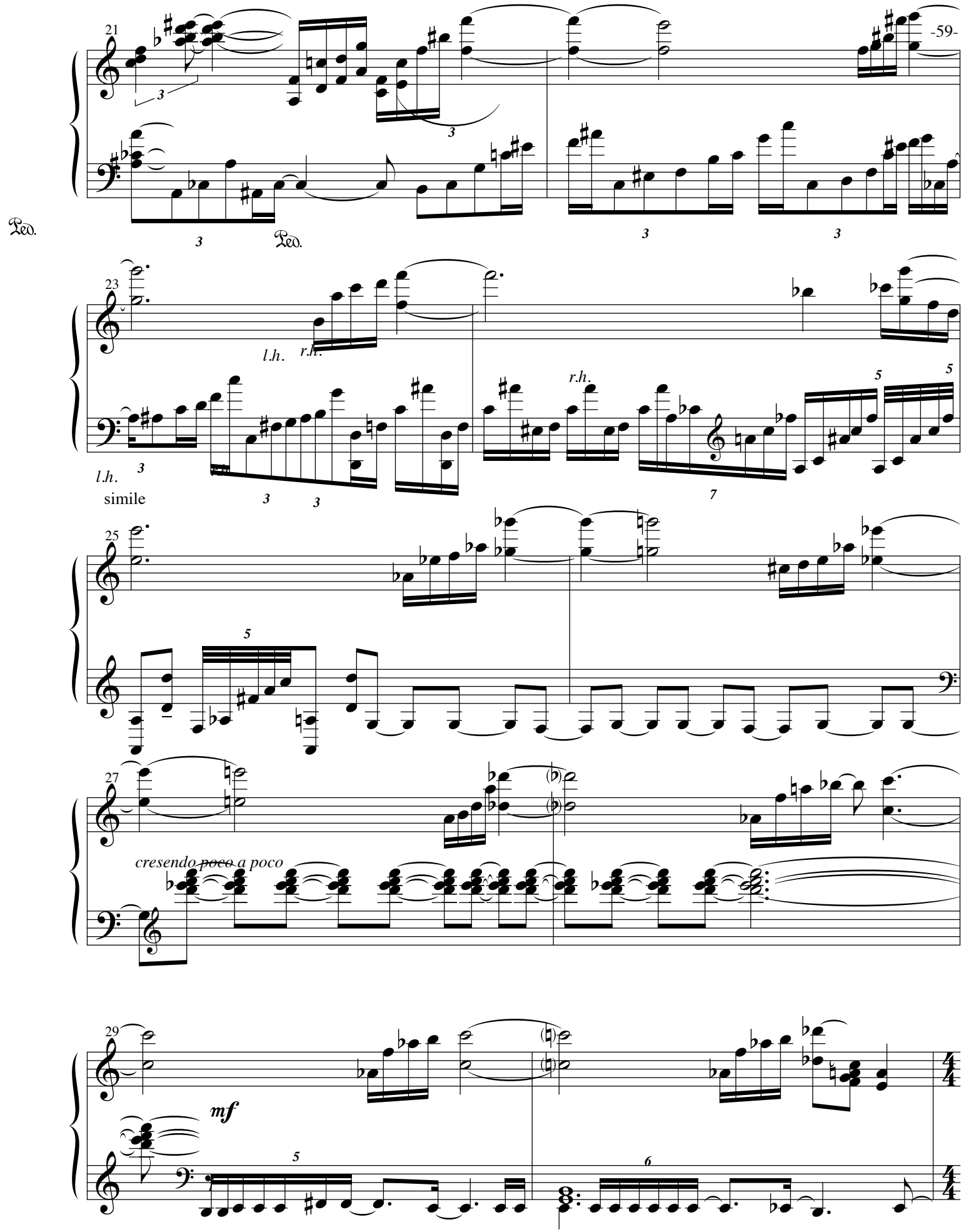
Prelude 10 "Evil Twin (B)"

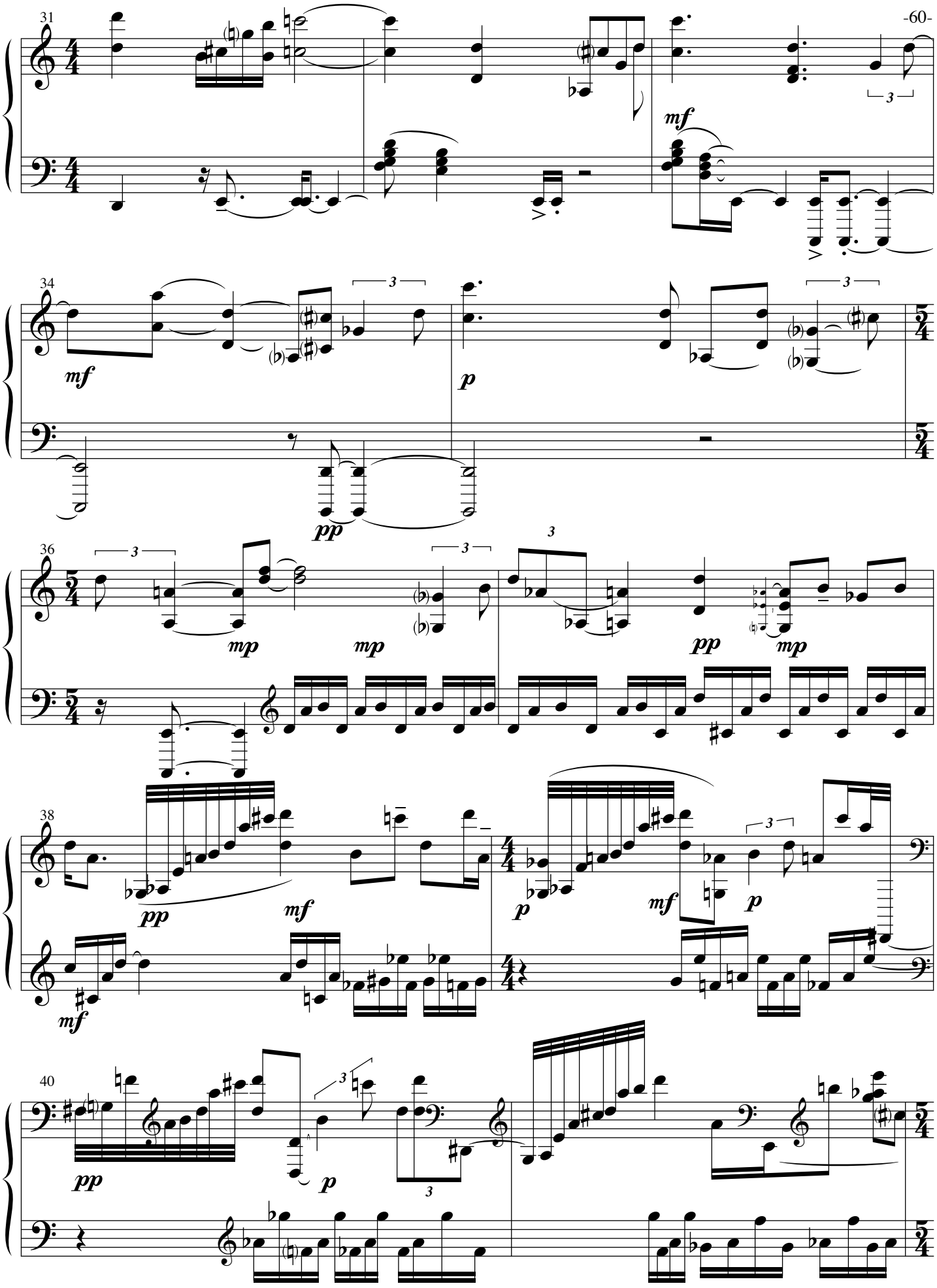
LAYERED: PIANO 1 perfroms Prelude 2
PIANO 2 performs Prelude 10 (simultaneously)

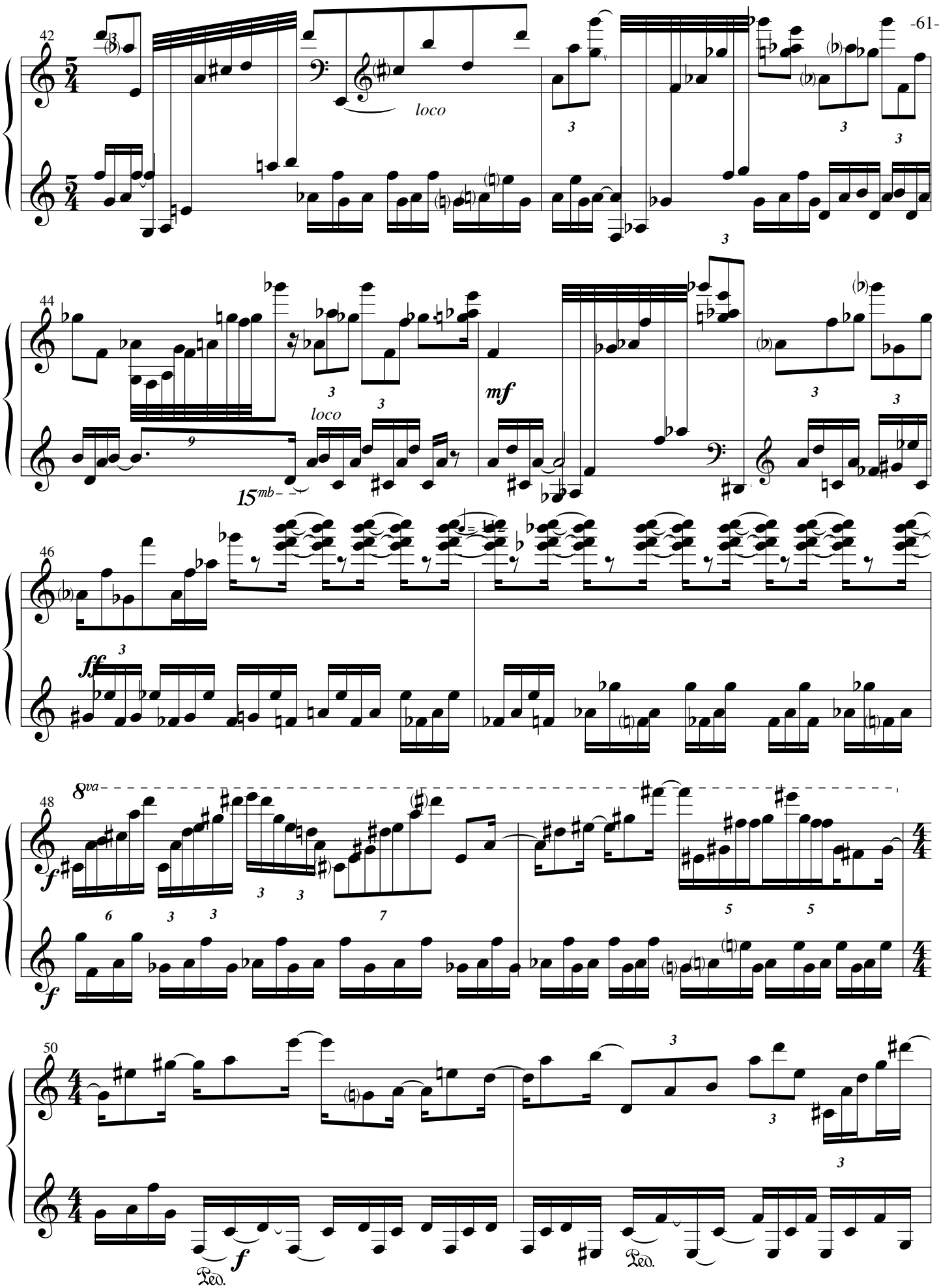
(muting strings within approximate pitch range)
+ means mute directly on string with right hand inside piano

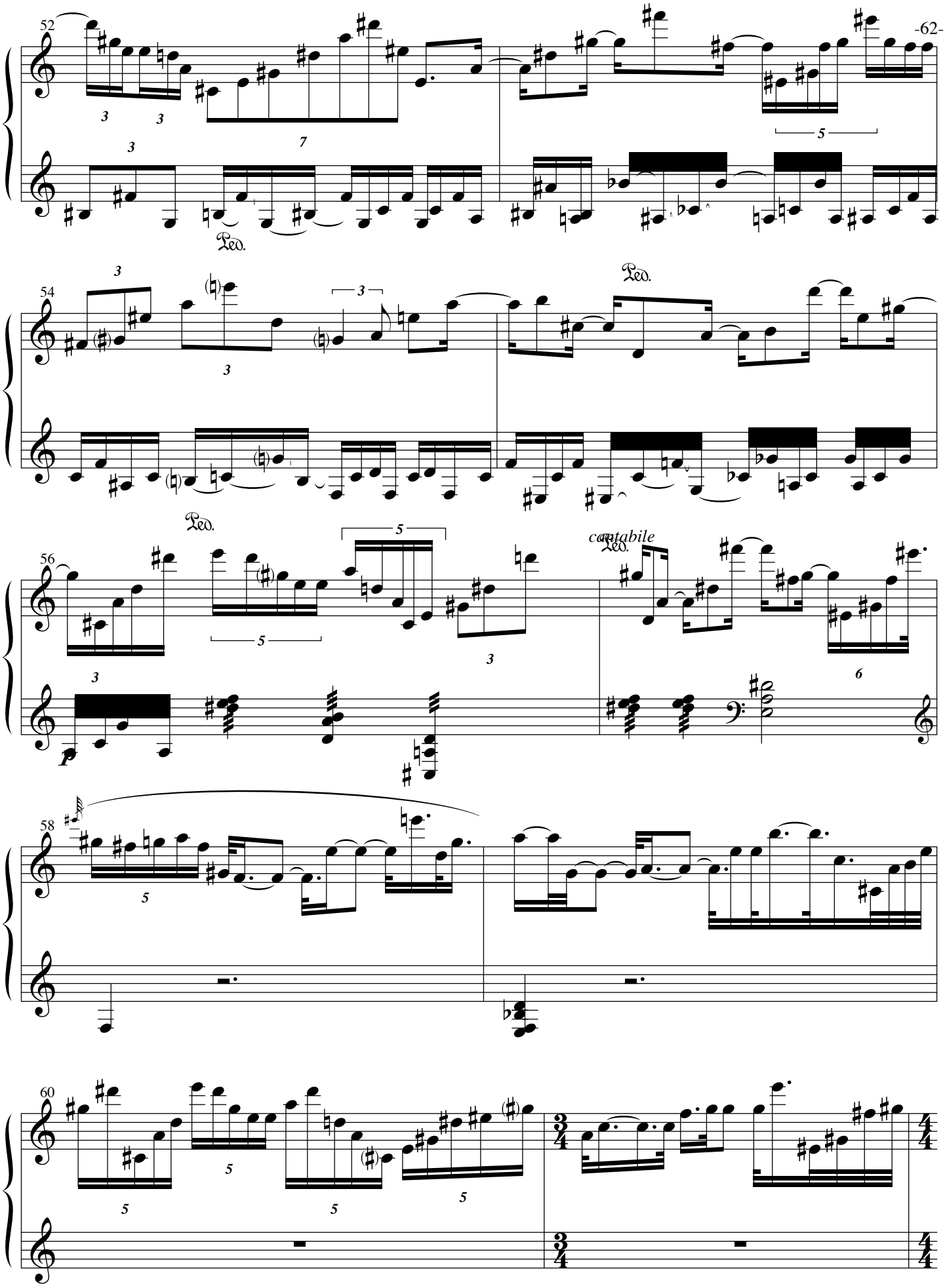


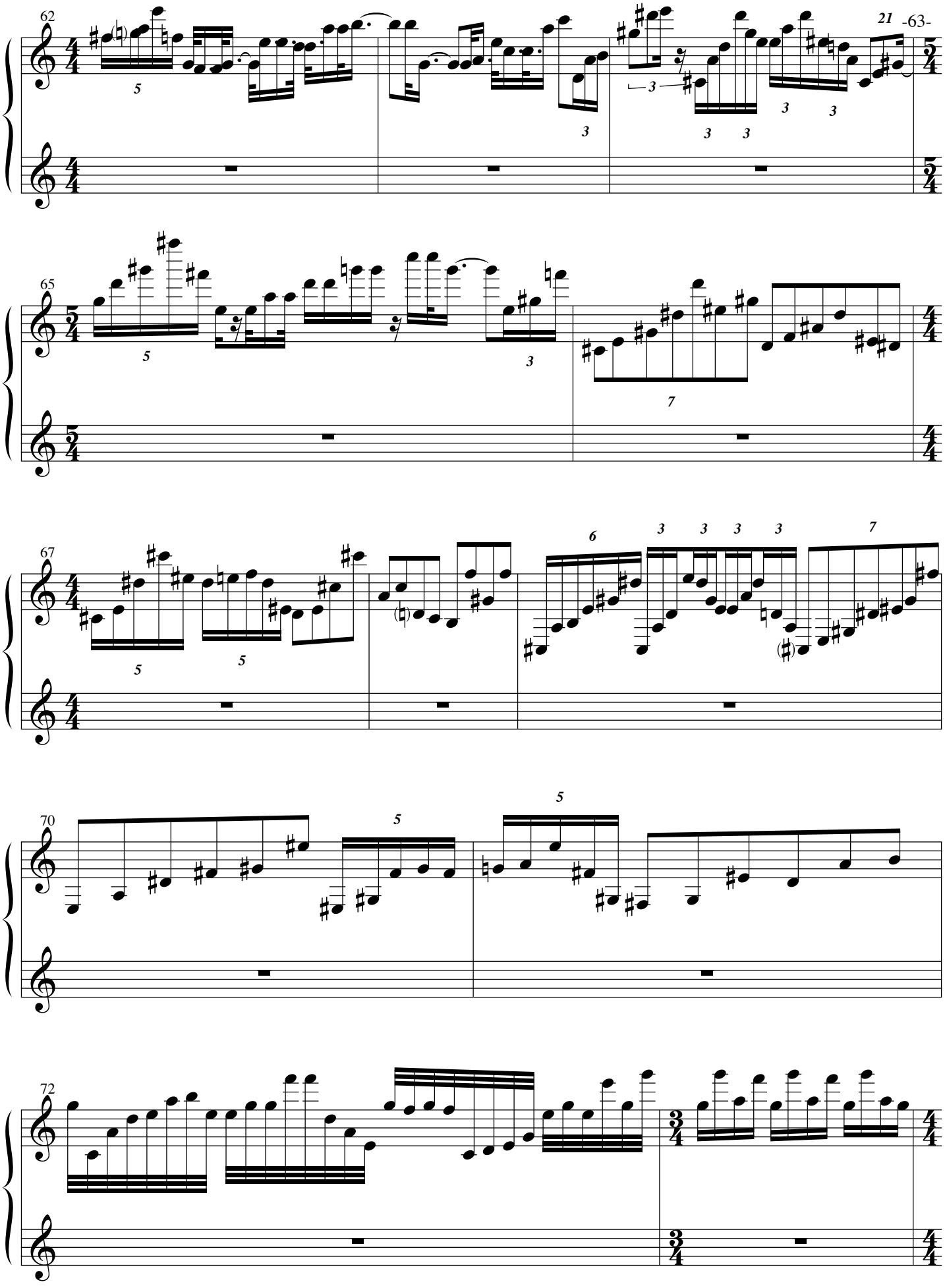

13
f
mp
mf
p
f
mp
Ped.
15
mf
p
r.h.
l.h.
mp
Ped.
Ped.
17
19
3
3
Ped.

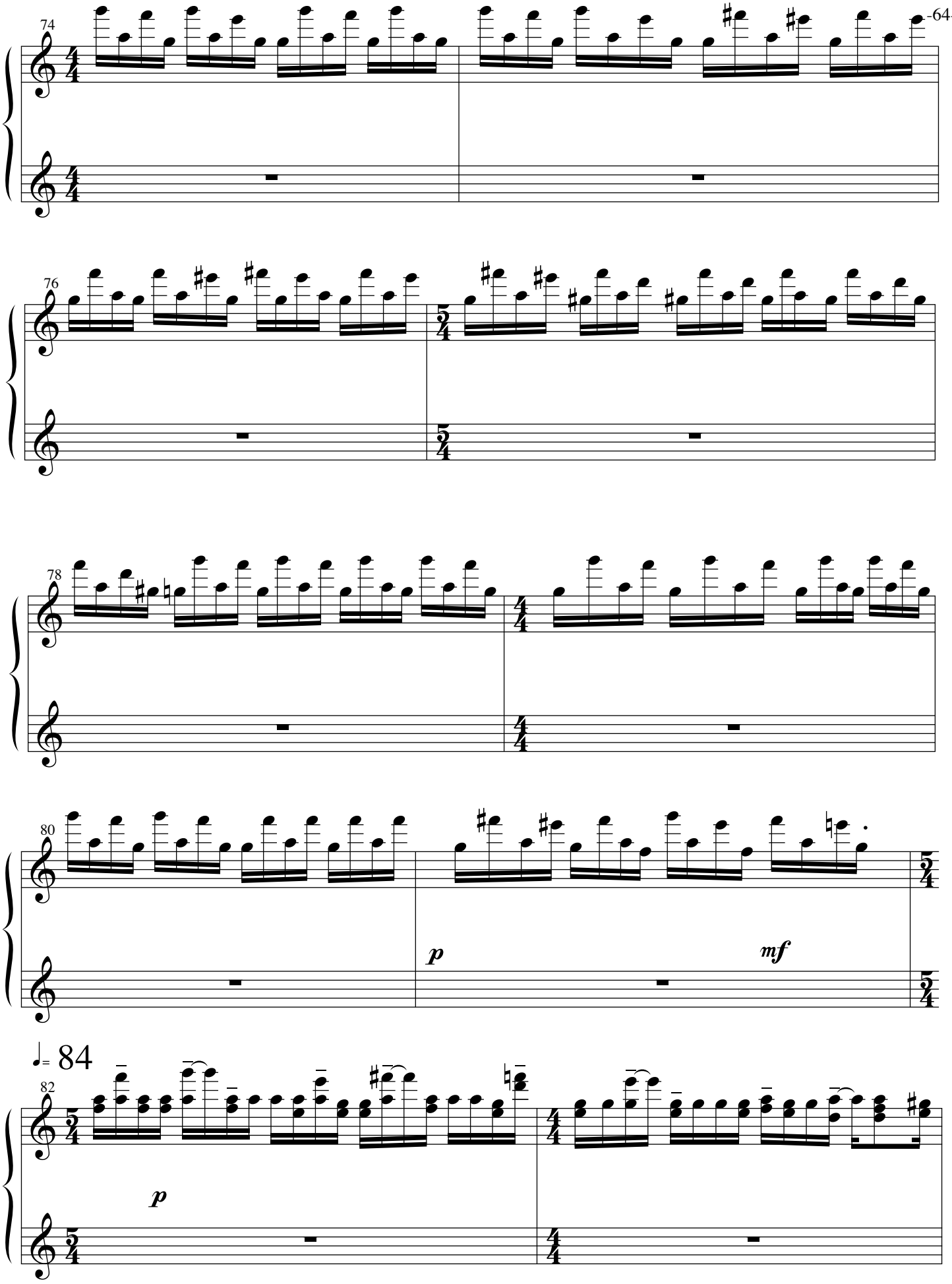

21
Ped.
Ped.
23
l.h.
r.h.
l.h.
simile
r.h.
25
27
cresendo poco a poco
29
mf
4/4

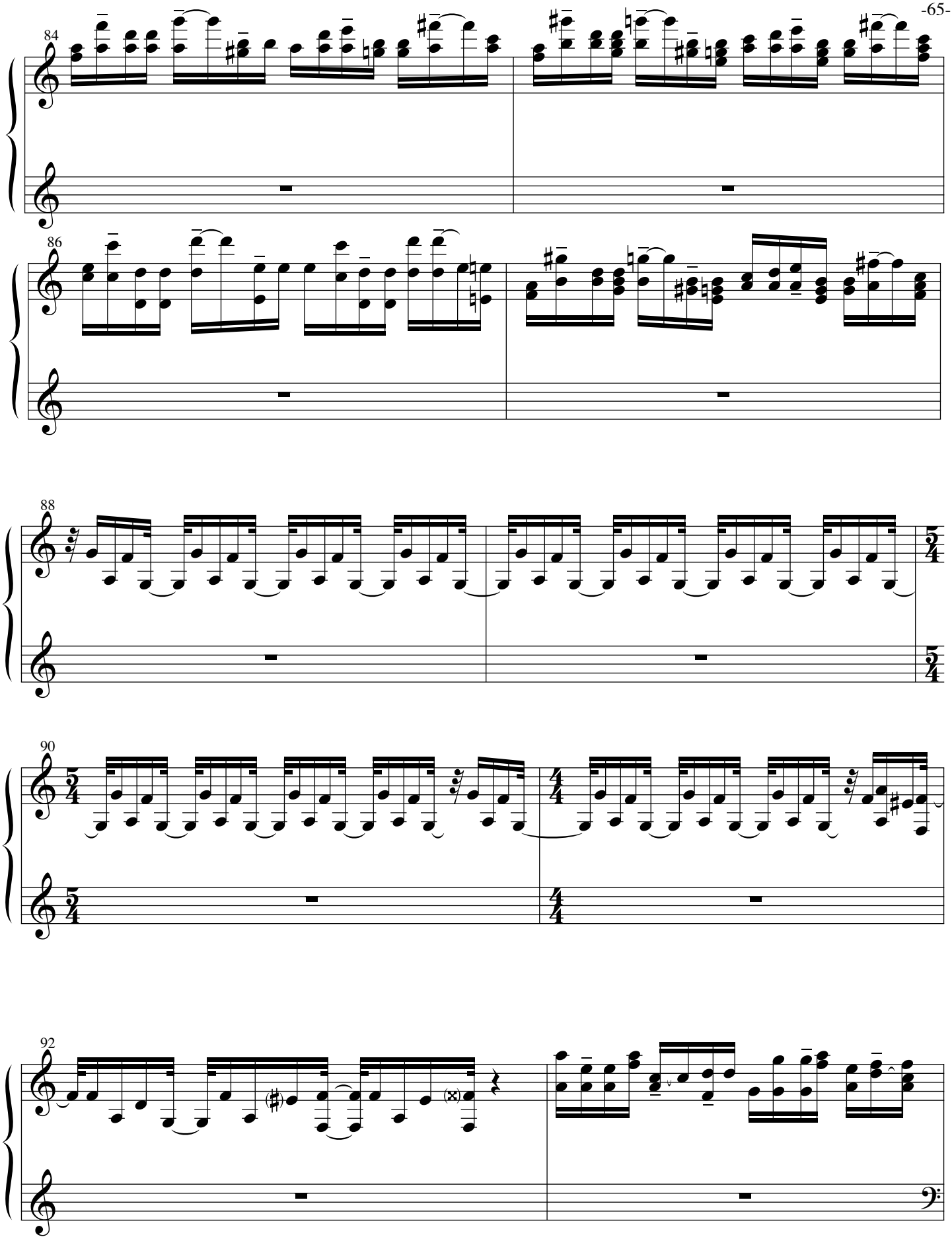

31
mf
34
mf
p
pp
36
mp
mp
pp
mp
38
pp
mf
mf
p
mf
p
40
pp
p

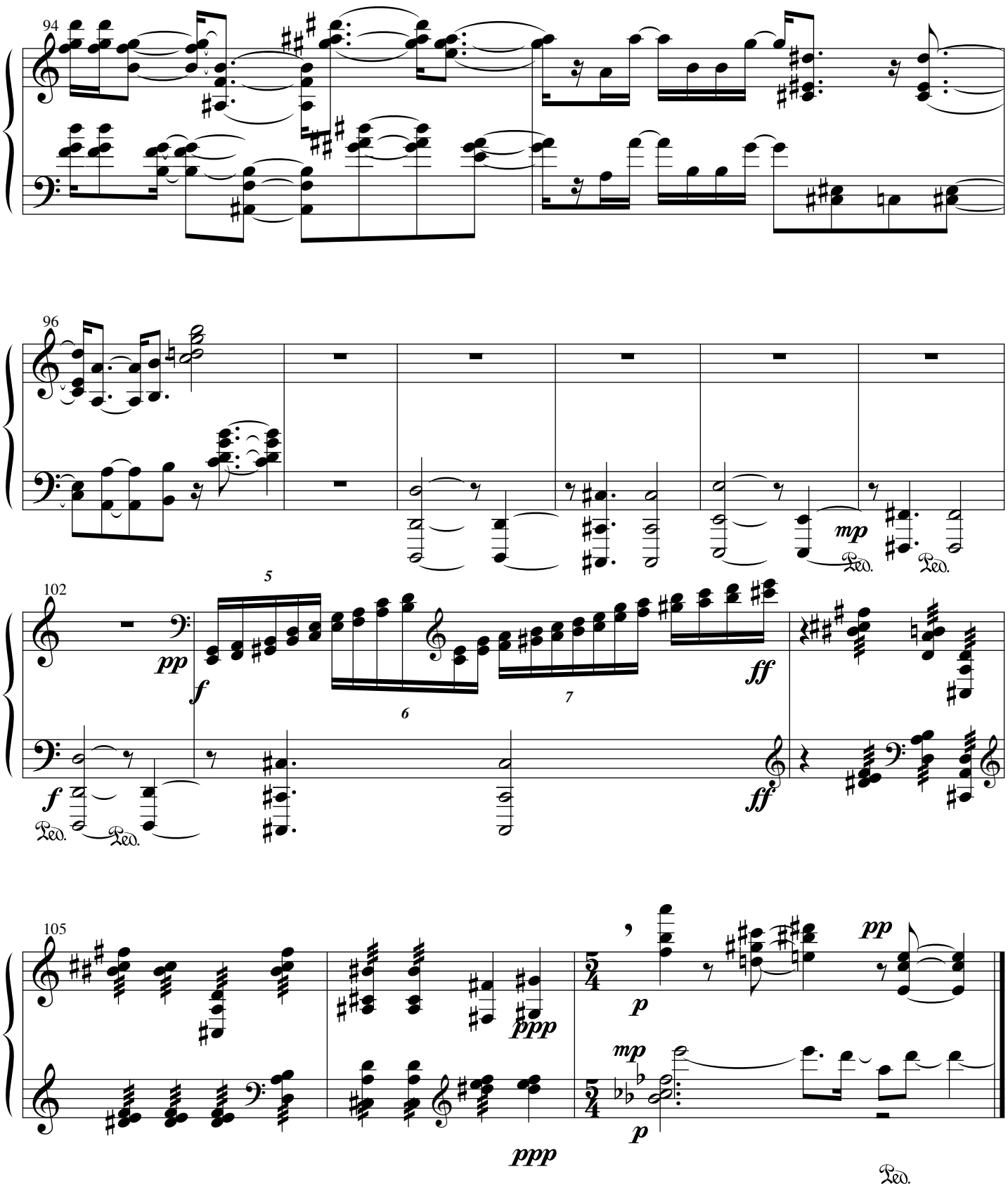

42
loco
44
mf
loco
15mb
46
ff
48
8va
f
50
f
Ped.
Ped.


52
Ped.
54
Ped.
56
Ped.
cantabile
Ped.
58
60


62
65
67
70
72


74
76
78
80
p
mf
♩= 84
82
p

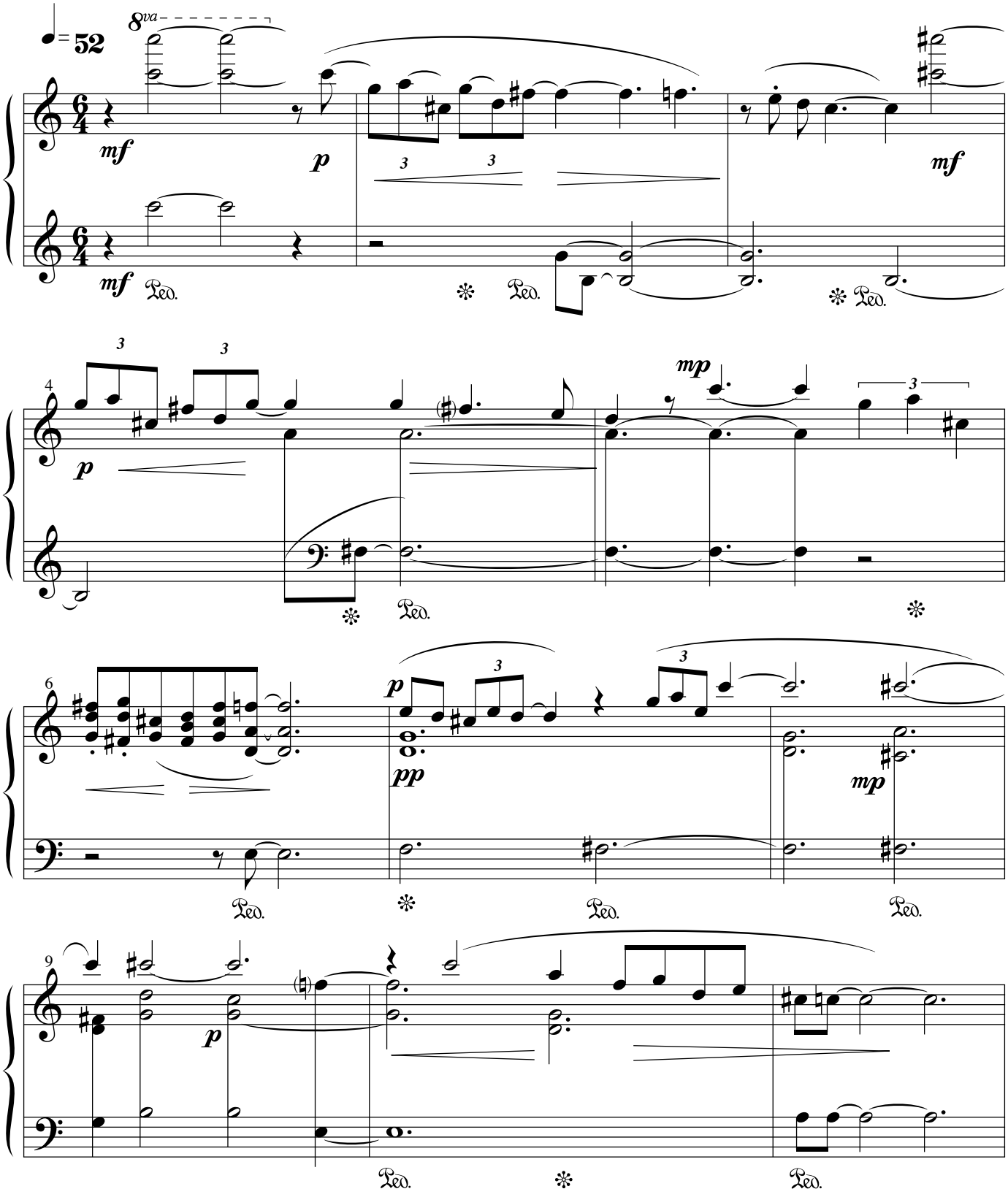

84
86
88
90
92


94
96
mp
Ped.
Ped.
102
5
pp
f
6
7
ff
f
Ped.
Ped.
ff
105
ppp
pp
p
mp
p
ppp
Ped.

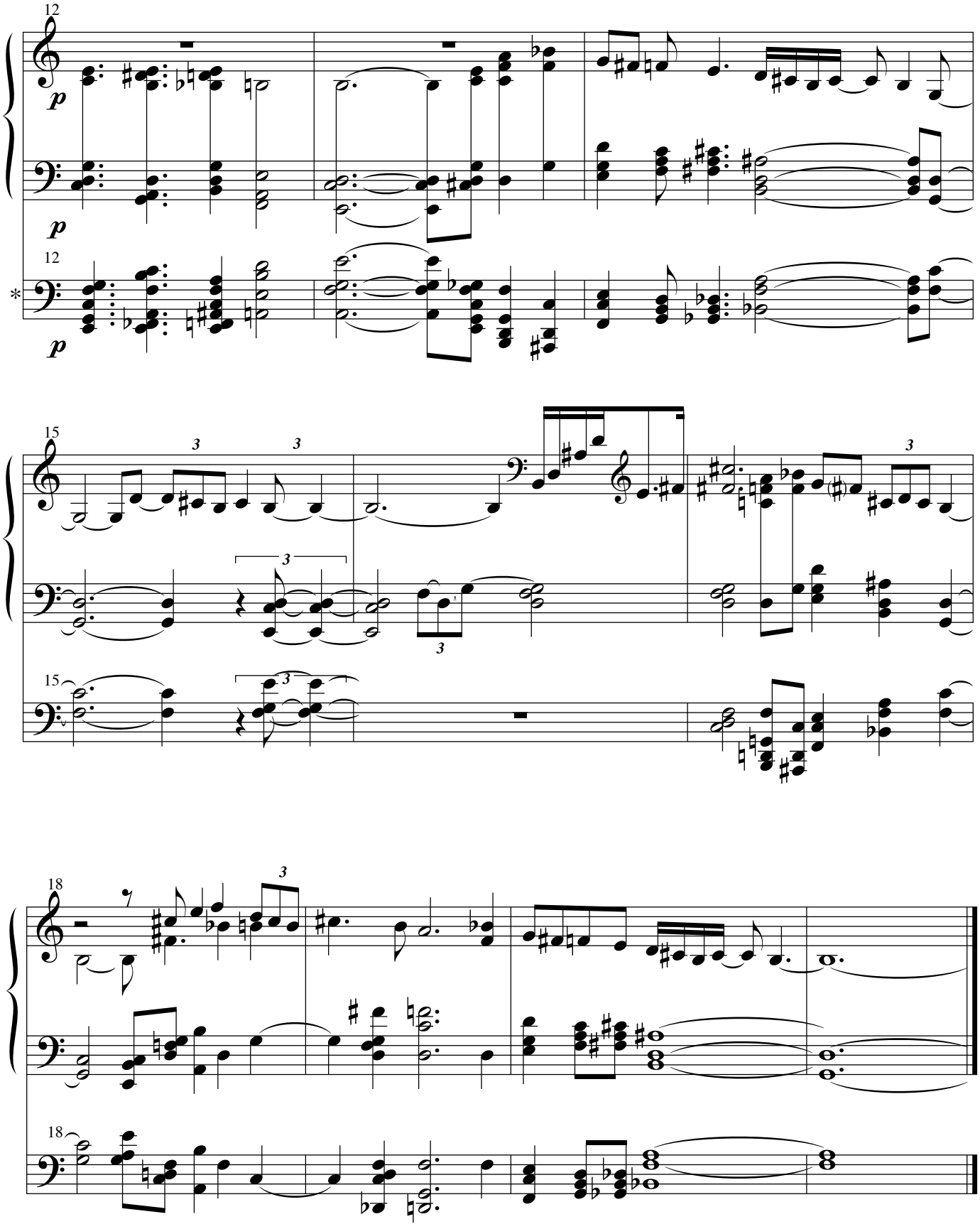
11
For Rich and Maiko

LAYERED: PIANO 2 holds sustain pedal throughout

Distant and Hesitant

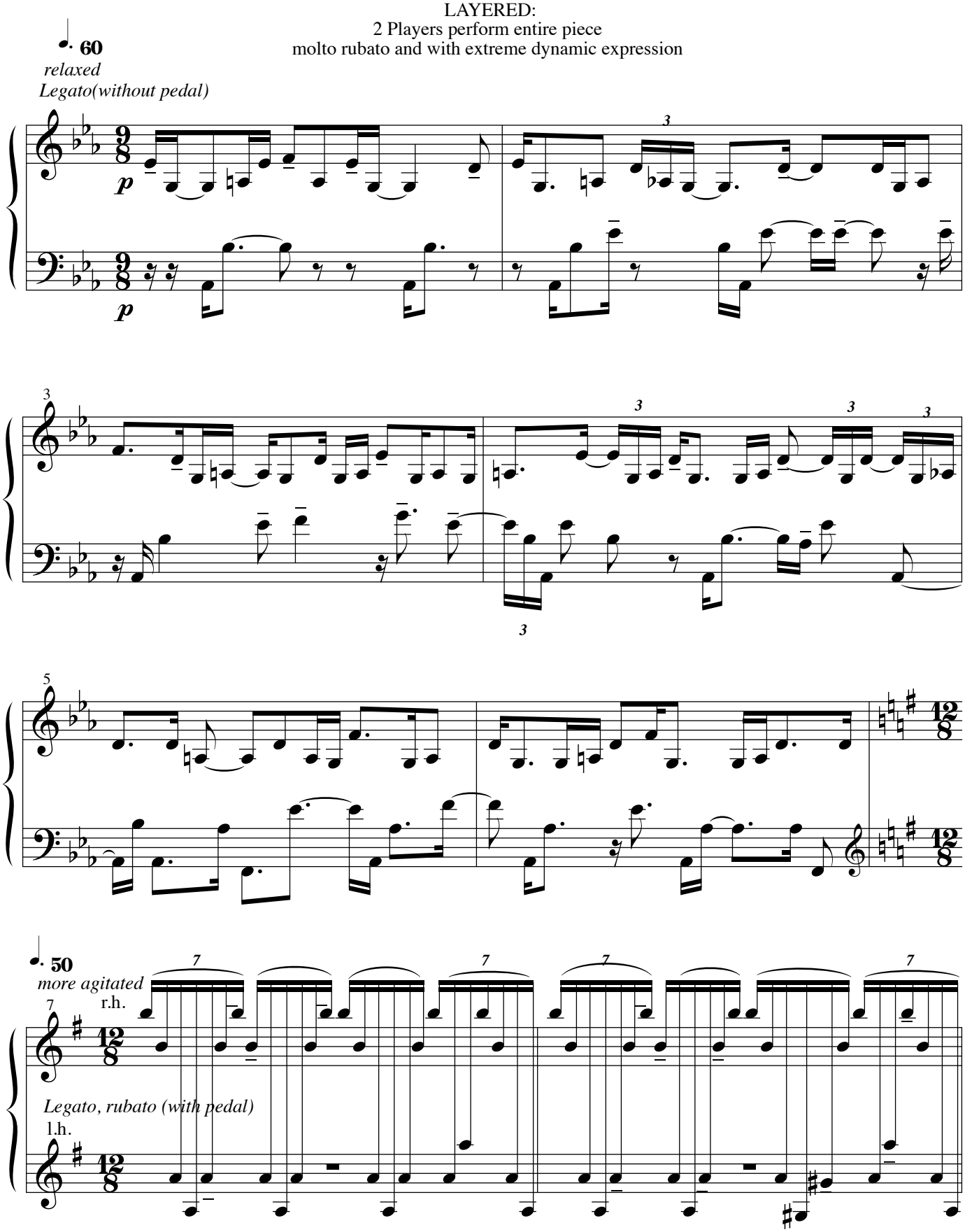


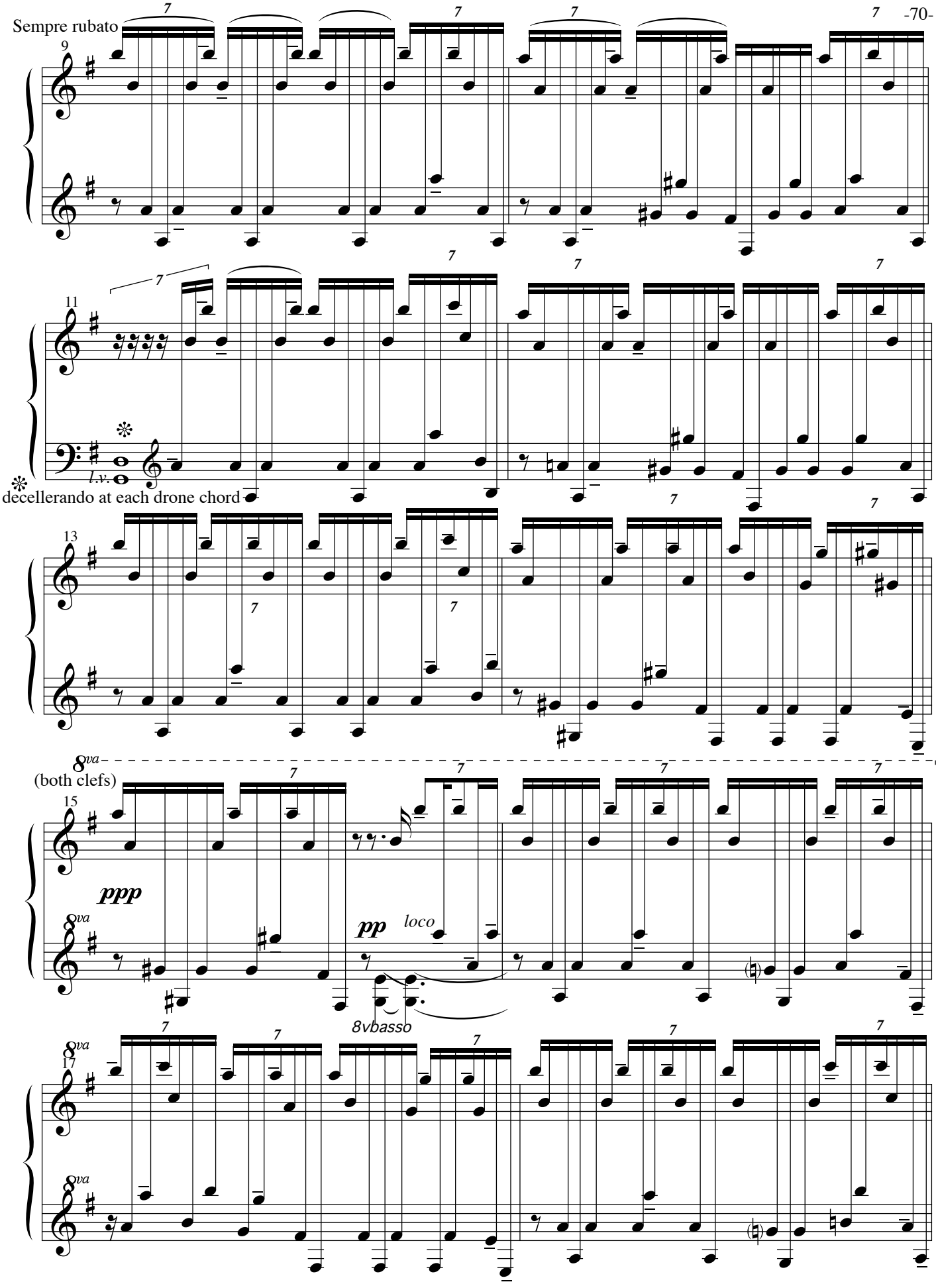
∗ If 2 PIANOS,
Bottom staff is performed by PIANO 2

