



MAZURKA

PIANOFORTE.

Edward Elgar.

LONDON  
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# Compositions by Edward Elgar.

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  3. After many a dusty mile. (Tonic Sol-fa, 2d.) .. 0 4
  4. It's oh! to be a wild wind. (Tonic Sol-fa, 1d.) .. 0 2
  5. Feasting I watch. (Tonic Sol-fa, 2d.) .. 0 4

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- THE ANGEL'S SONG:** "My work is done" ("Gerontius"). For Mezzo-Soprano .. 1 6
- THERE ARE SEVEN THAT PULL THE THREAD** ("Grania and Diarmid") .. 2 0

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# MAZURKA.

*Allegro.* ♩ = 132.

Edward Elgar, Op. 10, N<sup>o</sup> 1.

tr  
f  
Ped. \*

R.H. p  
sf

*CRESC.*  
sf  
Ped. \*  
sf  
Ped. \*  
sf  
Ped. \*  
Ped. \*

*largamente*  
sf  
Ped. \*  
sf  
Ped. \*  
sf  
Ped. \*  
mf  
Ped. \*

3  
Ped. \*  
3  
Ped. \*  
sf  
Ped. \*  
ff  
Ped. \*

First system of musical notation. The right hand (treble clef) features a series of sixteenth-note patterns with slurs and accents, marked with *sf* (sforzando). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff. A triplet of eighth notes is visible in the right hand.

Second system of musical notation. The right hand continues with sixteenth-note patterns, including a triplet. The left hand features a *pesante* section with a heavy, dotted bass line and upward-pointing accents. Dynamics include *P* (piano). Pedal markings and asterisks are present.

Third system of musical notation. The right hand has sixteenth-note patterns with slurs and accents, including a triplet. The left hand has a steady accompaniment. Dynamics include *cresc. molto* (crescendo molto). Pedal markings and asterisks are present.

Fourth system of musical notation. The right hand features sixteenth-note patterns with slurs and accents, marked with *sf* and *ff* (fortissimo). The left hand has a steady accompaniment. Pedal markings and asterisks are present.

Fifth system of musical notation. The right hand has sixteenth-note patterns with slurs and accents, including a triplet. The left hand features a *pesante* section with a heavy, dotted bass line and upward-pointing accents. Pedal markings and asterisks are present.

*espress. ten.*  
*ten.*  
*P*  
*Ped.* \* *Ped.* \* *Ped.* \*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked with 'espress. ten.' and 'ten.'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Dynamics include 'P' (piano) and 'Ped.' (pedal) with asterisks indicating specific pedal points.

*pp*  
*Ped.* \* *Ped.*

The second system continues the piece. The upper staff features a triplet of eighth notes. The lower staff has a triplet of eighth notes. Dynamics include 'pp' (pianissimo) and 'Ped.' with asterisks.

*Ped.* \* *Ped.* \*

The third system shows more complex rhythmic patterns in both staves, with many beamed notes and slurs. Dynamics include 'Ped.' with asterisks.

*Più mosso.*

*pp scherzando*  
*3* *3*

The fourth system is marked 'Più mosso' and 'pp scherzando'. It features two triplet markings over eighth notes in the upper staff. The lower staff has a steady accompaniment.

*mf*  
*con Ped.* *3* *sf*

The fifth system is marked 'mf' and 'con Ped.'. It features a triplet marking and a dynamic change to 'sf' (sforzando) in the upper staff. The lower staff continues with accompaniment.

Musical score system 1. Treble clef, key signature of one flat (B-flat). The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth notes and triplets, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score system 2. The dynamics increase to mezzo-forte (*mf*) and then fortissimo (*sf*). The right hand continues with melodic lines, including a triplet. The left hand features a bass line with chords and a fermata. The instruction *con Ped.* is written below the system.

Musical score system 3. The dynamics are piano (*pp*) with the instruction *stringendo*. The right hand has a melodic line with triplets. The left hand has a bass line with chords. The instruction *Ped.* is written below the system, and *CRESC.* is written above the system.

Musical score system 4. The dynamics are piano (*p*). The right hand has a melodic line with triplets. The left hand has a bass line with chords. The instruction *CRESC.* is written above the system.

Musical score system 5. The dynamics are fortissimo (*f*) with the instruction *cresc. molto e stringendo*. The right hand has a melodic line with triplets. The left hand has a bass line with chords and a fermata. The instruction *CRESC.* is written above the system.



*Presto.*

*ff sf*

This system contains the first two measures of the piece. The tempo is marked *Presto.* The first measure begins with a fortissimo (*ff*) dynamic and a sforzando (*sf*) accent on the first note. The second measure continues with a sforzando (*sf*) dynamic. Both measures feature complex rhythmic patterns with triplets and slurs.

