

a la manière de ...
2018

preludes for solo piano
for David Kalhous

Clifton Callender

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Durata

Chopin	1'
Bach	2'
Langetiessen	4'30"
Tatum	3'
Crawford	2'
Liszt	3'
Total	15'30"

The preludes may be performed complete, as selections, or individually.

This work was completed while in residence at Copland House, Cortlandt Manor, New York, as a recipient of the Copland House Residency Award.

For additional information and to let me know of any performances, please contact me at clifton.callender@gmail.com.

Notes

I composed the first of these preludes on a lark after studying numerous passages of Chopin consisting of staggered chromatic lines descending in all voices. Unsure what to do with such a brief, seemingly backward-looking piece, it remained dormant. A few years later, having written the second prelude on somewhat less of a lark, the set of six tributes to musical forebears began to take shape. In each prelude some aspect of a composer's style, technique, or even specific fragments form the basis for my own take. The preludes were not intended to be stylistic exercises or parodies, but rather opportunities to explore without inhibition elements (latently) present in my own voice. The title itself is a reference to Ravel's own works synthesizing his voice with the styles of Borodin and Chabrier/Gounod.

"Chopin" is inspired by several passages of the composer's, especially the finale of the B \flat minor sonata, in which the pianist plays a single highly chromatic line doubled in octaves. Despite the occasional description of the finale as "atonal," the implied harmonies and embedded contrapuntal lines tether the seemingly free-floating melody to B \flat minor and D \flat major. The prelude is my attempt to excise the last vestiges of tonality, allowing the lines to become unmoored while retaining much of Chopin's style.

The opening of "Bach" comes from an old counterpoint assignment for solo violin. Here the melody is cast as a (mostly) two-voice canon in a fairly clear rounded binary. In fact, my teacher Thomas Benjamin would likely have approved, provided he overlooked the persistent substitution of diatonic seconds for traditional consonances.

"Langetiessen" is inspired by three contemporary composers whose works have had a strong influence on my own musical thinking. The prelude combines the extreme economy of material of David Lang and the more modernist, jazz-tinged harmonies of Louis Andriessen with a formal design tending, as in much of György Ligeti's music, toward a limit point. (The title is a portmanteau of their names.)

"I used to come apart whenever he'd come in, you know, just be destroyed." Such was the overwhelming and even intimidating nature of Art Tatum's virtuosity for the great Oscar Peterson. "Tatum" is inspired by the jazz pianist's astounding technique, including my own variations of his two- and three-fingered runs, and includes allusions to his recording of the jazz standard "Tiger Rag."

"Crawford" borrows liberally from the opening of Ruth Crawford's *Music for Small Orchestra*, including the insistently repeated F, the extended tertian chord on G, and a five-note melodic ostinato, reconfiguring and transforming these motifs to exploit their tonal potentials en route to the final blues cadence. Listening closely, one might also hear echoes of Debussy's "Des pas sur la neige."

The pianistic technique of fast repeated notes, featured in Liszt's *La Campanella* and many other works in the repertoire, is an obvious source of inspiration and point of departure for the final prelude. In "Liszt" these high repeated notes are gradually absorbed into an expanding and accelerating chaconne, encompassing the entire range of the piano before collapsing onto the lowest note with repeated, furious hammering.

Chopin

Allegro appassionato $\text{♩} = 132$

sempre legato

pp

p *mf* *ff*

20. ad lib.

The music is composed for two bass staves. The top staff uses a bass clef and has a key signature of one flat. The bottom staff also uses a bass clef and has a key signature of one flat. The music consists of six systems of notes. The first system starts with a bass clef, a key signature of one flat, and dynamic 'pp'. The second system starts with a bass clef, a key signature of one flat, and dynamic 'p'. The third system starts with a bass clef, a key signature of one flat, and dynamic 'mf'. The fourth system starts with a bass clef, a key signature of one flat, and dynamic 'ff'. The fifth system starts with a bass clef, a key signature of one flat, and dynamic 'ff'. The sixth system starts with a treble clef, a key signature of one sharp, and dynamic 'ff'.

Accidentals apply only to the notes they immediately precede.

8va

sub. p cresc.