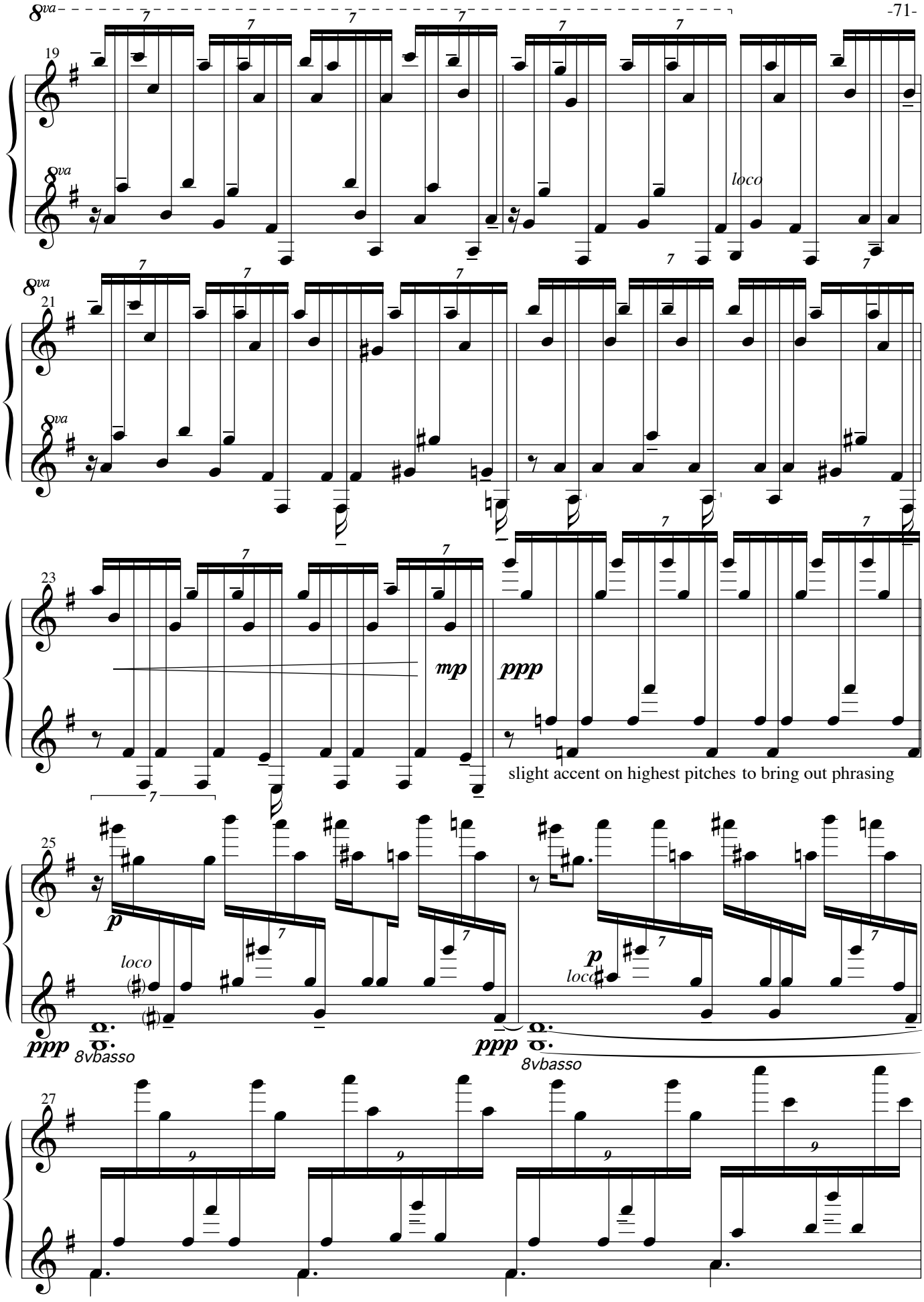


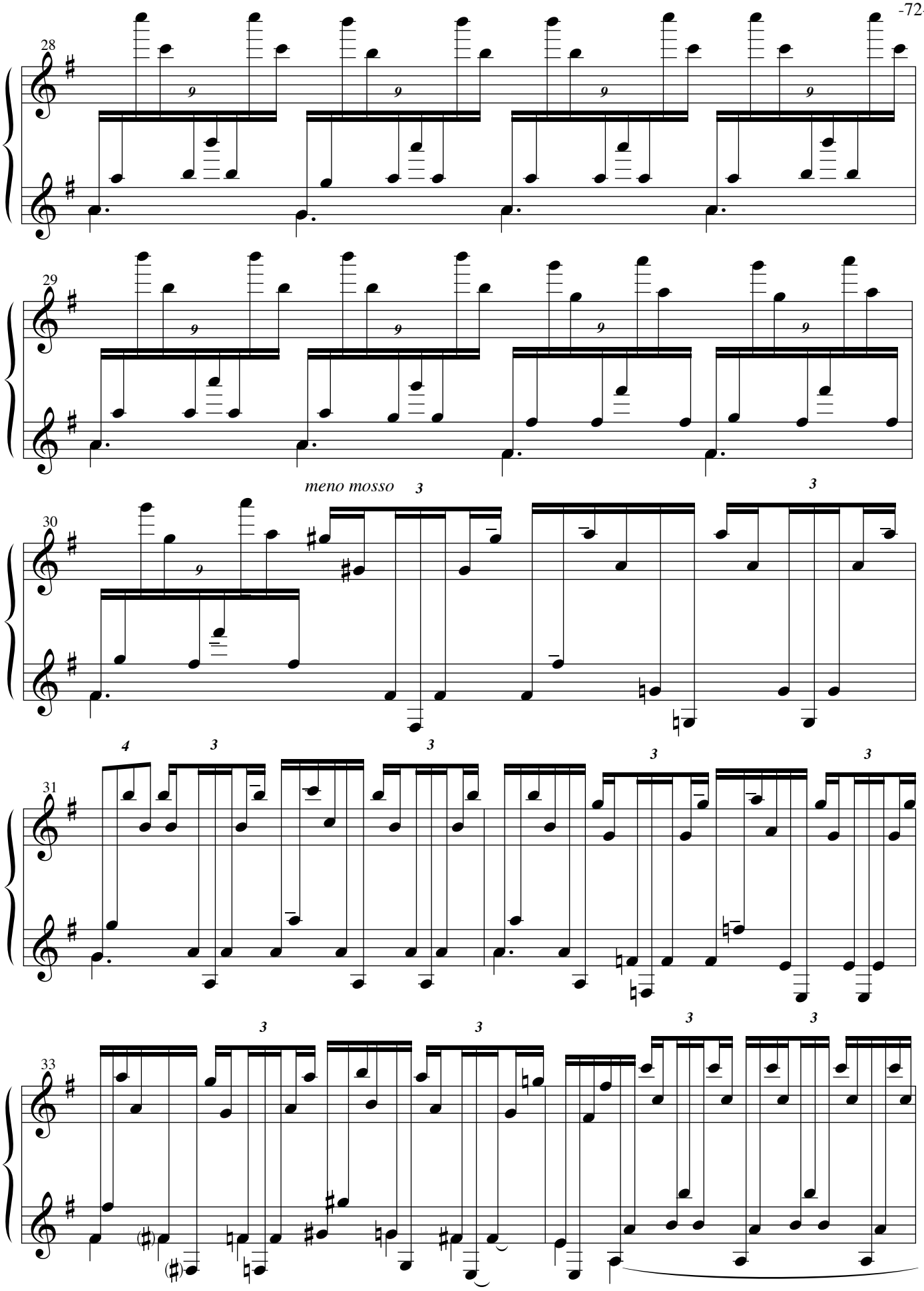
Prelude 12

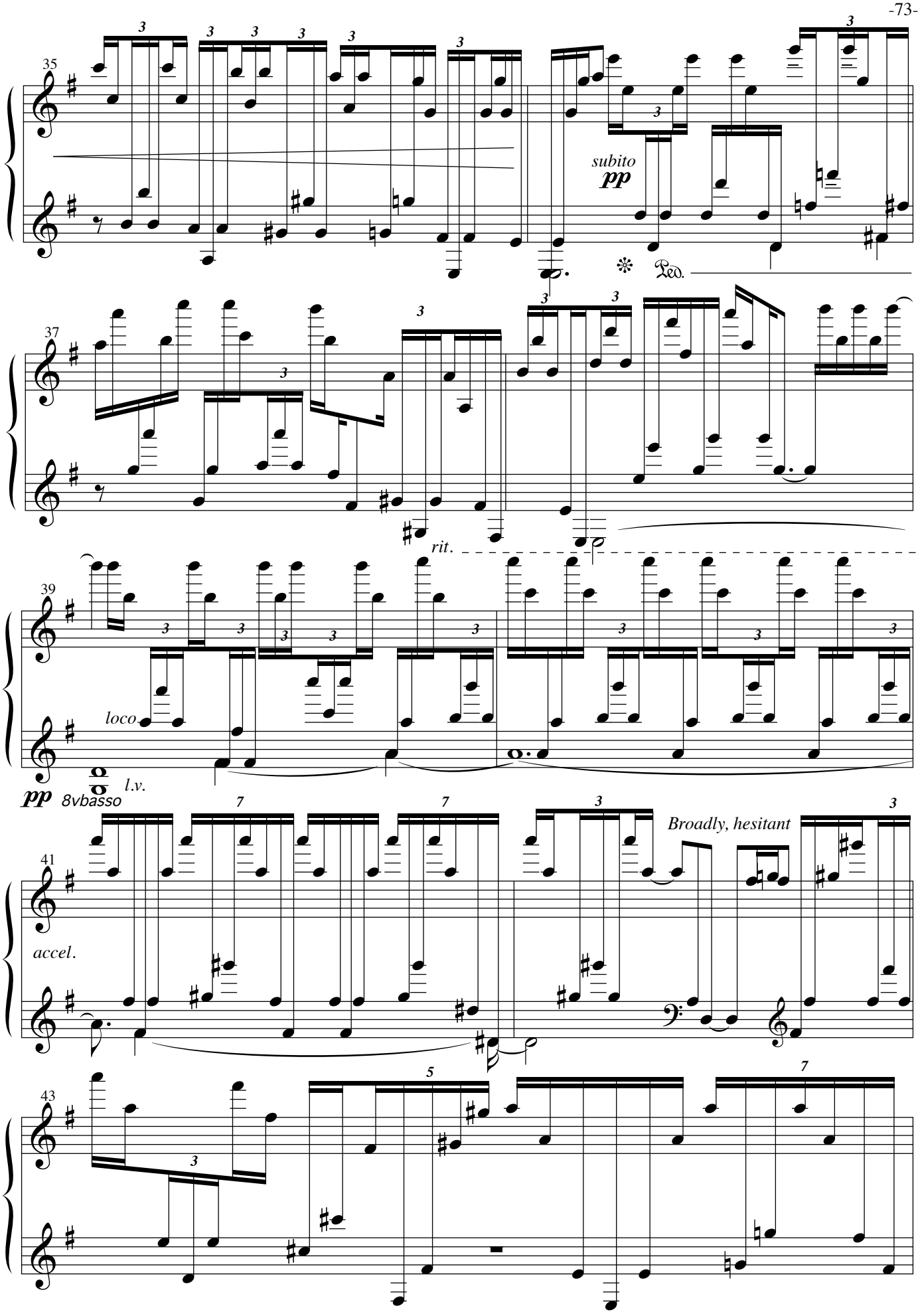
LAYERED:
2 Players perform entire piece
molto rubato and with extreme dynamic expression

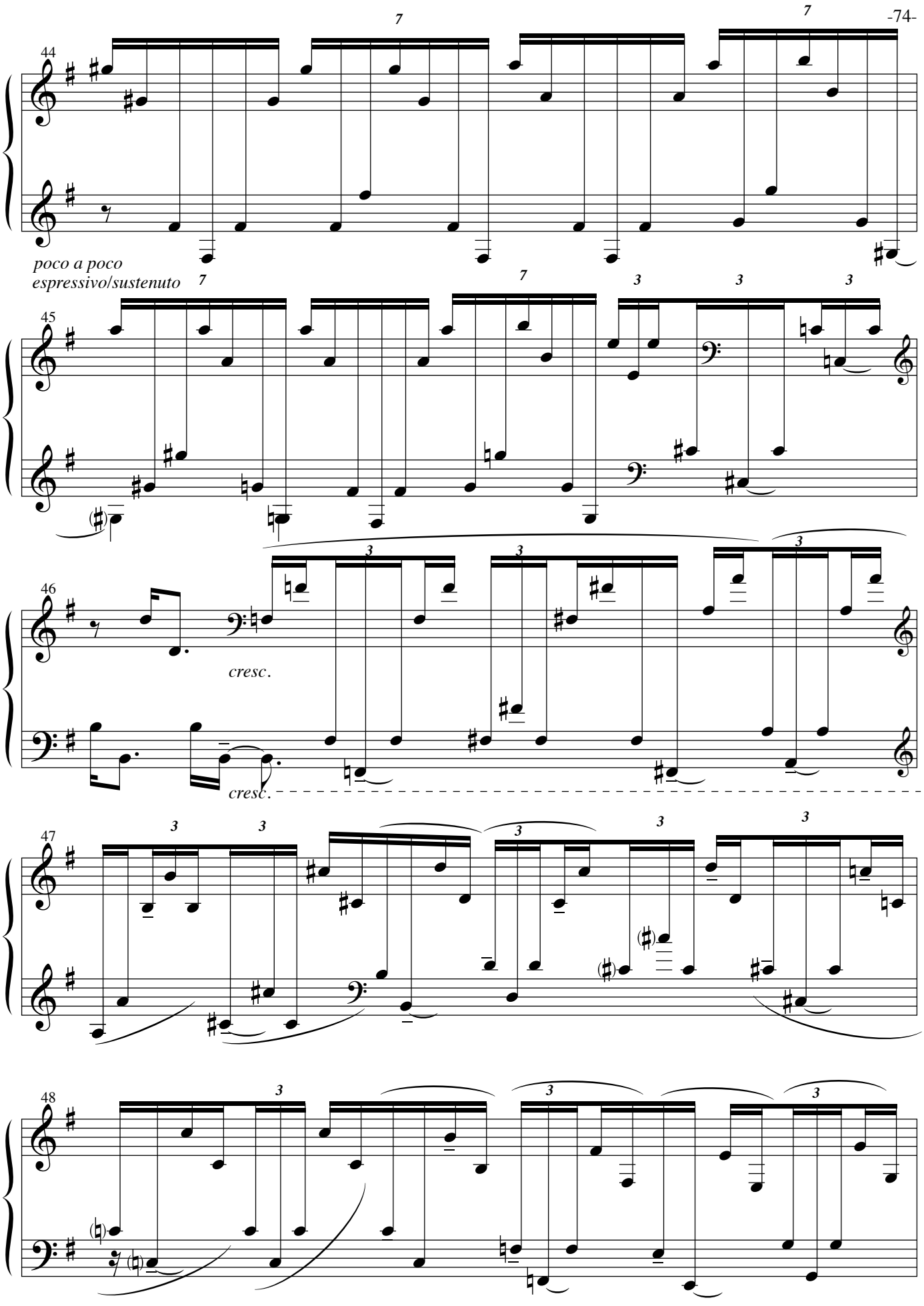


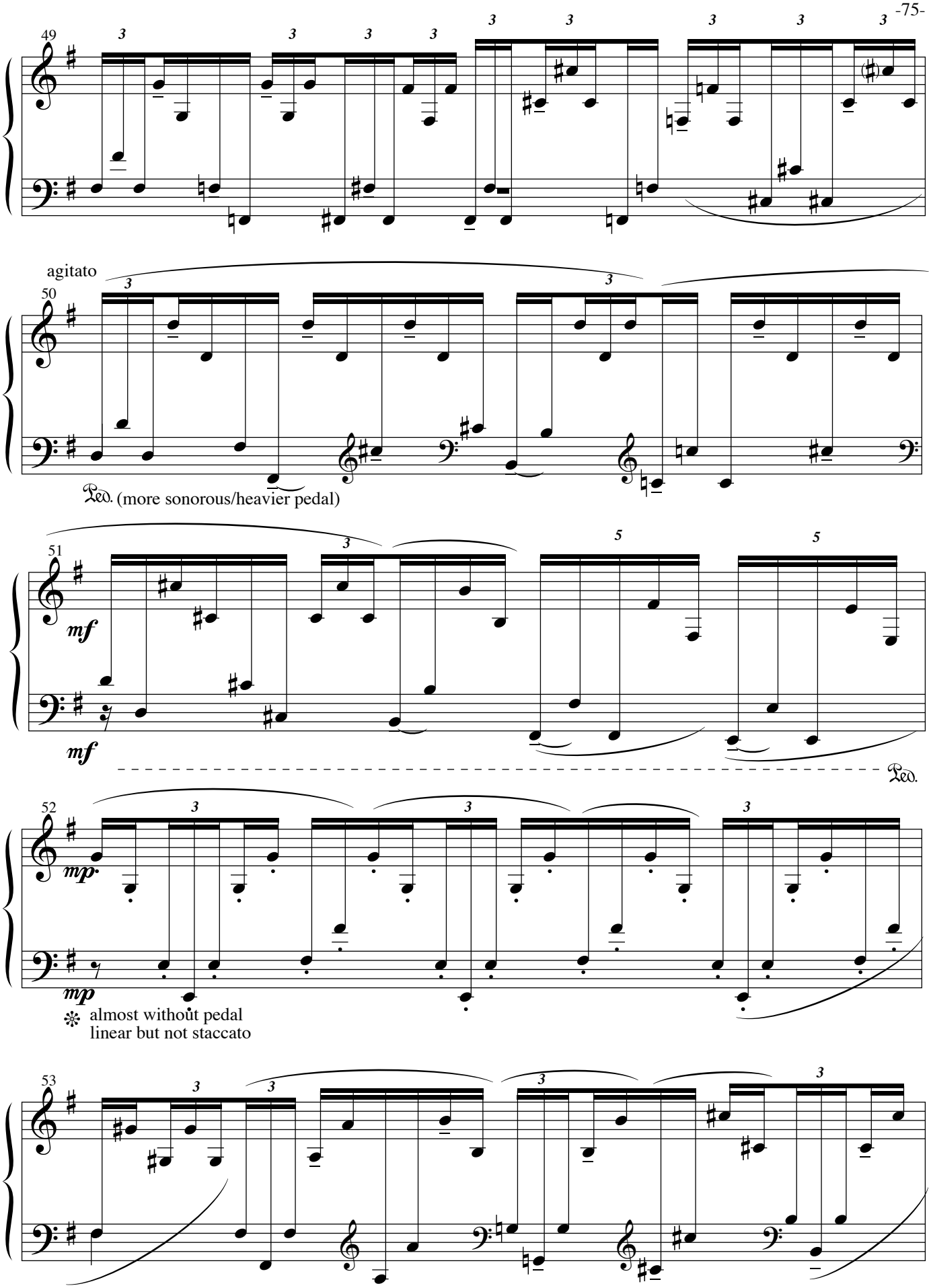

Sempre rubato
9
11
l.v.
decellerando at each drone chord
13
8va
(both clefs)
15
ppp
pp
loco
8vbasso
17

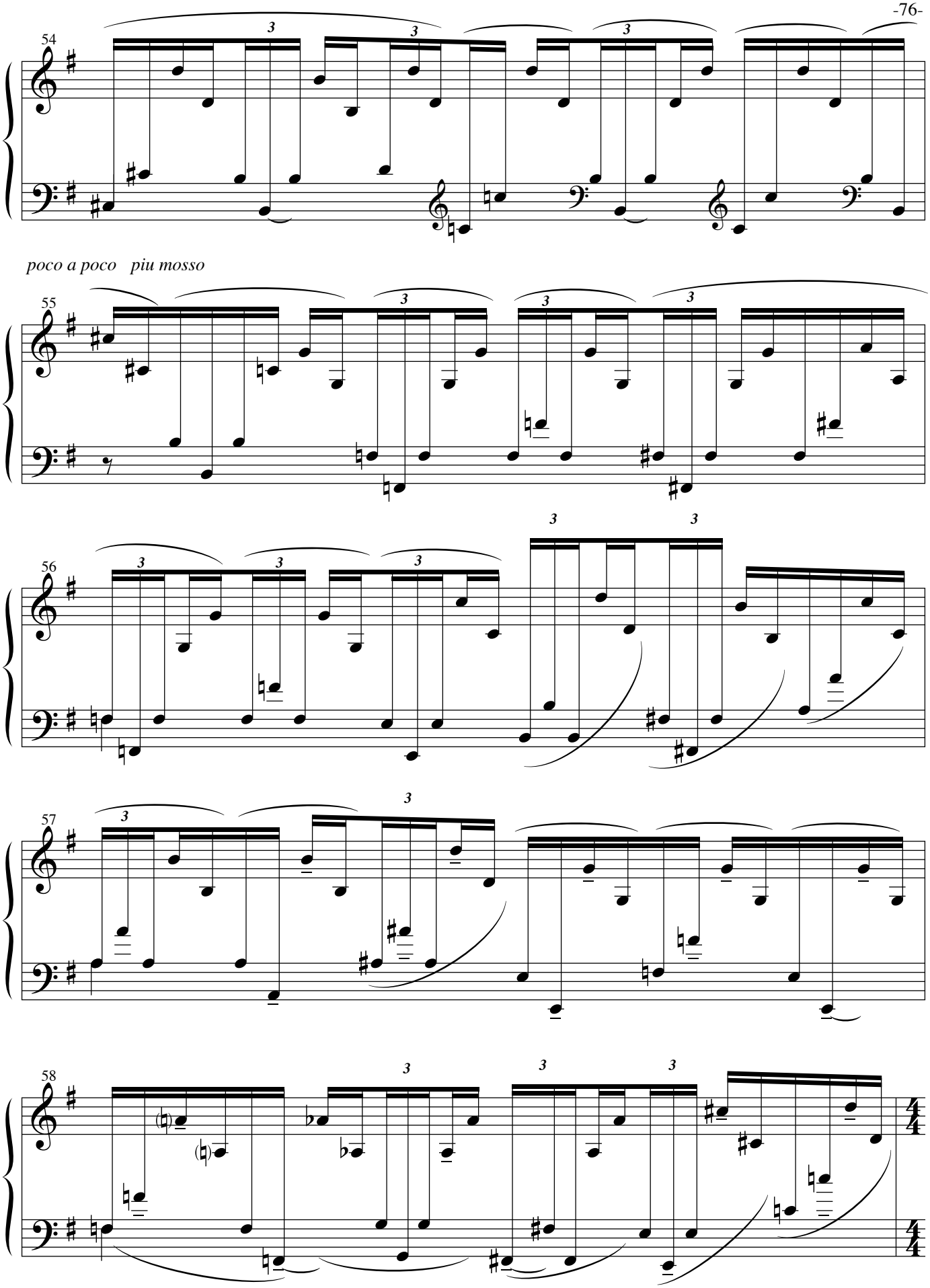

8va
19
loco
8va
21
8va
23
mp
ppp
slight accent on highest pitches to bring out phrasing
25
p
loco
ppp
8vbasso
p
loco
ppp
8vbasso
27

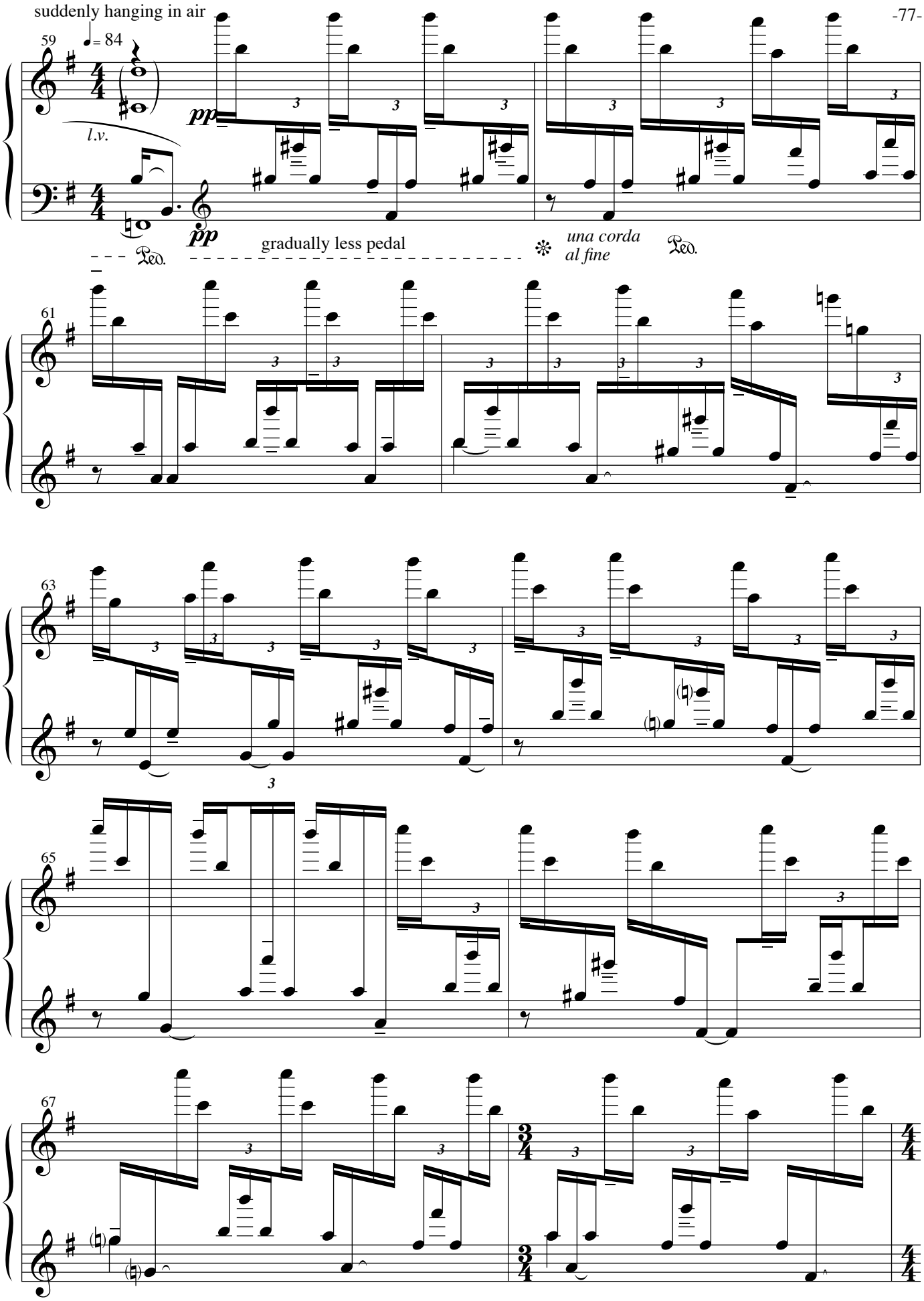

28
29
meno mosso
30
31
33

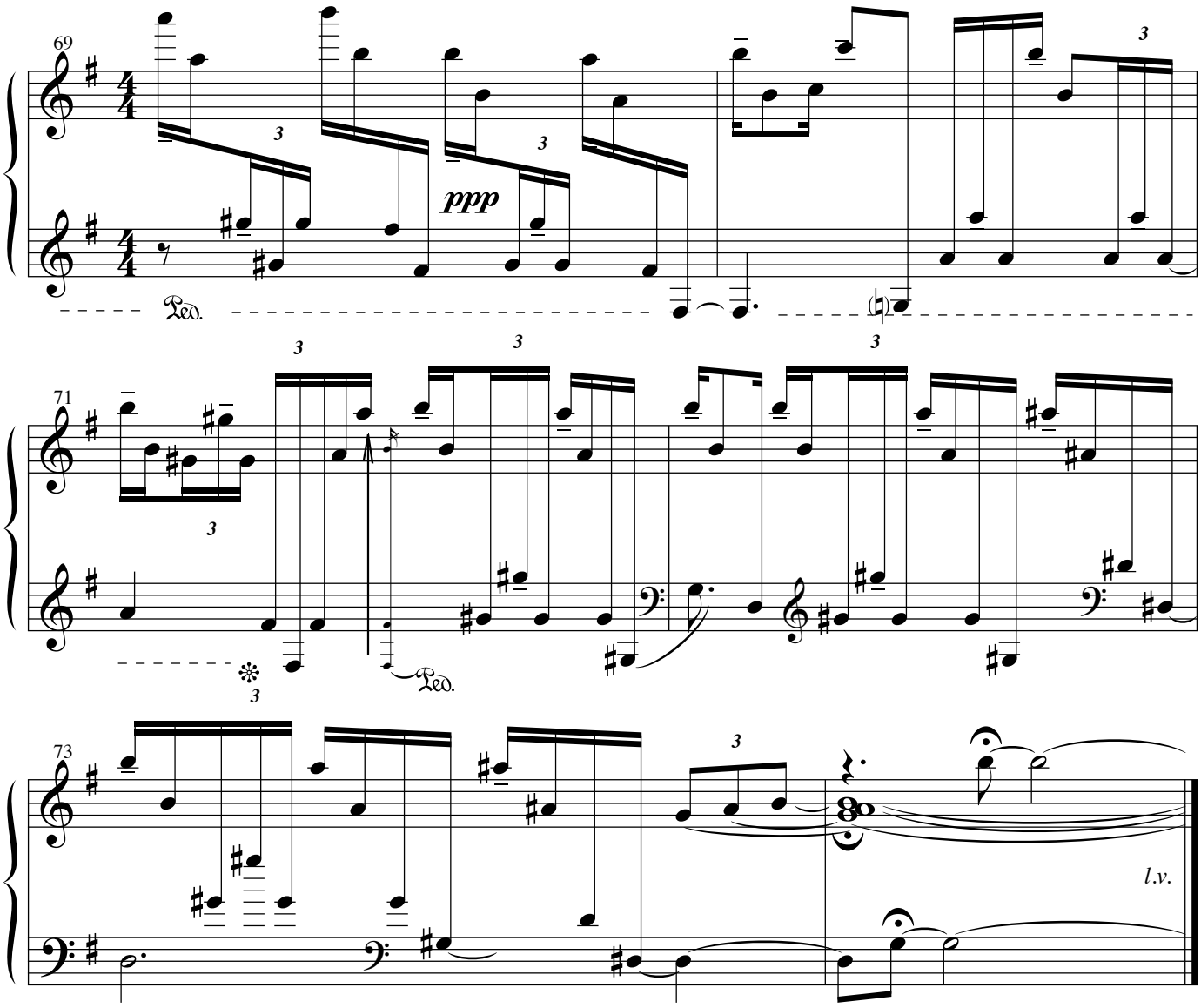

35
subito
pp
Ped.
37
rit.
39
loco
pp
8vbasso
l.v.
41
Broadly, hesitant
accel.
43


44
poco a poco
espressivo/sustenuto
45
46
cresc.
cresc.
47
48

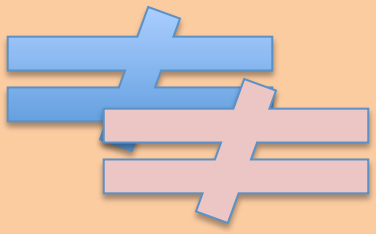

49
agitato
50
Ped. (more sonorous/heavier pedal)
51
mf
mf
Ped.
52
mp
mp
almost without pedal
linear but not staccato
53


54
poco a poco piu mosso
55
56
57
58


suddenly hanging in air
59
♩= 84
pp
l.v.
pp
Ped.
gradually less pedal
una corda
al fine
Ped.
61
63
65
67


69
ppp
Ped.
71
Ped.
73
l.v.

Transparent Preludes



COMBINED SCORES for 2 Pianos

Al Kryszak

T r a n s p a r e n t P r e l u d e s

COMPOSITE SCORE

(results of the more complex preludes as layered for 2 pianists)

L a y e r e d P r e l u d e s	P A G E
# 2 and # 10	1
# 3 and # 7	30
# 5 canon	34
# 6 canon	42
# 8 canon	54
# 9	60

These 12 preludes for solo piano were written over the last 20 years, from first works (# 9: 1980) to recent (# 6:2001).

They are called “transparent” because they are composed in a way that allows two pianists to perform the entire work according to the “layered” instructions on each piece. The performer can also choose to alternate solo and 2-piano versions, though they are not meant to be performed comparitavely (#6:2-pianos following #6:solo piano version)

This COMPOSITE SCORE is available if the performer wants to view the actual result of the “layered” versions. “Transparent” describes how these works fold back or leaf over each other as in a montage from the visual arts of painting, photography and film. The preludes are self-contained scores. The COMPOSITE SCORE is not necessary to perform the work. It is only meant to assist two performers in rehearsal

This Study Score is available without charge. Performance Materials Available from SFB Publications: C/O Al Kryszak - 130 Tulane Rd. Buffalo, NY 14217 CELL: 716-597-4335 PH 716-447-1456

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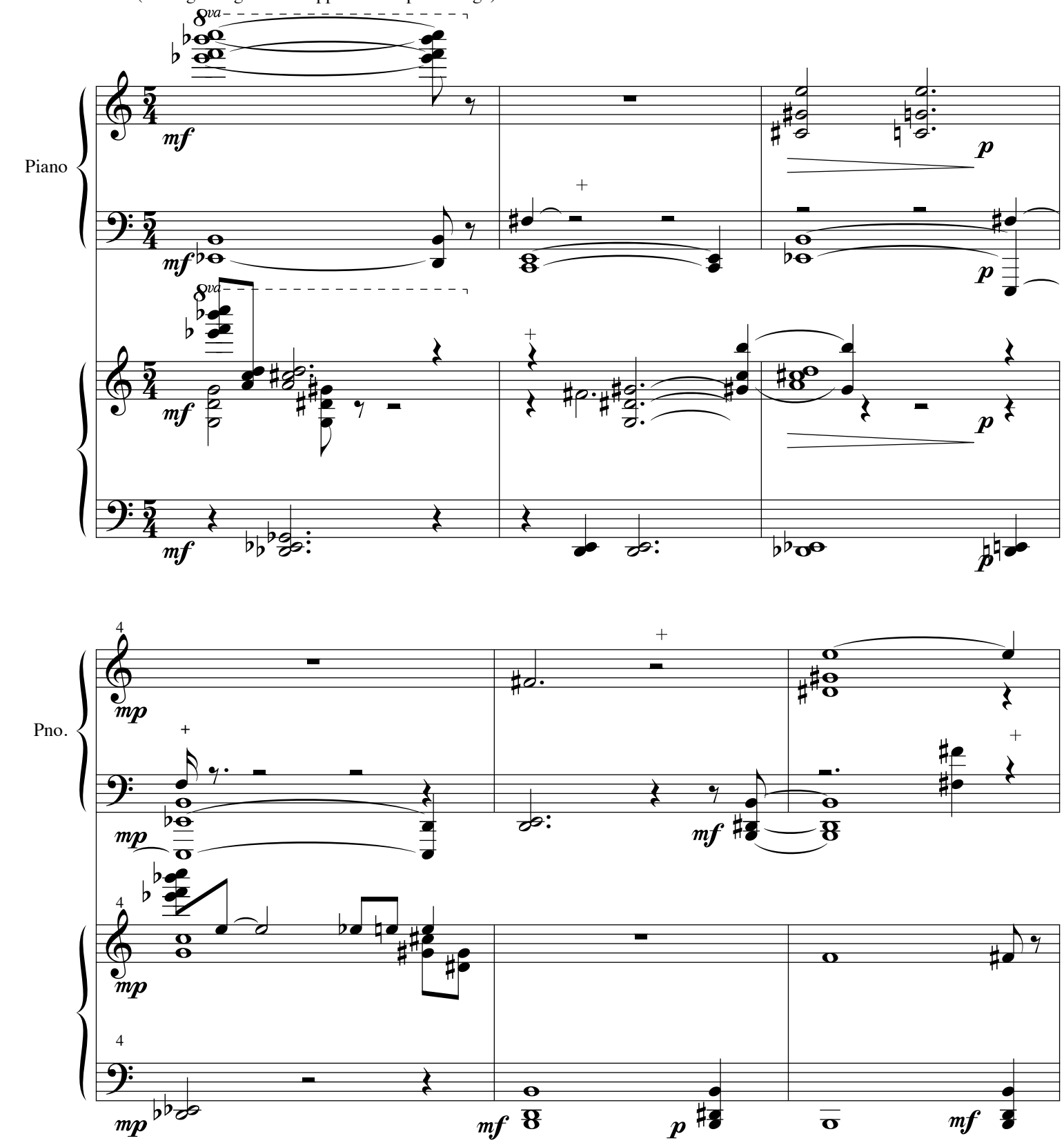
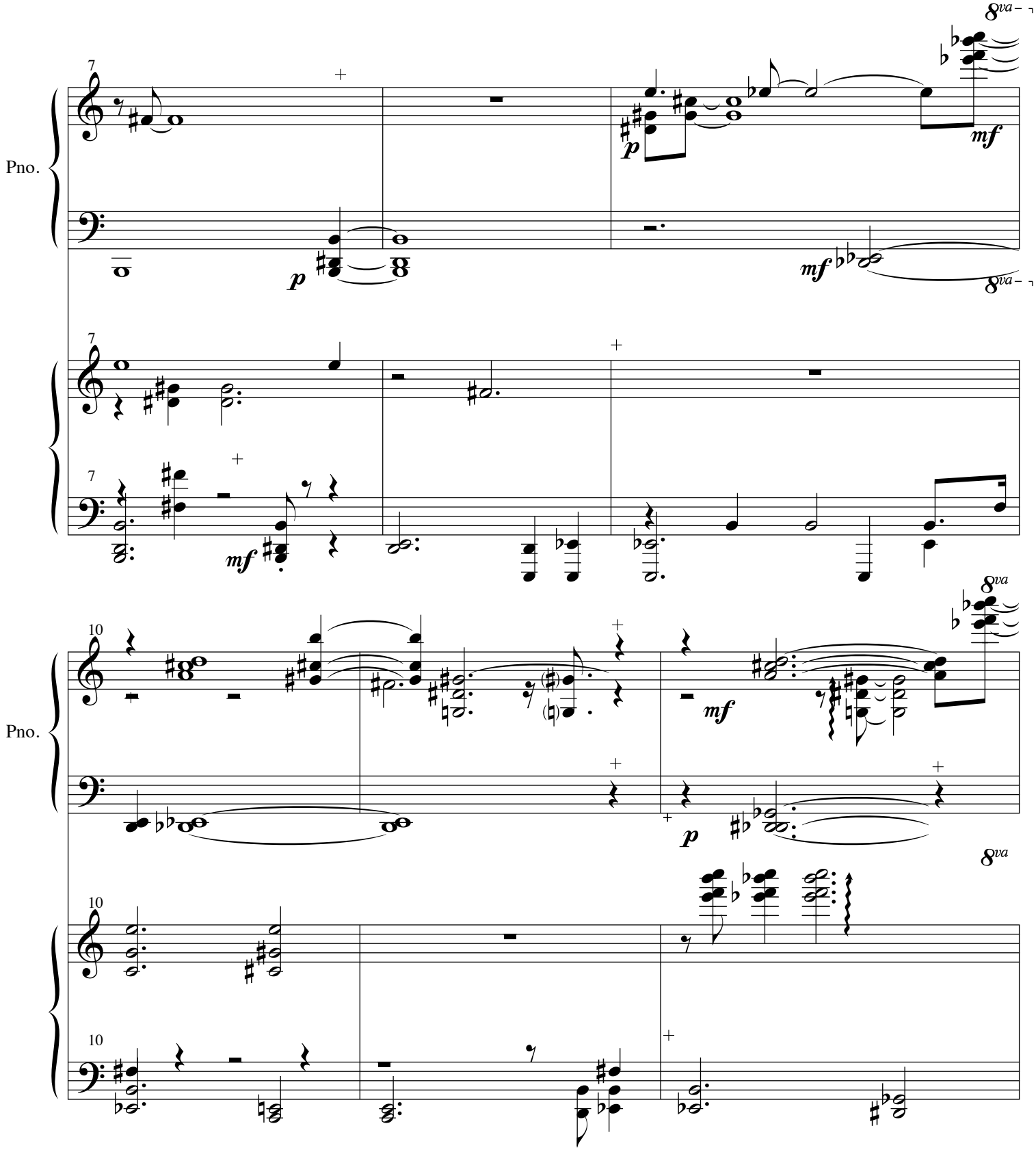
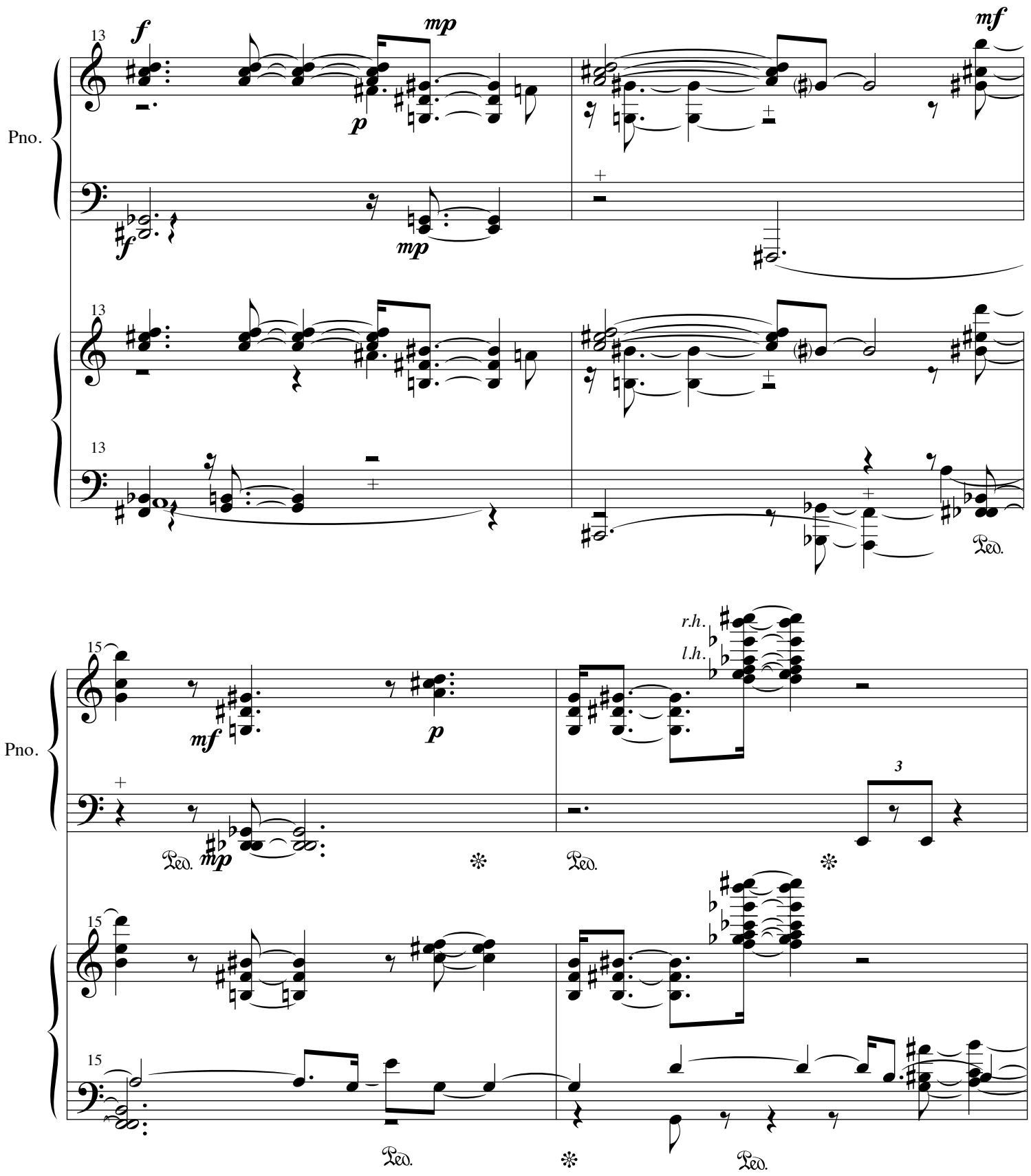
Preludes 2/10 Layered

