

# PRELUDE AND FANTASIA

♩ = ca.104

## Prelude

Margriet Verbeek  
September 1991  
opus 4-b

The Prelude section consists of 12 measures. It begins with a treble clef and a 3/4 time signature. The first measure has a piano (*p*) dynamic and a triplet of eighth notes. The second measure has a piano (*p*) dynamic and a half note. The third measure has a piano (*p*) dynamic and a half note. The fourth measure has a piano (*p*) dynamic and a half note. The fifth measure has a piano (*p*) dynamic and a half note. The sixth measure has a piano (*p*) dynamic and a half note. The seventh measure has a piano (*p*) dynamic and a half note. The eighth measure has a piano (*p*) dynamic and a half note. The ninth measure has a piano (*p*) dynamic and a half note. The tenth measure has a piano (*p*) dynamic and a half note. The eleventh measure has a piano (*p*) dynamic and a half note. The twelfth measure has a piano (*p*) dynamic and a half note. The score includes dynamic markings of *p* and *pp*, and performance instructions such as *poco sul tasto* and *modo ord.*. There are also fingering numbers (3, 2, 4, 2) and a *mf* marking in the lower staff.

♩ = ca.60

## Fantasia

The Fantasia section consists of 12 measures. It begins with a treble clef and a 4/4 time signature. The first measure has a mezzo-forte (*mp*) dynamic and a half note. The second measure has a mezzo-forte (*mp*) dynamic and a half note. The third measure has a mezzo-forte (*mp*) dynamic and a half note. The fourth measure has a mezzo-forte (*mp*) dynamic and a half note. The fifth measure has a mezzo-forte (*mp*) dynamic and a half note. The sixth measure has a mezzo-forte (*mp*) dynamic and a half note. The seventh measure has a mezzo-forte (*mp*) dynamic and a half note. The eighth measure has a mezzo-forte (*mp*) dynamic and a half note. The ninth measure has a mezzo-forte (*mp*) dynamic and a half note. The tenth measure has a mezzo-forte (*mp*) dynamic and a half note. The eleventh measure has a mezzo-forte (*mp*) dynamic and a half note. The twelfth measure has a mezzo-forte (*mp*) dynamic and a half note. The score includes dynamic markings of *mp* and *pp*, and performance instructions such as *senza arp.* and *sonore*. There are also fingering numbers (1, 3, 0, 2, 4, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1) and a *pp* marking in the lower staff.

Musical staff 1: Treble clef, 2/4 time signature. Chords VII, III, IV, V, IV. Dynamics: *f*, *p*, *mp*, *mf*, *p*. Includes "sul tasto" marking.

Musical staff 2: Treble clef, 4/4 time signature. Triplet markings. Dynamics: *mp*, *p*, *mp*, *pp*. Includes "V" and "I" markings.

Musical staff 3: Treble clef, 4/4 time signature. "senza arp." marking. Dynamics: *mp*.

Musical staff 4: Treble clef, 2/4 time signature. Fingerings: 1, 3, 0, 2, 3, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. Dynamics: *pp*, *mf*.

Musical staff 5: Treble clef, 2/4 time signature. Chords VII, III, IV, V, IV. Dynamics: *f*, *p*, *mp*, *mf*, *p*. Includes "sul tasto" marking.

Musical staff 6: Treble clef, 4/4 time signature. Triplet markings. Dynamics: *mp*, *p*, *mp*, *pp*. Includes "modo ord." marking.

Musical staff 1: Treble clef, 8va, 3/4 time. Fingering: 2, 4, 1, 2, 0, 0, 1, 3, 4, 1, 4, 2. Dynamics: *p*, *f*. Fingering: 2, 4, 1. Chords: VII, VIII, VII, VI.

Musical staff 2: Treble clef, 8va, 3/4 time. Fingering: 2, 0, 1, 2, 0, 1, 2, 0, 1. Dynamics: *p*. Chords: V, III, I. Tempo: *a tempo*. Marking: *rit.*

Musical staff 3: Treble clef, 8va, 3/4 time. Dynamics: *f*, *ff*, *pp*. Chords: VII, VIII, VII, VI, *sul pont VI*, II. Marking: *sul tasto senza arp.*

Musical staff 4: Treble clef, 8va, 3/4 time. Dynamics: *p*, *f*, *ff*, *pp*. Chords: I, VII, X, IX, V. Marking: *modo ord.*, VII *espressivo*, *sul tasto senza arp.*

Musical staff 5: Treble clef, 8va, 3/4 time. Dynamics: *f*, *p*, *f*. Chords: *sul pont VI*, II, *modo ord.*, VII, VII, VIII.

Musical staff 6: Treble clef, 8va, 3/4 time. Dynamics: *p*.

Musical notation for the first system. It features a treble clef and a 2/4 time signature. The piece begins with a series of triplets, labeled with Roman numerals VII and VIII. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Performance instructions include *sul pont* (sul ponticello), *sul tasto* (sul tasto), and *ff*. The system concludes with a double bar line.

Musical notation for the second system. It features a treble clef and a 2/4 time signature. The piece begins with a *p* (piano) dynamic and includes triplets. The dynamics range from *p* to *ff* and back to *pp*. Performance instructions include *espressivo* and *modo ord.* (modo ordinario). The system concludes with a double bar line.

Musical notation for the third system. It features a treble clef and a 2/4 time signature. The piece begins with a *f* (forte) dynamic and includes triplets. The dynamics range from *f* to *p*. Performance instructions include *sul pont* and *modo ord.*. The system concludes with a double bar line.

Musical notation for the fourth system. It features a treble clef and a 2/4 time signature. The piece begins with a *p* dynamic and includes triplets. The dynamics range from *p* to *pp*. Performance instructions include *sul tasto*, *rall.* (rallentando), and *arp. mosso lento* (arpeggiato mosso lento). The system concludes with a double bar line.

## About Margriet Verbeek

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- 1957 - Born in Leiderdorp (South-Holland – The Netherlands)
  - Grew up in Eindhoven. (The Netherlands)
  - Started to play guitar at 12 years old.
  - Studied Classical Guitar with the Uruguayan guitarist Baltazar Benitez, at the Brabant Academy of Music in Tilburg, the Netherlands. Graduated in 1985.
  - 1982 - 2007 - Taught classical guitar.
  - 1990 - Started to study composition with the Dutch composer Jan van Dijk in Tilburg.
  - 2000 - Started to publish her compositions.
  - 2002 - Got a personal website with descriptions of her music. ([www.margrietverbeek.nl](http://www.margrietverbeek.nl))
  - 2005 - Started her large collection of popular arrangements for two recorders and classical guitar.
  - 2005 - Won the first prize in the composition competition: 'The 8th International Guitar Festival of Corfu', with 'Fleur' for solo guitar. (Published by the American Music Publisher 'Clear Note')
  - 2005 - Got commissioned by the city of Midden-Delfland to compose two pieces for brass ensemble which got their first performance in presence of the Dutch Queen Beatrix in the village 't Woudt'.
  - 2008 - Published a cd album around the subject 'nature', which contains many of her compositions for guitar, piano or both, in cooperation with the piano player Eddy van der Maarel.
  - 2008 - Published her first novel (Dutch).
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Thank you.

Margriet Verbeek

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