8va

mf

ff

A page of musical notation for two staves, treble and bass, featuring dense sixteenth-note patterns with various accidentals and dynamic markings.

The notation is divided into four systems by brace lines. The first system starts with a treble clef, a key signature of one flat, and a bass clef. It includes a dynamic marking "r.h." above the bass staff. The second system begins with a bass clef. The third system starts with a treble clef and a dynamic marking "ff". The fourth system starts with a bass clef and a dynamic marking "fff".

Bach

Andante con tenerezza
espressivo e poco rubato

dedicated to Shulamit Ran

The sheet music consists of six staves of musical notation for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The key signature is A major (two sharps). The tempo is Andante con tenerezza, espressivo e poco rubato. The dynamics include *p*, *mp*, *mf*, *f*, *p*, *pp*, and *f*. Articulation marks include slurs, grace notes, and dynamic hairpins. Performance instructions include "sempre legato" and "(no tenuto)". Measure numbers 1 through 12 are present at the beginning of each staff.

(8^{va}) - 7

ff

* Red. al fine

>*p*

mp

mf

f

p

8^{va}-----

Lang et iessen

$\text{♩} = 63$
absolutely rigid, no rubato

sempre tutta la forza

3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

A musical score for two staves. The top staff is in treble clef, 3/4 time, and has a key signature of one flat. The bottom staff is in bass clef, 3/4 time, and also has a key signature of one flat. The tempo is marked as 69. The music is composed of eighth-note chords and rests, with measure lines connecting the corresponding notes between the two staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of ten measures. Measure 1 starts in common time with a forte dynamic. Measures 2-3 show changes between common time and 4/4 time, with a dynamic change to piano. Measures 4-5 show changes between 3/4 and 2/4 time, with dynamics forte and piano. Measures 6-7 show changes between 2/4 and 3/4 time, with dynamics forte and piano. Measures 8-9 show changes between 3/4 and 2/4 time, with dynamics forte and piano. Measure 10 concludes with a dynamic forte.

$\text{♩} = 46$

$\text{♩} = 84$

$\text{d} = 63$

$\text{♩} = 112$ ($\text{♩} = \text{♩} = 84$)

pochiss. rit.

$\text{♩} = 92$ ($\text{♩} = 69$)

$\text{♩} = \text{♩} = 63$ ($\text{♩} = 102$)

13

13

13

13

Reo. Reo. Reo. Reo.

Reo. 9

$\text{♩} = 140$

senza Poco.

$\text{♩} = 112 (\text{♩} = \text{♩.} = 140)$

$\text{♩} = \text{♩.} = 112 (\text{♩} = 168)$

pochiss. rit.

$\text{♩} = 126$

$\text{♩} = \text{♩.} = 126 (\text{♩} = 189)$

A musical score page featuring six staves of music. The top two staves are in 7/8 time, with the bass staff having a bass clef and the treble staff having a treble clef. The third staff is in 4/4 time, with a bass clef. The fourth staff is in 5/4 time, with a bass clef. The fifth staff is in 4/4 time, with a bass clef. The bottom two staves are in 4/4 time, with a bass clef. The music includes various dynamic markings such as $\text{d} = \text{d} = 126$, $\text{d} = 100.8$ ($\text{d} = 201.6$), $\text{d} = \text{d} = 168$, $(\text{d} = 126)$, $\text{d} = \text{d} = 126$ ($\text{d} = 189$), $\text{d} = \text{d} = 94.5$, $\text{d} = \text{d} = 141.75$, and $\text{d} = 112$. The score consists of six staves of music with various time signatures and dynamic markings.

pochiss. rit.

$\text{d} = 112$

sub. p poco a poco crescendo

poco accelerando

$\text{d} = 126$

$\text{d} = 126$ *poco a poco accelerando*

$\text{d} = \text{d} = 84$

al ff poco a poco crescendo

Piano sheet music for page 13, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of 13 measures. Measure 1 starts in 2/4 time with a key signature of one sharp. Measures 2-4 show changes in time signature (2/4, 3/4, 2/4) and key signature (one sharp, one flat). Measures 5-7 continue with changes in time signature (3/4, 2/4, 2/4) and key signature (one sharp, one flat). Measure 8 begins a section marked *(8va)*, with a tempo of *presto possibile*. Measures 9-11 continue in this section with changes in time signature (3/8, 5/8, 5/8) and key signature (one flat, one sharp). Measure 12 begins another section marked *(8va)*, with a tempo of *al tutta la forza*. Measures 13-14 continue in this section with changes in time signature (13/8, 13/8).

