

Bryan Johanson

24 Preludes

Bryan Johanson is an active concert guitarist, composer, and author who has taught at Portland State University since 1978. A Professor of Music, he currently serves as Chair of the Department of Music. His articles and reviews on the guitar have appeared in the top journals and magazines in the field, including *Soundboard*, *Guitar Review*, *Acoustic Guitar*, and *American Lutherie*. His compositions have been published by Columbia Music Company, Edizioni Musicali Berben, Frederick Harris Music Publishers, Guitar Solo Publications, Thomas House Publication, Earthsongs Music Publishers, Mel Bay Publications, Ltd, and Doberman-Yppan. The recipient of many commissions, his music has been performed and recorded by the Chamber Music Society of Lincoln Center, Chamber Music Northwest, The Oregon Symphony, the Saint Paul Chamber Orchestra, David Starobin, the Los Angeles Guitar Quartet, David Tanenbaum, the Portland Symphonic choir, and Third Angle New Music Ensemble. He has won numerous composition prizes, including awards from the Saint Paul Chamber Orchestra, the Aspen Music Festival, the Esztergom (Hungary) International Guitar Festival, the Festival of August (Venezuela), the Roger Wagner Center for Choral Studies, as well as multiple awards from the American Society of Composers, Authors, and Publishers (ASCAP). Johanson's music is recorded extensively and appears on record labels such as Albany, Bridge, EMI, GSP, Gagliano Recordings, and Naxos. In 1999, his critically acclaimed composition *Open Up Your Ears* for guitar was recorded on David Starobin's Grammy Award nominated *New Dance*, and, in 2004, his *Pluck, Strum, and Hammer* and *Let's Be Frank* were recorded by the Los Angeles Guitar Quartet on their Grammy Award winning *Guitar Heroes*.

24 Preludes

Initially the *24 Preludes* began as a composition exercise intended to teach me how to write short, concise works. The project rapidly evolved into the cycle of preludes presented here. Ironically, I achieved my initial goal while simultaneously composing my longest sustained work for solo guitar to date.

Many composers have written 24 Preludes, usually basing their set on Bach's WTC model (Chopin, Shostakovich, Scriabin, etc.); composing one in every major and minor key. However, for me, composing a prelude in every key was not very appealing. There are several reasons for this: 1) my personal harmonic language tends to stray in and out of keys, sometimes toward and away from tonality at the same time; 2) the classical guitar itself does not fit all keys equally well and; 3) the reasons for writing in every major and minor key, though it may have been challenging and essential to Bach's harmonic development, no longer exist. Nevertheless, the idea of composing 24 Preludes grew on me, primarily because the historical model proved successful at challenging composers to dig deeply into the inventive possibilities of the short form.

My set can be roughly divided into two parts. In **Part One** (Preludes 1-12) the pieces begin short and simple, slowly working toward longer and more complex forms and increasing harmonic diversity. In **Part Two** (Preludes 13-24) the process is reversed with the formal, harmonic and melodic content becoming more simplified as the cycle works toward the concluding prelude.

One additional formal aspect is that each prelude in the first half has a companion prelude in the second half. Though each pair is not symmetrically placed, the pairs will become increasingly obvious as the listener becomes more familiar with the work. The binding agent between the pairs varies with each, creating pairs that behave sometimes like mates, sometimes like siblings, sometimes like cousins, and sometimes like twins (even an evil twin shows up in this process). However, the careful listener will eventually discover the commonalities, achieving what I hope will be a deeper level of musical and emotional engagement.

- 1. Allegro vivo.** The opening prelude is cast in a perpetual motion frame centered in the key of *e minor*. The music begins using a rising melodic octave device, eventually settling into more straightforward harmonic and melodic patterns.
- 2. Presto spiccato.** This prelude features a simple Ciaconna pattern, heard in the first measures. The spiccato material indicated in the title slowly gives way to a more legato presentation of the repeated pattern.
- 3. Allegro moderato.** One of the central challenges in this cycle was to find various ways to present the lyrical side of the guitar. Because the fundamental sound of each note involves immediate decay, writing in a style that requires lyrical playing does not come easily or naturally to the instrument. This prelude, cast in *c minor*, is the first of several preludes designed to explore the various ways in which the guitar has learned to naturally express its melodic charms.
- 4. Animato.** This prelude features an asymmetrical rhythmic figure that is intended to create some irregular energy. Though set in *b minor*, this prelude is the first to assert some unpredictable chromatically inflected melodic passages. The effect should seem jazzy, not jarring.
- 5. Tempo di Valse lento.** No surprises here; the tempo indication pretty much says it all. It is a short valse in *A mixolydian major*.
- 6. Allegro.** Another musical category I wanted to explore in this set of preludes was the etude. Most guitar etudes are designed to conquer a particular technical skill. Often on the path to conquering the particular skill they also kill whatever musical material comes their way. The result is technically engaging but musically quite uninteresting. I found that casting preludes founded on etude figures was a more musically satisfying way to approach the problem. This prelude is the first of this hybrid type that can be found in this cycle. The tonal language is predominantly atonal, though not by much.
- 7. Sostenuto.** This prelude is the first of the set that uses a fully chromatic/atonal language. Not to worry, though: this prelude does not blast atonality in your face. Rather, it explores the more lyrical side of the atonal language by focusing on melody rather than brittle textures or strident harmony.
- 8. Adagio – Liberamente – Allegro energico – Presto non molto – Liberamente – Allegro energico – Presto non molto – Liberamente – Adagio.** What we have here is a kind of musical schizophrenic cocktail. The work opens with a paraphrase of *La Folia de Spagna* (Adagio), followed by a free, diminished chord cadenza (Liberamente). All of this precedes the central *Allegro energico*, which is a quasi-salsa section, followed by an arpeggio transition (Presto non molto), which leads back to a short cadenza, a return to a varied salsa and arpeggio transition, one last mini-cadenza, and finally closing with a variation of the opening *La Folia* material. A sectional diagram would read as follows: A-B-C-D-B'-C'-D'-B"-A'.
- 9. Andantino.** As an antidote to the short attention span high jinks of the previous prelude, this one is clear in design and fairly transparent in harmonic content. There should be no impediment to your enjoyment of this ethnic-inflected, dance-like prelude.
- 10. Adagio cantabile.** This prelude has a history that precedes the writing of this cycle. In 2003 the wonderful luthier Jeffrey Elliott made me a new guitar. As he was putting it together he asked if I would like to "put a message in the bottle". Prior to the making of the instrument Jeff repaired a guitar by Antonio Torres. But not just any Torres guitar – this was the favored guitar of Francisco Tarrega. When Jeff began to repair it he noticed that on the inside of the instrument there was some music paper that was used to patch thin spots in the wood. What was most interesting to him was that there was music written on the paper. He called me and asked if I could identify if it was music written by Tarrega. I rushed over and could tell immediately that Tarrega did not write it. But, on my way over I fanaticized; what if we found an undiscovered Tarrega piece on the inside. How cool would that be? At the time I said to Jeff that it would be great to do that on my new guitar. When Jeff called he let me know that it was time. He had secured some parchment that was from the 19th century and said if I wanted to write a piece and place on the inside I had to do it quickly. I wrote the piece and before it was sealed inside I made one Xerox copy. I wanted to play the work once before it was sealed away. I played the work at a concert and at the conclusion I shred the single existing copy of the score that was sealed

