



IDYLL

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| | |
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IDYLL.

S. Coleridge-Taylor.

Larghetto.

Larghetto.

mp

Ped. *

sul G

cresc.

cresc.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a melody marked *mf* (mezzo-forte), featuring eighth notes and a triplet of eighth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands, also marked *mf*.

Second system of musical notation. The treble staff continues the melody with some rests. The grand staff features more complex chordal textures and moving lines, including some chromatic movement in the bass line.

Third system of musical notation. The treble staff has a few notes and rests. The grand staff continues with dense chordal accompaniment. The dynamic marking *mp* (mezzo-piano) appears in both the treble and bass staves.

Fourth system of musical notation. The treble staff features a melodic line with some rests. The grand staff continues with accompaniment. The dynamic marking *CRESC.* (crescendo) is present in both the treble and bass staves.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a dynamic marking of *f* and contains a melodic line with eighth notes and triplets. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. The treble staff starts with a dynamic marking of *mp*. The grand staff continues the accompaniment, featuring a mix of chords and melodic fragments in both hands.

Third system of musical notation. This system features prominent triplet markings in both the treble and grand staff, indicating a rhythmic pattern of three notes beamed together.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *p*. The grand staff continues with accompaniment, showing a variety of chordal textures and melodic lines.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *f*, followed by *dim.* and then *p*. The piano accompaniment also starts with *f*, followed by *dim.*, *p*, and *mp*. The key signature is one sharp (F#).

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a dynamic marking of *f* towards the end of the system. The key signature remains one sharp.

Third system of musical notation. The piano accompaniment includes a triplet of eighth notes. The dynamic marking *p* is present. The key signature remains one sharp.

Fourth system of musical notation. It includes tempo markings: *poco rit.* and *a tempo*. Dynamic markings include *mp* and *pp*. The key signature changes to one flat (F) in the second half of the system.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with slurs and accents, marked with *CRESC.*. The grand staff contains a piano accompaniment with chords and moving lines, also marked with *CRESC.*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and accents, marked with *ff*. The middle staff has a piano accompaniment with chords and slurs, marked with *ff*. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes, marked with *ff*.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and accents, marked with *f*, *sf*, *dim.*, and *rit.*. The middle staff has a piano accompaniment with chords and slurs, marked with *dim.* and *rit.*. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes, marked with *f* and *rit.*.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and accents, marked with *a tempo* and *mp*, and *CRESC.*. The middle staff has a piano accompaniment with chords and slurs, marked with *mp a tempo* and *CRESC.*. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes, marked with *mp a tempo* and *CRESC.*.

dim.

dim.

p

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first system features a melodic line in the treble staff with a *dim.* marking. The grand staff accompaniment also has a *dim.* marking and a *p* dynamic. There are slurs and accents over the notes.

cresc.

f

cresc.

f

Second system of the musical score. The treble staff has a triplet of eighth notes and a *cresc.* marking, followed by a *f* dynamic. The grand staff accompaniment also features a triplet and a *cresc.* marking, ending with a *f* dynamic. Slurs and accents are present throughout.

dim.

dim.

dim.

rall.

Third system of the musical score. The treble staff begins with a *dim.* marking and ends with a *dim.* marking and a *rall.* tempo change. The grand staff accompaniment also has a *dim.* marking and a *dim. rall.* marking. Slurs and accents are used.

a tempo

a tempo

mp

Fourth system of the musical score. The treble staff has a *a tempo* marking. The grand staff accompaniment has a *a tempo* marking and a *mp* dynamic. The system concludes with a double bar line and a repeat sign. Slurs and accents are present.

First system of musical notation. The upper staff is a single melodic line with a *cresc.* marking. The lower staff is a piano accompaniment with a *cresc.* marking.

Second system of musical notation. The upper staff begins with *ff* and ends with *sf*. The lower staff begins with *ff* and features a series of sixteenth-note patterns.

Third system of musical notation. The upper staff has *sf* and *rall. e dim.* markings. The lower staff has *sf* and *rall. e dim.* markings.