* Ossia l.h.: play D \flat instead of C \sharp .

Tatum

Allegro, molto ritmico
 $\text{♩} = 120$ like jazz

Musical score for piano, 3/2 time signature. Treble and bass staves. Dynamics: **f**. Measures show chords and rhythmic patterns.

Musical score for piano, 3/2 time signature. Treble and bass staves. Dynamics: **ff**. Measures show chords and rhythmic patterns.

Musical score for piano, 3/2 time signature. Treble and bass staves. Measures show chords and rhythmic patterns.

Musical score for piano, 3/2 time signature. Treble and bass staves. Dynamics: **mf**, **f**, **ff**. Measures show chords and rhythmic patterns.

Musical score for piano, 3/2 time signature. Treble and bass staves. Dynamics: **f**. Measure 160 indicated. Measures show chords and rhythmic patterns.

Sheet music for two staves, Treble and Bass, showing measures 1 through 10. The music includes various dynamics like *ff*, *mf*, *f*, *cresc.*, and *alff*, and performance instructions like '3' under notes and slurs. Measure 1 starts in 2/4 time with a key signature of one flat. Measures 2-3 show a transition to 5/4 time with a key signature of one sharp. Measures 4-5 continue in 5/4 time. Measures 6-7 show a transition to 3/2 time. Measures 8-9 continue in 3/2 time. Measure 10 concludes in 2/2 time.

(8^{va})

f

pp

f

8^{va}

* While the relationship between the two hands in this section should remain more or less as indicated, the rhythmic details can and should be flexible.

presto possibile

$\text{♩} = 48$ *poco rit.*

$\text{♩} = 120$ *rubato ad lib.*

mf

7

p

8va -- -- ,

3

3

Crawford

$\text{♩} = 40$ Rubato

$\text{♪} = 120$ *triste e lento*

The musical score consists of four staves of music. Staff 1 (Treble and Bass) starts with eighth-note patterns in 3/4 time, marked *mf*. It transitions to 5/4 time with sixteenth-note patterns, marked *pp*, and then back to 3/4 time with eighth-note patterns, marked *mf*. Staff 2 (Treble and Bass) shows a similar pattern with sixteenth-note figures in 5:3 time, marked *mp*. Staff 3 (Treble and Bass) features eighth-note patterns in 5:4 time, marked *pp*, followed by sixteenth-note figures in 3/4 time, marked *mp*, and finally eighth-note patterns in 5:3 time, marked *p*. Staff 4 (Treble and Bass) concludes with sixteenth-note patterns in 3/4 time, marked *mp*, followed by eighth-note patterns in 5:3 time, marked *mf cresc.*. The score includes dynamic markings like *ritenuto* with a horizontal arrow, *a tempo*, and *cresc.*

Accidentals apply only to the notes they immediately precede.

A musical score page featuring four staves of music. The top staff uses a treble clef and includes dynamic markings such as *al ff*, *mp*, *sub. f*, *mf*, and *molto rit.*. The second staff uses a bass clef and includes *al f*, *mp*, *8vb*, and *mf*. The third staff includes *a tempo*, *5:3*, *5:4*, *ff*, and *(loco)*. The fourth staff includes *8vb* and *5:3*. The bottom staff includes *p*, *mp*, and *p*. The score is set against a background of vertical bar lines and includes a tempo marking of $\text{♩} = 120$ and a dynamic marking of *al fine*.



a tempo

rit. al fine

p

pp

ppp

* *attacca*

* If proceeding directly to *Liszt*, leave ♫ depressed.