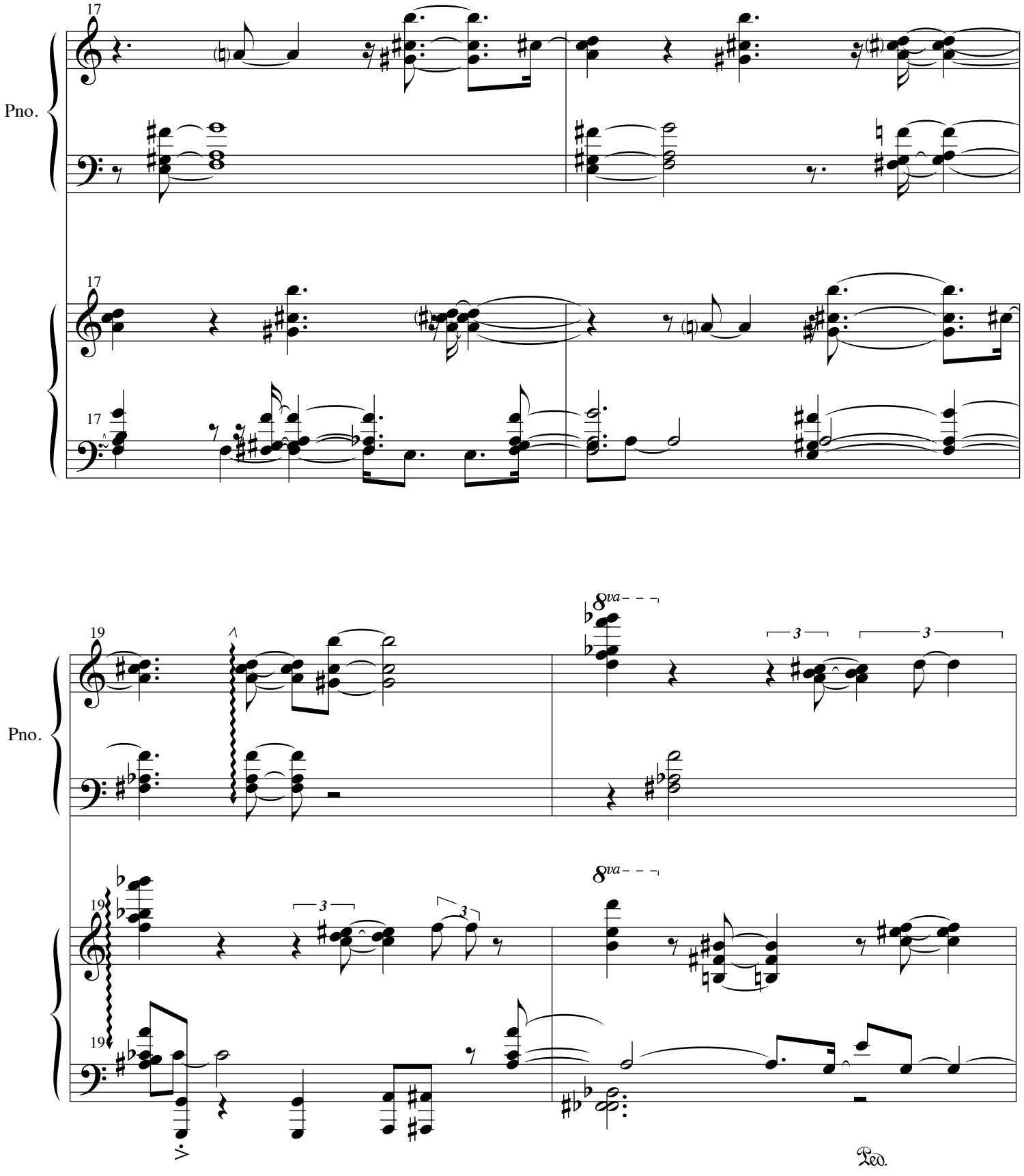
Al Kryszak

+ = mute directly on string with right hand inside piano
(muting strings within approximate pitch range)

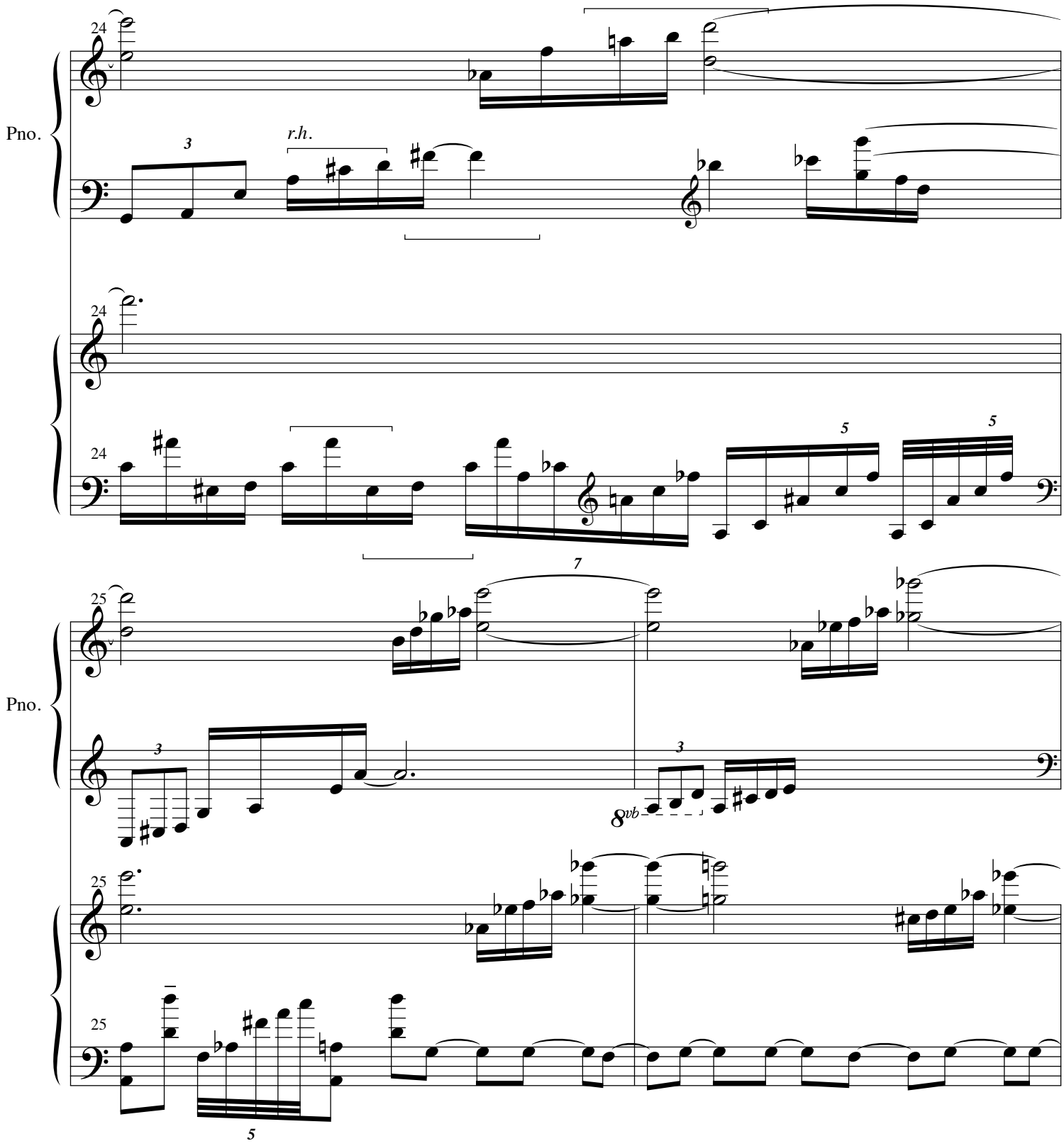


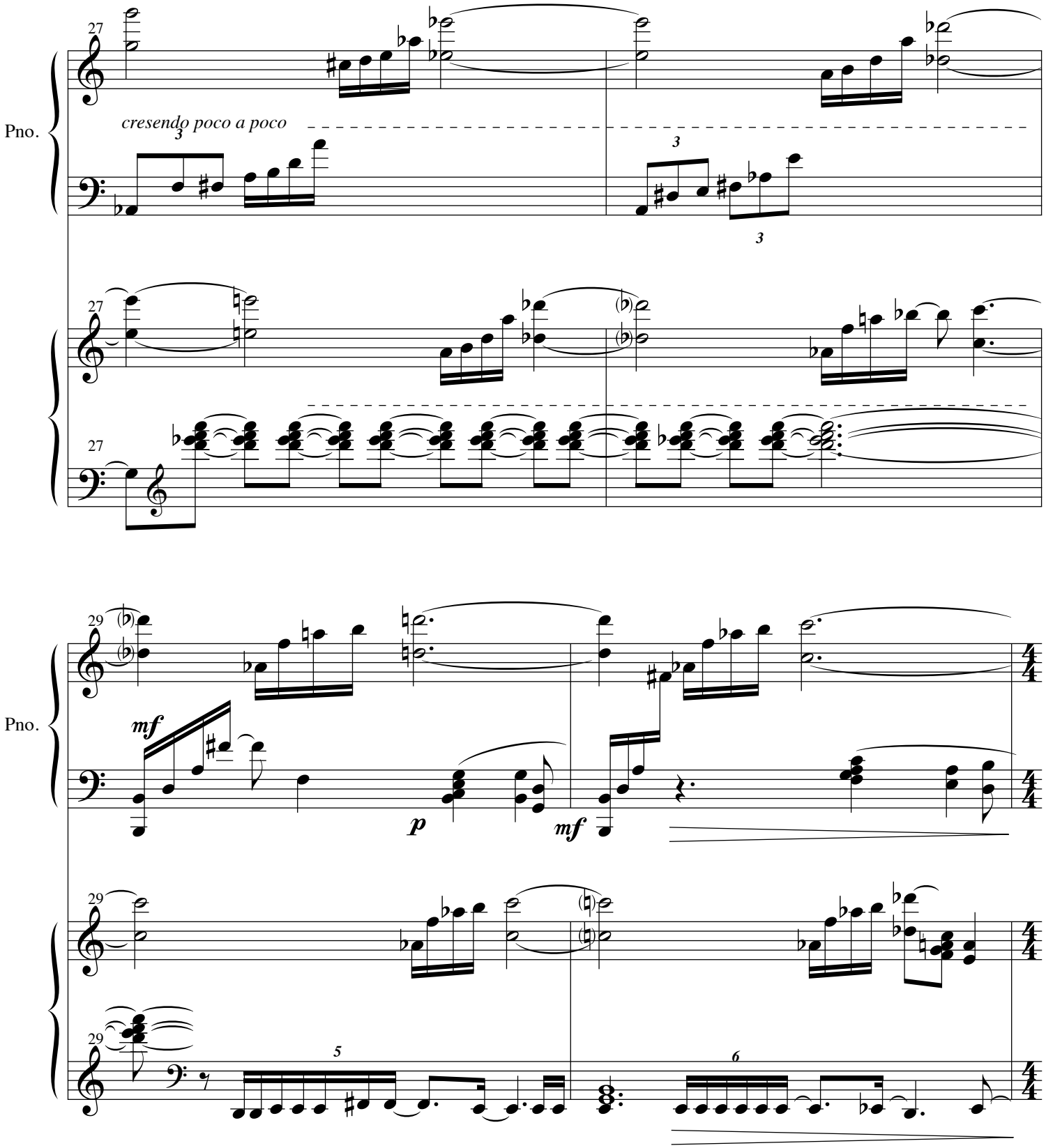

Pno.
7
8va
p
mf
Pno.
10
8va
p
mf

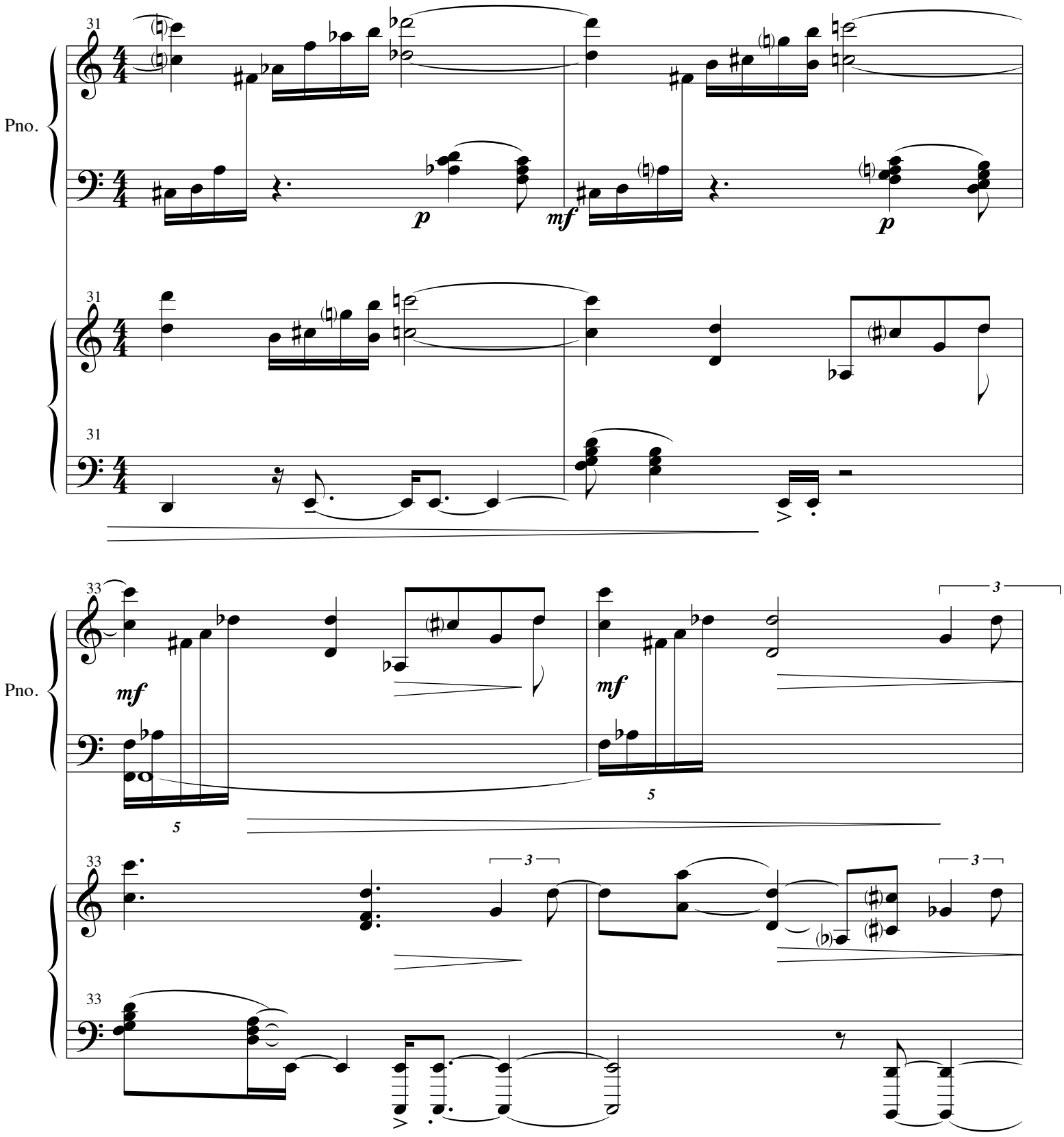

13
f
mp
mf
p
mp
Pno.
Ped.
15
mf
p
r.h.
l.h.
3
mp
Ped.

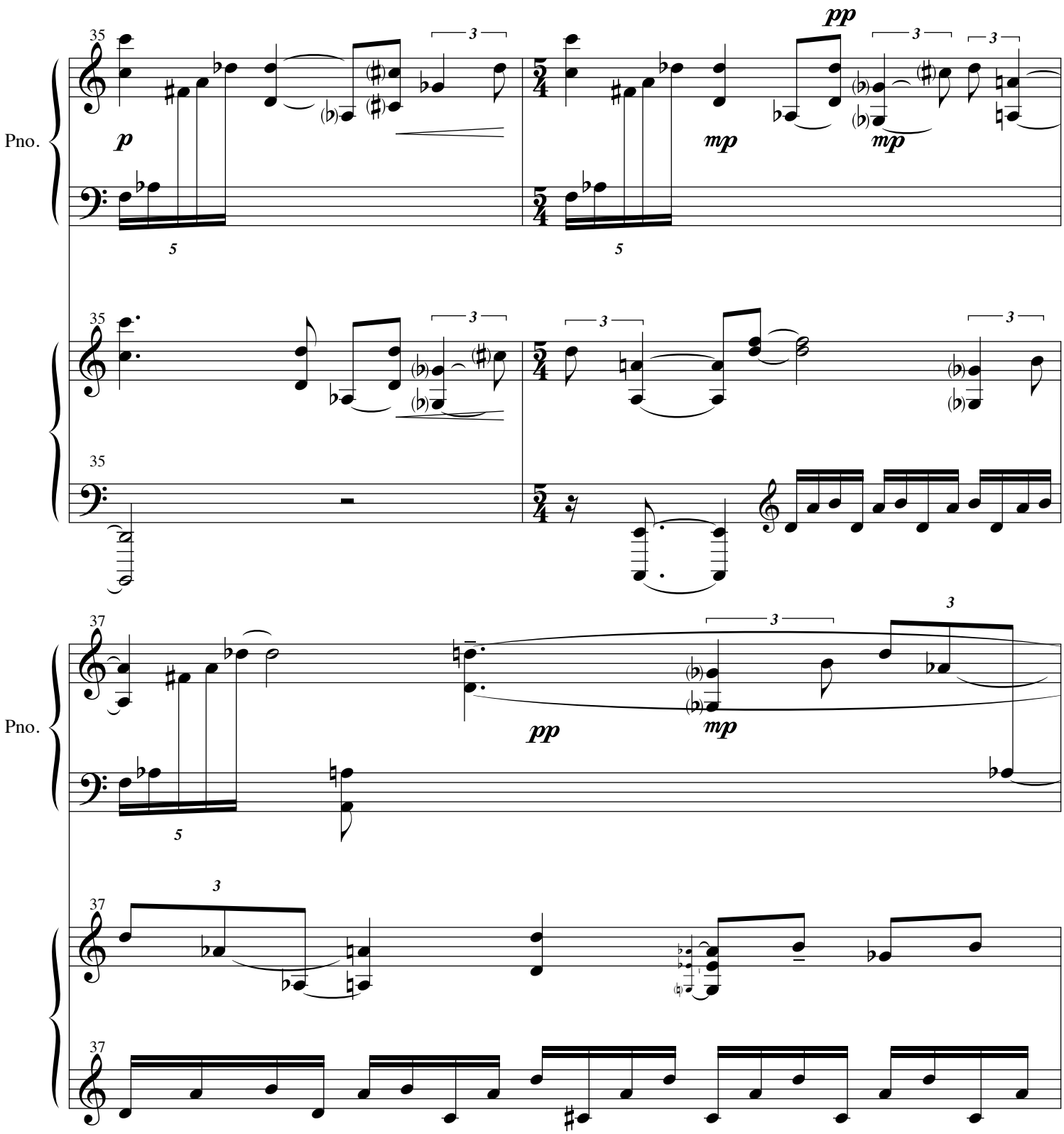

17
Pno.
17
17
19
Pno.
8va
3
3
8va
19
19
Ped.

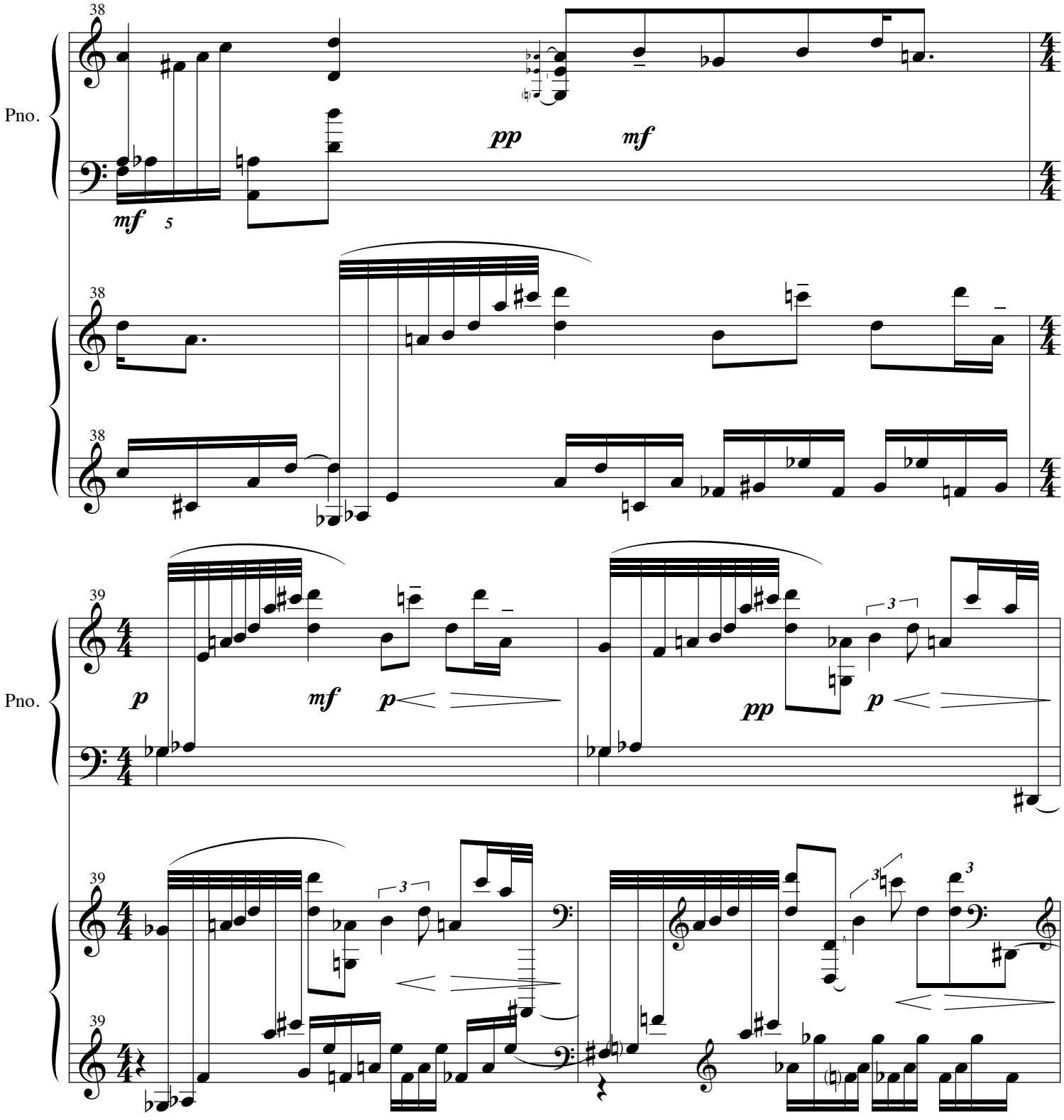
Pno.
21
8vb
8va
Ped.
Pno.
22
l.h.
r.h.
simile

