



MAZURKA

PIANOFORTE.

Edward Elgar.

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 2. Whether I find thee. (Tonic Sol-fa, 1d.) .. 0 2
 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

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

86678



TO
LADY MARY LYGON,
MADRESFIELD.

MAZURKA

for the
PIANOFORTE

composed by
EDWARD ELGAR.
(Op. 10, No. 1.)

PRICE
Two SHILLINGS
NET.

LONDON
Novello & Co., Ltd.

MAZURKA.

Allegro. ♩ = 132.

Edward Elgar, Op. 10, N^o 1.

tr
f
Ped. *
sf
R.H. p

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

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

Ped. *
Ped. *
Ped. *
sf
Ped. *
ff
Ped. *

First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *sf* (sforzando) in three measures. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (*Ped.*) and asterisks (*) are placed below the left hand staff.

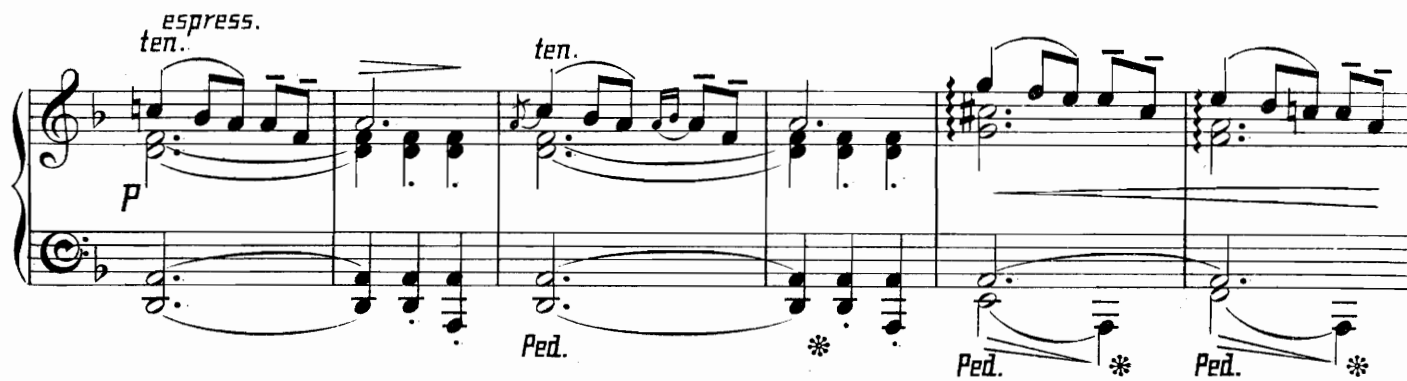
Second system of musical notation. The right hand includes a triplet of eighth notes and a section marked *pesante* (heavy) with accents. The left hand has a section marked *P* (piano). Pedal markings (*Ped.*) and asterisks (*) are present.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand has a section marked *cresc. molto* (crescendo molto). Pedal markings (*Ped.*) and asterisks (*) are present.


Fourth system of musical notation. The right hand has a melodic line with slurs and accents, marked with *sf* (sforzando) and *ff* (fortissimo) in two measures. The left hand has a section marked *ff*. Pedal markings (*Ped.*) and asterisks (*) are present.

Fifth system of musical notation. The right hand includes a triplet of eighth notes and a section marked *pesante* (heavy) with accents. The left hand has a section marked *pesante*. Pedal markings (*Ped.*) and asterisks (*) are present.

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



pp
Ped. * *Ped.*



Ped. * *Ped.* *



Più mosso.

pp scherzando
3 *3*



mf
con Ped. *3* *sf*



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 is marked *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.

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.

INSTRUMENTAL.

ORCHESTRA.

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Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.
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- 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.
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- 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

MILITARY BAND.

- | | | |
|--|----|----|
| IMPERIAL MARCH (Op. 32) | s. | d. |
| CHANSON DE NUIT (Op. 15, No. 1) | 3 | 6 |
| CHANSON DE MATIN (Op. 15, No. 2) | 3 | 6 |
| MAZURKA (Op. 10, No. 1) | 5 | 0 |
| 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 |

PIANOFORTE SOLO.

- | | | |
|--|---|---|
| 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 | 0 |
| 2. Sérénade Mauresque | 2 | 0 |
| 3. Contrasts (The Gavotte, A.D. 1700 and 1900) | 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 |

PIANOFORTE DUET.

