

FROISSART  
CONCERT OVERTURE

PIANOFORTE.

Edward Elgar.

LONDON  
*Novello & Co., Ltd.*

# Compositions by Edward Elgar.

## ORATORIO.

<b>THE APOSTLES</b> (Parts I. and II.). For Soprano, Contralto, Tenor and Bass Soli, Chorus, and Orchestra. (Op. 4) .. .. .	5 0
(Tonic Sol-fa, 2s. 6d.)	
Paper boards, 6s.; cloth, gilt, 7s. 6d. Vocal Parts, 1s. 6d. each. String Parts, 23s. Wind Parts, and Full Score ( <i>in the Press</i> ). Book of Words, with Analysis and over 100 Musical examples by A. J. Jaeger, 1s. An Interpretation of the Libretto by C. V. Gorton, M.A., Rector of Morecambe, 1s.	

## CANTATAS.

<b>THE DREAM OF GERONTIUS.</b> For Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 38) .. .. .	3 6
(Tonic Sol-fa, Choruses only, 1s. 6d.)	
Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, £3 3s. String Parts, 20s. Wind Parts, 52s. 6d. Words only, 25s. per 100. Book of Words, with Analysis and over 70 Musical examples by A. J. Jaeger, 1s. Vocal Score with German and English words, 6 Marks. Vocal Parts, German words, 2 Marks each.	
<b>CARACTACUS.</b> For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35) .. .. .	3 6
(Tonic Sol-fa, Choruses only, 1s.)	
Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. String Parts, 24s.; Wind Parts and Full Score, MS. Book of Words, with Analysis, 1s.; Words only, 25s. per 100.	
<b>THE BLACK KNIGHT.</b> For Chorus and Orchestra. (Op. 25) .. .. .	2 0
String Parts, 9s.; Wind Parts and Full Score, MS.; Vocal Parts, 1s. each.	
<b>KING OLAF.</b> For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30) .. .. .	3 0
Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each; String Parts, 23s.; Wind Parts and Full Score, MS. Tonic Sol-fa (Choruses only), 1s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s.	

<b>THE BANNER OF ST. GEORGE.</b> For Chorus (Soprano Solo <i>ad lib.</i> ) and Orchestra. (Op. 33) .. .. .	1 6
String Parts, 8s. 6d.; Wind Parts, 19s. 6d.; Full Score, MS. Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.	
<b>THE LIGHT OF LIFE</b> ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29) .. .. .	2 6
Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts and Full Score, MS.	

## ANTHEMS AND SERVICES.

<b>LIGHT OF THE WORLD</b> ("The Light of Life"). S.A.T.B. .. .. .	0 3
<b>SEEK HIM THAT MAKETH THE SEVEN STARS</b> ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B. .. .. .	0 6
<b>DOUBT NOT THY FATHER'S CARE</b> ("The Light of Life"). Duet, s. and c. .. .. .	0 2
<b>AVE VERUM</b> (Op. 2, No. 1) .. .. .	0 2
Motet. English and Latin Words	
(Tonic Sol-fa, 1d.)	
<b>TE DEUM AND BENEDICTUS</b> in F. For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34) .. .. .	1 0
String Parts, 4s. 6d.; Wind Parts and Full Score, MS.	