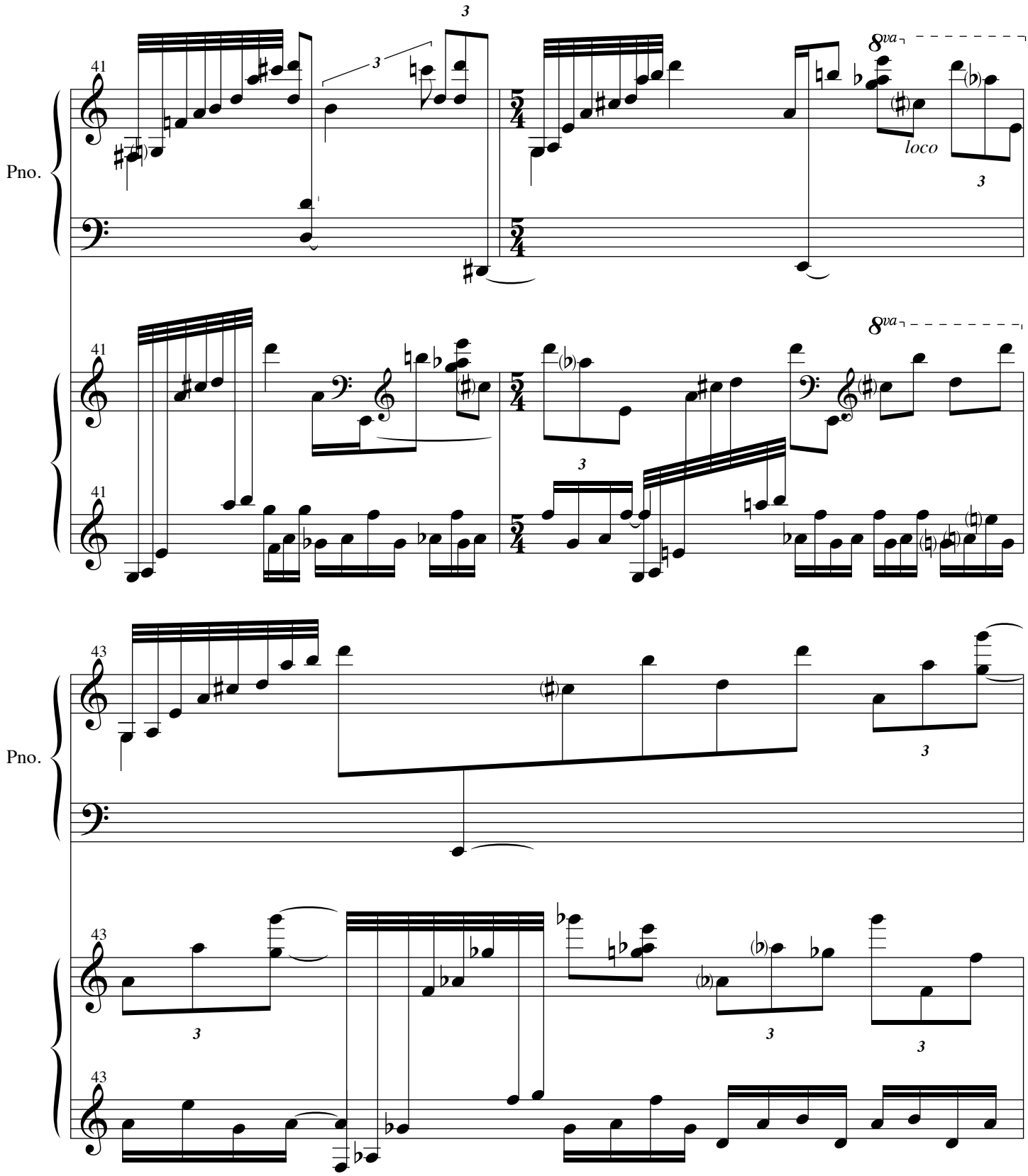

24
Pno.
3
r.h.
24
24
5
5
25
Pno.
7
3
3
8vb
25
25
5

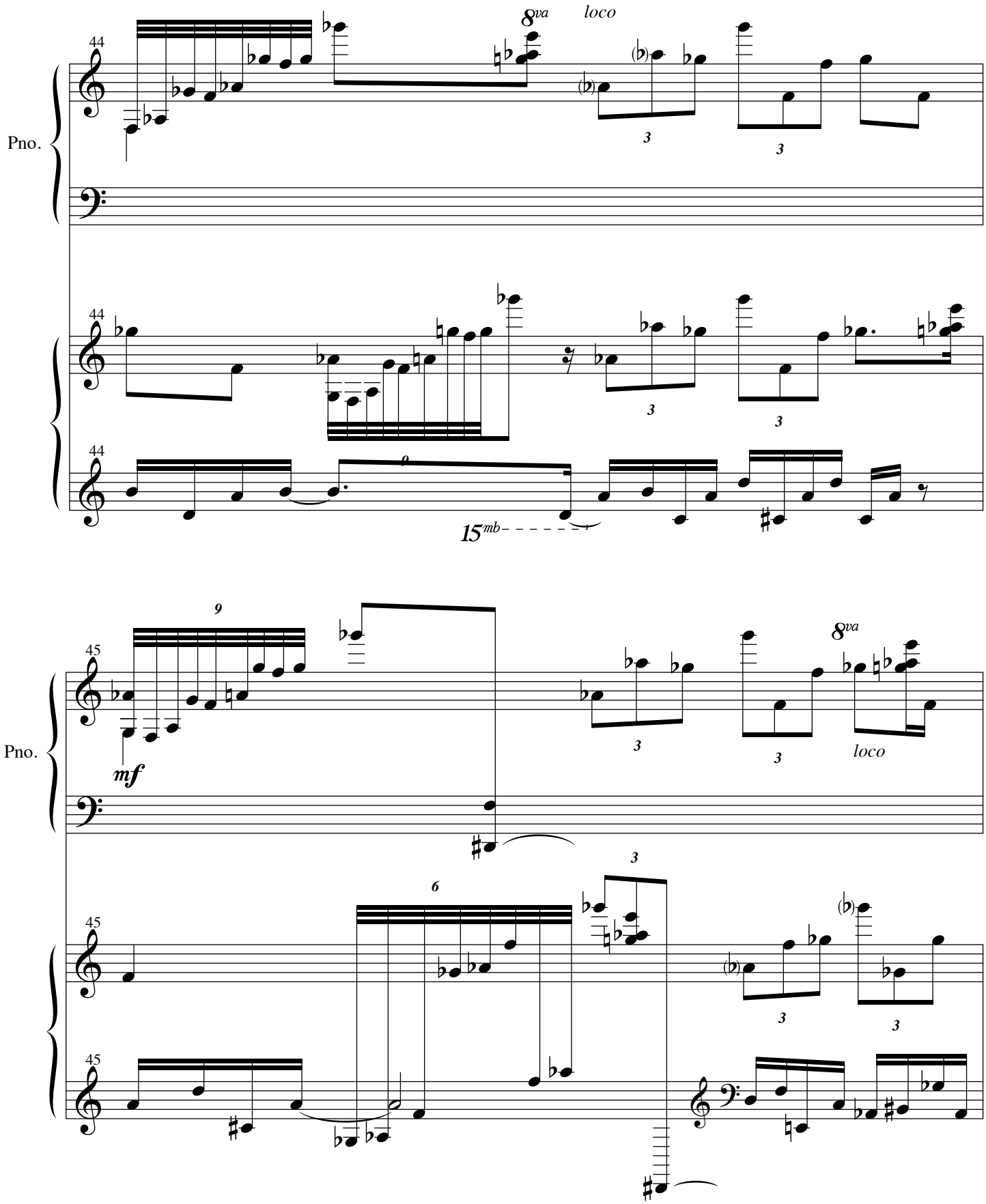

27
Pno.
cresendo poco a poco
3
3
3
27
27
29
Pno.
mf
p
mf
29
29
5
6

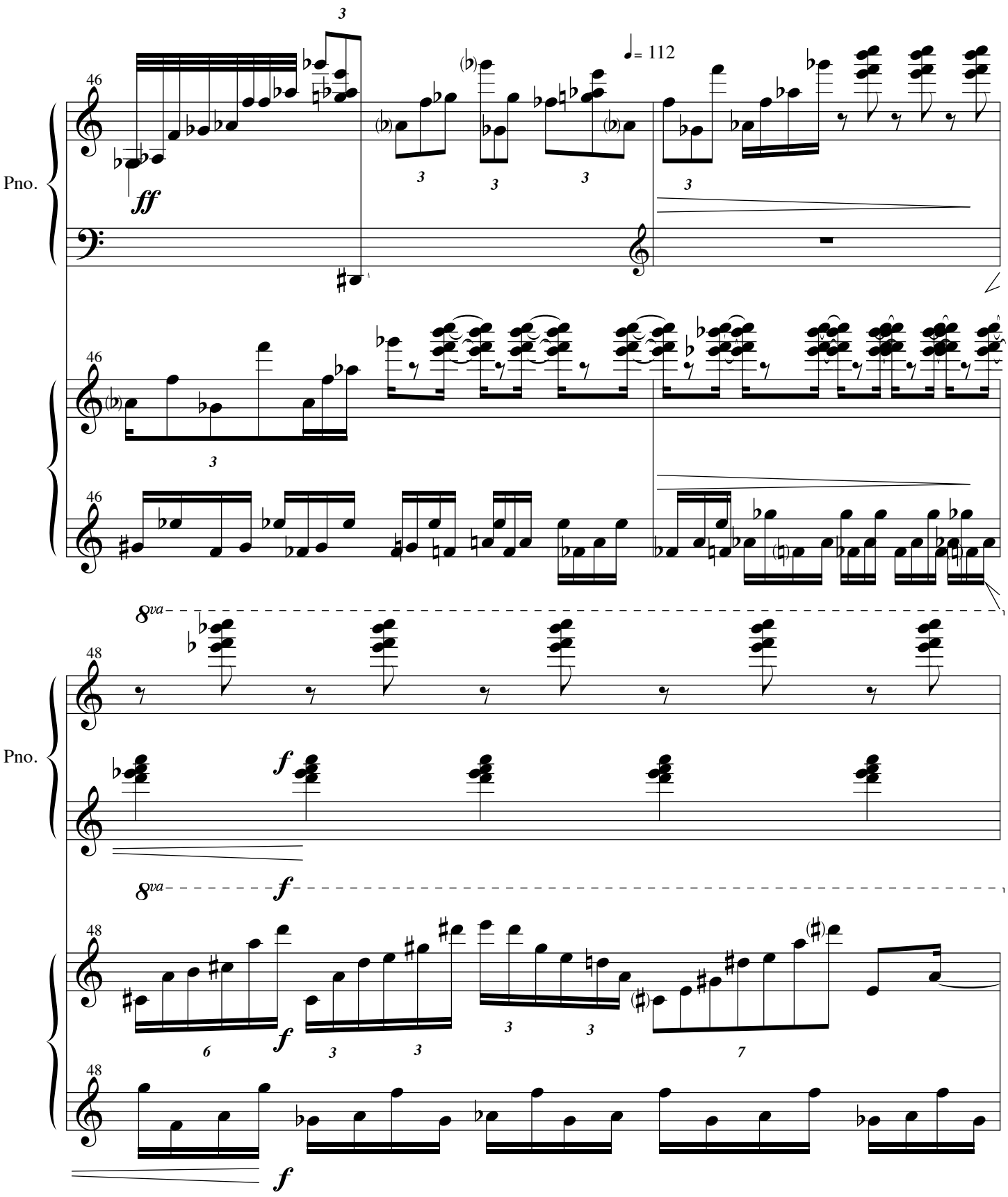

Pno.
31
p
mf
p
31
31
Pno.
33
mf
5
mf
5
3
33
3
3
33


Pno.
35
p
mp
pp
mp
Pno.
37
pp
mp

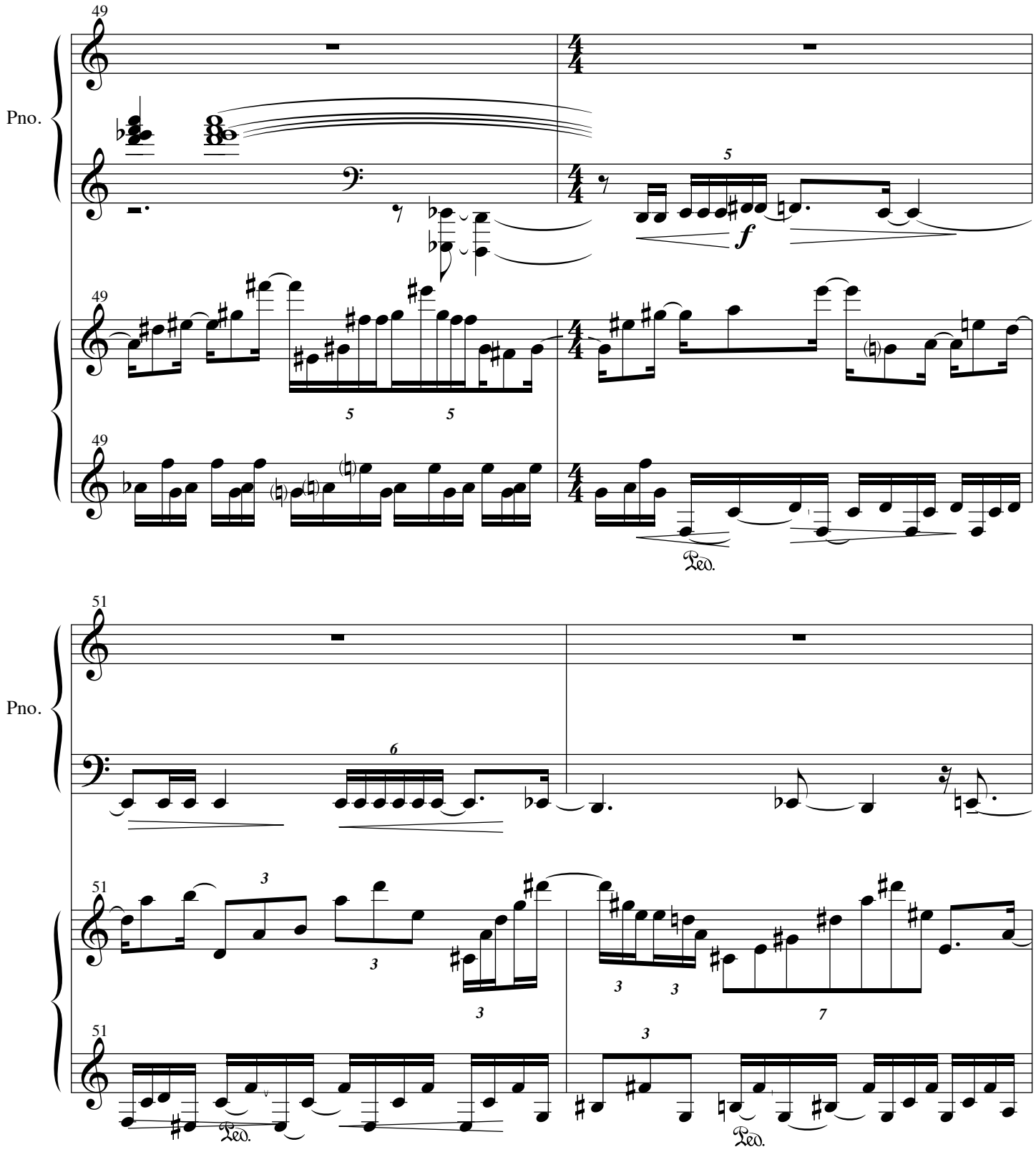

38
Pno.
pp
mf
mf
5
38
38
39
Pno.
p
mf
p
pp
p
3
3
3
39
39

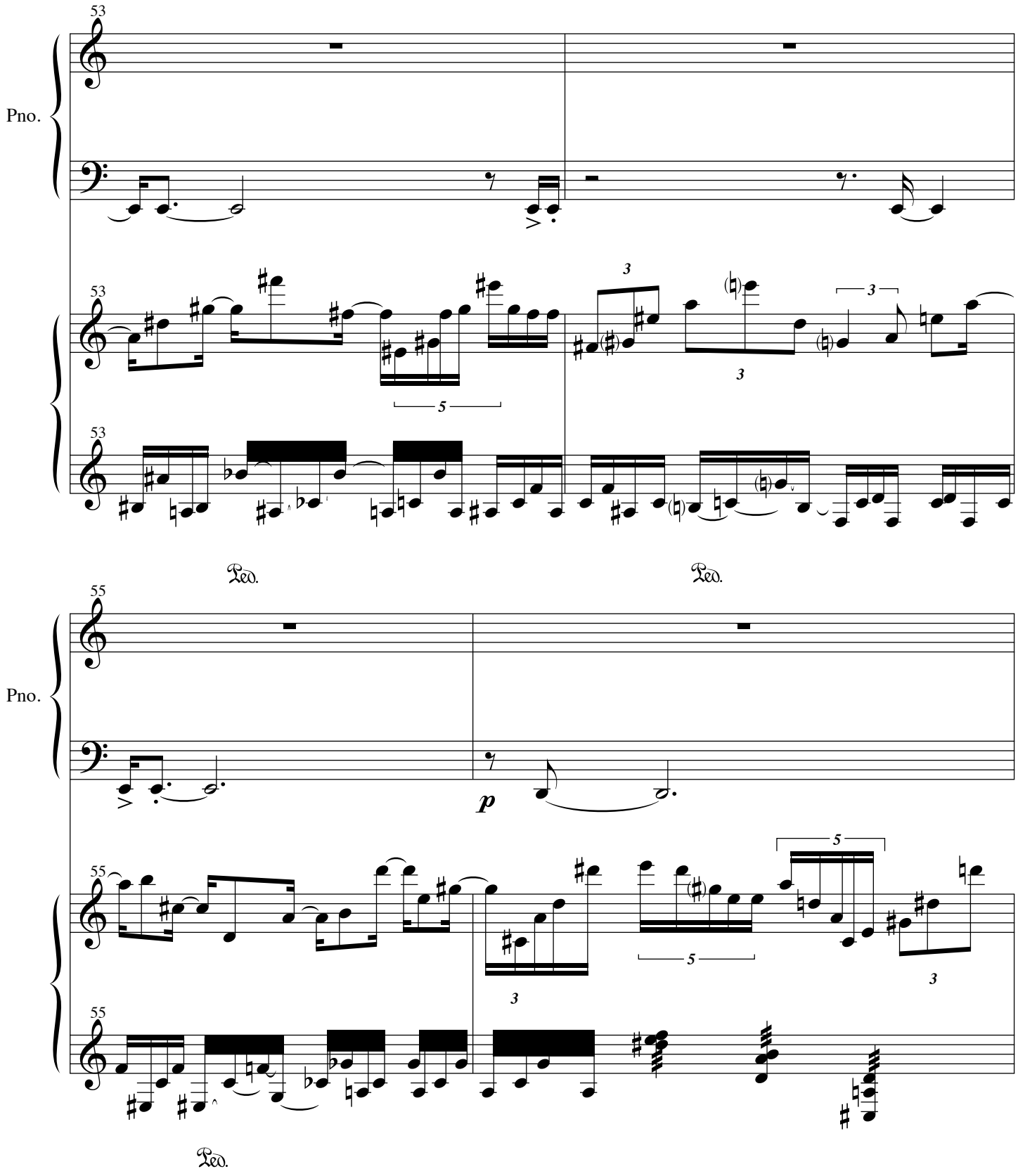

Pno.
41
3
8va
loco
Pno.
43

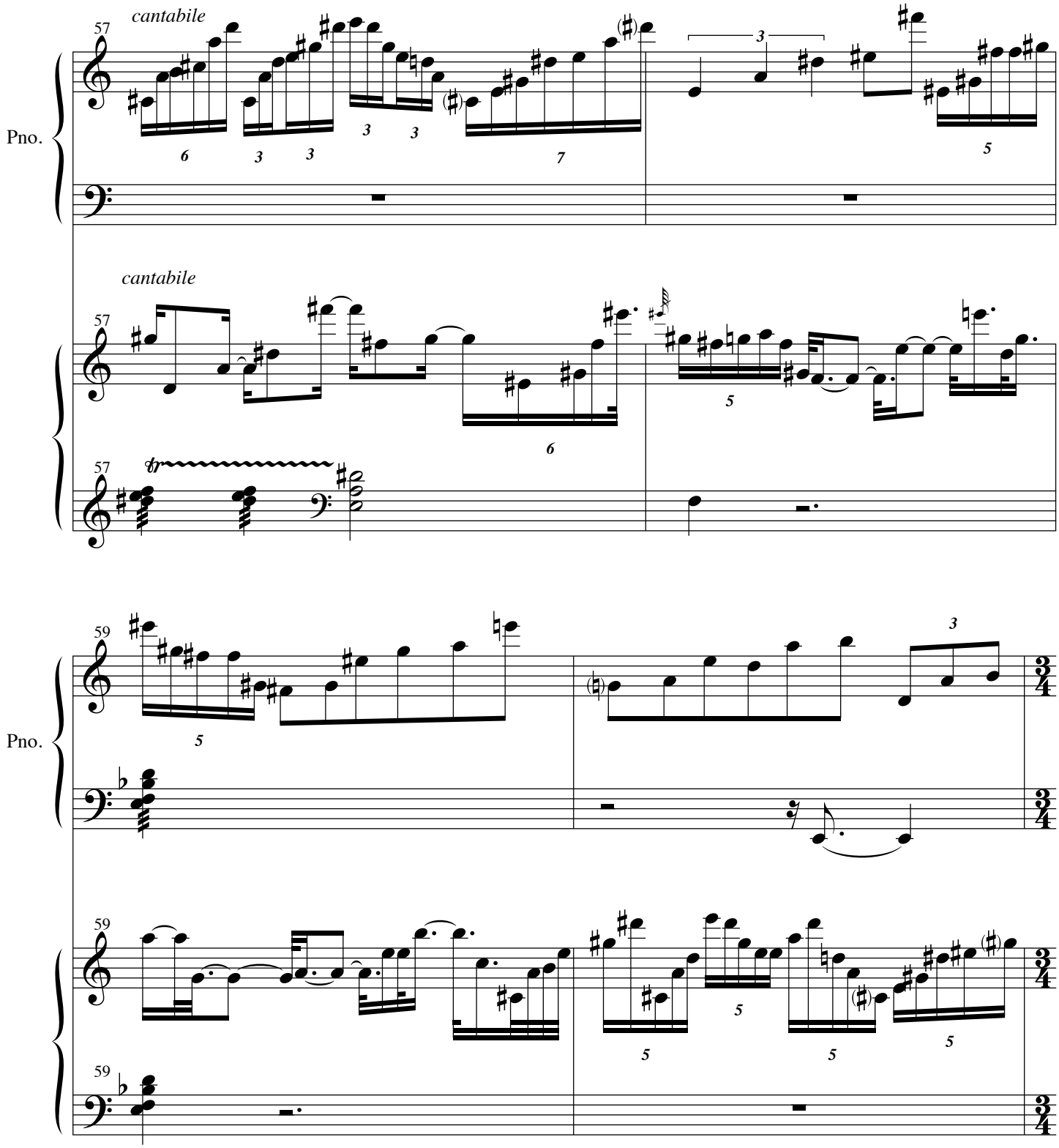

8va
loco
44
Pno.
15mb
9
45
mf
8va
loco
6
3

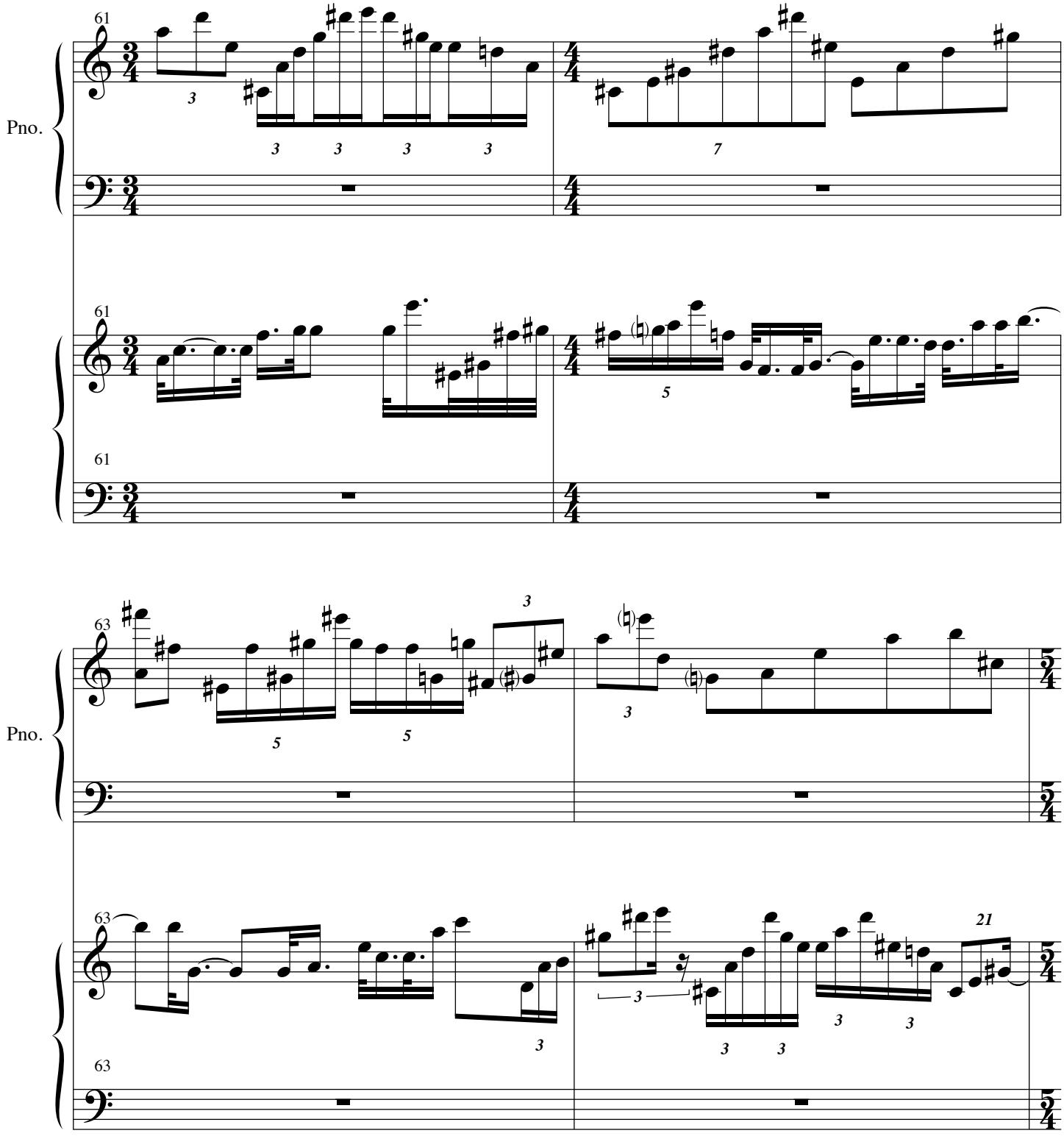


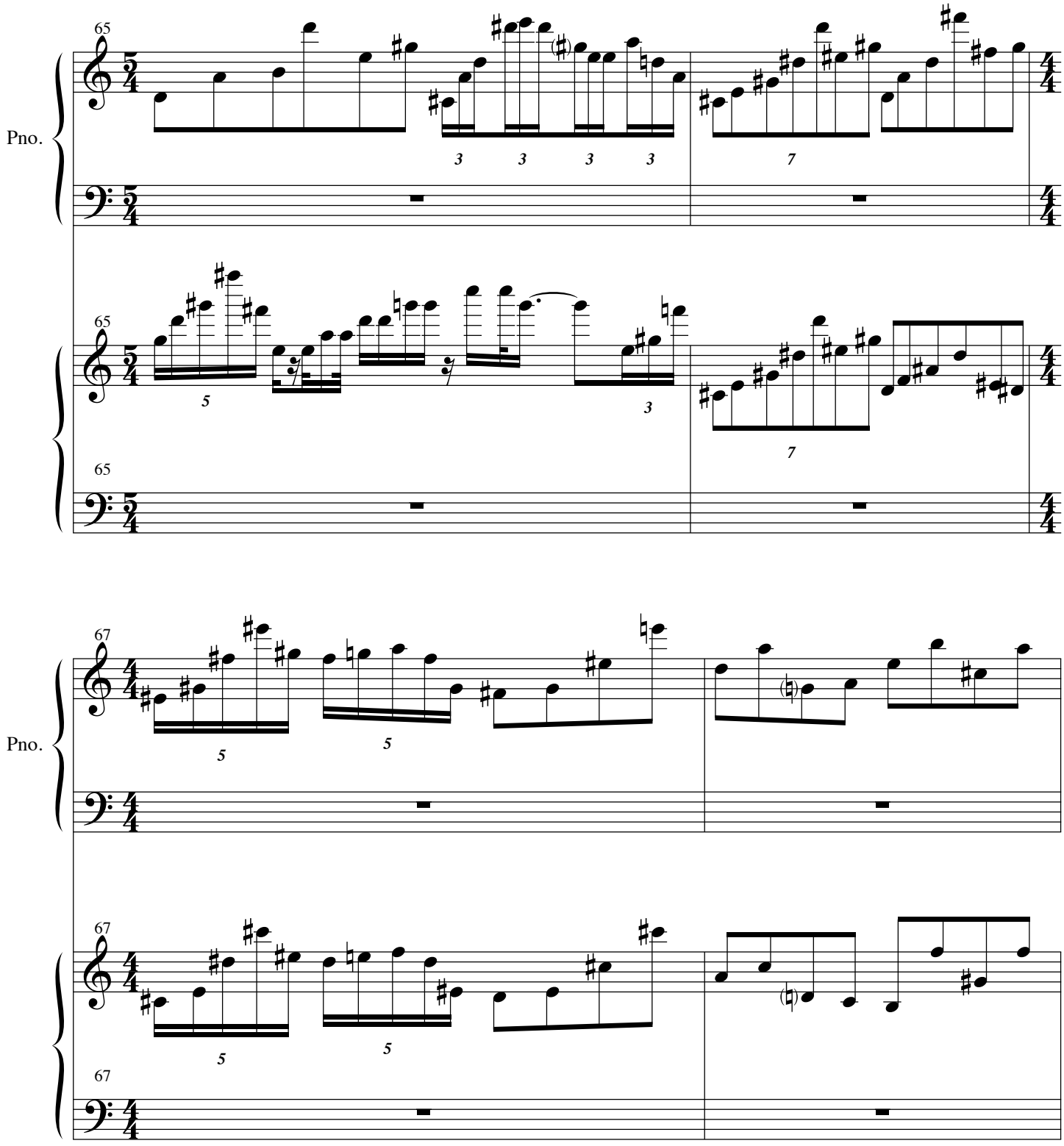
46
Pno.
ff
♩= 112
3
48
8va
f
6
7


49
Pno.
5
f
Ped.
51
Pno.
6
3
7
Ped.
Ped.


53
Pno.
53
53
Ped.
Ped.
55
Pno.
p
55
55
Ped.


cantabile
57
Pno.
cantabile
57
57
59
Pno.
59
59


61
Pno.
61
61
63
Pno.
63
63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65
3
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3
7
5
3
7
Pno.
67
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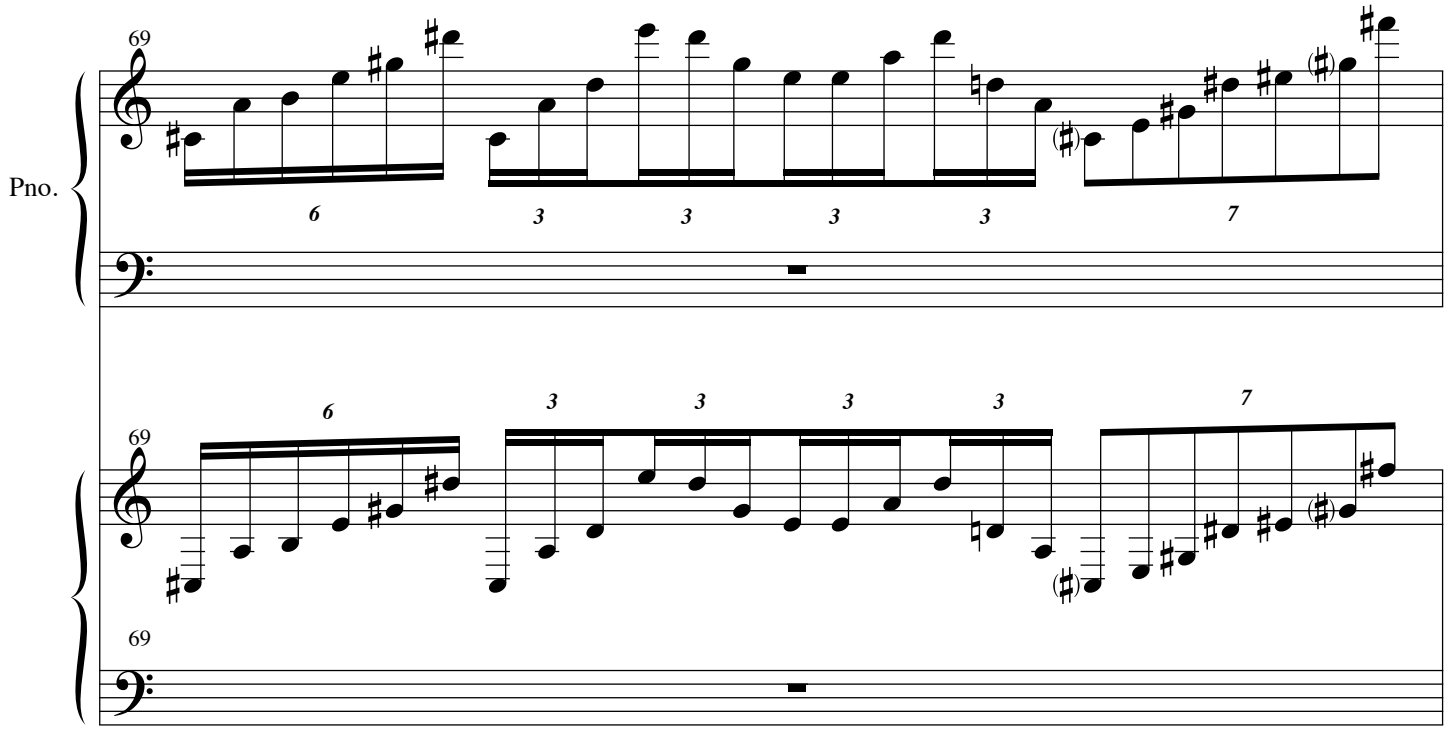
5
5
5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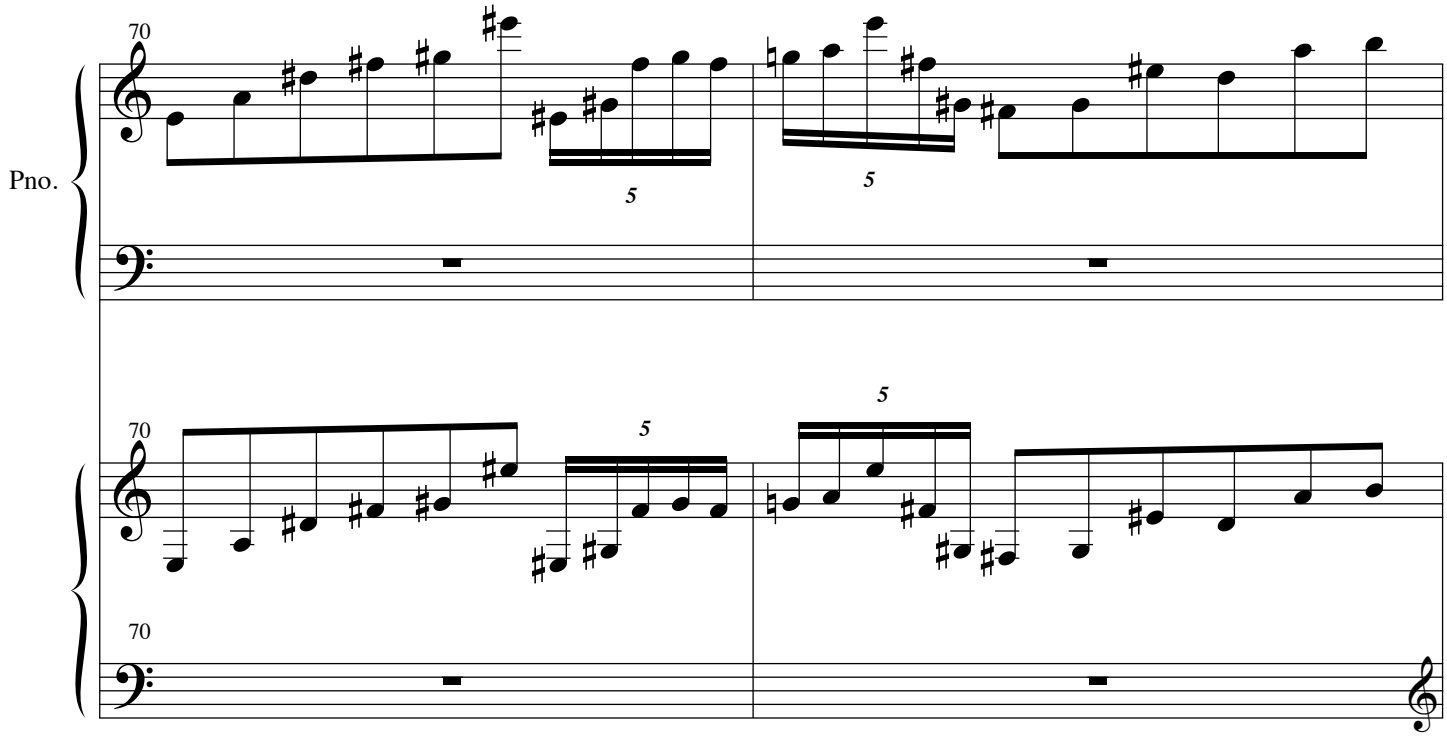
Pno.
6
3
3
3
3
7
69
6
3
3
3
3
7
69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Pno.
5
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70
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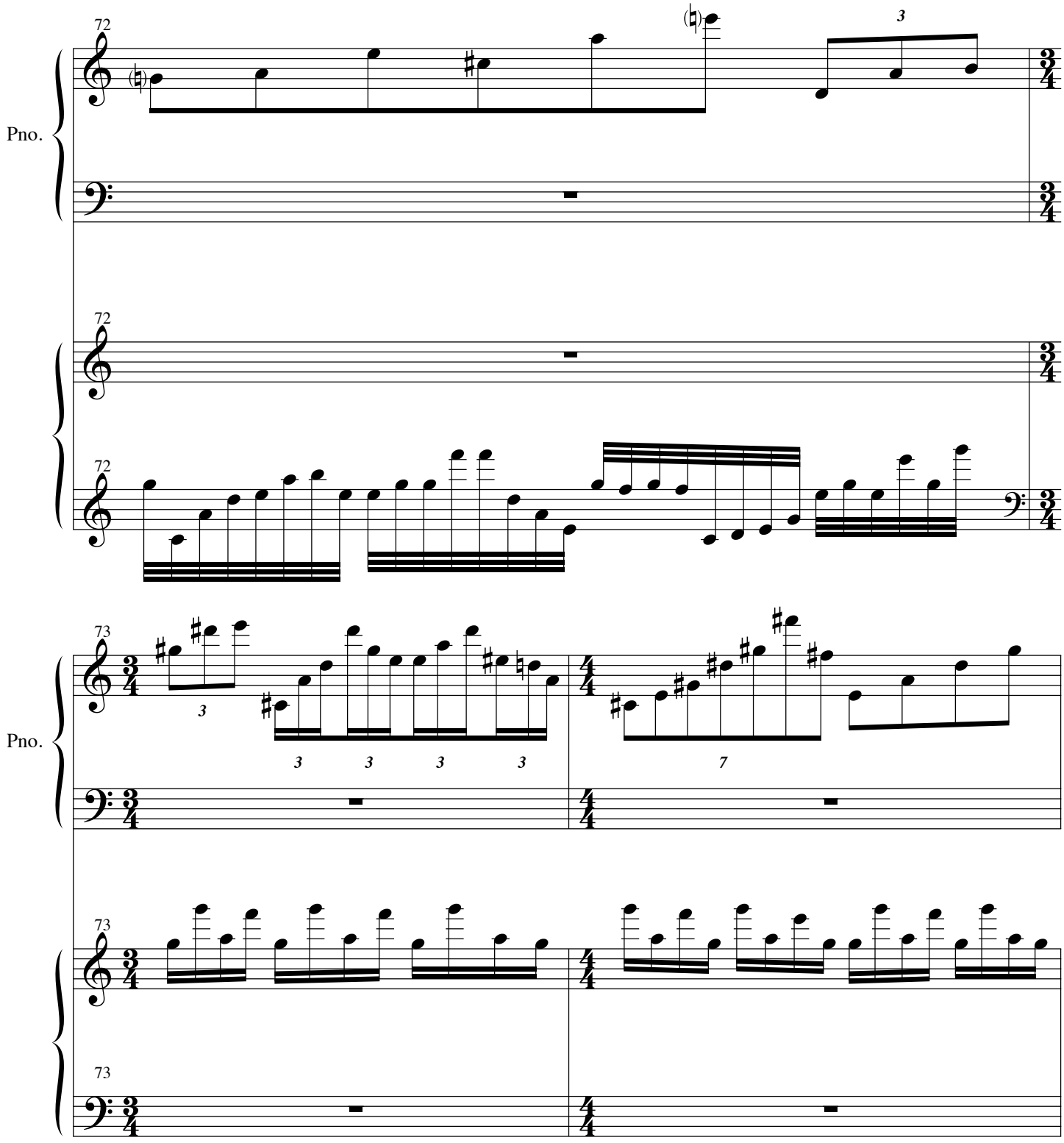
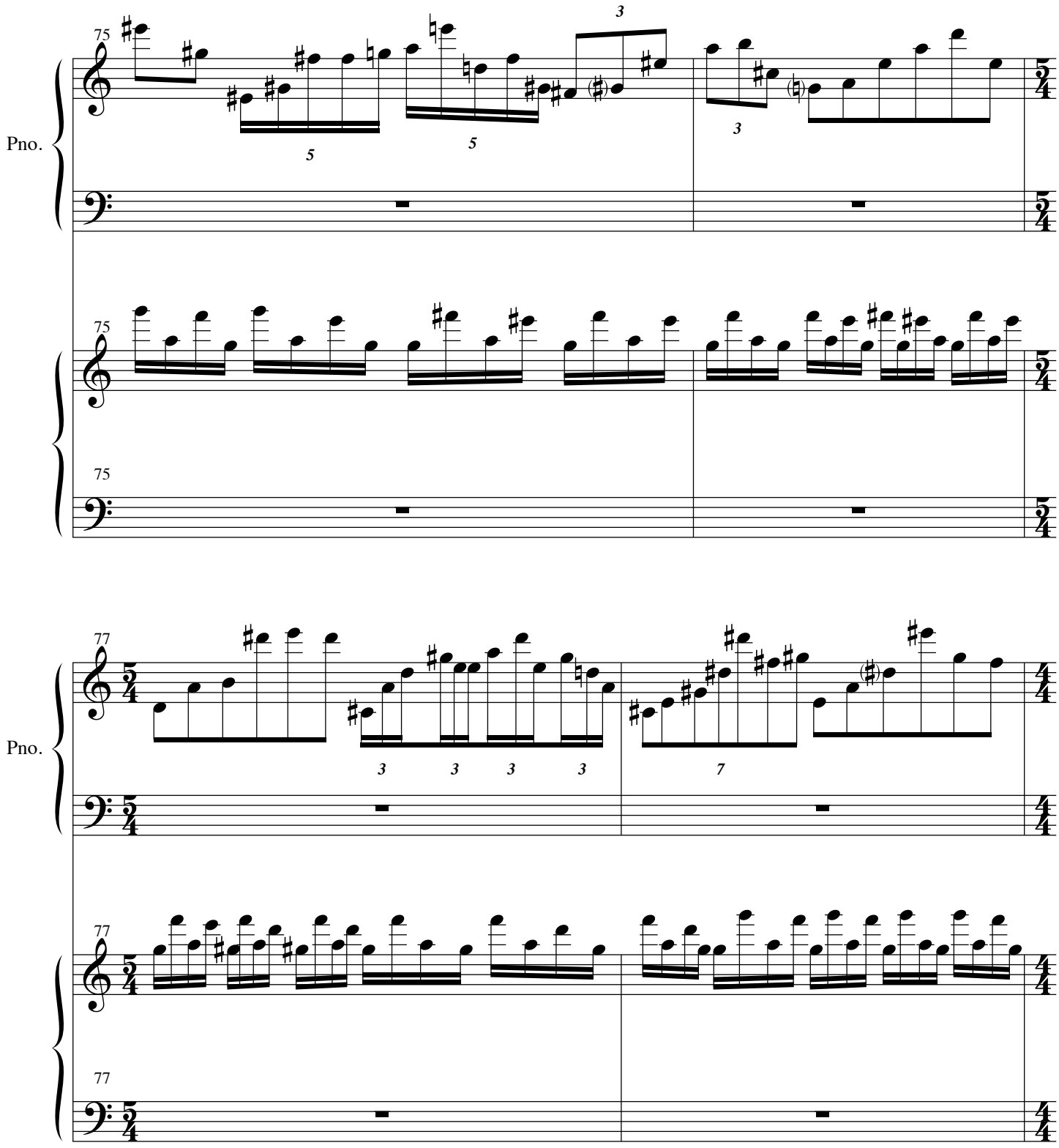

72
Pno.
3
72
72
73
Pno.
3
3
3
3
7
73
73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75
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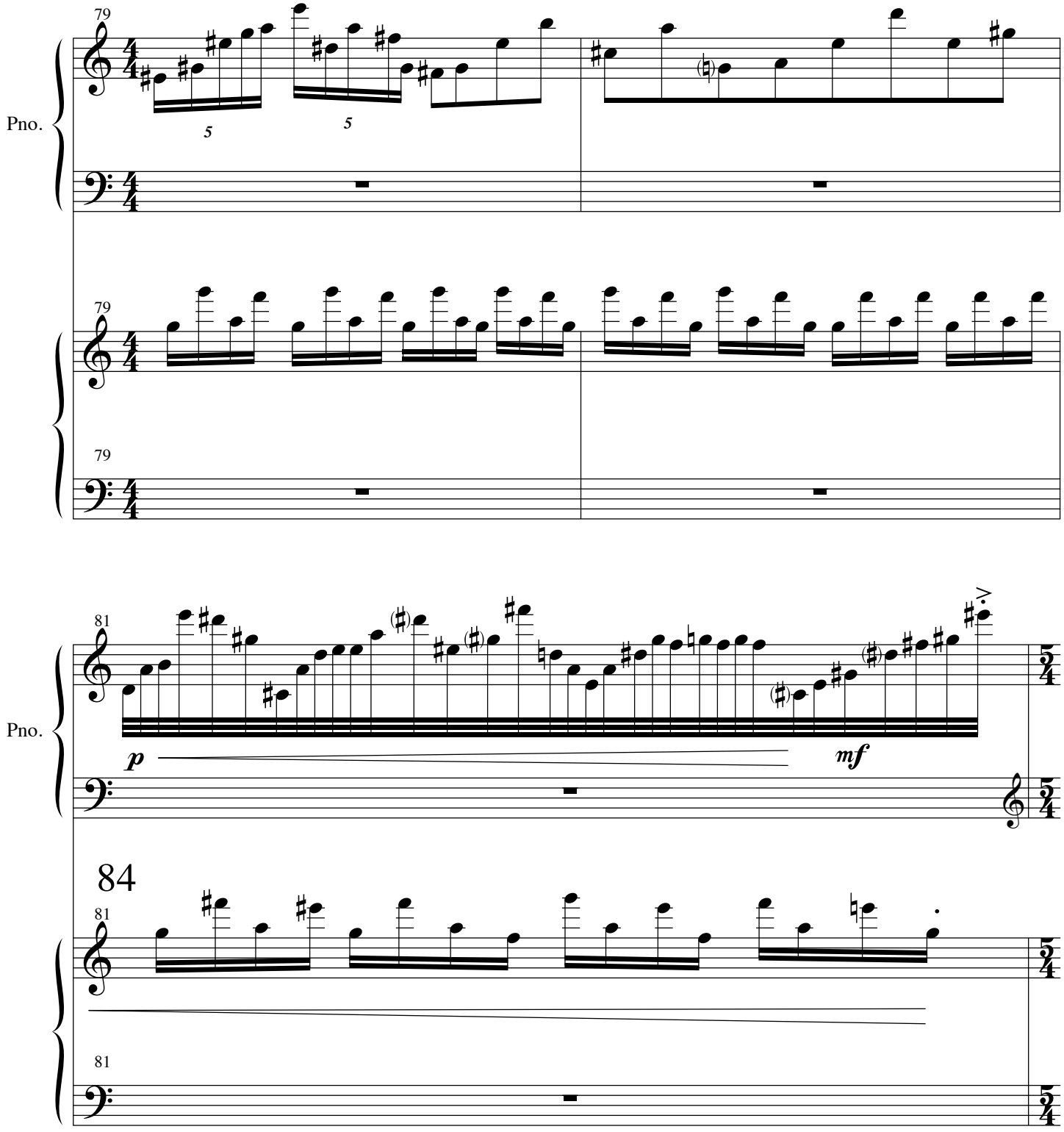
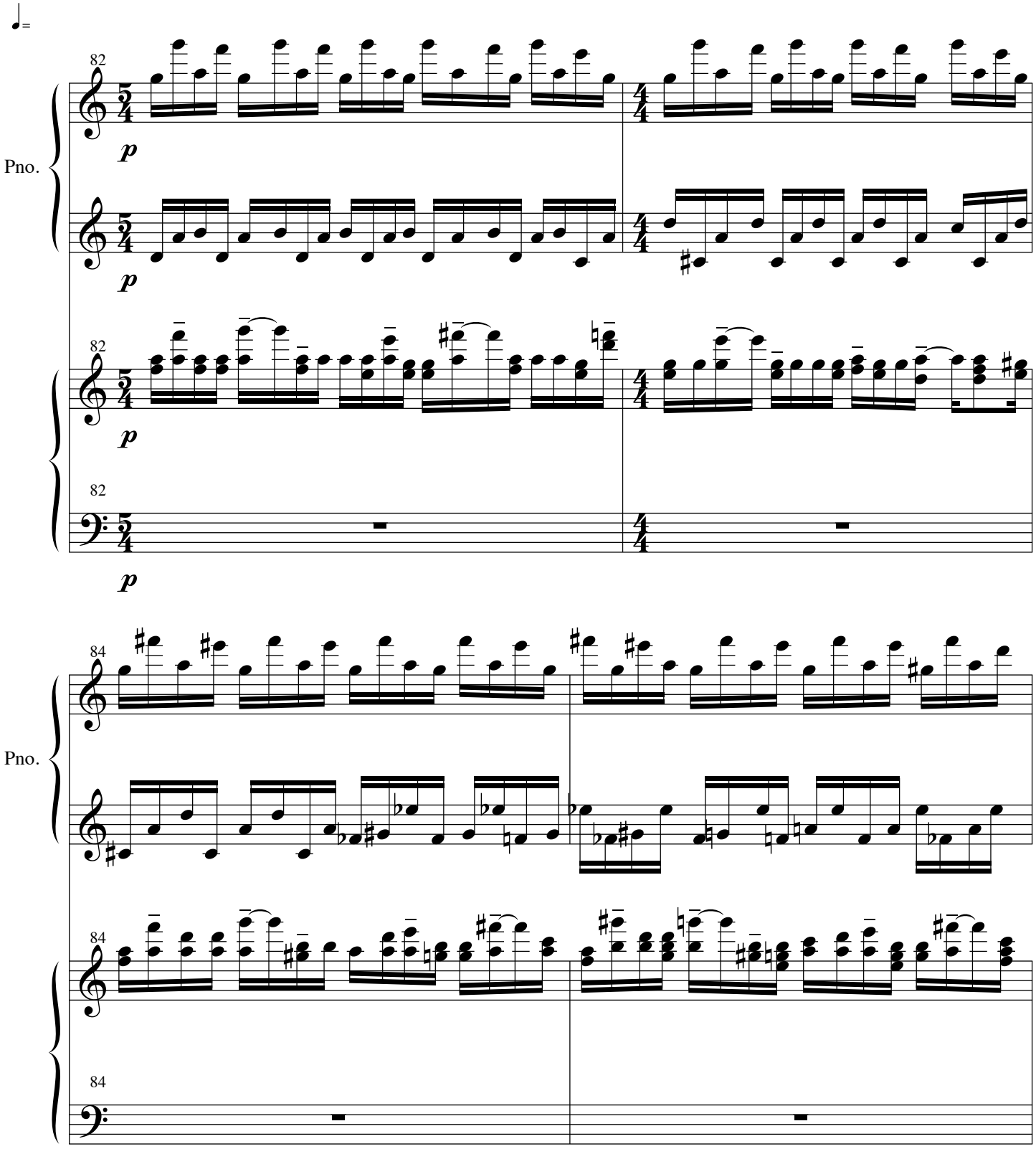
5
5
3
5/4
75
75
Pno.
77
3
3
3
3
7
4/4
77
77


79
Pno.
5
5
79
79
81
Pno.
p
mf
84
81
81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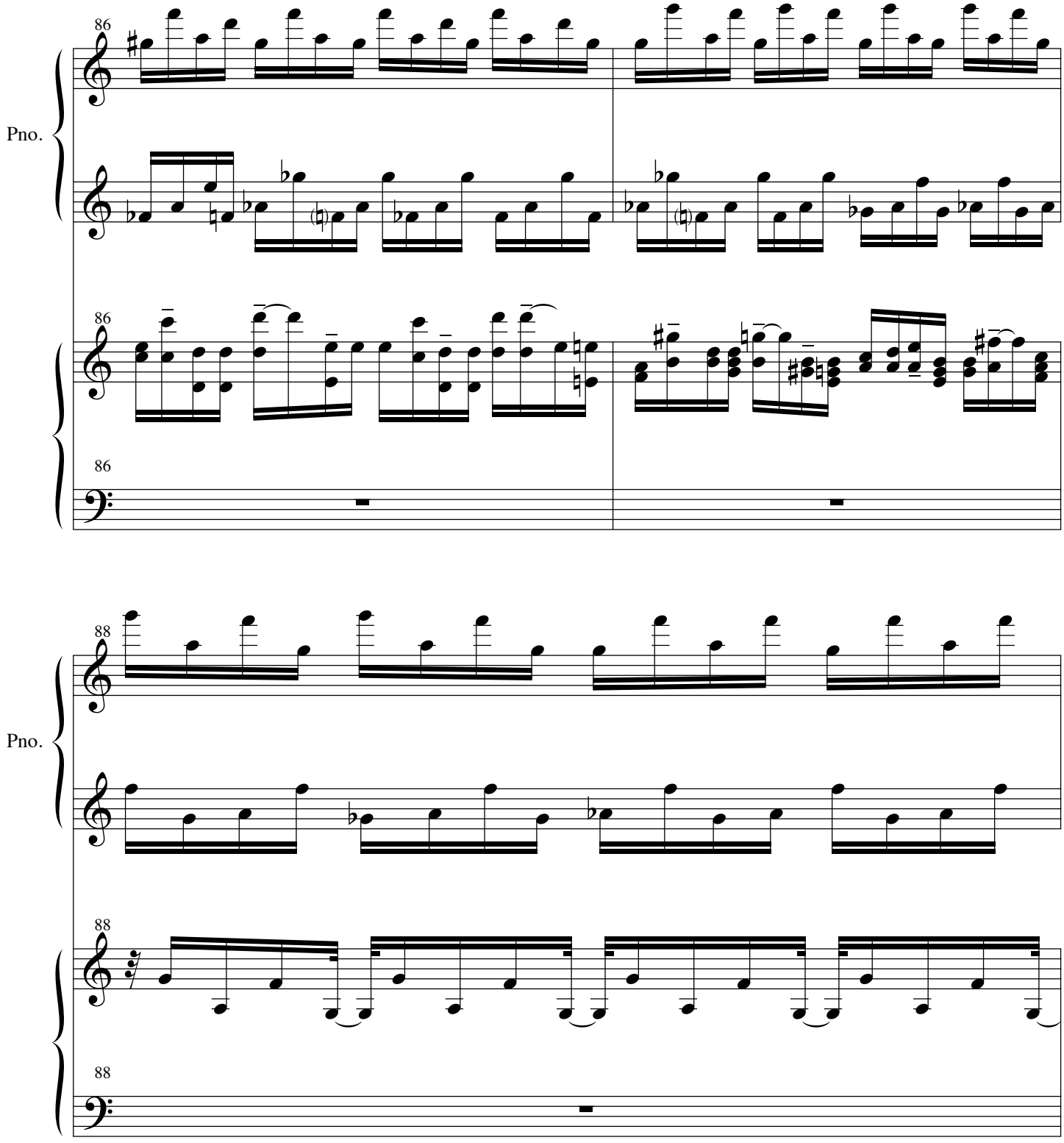
82
p
Pno.
84


