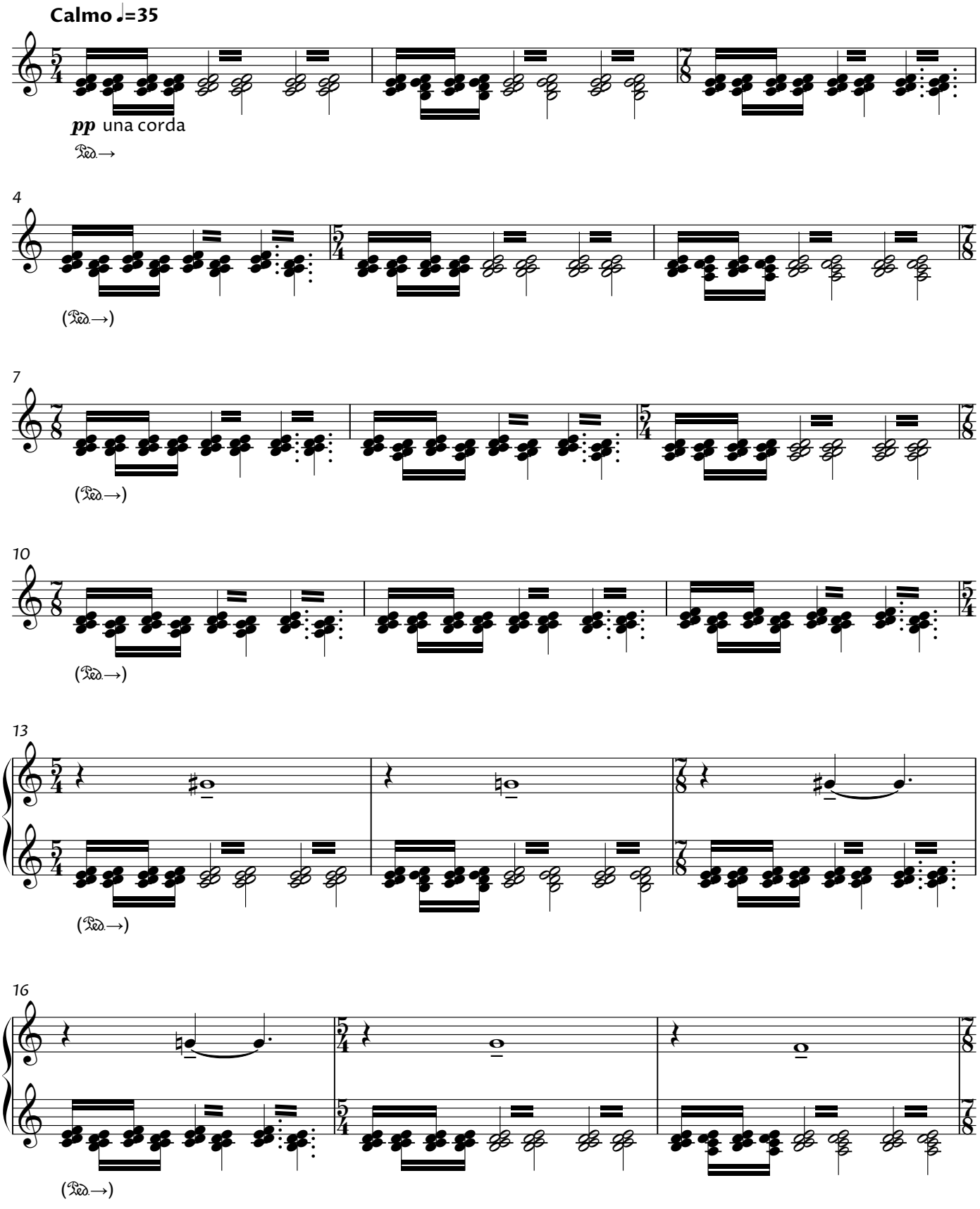
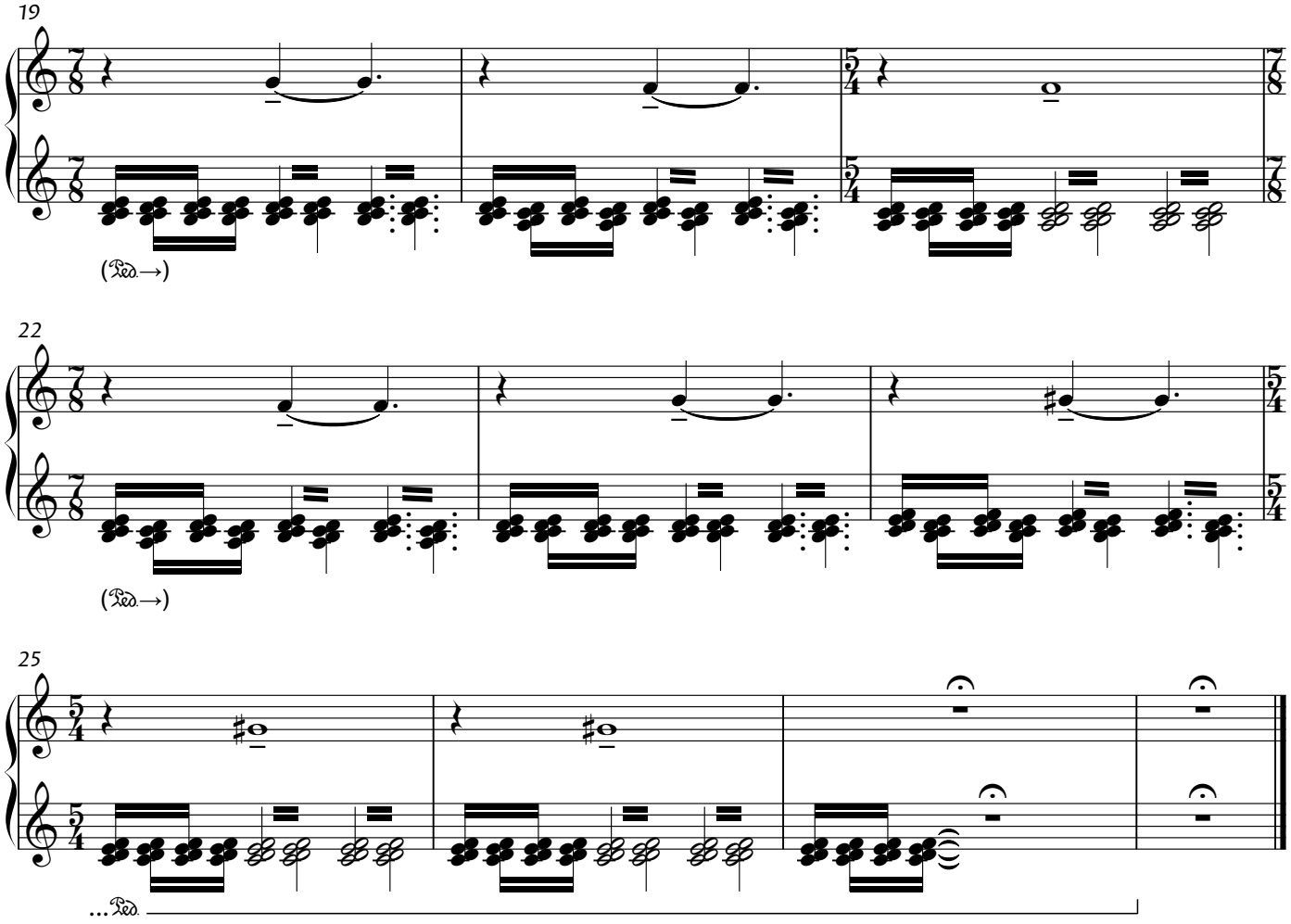
Five Preludes and a Fugue

For Piano

Stefano Paparozzi

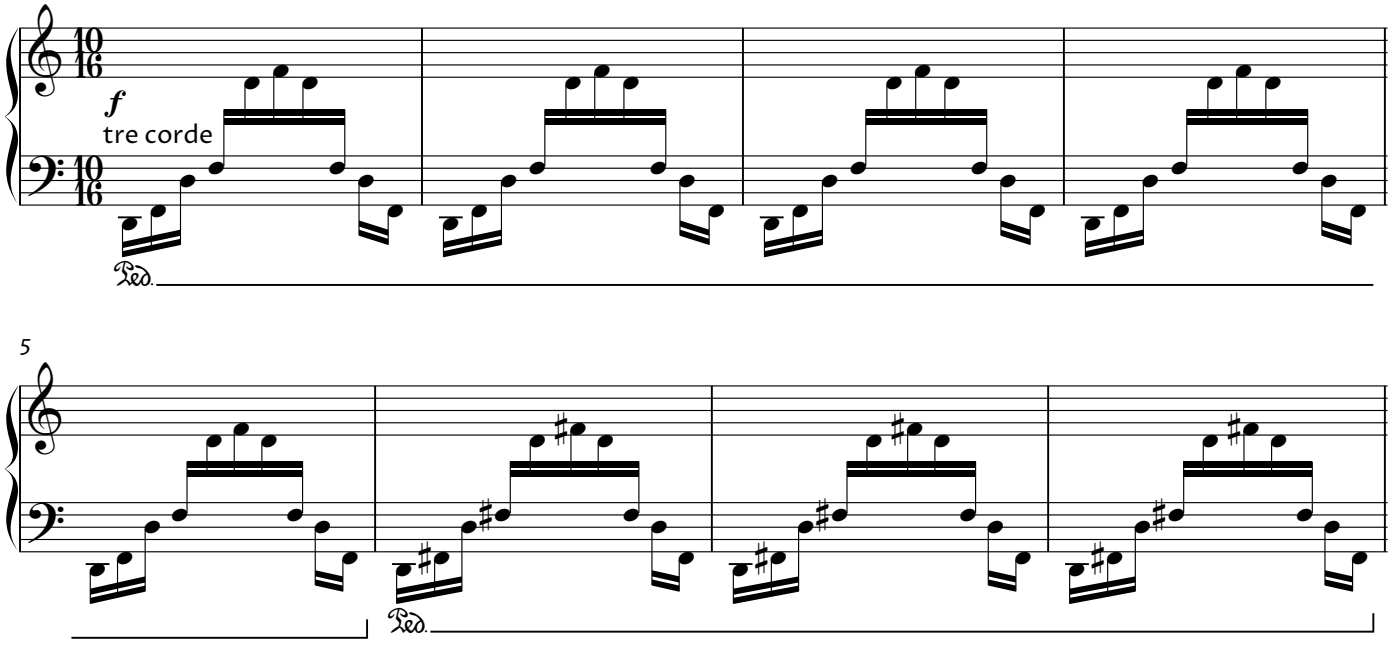
I.

