

SALUT D'AMOUR.

(Liebesgruss.)

à Carice

EDWARD ELGAR.

Op.12.

Andantino.

VIOLON.

Piano. *P dolce legatiss.*

cresc. f p dolciss. dim. pp

poco cresc. ten. p cresc. molto f dim.

Piano. *p poco rit. B Tempo. C Tempo. rit. f p*

dim.

D P dolciss. cresc. ff string. ten. p accel. e cresc.

Piano. *rit. molto dim pp F Tempo più lento.*

rit. IV^a III^a IV^a III^a ff p F Tempo più lento.

G Tempo. poco rit. sempre dim. II^a

FINE.

SALUT D'AMOUR.

(Liebesgruss.)

à Carice

EDWARD ELGAR.

Op. 12.

VIOLON.

PIANO.

Andantino.

p dolce. *legatiss.*

mf *pp*

segue

cresc.

ten. *cresc.*

p *dol.* *dim.* *pp* *rit.*

1. *2.*

1. *2.*

Ped. Ped.

cresc.

A

ppp

cresc.

p cresc. molto *f* *dim.* *poco rit.*

B Tempo.

f *dim.* *colla partu* *pp* *dolcissimo*

Ped. ⊕ Ped. ⊕

cresc. molto *rit.*

C Tempo.

rit. *p*

Ped. ⊕

dolce. *p*

Ped. ⊕ Ped.

Section D: This system features a vocal line and a piano accompaniment. The vocal line begins with a *p* dynamic and includes a *string.* marking. The piano accompaniment starts with a *cresc.* marking, followed by a *p* dynamic, and then another *cresc.* and *string.* marking, ending with a *sf* dynamic.

Section E: This system continues with the vocal and piano parts. The vocal line has a *p accel.* marking followed by a *cresc.* and ends with a *sf* dynamic. The piano accompaniment has a *p accel.* marking, followed by a *f rit.* marking.

Section F: This system begins with a *rit. molto* marking. The vocal line starts with a *p* dynamic, followed by a *dim.* and a *pp* dynamic. The piano accompaniment starts with a *pp* dynamic and includes a *colla parte* marking. The tempo is marked *Tempo più lento.* and includes a *Ped.* marking.

Section G: This system begins with a *poco rit.* marking. The vocal line starts with a *poco rit.* marking. The piano accompaniment starts with a *poco rit.* marking and includes a *Ped.* marking. The tempo is marked *Tempo.* and includes a *Ped.* marking. The system concludes with a *rall.* and *dim.* marking.

FINE.