

QUATRE ROMANCES

I

AD. HENSELT, Op. 18

Lento

p

parlando

p

cresc.

rit. ad lib.

m.s. *m.d.*

p

a tempo

m.d. *m.d.* *rit.* *pp* *m.s.*

espress. *a tempo*

pp *m.d.* *rit.* *m.d.* *pp* *m.d.* *m.d.* *cresc.* *m.d.* *rit.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a tempo *smorz.* *m.d.* *sempre p*

ped. *ped.* *ped.* *ped.* *ped.* * *ped.* * *ped.* *

m.s.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

m.s. *pp*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a tempo *m.d.* *m.d.* *cresc.* *rit.* *smorz.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

II

Allegro comodo *sempre p*

The musical score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of four systems of staves. The first system begins with a piano (*p*) dynamic marking. The tempo is marked *Allegro comodo*. The score features various musical notations including slurs, ties, and fingerings (e.g., 4, 5, 4, 5, 4, 5). Performance markings include *Red.* (Reduction) and asterisks (*) indicating specific points of interest. The second system continues the melodic and harmonic development. The third system includes a *ten.* (tension) marking. The fourth system concludes with a *m.s.* (musical score) marking, a tempo change to *a tempo*, and a *rit.* (ritardando) marking. The piece ends with a final *p* dynamic marking.

8 1

cresc.

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

a tempo

dim. e rit. *p*

ten.

ped. * *ped.* *

34 12

m.s.

cresc.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

3 1

affettuoso

rall. assai *m.s.*

dim.

ped. * *ped.* * *ped.* * *ped.* *

a tempo
ritornello

p dimin.

marcato

morendo

pp