

ROMANCE

FOR

BASSOON AND ORCHESTRA

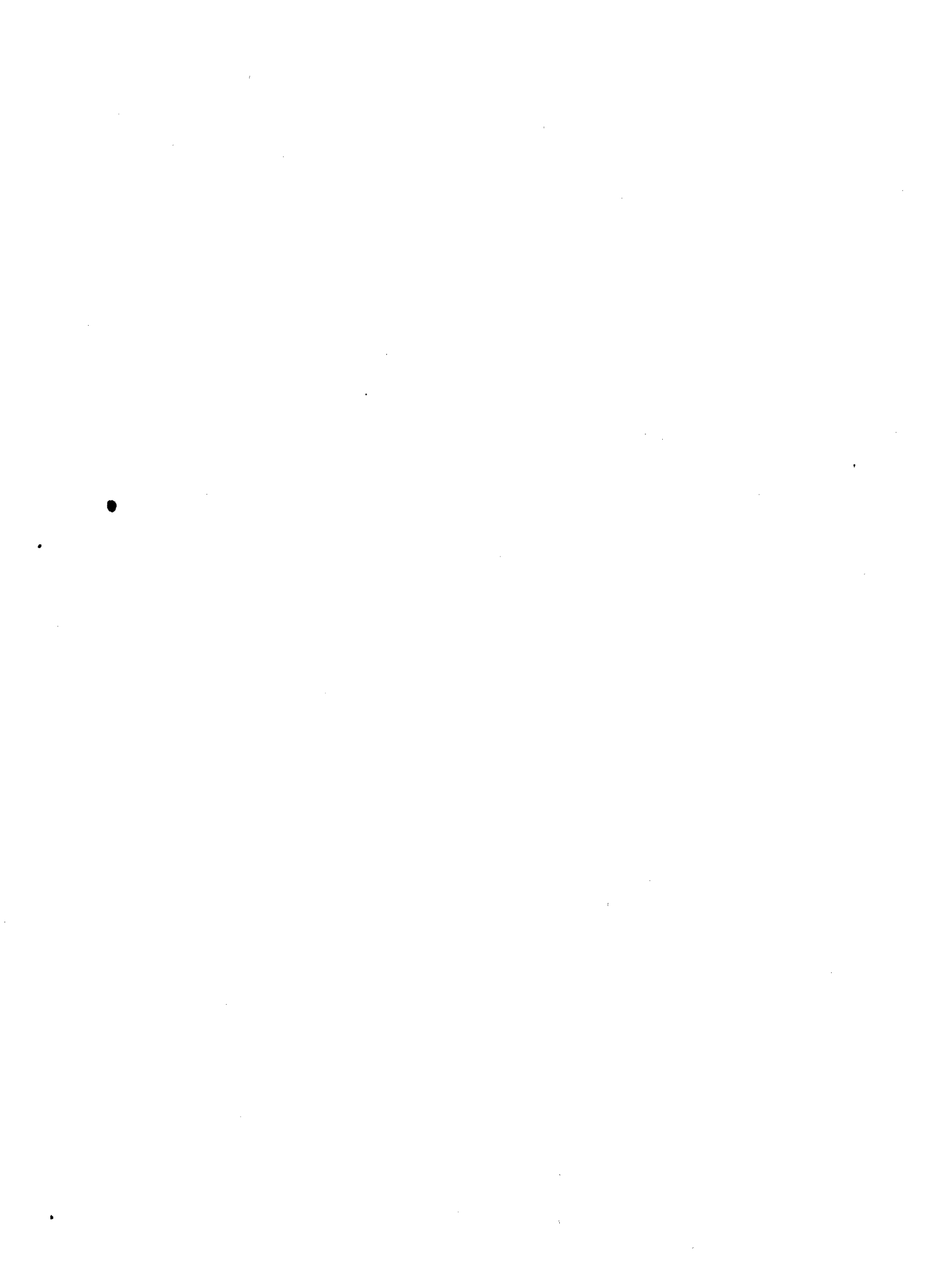
COMPOSED BY

EDWARD ELGAR.

