

24 Preludes
for Spanish Guitar
Book 1

Roland Chadwick

For La
24 Preludes
for Spanish Guitar

Book 1

No. 1 in C Major

"Better to go searching for the truth than pretending it isn't there."

Douglas Adams

Roland Chadwick

Allegretto ♩ = 105

Musical notation for measures 1-4. Measure 1: 2/8 time, *mf*. Measure 2: 5/8 time, *mf*. Measure 3: 3/4 time, *p*. Measure 4: 4/4 time, *p*. Dynamics are indicated by slanted lines above the notes.

Musical notation for measures 5-8. Measure 5: 4/4 time, *sfz*. Measure 6: 4/4 time, *sfz*. Measure 7: 2/8 time, *pp*. Measure 8: 4/4 time, *mf*. Measure 9: 4/4 time, *pp*. Dynamics are indicated by slanted lines above the notes.

Musical notation for measures 9-12. Measure 9: 4/4 time, *f*. Measure 10: 4/4 time, *sfz*. Measure 11: 4/4 time, *sfz*. Measure 12: 4/4 time, *pp*. Dynamics are indicated by slanted lines above the notes.

Musical notation for measures 13-16. Measure 13: 4/4 time, *sfz*. Measure 14: 4/4 time, *sfz*. Measure 15: 4/4 time, *pp*. Measure 16: 4/4 time, *pp*. Dynamics are indicated by slanted lines above the notes.

Musical notation for measures 17-20. Measure 17: 4/4 time, *f*. Measure 18: 2/4 time, *f*. Measure 19: 3/4 time, *p*. Measure 20: 4/4 time, *p*. Dynamics are indicated by slanted lines above the notes.

16

p *f* *p* *f* *p*

19

mf *sfz* *sfz*

22

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

24

sfz *sfz* *sfz* *sfz*

27

f *p*

31

p *f* *ppp*

34

pp *p* *mf* *f* *pp*

No. 2 in A Minor

"There is neither good nor bad. Only thinking makes it so."

William Shakespeare

Roland Chadwick

Moderato ♩ = 117

1

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-4. Dynamics: *ppp*. The melody consists of eighth and sixteenth notes with rests.

5

Musical staff 2: Treble clef, 4/4 time signature. Measures 5-7. Dynamics: *ppp*. The melody continues with eighth and sixteenth notes.

8

Musical staff 3: Treble clef, 4/4 time signature. Measures 8-10. Dynamics: *pp*. The melody continues with eighth and sixteenth notes.

11

Musical staff 4: Treble clef, 4/4 time signature. Measures 11-13. Dynamics: *mp*. The melody continues with eighth and sixteenth notes.

14

Musical staff 5: Treble clef, 4/4 time signature. Measures 14-16. Dynamics: *mp*. The melody continues with eighth and sixteenth notes.

17

Musical staff 6: Treble clef, 4/4 time signature. Measures 17-19. Dynamics: *mf*. The melody continues with eighth and sixteenth notes.

20

Musical staff 7: Treble clef, 4/4 time signature. Measures 20-22. Dynamics: *mf*. The melody continues with eighth and sixteenth notes.

23

f

26

29

f

32

ff

35

fff

38

40

f molto espress.

42

rit.

p

No. 3 in G Major

"It's all made up."

Jenny Obee

Roland Chadwick

Allegretto ♩ = 110

1

mf

5

p *mf* *p*

8

f *mf*

10

p *f*

12

p

14

mf

16

sfz p *sfz p* *sfz p* *sfz p* *sfz ppp*

19

mf

21

23

25

26

No. 4 in E Minor

*"This is the heart of the man: this is the heart of the matter;
Break a little bread now; Spread it all around"*

Robert Plant

Roland Chadwick

Largo ♩ = 55

1

6

11

16

21

26 *mf*

31 *f* *p*

36 *subito p*

41 *mf* *p*

47 *mf* *p* *mf*

52 *p* *mf*

57 *p* *mf* *p* *mf*

62 *p* *mf*

67 *p*

70 *poco rall.* *rit.* *mf* *p*

No. 5 in D Major

"Thought is a biological function."

Jonathan Miller

Roland Chadwick

Allegro ♩ = 120

1

mf

Musical notation for measures 1-3. The piece begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The first measure starts with a dynamic marking of *mf*. The melody is characterized by eighth-note patterns and rests.

4

Musical notation for measures 4-5. The melody continues with eighth-note patterns and rests.

6

Musical notation for measures 6-7. The melody continues with eighth-note patterns and rests.

8

Musical notation for measures 8-9. The melody continues with eighth-note patterns and rests.

10

Musical notation for measures 10-11. The melody continues with eighth-note patterns and rests.

12

Musical notation for measures 12-13. The melody continues with eighth-note patterns and rests.