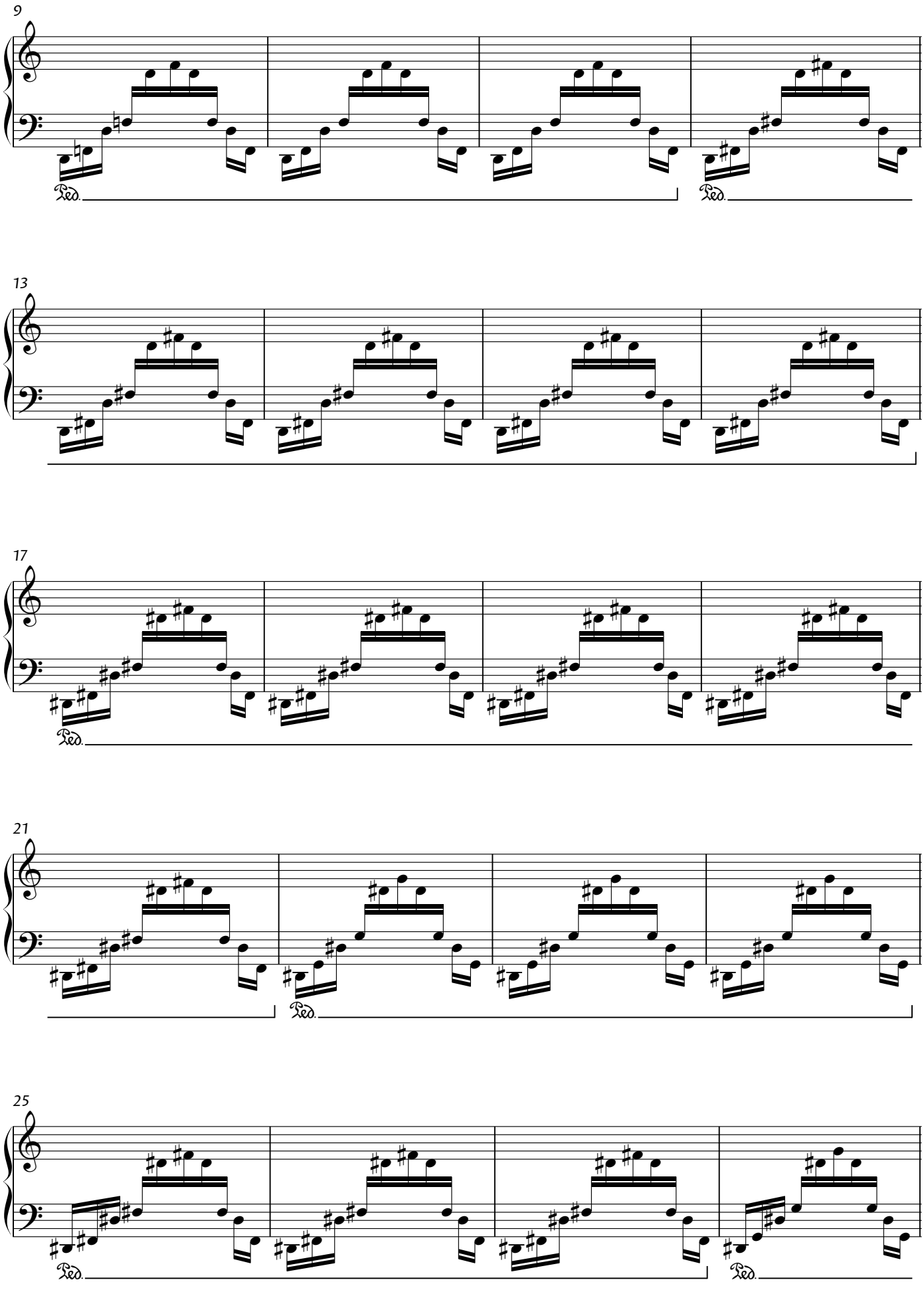


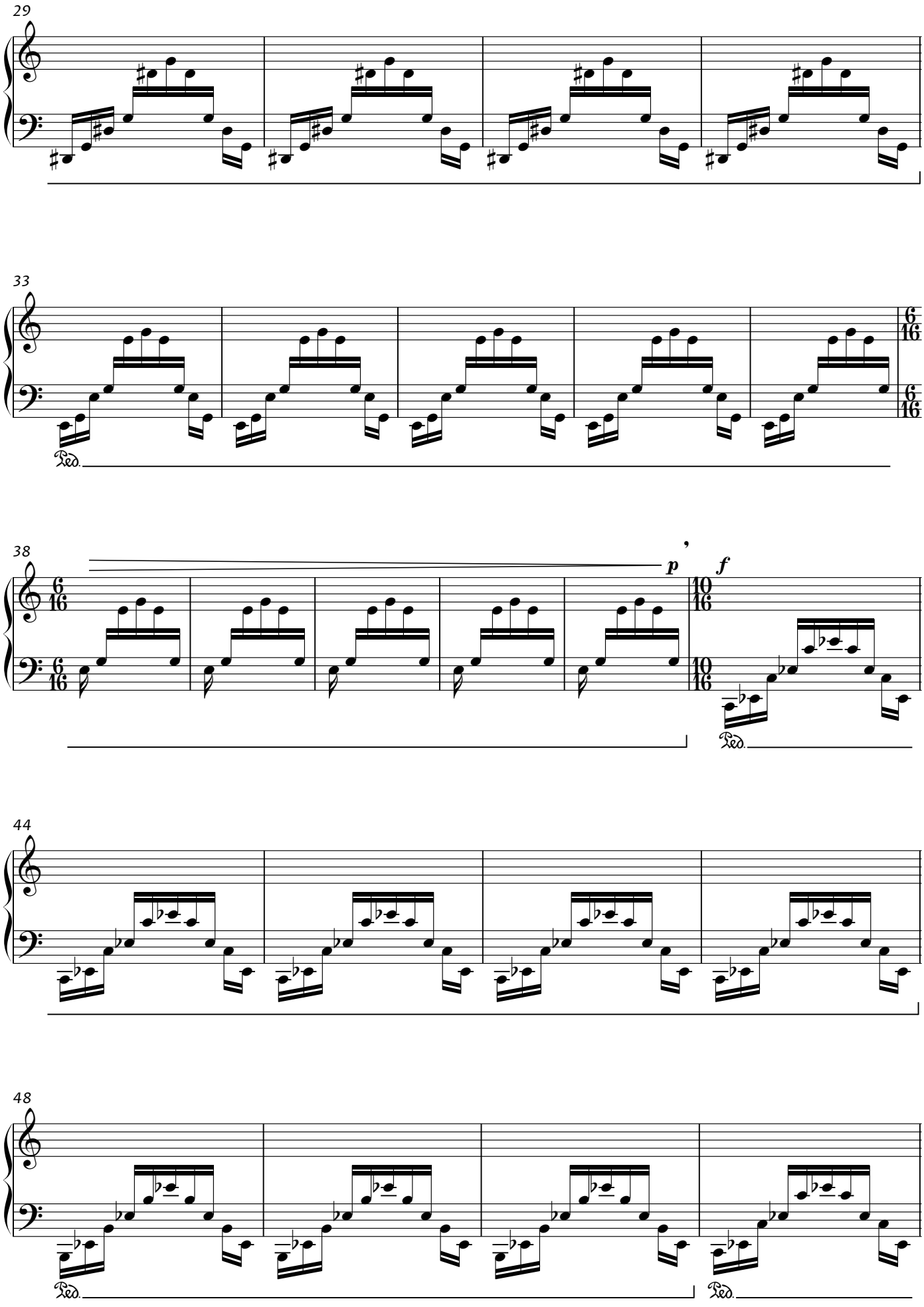


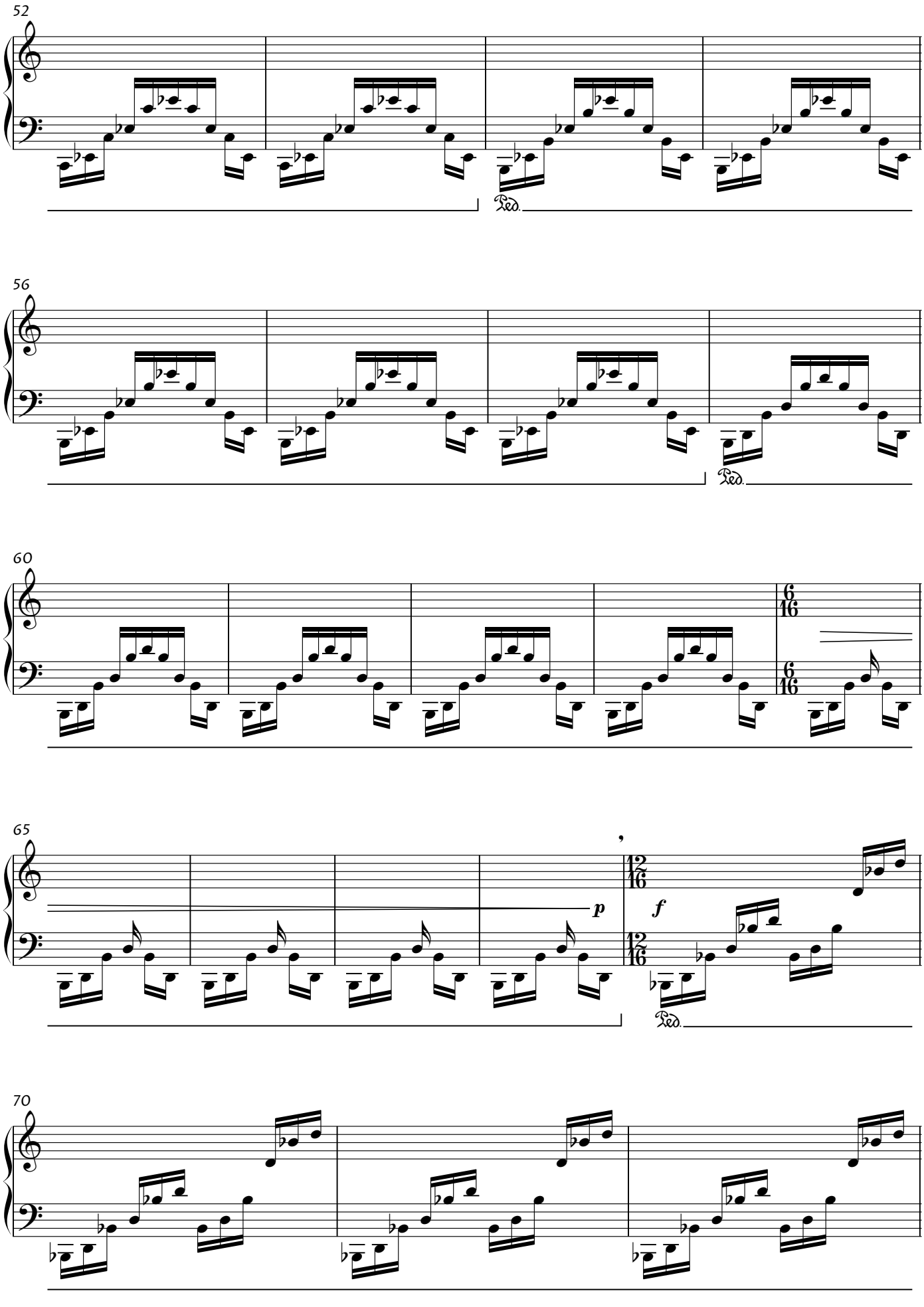
II.

