



FOUR
NOVELLETTEN

VIOLIN AND PIANOFORTE.

No. 3.

S. Coleridge-Taylor.

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Compositions by S. Coleridge-Taylor.

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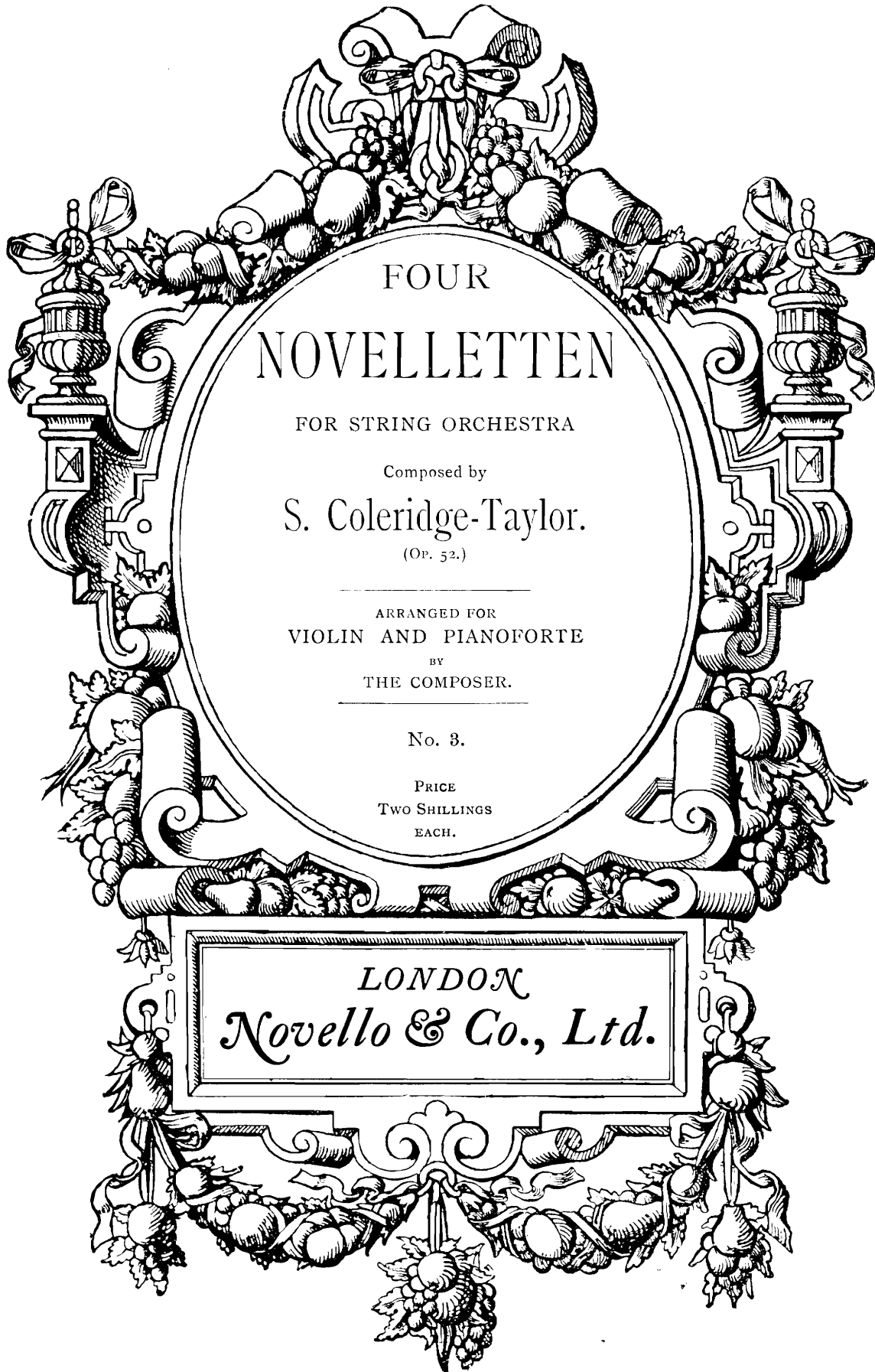
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FOUR
NOVELLETTEN

FOR STRING ORCHESTRA

Composed by

S. Coleridge-Taylor.

(Op. 52.)