FULL SCORE.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



TO MR. EDWIN F. JAMES.

ROMANCE

FOR
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COMPOSED BY
EDWARD ELGAR.
(Op. 62.)

FULL SCORE.

FIVE SHILLINGS NET.

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ROMANCE.

Edward Elgar, Op. 62.

Andante. a tempo

I. Flauti *mf dim. pp*

II. Flauti *mf dim. pp*

Oboi. *pp*

Clarineti in B^b *p < mf dim.*

Fagotti. (2^o ad lib.) *p*

I. II. Corni in F. *mf dim. pp*

III. Corni in F. *p dim. pp*

I. II. Tromboni (ad lib.) *p*

III. Tromboni (ad lib.) *p*

Timpani *p*

Solo. *p ten. 3 3 3*

Andante. a tempo

I. Violini *p < mf dim. p*

II. Violini *p < mf dim. p*

Viole. *p < mf dim. p < > pp < > p*

Violoncelli. *p < mf dim. p pp pizz. arco pizz.*

Contra Bassi. *mf dim. p pp*

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A

colla parte

a tempo

rit.

a tempo

A

colla parte

a tempo

rit.

a tempo

B

Musical score for the first system, measures 1-4. It features five staves. The first staff has dynamics *pp* and *p*. The second staff has *p*. The third staff has *pp*. The fourth staff has *pp* and *p*. The fifth staff has *p*.

Musical score for the second system, measures 5-8. It features five staves. The first staff has dynamics *pp* and *p*. The second staff has *p*. The third staff has *pp*. The fourth and fifth staves have *p*.

Musical score for the third system, measures 9-12. It features five staves. The first staff has dynamics *p* and *cresc. ed*. The second staff has *p*. The third, fourth, and fifth staves have *p*.

B ten.

Musical score for the fourth system, measures 13-16. It features five staves. The first staff has dynamics *p* and *pp*. The second staff has dynamics *p*, *div.*, *unis.*, and *pp*. The third staff has *p* and *pp*. The fourth staff has *p* and *pp*. The fifth staff has dynamics *pizz.*, *p*, *pizz.*, and *arco*.

C stringendo

pp
pp
pp
pp
pp

mf
mf

p
p
mf
mf
p dim.
p

animato *più tranquillo* *cresc.* *f*

C stringendo

div. unis. *cresc.*
p pp
div. unis. *cresc.*
p pp dim.
div. unis. *cresc.*
pizz. arco
p cresc. p
pizz. arco *f* dim.
pp p cresc. *f* dim.

colla parte **D** Più mosso colla parte

pp p p p p

pp p pp pp pp

largamente rit. molto *ad lib.*

pp p mf

colla parte **D** Più mosso colla parte

pp dim. pp div. unis. pizz. arco

a tempo *colla parte* *a tempo* **E**

a tempo *ad lib.* *a tempo* *f nobilmente*

a tempo *colla parte* *div.* *a tempo* **E** *unis*

pizz. *arco* *div. unis.* *div.* *f sf* *f sf* *f sf* *f*

Musical score system 1, measures 1-3. The system consists of five staves. The first two staves are treble clef, the third is bass clef, and the last two are bass clef. Dynamics include *mf* and *p*. The music features melodic lines with slurs and some rests.

Musical score system 2, measures 4-6. The system consists of five staves. The first two staves are treble clef, the third is bass clef, and the last two are bass clef. Dynamics include *p* and *pp*. The music features melodic lines with slurs and some rests.

Musical score system 3, measures 7-9. The system consists of one bass clef staff. Dynamics include *f*. The music features a melodic line with slurs and some rests.

Musical score system 4, measures 10-13. The system consists of five staves. The first two staves are treble clef, the third is bass clef, and the last two are bass clef. Dynamics include *mf*, *f*, and *pp*. The music features melodic lines with slurs and some rests. The word "div." is written above the first staff in measure 12.