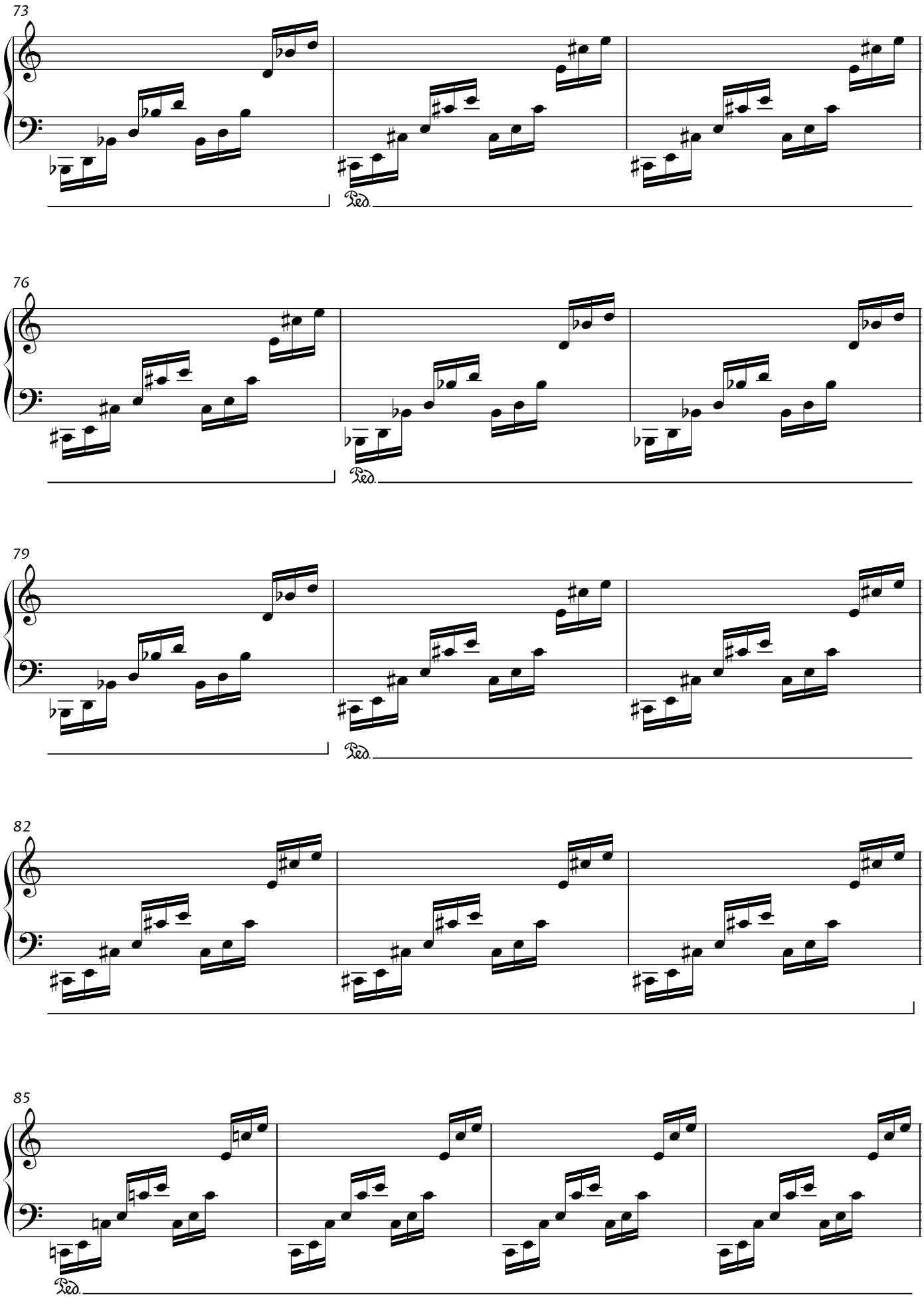
Con furia ♩=160

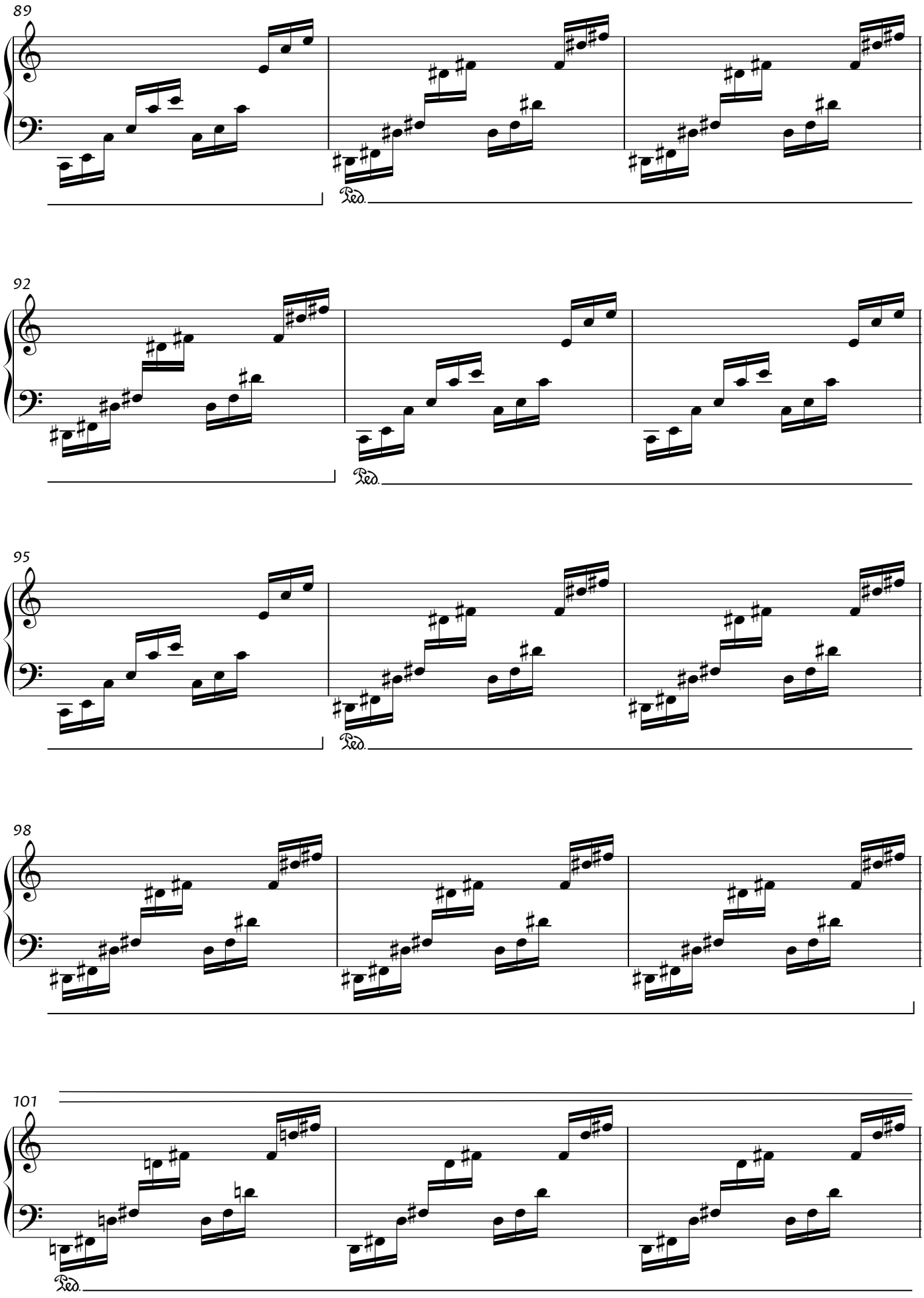


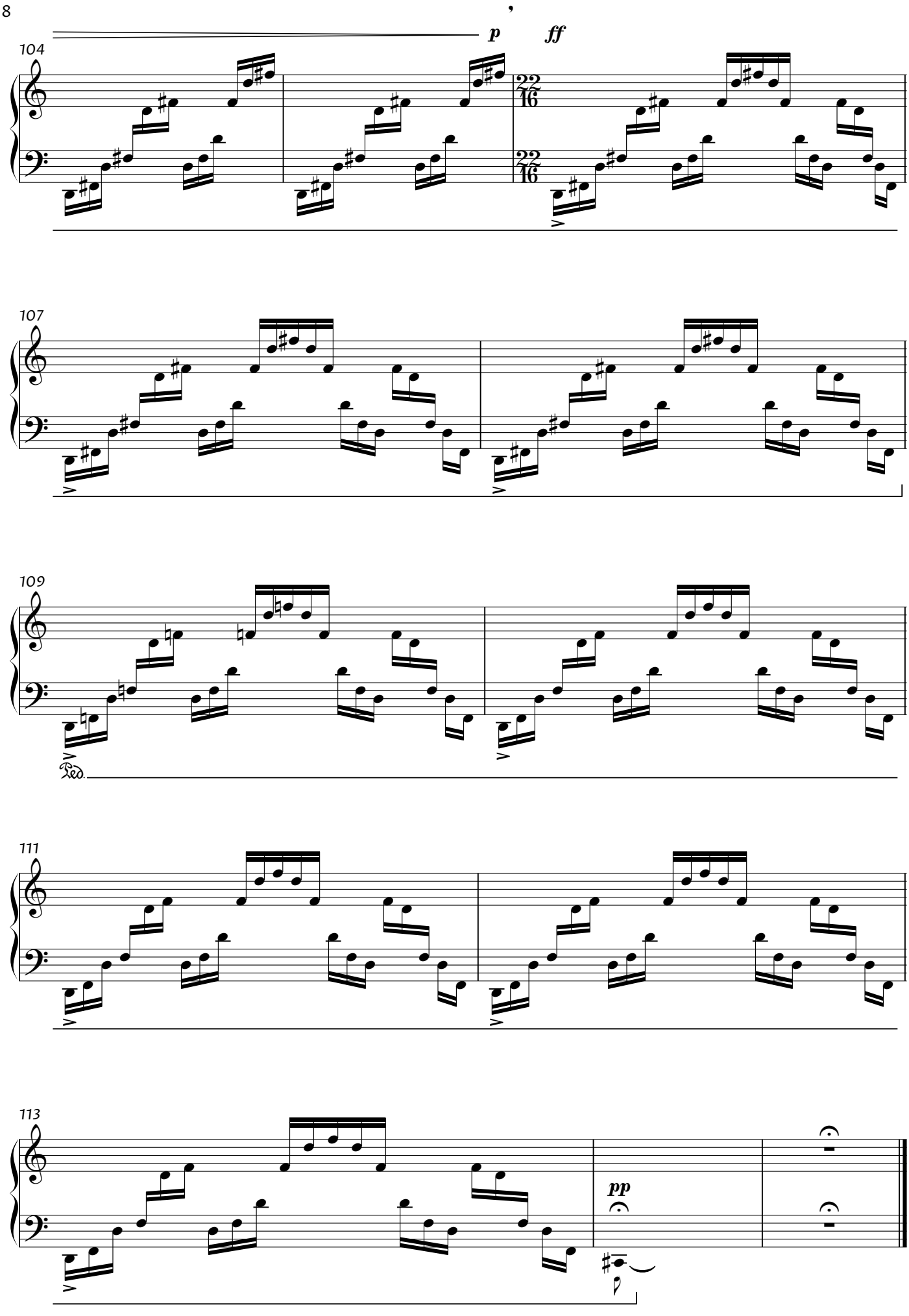

9
Ped.
Ped.
13
17
Ped.
21
Ped.
25
Ped.
Ped.


29
33
Ped.
38
p
f
6/16
10/16
44
48
Ped.
Ped.