ARRANGED FOR
VIOLIN AND PIANOFORTE

BY
THE COMPOSER.

No. 3.

PRICE
TWO SHILLINGS
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LONDON
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504117
NOVELLETTEN.

III.

S. Coleridge - Taylor.
Op. 52. III.

Andante con moto.

mp

p

Ped.

mp

Ped. sempre

dim. e rit.

mf

dim. e rit.

pp

a tempo

a tempo

cresc. *f*

cresc. ed accel.

mf

cresc. ed accel.

rall. e dim. *a tempo*

f *rall. e dim.* *a tempo* *p*

a tempo

dim. e rit.

dim. e rit.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase that tapers off and slows down, marked with *dim. e rit.* The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand, also marked with *dim. e rit.*

a tempo

mf

P

mf a tempo

The second system continues the piece. The vocal line returns to a steady tempo, marked *a tempo*, with a dynamic of *mf*. The piano accompaniment includes a section marked *P* (piano) in the left hand, while the right hand maintains a *mf a tempo* dynamic. The texture remains intricate with sixteenth-note figures.

cresc.

f

mp

cresc.

f

mp

The third system shows a dynamic increase. The vocal line starts with a *cresc.* (crescendo) leading to a *f* (forte) dynamic, then softens to *mp* (mezzo-piano). The piano accompaniment mirrors this dynamic shift, also starting with a *cresc.* and *f* dynamic before settling into *mp*.

cresc. ed accel.

rall.

a tempo

cresc. ed accel.

rall.

a tempo

The fourth system features dynamic and tempo fluctuations. The vocal line undergoes a *cresc. ed accel.* (crescendo and acceleration) followed by a *rall.* (ritardando) and then returns to *a tempo*. The piano accompaniment follows a similar pattern, with *cresc. ed accel.*, *rall.*, and *a tempo* markings.

Poco più moto.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and then has a series of five-note runs marked with a '5' and a slur. The piano accompaniment features chords and moving lines. Dynamics include *f* and *cresc.*. The tempo marking *Poco più moto.* is present.

Second system of musical notation. The vocal line continues with five-note runs. The piano accompaniment has a more active bass line. Dynamics include *sf*.

Third system of musical notation. Similar to the second system, it features five-note runs in the vocal line and active accompaniment. Dynamics include *sf*.

Fourth system of musical notation. The vocal line has a melodic phrase followed by five-note runs. The piano accompaniment has a strong bass line. Dynamics include *f*.

mf *cresc. accel. poco - - a - - poco*

mf *cresc. accel. poco - - a - - poco*

This system contains the first two staves of music. The upper staff features a melodic line with triplets and accents, while the lower staff provides a harmonic accompaniment with chords and some triplet figures. The dynamic marking is *mf* and the tempo/character markings are *cresc. accel. poco - - a - - poco*.

pesante

pesante

This system contains the third and fourth staves. The music continues with similar textures. The dynamic marking *mf* is no longer present, but the tempo/character marking *pesante* is repeated on both staves.

ff a tempo

ff a tempo

This system contains the fifth and sixth staves. The music becomes more rhythmic and powerful. The dynamic marking is *ff* and the tempo marking is *a tempo*.

This system contains the seventh and eighth staves. The music concludes with sustained chords and melodic fragments. The dynamic marking *ff* is maintained.

dim. mp rall. -

dim. mp rall.

This system contains the first two staves of music. The upper staff begins with a *dim.* dynamic marking, followed by *mp*, and then *rall.* with a dash. The lower staff begins with *dim.*, followed by *mp*, and then *rall.* with a horizontal line underneath.

sostenuto. p accel. mf

p sostenuto. accel. mf

This system contains the next two staves. The upper staff starts with *p*, then *sostenuto.*, followed by *accel.* and *mf*. The lower staff starts with *p sostenuto.*, followed by *accel.* and *mf*.

