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NOVELLETTEN

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No. 2.

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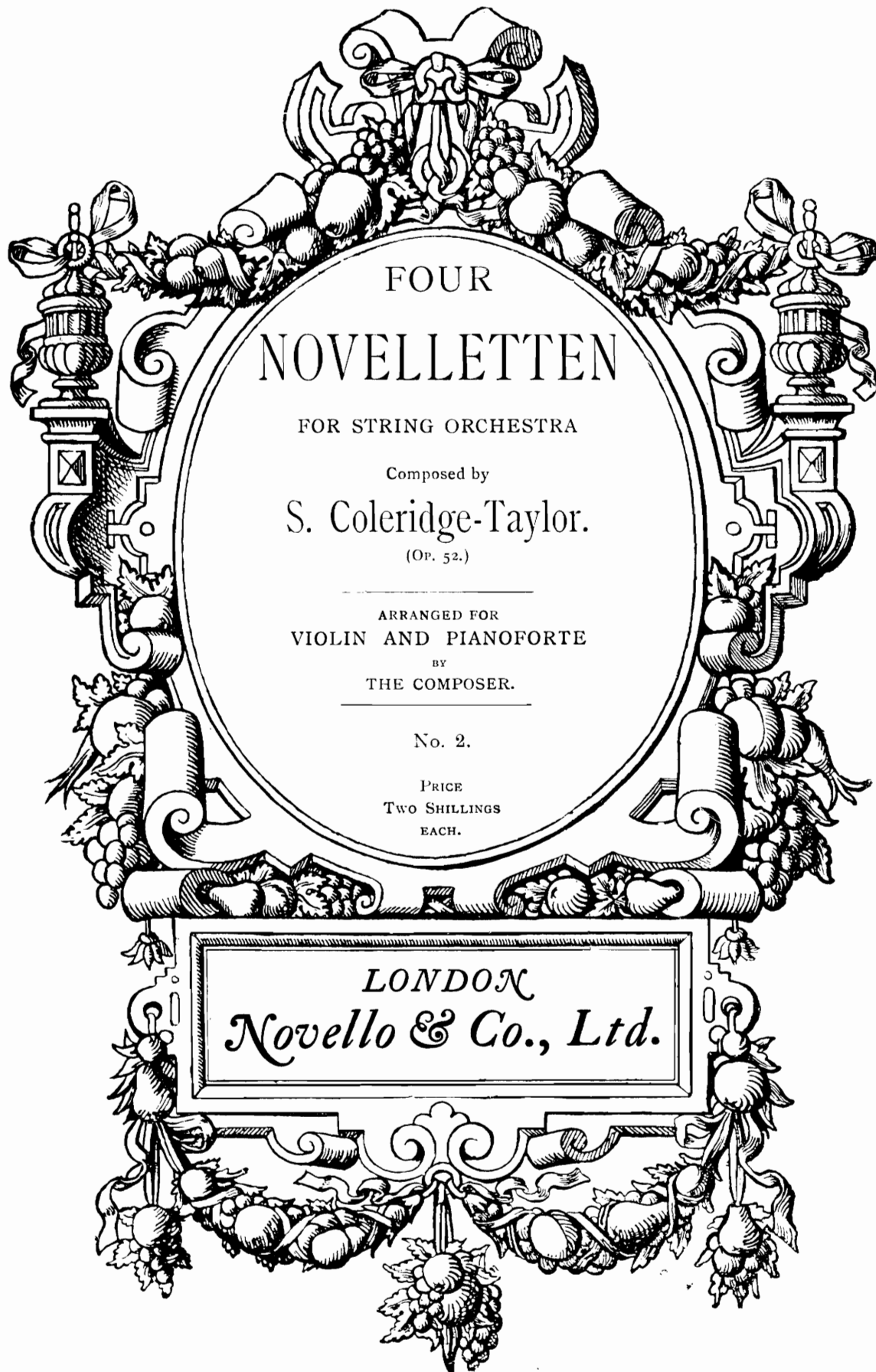
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# NOVELLETTEN.

## II.

S. Coleridge-Taylor.  
Op. 52. II.

*Larghetto.*

*mp*

*Larghetto.*

*mp*

*rit.*

*a tempo*

*cresc.*

*rit.*

*a tempo*

*cresc.*

*f*

*dim.*

*f*

*dim.*

pp *rall.*

pp *rall.*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked *pp* and *rall.*. The lower staff consists of two staves (treble and bass clef) with chords and arpeggiated figures, also marked *pp* and *rall.*.

*animato*  
mf

*mf animato*

This system contains the third and fourth staves. The upper staff continues the melodic line, marked *mf* and *animato*. The lower staff features chords and arpeggiated figures, marked *mf animato*.

*rall.*  
f mp

*rall.* *dim.*

This system contains the fifth and sixth staves. The upper staff has a melodic line with slurs and accents, marked *f* and *mp*, with a *rall.* marking. The lower staff has chords and arpeggiated figures, marked *f* and *mp*, with a *rall. dim.* marking.

*a tempo* *accel.* *f*

*accel.* *f*

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs and accents, marked *a tempo*, *accel.*, and *f*. The lower staff has chords and arpeggiated figures, marked *accel.* and *f*.