away in my brand new guitar. Everyone there took a strip and that was that. But, the memory of the work haunted me. I wanted to play it more. However, my resolve was firm – this was a piece that belonged to the guts of my own instrument. When I recorded my *I Dreamed About You Last Night* CD I improvised a piece that was titled *Pentamento*. It was my improvised memory of what I could recall about the *Hidden Prelude*. I have no idea how close or how far away the improvisation was to what is sealed inside the guitar. *Prelude 10* is my transcription of the work recorded on that CD.

11. Vivace. This prelude falls into the prelude/etude hybrid category. It is primarily about scales, though not exclusively so. The intent of this movement is to create some heat.

12. Calmato - Vivo, ma non troppo. As the tempo indicates, the final prelude in the first half is written in two halves. The first part is a calm, slowly expressive canon. The second half is an irregular arpeggio pattern that works its way down the fingerboard only to rise up and come down again. The prelude concludes with a rapid, descending and diminuendo-ing chromatic riff intended to not only close the prelude but also conclusively cap off the first half of the cycle.

13. Gentile. This lyrical prelude is in the form of a Sicilian. The material, mostly in *g minor*, features a gently swaying melody in compound duple meter.

14. Allegretto agitato, sempre ritmico. While the previous prelude could be described as gently rocking, this one is just rockin'. The single focus of this prelude is a syncopated motive that gets tossed around through a few keys that contrasts with a secondary motive that gets tossed around the fingerboard.

15. Largo maestoso. This prelude explores lyrical material that emerges from a soft, slow and dissonant foundation.

16. Allegro azzurro e molto fresco. This prelude features the guitar in a kind of jazz continuo role. The central musical argument is fusing a walking bass pattern with syncopated harmonic and melodic inserts. With the exception of a few bars here and there, there is a constant stream of quarter notes that serves as the main line for the listener to follow.

17. Allegro comodo. This prelude is a mirror canon. This classic contrapuntal device inverts the riposta, or following voice. If the proposta (leading voice) rises, the riposta falls; if the leading voice descends, the following voice ascends. Naturally, this is a tricky proposition on the guitar because the voices can quickly run out of room on the fingerboard before they cross each other or become too far apart.

18. Allegretto legato. This simple prelude, in ternary form, features a figure that juggles a syncopated sustained melody, a shifting natural harmonic, and an open string. In its original version the syncopated sustained melody was assigned to the second string. As it descended the left hand had to work harder and harder to maintain the legato quality.

19. Lento sostenuto. This prelude is an attempt at paraphrasing a pop song from my youth. As a child I listened to the radio constantly. But, it was AM radio; a frequency range now hardly listened to at all. It was also the age of three television networks and commercial radio stations that played pop, easy listening, or country and western. If you listened to pop radio you heard the same dozen or so songs over and over, week after week. Songs would come and go, sometimes enjoying a rapid rise and a quick decline and sometimes just staying somewhere in the middle. There would be songs that would rise to the top and stay there, week after week. There would also be songs that defied musical logic; songs that would make it on the charts because of their bizarre or quirky nature. Listening to pop radio in my youth was like listening to the craziest mix-up of joke-songs, love ballads, songs with a good beat, the occasional R&B anomaly, and pop songs that are the equivalent of spun sugar – sweet confections with no nutritional value whatsoever. The song I quote here was at the top of the pop charts for weeks and weeks. I never liked and eventually over the weeks great to dislike it intensely. Even today if I have the chance to hear it I still dislike it intensely. It has all the things a pop song should have, but without any emotional content or charm. This was a pop song that was written to be a pop song. Full of pop platitudes, production glitz and glitter, and oozing with commercial aspirations. It also had complete disdain for the listener. It provided fake sentiment in exchange for cash. This was the commercial music machine at it worst. But, sometimes you have to embrace your past and make peace with the ghosts of cruddy songs that somehow live forever in the folds of your brain. I hope the song, now totally deconstructed and transformed into a lyrical prelude, gives the listener pleasure. It was my intent to infill with some emotional content, removing the cynical pop sentiment found in the original. Though it makes no difference to the listener whether you know which song is being paraphrased, it is my hope you enjoy the added puzzle of trying to hear for yourself what song is being paraphrased.

20. Allegretto giocoso. After purging some of my musical ghosts, I felt we needed a little fingerboard romp. This is one of the etude-esque preludes designed to have some fun with the fingers.

21. Cantabile. This expressive prelude features the interplay of two lyrical chunks of material, which alternate between flat keys and sharp keys.

22. Allegro vivo. This is the last of the hybrid prelude/etude type. This prelude features a playful four-note motive that has, at its core, two sets of minor seconds that mirror each other. Like the other preludes/etudes, this music finds itself moving around the fingerboard, looking for ways to apply and vary the main motive.