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

VIOLIN 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 |
| CHANSON DE MATIN (Op. 15, No. 2) | 2 | 0 |
| MAZURKA (Op. 10, No. 1) | 2 | 0 |

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| CHANSON DE MATIN (Op. 15, No. 2) | 2 | 0 |

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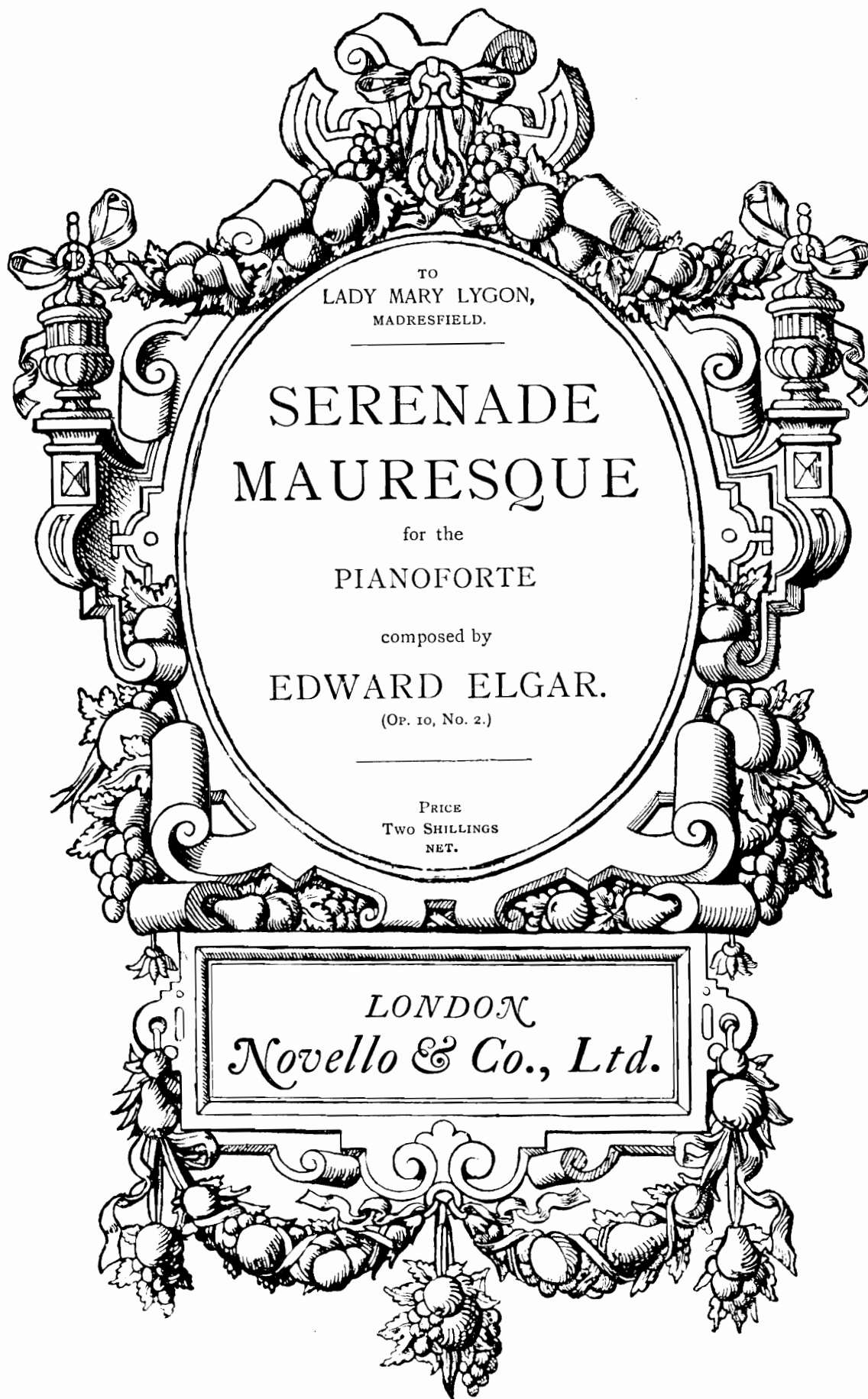
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Andantino. ♩ = 76.

