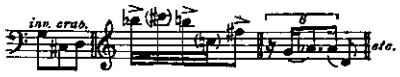
ANALYSIS OF PIANO PRELUDES

No. I consists of a short motive which appears throughout the composition in many varied forms, e. g.:  Beginning on the organ-point there is a twelve-tone row (made up of an elongation of the motive in various forms) which is continued by its crab-form in the melodic line. After the organ-point a free reprise of the beginning takes place, thereby establishing a three-part form.

No. II is made up entirely of the steps of a second and a third.

No. VI is a twelve-tone row built up horizontally by third-steps, and which continues its melodic line by its own crab- and inverted forms. The figuration of the right hand always brings that part of the twelve-tone row not used in the left hand (the melodic line).

No. IX is a twelve-tone row in one inverted and two crab-forms (the natural and the inverted crab-forms) strictly carried out for three parts, of which the middle part applies the various forms of the twelve-tone row, mostly vertically.

Nos. XI and XII consist of twelve-tone rows in four forms, the first the natural form, the second the inverted form, the third the crab-form of the natural form, the fourth, the crab-form of the inverted form. These various forms are combined simultaneously throughout, horizontally and vertically. No. XII is in three-part form, of which the second part is a crab-form of the first part and the third a crab-form of the second part. The tonal sequences are always strict, though rhythmically free.

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I

M1
N55
v.2
no.3
cop.2

ADOLPH WEISS

Andante

p

mf *cresc.*

f *dim.*

p *m.s.* *p*

cresc.

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dim.

dim.

Ped. Ped. Ped.

8

cresc. poco a poco

Ped. Ped. Ped. Ped.

cresc. poco a poco

8

f

dim.

m.s.

f

Ped. Ped. Ped. Ped.

dim.

8

p

m.3.

Ped. Ped.

pp legato

m.s.

pp

m.d.

Ped.

mp

p pp

m.d.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

II

ADOLPH WEISS

Moderato

mp *cresc.*

dim. *f* *mp* *cresc.*

Meno tempo

pp *cresc.*

mp cresc. e accel.

Presto

ff

ff

fff

Tempo I

p

cresc.

tremolando

p

cresc.

cresc. e rubato

tremolando

mf

p<ff>p

lunga

mf

tremolando

p<ff>p

VI

Presto ♩ = 108

ADOLPH WEISS

p

Ped. Ped. Ped.

Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

cresc.

f

Ped. Ped. Ped. Ped. Ped. Ped.

p cresc.

Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

ff

Ped.

p

cresc.

Ped. Ped. Ped. Ped.