Poco più moto. f sf

Poco più moto. sf

This system contains the next two staves. The upper staff begins with *Poco più moto.*, *f*, and *sf*. The lower staff begins with *Poco più moto.* and *sf*.

sf sf

This system contains the final two staves. The upper staff has *sf* markings. The lower staff has *sf* markings.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *sf* (sforzando), followed by a phrase marked *f* (forte). The piano accompaniment mirrors these dynamics, with *sf* and *f* markings. The key signature has one sharp (F#).

Second system of musical notation. The vocal line features a melodic line with triplets, marked *mf* (mezzo-forte), followed by *cresc. accel.* (crescendo and acceleration) and *poco* (poco). The piano accompaniment also features triplets and is marked *mf*, *cresc. accel.*, and *poco*.

Third system of musical notation. The vocal line is marked *a poco* (poco) and *pesante.* (pesante). The piano accompaniment is marked *a poco* and *pesante.*. This system contains many triplet markings and accents.

Fourth system of musical notation. The vocal line is marked *ff a tempo* (fortissimo, a tempo) and *dim.* (diminuendo). The piano accompaniment is marked *ff a tempo* and *dim.*. The system concludes with a final melodic phrase in the vocal line.

rall. *a tempo*
mp
rall. *mp* *a tempo*

cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*

f *accel.*
f *accel.*

Poco più moto. *rall.* *a tempo*
ff *passionato*
Poco più moto. *a tempo*
ff *rall.*

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a melodic phrase with a slur and a fermata. The piano accompaniment is highly rhythmic, with many sixteenth notes and slurs. There are several dynamic markings and hairpins throughout the system.

The second system continues the musical piece. The vocal line has a slur and a fermata. The piano accompaniment features a complex texture with many slurs and dynamic markings. The tempo and dynamics are indicated by 'mf cresc.'.

The third system shows a change in dynamics and tempo. The vocal line is marked 'ff' and 'rall.'. The piano accompaniment is also marked 'ff' and 'rall.'. There are 'dim.' markings in both parts. The system ends with a double bar line and a repeat sign.

The fourth system is marked 'tranzillo.' and 'mp'. The vocal line has a slur and a fermata. The piano accompaniment is marked 'mp' and 'tranzillo.'. There are 'mf' markings in both parts. The system ends with a double bar line and a repeat sign.

The first system of the musical score consists of three staves. The top staff is a single treble clef with a melodic line featuring eighth and sixteenth notes, some with slurs and accents. The middle staff is a grand staff (treble and bass clefs) with block chords and some moving lines. The bottom staff is a single bass clef with a simple accompaniment of eighth notes.

The second system of the musical score consists of three staves. The top staff continues the melodic line with slurs and accents. The middle staff features block chords with some moving lines. The bottom staff continues the accompaniment. Performance markings include *rall.* and *morendo* above the top staff, and *rall.* and *morendo* above the middle staff. A *Ped.* marking is present below the bottom staff.

The third system of the musical score consists of three staves. The top staff features a melodic line with a crescendo leading to a *pp* dynamic marking. The middle staff has block chords with a *pp* dynamic marking. The bottom staff continues the accompaniment with a *p* dynamic marking.

SIX HIGHLAND DANCES

FOR

VIOLIN AND PIANOFORTE

No.

1. In D minor. $\frac{4}{4}$, Adagio; Vivace; Poco meno mosso.
 2. In F. $\frac{2}{4}$, Allegretto; $\frac{3}{8}$, Poco Adagio.
 3. In D minor. $\frac{6}{8}$, Allegro con molto moto; $\frac{3}{4}$, Meno mosso, un poco rubato.
 4. In D. $\frac{3}{4}$, Andante con molto espressione; $\frac{2}{2}$, Allegro di molto.
 5. In D minor. $\frac{4}{4}$, Allegro molto marcato; Largamente, con gran espressione.
 6. In D. $\frac{4}{4}$, Con moto; Meno mosso, molto espressivo.
-

COMPOSED BY

JOHN B. MCEWEN.

PRICE TWO SHILLINGS EACH.

LONDON: NOVELLO AND COMPANY, LIMITED,

AND

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A Modern School for the Violin

BY

AUGUST WILHELMJ

AND

JAMES BROWN.

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