## PART-SONGS & CHORUSES.

<b>MY LOVE DWELT IN A NORTHERN LAND.</b> For S.A.T.B. .. .. .	0 3	
(Tonic Sol-fa, 1½d.)		
<b>WEARY WIND OF THE WEST.</b> S.A.T.B. .. .. .	0 3	
(Tonic Sol-fa, 1½d.)		
<b>O HAPPY EYES.</b> For S.A.T.B. (Op. 18) .. .. .	0 1½	
(Tonic Sol-fa, 1d.)		
<b>SPANISH SERENADE</b> ("Stars of the Summer night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) .. .. .	0 3	
Full Score and Orchestral Parts, MS.		
<b>THE SNOW.</b> For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score and Parts in the Press). (Op. 26, No. 1) .. .. .	0 6	
Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.		
<b>FLY, SINGING BIRD.</b> For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score and Parts in the Press) (Op. 26, No. 2) .. .. .	0 6	
Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.		
<b>THE CHALLENGE OF THOR</b> ("King Olaf") .. .. .	0 4	
Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts and Full Score, MS.		
<b>THE WRAITH OF ODIN</b> ("King Olaf") .. .. .	0 4	
(Tonic Sol-fa, 2d.)		
<b>AS TORRENTS IN SUMMER</b> ("King Olaf") (Tonic Sol-fa, 1d.) .. .. .	0 2	
<b>IT COMES FROM THE MISTY AGES</b> ("Banner of St. George") .. .. .	0 4	
Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts, 7s. 3d.; Full Score, MS.		
<b>BRITONS, ALERT!</b> ("Caractacus") .. .. .	0 3	
LITANY ("The Dream of Gerontius") .. .. .		0 2
<b>BE MERCIFUL, BE GRACIOUS, LORD</b> ("The Dream of Gerontius") .. .. .	0 3	
<b>GO FORTH UPON THY JOURNEY</b> ("The Dream of Gerontius") .. .. .	0 4	
<b>PRaise TO THE HOLIEST IN THE HEIGHT.</b> S.A.S.S.A.A. ("The Dream of Gerontius") .. .. .	0 4	
<b>SOFTLY AND GENTLY, DEARLY RANSOMED SOUL</b> (Finale from "The Dream of Gerontius") .. .. .	0 6	
<b>GOD SAVE THE KING.</b> Arranged for Solo, Chorus, Orchestra, and Military Band ( <i>ad lib.</i> ) .. .. .	0 3	
Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 4s. 3d.; Organ, 6d.		

## PART-SONGS & CHORUSES—Cont.

<b>FIVE PART-SONGS FOR MEN'S VOICES.</b> T.T.B.B. English and German words. (Op. 45) .. .. .	1 6
Vocal Parts (German words only), 2 Marks.	
Or separately (English words only)—	
1. <b>Yea, cast me from heights of the mountain</b> .. .. .	0 3
(Tonic Sol-fa, 2d.)	
2. <b>Whether I find thee</b> .. .. .	0 2
(Tonic Sol-fa, 1d.)	
3. <b>After many a dusty mile</b> .. .. .	0 4
(Tonic Sol-fa, 2d.)	
4. <b>It's oh! to be a wild wind</b> .. .. .	0 2
(Tonic Sol-fa, 1d.)	
5. <b>Feasting I watch</b> .. .. .	0 4
(Tonic Sol-fa, 2d.)	

## SONGS.

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

## ORCHESTRA.

<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36). Full Score, 25s.; String Parts, 10s.; Wind Parts, 22s.	
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius"). Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, 13s. 6d.	
<b>IMPERIAL MARCH</b> (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, 7s.	
<b>MEDITATION</b> ("The Light of Life"). String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, 5s.	
<b>FROISSART</b> (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, 9s.	
<b>TRIUMPHAL MARCH</b> ("Caractacus"). String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.	
<b>FUNERAL MARCH WITH INCIDENTAL MUSIC</b> ("Grania and Diarmid"). (Op. 42). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, 9s.	

## SMALL ORCHESTRA.

<b>CHANSON DE NUIT</b> (Op. 15, No. 1). Score 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 1s. 6d.	
<b>CHANSON DE MATIN</b> (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, 1s. 6d.	
<b>THREE PIECES</b> (Op. 10):—	
1. <b>Mazurka.</b> Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.	
2. <b>Sérénade Mauresque.</b> Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.	
3. <b>Contrasts (The Gavotte, A.D. 1700 and 1900).</b> Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.	
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.	
<b>INTERMEZZO</b> ("Dorabella," from the Variations, Op. 36), for Strings, Woodwind, and Drums:—Full Score, 3s.; String Parts, 2s. 3d.; Woodwind and Drum Parts, 1s. 6d.	

## ORGAN.

<b>SOLEMN MARCH</b> ("The Black Knight") .. .. .	1 0
<b>MEDITATION</b> ("The Light of Life") .. .. .	1 0
<b>IMPERIAL MARCH</b> (Op. 32) .. .. .	2 0
<b>TRIUMPHAL MARCH</b> ("Caractacus") .. .. .	2 0
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius") .. .. .	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid"; Op. 42) .. .. .	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	2 0
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	2 0

## MILITARY BAND.

<b>IMPERIAL MARCH</b> (Op. 32) .. .. .	9 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	3 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	3 6
<b>MAZURKA</b> (Op. 10, No. 1) .. .. .	5 0
<b>SERENADE MAURESQUE</b> (Op. 10, No. 2) .. .. .	5 0
<b>CONTRASTS (The Gavotte, A.D. 1700 and 1900)</b> (Op. 10, No. 3) .. .. .	5 0
<b>MEDITATION</b> , from "The Light of Life" .. .. .	5 0

