

Five Preludes

for piano solo

Richard Whalley

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Programme note

Masquing the Medusa is a tribute to my friend and colleague John Casken, and was composed for a concert celebrating his work at Manchester University in January 2008. This short prelude pays homage to him by taking ingredients from two of his compositions and putting them together in my own way. The notes of the melody are taken from the oboe part of *Masque* and the accompaniment figure stems from a prominent figure in the piano part of *Blue Medusa*.

The remaining preludes were composed during the spring of 2009, born from a feeling that *Masquing the Medusa* needs to be part of something bigger. For me there's something very tantalizing about miniatures, each offering glimpse of a different world. I think of these as preludes in the Debussian sense; he deliberately placed the titles of each his preludes at the end of the music, so that people would be free to revel in their own associations and imagery, and not be too influenced by his titles. My titles were thought up after composition of the preludes, so I would encourage performers and listeners to do the same here.

This set of preludes was selected as a Winner of the International Music Prizes for Excellence in Composition Competition, 2009.

Total duration: c. 12 mins

Two Lines, Transcended

Richard Whalley

With a clear sense of line and forward momentum, ♩ = 108

Piano solo

near
p

distant
pp "Fingerpedal" within slurs (as shown below)

etc.

near
pp

(*pp*)

near
pp

near
p

meno p

p

near
p

39 *Rhythmic*

mf
normal legato:
no more fingerpedal

43

poco a poco cresc.
sempre legato

Rushing slightly

Rushing more noticeably

46

f
ff
dim.
(Ped.)

Molto rit.

**A tempo;
slightly held back**

(8)

49

ff
mf
p
(slowly release ped.)

loco

More held back

52

più p

A Butterfly Flaps Its Wings

Richard Whalley

Fast ♩=132+

Piano solo

pp legato

with *Ped.*

p

4

poch. cresc.

slow release of *Ped.*

Slower, with rubato, pushing forwards

8

p always legato

* without *Ped.*

10

mf

espress.

p

Subito Tempo I

pp

(with *Ped.*)

12

p

15

(9)

(*Ped.*)

*

19 (9)

(Ped.) * p

23

27

mf meno p

31

35

f (Ped.) *

39 As before

p crescendo

43

f f

Tempo I ; bring out rising lines

41 *mf*

44

47 non legato *f*

49 legato *ff*

51 *p* *crescendo*

54

f *sfz* *sfz* *sfz* *più cresc.*

57

ff *sfz* *sfz*

As before

59

p *poco a poco crescendo*

(Pressing forwards)

(Not too slow)

ff *sfz*

Middle Ped →

Tempo I

61 *p* *mf* M.P.

64 *sfz* (L.H.) *pp* *più p* M.P.

67 *sfz* *sfz* *p* (R.H.) *pp* M.P.

70 *sfz* R.H. M.P.

74 (senza rit.) *sfz* *sempre f* R.H. *diminuendo* M.P.

79 *pp* *ff* M.P. Slower, once more

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Still Waters

Richard Whalley

Extremely calm, $\text{♩} = 40$

Piano solo

ppp ppp ppp ppp

Ped. * Ped. *

5

p ppp p

Ped. *

8 expressive

meno *p* (dim.) più *p*

12 non arp. warm

p

16 concentrated non arp.

meno *p* pp

19

non arp.

ppp

ppp

p

ppp

22

non arp.

ppp

ppp

p

pp

mechanical

pp

heavy

p

ped.

27

mf

pp marcato

p

ped.

30

more intense

fp

p

meno *p*

ped.

32

even more intense

f

fff

mf

ped.

Humpty Dumpty

Richard Whalley

Lively, with forward motion, ♩ = 160

Piano solo

p *f* *(p)*

p *mf*

pp

f *ff* **Quicker** ← ♩ = ♩ →

p

quasi legato
una corda (right foot)

Middle Ped.
(left foot)
(CROSS FEET!)

39

M.P.

43

M.P.

tre corde

47

M.P.

51

M.P.

55

M.P.

cresc.

sfz

Accel.

fff

59

M.P.

ff

poco dim.

Poco rit.

A tempo

pp

(con poco pedale)

Masquing the Medusa

for John Casken

Richard Whalley

Expressive with rubato ♩ = 48

Piano solo

With pedal

ppp *p* *molto cantabile* *ppp*

Detailed description: This system contains measures 1 through 3 of the piece. It is written for piano solo in 3/4 time. The right hand starts with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *ppp* in both hands, *p* in the right hand, and *molto cantabile* in the right hand. A *ppp* marking is also present in the right hand at the end of measure 3. A 'With pedal' instruction is at the bottom left.

4

mf (always in relief) *ppp*

Detailed description: This system contains measures 4 through 6. Measure 4 begins with a *mf* marking and the instruction '(always in relief)'. The right hand features a melodic line with a slur and a fermata over the final note. The left hand continues with eighth-note accompaniment. A *ppp* marking is in the left hand at the start of measure 5. The system ends with a fermata in the right hand.

7

(pushing forward very slightly) *p* *ppp*

(release ped) (ped)

Detailed description: This system contains measures 7 and 8. Measure 7 starts with a *p* marking and the instruction '(pushing forward very slightly)'. The right hand has a melodic line with a slur and a fermata. The left hand has eighth-note accompaniment with triplets. A *ppp* marking is in the left hand at the start of measure 8. Pedal instructions '(release ped)' and '(ped)' are at the bottom. The system ends with a fermata in the right hand.

9

(becoming more expansive) *cresc.*

Detailed description: This system contains measures 9 through 12. Measure 9 starts with the instruction '(becoming more expansive)'. The right hand has a melodic line with a slur and a fermata. The left hand has eighth-note accompaniment with triplets. A *cresc.* marking is in the right hand at the start of measure 10. The system ends with a fermata in the right hand.