23. Allegretto maestoso. The penultimate prelude explores various ways of looking at itself through an examination of its own first bar of music.

24. Largo sostenuto, molto cantabile. As any cycle comes to its conclusion, the question composer's must face is how will it end. Fortunately, for me, this final prelude was my goal from the beginning. As the title suggests, this is slow, sustained music. At the conclusion of most journeys, you arrive at your home. Home, for me, is where I feel most relaxed and unguarded. It is where I am happiest. As I brought this cycle of preludes to a conclusion, the sentiment I felt most strongly was gratitude. I was thankful for the journey and was glad to be home.

- Bryan Johanson, Portland, Oregon

24 Preludes

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Allegro vivo ♩ = 126

The musical score consists of seven staves of music, each starting with a measure number. The first staff (measures 1-5) begins with a treble clef and a 7/8 time signature, marked *p* and *f*. The second staff (measures 6-10) continues the piece, also marked *p* and *f*. The third staff (measures 11-15) includes a sharp sign on the fifth line of the treble clef and is marked *p* and *f*. The fourth staff (measures 16-20) features a 6/8 time signature and is marked *p cresc.*. The fifth staff (measures 21-25) includes 2/4, 7/8, and 3/4 time signatures and is marked *f*. The sixth staff (measures 26-31) includes 3/8, 3/4, 7/8, 2/4, 3/8, and 7/8 time signatures. The seventh staff (measures 32-36) returns to a 7/8 time signature and is marked *p* and *f*. The music is primarily composed of eighth and sixteenth notes, with some rests and accidentals.

37

p cresc.

Musical staff 37-41: Treble clef, 8/8 time signature. Measures 37-41 contain a continuous eighth-note pattern. A double bar line is under measures 37-40. The dynamic marking *p cresc.* is placed below measure 41.

42

f

Musical staff 42-46: Treble clef. Measures 42-46 contain eighth-note patterns with various rests. Time signatures change from 2/4 to 7/8 to 3/4. A double bar line is under measures 42-45. The dynamic marking *f* is placed below measure 43.

47

Musical staff 47-51: Treble clef. Measures 47-51 contain eighth-note patterns with various rests. Time signatures change from 3/8 to 3/4 to 7/8 to 2/4. A double bar line is under measures 47-50.

52

f

Musical staff 52-58: Treble clef. Measures 52-58 contain eighth-note patterns with various rests. Time signatures change from 3/8 to 2/4 to 3/8. Fingerings 3 and 2 are indicated above measures 57 and 58. A double bar line is under measures 52-57. The dynamic marking *f* is placed below measure 54.

59

cresc.

Musical staff 59-65: Treble clef. Measures 59-65 contain eighth-note patterns with various rests. Time signatures change from 2/4 to 3/4 to 3/8. A double bar line is under measures 59-64. The dynamic marking *cresc.* is placed below measure 65.

66

f

Musical staff 66-73: Treble clef. Measures 66-73 contain eighth-note patterns with various rests. Time signatures change from 2/4 to 3/8 to 3/4 to 3/8. Fingerings 3 and 2 are indicated above measures 67, 68, 70, and 71. A double bar line is under measures 66-72. The dynamic marking *f* is placed below measure 67.

74

Musical staff 74-78: Treble clef. Measures 74-78 contain eighth-note patterns with various rests. Time signatures change from 6/8 to 7/8 to 3/4 to 3/8. A double bar line is under measures 74-77.

79

Musical staff 79-83: Treble clef. Measures 79-83 contain eighth-note patterns with various rests. Time signatures change from 3/4 to 5/8 to 7/8 to 2/4. A double bar line is under measures 79-82.

84

Musical staff 84-88: Treble clef. Measures 84-88 contain eighth-note patterns with various rests. Time signatures change from 3/8 to 6/8. A double bar line is under measures 84-87. The piece ends with a fermata over the final note in measure 88.

Presto spiccato ♩=192

2 *f*

9

17

25

33 *mp* *f* *f*

40

46 *f*

53

59

Musical staff 59: Treble clef, eighth-note melody with slurs and accents.

67

② ③ *sim.* ② ② ① ②

Musical staff 67: Treble clef, eighth-note melody with slurs, accents, and fingering numbers (2, 3, 2, 2, 1, 2). Includes "sim." marking.

74

Musical staff 74: Treble clef, eighth-note chords with slurs and accents.

81

Musical staff 81: Treble clef, eighth-note chords with slurs and accents.

88

mf

Musical staff 88: Treble clef, eighth-note chords with slurs, accents, and dynamic marking "mf".

96

mp

Musical staff 96: Treble clef, eighth-note chords with slurs, accents, and dynamic marking "mp".

104

Musical staff 104: Treble clef, eighth-note chords with slurs and accents.

114

rit.

Musical staff 114: Treble clef, eighth-note chords with slurs, accents, and dynamic marking "rit.".

Allegretto moderato ♩=112-116

3 *mp*

7

14 *cresc.*

20 *f* *p*

26 *mf*

32 *cresc.*

38 *rit.*

Detailed description: This musical score is for a piece in 2/4 time, marked 'Allegretto moderato' with a tempo of 112-116 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of seven staves of music. The first staff (measures 3-6) begins with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth-note patterns. The second staff (measures 7-13) continues this pattern. The third staff (measures 14-19) shows a crescendo (*cresc.*) and includes dotted rhythms. The fourth staff (measures 20-25) starts with a forte (*f*) dynamic, contains several triplet markings, and ends with a piano (*p*) dynamic. The fifth staff (measures 26-31) features a mezzo-forte (*mf*) dynamic and more triplet markings. The sixth staff (measures 32-37) includes a crescendo (*cresc.*) and continues the melodic development. The seventh staff (measures 38-41) concludes with a ritardando (*rit.*) and ends with a fermata over a final chord.

Animato (♩=108, ♩.=156, ♩.=208)

4 *f* ④

5 ② ②

9 ③

13

17 ④

20 1.

22 2.