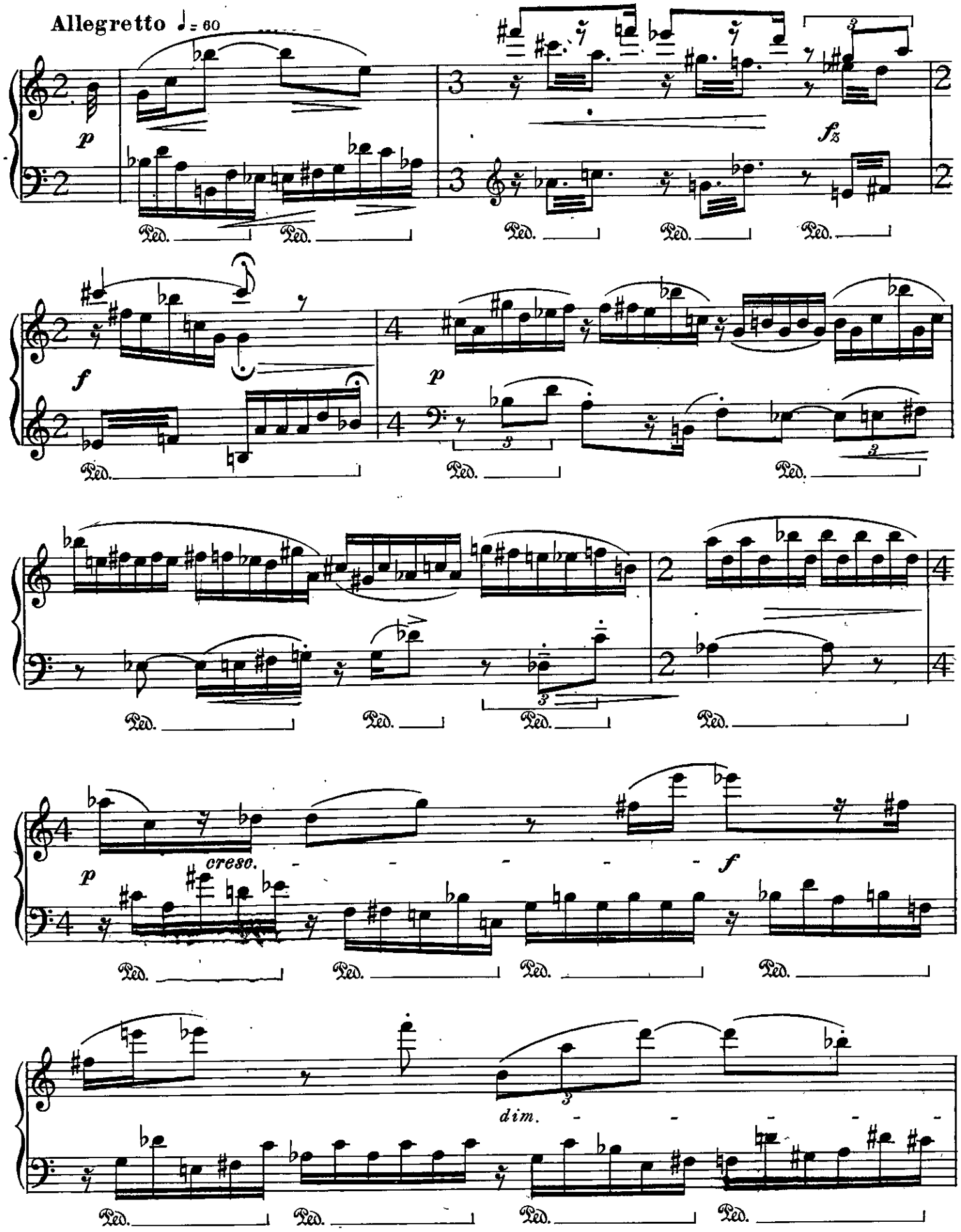
all arg.

Ped. Ped.

376476

IX

ADOLPH WEISS



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p

Ped. Ped.

f

poco rit.

Ped. Ped. Ped.

a tempo

p cresc. *f*

Ped. Ped. Ped. Ped.

fz

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

XI

ADOLPH WEISS

Tempo di valse lente

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

m.d.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dim.

pp

Ped. Ped. Ped. Ped. Ped. Ped.

XII

ADOLPH WEISS

Alla marcia ♩ = 80

p

staccato e preciso

Ped. Ped. Ped.

3

cresc.

Ped.

Ped. Ped.

