

12 Short Preludes

for piano (1963 — ca. 18'40")

Richard LANE (1933-2004)

Prelude I

for Rita Koors (January 1963)

Lento e dolce

ben cantando

The musical score for Prelude I is presented in three systems, each with a grand staff (treble and bass clef). The first system (measures 1-2) begins with a piano (*pp*) and *legatissimo* marking, followed by a *cresc.* (crescendo) instruction. The second system (measures 3-4) includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic, followed by another *cresc.* instruction. The third system (measures 5-6) features a *cresc.* instruction, followed by a *mf* (mezzo-forte) dynamic and another *cresc.* instruction. The score is written in 4/4 time and includes various musical notations such as notes, rests, and slurs.

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Prelude II

for David Borden (May 1963)

Allegro energico

mf *cresc.*

f *dim.* *mf* *dim.* *l.h.*

dim. *mp* *dim.* *dolce*

Red.

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Prelude III

for Gladys Leventon [1907-2005] (March 1963)

Andante cantabile *(rubato)*

mp *legatissimo e ben cantando*

4

f

7 *poco rit.*

A tempo

dim. *mp dolce* *cresc.*

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for Arno Drucker (in February 1963)

for Arno Drucker (in February 1963)

Allegro con brio

f

ff

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melody of eighth and sixteenth notes, with triplets marked '3'. The bass staff begins with a bass clef and contains a bass line with triplets marked '3'. The second system continues the melody in the treble staff and the bass line in the bass staff. The treble staff includes a fermata over a chord. The bass staff includes a forte dynamic marking 'ff'. The score concludes with a final chord in the treble staff and a final note in the bass staff.

[illegible]

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Prelude V

for B— (May 1963)

Allegretto

mf

(con pedale)

5

mf *dim.*

9

mp

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Prelude VI

for Henry Ingram (May 1963)

Allegro energico

1. h. *mf*

mp

dim.

mp

f

cresc.

f

f

13

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Prelude VII

for Lucy Ingram (April 1963)

Andantino

pp *legatissimo*

semplice

4

poco cresc.

The musical score for measures 1-4 of Prelude VII is shown. It is in 5/8 time and B-flat major. The tempo is Andantino. The first system (measures 1-2) features a piano (pp) and *legatissimo* instruction. The right hand plays a series of chords and dyads, while the left hand plays a simple, rhythmic accompaniment. The second system (measures 3-4) continues the melodic line in the right hand, with a *poco cresc.* instruction. The left hand provides a steady accompaniment. The key signature has one flat (B-flat) and the time signature is 5/8.

8

The musical score for measures 5-8 of Prelude VII is shown. It continues the melodic line in the right hand and the accompaniment in the left hand. The key signature has one flat (B-flat) and the time signature is 5/8.

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Prelude VIII

for Mary K. Traver (February 1963)

Allegretto

mf *leggero* *dim.* *cresc.* *mf*

6 *dim.*

11 *cresc. molto*

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Prelude IX

for David Worts (May 1963)

Allegro molto - giocoso

The musical score is written for piano in 4/4 time. It begins with a treble and bass clef. The first measure is marked *mp* and *leggero e staccato*. The second measure is marked *cresc.*. The third measure is marked *f* and *cresc.*. The fourth measure is marked *ff*. The fifth measure is marked *cresc.*. The sixth measure is marked *ff*. The score is divided into measures by bar lines. The first system contains measures 1-2, the second system contains measures 3-4, and the third system contains measures 5-6. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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Prelude X

for Ruth Drucker (March 1963)

Andante semplice
molto espr.

The first system of the musical score is in 4/4 time. The right hand (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand (bass clef) has a whole rest. The first measure is marked *mp* *legatissimo*. The second measure has a half note G4 in the right hand and a half note F3 in the left hand, marked *pp*. The third measure has a half note A4 in the right hand and a half note G2 in the left hand, marked *mp*. The right hand has a slur over the last two measures, and the left hand has a slur over the last two measures.

mp *legatissimo* *pp* *mp*

The second system of the musical score is in 4/4 time. The right hand (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand (bass clef) has a whole rest. The first measure is marked *pp*. The second measure has a half note G4 in the right hand and a half note F3 in the left hand. The third measure has a half note A4 in the right hand and a half note G2 in the left hand. The right hand has a slur over the last two measures, and the left hand has a slur over the last two measures.

pp

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Prelude XI

for Isadore Freeman (February 1963)

Andante

"La mélodie sempre ben cantando"

mp legatissimo

sub. pp

cresc.

ten.

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Prelude XII

for Albert Stanziano (April 1963)

Presto [ca ♩ = 124]

First system of the musical score. The right hand (treble clef) plays a rapid ascending and descending chromatic scale, marked *f* (forte). The left hand (bass clef) plays a slower, more melodic line. A dashed line labeled *8va* indicates an octave transposition for the right hand in the second measure.

Second system of the musical score. The right hand continues the chromatic scale, marked *mf* (mezzo-forte). The left hand plays a melodic line. A dashed line labeled *loco* indicates a change in articulation or phrasing. The right hand ends with a *dim.* (diminuendo) marking.

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