Fourth system of musical notation. The upper staff is marked *a tempo* and *p*. The lower staff is marked *p a tempo* and *pp*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a *rall.* marking above it. The grand staff contains accompaniment with *mp* markings. The system spans three measures.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff has a melodic line with a *rall.* marking. The grand staff accompaniment includes *mp* markings. The system spans three measures.

Third system of musical notation. The top staff features a melodic line with a *f* (forte) marking. The grand staff accompaniment also includes a *f* marking. The system spans three measures.

Fourth system of musical notation. The top staff includes a triplet of eighth notes marked with a '3' and a *trm* (trill) marking. The grand staff accompaniment continues. The system spans three measures.

mf cresc. poco a poco

cresc. poco a poco

ff

ff poco a poco

dim. sf p

dim. sf p

tranquillo p

p

First system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *p*. The lower staff consists of two parts: the right hand has chords and a melodic line with a *p* dynamic, and the left hand has a bass line with a *pp* dynamic. A *rall.* marking is present at the end of the system.

Second system of musical notation. Both the upper and lower staves are marked *Meno mosso.* and *mp*. The upper staff has a melodic line with slurs, and the lower staff has a more active accompaniment with slurs.

Third system of musical notation. The upper staff is marked *rall.* and *pp*. The lower staff is also marked *rall.* and *pp*. The system concludes with a *Ped.* marking and an asterisk symbol.

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ANTHEMS.

| | | |
|---|---|---|
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| | | |
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| | | |
|--|--|--|
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PART-SONGS AND CHORUSES.

| | S. | D. |
|--|----|----|
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| GO FORTH UPON THY JOURNEY ("The Dream of Gerontius") | 0 | 4 |
| SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (<i>Finale</i> from "The Dream of Gerontius") | 0 | 6 |

SONGS.

| | | |
|--|---|---|
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| THE ANGEL'S SONG: "My work is done" ("Gerontius"). For Mezzo-Soprano | 1 | 6 |

ORGAN.

| | | |
|--|---|---|
| SOLEMN MARCH ("The Black Knight") | 1 | 0 |
| MEDITATION ("The Light of Life") | 1 | 0 |
| IMPERIAL MARCH | 2 | 0 |
| TRIUMPHAL MARCH ("Caractacus") | 2 | 0 |

MILITARY BAND.

| | | |
|--|---|---|
| IMPERIAL MARCH | 9 | 0 |
| CHANSON DE NUIT (Op. 15, No. 1) | 3 | 6 |
| CHANSON DE MATIN (Op. 15, No. 2) | 3 | 6 |
| MAZURKA | 5 | 0 |
| SÉRÉNADE MAURESQUE | 5 | 0 |
| CONTRASTS (The Gavotte, A.D. 1700 and 1900) | 5 | 0 |

PIANOFORTE.

| | | |
|---|---|---|
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| INTERMEZZO ("Dorabella") from the above | 2 | 0 |
| THREE PIECES (Op. 10);— | | |
| 1. Mazurka | 2 | 0 |
| 2. Sérénade Mauresque | 2 | 0 |
| 3. Contrasts (The Gavotte, A.D. 1700 and 1900) | 2 | 0 |
| MEDITATION ("The Light of Life") | 2 | 0 |
| IMPERIAL MARCH (Op. 32) | 2 | 0 |
| CHANSON DE NUIT (Op. 15, No. 1) | 1 | 6 |
| CHANSON DE MATIN (Op. 15, No. 2) | 1 | 6 |

VIOLIN AND PIANOFORTE.

| | | |
|---|---|---|
| CHANSON DE NUIT (Op. 15, No. 1) | 1 | 6 |
| CHANSON DE MATIN (Op. 15, No. 2) | 2 | 0 |

VIOLA AND PIANOFORTE

| | | |
|--|---|---|
| CHANSON DE NUIT (Op. 15, No. 1) | 1 | 6 |
|--|---|---|

VIOLONCELLO AND PIANOFORTE.

| | | |
|---|---|---|
| CHANSON DE NUIT (Op. 15, No. 1) | 1 | 6 |
| CHANSON DE MATIN (Op. 15, No. 2) | 2 | 0 |