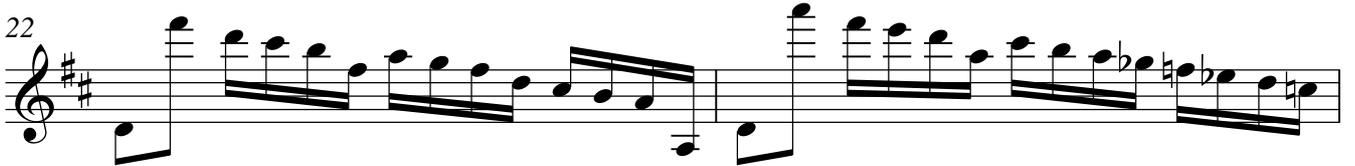
14

Musical notation for measures 14-15. The melody continues with eighth-note patterns and rests.

16

Musical notation for measures 16-17. The melody continues with eighth-note patterns and rests.

10



No. 6 in B Minor

"As buds give rise by growth to fresh buds, and these, if vigorous, branch out and overtop on all sides many a feebler branch, so by generations I believe it has been with the great Tree of Life, which fills with its dead and broken branches the crust of the earth, and covers the surface with its branching and beautiful ramifications."

Charles Darwin

Andante ♩ = 93

Roland Chadwick

1



p *espress.*



14

18

23

28

32

rit.

No. 7 in A Major

"We see the world in terms of what we have seen already"

Susan Greenfield

Roland Chadwick

Allegretto ♩ = 110

1

mf

7

12

17

22

27



32



37



41



47



52



57



62



66



No. 8 in F# Minor

13

"I must create a system or be enslaved by another man's"

William Blake

Andante ♩ = 100

Roland Chadwick

1

mf

5

8

10

13

15

17

19

21

23

26

29

32

36

40

44

ppp *mf* *ppp*

47

mf *ppp* *mf*

No. 10 in C# Minor

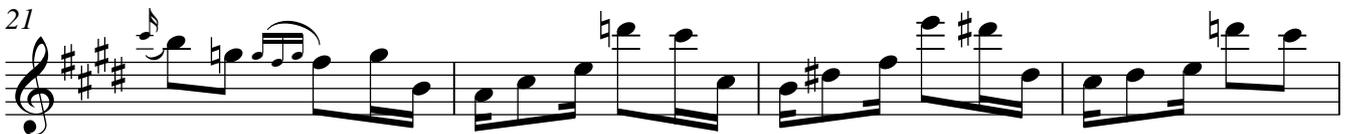
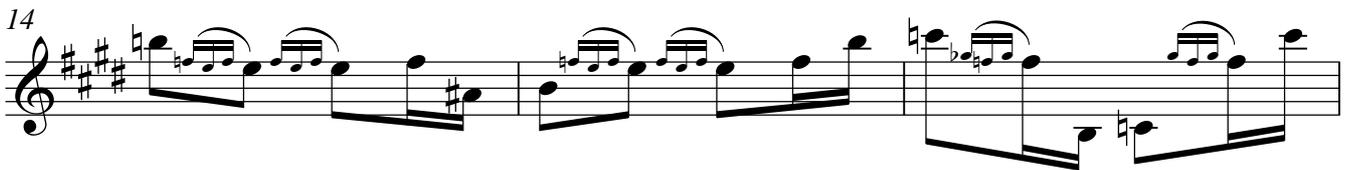
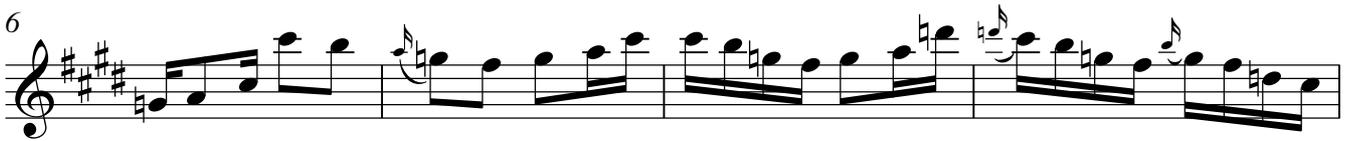
17

*"life wasn't invented, life wasn't designed.
Life created itself, and that really does make the brain hurt."*

Roland Chadwick

Roland Chadwick

Moderato ♩ = 90



32



36



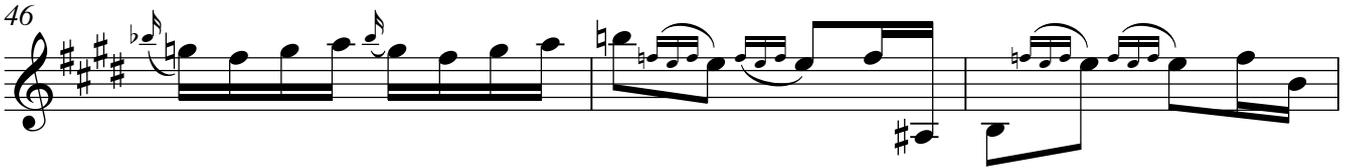
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43