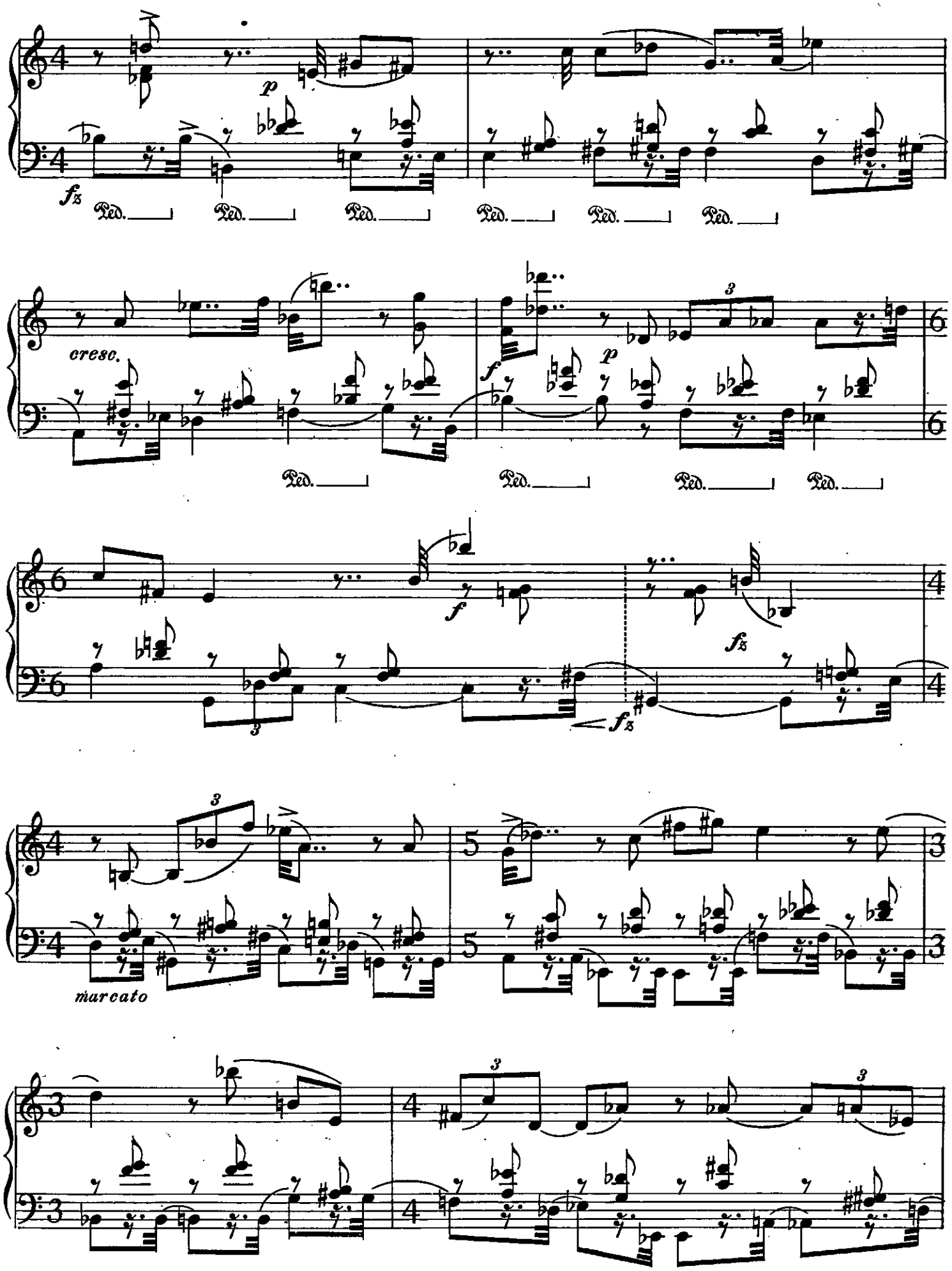
m. d. *dim.* *p*

Ped.

mf *p* *m. s.* *f*

fz *f* *fz*

Ped. Ped. Ped. Ped.


p
fz
Ped.
cresc.
f
p
fz
marcato

cresc.

ff

f

ff

pp

ADOLPH WEISS WAS BORN IN BALTIMORE, MARYLAND, IN 1891. AFTER STUDYING COMPOSITION IN THIS COUNTRY, HE WENT TO BERLIN TO COMPLETE HIS STUDIES, UNDER ARNOLD SCHOENBERG, WITH WHOM HE WORKED FOR THREE YEARS AT THE ACADEMY OF FINE ARTS. AT PRESENT HE IS A TEACHER OF HARMONY, COUNTERPOINT AND COMPOSITION IN NEW YORK CITY. HIS COMPOSITIONS INCLUDE THREE WORKS for LARGE ORCHESTRA, THREE STRING QUARTETS, ONE CHAMBER SYMPHONY, A CANTATA, A QUINTET FOR WOOD-WINDS, AND A NUMBER OF WORKS FOR VOICE, AND FOR PIANO. :: ::