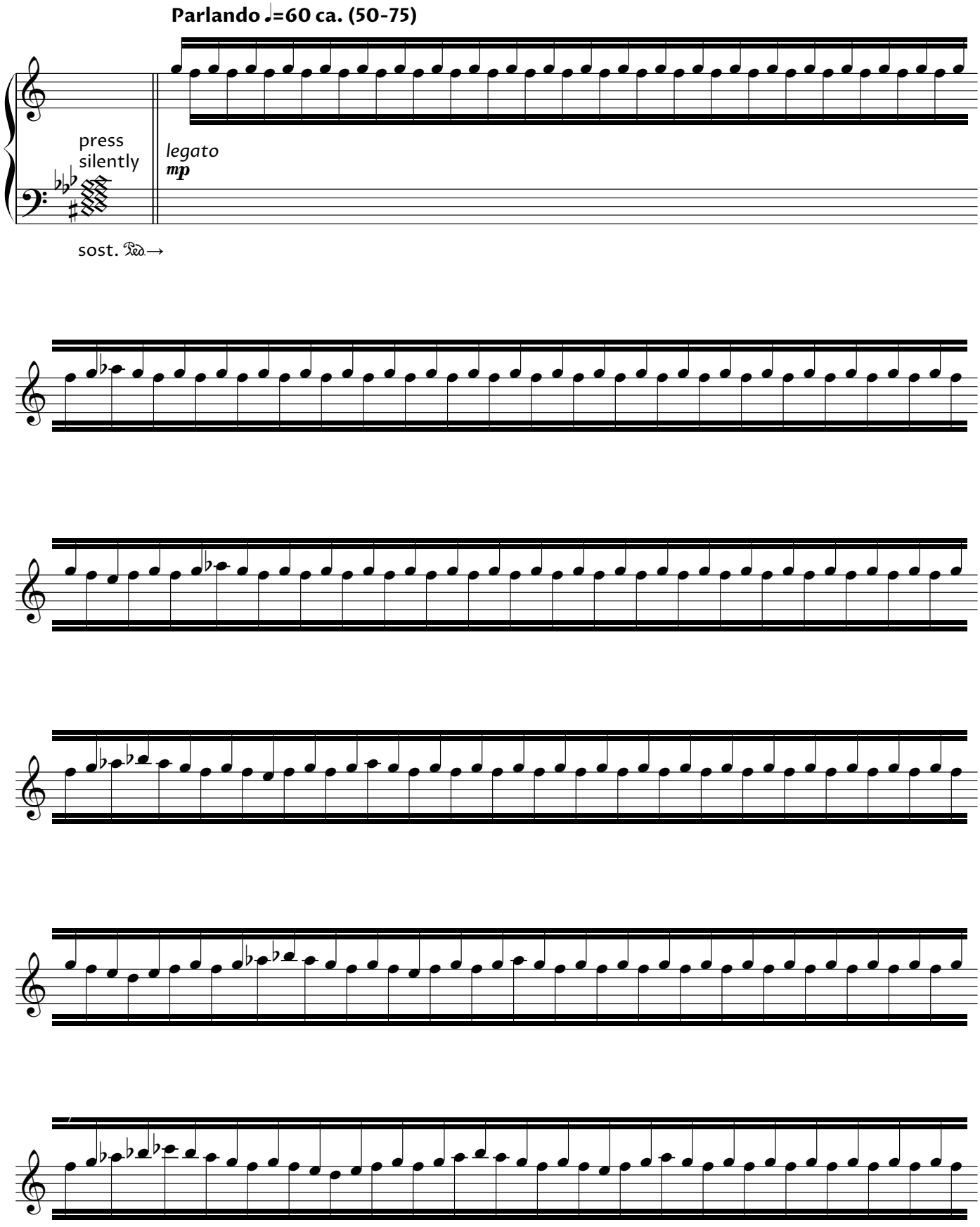

52
Ped.
56
Ped.
60
6/16
6/16
65
p
12/16
f
12/16
Ped.
70

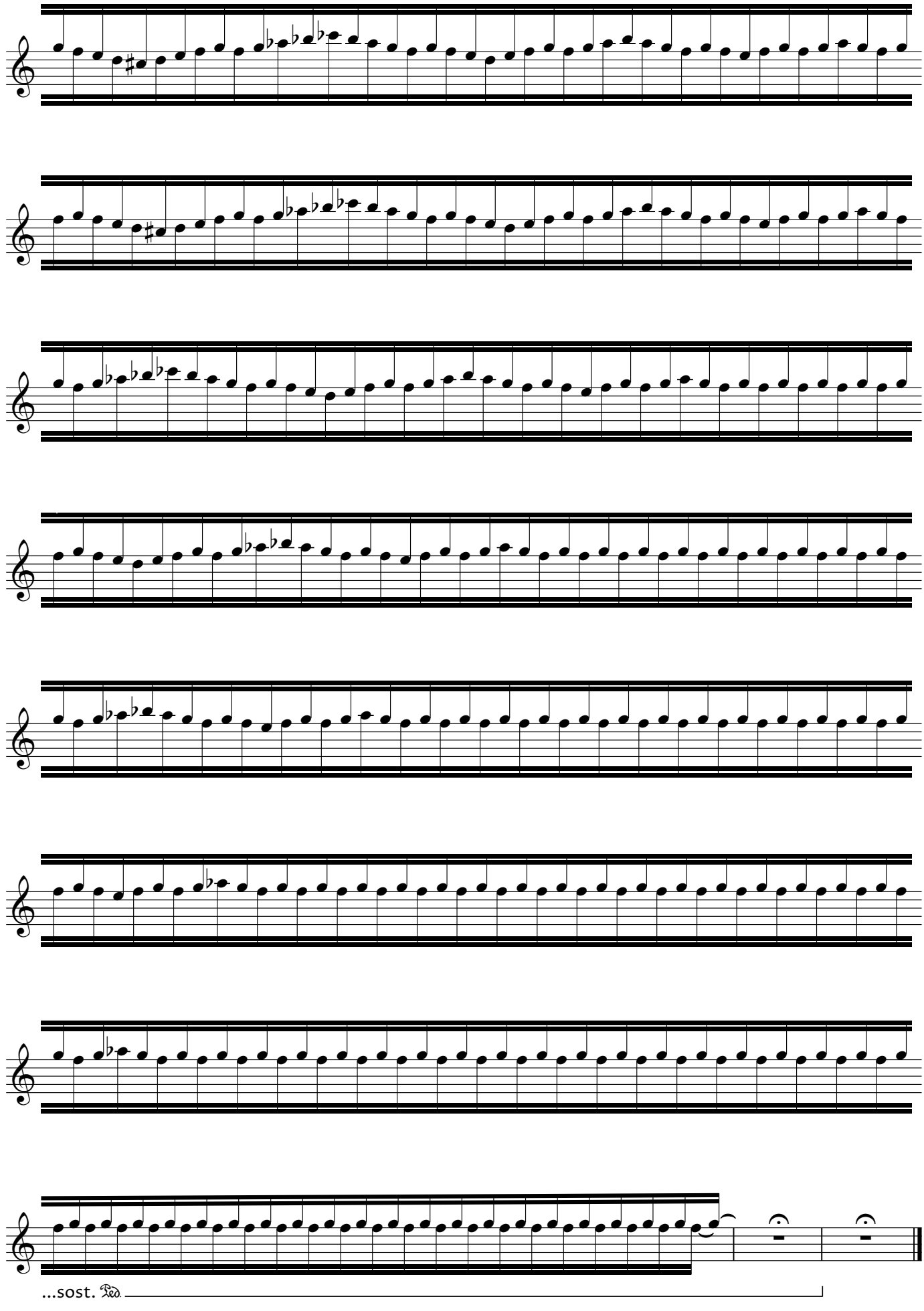

73
Ped.
76
Ped.
79
Ped.
82
85
Ped.


89
Ped.
92
Ped.
95
Ped.
98