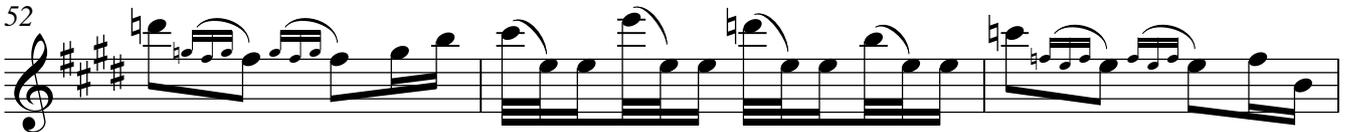
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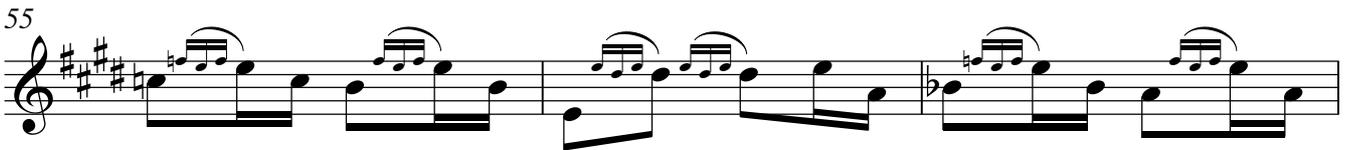
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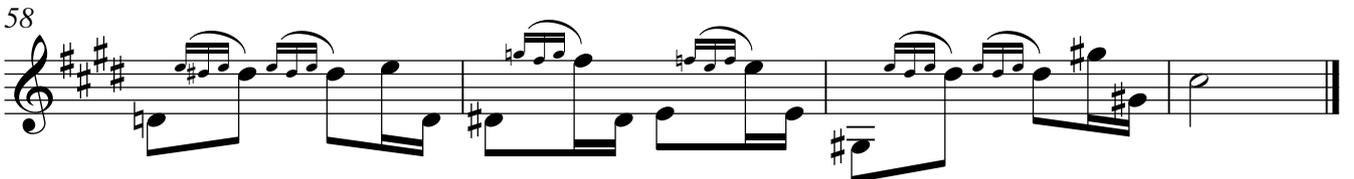
52



55



58



No. 11 in B Major

"If you have the guts to be yourself, other people'll pay your price."

John Updike

Allegro ♩ = 85

Roland Chadwick

1

5

9

13

17

21

25

20

29

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Measures 29-32. Measure 29 has a triplet of eighth notes. Measures 30 and 31 have eighth notes. Measure 32 has a triplet of eighth notes. Bass clef accompaniment starts at measure 30 with two dotted quarter notes.

33

Musical staff 2: Treble clef, key signature of three sharps. Measures 33-36. Each measure contains a pair of eighth notes with an accent (>) above the first note. Bass clef accompaniment continues with dotted quarter notes.

37

Musical staff 3: Treble clef, key signature of three sharps. Measures 37-40. Measure 37 has eighth notes. Measure 38 has a triplet of eighth notes. Measures 39 and 40 have eighth notes. Bass clef accompaniment continues with dotted quarter notes.

41

Musical staff 4: Treble clef, key signature of three sharps. Measures 41-44. Measure 41 has eighth notes. Measure 42 has a triplet of eighth notes. Measures 43 and 44 have eighth notes with accents (>) above them. Bass clef accompaniment continues with dotted quarter notes.

45

Musical staff 5: Treble clef, key signature of three sharps. Measures 45-47. Measure 45 has a triplet of eighth notes. Measure 46 has eighth notes with accents (>) above them. Measure 47 has a triplet of eighth notes. Bass clef accompaniment continues with dotted quarter notes.

48

Musical staff 6: Treble clef, key signature of three sharps. Measures 48-50. Measure 48 has eighth notes with accents (>) above them. Measure 49 has eighth notes. Measure 50 has a triplet of eighth notes. Bass clef accompaniment continues with dotted quarter notes.

51

Musical staff 7: Treble clef, key signature of three sharps. Measures 51-54. Measures 51 and 52 have triplets of eighth notes. Measure 53 has eighth notes. Measure 54 has eighth notes with accents (>) above them. Bass clef accompaniment continues with dotted quarter notes.

No. 12 in G# Minor

21

"Politics and Religion are obsolete; the time has come for Science and Spirituality"

Pandit Nehru

Roland Chadwick

1 **Andante** ♩ = 85

22

26

29

31

mf

34

36

38

40

42

44

46

48

50

54

58

60

62

64

66

Musical notation for measures 66-67. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes. There are several flats (Bb, Eb) and sharps (F#, C#, G#) throughout the passage.

68

Musical notation for measures 68-69. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals.

70

Musical notation for measures 70-71. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals.

72

Musical notation for measures 72-73. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals. The piece concludes with a fermata and a dynamic marking of *p* (piano).

74

Musical notation for measures 74-75. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals.

78

Musical notation for measures 78-79. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals. The piece concludes with a fermata and a dynamic marking of *mp* (mezzo-piano).

82

Musical notation for measures 82-83. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals. There are accents (>) over some notes.

84

Musical notation for measures 84-85. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and various accidentals. There are accents (>) over some notes.

108

3 3 3 3 3 3

111

3 3 3 3 3

114

p a m i p a m i

pp

116

118

119

120

121

122

123

125

127

129

131

pizz.
pp *ppp*

134

137

ppppp