86
Pno.
86
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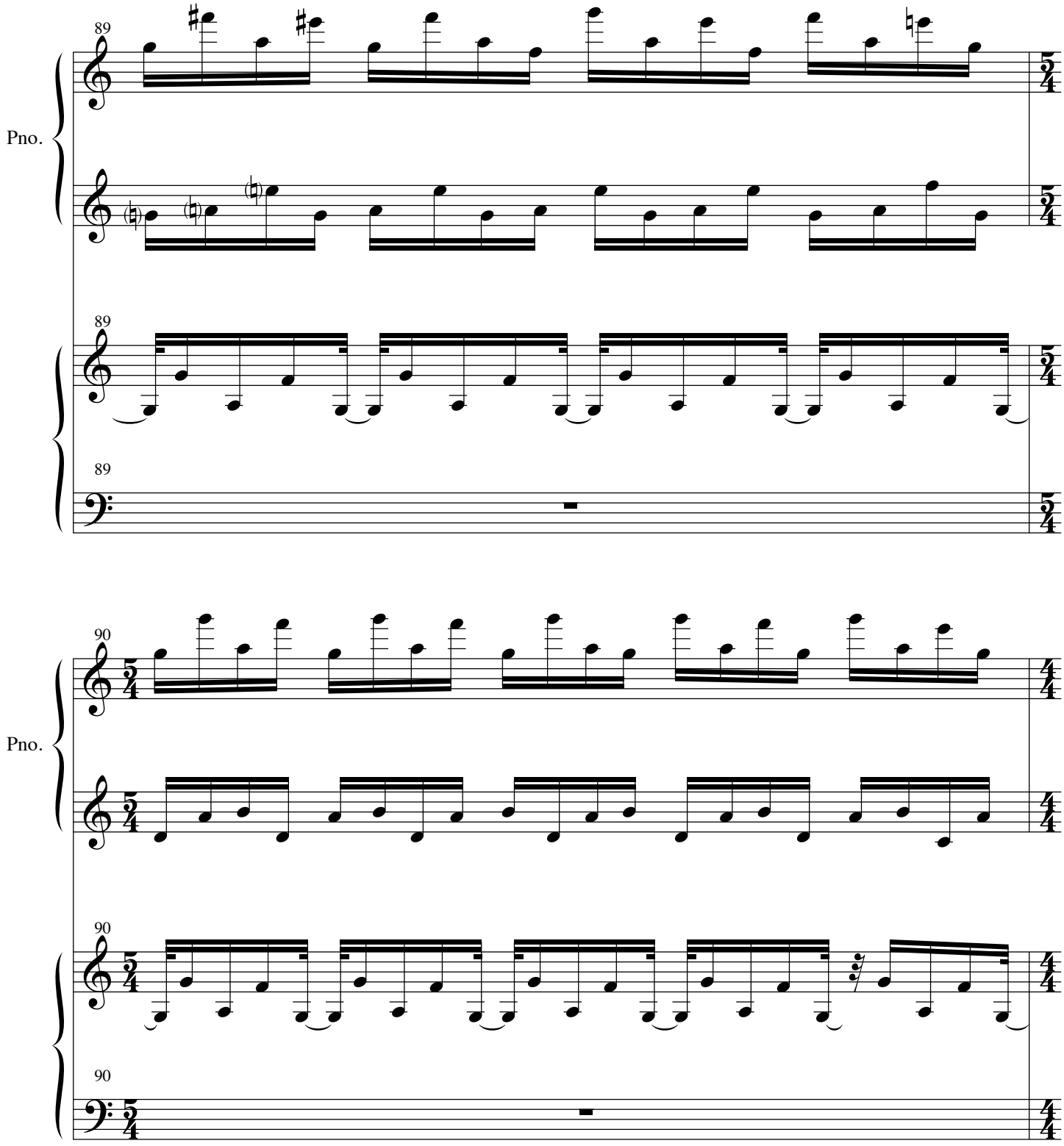
88
Pno.
88
88


89
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89
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90
Pno.
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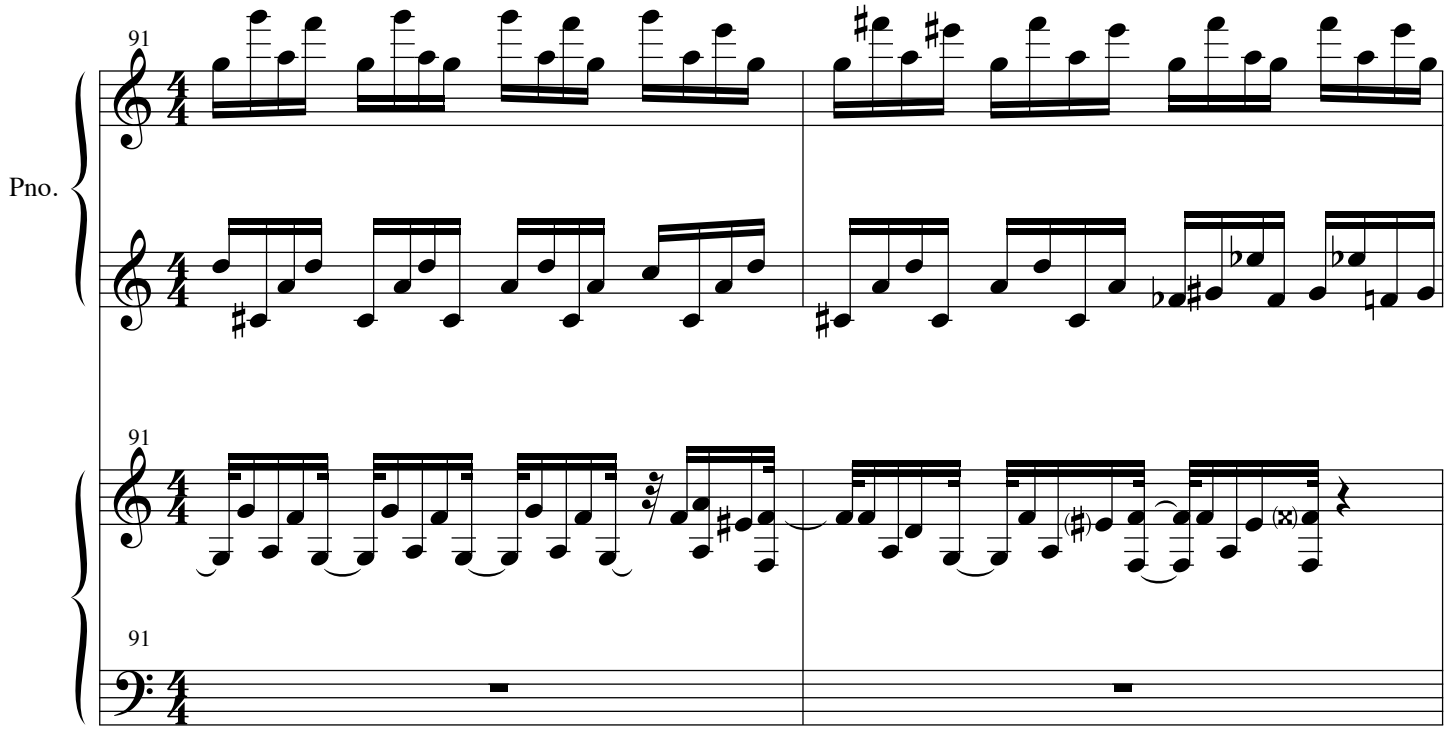
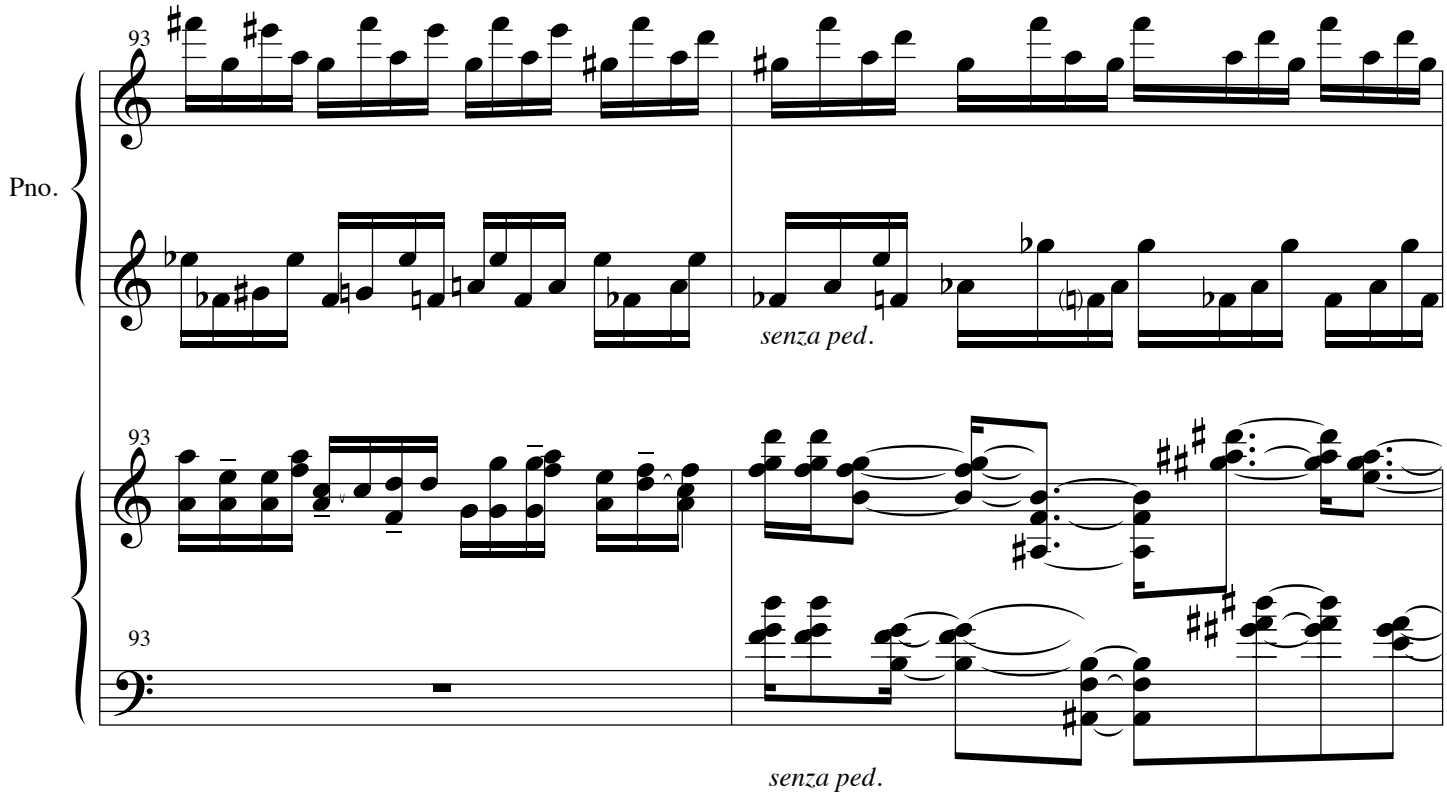
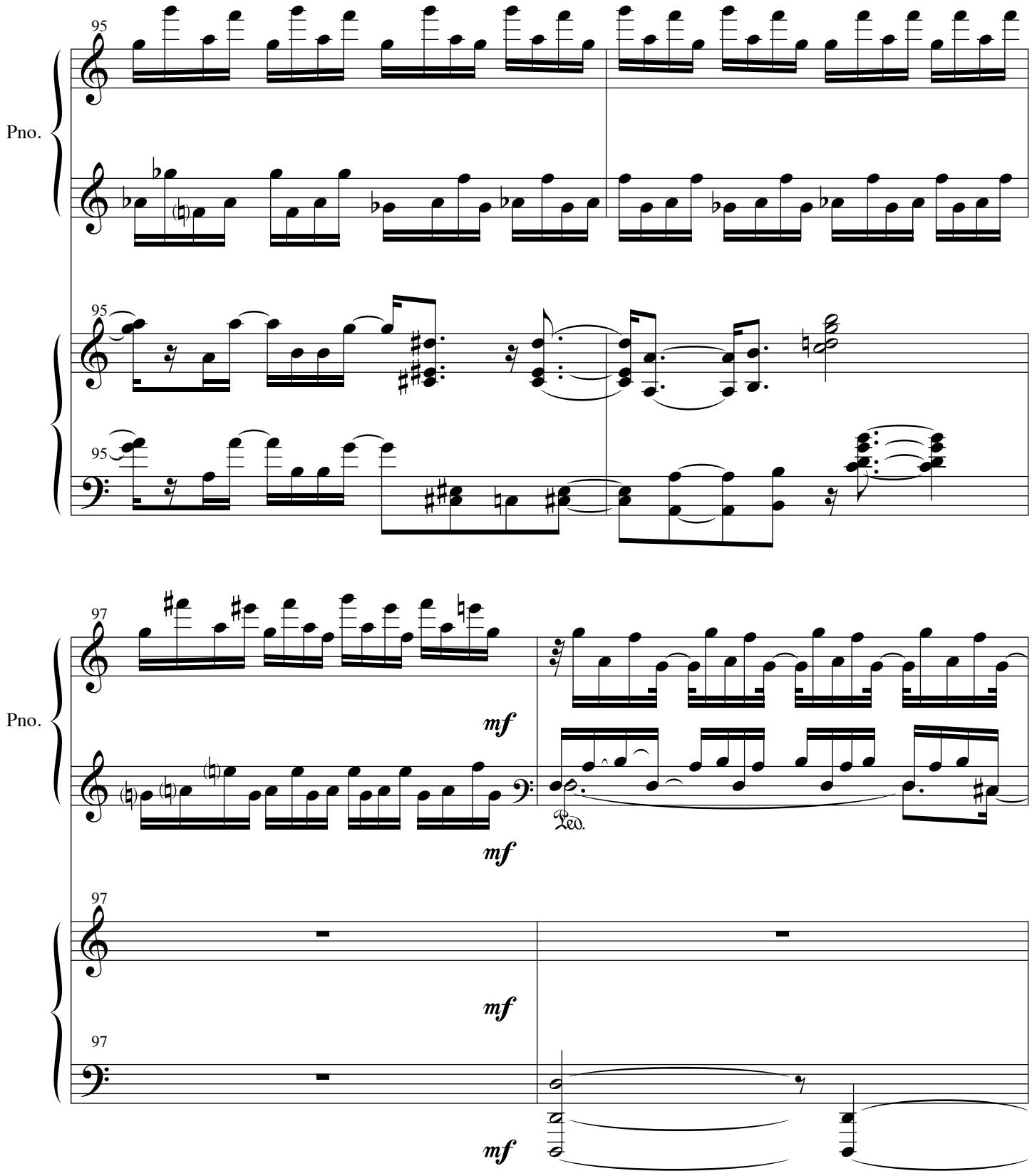
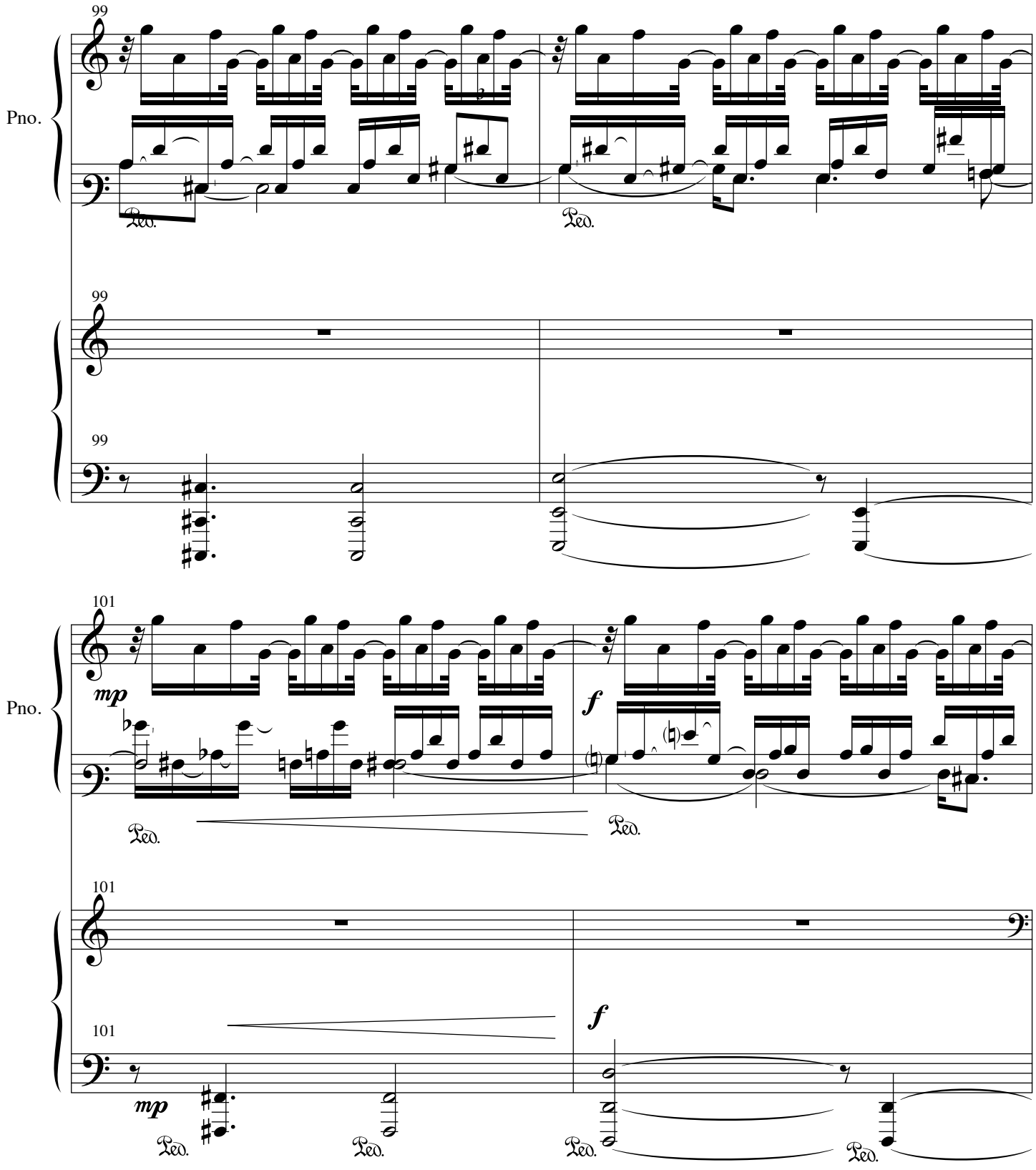


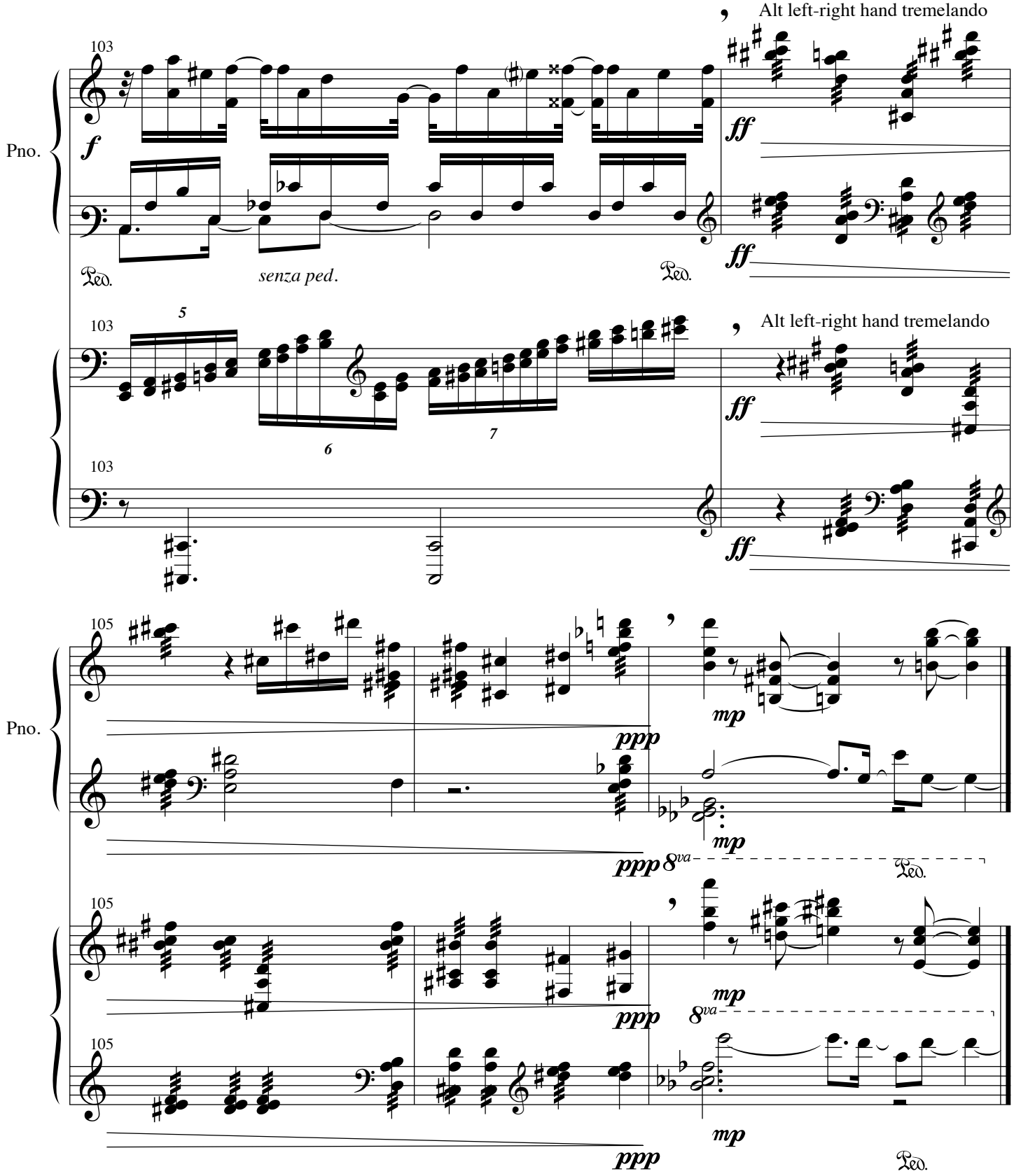


senza ped.

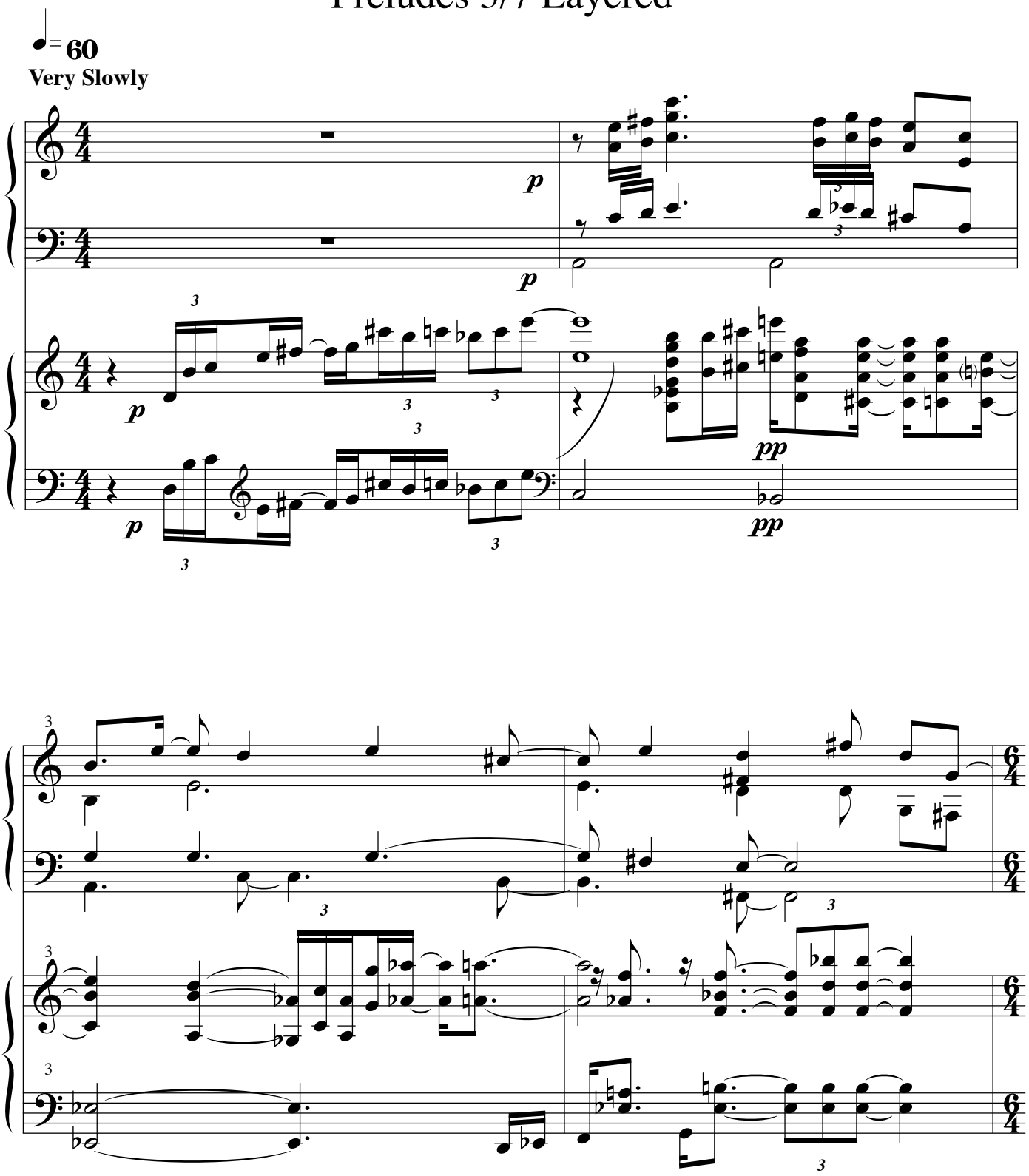
senza ped.

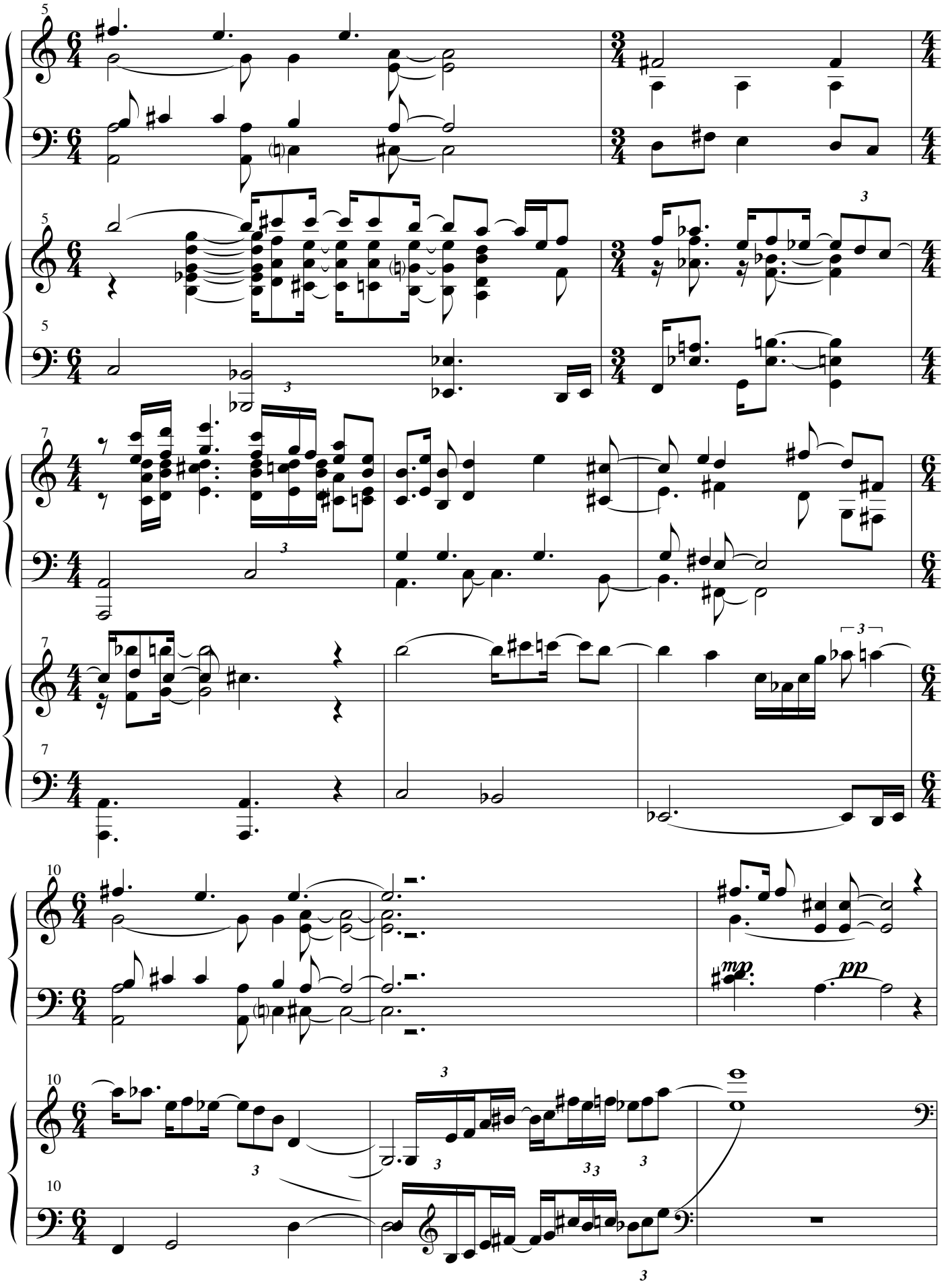

95
Pno.
95
95
97
Pno.
mf
mf
Ped.
97
mf
97
mf

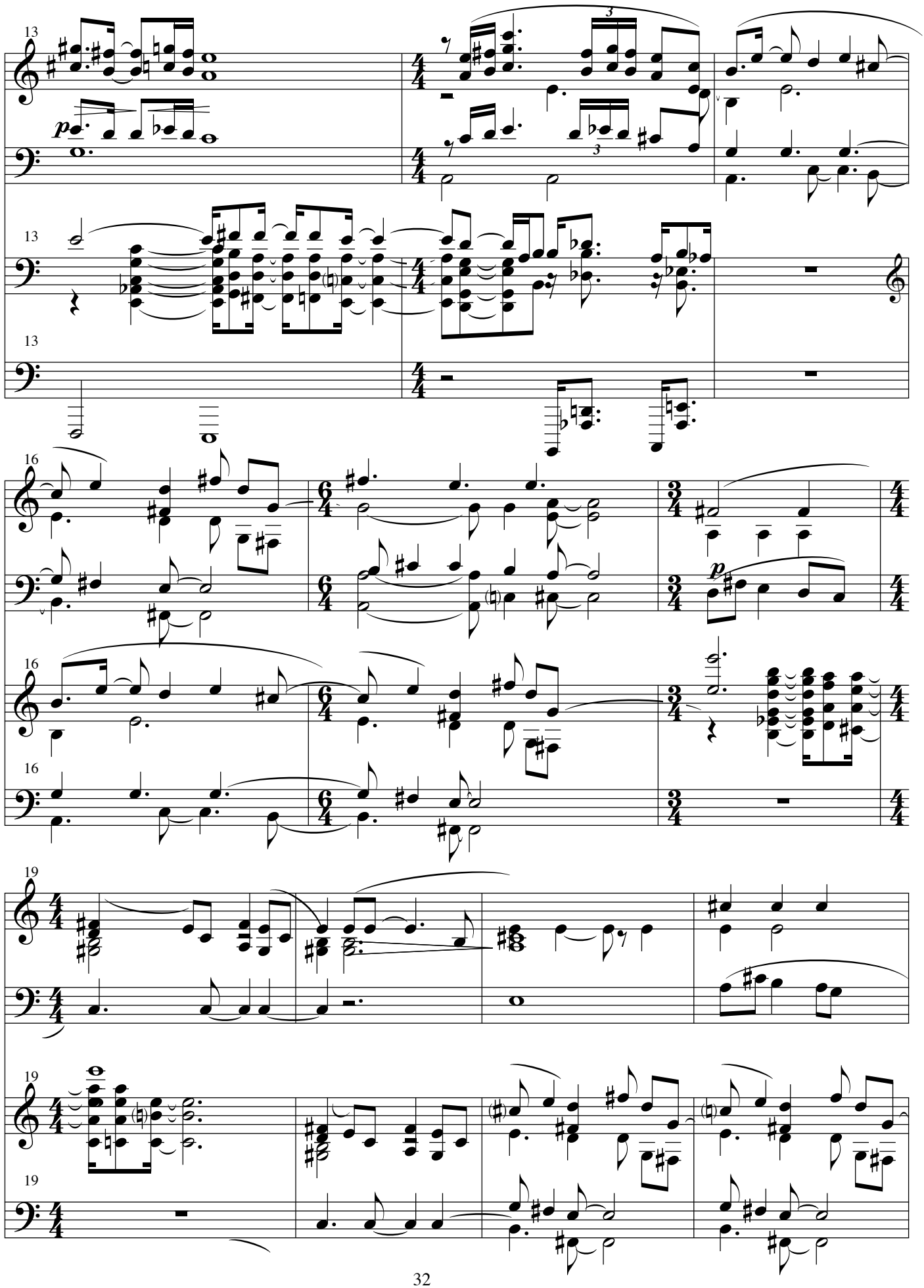

99
Pno.
Ped.
Ped.
99
99
101
Pno.
mp
f
Ped.
Ped.
101
101
f
mp
Ped.
Ped.
Ped.
Ped.

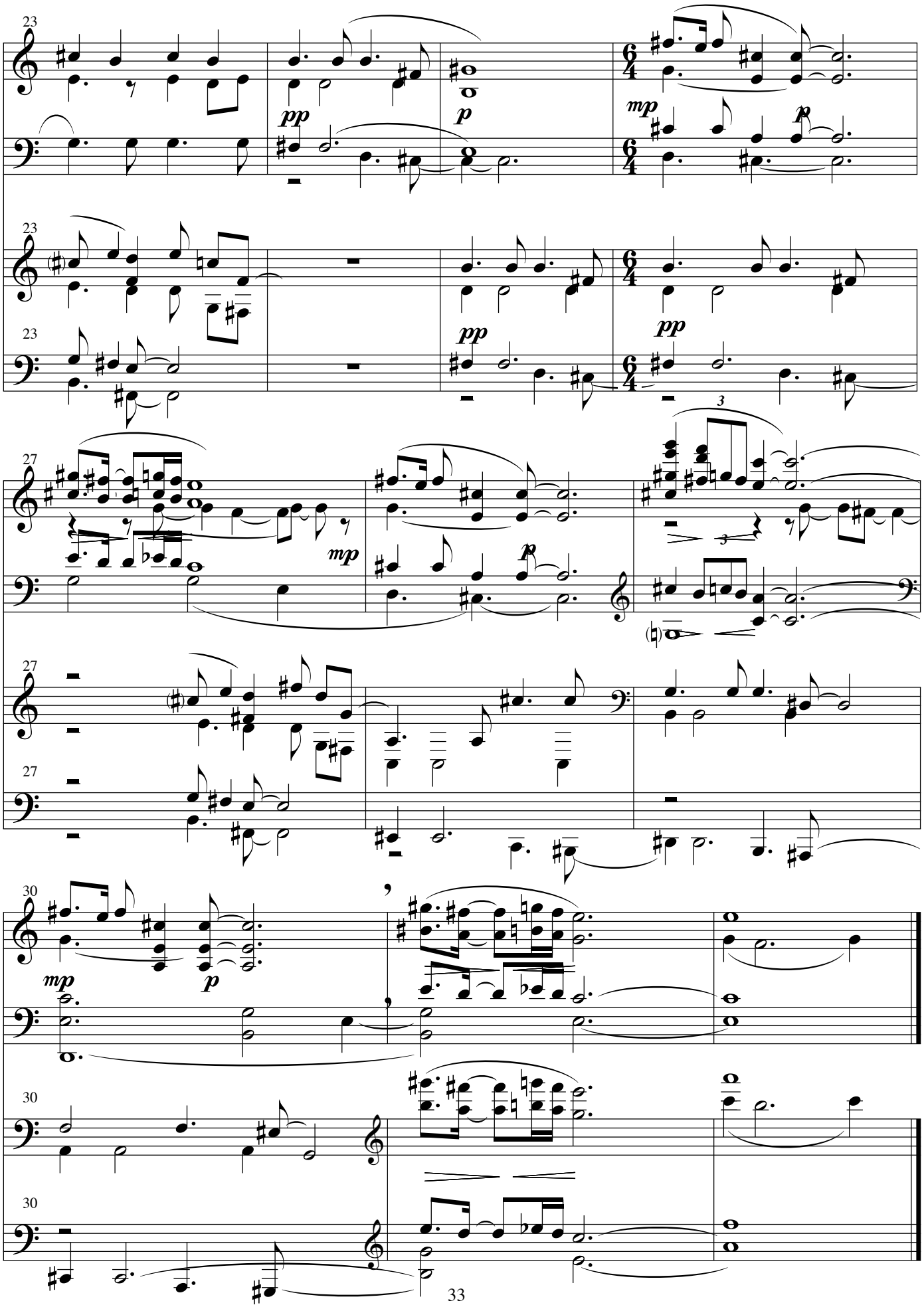

Alt left-right hand tremelando
103
Pno.
f
ff
Ped.
senza ped.
Ped.
5
6
7
Alt left-right hand tremelando
105
ppp
mp
8va
Ped.

Preludes 3/7 Layered




5
7
10
3
mp
pp




23
pp
p
mp
p
23
23
pp
pp
3
27
mp
p
27
27
30
mp
p
30
30

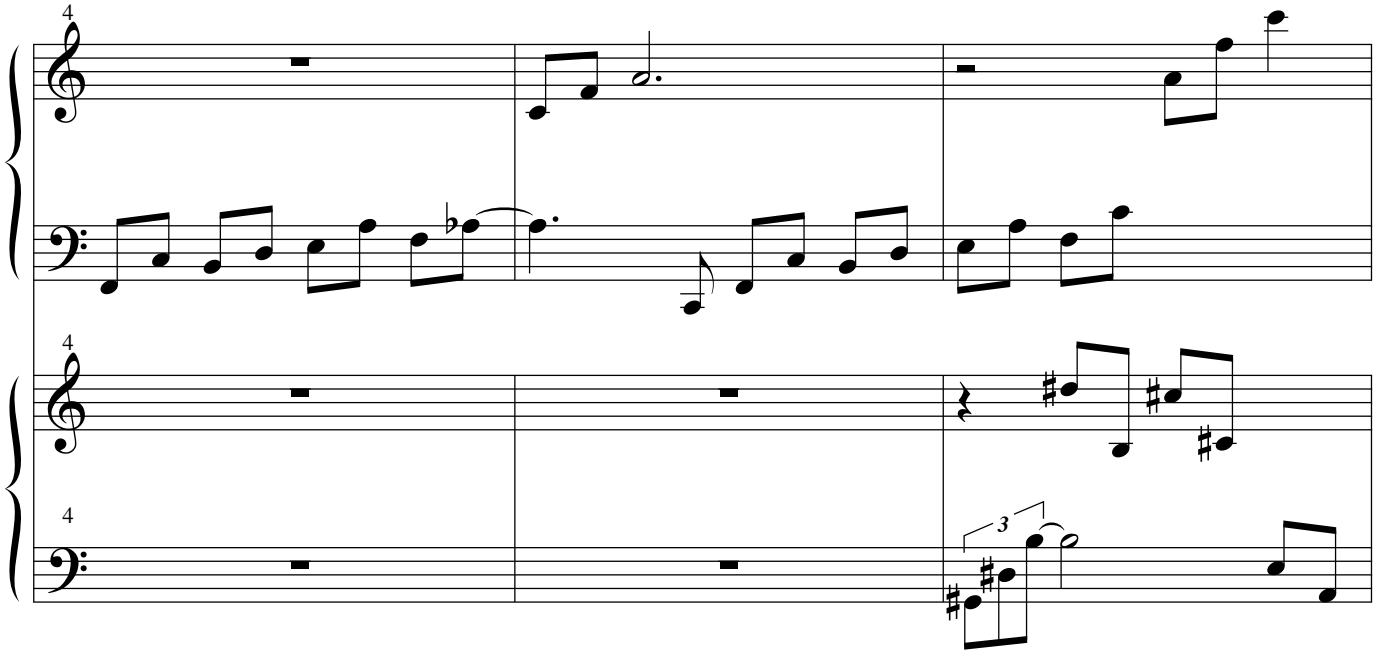
Prelude 5 Layered

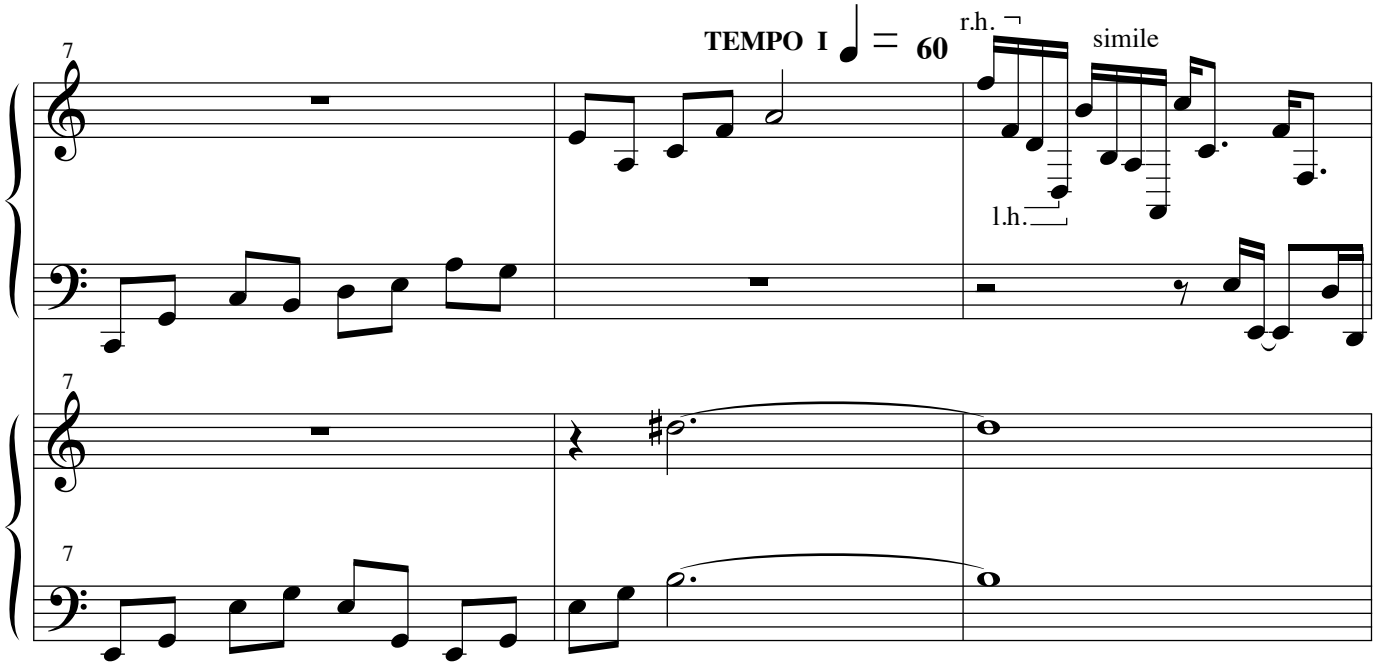
AS SOLO: perform entire piece
AS DUET: Piano II begins at Bar 50 through end
Piano I ends with Piano II at bar 49

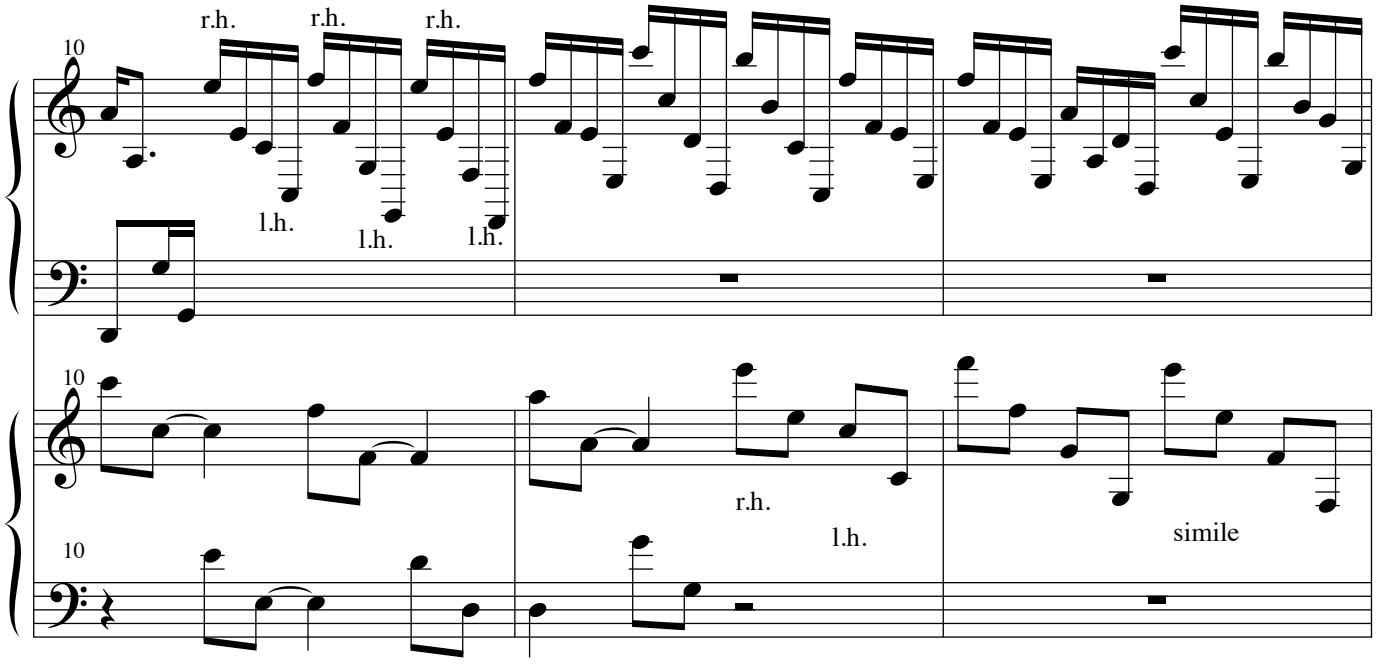
♩ = ca. **84** *un poco rubato e poco espressivo*

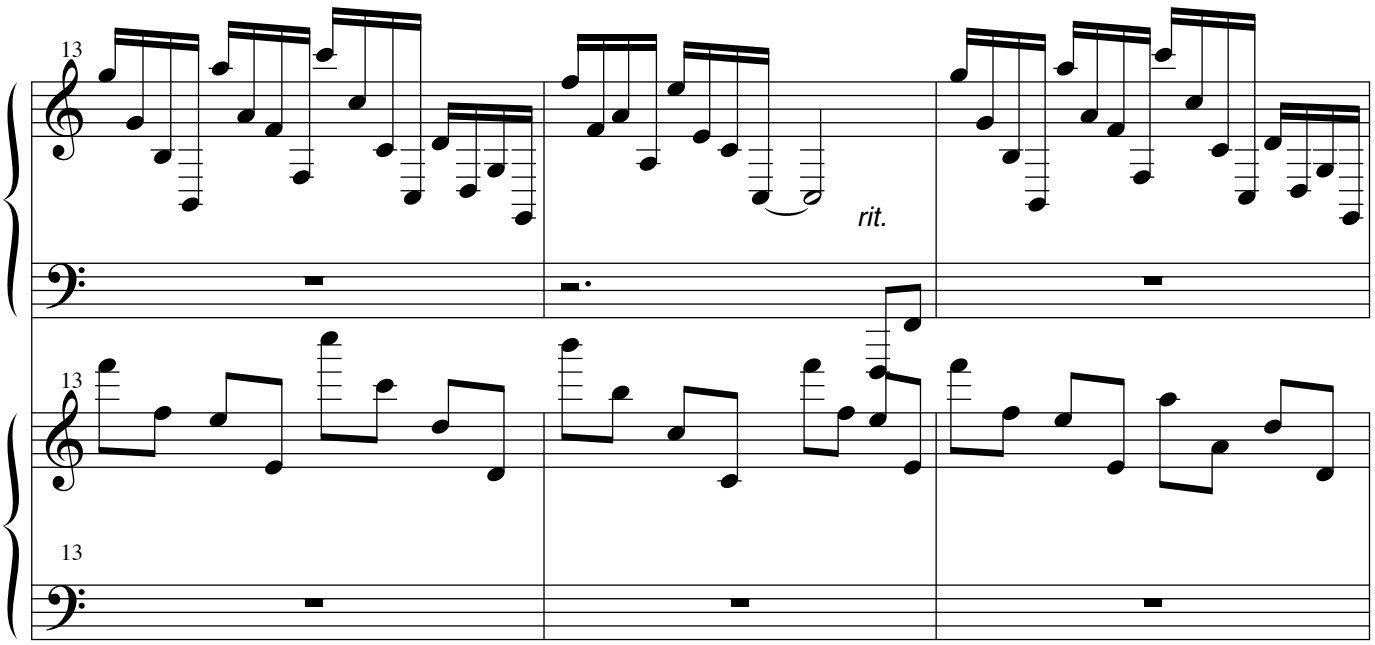
[Composer]

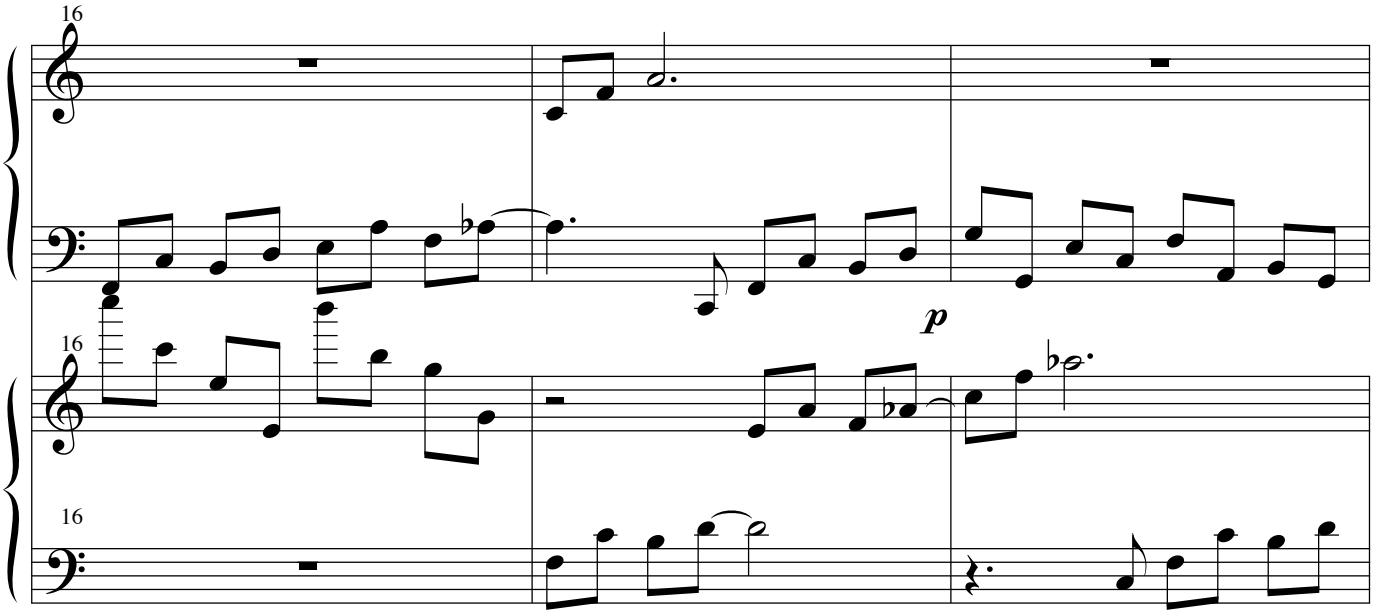
accel.