F

colla parte

a tempo

The first system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music begins with a rest, followed by a series of notes with dynamics *p* and *pp*. There are slurs and accents throughout the passage.

The second system continues with five staves. It features a mix of treble and bass clefs. Dynamics include *p* and *pp*. The notation includes slurs and rests.

The third system features a single bass staff. It includes performance instructions: *ad lib.*, *mf*, *a tempo*, and *sonore*. The notation includes triplets and slurs.

The fourth system consists of five staves. It includes performance instructions: **F**, *colla parte*, *pizz.*, *arco div.*, *unis.*, and *pp*. The notation includes slurs, accents, and various rhythmic values.

G

Musical score system 1, measures 1-4. The system consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. Dynamics include *p* and *pp*.

Musical score system 2, measures 5-8. The system consists of five staves. Dynamics include *p* and *pp*.

Musical score system 3, measures 9-12. The system consists of three staves. Dynamics include *pp*, *p*, and *mf cantabile*. There are trills in the first and third staves.

Musical score system 4, measures 13-16. The system consists of five staves. Dynamics include *p*, *mf cantabile*, and *pp*. Performance instructions include *div.*, *unis.*, *arco*, and *pizz.*. A section marked **G** begins in measure 14.

Tempo I^o

colla parte

H

This system contains the first five staves of the musical score. The notation includes various dynamics such as *f*, *sf*, *p*, *pp*, and *mf*. There are also articulation marks like *ten.* and performance instructions like *poco rit.* and *dim.*. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature.

Tempo I^o

colla parte

H

This system contains the next five staves of the musical score. It continues the notation from the first system, including dynamics like *f*, *sf*, *p*, *pp*, and *dim.*. There are also articulation marks like *ten.* and performance instructions like *div. pizz.*, *unis.*, and *arco*. The notation includes triplets and various rhythmic patterns.

p *p* *pp* *pp*

p *pp* *pp* *pp*

p *pp* *pp* *pp*

p *pp* *pp* *pp*

p *pp* *pp* *pp*

ten. *p* *p* *p*

p *pp* *p* *p*

cresc. ed animato *più tranquillo*

p *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pizz. *arco* *pizz.*

div. *div.* *unis.* *unis.*

I stringendo

colla parte

rit.

K a tempo

p

pp

K a tempo

p

espress.

unis.

pp

pizz.

arco

pp

sva ad lib.

Più lento.

Molto lento.

The musical score on page 14 is divided into two systems. The first system, marked "Più lento." and "Molto lento.", consists of five staves. The second system, also marked "Più lento." and "Molto lento.", consists of five staves. The music features various dynamics including *pp*, *p*, *f*, *dim.*, and *cresc.*. It includes articulations such as triplets and trills, and performance instructions like *arco*, *pizz.*, *con sord.*, *ten.*, and *div.*. The notation is in a key with one flat and a 3/4 time signature.

Compositions by Edward Elgar.

INSTRUMENTAL.

ORCHESTRA.

CONCERTO (Op. 61) for Violin and Orchestra. Full Score, 42s.; Miniature Score, 5s.; Orchestral Parts on hire only.	
SYMPHONY (Op. 55). Full Score, 63s.; Miniature Score, 7s. 6d.; Orchestral Parts on hire only.	
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THE WAND OF YOUTH (Op. 1B), Second Suite. Full Score, 21s.; String Parts, 7s.; Wind Parts, 16s.	
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IMPERIAL MARCH (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.	
MEDITATION ("The Light of Life"). Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.	
FROISSART (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.	
TRIUMPHAL MARCH ("Caractacus"). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.	
FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid") (Op. 42). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.	
ROMANCE (Op. 62) for Bassoon and Orchestra. Full Score (<i>in the Press</i>); Orchestral Parts on hire.	

