

CARL VINE

---

*The  
Anne Landa  
Preludes*

FOR SOLO PIANO

(2006)

FABER *ff* MUSIC

♩ = 180  
*leggiero e legato*

5  
*p.12*

## Two fifths

Two fifths are not always forty percent. In this case two series of fifths mutate playfully into sixths and fourths and the occasional third. (Footnote: This prelude was originally known as ‘The Goblin’s Cakewalk’, but the teddy bears finished the cake at a picnic. It was then a ‘Goblin’s Gavotte’ until the fairies won a demarcation dispute against the Federation of Garden Bottoms. The final attempt to invoke fairy-tale creatures failed after accusations of racial profiling were upheld in favour of the golliwogs).

♩ = 60

6  
*p.16*

## Milk for Swami Li

Swami Li, of course, does not exist. If, however, he were ever to materialise in our reality, this music is the sustenance I would offer him.

♩ = 100

7  
*p.19*

## Divertissement

Perhaps the trajectory of our lives is so oppressive that we need constant diversion to cope. Or else our lives have no real trajectory but consist entirely of unrelated diversions, some of which appear weighty. But then no primary path can exist from which to divert, and so there can be no such thing as a diversion. What appears diversionary turns out to be the primary trajectory of our lives. What to do then, if it gets boring?

♩ = 66

8  
*p.22*

## Sweetsour

Chinese cuisine views taste as the combined effect of five fundamental qualities: sweet, sour, salty, bitter and hot. The English view of ‘sweet’ and ‘sour’ as simple polar opposites doesn’t quite do justice to properties more at home on a continuous spectrum. This prelude is neither simply sweet with bitter undertones nor sad with saccharine overtones, but something more integrated.

9. Tarantella

♩. = 192

8

*pp* smoothly

8<sup>vb</sup>

(8)

*mp*

9/16

*pp*

*mp*

12/16

6/16

12/16

8

*ppp*

*pp*

8<sup>vb</sup>

(8)

9/16

9/16

Detailed description: This musical score is for a piece titled '9. Tarantella'. It is written for piano and bass. The tempo is marked as 192 beats per minute (♩. = 192). The time signature is 12/16. The score is divided into five systems. The first system starts with a piano (*pp*) dynamic and a 'smoothly' instruction. The second system introduces a mezzo-piano (*mp*) dynamic. The third system features a piano (*pp*) dynamic. The fourth system includes a pianissimo (*ppp*) dynamic. The fifth system returns to a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *pp*, *mp*, and *ppp*, and articulation marks like accents and slurs. The piece concludes with a final measure in the fifth system.