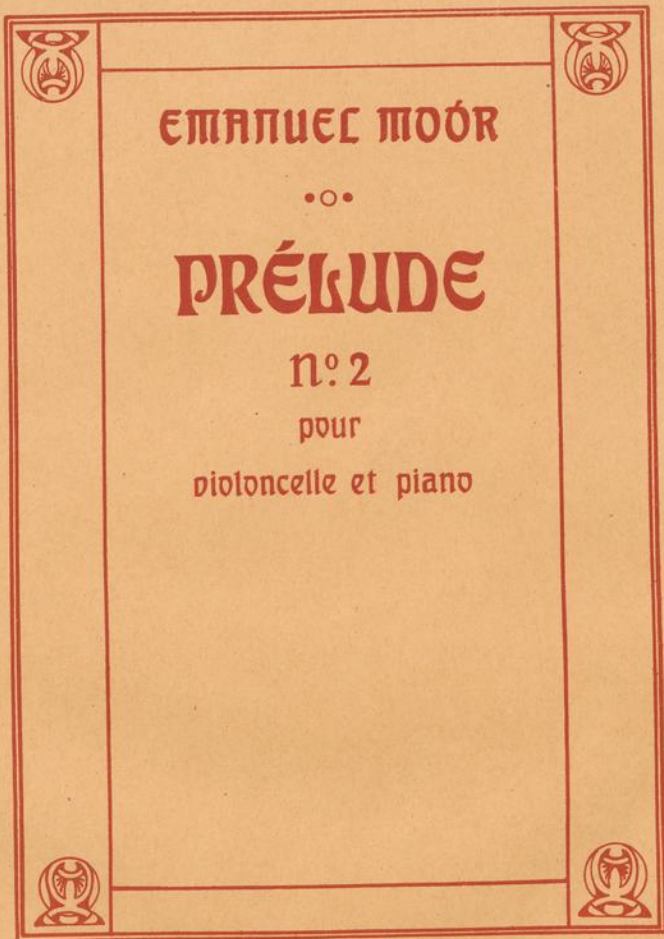


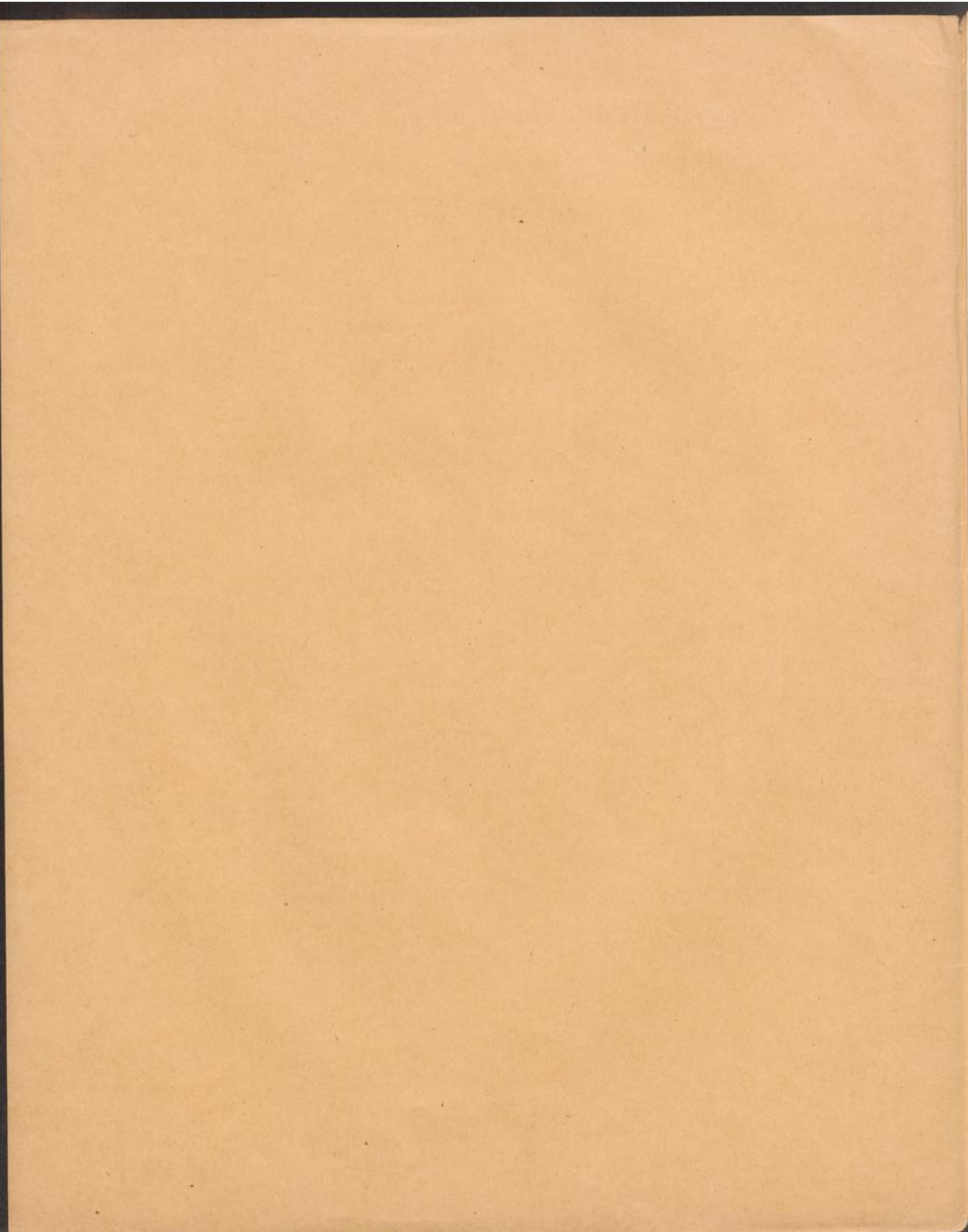
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ÉDITIONS LITTÉRAIRES ET MUSICALES

