

Malcolm Dedman

Prelude to Unity

**for string quartet, electronic keyboard (piano)
and percussion**

1997 rev. 2008

Notes on Instrumentation

Keyboard: An electronic keyboard or electric piano is preferred, using two contrasting electric piano sounds as well as an acoustic piano sound. Phaser and flanger effects are also desirable. If no electronic instrument is available, then an acoustic piano may be substituted.

Percussion: One percussion player is called for, using a Suspended Cymbal (large), maracas, tambourine and windchimes.

*God grant that the light of unity may envelop the whole earth, and that the seal,
'the Kingdom is God's', may be stamped upon the brow of all its peoples.
Bahá'u'lláh*

Duration: 5 mins 15 secs

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Allegretto, ♩ = 112

Violin I *mf*

Violin II *mf*

Viola

Violoncello

Keyboard
EPiano 1, e.g. General MIDI #5,
Flanger and Phaser OFF
mf

Percussion

Detailed description: This system contains the first four measures of the piece. The tempo is Allegretto with a quarter note equal to 112 beats per minute. The time signature changes from 4/4 to 5/4 and back to 4/4. The Violin I part begins with a melody marked *mf*. The Violin II part has rests in the first two measures and then enters with a melody in the third measure, also marked *mf*. The Viola and Violoncello parts have rests throughout. The Keyboard part has rests in the first two measures and then enters with a melody in the third measure, marked *mf*. The Percussion part has rests throughout.

Vln. I

Vln. II

Vla. *mf*

Vc. *pizz.*
mf

Kbd. *mf*

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a box containing the number 5. The Violin I part continues its melody. The Violin II part continues its melody. The Viola part enters with a melody in measure 5, marked *mf*. The Violoncello part has rests in measures 5 and 6, then enters with a pizzicato melody in measure 7, marked *mf*. The Keyboard part has rests in measures 5 and 6, then enters with a melody in measure 7, marked *mf*. The Percussion part has rests throughout.

Violin I: *cresc.*

Violin II: *cresc.*

Viola: *cresc.*

Violoncello: *cresc.*

Keyboard: *mf cresc.* Flanger ON *Ped.*

Measures 1-9 with time signature changes: 4/4, 5/4, 4/4, 5/4.

Violin I: *f*

Violin II: *f*

Viola: *f dim.*

Violoncello: *f dim.*

Keyboard: *f dim.*

Measures 10-12 with time signature changes: 5/4, 4/4, 5/4, 4/4.

15

Vln. II

Vla.

Vc.

Kbd.

mf

mf

mf

mf

Flanger OFF

mf

*

Vln. I

Vln. II

Vla.

Vc.

Kbd.

mf

mf

mf

20

Vln. I

Vln. II

Vla.

Vc.

Kbd.

cresc.

cresc.

cresc.

cresc.

Flanger ON

mf cresc.

25

Vln. I *più f* *dim.*

Vln. II *più f*

Vla. *più f*

Vc. *più f* *dim.*

Kbd. *più f* *dim.*

Vln. I *mf*

Vla. *mf* *arco*

Vc. *mf*

Kbd. *mf**

30

Becoming more agitated

Vln. I *cresc.*

Vln. II *mf* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kbd. *mf cresc.*

Ped.

35

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff*

Vc. *ff*

Kbd. *ff* *f*

* Ped.

40

poco rit.

Vln. I *cresc.* *fff*

Vln. II *cresc.* *fff*

Vla. *cresc.* *fff*

Vc. *cresc.* *fff*

Kbd. *cresc.* *fff*

Perc. Large suspended cymbal *mf* *fff*
Soft sticks

A tempo
agitato

Vln. I *to sul pont.*

Vln. II *agitato* *to sul pont.*

Vla. *agitato* *to sul pont.*

Vc. *agitato* *to sul pont.*

Kbd. Flanger OFF
Acoustic Piano, e.g. General MIDI #1

Perc. *Hard sticks* *f*

Set piano to sound one octave lower and play one octave higher than written.

Più mosso, ♩ = 126

45

Vln. I *sul pont.*

Vln. II *sempre fff* *sul pont.*

Vla. *sempre fff* *sul pont.*

Vc. *sempre fff* *sul pont.*

Kbd. *sempre fff*

Perc. *fff* *f* *fff* *Soft sticks*

50 **Meno mosso, ♩ = 72** *espress.*

nat. 3 3

Vln. I

Vln. II *con sord.* *pp*

Vla. *con sord.* *pp*

Vc. *con sord.* *pp*

Kbd. *pp*

Perc. *ff* *f* *fff* *pp* Take maracas

Ped. *8^{va}*

55

Vln. I *p* *pp* *p*

Vln. II *mf* *p* *subito pp*

Vla. *mf* *p* *subito pp*

Vc. *mf* *p* *subito pp*

Kbd. Mod EP 1 or FM Epiano, e.g. General MIDI #6, Flanger and Phaser OFF *pp*

Perc. *mf* *pp* *Ped.*

60 *con sord.*

Vln. I *mp* *mf*

Vln. II *mp*

Vla.

Vc.

Kbd. *p* *mp*

Perc. *p* *mf* * Ped. * Ped. * Ped. *

65

Vln. I *pp* *mf*

Vln. II *pp* *p* *mf*

Vla. *p* *pp* *p*

Vc. *p* *pp*

Kbd. *mf* *pp* *mf*

Perc. Take tambourine *pp* shake * * Ped. * Ped. *

* all notes, trem and quarter notes are to be shaken and not hit.

70 *senza sord.* *sempre espress.* 75

Vln. I *pp* *p*

Vln. II *pp* *p* *espress.*

Vla. *mp* *pp* *espress.* *p*

Vc. *p* *pp* *p* *espress.*

Kbd. *pp* Phaser ON

Perc. *pp* *p*

Vln. I *mp*

Vln. II

Vla. *mp* 3

Vc. *mf* *p*

Kbd. *p* *mp*

Perc. *p* *mp*

80

Vln. I *p* *f*

Vln. II *mp* *p* *mf*

Vla. *p* *f*

Vc. *mp* *p*

Kbd. *p* *f*

Perc. Take maracas *mp* *p* Take suspended cymbal

Ped. * *Ped.* * *Ped.*

85

Vln. I *mf* *pp* *pp* *con sord.*

Vln. II *pp* *pp* *con sord.*

Vla. *mf* *pp* *con sord.* *pp*

Vc. *mf* *pp* *con sord.* *pp*

Kbd. *pp* Phaser OFF *pp*

Perc. Suspended Cymbal *pp*

* *Ped.* * *Ped.*

90

Vln. I

Vln. II

Vla.

Vc.

Kbd.

Phaser ON

Phaser OFF

Phaser ON

p

pp

p

pp

p

pp

pp

* Ped.

* Ped.

95

Vln. I

Vln. II

Vla.

Vc.

Kbd.

Phaser OFF

Phaser ON

mf

mf

mf

p

mf

* Ped.

* Ped.

100

rit. 3

Vln. I

Vln. II

Vla.

Vc.

Kbd.

Perc.

mf

pp

Phaser OFF

p

i.v.

pp

Phaser ON

mf

pp

Take maracas

Take suspended cymbal

A tempo

105

Vln. I

Vln. II

Vla.

Vc.

Kbd.

Perc.

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

ppp

dim.

3

i.v.

3

8va

slowly stroke upwards

Take windchimes