

ANTICIPATIONS  
OF  
SCOTLAND.

BY  
J. MOSCHELES.

Op. 75.

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London :

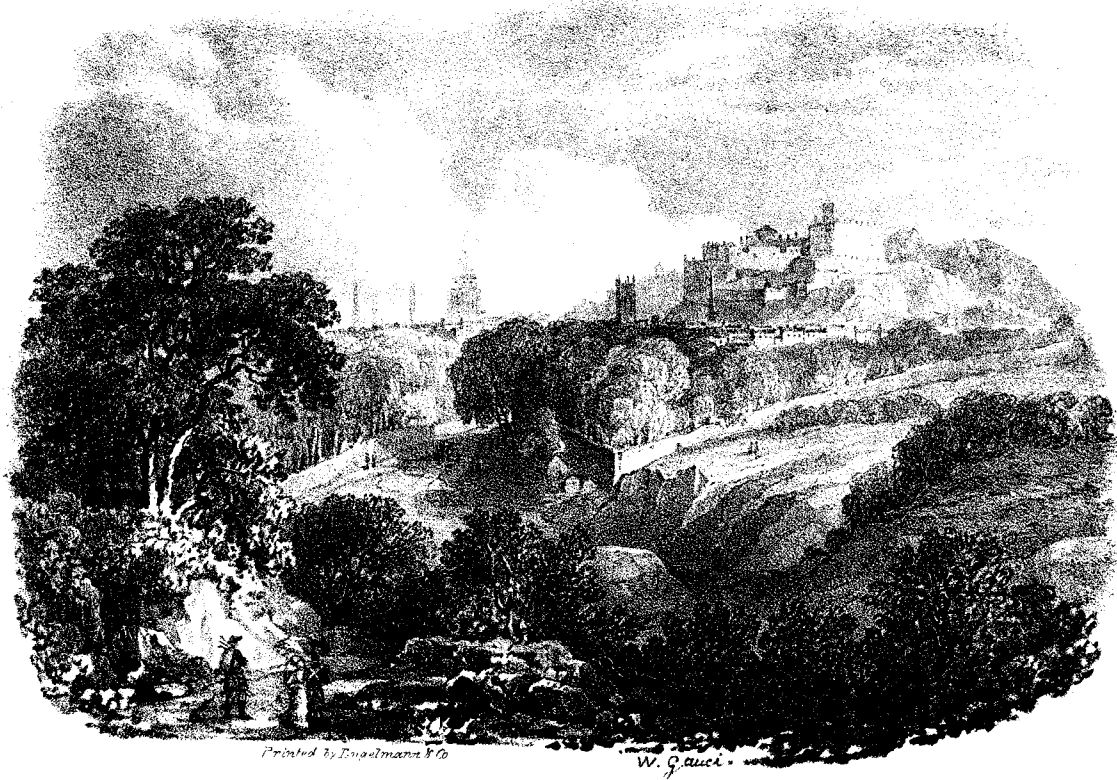
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ANTICIPATIONS OF SCOTLAND.



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Δ

Grand Fantasia

*In which are introduced the Favorite Airs*

KELVIN GROVE, AULD ROBIN GRAY,

AND

LORD MOIRA'S STRATHSPEY

*For the*

Piano Forte,

*With Orchestral Accompaniments*

(Ad libitum.)

*Composed by*

L. MOSCHELES.

Ent. Sta. Hall.

Op. 75.

Price of the  
Piano forte part } 6/-

*N.B. This Work may be performed as a Solo for the Piano Forte, or with Quartett Accompaniments by Playing the  
Small. Vótes when they Occur*

Author's Property

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Quartette accomp<sup>ts</sup> /-

Full Band /-

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ANTICIPATIONS OF SCOTLAND.

FANTASIA.

ADAGIO  
MA NON TROPPO

Maelzel's Metronome, ♩ = 63.

Viol.

Fl.

Clar.

Timpani.

Cor.

Timp.

Clar.

Cor.

SOLO.

*fo: risoluto*

*sf*

*pva*

PED.

Pia. For. up to C.

*loco*

*pva*

PED.

PED.

PED.

ff *ped* \* *sf* *ped* \*

*8va* *loco* *8* *ped* \* *deces:* *pp* *loco* *ped* \*

*ped* \* *ped* \*

*8va*

*loco* *dim:* *p* *Fl:* *3* *Cor.* *3* *ritard:* *Cor.*

SOLO. *cre- scen- do sf*

Fl:

*f p cres*

*fo*

*cre- scen- do*

*decres*

*pva*

*sempre diminuendo*

*loco*

*ca-lan-do Attacca*

KELVIN GROVE.

ANDANTINO

CON MOTO.

*p* *grazioso*

$\text{♩} = 104.$

*ral - len - tan - do*

*espr!*

TUTTI

*fo*

SOLO.