## PIANOFORTE.

<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. <b>Mazurka</b> .. .. .	2 0
2. <b>Sérénade Mauresque</b> .. .. .	2 0
3. <b>Contrasts (The Gavotte, A.D. 1700 and 1900)</b> .. .. .	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

## VIOLIN AND PIANOFORTE.

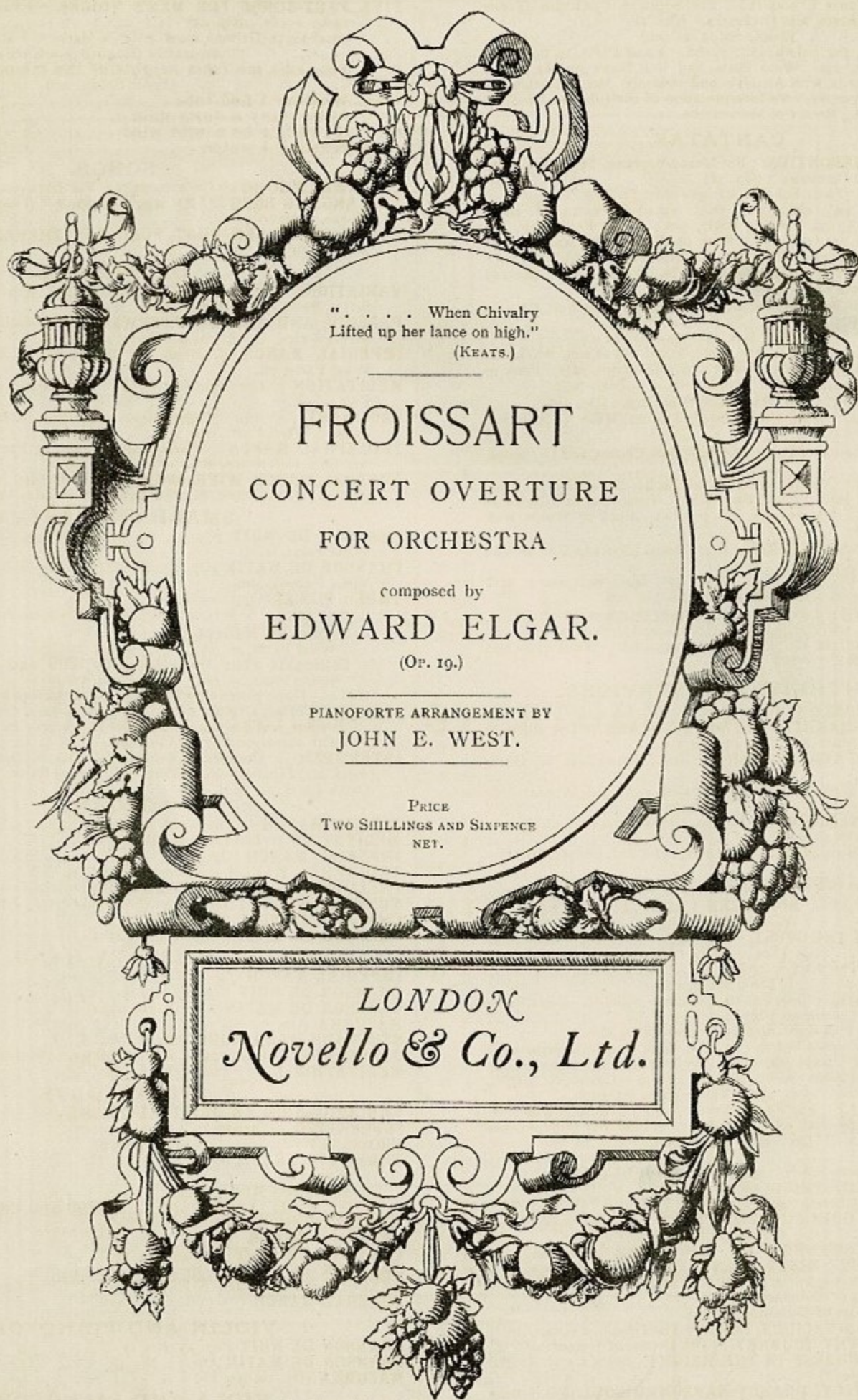
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	2 0
<b>MAZURKA</b> (Op. 10, No. 1) .. .. .	2 0

## VIOLA AND PIANOFORTE.

<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6
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## VIOLONCELLO AND PIANOFORTE.

<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	2 0



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CONCERT-OVERTURE.

"FROISSART."

