

AN SELIM PALMGRÉN.

E. MELARTIN.



Variationen und Fuge

über ein Originalthema
für Pianoforte.

Op. 2.

Preis M. 3. —.



AXEL E. LINDGREN, HELSINGFORS.

Breitkopf & Härtel, Leipzig.

A. E. L. 18.

Lith. Anstalt v. Breitkopf & Härtel, Leipzig.

Variationen und Fuge.

Tema.

Andantino semplice. (M. M. $\text{♩} = 60-63$.)

E. Melartin, Op. 2.

Quasi Andante. ($\text{♩} = 76-80$.)

Allegro. (♩ = 100-104.)
non legato

f marcato

tre corde

marcato

poco

a poco più cresc.

fs

fs

fs

fs

allarg.

fff subito f

Red.

fs

fs

fs

fs

pp

una corda

cantabile ma sempre pp

stacc.

cresc.

allarg.

tre corde

ff marcato

fz *stretto e cresc.* *fz* *rinf.* *fffz*

Andante cantabile. (♩ = 80.)
espress.

mf dolce *espress.* *fz* *legato*
con Ped.

ritard.

a tempo *fz* *p* *molto dolciss.*

molto dim. *riten.*

Un poco più mosso. *molto cresc.*

mf *un poco accelerando* *ff*

diminuendo e ritardando

3 *3* *3*

a tempo

sempre dolcissimo
mp cantabile

3 *3*

rit. *ritardando*

pp

Allegro vivace. (♩ = 184.)
quasi martellato

sempre f

Ped. * *Ped.*

ff *ff (non rit.)*

Red. *

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The dynamic marking *ff* is present at the beginning and *ff (non rit.)* at the end.

cresc. *rit.*

This system contains the next two measures. The music continues with similar textures. The dynamic marking *cresc.* is placed above the right hand, and *rit.* is placed above the right hand in the final measure.

a tempo *sempre ff*

a tempo *sempre ff*

Red. *

This system contains the next two measures. The tempo marking *a tempo* and the dynamic marking *sempre ff* are present. The system is divided into two systems of two measures each. The first system ends with the marking *Red. **.

fz

fz

Red. * Red. *

This system contains the next two measures. The dynamic marking *fz* is present at the beginning. The system is divided into two systems of two measures each. The first system ends with *Red. ** and the second system ends with *Red. **.

a tempo

a tempo

Red. *

fff

This system contains the final two measures. The tempo marking *a tempo* is present. The system is divided into two systems of two measures each. The first system ends with *Red. ** and the second system ends with *fff*.

Allegro energico. (♩ = 144.)

f *ff* *ff*

ff *ff* *ff*

ritard. *a tempo*
p subito *p.*
una corda

2 *2*

ff

1. *ritard.* *p subito* *una corda*
2. *R.H. ff*
Ped. *

Allegro non troppo, ma con fuoco. (♩ = 144.)

First system of musical notation. The piano part (top staff) features a melody with triplets and accents. The bass part (bottom staff) provides harmonic support with triplets. Dynamics include *f* and *rinf.* (ritornello).

Second system of musical notation. The piano part continues with a melodic line. The bass part has a more rhythmic accompaniment. Dynamics include *ff*. The system concludes with a *ritard.* (ritardando) marking.

Third system of musical notation. The piano part features a melodic line with a *molto cresc.* (molto crescendo) marking. The bass part has a steady accompaniment. Dynamics include *mf*, *fff*, and *mp*. A *ten.* (tension) marking is present.

Fourth system of musical notation. The piano part features a melodic line with a *rit.* (ritardando) marking. The bass part has a steady accompaniment. Dynamics include *fff* and *ff*. A *allarg.* (allargando) marking is present.

Fifth system of musical notation. The piano part features a melodic line with a *rit.* (ritardando) marking. The bass part has a steady accompaniment. Dynamics include *fff*.

Sixth system of musical notation, consisting of two endings. The first ending (marked '1.') leads back to an earlier section. The second ending (marked '2.') features a melodic line with a *fff* dynamic and a *rit.* marking. Dynamics include *fff*, *rinf.*, and *allargando*.

Berceuse.

Allegretto. (♩ = 108.)

pp ma cantabile

ppp
a una corda

rit. *a tempo*

un poco ritard. *a tempo*
un poco più mf

rit. poco a poco

riten. *a tempo*
dolciss.
p subito

dimin.

Duetto.
Molto tranquillo e cantabile. (♩ = 88 - 92.)

espress. *p* *espress.* *fz*

tre corde

fz *rit.* *a tempo* *dolce*

fz *fz* *ritenuto* *molto dim.*

a tempo *mp* *molto cresc. al* *ff* *f* *cresc.* *ffallarg.* *ffz*

quasi lento *rit.* **Tempo I.** *fz*

mf dim. *dim.* *p* *mp*

ffz *molto dimin. e rit.* **Lento.**

fz *fz* *fz*

Lento misterioso. (♩ = 56.)

pp sotto voce molto legato *mp* *sempre cresc.*

a una corda *sempre legato*

f pesante sempre cresc. *ff sempre*

tre corde

sempre ff *sempre legato* *molto legato*

pp sotto voce una corda *pp*

un poco sonore
sotto voce
ff
tre corde
allargando
sempre ff

Fuge.

Allegro moderato. (♩ = 112-120.)

f
non legato

non legato
marc.
non legato

marc.

1 2 3 5

marcato 2 5

f

8.....
mf
f marcato
quasi Corni

ff molto marcato *f p subito leggiero*
Ped. una corda

p sempre un poco marc.

cresc. mf f
tre corde

8 Cadenza

ff rapido cresc. allarg.

Molto meno mosso. (♩ = 76.)

molto cantabile

ff

con Ped.

fz

un poco marcato

non legato

fz riten.

a tempo

fz

fz

ritenuto *a tempo* *marcato*

fz *ff* *fz* *sempre ff*

accel. *fff*

Red. *Red.*

a tempo *allargando*

fff *con tutta la forza* *marcato*

fff *rapido*

Andante, pesante. *rit.* *a tempo* *rinf.*

sempre con tutta la forza

Red.