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## PRÉLUDE N° 2

Emanuel MOOR.  
Op. 128

CELLO

Lento

PIANO

*pp*

*p*

*pp*

*pp*

*cresc.*

*pp*

*cresc.*

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*poco rall.*

*pp*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in the treble clef. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

*poco rall.* *tranquillo*

*pp*

The second system continues the vocal and piano parts. The vocal line has a more sustained, legato quality. The piano accompaniment includes some block chords and moving bass lines. The dynamics remain 'pp'.

*cresc*

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more active bass line. The dynamics are marked 'cresc'.

*f*

The fourth system features a more complex piano accompaniment with sixteenth-note patterns in the bass line. The vocal line continues with a melodic line. The dynamics are marked 'f'.

pp cantabile

pp

This system features a bass line with a melodic line and a piano accompaniment. The bass line is marked *pp cantabile* and the piano part is marked *pp*. The key signature has two sharps (F# and C#) and the time signature is 3/4.

cresc.

*cresc.*

This system continues the piece with a *cresc.* marking above the bass line. The piano accompaniment features a prominent bass line with a *f* dynamic marking.

largamente

*largamente*

*sed.*

This system is marked *largamente*. The piano accompaniment includes a section marked *sed.* (sordina) in the bass line.

*cresc.*

This system concludes the page with a *cresc.* marking above the bass line.

First system of a musical score. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo/mood is marked *cresc.*. The piano part features chords and moving lines, with a *ped.* (pedal) marking and an asterisk (\*) indicating a specific section.

Second system of the musical score. The top staff continues the melodic line. The bottom staff continues the piano accompaniment with various chordal textures and moving bass lines.

Third system of the musical score. The top staff has a melodic line with dynamics *ff*, *rit.*, and *pp*. The tempo/mood is marked *tranquillo*. The bottom staff is mostly empty, with some initial notes in the bass clef.

Fourth system of the musical score. The top staff has a melodic line with dynamics *cresc.*, *poco string.*, and *dim.*. The bottom staff has a piano accompaniment with dynamics *pp*.

Musical score for the first system. The top staff is a vocal line in G major, starting with a *pp* dynamic and a *rall.* marking. The bottom staff is a piano accompaniment in G major, also starting with a *pp* dynamic and a *rall.* marking. Both parts conclude with a *Tempo 1°* instruction.

Musical score for the second system. The top staff is a vocal line in G major, starting with a *p* dynamic. The bottom staff is a piano accompaniment in G major.

Musical score for the third system. The top staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major.

Musical score for the fourth system. The top staff is a vocal line in G major, starting with a *cresc.* marking. The bottom staff is a piano accompaniment in G major.



First system of musical notation. The top staff is a single melodic line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bottom staff is a piano accompaniment in bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *pp* and *p*. A *rit.* marking is present above the final measure. A *Rec.* marking is at the beginning of the bass staff.

