



ROY E. AGNEW

THREE PRELUDES

FOR

PIANO



AUGENER Ltd.

18 GREAT MARLBOROUGH STREET,
63 CONDUIT STREET (Regent Street Corner) & 57 HIGH STREET, MARYLEBONE,
LONDON, W. 1.

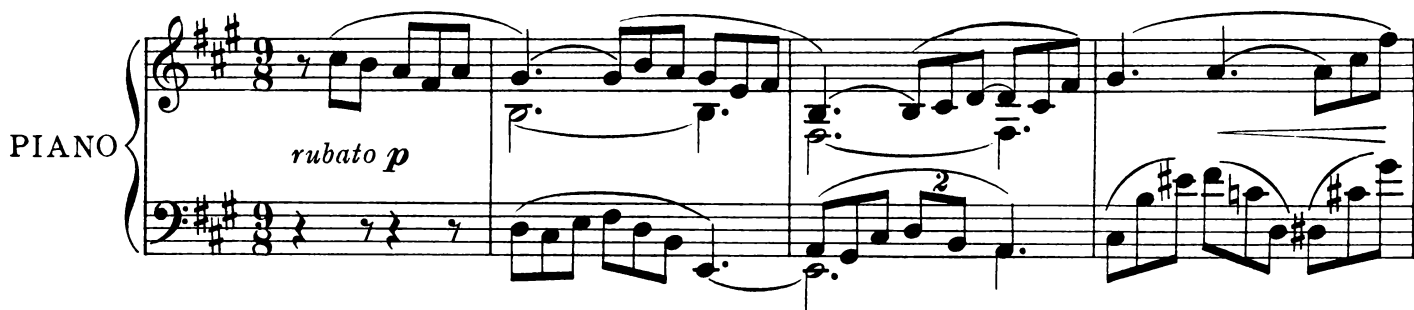
To Miss Gertrude Barton
THREE PRELUDES
I

With simple tenderness.(about ♩=58)

Roy E. Agnew

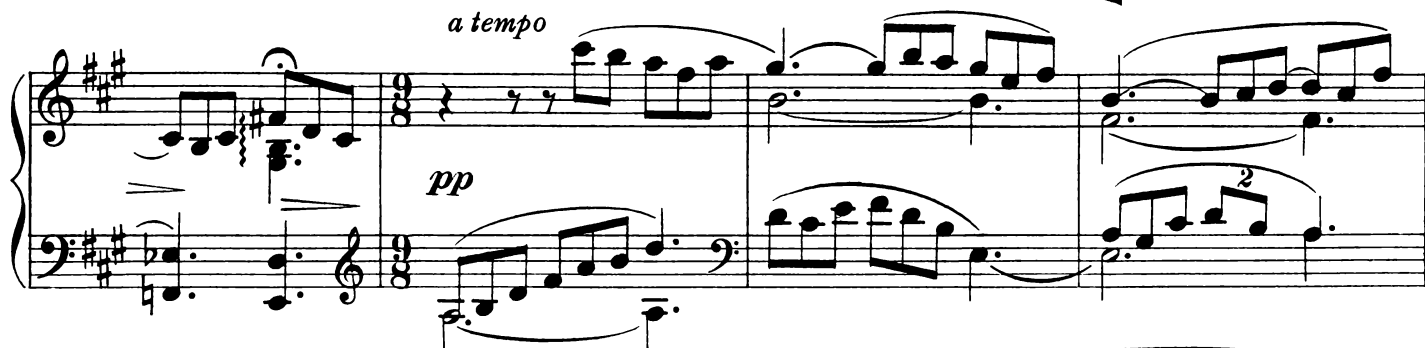
PIANO

rubato p



a tempo

pp



Increase

p



pp ret.

ppp

Second time commence pp



First system of musical notation. The right hand (RH) features a melodic line with a trill on the first measure, followed by eighth-note patterns with slurs and fingerings (2). The left hand (LH) provides a bass line with chords and single notes. A dynamic marking of *sf* is present below the first measure.

Second system of musical notation. The RH continues with eighth-note patterns and slurs. The LH has a bass line with chords and single notes.

Third system of musical notation. The RH features a sequence of chords with the instruction *ret.* above the first measure, followed by *a tempo* and *accelerate*. The LH has a bass line with chords and single notes. A dynamic marking of *ff* is present below the first measure of the *accelerate* section.

Fourth system of musical notation. The RH features a sequence of chords with the instruction *Increase* above the first measure, followed by *retard.* and *ff*. The LH has a bass line with chords and single notes. Dynamic markings of *sf* and *ff* are present.

III

Roy E. Agnew

Expressively (about $\text{♩} = 63$)

The musical score is written for piano and consists of four systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The first system includes the dynamic marking *p* and the tempo marking *rubato*. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The score ends with a double bar line and repeat dots.

The first system of music consists of two staves. The treble staff begins with a melodic line in 2/4 time, marked with a forte (*f*) dynamic. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a fermata over a chord in the treble staff.

The second system continues the piece with more intricate rhythmic patterns. The treble staff features a series of sixteenth-note runs. The bass staff includes a triplet of eighth notes. The system ends with a fermata over a chord in the treble staff.

The third system introduces a *ret.* (ritardando) marking over a series of chords. The treble staff features a melodic line with a *pp* (pianissimo) dynamic marking. The bass staff continues with a steady accompaniment. The system ends with a fermata over a chord in the treble staff.

The fourth system begins with a *retard.* (ritardando) marking. The treble staff has a melodic line that concludes with a *ppp* (pianississimo) dynamic marking. The bass staff provides a simple accompaniment. The system ends with a fermata over a chord in the treble staff.

JOHN IRELAND

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