SMALL ORCHESTRA, &c.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50). Score, 3s.; String Parts, 1s. 9d.; Wind Parts, &c., 3s.	
CHANSON DE NUIT (Op. 15, No. 1). Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.	
CHANSON DE MATIN (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.	
ELEGY (Op. 58) for String Orchestra. Score, 1s. 6d.; String Parts, 1s. 3d.	
THREE PIECES (Op. 10). 1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 2. Sérénade Mauresque. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d. 3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.	
<small>NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.</small>	
INTERMEZZO ("Dorabella," from the Variations, Op. 36), for Strings, Wood-wind, and Drums. Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.	
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SERENADE (Wand of Youth, First Suite), for Pianoforte and Stringed Instruments, 2s. 6d. (Separate String Parts, 3d. each).	

ORGAN.

INTRODUCTION to Part II. of "The Apostles"	s. d.
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SOLEMN MARCH ("The Black Knight")	1 0
MEDITATION ("The Light of Life")	1 0
IMPERIAL MARCH (Op. 32)	2 0
TRIUMPHAL MARCH ("Caractacus")	2 0
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
ADAGIO from Symphony (Op. 55)	2 0
THEMES from Symphony (Op. 55). (First Movement) ..	2 0

MILITARY BAND.

IMPERIAL MARCH (Op. 32)	s. d.
CHANSON DE NUIT (Op. 15, No. 1)	9 0
CHANSON DE MATIN (Op. 15, No. 2)	3 6
MAZURKA (Op. 10, No. 1)	3 6
SÉRÉNADE MAURESQUE (Op. 10, No. 2)	5 0
CONTRASTS (The Gavotte, A.D. 1700 and 1900) (Op. 10, No. 3)	5 0
MEDITATION , from "The Light of Life"	5 0
FOLLOW THE COLOURS	3 6

PIANOFORTE SOLO.

SYMPHONY (Op. 55)	7 6
THE WAND OF YOUTH (Op. 1A), First Suite	3 0
THE WAND OF YOUTH (Op. 1B), Second Suite	3 0
IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50)	3 0
CANTO POPOLARE (In Moonlight), arranged from above	2 0
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	3 6
INTERMEZZO ("Dorabella") from the above	2 0
FROISSART (Op. 19). Concert-Overture	2 6
THREE PIECES (Op. 10):—	

1. Mazurka. 2. Sérénade Mauresque. 3. Contrasts.

	each	2 0
MEDITATION ("The Light of Life")	2 0	
IMPERIAL MARCH (Op. 32)	2 0	
CHANSON DE NUIT (Op. 15, No. 1)	1 6	
CHANSON DE MATIN (Op. 15, No. 2)	1 6	
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2 0	
FUNERAL MARCH ("Grania and Diarmid")	2 0	
SERENADE (Wand of Youth, First Suite)	1 6	

PIANOFORTE DUET.

IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50)	5 0
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	6 0
INTERMEZZO ("Dorabella") from the above	2 0
INTRODUCTION AND ALLEGRO for Strings (Op. 47)	4 0
SYMPHONY (Op. 55)	10 6

VIOLIN AND PIANOFORTE.

CONCERTO (Op. 61)	7 6
CANTO POPOLARE (In Moonlight), arranged from Op. 50	2 0
CHANSON DE NUIT (Op. 15, No. 1)	1 6
CHANSON DE MATIN (Op. 15, No. 2)	2 0
MAZURKA (Op. 10, No. 1)	2 0
SERENADE (Wand of Youth, First Suite)	2 0

VIOLA AND PIANOFORTE.

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

VIOLONCELLO AND PIANOFORTE.

ROMANCE (Op. 62), Arranged	2 6
CANTO POPOLARE (In Moonlight), arranged from Op. 50	2 0
CHANSON DE NUIT (Op. 15, No. 1)	1 6
CHANSON DE MATIN (Op. 15, No. 2)	2 0
SERENADE (Wand of Youth, First Suite)	2 0

CLARINET AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from Op. 50	2 0
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BASSOON AND PIANOFORTE.

ROMANCE (Op. 62)	2 6
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