101
Ped.

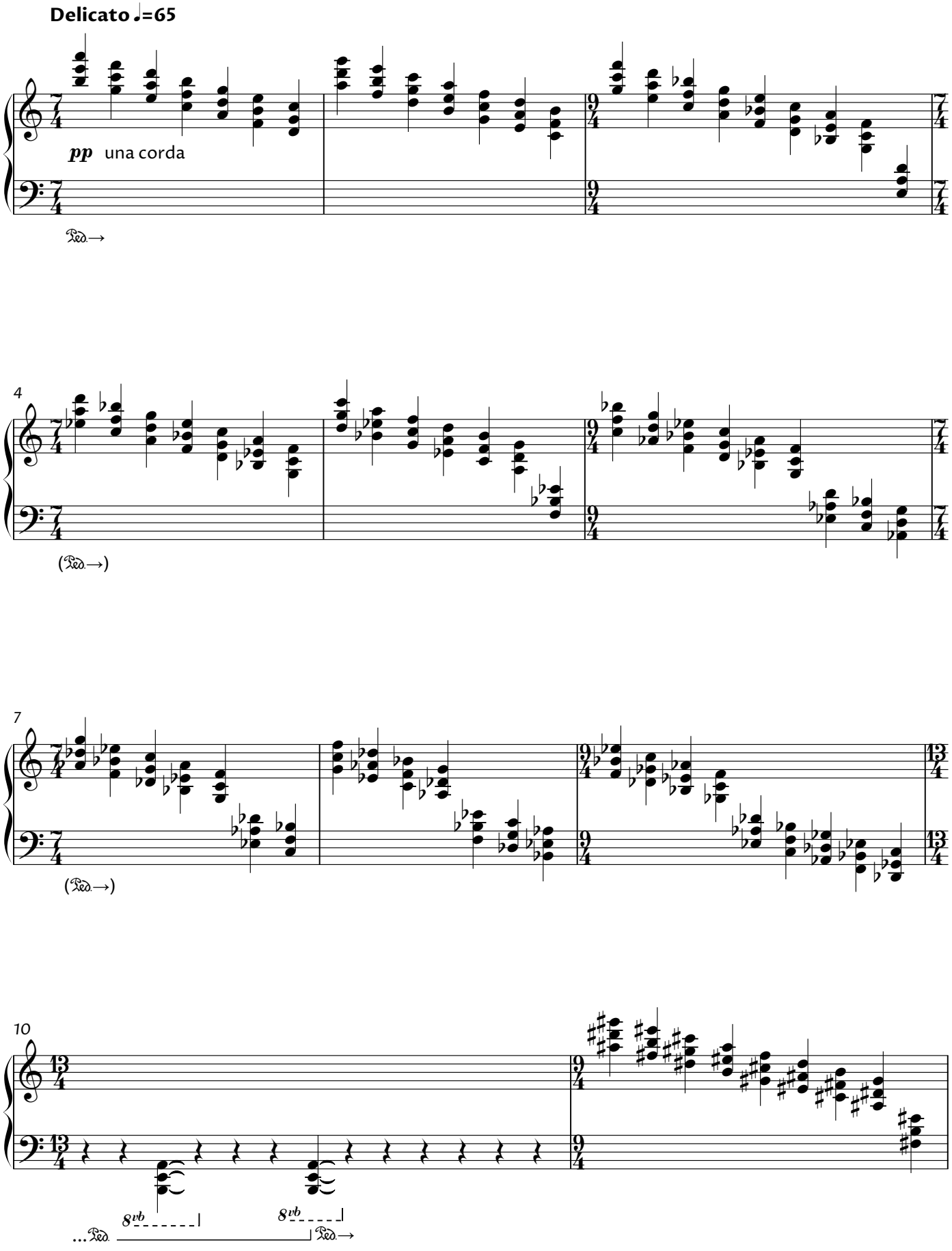

p
ff
104
22
16
22
16
107
109
Ped.
111
113
pp

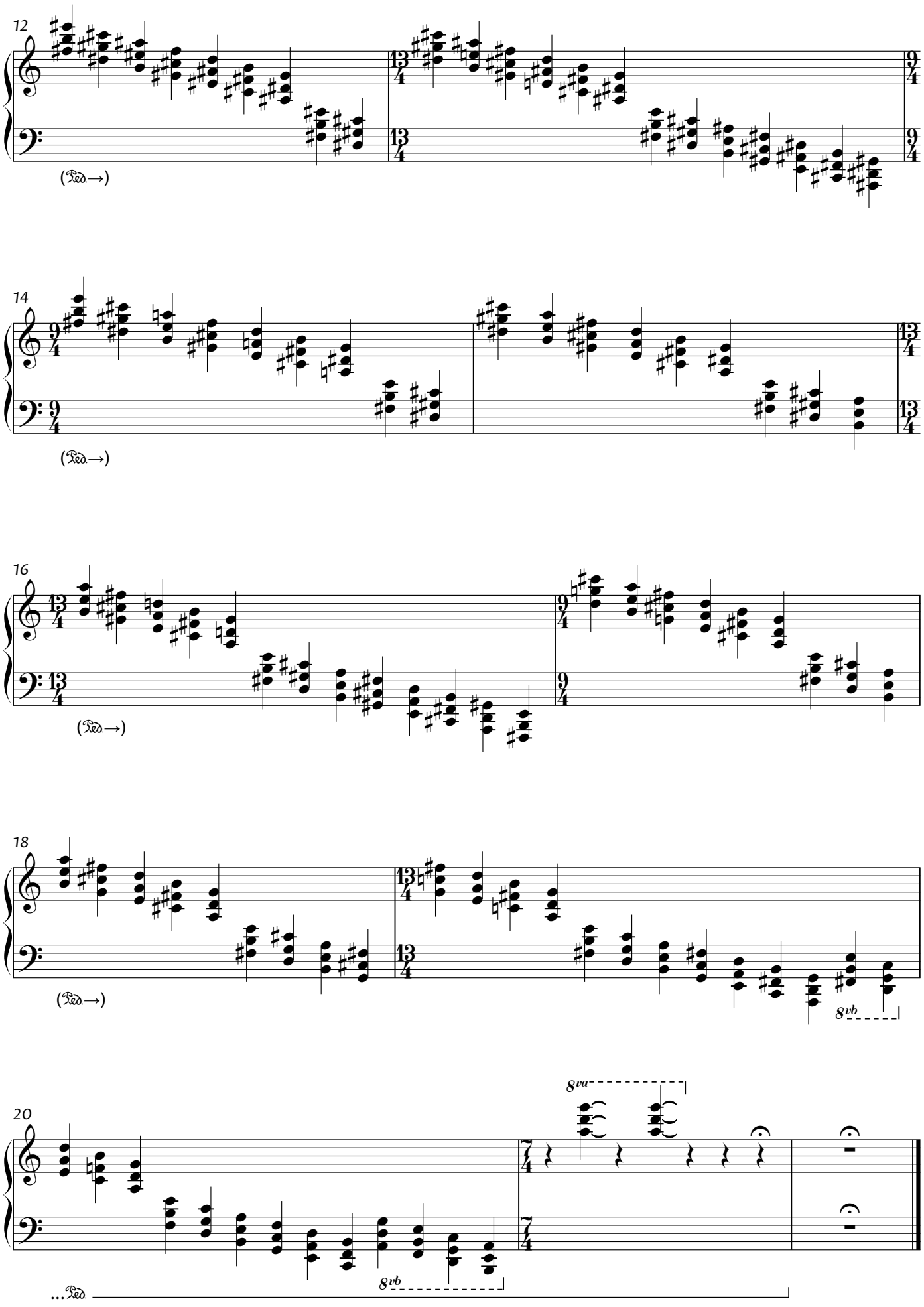
III.




...sost. Ped.

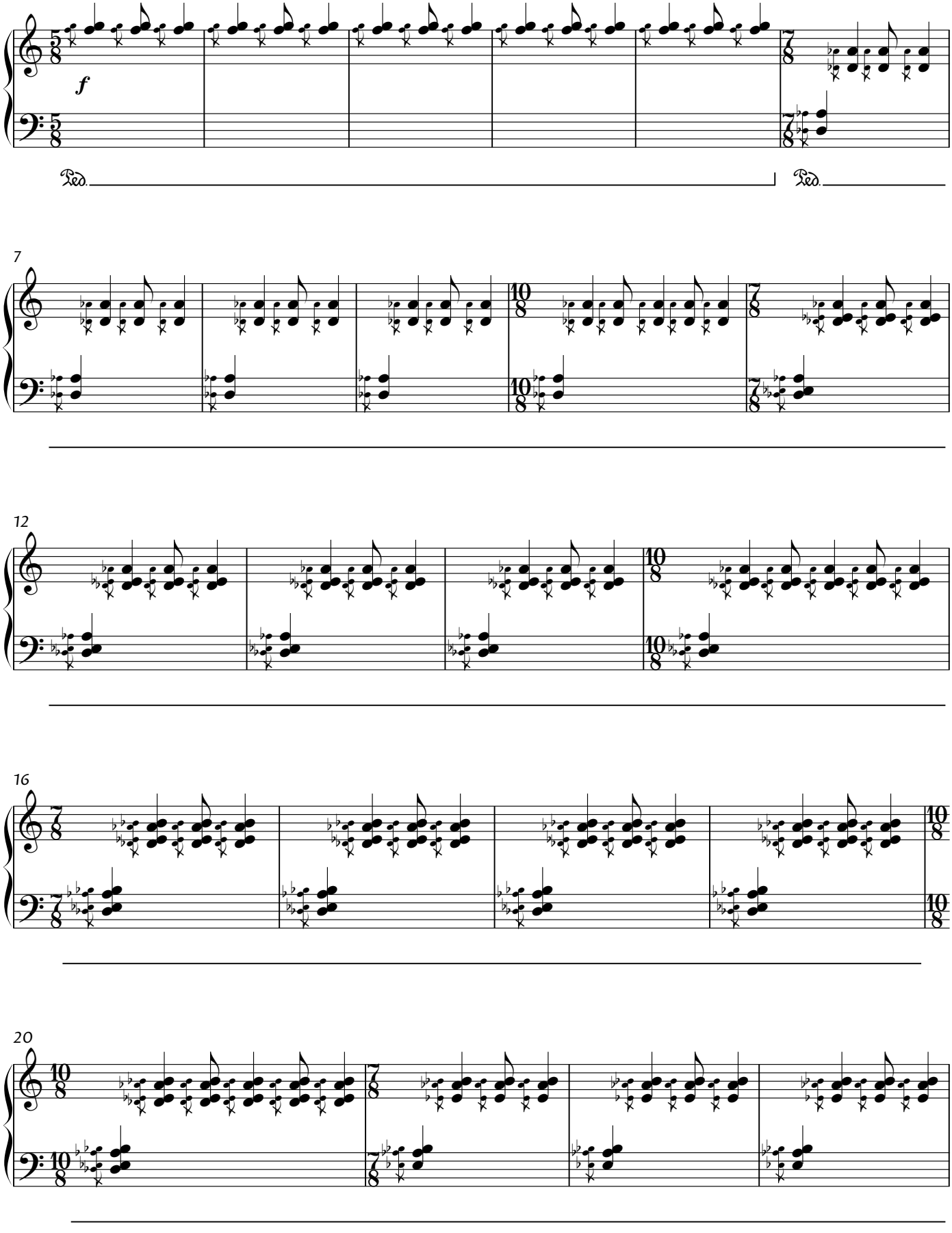
IV.