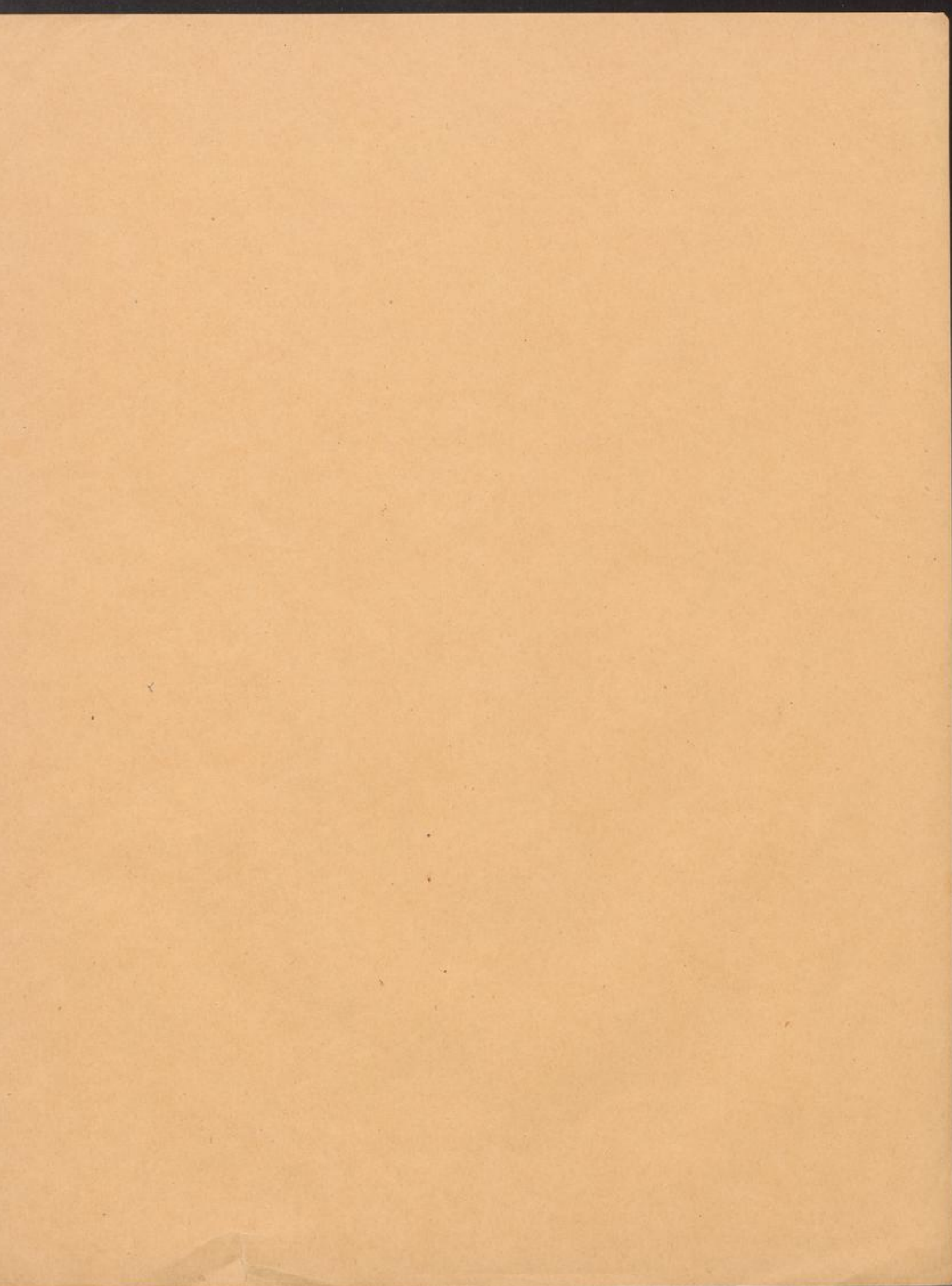
Second system of musical notation. The top staff continues the melody from the first system. The bottom staff continues the piano accompaniment. Dynamics include *pp*. A *Rec.* marking is at the beginning of the bass staff.

Third system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment. Dynamics include *pp*. A *rit.* marking is above the final measure. A *Rec.* marking is at the beginning of the bass staff.

Fourth system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment. Dynamics include *pp*. A *rit.* marking is above the final measure. A *Rec.* marking is at the beginning of the bass staff.

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Cello

*cresc*

*cresc*

*rit.* *tranquillo*  
*ff* *ff* *pp*

*cresc* *poco string.*

*dim.* *rall.*  
*pp*

Tempo I  
*pp* *p*

*rit.*  
*pp*

*rit.* *rit.*  
*pp* *pp* *pp*





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2

A Pablo CASALS.



# PRÉLUDE N° 2

Cello

Emanuel MOÓR.

Op. 128

4  
*pp*  
*cresc*  
*tr*  
*poco rall.*  
*pp*  
*poco rall.* *tranquillo*  
*f*  
*pp cantabile*  
*cresc*  
*f*  
*largamente*