Arranged by  
John E. West.

Edward Elgar. Op. 19.

*Allegro moderato.*

ff brillante

Ped. \* Ped. \*

The first system of the musical score is written for piano in 4/4 time. It begins with a forte (ff) and brillante dynamic. The music features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines. Pedal markings are present at the end of the first and second measures.

Ped. \* Ped. \*

The second system continues the musical piece. It maintains the complex texture of the first system. Pedal markings are present at the end of the first and second measures.

*riten.*

*p* *dim.* *p.*

Ped. \*

The third system shows a change in dynamics and tempo. It starts with a piano (p) dynamic and includes a decrescendo (dim.) and a piano (p) dynamic. The tempo is marked as *riten.* (ritardando). Pedal markings are present at the end of the system.

*dim.* *pp* *pp*

Ped. \*

The fourth system concludes the piece with a decrescendo (dim.) and piano-piano (pp) dynamics. It features triplet markings (3) over several notes. Pedal markings are present at the end of the system.

*Andante.* *cresc.*

*p* *dim.* *sf*

*p* *sf* *p* *dim.*

*marcato* *mp* *ten.* *mp* *mp*

*pp*

*cantabile*

*p* *P* *Ped.* \* *Ped.* \*

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

Musical score system 1, first system. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with many triplets. Dynamics include *cresc.* and *dim.*. Pedal markings are indicated by asterisks: *Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

Musical score system 2, second system. It consists of two staves. Dynamics include *cresc.*, *cresc. molto*, and *f*. A marking *f L.H.* is present. Pedal markings are indicated by asterisks: *P Ped. \* Ped. \* Ped. \**

Musical score system 3, third system. It consists of two staves. Dynamics include *sf*, *dim.*, and *P*. Pedal markings are indicated by asterisks: *Ped. \* Ped. \* Ped. \**

Musical score system 4, fourth system. It consists of two staves. The first staff is marked *stringendo*. Dynamics include *cresc.*.

Musical score system 5, fifth system. It consists of two staves. Dynamics include *stringendo e cresc.* and *f*.

sf p sf p  
Ped. \* Ped. \* Ped. \*

This system contains two staves of music. The upper staff features a melodic line with slurs and accents, marked with *sf p* at two points. The lower staff has a rhythmic accompaniment with slurs and accents, marked with *Ped.* and asterisks at four points.

sf p *Allegro moderato.*  
*allargando -*  
f sf p  
Ped. \* Ped. \* Ped. \*

This system contains two staves. The upper staff has a melodic line with slurs and accents, marked with *sf p* and *Allegro moderato.* followed by *allargando -*. The lower staff has a rhythmic accompaniment with slurs and accents, marked with *f sf p* and *Ped.* with asterisks at four points.

*cresc. molto* f sf f  
Ped. \* Ped. \*

This system contains two staves. The upper staff has a melodic line with slurs and accents, marked with *cresc. molto*, *f*, *sf*, and *f*. The lower staff has a rhythmic accompaniment with slurs and accents, marked with *Ped.* and asterisks at three points.

*allargando -* sf p *cresc. molto*  
Ped. \*

This system contains two staves. The upper staff has a melodic line with slurs and accents, marked with *allargando -*, *sf*, *p*, and *cresc. molto*. The lower staff has a rhythmic accompaniment with slurs and accents, marked with *Ped.* and an asterisk at one point.

sf p  
Ped. \* Ped. \* Ped. \*

This system contains two staves. The upper staff has a melodic line with slurs and accents, marked with *sf* and *p*. The lower staff has a rhythmic accompaniment with slurs and accents, marked with *Ped.* and asterisks at four points.



First system of musical notation. The right hand (RH) features a melodic line with a crescendo and a dynamic marking of *p*. The left hand (L.H.) has a bass line with a crescendo. Pedal markings are present below the bass line.

Second system of musical notation. The right hand (RH) continues the melodic line with a crescendo and a dynamic marking of *p*. The left hand (L.H.) has a bass line with a crescendo. Pedal markings are present below the bass line.

Third system of musical notation. The right hand (RH) features a melodic line with a dynamic marking of *p*. The left hand (L.H.) has a bass line with a dynamic marking of *p*. Pedal markings are present below the bass line.

Fourth system of musical notation. The right hand (RH) features a melodic line with a crescendo and a dynamic marking of *p*. The left hand (L.H.) has a bass line with a dynamic marking of *p*. Pedal markings are present below the bass line.