26

29 *dim.* 7 *p* ⑥

The musical score is written in treble clef with a key signature of one sharp (F#). It begins with a 4-measure introduction in 6/16+2/8 time, marked *f* and containing a circled 4. The main body of the piece consists of measures 5 through 26, featuring complex rhythmic patterns with frequent sixteenth-note runs and rests. Measure 5 has a circled 2 above it. Measure 9 has a circled 3 below it. Measure 17 has a circled 4 below it. Measures 20 and 22 are marked with first and second endings, respectively. The score concludes at measure 29 with a *dim.* marking and a circled 6 below the final note, which is marked *p*. The tempo is indicated as *Animato* with specific note values: a quarter note equals 108, a dotted quarter equals 156, and an eighth note equals 208. The piece ends with a *riten. poco a poco* instruction.

Tempo di valse lento $\text{♩} = 54$

5 *mf* ⑤ ① ④ ② ② ③

9

15 *mf*

20

25

30

35 *mf*

Detailed description: This page contains a musical score for piano in 3/4 time, marked 'Tempo di valse lento' with a tempo of 54 quarter notes per minute. The score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, numbered 5 through 35. The first staff (measures 5-8) features a series of chords with fingerings 5, 1, 4, 2, 2, 3 and a dynamic marking of *mf*. The subsequent staves (measures 9-35) contain a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *mf* are present at measures 15 and 35. The score concludes with a double bar line at measure 35.

40

p.

45

mf

50

55

60

65

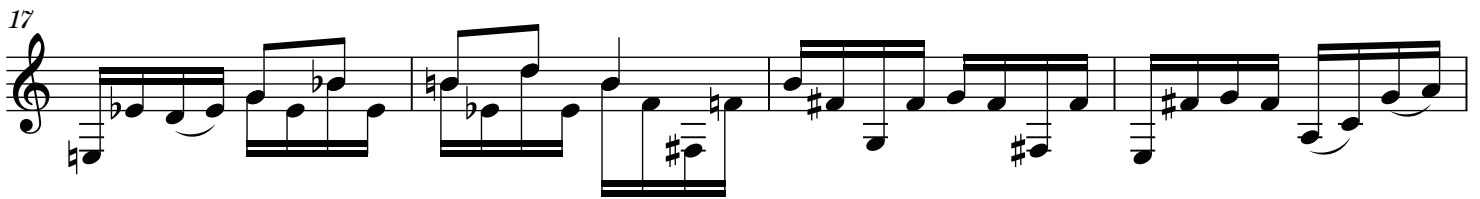
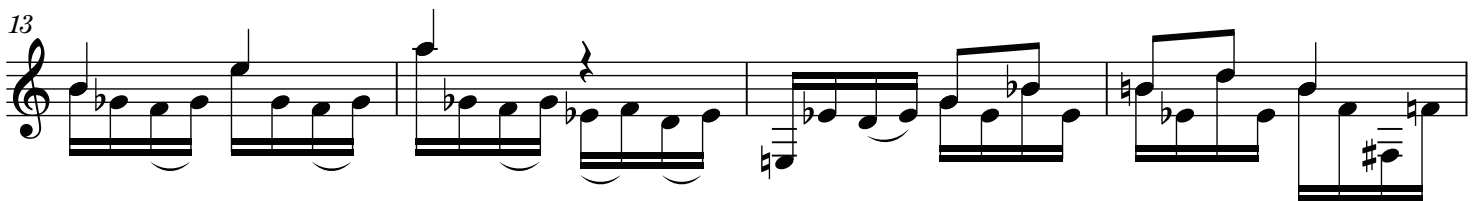
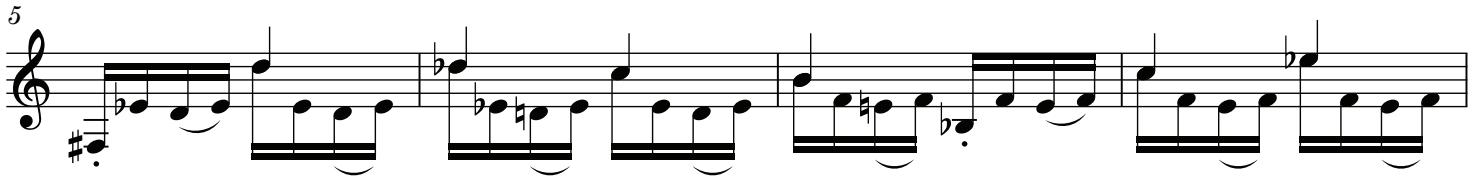
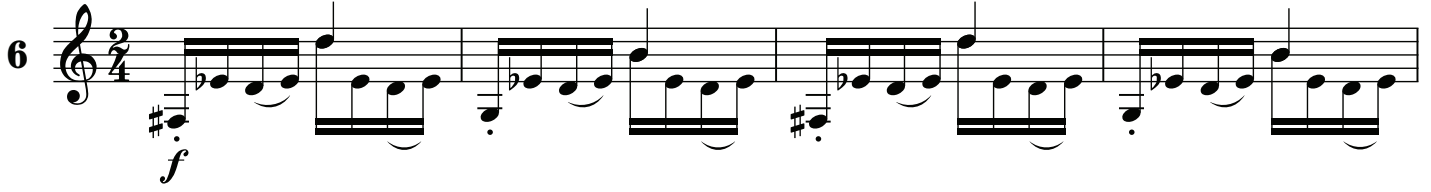
mf