Edward Elgar, Op. 10, N° 2.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of triplets in the upper staff, with dynamics ranging from *p* to *mf*. A *ten.* (tension) marking is present above the first triplet. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece. The upper staff features more triplets, with dynamics including *p* and *dim.*. A *p con grazia* marking appears towards the end of the system. The lower staff includes several *Ped.* (pedal) markings, some accompanied by an asterisk (*).

The third system shows the continuation of the musical themes. The upper staff has triplets and a *cresc.* (crescendo) marking. The lower staff features several *Ped.* markings with asterisks, indicating sustained pedal points.

The fourth system concludes the page. The upper staff includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The lower staff continues with its accompaniment and includes a *Ped.* marking.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as accents and a triplet of eighth notes.

Second system of musical notation, including a *Cresc.* marking. The music continues with various notes and rests, maintaining the same key signature and time signature.

Third system of musical notation, including *pp* and *espress.* markings. The music features a variety of note values and rests, with a *Ped.* marking at the end of the system.

Fourth system of musical notation, including *dim.*, *tr*, and *Cresc.* markings. The music includes a trill and a triplet, with multiple *Ped.* markings and asterisks throughout the system.

Fifth system of musical notation, including *f*, *sf*, *p*, and *dim.* markings. The music features dynamic changes and a *Ped.* marking at the end of the system.

First system of musical notation. The right hand features a melodic line with trills (tr) and triplets (3). The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) and asterisks (*) are placed below the staff. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand has a melodic line with triplets (3) and a *ten.* marking. The left hand has a bass line with triplets (3). Dynamics include *f*, *sf*, *p*, and *mf*. Pedal markings (Ped.) and asterisks (*) are present.

Third system of musical notation. The right hand has a melodic line with triplets (3) and a *ten.* marking. The left hand has a bass line with triplets (3). Dynamics include *p* and *dim.*. A *L.H.* marking is present. Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of musical notation. The right hand has a melodic line with triplets (3). The left hand has a bass line with triplets (3). A *L.H.* marking is present. Pedal markings (Ped.) and asterisks (*) are present.

Fifth system of musical notation. The right hand has a melodic line with triplets (3). The left hand has a bass line with triplets (3). A *dim.* marking is present. Pedal markings (Ped.) and asterisks (*) are present.

Poco più mosso.

First system of musical notation. The right hand (treble clef) features a melodic line with a trill (tr) at the end. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *p* (piano) and *espress.* (espressivo).

Second system of musical notation. The right hand continues the melodic line. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

Third system of musical notation. The right hand features a melodic line with a trill (tr). Dynamics include *pp* and *dim.*

Fourth system of musical notation. The right hand features a melodic line with a trill (tr). Dynamics include *pp*. The lyrics "cre - scen -" are written below the right hand.

Fifth system of musical notation. The right hand features a melodic line with a trill (tr). Dynamics include *sf* (sforzando), *p* (piano), and *pp*. The lyrics "do" are written below the right hand.

dim. *sonare*
Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

mf *p* *dim. molto*

pp *stringendo*

Tempo I^o

poco rit.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a slur. The left hand has a bass line with a slur. Dynamics include *pp*. Pedal markings are present at the end of the system.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand has a bass line with a slur. Dynamics include *cresc.*. Pedal markings are present at the end of the system.

Third system of musical notation. The right hand features a triplet of eighth notes and a slur. The left hand has a bass line with a slur. Dynamics include *pp*, *mesto*, and *cresc.*. Pedal markings are present at the end of the system.

Fourth system of musical notation. The right hand features a triplet of eighth notes and a slur. The left hand has a bass line with a slur. Dynamics include *p* and *cresc.*. Trills (*tr*) are present in the right hand. Pedal markings are present at the end of the system.

espress.

mf *P* *P leggiero*

Ped. * Ped. * Ped. * Ped. *

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are placed below the first and third measures.

dim.

Ped. * Ped. * Ped. *

This system contains the next two measures. The right hand continues the melodic line with a triplet and a slurred eighth-note figure. The left hand accompaniment remains consistent. Pedal markings are placed below the first and third measures.

Ped. * Ped. * Ped. *

This system contains the next two measures. The right hand features a triplet of eighth notes and a slurred eighth-note figure. The left hand accompaniment continues. Pedal markings are placed below the first and third measures.

morendo *molto rit.* *ppp*

Ped. * Ped. * Ped. *

This system contains the final two measures. The right hand has a triplet and a slurred eighth-note figure. The left hand accompaniment concludes with a final chord. Pedal markings are placed below the first and third measures.