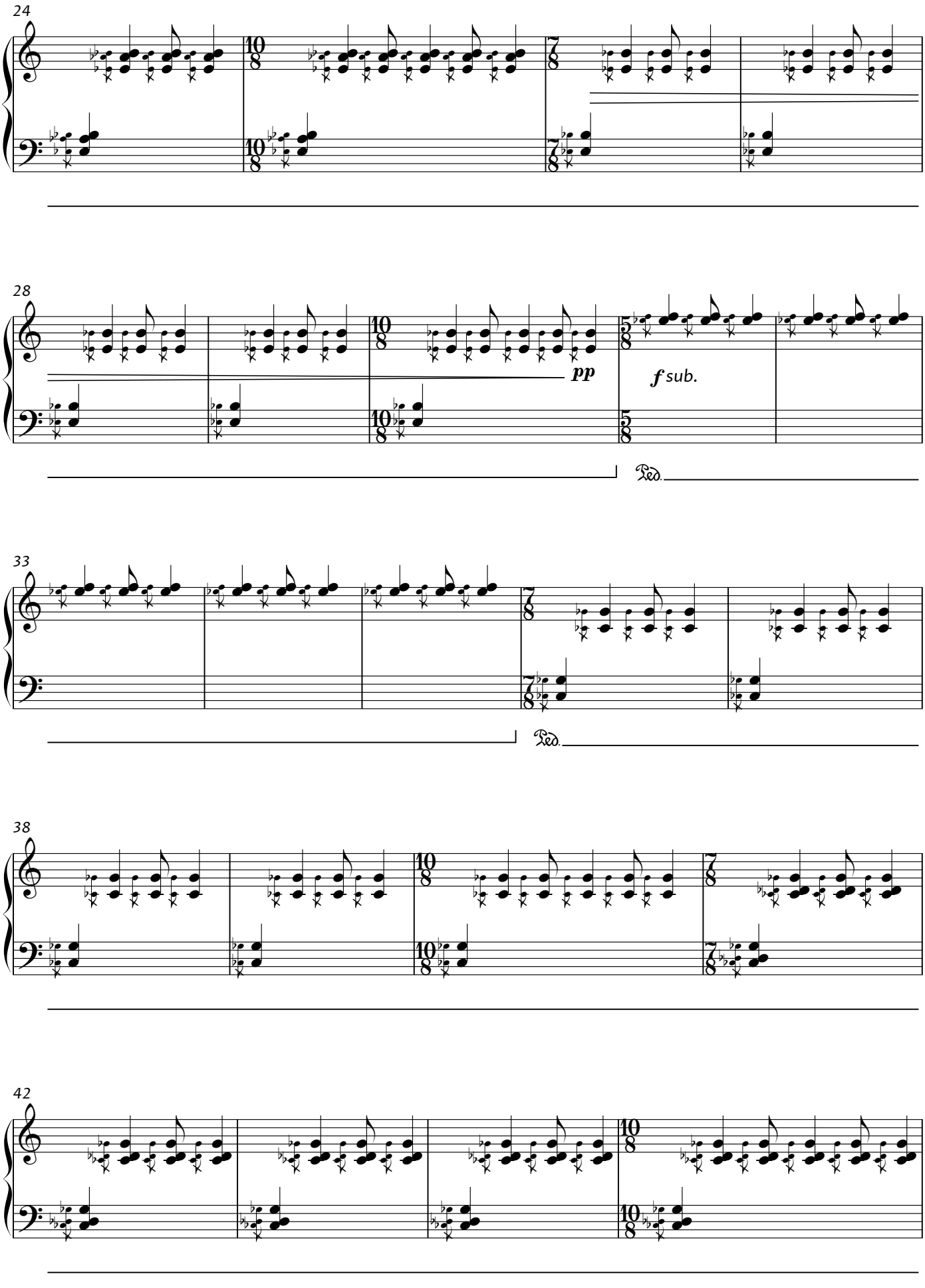


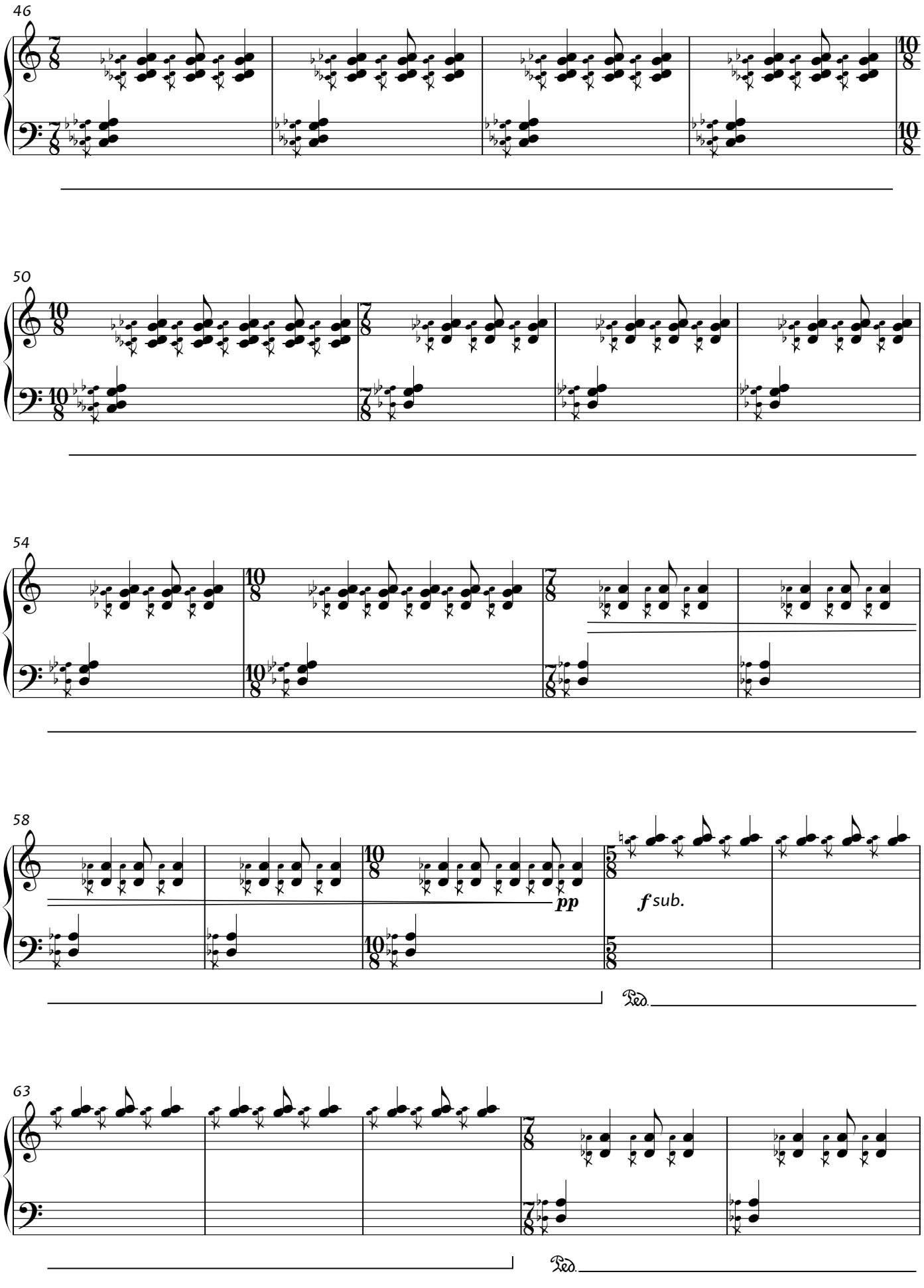

12
(Ped.→)
14
(Ped.→)
16
(Ped.→)
18
(Ped.→)
8vb
20
8va
8vb
...Ped.

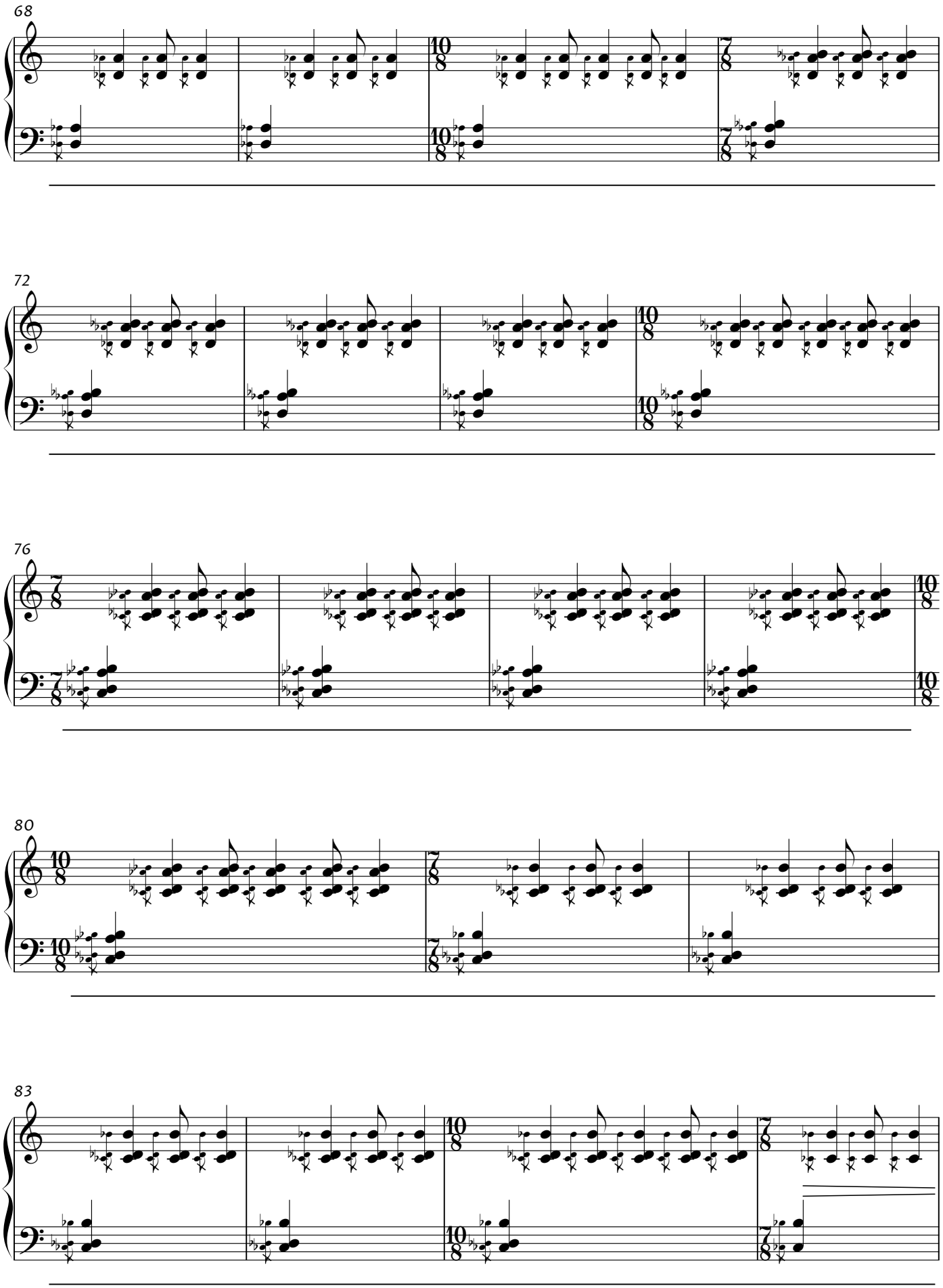
V.