Liszt

Presto possible

Presto possibile

pp
sempre legato

ff *p*

8va
♯

ff p *ff p*

ff *p*

8va
♯

ff p *ff p*

ff *p*

ff p

f p *p*

ff p *8va* *ff* *8va*

ff p *p*

ff p *ff p* *f p*

ff p *ff p* *p* *ff p* *ff p* *f*

p *ff p* *ff p* *f* *p* *ff*

Musical score for two staves:

- Staff 1 (Treble Clef):**
 - Measure 1: *f p*
 - Measure 2: *f p*
 - Measure 3: *f p*
 - Measure 4: *p*
 - Measure 5: *ff*
 - Measure 6: *f p*
 - Measure 7: *f p*
 - Measure 8: *ff*
 - Measure 9: *ff p*
 - Measure 10: *ff p*
 - Measure 11: *ff*
 - Measure 12: *p*
 - Measure 13: *ff*
 - Measure 14: *p*
 - Measure 15: *ff p*
 - Measure 16: *ff f*
 - Measure 17: *p*
 - Measure 18: *ff p*
 - Measure 19: *ff p*
 - Measure 20: *p*
 - Measure 21: *ff*
 - Measure 22: *ff p*
 - Measure 23: *ff*
 - Measure 24: *ff*
- Staff 2 (Bass Clef):**
 - Measure 1: *p*
 - Measure 2: *b*
 - Measure 3: *b*
 - Measure 4: *b*
 - Measure 5: *b*
 - Measure 6: *b*
 - Measure 7: *b*
 - Measure 8: *b*
 - Measure 9: *b*
 - Measure 10: *b*
 - Measure 11: *b*
 - Measure 12: *b*
 - Measure 13: *b*
 - Measure 14: *b*
 - Measure 15: *b*
 - Measure 16: *b*
 - Measure 17: *b*
 - Measure 18: *b*
 - Measure 19: *b*
 - Measure 20: *b*
 - Measure 21: *b*
 - Measure 22: *b*
 - Measure 23: *b*
 - Measure 24: *b*

Performance instructions:

- ffva* (Measure 1)
- ffva* (Measure 11)
- ffva* (Measure 21)

8va
f *ff p* *ff p* *f* *p*
ff *p* *#*
8va - 1
f *f*

8va - 1
p *b*
f *p* *p* *f* *f*

ff
ff
ff
ff *p*
ff p

ff
p *ff* *p*
ff *p*
ff
p

ff
p *ff*
ff
p

ff
p
ff
p

ff
p
ff
p
ff
p

ff
p
ff
p
ff
p

ff
p
ff
p
ff
p

ff
p
ff
p
ff
p

A musical score for two staves, likely for a woodwind instrument like oboe or bassoon. The top staff uses treble clef and the bottom staff uses bass clef. The score consists of five systems of music, each starting with a dynamic instruction below the staff.

System 1: Dynamics: *f*, *p*, *ff*, *p*, *f*. Articulations include slurs, grace notes, and dynamic markings like *8va* (octave up).

System 2: Dynamics: *p*, *f*, *p*, *ff*, *p*, *ff*, *p*. Articulations include slurs and dynamic markings like *8va*.

System 3: Dynamics: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*. Articulations include slurs and dynamic markings like *8va*.

System 4: Dynamics: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*. Articulations include slurs and dynamic markings like *8va*.

System 5: Dynamics: *p*, *p ff p*, *ff p*, *ff*, *f*. Articulations include slurs and dynamic markings like *8va*.

System 6: Dynamics: *p*, *f*, *ff*, *f*, *ff*, *f*. Articulations include slurs and dynamic markings like *8va*.

f *mp* *8va* - *-*
f *mp* *f mp*
ff *8va*
mp *ff mp* *ff mp* *ff mp*
f *p*

ff mp *8va* *>*
ff mf *ff*
ff

mf f *8va*
f *8va*
ff

f *mf ff f* *ff*
f *8va* - *-*
f

ff *8va*
fff
8vb

fff *8va*
8va *8va*
8va

8^{va}- | 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb}- |

The musical score consists of four systems of two staves each. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes frequently, indicated by sharp and flat symbols. The time signature is mostly common time (indicated by a 'C'). The notation uses sixteenth-note patterns with grace marks. Performance instructions include dynamic markings like 8^{va} (above), 8^{vb} (below), and fff (fortissimo). There are also slurs and grace notes. The music is highly rhythmic and technical, typical of a virtuoso piano piece.

lascia vibrare al fine

*