Fifth system of musical notation. The right hand (RH) features a melodic line with a dynamic marking of *f*. The left hand (L.H.) has a bass line with a dynamic marking of *f*. Pedal markings are present below the bass line.

*ff* *sf* *sf* *tr*  
Ped. \* Ped. \* Ped. \* Ped. \*

*sf* *sf*  
Ped. \*

*cresc. poco a poco* *f* *sf*  
Ped. \*

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

*sf* *sf* *ff* *P*  
Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *p* (piano) at the start, *cresc.* (crescendo) in the middle, and *f* (forte) towards the end. Pedal markings are indicated as *Ped.* with asterisks.

Second system of musical notation. The right hand continues with slurred chords and accents. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). A *con Ped.* marking is present in the left hand.

Third system of musical notation. The right hand has a more melodic line with slurs. Dynamics include *dim.*, *p*, and *dim.*. The instruction *poco a poco più tranquillo* is written above the staff.

Fourth system of musical notation. The right hand features a melodic line with slurs. Dynamics include *pp* (pianissimo) and *p*. The instruction *Poco meno mosso, tranquillo* is written above the staff, along with a *rit.* (ritardando) marking.

Fifth system of musical notation. The right hand has a melodic line with slurs. Dynamics include *poco cresc.*, *f*, and *p*. Pedal markings are indicated as *Ped.* with asterisks.

*poco rit.* *a tempo*

*pp* *p L.H.*

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

*p*

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

*cresc.* *f* *tr* *poco riten.* *pp*

*stringendo* *rit.* *a tempo*

*pp* *tr*

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

*pp*

*cantabile*

*riten.*

*dim.*

R.H.

*pp*

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

*pp* *Tempo I?*

*mf* *marcato*

*dim.*

*mp*

*sf*

*cantabile*

*pp*

*mf*

Ped. \* Ped. \*

*dim.*

*mp*

*accel. poco a poco*

*marcato*

*poco stacc. e con Ped.*

*cresc. poco a poco*

*f*

*dim.*

*p*

The musical score consists of five systems of two staves each. The first system begins with a *mf* dynamic in the left hand and *sfp* in the right hand, followed by a *p* dynamic. The second system features *sf* and *sfp* dynamics with a *cresc.* marking. The third system continues with *cresc.* and includes several *Ped.* markings. The fourth system starts with *f* and *ff* dynamics, also featuring *Ped.* markings. The fifth system is marked *marcato* and *giusto*, with a *ff* dynamic. Various performance instructions such as *Ped.* and asterisks are placed throughout the score.

sf  
Ped. \*

This system contains two staves of music. The upper staff features a melodic line with several triplet markings (indicated by a '3' over the notes) and dynamic markings including *sf*. The lower staff provides harmonic accompaniment with a steady eighth-note pattern. A *Ped.* marking is present at the beginning, followed by an asterisk.

Con fuoco  
ffz ff  
Ped. \* Ped. \* Ped. \*

This system continues the piece with a tempo change to *Con fuoco*. The upper staff has a more active melodic line with triplets. The lower staff features a driving eighth-note accompaniment. Dynamic markings include *ffz* and *ff*. Multiple *Ped.* markings with asterisks are used throughout the system.

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

This system shows a melodic line with triplets and a dynamic marking of *dim.*. The lower staff continues with eighth-note accompaniment. Several *Ped.* markings with asterisks are present.

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

This system features a melodic line with triplets and a dynamic marking of *p*. The lower staff has eighth-note accompaniment. Multiple *Ped.* markings with asterisks are used.

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

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

This system includes a melodic line with triplets and a dynamic marking of *p*. The lower staff has eighth-note accompaniment. A *cresc.* marking is present. Multiple *Ped.* markings with asterisks are used.

System 1: Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features a sixteenth-note accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

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

System 2: Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features a sixteenth-note accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

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

System 3: Treble and bass staves. Treble staff features triplet eighth notes. Bass staff features a sixteenth-note accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *p poco marcato*

System 4: Treble and bass staves. Treble staff features chords. Bass staff features chords. Dynamics include *cresc.* and *sfp*.

*cresc.* *sfp* *sfp* *sfp*

System 5: Treble and bass staves. Treble staff features chords. Bass staff features chords. Dynamics include *sfp*, *p*, and *p marcato cresc.*

*sfp* *p* *p marcato cresc.*



Musical score system 1, featuring two staves. The upper staff begins with a dynamic marking of *f cresc.* and includes a triplet of eighth notes. The lower staff includes a dynamic marking of *mf* and the instruction *L.H.*. The system concludes with a *dim.* marking and a *con Ped.* instruction.