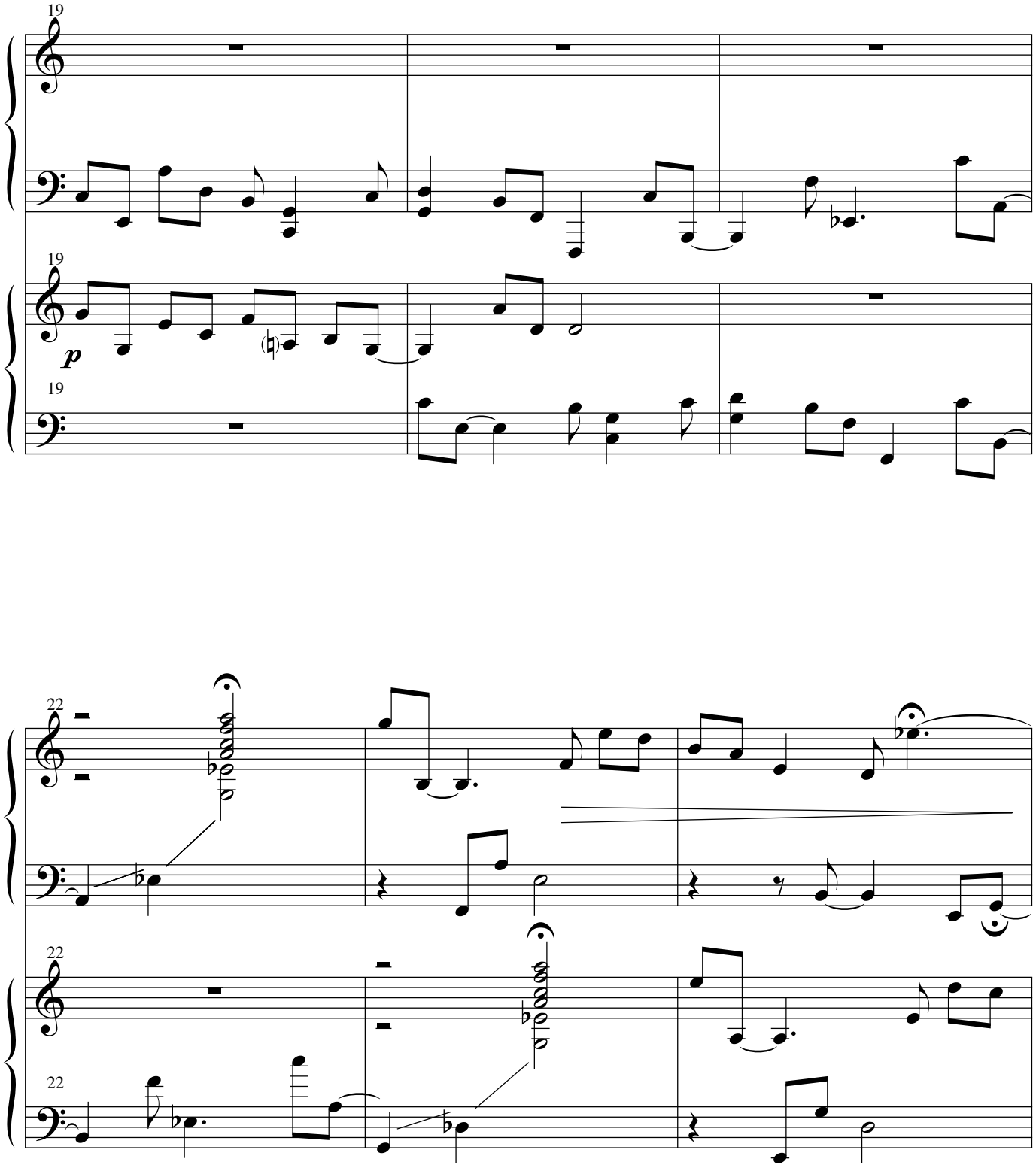


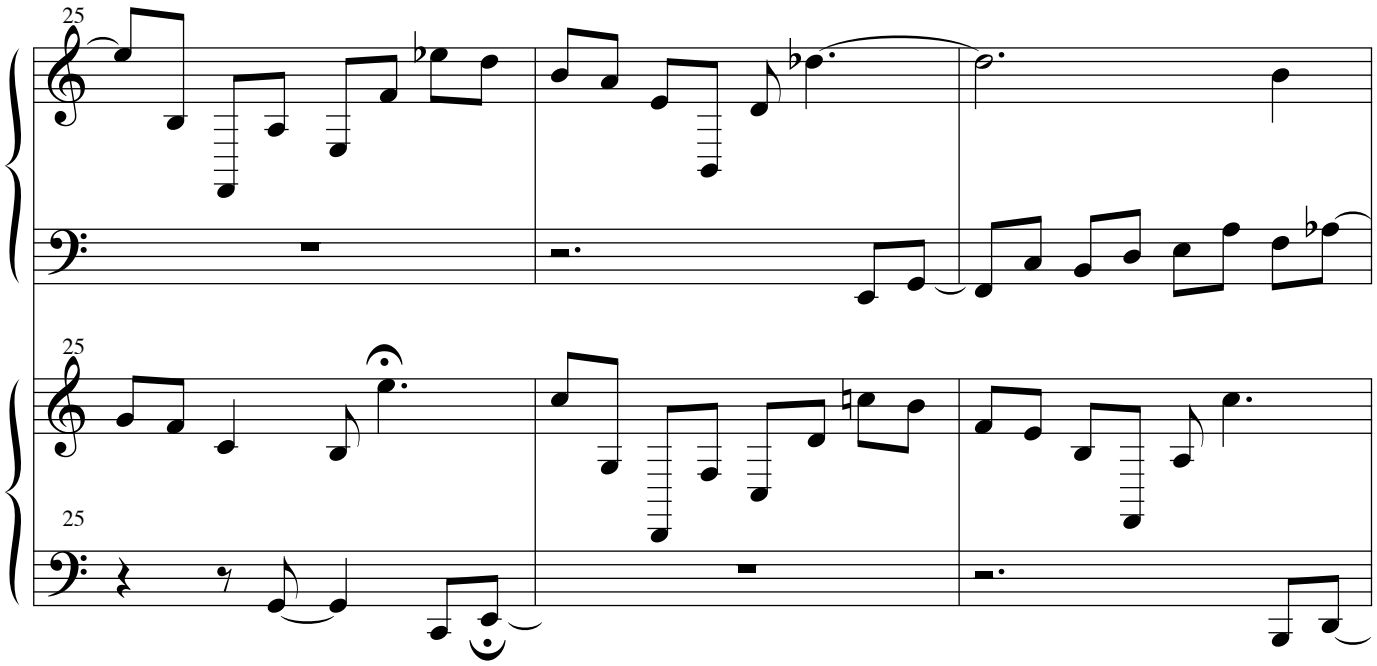

TEMPO I
= 60
r.h.
simile
l.h.
7
7
7


r.h.
r.h.
r.h.
l.h.
l.h.
l.h.
10
10
10
r.h.
l.h.
simile


13
rit.
13
13


16
p
16
16


19
19
p
19
22
22
22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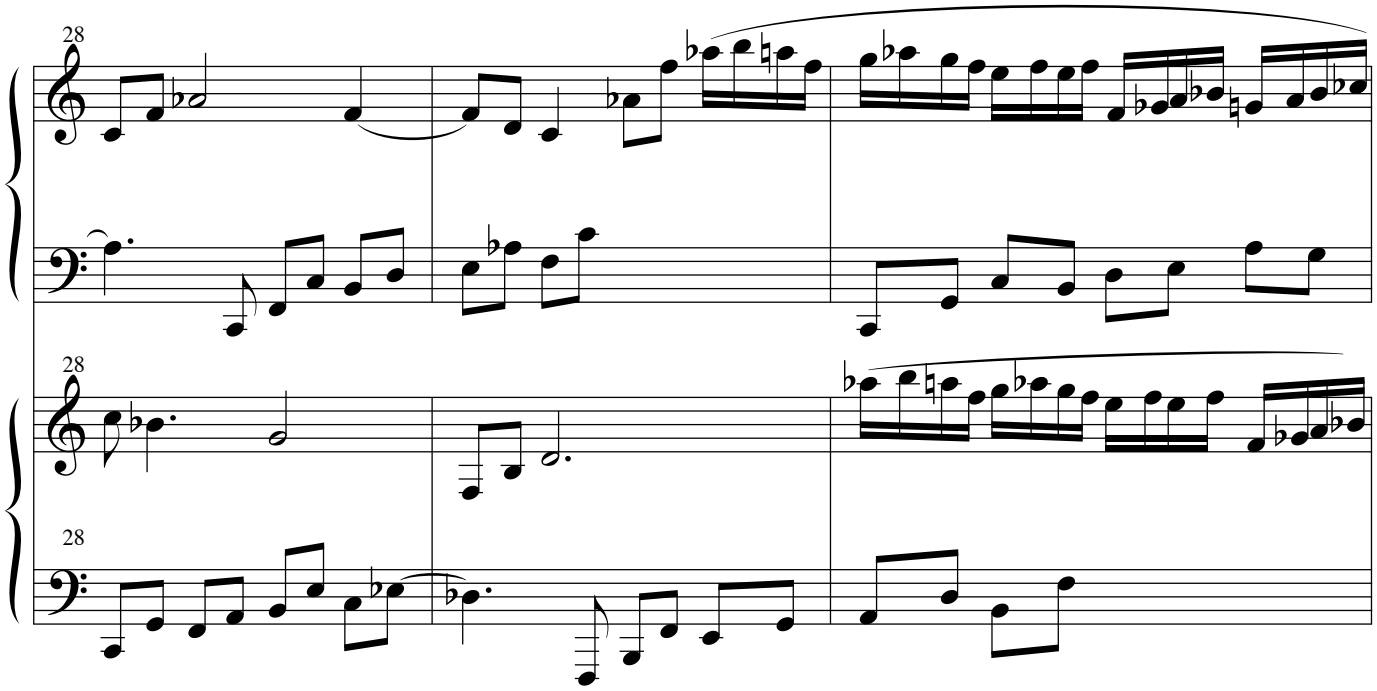
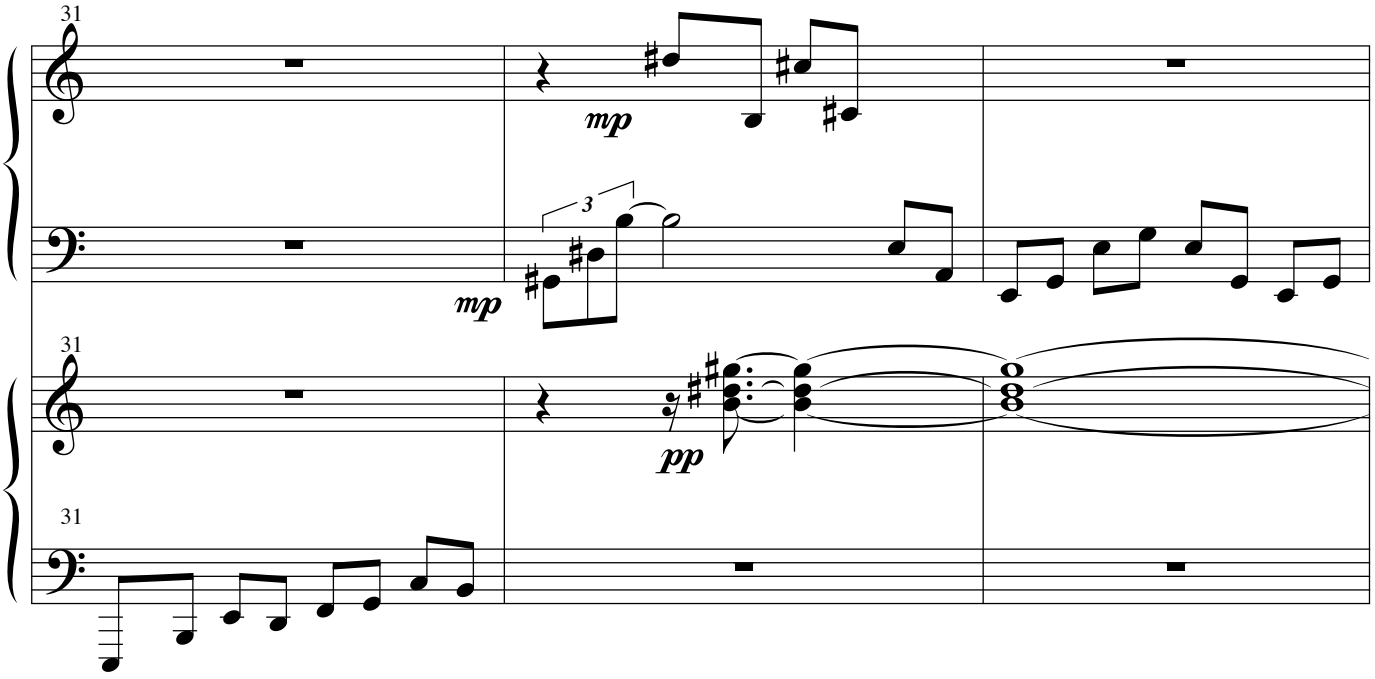
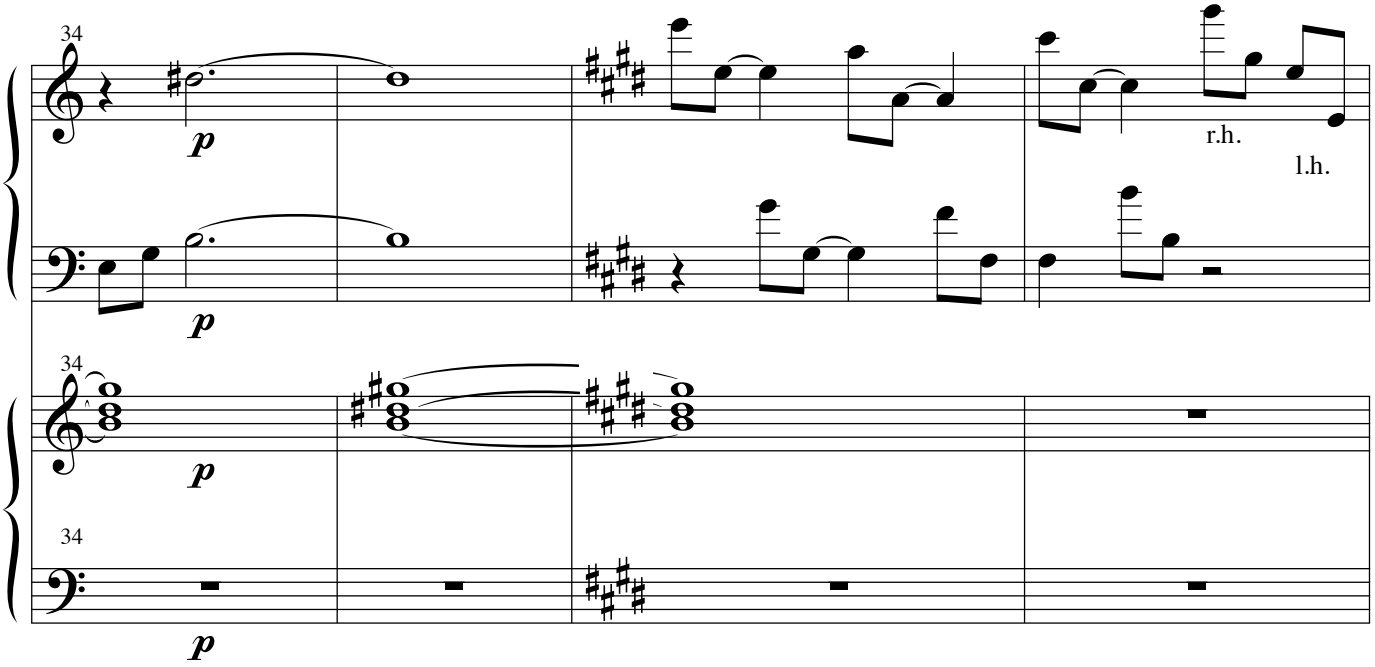
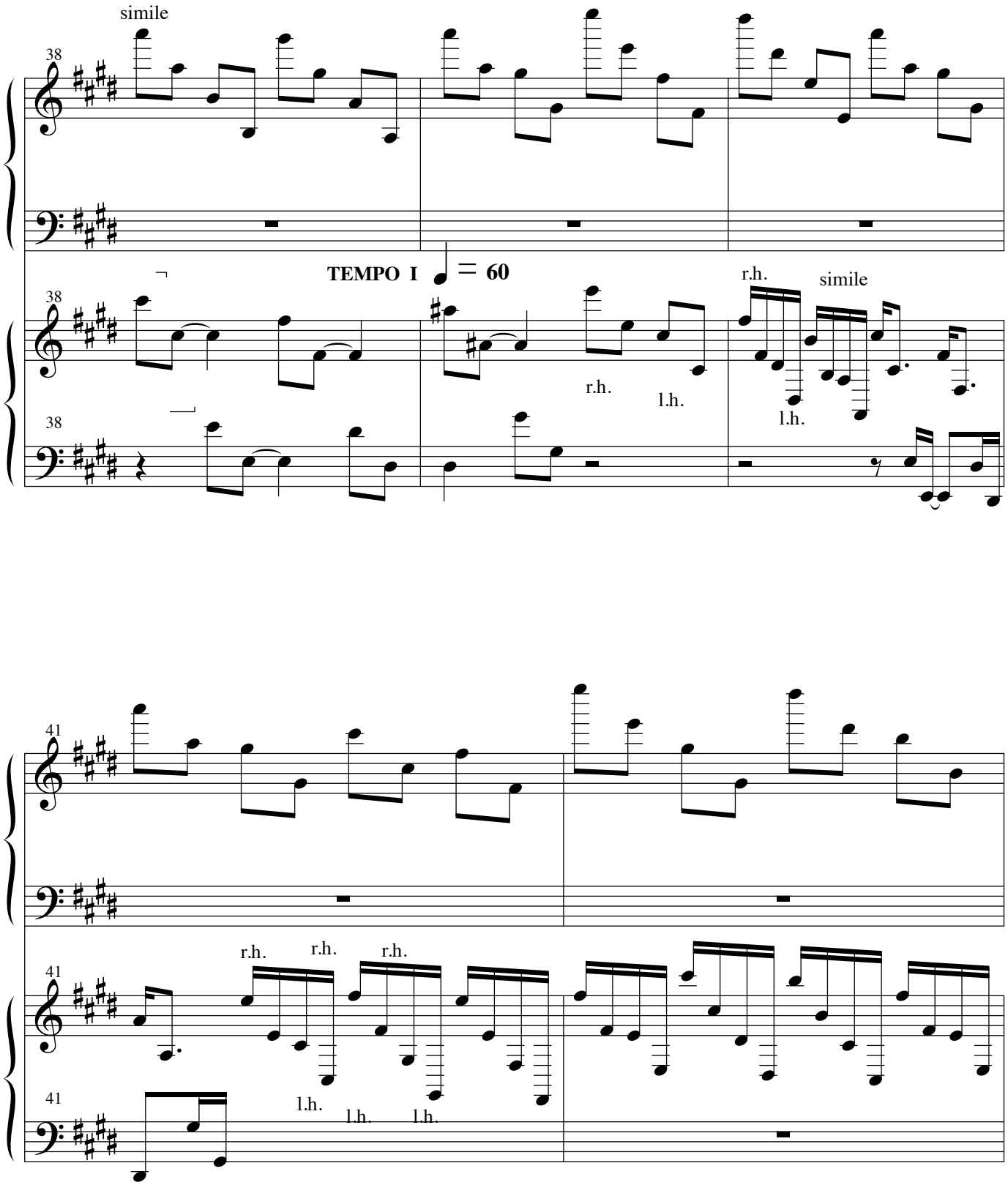
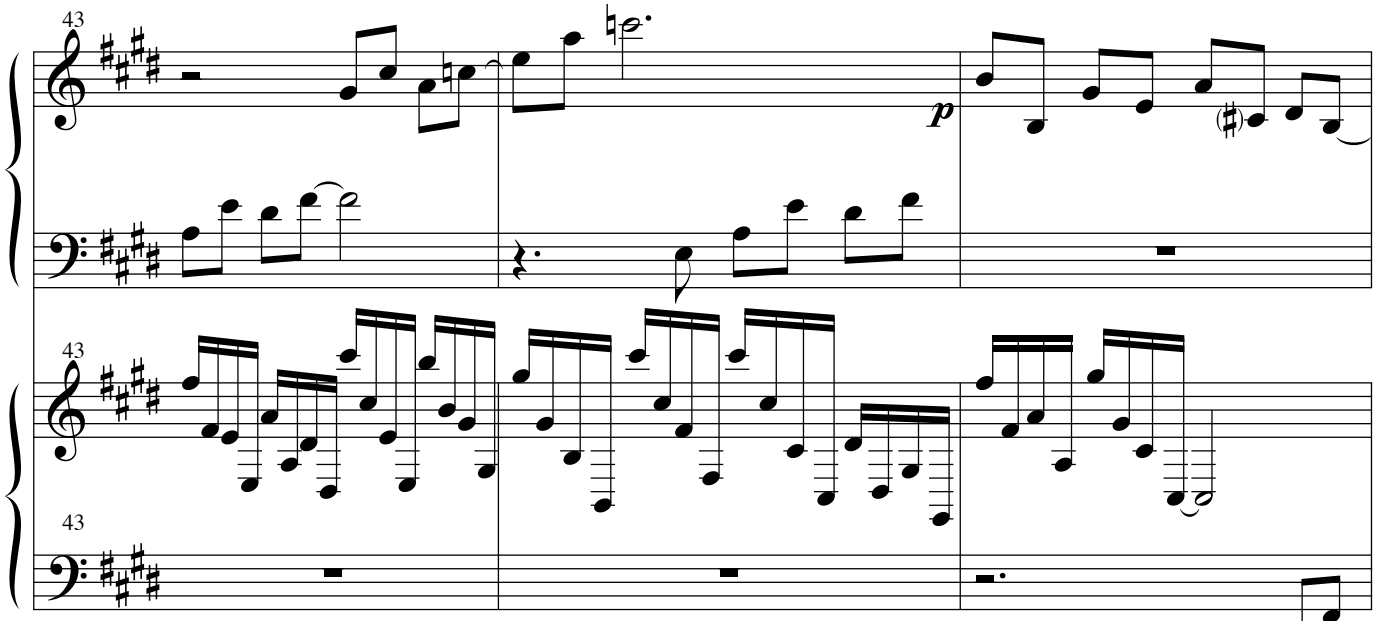
25
25

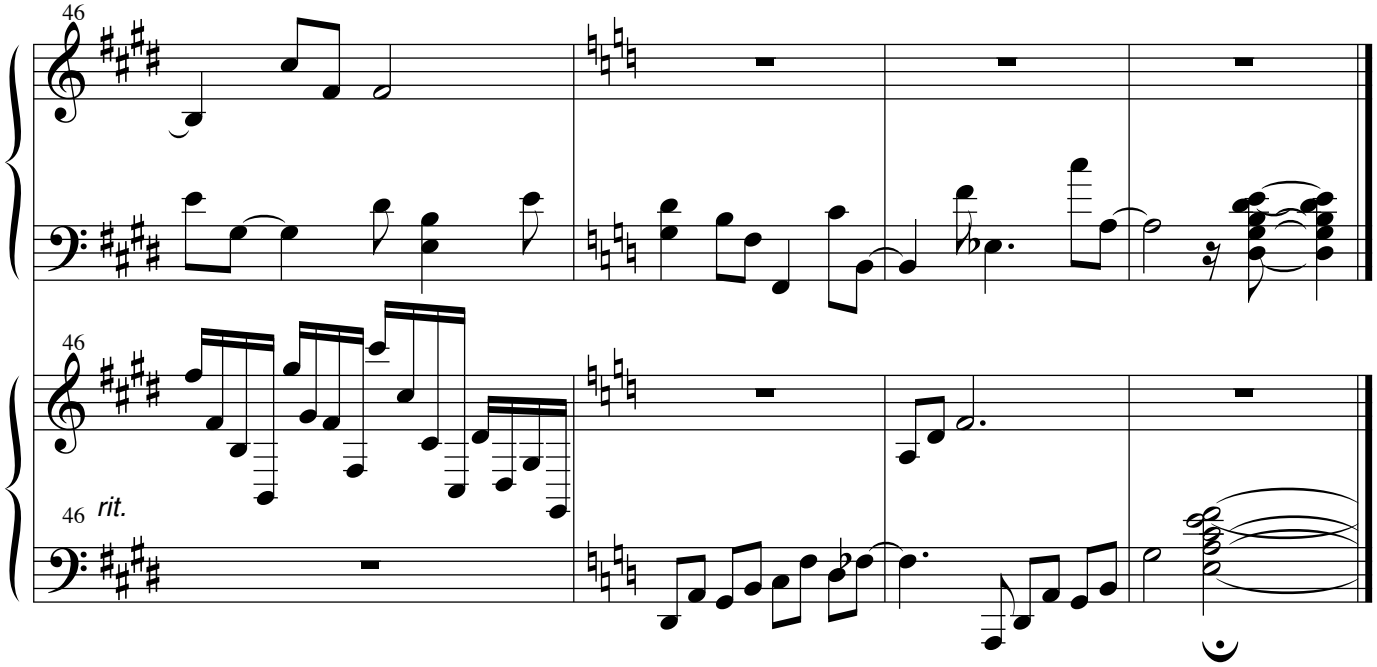

28
28
28


31
mp
3
mp
31
pp
31


34
p
p
r.h.
l.h.
34
p
34
p


simile
38
TEMPO I
= 60
r.h.
simile
r.h.
l.h.
l.h.
41
r.h.
r.h.
r.h.
l.h.
l.h.
l.h.

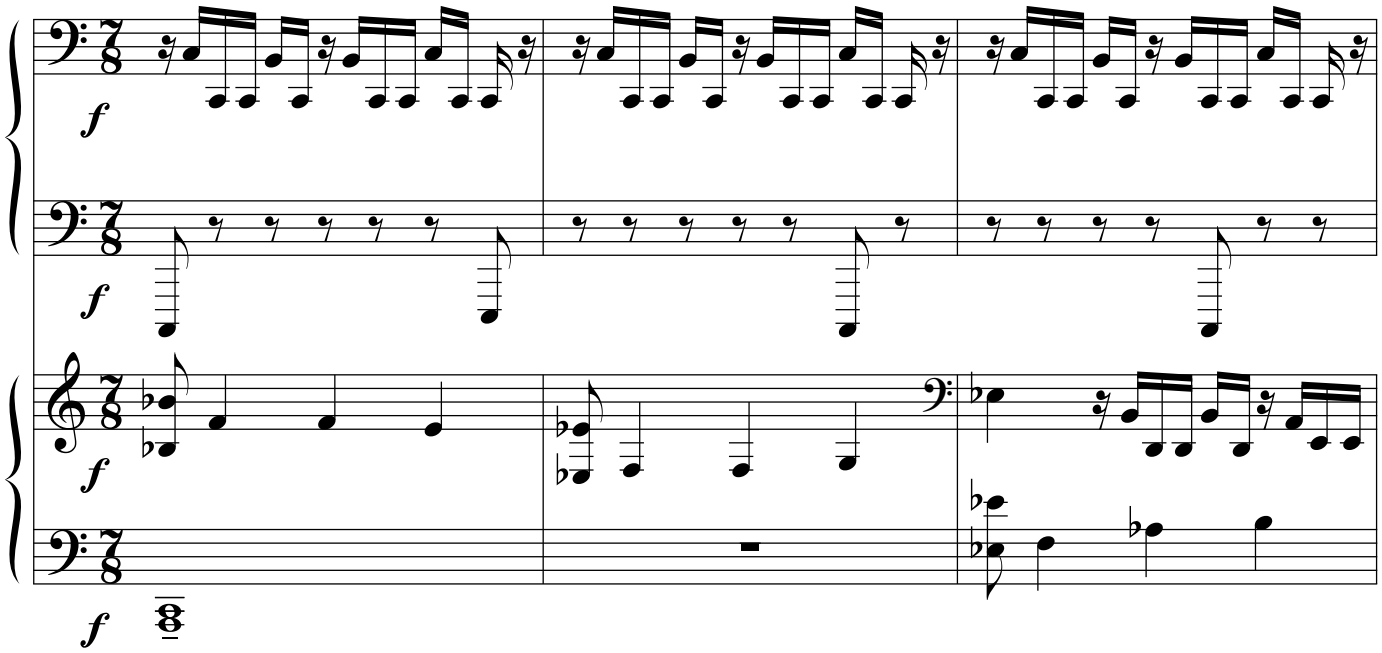

43
43
43
p

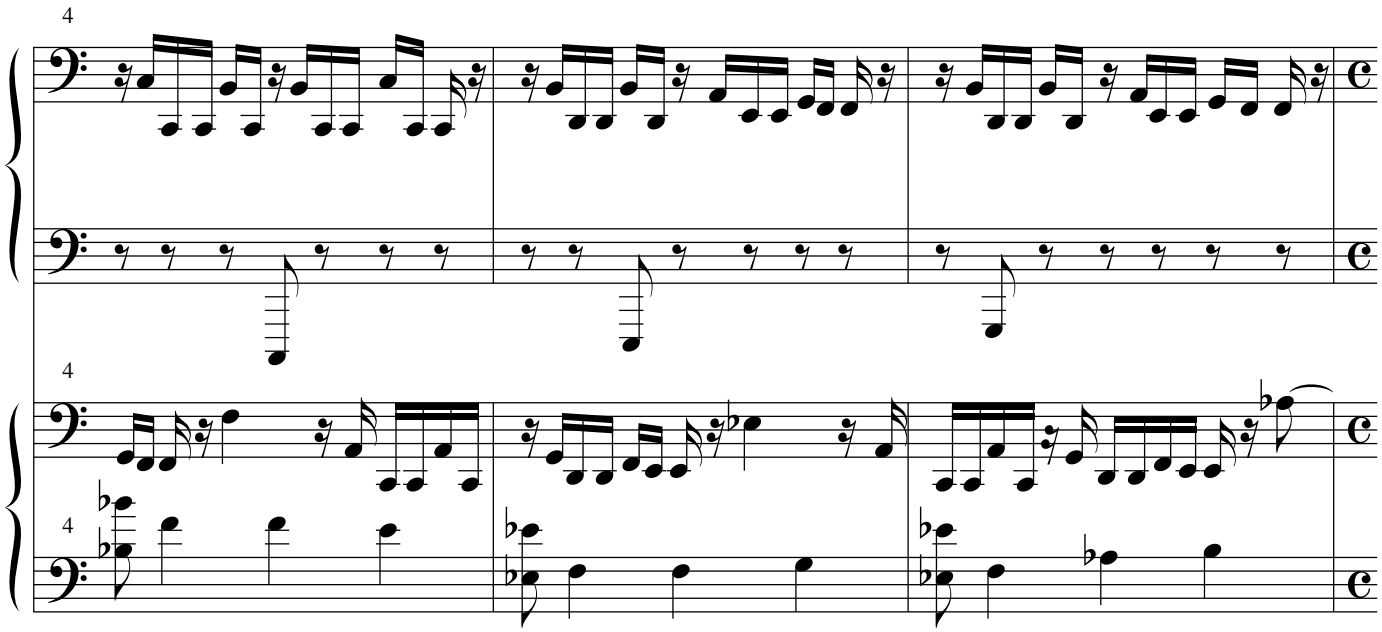

46
46
46
rit.

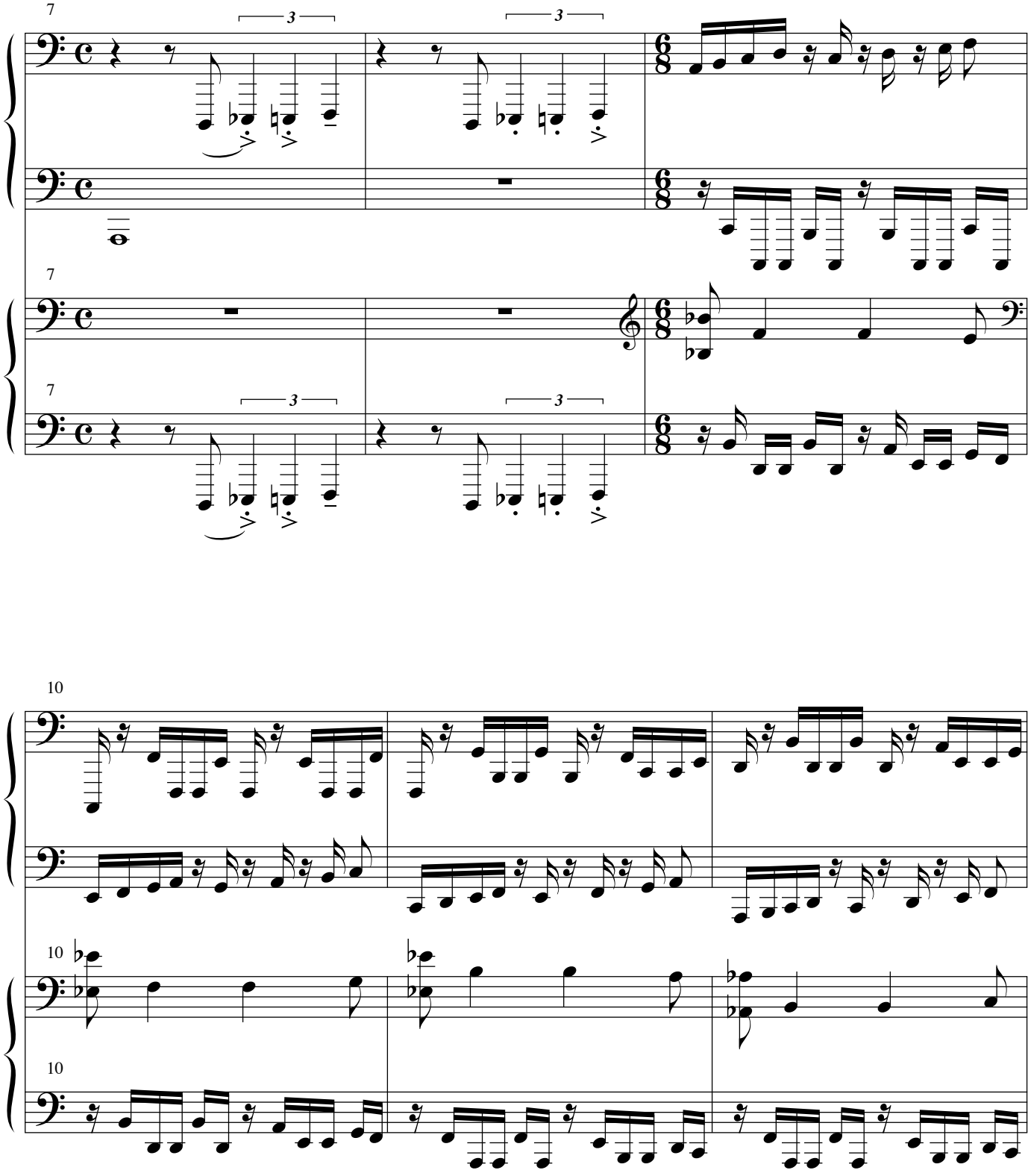
Prelude 6 Layered

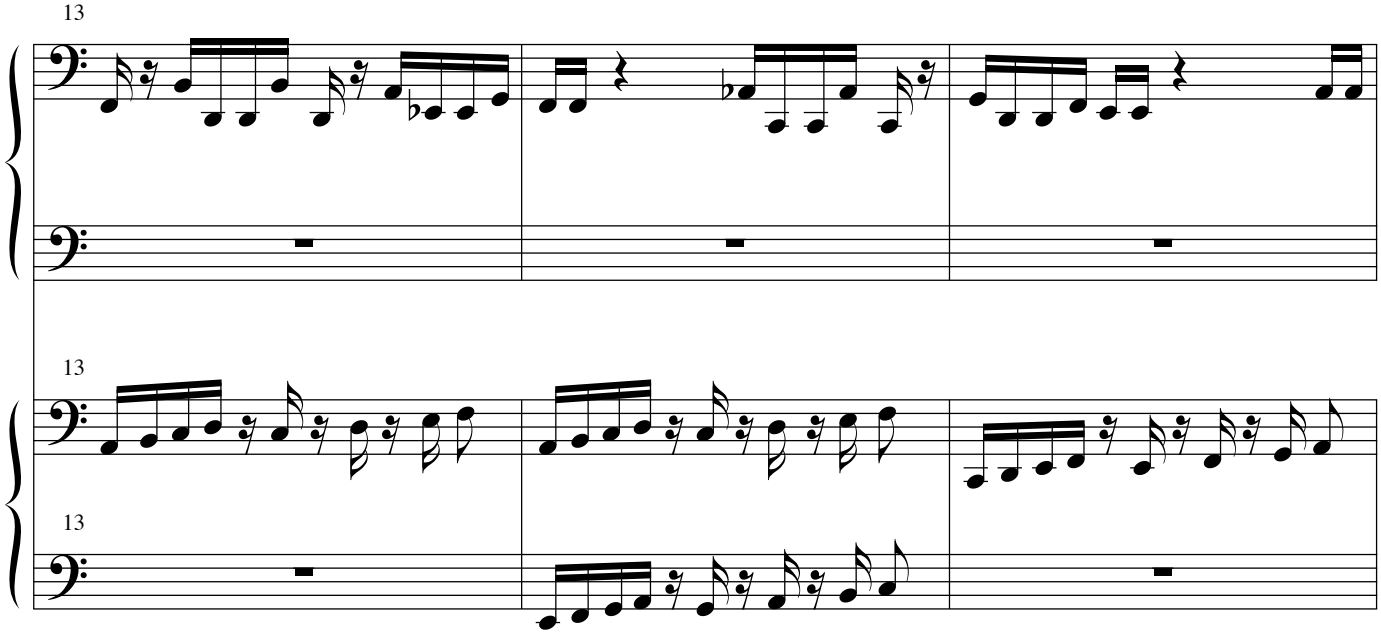
PIANO 1:Bars 1 - 76 from solo score
PIANO 2:Bars 77-150 from solo score