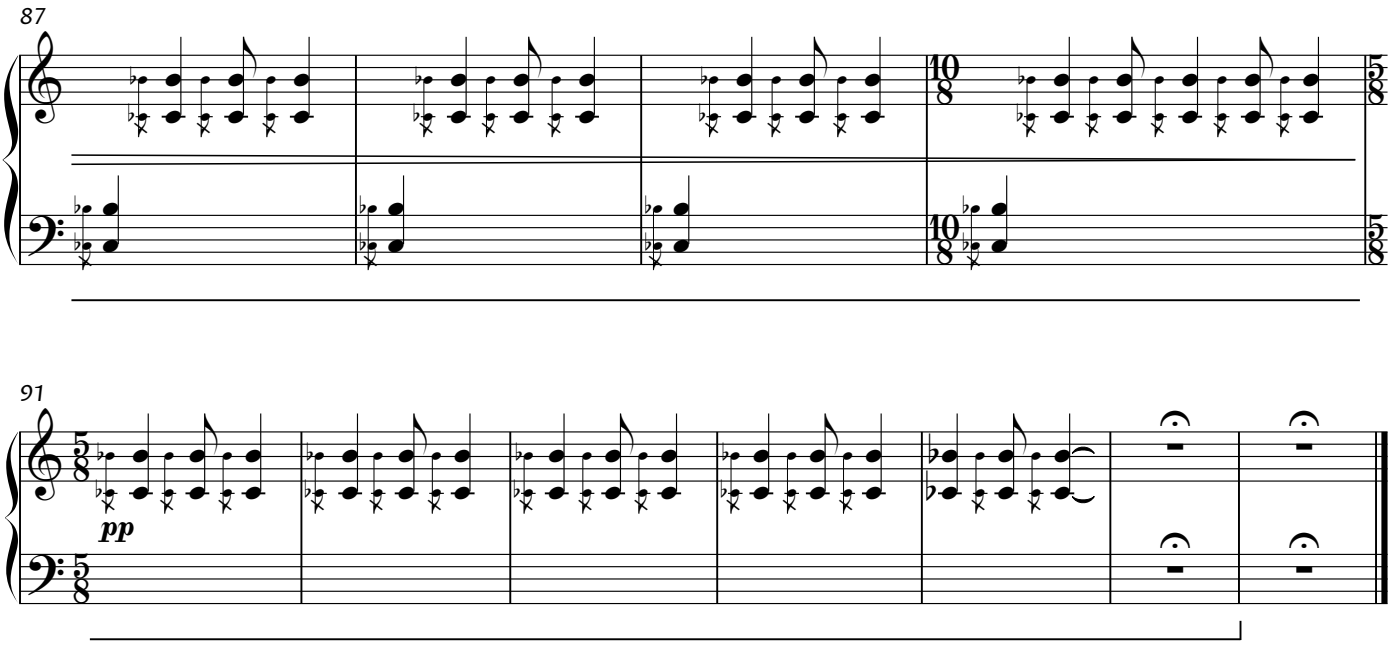
Quasi trombe, quasi campane ♩=130



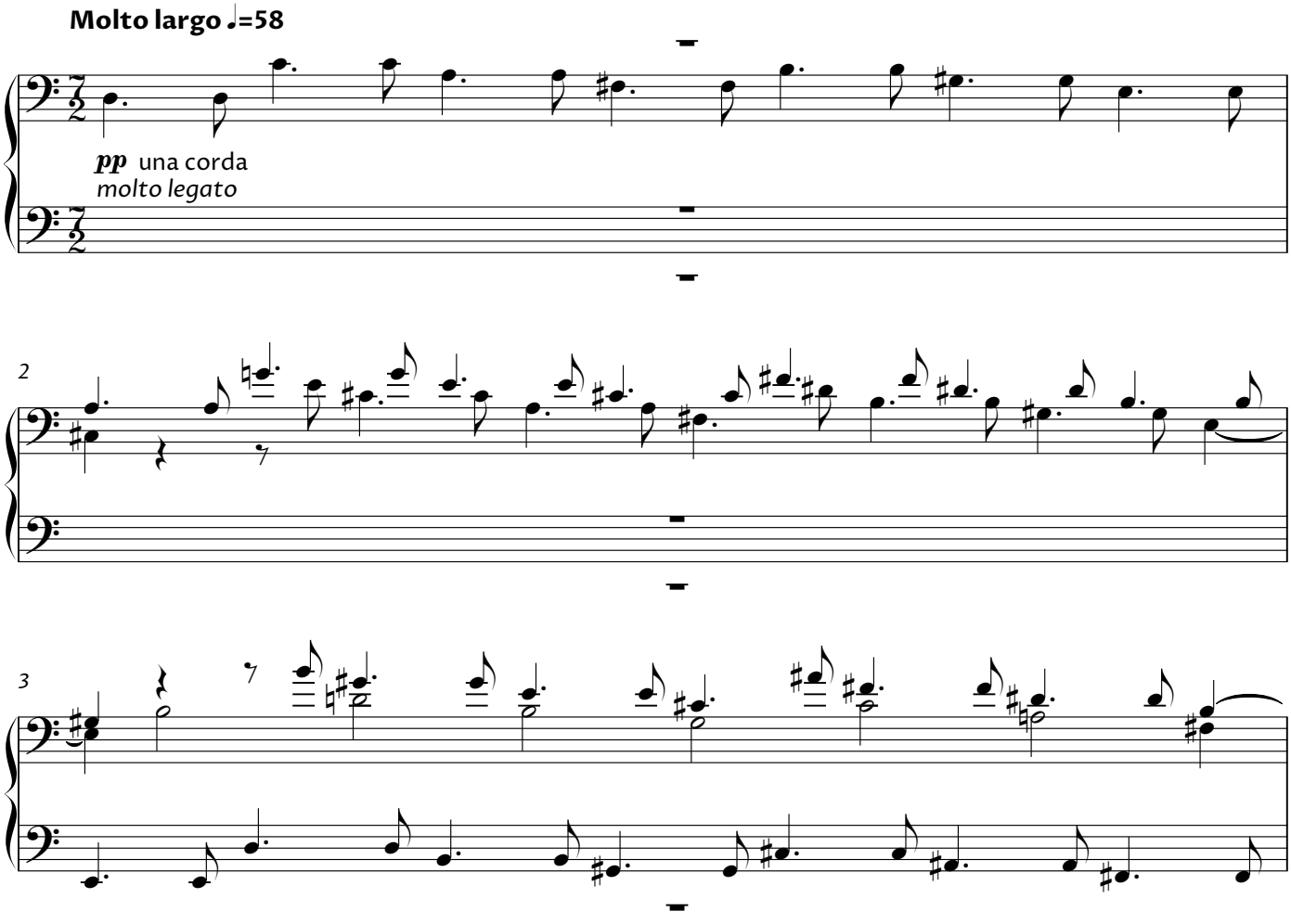

24
28
pp
f sub.
Ped.
33
Ped.
38
42

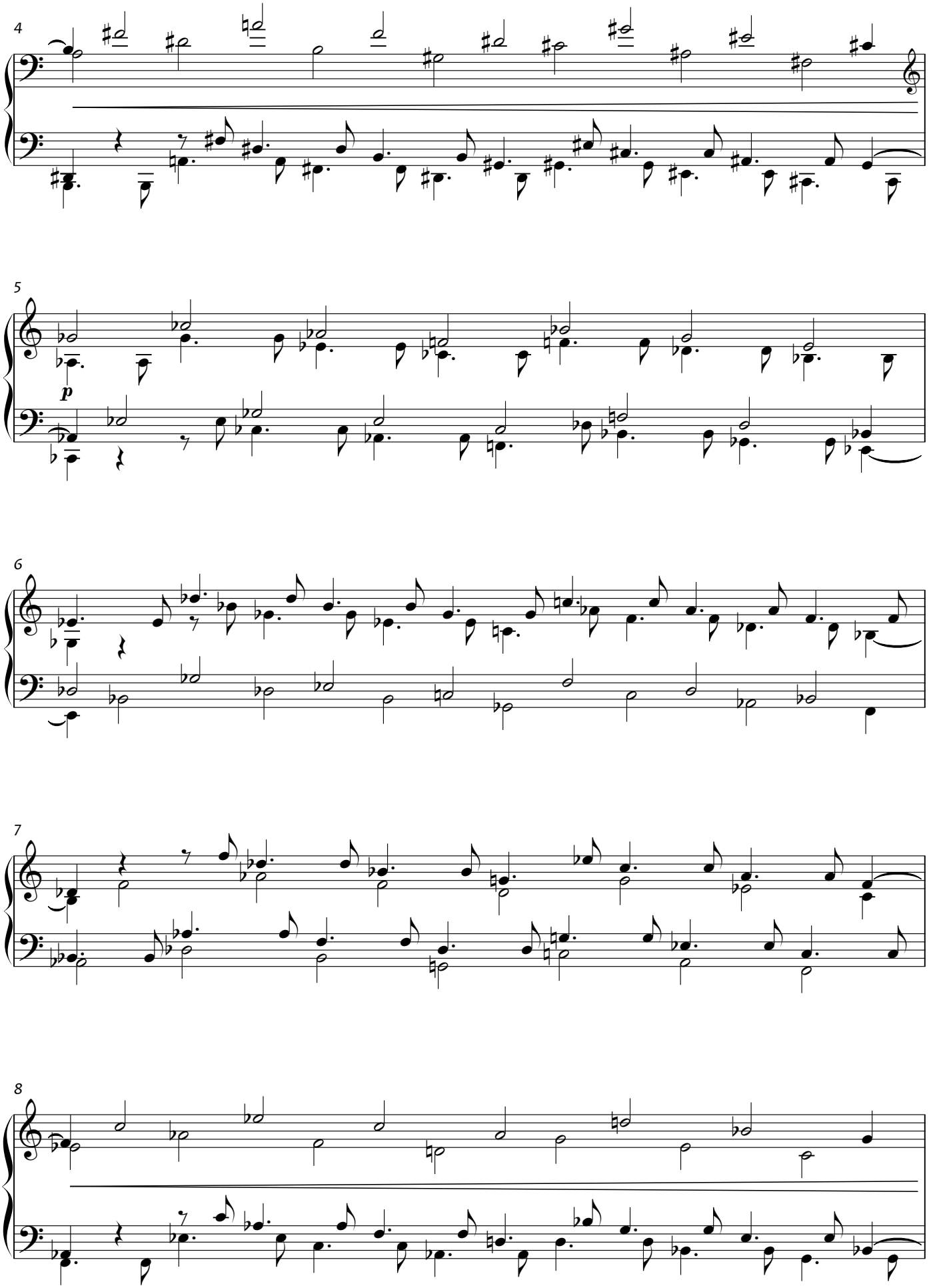

46
50
54
58
pp
f sub.
Ped.
63
Ped.