Musical score system 2, featuring two staves. The upper staff is marked *P cantabile*. The lower staff includes a *P* dynamic marking and a *cresc.* instruction. The system ends with a *Ped. \** instruction.

Musical score system 3, featuring two staves. The upper staff includes a *dim.* marking and a triplet of eighth notes. The lower staff includes a *pp* dynamic marking and four *Ped. \** instructions.

Musical score system 4, featuring two staves. The upper staff includes a *P* dynamic marking and a triplet of eighth notes. The lower staff includes a *mf* dynamic marking and three *Ped. \** instructions.

Musical score system 5, featuring two staves. The upper staff includes a *rit.* instruction. The lower staff includes a *pp* dynamic marking, a *f* dynamic marking, and four *Ped. \** instructions.

*Tempo I<sup>o</sup>*

*P* *cresc.* *mp* *cresc.*

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

*ff*

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

*con fuoco*

*allargando* - - -

*ff* *sf*

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

*sf* *sf* *P*

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

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano). Pedal markings are present: *Ped.* followed by an asterisk, and *\* Ped.* followed by an asterisk.

Second system of musical notation. The right hand continues the melodic line with a *♩* (half note) and a *♯* (sharp) sign. Dynamics include *cresc.* (crescendo) and *♩* (half note). Pedal markings include *Ped.* followed by an asterisk, and *\* Ped.* followed by an asterisk.

Third system of musical notation. The right hand features a melodic line with a *♩* (half note) and a *♯* (sharp) sign. Dynamics include *cresc.* (crescendo) and *f* (forte). Pedal markings include *Ped.* followed by an asterisk, and *\* Ped.* followed by an asterisk.

Fourth system of musical notation. The right hand features a melodic line with a *♩* (half note) and a *♯* (sharp) sign. Dynamics include *p* (piano) and *mf* (mezzo-forte). Pedal markings include *Ped.* followed by an asterisk, and *\* Ped.* followed by an asterisk.

Fifth system of musical notation. The right hand features a melodic line with a *♩* (half note) and a *♯* (sharp) sign. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). Pedal markings include *Ped.* followed by an asterisk, and *\* Ped.* followed by an asterisk.

*Tranquillo*

pp R.H. L.H. Ped. \*

tr poco cresc. Ped. \*

poco rit. a tempo cresc. Ped. \*

cresc. Ped. \*

Ped. \*

dim. cresc.

L.H.

Ped. \* Ped. \*

f dim. p poco riten.

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

dim. f p a tempo

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

pp

cantabile riten.

Ped. \* Ped. \*

*a tempo*

*pp marcato dim.*

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

*accel. sempre al fine*

*pp poco cresc. can Ped.*

*mp cresc. f*

*mf cresc. marcato*

*ff Ped. \**

System 1: Treble and bass staves. Treble staff features a long melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *sf*.

System 2: Treble and bass staves. Treble staff includes a trill (*tr*) and a triplet (*3*). Bass staff has a steady accompaniment. Dynamics include *ff*, *sf*, and *sf*. Pedal marks (*Ped.* with an asterisk) are present.

System 3: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *sf*. A pedal mark (*Ped.* with an asterisk) is at the end.

System 4: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics include *fp cresc.* and *fp cresc.*. Pedal marks (*Ped.* with an asterisk) are present.

System 5: Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamics include *dim.*, *p*, and *cresc.*. The instruction *molto stringendo* is written above the treble staff. Pedal marks (*Ped.* with an asterisk) are present.

The musical score is divided into four systems, each with a treble and bass staff joined by a brace on the left. The notation includes various dynamics, articulations, and performance instructions.

- System 1:**
  - First measure: *cresc.*
  - Second measure: *Ped.* with an asterisk.
  - Third measure: *f*
  - Fourth measure: *sf*
  - Fifth measure: *ff*
  - Sixth measure: *marcato*
  - Seventh measure: *can Ped.*
- System 2:**
  - Second measure: *stacc.*
  - Seventh measure: *Ped.*
  - Eighth measure: asterisk.
- System 3:**
  - Second measure: *stringendo e cresc. al fine*
  - Third measure: *f*
  - Fourth measure: *B*
  - Fifth measure: *B*
  - Sixth measure: *B*
  - Seventh measure: *B*
- System 4:**
  - Second measure: *can Ped.*
  - Third measure: *ff*
  - Fourth measure: *allargando*