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The second system of musical notation. It continues the piece with two staves. The treble clef staff features a melodic line with various ornaments and a *dim.* (diminuendo) marking. The bass clef staff provides harmonic support with chords and single notes.

The third system of musical notation. It features two staves with dynamic markings of *mf*, *p*, and *mf*. Pedal points are indicated by 'Ped.' and asterisks. The treble clef staff has a melodic line with accents and slurs, while the bass clef staff has a steady accompaniment.

The fourth system of musical notation. It features two staves with dynamic markings of *p*, *cresc.*, and *f*. Pedal points are indicated by 'Ped.' and asterisks. The treble clef staff has a melodic line with accents and slurs, while the bass clef staff has a steady accompaniment.

Musical score system 1, featuring a grand staff with treble and bass clefs. The left hand (L.H.) is indicated. The music includes dynamic markings *dim.* and *pp*.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *cresc.* and *mf*.

Musical score system 3, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *cresc.*

Musical score system 4, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *ff largamente*, *poco rit.*, and *f*. A tempo marking $\text{♩} = 108.$ is present. A *Ped.* (pedal) marking is also visible.

Musical score system 5, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *p* and *dalce*. The tempo marking *Animato.* is present. A *tr* (trill) marking is also visible.

*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *cresc.* marking is in the left hand, and *sf* and *ff* markings are in the right hand.

Third system of musical notation. The right hand has a more complex melodic line with some triplets. The left hand accompaniment is simpler. A *Ped.* marking is in the left hand, and an asterisk (*) is at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment is active. *ff* and *mf* markings are in the left hand, and *Ped.* markings with asterisks are in the right hand.

Fifth system of musical notation. The right hand features trills (*tr*) and a melodic line. The left hand accompaniment is active. A *P* marking is in the left hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the right hand with slurs and accents, and a bass line with sustained notes and some chromatic movement. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, showing a *f* dynamic marking and a *ff* marking. The left hand provides harmonic support with chords and moving lines. A *cresc.* marking is also present.

Third system of musical notation. The right hand features a more active melodic line. Dynamics include *dim.* and *p*. The left hand has a steady accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line, marked with *pp*. The left hand has a simple accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some sustained notes. A *Ped.* marking is at the end of the system.

Tempo I^o $\text{♩} = 80.$

poco rit. *pp*

dim.

mf *p*
Ped. * *Ped.* *

mf *p*
Ped. * *Ped.* *

p *pp*

First system of a piano score. The right hand features a melodic line with trills marked (tr) and a trill tr (tr). The left hand provides a rhythmic accompaniment with trills (tr) and a trill tr (tr).

Second system of a piano score. The right hand has trills (tr) and a trill tr (tr). The left hand has a trill tr (tr). The word "CYESE." is written in the right hand.

Third system of a piano score. The right hand has a trill tr (tr). The left hand has a trill tr (tr). The dynamic marking *sf* is present in both hands.

Fourth system of a piano score. The right hand has a trill tr (tr). The left hand has a trill tr (tr). The dynamic marking *mf* is in the right hand, and *sf* is in the left hand.

Fifth system of a piano score. The right hand has a trill tr (tr). The left hand has a trill tr (tr). The dynamic marking *ff* is in the right hand, and *sf* is in the left hand.

First system of musical notation. It consists of two staves (treble and bass clef). The music features a melodic line in the treble clef with various ornaments and a supporting bass line. Dynamics include *cresc.*, *largamente*, and *ff*. There are also accents and slurs throughout the system.

Second system of musical notation. It begins with the tempo marking *Animato. ♩ = 108.* and the dynamic *pp scherzando*. The system includes a *Ped.* (pedal) marking. The music features trills (*tr*) and a dynamic shift to *f*. There are also slurs and accents.

Third system of musical notation. It starts with a dynamic of *p* and includes a *cresc.* marking. The system concludes with the instruction *cresc. molto e accel.* (crescendo much and acceleration). The music is characterized by flowing melodic lines and rhythmic patterns.

Fourth system of musical notation. It begins with a dynamic of *f* and includes a *ff* marking. The tempo is marked *Presto.* The system features a dense texture with many accents and slurs, indicating a fast and energetic passage.

Fifth system of musical notation. It starts with a *Ped.* marking. The system includes dynamics of *fz*, *largamente*, and *sf*. The music features a mix of fast and slow passages, with a prominent use of slurs and accents.

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