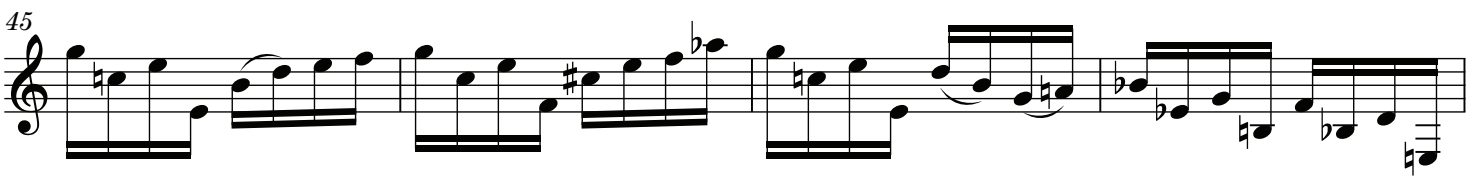
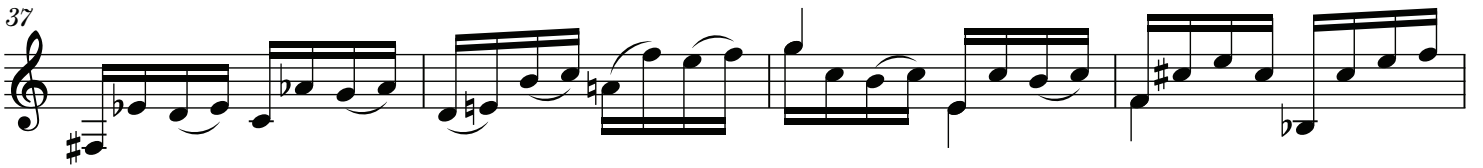
70

rit.

p.

Allegro ♩=112-120





53

mf

57

61

65

69

73

77

81

85

89

93

97

101

105 *poco a poco rit.*

Sostenuto ♩ = 66

7 *mp espr.* *cresc.*

6 *dim.* *rit.*

12 *a tempo* *mp*

18

Detailed description: This section contains measures 7 through 18. Measure 7 starts with a treble clef, a 3/4 time signature, and a mezzo-piano (*mp*) dynamic with an expressive (*espr.*) marking. It features a melodic line with slurs and fingerings (2, 4, 12, 2). Measure 6 shows a descending melodic line with a decrescendo (*dim.*) and a ritardando (*rit.*) marking. Measure 12 is marked *a tempo* and *mp*, with a 5-measure phrase. Measure 18 continues the melodic development with slurs and fingerings (4, 3, 3).

Adagio ♩ = 63-66

8 *mp*

Detailed description: This section contains measures 8 through 11. Measure 8 starts with a treble clef, a 3/4 time signature, and a mezzo-piano (*mp*) dynamic. It features a series of chords with a descending bass line. The chords are marked with a sharp sign (#) and a flat sign (b).

Liberamente

6

Detailed description: This section contains measures 6 and 7. Measure 6 starts with a treble clef, a 2/4 time signature, and a *Liberamente* marking. It features a fast, rhythmic melodic passage with slurs and a fermata at the end.

Allegro energico ♩ = 104

7 *mf*

12

Detailed description: This section contains measures 7 through 12. Measure 7 starts with a treble clef, a 2/4 time signature, and a mezzo-forte (*mf*) dynamic. It features a fast, rhythmic melodic passage with slurs and a fermata at the end. Measure 12 continues the fast melodic development.

Presto ♩ = 144

17 *riten.* *p*

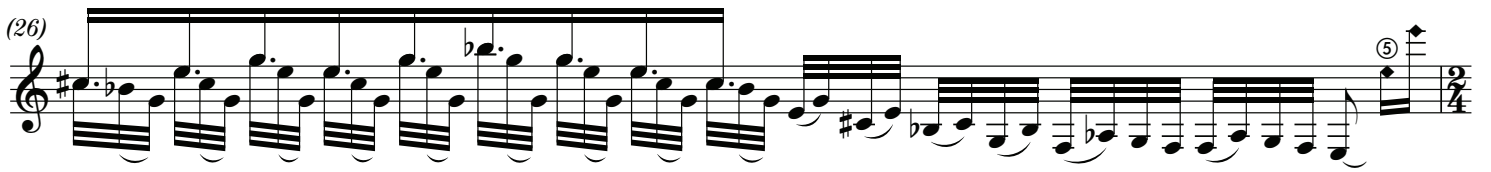
Detailed description: This section contains measures 17 through 21. Measure 17 starts with a treble clef, a 2/4 time signature, and a piano (*p*) dynamic. It features a fast, rhythmic melodic passage with a *riten.* marking. Measure 21 continues the fast melodic development.

Liberamente

22 *f*

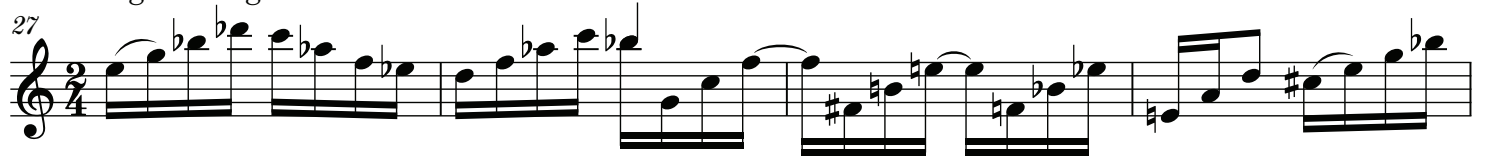
Detailed description: This section contains measures 22 and 23. Measure 22 starts with a treble clef, a 2/4 time signature, and a forte (*f*) dynamic. It features a fast, rhythmic melodic passage with a *Liberamente* marking. Measure 23 continues the fast melodic development.

(26)