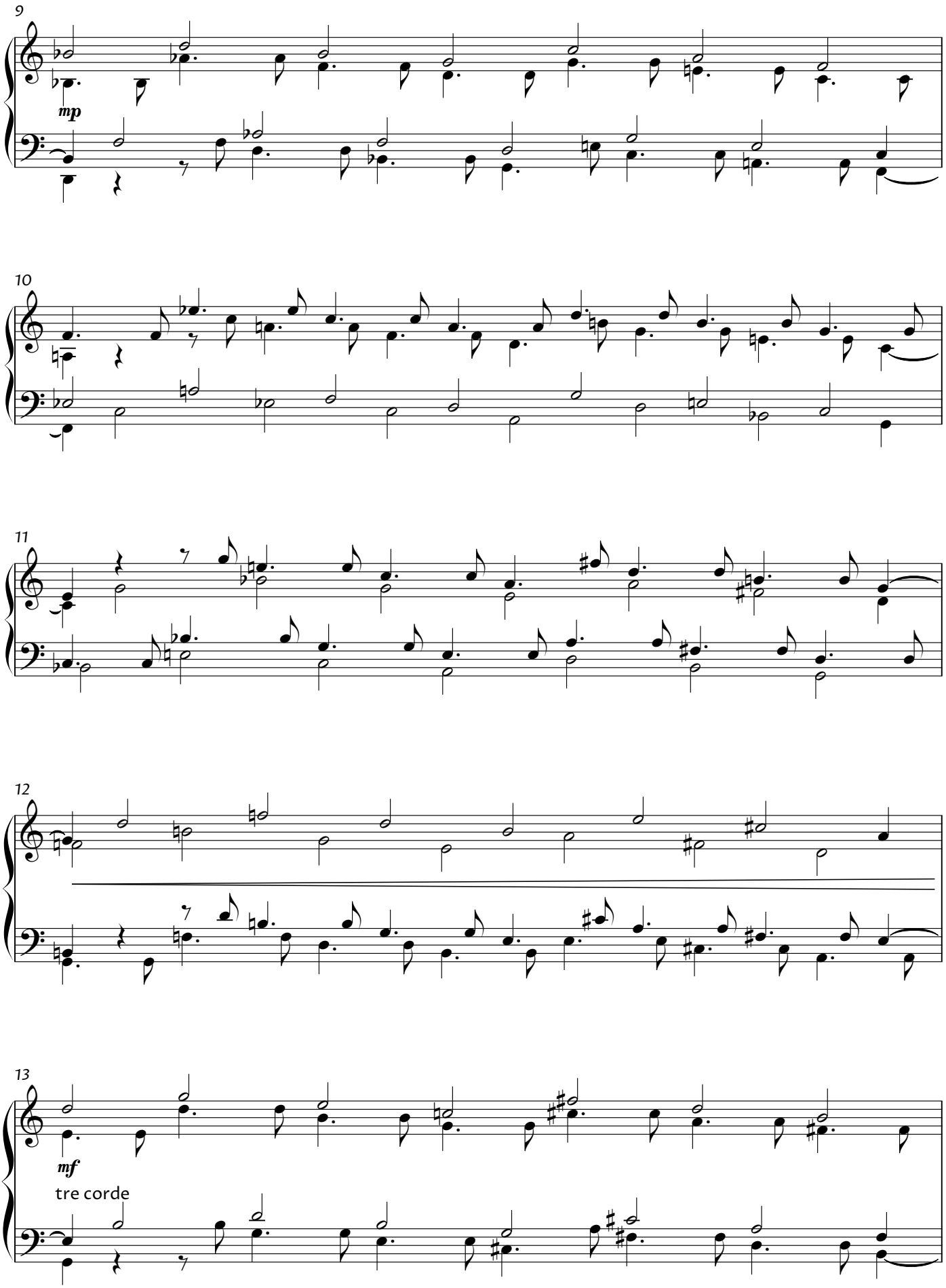

68
72
76
80
83

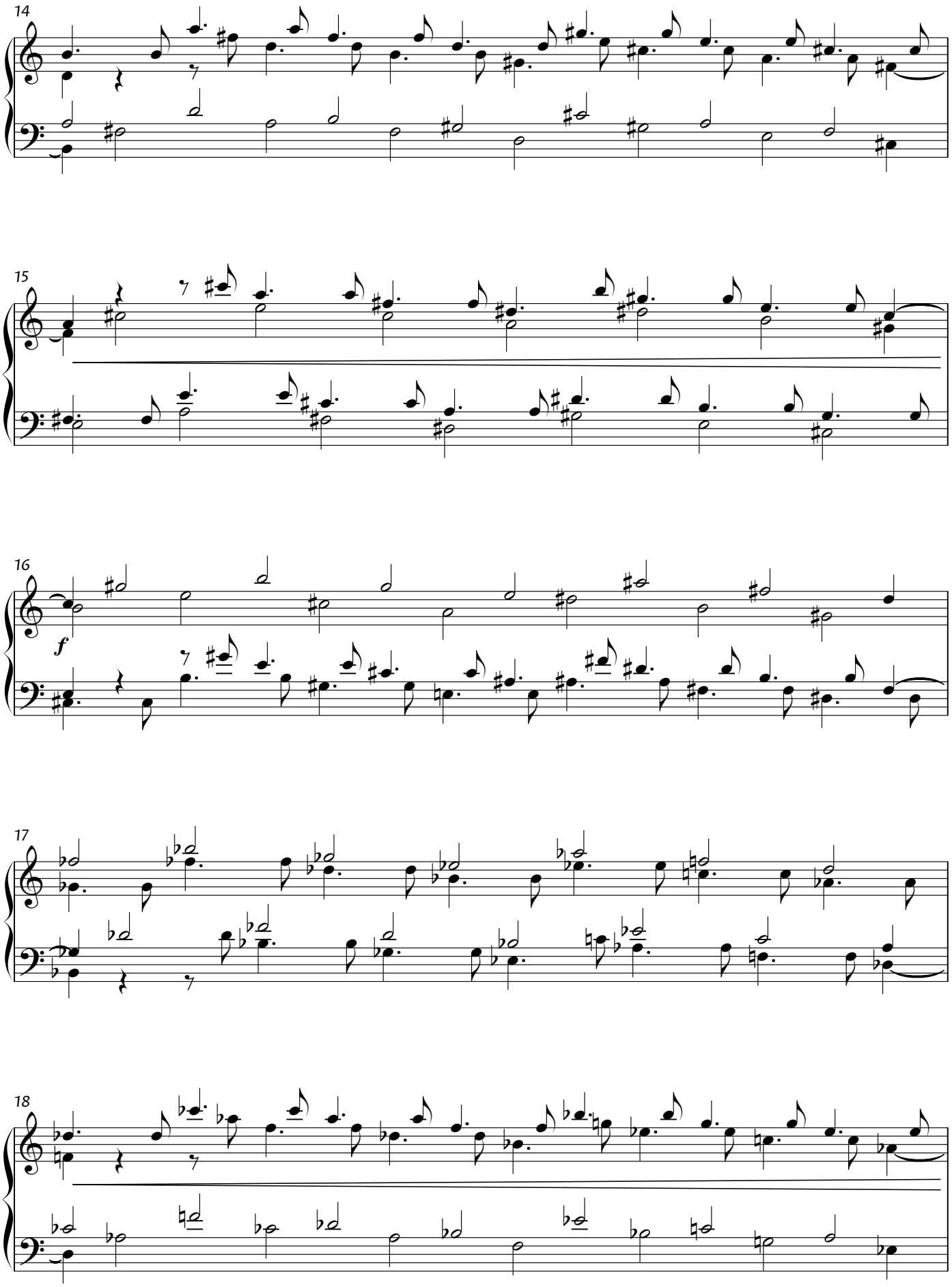


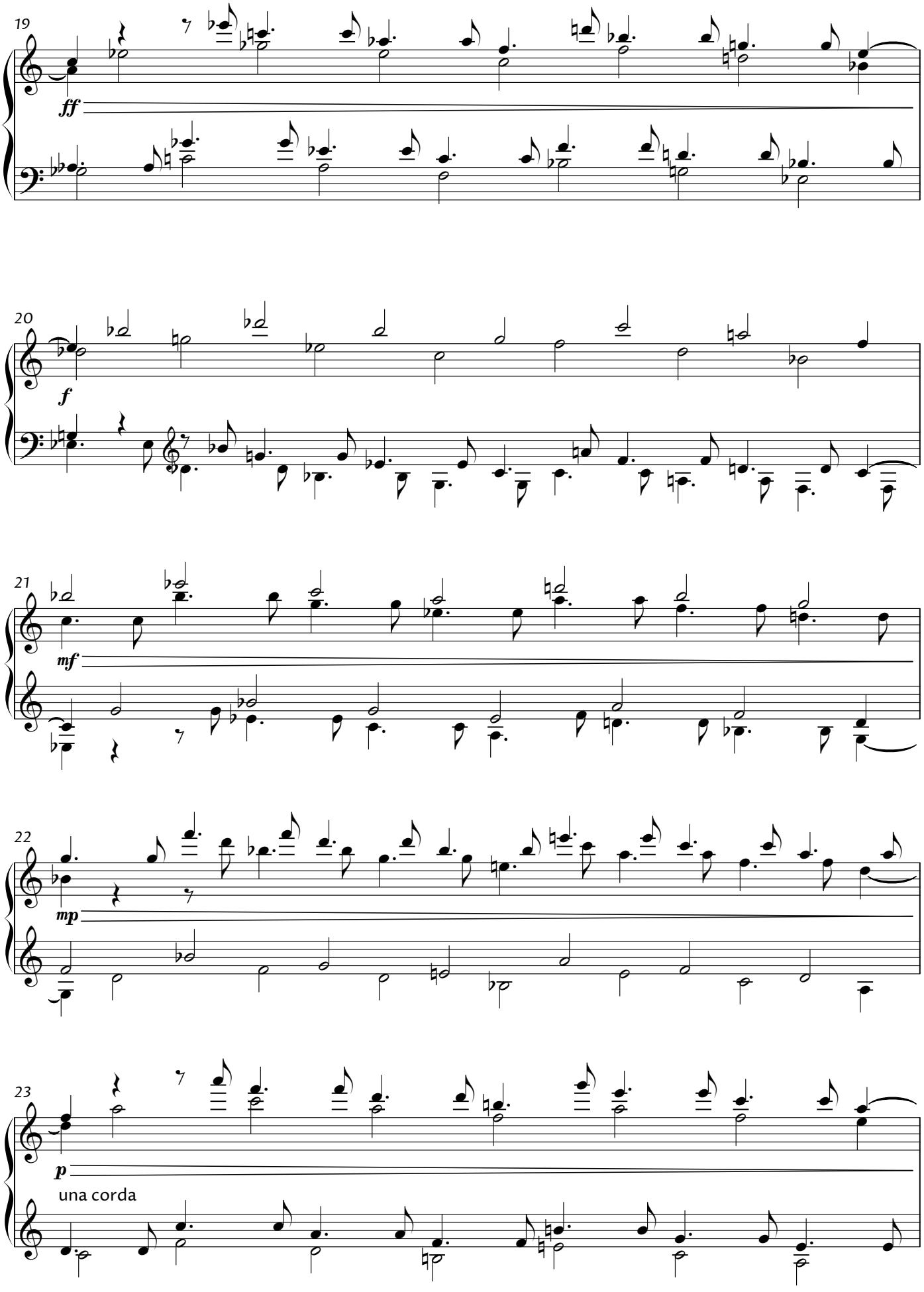
Fugue

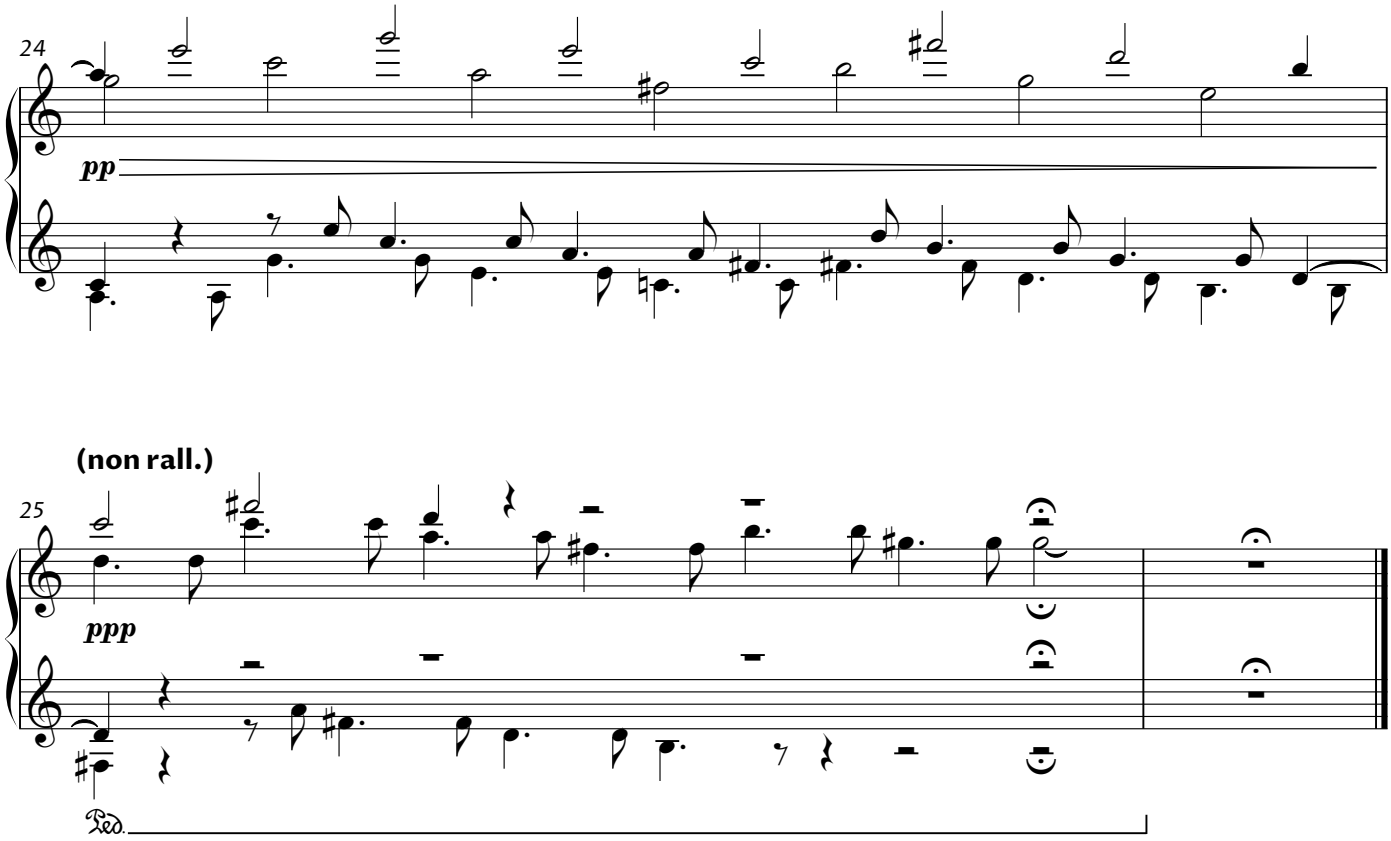



4
5
p
6
7
8


9
mp
10
11
12
13
mf
tre corde


14
15
16
f
17
18


19
ff
20
f
21
mf
22
mp
23
p
una corda



Both the Preludes and the Fugue should be played without indulging in any form of unconsious, instinctive *espressivo* (e.g. in dymanics or *rubato*), but rather with a focused, aware concentration on the task of playing.
The two final fermatas of all six pieces should be interpreted as: (1st) wait until the end of the resonance, then (2nd) pause silently for a substantial amount of seconds before the next piece (or, for the Fugue, the ending).
The Fugue's *molto legato* should be obtained with some help from the pedal (but without holding it and blurring the notes, except for the last measure). Its subject should be slighly highlighted by playing it a little louder than the other parts.

«Awakening is only complete—in the same way that a work of art is only complete—when it finds an expression, a form, that translates that experience in a way that makes it accessible to others.»
[S. Batchelor, *Secular Buddhism*]