

Six

Preludes.

Designed for the practise of chords and the special study of the proper use of the damper pedal in legato chord progressions.

FOR
Pianoforte
BY

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OP. 15.

10

BOSTON

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SIX PRELUDES.

1st

PRELUDE.

A. D. Turner.

Maestoso. ($\text{♩} = 56.$)

OSSIA.
For small hands.

PIANO.

a) *ff*

b) *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

OSSIA. OSSIA.

poco a poco cresc.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

a) *Fortissimo*-Chords should be executed from the forearm. Chords of less force: with a combination wrist and forearm-movement or *Portamento*. In either instance the fingers should remain inflexible, that equality of touch may be preserved on the several notes composing the chord. (Chords requiring pure wrist action are not introduced in these Preludes.)

b) The Pedal should be pressed down, in every instance, directly after the chord is struck, and before the fingers leave the keys: and taken up the very instant of the performance of the chord under which the star appears.

2nd

PRELUDE.

A. D. Turner.

Andante espressivo. ($\text{♩} = 60.$)

PIANO.

*) This and the following prelude should be practised in two ways,—first, by raising the hands at each chord, depending upon the *pedal* for the production of a pure *legato* in all the parts, and playing throughout with perfect equality of touch. Secondly: by sustaining and bringing into decided prominence the upper part, which in pieces of this character becomes a distinct melody. The fingers should be raised on the remaining notes of the chord to facilitate playing with greater force with the weaker fingers: producing, without the use of the *pedal*, the following effect:

The *pedal* should be used, however, as in the first instance.

First system of a musical score. It consists of two staves. The upper staff is in treble clef and contains a series of chords, some with accidentals (sharps and naturals). The lower staff is in bass clef and contains a series of chords, some with accidentals. A dynamic marking 'p' is placed above the first measure of the upper staff. Below the lower staff, there are several chords marked with an asterisk and the word 'Ped.' (pedal point).

un poco rit...... *a tempo*

Second system of a musical score. It consists of two staves. The upper staff is in treble clef and contains a series of chords, some with accidentals. The lower staff is in bass clef and contains a series of chords, some with accidentals. A dynamic marking 'pp' is placed above the first measure of the upper staff. Below the lower staff, there are several chords marked with an asterisk and the word 'Ped.' (pedal point).

Third system of a musical score. It consists of two staves. The upper staff is in treble clef and contains a series of chords, some with accidentals. The lower staff is in bass clef and contains a series of chords, some with accidentals. Below the lower staff, there are several chords marked with an asterisk and the word 'Ped.' (pedal point).

Fourth system of a musical score. It consists of two staves. The upper staff is in treble clef and contains a series of chords, some with accidentals. The lower staff is in bass clef and contains a series of chords, some with accidentals. A dynamic marking 'p' is placed above the first measure of the upper staff. Below the lower staff, there are several chords marked with an asterisk and the word 'Ped.' (pedal point).

3rd

PRELUDE.

A. D. Turner.

Lento lamentoso. (♩ = 76.)

PIANO.

pp

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

*più moto.**cresc. ed un poco accel.....*

mf

f

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

4th

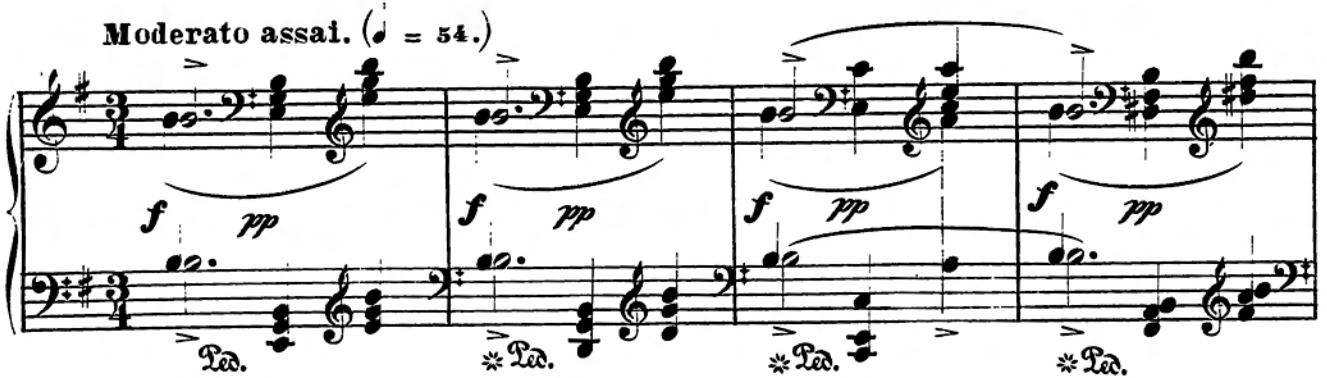
PRELUDE.