*sf sf sf*

This system contains the next two measures. The first measure starts with a sforzando (*sf*) dynamic. The second measure continues with a sforzando (*sf*) dynamic. The music is characterized by rapid sixteenth-note passages with triplets and slurs.

*Tempo I?*

*sf ff*

This system contains the next two measures. The tempo changes to *Tempo I?*. The first measure begins with a sforzando (*sf*) dynamic. The second measure continues with a fortissimo (*ff*) dynamic. The music features a prominent upward melodic line with slurs and accents.

*pp subito*

*pp subito*

This system contains the final two measures. The first measure begins with a piano (*pp*) dynamic, marked *subito*. The second measure continues with a piano (*pp*) dynamic. The music features a melodic line with triplets and slurs, and a bass line with sustained chords.

First system of musical notation. Treble and bass staves. Includes markings: *cresc. molto*, *sf*, *ff*, and *Ped.* with asterisks. Triplet markings (*3*) are present in both staves.

Second system of musical notation. Treble and bass staves. Includes markings: *fz*, *Ped.* with asterisk, and triplet markings (*3*).

Third system of musical notation. Treble and bass staves. Includes markings: *sf*, *ten.*, *tutta forza*, and *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *sf*, *Ped.* with asterisks, and triplet markings (*3*).

# Compositions by Edward Elgar.

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- CANTO POPOLARE** (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50). (*In the Press.*)
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Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.
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- PRELUDE AND ANGEL'S FAREWELL** ("Gerontius") 2 0
- FUNERAL MARCH** ("Grania and Diarmid"; Op. 42) .. 2 0
- CHANSON DE NUIT** (Op. 15, No. 1) .. .. 2 0
- CHANSON DE MATIN** (Op. 15, No. 2) .. .. 2 0

### MILITARY BAND.

- |                                                                            |    |    |
|----------------------------------------------------------------------------|----|----|
| <b>IMPERIAL MARCH</b> (Op. 32) .. .. .                                     | s. | d. |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .                             | 3  | 6  |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .                            | 3  | 6  |
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| <b>SÉRÉNADE MAURESQUE</b> (Op. 10, No. 2) .. .. .                          | 5  | 0  |
| <b>CONTRASTS</b> (The Gavotte, A.D. 1700 and 1900) (Op. 10, No. 3) .. .. . | 5  | 0  |
| <b>MEDITATION</b> , from "The Light of Life" .. .. .                       | 5  | 0  |

### PIANOFORTE SOLO.

- |                                                            |   |   |
|------------------------------------------------------------|---|---|
| <b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50) | 3 | 0 |
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from above  | 2 | 0 |
| <b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36)            | 3 | 6 |
| <b>INTERMEZZO</b> ("Dorabella") from the above .. .. .     | 2 | 0 |
| <b>FROISSART</b> (Op. 19). Concert-Overture .. .. .        | 2 | 6 |
| <b>THREE PIECES</b> (Op. 10):—                             |   |   |
| 1. Mazurka .. .. .                                         | 2 | 0 |
| 2. Sérénade Mauresque .. .. .                              | 2 | 0 |
| 3. Contrasts (The Gavotte, A.D. 1700 and 1900) .. .. .     | 2 | 0 |
| <b>MEDITATION</b> ("The Light of Life") .. .. .            | 2 | 0 |
| <b>IMPERIAL MARCH</b> (Op. 32) .. .. .                     | 2 | 0 |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .             | 1 | 6 |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .            | 1 | 6 |
| <b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius") .. .. .  | 2 | 0 |
| <b>FUNERAL MARCH</b> ("Grania and Diarmid") .. .. .        | 2 | 0 |

### PIANOFORTE DUET.

- |                                                             |   |   |
|-------------------------------------------------------------|---|---|
| <b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50). | 5 | 0 |
| <b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36).            | 5 | 0 |

### VIOLIN AND PIANOFORTE.

- |                                                                                                          |   |   |
|----------------------------------------------------------------------------------------------------------|---|---|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. . | 2 | 0 |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .                                                           | 1 | 6 |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .                                                          | 2 | 0 |
| <b>MAZURKA</b> (Op. 10, No. 1) .. .. .                                                                   | 2 | 0 |

### VIOLA AND PIANOFORTE.

- |                                                                                                          |   |   |
|----------------------------------------------------------------------------------------------------------|---|---|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. . | 2 | 0 |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .                                                           | 1 | 6 |

### VIOLONCELLO AND PIANOFORTE.

- |                                                                                                          |   |   |
|----------------------------------------------------------------------------------------------------------|---|---|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. . | 2 | 0 |
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .                                                           | 1 | 6 |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .                                                          | 2 | 0 |

### CLARINET AND PIANOFORTE.

- |                                                                                                          |   |   |
|----------------------------------------------------------------------------------------------------------|---|---|
| <b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. . | 2 | 0 |
|----------------------------------------------------------------------------------------------------------|---|---|

# Compositions by S. Coleridge-Taylor.

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