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Edward Elgar.

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Compositions by Edward Elgar.

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<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>	
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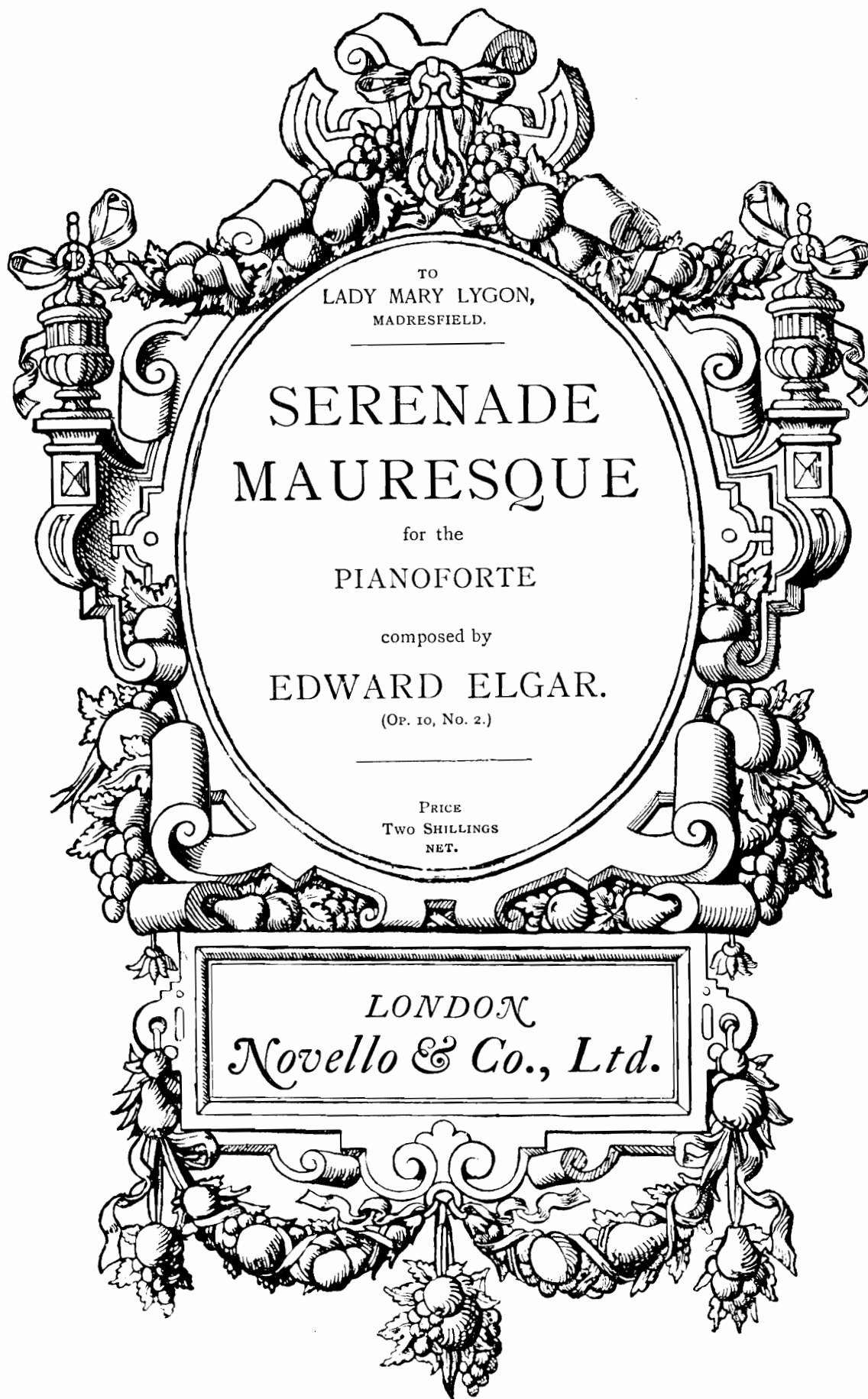
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AND

NOVELLO, EWER AND CO., NEW YORK.



TO
LADY MARY LYGON,
MADRESFIELD.

SERENADE
MAURESQUE

for the
PIANOFORTE

composed by
EDWARD ELGAR.

(Op. 10, No. 2.)

PRICE
TWO SHILLINGS
NET.

LONDON
Novello & Co., Ltd.

SÉRÉNADE MAURESQUE.

Andantino. ♩ = 78.

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 triplet chords in the right hand, with dynamics ranging from *p* to *mf*. A *ten.* (tension) marking is present above the right hand. The left hand plays a steady eighth-note accompaniment.

The second system continues the piece. It features more triplet chords in the right hand, with dynamics including *p* and *dim.*. The right hand concludes with a *p con grazia* marking. The left hand continues its accompaniment. Pedal markings (*Ped.*) and asterisks are used to indicate specific pedaling instructions.

The third system shows further development of the triplet motif. Dynamics include *cresc.* (crescendo). The left hand accompaniment remains consistent. Pedal markings and asterisks are used throughout the system.

The fourth system concludes the piece. It features a *dim.* (diminuendo) marking in the right hand, followed by a *pp* (pianissimo) dynamic. The right hand ends with a triplet chord. The left hand accompaniment concludes with a final chord. Pedal markings and asterisks are used.

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 includes a *ten.* (tension) marking and several triplet figures. The left hand has dynamic markings *f*, *sf*, *p*, and *mf*. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Third system of musical notation. The right hand features a *ten.* marking and multiple triplet figures. The left hand has dynamic markings *p* and *dim.*. A *L.H.* marking is placed above the right hand. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Fourth system of musical notation. The right hand has a *L.H.* marking above it. The left hand has a *L.H.* marking above it. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Fifth system of musical notation. The right hand has a *dim.* marking above it. The left hand has a *dim.* marking above it. Pedal markings (Ped.) and asterisks (*) are present below the staff.

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 over a group of notes. The left hand provides a harmonic accompaniment with chords and single notes. 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 triplet. The left hand accompaniment includes a *cresc.* marking. Pedal markings are present at the end of the system.

Third system of musical notation. The right hand features a triplet and a *mesto* marking. The left hand accompaniment includes a *cresc.* marking. Pedal markings are present at the end of the system.

Fourth system of musical notation. The right hand features triplets and trills (*tr*). The left hand accompaniment includes a *cresc.* marking. 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 measures three and four. The right hand continues the melodic line with a triplet. The left hand accompaniment remains consistent. A *dim.* marking is present in the fourth measure. Pedal markings are placed below the first and third measures.

Ped. * Ped. * Ped. *

This system contains measures five and six. The right hand features a triplet of eighth notes. 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 three measures of the piece. The right hand has a triplet and a final chord. The left hand accompaniment concludes with a final chord. *morendo* and *molto rit.* markings are present. The system ends with a double bar line and a *ppp* dynamic marking. Pedal markings are placed below the first and third measures.

COMPOSED FOR THE PLAY AT THE ST. JAMES'S THEATRE, 1893.

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MUCH ADO ABOUT NOTHING

BY

EDWARD GERMAN.

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OTTO GOLDSCHMIDT.

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Technique and Expression in Pianoforte Playing

BY

FRANKLIN TAYLOR.

EXTRACT FROM PREFACE.

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These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, *et cætera*.

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