Allegro energico ♩ = 104

27



31



36

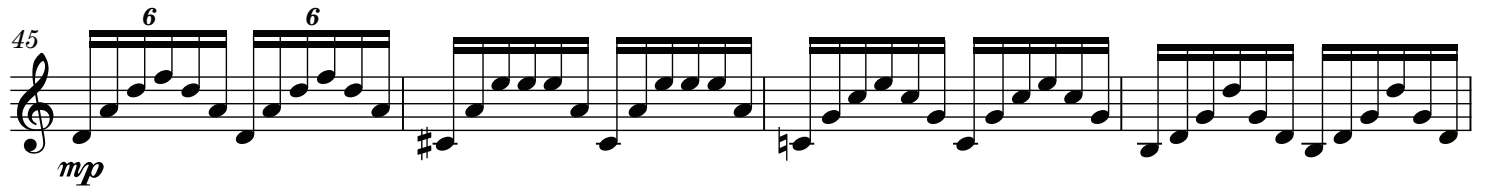


41



Presto ♩ = 144

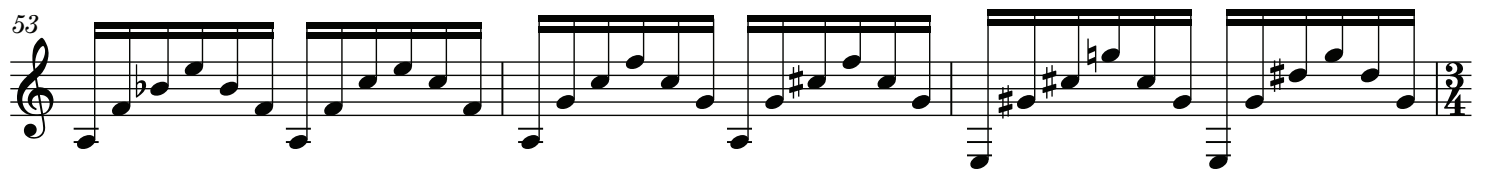
45



49



53



56



59



Andantino ♩=96-100

9 *mf*

6

11 *p sub.* *cresc.*

14

18 *f*

21

26 *p sub.*

29

cresc.

32

f

35

f

38

mf

42

p sub.

47

Adagio cantabile ♩ = 72

10 *mf* 3 *p*

2 3 5 *rit.* 7 4

3 *a tempo* *mp* 3

4 5 6 4 5 4 1 4 1 6 4 5 *mp*

5 *p* 5

6 *mp*

7

8 *rit.* *a tempo* 4 3 *mp*

9 *p* ④ ⑤ ④ *f*

10 *ff*

11 ② ① ④ ② ② ① *sim.*

12 ③ ①

13 *rit.*

14 *a tempo* ④ 3 *mp*

15

16 *mf* 3 *p sostenuto* *riten.*

Vivace ♩=104-116

11 *f*

6

10 ③ ② ③ ① ② ① ③

14 ③ > 10/16

18 14/16 10/16 10/16

21 10/16 2/4 3/4 2/4

25 3/4 2/4 10/16

28 10/16 3/4 10/16

31 ④ ⑤ ⑥ ⑤ ④ ⑤ *f*

34 ^{⑥ ⑤ ④} ^{④ ③ ②} ^{② ①} ^③

38 ^③

42 ^④

45

51 *rasg.* *ord.* *ff* *p*

56 *10/16*

59 *cresc.* *10/16*

63 *f* *dim.* *sim.* ^① ^② ^③ ^④

66 *f* *sim.* ^① ^② ^③ ^④

69

6 4 5 3 4 2 3 1 2 1

(69)

2 3 2 1 2 1 2 1

70

1 2 3 4 *sim.*
0 0 0

72

14/16 *f*

75

14/16 2/4

78

3/4 2/4

81

2/4 *v.*

85

2/4 *v.*

90

2/4 *ff*

Calmato $\text{♩} = 22-23$

12 *pp*

dim.