*rall.* *dim.* *a tempo* *accel.* *cresc.*

*rall. dim.* *P* *accel. cresc.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *rall.*, *dim.*, *a tempo*, *accel.*, and *cresc.*. The lower staff is in bass clef and contains a bass line with dynamics *rall. dim.*, *P*, *accel.*, and *cresc.*. The music is written in a key with one sharp (F#) and a common time signature.

The second system continues the musical piece. The upper staff features a melodic line with various articulations and dynamics. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The key signature and time signature remain consistent with the first system.

*ff* *dim.* *rall.*

*ff* *dim.* *rall.*

The third system is marked with *ff* (fortissimo) and includes *dim.* (diminuendo) and *rall.* (rallentando) markings. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and moving lines. The dynamics and tempo markings indicate a section of high intensity that is gradually slowing down.

*a tempo* *pp* *rall.*

*a tempo* *pp* *rall. dim.*

The fourth system returns to a moderate tempo, marked *a tempo*. It begins with *pp* (pianissimo) dynamics. The upper staff continues the melodic line, and the lower staff provides a steady accompaniment. The system concludes with *rall. dim.* markings, indicating a final deceleration and softening of the music.

*a tempo*

*a tempo*

*ff* *dim.* *rall.* *pp a tempo*

*ff* *dim.* *rall.* *pp a tempo*

*rall.* *pp*

*rall.* *pp*

*Allegretto.*  $\text{♩} = \text{♪}$

*mp* *fp* *fp*

*Allegretto.*  $\text{♩} = \text{♪}$

*mp* *fp* *fp*



First system of musical notation. The upper staff features a melodic line with dynamic markings *fp* and *f*. The lower staff consists of piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. The upper staff includes tempo markings *rit.* and *a tempo*, and dynamic markings *mf*. The lower staff also includes *rit.* and *a tempo* markings, with a dynamic marking of *mf*.

Third system of musical notation. The upper staff shows dynamics *f*, *cresc.*, *mf*, and *cresc.*, along with a trill symbol *tr*. The lower staff includes dynamics *f*, *cresc.*, *f*, and *cresc.*.

Fourth system of musical notation. The upper staff features tempo markings *rall.* and *ff a tempo*, and dynamic markings *sf*. The lower staff includes *rall.* and *ff a tempo* markings.

First system of musical notation. The upper staff contains a melodic line with a forte (*sf*) dynamic marking. The lower staff contains piano accompaniment with a forte (*sf*) dynamic marking. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The upper staff features a melodic line with *rall.* and *dim.* markings. The lower staff features piano accompaniment with *rall.* and *dim.* markings. The key signature is three sharps.

Third system of musical notation. The upper staff begins with a *Tempo I<sup>o</sup>* marking and a 2/4 time signature, followed by a melodic line with a *mp* dynamic marking. The lower staff begins with a *Tempo I<sup>o</sup>* marking and a 2/4 time signature, followed by piano accompaniment with a *mp* dynamic marking. The key signature is three sharps.

Fourth system of musical notation. The upper staff features a melodic line with *rit.*, *a tempo*, and *cresc.* markings. The lower staff features piano accompaniment with *rit.*, *a tempo*, and *cresc.* markings. The key signature is three sharps.

First system of musical notation. The upper staff features a melodic line with slurs and accents, marked with a forte *f* dynamic. The lower staff consists of two parts: the right hand has chords and arpeggiated figures, also marked *f*, while the left hand plays a simple bass line. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

Second system of musical notation. The upper staff continues the melodic line, marked with *dim.* and *pp* (pianissimo). The lower staff continues the accompaniment, also marked with *dim.* and *pp*. A *rall.* (rallentando) marking is placed at the end of the system in both staves.

Third system of musical notation. The upper staff begins with a new melodic phrase, marked *Poco animato.* and *mf* (mezzo-forte). The lower staff features a more active accompaniment with chords and arpeggios, also marked *Poco animato.*

Fourth system of musical notation. The upper staff shows a melodic line with slurs and accents, marked with *f*, *dim.*, and *mp* (mezzo-piano). The lower staff continues the accompaniment, marked with *f*, *rall.*, and *dim.*. A *mp* marking is also present in the right hand at the end of the system.

*a tempo accel.*

*a tempo*

*f*

*rall.* *a tempo* *accel.*

*dim.* *p<sup>v</sup>* *cresc.*

*rall. dim.* *p* *a tempo* *accel. cresc.*

*ff* *dim.* *rall.*

*ff* *dim.* *rall.*

The musical score is arranged in four systems, each with a violin part on a single staff and a piano accompaniment on two staves. The violin part begins with a *pp* dynamic and an *a tempo* marking. The piano accompaniment starts with *pp* dynamics and an *a tempo* marking. The first system concludes with a *rall.* marking in both parts. The second system continues with *pp* dynamics and *a tempo* markings. The third system features a *ff* dynamic in the violin part, which then transitions through *dim.* and *rall.* markings. The piano accompaniment also includes *ff*, *dim.*, and *rall.* markings. The fourth system begins with *pp* dynamics and an *a tempo* marking, but includes a *pizz.* (pizzicato) marking in the violin part and a *rall.* marking in the piano accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

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(OP. 40.)

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FOR

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  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.
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