



CHANSON
DE MATIN

pour

VIOLON ET PIANO

composée par

EDWARD ELGAR.

(Op. 15, No. 2.)

Price—Two Shillings—
Two Shillings and Sixpence.

NET.

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CHANSON DE MATIN.

Edward Elgar, Op. 15, No. 2.

Allegretto.

Allegretto. $\text{♩} = 84$ *p dolce*

mf *con Ped.* *dim.* *p*

This system contains the first two staves of the piece. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note chord of G4 and B4, followed by a series of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mf*, *con Ped.*, *dim.*, and *p*.

poco cresc. *pp*

poco cresc. *ten.* *pp*

This system contains the third and fourth staves. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment features a steady eighth-note accompaniment in the right hand. Dynamics include *poco cresc.*, *pp*, *ten.*, and *pp*.

poco rit. *dolciss.*

cresc. *pp poco rit.*

This system contains the fifth and sixth staves. The vocal line has a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment continues with eighth notes. Dynamics include *cresc.*, *pp poco rit.*, *poco rit.*, and *dolciss.*

accel. e cresc. *a tempo* *f* *pp* *tr* *schierzando*

accel. *mf a tempo* *pp*

This system contains the seventh and eighth staves. The vocal line has a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *accel. e cresc.*, *a tempo*, *f*, *pp*, *tr*, *schierzando*, *accel.*, *mf a tempo*, and *pp*.

10834

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sonore
mf *f*

sonore
p *cresc.*

ff *accel.*

allargando *ff* *Tempo I?*
f *Tempo I?*
Ped. * *Ped.* * *Ped. simile*

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The lower staff (grand staff) also begins with a piano (*p*) dynamic and includes a *ten.* (tension) marking. The key signature is one sharp (F#).

Second system of musical notation. The upper staff includes markings for *cresc.*, *dim.*, and *poco rit.* with *dolciss.* (dolcissimo) at the end. The lower staff includes markings for *cresc.*, *dim.*, and *poco rit.*. The key signature is one sharp (F#).

Third system of musical notation. The upper staff includes markings for *accel.*, *a tempo*, and *pp* (pianissimo), ending with *dolce*. The lower staff includes markings for *accel.*, *a tempo*, and *pp*. The key signature is one sharp (F#).

Fourth system of musical notation. Both the upper and lower staves feature a *cresc.* (crescendo) marking. The key signature is one sharp (F#).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The piano accompaniment also starts with *f* and includes a *dim.* marking. A *Ped.* (pedal) instruction with an asterisk is located below the piano part.

Second system of musical notation. The vocal line begins with a piano (*p*) dynamic, moves to mezzo-forte (*mf*), and ends with a *dim.* marking. The piano accompaniment starts with *p* and features a long, sweeping melodic line in the right hand.

Third system of musical notation. The vocal line is marked *pp molto cresc. sostenuta* and ends with a forte (*f*) dynamic. The piano accompaniment is marked *pp molto cresc.* and includes a *con Ped.* (con pedal) instruction. The piano part features a series of chords and a melodic line.

Fourth system of musical notation. The vocal line starts with a *dim.* marking, moves to piano (*p*), and ends with a *pizz.* (pizzicato) marking. The piano accompaniment includes *dim.* and *CRASC.* (crescendo) markings. The system concludes with a forte (*f*) dynamic.

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