



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 a piano score. The right hand features a melodic line with slurs and accents, marked with *sf* (sforzando) in the first 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 the piano score. The right hand continues with slurs and accents, including a triplet of eighth notes. The left hand features a *pesante* section with a heavy, dotted bass line. Dynamics include *P* (piano) and *sf*. Pedal markings and asterisks are present.

Third system of the piano score. The right hand has a triplet of eighth notes. The left hand has a *cresc. molto* (crescendo molto) section with a heavy, dotted bass line. Pedal markings and asterisks are present.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, marked with *sf* and *ff* (fortissimo). The left hand provides a harmonic accompaniment. Pedal markings and asterisks are present.

Fifth system of the piano score. The right hand has a triplet of eighth notes. The left hand features a *pesante* section with a heavy, dotted bass line. Pedal markings and asterisks are present.

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

pp
Ped. * *Ped.*

Ped. * *Ped.* *

Più mosso.

pp scherzando

mf
con Ped.
sf

pp

mf

con Ped.

sf

pp stringendo

Ped.

CRSC.

P

CRSC.

f cresc. molto e stringendo

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, including triplets and slurs. The bass line provides harmonic support with chords and single notes.

sf sf sf

This system contains the next two measures. The first measure features a sforzando (*sf*) dynamic. The second measure features a sforzando (*sf*) dynamic. Both measures feature complex rhythmic patterns, including triplets and slurs. The bass line provides harmonic support with chords and single notes.

Tempo I^o

sf ff

This system contains the next two measures. The tempo changes to *Tempo I^o*. The first measure features a sforzando (*sf*) dynamic. The second measure features a fortissimo (*ff*) dynamic. Both measures feature complex rhythmic patterns, including slurs and accents. The bass line provides harmonic support with chords and single notes.

pp subito

pp subito

This system contains the final two measures. The first measure features a piano (*pp*) dynamic. The second measure features a piano (*pp*) dynamic. Both measures feature complex rhythmic patterns, including triplets and slurs. The bass line provides harmonic support with chords and single notes.

First system of musical notation. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a bass line with chords and triplets. Pedal markings are present below the bass line. Dynamics include *cresc. molto*, *sf*, and *ff*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and triplets. Dynamics include *fz*. Pedal markings are present below the bass line.

Third system of musical notation. The upper staff features chords with accents and slurs. The lower staff features chords with accents and slurs. Dynamics include *sf*, *ten.*, and *tutta forza*. Pedal markings are present below the bass line.

Fourth system of musical notation. The upper staff features chords with slurs. The lower staff features chords with slurs. Dynamics include *sf*. Pedal markings are present below the bass line.

Compositions by Edward Elgar.

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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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- 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 |

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- | | | |
|---|---|---|
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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 |

VIOLA AND PIANOFORTE.

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

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- | | | |
|--|---|---|
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