A. D. Turner.

Moderato assai. (♩ = 54.)

PIANO.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a series of chords and melodic lines. Dynamics include *f* and *pp*. Pedal markings are present in the bass staff, with some marked with an asterisk (*Ped.).



The second system of musical notation continues the piece. It features similar chordal textures and melodic patterns. Dynamics include *f*, *pp*, *mf*, and *p*. Pedal markings are present in the bass staff, with some marked with an asterisk (*Ped.).



The third system of musical notation concludes the piece. It maintains the established harmonic and melodic language. Dynamics include *f* and *pp*. Pedal markings are present in the bass staff, with some marked with an asterisk (*Ped.).

Musical score system 1, featuring piano and bass staves. It includes dynamic markings *f* and *pp*, and rehearsal marks (413), (13), and (251). Pedal points are indicated by ** Ped.* and an asterisk.

Musical score system 2, featuring piano and bass staves. It begins with the instruction **Grandioso.** and dynamic markings *fff*. It includes rehearsal marks ** Ped.* and *Ped.*

Musical score system 3, featuring piano and bass staves. It includes the instruction *un poco rit.* and rehearsal marks ** Ped.*

ff *Ped. *Ped. *Ped. *Ped. *

This system contains five measures of music. The first four measures feature a piano accompaniment with a forte (*ff*) dynamic. Each of these measures has a **Ped.* marking below the bass staff. The fifth measure is a continuation of the accompaniment with a *** marking below the bass staff.

quieto molto ma un poco più moto.

mf p mp *Ped. *Ped. *Ped. *Ped. *Ped.*

This system contains five measures of music. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a mezzo-piano (*mp*) dynamic. The last three measures have *Ped.* markings below the bass staff, with the first of these three measures also having a **Ped.* marking. Above the first measure, the instruction *quieto molto ma un poco più moto.* is written, with a dashed line and a *s.* marking indicating a *ritardando* effect.

mp smorz. **Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.*

This system contains eight measures of music. The first measure has a mezzo-piano (*mp*) dynamic. The second measure has a *smorz.* (ritardando) marking above the staff. The last seven measures have **Ped.* markings below the bass staff.

6th

PRELUDE.

A. D. Turner.

Maestoso. (♩ = 45.)

PIANO.

The musical score is for a piano prelude in 4/2 time, marked 'Maestoso' with a tempo of 45 quarter notes per minute. It is written for piano and consists of three systems of music. The first system begins with a forte (f) dynamic. The piece features a consistent bass line with chords in the right hand. There are 18 measures in total, with dynamic markings such as 'Ped.' and 'f' throughout.

Grandioso. (♩ = 58.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a tempo of 'Grandioso' and a quarter note equal to 58 beats per minute. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are five dynamic markings of '* Pizz.' (pizzicato) distributed across the system. A fermata is placed over a measure in the upper staff towards the end of the system.

The second system continues the musical piece with two staves. It maintains the 'Grandioso' tempo. The notation features a variety of rhythmic patterns and rests. There are four dynamic markings of '* Pizz.' in this system. A fermata is also present over a measure in the upper staff.

Maestoso. (♩ = 48.)

The third system begins with a new tempo marking, 'Maestoso', with a quarter note equal to 48 beats per minute. The first two staves of this system are connected by a brace. The upper staff is in treble clef and the lower staff is in bass clef. The music includes a 'poco rit.' (ritardando) instruction. There are four dynamic markings of '* Pizz.' in this system. A fermata is placed over a measure in the upper staff.

The fourth system continues the 'Maestoso' section with two staves. The notation includes various rhythmic values and rests. There are five dynamic markings of '* Pizz.' in this system. A fermata is placed over a measure in the upper staff.