24
16

Vivo, ma non troppo

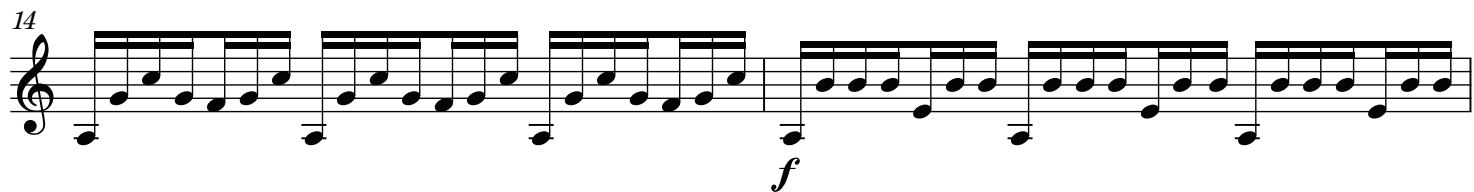
6 ⁵ ³ ⁴ *sim.*

cresc. poco a poco

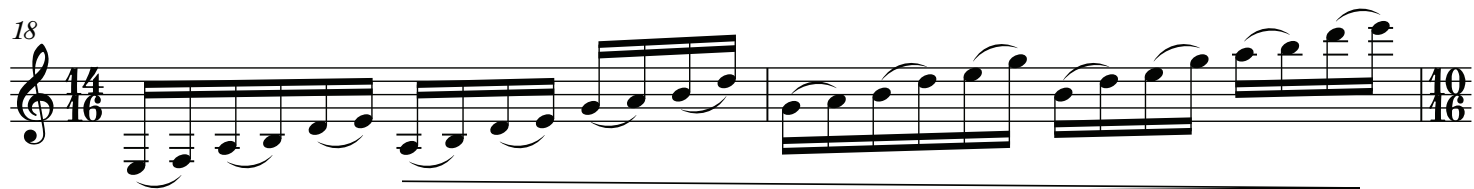
8

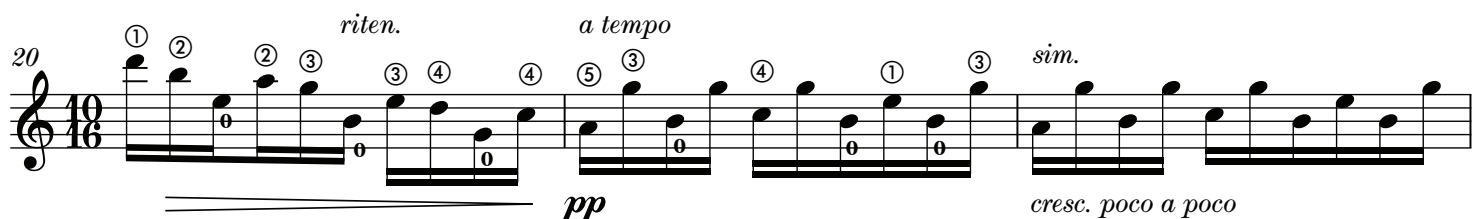
10

12

14 

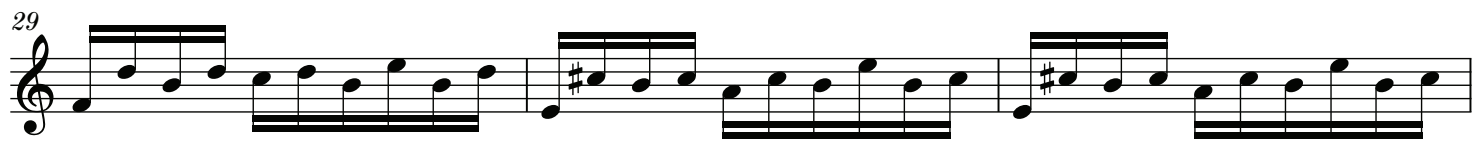
16 

18 

20 

23 

26 

29 

32 

35 

38

Musical staff 38: Treble clef, 4/4 time signature. Measures 38-41. Rhythmic pattern of eighth and sixteenth notes.

42

Musical staff 42: Treble clef, 4/4 time signature. Measures 42-44. Rhythmic pattern of eighth and sixteenth notes.

45

Musical staff 45: Treble clef, 4/4 time signature. Measures 45-47. Rhythmic pattern of eighth and sixteenth notes.

48

Musical staff 48: Treble clef, 4/4 time signature. Measures 48-50. Rhythmic pattern of eighth and sixteenth notes.

51

Musical staff 51: Treble clef, 4/4 time signature. Measures 51-53. Rhythmic pattern of eighth and sixteenth notes.

54

Musical staff 54: Treble clef, 4/4 time signature. Measures 54-56. Rhythmic pattern of eighth and sixteenth notes.

57

Musical staff 57: Treble clef, 4/4 time signature. Measures 57-61. Includes a 3/4 time signature change and a 2/4 time signature change.

59

Musical staff 59: Treble clef, 2/4 time signature. Measures 59-62. Includes markings "rapido" and "dim."

62

Musical staff 62: Treble clef, 2/4 time signature. Measures 62-65. Includes marking "non rit."

Gentile ♩ = 48-52

13 *p* *mf*

6

10 *cresc.*

14 *rit.* *a tempo* *p*

18 *poco rit.* *mp*

23 *a tempo* *mf* *p*

28

32 *rit.*

Detailed description: This musical score is for a piece titled 'Gentile' in 6/8 time, with a tempo of 48-52 beats per minute. The score is written in treble clef and consists of eight staves of music, numbered 13 through 32. The first staff (measures 13-19) begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff (measures 20-22) continues the melodic line. The third staff (measures 23-27) includes a crescendo (*cresc.*) and a change to piano (*p*). The fourth staff (measures 28-31) features a ritardando (*rit.*) followed by a return to the original tempo (*a tempo*) and a piano (*p*) dynamic. The fifth staff (measures 32-35) includes a poco ritardando (*poco rit.*) and a mezzo-piano (*mp*) dynamic. The sixth staff (measures 36-41) returns to the original tempo (*a tempo*) and includes mezzo-forte (*mf*) and piano (*p*) dynamics. The seventh staff (measures 42-47) continues the melodic line. The eighth staff (measures 48-52) concludes with a ritardando (*rit.*) and a final chord.

Allegretto agitato, sempre ritmico ♩ = 96

14 *p* *f*

6

10

14

18

22

26

30

34 *p sub.*

38

f sub.

43

48

53

57

61

65

68

73

Largo maestoso ♩ = 28-30

15 *p* *tasto 8va*

2

3

4

5

6

7 *p*

Allegro azzurro e molto fresco $\text{♩} = 132$

16 mp *cresc.* mf

4 f

7 *dim.*

10 mp

13 *cresc.*

16 f

19

22

The image shows a musical score for a piece titled "Allegro azzurro e molto fresco" with a tempo of 132 beats per minute. The score is written in treble clef and 12/8 time. It consists of eight staves of music, each starting with a measure number. The first staff (measures 16-19) begins with a mezzo-piano (mp) dynamic and includes a crescendo (*cresc.*) leading to a mezzo-forte (mf) dynamic. The second staff (measures 20-23) starts with a forte (f) dynamic. The third staff (measures 24-27) includes a decrescendo (*dim.*). The fourth staff (measures 28-31) returns to mezzo-piano (mp). The fifth staff (measures 32-35) includes another crescendo (*cresc.*). The sixth staff (measures 36-39) starts with a forte (f) dynamic. The seventh staff (measures 40-43) and the eighth staff (measures 44-47) continue the piece with various dynamics and articulations.

25

28

31

34

mp

37

cresc.

40

f

43

dim. *p* *cresc.*

46

f

49

p *f*

Allegro comodo ♩=96

17 
mf

6 

10 

14 

19 

23 

28

Musical notation for measures 28-31. Measure 28 has a treble clef and a key signature of one sharp (F#). Measures 29-31 have a 3/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs and accents throughout.

32

Meno mosso

Musical notation for measures 32-36. Measure 32 has a treble clef and a key signature of one sharp (F#). Measures 33-36 have a 2/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs, accents, and fingerings (4, 2, 5) indicated. A "dim." marking is present at the end.

37

Tempo I

Musical notation for measures 37-41. Measure 37 has a treble clef and a key signature of one sharp (F#). Measures 38-41 have a 2/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs, accents, and a "p" marking.

42

Musical notation for measures 42-45. Measure 42 has a treble clef and a key signature of one sharp (F#). Measures 43-45 have a 2/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs, accents, and a "f" marking.

46

Musical notation for measures 46-49. Measure 46 has a treble clef and a key signature of one sharp (F#). Measures 47-49 have a 2/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs and accents throughout.

50

Più mosso

Musical notation for measures 50-53. Measure 50 has a treble clef and a key signature of one sharp (F#). Measures 51-53 have a 6/8 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs and accents throughout.

54

rit.

Musical notation for measures 54-57. Measure 54 has a treble clef and a key signature of one sharp (F#). Measures 55-57 have a 2/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. There are slurs, accents, and a "p" marking.