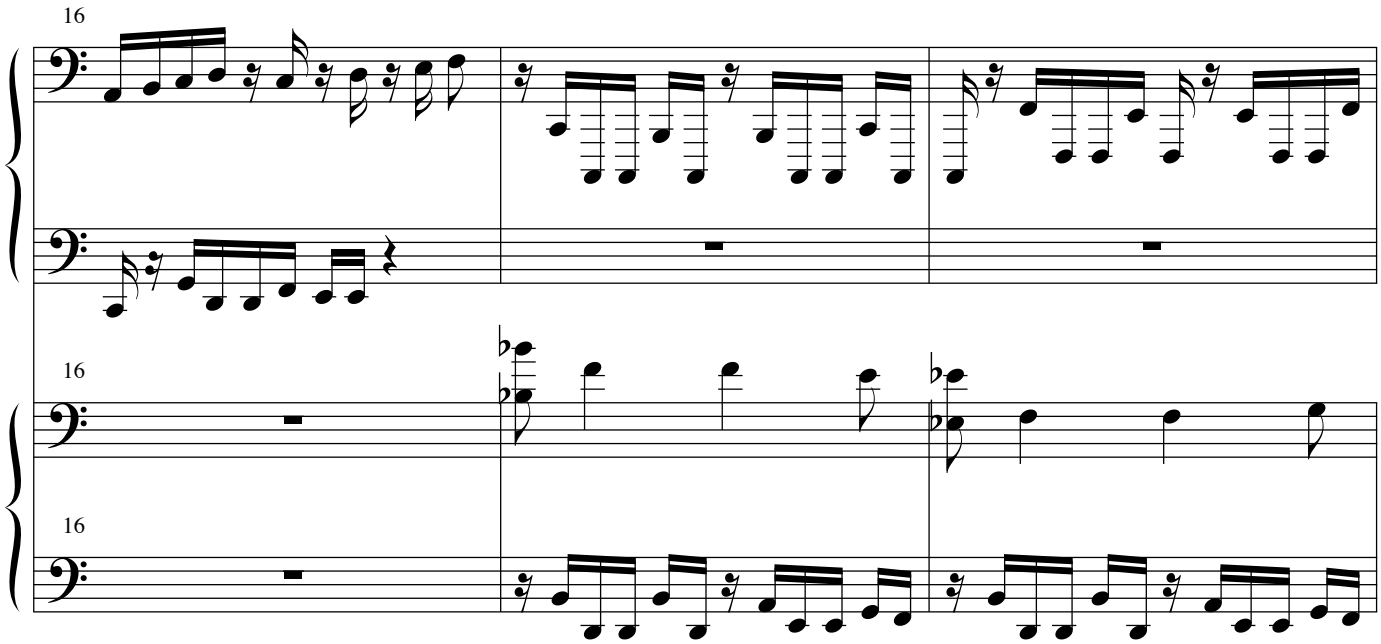
♩= 110–120
(if possible)

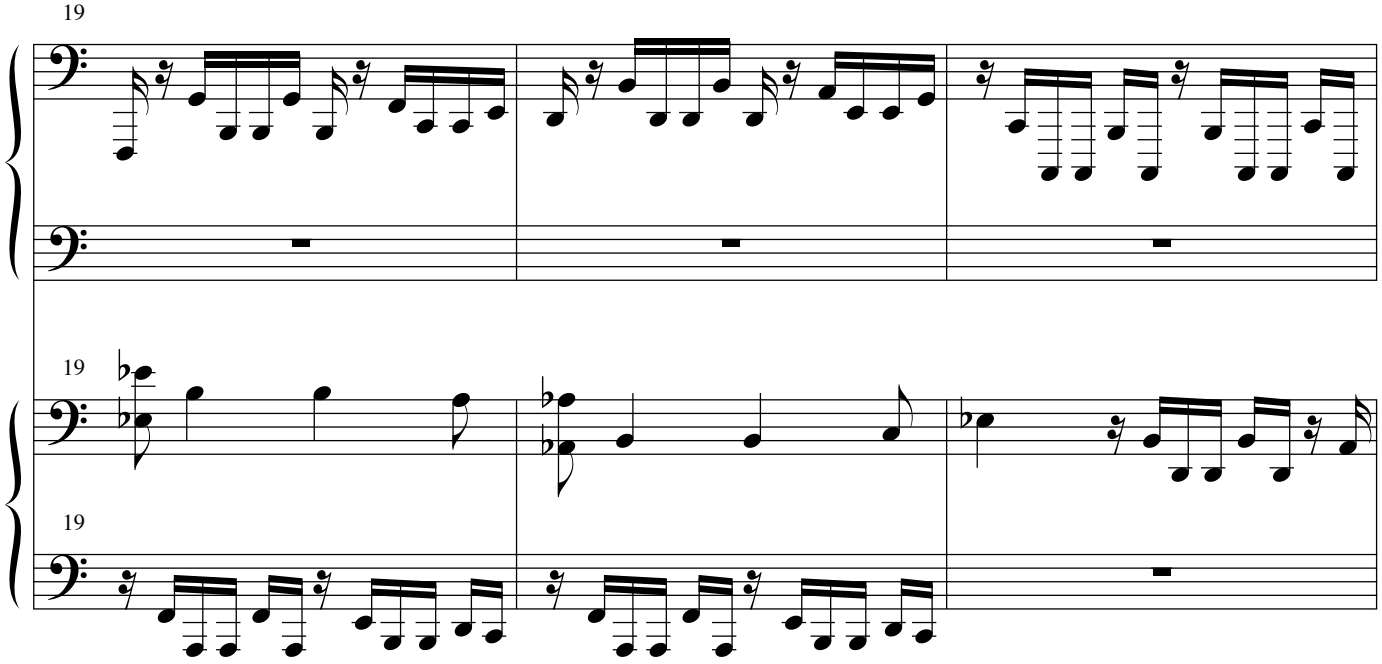


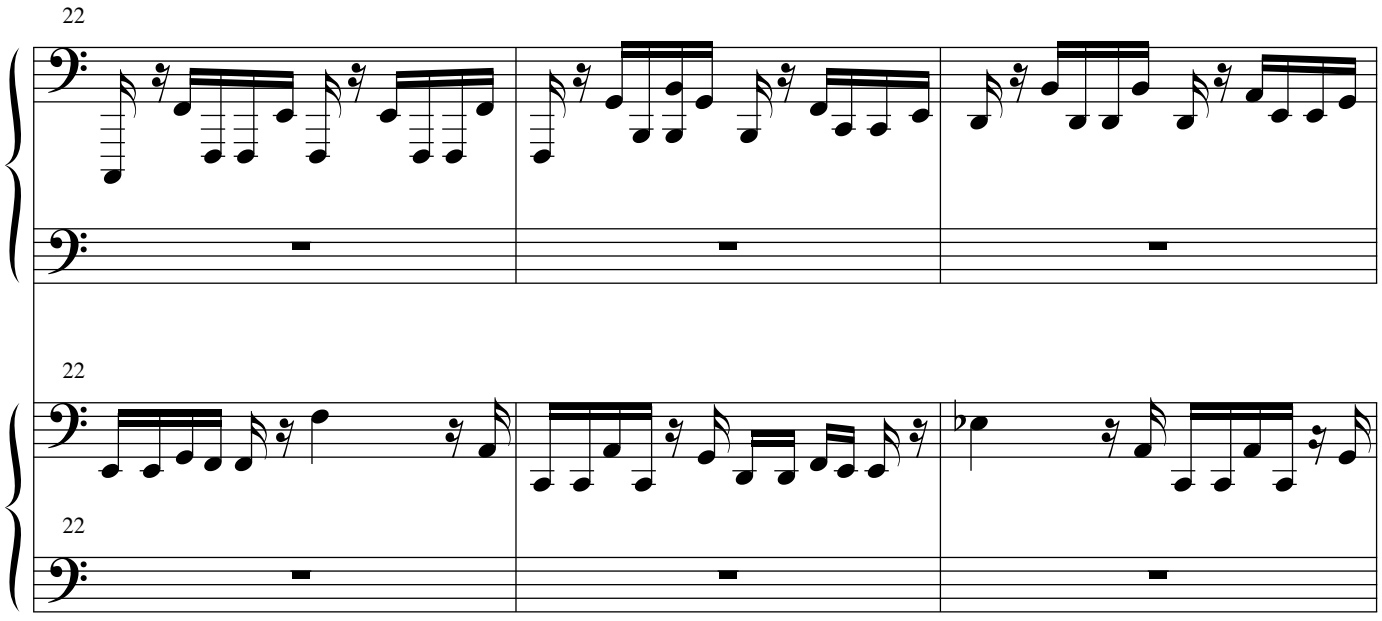



7
3
3
7
7
3
3
10
10
10


13
13
13


16
16
16


19
19
19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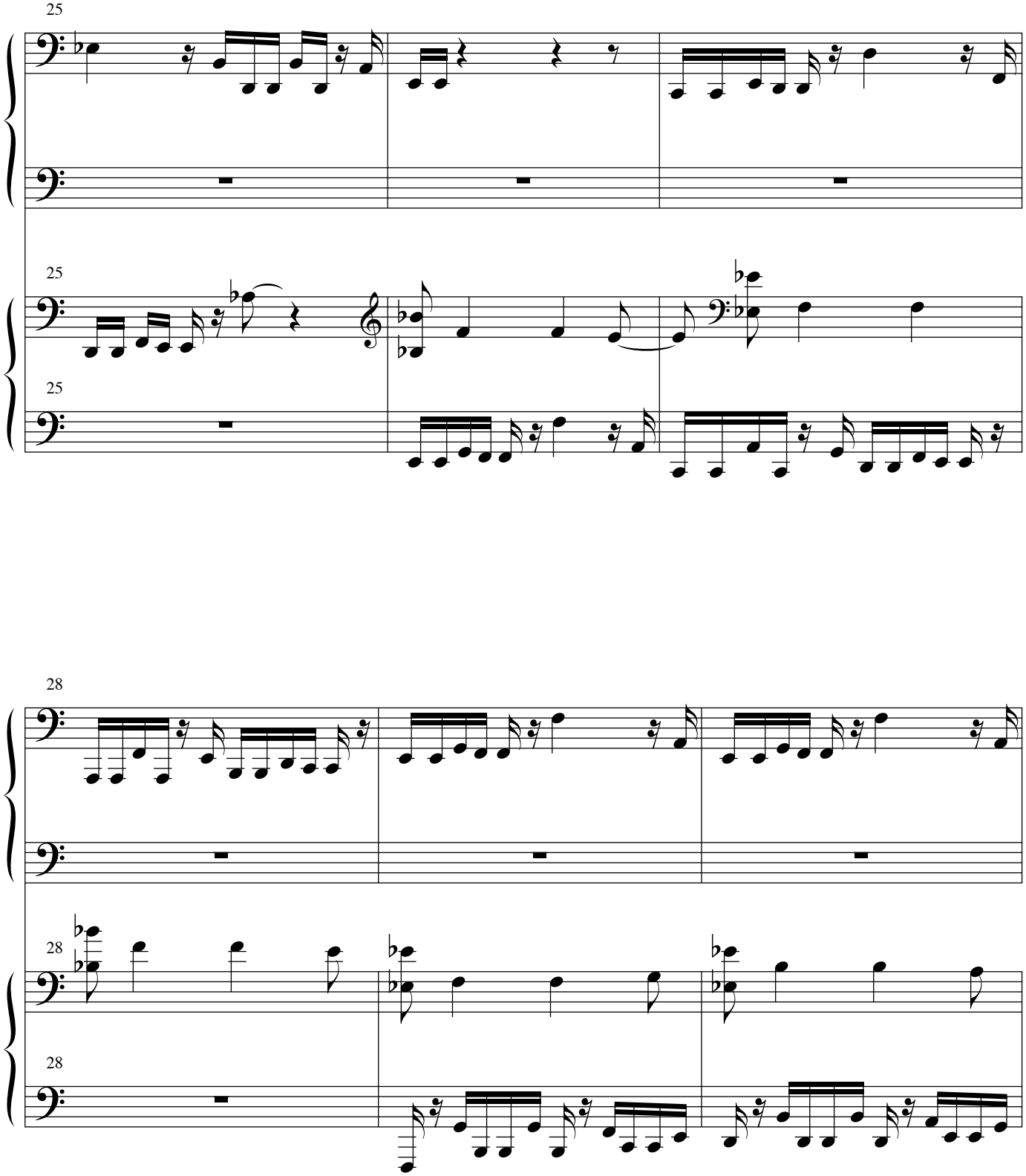
22
22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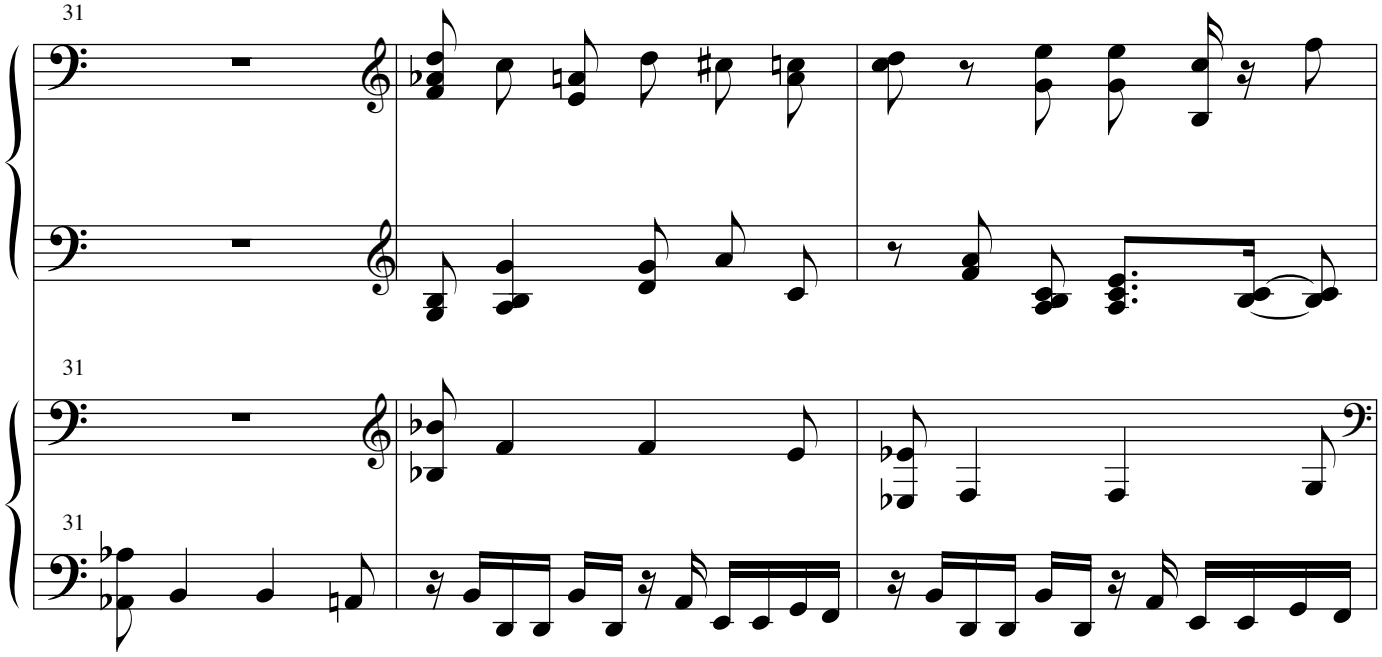
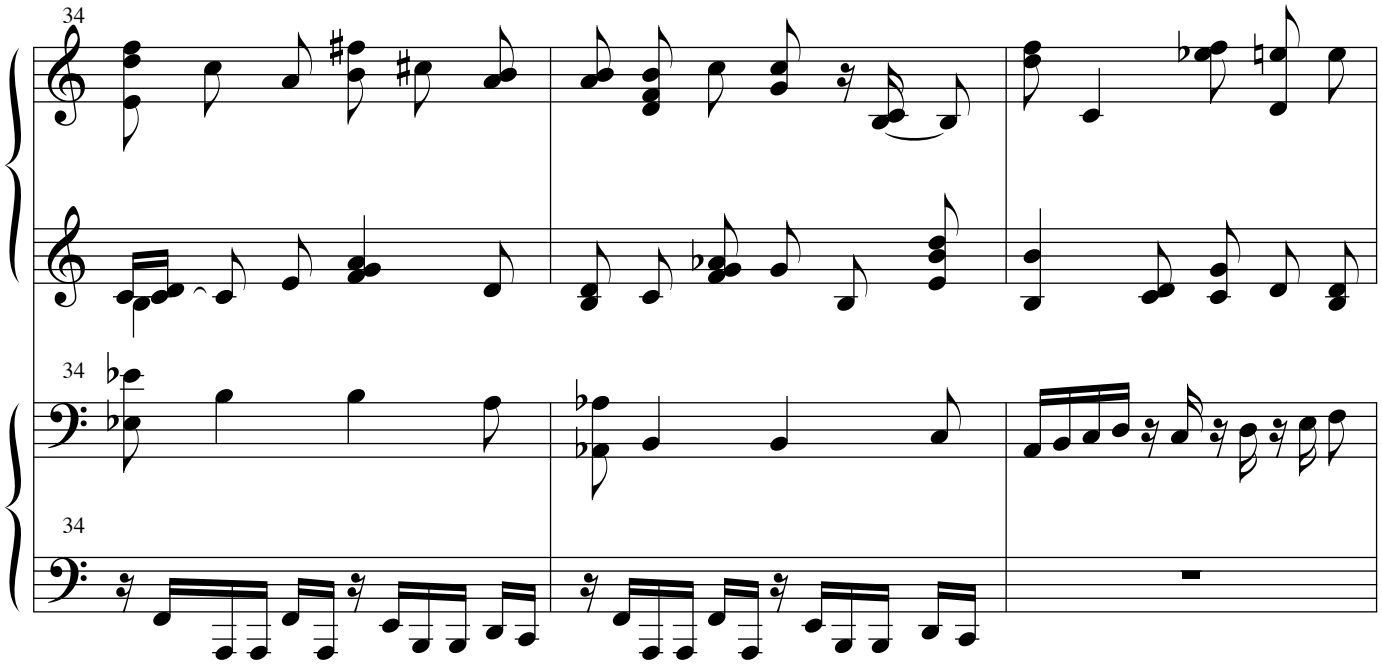
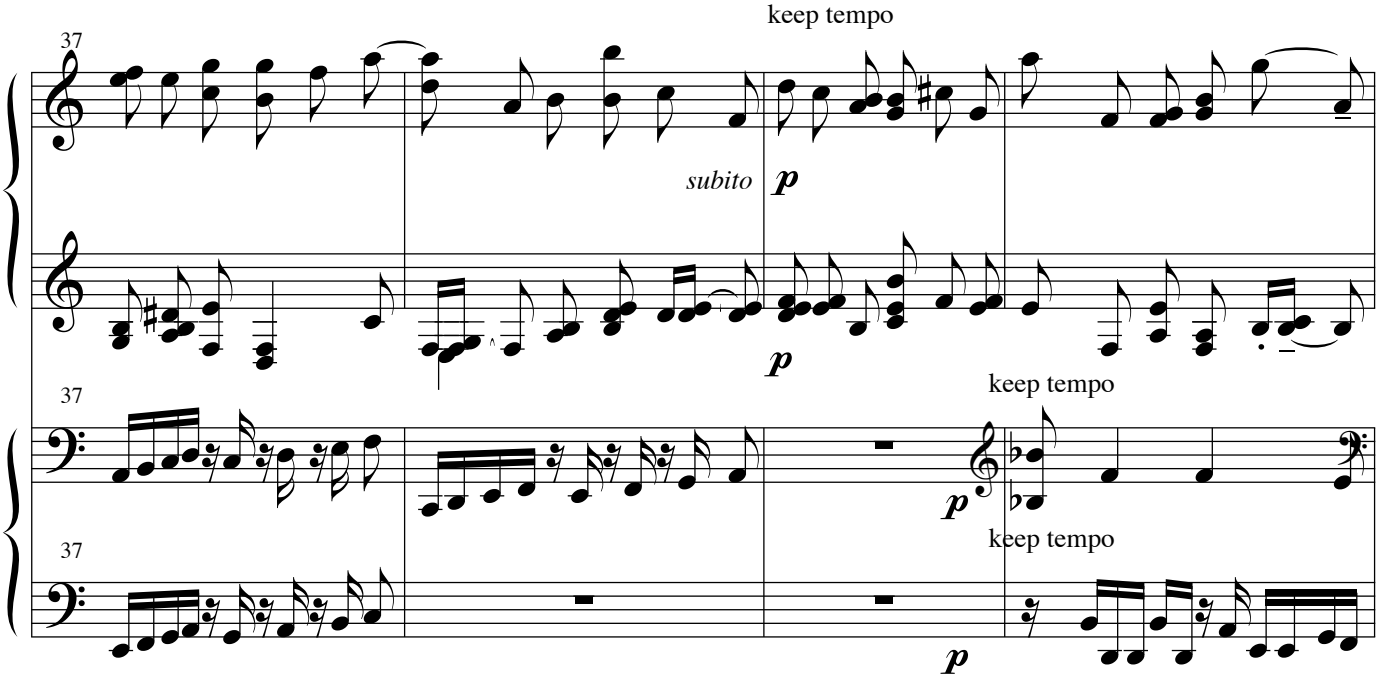
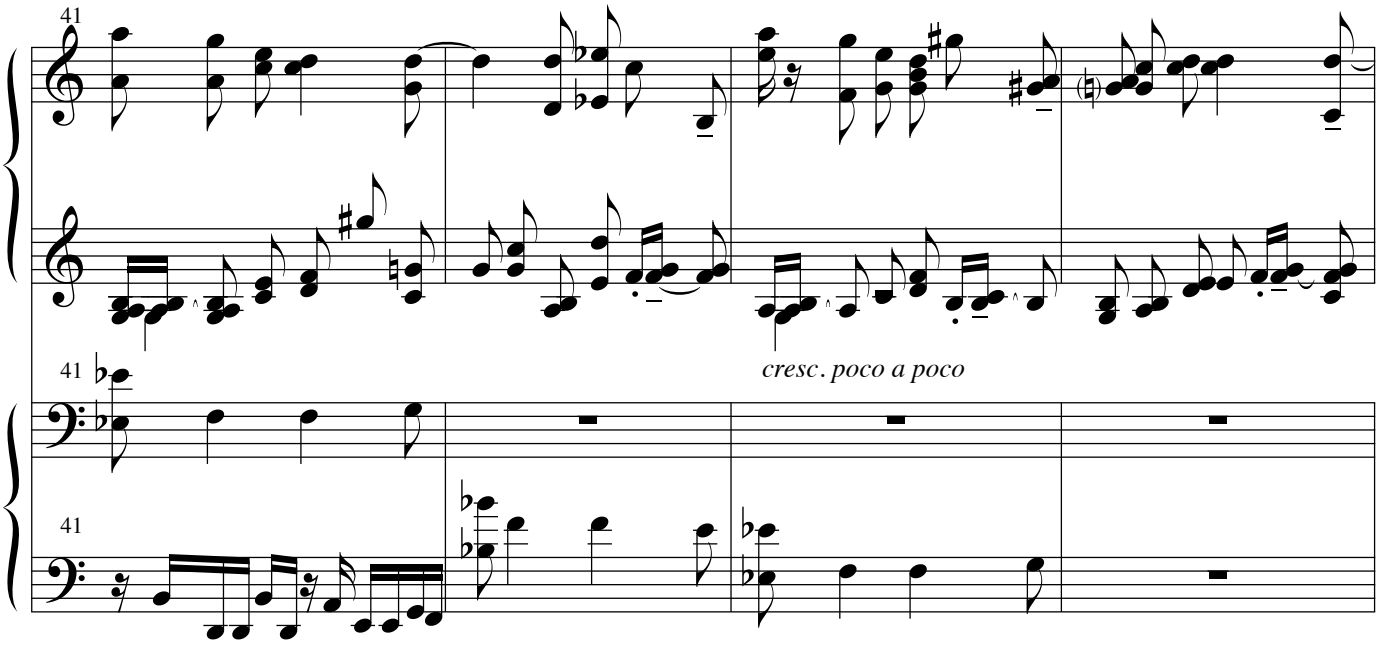
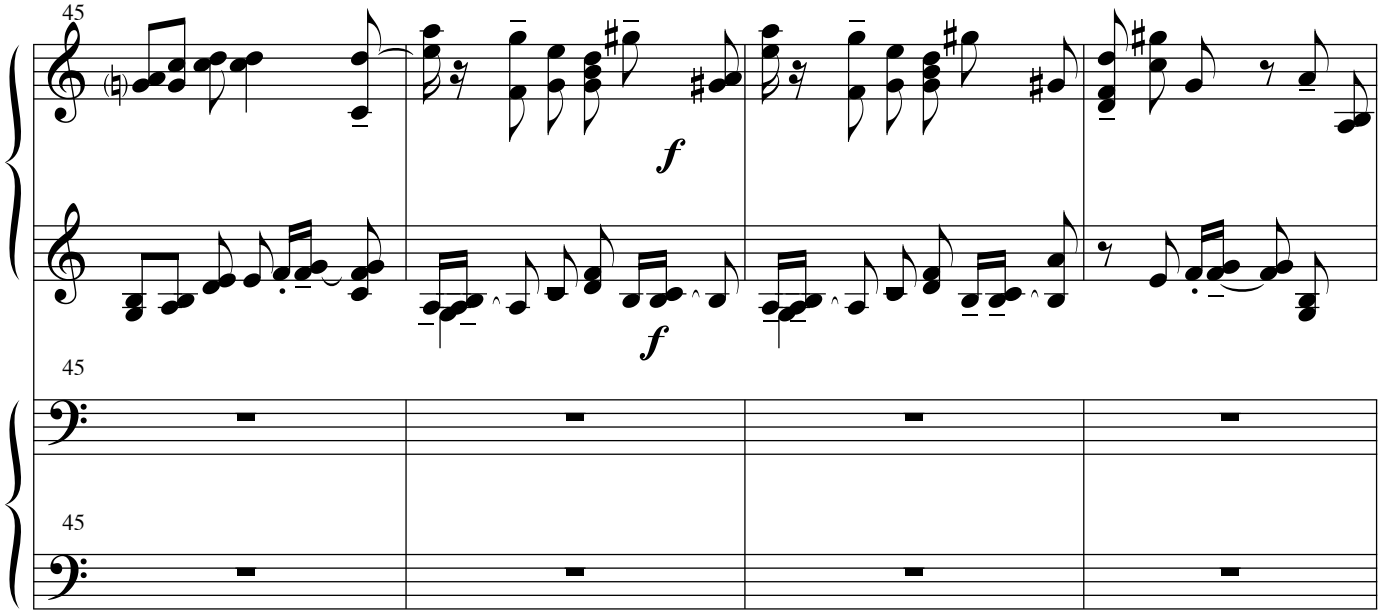
25
25
28
28
28


31
31
31
31

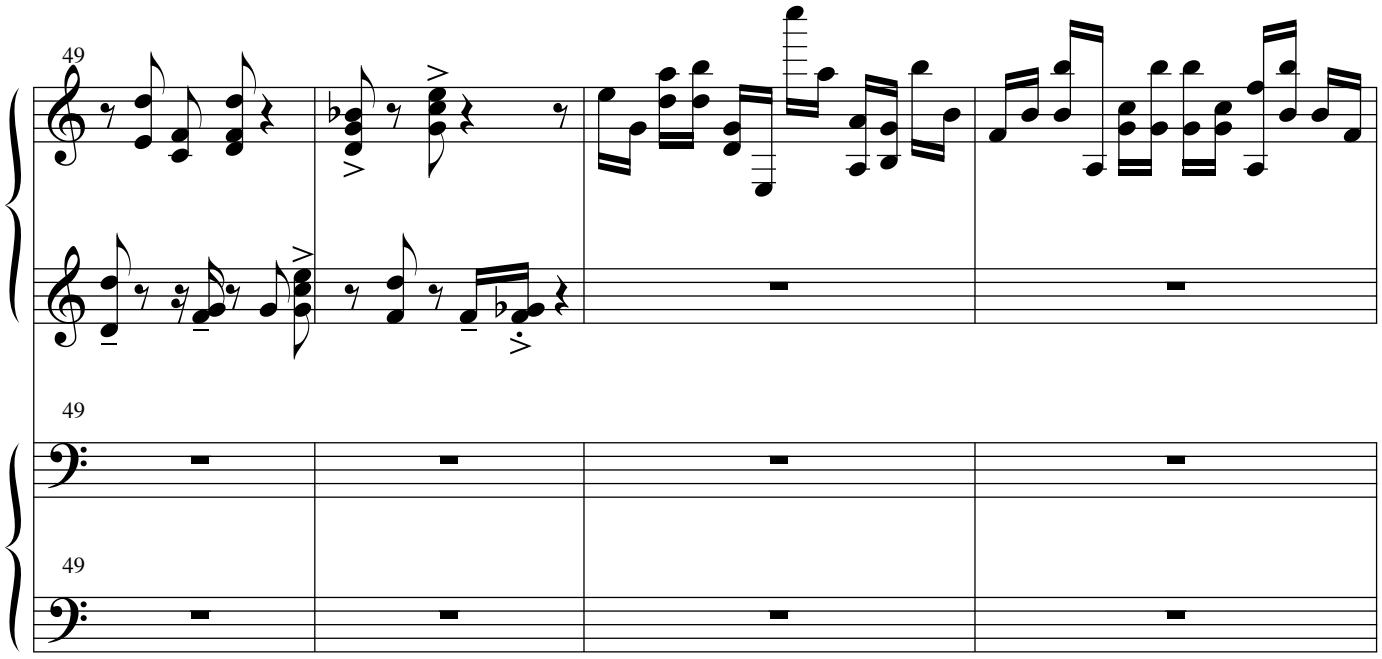

34
34
34

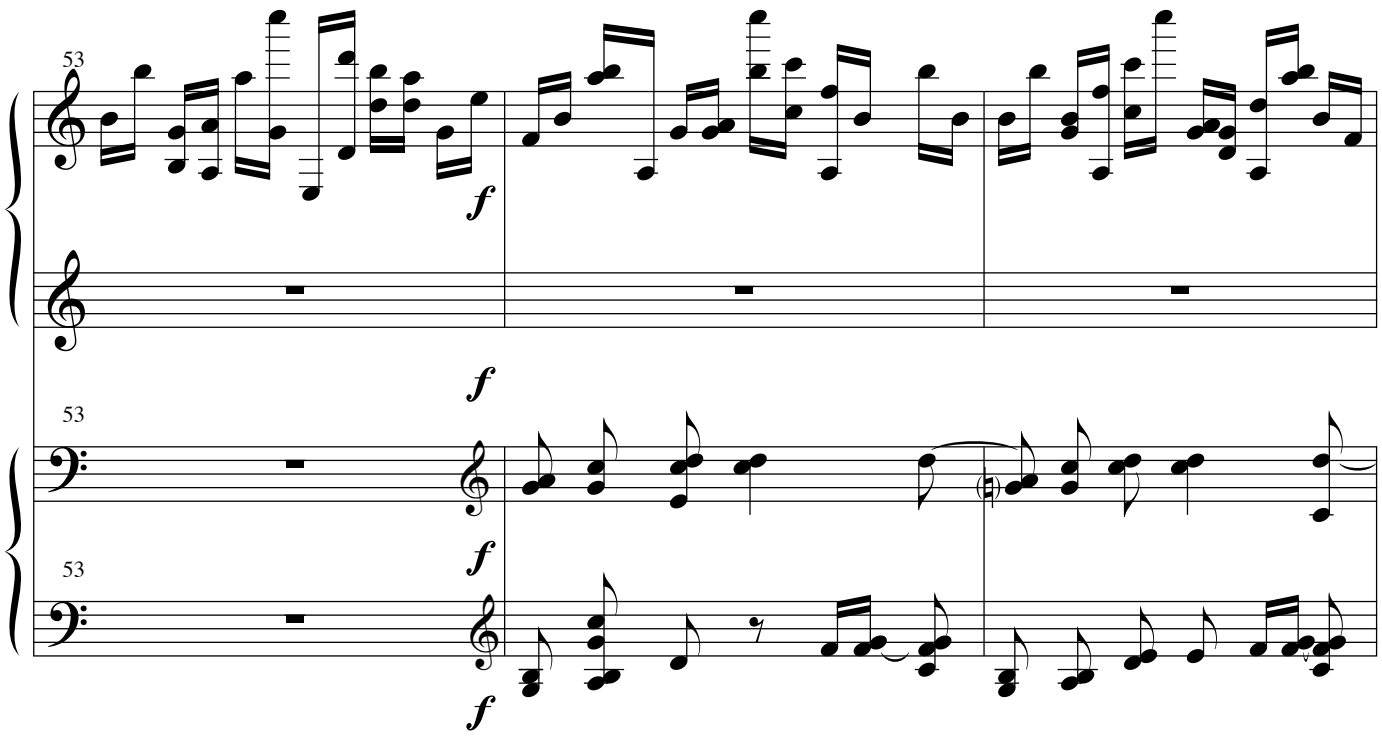

keep tempo
37
subito
p
p
37
keep tempo
p
37
keep tempo
p

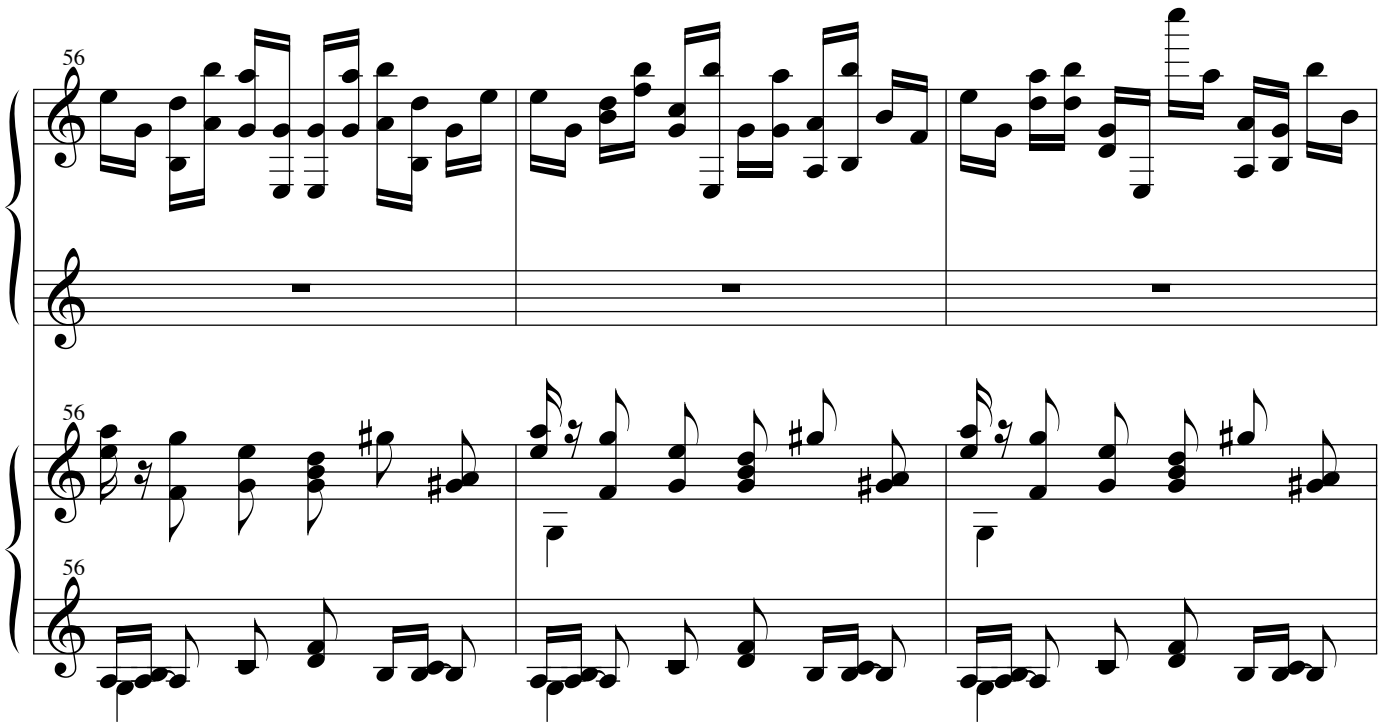

41
41
cresc. poco a poco
41

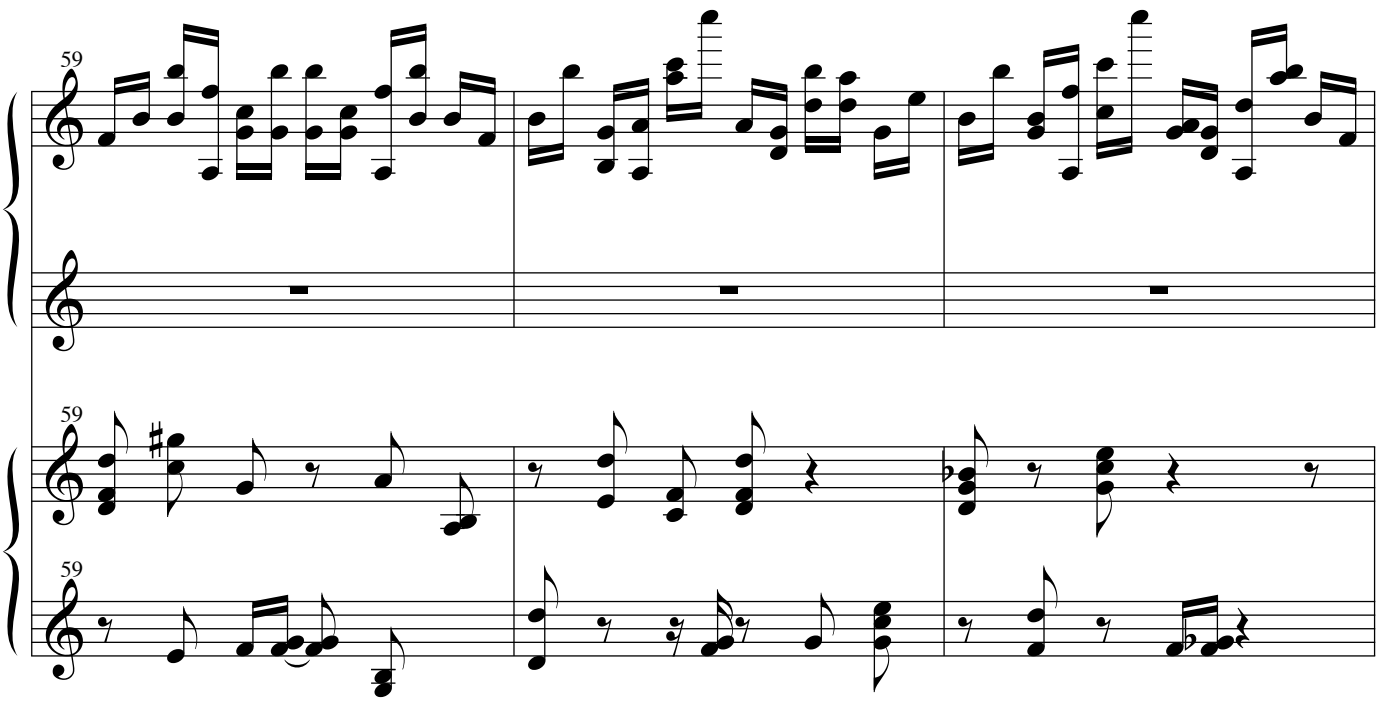


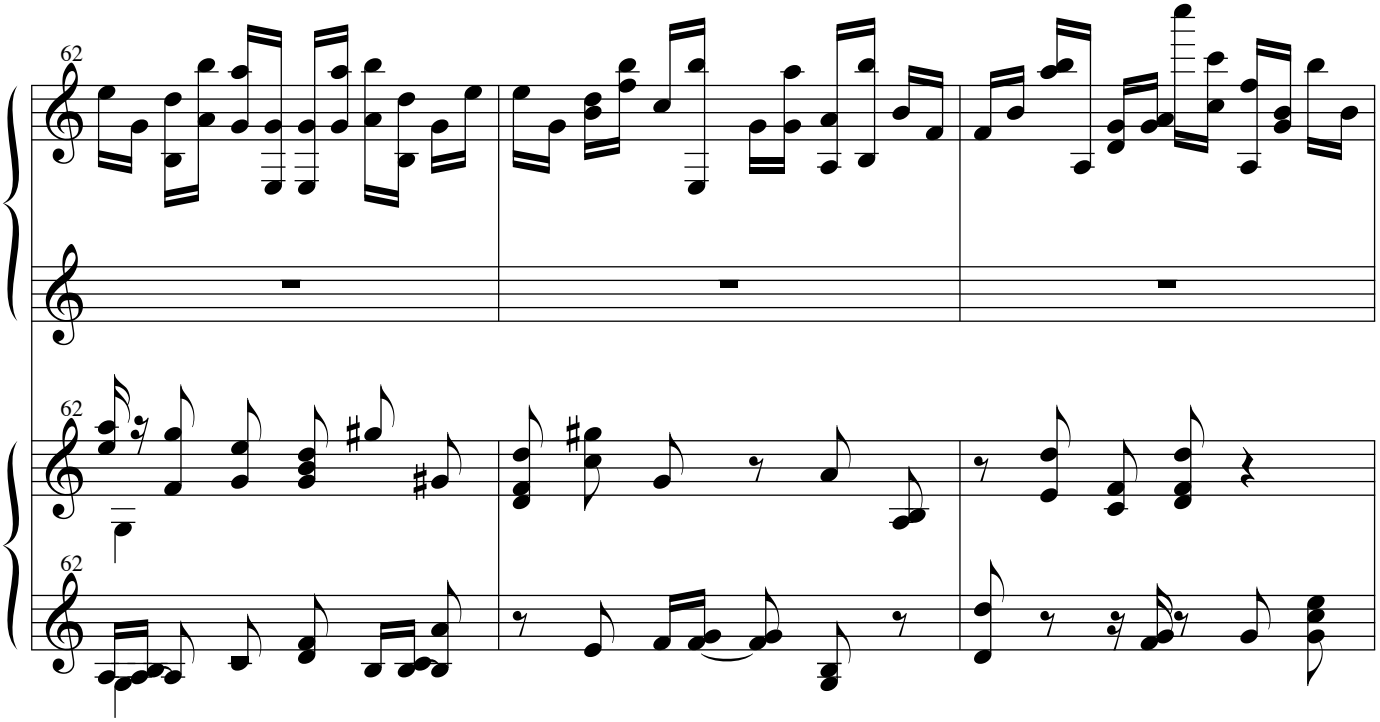
NOTE: bars 49-68 are negitiable. Take out only the unreachable notes at this tempo (110-120)

