

# Prelude

for Piano

Richard Felciano

Commissioned by and dedicated to Peggy Salkind

# Prelude for Piano

♩ = 76 - 80 Brilliant

Richard Felciano

*f*

*martellato*

*sfz*

*sfz*

*sfz*

*And.* (sempre depressed)

*mp*

*mp*

*And.*

*mf*

*And.*

*f*

*sub. mf (less)*

*And.*

\* evenly, without subdivision

NB: Accidentals are valid through the measure unless cancelled.

♩ = 72 (trumpets)  
subito martell.

13

*ff* *ff martell.* *choral-like* *clear resonance*

*mf only!* *mf*

*mf*

*mf*

♩ = 92 as before

18

*ff* (*let ring*) *p! legato and even* *poco a poco cresc.*

23

*poco a poco cresc.*

foreground  
subito martellato

26

*ff* *p again smoothly* *sfz*

*poco accel.*..... Tempo (♩ = 92)

30

*accented notes (>) prominent!  
legato but senza pedale*

*ff* *p!* *mp*

*♯. I (damper)* *♯. II (una corda)*

34  $\text{♩} = 72$   $\text{♩} = 92$

*tremolo*

*mf* (*mf*)

*mp* without accent and smoothly legato. Pedal I tacet.

*f* (*f*)

*Ped.* *Ped. II*

39

*mf* *sfz* *sfz* *mf* *f*

*Ped.*

43  $\text{♩} = 60$

*f*

*senza pedale!*

9:8 9:8 9:8 9:8

accented notes in foreground, as a single connected line; the other notes flow smoothly under the hand.

45

7:8 8:8 9:8 9:8

47

*f* *p!* *mf* *mp*

*senza pedale*

10 10

the tremolos as smooth and unaccented as possible

50  $\text{♩} = 72$   $\text{♩} = 92$  sempre

*mf* *mp* *mf* *f* evenly, no accent

sempre senza pedale

54

*sfz* *f* *sfz*

8va loco

57

*f* *sfz*

59

*sfz*

62

*sfz* *f*

\* strike sharply and lift hand immediately

66

*f*  
senza pedale, accented note prominent

sempre *f*

72

sempre ♩ = 92 foreground

less! *mf* secco

*mf*

*mp*! murmur  
legato  
ped. lightly (ad lib.)

77

*mp*

sempre legato

sempre legato

80

*f* non pedale, smooth, unaccented  
observe dynamic contrasts!

*mp*! <>

(83)

*mf*

*mf* >>

abrupt dynamic changes!

*mp*

*p*

*mf*

sempre Allegro

87

sub. *f!* (less) *mp* dolce cresc.

90

emphasize phrase-groups sempre cresc. insist!

*mf* *f*

(♩ = 92)

93

sub. *mp!* con pedale ad libitum

96

*mp*

99

the same tempo (count ♩!)  $\frac{3}{16}$   $\frac{2}{16}$   $\frac{2}{16}$   $\frac{3}{16}$   $\frac{1}{16}$   $\frac{5}{16}$

*sfz sfz sfz sfz sfz sfz sfz sfz*

right hand brittle, dry

senza pedale left hand legato con pedale ad lib.

103 *Sva*

104 *sempre legato*

105

106

107 *poco pedale*

108

109

110

111

112

113

114

115

116

117

118

118

*ff* lift hands

121

*sfz* (sharply) *sfz* *sfz*

(less) *mf*

127

*ff* brutale *mp* *mf* *ff* *mf*

no pedal; sustain with hand

130

8va 7

don't rush! Broadly (♩ = 60)

*ff* *f* *p*

no pedal; sustain with hands

134

*ppp* distant *ppp* distant

*p* *mp*

near

\* sustain full half-beat, brutale

Slower ♩ = 84 Like a chorale, the ♩ singing through

140

near *poco mf*

distant *ppp*

upper voice very distant

(>)(*poco*) *pp* *poco a poco cresc.*

145

(>)

(>)

147

(>)

(>)

149

(>)

151

*mf*

153

Musical score for measures 153-154. The right hand features a melodic line with a slur and a fermata over the final note. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern. Both hands are marked with *Red.* at the beginning of each measure.

155

Musical score for measures 155-156. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment. Both hands are marked with *Red.* at the beginning of each measure.

157

Musical score for measures 157-158. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment. Both hands are marked with *Red.* at the beginning of each measure.

159

Musical score for measures 159-160. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment. Both hands are marked with *Red.* at the beginning of each measure.

161

Musical score for measures 161-162. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment. Both hands are marked with *Red.* at the beginning of each measure. The right hand in measure 162 includes the markings *cresc.* and *e accel.*

163 (3/2) (3/2) (4/2) (3/2) *loco*

*Red. very lightly*

166

*accented notes in the foreground, the others rolled smoothly under the hand.*

168 **hold back a little** ..... **a tempo, broadly** (♩ = 72)

*ff*

172 *trill insistent*

*sempre ff*

*Red.*

176 **Presto** ♩ = 72 (as before) *loco* **brutale**

*f (less)*

*Red. ad lib.*

\* sustain bottom note