Allegretto legato $\text{♩} = 92-96$

18 *p* *cresc. poco a poco* *sim.*

5 *sim.*

9 *f*

13 *sim.* *p* *cresc. poco a poco*

17 *sim.*

21 *sim.*

25 *f* *sim.*

29

32 *sim.*

Musical staff 32-35: Treble clef, key signature of one sharp (F#). Staff 32 starts with a treble clef and a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Fingerings 2 and 5 are indicated. The dynamic *sim.* is written above the staff.

36

Musical staff 36-39: Treble clef, key signature of one sharp. Staff 36 continues the melodic and bass lines. Fingerings 4 and 5 are indicated.

40 *sim.*

Musical staff 40-43: Treble clef, key signature of one sharp. Staff 40 continues the melodic and bass lines. Fingerings 2 and 5 are indicated. The dynamic *sim.* is written above the staff.

44 *mp* *cresc. poco a poco*

Musical staff 44-46: Treble clef, key signature of one sharp. Staff 44 continues the melodic and bass lines. Fingerings 6, 5, 4, 3, 4, 2, 4 are indicated. The dynamic *mp* and *cresc. poco a poco* are written below the staff.

47

Musical staff 47-49: Treble clef, key signature of one sharp. Staff 47 continues the melodic and bass lines. Fingerings 5, 3, 5 are indicated.

50 *f*

Musical staff 50-51: Treble clef, key signature of one sharp. Staff 50 continues the melodic and bass lines. Fingerings 4 and 5 are indicated. The dynamic *f* is written below the staff.

52 *sim.* *poco rit.*

Musical staff 52-53: Treble clef, key signature of one sharp. Staff 52 continues the melodic and bass lines. Fingerings 6, 5, 4 are indicated. The dynamics *sim.* and *poco rit.* are written above the staff.

Lento sostenuto ♩ = 56

19

Musical staff 19: Treble clef, 4/4 time signature. Starts with a piano (*p*) dynamic and a *soave* marking. The melody features a series of eighth and sixteenth notes, with a fermata over a chord at the end of the line.

Musical staff 5: Treble clef, 4/4 time signature. Includes markings for *più accel.* and *rit.*. The melody continues with rhythmic patterns and a fermata at the end.

Più mosso

poco pont. ord.

Musical staff 8: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic and includes a *mp* dynamic marking. The piece features a series of chords and rhythmic patterns.

Musical staff 13: Treble clef, 2/4 time signature. Includes markings for *riten.* and *a tempo*. The melody consists of eighth and sixteenth notes.

Musical staff 18: Treble clef, 4/4 time signature. Includes markings for *dim.* and *p*. The melody features a change in time signature to 5/4 and then back to 4/4.

Musical staff 22: Treble clef, 4/4 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 25: Treble clef, 4/4 time signature. Includes a *più accel.* marking. The melody features a series of eighth and sixteenth notes.

Musical staff 27: Treble clef, 2/4 time signature. Includes markings for *rit.* and *Più mosso*. The piece concludes with a series of chords and a piano (*p*) dynamic marking.

32

38

rit. **Tempo I** *rit.*

Allegretto giocoso ♩=100-108

20

f

5

10

14

riten. *a tempo*

f

18

22

26

31

36

3 3 3 3 3 3 3 3

④

41

45

50

55

59

cresc.

62

3 3 3 3

sfz

66

3 3 3 3

70

3 3 3 3 3 3

74

78

82

87

91

95

100

104

109

Cantabile ♩=52-54

21 *mp*

6

12 *mf*

17 *f*

21

26 *p lontano*

31 *rit. meno mosso poco accel.*

rit. **Tempo I**

35 *f*

38

41 *dim.*

45 *rit.* *a tempo* *p lontano*

50 *mp*

54 *mf*

58 *p*

63 *rit.*

Allegro vivo ♩=144-152

22 *mf*

5

9 *mf* sul pont. ord. sul pont. ord.

13 *p* *pp* *f* pizz.

17 (pizz.) *mf* ord.

21 *ff con forza*

25 *mf* *mf*

29 *f*

33

37

40

3 3 3 2 0 2

43

poco riten.
dim.

46

a tempo
mp

50

5 6
f *mf* *rit.*

54

6 5
mp *f* *mp* *f*

58

6 1 5 6 5 6 5 2
mf *f* *mp cresc.* *sim.*

63

2 5 2 5 6
sim. *f*

67

2 5
sim. *dim.*

72

rit.
p

Allegretto maestoso ♩=100-104

23 *p*

4 *mp*

7 *mf*

10 *f*

12 *ff*

15

18

21

24 *allarg.* *a tempo* *mp*

29 *p*

32

35

38

40 *rit.* *a tempo*

42 *rit.*

Largo sostenuto, molto cantabile ♩ = 48-52

24 *mp* ⑤ ③

7

13 *cresc.* *f dim.*

20 *p*

25 ④ *cresc. poco a poco*

30

34 ③ ② ④

Detailed description: This is a musical score for a piano piece, measures 24 through 34. The music is written in a single system with a treble clef and a 2/4 time signature. The tempo and mood are indicated as 'Largo sostenuto, molto cantabile' with a metronome marking of ♩ = 48-52. The score is divided into six systems of five measures each. Measure numbers 24, 7, 13, 20, 25, and 30 are placed at the beginning of their respective systems. Dynamic markings include *mp* (mezzo-piano) at measure 24, *cresc.* (crescendo) at measure 13, *f dim.* (forte decrescendo) at measure 13, *p* (piano) at measure 20, and *cresc. poco a poco* (crescendo poco a poco) at measure 25. Fingerings are indicated by circled numbers: ⑤ and ③ at measure 24, ④ at measure 25, and ③, ②, and ④ at measure 34. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).

39

2 2 2 1 1 2 2

43

2 2 2 1 1 2 2

48

4 3 1 4 3 1 4 3 1 4 3 1 4 3 1

art. — rit.

54 *a tempo*

p

60

mf

65

mf

71

Meno mosso *rit.*

p