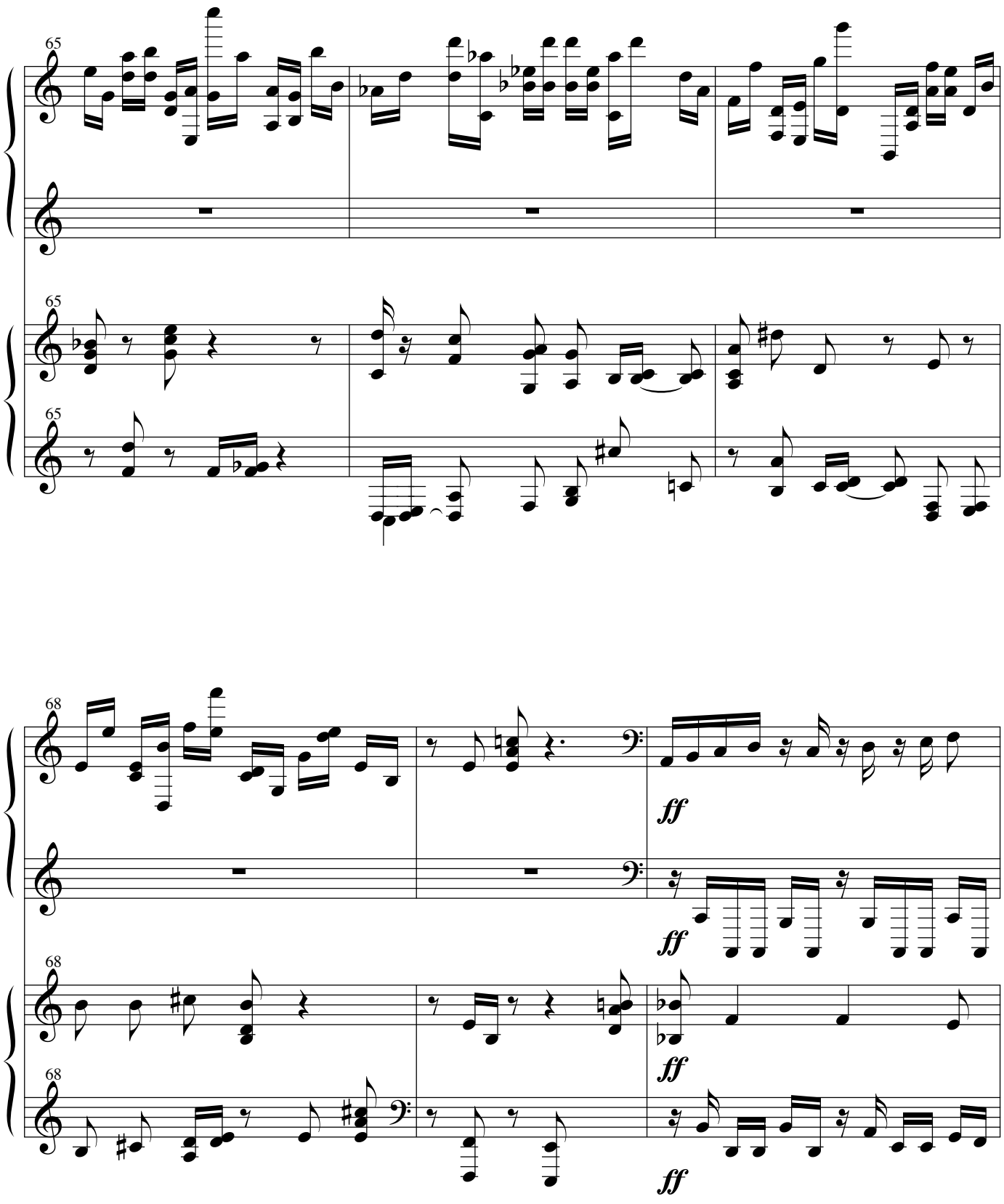


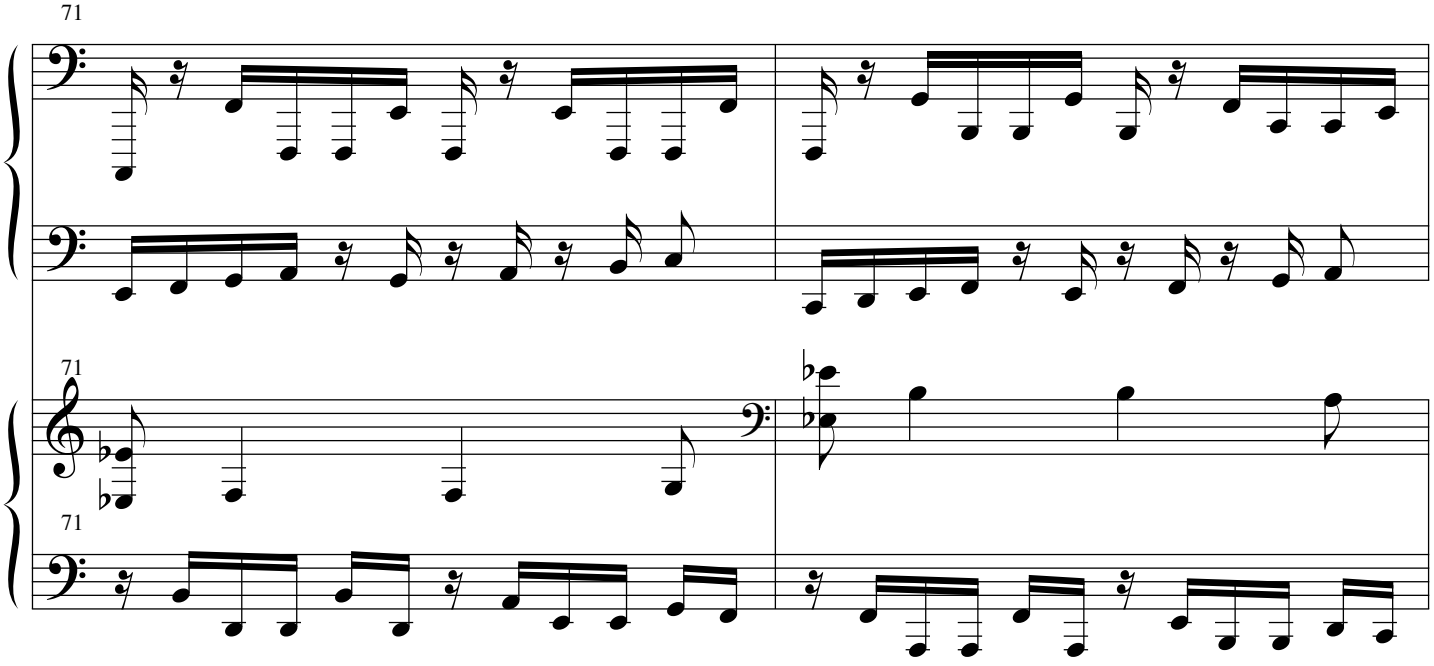

53
f
53
f
53
f
f

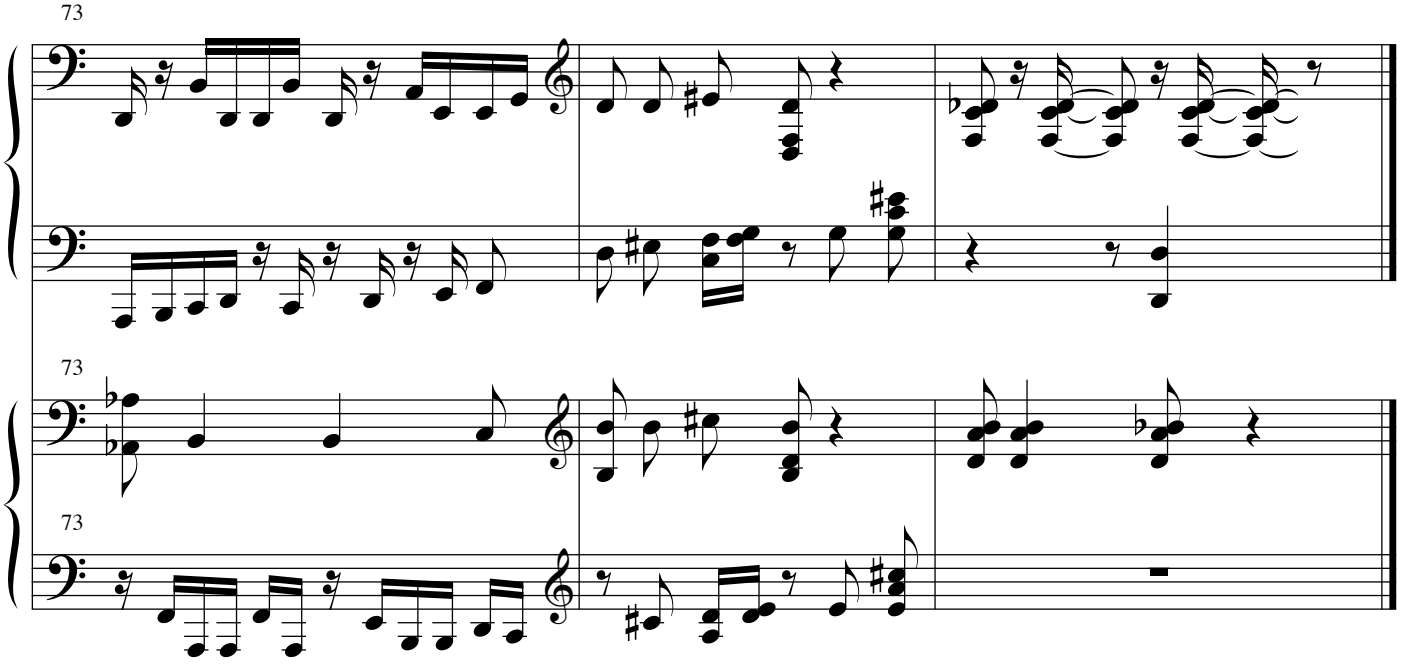

56
56
56


59
59
59


62
62
62

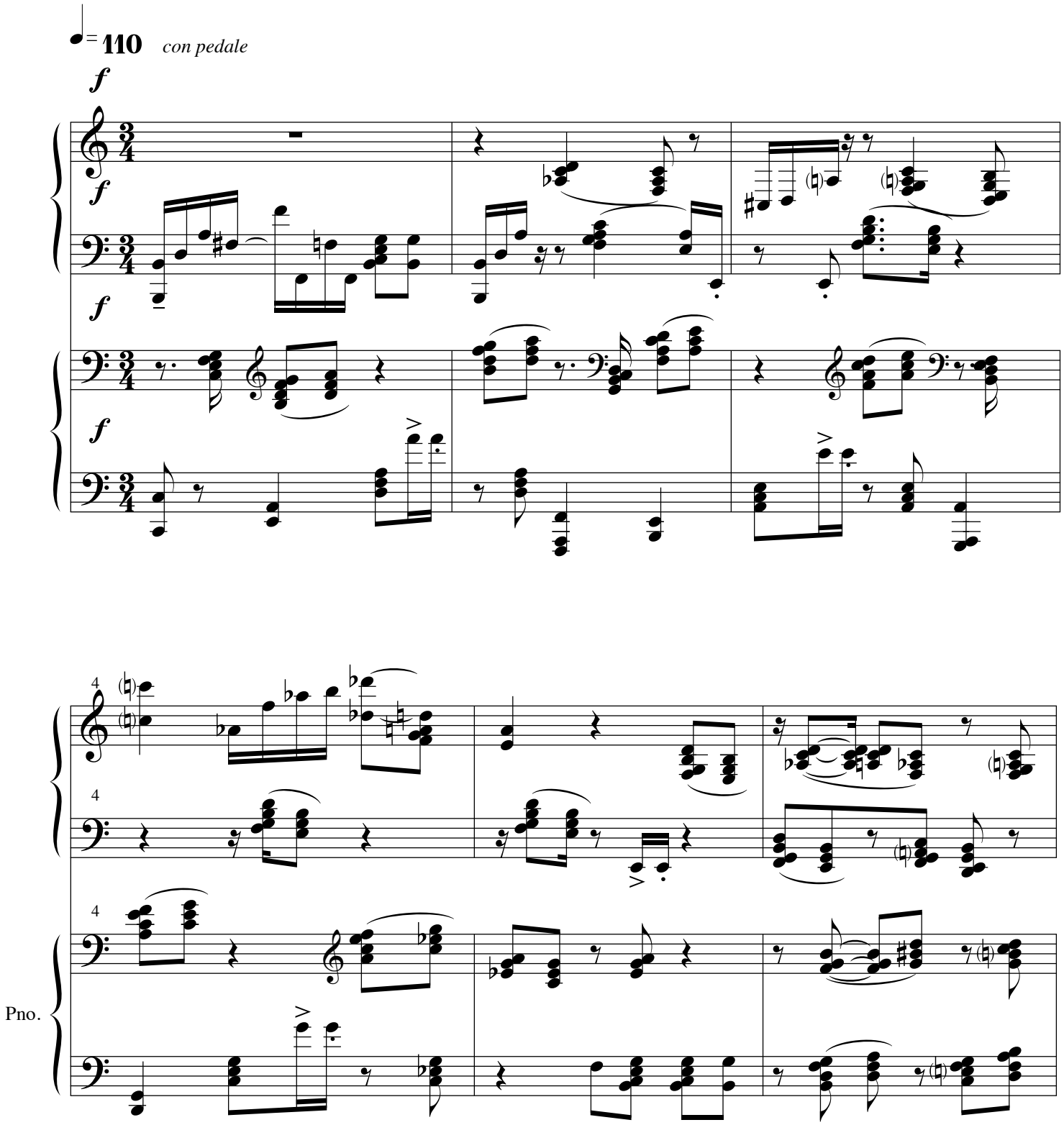

65
65
65
68
ff
ff
68
ff
68
ff

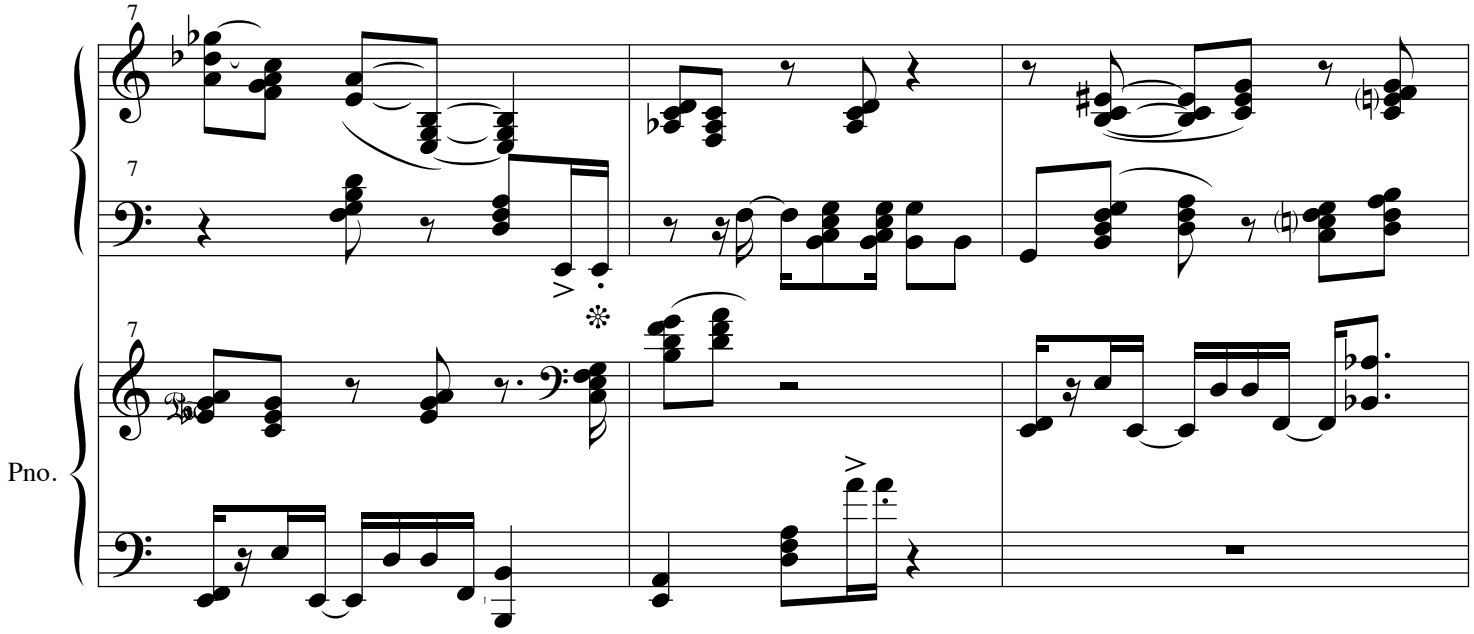

71
71
71

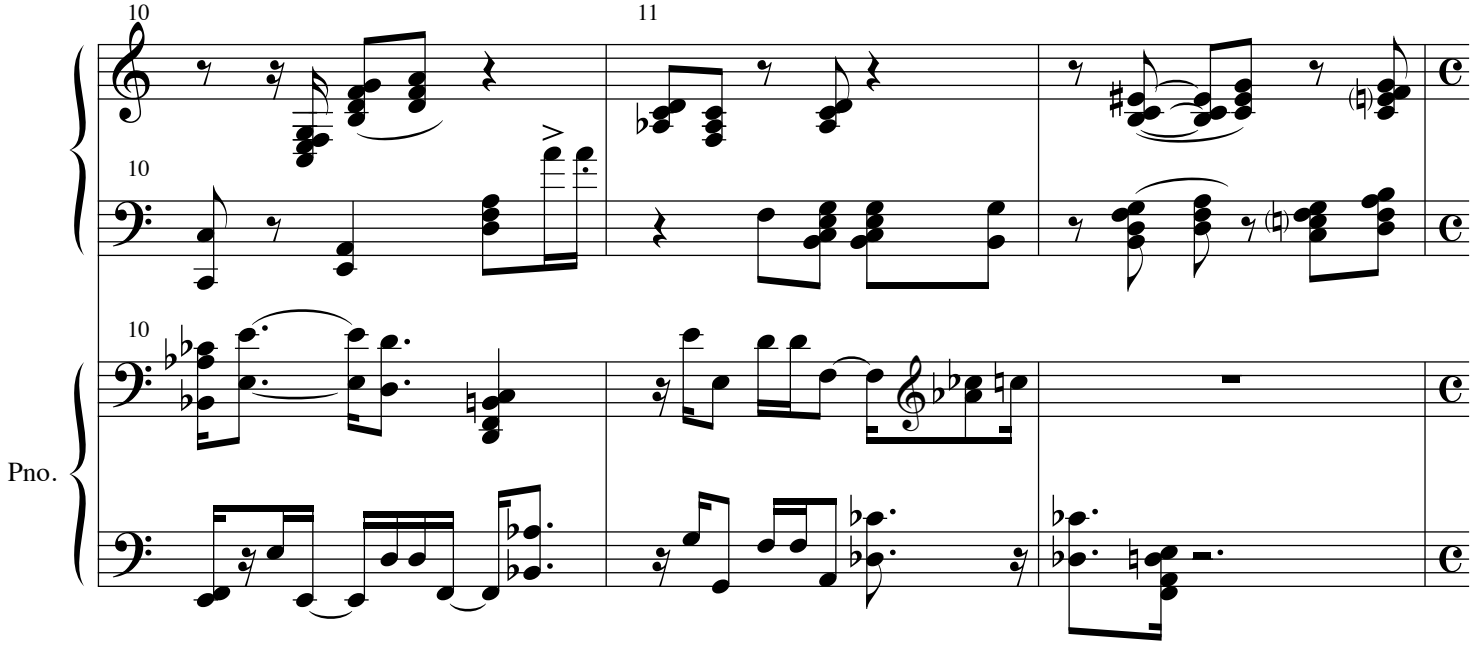

73
73
73

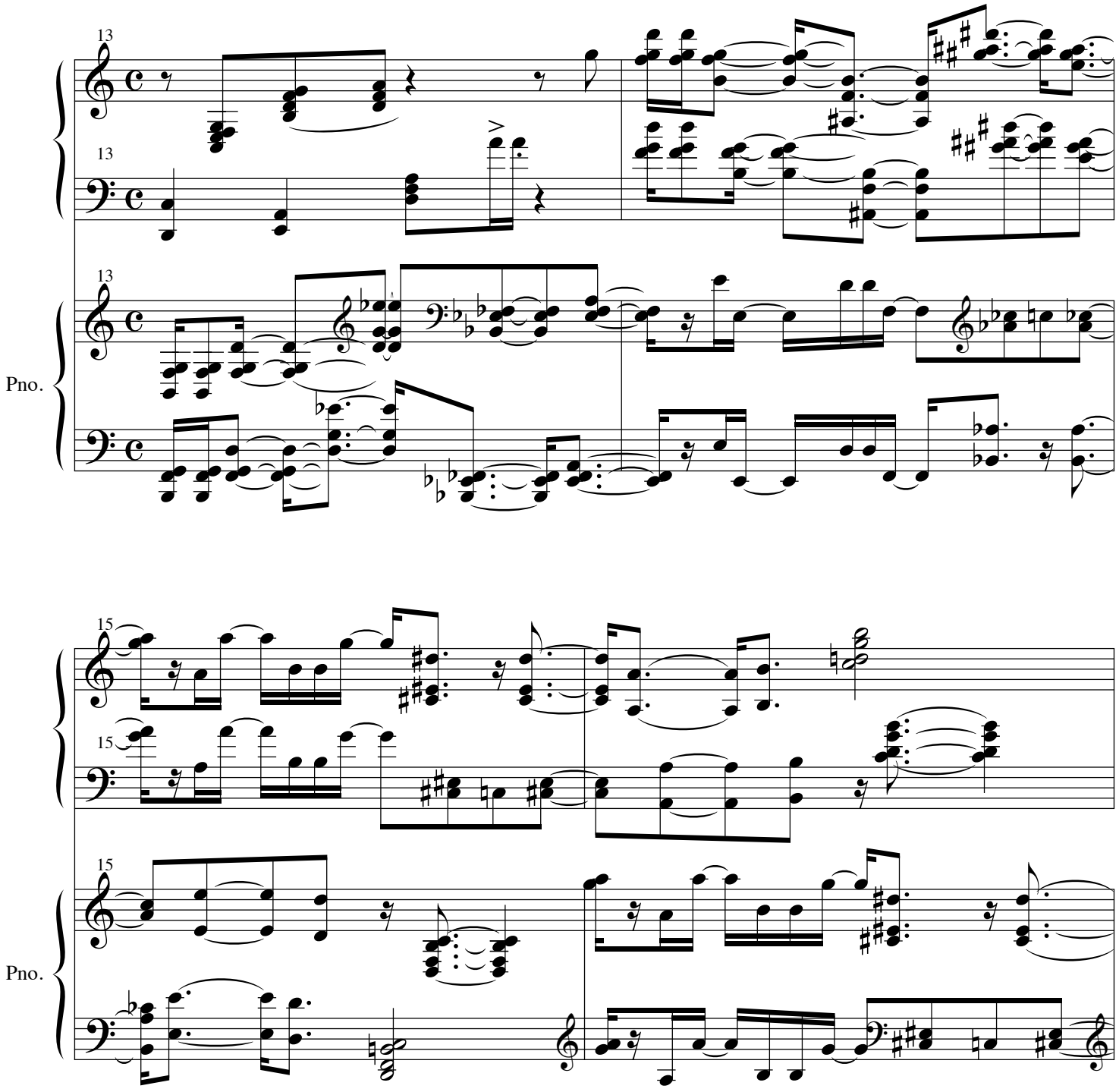
Composite Score: Prelude 8

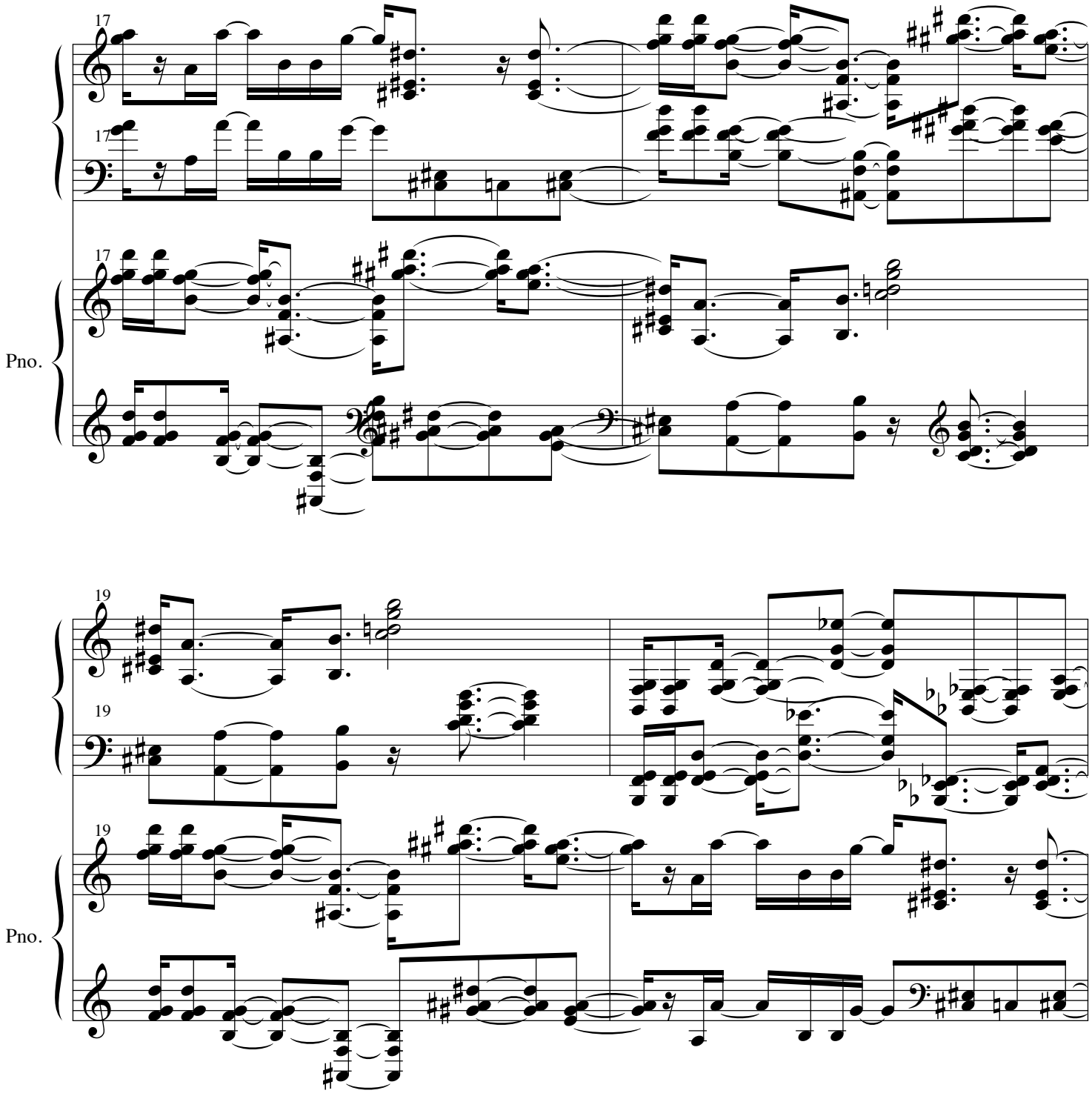
When performed as piano duo (bars 1-31/32-62 Layered)

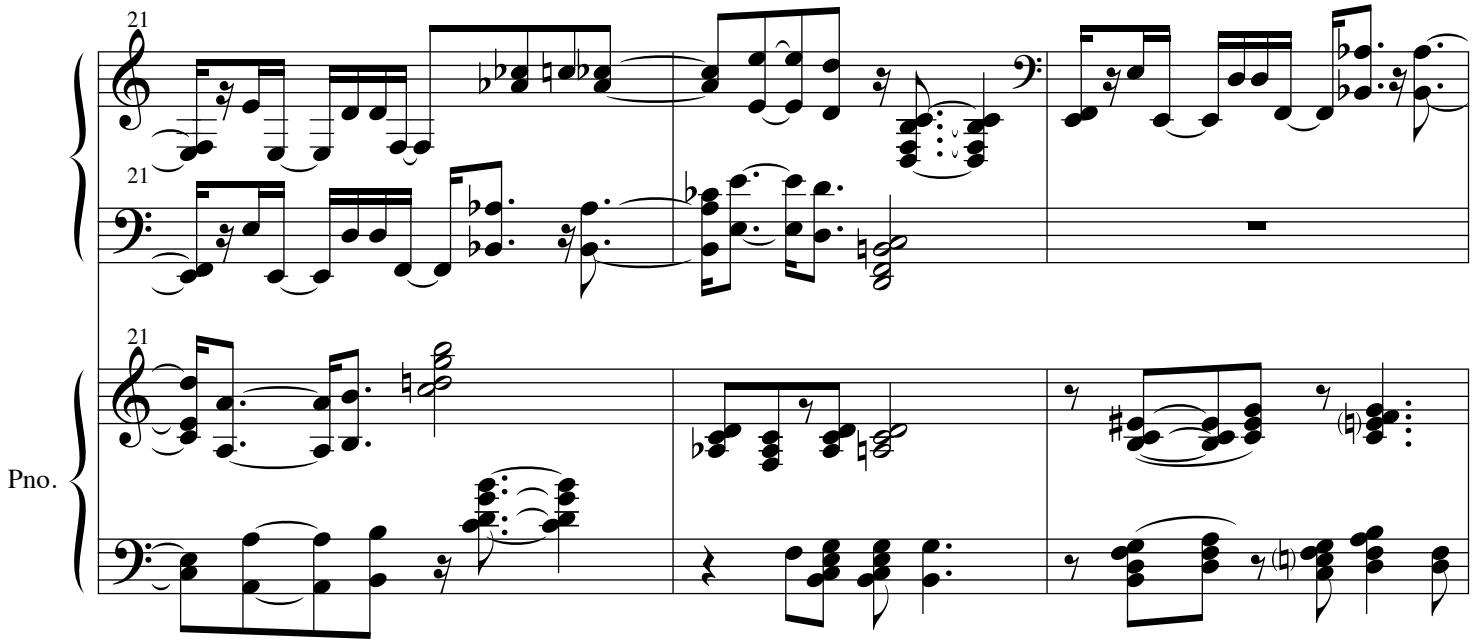


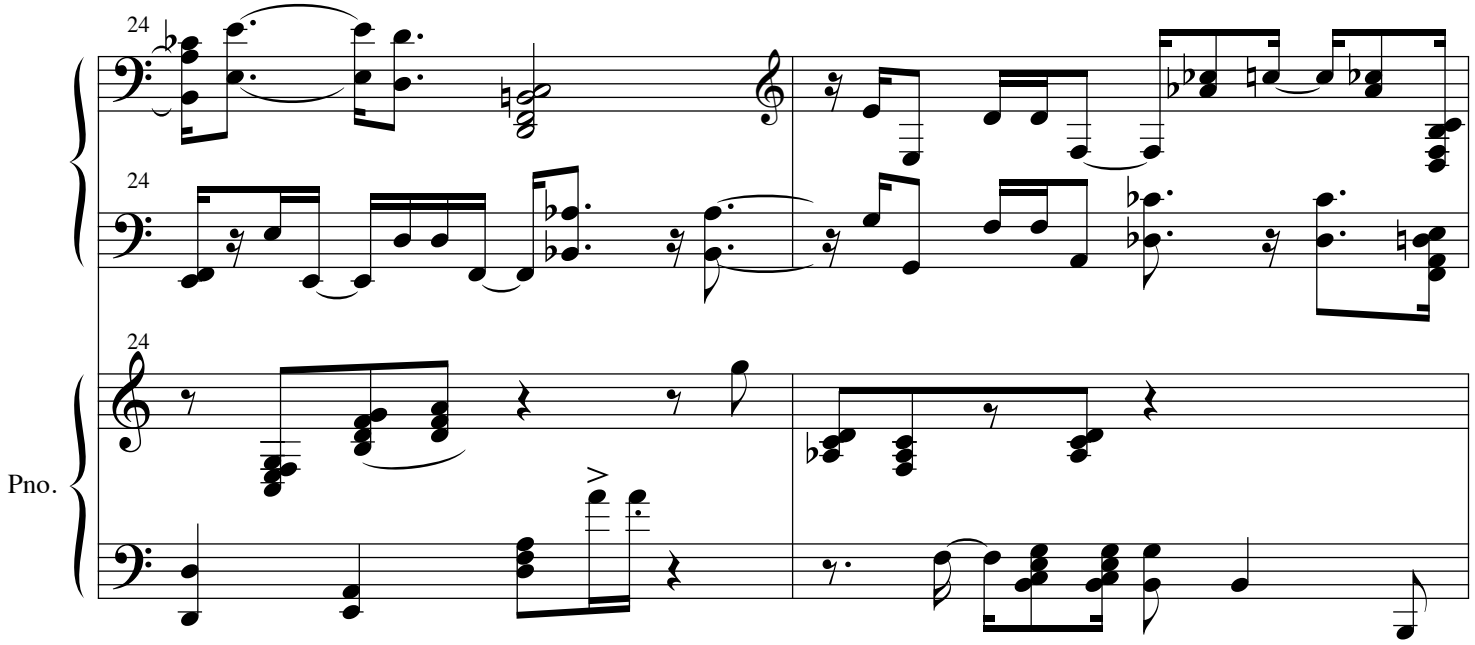

7
7
7
Pno.

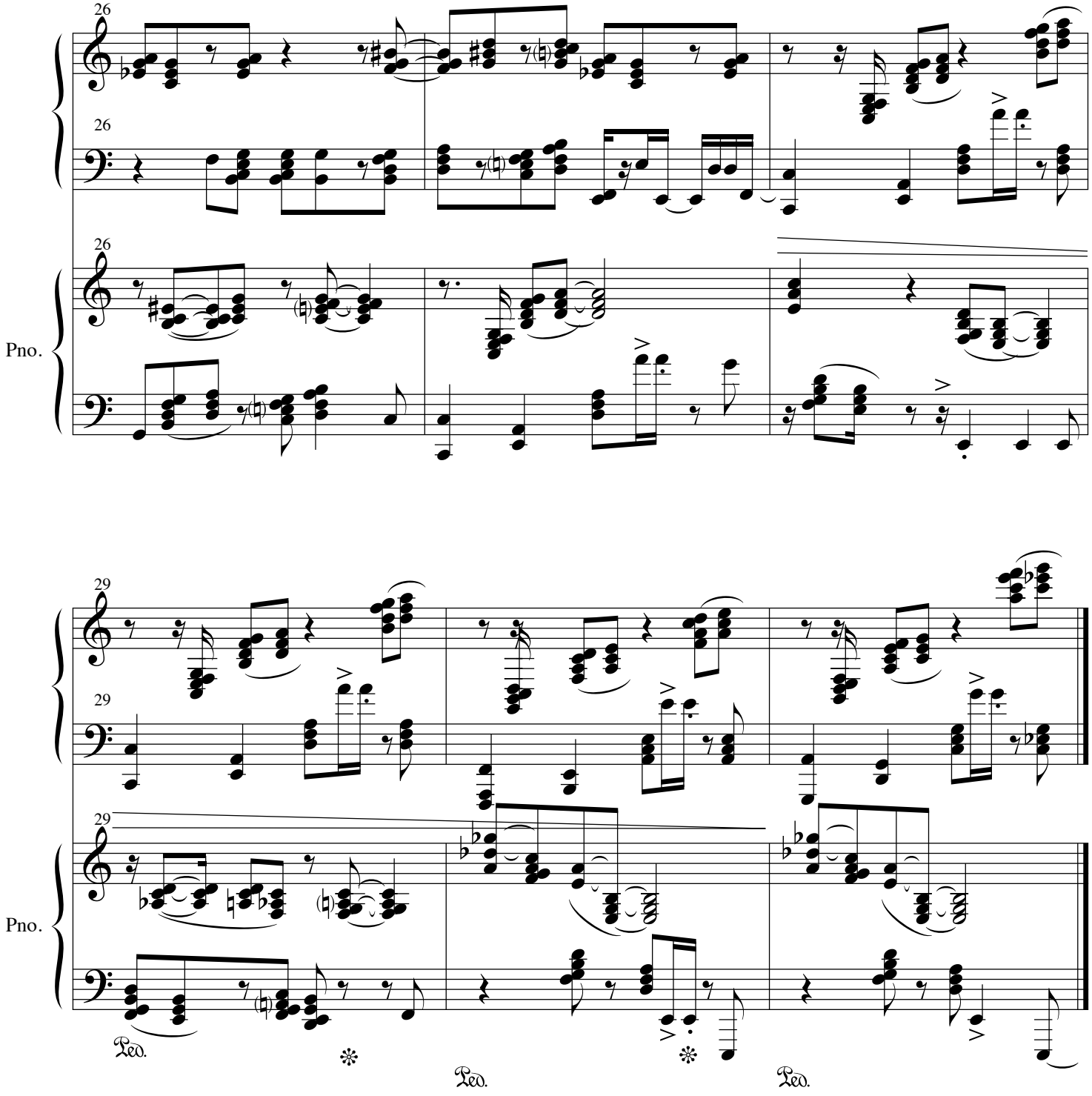

10
11
10
10
Pno.


13
13
13
Pno.
15
15
15
Pno.


17
17
17
Pno.
19
19
19
Pno.


21
21
21
Pno.

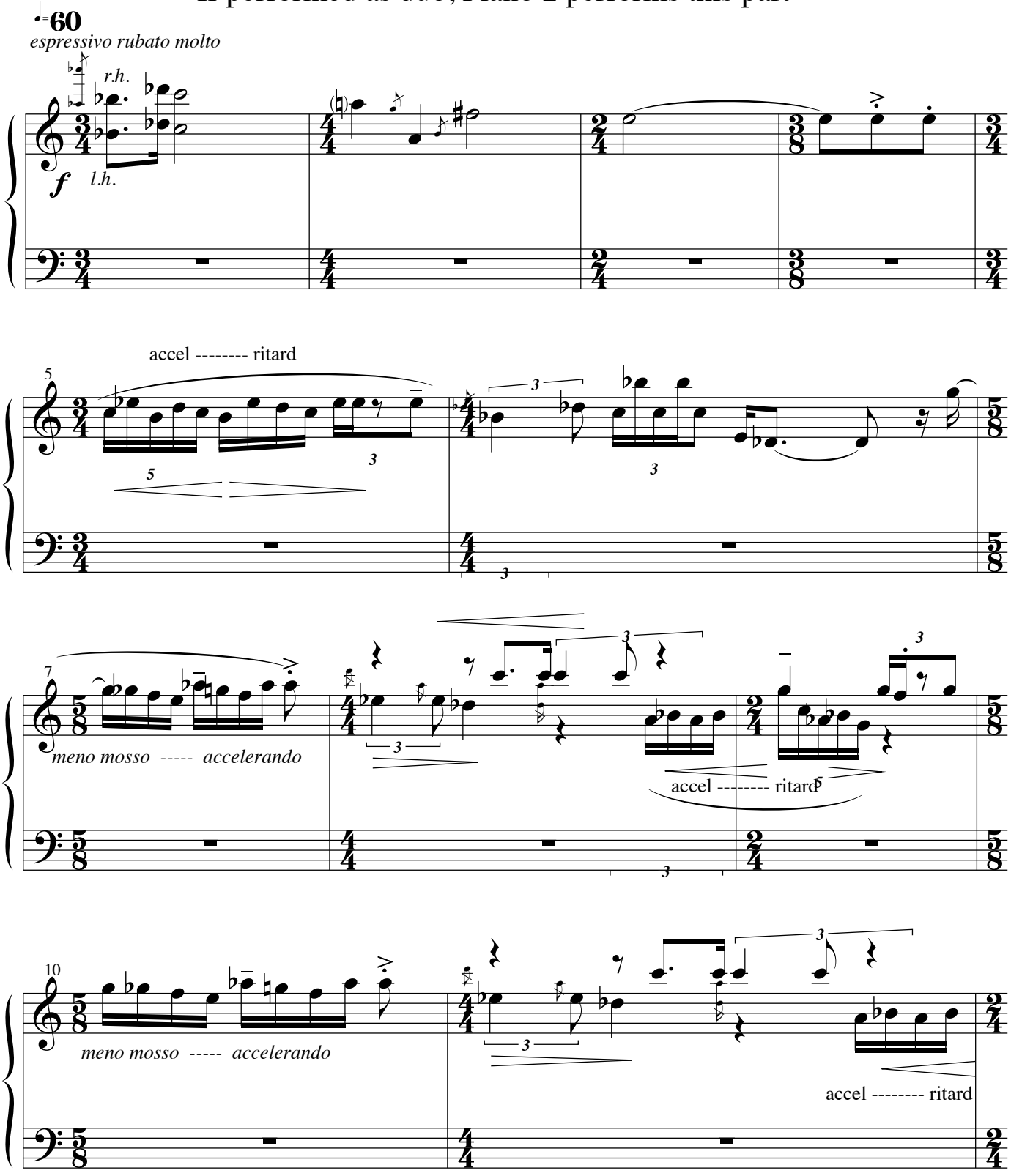

24
24
24
Pno.


26
26
26
Pno.
29
29
29
Pno.
Ped.
Ped.
Ped.

Prelude 9 Layered

(same as solo score)

If performed as duo, Piano 2 performs this part



12

'A' tempo

B

accel.

15

PIANO 1 & 2 FROM M.16 TO END:

PIANO 1Continues entire R.H. line(dbled in Octave higher)from beginning until B. then STOP

PIANO 2 plays from m.16 until fine.

♩=60

espressivo rubato molto

PIANO 1

(m.1.....)

r.h.

f

l.h.

(continue through until PIANO 2 STOPS)

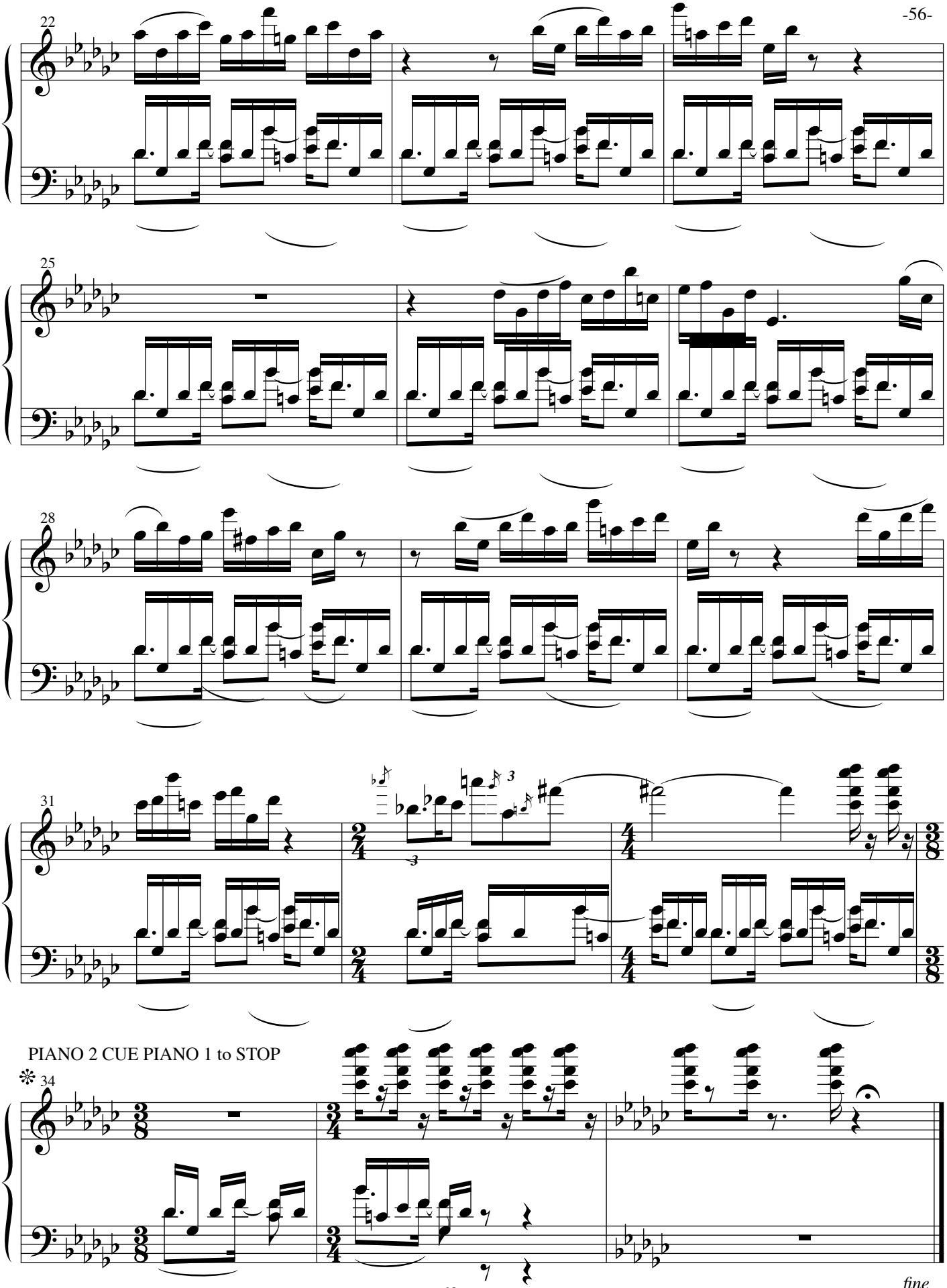
PIANO 2

16

pp

pp

18


22
25
28
31
3
PIANO 2 CUE PIANO 1 to STOP
34
fine