*ova*

*con delicatezza*

*8<sup>a</sup>*

*mf*

Basso

Fl.

These two lines to be played instead of the upper ones when performed without Accompani!

*p* *leggiero*

Flauto

*mf*

*fo* *p* *cres*

Clar:

*p* *cres* *fo* *sf*

*8va*

*loco* *ffor* *ff*

*8va*

Basso



Clar: *mf* *f* Fl: *p dolce* Ob: *p dolce* Cor: *p dolce*

*Un poco Animato* 116. *mf*

*Presto* *sf* *ffo*

*sf* *sf* *sf*

*Ritenuato* *p* *pp* *marcato*

*pp* *cres* *rallent:* *pp soave* *Viol:* *pdolce*

*SOLO.*

*6<sup>va</sup>* *loco* *poco - a - poco* *ca*

*ped* \* *ped* \* *ped* \*

*diminuendo* *sino al fine* *lan - do* *ten:*

*ped* \* *ped* \* *ped* \* *ped* \*

*ten:* *Viol:* *Attacca.*

*ped* \* *ped* \*

AULD ROBIN GRAY.

*sostenuto e legato*

ADAGIO

*p*

ESPRESSIVO.

$\text{♩} = 72.$

PED \*

*dimin:*

PED \*

Cello

Clar:

*a - gi - ta - to*

*ri - tar - dan - do*

*ten: hr*

PED \*

*ad lib:*

*ped*

PED \*

*ritard:*

Adagio

*ca - lan - do*

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system begins with a **TUTTI** marking and dynamic markings *p*, *cres*, and *fo*. A **SOLO** marking appears later in the system. Pedal markings include *ped*, *\* PED*, and *\* PED \**. The second system features a **PED** marking and an asterisk. The third system includes a *tr* marking and a *f* dynamic. The fourth system contains *tr* markings and a *cres* marking. The fifth system includes *tr* and *cres* markings. The score is written in a key signature of one sharp (F#) and a common time signature (C).

8va  
leggierissimo

loco  
8va  
loco  
po espressivo

8a  
8va  
8va alta  
loco  
loco  
ped

ritard: e calando.  
Adagio  
ca - lan - do Attacca.

ALLEGRO

MODERATO.  
♩ = 126.

LORD MOIRAS STRATHSPEY.

The musical score is written for piano in G major and 2/4 time. It consists of seven systems of two staves each. The first system begins with a forte (*fo*) dynamic and features a prominent trill in the right hand. The second system continues with a sforzando (*sf*) dynamic and includes trills (*tr*) in the right hand. The third system introduces a *gva* (grace) note and a *loco* marking. The fourth system features a crescendo (*cres*) leading to a forte (*fo*) dynamic, followed by a *sf* dynamic and a *p leggiero* section. The fifth system is marked *Più mosso* with a tempo of 152 and a mezzo-forte (*mf*) dynamic. The sixth system continues with a *mf* dynamic. The seventh system concludes the piece with a final melodic flourish in the right hand.

*fo*

*gva*

*8* *loco*  
*ff* *ff*

*sf* *sf* *sf* *sf*

*decre:* *p*





SOLO.

First system of musical notation. The upper staff contains a melodic line with a trill (*tr*) and dynamic markings *sf* and *p*. The lower staff provides harmonic accompaniment.

Second system of musical notation. The upper staff includes the lyrics "cre - scen - do" with a dashed line underneath. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff includes the lyrics "fo dimi - nu - en - do" with a dashed line underneath. Performance instructions include *fo*, *gva*, *ped*, and *p*. The lower staff features a rhythmic accompaniment with asterisks marking specific points.

Fourth system of musical notation. The upper staff has a *loco* marking. The lower staff features a *cres:* marking, indicating a crescendo.

Fifth system of musical notation. The upper staff includes *Ob:* markings and a *gva* dynamic. The lower staff includes a *fo* dynamic and a *gva* marking.

Sixth system of musical notation. The upper staff includes *ff* dynamics and a *gva* marking. The lower staff includes *fo* and *gva* markings, along with *ff* dynamics.

*p<sup>o</sup> dolce*  
Basso  
*p<sup>o</sup>*  
*sf*

Fag.

*p*  
L.H.  
8va  
8va alta

8va  
*p*

*p*  
*pp*  
Attacca

$\text{♩} = 108.$

**FINALE.**

**ALLEGRO  
VIVACE.**

*p*  
*leggiermente*  
*gva*

8  
*loco*  
*fo*  
*sf* *sf* *sf*

*sf* *sf* *sf*  
*fo* *sf* *sf*

*sf* *sf*  
*ff*

8  
*sf* *sf*

*sempre cres*  
*gva*  
*sf* *sf*  
*sf* *sf*



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